
Colliding Winds

for Saxophone quartet

Jon Fielder

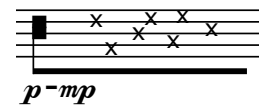
Program Note

Colliding Winds was inspired by the incredibly windy landscape of northwest Ohio, particularly the city of Bowling Green. The wind blows constantly there, often changing directions rapidly and at times it seems to come from all directions simultaneously. This affect is achieved in *Colliding Winds* by spatializing the ensemble around the performance space, creating a quasi-surround sound listening space for the audience. Some moments consist of soloistic playing in which 4 distinct voices are heard, and other times there is cohesion between voices as they pass motives around the space. *Colliding Winds* is not explicitly programmatic, but there is a kind of narrative structure, changing from placid and inactive material to frantic activity and swirling melodic figures passed around the performance hall.

Colliding Winds was completed in December 2012, and was written for the Canadian Quartet.

Performance Notes/Notation Conventions

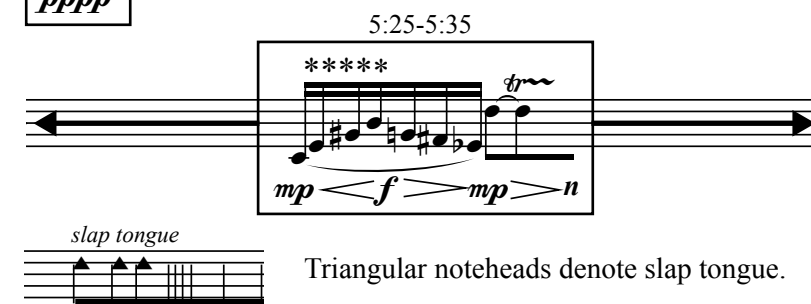
Notated using spatial notation. Each staff system lasts for 30 seconds. Performers should play somewhat freely (unless otherwise noted), placing in time according to where they fall within the staff



Square notehead denotes playing with air only. The x noteheads without stems denote improvised key clicks.



Material in boxes should be played for duration of the solid line until the arrowhead. If the solid line continues beyond the staff system, continue material through to the next staff system.

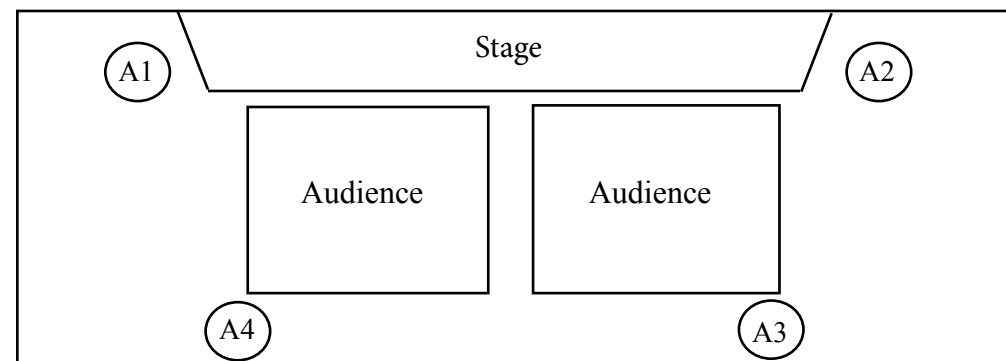


When arrows facing both directions accompany the boxed material, the gesture inside the box should be played one time within the given time frame. In this example the boxed material is played once with Air or pitch drone should be played between placing the boxed material.

Triangular noteheads denote slap tongue.

Ensemble Spatialization

The ensemble is separated to the four corners of the performance space. *Colliding Winds* should be performed in a smaller recital hall or performance space, however, if performed in a larger hall, the performers may be placed closer together or in sections of the audience.



For the Canadian Quartet

Colliding Winds

for Saxophone quartet

Jon Fielder (b. 1986)

Transposed score
1 system = c. 30"

Lontano

Alto Sax. 1 *pp*

Alto Sax. 2 *pp*

Alto Sax. 3 *pp* **Air only*** *p-mp* **Air with ad lib. key clicks**

Alto Sax. 4 *pp* *p-mp* **Air with ad lib. key clicks**

Lapsed Time Score notes * Material in boxes should be played for duration of arrow, ending at the arrowhead. Breath if/when necessary. Re-entry should be imperceptible.

0:30

A poco piu mosso

A. Sax. 1 *sfz* *mf* *f* *p* *fp* *sfz* *p* *f* *p* *n* *f* *p* *mf* *mf* *mf* *n* *pp*

A. Sax. 2 *sfz* *mf* *p* *p* *mf* *pp* *f* *p* *pp* *mp* *p* *ff* *n* *pp*

A. Sax. 3 *pp*

A. Sax. 4 *pp*

Tm./Nts.

1:00

A. Sx. 1 *sfz* *pp* *mp* *n* *p* *f* *p* *pp* *ff* *pp* *p - mp*

A. Sx. 2 *sfz* *pp* *mf* *mf* *pp* *mp* *mf* *pp* *f* *mp* *f* *p* *sfz*

A. Sx. 3 *p*

A. Sx. 4 *p* *p - mp*

N.V. (N.V.) - - - - -slow heavy vib.- - - - -N.V.

rapid vib.

**Dashed line between staves denotes when events should align.

A. Sx. 1 *p - mp* *p - mf* *ff* *fp* *ff* *ff*

A. Sx. 2 *tr. d.**** *slow heavy vib.* *p* *mf* *mf* *p* *n* *ff* *p* *ff*

A. Sx. 3 *fp* *sfz* *sfz* *f* *ffp* *ffp* *sfz* *p* *f* *p* *mf* *p* *f* *ffp* *sfz* *ff* *p* *ff*

A. Sx. 4 *p - mp* *p* *mf* *p* *mf* *sfz* *ff* *p* *ff*

poco agitato

***Gradually reduce trill speed

B **Mysterioso** Solid line denotes presence of multiphonic. When at the bottom, isolate either the highest or lowest pitch. When near the beam, the full multiphonic should be heard

A. Sx. 1 *f* *mf* *mp* *p* *mf* *mp* *p* *mf* *mf* *f* *p* *mf* *p* *mf* *pp* *mf* *p* *mf*

A. Sx. 2 *mf* *mp* *p* *p* *mf* *p* *mf* *p* *mf* *p* *mp* *p* *mf* *p* *mf*

A. Sx. 3 *mp* *n*

A. Sx. 4 *mp* *n*

1 2 3 | 5 6 7

1 2 3 | 5 6 7

p - mf

p - mf

Players 3 and 4 ad lib. trills and dynamic swells. Both pitches in box may be used.

Composite rhythm of all voices

meno mosso

A. Sx. 1
A. Sx. 2
A. Sx. 3
A. Sx. 4
Tm./Nts.

3:00

C

A. Sx. 1
A. Sx. 2
A. Sx. 3
A. Sx. 4
Tm./Nts.

**** Improvised chromatic flurry

3:30

A. Sx. 1
A. Sx. 2
A. Sx. 3
A. Sx. 4
Tm./Nts.

4:00

Explosive, frantic

A. Sx. 1 *ff* *n* *f* *fp* *f* *n* *f* *mp* *pp* *mf* *ff* *mp* *f* *p* *sfz* *p* *f* *p* *f* *mp* *pp* *mf*

A. Sx. 2 *ff* *ff* *mf* *fp* *f* *mp* *p* *mf* *ff* *mp* *pp* *ff* *pp* *pp* *f* *p* *f* *pp* *mf*

A. Sx. 3 *ff* *mp* *f* *p* *f* *sub.* *mp* *f* *mp* *f* *p* *f* *pp* *mf*

A. Sx. 4 *ff* *p* *mf* *f* *p* *f* *sub.* *p* *sfz* *p* *f* *f* *ff* *mp* *pp* *ff* *pp* *mp* *f* *p* *p* *f* *pp* *mf*

Tm./Nts. *n* *ff* *p* *mf* *f* *p* *f* *sub.* *p* *sfz* *p* *f* *f* *ff* *mp* *pp* *ff* *pp* *mp* *f* *p* *p* *f* *pp* *mf*

D Calmo sostenuto

A. Sx. 1 *senza cresc.* *ff* *n* *mp* *mf* *p* *pp* *mf* *p* *n* *heavy vib.*

A. Sx. 2 *senza cresc.* *ff* *n* *mp* *mf* *p* *n* *mp* *pp* *mf* *heavy vib.*

A. Sx. 3 *senza cresc.* *ff* *n* *mp* *mf* *p* *n* *mp* *pp* *mf* *pp*

A. Sx. 4 *senza cresc.* *ff* *n* *mp* *mf* *p* *n* *mp* *pp* *mf* *pp* *n*

Tm./Nts. *ff* *n* *mp* *mf* *p* *n* *mp* *pp* *mf* *pp* *n*

Continue *rit.*. Sustain pitch between attacks.

4:30

A. Sx. 1 *heavy vib.* *pp* *mf* *pp* *n* *pp* *f* *ppp* *n* *p* *n* *Air only* *pp* *ff* *n*

A. Sx. 2 *slow vib.* *pp* *n* *pp* *mf* *pp* *n* *p* *f* *pp* *mf* *pp* *n* *p* *n* *Air only*

A. Sx. 3 *heavy vib.* *n* *pp* *mf* *pp* *n* *pp* *f* *pp* *n* *p* *n* *Air only*

A. Sx. 4 *slow vib.* *pp* *f* *pp* *n* *pp* *mf* *pp* *n* *pp* *f* *pp* *n* *p* *n* *Air only*

Tm./Nts. *pp* *f* *pp* *n* *pp* *mf* *pp* *n* *pp* *f* *pp* *n* *p* *n*

5:00

E Placid with subdued intensity

A. Sx. 1 *n* *mf* *n* **pppp** **pppp** *mp* *f* *mp* *n* **pppp**

A. Sx. 2 *p* *n* **pppp** **pppp** *mp* *f* *mp* *n* **pppp**

A. Sx. 3 *p* *n* **pppp** **pppp** *mp* *f* *mp* *n* **pppp**

A. Sx. 4 *p* *n* **pppp** **pppp** *mp* *f* *mp* *n* **pppp**

Tm./Nts. **** Material in boxes with arrows on both sides of the box may be placed freely within the given time fram. For instance, if your time is 5:30-5:45 you may play the boxed material one time within that 15-second time-frame. Sustain pitch/air in between.

A. Sx. 1 *p-mp* **pp** **pp** *p* *n* **pp**

A. Sx. 2 *p-mp* **pp** **pp** *mp* *pp* *mp* *pp* **pp**

A. Sx. 3 *p-mp* **pp** **pp** *mp* *pp* *mp* *pp* **pp**

A. Sx. 4 *p-mp* **pp** **pp** *mf* *pp* *mf* *pp* **pp**

Tm./Nts. **** Players improvise air, key click, slap tongue and tongue pizz through duration of arrow. Line thickness shows the increase/decrease in density of material. Continue blowing air through the horn between noise effects.

Lontano

A. Sx. 1 **pp** *n* **pp**

A. Sx. 2 **pp** *n* **pp**

A. Sx. 3 **pp** *n* **pp**

A. Sx. 4 **pp** *n* **pp**

Tm./Nts. **** Players improvise air, key click, slap tongue and tongue pizz through duration of arrow. Line thickness shows the increase/decrease in density of material. Continue blowing air through the horn between noise effects.