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# Bellowing Thunder, Crimson Sky

For Tenor Saxophone, Drumset and Fixed Electronics

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#### Program Note

*Bellowing Thunder, Crimson Sky* was inspired by a particular storm that occurred in Ohio in the summer of 2013. Going for long walks at night has always been a favorite past-time of mine, but due to an unusually rainy summer I was unable to take many walks. One night when there was little chance of rain I decided to take my chances and go for a long walk to clear my head. When I was nearly 5 miles from home and the sun had fully set I noticed some dark storm clouds forming in the distance over the sky, which had a strange deep red tint. Thunder began to roll in and the surrounding river valley landscape began to take on an extremely sinister and ominous character. I quickened my pace to try to get home before the rain came. With each thunderclap I became increasingly worried that I was going to be caught in what looked like the nastiest storm of the summer. I finally made it home, just moments before the rain came, but the sound of the constant bellowing thunder and ambience of crickets and birds stuck with me. These are the sounds I turned to in creating the electronic portion of *Bellowing Thunder, Crimson Sky*, where the saxophone represents the protagonist walking through the ominous landscape and the drumset acts as a sort of connective tissue between the protagonist and the landscape, interacting with both soundworlds equally

#### Electronics

*Bellowing Thunder, Crimson Sky* can be performed two ways. One method is to play the electronics as a single audio file with the performers playing along.

Equipment needed:

Audio CD

CD player and house speaker system

The second method is to use an accompanying Max/MSP patch that allows the saxophonist to cue audio files to play. There is also the option of amplifying the saxophone (with or without reverb) to allow for better blending between the electronics and acoustic instruments.

Equipment needed:

Condenser microphone (with stand)

XLR cable (microphone to audio interface)

Audio interface (with 2 outputs)

Laptop with Max/MSP or Max runtime

Accompanying Max patch (can be obtained by contacting the composer at [jonfieldermusic@gmail.com](mailto:jonfieldermusic@gmail.com))

Mixer (audio interface connected to mixer)

House system (mixer outputs to house system)

For Noa Even and Stephen Klunk  
**Bellowing Thunder, Crimson Sky**

Transposed Score

Tenor Saxophone, Drumset, and Electronics

Jon Fielder (b. 1986)

**Freely, Lontano**

Tenor Sax.  
Drum Set  
Electronics

c. 15"  
Wire brushes  
Snares off  
*mf*  
*mp* *p* *mf*  
*pp* *mp* *pp* *mf sub.* *pp*

① Low frequency rumble

c. 0:45

T. Sax.  
D. S.  
Elec.

Slapt-tongue  
Hold A fingering throughout key click  
Take up sticks  
*f* *mf* *f* *mf* *mf* *pp*  
*pp* *f* *mp* *mf* *p* *f*

c. 0:45

**Moderately** (♩ = 60)

T. Sax.  
D. S.  
Elec.

Watch for red dot on Max patch. 8 counts to downbeat of m 5  
Improvise key clicks/percussive sounds; medium density; *pp-mp*  
Take up timpani rollers  
*mf* *pp* *mf* *mp* *p* *p* *pp* *ff*

② Crackling panning across stereo field

Loud explosion

T. Sax.  
D. S.  
Elec.

*p* *pp* *mp* *pp* *mp*  
slow vib. pulsed vib.  
Dull roar. No audible attacks  
Crickets enter

2  
12

T. Sx. *mp* *mf* *pp* *pp* *mf*

D. S. *pp* *p* *mf* *p* *pp*

Elec.

17

T. Sx. *mf* *p mf sub.* *fp* *mp* *pp*

D. S. Take up sticks

Elec. Pulsed bass, crickets out

22

T. Sx.

D. S. *mf* *pp* *pp* *mf*

Elec.

27

T. Sx. *mf* *p* *mf fp* *mf* *pp*

D. S. Take up timpani rollers *pp*

Elec. Cricket ambience enters

Improvise trills, rapid narrow dynamic swells, and using the 4 pitches notated. Fade out as granulated water fades away. Lasts 7 measures.

33

T. Sx. *pp-mp*

33 Ad lib swells against granulated water. Lasts 7 measures

D. S. *pp-mp*

33

Elec. Granulated water enters

40

T. Sx. *p* *f* *mp-f*

Ad lib key clicks and occasional slap tongue accents. Only use pitches provided for slap tongue accents. Roughly 16"

40 Choke Take up brushes

D. S. *pp* *f*

40

Elec. Swell in electronics to abrupt cutoff. Crackling, cricket ambience

47

T. Sx. Begin next measure any time after 2nd rapid water droplet swell.

47

D. S. *mp-f*

Improvise the 4 notated gestures freely on any combination of drums or cymbals. Density should remain relatively sparse throughout. Lasts for roughly 6 measures. Take up soft mallets during last measure.

47

Elec. Running water, water droplets

53

T. Sx. *pp* *mp* *fp* *pp* *pp* *mp*

53 Take up sticks

D. S. *pp* *mf* *pp* *mf* *p* *pp* *mp*

53

Elec. ④ Metallic chords swell into texture

58

T. Sx. *f* *mp* *mf* *ff* *mf* *Growl*

D. S. *mf*

Elec. Pulsed bass enters. Match 32nd notes with bass

60

T. Sx. *f* *p* *f* *violently*

D. S. *f* *ff*

Elec.

62

T. Sx. *fp* *mf* *p* *heavy vib.*

D. S. *p* *f* *p sub.*

Elec.

65

T. Sx. *f* *mf* *f* *mp*

D. S. *f* *ff*

Elec. *Metallic thunder*

69

T. Sx. *pp* *fff* *mf* *p*

D. S. *fff* *mf* *p*

Elec.

From bell to edge

Line up with first attack. All attacks should align with explosions in electronics.

### Freely, molto rubato

73

T. Sx. *mp* *pp* *mp* *mf* *pp*

D. S. Take up brushes *pp-mp* *pp-mp*

Elec.

Heavy vibato throughout

Improvise rolls and accelerating/decelerating rhythmic figures on cymbals only.

Low bass drone (Eb) sounds until end of piece

80

T. Sx. *p senza cresc.* *mf* *pp*

D. S. *pp-mp*

Elec.

87

T. Sx. *mp* *f* *p* *mp*

D. S. *pp*

Elec.

Slowly scrape brushes on snare drum to create a constant soft buzzing sound