

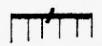
Barton McLean



## NOTATION

The soloist will need to first sit down with the tape part and a stopwatch or clock second hand to learn the cues in the score. The unusual score notation will become clear, once this is done. The player may want to dispense entirely with the first 50" of cues, as they are rather hard to hear.

\* means a slight pause between phrases or groups of notes. The mere fact of a line or page change does not in itself signal a pause.

 as fast as possible. All other tempi are indicated.

Accidentals pertain only to the notes they precede, except in the case of repeated notes.

Saxophone solo is cued in each case by solid arrows. Broken arrows cue the releases.

The score represents the important events, but not necessarily all of the events. It is a performance score, not a representational one.

## PRELIMINARY

Saxophonist tunes to concert B<sup>b</sup> at the beginning of tape.

*audio*

With this tone, set ~~tape~~ playback levels at 0 VU.

*audio*

Without ever again changing ~~tape deck~~ levels, adjust stereo sound system balance with saxophone by playing through several sections. Careful attention to balance is crucial. Neither ~~tape~~ nor solo should dominate.

*audio*

## PERFORMANCE

### Audio

Tape is turned on and left running for the duration of the performance.

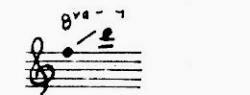
## NOTE

Dimensions III and IV are designed to be played together as a unit, constituting about a twenty minute work in toto.  
In contrast to Dimensions IV, Dimensions III is more dynamic and expressionistic.

for my friend Al Regni

# 1. Saxophone

Loud Scream



7"

Agitated ( $\text{J} = 132$ )

Musical staff showing a sequence of notes and rests. Dynamics include **ff**, **p**, **f**, **p**, and **f**. A lip slur is indicated between measures 18 and 19.

\* lip slur

Musical staff showing a sequence of notes and rests. Dynamics include **p**, **f**, **p**, **f**, and **pp**. Measures 25 and 26 are grouped together.

Tape

5"

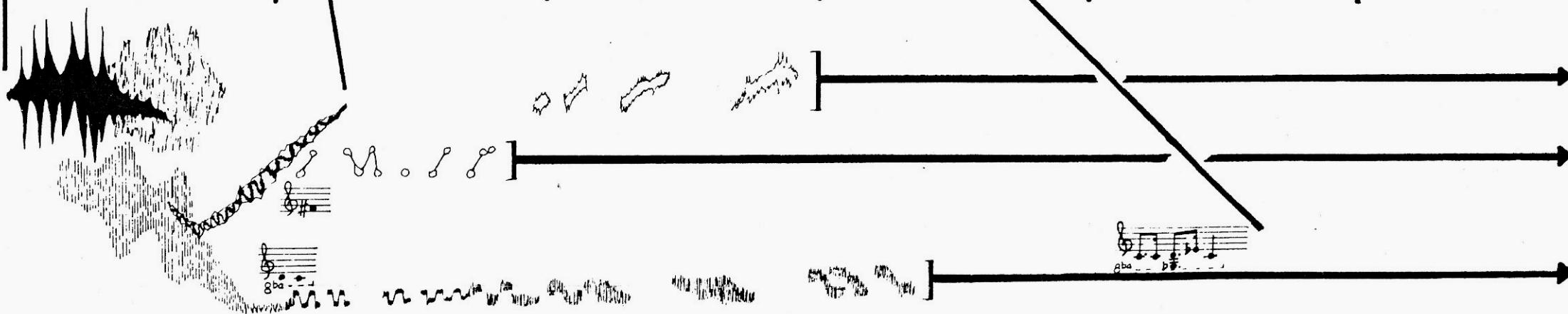
10"

15"

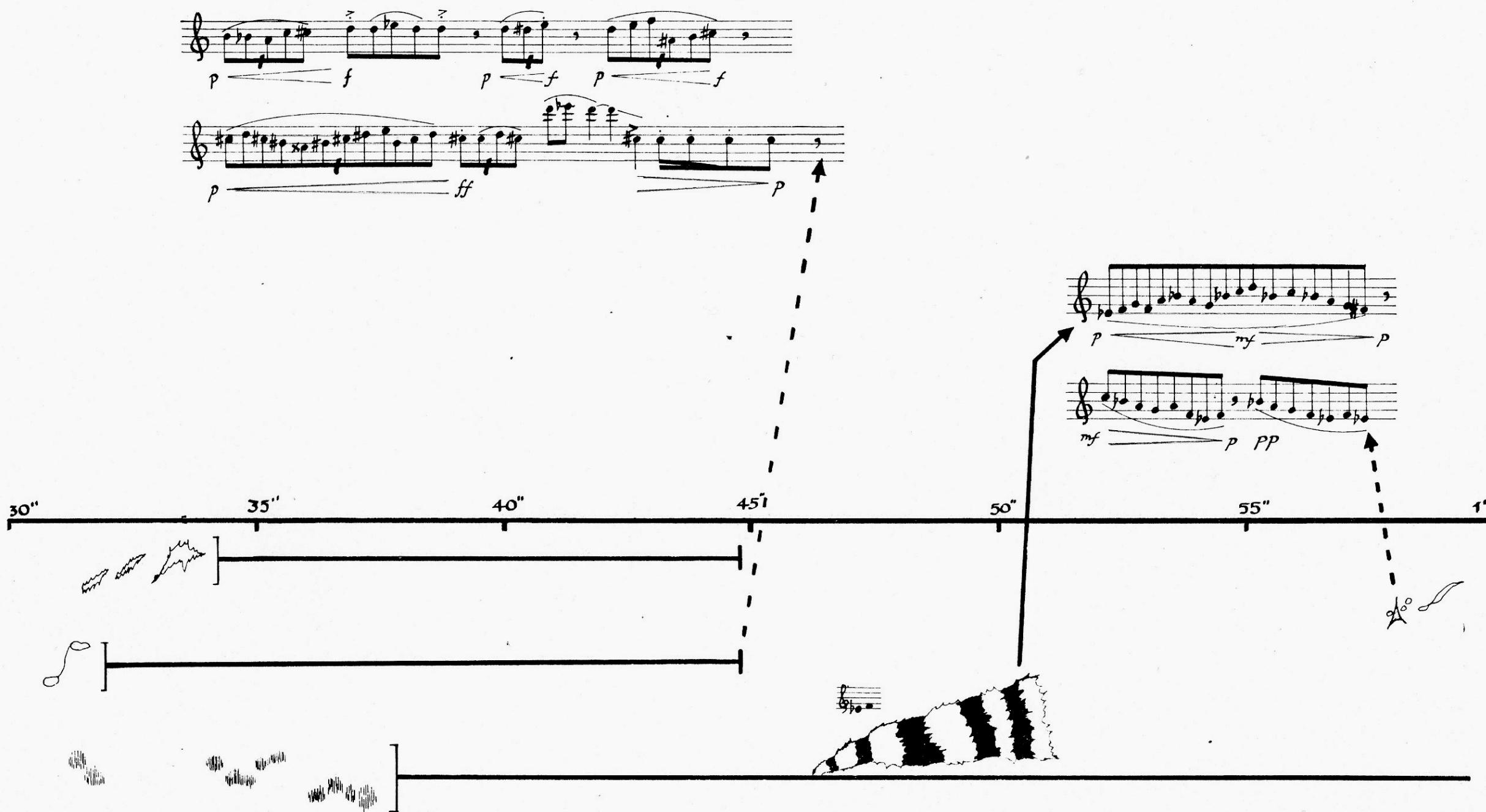
20"

25"

30"



2.



3.

*Slower, Deliberate, harsh  
♩ = 76, Be Bop - - -*

1 1'05" 1'10" 1'15" 1'20" 1'25" 1'30

*p f p f* *p* *f* *p* *mf* *p*

*p f* *mf* *ff* *p* *ff*

4.

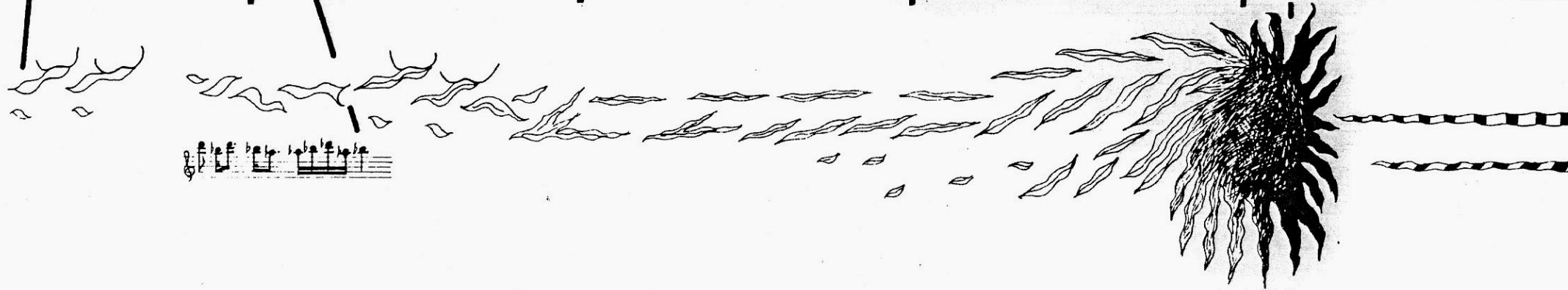
## Be Bop (J=76)

## Be Bop

Hand-drawn musical score for Be Bop (J=76). The score consists of three staves of music. The top staff starts with dynamic *ff*, followed by *mp* and *f*. The middle staff starts with *ff* and ends with *fff* and the instruction "loud and cross". The bottom staff begins with dynamic *p*. The score includes several grace notes and slurs. A note in the middle staff has parentheses around it, indicating alternate fingerings.

( ) = alternate fingerings changing  
the pitch noticeably, but not a half-step.

1'30"      1'35"      1'40"      1'45"      1'50"      1'55



5.

Faster ( $d = 138$ )

5.

Faster ( $d = 138$ )

*f*

*mf*

*p*

*attaca*

1'55"

2'

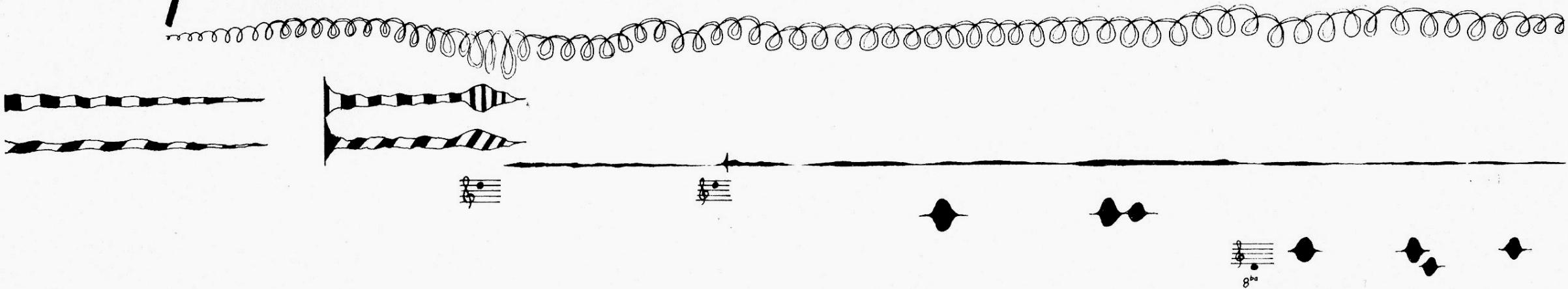
2'05"

2'10"

2'15"

2'20

2'25



6.

*pp*

low C and B8

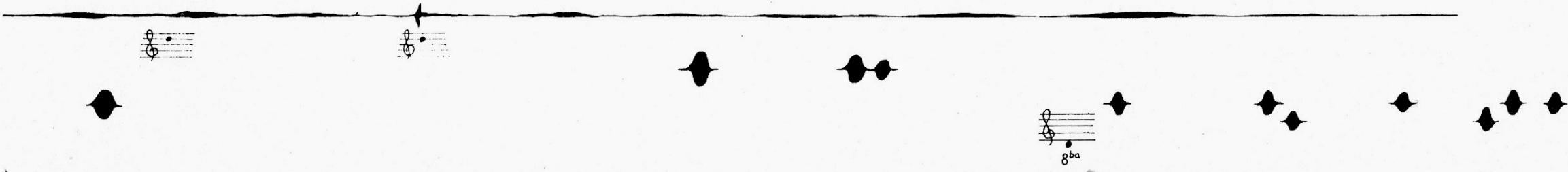
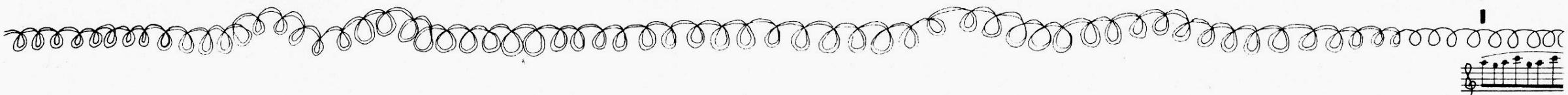
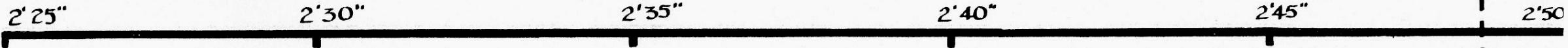
quiet multiphonic

(higher than first one)

C key

*mf pp*

Cue explanation:  
Before this, the note pattern  
was not explicit. This is the  
first really clear statement.  
At this point, solo must stop.



7.

A musical score page featuring two staves of music, a performance timeline, and various markings. The top staff consists of two measures of music in common time, treble clef, and A major (three sharps). Measure 1 starts with dynamic *pp*, followed by *mf*, *pp*, and *mf > pp*. Measure 2 starts with *p*, followed by *ff*, *p*, *ff*, and *pp*. The bottom staff shows a continuous line of eighth-note patterns. A horizontal line at the bottom represents a performance timeline with time markers: 2' 50", 2' 55", 3', 3' 05", 3' 10", 3' 15", and 3' 20". Arrows point from the first measure of the top staff to the 3' 05" mark, and from the second measure to the 3' 10" mark. The score also includes a section labeled "etc." with a wavy line, and small musical fragments at the bottom left and right.

With fingering indicated, produce harmonics within prescribed range. Encourage "bloops" between notes.

8.

5'

p f p

approximate range

3'20" 3'25" 3'30" 3'35" 3'40" 3'45" 3'50"

Same, but gradually add higher harmonics.

approximate range



Low, guttural

1''

p ff p p ff p

mf f ff

etc.

ff

3'35" 3'40" 3'45" 3'50"

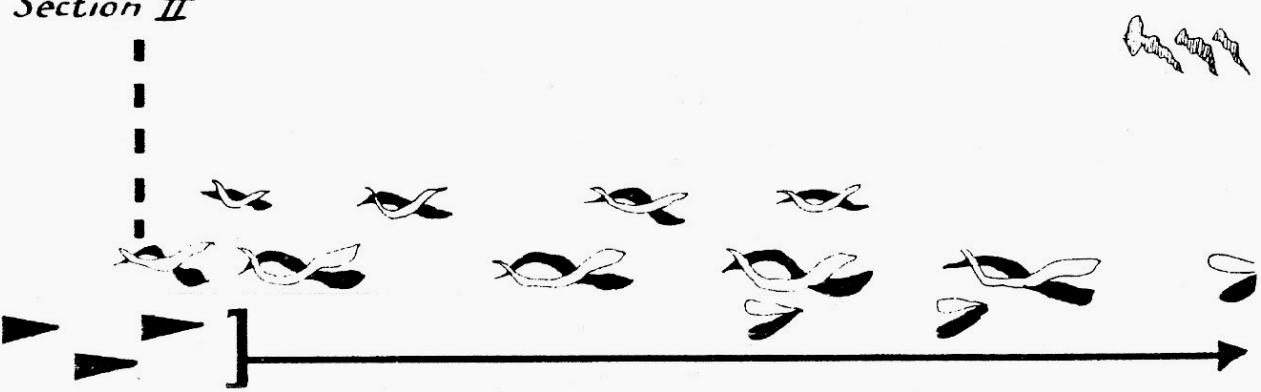
9.

*Solo cadenza**Section II**Slower, (d=126)*

\* Break into high harmonics. A gestural screech.



12"

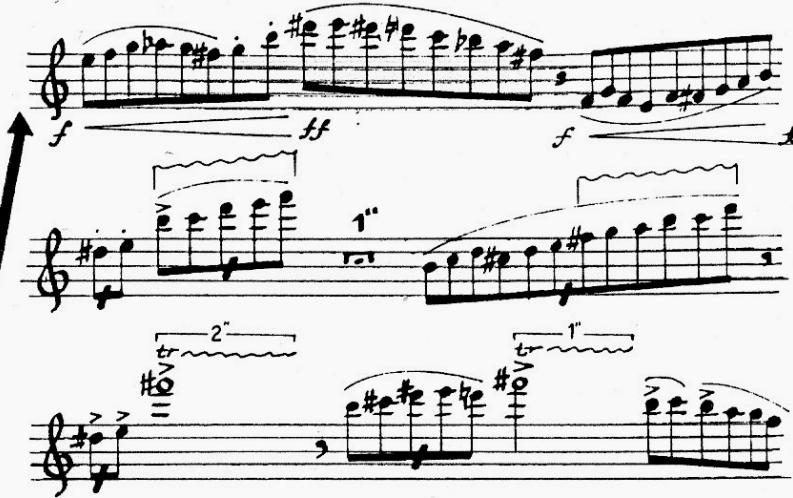
*Section II*

10.



15"            20"            25"            30"

8"

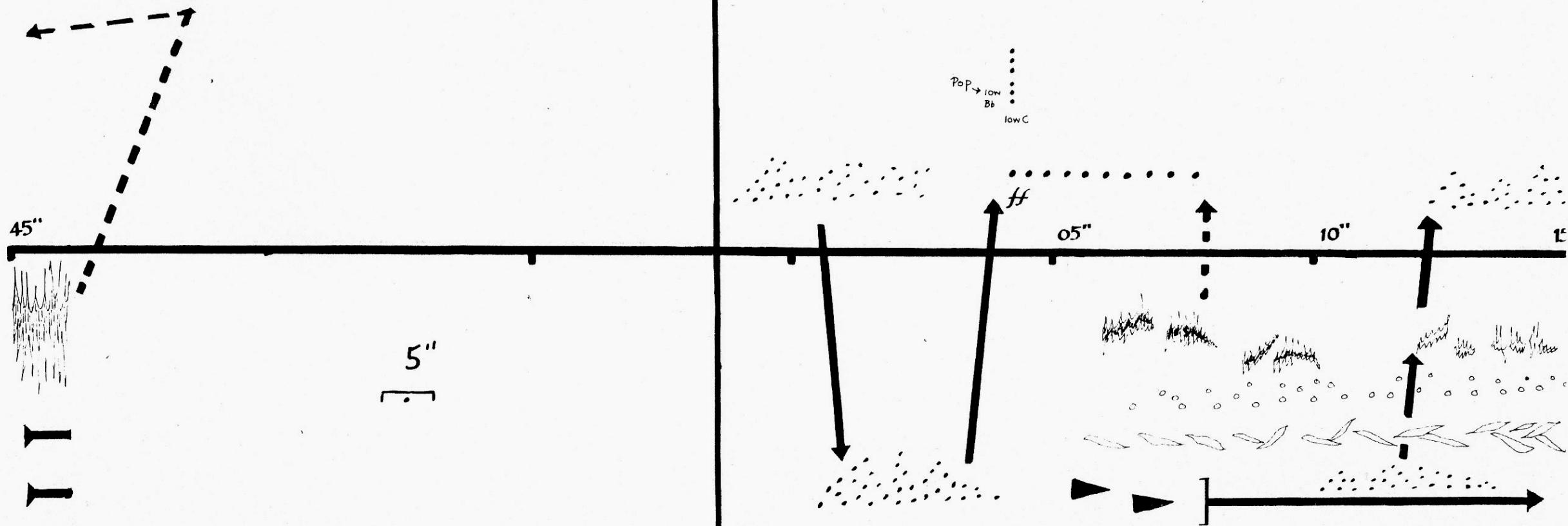


35"            40"            45"



11.

III.



12.

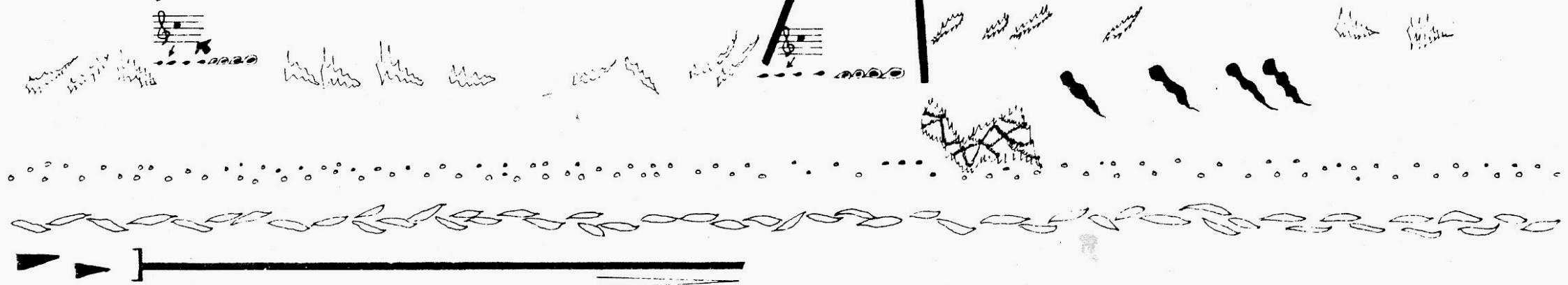
faster ( $d=138$ )

15''      20''      25''      30''

Low, guttural effect  
with fingering indicated.

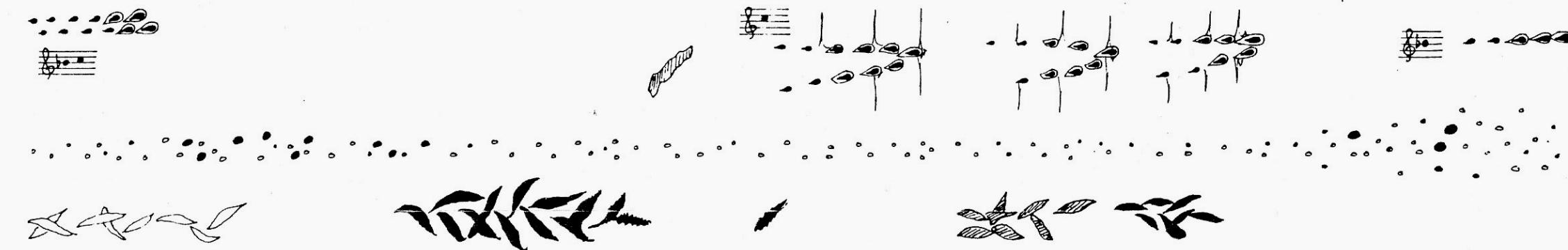
1''

15''      20''      25''      30''      35''      40''      45''





45" 50" 55"



1' 05" 1' 10" 1' 15"

14.

tr. hi F# key (05)

Flng.



1'15"

1'20"

1'25"

1'30"

1'35"

1'40"

