Niki Zohdi

Tarnhût

2023

for solo oboe

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Tarnhût

(2023)

for
solo oboe

Duration: c.7'

Tarnhût is the old German word for *Tarnkappe* which is the Cap of Invisibility in German folklore. This has been depicted in multiple fairy tales of the Brothers Grimm and famously in the Middle-High epic, *Nibelungenlied* where Alberich places on the *Tarnhût* and vanishes.

This piece contains multiple cells of silence, each of which represent invisibility or disappearance. Each section of the piece builds to a sudden cell of invisibility depicting the *Tarnhût* being thrown onto the music causing it to disappear. The cells of silence are where, originally, the musical material in its purest form was present but is eventually erased, leaving remnants and leftovers of the original material in the preceding sections to the cells of silence. The material in its purest form is never heard and is always invisible.

This piece was completed in March 2023, and was written for Richard Lines-Davies and the DYCE Competition. The piece was performed in Oslo on 18 June, 2023.

Performance directions:

Noteheads:

◆ - breath tone

Multiphonics:

All multiphonics are numbered using the system in Veale & Mahnkopf, *The Techniques of Oboe Playing* (Kassel: Bärenreiter, 1994). Only the dominant pitches are notated.

Glissandi:

All glissandi are lip glissandi unless fingering is shown

Trills, tremolandi & grace notes:

All as fast as possible. Grace notes always before the beat
bisb. - bisbigliando
smorz. - smorzato (same pitch, oscillate in both volume and timbre
Oscill. - oscillato (slight oscillation in pitch upwards and downwards

Silences:

Hold position from previous section for indicated time (s) unless otherwise directed

Accidentals:

Accidentals are only valid for the note they precede unless that note is immediately repeated

All other relevant performance directions are noted on the score

for Richard Lines-Davies and the DYCE Competition 2022/23

Tarnhût

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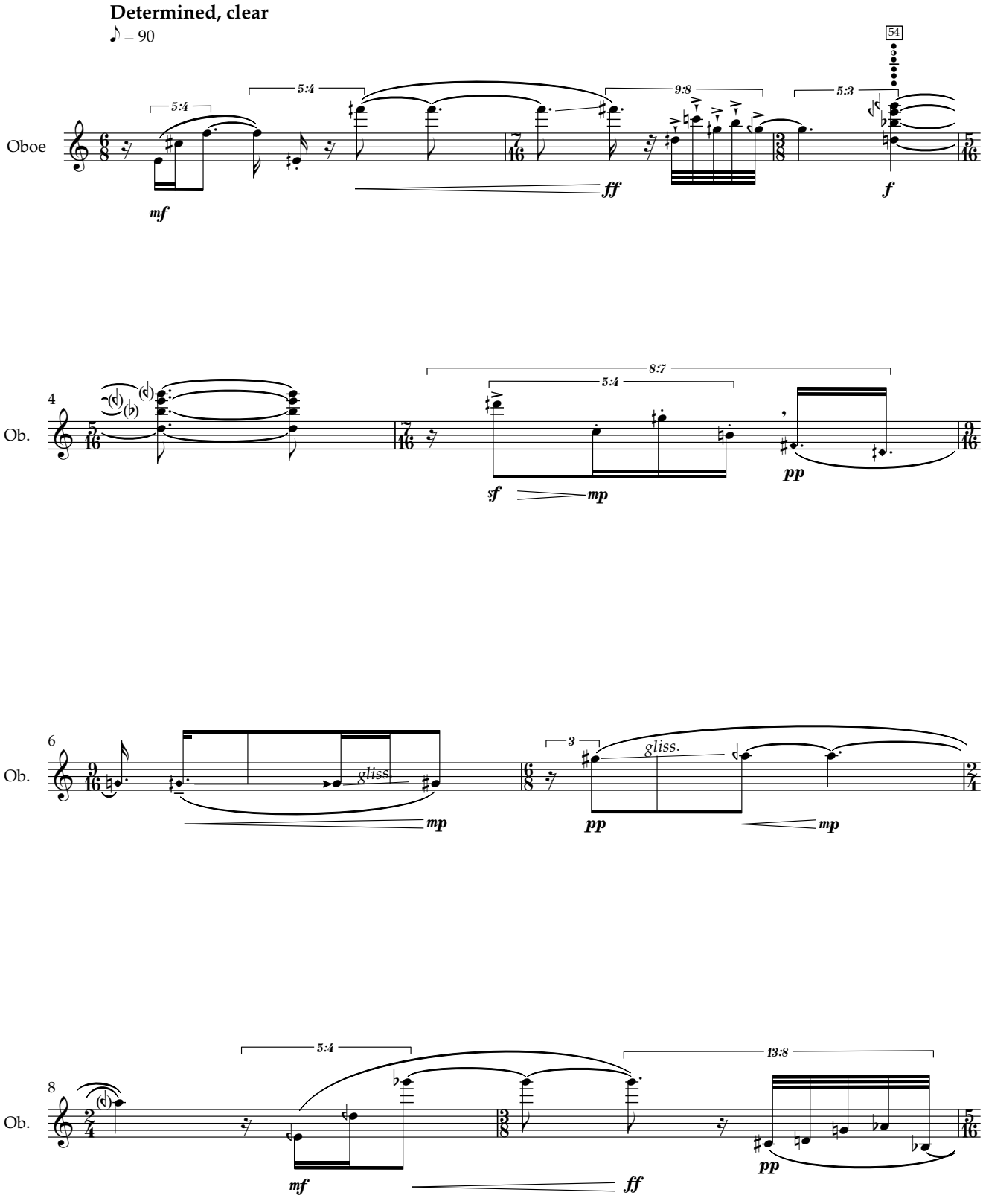
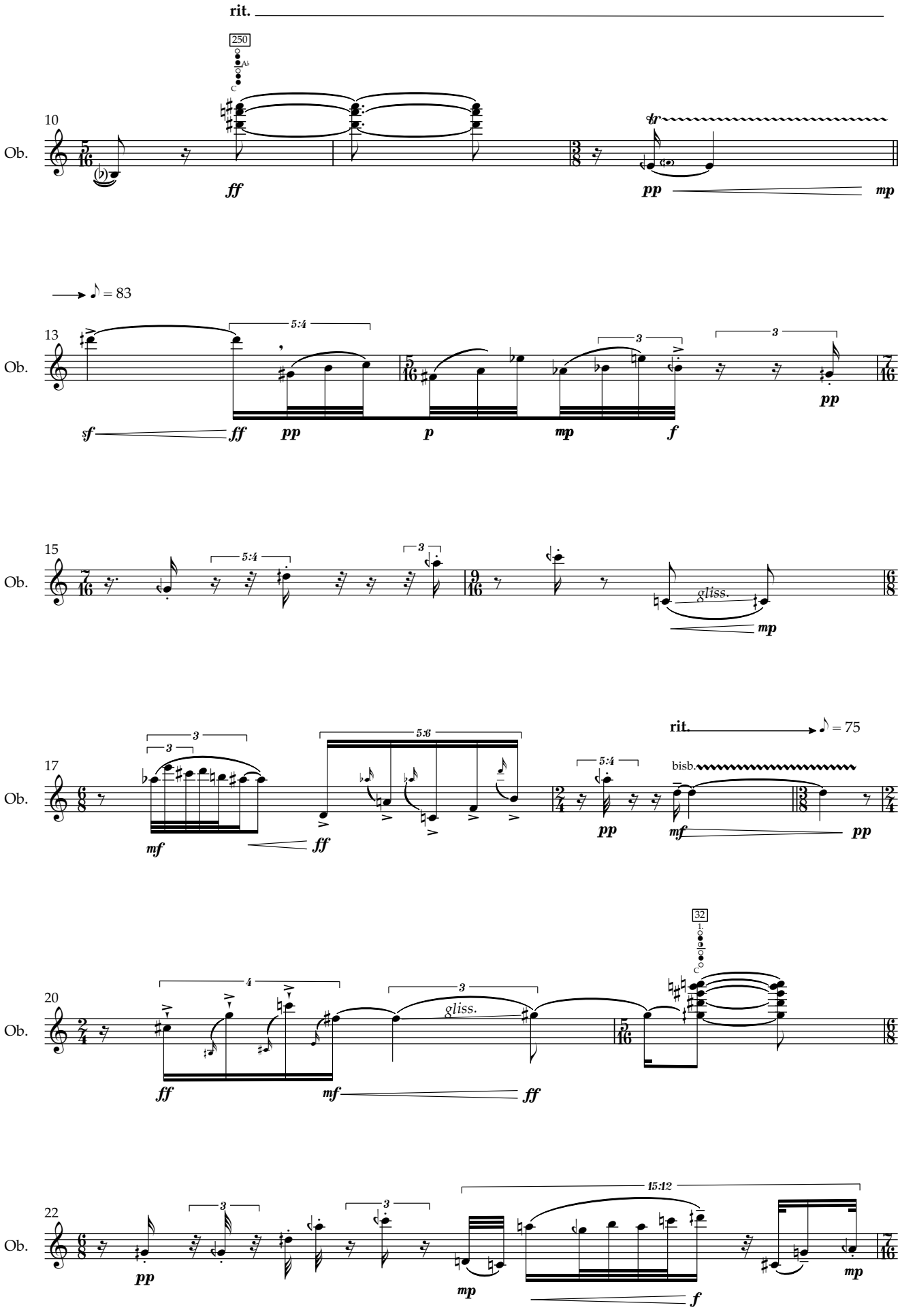
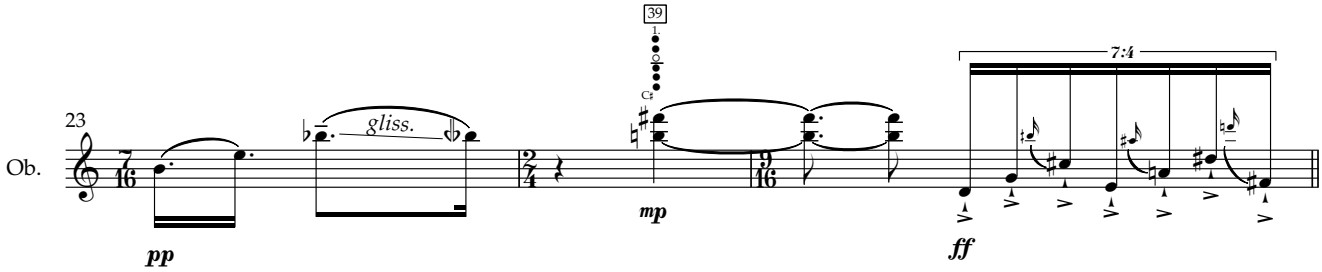
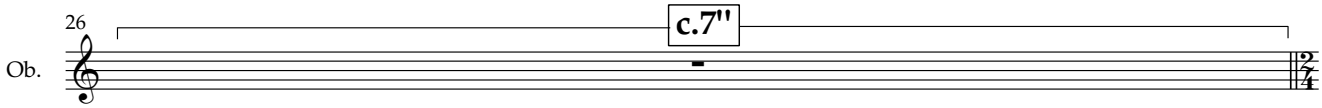


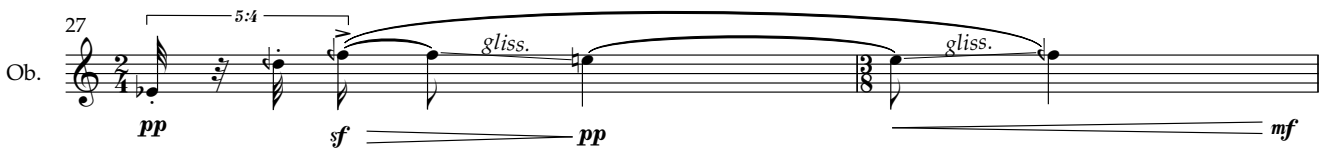

rit.
250
10
Ob.
ff
tr
pp
mp
♪ = 83
13
5:4
3
sf
ff
pp
p
mp
f
15
gliss.
17
5:6
mf
rit.
♪ = 75
bisb.
32
20
4
22
15:12

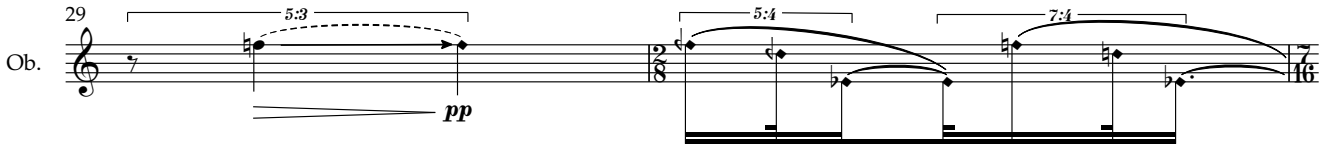


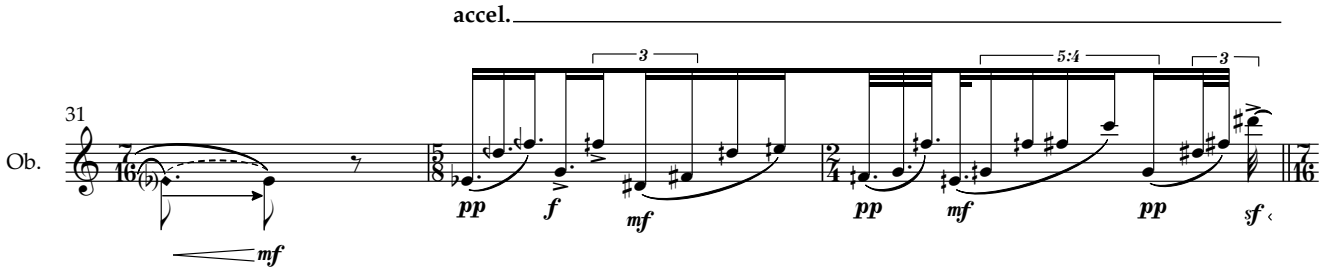


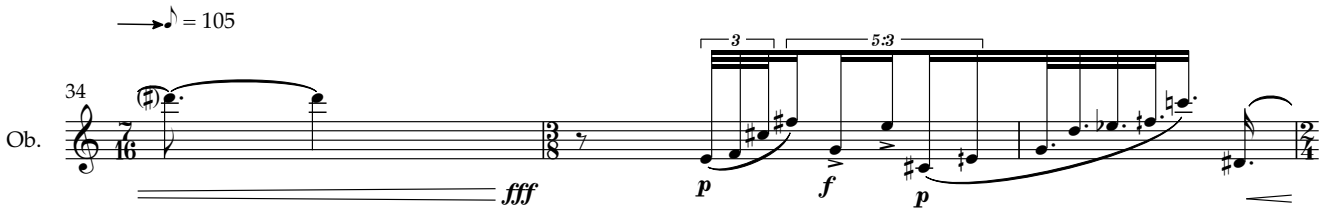
Relentless, impelling

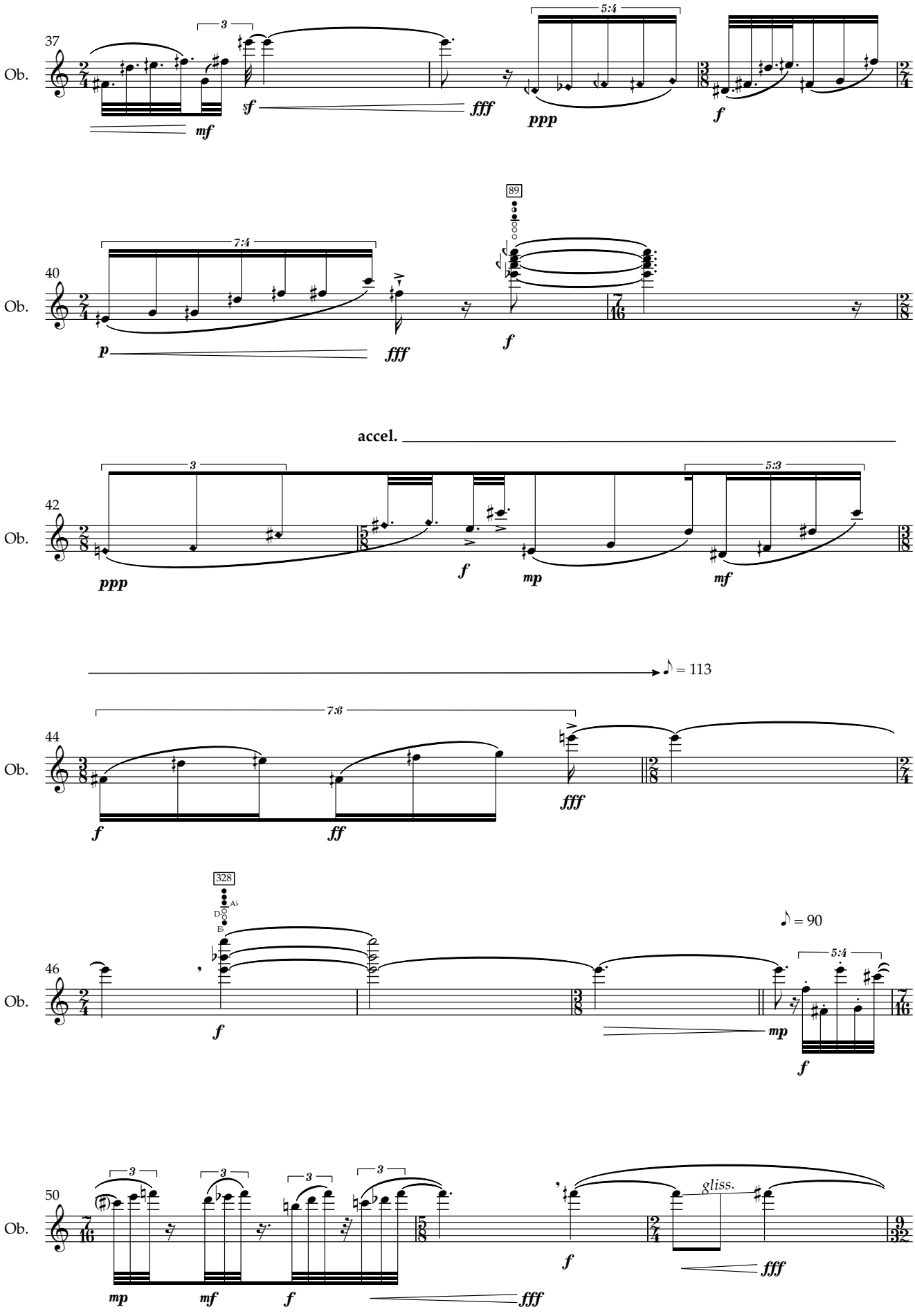
♩ = 45 (♪ = 90)

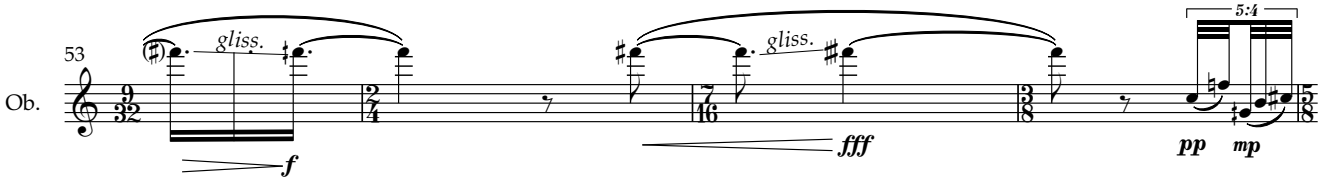


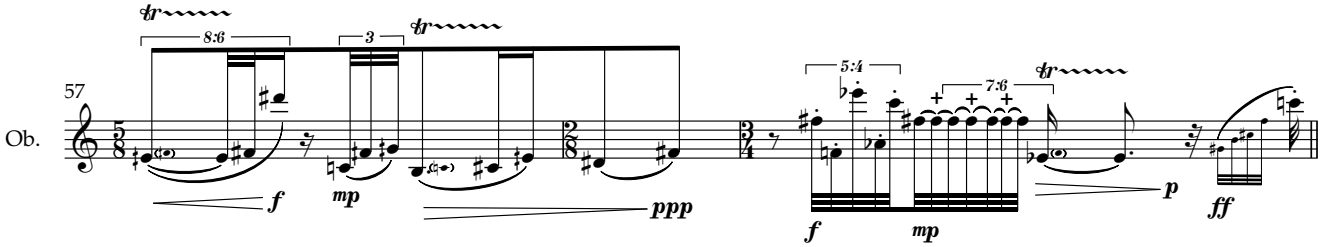


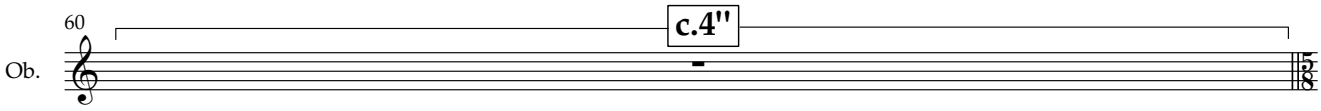





37
Ob.
3
5:4
mf
sf
fff
ppp
f
40
Ob.
7:4
89
p
fff
f
accel.
42
Ob.
3
5:3
ppp
f
mp
mf
♪ = 113
44
Ob.
7:6
f
ff
fff
328
46
Ob.
f
mp
♪ = 90
5:4
f
50
Ob.
3
mp
mf
f
fff
gliss.
f
fff



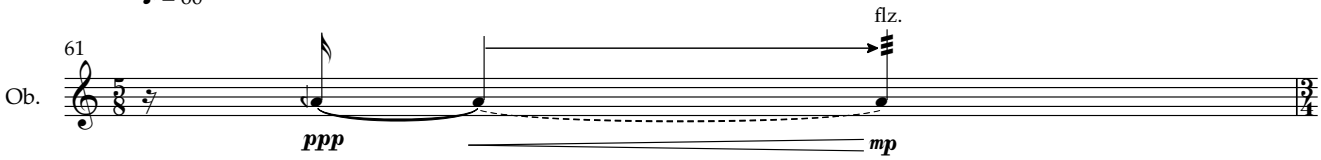


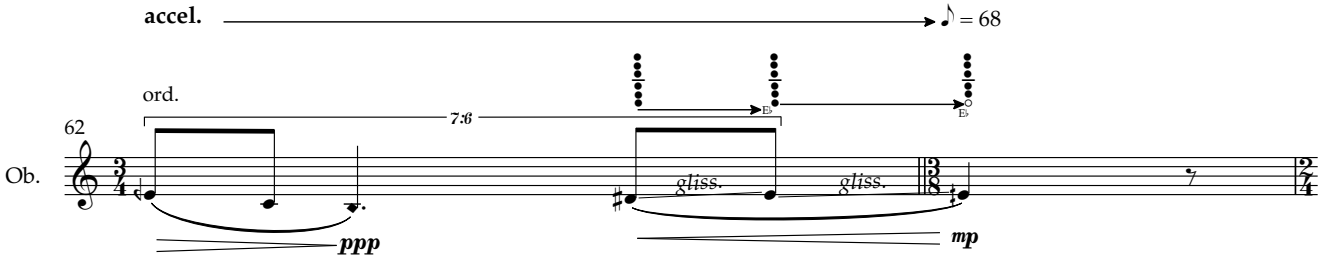


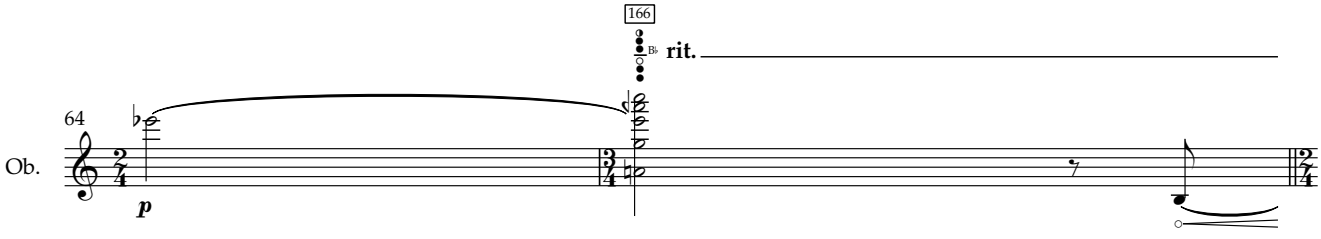
All high-register pitches in this section are intended to be unstable. It is acceptable if the performer fails to produce or falls off the written pitch.

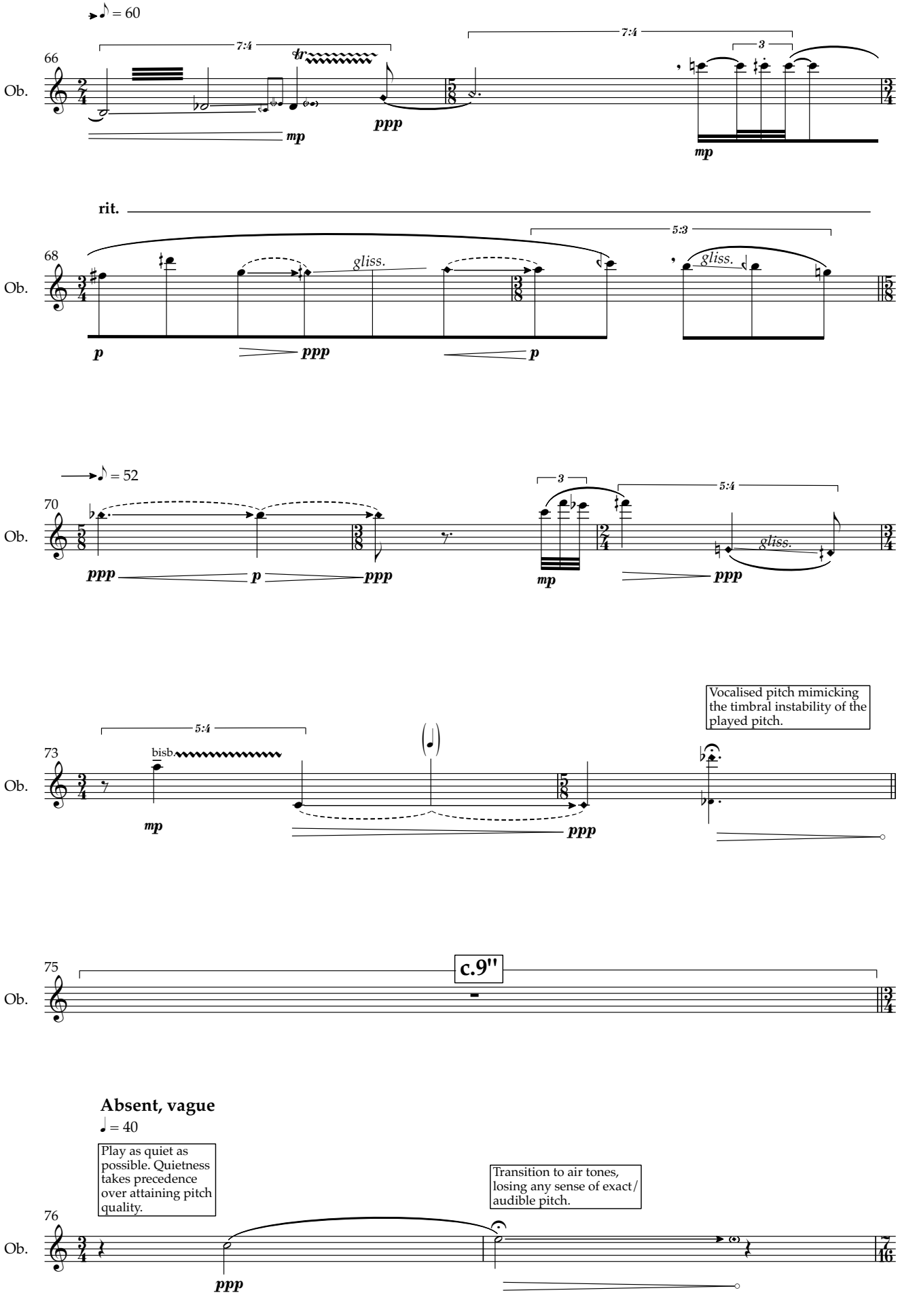
Unstable, delicate

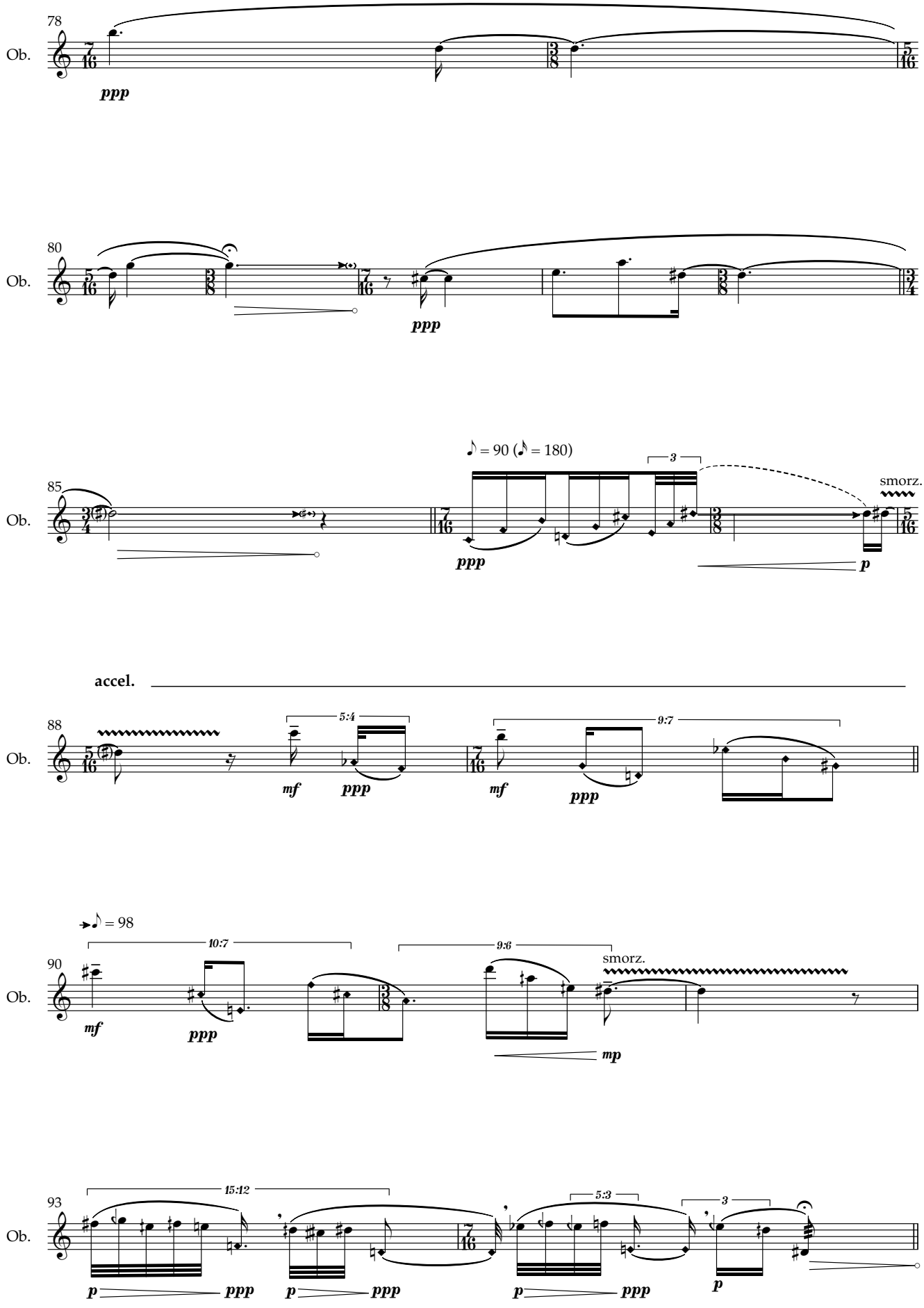
♪ = 60

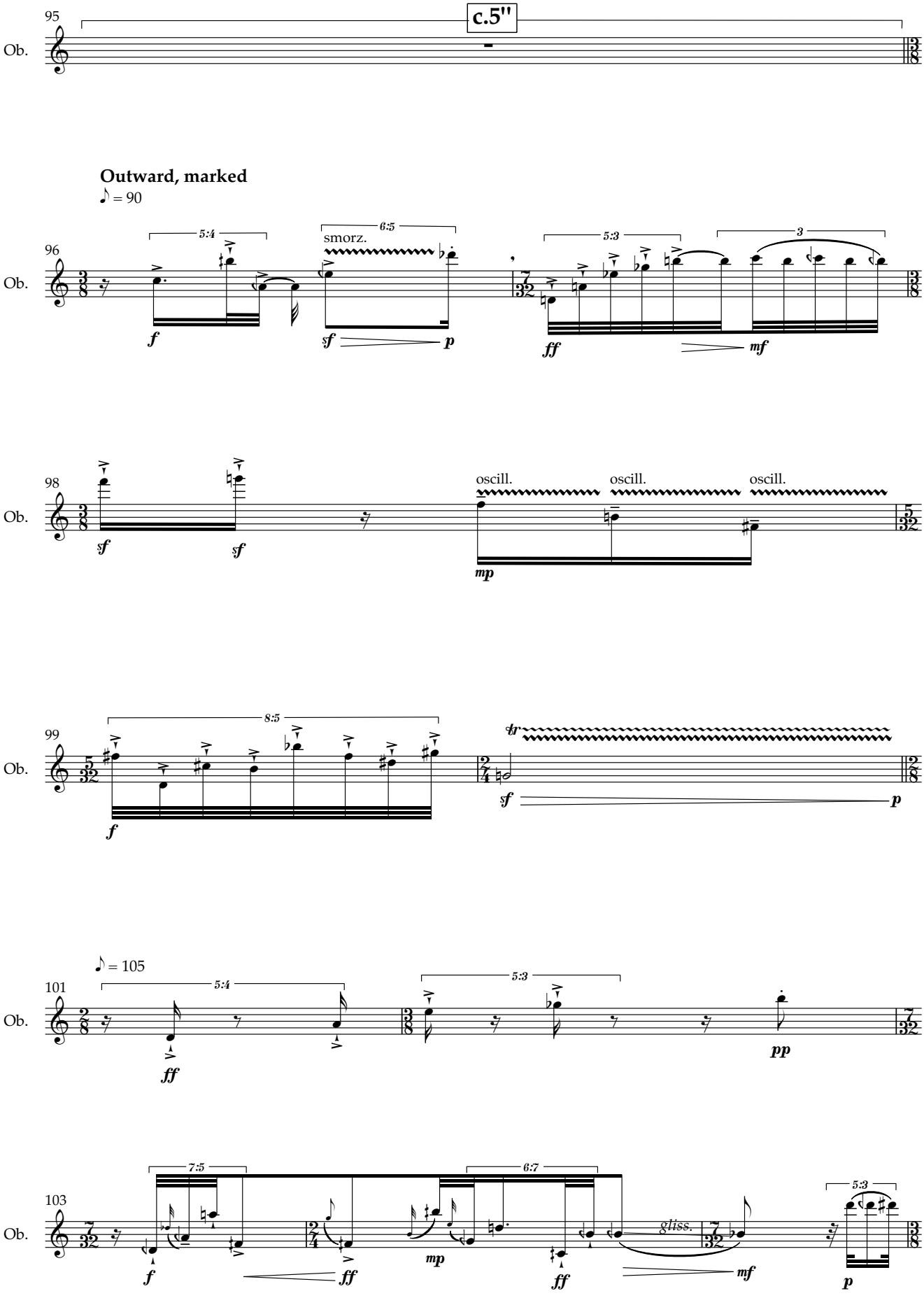


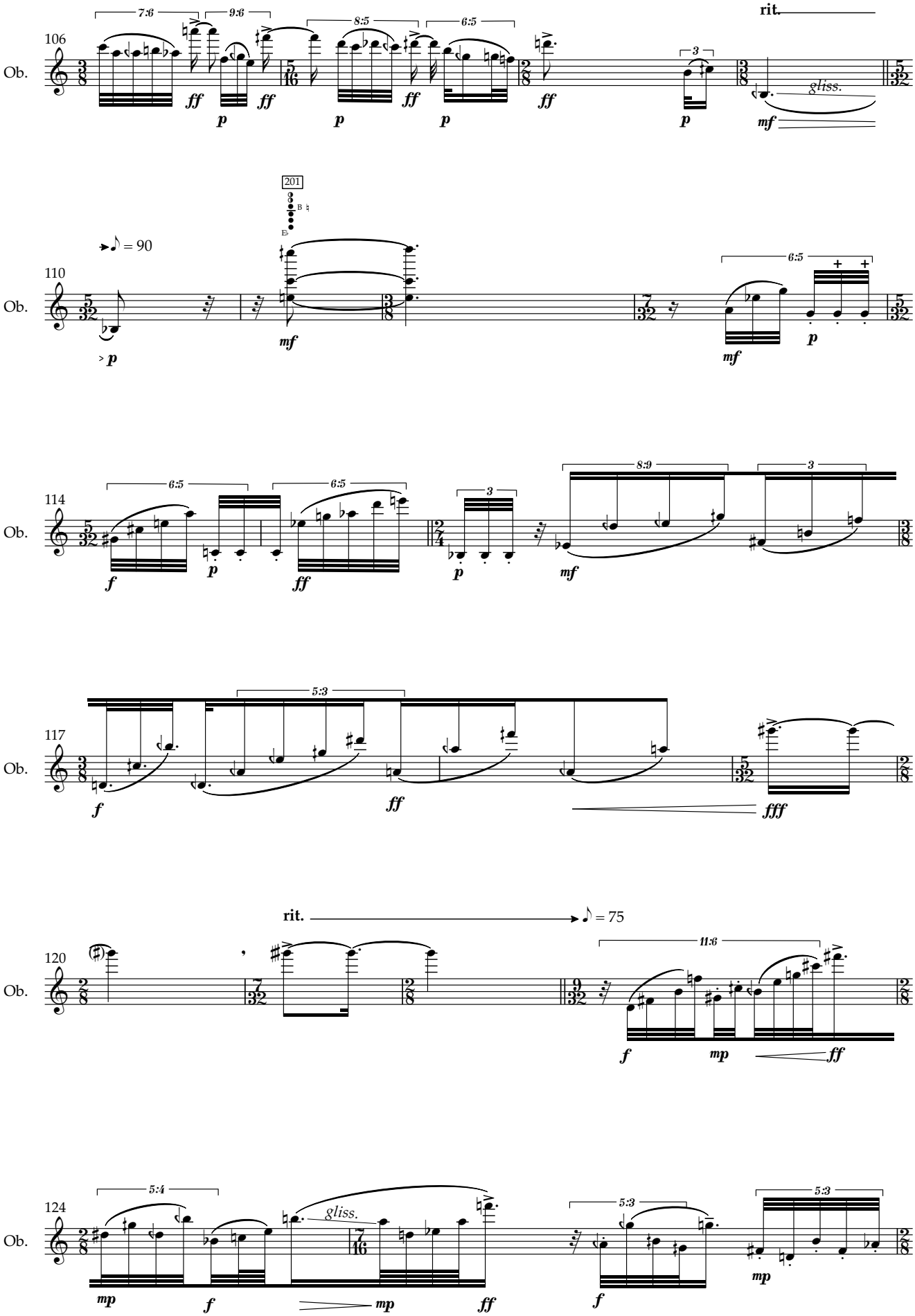


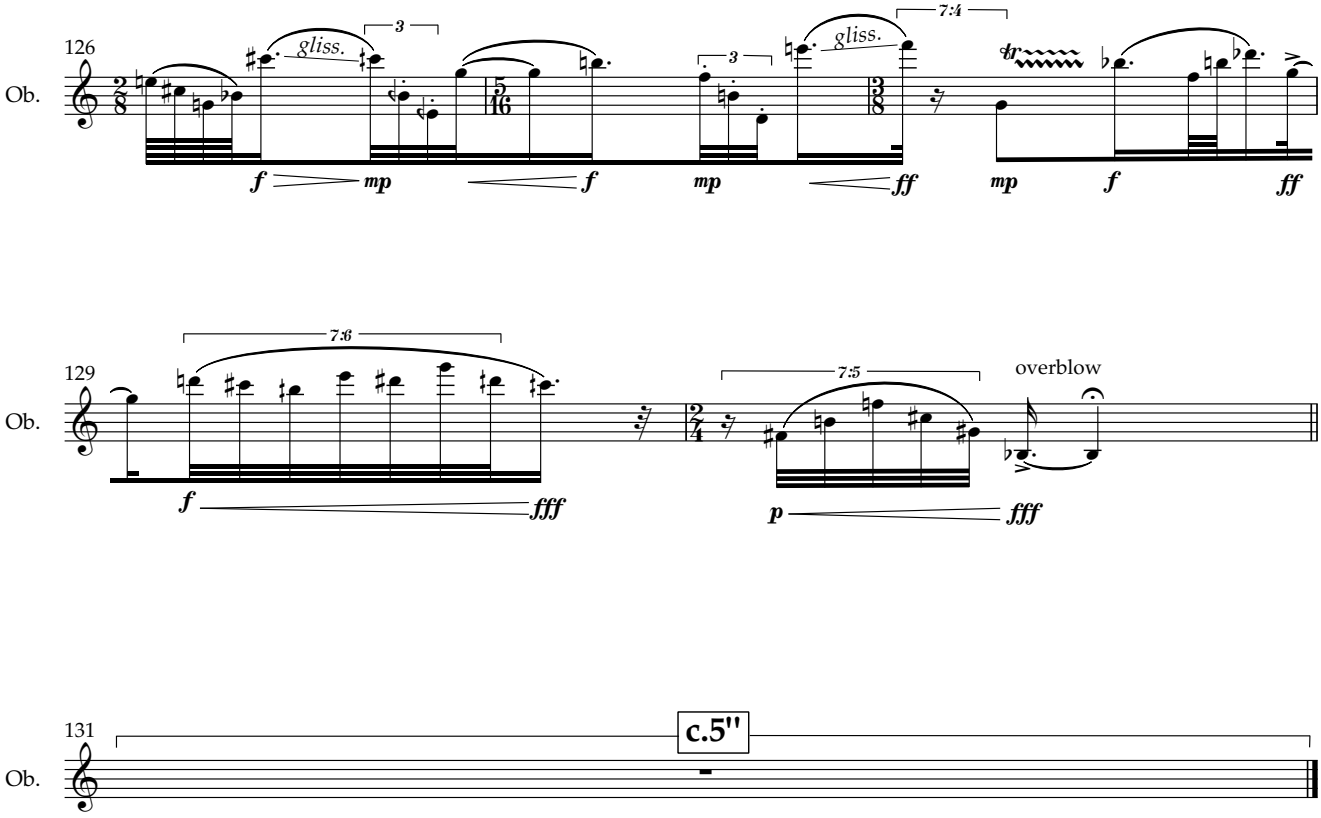



♪ = 60
66
Ob.
7:4
tr
7:4
3
mp
ppp
mp
rit.
68
Ob.
5:3
gliss.
gliss.
p
ppp
p
♪ = 52
70
Ob.
3
5:4
gliss.
ppp
p
ppp
mp
ppp
Vocalised pitch mimicking the timbral instability of the played pitch.
73
Ob.
5:4
bisb.
mp
ppp
75
Ob.
c.9"
Absent, vague
♩ = 40
Play as quiet as possible. Quietness takes precedence over attaining pitch quality.
Transition to air tones, losing any sense of exact/ audible pitch.
76
Ob.
ppp


78
Ob.
ppp
80
Ob.
ppp
85
Ob.
♪ = 90 (𝅘𝅥𝅯 = 180)
3
ppp
smorz.
p
accel.
88
Ob.
5:4
mf
ppp
9:7
mf
ppp
♪ = 98
90
Ob.
10:7
mf
ppp
9:6
smorz.
mp
93
Ob.
15:12
p
ppp
p
ppp
5:3
p
ppp
3
p


95
Ob.
c.5"
Outward, marked
♪ = 90
96
Ob.
5:4
smorz.
6:5
5:3
3
f
sf
p
ff
mf
98
Ob.
sf
sf
oscill.
oscill.
oscill.
mp
99
Ob.
8:5
f
tr
sf
p
♪ = 105
101
Ob.
5:4
ff
5:3
pp
103
Ob.
7:5
f
ff
6:7
mp
ff
gliss.
mf
5:3
p


106
Ob.
7:6
9:6
8:5
6:5
3
rit.
gliss.
201
110
♪ = 90
6:5
114
6:5
6:5
3
8:9
3
117
5:3
120
rit.
♪ = 75
11:6
124
5:4
gliss.
5:3
5:3


126
Ob.
gliss.
3
7:4
f
mp
f
mp
ff
mp
f
ff
129
Ob.
7:6
7:5
overblow
f
fff
p
fff
131
Ob.
c.5''