

pete stollery

from aberdeen to hamlets in the argentine...

(2014)

for alto saxophone and digital sound

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from aberdeen to hamlets in the argentine... was composed for Richard Ingham and commissioned by him with funds provided by Creative Scotland.

The score is transposed

The saxophone should be amplified so that it can blend with the digital sound part and two full-range loudspeakers placed either side of the player, about 3 metres apart.

for richard ingham
from aberdeen to hamlets in the argentine...
for alto saxophone and digital sound

pete stollery

The musical score consists of four systems of music for alto saxophone and digital sound. The top system starts at tempo = 60 and includes dynamic markings like non vib., *1), tr., pp, 3, bend, and sub.. The middle system begins with a dynamic of mp and includes espressivo, vib. norm., mf, f, 3, and *2). The third system is marked cantabile and includes mf, mp, f, and mf. The bottom system concludes with a dynamic of ff and includes sub. mp, p, (vocal sound), and freely. Each system contains multiple measures of music with various note heads, stems, and rests. Measure times are indicated below each system: 4", 8", 12", 16", 20", 24", 28", 32", 36", 40", 44", 48", 52", 56", 1'00", 1'04", 1'08", 1'12", 1'16", 1'20", 1'24", 1'28", 1'32", 1'36", 1'40", 1'44", 1'48", 1'52", 1'56", 2'00", 2'04", 2'08", and 2'12". A large, semi-transparent watermark reading "Pete Stollery Score Only" is overlaid across the entire page.

*1) Gradually introduce vibrato, reaching depth of trill in following bar.

*2) Match volume of concert E in ds part.

*3) Strict timing (both of boxed gesture and rhythm within box) not necessary; the sax should try to avoid coinciding with gestures in the ds part, except for specified points of contact.

35

sax. *mf* *f* *mf* *f* *mp* *f* *mf*

ds *mf* *f* *mf* *f* *mf*

2'16" 41 2'20" 2'24" 2'28" 2'32" 2'36"

sax. *f* *mp* *mf* *f* *mf* *ff* *mf*

ds *mf* *f* *mf* *ff* *mf*

2'40" 46 2'44" 2'48" 2'52" 2'56"

(ds sax gestures continue...)

sax. *ff* *mp* *mf* *ff* *ff* *ff* *f*

ds *ff* *ff* *ff*

3'00" 53 3'04" 3'08" 3'12" 3'16" 3'20" 3'24"

sax. *mp* *f* *sfz* *mf* *mp* *p* *pp*

ds *ff* *ff* *ff*

3'28" 3'32" 3'36" 3'40" 3'44" 3'48" 3'52" 3'56" (as long as possible)

Monymusk, October 2014

*4) Blend into ds part.

*5) Match previous vocal motif from ds part at c.3'26".