deepities

by ted moore for flute and alto saxophone

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and
alto saxophone

~ Squiggly Line Music ~
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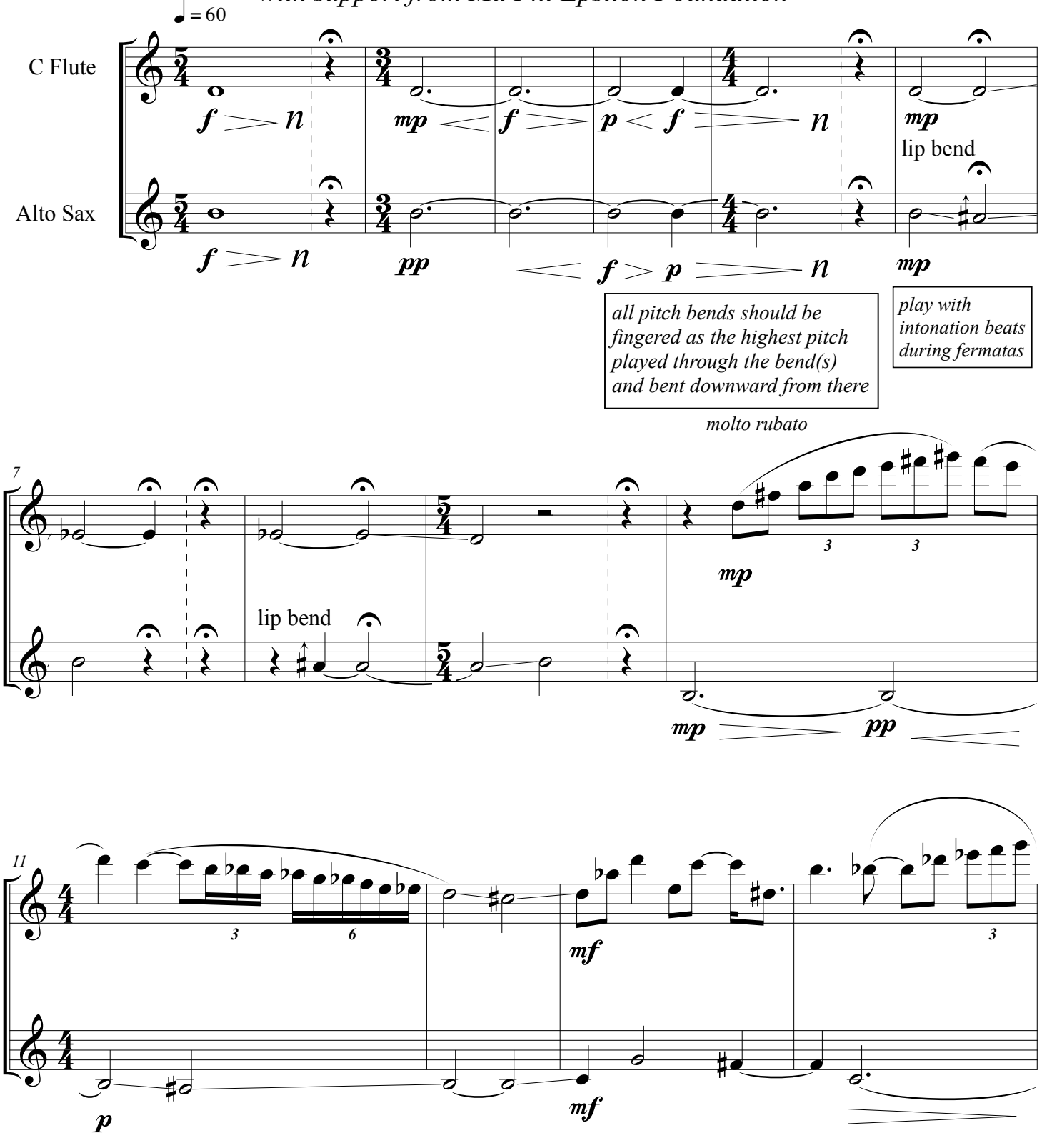
Program Notes:

From rationalwiki.org: A “deepity” is a statement that is apparently profound but actually asserts a triviality on one level and something meaningless on another. Generally, a deepity has (at least) two meanings: one that is true but trivial, and another that sounds profound, but is essentially false or meaningless and would be “earth-shattering” if true.

deepities

Ted Moore

Commissioned by and written for AVIDduo
(Jeffery Kyle Hutchins & Brittany Primavera)
with support from Mu Phi Epsilon Foundation



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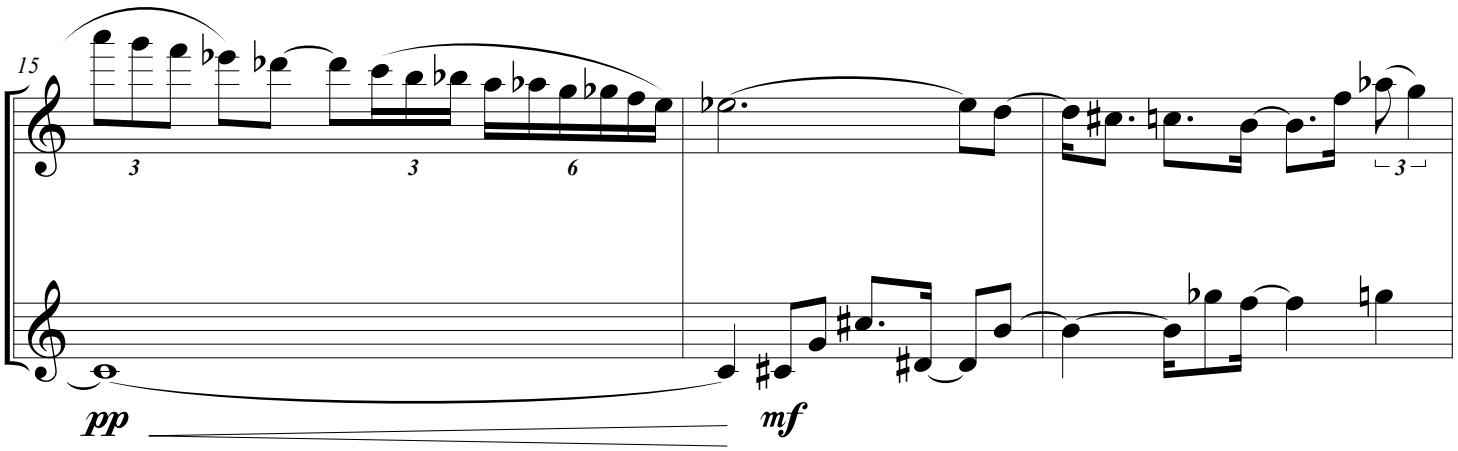
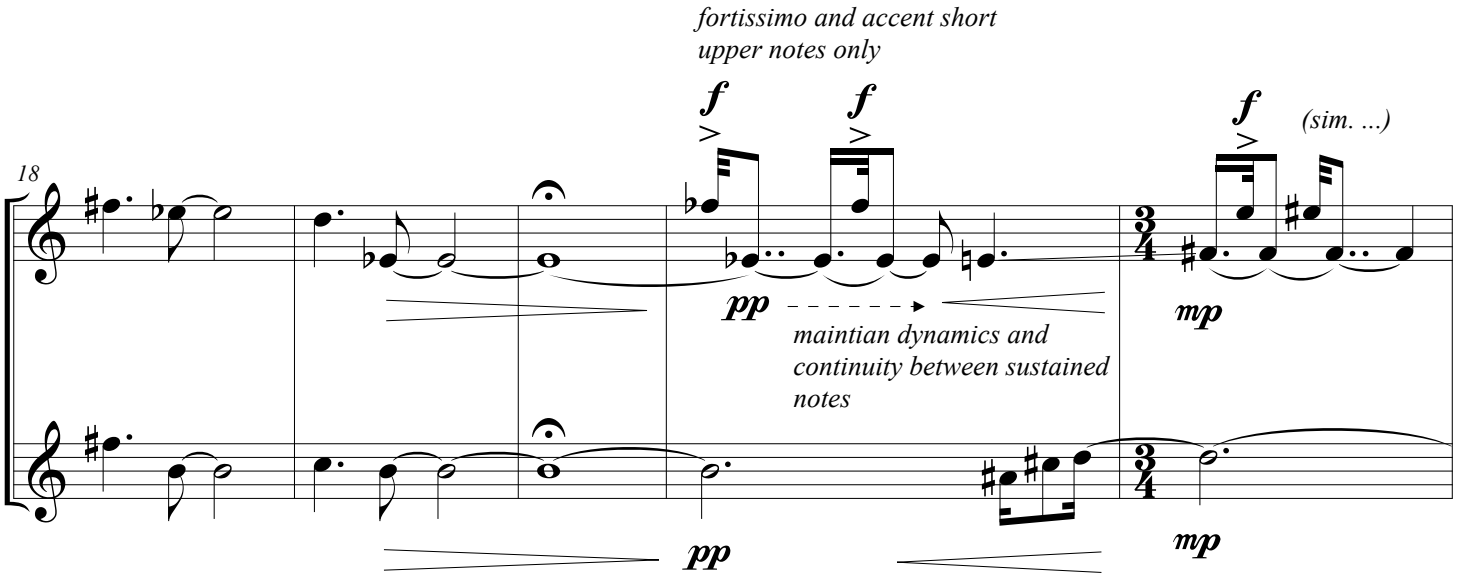
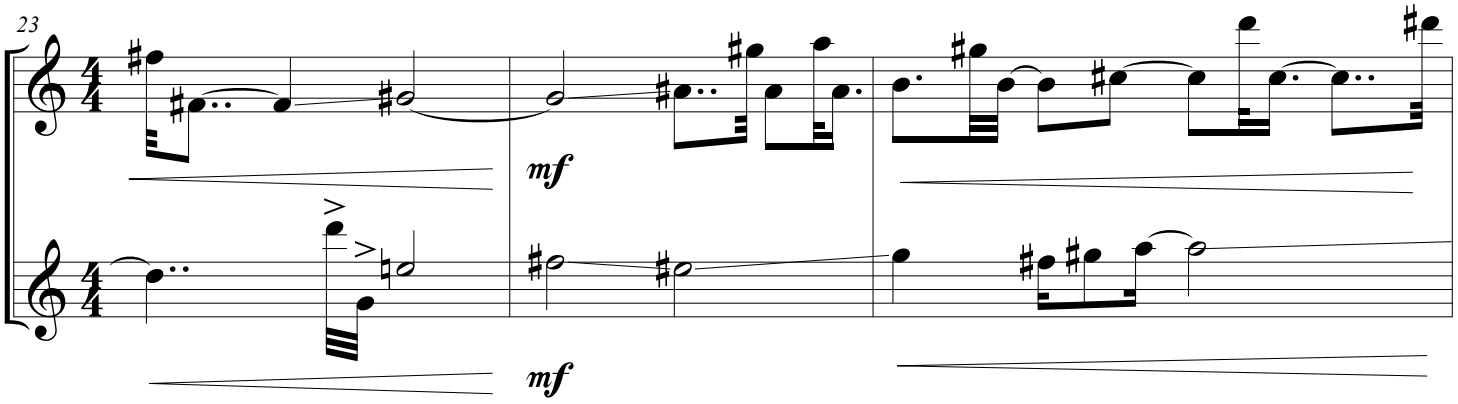
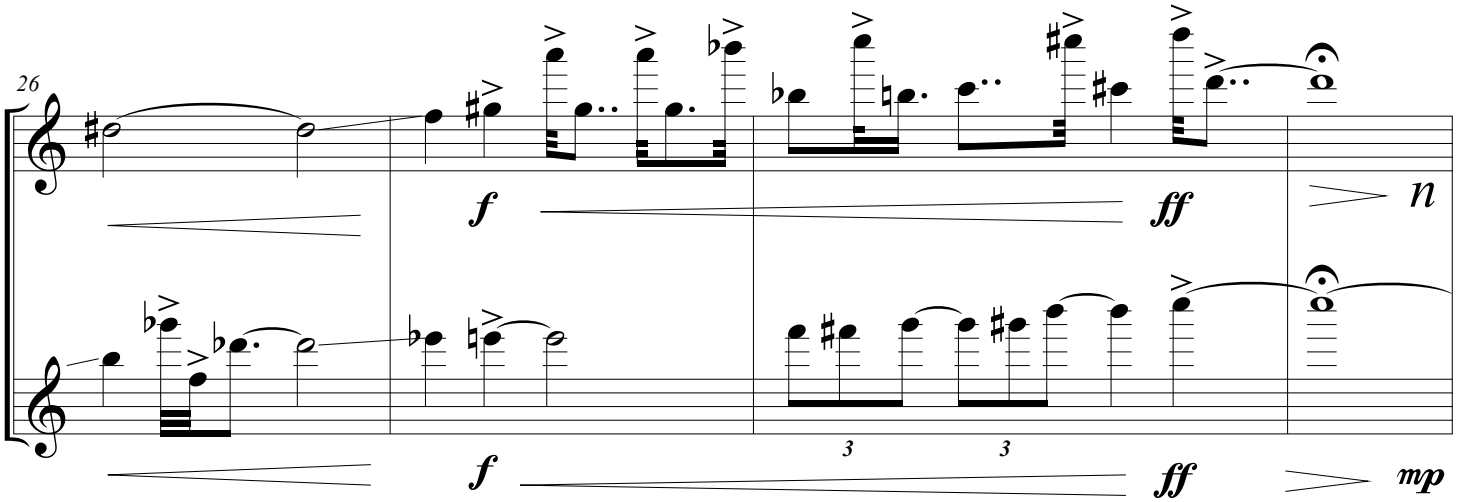
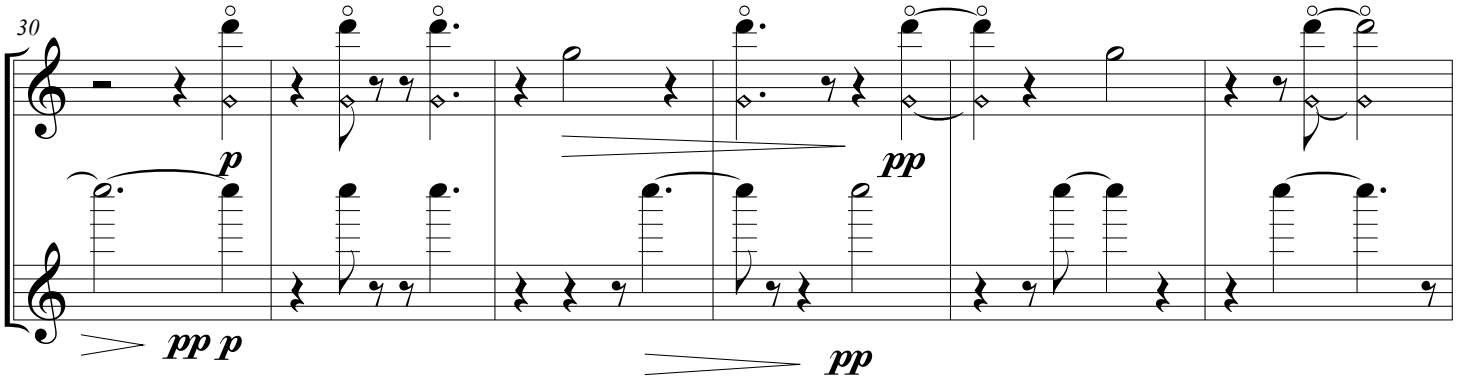

15
3
3
6
3
pp
mf

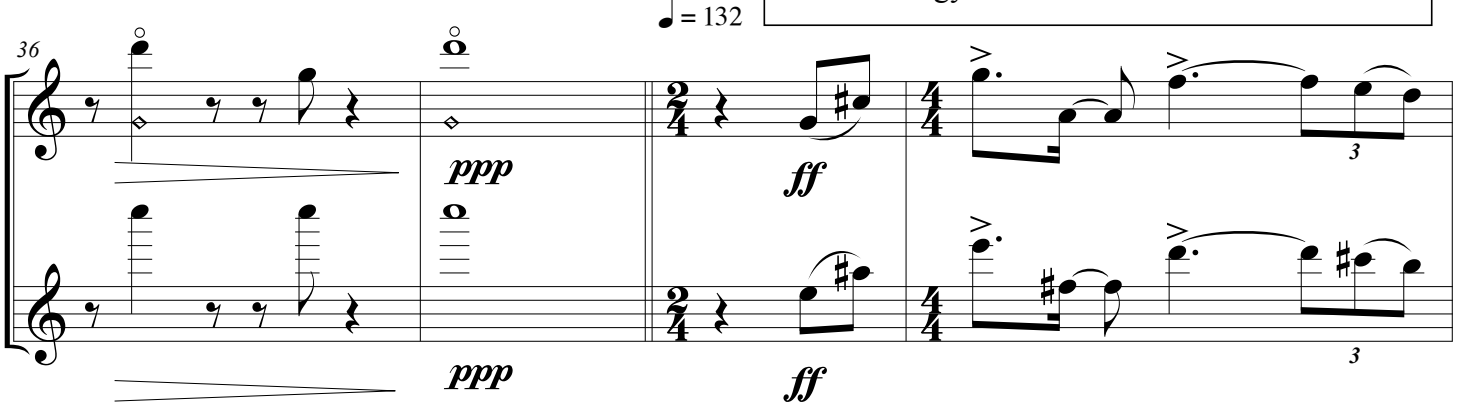

fortissimo and accent short
upper notes only
18
f
f
f
(sim. ...)
pp
maintian dynamics and
continuity between sustained
notes
mp
pp
mp

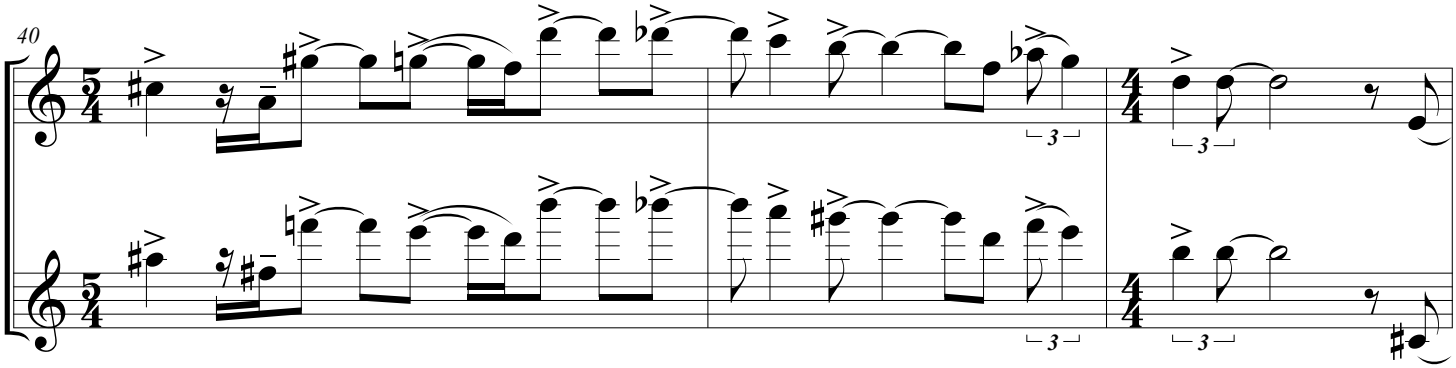

23
mf
mf





Suddenly! Play this section like a shout chorus. Loud, raucous, perhaps even a little sloppy. In time but feeling hurried. Improvisatory. With the visceral energy of Ornette Colman!

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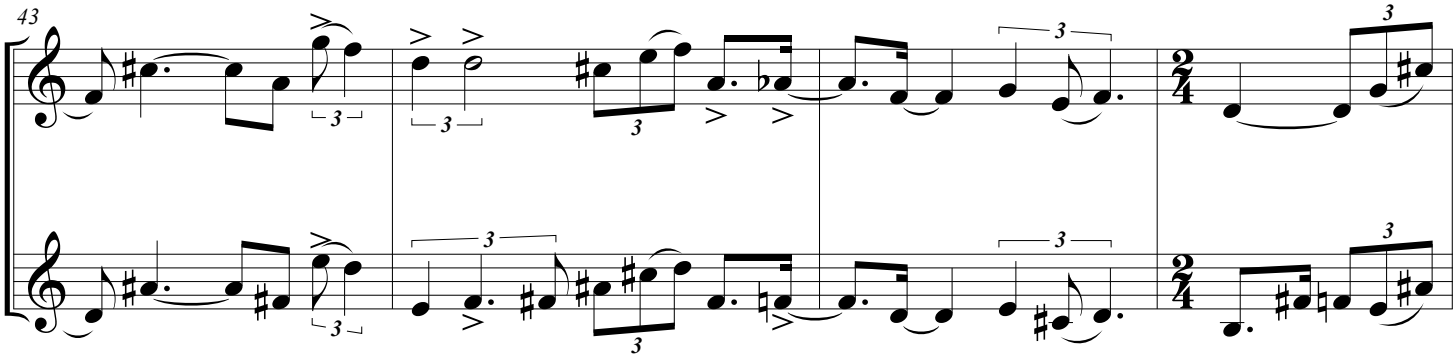
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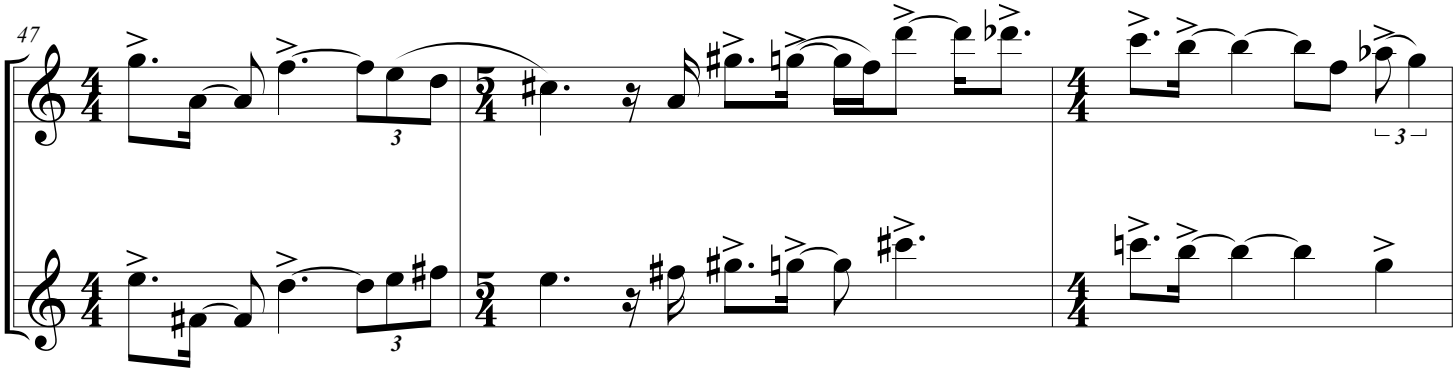
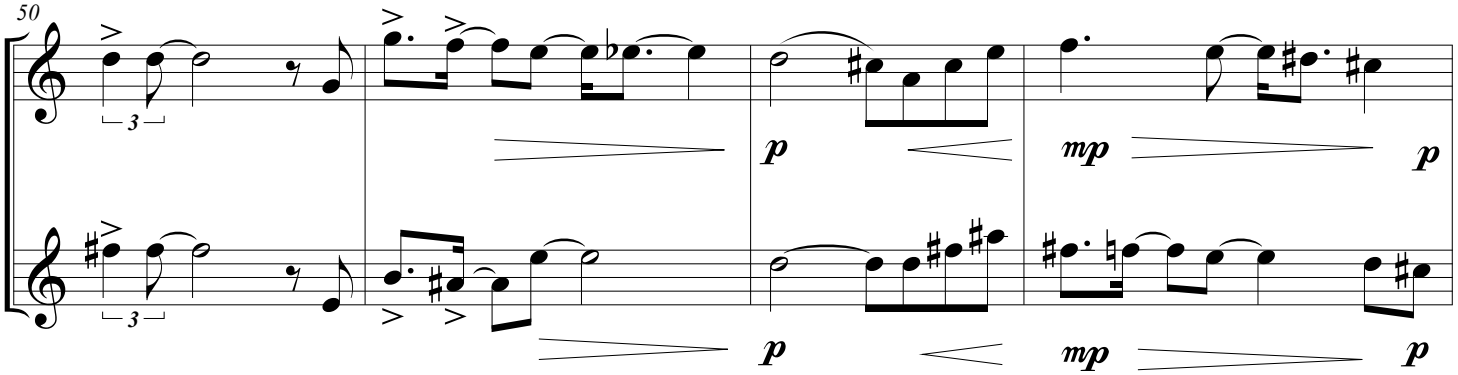
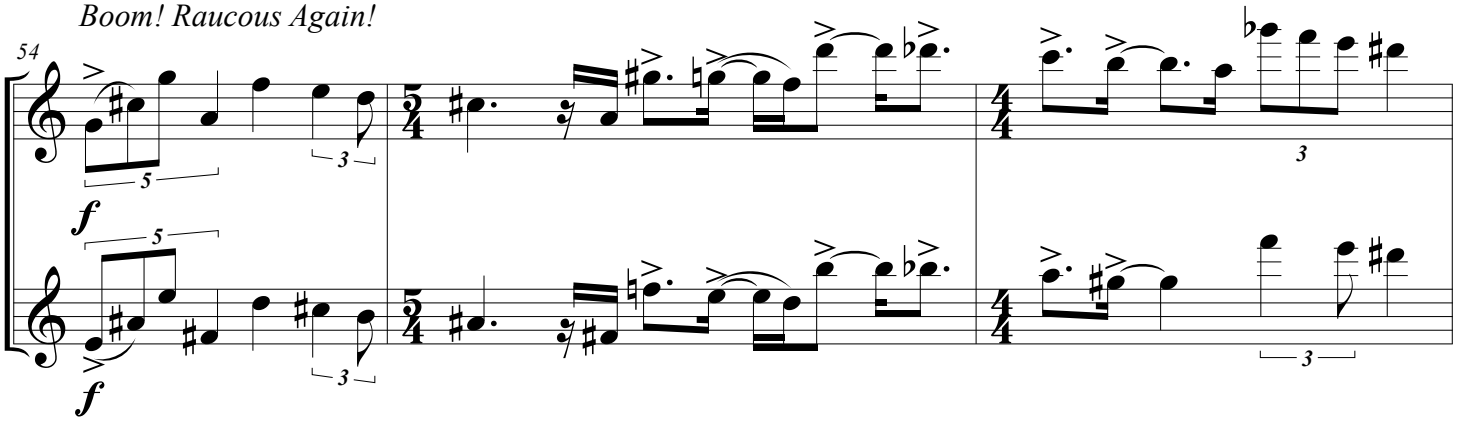
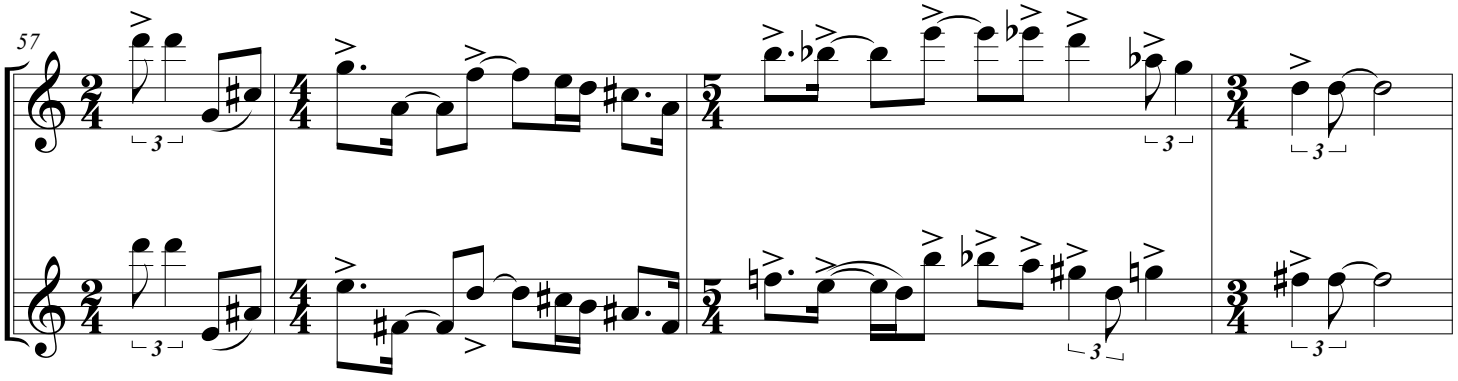

47

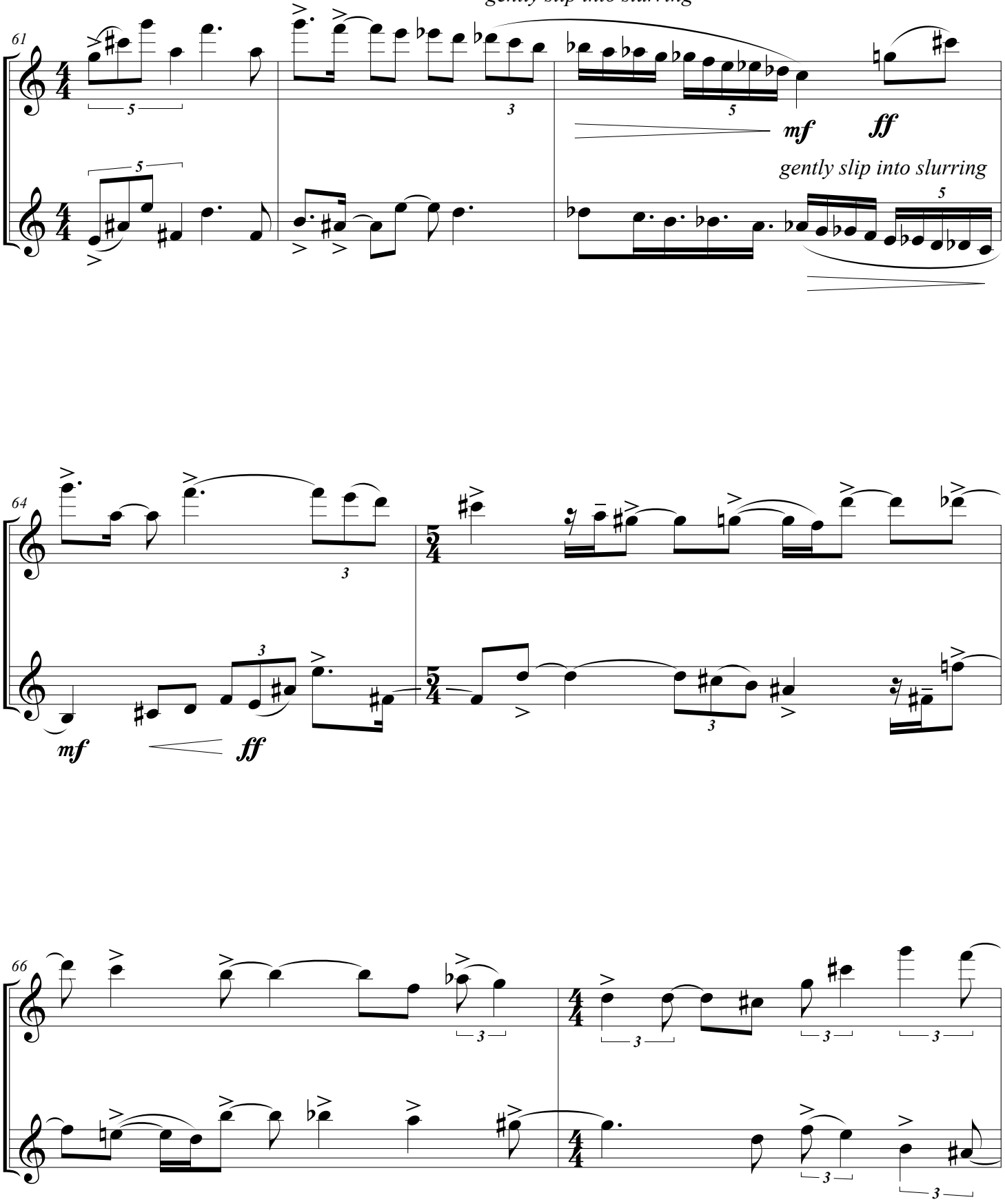
suddenly a little quieter, perhaps a little sweeter...



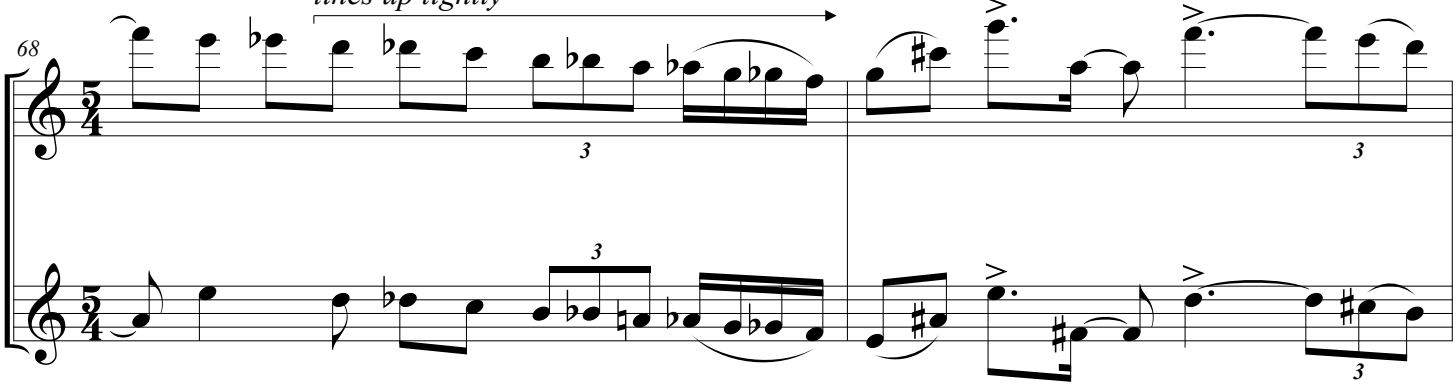
Boom! Raucous Again!



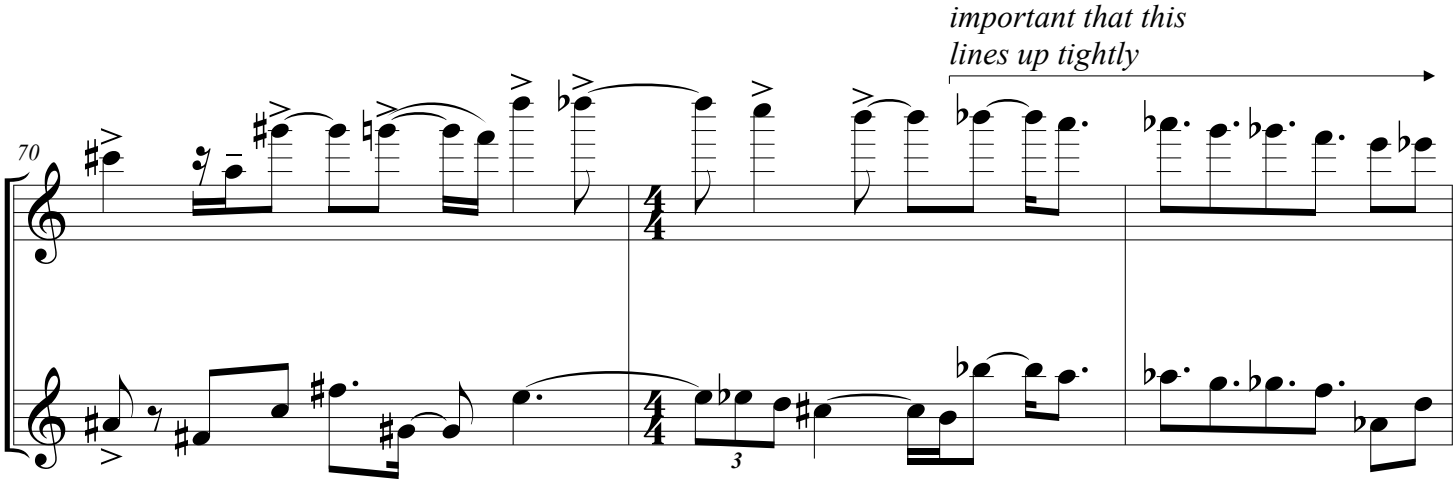



gently slip into slurring
61
mf
ff
gently slip into slurring
64
mf
ff
66

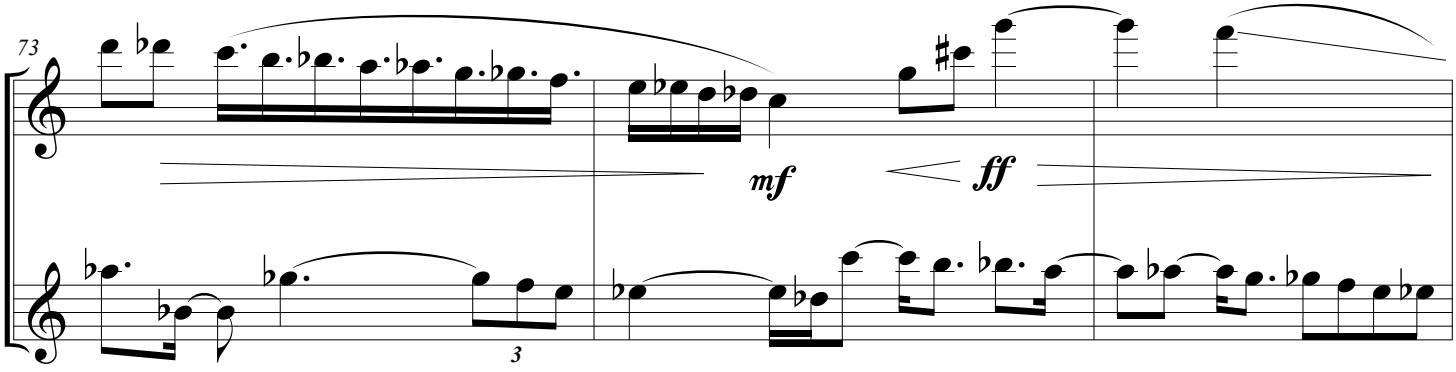
important that this lines up tightly

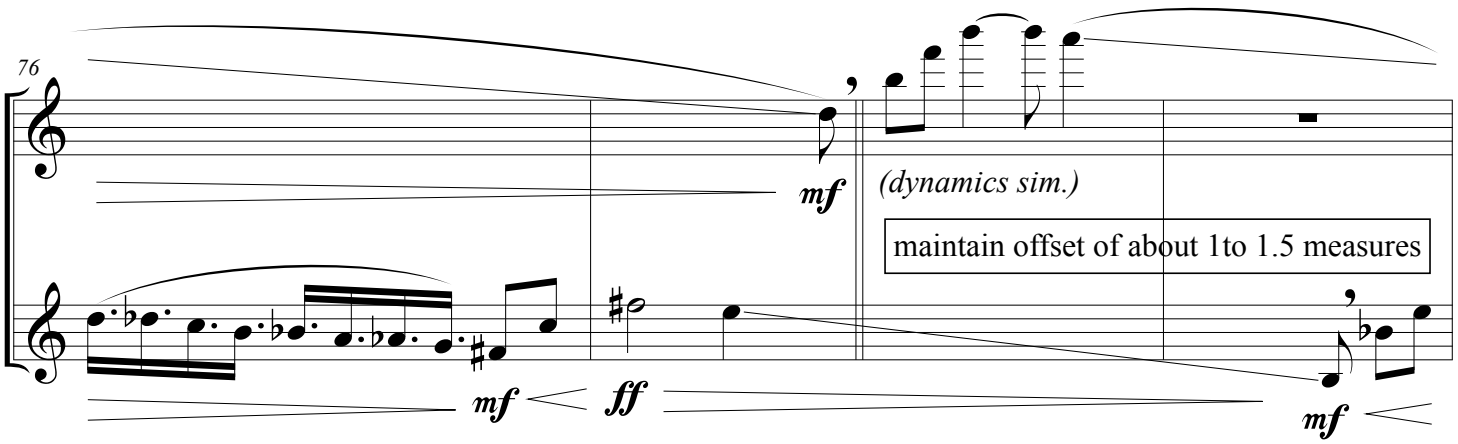


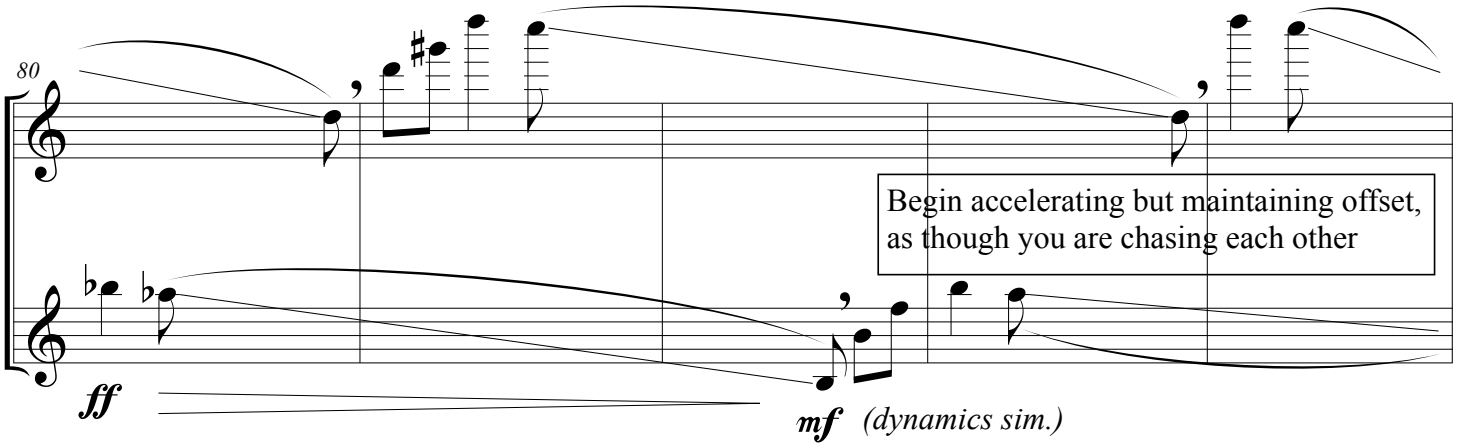
important that this lines up tightly

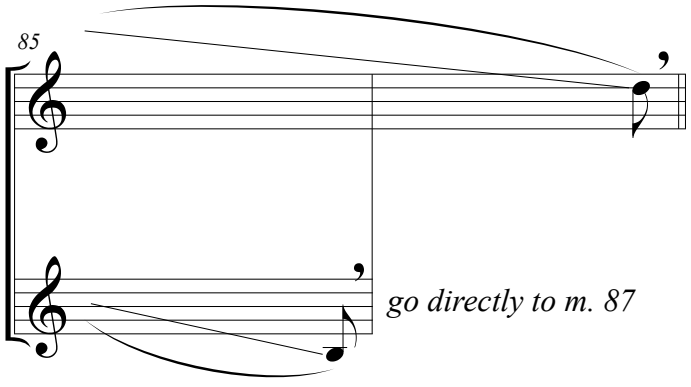


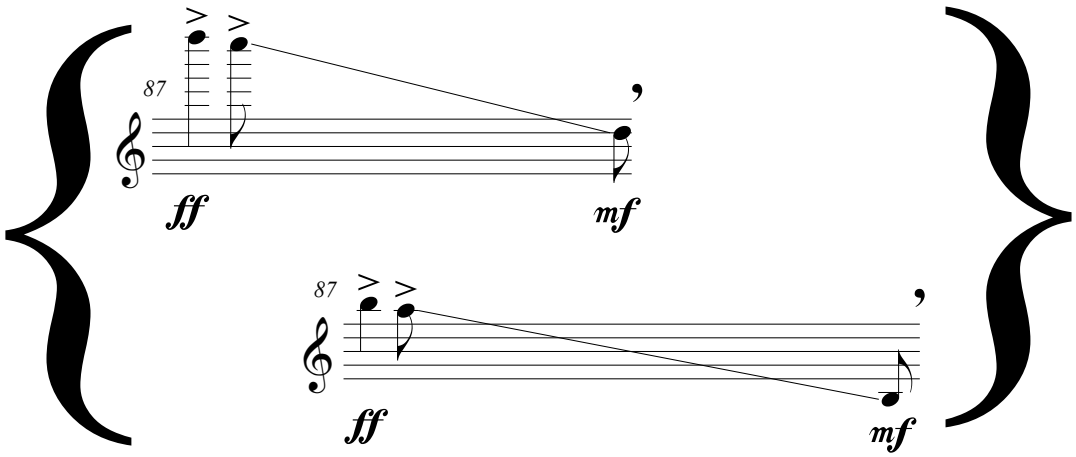
descending lines in this section: fill time with chromatic scale, accelerate like previously, feel free to incorporate rubato, perhaps hanging on certain pitches longer than others



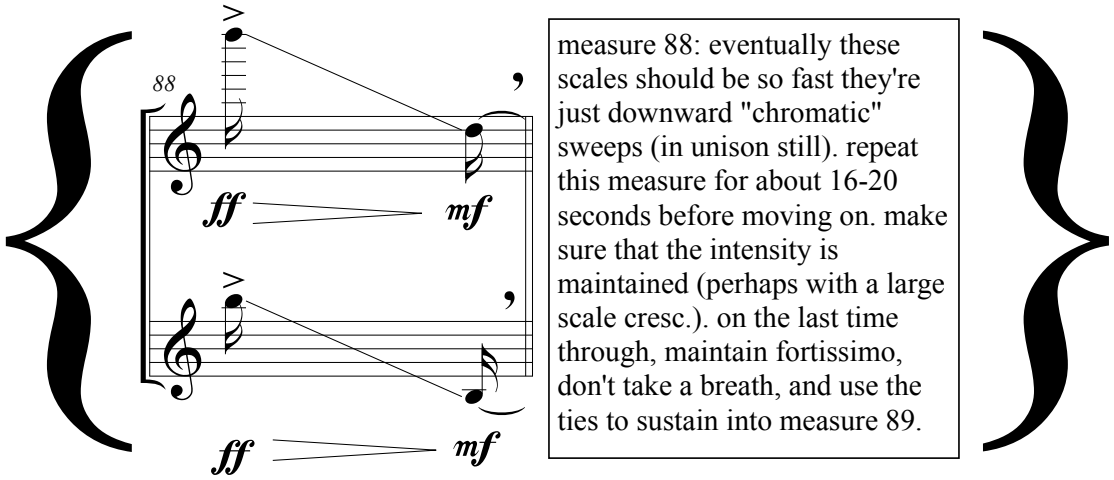

76
mf
(dynamics sim.)
maintain offset of about 1to 1.5 measures
mf
ff
mf


80
Begin accelerating but maintaining offset,
as though you are chasing each other
ff
mf
(dynamics sim.)

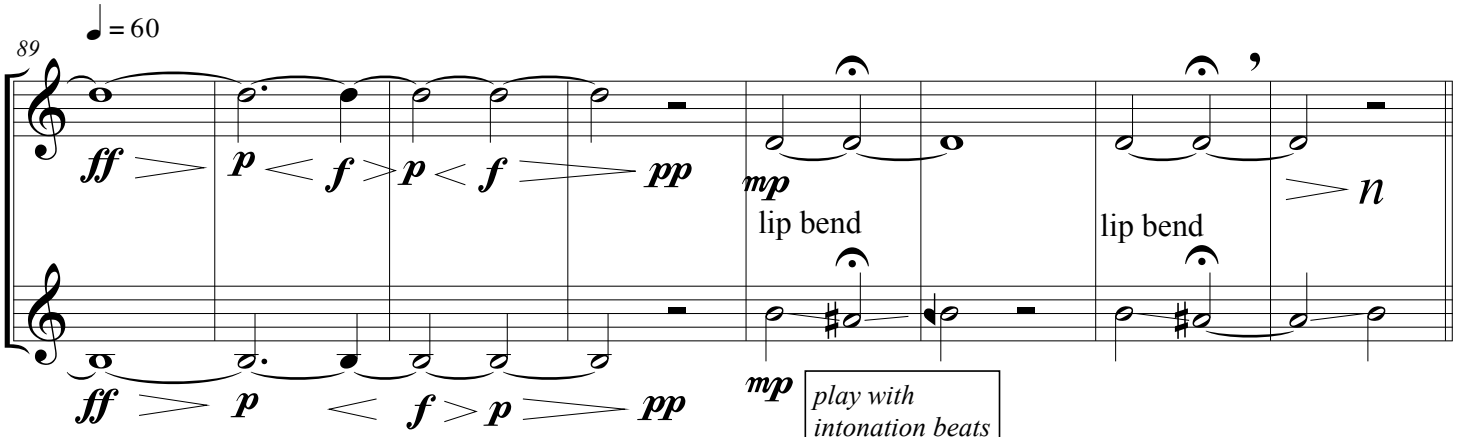

85
go directly to m. 87

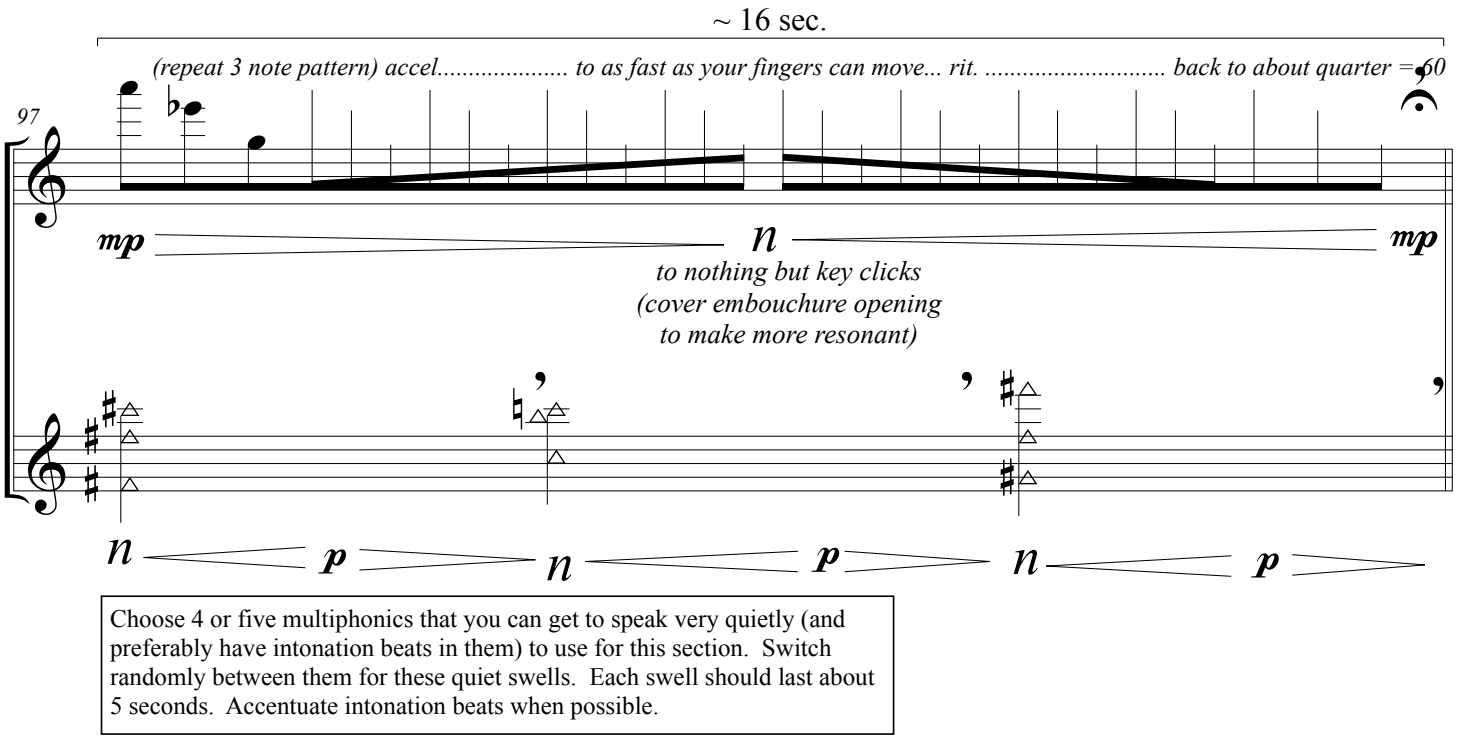


measure 87: repeat as many times as necessary. as the acceleration increases, "catch up" to each other so you are then playing these scales in "unison". by this point you should be playing so fast that you might be faking a lot of the "chormatic" notes and the top D-C becomes much less noticeable (blends into the rest of the scale). continue accelerating until you are pretty much faking it and each "scale" takes about 1 second or less (mm. 88).

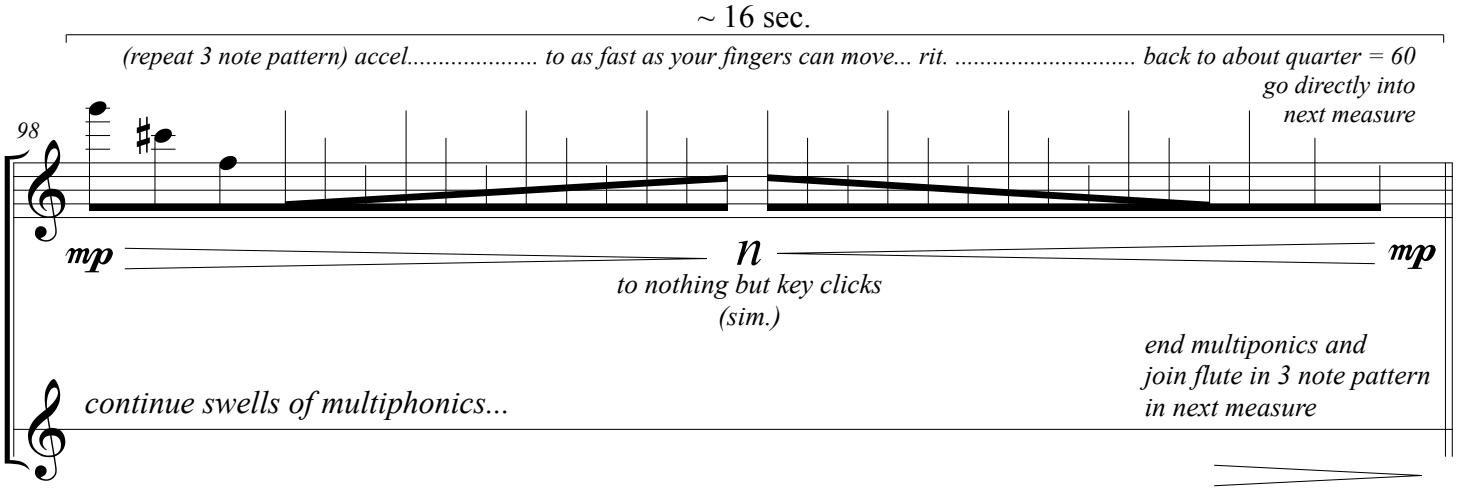


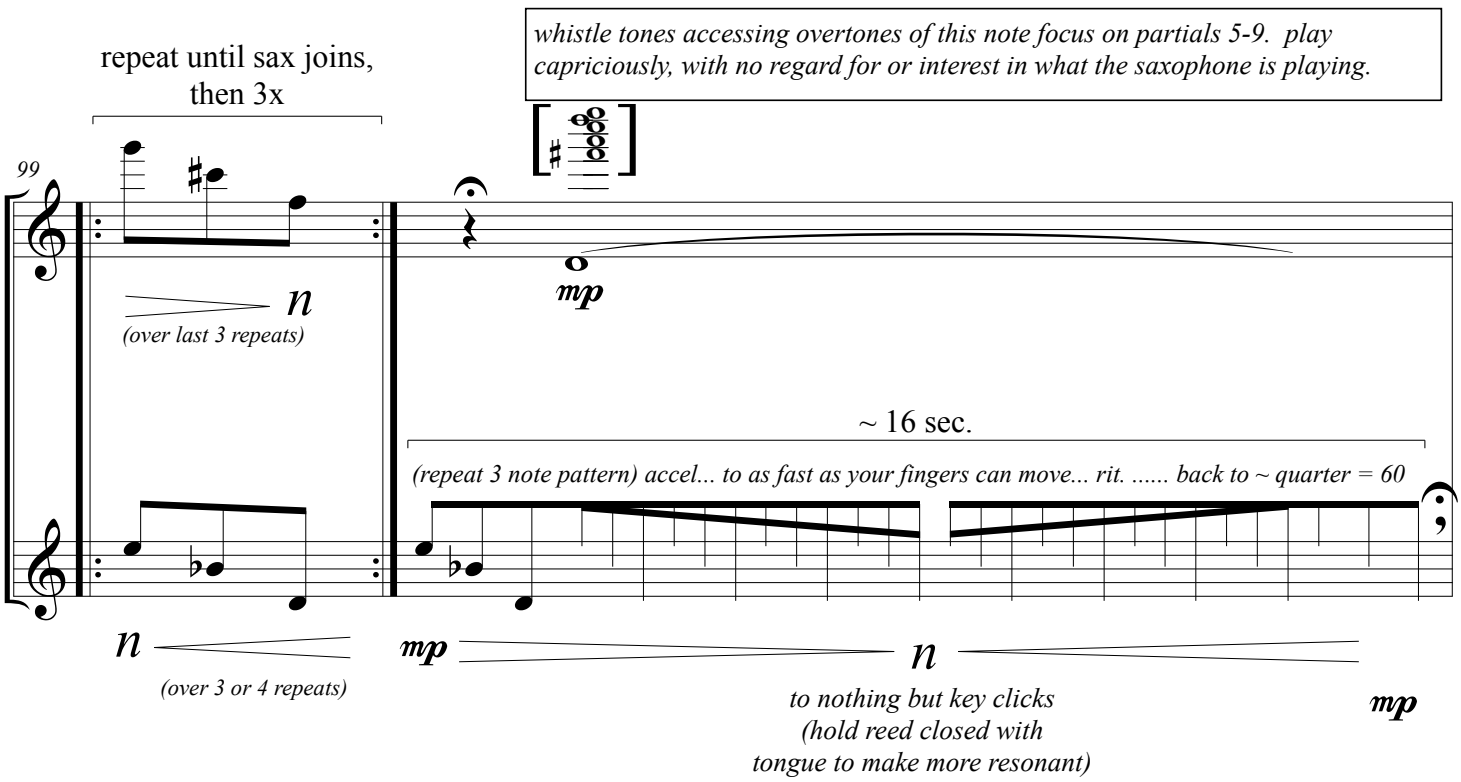
measure 88: eventually these scales should be so fast they're just downward "chromatic" sweeps (in unison still). repeat this measure for about 16-20 seconds before moving on. make sure that the intensity is maintained (perhaps with a large scale cresc.). on the last time through, maintain fortissimo, don't take a breath, and use the ties to sustain into measure 89.

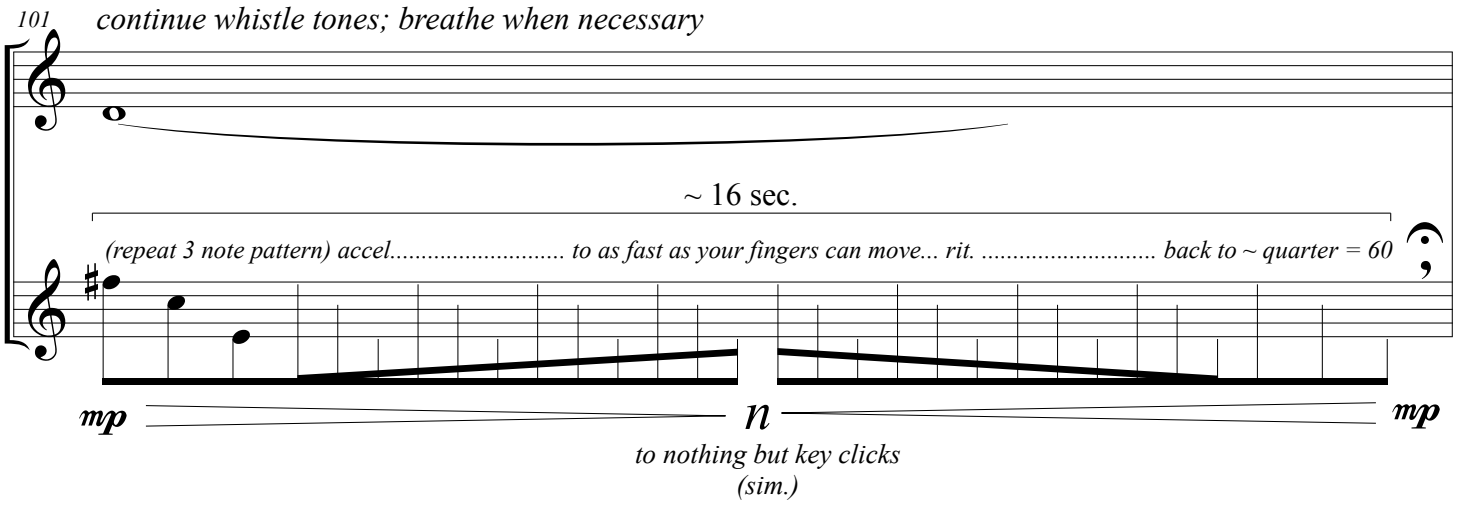


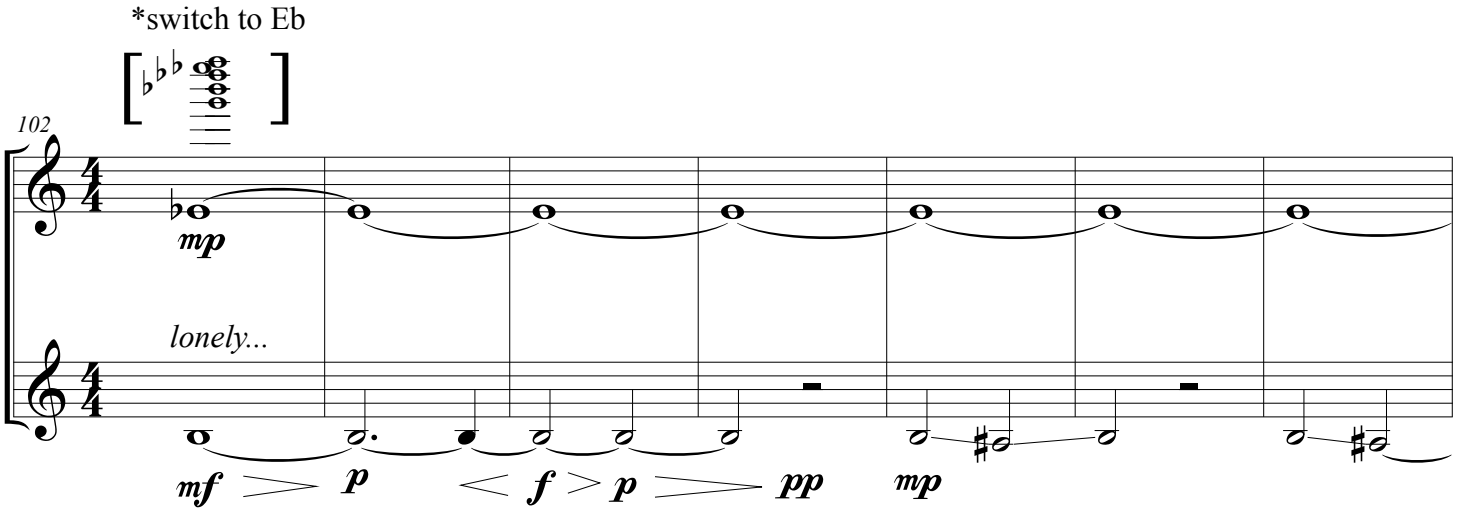


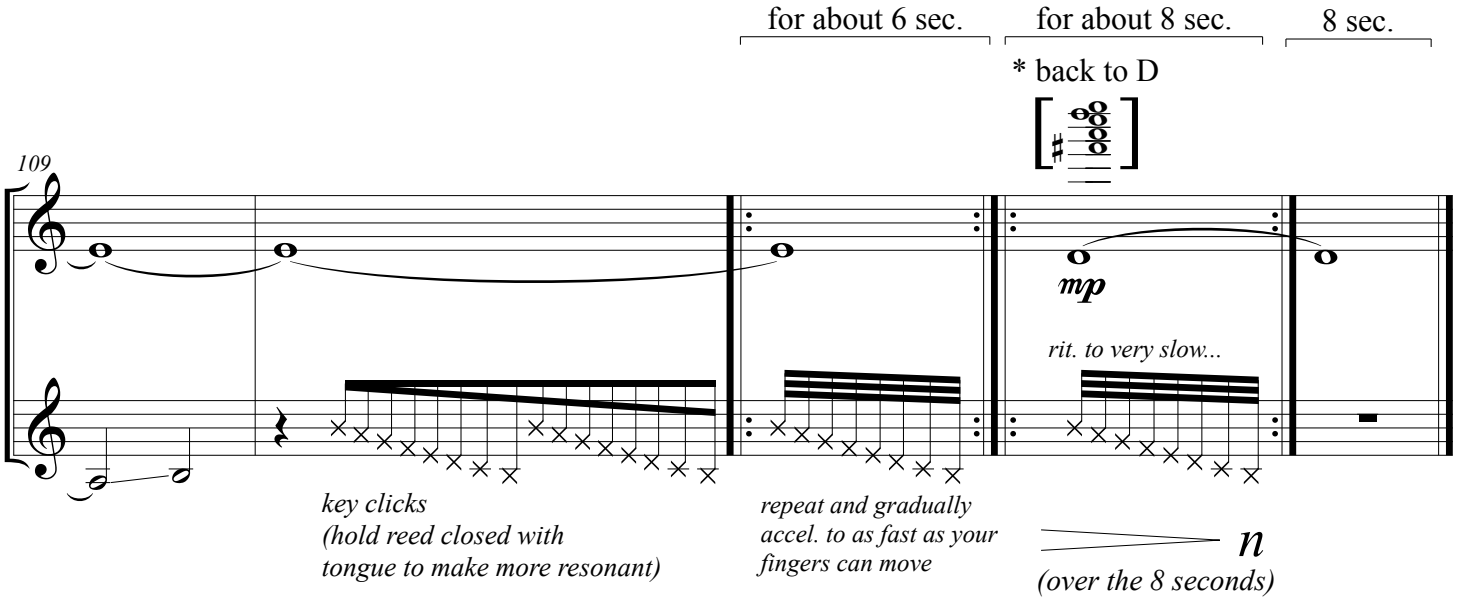
Choose 4 or five multiphonics that you can get to speak very quietly (and preferably have intonation beats in them) to use for this section. Switch randomly between them for these quiet swells. Each swell should last about 5 seconds. Accentuate intonation beats when possible.




repeat until sax joins,
then 3x
whistle tones accessing overtones of this note focus on partials 5-9. play capriciously, with no regard for or interest in what the saxophone is playing.
99
n
(over last 3 repeats)
mp
~ 16 sec.
(repeat 3 note pattern) accel... to as fast as your fingers can move... rit. ..... back to ~ quarter = 60
n
(over 3 or 4 repeats)
mp
n
to nothing but key clicks
(hold reed closed with
tongue to make more resonant)
mp


101
continue whistle tones; breathe when necessary
~ 16 sec.
(repeat 3 note pattern) accel..... to as fast as your fingers can move... rit. ..... back to ~ quarter = 60
mp
n
to nothing but key clicks
(sim.)
mp


*switch to Eb
102
mp
lonely...
mf
p
f
p
pp
mp


for about 6 sec.
for about 8 sec.
8 sec.
* back to D
109
mp
rit. to very slow...
key clicks
(hold reed closed with
tongue to make more resonant)
repeat and gradually
accel. to as fast as your
fingers can move
n
(over the 8 seconds)