

Dinos Constantinides

TRANSFORMATIONS

for oboe alone

LRC 120b

CP



Connors Publications



#056

Duration: *circa* 11'00"

Accidentals are valid for the entire measure, in the indicated octave only.
Many additional accidentals have been added for clarity.

Also available:

Transformations for clarinet alone [CP#131]

Transformations for clarinet and piano [CP#132]

Transformations for clarinet and chamber orchestra [CP#199]

Transformations was written in three versions: (1) the piece presented here for oboe alone, completed in the spring of 1989; (2) a piece for oboe and chamber orchestra [CP#198], completed in December, 1989; and (3) a piece for oboe and piano [CP#057], completed in 1993. The oboe part is basically the same for all three versions.

The work is based upon personal experiences and associations of the composer. In all versions, the entire composition is a constant transformation of a single motive that the composer remembers from his youth when he did some work as a violinist for the Greek Cinema. Divided into four parts, the piece portrays four different scenes of simple everyday happenings.

The music of Dinos Constantinides has been performed throughout the world. He is the recipient of many grants, commissions and awards, including first prize in the Brooklyn College International Chamber Opera Competition, the First Midwest Chamber Opera Conference, and the Delius Composition Contest. He also received the American New Music Consortium Distinguished Service Award, the Glen Award of l'Ensemble of New York, several Meet the Composer grants, numerous ASCAP Standard Awards, and he was honored with a Distinguished Teacher White House Commission on Presidential Scholars.

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Transformations

for oboe alone

I.

Castles in the Air

Dinos Constantinides

(1989)

72-76

1 *mf* *pp* (echo) *mf* *p* *f*

7 *p* *pp* *mf* *f*

11 *p* *cresc.*

13 *ff* *f* *p* (echo)

Poco piu mosso

17 *f* *sfp* *p*

22 *mp* *mf*

25 *p*

28 *f* *p* *f*

30 *pp* *mf* *pp*

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32 *f*

35 *ff* *p*

37 *ff* *pp* *mf*

39 *p* *f* rit.

Tempo I
41 *sfp* *f* rit. *a tempo* *p* *sfp* *ff*

47 *p cresc. e accel.*

50

Piu mosso
52 *ff* *mp* *f*

56 *mp poco a poco rit.* *pp*

Tempo I Slow
58 *f (rit.)* *mp* *dim.* *p* *pp*

II. Recollections

Allegro $\text{♩} = 91$ $\text{♩} = 91$ $\text{♩} = 91$

The musical score consists of nine staves of music in treble clef. It begins with a 4/4 time signature and a tempo marking of *Allegro* with a metronome marking of 91. The first staff starts with a dynamic marking of *f* and a first ending bracket. The second staff continues with *f* dynamics and includes a 5/4 time signature change. The third staff features *f* dynamics. The fourth staff has a *p* dynamic marking and includes 4/4 and 3/4 time signatures. The fifth staff has a *p* dynamic and includes 4/4 and 3/4 time signatures. The sixth staff has a *f* dynamic and includes a 'flutter' marking and 6/4 and 3/4 time signatures. The seventh staff has a *f* dynamic and includes 3/4 and 4/4 time signatures. The eighth staff has a *p* dynamic and includes 4/4 and 3/4 time signatures. The ninth staff has a *p* dynamic and includes 4/4 and 6/4 time signatures. The score is filled with complex rhythmic patterns, including sixteenth and thirty-second notes, and various rests.

27 *f* *p*

29

34 *p* (echo) *mf*

39

42 flutter *p*

46 *mp* *p* 1

50 *f dim. e rit.* *p* Slower 1

54 *dim. e rit.* *n*

III.
Tender Conversation
(to Manos)

Slow

1 *p* *mp* *p*

4 *mp dolce* *p* *mp*

7 *p* *mp* *p* *mp* *p cresc.*

10 *rit.* *p a tempo* *mp* *p*

14 *mp* *p* *p* *p*

18 *p* *rit.* * *ossia: 8vb down*

23 *p a tempo* *mp*

26 *p* *mp* *p* *mp* *p*

29 *p* *p* *p* *mp*

32 *p* *mp* *p* *dim.* *n*

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IV. On the Playground

Musical score for 'On the Playground' in G major, featuring various time signatures and dynamic markings.

1 *f* *p* (echo) *mf*

6 *p*

10

14 *f* *p*

18

22 *cresc.* - -

27 *mf* *cresc.* *f* flutter

32 *p*

36 1 1

