to Sam

without grandeur

For an ensemble of equally-sized groups of baroque oboes and bassoons

duration c. 6’

first performance 16.05.2025
St. Giles Cripplegate

May 2025

Darius Paymai

Notes for performance

Trills

All trills are expressive, unhurried. **Smoothest possible legato** takes precedence.

Trills use the next scale tone above the written pitch (**N.B. key signature!**).

Acciaccature

Acciaccature should be played rather quickly, but **strict adherence to the written rhythms is not entirely necessary**. The goal is more so to make the parts flow than to perfectly execute the material.

Arrows

A downward arrow above a note indicates the opportunity for a lipped-down detuning of less than a semitone from the written pitch. This can be done during the note itself (i.e. a small downward bend to the target detuned pitch) or the note can be played detuned from the start.

The piece is in two parts, melody and chords. Players will use stopwatches to coordinate when to move from melody to chords.

Melody

Players should **begin at the arrow marked START**, 5” after the stopwatches are turned on.

Players play through the given part independently, without any coordination whatsoever between parts. They should fluctuate their tempo within the given range and **feel free to add short pauses at any point necessary or desired**. The repeat signs are to be followed – if they reach end of the melody, they should start over from the beginning, again following the same repeats.

Oboe 1 plays melody throughout. Once the other three players have transitioned to chords, Oboe 1 should continue to play only from the area of the melody marked [X], with short pauses of indeterminate length (but no more than 8”) between repetitions.

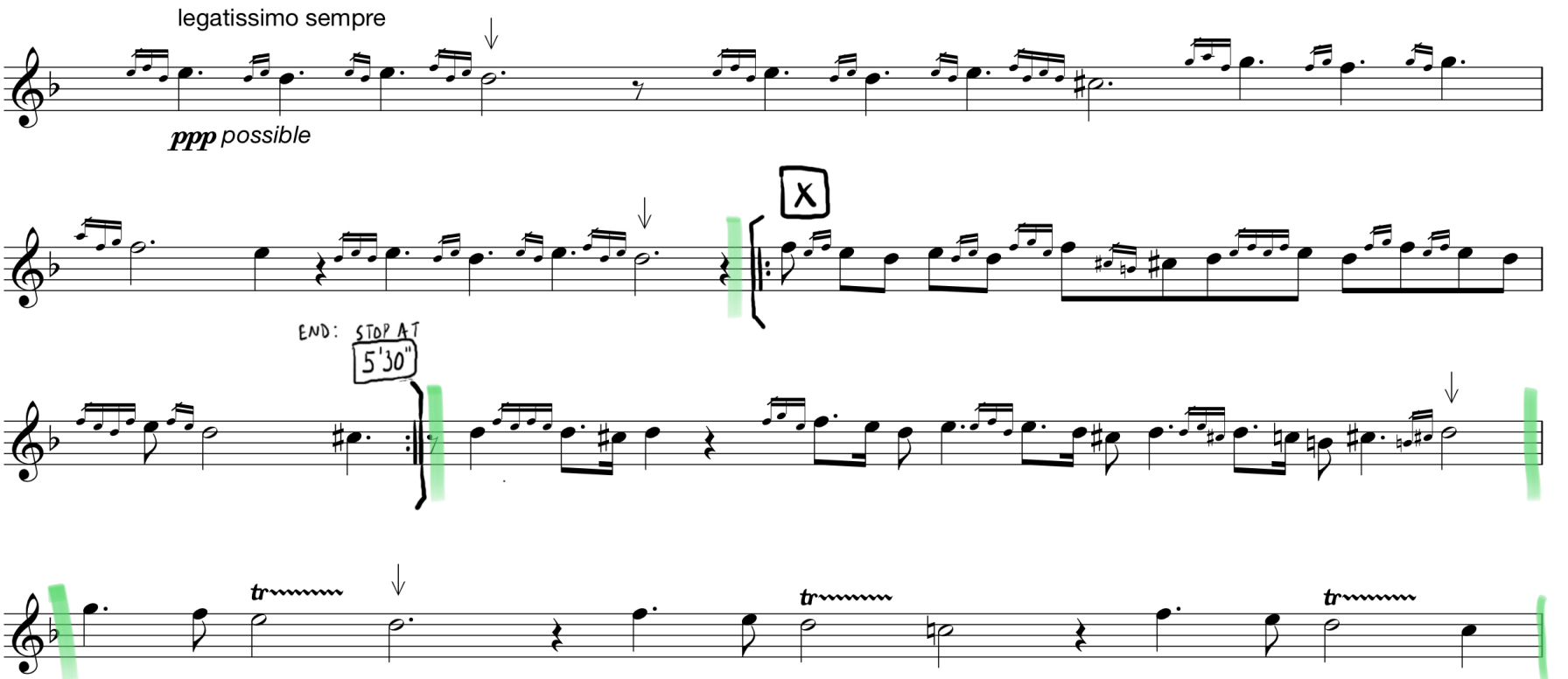
Chords

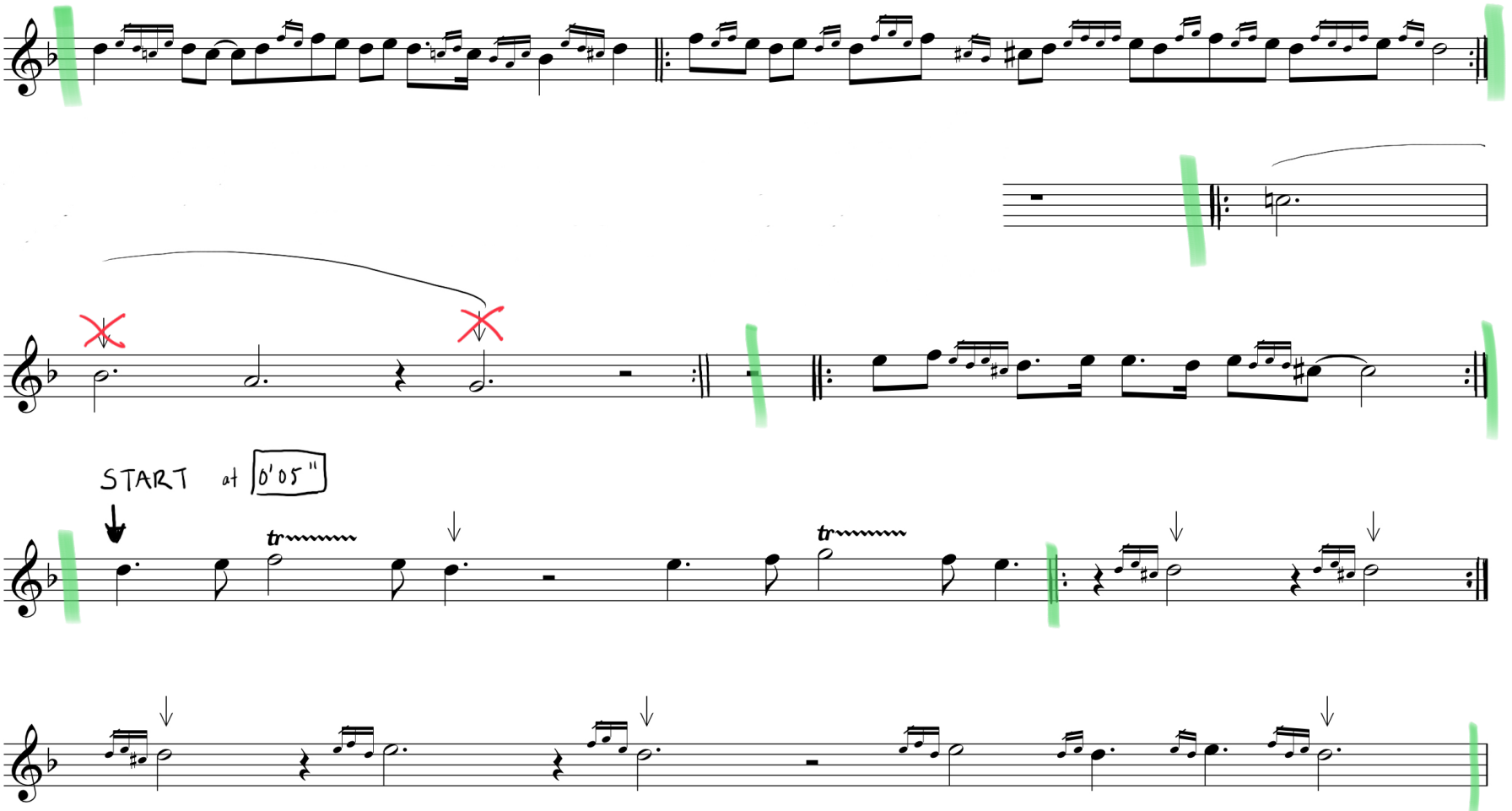
Oboe 2 and **bassoons 1 and 2**, after their stopwatch cue, will transition one-by-one to chords. They should play in time with one another, taking care to **start playing only at the beginning of a repetition**.

After all three instruments are playing chords (after the first full repetition), they should then continue onward and repeat sections according to the given number of repetitions.

Below is an approximate sketch of the overall form:

in hushed tones, murmuring
independently, fluctuating [♩ = 50-70]

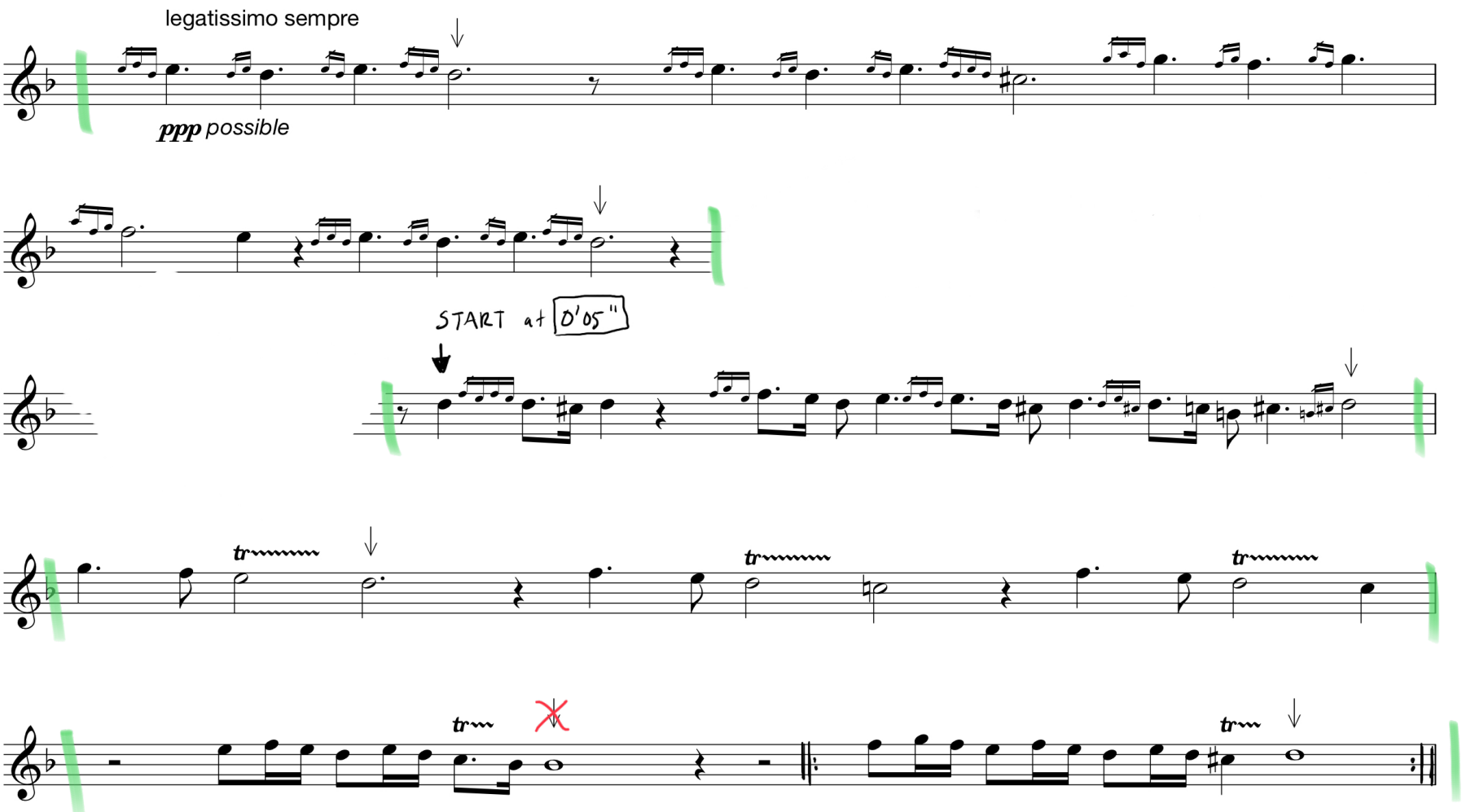



START at 0'05"

OBOE 2

to CHORDS after 3'40"

in hushed tones, murmuring
independently, fluctuating [♩ = 50-70]



BASSOON 1

to CHORDS after 3'00"

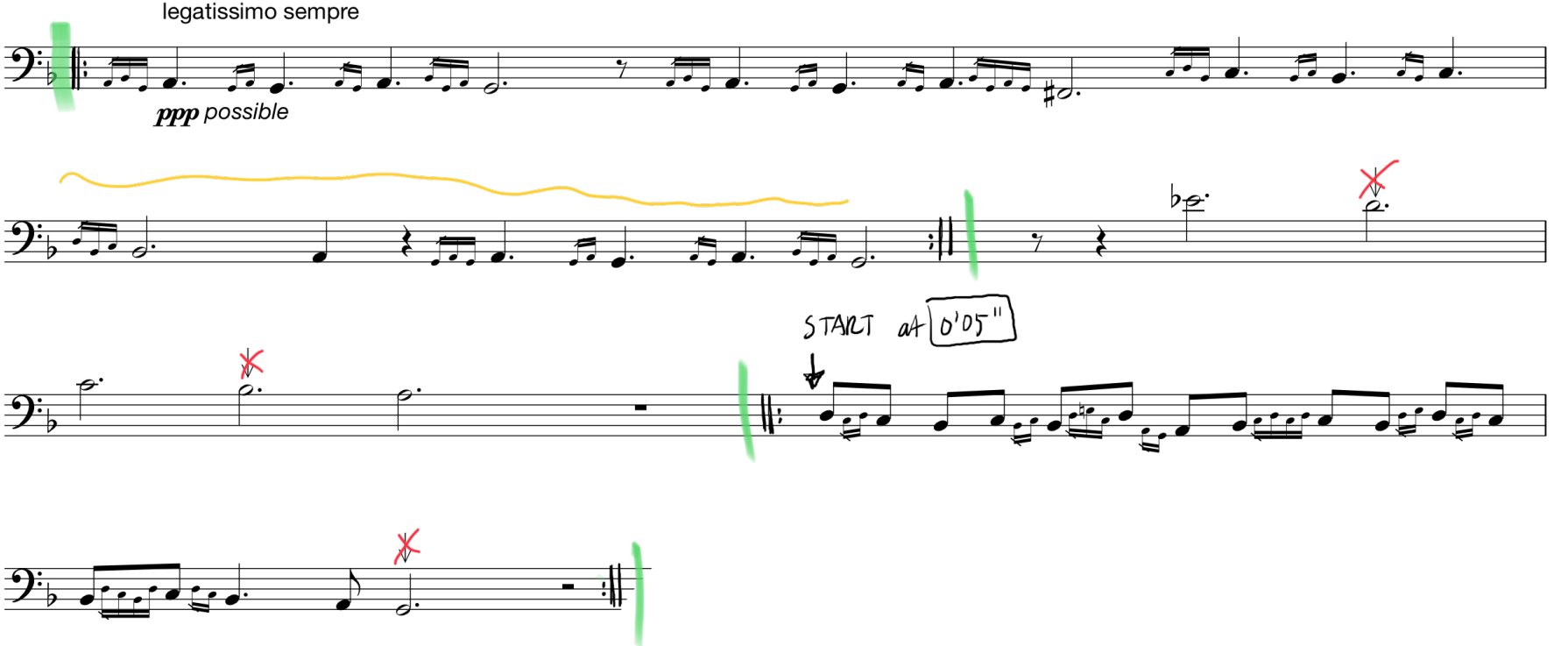
in hushed tones, murmuring
independently, fluctuating [♩ = 50-70]

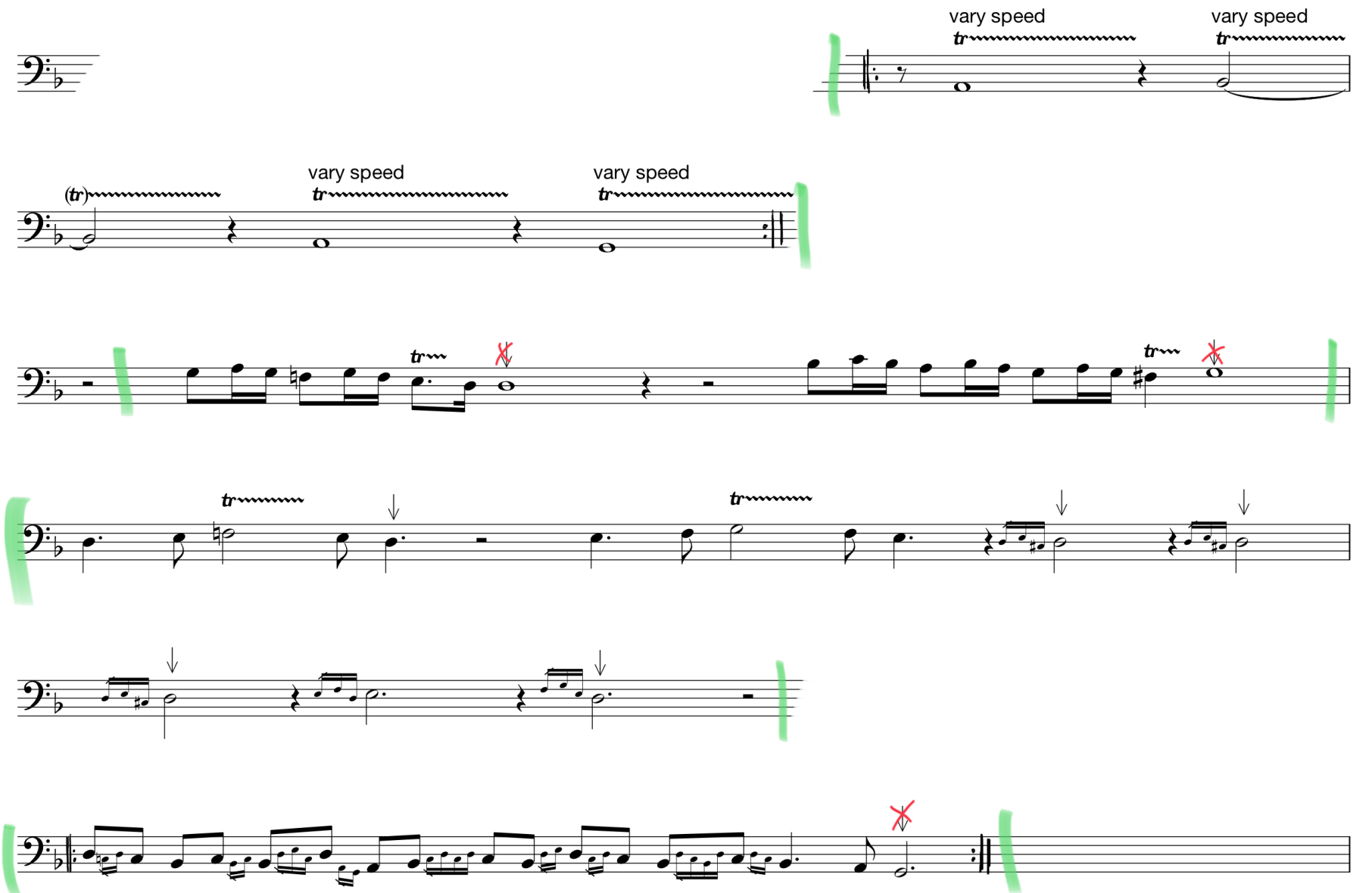
8va?

legatissimo sempre

ppp possible

START at 0'05"




vary speed
vary speed
vary speed
vary speed

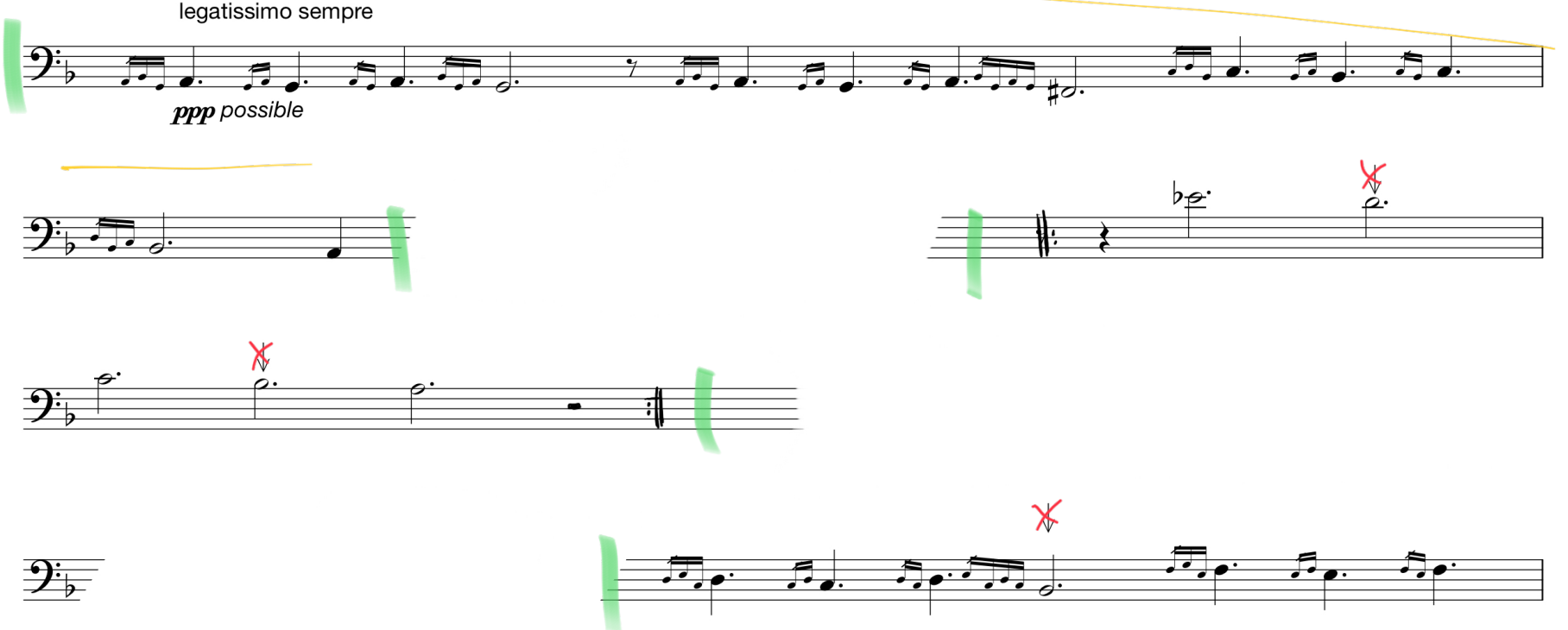
BASSOON 2

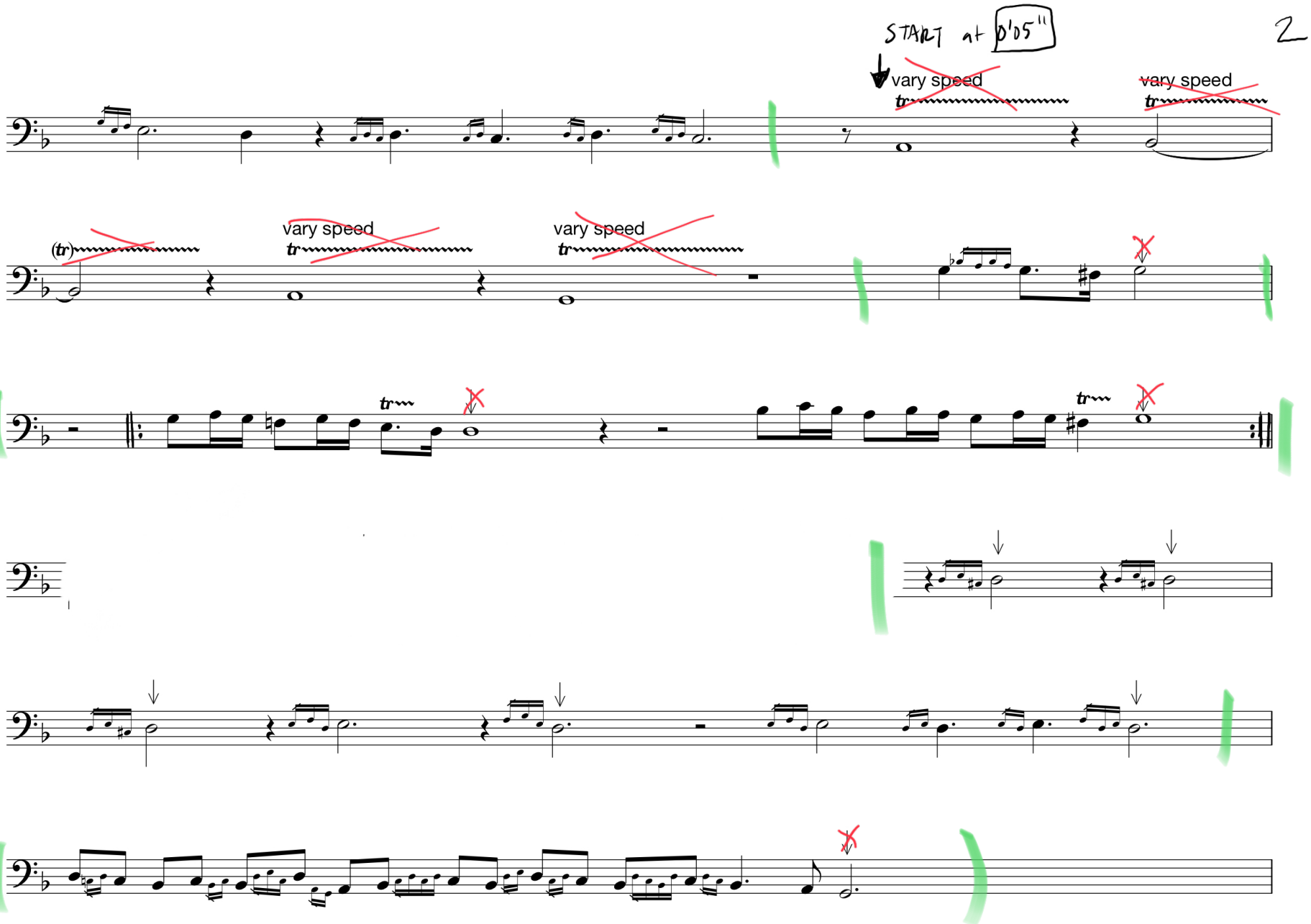
to CHORDS after 2'45"

in hushed tones, murmuring
independently, fluctuating [♩. = 50-70]

Pru?

legatissimo sempre

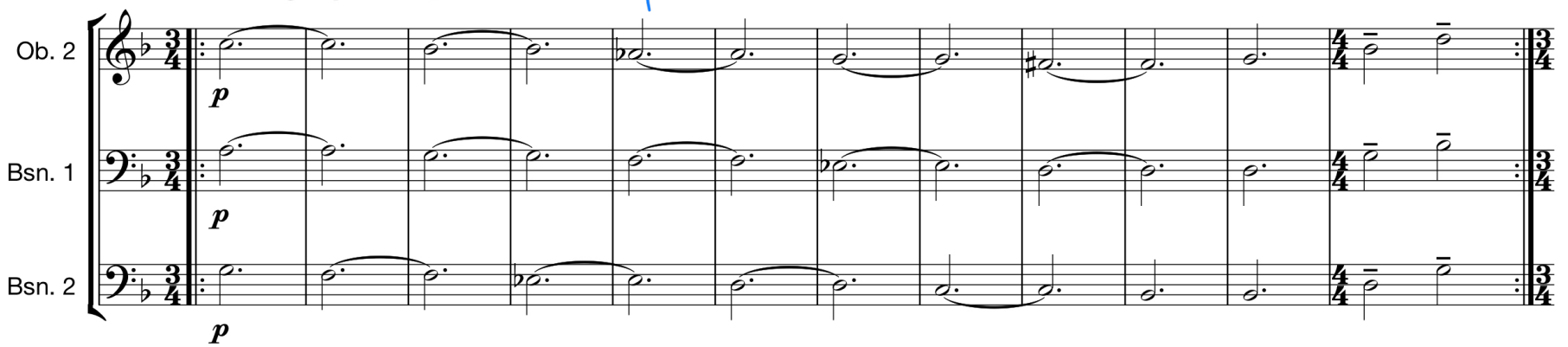



START at 0'05"
vary speed
vary speed
(tr)
vary speed
vary speed

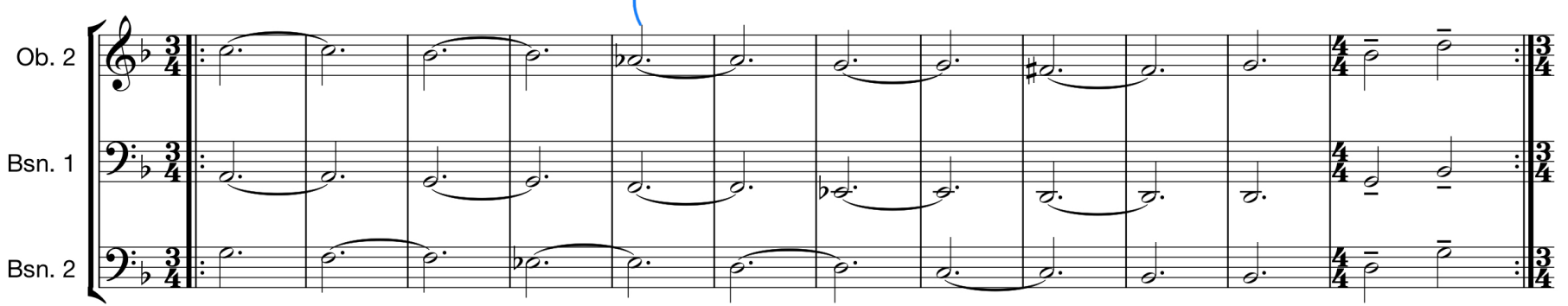
CHORDS

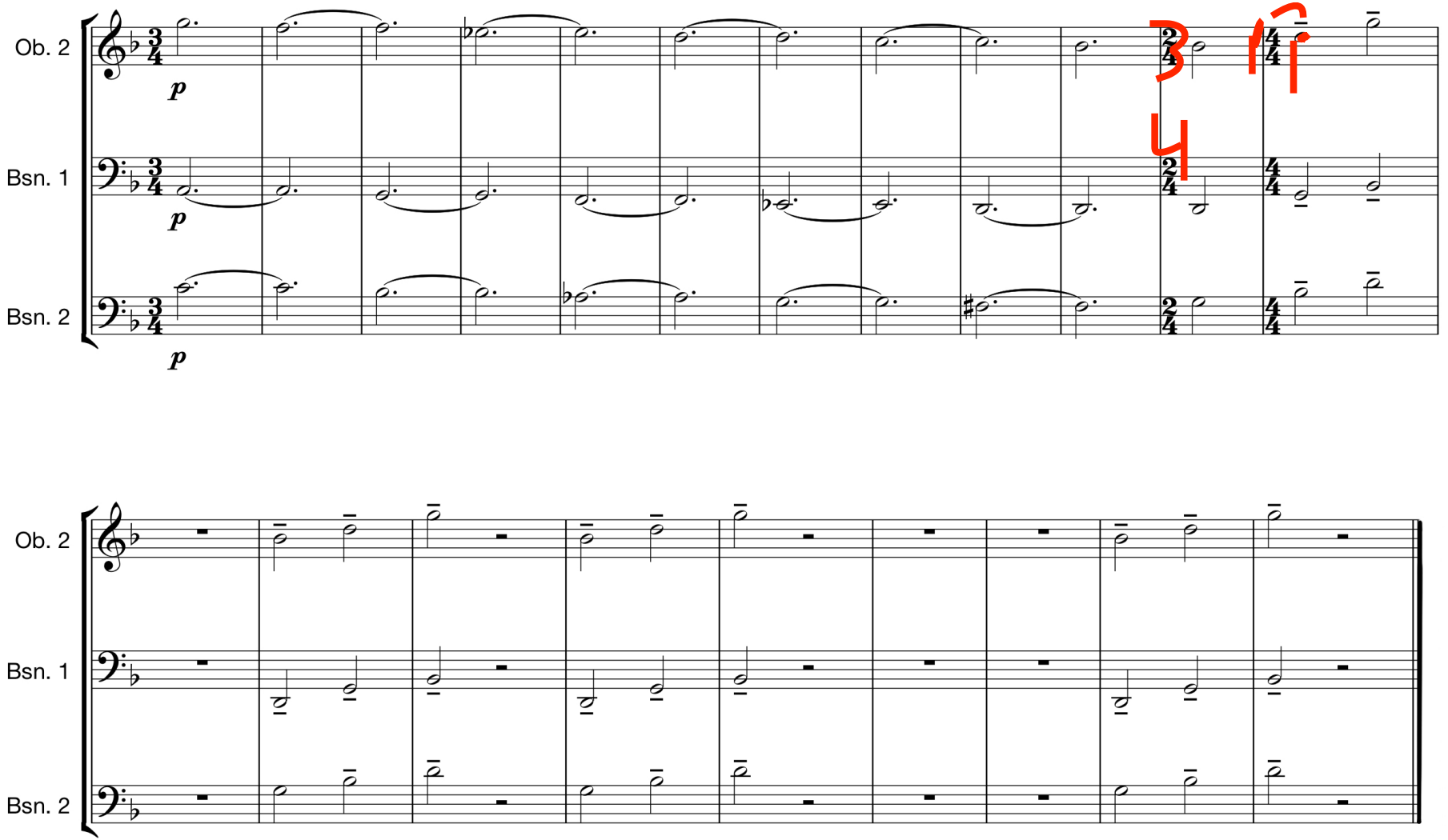
after all have entered, then play 3X total

matter-of-fact
fluid, light [♩. = c. 96]



2X total




Ob. 2
Bsn. 1
Bsn. 2
p
p
p
3
4