

James T. Worlton
Aliquot - one
for Alto Saxophone and Disklavier

study score

PERFORMANCE NOTES:

ACCIDENTALS

Accidentals remain in effect for the whole measure; occasionally courtesy accidentals will be added as an aid.

MULTIPHONICS

Fingerings are indicated in the score.

ALTERNATE FINGERINGS

Notated with a dotted slur (indicating legato playing) and the following:

N = normal

1, 2, 3 = (Microtonal shadings of the notated pitch which move progressively further away from normal tuning; to be determined by the performer.)

REHEARSAL LETTERS

Mark structurally important points of the form.

SAXOPHONE RANGE



PROGRAM NOTE:

In *Aliquot - one*, form, rhythm, and pitch are derived from prime numbers. The piece is in three main sections: Section 1 (beginning to letter "j") introduces various musical possibilities of the instruments; Section 2 ("j" to "s") is a sort of "riff contest"; and Section 3 ("s" to the end) presents the different psychological states of the performer(s) based on the outcome of Section 2.

al-i-quot *Mathematics. adj.*

1. Of, relating to, or denoting an exact divisor or factor of a quantity, especially of an integer.

—al-i-quot *n.*

An aliquot part.

DURATION:

6'29"

Aliquot - one

for alto saxophone and disklavier

James T. Worlton

Sax. $\bullet = 89$

p *mf* *p* *mf* *pp* *mp* *ppp*

12:8 12:8

Sax. 4

pp

ff *mf*

mf

p *mf* *p* *mf* *pp* *mp* *mf* *dim.*

12:8 12:8 12:8

a

Sax. 7

mf *p* *fp* *pp*

mp *p* *pp* *ppp*

ppp

12:8 *ppp*

Sax. 11

mp *p*

pp

ppp

pp

ppp

b

Sax. 14

n.

p *mp* *mf* *f*

(Sax.)

Sax. 17

p *fp* *p sempre* *f sub.*

p *mf* *pp* 12.8

20

Sax. *pp* *mp* *fp* *p* 3

12:8 *ff* *f* *mf* *mp* *p* *pp*

12:8 12:8

12:8 12:8

12:8

12:8

p

22

Sax. *p* *mf* *f* *ff* (bend as far as possible) *C*

12:8 12:8 12:8 12:8 12:8 12:8 12:8 12:8

ff *dim.*

mp *mf*

f

25

Sax.

p

ppp

f

28

Sax.

3

6:4

3:2

f

30

Sax.

d

f

3

32

Sax.

3:2

mp

pp

ff

mf

e

35

Sax.

pp

mf

p

f

mp

p

pp

p

f

41

Sax.

p

mf

f

ppp

mf

ff

mp

p

f

mf

pp

mp

p

ff

46

Sax.

mf *p*

(depressed silently)

Sost. Ped. →

pp *f* *mf* *mp* *p* *ff* *f* *mf* *mp* *p*

mp *mf* *pp* *mp* *mp* *p* *pp* *p*

49

Sax.

mf *p*

(Sost. Ped.) →

pp *mp* *p* *ppp* *mp* *pp* *p* *ppp* *ff* *p* *pp* *f* *ppp* *mp*

ppp *f* *mf* *mp* *ff* *p* *pp* *f* *ppp* *mp*

52

Sax. *f*

3:2 3:2

(Sost. Ped.)

ppp f pppp mf mp p pp ppp

f mp p pp ppp

pp ff pp

54

Sax. *p f p f*

ff mf p f

p ff

Sost. Ped. off

57

Sax. *p f p f* *p* *ff* *mp* *p*

(N) 1 N 2 1 3 *h*

61

Sax. *mf* *p* *pp* *i*

pp 6:4 *pp* 6:4

66

Sax.

p *n.* *pp*

7:4 7:4 5:4

71

Sax.

p *pp*

6:4 3

j

75

Sax.

pp mp mf pp p mp mf

81

Sax.

k

mf pp f mf mp p f mp p

87 *mp* *p* *pp* *l*

92 *p* *6:4* *6:4* *mp* *mp*

96

Sax. *m*

mp *mf* *p*

101

Sax. *n*

f *f*

mf

105

Sax.

ff *p sub.* *f*

mf

108

Sax.

pp *mp* *O*

pp *mp*

112

Sax.

mf

mf

115

Sax.

f

ff

f

ff

pp

p

118

Sax.

f 10:8

121

Sax.

mp 5:4 10:8 *p* *f*

(same rhythm as piano figure)

123

Sax.

f *pp*

p

Detailed description: This system contains measures 123 and 124. The saxophone part (top staff) begins at measure 123 with a dynamic of *f*. It features a melodic line with slurs and a final phrase in measure 124 marked *pp*. The piano accompaniment (middle and bottom staves) starts in measure 123 with a piano figure marked *p*. In measure 124, the piano part has a more complex texture with a *pp* dynamic in the right hand and a *p* dynamic in the left hand.

125

Sax.

f

f *ff* *p* *mp* *mf* *f* *ff*

p

q

Detailed description: This system contains measures 125 and 126. The saxophone part (top staff) begins at measure 125 with a dynamic of *f*. The piano accompaniment (middle and bottom staves) starts in measure 125 with a piano figure marked *f*. The piano part includes dynamic markings *p*, *mp*, *mf*, *f*, and *ff* across measures 125 and 126. A circled *q* (quarter note) is placed above the saxophone staff at the beginning of measure 125. The piano part in measure 126 has a *p* dynamic.

129

Sax.

r

C B \flat E \flat C E \flat B \flat C

ff *mp*

(N) 2 3 1 3 (bend as far as possible)

133

Sax.

ff *ppp* *S*

ff *p* *f* *mp*

5:4 11:8

12:8 12:8

5:4 5:4

138

Sax.

12:8 *fff* 13:8 13:8 13:8 13:8

12:8 5:4

140

Sax.

5:4 *f* 3:2

13:8 *mf* 13:8 13:8

5:4 *f* *mf*

142

Sax.

10:8

10:8

144

Sax.

t

p

35:24

35:24

ff

7:4

7:4

7:4

7:4

25:24

mp

ff

146

Sax.

f 5:4 3 *mf*

f 12:8 *mf*

5:4 5:4 *fff* *ff* *mf*

148

Sax.

f 12:8

f 12:8

mf 12:8 *f* 12:8

151

Sax. *f* *ff* *f dim.*

12:8 12:8 *f dim.* *f dim.*

153

Sax.

13:8 13:8 13:8 11:8 13:8 7:4 13:8 11:8 11:8 7:4 11:8 11:8

154

Sax.

Musical score for measures 154-155. The saxophone part is mostly rests. The piano part features complex rhythmic patterns with time signatures 11:8, 7:4, and 5:4. Dynamics include *p*, *pp*, and *p*.

156

Sax.

Musical score for measures 156-157. The saxophone part is mostly rests. The piano part features complex rhythmic patterns with time signatures 11:8, 7:4, and 5:4. Dynamics include *p* and *pp*.

V

158

Sax.

Musical score for measures 158-160. The score is written for Saxophone (Sax.) and Piano (Piano). The Saxophone part begins with a rest in measure 158 and then plays a melodic line in measure 159, marked *mp*. The Piano accompaniment consists of two staves. The right hand features a complex rhythmic pattern with notes beamed in groups of 11:8 and 7:4. The left hand features a similar pattern with notes beamed in groups of 7:4 and 5:4, including a triplet of eighth notes in measure 159. The overall texture is dense and rhythmic.

160

Sax.

Musical score for measures 160-163. The score is written for Saxophone (Sax.) and Piano (Piano). The Saxophone part begins with a rest in measure 160 and then plays a melodic line in measure 161, marked *mp*. The Piano accompaniment consists of two staves. The right hand features a complex rhythmic pattern with notes beamed in groups of 11:8 and 7:4. The left hand features a similar pattern with notes beamed in groups of 5:4 and 3, including a triplet of eighth notes in measure 161. The overall texture is dense and rhythmic.

162

Sax.

f *mf*

11:8 11:8 11:8 11:8

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

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

165

Sax.

mf *ff*

11:8 11:8 11:8

5:4 5:4 5:4 5:4 5:4 5:4

3 3 3 3 3 3

W

168

Sax.

p

12:8

12:8

12:8

170

Sax.

pp

X

6:4

f

3

p

mp

mf

f

12:8

pppp

ppp

ppp

p

mp

pp

mf

174

Sax. *f* *p*

175

176

mp

pp *p* *f* *mp* *mp* *ppp* *f* *pp* *mp* *mp* *p* *f*

177

Sax. (N) 1 N 2 1 N 3 1 (N)

f *mp*

178

179

180

f *ppp* *pp* *p* *mp* *p* *mp* *p* *mf* *mp* *f* *ff* *mp*

179

Sax. *mf* *pp*

f *pp* *mp* *f* *ff* *ppp* *mf* *f* *pp* *ff* *p* *pp* *mp* *mf*

(y)

182

Sax. *f* *p*

7:6

pp *mf* *mf* *f* *ff*

184

Sax. *f* *p* *f*

1 N 2 1 N 3 2 1

187

Sax. *p* *f* *p* 3:2

2 3

(Z)

3:2 12:8

12:8 12:8 12:8 12:8

mp *f*

190

Sax.

3:2

p

f *cresc.*

192

Sax.

f

ff

fff