Context

for oboe and harpsichord

James Paul Sain

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program notes

Context (1993) is an attempt to emulate certain stylistic characteristics of the Baroque. The first movement is a highly rhythmic excursion in the recontextualization of a seven note theme. The harmonic language is derived from the verticalization and extension of the thematic material. The second movement evolved from an harmonic experiment in expanding secondal sonorities. The final section of this work came from an exploration of the Concerto Grosso idea. The title reflects the composer's continuing interest in the contextual possibilities and limitations inherent in musical ideas.

composer

James Paul Sain (b. 1959) is Professor of Music at the University of Florida where he teaches electroacoustic and acoustic music composition, theory, and technology. He founded and directed the internationally acclaimed Florida Electroacoustic Music Festival for 17 years. His compositional oeuvre spans all major acoustic ensembles, instrumental and vocal soloists, and embraces electroacoustic music. His works have been featured at major national and international societal events. He has presented his music in concert and given lectures in Asia, Europe, South America and North America. Dr. Sain is currently SCI Executive Committee chair and an American Composers Alliance board member. His music is available in print from Brazinmusikanta and American Composers Editions and on CD on the Capstone, Electronic Music Foundation, Innova, University of Lanús, Mark Masters, Albany and NACUSA labels.

Most current and machine-readable forms of the above prose can be found at – http://jamespaulsain.com/ *or via email* – jsain@ufl.edu

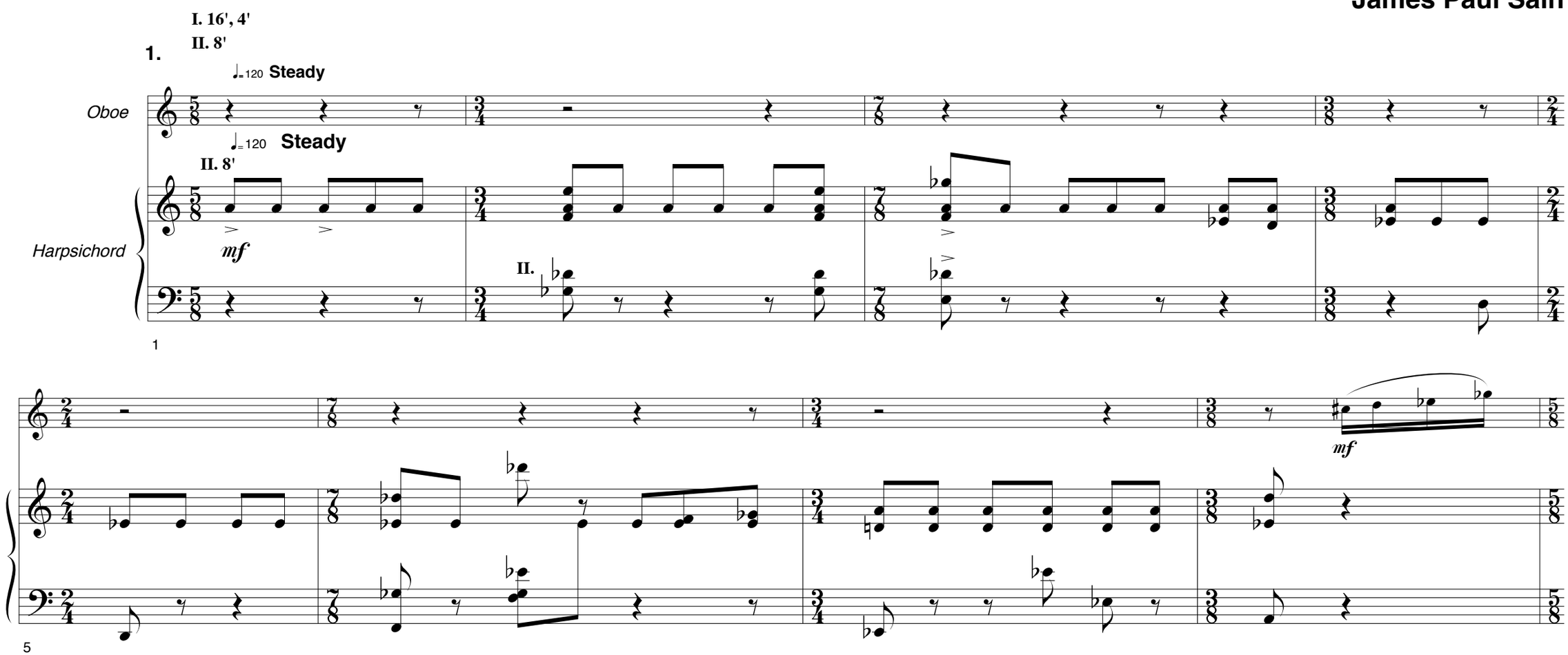
duration: 15'00"

Context

duo for oboe and harpsichord

James Paul Sain

note: directions in parens indicate advanced manual preparation



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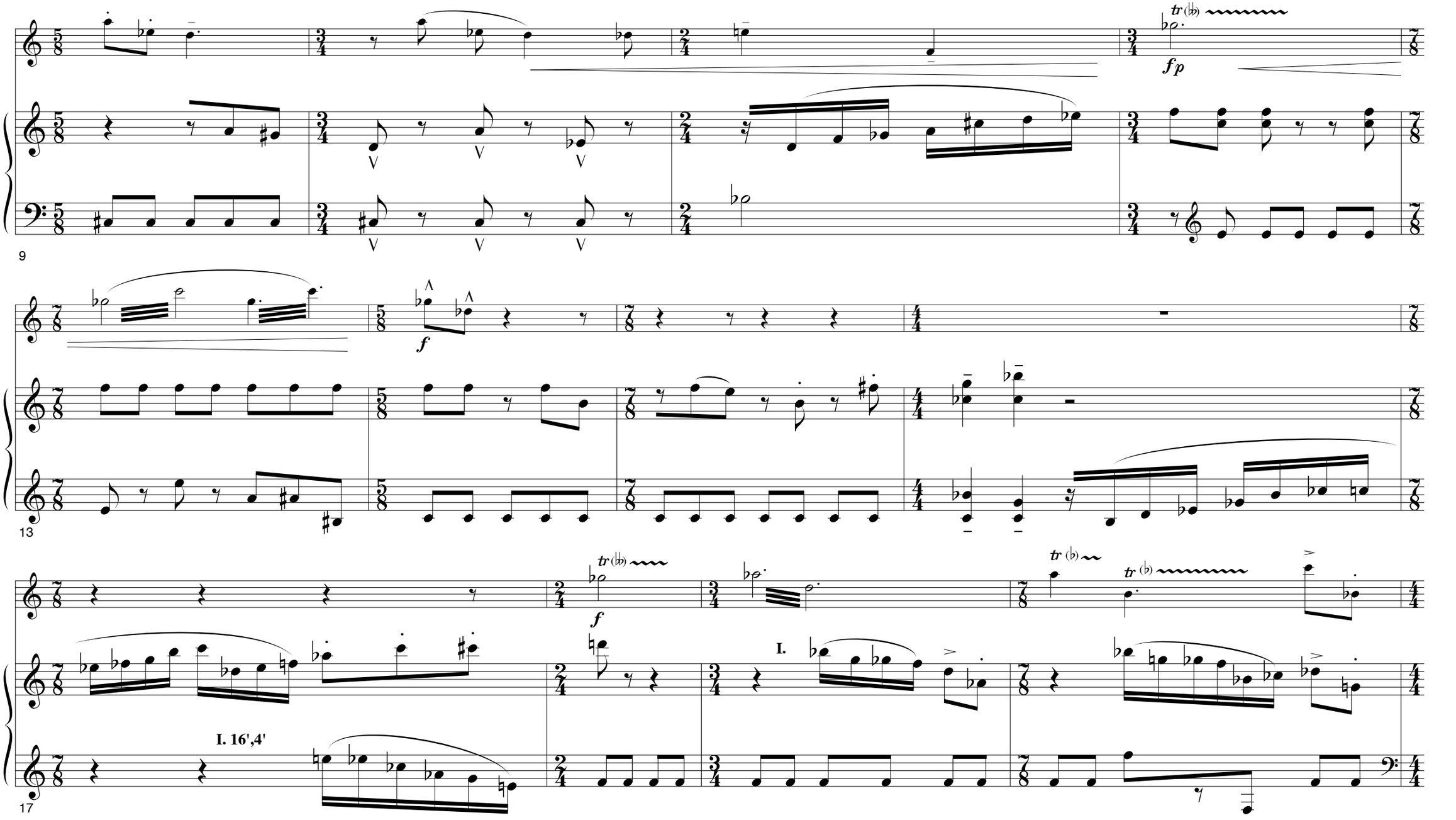
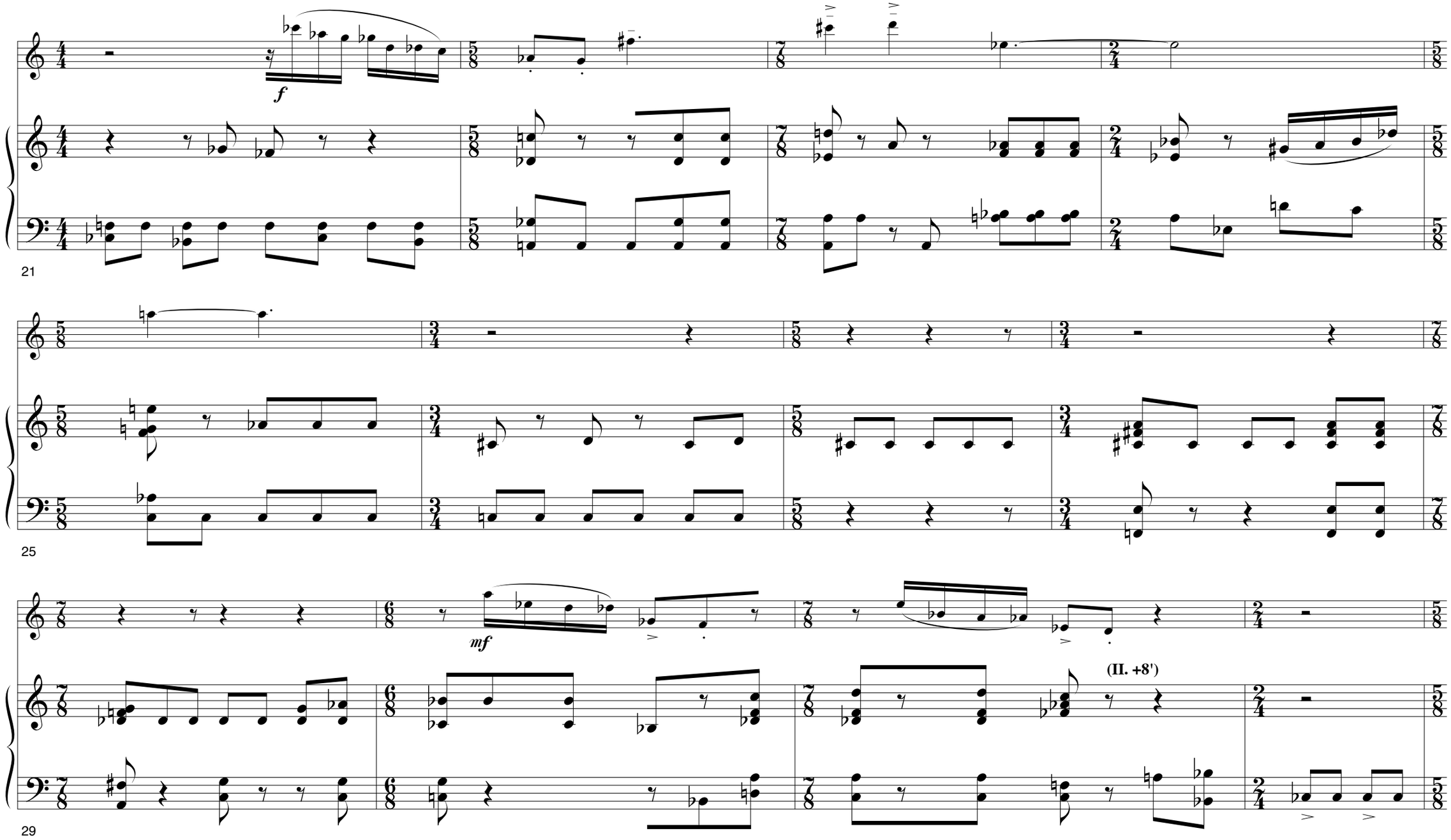
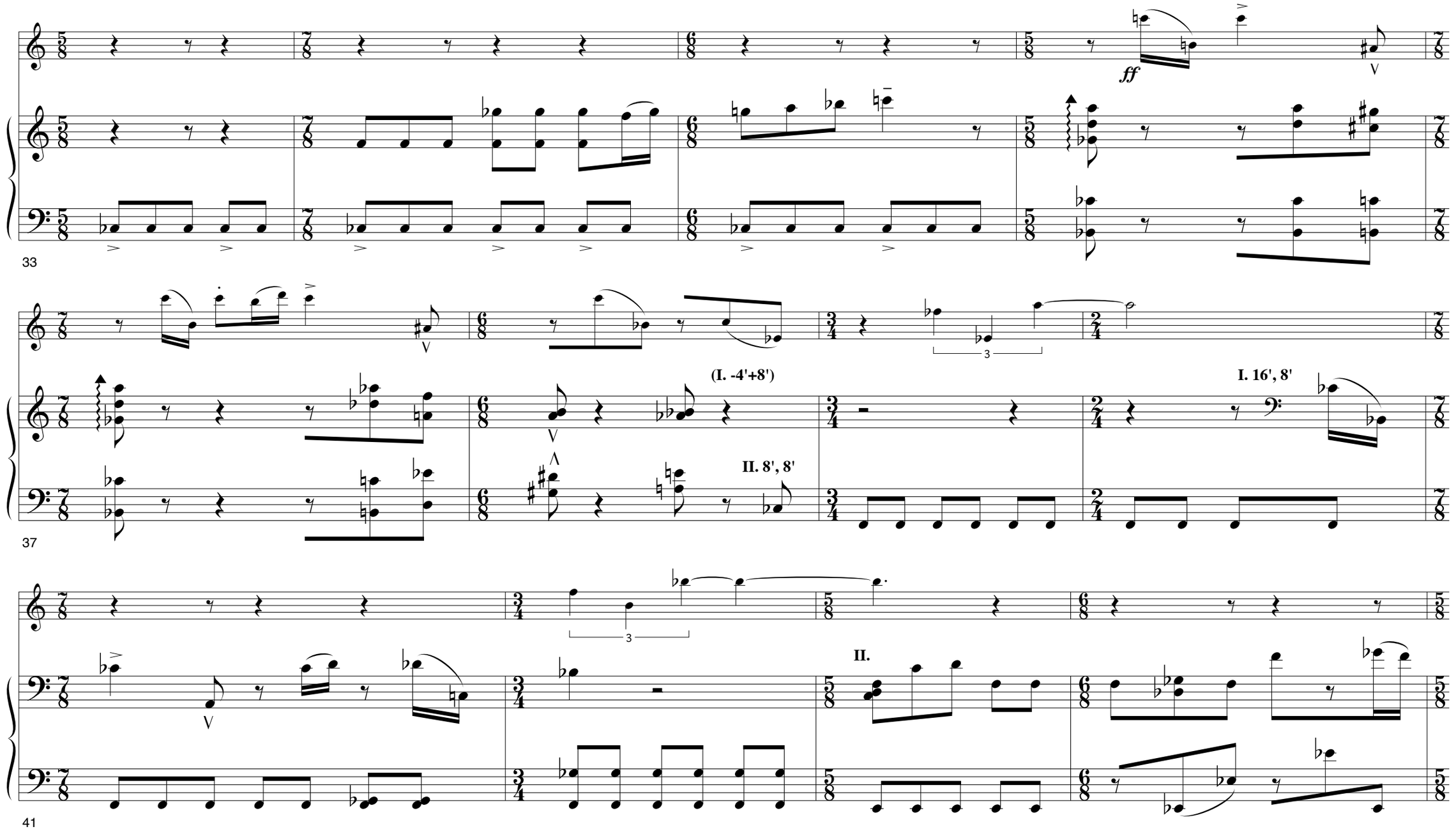
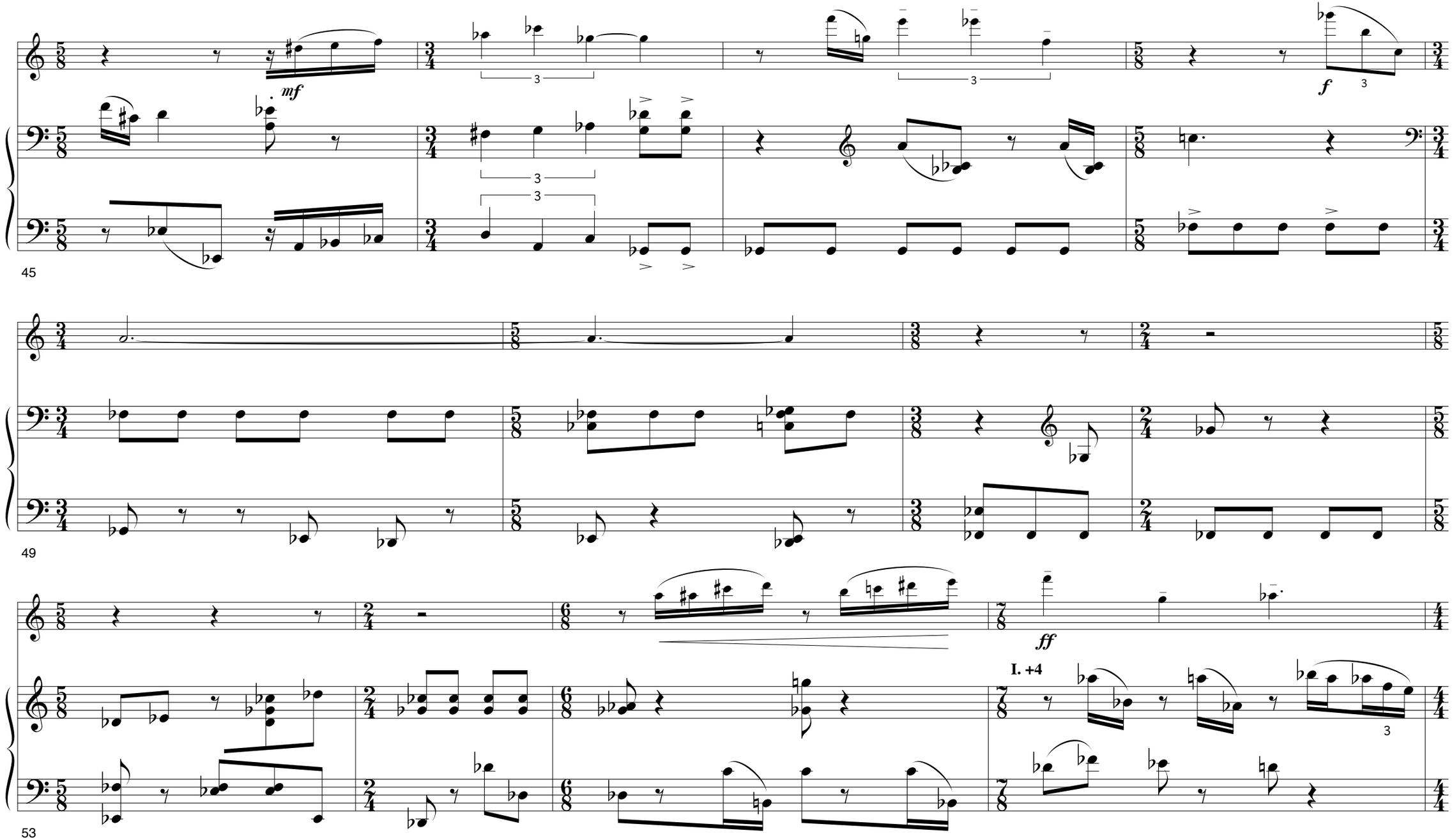
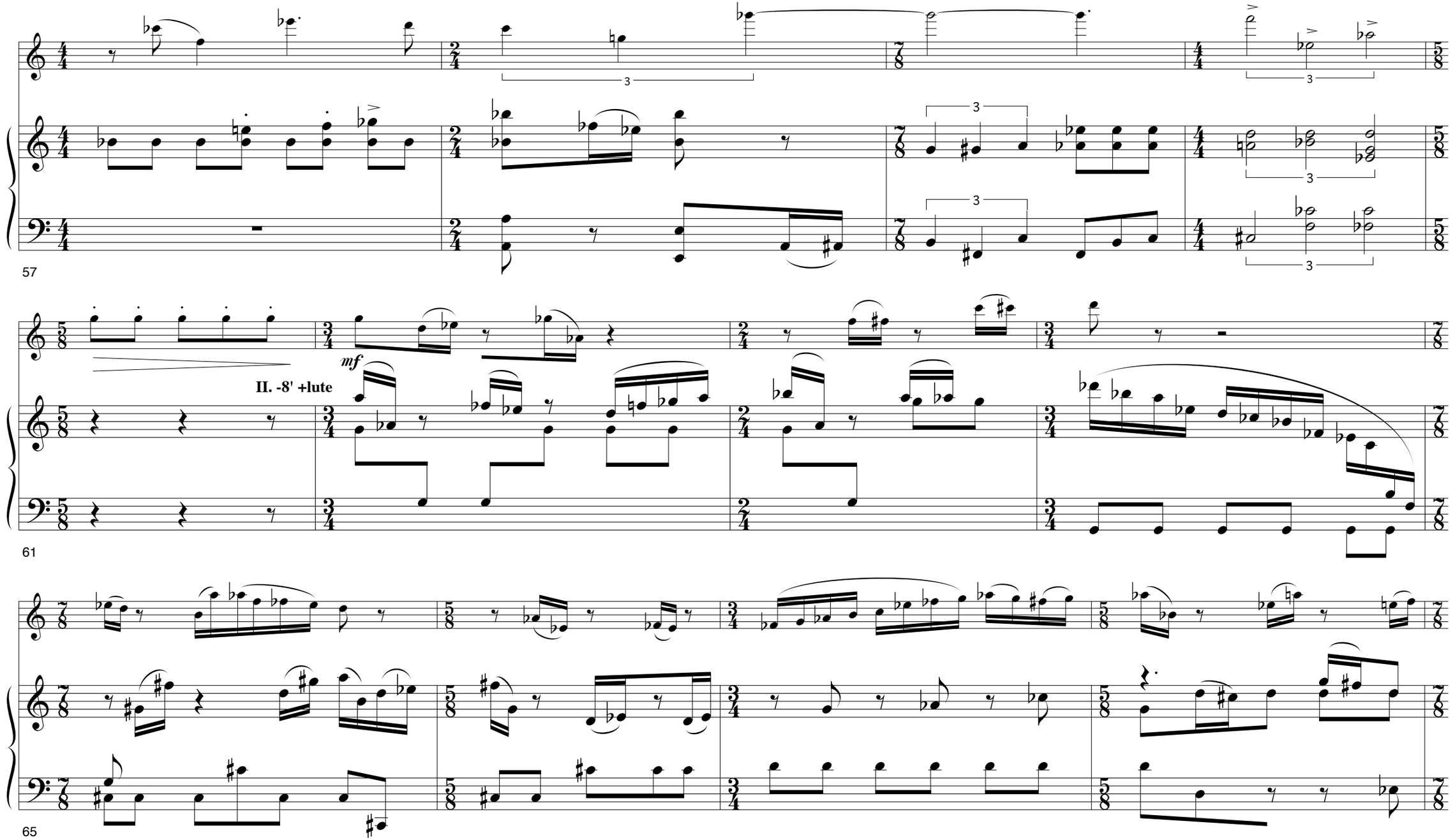
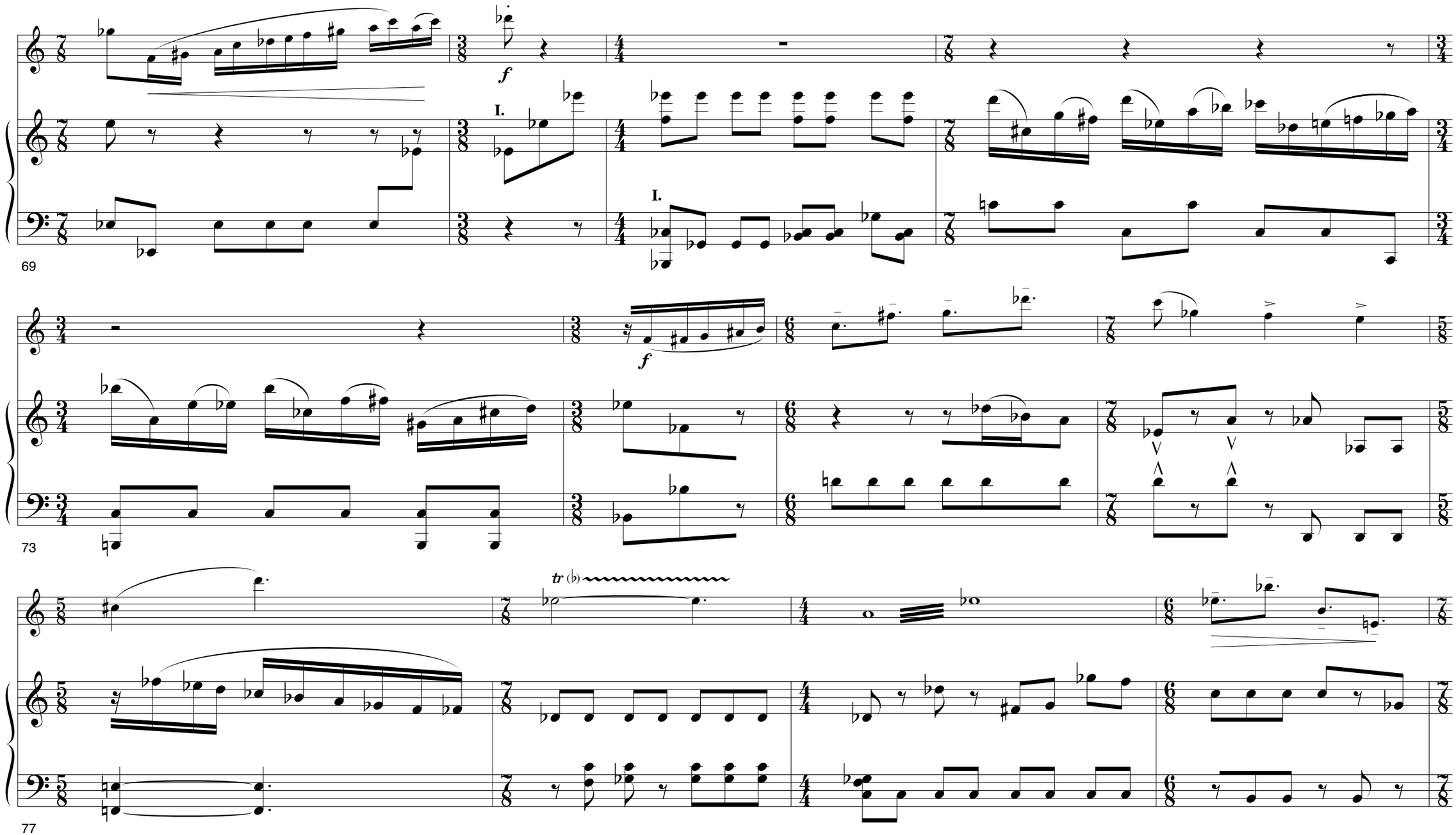

9
13
17
fp
f
f
I.
I. 16',4'

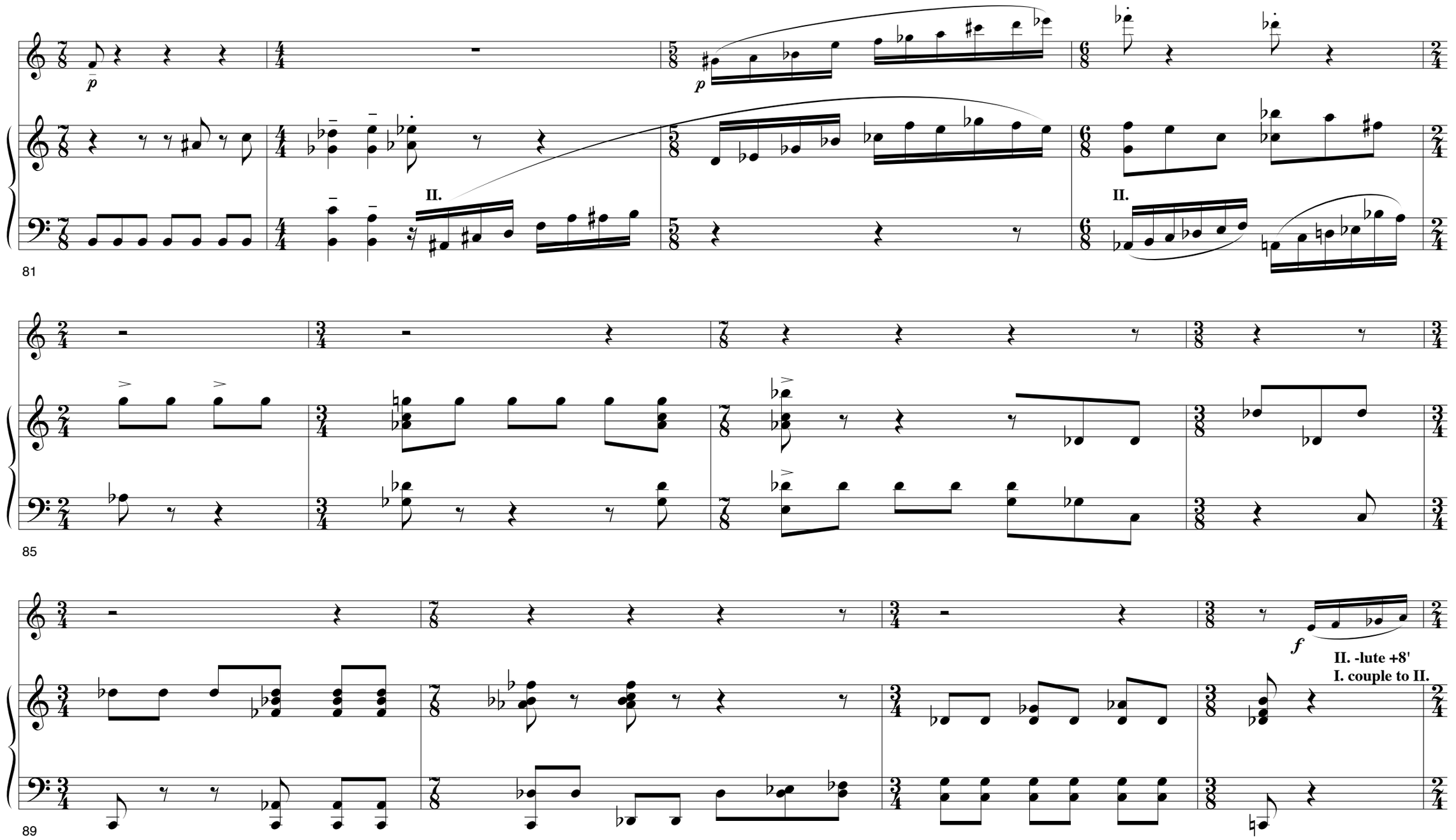

21
f
25
mf
29
(II. +8')

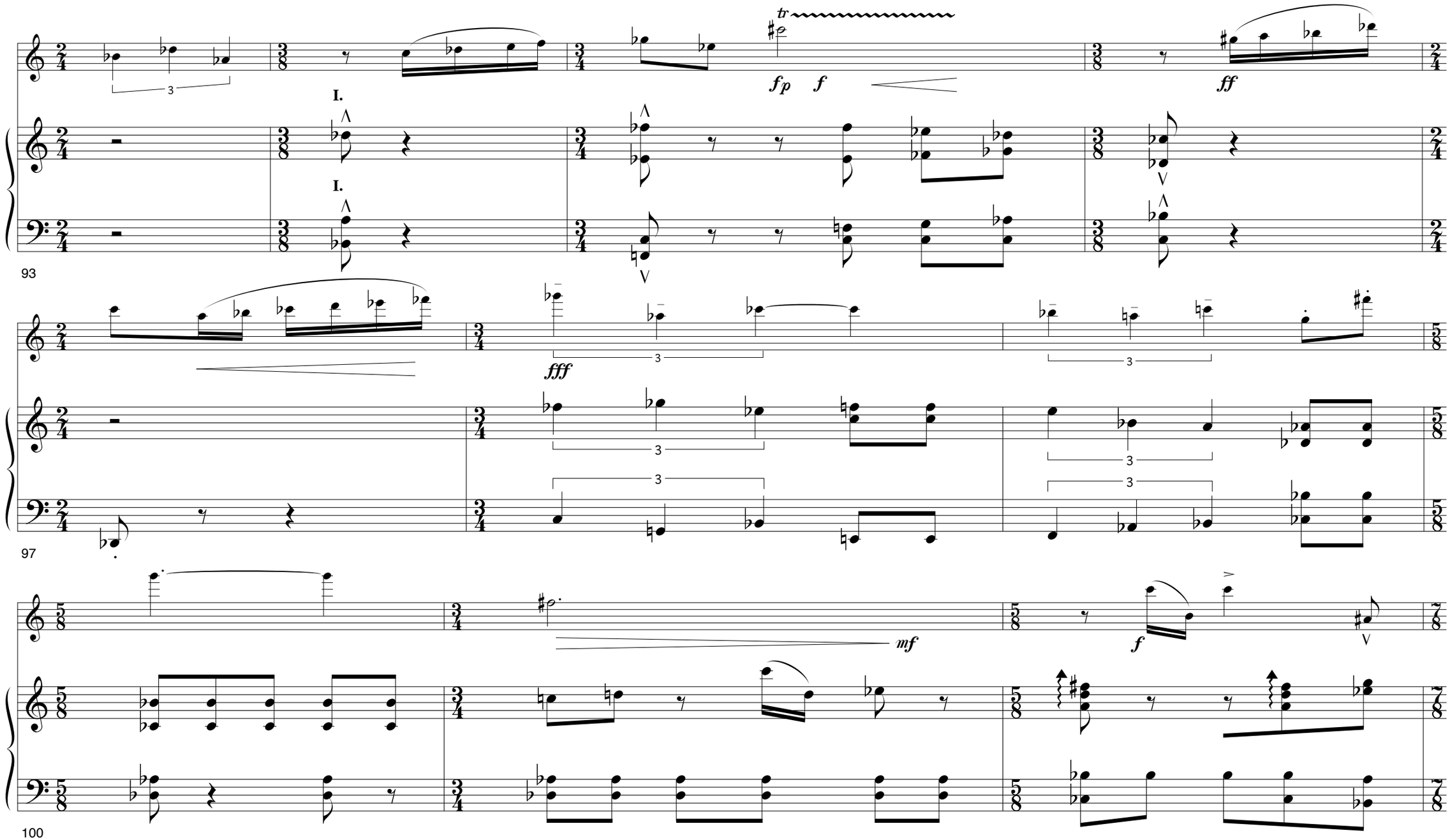

33
ff
V
37
(I. -4'+8')
II. 8', 8'
I. 16', 8'
41
II.

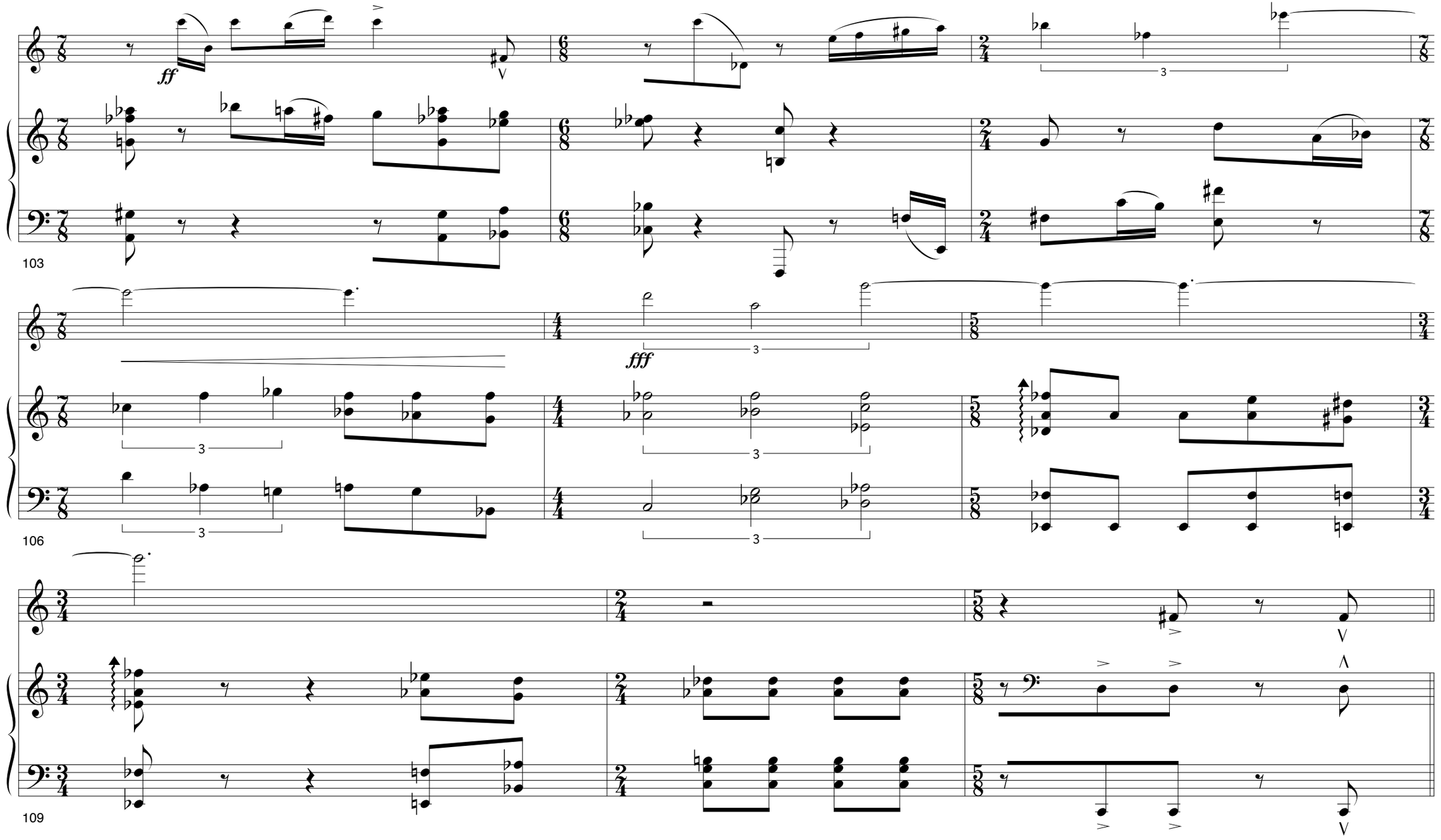

mf
f
45
49
ff
I. +4
53


57
II. -8' +lute
mf
61
65

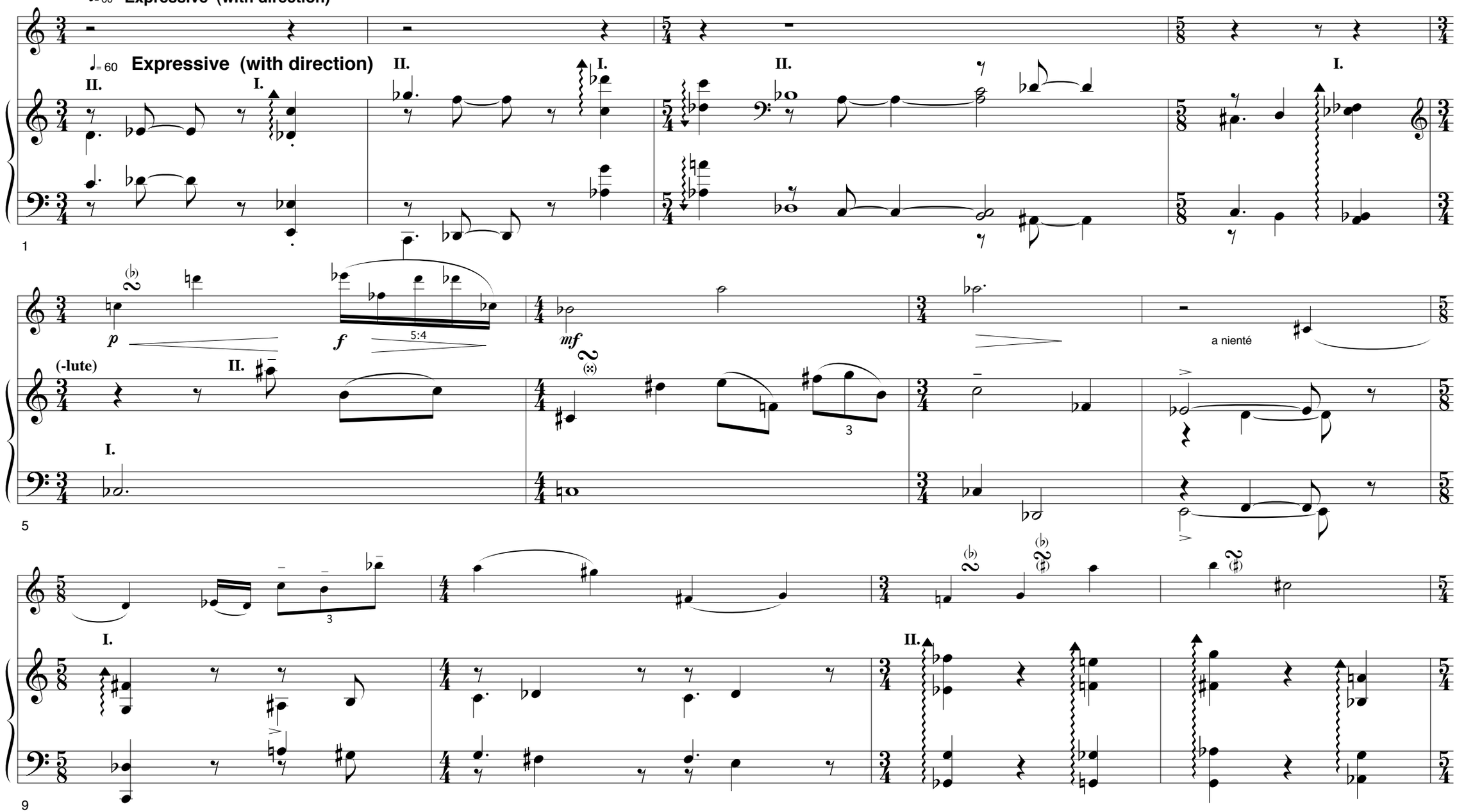

69
I.
I.
73
77
tr

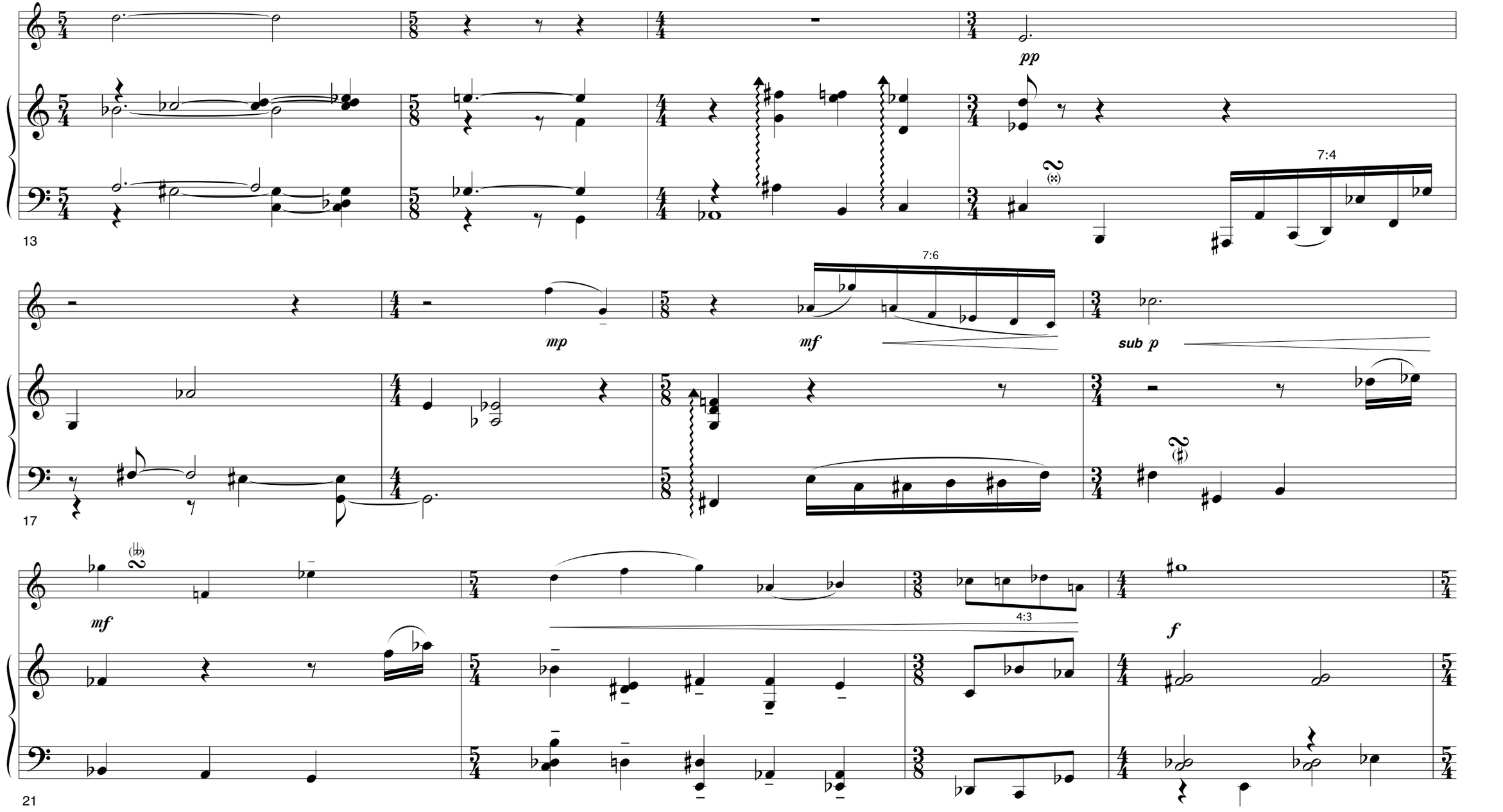

p
II.
II.
81
85
f
II. -lute +8'
I. couple to II.
89

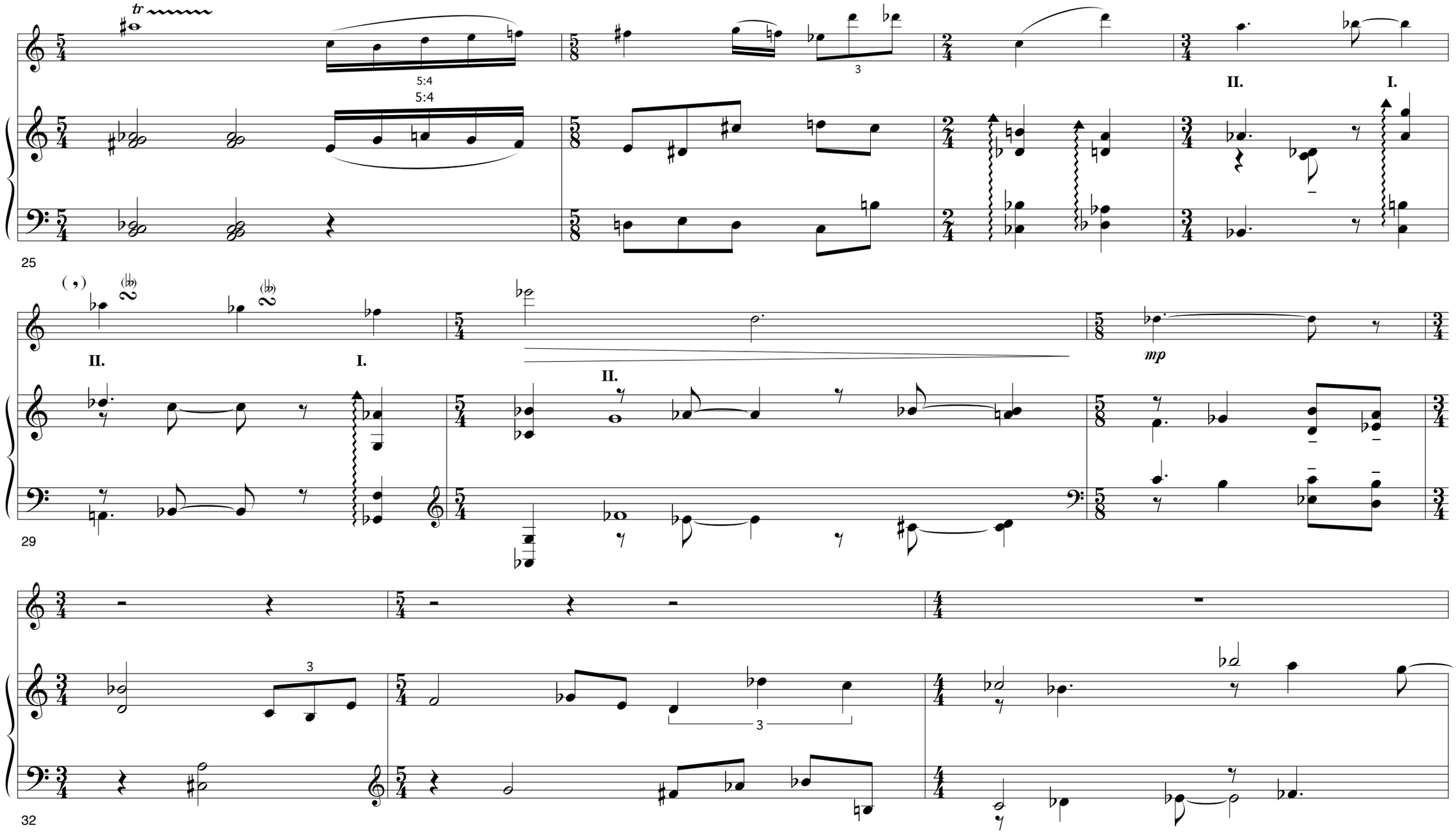

tr
fp
f
ff
I.
I.
93
fff
97
mf
f
100

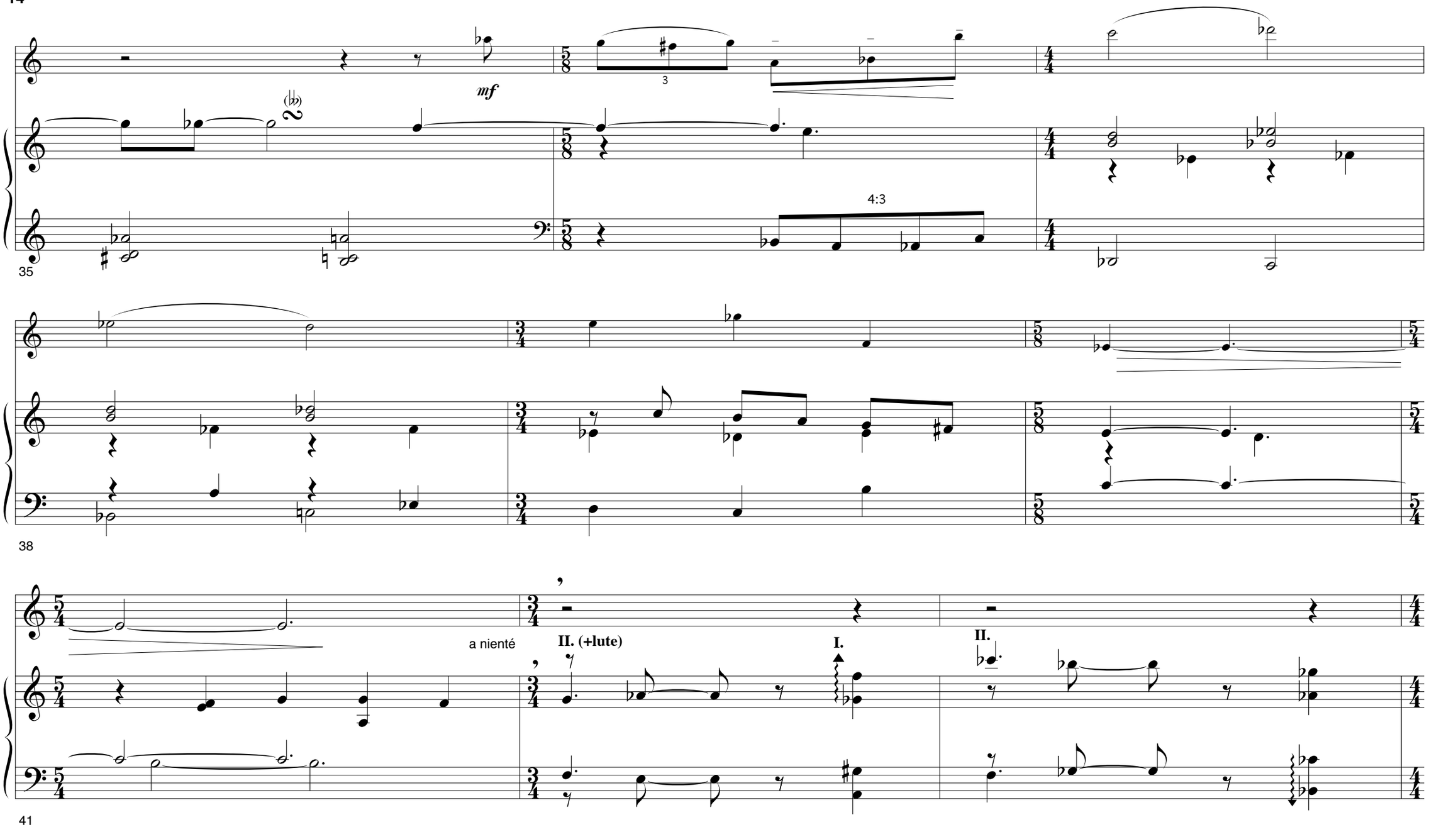

ff
103
fff
106
109

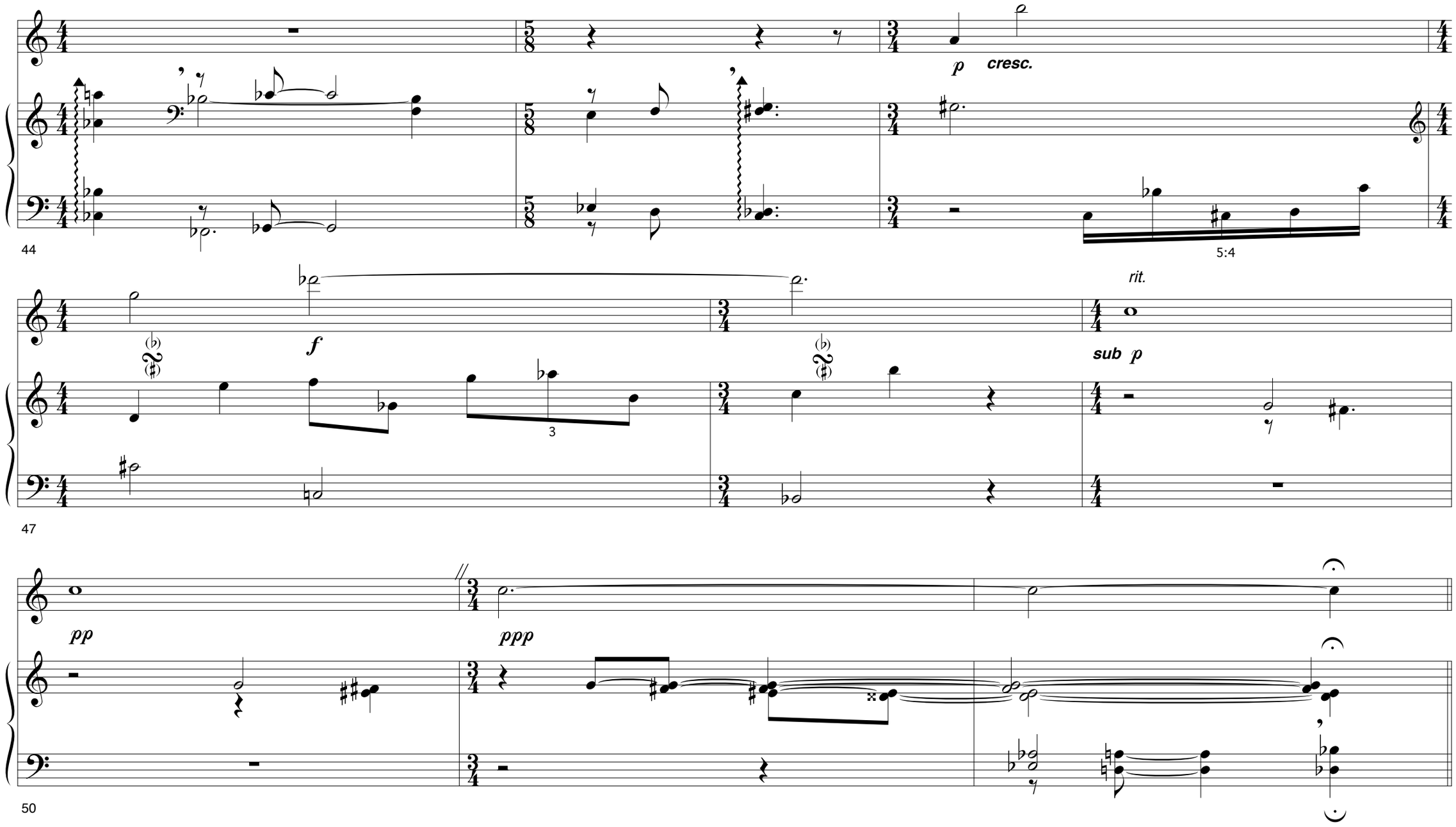
2. **I. 16', 4'**
II. 8', 8' +lute




pp
7:4
13
mp
mf
7:6
sub p
17
mf
4:3
f
21


tr
5:4
5:4
3
II.
I.
25
II.
I.
II.
mp
29
3
3
32


mf
3
4:3
35
38
a nienté
II. (+lute)
I.
II.
41


p
cresc.
44
5:4
rit.
f
3
sub p
47
pp
ppp
50

I. 16', 8', 4'
II. 8', 8'

3.

♩= 112 **Stately**

f

♩= 112 **Stately**

I + II

I + II

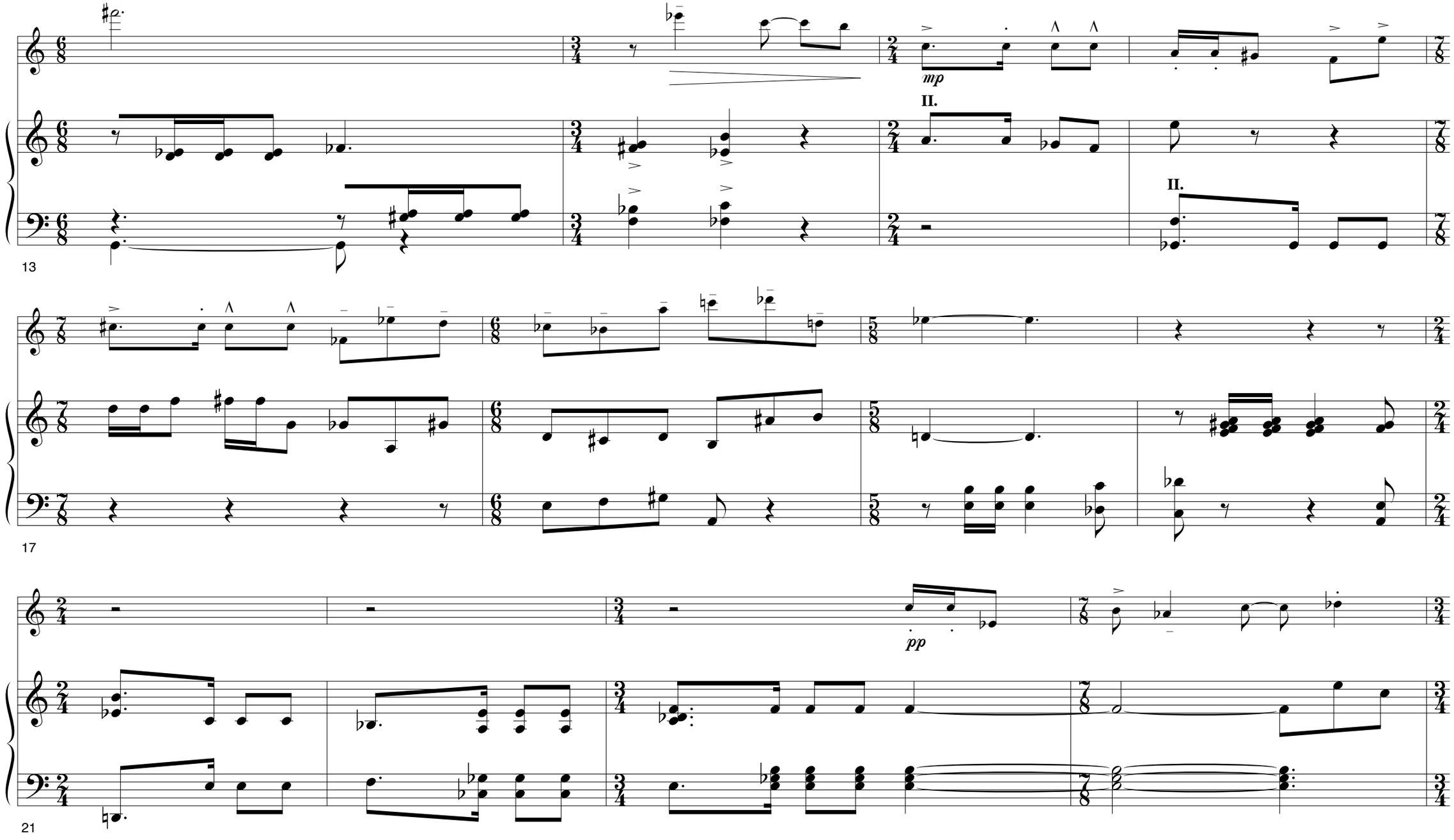
ff

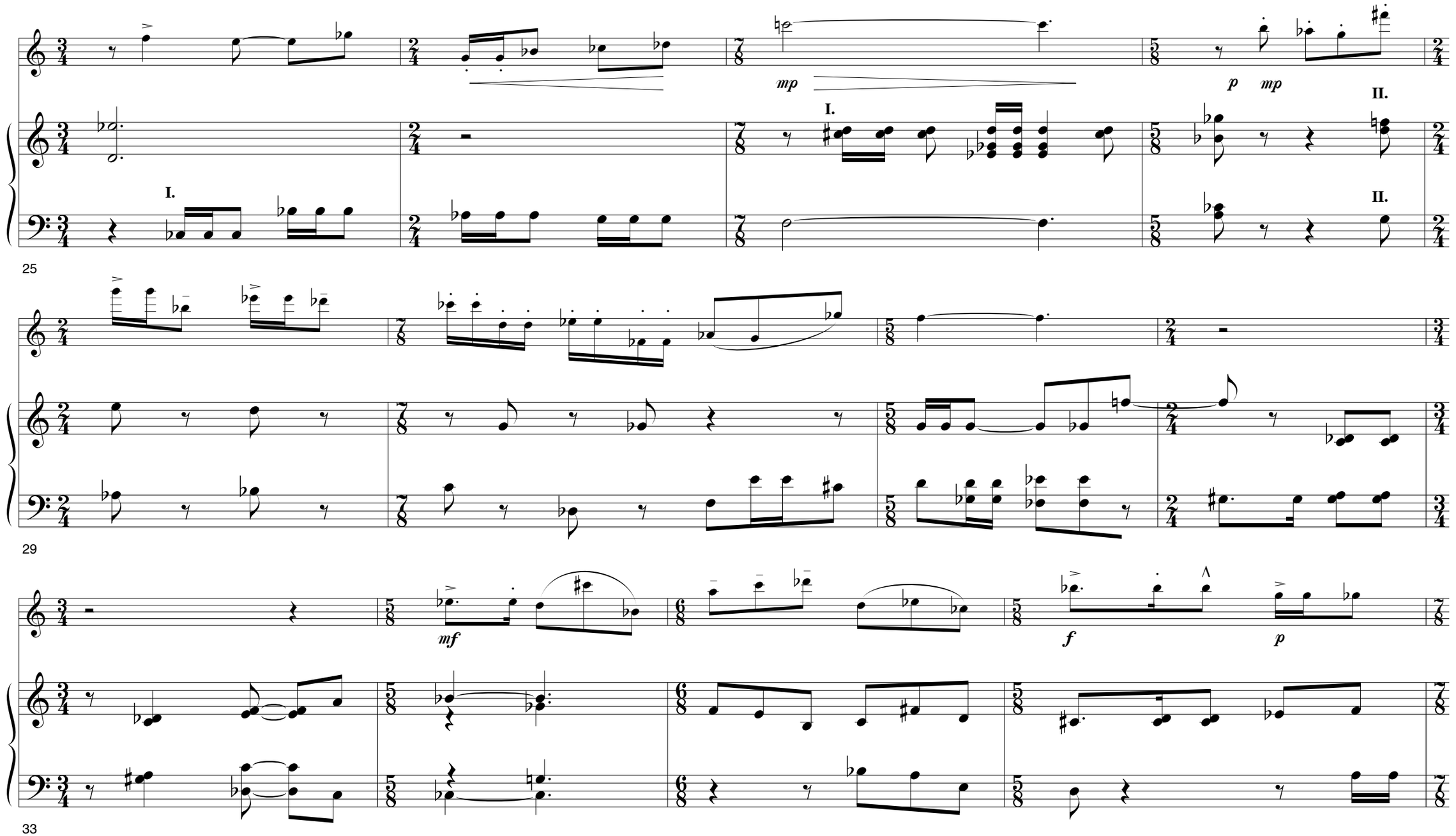
1

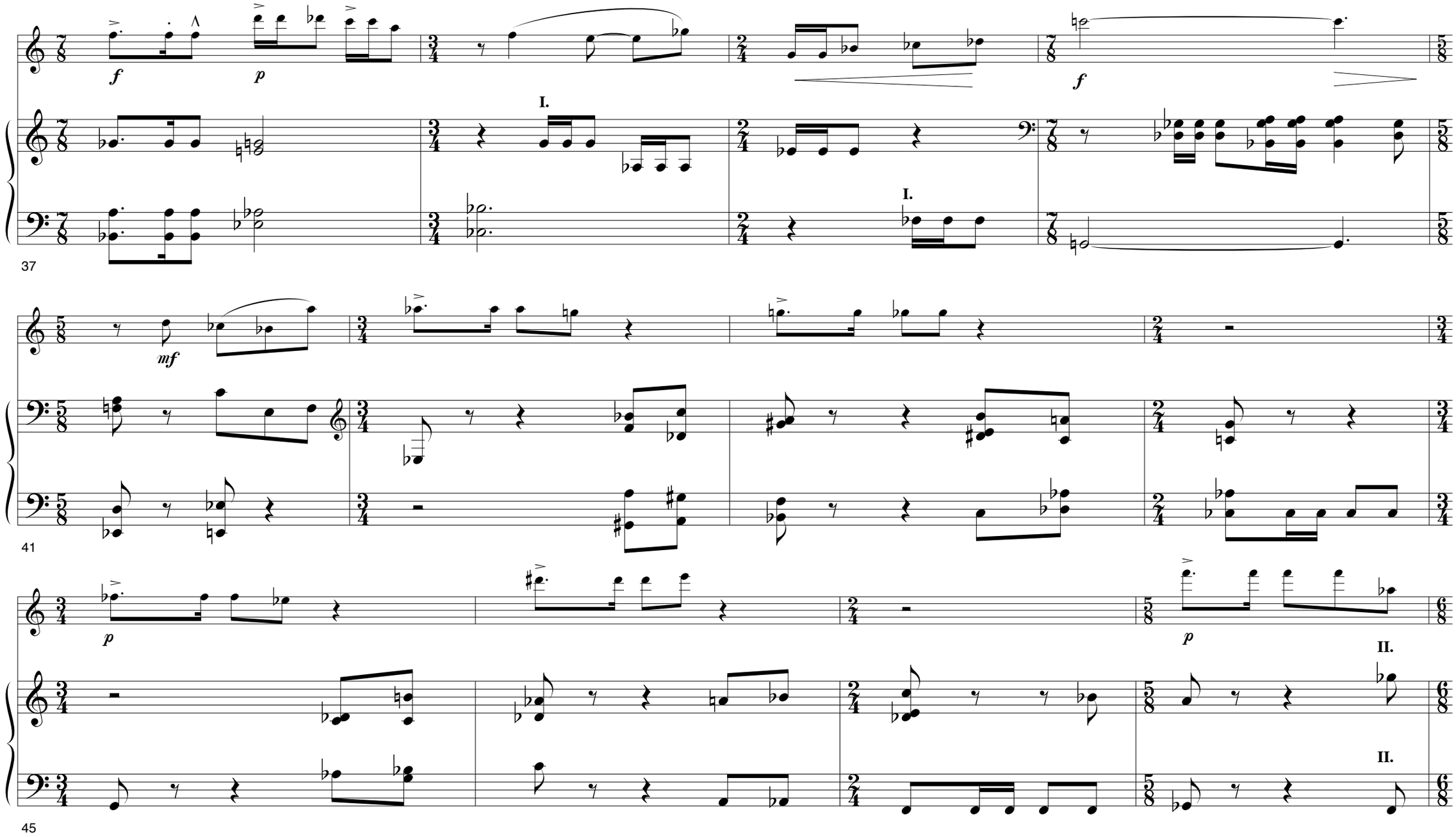
5

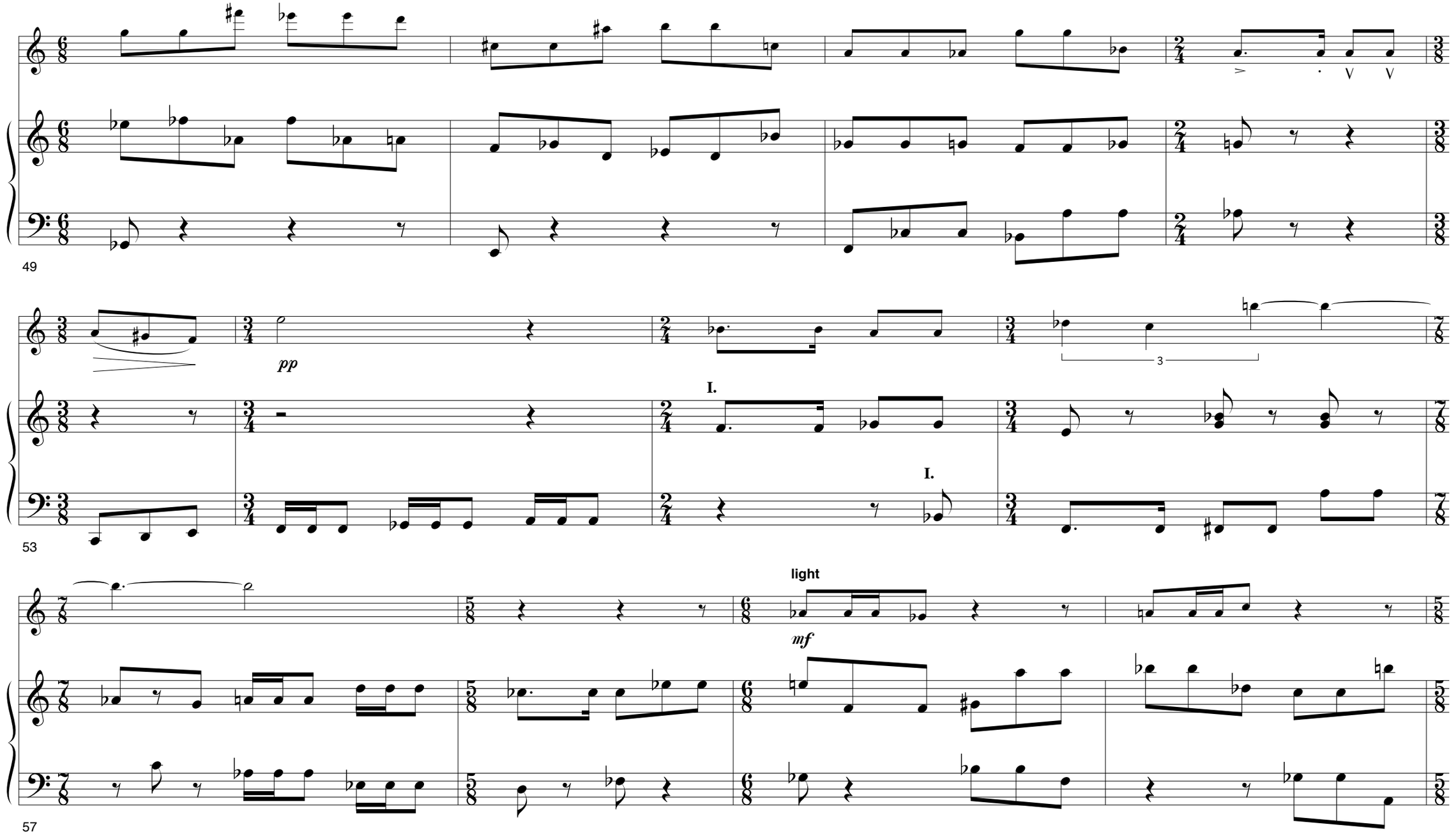
fff

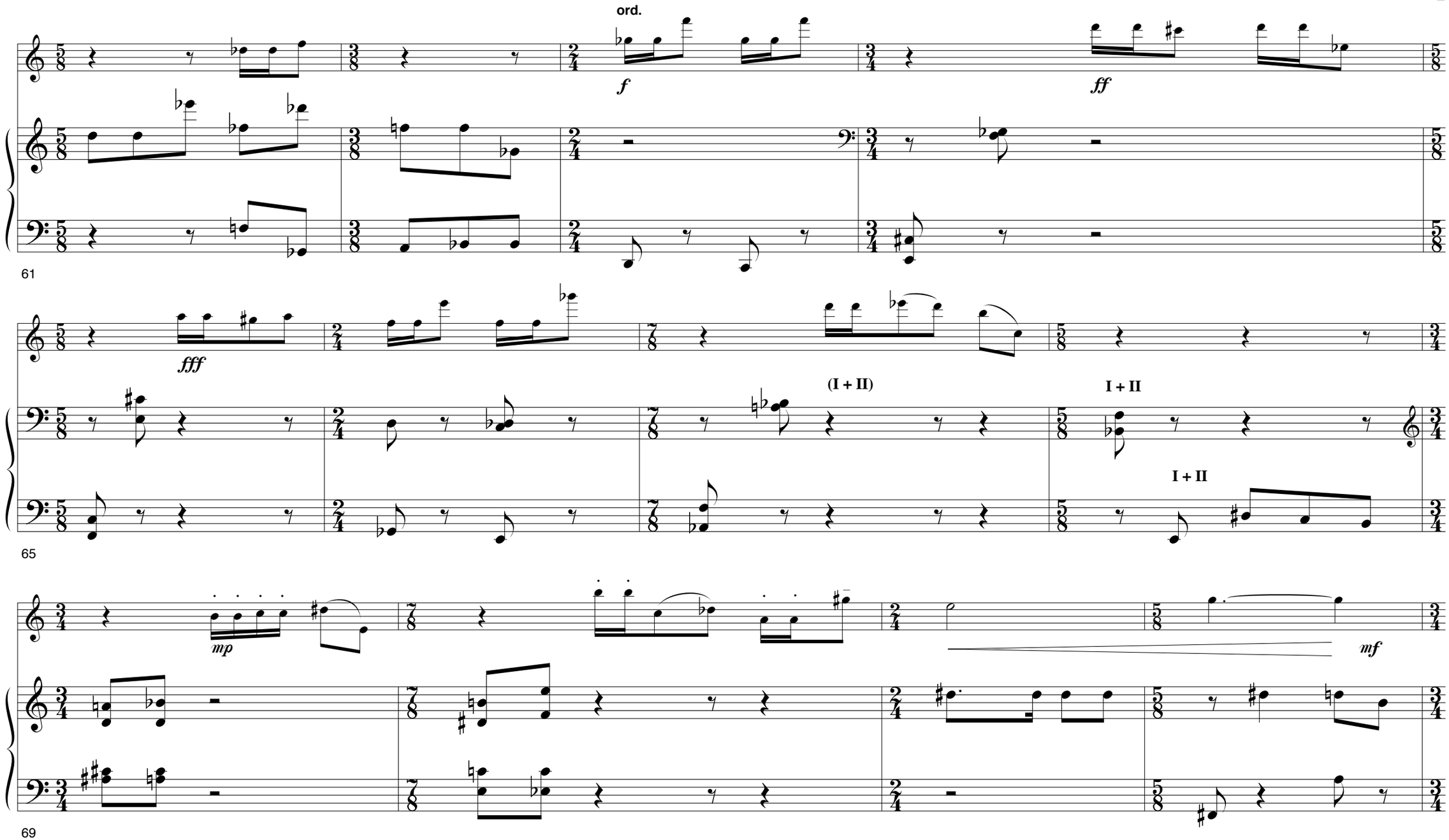
9

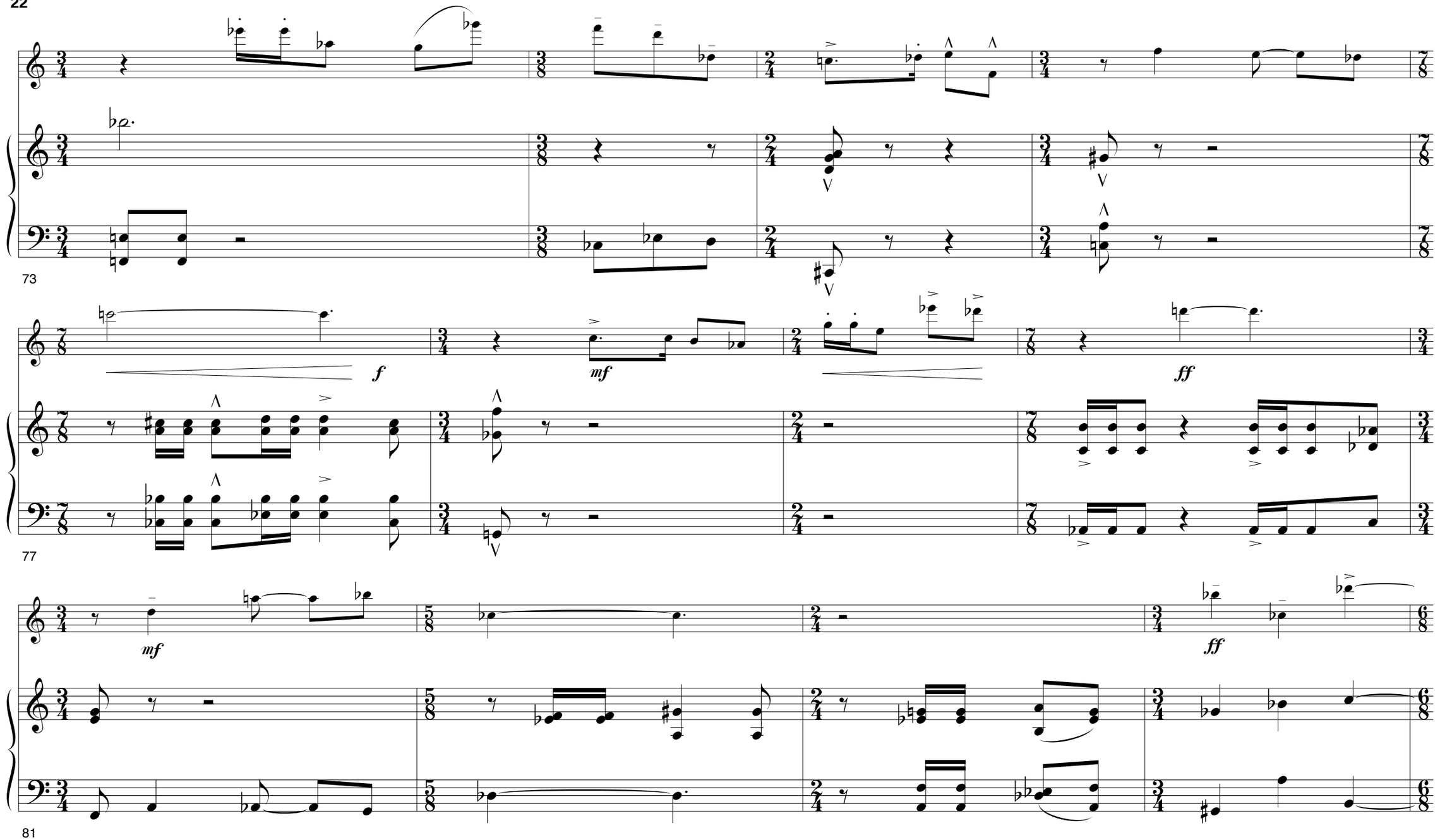

mp
II.
II.
13
17
pp
21

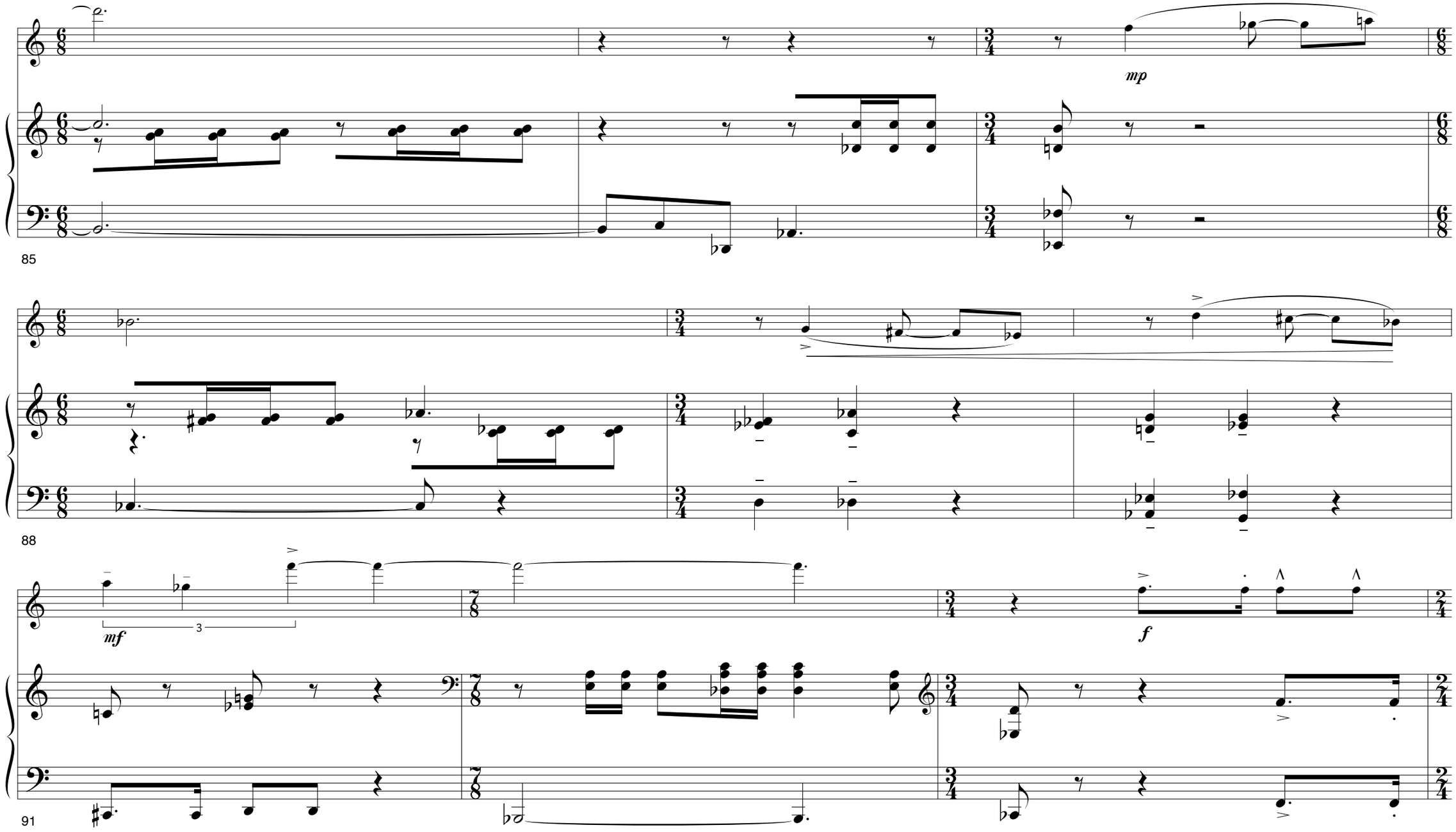

mp
p
mp
I.
II.
25
29
mf
f
p
33

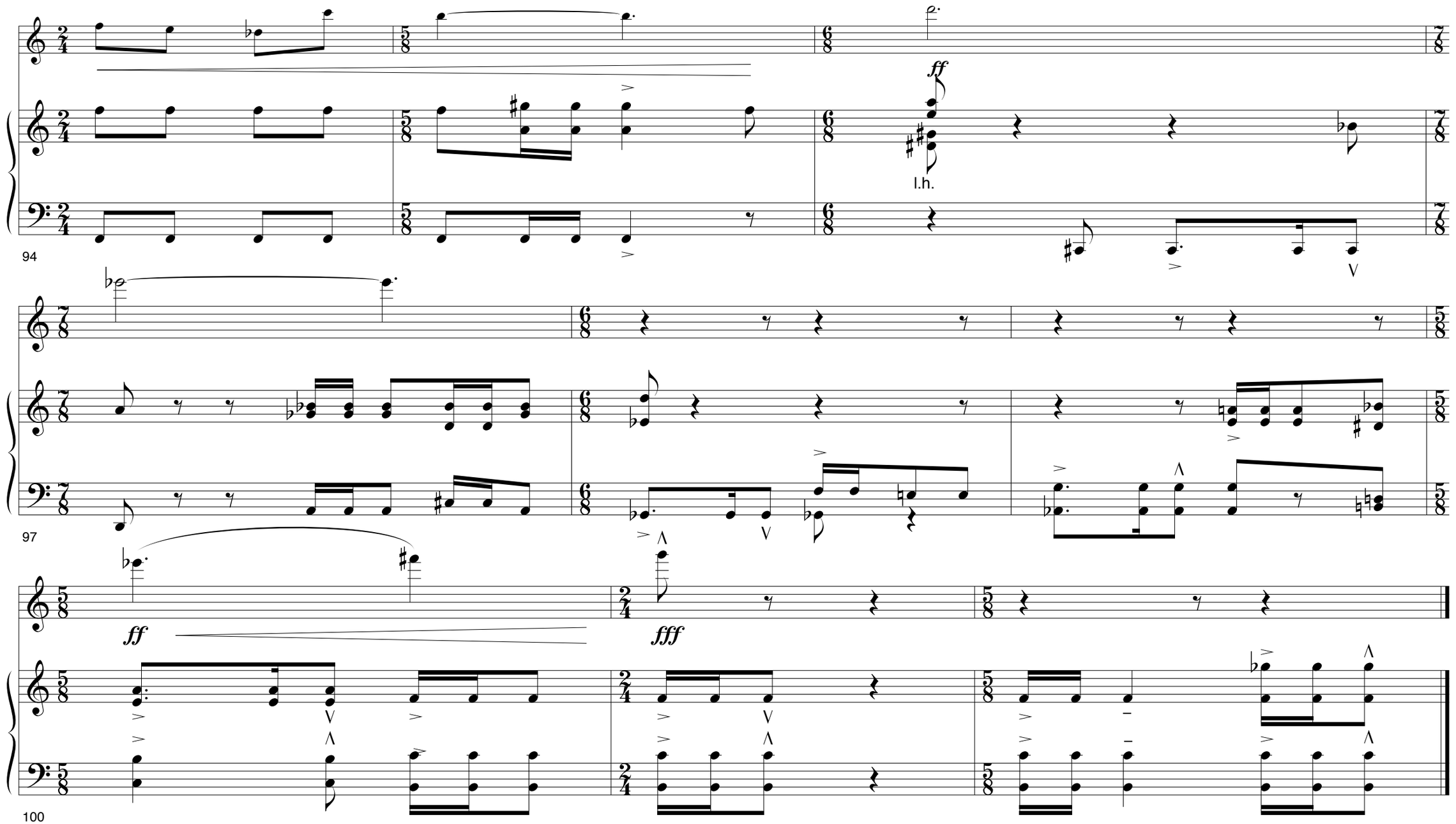

f
p
I.
I.
f
37
mf
41
p
p
II.
II.
45


49
pp
I.
I.
53
light
mf
57


ord.
f
ff
61
fff
(I + II)
I + II
I + II
65
mp
mf
69


73
f
mf
ff
77
mf
ff
81


mp
85
88
mf
3
f
91


94
ff
l.h.
97
ff
fff
100