# The Unspeakable Thing

for solo contrabassoon

Thomas Little

# Performance Notes

The entire piece should be played with a rubato informed by the theatricality of the performance. The maximum tempo is determined by how quickly the contrabassoonist can get the sixteenth (and grace) notes to speak as intended. As such, at least some of the sixteenth notes should be taken at this maximum tempo. Grace notes may be played slightly faster than the sixteenth notes if desired.

The bar lines (and thus the measure numbers) are for the sake of the player's orientation; the piece should be felt and performed without a sense of definite rhythm.

All quarter-rests—especially those with fermatas—may be extended beyond their notated durations, unless the rest appears adjacent to an eighth-rest, in which case the fluctuation of the tempo is only affected by the piece's overall rubato.

Quintuplets may be "rushed" towards their latter half if desired; while the overall time it takes to play the quintuplet in total should align with the tempo, there should be a tendency towards an accelerando as opposed to a rallentando within the confines of the quintuplet.

A triangle-shaped note above the staff indicates the highest attainable pitch.

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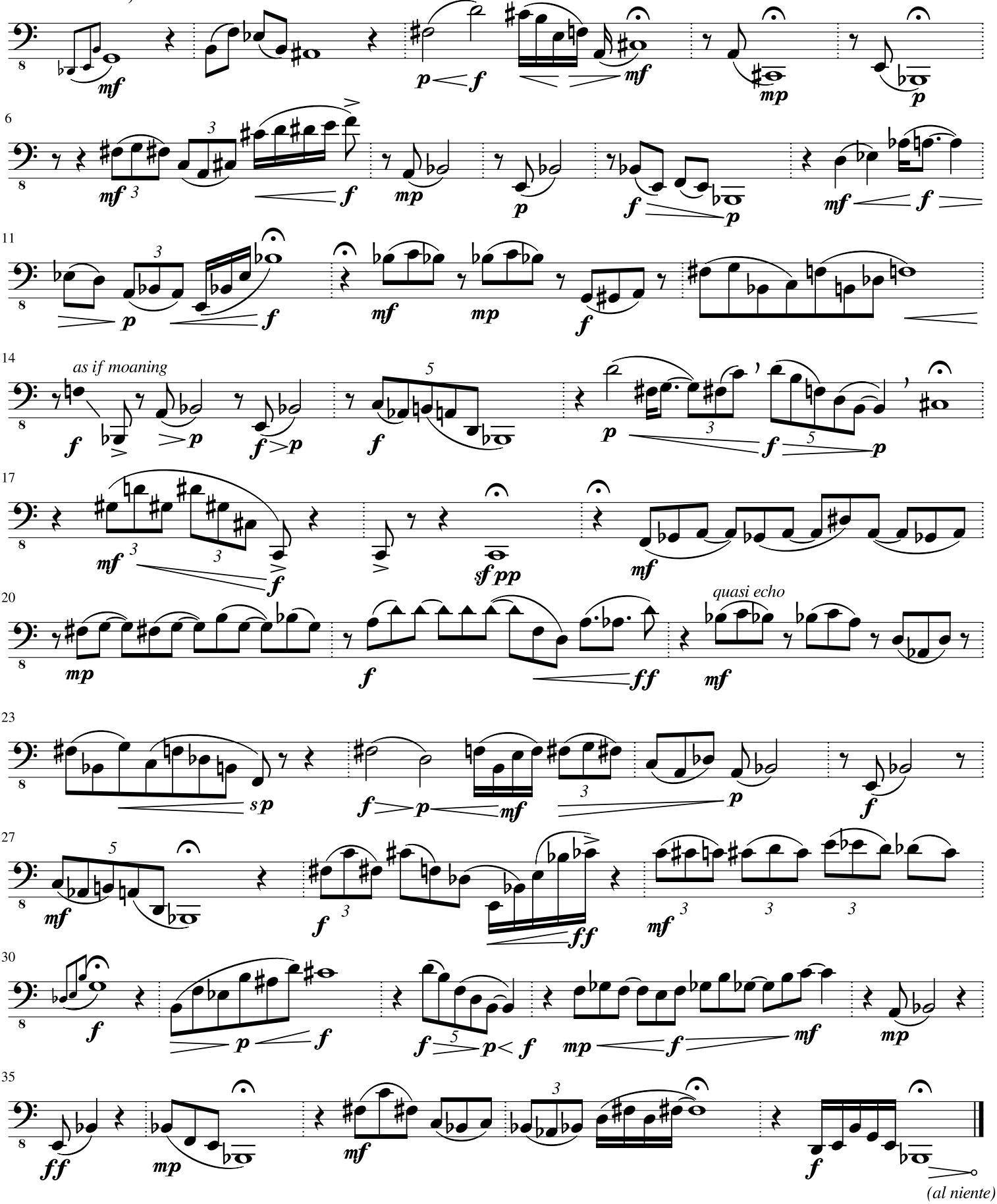
Thomas Little (*b. 1996*)

Op. 16

**Rubato, con fuoco**