

Interiors

Francis Heery

for

Oboe and Double Bass

Performance Instructions

Oboe

The player should remove the reed before the performance. Reed is replaced at bar 85.

M: Indicates a multiphonic is to be produced on the notated fundamental. They should be as quiet as possible. Therefore it is likely that multiphonics created by underblowing are most suitable.

Multiphonics are used primarily for textural effect and because of this I have chosen to allow the player the freedom to find their own technique (fingering, embouchure) to create multiphonics on the notated fundamental. The important aspect is the characteristic timbral colouration of the multiphonic sound rather than on the creation on chords with specific harmonic function. In fact, the unpredictable and volatile aspect to the pitch content of multiphonics is desirable (this is not the case with the dynamic level of the multiphonics however and the player should take care to play them quietly). As this is the case, no instructions are given regarding fingering, embouchure or breath techniques. However, the player is asked to experiment before performance to find multiphonics that are both as timbrally rich and, crucially, quiet. .

flz: Fluttertongue



: Indicates an air-tone where the sound contains as much air and as little conventional tone as possible. However, a blurred and distant sense of pitch should still remain.



: Indicates a percussive air sound. Attack should be as staccato as possible.



: Indicates a key click. Notated pitch is the note to be fingered.

Player should take care to notice that the duration of this percussive effect occasionally changes from a semiquaver to demisemiquaver.



: Groups of notes with a dash through them should be played as fast as possible.



: With the reed removed, the player should cover the aperture with their lips and carefully breath in. This should create extremely soft harmonic-like sounds, similar to wind noise.

Double Bass

When called for, the string to be played is indicated by a Roman numeral beneath the staff. I: G II: D III: A IV: E.




: Player should damp all the strings with the left hand, to facilitate an un-pitched noise like effect when bowed etc.





: A jagged line above a crossed notehead indicates that a dense scratching or grinding sound should be created. This is done by pressing the heel of the bow heavily into string and slowly rotating it in a circular motion. The length of the bow should be turned towards the fingerboard until almost parallel with the string. The player should take great care to avoid drawing any *length* of bow along (perpendicular to) the string, as this will tend to create a pitch. Instead, the grinding

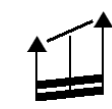
sound should be created by the bow's rotational movement only. The sound should become more evident as the bow moves closer to being parallel with the string. The intended effect is one of stretching or straining friction. A number of forward and backward rotational movements can be made as needed depending on the duration of the notes. Although the capacity for sonic variety is limited with this technique, the player should aim towards differentiating each entry somewhat.


C.L: *Con legno*. Play with the wood of the bow.


 : Bow diagonally on string, creating a predominantly whispery noise-like effect with a hint of pitch.

 : Rapid tremolo, as fast as possible.

 : Indicates a note beyond the fingerboard. See score for details

 : Indicates a glissando from the end of the fingerboard to as close to the bridge as possible.

 : Indicates light finger pressure, to create harmonics.

 : Indicates that the pitch should be half-stopped. The finger pressure used should be greater than the pressure needed to create clear harmonics but not enough to allow the string to touch the fingerboard. The pitch should become unstable to some extent.

SP: Sul Pont.

MSP: Molto Sul Pont

ST: Sul Tasto

MST: Molto Sul Tasto

Where free bowing is indicated the player should take care not to create a sense of rhythmic pulse. No bow changes should occur on the beat.

Interiors

Oboe and Double Bass

Francis Heery

♩ = 60

* Reed removed until bar 85

Carefully inhale with lips covering aperture. (See notes)

Dig heel of bow heavily into string and slowly rotate to create grinding sound. (see notes)

(Damp strings until bar 28)

Oboe

Double Bass

11

flz

mp

ppp

pp

p

While rotating, move bow slightly towards fingerboard to create extra friction.

Arco

Norm S.T

Tremolo while moving bow from bridge to fingerboard

C.L

B

F.B

mf

IV

p

IV

MSP MST

III

mf

Ob.

Db.

20

flz.

mp

p

ppp

pp

(Key clicks)

Tremolo while moving bow from bridge to fingerboard

Arco

* Un-damp strings

S.P

mp

Damp strings

Riccochet

C.L ST --- SP

pp

Ob.

Db.

32

Ob. *mf* (End abruptly) *pp*

* Un-damp strings (until bar 50) Tremolo while moving bow between bridge and fingerboard

8^{va} (pitch to be fingered throughout)

Db. *pp* *mf* *p* *p* *f* *pp*

39

Ob. *p* *mp* *p* *mp* *p* *mp* *mp* (end each crescendo abruptly) *p* *p* *p*

Db. *pp* Damp strings *pp* III + VI *pp* III + VI

52

Ob. *pp* *mp* *pp* *p* *p* *flz* *p*

* Un-damp strings Strike string on the far side of the bridge.

Arco MST *f*

C.L. *pp* Strike string on the far side of the bridge.

Damp strings Strike string on the normal playing side of the bridge.

Db. *pp* IV *f* *pp* I

90

Ob. *Norm.* **M**

p

Enter with slight attack.
No vibrato.
Gradually relax embouchure
and decrease air pressure to
create quiet multiphonic.

Very light bow pressure.
Bow freely.
(Half-stop note)

MSP MST

8^{va}

Db. *pp* *pp* *p*

97

Ob. *pp*

Db. *pp* *pp* *p*

MSP MST

8^{va}

106

Ob. *Norm.* **M**

p *pp* *p* *mp*

M (underblown) **M** (underblown)

Enter with slight attack.
No vibrato.
Gradually relax embouchure
and decrease air pressure to
create quiet multiphonic.

(Normal bowing)

MSP MST

8^{va}

Db. *p* *mp* *p* *mp*