

FRANK STEMPER

# QUIBBLE

*A DUET FOR FLUTE AND OBOE*

6.5 minutes

## NOTES

Accidentals carry through the measure but not the octave, and there are many clarifying (redundant) accidentals, which will hopefully make this very chromatic music easier to read.

### Silences

Throughout the piece, there are short periods of silence (brief pauses) notated by a rest with fermata, often in an empty measure, with an approximate duration, e.g. *c.3"*. These moments of silence should be treated like pauses in a conversation, when the participants stop briefly to contemplate what has just been said. Although nothing is happening, the subtleties can be very enlightening! Thus, the performers should treat these silences, as if time suddenly freezes – and with it the tactus, meter, and musical momentum. And then just as suddenly, the dialog picks up where it left off and continues.

### ZIPs

A recurring gesture in this short duet is the use of abrupt, ZIPPING lines that lead to solid arrival points – often the upbeat to a downbeat of the following measure, but not always. The “slick” character of these ZIPs is quite important, actually more important than the exact pitches or written rhythms. Although I have notated what I want, the performers are welcome to alter the details of these ZIPs in order to help in their execution – in order to better bring out their quick, “zippy” character. In fact, on a few occasions I have actually left out the notes and rhythms and replaced the action with a jagged line extending up or down.

### Multiphonics

For the two instances of oboe multiphonics, the notation in the score is just a symbol and contains no pitch or mechanical information. I have left the specific choice of the multiphonics to the performer. The two multiphonics should be similar in sound, harmonically, and both should be coarse and startling. The first, in meas. 93, should be a *BEAT MULTIPHONIC*, warbly and raunchy. (The middle C upbeat to it may become part of the multiphonic, perhaps as its fundamental, or not.) The second, in meas. 219-221, should sound harmonically related to the first (if that’s possible), but it should also include an extended trill or double trill. The second should also noticeably exceed the timbral intensity of the first multiphonic – topping it climactically. The flute activity during both multiphonics should complement this rugged, climactic sound.

### QUIBBLE:

an instance of the use of ambiguous, prevaricating, or irrelevant language or arguments to evade a point at issue.

for  
Douglas Worthen and Margaret Herlehy

# QUIBBLE

Frank Stemper

♩ = 192 *Fast and Slick*

FLUTE

OBOE

*mf*

*mf*

c.3"

♩ = 192

5

*p* *mf*

*p* *mf*

c.4"

c.2"

3/4

3/4

12

*awkwardly lyrical*

*espress.*  
*ad nauseum*  
*(ad lib.)*

*p*

19

*mf* *p*

3

c.4"

12/8

12/8



56 *p* niente *c.3"* *p* *mf* *mf*

*p* niente *p* *mf*

*mf* 4 11

61 *f* *Bb* *f* *G#* *f*

*f* *F* *G*

66 *C* *A (below)* *f* *f*

71

76 *mf* *mf* 5

81 *mp* *p* *f* *mp* *c.4"* 6 8 6 8

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

90 *suddenly, with anger* *a piacere* *a piacere* *ff* *ff* *D#* *E* *2* *2* *12* *8* *12* *8*

93 *a tempo* (♩ = 168) *ffz* *mf* *C* *4* *2* *12* *8* *12* *8*

97

101 *f* *f* *f* *12* *8* *12* *8*

105

109 *a little quieter, mellow* *mf* *f* *p* *4* *4* *2* *2* *4* *12* *8*

113 *mf* *marcato - frustrated*

117 *mf* *mellow*

*c. 2"*

*fp* *mf*

121 *p* *f* *marcato, and louder*

*f* *f*

125 *dim. ....* *(mf)* *dim. ....*

*dim. ....* *(mf)* *dim. ....*

129 *(mp)* *dim. ....* *p*

*(mp)* *dim. ....* *p*

135 *c.2"* *mf* *sfz* *f*

4 *mf* *sfz* *f*

138 *à piacere* *mp* *a piacere* *mp* *a tempo marcato* *sfz* *f* 12 8

142 4 4 2 2 4 *mp* *mp*

146 *f* *sfz* *f* 4 10 *mf* *c.2"* *f* 2 5 *sfz* *f* 4 5 *mf*

150 *mf* 4 4 *mf* 4 4

154 *accel.* 4 4 9 8 12 4 4 *a tempo* *(a brief interlude)* *c.2"* *mp* *f*

*a tempo* —••=••= 168

159 *mp* *c.3"*

163 *f* *mf*

167 *mp* *f* *mf* *p* *mf* *p* *niente* (disappear)

*espress.* *suddenly slower, quietly pensive*

*♩ = 60*

173 *mp* *p* *espress.* *p* *mp* *p*

179 *p* *mf* *p*

183 *niente* *a piacere* *mp* *f* *a piacere* *mp* *f*

*♩ = 192*

185  $\bullet = 60$   
*espress.*

c.4"

*p* *espress.* *mf* *p*

191  $\bullet = 84$

*mp*

198  $\bullet = 112$   $\bullet = 128$

*mf* *mf*

204  $\bullet = 144$   $\bullet = 168$

*f*

208  $\bullet = \bullet = 168$   
*marcato, frustrated, angry*

*p* *f* *f*

213 *a piacere*  
cresc. ----- *f*  
cresc. ----- *f*  
*a piacere*

218 *ff* *ff* *ffz*  
*Db*

221 *a tempo*  
*like there's no tomorrow!*  
*attacca*  
*ff* *ff*

224 *mf* *ff*  
*G* *D*

227 *f* *mf* *f*  
*Bb* *G* *B*

230 *a piacere*

233 *accel.*  $\bullet = 192$  (TEMPO I) *a piacere*

236 *accel.*

240 *a tempo* ( $\bullet = 192$ )

247 *mp*

Carbondale, Illinois.....