Composed for Christopher Redgate and the 21st Century Oboe

Juxtapositions for Oboe

Jonathan Read (2012)

Performance Notes:

The aim of this work has been to explore ways of developing the tone of the oboe using extended notation. I have tried to juxtapose contradictory ideas through notation in an effort to see how convincingly they can be performed. For this reason every effort should be made by the performer to be as fluid and lyrical in tone throughout performance.

Aspects of Notation

Ctr indicates a colour or timbral trill. The fingering for this is at the discretion of the performer.

Similarly a 'c' written above or below a note indicates that a 'colour tone' should be fingered in place of the conventional fingering.

In some places, often where two forms of trill are juxtaposed against each other the speed of each trill has been indicated in comparison to the other. This, and any changes in the relationship, should be as fluid as possible.

Finally, at rehearsal mark B the performer should take as long as necessary to establish each section of the trill before moving on to the next figuration.

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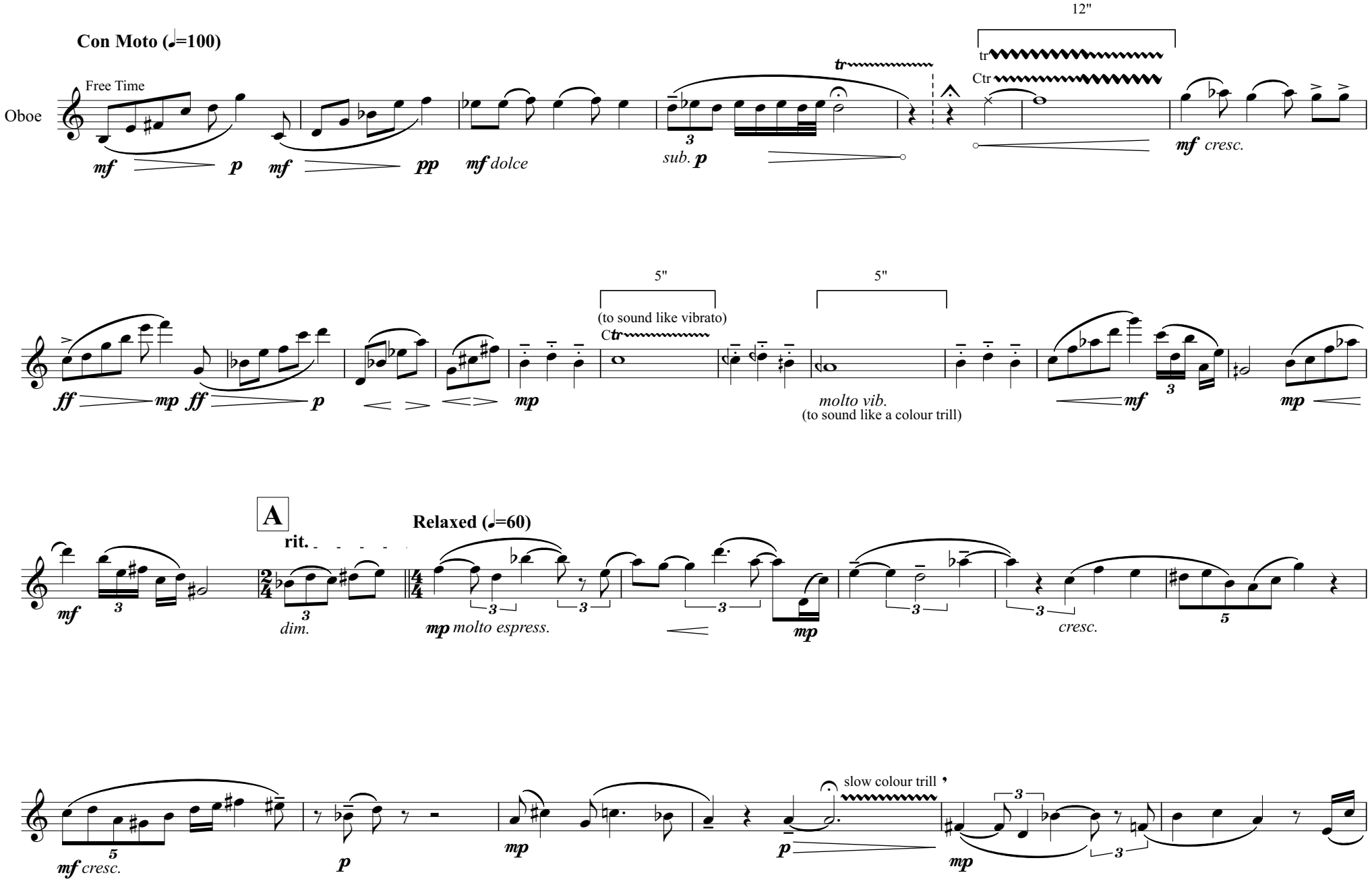

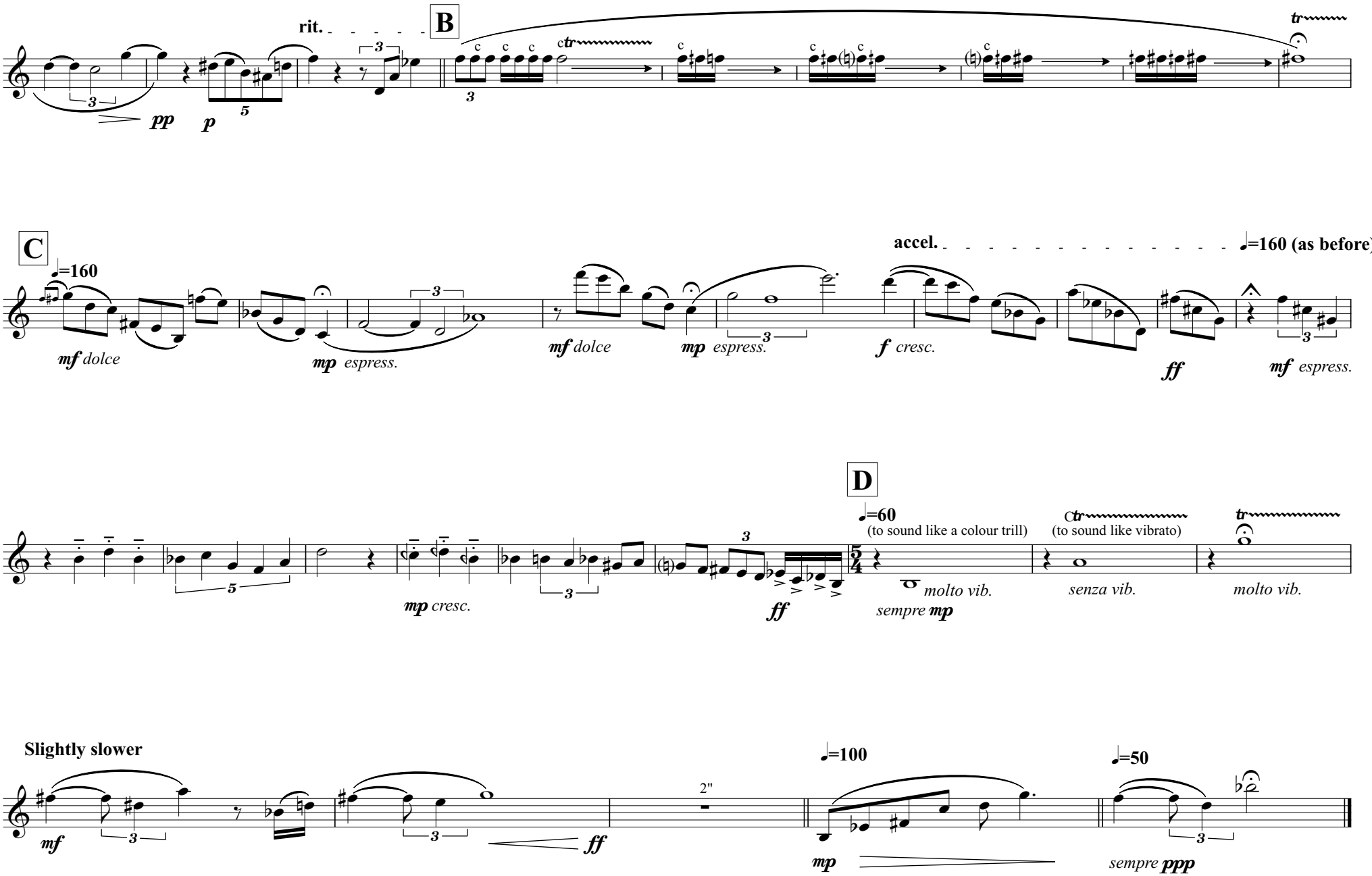
rit.
B
tr
pp
p
C
♩=160
mf dolce
mp espress.
mf dolce
mp espress.
accel.
♩=160 (as before)
f cresc.
ff
mf espress.
D
♩=60
(to sound like a colour trill)
Ctr
(to sound like vibrato)
tr
mp cresc.
ff
molto vib.
sempre mp
senza vib.
molto vib.
Slightly slower
mf
ff
2"
♩=100
mp
♩=50
sempre ppp