CONCERTO FOR OBOE AND WIND ENSEMBLE

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Abstract

The *Concerto for Oboe and Wind Ensemble* is scored for solo oboe and a wind ensemble of thirty-eight players. Inspired by Edgar Allan Poe's short story "The Tell-Tale Heart", the work's overall narrative shape is linear. It begins by establishing a disquieting, eerie atmosphere, employing a light texture, then continuously grows into more complex, thicker textures, culminating in a final furious climax. This is released in a dying, evaporation at the end. To describe it more formally, the piece shows a more historical side in the treatment of the relationship between soloist and ensemble. However, to this is added a psychological element. In this paper, I will discuss in detail my sources of inspiration as well as my approach to several aspects of formal structure and instrumental texture.

ACKNOWLEGMENTS

I would like to express my gratitude to my supervisor, Brian Cherney, for his input and guidance throughout the process of studying composition and the writing of this thesis. Without his irreplaceable counsel, dedication and knowledge, this composition – *Concerto for Oboe and Wind Ensemble*, could not have been brought to life.

I would also like to express my deep appreciation to Prof. Jacqueline Leclair for her profound understanding of her instrument, the oboe. I thank Prof. Leclair for her patience and generosity in sharing her expertise as a performer and musician, exploring a wide range of extended techniques, technical complexities and effects. Her expert knowledge allowed me to explore many aspects of performance practice and to find a distinctive way of writing for the oboe.

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1.0 Introduction and Research background

The *Concerto for Oboe and Wind Ensemble* was composed as part of the Composer-in-Residence program at McGill University, and it was premiered 24 March 2023. The *Concerto* is scored for a solo oboe and a wind ensemble of thirty-eight players: piccolo, 4 flutes, oboe, English horn, 6 clarinets in Bb, bass clarinet in Bb, contrabass clarinet in Bb, 2 bassoons (2nd doubling contrabassoon), 2 alto saxophones, tenor saxophone, baritone saxophone, 4 horns in F, 3 trumpets in Bb, 3 trombones, euphonium, tuba, celesta, and 4 percussion players. For all specific details, please see the full score.

1.1 Edgar Allan Poe's "*The Tell-Tale Heart*"

The formal structure and an overall dynamic contour of my *Concerto for Oboe and Wind Ensemble* were inspired by "The Tell-Tale Heart", a short story by Edgar Allan Poe, published in 1843. The plot is a key factor in comprehending the meaning of this dark story.

The unidentified narrator admits to the killing of an old man because "*one of his eyes resembled that of a vulture*"[1]. The murder is carefully planned for an entire week before the actual killing takes place. On the eighth day the killer acts, pulling the old man out of bed, onto the floor. He covers the man with a heavy bed and the man gradually dies. His heartbeat gradually ceases. The narrator dismembers the corpse and hides it under the floorboards. As the police investigate the man's disappearance, the killer becomes more and more agitated, imagining that he can hear the dead man's heart still beating under the floor. The beats grow louder and this makes him so

[1] Poe, "The Tell-Tale Heart", 166.

disturbed that he shrieks: “dissemble no more! I admit the deed! — tear up the planks! — here, here! — it is the beating of his hideous heart!”[2].

Being a psychological / emotional study, the composition is not a retelling of the story, but uses the subject matter as a guide for the compositional form and the “atmosphere” evoked. I start by trying to suggest the narrator’s agitation and nervousness. Then I add other effects such as sounds or combinations of sounds that suggest the action of planning, execution, and aftermath, for example, a sharpened metal object cutting through human flesh and bone.

1.2 Choices of instruments and timbre

Just as in the very first primary coat in a painting, aside from the conventional/regular instruments often seen in a wind ensemble, I selected particular instruments and effects that best describe an apprehensive, paranoid experience.

A waterphone is an inharmonic acoustic tuned idiophone consisting of a stainless-steel resonator bowl (which holds water inside) with a cylindrical neck and rods of different lengths and diameters around the rim of the bowl. The instrument was invented in the late 1960s by Richard Waters (1935-2013). It is often played with a bow or a superball mallet to sustain the unusual sounds. The friction of the bow on the rods of the waterphone creates a subtle, grainy sound effect that can suggest distant creepy movements and eerie haunting winds. My aim is to generate something supernaturally haunting and creepy through the interweaving of the waterphone’s

[2] Poe, “The tell-Tale Heart”, 168.

inharmonic acoustic waves. This ‘screech-like’ effect is ideal in this piece because it can produce a fearful shivering response in many listeners.

Another special sound effect is created by gliding a superball mallet on different surfaces. A superball mallet consists of a small rubber ball with a stick shoved into it and played on the surfaces of various percussion instruments. When a superball is dragged along the surface of a percussion instrument, it creates moaning and wailing sounds due to friction. In my concerto, the superball is played on several instruments: the bottom of the waterphones, a steel plate, a tamtam, a prepared cymbal with its bell facing upward on top of a timpani, and the timpani. Gliding the superball on the surface of a steel plate or a tam-tam resembles a sound suggesting a ghostly moan. Gliding the superball from the bell to the edge of a cymbal placed on top of a timpani projects sounds of strange and spooky noises.

Over the sonic backdrop of these disturbing sounds, the main character, portrayed by the oboe, exists. The narrator is nuanced, and he does everything for the specific reasons. In the story, the narrator tries to convince the readers that he is not mad, but he is not only violent but also imagines that he hears sounds that do not exist. Towards the end of the story, his auditory hallucination of the heartbeats is so vivid and clear that he mistakes that as a normal auditory perception. Because the narrator’s hypervigilant thoughts and behavior always float on top of his aural hallucinations, this narrative requires an instrument which is agile, has a biting tone color and is hard to be overshadowed or covered by the rest of the ensemble. Therefore, the oboe came to my mind. It fits well in the story’s psychological and thrilling narrative, which revolves around madness and instability.

To suggest the frightening and mysterious character of the narrator, I use the technique of making glissandos on the trombones. This is especially effective in passages that communicate the idea of

something threatening and ominous. The downward chromatic pattern highlights the trombone's deep and powerful tones in the brass section. The trombones' slide has a much more powerful and contrasting timbre to the oboe and the waterphone, yet it offers a unique perspective that is shocking and outrageous and follows the killer's actions. One of the earliest examples of trombone glissandi can be seen in Glazunov's *The Sea* (1889). Another famous example of trombone glissandi is found in *Pelleas und Melisande* by Schoenberg. The trombone glissandi suggest something ominous and frightening.

Lastly, I want to talk about choosing the Chinese war drum to represent the heartbeat in the story. The war drum is often used in Chinese ritual music. Its pitch is low and warm, since the materials are made of skin and wood. This produces a deep round tone that can be sustained and projected. I chose the war drum over the other drums such as the snare or tenor drum because of this mellow quality that can resemble the muffled heartbeat of a human.

The selection of these instruments and effects aims to create both relevant characters and a suspenseful atmosphere which produces either shriek-like sounds or low drones that can communicate the idea of anxiety. The eerie sound effects are to describe the distorted perception which is present in mystery and suspense genres. The next step is to expand this palette of sounds into a more detailed large-scale structure.

2.0 Formal structure

The large-scale form of Concerto for Oboe and Wind Ensemble is illustrated in the diagram below (see Figure 2.0.1). This diagram shows the proportional relationship of sections using the concept of the Golden Section (GS), which accounts for the positioning of all the important musical events involved. The piece's constant minim beat is taken as the standard unit of measurement.

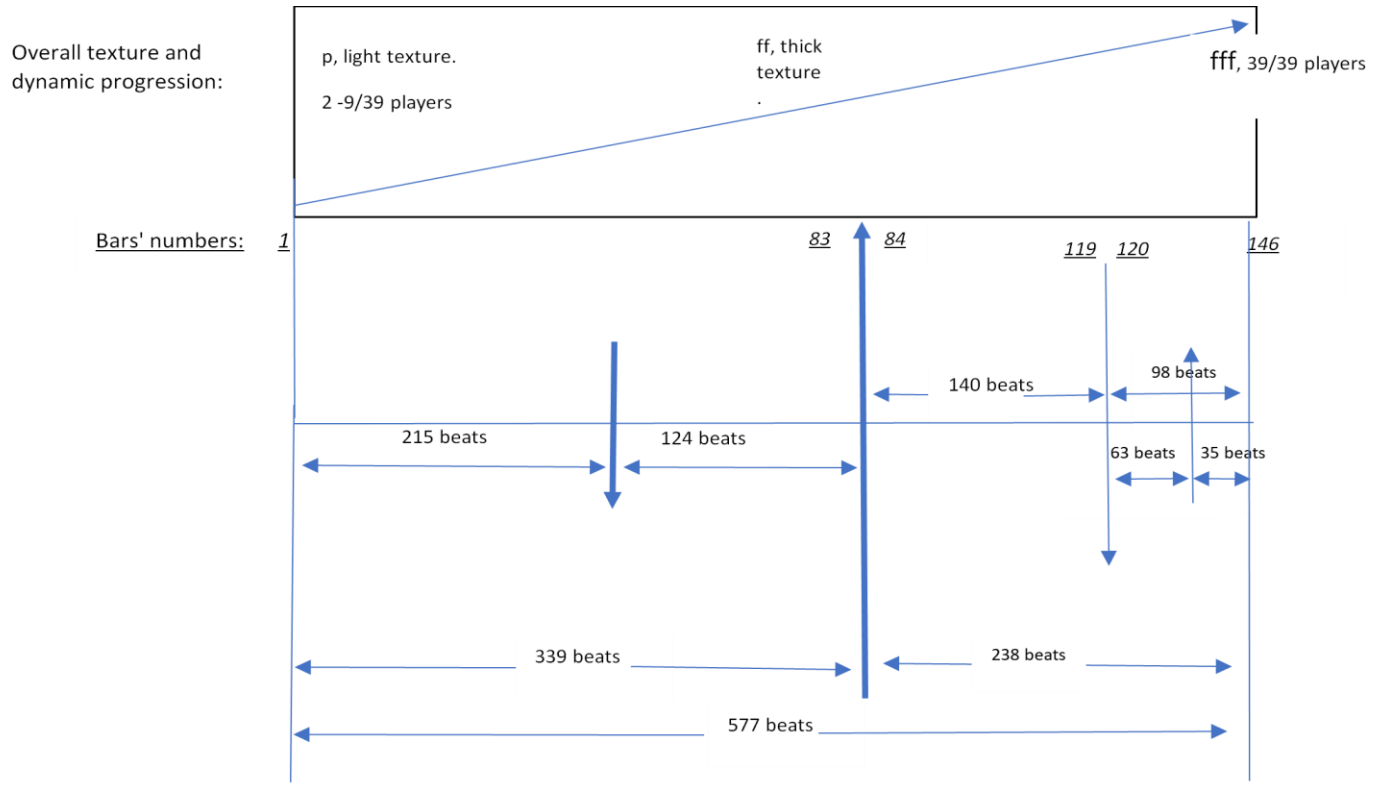

Figure 2.0.1 Proportional analysis diagram and the golden sections (GS) of the entire *Concerto*. This diagram's unit of measurement is counted with the quarter-note beat.

Despite the effort of establishing a proportional structure according to the Golden Section, the process of composing didn't strictly follow the proportion in fixed notated dimensions. Changes of time signatures and tempo markings occur throughout the piece, resulting in apparent inaccuracies in proportional analysis. These inaccuracies are recorded as "margin of errors" and shown in Figure 2.0.2, 2.0.3.

	m. 1-52	m. 53-83	m. 84-119 (Cadenza)	m. 120-146
Number of notated beats	339		238	
	215	124	140	98
Theoretical GS ratio	211	129	147	91
Margin of error	1.9 %	3.9%	4.8%	7.7%

Figure 2.0.2 Margin of error of notated beats from mm. 1-146.

	m.120 to the 1st beat of m.137	2nd beat of m.137 to m.146
Total beats	98 beats	
Numbers of actual notated beats	61 beats	37 beats
Theoretical GS ratio.	63 beats	35 beats
Margins of errors:	3.2%	5.7%

Figure 2.0.3. Margin of errors of numbers of notated beats from mm.120-146.

The piece has a clear linear dynamic shape, which dramatically rises to peak at measure 137, then quickly disappears. Looking more closely, each subsection has its climax at the GS marking.

Smaller intermediate events are staggered, and they build up tension in wave-like tendencies that reach a culmination in measure 137. The actual counting of the minim beats is inevitably not exact, according to the relative GS value of 1.618. However, the margin of error is small and falls within an acceptable range of 90% accuracy since it is less than or equal to 8.2%. [3]

3.0 Pitch Material and gestures

Regarding the pitch content of the piece, all twelve tones are used as a way of coordinating many aspects of music organization, both on a micro level and a macro level. Each section of the *Concerto* features textural integration of contrasting rhythmic figures and all twelve pitch classes. Figure 3.0 provides an overview of the pitch classes which are referential centers of the *Concerto's* sections.

	Opening	Build up (mm. 23-83)	84-119 Cadenza	120-146 Ending
Referential center	Bb (mm. 1-12) F#(mm. 17-19)	B	Eb, F, A B	[Bb B] [F#F] Bb

Figure 3.0. Specific pitch classes used for organizing and shaping the different sections.

Broadly, in the absence of functional harmonic relationships and traditional voice leading, focusing on specific pitch-classes is a way of shaping and organizing the music. In this Concerto, I use a variety of contextual means of reinforcement. In the most general sense, I focus on specific

[3] Schools Wikipedia Selection, "Margin of Error", https://www.cs.mcgill.ca/~rwest/wikispeedia/wpcd/wp/m/Margin_of_error.htm

pitch-classes, by stating them frequently, sustained for various duration, placed in an extreme register, played loudly or rhythmically stressed. These notes tend to have priority over notes that don't share the same attributes. For example, in mm. 22-83, the B is stated frequently or sustained at length. Furthermore, it is featured in different note values in the solo oboe part in mm.23-25, repeated frequently throughout m.34, mm. 49-51, and m.57, emphasized as a pedal in the contrabass clarinet (mm. 23-26) and the tuba (mm. 24-25), or placed in extreme registers (such as the high B in m.56 played in ***fff*** on the piccolo, and doubled by the horns 2, 4). Another important pitch class is the Bb. In the opening (mm. 6-7), the solo oboe part starts its melodic figure with a Bb sustained for an entire measure. This phrase ends with a slide from E to Bb in m.11, then immediately restated in the last beat of the same measure. In the last measures of the *Concerto* (mm. 143-146), the solo oboe sustains a chain of multiphonics on a Bb fundamental. This closure returns to Bb recalling the oboe's first note. This general modality of compositional organization and coherence is present throughout the piece.

In contrast, transitions between the segments are mainly based on different expressive orchestral gestures. The tension is created by the gestural nature of each section. The gestures are in the rhythms, orchestral texture, and dynamic shapes. In his article on the characterization of musical gestures, Oded Ben-Tal wrote:

> *To understand something as a musical gesture it needs to have a clear and self-contained identity. It has to be perceived as a discrete entity, with its own beginning and end, to have a coherent profile (shape or envelope), and it must draw attention to itself and have weight. An expressive unit gesture is understood as totality – its constituent parts all subsumed by the larger purpose. (Ben-Tal, 252)*

In this paper, I will selectively describe some of the important features used in creating sonic and emotional identities, differences and similarities. My focus is to create a generalized system of gesture classification for compositional and analytical purposes. The musical material and gesture

in the context of this paper are one. From my oil-painting background, I conceive notes and rhythms as being integral through their application in a gesture, just as on the canvas, the paint from the brush is inseparable from the gesture that places it there. The music is in a constant state of change, playing with lots of ideas and very little specific repetition. Most of the examples cited in this paper are short ideas. This is a reflection of the narrator's developing 'insanity', which ultimately drives him to fatal actions.

3.1 Opening

The light texture of the introduction (mm.1-21) functions as a "before-the-beginning" of the entire piece. There are three timbre groups that make up two layers. The first layer consisting of two timbre groups includes the percussions and two wind instruments: flutes and piccolo. The second layer is the solo oboe part, acting as a foreground.

Starting with the two waterphones, the introduction opens with a series of sinister and eerie haunting sounds, providing the atmosphere for the setting of a crime. In m. 6, while the waterphone moves to the background, the solo oboe's high Bb5 is sustained for the entire measure, then quickly slides down to A5 in m.7. This sustained Bb5 first starts in m.6 and goes through many other harmonic transformations throughout the introduction. The appearance of the flutes is almost inaudible, but slowly they thicken the entire sound of the introduction. In m.17, the solo oboe emphasizes the F# in fast repeated notes, alternating with elaborated ascending and descending figures (mm. 17-23), finally stops on D in the last beat of m.20 (figure 3.1.1). This melodic line resembles two periodic phrases. In general, the light texture of the introduction creates an anticipation for a more active section to follow – the build-up.

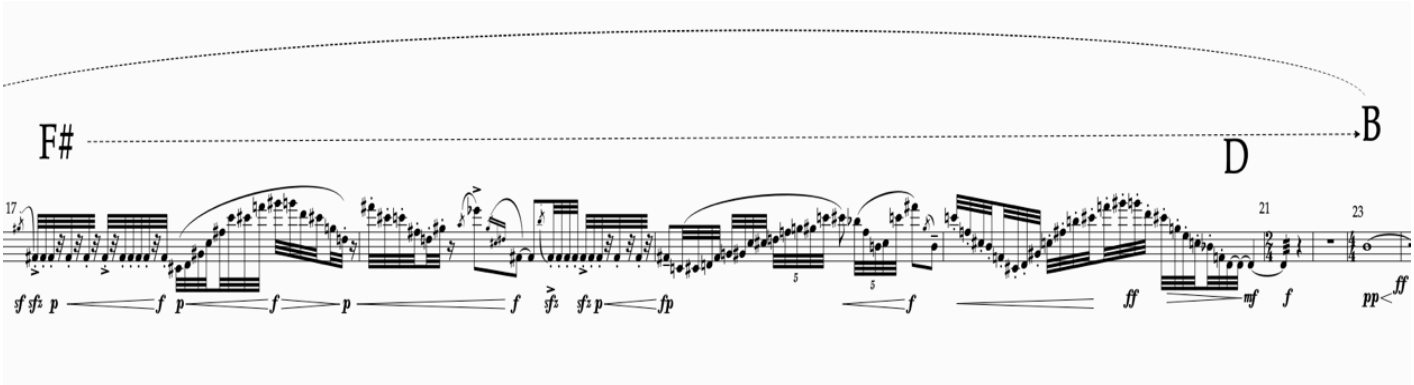

Figure 3.1.1 Solo oboe part opens with the pitch Bb (m. 1), centers around F# and ends the opening section in m. 23 with the pitch B.

3.2 Build-up

Measures	22-32	33-43	44-52	53-64	65-70	71-83
Episodes	**I**	**II**	**III**	**IV**	**V**	**VI**

Figure 3.2.1 All the episodes in the build-up section, mm. 21-83.

The large middle section of the *Concerto* (mm. 22-83) is like a *scherzo*. The introduction ends on m. 21. The opening of the first episode (mm. 21-32) crossfades with the ending of the introduction. The change of mood is marked by the addition of darker colors in the brass, with total-chromatic dissonant combinations. The first changes (mm. 22-23), however, are subtle because they contain mostly sustained notes in gradual crescendo. As the brass chord decays in m.23, it dissolves into the upper woodwinds. From episode 3 onwards, the music goes from the original spacious tempo and light orchestral texture, to a thicker and more complex texture with more movement and activity. In the 62 bars of the build-up section, the temporal, gestural qualities are more prominent than the music's pitch-based content. This middle section of the *Concerto* contains six episodes (Fig.3.2.1).

In episode 1 (mm.21-32), the gestures become calmer as the background contains mostly sustained notes. Compared to the opening, the gestures in the solo part become calmer as they possess longer note-duration, and the fast thirty-second-note figures are reduced into either groups of repeated notes or very short, swift arpeggio-like connecting elements. The winds either imitate the swelling effect of the percussion or support the solo part. For example, in mm. 25-27, while the solo oboe emphasizes the chromatic tetrachord [Bb B C C#] (0,1,2,3), the bassoons, flutes and

bass clarinet echo that tetrachord (m. 26-27) and add more pitches as [C# E F G# in the flutes (m. 29) (Figure.3.2.2).

Episode 2 (mm. 33-41) uses similar gestures to episode 1. The preservation of the foreground-background relationship results in a feeling of relative stability as the solo oboe continues playing smaller melodic gestures and striking a contrast with the ensemble by its registral distinction.

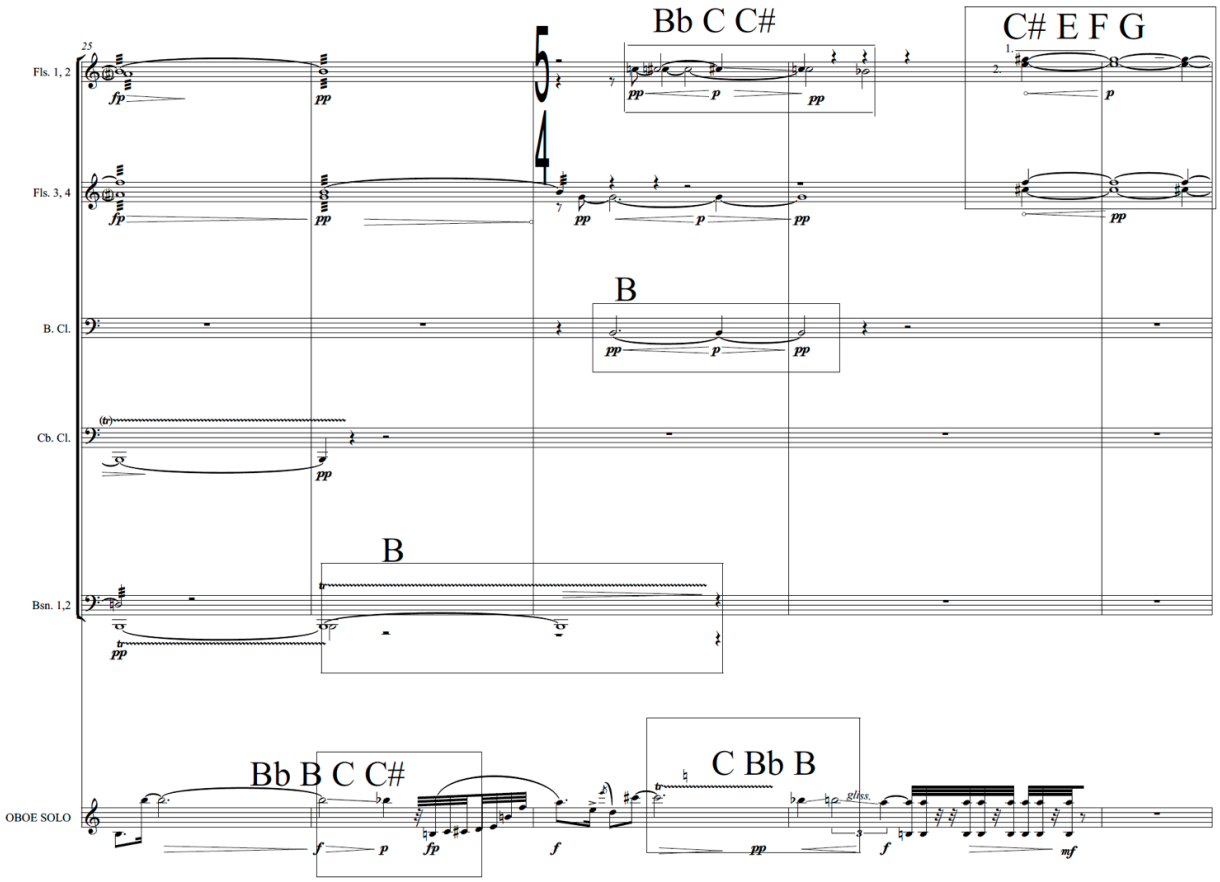

Figure 3.2.2 m. 26-29 (simplified score): the flutes feature an extension of the solo oboe's chromatic tetrachord.

In mm.33-40, the melody of the solo oboe part is divided into two phrases: the first one is from mm.33-36, and the second one is from mm.37-41. In terms of gestures, these phrases are

subdivided into ideas that are balanced by contrary motion. There are important tritones presented in the solo oboe part, for example: a wide intervallic span leaping from F6 (m.33) to B3 (m.34), then quickly rising back to F6 in m.35; a slide from Ab to D in m. 36. In m. 37, the phrase leaps upward from Bb to E, then continues rising to the highest note so far in the *Concerto:* A6 in measure 40. Episode 2 comes to an end with a big cadence in mm.39-40. Let's consider some of the musical factors that make it sound cadential. First, the spacing of the quarter notes rising up to the high A6 creates a feeling that the music slows down as the solo oboe part approaches the A6 in semitones. Also, when the sustained A6 at the end of m.40 is accompanied by all the wind instruments and a chordal punctuation of the brass, the texture is thickened up along with the quick crescendo. The cadential idea is more convincing by the resumption of the fast thirty-second notes on the second beat of m.41.

In the 3rd episode (mm. 44-52) the wind ensemble becomes more active as it participates in playing more melodic content. The foreground and background relationship between the solo oboe part and the ensemble is kept the same most of the time, with the exception of a short dialogue between the solo oboe, the horns, and the combination of the bass clarinet, English horn and the oboe in mm. 46-48 (figure 3.2.3). This call-and-response pattern is the two triplet figures that are first played by the solo oboe part (starting on the 3rd beat of m.46), then picked up and transposed down a major seventh by the second horns (m.47). In m.49, the last echo is heard from the English horn and bass clarinet in parallel thirds, with the oboe doubling the English horn at an octave above (Fig. 3.2.3). These timbre changes of the same musical idea temporarily shift the listeners' focus away from the solo part, simulating a feeling of isolation in the solo narrative. Measure 52 marks the first golden section climax in the proportional analysis, with the full chromatic density and dramatic crescendos (mm.51-52) suddenly stopping in ***fff*** on the last beat of the measure.

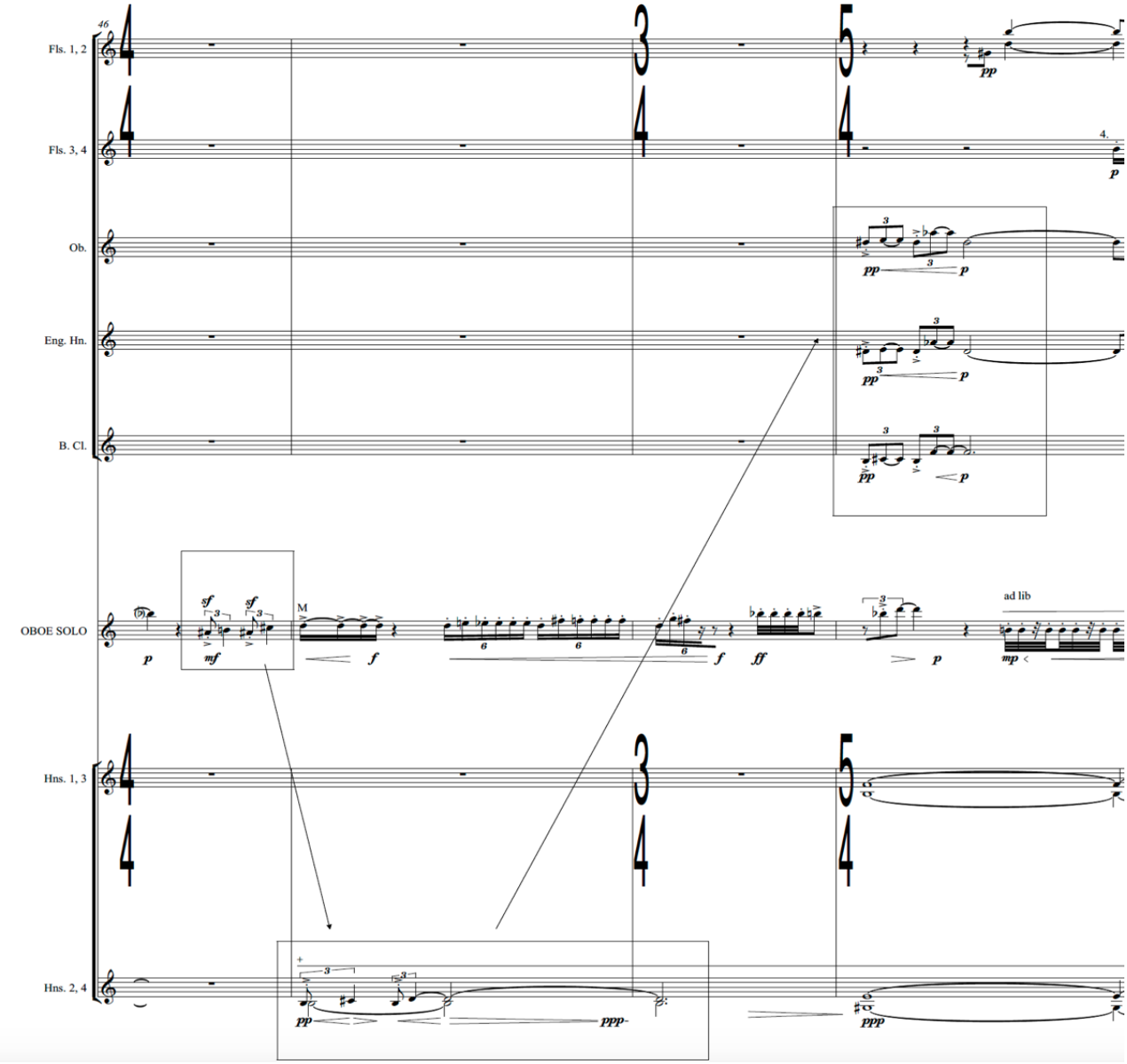

Figure 3.2.3 mm. 46-49 (simplified version): Dialogue between the solo oboe and the horns, and the combination of English horn, oboe, and bass clarinet.

Episode 4 (mm.53-64) is the longest episode of the entire build-up. While the soloist plays figures of dense, fast-running notes, the ensemble accompanies and interrupts, creating a high degree of instability and an emotional intensity, creating a restoration of stability that is accomplished by more metric articulations in episode 5. Characteristic of the *Concerto* as a whole, the ensemble builds from and upon ideas of previous episodes, for example, sustained notes in the winds, and

the sharp, chordal punctuations from both woodwinds and brass (m. 59, mm. 61-62). The percussion parts now have a combination of pitched and non-pitched instruments to emphasize accents and rhythmic activity. For example, in measure 58, while the suspended cymbal lends support to the winds' accents, the soft tubular bell reinforces the entrance of the brass. In measure 61, while the glockenspiel gives an edge to tubular bell, the marcato on suspended cymbal adds to the excitement of the solo oboe's run. In mm.62-63, in order to give an impression of a smooth line running from the solo oboe part, the marimba interrupts with the sixteenth triplets, which are then stopped by the bass drum. After that the vibraphone, suspended cymbal and snare drum respond with sharp accents to the winds and brass to emphasize the chaotic rhythmic activity of this episode.

In mm. 55-56, the woodwinds play the pattern of sixteenth-note triplets (figure 3.2.5) pushing the music forward to the arrival of the sustained note on the last 8^{th}-note beat of m.55, then making a dramatic crescendo to ***fff*** in m.56. This motive of the sustained note with a huge crescendo cut off is meant to imply the live action of killing somebody. This killing action is not specified in the original story, but the nature of it is used as a base to create tension in the piece. The horror of death is signified by the rising notes in the high woodwinds accompanied by the quasi glissandos in the mid-range horns.

Episode 5 (mm. 65-70) also serves as a ramp towards the climax of the entire build-up. In mm.65-66, the timbral shift such as the sudden decrease in rhythmic activity and the absence of higher winds articulates a sectional boundary. Beginning with low register and dark colors in m. 65, the range slowly expands upwards. The motive which suggests the smothering death in mm. 55-56 is brought back once again by flutes and horns in measure 67. In mm.68-69, the crescendo culminates in *fortissimo* tutti chords, agitated by the suspended high D#. Contrast to the *staccatissimo* closely-spaced voices, the suspended D#s are played by woodwinds in unison and doubled at the octave

by the bass clarinet and bassoon 1. This tutti passage calls for a restoration of stability in the clear rhythmic layers in the following episode. A rapid decrescendo and reduction of the ensemble in m. 71 anticipates a dramatic shift.

The last episode in the build-up section is in mm. 71-83. In this episode, the degree of segregation between layers is very strong due to their timbral dissimilarity. The ecstatic, swinging rhythm from mm. 71-77 is interrupted by the motive which describes the action of smothering in m. 78. Then, a change of rhythm produces a dark, subdued feeling with more sustained tones. Measures 79-83 feature a quick crescendo and fast transformation of rhythmic activities that burst into the final climax before the cadenza. From the second beat of measure 78 to measure 83, the piccolo's melodic line stands out as it plays in the highest register of the whole ensemble, rising from F#, G# to A and finally A# in m. 81, followed by the climax featuring the tutti section in m.83.

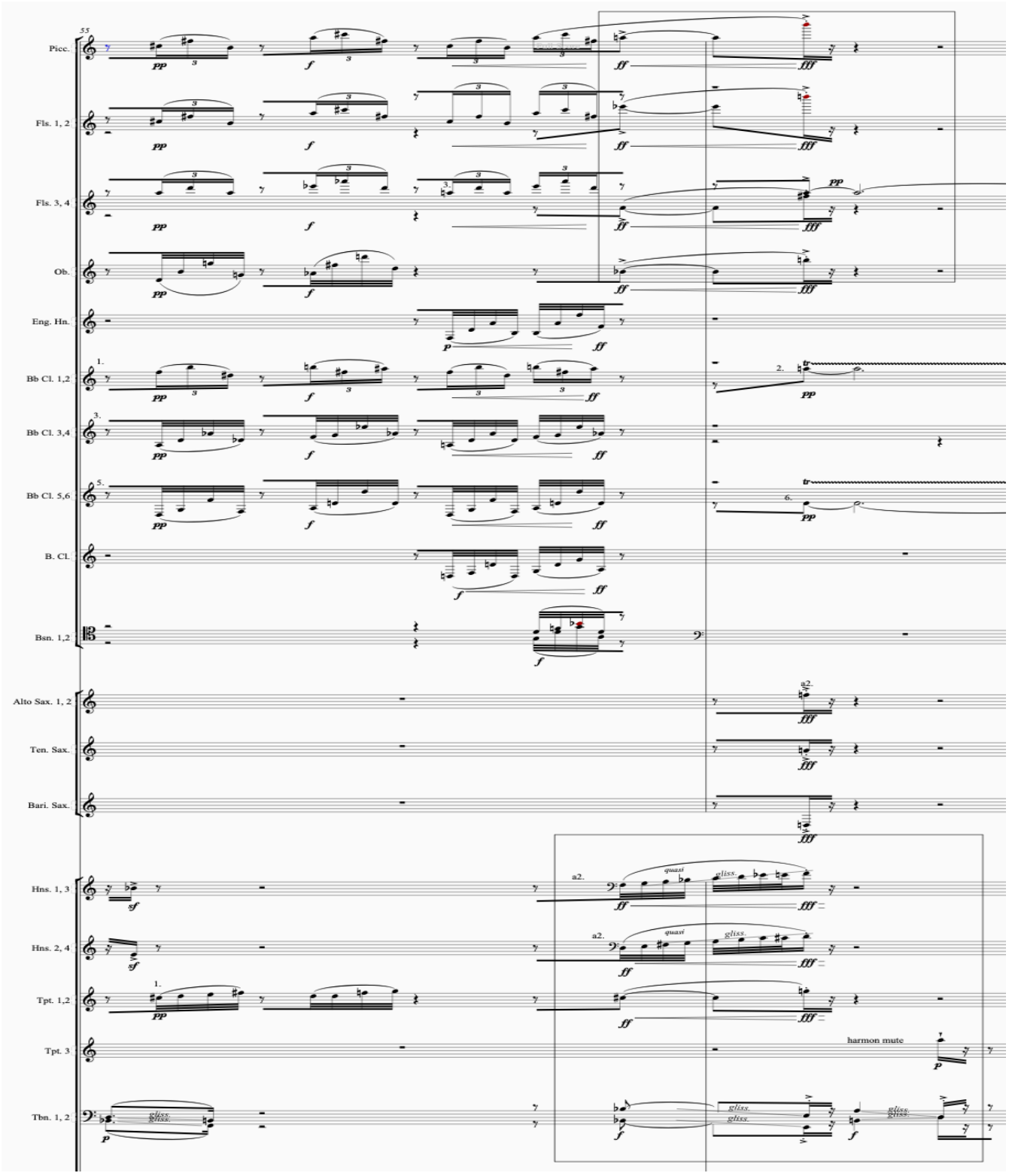

Figure 3.2.5: mm 55-56, the motive suggests the smothering: long notes with large crescendos in the woodwinds, accompanied by the glissando in horns and trombones.

3.3 Cadenza

At the end of episode 6, when the ensemble is reduced to silence, the solo oboe part crossfades the ensemble's ending with its high C#, accompanied by the waterphone and the tam-tam's rolls. Measures 84-98 are the cadenza, with the soloist being accompanied by a lone percussionist, who plays the waterphone, the tam-tam, and a string of Panga nuts. From mm.99-119, the cadenza is entirely the domain of the soloist.

Notably, before arriving on the important B in m. 101, the melody emphasizes three pitch classes: F, Eb, and A. First, the F is stretched from the last two beats of m. 85 to m. 86, then accented in m. 89. The three prominent Ebs articulate phrases at m. 92, m. 95, and m. 98. The arrival of the A at the end of the first beat of m. 101 is an echo of this extreme register note in m. 94. Finally, the B – a tritone from the F- is stated frequently as an important pitch center of the rest of the cadenza. It appears at six major points between mm. 101-115, the last two of which are ***sfz*** and ***fff*** trills with high embouchure pressure. All these important pitch classes are circled in figure 3.3.

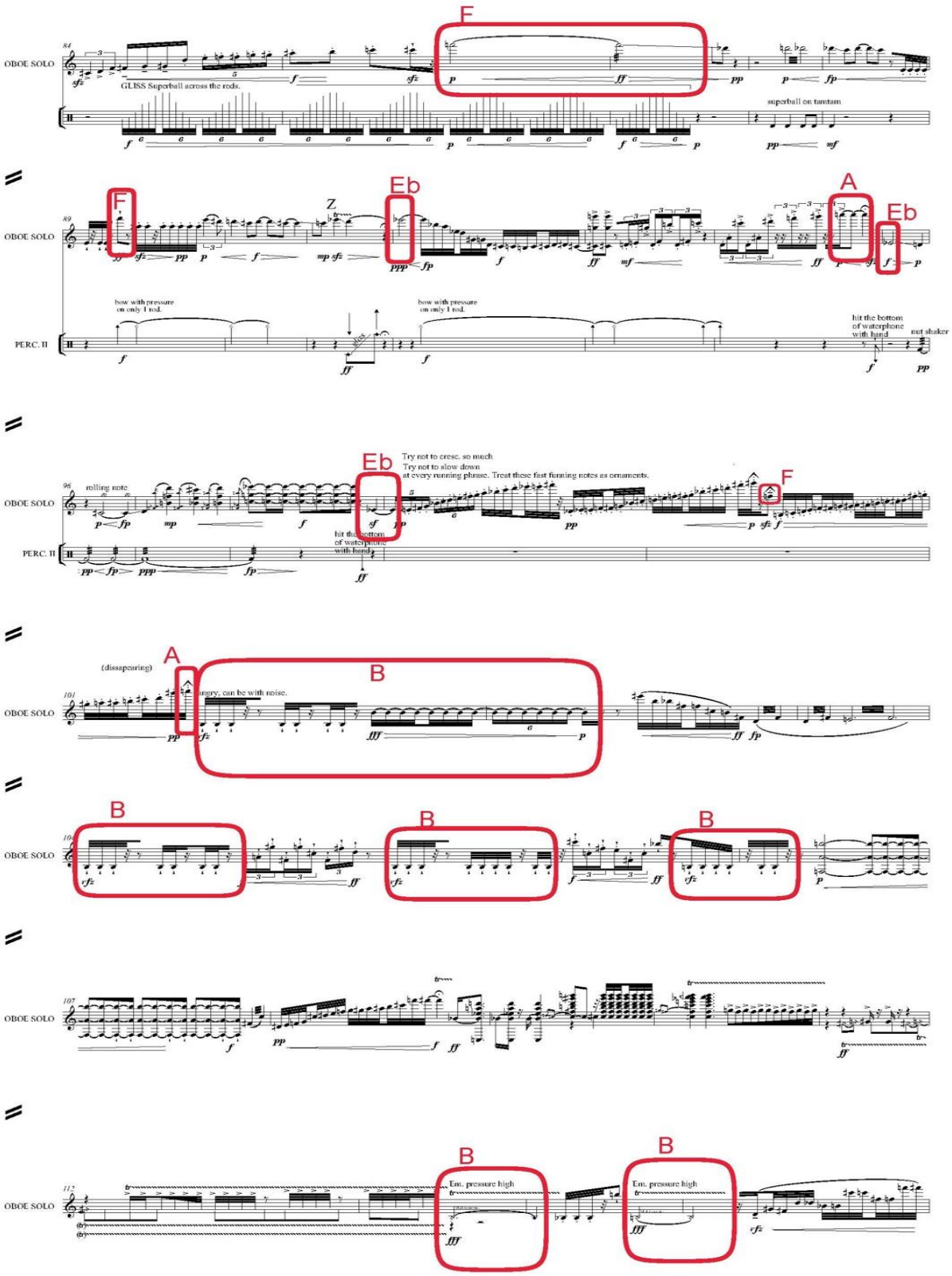

Figure 3.3 Centric pitch classes being emphasized or having longer note-value in the cadenza (mm. 84-119).

3.4 Climax / Ending

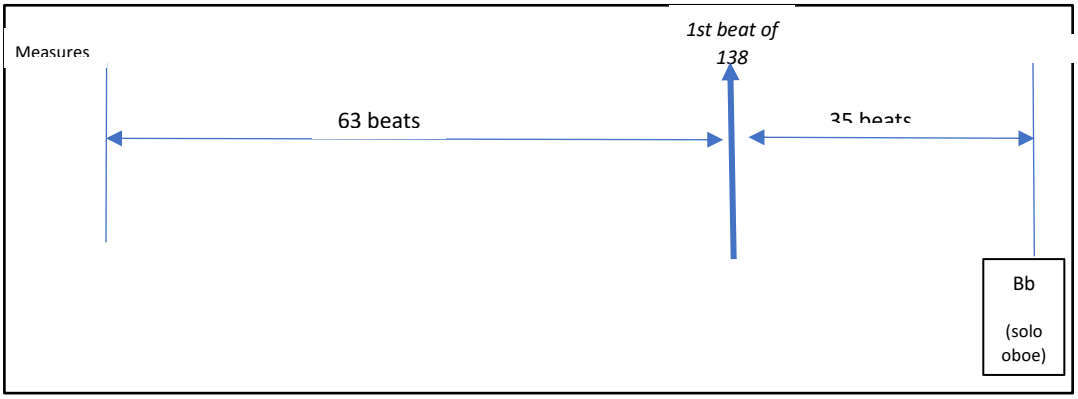

Figure 3.4 The GS structure of the ending (mm. 120-146). The GS climax here is placed at the loudest dynamic marking and densest orchestral texture.

The end of the cadenza (mm 109-119) features a series of multiphonics requiring great embouchure pressure. The tremolo from mm. 116-119 has more noise than pitched elements and serves as a bridge from the cadenza back to the whole ensemble at m. 120.

Starting with the low register on tuba and woodwinds, the timbre is modified over time by the addition of other higher brass instruments and higher woodwinds. In mm. 120-123, the change of instrumentation creates a change of spectral color supporting the movement from the solo cadenza to the *tutti*. While the solo oboe's part (mm.112-119) gently eases into the tutti by blurring its clear melodic content with the ambiguity of a series of multiphonics, the *staccatissimo* markings in m. 120-123 reduce the resonance of the orchestra so that it feels more connected to the solo instrument.

Measures 123-135 contain three episodes. Each episode is marked by rehearsal letters L, M and N. In each episode, the percussion aids in sustaining the climax using repeated gestures. For example, in m. 123, the timpani tremoli slide up and down through glissandi to reinforce the

rising and falling melodies in the bass clarinet, bassoons, tenor saxophone, baritone and euphonium. While the bass drum takes over from the timpani, the snare drum adds to the excitement of the fast wind figures, which move the music forward. The tubular bell plays a single stroke at every downbeat to strengthen the high accents.

The final GS-climax of the concerto is prepared from the third beat of m. 137 and executed on the first beat of m. 138. This point is 35 quarter-note beats from the end. This climax is played by the full ensemble and after the second beat of m. 137, the parts quickly grow into a dramatic crescendo. The position of this dynamic build-up represents the breakdown of the murderer's mind and corresponds to the climax at the ending of Poe's The Tell-tale Heart. The murderer surrenders to the psychological pressures and confesses to the heinous crime.

4.0 Rhythmic language

4.1 The heartbeat

The Chinese war drum is a double-sided drum, meaning that it is leathered on both sides. The leather is made from the skin of the crocodile, which is believed to strengthen the drum sound. The shell of the drum is made of wood. Generally, the larger the diameter is, the lower its pitch. For various sound effects, drummers can strike different parts of the drum.

When musical instruments were classified during the Zhou dynasty (1046-256 B.C.), the Chinese war drum was ranked at the top as an important and magical weapon. Its majestic sound could be heard from afar and it was used to galvanize an army's morale [4].

[4] Shen Yun Props, "Chinese Drum", https://www.shenyunperformingarts.org/learn/category/index/level-one/iRMh_D7SX58/level-two/ZueaiKa2IR0/chinese-drums.html#

In the *Concerto*, I choose the Chinese war drum to represent the heartbeat in the story. Compared to other drums, it has a much deeper and warmer sound since the materials are made of skin and wood. This mellow quality to me resembles the muffled heartbeat from inside the chest of a human. The human heartbeat pattern is shown approximately in figure 4.1.1, followed by different transformations (figure 4.1.2 and 4.1.3) throughout the concerto. In most cases, the war drum appears to build or cap a climax, usually when there is a gesture of a big crescendo from both the ensemble and the solo oboe part (fig.4.1.4).

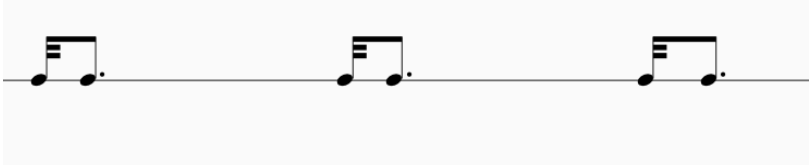

Figure 4.1.1 A normal human heartbeat pattern, with rates ranging from 60-100 beats per minute.

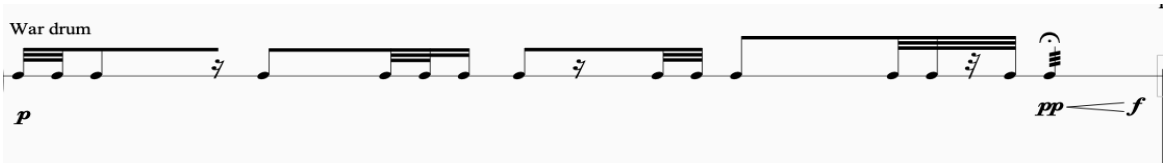

Figure 4.1.2 The first heartbeat pattern in the concerto played by the war drum in m. 16.

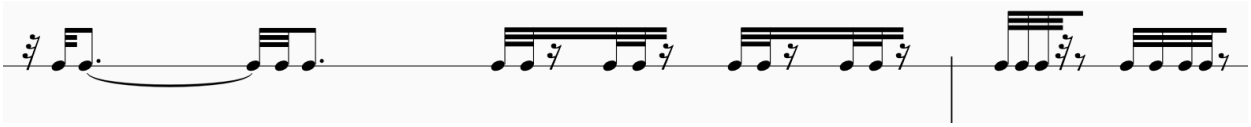

Figure 4.1.3 Variation of the heartbeat pattern in the *Concerto* played by the war drum in mm. 20-21.

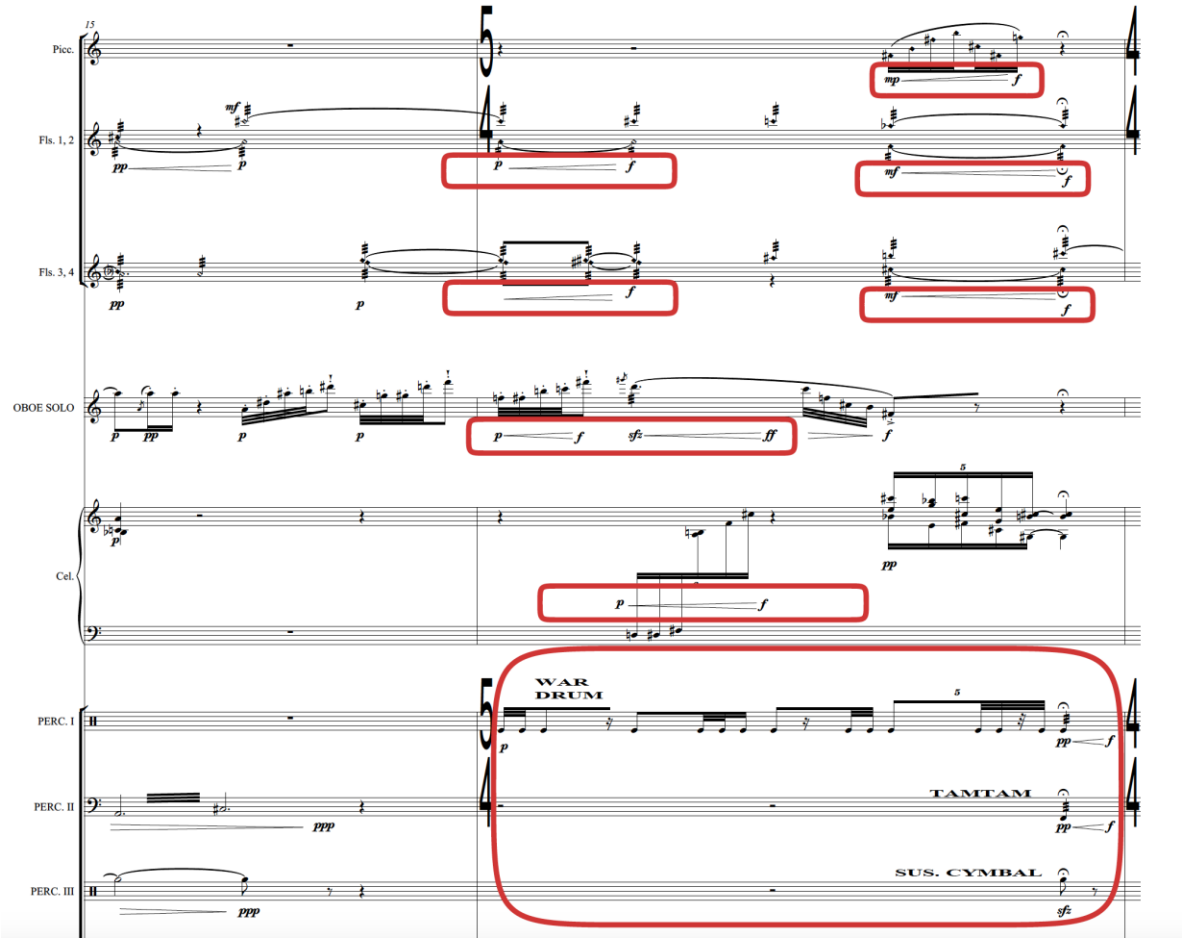

Fig.4.1.4. The war drum joined force by the tamtam roll and suspended cymbal aid in building the climax in mm.15-17.

4.2 Juxtaposing layers of rhythmic patterns

In the article on ecstasy and rave, Dennis and Ballard state that "*Participants ingest ecstasy and dance to music, which is described as repetitive, loud, fast, and mind-numbing*"[5]. In mm 72-77,

[5] Dennis, Ballard, "Ecstasy: It's the Rave", 66.

the loud dynamic yet swinging rhythm in percussion parts represent an imagined moment of ecstasy when the narrator celebrates the success of the murder. Several layers of repeated rhythmic patterns are juxtaposed to describe this satisfaction (fig.4.2).

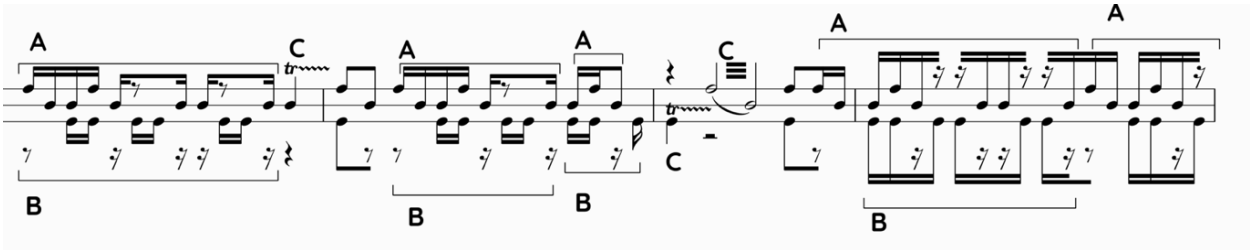

Figure 4.2 Analysis of an excerpt from the percussion III part: Layers of rhythmic sequences are juxtaposed in mm. 71-74.

4.3 Other descriptive rhythmic patterns

As described previously, the motive of a crescendo over a quarter note followed by a *staccatissimo* eighth note (fig. 4.3.1) as described above in mm. 55-56, is how I imagine the live action of smothering. To add more texture, this rhythmic motive is accompanied by the quasi glissandos from the horns. This combination of the two rhythmic figures is seen again twice, in m. 67 and m. 78.

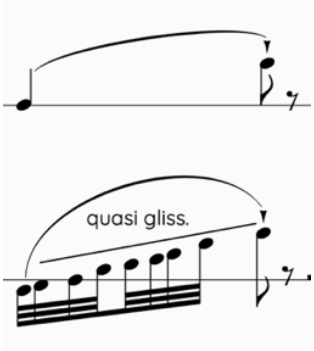

Figure 4.3.1 The combination of two rhythmic figures corresponds with the action of smothering.

Another rhythmic structure used to describe the horror of death is the *staccatissimo* two-note pattern, including a low pitch and a high pitch (fig.4.3.2). This pattern can be seen in mm.68-70, in which it is played by the English horn, the contrabass clarinet, the alto saxophones, tenor saxophone, baritone, and all members of the brass family. Another appearance of this pattern is in mm.81-83. However, here the motive undergoes a process of rhythmic augmentation: first it appears in the form of a triplet, then increased to a sixteenth-note figure, then a quintuplet of sixteenth notes (fig.4.3.3).

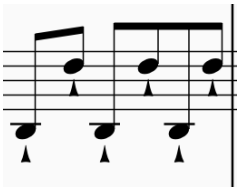

Figure 4.3.2. The *staccatissimo* two-note pattern in m.68, excerpt from the alto saxophone part.

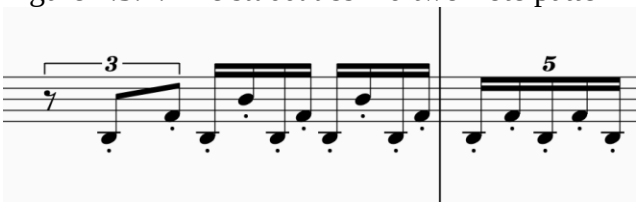

Figure 4.3.3. Rhythmic augmentation of the stabbing pattern, m.81-82, excerpt from the bass clarinet part.

5.0 Solo oboe part

5.1 The solo oboe part within the ensemble

The writing of the solo oboe part requires a virtuoso soloist to play expressive musical lines, while executing melodic flourishes, with intensity, at great speed, jumping flawlessly between registral extremes, and connecting multiphonics into a melodic line at ease (figure 5.1).

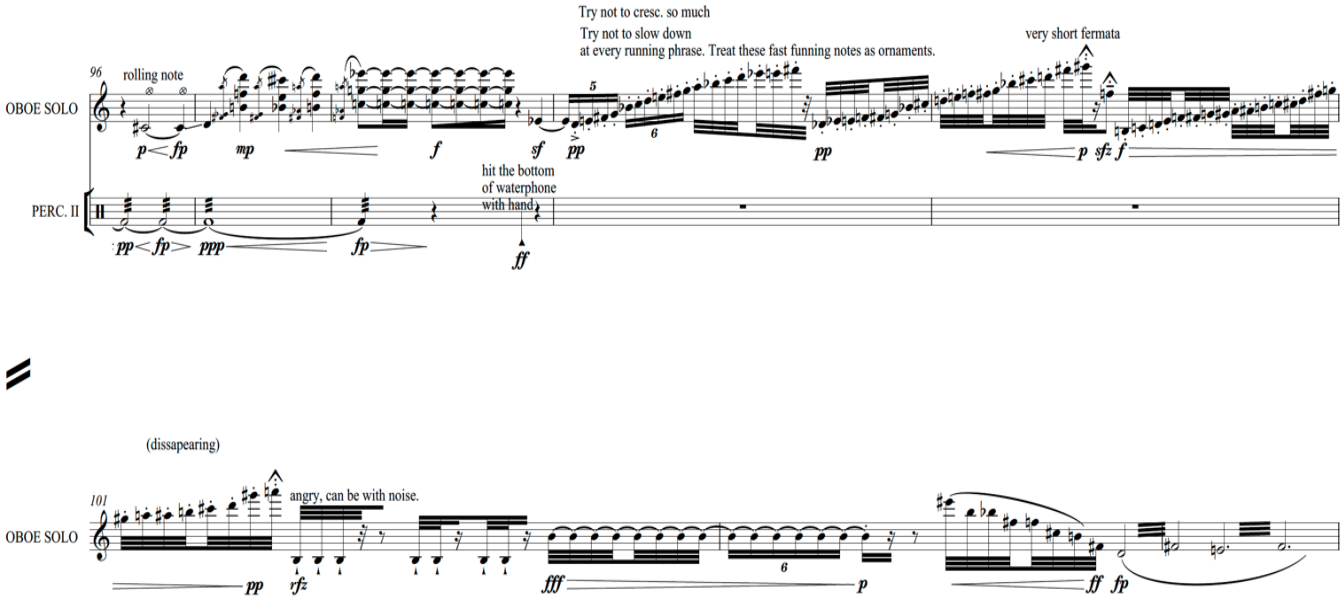

Figure 5.1 Excerpt from mm. 96-103: the demanding technical and expressive melodic line for the soloist.

Central to the writing of the concerto are the relationships between the solo and ensemble. With a few exceptions, the gestures of the oboe stand apart from the ensemble, often as layers, longer notes in one layer, agitation in the other. This reflects the separation of the killer from the norms of society. This aspect of isolation may alternate relatively quickly, more akin to two overlapping monologues than a complex dialogue.

The oboe is supposed to possess the individual personality, the killer. It is agitated, quickly temperamental, easily upset, and suddenly withdrawn. Its part is an internal song, often echoing fragmentary gestures found in the environment. The most continuous painting of the soloist's personality is in solo and cadenza-like sections. Contrary to acting as a provider of accompaniment, when the ensemble plays in full force, with thick textures, busy rhythmic/melodic activities, (mm. 120-137), the solo oboe is forced to relinquish the center stage.

The most telling, dramatic episode in the *Concerto* is the cadenza, where the oboe, lightly accompanied by percussion, demonstrates its full capability as a polyphonic instrument: a high voice, agitated, delicate crystalline clarity along with a plaintive nasality, a thick texture in the low register, and a wide range of rich, pungent coloristic effects from other extended techniques including multiphonics. In the cadenza, the writing of the solo oboe sets up a little story line within the context of the big *Concerto*. Every phrase has a dramatic dynamic shape with different colors, swings between extreme registers to ensure their distinguishability.

5.2 Motives and extended techniques

The solo oboe part represents the narrator who hears the sound of the beating "dead" heart. The emotional effect of this is conveyed directly to the audience. The solo oboe part reflects the paranoia of only living inside one's own head. Materials and gestures in the solo voice describe these ever-present feelings of anxiety throughout the *Concerto.*

Repeated notes, rapid or not, shift from being a textural element to having gestural stasis for both the solo and ensemble identities. To suggest the feeling of anxiety, I use the motive of repeated 32nd notes interrupted by 32nd note rests. The motive is often marked with "ad lib." (figure 5.2.1). undergoing numerous transformations and appearing as pulsating multiphonics (m. 28).

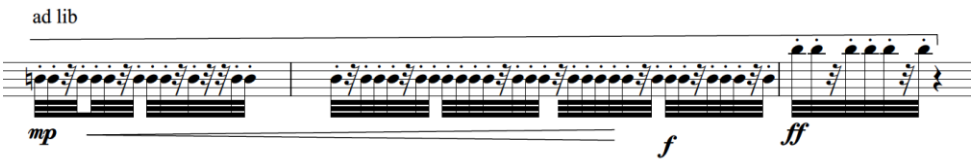

Figure 5.2.1 Excerpt in mm. 49-51 features the repeated 32nd-note motive.

Another important solo motivic gesture is pitch-bending, adding a mysterious effect. This gesture helps connecting the solo oboe part with the percussion. Pitch bending is also to mimic the sound of the superball mallet. In the score, most of the time when the solo oboe part bends the pitch, there is an echo of the waterphone or the playing of the superball mallet accompanying or highlighting (fig.5.2.2).

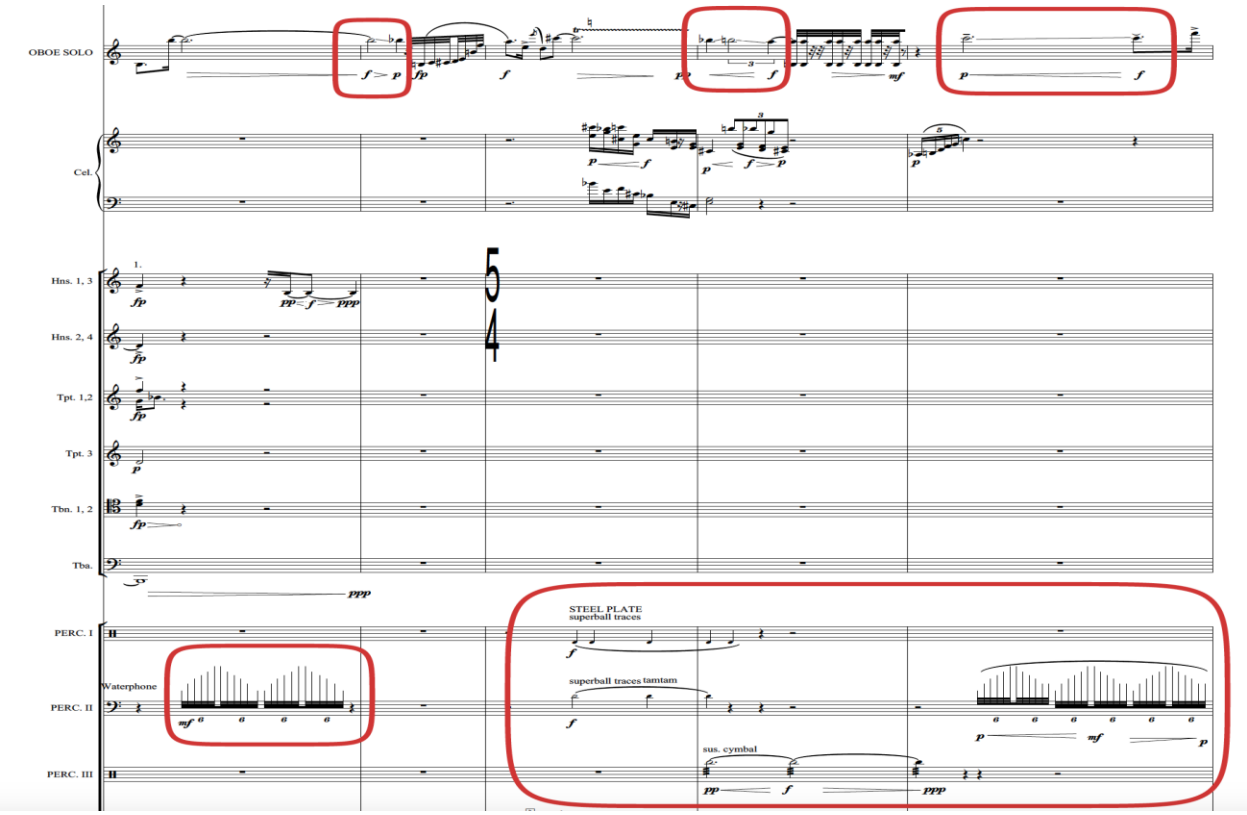

Fig. 5.2.2. Excerpt in mm. 25-29 features the solo oboe part's pitch bends enhanced by the waterphone and gliding the superball mallet on different surfaces of percussion instruments.

Multiphonics are used largely for their spectral values. Generally, the multiphonic is tied to or associated with a specific pitch (figure 5.2.3).

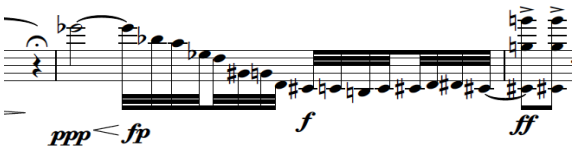

Figure 5.2.3 Multiphonics are treated as timbral transformation. In m. 92-93, the C# is sustained and grows into a multiphonic.

Lastly, in mm. 143-146, the oboist plays a series of spectrally changing multiphonics over the fundamental Bb. This effect and the notation system are introduced in Heinz Holliger's *Studie über Mehrklänge*. With the ensemble disappearing in mm. 139-140, the isolation of the oboist reveals an intense, inner sound world with sonorities in continual flux. Technically, the multiphonics are smoothly connected by varying lip and breath pressure and circular breathing, the technique that "*without exhaling, press out air from the oral cavity while simultaneously breathing through the nose. When returning to normal blowing, note that blowing and pressed air release have to overlap at first, in order to avoid a break*". [6]

[6] Holliger (1971), *Studie über Mehrklänge, 5*.

5.0 Conclusion

Edgar Allan Poe's *The Tell-Tale Heart* is written from the point of view of the murderer. The gender is not specified, and no specific motive is given. The *Concerto* is an interpretation of the protagonist's mind. It is loosely connected to the story and is a reflection of the multiple internal psychological conditions of the murderer. The approach is somewhat similar to film, with changes of focus, camera placement, and perception of time. The language of film can distort time to more fully provide the perception[s] of the character on the screen. In a similar fashion, in the *Concerto*, the character is living out moments or events over and over again, possibly before, during and after the event. The time can be linear and distorted for emotional connection at the same time.

In the story, the narrator imagines that he hears the sound of the beating "un-dead" heart. In the music it is the emotional effect of this sound that is conveyed to the audience. Just as for the story's narrator, the solo oboe part is written as living only inside their mind. The ensemble provides context and support, sometimes setting an external mood, at other times reflecting the internal conflicts of the central character. However, the contextual coherence of the materials and "shared" gestural monologues described in the examples above lead to the conclusion that the 'perceived' external environment is an invention of an abnormal, paranoid mental condition.

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Premiere: 24th March 2023
McGill University, Montreal, QC, Canada.
Soloist: Jacqueline Leclair.

Instrumentation:

Solo Oboe

+

1 Piccolo
4 Flutes
- breathy tone: with more tone, very little air.

1 Oboe
1 English Horn

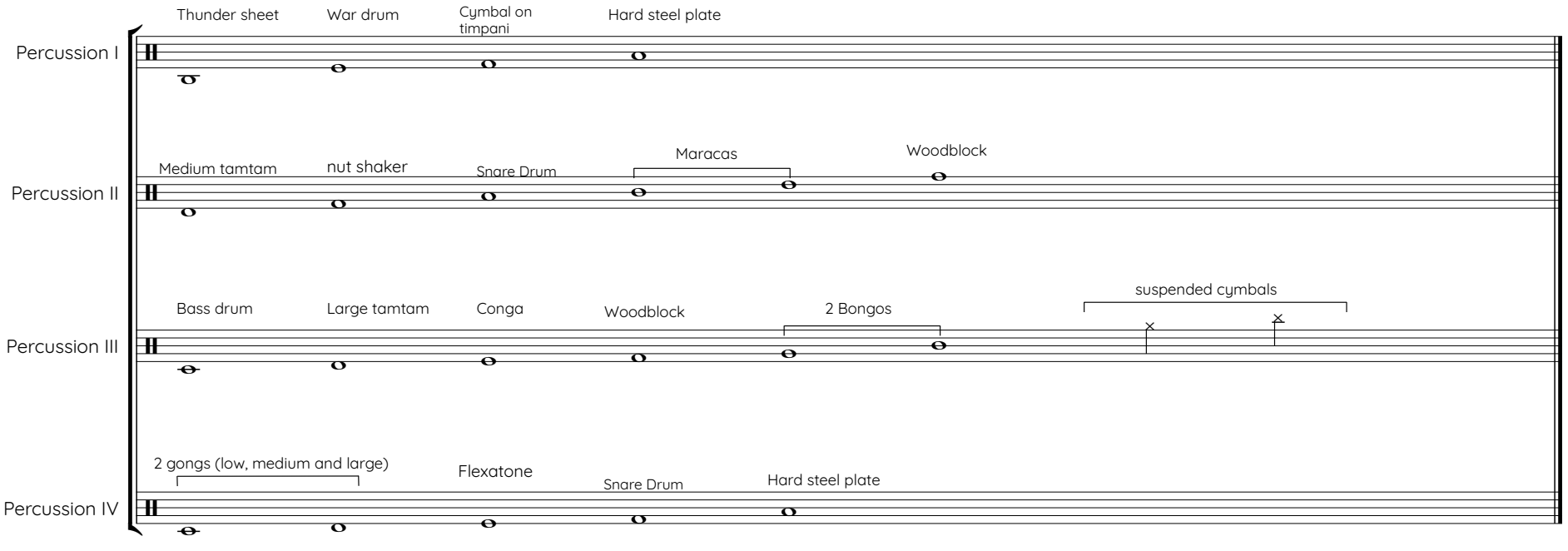
6 Clarinet in Bb
1 Bass Clarinet in Bb
1 Contrabass Clarinet in Bb
2 Bassoons (with the 2nd doubling with a Contrabassoon)

2 Alto Saxophones
1 Tenor Saxophone
1 Baritone Saxophone

4 Horns in F - All need Practice Mute.
3 Trumpets in Bb - All need Harmon Mute
3 Trombones - All need Harmon Mute
1 Euphonium- with mute
1 Tuba - with mute

Celesta, doubling with a waterphone (with bow and superball mallet).

4 Percussion players:
PERC. I: Glockenspiel, Vibraphone (with bow),
Thundersheet, Chinese War Drum, 1 thick steel plate, a cymbal (with a big cup/bell) placed on top of a timpani.
PERC. II: A nut rattle/shaker, 2 Maracas, 1 Woodblock,1 snare drum,
Bass Waterphone (with bow), Marimba, 1 medium Tamtam,
PERC. III: 2 Bongos, 1 Conga, 1 Woodblock, 2 Suspended Cymbals, 1 very large Tamtam, 1 concert Bass drum.
PERC. IV: Tubular Bells, Vibraphone, Crotales,
1 flexatone, 1 Snare, 2 Gongs (medium and large),1 steel plate.



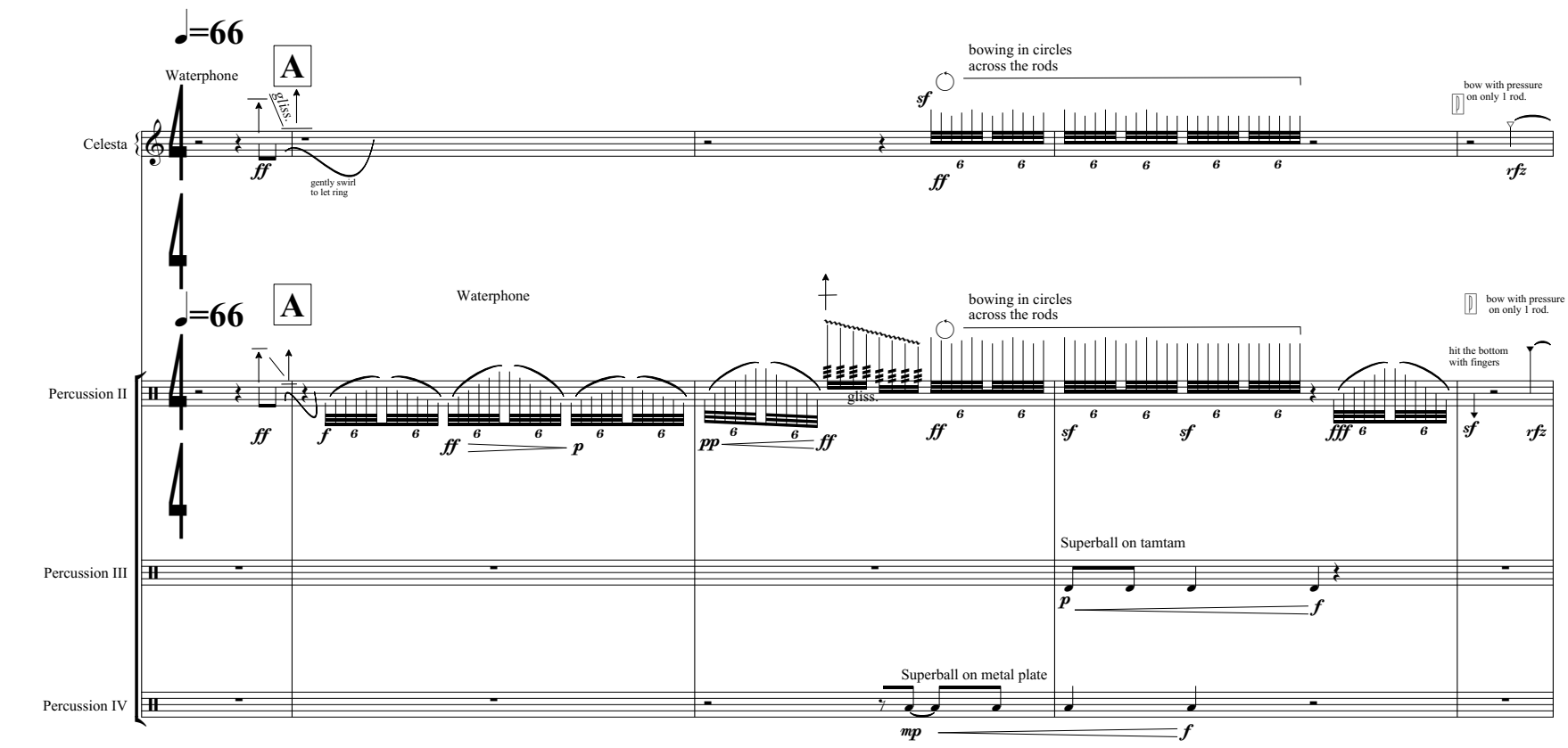
Score in C

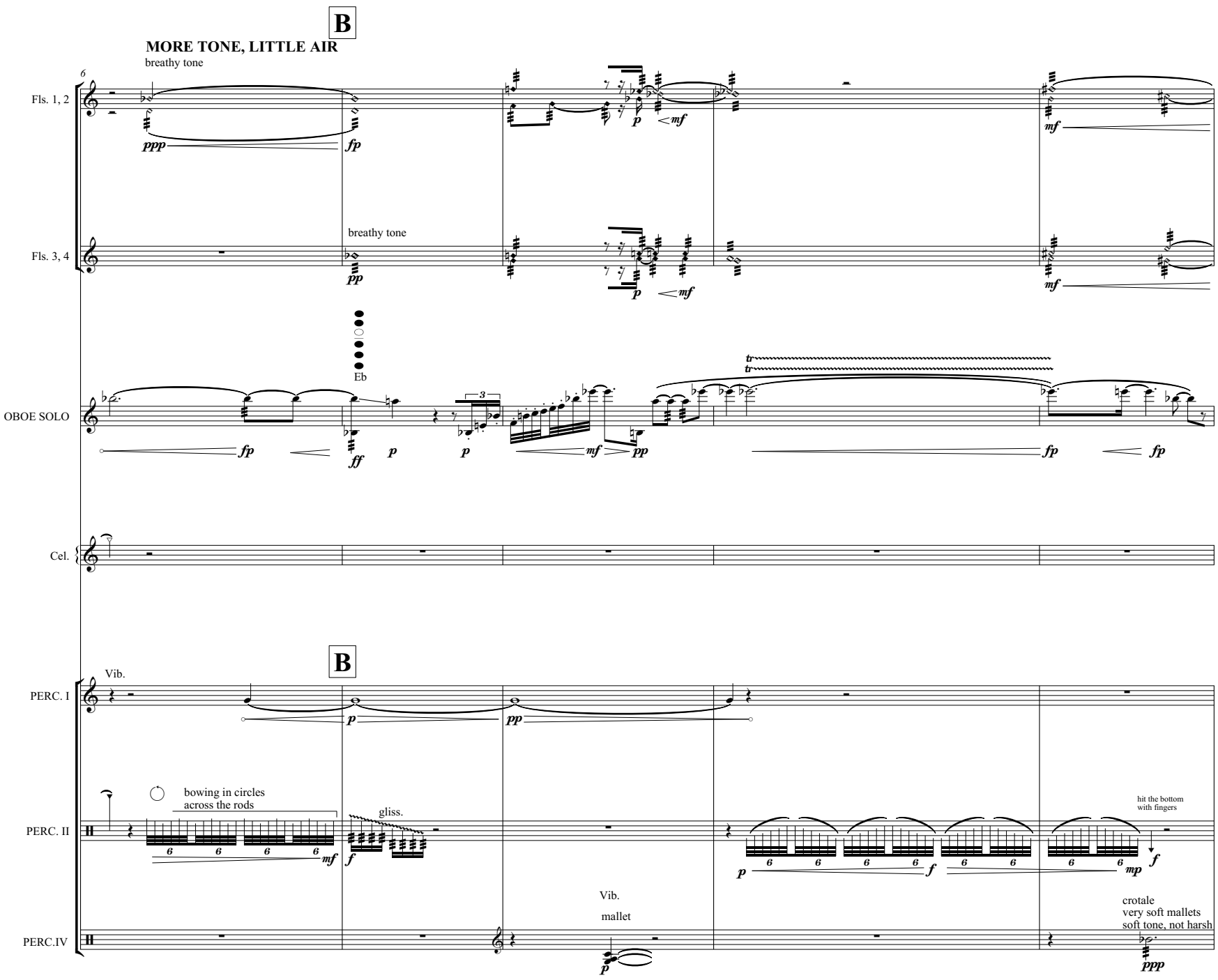
to Jacqueline Leclair

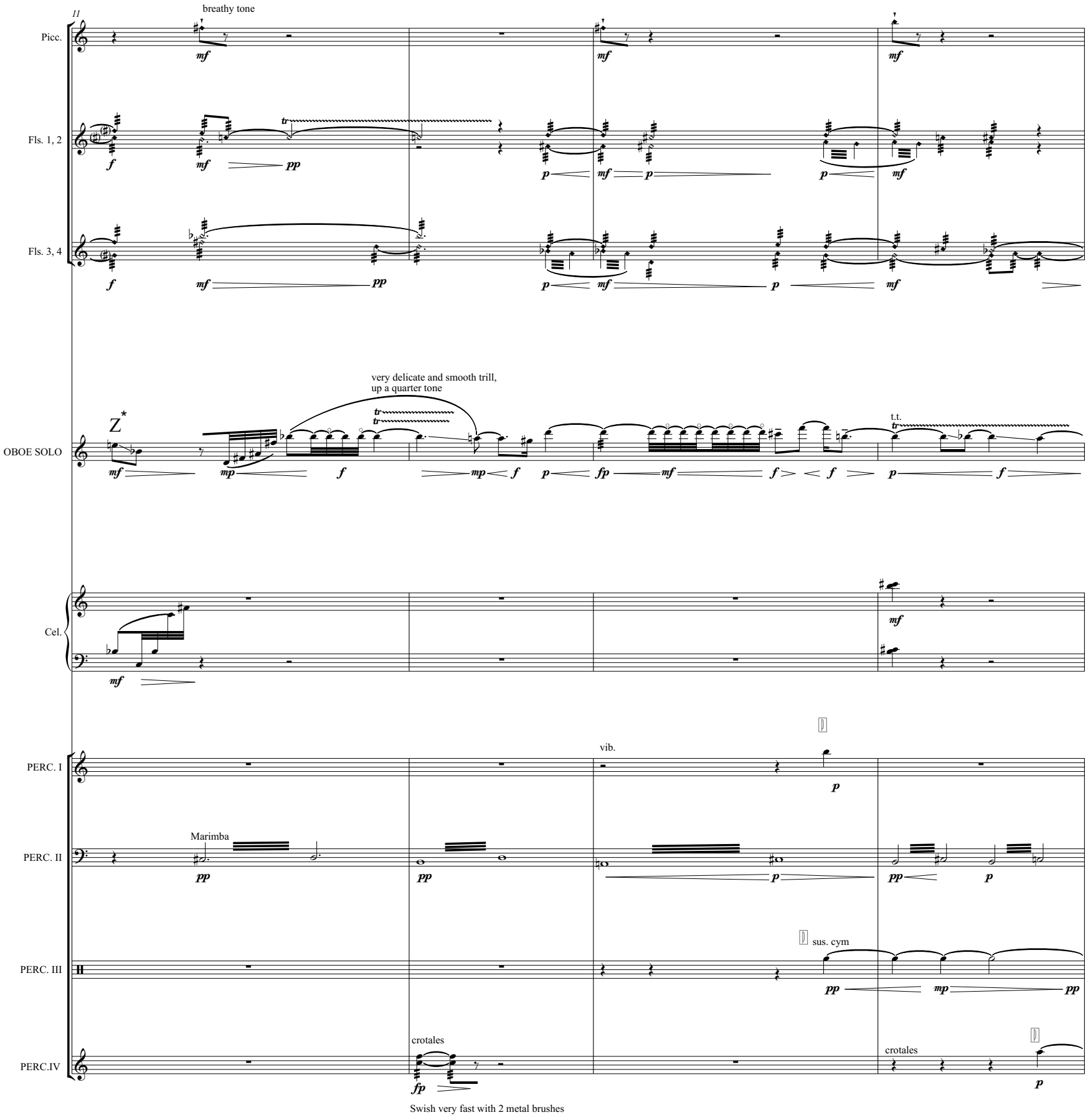
CONCERTO FOR OBOE AND WIND ENSEMBLE

inspired by Edgar Allan Poe's The Tell-tale Heart

NGUYEN MINH TRAM
(2022)







* Z: Effects using over-blowing,
normal fingering, light lip-pressure.

15

Picc.

Fls. 1, 2

Fls. 3, 4

OBOE SOLO

Cel.

War drum

PERC. I

PERC. II

tamtam

PERC. III

sus cymbal

PERC.IV

vibraphone

C

17

Picc.

Fls. 1, 2

Fls. 3, 4

OBOE SOLO

C

PERC. I

Waterphone

PERC. II

Free bariolage across rods while rotating the waterphone

PERC. III

metal brush

PERC.IV

VIB.

gliss.

quick gliss from any note on vib.

20

D ♩=80

Picc.
Fls. 1, 2
Fls. 3, 4
Eng. Hn.
Bb Cl. 1,2
Bb Cl. 3,4
Bb Cl. 5,6
B. Cl.
Cb. Cl.
Bsn. 1,2
OBOE SOLO
freely
Hns. 1, 3
Hns. 2, 4
Tpt. 1,2
Tpt. 3
Tbn. 1, 2
Tbn. 3
Euph.
Tba.
PERC. I
War Dr.
PERC. II
tamtam
PERC. III
bass drum
S. cymb.
PERC.IV
VIB.
with mute
a2.
1.

25

Picc.

Fls. 1, 2

Fls. 3, 4

Ob.

Eng. Hn.

Bb Cl. 1,2

Bb Cl. 3,4

Bb Cl. 5,6

B. Cl.

Cb. Cl.

Bsn. 1,2

OBOE SOLO

Cel.

Hns. 1, 3

Hns. 2, 4

Tpt. 1,2

Tpt. 3

Tbn. 1, 2

Tba.

PERC. I

PERC. II

PERC. III

PERC.IV

steel plate

superball traces

Waterphone

tamtam

(sus. cymbal)

crotales

** From now on, all trills are semitone apart, freely chosen either up or down a semitone.

30

Picc.
Fls. 1, 2
Fls. 3, 4
Ob.
Eng. Hn.
Bb Cl. 1,2
Bb Cl. 3,4
Bb Cl. 5,6
B. Cl.
Cb. Cl.
Bsn. 1,2
Alto Sax. 1, 2
Ten. Sax.
Bari. Sax.
OBOE SOLO
Cel.
Hns. 1, 3
Hns. 2, 4
Tpt. 1,2
Tpt. 3
Tbn. 1, 2
Tbn. 3
Euph.
Tba.
PERC. I
PERC. II
PERC. III

waterphone
bowing in circles across the rods
superball on cymbal, on timpani
gliss.
bow with pressure on only 1 rod.
cymbal
crotales
swish very fast metal brush

33

Picc.

Fls. 1, 2

Fls. 3, 4

Ob.

Eng. Hn.

Bb Cl. 1,2

Bb Cl. 3,4

Bb Cl. 5,6

B. Cl.

Cb. Cl.

Bsn. 1,2

Alto Sax. 1, 2

Ten. Sax.

Bari. Sax.

OBOE SOLO

Cel.

Hns. 1, 3

Hns. 2, 4

Tpt. 1,2

Tpt. 3

Tbn. 1, 2

Tbn. 3

Euph.

Tba.

PERC. I

PERC. II

PERC. III

metal plate

waterphone

36

Picc.

Fls. 1, 2

Fls. 3, 4

Ob.

Eng. Hn.

Bb Cl. 1,2

Bb Cl. 3,4

Bb Cl. 5,6

B. Cl.

Cb. Cl.

Bsn. 1,2

OBOE SOLO

Z

Cel.

gliss.

Hns. 1, 3

Hns. 2, 4

Tpt. 1,2

Tpt. 3

Tbn. 1, 2

Tbn. 3

Euph.

Tba.

(metal plate)

superball

superball on cymbal, on timpani

PERC. I

tamtam

PERC. II

sus.cymb

PERC. III

crotales

41

E

Fls. 1, 2

Fls. 3, 4

Ob.

Eng. Hn.

Bb Cl. 1,2

Bb Cl. 3,4

Bb Cl. 5,6

B. Cl.

Cb. Cl.

Bsn. 1,2

OBOE SOLO

Cel.

bow with pressure
on only 1 rod.

Hns. 1, 3

Tbn. 1, 2

harmon mute

Euph.

with mute

Tba.

with mute

PERC. I

vibraphone

PERC. II

(superball on tamtam)

Marimba

PERC. III

tamtam

Swish very fast
metal brush

hard mallets

44

Fls. 1, 2
Fls. 3, 4
Ob.
Eng. Hn.
Bb Cl. 1,2
Bb Cl. 3,4
Bb Cl. 5,6
B. Cl.
Cb. Cl.
Bsn. 1,2
Alto Sax. 1, 2
Ten. Sax.
Bari. Sax.
OBOE SOLO
Cel.
Hns. 1, 3
Hns. 2, 4
Tpt. 1,2
Euph.
PERC. I
PERC. II
PERC. III
PERC.IV

mute
with mute
GLOCK.
(marimba)
flexatone

48

Picc.

Fls. 1, 2

Fls. 3, 4

Ob.

Eng. Hn.

Bb Cl. 1,2

Bb Cl. 3,4

Bb Cl. 5,6

B. Cl.

Cb. Cl.

Bsn. 1,2

a2.

Alto Sax. 1, 2

Ten. Sax.

Bari. Sax.

OBOE SOLO

ad lib

Cel.

Waterphone and bow

Hns. 1, 3

Hns. 2, 4

Tpt. 1,2

Harmon mute

Tpt. 3

Straight mute

Tbn. 3

Harmon mute

PERC. I

Vibraphone

Glockenspiel

PERC. II

Marimba

PERC. III

sus.cymbals

TUB. BELL

gong

F

53

Picc.

Fls. 1, 2

2.

1.

pp

Fls. 3, 4

3.

3.

f

Ob.

3

Bb Cl. 1,2

a2.

2.

pp

p

Bb Cl. 3,4

a2.

3

Bb Cl. 5,6

a2.

3

B. Cl.

f

3

p

pp

p

Bsn. 1,2

p

3

tr

tr

Bari. Sax.

pp

OBOE SOLO

mf

f

mf

f

Cel.

waterphone

p

6

6

F

Hns. 1, 3

f

Tpt. 1,2

f

Tpt. 3

Tbn. 1, 2

gliss.

gliss.

f

Tbn. 3

f

f

PERC. I

PERC. II

waterphone

p

6

6

6

6

6

6

6

6

PERC. III

bass drum.

pp

cymbal

p

mp

PERC. IV

snare

sf

55

Picc.
Fls. 1, 2
Fls. 3, 4
Ob.
Eng. Hn.
Bb Cl. 1,2
Bb Cl. 3,4
Bb Cl. 5,6
B. Cl.
Bsn. 1,2
Alto Sax. 1, 2
Ten. Sax.
Bari. Sax.
OBOE SOLO
Cel.
Hns. 1, 3
Hns. 2, 4
Tpt. 1,2
Tpt. 3
Tbn. 1, 2
Tbn. 3
Euph.
Tba.
PERC. I
PERC. II
PERC. III
PERC. IV

pp f ff fff p sf tr

1. 2. 3. 5. 6. a2.

quasi gliss.

harmon mute

gliss.

vib.

cymbal

B.D

flexatone

57

G

Picc.

Fls. 1, 2

a2.

Fls. 3, 4

Ob.

Eng. Hn.

Bb Cl. 1,2

Bb Cl. 3,4

Bb Cl. 5,6

B. Cl.

Cb. Cl.

Bsn. 1,2

Alto Sax. 1, 2

OBOE SOLO

Cel.

G

Hns. 1, 3

Hns. 2, 4

Tpt. 1,2

Tpt. 3

Tbn. 1, 2

Tbn. 3

Tba.

GLOCK.

PERC. I

marimba

PERC. II

s.cymbal

PERC. III

tub. bell

PERC. IV

61

Picc.
Fls. 1, 2
Fls. 3, 4
Ob.
Eng. Hn.
Bb Cl. 1,2
Bb Cl. 3,4
Bb Cl. 5,6
B. Cl.
Cb. Cl.
Bsn. 1,2
OBOE SOLO
Hns. 1, 3
Hns. 2, 4
Tpt. 1,2
Tpt. 3
Tbn. 1, 2
PERC. I
PERC. II
PERC. III
PERC. IV

Z

mute
harmon mute
glock.
vib.
with pedal
marimba
s.cymbal
B.D
tub. bell
snare

64

H

I

Picc.

Fls. 1, 2

Fls. 3, 4

Ob.

Eng. Hn.

Bb Cl. 1,2

Bb Cl. 3,4

Bb Cl. 5,6

B. Cl.

Cb. Cl.

Bsn. 1,2

BASSOON 1

CONTRABASSOON

Alto Sax. 1, 2

Ten. Sax.

Bari. Sax.

OBOE SOLO

Cel.

Hns. 1, 3

Hns. 2, 4

no mute

Tpt. 1,2

Tpt. 3

harmon mute

Tbn. 1, 2

Tbn. 3

Euph.

Tba.

PERC. I

glock.

bow and glide cymbal on timpani

war drum

PERC. II

waterphone

long bow with pressure on only 1 rod.

gliss.

bowing in circles across the rods

WB

maracas

PERC. III

tamtam

2 bongos

conga

PERC. IV

FLEXATONE

snare

72

Picc.

Fls. 1, 2

Fls. 3, 4

Ob.

Eng. Hn.

Bb Cl. 1,2

Bb Cl. 3,4

Bb Cl. 5,6

B. Cl.

Cb. Cl.

Bsn. 1,2

CONTRABASSOON

CONTRABASSOON

Alto Sax. 1, 2

Ten. Sax.

Bari. Sax.

OBOE SOLO

Cel.

Hns. 1, 3

Hns. 2, 4

Tpt. 1,2

Tpt. 3

Tbn. 1, 2

Tbn. 3

Euph.

Tba.

PERC. I

war drum

PERC. III

B.D

tamtam

PERC. IV

crotales

crotales

76

Picc.

Fls. 1, 2

Fls. 3, 4

Ob.

Eng. Hn.

Bb Cl. 1,2

Bb Cl. 3,4

Bb Cl. 5,6

B. Cl.

Cb. Cl.

Bsn. 1,2

CONTRABASSOON

BASOON 1

CONTRABASSOON

Alto Sax. 1, 2

Bari. Sax.

OBOE SOLO

Cel.

Hns. 1, 3

Hns. 2, 4

Tpt. 3

mute

Euph.

glock.

PERC. I

war drum

PERC.II

PERC. III

B.D

tamtam

tamtam

B.D

PERC. IV

crotales

gliss.

Fastly sweep metal brush across the crotales

80

J

Picc.
Fls. 1, 2
Fls. 3, 4
Ob.
Eng. Hn.
Bb Cl. 1,2
Bb Cl. 3,4
Bb Cl. 5,6
B. Cl.
Cb. Cl.
Bsn. 1,2
CONTRABASSOON
Alto Sax. 1, 2
Ten. Sax.
Bari. Sax.
OBOE SOLO
CADENZA
Cel.
Waterphone
J
Hns. 1, 3
Hns. 2, 4
Tpt. 1,2
Tpt. 3
Tbn. 1, 2
Tbn. 3
Euph.
Tba.
PERC. I
glock.
PERC. II
MARIMBA
PERC. III
woodblock
tamtam
PERC. IV
Gongs
gliss.

84

OBOE SOLO

GLISS Superball across the rods.

superball on tamtam

PERC. II

89

OBOE SOLO

Z

C#

PERC. II

bow with pressure
on only 1 rod.

GLISS.

bow with pressure
on only 1 rod.

hit the bottom
of waterphone
with hand

nut shaker

96

OBOE SOLO

rolling note

C

C

C

C#

G#

Try not to cresc. so much

Try not to slow down

at every running phrase. Treat these fast funning notes as ornaments.

very short fermata

PERC. II

hit the bottom
of waterphone
with hand

101

OBOE SOLO

(dissapearing)

angry, can be with noise.

104

OBOE SOLO

Eb

107

OBOE SOLO

Eb

Eb

Eb

3rd
8va

C key

[trill D key]

G#

trill

112

OBOE SOLO

trill Eb

B key

trill

C key

Em. pressure high

Multiphonic

Em. pressure high

Multiphonic

116

OBOE SOLO

trill

♩=104

120

K

L

3+2+2

Piccolo

Flutes 1, 2

Flute 3, 4

Oboes

English Horn

Clarinets 1, 2 in B♭

Clarinet 3, 4 in B♭

Clarinet 5, 6 in B♭

Bass Clarinet in B♭

Contrabass Cl.

Bassoons 1, 2

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

♩=104

K

L

Horns 1, 2 in F

Horns 3, 4 in F

Trumpet in B♭ 1, 2

Trumpet in B♭ 3

Trombones 1, 2

Trombones 3

Euphonium

Tuba

Timpani

PERC. I

SNARE

PERC. II

B.D.

PERC.III

TUB.BELLS

PERC. IV

M 2+2+3

125

Picc.
Fl. 1, 2
Fl. 3, 4
Ob. 1
Eng. Hn.
Cl. 1, 2
Cl. 3, 4
Cl. 5, 6
B. Cl.
Contrabass Cl.
Bsn. 1, 2
Alt. Sax 1,2
Ten. Sax.
Bari. Sax.
SOLO OBOE
Hn. 1, 3
Hn. 2, 4
Tpt. 1,2
Tpt. 3
Trb. 1, 2
Trb. 3
Euph.
Tba.
PERC. I
PERC. II
PERC. III
PERC. III
PERC. IV

M

thundersheet
sus. cymbal
B.D.
Tub.Bell

N 3+2+2

131

Picc.
Fl. 1, 2
Fl. 3, 4
Ob. 1
Eng. Hn.
Cl. 1, 2
Cl. 3, 4
Cl. 5, 6
B. Cl.
Contrabass Cl.
Bsn. 1, 2
Alt. Sax 1,2
Ten. Sax.
Bari. Sax.
SOLO OBOE
very angry, distorted and with noise
Hn. 1, 3
Hn. 2, 4
Tpt. 1,2
Tpt. 3
Trb. 1, 2
Trb. 3
Euph.
Tba.
PERC. I
War drum
PERC. II
SNARE
PERC. III
PERC. IV
B.D.

136

Picc.
Fl. 1, 2
Fl. 3, 4
Ob. 1
Eng. Hn.
Cl. 1, 2
Cl. 3, 4
Cl. 5, 6
B. Cl.
Contrabass Cl.
Bsn. 1, 2
Alt. Sax 1,2
Ten. Sax.
Bari. Sax.
SOLO OBOE
Hn. 1, 3
Hn. 2, 4
Tpt. 1,2
Tpt. 3
Trb. 1, 2
Trb. 3
Euph.
Tba.
PERC. I
PERC. II
PERC. III
PERC. IV

O

as possible

FREELY, DURATION AD LIB.

(M) (E)

thunder sheet

tamtam

QUICKLY DISSAPEARING

MOLTO DIM.

snare

139

Picc.

Fl. 1, 2

ppp

Fl. 3, 4

ppp

Ob. 1

pp

Eng. Hn.

Cl. 1, 2

ppp

Cl. 3, 4

ppp

Cl. 5, 6

ppp

B. Cl.

ppp

pp

Contrabass Cl.

Bsn. 1, 2

Alt. Sax 1,2

pp

Ten. Sax.

pp

Bari. Sax.

pp

FREELY, DURATION AD LIB.

FREELY, DURATION AD LIB.

SOLO OBOE

(tr)

(M)

f

mp

Cel.

mf

Hn. 1, 3

Hn. 2, 4

Tpt. 1,2

Tpt. 3

Trb. 1, 2

Trb. 3

Euph.

Tba.

PERC. I

super ball
glide continuously
on steel sheet

f

mf

War drum

p

pp

PERC. II

waterphone

mf

pp

PERC. III

pp

PERC. IV

super ball
glide continuously
on steel sheet

f

mf

142

Picc.

Fl. 1, 2

Fl. 3, 4

Ob. 1

Eng. Hn.

Cl. 1, 2

Cl. 3, 4

Cl. 5, 6

B. Cl.

Contrabass Cl.

Bsn. 1, 2

Alt. Sax 1,2

Ten. Sax.

Bari. Sax.

SOLO OBOE

p

pp

Cel.

Hn. 1, 3

Hn. 2, 4

Tpt. 1,2

Tpt. 3

Trb. 1, 2

Trb. 3

Euph.

Tba.

PERC. I

ppp

PERC. II

Superball
Draw ∞ on waterphone bottom

p

PERC. III

ppp

PERC. IV

super ball
glide continuously
on steel sheet

p

144

Picc.

Fl. 1, 2

Fl. 3, 4

Ob. 1

Eng. Hn.

Cl. 1, 2

Cl. 3, 4

Cl. 5, 6

B. Cl.

Contrabass Cl.

Bsn. 1, 2

Alt. Sax 1,2

Ten. Sax.

Bari. Sax.

SOLO OBOE

pp *pp*

Cel.

ppp

Hn. 1, 3

Hn. 2, 4

Tpt. 1,2

Tpt. 3

Trb. 1, 2

Trb. 3

Euph.

Tba.

War drum

PERC. I

p *ppp*

PERC. II

PERC. III

PERC. IV

super ball
glide continuously
on steel sheet

p *fp*