

Jeffrey Ryan

Quince

for solo oboe

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Performance notes

Total performance time 5 minutes.

Suggested special fingerings are given in the score; others may also be possible.



1/4 tone sharp.



Microtonally sharp.



Microtonally flat.



Use an alternate fingering.

Other performance notes are given as required in the score.

Programme note

Some Biblical scholars believe the fruit that tempted Adam and Eve in the Garden of Eden was not an apple, as the story is usually translated, but a quince. Though most varieties are too hard and acidic to eat raw, quinces are frequently (though judiciously) used in preserves to add a distinctive edge and flavour. As the orchestration books tell us, the oboe too adds a distinctive edge to the sound of any ensemble, distinctive enough that one must be judicious in its use. The quince thus provided an appropriate inspiration for this solo oboe work about temptation with a bite underneath.

Music is sound, of course, and to the ear, “quince” could well be “quints” and so the number five pervades the entire piece. The interval of a fifth is frequently heard, and rhythmically every moment of this five-minute work is part of a five, be that a quintuplet, a measure of 5/4, 5/8, or 5/16, or a combination of fives within fives.

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Conseil des Arts
du Canada

to Beth Orson

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♩ = 60 Entrancing, tempting

5
mp

5
G#⁴ B
tr
p*
*A may fade
pp mp

5
G#⁴ B
tr tr
mp < mf pp mp < mf

5
mp p

5
pp

♩ = 72 sub. rit. to - - - - -

5
pp

(rit.) - - - - - ♩ = 48

♩ = 60 Beckoning

5
mf p

rit. to - - - - - ♩ = 48

♩ = 72 Earnestly (bend)

5
pp p 5 < mf p 5 < mf p

5
mf

38 *-2-*
5 5 5

40 6 9 (9) *rit. to*
f

(rit.) *♩ = 48* (bend) (*♩ = 48*) *Distant, ghostly*
pp *pp*

50 a* a 10 a a a
pp *mf > p*
**alt. fingering*

57 a a a 10 *♩ = 60* *accel. poco a poco to*
pp *mf < f* *p* 5 5 5

60 (accel.)
5 5 5 5 5 5

62 (accel.) *♩ = 72* *f* *f*

65 *tr.* *rit. poco a poco to*
f 5 5 5 16

69 (rit.) *♩ = 48* (*♩ = 48*)
pp *pp*

76 *mp* *p* *pp* *pp* *mp*

80 *pp* *pp*

84 *p*

90 *mf* *mf* *mf* *mf*

95

102 *mf* *f*

108 *mf* *f* *mf*

112 *pp* *pp* *p* *pp*

116 *mf* *pp* *pp*