⟨R⟩emote

for soprano saxophone

Chris Dench

⟨R⟩ e m o t e

(2023)

for soprano saxophone

Note that the **⟨R⟩ in ⟨R⟩ e m o t e** indicates that the initial *r* should be trilled

for Thomas Giles,
and in memory of Larry Berryman

Duration: ~10 minutes

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Program note:

The character of this work is predicated entirely by its title, an alternation between *remote*, aloof and distant, and richly *emotive* musics. Nearly four decades ago my late friend the artist Larry Berryman asked me if I knew of any classical works besides the Nielsen Second Symphony that made use of the ancient notion of the *Four Temperaments*. I had to admit that I only knew of one (Hindemith). *Melancholic* was of course a widespread late Renaissance *affekt*, but *sanguine*, *phlegmatic*, and *choleric* are not frequently encountered in the musical domain. Or, at least, not specifically.

I realised, soon after embarking on **⟨R⟩ e m o t e**, that it was a fulfillment of that absence felt by Larry and I so long ago. The work embodies, as part of its *emotive* component, material intended to represent the *Four Temperaments*, sometimes isolated, sometimes entwined. The resulting drama, albeit abstract, propels the music, while the 'remote' material irregularly freezes its progress. The piece's form is characterised by alternation between these two states of being.

⟨R⟩ e m o t e was written in August-September 2023 and is in memory of Larry Berryman. It was requested by Thomas Giles who gave the first performance on 5 November 2023.

Performance notes:

- Thomas Giles has exclusivity on performances of this work for a period of **two years** from 5 November 2023, or the date of the première if different.
- Accidentals only apply to the notes they immediately precede, except in the case of rapid repeated notes where they continue until contradicted.
- This piece is notated at approximately 3 cm to 1 second.
- The tempi arise from the architecture, and are suggestions only. Interpretative rubato is desirable.
- In this score
  Rall(entando) means *gradually get slower*
  Rit(enuto) means *a sudden holding back of tempo*
  Both only persist as long as the brace indicates.
- **Quartertones** are notated using standard notation: 𝄲 and 𝄳. There are no ¾-tone accidentals in this piece. Arrows on accidentals indicate a pitch very slightly raised or lowered; these are not required to be tempered, just a microscopic nudge away from the base pitch.
- **Multiphonic** fingerings are suggestions only, and only bare hints at the sound are given. If these are not entirely successful, players are encouraged to find alternative idiomatic fingerings to suit the context.
- **Dynamics**—there are nine degrees of dynamic in this piece:

  pppp [subtone] **—*ppp*—*pp*—*p*—*mf*—*f*—*ff*—*fff*—*ffff*—*fffff***

  Dynamics should be not be treated as a simple linear soft→loud: they function as variations in the *local* context. Note that there is no *mp* dynamic: ***mf*** is midway between ***p*** and ***f***. The extreme dynamics are rarely used and should be considered primarily rhetorical, as 'stage-whisper' and 'cry out' respectively. *Sforzati* increase in loudness: ***mfz—fz—sfz***, etc. Adjacent dynamics, whether or not separated by a slash [/], mean an abrupt change. Poco under a dynamic (usually ***f***) means not to over-emphasise it.

  A double-hairpin with no dynamic in the middle of it should be treated as a slight swell.

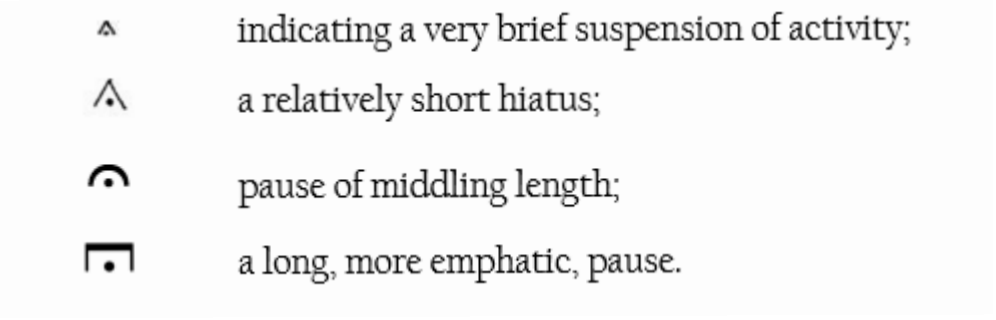
  A **o** at the end of a hairpin indicates emergence from, or a fade to, silence.

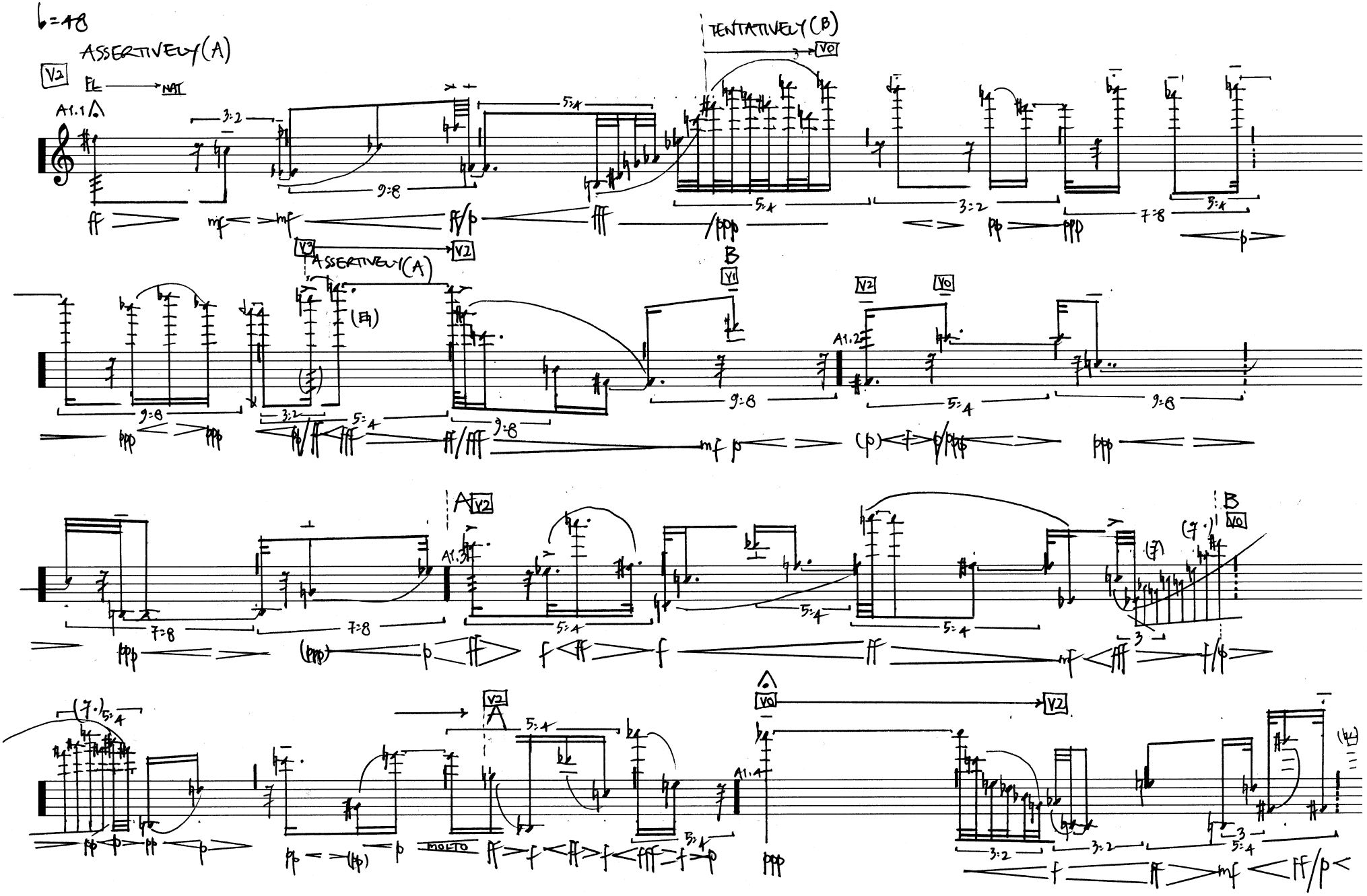
- **Vibrato** is tiered in five steps, from **no vibrato**—V0—to 'normal' vibrato—V2—to **hypervibrato**—V5. V4 is 'molto' vibrato, and V5 should be melodramatically excessive. These steps can be contextually tiered; they do not need to be systematic. Where no V is specified adopt V2, 'normal' vibrato.
- There are two types of **fluttertongue** in this piece:

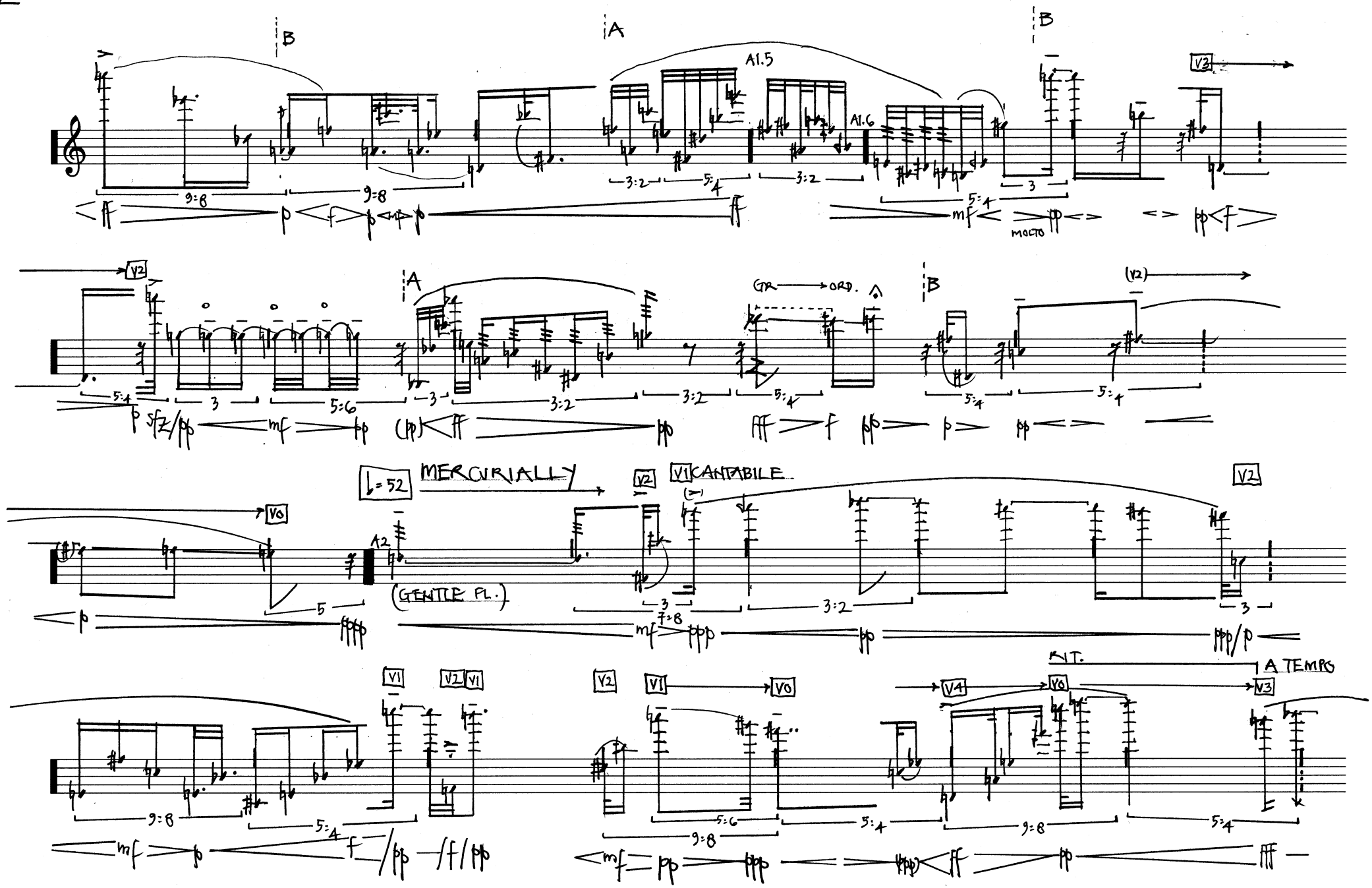
  The more normal type is notated with three tremolo slashes ⫻ across the stem (irrespective of the note's duration).

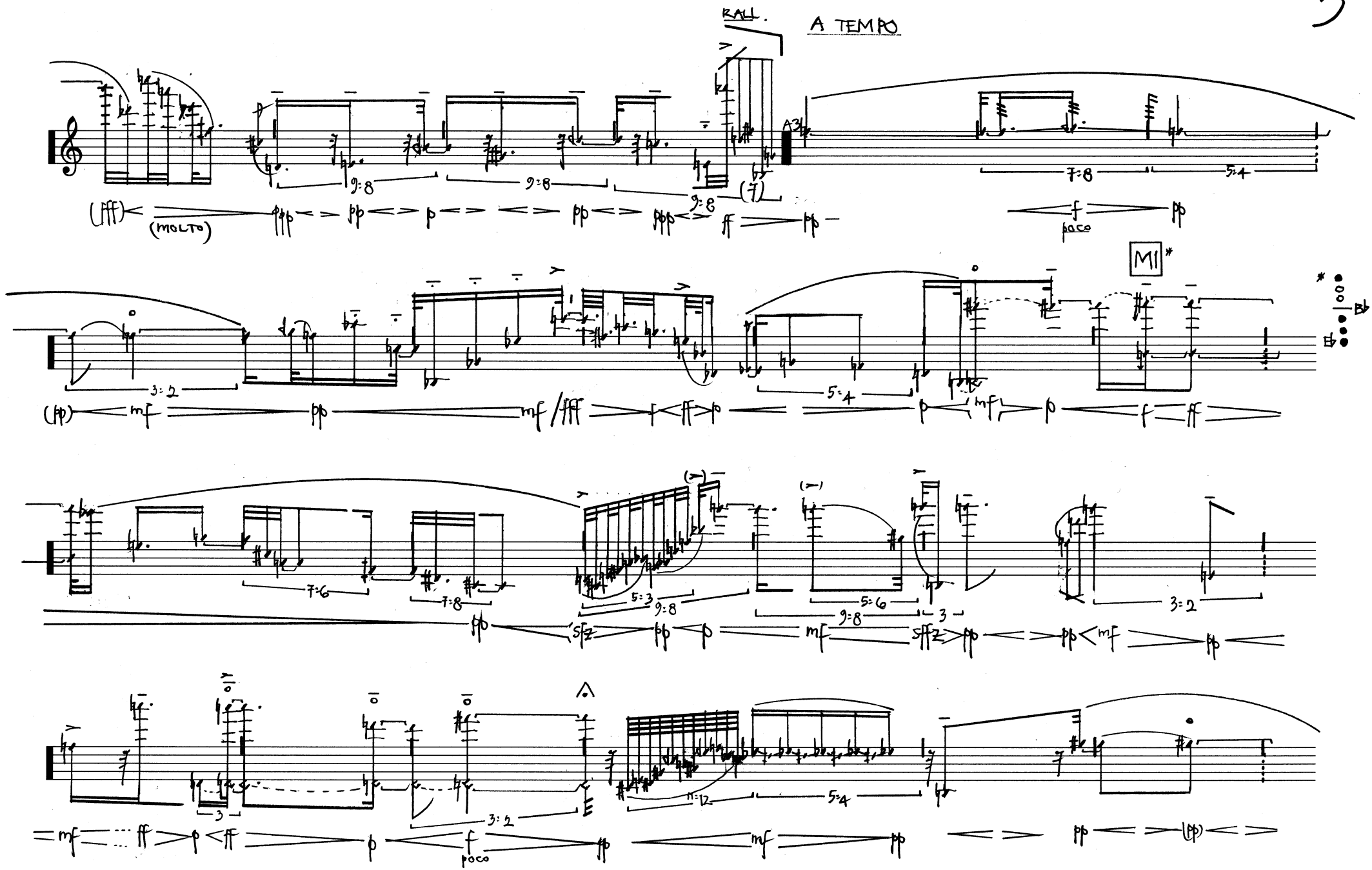
  The other is a throat 'growl', GR, and is always loud; indicated by this symbol ⫽ across the stem.

- Alternative fingerings are indicated by circled numbers, which from ① upwards should get progressively different to standard in pitch and timbre.
- **Bell movements**, where needed, are notated using circled letters: Ⓤ = bell up; Ⓓ = bell down (normal playing position); Ⓡ = bell to the right; Ⓛ = bell to the left (handedness is unimportant); Ⓒ bell back to centre. Movements are indicated by arrows.
- **Pauses**: there are four main types of pause used in this piece. Exact durations should be decided by the performer.

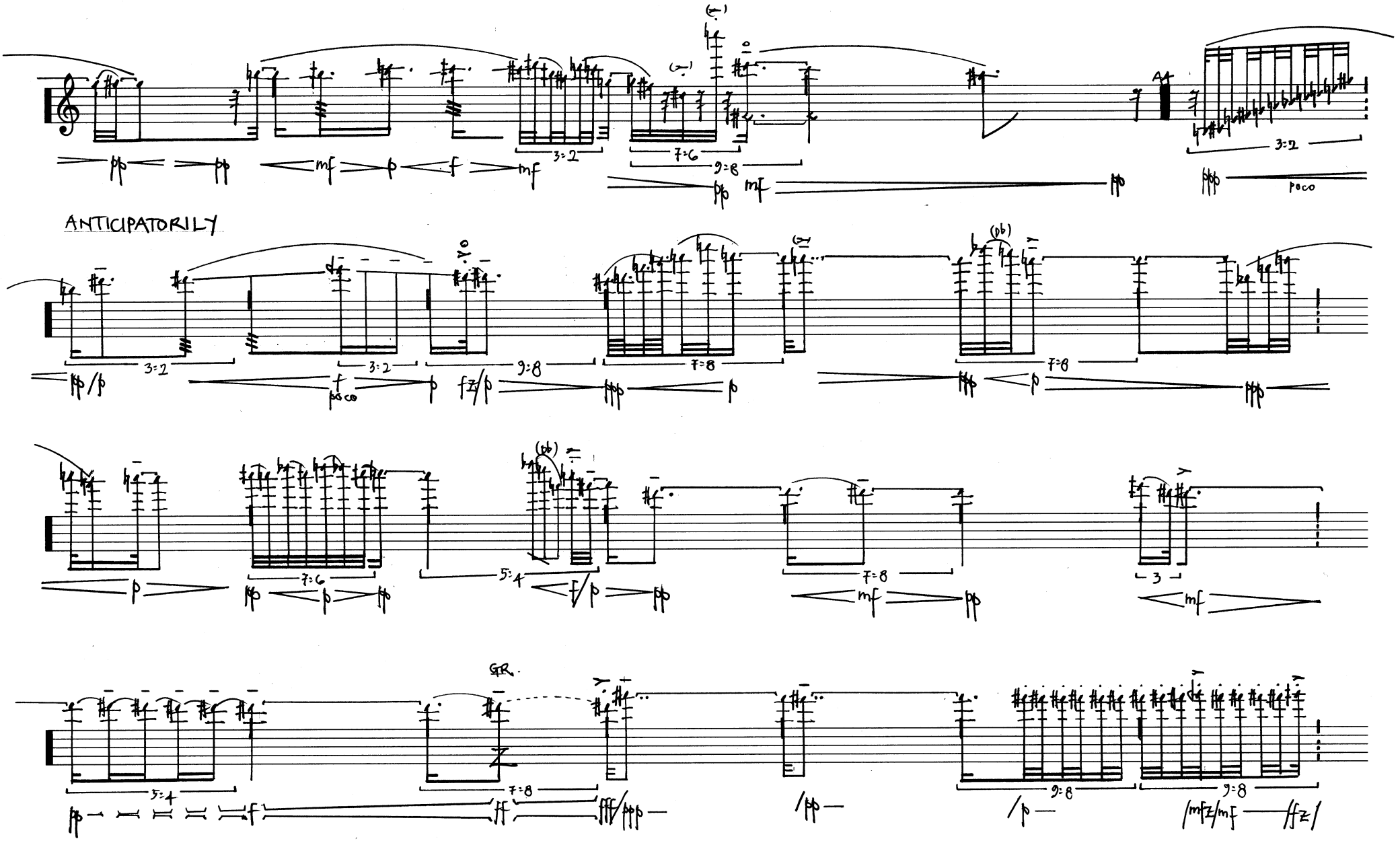


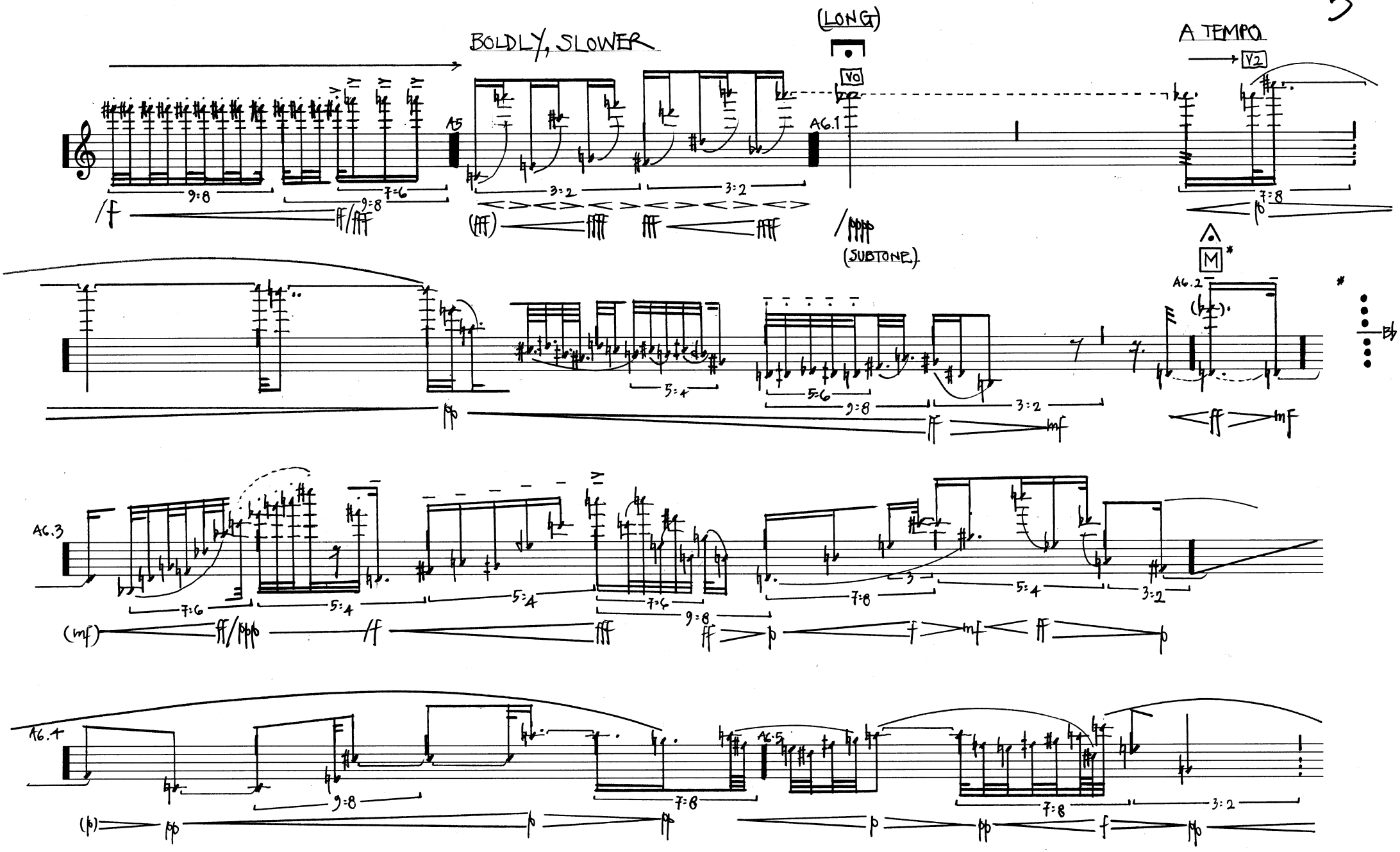

♩=48
ASSERTIVELY(A)
TENTATIVELY(B)
ASSERTIVELY(A)
MOLTO

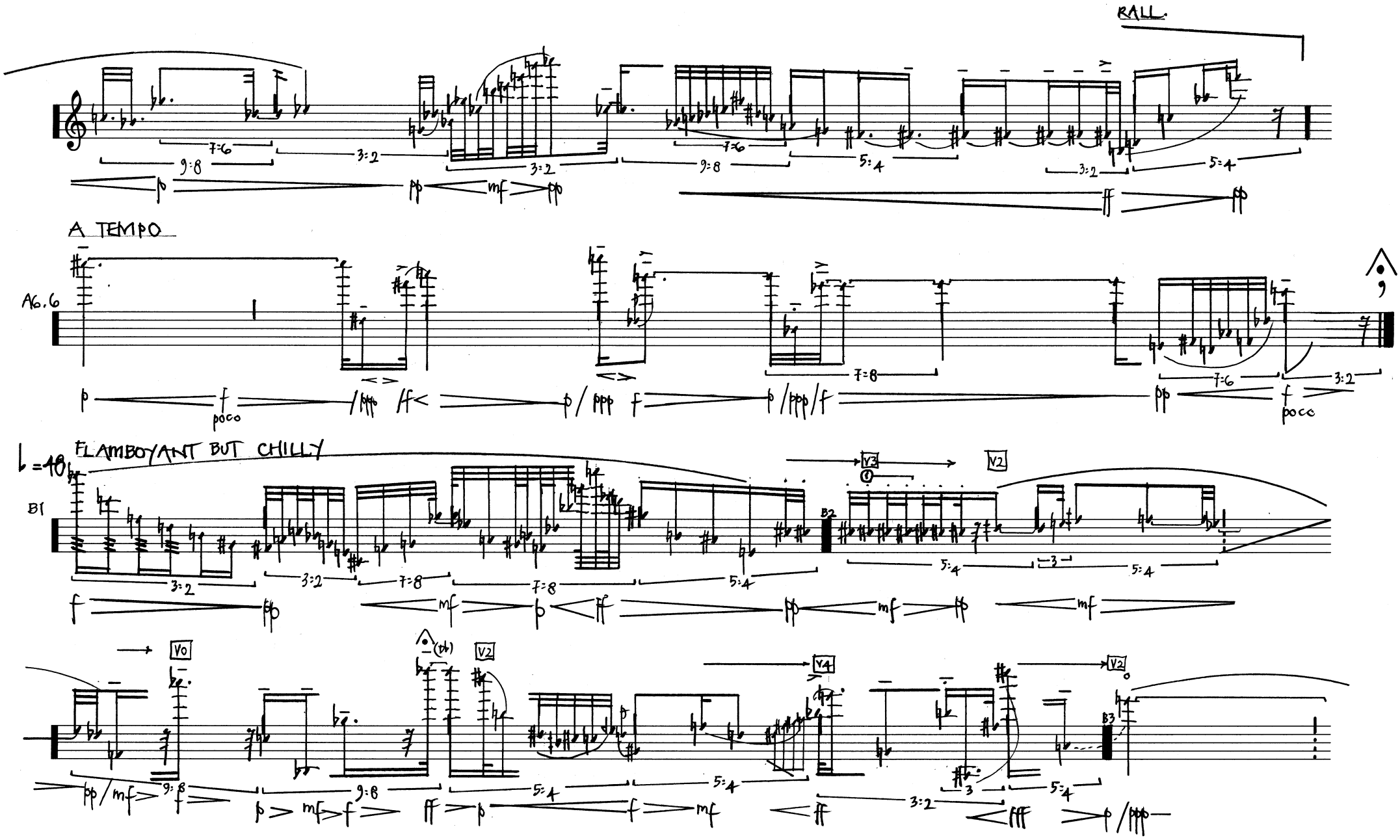

B
A
A1.5
A1.6
B
V2
MOLTO
V2
A
GR → ORD.
B
(V2)
♩=52
MERCURIALLY
V2
V1 CANTABILE
V2
V0
A2
(GENTLE PL.)
RIT.
A TEMPO
V1
V2 V1
V2
V1
V0
V4
V0
V3

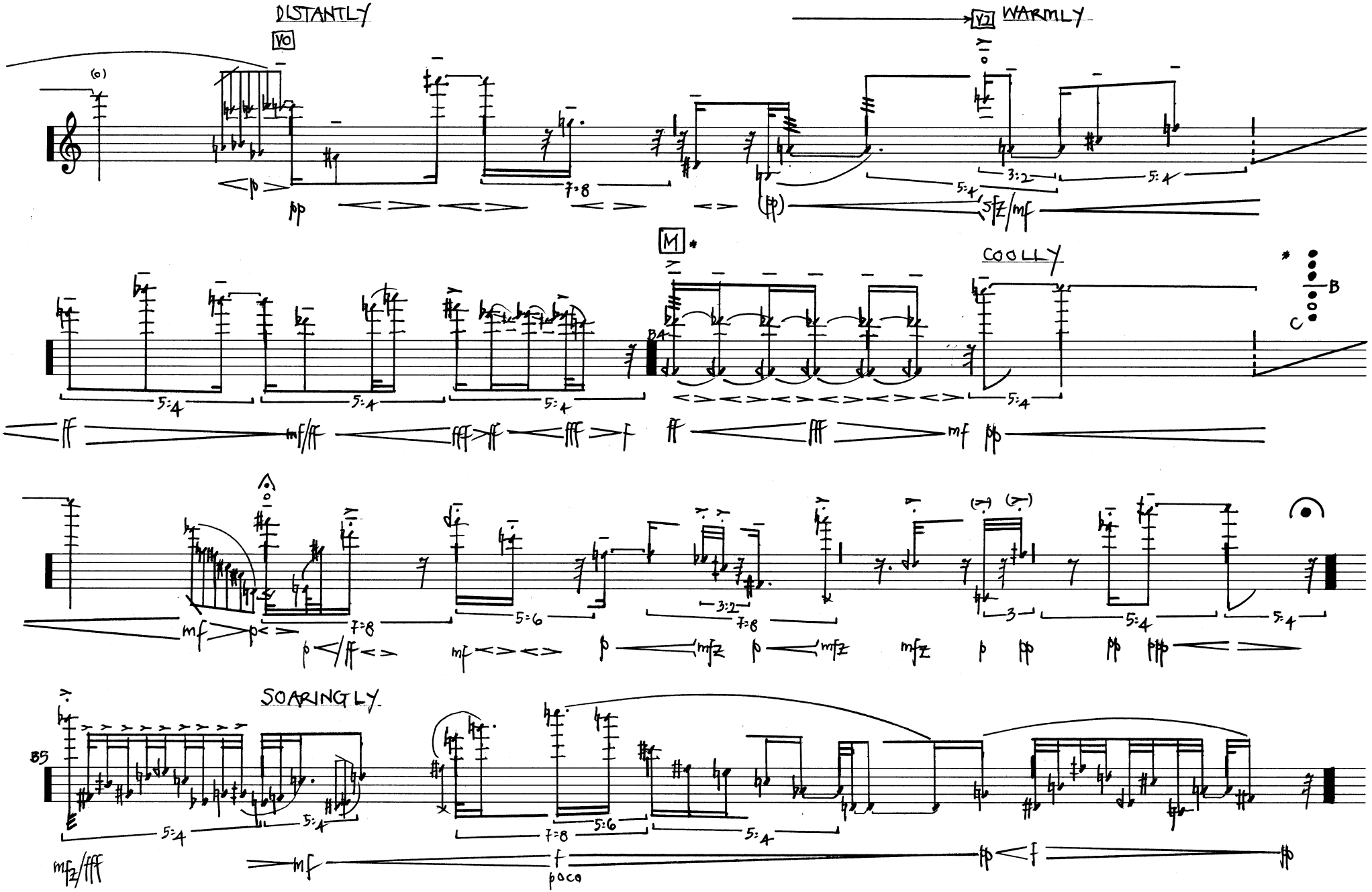

RALL.
A TEMPO
(MOLTO)
poco
M11
poco

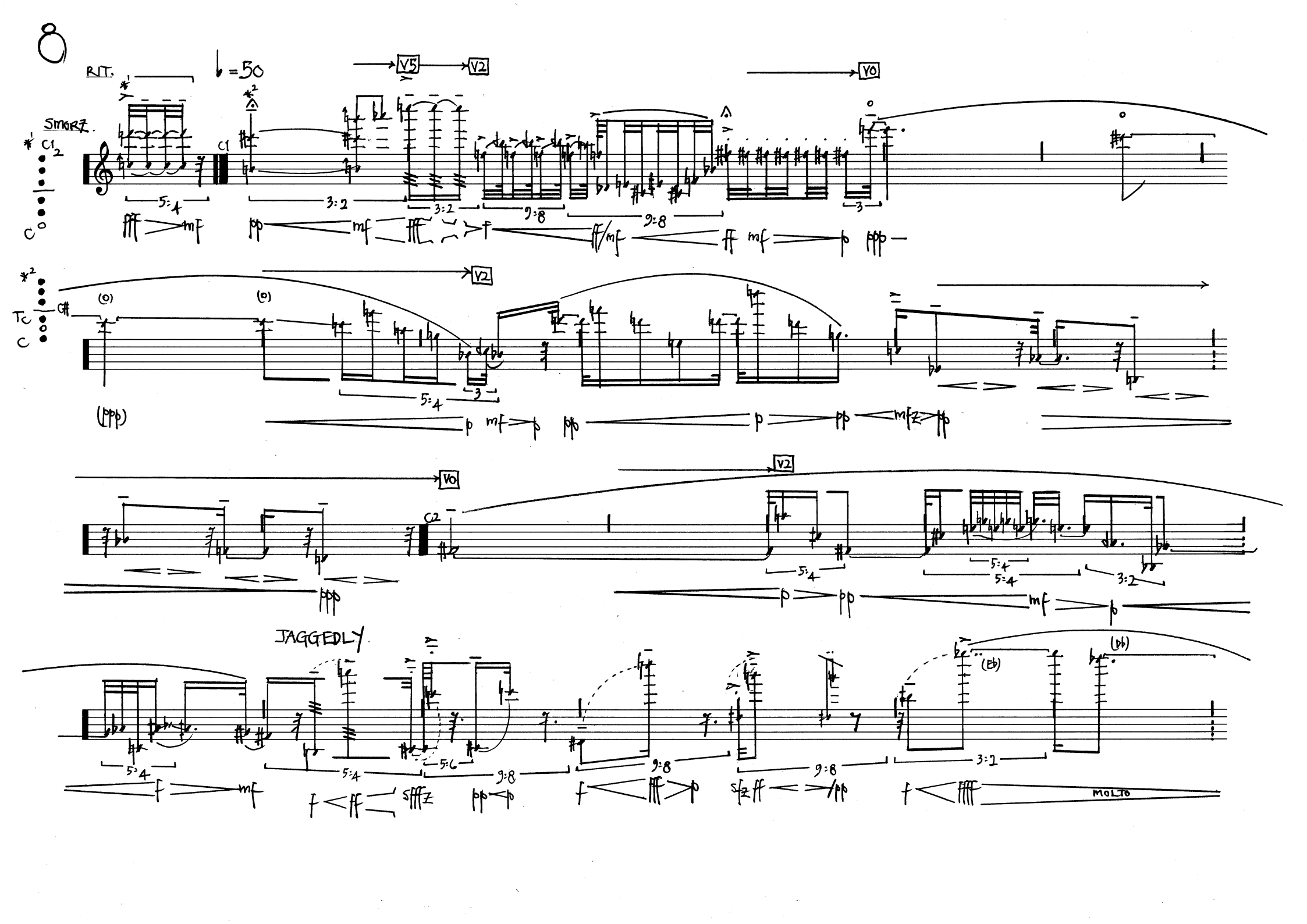
A

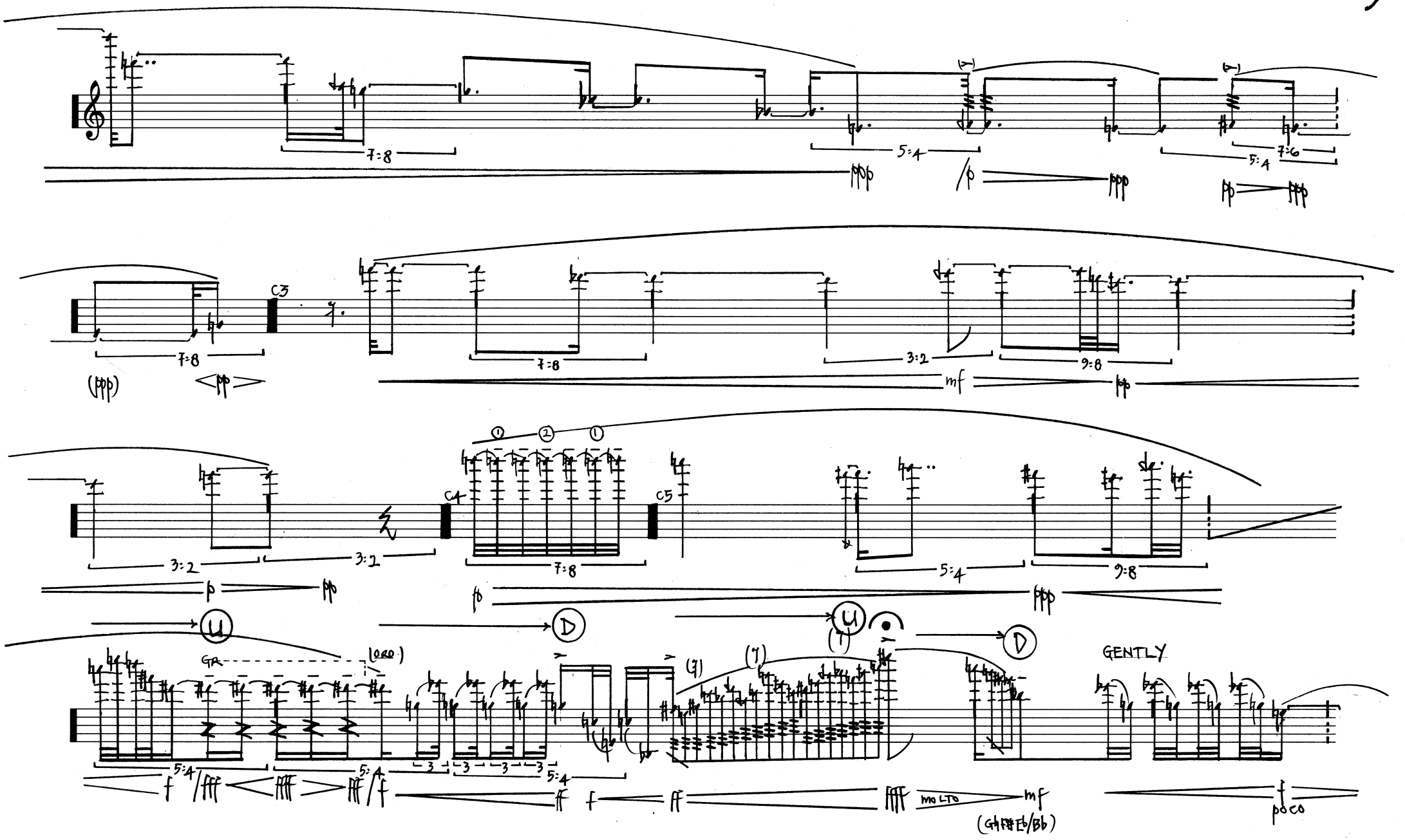

3:2
7:6
9:8
poco
ANTICIPATORILY
3:2
3:2
9:8
7:8
7:8
7:6
5:4
7:8
3
5:4
7:8
9:8
9:8
GR.
(ENSURE DYNAMIC STEPS ARE AUDIBLE)

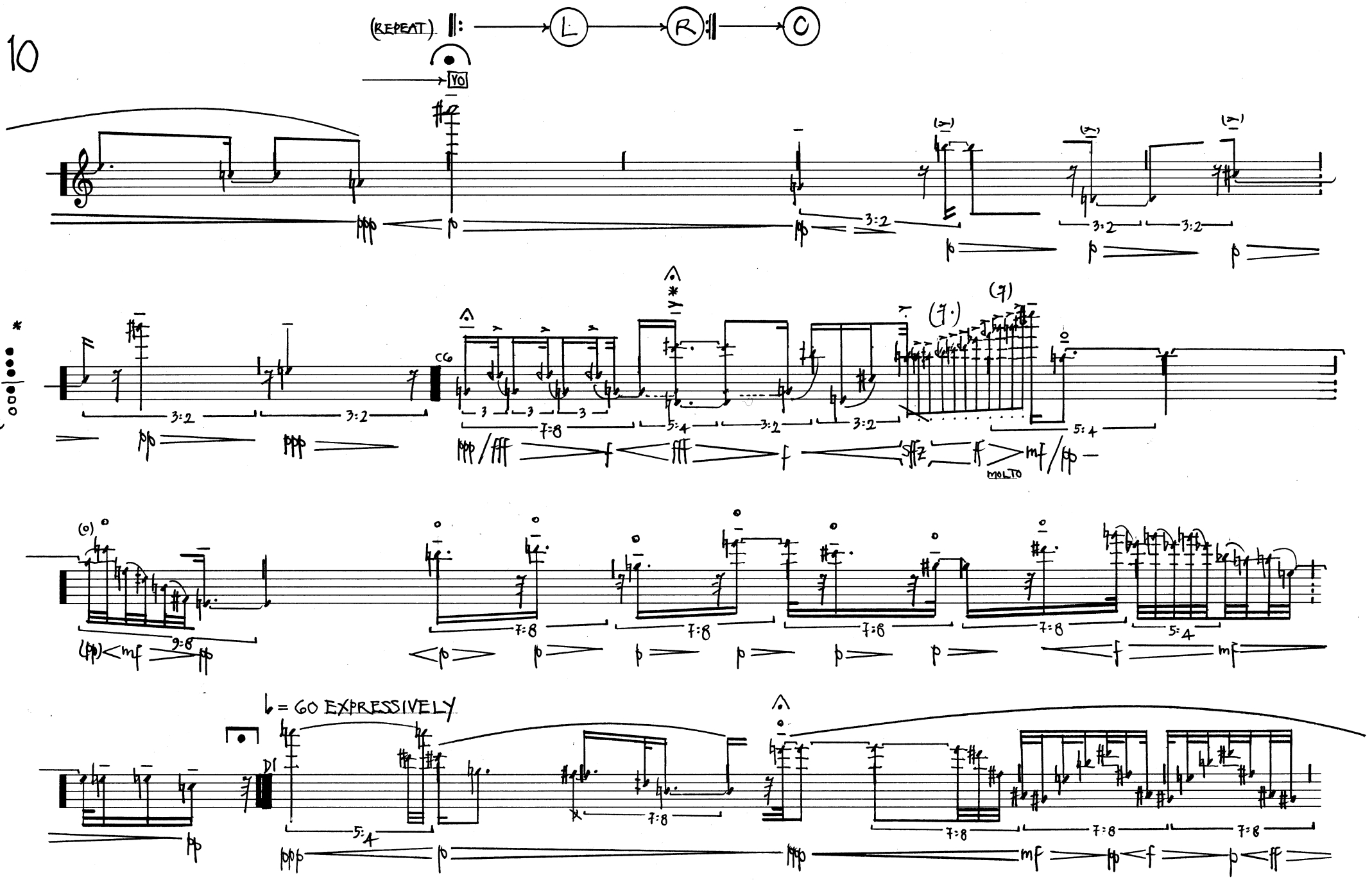

BOLDLY, SLOWER
(LONG)
A TEMPO
V0
V2
M
AG.1
AG.2
AG.3
AG.4
AG.5
(SUBTONE)
9:8
7:6
3:2
5:4
7:8

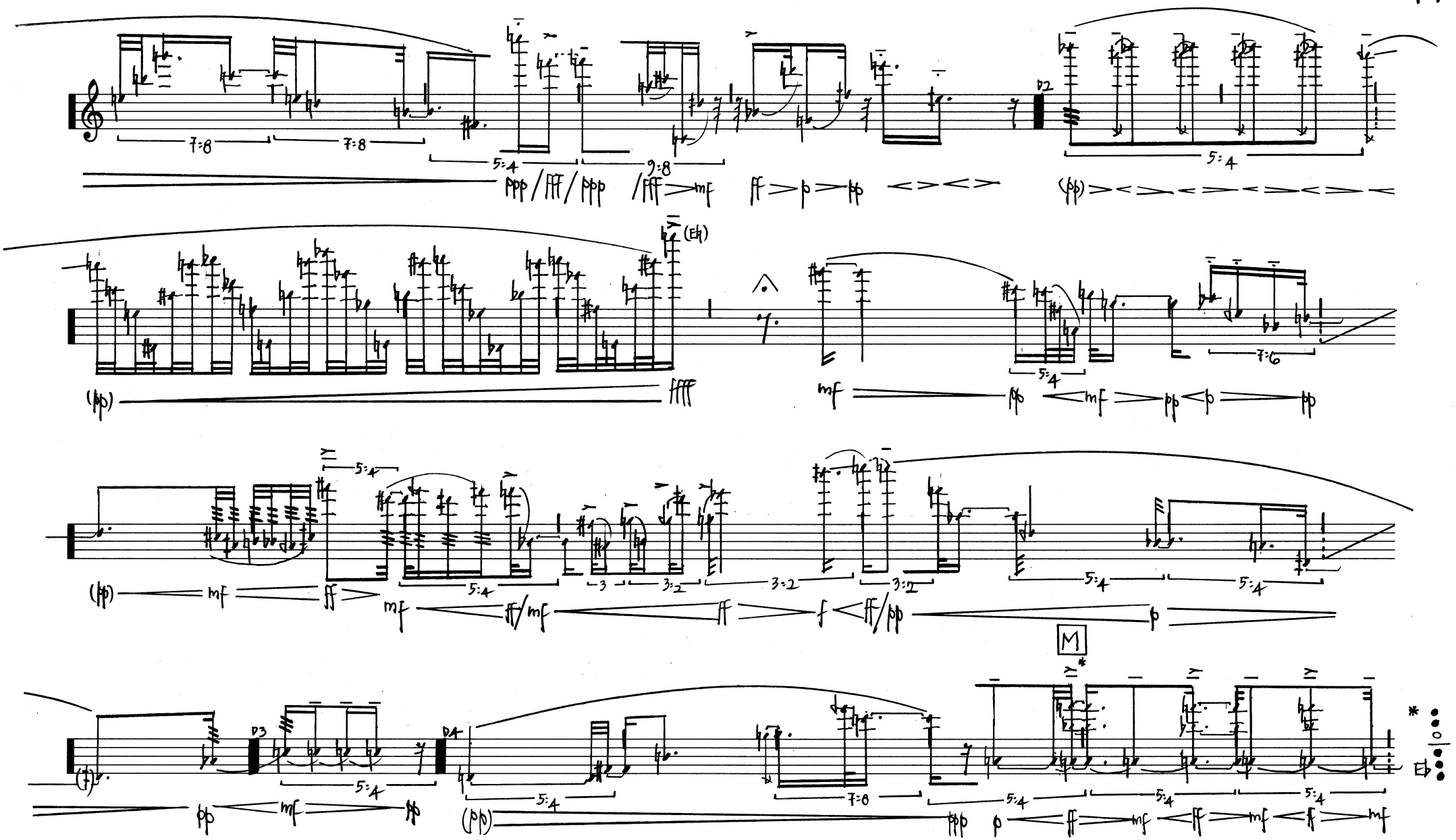

RALL.
A TEMPO
A6.6
poco
poco
♩=10
FLAMBOYANT BUT CHILLY
B1
B2
B3
V0
V2
V3
V4
(pl)

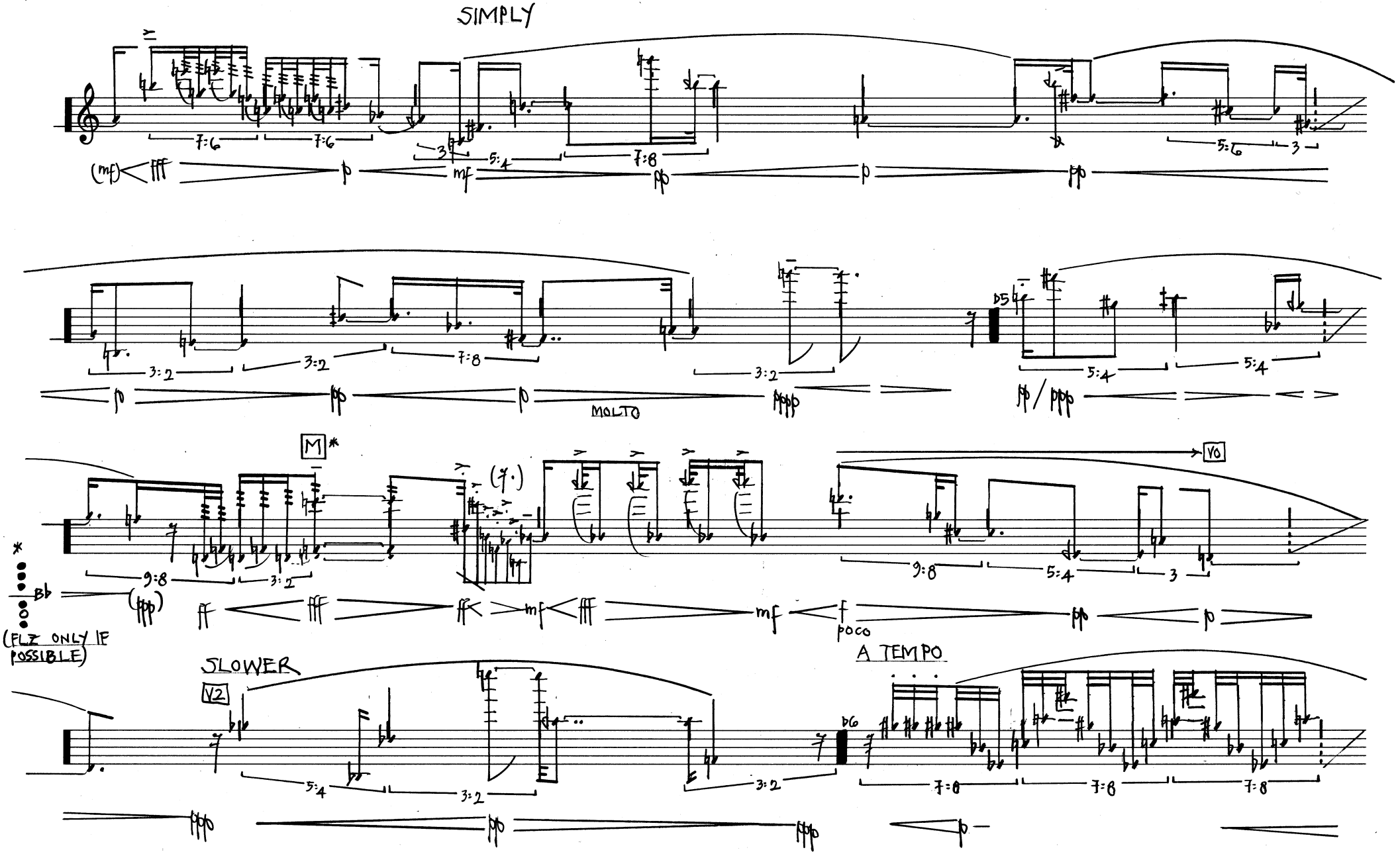

DISTANTLY
V0
V1
WARMLY
COOLLY
M
SOARINGLY
poco

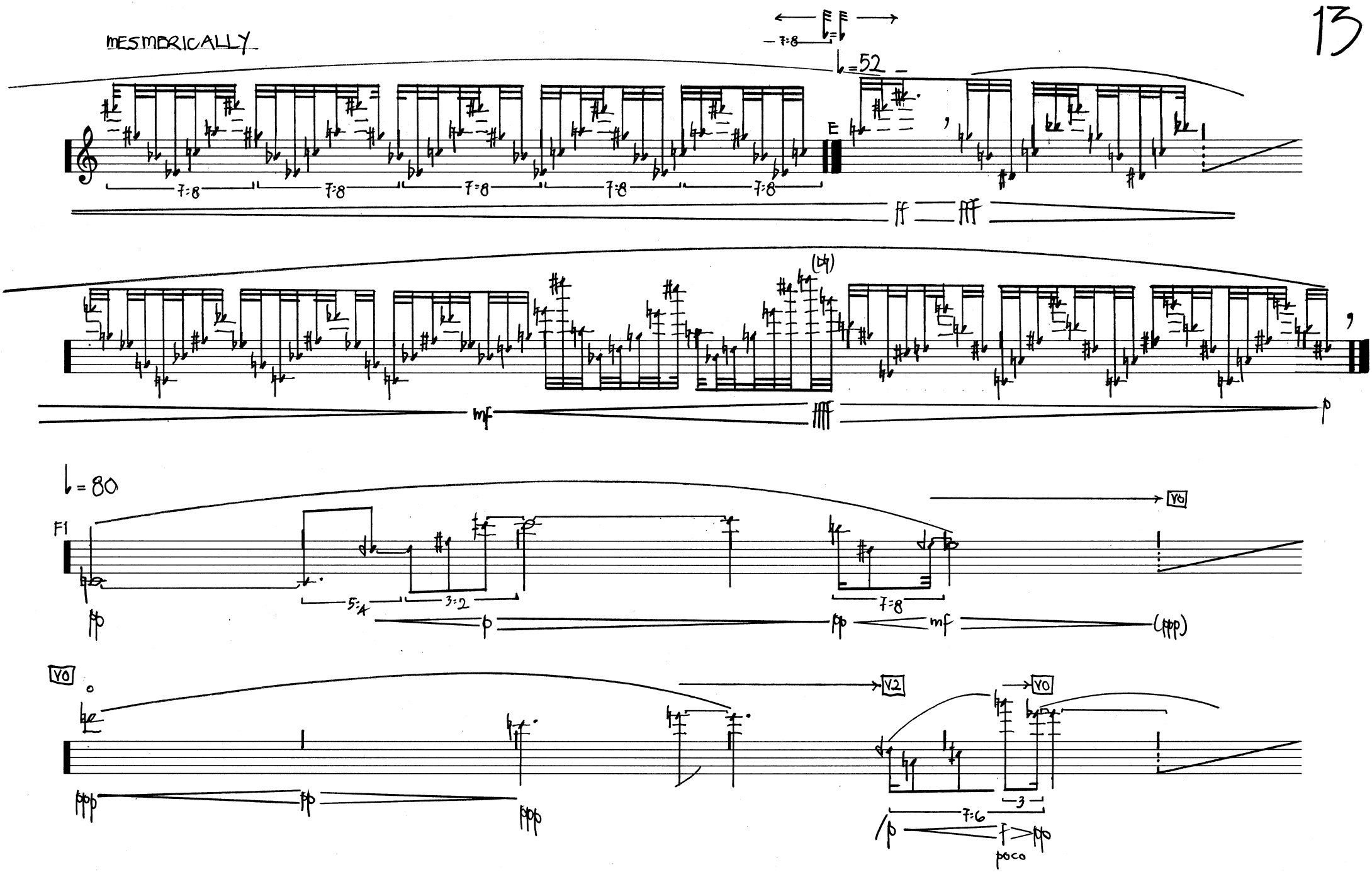

8
RIT.
♩=50
V5
V2
V0
SMORZ.
C1
C2
JAGGEDLY
MOLTO

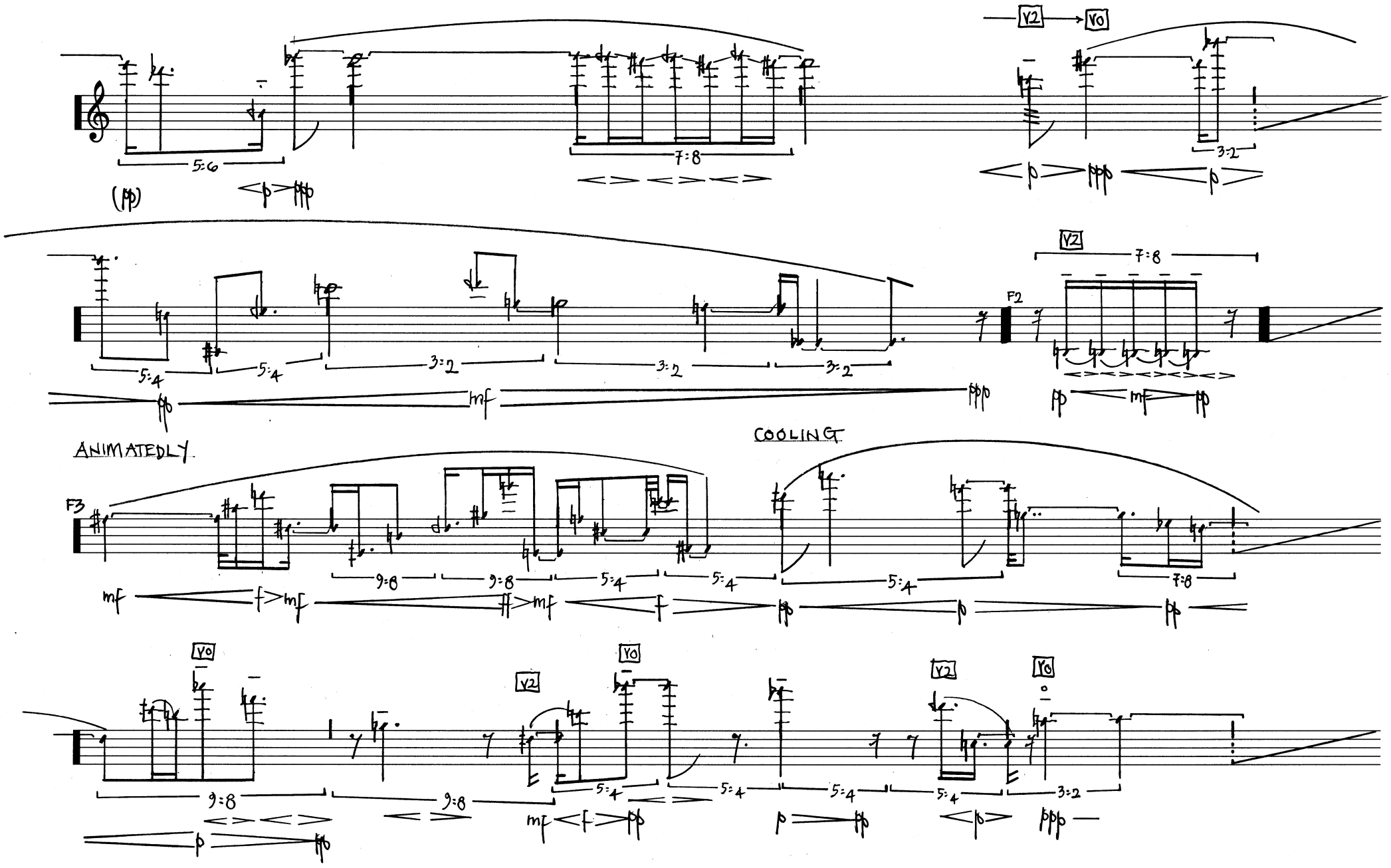

7:8
5:4
7:6
ppp
/p
pp
C3
3:2
9:8
(ppp)
mf
C4
C5
GR
(ORD.)
GENTLY
MOLTO
poco

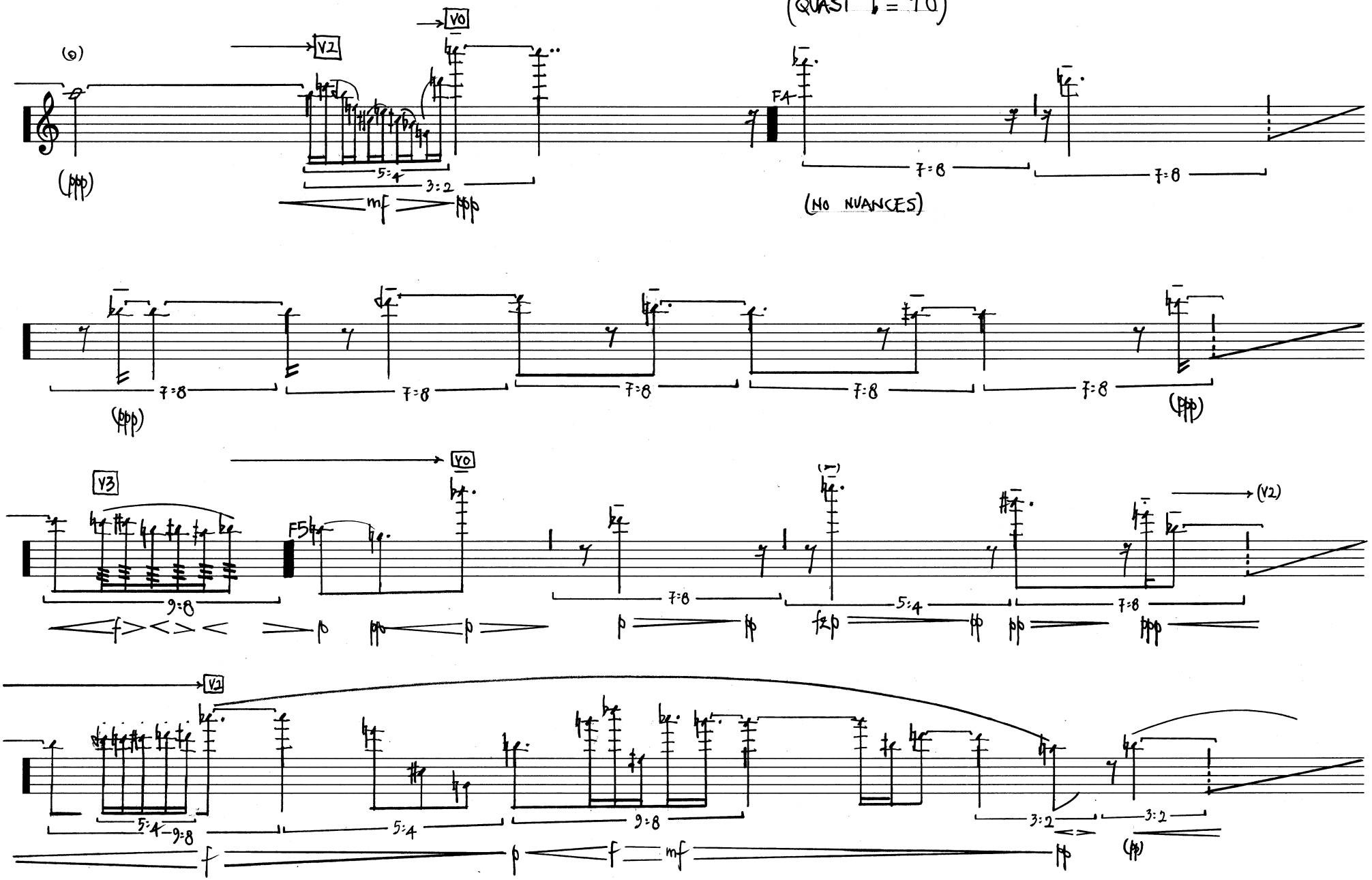

(REPEAT)
L
R
C
YO
B
C
C6
MOLTO
♩ = 60 EXPRESSIVELY
D1

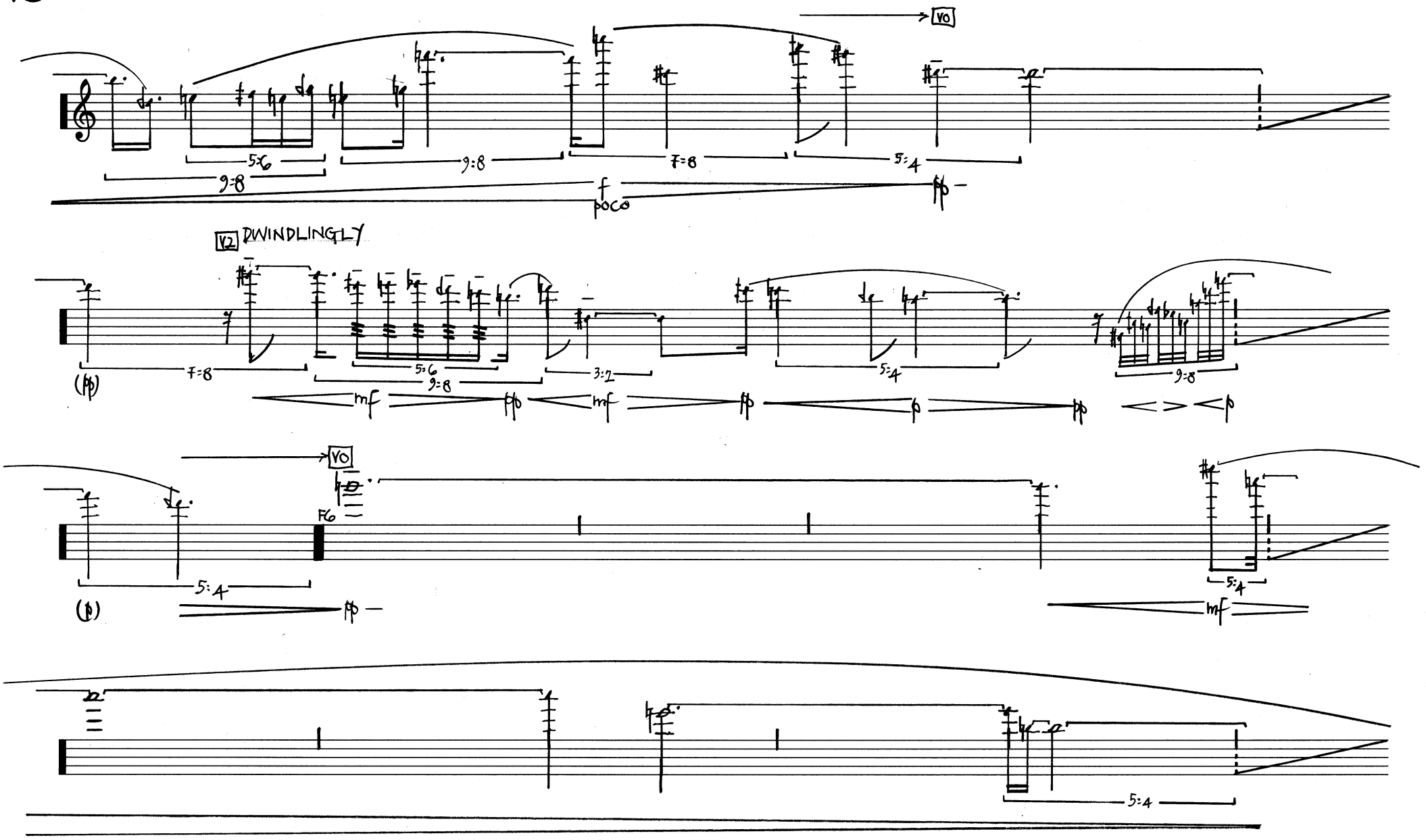

7:8
7:8
5:4
9:8
ppp/fff/ppp/fff
mf
ff
p
pp
D2
5:4
(pp)
(Eb)
(pp)
ffff
mf
pp
mf
pp
p
pp
5:4
7:6
(pp)
mf
ff
5:4
mf
ff/mf
ff
f
ff/pp
p
3
3:2
3:2
3:2
5:4
5:4
M
D3
D4
(p)
pp
mf
pp
5:4
(pp)
5:4
7:8
ppp
p
ff
mf
ff
mf
f
mf
5:4
5:4
5:4
*
(Eb)

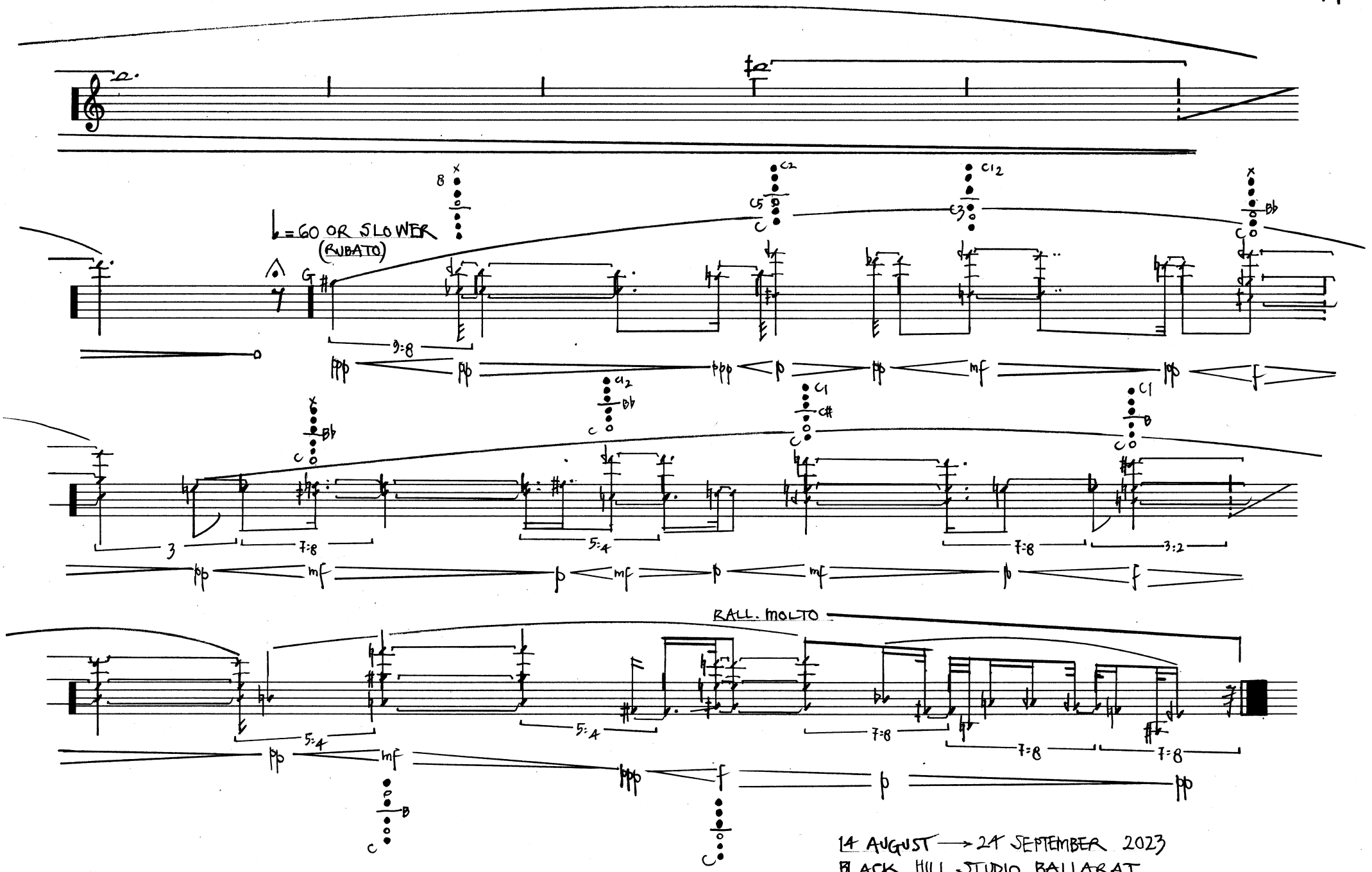

SIMPLY
7:6
7:6
3
5:4
7:8
5:6
3
(mf)
fff
p
mf
pp
p
pp
3:2
3:2
7:8
3:2
D5
5:4
5:4
p
pp
p
pppp
pp / ppp
MOLTO
M*
V0
9:8
3:2
9:8
5:4
3
Bb
(ppp)
ff
fff
ff
mf
fff
mf
f
poco
pp
p
(FLZ ONLY IF POSSIBLE)
SLOWER
V2
A TEMPO
D6
5:4
3:2
3:2
7:8
7:8
7:8
ppp
pp
ppp
p


MESMERICALLY
7:8
♩=52
E
7:8
7:8
7:8
7:8
7:8
ff
fff
mf
ffff
p
♩=80
F1
V0
5:4
3:2
7:8
pp
p
pp
mf
(ppp)
V0
V2
V0
ppp
pp
ppp
7:6
3
/p
f
pp
poco


V2
V0
5:6
7:8
3:2
(pp)
5:4
5:4
3:2
3:2
3:2
V2
7:8
F2
mf
ANIMATEDLY
COOLING
F3
9:8
9:8
5:4
5:4
5:4
7:8
V0
V2
V0
V2
V0
9:8
9:8
5:4
5:4
5:4
5:4
3:2


(QUASI ♩ = 70)
(o)
V2
V0
(ppp)
5:4
3:2
mf
FA
7:8
7:8
(NO NUANCES)
7:8
7:8
7:8
7:8
7:8
(ppp)
(ppp)
V3
V0
F5
9:8
f
p
p
7:8
5:4
fzp
(V2)
7:8
V1
5:4
9:8
5:4
9:8
3:2
3:2
f
p
f
mf
(p)


V0
5:6
9:8
9:8
7:8
5:4
f
poco
V2 DWINDLINGLY
7:8
9:8
5:6
9:8
3:2
5:4
9:8
mf
mf
V0
F6
5:4
mf
5:4
5:4



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