



SEGUENTE

For Oboe & Piano

(1976 -80)

James Erber

Seguente for oboe and piano

JAMES ERBER

Seguente for oboe and piano presents the rapprochement and reconciliation of two parallel but complementary tendencies, both involving a changing relationship between the two instruments

In the first, the oboe begins with a sparse, hesitant music, which is prevented from occupying a palpably wider emotional and technical range by the employment of notation-types which force upon the player the need to make increasingly complex choices of material calculated to produce an even greater degree of tension and uncertainty, while its music becomes ever more tenuous.

The piano, meanwhile, moves from colouring and resonating the oboe's impulses at the opening to stating its own increasingly rich and complex material.

The second strand of the piece is made up of a simple exchange of roles between the two instruments. Consisting of four Inserts it is filtered into the main body of the work at ever shorter intervals, beginning at bar 4. The oboe's initial wild flourishes form a strong contrast to the esitante, timido music of the first four bars, while the piano's light-textured pizzicato cannot be differentiated from it. Gradually the virtuoso excesses of the oboe are tamed, while the piano part takes on a more flamboyant character.

Both tendencies merge in the penultimate section, the oboe forming an almost incidental overlay to the cadenza-like piano writing, which subsides to allow both instruments an equal voice for the first time in the piece, in a serene coda.

12

(mf) mp p mf (p)

15

f=mp p pp mf=(f) (mp) p, leggiero mf=(p) mf=(f)

18

quanto poco meno esitante (rit. 20)

f=mp p pp ppp p molto=(p) pp mpp (molto) ff

* Alterate 2 or 3 RH fingers which only minimally affect the pitch of the B.

21

Insert 2(i)

ff (mb) mf p (mf) mf (f) p mp (mf) pp mp p mf p sub.

on the keys

23

mf (f) p mf p ff mp (p) mf p mf p

25

mp (mf) p mp mf p mp ff p (p) sub pp

27

ff mf p mf (p) mf pp mp (mf) pp poss. mp p (pp)

29

pp p (mp) (p) sub sub ff pp mf (pp) ff mf p (p) mf (f) pp (mp)

31

mp gliss.

mp (f) mf p mf pp mf p mp ff p pp

mf p mf p mf mp/ff mp mf (p)

33

lunga

pp-f f smorz. pp-f

lunga

mp mf mp p mf f mf mp

36

tr

pp-f pp-f f smorz (mp) pp-f (pp)

tr

pp mf mf p p mf pp

Insert 3 (ci)

39

ff mf (mp) mf pp mp p (mp) p poss.

lip gliss.

sub mf

tr

Musical score for a piano piece, measures 42-48. The score includes a treble and bass clef staff with various musical notations such as notes, rests, dynamics (mp, mf, pp, ff), and articulation marks. Measure numbers 42, 44, 46, and 48 are circled. A large blue watermark "Preview File Only" is overlaid diagonally across the page.

50

Insert 4 (♩ = 60)

52

55

57

* The arrow signs ↓ in the piano part indicate where one or more of the formants in boxes ⑤-⑧ may be played. The formants are to Apollo Sound be played one or only, in the order given, so that it is not necessary to play one at each arrow sign: this is ⑤, ⑥ played in bar 56 and ⑥ at bar 57, 2nd beat, nothing need be played at the following arrow, etc.

60

4/Insert 5

Oboe
 i-iii: play any 3 of the following 4 lines (each once only)

62-70

f=60

(A) from 3(iii) (pp) *dim. down to breath noise and key clicks*

mp (poco) mc sub P MF mp f (P)

trem

slow → fast trem - 1

omit if this line played first (see notes below)

f mp mp (mf) (?) P mp P mp f (P) PP

P mp PP mp

* This format is to occupy the first 2 beats of the first line to be played.
 If this line is (C), it should replace the material given there

Piano

♩ = 60

62

65

68

71

oboe

Poco rit. ----- (♩=50)

74

Piano

Poco rit. ----- (♩=50)

Coda

(V)
♩ = 50

74

rubato molto

MF (P) MP MF (mp) mf (P) MP (pp) mp (P) MP (mf)

rubato molto *poco f* MF mp

tr

(VI)
♩ = 50

76

MF MP (mf) p (P) P MP <>

trem. - 7 mp 7 MF (F) mp MF (F) poco f (mp)

tr

78

MP (mf) MP MF (P) MP MF pp p mp (mfp)

P MF (mp) mf p mp MF (pp) mp

tr

(VII)
♩ = 30

80

mfp (P) PP (mp) P (pp) (mf) MP MF P (pp) (mf) MP MF P (pp)

(mp) mp (P) P (mf) mp (mf) mp MF (pp)

trem.

Dec. 1976 -
Jan. 1977 /
Feb. 1980
London or
Slythburgh
(Suffolk)

Note: The sections numbered 1-3 and Inserts 1-4 represent two opposing tendencies, which meet at bar 62 (4/Insert 5). It is essential that both tendencies be well characterised in performance, the former by a very lyrical, expressive style, the latter by one which is precise, almost mechanical.

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