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Picture for Clarinet & Oboe

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Picture for Clarinet & Oboe

2017

Performance Notes

This piece is intended to be played from score. (with the exception of pages 7 & 8 which should be treated as separate parts by the performers.) Sections in open time are notated proportionally. All grace notes should be played as fast as possible. The marking "air" accompanied by a notehead containing an "x," indicates for the performer to blow through the instrument without vibrating the reed—the oboe player will likely need to blow air across the keys instead of through the isntrument. Triangle noteheads are always used to designate slap-tongue and x noteheads for key clicks.

Four lengths of fermate are employed throughout the piece—when above a note they indicate an extension of that note, and above empty space an extension of that silence or space. The lengths of each fermata are as follows:

Very Short Fermata

Short Fermata

Fermata

Long Fermata

Rehearsal E

This section is built on a single note. The lines proceeding from the notated pitches indicate extensions of that note. The performers should try to cooperate to create a continuous sound.

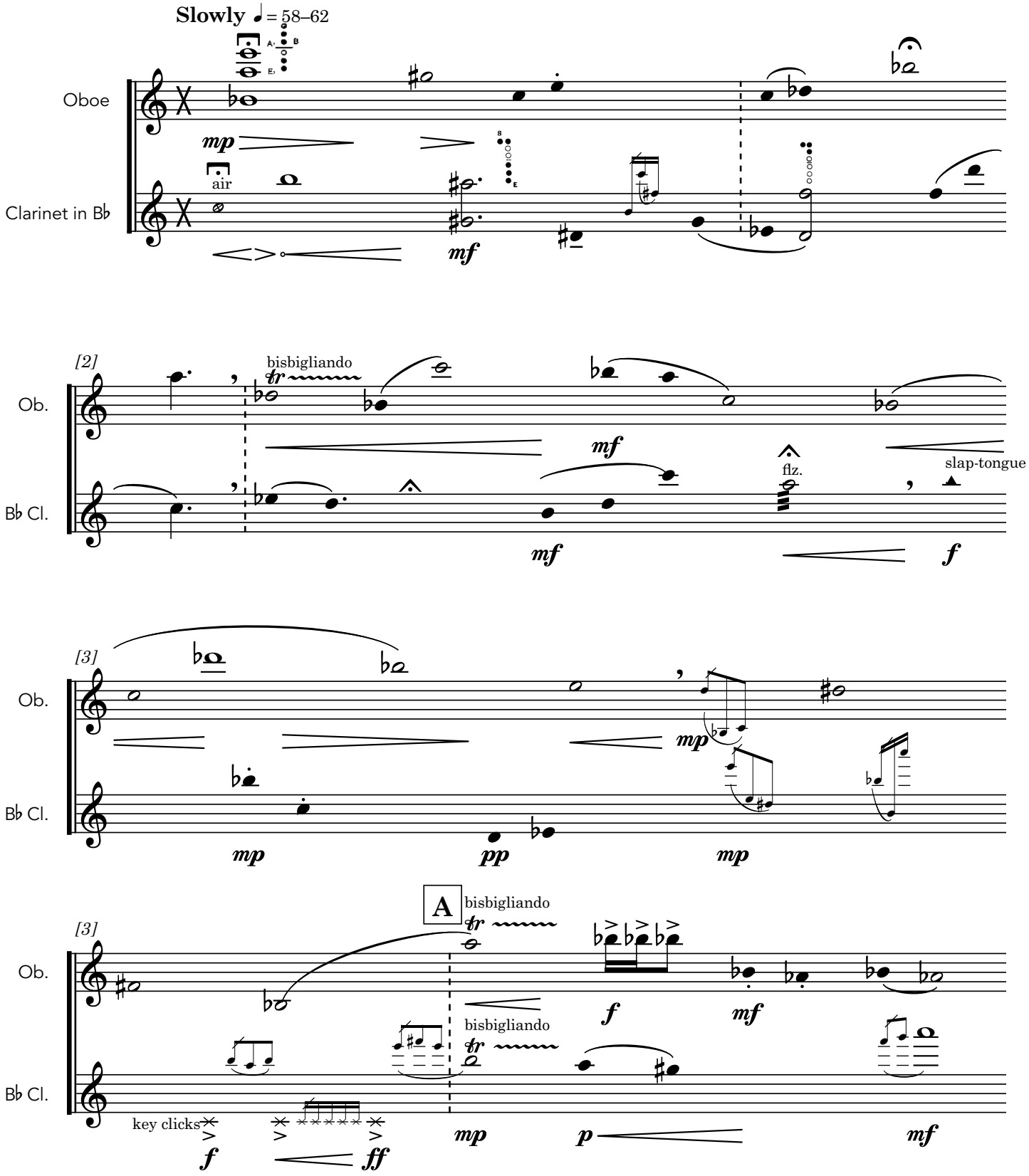
Pages 7 & 8

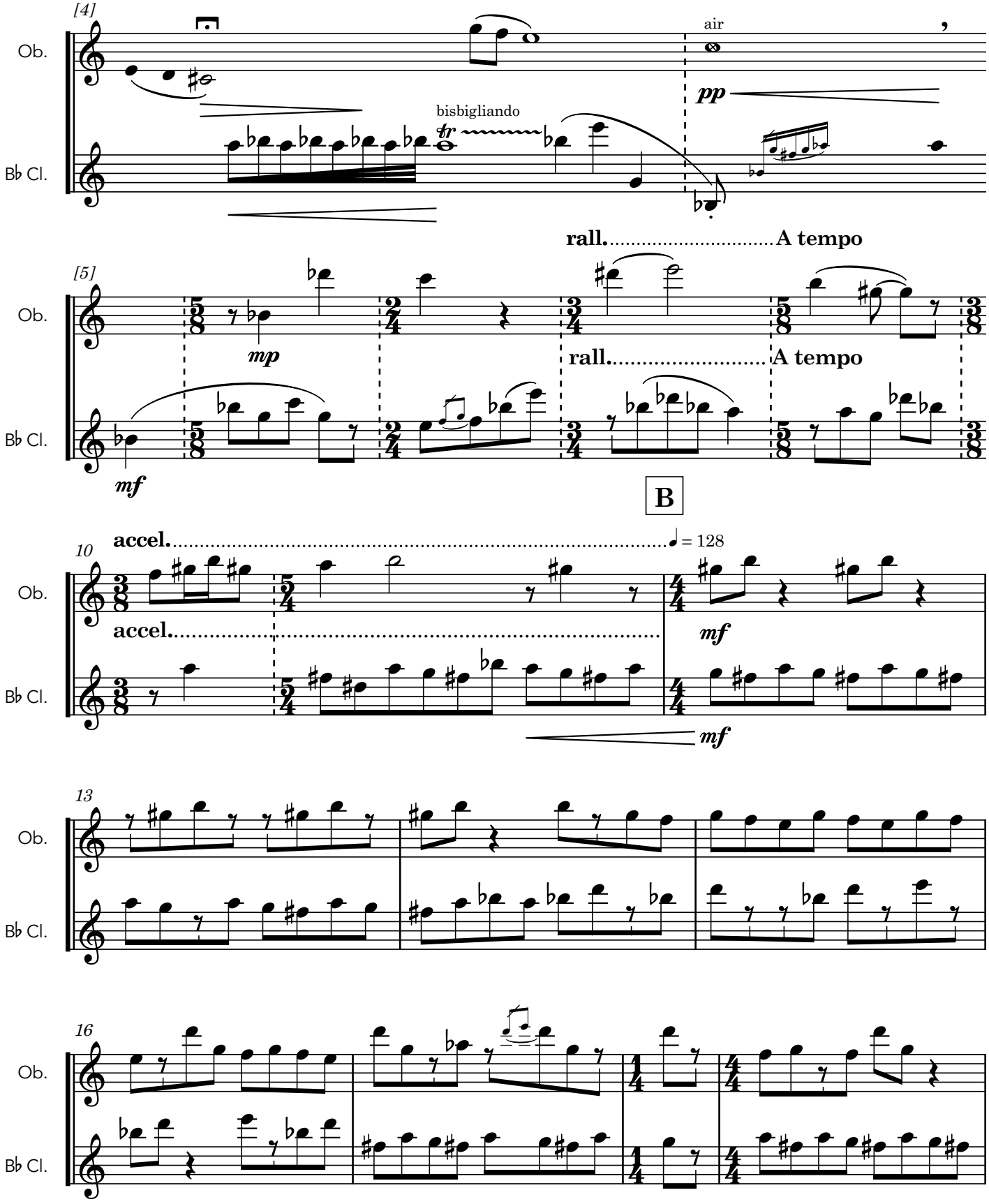
Players should move straight to their respective page at the conclusion of page 6. Each performer should follow the path laid out on the page beginning at the top and moving to the bottom. Within any box, players are allowed to move in any direction once a cell has been played, and can choose to pause for a brief amount between the playing of each cell. No long pauses should be used unless a cell allows the player to rest.

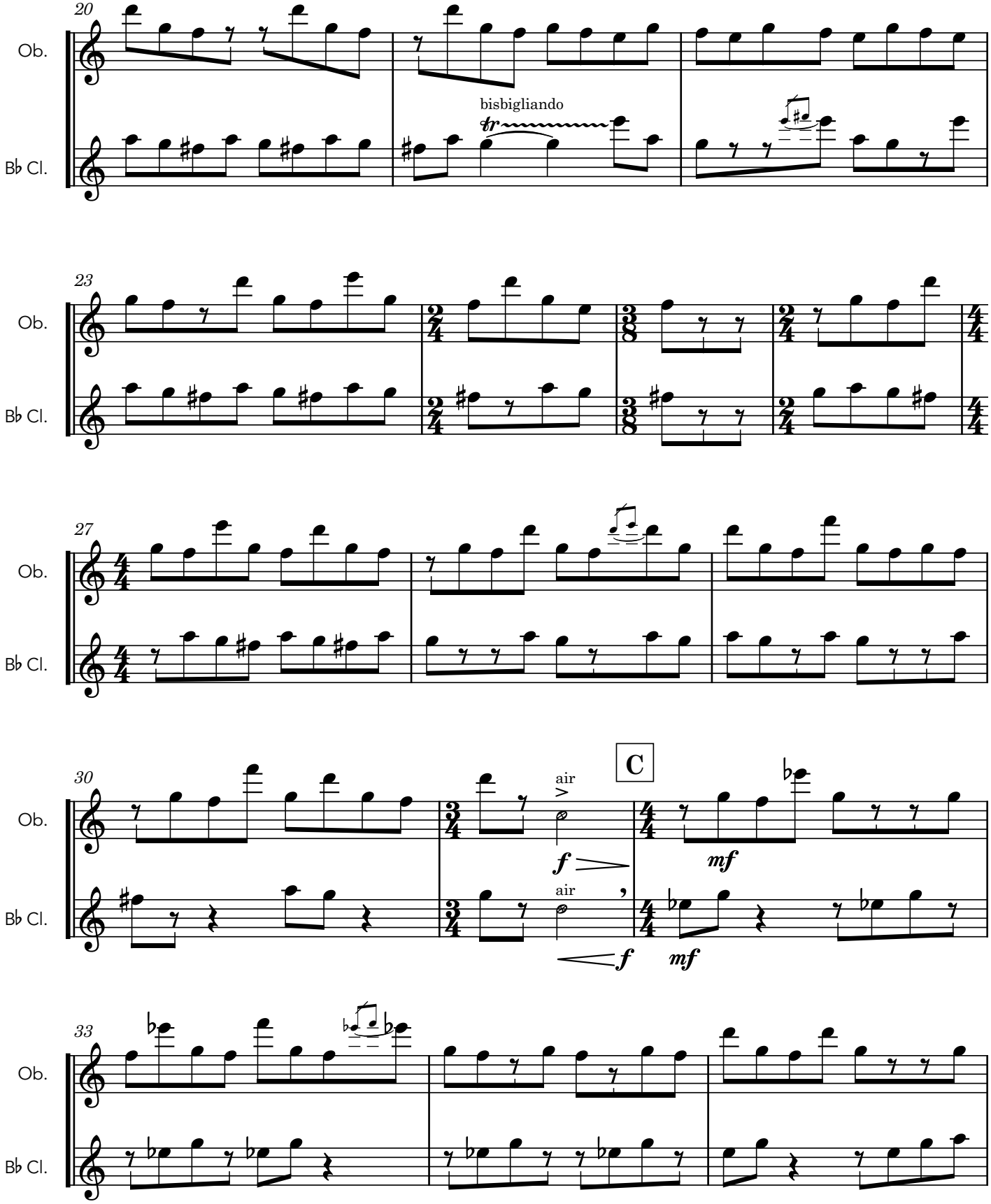
The oboe has both cues to move the performers to the successive boxes. This cue should be executed in such a way that the clarinetist must listen for the cue (i.e. the oboist should not visually indicate that the cue is about to be played.) The section concludes once the clarinet releases its low G. The oboist is then free to continue onto page 9.

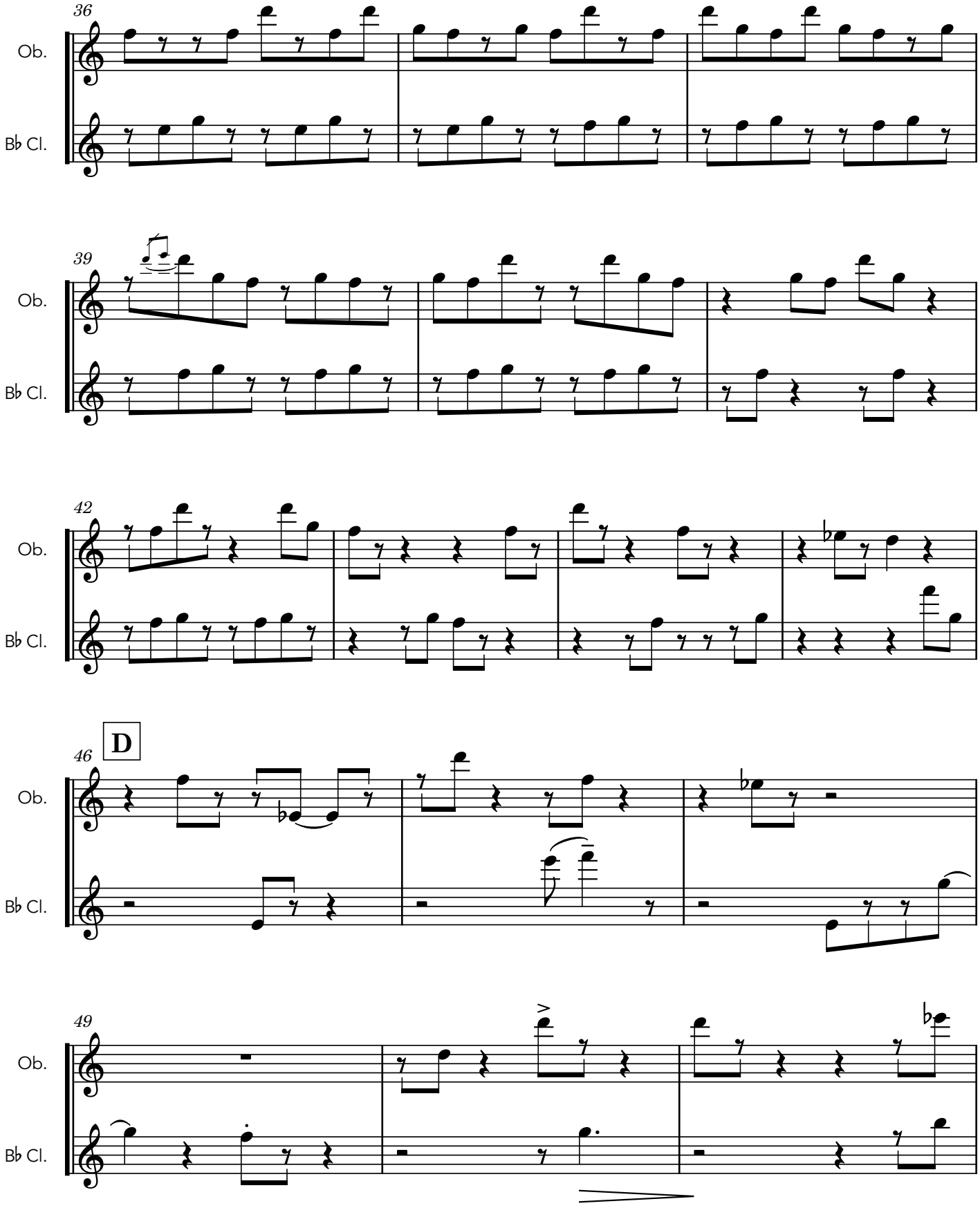
Above all, this piece explores the contrasts in timbre, sound, tuning, resonance, and nature between the two instruments. No attempt should be made to correct each instrument's characteristics or to "blend" seamlessly with the other performer.

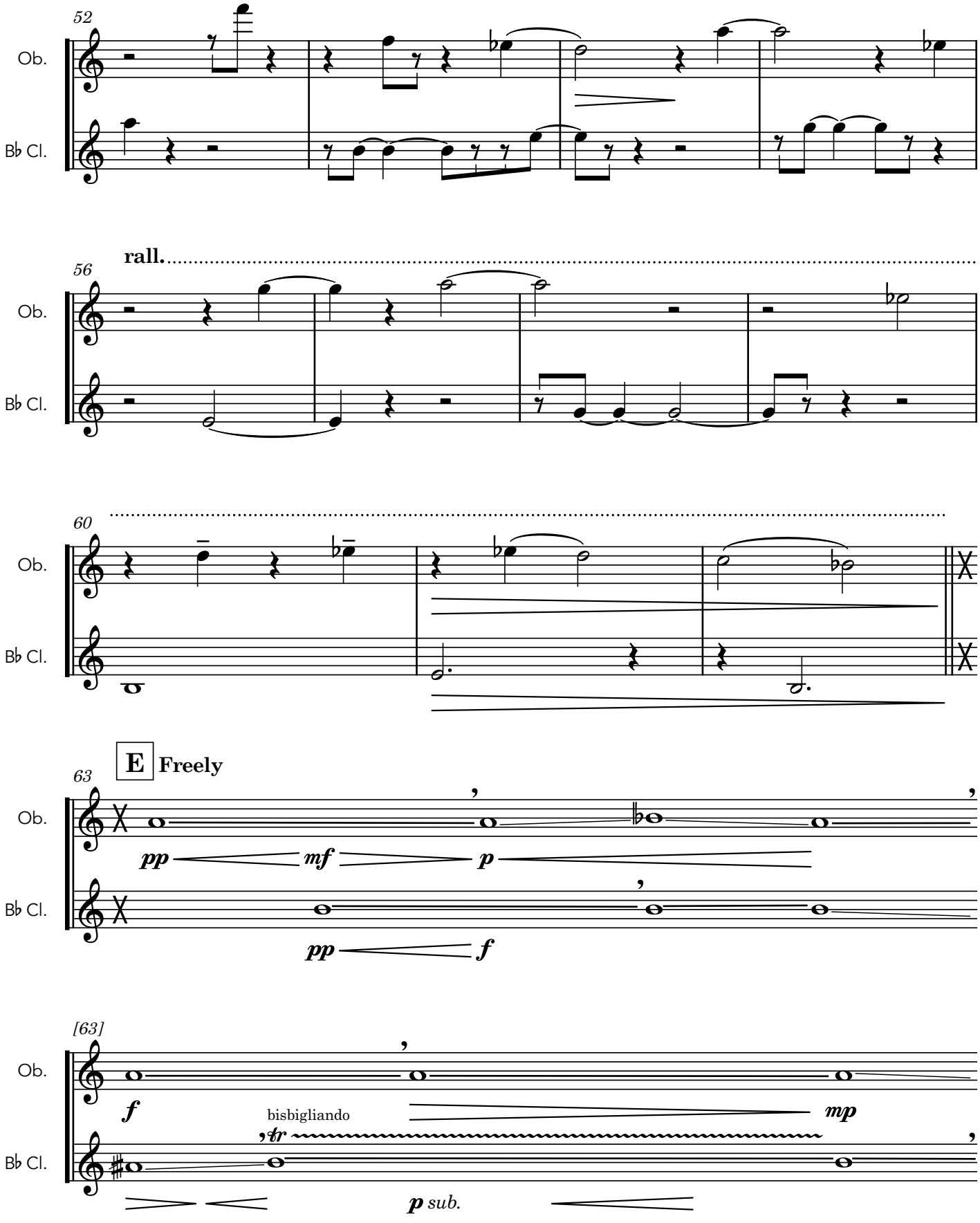
Picture for Clarinet & Oboe

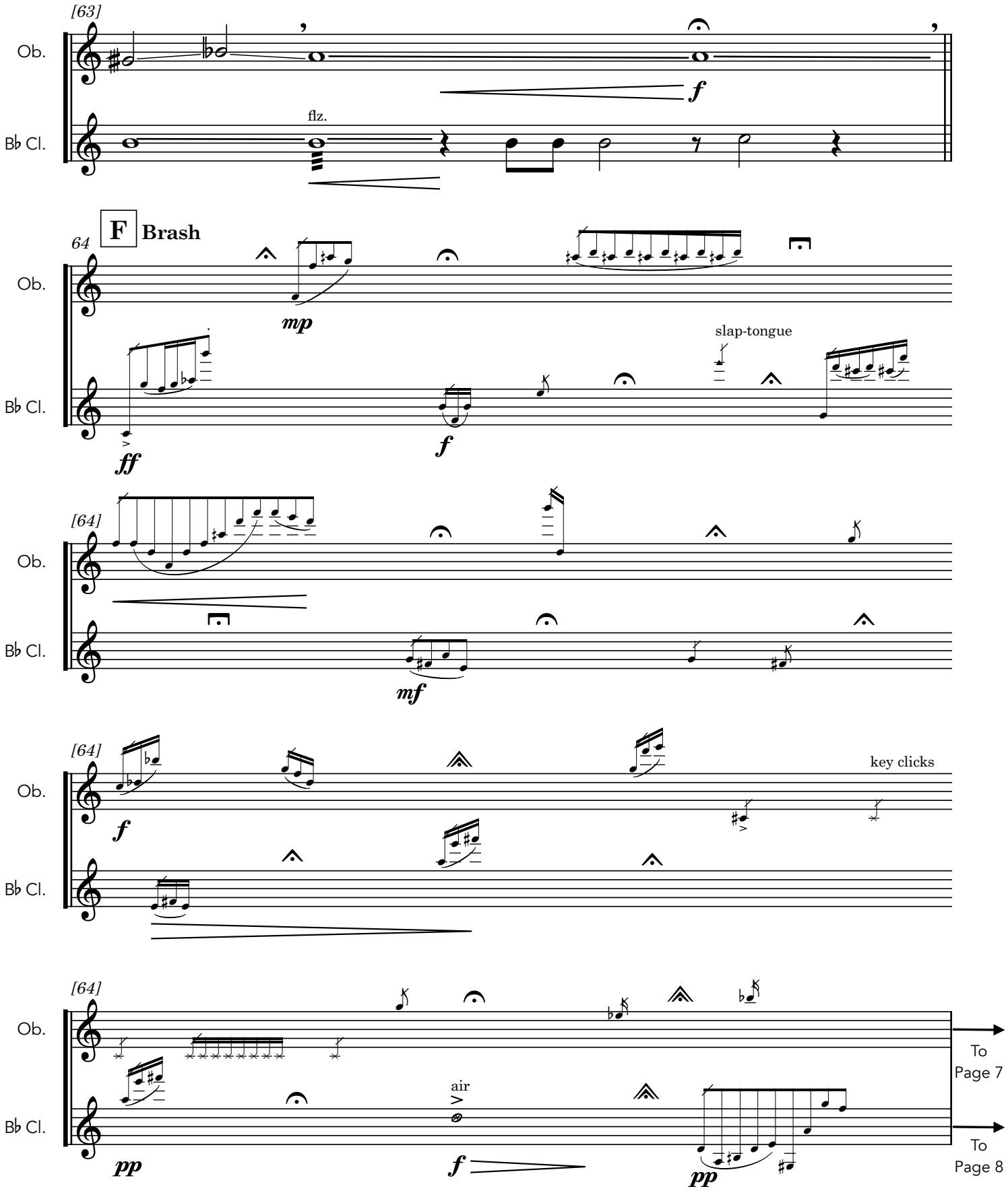



[4]
Ob.
Bb Cl.
air
pp
bisbigliando
tr
rall.
A tempo
[5]
mp
mf
B
10
accel.
= 128
mf
13
16

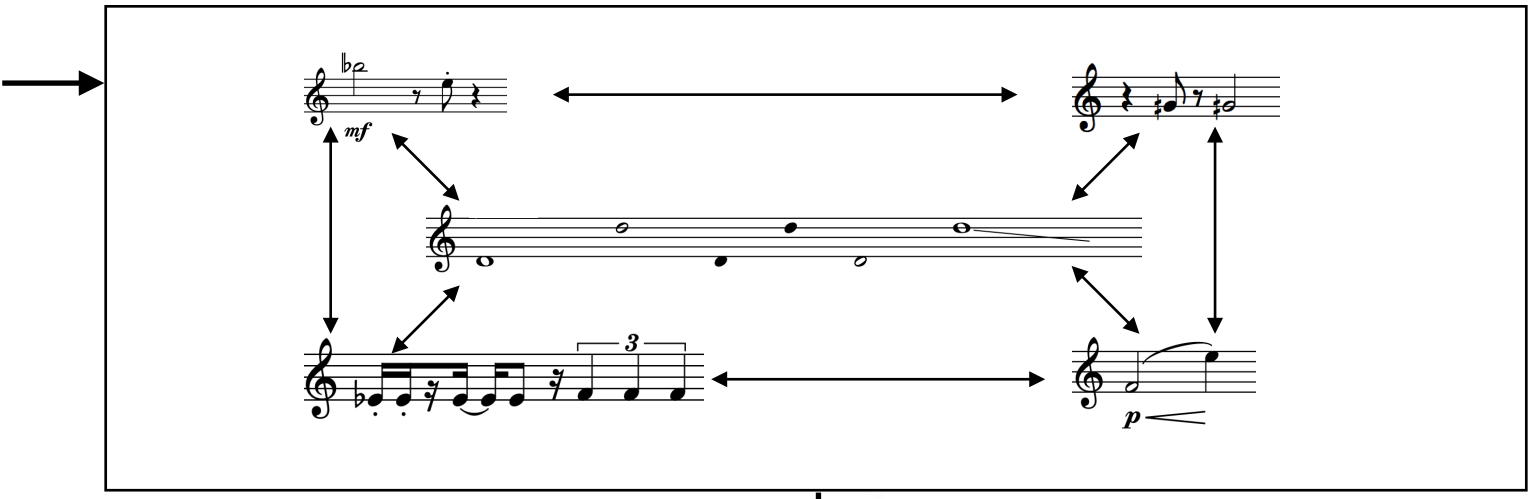

20
Ob.
Bb Cl.
bisbigliando
23
27
30
air
C
f
mf
33

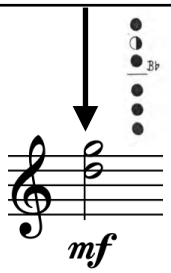

36
Ob.
B♭ Cl.
39
Ob.
B♭ Cl.
42
Ob.
B♭ Cl.
46
D
Ob.
B♭ Cl.
49
Ob.
B♭ Cl.


52
Ob.
B♭ Cl.
rall.
56
Ob.
B♭ Cl.
60
Ob.
B♭ Cl.
E Freely
63
Ob.
pp
mf
p
B♭ Cl.
pp
f
[63]
Ob.
f
bisbigliando
tr
mp
B♭ Cl.
p sub.

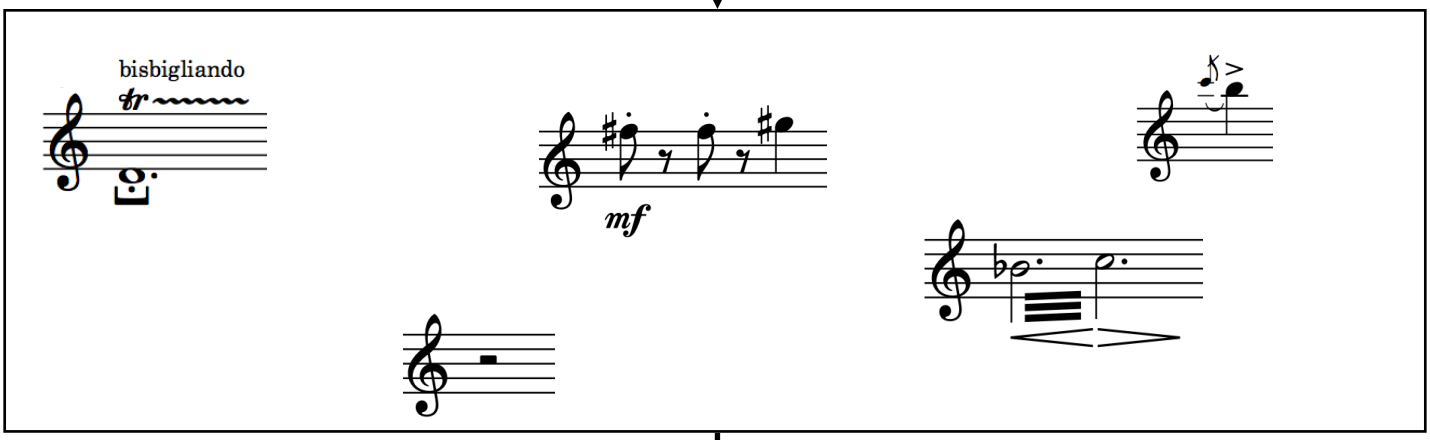

[63]
Ob.
Bb Cl.
flz.
f
F Brash
64
mp
ff
f
slap-tongue
[64]
mf
[64]
key clicks
[64]
air
pp
f
pp
To Page 7
To Page 8

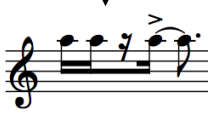
1′ 10″ - 1′ 15″

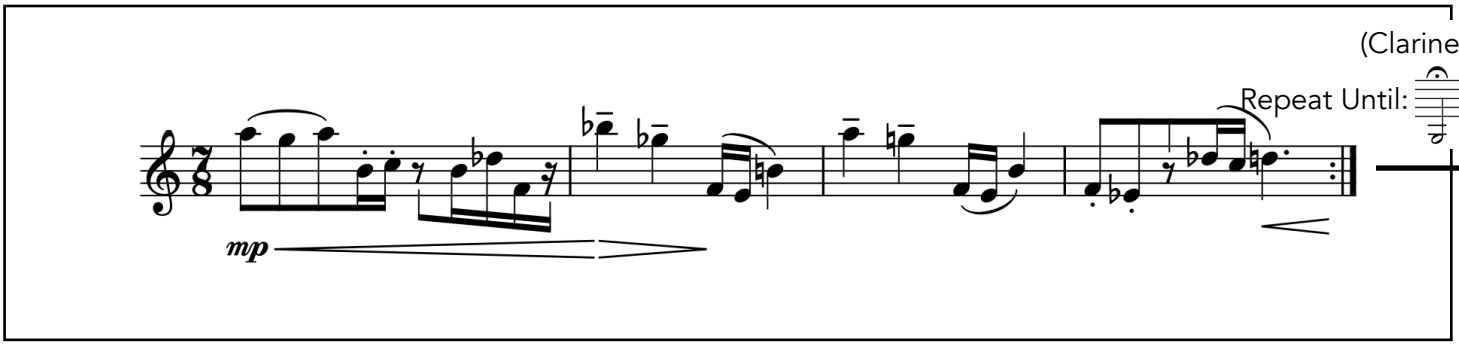




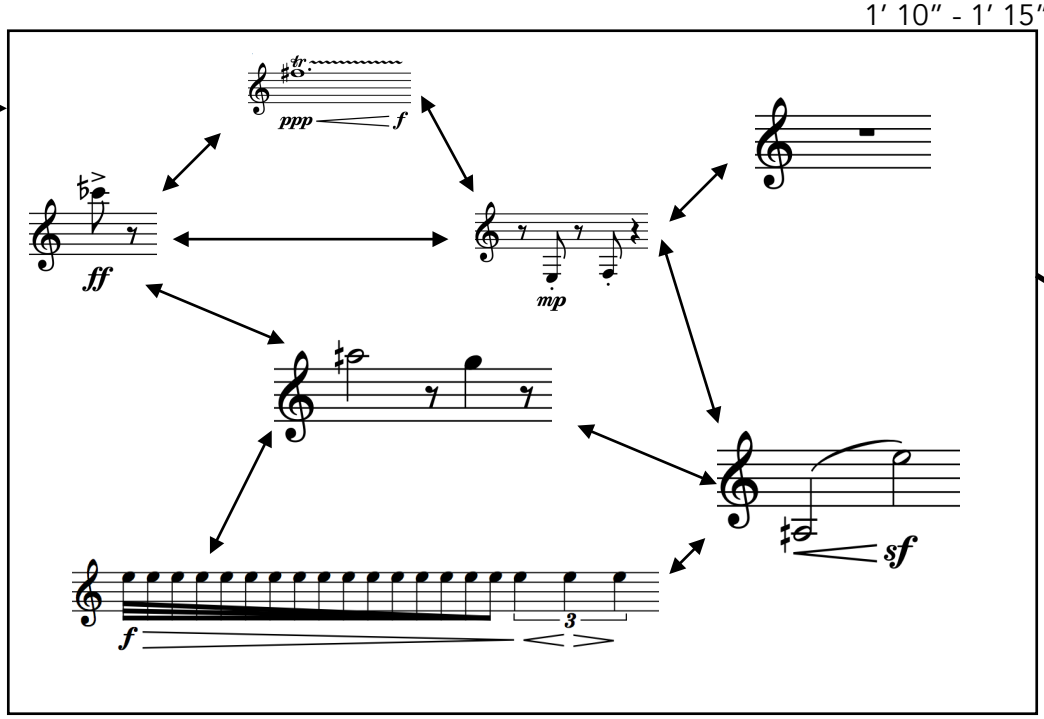
45″



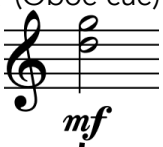




1′ 10″ - 1′ 15″

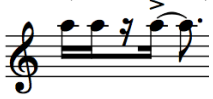


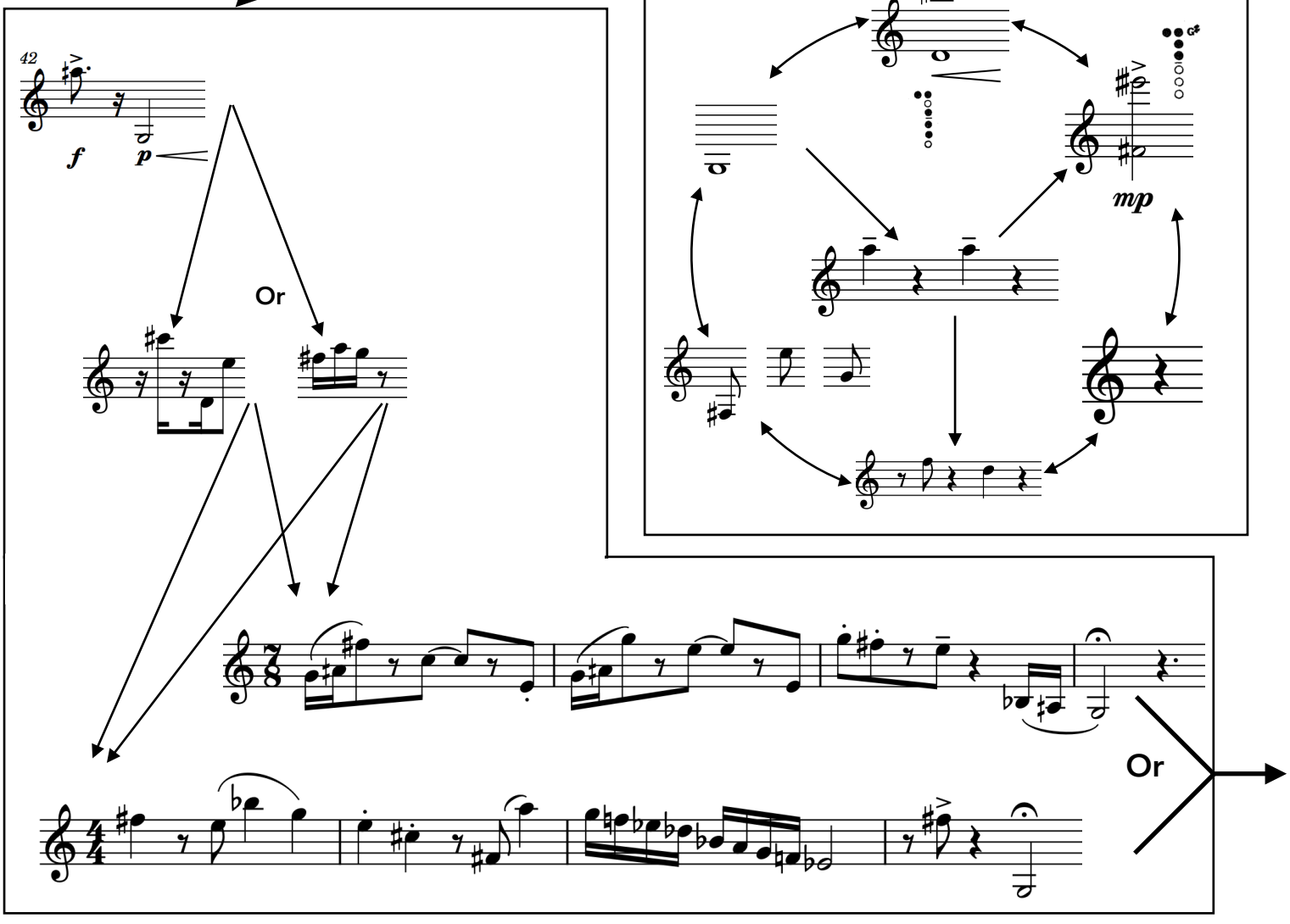
(Oboe cue)

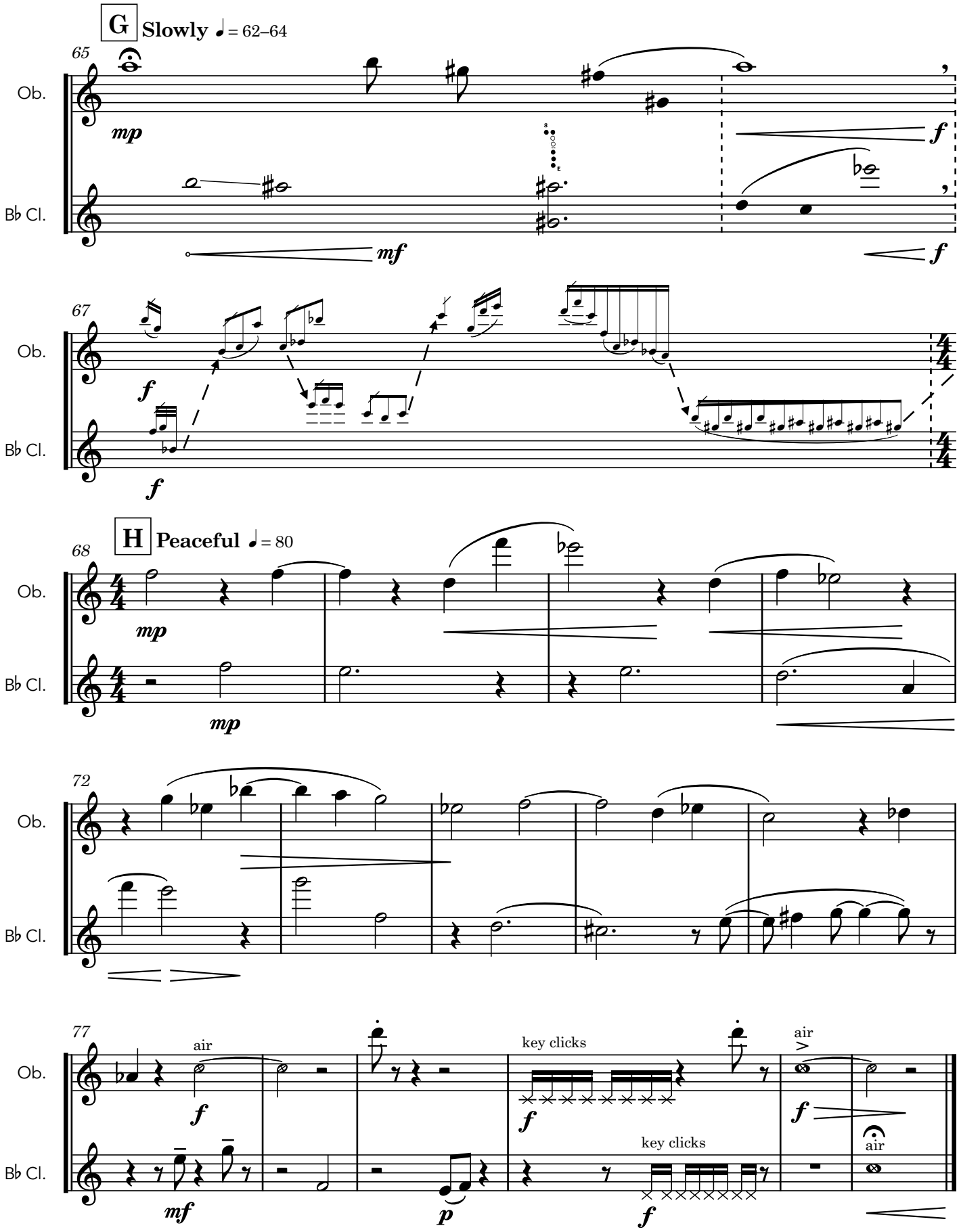


45″

(Oboe cue)






G
Slowly ♩ = 62–64
65
Ob.
Bb Cl.
mp
mf
f
67
H
Peaceful ♩ = 80
68
72
77
air
key clicks
p