



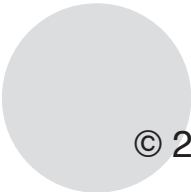
Prayer of a King

alto saxophone and computer

extract from the suite

"On Being" for saxophone quartet

Stefan Klaverdal



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first performed by Jörgen Pettersson / Stockholms Saxofonkvartett
november 2004 in Stockholm, Sweden

About the piece

This piece is extracted from the suite "On Being" for saxophone quartet and computer. It is thematically derived from the classical play of Hamlet, and was originally composed to a dance performance on the play.

The notation is quite open, allowing the players to freely choose several aspects of interpretation, such as some rhythms, tempo, etc.

In this piece the interaction between saxophone and computer is crucial, the computer part is totally dependent on the sound recorded live from the saxophone. Furthermore, the computer is used as a real instrument, playing on the transformed sounds inputted from the saxophone. It also needs a player for the computer since nothing is preprogrammed.

In the piece there are some special notation and instructions. These are explained on the following pages.

Technical information

To play the piece this equipment is needed:

1 computer (apple G4 at least) running MAX/MSP 4.3

the patch made for this piece

One soundcard with one input and two outputs

Preferrably one midicontroller (JLCooper CS-32) to play the computer patch

One microphone connecting saxophone and computer/soundcard

One mixer with at least one aux send (or two if monitor is used)

PA-system (two channels)

Preferrably a monitor system (for saxophone player)

Durata

Due to the partly improvisational nature of this piece, it is difficult to give an absolute estimation on the durata, but normally it is played within 5-7 minutes.

Rules for notation

In this piece, there are three different layers of the usage of rhythms:

"In tempo" - normally notated music, following normal rules.

"Quasi tempo" - normally notated music with dotted barlines. Perform with rubato.

"Unmeasured" - rhythmically free.

Special signs and symbols in unmeasured parts

● = short note

○ = long note

♪ = (relatively) very short note, or ornament

’ = phrase ending or very short rest

⤿ = rest (if not placed above a note, then it is a normal fermata)

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extract from the suite "On Being"

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unmeasured
(slow)

Alto Sax. *airly* *timbral trill p.a.p.* *normal* *airly* *normal*

ppp *ppp* *pp*

Computer *load grain1* *open alldel+sp_del* *sp_del 2.0*

9 *timbral trill p.a.p.* *(trem.)* *(drop)*

A. Sx. *p* *mf* *p* *p*

C.

15 *timbral trill* *airly* *normal* *timbral trill* *normal*

A. Sx. *pp* *ppp* *pp* *p*

C.

26 *airly* *timbral trill p.a.p.* *normal* *timbral trill* *airly*

A. Sx. *ppp* *pp* *ppp*

C.

34 *normal* *airly*

A. Sx. *p*

C. *fade in grain 1 poco*

A. Sx. 39 *normal* *timbral trill* *timbral trill*

p *f*

C.

A. Sx. 43 *(fast)* *free breathing normal → airy*

p *mp* *pp*

C.

A. Sx. 48 *vary pitch slightly (max. quartertones)* *vary dynamics freely (p-f)*

f *p* *p* *f*

altsolo.aif (S:0.1) (P:0.5)

C.

A. Sx. 53 *quasi tempo* ♩ = ca120

mf

dl_ch

C.

A. Sx. 57 *pp* 3 3

fade in sampler a: .128

dl_ch vol:on (ad lib)

C.

unmeasured

unmeasured

93 **(slow)**

A. Sx. *ff* *timbral trill* *timbral trill (wild!)* *airy* *ff* *pp*

C. *sp_del (P:1.0)*

103 *airy* *normal* *timbral trill p.a.p.* *(trem.)* *mf*

A. Sx. *ppp* *pp* *p*

C. *sp_del (P:2.0)*

112 *timbral trill p.a.p.* *normal* *airy* *timbral trill p.a.p.* *normal* *airy*

A. Sx. *ppp* *ppp* *ppp* *ppp* *ppp*

C. *grainl cont.*

continue for a while
then fade out.