

***Die Knospe verschwindet in dem Hervorbrechen der Blüte***  
for alto saxophone

Adam Mirza

## Performance Notes and Guide

### Notation

Note heads that have been replaced by 'X's almost always indicate breath-only, or the emergence of tone, according to the dynamic context in the phrase. In some cases, 'X's are used for slap-tongues, but an textual indication is provided as well.

Rhythmic durations are occasionally written as a number (referring to the multiplication of the unit duration) in parenthesis above the standard notation.

Fingerings for multiphonics and timbral/quarter tone-adjusted pitches are indicated by naming the basic fingering position and the finger keys that added or removed (for example, "D -5 +X", or "Eb +TA"). This has been found to be simpler to read than the usual fingering chart.

Parenthesis around dynamics indicate approximation.

### Performance Practice

Transitions between most sections are intended to be instantaneous, i.e. 'in time,' even if in actuality such is not always possible. In some cases, particularly before or after 'slow' or 'sustained' passages, apostrophe breath marks are provided. These breaths should be different—specifically, they occur as musical events in forward time—from fermata rests, which mark real pauses in the flow of musical time.

A precise realization of all score indications is neither possible nor desired. Rather, a 'live' or 'improvisatory' attitude is here explicitly and fundamentally (as an integral part of the nature of the composition) required to bridge the performance-score gap. *This is particularly true in the virtuosic sections, such as the passage beginning on the fourth line of the first page.*

The focus of immediate musical interest lies in textural effects, such that, in many cases, pitch precision and precise rhythmic relationships are less important than 'character,' 'effect,' and the such. (While the general intention of a "ponticello" indication is clear, for example there are in fact many possible successful realizations; pitch and rhythm, rather than sustaining their usual role to provide the music's structural foundation, here are subsumed into the same logic that guarantees the successful realization of 'effect': a 'logic' that has an imprecise *a priori* definition.) Nonetheless, an effective performance will require as *much effort as possible* to realize the precise nuances of the notation.

## Program Notes

The title is drawn from the preface to Hegel's *Phenomenology of Spirit*, and is translated by A. V. Miller as, "The bud disappears in the bursting-forth of the blossom...." Thus begins an extended metaphor that suggests core aspects of Hegel's philosophy. This metaphor describes not only the conjoining of the distinctiveness parts or individual moments with a larger unity but also the magical emergence of the uniquely new—radically unexpected—from the old.

*From The Phenomenology of Spirit, G.W.F. Hegel, trans. A.V. Miller*

*Die Knospe verschwindet in dem Hervorbrechen der Blüte, und man könnte sagen, daß jene von dieser widerlegt wird, ebenso wird durch die Frucht die Blüte für ein falsches Dasein der Pflanze erklärt, und als ihre Wahrheit tritt jene an die Stelle von dieser. Diese Formen unterscheiden sich nicht nur, sondern verdrängen sich auch als unverträglich miteinander. Aber ihre flüssige Natur macht sie zugleich zu Momenten der organischen Einheit, worin sie sich nicht nur nicht widerstreiten, sondern eins so notwendig als das andere ist, und diese gleiche Notwendigkeit macht erst das Leben des Ganzen aus.*

The bud disappears in the bursting-forth of the blossom, and one might say that the former is refuted by the latter ; similarly, when the fruit appears, the blossom is shown up in its turn as a false manifestation of the plant, and the fruit now emerges as the truth of it instead. These forms are not just distinguished from one another, they also supplant one another as mutually incompatible. Yet at the same time their fluid nature makes them moments of an organic unity in which they not only do not conflict, but in which each is as necessary as the other ; and this mutual necessity alone constitutes the life of the whole.

*Die Knospe verschwindet in dem Hervorbrechen der Blüte* is dedicated to Michael Ibrahim, who realized the premiere in New York City, on May 10<sup>th</sup>, 2006.

# Die Knospe verschwindet in dem Hervorbrechen der Blüte

## for alto saxophone

Adam Mirza  
(b. 1978)

$\text{♩} = 168/172$   
F+6 D+C#

*pp*

$\text{♩} = 96/102$  somewhat lightly non vibrato  
B-1+TC

*pppp ppp pp p > pp mp > pp f > pp ff > pp*

$\text{♩} = 88$  moving forward  
D-5+X (2) (5) Eb+TA (9) (9) G+c4 (3) (11) C.4 (13)

2-4" 6" 2" 6" 2" 10"  
begin overblowing, gradually adding upper harmonics  
sung emphasize upper harmonics

*ppp* slow crescendo *mp* *fff* *p*

*mp* > *n* *n* < *p* > *n* *n* < *ffmp* > *n* *mp*

Eb+TA (7) (7) D-5+X (3) (2) C.4 (11) Eb+TA (5) (5) Eb+TA (9) (9) Eb+TA (7) (7) Eb+TA (5) (5)

[VERY FAST]  $\text{♩} = 168$  (Slurred)  $\text{♩} = 126$   $\text{♩} = 168$  (continue tempo changes, stems up vs stems down)

*n* < *p* > *n* *mp* > *n* *pp* *n* < *p* > *n* *n* < *p* > *n* *n* < *p* > *n* *n* < *p* > *n* *n* < *p* > *n*

[FAST] 5"

*mp* *ff* *mp* *p* *pppp* *fff*

[MODERATE] *pp* *mf* *sf* *sf*

\*In this passage, there is a sequence of gradual decelerandi and accelerandi, marked by tempi-indications: Very Fast, Fast, Moderate, Slow, Very Slow. Each indication describes a tempi-pair: a quarter-note metronome marking for the sixteenth-note groups with stems up, and a half-note metronome marking for the eighth-note groups with stems down. The metronome markings are as follows: Very fast (168/126), Fast (144/108), Moderate (120/90), Slow (96/72), Very Slow (72/54). The indications are *sign-posts* and the performer should attempt to fit the indication into a larger, continuous trend. The relationship between the tempi within a pairing is 4:3; that is to say that the desired rhythmic *feel* (which is nonetheless precisely defined) is an alteration between duple (quadruple) and triple: 3 against 2, or 3 against 4; even when the number of elements within the groups are extended (to 5 or 7 notes) or contracted (to 2). To achieve this rhythmic relationship, one should count repeating 4 sixteenth-notes followed by 3 triplet eighth-notes until the durational differences are established, at which point the groups can also be extended or contracted to 2, 5, 7, and repeated, while maintaining the durational difference, and the feel of 3 against 2.

Musical staff 1: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with various dynamics and articulations. Dynamics include *mf*, *mp*, *ff*, *pp*, and *pppp*. A *sf* (sforzando) marking is present. A tempo marking **[SLOW]** is located above the staff. A fermata is placed over the final measure, which is numbered '2'.

Musical staff 2: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with various dynamics and articulations. Dynamics include *mp* and *ff*. A tempo marking **[MODERATE]** is located above the staff.

Musical staff 3: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with various dynamics and articulations. Dynamics include *mp* and *pppp*. A tempo marking **[FAST]** is located above the staff.

Musical staff 4: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with various dynamics and articulations. Dynamics include *pppp* and *sf*. A tempo marking **[VERY FAST]** is located above the staff.

Musical staff 5: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with various dynamics and articulations. Dynamics include *pppp* and *sf*.

Musical staff 6: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with various dynamics and articulations. Dynamics include *sf*, *mf*, and *f*. A tempo marking **[FAST]** is located above the staff.

[MODERATE]

*mp* *ff* *pppp* *fff*

[SLOW] [VERY SLOW]

*mp* *pppp*

[SLOW]

*ff* *pp* *pppp*

[MODERATE] [FAST]

*mp* (n)

[VERY FAST]

$\text{♩} = 86$  pitch vibrato 4x/♩  
gently

*pp* (stasis) (motion) *mp* (stasis) *pp*

G+c2 steady 7"

$\text{♩} = 120-144$  (gradually transition from legato to tongued articulation)

(n) *f*

(n)

$\text{♩} = 54$  "bell"

*mp* > *mp* > (continue)

$\text{♩} = 132$  *controlled/frenetic*: rush 8th notes slightly

(exactly in time, without rit. or end-phrasing)

use alternate fingerings  
 ② ① ② ③ ① ② ③ ① ② (continue alternate fingerings) (gradually introduce articulations where indicated)

10"

Use key clicks (within the dynamic context) to clarify rhythmic structure. Initially, the accents are light, created mostly by an exaggerated key click.

*ppp* crescendo

*slightly heavier, with more emphasis*

(gradually introduce fluttertongue, if possible)

transition from legato to tongued

heavy and labored, but without tempo change

(change fingerings ad lib)

*fff*

$\text{♩} = 120$

$\text{♩} = 102/106$

*pp*

*f*

Chords: F'+TA, D-4, B, D, G#+X +C5+TA, B, D, F'+TA, D-4, F'+TA +OK, D-4, B

Chords: D, F'+TA, D, F'+TA, D-4, B, G#+X +C5+TA, B, D, F'+TA, D-4, F'+TA +OK, F'+TA, D-4, B, D, F'+TA, D-4, B, D, F'+TA, D-4, G#+X +C5+TA, D-4, B

Chords: D-4, B, G#+X +C5+TA, D-4, B, D, F'+TA, F'+TA +OK, F'+TA, D-4, B, D, F'+TA, D-4, B, D, F'+TA, D-4, G#+X +C5+TA, D-4, B



Gently emphasize three 'registers' in the multiphonic

1-2"  $\text{♩} = 92-96$  rit. . . . a tempo 5"

**Bb+Eb** softly

5" (as long as possible, on one breath) 5" (as long as possible, on one breath) 5"

n  $pp$  n

subtone, non vibrato  $ppp$  subtone, non vibrato  $ppp$

$\text{♩} = 80$  rit. . . . a tempo rit. . . . a tempo rit. . . . a tempo rit. . . . a tempo rit. . . . a tempo rit. . . . a tempo rit. . . . a tempo

**Bb+Eb** softly

very soft, barely present

n  $pp$   $pppp$

rit. . . . a tempo rit. . . . a tempo

key clicks  $\text{mf}$   $\text{♩} = 82$

light vibrato

sing G tuned slightly flat 12-15" 5"

n  $< f$  n

$\text{♩} = 120/124$  lightly Change fingering on each note

Vib. Vib. Vib. Vib. Vib. Vib. Vib. Vib. Vib. Vib.

$pp$  Fast vibrato on indicated notes

$\text{♩} = 120$  somewhat freely tone begins bright and gradually darkens

$f$  gradual decresc. -----



(n)

**E<sub>b</sub>-c1** 12"  $\text{♩} = 106/110$  *wild, rushed, out of control*

*pp*  $\longleftarrow$  *mp*  $\longrightarrow$  *pp* **ff**

$\text{♩} = 82-96$  **E<sub>+</sub>c3** *without aggression* x6-11 **pp** *mfp*  $\longrightarrow$  **n** 10"

(slap tongue)  $\text{♩} = 76$  Half-bend 3

*mf* **pp** 3"

*pp* 3" **pp** n

overblow low B-flat  
even balance between pitches  
25-30"

10" 25-30" 10" 25-30" 8

*pp* *f* *pp* *pp* *f* *pp* *pp* *f* *pp*

$\text{♩} = 120$   
E+4c

*ppp* *mf* n

$\text{♩} = 54$  "rebounding" (feel half-note pulse) without rit.  
5"  $\text{♩} = 92$

*ff* *p* *ppp* as soft as possible

lightly  
(continue overtone playing) (continue overtone playing)

alternate between two fingerings  
 $\text{♩} = 120$   $\text{♩} = 160$   $\text{♩} = 120$   $\text{♩} = 160$  (continue tempo changes)

8va  
(continue overtone playing) *ppp* very soft (continue accents, phrasing crescendi)

(8)  $\text{♩} = 42$  ("wow") x7-11  
*pppp*  
subtone, non vibrato

$\text{♩} = 120$   $\text{♩} = 160$  (continue tempo changes) without ritard  $\text{♩} = 60$

8va  
*ppp* as soft as possible (continue accents, phrasing crescendi)