

**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

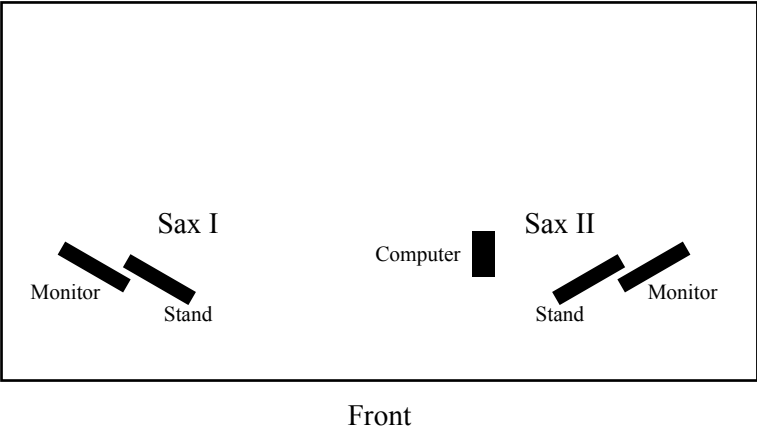
Alto sax II

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:



*Duration: 5’ 30’’*

*Composed for Agorart Ensemble*

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Table 1: Refrain

(Scene 1 / Scene 2 / Scene 3)

Always restless and exasperated  
Tempo I (♩ = 90); Tempo II (♩ = 72); Tempo III (♩ = 60)

3  
4

I (Eb)

II (Eb)

Footswitch

(starts / resets metronome)

*f*

*p*

*f*

*ff* *mp*

*f*

*f*

*p*

*p*

Set new scene

The musical score is divided into three systems, each corresponding to a different tempo. The first system (measures 1-6) is marked 'Tempo I (♩ = 90)' and features a 3/4 time signature. The second system (measures 7-11) is marked 'Tempo II (♩ = 72)' and features a 3/4 time signature. The third system (measures 12-16) is marked 'Tempo III (♩ = 60)' and features a 3/4 time signature. The score is written for two staves, I and II, both in Eb. A footswitch is indicated at the beginning of the first system, with a note '(starts / resets metronome)'. Dynamic markings include *f* (forte), *p* (piano), *ff* (fortissimo), and *mp* (mezzo-piano). The score includes various musical notations such as notes, rests, slurs, and fingerings (e.g., 3, 4, 5, 6). The piece concludes with the instruction 'Set new scene'.

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)

Tempo I (♩ = 90)

3/4

I (Eb)

II (Eb)

Footswitch

(resets metronome)

*f*

*p*

*f*

*p*

*f*

*ff*

*mp*

*ff*

*mp*

*f*

*p*

*f*

*p*

Set new scene

The musical score is divided into three systems. Each system contains two staves, I and II, both in the key of Eb (three flats). The time signature is 3/4. The tempo is marked 'Tempo I' with a quarter note equal to 90 beats per minute. The first system starts with a 'Footswitch' notation that resets the metronome. The music features a variety of dynamics: *f* (forte), *p* (piano), *ff* (fortissimo), and *mp* (mezzo-piano). Ornaments, specifically microtonal trills or mordents, are indicated by a double wavy line above certain notes. Fingerings are indicated by numbers 3, 5, and 6. The score includes many beamed sixteenth and thirty-second notes, often with slurs. The second system continues the melodic and harmonic development. The third system concludes the piece with a 'Set new scene' instruction at the end.

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)

Tempo I (♩ = 90)

3/4

I (Eb)

II (Eb)

Footswitch (resets metronome)

①

②

③

④

⑤

⑥

⑦

⑧

⑨

*f*

*p*

*ff*

*mp*

*p*

Set new scene

Instructions for ornamentation: freeze on any of the notes indicated by " ⑨ ". 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.

Diagram 1: A vertical stack of six dots. The top dot is labeled '8'. A horizontal line is drawn between the third and fourth dots from the top. To the right of this line is a 'B' with a flat symbol (Bb). To the left of the bottom dot is a 'C'.

2.

Diagram 2: A vertical stack of six dots. The top dot is labeled 'Tc'. A horizontal line is drawn between the third and fourth dots from the top.

3.

Diagram 3: A vertical stack of six dots. The top dot is labeled 'Bb'. A horizontal line is drawn between the third and fourth dots from the top. To the left of the bottom dot is a 'C'. To the right of the diagram is a musical staff with a treble clef and a key signature of one flat (Bb). The staff contains a sequence of notes: a quarter note (G), an eighth note (A), a quarter note (Bb), and a half note (C). Above the staff, there are two upward-pointing arrows and a '1' above the second arrow.

4.

Diagram 4: A vertical stack of six dots. The top dot is labeled '8'. The second dot from the top is labeled 'C1'. A horizontal line is drawn between the third and fourth dots from the top.

5.

Diagram 5: A vertical stack of six dots. The top dot is labeled 'C4'. A horizontal line is drawn between the third and fourth dots from the top.

6.

Diagram 6: A vertical stack of six dots. The top dot is labeled '8'. A horizontal line is drawn between the third and fourth dots from the top. To the left of the bottom dot is a 'C'.

7.

Diagram 7: A vertical stack of six dots. The top dot is labeled 'Bb'. A horizontal line is drawn between the third and fourth dots from the top. To the right of the diagram is a musical staff with a treble clef and a key signature of one flat (Bb). The staff contains a sequence of notes: a quarter note (G), an eighth note (A), a quarter note (Bb), and a half note (C). Above the staff, there are two upward-pointing arrows and a '1' above the second arrow.

8.

Diagram 8: A vertical stack of six dots. The top dot is labeled 'B'. A horizontal line is drawn between the third and fourth dots from the top. To the left of the bottom dot is a 'Eb'. To the right of the diagram is a musical staff with a treble clef and a key signature of one flat (Bb). The staff contains a sequence of notes: a quarter note (G), an eighth note (A), a quarter note (Bb), and a half note (C). Above the staff, there are two upward-pointing arrows and a '1' above the second arrow.

9.

Diagram 9: A vertical stack of six dots. The top dot is labeled 'C1'. A horizontal line is drawn between the third and fourth dots from the top. To the left of the bottom dot is a 'C'. To the right of the diagram is a musical staff with a treble clef and a key signature of one flat (Bb). The staff contains a sequence of notes: a quarter note (G), an eighth note (A), a quarter note (Bb), and a half note (C). Above the staff, there are two upward-pointing arrows and a '1' above the second arrow.

## Table 4

(Scene 1)

**Tempo I (♩ = 90)**

34

The musical score is for two parts, I and II, both in Eb. The key signature has one flat (Bb). The time signature is 2/4. The score is divided into two systems. The first system consists of two measures. The second system consists of four measures. The third system consists of two measures. The fourth system consists of two measures. The score includes various musical notations such as slurs, ties, and dynamic markings (f, p). The first measure of the first system is marked with a forte (f) dynamic. The second measure of the first system is marked with a piano (p) dynamic. The first measure of the second system is marked with a forte (f) dynamic. The second measure of the second system is marked with a piano (p) dynamic. The first measure of the third system is marked with a forte (f) dynamic. The second measure of the third system is marked with a piano (p) dynamic. The first measure of the fourth system is marked with a forte (f) dynamic. The second measure of the fourth system is marked with a piano (p) dynamic. The score includes various musical notations such as slurs, ties, and dynamic markings (f, p). The first measure of the first system is marked with a forte (f) dynamic. The second measure of the first system is marked with a piano (p) dynamic. The first measure of the second system is marked with a forte (f) dynamic. The second measure of the second system is marked with a piano (p) dynamic. The first measure of the third system is marked with a forte (f) dynamic. The second measure of the third system is marked with a piano (p) dynamic. The first measure of the fourth system is marked with a forte (f) dynamic. The second measure of the fourth system is marked with a piano (p) dynamic.

## Set new scene



Table 5: Cadenza

(Scene 4)

The musical score is divided into three systems, each with a piano part (I and II staves) and a footswitch part.

**System 1:**

- Piano I:** Starts with a **Recitativo** section (marked  $\text{♩} \approx 60$ ). The melody is marked **fff**. It features a long phrase with a slur and a fermata, followed by a series of sixteenth notes and a triplet. The phrase ends with a **subito p** marking.
- Piano II:** Remains silent throughout this system.
- Footswitch:** A footswitch symbol is shown with the instruction "(stops metronome) Set new scene".

**System 2:**

- Piano I:** Continues the melody with a **fff** marking. It includes a triplet and a **subito p** marking. The phrase ends with a **fff** marking and a **subito p** marking.
- Piano II:** Remains silent throughout this system.
- Footswitch:** No footswitch symbol is present in this system.

**System 3:**

- Piano I:** Continues the melody with a **fff** marking. It includes a triplet and a **subito p** marking. The phrase ends with a **fff** marking and a **subito p** marking.
- Piano II:** Remains silent throughout this system.
- Footswitch:** No footswitch symbol is present in this system.



Table 6

(Scene 5)

3/4 Tempo I (♩ = 90)

Tempo II (♩ = 72)

Footswitch (starts metronomes)

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

Set new scene





(Scene 6)

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*Set new scene*



3/4 Tempo II (♩ = 72)

I (Eb)

*f*

Tempo III (♩ = 60)

II (Eb)

*f*

Footswitch

(starts metronomes)

*p*

*p*

5

I (Eb)

*f*

6

3

*ff*

*mp*

II (Eb)

*f*

6

3

3

5

*ff*

*p*

9

I (Eb)

*f*

6

3

*p*

II (Eb)

*f*

6

3

*p*

Set new scene

The musical score is written for two staves, I and II, both in E-flat major (Eb) and 3/4 time. The piece is divided into three tempo sections: Tempo II (♩ = 72) and Tempo III (♩ = 60). The first system (measures 1-4) features a forte (f) dynamic in both staves, with a footswitch pedal line indicating the start of the metronomes. The second system (measures 5-8) continues the forte (f) dynamic, with a fortissimo (ff) dynamic appearing in measure 7. The third system (measures 9-12) concludes with a piano (p) dynamic in both staves. The score includes various musical notations such as eighth and sixteenth notes, rests, and slurs. Fingerings (5, 6, 3) and articulation marks (accents) are present throughout. The piece ends with the instruction 'Set new scene'.



## Table 9: Finale

(Scene 4)

[illegible]