

c o n c e r t m u s i c

# Burned Into the Orange

## for Saxophone Quartet

p e t e r g i l b e r t

# Burned Into the Orange

## for Saxophone Quartet (SATB)

### Notes to the Performer:

- Throughout the piece, players perform pulses that change speed through changes to the note durations. These changes of speed should be executed as fluidly as possible and give the sense of a gradual change of pulse speed (and not a heavily metric sense of demarcated triplets).
- Throughout the piece 7-tuplets represent 7 eighths in the space of 8 (rather than 4). They are thus faster than quarter-note triplets and slower than eighth notes. For the sake of a cleaner look, these tuplets are always expressed only with a 7 (as opposed to the ratio “7:8”)



- Pitch bends are indicated like glissandi but should sound “bent” and are not meant to replicate the sound of a string instrument glissando. The intent is for pitch bends under a single phrase-mark to be done with one fingering if possible. The resulting pitches may not be perfectly in tune as a result of the bending but this slightly unsteady quality to the bent sound is desired to the degree that it is musically satisfying and matches the unstable qualities of the adjacent multiphonics. These phrases should only be done as a single fingering with bent intonation if proper control of all dynamic shapes can be maintained.

### Program Note:

In the New Mexican landscape, the innumerable hues of color in the earth are exposed on the sides of mountains, tracing beautiful lines on top of lines on top of lines of orange and auburn and red curving unpredictably through rocky horizontal spaces which, as distance increases, blur together in an impressionistic refraction of warm light that echoes the burning skyscapes of the southwestern sunsets.

## Multiphonics

- The multiphonics used are all intended to be rather quiet. The fingerings generate a variety of responses (as illustrated in the charts below) but the players should err on the side of having them speak very quietly or not speak and should maintain enough control so that they don't "blow up" into a loud sound. If the given fingering does not elicit a quiet result (*mp* or softer) the multiphonic should be exchanged for something with a somewhat similar pitch content which fits pleasingly with the harmonic context.
- The multiphonics are not given a complex dynamic shape but players are encouraged to respond musically and intuitively to the surroundings with swells of dynamic as are possible while maintaining the multiphonic. The tone should aspire to blend.
- All multiphonic fingerings are taken from *The Technique of Saxophone Playing* (Marcus Weiss & Giorgio Netti : Barenreiter BVK 2114). The multiphonics used in this piece can also be found in either the charts by Londeix or Kientzy. The fingerings in the score are numbered according to their designations in the Weiss/Netti book and are catalogued below in the order that they appear in the score.

### Multiphonics - Soprano Saxophone (Weiss/Netti, "The Techniques of Saxophone Playing")

(1)  $S/Bb_7$

$Cb \quad Da \quad Da$   
 $< P < ff > mp < f >$

(29)  $S/B - 7 + Ta$

$C \quad D/B \quad Ce \quad Ce$   
 $< P < f > PP \quad PP$

(9)  $S/B - 5$

$C \quad Da$   
 $< P > mp < ff >$

(15)  $S/C - 4$

$C \quad Da \quad Ce \quad Ce$   
 $< P < ff > PP \quad PP$

(8)  $S/Bb - 5$

$C \quad D/B$   
 $PP \quad P < f >$

(5)  $S/Bb - 6$

$C \quad Da$   
 $< P < ff >$

(31)  $S/Eb + BTa$

$C \quad Da \quad Eb$   
 $< P < ff > PPP$

(36)  $S/B - 25$

$Ce \quad D/B \quad Da$   
 $PP \quad f \quad ff$

(65)  $S/Bb - 6 + c_1$

$E \quad Da \quad E \quad E$   
 $< P < f > PP \quad PP$

## Multiphonics - Soprano Saxophone (Weiss/Netti, "The Techniques of Saxophone Playing")

(66)  $S/B-6+c_1$

(49)  $S/B-7+Tc$

(70)  $S/Bb-5+c_1$

## Multiphonics - Alto Saxophone (Weiss/Netti, "The Techniques of Saxophone Playing")

(1)  $A/Bb-7$

(25)  $A/Bb-37$

(27)  $A/Eb+Bb-3$

(7)  $A/C-6$

(16)  $A/Bb-47$

(51)  $A/C-6+Tc$

(35)  $A/Eb+Bb-2$

## Multiphonics - Tenor Saxophone (Weiss/Netti, "The Techniques of Saxophone Playing")

(10)  $T/Bb-57$

(38)  $T/B-17$

(14)  $T/c-4$

## Multiphonics - Tenor Saxophone (Weiss/Netti, "The Techniques of Saxophone Playing")

(54) T / B - 4 + c1

C<sub>1</sub>  
B  
C  
D/B  
<mp> mp <ff>

(5) T / B - 6

B  
C  
Ce Ce Ba Da  
pp pp <mp> mf <ff>

(8) T / c - 5

C  
8 8  
Ce Ce Da  
pp pp mf <ff>

(26) T / Eb - 3

Eb  
8  
E C D/B  
<p> <mp> <ff>

(25) T / D - 23 + Bb

Bb  
8  
Eb Ba  
<mp> <ff>

(28) T / Bb - 27

Bb  
C  
<mp>

(13) T / 8 F + Bb

Bb  
CE D/B  
<p> p <ff>

## Multiphonics - Baritone Saxophone (Weiss/Netti, "The Techniques of Saxophone Playing")

(49) B / Bb - 23

Bb  
Eb D/B Eb  
pp p <ff> <p>

(7) B / Eb + A

A  
Eb  
harmonic  
p <mp>

(19) B / c - 4

C Cb D/B  
<mp> <mf> <ff>

(90) B / F + Cx

C  
E Ba  
pp p <ff>

(77) B / A - 6 + c3

A  
C<sub>3</sub>  
Eb Cb  
pp mp

# Burned Into the Orange

for Saxophone Quartet (SATB)

Peter Gilbert  
(2016)

Score

Gently reverberating; smooth and blended ( $\text{♩} = 104$ )

ppp

$p$

$p$

$p$

$p$

$p$

$mf$

$ppp$

$pp$

$mfp$

$mf$

(W.A.1)

$\text{♩} = 104$

Burned into the Orange - Score

7

5

*p*

*ppp*

*p*

*mp*

*pp*

*mp*

*pp*

*ppp*

*p* (using dynamics expressively,  
as the multiphonic allows)

*Bb*  
(W.A.25)

*C*  
(W.B.49)

11

9

*ppp*

*p*

*ppp*

*7*

*mf*

*pp*

*mf*

*5*

*ppp*

*pp*

*pp*

Burned into the Orange - Score

13

*ppp*      *pp*      5      5

*mf*      7      3      3      3      5      5

*pp*      5      5

*pp*      *p*

*mp*

17

*p* (using dynamics expressively, as the multiphonic allows)

5      5      5

*mf*

*ppp*

*pp*      5      3      3      *pp*

*pp*      *pp* (using dynamics expressively, as the multiphonic allows)

*pp*

Burned into the Orange - Score

21

Music for four staves:

- Staff 1:** Dynamics  $\text{pp}$ ,  $p$ ,  $\text{espress.}$
- Staff 2:** Dynamics  $p$ ,  $\text{espress.}$
- Staff 3:** Dynamics  $p$ ,  $\text{espress.}$
- Staff 4:** Dynamics  $\text{mf}$ ,  $\text{pp}$ ,  $\text{p}$

Technical markings: Ta (W.S.29), B (W.T.38)

26

25

Music for four staves:

- Staff 1:** Dynamics  $p$
- Staff 2:** Dynamics  $\text{pp}$ ,  $\text{mf}$
- Staff 3:** Dynamics  $\text{pp}$ , C (W.T.14), 8
- Staff 4:** Dynamics  $\text{mf}$ ,  $\text{ppp}$ ,  $\text{mp}$

Technical markings: C (W.B.19)

29

*B*  
E $\flat$  (W.A.27)

*mp*

*ppp*

*pp*      *mp*      *ppp*

*pp*

33

*pp*

*mf*

*ppp*

*espress.*

*c1*  
*B*  
C (W.S.65)

*mp*

*espress.*

*p*

*mf*

*pp*

*p*

## Burned into the Orange - Score

38

37

44

41

B  
C O (W.T.5)

Burned into the Orange - Score

45

*espress.*  $b\flat$

**52**

49

$E\flat$  (W.T.26)

**52**

*espress.*  $b\flat$

**8**

**8**

**8**

**p**

**pp**

**ppp**

Burned into the Orange - Score

53

ppp

$\text{C} \circ \text{ (W.A.7)}$

$\text{pp}$

$\text{x}$

$\text{C} \circ \text{ (W.B.90)}$

*espress.*

$\text{pp}$

$\text{p}$

57

$\text{B}_\flat$

$\text{C} \circ \text{ (W.S.8)}$

$\text{pp}$

$\text{ppp}$

$\text{pp}$

## Burned into the Orange - Score

64

61

B<sub>b</sub>  
C O (W.S.5)

*p*

*ppp*

*p*

*ppp*

*pp*

65

B<sub>b</sub>  
(W.A.1)

*p*

*ppp*

*p*

*p*

*p*

*p*

*mp*

*3*

*3*

*3*

*ppp*

*pp*

*mp*

Burned into the Orange - Score

69

**69**

ppp      p      ppp

mp

mp      7      3      mp

>pp      ppp      <p

B<sub>b</sub>  
(W.A.25)

C<sub>b</sub>  
(W.B.49)

74

73

74

ppp      mf      3

pp      mf      7

5      pp      pp

E<sub>b</sub>      A  
(W.B.7)

<mp

## Burned into the Orange - Score

80

Musical notation for Ta B and Eb (W.S.31) on a staff with a bass clef, dynamic markings, and a fermata.

Musical score page 77, featuring four staves of music. The top staff uses a treble clef and includes dynamic markings *ppp*, *pp*, and *p*. The second staff uses a treble clef and includes dynamic markings *3*, *3*, *5*, *5*, *5*, and *5*, along with a *ppp* marking. The third staff uses a treble clef and includes dynamic markings *V*, *pp*, *p*, and *pp*. The bottom staff uses a bass clef and includes dynamic markings *mf* and *p*.

Musical score page 81 featuring four staves of music. The top staff uses soprano clef and has dynamic markings  $p$  and  $\Omega$ . The second staff uses soprano clef and has dynamic markings  $pp$  and  $\Omega$ . The third staff uses soprano clef and has dynamic markings  $mf$ ,  $ppp$ ,  $\Omega$ , and  $5$ . The bottom staff uses soprano clef and has dynamic markings  $pp$ ,  $mp$ , and  $pp$ .

Burned into the Orange - Score

**87** *espress.*

85

*p*

*<mf*      *pp*

*p*      7      *mf*      3      3      5      *pp*

*ppp*      *mp*

89

*E♭* (W.A.27)

*p*

*pp*      5      4      5      7      *pp*

*espress.*

*p*

Burned into the Orange - Score

93

Tc  
C O (W.A.51)

*ppp*      *p*      *p*

*mp*      *ppp*

98

97

B  
C (W.S.36)

*pp*

*ppp*      *10*      *9*      *mf*

*7*      *mf*      B $\flat$       *7*      *mp*

*pp*      *3*      *3*      *7*      *mf*

Burned into the Orange - Score

101

*c1*  
B  
B<sub>b</sub>  
C O (W.S.65)

*ppp* 7 *mp*

*pp* *mf* *ppp*

*mp*

105

108

*<p*

*pp*

*mf*

*c1*  
B  
B<sub>b</sub>  
C O (W.S.66)

Burned into the Orange - Score

100

*p*

*mp*

8  
B  
(W.T.13)

*p*

>*pp*      *mp*      *pp*      7      *mp*

113

*pp*

E  
B  
(W.A.35)

*pp*

*p*

3      *pp*

5      5

>*pp*

118

## Burned into the Orange - Score

117

Tc B  
(W.S.49)

**118**

**p**

**mp**

**pp**

**mp**

**pp**

123

121

**ppp**

**p**

**ppp < mp**

*espress.*

**p**

**ppp**

**p**

**ppp < mp**

**pp**

**ppp**

**p**

**ppp < mp**

**mp**

Burned into the Orange - Score

125

Score for four staves:

- Staff 1: Dynamics >ppp, mp, ppp, mf, pp, mf, pp.
- Staff 2: Dynamics >, 3, 3, p, mf, pp.
- Staff 3: Dynamics >ppp, mp, ppp, mf, pp, mf, pp.
- Staff 4: Dynamics >, ≥, ≥, ≥, ≥, ≥, -.

**129**

Score for four staves:

- Staff 1: Dynamics <p, <p, <p, mf.
- Staff 2: Dynamics <p, <p, <p, mf.
- Staff 3: Dynamics <p, <p, <p, mf.
- Staff 4: Dynamics <pp, <pp.

Performance instructions:

- Staff 2: slowing
- Staff 3: express.
- Staff 4: (tremolo a bit slower, expressive)

## Burned into the Orange - Score

135

133

137

141

## Burned into the Orange - Score

espress.

145

149

## Burned into the Orange - Score

Musical score for page 149. The score consists of four staves of music. The first staff has a treble clef and a key signature of one sharp. The second staff has a treble clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp. The fourth staff has a treble clef and a key signature of one sharp. The music includes dynamic markings such as *mf*, *p*, *pp*, *f*, and *mf*. There are also time signatures and measure numbers.

154

Musical score for page 154. The score consists of four staves of music. The first staff has a treble clef and a key signature of one sharp. The second staff has a treble clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp. The fourth staff has a treble clef and a key signature of one sharp. The music includes dynamic markings such as *mp*, *f*, *p*, *mf*, *f*, *pp*, and *mf*. There are also time signatures and measure numbers. A technical note at the bottom right indicates a pitch of C3 with a dot above it, labeled 'A' and '(W.B.77)'.

Burned into the Orange - Score

157

*c1*  
B  
C (W.S.70)

**p**

**8**

3 3 5 7 7 3

**p** **p**

**p**

**p**

161

*B*  
C (W.S.9)

**p**

**8**

3 3 3 7 7