Edwin Roxburgh

At the still point of the turning world

solo oboe and electronics

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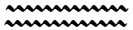
1. Fingerings and embouchure instructions are placed adjacent to relevant notes.

2.  Double trill.

3. Click track A voice recites 2" intervals and other cues on the track.

   = significant cue in the form of a clap. This is a back-up to the main click track, especially in cadenza-like sections.

4. X Without pulse. In these sections, which dispense with bars, accidentals apply only to individual notes. Precautionary ones are occasionally added.

5. ♯ Implies a multiphonic. Fingerings are always supplied above the fundamental note. Single notes are indicated to cover multiphonics with differential tones as well as those related to characteristics of timbre on monotones. All notes with ♯ signs are also affected by electronic treatments and do not always result in only the effects produced by the oboe sound source.

6. The section beginning at 4'14" requires the oboist to be either seated, or to have a support stand on which to rest the bell of the oboe to accommodate the revised hand positions at 5'02".

EQUIPMENT

Practice disk on sale from UMP

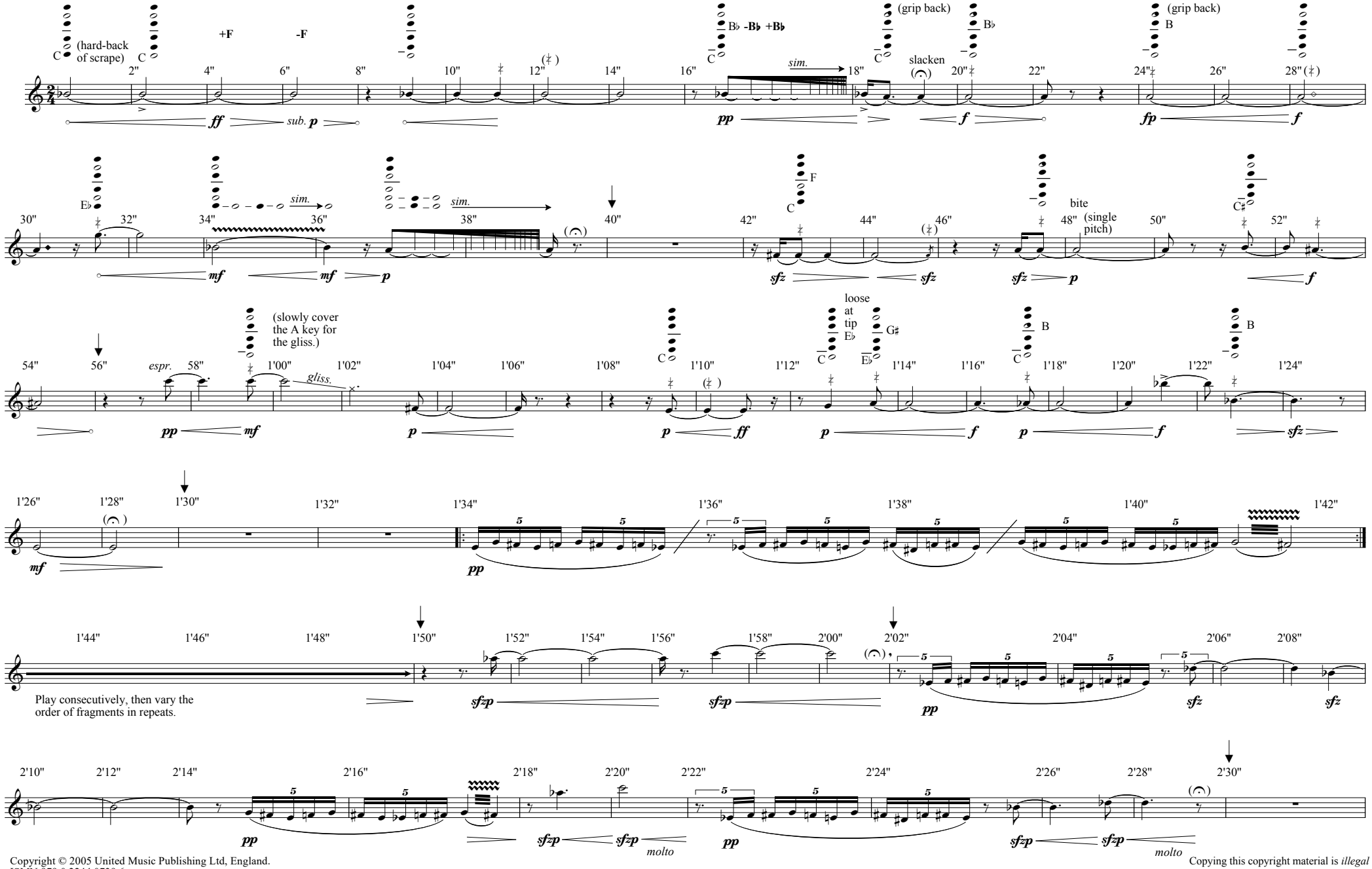
Performance disk on sale from UMP

Earphones for click-track

At the still point of the turning world

for solo oboe and electronics

Edwin Roxburgh
(b.1937)



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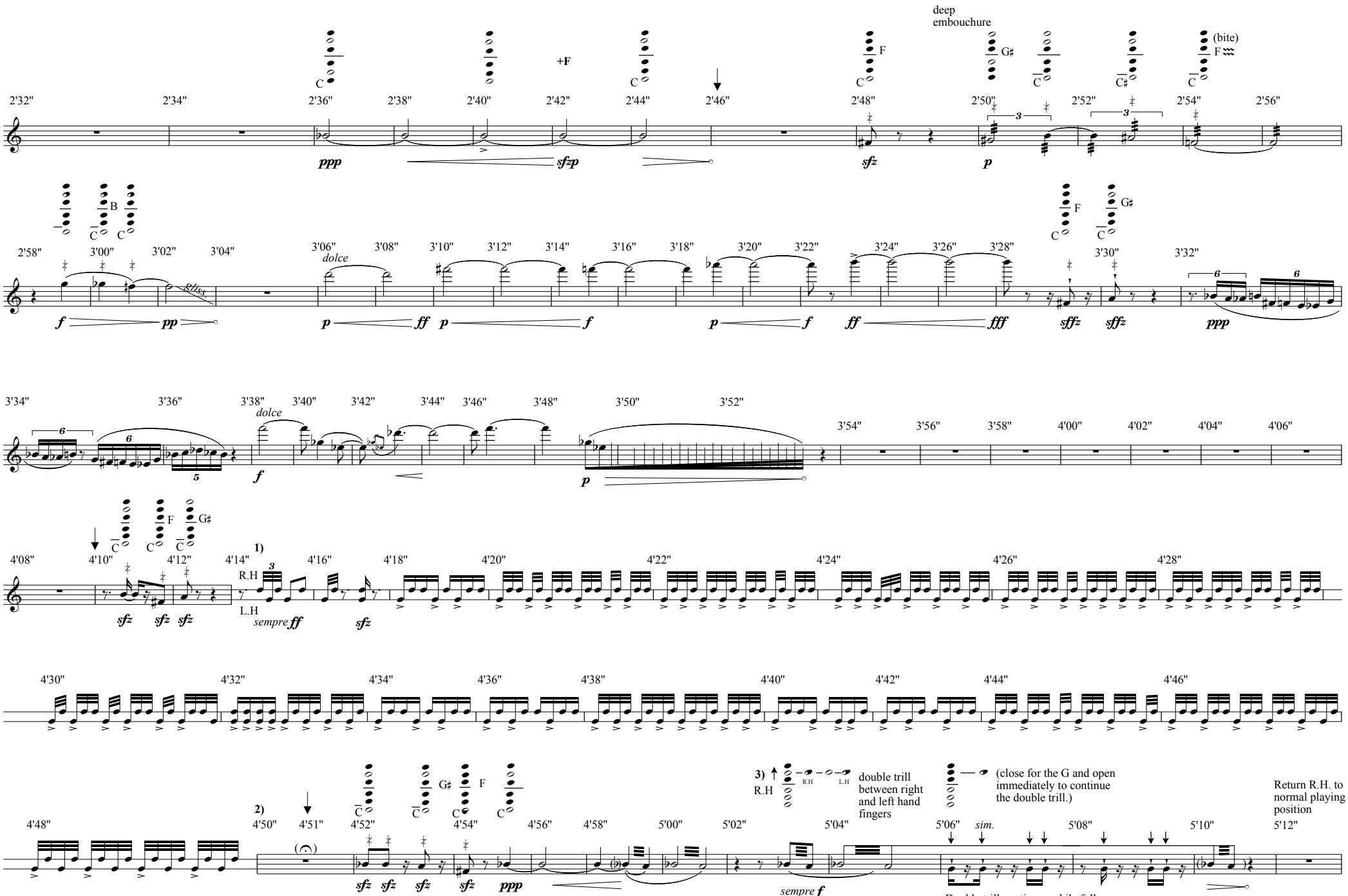
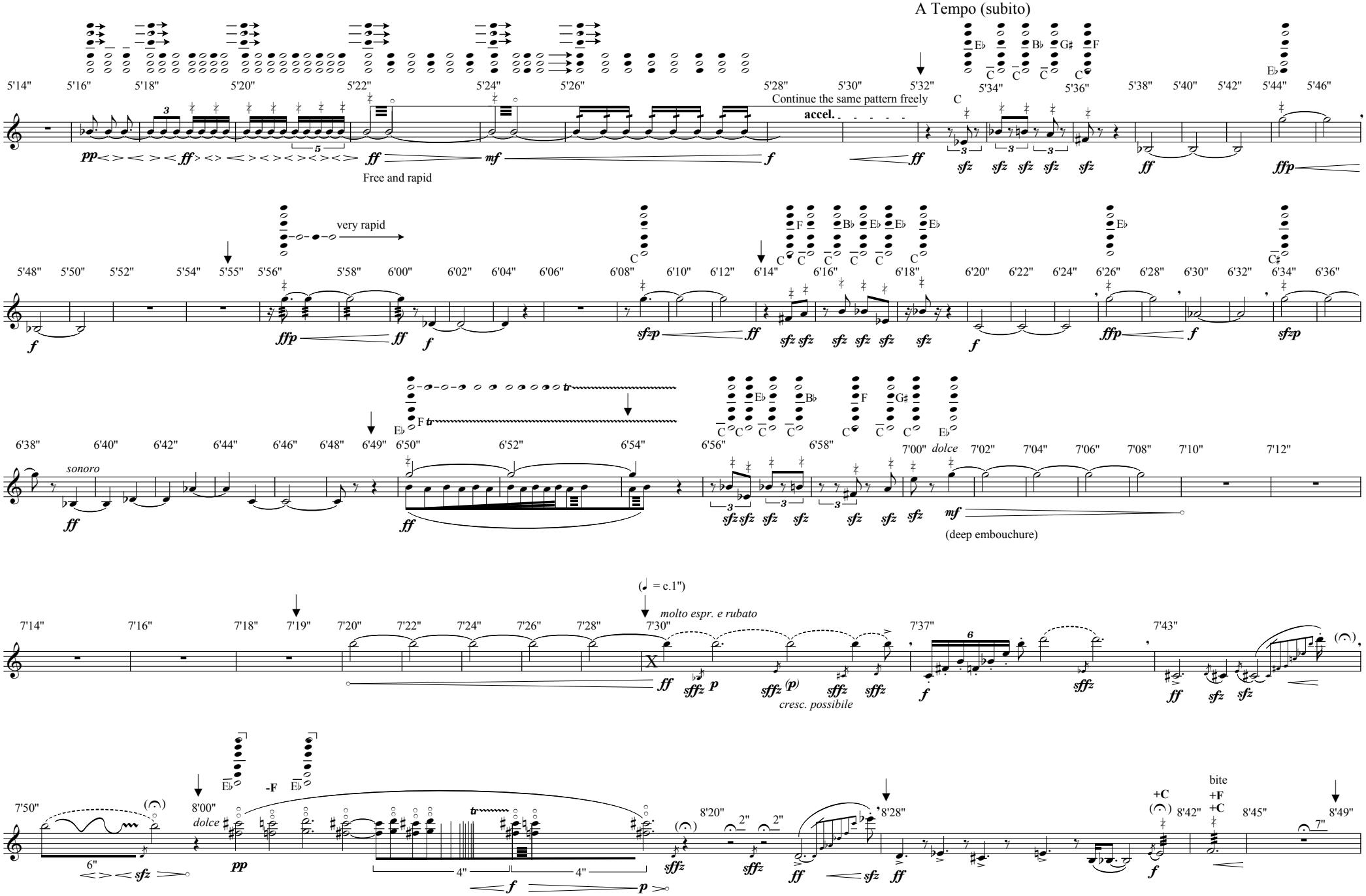
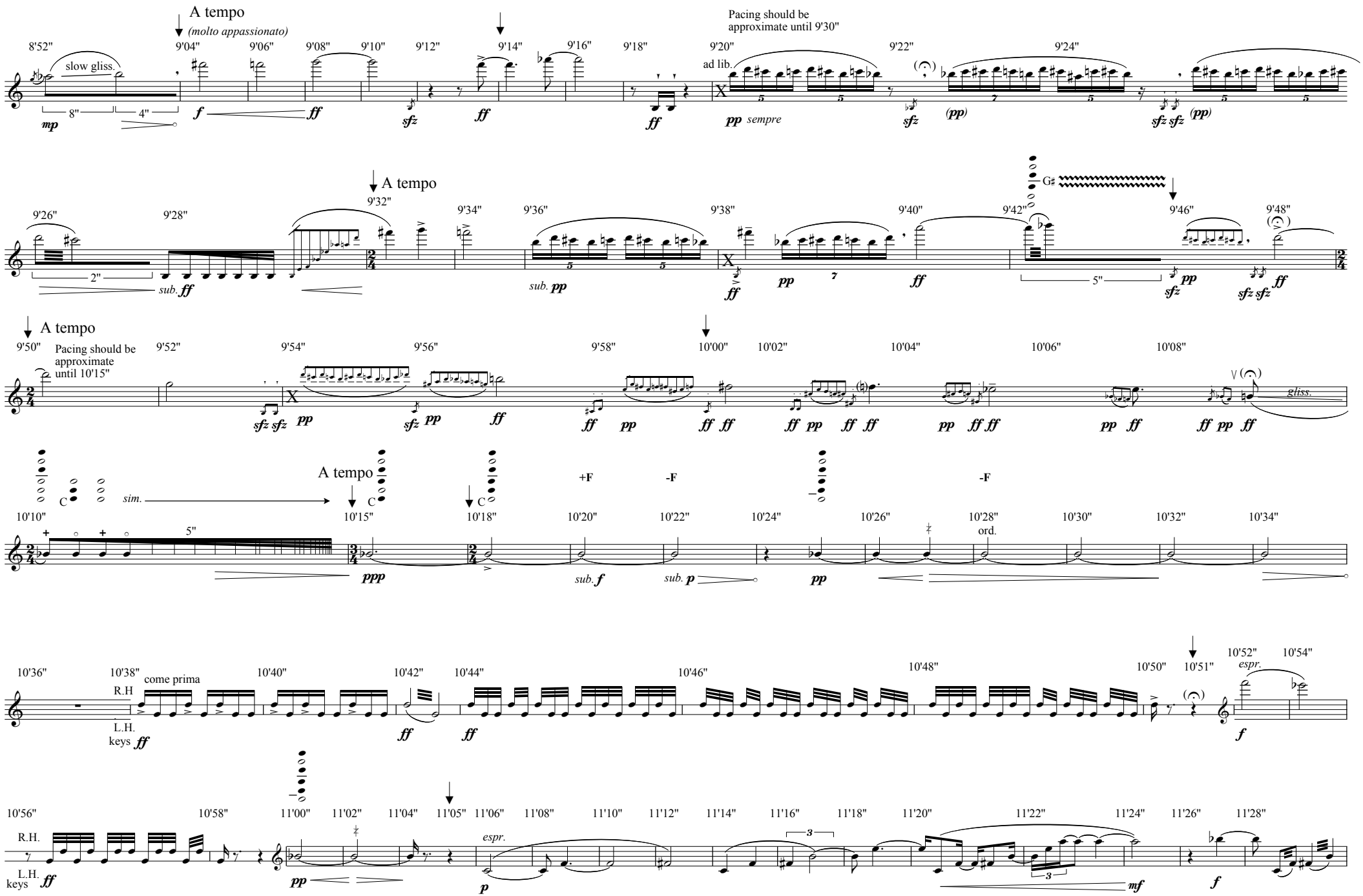
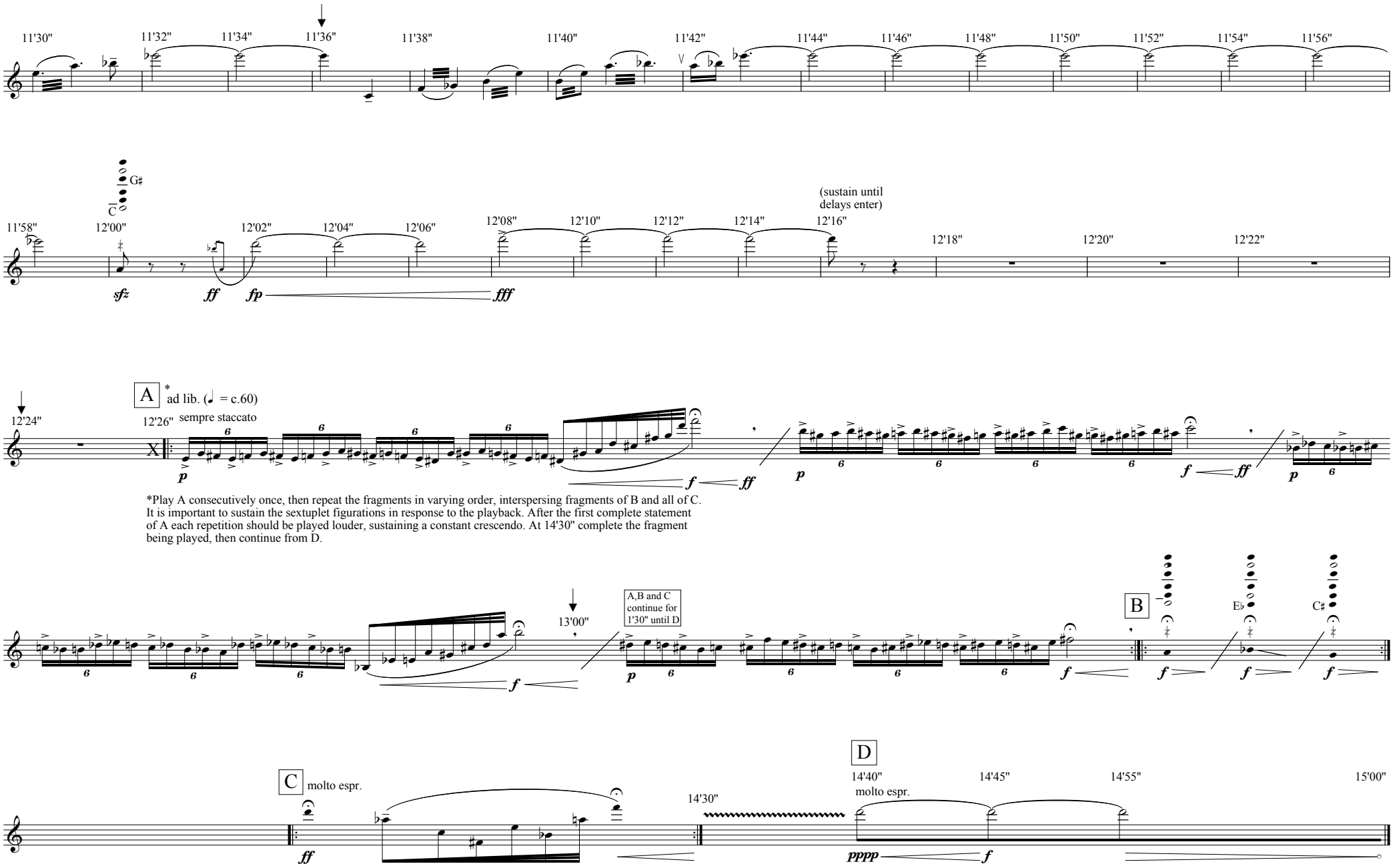


1) From 4'14"-4'50" tap the keys, placing the oboe near the microphone for projection of sound.
2) Place the bell of the oboe on the knees or on a supporting stand.
3) The R.H should be placed in the L.H position (with oboe bell supported) to double trill on the A key.


A Tempo (subito)
Continue the same pattern freely
accel.
Free and rapid
very rapid
sonoro
dolce
molto espr. e rubato
(𝅗𝅥 = c.1")
cresc. possibile
(deep embouchure)
-F
bite
+C
+F
+C


A tempo
(molto appassionato)
8'52"
9'04"
9'06"
9'08"
9'10"
9'12"
9'14"
9'16"
9'18"
9'20"
9'22"
9'24"
slow gliss.
8"
4"
mp
f
ff
sfz
ff
ff
Pacing should be approximate until 9'30"
ad lib.
X
pp sempre
sfz
(pp)
sfz sfz
(pp)
A tempo
9'26"
9'28"
9'32"
9'34"
9'36"
9'38"
9'40"
9'42"
9'46"
9'48"
G♯
2"
sub. ff
sub. pp
X
ff
pp
ff
5"
sfz
pp
sfz sfz
ff
A tempo
9'50"
Pacing should be approximate until 10'15"
9'52"
9'54"
9'56"
9'58"
10'00"
10'02"
10'04"
10'06"
10'08"
sfz sfz
pp
X
sfz
pp
ff
ff
pp
ff ff
ff
pp
ff ff
pp
ff ff
pp
ff
gliss.
ff
pp
ff
C
sim.
5"
A tempo
C
C
+F
-F
-F
10'10"
10'15"
10'18"
10'20"
10'22"
10'24"
10'26"
10'28"
10'30"
10'32"
10'34"
ord.
ppp
sub. f
sub. p
pp
10'36"
10'38"
10'40"
10'42"
10'44"
10'46"
10'48"
10'50"
10'51"
10'52"
10'54"
R.H
come prima
L.H.
keys
ff
ff
ff
espr.
f
10'56"
10'58"
11'00"
11'02"
11'04"
11'05"
11'06"
11'08"
11'10"
11'12"
11'14"
11'16"
11'18"
11'20"
11'22"
11'24"
11'26"
11'28"
R.H.
L.H.
keys
ff
pp
espr.
p
3
3
mf
f


11'30"
11'32"
11'34"
11'36"
11'38"
11'40"
11'42"
11'44"
11'46"
11'48"
11'50"
11'52"
11'54"
11'56"
G♯
C
11'58"
12'00"
12'02"
12'04"
12'06"
12'08"
12'10"
12'12"
12'14"
12'16"
(sustain until delays enter)
12'18"
12'20"
12'22"
sfz
ff
fp
fff
A
*
ad lib. (♩ = c.60)
12'24"
12'26"
sempre staccato
X
p
f
ff
*Play A consecutively once, then repeat the fragments in varying order, interspersing fragments of B and all of C. It is important to sustain the sextuplet figurations in response to the playback. After the first complete statement of A each repetition should be played louder, sustaining a constant crescendo. At 14'30" complete the fragment being played, then continue from D.
13'00"
A,B and C continue for 1'30" until D
B
E♭
C♯
C
molto espr.
14'30"
D
14'40"
14'45"
14'55"
15'00"
molto espr.
pppp

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ISMN M-2244 0739 6
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