

Preview File Only

Ensphered

for soprano saxophone and tape

Mike Vaughan (1990)

1. TAPE NOTATION/FORMATS

The notation of the tape part is only intended to show the most obvious characteristics of textures/articulations and is not intended to be a true representation of the complex nature of these events.

Whilst the correspondence between metric notation and these events is reasonably accurate it is intended that a knowledge of the detail of the tape part is required in order to create the necessary degree of interaction in a convincing manner.

The tape part is available in the following formats:

R-DAT	(preferred format)
PCM(Betamax)	
15 ips analogue	(with or without Dolby "A")

In the case of R-DAT and analogue tape, restarts can be performed at rehearsals "H" and "K" following the two solo saxophone sections. In the case of PCM format this creates synchronisation problems and the overall duration allowed for these solo sections is given in the score.

2. PERFORMANCE NOTES.

2.1. Microtones.


♯	quartertone sharp.
♭	quartertone flat.
♯♯	three quartertones sharp.

2.2. Vibrato.

<u>S.V.</u>	senza vibrato.
<u>M.V.</u>	molto vibrato.

2.3. Trills/Tremolos

All trills and tremolos to be played as fast as possible.

♯	Indicates fluttertongue or equivalent timbral disturbance.
	Indicates that the degree of disturbance should be increased/decreased according to the envelope shown.

2.4. Harmonics



In those sections where it is indicated that successive harmonics should be introduced over the course of the event the random nature of the patterns formed when used in conjunction with a trill or tremolo is intentional. In general these sections should create complex patterns improvisational in character.

2.5. Grace Notes

All grace notes are to be played as fast as possible. The temporal position of main noteheads is always exact.

2.6. Glissandi

All glissandi to be regarded as exponential with respect to pitch where possible.

	Gliss to next note at end.
	Approximate glissando using a combination of keys and overtones.

3 Score Format

The score is provided in loose leaf format. Three spreads are required in performance as follows:

Pages	1-3
Pages	4-5
Pages	6-8

It is recommended that the pages are pasted to card or similar stiff surface and permission is given for a copy of the score to be made for this purpose only.

n.b. The saxophone part is written in Bb. Where the tape part shows (approximate) pitch then this is in concert.

Mike Vaughan (2/90)

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(A)

$\text{♩} = 132$

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[1990]

1-8

SOP. SAX (B♭)

TAPE

4-6

7:6

TR.

ffz.

p

mf

sfz

sp

SUSTAIN UNTIL TAPE CUE

(+)

④

[CUE]

(TAPE 10#1)

8-14

10:8

GRADUALLY INTRODUCE SUCCESSIVE HARMONICS

CONTINUE (TRILL) UNTIL TAPE EVENT

POCO PIU MOSSO (TAKE RISE FROM TAPE)

REDUCE HARMONICS

ffz.

sfmp

ff

(vente)

1 2 3 4 5 6 7 8 9 10 11 12 13 14

11-13

3

TR.

TR.

TR.

f

mp

sfz

sfmp

sfz

sfmp

3

5:4

[CUE]

CONTINUE TRILL UNTIL TAPE CUE

14-16

MAINTAINING A WIDE BAND OF HARMONICS

13

ffz.

(vente)

f

mf

mp

3

6

2 3 4 5 6 7 8 9 10 11 12 13 14 15

17-19

3

CONTINUE TRILL UNTIL TAPE CUE

(nk-ik)

f

mf

p

f

mp

f

mp

2

4

9

4

[CUE]

21-23

5

(TONGUED)

sfz.

mp

sfz.

pp

sv.

m.v.

24

Musical score for measures 24-25. The system includes a treble clef staff with a 4/4 time signature and a bass clef staff. Measure 24 features a piano introduction with a 5-measure phrase and a 3-measure phrase, marked with *tr.* and *tr.* with a circled plus sign. A handwritten note says "Hold breath until end". The piano part has a 3-measure triplet marked *ff*. Measure 25 continues with a 3-measure phrase and a 3-measure phrase, marked *sfmp* and *f*. A large blacked-out area covers the bottom of the page.

26

Musical score for measures 26-27. The system includes a treble clef staff with a 4/4 time signature and a bass clef staff. Measure 26 features a piano introduction with a 5-measure phrase and a 3-measure phrase, marked *f* and *sfmp*. Measure 27 continues with a 5-measure phrase and a 3-measure phrase, marked *f*. A large blacked-out area covers the bottom of the page.

28

Musical score for measures 28-29. The system includes a treble clef staff with a 4/4 time signature and a bass clef staff. Measure 28 features a piano introduction with a 5-measure phrase and a 3-measure phrase, marked *mp* and *f*. Measure 29 continues with a 5-measure phrase and a 3-measure phrase, marked *f*. A large blacked-out area covers the bottom of the page.

30

Musical score for measures 30-31. The system includes a treble clef staff with a 4/4 time signature and a bass clef staff. Measure 30 features a piano introduction with a 5-measure phrase and a 3-measure phrase, marked *mp* and *f*. Measure 31 continues with a 5-measure phrase and a 3-measure phrase, marked *f*. A large blacked-out area covers the bottom of the page.

(B) $\text{♩} = 120$

32

Musical score for measures 32-33. The system includes a treble clef staff with a 4/4 time signature and a bass clef staff. Measure 32 features a piano introduction with a 5-measure phrase and a 3-measure phrase, marked *f* and *p*. Measure 33 continues with a 5-measure phrase and a 3-measure phrase, marked *f*. A large blacked-out area covers the bottom of the page.

35

Musical score for measures 35-36. The system includes a treble clef staff with a 4/4 time signature and a bass clef staff. Measure 35 features a piano introduction with a 5-measure phrase and a 3-measure phrase, marked *f* and *mp*. Measure 36 continues with a 5-measure phrase and a 3-measure phrase, marked *ff* and *mf*. A large blacked-out area covers the bottom of the page.

38

Musical score for measures 38-39. The system includes a treble clef staff with a 4/4 time signature and a bass clef staff. Measure 38 features a piano introduction with a 5-measure phrase and a 3-measure phrase, marked *f* and *sf*. Measure 39 continues with a 5-measure phrase and a 3-measure phrase, marked *f*. A large blacked-out area covers the bottom of the page.

41 *m.v.* *sffz.* *mf* *sffz.*

43 *sffz.* *mf* *sffz.* *mf*

46 *sffz.* *mf* *sffz.* *mf*

[TONGUED] *m.v.*

48 *sffz.* *sffz.* *mf* *ff* *sffz.*

[INTRODUCE HARMONICS ACCORDING TO ENVELOPE]

51 [TONGUED] [FADE INTO TAPE TEXTURE]

55 *m.v.* *m.v.* *s.v.* *m.v.* *s.v.*

[EMERGING FROM AND RISING JUST ABOVE TAPE TEXTURE]

[HIGHEST POINT OF GISMADO WITHIN TAPE TEXTURE]

ARRANGE SCORE TO SEE PAGES 4 AND 5

(C) $\text{♩} = 138$ (TAKE PULSE FROM TAPE)

61

Musical score for measures 61-65. Measure 61 starts with a 5/4 time signature, a key signature of one sharp (F#), and a dynamic of sfz. It features a wavy line labeled 'TR.' above the staff and a piano accompaniment with a series of notes. Measure 62 changes to 6/4 time and sfmp dynamics. Measure 63 returns to 5/4 time with dynamics f and sf. Measure 64 is in 6/4 time with sf dynamics. Measure 65 is in 5/4 time with sf dynamics and includes a triplet of notes.

65

Musical score for measures 65-68. Measure 65 is in 6/4 time with mp dynamics and includes a wavy line labeled 'TR.'. Measure 66 is in 4/4 time with dynamics f and sf. Measure 67 is in 4/4 time with sf dynamics. Measure 68 is in 5/4 time with dynamics f and p, and includes a wavy line labeled 'TR.'.

68

Musical score for measures 68-71. Measure 68 is in 5/4 time with sfmp dynamics. Measure 69 is in 4/4 time with dynamics f and sfz. Measure 70 is in 4/4 time with dynamics f and p. Measure 71 is in 4/4 time with dynamics p and includes a wavy line labeled 'TR.'.

71

Musical score for measures 71-74. Measure 71 is in 6/4 time with sfz dynamics and includes a wavy line labeled 'TR.'. Measure 72 is in 5/4 time with sf dynamics. Measure 73 is in 4/4 time with sf dynamics. Measure 74 is in 4/4 time with dynamics f and p. A shaded area above the staff is labeled 'INTRODUCING SUCCESSIVE HARMONICS'.

74

Musical score for measures 74-77. Measure 74 is in 5/4 time with sfmp dynamics and includes a 3:2 ratio. Measure 75 is in 4/4 time with dynamics f and sf. Measure 76 is in 4/4 time with dynamics f and sf. Measure 77 is in 4/4 time with dynamics f and sf.

77

Musical score for measures 77-80. Measure 77 is in 7/4 time with dynamics f and sf. Measure 78 is in 5/4 time with dynamics f and sf. Measure 79 is in 4/4 time with dynamics mp and sf. Measure 80 is in 6/4 time with dynamics sf and includes a wavy line labeled 'TR.' and a [CUE] marking.

80

Musical score for measures 80-85. Measure 80 is in 5/4 time with sfz dynamics. A large shaded area under the staff is labeled '(SECONDS)'. Measure 81 is in 5/4 time with sfz dynamics. Measure 82 is in 5/4 time with sfz dynamics. Measure 83 is in 5/4 time with sfz dynamics. Measure 84 is in 5/4 time with sfz dynamics. Measure 85 is in 5/4 time with sfz dynamics. A box on the right contains instructions: 'SUSTAIN TRILL OVER EVENT DURATION (c. 50"). GRADUALLY INTRODUCE HARMONICS UNTIL A MAXIMUM BANDWIDTH IS ACHIEVED AT c. 20". FROM c. 25" TO THE END GRADUALLY REDUCE LOWER PARTIALS.' A circled 'D' is above the staff, and a '5"' marking is at the end.

83
5"

10" 15"

86
20"

25" 30"

→ GRADUAL EMERGENCE OF SAX ON TAPE.

89
35"

40" (4")

(4) (5)

♩ = c. 36 (TAKE PULSE FROM TAPE.)

(DISSOLVE INTO SACCHI)

92

(RUBATO)

p tr.

95

p tr.

(4)

99

p(±) tr.

ARRANGE SCORE TO SEE PAGES 6-8

Handwritten musical notation for measures 9-12. The score is in 4/4 time with a key signature of one sharp (F#). Measure 9 starts with a piano (*pp*) dynamic and a fermata over a half note. Measure 10 has a mezzo-forte (*f*) dynamic. Measure 11 has a piano (*p*) dynamic. Measure 12 has a mezzo-forte (*f*) dynamic. Above the staff, there are markings for *tr.* (trills) and *sv.* (sustained vibrato). A bracket labeled "[CONTINUE THROUGH PAUSE]" spans measures 10-12. A large arrow at the bottom indicates a performance instruction.

Section F, measures 13-16. Tempo is marked $J = c. 69$. The score is in 4/4 time with a key signature of one sharp. Dynamics range from mezzo-forte (*f*) to piano (*p*). Above the staff, there are markings for *tr.* and *sv.*. A bracket labeled "[CONTINUE THROUGH PAUSE]" spans measures 13-16. A large arrow at the bottom indicates a performance instruction.

Section G, measures 17-20. Tempo is marked $J = 132+$. The score is in 3/4 time with a key signature of one sharp. Dynamics range from *sfz.* (sforzando) to *ff* (fortissimo). Above the staff, there are markings for *tr.* and *sv.*. A bracket labeled "[CONTINUE THROUGH PAUSE]" spans measures 17-20. A large arrow at the bottom indicates a performance instruction.

Section H, measures 21-24. Tempo is marked $J = c. 120$ (TAKE PAUSE FROM TAPE). The score is in 4/4 time with a key signature of one sharp. Dynamics range from *f* to *mf*. Above the staff, there are markings for *tr.* and *sv.*. A bracket labeled "[CONTINUE THROUGH PAUSE]" spans measures 21-24. A large arrow at the bottom indicates a performance instruction.

Section H, measures 25-28. The score is in 4/4 time with a key signature of one sharp. Dynamics range from *f* to *mf*. Above the staff, there are markings for *tr.* and *sv.*. A bracket labeled "[CONTINUE THROUGH PAUSE]" spans measures 25-28. A large arrow at the bottom indicates a performance instruction.

Section H, measures 29-32. The score is in 4/4 time with a key signature of one sharp. Dynamics range from *sfz.* to *mf*. Above the staff, there are markings for *tr.* and *sv.*. A bracket labeled "[CONTINUE THROUGH PAUSE]" spans measures 29-32. A large arrow at the bottom indicates a performance instruction.

Section H, measures 33-36. The score is in 4/4 time with a key signature of one sharp. Dynamics range from *sfz.* to *mf*. Above the staff, there are markings for *tr.* and *sv.*. A bracket labeled "[CONTINUE THROUGH PAUSE]" spans measures 33-36. A large arrow at the bottom indicates a performance instruction.

129

132

I [ALTERNATE RAPIDLY BETWEEN PITCHES GRADUALLY INTRODUCING SUCCESSIVE HARMONICS]

137

[STRESS 'G' GRADUALLY REDUCING THE NUMBER OF LOWER PARTIALS UNTIL 'G' ALONE.]

141

(SECONDS)

145

J = c. 63 (APPROX 17" BEFORE TAPE ENTRY)

146

149

* AIM TO START 'G' BEFORE TAPE ENTRY
(OPTIONAL RESTART) TAPE IN #3

(K) $\text{♩} = 60$

152

155

159

162

165

168

170

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