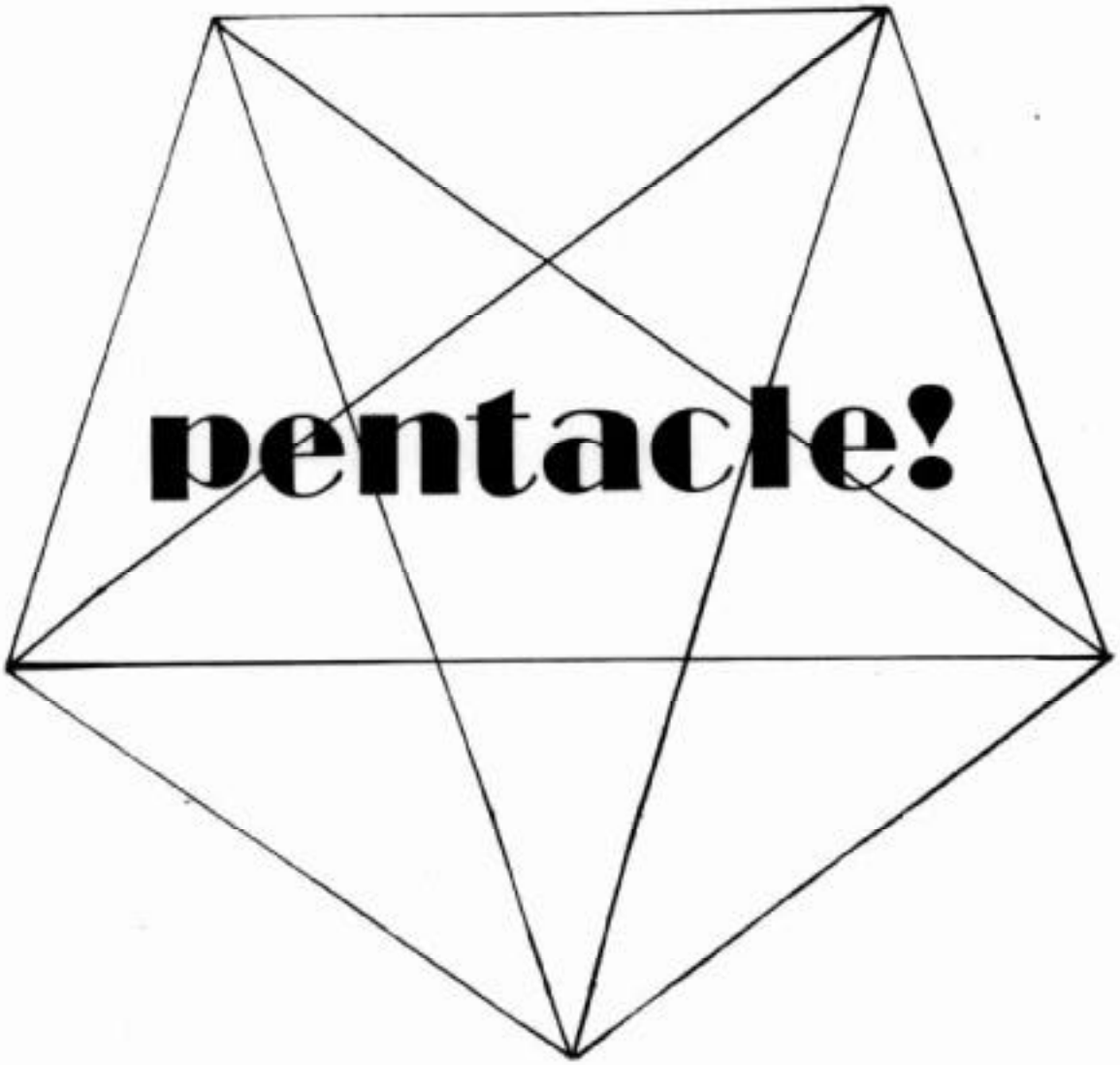
SAMUEL

PELLMAN



pentacle!

FOR

ALTO SAXOPHONE AND

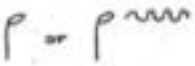
TAPE

pentacle!

Samuel Pellman

NOTATION:

n.v. - non vibrato



normal vibrato

- slow, very wide vibrato, with one complete cycle of the vibrato being equal in duration to that of a quarter note at the prevailing rate of pulse (unless specified durations are indicated for these vibrato pitch inflections, as at the end of line 1, page 1).

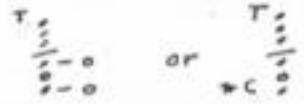
- slow vibrato (at the prevailing rate of pulsation, as above). The width of the vibrato is indicated graphically--i.e. - the vibrato begins poco, widens into moltissimo, and then narrows back to poco.

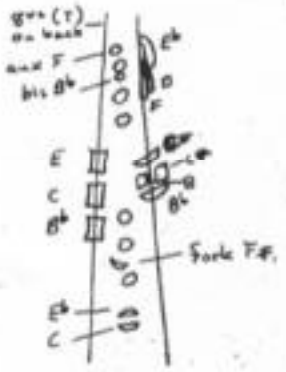
- These marks indicate the beginnings and endings of musical phrases.

AFAP - Trill as fast as possible.

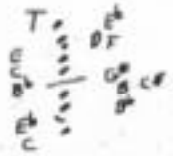
- Play this group of notes as quickly as possible.

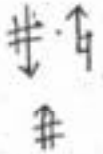
- Altered fingerings are indicated according to the system presented in R. C. Caravan, Extended Techniques for Clarinet and Saxophone, as in this example (left). Trill fingerings are indicated as:





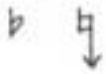
The notated fingerings correspond to the saxophone keys as follows:





- quarter-tone sharp

- three-quarter tones sharp



- quarter-tone flat

- three quarter-tones flat

- portamento - a continuous pitch inflection, in the direction indicated

- Sections in which this marking appears (pp. 5-10) are characterized by proportionate rhythm; i. e. - the duration between events is proportionate to the horizontal distance indicated. The length between marks corresponds to a duration of one second. A vertical line across all staves in a system occurs every five seconds.

The electronic sounds are notated graphically; that is, not according to any standard notation (which does not in fact exist), but according to whatever symbols have been felt to be most appropriate for these sounds. Therefore the performer is advised to listen to the tape part alone several times in order to become familiar with the sounds and their corresponding symbols.

Panning, or apparent motion of a sound from one speaker to another, is indicated by arrows.

Pitches in the tape part are transposed to correspond to the written range of the saxophone.

CO-ORDINATION

Co-ordination between performer and tape is one of the most difficult performance problems of a piece such as this. The performer is advised again to listen to the tape part alone several times in order to become familiar with the sounds and their corresponding symbols.

The performer may wish to make a cassette duplicate of the tape part (a stereo, or even mono, reduction) for rehearsal purposes.

Dashed vertical lines are frequently provided to indicate important simultaneities or antecedent/consequent relationships between the saxophone and tape parts.

In order to allow more freedom for the performer in the sax cadenza and at the beginning of the coda, the tape is to be stopped. White leader tape has been spliced into the tape at this point. The services of an assistant will be required to stop the tape, manually move the tape forward to the splice at the end of the leader (the splice should be positioned beneath the record head), and to start the tape again at the proper point (either a copy of the score, or visual cues from the performer will be necessary for this).

Pentacle!

for alto saxophone and "tape"

duration: 8' 14"

Pentacle! is one of a series of works that explore the compositional possibilities arising from the juxtaposition of the flexibility and immediacy of a live performer with the aloof and alien nature of pre-recorded electroacoustic sounds. A related area of exploration involves the dramatic implications of the placement and apparent movement of sounds in the soundfield of the loudspeakers. From this the following scenario emerges: the saxophonist innocently begins the work, with a solo. After a short while, the speakers emit a series of soft, short sounds among themselves, as if conspiring. Indeed, in the next section the saxophonist is attacked from all sides, and is batted about as if he or she were the metal ball in a pinball machine. The performer survives this episode and is able to proceed with a brief cadenza. This is interrupted, however, by a sudden, massive "attack" as the tape makes one more effort to obliterate the performer. The saxophonist holds forth and emerges triumphant, on an altissimo "a." The electroacoustic sounds are thus forced to reach an accommodation with the performer, and the initial repose of the piece is restored by the onset of the coda.

Samuel Pellman was born in 1953 in Sidney, Ohio. He received a Bachelor of Music degree from Miami University in Oxford, Ohio, where he studied composition with David Cope, and a D.M.A. from Cornell University, where he studied with Karel Husa and Robert Palmer. Many of his works may be heard on recordings by the Musical Heritage Society, the Cornell University Wind Ensemble, and Redwood Records, and much of his music is published by the Continental Music Press and Wesleyan Music Press. He is also the author of *An Introduction to the Creation of Electroacoustic Music*, a textbook published by Wadsworth, Inc. Presently he is a Professor of Music at Hamilton College, in Clinton, New York, where he teaches theory and composition and is director of the Studio for Contemporary Music.

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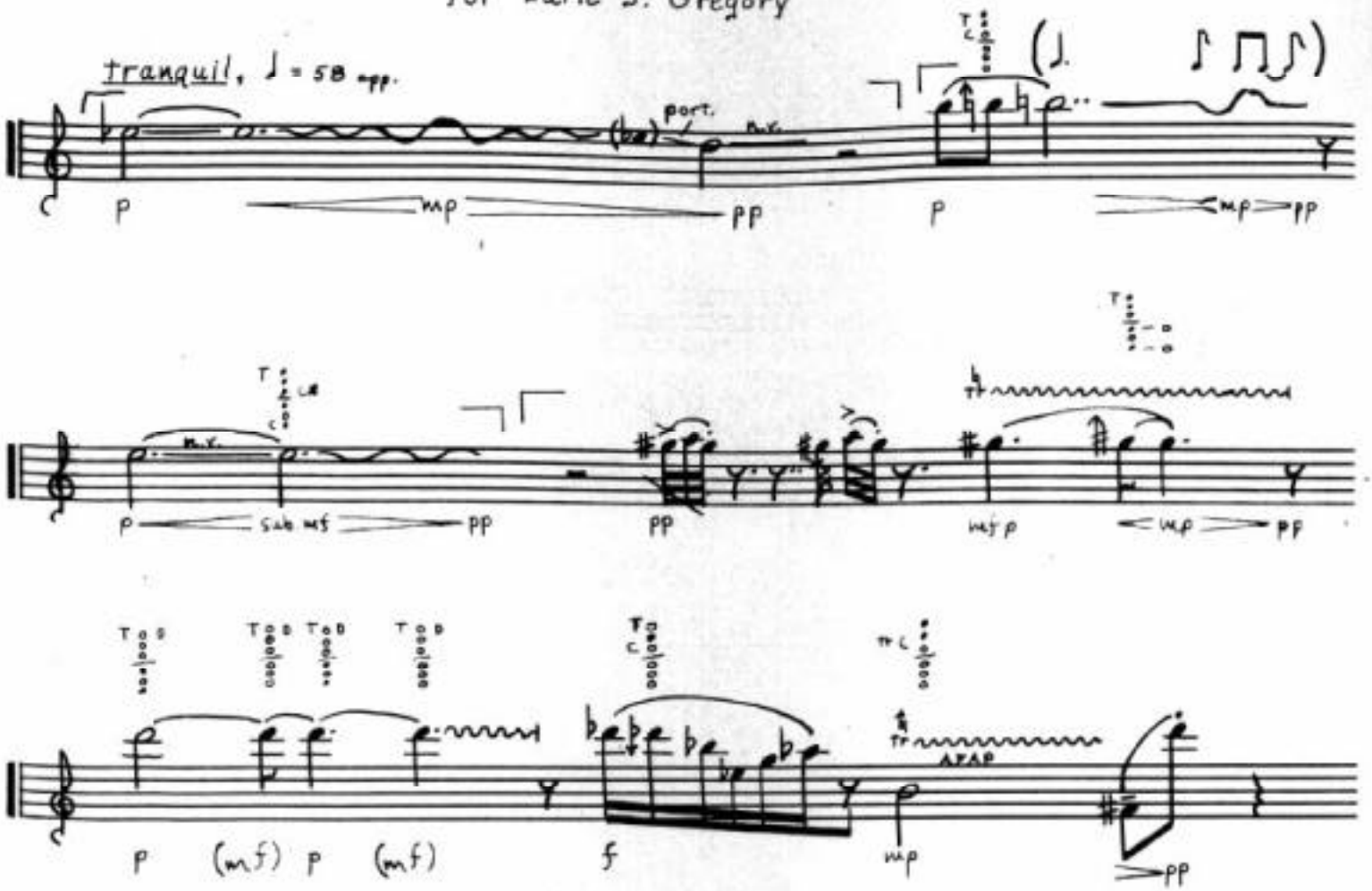
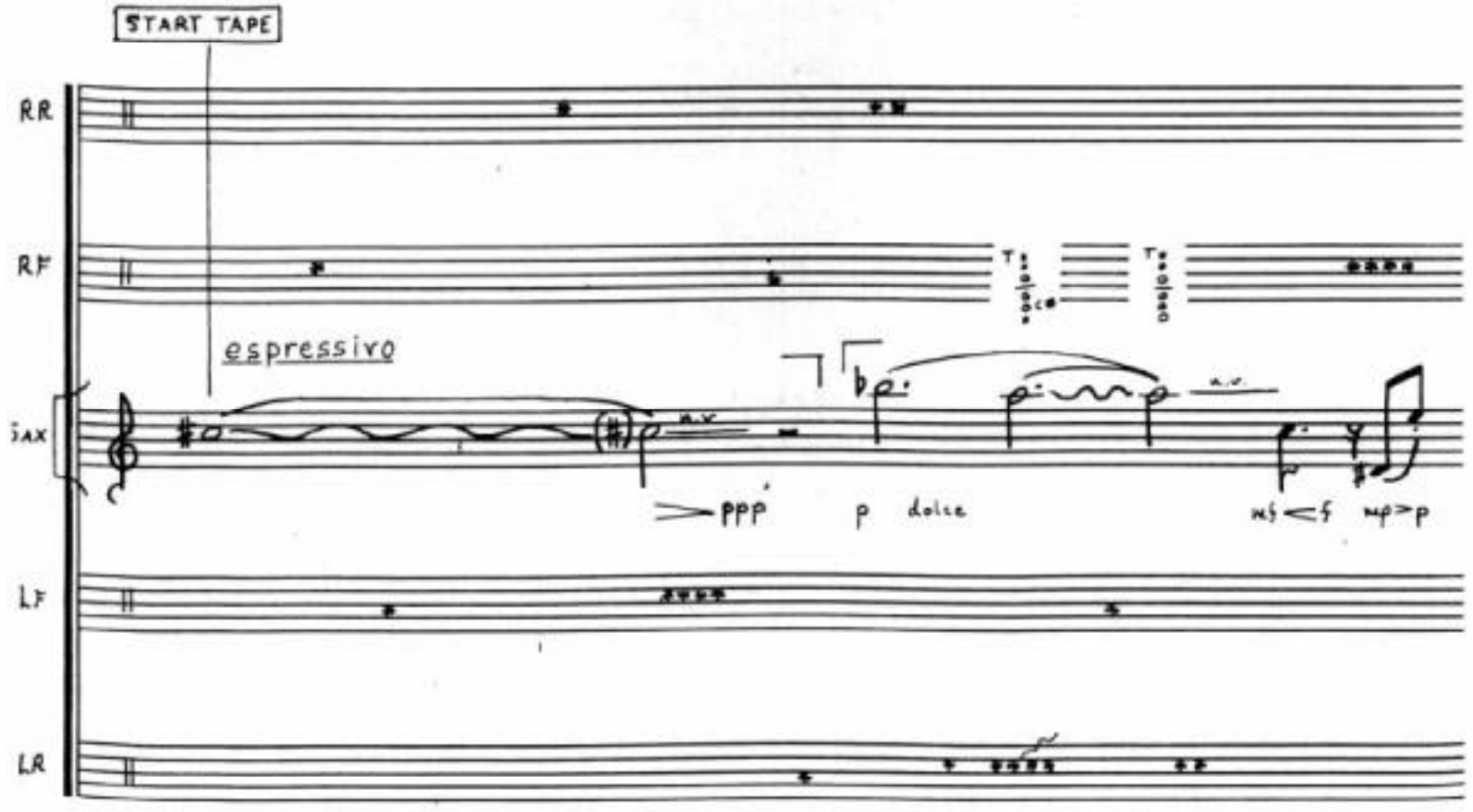
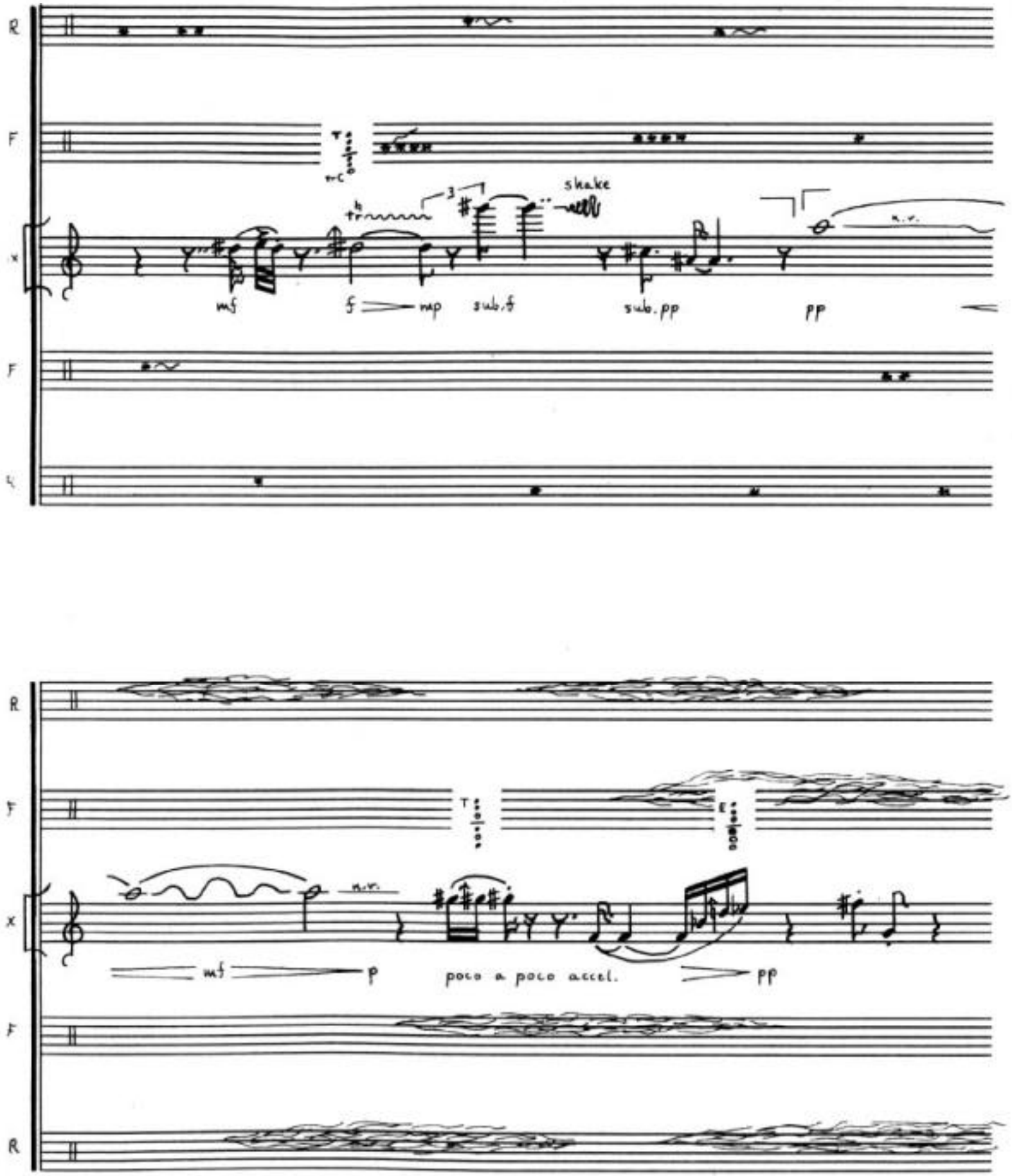
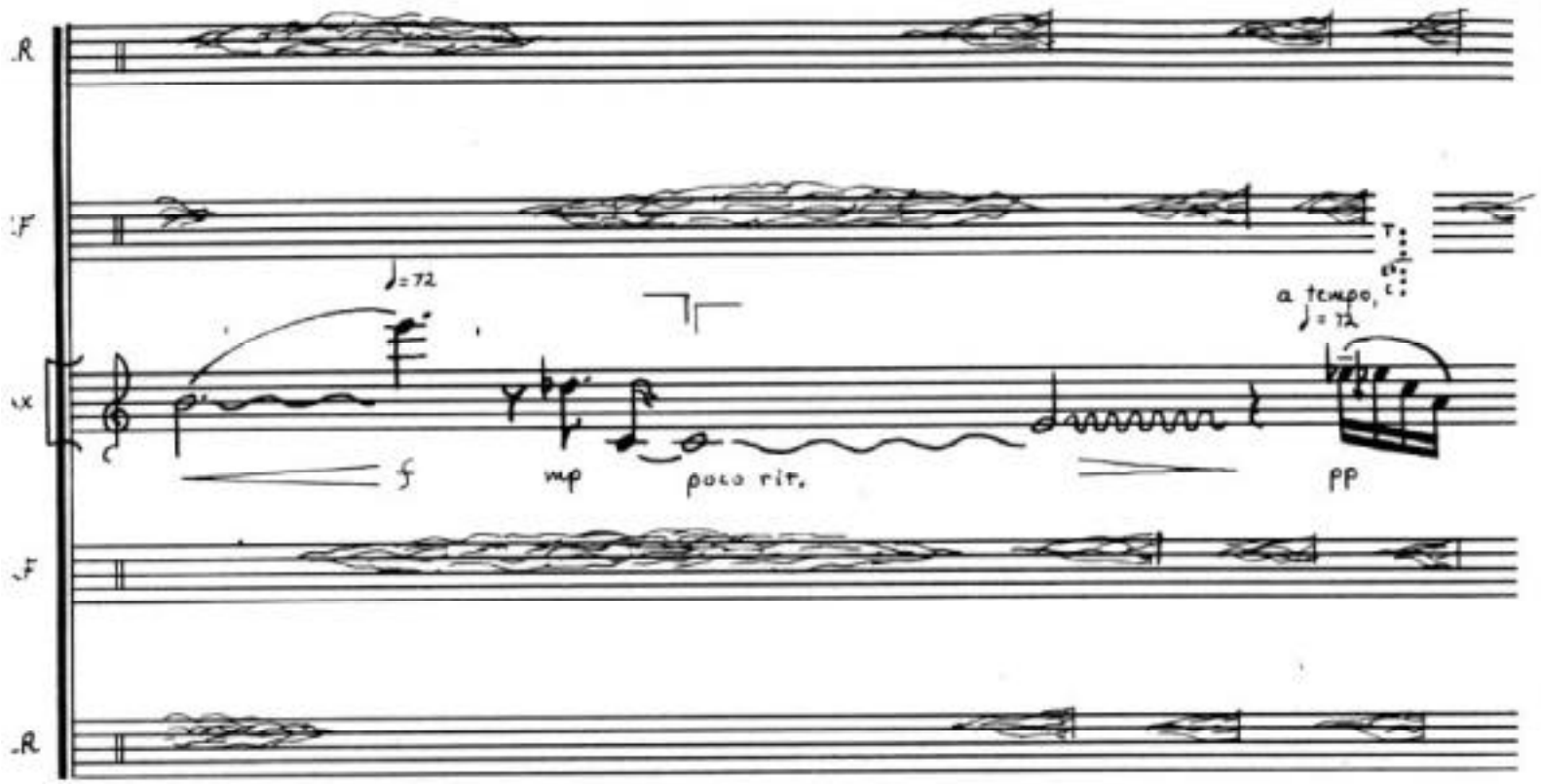
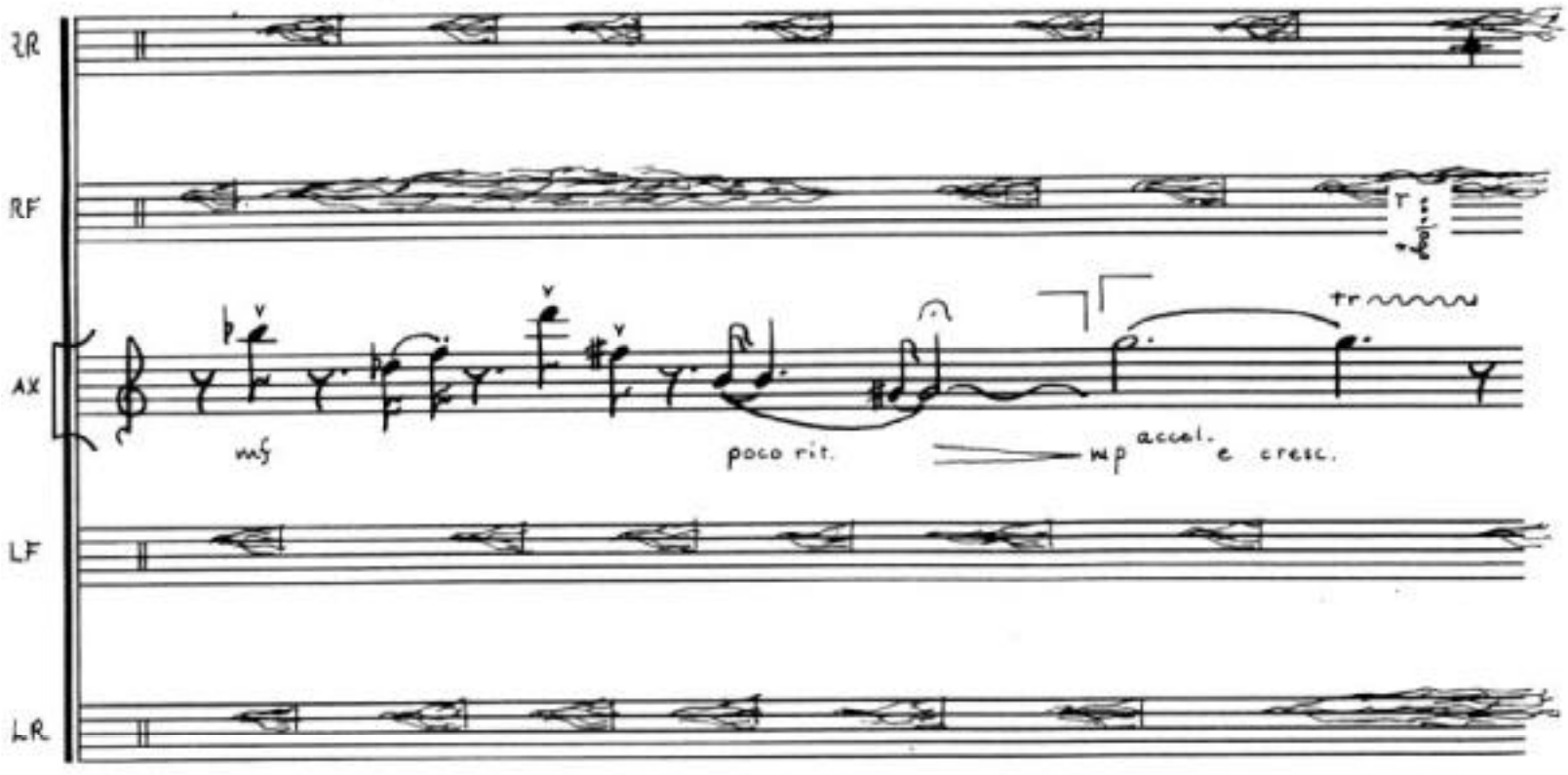
for Earle S. Gregory

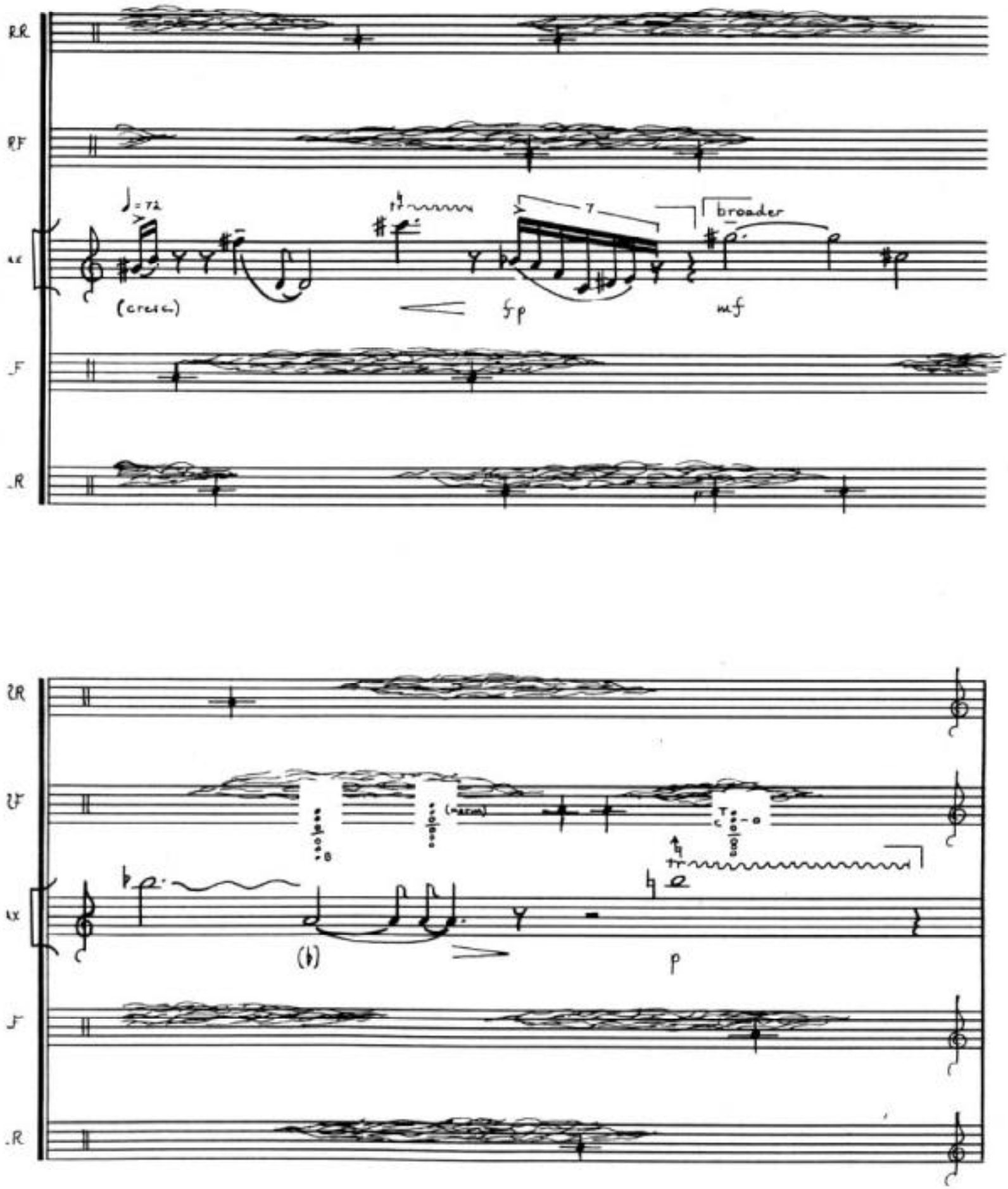


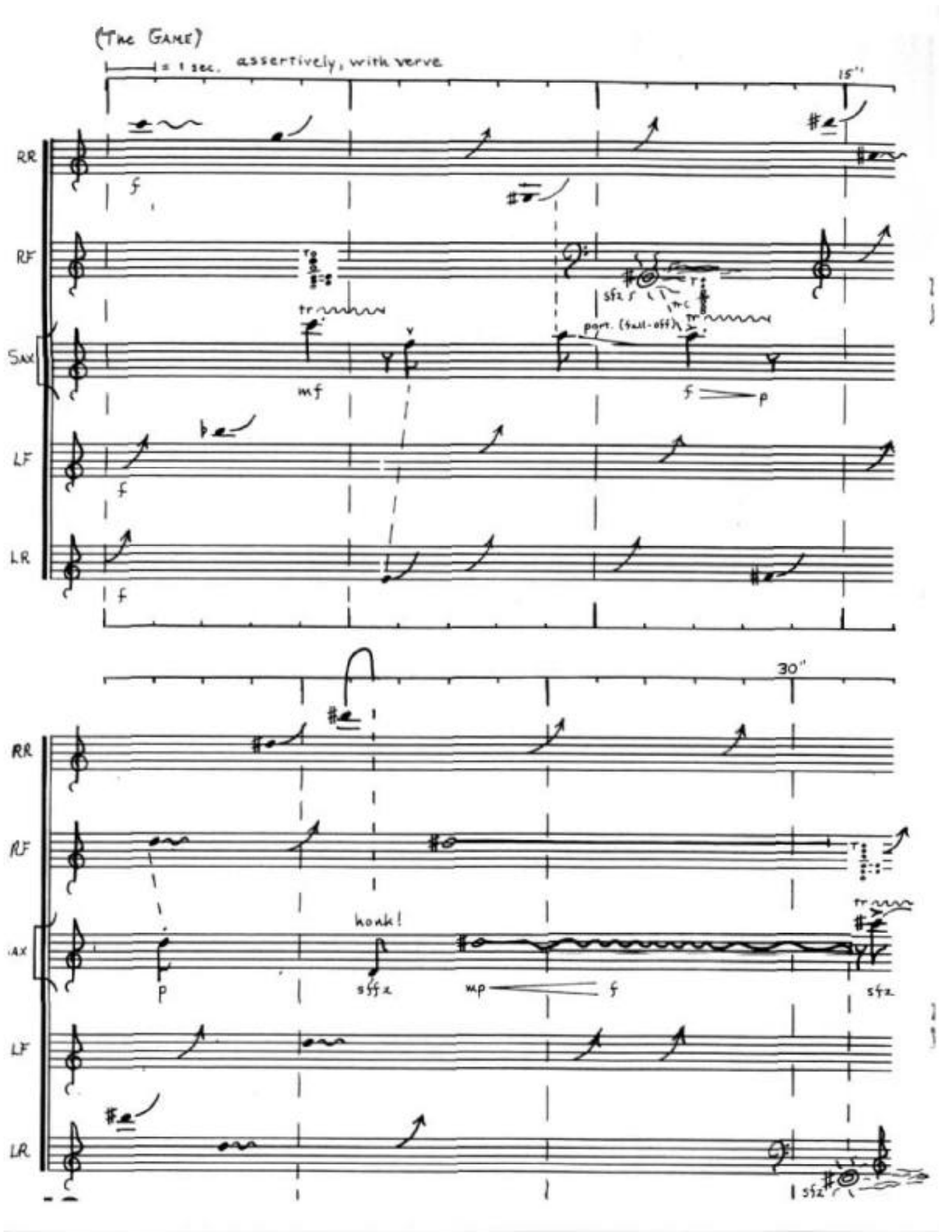


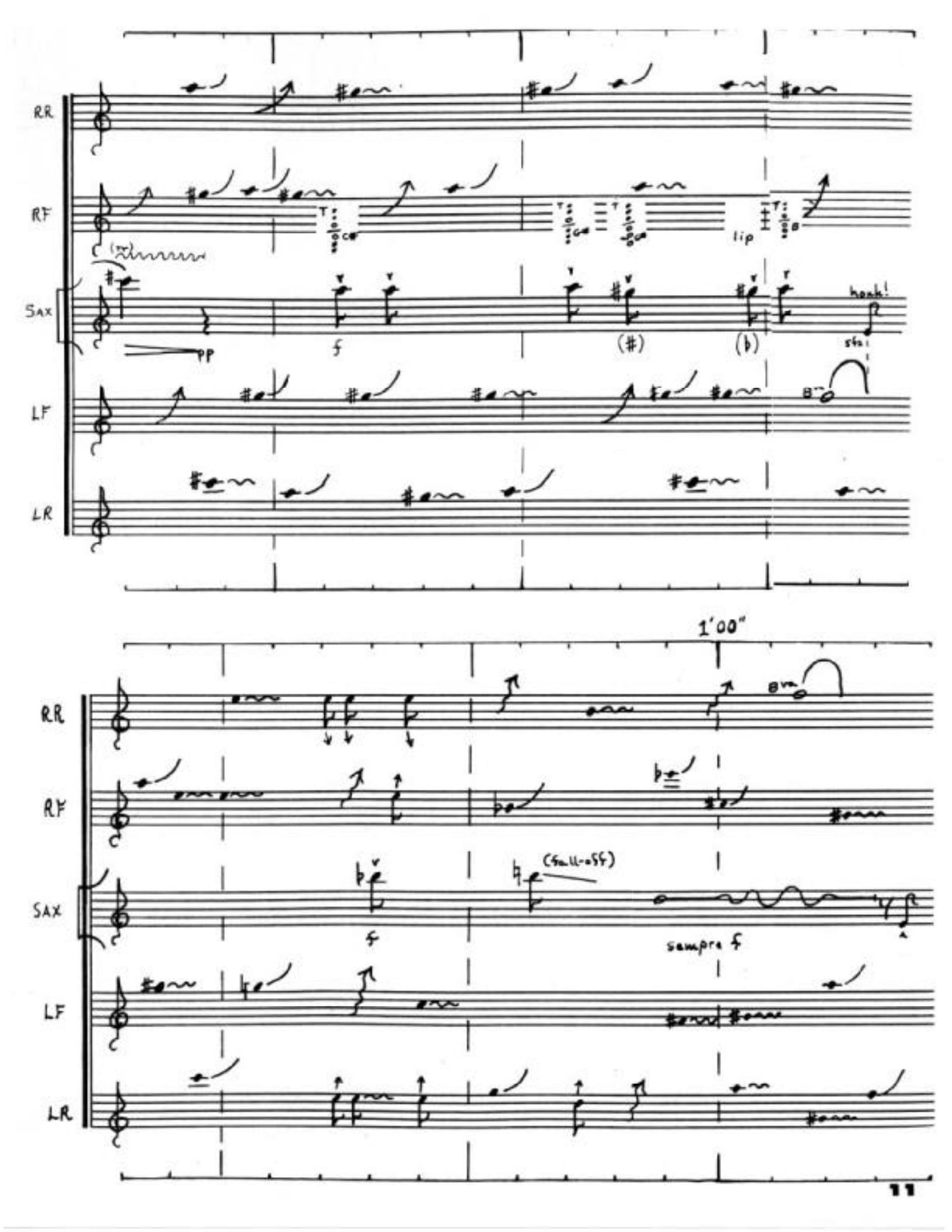

R
F
X
F
R
shake
mf
f
mp
sub.f
sub.pp
pp
n.v.
T
E
mf
p
poco a poco accel.
pp

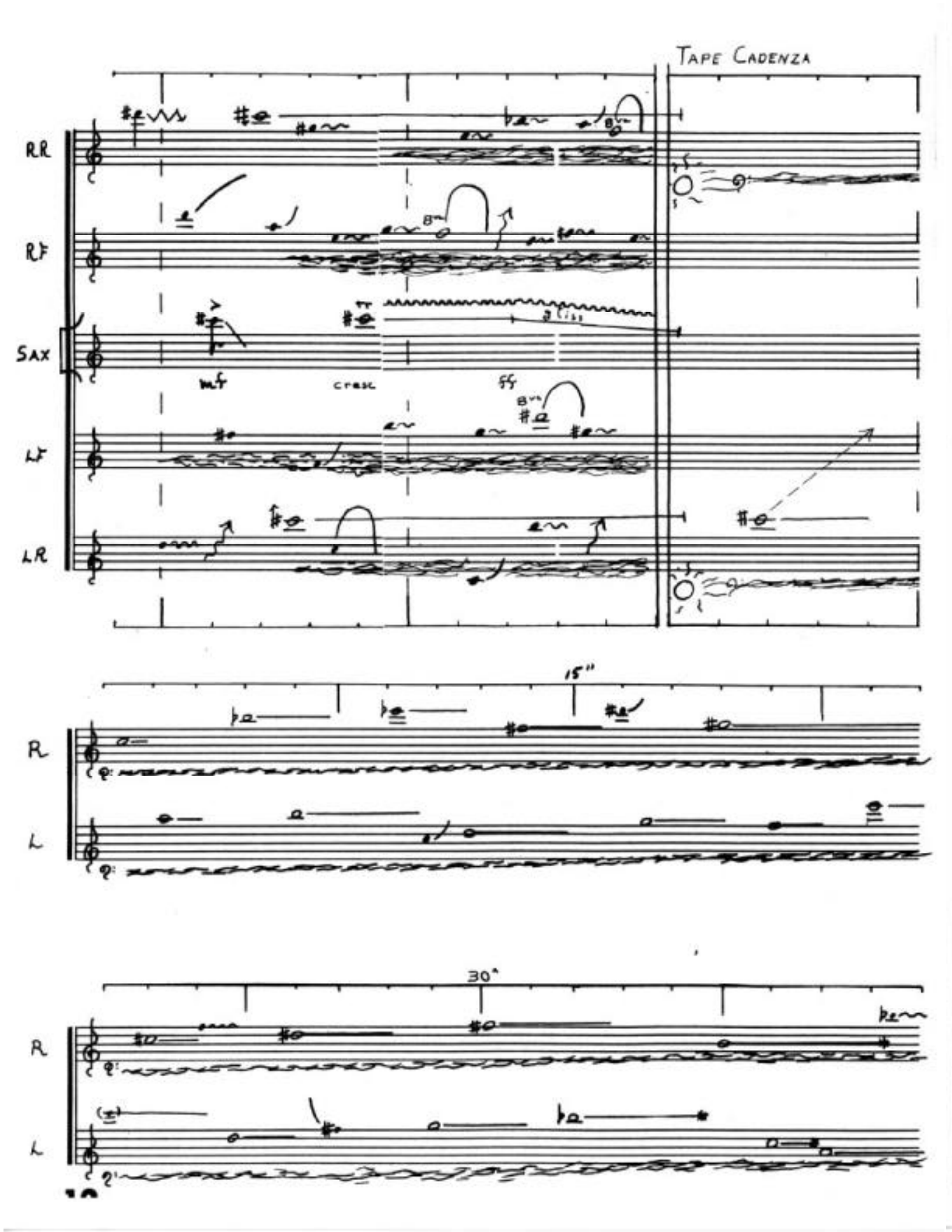

♩=72
a tempo
♩=72
mp
poco rit.
pp


mf
poco rit.
mp
accel. e cresc.
tr

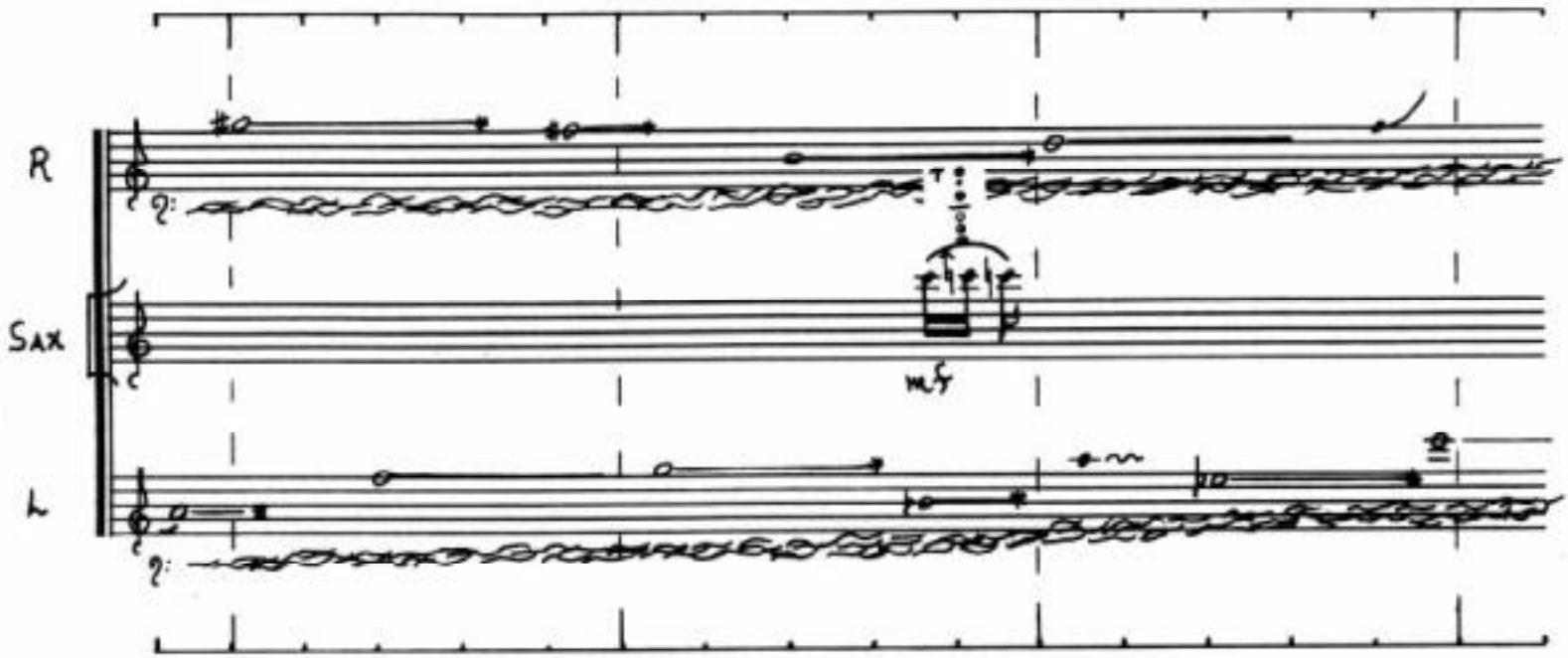

RR
RF
AX
F
R
broader
(cresc.)
fp
mf
(marim)
p


(The Game)
= 1 sec.
assertively, with verve
15"
RR
RF
SAX
LF
LR
f
mf
sfz
tr
port. (full-off)
f
p
30"
honk!
p
sffz
mp
f
sfz

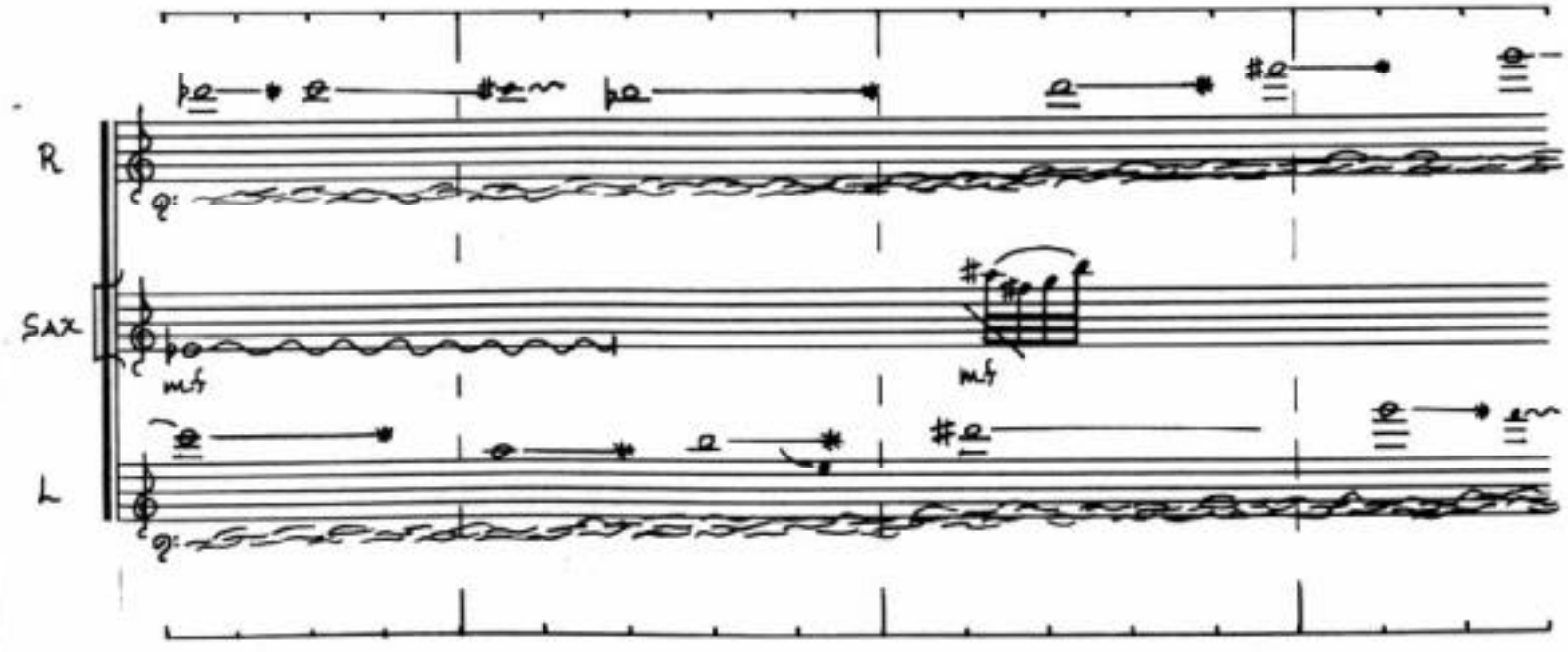

RR
RF
SAX
LF
LR
lip
pp
f
(#)
(b)
honk!
sfz
1'00"
(fall-off)
sempre f


TAPE CADENZA
RR
RF
SAX
mf
cresc
fff
LF
LR
15"
R
L
30"
R
L

45"

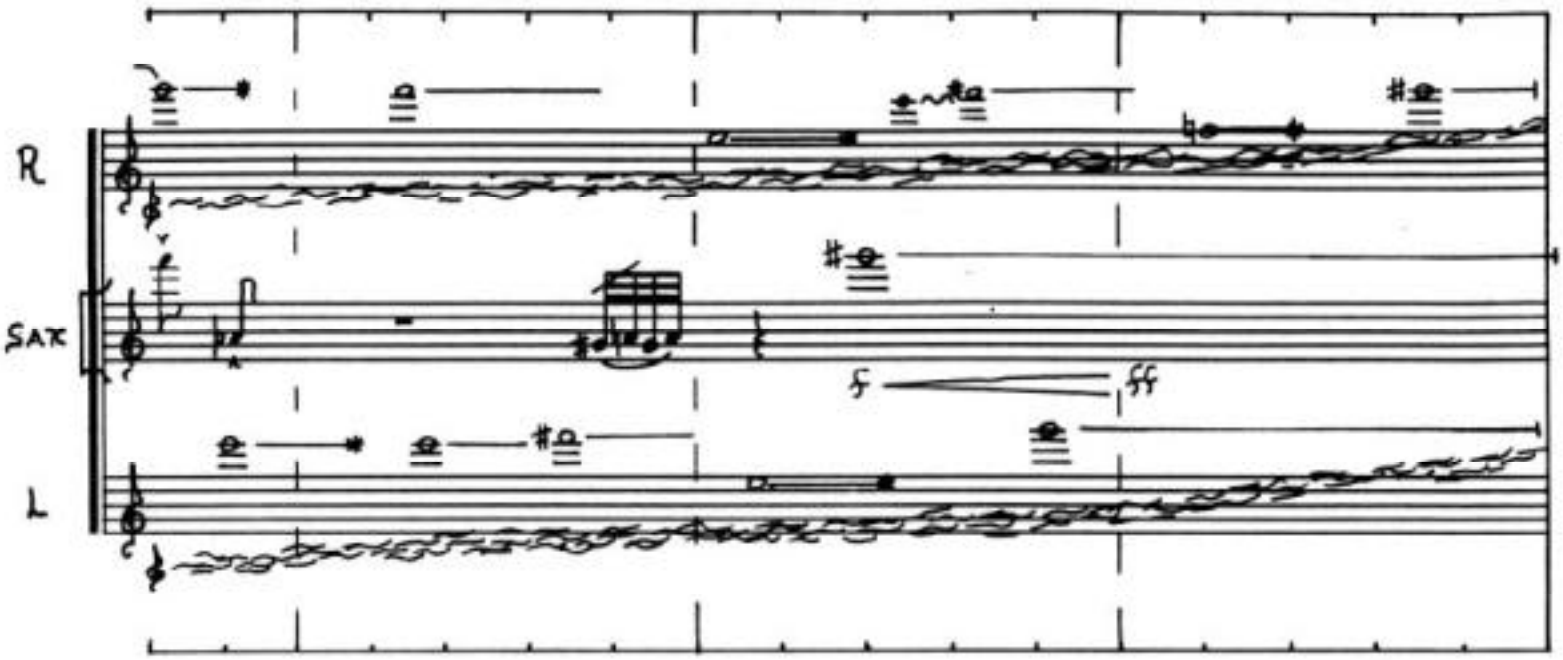


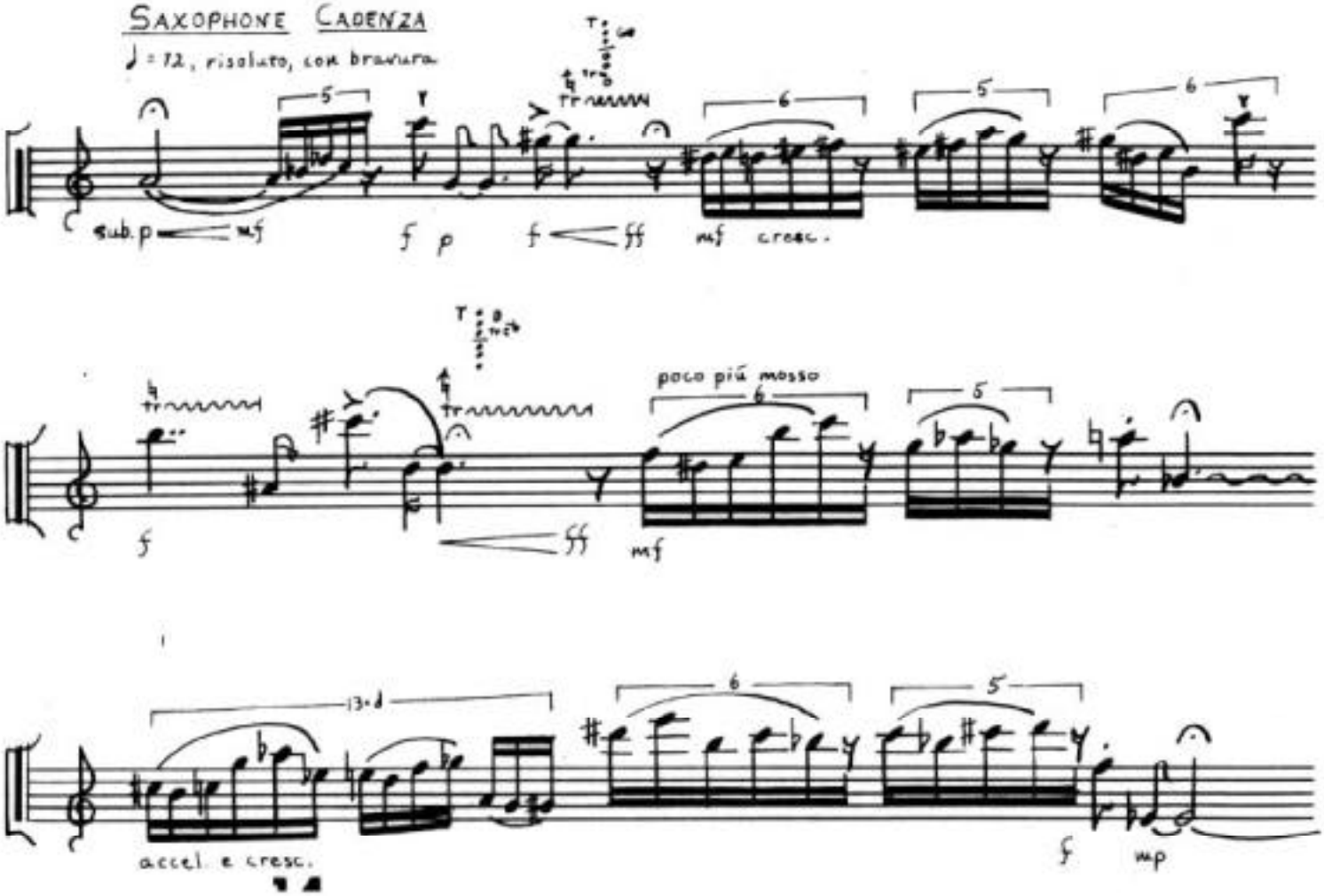
1'00"

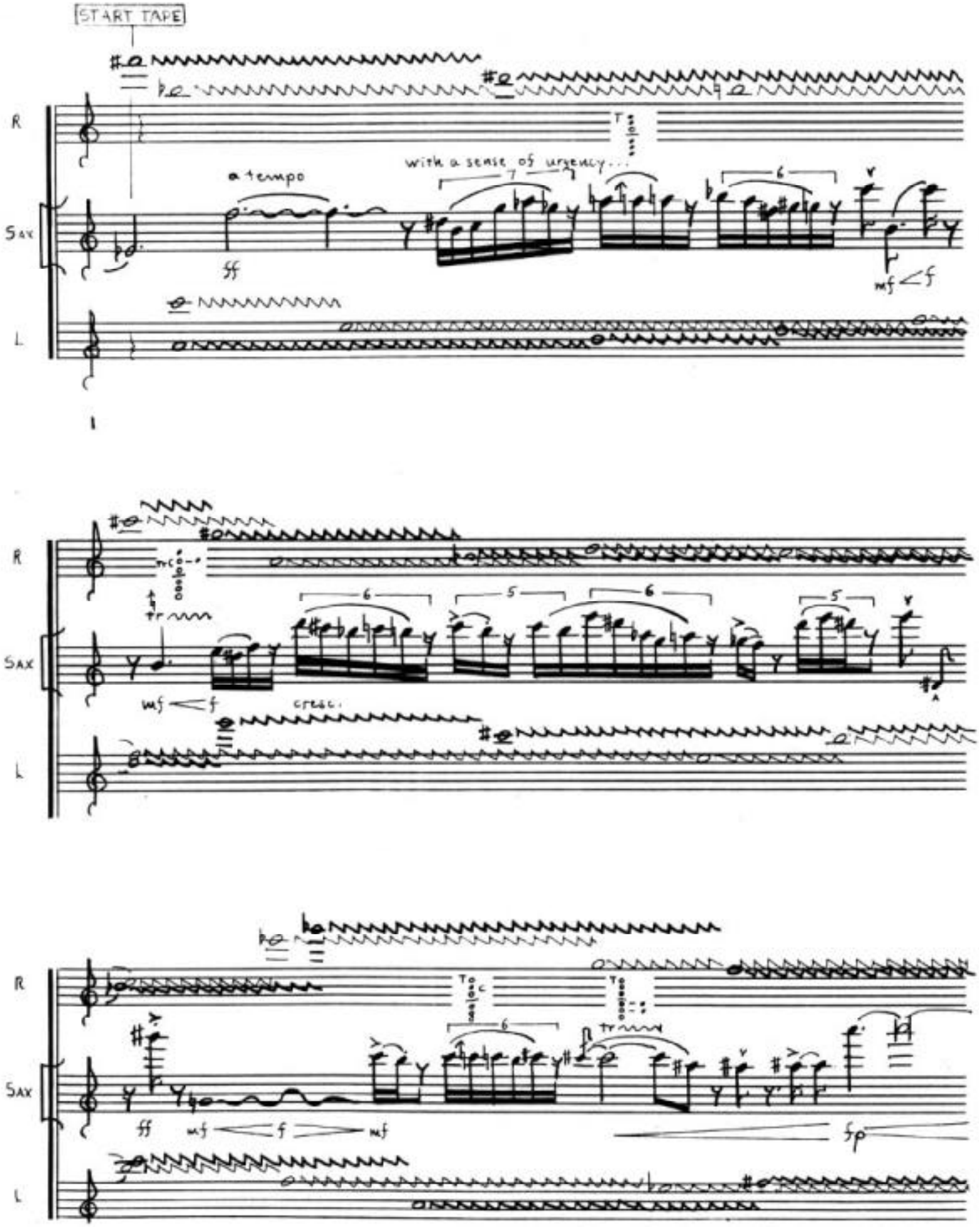


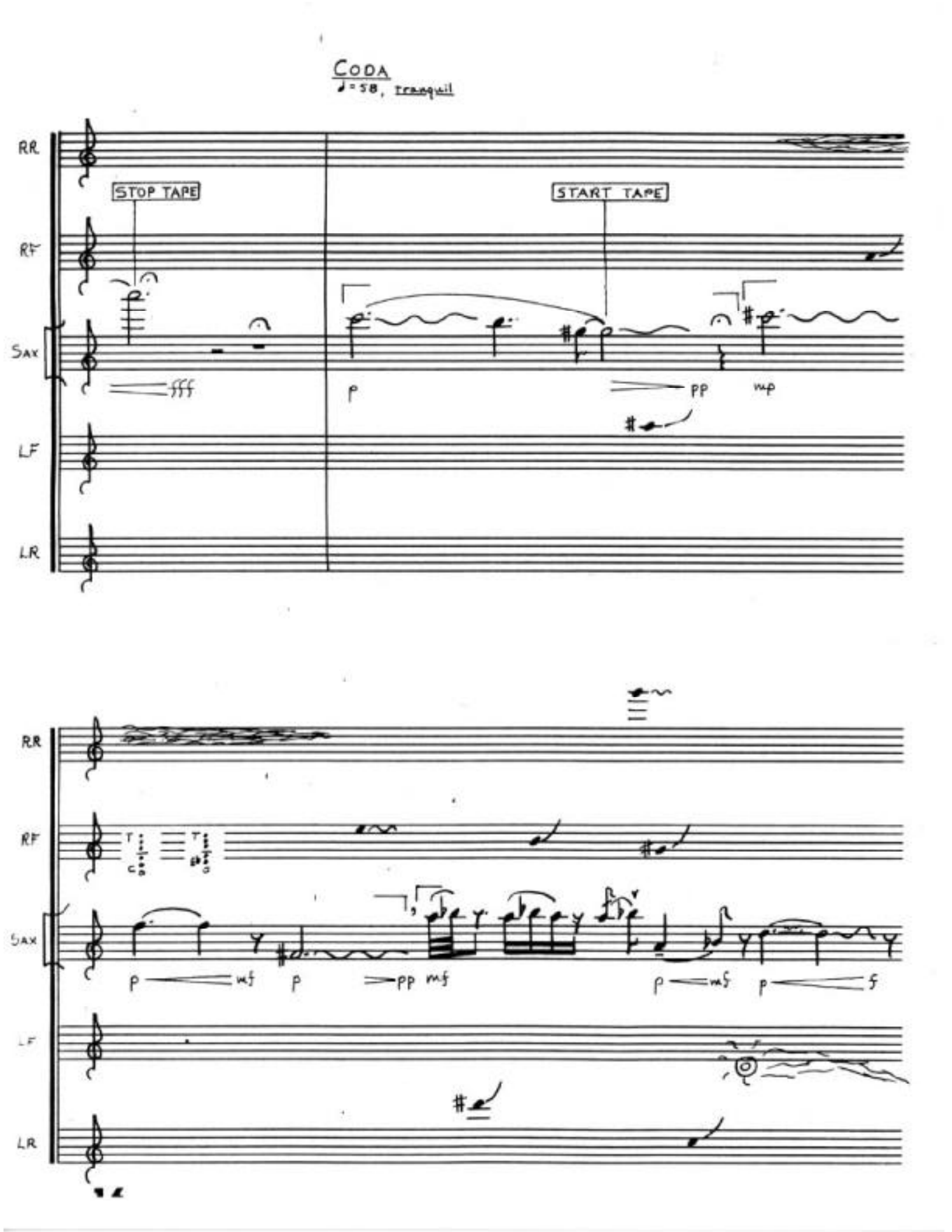
1'15"

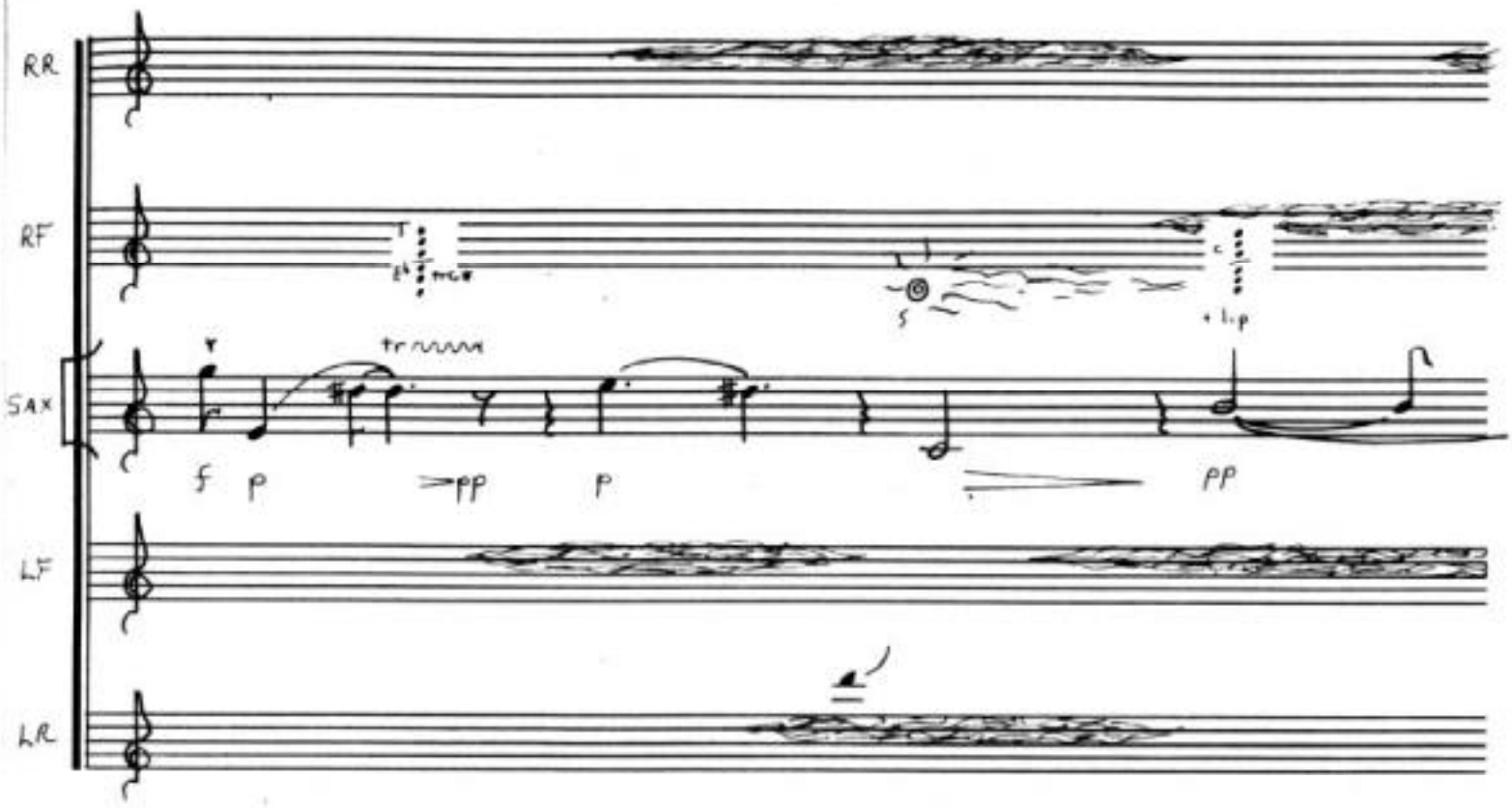
STOP TAPE

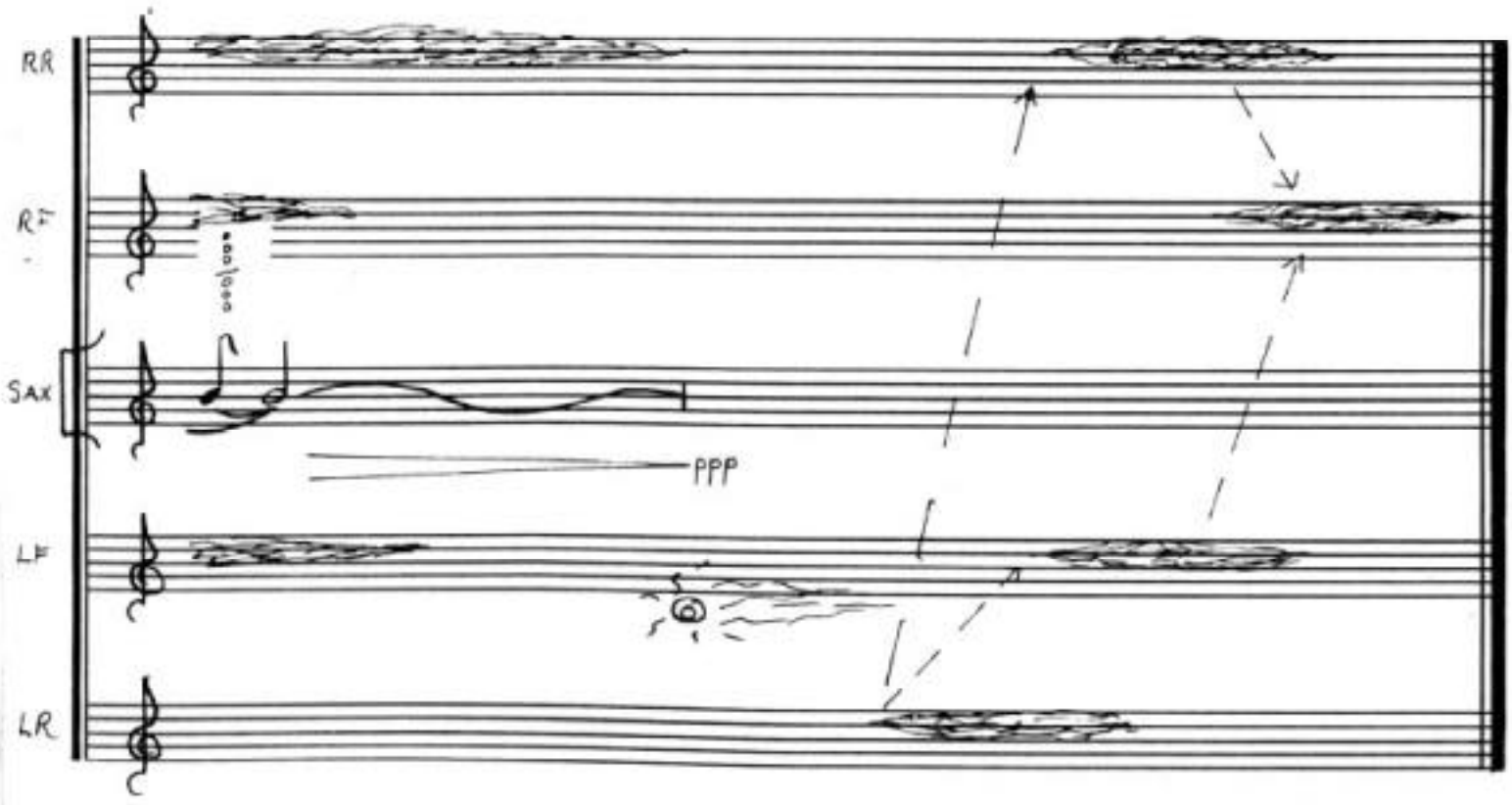





START TAPE
R
Sax
L
a tempo
with a sense of urgency...
ff
mf
f
1
tr
cresc.
fp


CODA
♩=58, tranquil
RR
RF
Sax
LF
LR
STOP TAPE
START TAPE
fff
p
pp
mp
mf
f


RR
RF
SAX
LF
LR
tr
f
p
pp
p
pp


RR
RF
SAX
LF
LR
ppp