

FOUR COMIC PORTRAITS

for solo cello

I. Ignatius J. Reilly

II. Montmorency

III. Tabitha Bramble

IV. Sir John Falstaff

Steven Watson

An Introduction to the Four Portraits:

Ignatius J. Reilly is an indolent and repulsive thirty-year-old gargantua from New Orleans whose chief occupation is spluttering and moaning about the horrors of the modern world. Over the course of John Kennedy Toole's novel *A Confederacy of Dunces*, Reilly attempts quixotic schemes to fix various social ills, which all end in grand failure. But he is at his happiest, in a perverse sense, when yelling vulgarities at the cinema or lamenting on subjects like the spiritual ill-effects of canned food. He frequently despairs, in particular, over the absence of 'theology and geometry' in the modern world. There is, at least, some geometry in this movement, which is an eccentric fugue where none of the voices sound together. (I have coloured the three voices green, blue, and red to make the score more legible.)

In Jerome K. Jerome's novel *Three Men in a Boat*, the dog Montmorency accompanies the men wherever they go. The flaws and foibles of the men are comically mirrored in the dog. The poor thing is never particularly successful, whether it be in his battles against cats or kettles. Of the four characters in this suite, he is the only one who is unconditionally likeable. But this may have something to do with the fact that he has the good fortune not to be a human being.

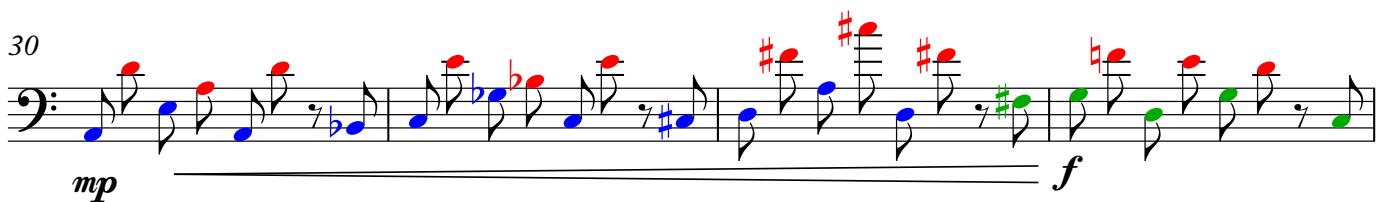
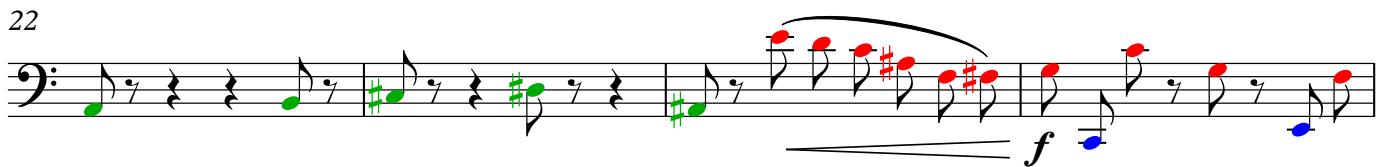
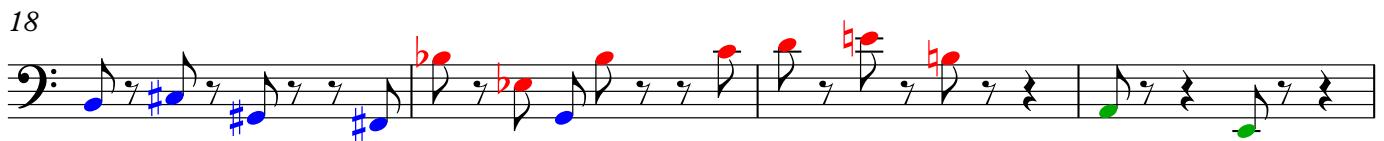
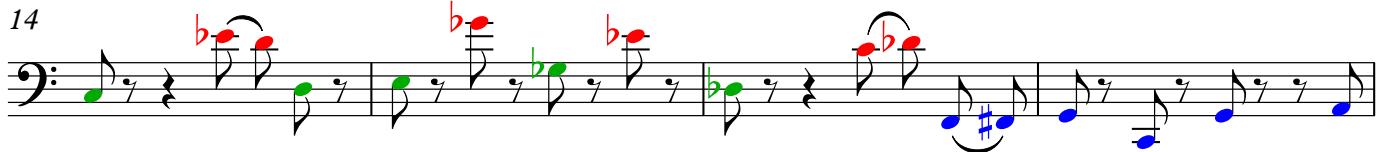
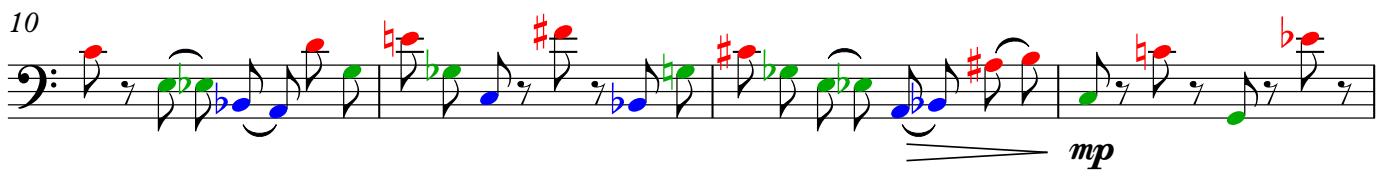
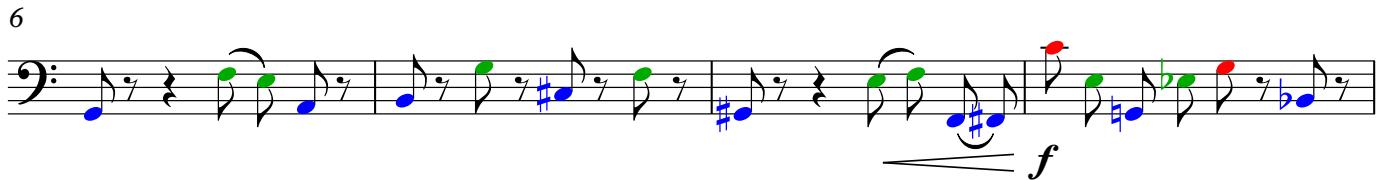
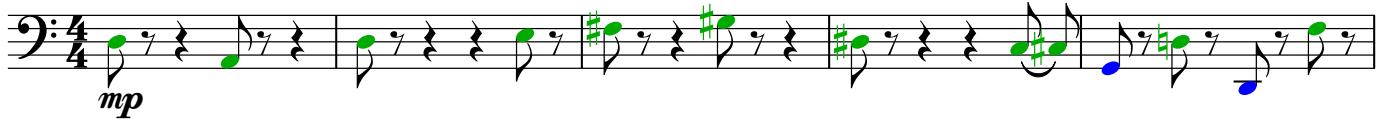
In Tobias Smollett's comic travel novel *The Expedition of Humphry Clinker*, the middle-aged Tabitha Bramble is obsessed about status and eager to find a suitable husband for herself – whom she eventually does in the equally disagreeable Lismahago. An epistolary novel, her letters in *Humphry Clinker* are frequently amusing, and I think rather endearing, on account of their mistakes and unintended double entendres. For example, she complains about one of her servants, that, 'Roger gets this, and Roger gets that; but I'd have you to know, I won't be rogered at this rate by any ragmational fellow in the kingdom.'

Falstaff needs no introduction (though I'm sure he would not object to one). The music I've given him is suitably bouncy and gregarious, with some impatient and prideful moments, especially in the middle. Although Falstaff's death was a sad one, I couldn't bring myself to end the music that way. Rather, I imagined the music's end being Falstaff's sham victory at the Battle of Shrewsbury.

Steven Watson

I. Ignatius J. Reilly

Allegro moderato (♩ = 135)



34

pp *f*

38

pp *ff* *pp*

42

ff *pp* *ff* *pp*

46

mp

51

f

55

59

p *f*

64

68

pp *p*

73

rit.
perdendosi, but mischeviously

II. Montmorency

Moderato ($\bullet = 120$)

Musical score for bassoon, page 1, measures 1-2. The score is in 4/4 time, key of A major (three sharps), dynamic forte (f), and tempo moderate (♩ = 120). Measure 1 starts with a grace note (x) followed by a sixteenth note (A), then a quarter note (B), a eighth note (C), and a sixteenth note (D). Measure 2 begins with a eighth note (E), followed by a sixteenth note (F), a eighth note (G), and a sixteenth note (A). The bassoon part ends with a fermata over the last note of measure 2.

A musical score for piano, page 5, system 3. The score shows a bass line with various rhythmic patterns and dynamics, including a dynamic marking of 3.

Musical score for bassoon, page 9, measures 1-6. The score consists of six measures of music on a bass clef staff. Measure 1: A single note. Measure 2: A sixteenth-note pattern. Measure 3: A sixteenth-note pattern with a grace note. Measure 4: A sixteenth-note pattern with a grace note. Measure 5: A sixteenth-note pattern with a grace note. Measure 6: A sixteenth-note pattern with a grace note. Measure 7: A single note. Measure 8: A single note. Measure 9: A single note.

A musical score for bassoon, page 13, measures 13-14. The score shows a melodic line with various dynamics and markings like 'rit.' and '3'. The bassoon part starts with a dynamic of *pp*. The score includes a bassoon part with a melodic line, a piano part with a harmonic bass line, and a cello part with a harmonic bass line. The bassoon part features a melodic line with various dynamics and markings like 'rit.' and '3'. The piano part provides harmonic support with sustained notes and chords. The cello part provides harmonic support with sustained notes and chords.

18

Lento cantabile

fff

p

23

Tempo primo

ff

27

sf

3

sf

III. Tabitha Bramble

5

f *confidently*

9

p *melancholy*

13

17

A musical score for bassoon, page 17, measure 17. The score shows a bassoon part with a dynamic of *mp* and instructions to play "lyrically, rubato". The music consists of a series of eighth and sixteenth note patterns with various slurs and grace notes.

21

25

2

29



33



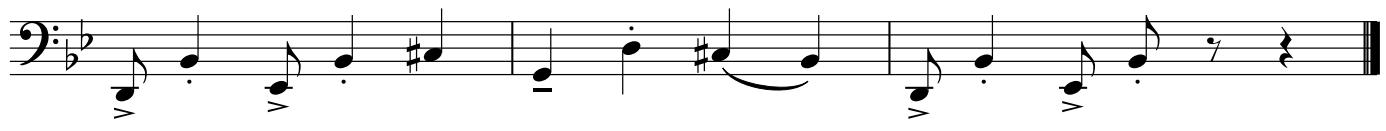
37



41



45



Falstaff

Allegro con brio ($\text{d} = 95$)

1

mf **f**

6

mf **p**

11

ff **mf** **pp**

16

ff

21

ff **p** **echo** **p** **pizz.** **natural** **p** *mischiefously*

26

ff **pp** **ff** **p** **mf**

31

p **f** **ff** **mp** **f**

36

pp *fff* *f* *ff* *f*

41

echo
p *ff* *mp* *ff* *ff*

46

ff *ff* *ff* *ff* *ff*

52

ff *ff* *ff* *ff* *ff*

57

f *mf* *ff* *ff* *ff*

62

p *ff* *ff* *ff* *ff*

67

pp *fff* *fff* *fff* *fff*