diagramming a vivisection of yours and mine (ineffectual tracings of antiquated sounds): a florilegium

for soprano saxophone

(2009-10)

- - -

ray evanoff

Program Notes

A few definitions may aid in unraveling the title. A *florilegium* (literally, "a gathering of flowers") was a selection of excerpts from significant texts used during the Middle Ages to aid in the dissemination of knowledge among monks and nuns. A *vivisection* is similar to a dissection, except in this case the subject of the operation is alive during the act. On the whole, the cumbersome title came about as a reflection of the many musical and extra-musical concerns which orbited through and around this piece during the time that it was written.

This piece was composed at the request of my good friend Iain Harrison, and I am forever grateful for his interest and commitment to the work. I must also confess the undeniable influence of another good friend and colleague, Ben Isaacs: it's hard to imagine the unreasonable demands of this piece without my awareness of the preeminent unreasonableness of his own music.

Performance Notes

- The three constituent pieces of this work must always be performed together and in the given sequence.

- Rhythm is generally spaced proportionately, with exceptions made in the case of extremely tight durations caused by overlaying triplet and standard values, as well as in the case of a few extremely lengthy durations. Where possible, rhythmic values have been beamed to show 8th-note groupings. This has been done only to aid in performance - the presence, absence, or displacement of an 8th-note pulse should not be regarded as materially significant.

- The numbers in a tuplet generally refer to the relationship between 16th-notes when possible. The primary exception to this is in the central passage of the third piece, where they refer to 32nd-notes. Fractional rhythms are triplet values that don't realign with a standard value or pulse. For example,

lasts for the equivalent of

but lacks the accompanying rest which would align it with a standard 16th-note value.

- It is understood that the "pivot points" between overlaid triplet and standard subdivisions result in extremely rapid values which are perhaps impossible to realize at the indicated tempo. The intention of these cases is to suggest a collision of materials/forces, and it is the expression of this collision that is most important.

- Indications such as dynamics or articulation may conflict with the production of a stable timbre or a definite pitch. In such cases, adherence to the given indications should be prioritized over the production of a stable sound. Risk, fragility, and extremity are encouraged.

indicates a series of individually-articulated repetitions on the given pitch to be executed as rapidly as possible; the exact number of articulations is not specified.

indicates slap tongue.

indicates the note is to begin with a slap tongue and then transist into the indications accompanying the main stem.

indicates an attack without the tongue.

indicates heavy vibrato;

indicates an increase in vibrato from none to extreme.

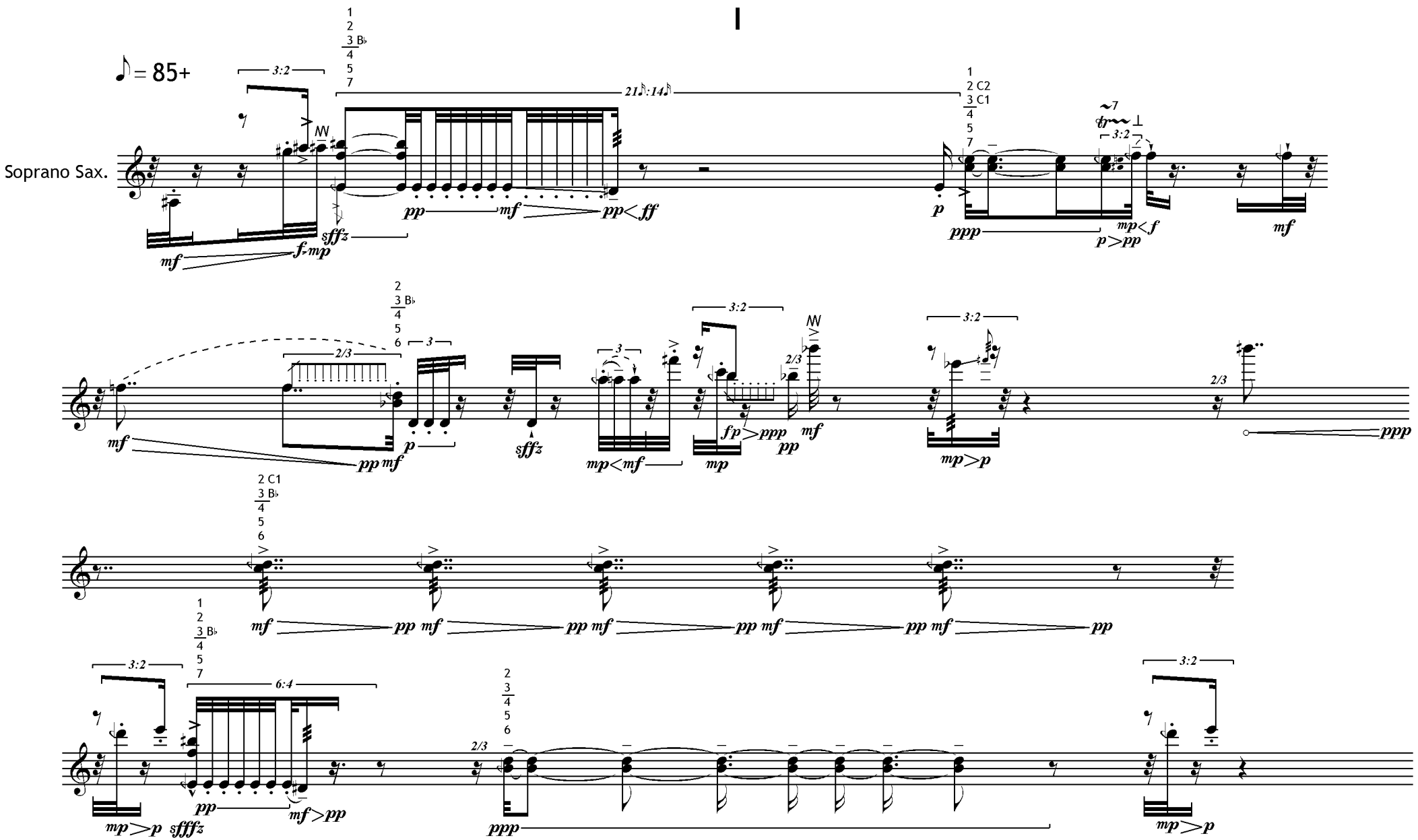
- Duration:
  i: ~2'15"
  ii: ~3'30"
  iii: ~25"

Diagramming a Vivisection of Yours and Mine (Ineffectual Tracings of Antiquated Sounds): A Florilegium

for Iain

Ray Evanoff

I



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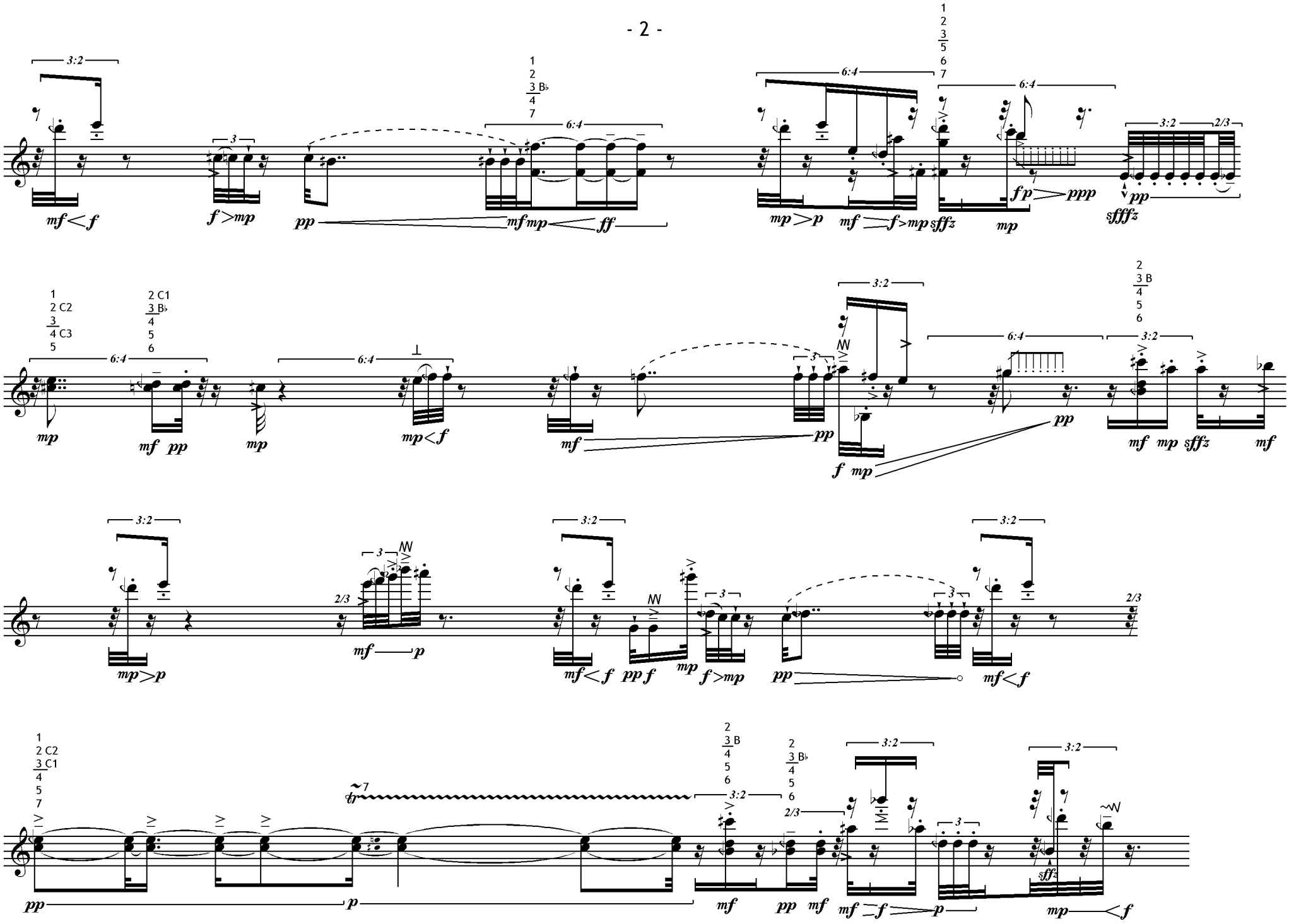
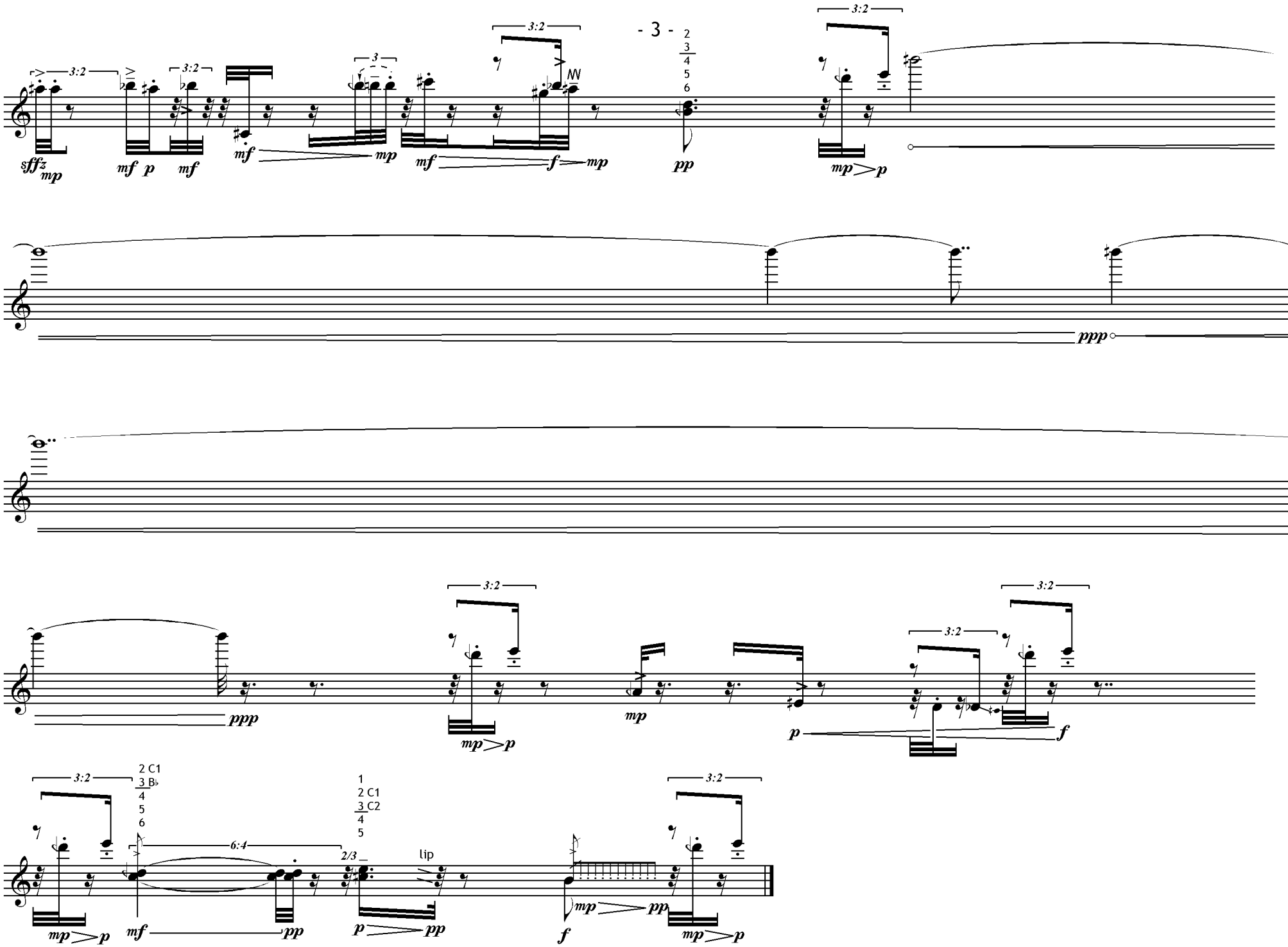
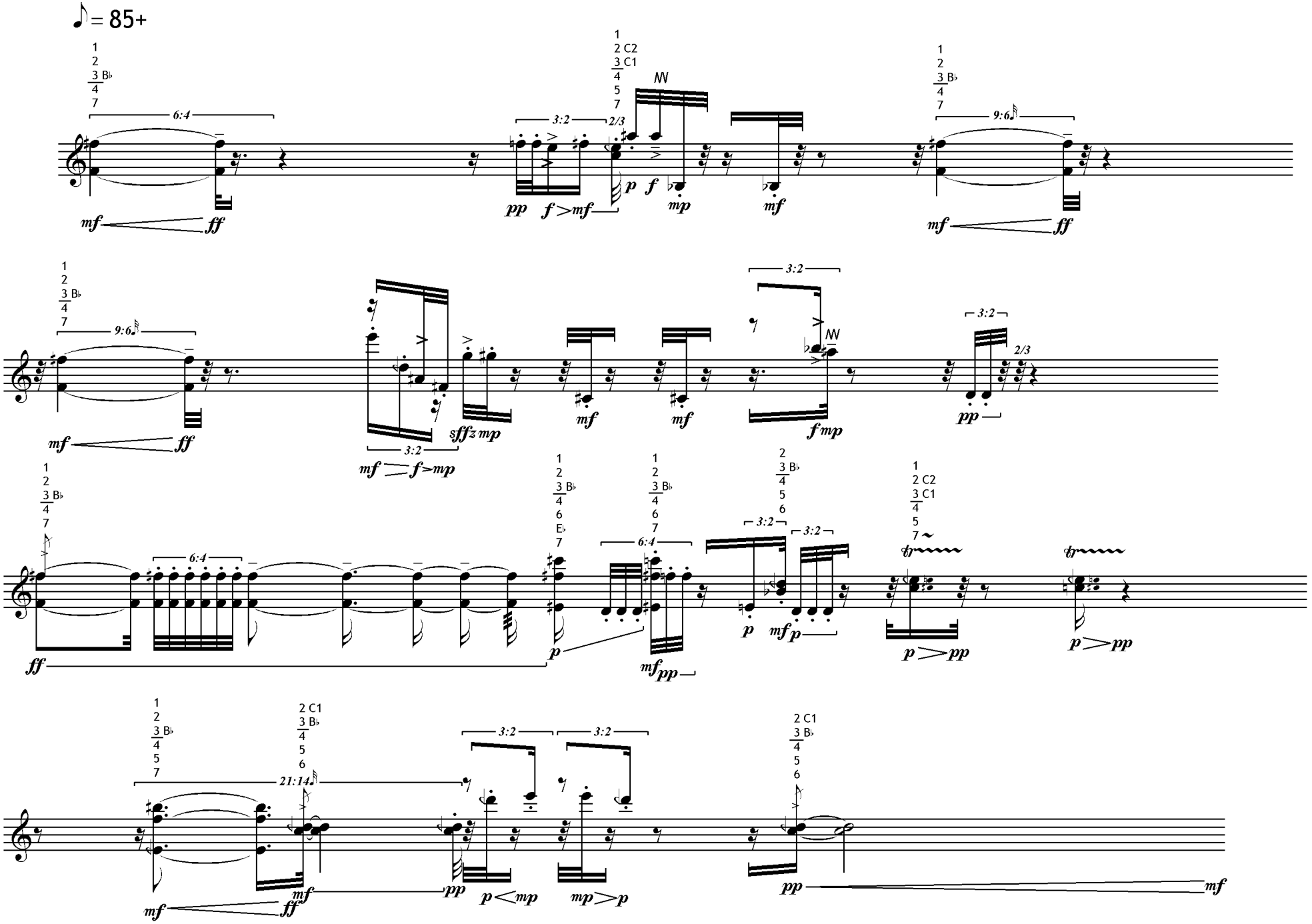
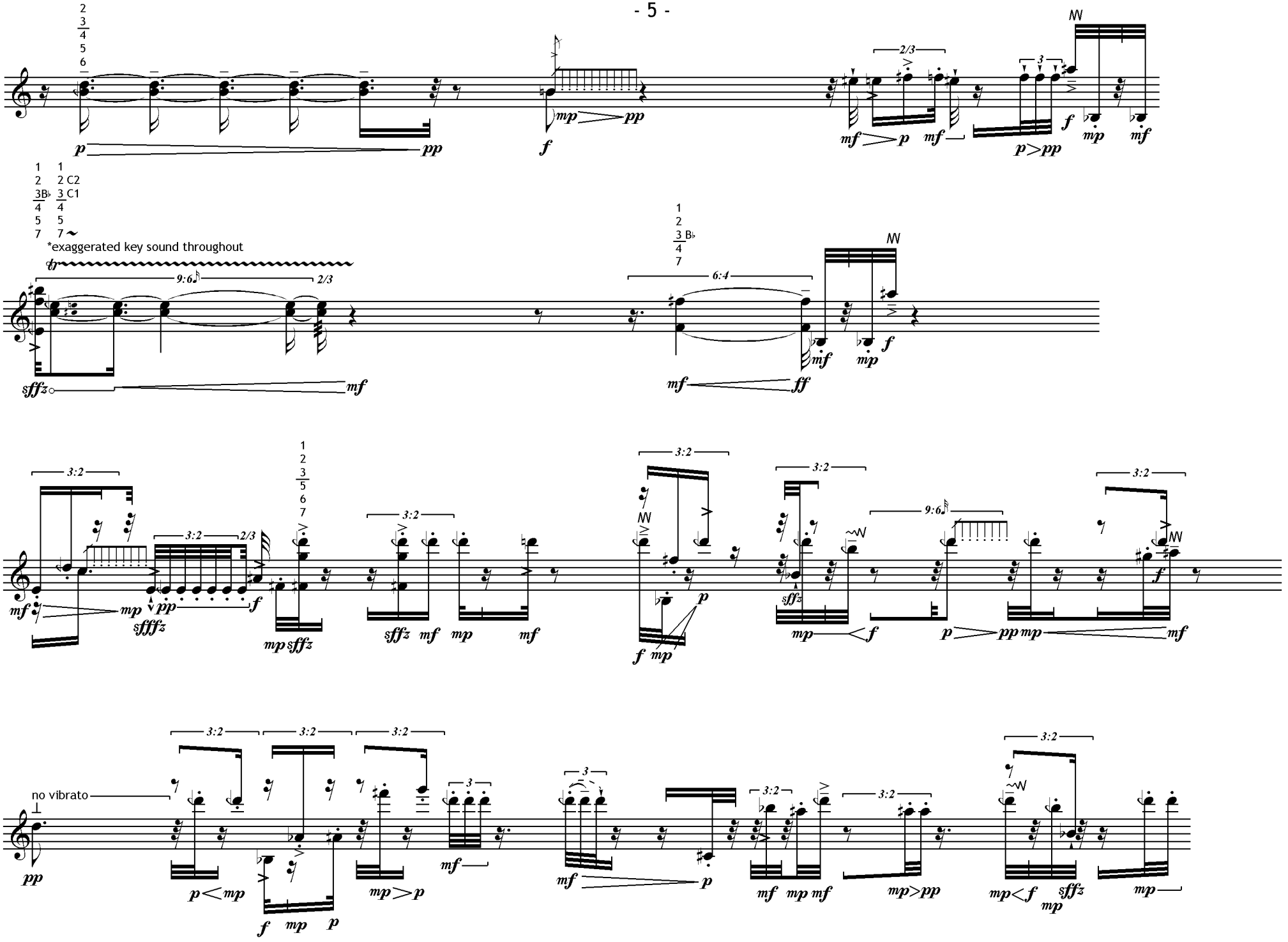
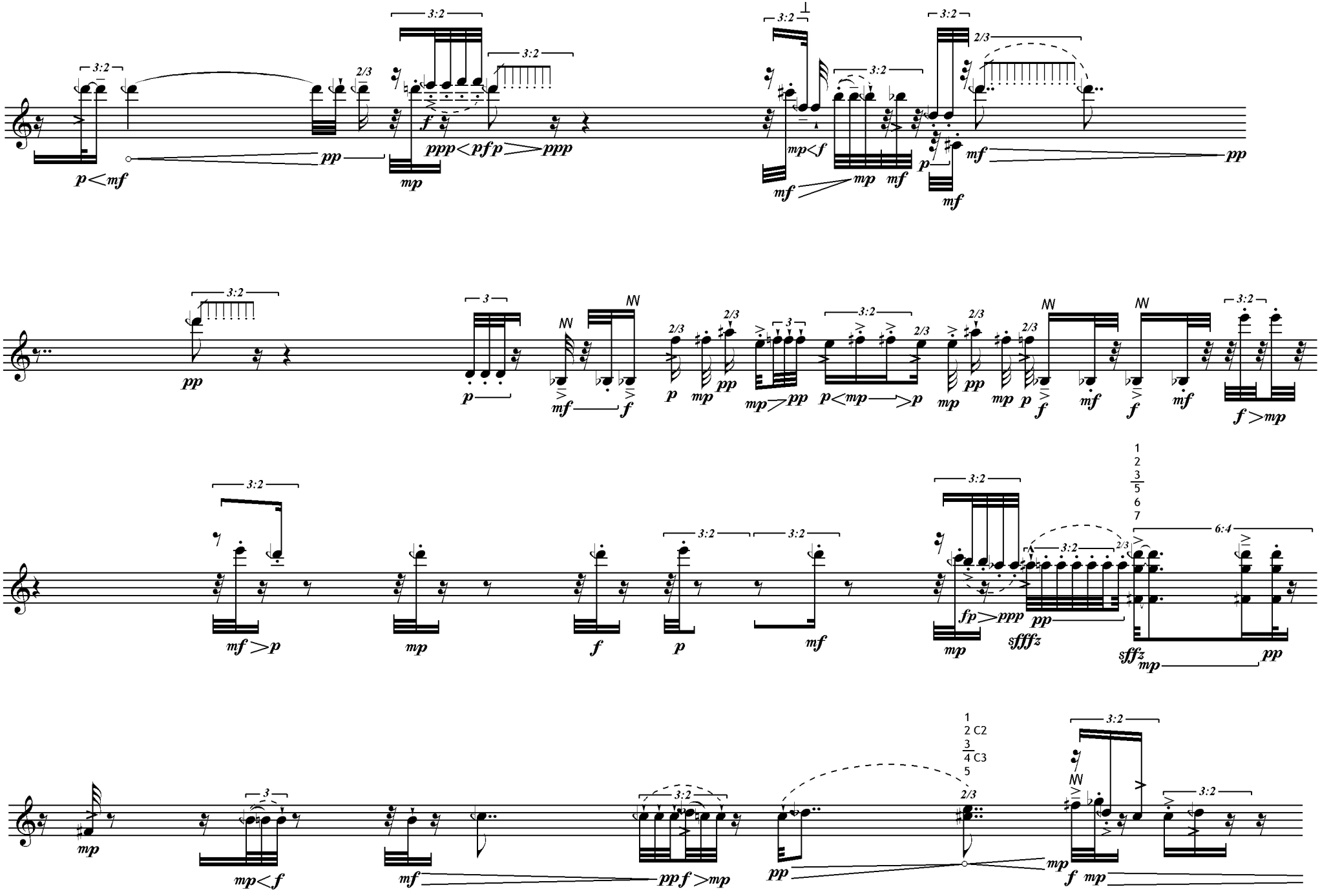


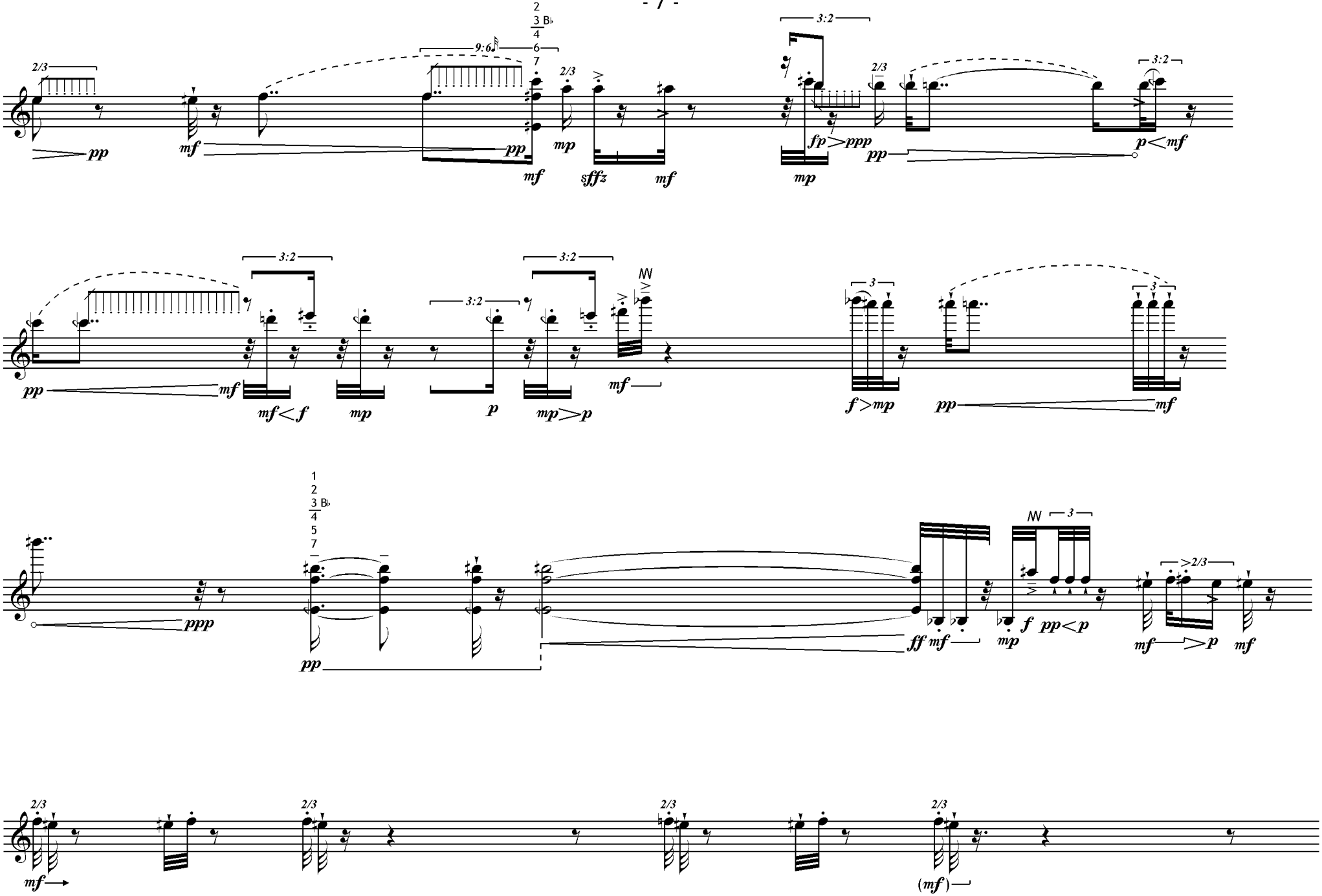

3:2
3
2
3
4
5
6
sffz
mp
mf
p
mf
mf
mp
mf
f
mp
pp
mp
p
ppp
ppp
mp
p
mp
p
f
2 C1
3 B♭
6:4
2/3
1
2 C1
3 C2
lip
mf
pp
p
pp
f
mp
pp
mp
p

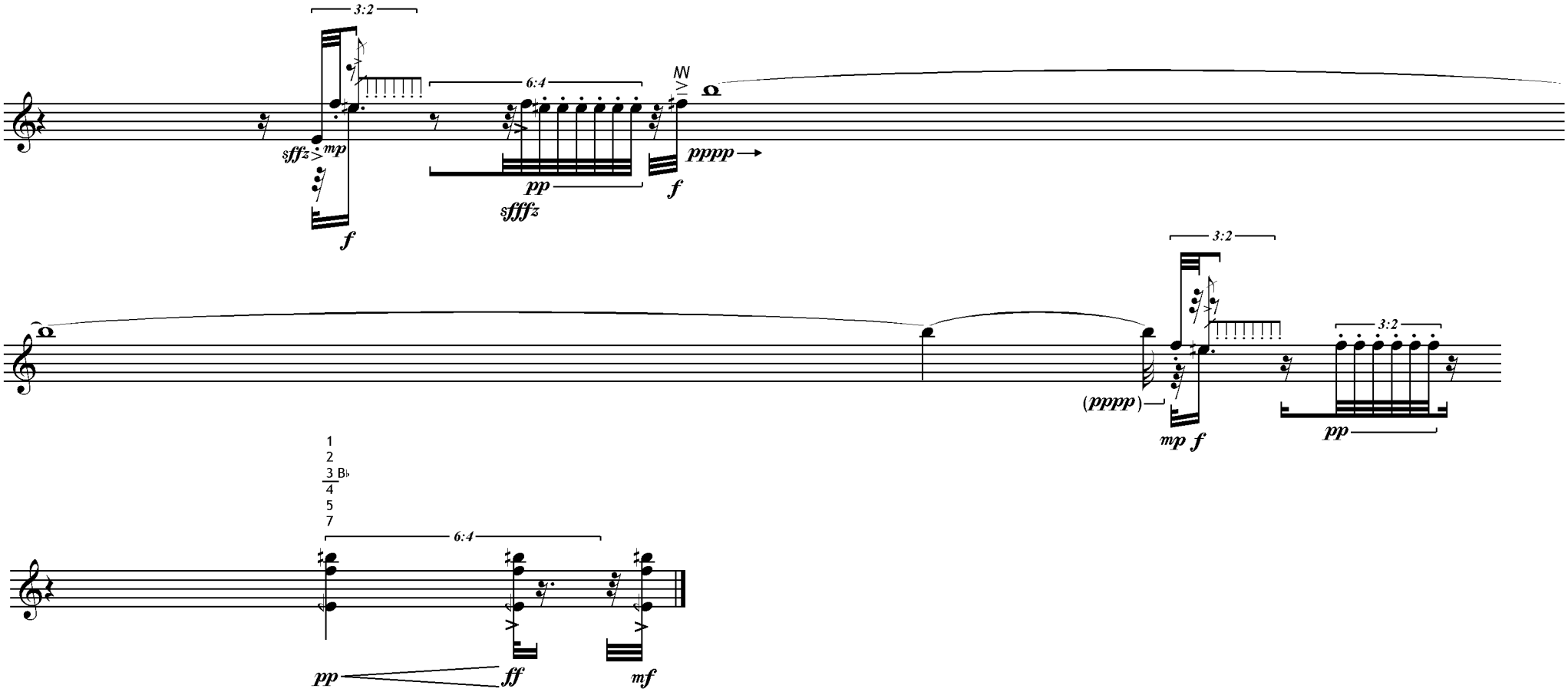
II



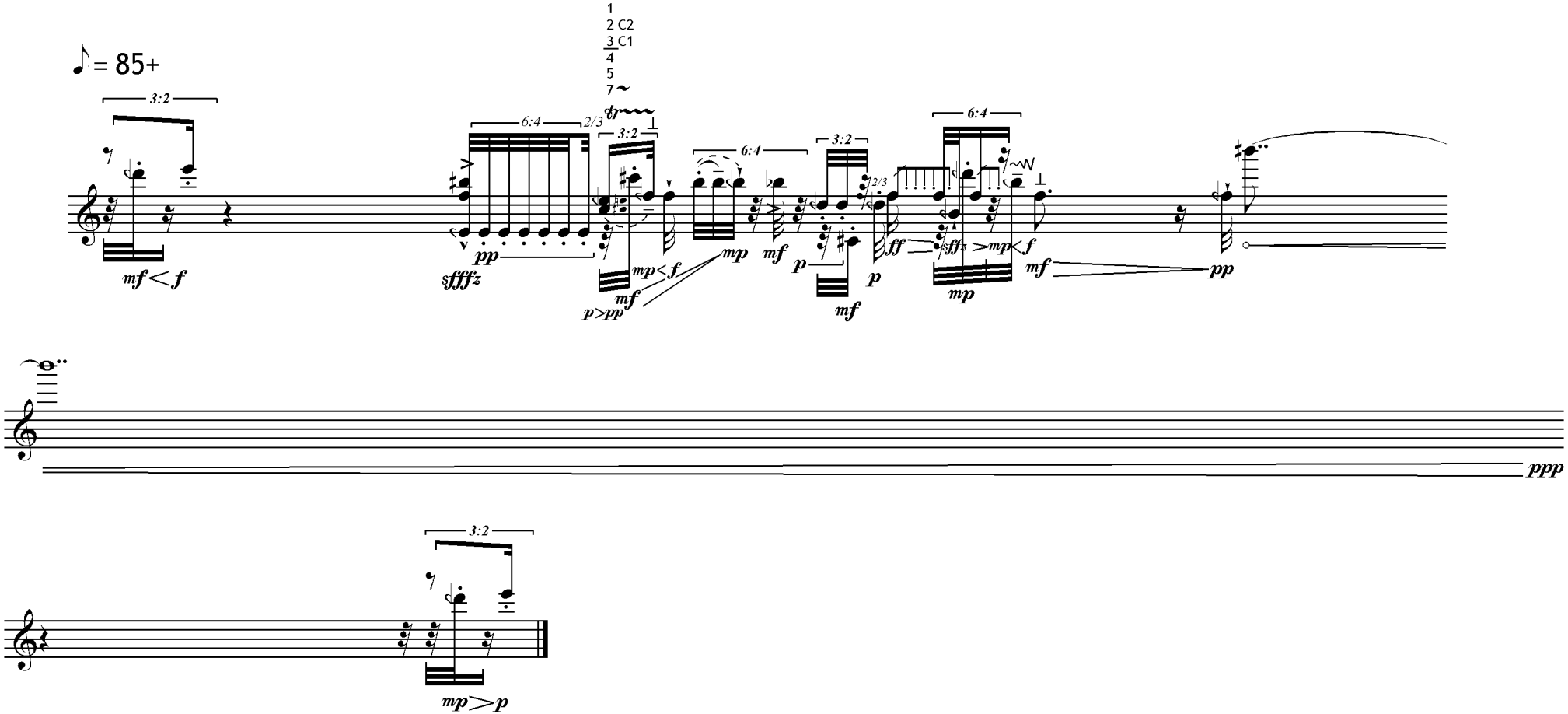

*exaggerated key sound throughout
no vibrato


3:2
2/3
p<mf
pp
mp
ppp<pfp>ppp
mp<f
mf
p
3
f
mp>pp
p<mp>p
f>mp
mf>p
fp>ppp
sfffz
sffz
6:4
C2
C3


2/3
pp
mf
9:6
pp
mf
mp
sffz
mf
3:2
fp>ppp
mp
pp
p<mf
pp
mf
mf<f
mp
p
mp>p
mf
f>mp
pp
mf
ppp
pp
ff
mf
mp
f
pp<p
mf
>p
mf
mf
(mf)


3:2
6:4
sffz
mp
f
pp
sfffz
f
pppp
3:2
(pppp)
mp f
3:2
pp
1
2
3 B♭
4
5
7
6:4
pp
ff
mf

III



april 2010
huddersfield