

LANNING

THE NINE DEMONS

SETTING FOR OBOE AND TWO PIANOS (2018)

FRANK EDITIONS

INSTRUMENTATION

Oboe
2 Pianos

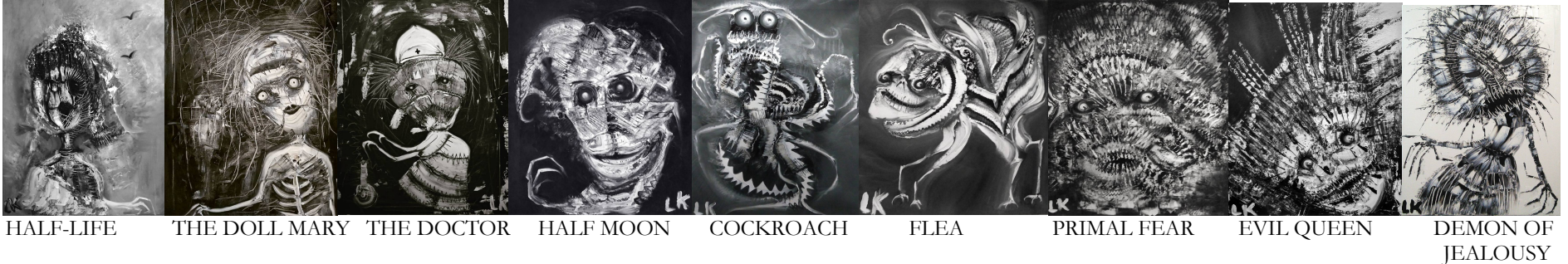
DURATION

6 minutes

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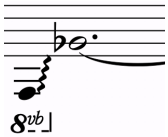
THE NINE DEMONS
SETTING FOR OBOE AND TWO PIANOS
MATHEW LANNING



Performance Instructions:

- Piano #1 (P. 1) is played as a normal concert piano, with the performer sitting at the keys.
- Piano #2 (P. 2) is played under the lid of the piano, with the performer creating sounds by interacting in various ways with the strings. The damper pedal should be continuously pressed down by an object or a third person.
- This movement begins with and contains a solo oboe, the notation for which throughout is indicated on two staves. The top staff indicates notes to be fingered/key clicked on the instrument, and the bottom staff indicates the pitch to be sung.
- The oboist should preferably be a male baritone or bass, however a performing alto or soprano should raise the vocal pitches by an octave if or when necessary.
- The soloist should be amplified so as to echo out throughout the space. If performed in a small room/hall where little or no reverb is present, a reverb filter should be applied through the amplification.
- During these passages, the reed is to be left out of the oboe until passages indicated to place it back in and play it normally.

Piano Notations



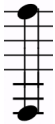
Glide horizontally on the piano strings with the pad of the finger on the notes indicated.



This note head indicates a pizzicato with the nail on the notated string.



Scrape lengthwise on the indicated string with the fingernail.



Cluster-pound every white note on the keyboard within the given range.



This note type indicates to zig-zag the pad of the finger back and forth, gradually progressing from one end of the string to the other, in a 'scrubbing' motion.



This note head indicates to violently pizzicato the indicated string so that it vibrates against the neighboring ones.



This note type indicates to slam the piano's fallboard down.

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Hurried, ad lib.

Oboe fingerings

loud clicks

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

vocal vibrato/quiver

Adagio ♩ = 66c

P. I

pp

pp (pizz.) *mp* *f* *p* *mp*

8^{va} 8^{va} 8^{va} 8^{va}

15^{ma} 3

Hurried, ad lib.

Repeat 4 times →

Ob. *p* *fff*

Voc.

put reed in oboe,
play as normal

each repetition, slide reed
farther into the mouth until
the lips are on the staple thread

P. I

P. II

normal embouchure

Ob. *pp*

Voc.

Adagio ♩ = 66c

P. I

P. II

P. I

f *f* *pp* *ff*

slam fallboard down

P. II

f *p* *p* *p*

15^{ma} 15^{mb}



P. I

(open fallboard silently)

p

8^{vb}

P. II

p *pp* *ppp* *pp*

lowest pitch of second-lowest string division highest pitch of lowest string division (coiled)

8^{vb} 8^{vb}

Ob. *p*

Voc.

Hurried

P. I

pp

P. II

pp *pp*

8^{vb} 8^{vb}



Ob.

(rpt once only)

place bell against a soft pillow/cushion to mute

all fingers off, lift bell off cushion

(cover all holes except for low B \flat)

f *f* *pp*

mf (muffled)

Voc.

15^{ma}

P. I

pp

(no ped.)

fff