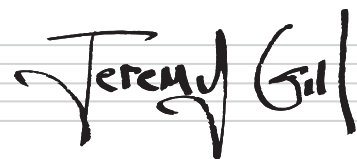


Soglie, Serenate, Sfere

for oboe and two percussion



Jeremy Gil

Sogle, Serenate, Sfere

for oboe and two percussion

Premiere

31 October 2009 at The Juilliard School, New York, NY
by ToniMarie Marchioni, Luke Rinderknecht, and Chihiro Shibayama

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Instrumentation

oboe

2 percussion

(chimes, claves, 3 thin suspended cymbals [low, medium, high], low nipple gong,
tam-tam, tambourine, 6 toms, 4 woodblocks [low, medium, 2 high])

Duration

approximately 19 minutes

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Performance Notes

The oboe performs “Soglie” from the back of the hall, near the chimes.

During “Serenate,” the oboe processes through the audience to the stage, arriving at a position in front of the toms by measure 33, where she remains until measure 305. She processes through the middle of the hall if there is a center aisle, or via house left if there is no center aisle.

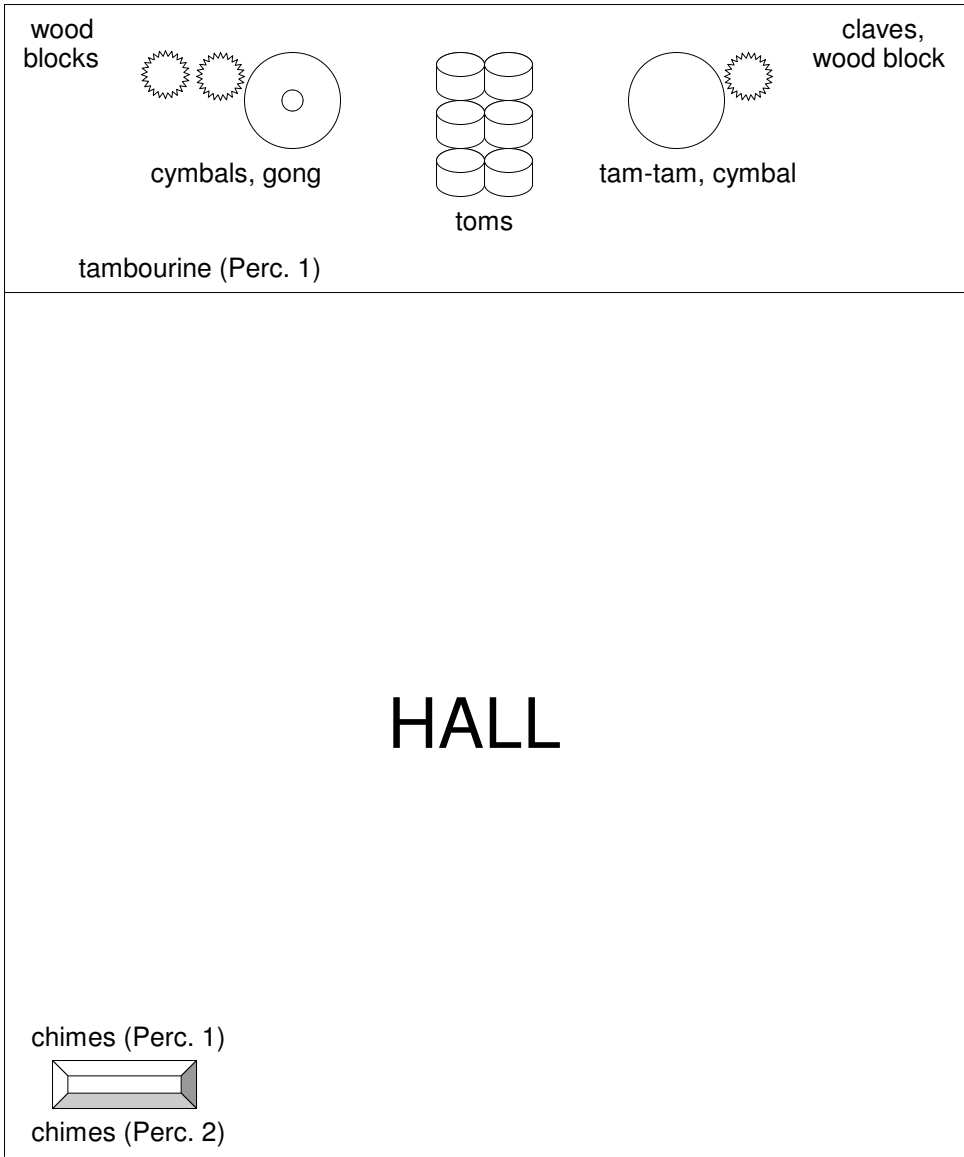
After measure 267 of “Serenate,” percussion 2 moves via house left to her position at the chimes.

The oboe and percussion 1 play measures 306-321 of “Serenate” in close proximity to one another. After measure 321, percussion 1 moves via house left to his position at the chimes.

The oboe performs “Sfere” from the farthest corner of stage left, near the claves, and facing away from the audience.

Percussion 2

Percussion 1



for ToniMarie Marchioni, Erin Hannigan, Priscilla Smith, and Rosemary Yiameos

SOGLIE, SERENATE, SFERE

SOGLIE

J. Gill
(2009)

♩ = 46

Oboe *mp, lamentoso*

Percussion 1
claves
high wood block

Percussion 2
high } wood
medium } blocks
low }

3 (echo) *p* *mp*

7 *p*

11 *stentando (meno mosso)* *tempo*
espr. (lunga)

15 *p* *non espr.* *più f* *p* *ancora più f* *cresc.* *f*

19 *poco*
p espr.

22 *poco*
sub. più f *p* *sub. più f* *poco*

25

p

(27)

cresc.

30

f *non dim.*

34

p, lamentoso (come prima) *poco* *(echo)*

37

dim.

come un insetto

f *4*

come un insetto
snare sticks:

sf

*all tremolos as fast as possible

40

f *4*

f

43

snare sticks:

mf *mf* *f*

f *f*

*all tremolos as fast as possible

46

f *f*

sf

48

f *mf*

50

come un uccello

<mf *mf* *sf*

53

Musical score for measures 53-55. The system consists of a treble clef staff and a grand staff (two piano staves). Measure 53: Treble clef has a whole rest. Grand staff has a whole rest. Measure 54: Treble clef has a quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Grand staff has a whole rest. Measure 55: Treble clef has a quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Grand staff has a whole rest. Dynamics: *mf* in the grand staff for measures 54 and 55. *sf* in the grand staff for measure 53. *f* in the grand staff for measure 55.

56

Musical score for measures 56-58. The system consists of a treble clef staff and a grand staff. Measure 56: Treble clef has a quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Grand staff has a whole rest. Measure 57: Treble clef has a quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Grand staff has a whole rest. Measure 58: Treble clef has a quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Grand staff has a whole rest. Dynamics: *<f* in the treble clef for measure 56. *f* in the treble clef for measure 57. *mf* in the treble clef for measure 58. *f* in the grand staff for measures 56 and 58. *mf* in the grand staff for measure 57.

59

Musical score for measures 59-60. The system consists of a treble clef staff and a grand staff. Measure 59: Treble clef has a whole rest. Grand staff has a whole rest. Measure 60: Treble clef has a quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Grand staff has a whole rest. Dynamics: *mp* in the treble clef for measure 60. *mp* in the grand staff for measure 60.

61

Musical score for measures 61-62. The system consists of a treble clef staff and a grand staff. Measure 61: Treble clef has a whole rest. Grand staff has a whole rest. Measure 62: Treble clef has a quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Grand staff has a whole rest. Dynamics: *mp* in the treble clef for measure 62. *mf* in the grand staff for measure 62.

63

poco sf

65

p *dim. a niente*

mf

poco sf

67

mp

70

p *pp* *attacca:*

SERENATE

$\text{♩} = 52$

Oboe

ff, sfacciato e antico

scrape with triangle beater: med. yrn:

Percussion 1

high sus. (thin)
tam-tam

Percussion 2

medium sus. (thin)
large sus.
mipple gong (low)

stick: *ff*
med. yrn:

beater: *mf*

med. yrn: *mf*

med. yrn: *mf*

3

(med. yrn:) *mf*

mf

mf

7

(pause)

tri. beaters on dome: *mf*

med. yrn: *mp*

beater: *f*

med. yrn: *mp*

mp

10

(med. yrn:) *mp*

(med. yrn:) *mp*

come prima: (med. yrn:) *mp*

mp

mf

with shoulder of stick perpendicular to and on edge of cymbal: *mf*

13

dim. poco a poco

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

sft yrn: 3 stop 3 stop

come prima: med. yrn:

16

p *p* *pp* *pp* *poco*

med. yrn: sft yrn: sft yrn:

p, con intima espr.

l'istesso tempo

20

un poco cresc.

poco

25

41

mp, cresc. e accel. molto

44

f tempo

46

accel. al

48

♩ = 132

Ob.

p

Perc. 1
tom 1 (highest)
tom 3
tom 5 tam-tam

Perc. 2
tom 2
tom 4
tom 6 (lowest)

pp

50

G.P.

pp

55

pp

a2: *sub. più*

62

p, scherzando

sempre pp

sempre pp

67

sempre stacc.

a2:

71

pp

pp

75

sub.
più

79

cresc.

cresc.

pp

p

mp

84

f

dim.

p

mp

mf

f

<f>

90

cresc. *f*

mp *mf* *p*

95

(meno) *(meno) ff*

p *mp* *f dim. poco a poco*

f *f*

99

mp *p*

mf *mf dim.*

103

pp

p *pp*

107

G.P.

112

G.P.

sub. più

G.P.

p

120

3

ffmf

dim.

p

126

3

3

mp

p, cresc. poco a

p, cresc. poco a

132

poco

poco

138

dim.

mf

mp, cresc.

mp, cresc.

144

cresc.

mf, cresc.

mf, cresc.

149

f

f

f

stick shots:
3

154

ff *sempre ff*

dim. molto

sempre f

160

dim.

dim. molto

a niente

166

pp

176

pp (norm.) *pp*

a niente

181

G.P.

G.P.

pp

pp

186

G.P.

G.P.

mp, scherzando

G.P.

a2: *sub. meno*

194

sub. più *f*

a2: *mp*

p

p

200

meno

mp cresc.

a2: *più* *echo*

207

più f *f* *p* *mp*

213

mf *a2:* *sub. più* *f, dim.*

219

mf *mp* *mp* *p* *cresc. molto*

224

poco *f* *ff* *stick shots:* *f* *p < f*

232

f *ff* (norm.) *p < più f* *p < più f* *più f*

stick shots: *p < più f* *p < più f*

240

un poco stentando

ff *tutta forza* *p < più f* *ancora più f* *ancora più f*

stick shots: *p < più f* *p < più f*

tempo

251

rim shots: *ff, feroce* (norm.) *ff* *ff* *ff* *ff*

ff, feroce

accel.

256

ff *ff* *tutta forza*

- - - rit. - - - - - molto - - -

261

molto lunga

molto lunga

beater:

ff l.v.

molto lunga

269 $\text{♩} = 52$

Ob.

*dal niente**
*begin before tam-tam has ceased ringing

Perc. 1 tambourine

274

pp *sub. più* *echo*

280

pp

287

un poco accel. - - sub. tempo un poco più accel. - - - - -

p, poco cresc. *cresc.*

- - - rit. - - - - - tempo

292

dim. *ten.* *ten.*

297

dim. *lunga* *p* $\text{♩} = 66$ $\text{♩} = 52$

mp head sound, center: norm.

302 $\text{♩} = 66$ $\text{♩} = 52$ accel. al - -
 “ *mp*, regale
 echo
 head sound, center: norm.
mp *p* *mp*

307 $\text{♩} = 66$ rit. - - - - - $\text{♩} = 52$
 ” *mf*, ma intenso
 h.s.,c: norm. h.s.,c: norm. h.s.,c: norm. h.s.,c: norm.
mp

312 lunga “ *mp*, come prima $\text{♩} = 66$
 ”
 h.s.,c: norm.
mp

318 rit. - - - - - $\text{♩} = 52$
 ” *p*, intimo
 h.s.,c: norm. h.s.,c: norm. h.s.,c: norm. (norm.) h.s.,c:
poco

323 *pochino cresc.*

330 lunga ten. ten. *a niente* *f*, lamentoso *dim.*

335 *mp*, oscuro *dim.* attacca:

SFERE

$\text{♩} = 46$

Oboe

Percussion 1 (Chimes)

Percussion 2 (Chimes)

hard yrn on tube:

p, lontano e rubato

Red. sempre al fine

3

hard yrn on tube:

mp, lontano e rubato

6

9

come prima ma lontano

mp

11

< echo

13

3

15

mf *mf* *mp*

18

p *p, più di lontano* *poco a poco più di lontano*

21



pp >

24



pp

APPENDIX

"Care Soglie a voi mi porto", from *Alarico*

Agostino STEFFANI (1687)

Largo.

Hautbois.

Voce.

Cembalo.
Fagotto.

Ca - re So - glie a

voi mi por - to, Ca - re So - glie a voi mi

por - to! Va - ghe Sfe - re

del mio Sol, va - ghe Sfe - re, va - ghe

This system contains the first line of the musical score. It features a vocal line with lyrics and a piano accompaniment. The lyrics are "del mio Sol, va - ghe Sfe - re, va - ghe". The piano part consists of chords and single notes in the right and left hands.

Sfe - re del mi - o Sol,

This system contains the second line of the musical score. The vocal line continues with the lyrics "Sfe - re del mi - o Sol,". The piano accompaniment continues with chords and notes.

va - ghe Sfe - re, va - ghe Sfe - - - re del mi - o

This system contains the third line of the musical score. The vocal line has a melisma on the word "Sfe" with a long dash. The lyrics are "va - ghe Sfe - re, va - ghe Sfe - - - re del mi - o". The piano accompaniment continues.

Sol.

This system contains the fourth line of the musical score. The vocal line has the word "Sol." with a fermata. The piano accompaniment continues.

This system contains the fifth and final line of the musical score. It shows the continuation of the vocal and piano parts.

Fine.

Fine. Se - re - na - te, se - re -

Fine.

na - te un Cor ab - sor - to entro i Flut - ti

d'as - pro Duol, entro i Flut - ti d'as - pro

Duol,

entro i Flut - ti d'as - pro Duol. *da Capo al Fine*

da Capo al Fine