MOTH

For two antiphonal saxophones

Leonardo Castellani

“Just as life had been strange a few minutes before, so death was now as strange. The moth having righted himself now lay most decently and uncomplainingly composed. O yes, he seemed to say, death is stronger than I am.”

Virginia Woolf, *The death of the moth*, London, Hartcourt, 1942

Instrumentation:

Alto sax I

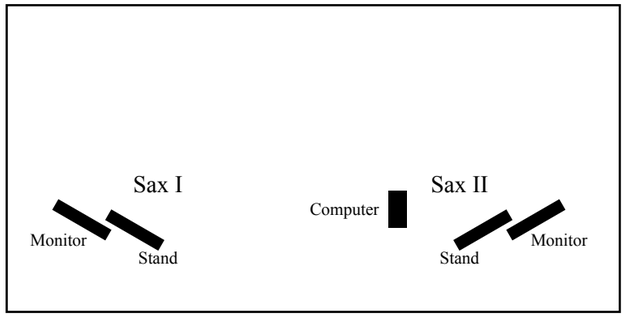
Alto sax II

Computer with access to MaxMSP, two external monitors, MIDI pedal, MIDI keyboard (optional)

This piece is structured in nine tables that can be played in any chosen order. The order can be decided preventively or at the time of the performance. The first table, “Refrain”, is always the starting point and it is played three times (non consecutively) during the performance, following the indications on the score. The last table, “Finale”, is always the ending point. All tables are to be played *attacca*.

Before the performance the computer is connected to the two monitors, set as screen extensions (not as duplicate). The MaxMSP patch “metro_2” has to be opened in presentation mode on player 2’s monitor and the sub-patch “metro_1” has to be opened in presentation mode on player 1’s monitor. At this point, the two monitors can show a different metronome for each of the two players.
Player 2 controls the metronomes as follows: at each page turn a new *scene* is set as indicated on the page. Scenes are numbered from 1 to 7 and can be selected either via number keys on the computer or via MIDI keyboard using notes C4, D4, E4, F4, G4, A4 and B4. The score also shows the action of a MIDI pedal on a separate line. It is used to start, reset or stop the metronomes depending on the scene.

Suggested disposition on stage:



Front

Duration: 5’30”

Composed for Agorart Ensemble

November 2024

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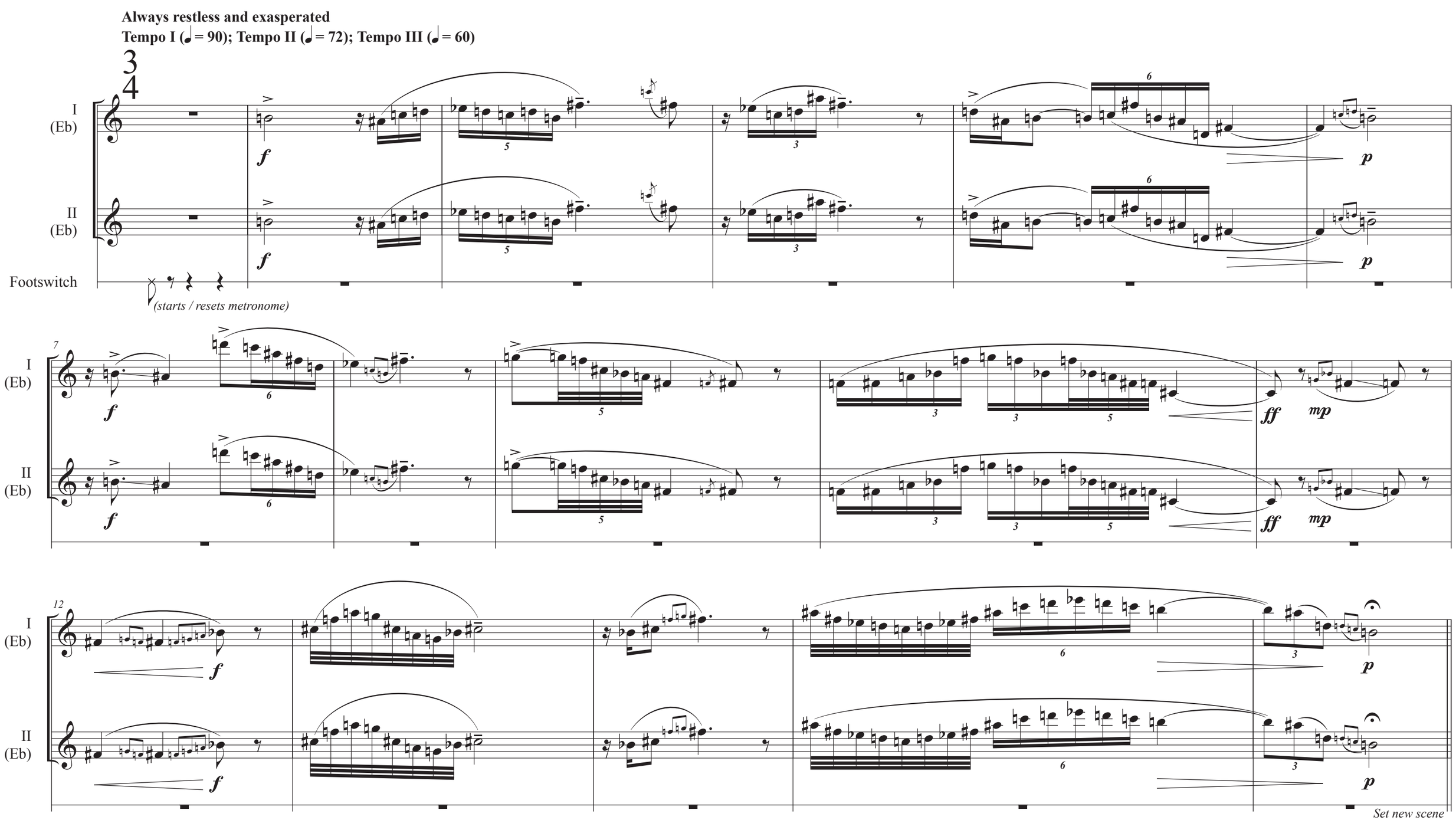
Table 1: Refrain

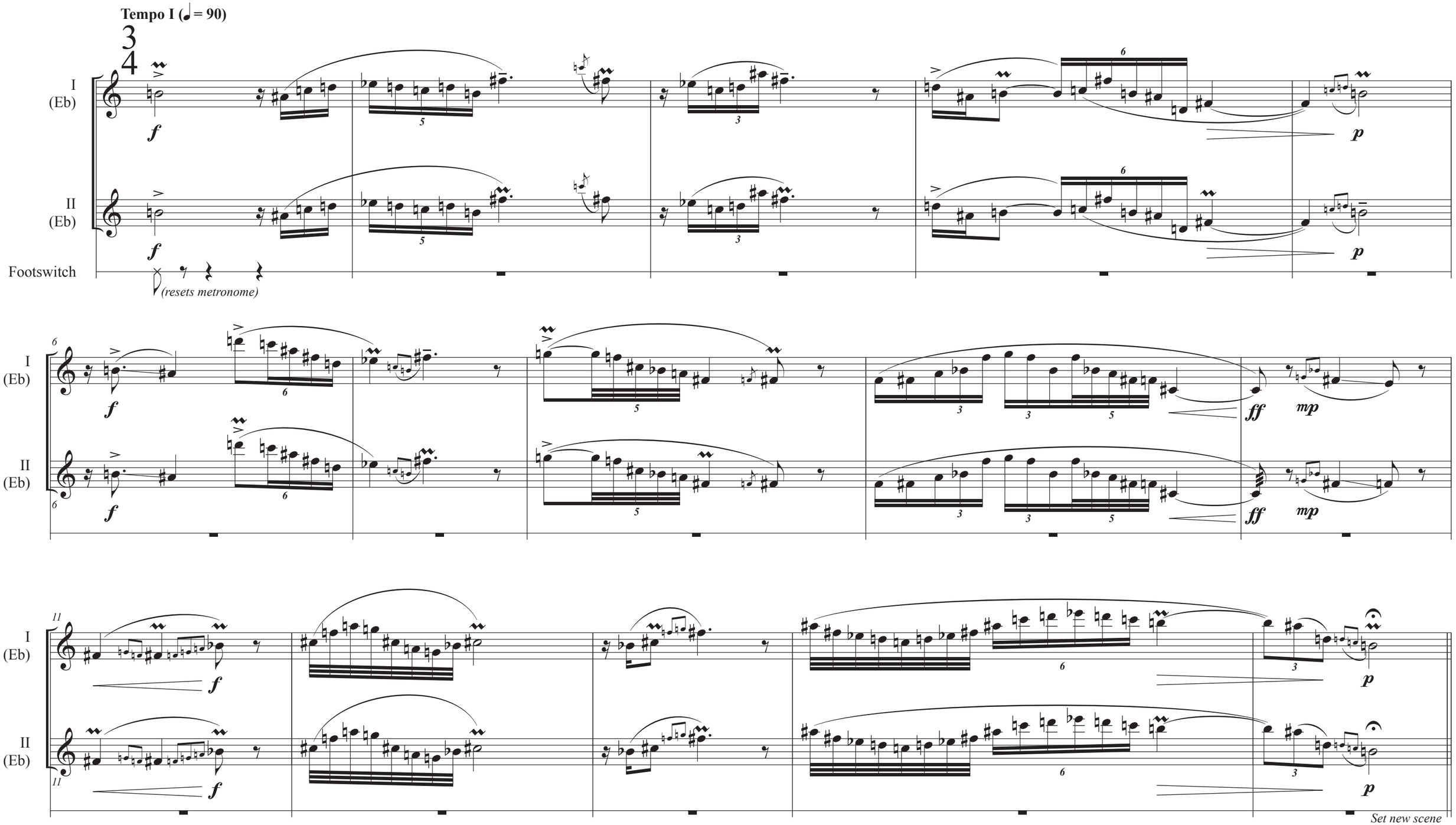
(Scene 1 / Scene 2 / Scene 3)



To be played three times within the performance, not consecutively. First time at Tempo I (scene 1), second time at Tempo II (scene 2), third time at Tempo III (scene 3).

Table 2

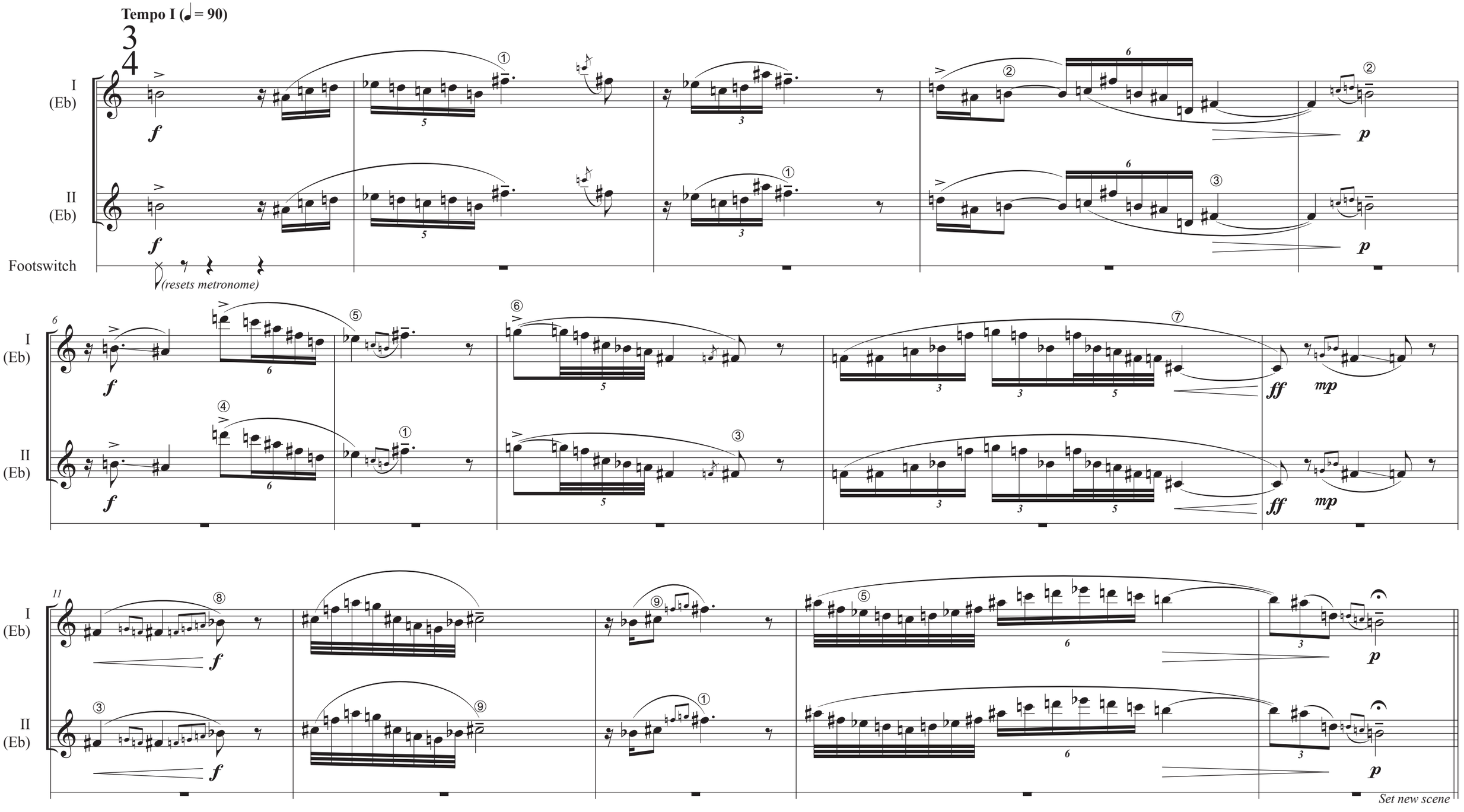
(Scene 1)



Instructions for ornamentation: execute a microtonal trill or mordent on the notes with "". Skip any of the indicated ornamentations by choice, but do not play all of them nor none of them.

Table 3

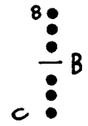
(Scene 1)



Instructions for ornamentation: freeze on any of the notes indicated by " ⓝ ". Each number corresponds to one of the fingerings on the other side of this page.
Hold onto the note for at least three quarters. Do not play all of the indicated ornamentations nor none of them.

Fingerings:

1.



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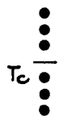

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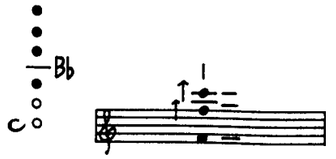

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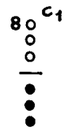

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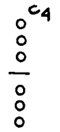
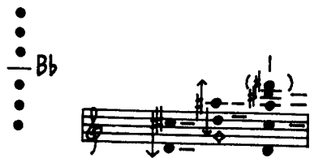


6.

7.



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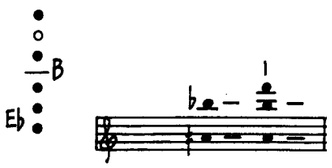

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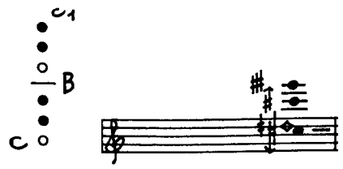


Table 4

(Scene 1)

Tempo I (♩ = 90)

I (Eb)

II (Eb)

Footswitch

(resets metronome)

Set new scene

Table 5: Cadenza

(Scene 4)

Recitativo (♩≈60)

I (Eb)

II (Eb)

Footswitch

fff

subito ***p***

(stops metronome)

Set new scene

4

fff

subito ***p***

fff

subito ***p***

8

fff

mp

fff

mf

fff

mf

fff

mf

fff

Table 6

(Scene 5)

Tempo I (♩ = 90)

Tempo II (♩ = 72)

I (Eb)

II (Eb)

Footswitch

(starts metronomes)

Set new scene

Table 7

(Scene 6)

Tempo I (♩= 90)

Tempo III (♩= 60)

I (Eb)

II (Eb)

Footswitch

(starts metronomes)

Set new scene

Table 8

(Scene 7)

Tempo II (♩= 72)

Tempo III (♩= 60)

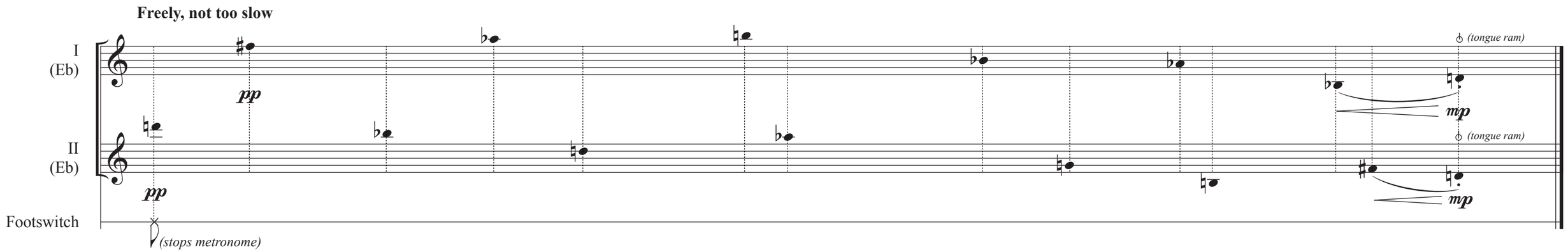
I (Eb)

II (Eb)

Footswitch

(starts metronomes)

Set new scene

Table 9: Finale

(Scene 4)