

ANNA RUBIN

Stolen Gold

for

Amplified Baroque Oboe,
Live Electronics

&

Fixed Media

Stolen Gold for baroque oboe, fixed media and optional effects – Performance Notes

The piece is in B, with A = 415 Hz. The score is transposed, including the fixed media.

This piece was originally scored for baroque oboe, whose structure permits very free glissandi. The oboist should be amplified so that her sound blends well with the fixed media.

Boxed effects are optional and can be adapted from simple patches.

Notation:

Play boxed figure for duration indicated.



Speed up and slow down, maintaining beat.



$\text{♩} = 60$ *Espressivo*

Stolen Gold

Anna Rubin

TIME

Baroque Oboe

Tape

High tone-cloud

Rattles

pp

Med. Hall
(remains on for duration of piece)

tr.....

mf

fp

p

6

0.0

0.6

0.12

0.18

0.24

0.30

gliss.

Ren. tr.....

f

p

+ Multi-Delay (MD)

0.36

0.42

0.51

gliss.

gliss.

gliss.

gliss.

gliss.

0.54

1.00

1.06

1.12

High tone-cloud

Rattles

pp

poco

poco

Frequency Shift (FS) (very slight)

The musical score for "Stolen Gold" is a complex composition for Baroque Oboe and Tape. The score is divided into four systems, each with a timeline at the top. The first system starts at time 0.0 and ends at 0.12. It features a Baroque Oboe part with various dynamics (pp, mf, fp, p) and articulations (tr, 6). A box labeled "Med. Hall (remains on for duration of piece)" is placed over the oboe's first measure. The second system begins at 0.18 and ends at 0.30. It includes a tape part with a sustained "High tone-cloud" and a Baroque Oboe part with dynamic shifts from f to p. A box labeled "+ Multi-Delay (MD)" is placed over the oboe's dynamic markings. The third system starts at 0.36 and ends at 0.51. It features a Baroque Oboe part with glissandos and dynamic changes from f to mf. The fourth system begins at 0.54 and ends at 1.12. It includes a tape part with a "High tone-cloud" and "Rattles", and a Baroque Oboe part with dynamics (pp, poco) and frequency shifts. Articulations like t-tr and poco are also present.

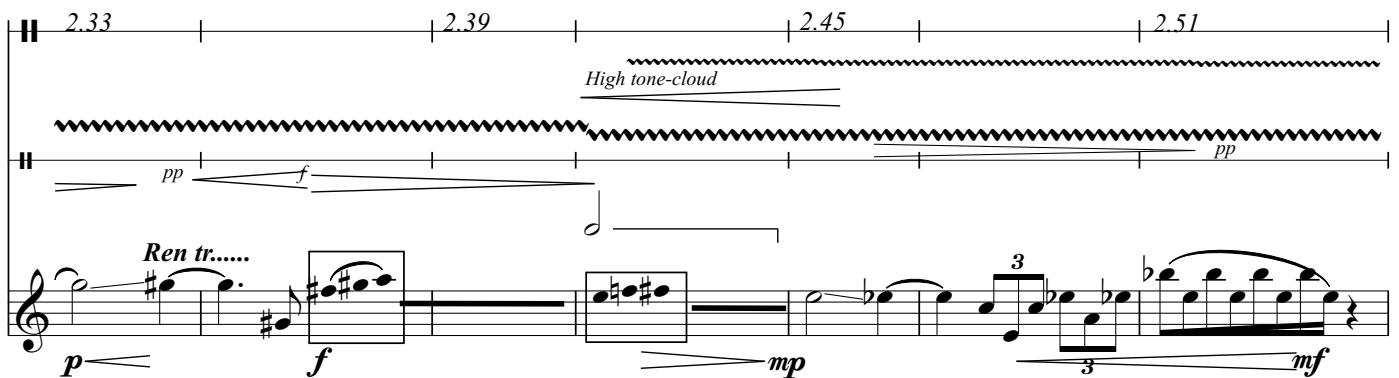
1.18 (High pedal) | 1.24 | 1.30 Ultra-high tone-cloud | 1.36 |

1.42 pp | 1.48 static cluster 1 | 1.54 | 2.00 static cluster 2 | 2.06 gliss. |

2.09 | 2.12 static cluster 4 | 2.18 | 2.24 |



2.33 | 2.39 | 2.45 High tone-cloud | 2.51 |



2.54 *Ultra-high tone-cloud* | 3.00 | 3.06 | 3.12 |

pp | *gliss. low*

3.15 | 3.21 *gliss.* | 3.27 *gliss.* | 3.33 *gliss.* |

gliss. | *gliss.* | *gliss.* | *gliss.*

3.36 | 3.42 *gliss.* | 3.48 *High tone-cloud* | 3.54 | 4.0 |

gliss. | *gliss.* | *gliss.* | *gliss.* | *gliss.* |

M

Chorus, Delay

4.06 | 4.12 | 4.18 | 4.24 | 4.30 | 4.36 |

static layer 1 | *static layer 2* | *static layer 3*

gliss. | *gliss.* | *gliss.*

M

Extra Reverb

Subdued but with intensity

4.39 | 4.45 | 4.51 | *microtonal gliss.* | 4.57 |

M

p 6 *mf*

5.03 | *microtonal gliss.* | 5.09 |

gliss. *p*

5.12 | 5.18 | 5.24 | 5.27 |

p n

gliss. Eb Eb *gliss.* *gliss.* C

Chorus, delay, FS