

Justin Sullivan - University of Alberta - Portfolio of Compositions

by

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A thesis submitted in partial fulfillment of the requirements for the degree of

Master of Music (Thes)

[Music - Composition]

Faculty of Music

University of Alberta

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Abstract

This portfolio contains a collection of compositions that were written during my time at the University of Alberta. During my time at UofA, I pushed myself to be more innovative, breaking away from some of my older aesthetics in a variety of ways. I think that this shift stands out when comparing *'Lectric Lace*, the first piece I composed during my time here, with the other two pieces that this portfolio contains. I still like *'Lectric Lace*, I should say, I think that it does what it sets out to do quite well, but I felt I had to push past some of my older idioms in order to make something more special and original.

I've moved further away from the idea of absolute music. Instead, I've challenged myself to use all of the materials that the medium of concert performance provides. I've given myself greater permission to manipulate the theatre of a performance; breaking away from the standard *play-and-bow* ritual and, instead, asking my performers to behave in ways that, I feel, better benefit the pieces they're performing. How a piece looks has become more important to me as well, as is the case with the projected head in "*Gee, Golly, Wow*". Overall, I've become much less concerned with solely making music and much more concerned with making a total phenomenon or experience.

Greater accessibility has been a focus for me as well. I want audiences to be able to participate with my pieces and I don't believe that I have to sacrifice any sense of experimentalism or artistic integrity to do so. Including a greater focus on other artistic mediums helps me to do this quite a bit; I believe that both *Accounts of a, Weird, Alien* and "*Gee, Golly, Wow*", with the aid of their extra-musical materials, stand a much better chance of resonating with someone who doesn't have an education in avant-garde music while still being experimental enough and achieving my own artistic vices.

I've also focused on including a certain writerly ambiguity. I've taken to writing pieces with no absolute, prescribed, meaning, instead writing a series of vague suggestions with the expectation that an audience member be encouraged to insert their own meaning into a piece. This technique is a matter of participation as well, with the hopes of encouraging an audience member to form a dialogue with the performance they're viewing.

Still, you're always moving when you're
speaking,

Some can sense out danger with a
feeling,

What do people think of when they
shower?

People can get sick from going
places,

People can get sick from sitting
idle.

Can't I throw a dog a bone to
chew on?

Then I felt
backwards,

Someone looked at me
oddly!

Pretty
perfume,

Nothing to
worry.

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Full Score

'Lectric Lace: Psychedelic Collage from Hell for Saxophone Quartet

Justin Sullivan

* The multiphonics in this piece are notated with reference to *The Techniques of Saxophone Playing* by Marcus Weiss and Giorgio Netti. The bracketed number beside each fingering configuration refers to a matching example in Chapter 3 of this book. These examples can be visited for further clarification.

* Take an effort to balance the "foot stomps" and improvised baritone sax solo beneath the spoken word passages. Aim to have the words be heard relatively clearly - though keeping up the passage's rhythmic interest is more important than having perfectly clear speech.

'Lectric Lace

Psychedelic Collage from Hell for Saxophone Quartet

Justin Sullivan

$\text{♩} = 120$

Alto Saxophone

Tenor Saxophone

Baritone Saxophone 1

Baritone Saxophone 2

4

Alto Sax.

Ten. Sax.

Bari. Sax. 1

Bari. Sax. 2

6

Alto Sax.

Ten. Sax.

Bari. Sax. 1

Bari. Sax. 2

9

Alto Sax. *gliss.*

Ten. Sax. *gliss.*

Bari. Sax. 1 *gliss.*

Bari. Sax. 2

ff

11

Alto Sax.

Ten. Sax.

Bari. Sax. 1

Bari. Sax. 2

13

Alto Sax.

Ten. Sax.

Bari. Sax. 1

Bari. Sax. 2

15

Alto Sax.

Ten. Sax.

Bari. Sax. 1

Bari. Sax. 2

sfz p

sfz p

sfz p

sfz p

17

Alto Sax.

Ten. Sax.

Bari. Sax. 1

Bari. Sax. 2

mf

mf

mf

f

ff

ff

ff

ff

19

Alto Sax.

Ten. Sax.

Bari. Sax. 1

Bari. Sax. 2

sub mf

sub mf

sub mf

f

ff

ff

ff

21

Alto Sax.

Ten. Sax.

Bari. Sax. 1

Bari. Sax. 2

sub mf

ff

23

Alto Sax.

Ten. Sax.

Bari. Sax. 1

Bari. Sax. 2

sub mf

ff

25

Alto Sax.

Ten. Sax.

Bari. Sax. 1

Bari. Sax. 2

27

Alto Sax.

Ten. Sax.

Bari. Sax. 1

Bari. Sax. 2

29

Alto Sax.

Ten. Sax.

Bari. Sax. 1

Bari. Sax. 2

31

Alto Sax.

Ten. Sax.

Bari. Sax. 1

Bari. Sax. 2

A

Swing, Smokey

$\text{♪} = \text{♪} \text{ } \overset{3}{\text{♪}}$

gliss. gliss. gliss.

sub pp

gliss. gliss. gliss.

sub pp

gliss. gliss. gliss.

sub pp

gliss. gliss.

sub pp

35

Alto Sax. *mp*

Ten. Sax. *mp*

Bari. Sax. 1 *mp*

Bari. Sax. 2 *mf*

f Growl

39

Alto Sax. *mp*

Ten. Sax. *mp*

Bari. Sax. 1 *mp*

Bari. Sax. 2 *mf*

43

Alto Sax.

Ten. Sax.

Bari. Sax. 1

Bari. Sax. 2

f

ff

47

Alto Sax. *mp* Closed slap, as much pitch as possible

Ten. Sax. *mp* Closed slap, as much pitch as possible

Bari. Sax. 1 *mp* Closed slap, as much pitch as possible

Bari. Sax. 2 *mf* Closed slap, as much pitch as possible

51

Alto Sax.

Ten. Sax. *f*

Bari. Sax. 1 *f*

Bari. Sax. 2 *ff*

55

Alto Sax. *mp*

Ten. Sax. *mp*

Bari. Sax. 1 *mp*

Bari. Sax. 2 *mf*

59

Alto Sax. *f*

Ten. Sax. *f*

Bari. Sax. 1 *f*

Bari. Sax. 2 *ff*

Growl

63

B

Alto Sax. (22) *mf* (All multiphonics at mf)

Ten. Sax. (70) *mf* (All multiphonics at mf)

Bari. Sax. 1 *mp*

Bari. Sax. 2 *mp*

67

Alto Sax.

Ten. Sax.

Bari. Sax. 1

Bari. Sax. 2

71 (75) C1

Alto Sax.

Ten. Sax.

Bari. Sax. 1

Bari. Sax. 2

75 (41) Bb C3 (90) (3) Eb C B (29) Eb Bb

Alto Sax.

Ten. Sax.

Bari. Sax. 1

Bari. Sax. 2

78 (22) 8 C2 (70)

Alto Sax.

Ten. Sax.

Bari. Sax. 1

Bari. Sax. 2

82

Alto Sax.

Ten. Sax.

Bari. Sax. 1

Bari. Sax. 2

86

Alto Sax.

Ten. Sax.

Bari. Sax. 1

Bari. Sax. 2

(75) C1

(107) C3 G#

(99) x

(98) C3 C2

89

Alto Sax.

Ten. Sax.

Bari. Sax. 1

Bari. Sax. 2

(26) C#

(35) Bb

(22) 8

(5) C B

92

Alto Sax. (2) Eb C Bb

Ten. Sax. (11) B

Bari. Sax. 1

Bari. Sax. 2

95

Alto Sax. (107) C1 G#

Ten. Sax. (98) C2 C3

Bari. Sax. 1

Bari. Sax. 2

99

Alto Sax. (41) Bb

Ten. Sax. (90) C3 (70) C2

Bari. Sax. 1

Bari. Sax. 2

103 C 13

Alto Sax.

Ten. Sax.

Bari. Sax. 1

Bari. Sax. 2

mp

p

p

106

Alto Sax.

Ten. Sax.

Bari. Sax. 1

Bari. Sax. 2

109

Alto Sax.

Ten. Sax.

Bari. Sax. 1

Bari. Sax. 2

112

Alto Sax. *mf* *sub. pp* *mf*

Ten. Sax. *mf* *sub. pp* *mf*

Bari. Sax. 1 *mf* *sub. pp*

Bari. Sax. 2 *f*

114

Alto Sax.

Ten. Sax.

Bari. Sax. 1 *mf*

Bari. Sax. 2

116

Alto Sax. *sub. pp* *f*

Ten. Sax. *sub. pp* *f*

Bari. Sax. 1 *sub. pp*

Bari. Sax. 2

119

Alto Sax.

Ten. Sax.

Bari. Sax. 1

Bari. Sax. 2

f

121

Alto Sax.

Ten. Sax.

Bari. Sax. 1

Bari. Sax. 2

sub. mp *f*

Straight 8ths

123

Alto Sax.

Ten. Sax.

Bari. Sax. 1

Bari. Sax. 2

f

125

Alto Sax.

Ten. Sax.

Bari. Sax. 1

Bari. Sax. 2

127

Alto Sax.

Ten. Sax.

Bari. Sax. 1

Bari. Sax. 2

ff

129

Alto Sax.

Ten. Sax.

Bari. Sax. 1

Bari. Sax. 2

sub. mp

sub. mp

sub. mp

sub. mf

131

Alto Sax. *ff*

Ten. Sax. *ff*

Bari. Sax. 1 *ff*

Bari. Sax. 2 *ff*

133

Alto Sax. *sub. mp*

Ten. Sax. *sub. mp*

Bari. Sax. 1 *sub. mp*

Bari. Sax. 2 *sub. mf*

135

Alto Sax. *ff*

Ten. Sax. *ff*

Bari. Sax. 1 *ff*

Bari. Sax. 2 *ff*

D

137

Alto Sax. *sub. p*

Ten. Sax. *sub. p*

Bari. Sax. 1 *sub p.*

Bari. Sax. 2 *mf* *ff* *mf*

139

Alto Sax.

Ten. Sax.

Bari. Sax. 1

Bari. Sax. 2 *p* *mf* *p*

141

Alto Sax. *mf*

Ten. Sax. *mf*

Bari. Sax. 1 *mf*

Bari. Sax. 2 *mf*

142

Alto Sax.

Ten. Sax.

Bari. Sax. 1

Bari. Sax. 2

143

Alto Sax.

Ten. Sax.

Bari. Sax. 1

Bari. Sax. 2

sub. p *ff* *sub. p* *ff*

145

Alto Sax.

Ten. Sax.

Bari. Sax. 1

Bari. Sax. 2

sub. p *ff* *gliss.*

148 E *Foot Stomps*

Alto Sax. *gliss.* *gliss.* *pp* *mp* *

Ten. Sax. *gliss.* *gliss.* *pp* *mp* *

Bari. Sax. 1 *gliss.* *gliss.* *pp* *mp* *

Bari. Sax. 2 *mp* *f*

151

Alto Sax. *

Ten. Sax. *

Bari. Sax. 1 *

Bari. Sax. 2 *

153 *Spoken Word, Loudly and Clearly, with Stage Voice*

Alto Sax. *ff*

Ten. Sax. *ff* Get a

Bari. Sax. 1 *F9(#11add13)*

Bari. Sax. 2 *mf ad lib.*

Shoo-by doo-by doo and a can of noo-dle soup
Spoken Word, Loudly and Clearly, with Stage Voice

155

Alto Sax.

Ten. Sax.

Bari. Sax. 1

Bari. Sax. 2

tape of the paint - ing, play it on loop

Spoken Word, Loudly and Clearly, with Stage Voice

ff Put some

156

Alto Sax.

Ten. Sax.

Bari. Sax. 1

Bari. Sax. 2

Let them grow a cou-ple years, watch the Ber-lin wall fall

bell bot-tom pants on the kids in the hall

158

Alto Sax.

Ten. Sax.

Bari. Sax. 1

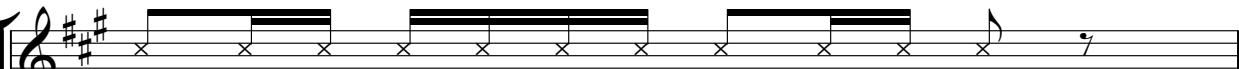
Bari. Sax. 2

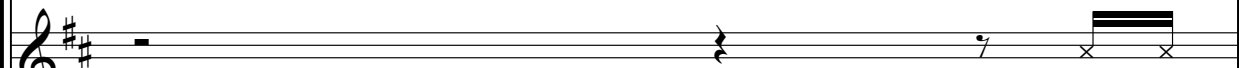
An-a-log ped a-gogue how would you feel

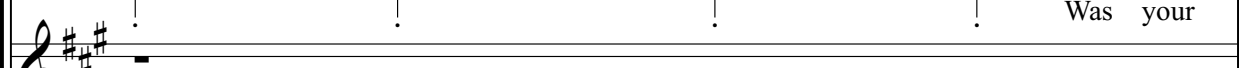
If a lo - fi, tye dye joined you for a meal


Then a

160

Alto Sax. 

Ten. Sax. 

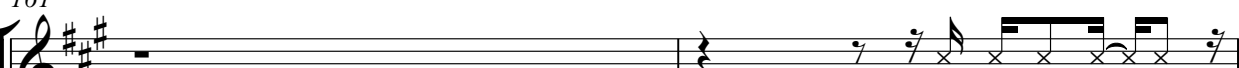
Bari. Sax. 1 


Bari. Sax. 2 

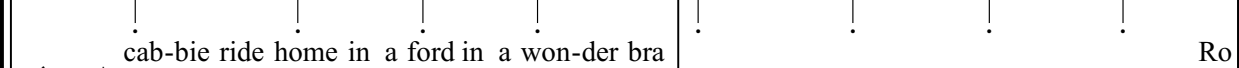
square look - ing fel - la with a wide look - ing jaw

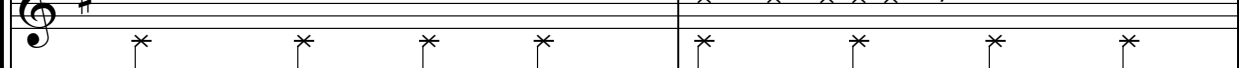
Was your

161

Alto Sax. 

Ten. Sax. 

Bari. Sax. 1 

Bari. Sax. 2 

At-tract an - o - ther

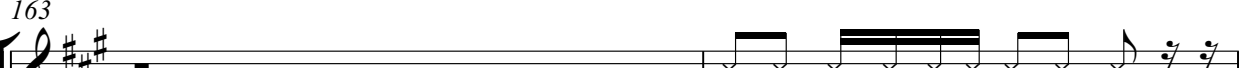
cab-bie ride home in a ford in a won-der bra

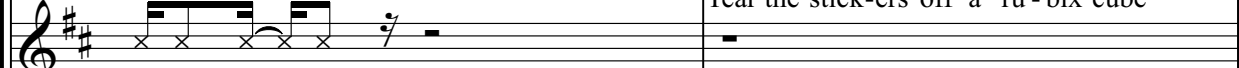
Ro


Game boy col-our

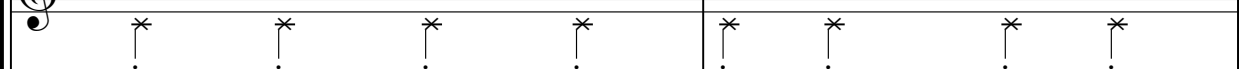
as written

163

Alto Sax. 

Ten. Sax. 

Bari. Sax. 1 

Bari. Sax. 2 

Tear the stick-ers off a ru - bix cube

bot af - fec - tions

Ca-ble con - nect - ion

F9(#11add13)

ad lib.

165

Alto Sax.

Ten. Sax.

Bari. Sax. 1

Bari. Sax. 2

If I
Flow-ers in my hair to get in the groove
Hush li-ttle ba-by don't say a word

167

Alto Sax.

Ten. Sax.

Bari. Sax. 1

Bari. Sax. 2

had a T V I would play it like Bird
If I had bleached hair I would sing a folk bal-lad
If I

169

Alto Sax.

Ten. Sax.

Bari. Sax. 1

Bari. Sax. 2

Oo-gle goo-gle all to see Oo-gle a part of me
had a new pan I would play rat sal-ad

171

Alto Sax.

Ten. Sax.

Bari. Sax. 1

Bari. Sax. 2

Hot pot-at - o Na-to ea-ting play doh pass it on

To an

173

Alto Sax.

Ten. Sax.

Bari. Sax. 1

Bari. Sax. 2

To a fine straight tie, to a dou-ble shot of booze

A - fter

art dec-cowo-man in a golden thong

175

Alto Sax.

Ten. Sax.

Bari. Sax. 1

Bari. Sax. 2

that change the of - fer to one they can't re - fuse

176

Alto Sax.

Ten. Sax.

Bari. Sax. 1

Bari. Sax. 2

Pa - pa wants a new thing, Ma - ma wants to grow wings

177

Alto Sax.

Ten. Sax.

Bari. Sax. 1

Bari. Sax. 2

Bro - ther must pick: moc - king bird, dia - mond ring.

178

Alto Sax.

Ten. Sax.

Bari. Sax. 1

Bari. Sax. 2

Sis - ter wants a suit but she finds it hard to choose

Is that

179

Alto Sax.

Ten. Sax.

Bari. Sax. 1

Bari. Sax. 2

Mis-ter Fan-tas-tic or is that Doc-tor Doom? Sim

Pep-to bis - mol

A fun-ny giz - mo

as written

181

Alto Sax.

Ten. Sax.

Bari. Sax. 1

Bari. Sax. 2

Har-ry ma - chis - mo.

Hold it up high for all the world to see

ply a - bys - mal F9(#11add13) And the

183

Alto Sax.

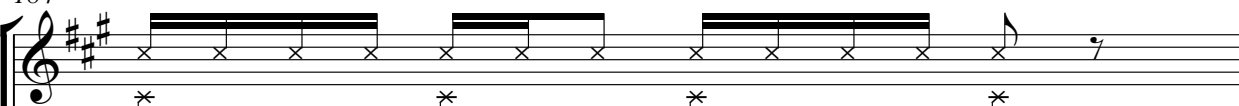
Ten. Sax.

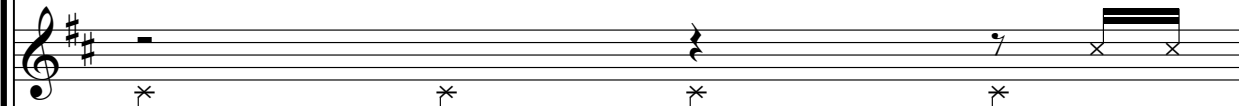
Bari. Sax. 1

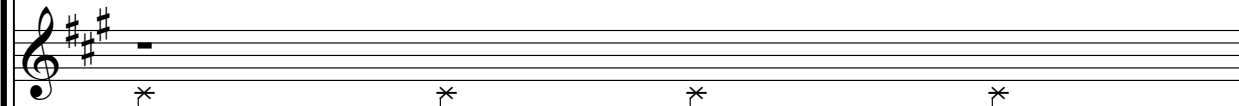
Bari. Sax. 2

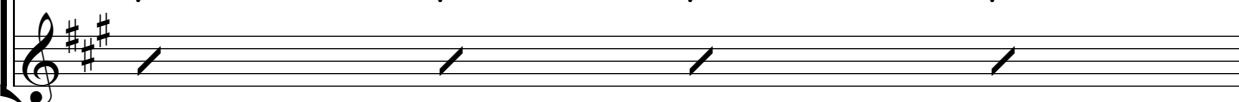
whole world yells free bird back at me.

184

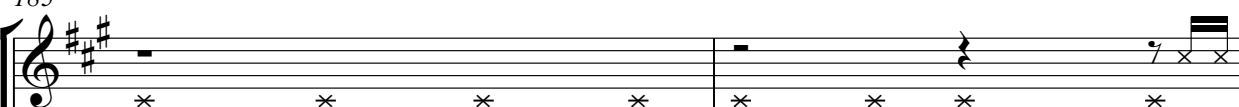
Alto Sax. 
Lon - don bridge is fall - ing down, no one make a sound;


Ten. Sax. 
If you

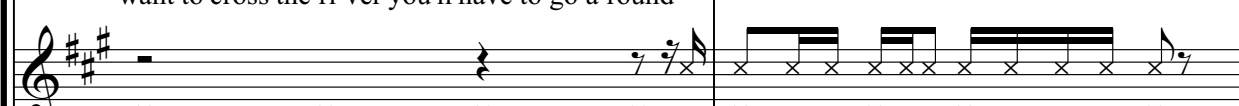
Bari. Sax. 1 
A

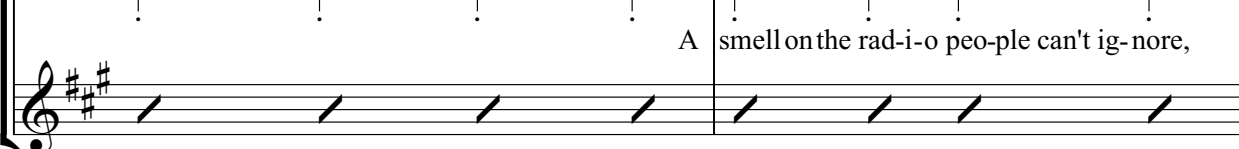
Bari. Sax. 2 

185


Alto Sax. 
Ra-di

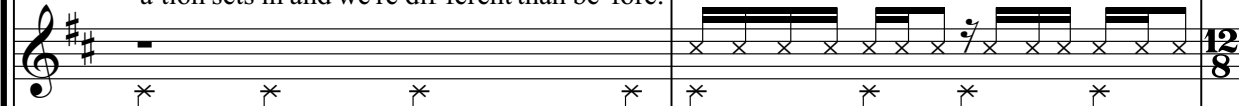
Ten. Sax. 
want to cross the ri-ver you'll have to go a-round

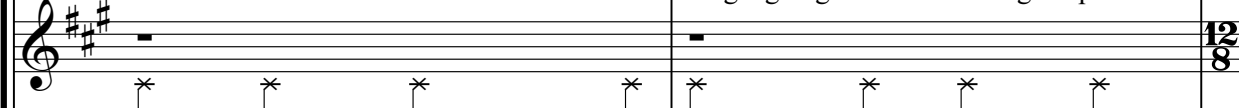
Bari. Sax. 1 
A


Bari. Sax. 2 
smell on the rad-i-o peo-ple can't ig-nore,

187

Alto Sax. 
a-tion sets in and we're dif ferent than be fore.

Ten. Sax. 
Oo gle goo gle all to see Oo gle a part of me

Bari. Sax. 1 
Oo

Bari. Sax. 2 

Doo-wop

28

189 **F** $\text{♩} = \text{♩}$

Alto Sax. *mf*

Ten. Sax. *mf*

Bari. Sax. 1 *pp* *mp*

Bari. Sax. 2 *sub. pp* *mp*

191

Alto Sax.

Ten. Sax.

Bari. Sax. 1

Bari. Sax. 2

193

Alto Sax.

Ten. Sax.

Bari. Sax. 1

Bari. Sax. 2

195

Alto Sax.

Ten. Sax.

Bari. Sax. 1

Bari. Sax. 2

197

Alto Sax.

Ten. Sax.

Bari. Sax. 1

Bari. Sax. 2

mp

solo mf

sub. pp — *mp*

sub. pp — *mp*

200

Alto Sax.

Ten. Sax.

Bari. Sax. 1

Bari. Sax. 2

soli mf

soli mf

soli mf

202

Alto Sax.

Ten. Sax.

Bari. Sax. 1

Bari. Sax. 2

205

Alto Sax.

Ten. Sax.

Bari. Sax. 1

Bari. Sax. 2

mf

mf

mp

207

Alto Sax.

Ten. Sax.

Bari. Sax. 1

Bari. Sax. 2

209

Alto Sax.

Ten. Sax.

Bari. Sax. 1

Bari. Sax. 2

211

Alto Sax.

Ten. Sax.

Bari. Sax. 1

Bari. Sax. 2

G

213

Alto Sax.

Ten. Sax.

Bari. Sax. 1

Bari. Sax. 2

mp

p *mp*

mf *p*

mf

214

Alto Sax.

Ten. Sax.

Bari. Sax. 1

Bari. Sax. 2

p

>p

215

Alto Sax.

Ten. Sax.

Bari. Sax. 1

Bari. Sax. 2

pp

pp

pp

pp

216

Alto Sax.

Ten. Sax.

Bari. Sax. 1

Bari. Sax. 2

218 33

Alto Sax. *mp*

Ten. Sax. *mp*

Bari. Sax. 1 *mp*

Bari. Sax. 2 *mp*

220

Alto Sax. *pp* *mp* *pp*

Ten. Sax. *pp* *mp* *pp*

Bari. Sax. 1 *pp* *mp* *pp*

Bari. Sax. 2 *pp* *mp* *pp*

222

Alto Sax. *mp* *pp*

Ten. Sax. *mp* *pp*

Bari. Sax. 1 *mp* *pp*

Bari. Sax. 2 *mp* *pp*

224

Alto Sax.

Ten. Sax.

Bari. Sax. 1

Bari. Sax. 2

225

Alto Sax.

Ten. Sax.

Bari. Sax. 1

Bari. Sax. 2

H

ff

ff

ff

ff

227

Alto Sax.

Ten. Sax.

Bari. Sax. 1

Bari. Sax. 2

Foot Stomps

mp

mp

mp

mp

ff

Part of me

230 *ff*

Alto Sax. Out-er space All to see

Ten. Sax. *ff* All to see Home base

Bari. Sax. 1 All to see In your face Part of me

Bari. Sax. 2 *ff* Part of me 'Lec-tric Lace

232

Alto Sax. Sa-voy All to see

Ten. Sax. All to see Cow boy

Bari. Sax. 1 All to see Sex toy Part of me

Bari. Sax. 2 Part of me Love and joy

234

Alto Sax. Fred As-taire All to see

Ten. Sax. All to see Der-ri-ère

Bari. Sax. 1 All to see Truth or dare Part of me

Bari. Sax. 2 Part of me Here and there

236

Alto Sax.

Ten. Sax.

Bari. Sax. 1

Bari. Sax. 2

Twist and shout

All to see

Dark stout

When in doubt

Part of me

All to see

Part of me

Part of me

the oo-gle part of me

I

238

Alto Sax.

Ten. Sax.

Bari. Sax. 1

Bari. Sax. 2

ff

ff

ff

mf

mf

240

Alto Sax.

Ten. Sax.

Bari. Sax. 1

Bari. Sax. 2

ff

ff

ff

Detailed description: This page contains a musical score for saxophones, starting at measure 236. The score is written for four parts: Alto Sax., Tenor Sax., Bari. Sax. 1, and Bari. Sax. 2. The music is in a key with three sharps (F#, C#, G#) and a common time signature. The lyrics are: 'Twist and shout', 'All to see', 'Dark stout', 'When in doubt', 'Part of me', 'All to see', 'Part of me', 'Part of me', and 'the oo-gle part of me'. There are dynamic markings of *ff* (fortissimo) and *mf* (mezzo-forte). The score includes various rhythmic patterns, including triplets, and articulation marks like accents and slurs. A first ending bracket labeled 'I' is present at measure 238. The page number '36' is located at the top left.

242

Alto Sax. *mp* *sub. p* *mf*

Ten. Sax. *mp* *sub. p* *mf*

Bari. Sax. 1 *mp* *sub. p* *mf*

Bari. Sax. 2 *mp* *sub. p* *mf*

244

Alto Sax. *sub. p* *mf*

Ten. Sax. *sub. p* *mf*

Bari. Sax. 1 *sub. p* *mf*

Bari. Sax. 2 *sub. p* *mf*

246

Alto Sax. *ff* *fff* *mp* *gliss.* *ff*

Ten. Sax. *ff* *fff* *mp* *gliss.* *ff*

Bari. Sax. 1 *ff* *fff* *mp* *gliss.* *ff*

Bari. Sax. 2 *ff* *fff* *mp* *gliss.* *ff*

♩ = 70-75

Accounts of a, Weird, Alien with, Particularly, Weird Legs

- Justin Sullivan

Preface

This piece is a musical/ theatrical performance for solo performer (open instrumentation) and electronics. In this piece, the performer plays in a call and response fashion against a MaxMSP patch which generates new material in real time. It consists of three distinct parts, each of which contains its own associated text to be theatrically performed as well.

This piece's MaxMSP patch records elements (i.e., pitch, spectral makeup) of the performer's input and turns it into data. That data then generates new electronic "calls" for the performer to respond to. This means that this piece's "calls" will be different each time this piece is performed; although, they will be similar enough in character to make *Accounts* a piece with a consistent flavor throughout different performances.

The piece's references to aliens, cowboys and blues, along with its odd theatrical gestures, are meant to act as vague suggestions of meaning to the viewer. With this, I'm hoping *Accounts* engages an audience and encourages them to "fill in the blanks" left between these suggestions for themselves; using their imaginations and their own surreal thoughts to "complete" the piece in a personalized and individually fulfilling way.

Technical Requirements

- A computer that is capable of running Max8 and the piece's accompanying MaxMSP patch.
 - You may contact me personally for any software components.
 - Note that this patch uses an external object called "sigmond~", you will need this external to run the piece¹.

- A microphone for the performer which can send a signal into the computer that is running the patch.

- A set of loudspeakers to amplify the sounds that the patch produces.

- (Optional) A set of loudspeakers to amplify the sound of the performer. Ensure the performer and the patch are balanced to be at relatively equal volumes.

¹ Volker Böhm (v7b1) and Miller Puckette, "sigmund~ 64-bit version based on v0.07," Github, September 14, 2015, https://github.com/v7b1/sigmund_64bit-version/releases.

Performance Instructions

Musical Component Instructions:

- Each of this piece's three "parts" includes a musical component. These musical components consist of a call and response relationship between the MaxMSP patch (the *call*) and the performer (the *response*). The general mood of each part's calls is unique.

- The performer's response is to be improvised. It can imitate the call but it is not required to.

- Improvisations should last for 30 to 60 seconds after each part's electronic calls have been completed, before the next part's associated text is read.

- A part's responses may overlap its calls in any way the performer sees fit so long as the performer remains aware of the calls.

- **Note** - The spaces between the calls and the responses at the end of part 1 are removed, it is expected that the performer's responses overlap the patch's calls during this time.

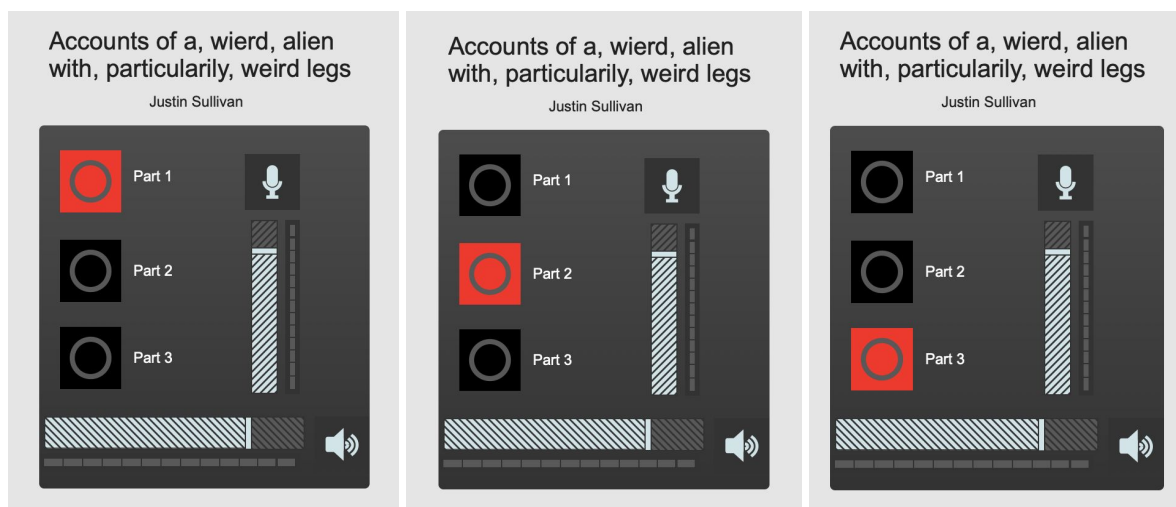
- The timing between calls and responses is sometimes purposefully awkward. Any awkward spaces left in the performer's response times as a result of this are to be embraced as part of the piece and not as mistakes.

- The beginning portion of part 1's calls are through-composed and will be the same each time. The rest of this piece's calls are uniquely generated while performing the piece. Each part's calls contain elements of indeterminacy. Parts 2 and 3 heavily rely on data gathered from the performer during previous parts, generating new material based on its collected data. Each part's calls are occasionally influenced by the performer's most immediate responses in real time.

- You may choose to control the patch yourself or have another person control the patch from offstage at your discretion.

- This piece's patch consists of three buttons, each labeled in association to the piece's three parts. These buttons trigger the beginning of a part's musical component. When a part has been completed, the patch will need a brief amount of time to process the data it's collected; preparing that data to generate some of the next section's sounds. The performer's final responsive improvisations and intermediate spoken text sections should easily cover up

the brief amount of time needed to process any collected data. Once the patch has finished processing a part's collected data, the next part's labeled button will turn red, signaling that it is now ready to be performed. Simply press that part's illuminated button to start the musical component for that section. (See screenshots of the patch below).



- The patch's interface also includes two gain sliders, one which controls mic gain and one which controls the patch's output gain. Ensure that you balance the patch's output so that it is present and clear but not so loud that it covers up the soloist. Ensure that you balance the mic gain so that it does not clip when the soloist plays at their loudest.

- Adjust Max's audio settings so that it uses a proper external microphone for input and not the internal microphone built into your computer.

- A reminder to ensure that the patch's audio is turned on.

- Set up the microphone so that it picks up a signal from the performer and feeds that signal into the MaxMSP patch. The patch will collect data based on what the performer plays.

Text instructions:

- Each part's associated spoken text is to be performed before its coinciding musical element.
- In the text, spaces bracketed like this () are to be filled with an improvised word by the performer. This word doesn't have to fit with the rest of the piece in any way. Do not plan improvised words beforehand.
- The first two improvised words in this piece are noted as (*1) and (*2). When these symbols appear again in part 2 and part 3 use the same first two improvised words as chosen in part 1 and repeat them in these scenarios.
- Perform the text exactly as written. Do not accidentally use any contractions (ex. *y'all* instead of *you all*). The text is purposefully written with slightly awkward syntax.
- Perform the text with a blank expression and a relatively monotone voice. While performing the text, stare out into the audience vacantly and do not let your eyes wander.
- The text is best performed from memory, however reading the text on stage is also acceptable. In the case of reading the text onstage, vacantly stare at the text instead of at the audience and do not let your eyes wander.
- Additional instructions are bolded and starred in the text.
- Break your stare with the audience when instructed to ***face left*** and ***face right***.
- Be aware that there is a brief, textless, theatrical element to be performed immediately after the musical component of part 3 as well.

Performance Text

Part 1

Howdy, you all. I have blazed many a dusty trail to join you here today. See, I am looking for someone and I done reckon they are right here in this very room. Now, I am going to go on ahead and describe this son of a gun and, when I am done, you all can tell me if you have seen them around.

Firstly, its head is like a rorschach test.

It is (*1) but it is also (*2).

It somehow manages to be () despite it also being ().

Perhaps that is why I find it so ().

It wears many faces and

face left it thinks many thoughts at once ***face right*** it thinks many thoughts at once

face left it thinks many thoughts at once ***face right*** it thinks many thoughts at once

face left it thinks many thoughts at once ***face right*** it thinks many thoughts at once

Part 2

Yes, is not that just a mug that only their momma could love. Now I will detail its body. Its body is smooth and hairless. Smooth and hairless like jello. Like jello, it's always changing shape, so watch out. Attached to its body are its arms.

Its arms are like a rorschach test.

face left They are (*1) but they are also (*2).

face right ***(repeat previous line in a silly voice)*.**

face left They are () but they are also ().

face right ***(repeat previous line in a silly voice)*.**

face left They are () but they are also ().

***face right* *(repeat previous line in a silly voice)*.**

They are ever reaching but never grasping.

Part 3

Lastly, I reckon I should tell you all about its legs. Now, do not forget to point this varmint out if you think you have seen them around. I done reckon they are right here in this very room.

Its legs are attached to its body. Its legs are hairless like jello. Its legs are around. Its legs are a dusty trail.

Its legs are like a rorschach test.

They are (*1) but also (*2).

face left Its legs are ***face right, spoken as though you're in slow motion*** (*1).

face left Its legs are ***face right, spoken as though you're in slow motion*** (*2).

face left Its legs are ***face right, spoken as though you're in slow motion*** ().

face left Its legs are ***face right, spoken as though you're in slow motion*** ().

It's legs are a dusty trail.

Immediately after musical component of Part 3

***Before you “drop your performance”, inviting the audience to applaud, perform a thorough scan of the audience with the same vacant stare as before, as though you're looking for this creature with some sense of urgency. Drop the performance suddenly.**

**“Gee, Golly, Wow”: An Evening of Music
with Francis Davies**

Justin Sullivan
2019

This piece was written to be performed by Marnie Giesbrecht-Segger and Mark Segger in the University of Alberta's Convocation Hall. Premiered December 10, 2019.

Special thanks to:

Scott Smallwood

Jacob Kryger

Isaac Earl

the Ghosts of Convocation Hall

And Emily Morse

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General Notes on Setup

- The percussionist's setup to be placed directly beside the organist. Ensure that the percussionist can see the organist throughout the performance. It does not matter if either the organist or the percussionist are facing the audience. In front of the organist and percussionist, closer to the audience, the actor should sit in a chair facing the audience. This chair should be angled slightly to one side, not facing the audience completely head on. There should be a camera pointed at the actor's face. This camera should not face the actor completely head on but should be angled slightly to the side, picking up some of their profile while still capturing the majority of their face. This camera should be hooked up to a projector which will project the actors face onto a screen. This screen should be set up beside the organist, on the opposite end of where the percussion set up is.

Notes on Percussion Setup

You will need:

- A 32'' timpani with a 20'' ride cymbal on top of it
 - I prefer these sizes for their dark and resonant timbres but different timpani and cymbals can be substituted so long as they're able to produce the pitches provided in sections "Small-a" and "Small-b"
- 4 assorted cymbals mounted to stands
 - I wrote this piece with a 20'' ride cymbal, an 18'' crash cymbal, a 16'' crash cymbal and some sort of china cymbal in mind but any four contrasting cymbals will work fine so long as they are capable of making the sounds described in each section (they must have a bell).
- A mounted bass drum
- At least 1 suspended gong or tam-tam
 - Only one is needed but a variety may enrich the ad lib elements of sections "Large-a", "Climax" and "Large-b".
 - If you only use one, a gong is preferable to a tam-tam.
- A bow that is suitable for bowing cymbals, gongs and tam-tams

Organ Presets

Keep in mind that this piece was written for the organ at the University of Alberta's Convocation Hall and these presets reflect the organ that lives there. For performances on other organs, approximate these settings to the best of your ability.

Preset 1:

Pedal - Mixtur IV

Swell - Tremulant, Waldflote, Querflote

Grand - Hohlflote

Ruckpositiv - /

Preset 2:

Pedal - Mixtur IV, Subbass 16'

Swell - Tremulant, Fagott 16', Mixtur IV, Offenflote 8', Schwebung 8'

Grand - Spitzflote 4', Praestant 8', Hohlflote 8'

Ruckpositiv - /

Preset 3:

Pedal - Oktave 8', Gedacktbass 8', Subbass 16'

Swell - /

Grand - Blockflote 2', Nasat 2 $\frac{2}{3}$, Bordun 16'

Ruckpositiv - Tremulant, Quintel 1 $\frac{1}{3}$, Sesquialtera II, Praestant 4'

Preset 4:

Pedal - Trompete 8', Oktave 4', Oktave 8', Gedacktbass 8', Subbass 16'

Swell - Trompete 8', Fagott 16', Waldflote 2', Oktave 4', Querflote 4', Offenflote 8'

Grand - Terz 1 $\frac{3}{4}$, Blockflote, Nasat 2 $\frac{2}{3}$, Praestant, Hohlflote 8', Bordun 16', SW/HW

Ruckpositiv - Tremulant, Krummhorn 8', Quintel 1 $\frac{1}{3}$, Sesquialtera II, Praestant 4',
Gedacht 8'

Preset 5:

Pedal - Trompete 8', Oktave 4', Pasaume 16', Oktave 8', Gedacktbass 8', Subbass 16'

Swell - Trompete 8', Fagott 16', Waldflote 2', Oktave 4', Querflote 4', Offenflote 8'

Grand - Trompete 8', Terz 1 $\frac{3}{4}$, Blockflote 2', Nasat 2 $\frac{2}{3}$, Praestant 8', Hohlflote 8',
Bordun 16', SW/HW

Ruckpositiv - Tremulant, Krummhorn 8', Scharf IV, Quinte 1 1/3, Sesquialtera II,
Praestant 4', Rohrflote 4', Gedackt 8'

Preset 6:

Pedal -Schalmei 4', Mixture IV, Trompete 8', Oktave 4', Pasaume 16', Oktave 8',
Gedacktbass 8', Subbass 16', SW/Pred, HW/Ped

Swell - Trompete 8', Faggot 16', Mixture V, Waldflote 2', Querflote 4', Offenflote
8', Gemshorn 8'

Grand -Trompete 8', Terz 1 2/3, Mixture V, Blockflote 2', Oktave 2', Nasat 2 2/3,
Oktave 4' Praestant 8', Hohlflote 8', SW/HW, RP/HW

Ruckpositiv - Krummhorn 8', Scharf IV, Quinte 1 1/3, Oktave 2', Sesquialtera II,
Praestant 4', Rohrflote 4', Gedackt 8'

General Performance notes:

In order to give this piece a certain feeling of looseness, I've written it to rely heavily on text instructions. I encourage you to read all of the text instructions before approaching the score. Reading the instructions for all of the parts will give you a better idea of how the piece works as a whole.

- As a general rule, please approach notated values as guidelines for rhythm instead of something strictly notated. The piece should feel like something with an overall pace but with no consistent pulse or definitive meter.
- It is integrally important to this piece that no aspect of it be performed in a particularly over-the-top fashion. Certain elements of the piece might run the risk of being cheesy if they're overexaggerated. You should always slightly underplay.
- This piece is separated into 5 different sections, each of which is indicated in the score. The sections are "Small-a", "Med-a", "Large-a", "Climax", "Large-b", "Med-b", "Small-b". These labels describe how each section should feel in terms of their texture, volume and overall dramatism. After the climax, it repeats each previous section's material, sometimes in reverse sequence and sometimes in retrograde (with some slight variation). The aim is to have the piece's climactic moments recontextualize its recycled sections, hopefully creating a familiar yet distinctly new phenomenon.
- This piece relies on quite a lot of structured improvisation. Ad lib elements vary between parts and sections. Instructions for these ad lib elements are detailed below in each part's section-specific instructions, as they're called for.
- Start the piece by having the actor say "Let us begin". After this, all performers will rhythmically and formally take their cues from the organ.
- The organist rhythmically and formally drives this piece, with the percussionist and speaker aurally following the organist as they play through the different sections. Each section sounds distinct and should be easy to recognize. Studying a recording of this piece should help you in recognizing each different section.

Organ “Small-a”/ “Small-b” Instructions

- In this section, you’re asked to sing and play at the same time. Sing with an “amateur aesthetic”; being completely in tune with the melody isn’t necessary, so long as it resembles the melody you’re given it should do just fine. For balance, blend the voice into the sound of the organ.

Organ “Med-a”/ “Med-b” Instructions

- Play with a slightly greater feeling of forward movement. Do this without disturbing the piece’s feeling of consistent overall pace. Continue to play notated values with a similar style of rubato.

Organ “Large-a”/ “Large-b” Instructions

- These sections each consist of three different three bar groups. Each of these groups revolve around a different chord. When played consecutively, these chords either build or decline in intensity, depending on whether you’re playing “Large-a” or “Large-b”.
- The second bar of each of these groups calls for you to ad lib for 10 to 12 seconds. There’s no need to be precise with the length of these ad libs, just continue them for what you instinctively feel 10 to 12 seconds to be. These ad lib elements are mostly rhythmic in nature. Focus on a juxtaposition of short, accented, stabbing gestures and broader note values that allow the organ to completely and resonantly fill the space that it’s in. For these ad lib elements, you should only play the chord that your current three bar group revolves around. You will be given a new chord each time you progress to a new ad lib figure. At bar 53, I’ve provided you with three examples of the sorts of gestures you should try and include.
- Ensure that section “Large-a” maintains a feeling of consistent overall pace. After this pacing is disrupted by the “Climax” section, return to the same feeling of overall pace in section “Large-b”.
- The pedal chords in this section, as well as the ones in the “Climax” section, call for either two white keys or two black keys to be played at once using only one foot. Perform these chords by playing the two keys with the palm of your foot.

Organ “Climax” Instructions

- Have your ad lib here be similar in focus to those found in the “Large” section but use shorter, more sporadic, stabbing gestures and broader, more overwhelming, sustained notes.
- This section’s ad lib is longer and should continue for what you instinctively feel 25 to 35 seconds to be.
- Allow yourself to abandon the piece’s sense of overall pace for this section’s ad lib. Resume the piece’s regular pacing once completing it.

Percussion General Instructions

- Ad lib elements for each section call for specific instruments. Please only play the called-for instruments in each section’s ad lib.
- Rhythmically, your part follows the organ part. As the organist will be playing with rhythmic freedom, simply align with them approximately whenever you’re asked to do so.
-

Percussion “Small-a”/ “Small-b” Instructions

- In these sections, you’re asked to sing along with what you play on the timpani/ cymbal. Sing in an “amateur aethetic”, similar to the organist. Singing octaves above or below what’s written is fine.
- These sections call for timpani with cymbal. I recommend using a 32” timpani and a 20” cymbal for this. Place the cymbal onto the center of the timpani and roll around the edge of the cymbal with soft mallets. Play this at a consistent dynamic throughout the section. Focus on isolating the fundamental pitch that the cymbal produces; this should sound at the same pitch as the timpani. Because you’re asked to ad lib other cymbal strikes while performing this roll, you’ll need to perform this aspect with a one-handed roll technique. Remember that the cymbal will detune any pre-existing timpani pedal markers slightly; make sure to prepare new pedal markers for E, F#, G

and B with the cymbal on the timpani, tuning them to the organ, before the performance.

- Section “Small-a” has an ad lib element that calls for the 4 mounted cymbals. It asks you to “focus on” gong-like sounds by hitting the bells of these cymbals. This means that you should *mostly* play gong-like sounds on the bell but you should experiment with and include other cymbal sounds as well. Attempt to find sounds that, in your mind, fit with and enhance the character of this section. Section “Small-b” asks that you “focus on” more sustained cymbal sounds which are rich with upper partials by striking the edges of the cymbals - the same instructions apply here, just focusing on a different sound. Please do not include bowed cymbal sounds in these sections.
- The ad lib element for section “Small-a” asks to “only rarely” line up with the organist and the speaker. Here, you should occasionally accent the organ and speaker parts by aligning your cymbal sounds with them rhythmically but you should do so only rarely. Section “Small-b” asks you to line up with the other parts more than section “Small-a” but still somewhat irregularly.
- From bars 21-27 and again at bar 99, you’re asked to play a “wind-like gliss.” gesture. Just glissando between B and F#. Notated rhythms need not be exact. Loosely match your singing to the timpani/ cymbal sound. Singing in octaves is acceptable.

Percussion “Med-a”/ “Med-b” Instructions

- Your part for this section consists entirely of a swelling gesture on the bass drum. This gesture consists of a subtle roll that crescendos into a climactic flam on the bass drum, then takes a small pause before returning to a quiet roll. For the first part of section “Med-a”, how long a roll is sustained for and when a flam is sounded is left for you to determine. The bracketed notation at bar 29 is just a demonstration of this gesture and it doesn’t need to be rhythmically followed. Start section “Med-a” by only flaming occasionally. As the section progresses, flam more and more frequently. Your goal is to seem like you’re gradually building up to the consistency of flams notated at bars 43-51. Naturally, section “Med-b” reverses this process.
- Play bars 43-51 loosely following the organ part. Again, exact timing is not necessary.
- Play the “downbeat” flam at bar 28 as written, loosely following the organ pedal.

Percussion “Large-a”/ “Large-b” Instructions

- Your part for these sections are entirely ad lib. For these sections, use your gongs/ tam-tams as well as the 4 mounted cymbals. Include bowed sounds at this time and strike these instruments in whatever way you feel serves the character of these sections best. Focus on bowing and striking these instruments an equal amount.
- The ad lib for section “Large-a” should start out as being neither too sparse nor too active. Become increasingly more active as you approach the “Climax” section. After the “Climax” section is finished, gradually become less active throughout section “Large-b”.

Percussion “Climax” Instructions

- Ad lib using all available instruments and no particular timbral focus. This section’s ad lib should be dense and active. Match the intensity of the organ without over-playing too much.

Speaker Instructions

- When writing this piece, I had a Howards Hughes-like character in mind. I recommend finding a 1930s/1940s style suit and tie or a stylistically equivalent female fashion as a costume. Attempt to have a similar sort of debonaire confidence but, at the same time, that odd, subdued tension.
- The text for your part is organized in accordance with each of the piece’s sections. Learn the audio cues given by the organ so you can recognize what section the organist is in and loosely synchronize your text with them. You may start a new section’s text slightly before or after the ensemble begins a section.

- The speaker should aim to include all written repetitions included in their text. However, if they fall behind too much they can drop repetitions in order to sync up slightly better with the ensemble.
- At the end of the piece, you're permitted to finish your speech slightly before or slightly after the organ finishes playing. Either way will work well.
- Build in tension throughout the "a" sections, leading up to the "Climax" section. Find a way to, subtly, appear very tense during the "Climax" section. Throughout the "b" sections, gradually appear more relieved.
- Your part is written to be sparsely spoken in the "Small" sections. Ensure that you pace out your text for these sections, leaving pauses between phrases and individual words to, more or less, equally spread the given text out over the duration of the section.
- For the "Med-a" section, start off speaking sparsely but gradually speak at a more consistent pace leading up to the "Large-a" section. Do the inverse of this for the "Med-b" section.
- For the "Large-a", "Climax" and "Large-b" sections, you only have a small amount of written material. Repeat this material throughout these three sections at a consistent and regular pace. Don't change the pacing at which you deliver these repeated lines over this time.
- Remember not to over-act. I recommend finding slight physical quirks instead of relying on yelling or larger gestures to portray tension. Since your face will be projected onto a screen, smaller gestures will come across more easily. Approach this performance as though you were acting for film, not acting for stage.
- Your chair is angled slightly so you're not facing the audience head on. For the entirety of this piece, simply look straightforward. Fixate your gaze on a spot straight ahead of you and don't look or angle away from it for the duration of the performance.

Actor Text**Small-a**

Let us begin. You know, there's much to gain. Much to gain. From paying attention. Paying attention to the finer details. The finer details. Note, that there are musicians playing music. This is music they've rehearsed. They've rehearsed this music to be performed. Note, that I am reciting a text. This is a text that I have practiced. I have practiced this text for it to be recited. In this way, reciting a text and preparing. Preparing music. Are the same. When you find something that you repeat. That you repeat. You may find that it's never quite the same. That it's never quite the same at all.

Med-a

It's a personal investment. Investment. Investment. Investment. Investment. We spend our time listening so we can respond. So we know what choices. What choices. What choices. What choices. What choices. To make. To make. To make. To make. To make. But of course there's more than that.

Large-a/ Climax/ Large-b

There is a certain intensity one must present themselves with in order to excel or be worth listening to. There is an intensity.

Med-b

We spend our time listening so we can respond. So we know what choices. What choices. What choices. What choices. What choices to make. Make. Make. Make. We spend our time investing and making choices. It's a personal investment. Investment. Investment. Investment. Investment

Small-b

In this way, reciting a text and preparing. And preparing music. Are the same. When you find something that you repeat. That you repeat. And you meditate on. You may find that it's never quite the same. Never quite the same at all. Note, the musicians playing music. This is music they've rehearsed. They've rehearsed this to be performed. Note that I am reciting a text. It's a text that I've practiced. That I've practiced. To be repeated. There is much to gain. Much to gain. From paying attention. From paying attention to the finer details. The finer details. Let us Begin.

"Gee, Golly, Wow": An Evening of Music with Francis Davies

Small-a

Justin Sullivan

♩=65-90

Allow the actor to start the piece with "let us begin"
Sing to "ah" throughout

Perc. Voice

Ad lib with the 4 cymbals placed on stands. Focus on gong-like sounds, hitting the bell.
Cymbal ad lib should be somewhat sparse.
Only rarely line up with the organist and the speaker

Timpani with Cymbal

Percussion

Small-a

♩=65-90

Allow the actor to start the piece with "let us begin"
Sing to "ah" throughout

Org. Voice

* Preset 1
Swell

Organ

Grand

Pedals

7

P. Voice

Perc.

O. Voice

Org.

Ped.

11

P. Voice

Perc.

O. Voice

Org.

Ped.

15

P. Voice

Perc.

O. Voice

Org.

Ped.

19

P. Voice

Perc.

O. Voice

Org.

Ped.

Loosely match pitch with cymbal and timpani,
Octaves are acceptable

Continue this "wind-like gliss." gesture for the remainder
of the section pitches and rhythmic values need not be exact

24

P. Voice

Perc.

O. Voice

Org.

Ped.

To Bass Drum

Med-a

**Slightly greater feeling of forward movement,
still maintain a feeling of consistent overall pace.**

28 Bass Drum

Bass Drum Swell Gesture

Flam only occasionally, flam more frequently as the section continues until eventually lining up with organ's right hand entries

Perc.

mf p *mf p*

Med-a

**Slightly greater feeling of forward movement,
still maintain a feeling of consistent overall pace.**

* Preset 2

Org.

Simile

Ped.

31

Perc.

Org.

Ped.

35

Perc.

Org.

Ped.

39

Perc. 

Org. 

Ped. 

43 Ensure flams loosely line up with organ right hand at this point.

Perc. 
mf p *mf p* *mf p* *mf p*

Org. 

Ped. 

47

Perc. 
mf p *mf p* *mf p* *mf p*

Org. 

Ped. 

51

Perc. *To Gongs, Tamtams, mounted cymbals*

Org.

Ped.

< mf p *mf*

Large-a

53

Perc. *Ad lib with gongs/ tam tams as well as the 4 mounted cymbals. Aim to bow and strike these instruments an equal amount. Become increasingly more active as you approach the "climax" section.*

Org.

Ped.

Large-a

** Preset 3*
Grand

Ruckpositiv

Ad lib 10 - 12"
Use boxed gestures or something similar in character

55

Perc. *Ad lib 10 - 12"*
Same instructions as in bar 54. Substitute new chord from previous bar.

Org.

Ped.

** Preset 4*

58

Perc.

Org.

Ped.

* Preset 5

Ad lib 10 - 12"
Same instructions as in bar 54. Substitute new chord from previous bar.

Climax

61

Perc.

Org.

Ped.

* Preset 6
Grand

Ad lib using all available instruments. No particular focus.
This section's ad lib should be dense and active.
Match the intensity of the organ. Don't over-play too much.

Climax

63

Perc.

Org.

Ped.

25-35'

25-35'
Use similar gestures to those found in the "Large" sections
Use shorter, more sporadic, stabbing gestures/ broader, more overwhelming, sustained notes.
Allow yourself to lose sense of overall pace for this ad lib

Large-b

65

Ad lib with gongs/ tam tams as well as the 4 mounted cymbals.
Aim to bow and strike these instruments an equal amount.
Become gradually less active as you approach the "Med-b" section.

Perc.

Large-b

* Preset 5

Ad lib 10 - 12"
Same instructions as in bar 54. Substitute new chord from previous bar.

Org.

Ped.

68

Perc.

* Preset 4

Ad lib 10 - 12"
Same instructions as in bar 54. Substitute new chord from previous bar.

Org.

Ped.

71

Perc.

* Preset 3

Ad lib 10 - 12"
Same instructions as in bar 54.

To Bass Drum

Org.

Ped.

Med-b

Ensure flams loosely line up with the organ's right hand entries at this point

74 **Bass Drum**

Perc.

Med-b

* Preset 2
Swell

Org.

77

Perc.

Org.

81

Flam less and less frequently until you return to only flaming occasionally

Perc.

Org.

86

Perc. 

Org. 

Ped. 

89

Perc. 

Org. 

Ped. 

94

Perc. 

Org. 

Ped. 

Small-b

Ad lib with the 4 cymbals placed on stands.
Focus on more sustained cymbal sounds, rich with upper partials, by striking the edges of the cymbals.
Cymbal ad lib should be somewhat sparse,
Line up with the other parts more often than section "Small-a" but still only do so irregularly.
Loosely match pitch with cymbal and timpani,
Octaves are acceptable.
Sung to "ah"

98

P. Voice

Perc.

To Timpani/Cymbal

Timpani/
Cymbal

Switch to cymbal/ timp
play "wind-like gliss." gesture for this bar

Small-b

Sung to "ah"

O. Voice

Org.

Ped.

102

P. Voice

Timp.

O. Voice

Org.

Ped.

107

P. Voice

Timp.

O. Voice

Org.

Ped.

Detailed description: This system covers measures 107 to 110. The P. Voice part features a long note in measure 107 with a wavy line, and another long note in measure 110. The Timp. part mirrors this with a long note in measure 107 and another in measure 110. The O. Voice part has a rhythmic pattern of eighth notes in measures 107-109, followed by a half note in measure 110. The Org. part has a similar rhythmic pattern in measures 107-109, followed by a half note in measure 110. The Ped. part has sustained chords in measures 107-109 and a half note in measure 110.

110

P. Voice

Timp.

O. Voice

Org.

Ped.

Detailed description: This system covers measures 110 to 113. The P. Voice part has a long note in measure 110 with a wavy line, and another long note in measure 113. The Timp. part mirrors this with a long note in measure 110 and another in measure 113. The O. Voice part has a rhythmic pattern of eighth notes in measures 110-112, followed by a half note in measure 113. The Org. part has a similar rhythmic pattern in measures 110-112, followed by a half note in measure 113. The Ped. part has sustained chords in measures 110-112 and a half note in measure 113.

115

P. Voice

Timp.

O. Voice

Org.

Ped.

119

P. Voice

Timp.

O. Voice

Org.

Ped.

Appendix: Supplementary Files

The following files accompany this document:

'Lectric Lace -2019-04-16 - Sullivan video.mp4 ...

... [Video] Performance of *'Lectric Lace: Psychedelic Collage from Hell for Saxophone Quartet*.

Accounts of a .. -2019-04-16 - Sullivan - video.mp4 ...

... [Video] Performance of *Accounts of a, Weird, Alien with, Particularly, Weird Legs*.

"Accounts" MaxMSP Patch - Justin Sullivan - 2020 Composition Portfolio.zip ...

... MaxMSP patch and other software components for *Accounts of a, Weird, Alien with, Particularly, Weird Legs*.

"Gee, Golly, Wow" video - Sullivan.mp4 ...

... [Video] Performance of *"Gee, Golly, Wow": An Evening of Music with Francis Davies*.