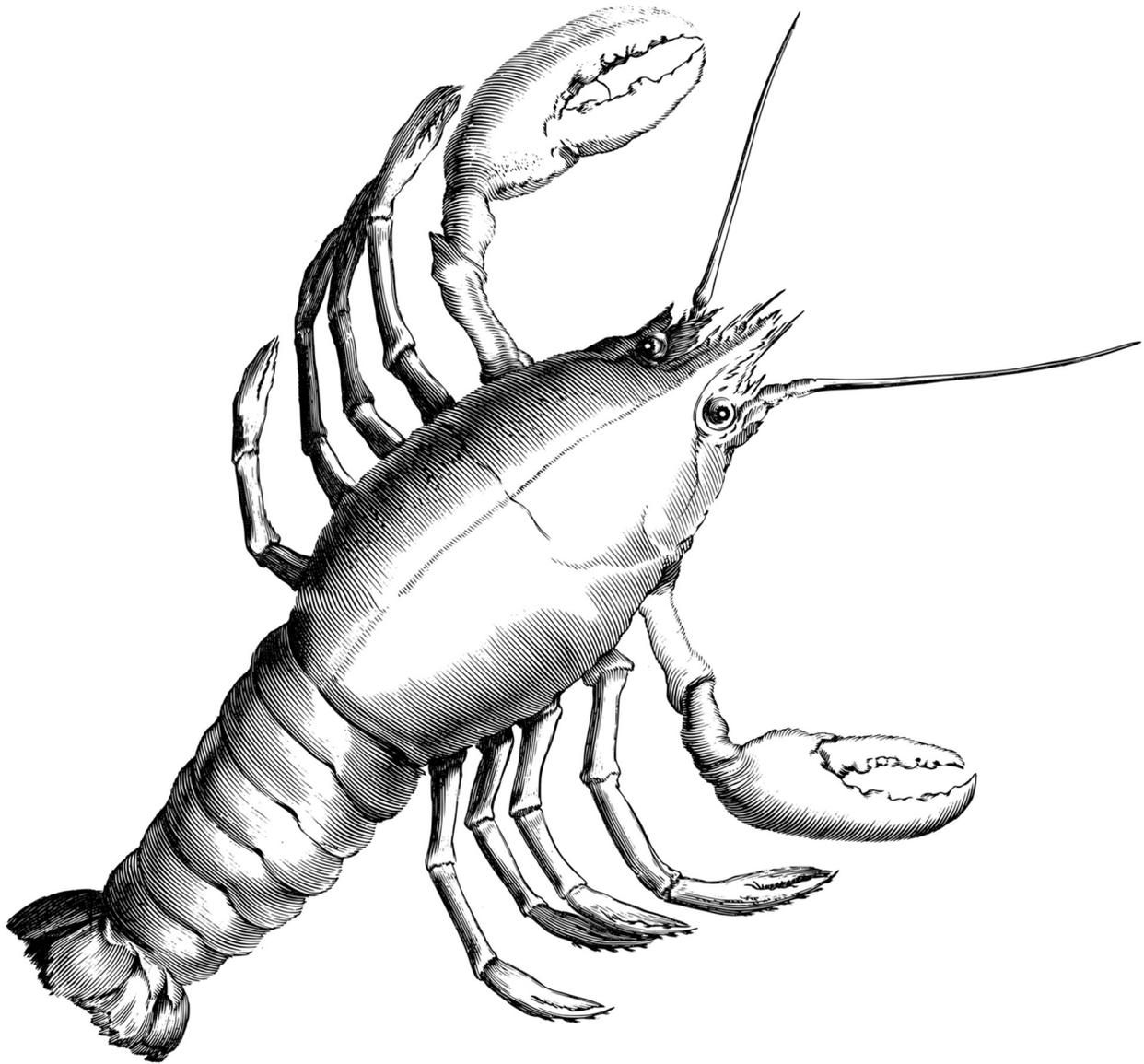


Lukas James Bass



1 Joy Rd.

for oboe, bassoon and piano

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(2025)

Preface by the composer

I composed this piece in response to the prompts given by Dr. Marilyn Shrude—“What does a library mean to me?” and “What does a library have to offer?”—over the winter break of the 2024/2025 school year; I aimed somewhere between the two. In order to better articulate how my piece fulfills these, I feel it would be fitting, given that this is a piece in honor of the library, to use a quote from a book: Milan Kundera’s novel, *The Unbearable Lightness of Being*:

“The bowler hat was a motif in the musical composition that was Sabina’s life. It returned again and again, each time with a different meaning, and all the meanings flowed through the bowler hat like water through a riverbed. I might call it Heraclitus’ (‘you can’t step twice into the same river’) riverbed: the bowler hat was a bed through which each time Sabina saw another river flow, another *semantic river*: each time the same object would give rise to a new meaning, though all former meanings would resonate (like an echo, like a parade of echoes) together with the new one. Each new experience would resound, each time enriching the harmony.”

The piece I wrote was in part inspired by an experience I had in a library when I was working at a restaurant up in Maine during the summer of 2023. In sharing this, I wanted to reflect on how, more broadly, the library as an institution and a community space acts as a motif that—whether frequently or infrequently—recurs to accompany or punctuate individual life experiences of a breadth that isn’t matched by any other public space. Its reach is virtually universal to all walks of life and is present throughout the entirety of one’s life, which is something that cannot be said about most other public spaces or institutions (schools, bars, etc.). That its impact on each of our personal lives is universal—yet at the same time, how is so unique to each person—is what makes the public library a living and breathing institution that has been in constant evolution for the past two millennia.

Program Note:

After parking my car in a small gravel lot on the edge of town and before dragging my life half a mile downhill to the marina where I would be taken to a remote island to work for the summer, I stopped into a large grey building to pick up a card whose whimsical front—a local schoolchild's depiction of a lighthouse peaking over a small wall of 5 hardbound books—contrasted with a clinical back that, above my card's temporary number and barcode, plainly said: "Northeast Harbor Library, 1 Joy Road."

This piece was written in celebration of the 150th anniversary of the Wood County Public Library

1 Joy Rd.

Lukas James Bass
(2025)

Larghetto (♩ ≈ 50–58)

Oboe

Bassoon

Piano

pp

p sempre

tr

(p)

ppp

p poco cresc.

f sub.

Detailed description: This block contains the first system of the musical score. It features three staves: Oboe, Bassoon, and Piano. The Oboe staff has a treble clef and a 4/4 time signature. The Bassoon staff has a bass clef and a 4/4 time signature. The Piano part is written for grand staff (treble and bass clefs). The tempo is marked 'Larghetto' with a quarter note equal to approximately 50-58 beats per minute. The key signature has one flat (B-flat). The Oboe part begins with a rest, followed by a quarter note B-flat, a quarter note A, and a quarter note G. The Bassoon part has a long note with a trill, followed by a series of eighth notes. The Piano part has a long note with a trill in the right hand and a long note in the left hand. Dynamics include *pp*, *p*, *ppp*, *p poco cresc.*, and *f sub.*

Oboe

Bassoon

Piano

(f)

pp

p

(p)

(silently depress) tr

8ba.

Sost.

una corda

Detailed description: This block contains the second system of the musical score. It features three staves: Oboe, Bassoon, and Piano. The Oboe staff has a treble clef and a 4/4 time signature. The Bassoon staff has a bass clef and a 4/4 time signature. The Piano part is written for grand staff (treble and bass clefs). The tempo is marked 'Larghetto'. The key signature has one flat (B-flat). The Oboe part has a triplet of eighth notes. The Bassoon part has a long note with a trill, followed by a long note. The Piano part has a long note with a trill in the right hand and a long note in the left hand. Dynamics include *(f)*, *pp*, *p*, and *(p)*. Performance instructions include *(silently depress) tr*, *8ba.*, *Sost.*, and *una corda*.

8

Musical score for measures 8-11. The score is in 4/4 time. It features a vocal line and a piano accompaniment. The piano part includes a trill in the left hand and a triplet in the right hand. Dynamics include *mf*, *p*, and *mf sub.*. A fermata is placed over the final note of measure 11. Below the staff, there are markings: (8) and (Sost.) with a dashed line.

12

Musical score for measures 12-15. The score is in 4/4 time. It features a vocal line and a piano accompaniment. The piano part includes a triplet in the left hand and a sustained chord in the right hand. Dynamics include *p*, *mf sub.*, *mf*, and *p sub.*. A fermata is placed over the final note of measure 15. Below the staff, there are markings: *Red.* and *una corda*.

16

Musical score for measures 16-19. The score is in 4/4 time. It features a vocal line and a piano accompaniment. The piano part includes a triplet in the left hand and a sustained chord in the right hand. Dynamics include *p*, *f sub.*, *mf*, and *f pesante*. A fermata is placed over the final note of measure 19. Below the staff, there are markings: (u.c.) and (Red.) with lines.

21

f
p
p
pp
tr
ppp
Red.
f sub.
una corda

27

p
pp
Red.

30

(continue trill through fermata)

tr
f
p
fp
f
f
sfz
Red.
8va.
ppp
f