

Ryan H. Jones

# Semper

for bassoon and piano

2019

Rain Cloud Music

# Program Notes

*Semper* was composed for Embracing the Stories of War, a collaborative event created by students and faculty of the College of Music and the School of Social Work at Michigan State University. This event was designed to raise awareness of the mental health difficulties faced by many veterans upon returning home, in particular the alarming rate of veteran suicide. In addition to the premiere of this composition, the event consisted of veterans sharing their stories and resource organizations presenting their missions. Those who attended were invited to listen to the stories of those who served and to honor those who have been victims of war, both abroad and back at home.

The Latin word *semper* translates to always, and it is used in a number of military mottos, perhaps the most famous being *semper fidelis* of the United States Marine Corps. Each movement is inspired by a different facet of the experience of veterans. *Patriae*: veterans are patriots, willing to sacrifice more than most for their country and fellow citizens. *Bellator*: veterans are warriors, trained to fight and endure significant trauma. *Vulnerasti*: many veterans return home wounded, whether physically or psychologically, in ways that are lasting.

When I was approached and asked to write this piece, it was an incredibly easy decision to say yes. Both of my grandfathers were Navy veterans, and both served in wars. Additionally, both endured physical trauma that affected them for the rest of their lives. Writing a piece honoring veterans like my grandfathers who sacrificed so much was an opportunity I could not pass up.

*Thanks to Ryan Gerhardt, Glenn Stutzky, and Tina Blaschke-Thompson for their collaboration and guidance in this composition, as well as organizing Embracing the Stories of War.*

**Duration:** ca. 11:00

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# Semper

## I. Patriae

Ryan H. Jones

Moderately, with hope ♩ = 72

Bassoon

Piano

ped. each change of harmony

4

Bsn.

Pno.

*mp*

*mp* *pp*

*mp*

*8va*

8

Bsn.

Pno.

*mp*

*mp*

Semper  
- 2 -

11

Bsn.

Pno.

14

Bsn.

Pno.

17

Bsn.

Pno.

20

Bsn.

Pno.

Semper  
- 3 -

24

Bsn. 23

Pno.

Bsn. 26

Pno.

Bsn. 29

Pno.

32

Bsn. 31

Pno.

Semper  
- 4 -

34

Bsn.

Pno.

*pp* *mp* *p*

37

Bsn.

Pno.

*mp* *mf*

41

Bsn.

Pno.

*cresc.*

44

Bsn.

Pno.

*f* *ff*

Semper  
- 5 - **49** Freely

Bsn. 47 *mp*

Pno. *8va* *Red.*

Bsn. *p* *sfz*

Pno.

Bsn. *mf* *f*

Pno. *pp* repeat notes quickly, out of time; transparent, like resonance of bassoon *Red.*

Bsn. *ff*

Pno.

50

Tempo I ♩ = 72

Semper  
- 6 -

Bsn.

*ff*

*ff*

And. each bass note

Pno.

Bsn.

*ff*

*ff*

Pno.

Bsn.

*mp*

*mp*

Pno.



## II. Bellator

Always moving forward ♩ = 80

Contrabassoon

Piano

Measures 1-4: Contrabassoon part starts with a half note G2, followed by a quarter rest, a quarter note G2, a quarter rest, and a quarter note G2. Dynamics: *sfp* (measures 1-2), *f* (measure 3), *sf* (measure 4). Piano part: measure 1 has a whole rest. Measure 2 has a quarter note G2. Measure 3 has a quarter note G2. Measure 4 has a quarter note G2, a quarter note A2, and a quarter note B2. Dynamics: *sf* (measures 2-4). A triangle symbol is above the notes in measures 2-4. A triplet of eighth notes (G2, A2, B2) is marked in measure 4.

C. Bn.

Pno.

Measures 5-8: C. Bn. part starts with a half note G2, followed by a quarter note A2, a quarter note B2, and a quarter note C3. Dynamics: *f* (measures 5-8). A slur covers measures 5-8. A triplet of eighth notes (A2, B2, C3) is marked in measure 6. Measure 7 has a quarter note G2. Measure 8 has a quarter note G2. Dynamics: *sfp* (measures 7-8), *f* (measure 7), *sf* (measure 8), *sfp* (measures 7-8), *f* (measure 8). Piano part: measure 5 has a whole rest. Measure 6 has a quarter note G2. Measure 7 has a quarter note G2. Measure 8 has a quarter note G2, a quarter note A2, and a quarter note B2. Dynamics: *sf* (measures 6-8). A triangle symbol is above the notes in measures 6-8.

9

C. Bn.

Pno.

Measures 9-12: C. Bn. part has a whole rest in measures 9-11, followed by a quarter note G2 in measure 12. Dynamics: *sfp* (measure 12). Piano part: measure 9 has a quarter note G2. Measure 10 has a quarter note G2, a quarter note A2, and a quarter note B2. Measure 11 has a quarter note G2, a quarter note A2, and a quarter note B2. Measure 12 has a quarter note G2, a quarter note A2, and a quarter note B2. Dynamics: *sf* (measures 9-12). A triangle symbol is above the notes in measures 9-12. A triplet of eighth notes (G2, A2, B2) is marked in measure 10. A sextuplet of eighth notes (G2, A2, B2, G2, A2, B2) is marked in measure 11.

Semper  
- 8 -

11

C. Bn.

Pno.

*f*

3

13

C. Bn.

Pno.

*sub. p*

3

15

C. Bn.

Pno.

*f*

*sfp non cresc.*

*p*

18

19

C. Bn.

Pno.

*p*

*ped.*

\*

Semper  
- 9 -

24

C. Bn.

*molto* *f* 3 5

Pno.

27

C. Bn.

*sfz* *f* \*

29

Pno.

30

C. Bn.

*p* *f* *p* *Red.*

Pno.

33

C. Bn.

*p*

Pno.

*f* 3 5 *Red.* \*

Semper  
- 10 -

35

C. Bn.

*f* *p*

Pno.

*f*

Ped.

38

C. Bn.

*f* *sf* *sf* *sf*

Pno.

*f*

Ped.

40

C. Bn.

*ff*

*ff*

Ped.

42

C. Bn.

*sfp non cresc.* *sfp*

Pno.

improvise in the manner  
of the previous measure  
using these notes only

46

C. Bn.

*sfp* *f* *ff*

3

strike white and  
black keys with palm

*ff*

Red. \* Red. \* Red.

Pno.

Cut off abruptly on  
piano cluster

50

C. Bn.

10" 8"

10" 8"

C. Bn.

Pno.

C. Bn.

*mf*

Pno.

*mp*

8<sup>va</sup>

3

3

56

C. Bn.

*mf*

Pno.

8<sup>va</sup>

*ff sub.*

8

\* Red.

*attacca*  
(hold ped. through)

PERUSAL SCORE

### III. Vulnerasti

Slowly ♩ = 48

Bassoon

Piano

repeat until bassonist has completed instrument change (10-15")

*p*

*pp*

*pp*

3

♩. held from previous movement

♩. each change of harmony

Bsn.

Pno.

5

Bsn.

Pno.

9

10

*sempre p*

*sempre pp*

3

3

13

Bsn.

Pno.

3

16

Bsn.

Pno.

19

8<sup>va</sup>

*p*

21

Bsn.

Pno.

*cresc.*

3

8<sup>va</sup>

3



25 26

Bsn. *mf* *8va*

Pno. *mf* *8va*

Measures 25-27. Bassoon part: Measure 25 has eighth-note triplets and sixteenth-note runs. Measure 26 has a sixteenth-note triplet and a sixteenth-note run. Measure 27 has eighth-note triplets. Piano part: Measures 25-27 feature chords in the right hand and a bass line with an octave sign (*8va*) in the left hand.

28

Bsn. *f* *8va*

Pno. *f* *8va*

Measures 28-30. Bassoon part: Measure 28 has a dynamic increase to *f* and includes a quintuplet. Measure 29 has a sixteenth-note triplet. Measure 30 has eighth-note triplets. Piano part: Measures 28-30 feature chords in the right hand and a bass line with an octave sign (*8va*) in the left hand.

31

Bsn. *8va*

Pno. *8va*

Measures 31-33. Bassoon part: Measure 31 has eighth-note triplets. Measure 32 has a sixteenth-note triplet. Measure 33 has eighth-note triplets. Piano part: Measures 31-33 feature chords in the right hand and a bass line with an octave sign (*8va*) in the left hand.

Bsn. 34

Pno.

Bsn. 37

Pno.

*ff*

*8va-1*

*Led. to the end*

Bsn. 41

Pno.

*non dim.*

*8va-1*

45

Bsn.

Pno.

*8va-*

*non dim.*

50

Bsn.

Pno.

*p*

*8va-*

*p*

*f*

*p*

*pp*

*8va-*

54

Bsn.

Pno.

*8va-*

*f*

*8va-*

*subito p*

like an echo

3 3 3 3 3 3