

**Jay C. Batzner**

**OBLIQUE  
EXTENSIONS  
(2010)**

**for flute, violoncello,  
and optional digital audio**

**UNSAFE BULL MUSIC**

### **Program Notes**

This piece grew from a shorter work for flute and cello composed in the summer of 2009 and titled *Oblique Variations*. When writing the original piece, I drew my inspiration from the deck of “Oblique Strategies” created by Brian Eno and Peter Schmidt. When asked to extend the work, and add an electronic component, I returned to these strategies for guidance at pivotal compositional moments. The original strategy was “Breathe More Deeply.” This was augmented by “Be Extravagant,” “Ghost Echoes,” and one other which I cannot recall at this time. I have them written down somewhere. Perhaps I should look for them...

# Oblique Extensions

composed for Ashley Addington and Rachel Arnold

Jay C. Batzner

Freely, ♩=50

2 3 4 5 6

Flute

Violoncello

quasi senza misura

*f* *f* *pp* *f*

7 8 in strict time 9  $\flat$  10 11 12

Fl.

Vc.

quasi senza misura  
rich, full tone  
gliss.

*p* *f* *mf* *f* *mf*

13 14 15 16 gliss. 17 in strict time 18

Fl.

Vc.

*p* *mf* *f* *mf*

19 20 21 22 23 24 25 26

Fl.

Vc.

*f* *f*

27 28 29 30 31 32 33

Fl. *mf* *mp*

Vc. *mf* *mp*

34 35 36 37 38 39

Fl. *p*

Vc. *p*

40 41 42 43 44

TRACK 1 BEGINS Agitated, ♩=112

Fl. *mf* *f*

Vc. *fp* *f* *mf* *f*

45 46 47 48 49

Fl. *mp* *p < f* *mf*

Vc. *f* *pizz.* *arco*

50 51 52 53

Fl. *f* *f*

Vc. *mf* *f* *pizz.*

54 55 56 57 58 59

Fl. *sfz* *f* *mp* *f* *gliss.* *sfz* *sfz*

Vc. *sfz* *arco* *mp* *f* *sfz* *sfz*

Detailed description: This system covers measures 54 to 59. The flute part (top staff) begins with a quarter rest in measure 54, followed by eighth notes in 2/4 time. In measure 55, the time signature changes to 3/4, and the flute plays a half note with a sforzando (*sfz*) dynamic. Measures 56 and 57 feature eighth-note patterns with dynamics of *f* and *mp* respectively. Measure 58 includes a glissando (*gliss.*) over a half note, and measure 59 returns to a half note with *sfz*. The cello part (bottom staff) starts with a quarter rest in measure 54. In measure 55, it plays a half note with *sfz* and is marked *arco*. Measures 56 and 57 have eighth-note patterns with dynamics of *mp* and *f*. Measures 58 and 59 feature half notes with *sfz* dynamics.

60 61 62 63 64 65 66

Fl. *p*

Vc. *pp*

Detailed description: This system covers measures 60 to 66. The flute part (top staff) has a whole rest in measure 60. In measure 61, it plays a half note with a piano (*p*) dynamic. Measures 62 and 63 feature half notes with a slur. Measures 64 and 65 have eighth-note patterns with a slur. Measure 66 ends with a half note. The cello part (bottom staff) plays a steady eighth-note accompaniment throughout the system, starting with a piano-piano (*pp*) dynamic in measure 60.

67 68 69 70 71 72

Fl. *sfz* *sfz mp* *mp*

Vc. *sfz* *sfz* *sfz* *sfz* *mp*

Detailed description: This system covers measures 67 to 72. The flute part (top staff) has a quarter rest in measure 67. In measure 68, it plays a half note with *sfz*. Measures 69 and 70 feature eighth-note patterns with dynamics of *sfz mp* and *mp*. Measure 71 includes a glissando (*gliss.*) over a half note with *mp*. Measure 72 ends with a half note with *mp*. The cello part (bottom staff) plays eighth notes with *sfz* dynamics in measures 67-71, and *mp* in measure 72.

73 74 75 76 77 78

Fl. *mf* *f* *sfz*

Vc. *mf* *f* *sfz*

Detailed description: This system covers measures 73 to 78. The flute part (top staff) has a quarter rest in measure 73. In measure 74, it plays a half note with *mf*. Measures 75 and 76 feature eighth-note patterns with dynamics of *mf* and *f*. Measure 77 includes a glissando (*gliss.*) over a half note with *f*. Measure 78 ends with a half note with *sfz*. The cello part (bottom staff) plays eighth notes with *mf* dynamics in measures 73-76, *f* in measure 77, and *sfz* in measure 78.

79 80 81 82 83 84 85

Fl. *p*

Vc. *pp*

86 87 88 89 90 91 92

Fl. *mf*

Vc. *mf*

93 94 95 96 97 98 99

Fl.

Vc. gliss.

Becoming unhinged... 100 101 102 103 104 105 106

Fl. *f*

Vc. *fp* *f*

107 108 109 110 111 112

Fl. gliss.

Vc.

113 114 115 116 117

Fl. *ff*

Vc. *ff*

Regrouping...

*rit.*

118 119 120 121 122

Fl. *mf*

Vc. *f* *mf* *p* arco

Deeply breathing, ♩=56

123 124 125 126 127 128 129 130 131

Fl. *mp* *p*

Vc. *mp* *p* *mp*

132 133 134 135 136 137 138

Fl. *p* *mf*

Vc. *fp* *mf*

Fl. *p* *p* *mf* *mp*

Vc. *p* *p*

TRACK 2 BEGINS

Fl. *f*

Vc. *mf* *fp*

Fl. *ff* *p*

Vc. *f* *ff* *pp*

Fl. *n.* *p* *pp*

Vc. *n.*

repeat ad lib., fading away  
(end together)

Fl. *rit.* *n.*

Vc. *n.*