

IN COMPETENCE

for saxophones, piano/keyboard, percussion, electronics

♩ = 168 energetic and forthright rather than overly delicate (though a bit of that too)
rough tone and smearing pitches through embouchure micro-glissandi

Sopranino Saxophone

Piano

Glockenspiel

Vibraphone

Brake Drum 1

Brake Drum 2

little to no pedal

4

Sno Sax.

Piano

Vib.

IN COMPETENCE

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MICHAEL EDWARDS

michael edwards
in competence
for baritone/alto/sopranino saxophones (one player), piano/keyboard, percussion, electronics

m@michael-edwards.org
www.michael-edwards.org

programme note

The word *competence* appeared in the English language in the 15th century. As far as we know, its antonym *incompetence* first appeared in 1595 and had the meaning of being not legally qualified. Late in the same year, the first performance of William Shakespeare's *Richard II* was given in London. Some of its scenes play at Flint Castle, a few kilometres from where I grew up:

ACT II SCENE III, A camp in Wales, Captain:
'Tis thought the king is dead; we will not stay.
The bay-trees in our country are all wither'd
And meteors fright the fixed stars of heaven;
The pale-faced moon looks bloody on the earth
And lean-look'd prophets whisper fearful change;
Rich men look sad and ruffians dance and leap,
The one in fear to lose what they enjoy,
The other to enjoy by rage and war:
These signs forerun the death or fall of kings.
Farewell: our countrymen are gone and fled,
As well assured Richard their king is dead.

It can be argued that, amongst other things, *Richard II* thematises competence in its opposition of a King's *Divine Right* with his mundane human weaknesses, as well as his strengths. Some commentators have made a connection between the play and Queen Elizabeth the 1's reign in England—she was old when the play was written and sentiment amongst some was that she was perhaps incompetent and needed to be replaced. These are timeless issues and thus also clearly of our time (think of Boris Johnson, Prince Andrew, Elizabeth II in the UK, but also the still recent antics of Trump in the US, Modi in India, or Bolsonaro in Brazil).

Competence is, of course, of vital importance in many fields. The question of a musician's competence is fundamental, as technical competence on a musical instrument is the very least we expect from professionals, even students. But musical and artistic competence begins where instrumental competence is mastered and assumed. The public's expectations and estimations of competence are often a diversion, mired in myths surrounding virtuosity, artistic vision, even measures of sanity. In the arts, there is cultural capital in both insanity and technical wizardry. Artistic merit is often overshadowed by an audience's, or perhaps more apt here, a consumer's preference for short-lived, faddish qualities, often utterly unrelated to art. On the other hand, a concept of *competence* is not something that is usually thematised explicitly in musical compositions, yet in this piece it plays a central role, not least in the title, with its deliberately confusing conflation of *in competence* and its homonym *incompetence*.

What would or could it mean to examine *competence* musically? Do we question the musicians' competence? Question the composer's competence? Question technical, in particular music-technological competence? Question the listeners' competence even? (Think of that that lovely

story of Beethoven's anger when his secretary Ries criticised the horn player's entrance ("too early") at the recapitulation of the Eroica's first movement during its premiere.)

More concretely, can we present musical structures multiple times, with different 'competence levels' required of both the musicians and listeners? If so, to what effect? And what is the role of *noodling*? Is that itself an example of incompetence, i.e. an inability to come to the point? How can we explore and perceive seemingly impossible hocketing in the context of deliberately overstretched manual dexterity? Or the playing of chords tightly together, and perhaps failing? Or juxtaposing impossible sequences of, e.g. fast saxophone slap-tongues against the comparable ease of playing the same from a sampling keyboard? Or music-technological failures against the supposed perfection of sound-file playback, and the perception, in some quarters, of the latter's musical-expressive poverty?

All of these questions and more are interrogated in this through-composed work lasting approximately one hour, where the durations and structure—alternating instrumental (+/- electronics) with solo electronics interludes—are derived and scaled from an old recording of the Captain's speech given above, with all of its competently-delivered tonal shadings and expressive pauses at the ends of, or in the midst of, its eleven lines.

N.B. All sounds recorded/processed/synthesised/mixed by the composer except for some commercial synths and one highly processed sound made by freesound.org user *stormpetrel* of an iceberg recorded in Antarctica in 2009. Thanks for making this freely available.

programmtext

Das Wort *competence* tauchte in der englischen Sprache im 15. Jahrhundert auf. So weit wir wissen, wurde sein Antonym, *incompetence*, erstmals im Jahr 1595 mit der Bedeutung, rechtlich nicht zuständig zu sein, verwendet. Ende desselben Jahres fand in London die erste Aufführung von William Shakespeares *Richard II* statt. Einige der Szenen des Stückes spielen in Flint Castle, wenige Kilometer von dem Ort entfernt, an dem ich aufgewachsen bin:

ACT II SCENE III, A camp in Wales, Captain:
'Tis thought the king is dead; we will not stay.
The bay-trees in our country are all wither'd
And meteors fright the fixed stars of heaven;
The pale-faced moon looks bloody on the earth
And lean-look'd prophets whisper fearful change;
Rich men look sad and ruffians dance and leap,
The one in fear to lose what they enjoy,
The other to enjoy by rage and war:
These signs forerun the death or fall of kings.
Farewell: our countrymen are gone and fled,
As well assured Richard their king is dead.

Man kann behaupten, dass *Richard II* auch den Komplex der Kompetenz thematisiert, indem er das göttliche Recht eines Königs mit dessen weltlichen Schwächen sowie seinen Stärken konfrontiert. Manche Kommentatoren haben eine Verbindung zwischen dem Stück und der Herrschaft von Königin Elizabeth I. hergestellt: Sie war bereits sehr betagt, als das Stück geschrieben wurde, was manche dazu veranlasste, über ihre Zulänglichkeit und einen vorzeitigen Thronwechsel nachzudenken. Eindeutig handelt es sich hierbei um zeitlose und sehr gegenwärtige Themen (man denke an Boris Johnson, Prinz Andrew und Elizabeth II. im Vereinigten Königreich ebenso wie an die noch jungen Eskapaden von Trump in den USA, Modi in Indien oder Bolsonaro in Brasilien).

Kompetenz ist natürlich in vielen Bereichen von entscheidender Bedeutung. So ist die Frage nach der Kompetenz eines Musikers von grundlegender Bedeutung, denn die technische Beherrschung eines Musikinstruments ist das Mindeste, was wir von Fachleuten und sogar von Student:innen erwarten. Musikalische und künstlerische Kompetenz beginnt jedoch dort, wo die instrumentale beherrscht und vorausgesetzt wird. Die Erwartungen und Einschätzungen des Publikums hinsichtlich der Kompetenz haben oft den Charakter von Ablenkungsmanövern, angetrieben von Mythen die sich um Virtuosität, künstlerische Vision und sogar den Grad der Vernunft ranken. In der Kunst liegt kulturelles Kapital sowohl im Wahnsinn wie in technischer Zauberei. Künstlerischer Wert wird oft von der Vorliebe des Publikums oder, hier wohl zutreffender, der Verbraucher für kurzlebige, modische Qualitäten überschattet, welche nicht selten einen Bezug zur Kunst vermissen lassen. Andererseits wird die Idee der *Kompetenz* in musikalischen Kompositionen nur selten explizit adressiert. In diesem Stück hingegen spielt es eine zentrale Rolle, nicht zuletzt im Titel mit seiner bewusst irritierenden Verquickung von *in competence* und seinem Homonym *incompetence*.

Was würde oder könnte es bedeuten, Kompetenz musikalisch zu untersuchen? Stellen wir die Kompetenz des Musikers in Frage? Oder jene des Komponisten? Hinterfragen wir die technische, insbesondere die musiktechnische Kompetenz? Bezweifeln wir gar jene des Zuhörers? (Man denke an die schöne Geschichte von Beethovens Entrüstung, als sein Sekretär Ries den Einsatz der Hornisten in der Reprise des ersten Satzes der Eroica bei deren Uraufführung – „zu früh“ – kritisierte.)

Konkreter gefragt: Ist es möglich, musikalische Strukturen mehrfach zu präsentieren und dabei den Musikern wie den Hörern jedes Mal unterschiedliche „Kompetenzniveaus“ abzuverlangen? Wenn ja, mit welchem Resultat? Und welche Rolle spielt das *Klimpern*? Ist dies ein Beispiel von Inkompetenz, der Unfähigkeit, zum Beispiel, auf den Punkt zu kommen? Wie können wir einen scheinbar unmöglichen Hoketus im Kontext vorsätzlich überbeanspruchter Fingerfertigkeit untersuchen und wahrnehmen? Oder das Spiel eng beieinanderliegender Akkorde und möglicherweise das Scheitern? Oder die Gegenüberstellung von unmöglichen Sequenzen–beispielsweise schneller Saxophon-Slap-Tongues–und der Leichtigkeit, werden diese auf einem Sampling-Keyboard gespielt? Oder jene von musiktechnologischem Versagen und der mutmaßlichen Perfektion der Wiedergabe von Klangdateien sowie derer mancherorts unterstellter musikalisch-expressiver Dürftigkeit?

All diese Fragen und weitere werden in diesem etwa einstündigen durchkomponierten Werk untersucht. Die Dauern und die Struktur des Stückes–alternierend zwischen instrumentalen Passagen (+/- Electronics) und elektronischen Zwischenspielen–sind von einer alten Aufnahme der oben abgedruckten Rede des Kapitäns abgeleitet, mit all den kompetent gesetzten tonalen Nuancierungen und ausdrucksvollen Pausen an den Enden, oder inmitten, der elf Verse.

Notabene: Alle Klänge wurden vom Komponisten aufgenommen/bearbeitet/synthetisiert/gemischt, mit Ausnahme solcher einiger kommerzieller Synthesizer sowie eines stark bearbeiteten Klangs eines Eisbergs, den der freesound.org-Benutzer *stormpetrel* 2009 in der Antarktis aufgenommen hat. Vielen Dank für die freie Veröffentlichung dieser Arbeit.

(Übersetzung vom Englischen: Ruben Philipp)

1 performance notes

The complete performance lasts a little over an hour and is through-composed. Only the pauses/silences indicated in the score should be observed. Creative lighting choices are encouraged and some suggestions are given at the end of this score. Some sections/pieces could be extracted for incorporation into programmes including other works; these could be with or without electronics, depending on the piece.

2 instrumentation

- Baritone, alto, and sopranino saxophones
- Piano, including
 1. a percussion mallet (medium soft) suitable for the soft striking of low strings
 2. e-bow
 3. cassette tape inserted around the C#2 string, for exciting by pulling with the left and right hands
 4. metallic preparations for placing on bass strings
 - see 10a. *farewell improvisation*
 5. MIDI keyboard (see below)
- Percussion:
 1. Crash cymbal
 2. Tibetan cymbal high
 3. Tibetan cymbal low
 4. Chinese gong small
 5. Chinese gong large
 6. Korean gong small
 7. Korean gong large
 8. Ride cymbal
 9. Small tam-tam
 10. Wind gong
 11. Two brake drums with different pitches/characters
 - these should definitely have ‘dissonant’ spectral characteristics, so if they’re too harmonic, substitute a metal hinge, pipe, or something similar to deliver high dissonant spectra.
 12. Crotales (2 octaves)
 13. Thai Gongs: C5, A3
 14. Almglocke: G#5
 15. Plattenglocken: F#2, A#2, D#4, D4, C#4
 16. Glockenspiel
 17. Vibraphone
 18. Large bass drum

- At least one computer running MaxMSP and capable of high-quality multichannel sound output
 - an extra computer or two for running the sampler patches (keyboard and percussion) may be desirable, depending on the MIDI interfacing capabilities (e.g. cable run lengths vs. MIDI over network)
 - the sound files are in higher-order (5th) ambisonics format so the number and position of the loudspeakers is flexible
 - * however an immersive experience is, if perhaps not essential then at least highly desirable, with loudspeakers surrounding the audience as well as placed above and centre, if possible
 - the sound files are triggered by the pianist so, in theory at least, just one musician sitting on the mixing desk could control all amplification and balancing, including the sound files/electronics
 - the following MaxMSP packages must be installed via the File Menu->Package Manager:
 - * ICST Ambisonics (Zurich)
 - * spat5 (IRCAM: used only for the spat5.sfplay~ object for better handling of 36-channel sound files)
 - * MIRA (with the MIRA app on an iPad if desired: this is used for visual feedback to the pianist)

3 MIDI keyboard

1. the keyboard's function is divided into two: sound file triggering and sample playback
2. the lowest octave (notated as C₃-B₃) is used for sound file triggering and the middle octave (C₄-A₄) for sample playback
3. thus a minimum size of 2 octaves could accommodate all functionality
 - but the mapping of MIDI notes might need to be changed in the MaxMSP patches to accommodate the pianists' wishes, e.g. to clearly separate the sound file octave from the sample octave, if so desired
4. sound files triggered by the notes of the lowest octave are organised into *banks* of 10
5. the score indicates when a *bank change* occurs; indeed the required bank is indicated at least once per page, for clarity
6. *banks* are changed by pressing low C# (C#₃) to ascend and low C to descend
7. thus only the ten chromatic notes D₃-B₃ trigger the respective sound files
8. for safety, when the *bank* is 0, then the samples can be triggered but no sound files; conversely when *bank* is 1 or greater, no samples can be triggered
9. changing *banks* does not affect sounds already playing and in contrast to the sample playback it doesn't matter how long the notes are held for as MIDI 'note off' messages are ignored in the lowest octave (as is velocity); thus the score duration is whatever is convenient or simplest and may be ignored
10. the triggered sound file may contain any or no pitches, may start immediately or not, and may be short or long, i.e., the indicated rhythms and pitches merely show when the trigger happens, not the triggered sound file's duration or pitch

4 percussion MIDI pads

1. in piece 10b, six MIDI *drum pads* are required for sample playback
2. these should be velocity sensitive and are mapped to MIDI notes 60 63 64 65 68 69 in the MaxMSP software (the midi-pad-mapping subpatch in sndfiles.maxpat)

5 inside piano playing

Pieces no. 5 and 6 require touching of harmonic string nodes, plucking, e-bow, light soft mallet rolls on the strings, and cassette tape pull-rubbing of strings.

Piece 10a requires placement of light metallic objects on the bass strings and plucking/stroking of these. As this is improvisational, there is a lot of scope for variation in approach.

Piece 11b requires the use of light metallic brushes on the high strings, string plucks, and e-bow.

6 lighting

Lighting, including (LED) coloured lights, are not essential but highly desirable. See the lighting summary in the addendum at the end of the score for details. Throughout the score the boxed text *Lights* occurs to indicate when a pre-programmed lighting change should occur.

7 lines, proportions, pauses

The structure of this work is derived from an old recording of the Captain's speech in *Act II Scene IV* of Shakespeare's *Richard II*. Most lines in the recording are followed by pauses. Correspondingly, this work mostly alternates instrumental plus electronics sections (speech) with just electronics/sound files (pauses). There are some exceptions of course, e.g. the very first section is an electronics-only introduction and the bass drum enters, unobserved, during the *pause*; between lines 7 and 8, where the speech becomes more emphatic, there is no pause; there are also dramatic, mid-line pauses in the last two lines.

The actual durations of the lines and pauses were analysed and scaled from the old recording's c. 42 seconds duration onto the hour-long duration of this work. Details are given below, though of course some timings were modified here and there during the composition process (in particular L2, L7, and L8 became significantly longer than the duration indicated below):

- Line Info
- 1: start: 0:00, duration: 4:07.752
 pause: start: 4:07.752, duration: 3:19.051, (total 7:26.804)
Tis thought the king is dead; we will not stay.
- 2: start: 7:26.804, duration: 3:30.346
 pause: start: 10:57.149, duration: 1:03.519, (total 4:33.865)
The bay-trees in our country are all wither'd
- 3: start: 12:00.669, duration: 4:26.185
 pause: start: 16:26.853, duration: 1:52.853, (total 6:19.038)
And meteors fright the fixed stars of heaven;
- 4: start: 18:19.706, duration: 3:45.164
 pause: start: 22:04.870, duration: 41.563, (total 4:26.727)
The pale-faced moon looks bloody on the earth
- 5: start: 22:46.433, duration: 4:09.379
 pause: start: 26:55.812, duration: 1:18.066, (total 5:27.445)
And lean-look'd prophets whisper fearful change;
- 6: start: 28:13.878, duration: 3:43.447
 pause: start: 31:57.325, duration: 59.363, (total 4:42.810)
Rich men look sad and ruffians dance and leap,
- 7: start: 32:56.688, duration: 2:38.663
no pause
The one in fear to lose what they enjoy,
- 8: start: 35:35.351, duration: 3:00.077
 pause: start: 38:35.428, duration: 1:01.803, (total 4:01.879)
The other to enjoy by rage and war:
- 9: start: 39:37.231, duration: 4:52.749
 pause: start: 44:29.980, duration: 1:48.155, (total 6:40.904)
These signs forerun the death or fall of kings.
- 10A: start: 46:18.134, duration: 45.087
mid-line pause: start: 47:03.221, duration: 2:19.056, (total 3:04.143)
Farewell:
- 10B: start: 49:22.277, duration: 2:48.782
 pause: start: 52:11.059, duration: 1:49.329, (total 4:38.112)
our countrymen are gone and fled,
- 11A: start: 54:00.388, duration: 1:33.246
mid-line pause: start: 55:33.635, duration: 1:16.621, (total 2:49.867)
As well assured
- 11B: start: 56:50.255, duration: 3:09.745
Richard their king is dead.

in competence

1. 'tis thought the king is dead; we will not stay

michael edwards 2020-22

The audience lights go down to black or at least the lowest possible. The performance begins with a completely dark stage [light cue]. Each player enters in darkness, as unobserved as possible, and remains in the dark until indicated below. The pianist is at her performance position. The other two players are seated or standing either just offstage or at the back/side of the stage, where they are not visible. A spotlight appears focussed on the pianist [light cue]. She is holding her triggering arm up, pointing to the ceiling with her triggering finger. After some time she brings her finger down and triggers the first sound file: **Bank 1, low D**. The lights cut to black [light cue]. Thus sound files alone begin the piece.

At about 4:10 a dark throbbing sound file begins. At this point the percussionist is at the bass drum. In her own time she starts a soft-stick roll, imperceptibly at first, but as she explores the instrument and the amplification is raised, she becomes more clearly distinguishable from the sound files. At the same time a little light is projected onto her, just enough to clarify the source of the bass drum sound [light cue]. As the throbbing sound file becomes more rhythmicised, the light goes down to darkness again [light cue], the bass-drum decrescendos to zero, and the percussionist then takes her position unobserved at the cymbals.

At around 6:35 a spotlight appears gradually on the percussionist [light cue], similar to the pianist earlier. She raises her arm and points to the ceiling with her mallet, poised to play. Between 7:26 and 7:29 she interrupts the sound files and brutally starts piece no. 2 (the bay-trees in our country are all wither'd). On her first attack the lights are cut and then go back up to maximum over a few seconds [light cue].

2. the bay-trees in our country are all wither'd

michael edwards

From F5 stepwise down: crash cymbal, Tibetan cymbal high, Tibetan cymbal low, Chinese gong small, Chinese gong large, Korean gong small, Korean gong large, ride cymbal, small-tam-tam. N.B. Rests do not imply damping: *sempre* .i.v.

Lights

♩ = 160 **frenetic; ecstatic**

Percussion

fff sempre

Perc. 6

Perc. 11

Perc. 16

(all 16ths *ben marcato*: clearly audible attacks)

Perc. 21

Perc. 25

Perc. 29

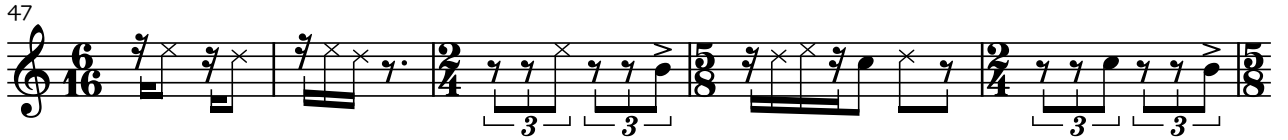
Perc. 33


A

Perc. 38


fff


42 Perc. 

47 Perc. 

52 Perc. 


57 Perc. 

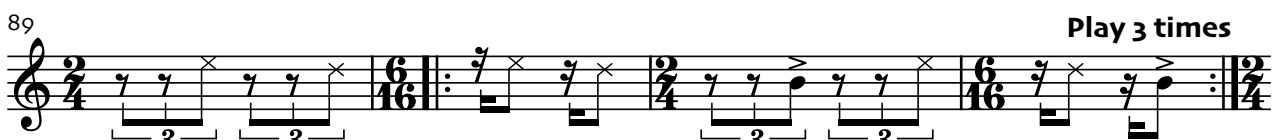
63 Perc. 

69 Perc. 

74 Perc. 

79 Perc. **Play 4 times** 

84 Perc. 

89 Perc. **Play 3 times** 

93 Perc.

98 Perc.

103 Perc.

108 Perc.

113 Perc.

118 Perc.

123 Perc.

128 Perc.

133 Perc.

138 Perc.

143 Perc. **meno mosso** ♩ = 120
mp

148 Perc. **più mosso** ♩ = 160
mf

152 Perc. **Play 3 times**

155 Perc. **D** **meno mosso** ♩ = 120
mp

160 Perc. **più mosso** ♩ = 160 **Play 3 times** **meno mosso** ♩ = 120
f *mp*

165 Perc. *p*

170 Perc. **più mosso** ♩ = 160
f

175 Perc. **E** **più mosso** ♩ = 213
(f)

180 Perc. *mp*

185 **meno mosso** ♩ = 160

Perc. *mf*

190

195 **meno mosso** ♩ = 120 **più mosso** ♩ = 160

Perc. *p* *mp*

200 **Play 3 times** **meno mosso** ♩ = 120

Perc. *p*

205 **più mosso** ♩ = 160

Perc. *mp*

210 **F**

215

220 *p*

225 **Play 4 times** *mf*

229 **G** **più mosso** ♩ = 213 **Play 3 times**

Perc. *f*

meno mosso ♩ = 160

234 Perc. 

meno mosso ♩ = 120

238 Perc. 

H **più mosso** ♩ = 213

244 Perc. 

251 Perc. 

meno mosso ♩ = 120 **più mosso** ♩ = 160

257 Perc. 

263 Perc. 

269 Perc. 

275 Perc. 

I **più mosso** ♩ = 213

280 Perc. 

285

Perc.

290

Perc.

fff

BANK 1

Kbd

295

Perc.

300

Perc.

Lights

fff

Triggered in bar 292 is a sound file of 63.5 seconds duration preceded by 10.8 seconds silence. During the sound file the saxophonist may improvise (e.g. air sounds, teeth on reed, similar to the sound files) in order to warm up his instrument for the sudden attack of the next piece--perhaps improvises into the attack even. The next trio piece interrupts the sound file towards its end, just as it begins to fade.

3. and meteors fright the fixed stars of heaven

michael edwards

Lights

♩ = 71 **bold**

sopranino saxophone in Eb

Piano

Wind Gong

f

really punchy

8va. Red. *f*

soft sticks
l.v. sempre

mp *mf*

Pno

W. G.

sim.

8va. Red. *mf*

explore whole area
of gong ad lib.

mf

mp

Pno

W. G.

(Red.)

8va. Red. *mp*

pp *ppp* *mp*

A doppio movimento

Pno

22

(Red.)

geheimnisvoll

p

Pno

29

Pno

36

Pno

43

(p) cresc. poco a poco

8ba

Pno

50

8ba

58

Pno

mp cresc.

66

Pno

72

Pno

♩ = 71

mf

f

8va

Red.

78

Pno

(Red.)

8va

mp

Red.

W. G.

explore whole area of gong ad lib.

pp

Lights

each slur implies an embouchure pitch bend/gliss. in the direction of the next note; growl-tone perhaps also, occasionally, ad lib.

più mosso ♩ = 160

B

86

spino sax

f

Pno

(punchy, always stacc. unless otherwise indicated)

mf

8 8ba 8ba

To Croc.

W. G.

90

spino sax

Pno

8ba 8

94

spino sax

Pno

8

98

spino sax

Pno

8^{ba}

Detailed description: This system contains measures 98 through 102. The spino sax part is in the treble clef, featuring a melodic line with eighth notes and triplets. The piano accompaniment is in the bass clef, consisting of chords and eighth-note patterns. Measure 98 starts with a 3/8 time signature. Measures 99-100 are in 2/4 time. Measures 101-102 are in 7/16 time. A double bar line is present at the end of measure 102.



103

spino sax

Pno

8

Detailed description: This system contains measures 103 through 107. The spino sax part continues with melodic lines and triplets. The piano accompaniment features chords and eighth-note patterns. Measure 103 is in 7/16 time. Measures 104-105 are in 3/16 time. Measures 106-107 are in 7/16 time. A double bar line is present at the end of measure 107.



108

spino sax

Pno

8^{ba}

Detailed description: This system contains measures 108 through 112. The spino sax part features melodic lines with triplets. The piano accompaniment includes chords and eighth-note patterns. Measure 108 is in 3/8 time. Measures 109-110 are in 7/16 time. Measures 111-112 are in 3/8 time. A double bar line is present at the end of measure 112.

3. and meteors fright the fixed stars of heaven

112

spino sax

Pno

115

spino sax

Pno

8va

119

spino sax

Pno

8

123

spino sax

Pno

p sub.

128

spino sax

Pno

mf

132

spino sax

Pno

p *mf* *p*

138

spino sax

Pno

ff

f *8va*

Crot.
hard sticks
(l.v. sempre)

Crot.

f

142

spino sax

Pno

Crot.

147

spino sax

Pno

Crot.

151

spino sax

Pno

Crot.



155

spino sax

Pno

Crot.

160

spino sax

Pno

Crot.

ff

165

spino sax

Pno

Crot.

Play 4 times

fff

170

spino sax

Pno

Crot.

ff

fff

175

spino sax

Pno

Crot.

179

spino sax

Pno

Crot.

184

spino sax

Pno

Crot.

fff

ff

8va

8va

8va

Red.

fff

To Perc.

189

Pno

(Red.)

8va
mf Red.



Lights

197

Pno

(Red.)

p Red.

BANK 1

Kbd

w. g.

Perc.

p

Triggered from bar 199 is a sound file of c. 3 minutes duration.

4. the pale-faced moon looks bloody on the earth

michael edwards

Allow the previous sound file to fade out completely, hold silence for a few seconds, then begin this piece

Lights

♩ = 160 **very mellow (despite the tempo and the relentlessness)**

Baritone Saxophone in Eb

Piano

Thai Gongs

the rests should not be 'realised' rather they're only there to avoid the optical distraction of ties.

ppp sempre
pedal ad lib.: quite blurry, sustained

Thai Gongs: C5, A3
Almglocke: G#5
Plattenglocken: D#4, D4, C#4
Wind Gong

pp sempre

sempre l.v.
(all instruments)
To Alm.

Pno

Alm.

Alm. To T. Gngs T. Gngs

Pno

Pl. Gl.

To Pl. Gl. Pl. Gl.

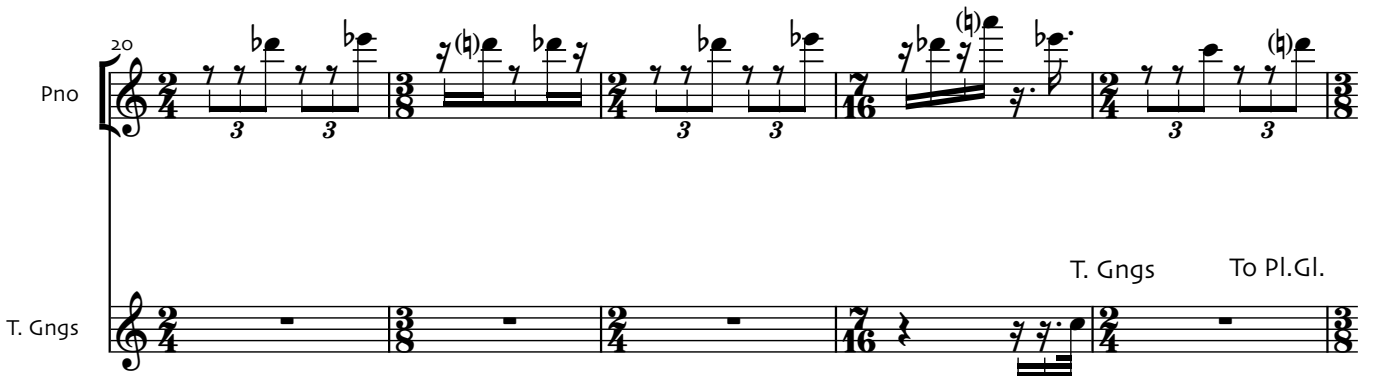
4. the pale-faced moon looks bloody on the earth

Piano (Pno) and Piano/Guitar (Pl.Gl.) staves for measures 15-19. The Pno staff features complex rhythmic patterns with triplets and sixteenth notes. The Pl.Gl. staff is mostly silent, with a few notes and rests. A double bar line is present on the left side of the page.



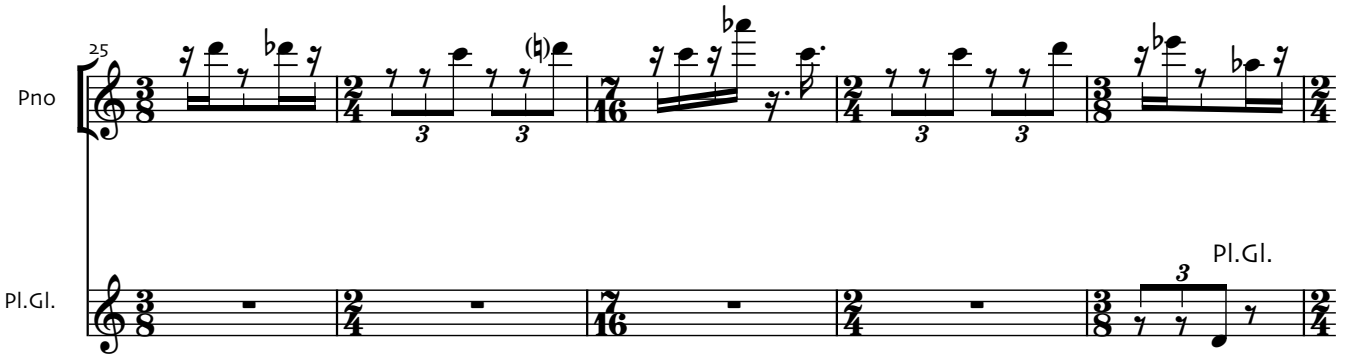
To T. Gngs

Piano (Pno) and Tenor Guitar (T. Gngs) staves for measures 20-24. The Pno staff continues with complex rhythmic patterns. The T. Gngs staff has rests for most of the measures, with a few notes in measure 24. A double bar line is present on the left side of the page.



T. Gngs To Pl.Gl.

Piano (Pno) and Piano/Guitar (Pl.Gl.) staves for measures 25-29. The Pno staff continues with complex rhythmic patterns. The Pl.Gl. staff has rests for most of the measures, with a few notes in measure 29. A double bar line is present on the left side of the page.



Pl.Gl.

Piano (Pno) and Piano/Guitar (Pl.Gl.) staves for measures 30-34. The Pno staff continues with complex rhythmic patterns. The Pl.Gl. staff has rests for most of the measures, with a few notes in measure 34. A double bar line is present on the left side of the page.



Piano score for measures 35-39. The Pno part features complex rhythmic patterns with triplets and sixteenth notes. The Pl.Gl. part is mostly silent, with a few notes in measure 37. The key signature is B-flat major, and the time signature changes from 7/16 to 2/4, 3/8, 2/4, 7/16, and 2/4.

To T. Gngs



Piano score for measures 40-44. The Pno part continues with rhythmic complexity. The T. Gngs part has several notes, including a sharp sign in measure 43. The key signature is B-flat major, and the time signature changes from 2/4 to 3/8, 2/4, 7/16, 2/4, and 3/8.

T. Gngs To Alm. Alm. To T. Gngs



Piano score for measures 45-49. The Pno part features rhythmic patterns with triplets. The T. Gngs part has a few notes, including a triplet in measure 48. The key signature is B-flat major, and the time signature changes from 3/8 to 2/4, 7/16, 2/4, 3/8, and 2/4.

T. Gngs To Pl.Gl.



Piano score for measures 50-54. The Pno part continues with rhythmic complexity. The Pl.Gl. part has several notes, including a sharp sign in measure 53. The key signature is B-flat major, and the time signature changes from 2/4 to 7/16, 3/8, 2/4, 3/8, and 2/4.

Pl.Gl. To T. Gngs

4. the pale-faced moon looks bloody on the earth

56

Pno

T. Gngs

T. Gngs To Pl.Gl.

61

Pno

Pl.Gl.

Pl.Gl.

67

Pno

Pl.Gl.

To Alm. Alm.

73

Pno

T. Gngs

To T. Gngs T. Gngs

BANK 1
Kbd

To Pno
A

(sound files: gong attack on downbeat)

Piano score for measures 78-82. The Pno part features complex rhythmic patterns with triplets and sixteenth notes. The Alm. part has rests for measures 78-81 and a melodic phrase in measure 82.

78

To Alm. To T. Gngs



Piano score for measures 83-87. The Pno part continues with intricate rhythmic patterns. The T. Gngs part has rests for measures 83-85 and a melodic phrase in measure 87.

83

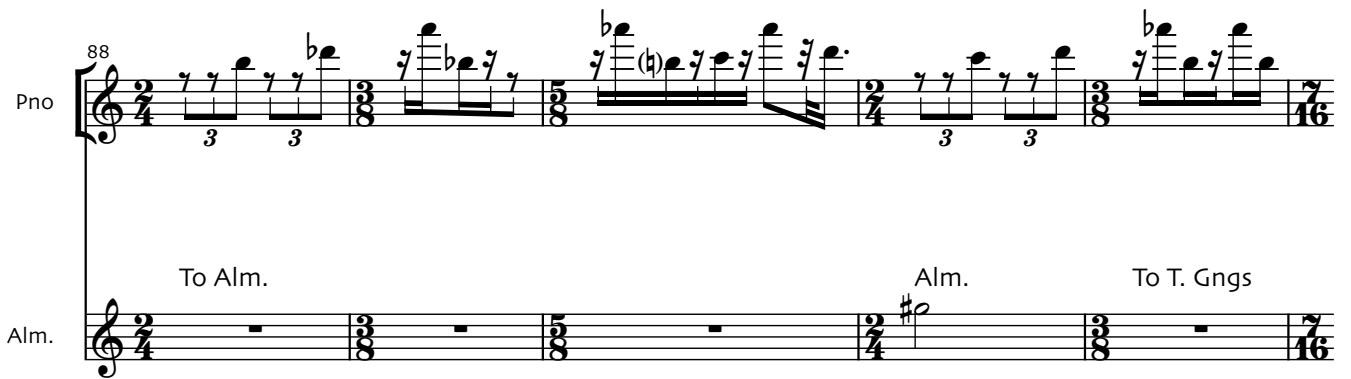
T. Gngs To Pl.Gl. Pl.Gl.



Piano score for measures 88-92. The Pno part features complex rhythmic patterns. The Alm. part has rests for measures 88-90 and a melodic phrase in measure 92.

88

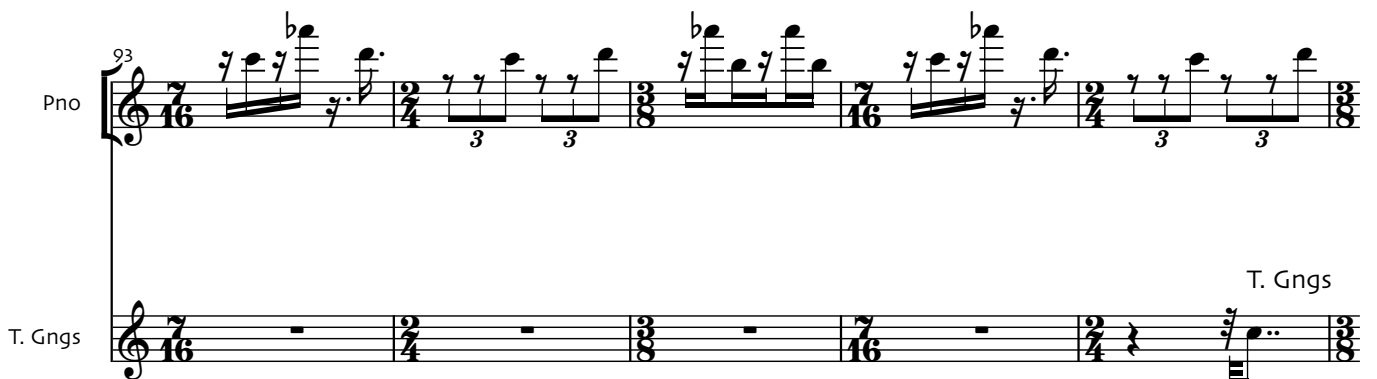
To Alm. Alm. To T. Gngs



Piano score for measures 93-97. The Pno part continues with intricate rhythmic patterns. The T. Gngs part has rests for measures 93-96 and a melodic phrase in measure 97.

93

T. Gngs



4. the pale-faced moon looks bloody on the earth

Piano (Pno) and Piano/Guitar (Pl.Gl.) system 1. Pno part starts at measure 98. Pl.Gl. part starts at measure 100 with the instruction "To Pl.Gl." and ends at measure 102 with "Pl.Gl.". Both parts feature complex rhythmic patterns and triplets.



Piano (Pno) and Piano/Guitar (Pl.Gl.) system 2. Pno part starts at measure 103. Pl.Gl. part starts at measure 105. Both parts continue with complex rhythmic patterns and triplets.



Piano (Pno) and Piano/Guitar (Pl.Gl.) system 3. Pno part starts at measure 108, marked with a box containing the letter "B". Pl.Gl. part starts at measure 110. Both parts continue with complex rhythmic patterns and triplets.



Piano (Pno) and Alm. part system 4. Pno part starts at measure 112. Alm. part starts at measure 114 with the instruction "To Alm." and ends at measure 116 with "Alm." and "To T. Gngs". Both parts continue with complex rhythmic patterns and triplets.

117

Pno

T. Gngs To Pl.Gl. Pl.Gl. To Alm.



122

Pno

Alm. To T. Gngs T. Gngs



127

Pno

To Pl.Gl. Pl.Gl.



132

Pno

Pl.Gl.

4. the pale-faced moon looks bloody on the earth

136

Pno

Pl.Gl.

To T. Gngs

To Pl.Gl.

C



141

Pno

Pl.Gl.

Pl.Gl.

To T. Gngs

To Alm.



147

Pno

Alm.

To T. Gngs

T. Gngs



152

Pno

Pl.Gl.

To Pl.Gl.

Pl.Gl.

Lights

D subtones (sempre)

158

B. Sax.

Pppp

Pno

Pl. Gl.

164

B. Sax.

Pno

Pl. Gl.

To T. Gngs

To Pl. Gl.

169

B. Sax.

Pno

Pl. Gl.

4. the pale-faced moon looks bloody on the earth

175

B. Sax.

Pno

Pl.Gl.



182

B. Sax.

Pno

Pl.Gl.



188

B. Sax.

Pno

Pl.Gl.

193

B. Sax.

Pno

Pl.Gl.



add a little of the 2nd partial
but don't depart too far from
the subtone basic character

199

B. Sax.

Pno

Pl.Gl.



205

B. Sax.

Pno

Pl.Gl.

To T. Gngs

4. the pale-faced moon looks bloody on the earth

210

B. Sax.

Pno

Pl. Gl.

To Pl. Gl. Pl. Gl. To Glock.

216

B. Sax.

Pno

Glock.

Glock. To Pl. Gl.

222

E

B. Sax.

Pno

8va

Pl. Gl.

227

B. Sax.

Pno

Pl.Gl.



232

B. Sax.

Pno

Pl.Gl.

sim.

To Glock.



237

B. Sax.

Pno

Glock.

Glock. To Pl.Gl.

F

4. the pale-faced moon looks bloody on the earth

243

B. Sax.

Pno

Pl. Gl. To T. Gngs T. Gngs To Alm.



249

B. Sax.

Pno

Alm. To Glock. Glock.



254

B. Sax.

Pno

259

B. Sax.

Pno

T. Gngs To Pl.Gl.

264

B. Sax.

Pno

Pl.Gl.

268

Pno

Alm.

W. G.

8va...J

290

B. Sax.

Pno

Glock.

T. Gngs



296

B. Sax.

Pno

T. Gngs To Pl.Gl.



301

Pno

Pl.Gl.

4. the pale-faced moon looks bloody on the earth

306

B. Sax.

Pno

Pl. Gl.

Measures 306-310. B. Sax. part features a melodic line with a long slur across measures 306-310. Pno part features a rhythmic accompaniment with triplets. Pl. Gl. part has a few notes in the first two measures.



311

B. Sax.

Pno

Glock.

W. G.

Measures 311-315. B. Sax. part features a melodic line with a long slur across measures 311-315. Pno part features a rhythmic accompaniment with triplets. Glock. and W. G. parts have notes in the first two measures.



316

B. Sax.

Pno

Glock.

Glock. To Pl. Gl.

Measures 316-320. B. Sax. part features a melodic line with a long slur across measures 316-320. Pno part features a rhythmic accompaniment with triplets. Glock. part has notes in the first two measures. The Glock. part is labeled 'Glock. To Pl. Gl.'.

321

B. Sax.

Pno

Pl. Gl.

Pl. Gl.

321

322

323

324

325



326

B. Sax.

Pno

Glock.

Alm.

Pl. Gl.

326

327

328

329

330

4. the pale-faced moon looks bloody on the earth

331

B. Sax.

Pno

Kbd

H ('pause' begins)

BANK 1

8^{ba}

Glock.

H

Glock. To Pl.Gl. ('pause' begins)



337

B. Sax.

Pno

Pl.Gl.

Pl.Gl.



343

B. Sax.

Pno

Pl.Gl.

349

B. Sax.

Pno

Pl.Gl.

To T. Gngs



355

B. Sax.

Pno

T. Gngs

To Pl.Gl.



361

B. Sax.

Pno

Pl.Gl.

Pl.Gl. To Glock. Glock. To Alm.

4. the pale-faced moon looks bloody on the earth

367

B. Sax.

Pno

T. Gngs

To T. Gngs T. Gngs To Glock.

373

B. Sax.

Pno

Glock.

Glock. To Pl.Gl.

379

B. Sax.

Pno

Pl.Gl.

I (Next piece starts)

begin 'fading out' notes to allow the computer to take over; feel free to stop way before the double bar and don't worry too much about syncing to the computer.

I (Next piece starts)

Pl.Gl. I (Next piece starts) To Glock.

Pno

Glock. To Pl.Gl.

Measures 385-390: Piano part with complex rhythmic patterns and accidentals. Glockenspiel part with rests and a few notes. Time signatures: 7/16, 3/8, 7/16, 7/16, 2/4, 7/16, 7/16.



Pno

Pl.Gl.

Measures 390-395: Piano part continues with complex rhythms. Percussion part (Pl.Gl.) has rests and a few notes. Time signatures: 7/16, 3/8, 7/16, 7/16, 2/4, 7/16, 3/8.



Pno

Pl.Gl. (percussion plays until the double bar even if piano stops earlier)

Measures 396-401: Piano part continues. Percussion part (Pl.Gl.) has rests and a few notes. Time signatures: 3/8, 7/16, 7/16, 2/4, 7/16, 3/8, 7/16.



Pno

Pl.Gl. To T. Gngs

Measures 402-407: Piano part continues. Percussion part (Pl.Gl.) has rests and a few notes. Time signatures: 7/16, 2/4, 7/16, 3/8, 7/16.

4. the pale-faced moon looks bloody on the earth

Pno 408

Measures 408-412: Pno. Treble clef, 2/4 time. Measure 408: quarter notes G4, A4, B4, C5. Measure 409: quarter notes G4, A4, B4, C5. Measure 410: quarter notes G4, A4, B4, C5. Measure 411: quarter notes G4, A4, B4, C5. Measure 412: quarter notes G4, A4, B4, C5. Triplet markings are present under measures 409 and 410.

Pl. Gl. To Pl. Gl. Pl. Gl.

Measures 408-412: Pl. Gl. Treble clef. Measure 408: whole rest. Measure 409: whole rest. Measure 410: quarter notes G4, A4, B4, C5. Measure 411: whole rest. Measure 412: whole rest. Triplet markings are present under measure 410.



Pno 413

Measures 413-418: Pno. Treble clef, 2/4 time. Measure 413: quarter notes G4, A4, B4, C5. Measure 414: quarter notes G4, A4, B4, C5. Measure 415: quarter notes G4, A4, B4, C5. Measure 416: quarter notes G4, A4, B4, C5. Measure 417: quarter notes G4, A4, B4, C5. Measure 418: quarter notes G4, A4, B4, C5. Triplet markings are present under measures 414 and 415.

Pl. Gl.

Measures 413-418: Pl. Gl. Treble clef. Measure 413: whole rest. Measure 414: whole rest. Measure 415: whole rest. Measure 416: quarter notes G4, A4, B4, C5. Measure 417: whole rest. Measure 418: whole rest. Triplet markings are present under measure 416.



Pno 419

Measures 419-424: Pno. Treble clef, 2/4 time. Measure 419: quarter notes G4, A4, B4, C5. Measure 420: quarter notes G4, A4, B4, C5. Measure 421: quarter notes G4, A4, B4, C5. Measure 422: quarter notes G4, A4, B4, C5. Measure 423: quarter notes G4, A4, B4, C5. Measure 424: quarter notes G4, A4, B4, C5. Triplet markings are present under measures 420 and 421.

Pl. Gl. To W. G.

Measures 419-424: Pl. Gl. Treble clef. Measure 419: whole rest. Measure 420: whole rest. Measure 421: quarter notes G4, A4, B4, C5. Measure 422: whole rest. Measure 423: whole rest. Measure 424: whole rest. Triplet markings are present under measure 421.



Pno 425

Measures 425-429: Pno. Treble clef, 2/4 time. Measure 425: quarter notes G4, A4, B4, C5. Measure 426: quarter notes G4, A4, B4, C5. Measure 427: quarter notes G4, A4, B4, C5. Measure 428: quarter notes G4, A4, B4, C5. Measure 429: quarter notes G4, A4, B4, C5. Triplet markings are present under measures 426 and 427. *attacca* marking above measure 429.

Alm.

Measures 425-429: Alm. Treble clef. Measure 425: whole rest. Measure 426: whole rest. Measure 427: whole rest. Measure 428: whole rest. Measure 429: quarter notes G4, A4, B4, C5. *attacca* marking above measure 429.

W. G.

Measures 425-429: W. G. Bass clef, 2/4 time. Measure 425: whole rest. Measure 426: whole rest. Measure 427: whole rest. Measure 428: whole rest. Measure 429: quarter notes G4, A4, B4, C5.

5. and lean-look'd prophets whisper fearful change

michael edwards

Essentially there is a long cross-fade from synth-->trio from the beginning until letter D, so start blowing/striking extremely gently at first (almost miming).

Lights

♩ = 48 **very spacey**

Alto Saxophone

Piano

Percussion 1

Synthesizer

A. Sax.

Pno

Synth.

BANK 2
Kbd

As with "the bay trees": From F5 stepwise down: crash cymbal, Tibetan cymbal high, Tibetan cymbal low, Chinese gong small, Chinese gong large, Korean gong small, Korean gong large, ride cymbal, small-tam-tam. N.B. Rests do not imply damping: sempre .l.v.

Synth part (from computer) given for clarity/orientation

73:B-4+c1 -5 A 100:8bP+c3 -p 73:B-4+c1 100:8bP+c3 75:G+c1

pppp 3

Sax: Always 'fade in' and out from nothing and explore the spectral potential of the fingering rather than aiming for a perfect held sound. Also never allow a dissonant loud sound to emerge.

The numbers above the multiphonics refer to Weiss/Netti When a fingering change occurs (e.g. -5) the original sound is essentially retained but new sonic/pitch possibilities should be investigated (without diverging too much from the original).

Piano harmonics: higher note is sounding note, bracketed note is the key played, number is the partial

unless otherwise directed: pedal always down: l.v.

pppp 4

5. and lean-look'd prophets whisper fearful change

11

73:B-4+c1 **B** 75:G+c1 73:B-4+c1 -5 101:8b+c3 100:8bP+c3 +c1

A. Sax. pluck (pizz.)

Pno

Perc. 1 brushes (both hands) *pppp*

Perc. 2

Pl.gl.

Synth.

For clarity, the percussion part is now split into several 'voices'. Unless both hands play the same instruments, tremolandi should not appear to occur 'between' the two hands, rather in the two hands simultaneously, on different instruments. All tremolandi unmeasured unless stated otherwise.

C 75:G+c1 100:8bP+c3 101:8b+c3 75:G+c1 101:8b+c3 75:G+c1 +C#

16

A. Sax. pluck

Pno

Perc. 1

Perc. 2

Synth.

D

101:8b+c3 108:8+c1,3 101:8b+c3 100:8bP+c3 100:8bP+c3 100:8bP+c3

+1 +2 +c1

A. Sax. *(pp)*

Pno *(pp)* cassette tape

Perc. 1 *(pp)*

Perc. 2

Synth. (extra attacks on downbeat)



E

108:8+c1,3 73:B-4+c1 75:G+c1 73:B-4+c1 -5

+Tf

A. Sax.

BANK 2
Kbd (trigger after the fermata so Synth. begins after 4 beats)

Pno piano: cassette tape

Perc. 1 (unmeasured) (measured)

Perc. 2 (unmeasured) (measured)

Synth.

5. and lean-look'd prophets whisper fearful change

108:8+c1,3 75:G+c1 101:8b+c3 75:G+c1 +C# 101:8b+c3 +6

A. Sax.

Pno

Perc. 1

Perc. 2

Synth.

(repeated percussive attacks not in tempo)

108:8+c1,3 73:B-4+c1 108:8+c1,3 73:B-4+c1 -5 73:B-4+c1

A. Sax.

Pno

Perc. 1

Perc. 2

Synth.

e-bow

pluck

39

A. Sax. $-B$ $118:C-4+c5$ $100:8bP+c3$ $108:8+c1,3$ $100:8bP+c3$ $+c1$

Pno e-bow pluck cassette tape

Perc. 1

Perc. 2

Synth.

43

A. Sax. $118:C-4+c5$ -7 $101:8b+c3$ $108:8+c1,3$ **F** $101:8b+c3$

Pno pluck e-bow

Perc. 1

Perc. 2

Synth.

108:8+c1,3 118:C-4+c5 75:G+c1 108:8+c1,3

A. Sax.

Pno

Perc. 1

Perc. 2

Synth.

cassette tape



(‘pause’ begins)

75:G+G 75:G+c1 118:C-4+c5 100:8bP+c3

A. Sax.

(‘tis thought the kind is dead...’)

BANK 2

Piano

Kbd

cassette tape

Perc. 1

Perc. 2

Synth.

101:8b+c3 100:8bP+c3 118:C-4+c5 73:B-4+c1 108:8+c1,3

54

A. Sax.

Pno

Perc. 1

Perc. 2

Synth.

108:8+c1,3 73:B-4+c1 118:C-4+c5 100:8bP+c3 101:8b+c3 100:8bP+c3

58

A. Sax.

Pno

Perc. 1

Perc. 2

Synth.

e-bow pluck pluck

("tear sound": 2nd of three ascending Tones in approx. 16th rhythms on beat 2.)

63

100:8bP+c3

118:C-4+c5

-7

75:G+c1

101:8b+c3

+c1

attacca

A. Sax.

Pno

Perc. 1

Perc. 2

Synth.

e-bow

e-bow

("tear sound" louder : 2nd of three ascending Tones in approx. 16th rhythms on beat 1)

3

3

3

3

Detailed description: This is a page of a musical score for five instruments: Alto Saxophone (A. Sax.), Piano (Pno.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), and Synthesizer (Synth.). The score is divided into five systems. The first system (A. Sax.) starts at measure 63 and features a melodic line with a triplet of eighth notes in measure 64 and another triplet in measure 65. Chord symbols above the staff include 100:8bP+c3, 118:C-4+c5, -7, 75:G+c1, and 101:8b+c3. The second system (Pno.) shows a sustained low note in measure 63, followed by rests in measures 64 and 65, and a final note in measure 66. The third system (Perc. 1) has a complex rhythmic pattern with various note values and rests. The fourth system (Perc. 2) has a simpler rhythmic pattern with rests and notes. The fifth system (Synth.) features a melodic line with a triplet of eighth notes in measure 64 and another triplet in measure 65. A performance instruction in measure 65 reads: ("tear sound" louder : 2nd of three ascending Tones in approx. 16th rhythms on beat 1). The score concludes with a double bar line and the word 'attacca' at the end of the first system.

6. rich men look sad and ruffians dance and leap

michael edwards

♩ = 48 **still spacey and mellow but eventually pushing through a little more rhythmically/urgently**

sax: miming-->breath-->
sotto voce-->pp by letter A

Baritone Saxophone

Don't worry if there's not enough time to change instruments between previous and this piece: pick up this piece as soon as you are comfortable.

pppp max.

Piano

BANK 3

Kbd

Piano (ord.)

pp

unless otherwise directed:
pedal always down: l.v.

+Thai Gongs: A3, C5
+Plattenglocken: F#2, A#2, C#4, D#4, motor off (unmeasured trem.)

Vibraphone

unless otherwise directed:
pedal always down: l.v. *pp*

Synthesizer

pp

6

Bar. Sax.

Pno

pluck

Vib.

l.v. sempre

Pl.Gl.

pp

Synth.

6. rich men look sad and ruffians dance and leap

Depending on the performance space and acoustic it might be a good idea for the saxophonist to move towards the back of the stage and/or turn his back to the audience to play 'into the walls' thus creating a more spacey and diffuse sound that potentially mixes better than the direct sound from the normal playing position.

11

Bar. Sax. **A** *pp* **3**

Pno (echo) **BANK 3** Kbd **3** Piano medium-soft mallets (unmeasured trem.)

Vib. **A** To T. Gg.

Synth.

16

Bar. Sax. **BANK 3** Piano pluck mallets

Pno **BANK 3** Kbd (previous file continues) **3**

Vib.

Pl. Gl.

T. Gg.

Synth.

21

Bar. Sax.

Pno

Vib.

Synth.

pluck

To Pl.Gl. To Vib.

26

Bar. Sax.

Pno

Vib.

Pl.Gl.

Synth.

ord. pluck

B

6. rich men look sad and ruffians dance and leap

30

Bar. Sax.

Pno

Vib.

Synth.

mallets

Vib. To Pl.Gl. Vib.



34

Bar. Sax.

Pno

Vib.

Synth.

ord. mallet (single strike)

To Pl.Gl.

39

Bar. Sax.

Pno

Vib.

Pl. Gl.

T. Gg.

Synth.

mallet (single strike)

C

Detailed description of the musical score for measures 39-42:

- Bar. Sax.:** Measure 39: Triplet of eighth notes (F#4, G4, A4) beamed together, followed by a half note (F#4). Measure 40: Quarter rest, quarter note (F#4), quarter note (G4), quarter note (A4). Measure 41: Quarter rest, quarter note (F#4), quarter note (G4), quarter note (A4). Measure 42: Quarter rest, quarter note (F#4), quarter note (G4), quarter note (A4).
- Pno:** Measure 39: Mallet strike on a low note (C3). Measure 40: Mallet strike on a low note (C3). Measure 41: Mallet strike on a low note (C3). Measure 42: Mallet strike on a low note (C3).
- Vib.:** Measure 39: Quarter note (F#4). Measure 40: Quarter rest. Measure 41: Quarter note (F#4). Measure 42: Quarter rest.
- Pl. Gl.:** Measure 39: Quarter rest. Measure 40: Quarter note (F#4). Measure 41: Quarter rest. Measure 42: Quarter note (F#4).
- T. Gg.:** Measure 39: Quarter rest. Measure 40: Quarter note (F#4). Measure 41: Quarter rest. Measure 42: Quarter note (F#4).
- Synth.:** Measure 39: Quarter note (F#4). Measure 40: Quarter rest. Measure 41: Quarter note (F#4). Measure 42: Quarter note (F#4).

43

Bar. Sax.

Pno. mallet (single strike)

Vib.

Pl. Gl.

T. Gg.

Synth.

Detailed description: This is a musical score for measures 43, 44, and 45. The score is arranged in six staves. The Bar. Sax. staff (top) has a treble clef and contains a melodic line with a half note G4 (flat), a quarter rest, a half note G4 (flat) with a fermata, a quarter note A4, and a quarter note B4. The Pno. staff has a bass clef and contains a single mallet strike on a low note in measure 45. The Vib. staff has a treble clef and contains a melodic line with a quarter note G4 (sharp), a quarter note A4, a quarter note B4, a quarter rest, and a quarter note G4 (sharp). The Pl. Gl. staff has a treble clef and contains a quarter note G4 (sharp) in measure 43. The T. Gg. staff has a bass clef and contains a quarter note G2, a quarter note A2, and a quarter note B2. The Synth. staff has a treble clef and contains a melodic line with a quarter note G4 (sharp), a quarter note A4, a quarter note B4, and a quarter note G4 (sharp). The bottom staff of the Synth. section has a bass clef and contains a melodic line with a quarter note G2, a quarter note A2, a quarter note B2, and a quarter note G2.

This piece is followed by a sound file of c. 1 min. duration

7. the one in fear to lose what they enjoy

michael edwards

take a lengthy(ish) fermata
between the previous electronics
and the beginning of this piece

Lights

♩ = 168 **energetic and forthright rather than overly delicate (though a bit of that too)**

rough tone and smearing pitches
through embouchure micro-glissandi

Sopranino Saxophone

Piano

Glockenspiel

Vibraphone

Brake Drum 1

Brake Drum 2



6

Sno Sax.

Piano

Vib.

7. the one in fear to lose what they enjoy

11

Sno Sax.

Piano

Vib.

Detailed description: This system contains measures 11 through 14. The Saxophone part features a rhythmic pattern of eighth notes with triplet markings. The Piano part includes triplet markings and a melodic line with a 15th-measure repeat sign and a 15th-measure accent. The Vibraphone part has a consistent eighth-note triplet pattern.

15

Sno Sax.

Piano

Vib.

Detailed description: This system contains measures 15 through 18. The Saxophone part continues with triplet markings and includes a change in time signature to 2/4 at measure 17. The Piano part features a melodic line with a 15th-measure repeat sign and a 15th-measure accent, and includes a triplet marking. The Vibraphone part continues with triplet markings and includes a change in time signature to 2/4 at measure 17.

20

Sno Sax.

Piano

Vib.

Detailed description: This system contains measures 20 through 23. The Saxophone part continues with triplet markings and includes a change in time signature to 3/4 at measure 21. The Piano part features a melodic line with a 15th-measure repeat sign and a 15th-measure accent, and includes a triplet marking. The Vibraphone part continues with triplet markings and includes a change in time signature to 3/4 at measure 21.

24

Sno Sax.

Piano

Vib.

28

Sno Sax.

Piano

Vib.

33

Sno Sax.

mp

the pianist can add one or more metal balls (e.g. c. 5cm diameter) onto the strings in octave 5, to create a distortion-type effect

Piano

Vib.

38

Sno Sax.

Piano

Vib.

44

Sno Sax.

Piano

Vib.

48

Sno Sax.

Piano

Vib.

52 **A**

Sno Sax.

Piano

Vib.

61

Sno Sax.

Piano

Vib.

68

Sno Sax.

Piano

Vib.

75

Sno Sax.

Piano

Vib.

83

Sno Sax.

Piano

Vib.

90

Sno Sax.

Piano

Vib.

B

96

Sno Sax.

Piano

Vib.

102

Sno Sax.

Piano

Vib.

107

Sno Sax.

Piano

Vib.

7. the one in fear to lose what they enjoy

112

Sno Sax.

Piano

Vib.



117

Sno Sax.

Piano

Vib.



124

Sno Sax.

Piano

Vib.

C

132

Sno Sax.

Piano

Vib.

mf

mf

mf

140

Sno Sax.

Piano

Vib.

Br. Dr. 1

mf

144

Sno Sax.

Piano

Vib.

Br. Dr. 1

Br. Dr. 2

mf

148

Sno Sax.

Piano

Vib.

Br. Dr. 2

mp

(Piano)

mp

BANK 3

Kbd

154

Sno Sax.

Piano

Vib.

163

Sno Sax.

Piano

Vib.

(go on!: enjoy the various parallel thirds/fourths doublings ;-)

15^{ma}

167

Sno Sax.

Piano

Vib.

Musical score for measures 167-170. The score is written for three instruments: Saxophone (Sno Sax), Piano, and Vibraphone (Vib.). The music is in 2/4 time and features a complex rhythmic pattern with many triplets. The Saxophone part has a melodic line with slurs and accents. The Piano part has a bass line with triplets and 15th fingering markings. The Vibraphone part has a melodic line with triplets and slurs. The measures are numbered 167, 168, 169, and 170.

171

Sno Sax.

Piano

Vib.

Br. Dr. 1

Musical score for measures 171-175. The score is written for four instruments: Saxophone (Sno Sax), Piano, Vibraphone (Vib.), and Drum Set 1 (Br. Dr. 1). The music is in 2/4 time and features a complex rhythmic pattern with many triplets. The Saxophone part has a melodic line with slurs and accents. The Piano part has a bass line with triplets and 15th fingering markings. The Vibraphone part has a melodic line with triplets and slurs. The Drum Set 1 part has a simple rhythmic pattern with triplets. The measures are numbered 171, 172, 173, 174, and 175.

176

Sno Sax.

Piano

Vib.

Br. Dr. 1

Br. Dr. 2

Musical score for measures 176-180. The score is written for five instruments: Saxophone (Sno Sax), Piano, Vibraphone (Vib.), Drum Set 1 (Br. Dr. 1), and Drum Set 2 (Br. Dr. 2). The music is in 2/4 time and features a complex rhythmic pattern with many triplets. The Saxophone part has a melodic line with slurs and accents. The Piano part has a bass line with triplets and 15th fingering markings. The Vibraphone part has a melodic line with triplets and slurs. The Drum Set 1 part has a simple rhythmic pattern with triplets. The Drum Set 2 part has a simple rhythmic pattern with triplets. The measures are numbered 176, 177, 178, 179, and 180.

180

Sno Sax.

Piano

Vib.

Br. Dr. 1

Br. Dr. 2

15¹ 15¹ 15^{ma}

186

Sno Sax.

Piano

Vib.

D

BANK 3
Kbd Piano

p *p*

15¹

192

Sno Sax.

Piano

Vib.

15^{ma}

198

Sno Sax.

Piano

Vib.

203

Sno Sax.

Piano

Vib.

208

Sno Sax.

Piano

Vib.

213

Sno Sax.

Piano

Vib.

218

Sno Sax.

Piano

Vib.

223

To Alto Sax.

Sno Sax.

Piano

Vib.

percussion, on pause: immediately start to scratch manically at one of your instruments (e.g. brake drums) as if removing some dirt or rust. This is a sudden, unexpected interruption, but meanwhile the saxophonist changes instruments as quickly (but unhurriedly) as possible before you all proceed again with the next section.

8. the other to enjoy by rage and war

♩ = 168 **sim. to previous piece**

Alto Saxophone

Piano

BANK 4
Kbd

Glockenspiel

Vibraphone

Brake Drum 1

Brake Drum 2

A. Sax.

Piano

Vib.

This musical score is arranged in three systems, each containing staves for Alto Saxophone (A. Sax.), Piano, and Vibraphone (Vib.).

- System 1 (Measures 11-15):** The A. Sax. part features a melodic line with eighth-note triplets and rests. The Piano part has a bass line with eighth-note triplets and rests, including a *15^{ma}* marking. The Vib. part follows a similar rhythmic pattern with eighth-note triplets and rests.
- System 2 (Measures 16-21):** The A. Sax. part continues with eighth-note triplets and rests. The Piano part includes a *8^{va}* marking and eighth-note triplets. The Vib. part continues with eighth-note triplets and rests.
- System 3 (Measures 22-26):** The A. Sax. part features eighth-note triplets and rests. The Piano part includes an *8^{va}* marking and eighth-note triplets. The Vib. part continues with eighth-note triplets and rests.

Double bar lines with repeat dots are placed to the left of the Piano staff in the second and third systems.

28 **A**

A. Sax. Piano Vib. Br. Dr. 1



36

A. Sax. Piano Vib. Br. Dr. 2

BANK 4
Kbd



44

A. Sax. Piano Vib.

53

A. Sax.

Piano

Vib.

Br. Dr. 1

60

A. Sax.

Piano

Vib.

Br. Dr. 2

68

A. Sax.

Piano

Vib.

Br. Dr. 1

87

A. Sax.

Piano

Vib.

Br. Dr. 1

Br. Dr. 2



93

A. Sax.

Piano

Vib.

Br. Dr. 1

Br. Dr. 2

111

A. Sax.

Piano

Glock.

Vib.

116

A. Sax.

Piano

Glock.

Vib.

121

A. Sax.

Piano

Glock.

Vib.

127 **D**

A. Sax. *p* 3

Piano *p* 15^{ma} 3

Glock. *p* 3

Vib. *p* 3



132

A. Sax. *p* 15 8^{va} 3

Piano *p* 15 8^{va} 3

Glock. *p* 3

Vib. *p* 3



137

A. Sax. *poco cresc.* 3 *mp*

Piano *poco cresc.* 3 *mp* 15

Glock. *mp* 3 *mp*

Vib. *poco cresc.* 3 *mp*

142

A. Sax. *growl* (slap)

Piano

Vib.

146

A. Sax. *sim.* *growl* *ord.* *gliss.* *mf* *mp*

Piano **BANK 4** Kbd

Vib.

150

A. Sax. *poco cresc.*

Piano *poco cresc.* *15ma*

Glock.

Vib. *poco cresc.*

154

A. Sax.

Piano

Vib.

159

A. Sax.

Piano

Glock.

Vib.

163

A. Sax.

Piano

Vib.



167

A. Sax.

Piano

Vib.

Br. Dr. 1

growl

ord.

BANK 4

Kbd

Piano

f

170

growl ord. growl ord. growl ord.

A. Sax.

Piano

Vib.

Br. Dr. 1

Br. Dr. 2



173

A. Sax.

Piano

Glock.

Vib.

15^{ma} 3 15^{ma}

178

A. Sax. *growl* *ord.*

Piano

Vib.

182

A. Sax. *growl* **F** *ord.* *growl*

Piano *8va* *15ma* *15* **BANK 4** Kbd

Glock.

Vib.

186 *ord.*

A. Sax.

Piano

Glock.

Vib.



190 *growl* *ord.*

A. Sax.

Piano

Glock.

Vib.

194

A. Sax. *p sub. (just sax) cresc.*

Piano

Glock.

Vib.



199

A. Sax. *f* *poco cresc.*

Piano *poco cresc.* **BANK 4** Kbd

Glock.

Vib. *poco cresc.*

203

A. Sax.

Piano

Vib.

(Ped. sempre)

207

A. Sax.

Piano

Glock.

Vib.

G

ff

8. the other to enjoy by rage and war

The musical score is organized into three systems, each containing parts for Alto Saxophone (A. Sax.), Piano, Vibraphone (Vib.), and Keyboard (Kbd). The measures are numbered 211-214, 215-218, and 219-222. The score is characterized by intricate rhythmic patterns, including frequent triplets and 15-measure rests (labeled '15ma'). The time signature changes from 2/4 to 3/4 and back to 2/4. The Piano part includes a 'BANK 4' section with a keyboard signature of one flat (b). The Vibraphone part features a melodic line with many triplets. The Alto Saxophone part also contains complex rhythmic figures with triplets. The Keyboard part provides harmonic support with chords and bass lines.

Musical score for measures 222-225. The score is for three instruments: A. Sax., Piano, and Vib. The key signature has one flat (B-flat) and the time signature is 2/4. Measure 222 starts with a treble clef and a 3/4 time signature. The A. Sax. part features a melodic line with triplets and an 8va marking. The Piano part has a bass line with triplets and 15ma markings. The Vib. part has a rhythmic accompaniment with triplets. The score ends with a double bar line at measure 225.

Musical score for measures 226-229. The score is for four instruments: A. Sax., Piano, Glock., and Vib. The key signature has one flat and the time signature is 2/4. Measure 226 starts with a treble clef and a 3/4 time signature. The A. Sax. part has a melodic line with 8va markings. The Piano part has a bass line with 15ma and 8va markings, and a 'Kbd' annotation. The Glock. part has a rhythmic accompaniment with triplets. The Vib. part has a rhythmic accompaniment with triplets. The score ends with a double bar line at measure 229. There are annotations 'Lights' and 'BANK 4' in red boxes, and '(leave out C&F if too risky)' in the Piano part.

The last sound file triggered lasts c. 1:25 at the end of which the next piece begins seamlessly

9. these signs forerun the death or fall of kings

michael edwards

(sndfiles: voice begins)

Lights

♩ = 60 **extroverted, expansive**

Baritone Saxophone in Eb

Keyboard

Crotales

Brake Drum 1
Brake Drum 2

12:C-6 20:A-47 12:C-6

pp

trigger at the end of the previous sound file, just before it starts its fade

BANK 5

(l.v. sempre)

pp

(try to keep the tremolo going as smoothly as possible with one hand when striking the crotales, but return to two-hand tremolo asap)

pp

8

Bar. Sax. in Eb

Crot.

Br. Dr. 1
Br. Dr. 2

20:A-47 12:C-6 12:C-6 1:A-7 12:C-6 1:A-7

ff

12

Bar. Sax. in Eb

Crot.

slap (timbral trill) + high growl

58:G-1

slap

slap

A

(sndfiles: distorted solo voice)

ff

To Perc.

9. these signs forerun the death or fall of kings

(timbral trill)
+ high growl
58:G-1
slap

15

Bar. Sax. in Eb

ff

(sndfiles: "Richard their king is dead")
trigger on "dead"

BANK 5 To Pno

Kbd

Br. Dr. 1
Br. Dr. 2

Perc. Crot.

ff



(sndfiles: lower sound ends, rest continues)

slap

17

Bar. Sax. in Eb

tremolo gliss the chords outwards
(r.h. up, l.h. down), as far as desired
(ad lib.) before jumping back up/down
to starting point

Pno

8va

ffp < *ff* *ffp* < *ff*

Crot.

To Perc.

(timbral trill)
+ high growl
58:G-1

20 (sndfiles: stop)

Bar. Sax. in Eb

pp *ff*

To Pno
8va

To Kbd

Pno

BANK 5
Kbd

ffp *ffp* *ff*

Br. Dr. 1
Br. Dr. 2

Perc. Crot. To Perc.

pp *ff* *ff*

58:G-1
(timbral trill)
+ high growl

B

26 $\text{♩} = 160$

Bar. Sax. in Eb

ff *pp* *ff*

Kbd To Pno

Kbd

BANK 5

3 3 3

8ba *ff* Red. Red. Red. (hold pedal into next piece if possible)

Br. Dr. 1
Br. Dr. 2

Perc. Crot.

ff *pp* *ff* *mf*

31 *attaca*

Bar. Sax. in Eb

these signs: part 2: jabby chords

♩ = 160 **transitioning smoothly (not abruptly) from sound to sound; relaxed despite the tempo**

(subtone) 4:A# + D# 14:B-5

Baritone Saxophone in Eb

Keyboard

Synthesiser

Crash Cymbal
Tibetan Cymbal 1
Tibetan Cymbal 2
China Gong Small
China Gong Large
Ride Cymbal
Tam-Tam Small
Wind Gong

thin metal beaters rather than brushes,
but three per hand (between the fingers)
beater tremolo: shake hand left<-->
right to engage the beats alternately

pp

pp

(unmeasured tremolo: always unless otherwise directed)

6 4:A# + D# 14:B-5 27:8C#-4

Bar. Sax. in Eb

Kbd

Synth.

Cr. Cym.
Tib. Cym. 1
Tib. Cym. 2
C. Gg. Sm.
C. Gg. Lg.
R. Cym.
Tam.
W. G.

when stem direction changes:
stem up = right hand
stem down = left

scratch tremolo: move beaters quickly laterally across the plate without removing from surface

pp *mp*

mp *pp*

4:A#+D# 27:8C#-4 **A**

Bar. Sax. in Eb *pp*

Kbd **BANK 5**

Synth. 8ba

Cr. Cym.
Tib. Cym. 1
Tib. Cym. 2
C. Gg. Sm.
C. Gg. Lg.
R. Cym.
Tam.
W. G.
(ord.) *pp*

4:A#+D# 14:B-5

Bar. Sax. in Eb *p* (*pp*)

Synth. (ord.) (ord.) (ord.) (ord.)

Cr. Cym.
Tib. Cym. 1
Tib. Cym. 2
C. Gg. Sm.
C. Gg. Lg.
R. Cym.
Tam.
W. G.

timbral trill
(all multiphonic trills)

27:8C#-4 14:B-5 5:B+D# 27:8C#-4

Bar. Sax. in Eb *mp* *pp*

Synth.

Cr. Cym.
Tib. Cym. 1
Tib. Cym. 2
C. Gg. Sm.
C. Gg. Lg.
R. Cym.
Tam.
W. G.
pp

27:8C#-4 14:B-5 27:8C#-4 5:B+D#

B

28

Bar. Sax. in Eb

mp *pp* *mp*

BANK 5

Kbd

Synth.

Cr. Cym.
Tib. Cym. 1
Tib. Cym. 2
C. Gg. Sm.
C. Gg. Lg.
R. Cym.
Tam.
W. G.



4:A#+D# 27:8C#-4 4:A#+D#

33

Bar. Sax. in Eb

pp sub. *pppp*

Kbd

Synth.

Cr. Cym.
Tib. Cym. 1
Tib. Cym. 2
C. Gg. Sm.
C. Gg. Lg.
R. Cym.
Tam.
W. G.

l.v.

arrows in combination with multiphonics imply the direction of movement in spectral energy, e.g. an upward arrow would mean starting with an emphasis on the lower tones and moving up through the higher tones achievable with the given fingerings.

4:A#+D# 5:B+D# 14:B-5 5:B+D# 14:B-5 7:D#+A

39

Bar. Sax. in Eb

pp

BANK 6

Kbd

Synth.

snare sticks

Cr. Cym.
Tib. Cym. 1
Tib. Cym. 2
C. Gg. Sm.
C. Gg. Lg.
R. Cym.
Tam.
W. G.

(*pp*)

I.v.



45

Bar. Sax. in Eb

C

(wide (jaw) vibrato)

mp — *pp*

Kbd

Synth.

(ord.)

Cr. Cym.
Tib. Cym. 1
Tib. Cym. 2
C. Gg. Sm.
C. Gg. Lg.
R. Cym.
Tam.
W. G.

mp — *pp*

9. these signs forerun the death or fall of kings

27:8C#-4 5:B+D# 27:8C#-4 *tr* 5:B+D# 7:D#+A

51

Bar. Sax. in Eb

mp pp sub. *pp sub.*

BANK 6

Kbd

Synth.

(ord.)

Cr. Cym.
Tib. Cym. 1
Tib. Cym. 2
C. Gg. Sm.
C. Gg. Lg.
R. Cym.
Tam.
W. G.

mp *pp* *pp*

4:A#+D# 5:B+D# 4:A#+D# **D**

57

Bar. Sax. in Eb

mp sub. *pp* *pp*

Kbd

Synth.

Cr. Cym.
Tib. Cym. 1
Tib. Cym. 2
C. Gg. Sm.
C. Gg. Lg.
R. Cym.
Tam.
W. G.

mp sub. *pp*

-centre to rim → l.v.

(no gliss implied, rather a spectral transition/fade from the fundamental to the notated harmonic)

7:D#+A

tr 

Bar. Sax. in Eb

63 

4:A#+D# 

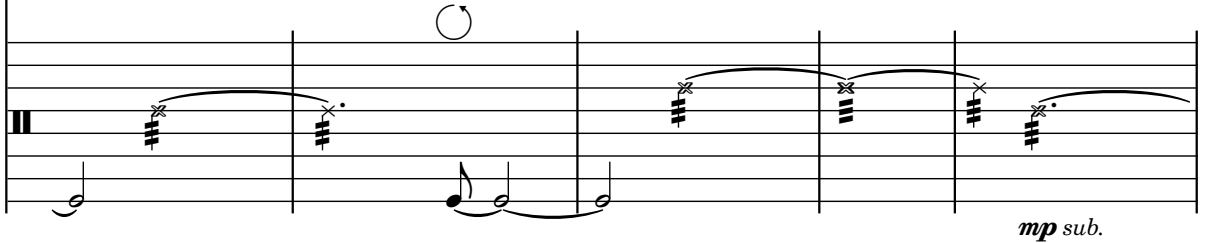
mp

Synth.



on all instruments explore the whole face during the tremolo ad lib.

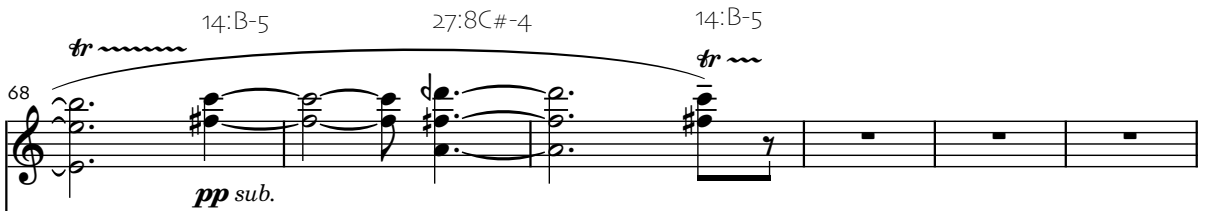
Cr. Cym.
 Tib. Cym. 1
 Tib. Cym. 2
 C. Gg. Sm.
 C. Gg. Lg.
 R. Cym.
 Tam.
 W. G.




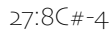
mp sub.




Bar. Sax. in Eb

68 

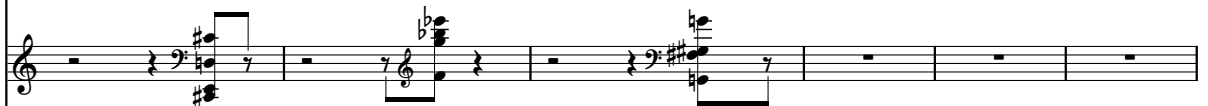
14:B-5 

27:8C#-4 

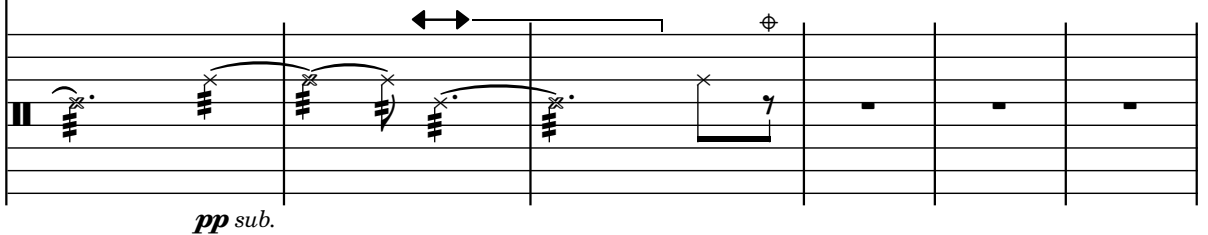
14:B-5 

pp sub.

Synth.



Cr. Cym.
 Tib. Cym. 1
 Tib. Cym. 2
 C. Gg. Sm.
 C. Gg. Lg.
 R. Cym.
 Tam.
 W. G.



pp sub.

9. these signs forerun the death or fall of kings

E 74 (slap) *mp* *mf* *pp* 7:D#+A 27:8C#-4 *tr*

Bar. Sax. in Eb

BANK 6

Kbd

Synth.

Cr. Cym.
Tib. Cym. 1
Tib. Cym. 2
C. Gg. Sm.
C. Gg. Lg.
R. Cym.
Tam.
W. G.

mp *pp* *mp* *pp*

79 *tr* *tr* *tr* 5:B+D# 27:8C#-4 5:B+D#

Bar. Sax. in Eb

Kbd

Synth.

Cr. Cym.
Tib. Cym. 1
Tib. Cym. 2
C. Gg. Sm.
C. Gg. Lg.
R. Cym.
Tam.
W. G.

(trem. on and around rim)

pp *mf*

double (= two key) timbral trill

7:D#+A 14:B-5 **F** 5:B+D# 14:B-5 growl gliss

85

Bar. Sax. in Eb

BANK 6

Kbd

Synth.

Cr. Cym.
Tib. Cym. 1
Tib. Cym. 2
C. Gg. Sm.
C. Gg. Lg.
R. Cym.
Tam.
W. G.

(mf) ppp — mp — pp

90

Bar. Sax. in Eb

14:B-5 7:D#+A

—growl gliss—

Kbd

Synth.

Cr. Cym.
Tib. Cym. 1
Tib. Cym. 2
C. Gg. Sm.
C. Gg. Lg.
R. Cym.
Tam.
W. G.

mf sub. — p mf — pp

96

Bar. Sax. in Eb

growl gliss → 4:A# + D#

f p mf

BANK 7

Kbd

Synth.

15^{ma} 15

soft sticks (that work for all instruments)

Cr. Cym.
Tib. Cym. 1
Tib. Cym. 2
C. Gg. Sm.
C. Gg. Lg.
R. Cym.
Tam.
W. G.

f mf

102

Bar. Sax. in Eb

27:8C#-4

4:A# + D#

7:D# + A

-growl gliss →

pp

Kbd

Synth.

15^{ma} 8

Cr. Cym.
Tib. Cym. 1
Tib. Cym. 2
C. Gg. Sm.
C. Gg. Lg.
R. Cym.
Tam.
W. G.

pp

108

Bar. Sax. in Eb

growl gliss

tr

G

p

(p)

Kbd

BANK 7

Synth.

15⁷

15⁷

Cr. Cym.
Tib. Cym. 1
Tib. Cym. 2
C. Gg. Sm.
C. Gg. Lg.
R. Cym.
Tam.
W. G.

p sub.

(p)



114

Bar. Sax. in Eb

1:A-7

pp

Kbd

Synth.

8va⁷

15⁷

15^{ma}

Cr. Cym.
Tib. Cym. 1
Tib. Cym. 2
C. Gg. Sm.
C. Gg. Lg.
R. Cym.
Tam.
W. G.

pp

9. these signs forerun the death or fall of kings

27:8C#-4 7:D#+A 5:B+D# 14:B-5 1:A-7

120

Bar. Sax. in Eb

Synth.

Cr. Cym.
Tib. Cym. 1
Tib. Cym. 2
C. Gg. Sm.
C. Gg. Lg.
R. Cym.
Tam.
W. G.

mf *mf sub.* *pp*

15^{tr} 15^{tr} 15^{ma}

(ord.)

use handles for louder dynamic (ad lib.)



Lights

H 'pause' begins attacca

126

Bar. Sax. in Eb

Kbd

Synth.

p *pp*

BANK 7

15^{ma}

Textual description of last three bars:
 There is c. 18 secs of absolute silence at this point before the sndfiles start again with the same chord attack that ended bar 128. A more distant version of this chord then begins a loop, at which point the percussionist begins with a very quiet roll on the Large Chinese cymbal. Fade in and hold this roll, exploring its timbre for 1:12. Once the soft held bass sound is established in the sound files, fade out the roll fairly quickly. The next section ("farewell") begins with the same high chord that ended bar 128.

18 seconds silence 1:12 3x3-chord loop 18 seconds (sound files) soft bass established

Cr. Cym.
Tib. Cym. 1
Tib. Cym. 2
C. Gg. Sm.
C. Gg. Lg.
R. Cym.
Tam.
W. G.

p *p* *pp*

gently explore timbre

10a. farewell

michael edwards

Lights

vary gliss direction and diaphragm pressure ad lib./with sound file

growl gliss →

♩ = 160 **sim. to previous piece**

4: A# + D# 7: D# + A

Baritone Saxophone in Eb

Musical staff for Baritone Saxophone in Eb, 4/4 time. It features a melodic line starting in the third measure with a *pp* dynamic. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter).

Keyboard

Musical staff for Keyboard, 4/4 time. It contains a box labeled "BANK 8" in the second measure. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter).

(no trigger of first two chords: these are in the previous sound file)

Synthesiser

Musical staff for Synthesiser, 4/4 time. It features a melodic line with *15^{ma}* markings above the notes. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter).

thin metal beaters (come sopra)

Crash Cymbal
Tibetan Cymbal 1
Tibetan Cymbal 2
China Gong Small
China Gong Large
Ride Cymbal
Tam-Tam Small
Wind Gong

Musical staff for Percussion, 4/4 time. It features a rhythmic pattern with *pp* dynamic. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter).



if possible, in addition to the harmonics, add a little very high growl

Bar. Sax. in Eb

Musical staff for Bar. Sax. in Eb, 4/4 time. It features a melodic line starting in the sixth measure with a *mp* dynamic. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter).

Kbd

Musical staff for Kbd, 4/4 time. It features a melodic line starting in the sixth measure. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter).

Synth.

Musical staff for Synth., 4/4 time. It features a melodic line starting in the sixth measure with an *8va* marking above the notes. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter).

Cr. Cym.
Tib. Cym. 1
Tib. Cym. 2
C. Gg. Sm.
C. Gg. Lg.
R. Cym.
Tam.
W. G.

Musical staff for Percussion, 4/4 time. It features a rhythmic pattern with a *mp* dynamic. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter).

11

Bar. Sax. in Eb

A 7:D#+A

mf

BANK 8

Kbd

Synth.

Cr. Cym.
Tib. Cym. 1
Tib. Cym. 2
C. Gg. Sm.
C. Gg. Lg.
R. Cym.
Tam.
W. G.

(ord.)

mf



17

Bar. Sax. in Eb

14:B-5 4:A#+D# 1:A-7 27:8C#-4

p

Kbd

Synth.

Cr. Cym.
Tib. Cym. 1
Tib. Cym. 2
C. Gg. Sm.
C. Gg. Lg.
R. Cym.
Tam.
W. G.

p

10a. farewell

27:8C#-4
7:D#+A 1:A-7 5:B+D# 7:D#+A

attacca

Bar. Sax. in Eb

Kbd

Synth.

Cr. Cym.
Tib. Cym. 1
Tib. Cym. 2
C. Gg. Sm.
C. Gg. Lg.
R. Cym.
Tam.
W. G.

10a. farewell: improvisation

michael edwards

Text summary/directions for notation below:

We begin with another chord attack in the sound files mixed with the voice reciting "these signs forerun the death and fall of kings".

A pause of c. 6 seconds is followed by a throbbing bass sound in the sound files (c. 17 seconds), a pause of 8.7 seconds, then a restart of the throbbing bass.

On this restart, triggered by the pianist, the percussionist starts a fairly loud bass drum roll (soft sticks) and the pianist immediately moves to improvise loudly and fairly aggressively inside the piano, on the bass strings, with rattling metallic preparations that are easy to insert and remove. This lasts c. 1:18 before the bass drops out of the sound files and a high distorted tone enters (17 seconds).

At this point the percussion and piano stop playing, with a medium length decrescendo, letting any lingering sounds die out naturally. Meanwhile the saxophonist has walked to a new position central stage, quite far forward. He has a strong spotlight on his face and is ready to play the following slap tongues piece. Before doing so however, he takes some steps backwards so that he can visually coordinate his attacks with his trio partners.

"Virtual Super-Marlies" begins quite suddenly in the sound files and 4 seconds later the trio begins "our countrymen" (slap tongues).

c. 10.5" c. 6" silence c. 17" throbbing bass c. 8.7" silence

Alto Saxophone

Keyboard

Synthesiser

Bass Drum

"these signs forerun the death and fall of kings"

Lights

Lights

c. 1:18 throbbing bass restart

c. 17" bass out, high tone in c. 4" Virutal Super-Marlies

5 walk to centre stage, forward step back for visual contact

A. Sax.

Kbd

Pno

B. Dr.

BANK 8

inside, rattling improv. attacca (slaps)

mf

The musical score is arranged in four staves. The top staff is for A. Sax. in treble clef, starting at measure 5 with the instruction 'walk to centre stage, forward'. The second staff is for Kbd in bass clef, marked with a 'BANK 8' box. The third staff is for Pno in grand staff (treble and bass clefs), with the instruction 'inside, rattling improv.' and a 'mf' dynamic marking. The bottom staff is for B. Dr. in bass clef, also marked with 'mf'. The score spans three measures. The first measure contains the initial notes for each instrument. The second and third measures contain rests for all instruments, with a 'mf' dynamic marking in the Pno and B. Dr. staves. The score concludes with a double bar line at the end of the third measure. Performance instructions include 'step back for visual contact' for the saxophone and 'attacca (slaps)' for the piano and drums.

10b. our countrymen are gone and fled: instructions/notes

Michael Edwards

November 11, 2022

Based partially or extrapolated from material already used in this project, *our countrymen are gone and fled* is not conventionally scored, rather the three trio voices are presented as parts only.

The dynamic is generally *ff* throughout but can be modulated *ad. lib.* for a few notes (e.g. on repeated notes/phrases, perhaps *sub. mp cresc.*).

Though the tempo is the same for all, there is no pressing need to coordinate attacks—it would in fact be almost impossible to do so. But through visual communication, some simultaneities should be attempted between two or even all three players at any point that appeals. This could also, perhaps, increase as the piece progresses.

Three features are most salient:

1. The percussion and saxophone parts are made out of a sequence of repeating cells. The cells are given on a separate sheet so that they may be practised in advance. The sequenced cells are fairly relentless but short pauses can be inserted by leaving out some notes, or even whole bars, when desired. When doing so, keep the material running mentally so that the part durations remain in approximate alignment by the end of the piece.
2. In the sound files there is a clear piano line that I call the *Virtual Super-Marlies*. She plays an extremely fast, scale-based, unbroken, single-line piano synthesis part which runs simultaneously against the trio. Both her and trio have approximately the same amount of material, in terms of duration.
3. Whilst the saxophonist uses exclusively slap tongue attacks, the other two players move gradually from their respective instruments onto samples of similar slap tongues, using a MIDI keyboard and a set of six percussion pads. The percussionist has a formal transition composed into her part but the pianist decides, from the point indicated in the score, when to insert samples from the keyboard, mixing these in between her piano chords—she may even play chord slaps at some point(s). The keyboard/sampler part is thus quite free and may loosely imitate or play simultaneously with the saxophonist and/or percussionist, but the piano chords should be retained (or at least attempted) for as long as possible. In both percussion and piano parts then, via different strategies, the slap samples (should) increase in number, to the point of dominating by the end of the piece (by which point the pianist really is improvising and the slap samples may be replacing the notated piano chords). Thus, at the end of the piece, the three players are slapping like crazy but the poor saxophonist cannot keep up with the samples at all. He may choose to stand and fight or give up in defeat. Indeed he may even choose to stand; to fight (with his instrument only, of course); to stand and walk off even. (Competence, incompetence, and their possible meanings in the context of technological attacks are thus musically-implicitly interrogated here, to the extent that this is at all possible.)

But that is not all: in the end, the trio must decide as a group whether they defeat the *Virtual Super-Marlies* or are defeated by her. This is a matter of who is left playing at the end. And that is left open to the performers.

Whoever wins, the next section begins immediately (i.e. no audible pause) by triggering a sound file of duration 1:49

10b. our countrymen are gone and fled (alto saxophone cells)

michael edwards

alto saxophone in Eb

♩ = 160

2

6

3

11

4

5

15

6

7

20

24

9

10b. our countrymen are gone and fled (percussion cells)

michael edwards

♩ = 160

Crash Cymbal
Tibetan Cymbal 1
Tibetan Cymbal 2
China Gong Small
China Gong Large
Korean Gong Small
Korean Gong Large
Ride Cymbal
Tam-Tam Small

2 **3**

ff

6

Cr. Cym.
Tib. Cym. 1
Tib. Cym. 2
C. Gg. Sm.
C. Gg. Lg.
K. Gg. Sm.
K. Gg. Lg.
R. Cym.
Tam.

4

11

Cr. Cym.
Tib. Cym. 1
Tib. Cym. 2
C. Gg. Sm.
C. Gg. Lg.
K. Gg. Sm.
K. Gg. Lg.
R. Cym.
Tam.

5

16

Cr. Cym.
Tib. Cym. 1
Tib. Cym. 2
C. Gg. Sm.
C. Gg. Lg.
K. Gg. Sm.
K. Gg. Lg.
R. Cym.
Tam.

6 **7**

21

Cr. Cym.
Tib. Cym. 1
Tib. Cym. 2
C. Gg. Sm.
C. Gg. Lg.
K. Gg. Sm.
K. Gg. Lg.
R. Cym.
Tam.

8

10b. our countrymen are gone and fled (alto saxophone)

michael edwards

all slap tongues unless slurred

♩ = 160

alto saxophone in Eb

ff sempre

C-4 A#-C C-5 A#-5,6 C-4 A#-C C-5 E+C3 C-5 E+C3

E+C3 A#-C C-4 A#-5,6 A#-C C-5 A#-5,6 C-4 A#-C

C-5 A#-5,6 C-4 A#-C C-5 E+C3 C-5 E+C3 E+C3 A#-C

C-5 A#-5,6 C-4 A#-C C-5 E+C3 C-5 E+C3 E+C3 A#-C

C-5 E+C3 C-5 E+C3 E+C3 A#-C C-5 D#-3,6 A#-5,6 G+C1

D#-3,6 A#-C A#-5,6 G+C1 C-4 A#-5,6 C-4 A#-C C-5 A#-5,6 C-4 A#-C

40

Chord symbols: C-5, D#-3,6, A#-5,6, G+c1, D#-3,6, A#-C, A#-5,6, G+c1, C-4, A#-5,6, C-4, A#-C, A#-C-C-5

46

Chord symbols: A#-5,6, C-4, A#-C, D#-3,6, A#-5,6, C-5, G+c1, D#-3,6, A#-C, C-5

51

Chord symbols: A#-5,6, C-4, A#-C, C-5, D#-3,6, A#-5,6, G+c1, D#-3,6, A#-C, A#-5,6, G+c1, A#-C, C-5

56

Chord symbols: A#-5,6, C-4, A#-C, C-5, D#-3,6, A#-5,6, G+c1, D#-3,6, A#-C, A#-5,6, G+c1, D#-3,6, A#-5,6, C-5

62

Chord symbols: G+c1, D#-3,6, C-4, A#-5,6, A#-C, A#-C, A#-C, A#-5,6, C-4, A#-C, D#-3,6

68

Chord symbols: G+c1, A#-5,6, C-5, G+c1, D#-3,6, C-4, A#-5,6, A#-C, A#-C, C-5

73

Chord symbols: A#-5,6, C-4, A#-C, C-4, A#-5,6, A#-C, C-5, A#-5,6, C-4, A#-C

78

Chord symbols: G+c1, A#-5,6, C-5, C-4, A#-5,6, A#-C, C-5, A#-5,6, C-4, A#-C, D#-3,6, A#-5,6, C-5

The image displays a musical score for saxophone, consisting of ten staves of music. Each staff begins with a measure number (84, 90, 96, 102, 107, 113, 119, 124) and contains a sequence of notes and rests. Above the notes, various chord symbols are written, such as G+c1, D#-3,6, A#-C-5, A#-5,6, C-4, A#-C, A#-5,6, C-5, C-4, A#-5,6, C-5, D#-3,6, G+c1, A#-5,6, G+c1, A#-C, A#-5,6, G+c1, A#-5,6, C-5, C-4, A#-5,6, C-5, D#-3,6, A#-5,6, G+c1, D#-3,6, A#-C, A#-5,6, G+c1, A#-5,6, C-5, D#-3,6, E+c3, A#-6, A#-C, D#-3,6, A#-C, D#-3,6, A#-6, D#-3,6, A#-5,6, C-5, G+c1, D#-3,6, A#-5,6, C-5, C-4, A#-5,6, D#-3,6, A#-5,6, C-5, G+c1, D#-3,6, D#-3,6, D#-3,6, A#-6, A#-C, D#-3,6, A#-C, D#-3,6, A#-6, C-5, E+c3, C-5, E+c3, D#-3,6, A#-6, A#-C, C-5, E+c3, A#-C, D#-3,6, A#-6, A#-C, D#-3,6, A#-6, A#-C, and D#-3,6. The music is written in treble clef and includes various time signatures and rests.

The musical score consists of eight staves of music, each starting with a measure number. The notation includes various time signatures such as 11/16, 3/4, 5/8, 9/8, 11/8, and 11/4. Chord symbols are placed above the notes, including D#-3,6, A#-6, A#-C, G+C1, E+C3, D#-3,6, A#-6, G+C1, D#-3,6, E+C3, A#-6, A#-C, D#-3,6, G+C1, G+C1, C-4, A#-5,6, D#-3,6, A#-6, G+C1, A#-5,6, C-5, C-4, A#-5,6, A#-5,6, C-5, D#-3,6, A#-C, D#-3,6, A#-6, G+C1, D#-3,6, A#-6, G+C1, and D#-3,6. The music features complex rhythms with many triplets and rests. The notes are primarily eighth and sixteenth notes, often grouped into triplets. The overall style is highly rhythmic and technical.

172

177

182

188

194

199

205

210

215

G+c1 D#-3,6 D#-3,6 A#-5,6 C-5 G+c1 D#-3,6 D#-3,6 E+c3 D#-3,6 E+c3 A#-6

221

A#-C D#-3,6 A#-6 D#-3,6 A#-C A#-6 D#-3,6 A#-5,6 C-5 G+c1

227

G+c1 D#-3,6 D#-3,6 E+c3 D#-3,6 E+c3 A#-6 A#-C D#-3,6 A#-C A#-6

232

D#-3,6 A#-C A#-6

10b. our countrymen are gone and fled (percussion)

michael edwards

♩ = 160

Crash Cymbal
Tibetan Cymbal 1
Tibetan Cymbal 2
China Gong Small
China Gong Large
Korean Gong Small
Korean Gong Large
Ride Cymbal
Tam-Tam Small
MIDI Pad 1
MIDI Pad 2
MIDI Pad 3
MIDI Pad 4
MIDI Pad 5
MIDI Pad 6

ff sempre

7

Cr. Cym.
Tib. Cym. 1
Tib. Cym. 2
C. Gg. Sm.
C. Gg. Lg.
K. Gg. Sm.
K. Gg. Lg.
R. Cym.
Tam.
MP1
MP2
MP3
MP4
MP5
MP6

13

Cr. Cym.
Tib. Cym. 1
Tib. Cym. 2
C. Gg. Sm.
C. Gg. Lg.
K. Gg. Sm.
K. Gg. Lg.
R. Cym.
Tam.
MP1
MP2
MP3
MP4
MP5
MP6

10b. our countrymen are gone and fled percussion cells ordered

19

Cr. Cym.
Tib. Cym. 1
Tib. Cym. 2
C. Gg. Sm.
C. Gg. Lg.
K. Gg. Sm.
K. Gg. Lg.
R. Cym.
Tam.
MP1
MP2
MP3
MP4
MP5
MP6

24

Cr. Cym.
Tib. Cym. 1
Tib. Cym. 2
C. Gg. Sm.
C. Gg. Lg.
K. Gg. Sm.
K. Gg. Lg.
R. Cym.
Tam.
MP1
MP2
MP3
MP4
MP5
MP6

29

Cr. Cym.
Tib. Cym. 1
Tib. Cym. 2
C. Gg. Sm.
C. Gg. Lg.
K. Gg. Sm.
K. Gg. Lg.
R. Cym.
Tam.
MP1
MP2
MP3
MP4
MP5
MP6

34

Cr. Cym.
Tib. Cym. 1
Tib. Cym. 2
C. Gg. Sm.
C. Gg. Lg.
K. Gg. Sm.
K. Gg. Lg.
R. Cym.
Tam.
MP1
MP2
MP3
MP4
MP5
MP6

40

Cr. Cym.
Tib. Cym. 1
Tib. Cym. 2
C. Gg. Sm.
C. Gg. Lg.
K. Gg. Sm.
K. Gg. Lg.
R. Cym.
Tam.
MP1
MP2
MP3
MP4
MP5
MP6

45

Cr. Cym.
Tib. Cym. 1
Tib. Cym. 2
C. Gg. Sm.
C. Gg. Lg.
K. Gg. Sm.
K. Gg. Lg.
R. Cym.
Tam.
MP1
MP2
MP3
MP4
MP5
MP6

50

Cr. Cym.
Tib. Cym. 1
Tib. Cym. 2
C. Gg. Sm.
C. Gg. Lg.
K. Gg. Sm.
K. Gg. Lg.
R. Cym.
Tam.
MP1
MP2
MP3
MP4
MP5
MP6

55

Cr. Cym.
Tib. Cym. 1
Tib. Cym. 2
C. Gg. Sm.
C. Gg. Lg.
K. Gg. Sm.
K. Gg. Lg.
R. Cym.
Tam.
MP1
MP2
MP3
MP4
MP5
MP6

10b. our countrymen are gone and fled percussion cells ordered

61

Cr. Cym.
Tib. Cym. 1
Tib. Cym. 2
C. Gg. Sm.
C. Gg. Lg.
K. Gg. Sm.
K. Gg. Lg.
R. Cym.
Tam.
MP1
MP2
MP3
MP4
MP5
MP6

67

Cr. Cym.
Tib. Cym. 1
Tib. Cym. 2
C. Gg. Sm.
C. Gg. Lg.
K. Gg. Sm.
K. Gg. Lg.
R. Cym.
Tam.
MP1
MP2
MP3
MP4
MP5
MP6

72

Cr. Cym.
Tib. Cym. 1
Tib. Cym. 2
C. Gg. Sm.
C. Gg. Lg.
K. Gg. Sm.
K. Gg. Lg.
R. Cym.
Tam.
MP1
MP2
MP3
MP4
MP5
MP6

77

Cr. Cym.
Tib. Cym. 1
Tib. Cym. 2
C. Gg. Sm.
C. Gg. Lg.
K. Gg. Sm.
K. Gg. Lg.
R. Cym.
Tam.
MP1
MP2
MP3
MP4
MP5
MP6

82

Cr. Cym.
Tib. Cym. 1
Tib. Cym. 2
C. Gg. Sm.
C. Gg. Lg.
K. Gg. Sm.
K. Gg. Lg.
R. Cym.
Tam.
MP1
MP2
MP3
MP4
MP5
MP6

88

Cr. Cym.
Tib. Cym. 1
Tib. Cym. 2
C. Gg. Sm.
C. Gg. Lg.
K. Gg. Sm.
K. Gg. Lg.
R. Cym.
Tam.
MP1
MP2
MP3
MP4
MP5
MP6

95

Cr. Cym.
Tib. Cym. 1
Tib. Cym. 2
C. Gg. Sm.
C. Gg. Lg.
K. Gg. Sm.
K. Gg. Lg.
R. Cym.
Tam.
MP1
MP2
MP3
MP4
MP5
MP6

101

Cr. Cym.
Tib. Cym. 1
Tib. Cym. 2
C. Gg. Sm.
C. Gg. Lg.
K. Gg. Sm.
K. Gg. Lg.
R. Cym.
Tam.
MP1
MP2
MP3
MP4
MP5
MP6

106

Cr. Cym.
Tib. Cym. 1
Tib. Cym. 2
C. Gg. Sm.
C. Gg. Lg.
K. Gg. Sm.
K. Gg. Lg.
R. Cym.
Tam.
MP1
MP2
MP3
MP4
MP5
MP6

111

Cr. Cym.
Tib. Cym. 1
Tib. Cym. 2
C. Gg. Sm.
C. Gg. Lg.
K. Gg. Sm.
K. Gg. Lg.
R. Cym.
Tam.
MP1
MP2
MP3
MP4
MP5
MP6

117

Cr. Cym.
Tib. Cym. 1
Tib. Cym. 2
C. Gg. Sm.
C. Gg. Lg.
K. Gg. Sm.
K. Gg. Lg.
R. Cym.
Tam.
MP1
MP2
MP3
MP4
MP5
MP6

123

Cr. Cym.
Tib. Cym. 1
Tib. Cym. 2
C. Gg. Sm.
C. Gg. Lg.
K. Gg. Sm.
K. Gg. Lg.
R. Cym.
Tam.
MP1
MP2
MP3
MP4
MP5
MP6

129

Cr. Cym.
Tib. Cym. 1
Tib. Cym. 2
C. Gg. Sm.
C. Gg. Lg.
K. Gg. Sm.
K. Gg. Lg.
R. Cym.
Tam.
MP1
MP2
MP3
MP4
MP5
MP6

136

Cr. Cym.
Tib. Cym. 1
Tib. Cym. 2
C. Gg. Sm.
C. Gg. Lg.
K. Gg. Sm.
K. Gg. Lg.
R. Cym.
Tam.
MP1
MP2
MP3
MP4
MP5
MP6

142

Cr. Cym.
Tib. Cym. 1
Tib. Cym. 2
C. Gg. Sm.
C. Gg. Lg.
K. Gg. Sm.
K. Gg. Lg.
R. Cym.
Tam.
MP1
MP2
MP3
MP4
MP5
MP6

148

Cr. Cym.
Tib. Cym. 1
Tib. Cym. 2
C. Gg. Sm.
C. Gg. Lg.
K. Gg. Sm.
K. Gg. Lg.
R. Cym.
Tam.
MP1
MP2
MP3
MP4
MP5
MP6

10b. our countrymen are gone and fled percussion cells ordered

154

Cr. Cym.
Tib. Cym. 1
Tib. Cym. 2
C. Gg. Sm.
C. Gg. Lg.
K. Gg. Sm.
K. Gg. Lg.
R. Cym.
Tam.
MP1
MP2
MP3
MP4
MP5
MP6

160

Cr. Cym.
Tib. Cym. 1
Tib. Cym. 2
C. Gg. Sm.
C. Gg. Lg.
K. Gg. Sm.
K. Gg. Lg.
R. Cym.
Tam.
MP1
MP2
MP3
MP4
MP5
MP6

166

Cr. Cym.
Tib. Cym. 1
Tib. Cym. 2
C. Gg. Sm.
C. Gg. Lg.
K. Gg. Sm.
K. Gg. Lg.
R. Cym.
Tam.
MP1
MP2
MP3
MP4
MP5
MP6

172

Cr. Cym.
Tib. Cym. 1
Tib. Cym. 2
C. Gg. Sm.
C. Gg. Lg.
K. Gg. Sm.
K. Gg. Lg.
R. Cym.
Tam.
MP1
MP2
MP3
MP4
MP5
MP6

177

Cr. Cym.
Tib. Cym. 1
Tib. Cym. 2
C. Gg. Sm.
C. Gg. Lg.
K. Gg. Sm.
K. Gg. Lg.
R. Cym.
Tam.
MP1
MP2
MP3
MP4
MP5
MP6

182

Cr. Cym.
Tib. Cym. 1
Tib. Cym. 2
C. Gg. Sm.
C. Gg. Lg.
K. Gg. Sm.
K. Gg. Lg.
R. Cym.
Tam.
MP1
MP2
MP3
MP4
MP5
MP6

187

Cr. Cym.
Tib. Cym. 1
Tib. Cym. 2
C. Gg. Sm.
C. Gg. Lg.
K. Gg. Sm.
K. Gg. Lg.
R. Cym.
Tam.
MP1
MP2
MP3
MP4
MP5
MP6

193

Cr. Cym.
Tib. Cym. 1
Tib. Cym. 2
C. Gg. Sm.
C. Gg. Lg.
K. Gg. Sm.
K. Gg. Lg.
R. Cym.
Tam.
MP1
MP2
MP3
MP4
MP5
MP6

10b. our countrymen are gone and fled percussion cells ordered

199

Cr. Cym.
Tib. Cym. 1
Tib. Cym. 2
C. Gg. Sm.
C. Gg. Lg.
K. Gg. Sm.
K. Gg. Lg.
R. Cym.
Tam.
MP1
MP2
MP3
MP4
MP5
MP6

205

Cr. Cym.
Tib. Cym. 1
Tib. Cym. 2
C. Gg. Sm.
C. Gg. Lg.
K. Gg. Sm.
K. Gg. Lg.
R. Cym.
Tam.
MP1
MP2
MP3
MP4
MP5
MP6

211

Cr. Cym.
Tib. Cym. 1
Tib. Cym. 2
C. Gg. Sm.
C. Gg. Lg.
K. Gg. Sm.
K. Gg. Lg.
R. Cym.
Tam.
MP1
MP2
MP3
MP4
MP5
MP6

217

Cr. Cym.
Tib. Cym. 1
Tib. Cym. 2
C. Gg. Sm.
C. Gg. Lg.
K. Gg. Sm.
K. Gg. Lg.
R. Cym.
Tam.
MP1
MP2
MP3
MP4
MP5
MP6

223

Cr. Cym.
Tib. Cym. 1
Tib. Cym. 2
C. Gg. Sm.
C. Gg. Lg.
K. Gg. Sm.
K. Gg. Lg.
R. Cym.
Tam.
MP1
MP2
MP3
MP4
MP5
MP6

229

Cr. Cym.
Tib. Cym. 1
Tib. Cym. 2
C. Gg. Sm.
C. Gg. Lg.
K. Gg. Sm.
K. Gg. Lg.
R. Cym.
Tam.
MP1
MP2
MP3
MP4
MP5
MP6

235

Cr. Cym.
Tib. Cym. 1
Tib. Cym. 2
C. Gg. Sm.
C. Gg. Lg.
K. Gg. Sm.
K. Gg. Lg.
R. Cym.
Tam.
MP1
MP2
MP3
MP4
MP5
MP6

240

Cr. Cym.
Tib. Cym. 1
Tib. Cym. 2
C. Gg. Sm.
C. Gg. Lg.
K. Gg. Sm.
K. Gg. Lg.
R. Cym.
Tam.
MP1
MP2
MP3
MP4
MP5
MP6

10b. our countrymen are gone and fled percussion cells ordered

245

Cr. Cym.
Tib. Cym. 1
Tib. Cym. 2
C. Gg. Sm.
C. Gg. Lg.
K. Gg. Sm.
K. Gg. Lg.
R. Cym.
Tam.
MP1
MP2
MP3
MP4
MP5
MP6

250

Cr. Cym.
Tib. Cym. 1
Tib. Cym. 2
C. Gg. Sm.
C. Gg. Lg.
K. Gg. Sm.
K. Gg. Lg.
R. Cym.
Tam.
MP1
MP2
MP3
MP4
MP5
MP6

10b. our countrymen are gone and fled (piano)

michael edwards

$\text{♩} = 160$ **punchy**

Piano

8_{-}
ff sempre

6

12

19

25

8_{ba}

10b. our countrymen are gone and fled (piano)

31

37

43

50

start adding sampler (see notes) using
chromatic pitches from middle C-A
on BANK 0

58

65

Musical notation for measures 65-71. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure 65 begins with a treble staff chord of G4, B4, and D5, and a bass staff chord of G2, B2, and D3. The music continues with various chords and melodic fragments in both staves.

72

Musical notation for measures 72-78. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure 72 begins with a treble staff chord of G4, B4, and D5, and a bass staff chord of G2, B2, and D3. The music continues with various chords and melodic fragments in both staves.

79

79

8va

Musical notation for measures 79-85. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure 79 begins with a treble staff chord of G4, B4, and D5, and a bass staff chord of G2, B2, and D3. The music continues with various chords and melodic fragments in both staves. An 8va marking is present above the treble staff in the final measure.

86

15^{ma}

86

15^{ma}

Musical notation for measures 86-92. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure 86 begins with a treble staff chord of G4, B4, and D5, and a bass staff chord of G2, B2, and D3. The music continues with various chords and melodic fragments in both staves. A 15^{ma} marking is present above the treble staff in the first measure.

93

15

93

15

8va

Musical notation for measures 93-99. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure 93 begins with a treble staff chord of G4, B4, and D5, and a bass staff chord of G2, B2, and D3. The music continues with various chords and melodic fragments in both staves. A 15 marking is present above the treble staff in the first measure, and an 8va marking is present above the treble staff in the fourth measure.

10b. our countrymen are gone and fled (piano)

Musical notation for measures 100-105. Measure 100 features a 15^{ma} (15th measure rest) in the treble clef. Measure 101 has a 15^{ma} in the bass clef. Measure 102 has an 8^{va} (8^{va} measure rest) in the treble clef. Measure 103 has an 8^{va} in the bass clef. Measure 104 has a 15^{ma} in the treble clef. Measure 105 has a 15^{ma} in the bass clef.

Musical notation for measures 106-110. Measure 106 has a 15^{ma} in the treble clef. Measure 107 has a 15^{ma} in the bass clef. Measure 108 has a 15^{ma} in the treble clef. Measure 109 has a 15^{ma} in the bass clef. Measure 110 has a 15^{ma} in the treble clef.

Lights

slap war or
Virtual Super-Marlies
continues and prevails

BANK 9

Kbd

Musical notation for measures 111-115. Measure 111 has an 8^{va} in the treble clef. Measure 112 has an 8^{va} in the bass clef. Measure 113 has an 8^{va} in the treble clef. Measure 114 has an 8^{va} in the bass clef. Measure 115 has an 8^{va} in the treble clef.

11a. as well assured

michael edwards

The sound file triggered at the end of the last piece should last 1:49 before this piece begins: start just before the end of the sound file, overlapping with it as it begins to fade out.

♩ = 72 **a little tentative, withholding**

Alto Saxophone

Piano

Vibraphone

pp sempre

mp

8ba *Red.*

sim.

8ba *Red.*

(unmeasured tremolo)

pp sempre
pedal to end



7

A. Sax.

Pno

Vib.

A

13 (subtone)

A. Sax.

Pno

Vib.

8ba Red.

pp

B

21

A. Sax.

Pno

Vib.

Red.

pp

C

27

Pno

Vib.

Red.

8ba Red.

pp

BANK 9
Kbd

The sound file triggered here has a duration of 1:16.5

11b. richard their king is dead

michael edwards

The piece begins once the clear mp sax. slap attack begins in the sound files.

♩ = 48 **all extremely delicate and on the threshold of audibility***

ord. G#s crystal clear, super stable, and no vibrato

118:C-4+C5

97:E+C3

Alto Saxophone

piano and percussion should endeavour to play all voices but can break a line, briefly if possible, to start new ones

Piano Ord.

pedal down to end (with occasional break ad lib.)

choose two nicely distinct groups of resonant, high strings to stimulate with tremolo percussion brushes or something similar that creates a nice diffuse halo of high frequencies. Group 1 is indicated by note G5, group 2 by C5,m By default the speed should be fast and across at least 4 notes.

Piano Brushes

sempre l.v.

Piano Plucked

all unmeasured tremolo

China Gong Small
China Gong Large

Plattenglocken

motor off,
pedal down till the end

Vibraphone

sax slap perc.
piano frame knock

Sound Files

* though made clearly present and lively through amplification

11b. richard their king is dead

low notes all nice airy subtones

5

97:E+C3

A. Sax.

Pno.Ord.

Pno.Br.

Pno.Pl.

C. Gg. Sm.
C. Gg. Lg.

Pl.Gl.

Vib.

15^{ma} 7^b

8^{ba}

8^{ba}

poco.

9

97:E+C3

A. Sax.

Pno.Ord.

Pno.Br.

Pno.Pl.

C. Gg. Sm.
C. Gg. Lg.

Pl.Gl.

Vib.

15^{ma} 7^b

increase then decrease number of strings
in tremolo (get wider but not louder)

A

14

A. Sax.

97:E+c3

15^{ma}

Pno.Ord. **BANK 9** Kbd Piano ord.

8^{ba}

without dim., decrease speed of tremolo (but not width)

Pno.Br.

(if possible, or leave out if Keyboard note makes this impossible)

Pno.Pl.

C. Gg. Sm.
C. Gg. Lg.

Pl.Gl.

Snd.Fls. piano frame knock sax slap perc.

19

A. Sax.

118:C-4+c5

97:E+c3

97:E+c3

15^{ma}

Pno.Ord.

8^{ba}

Pno.Br.

Pno.Pl.

C. Gg. Sm.
C. Gg. Lg.

11b. richard their king is dead

118:C-4+C5

B 97:E+C3

118:C-4+C5

A. Sax.

Pno.Ord.

Pno.Br.

Pno.Pl.

C. Gg. Sm.
C. Gg. Lg.

Snd.Fls.

Kbd

Piano: e-bow

ppp

sax+resonance

piano frame knock

97:E+C3

C

30

A. Sax.

Pno.Ord.

Pno.Br.

Pno.Pl.

C. Gg. Sm.
C. Gg. Lg.

Pl.Gl.

Vib.

Snd.Fls.

(ord.)

15

8ba...

perc.+gong

gong

piano frame knock

35

A. Sax.

Pno.Ord.

Pno.Br.

Pno.Pl.



41

D

Lights

A. Sax.

Pno.Br.

Snd.Fls.

(sound files out)

addendum to movement 5: all used multiphonics

michael edwards

Alto Saxophone

73: B-4+c1
-5 -B

75: G+c1
+4 +C# +Tf

100: 8bP+c3
-p +2 +c1

101: 8b+c3
+2 +5 +6 +c1

108: 8+c1,3
+1 -c1 +c2 +c5

118: C-4+c5
-7

The image shows a musical staff for Alto Saxophone with six notes. Each note is accompanied by a Weiss/Netti number and a set of fingerings. The notes are: 73: B-4+c1 (-5 -B), 75: G+c1 (+4 +C# +Tf), 100: 8bP+c3 (-p +2 +c1), 101: 8b+c3 (+2 +5 +6 +c1), 108: 8+c1,3 (+1 -c1 +c2 +c5), and 118: C-4+c5 (-7). The notes are written in a treble clef with a key signature of one sharp (F#).


The numbers above the multiphonics refer to Weiss/Netti.
All possible finger changes linked to a multiphonic are shown on the line below the fingering. Pitches exact to nearest 1/4 tone. When a fingering change occurs (e.g. -5) the original sound is essentially retained but new sonic/pitch possibilities should be investigated (without diverging too much from the original). All multiphonics are gentle: a loud or overly-dissonant quality should be avoided at all costs (i.e. we prefer silence to the risk of this).

Thanks to Henrique Portovedo for providing information and recordings of these linking multiphonics.

addendum to movement 9: all used multiphonics

michael edwards

Baritone Saxophone in Eb

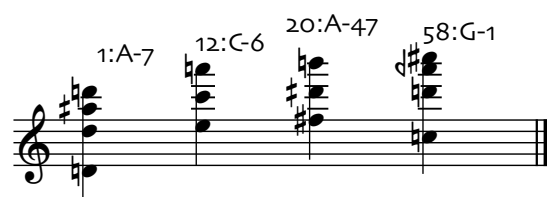


27:8C#-4 14:B-5 7:D#+A 5:B+D# 4:A#+D#

Detailed description: This musical staff shows five multiphonic chords for Baritone Saxophone in Eb. Each chord is represented by a vertical line with notes on either side. The chords are labeled with Weiss/Netti numbers and names: 27:8C#-4, 14:B-5, 7:D#+A, 5:B+D#, and 4:A#+D#. The notes are placed on the staff lines, with some notes having accidentals (sharps and flats).

The numbers above the multiphonics refer to Weiss/Netti.
All multiphonics are gentle: a loud or overly-dissonant quality
should be avoided at all costs (i.e. we prefer silence to the risk
of this).

Bar. Sax. in Eb



1:A-7 12:C-6 20:A-47 58:G-1

Detailed description: This musical staff shows four multiphonic chords for Bar. Sax. in Eb. Each chord is represented by a vertical line with notes on either side. The chords are labeled with Weiss/Netti numbers and names: 1:A-7, 12:C-6, 20:A-47, and 58:G-1. The notes are placed on the staff lines, with some notes having accidentals (sharps and flats).

addendum: *in competence* lighting summary

Michael Edwards

December 19, 2022

In general, and failing extensive lighting possibilities, the lighting should be 'atmospheric', with no need for music stand lights as all three performers read from iPads. Throughout the 1-hour through-composed work, pieces for trio plus electronics alternate with 'solo tape' (sound file) pieces. The lighting should be changed for the tape pieces if possible, e.g., made significantly darker and deep blue. In the details below there are some singular requirements but in general just three main light scenes: *full*, *dark & moody*, and *solo tape*. *full* indicates bright lighting (usually) on all three musicians; *dark & moody* indicates darker, atmospheric lighting on the ensemble: as the musicians will be playing, they should still be clearly visible; *solo tape* is darker again: the musicians do not have to be visible in this scenario.

Specific instructions/examples for each piece:

- 1 See beginning of score (1. *'tis thought the king is dead; we will not stay*) for full details, excerpted here: The audience lights go down to black. The performance begins with a completely dark stage. The pianist is at her performance position under a spotlight. After some time she brings her finger down and triggers the first sound file and we cut to black. At about 4:10 a dark throbbing sound file begins. At this point the percussionist is at the bass drum. She starts a soft-stick roll and a little light is projected onto her. As the throbbing sound file becomes more rhythmicised, the light goes down to darkness again. At around 6:35 a spotlight appears gradually on the percussionist, who is now standing at her main position. She raises her arm and points to the ceiling with her mallet, poised to play. Between 7:26 and 7:29 she brutally starts the next piece, at which point the lights are cut and then go back up to maximum over a few seconds.
- 2 *Full* lighting on the percussion once the solo is underway. At the end, a high sound file is triggered and the saxophonist walks, playing, from his unobserved position to centre stage main playing position. A spotlight should follow him or be statically focused on his main playing position.
- 3 Ensemble *dark & moody* setting moving to *full* at letter B where the soprano sax starts in earnest. Fade (c. 20 seconds) to *Solo tape* lighting for the 3-minute sound file at the end.
- 4 Ensemble *Dark & moody* at the beginning. From letter D, where the baritone saxophone starts playing very quietly, a 1-2 minute fade to red should begin
- 5 Slowly (e.g. 1 minute) fade to *dark & moody* from the previous red.
- 6 Remain *dark & moody*, also through to the end of the 1 minute sound file at the end.
- 7 Ensemble *Full*.
- 8 Ensemble *Full*. For the 1:25 sound file at the end, move quickly to *solo tape*.

- 9** Fade over c. 30 seconds to *dark & moody*. Remain so for *part 2: jabby chords*. At the end (letter H) an 18 second fade (i.e. during the silence) to *solo tape* (held for a further 1:30).
- 10a** Begins with a quick fade to *dark & moody*. During the improvisation, the saxophonist walks to a new position central stage, quite far forward. He has a strong spotlight on his face, into which he looks (probably up). Before starting the next piece, he moves back to his normal playing position.
- 10b Ensemble** *Full* for the whole piece until the end where, during the sound file duration of 1:49, a transition should be made to *dark & moody*
- 11a** Ensemble *Dark & moody*.
- 11b** Ensemble *Dark & moody*. At the very end there's a cut to black.

