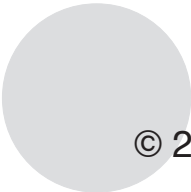




On Being

Shakespearian suite
for saxophone quartet and computer

Stefan Klaverdal



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first performed by Stockholms Saxofonkvartett

november 2004 in Stockholm, Sweden

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Durata

Due to the partly improvizational nature of this piece, it is difficult to give an absolute estimation on the durata, but normally it is played within 30-40 minutes.

About the suite

This suite is thematically derived from the classical play of Hamlet, and was originally composed to a dance performance of the play. In this version, however, it is perfectly possible to play as a standalone piece.

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

The interaction between saxophone and computer is crucial, the computer part is in some of the pieces totally dependent on the sound recorded live from the saxophone(s). Furthermore, the computer is used as a real instrument, playing on the transformed sounds inputted from the saxophone. It also needs a player/musician for the computer since very little is preprogrammed. There are, however, also a CD-version of the electronics, if one is unable to find a computer for the performance.

There are also some special notation and instructions. These are explained on the following pages.

If desired to enhance the performance, there are also four pieces for computer solo or CD which can be added to a concert if one for instance wishes to give it a more Shakespearian air. The pieces are called "Afraid", "Time", "England" and "Confidence" and are all pieces that fit nicely in various parts of a performance of "Hamlet". These are all available from the composer.

A note on order

The suite is written in a specific order. This, however, may naturally be changed if desired, or certain pieces may be omitted at will.

The last piece (the addendum) "tuning to fight" is not part of the suite originally, but was used in the dance performance. It may be added somewhere suitable if desired.

A suggestion may be to use it as an entrance, or as a way of freely using the room (moving from the normal playing position).

Technical information

To play the piece this equipment is needed:

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

The patch made for this piece

One soundcard with two inputs and two outputs

Preferrably one midicontroller (JLCooper CS-32 or equiv.) to play the computerpatch

Two microphones connecting the alto and tenor 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)

Alternatively a CD player and a PA-system.

CDs with audio or programming can be obtained from the composer.

Contact information

To obtain CDs or ask questions to the composer:

info@stefanklaverdal.com

www.stefanklaverdal.com

To order score or parts:

www.mic.stim.se

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)*

On Being

part one: fear of a friend

Stefan Klaverdal

violent!

♩ = ca 240 (♩ = ca 120) keep a strict pulse!

repeat every bar individually if not indicated otherwise!

4-6x 4-6x *sim.* 2-4x

Soprano Sax. *ff* free breathing *f* *sim.*

Alto Sax. *ff* free breathing *f* *sim.*

Tenor Sax. *ff* *f* free breathing *sim.*

Baritone Sax. *ff* *f* free breathing *sim.*

♩ = ♩ always

4-6x 4-6x 6-10x

6 S. Sax. 12/8 6/4

A. Sax. 12/8 6/4

T. Sax. 12/8 6/4

B. Sax. 12/8 6/4

9 on cue! 6-10x 5x 4-6x 4-6x

S. Sax. 6/4 6/4

A. Sax. 6/4 6/4

T. Sax. 6/4 6/4

B. Sax. 6/4 6/4

13 on cue! 6-10x 2-4x 2-4x 2-4x

S. Sx. *pp*

A. Sx. *pp* *p*

T. Sx. *fff* *pp*

B. Sx. *fff* *pp*

17 2-4x 2-4x 6-10x 2-4x

S. Sx. *p* *p*

A. Sx.

T. Sx. *p* *pp* *p*

B. Sx. *p* *pp*

21 on cue! 4-6x 4-6x 4-6x 4-6x

S. Sx. *p* *p*

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

T. Sx. *p*

B. Sx. *p*

25

S. Sx.

A. Sx.

T. Sx.

B. Sx.

4-6x

4-6x

4-6x

28

S. Sx.

A. Sx.

T. Sx.

B. Sx.

on cue!

2-4x

2-4x

2-4x

2-4x

ff

ff

ff

32

S. Sx.

A. Sx.

T. Sx.

B. Sx.

on cue!

On Being

part two: moods of a queen

Stefan Klaverdal

tentatively
unmeasured
(slow)

Tenor Saxophone

Baritone Sax.

Computer

pp

low noice
alldelay
(allways)

open dl_ch

close

Or play sound file

8

T.

B. Sx.

(fast)

(rit.)

pp

pp

13

T.

B. Sx.

(slow)

(pp)

(pp)

cresc. dl_ch

ca 30sek

dl_ch
sp_del

angrily
in tempo ♩ = ca 120

20

T. *p*

B. Sx. *p*

dl_ch dim. open dl_ch new! low noice (P:1.0, p.a.p to 0.2)
play duo_m_rev (S: 0.2) through sp_del (P:2.0)

close dp_ch cresc./dim. dp_ch *ad lib*

28

T.

B. Sx. *sim.*

35

T. *tr* *mf cresc.*

B. Sx. *mf cresc.*

43

T. *violent* *tr* *f*

B. Sx. *sim.* *f*

sp_del (P:1.0)

51

T.

dim.

B. Sx.

dim.

open and renew dp_ch *ad lib!*
vol. on pulse *ad lib*

56

T.

sullen

mf

tr

3

3

3

tr

B. Sx.

mf

p

63

T.

moody

p

sim.

3

3

3

3

B. Sx.

69

T.

sim.

3

3

3

3

B. Sx.

tr

angry outburst

75

T. *f* *sim.*

B. Sx. *flutter tongue* *f*

sp_del (P:0.5)

mysteriously

82

T. *p* *dim.* *sim.*

B. Sx. *p* *dim.*

88

T. *pp*

B. Sx. *pp*

unmeasured
(slow)

94

T. *ppp*

B. Sx. *ppp*

no pulse!

keep up:
dl_ch
low noice

continue for a while
then fade out!

On Being

part three: feelings of a lover

Stefan Klaverdal

in tempo ♩ = ca 60

Soprano Sax. *pp* *ppp*

Alto Sax. *pp* *ppp*

Tenor Sax. *pp* *ppp*

Baritone Sax. *pp* *ppp*

8

S. Sax. *pp*

A. Sax. *ppp*

T. Sax. *ppp*

B. Sax.

14

S. Sax.

A. Sax.

T. Sax.

B. Sax.

20

S. Sx.

A. Sx.

T. Sx.

B. Sx.

quasi tempo

26

S. Sx.

A. Sx.

T. Sx.

B. Sx.

31

S. Sx.

A. Sx.

T. Sx.

B. Sx.

35

S. Sx.

A. Sx.

T. Sx.

B. Sx.

39

S. Sx.

A. Sx.

T. Sx.

B. Sx.

43

S. Sx.

A. Sx.

T. Sx.

B. Sx.

48

S. Sx.

A. Sx.

T. Sx.

B. Sx.

ppp

52

rit.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

ppp

ppp

On Being

part four: prayer of a king

Stefan Klaverdal

unmeasured
(slow)

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

ppp *ppp* *pp*

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

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

A. Sax. *p* *mf* *p* *p*

C.

15 *timbral trill* *airy* *normal* *timbral trill* *normal*

A. Sax. *pp* *ppp* *pp* *p*

C.

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

A. Sax. *ppp* *pp* *ppp*

C.

34 *normal* *airy*

A. Sax. *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*

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

A. Sx. 53 *quasi tempo* ♩ = ca120 *mf* *dl_ch*

C.

A. Sx. 57 *pp* 3 3

C. fade in sampler a: .128
dl_ch vol:on (ad lib)

unmeasured

A. Sx. 62 *mp* *pp*

C. *computer solo*
altsolo.aif through sp_del
(ad lib)

altsolo.aif vol up
low note (a0) vol. up

A. Sx. 67 *p* *p*

C. sp_del. (P:0.5)

timbral trill normal timbral trill normal

quasi tempo

A. Sx. 76 *timbral trill p.a.p.* *normal*

C. mic. through sp_del ad lib.

A. Sx. 82 *f* *mf*

C.

A. Sx. 87 *f*

C. fade out sampler

unmeasured

93 **(slow)**

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

C. *sp_del (P:1.0)*

103

A. Sx. *airy* *normal* *timbral trill p.a.p.* *(trem.)* *ppp* *pp* *p* *mf*

C. *sp_del (P:2.0)*

112

A. Sx. *timbral trill p.a.p.* *normal* *airy* *timbral trill p.a.p.* *normal* *ppp* *ppp* *ppp* *ppp* *ppp*

C. *grainl cont.*

continue for a while
then fade out.

On Being

part five: the death of a lover

Stefan Klaveraldal

in tempo ♩ = ca 50

Soprano Sax. *p*

Alto Sax. *p*

Tenor Sax. *p*

Baritone Sax. *p*

*rit.**in tempo* ♩ = ca 50

6 S. Sax. *ppp*

A. Sax. *ppp*

T. Sax. *ppp*

B. Sax. *ppp*

*rit.**in tempo* ♩ = ca 40

11 S. Sax. *ppp* *p* *mp*

A. Sax. *ppp* *p* *mp*

T. Sax. *ppp* *p* *mp*

B. Sax. *ppp* *p* *mp*

rit. -----, *in tempo* *rit.* ---, *in tempo*

16

S. Sx. *ppp* *mf* *p* *ppp* *p* *ppp*

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

T. Sx. *ppp* *p* *ppp* *p* *ppp*

B. Sx. *ppp* *p* *ppp* *p* *ppp*

20

S. Sx. *p* *ppp* *p* *ppp* *p* *ppp*

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

T. Sx. *p* *ppp* *p* *ppp* *p* *ppp*

B. Sx. *p* *ppp* *p* *ppp* *p* *ppp*

Note:
If desired the piece may be
repeated, or used as inspiration
for a longer improvisation.

Note:

All multiphonics are free in pitch

All keyslaps may be performed with slap tongue

On Being

part six: vengeance of a dead king

Stefan Klaverdal

quasi tempo ♩ = ca 90 (always)

unmeasured (fast)

Baritone Sax. *pp* *low noise (P:0.5) alldel (ad lib)*

Computer

4 *normal* *multiphonic* *normal* *(fast)* *keyslap (free)* *multiphonic* *(slow)* *(play several multiphonics)*

B. Sax. *f* *p* *f* *pp*

C.

9 *normal p.a.p. -> timbral trill normal* *quasi tempo* *p* *mf* *3*

B. Sax. *mf* *p* *mf*

C.

14 *unmeasured* *keyslap (free)* *normal* *airy* *airy* *breath tone* *p*

B. Sax. *3* *p* *mf*

C.

20 *normal* *→ multiphonic* *quasi tempo* *fp* *ff* *mf* *p* *mf* *3* *3* *3* *3*

B. Sax. *mf* *p* *mf*

C.

unmeasured

(acc.)----- (sudd. slow!) normal

keyslap / multiphonics (freely)

B. Sx. 26 *ff* *mf* *fff* *pp*

C.

quasi tempo

p.a.p. -> trill

B. Sx. 34 *p* *f* *ff*

C.

trill p.a.p. -> normal

unmeasured
multiphonic

(play several multiphonics)

quasi tempo

B. Sx. 39 *mp* *ppp* *p*

C.

B. Sx. 43 *mf* *f* *mf* *ff*

C.

49 keyslap (free) multiphonic

(play several multiphonics)

quasi tempo

B. Sx. *p* *f* *pp* *ff* *mf*

C.

B. Sx. 54 *p* *ff* *f* *fff*

C.

On Being

- part seven: awakening of a prince

Stefan Klaverald

$\bullet = \text{ca } 60$

Soprano Sax. *pp* *sim.*

Alto Sax. *pp* *sim.*

Tenor Sax. *pp*

Baritone Sax. *pp*

5

S. Sax.

A. Sax.

T. Sax. *sim.*

B. Sax. *sim.*

10

S. Sax.

A. Sax.

T. Sax.

B. Sax.

15

S. Sx. *dim.*

A. Sx. *dim.*

T. Sx. *pp*

B. Sx. *pp*

22

S. Sx. *p*

A. Sx. *p*

T. Sx. *p*

B. Sx. *p* *mf*

30

S. Sx. *f* *p*

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

T. Sx. *mf* *f* *p* *pp*

B. Sx. *f* *p* *pp*

38

S. Sx. *pp*

A. Sx. *pp*

T. Sx.

B. Sx.

ppp

ppp

46

S. Sx. *cresc.*

A. Sx. *cresc.*

T. Sx. *ppp cresc.*

B. Sx. *ppp cresc.*

52

S. Sx. *mp*

A. Sx. *mp*

T. Sx. *mp*

B. Sx. *mp*

ppp

ppp

ppp

ppp

On Being

part eight: desperation of a king

Stefan Klaverdal

♩ = ca 60

Soprano Sax. *fff*

Tenor Sax. *fff*

Baritone Sax. *fff*

p

5

3

5

6 *unmeasured* *in tempo poco acc.*

S. Sax. *p*

T. Sax. *mf* *p*

B. Sax. *p*

5

5

11 *unmeasured* *(rit.)*

S. Sax. *f* *p*

T. Sax. *f*

B. Sax. *f*

15 *in tempo* *unmeasured*

S. Sax. *mf* *f* *p* *pp* *mf* *p*

T. Sax. *mp* *f*

B. Sax. *mp* *f*

in tempo poco acc. -----

20

S. Sx.

T. Sx.

B. Sx.

mp

f

3

3

unmeasured

24

S. Sx.

T. Sx.

B. Sx.

mf

in tempo

28

S. Sx.

T. Sx.

B. Sx.

mf

mf

mf

3

3

3

unmeasured

31

S. Sx.

T. Sx.

B. Sx.

ff

ppp

ff

ppp

ff

p

in tempo *acc.* -----

37

S. Sx. *ff* 5 3

T. Sx. *ff* 5 3

B. Sx. *fp* *fff* *ff* 3

----- ♩ = ca 100

41

S. Sx. 5 6

T. Sx. 5 6

B. Sx. 5 6

Note:
may be performed by one
or more soprano saxophones.
Four is recommended.

Stefan Klaverdal

Soprano Sax.

8-10x

6-8x

6-8x *sim.*

p

p

repeat every bar the indicated number of times!

free breathing

S. Sx. 

On Being

addendum: tuning to fight

Stefan Klaverdal

approx. 1 min.

free breathing!

Soprano Sax. *p*

Alto Sax. *p*

Tenor Sax. *p*

Baritone Sax. *p*

1. Begin playing your instrument at will.
2. Try to play as much in tune as possible.
Try to feel as one instrument, playing one single note.
3. After approximately one minute, play the next system.
Do not stop playing in between the systems!
Do not change systems at the same time as another player.

approx. 1 min. pitch variations

S. Sax.

A. Sax.

T. Sax.

B. Sax.

1. Continue playing your instrument.
2. While playing, use the pitch variations
to make the pitch drift one quartertone up and down.
I.e. do not try to sound as one instrument.
3. After one minute, you may choose to stop playing.
If you like you may continue for a while.
Do not stop at the same time as another player.