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Vaisseau Fantôme

Niki Harlafti

To Brandon, Hunter, Jordan and János
with all my gratitude and admiration

Instrumentation

7 Saxophones by 4 Players

Player 1 - Soprano Saxophone
Player 2 - Soprano and Alto Saxophones
Player 3 - Soprano and Tenor Saxophones
Player 4 - Alto and Baritone Saxophones

Cover Art

Buque Fantasma, Francisco Ledesma
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Graphic Design

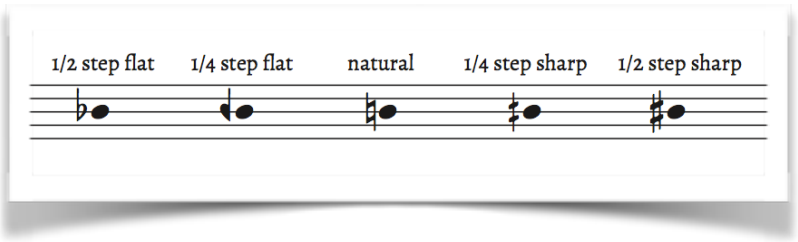
Ana María Bermúdez

Music Preparation/Engraving

Travis Freshner
www.tfreshproductions.com

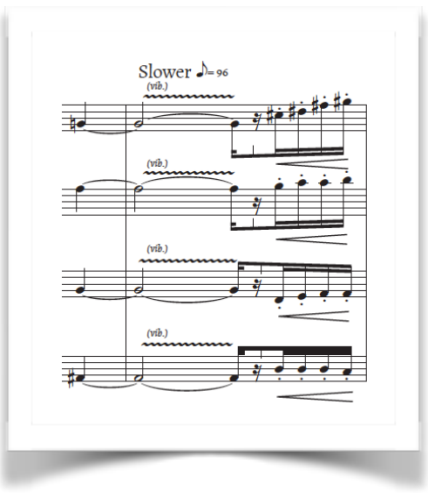
Performance Notes

Microtones



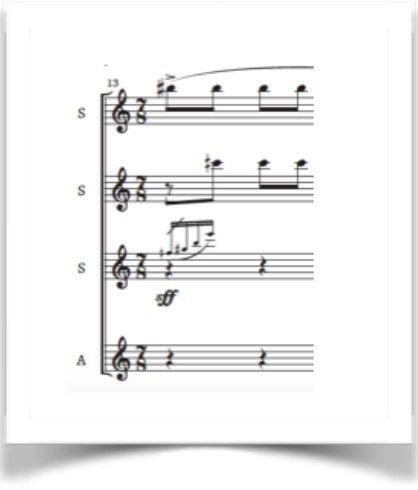
Highest Note Possible

No Vibrato Unless Indicated



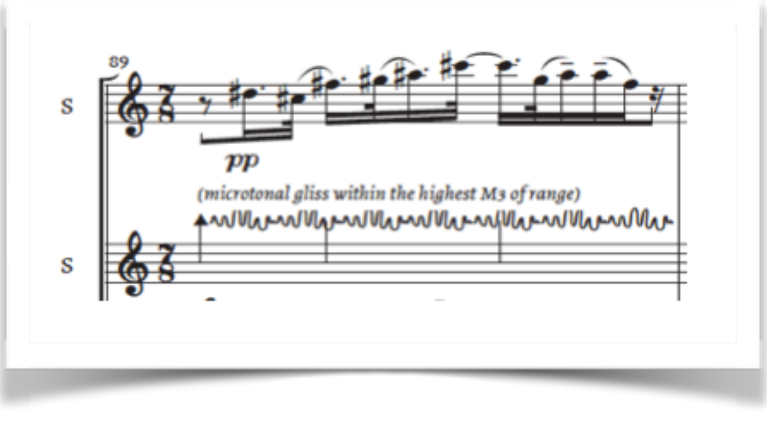
Grace Notes

Both single grace notes and tuplets are played as fast as possible, *without* delaying the beats they precede and overall pacing. By definition, they start as out-of-time gestures but they can continue into the beat, if necessary.



Microtonal Glissandi

These can be any subdivisions of the whole tone, not only quartertones. The player can use both bent-tones (embouchure) and microtonal fingerings, at will. They should be non-rhythmic and varied in direction and speed.



Composer's Notes

This piece is a "phantom vessel" for any identity we consciously or unconsciously place in it. On a western audience, it is likely to imprint contradictory "semantics" of sonic patterns and it has been inspired by the unresolved conflict between distinctive musical identities.

On my end, it is a conscious exploration of three idioms; contemporary western art music, tonal -baroque and classical- music and free jazz. All the above unfold within a frame of glissading microtones, where I interject fragments of a melodic line by saxophonist Ornette Coleman (excerpt transcribed from his album "Free Jazz" for double quartet.)

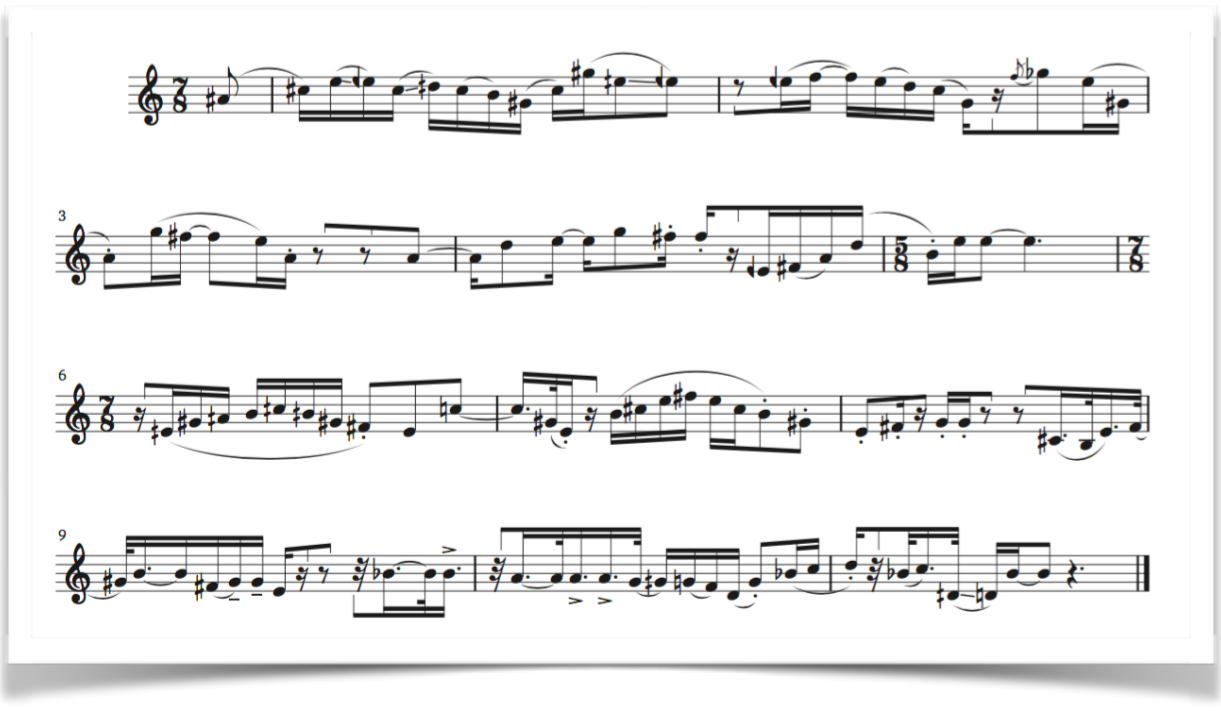
The race between rhythmic pulse, melodic fragments and our impulse to group the above within musical phrases is pointless. The frequent shift of compositional attention from melodic cells (horizontal axis) to harmonic procedures (vertical) blurs our conditioned musical perception. The omnipresent microtonal sliding and oscillation insists on its own message. The alternation of free jazz and western art music elements adds a layer of complexity. What do we ultimately hear? Although any attentive listener is bound to attempt to categorize it, there is no answer; it is a phantom vessel that we choose for ourselves.

Due to the jazz nature of the solo, many microtones here are the result of tone bending and not necessarily that of fingerings. Similarly, this being an interpretive transcription of a jazz solo, it can be played in a swing-like manner or in a more rigid, western-art-music style. The players are asked to use their aesthetic judgment in making their stylistic playing choices. They can choose to either eliminate the stylistic elements of jazz in the solo and its ever-present fragments, or they can choose to embrace the jazz style. Players don't have to remain consistent in their approach throughout, as long as their choices are conscious and collective. In other words, this piece is a discourse of idioms and the players are asked to make aesthetic decisions concerning unity, contrast, innovation and tradition in regard to their style of playing.

Album *Free Jazz*, by the Ornette Coleman Double Quartet:
https://www.youtube.com/watch?v=xbZIiom9rDA&t=622s excerpt: 9:53 – 10:19

Ornette Coleman Double Quartet., Coleman, O., Cherry, D., LaFaro, S., Higgins, B., Dolphy, E., Hubbard, F., ... Elwood Media Collection. (1988). *Free Jazz: A collective improvisation*. New York: Atlantic.

Interpretive Transcription
(modifications made to serve the context of this work)



Transposed Score

to ~Nois

Vaisseau Fantôme

Niki Harlafti (2017)

I. ♪= 240 Allegretto

Saxophone 1 (soprano)

Saxophone 2 (soprano)

Saxophone 3 (soprano)

Saxophone 4 (alto)

mp *staccato sempre* *f sub.* *f*

mp *staccato sempre* *f*

4

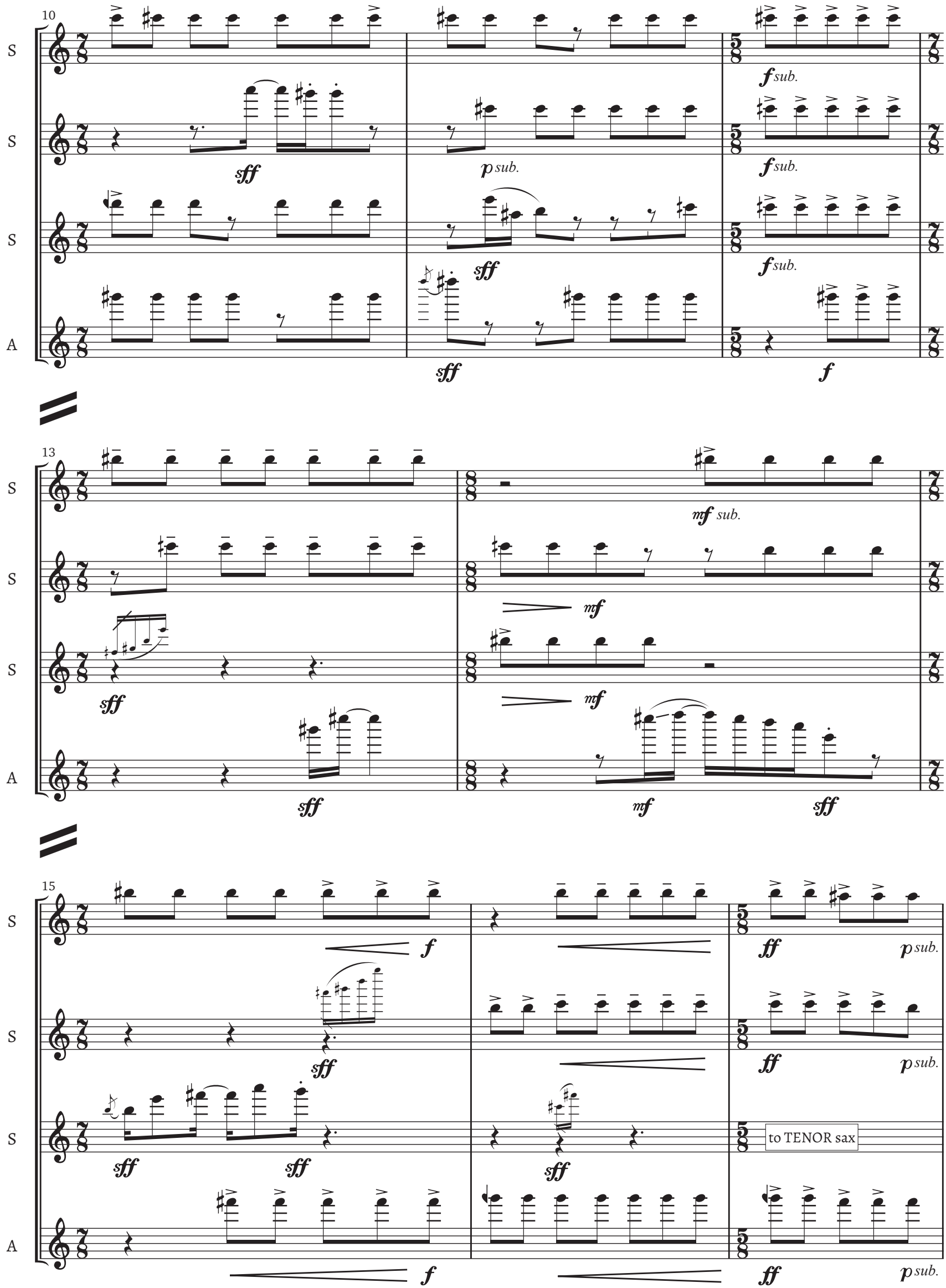
S S A

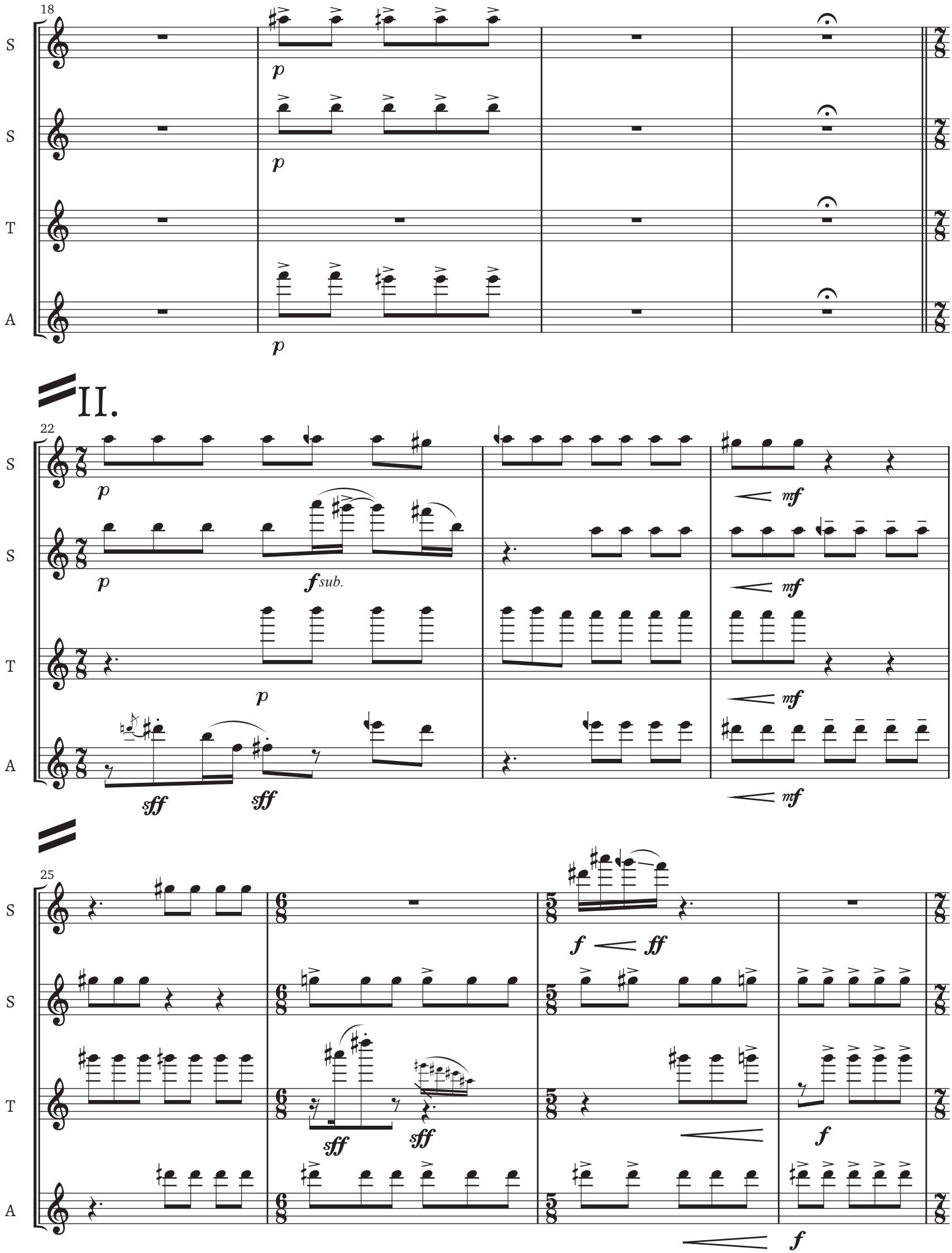
mp sub. *sff* *sff*

7

S S S A

f *p sub.* *mf sub.* *sff* *staccato sempre* *ff*


10
S
S
S
A
sff
p sub.
f sub.
f
13
mf sub.
mf
15
ff
p sub.
to TENOR sax


18
S
S
T
A
p
p
p
II.
22
S
S
T
A
p
p
f sub.
mf
mf
mf
sff
sff
25
S
S
T
A
f
ff
sff
sff
f
f

29

S

S

T

A

breathy

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

32

S

S

T

A

mf *f sub.* *ff*

f sub.

sff *mp sub.* *f sub.*

sff *mp sub.* *mf* *sff*

35

S

S

T

A

mf

mf

mf

mf *sff* *f*

IIIa.

38

S *mf* *mf sub.*

S *sff* *sff* 3 *mf sub.*

T *mf* *mf* *ff*

A *mf* *mf*

41

S *sff* 3 3 *p sub.*

S *f*

T *f* *p sub.*

A *sff* 3 3 *p sub.*

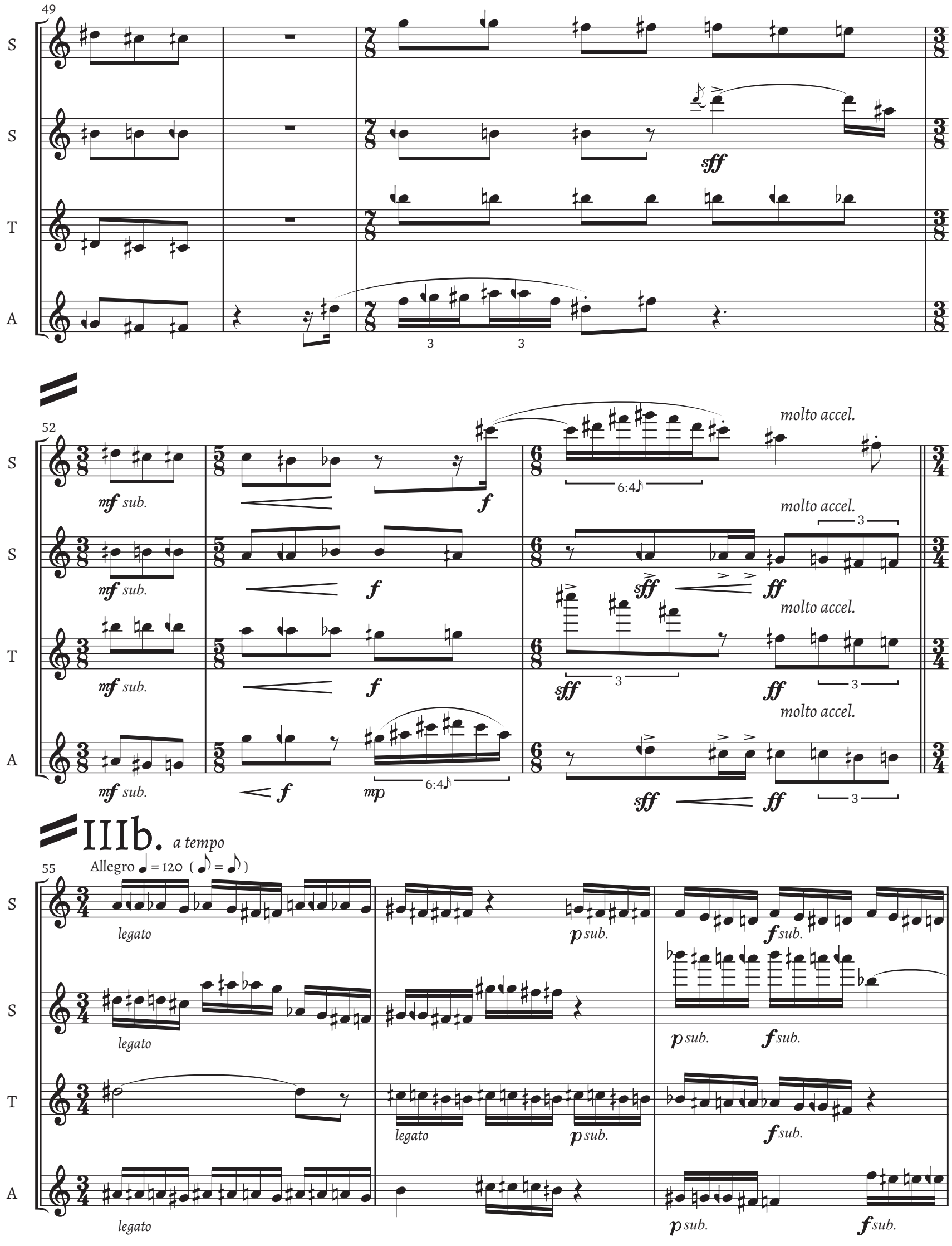
46

S *ff* *mf sub.* 3 3 *ff sub.* *p sub.*

S *ff* *p sub.* 5

T *ff* *mf sub.* 3 3 *ff sub.*

A *ff* *p sub.*


49
S
S
T
A
sff
52
mf sub.
f
molto accel.
6:4
sff
ff
mp
IIIb.
a tempo
55
Allegro ♩ = 120 (♪ = ♪)
legato
p sub.
f sub.

58

S
S
T
A

mp *p sub.* *f sub.* *p sub.*
ff *p* *f sub.* *p*
mp *p sub.* *f sub.* *p*
mp *f sub.* *ff* *p sub.*

61

S
S
T
A

f *ff*
f *ff*
f *mf*
f sub. *ff*

Prestissimo

63

S
S
T
A

ff *f* *ff* *f* *ff* *sff* *mf*
ff *f* *ff* to ALTO sax
ff *f* *ff* *sff* *mf*
ff *f* *ff* to BARI sax

IV.

Adagio ♪= 120 (♩ = ♪)

64

S

A

T

B

sff

p

solo

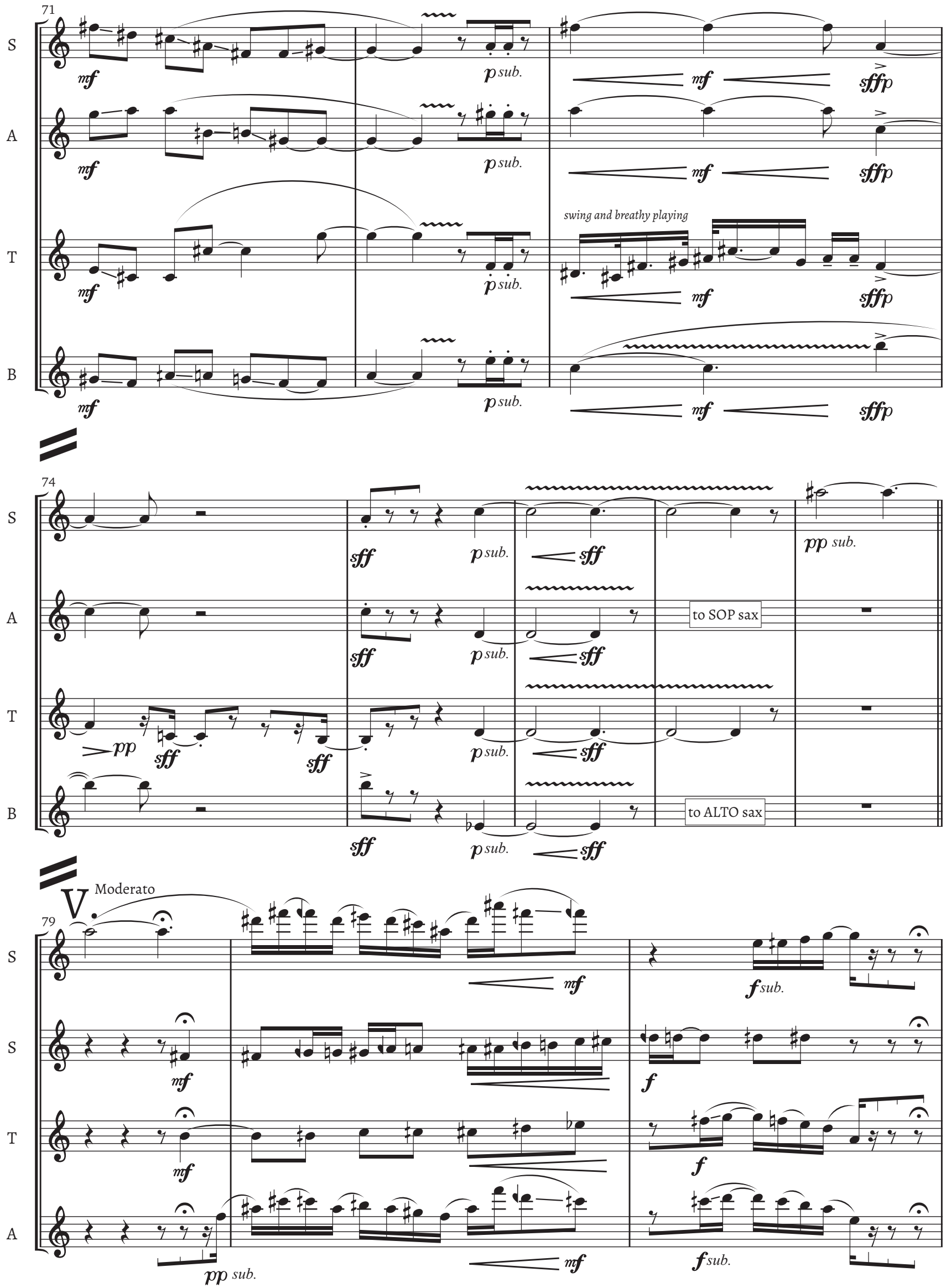
68

p sub. < mf

mf > p < mf

Slower ♪= 96

(vib.)


71
S
A
T
B
mf
p sub.
sffp
swing and breathy playing
74
sff
pp sub.
to SOP sax
to ALTO sax
pp
V
Moderato
79
f sub.
f

Allegretto ♪ = 120 - 132

82

S

S

T

A

sff

ff 3 3 f 5

sff

ff 3 f 5

84

S

S

T

A

mf ff f

5 ff 5 5

5

ff 5 5

f ff f

5

Allegro ♩ = 60-66 (♪ = 120-132)

86

S

S

T

A

mf sub. 5 5

f sub. ff

mf sub. 6 6 6

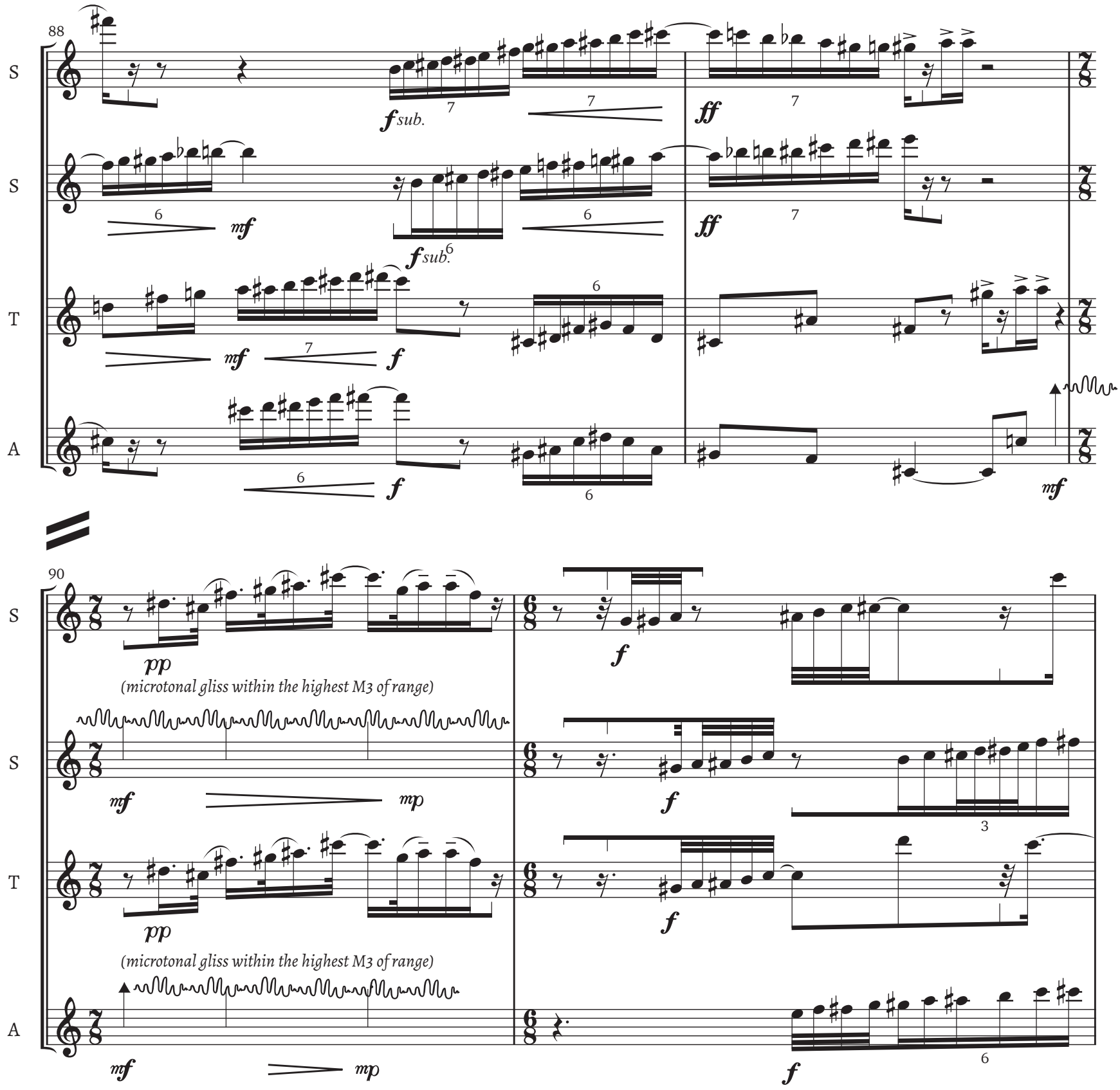
f ff sub. 6

mf sub. 5 6 6

f 5 ff sub. 5

mf sub. 6 5 5

f sub. ff


88
S
S
T
A
f sub.
ff
mf
f sub.
mf
f
f
mf
90
S
S
T
A
pp
(microtonal gliss within the highest M3 of range)
mf
mp
f
pp
(microtonal gliss within the highest M3 of range)
mf
mp
f
f
f

92

S

S

T

A

(as fast as possible, ascending by half steps, do not synchronize)

1 2 3 4 5 6 7

ff

3

5

94

fast microtonal glissando all over the range, at varying rhythms and directions.

VI.

Presto ♪= 168

to ALTO sax

to BARI sax

solo

mf ↔ *f*

interpret freely within a range of mezzo forte and forte

98

S

A

T

B

solo

100

S

mf ⟷ *f* *interpret freely within a range of mezzo forte and forte*

A

T

B

102

S

A

T

B

S

A

T

B

106

S

A

T

B

108

S

A

T

B

whisper

pp

sffp

VII.

Very Slow ♪= 100

microtone glissandi a P4 above and below given pitch, non-rhythmic, follow line for direction and speed

S

A

T

B

whisper

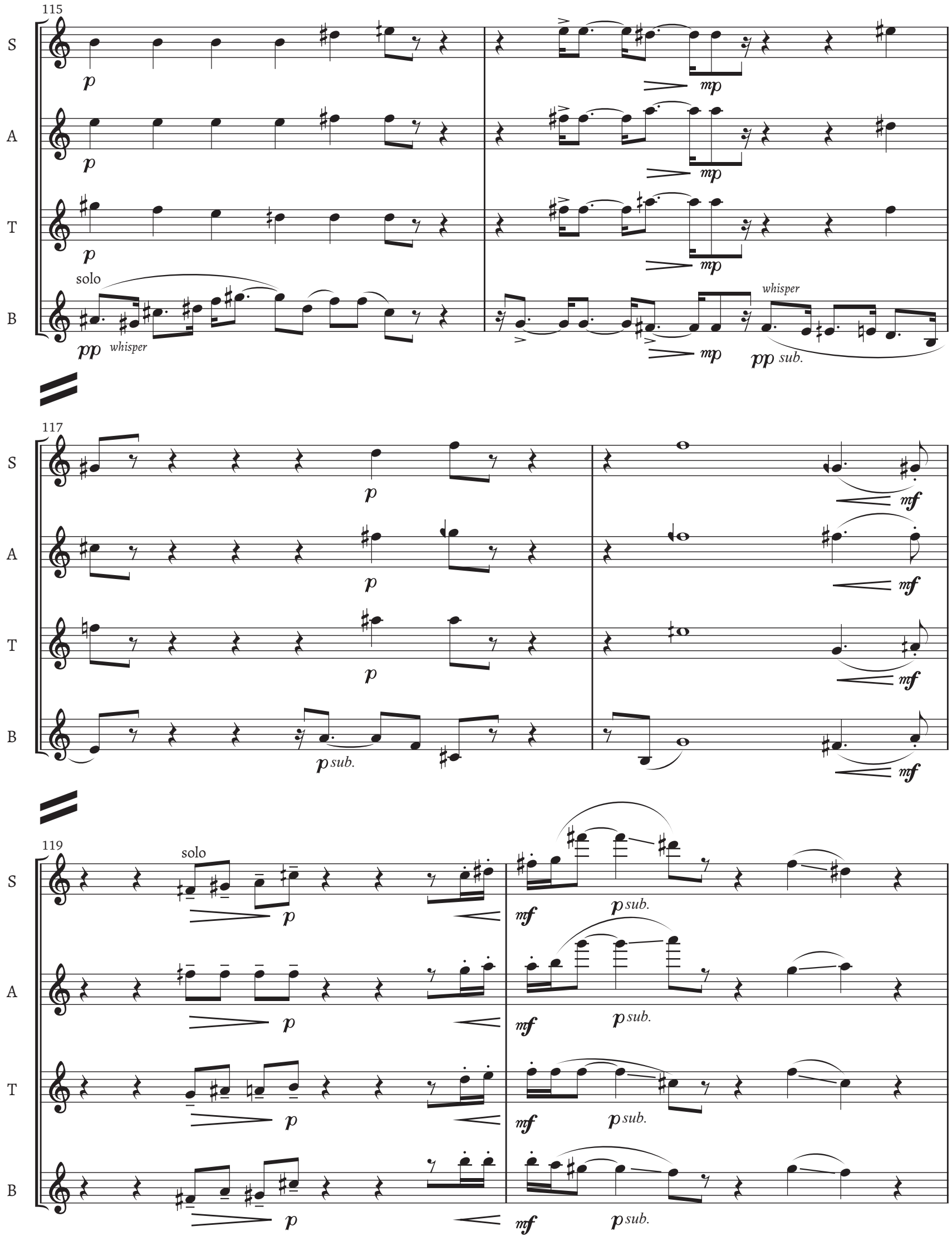
(vib.)

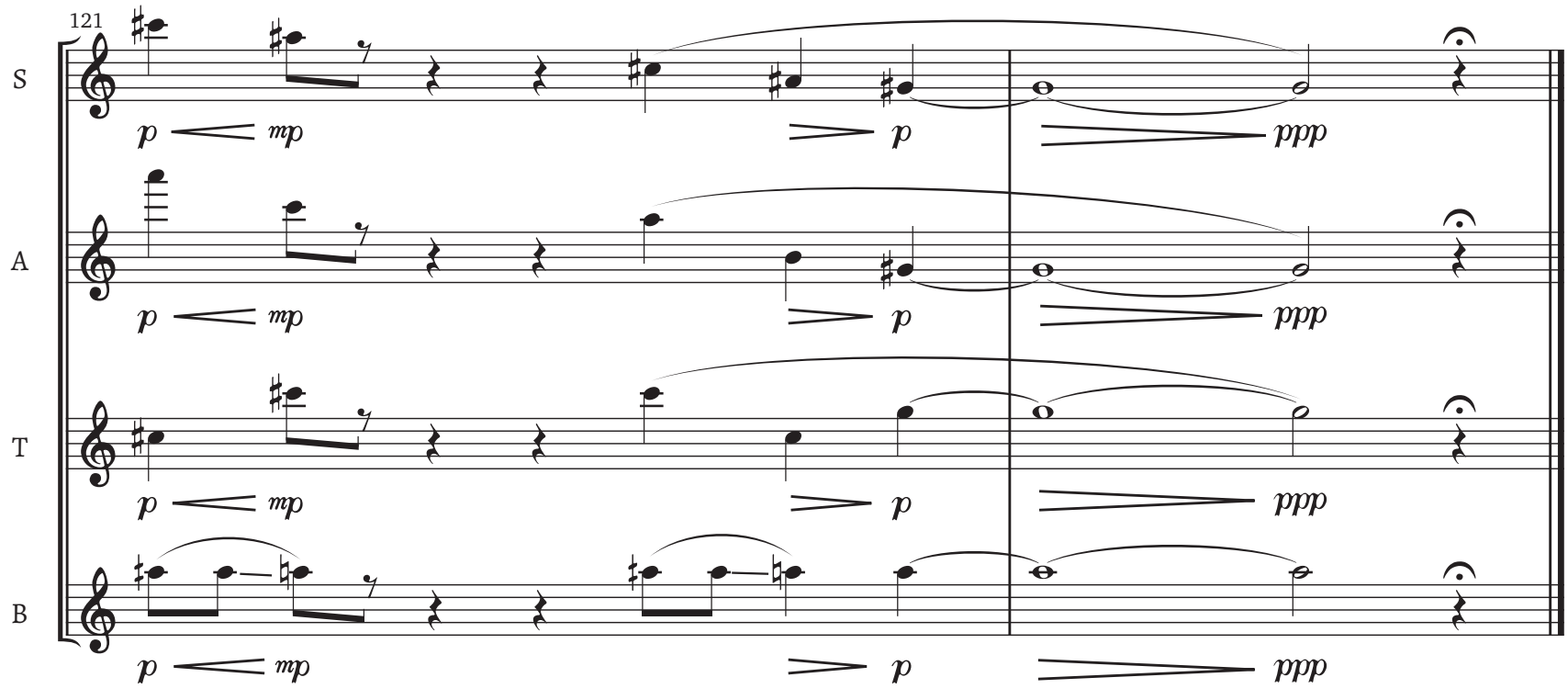
mf

p

p sub.

113


115
S
A
T
B
solo
whisper
whisper
sub.
117
p sub.
119
solo
p sub.



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