

alexander sigman

noyau(x) (CW2CS2)

for 2 soprano or baritone saxophones and electronics

(2009)

noyau(x) (CW2CS2) (2009)

dedicated to the Campbell/Straus Duo

performance notes:

general remarks:

This work exists as a distillation of my duo for soprano saxophone, piano and electronics entitled *the shining pillar (CW2)* (hence the appearance of "noyau(x)," or "cores/kernels," and "CW2" in the title). Furthermore, the initial "kernel" undergoes further compression into two shorter (but equally viable) renditions.

3 versions of this piece are provided, with durations of ca. 100", 68", and 36" respectively. Only ONE version should appear on a given programme. If the piece is to be performed on consecutive programmes, it is preferred that the versions are alternated.

The score is **transposed** in all cases (sounding a M2 down on the soprano saxophone, and an M13 down for the baritone). All versions may be performed either on **2 soprano (B-flat)** saxophones or **2 baritones (E-flat)**, but never a **combination** of the two instruments within one version.

A CD containing the electronic component (4 tracks, 1 and 2 corresponding to **versions I and II**, respectively; the final two tracks accorded to **version III**) has been provided with the score-material. (N.B.: tracks 1 begins with 28 seconds of silence; sounds thereafter only emerge sporadically). Precise coordination of the performers with the recorded material is by no means essential.

The electronics should be **balanced** to the extent possible with the performers for **tracks 1, 3, and 4**, never dominating the sound-field, and projected at a "comfortable" volume. By contrast, **track 2** should be projected **ALMOST INAUDIBLY**, the electronics barely exhibiting a physical presence.

Tempi are absolute.

Accidentals, including quarter-tones, obtain throughout the measure, except when introduced by a grace-note, trill-note, etc.

Trills should be executed as rapidly and consistently as possible.


Glissandi/portamenti should occur over the exact indicated durations, and be executed as smoothly/continuously as possible (i.e., chromatic glissandi should be avoided).


Unless otherwise indicated, the work should be performed as **non-vibrato** as possible.


signs and symbols:


v.m. = vibrato molto


n.v. = non-vibrato


 = gradual and continuous transition from one "state" to another

 = "Aeolian" tone (high breath-content, minimal pitch-definition)


 = transition from breath to "pure tone"

 = alternate fingerings (may be selected freely, but should produce the maximum possible intonation/timbral distinction for the given pitch)

 = alternate fingerings changing as rapidly and continuously as possible

 = sung pitch of *chanté/joué* (N.B.: pitch indicated falls in absolute relationship to the played pitch [is therefore transposed]; if a given pitch lies outside of the performer's vocal tessitura, it may be transposed one octave in either direction; should in all cases be executed on a **neutral** "schwa" vowel)


/u/ = hard-tongued attack


 = tongue-slap (as sonorous as possible, with minimum discernible pitch-content)

fermate:

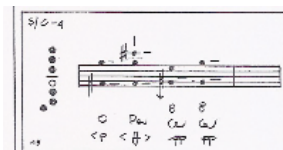
 = 1-2"

microtones:

 = quarter-tone sharp

 = quarter-tone flat

multiphonic:



♩ = 48 (banal and a bit didactic)

noyau(x) (CW2CS2): version I (long)

a. sigman

REGIE: CD TRACK 1

Sop/Bari Sax I

Sop/Bari Sax II

REGIE: CD TRACK 1

8:7 v.m. n.v.

8:7 (con tutta la forza!) n.v. v.m. n.v. (fz.)

ppp mf fff mf p p ppp mf fff fff

n.v. v.m. n.v.

ppp mf fff fff 6:5 p ppp p mf fff fff

Sax I

Sax II

subtone

3:2 r 3:2

7 16 3/8 7 3/8

f p ppp fff sf sf p mf sf ppp

subtone

subtone n.v. v.m. n.v.

1 2 /t/ 1 2

f ppp sf ppp p p p p mf sf ppp

Sax I

14

Sax II

sf *sf* *sf*

sf ppp *sf ppp* *sf ppp* *sf ppp* *sf ppp*

sf ppp *sf ppp* *p* *sf*

ppp *sf ppp* *sf ppp* *sf ppp* *sf ppp* *sf ppp* *ppp* *sf ppp* *sf*

(ca. 1'40)

(Stuttgart, May 2009)

♩ = 60 (banal and a bit didactic)

noyau(x) (CW2CS2): version II (medio)

a.sigman

REGIE: CD TRACK 2 (sempre quasi inaudibile)

a tempo
(con tutta la forza!)
n.v. → v.m.

Sop/Bari Sax I

Sop/Bari Sax II

Sax I

Sax II

*may be transposed one octave in either direction, if incompatible with tessitura

Sax I

Sax II

14

3:2

sf ppp

p

sf ppp sf ppp sf ppp sf p sf p sf ppp

16

3:2

p sf

3:2

ppp sf ppp

sf ppp sf ppp sf ppp sf ppp sf ppp sf ppp sf ppp

16

3:2

sf ppp p

(ca. 1'08)

(Stuttgart, May 2009)

♩ = 72

(banal and a bit didactic)

noyau(x) (CW2CS2): version III (courte)

REGIE: PAUSE CD (once track is completed)

a.sigman

REGIE: CD TRACK 3

Sop/Bari Sax I

Sop/Bari Sax II

8:7♩ v.m. n.v. 4:3♩

ppp *p* *mf* *f* *fff* *fff* *mf* *fff* *fff* *mf*

(sung)* (flz.) (con tutta la forza!) n.v. v.m.

ppp *sf* *p* *sf* *p* *mf* *fff* *fff* *mf*

(flz.)

REGIE: CD TRACK 4

Sax I

Sax II

5

(come sopra) (multiphonic) a tempo

3:2♩ 7:6♩ 3:2♩ 3:2♩ 3:2♩

p *mf* *sf* *p* *sf* *fff* *sf* *sf* *fff* *sf* *ppp* *sf ppp* *sf ppp* *p*

(1) (2) (ca. 36")

(come sopra) (multiphonic) (enter immediately following electronics onset)

*may be transposed one octave in either direction, if incompatible with tessitura

(Stuttgart, May 2009)