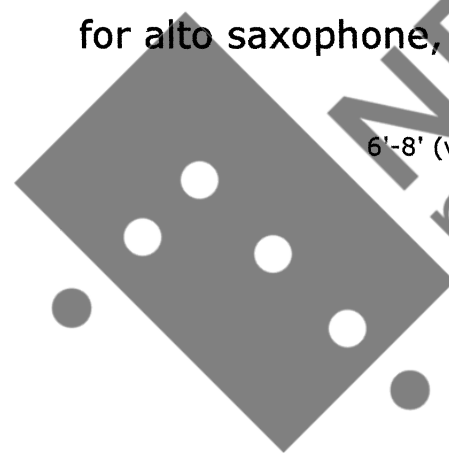


r g b m i x 2 - P U G N U S

for alto saxophone, accordion and double bass

6'-8' (variable duration)



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GENERAL REMARKS

TRANSPOSITION

The score is transposed. (Alto saxophone in Eb).

DURATION

6-8 minutes. The actual duration of a performance is variable and could change between different performances.

ACCIDENTALS

Accidentals are valid for the whole measure, in the same octave and for the same instrument, including trilled notes in parenthesis.

INSTRUMENTATION

asx	alto saxophone
acc	accordion
cb	double bass

rgbmix2-PUGNUS är beställt av (*commissioned by*) Svenska Rikskonsorter för POING (Rolf-Erik Nyström, Frode Haltli och Håkon Thelin).

Formal aspects of PUGNUS.

"rgbmix2-PUGNUS" consists of 9 segments, organised in three groups of three segments each. For convenience, they are labeled "red", "green" and "blue" rather than anything that would suggest a sequential order. Each scorepage corresponds to a colour and features one of the instruments in the trio, thus:

red <--> alto saxophone

blue <--> accordion

green <--> double bass

On a scorepage, the three segments correspond to the three systems, and are referenced as "top", "mid" and "down", respectively.

All segments should be played attacca, i.e. without pause inbetween.

Each segment is 35-40 seconds long.

The total duration of a performance is flexible (between 6 and 8 minutes).

Rules for playing PUGNUS.

The rules must be memorised.

"Staying"

1a) It is possible to stay on a scorepage, and go from segment to segment. (Example: mid-->down-->top-->mid-->.... etc.)

1b) Normally, only one or two segments on a scorepage should be played in sequence. Exceptionally, all three segments could be played without any "jump" occurring.

"Jumping"

2a) It is possible to cue a jump to another scorepage, as indicated at the end of a segment. (Example: towards the end of the segment "green-top", bass cues sax, and the trio jumps to the scorepage indicated "red".)

2b) The instrument that has thus been cued, decides whether to commence on the "top" or "down" segment of her/his page. (Example: in the case above, sax might pick up the cue with either the written line (top) or the short Impro (down).

2c) From a "mid" segment, the trio always jumps to another "mid" segment (or continues with "down", if no jump cue was given).

Starting and ending.

3a) The piece can start in any "left-corner". (red-top, red-down, blue-top, blue-down, green-top, green-down).

3b) The piece ends with the segment blue-middle if and only if by its completion ALL the segments have been played at least once. (NB: blue-mid can be played more than once!)

Notation.

In most segments, each instrument encounters a mix of playing situations (one-line,two-line, improvisation guided by instructions and improvisation without guidelines.

4) The two staff-lines (for accordion there might be two double-staff-lines) indicates that the musician must trace an original line by combining measures from both the upper and lower staff-line. For each measure s/he could stay on the same line or change line. The original line should be traced on-the-fly. An approximately equal number of upper and lower measured should be played. When encountering the situation again, a new original line should be traced.

♩=72
factually (not sentimentally)
non legato

asx 10" Impro

b 10"
Link between acc and as

green
[cb]

[illegible]

asx $10''$

imitate the last bit of cb
improvisation as closely as
possible, but at "half-speed", i.e.
all notes and gestures should be
twice as long. (Ignore accordon).

acc $10''$

Accompany (support) asx.

cb

$\text{♩} = 48$
pizz
f
3
mf 3 *p*
arco
mp
arco
mp
3 5:4
3
pizz 3 vibr *mf* *f*
3 4
 $\text{♩} = 72$
arco
p
arco
p
pizz arco
mf 3 5:4
4 4
pont
p
4 4
5:3
5:4
3
pp
(sul D)

cue acc:
blue-mid

cue asx:
red-mid

acc (10")

Imitate the cb improvisation of this segment (green-down) as closely as possible, but at "double-speed", i.e. all notes and gestures should be half as long in duration. (Ignore cb.)

48

72

cue acc: blue

cue asx: red