saccades

for saxophone, video, & tape

by Ted Moore

saccades

by Ted Moore
for saxophone, video, & tape
dedicated to Olly Sellwood
special thanks to Kyle Hutchins & Jorge Sousa
New Haven, CT • December 2022

Performance Instructions

Different Saxophones

Note that this document has a different score for alto, tenor, and bari. There are slight differences between them to make each more idiomatic and/or musically compelling. If you're interested in playing *saccades* on a different instrument, get in touch! ted@tedmooremusic.com

Media Files

To get the video and tape file, as well as the click track, get in touch with the composer at ted@tedmooremusic.com.

Click Track

The video file used for performance includes the stereo tape part. The click track needs to be played at the same time and routed to the performers earbud or headphones. The click track and video file can be lined up in a DAW to start at the same time and everything will be aligned. The click track includes a count-in of four beats before measure 1 in the score.

Video Projection

When projecting the video, it should be as large as possible. If possible (and if it looks good) the performer should be in front of the projector screen so the video is, in part, projected on their body.

Amplification

The saxophone can be slightly amplified if it helps blend with the tape part. The saxophone and the tape part together should feel pretty loud, really filling up the presence of the space. If possible, a sound technician can ride the fader of both the tape and saxophone to adapt the dynamics to the performance space.

Multiphonics

The multiphonics are drawn from *The Techniques of Saxophone Playing* by Marcus Weiss and Giorgio Netti. The prefix "WN" ("Weiss-Netti") used before a number indicates a multiphonic in the book. The fingerings are provided in the score. If a particular multiphonic doesn't work well, feel free to chose another one, preferrably with similar pitch-class content (which octave is less important).

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Squiggly Line Music
ted@tedmooremusic.com • (952) 484-3997

saccades

by Ted Moore
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score for alto saxphone

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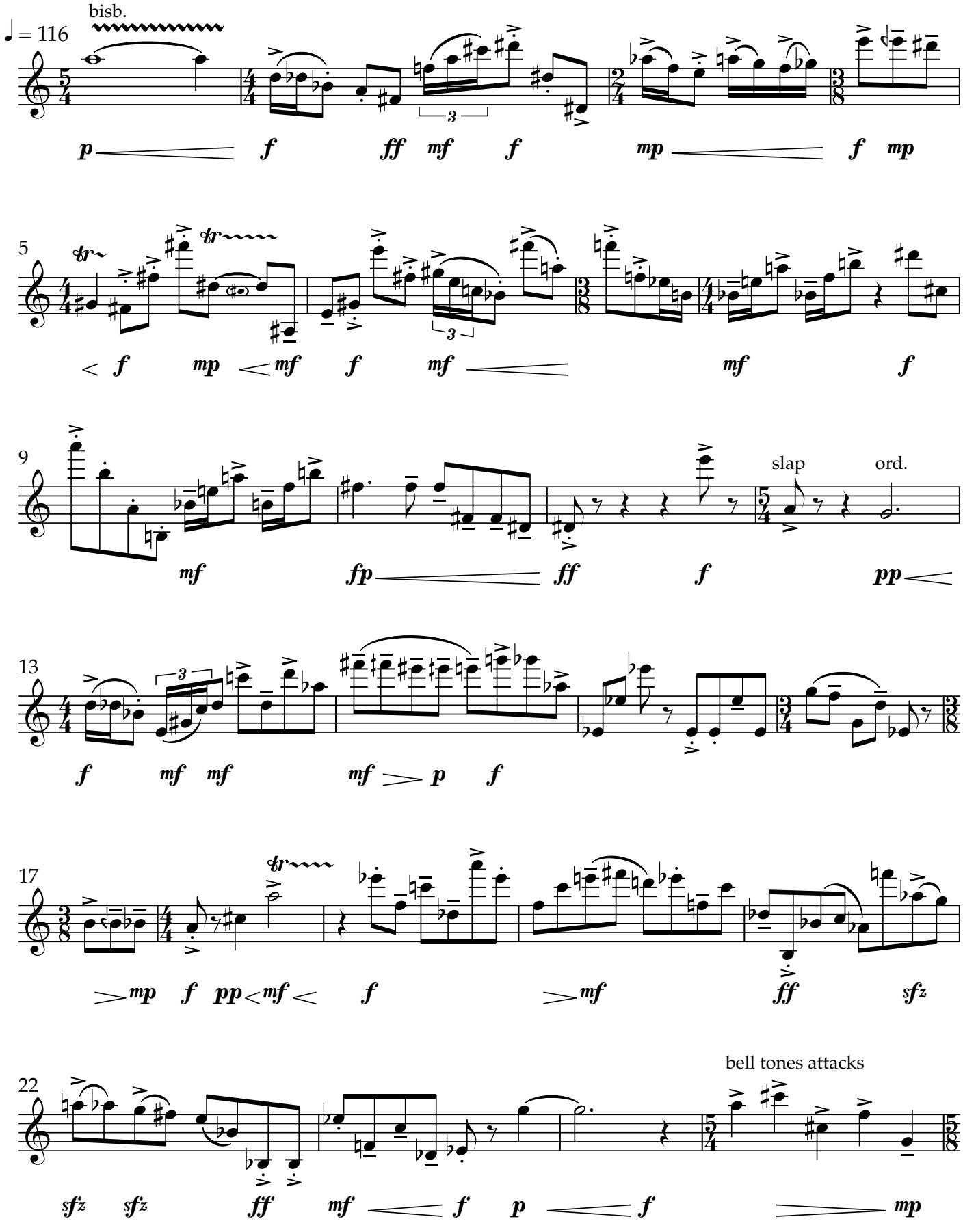
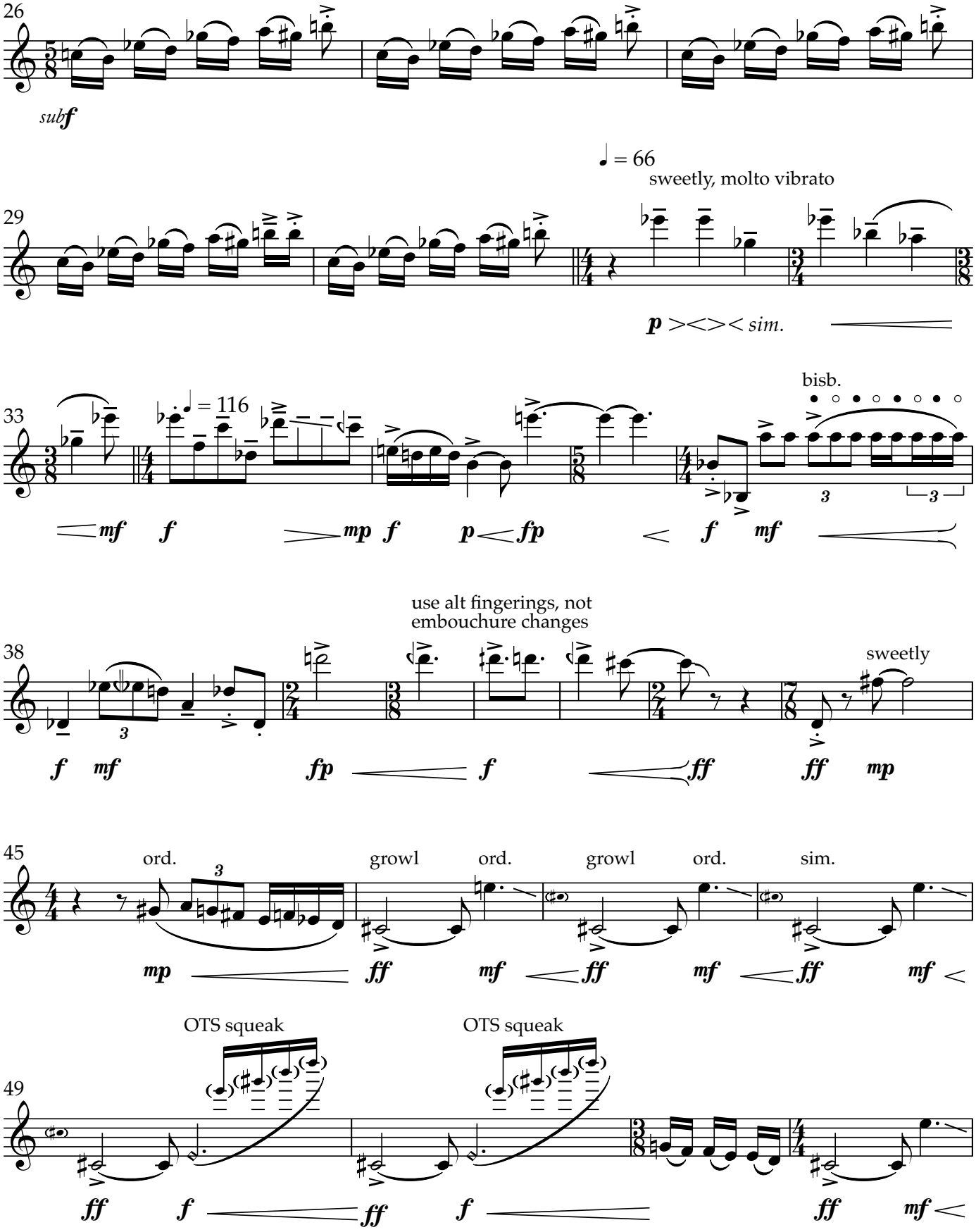
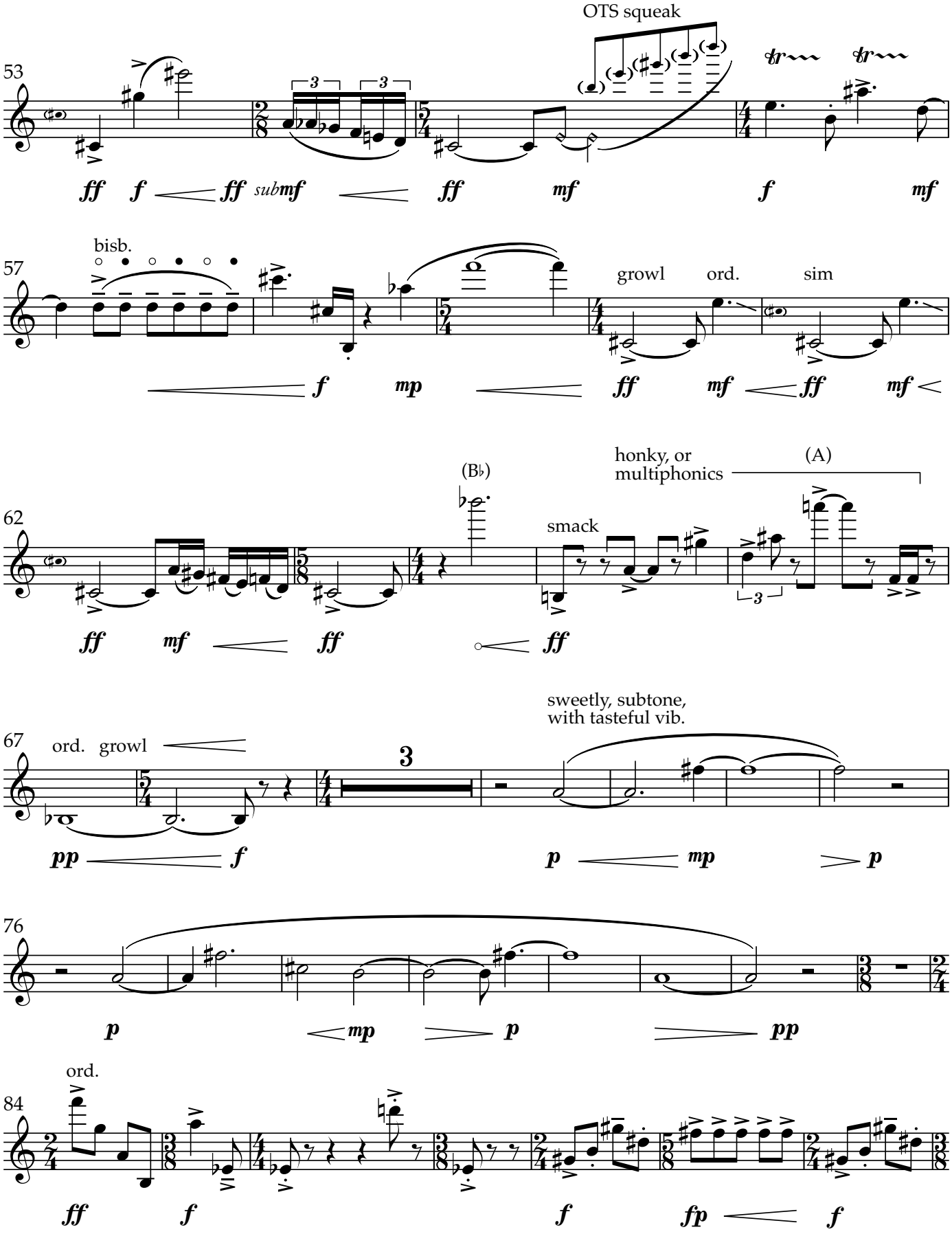
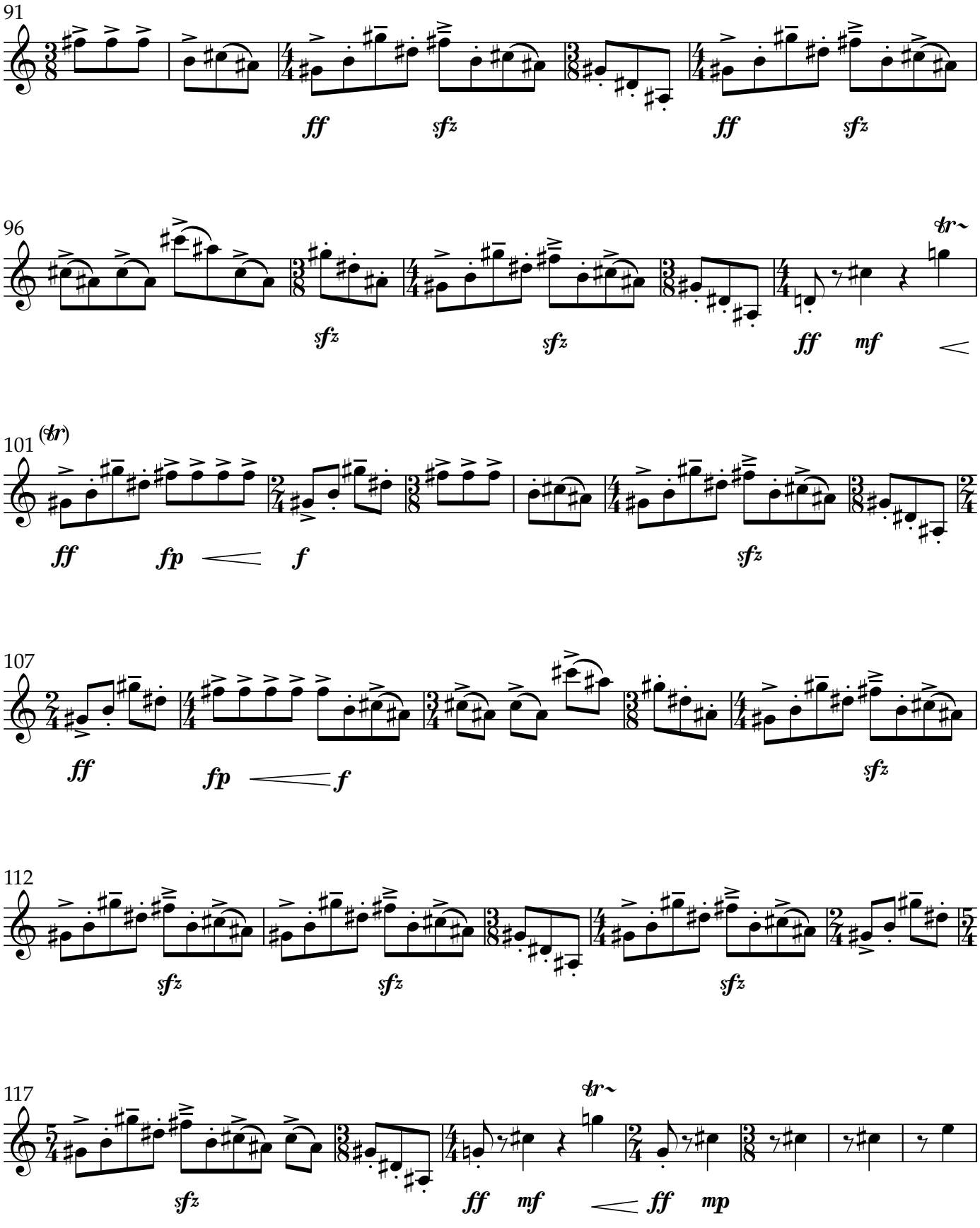
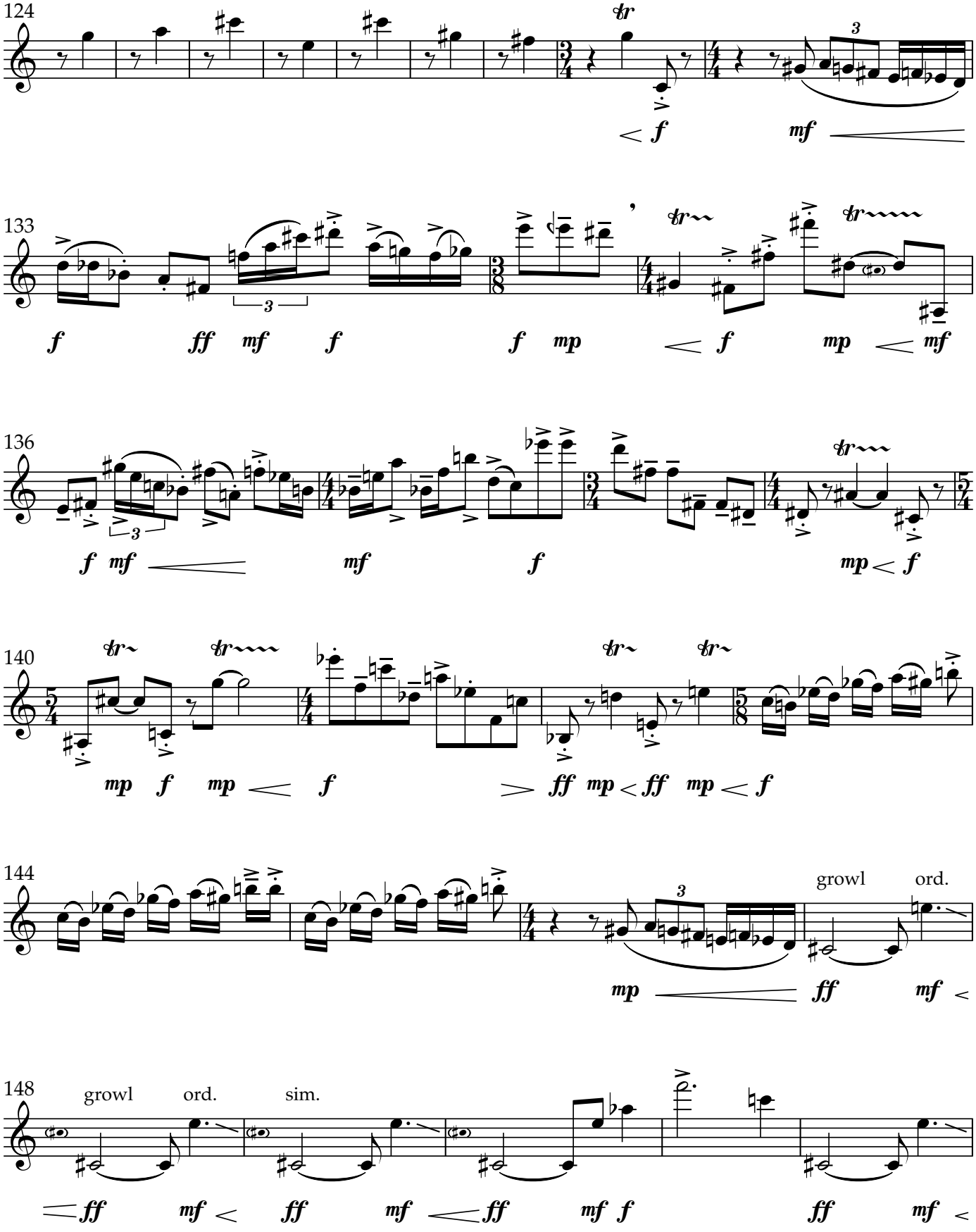
- *saccades* by Ted Moore (alto) -

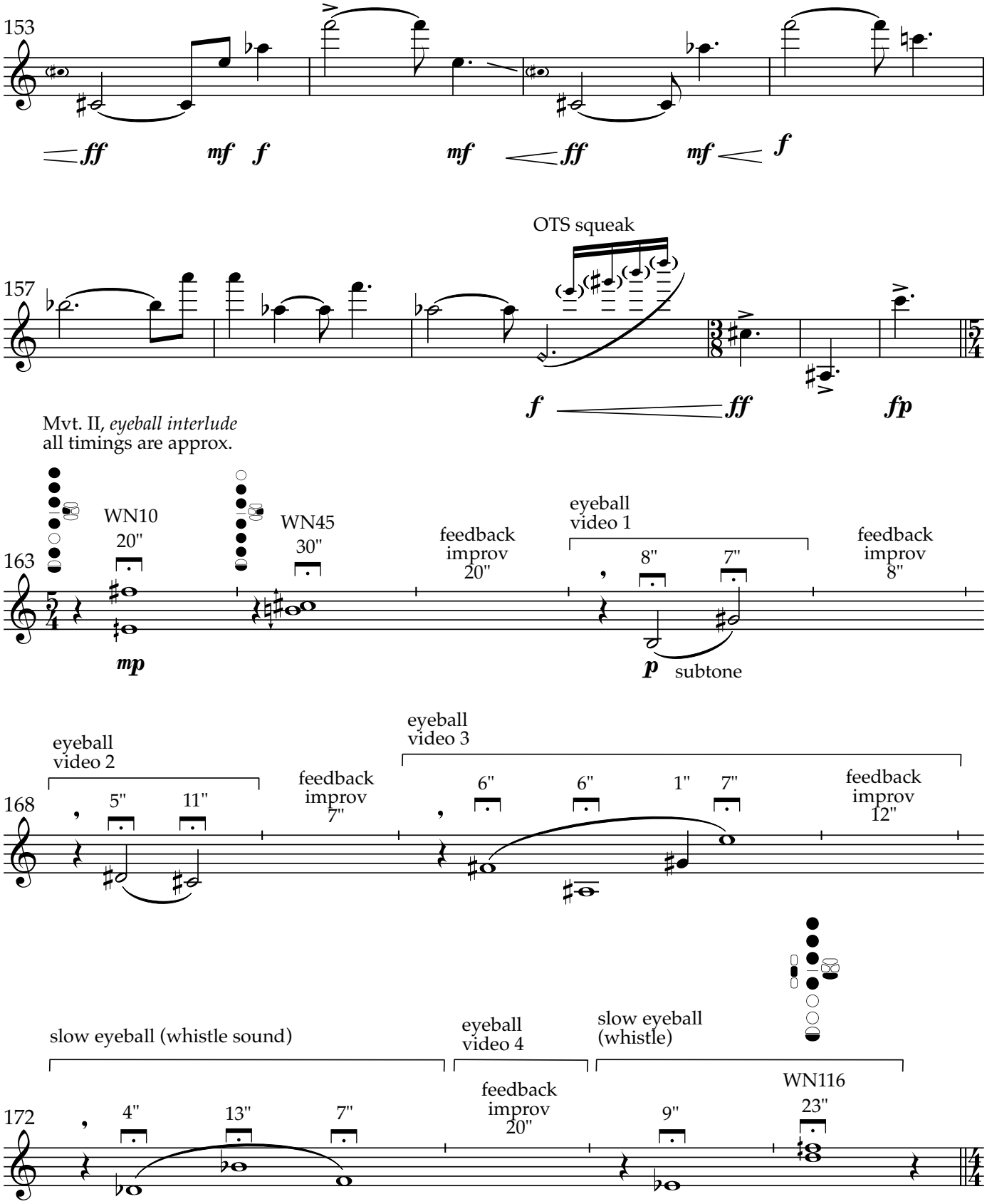



26
sub f
29
♩ = 66
sweetly, molto vibrato
p >< >< sim.
33
♩ = 116
bisb.
mf f mp f p fp f mf
38
use alt fingerings, not
embouchure changes
sweetly
f mf fp f ff ff mp
45
ord.
growl
ord.
growl
ord.
sim.
mp ff mf ff mf ff mf
49
OTS squeak
OTS squeak
ff f ff f ff mf


OTS squeak
53
ff f ff submf ff mf f mf
bisb.
57
growl ord. sim
f mp ff mf ff mf
(B♭)
honky, or multiphonics
(A)
62
smack
ff mf ff ff
sweetly, subtone, with tasteful vib.
67
ord. growl
3
pp f p mp p
76
p mp p pp
ord.
84
ff f f fp f

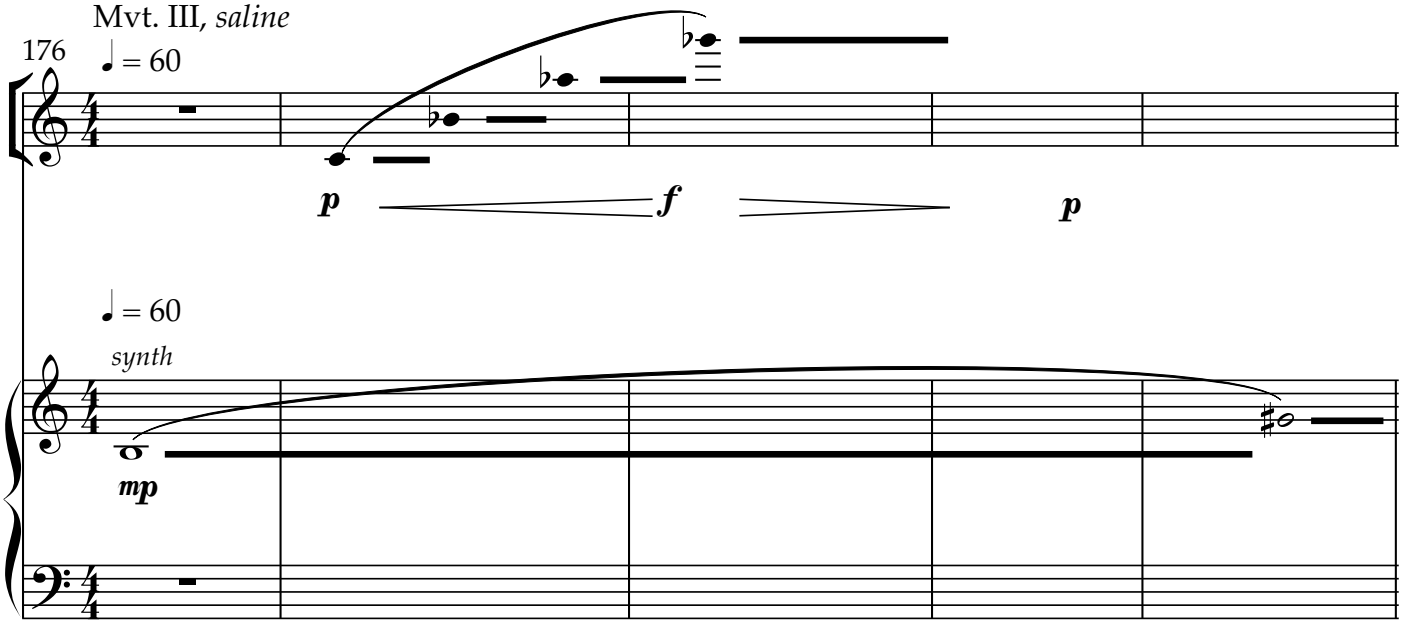

91
ff
sfz
ff
sfz
96
sfz
sfz
ff
mf
101
ff
fp
f
sfz
107
ff
fp
f
sfz
112
sfz
sfz
sfz
117
sfz
ff
mf
ff
mp


124
133
136
140
144
148
growl
ord.
sim.

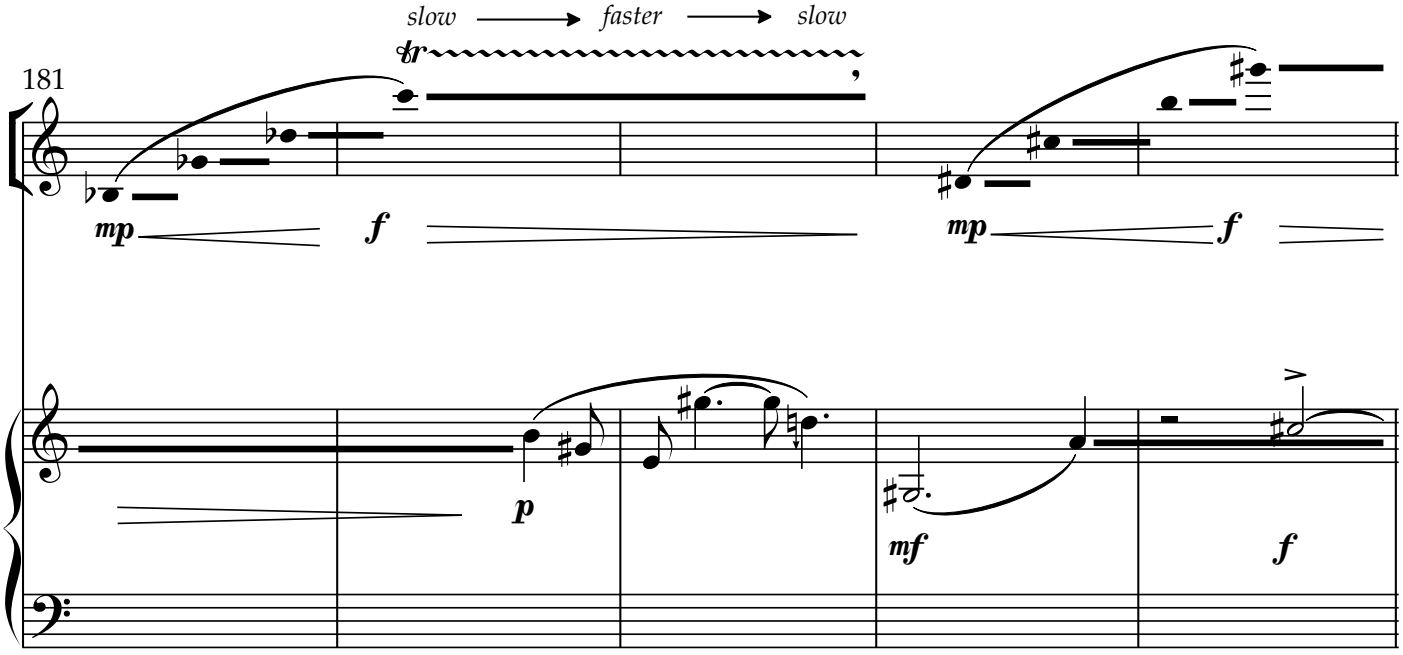

153
ff
mf f
mf
ff
mf
f
157
OTS squeak
f
ff
fp
Mvt. II, eyeball interlude
all timings are approx.
163
WN10
20"
mp
WN45
30"
feedback
improv
20"
eyeball
video 1
8"
7"
p
subtone
feedback
improv
8"
168
eyeball
video 2
5"
11"
feedback
improv
7"
eyeball
video 3
6"
6"
1"
7"
feedback
improv
12"
172
slow eyeball (whistle sound)
4"
13"
7"
eyeball
video 4
feedback
improv
20"
slow eyeball
(whistle)
9"
WN116
23"

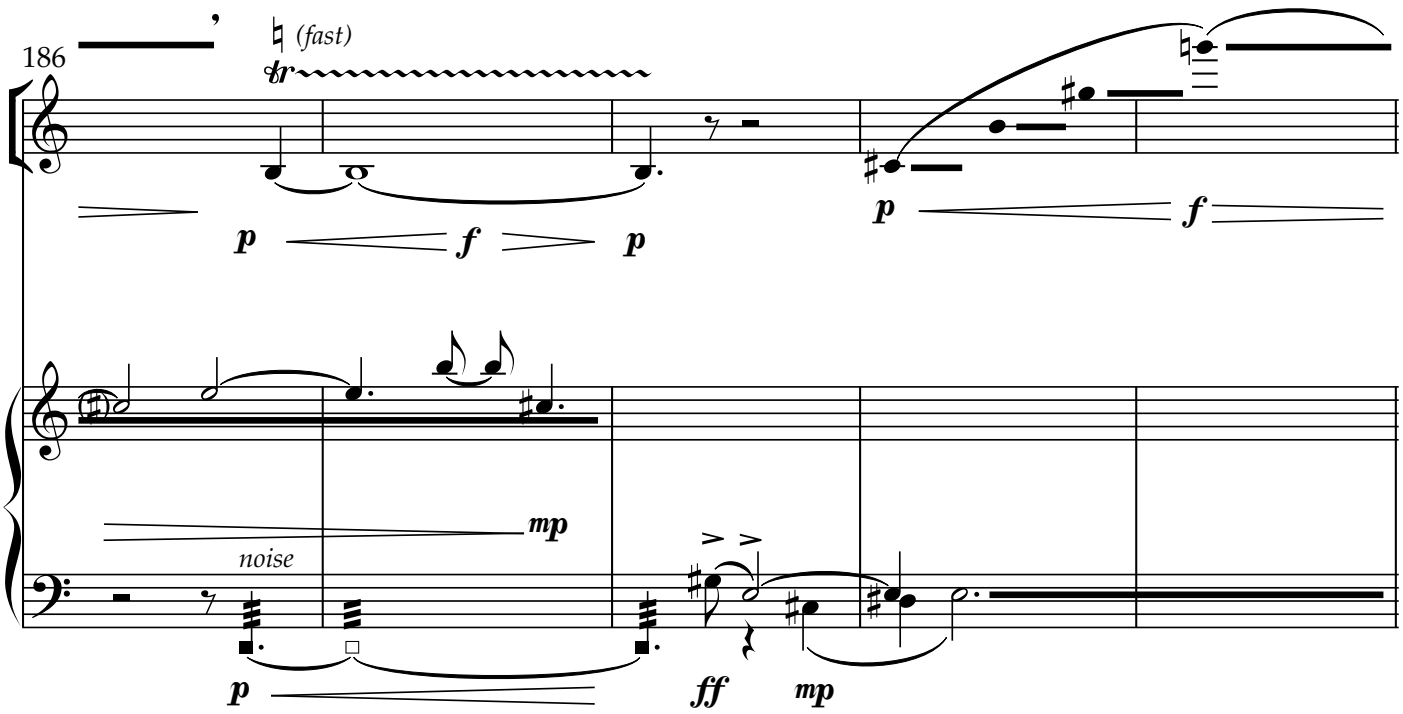
(click enters)
Mvt. III, *saline*

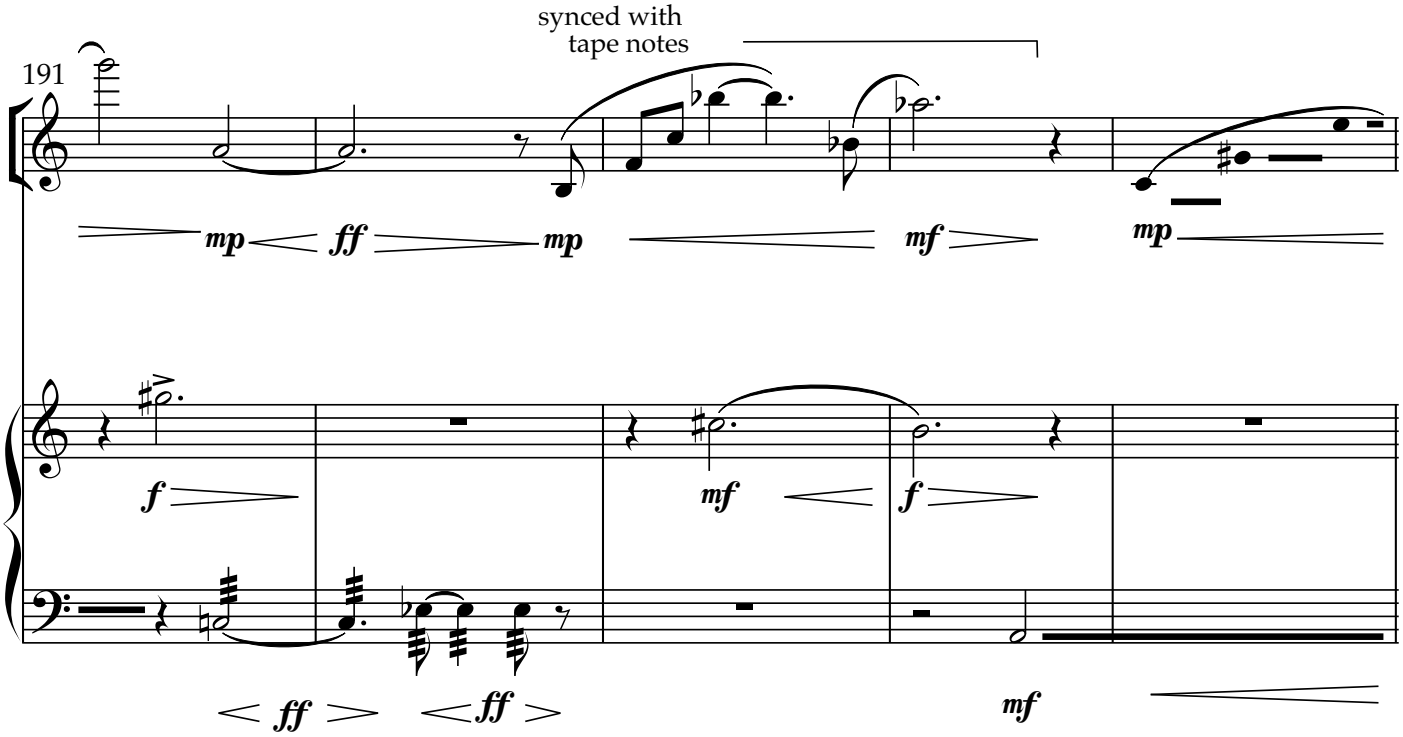
176

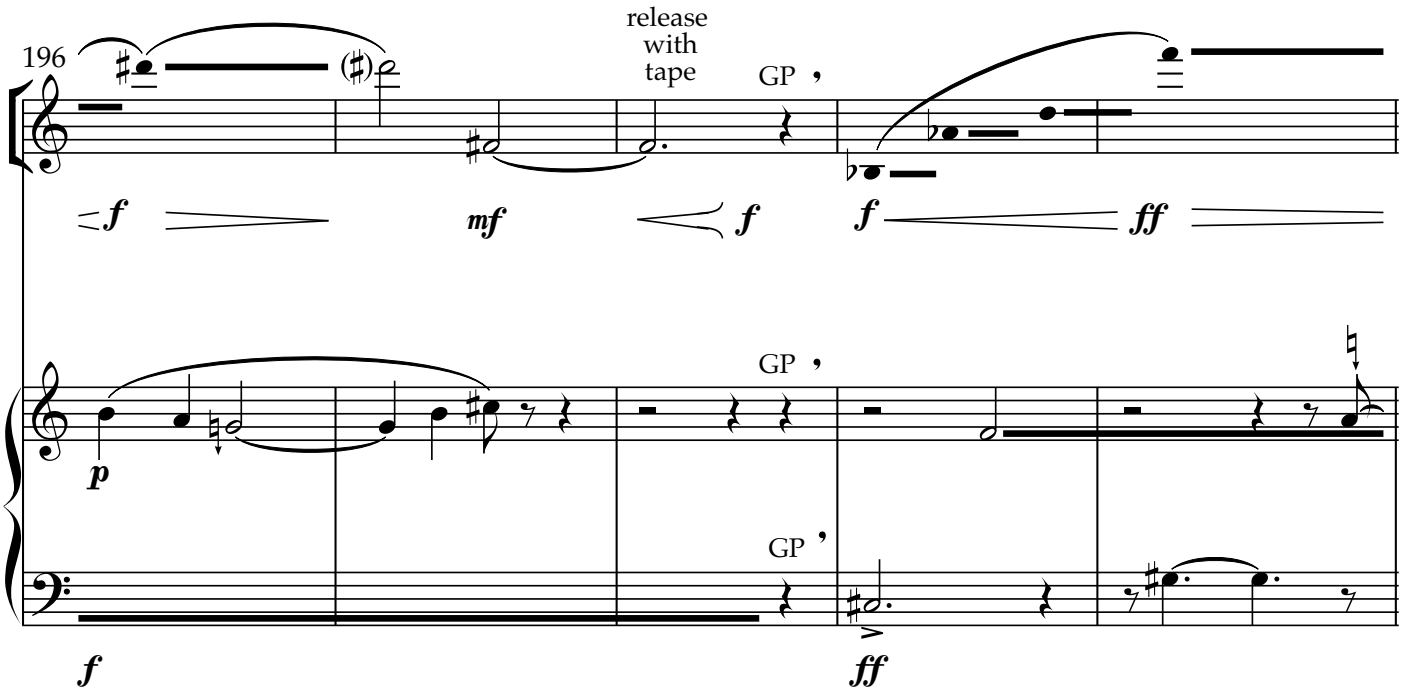


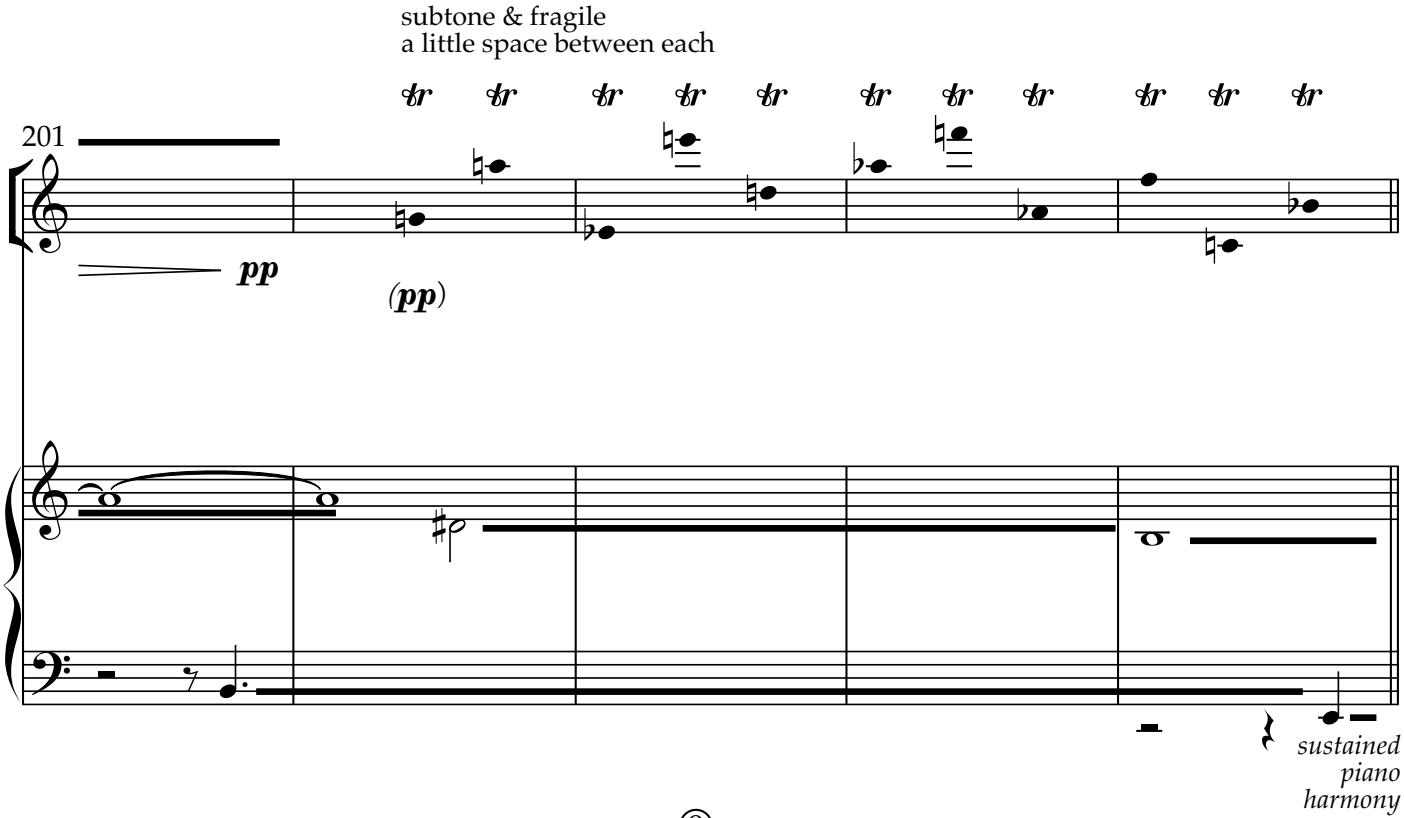
181




186
(fast)
tr
p
f
p
p
f
mp
noise
p
ff
mp


synced with
tape notes
191
mp
ff
mp
mf
mp
f
mf
f
ff
ff
mf


196
release
with
tape
GP
GP
GP
f
mf
f
f
ff
p
f
ff


subtone & fragile
a little space between each
201
pp
(pp)
sustained
piano
harmony

Mvt. IV, *for Satie*

mostly subtone, some short dynamic swells, imitate synth tone in tape, shape phrases with dynamics and feathered beams, rubato, improvisatory, use score as suggestions

206

bisb.

(tremolo interval)

octave tremolo

(tremolo intervals)

p subtone

(amplified)

"piano"

phrase 1

(synth)

210

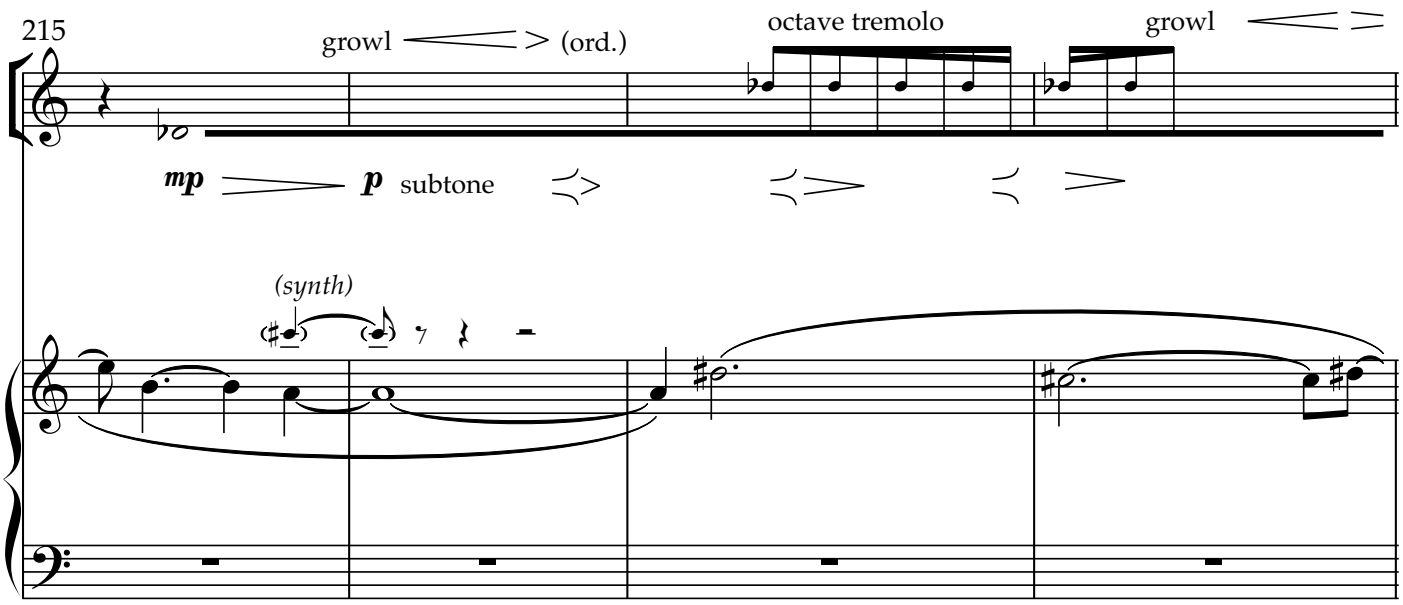
bisb.

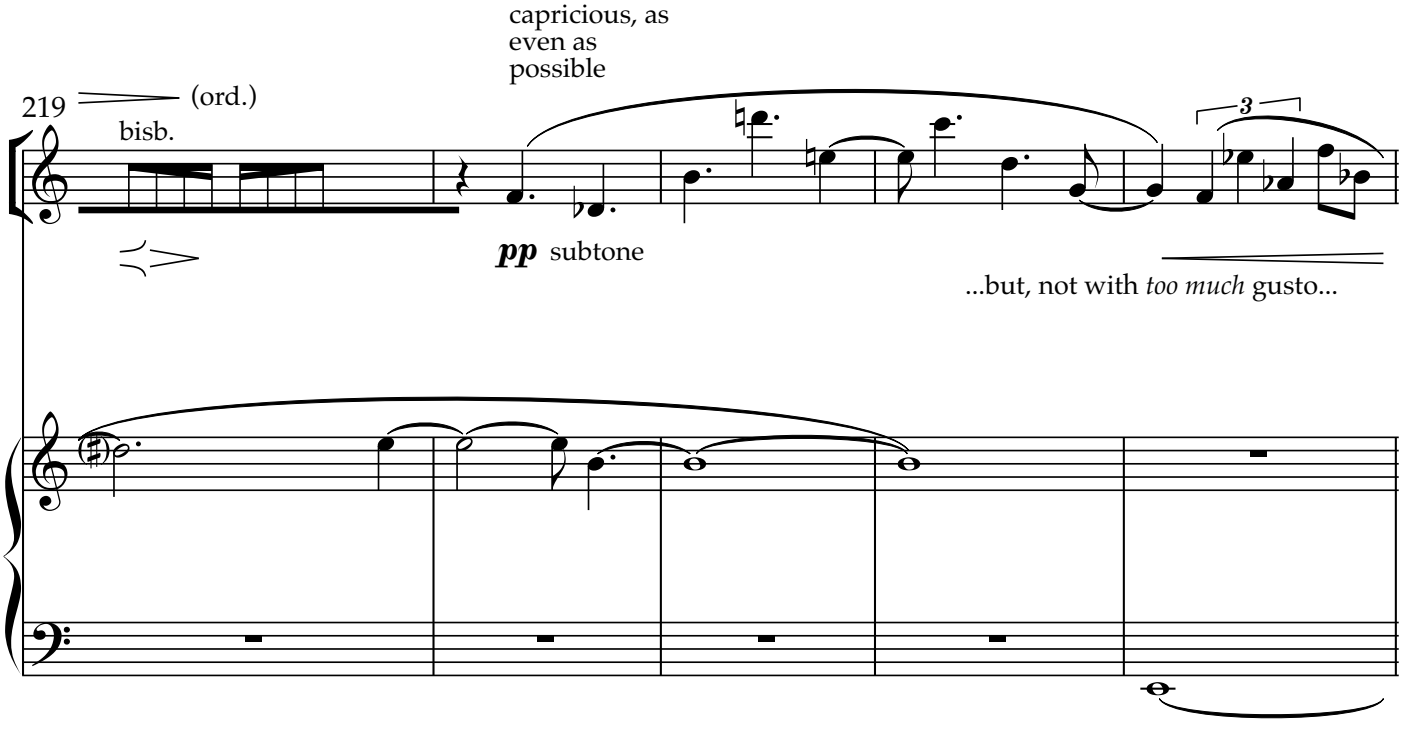
WN45

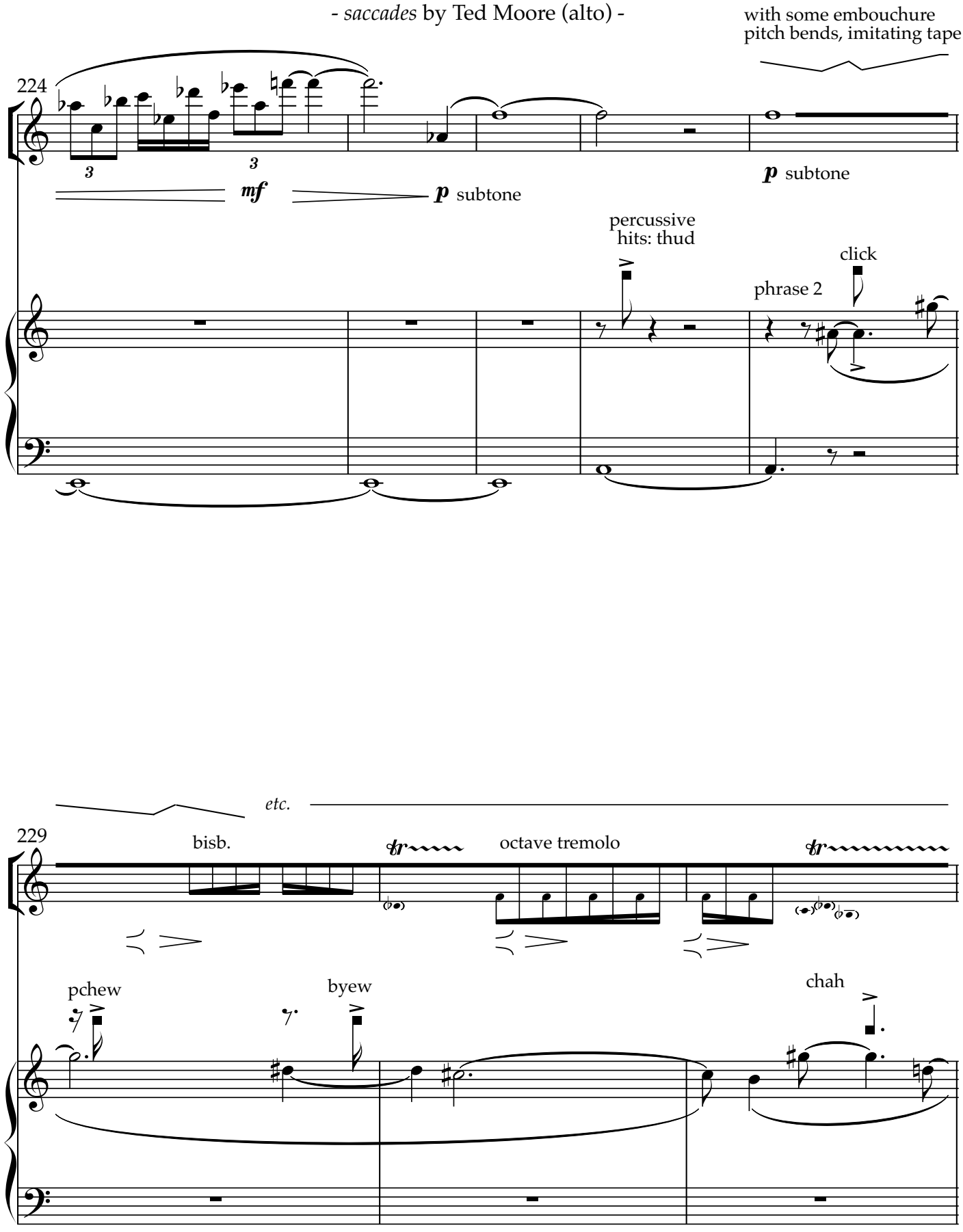
mp

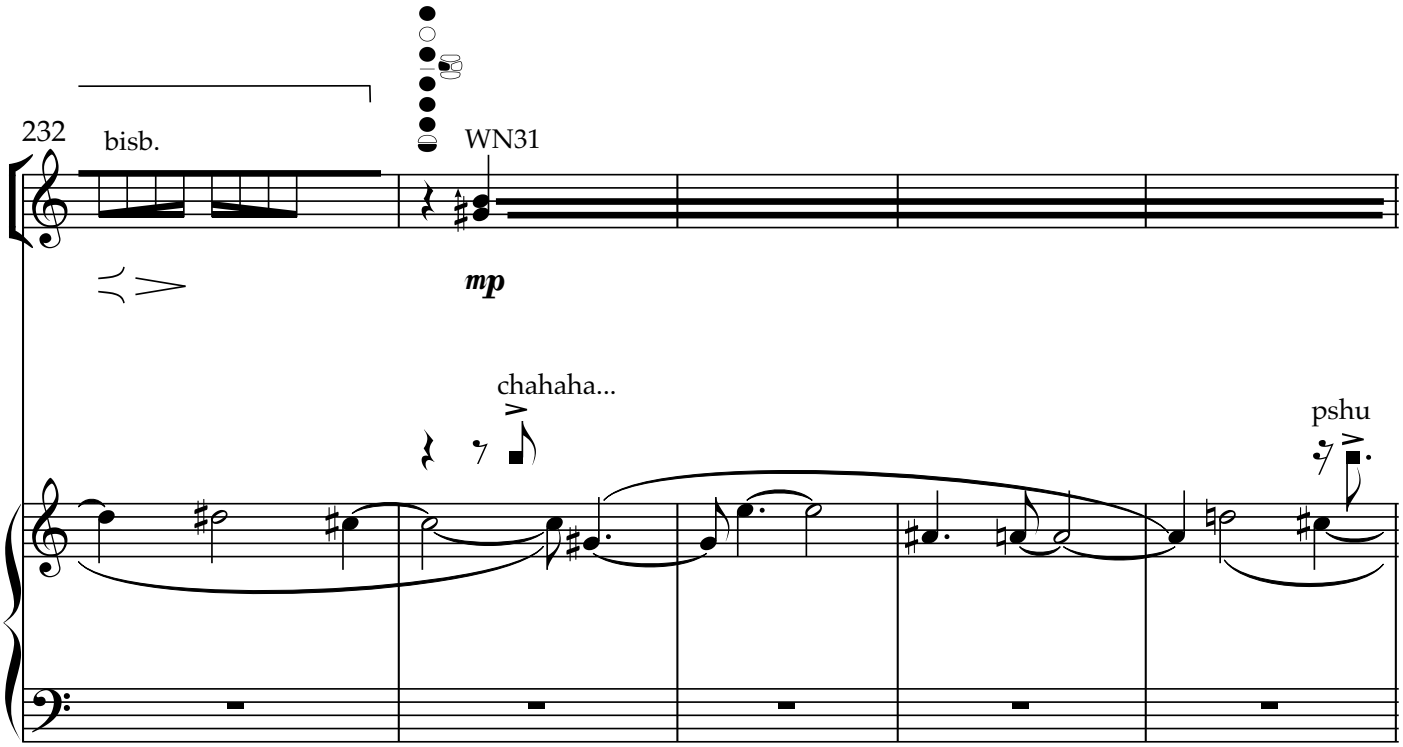
(synth)

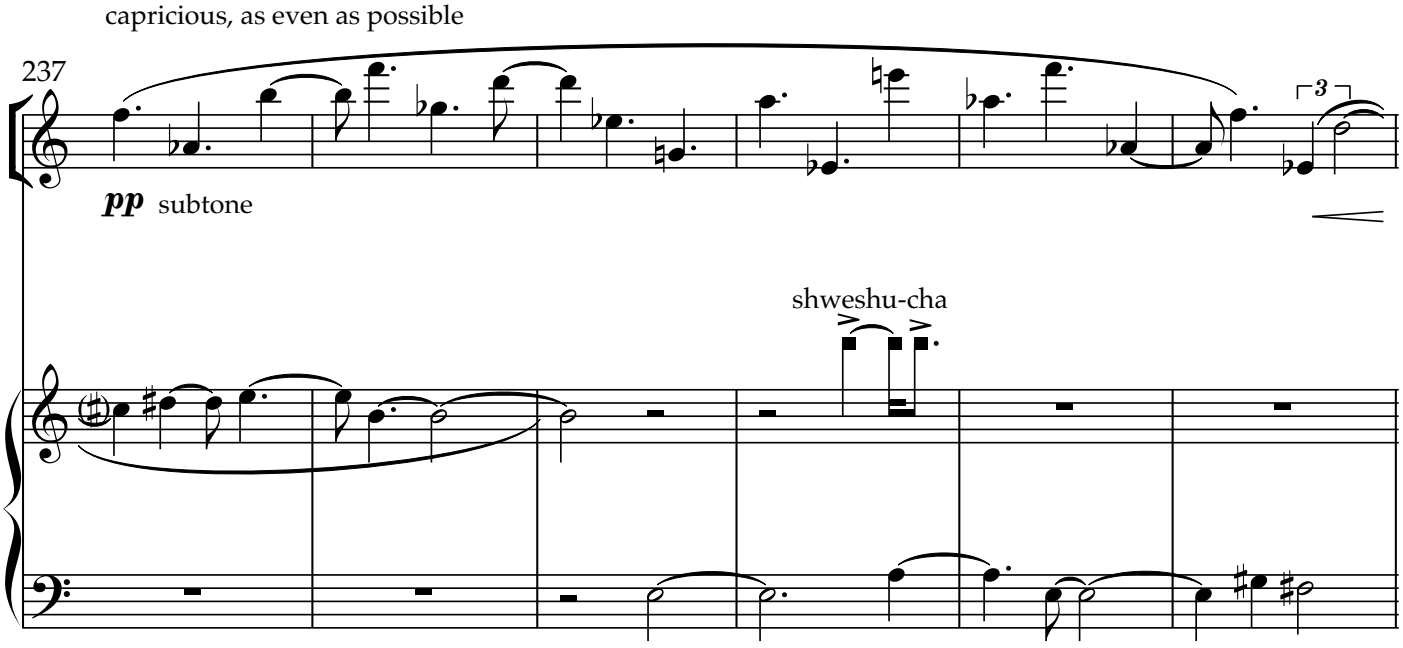
p

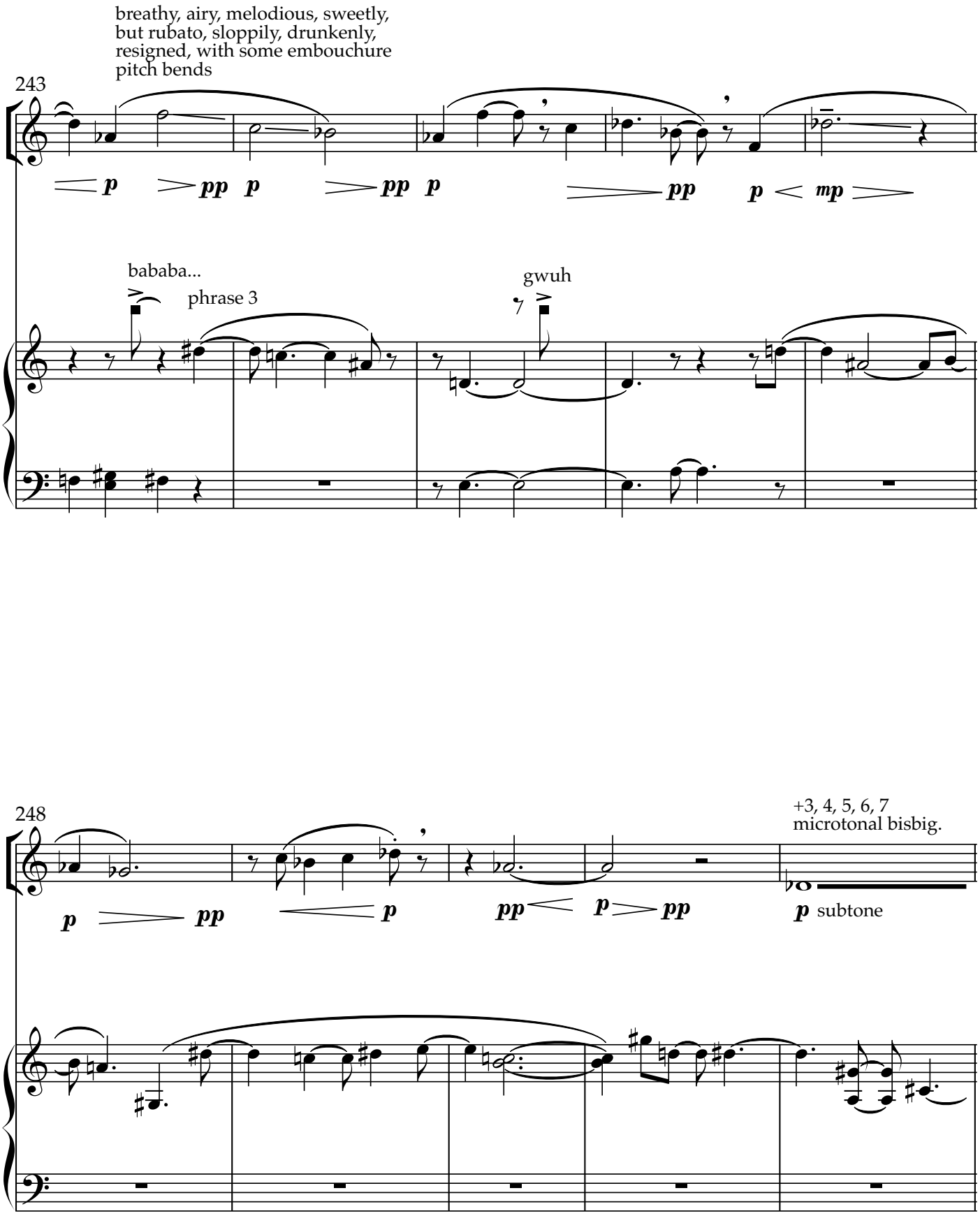

215
growl
(ord.)
octave tremolo
growl
mp
p
subtone
(synth)

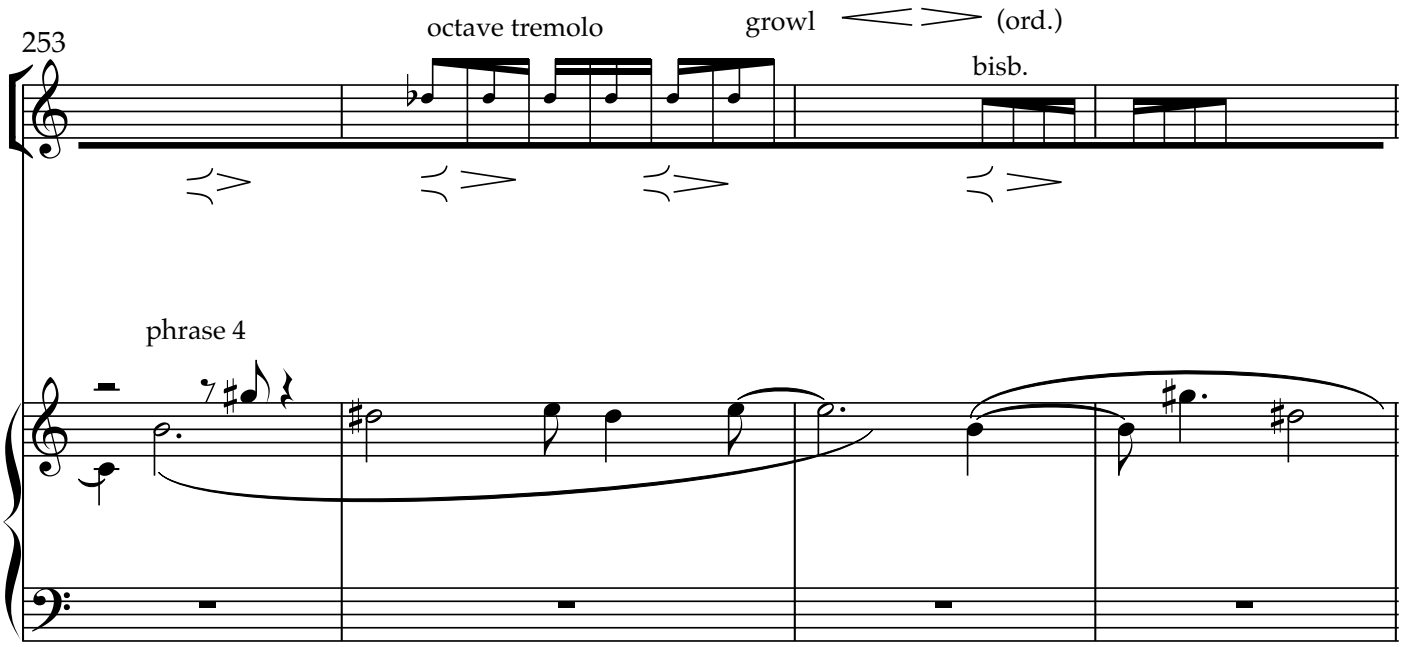

219
(ord.)
bisb.
capricious, as
even as
possible
pp
subtone
3
...but, not with *too much* gusto...

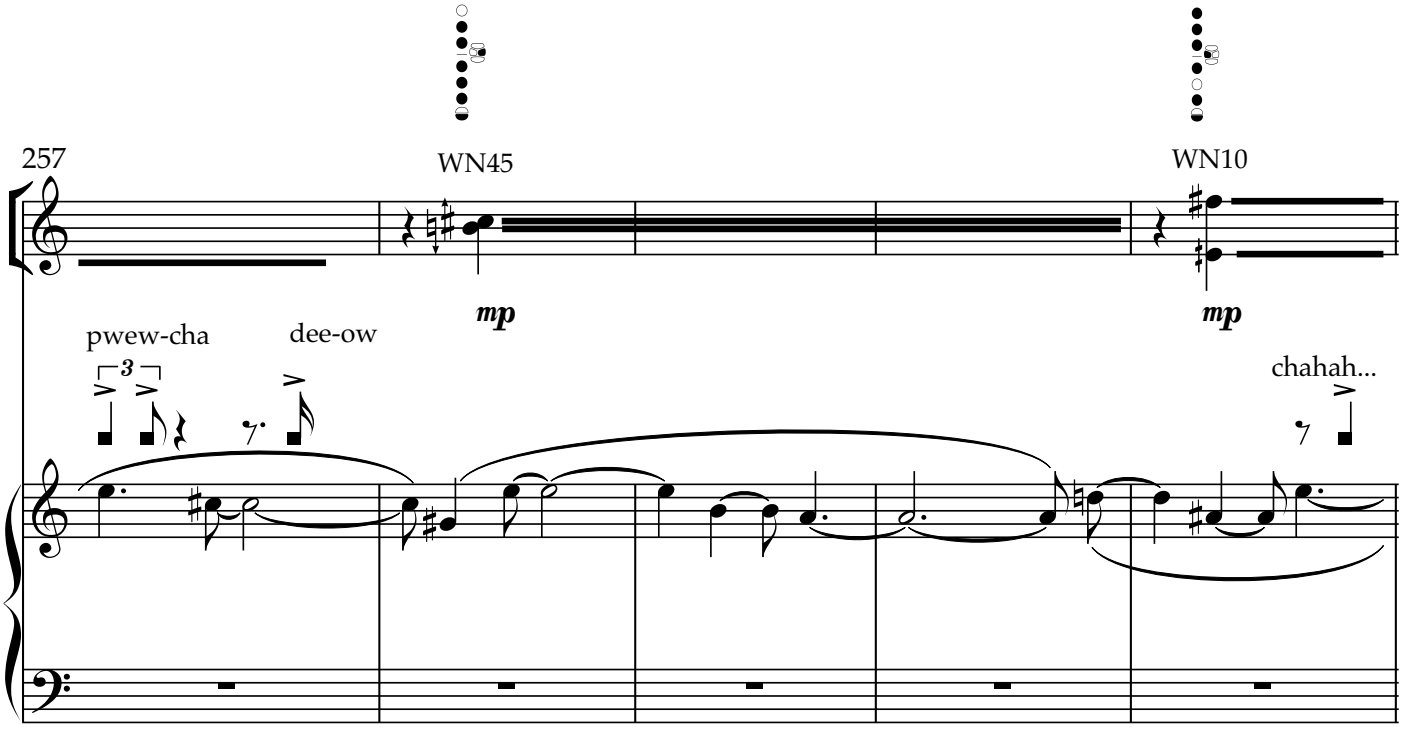

with some embouchure
pitch bends, imitating tape
224
3
3
mf
p subtone
p subtone
percussive
hits: thud
click
phrase 2
etc.
229
bisb.
octave tremolo
pchew
byew
chah

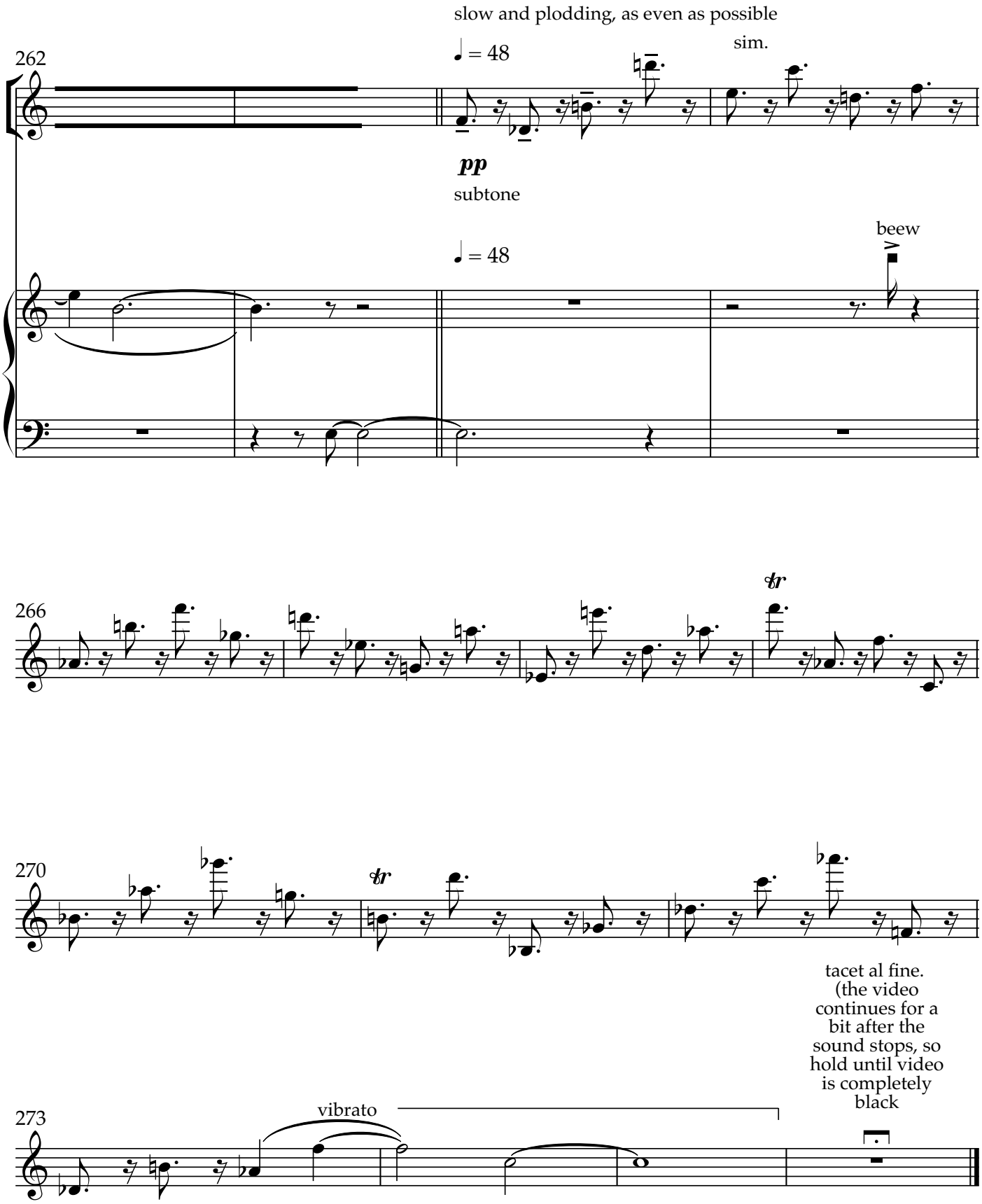

232
bisb.
WN31
mp
chahaha...
pshu


capricious, as even as possible
237
pp subtone
3
shweshu-cha


breathy, airy, melodious, sweetly,
but rubato, sloppily, drunkenly,
resigned, with some embouchure
pitch bends
243
p
pp
p
pp
p
pp
p
mp
bababa...
phrase 3
gwuh
248
+3, 4, 5, 6, 7
microtonal bisbig.
p
pp
p
pp
p
pp
p subtone


253
octave tremolo
growl
(ord.)
bisb.
phrase 4


257
WN45
WN10
mp
mp
pwew-cha
dee-ow
chahah...


slow and plodding, as even as possible
262
♩ = 48
sim.
pp
subtone
♩ = 48
beew
266
tr
270
tr
tacet al fine.
(the video
continues for a
bit after the
sound stops, so
hold until video
is completely
black
273
vibrato

saccades

by Ted Moore
for saxophone, video, & tape

score for tenor saxphone

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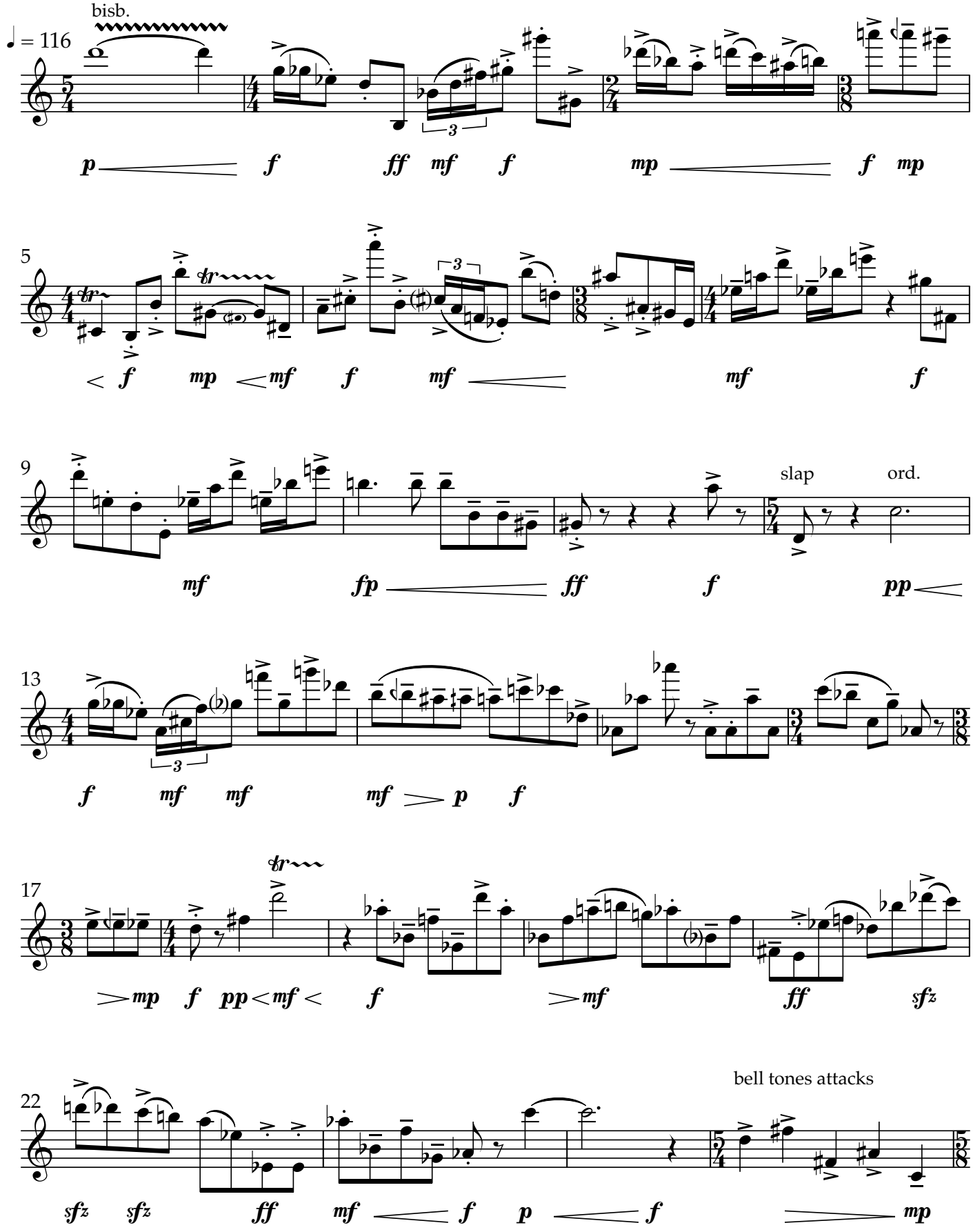
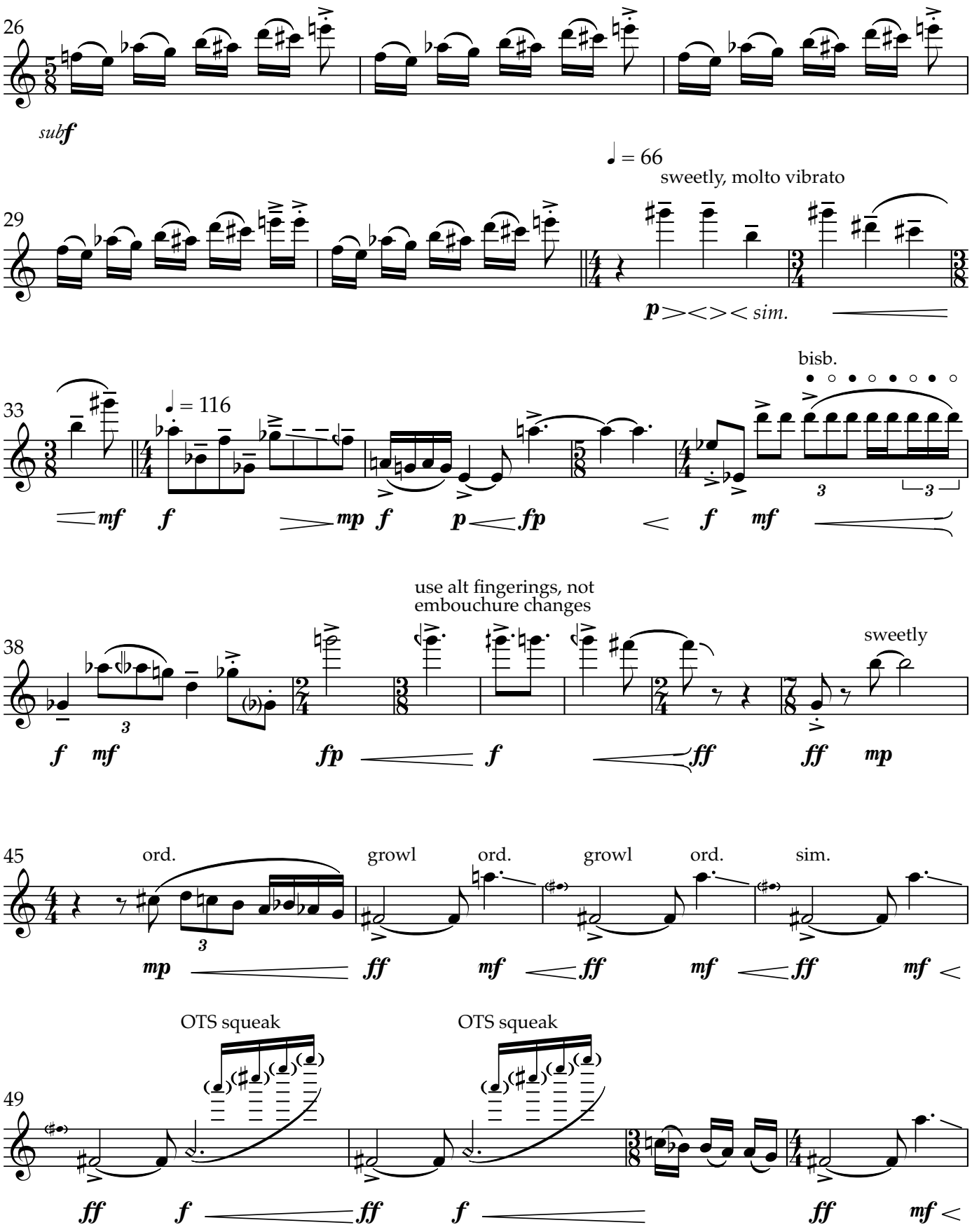
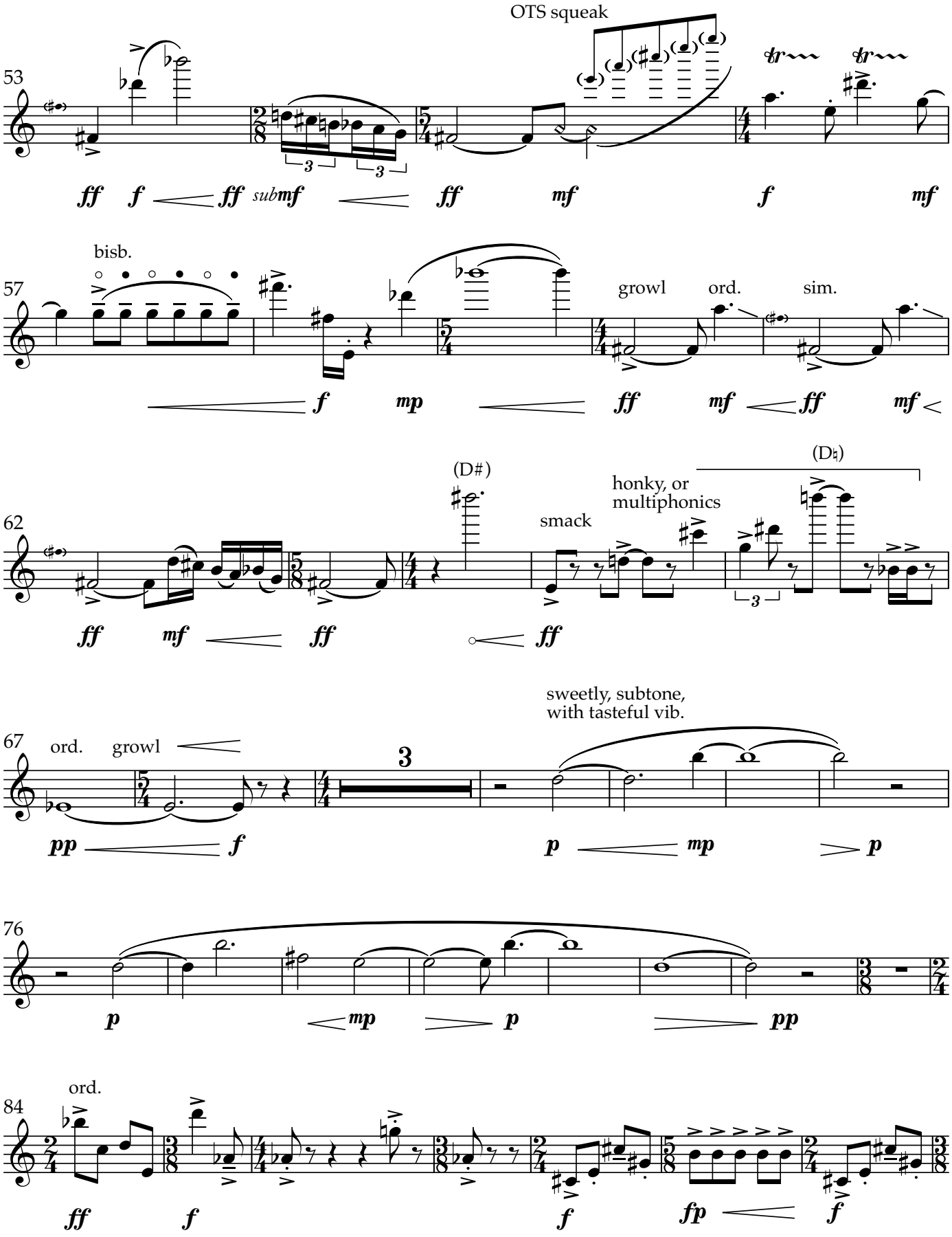
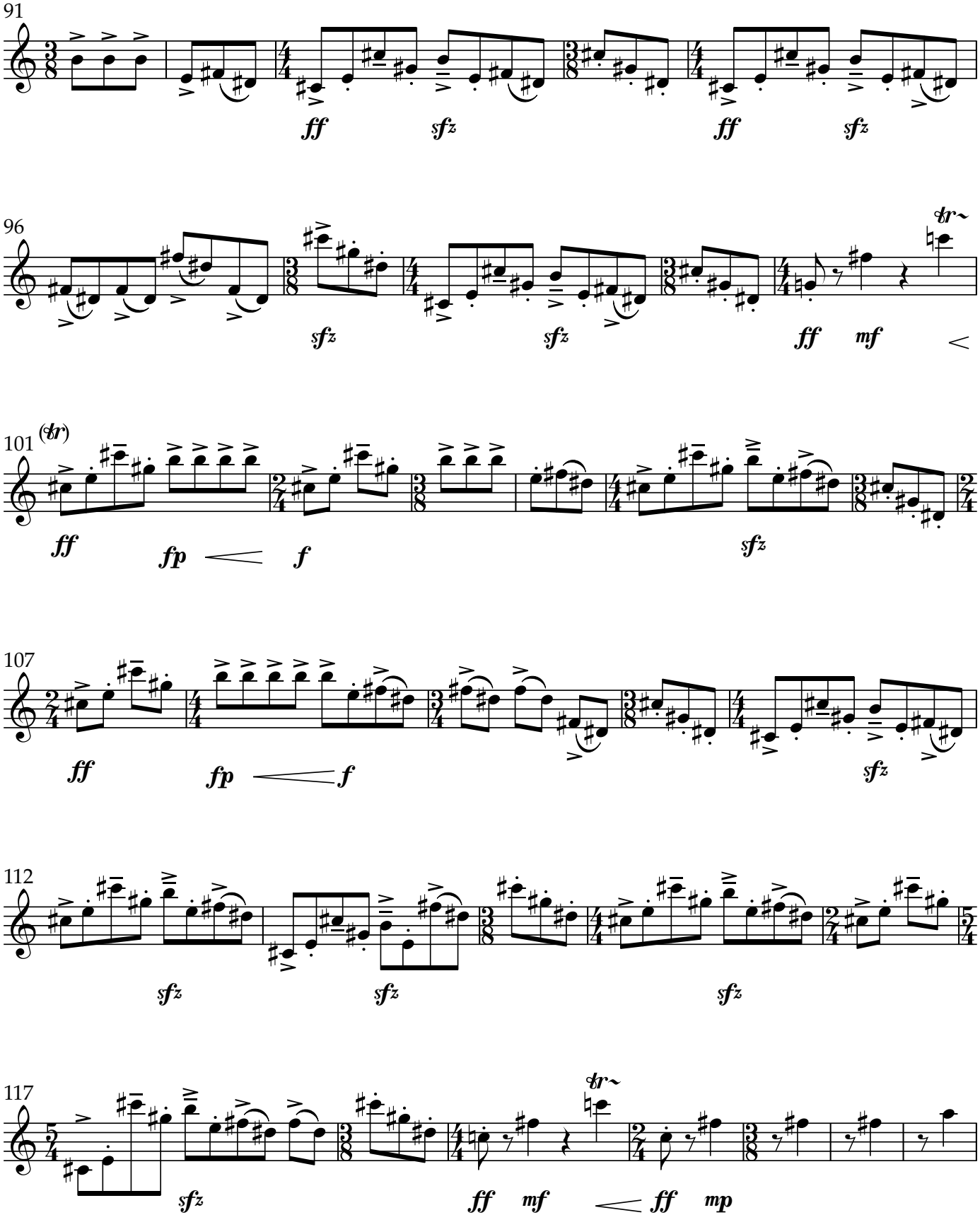
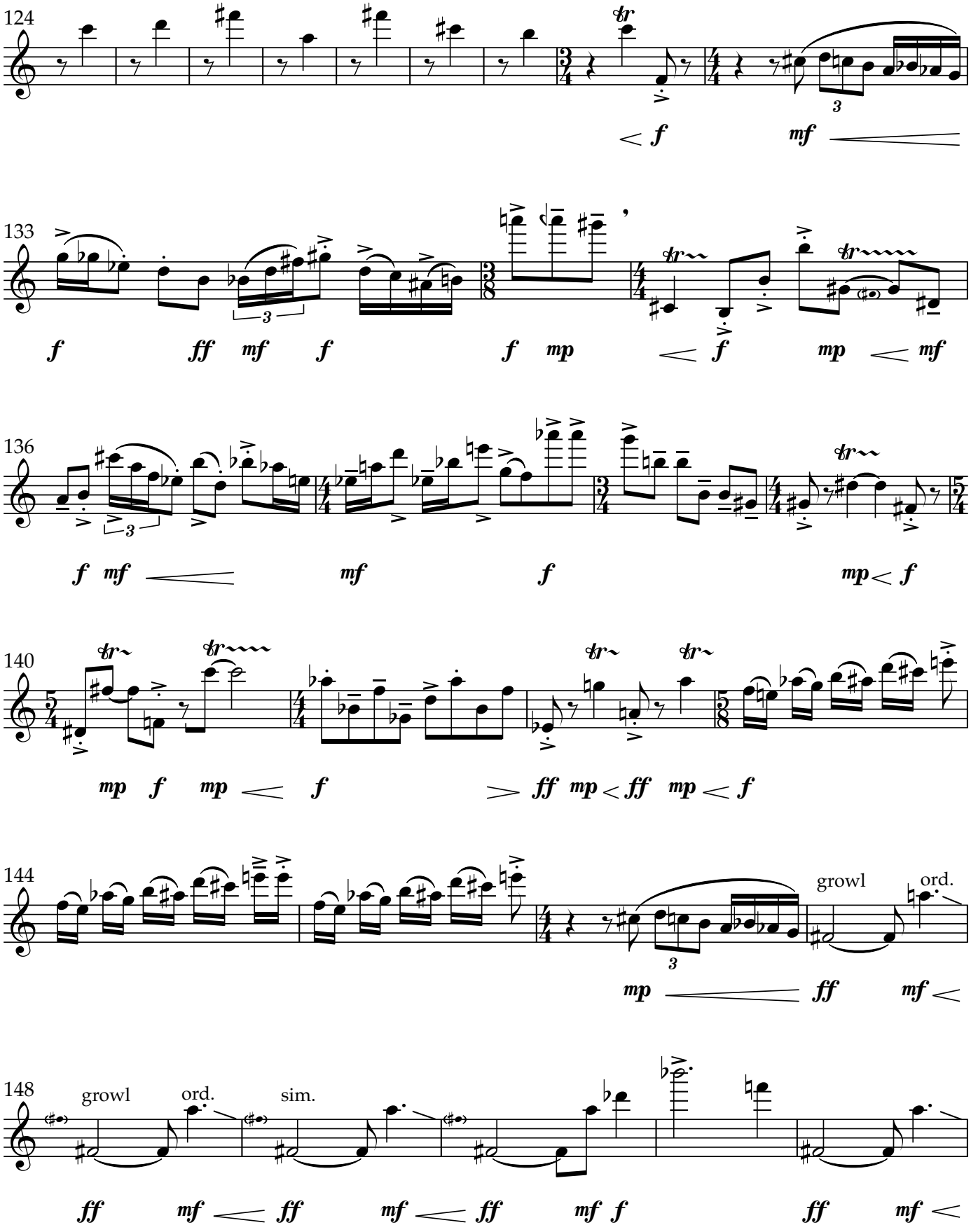
Mvt. I, *saccades*

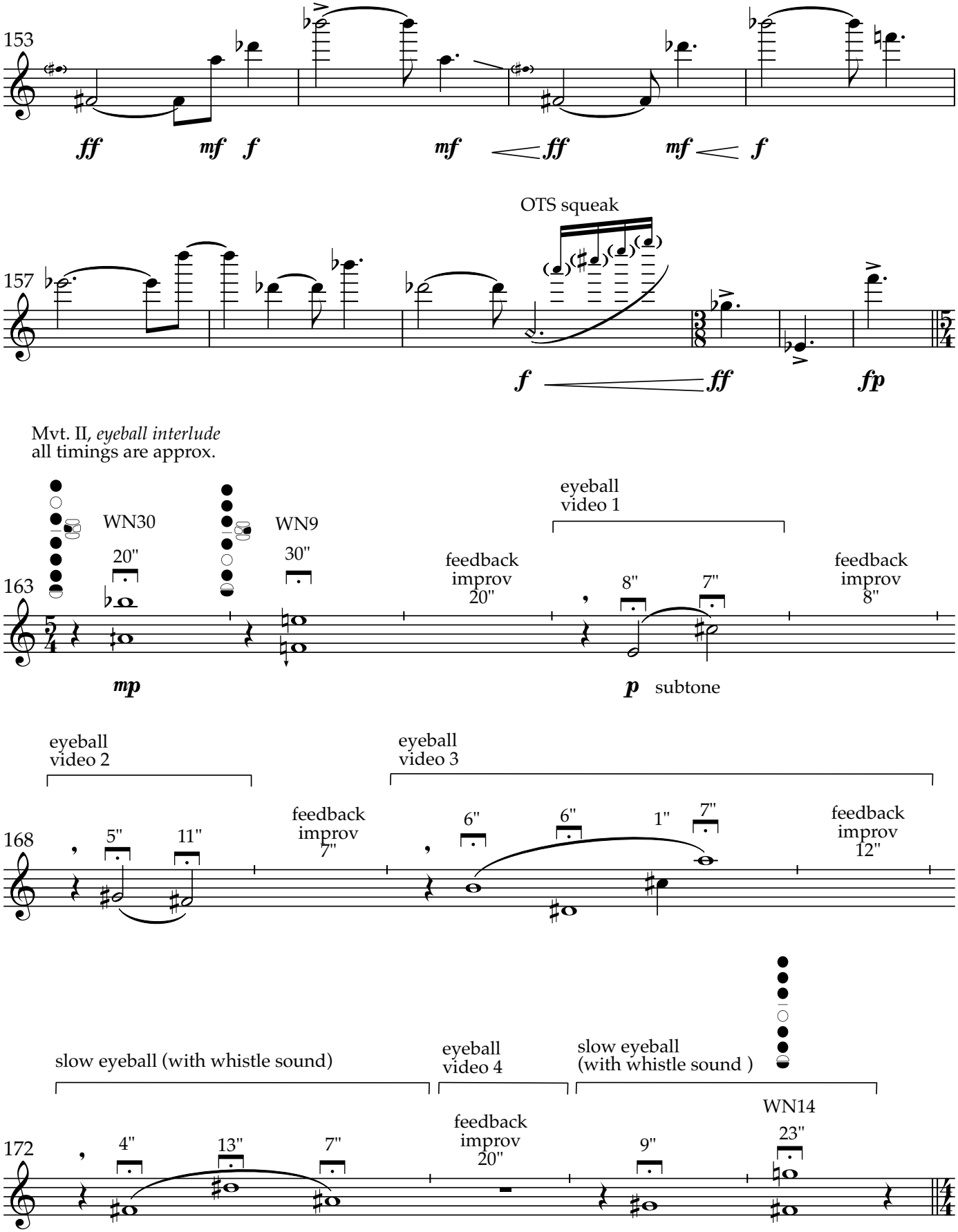



26
subf
29
♩ = 66
sweetly, molto vibrato
p sim.
33
♩ = 116
bisb.
mf f mp f p fp f mf
38
use alt fingerings, not
embouchure changes
sweetly
f mf fp f ff ff mp
45
ord.
growl
ord.
growl
ord.
sim.
mp ff mf ff mf ff mf
49
OTS squeak
OTS squeak
ff f ff f ff mf

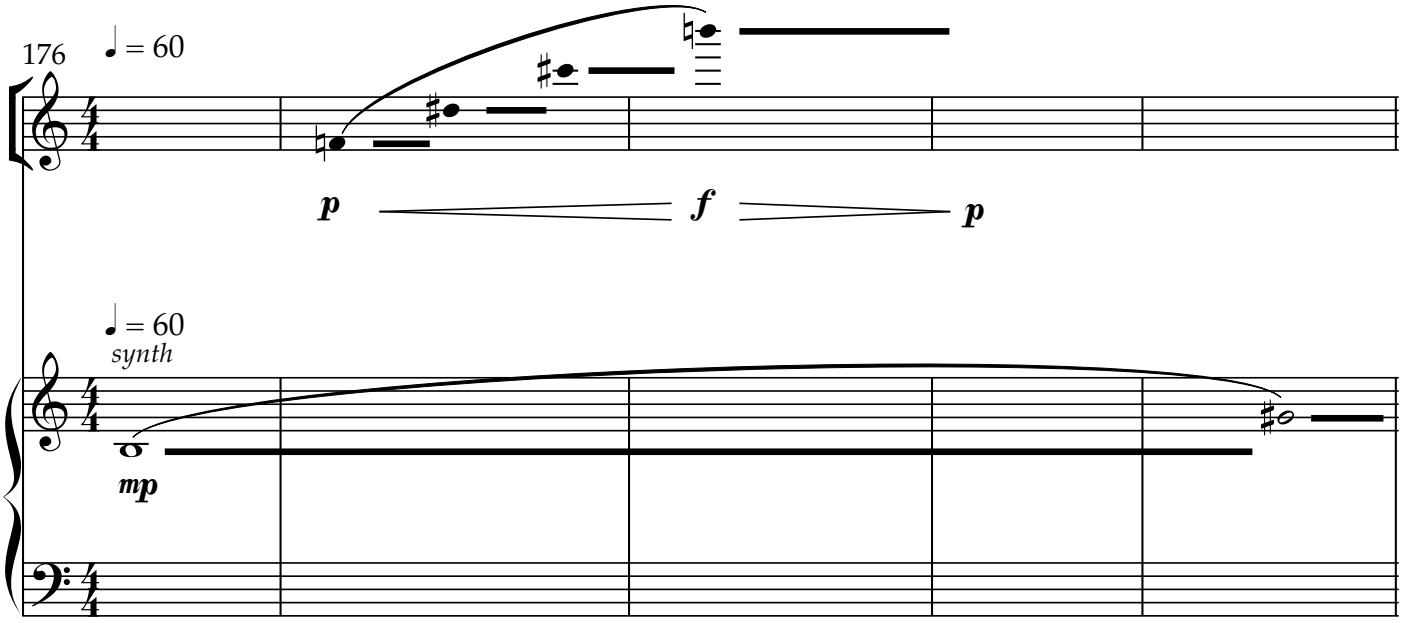

OTS squeak
53
ff f ff submf ff mf f mf
bisb.
57
growl ord. sim.
f mp ff mf ff mf
(D#)
(D♮)
62
honky, or multiphonics
smack
ff mf ff ff
sweetly, subtone, with tasteful vib.
67
ord. growl
3
pp f p mp p
76
p mp p pp
ord.
84
ff f f fp f

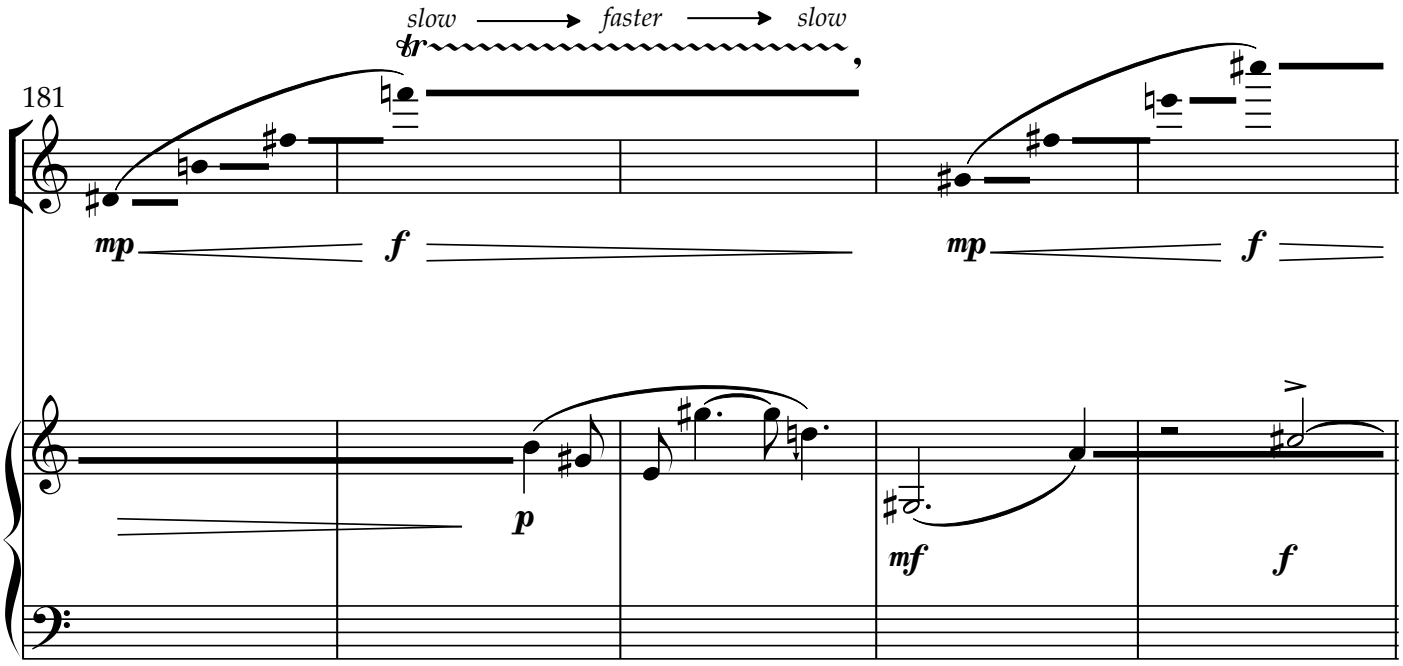

91
ff
sfz
ff
sfz
96
sfz
sfz
ff
mf
101
ff
fp
f
sfz
107
ff
fp
f
sfz
112
sfz
sfz
sfz
117
sfz
ff
mf
ff
mp

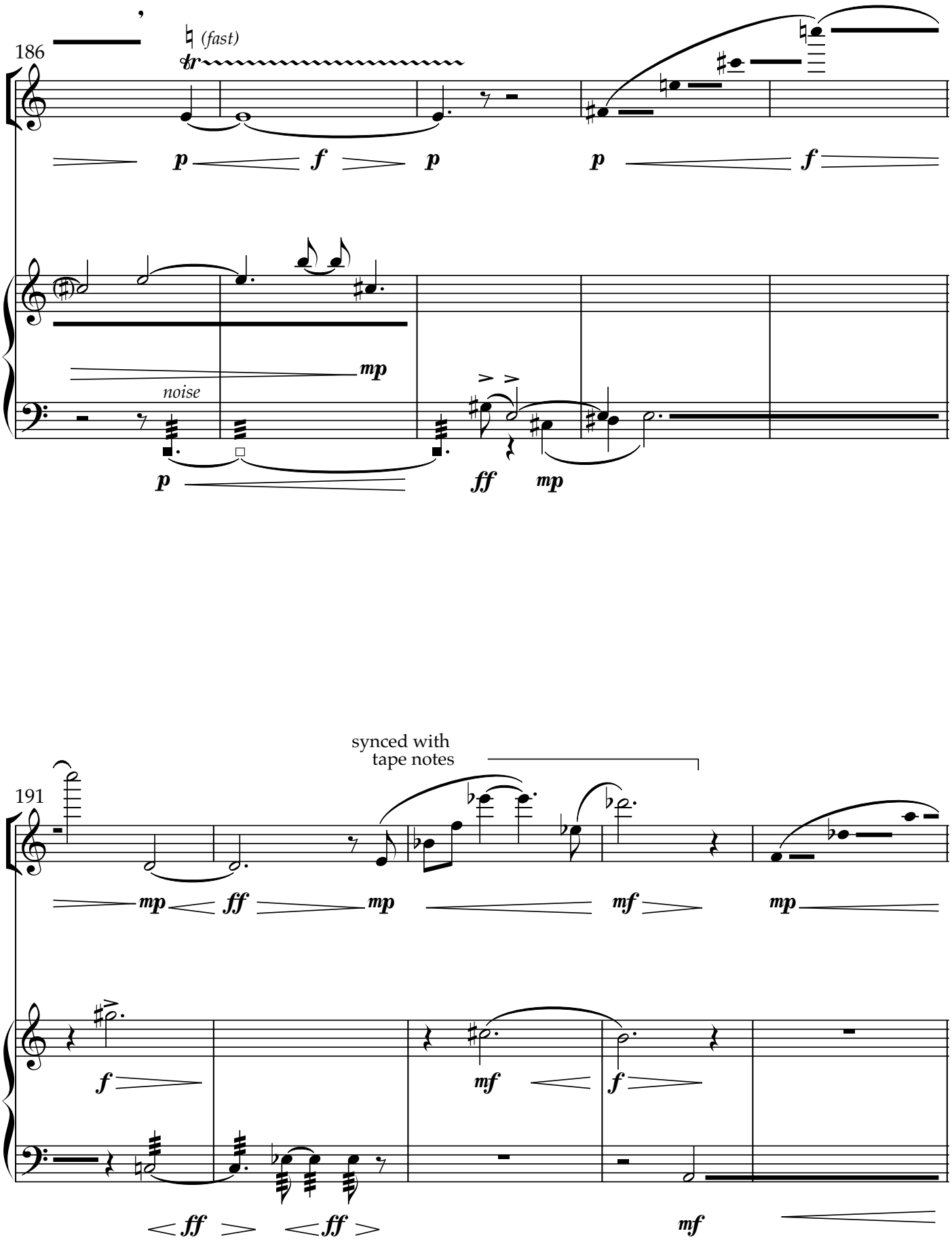

124
133
136
140
144
148
growl
ord.
sim.

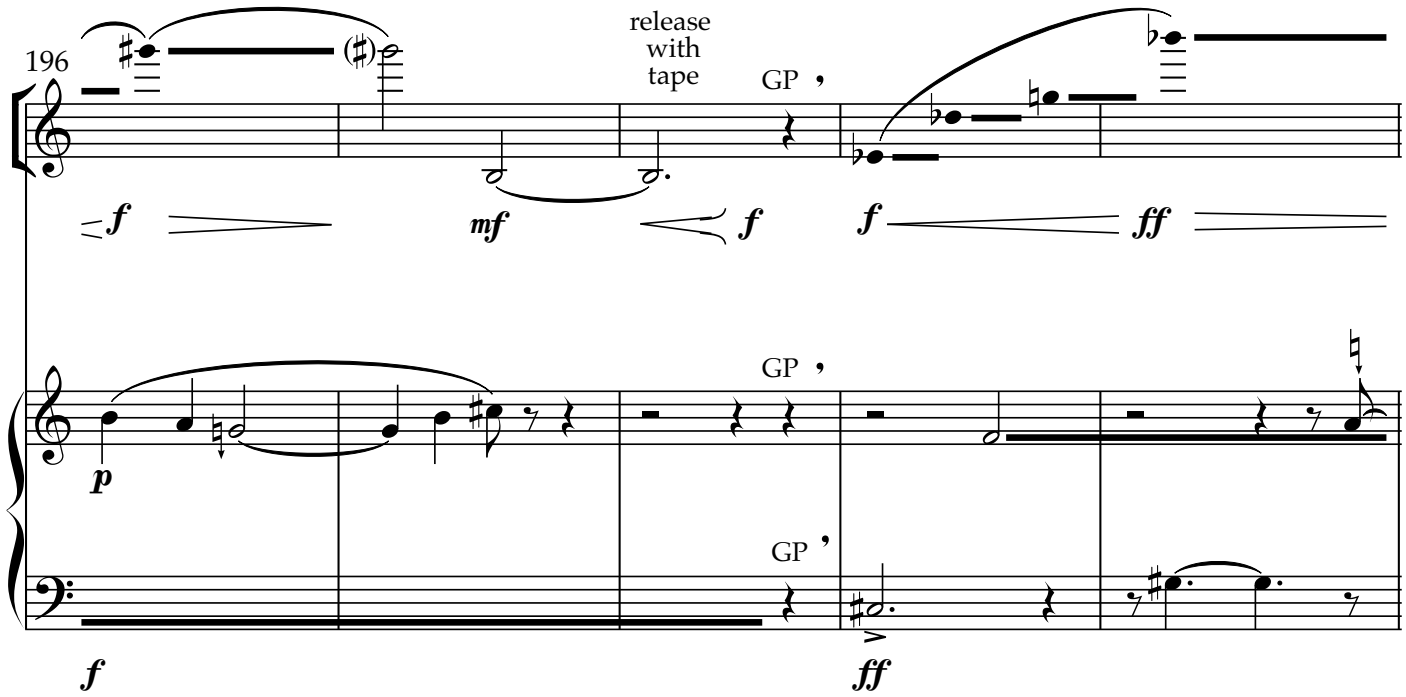

153
ff
mf
f
mf
ff
mf
f
157
OTS squeak
f
ff
fp
Mvt. II, eyeball interlude
all timings are approx.
163
WN30
20"
WN9
30"
feedback
improv
20"
eyeball
video 1
8"
7"
feedback
improv
8"
mp
p
subtone
eyeball
video 2
eyeball
video 3
168
5"
11"
feedback
improv
7"
6"
6"
1"
7"
feedback
improv
12"
slow eyeball (with whistle sound)
eyeball
video 4
slow eyeball
(with whistle sound)
172
4"
13"
7"
feedback
improv
20"
9"
WN14
23"

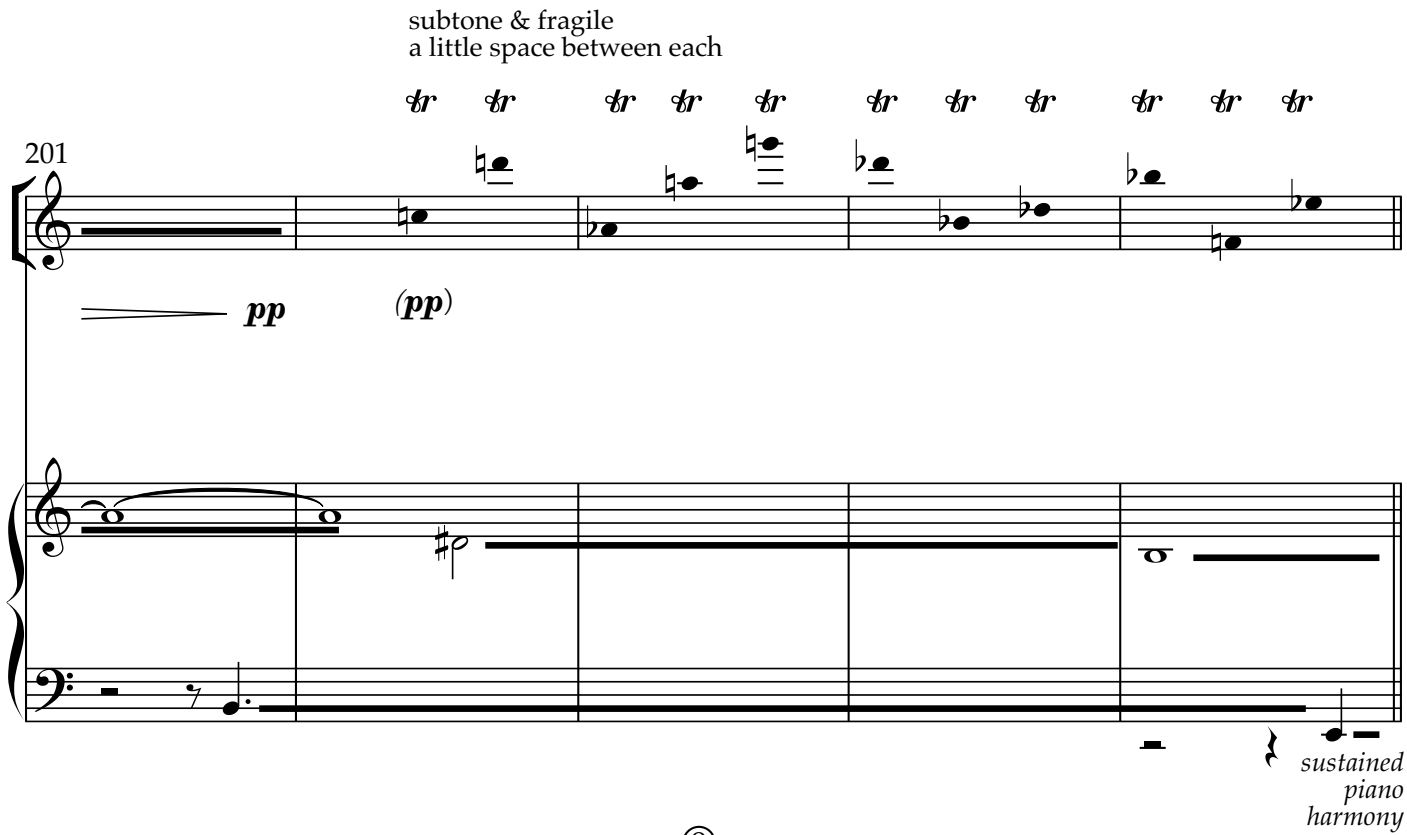
(click enters)
Mvt. III, *saline*






186
(fast)
tr
p
f
p
p
f
mp
noise
p
ff
mp
synced with
tape notes
191
mp
ff
mp
mf
mp
f
mf
f
ff
ff
mf


196
release
with
tape
GP
GP
GP
f
mf
f
f
ff
p
f
ff


subtone & fragile
a little space between each
201
pp
(pp)
sustained
piano
harmony

Mvt. IV, *for Satie*

improvisatory, mostly subtone, some short dynamic swells, imitate synth tone in tape, shape phrases with dynamics and feathered beams, rubato, use score as suggestions

206

bisb.

(tremolo interval)

octave tremolo

(tremolo intervals)

p subtone

(amplified)

"piano"

phrase 1

(synth)

210

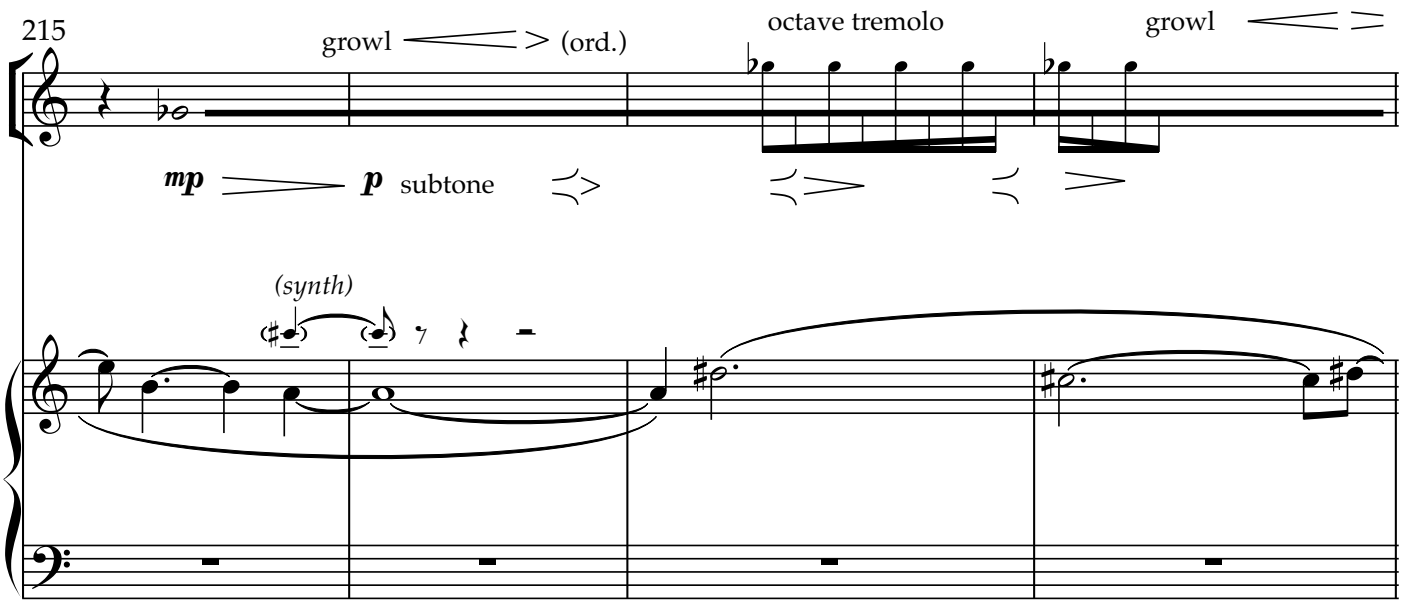
bisb.

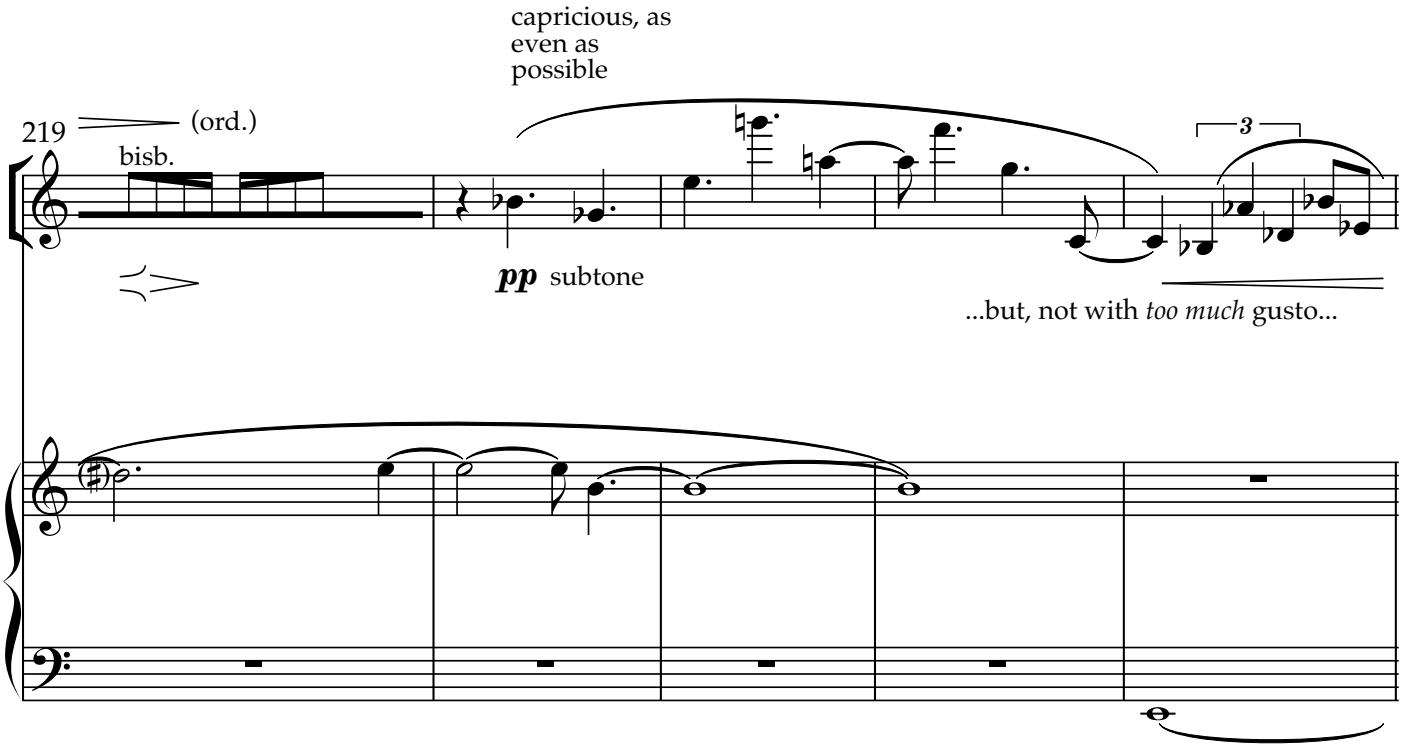
WN63

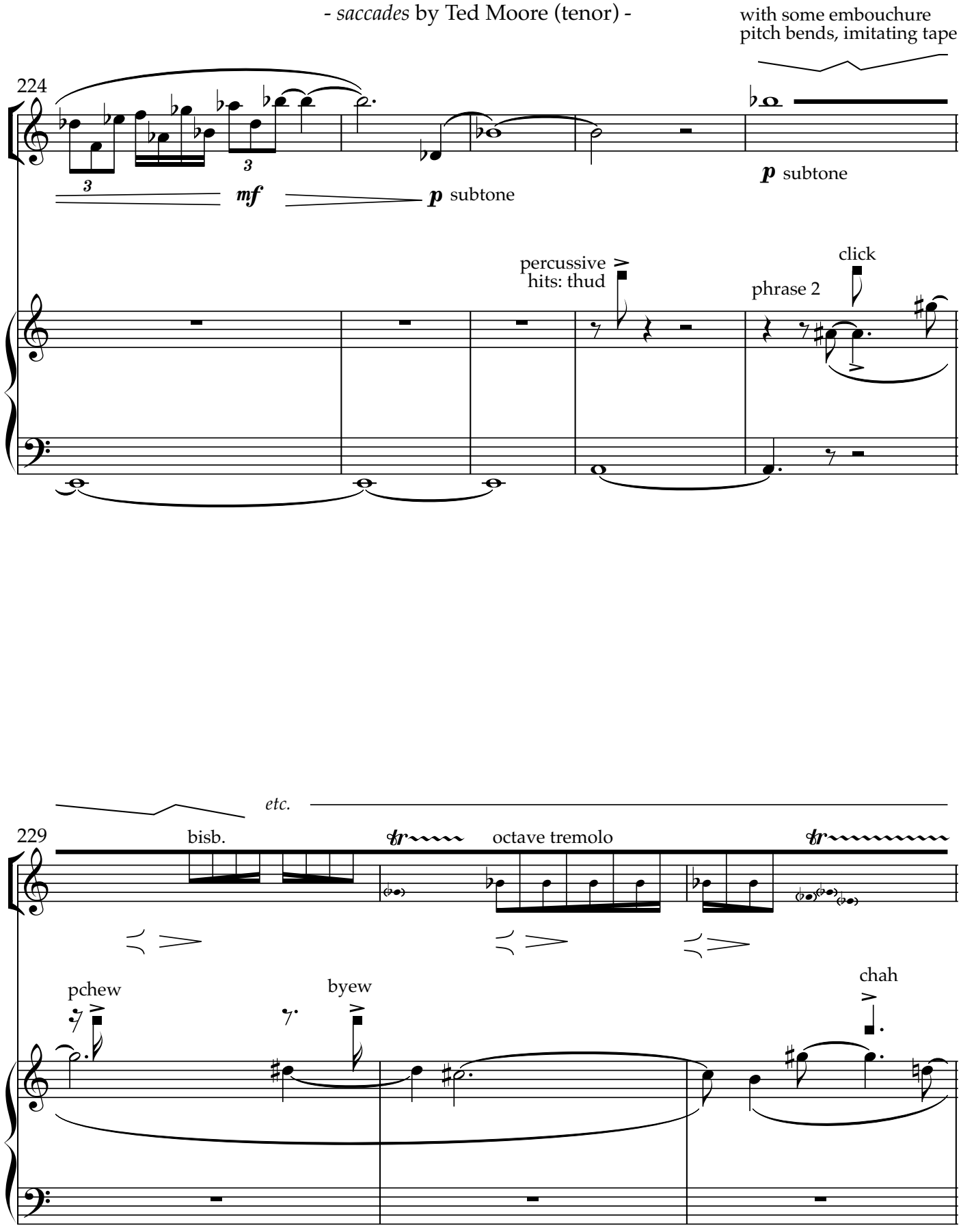
mp

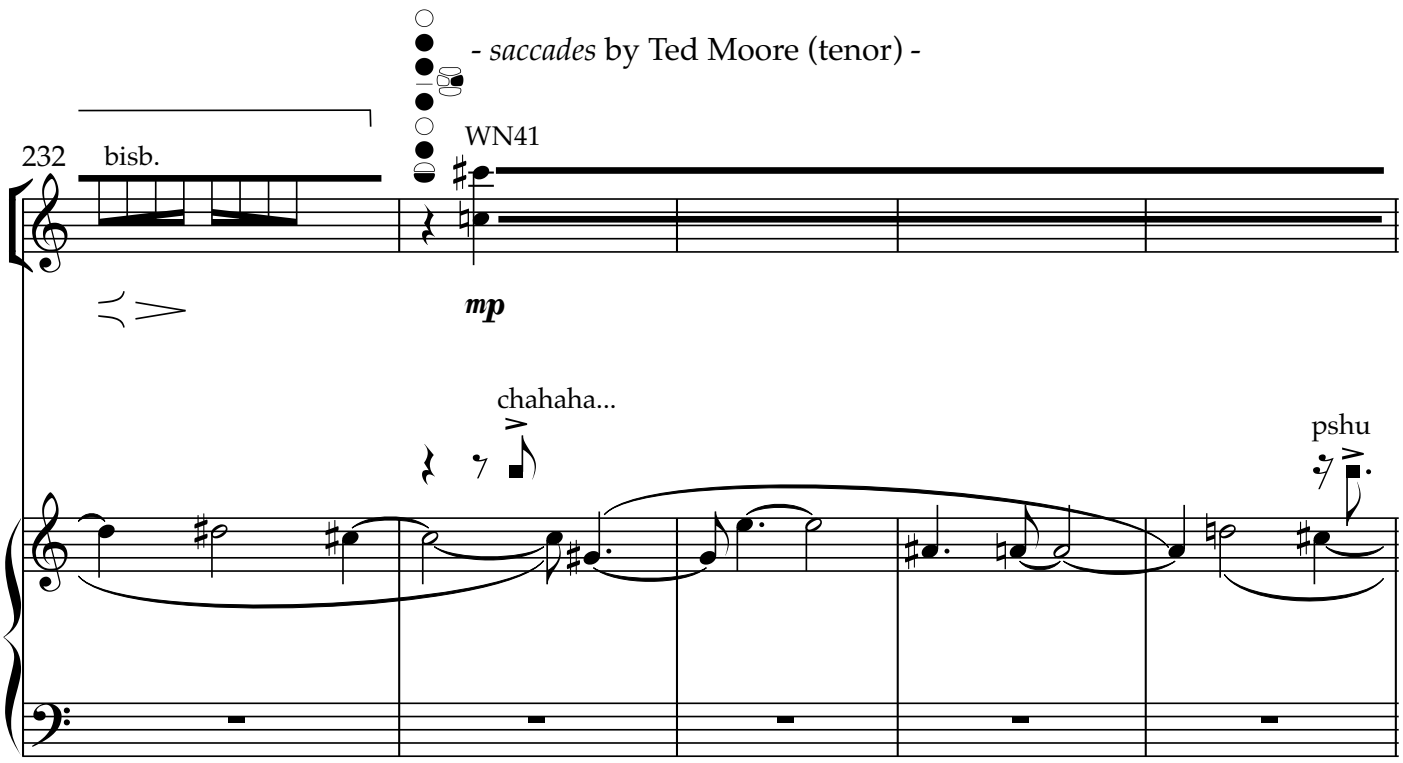
(synth)

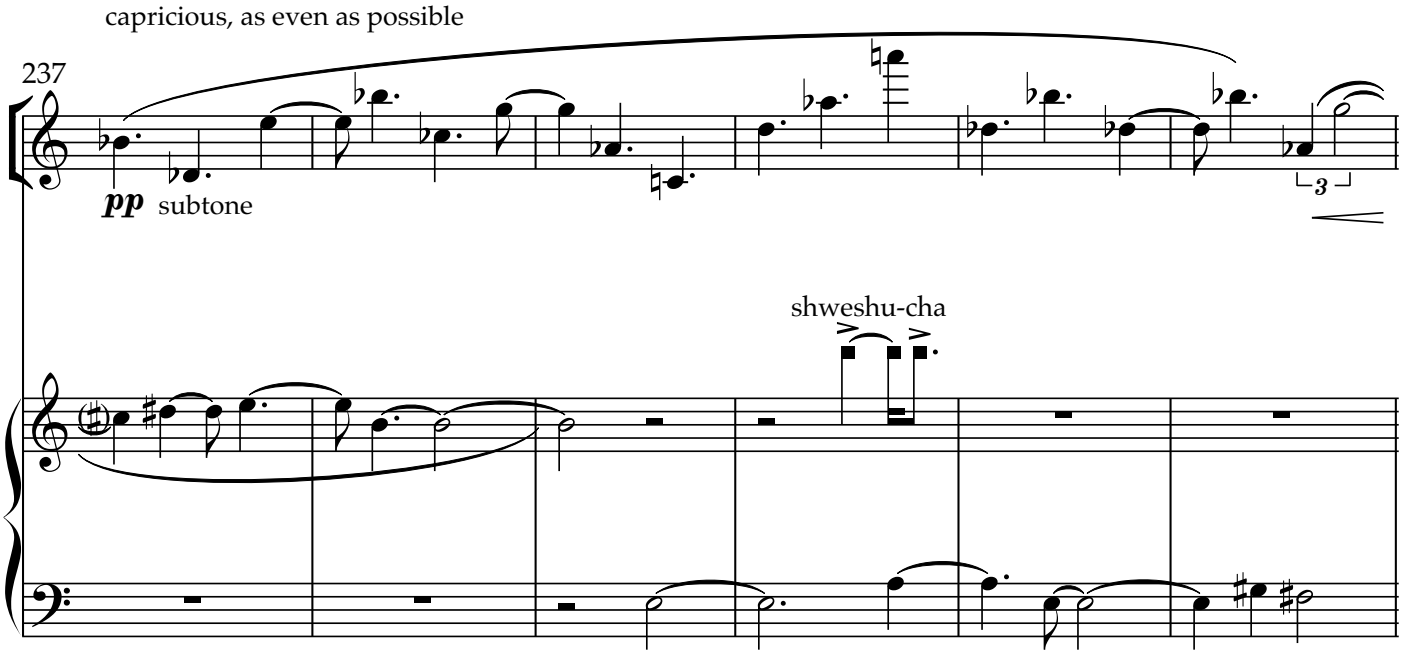
p

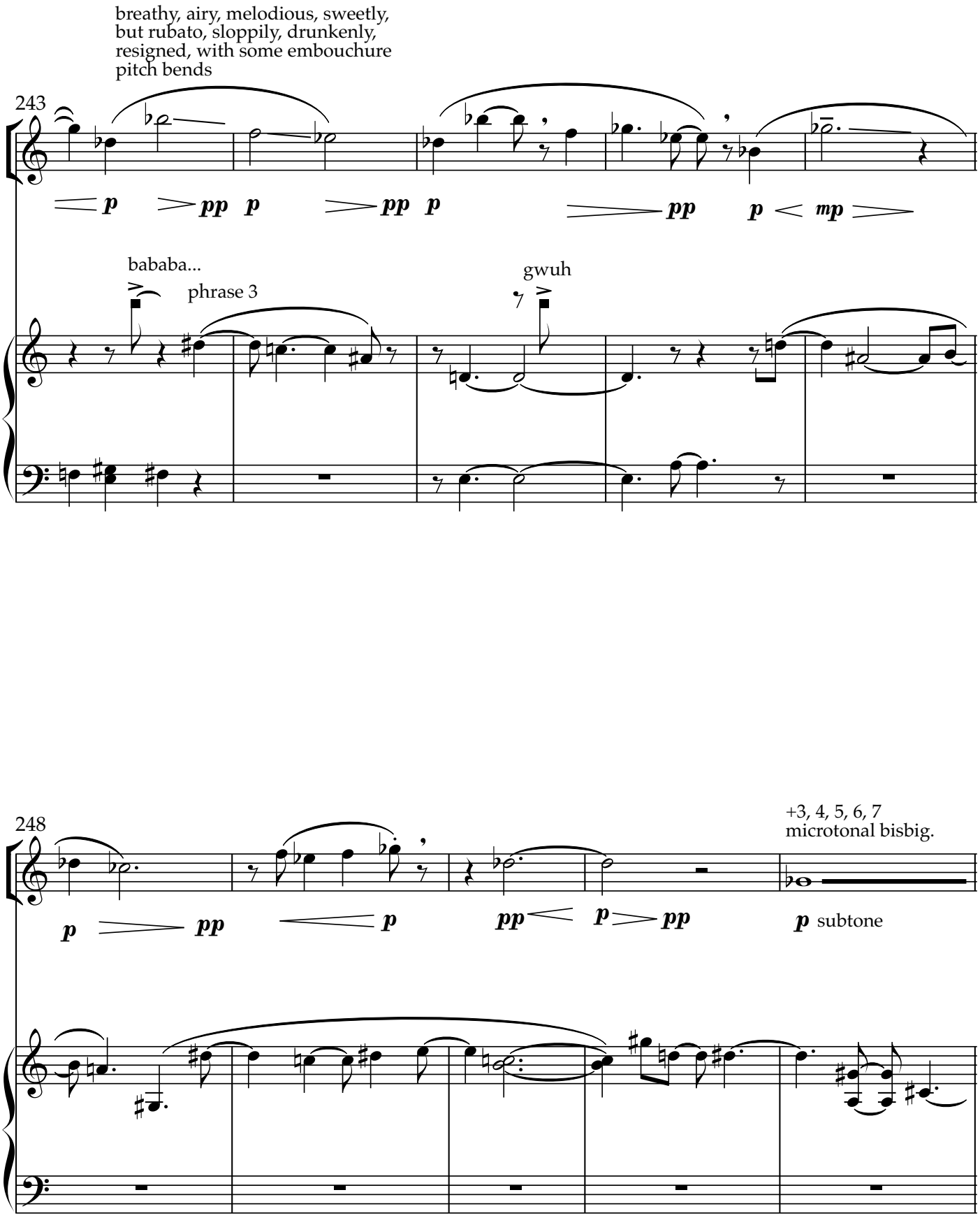

215
growl
(ord.)
octave tremolo
growl
mp
p
subtone
(synth)

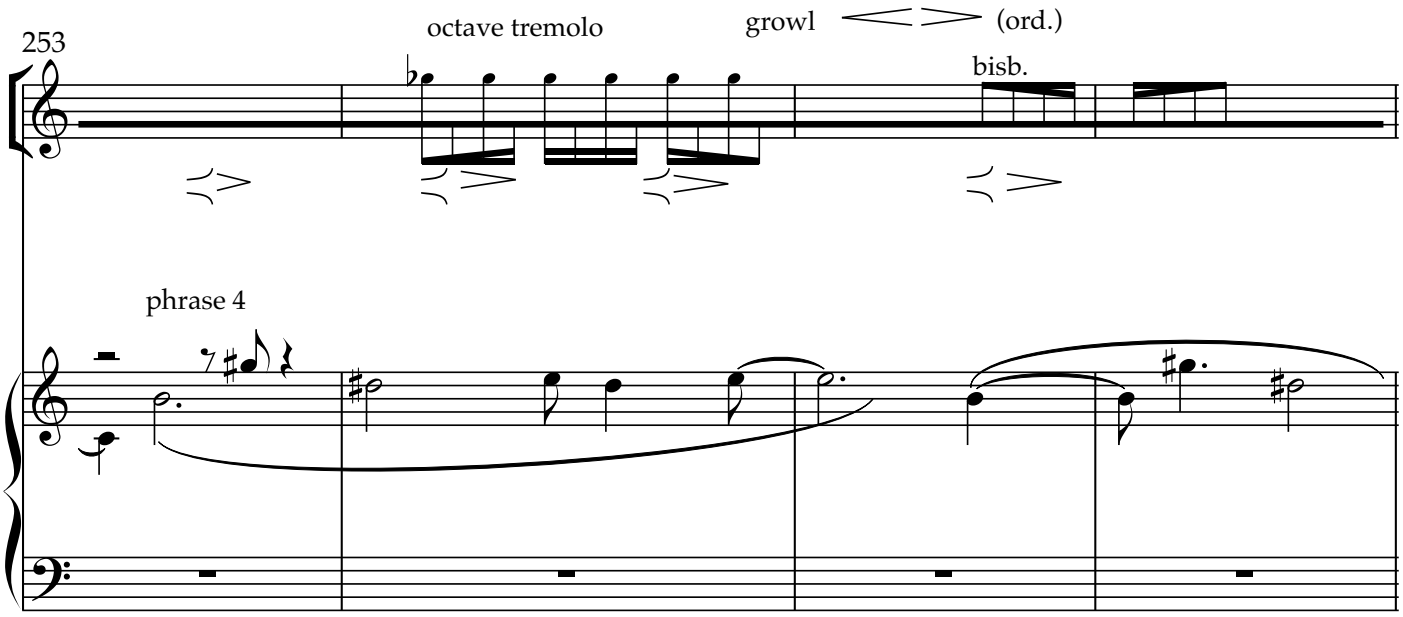

capricious, as
even as
possible
219
(ord.)
bisb.
pp
subtone
3
...but, not with *too much* gusto...

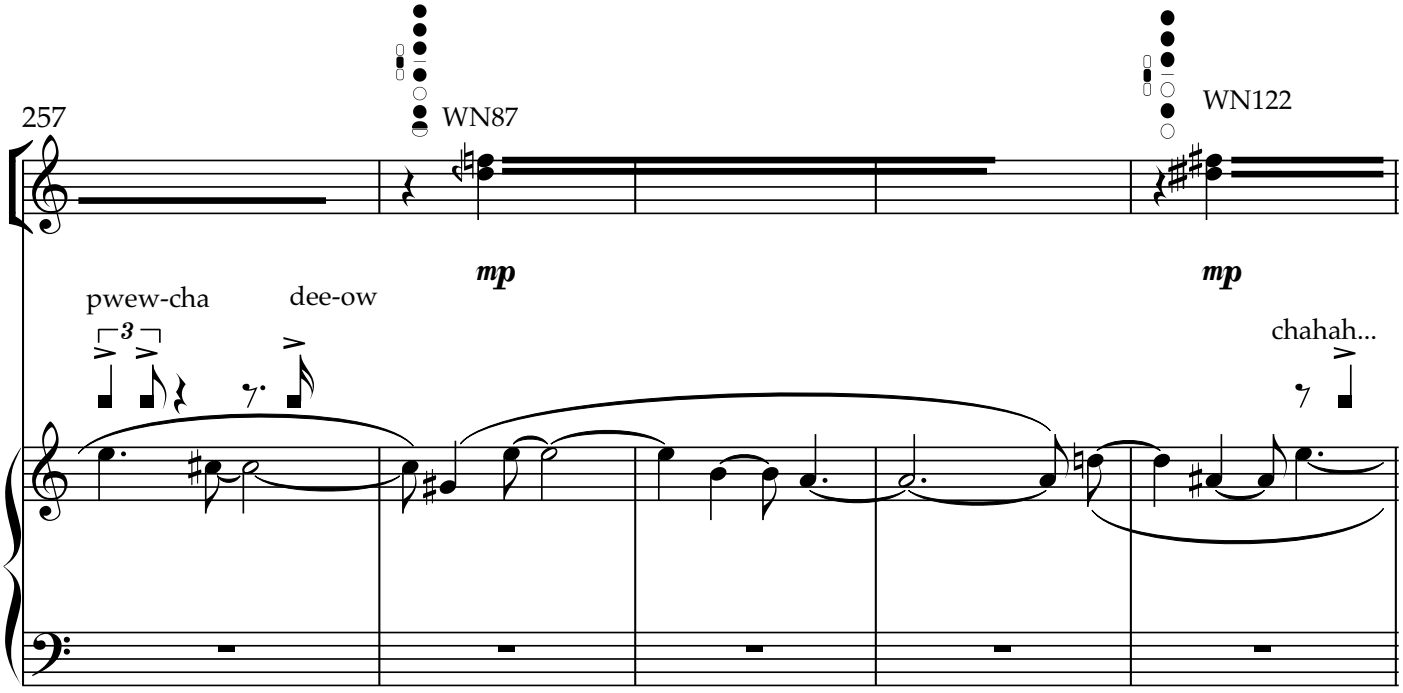

with some embouchure
pitch bends, imitating tape
224
3
3
mf
p subtone
p subtone
percussive
hits: thud
click
phrase 2
etc.
229
bisb.
octave tremolo
pchew
byew
chah

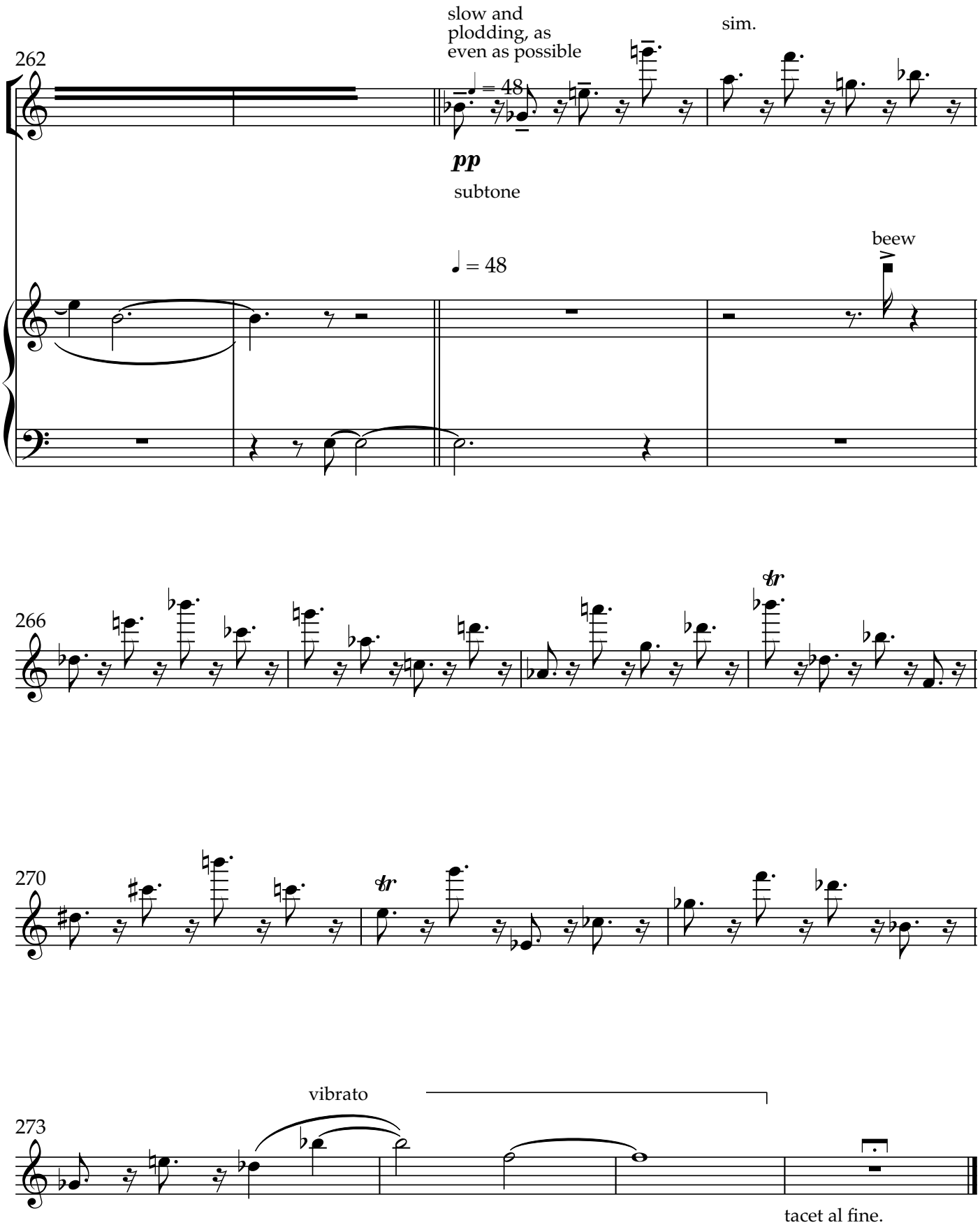

- *saccades* by Ted Moore (tenor) -
232
bisb.
WN41
mp
chahaha...
pshu


capricious, as even as possible
237
pp subtone
shweshu-cha


breathy, airy, melodious, sweetly,
but rubato, sloppily, drunkenly,
resigned, with some embouchure
pitch bends
243
p
pp
p
pp
p
pp
p
mp
bababa...
phrase 3
gwuh
248
+3, 4, 5, 6, 7
microtonal bisbig.
p
pp
p
pp
p
pp
p subtone


253
octave tremolo
growl
(ord.)
bisb.
phrase 4


257
WN87
WN122
mp
mp
pwew-cha
dee-ow
chahah...


262
slow and
plodding, as
even as possible
sim.
♩ = 48
pp
subtone
♩ = 48
beew
266
tr
270
tr
273
vibrato
tacet al fine.
(the video
continues for a
bit after the
sound stops, so
hold until video
is completely
black

saccades

by Ted Moore
for saxophone, video, & tape

score for bari saxphone

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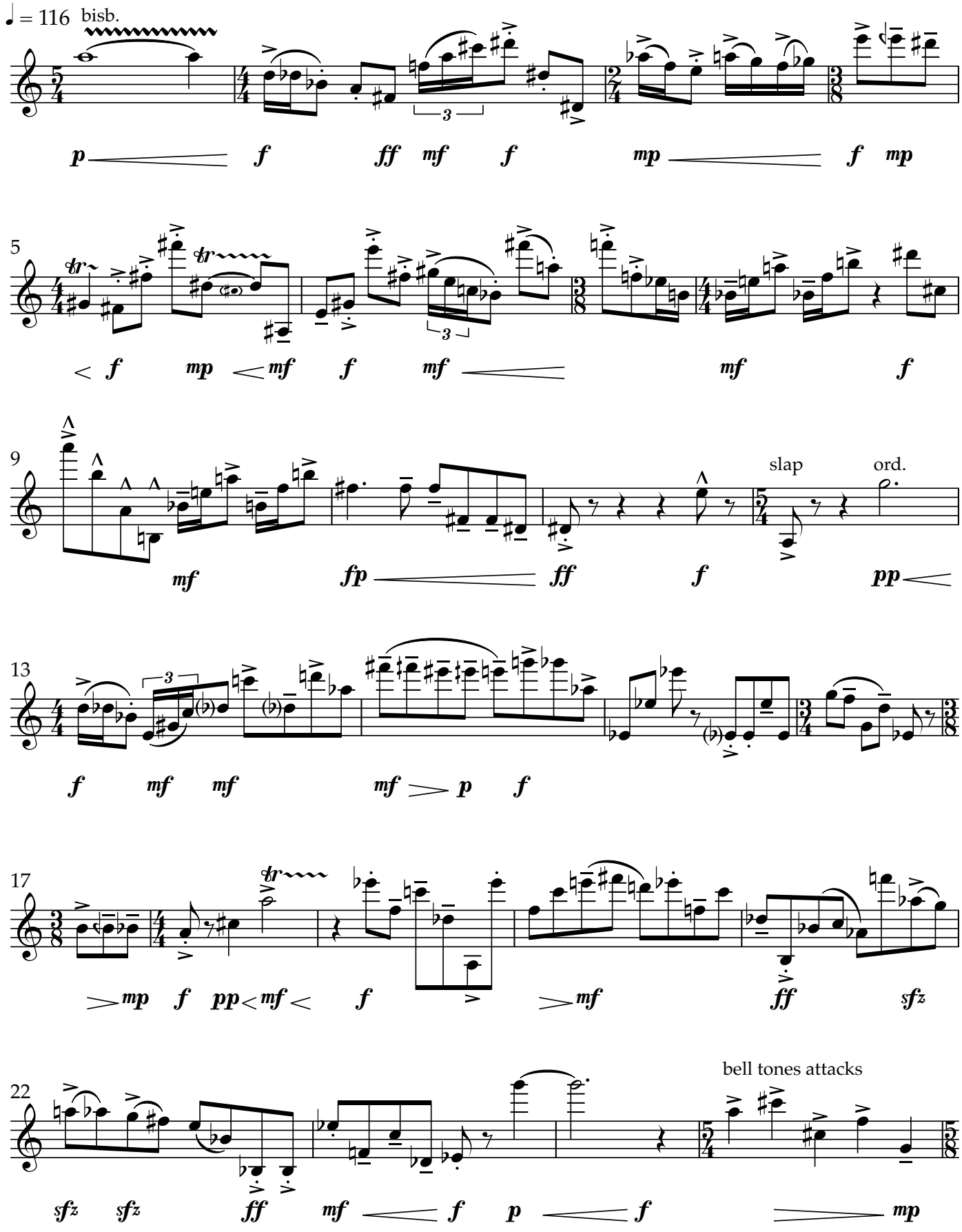
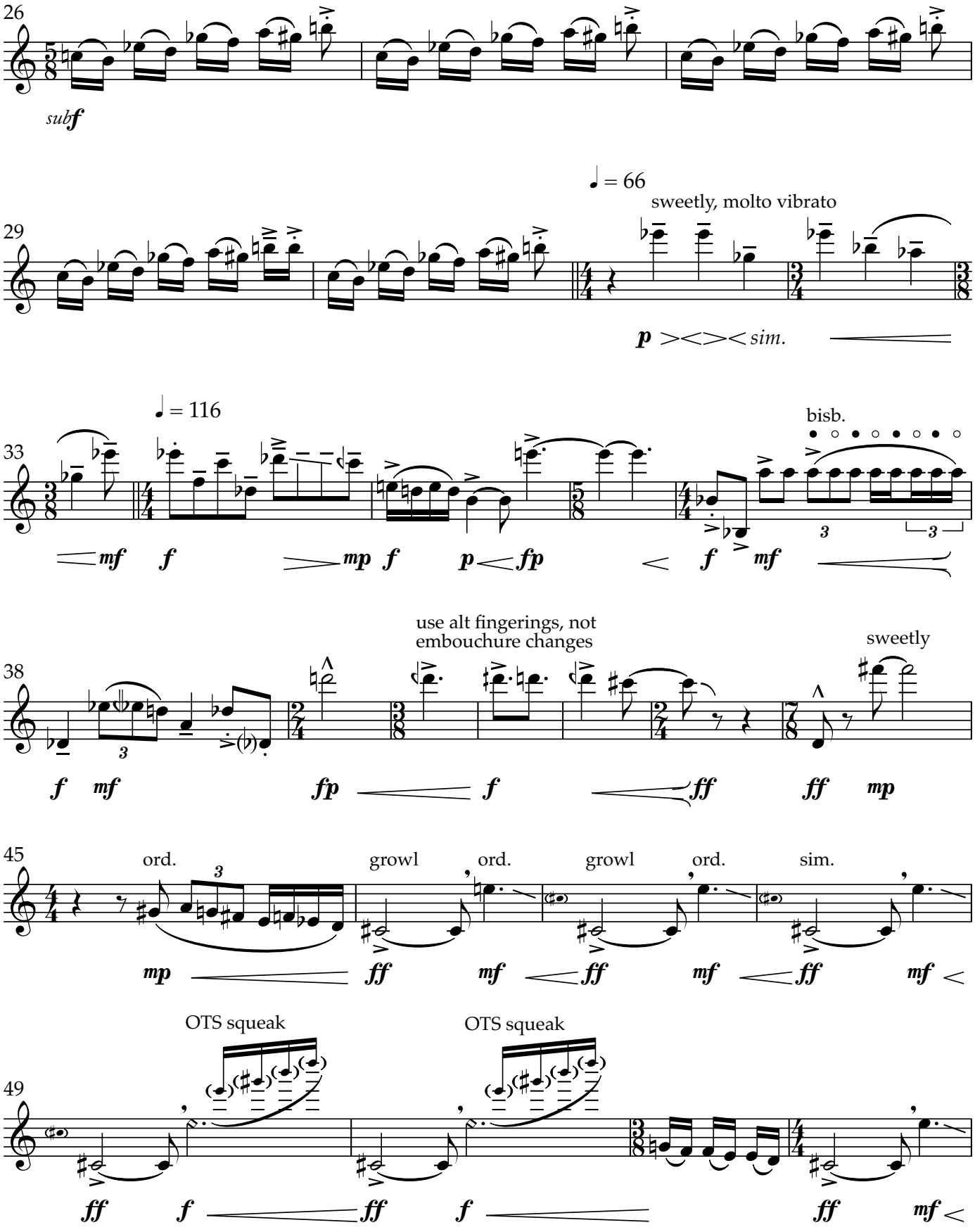
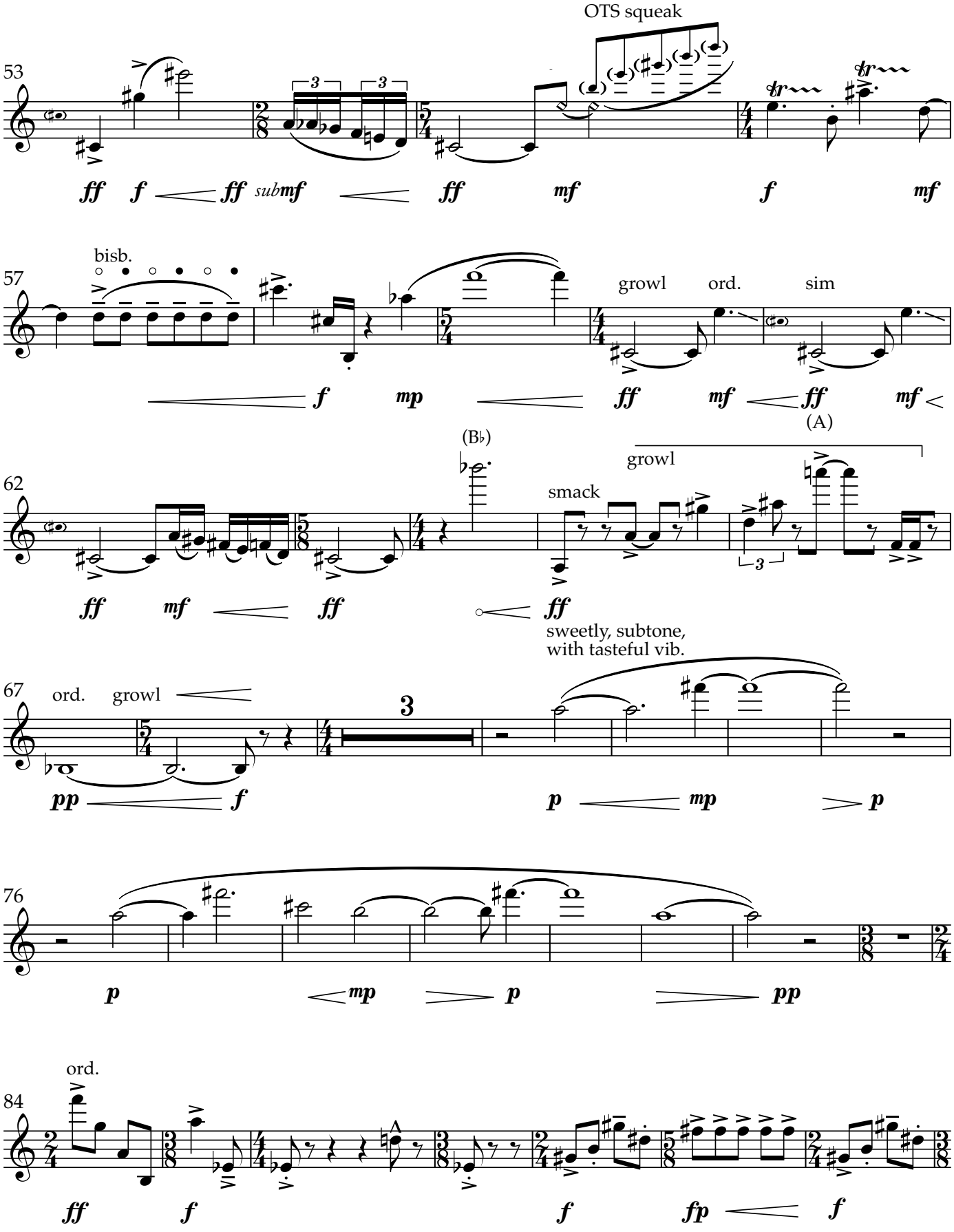
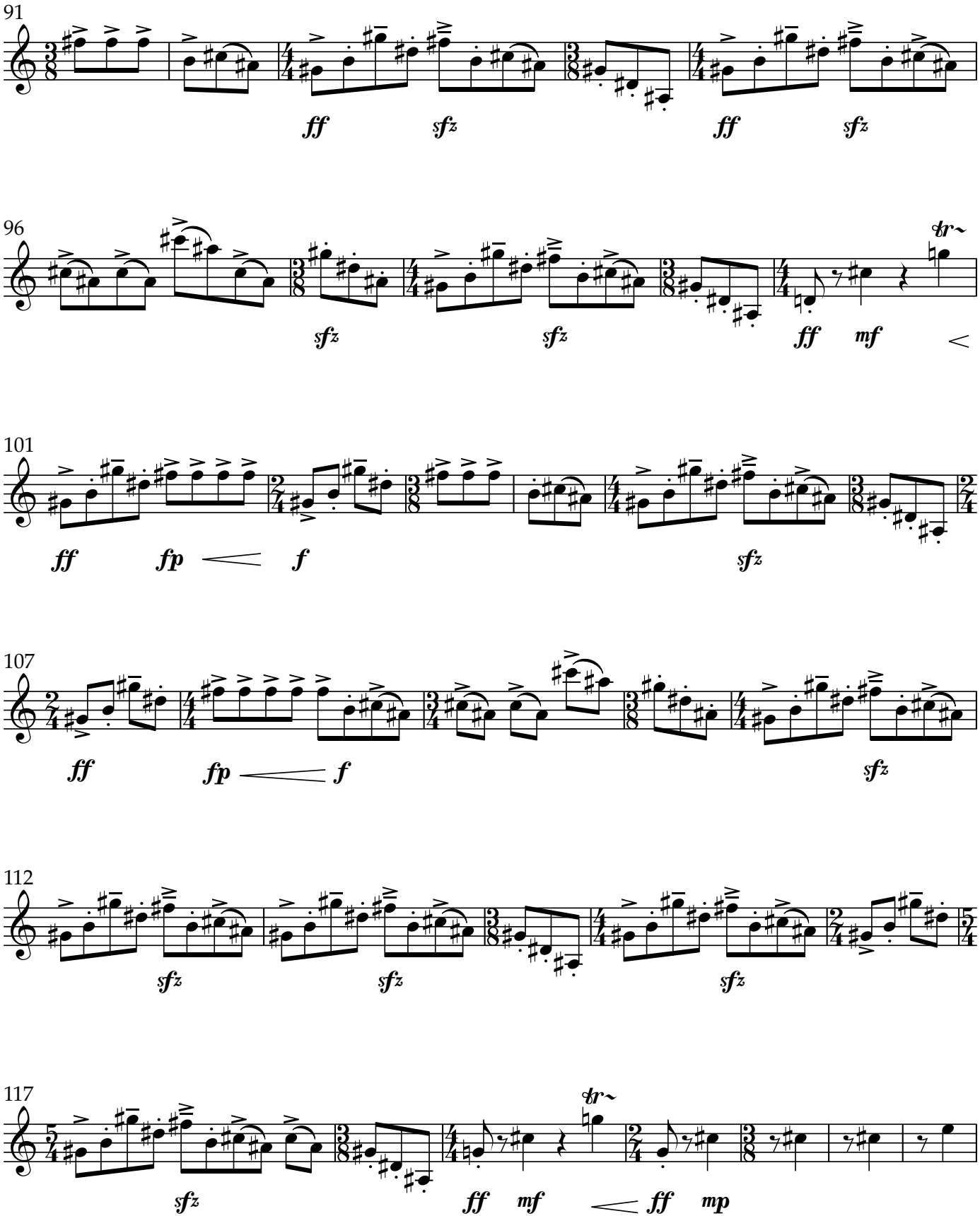
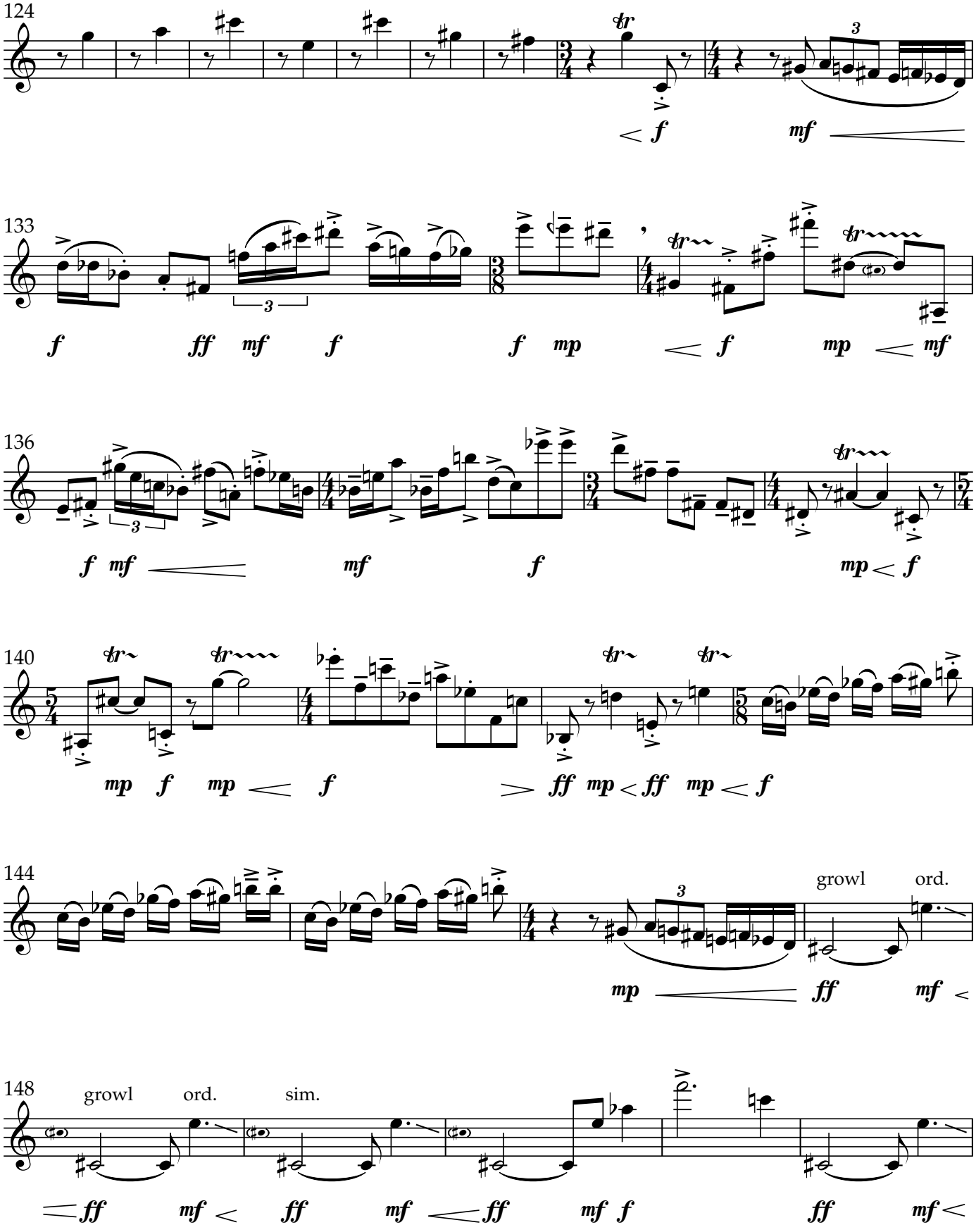
Squiggly Line Music
ted@tedmooremusic.com • (952) 484-3997

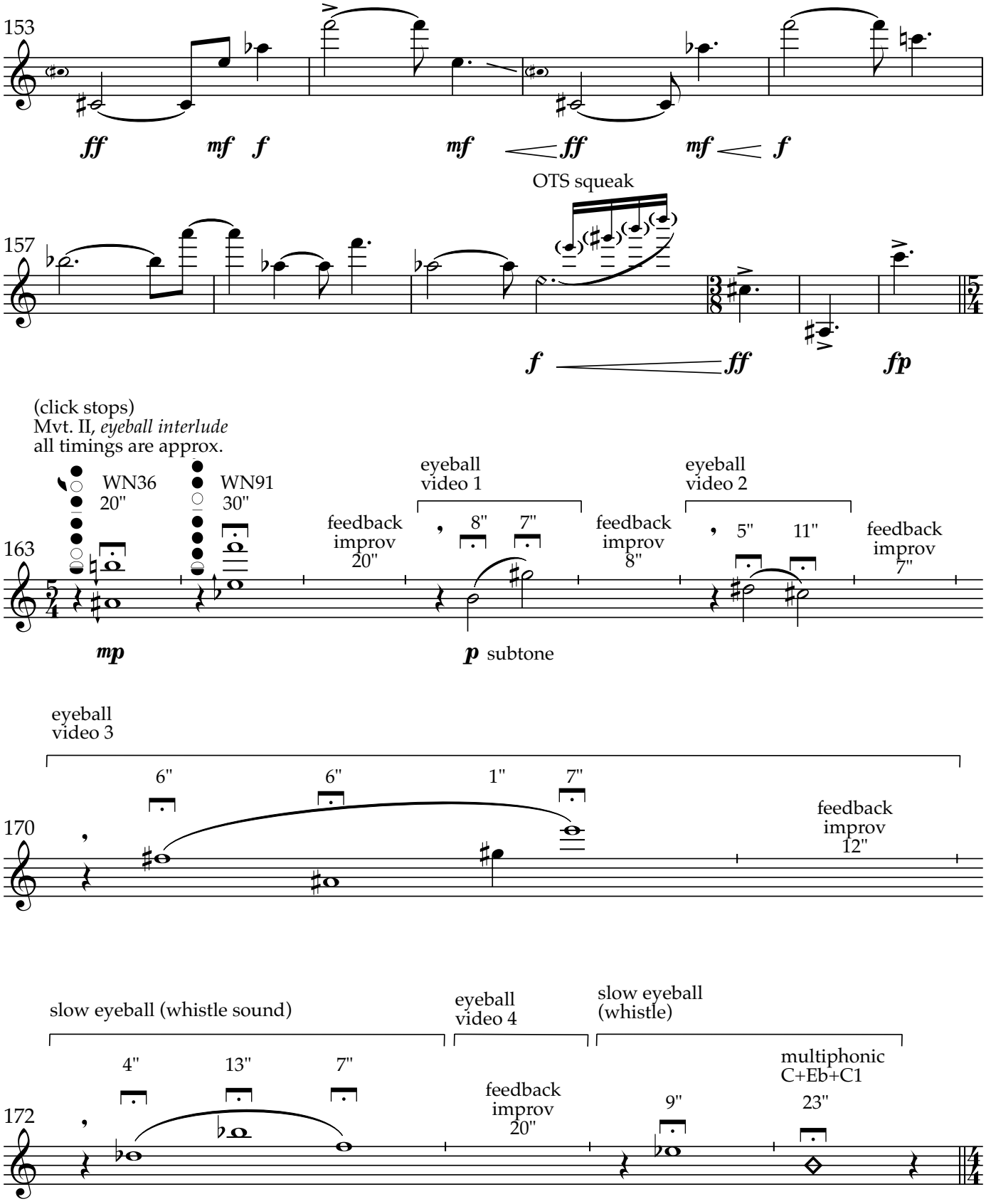

♩ = 116
bisb.
5
slap
ord.
9
13
17
22
bell tones attacks


26
subf
29
♩ = 66
sweetly, molto vibrato
p sim.
33
♩ = 116
bisb.
mf f mp f p fp f mf
38
use alt fingerings, not
embouchure changes
sweetly
f mf fp f ff ff mp
45
ord.
growl
ord.
growl
ord.
sim.
mp ff mf ff mf ff mf
49
OTS squeak
OTS squeak
ff f ff f ff mf


OTS squeak
53
ff f ff submf ff mf f mf
bisb.
57
f mp ff mf ff mf
growl ord. sim
(A)
62
(B♭)
growl
smack
ff mf ff ff
sweetly, subtone,
with tasteful vib.
67
ord. growl
pp f p mp p
76
p mp p pp
ord.
84
ff f f fp f

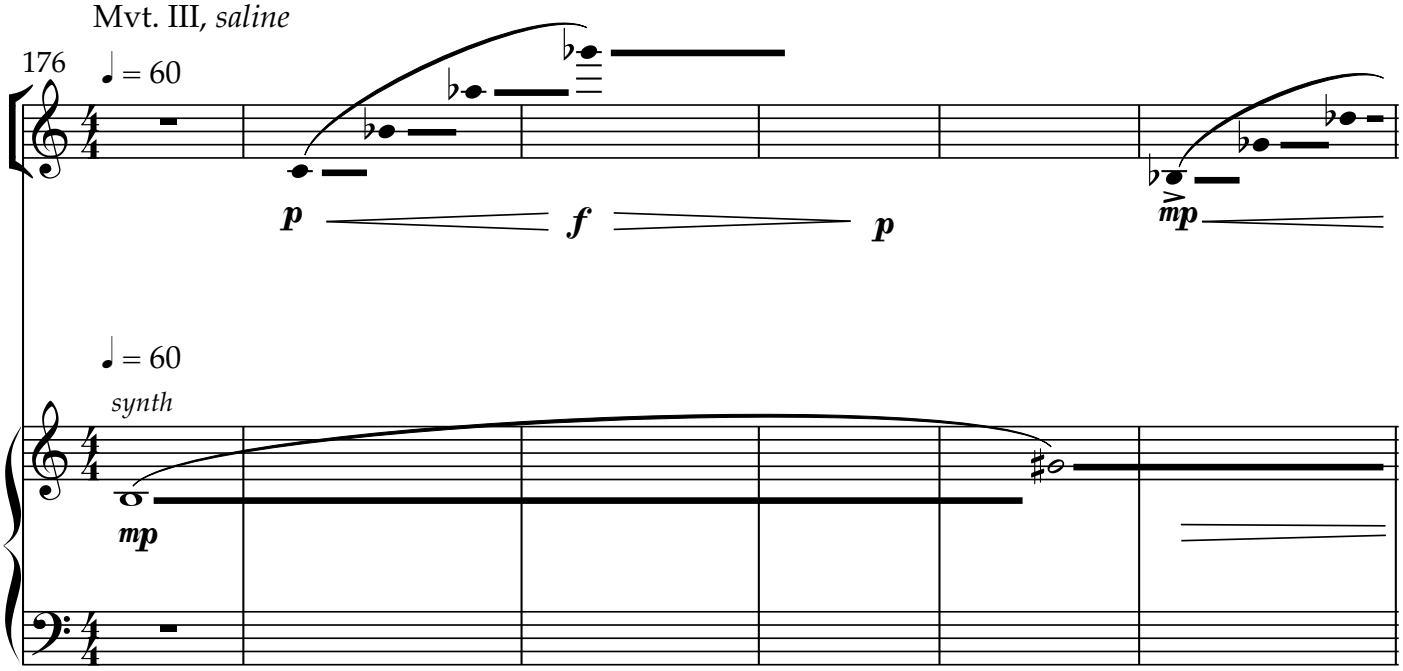

91
ff
sfz
ff
sfz
96
sfz
sfz
ff
mf
101
ff
fp
f
sfz
107
ff
fp
f
sfz
112
sfz
sfz
sfz
117
sfz
ff
mf
ff
mp

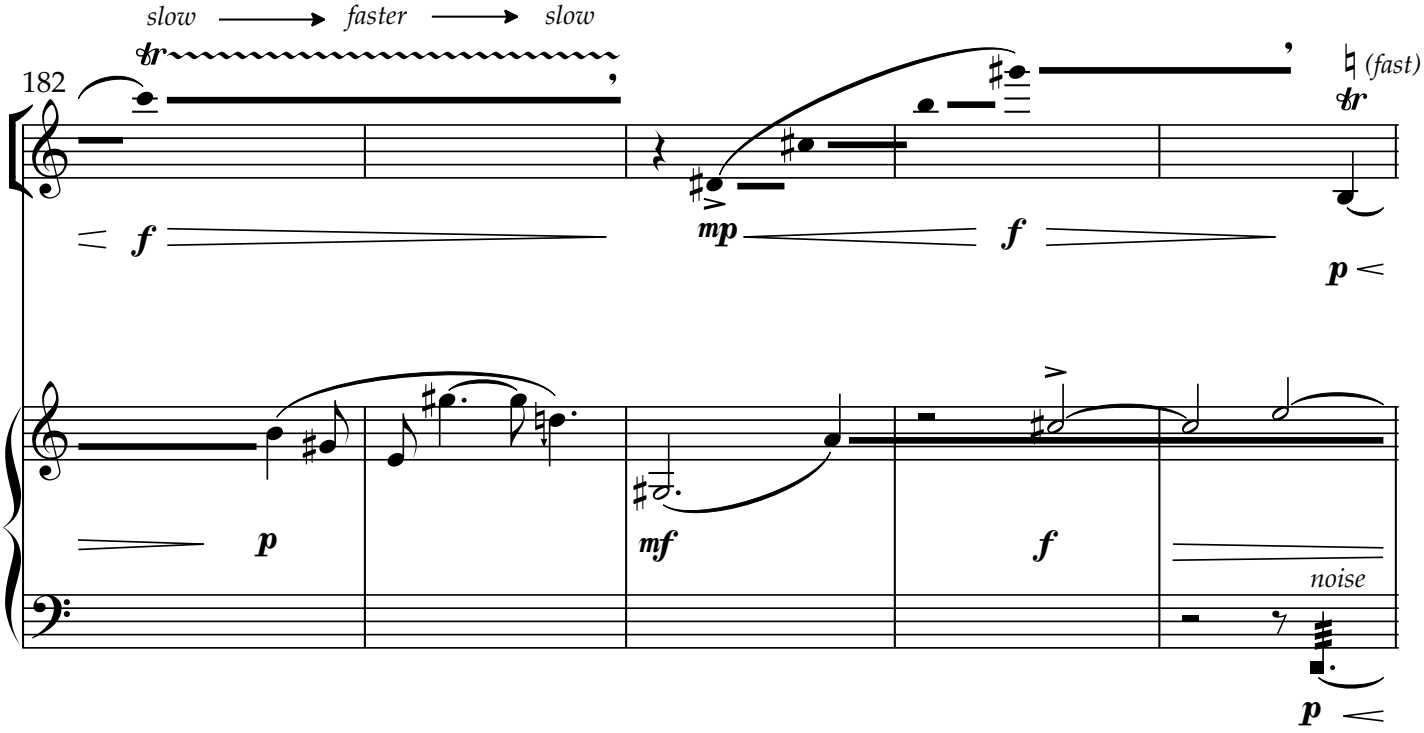

124
133
136
140
144
148
growl
ord.
sim.

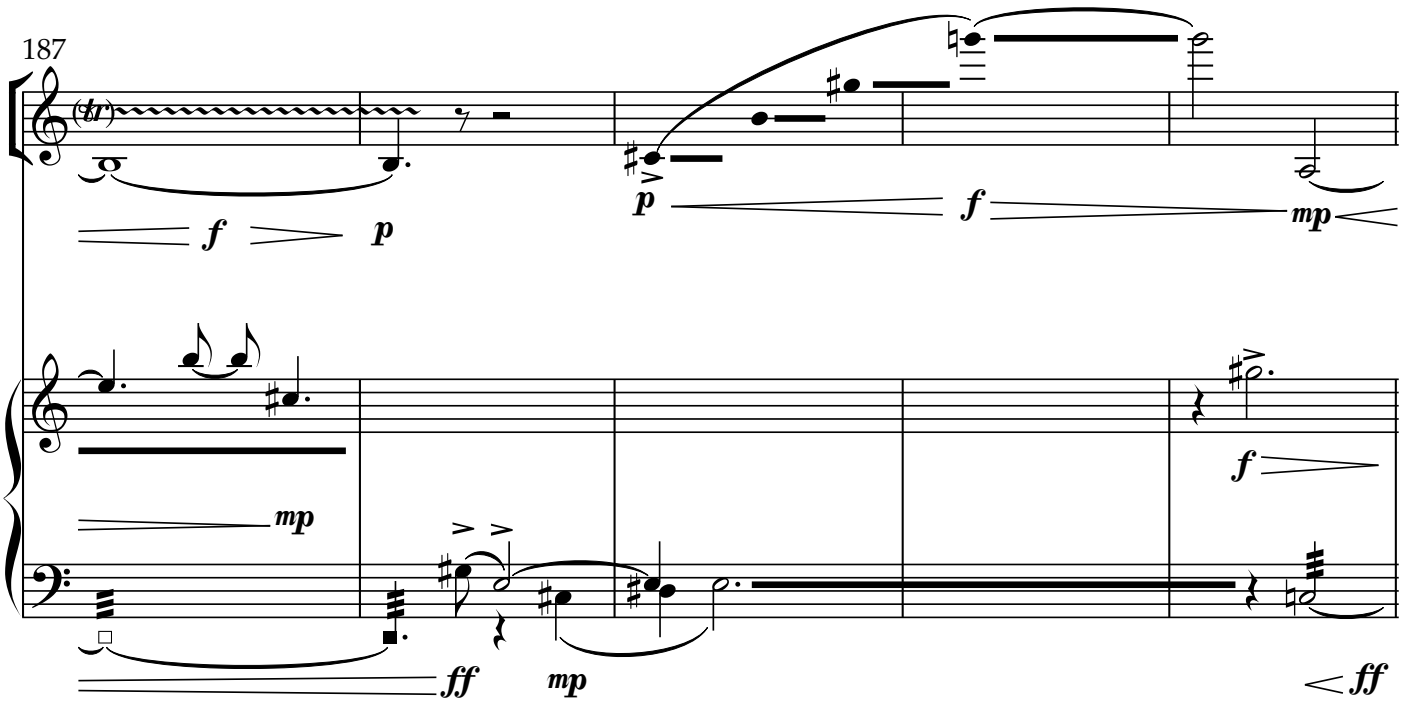

153
ff
mf f
mf
ff
mf
f
157
OTS squeak
f
ff
fp
(click stops)
Mvt. II, eyeball interlude
all timings are approx.
163
WN36
20"
WN91
30"
mp
feedback
improv
20"
eyeball
video 1
8"
7"
p subtone
feedback
improv
8"
eyeball
video 2
5"
11"
feedback
improv
7"
170
eyeball
video 3
6"
6"
1"
7"
feedback
improv
12"
172
slow eyeball (whistle sound)
4"
13"
7"
eyeball
video 4
feedback
improv
20"
slow eyeball
(whistle)
9"
multiphonic
C+Eb+C1
23"

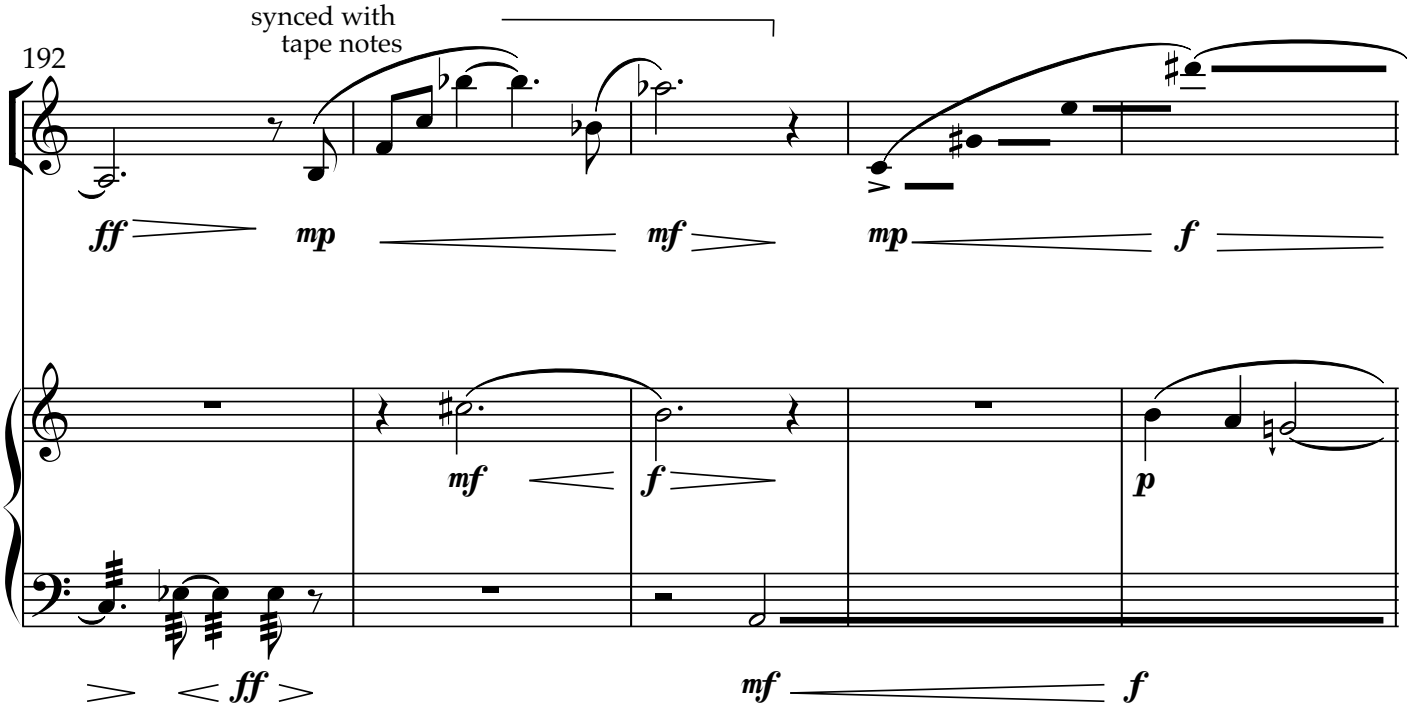
(click enters)
Mvt. III, *saline*

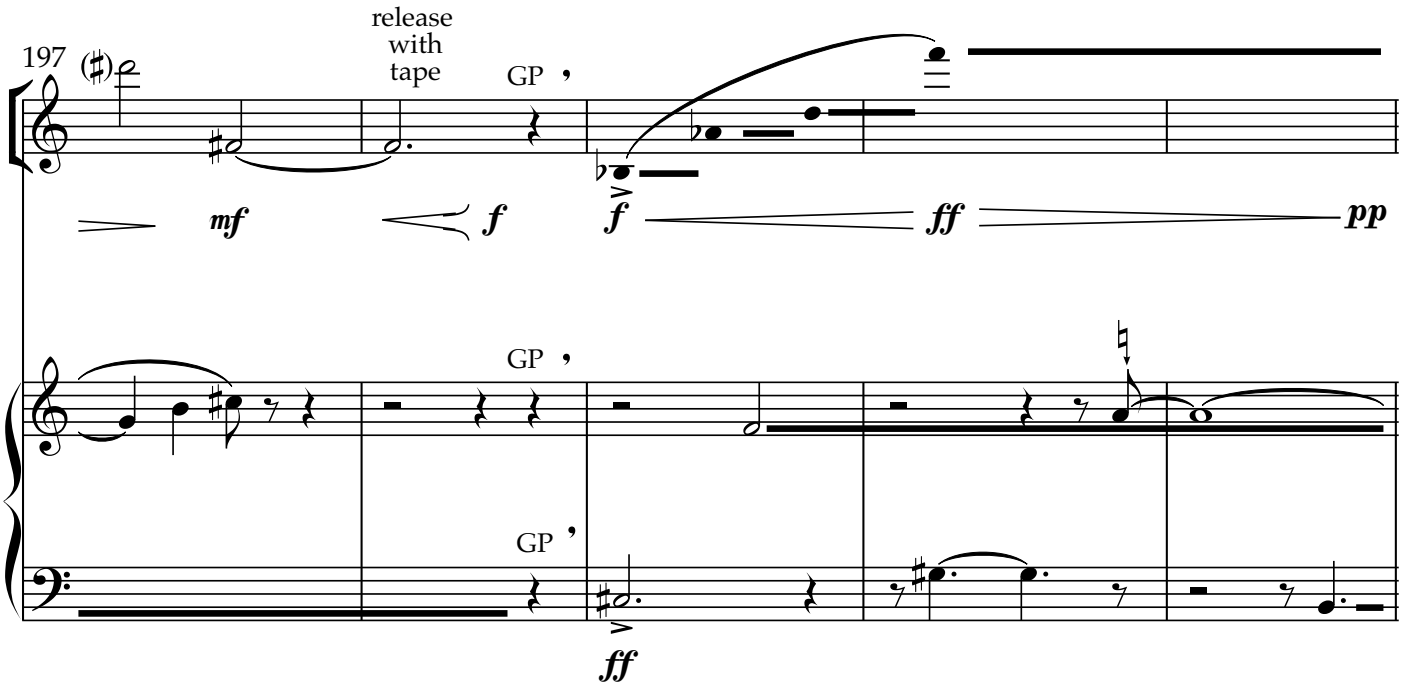
176

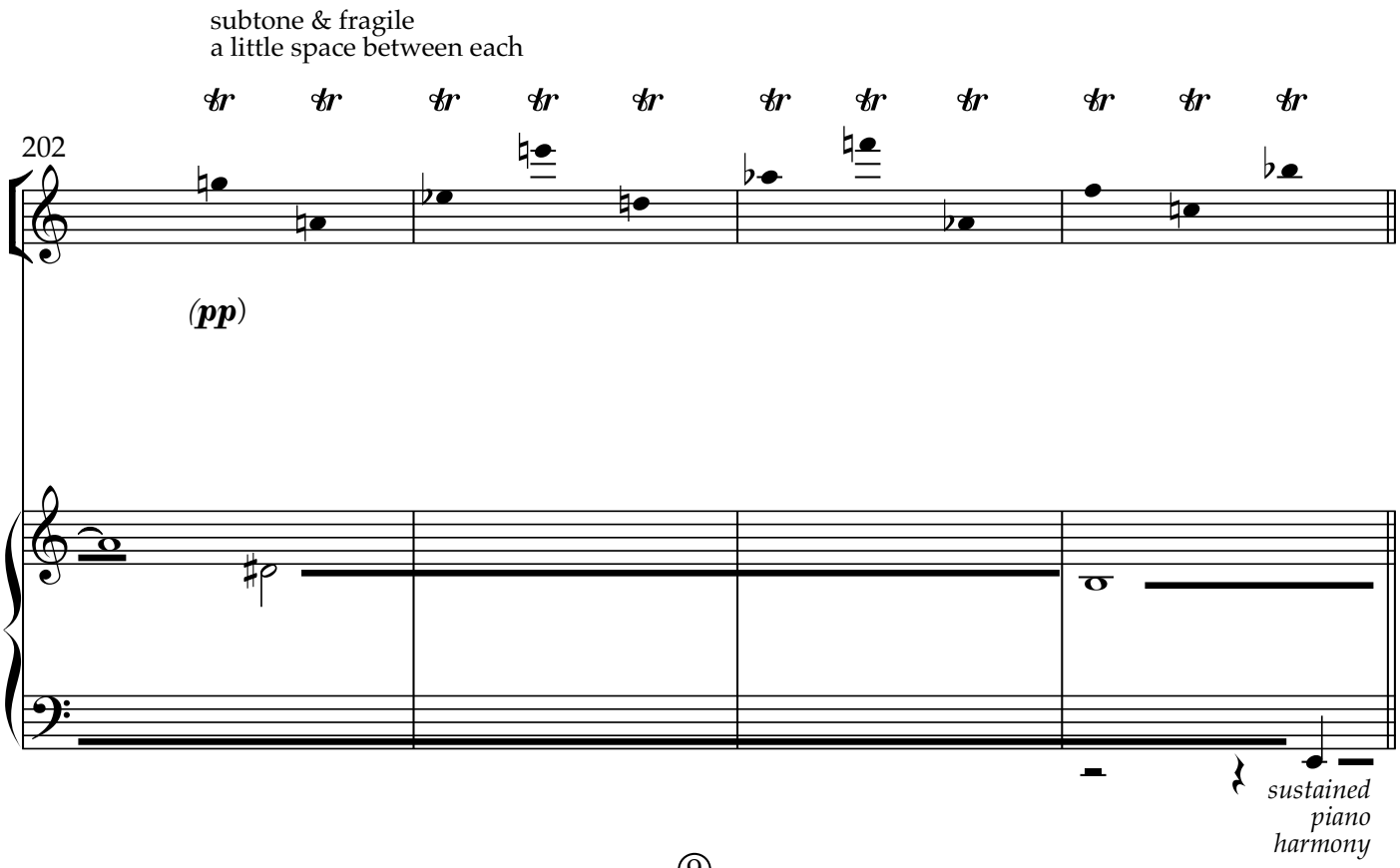





187
(tr)
f
p
p
f
mp
mp
f
ff
mp
ff

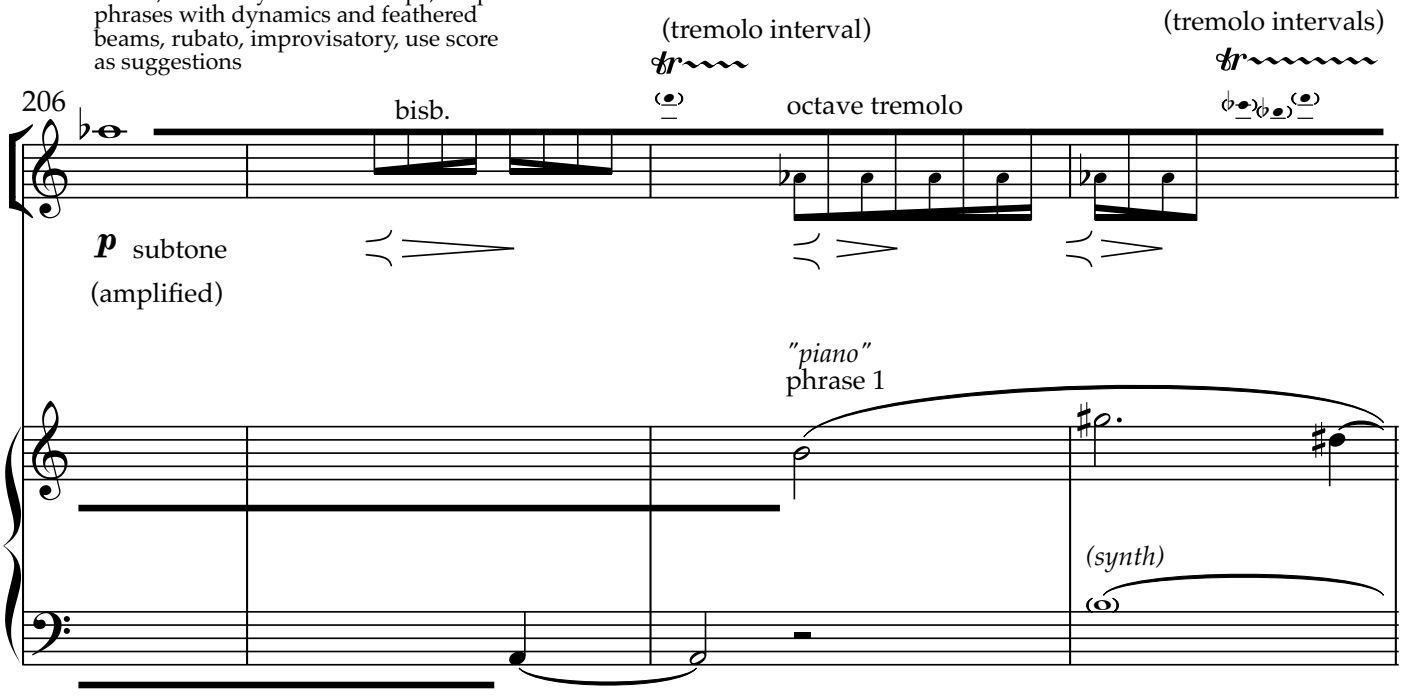

synced with
tape notes
192
ff
mp
mf
mp
f
mf
f
p
ff
mf
f

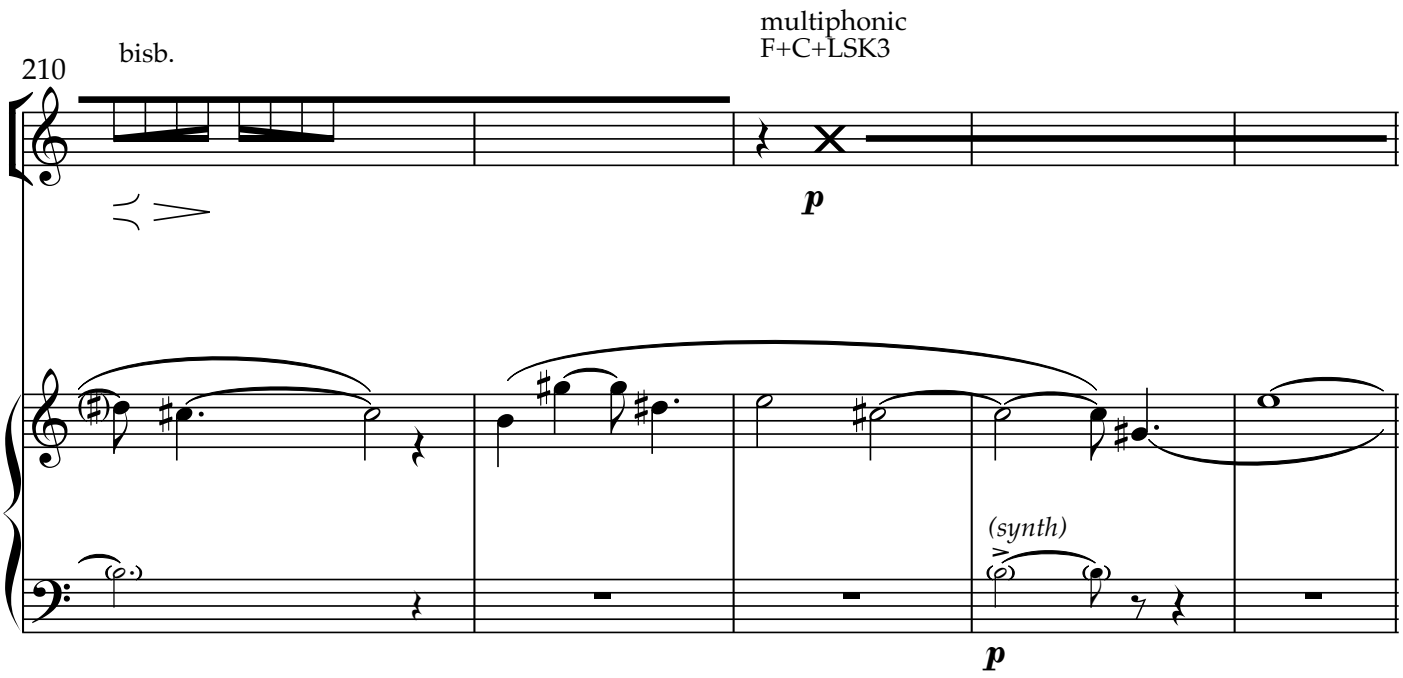

197
release
with
tape
GP
mf
f
f
ff
pp
GP
GP
ff

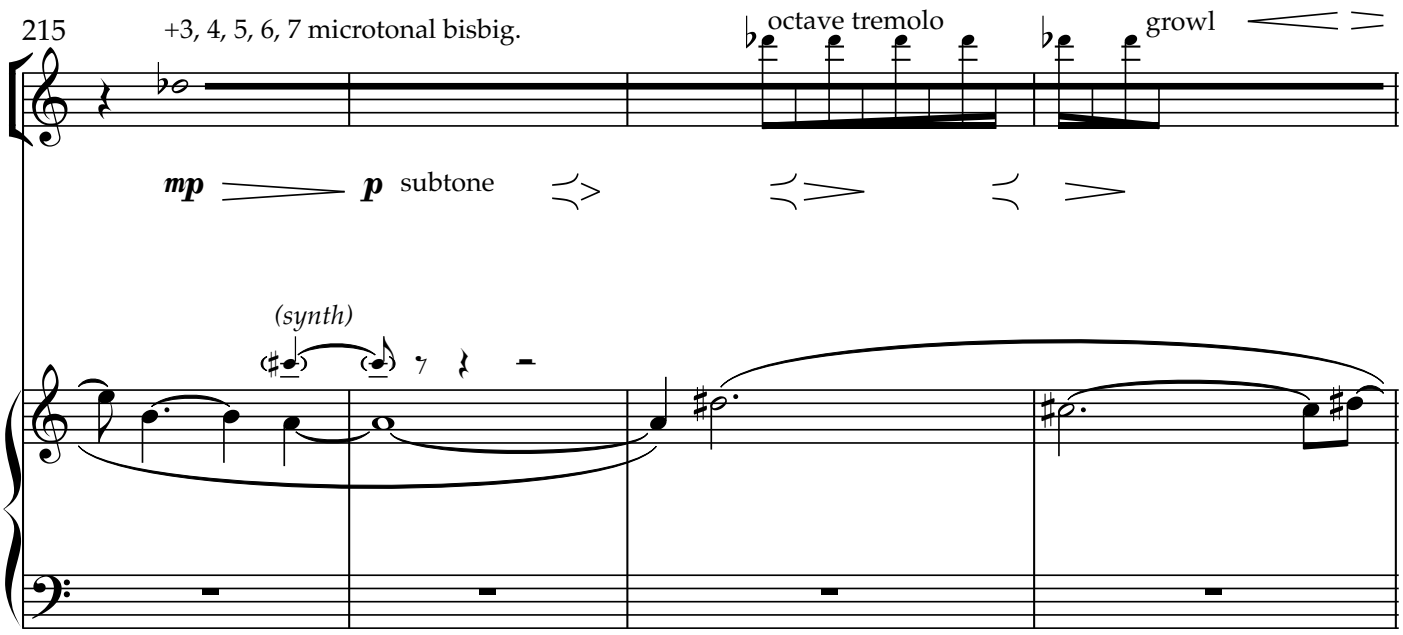

subtone & fragile
a little space between each
202
(pp)
sustained
piano
harmony

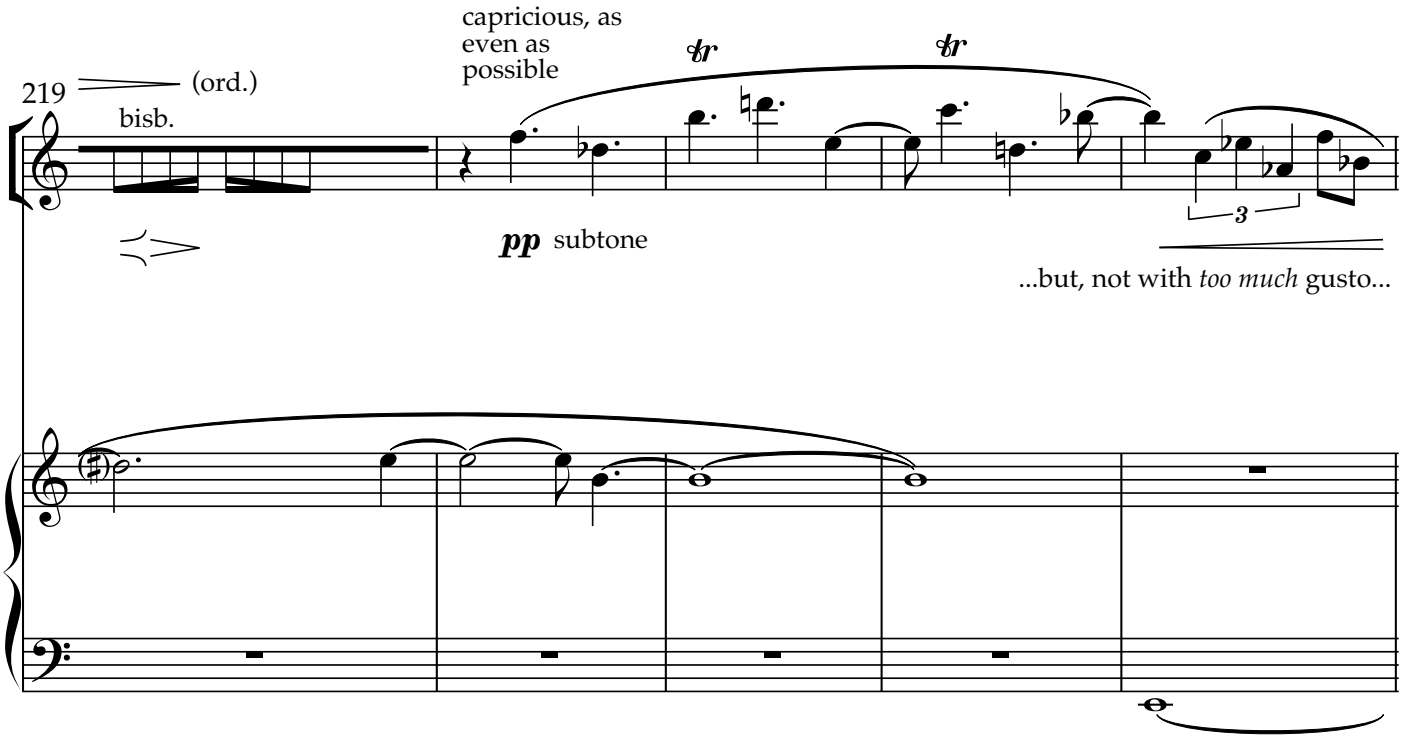
Mvt. IV, *for Satie*

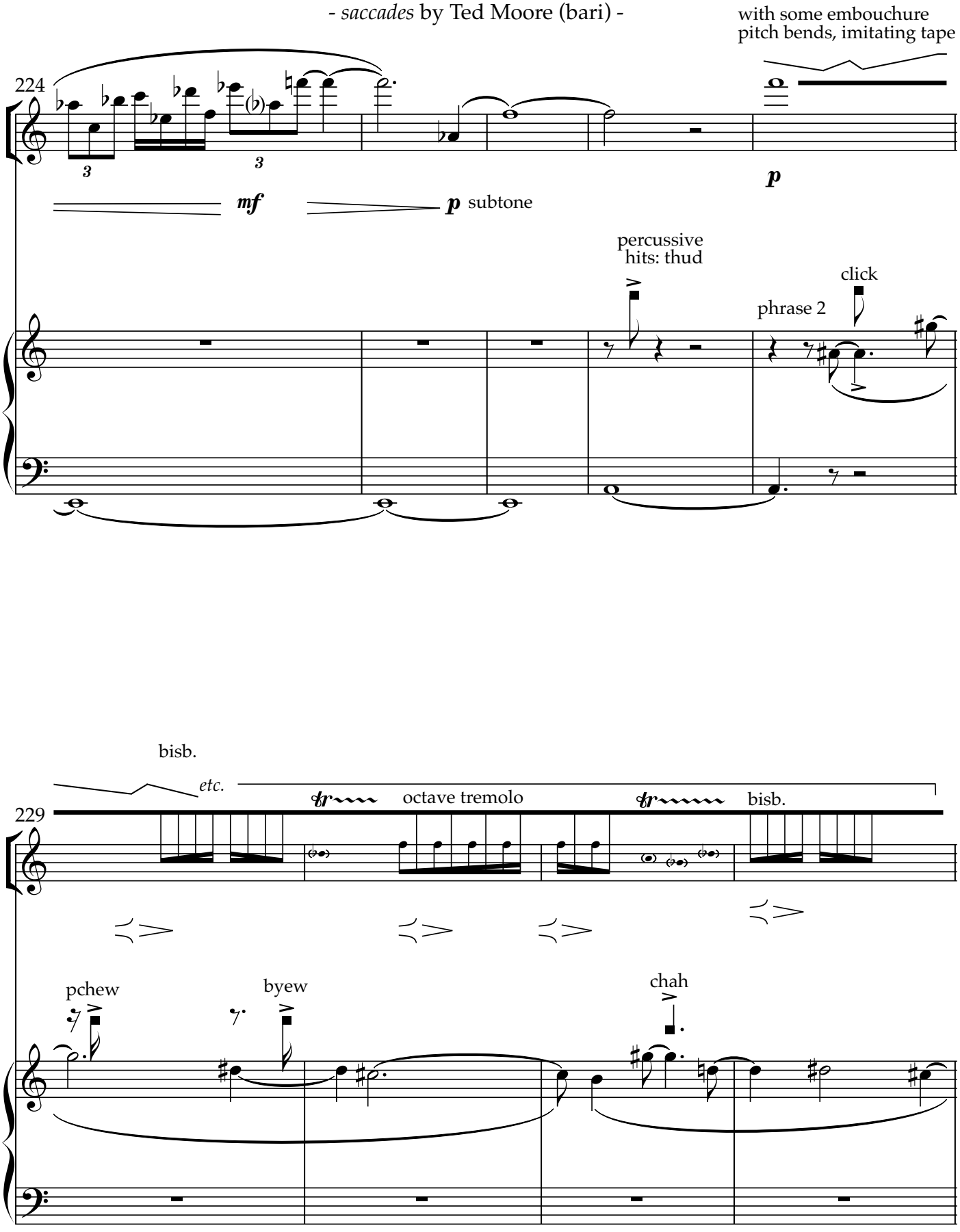
mostly subtone, some short dynamic swells, imitate synth tone in tape, shape phrases with dynamics and feathered beams, rubato, improvisatory, use score as suggestions

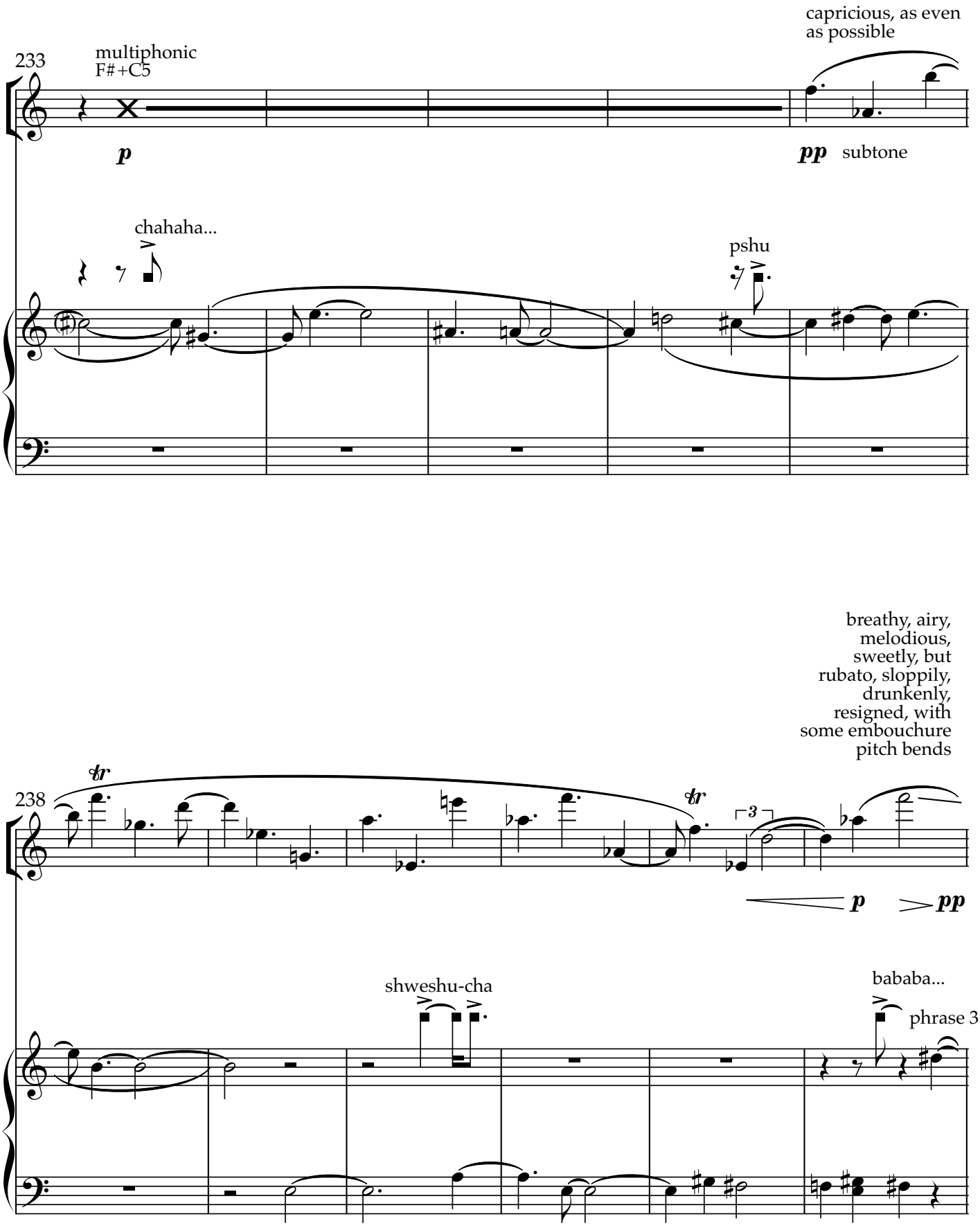


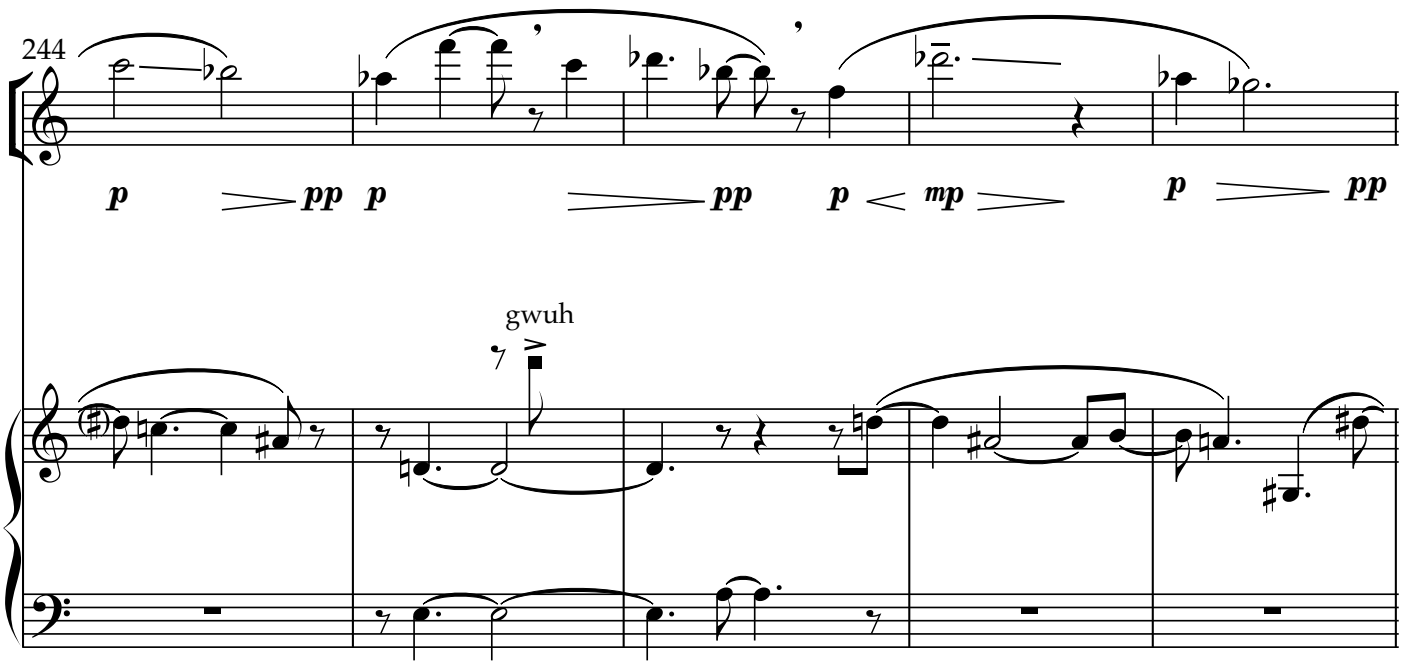


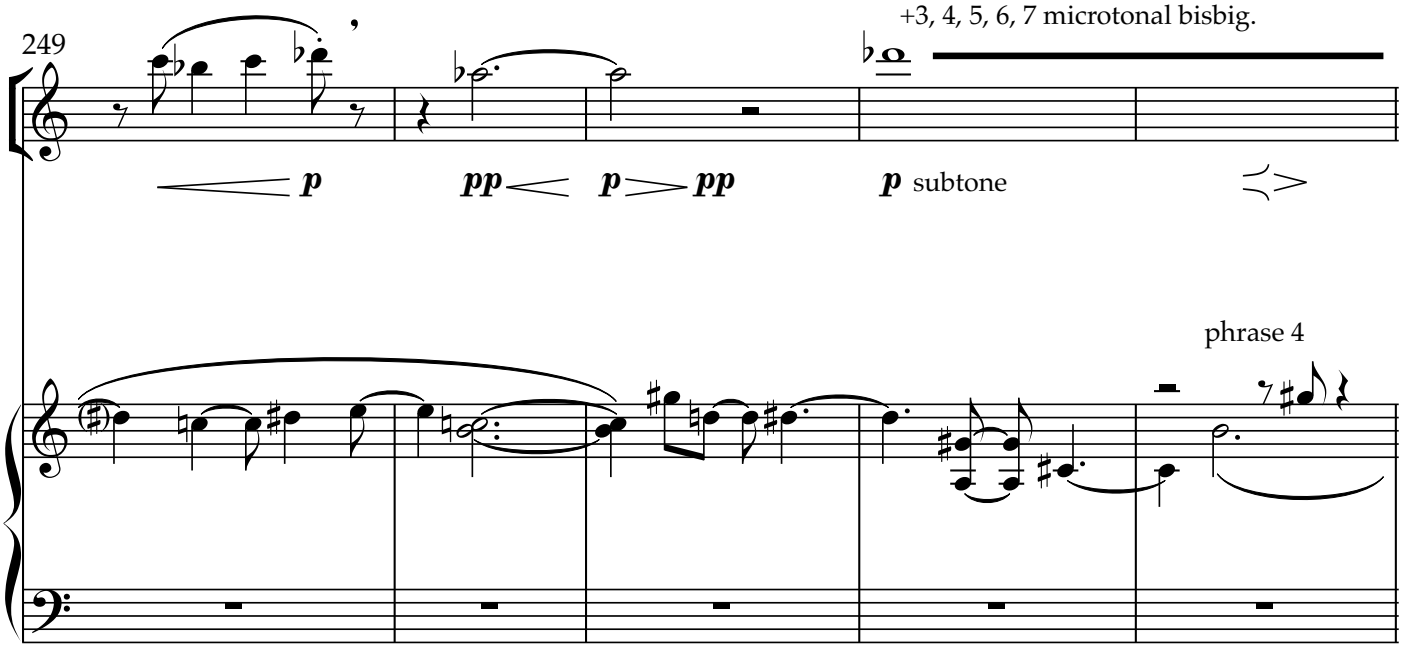

215
+3, 4, 5, 6, 7 microtonal bisbig.
octave tremolo
growl
mp
p subtone
(synth)

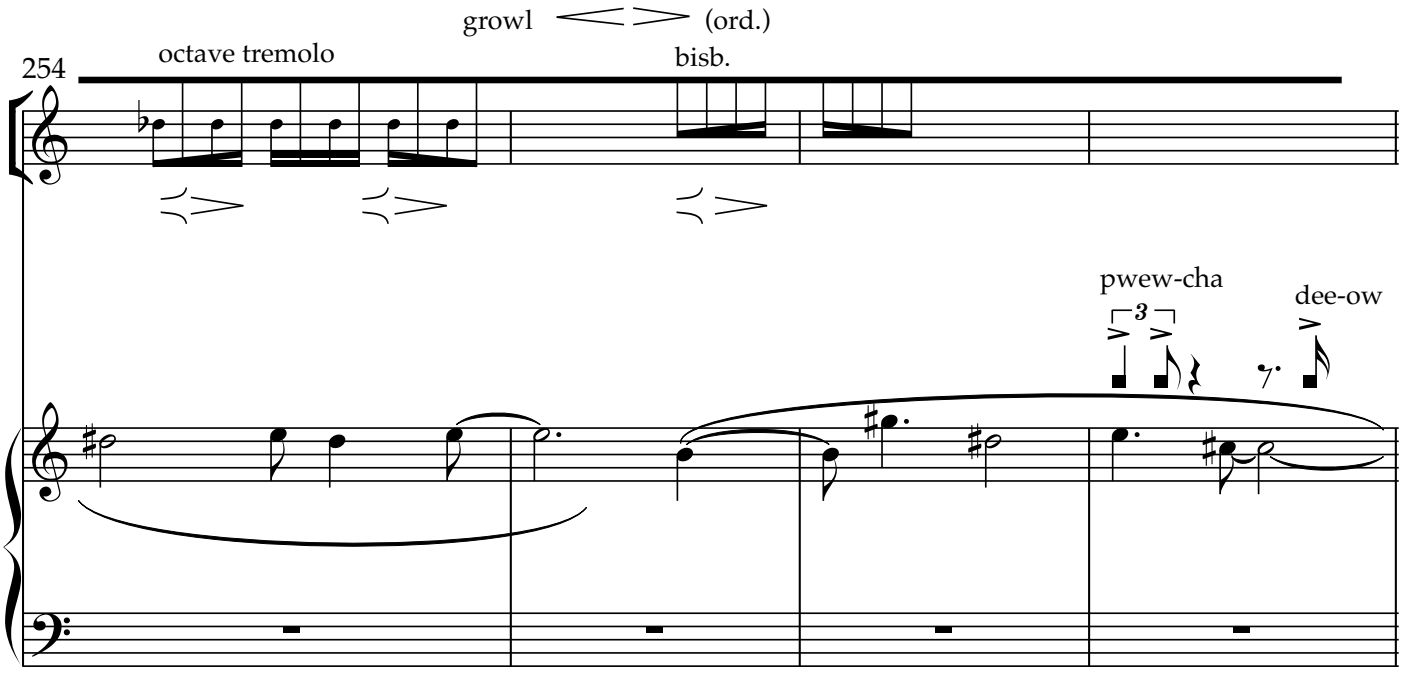

219
(ord.)
bisb.
capricious, as even as possible
tr
tr
pp subtone
3
...but, not with *too much* gusto...

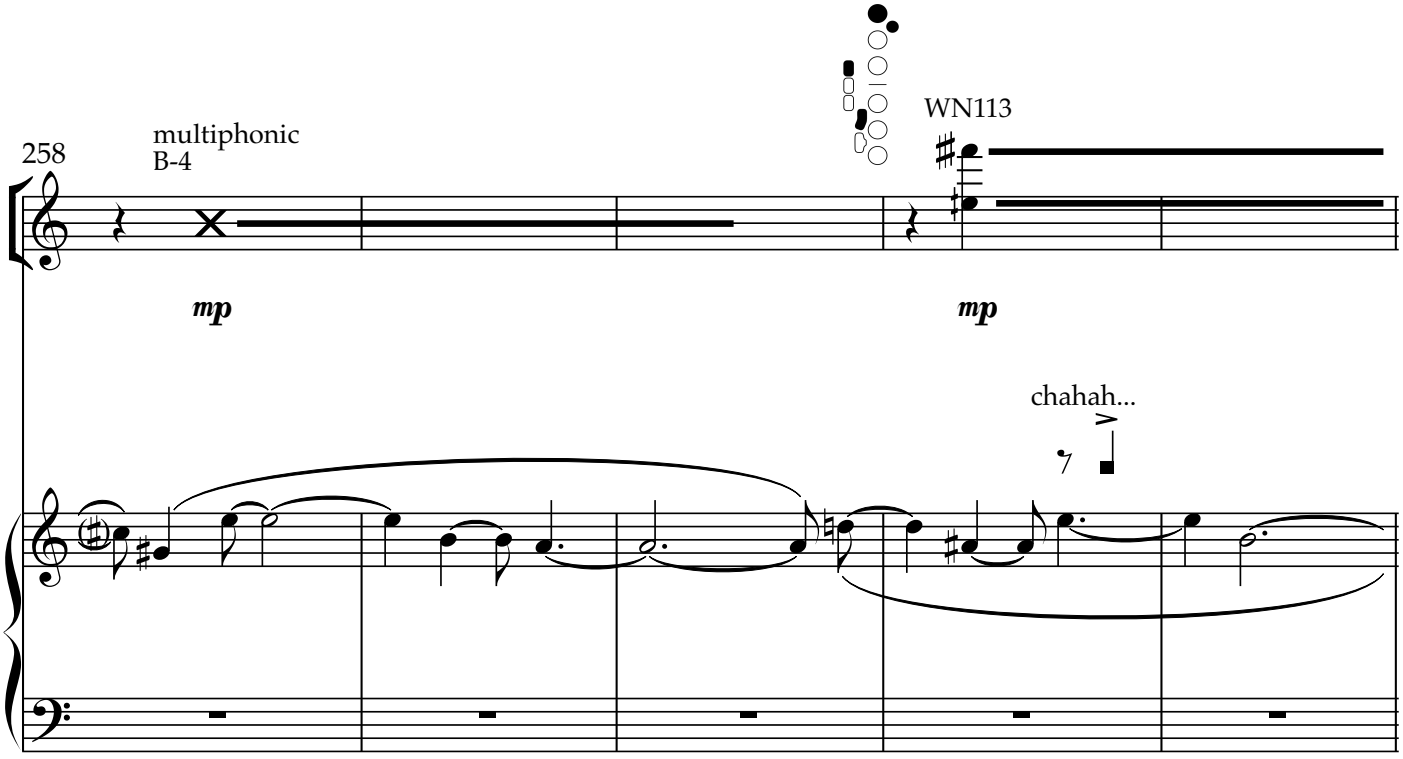

with some embouchure
pitch bends, imitating tape
224
mf
p subtone
p
percussive
hits: thud
click
phrase 2
bisb.
etc.
octave tremolo
bisb.
229
pchew
byew
chah


capricious, as even as possible
233
multiphonic
F#+C5
p
pp
subtone
chahaha...
pshu
breathy, airy, melodious, sweetly, but rubato, sloppily, drunkenly, resigned, with some embouchure pitch bends
238
tr
tr
3
p
pp
shweshu-cha
bababa...
phrase 3


244
p pp p pp p mp p pp
gwuh


249
+3, 4, 5, 6, 7 microtonal bisbig.
p pp p pp p subtone
phrase 4


growl
(ord.)
254
octave tremolo
bisb.
pwew-cha
3
dee-ow


WN113
258
multiphonic
B-4
mp
mp
chahah...

- *saccades* by Ted Moore (bari) -

slow and plodding, as even as possible

sim.

263

♩ = 48

subtone

pp

♩ = 48

beew

267

tr

271

tr

273

vibrato

tacet al fine.
(the video continues for a bit
after the sound stops, so hold
until video is completely black