

unrooting

(2023)

Duration: 10 minutes

Cole Reyes (ASCAP)

for alto saxophone

PERUSAL

SCORE IS TRANSPOSED

Orchestration:

Alto Saxophone

For Thomas Giles.

Program Note:

'unrooting' is a lamentation on moving. We often find ourselves settled and comfortable and then have to find ourselves starting over again. This piece highlights these two ideas (stability and discomfort) by showcasing them through the instrument. There is a duality between small isolated gestures and longer gestures which often distort and manipulate. The piece should exist as a connection between this idea and the performer's own experience.

PERUSIAN

Instructions:

A plus sign indicates a pitched slap tongue.

All multiphonics are written in the score.

An x-notehead indicates air sound only, no pitch.

In bar 8, adding the spectral multiphonic gliss indicates a split tone/gnarly sound highlighting the spectral partials.

hard cutoff, t.s.



This notation indicates a hard cutoff using a tongue stop.

In bar 14, there is an ossia staff including the rough pitches that should be hummed to produce a growl which grows in intensity.

In bar 20, the feathered beam indicates an oscillation between the given pitches which increases in speed. Exact number of oscillations is approximate.

In bar 26 and onward, the feathered beam shows the acceleration and deceleration of the trills. For example, in bar 26, the trill accelerates between a-sharp and c-sharp. In bar 27, a trill decelerates between b-sharp and c-sharp and then, while slowing down, switches to b-sharp and d-sharp.

In bar 44-45, begin on the fundamentals notates and overblow to the octave harmonic (without changing fingerings).

In bar 58, as if continuing a two note trill, repeat the descending three note figure rapidly.

In bar 65, move towards a more distorted tone. The interpretation of this can be somewhat free.

In bar 73, the instructions are given in the score. The resulting effect of this bar should be an opportunity to showcase the individual performer. The mood begins soft and subdued and becomes more and more wild and unhinged. This bar should last at least 45 seconds, but may last longer.

PERUSAL

for Thomas Giles
unrooting

Cole Reyes

Senza misura, take your time

Alto Saxophone

123_457_Bb 123_467_B 8k_123_457 -----> air

mp *pp* *mp* *mp* *f* *f* *p*

4 ord., 123_4567_tf 8va_c1 8va_c1c2c3c4 lunga

mp *pp* *p* *pp* *ppp*

7 Loosely Metered ♩=40-48 *add spectral multiphonic gliss. hard cutoff, t.s. X_23_47

n *fff* *ppp*

10 *add spectral multiphonic gliss. hard cutoff, t.s. X_23_567

n *fff* *ppp*

14 *hummed, creating intense growl

n *fff* *ppp*

20 *trill between same two pitches, growing in speed exact number or sounding pitches is approximate *123_456_Eb_Bb

ppp *p* *f* *n*

23 *123_456_Bb *warble 8va_c1c2c3c4 lunga

ppp *p* *mp* *n* *ppp*

26 *mf* > *p* *ppp*

29 *mf* > *p*

31 *ppp* *mf* *n* ord.

air

34 *mf* > *p*

36 *ppp* *mf* *n*

air

39 *ppp* *p* *mp* *n* *ppp*

*123_457_Bb

lunga
8va_c1c2c3c4

42 *n* *mp* *ppp*

air pitch air

44 *mp* *ppp*

pitch;
begin to overblow to octave harmonic

pitch air

*very brittle; down the octave if necessary

begin to overblow to octave harmonic

pitch

air

46

f > *ppp* *mp* *ppp* *pppp*

⊕ (*ts)

*123_4567 EbB

50

ff *fff* *n* *fff*

*as if continuing the trill, but with three notes

57

p

59

f *p*

overblow to octave harmonic

61

fp *fff* *p*

63

p

distorted tone ord. distorted tone

65

fp *ff* (*ff*) *fp* *ff*

rit.

distorted tone

air

a tempo

*123_457_Bb

*8va_c1c2; lunga

*Trill between any pitches in this set. Do your best to only use the pitches in the register they appear. Begin low first and using two note trills. As the section develops, incorporate higher pitches and strings of more than two notes. During the first part of the improvisation, rests may be used, but allow them to grow infrequent as you near the end of the section. The mood should begin soft and contained and grow to loud, frenzied, and virtuosic. Allow yourself to show off your individual strengths.

c.a. 45 seconds

