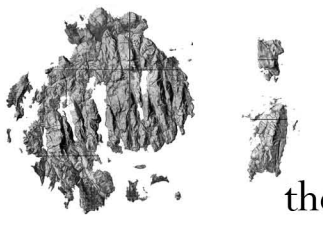
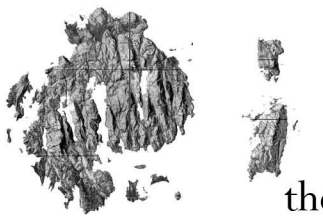


the edge of the sea (2010-12)

Erik DeLuca



the edge of the sea (2010-12)

For saxophone quartet and pre-recorded sounds

"…the edge of the sea remains an elusive and indefinable boundary…crossed by winding, water filled gullies and here and there holding shallow pools left by the tide, I was filled with awareness that this intertidal area, although abandoned briefly and rhythmically by the sea, is always reclaimed by the rising tide. Contemplating the teaming life of the shore, we have an uneasy sense of communication of some universal truth that lies just beyond our grasp. For the differences I sense in this particular instant of time that is mine are but the differences of a moment, determined by our place in the stream of time and in the long rhythms of the sea."

The title of this music and the preceding quotes are from Rachel Carson's "the Edge of the Sea". The system I developed to compose this music was inspired by fieldwork in the intertidal zone of Acadia National Park. The work exists because of the parks Artist-in-Residence program and has been donated to the Park Service. This music was written for, and dedicated to my dear friend Michael Straus. All sounds, other than the instrumental sounds found in this music, were recorded in Acadia National Park during July and August 2010.

Notes for the performers:

This music uses traditional and proportional notation. The proportional notation is bound by measures. Each proportional notation 'measure' is 4 seconds in duration. The physical sound of keys clicking should be extra audible during all short, single sound events. This music contains a number of "to nothing" (1.) and "from nothing" (2.) symbols. There is one trill situation. This trill is a timbral trill that uses alternate fingerings of the notated pitch. Breathe when needed. Several multiphonics are used in the alto and tenor parts of this music. Detailed information regarding these multiphonics follows this note. In the score, the Daniel Kientzy multiphonic numbers and fingerings are included above each multiphonic, which are also indicated by diamond note heads. The alto player needs to 'trigger in' the pre-recorded sounds using a midi/USB foot pedal. These sound events are labeled with *trig.* in the score. Please let me know if you have any questions. [eid5ey@virginia.edu]

1. 

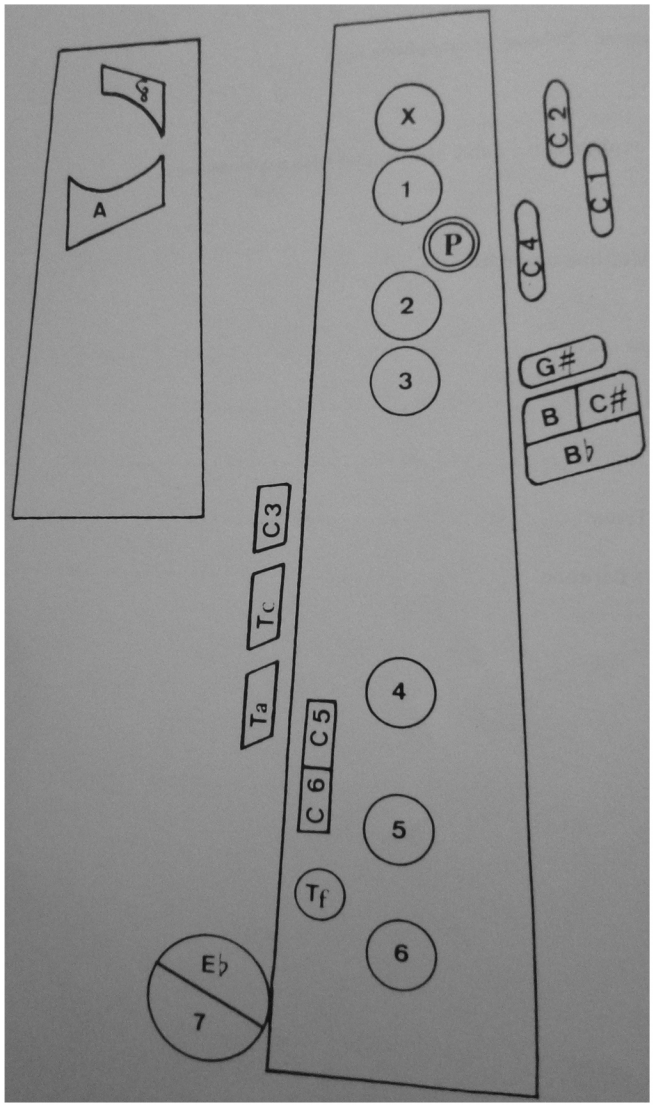
2. 

Daniel KIENTZY

LES SONS MULTIPLES AUX SAXOPHONES

pour saxophones sopranino, soprano, alto, ténor et baryton

I	II	III	IV
N°	Sounds	Repetition	Fingering
Transp		Dynamics	



LIST OF SYMBOLS

WITH THEIR MEANINGS

1/4 tone below

3/4 tone below

1/4 tone above

3/4 tone above

up (less than 1/4 tone below)

down (less than 1/2 tone above)

slightly up

slightly down

between *pp* and *p*

between *p* and *mp*

between *mp* and *mf*

between *mf* and *f*

between *f* and *ff*

: a lot of breath

: slight breath

: take more reed

: tighten

: relax

: key noises

: slight key noises

: slow shake (with this note)

(42): slow shake (with this multiple sound)

EXPLANATORY NOTE

I — Number of the multiple sound. *(See cassette recording).*
Transposition for the use of saxophone players.

II — Notes comprising the multiple sound. *The predominating notes are generally those which can be played separately (column VI).*
Shortest duration for which it is audible. *Unless otherwise indicated the longest duration depends only upon the length of breath ; the amount of air needed is greater than for a «normal» note. Continuous breathing (with a few exceptions) is impossible.*
Certain multiple sounds cannot be produced if they are preceded or followed by another multiple sound. The small note indicates the minimum length of the notes or of the preparatory multiple sound. *Ex : Sopranino 1, Tenor 80.*
The easiest to produce are those whose value can be the shortest.
The easiest to join are those between which shakes are possible (column V).

III — The quickest rhythm in which a multiple sound can be repeated. *In certain unstable multiple sounds repetitions are made with varying degrees of intensity among their component notes.*
Possible dynamic levels.

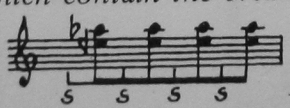
IV — Fingering required for production of the multiple sound. *(See schema).*
(Few soprano saxophones have the C 6 key).

V — Number of the multiple sounds with which shakes are possible (g). *Certain shakes may have a limited duration. Ex : sopranino, shake 101/102 : maximum duration 5".*
Notes with which shakes are possible (h). The latter can be obtained by modifying the fingering in the manner indicated in column IV. *Ex : +Eb, -4, etc...*
Certain shakes between notes and multiple sounds may have a limited duration :
o· 6" / o 4" / 𝆏· 3" / • ad libitum.

VI — Certain component notes of a multiple sound can be played separately. *If these are ♯, ♭ or ♮ they do not have the same tone-quality as with normal fingering. (See in column VI if they must not be preceded by the multiple sound).*

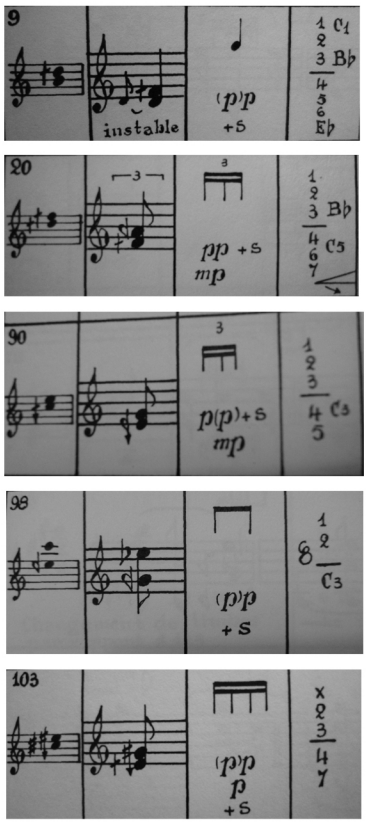
VII — Over and above the use of multiple sounds interposed between «normal» notes (a) or joined to other multiple sounds (b), it is sometimes possible to precede or follow the multiple sound by one of its component notes by using the fingering expecially indicated : column IV (c).

The indication for the length of the note thus extracted is that of the shortest possible. *Unless otherwise indicated its length is limited only by one's breath.*
The multiple sound has the characteristics given in columns II and III. Unless otherwise indicated the dynamic levels of the extracted note are those given in column VI.
The rhythm given is the quickest possible, slowness of tempo being unlimited (unless impossibility is indicated).
The lenght given in [h] applies to instances in which the simple sequence extracted note - multiple sound - extracted note is exceeded (d).
This lenght in consequence applies as much to the multiple sounds as to the extracted note. *It is possible to combine the different possibilities of this column. For example, one may begin with one of the component elements and, having passed by the multiple sound, end with another, if this can follow the multiple sound* (e).
The fingering sometimes allows the production of individual notes which are not to be found in the corresponding multiple sound. *This is generally the case in the uppermost register and at the dynamic level forte* (f).
The joining of the extracted note with the multiple sound is more or less gradual (merging) rarely abrupt.
The multiple sounds which contain the breath sign « S » (column III) can be alternated : breath / multiple sound.
Ex : Sopranino, 35.

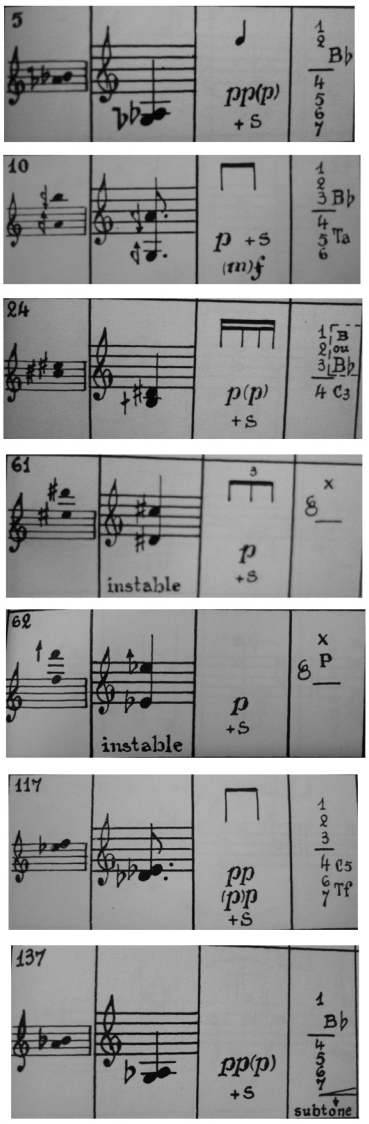


N.B. : - apart from column I, all notes are written at sounding pitch.
- the tempo is

alto


9
instable
(p)p
+S
20
pp +S
mp
90
p(p)+S
mp
98
(p)p
+S
103
(p)p
p
+S

tenor


5
pp(p)
+S
10
p +S
(m)f
24
p(p)
+S
61
instable
p
+S
62
instable
p
+S
117
pp
(p)p
+S
137
pp(p)
+S
subtone

transposing score

♩ = 50 - 60

The Edge of the Sea

For Michael Straus

1

trig. 1

as

ts

ts

bar

non vib

vib

p

mp

pp

ppp

7

[90]

[62]

[24]

[10]

slap

PPP

12

17

[98]

[103]

[61]

trig. 2

22

27

[98]

[10]

[20]

32

vib

non vib

37

[20]

[24]

42

trig. 3

47

52

[5]

[137]

57

3

vib

non vib

mp

62

[117]

[5]

p

pp

67

trig. 4

72

PPP

77

82

87

92

97

102

vib

p

non vib

[103]

[20]

[137]

[5]

107

mp

3

p

[117]

[5]

112

trig. 6

PP

117

non vib

122

127

vib

mp

pp

p

mp

pp

p

mp

pp

mp

132

3

3

3

137

3

3

142