

Birgitta Flick

Circular Composition II

for tenor saxophone solo

2022

Notes to the performer

Accidentals are valid for one bar (regular barlines or dotted barlines) or one box.

Dynamics: Use the given specifications, but also shape your own dynamic course, with those as starting point, especially when not specified.

Improvisations: Keep in mind the wholeness of the piece with all the 4 movements when you improvise in the individual movements. When no length for the improvisation parts is specified, this will help you to embed these parts properly in the piece.

Discern very clearly between parts that have a regular pulse and parts that shall be shaped agogically or have *senza misura* parts.

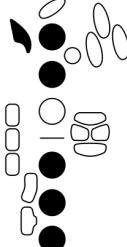
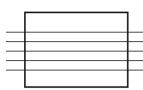
Key charts: These are just proposals concerning fingerings and approximations concerning pitch. I am aware that flageolets will not work or sound the same on any saxophone. If these multiphonics do not work on your instrument, try to find a similar intervallic range or harmonic structure, and keep to the 'sound category' (exact pitches versus oscillating multiphonics).

Reference instrument for the multiphonics: Selmer Series III.

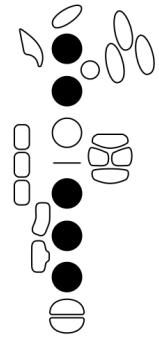
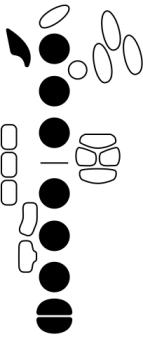
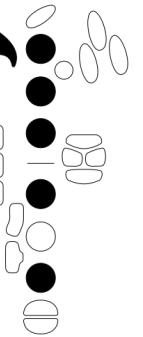
The piece's composition process was kindly supported by a scholarship by GEMA/Neustart Kultur.

Fingering charts built with Brian Pimentel's Fingering Diagram Builder.

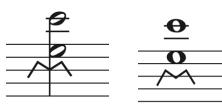
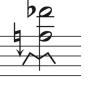
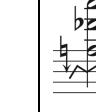
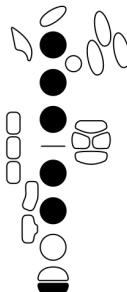
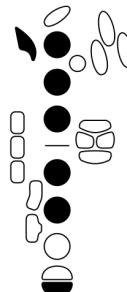
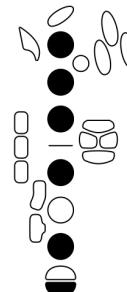
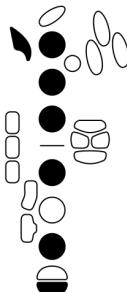
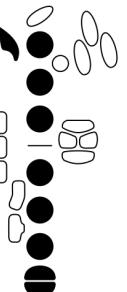
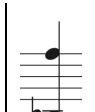
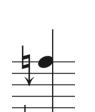
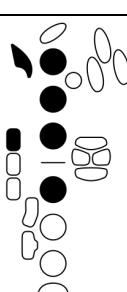
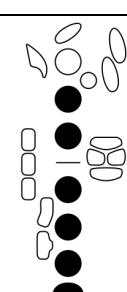
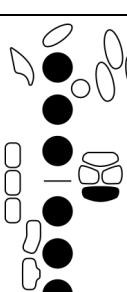
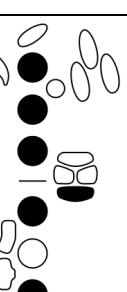
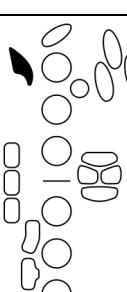
Miscellaneous

| | |
|--|--|
|  | <p>Air sound. The diamond note head stands for a pitch that is saturated richly with air, can be a dynamically versatile blend of pitch and air that emerges from only air to pitch (or reciprocal) or just air.</p> |
| <i>bisbigl.</i>  | <p>Fast and light sound color-trill between two fingerings for a'', e.g., the regular one alternating with this one:</p>  |
|  | <p>Improvise for a while with the content/material of the box. Adjust the length to your own perception of the musical flow.</p> |
|  | <p>Large diamond symbol without music stave: placeholder for improvisation.</p> |

Microtonal intonation

| | | |
|---|---|---|
|  |  |  |
|  |  |  |
| Slightly lowered a' | Slightly lowered d''' | Slightly lowered f''' |

Multiphonics

| | | | | |
|---|---|---|--|--|
|  |  |  |  |  |
|  |  |  |  |  |
| | | | | Soft dynamics, oscillating shred sound |
|  |  |  |  |  |
|  |  |  |  |  |
| | | | | Works only with soft dynamics, creates a rough sound that either includes both pitches  or oscillates somewhere in between them. |

Circular Composition II

1 Lichtspiel

Birgitta Flick

Freely

1

2

3

4

5

6

10

16

21

Merge into a short free improvisation before you continue.

(ca. 5-7")

A

B

Circular Composition II
1 Lichtspiel

Improvise and lead in the
next part (8-14'')

improvise based on these
sound colors, 5-10".

C A tempo, steady (shape accentuations spontaneously)

(3x) $\text{♩} = 118-128$

Lower every now and then the f natural to a slightly flat f (see legend, picture no. xx).

build up intensity until the end of this movement, maybe even the volume.

D

Circular Composition II
1 Lichtspiel

50 *bisbigl.*

54

57

Continue through improvisation,
keep pulse/tempo, you may change
the meter, go seamlessly into next part.
You may include reminiscences of motifs or
other musical means from this movement
(both written or improvised ones).

Keep improvising,
use these pitches/chords
they represent. *(open)*

ca. 30-45"

rit.

Circular Composition II

2 Glass

Birgitta Flick

Very freely, agogically

Starting point: $\text{♩} = 64$

1

5

9

15

18

A

B

Improvise with the material of these boxes. After having started with the first one you may freely combine all boxes, repeat or go back to them and create your individual musical flow until the end of the movement.

Senza misura If not noted differently, shape even the dynamic flow yourself.

B

I.

C

Experiment with the transition between a regular cis'' and 'underblowing' the cis''.

Keep the central c♯'' and improvise with lines that widen and vary the intervals around it.

Circular Composition II
2 Glass

Merge smoothly into next section

A tempo

C

$\text{♩} = 116-144$

Continue with these arpeggios, keep slowly changing max. one or two pitches at a time to shift to other harmonic structures. You may sometimes do small musical excursions or pause to breathe, but do both only in relation to the pulse. Play with the phrases' meter, change 3x2 sometimes in 2x3, but always go back to 3x2. Enjoy the sound of your keys and take them as rhythmic thread and guidance.

Keep eighth notes-pulse, but become more free in the shape of your phrases. Merge them to D minor, play with the intonation of certain pitches and introduce the multiphonic on a' that is featured in the next box and the end of the piece.

Improvise an ending starting from the material in the box. Keep pulse, circle around a'. *a.n.*

Circular Composition II

Treat this as a regular Jazz 'leadsheet', with all improvisatory freedom implied. Choose freely how to represent the different voices on the saxophone. Choose when to play rubato, when to play pulse (and which tempo).

3 Sorrow

Birgitta Flick

A musical score for piano, featuring five staves of music. The score is divided into measures by vertical dashed lines. The first staff (treble clef) starts in 4/4, moves to 2/4, then 4/4, and ends in 4/4. The second staff (bass clef) starts in 4/4, moves to 2/4, then 4/4. The third staff (treble clef) starts in 4/4, moves to 2/4, then 4/4. The fourth staff (bass clef) starts in 4/4, moves to 2/4, then 4/4. The fifth staff (treble clef) starts in 4/4, moves to 2/4, then 4/4. Various dynamics (p, f, ff, etc.) and articulations (staccato dots, slurs, etc.) are indicated throughout the score.

Circular Composition II

4 Transformation

Birgitta Flick

If not indicated differently, articulate all pitches that are longer than a 16th-note as staccato.

Take this as a starting point for an improvisation that looks back on what has happened in movement 1-3 and at the same time transforms this into a new musical statement and concludes the piece.

There is consciously no tempo or pulse information. Adjust that to your momentary musical flow. The same is true for the length of the movement.