

JAMES ILIFF

Syzygy

for

Oboe and Piano

(1968)



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SYZYGY

A syzygy, in the biological sense, is an association of two individuals, without loss of identity, in a single organism

The distinct identity of each instrument, here, settles itself. Care should go to the second idea implied to the title: the creation of a texture which can be perceived as a single composite sound. All directions to performance should be interpreted from this point of view. In particular, the oboe should not dominate.

The barring is conventional, and seldom has any accentual meaning. When an accentual pattern needs emphasis, the passage is marked by a square bracket. The beat should be steady throughout.

The sign *trem.*  over an interval indicates a quick unmeasured tremolo between the two notes concerned..

J.I.

Duration: ca. 6 minutes

To Patrick George
SYZYG
for Oboe and Piano

James Iliff
(1968)

Fast ♩ = 100 - 104

Oboe

mf p pp (pp) pp

Piano

mf p p

(9-part texture: pedal used to sustain chords)

4

f mf poco sf p

pp f p f p

without pedal

7

p pp mf p pp

p f mf p p

(1-part texture: pedal to be used for legato only)

12

mf pp f mf f f f

16

p f pp mp p f (b)

20

pp fp p mf f mp f 8 8 16

24

fmp pp p

30

mf

mf

f

mf

mp

mf

trem

trem

LH

RH

trem

mf

mf

33

f

f

p

f

poco f

pp

36

p

mp

p

pp

mf

mp

p

pp

40

pp

ppp

p

f

f

ff

both hands

3 3

3 3

45

p *ppp* *mp* *f*

mf *mp* *p* *f* *p* *f*

49

with as little separation as possible

sf *ppp* *mf > p* *f*

sf *f* *mf* *f* *pp*

53

p *f* *p*

pp *p* *pp* *mf* *mf* *f*

56

f *sf* *sf >*

p *pp* *p f* *sf* *f > p*

60

f *ppp*
(4-part texture: pedal used to sustain chords)
ff *p* *f* *p* *mf* *p sub.*

64

f *p* *ppp*
f *p* *sf* *p*

68

mp *pp* *mp* *pp* *p*
pp *mf* *sf* *f* *pp*

72

sfpp *trem* *mp*
ten. *f sub.* *ff* *mf* *ff* *sf*
Without Ped.

76

dim. *f* *ff*

trem trem trem

p *ff*

80

p *ppp* *ppp*

trem

p *pp* *ppp* *pp*

(Minimum pedal for legato.
Do not sustain)

85

(8-part texture: pedal used to sustain chords)

ppp *cresc.*

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

89

poco f *pp* *f* *fpp*

f *mf* *mp* *pp* *f* *sf*

trem

92

pp *mf* *f*

p *mf* *ff*

96

p *f* *rf* *mp*

(2-part texture: pedal to be used for legato only) 8

f *f* *pp* *sf* *sf*

101

f

p *pp* *pp* *ff* *f* *p*

104

f *mp* *f* *pp*

f *p* *p* *mf* *f* *pp*

108

f

f *ff*

111

fp *pp* *pp*

f *mp* *p* *pp* *p* *f* *p*

115

trem (start on B, end on G)

fp *ppp*

pp *mp* *f* *p* *f*

120

pp

p *p* *pp* *trem*

ppp

125

pp mf p f sf f

130

p mf f mp p pp p mf f

134

f sf ff

139

rf p f pp rf ff mp ppp p

(London, 1962)

Oboe

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Oboe

To Patrick George

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Fast ♩ = 100 - 104

5 **1**
poco sf *p* (pno) *p* *pp* (pno) *mf* *p*

11 *pp* *mf* *pp* *f* *mf*

16 *p* *f*

20 *pp* (pno) *fp* *fmp* *pp*

27 **G.P.** *p* *mf* **1**

33 (pno) *f*

36 *p* *mp* *p* *pp*

40 *pp* *ppp* **G.P.** *p* *f* *pno* *p*

47 *ppp* *mp* *f* *sf* *ppp* *mf* *p* *with as little separation as possible*

52 *f* *p* *f* *p*

57 *f* *sf* *f* *sf* *f* *ppp* *(pno)*

62 *f* *p* *ppp*

69 *mp* *pp* *mp* *pp* *p*

73 *sfpp* *mp* *dim.* *f* *rf*

81 *p* *ppp* **G.P.** *ppp* *ppp* *poco f* *pp*

90 *f* *fpp* *(pp)* *mf* *f*

97 *p* *f* *rf* *mp* *f*

104 *f* *mp* *f* *pp*

108 *f* *fp* *pp*

112 *pp* *fp* *trem (start on B, end on G)*

119 *ppp* (pno) *pp*

124 *pp* *mf p* *f*

129 (pno) *p* *mf*

133 *f* *f* (pno) *f*

138 *rf* *p* *G.P.* *f* *pp*