

L'etere del Tempo

by Keith Kramer

Explanation of Symbols

Glissandi are to be quick and even unless otherwise indicated

◐◐ - note is to be played for full value plus *one quarter* of its original value

N - normal fingering

S - alternative fingering of the performer's choice - the alternative should be in tune with the normal fingering as much as possible

P.B. - pitch bend

Multiphonics - While it is the composer's intent that the multiphonics be performed as accurately as possible, it is understood that capabilities and fingerings for these sonorities can vary from instrument to instrument. With this in mind, it is most important for the lowest note to be present in each multiphonic. The composer would like to acknowledge the excellent text *Oboe Unbound* by Libby Van Cleve from which many of multiphonics are derived.

Scorz

L'etera del Tempo

for Charles Huang and Susan Cheng
dedicated to Dr. Li Chen Kramer

Keith Kramer

♩ = 40

N SNSNSNSNS N N SNSNSNSNS N

Oboe

pp < *ff* > *pp* *pp* < *mp* > *pp*

Piano

ff *pp*

♩ = 60

5

mf *mf*

5

Reo. Reo. Reo.

5:4 7:4 6:4

6

mp >

6

pp *pp*

5:4 5:4 5:4

Reo. * Reo.

Musical score for measures 8-10. The system includes a vocal line and a piano accompaniment. The vocal line starts with a half note G4, followed by a quarter rest, then a half note G4 with a fermata. The piano accompaniment features a complex chordal texture in the right hand and a rhythmic bass line in the left hand. Dynamics include *pp*, *mp*, *f*, and *mp*. There are hairpins for crescendo and decrescendo. The word *8va* is written above the piano part with a dashed line indicating an octave shift.

Leo.

*

Musical score for measures 11-13. The system includes a vocal line and a piano accompaniment. The vocal line has a melodic line with dynamics *mp*, *f*, *mp*, *f*, and *mp*. The piano accompaniment has a complex texture with dynamics *mp*, *p*, *f*, and *mp*. There are hairpins for crescendo and decrescendo. The word *8va* is written above the piano part with a dashed line. The word *8vb* is written below the piano part with a dashed line. The word *Leo.* is written below the piano part.

Leo.

*

Musical score for measures 14-16. The system includes a vocal line and a piano accompaniment. The vocal line has a melodic line with dynamics *mp* and *f*. The piano accompaniment has a complex texture with dynamics *mp* and *f*. There are hairpins for crescendo and decrescendo. The word *5♭:4♭* is written above the piano part with a bracket, indicating a specific interval or rhythm.

16

P.B.

mp *mf* *mf sfz* *f*

16

mp *f* *p* *f* *ff*

5♩:4♩

5♩:4♩

5♩:4♩

5♩:4♩

8^{va}

Red. *

♩ = 50

18

N S N S N S N S N G.P.

p *mf* *p* *f* *p* *sfz* *f* *ff*

18

mf *p*

Red. *

♩ = 40

22

mf *p*

22

mf *pp* *mf* *pp* *mf* *p*

Red. *

25 $\text{♩} = 60$

f *pp* *mp* *pp*

f *pp* *mf* *pp*

Red. Red.

28

mf *pp* *n*

mf *pp* *mf* *pp*

Red. Red. *

31 Begin tremolo slowly, gradually gaining momentum

sfp *ff* *mf* *p* *pp*

mf *p* *pp* *mf* *pp*

Red. Red. Red.

35 $\text{♩} = 60$

mf *p* *mf* *p*

p

Reo. Reo.

38 MULTIPHONIC 5

mf *mf*

mf

Reo. Reo.

*
Reo.

* Strum slowly inside piano with nails at the lowest portion of the harp and let ring for the full rhythmic value.

42 $\text{♩} = 80$

p *f* *p* *ff*

p *f* *p* *ff*

Reo. Reo.

♩ = 40

45

N S N S N S N S N S

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

ff *p* *p*

5:4 5:4

Red.

47

N

pp *ppp pp*

pp

5:4 5:4

Red.

49

♩ = 60

Slow Fast Slow

pp *mf* *ff* *mf* *pp* *p* *f* *p*

mf *f* *p* *f*

Slow Fast Slow

Red. Red.

51

f *p* *f*

mf

Ad.

♩ = 80

53

mf

mf

Ad.

*

55

f *p*

mf

Ad.

*

♩ = 60

Fast Slow Fast

57

pp < *mf* > *ff* > *mf* > *pp* *p* < *f* > *p* *f* < *p* > *f*

mf *f* < *p* > *f* *mf*

Ped. Ped. Ped.

60

mf

*

Ped. Ped.

62

ff > *mp*

ff *mp*

Ped. Ped. Ped.

64

mp *ff* mp *mf*

64

mp *mf* *f* mp *mf*

8va

Leg. Leg. *

Detailed description: This system contains measures 64, 65, and 66. The top staff is a vocal line with dynamics *mp*, *ff*, *mp*, and *mf*. The piano accompaniment has dynamics *mp*, *mf*, *f*, *mp*, and *mf*. Measure 64 has a piano introduction marked 'Leg.'. Measure 65 has a piano introduction marked 'Leg.'. Measure 66 has a piano introduction marked with an asterisk '*'. An octave sign '8va' is placed above the vocal line in measure 66.

67

67

mp *ff* *p*

5♯4♯ 8va

Leg. Leg. Leg. Leg.

Detailed description: This system contains measures 67 and 68. The top staff is mostly empty. The piano accompaniment has dynamics *mp*, *ff*, and *p*. Measure 67 has a piano introduction marked 'Leg.'. Measure 68 has a piano introduction marked 'Leg.'. An octave sign '8va' is placed above the piano line in measure 68. A tempo marking '5♯4♯' is placed above the piano line in measure 67.

69

p

p

Leg. Leg.

Detailed description: This system contains measures 69 and 70. The top staff has dynamics *p*. The piano accompaniment has dynamics *p*. Measure 69 has a piano introduction marked 'Leg.'. Measure 70 has a piano introduction marked 'Leg.'.

71

mp

8va

8va

Ped.

Ped.

73

mp *mf* *ff*

8va

f *p* *ff* *mf* *p*

8va

Ped.

*

Ped.

*

76

mp

8va

Ped.

78

p *fff*

5:4 7:4 6:4

Leo. Leo. Leo. *

80

G.P. G.P. G.P.

mf *p*

mf *p*

Leo. *

86 G.P. G.P. G.P. G.P.

ppp

Ped. *

93 G.P.

mf ————— ff

mf — f — mp

Ped. *