

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 choose another one, preferably with similar pitch-class content (which octave is less important).

saccades

by Ted Moore
for saxophone, video, & tape

score for alto saxophone

Mvt. I, saccades

- saccades by Ted Moore (alto) -

♩ = 116 *bisb.*

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

5 *tr~* *< f* *mp* *< mf* *f* *mf* *mf* *f*

9 *mf* *fp* *ff* *f* *pp* *slap* *ord.*

13 *f* *mf* *mf* *mf* *p* *f*

17 *> mp* *f* *pp* *< mf* *< f* *> mf* *ff* *sfz*


22 *sfz* *sfz* *ff* *mf* *f* *p* *f* *mp* *bell tones attacks*

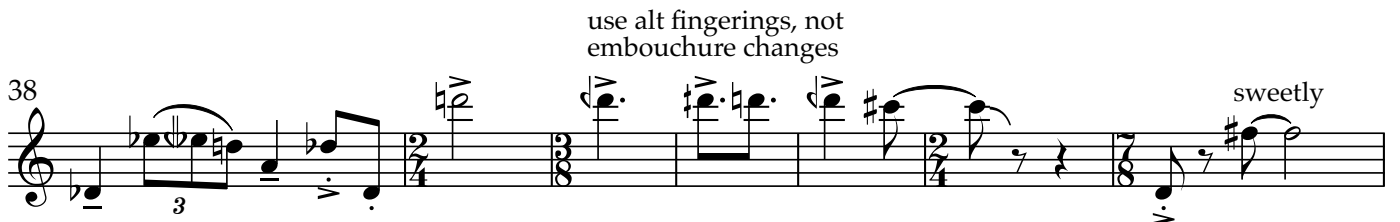
- saccades by Ted Moore (alto) -

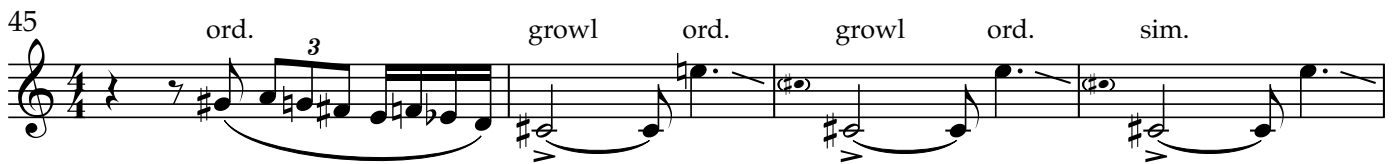
26 
subf

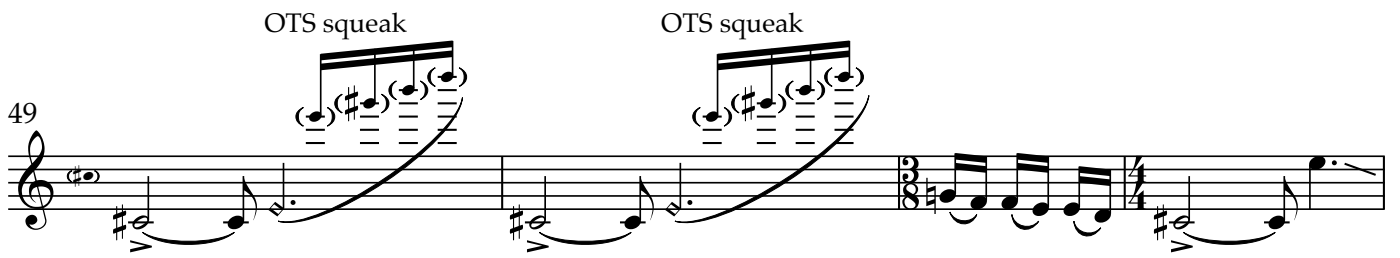
♩ = 66
sweetly, molto vibrato

29 
p > < > < *sim.*

33 
♩ = 116
mf *f* *mp* *f* *p* < *fp* < *f* *mf* *bisb.*

38 
use alt fingerings, not embouchure changes
f *mf* *fp* *f* *ff* *ff* *mp* *sweetly*

45 
ord. 3 growl ord. growl ord. sim.
mp *ff* *mf* *ff* *mf* *ff* *mf*

49 
OTS squeak OTS squeak
ff *f* *ff* *f* *ff* *mf*

- saccades by Ted Moore (alto) -

53

OTS squeak

ff *f* *ff* *submf* *ff* *mf* *f* *mf*

57

bisb.

growl ord. sim

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

62

(B)

honky, or multiphonics (A)

smack

ff *mf* *ff* *ff*

67

ord. growl

3

sweetly, subtone, with tasteful vib.

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

76

p *mp* *p* *pp*

84

ord.

ff *f* *f* *fp* *f*

- saccades by Ted Moore (alto) -

91

ff sfz ff sfz

96

sfz sfz ff mf <

101 *(tr)*

ff fp < f sfz

107

ff fp < f sfz

112

sfz sfz sfz

117

sfz ff mf < ff mp

- saccades by Ted Moore (alto) -

124

tr

< f *mf*

133

f *ff* *mf* *f* *f* *mp* *< f* *mp* *< mf*

136

f *mf* *mf* *f* *mp* *< f*

140

mp *f* *mp* *< f* *> ff* *mp* *< ff* *mp* *< f*

144

mp *ff* *mf* *<*

148

=ff *mf* *<* *ff* *mf* *<ff* *mf* *f* *ff* *mf* *<*

- saccades by Ted Moore (alto) -

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" WN45 30" feedback improv 20" eyeball video 1 8" 7" feedback improv 8"

mp *p* subtone

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" feedback improv 20" slow eyeball (whistle) 9" WN116 23"

- saccades by Ted Moore (alto) -

(click enters)
Mvt. III, saline

176 ♩ = 60

p *f* *p*

♩ = 60
synth
mp

181

slow → *faster* → *slow*

tr *mp* *f* *mp* *f*

- saccades by Ted Moore (alto) -

186 *(fast)*

p *f* *p* *p* *f*

mp *noise*

p *ff* *mp*

191

synced with
tape notes

mp *ff* *mp* *mf* *mp*

f *mf* *f*

<ff> *<ff>* *mf*

- saccades by Ted Moore (alto) -

196

release with tape GP ,

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

p *ff*

subtone & fragile
a little space between each

tr tr tr tr tr tr tr tr tr tr tr

201

pp (*pp*)

pp (*pp*)

sustained piano harmony

Mvt. IV, for Satie

- saccades by Ted Moore (alto) -

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) *fr* octave tremolo

(tremolo intervals) *fr*

p subtone (amplified)

"piano" phrase 1

(synth)

210

bisb.

WN45

mp

(synth)

p

- saccades by Ted Moore (alto) -

215

growl \rightrightarrows (ord.)

octave tremolo

growl \rightrightarrows

mp \rightrightarrows *p* subtone \rightrightarrows

(synth)

Detailed description: This block contains musical notation for measures 215 through 218. The top staff is a single treble clef line. It begins with a 'growl' marking and a hairpin crescendo leading to a note marked '(ord.)'. This is followed by an 'octave tremolo' section with a thick black bar under the staff. The section ends with another 'growl' marking and a hairpin decrescendo. The bottom staff is a grand staff (treble and bass clefs). The treble clef part has a '(synth)' marking and a hairpin decrescendo from *mp* to *p*, with a 'subtone' marking. The bass clef part has a hairpin decrescendo from *mp* to *p* and a 'subtone' marking. The music is in a key with one flat and a 4/4 time signature.

capricious, as even as possible

219 (ord.)

bisb.

pp subtone

...but, not with too much gusto...

Detailed description: This block contains musical notation for measures 219 through 222. The top staff is a single treble clef line. It starts with a 'bisb.' marking and a hairpin decrescendo. The music is marked '(ord.)' and includes a triplet of notes. The dynamic is *pp* with a 'subtone' marking. The bottom staff is a grand staff (treble and bass clefs). The treble clef part has a hairpin decrescendo from *pp* to *pp* and a 'subtone' marking. The bass clef part has a hairpin decrescendo from *pp* to *pp* and a 'subtone' marking. The music is in a key with one flat and a 4/4 time signature.

- saccades by Ted Moore (alto) -

with some embouchure
pitch bends, imitating tape

Musical score for measures 224-228. The score is written for a single melodic line in treble clef. Measure 224 begins with a triplet of eighth notes marked *mf*. The melody continues with various rhythmic patterns, including a triplet of eighth notes marked *p* subtone. A wavy line above the staff indicates pitch bends. Measure 228 features a sharp sign on the final note, with a 'click' annotation above it. Percussive hits are indicated by vertical lines with 'thud' and 'click' annotations. The piano accompaniment consists of a few notes in the bass line.

Musical score for measures 229-232. Measure 229 starts with a 'bisb.' annotation and a wavy line. The melody is marked *tr* (trill) and includes an 'octave tremolo' section. The piano accompaniment features a long, sustained note in the bass line. Measure 230 has a 'pchew' annotation. Measure 231 has a 'byew' annotation. Measure 232 has a 'chah' annotation. The score includes various musical notations such as slurs, accents, and dynamic markings.

- saccades by Ted Moore (alto) -



232 bisb. WN31

mp

chahaha...

pshu

capricious, as even as possible

237

pp subtone

shweshu-cha

- saccades by Ted Moore (alto) -

breathy, airy, melodious, sweetly,
but rubato, sloppily, drunkenly,
resigned, with some embouchure
pitch bends

243

Musical score for measures 243-247. The top staff is a single melodic line with dynamic markings: p , pp , p , pp , p , pp , p , mp . The bottom staff is a piano accompaniment with vocalizations: "bababa..." (phrase 3) and "gwuh".

248

+3, 4, 5, 6, 7
microtonal bisbig.

Musical score for measures 248-252. The top staff is a single melodic line with dynamic markings: p , pp , p , pp , p , pp , p subtone. The bottom staff is a piano accompaniment with microtonal bisbig.

- saccades by Ted Moore (alto) -

253

octave tremolo

growl $\langle \rangle$ (ord.)

bisb.

phrase 4

257

WN45

WN10

pwew-cha

dee-ow

mp

mp

chahah...

- *saccades* by Ted Moore (alto) -

slow and plodding, as even as possible

♩ = 48

sim.

262

Musical notation for measures 262-265, vocal line. The notation consists of a single staff with a treble clef and a key signature of one flat. The music is characterized by a series of slurs and ties, indicating a slow and plodding tempo. The notes are mostly quarter and eighth notes, with some rests.

pp

subtone

♩ = 48

beew

Musical notation for measures 262-265, piano accompaniment. The notation consists of two staves, treble and bass clef. The music is characterized by a series of slurs and ties, indicating a slow and plodding tempo. The notes are mostly quarter and eighth notes, with some rests.

266

Musical notation for measures 266-269, vocal line. The notation consists of a single staff with a treble clef and a key signature of one flat. The music is characterized by a series of slurs and ties, indicating a slow and plodding tempo. The notes are mostly quarter and eighth notes, with some rests.

270

Musical notation for measures 270-272, vocal line. The notation consists of a single staff with a treble clef and a key signature of one flat. The music is characterized by a series of slurs and ties, indicating a slow and plodding tempo. The notes are mostly quarter and eighth notes, with some rests.

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

273

Musical notation for measures 273-276, vocal line. The notation consists of a single staff with a treble clef and a key signature of one flat. The music is characterized by a series of slurs and ties, indicating a slow and plodding tempo. The notes are mostly quarter and eighth notes, with some rests. A 'vibrato' marking is present over the first two notes of the final measure.

saccades

by Ted Moore
for saxophone, video, & tape

score for tenor saxophone

Mvt. I, *saccades*

- *saccades* by Ted Moore (tenor) -

♩ = 116 *bisb.*

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

5

< *f* *mp* < *mf* *f* *mf* *mf* *f*

9

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

13

f *mf* *mf* *mf* *p* *f*

17

> *mp* *f* *pp* < *mf* < *f* > *mf* *ff* *sfz*

22

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

- saccades by Ted Moore (tenor) -

26

subf

♩ = 66

sweetly, molto vibrato

29

p > <> < *sim.*

33

♩ = 116

mf *f* *mp* *f* *p* *fp* *f* *mf*

bisb.

use alt fingerings, not embouchure changes

38

f *mf* *fp* *f* *ff* *ff* *mp*

sweetly

45

mp *ff* *mf* *ff* *mf* *ff* *mf*

ord. growl ord. growl ord. sim.

OTS squeak

OTS squeak

49

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

- saccades by Ted Moore (tenor) -

OTS squeak

53

ff f ff submf ff mf f mf

57

f mp ff mf ff mf

62

ff mf ff ff

67

pp f p mp p p p p

76

p mp p pp

84

ff f f fp f

- saccades by Ted Moore (tenor) -

91

ff sfz ff sfz

Detailed description: This system contains five measures of music. The first measure is in 3/4 time with a treble clef. The second measure is in 4/4 time with a bass clef. The third and fourth measures are in 4/4 time with a bass clef. The fifth measure is in 4/4 time with a treble clef. Dynamics are marked as ff and sfz.

96

sfz sfz ff mf <

tr~

Detailed description: This system contains five measures of music. The first measure is in 4/4 time with a treble clef. The second measure is in 4/4 time with a bass clef. The third and fourth measures are in 4/4 time with a bass clef. The fifth measure is in 4/4 time with a treble clef. Dynamics are marked as sfz, ff, and mf. A trill (tr~) is indicated above the final note.

101 (tr)

ff fp < f sfz

Detailed description: This system contains six measures of music. The first measure is in 4/4 time with a treble clef. The second measure is in 2/4 time with a bass clef. The third measure is in 3/4 time with a bass clef. The fourth measure is in 4/4 time with a bass clef. The fifth measure is in 4/4 time with a bass clef. The sixth measure is in 2/4 time with a bass clef. Dynamics are marked as ff, fp, f, and sfz. A trill (tr) is indicated above the first note.

107

ff fp < f sfz

Detailed description: This system contains five measures of music. The first measure is in 2/4 time with a treble clef. The second measure is in 4/4 time with a treble clef. The third measure is in 3/4 time with a treble clef. The fourth measure is in 3/4 time with a bass clef. The fifth measure is in 4/4 time with a treble clef. Dynamics are marked as ff, fp, f, and sfz.

112

sfz sfz sfz

Detailed description: This system contains five measures of music. The first measure is in 4/4 time with a treble clef. The second measure is in 4/4 time with a bass clef. The third measure is in 3/4 time with a bass clef. The fourth measure is in 4/4 time with a bass clef. The fifth measure is in 2/4 time with a treble clef. Dynamics are marked as sfz.

117

sfz ff mf < ff mp

tr~

Detailed description: This system contains five measures of music. The first measure is in 2/4 time with a treble clef. The second measure is in 3/4 time with a treble clef. The third measure is in 3/4 time with a bass clef. The fourth measure is in 4/4 time with a bass clef. The fifth measure is in 2/4 time with a treble clef. Dynamics are marked as sfz, ff, mf, ff, and mp. A trill (tr~) is indicated above the final note.

- saccades by Ted Moore (tenor) -

124

f *mf*

133

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

136

f *mf* *mf* *f* *mp < f*

140

mp *f* *mp < f* *ff* *mp < ff* *mp < f*

144

mp *ff* *mf <*

148

ff *mf < ff* *mf < ff* *mf f* *ff* *mf <*

- saccades by Ted Moore (tenor) -

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"

eyeball video 1

feedback improv 20" 8" 7" feedback improv 8"

mp *p* subtone

168

eyeball video 2

feedback improv 7" 5" 11" eyeball video 3 6" 6" 1" 7" feedback improv 12"

172

slow eyeball (with whistle sound) eyeball video 4 slow eyeball (with whistle sound)

feedback improv 20" 4" 13" 7" 9" WN14 23"

- saccades by Ted Moore (tenor) -

(click enters)
Mvt. III, saline

176 ♩ = 60

p *f* *p*

♩ = 60
synth
mp

181

slow → faster → slow

mp *f* *mp* *f*

p *mf* *f*

- saccades by Ted Moore (tenor) -

186

(fast)

p *f* *p* *p* *f*

mp

noise

p *ff* *mp*

191

sync'd with
tape notes

mp *ff* *mp* *mf* *mp*

f *mf* *f*

<ff> *<ff>* *mf*

- saccades by Ted Moore (tenor) -

196

release with tape GP ,

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

p GP , GP ,

f *ff*

subtone & fragile
a little space between each

tr tr tr tr tr tr tr tr tr tr tr

201

pp (*pp*)

sustained piano harmony

Mvt. IV, for Satie

- saccades by Ted Moore (tenor) -

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)

tr

octave tremolo

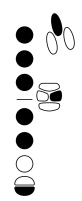
(tremolo intervals)

tr

p subtone (amplified)

"piano" phrase 1

(synth)



210

bisb.

WN63

mp

(synth)

p

- saccades by Ted Moore (tenor) -

215

growl $\langle \rangle$ (ord.)

octave tremolo

growl $\langle \rangle$

mp $\langle \rangle$ *p* subtone $\langle \rangle$

(synth)

Musical score for measures 215-218. The top staff is a vocal line with a growl, an octave tremolo, and another growl. The bottom staff is a piano accompaniment with a synth line and a subtone. Dynamics include *mp* and *p*.

capricious, as even as possible

219 (ord.)

bisb.

pp subtone

...but, not with *too much* gusto...

Musical score for measures 219-222. The top staff is a vocal line with a bisb. and a triplet. The bottom staff is a piano accompaniment with a subtone. Dynamics include *pp*.

- saccades by Ted Moore (tenor) -

with some embouchure
pitch bends, imitating tape

224

3 3 *mf* *p* subtone *p* subtone

percussive hits: thud

click

phrase 2

etc.

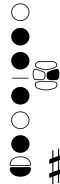
229

bisb. *tr* octave tremolo *tr*

p *p* *p*

pchew byew chah

- saccades by Ted Moore (tenor) -



WN41

232

bisb.

mp

chahaha...

pshu

capricious, as even as possible

237

pp subtone

shweshu-cha

pp subtone

shweshu-cha

- saccades by Ted Moore (tenor) -

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

p *pp* *p* *pp* *p* *pp* *p* *p* subtone

+3, 4, 5, 6, 7
microtonal bisbig.

- saccades by Ted Moore (tenor) -

253

octave tremolo growl $\langle \rangle$ (ord.) bisb.

phrase 4

musical notation: treble clef, notes, slurs, octave tremolo, growl, bisb., phrase 4

257

WN87 WN122

mp mp

pwew-cha dee-ow chahah...

musical notation: treble clef, notes, slurs, lyrics, mp, 3, 7, fingerings

- saccades by Ted Moore (tenor) -

slow and
plodding, as
even as possible

sim.

262

266

270

273

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 saxophone

Mvt. I, saccades

- saccades by Ted Moore (bari) -

♩ = 116 bisb.

Musical notation for measures 1-4. The piece begins in 5/4 time, then changes to 4/4, and finally to 2/4. It features a complex melodic line with various articulations and dynamics. A wavy line above the first measure indicates a tremolo effect. A triplet of eighth notes is marked in measure 3.

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

Musical notation for measures 5-8. The time signature is 4/4. The melody continues with dynamic shifts and includes a tremolo in measure 5. A triplet of eighth notes is marked in measure 7.

< f *mp* *< mf* *f* *mf* *mf* *f*

Musical notation for measures 9-12. The time signature is 4/4. The melody features accents and a 'slap' instruction in measure 11. The piece concludes with an 'ord.' (order) instruction in measure 12.

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

Musical notation for measures 13-16. The time signature is 4/4. The melody includes a triplet of eighth notes in measure 13 and dynamic changes throughout the section.

f *mf* *mf* *mf* *p* *f*

Musical notation for measures 17-21. The time signature changes to 3/8, then 4/4, and finally 2/4. The melody features a tremolo in measure 17 and a 'bell tones attacks' instruction in measure 21.

> mp *f* *pp* *< mf* *< f* *> mf* *ff* *sfz*

Musical notation for measures 22-25. The time signature is 2/4. The melody includes 'bell tones attacks' in measure 22 and dynamic changes throughout the section.

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


- saccades by Ted Moore (bari) -

26 
subf


♩ = 66
sweetly, molto vibrato


29 
p ><<>< *sim.*

♩ = 116

33 
mf f mp f p < fp < f > mf
bisb. ○ ○ ○ ○ ○ ○


use alt fingerings, not embouchure changes

38 
f mf fp f ff ff mp
sweetly

45 
mp ff mf < ff mf < ff mf <
ord. 3 growl ord. growl ord. sim.

OTS squeak

OTS squeak

49 
ff f ff f ff mf <

- saccades by Ted Moore (bari) -

53

OTS squeak

ff *f* *ff* *submf* *ff* *mf* *f* *mf*

57

bisb.

growl ord. sim

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

(A)

62

(Bb)

smack growl

ff *mf* *ff* *ff*

sweetly, subtone,
with tasteful vib.

67

ord. growl

3

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

76

p *mp* *p* *pp*

84

ord.

ff *f* *f* *fp* *f*

- saccades by Ted Moore (bari) -

91

ff sfz ff sfz

96

sfz sfz ff mf < tr~

101

ff fp < f sfz

107

ff fp < f sfz

112

sfz sfz sfz

117

sfz ff mf < ff mp tr~

- saccades by Ted Moore (bari) -

124

f *mf*

133

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

136

f *mf* *mf* *f* *mp < f*

140

mp *f* *mp* *f* *ff* *mp* *ff* *mp* *f*

144

mp *ff* *mf* *growl* *ord.*

148

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

- saccades by Ted Moore (bari) -

153

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

OTS squeak

157

f *ff* *fp*

(click stops)
Mvt. II, eyeball interlude
all timings are approx.

163

WN36 20" WN91 30"

eyeball video 1 eyeball video 2

feedback improv 20" 8" 7" feedback improv 8" 5" 11" feedback improv 7"

mp *p* subtone

170

eyeball video 3

6" 6" 1" 7" feedback improv 12"

172

slow eyeball (whistle sound) eyeball video 4 slow eyeball (whistle)

4" 13" 7" feedback improv 20" 9" multiphonic C+Eb+C1 23"

- saccades by Ted Moore (bari) -

(click enters)
Mvt. III, saline

176 ♩ = 60

p *f* *p* *mp*

♩ = 60
synth
mp

182

slow → faster → slow

f *mp* *f* *p*

p *mf* *f* *noise*

tr *tr* (fast)

- saccades by Ted Moore (bari) -

187

f *p* *p* *f* *mp*

mp *ff* *mp* *<ff*

192

sync'd with
tape notes

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

mf *f* *p* *mf* *f*

- saccades by Ted Moore (bari) -

197 (#) *p*

release with tape GP ,

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

GP ,

GP ,

ff

subtone & fragile
a little space between each

tr tr tr tr tr tr tr tr tr tr tr

202

(pp)

#p

sustained piano harmony

- saccades by Ted Moore (bari) -

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

(tremolo interval) *tr* (tremolo intervals) *tr*

206 bisb. *tr* octave tremolo *tr*

p subtone (amplified) *>* *>* *>*

"piano" phrase 1

(synth)

210 bisb. multiphonic F+C+LSK3 **p**

> **p**

(synth)

p

- saccades by Ted Moore (bari) -

215 +3, 4, 5, 6, 7 microtonal bisbig. octave tremolo growl

mp *p* subtone

(synth)

219 (ord.) capricious, as even as possible *tr* *tr*

bisb. *pp* subtone 3

...but, not with *too much* gusto...

- saccades by Ted Moore (bari) -

with some embouchure
pitch bends, imitating tape

224

3 3

mf *p* subtone *p*

percussive hits: thud

click

phrase 2

bisb.

etc.

229

tr octave tremolo *tr* bisb.

pchew byew chah

- saccades by Ted Moore (bari) -

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 *p* *pp*

shweshu-cha bababa... phrase 3

- saccades by Ted Moore (bari) -

244

p \rightrightarrows *pp* *p* \rightrightarrows *pp* *p* \leftarrow *mp* \rightrightarrows *p* \rightrightarrows *pp*

gwuh

249

+3, 4, 5, 6, 7 microtonal bisbig.

p *pp* \leftarrow *p* \rightrightarrows *pp* *p* subtone \rightrightarrows

phrase 4

- saccades by Ted Moore (bari) -

growl < > (ord.)

254

octave tremolo

bisb.

growl < > (ord.)

octave tremolo

bisb.

pwee-cha

dee-ow

258

multiphonic
B-4

WN113

multiphonic
B-4

WN113

mp

mp

chahah...

- *saccades* by Ted Moore (bari) -

slow and plodding, as even as possible

sim.

263

subtone
pp

beew

♩ = 48

267

271

273

vibrato

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