

CALLED OUT OL' TEXAS

'cello & alto sax duet

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1994

CALLED OUT OL' TEXAS: ALTO SAX & 'CELLO DUET

(for Dad)

Duration: approximately 5 minutes

CALLED OUT OL' TEXAS is a "comprov" piece, a term I inherited from composer and friend Butch Morris. Pages 1-5 contain composed material and specific suggestions for its organization in time, arranged visually rather than traditionally on the page in order to expose the core compositional components. This way, the musician is in a position to become a co-composer or improviser. Pages 6-7 are laid out traditionally but contain improvised solos for each musician based on material presented earlier. I am now in a position to further de-code pp. 1-5 and to prepare for the solos, pp. 6-7, let me explain that the piece is based on four core interactive visual models:

A CIRCLE PIERCED BY A RAY

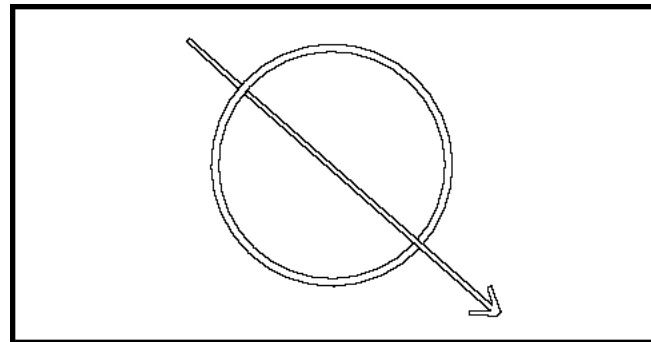
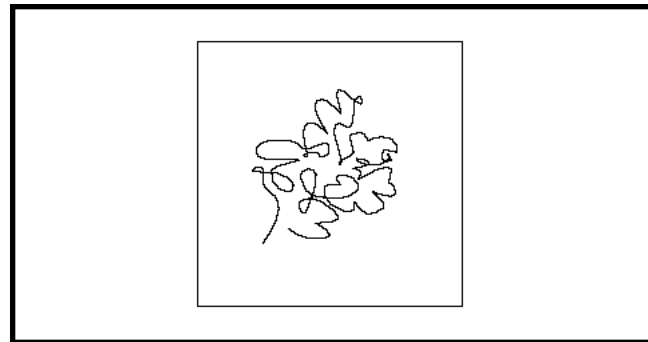


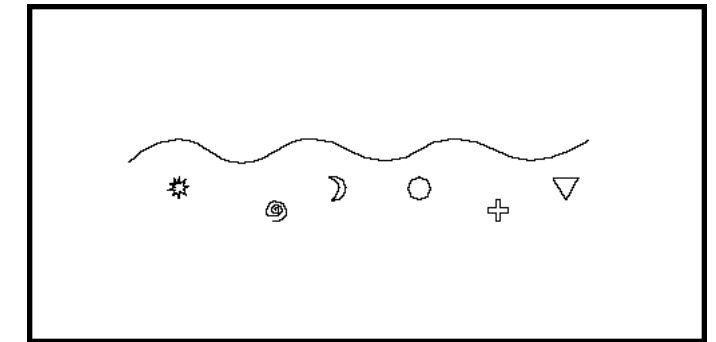
FIGURE IN A SQUARE GROUND



INTERLOCKING ANGLES



HOMOGENEOUS & HETEROGENEOUS LINES



Each interaction is dual: the circle and the ray, the figure and the square, the upper and lower angles and the two different lines. Sax and 'cello take turns playing each of the roles, trading during INTERLOCKING Anter changeable. The overall piece and the role-play can be diagrammed as follows:

INTRODUCING THE IDEAS

SAX	CIRCLE	SQUARE	ANGLE	FIGURE	RAY	HETEROGENEOUS LINE	ANGLE
'CELLO	RAY	FIGURE	ANGLE	SQUARE	CIRCLE	HOMOGENEOUS LINE	ANGLE

MUSICIAN IMPROVS

SAX	SQUARE-RAY	HOMOGENEOUS LINE	IMPROV CIRCLE
'CELLO	IMPROV FIGURE	HETEROGENEOUS LINE	SQUARE

REPRISE

SAX	CIRCLE	ANGLE
'CELLO	CIRCLE	ANGLE

Other items to mention:

Alto sax is scored transposed up a major sixth. Sax multiphonics are borrowed from Multiphonics by Ken Dorn and are listed with his fingering system. 'Cello SQUARE is not playable as written and must be realized at the discretion of the player. Bowing is also at the discretion of the stringplayer as is breathing for the wind player, but I have made a few suggestions for phrasing with slurs and breath-marks. Accidents are used plentifully to ensure clarity.

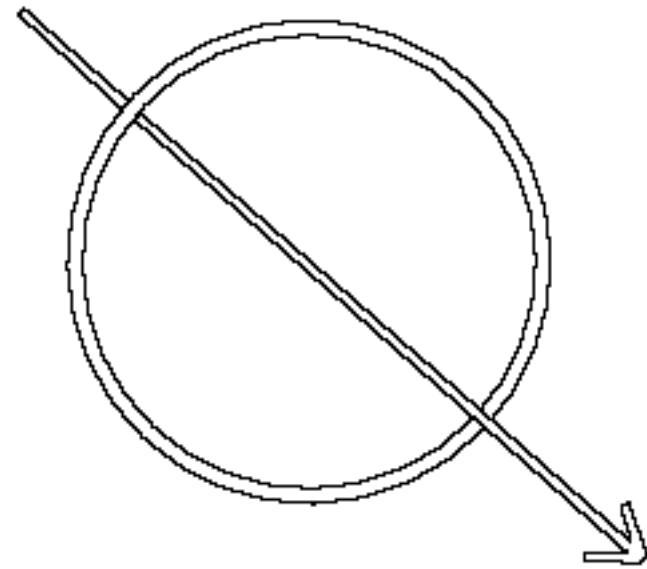
SAX CIRCLE

alto sax

Repeat cycle at least 3 times until cello starts 3rd pitch.

CELLO RAY

A CIRCLE PIERCED BY A RAY



Start about 1 bar after sax has begun its 2nd CIRCLE


cello

Sustain until sax begins SQUARE (next page)

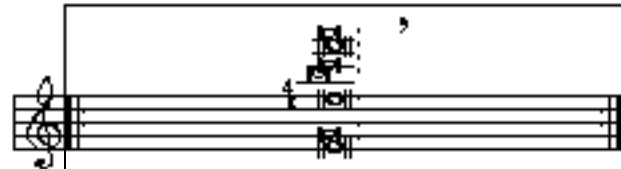
♩ = 112 throughout

SAX SQUARE

FIGURE IN A SQUARE GROUND

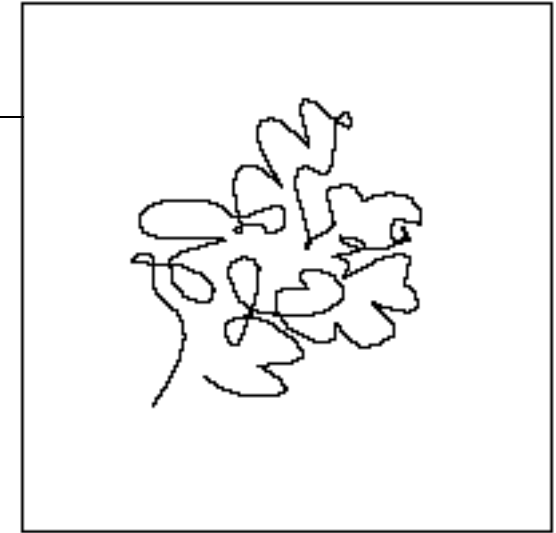
Repeat as necessary  Breathe ad lib.

alto sax



Multiphonic: o12345--13
mp --23
--34

Blow until cello has rested about 1 bar after playing FIGURE below. Then go right into pickup to m. 2 of INTERLOCKING ANGLES 1 (next page).



CELLO FIGURE

Downbeat of m. 1 should fall about 1 bar after sax begins its SQUARE.

cello



1 2 3 4

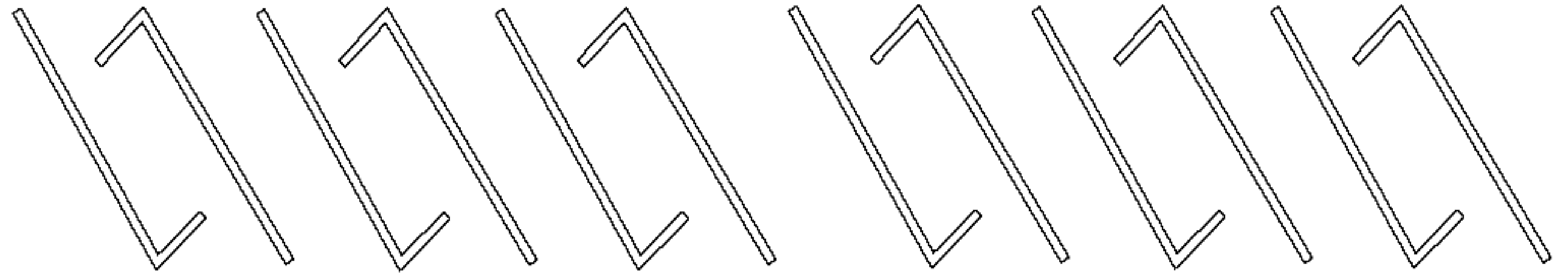
5 6 7 8

9 10 11 12

mf *mp* *mf*

mp *mf*

p *mp* *p*



INTERLOCKING ANGLES

INTERLOCKING ANGLES 1

alto sax

cello

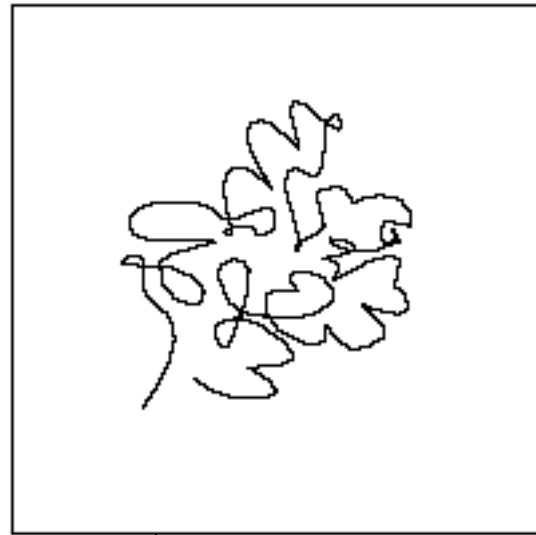
① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨

⑩ ⑪ ⑫ ⑬ ⑭ ⑮ ⑯ ⑰

Multiphonic: o12456-56-123
-234

cello attacca SQUARE

FIGURE IN A SQUARE GROUND



SAX FIGURE

alto sax

① ② ③ ④

mf espr. (vibr.) *mf*

⑤ ⑥ ⑦ ⑧

mp con brio *f*

⑨ ⑩ ⑪ ⑫

mf *p*

Downbeat of m. 1 should fall wherever cello begins SQUARE

CELLO SQUARE

The notes below are an impracticable conceptualization. Realize the idea ad lib.

Twice through or as many times as necessary

cello

① ② ③ ④ ⑤ ⑥

mp *mp* *mp* *mp* *mp* *mp*

cello *attaca* CIRCLE

SAX RAY

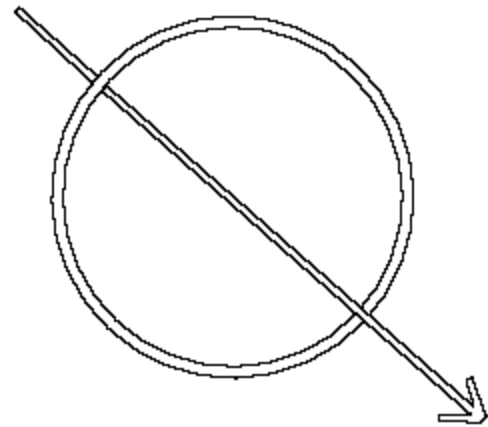
Start about 1 bar after cello has begun its 2nd CIRCLE.

alto sax

WHISTLETONE ON:
(Breathe as necessary)
p

WHISTLETONE ON:
p

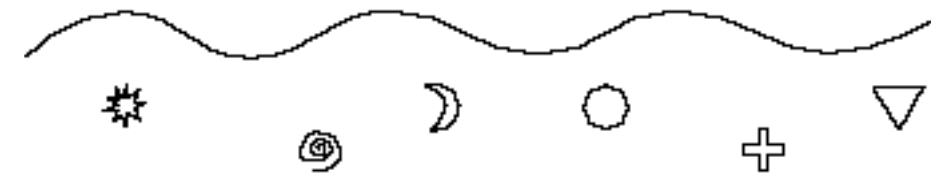
CIRCLE
PIERCED BY A
RAY



Sustain until cello moves on to HOMOGENEOUS LINE, then go on.

WHISTLETONE ON:
p

HOMOGENEOUS & HETEROGENEOUS LINES



SAX HETEROGENEOUS LINE

alto sax

sfz *sim.* *mf*

PLAY THESE SIX PITCHES IN WELL-SEPARATED STACCATO BURSTS singly or in combination. Choose from a range of articulations and extended techniques to vary each burst NO BURST SHOULD SOUND THE SAME. Cue cello when done.

Then turn page for cellist. →

CELLO CIRCLE

cello

mf *mp* *mf*

Repeat cycle at least twice

into CELLO HOMOGENEOUS LINE

Repeat until sax cue (about 4 times)

After last repeat go right on (*attaca*) to INTERLOCKING ANGLES 2

3rd (or whatever) partial cycle

Sax player will turn page. →

INTERLOCKING ANGLES 2

①

saxo cax

cello

⑨

SAX SQUARE 2

⑰

mf Multiphonic: o12345-13
-23
-34

Multiphonic: o1245-56-1
-2
-3
-4

Multiphonic: o12345-6-2

CELLO IMPROVISED FIGURE

Improvise a variation on the FIGURE melody in any style.

SAX HOMOGENEOUS LINE

⑳

mf rhythmic

CELLO HETEROGENEOUS LIN

sfz etc.

Continue to improvise on FIGURE.

PLAY THE SIX PITCHES ABOVE singly or in combination and in well-separated and generally STACCATO BURSTS. Using any choice of articulation or extended technique, vary each burst timbrally so that NO BURST SOUNDS THE SAME.

SAX IMPROVISED CIRCLE

Improvise on CIRCLE for two or more cycles.

Continue to improvise on the 6 pitches.

sub. *mp* Realize as before.

SAX + CELLO CIRCLES

SAX + CELLO CIRCLES

pp *f*

INTERLOCKING ANGLES 3

INTERLOCKING ANGLES 3

mf *ff* *f* *ff* *f*

ff

Multiphonic: o12456-56-123
-234