

*(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*.

## Program Note

The title (these...) is perhaps a bit too abstract for its own good, as it really refers to nothing in particular. Rather, like its cousin twice-removed (...also), the piece finds itself extant while my work on a more inclusive series of pieces continues.

In this duet for tuba and baritone saxophone, I explore the instruments' capabilities to meld their less commonly used sounds into unique sonorities. Multiphonics and microtones play a large role in the construction of sound structures, and chaotic tumbles clash with pulsating drones to generate an evolutionary form.

While no strict musical program exists, the focus instead turns to the interaction of the two performers. Their approach conveys a wide gamut of tactile expressions, or simply exists in intermittent gaps of silence.

(these...) was written for Mary MacKinnon and Noa Even.

-Jonathan Sokol



19

24

29

18

35

The musical score consists of two staves, treble and bass clef. The treble staff begins with a box containing the number 35. The piece features dynamic markings such as *f*, *p*, and *<f*, along with accents and performance instructions like '7' and '(poss.)'. A diagram above the staff shows a fingering for a chord with notes C and B. The score concludes with a double bar line.

(Rests in both parts after page turn.)

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4

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

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

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

42  $\text{C}$

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 =  $\text{A}^{\flat}$  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  $p$   $f$   $p$   $\gamma$   $\gamma$   $3$   $ff > p$

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

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

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

42

$\text{♩} = 60$

42

$pp$  static  $poco$

$ff > < (f)$  ( $=7"$ )  $ff$  frantic ( $=8"$ )  $pp$  static ( $=8"$ )  $ff$  frantic ( $=8"$ )

$ff$   $fmf$   $fff$   $fff$   $p$   $fff$

harmonic rip