

# 4 interruptions

*By*

*Regin Petersen*

*To*

*Thomas Teisner and Stefan Bauer*

*For*

Percussion, Alto sax and computer

*2005*

# 4 interruptions

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The piece is composed for "Musikhøst" 2005 in Odense for the percussion player Thomas Teisner and the saxophonist Stefan Baur. The piece is part of a larger concept called "anatomy" developed by five composers and the musicians involved in the project.

The piece comes in four sections called A, B, C and D in the score. The idea is not to play through all 4 part, but to perform each section in the interval between other pieces at the concert! The sections should be played with as equal time interval in the concert as the other pieces allow! -ideally the A-section should start the concert and the D-section finish it.

The duration of the sections are approx.: **A 1'30"**, **B 1'30"**, **C 30"**, **D 5"**.

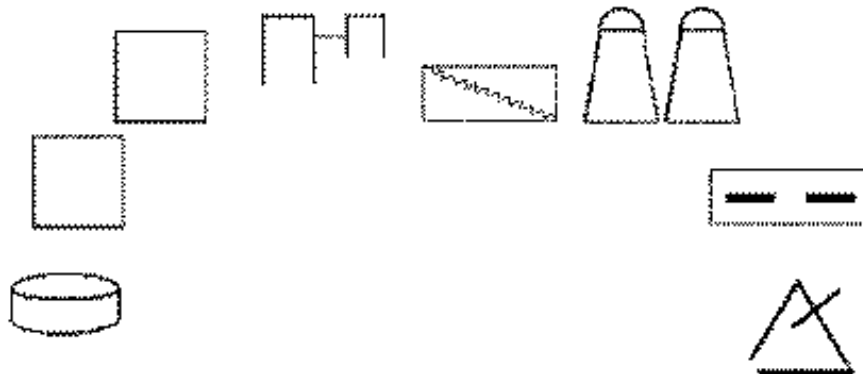
The words used in the piece are partly baby-cries and partly words from the requiem.

**Alto-saxophone:**  
Transposing score.

**Percussion:**  
Bass drum, 2 tom toms, 2 bongos, snare drum, 2 cow bells, 2 wood blocks, triangle.

The performer should also wear a headband-mic connected to a mac-computer. During the piece he is going to "sing" and talk.

For easy performance and for the visual consideration I recommend the following placement of instruments:



**Sound engineer:**

Only the percussionist voice should be mic-ed. Instruments should sound acoustic. Only one loudspeaker is used in the piece. It should be put in a wooden box and placed close behind the percussion, turning away from the audience. The wooden box is for acoustic "blurring".

The electronics are controlled by a Max/Msp patch and should be enclosed on a cd-rom. Simply copy the patch to the computer and follow the score. Numbers and signs refers to keys on the keyboard!

# 4 interruptions

Happiness in percussion is replied  
with sadness in the saxophone

**A**

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Transposing score

$\text{♩} = 60$

Alto Saxophone

Voice

Percussion

Computer

2 woodblocks Triangle  
Snare drum 2 tom-toms  
2 bongos Bass drum

[1] = Harmony. Minor 3  
[2] = Harmony. Major 3  
[3] = Harmony. Only prime and fifth  
[4] = Delay effect. Rising pitch  
[space] = Soundfile: bell  
[c] = Close all effect  
→ = Effect on

*ppp*  
Tune after saxophone. When not poss. use approx. pitch.

*o* *f*

E - sk.

*mp* *f* *mp*

[1]

5

A. Sax.

Voi.

Perc.

Comp.

*sempre ppp*

*o* *f*

Falsetto  
*p* *f*

E - ks.

Au - di!

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

*p* *p* [4] *pp* [c]

8

A. Sax.

Voi.

Perc.

Comp.

*p* *p*

O - m (n) i -

*mp* *mf* *p* *mp*

[1]

12

A. Sax. *ppp* *p* *p* *pp*

Voi. Normal voice  
- s R(i) - i Ba

Perc. *mf* *f* *mf* *mp*

Comp. [2] [c] [4] [c]

16

A. Sax. *pp* *pp* *p* *mp* *sub mf* *molto pp*

Voi. R(i) - i

Perc. *sub f* *mp*

Comp. [1] [c]

20

A. Sax.

Voi.

Perc.

Comp. [1] [c]

Next section  
is performed  
later in concert

**B**

25 ♩ = 60

A. Sax.

Voi.

Perc.

Comp.

*ff* *p* *ff* *p* *mm* *p*

Di-es i-rae.

[4] [c] [1]

29

A. Sax.

Voi.

Perc.

Comp.

*ff* *mf* *6* *6* *ff* *p* *subff* *mp* *quasi rit.*

Accented breath

hu, he, hu, he,...

[c] [4] [c] [2] [4] [c]

32 ♩ = 76 accel... .. ♩ = 120

A. Sax.

Voi.

Perc.

Comp.

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

Spoken. Aggressive and as fast as possible

Lacrimosa, lacrimosa, lacrimosa, lacrimosa.

[4] [4] [4] [4] [c]

37 Cadenza ♩ = 45 *accel.* . . ♩ = 90

A. Sax.

Voi.

Perc.

Comp.

*ff* *p* *f* *f > f > f >* *sub mp*

40

A. Sax.

Voi.

Perc.

Comp.

*pp* *pp* *p* *pp* *mp* *p* *rit.*

*molto* *ff* *mm* *mm*

[Space] [Space] [3]

45 *à tempo*

A. Sax.

Voi.

Perc.

Comp.

*p* *mp* *pp* *mf*

*à tempo* *(pp)* *mm*

[c]

Next section  
is performed  
later in concert

6 C

52 ♩ = 60

A. Sax. C

Voi. C ♩ = 60

Perc. *ff* *mp* *f* *mp*

Comp. *p*

Di-es i-rae.

3 6 3

[4] [c]

57

A. Sax. *pp* *p*

Voi. *pp* *mm*

Perc. *pp* *ff*

Comp. [space] [4] [c]

Next section  
is performed  
later in concert

60 D ♩ = 60

A. Sax. D *pp*

Voi. D ♩ = 60

Perc. *ff* *mp*

Comp. [space]