

- PLAYING HABERMAS -

-

COMMUNICATION

IN

Action



-

- FOR 2 SAXOPHONES -

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2010/2011

PERFORMANCE-NOTES

- I : The players start to play positioned at opposite sides of the stage, as far back as possible. Alternately behind the audience.
- While playing the separate sequences, the players walk slowly in a straight line towards the edge of the stage, then turns against the centre facing each other. continue to walk and play until you reach the middle of the stage, there you stop to walk, and continue synchronized to part II. First time the sequence must be played as notated, in the following repetitions there can be some alterations: the fermatas can be skipped or repositioned, but there must never be more than three in a row. It's also possible to insert pauses up to 5 seconds.
 - Inserts: stop and look at the other player 2- 5 times during the walking, as if you suddenly became aware of his/her existence. Duration part I : 2-3 minutes.
- II : Play as notated. If B starts to play while A is holding a long note, A must cut off immediately – as broken off in the middle of a sentence. The dotted lines indicate synchronized starting points.
- III : The performare can choose between the partly notated version (III1 & III2) and the open improvised version.
- III 1: player B stands still while player A circles around him/her, while trying to modulate the musical character in direction of the other character. Player B stubbornly holds on to his/her musical character and expression.
- III 2: Opposite - player A stands still while player B circles around him/her. Both players must use one minute each, minimum.
- IV : Both players walk slowly out of the stage, following the opposite route as in part I. As in part I, the players must stop occasionally and look at each other, simultaneously or individually.
- There are the same possibilities of variation as in part I.
 - Approximately 80% of the last part must contain approximately 20% material derived from the other character. In the remaining 20% the characters are unchanged and unaffected of the other. Duration part IV : 2-3 minutes.
 - The score is transposed
 - Duration : Approximately 10 minutes, depending on the size of the room.
 - "Playing Habermas" was premiered by Erik Nerheim and Gudrun Faleide Frístad at "The Scandinavian Saxophone Festival" in Aarhus, Denmark April 2011.
 - "Playing Habermas" can be played by other types of saxophones than notated, for example alto and tenor, alto and baritone, tenor and baritone as long as the two characters remains as opposite and polarized expressions.

P = ca. 240 [A] [Alto-Sax] Eb

! = ca. 100 [B] [Soprano-Sax] Bb

Sempre non legato, f, hardt pístielig

Sempre legato, mp, lyrisk

Handwritten musical notation for the Alto Saxophone part. It consists of 10 staves of music. The notation includes various notes, rests, and dynamic markings such as 'f', 'acc.', and 'rit.'. The music is written in a key with one sharp (F#) and a 4/4 time signature.

Handwritten musical notation for the Soprano Saxophone part. It consists of 10 staves of music. The notation includes various notes, rests, and dynamic markings such as 'mp'. The music is written in a key with two flats (Bb, Eb) and a 4/4 time signature.

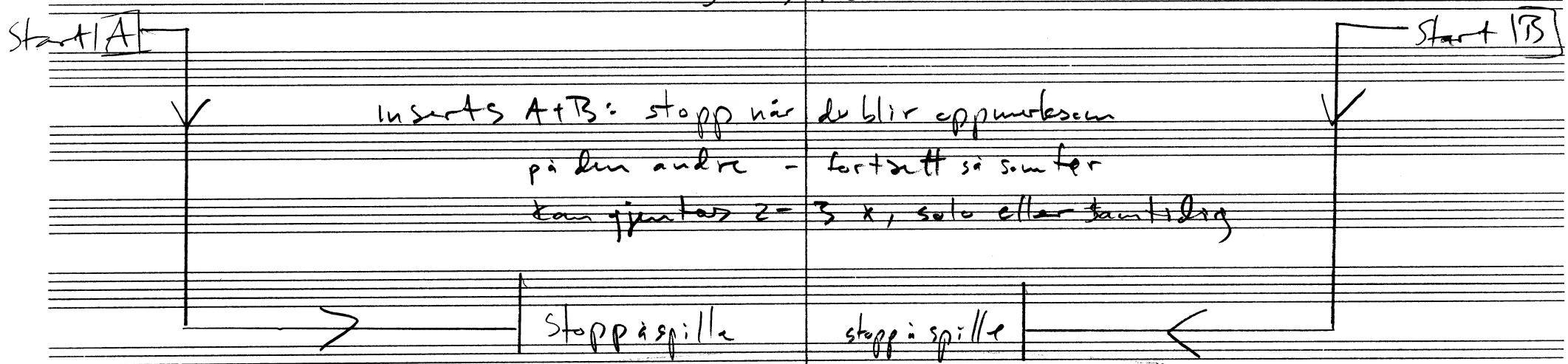
- Rep x -

- Rep x -

- 1x spilles som notert
- 2-3 x - Fermatene kan hoppes over, legges andre steder, men aldri mer enn 3 på rad. Det er mulig å legge inn pauser.

- 1x spilles som notert
- 2-3 x - Aksintene kan varieres litt
- Varianse over trøene er tillatt så lenge den generelle konturen er ivarett

STABE



II

Handwritten musical score for two staves, A and B, in treble and bass clefs. The score is divided into systems by double bar lines. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings.

Key markings and annotations include:

- Staff A:** *f*, *(smpx legato)*, *mp*, *p*, *f*, *non legato*, *f*.
- Staff B:** *f*, *non legato*, *f*.

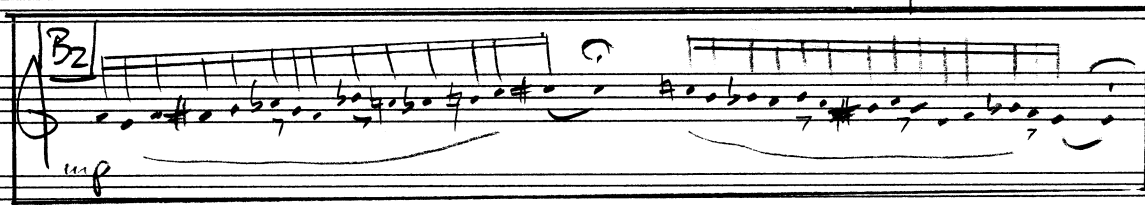
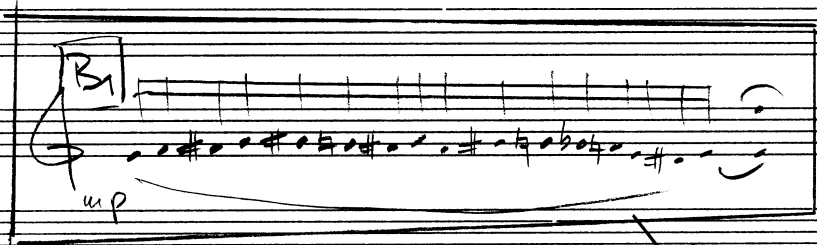
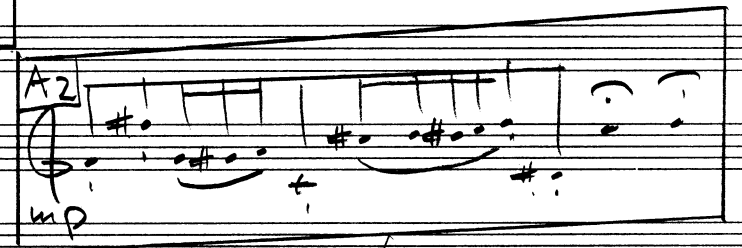
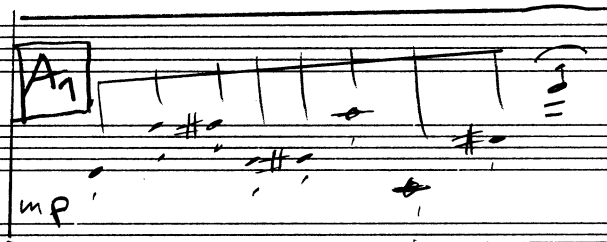
The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and various rests. A large, semi-transparent watermark reading "MP3notes" is visible across the center of the page, with the text "This music is copyright protected" written diagonally across it.

III ①

CALL & RESPONSE

Imitasjon, kommentar,
variasjon, ironisering

- karakter [A] går/sirkler rundt karakter [B] Variér ad lib

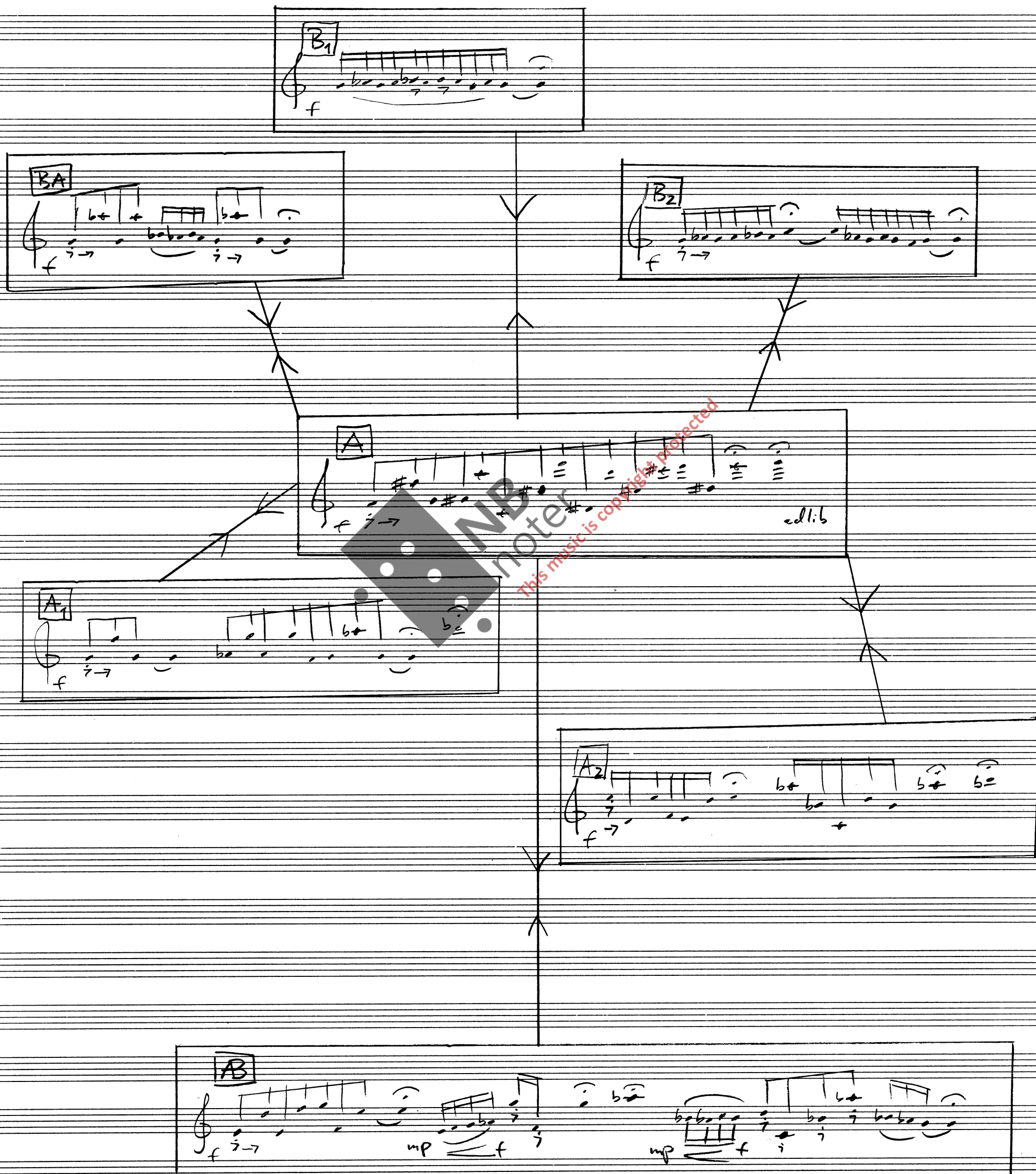


III ②

CALL & RESPONSE :

Imitasjon, kommentar,
Variasjon, ironisering

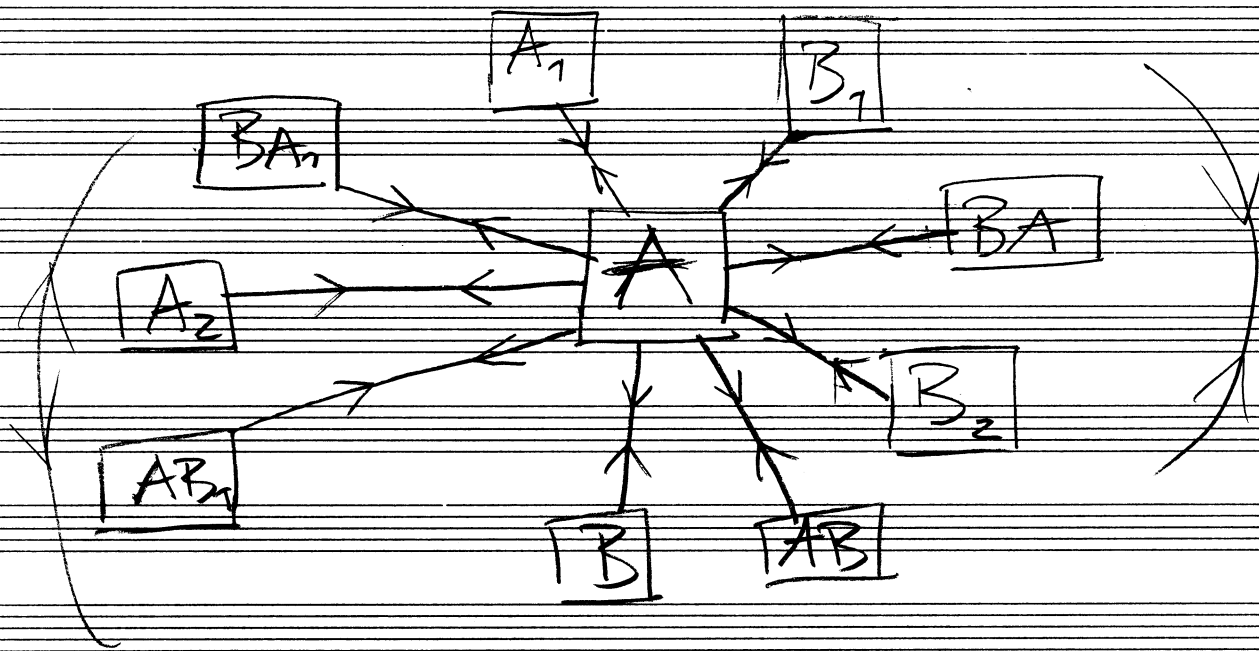
- Karakter **B** går/sirkler rundt karakter **A** Variér ad lib



III

CALL & RESPONSE :

karaktär B går/sirkler runt karaktär A

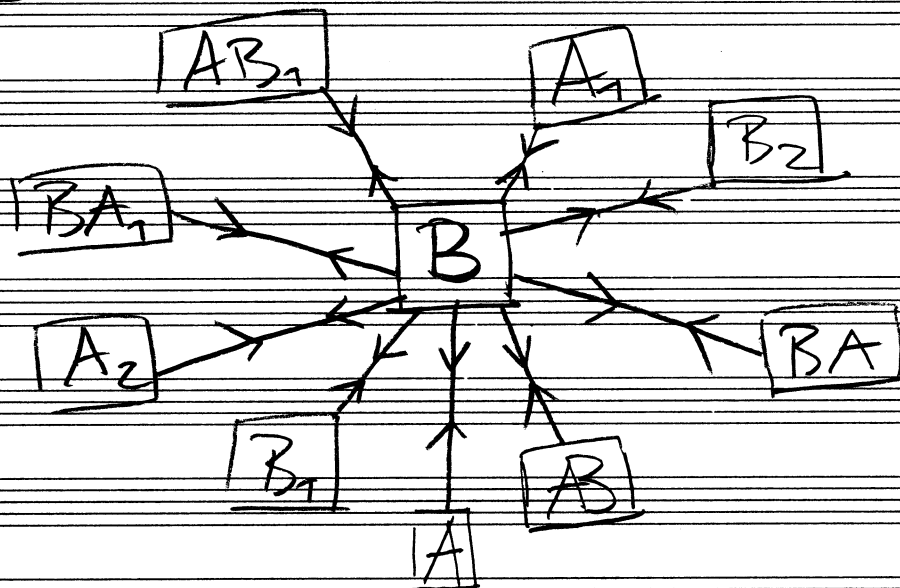


[Imitasjon, kommentar
Variasjon, Ironisering]

NB: Faste skaler

(A = kromatisk B = frygisk - dørisk)

karaktär A går/sirkler rundt karaktär B



IV

A

$\text{♩} = \text{ca. } 240$

sempre non legato, f marcato, hardt påstæelig

Handwritten musical score for section A, measures 1-7. The score is written on a grand staff with treble and bass clefs. It features various musical notations including notes, rests, and dynamic markings like 'f' and 'mp'. The tempo is marked as '♩ = ca. 240'.

Rep X - var. I

B

$\text{♩} = \text{ca. } 100$

sempre legato, mp, lyrisk

Handwritten musical score for section B, measures 1-7. The score is written on a grand staff with treble and bass clefs. It features various musical notations including notes, rests, and dynamic markings like 'mp' and 'f'. The tempo is marked as '♩ = ca. 100'.

Rep X - var. I

End B

poco à poco
dim.

STAGE

inserts A+B : stopp au øy til,
vend mot den andre,
vend tilbake og fortsett.

End A

(poco à poco
poco dim.)

AUDIENCE