



## **Round Trips**

**Submitted in partial fulfilment for the Degree of Doctor of Philosophy**

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**Round Trips**  
*for Oboe and Cello*



**Jason Preece (2013 - 2015)**

- 1) PR\_CESSION
- 2) ECCENTRICITY
- 3) ARX

**Duration: circa 31 minutes**

**The movements can be performed together or separately. If they are performed together they should be performed in the order specified.**

**NB. Oboe Multiphonics: Two multiphonics have been specified for use in *Eccentricity* and *Arx*. Nevertheless, the composer acknowledges the different characteristics of each instrument and so the choice of which multiphonic to use can be left to the performer. The only specification being that MP1 (based on F) is a soft multiphonic (ie with no or very little beating) and MP2 (based on G) is a harsh-sounding beat multiphonic.**

**NB. Cello percussion: The cello should be struck with a flat hand or fingertips as specified in the score, rather than the knuckle.**

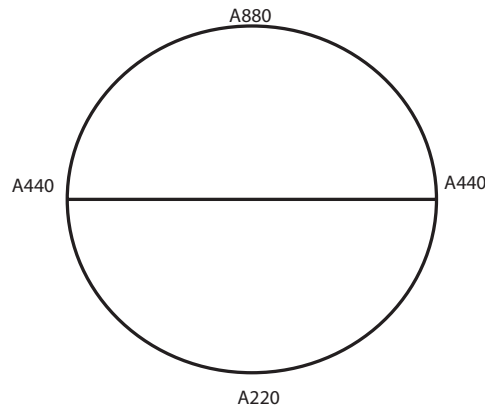
## PR\_CESSION

*Procession – An organised body of people walking in a formal or ceremonial manner.*

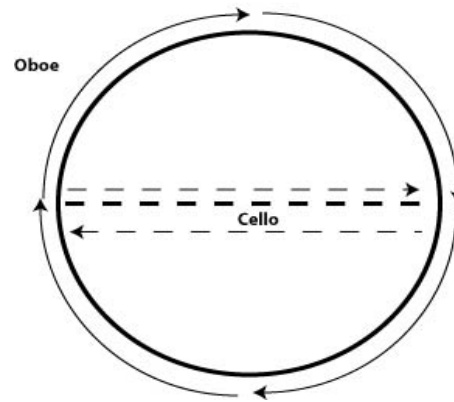
*Precession – A change in the orientation of the rotational axis of a rotating body.*

The title could either refer to precession or procession. This work was written after spending a week in Madrid and Valdepenas during Easter, a time at which there are numerous processions around Spanish towns and cities. These consist of large groups of people walking around the city bearing crosses and supporting floats as an act of penance. They progress very slowly; the participants stop to rest frequently as they make their way along their predetermined route. The processions were invariably accompanied by music, typically march and dance tunes that guide the pace of the procession. Like the Easter procession the piece alternates between relatively static sections and sections characterised by movement. Each 'movement' section is announced via a 'horn-call' in the oboe.

The pitch structure of the work is based symmetrically around A, though that A constantly changes. At first it's the A4 above middle C, then it's the A5 a compound major sixth above middle C in the oboe and then the low A2 in the cello. It finally returns to the opening A. As such the 'rotational axis' constantly shifts position and finally returns to its starting point. As a result the 'pitch axis' constantly shifts throughout the work.



## Eccentricity



1) (adj) unconventional or irregular behaviour

2) (noun) A parameter associated with every conic section, that describes its deviation from a circular path or orbit.

Eccentricity plays upon the two meanings of its title. Eccentricity in mathematics is a parameter that describes how much a conic section deviates from a circle. In a circle, eccentricity = 0, in an ellipse eccentricity is  $0 < e < 1$ , in a parabola  $e = 1$  and in a hyperbola the eccentricity is  $e > 1$ . As a hyperbola tends towards a straight line its eccentricity approaches infinity. Eccentricity also refers to unconventional or strange behaviour.

My piece responds to both aspects of this meaning. Underlying the structure of the piece is a circular conception in which the oboe traces the circumference of the circle and the cello traces a line along the diameter and back again. The oboe, tracing a circle, can be thought to have an eccentricity of 0, whilst the cello, tracing a straight line has an eccentricity of infinity. A canon is initiated at the opening of the piece in which the cello follows the rhythmic values of the oboe in the ratio 5:8 (an approximation of the ratio between twice the diameter and the circumference of the circle, 1.1.57). However, as the piece progresses, the cello begins to break free from these rhythmic constraints until the canon disappears completely. Order returns when the rhythmic canon returns and brings the piece to a close.

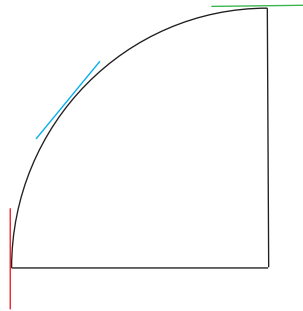
The vertical position of the two lines relate to the register of the two instruments so that cello stays within the same register (mostly based around the top of the bass clef) and the oboe starts in the same register as the cello, gradually moves to a great distance from the cello (bar 36-7, top F & bars 92-4, top A) before returning and beginning the process again.

## ARX

*Arc*: a segment of a curve

*Ark*: a chest or a box, or a boat. (biblical) Noah's ark or the Ark of the Covenant.

'Arx' plays upon the two meanings arc and ark. In geometry an arc is a closed segment of a differential curve. Whilst the word 'ark' could refer to a vessel or place of safety in the biblical sense. The music plays upon these two definitions; it progresses from very changeable music to very static material. Alongside this a melody is sheltered from the erratic material until the turbulence has ceased.



# PR CESSION

Jason Preece (2014)

Slow, but rhythmic ♩ = 56

Oboe

Violoncello

*pp sempre*

sul. pont quiet, II but busy

I II

II I I II simile

13

Ob.

Vc.

*pp* ————— *ff pp* *ff pp* *ff pp* *ff pp* *pp sempre*

slowly move the bow between MSP and fingers

*poco cresc.* *p* ————— *ppp*

Ob.

Vc.

Repeat these pitches throughout the passage.

*pp* *cresc. poco a poco*

ord.

*pp* ————— *p* *pp* ————— *mp*

26

Ob.

Vc.

*mp* *ff*

*pp* *mf* *pp* *f* *pp* *ff* *ff*

31

Ob.

Vc.

strident

dolce

ord.

*mp* *f* *mp* *f* *mp* *f* *ppp*

*pp* *mf* *f* *pp*

As if marching slowly but strictly together

39

Ob.

Vc.

cantabile

*pp* *espress.*

*pp* *espress.*

*(pp)* *espress.*

stop suddenly

48

Ob. *p* *poco cresc.* *p* *f*

Vc. *pp* *poco cresc.* *p* *f* *subito ppp* *ppp*

*gliss.* *gliss.*

*ppp* once oboe stops *sul. pont.* *echo*

56

Ob. *pp* *mf*

Vc. *ppp* *mf*

63

Ob. *mp* *ff*

Vc. *p*

4 **Piu mosso** ←  $\overset{-3}{\text{♩}} = \text{♩}$  →

stridently

68 stop suddenly

Ob. *mp* *f* *mp* *f* *mp* *f*

Vc. *ff pp* *mp* *f* *mp* *f*

**As if marching** (♩ = 84)

(cantabile)

76

Ob. *pp espress.*

Vc. *pp espress.*

86

Ob. *mf* *ff*

Vc. *ff* *subito pp* sul pont

95 **Tempo Primo** ← ♩. = ♩. →

Ob. *cantabile*  
*pp sempre*

Vc. *ff* *pp* *ff* *mp* *ppp* *pp sempre*  
II (sul. pont)

Sounding

105

Ob.

Vc.

110

Ob.

Vc.

116

Ob.

Vc.

*mp* *subito pp* *mp*

bisbigliando  
n n n n simile

*mp* *ppp* (*ppp sempre*)

slowly move the bow between MSP and fingers

*rall.* Lontano, a little slower circa ♩ = 42

124

Ob. *ppp*

Vc. *poco cresc.* *pp sempre*

Sounding

sul pont

132

Ob. *ppp sempre* *ppp*

Vc. (sul. pont) *ppp* lontano M.S.P. *ppp*

# Eccentricity



Jason Preece (2015)

Moderato  $\text{♩} = 40$

MP 2

Oboe

Violoncello

Put Bow Down  
R.H. Tap front of the instrument with fingertips  
L.H. - Mute Strings

*ppp* *pp*

*pp* *mf* *f* *pp*

Hear This  $(\text{♩} = 64)$

Oboe

Violoncello

Play this

Norm.

*pp*

*mp* *pp*

Oboe

Violoncello

<sup>12</sup>

*p* *mp* *p* *mp* *p* *mf*

*p* *p* *mp*

15

Ob. *p* *mf* *mp* *f*

Vc. *mp* *f*

17

(♩ = 96)

♩ = 60

2:5 *subito p* 2:5 3:5 3:5 3:5 3:5 3:5 4:5 4:5 4:5 4:5

Ob. *p* *cresc. poco a poco*

Vc. *fp* *cresc. poco a poco*

20

*cresc. poco a poco* 5 5 5 5 6 5 5 5 *f* 4:5 4:5 4:5

Ob. *cresc. poco a poco* *f*

Vc. *mp*



29

Ob.

Vc.

*ff*

*f*

*mf*

30 ( $\text{♩} = 160$ )

Ob.

$\text{♩} = 100$   
MP1

Vc.

both R.H and L.H.  
beat instrument with entire finger (i.e. up to the palm)

*p*

*mp*

*p*

*mp*

*p*

*mp*

*p*

33 with cello

Ob.

*ffp*

*ffp*

*ffp*

*ffp*

*ffp*

Vc.

Move hands between the shoulder or the instrument and the sound holes  
Allow the string to reverberate

*mp*

*ff*

*mp*

*ff*

*mp*

35

Ob. *fp* *mfp*

Vc. *ff* *mp*

36

Ob.  $\text{♩} = 40$   
dolce cantabile  
Norm.

Vc.  $\text{♩} = 25$   
both hands near the sound holes  
R.H. tapping directly on the shoulder with fingertips  
L.H. muting strings

*pp* *mp* *p* *cresc. poco a poco*

39

Ob. *ff* *ppp* *p* *ppp* *p* *ppp* *p* *ppp*

Vc. *ff* 3:2

(♩ = 60)

Ob.  $\text{♩} = 75$

*pp* *sempre*

(tap directly on shoulder)

R.H. on body near the shoulder

Vc. *subito pp* *pp* *sempre*

Ob.

Vc. R.H. halfway between body and sound hole

Ob.

Vc. *mp* R.H. next to the sound hole

48 (♩ = 80)

Ob.

♩ = 50

Vc. R.H. near the shoulder (near the shoulder)

*pp* *mf* *pp*

53

Ob.

Vc. R.H. next to sound hole

*p* *mp* *ff*

58

Ob. *ffp* *pp* Attaca subito a 'Arx'

Vc. pick up bow *mf* *pp* sul pont

Vc. L.H. *pp* *mf*

Bow with R.H. Tap near the sound holes with L.H. near the shoulder

# Arx

Jason Preece (2015)

Quick, erratic  $\text{♩} = 96$   
Parlando, skittish



Oboe

Violoncello

Ob.

Vc.

Ob.

Vc.

*ppp* *ff* *mp* *p* *f* *mf* *fff* *pp* *fff*

norm  
Parlando, skittish

*f* *p* *mp* *fff* *pp* *fff* *ff* *mp* *pp* *f*

*mf* *f* *p* *mp* *ff* *ppp* *pp* *p* *f* *mf* *fff*

*mf* *fff* *pp* *ppp* *ff* *mp* *p* *f* *p* *mp* *ff* *ppp*

*pp* *ppp* *ff* *mp* *ff* *ppp* *pp* *ff* *p*

*poco cresc.* *pp* *ppp* *ff* *mp* *p* *f* *ff* *pp* *sul pont*

\* Gradually slide L.H. Second finger off the hole.

A little Slower (circa ♩ = 72)

Dolce, Cantabile

18

Ob.

*poco cresc.*

*mp*

Vc.

sul tasto  
molto legato  
Top line sul G

*pp sempre*

28

Ob.

*pp*

*mp*

*pp*

Vc.

Quick, erratic ♩ = 96

39

Ob.

*pp sempre*

Vc.

*ff pp sempre*

45

Ob.

Vc.

50

Ob.

Vc.

*ff*

A little Slower (circa ♩ = 72)

Dolce, Cantabile

55

Ob.

Vc.

*mp* *mf* *mp* *pp*

67

Ob. *pp* *mp* *pp*

Vc. *ppp* *ff*

Quick, erratic ♩ = 96

81

Ob. *pp sempre*


Vc. *fpp* *pp sempre*

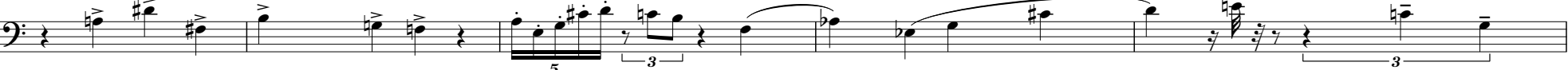
87

Ob.


Vc.


92

Ob. 

Vc. 

97


Ob. 


Vc. 

dolce

A little Slower (circa ♩ = 72)

102

Ob. 

Vc. 


Cantabile


*mp*

ord.

*pp* *mp*

108

Ob. 

Vc. 

113

Ob. *ff* *mp*

Vc. *ff* *pp*

M.S.P. ord. sul tasto

121

Ob.

Vc.

Quick, erratic ♩ = 96

129

Ob. *pp sempre*

Vc. *pp sempre*

134

Ob.

Vc.

139

Ob.

Vc.

144

Ob.

Vc.

A little Slower ( circa ♩ = 72)

Vc. 150

tr S.P. (S.P.) tr ord.

*mp* *mf* *pp* *mp* *pp*

Vc. 160

*gliss.* 3 tr 3 3 3

As fast as possible A tempo ( circa ♩ = 72)

*mp* *mf* *f* *ff* *pp*

Vc. 170

MST

*mp* *pp*

Slow, Staggered ♩ = 72

175

Ob. *pp* sempre

Vc. pizz. *mf* sempre

187

Ob.

Vc. arco *subito fff*

Still ♩ = 36

198

Ob. *pp*

Vc. sul pont *pp*

\* Pause for 3 seconds

205

Ob.

Vc.

ppp

-3-

Steady ♩ = 54 ← ♩ = ♩ →

212

Ob.

Vc.

*pp*

sul pont  
senza vib.

*pp*

215

Ob. *pp* *mf* *pp*

Vc. *pp* *mf* *pp*

sul pont senza vib. M.S.P. sul pont senza vib.

226

Ob. *ppp* *ff*

Vc. *mf* *ppp* *ff*

spiccato pizz.