

Kevin Baird

Escape from California

for Soprano Saxophone, Tenor Saxophone, and Max/MSP

Performance Notes:

This piece uses a combination of traditional rhythmic notation and loosely proportional time notation. These styles of notation are easily distinguishable by the use of stems: passages notated in traditional rhythm have stems, passages notated in proportional time do not. Approximate time markings are shown at various points in the piece.

In addition, there are three major descriptions of ensemble timing idiomatic to this piece. **Free synced** sections use proportional time notation, with each system \approx 23 seconds. **Free unsynced** sections also use proportional time notation but do not have any specific relationship to maintain between the players. The player with the small note heads should play at a much faster rate, while the player with the normal sized note heads should maintain the 1 system \approx 23 seconds rate. **Strict** sections use standard rhythmic notation and should be played at the indicated tempo by both players. These sections often have unison parts.

Other notes:

*Dynamics note 1: The player should start at a moderately soft dynamic level, quickly *crescendo* to an overpoweringly loud level and quickly *decrescendo* back down to a moderately soft level at various points in the section. When and how often these *crescendi* occur is at the performer's discretion. The effect is that of interrupting the main line in the other player's part, preferably in as distracting and obnoxious a manner as possible.

The title comes from my recently moving to Buffalo from California. Belief in things like the efficacy of astrology or prayer is more widespread there than in Buffalo, and I was glad to get away from it. The piece itself is basically inspired by feelings of relief and playfulness and is intended to give performers considerable leeway to have some fun with the performance.

Buffalo, NY - Jan 13, 1999.

Escape from California

for Soprano and Tenor Saxophones and Max/MSP

Proportional notation: 1 page width ≈ 23"

Soprano Sax

Tenor Sax

S

T

S

T

S

T

3'00" 3'23"

S free synced *mf* *mp* *mp* *ff* free unsynced

T *f* *p* *vibrato* *f* *p* *p* *mf* *p* *ff*

3'23" 3'45"

S *ff* tremolo - pulse at about 120 3'37" quite fast wait for tenor to end *f* free unsynced *p*

T deliberate, almost plodding *ff* *f*

(A)

S strict *mf* *mp* *ff* *p* *mf* *p* *f* *mp* *ff* *rit.*

T *tr* *mf* *mp* *ff* *p* *mf* *p* *f* *mp* *ff* *rit.*

a tempo 4'08"

S *pp* *ppp* *mp* cantabile, as one instrument

T *pp* *ppp* *mp*

a tempo

4'08" sharp attacks

S *ff* free unsynced as the tenor gets more obnoxious, eventually give up

T 4'18" (or so) 4'30" once the soprano drops out, take a smug solo

very quick single slurs
*dynamics note 1

S *pp* strict *mf* *f*

T *pp* *mf* *mp*

S *pp* *pp*

T *pp*

pp