

K A F K A

Concerto for solo tenor saxophone,
chamber orchestra and live electronics

James M. David (2011)

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***Commissioned by Prof. Peter Sommer,
Director of Jazz Studies, Colorado State University***

Instrumentation:

Flute
Clarinet in B-flat
Bassoon

Horn in F
Trumpet in C
Trombone

Percussion I: Crotales (1 8va), Chimes/Tubular Bells, Marimba (5 8ve), Small Tam-Tam, Piccolo Woodblock, Small and Medium Woodblocks, Bongos, Small Opera Gong, Ribbon Crasher or similar sound

Percussion II: Vibraphone (motor off), Egg Shakers/Small Cabasa, Small and Large Suspended Cymbals, Hi Hat, Small China Cymbal, Splash Cymbal, Large Woodblock, Timbales, Small Bass Drum, Large Tom

Piano

Solo Tenor Saxophone

Live Electronics (see description below)

Violin I
Violin II
Viola
Violoncello
Contrabass

Live Electronics Requirements:

- Laptop/Desktop Computer (at least dual core processor + 4 GB of RAM)
- Ableton Live Software (ver. 8.0 and higher)
- Digital Audio Interface with at least 2 microphone inputs
- 2 Condenser or Dynamic Microphones
- 2 Stereo Speakers
- 1 or more Monitor Speakers or Headphones for Soloist and Conductor

Visit www.jamesmdavid.com for detailed instructions.

Program Notes:

Franz Kafka is without question one of the most fascinating and profound writers of the twentieth century, and, like many before me, his works captivated my attention from a very young age. The challenge of capturing the elusive nature of Kafka's stories is at the heart of my new concerto for saxophone.

The work is cast in the typical three movements with each representing a particular character from Kafka's output. "The Bucket Rider" is depicted as a spacious and lyrical etude that evokes the character's mysterious ascent into the sky that concludes this story. The central movement, scored for a trio of saxophone, cello, and an electronic harp, centers around "A Hunger Artist" whose torture is heard in microtonal clouds of distorted sounds. The final movement is based on Kafka's most famous character: Gregor Samsa from "The Metamorphosis." Here, the transformed man's psyche is heard through the increasingly chaotic dance rhythms of his new insectile legs.

This composition draws on many seemingly disparate sources, but seeks to create a singular vision of Kafka's characters. The "humanity" of the jazz tenor saxophone combined with the clarity of a chamber orchestra and the harsh expansiveness of digital sounds seemed to somehow complement the enigmatic nature of these stories. It is my hope, then, that the work will be perceived as an unusual but satisfactory solution to an extremely rewarding challenge.

*Notes by the composer
September 2011
Fort Collins, Colorado, USA*

Composer Biography:

James M. David (b. 1978) is assistant professor of composition and music theory at Colorado State University. His music has been hailed as "deserving of inclusion in the standard repertoire" (American Record Guide) and "quietly mesmerizing" with "joyous melodies" (Downtown Music Guide NYC). Among the distinctions David has earned as a composer are an ASCAP Morton Gould Young Composer Award, national first-place winner in the MTNA Young Artists Composition Competition, winner of the Dallas Wind Symphony International Fanfare Competition, and national first-place winner in the NACUSA Young Composers Competition. Commissions include projects for Joseph Alessi (New York Philharmonic), John Bruce Yeh (Chicago Symphony Orchestra), Robert Rumbelow (University of Illinois), The Commission Project of Rochester, NY, and the Atlantic Coast Conference Band Directors Association. His works have been performed at more than thirty conferences and festivals throughout the United States, Canada, Guatemala, Thailand, and Japan. These events include two SCI National Conferences, CMS National and Regional Conferences, the MTNA National Conference, two World Saxophone Congresses, the Percussive Arts Society International Convention, and six International Clarinet Fests. Dr. David graduated with honors from the University of Georgia and completed his doctorate in composition at Florida State University. His music is available through Pebblehill Music Publishers, C. Alan Publications, Potenza Music, and Lovebird Music and has been recorded for the Naxos, Summit, Luminescence, and MSR Classics labels. More information is available at www.jamesmdavid.com

Key to Abbreviations:

ASCAP – American Society of Composers, Authors, and Publishers

SCI – Society of Composers, Inc.

MTNA – Music Teachers National Association

CMS – College Music Society

KAFKA

Concerto for tenor saxophone, chamber orchestra, and live electronics

I. The Bucket Rider

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Languid, relaxed (♩ = 48)

The score is arranged in systems. The first system includes Flute, Clarinet in B, Bassoon, Horn in F, Trumpet in C, and Trombone. The second system includes Percussion I, Percussion II (with a Vibraphone part), and Piano. The third system includes Tenor Sax and Live Electronics. The fourth system includes Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The score features complex rhythmic patterns, including a 5/4 time signature in the second measure of each system. Dynamics range from *mp* to *pp*. Performance instructions include *l. v. sempre* and *arco*.

5 7

Fl. $\frac{3}{8}$ $\frac{4}{4}$ $\frac{2}{8}$ $\frac{6}{16}$ $\frac{4}{4}$

B. Cl. *f* *p* *p*

Bsn.

Hn. *mp* *f* *mp* *f*

Tpt. *mp* *f*

Tbn. *mp* *f*

Perc. I *Crotales* *mf* *l. v. sempre*

Perc. II

Pno. *f* *f* *8^{va}*

T. Sx. *f* *6:4*

Elec.

Vln. 1 $\frac{3}{8}$ $\frac{4}{4}$ $\frac{2}{8}$ $\frac{6}{16}$ $\frac{4}{4}$

Vln. 2 *p* *p*

Vla.

Vc. *pizz.*

Cb. *mp* *pizz.* *mp*

Fl. $\frac{4}{4}$ $\frac{2}{8}$ $\frac{6}{16}$ $\frac{4}{4}$ $\frac{2}{8}$ $\frac{6}{16}$
 B. Cl. $\frac{4}{4}$ $\frac{2}{8}$ $\frac{6}{16}$ $\frac{4}{4}$ $\frac{2}{8}$ $\frac{6}{16}$
 Bsn. $\frac{4}{4}$ $\frac{2}{8}$ $\frac{6}{16}$ $\frac{4}{4}$ $\frac{2}{8}$ $\frac{6}{16}$
 Hn. $\frac{4}{4}$ $\frac{2}{8}$ $\frac{6}{16}$ $\frac{4}{4}$ $\frac{2}{8}$ $\frac{6}{16}$
 Tpt. $\frac{4}{4}$ $\frac{2}{8}$ $\frac{6}{16}$ $\frac{4}{4}$ $\frac{2}{8}$ $\frac{6}{16}$
 Tbn. $\frac{4}{4}$ $\frac{2}{8}$ $\frac{6}{16}$ $\frac{4}{4}$ $\frac{2}{8}$ $\frac{6}{16}$
 Perc. I $\frac{4}{4}$ $\frac{2}{8}$ $\frac{6}{16}$ $\frac{4}{4}$ $\frac{2}{8}$ $\frac{6}{16}$
 Perc. II $\frac{4}{4}$ $\frac{2}{8}$ $\frac{6}{16}$ $\frac{4}{4}$ $\frac{2}{8}$ $\frac{6}{16}$
 Pno. $\frac{4}{4}$ $\frac{2}{8}$ $\frac{6}{16}$ $\frac{4}{4}$ $\frac{2}{8}$ $\frac{6}{16}$
 T. Sx. $\frac{4}{4}$ $\frac{2}{8}$ $\frac{6}{16}$ $\frac{4}{4}$ $\frac{2}{8}$ $\frac{6}{16}$
 Elec. $\frac{4}{4}$ $\frac{2}{8}$ $\frac{6}{16}$ $\frac{4}{4}$ $\frac{2}{8}$ $\frac{6}{16}$
 Vln. 1 $\frac{4}{4}$ $\frac{2}{8}$ $\frac{6}{16}$ $\frac{4}{4}$ $\frac{2}{8}$ $\frac{6}{16}$
 Vln. 2 $\frac{4}{4}$ $\frac{2}{8}$ $\frac{6}{16}$ $\frac{4}{4}$ $\frac{2}{8}$ $\frac{6}{16}$
 Vla. $\frac{4}{4}$ $\frac{2}{8}$ $\frac{6}{16}$ $\frac{4}{4}$ $\frac{2}{8}$ $\frac{6}{16}$
 Vc. $\frac{4}{4}$ $\frac{2}{8}$ $\frac{6}{16}$ $\frac{4}{4}$ $\frac{2}{8}$ $\frac{6}{16}$
 Cb. $\frac{4}{4}$ $\frac{2}{8}$ $\frac{6}{16}$ $\frac{4}{4}$ $\frac{2}{8}$ $\frac{6}{16}$

Musical score for "KAFKA - p. 4". The score is arranged in a standard orchestral layout with the following parts: Flute (Fl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Percussion I (Perc. I), Percussion II (Perc. II), Piano (Pno.), Saxophone (T. Sx.), Electric Bass (Elec.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

The score is divided into measures 14, 15, and 16. Measure 14 starts with a 6/16 time signature. Measure 15 changes to 4/4. Measure 16 changes to 2/4. The score concludes with a 6/16 time signature in the final measure.

Key dynamic markings include:

- f* (forte)
- mp* (mezzo-piano)
- pp* (pianissimo)
- sfz* (sforzando)
- p* (piano)
- ff* (fortissimo)
- mf* (mezzo-forte)

The Electric Bass part includes a cue: *f* [CUE 1: Deep Synth] starting in measure 15.

Fl. *pp*

B. Cl. *p*

Bsn.

Hn. *p*

Tpt. *p*

Tbn.

Perc. I
 Tam Tam
 scrape w/ trgl. beater
f

Perc. II
mf

Pno.
mf

T. Sx.
pp

Elec.
 STOP CUE 1

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc. *p*

Cb. *p*

22 24

Fl. 4/4 5/4 4/4 5/4

B. Cl. 4/4 5/4 4/4 5/4

Bsn. 4/4 5/4 4/4 5/4

Hn. 4/4 5/4 4/4 5/4

Tpt. 4/4 5/4 4/4 5/4

Tbn. 4/4 5/4 4/4 5/4

Perc. I 4/4 5/4 4/4 5/4

Perc. II 4/4 5/4 4/4 5/4

Pno. 4/4 5/4 4/4 5/4

T. Sx. 4/4 5/4 4/4 5/4

Elec. 4/4 5/4 4/4 5/4

Vln. 1 4/4 5/4 4/4 5/4

Vln. 2 4/4 5/4 4/4 5/4

Vla. 4/4 5/4 4/4 5/4

Vc. 4/4 5/4 4/4 5/4

Cb. 4/4 5/4 4/4 5/4

mf - microtone or timbre trill

mf

p

mp pizz.

25

Fl. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{5}{4}$

B. Cl. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{5}{4}$

Bsn. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{5}{4}$

Hn. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{5}{4}$

Tpt. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{5}{4}$

Tbn. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{5}{4}$

Perc. I $\frac{5}{4}$ $\frac{4}{4}$ $\frac{5}{4}$

Perc. II $\frac{5}{4}$ $\frac{4}{4}$ $\frac{5}{4}$

Pno. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{5}{4}$

T. Sx. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{5}{4}$

Elec. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{5}{4}$

Vln. 1 $\frac{5}{4}$ $\frac{4}{4}$ $\frac{5}{4}$

Vln. 2 $\frac{5}{4}$ $\frac{4}{4}$ $\frac{5}{4}$

Vla. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{5}{4}$

Vc. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{5}{4}$

Cb. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{5}{4}$

h - microtone lip bend downwards

mp

p

Egg Shakers or Sm. Cabasa

p

mp

pizz.

mp

mp

pizz.

mp

27 5/4 4/4 5/4

Fl.

B. Cl. *mp*

Bsn.

Hn. 5/4 4/4 5/4

Tpt.

Tbn.

Perc. I 5/4 4/4 5/4

Perc. II

Pno. *p*

T. Sx. 5/4 4/4 5/4

Elec.

Vln. 1 5/4 4/4 5/4

Vln. 2

Vla.

Vc.

Cb.

29

Fl. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{5}{4}$

B. Cl. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{5}{4}$

Bsn. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{5}{4}$

Hn. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{5}{4}$

Tpt. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{5}{4}$

Tbn. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{5}{4}$

Perc. I $\frac{5}{4}$ $\frac{4}{4}$ $\frac{5}{4}$

Perc. II $\frac{5}{4}$ $\frac{4}{4}$ $\frac{5}{4}$

Pno. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{5}{4}$

T. Sx. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{5}{4}$

Elec. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{5}{4}$

Vln. 1 $\frac{5}{4}$ $\frac{4}{4}$ $\frac{5}{4}$

Vln. 2 $\frac{5}{4}$ $\frac{4}{4}$ $\frac{5}{4}$

Vla. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{5}{4}$

Vc. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{5}{4}$

Cb. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{5}{4}$

sf

sf

quasi-gliss.

5

3

3

5

7

34

Fl. $\frac{5}{4}$ $\frac{6}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

B. Cl. *mp*

Bsn. *mp*

Hn. $\frac{5}{4}$ $\frac{6}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

Tpt.

Tbn.

Perc. I *mf* *Marimba*

Perc. II *mf* *f*

Pno. *f*

T. Sx. $\frac{5}{4}$ $\frac{6}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

Elec. *Gm7(+5)/B^b* *Cm(maj7)* *Dm9(maj7)*

Vln. 1 *arco* *sul pont.* *pp*

Vln. 2 *arco* *sul pont.* *pp*

Vla. *sul pont.* *pp*

Vc.

Cb.

Improvise in a chromatic style similar to mm. 32-33
sempre pp, sotto voce

46

Fl. *sf* *pp* 6/4 4/4

B. Cl. *sf* *pp* 6/4 4/4

Bsn. *sf* *pp* 6/4 4/4

Hn. *sf* *pp* 6/4 4/4

Tpt. *sf* *pp* 6/4 4/4

Tbn. 6/4 4/4

Perc. I 6/4 4/4

Perc. II *f* 6/4 4/4

Pno. 8^{va} 6/4 4/4

T. Sx. *ff* 6/4 4/4

Elec. CUE 2: Deep Synth 6/4 4/4

Vln. 1 6/4 4/4

Vln. 2 6/4 4/4

Vla. 6/4 4/4

Vc. arco 6/4 4/4

Cb. arco 6/4 4/4

48

Fl. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{6}{4}$ $\frac{5}{4}$

B. Cl. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{6}{4}$ $\frac{5}{4}$

Bsn. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{6}{4}$ $\frac{5}{4}$

Hn. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{6}{4}$ $\frac{5}{4}$

Tpt. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{6}{4}$ $\frac{5}{4}$

Tbn. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{6}{4}$ $\frac{5}{4}$

Perc. I $\frac{4}{4}$ $\frac{3}{4}$ $\frac{6}{4}$ $\frac{5}{4}$

Perc. II $\frac{4}{4}$ $\frac{3}{4}$ $\frac{6}{4}$ $\frac{5}{4}$

Pno. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{6}{4}$ $\frac{5}{4}$

T. Sx. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{6}{4}$ $\frac{5}{4}$

Elec. STOP CUE 2 CUE 3: Light Synth

Vln. 1 $\frac{4}{4}$ $\frac{3}{4}$ $\frac{6}{4}$ $\frac{5}{4}$

Vln. 2 $\frac{4}{4}$ $\frac{3}{4}$ $\frac{6}{4}$ $\frac{5}{4}$

Vla. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{6}{4}$ $\frac{5}{4}$

Vc. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{6}{4}$ $\frac{5}{4}$

Cb. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{6}{4}$ $\frac{5}{4}$

f non dim.!!

f non dim.!!

pp

ppp

n

mp

p

n