

Rob Durnin

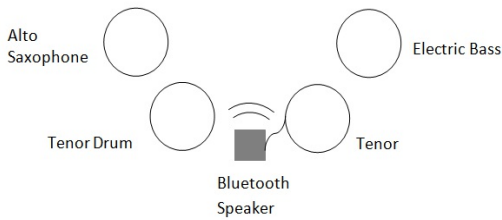
25 Chords a 3 Second Pause and then 10 Chords

for Tenor, Alto Saxophone,
Tenor Drum, Electric Bass
and Bluetooth Speaker

(c. 8 mins)

Performance Notes

The performers should be seated as shown below, in a small, closed arc and facing away from the audience (i.e. looking towards the back of the stage)



In performance, the electric bass should be unamplified, and the alto saxophone muted. The electronics consist of a single mp3/wav track, which should be played from a phone (or any other device that can be concealed from the audience) connected to the bluetooth speaker, and controlled by the tenor.

An effort should be made to match the volume of the ensemble with the speaker. However, everything should be extremely quiet and the end of the piece on the threshold of audibility.

Quarter tones are denoted by their standard accidentals, and approximate intervals smaller than a quarter tone are denoted by standard accidentals with arrows facing either upwards or downwards.

Wherever irrational time signatures are used, the absolute duration of the rhythmic subdivisions does not change. In other words, the irrational time signatures should not necessarily be treated as tempo changes but rather as indicators of the duration of a given bar.

For the tenor, all cross noteheads indicate to speak the syllable ordinarily (nothing should be whispered, only spoken quietly).

For the saxophone, all diamond noteheads indicate to play a short air sound.

4/4 + 1/4 $\text{♩} = 80$

Electronics

System 1 of the musical score, featuring a grand staff with two treble clefs and two bass clefs. The score includes various musical notations such as chords, eighth notes, and sixteenth notes. Fingerings are indicated with numbers 3, 5, and 6. The system is divided into three measures by vertical dashed lines.

System 2 of the musical score, continuing the notation from the first system. It includes complex rhythmic patterns and fingerings (3, 5, 6) across multiple staves. The system is divided into five measures by vertical dashed lines.

System 3 of the musical score, the final system on the page. It contains intricate musical notation with various rhythmic values and fingerings (3, 5, 6). The system is divided into five measures by vertical dashed lines.

Musical score system 1, consisting of five staves. The top two staves are treble clef, and the bottom three are bass clef. The system contains complex rhythmic patterns with various accidentals and articulation marks. A double bar line is present at the end of the system.

Musical score system 2, consisting of five staves. The top two staves are treble clef, and the bottom three are bass clef. This system continues the complex rhythmic patterns from the first system, featuring numerous triplets and sixteenth-note figures. A double bar line is present at the end of the system.

Musical score system 3, consisting of five staves. The top two staves are treble clef, and the bottom three are bass clef. Above the first staff, the text "3 secs" is written with an upward-pointing arrow. The system shows rhythmic patterns with triplets and sixteenth notes. A double bar line is present at the end of the system.

A [48s] *passive, surreal, antique*

Tempo: ♩ = 69

Time signatures: 3/4, 4/4, 3/4, 4/4, 3/4

Dynamic: *ppp dim. until end. (pppppp)*

Lyrics: in ac - cep - ted prac -

Time signatures: 3+3/4, 20, 4/4

Dynamic: *ppp dim. until end. (pppppp)*

Lyrics: tice suc - ces - sive ac -

Annotation: c. 6 secs

B [33s] *subterranean, impersonal*

Tempo: ♩ = 120

Time signatures: 1/5, 1+1/4, 6, 1+1/4, 10, 1/5, 4, 4

Dynamic: *ppp dim. until end. (pppppp)*

Lyrics: tions are

Annotation: c. 5 secs

4/4 5/16 4/4 3/4 + 5/24 4/4

se - quen - tial in o - ther



C [60s] *desolate*

1/4 + 5/24 4/4 ♩ = 160

words ac-tions oc - cur in a spe - cified or un spe ci - fied or - der of suc -

c. 3.5 secs

c. 2 secs



1/4 + 3/20 4/4 1/5 4/4 2/4 + 1/10 4/4

ces - sion and this or der

4/4 1/5 4/4 1+3/4+20

of suc - ces - sion o - ther - wise known as

the se - quence of oc - cu - rence can

c. 2 secs

4/4 1/5 4/4 1+3/4+20 4/4

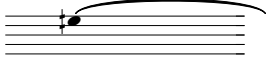
be

c. 6 secs

4/4

de - fined as the or - der in which the ac - tions oc - curred due to the se - quen - tial - i - ty of suc -

D [51s] *opaque*



3/4

- ces - sive

c. 5.5 secs

4/4 $\text{♩} = 69$

ac - tions they are ea - si - ly or - dered in -

2/4 + 1/4 = 10/4

3/4

4/4 + 1/4 = 5/4

5/4

3/4

5/4

- to e - vent se - quen - ces or ac - tion suc -

E [40s] *unsettled, omissive*



5/4

4/4

3/4 + 1/4 = 8/4

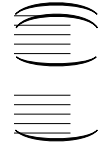
4/4 + 1/4 = 5/4

1/4

- ces - sions an ar - che - ty - pal e - vent

c. 5 secs

2/4 + 1/4 = 3/4



2+1 5
4+4 8

♩ = 60

4:5

se - quence will

3

4:3 4:3

3

3

3

^
c.
1 sec

4 3 4+1 4
4+6 4 4+6 4

3:2 3:2 3:2 3:2

5:4 5:4 3:2 3:2

have three u - ni-ver - sal pro-per-ties the e

3:2 3:2

8:7

3:2

4:3 3:2 3:2



F [10s] *mild, mundane, comfortable*

venerable, pluralistic

G [53s]

4 1 7 3 2 2 1 1 4
4 4 8 8 4 5 4 5 4

♩ = 69

5:4 5:4 5:4 5:4 7:4 5:4

vents with - in the se - quence will

c. 3.5 secs

7:4

c. 2.5 secs

5:4 5:4 5:4



4 3 1 3 3 4 2 4 2 3
4 4 5 4 16 4 4 4 4 4

♩ = 60

6:5 6:5 3:2 3:2

be suc - ces - sive the e - vents them - selves will be in - he - rent -

3 3 5:4



3/4 3/16

ly

4/4

6:5

se

c. 2 secs

12:13

c. 2 secs

2/4 $\text{♩} = 75$

quen - tial

c. 9 secs



3/4 5/8 1/4

and the suc - ces - sion

2/4 $\text{♩} = 60$

of

c. 3 secs

c. 8 secs



1/4

the

c. 6.5 secs

5/8 1/6 2/4+3/20 3/4+1/6 3/4+1/6

e - vents will be or - dered

c. 3 secs

J [34s] *lucid, luminescent*

1
4

c. 4.5 secs

1+1
4+6

5
4

1 4
5 4

due

c.
1 sec

3:2 3:2 5:4

3:2 3:2 5:4

3:2 5:4



4
4

to the

c. 4 secs

7
8

1+1
4+6

se - quen - tial -

c. 4 secs

i - (ty) *(pppppp)*

c. 4 secs

3:2 3:2 3:2

(pppppp)