

in a hall of mirrors waiting to die

for soprano saxophone and prepared piano
by Clinton McCallum

The Title:

Has just as much to do with the final scene of *Enter the Dragon* as it does with the different musical metaphors that come and go throughout the piece. I chose it because it evokes both a sense of being trapped in a spaceless space and a feeling of confused/frustrated/apathetic urgency.

The Instrumentation:

Soprano Sax
Prepared Piano

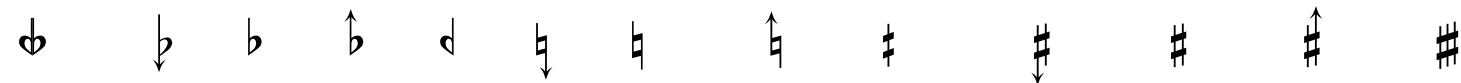
The piano preparation is simple: 1 hardcover book approximately 8" x 5" is placed over the lowest 8 strings of the piano. 2 sheets of aluminum foil, the same width as the book but 3-4 inches longer, are placed between the book and the strings. A metal chain is placed on top of the uncovered foil. The resultant sound should be a dry slap along with chain jangling. It may be necessary to add a second book to make the sound dry enough.

The Notation:

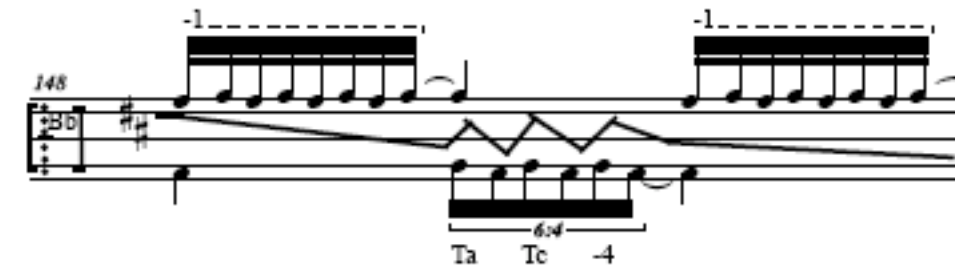
Sax:

Micro-tones:

3/4flat;5/8flat;1/2flat;3/8flat;1/4flat;1/8flat;natural;1/8sharp;1/4sharp;3/8sharp;1/2sharp;5/8sharp;3/4sharp



Multiphonic clef:

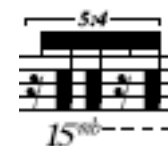


Every time you are in this clef you are performing the "bass" multiphonic, the fingering of which is the clef. Trills are performed with each hand, the rhythms of which are notated with the left hand above and the right hand below. Whenever the notehead is on a line it is the bass fingering; Whenever on a space it is trilling to whichever key is notated above (left hand) or below (right hand). The space in the middle indicates the relative pitch-space of the sounding result. The lines in this space propose relative directions for each gesture. In other words, this technique requires that you go "fishing" for notes, and lines give you a general idea of where to fish. The sounding result should be a complex and frantic "arpeggiation" of a strange enharmonic space.

Piano:

Cluster are notated to separate ways:

"Relative" cluster: make a cluster in or around this space.



"Precise" cluster: make a cluster between notated pitches.



The Duration:

c.a. 9 minutes.

2
42

S. Sx.

Pno.

(15^{ma})

pp *f* *pp* *f* *pp* *mf* *f* *pp* *f*

p *mf* *pp* *f*

54

S. Sx.

Pno.

fff *mf* *sfz* *pp* *fff* *sfz* *pp* *fff* *pp* *fff* *pp* *fff* *pp* *fff* *pp* *fff*

fff *mf* *fff* *fff* *fff* *f* *fff* *fff* *fff* *fff* *fff* *fff* *fff* *fff* *fff* *fff*

15^{mb} *15^{mb}* *15^{mb}* *15^{mb}* *15^{mb}* *15^{mb}* *15^{mb}* *15^{mb}* *15^{mb}* *15^{mb}* *15^{mb}* *15^{mb}* *15^{mb}* *15^{mb}* *15^{mb}* *15^{mb}*

8^{va} *growl* *8^{va}*

59

S. Sx.

Pno.

sfz *pp* *fff* *fff* *pp* *f* *fff* *mf* *fff*

fff *fff* *fff* *fff* *fff* *fff* *fff* *fff* *fff* *fff* *fff* *fff* *fff* *fff* *fff* *fff*

15^{mb} *15^{mb}* *15^{mb}* *15^{mb}* *15^{mb}* *15^{mb}* *15^{mb}* *15^{mb}* *15^{mb}* *15^{mb}* *15^{mb}* *15^{mb}* *15^{mb}* *15^{mb}* *15^{mb}* *15^{mb}*

15^{ma} *8^{va}*

64 *growl* *pp* *fff* *8va* *5:4* *3:2* *3:2* *3:2* *3*

S. Sx.

Pno. *fff* *mf* *m.s.* *fff* *5:4* *3:2* *15^{ma}* *3:2* *6:4* *6:4* *6:4*

Rec. *f* *15^{mb}* *fff* *Rec.*

69 *f* *(15^{ma})* *pp* *p* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp*

S. Sx.

Pno. *mf* *p* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp*

8^{vb}

83 *mf* *pp* *mf* *mf* *p* *mf* *p* *mf*

S. Sx.

Pno. *mf* *pp* *mf* *mf* *p* *mf* *p* *mf*

8^{vb} *15^{mb}* *8^{vb}* *8^{vb}*

6
141

S. Sx. *growl*

Pno. *ff*

147

S. Sx. *growl*

Pno. *ff*

152

S. Sx. *growl*

Pno. *ff*

158

S. Sax. *8^{va}* Eb

Pno. *15^{mb}*

162

S. Sax.

Pno. *8^{va}* *15^{mb}* *p* *ff*

172

S. Sax.

Pno. *15^{mb}*

