

everything more beautiful, truly more beautiful

for oboe alone

Timothy Crist

preface

PROGRAM NOTES

This work was composed for Dr. Kristin Leitterman to play, who in the fall of 2018 replaced Dr. Daniel Ross on the faculty at Arkansas State University. Dan Ross held the oboe position at Arkansas State for a remarkable 49-year period. As Professor of Music, Dan was an encouraging, powerful source of inspiration for all music students and faculty. He was also a greatly loved individual in the community and for many years defined the Arkansas State University music program. It is in thoughtful reflection, memory, and celebration of Dan's tremendous musical brilliance, personal warmth, and fierce passion for the arts that this work is dedicated.

The poetic impulse of this work comes from a line of text from Aimé Césaire's poem titled, *Summons*. The beauty of one's life contains moments of great joy as well as tragic sorrow. We often misunderstand the role of painful experiences and their purpose in informing us of importance, value, appreciation, identity, and our place.

PERFORMANCE NOTES

Measure 81 - Use several fingerings at the speed indicated. The goal should be to create an intense timbral trill.

Measure 86 - For the square noteheads, use the multiphonic cited below. This gesture should be played staccatissimo. "Clip" the indicated rhythmic values. The full multiphonic should sound, producing a result that is more percussive and noisy rather than containing identifiable pitches.

Measure 206 - The multiphonic cited below should be played progressively from left to right beginning with the B natural, then smoothly transitioning to the C microtone, developing to the emergence of the full multiphonic, completing its path to the D microtone. The goal is to grow organically with fluid consistency towards the D-Eb double trill.

Measure 217 - Begin with the full multiphonic (cited below), then gradually reduce the sound to the B by itself.

Multiphonic: Veale, Peter. (2011) *The Techniques of Oboe Playing* (5th ed.). Kassel: Bärenreiter, p. 108, #265.

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oboe alone

for Kristin Letterman to play
in honor of the musical life of Dan Ross

Timothy Crist

quietly, at peace ♩ = 54

a great distance away

Musical notation for measures 1-5. The piece begins in 4/4 time with a *ppp* dynamic. The melody consists of quarter and eighth notes, some with grace notes marked with an asterisk. A crescendo hairpin is shown below the staff.

*grace notes are non-harm.

Musical notation for measures 6-11. The melody continues with quarter and eighth notes. A crescendo hairpin is shown below the staff.

Musical notation for measures 12-17. The melody continues with quarter and eighth notes. A crescendo hairpin is shown below the staff.

Musical notation for measures 18-22. The melody continues with quarter and eighth notes. A crescendo hairpin is shown below the staff.

Musical notation for measures 23-26. The melody continues with quarter and eighth notes, including triplets. A *poco* hairpin is shown below the staff, followed by a *p* dynamic marking.

Musical notation for measures 27-29. The melody continues with quarter and eighth notes, including triplets. Dynamics range from *ppp* to *mp*. A *rit.* marking is present above the staff.

Musical notation for measures 30-33. The tempo changes to *a tempo rubato*. The melody continues with quarter and eighth notes, including a quintuplet. Dynamics range from *mf* to *mf*. A crescendo hairpin is shown below the staff.

♩ = 108

awakening, somewhat playful

Musical notation for measures 34-38. The tempo returns to *a tempo*. The melody continues with quarter and eighth notes, including triplets. Dynamics range from *p* to *mf*. A *poco* hairpin is shown below the staff.

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40 *rit.* ♩ = 54 *mf*

45

49 ♩ = 72 *f*

54 *poco accel.* *rit.* *a tempo* *ff sfz mp*

57 *listen to reverberations fade entirely* ♩ = 54 *a great distance away, as before* *ff ppp*

63

68 *accel.* *growing in energy little by little*

71 ♩ = 72 *mf* *f*

ff *ff*

76 3 6 5

78 5 5 3 *a tempo*

81 *ff* *Multiple fingerings randomly, as fast as possible - like a scream!*

82

83

84 *pp* *muted, like an echo fading*

85

86 *f* *dance-like* ♩ = 132

90

94

98

ff

102

mp

105

f

109

114

118

ff

123

127



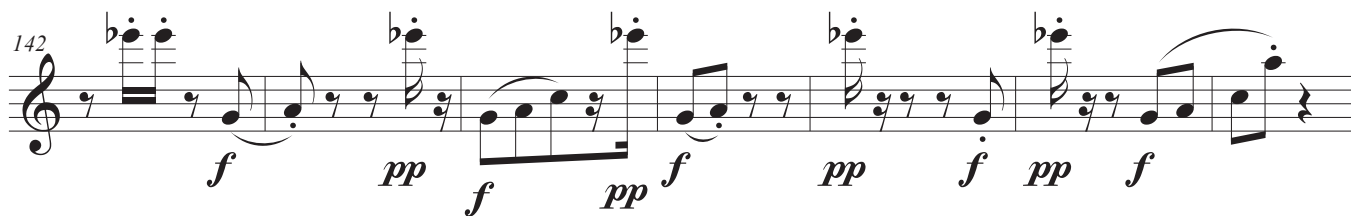
131



135



142



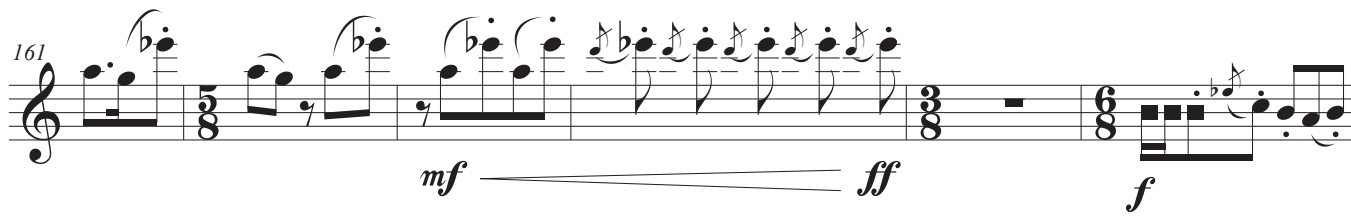
149



155



161



167



172

Musical staff 172-175: Treble clef, 6/8 time signature. Measures 172-175 show a melodic line with various rhythmic values and accidentals.

176

176

sub.
p

Musical staff 176-178: Treble clef, 6/8 time signature. Measures 176-178 show a melodic line with various rhythmic values and accidentals. A dynamic marking of *p* is present below the staff.

179

mf *p*

Musical staff 179-185: Treble clef, 6/8 time signature. Measures 179-185 show a melodic line with various rhythmic values and accidentals. Dynamic markings *mf* and *p* are present.

186

p *mf* *mf* *mf*

Musical staff 186-189: Treble clef, 6/8 time signature. Measures 186-189 show a melodic line with various rhythmic values and accidentals. Dynamic markings *p* and *mf* are present.

190

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

Musical staff 190-194: Treble clef, 6/8 time signature. Measures 190-194 show a melodic line with various rhythmic values and accidentals. Dynamic markings *p* and *mf* are present.

195

f *p* *mf* *p*

Musical staff 195-198: Treble clef, 6/8 time signature. Measures 195-198 show a melodic line with various rhythmic values and accidentals. Dynamic markings *f*, *p*, and *mf* are present.

199

ff

Musical staff 199-202: Treble clef, 6/8 time signature. Measures 199-202 show a melodic line with various rhythmic values and accidentals. A dynamic marking of *ff* is present.

203

Musical staff 203-206: Treble clef, 6/8 time signature. Measures 203-206 show a melodic line with various rhythmic values and accidentals. A large fermata is present over the final measure.

210

b *ff* *b* *ff* *b* *ff*

215

mp *ff*

transition smoothly from multiphonic to normal fingering

220

Normal fingering

Multiple fingerings randomly, as fast as possible - like a scream!

223

fff *f*

227

mf *sfz p*

feeling openness, resolve, confidence

230

ff

236

ff

242

ff

sharply!