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Title

Squee

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Author

Foote, Jan

Publication Date

2020

Jan Foote
(2018)

Squee

For Alto Saxophone, Electric Guitar and Double Bass

Instrumentation

Alto Saxophone, with mute
Electric Guitar, fitted with tremolo arm
Double Bass

Performance notes

Played with a romantic, rubato feel.

Exaggerate dynamic swells, glissandi and textural changes.

The sound produced should feel like a single, homogenous whole, with all instruments working together to create an ebb and flow. Like the sea, which has a calm and consistent movement, but with internal complexities.

Dynamics are loose guidelines provided for general dynamic of section and the way in which phrases should be approached. The most important thing is that the instruments blend seamlessly together as often as possible, or when a dynamic, note or chord interrupts the 'repetition of the dynamic arcs'.

Allow beatings that occur between instruments played in same register to sound. Do not adjust tuning.

Alto Saxophone

Played with mute or sock in bell.

Always play *senza vibrato*, unless stated otherwise.

cln. ----- gwl. ---- cln. - Transition from clean tone, *senza vibrato* to a growl and back



- Lip bend glissando



- Not clean note, either timbral trill or growl/flutter tongue

gwl. - Growl

cln. - Clean Tone

timb. trill - Timbral Trill

n

- Silence



- Cadenza-like figure, not rhythmically strict. All trills played as quickly as possible to the bracketed, stemless note head. Acciaccaturas also played as quickly as possible

Performance notes continued (1)

Electric Guitar

Single coil pickup.

Clean sound.

Pickup set to neck position.

Always play senza vibrato, unless stated otherwise.

Electric guitar played with volume pedal and delay pedal, clean sound that blends with bass harmonics and saxophone.

n

- Silence, volume pedal off



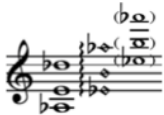
- Wobble guitar neck to create unstable note



- Wobble guitar neck to create unstable note. Bracketed rest that guitar resonance should continue for states duration (in this example, 2 beats)

Knock back of neck

- Repeatedly knock the back of the neck of the guitar with a soft part of the hand to create a quiet resonance



- Artificial guitar harmonics chord. Regular note heads indicate stopped notes. Diamond note heads indicate harmonic touch points. Bracketed, small note heads indicate resultant pitches. All notes to be struck **with volume pedal off** and the faded in. The note heads have been separated in order to make the harmonic chord readable, but the separation of the notes is not meant to be rhythmically indicative. All notes played on the first beat



- Artificial guitar harmonics chord. Same as above, however placement of bracketed note heads has changed because the resultant interval between them and the stopped pitches is large enough to allow them to be placed at the same horizontal position

Performance notes continued (2)**Double Bass**

Make all harmonics resonate as clearly as possible.

Always play *senza vibrato*, unless stated otherwise.

- n* - Silence
- I, II, III, IV - Indicates string on which natural harmonic should be played



- Glissandi from pizzicato to a harmonic should be played on the same string and the movement should be as quick and as smooth as possible.

Note on harmonics

A variety of artificial harmonics have been used in this piece. Some of which are not commonly used (touch point minor third and touch point major third). The reason for using these harmonics was to create a variety of subtly different intonations and sound qualities, which create continuous, but subtle differences in the repetitions. Some of these harmonics are only possible for players with big hands. If these are not playable, try to find a playable way to get the same resultant pitch with a similar intonation and sound quality. I have added the resultant pitch to the notation of all artificial harmonics.

Squee

♩=84

Alto Saxophone

Electric Guitar

Double Bass

clean tone, sock in bell

n *p*

Neck pickup, let ring

n *n* *n sim. sempre*

7

Alto Sax.

E. Gtr.

Db.

timbr. trill

clean tone

cln. gwl.

f *p* *n* *n*

IV

n *mf* *mf*

26 **C**

Alto Sax. *n* *mp*

E. Gtr. *f*

Db. *n* *mf* arco

31 **D**

Alto Sax. *n* cln. gwl. ----- cln.

E. Gtr. *n* *mf* *n* *n* arco

Db. *pp* *mf* *pp* *sim.* pizz. arco pizz. arco

E

37

Alto Sax. cln. gwl. cln. cln. gwl. cln.

E. Gtr. *n* *mf* *n* *mf* *n* *mf* *n*

Db. *pizz.* *arco* *mf* *pizz.* *arco* *pp* *mf* *pp* *arco*

43

Alto Sax. cln. gwl. cln.

E. Gtr. *n* *mf* *n* *mf* *n* *mf* *n* *mf*

Db. *pizz.* *arco* *sim.* *pizz.* *arco* *pizz.* *arco* *pizz.*

48

Alto Sax. *cln. gwl. cln.* **F** *cln. gwl. cln.*

E. Gtr. *n* *mf* *n*

Db. *arco* *pizz.* *arco* *pizz.* *arco* *pizz.*

53

Alto Sax. **G**

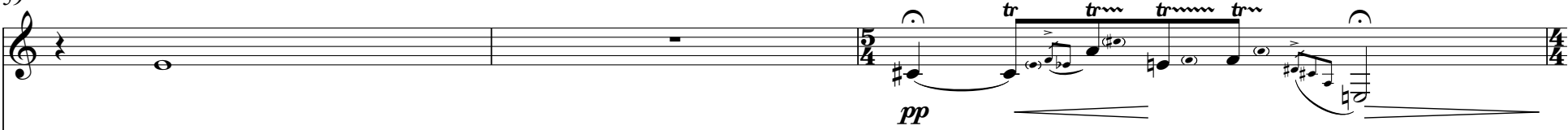
E. Gtr. *n* *mf* *f*

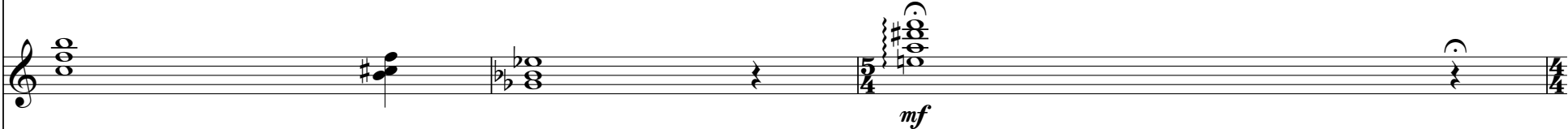
Db. *arco* *pizz.* *arco* *pizz.* *arco* *pizz.* *arco* *pizz.*


f *mp* *f* *mp* *f* *mp*

Rhythm free, trills up to note in bracket as fast as possible, acciacatuas also as fast as possible.

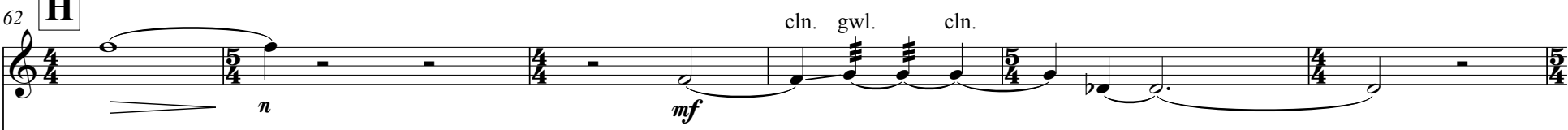
59

Alto Sax. 

E. Gtr. 

Db. 

62 **H**

Alto Sax. 

E. Gtr. 

Db. 

79 J

Alto Sax. *cln. gwl. cln.*

E. Gtr. *mp sempre*

Db. *pizz.* *mf* *pp* *mp* *sim.* *III arco* *IV* *IV* *IV arco*

86 K

Alto Sax. *cln. gwl. cln.*

E. Gtr.

Db. *IV* *pizz.* *III arco* *IV* *pizz.* *III arco*

91

Alto Sax. *f* *trm > trm trm trm trm*

E. Gtr. *f*

Db. *IV* *III arco*

94 **L**

Alto Sax. *mf*

E. Gtr. *mf sempre*

Db. *pizz.* *f* *arco* *p* *pizz.* *f* *arco* *p* *pizz.* *f* *arco* *p*

111

Alto Sax. *cln. gwl. cln. gwl. cln.*

E. Gtr.

Db. *arco pizz. arco pizz. II arco*

118

Alto Sax.

E. Gtr.

Db.

cln. gwl. cln. gwl. cln.

125

Alto Sax.

E. Gtr.

Db.

Alto Saxophone part: Measures 125-129. Starts in 4/4, changes to 2/4, then 4/4, then 8/4, and finally 6/4. Features a melodic line with trills (tr) and a crescendo hairpin.

E. Guitar part: Measures 125-129. Accompaniment with chords and a forte (f) dynamic. Includes a fermata over the final measure.

Double Bass part: Measures 125-129. Starts with a triplet (III) in 4/4, then 2/4, 4/4, 8/4, and 6/4. Includes a pizzicato (pizz.) instruction and a mezzo-forte (mf) dynamic.

130

Alto Sax.

E. Gtr.

Db.

Knock on back of neck

arco

Alto Saxophone part: Measures 130-134. 6/4 time signature. Melodic line with a mezzo-piano (mp) dynamic and the instruction *sempre*.

E. Guitar part: Measures 130-134. 6/4 time signature. Chordal accompaniment with a piano-piano (pp) dynamic and the instruction *sempre*. Includes the instruction "Knock on back of neck".

Double Bass part: Measures 130-134. 6/4 time signature. Sustained notes with an arco instruction and a mezzo-piano (mp) dynamic and the instruction *sempre*.

135

Alto Sax.

E. Gtr.

Db.

cln. gwl. cln.

Detailed description: This system covers measures 135 to 142. The Alto Saxophone part features a melodic line with slurs and accents, starting on a whole note and moving through various intervals. The Electric Guitar part provides a rhythmic accompaniment of eighth notes with various chord voicings, including some with accidentals. The Double Bass part has a simple bass line with a slur under measures 136-137.

143

Alto Sax.

E. Gtr.

Db.

sub.

p

p sempre

Detailed description: This system covers measures 143 to 150. The Alto Saxophone part has a sustained note with a slur and a 'sub.' marking. The Electric Guitar part provides a rhythmic accompaniment of eighth notes with various chord voicings, including some with accidentals. The Double Bass part has a simple bass line with a slur and a 'p' marking.