

(these...)

Jonathan Sokol

Instrumentation

E♭ Baritone Saxophone

Tuba

Performance Notes

General

Duration: 5 minutes 30 seconds

Transposed Score

Throughout the piece: *breathe as necessary!*

◁ / ▷ : cresc. from/dim. to nothing.

———< : last-minute, immediate cresc.

↑ / ↓ : highest / lowest note possible.

k-tr : key-trill; alternate-fingering trill.

Microtonal Notation / Alterations

Quartertone

d ‡
1/4 flat 1/4 sharp

Sixth Tone

♭ ♭ ♯ ♯

Twelfth Tone

♭ ♯

The above alterations are not meant to be exact and in most appearances are intended to emulate tuning found naturally in the overtone series.

Sixth tones are found in various multiphonics, as well as overtone slurs (representing the "natural" 7th partial, 31 cents low).

Twelfth tones represent the slightly lowered, "pure" major 3rd (14 cents low).

General (cont'd)

Time is measured in standard metrical notation and in suggested length by seconds. In the latter, the durations are suggestions only, and can be extended or shortened as the performers desire.

The following are specific instructions, marked 1 - 5 in the score:

1.) Begin each run at your highest note and end with your lowest; these pitches do not need to be consistent. The pitches within each run are random and are not limited to the number of stems printed on the page. Rhythmic placement should be precise, as notated by the downward stems. These runs should be performed as quickly as possible.

2.) As 1.), but gradually insert *sf* pitches, at random. These *should* be limited to the number printed on the page.

3.) Repeat the gesture as many times as indicated. For each repetition, a suggested length (and, sometimes, other instructions) is provided. Though no stems are provided, the pitch or pitches are to be held for the duration of the suggested length. Dynamic placement is up to you; the swells do not have to be even across repetitions.

4.) Hold pitches for suggested length, repeating the dynamic swells written beneath. They may be as short or fast as you decide.

5.) Figures in boxes are continuously repeated for as long as indicated; the figure stops when the thick black bar ends.

In the first figure, the low A♭ in the tuba should be held the entire time, while singing a glissando pattern above. Sung pitches do not have to be C4 to C3 and back; only a general down-up pattern is desired.

Tuba

∞ : multiphonic; sing while playing. It is not necessary that notated pitches be sung in the range in which they are written.

Harmonic slurs and rips should be executed without any change in fingering. Any microtones notated in these passages reflect the natural tuning of the overtone series and require nothing extra from the performer.

Baritone Saxophone

Multiphonic fingerings appear in the score but are given here for reference.

54 	1 	13 	84
18 	95 	64 	42
102 	104 	39 	40

Numbers correspond to the multiphonics found in Giorgio Netti's and Marcus Weiss's *Die Spieltechnik des Saxophons*.

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4

54 $\text{C}^{\#}$

95 $\text{C}^{\#}$

64 $\text{C}^{\#}$

42 C

2" 3x distant (=10") 3" (=6") 2" 3x (=7") 2" (=5") (=6" + 2") 4"

$p < mf > (p)$ ($<>$) repeat swells at your leisure
 1x = 5"
 2x = 3"
 3x = 7"

p $< ff$ $pp < p > (pp)$ ($<>$) repeat swells at your leisure
 1x, 2x = tacet
 3x = 6"

$ffpp$ $< ffpp < ff >$

2" 15" (=10") 3" (=6") 2" 3x 7" 2" (=4" + 1") (=2" + 6") 4"

$(p < mf >)$ repeat swells at your leisure p $< ff$ $pp < p > (pp)$ $ffpp$ $< ff$ p $< ff$

1x = A^{\flat} only, 3"
 2x = add C, 4"; 3x = 6"

102 $\text{C}^{\#}$

104 $\text{C}^{\#}$

39 $\text{C}^{\#}$

40 $\text{C}^{\#}$

$\text{♩} = 60$

40

(=11") (=11") (=5" + 3" + 7")

$(f > p <)$ repeat swells at your leisure pp sub., static p f p γ γ 3 $ff > p$

(=2" + 9") (=4" + 5" + 2") slow gliss. (=15") (p) pp $< ff$

$(f > p <)$ repeat swells at your leisure pp poss.

54 $\text{C}^{\#}$

42

$\text{♩} = 60$

$k\text{-tr}$ (=7") (=8") ff frantic pp static $poco$

$fp < (f)$ $ff > <$ ff frantic pp static ff p fff

harmonic rip fmf fff fff