

Disintegration

- for saxophone trio -

Disintegration (2011) – for saxophone trio

2 Bb Soprano Saxophones

1 Eb Baritone Saxophone

Notes for performance

1. General Instructions

- No conductor is to be employed in this piece. The piece is to be performed from the score.
- All accidentals apply to only the note they are assigned to and do not carry within the bar.
- All indications of *dal niente* and *al niente* mark a dynamic in which the stability of the resultant sound is highly diminished. In these instances one is not to strive for a clear sound or articulation. Pianississimo should be the softest dynamic in which a secure pitch can be produced.
- An extensive amount of micro-intervals are called for. Quarter-tones are to be executed in equal temperament. All other notes with microtonal inflection indicated are to be played as closely as possible to eight-tones, but may be somewhat unpredictable in nature.

b d ♭ ♯ ♯ - Quarter-tones, arranged from lowest to highest.

♯ ♯ ♯
♭ ♭ ♯
♭ ♭ ♯ - Microtonal inflection for flat, natural, and sharp.

- The score is transposed.
- Duration is 4:00

2. Staves

Extended tablature notation is employed throughout this piece. Three individual staves are used per instrument.



(1.) Pitch

- Indicates the pitch to be played. The airflow is completely coordinated with the notated rhythm, and not separated at any point in the piece.

(2.) Air Quality

- Is composed of three lines.
- The first line indicates a very small amount of air sound mixture into the pitch being produced.
- The second line indicates a medium, and fairly balanced mixture of air sound to pitch.
- The third line indicates a very high amount of air sound in comparison to pitch.
 - The third line should be almost solely air sound, however, some residual pitch must be maintained.
- Anything notated between the three lines is a slight variation on intensity of air quality relative to its location on the staff.
- When a rest is present this is an indication that no air sound should be present.
- The shift from one state of air quality to another must be instantaneous and very rhythmic unless otherwise noted through the use of a glissando, which indicates a smooth transition from one state to another.
- There are several instances where the air quality extends past a sounding pitch. In these instances one must make an air sound that follows the same principals outlined above.

(3.) Teeth Placement/Pressure

- Is composed of five lines.
- The four spaces in this staff indicate the relative position of the teeth on the reed.
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- The first space inside the staff indicates a position that is closest to the edge of the reed.
- The second space inside the staff indicates a position between the normal playing position and the edge of the reed.
- The third space inside the staff indicates a position between the normal playing position and the end of the reed (moving towards the body of the instrument).
- The fourth space inside the staff indicates a position that is as the end of the reed (almost as if one is swallowing the mouthpiece)
- When a rest is present this is an indication of ordinary placement and pressure. The use of a rest also indicates a moment when the written pitch should sound, unaltered by placement or pressure.

- The use of spaces instead of lines is called for in order to alleviate some confusion when both air quality and teeth placement/pressure are in action together.

- As with air quality, the shift from one region to another must be instantaneous and very rhythmic unless otherwise noted.

- Furthermore, dynamics contained in quotation marks indicate the amount of teeth pressure to be applied to the reed.
 - A piano dynamic indicates substantially less pressure than the normal amount of pressure required.
 - A mezzo piano dynamic indicates somewhat less pressure than the normal amount of pressure required.
 - A mezzo forte dynamic indicates somewhat more pressure than the normal amount of pressure required.
 - A forte dynamic indicates that maximal pressure be applied to the reed (almost biting the reed with the teeth).

- The different placement and pressure indicated will at times be in contradiction with each other. For example: at times an indication to play with less teeth pressure and a position at the end of the reed will not always produce the notated pitch.
 - This is an intentional contradiction, and will have various effects on the end aural byproduct.

Preface:


The piece *Disintegration* is designed in such a way that the resultant sonic-world will be highly un-predictable. The various types of parameters being engaged create sonic disturbances to the notated pitch. It is expected that the performer strive for a somewhat consistent and repeatable performance of this piece. However one should not strive to attain every pitch as it is notated in the pitch parameter. Such an approach will not lead to a correct sonic realization of this piece. The notation used here is a means to the end sound and should be followed as such.

Transposed Score
Duration: 4:00

Disintegration

for three saxophones

Michael Baldwin
(2011)

A.i.  [almost imperceptible, like a faint whisper, frail and pale]

4/8 5/8 7/8

Soprano Sax. 1
senza vibrato throughout.

Soprano Sax. 2
senza vibrato throughout.

Baritone Sax.
Take special note of clef used.
All notes will be one octave higher.
senza vibrato throughout.

ppp *ppp* *ppp* *ppp* *ppp* *ppp*

7:6 5:4 7:4 7:4 7:6 3:2 7:6

2
3

B. Sx.

pp *ppp* *ppp* *ppp* *pp* *ppp* *ppp*

Air Quality

A.ii.

5

B. Sx.

ppp *ppp* *ppp* *ppp* *ppp* *ppp*

8

B. Sx.

ppp *ppp* *ppp* *ppp* *ppp*

10

B. Sx.

ppp *ppp* *ppp* *ppp*

A.iii. |ever slightly expanding|

14 $\frac{8}{16}$ 7 $\frac{7}{16}$ 4 $\frac{4}{8}$ 6 $\frac{6}{8}$ 3 $\frac{3}{8}$

S. Sax. 1

S. Sax. 2

B. Sax.

B.i. [soothing, a cool wash of water, seeping in and out] B.ii.


Teeth Placement/Pressure

"p" "f" "mf"

ppp *p* *ppp* *p* *ppp* *ppp*

13:16 11:6 13:12 17:16 5:4 13:9 3:2 5:4 9:8 11:10 5:6

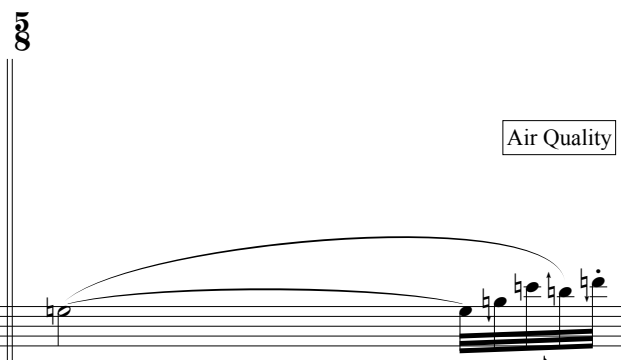
Detailed description of the musical score: The score is for three saxophone parts. It is divided into measures by vertical bar lines. Above the first bar line, the time signature is 8/16. Above the second bar line, it is 7/16. Above the third bar line, it is 4/8. Above the fourth bar line, it is 6/8. Above the fifth bar line, it is 3/8. The first part, S. Sax. 1, has a rest in the first two measures. In the third measure, it plays a melodic line starting with a *ppp* dynamic. In the fourth measure, it continues with a melodic line. In the fifth measure, it plays a melodic line with a *pp* dynamic. The second part, S. Sax. 2, has a rest in the first two measures. In the third measure, it plays a melodic line with a *p* dynamic. In the fourth measure, it plays a melodic line with a *ppp* dynamic. In the fifth measure, it plays a melodic line with a *ppp* dynamic. The third part, B. Sax., plays a melodic line in the first measure with a *ppp* dynamic. In the second measure, it plays a melodic line with a *ppp* dynamic. In the third measure, it plays a melodic line with a *p* dynamic. In the fourth measure, it plays a melodic line with a *ppp* dynamic. In the fifth measure, it plays a melodic line with a *ppp* dynamic. There are also performance instructions: 'Teeth Placement/Pressure' with dynamics 'p', 'f', and 'mf' in the fifth measure. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

18 

S. Sx. 1


5:4 6:5 6:7 3:2 4:5

ppp

B.iii. 

5:4

ppp *p*

C.i. 

sfzp *f* *p* *ppp*

Air Quality

9:8 7:4 7:6 9:8

3:2 5:4

S. Sx. 2

3:2 5:4 4:3

ppp

7:8 13:12

ppp *p*

Air Quality

9:8 7:4 7:6 9:8

3:2 9:8 5:4

sfzp *ff* *mf* *pp* *p* *ppp*

"mp"

B. Sx.

3:2 7:8 3:5

ppp

22

S. Sax. 1

S. Sax. 2

B. Sax.

mf *ff* *pp* *mp* *p* *ppp*

p *pp* *sfz* *ff* *ppp* *mf* *ppp* *p* *ppp*

5:4 11:8 7:8 9:8 5:4 3:2 9:8 7:4 5:4 9:8 3:2 9:8 13:12 9:8 13:12

Detailed description: This page of a musical score features three staves. The top staff, labeled 'S. Sax. 1', contains a melodic line with various rhythmic values (5:4, 11:8, 7:8, 9:8, 5:4, 3:2) and dynamic markings (*mf*, *ff*, *pp*, *mp*, *p*, *ppp*). The middle staff, labeled 'S. Sax. 2', provides harmonic support with similar rhythmic patterns and dynamics (*p*, *pp*, *sfz*, *ff*, *ppp*, *mf*, *ppp*, *p*, *ppp*). The bottom staff, labeled 'B. Sax.', is mostly empty with a few rests. The page number '22' is at the top left, and '5' is at the top right.

C.ii.a $\text{♩} = 52$ |overtly energetic, then pale and weak|

S. Sx. 1

30

9:4 3:2 7:8 13:10 8:7 3:2 5:4 3:2 4:5 3:2 7:4

sfz *f* *sfz* *ppp* *ppp* *ppp* *mp* *mp*

[exaggerated silence]

C.ii.b

S. Sx. 1

33

5:4 5:6 5:8 5:3 11:8 6

ppp *ppp* *ppp* *ppp*

Teeth Placement/Pressure

"p" "f" "p" "mf" "p"

C.ii.c |with forward motion, somewhat fragmented|

S. Sx. 1

36

7:10 3:2 7:4 7:6 5:4 7:4 7:6 3:2 3:2 7:6 3:2 3:2 9:8 7:6 5:4 9:8 3:2 3:2 5:4 9:8 7:4 3:2 5:4 7:4

<"mf" "f" "p" "mp" "f"> "mp" *sfz ppp* *pp* *ppp* *sfz* *sfz ppp* *pp*

Air Quality

slap tongue open ord. slap tongue open ord. ord. slap tongue open

Int.ii. ♩ = 80 | somewhat fragmented, yet homogeneous, suspended in time |

39 $\frac{6}{16}$ $\frac{5}{16}$ $\frac{4}{16}$

S. Sx. 1

S. Sx. 2

B. Sx.

slap tongue closed ord. slap tongue closed

mf *ppp* *p* *f* *mf* *mp* *ppp* *mf* *ppp*

3:2 5:4 3:2 3:2 4:3 9:8 7:6 9:8 5:4 3:2

Detailed description of the musical score: The score is for three saxophone parts. The first system (measures 39-48) is in 6/16 time. The second system (measures 49-58) is in 5/16 time. The third system (measures 59-68) is in 4/16 time. The parts are: S. Sx. 1 (Soprano Saxophone 1), S. Sx. 2 (Soprano Saxophone 2), and B. Sx. (Baritone Saxophone). Dynamics range from *ppp* (pianississimo) to *f* (forte). Articulations include 'slap tongue closed' and 'ord.' (order). Rhythmic markings include 3:2, 5:4, 4:3, 9:8, and 7:6. The B. Sx. part features a wavy line in the first system, indicating a specific articulation or performance technique.