

A Palimpsest

for alto saxophone and percussion ensemble

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Percussion List

Marimba+ 1:

Marimba (4.3 8ve)

police whistle

guiro

suspended cymbal

floor tom

kick drum

Marimba+ 2:

Marimba (4.3 8ve)

police whistle

guiro

suspended cymbal

floor tom

kick drum

Vibraphone 1

Vibraphone (and 2 bows)

Crotale (only 1, low A)

Vibraphone 2

Vibraphone (and 2 bows)

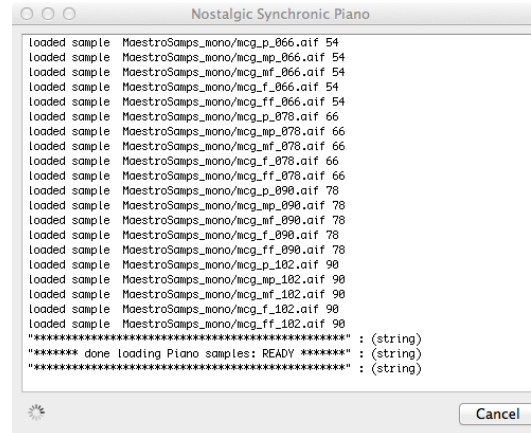
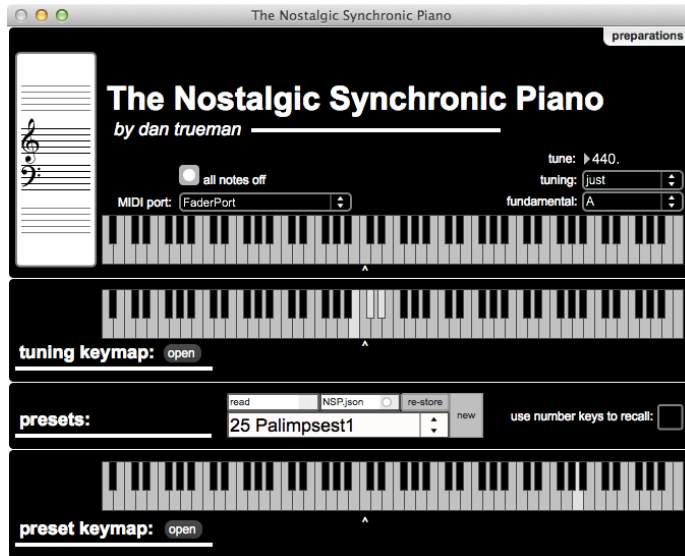
Crotale (only 1, low A)

The Prepared Digital Piano

This instrument requires a standard 88-key MIDI keyboard controller (with sustain pedal) and custom software, running on an Apple Macbook or similar OSX computer. While the built-in sound on the computer can be used, a dedicated USB or Firewire/Thunderbolt audio interface is preferable, simply because the sound is better. Finally, a keyboard speaker (the Roland KC-350, for example) should be placed near the player, and that should suffice for the sound; a PA system should be used only if the entire ensemble is also being amplified. The instrument should blend with the acoustic instruments as naturally as possible.

Here's the step-by-step, after having downloaded the "Nostalgic Synchronic Piano" software:

1. plug the MIDI keyboard into the computer (probably via USB).
2. plug in the audio interface, if you are using one in place of the built-in sound.
3. in the *System Preferences:Sound* panel, set the *Output* to your audio interface (or the built-in sound, if that's what you are using).
4. NOTE: it is important that steps 1–3 happen before step 5...
5. double click on the Nostalgic Synchronic Piano. two windows should open:



6.it may take a minute or two for the application to finish loading all the samples, so wait until you see the "done loading Piano samples: READY" message in the white window. Also, sometimes it's just not happy the first time it opens, in which case you should quit both windows and reopen.

7.choose "read" from small menu in the "presets" part of the main

application (see '7' in the image below) and open the "NSP_Palimpsest.json" file that is included with the application.

(this menu may say "default" when you first open the application; just click on it and choose "read" from the menu)

8. select preset "25 Palimpsest1" in the main preset window (see '8' in the image below) to set the opening preset for the piece (this one may say "25 Blank" or some such when first opening).
9. play!



When playing the piece from beginning to end, the presets will change automatically, based on the notes played. During rehearsal, you will need to manually choose the appropriate preset

depending on where in the piece you are starting; preset changes are indicated in the part and score, so you should be able to figure out what preset is needed for any particular part of the piece. In the score, the presets are marked P1, P2, etc..., with P1 => Palimpsest1, P2 => Palimpsest2, etc...

Note that when quitting this application you have to quit BOTH windows; these are actually two separate applications that are talking to one another.

Questions/problems? email me: dantruemanmusic@gmail.com

A Palimpsest

for alto saxophone and percussion ensemble

Dan Trueman

Alto Saxophone $\text{♩} = 55$

Marimba

Kick Drum

Marimba

Kick Drum

Vibraphone

Vibraphone

(preset 1) **PI**

Prepared Digital Piano

swell of previous chord, triggered by release of keys; the timing of the *release* of these chords is crucial, and must be done precisely. The length of the swell will be exactly the same as the length of the played note. So, for instance, the quarter-note at the end of measure 2 will swell for a quarter-note, peaking on beat 2 of m. 3, while all the others on this page will swell for a half-note. The peaks of these reversed notes should occur metrically, so, for instance, the downbeat of measure 2 should be in sync with the peak of the first swell.

with these microtuned trills, I anticipate color changes as well; in fact, color changes are good. quarter-tones are approximate; the main point is for the tuning to be between a unison and half-step, not necessarily precisely a quarter-tone.

Alto Sax. *f* *ff* *p* *f*

Mar. *mf* *f* *pp* *f*

Kick *mf* *pp* *mf* *pp*

Mar. *f* *pp* *pp* *f* *pp*

Kick *mf* *pp* *mf* *pp*

Vib. *mf* *f* *pp* *f*

Vib. *f* *pp* *f* *pp* *f* *pp*

PDPno. Ab-just

these "ornaments" should be as short as possible, and just *before* the beat (unlike the sax ornaments). Their purpose is to change the tuning for the chord.

6

Alto Sax. *f* *ff* *p* *f*

Mar. *pp* *f* *f* *pp* *f*

Kick *mf* *pp* *mf* *pp*

Mar. *f* *pp* *pp* *f*

Kick *mf* *pp* *mf* *pp*

Vib. *pp* *f* *f* *pp* *f*

Vib. *f* *pp* *f* *pp* *f*

PDPno. A-just B-just

Detailed description: This is a page of a musical score for a jazz ensemble. It features five systems of staves. The first system includes Alto Saxophone, Maracas (Mar.), and Kick drum. The second system includes Maracas and Kick drum. The third system includes two Vibraphone (Vib.) parts and a PDPiano (PDPno.) part. The Alto Saxophone part starts at measure 6 and features a complex melodic line with dynamic markings of *f*, *ff*, *p*, and *f*. The Maracas and Kick drum parts provide a rhythmic accompaniment with dynamic markings of *pp*, *f*, *mf*, and *pp*. The Vibraphone parts play chords and rhythmic patterns with dynamic markings of *f*, *pp*, and *f*. The PDPiano part consists of sustained chords, with the first chord labeled 'A-just' and the second 'B-just'. The score is written in a key signature of three sharps (F#, C#, G#) and a 4/4 time signature.

8

Alto Sax. *f p f p f*

Mar. *pp f pp f pp f pp*

Kick *mf pp mf pp mf pp*

Mar. *f pp pp f f pp f*

Kick *mf pp mf pp mf pp*

Vib. *pp f f pp f pp f*

Vib. *f pp f pp f f pp f*

PDPno. A-just B-just A-just

Detailed description: This is a page of a musical score for a jazz ensemble. It features five systems of staves. The first system includes Alto Saxophone, Maracas (two staves), and Kick drum. The second system includes Maracas (two staves) and Kick drum. The third system includes Vibraphone (two staves). The fourth system includes Piano (two staves). The score is in 4/4 time with a key signature of three sharps (F#, C#, G#). It begins at measure 8. The Alto Saxophone part features melodic lines with dynamic markings of *f* and *p*. The Maracas and Kick parts provide a rhythmic accompaniment with dynamic markings of *pp*, *f*, *mf*, and *pp*. The Vibraphone parts consist of chords and melodic fragments with dynamic markings of *pp* and *f*. The Piano part provides harmonic support with chords and bass lines, marked with 'A-just' and 'B-just' above the staff. The score is written in a clean, professional style with clear notation and dynamic markings.

I know this is an awkward one; a half-key or false fingered trill is fine; again, it is more a color trill, one that echoes the microtuning in the digital piano part, that is important.

The musical score is arranged in a system with five main parts: Alto Sax, Maracas (Mar.), Kick, Vibraphone (Vib.), and PDPiano (PDPno.).

- Alto Sax:** Starts at measure 11. Features a complex melodic line with trills and slurs. Dynamics include *f*, *ff*, *p*, and *f*.
- Maracas (Mar.):** Two staves. The upper staff has a rhythmic pattern of eighth notes. Dynamics include *f*, *ppp*, *pp*, and *f*. The lower staff has a simpler rhythmic accompaniment.
- Kick:** Two staves. The upper staff has a rhythmic pattern of eighth notes. Dynamics include *mf* and *pp*.
- Vibraphone (Vib.):** Two staves. The upper staff has a rhythmic pattern of eighth notes. Dynamics include *f*, *ppp*, *pp*, and *f*. The lower staff has a simpler rhythmic accompaniment.
- PDPiano (PDPno.):** Two staves. Features sustained chords and a dotted line indicating a specific performance technique. Dynamics include *p*.

Measure numbers 11, 12, 13, and 14 are indicated at the beginning of the system.

This musical score is for a percussion ensemble and includes an Alto Saxophone part. The score is divided into two systems, each with two measures. The first system starts at measure 14, indicated by a '14' above the staff. The Alto Saxophone part begins with a glissando (marked 'gliss.') and a dynamic of *f*, which then crescendos to *ff*. The Maracas part starts with a dynamic of *pp*, then *f*, and finally *ppp*. The Kick drum part has dynamics of *mf* and *pp*. The second system features a Maraca part with dynamics of *f*, *pp*, and *f*, and a Kick part with dynamics of *mf* and *pp*. The Vibraphone parts have dynamics of *pp*, *f*, and *ppp*. The PDPiano part includes markings for 'A-just' and 'B-just'.

Alto Sax. *f* *ff* *gliss.*

Mar. *pp* *f* *ppp*

Kick *mf* *pp* *mf* *pp*

Mar. *f* *pp* *pp* *f* *pp* *f*

Kick *mf* *pp* *f* *pp* *f*

Vib. *pp* *f* *f* *ppp*

Vib. *f* *pp* *f* *pp* *f* *pp* *f*

PDPno. A-just B-just

ornaments ON the beat, always
thin, light, airy

16 **A**

Alto Sax. *breath tone; mostly noise, barely pitched at all*
p

Mar. *ff*
Cymbals *scrape tremolo, brush*
ppp

Kick *floor-tom, brush*
p
police whistle, very very weak, barely speaking...
guiro drag

Mar. *ff*
Cymbals *scrape tremolo, brush*
ppp

Kick *floor-tom, brush*
p
police whistle, very very weak, barely speaking...
guiro drag

Vib. *l.v.*
ff
Crotales bowed, *l.v.*
mf

Vib. *l.v.*
ff
bowed, *l.v.*

PDPno. **P2**
guz *reverse peaks*
p *p* *p*

In this section, each bar has four beats, but the beats are either "long" (♩) or "medium" (♩).
I have avoided including misleading time signatures (like 14/16, etc...);
rather, the music should be counted and/or conducted "in 4", with two different
beat types. The first vibraphone part, with its even subdivisions, is key here.

23

Alto Sax. *breath tone again...* *p* *mf* (slap tongue)

Cym. *p*

Perc. *p*

Cym. *p*

Perc. *p*

Crot. *mf* (hard mallet)

Vib. *pp* (struck, soft mallet)

PDPno. *p* *p* **P3**

♩=110

B

note the placement of these pedal markings carefully.
The low left-hand notes should sustain through the
subsequent bars as smoothly as possible.

if slap tonguing is not your thing, something that approximates it is welcome. It should be percussive, noisy, short, so using key-slaps and some other approach to tonguing to achieve something along those lines is also ok.

34

Alto Sax. 

Perc. 

Perc. 

Vib. 

Vib. 

PDPno. 

f *mf* *f* *mf*

Red. *Red.* *Red.*

40

Alto Sax.

Perc.

Perc.

Vib.

Vib.

PDPno.

f *mf* *f* *mf* *f*

Red. *Red.* *Red.*

Detailed description of the musical score: The score is for a jazz ensemble. The Alto Saxophone part (top) starts at measure 40 and features a melodic line with dynamic markings of *f* and *mf*. The Percussion parts (second and third staves) provide a rhythmic accompaniment. The Vibraphone parts (fourth and fifth staves) consist of a melodic line and a dense chordal texture. The Piano part (bottom) features a bass line with a 'Red.' marking. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4.

46 **C**

Alto Sax. *mf* *f* *mf* *f* *mf*

Perc. *mp* *mp*

Vib. *mp*

Vib.

PDPno. *Red.* *Red.* *Red.*

52

Alto Sax. 

Perc. 

Perc. 

Vib. 

Vib. 

PDPno. 

58

Alto Sax. *mf* *f* *mf* *f* *mf*

Perc.

Perc.

Vib.

Vib.

PDPno.

The musical score for page 13, measures 58-61, is arranged in a multi-staff format. The top staff is for the Alto Saxophone, starting at measure 58. It features a melodic line with dynamic markings of *mf* and *f*. The two Percussion staves show a rhythmic accompaniment. The two Vibraphone staves provide harmonic support with chords and arpeggios. The Piano/Double Bass part is at the bottom, with a 'Ped.' marking indicating a pedal point. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4.

63 **D**

Alto Sax. *f* *mf* *f* *mf*

Perc. (kick)

Perc. (kick)

Vib.

Vib.

PDPno. *Red.* *8th* *Red.* *Red.*

69

Alto Sax.

Perc.

Perc.

Vib.

Vib.

PDPno.

f *mf* *f*

Red. Red. 8^{vb} Red.

74

Alto Sax. *mf* *f* *mf* *f* *mf*

Perc.

Perc.

Vib.

Vib.

PDPno.

8th Ped. 8th Ped.

87

Alto Sax. *mf* *pp* *mf* *pp* *mf* *p*

Mar. *f* *pp* *f* *pp*

Kick *mp* *pp* *mp* *pp*

Mar. *f* *p* *f* *mp* *f* *p* *pp* *f* *pp*

Kick *mp* *pp* *mp* *p* *mp* *pp* *mp* *pp*

Vib. *f* *pp* *f* *pp*

Vib. *f* *p* *f* *p* *f* *pp* *f*

PDPno. Ab-just

91

Alto Sax. *mf pp mf p mf pp mf pp mp*

Mar. *f f pp f pp f pp*

Kick *mp pp mp pp mp pp mp pp*

Mar. *f pp f pp f pp f pp*

Kick *mp pp mp pp mp pp mp pp*

Vib. *f f pp f pp f pp f pp*

Vib. *f pp f f pp f f*

PDPno. A-just B-just A-just B-just

104

H

Alto Sax. *mp* *mf* (tongue slap)

Cym. *p*

Perc. *p*

Cym. *p*

Perc. *p*

Vib. bowed, still. l.v. *mf*

Crot. *mp*

Vibraphone *mp*

P7

PDPno. *mp*

113

Alto Sax. *mp* *mf*

Cym. *ppp* *ppp*

Perc. *ppp* *ppp*

Vib.

Vib. *l.v.*

PDPho.

Meno mosso

♩=50

J

quiet, pure, gentle -14c

Alto Sax.

122 **I**

mp

(just 3rd. tune to digital piano)

Cym.

Marimba

also, hum A in comfortable octave, breathe as needed

ppp

Cym.

Marimba

also, hum A in comfortable octave, breathe as needed

ppp

Vib.

bowed, still

also, hum A in comfortable octave, breathe as needed

ppp

Crot.

Crotales bowed, l.v.

Vibraphone

also, hum A in comfortable octave, breathe as needed

ppp

mf

P8

PDPno.

"preparations"

P9

mp

these tuning indications are for reference only; this is what will be happening in the digital piano, and the player should tune by ear as best as is possible.

128

Alto Sax. -16c -12c -12c -12c -14c

(very slight dip match digital piano again...)

continue until after the digital piano has faded, then l.v.

Mar.

continue until after the digital piano has faded, then l.v.

Mar.

continue until after the digital piano has faded, then l.v.

Vib.

continue until after the digital piano has faded, then l.v.

Vib.

continue until after the digital piano has faded, then l.v.

PDPno. Ab-just A-just B-just A-just B-just A-just B-just

The musical score is arranged in five systems. The first system is for Alto Saxophone, starting at measure 128. It features a melodic line with several notes marked with tuning adjustments: -16c, -12c, -12c, -12c, and -14c. A performance instruction "(very slight dip match digital piano again...)" is placed below the staff. The second system consists of two staves for Maracas (Mar.), each with a rhythmic pattern of vertical strokes. The third system consists of two staves for Vibraphone (Vib.), each with a melodic line. The fourth system consists of two staves for Vibraphone (Vib.), each with a melodic line. The fifth system is for Digital Piano (PDPno.), showing a sequence of chords with tuning adjustments: Ab-just, A-just, B-just, A-just, B-just, A-just, and B-just. Performance instructions "continue until after the digital piano has faded, then l.v." are placed to the right of the Maracas, Vibraphone, and Digital Piano staves.



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