

**Edwin Roxburgh**

**Soliloquy 5**

**(2015)**

**for guitar**





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First performance: 15 July 2015, Purcell Room, London, Gary Ryan, guitar.

Following *Soliloquys 1-4*, which are for bowed strings, number 5 is equally virtuosic in its nature. A soliloquy in Shakespeare allows the audience to observe the inner nature of the character involved. Applying the term to music allows the instrument to become the narrator, disclosing musical arguments which, in this work, expose many differing characteristics. In putting the guitar in this perspective I have tried to portray the instrument in as many guises as possible. The improvisatory character of the opening exposes a dramatic element in the argument, constantly interrupted by contrasting statements, which finally emerge into a sustained rhapsody. The second movement is in three sections. It sustains a rhythmically wayward path at first subsiding into the only lyrical section of the work at the centre of this movement. The final section reverts to drama again, a characteristic which seems to invite virtuosity. It is a privilege to have this première performed with the special artistry of Gary Ryan. The work was commissioned by Morgan Buckley.

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15 *sfz sfz f*

*J* = 96 VII 2 3 1 2 1 0 0 *accel.* ----- *Slow* *J* = 80 *f sfz f*

*Rapid* *J* = 96 *ff*

V VII X XII VIII I *f m i p p ff*

*rall.* ----- *Flowing* *J* = 80 *p*

*cantabile* *m* *m i m* *m m i m*

24 *m*

26 *m*

28 *mf*

30

32 *cresc.*

**Tempo 1°**

34 *sfz* *mf calm* *f*

**Rapid ♩ = 120**

*sfz sfz sfz f mp distant*

**Tempo 1°**

37 *sfz sfz sfz sfz mp*

**Decisive ♩ = 84**

39 *mp* *f*

43 *sfz*

47 *sfz* 2 1 6 7 *8va* ③ *8va* *8va* *8va* XIII *p*

52 *f* 3 2 3 1 1 2 1 3 1 4

55 1 2 1 4 1 2 (*pami*) 1 2 3 4 4 0 4 1 0 *broad* *sfz* ④ ② *pi* 1 0 *f*

60 ⑤ ② ④ ② 6 ③ ② 2 0 ④ ② ③ ② ④ ② *f* *sfz* III

65 3 4 6 1 2 6 III *gliss.* ④ 0 3 4 6 3 *gliss.* 3 4 6

69 7 *8va* 7 *8va* 1 2 3 1 0 0 1 4 4 1 3 1 *gliss.* 2 3 4 1 1 *ff*

73 1 2 4 1 0 3 1 4 2 1 0 0 1 4 1 2 ① ② 3 4 ③ 2 3 0 1 2 4 1 3 4 1 3 *f*

77 ④ 0 1 2-2 IV 0 1 2 4 3 2 0 *pp* *f* *ff* *f*





Decisive and rhythmic ♩ = 160

113 *f* 5:3 0 1 4 *v* II 3 1 4 0 1 0 2 1 3 3 3 *p i p*

116 *f* 5:3 1 2 0 3 3 3 3 3 3 5:3

119 0 2 1 4 5:3 III 2 1 1 2 3 I 4 2 3 3 3 3

122 3 2 1 4 3 2 1 4 5:3 I 0 1 4 2 1 0 1 2 1 4 3 3 3 3 *p*

125 1 4 3 0 1 0 1 III 4 1 2 1 3 3 0 2 3 1 2 5:3 *f* 3 *ff* 5:3 *f*

128 0 1 3 3 3 I 5:3 3 3 3 3 2 2 3 3 3

131 *a p m* 1 2 3 1 1 2 *a m i* V 2 3 1 1 3 ② IV 0 1 2 0 5:3 5:3 3 3 3 3 3 3 3

135 X 1 0 3 4 2 1 2 1 ③ VII 3 1 2 4 2 1 III 2 VII 4 0 1 3 0 1 2 3 I 3 3 3 3 3 3 3 *a i p*

139 III *sfz* *ff* VII

143 *sfz* IV III

147 VII IX XI *sfz*

151 *sfz* *ff* *p* *sfz* *sfz*

155 *ff* VI

158 *ff* *sfz* *ff*

162 *ff* III *pp* *ff* *pp* *p* *f*

Slow ♩ = 60

166 *p dolce* 1 4 *pp* 4 2 1 4 0 12 7 7 *8va* ③

172 V 4 1 3 -3 1 14 12

177 1 *p* *pp* *p* 5

182 ④ 5 *pp* *p* *pp*

187 ④ ① ① 7 7 5 *8va* L.H. 0 *i* ↑ ↓

193 ④ ③ ① 5 12 7 *sub. f* *f* 4 2 0 5 3

V ② III II ② 6 1 0 2 **Tempo 1° ♩ = 160** *ff* *f* 3 3 3









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