

for alto saxophone

C h r i s D e n c h

for Ingrid Beirer

This piece is a brief étude preparatory to my saxophone solos, **The Protean I - IV**, and the related modular saxophone quartet, **The Protean: matrix**. It utilises the same rhythmical procedures and pitch processes as these other pieces, but within a quite different context: although very tightly controlled compositionally the effect of **Burns** should be one of anger and excitement ...Pharoah Sanders comes to mind.

It was written at the request of Erhard Grosskopf for his Insel Musik concert series, and first performed in Berlin on 16th November '89 by Michael Riessler. My thanks go to both of them and to Ulrich Krieger and Detlef Bensmann for their advice, but above all, to Ingrid Beirer for her endless patience and kindness.

Duration: 4'45"+

- 1) Throughout this score 4 cm = 1 second/metronome 60. If this metronomic rate cannot be exactly observed the tempo may be proportionately modified downwards, but not excessively.
- 2) Accidentals only apply to the notes they immediately precede.
- 3) There are nine discrete layers of dynamics in my works:

pppp-ppp-pp-p-mf-f-ff-fff-ffff

Subtler distinctions are given by more subjective instructions, such as 'più', 'poco' or 'meno'. In **Burns** some of the quieter dynamics do not appear, as there is comparatively little quiet music in the piece.

- 4) Quarter-tones are tempered, and wherever possible fingerings should be found for them (G half-sharp being the exception which can only be approached by half-venting the G sharp key in slow tempi or embouchure bending at faster speeds). Eighth-tones, by contrast, although they were treated compositionally as 'tempered', should be achieved either by colour-fingerings or embouchure adjustments. There are no three-quarter-tone notations in this piece.

quarter/eighth-tone inflections:



- 5) The piece should be played in its entirety without vibrato; the notated pulsings supply this expressive character.
- 6) The multiphonics in this piece are drawn from Daniel Kientzy's book: **Les Sons Multiples aux Saxophones** (Editions Salabert). The notation of multiphonics is, of necessity, inaccurate; pitches at top and bottom (excluding resultants of fringe audibility) should, however, be fairly exact, as they are functional in the melodic/harmonic contour. Should they sound different to those specified, please check the fingering carefully, and, if there is a major discrepancy between pitches written and sounds heard, contact the composer via UMP.
- 7) Pulsations within a sustained tone are indicated by a slur between note-heads of the same pitch with emphases on each rhythmically defined pulsation. These should not be exaggerated, the local dynamic is the indicator as to how much pulse-presence is appropriate, unless greater emphasis is specifically called for.
- 8) Although not specifically required, circular breathing may be adopted to achieve the unbroken and impassioned line the piece demands. Where a performer cannot execute a continuous, unbroken sound-envelope, breaths should be gasped-in with deliberate expressivity at points the performer deems dramatically appropriate. A combination of shorter circular envelopes with interpolated 'gasps' is also possible.
- 9) In this piece I have abandoned my usual tandem means of rhythmic notation, in which I supply a mensural, intellectual description of the rhythmical life combined with proportionally distanced note-heads as a physical guideline, in favour of a total reliance on proportional notation. This notational change does not indicate a change of musical conception, merely an acknowledgement that the complexities of these rhythms defy meaningful mensural notation and are better rendered graphically. Accordingly this piece should be interpreted and performed exactly the same way as any of my other more conventionally presented material, but allowing the placement of note-heads to govern its rhythmical life. No licence for inexactitude is implied.

ALTO
SAX

for Ingrid Beirer

remorselessly aggressive: 4 cm = 1 second.

$\frac{1}{2}$ 3 bb
 $\frac{2}{4}$ 7
 $\frac{3}{4}$ 6
Eb

① $\frac{1}{2}$ 3 bb
 $\frac{2}{4}$ 7
② $\frac{1}{2}$ 3 bb
 $\frac{2}{4}$ 7
Eb

1 2 Bb
4 5 6 Eb

p *mfz* *f*

1 2 3 4 5 6 7 8 Ta
Eb

mf *f* *ff* *mf* *poco* *mf*

f (*marcato*) *più ff* *mf e cresc... <mfz>...*

cresc... *<f>...* *sfz* *mf* *f*

mf e cresc... *poco* *poco* *mfz/...*

cresc... *poco* *poco* *mfz/...* *f*

(f) poco poco f <sfz> f mf

1/2 3/4 B Ta

ff f mf f e cresc... <sfz> <sfz> / ...

cresc... <sfz> / mf ff (marcato)

1/2 3/4 Bb Ta

mf f ff

1/2 3/4 B 1/2 3/4 C# 1/2 3/4 Bb

ff fff mf /subita fff

1/2 3/4 B Ta

ff mf <mfz>

(mf) p mf (poco marcato) f mf

f p

① $\frac{3}{4}$ TF $\frac{3}{4}$ C#
 ② $\frac{4}{6}$ TF $\frac{4}{6}$ Tc

f mf f mf poco f

p mf sfz/mf e cresc.

cresc... <f>... sfz/... sfz/...

cresc... <ff> e marcato ... subito mf f e cresc...

cresc... ... ff
(e marcato)

(f) mf ff
(e marcato) f

sfz f

$\frac{1}{2} \frac{3}{B}$ sfz/ff $\frac{1}{2} \frac{3}{4 5 7 Tc}$ sfz sfz (f)

$\frac{1}{2} \frac{3}{4 5 6 Eb Tc}$ f ff poco mf

f meno mf poco p

2/3 C#

sfz/ff

mf

f

mf

1/2 Bb

4/5 C

6 Eb

2/3 Bb

4/5 C

6 Eb

2/3 B

4/5 C

6 Eb

fff

mf

poco

poco

ff

f

mf

p

Fl.

Fl.

molto

f

mf

(marcato)

2/3

4/5

7

2/3 C#

4/5

sfz/ff

ff

sfz/ff

poco

ff

fff

$\frac{3}{4} C_1$
 $\frac{4}{4}$

sfffz f p f

$\frac{3}{4} Bb$
 $\frac{4}{4} Ta$

sfffz fff tutta forza! subito mf poco f ffff!

[D]

fff sfffz ffff! BERLIN/DOVER: 17.10.'89