

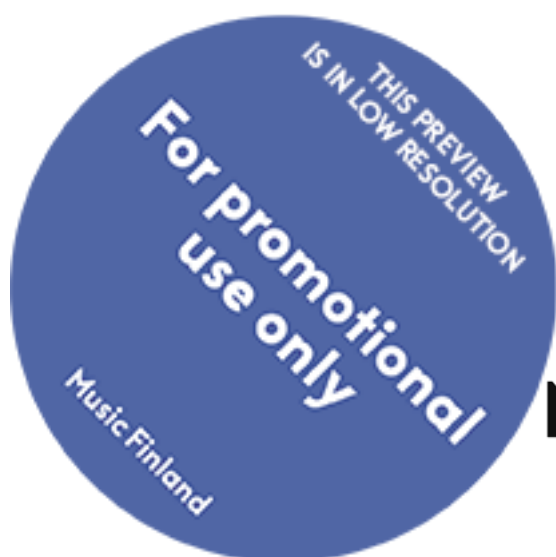
Lauri Supponen

CB / AB

Captain Beefheart à Amougies, Belgique

- for Baritone saxophone, Bass Drum
and 2 Double Basses -

2011



Music Finland

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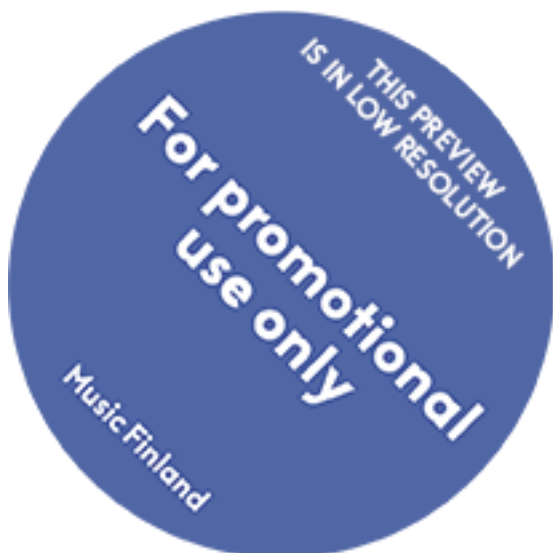
Lauri Supponen

CB / AB

or

Captain Beefheart à Amougies, Belgique

- for Baritone saxophone, Bass Drum and 2 Double Basses -



Instrumentation :

Baritone Saxophone (*equipped with Trombone mouthpiece**)

Bass Drum (*eq. with two metal bead chains, Bass Drum beater, wooden drumsticks and wirebrushes*)

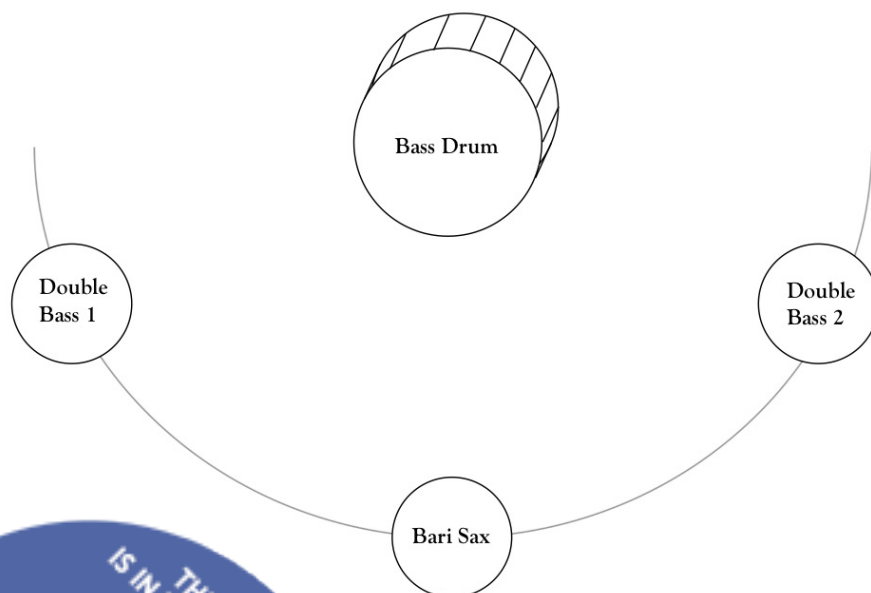
2 Double Basses (*with scordatura***)

**) The Trombone mouthpiece should only be used, if the player cannot produce a satisfactory sound alone with the tube of the instrument (with mouthpiece removed).*

***) Contrabasses to tune IIIrd and IVth strings to very low notes (unspecified, and in no way intonated between the two players), with the requirement that the string still resonates with great strength and very audibly when bowed **fff**, although the pitch may be ambiguous and the timbre unstable.
>>the notation is transposed, the IIIrd and IVth strings are notated as A and E respectively.*

The notes of the Saxophone melody are written in the C-blues scale for notational reasons, but this can be transposed to whichever scale is most comfortable for the player.

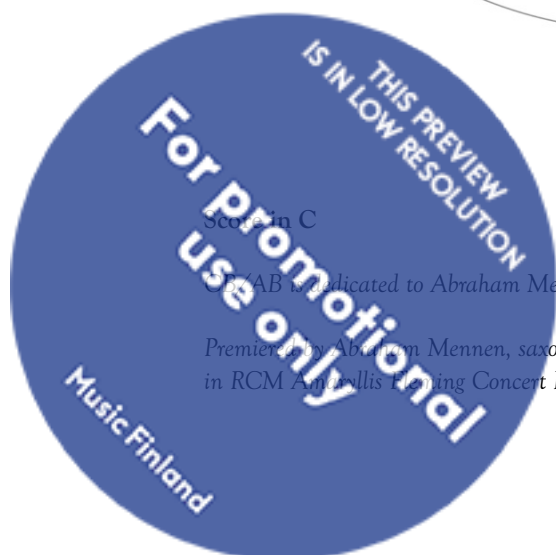
Layout of instruments :



Score in C

Copyright dedicated to Abraham Mennen, to whom the piece was written.

Premiered by Abraham Mennen, saxophone, Hristo Dushev, percussion, Jakub Cywinski and David McIlfatrick, double bass in RCM Annandale Fleming Concert Hall on April 1st 2011.



to Abraham Mennen

CB / AB

or

Captain Beefheart à Amougies, Belgique

- for baritone saxophone, Bass Drum and 2 Double Bases -

Lauri Supponen (2011)

♩ = 63

played 4x

1 Groovy

scale used for notation,
can be transposed to most
comfortable scale

4/4

free percussive sounds made
by tongue, key clicks, body etc.

sempre sim.

♩ = 63

played 4x

1 Groovy

4/4

Saxofono Baritono
(col imboccatura
di Trombone)

Grande Cassa

Contrabbasso 1
(con scordatura*)Contrabbasso 2
(con scordatura*)

*) Contrabasses to tune IIIrd and IVth strings to very low notes (unspecified, and in no way intonated between the two players), with the requirement that the string still resonates with great strength and very audibly when bowed *fff*, although the pitch may be ambiguous and the timbre unstable.
→ the notation is transposed, the IIIrd and IVth strings are notated as A and E respectively.

1) during 2 beats, draw a full circle on the skin of the drum with a wire brush.

2) during 1 beat, rotate the instrument a full 360° starting with a sharp tap of the hand and finishing with a gentle stop (which is coordinated with the start of the other bass' rotation).

2

Sax.B.

3/4

sempre sim.

tongue

4/4

stop air flow
with tongue

not longer than 10"

p *mp* *pp**p* *mp* *pp**ff*

air

2

3/4

(full circle in 1 beat)

4/4

l.v. freely

not longer than 10"

*(pp)**f*stop the instrument
(front facing the audience)*(pp)**poco f*stop the instrument
(front facing the audience)*(pp)**poco f*3 a tempo
(come prima)

Sax.B.

1)

tongue

trills
(lip/key)

air

percuss.

p *mp* *pp**p* *mp* *pp**p* *ff**fp**f**pp**(pp)**(pp)**(pp)**(pp)*

1) bring out the change in the articulation.

12 come prima

Sax.B. *p* < *mp* > *pp* *p* < *mp* > *pp* tongue *ff* dim. molto air *f* tktktk...

G.C. *pp* 4 place 1 metal beaded chain on the skin, and let it bounce freely against it *ff* 5

Cb.1 *pp* stop the instrument (front facing the audience) take glass *) 1) *pp* non cresc. 2)

Cb.2 *pp* stop the instrument (front facing the audience) take glass *)

*) wine glass with large bowl and a long, thin stem

1) hold wine glass by its leg and let the bowl rest on the front of the instrument (near the f-hole), letting it bounce freely.

2) *pp*, but loud enough for significant bouncing of the glass

19 air tktktk... *f* played 2-3x *pp* cresc. accel.

G.C. 2nd time onwards 3 *ppp* cresc. (chain bouncing)

Cb.1 *pp* free bow

Cb.2 *pp* non cresc. 1) free bow

1) *pp*, but loud enough for significant bouncing of the glass

6 Più mosso

♩ = 72

23 lip gliss. *fff*

G.C. *fff* (loudest point at this point) *p* L.v. *fff*

Cb.1 *fff* put glass away nat. pitches approx. m.s.p. 3 *poco f*

Cb.2 *fff* put glass away nat. pitches approx. m.s.p. 13 *poco f*

(place the second metal beaded chain on the skin (2 in total))

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25

Sax.B.

G.C.

Cb.1

Cb.2

27

Sax.B.

G.C.

Cb.1

Cb.2

Dirty

f

Dirty

poco f

a tempo

etc.

slow down heavily

cresc.

accelerate quickly

(ff) p sub

a tempo

cresc.

(ff) p sub

*) careful to keep the tempo

29

Sax.B.

G.C.

Cb.1

Cb.2

f

ff

f

ff

f

etc.

mp

etc.

accelerate quickly

cresc.

(ff) p sub

slow down heavily

cresc.

slow down heavily

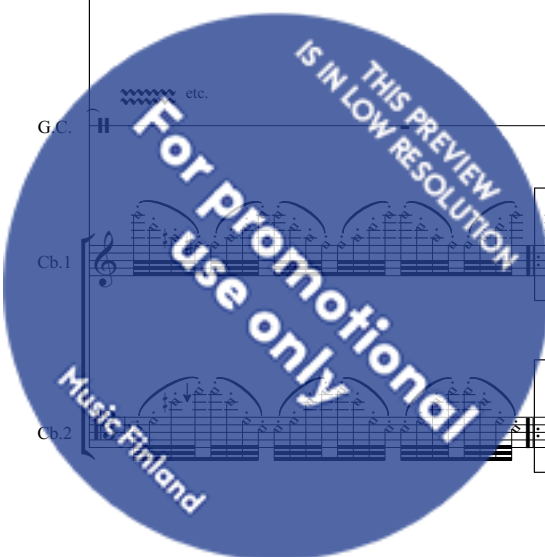
cresc.

accelerate quickly

cresc.

(ff) p sub

cresc.



Sax.B. 37 *pp sub* *accelerate* *cresc.* *molto fff* 9 **G.P.**

G.C. *accelerate* *molto fff* 9 **G.P.** damp subito remove chains from the skin

Cb.1 *nat.* *fff*

Cb.2 *nat.* *fff*

43

3/4

Sax.B. **CADENZA**

10 13"

10 13"

G.C. damp as quickly as possible

Cb.1

Cb.2

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11 8" 12 5"

46

Sax.B.

G.C.

Cb.1

Cb.2

11 8" 12 5"

48

Sax.B.

G.C.

Cb.1

Cb.2

A tempo $\text{♩} = 60$

A tempo $\text{♩} = 60$

sim. (start fast, slow down)

sim. (start slow, get faster)

Very dirty length undetermined, discretion of sax (ca 15"-30")

51 $\frac{3}{4}$

Sax.B.

G.C.

Cb.1

Cb.2

Very dirty length undetermined, discretion of sax (ca 15"-30")

slow down

stop colla parte

stop colla parte

bow G-string below bridge
free bow (accent every bow change)

bow G-string below bridge
free bow (accent every bow change)

Dur. ca 3'50"

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London 25/1/2011