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Convergence

for Oboe and Piano

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Program Note

Convergence (2002) for Oboe and Piano was written for Allison M. Smith. Conceptually this work is loosely based on a premise in which a dichotomy of diverse timbres—in this case oboe and piano—are moving or “converging” towards a feeling of uniformity at various points throughout the piece. This idea of convergence is often expressed rhythmically, in instrumental range—and to some degree, even timbre. *Convergence* is set in three main sections, delineated by cadenzas for each instrument.

Tempo I

10

mp niente

mp

mf sf

Ped. half peds (slightly blurred)

7 3

Detailed description: This system contains measures 10 and 11. The right hand starts with a melodic line in 2/4 time, marked *mp* and *niente*. It features a triplet of eighth notes and a 7-measure rest. The left hand provides harmonic support with chords and moving lines, also marked *mp*. Pedal points are indicated with *Ped.* and the instruction *half peds (slightly blurred)*. Dynamic markings *mf* and *sf* appear in the lower staves.

12

Graceful

p *fp* *f*

p dolce *f* *sfz*

a piacere

5 3 7 5 7

Detailed description: This system contains measures 12 and 13. The right hand is marked *Graceful* and begins with a *p* dynamic. It includes a 5-measure rest and a 7-measure rest. The left hand is marked *p dolce* and features triplet markings (3 and 7). Dynamics range from *p* to *sfz*. The instruction *a piacere* is present above the right hand.

14

p *fp*

p cresc. *sf* *mp* *sfz*

5 3

Detailed description: This system contains measures 14 and 15. The right hand starts with a *p* dynamic and a 5-measure rest, then moves to *fp*. The left hand begins with *p cresc.* and includes a 5-measure rest, followed by *sf*, *mp*, and *sfz*. A triplet of eighth notes is marked with a '3'.

B *ad libitum*

C *Tempo I*

16

p mp mf f sfz fp

colla parte p cresc. mp = p

sim.

18

floating pp mp mf f sf

a tie sfz

Ped.

D

22

pp p mp sf sub.mf

p dolce cresc. mp mf f

sim.

Not for Performance Only

24

f *ff* *sffz* *Ped.*

E Tempo di cadenza *a piacere*

26

p *mp* *p* *Ped.*

flexible tempo

♩ = 70

28

fp *fp* *mp* *f bell-like* *sfz* *sf* *mp* *Ped.*

F Whimsical ♩ = 90

33 *accel.* 10

sfz *mf* *fp*

p *sfz* *sub. mf* *sfz*

Ped.

36 *a piacere*

fp *sfz* *p* *sf*

p *sf*

Ped. *p* *8vb*

G As before ♩ = 90

39 *(resonance trill)* *poco a poco accel.*

f *p < fp* *mf* *f*

sf *mf* *cresc.* *f*

Ped. *sim.*

Not for Perusal Score Only

42

sf sf fp sfz

cresc. sfz

H Tempo di cadenza (ad libitum) ♩ = ca. 100

45

n

deliberamente rit.

p cresc. sf

(8) Ped.

47 (Tempo)

mp cresc. sf

8va

49

mf sfz

deliberamente sfz

50

11 sfz 17 cresc. sffz 8va

Detailed description: This system contains measures 50, 51, and 52. The right hand features a melodic line with a slur over measures 50-52, marked with accents and dynamic markings *sfz* and *sffz*. An *8va* bracket is placed above the right hand in measure 52. The left hand has a bass line with a slur over measures 50-52, marked with *f* and *cresc.*. Measure numbers 11 and 17 are indicated below the left hand.

51

6 sffz mf f sfz 6 mf cresc. 11 p p 8vb 8vb 8vb

Detailed description: This system contains measures 51 and 52. The right hand has a melodic line with a slur over measures 51-52, marked with *mf* and *f*. The left hand has a bass line with a slur over measures 51-52, marked with *sffz* and *mf cresc.*. Measure numbers 6 and 11 are indicated below the left hand. Octave markings *8vb* are present below the left hand in measures 51 and 52.

poco agitato

53

7 6 mp sf p (sub.) sffz 6 p d. ad lib. 8vb f 8vb

Detailed description: This system contains measures 53 and 54. The right hand has a melodic line with a slur over measures 53-54, marked with *mp*, *sf*, *p (sub.)*, and *sffz*. The left hand has a bass line with a slur over measures 53-54, marked with *mp* and *f*. Measure numbers 7 and 6 are indicated below the left hand. Pedal markings *p d. ad lib.* and *(8)-* are present below the left hand. Octave markings *8vb* are present below the left hand in measures 53 and 54.

Prestissimo

55

10 f cresc. 10 10 8va

Detailed description: This system contains measures 55, 56, and 57. The right hand has a melodic line with a slur over measures 55-57, marked with *f*. The left hand has a bass line with a slur over measures 55-57, marked with *f* and *cresc.*. Measure numbers 10, 10, and 10 are indicated below the left hand. An *8va* bracket is placed above the right hand in measure 55.

I honky!
 56 $\text{♩} = 70$ *a piacere* *accel.* -----
f *mp* *pp* *f* *sfz*
fff *mf* *sf* *sfs* *colla parte* *sfz*
8vb
Ped.

J *Arioso* $\text{♩} = 60$
 58 *mp (sub.)*
mp cantabile *sfz*
Ped. *1/2 peds.* *Ped.*

K *Subito* $\text{♩} = 40$
 60 *mf* *f* *a niente* *p*
mf *f* *p sempre legato*
less ped (in touches)

Not for Performance

62

mp *fp* *sf* *p subito*

mp sotto voce

This system contains measures 62 and 63. The vocal line starts with a mezzo-forte (*mp*) dynamic, followed by fortissimo piano (*fp*), fortissimo (*sf*), and then piano subito (*p subito*). The piano accompaniment is marked mezzo-forte piano (*mp sotto voce*).

64

a niente *p cantabile* *fp (sub.)*

mf

This system contains measures 64 and 65. The vocal line begins with a fortissimo piano (*fp*) dynamic, then moves to piano (*p*), followed by piano cantabile (*p cantabile*), and ends with fortissimo piano (*fp (sub.)*). The piano accompaniment is marked mezzo-forte (*mf*).

66

accel.

p poco a poco cresc.

This system contains measures 66 and 67. The vocal line is marked with an acceleration (*accel.*). The piano accompaniment is marked piano (*p*) and poco a poco crescendo (*p poco a poco cresc.*).

Not for Performance Only

M Tempo ♩ = 40

67

mf *p*

mf *sf* *p (sub.)* *mf*

Ped. *sim.*

accel. **Animato** ♩ = 100

69

mf *f* *sfz* *p (sub.)*

f *sf* *p (sub.)*

less ped. (in touches)

accel.

74

poco a poco cresc.

poco a poco cresc. *sf*

Ped.

O Molto intenso ♩=120

78

mf *fp* *f*

mf *sf* *sffz*

1/2 peds. (slightly blurred)

accel.

80

sffp

f

senza ped.

cresc.

P Scurry! ♩=140

81

mp (sub.) *sf* *mp* *mp*

mp (sub.)

little ped. (in touches)

83

sf

84

Q

mf *sf* *accel.*

mf *fp* *cresc.*

sf senza ped.

86

R Ercocio ♩ = 45

f (fit loosely together with piano)

tr

f *tr*

Ped.
(clearing occasionally)

Not for Performance

Poco stringendo

rit.

88

3 3 *sf* 5 *sf* 3 *sfp*

90

S Tempo 1 $\text{♩} = 70$

a piacere 5:4

ad libitum

ff (not together) *sffz* *p*

5:4

5:4

* *Red.*

92

floating! 5

a piacere 5

fp

a niente *sf* *p* *sf*

* *Red.*

96 **T** Ghostly ♩ = 60

fp *lirico* *fp* *mf*

8^{va}

pp *sf* *pp* *sf*

8^{vb}

una corda (damper ped. ad lib)

Ped.

100 **U** Tenebroso ♩ = 65 *a piacere*

p *p*

8^{va}

p *sf* *p* *sf*

8^{vb}

tre corde

Ped.

104 *a piacere* *rit.* *a piacere*

mp *mf* *p* *fp* *a niente*

rit. *rit.*

mp *sfz* *p* *a niente*

* Ped.