The Music of Jonathan Saggau

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Solipsism

Concerto for Clarinet and Percussion with Chamber Winds & Piano

By Jonathan A. Saggau

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Performance Notes

There are four general types of notation in this piece:

1. Mechanical: The overall duration, underlying tempo, and individual lines are to be performed quasi-mechanically, precisely as notated.

2. Ordinary metric notation: The overall duration, underlying tempo, and the notation of individual lines is concrete, however a modicum of temporal expressiveness is expected. A very small amount of stretching or compressing is encouraged.

3. Poco rubato: The overall duration and underlying tempo of these sections is concrete and should be as exact as possible, however within these limits, freedom is granted to stretch or compress individual lines. The notation shows where phrases and individual lines begin and end, and an approximate indication of their inner rhythmic values.

4. Spatial notation: Seconds are marked over various players on the score as well as on the "timing" line. The overall time period of sections is given, however a certain freedom is given to the conductor and performers over the pace of information. Events that are to begin or end together are connected with a dashed vertical line.

These notation styles are combined and superimposed.

Notational style

Quarter tones are notated as follows:

𝄳 - quarter-tone flat

𝄲 - three-quarters Sharp (Used very rarely)

𝄰 - quarter-tone Sharp

The method of execution of quarter tones is ultimately left to the choice of the performer, although fingerings are suggested for pitches between quarter-tones. Below are a number of sources that may prove helpful in their performance

Flute:
Dick, Robert.The Other Flute. Oxford University Press, New York. 1975.

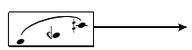
Clarinet:
Rehfeldt, Paul.New Directions for Clarinet. University of California Press, Berkeley. 1994 (revised edition).

Bassoon:
Reinhard, Johnny. The Microtonal Bassoon. Available: http://idrs.colorado.edu/Publications/DR/DR10.2 Also available from Filmkunst-Musikverlag, Munich, Germany.

Fr. Horn & Trumpet:
Quarter tones can be accomplished by "lipping up/down" or "half stopping" (Partially blocking the bell with the hand.)

Trombone:
The trombone's slide allows for infinitesimal adjustment of pitch, however, the quarter-tone pitches will not be found exactly "halfway" between the positions for halftones.

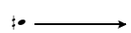
Invented notations



Anything in boxes enclosing notes is to be repeated for the duration of the arrowed line or wavy line connected to that box.

The curve of the wavy lines indicated the relative speed of reiteration (and the relative tempo) of the idea in that box. A tighter curve indicates a faster speed.

Anything in "giant parentheses" is a pattern to be performed and repeated in any octave. The patterns may be displaced by an octave, but the intervallic pattern within an octave remains constant. Arrowed lines and wavy lines connected to the parentheses are treated as above.



Arrows attached to single pitches indicate the duration of that pitch; do not reattack.

smfp - "Smezzo-forte-zando" - Performed with the intensity of sforzando, but with the dynamic level of mezzo-forte.

Humming and singing

The singing parts are not expected to receive perfect execution by the instrumentalists. Sung pitches are generally present in another instrument prior to their appearance in the voice part. If page turners are used for the performance, they may join in the singing.

The role of the conductor / simultaneous multiple tempi

In addition to the conductor's usual role of adjustment of balance and tempi, modulation of timbre is an important facet of this piece. The proportional relationships between tempi must be maintained exactly: if a section *must* be performed below the given tempo, all other tempi must be adjusted so that other sections are proportional to the adjusted section.

Where multiple tempi are notated simultaneously, a performer within a group can set the proportional tempo for that group. Typically this role will be taken by the clarinetist or the pianist. If the tempi are not precise, those who finish first perform the closing fermata while the others finish their section.

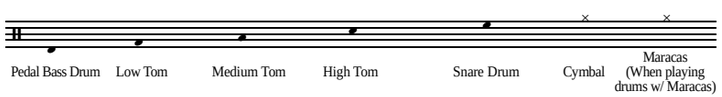
The ending

Leaving the stage is expected only under the following circumstances:

1. An "offstage" area exists in the hall.
2. It is convenient for the performers and conductor to exit and perform the final chord with an acceptable tone quality

The stage exit is best performed when the piece for solo clarinet and percussion alone immediately follows the staged exit. (The order of the three pieces is malleable; see performance notes for the set.)

Key to multi-percussion Notation

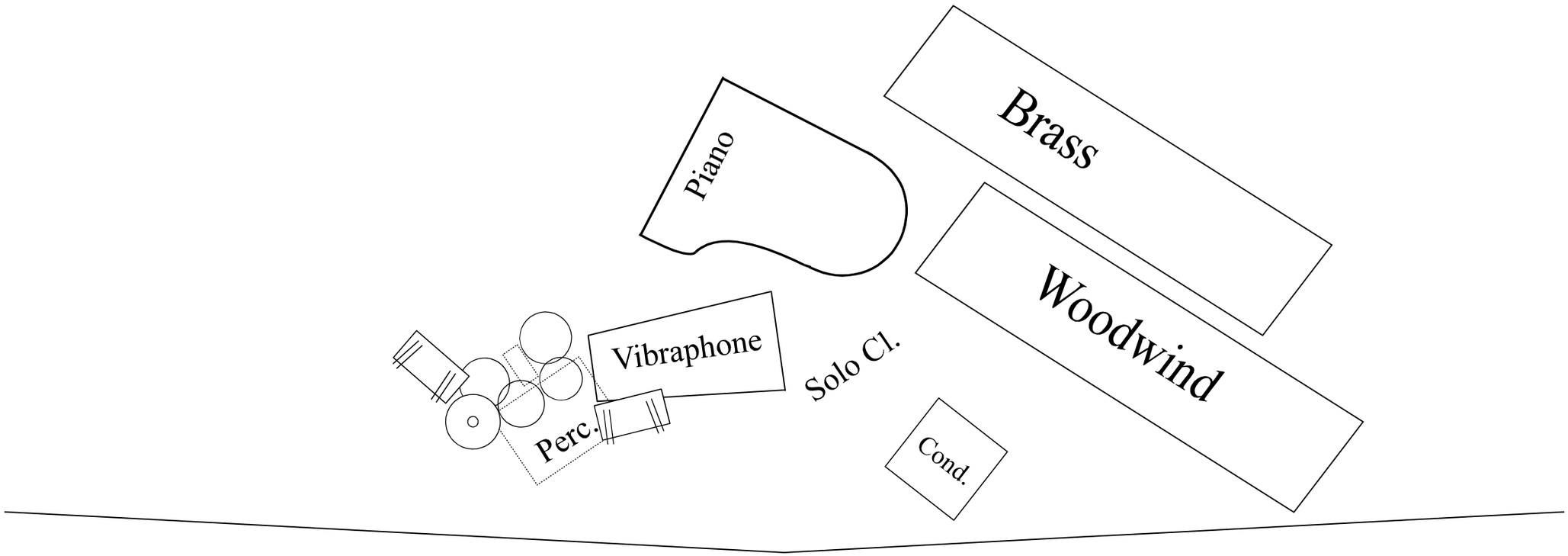


 Swirl Roll - Swirl (rather than shake) the maracas to produce a "swish" sound. (All Maraca rolls are performed in the air - not in contact with other instruments.)

Key to vibraphone Notation

Harmonic - "Stop" the bar at its midpoint with the fingertips of one hand (pushing with considerable force) while striking the bar at a point roughly one-half the distance between the fingers and the node. The diamond-shaped notehead is the pitch of the bar when played normally while the normal notehead is the sounding pitch of the harmonic.

Seating Diagram



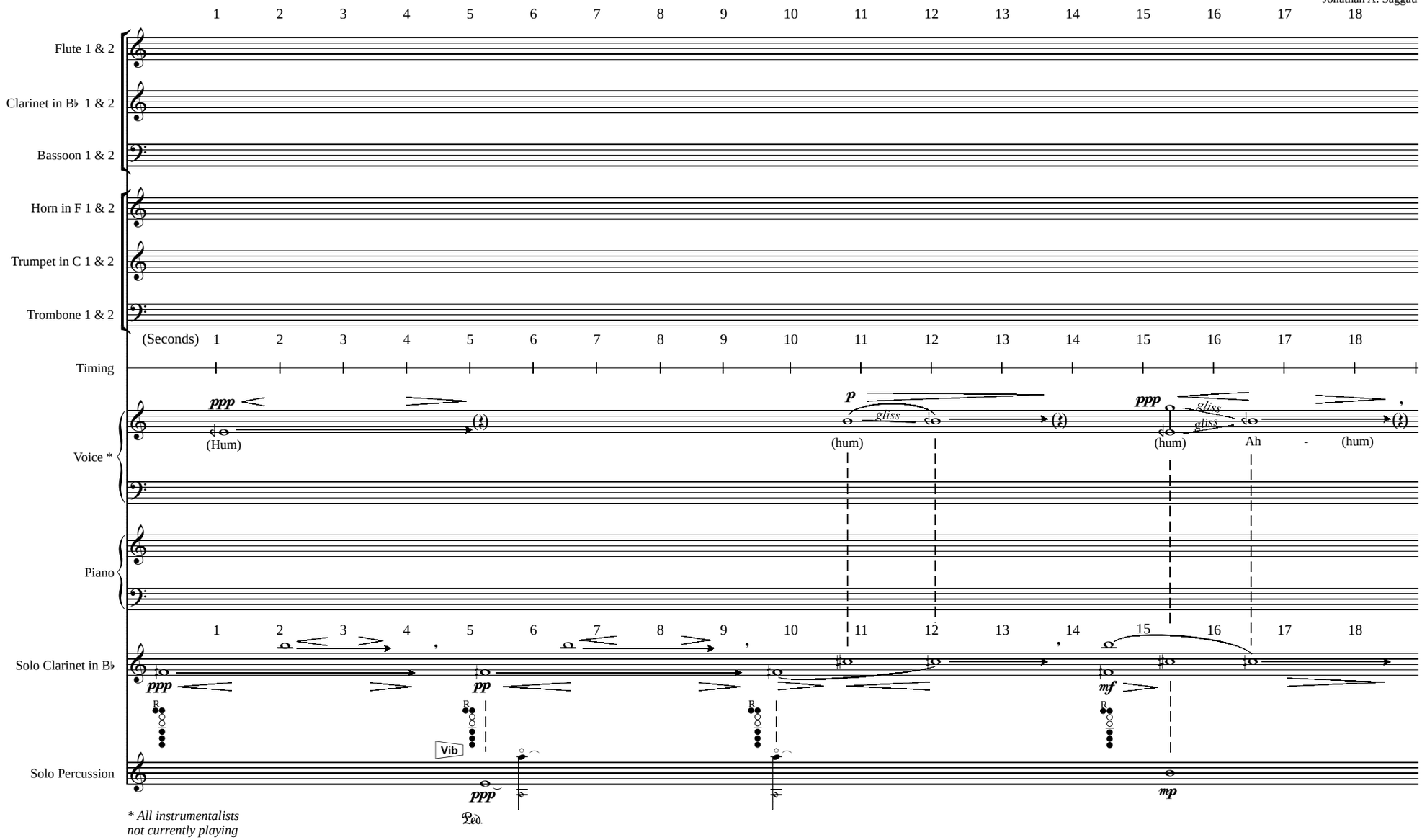
Audience

Solipsism

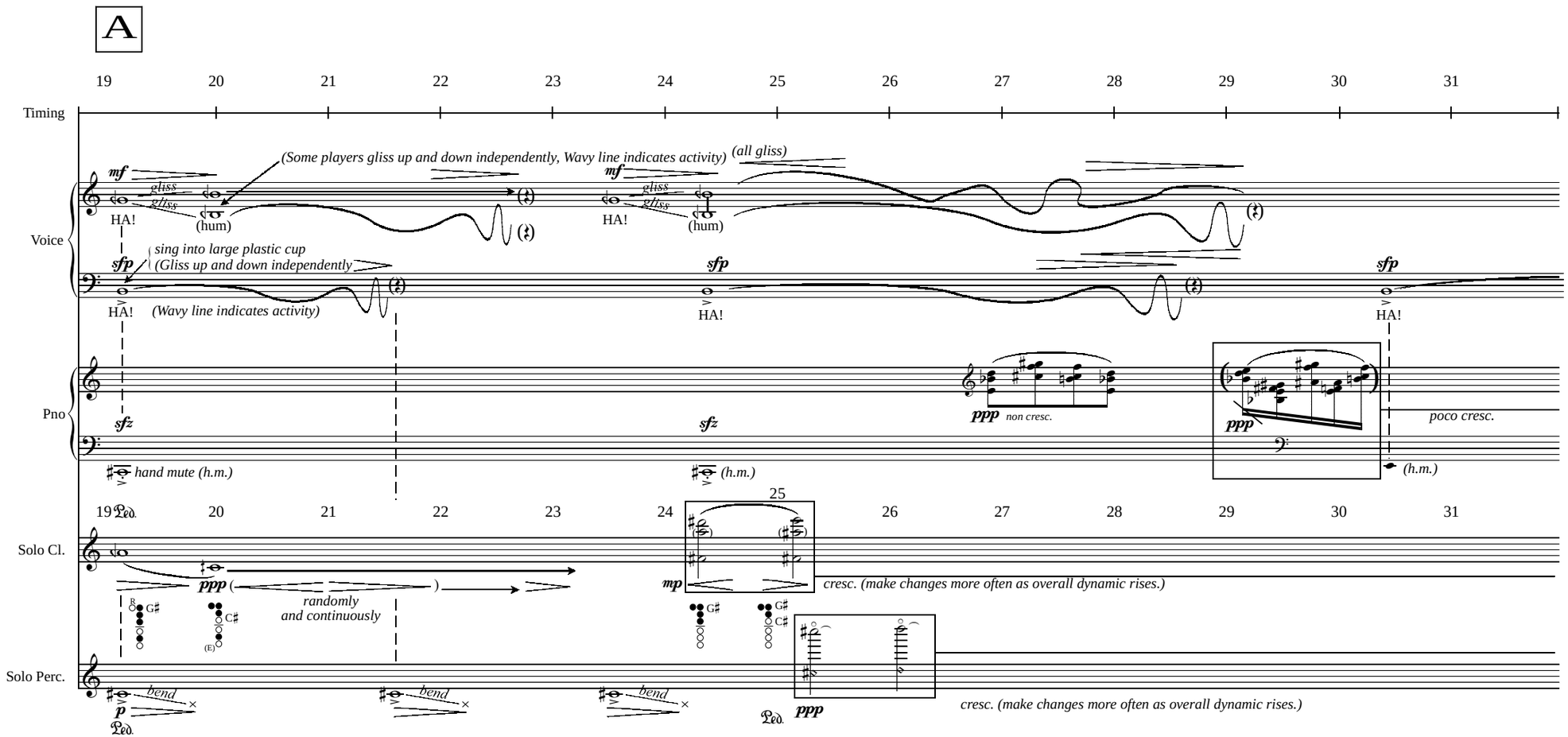
Concerto for Clarinet and Percussion with Chamber Winds & Piano

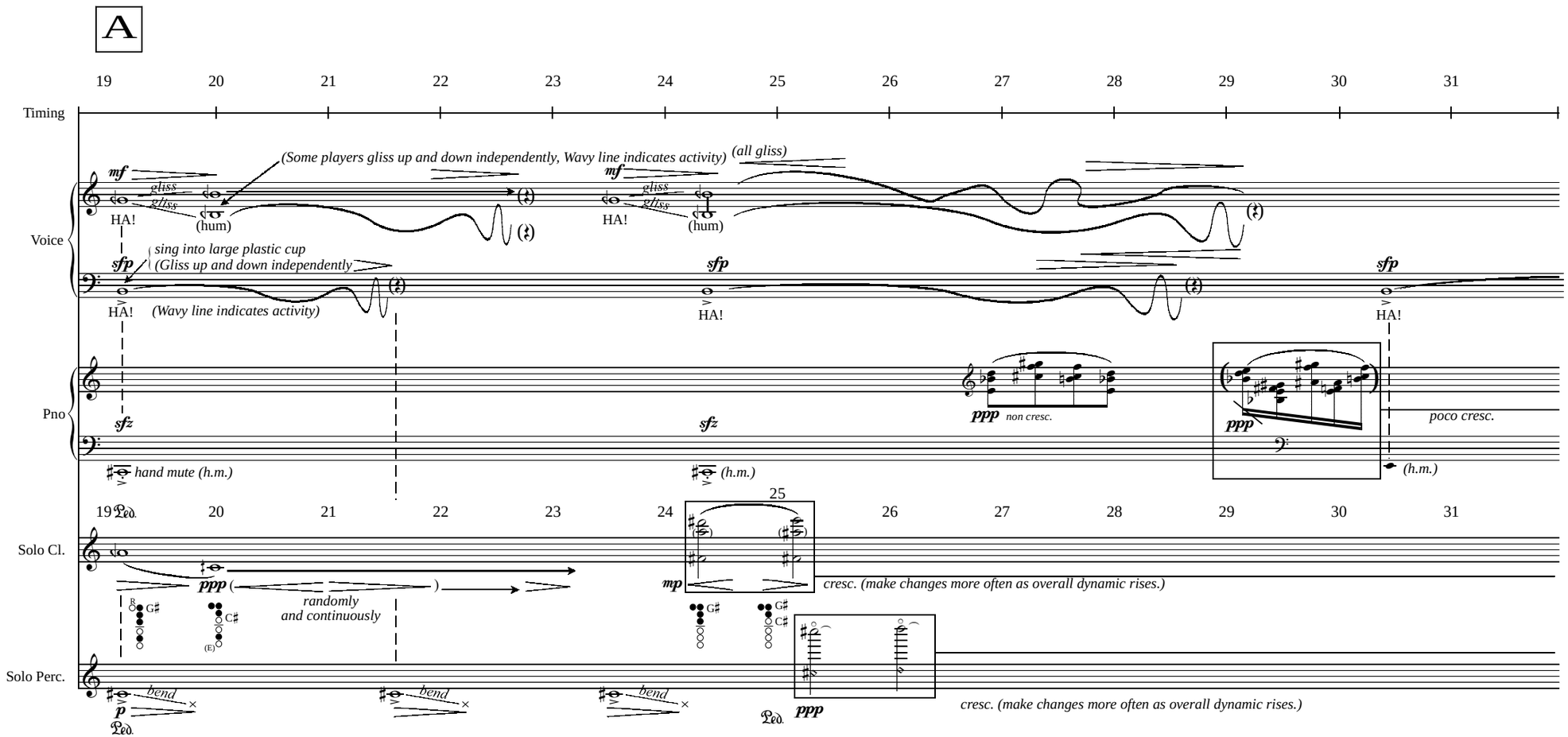
Conductor's Score (Transposing)
Duration: ca. 7 min.

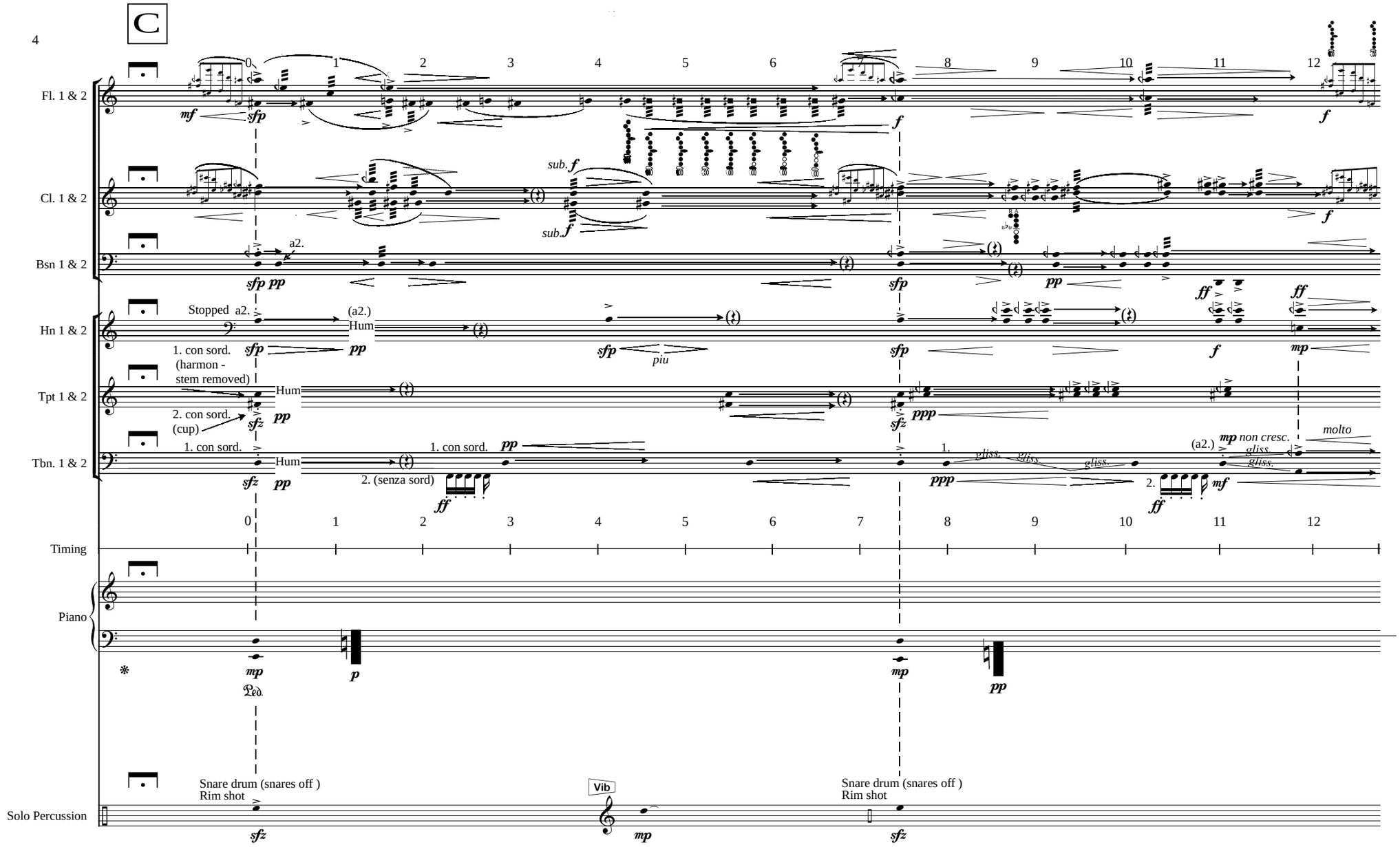
Jonathan A. Saggau

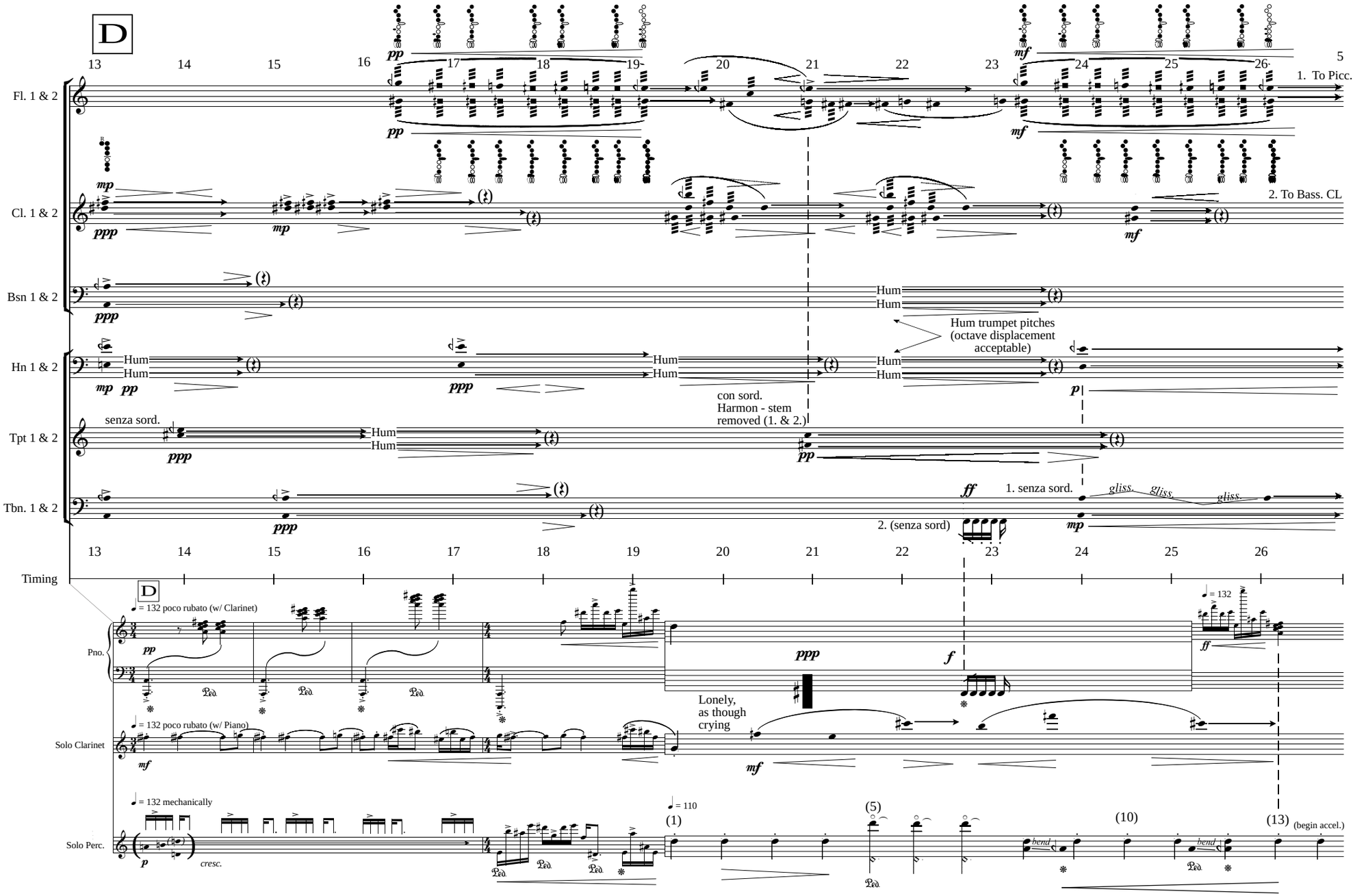


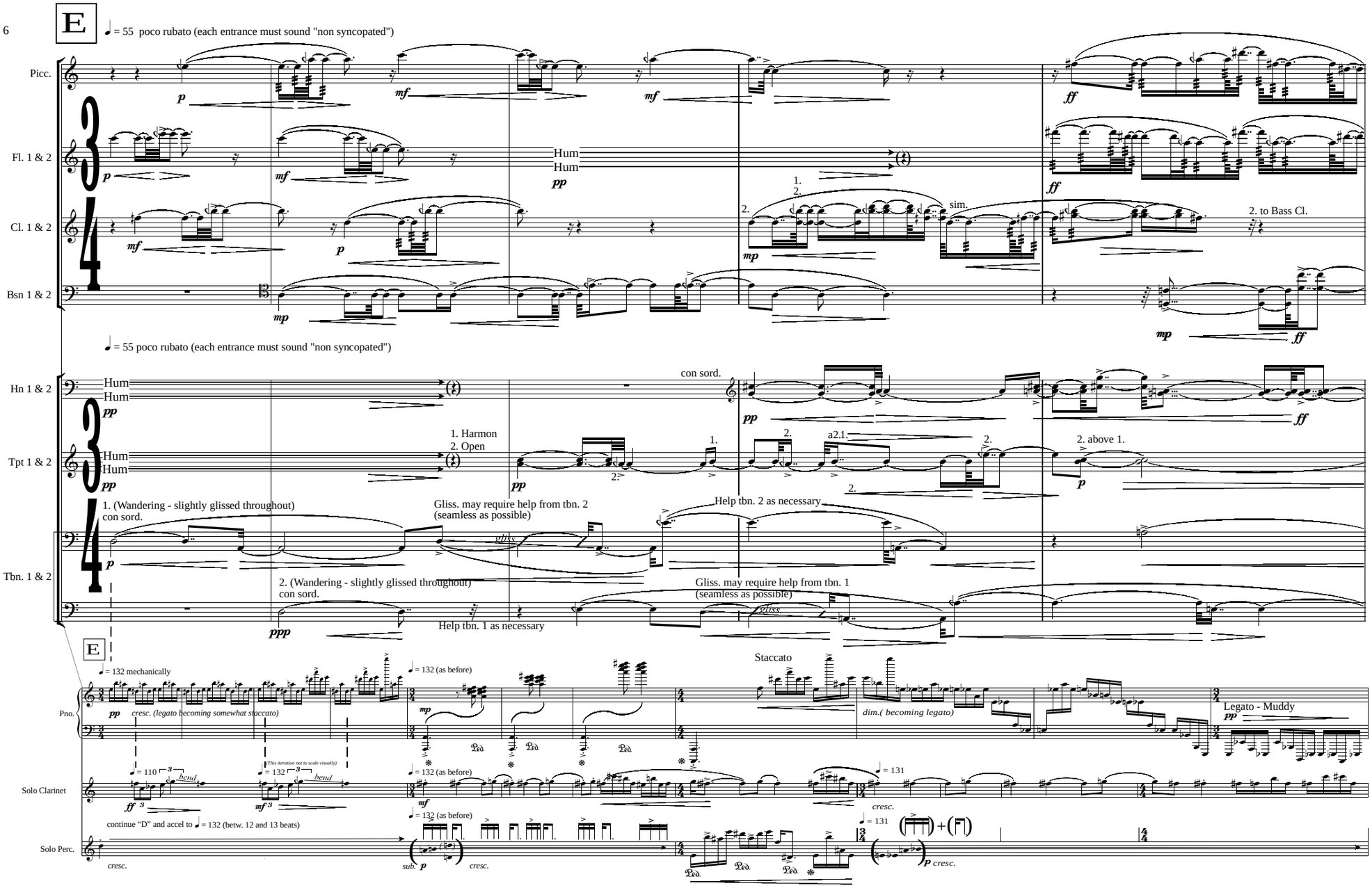
** All instrumentalists not currently playing*

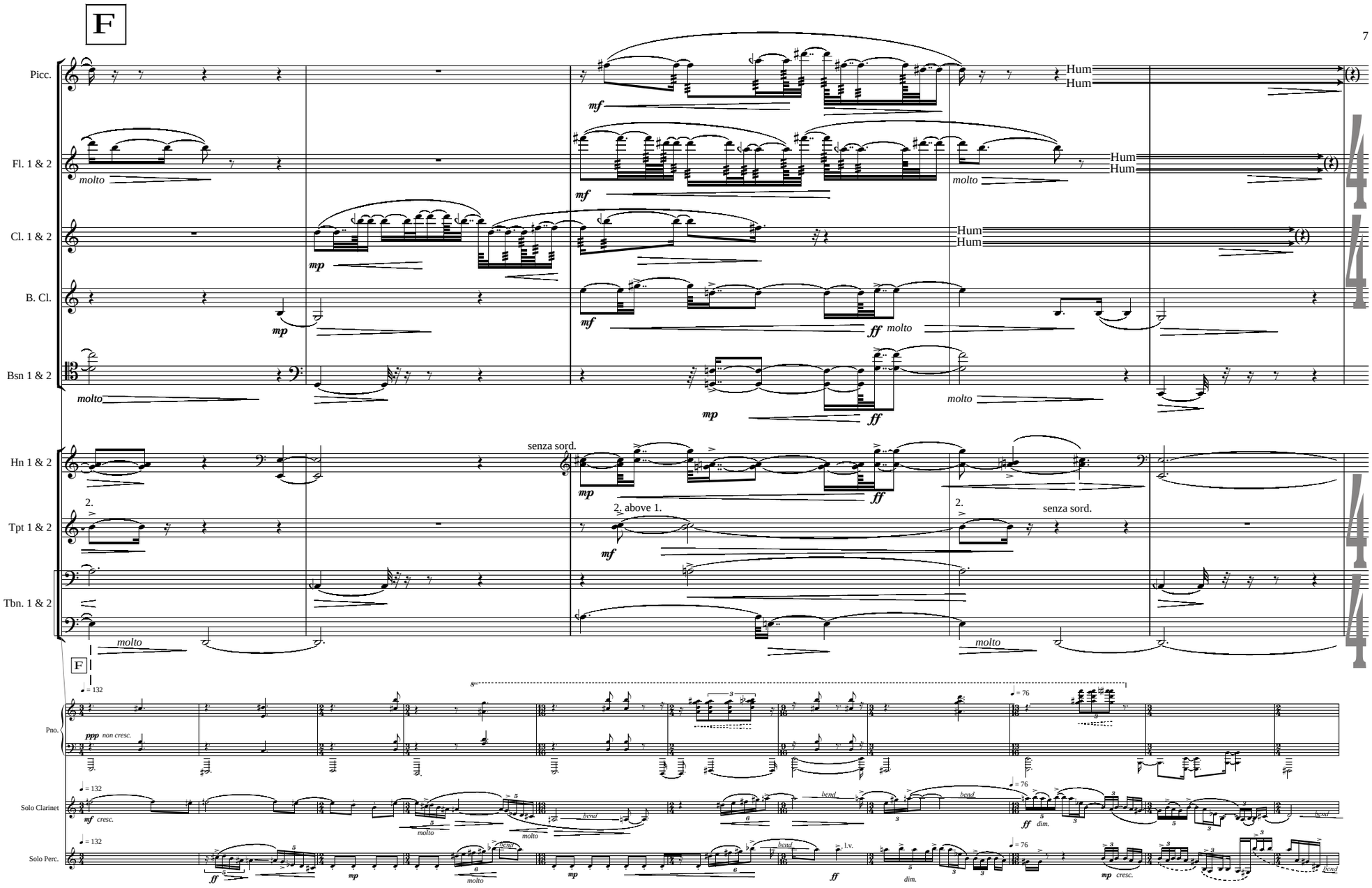

A
19 20 21 22 23 24 25 26 27 28 29 30 31
Timing
Voice
Pno
Solo Cl.
Solo Perc.
mf
gliss
HA!
(hum)
(Some players gliss up and down independently, Wavy line indicates activity)
(all gliss)
sfp
sing into large plastic cup
(Gliss up and down independently
(Wavy line indicates activity)
sfz
hand mute (h.m.)
(h.m.)
ppp
non cresc.
poco cresc.
Ped.
mp
cresc. (make changes more often as overall dynamic rises.)
randomly
and continuously
G♯
C♯
(E)
bend
p
×
cresc. (make changes more often as overall dynamic rises.)

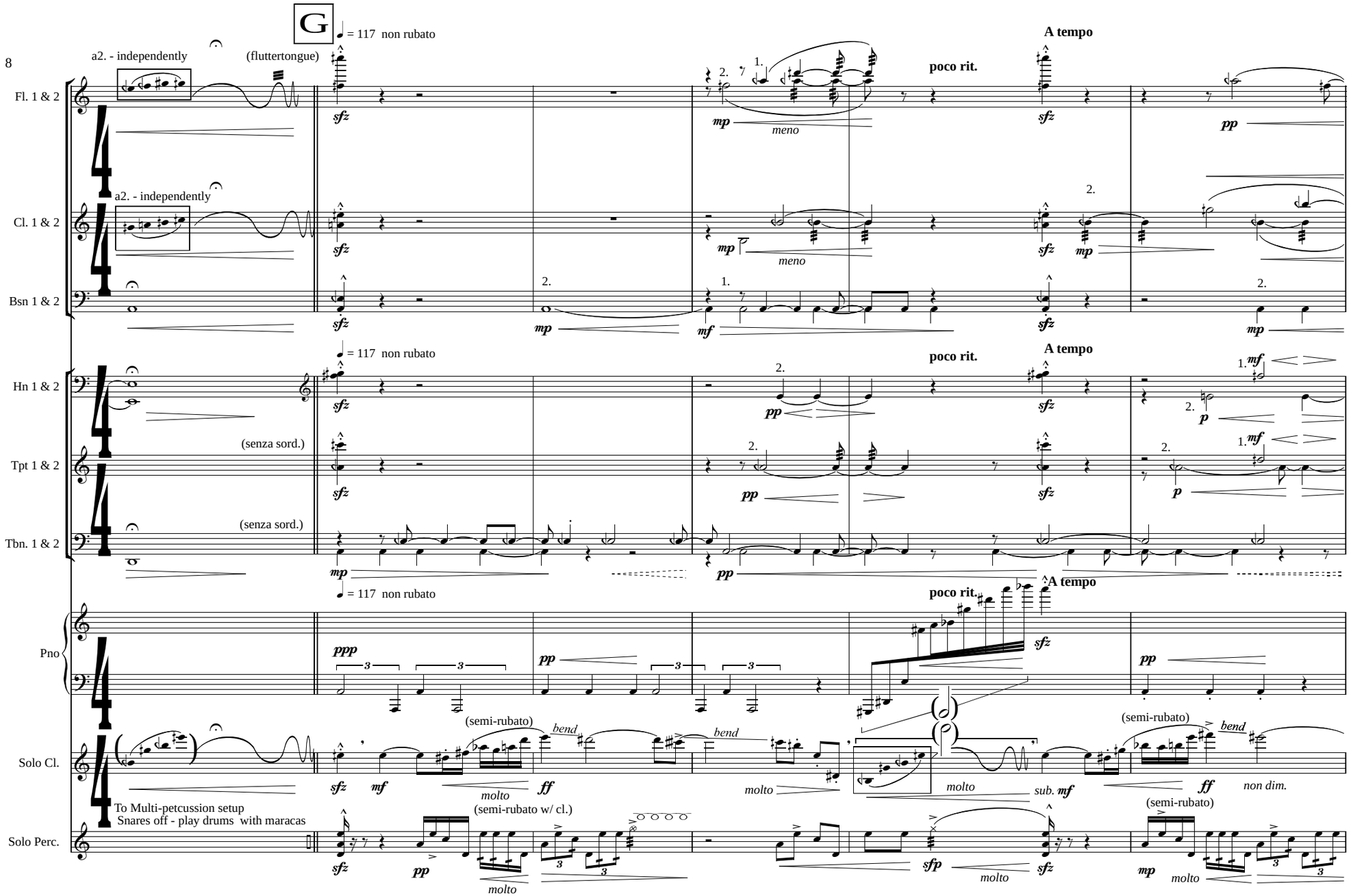

A
19 20 21 22 23 24 25 26 27 28 29 30 31
Timing
Voice
Pno
Solo Cl.
Solo Perc.
mf
gliss
HA!
(hum)
(Some players gliss up and down independently, Wavy line indicates activity)
(all gliss)
sfp
sing into large plastic cup
(Gliss up and down independently
(Wavy line indicates activity)
sfz
hand mute (h.m.)
(h.m.)
ppp
non cresc.
poco cresc.
Ped.
mp
cresc. (make changes more often as overall dynamic rises.)
randomly
and continuously
G♯
C♯
(E)
bend
p
×
cresc. (make changes more often as overall dynamic rises.)

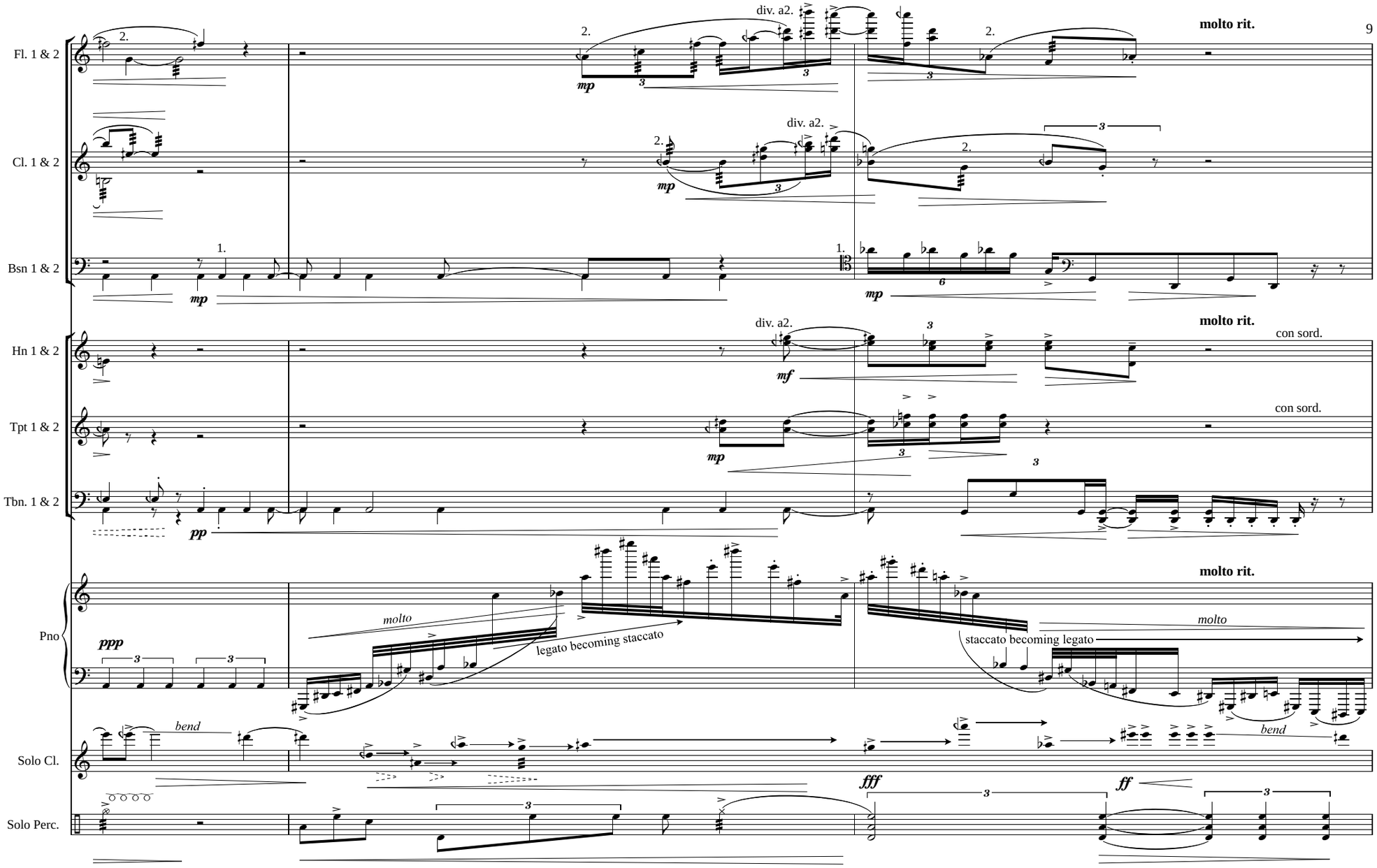

C
Fl. 1 & 2
Cl. 1 & 2
Bsn 1 & 2
Hn 1 & 2
Tpt 1 & 2
Tbn. 1 & 2
Timing
Piano
Solo Percussion
mf
sfp
f
sub. f
a2.
sfp pp
Stopped
(a2.)
Hum
pp
piu
ff
mp
1. con sord.
(harmon - stem removed)
2. con sord.
(cup)
sfz
ppp
2. (senza sord)
ff
gliss.
mp non cresc.
molto
mf
Ped.
p
Snare drum (snares off)
Rim shot
Vib

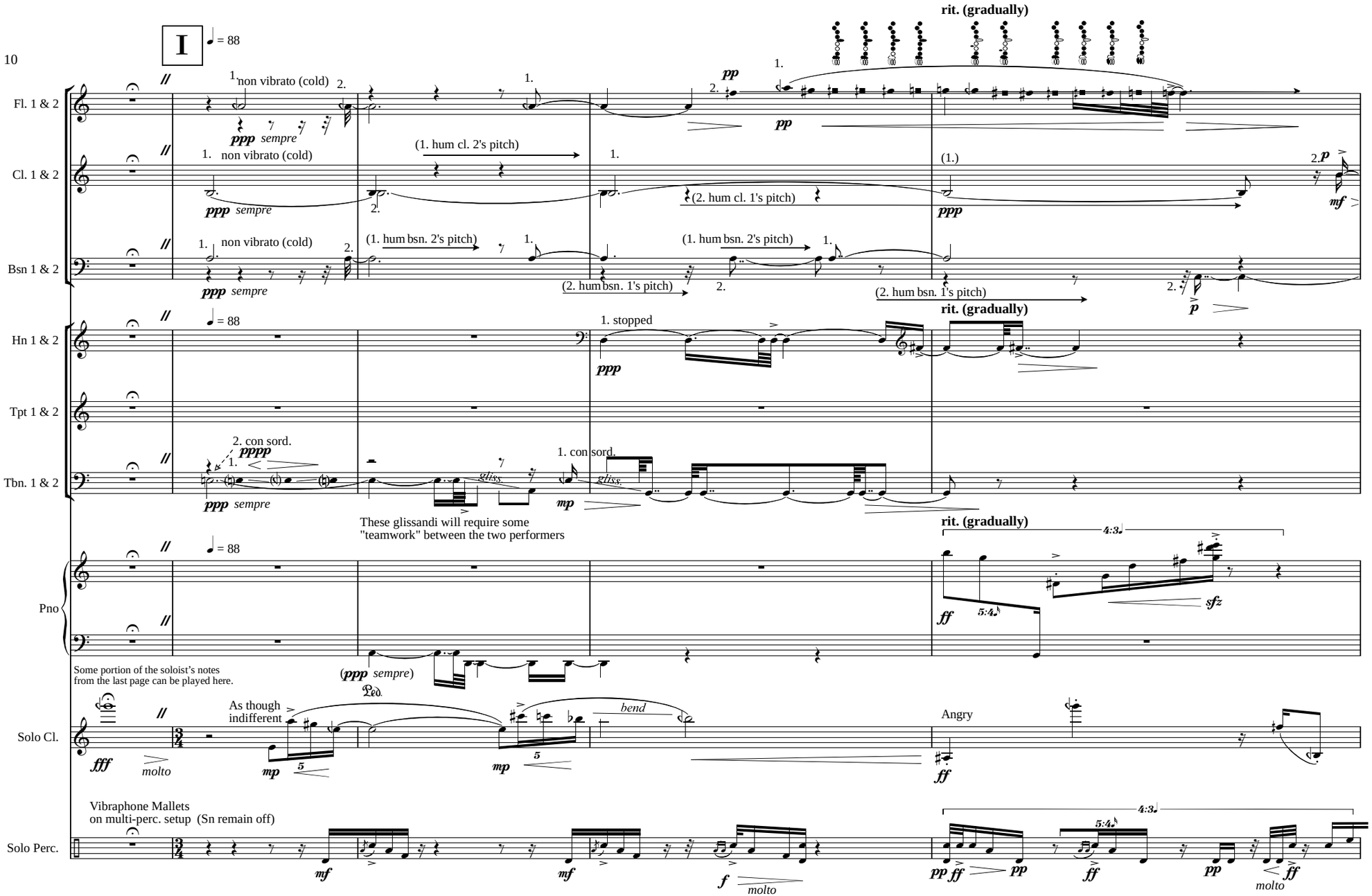

D
13 14 15 16 17 18 19 20 21 22 23 24 25 26
5
1. To Picc.
Fl. 1 & 2
pp
mf
Cl. 1 & 2
mp
ppp
mf
2. To Bass. CL
Bsn 1 & 2
Hum
Hum trumpet pitches (octave displacement acceptable)
Hn 1 & 2
mp pp
ppp
p
con sord.
Harmon - stem removed (1. & 2.)
senza sord.
Tpt 1 & 2
pp
ff
1. senza sord.
gliss.
Tbn. 1 & 2
2. (senza sord)
mp
Timing
D
= 132 poco rubato (w/ Clarinet)
Pno.
Ped.
ppp
f
= 132
Lonely, as though crying
= 132 poco rubato (w/ Piano)
Solo Clarinet
= 132 mechanically
= 110
Solo Perc.
cresc.
(1)
(5)
(10)
(13)
(begin accel.)
bend

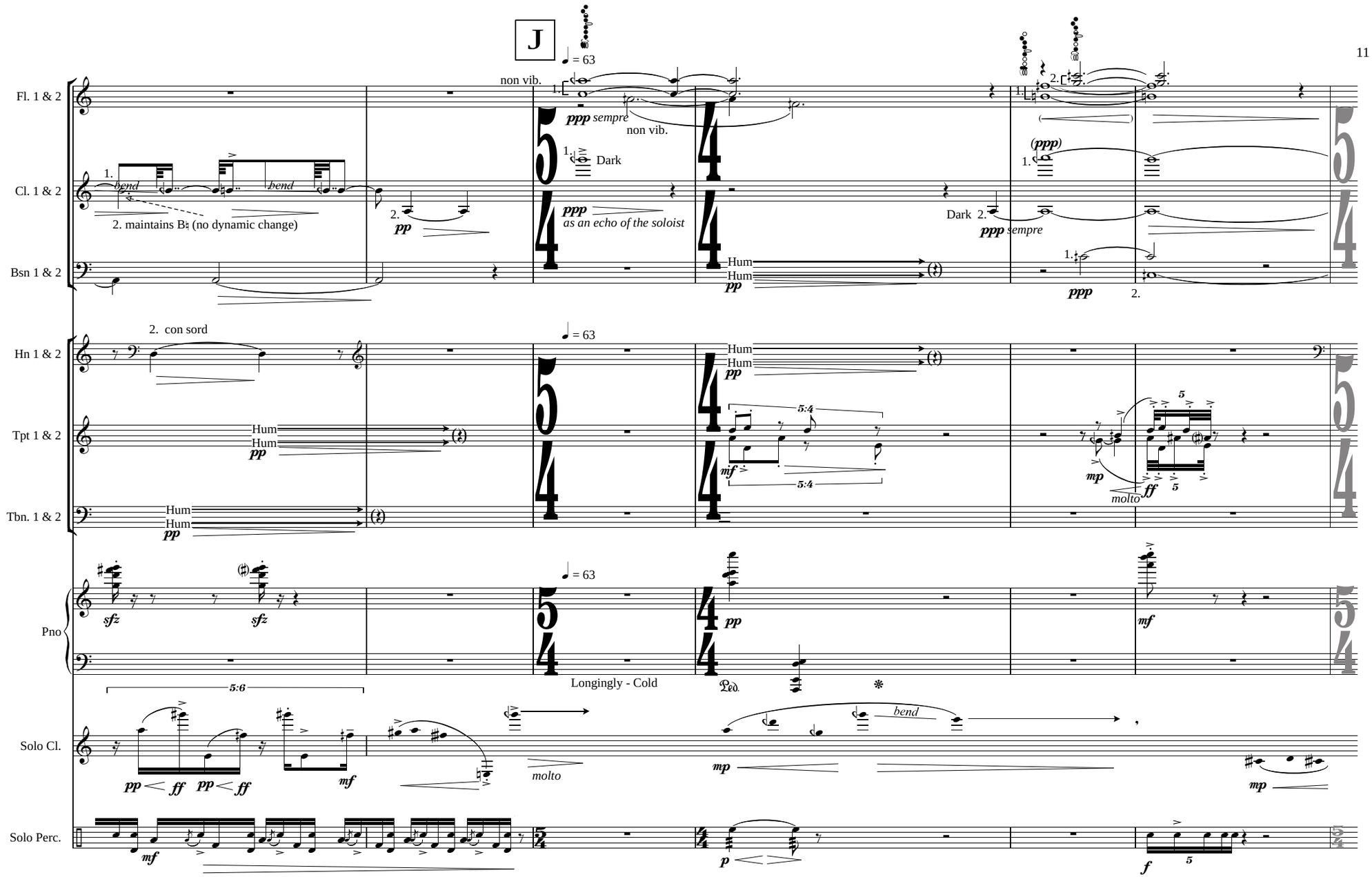

E
♩ = 55 poco rubato (each entrance must sound "non syncopated")
Picc.
Fl. 1 & 2
Cl. 1 & 2
Bsn 1 & 2
Hum
Hum
sim.
2. to Bass Cl.
Hn 1 & 2
Tpt 1 & 2
Tbn. 1 & 2
con sord.
1. Harmon
2. Open
a2.
2. above 1.
1. (Wandering - slightly glissed throughout)
con sord.
Gliss. may require help from tbn. 2
(seamless as possible)
Help tbn. 2 as necessary
2. (Wandering - slightly glissed throughout)
con sord.
Gliss. may require help from tbn. 1
(seamless as possible)
Help tbn. 1 as necessary
E
♩ = 132 mechanically
Pno.
cresc. (legato becoming somewhat staccato)
♩ = 132 (as before)
Staccato
dim.(becoming legato)
Legato - Muddy
Solo Clarinet
♩ = 110
bend
(This iteration not to scale visually)
♩ = 132
♩ = 131
cresc.
Solo Perc.
continue "D" and accel to ♩ = 132 (betw. 12 and 13 beats)
sub.
cresc.

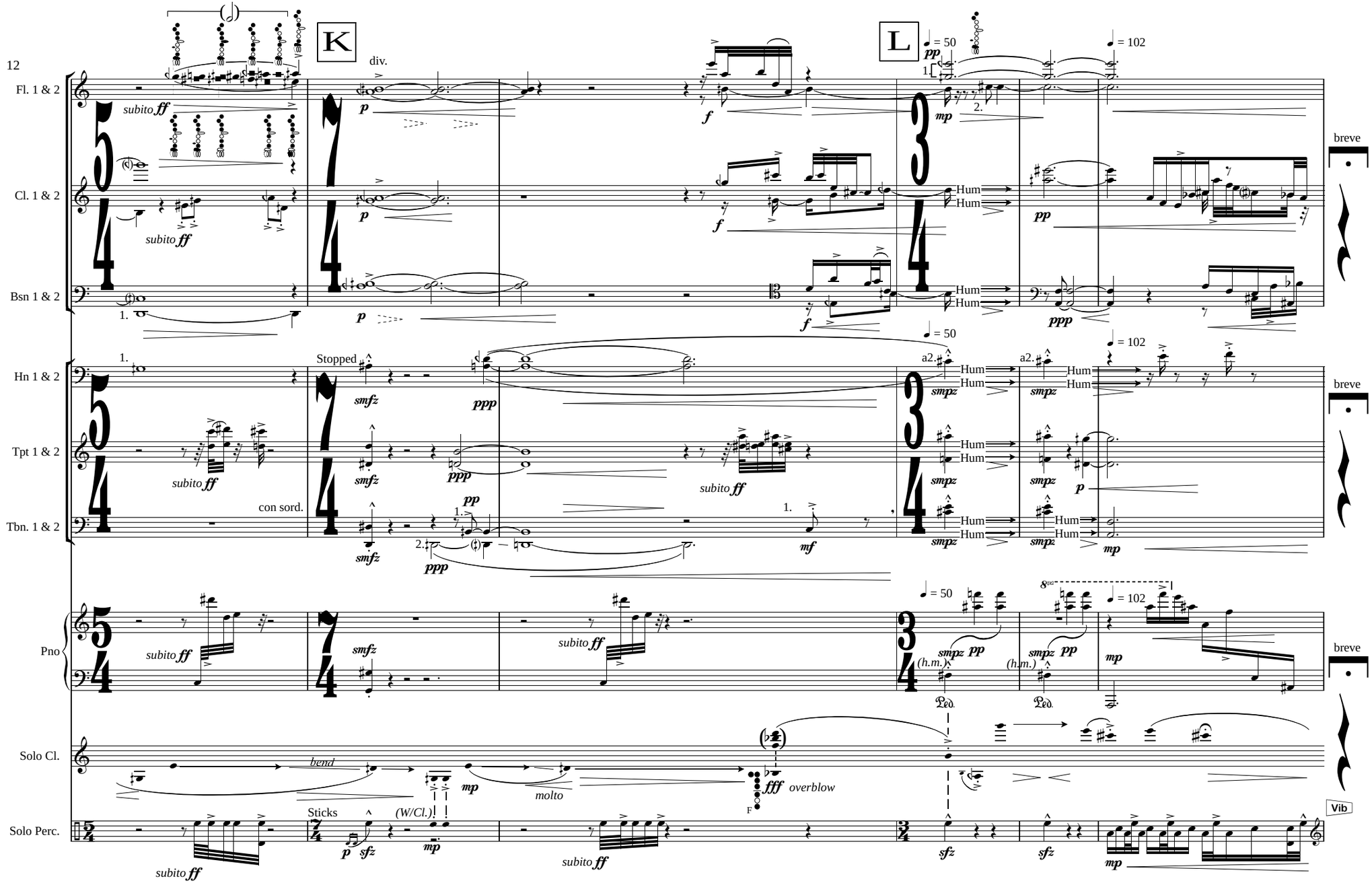

F
Picc.
Fl. 1 & 2
Cl. 1 & 2
B. Cl.
Bsn 1 & 2
Hn 1 & 2
Tpt 1 & 2
Tbn. 1 & 2
Pno.
Solo Clarinet
Solo Perc.
molto
mf
mp
ff
Hum
senza sord.
2.
2. above 1.
non cresc.
cresc.
dim.
bend
l.v.
♩ = 132
♩ = 76

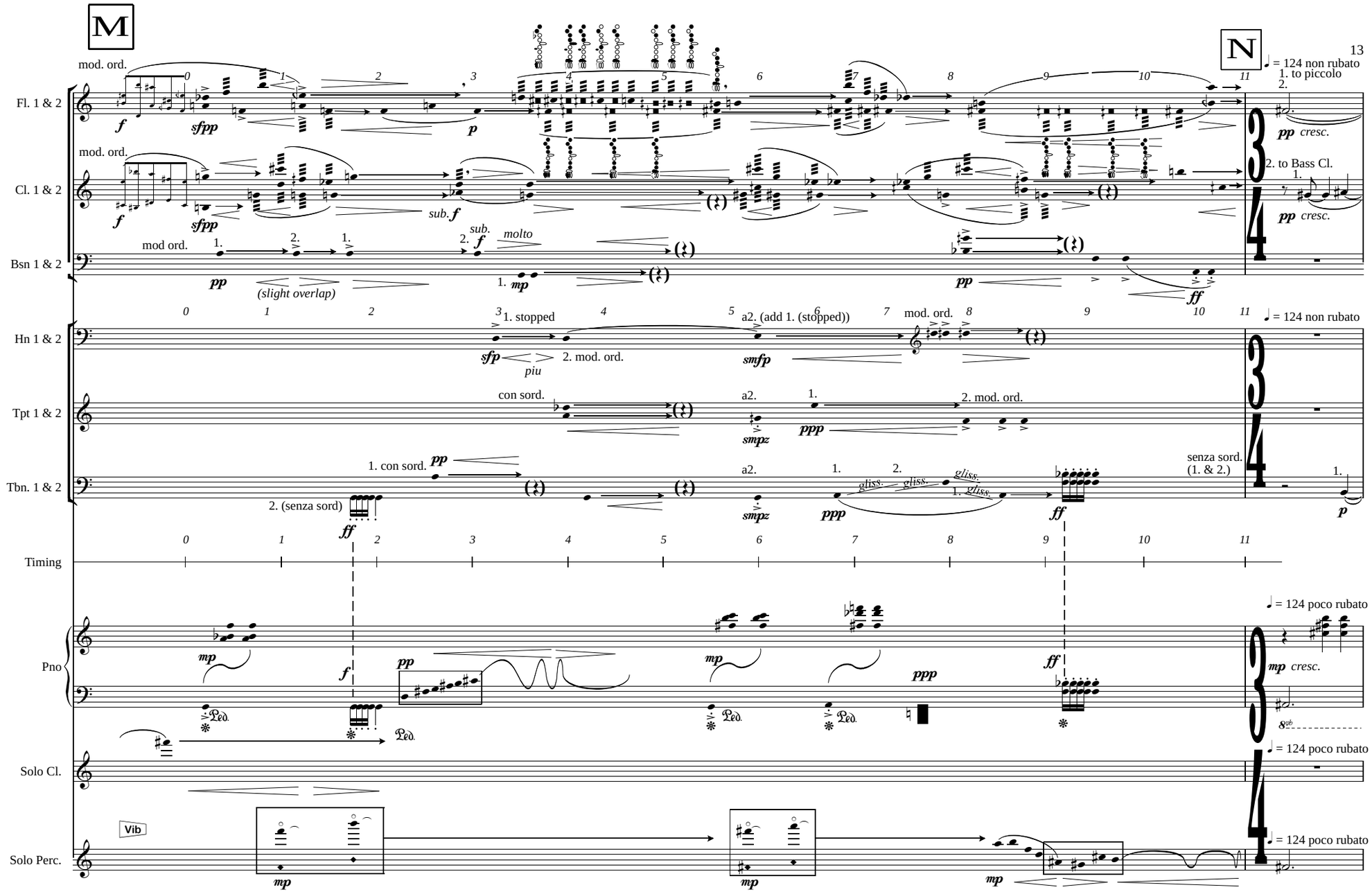

8
G
= 117 non rubato
A tempo
poco rit.
a2. - independently
(fluttertongue)
Fl. 1 & 2
Cl. 1 & 2
Bsn 1 & 2
Hn 1 & 2
Tpt 1 & 2
Tbn. 1 & 2
Pno
Solo Cl.
Solo Perc.
(senza sord.)
meno
molto
bend
(semi-rubato)
(semi-rubato w/ cl.)
sub. mf
non dim.
To Multi-petcussion setup
Snares off - play drums with maracas

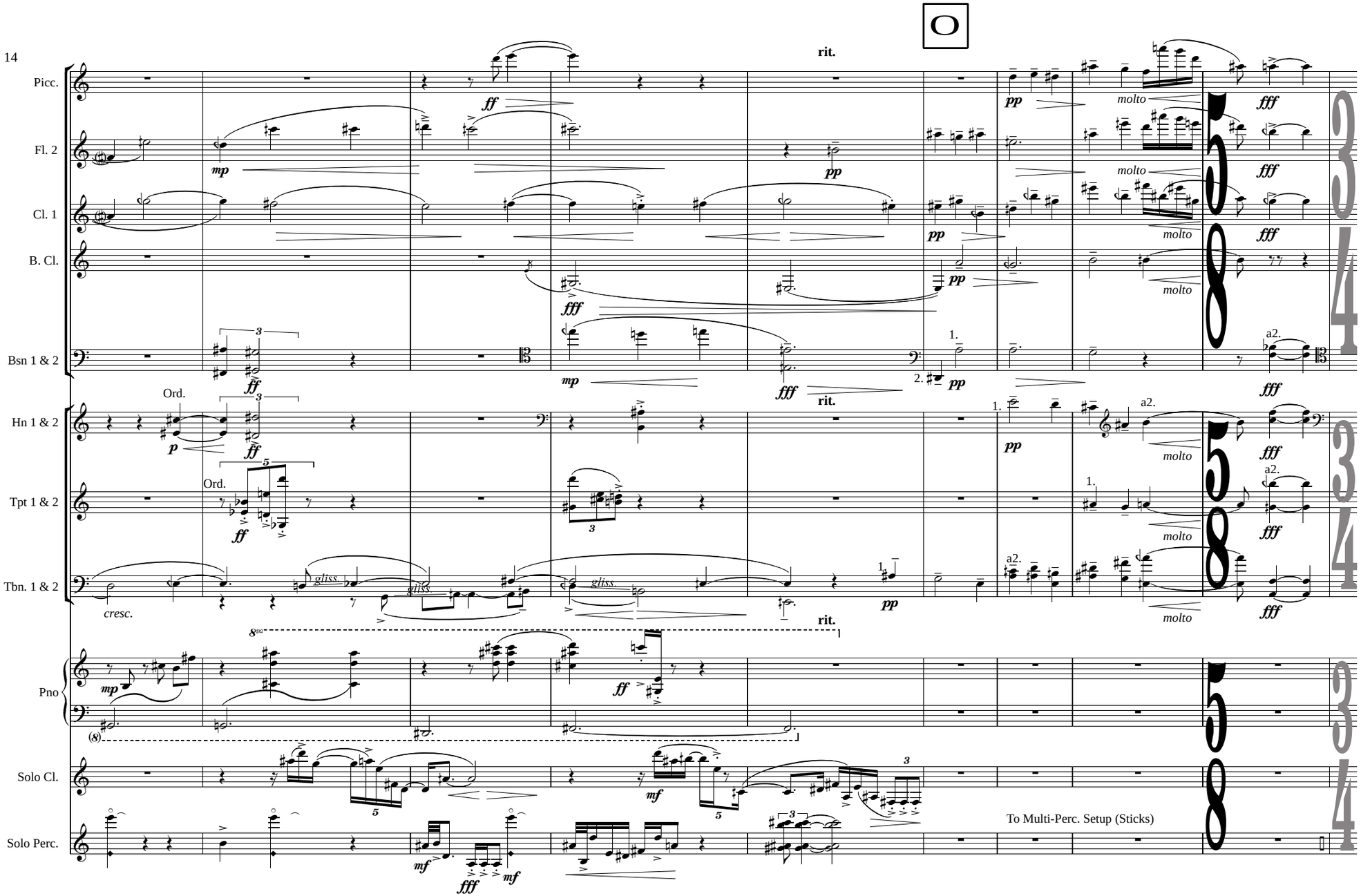

Fl. 1 & 2
Cl. 1 & 2
Bsn 1 & 2
Hn 1 & 2
Tpt 1 & 2
Tbn. 1 & 2
Pno
Solo Cl.
Solo Perc.
div. a2.
molto rit.
con sord.
mp
mf
pp
ppp
fff
ff
molto
legato becoming staccato
staccato becoming legato
bend


I
♩ = 88
rit. (gradually)
Fl. 1 & 2
Cl. 1 & 2
Bsn 1 & 2
Hn 1 & 2
Tpt 1 & 2
Tbn. 1 & 2
Pno
Solo Cl.
Solo Perc.
non vibrato (cold)
ppp sempre
(1. hum cl. 2's pitch)
(2. hum cl. 1's pitch)
(1. hum bsn. 2's pitch)
(2. hum bsn. 1's pitch)
1. stopped
2. con sord.
1. con sord.
gliss.
These glissandi will require some "teamwork" between the two performers
Some portion of the soloist's notes from the last page can be played here.
(ppp sempre)
Ped.
As though indifferent
bend
Angry
molto
Vibraphone Mallets
on multi-perc. setup (Sn remain off)


J
♩ = 63
Fl. 1 & 2
non vib.
ppp sempre
non vib.
Cl. 1 & 2
1. bend
bend
2. maintains B♮ (no dynamic change)
2. pp
1. Dark
ppp
as an echo of the soloist
Dark 2.
ppp sempre
(ppp)
Bsn 1 & 2
Hum
Hum
pp
ppp
2.
Hn 1 & 2
2. con sord
Tpt 1 & 2
Tbn. 1 & 2
5:4
mf
mp
molto
ff
Pno
sfz
Longingly - Cold
Solo Cl.
5:6
pp
ff
mf
molto
bend
Solo Perc.
p
f


K
L
Fl. 1 & 2
Cl. 1 & 2
Bsn 1 & 2
Hn 1 & 2
Tpt 1 & 2
Tbn. 1 & 2
Pno
Solo Cl.
Solo Perc.
div.
Stopped
con sord.
Sticks
(W/Cl.)
bend
molto
overblow
Hum
(h.m.)
breve
Vib
= 50
= 102
a2.
subito ff
smfz
smpz
ppp
pp
mp
mf
fff
sfz


M
N
Fl. 1 & 2
Cl. 1 & 2
Bsn 1 & 2
Hn 1 & 2
Tpt 1 & 2
Tbn. 1 & 2
Timing
Pno
Solo Cl.
Solo Perc.
mod. ord.
1. to piccolo
2.
2. to Bass Cl.
pp cresc.
mod ord.
(slight overlap)
molto
1. stopped
2. mod. ord.
a2. (add 1. (stopped))
piu
con sord.
a2.
1. con sord.
2. (senza sord)
senza sord.
(1. & 2.)
gliss.
= 124 non rubato
= 124 poco rubato
Vib
8va

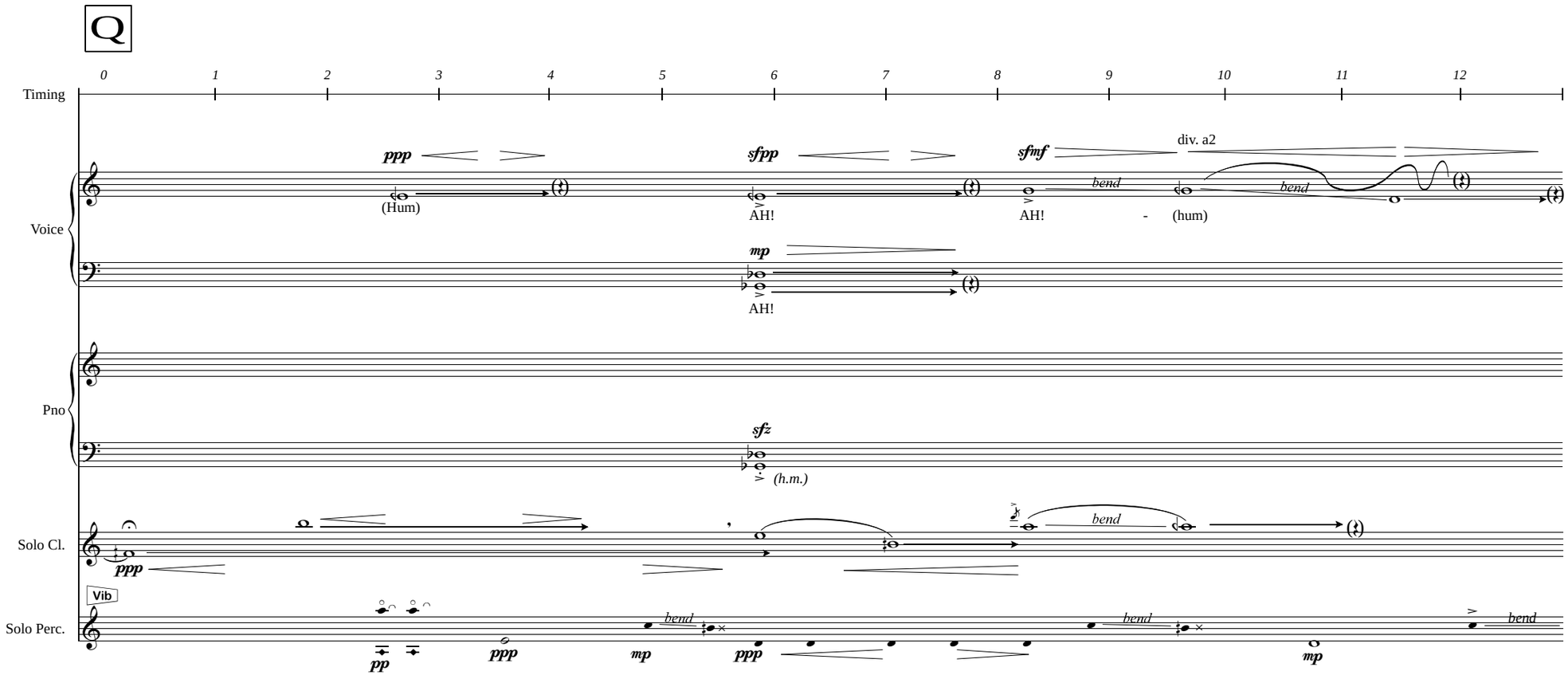

14
O
Picc.
Fl. 2
Cl. 1
B. Cl.
Bsn 1 & 2
Hn 1 & 2
Tpt 1 & 2
Tbn. 1 & 2
Pno
Solo Cl.
Solo Perc.
rit.
molto
Ord.
gliss.
cresc.
To Multi-Perc. Setup (Sticks)

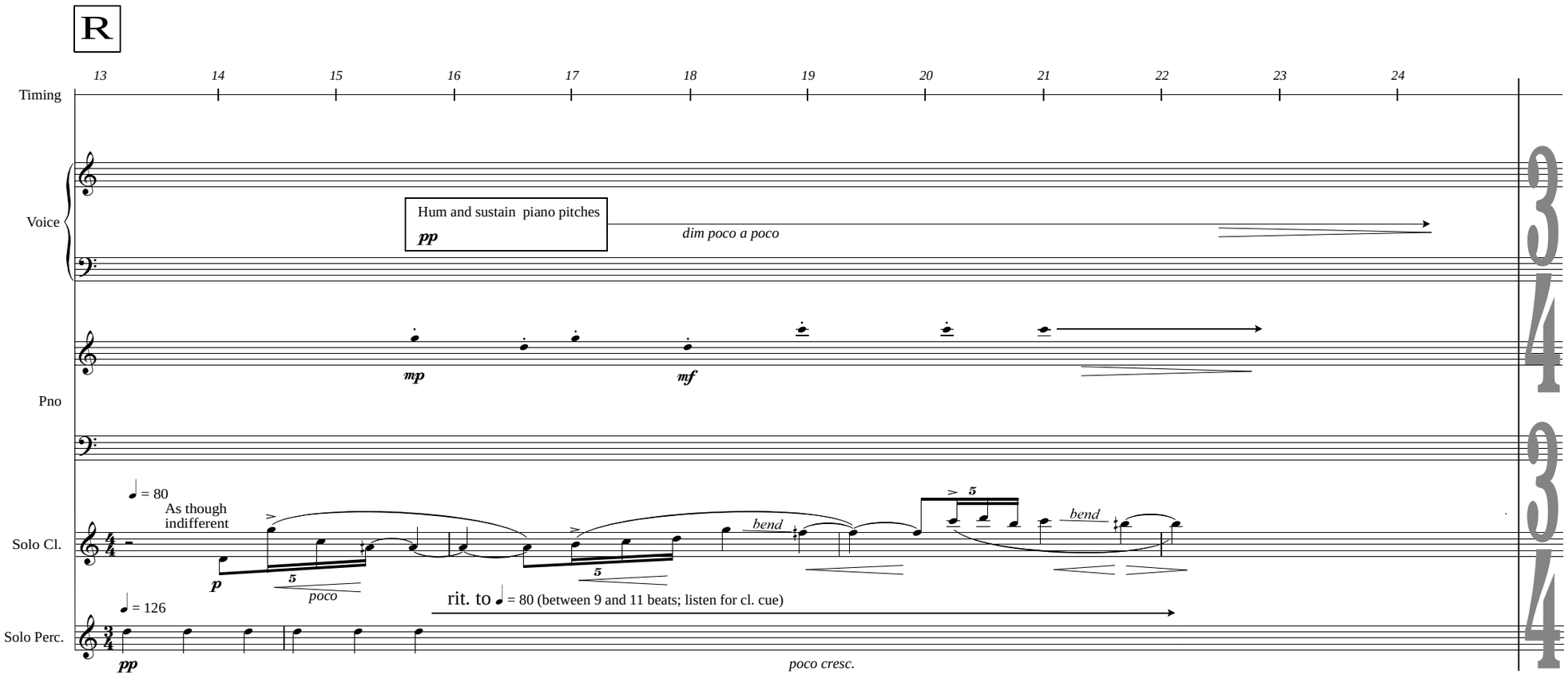
P

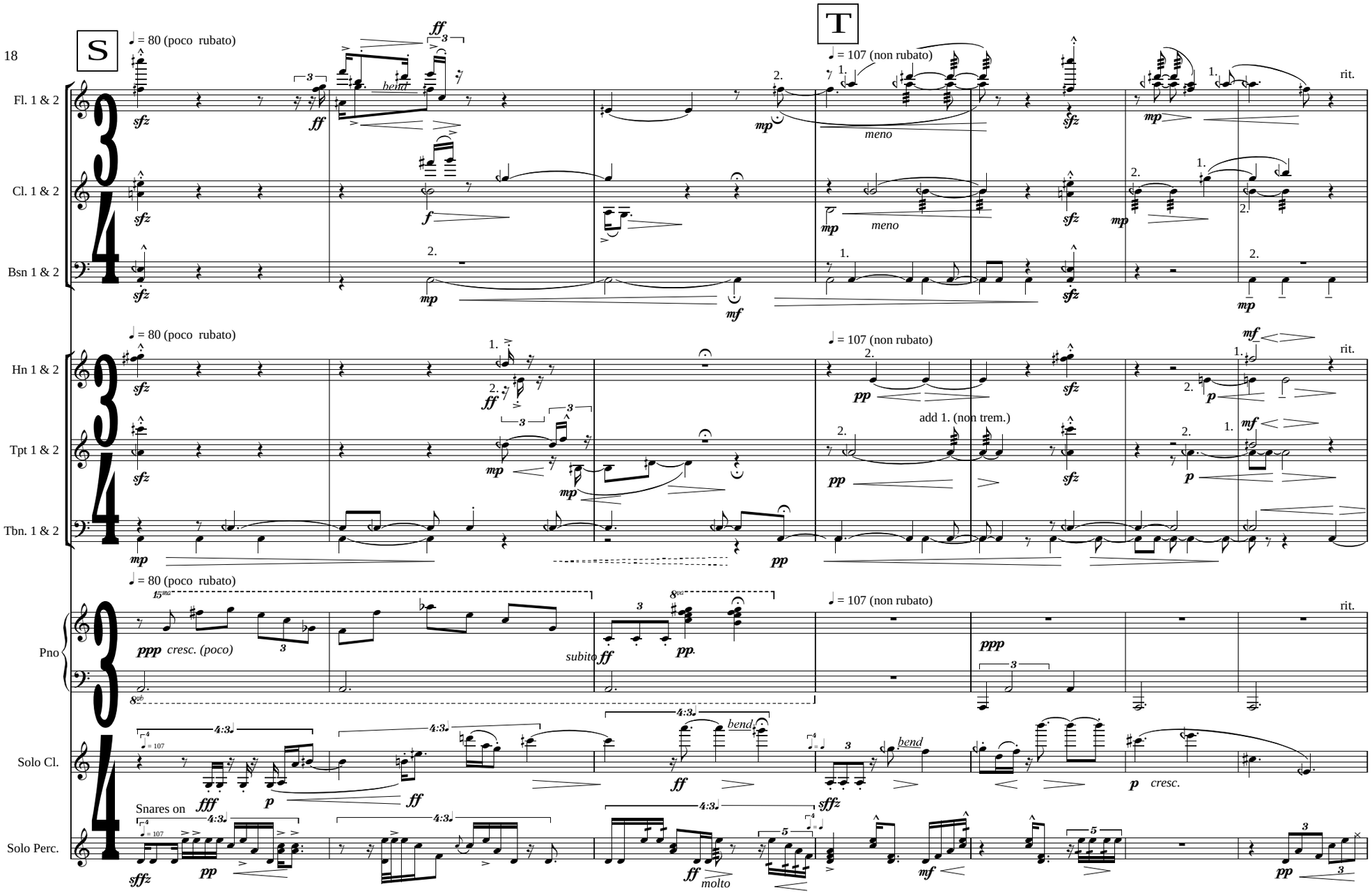
♩ = 121

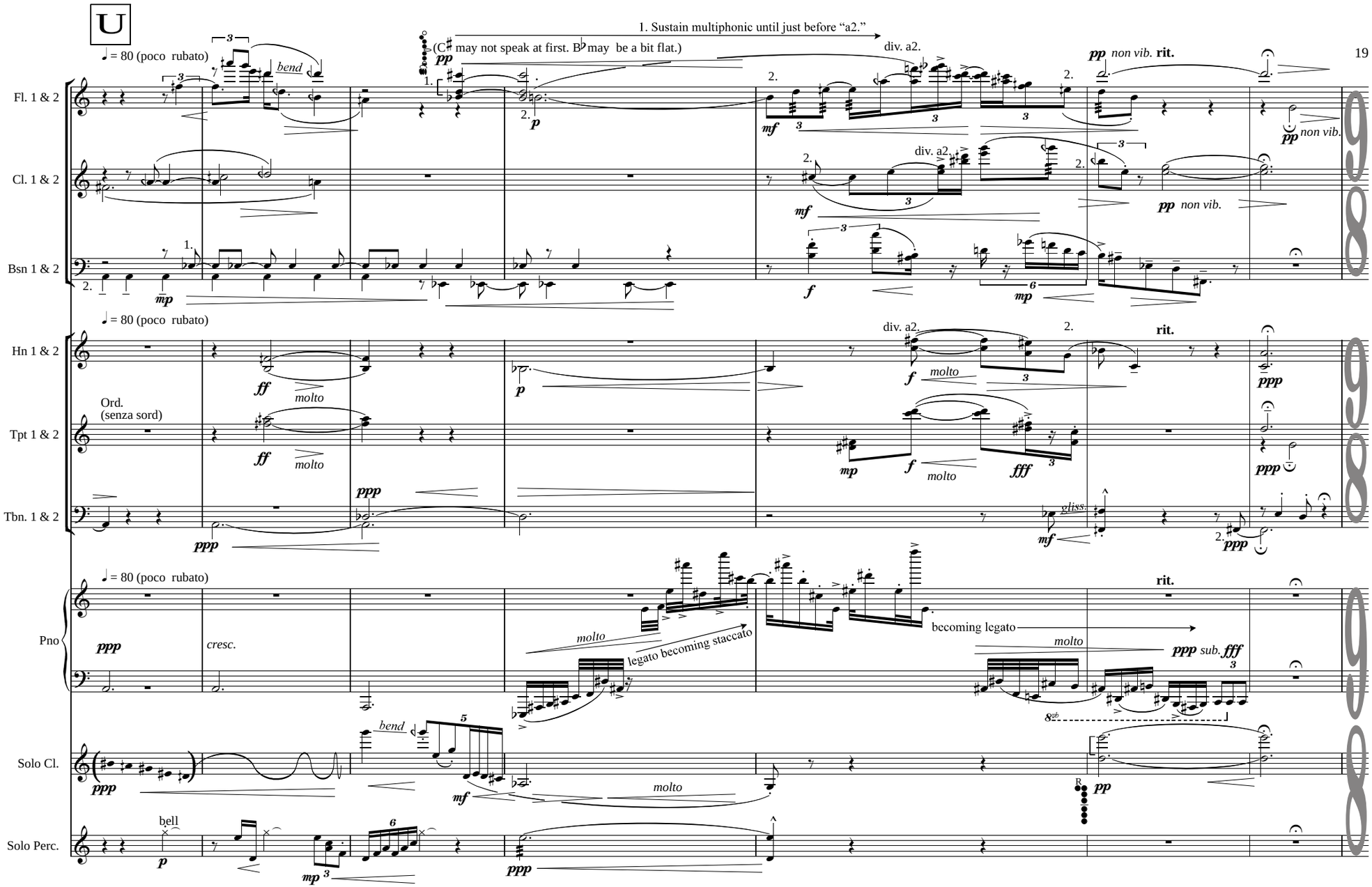
Picc.
Fl. 2
Cl. 1
B. Cl.
Bsn 1 & 2
Hn 1 & 2
Tpt 1 & 2
Tbn. 1 & 2
Pno
Solo Cl.
Solo Perc.

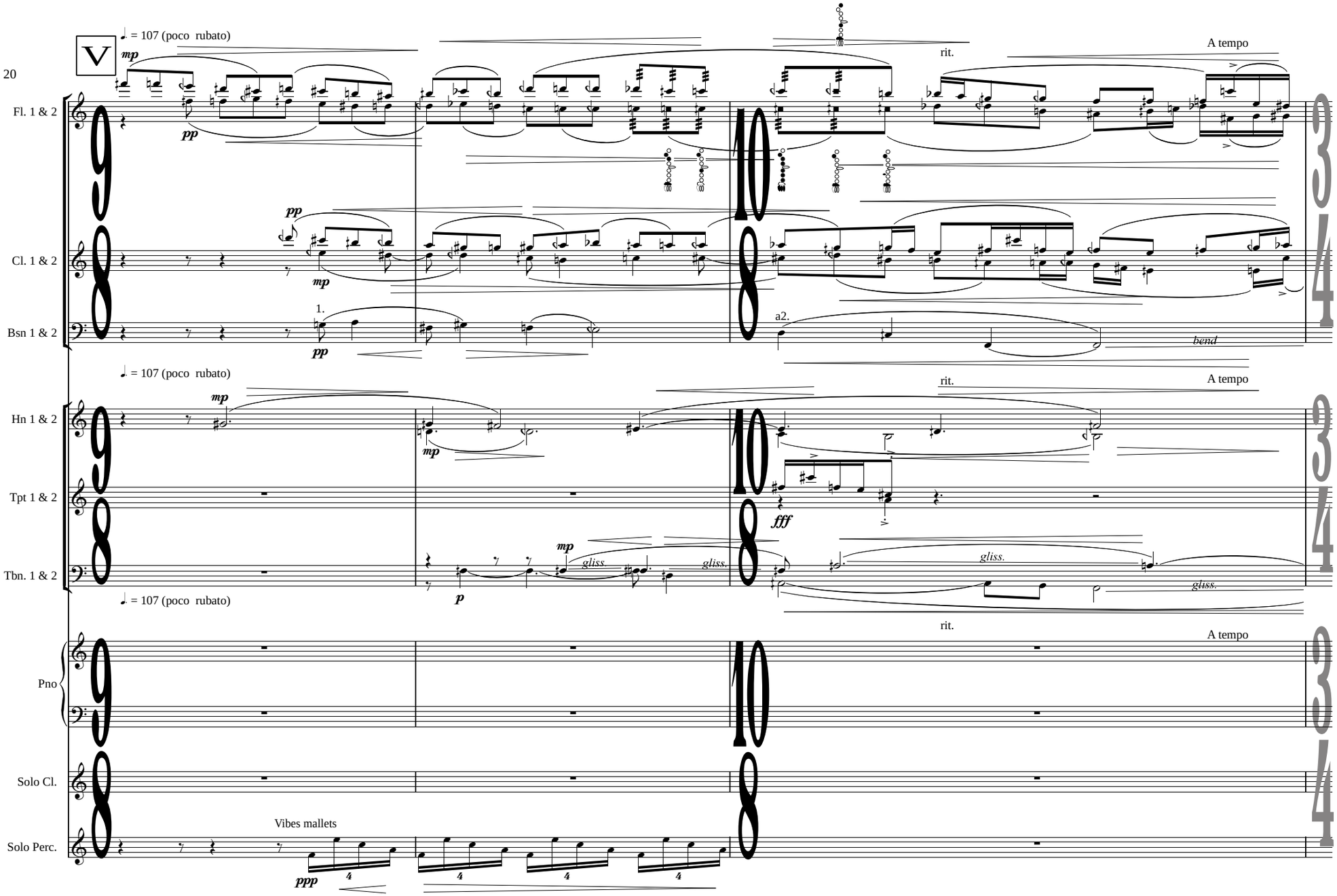
ppp
cresc.
rit.
(to Flute after singing)
(to Clarinet after singing)
(2. Hum, if possible)
1. stopped
div. (ord.)
pp cresc.
Harmon - Stem Removed
div.
a2.
Hum
mp
mf
ff
Vib

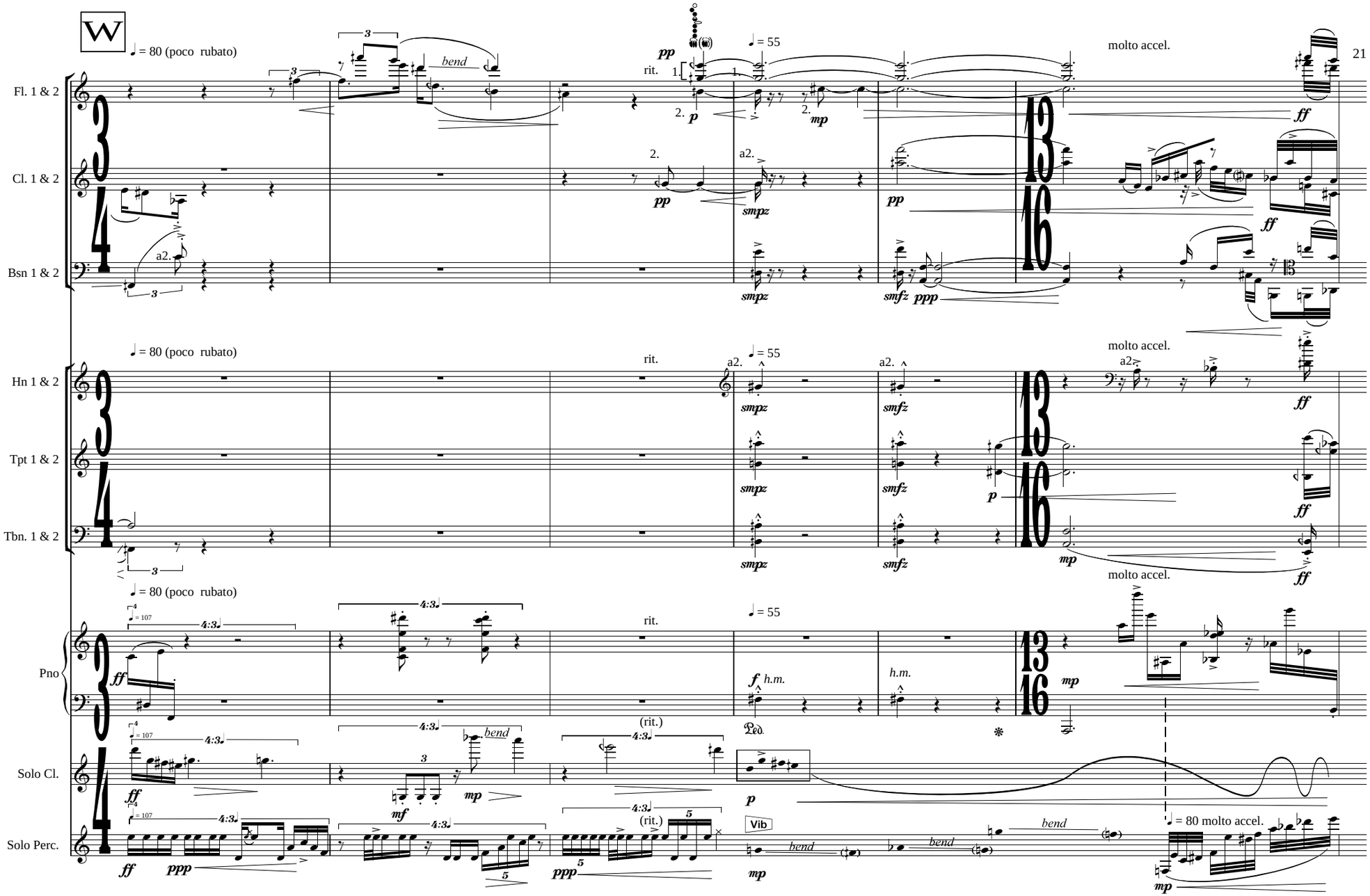

Q
Timing
0
1
2
3
4
5
6
7
8
9
10
11
12
Voice
ppp
(Hum)
sfpp
AH!
sfmf
AH!
bend
div. a2
bend
-
(hum)
mp
AH!
Pno
sfz
(h.m.)
Solo Cl.
ppp
bend
Vib
Solo Perc.
pp
ppp
mp
bend
ppp
bend
mp
bend

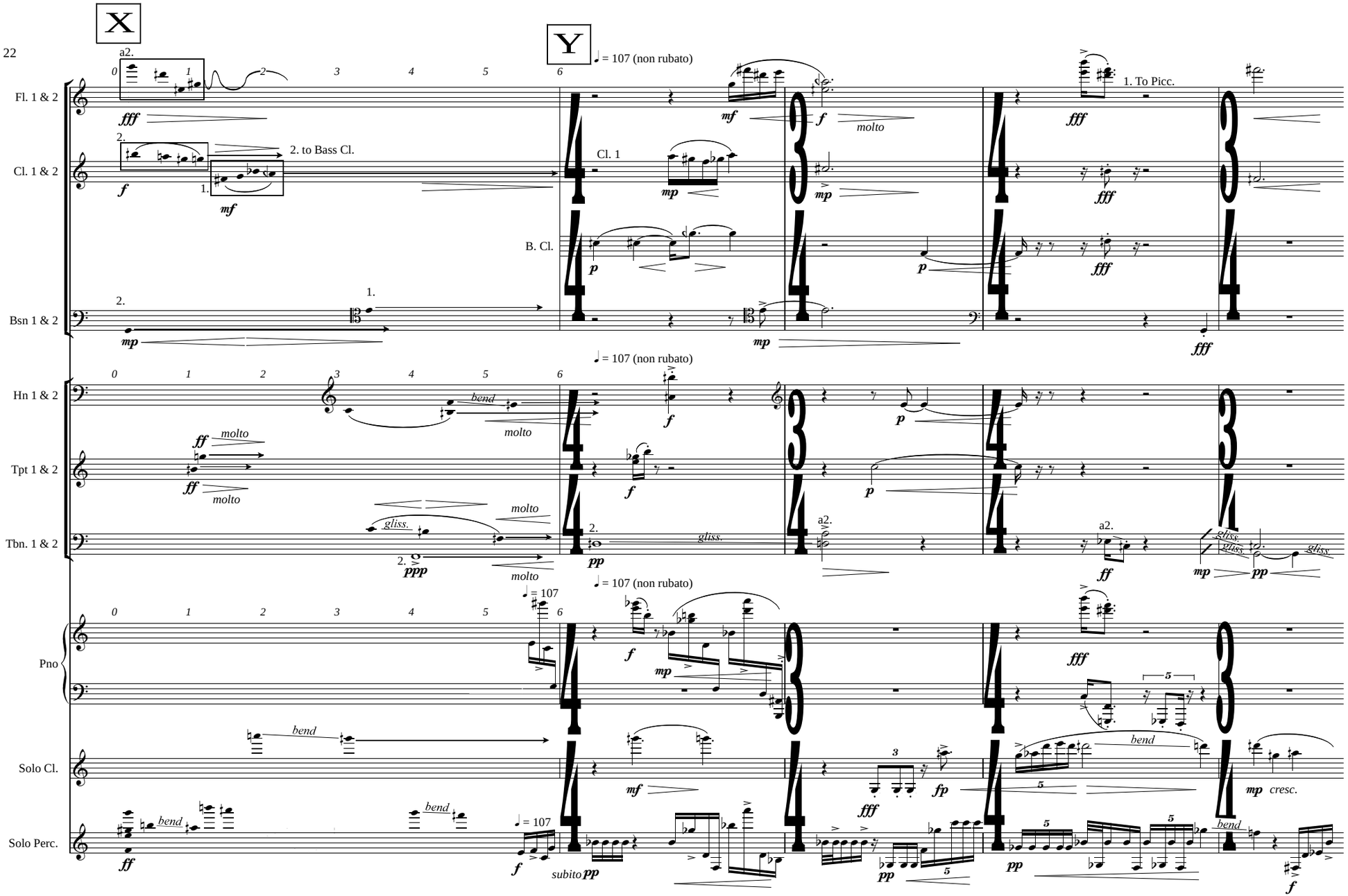

R
13
14
15
16
17
18
19
20
21
22
23
24
Timing
Voice
Hum and sustain piano pitches
pp
dim poco a poco
mp
mf
Pno
Solo Cl.
♩ = 80
As though indifferent
p
poco
bend
bend
Solo Perc.
♩ = 126
rit. to ♩ = 80 (between 9 and 11 beats; listen for cl. cue)
pp
poco cresc.
3/4
3/4

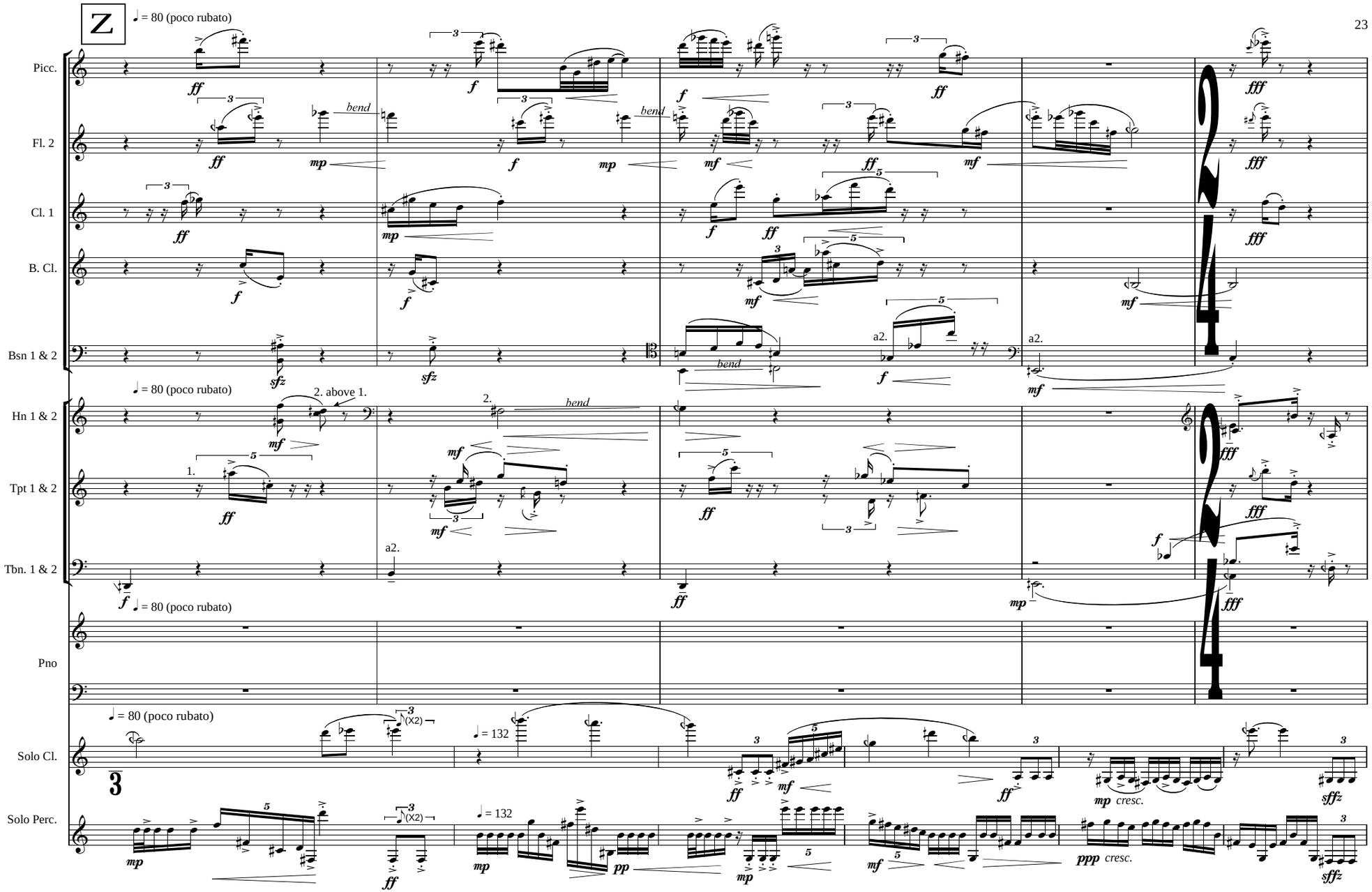

18
S
T
Fl. 1 & 2
Cl. 1 & 2
Bsn 1 & 2
Hn 1 & 2
Tpt 1 & 2
Tbn. 1 & 2
Pno
Solo Cl.
Solo Perc.
♩ = 80 (poco rubato)
♩ = 107 (non rubato)
rit.
meno
add 1. (non trem.)
cresc. (poco)
subito
bend
molto
cresc.
Snares on

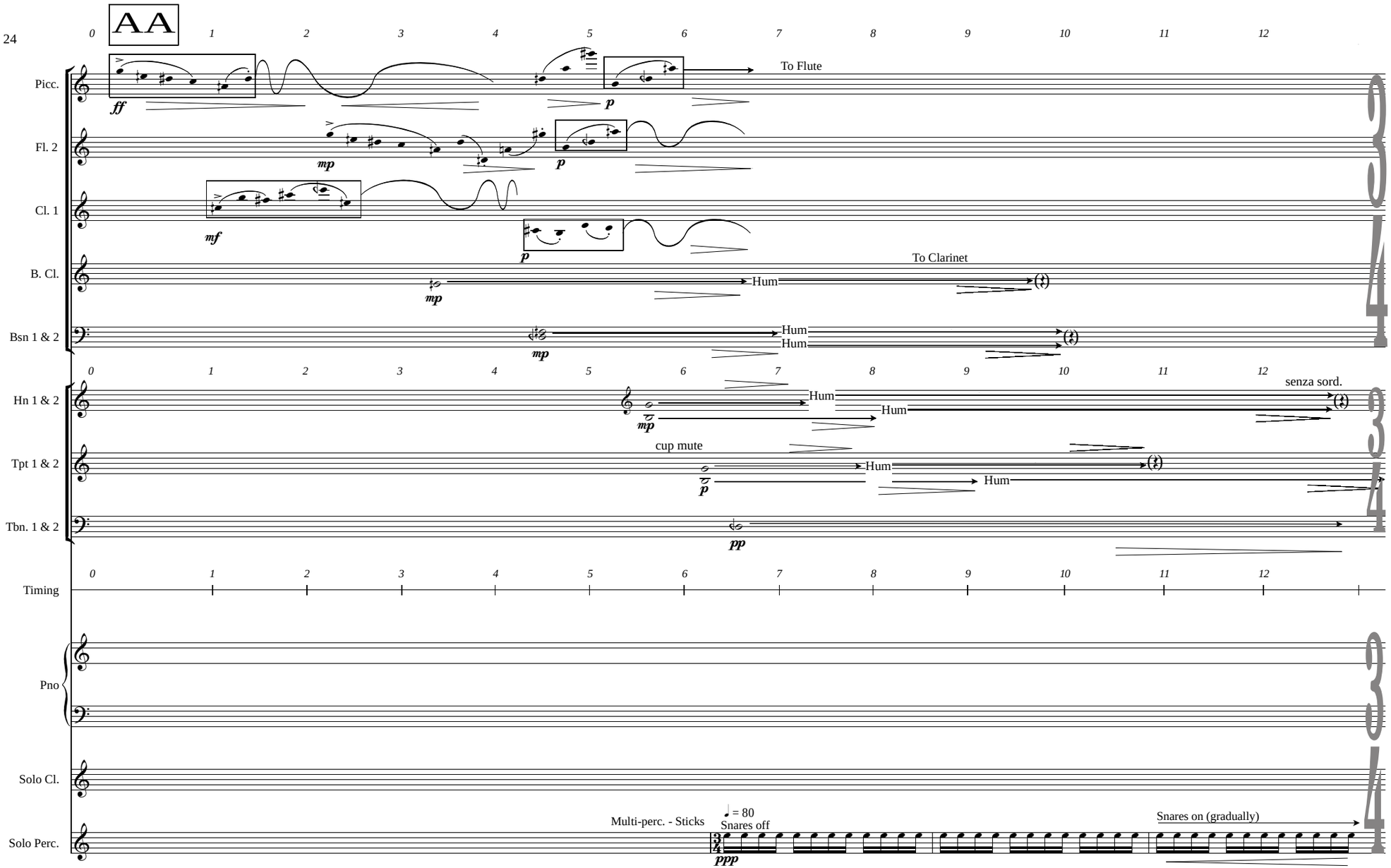

U
♩ = 80 (poco rubato)
1. Sustain multiphonic until just before "a2."
(C♯ may not speak at first. B♭ may be a bit flat.)
div. a2.
pp non vib. rit.
Fl. 1 & 2
Cl. 1 & 2
Bsn 1 & 2
Hn 1 & 2
Tpt 1 & 2
Ord.
(senza sord)
Tbn. 1 & 2
Pno
Solo Cl.
Solo Perc.
bend
molto
cresc.
legato becoming staccato
becoming legato
gliss.
bell

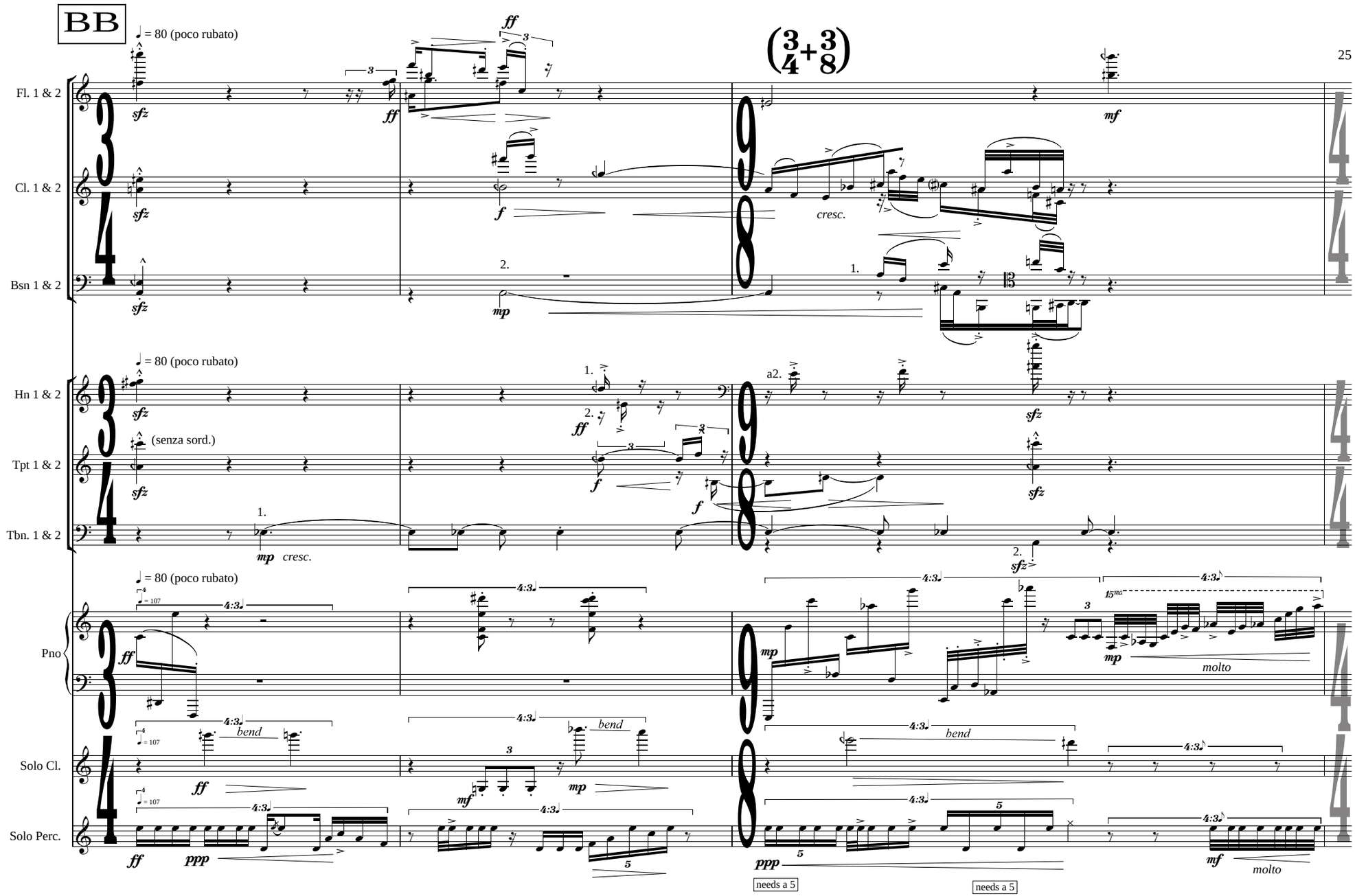

20
V
♩. = 107 (poco rubato)
mp
pp
rit.
A tempo
Fl. 1 & 2
Cl. 1 & 2
Bsn 1 & 2
1.
a2.
bend
Hn 1 & 2
Tpt 1 & 2
Tbn. 1 & 2
fff
p
gliss.
Pno
Solo Cl.
Solo Perc.
Vibes mallets
ppp
9/8
10/8
3/4

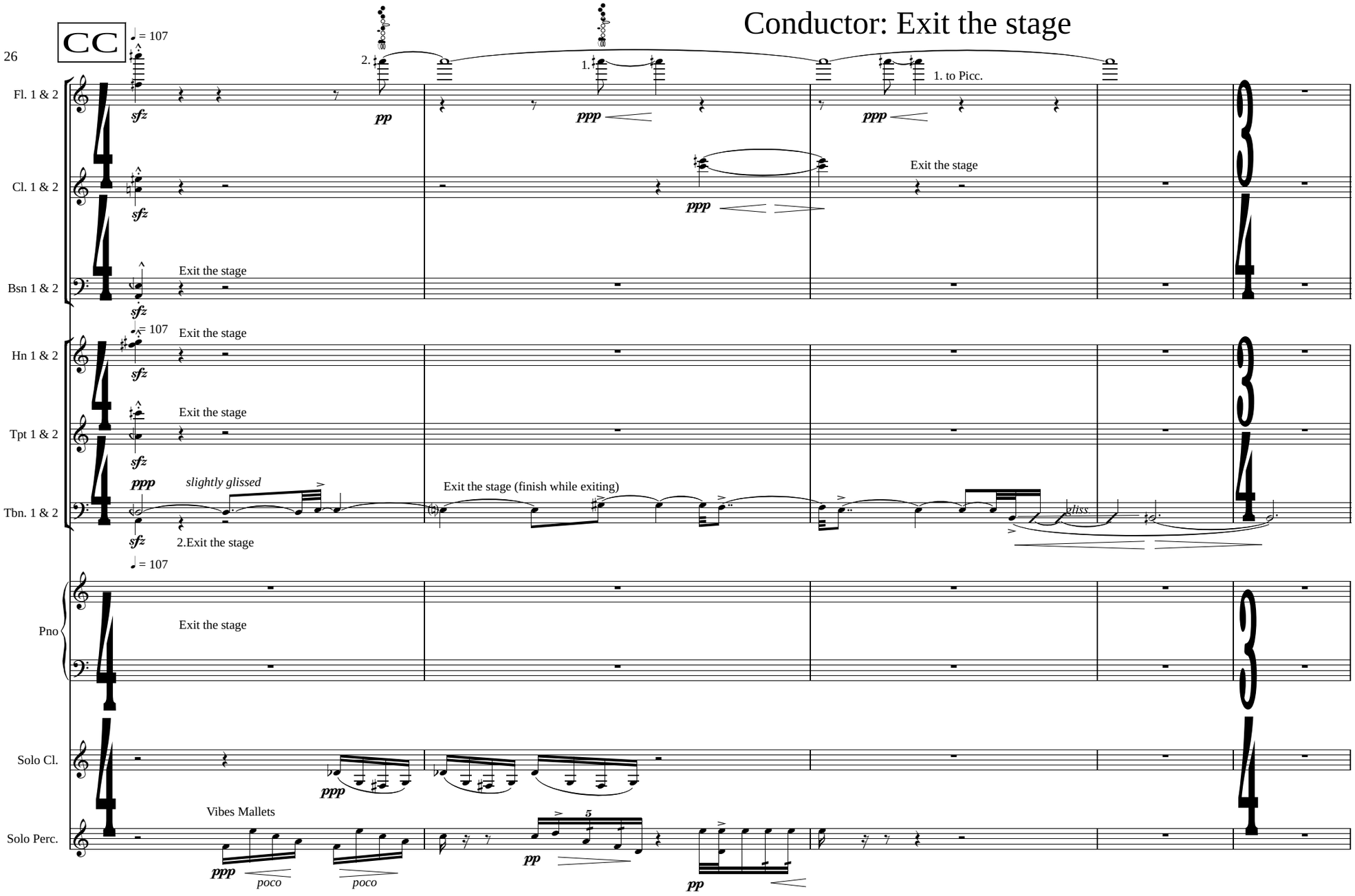

W
Fl. 1 & 2
Cl. 1 & 2
Bsn 1 & 2
Hn 1 & 2
Tpt 1 & 2
Tbn. 1 & 2
Pno
Solo Cl.
Solo Perc.
♩ = 80 (poco rubato)
♩ = 55
rit.
molto accel.
♩ = 80 molto accel.
bend
a2.
h.m.
Vib
(rit.)

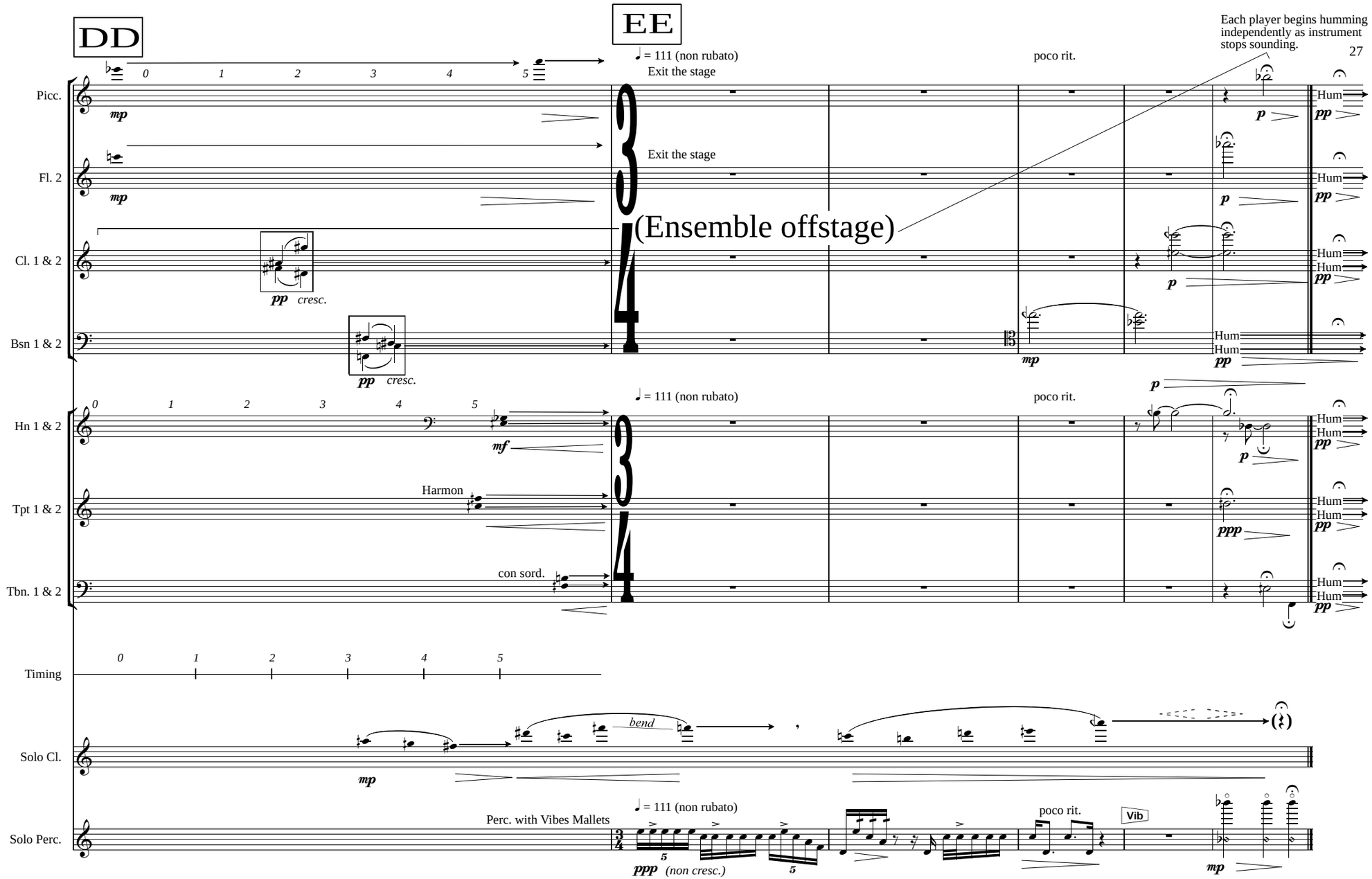

22
X
Y
Fl. 1 & 2
Cl. 1 & 2
B. Cl.
Bsn 1 & 2
Hn 1 & 2
Tpt 1 & 2
Tbn. 1 & 2
Pno
Solo Cl.
Solo Perc.
a2.
2. to Bass Cl.
Cl. 1
1. To Picc.
molto
bend
gliss.
cresc.
subito pp
♩ = 107 (non rubato)
♩ = 107


Z
♩ = 80 (poco rubato)
Picc.
Fl. 2
Cl. 1
B. Cl.
Bsn 1 & 2
Hn 1 & 2
Tpt 1 & 2
Tbn. 1 & 2
Pno
Solo Cl.
Solo Perc.
bend
2. above 1.
a2.
♩ = 132
(X2)
cresc.


AA
Picc.
Fl. 2
Cl. 1
B. Cl.
Bsn 1 & 2
Hn 1 & 2
Tpt 1 & 2
Tbn. 1 & 2
Timing
Pno
Solo Cl.
Solo Perc.
To Flute
To Clarinet
Hum
cup mute
senza sord.
Multi-perc. - Sticks
♩ = 80
Snares off
Snares on (gradually)
3/4


BB
♩ = 80 (poco rubato)
(3+3/4+8)
Fl. 1 & 2
Cl. 1 & 2
Bsn 1 & 2
Hn 1 & 2
Tpt 1 & 2
Tbn. 1 & 2
Pno
Solo Cl.
Solo Perc.
(senza sord.)
cresc.
molto
bend
needs a 5
needs a 5


Conductor: Exit the stage
CC
26
♩ = 107
Fl. 1 & 2
Cl. 1 & 2
Bsn 1 & 2
Hn 1 & 2
Tpt 1 & 2
Tbn. 1 & 2
Pno
Solo Cl.
Solo Perc.
2.
1.
1. to Picc.
Exit the stage
slightly glissed
Exit the stage (finish while exiting)
2.Exit the stage
Vibes Mallets
poco
poco


DD
EE
Each player begins humming independently as instrument stops sounding.
27
Picc.
Fl. 2
Cl. 1 & 2
Bsn 1 & 2
Hn 1 & 2
Tpt 1 & 2
Tbn. 1 & 2
Timing
Solo Cl.
Solo Perc.
♩ = 111 (non rubato)
Exit the stage
poco rit.
3/4
(Ensemble offstage)
Hum
mp
pp
cresc.
mf
Harmon
con sord.
p
ppp
bend
Perc. with Vibes Mallets
(non cresc.)
Vib