

LUMIN
FOR OBOE, PERCUSSION, AND PIANO

ANTHONY VINE

COPYRIGHT © ANTHONY VINE 2016
ALL RIGHTS RESERVED

LUMIN

FOR OBOE, PERCUSSION, AND PIANO
WRITTEN FOR AND DEDICATED TO TRIO SURPLUS

PERFORMANCE NOTES

GENERAL

NIENTE CRESCENDI AND DECRESCENDI – MANY OF THE PITCHES IN THE OBOE, MELODICA, AND ALMGLOCKEN SHOULD COME IN AND OUT OF SILENCE. ELIMINATE AND/OR MINIMIZE) THE INITIAL ARTICULATION AS MUCH AS POSSIBLE.

"P" EFFORT DYNAMIC IN THE MELODICA - PLAY THE MELODICA AS SOFT AS POSSIBLE, RIGHT ON THE THRESHOLD OF SOUNDING AND NOT SOUNDING, CREATING A FLICKERING AND FRAGILE TEXTURE.

ENSEMBLE CONFIGURATION – THE ENSEMBLE SHOULD BE POSITIONED VERY CLOSE TO ONE ANOTHER TO BETTER ACHIEVE A HOMOGENEOUS BLEND.



OBOE

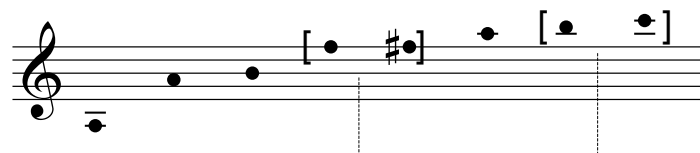
THE MICROTONES IN THE MULTIPHONICS ARE APPROXIMATIONS.

ALL MULTIPHONICS WERE TAKEN FROM PETER VEALE'S BOOK. FINGERINGS ARE LISTED IN THE PARTS, AS WELL AS THE NUMBERS THAT CORRESPOND TO HIS BOOK IF ADDITIONAL INFORMATION IS NEEDED TO PRODUCE THE MULTIPHONICS.

PERCUSSION

ALMGLOCKEN OR CENCERROS (ALWAYS BOWED)

- WHEN BOWED, MANY ALMGLOCKEN WILL PRODUCE OVERTONES ABOVE OR BELOW THE FUNDAMENTAL OF THE INSTRUMENT. IN THIS PIECE, IT IS OK TO ALLOW THESE OVERTONES TO SOUND, AND NOT WORRY ABOUT THE FUNDAMENTAL SOUNDING AT ALL TIMES. IT IS ENCOURAGED TO EMBRACE THE INSTABILITY AND HARMONIC VARIETY OF THESE INSTRUMENTS SO THAT THESE SINGLE TONES BECOME MORE MULTIDIMENSIONAL.



THE FOLLOWING ALMGLOCKEN / CENCERROS MUST BE POSITIONED SO THAT THEY CAN BE BOWED SIMULTANEOUSLY.

MELODICA

- HIGHEST PITCH IS C6 (AMERICAN SYSTEM)
- MUST HAVE FLEXIBLE PLASTIC AIR TUBE

PIANO

MELODICA

- HIGHEST PITCH IS C6 (AMERICAN SYSTEM)
- MUST HAVE FLEXIBLE PLASTIC AIR TUBE

PIANO BOWING ON C#6 (AMERICAN SYSTEM)

- WEAVE FISHING LINE—COATED IN A LIGHT ROSIN—BETWEEN ONE OF THE C#6'S THREE STRINGS. TIE KEY RINGS TO THE ENDS OF THE FISHING LINE FOR EASE OF PLAY. THE SOUND SHOULD BE SMOOTH, METALLIC, AND FRAGILE. AVOID A GRINDING, GRANULATED, AND HARSH SOUND, WHICH OFTEN COMES FROM USING TOO MUCH ROSIN OR HEAVY BASS ROSIN.

GENERAL NOTES ABOUT THE PIANO WRITING:

- M.1 – 21 – THESE CLUSTERS NEED TO BE VERY LIGHT AND BLENDED SO THAT NO ONE PITCH STICKS OUT.

LUMIN

FOR OBOE, PERCUSSION, AND PIANO
WRITTEN FOR AND DEDICATED TO TRIO SURPLUS

ANTHONY VINE [2016]

$\bullet = 60$

OBOE

p fragile
gradually transition from a single tone to a multiphonic

p

use same fingering until noted otherwise

PERCUSSION

almglocken—bow
make bow changes as seamless as possible

p fragile

I.v. unless noted otherwise

PIANO

p *pp* *p* *pp*

PED
sempre

Fingering diagram:
C: [Finger 1 on C, Finger 2 on D, Finger 3 on E, Finger 4 on F, Finger 5 on G]
B^b: [Finger 1 on B, Finger 2 on C, Finger 3 on D, Finger 4 on E, Finger 5 on F]

[249]

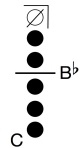


4

OB.

PERC.

PNO.



A

use same fingering until noted otherwise

gradually transition from a single tone to a multiphonic

8

O.B.

PERC.

PNO.

13

OB.

PERC.

PNO.

The musical score consists of four measures. The Oboe (OB.) part begins with a melodic line in 4/4 time, marked *p*. The Percussion (PERC.) part features rhythmic patterns, also marked *p*. The Piano (PNO.) part is divided into two staves, with dynamics *pp* and *p*, and includes triplets. The time signature changes from 4/4 to 2/4 in the second measure and back to 4/4 in the third and fourth measures.

[249]



use different fingerings for each F# so that each F# has a slightly different timbre.

B

17

O.B.

PERC.

PNO.

pp p pp p pp

22

OB.

PERC.

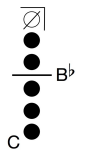
PNO.

7/8 4/4 7/8 3/4 3/8 4/4

p *p* *p*

27

C

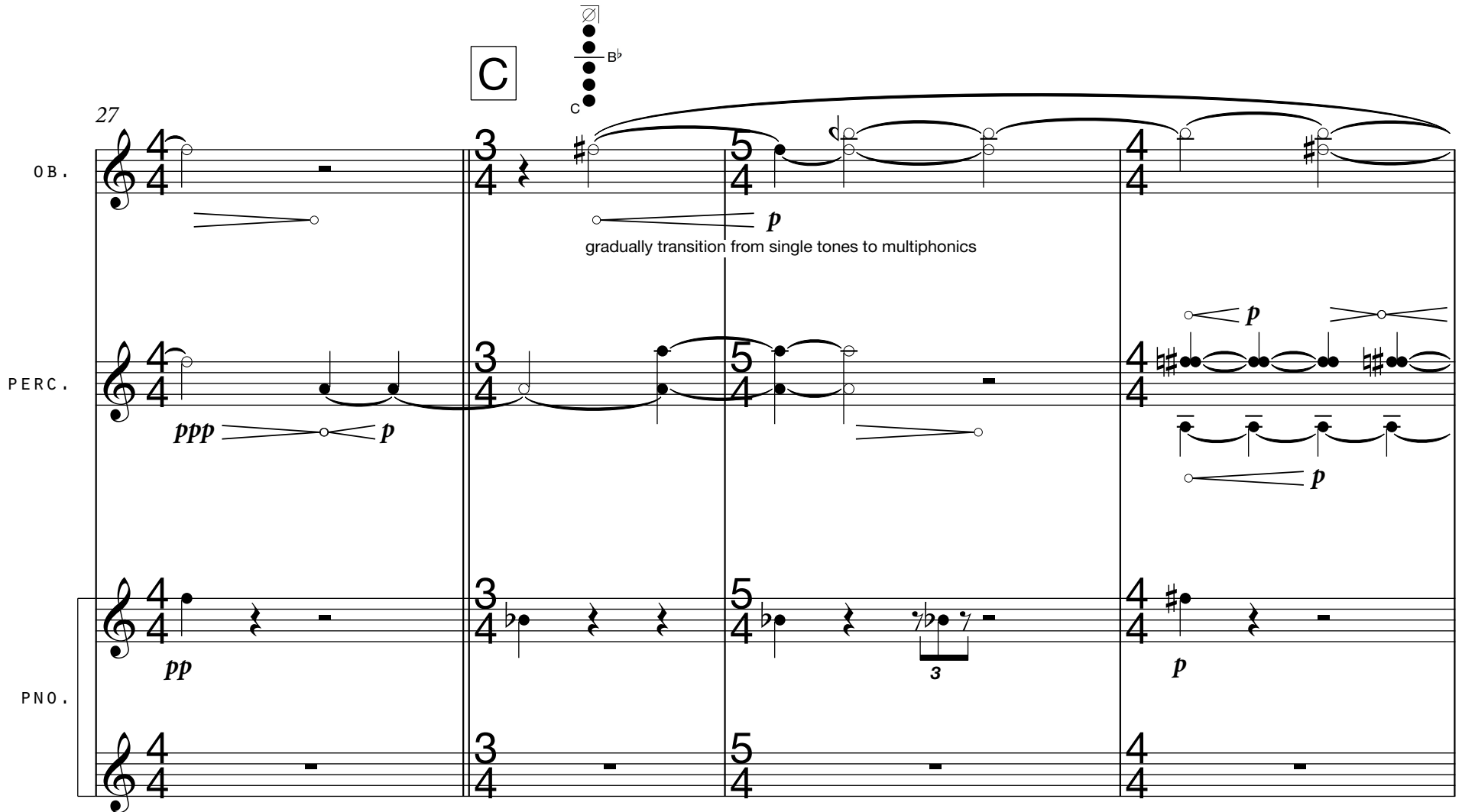


C
B^b

O.B.

PERC.

PNO.



ppp *p* *p*

ppp *p* *p*

pp *p*

gradually transition from single tones to multiphonics

use different fingerings
for each F# so that
each F# has a slightly
different timbre.

D

31

OB.

PERC.

PNO.

3 4 4

3 4 4

3 4 4

3 4 4

E The oboe, bowed almglocken, and melodicas must form a homogeneous blend; no individual layer should stick out of the texture.

36

O B .

PERC .

PNO .

mp very mechanical, unwavering; like a sine tone

mp very mechanical, unwavering; like a sine tone
melodica

mp very mechanical, unwavering; like a sine tone
piano

mp
melodica

mp very mechanical, unwavering; like a sine tone

The musical score is divided into three systems, each with two staves. The first system is for O.B. (Oboe), the second for PERC. (Percussion), and the third for PNO. (Piano). The score is in 4/4 time and consists of four measures.

- Measure 1:** O.B. and PERC. play a half note G4. PNO. plays a quarter note G3, a quarter note A3, and a quarter rest.
- Measure 2:** O.B. and PERC. play a half note G4. PNO. plays a quarter note G3, a quarter note A3, and a quarter note B3.
- Measure 3:** O.B., PERC., and PNO. have a whole rest. The time signature changes to 3/4.
- Measure 4:** O.B., PERC., and PNO. have a whole rest. The time signature changes to 4/4. PNO. has a piano (p) dynamic marking.

Performance instructions include "very sharp cut-off" above the notes in measures 1, 2, and 3. The PNO. part in measure 4 includes a piano (p) dynamic marking, a triplet of notes (G4, A4, B4), and a piano-piano (pp) dynamic marking.

46

simile

O B .

(mp)

simile

PERC .

melodica

(mp)

piano

PN O .

mp

melodica

(mp)

p

mp

The musical score is written for three parts: O B. (Oboe), PERC. (Percussion), and PNO. (Piano). The time signature is 4/4. The score begins at measure 46. The O B. part has a melodic line starting with a whole note G4, followed by a half note G4, and then a whole rest. The PERC. part has a melodic line starting with a whole note G4, followed by a half note G4, and then a whole rest. The PNO. part has a piano accompaniment starting with a whole note G4, followed by a half note G4, and then a whole rest. The score includes various musical notations such as slurs, ties, and dynamic markings.