

JUDITH SHATIN

*For the Fallen*

Amplified Soprano Sax and Electronics



## Program Note

*For the Fallen*, for amplified soprano sax and electronics, was composed for saxophonist Susan Fancher and is a recasting of the original commissioned by Italian trumpeter Ivano Ascari, who premiered it and recorded it on his CD, *A Hundred Years (1914-2014)*, on the occasion of the Centennial of WWI. *For the Fallen* was inspired by, and the electronics created from, the *Campana dei Caduti* bell in Rovereto, Italy. Originally cast from cannons melted after World War I, this bell is one of the largest ringing bells in the world. Built between 1918 and 1925 to commemorate the fallen in all wars, it is rung 100 times every day at sunset. While political situations change in their particulars, the topic remains all too timely and this piece is dedicated to those fallen in all wars. The original recordings were kindly provided by sound engineer Marco Olivotto. For more information visit [www.judithshatin.com](http://www.judithshatin.com) –JS

## Performance Notes

For the electronic soundtrack, please contact [asst@judithshatin.com](mailto:asst@judithshatin.com).

The sound of the amplified saxophone should blend with the electronics, with the amount of amplification dependent on room size. Even in a small recital hall, the cello should be at least lightly amplified to inhabit the same sound space as the electronics.

Time is measured in seconds, generally in 5-10-second increments. The instrument line is notated using proportional notation, and will vary slightly from performance to performance, embodying the flux that underlies all, and giving utterance to performer individuality. Feathered beaming and repeated grace-note figures are suggestive, rather than giving the exact number of repetitions. The note durations are proportional: vertical whole notes are longest, slanted whole notes somewhat shorter, filled note-heads still shorter. Very fast notes are indicated with beams. The electronic part is notated using a cue line that is meant to guide the performer, rather than provide exact pitch notation. Square noteheads indicate approximate pitch.

World Premiere Susan Fancher NASA (North American Saxophone Conference) Lubbock, TX 03/11/2016
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Duration: 7:02

# For the Fallen

Judith Shatin

**:00 Forlorn** **:05** *Non vib* *poco molto vib.*

Soprano Sax

Electronics

Bell rings with noise

Ongoing bells

**:15** *ord.* **:20** *tr (Tf key)*

*p* *f* *p* *sfz mp* *f*

**:30** **:35** **:40**

*mp* *f* *mp* *mf*

Bell rings, no noise

Noise sweep rt.

**:45** *Yearning* **:50** *Whole step trills* *tr* *nv* *v* *nv* **:55** *ord.* *nv*

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

Noise sweep lft.

Vocal sounds start

**1:00** **1:05**

*ord.* *mf* *f* *mf* *p* *nv*

Noise rt.

Thickening noise

**1:15** *ord.* *(Tf key)* *tr* **1:20** **1:25** *whole-step tr up* *tr* *nv*

*f* *p* *f* *p*

Noise lft.

Noise rt.

**1:30** *Sighing* *ord.* *quasi-gliss* **1:35** *sim.*

*mf* *p* *mf* *p*

Rt.

Lft.

1:40 1:45 1:50

*ff* *mf* *f*

Distorted bells

1:55 2:00

*mf*

2:05 2:10

(for Bb use bis fingering)  
tr Ta

*p* *f* *mp*

ord.

2:15 2:20 2:25

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

*nv*

2:30 2:35

tr (D key), ord.

*fp* *f*

Bells + Vocals

2:40 2:45 2:50

*Agitated*  
tr Low B key ord.

*p* *f*

Thick vocal sounds and noise

Quiet noise, increasing registral span, cresc.

2:55 3:00

tr TF (Side F# key)

*mf* *f*

tr TF (Side F# key)

3:05 3:10

*mf* *f* *mf*

*ord.* *Timbral*

Bell distortions added  
Starts to intensify

3:15 3:20

*ff* *f* *sf* *f* *ff* *mf*

*Urgent*

3:30

*mf* *f* *fp*

*tr TF* *Fltz.* *ord.*

Respond to the electronics, starting very sparsely and increasing density and intensity. Draw from these pitches, repeat and change register a piacere; Increasingly wild registral leaps, timbral trills, change playing techniques, including growling sounds, fltz, increasingly rough, multiphonics, tongue slaps, screaming, jagged rhythms; Dynamics - range from *f* to *ffff*!

3:40 *Increasingly Crazy*

Increasingly angry bell sounds,  
war-like, interspersed vocal sounds

4:05 4:20

*Lamenting* *Bereft*

*mp* *p*

Gradual dim.

4:30 4:35 4:40 Tr Db-D nat.

*mf* *mf* *mp* *mf* *f* *mp*

Tr Db-D nat.

4:45 4:50 4:55

pp mf p

PERUSAL SCORE, NOT FOR PERFORMANCE

5:05 5:10 5:15

mp mf f

Strong bells

5:20 5:30 Gently

mp mf p

5:40

mp mf p

5:50 6:00

mp mf mp mf p

Increasingly Intense Bells

6:10 Proudly 6:20

Tr Side C key ord.

fp f mf mp f mp

Bells continue

6:30 Resigned 6:40 7:02 Dolce

mf p mf mp pp

Bells, gradually fade