

# Still Air 3

for oboe, bass clarinet and electronics

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press touch button

6 sec. →

44 sec.      44 sec.

Electronics

Oboe

B. Cl.

slow dynamic swells, decrescendo to niente for breath, then start from niente again  
change gradually from stable to small pitch changes over the duration of the event

1      2

slight rolling effect

repeat with variations      last 10 seconds: overall crescendo      repeat with variations      at the end of the event

18 16 10 14

stable → small variations of harmonics

16 18 16 10 14

*p* → *mp* → *p*

breathe as unnoticeable as possible

at the end of the event

24 sec.      37 sec.

4

3      4

El

Ob.

B. Cl.

2 Bb

repeat swells with variations in length and dynamics different partials of the multiphonic will come in and out

some pitch variations around the note → more variations

stable →

irregular dynamic swells

*p* → *mf* → *p*

repeat with variations      last 15 seconds: overall crescendo

chose elements in random order and create small musical gestures

air

continue to improvise air-sequences with rests and short, louder accents

gliss

*p*      general dynamics: soft, with occasional short louder moments

54 sec.

6

5

El

Ob.

B. Cl.

first play these elements in order, then pick them in random order, use short rests to create varying phrases

no rests during the last 15 seconds

flutter or timbral trill

gliss

*p*      *mp*      *mf* > *p*      *mp* < *mf* > *mp*

first play these elements in order, then pick them in random order, use short rests to create varying phrases

no rests during the last 15 seconds

gliss

*mp*      *p*      *mp* < *mf* > *mp*      *mf* > *p*

2 36 sec. 10 sec.

7 6 7

El.

Ob.

B. Cl.

swells with varying length *mp*

continue to improvise phrases of f -> e and e -> f

trem with key 13

gliss

vary the beating with air pressure, get sometimes to very slow individual impulses, breathe when necessary, play slow swells of different shapes

*mf* *mp*

*mp* *f* *mf*

crescendo over last 15 seconds

9 12 sec. 27 sec.

8 9

El.

Ob.

B. Cl.

like event 7

improvise cells of falling glissandi with short rests between them, don't change fingering alternate freely between the three durations

gliss

gliss

gliss

*mf* *mp*

*mf* *mp* *mf* *mp*

continue to improvise SLOW cells of glissandi between f and e with short rests between them

gliss

*p* *mf* *p*

*mp* *mf* *mp*

irregular swells

crescendo over last 3 seconds

irregular swells

11 11 sec. 11 sec.

10 11

El.

Ob.

B. Cl.

very fast double trill

tr

tr

*f* *mp* *f*

*mp* *f*

18/17 16 trem key 12

18/17 16 trem key 12

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

31 sec. 47 sec. 3

13 12 13

EI

Ob.

B. Cl.

Bb

slow transitions

create one long event, spanning 12 and 13, don't line-up the beginning of a new cycle with the beginning of event 13

repeat with variations

at the end

short moments of small irregular pitch variations around f#

shorter and longer moments of strong irregular pitch variations around f#

if possible on one single breath

breathe as unnoticeable as possible

*pp* *mf* *pp*

36 sec. 24 sec.

15 14 15

EI

Ob.

B. Cl.

B

repeat with variations

repeat with variations

*mf* *f* *mf*

*mp* *f*

12

play one very long and one shorter trill

c# g#

frozen

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

25 sec. 25 sec. 25 sec.

17 16 17 18

EI

Ob.

B. Cl.

C

make one long event, spanning 16-18 (this is one of the stillest moments in the piece)

vary the beating with air pressure, get sometimes to very slow individual impulses, breathe when necessary, play slow swells of different shapes

don't mark the beginning of 17 and 18

these three events should be perceived as one long moment

calm, don't play short accents

*mf* *mp* *mf*

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

continue slow irregular swells

slow dynamic swells, decrescendo to niente for breath intake then start from niente again

20 **19**

El

Ob.

B. Cl.

alternate between these two multiphonic phrases for the duration of event 19, change the duration of the phrases

slowly change between different partials

breathe as unnoticeable as possible

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

22 **20** **21**

El

Ob.

B. Cl.

continue with irregular accents till 21

the held note should be piano, the accents should be forte

stable

in one single breath if possible, vary between the prominent partials of the multiphonic

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

*pp* *mf* *p*

hold the notes as long as possible up to the next event and inhale briefly but almost "unnoticeable"

24 **22** **23** **24**

El

Ob.

B. Cl.

in one single breath, slight pitch variations

in one single breath, slight pitch variations

in one single breath, stable

small irregular pitch variations around f#

*mf* *mp* *mp*

*mp* *p mp* *p mp* *ppp*

hold the notes as long as possible up to the next event and inhale briefly but almost "unnoticeable"