

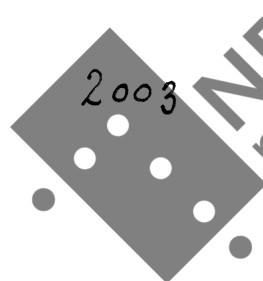
TALKING

TO


MYSELF


for Solo Oboe.


Written for Arnulf Jonansen





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 double-tongue as fast as possible.


 flutter-tongue.



 tremolando as fast as possible.


 put entire reed in mouth; like shawm.

 revert to normal reed position.

 extremely wide vibrato; bend pitch up and down as much as possible.

 any multiphonic.

  glissando up or down circa a semitone.

 unison trill or microtonal trill. Also known as timbral trill.

Accidentals apply only to note to which affixed and any immediate repetition of same note.

They do not apply to octaves. Bar lines cancel all accidentals.

This monologue is, not suprisingly, interested in the detailed organization of the single line, both melodically and timbrally. The basic melodic material is constantly recycled, varied and interrupted by material derived from other sources. This basic melodic material and "foreign" material are strung together to create layers of variation.

An imitation of a motif from Scriabin's tenth piano sonata will be easily recognizable to those of us lucky enough to know the original.

The oboist is, at times, asked to play the instrument as if it were a shawm, putting the entire reed into the mouth. This gives the loud, relatively uncontrolled and coarse sound which will remind listeners of the mediaeval instrument. This contributes to the series of stylistic modulations which I enjoy working with and which creates yet another layer of variation.

The title reflects the autobiographical nature of my music and is related to the title of my oboe concerto, "Still Talking to Myself". This title, in turn, is borrowed from the name of an exhibition of paintings by Maureen Baird. She, in turn, also found this title somewhere else and adapted it for her own use. Good title.

Talking to Myself is written for Arnulf Johan sen.

♩ = 72

1

5

9

13

17

21

25

29

p, *f*, *sfz*, *ff*, *p*, *f*, *tr*, *gliss*, *secco ord*

MNB Moter
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Handwritten musical score for guitar, measures 32-60. The score is written in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. It includes various musical notations such as slurs, ties, and dynamic markings.

Measures 32-35: *mf* (measures 32-33), *ff* (measures 34-35). Includes a *tremolo* marking over a sixteenth-note figure.

Measures 36-40: *mf* (measures 36-37), *p* (measures 38-39), *pp* (measure 40). Includes a *tr* (trill) marking.

Measures 41-43: *pp* (measures 41-42), *ff* (measure 43). Includes a *secco* marking.

Measures 44-48: *pp* (measures 44-45), *ff* (measures 46-47), *mf* (measure 48). Includes *tr* markings and dynamic changes.

Measures 49-51: *pp* (measures 49-50), *ff* (measure 51). Includes *tr* markings.

Measures 52-55: *p* (measures 52-53), *ff* (measures 54-55). Includes *tr* markings.

Measures 56-60: *p* (measures 56-57), *fp* (measures 58-59), *f* (measure 60). Includes *gliss.* (glissando) and *tr* markings. A *(4.)* marking is present above measure 58.

62 *secco*

66

70 *secco* *gliss* *tum*

73

77

80

83

86

90 *f* *p* *f* *ff*

95 *mf* *p* *f* *p* *f*

98 *mf* *bf* *p* *f* *p* *f* *ff*

102 *f* *pp* *f* *ff* *senza misura* *a tempo*

105 *p* *ff* *p* *f* *pp*

110 *p* *f*

115

119 *pp* *ff* *sfz* *pp* *ff* *pp* *tr* *secco* *tr* *ord*

Handwritten musical score for piano, measures 122-148. The music is written in treble clef with a 3/4 time signature.

Measures 122-148 contain the following performance instructions and markings:

- tremolo* (measures 122, 123, 125)
- f* (measures 122, 126, 129, 132, 144)
- pp* (measures 122, 126, 132, 148)
- ff* (measure 129)
- p < f > p* (measure 132)
- diminuendo-----* (measure 132)
- senza vib.* (measure 136)
- ppp* (measure 136)
- p* (measures 141, 148)
- f* (measures 141, 148)
- 3:d* (measure 144)
- Trills and triplets are indicated throughout the score.

staccato e marcato

$\text{♩} = 88$

151

155

159

$\text{♩} = 60$

162

$\text{♩} = 72$

accelerando

165

secco

$\text{♩} = 88$

167

171

175

Handwritten musical score for three staves. The first staff starts at measure 178, the second at 180, and the third at 183. The notation includes various notes, rests, and dynamic markings such as *mf*, *ff*, and *f*. There are also slurs, accents, and a fermata over a note in the third staff.

