

Navid Bargrizan

Pictures at the Micro-Exhibition
(2018)

Commissioned by Harn Museum of Art, Gainesville,
Florida *for Laurent Estoppey*

Instructions

- All six movements of *Pictures at the Micro-Exhibition* are based on the following synthetically-developed, microtonal, pentatonic scales, inspired by Japanese counter-parts and just intonation:

The image displays four musical staves, each representing a microtonal scale in G major (one sharp). The notes are positioned on the staff lines and are accompanied by specific cent deviations from equal temperament.

- Staff 1 (Measures 1-5):** Notes are G4 (0 cents), A4 (+33 cents, +1/6-tone), B4 (-50 cents, -1/4-tone), C5 (+33 cents, +1/6-tone), and D5 (+33 cents, +1/6-tone).
- Staff 2 (Measures 6-10):** Notes are E5 (-14 cents, -1/12-tone (or as small deviation as possible)), F5 (-14 cents, -1/12-tone (or as small deviation as possible)), G5 (+33 cents, +1/6-tone), A5 (+33 cents, +1/6-tone), and B5 (+33 cents, +1/6-tone).
- Staff 3 (Measures 11-15):** Notes are C6 (-50 cents, -1/4-tone), D6 (-33 cents, -1/6-tone), E6 (-33 cents, -1/6-tone), F6 (-33 cents, -1/6-tone), and G6 (-33 cents, -1/6-tone).
- Staff 4 (Measures 16-20):** Notes are A6 (-14 cents, -1/12-tone (or as small deviation as possible)), B6 (-14 cents, -1/12-tone (or as small deviation as possible)), C7 (+33 cents, +1/6-tone), D7 (+33 cents, +1/6-tone), and E7 (+33 cents, +1/6-tone).

- Each movement uses only one scale, therefore only five pitch-classes.
- The exact intonation of micro-intervals is not intended. However, clear distinction between 1/12-tones, 1/4-tones, 1/6-tones, and equal-tempered tones is important.
- The tempo indications should not be taken literally. They are mere suggestions. Performers should feel free to change the tempi, add rubati, accelerandi, and ritardandi, if desired. This goes also for dynamic indications.
- Rhythmical and metrical aspects of the movements are based on various non-Western musical cultures, ranging from Southeast-Asian to Middle-Eastern.
- As Interludes, thematic sections of Mussorgsky's *Pictures at an Exhibition* appear, to make contrast with the microtonally-intoned movements.
- If the multiphonics in the Prelude, repeated in the Postlude, cannot be realized based on the constructions of individual instruments, or performer's abilities, other multiphonics (ideally as close as possible to the written ones) can be used. The performers should feel free to replace the written multiphonics with others. The exact intonation of the multi-phonics is not intended; their general sonic effect is the goal.
- ♩ indicates slap-tonguing.
- F.t. stands for flutter-tonguing.
- Trills should be played without after-beats.
- The speed of playing tremolos should not be taken literally as written, but as fast as possible.

Duration: Ca. 11 minutes

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Transposed score

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August 2018

Pitch-class C natural lowered ca. 1/6-tone (- 33 cents) throughout the Prelude

Pitch-class A natural lowered ca. 1/4-tone (- 50 cents) throughout the Prelude

Microtonal accidentals are valid for pitch-classes C natural and A natural throughout the Prelude, but only indicated the first time they appear.

Prelude

$\text{♩} = 40$

Alto Saxophone

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

7

Alto Sax.

mp *p* *pp* *ppp* *f* *mp*

second time
a shorter fermata

13

Alto Sax.

mf *p* *mp* *pp*

The Prelude is written for Alto Saxophone and Alto Sax. The tempo is marked as quarter note = 40. The key signature has three sharps (F#, C#, G#). The time signature is 2/4. The score consists of three systems. The first system for Alto Saxophone starts with a half note chord (F#4, C#5, G#5) marked *pp*, followed by a half note chord (F#4, C#5, G#5) marked *mp*, then a half note chord (F#4, C#5, G#5) marked *p*, and finally a half note chord (F#4, C#5, G#5) marked *mf*. The second system for Alto Saxophone starts with a half note chord (F#4, C#5, G#5) marked *mp*, followed by a half note chord (F#4, C#5, G#5) marked *p*, then a half note chord (F#4, C#5, G#5) marked *pp*, and finally a half note chord (F#4, C#5, G#5) marked *ppp*. The third system for Alto Saxophone starts with a half note chord (F#4, C#5, G#5) marked *f*, followed by a half note chord (F#4, C#5, G#5) marked *mp*, and finally a half note chord (F#4, C#5, G#5) marked *pp*. Microtonal accidentals are indicated: -1/6 for F#4 and -1/4 for C#5 and G#5.

Pitch-class A natural raised ca. 1/6-tone (+ 33 cents) throughout Movement 1

Pitch-class F natural lowered ca. 1/12-tone (- 14 cents) throughout the Movement 1, or lowered as small as possible

Microtonal accidentals are valid for pitch-class A natural and F throughout Movement 1, but only indicated the first time they appear.

Movement 1

$\text{♩} = 120$ (rubato, not mechanical)

Alto Sax.

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

18

Alto Sax.

f *mp* *ff* *mp*

27

Alto Sax.

ff *mp* *ff* *ff*

35

Alto Sax.

ff *mp* *ff* *mf* *ff*

43

Alto Sax.

mf *ff* *f* *ff*

51

Alto Sax.

p *ff* *f*

Movement 1 is written for Alto Saxophone. The tempo is marked as quarter note = 120 (rubato, not mechanical). The key signature has three sharps (F#, C#, G#). The time signature is 2/4. The score consists of five systems. The first system for Alto Saxophone starts with a quarter note (F#4) marked *p*, followed by a quarter note (C#5) marked *mp*, then a quarter note (G#5) marked *mf*, and finally a quarter note (F#4) marked *f*. The second system for Alto Saxophone starts with a quarter note (F#4) marked *p*, followed by a quarter note (C#5) marked *mp*, then a quarter note (G#5) marked *ff*, and finally a quarter note (F#4) marked *mp*. The third system for Alto Saxophone starts with a quarter note (F#4) marked *f*, followed by a quarter note (C#5) marked *mp*, then a quarter note (G#5) marked *ff*, and finally a quarter note (F#4) marked *ff*. The fourth system for Alto Saxophone starts with a quarter note (F#4) marked *ff*, followed by a quarter note (C#5) marked *mp*, then a quarter note (G#5) marked *ff*, and finally a quarter note (F#4) marked *mf*. The fifth system for Alto Saxophone starts with a quarter note (F#4) marked *ff*, followed by a quarter note (C#5) marked *f*, then a quarter note (G#5) marked *ff*, and finally a quarter note (F#4) marked *f*. Microtonal accidentals are indicated: f.t. + 1/6 for F#4, -1/12 for C#5, and -1/12 for G#5.

Alto Sax. 59 *ff* *f* *ff*

Alto Sax. 67 *p* *mf* *mp* *ff*

Alto Sax. 75 *f* *ff* *p* *mf* *mp* *p* *rit.*

Interlude 1
♩ = 92

Alto Sax. 83 *mp* *ff* *mp* *f* *p* *mf* *mp* *pp* *rit.*

Pitch-class A natural lowered ca. 1/4-tone (- 50 cents) throughout Movement 2, but only indicated using accidentals and numbers the first time it appears. Accidental for A natural lowered ca. 1/4-tone is valid throughout Movement 2. In Movement 2, both the pitch-class A sharp, and A sharp raised ca. 1/6-tone (+ 33 cents), appear. A sharp raised 1/6-tone is indicated by a combination of accidentals and numbers. A sharp appears normal.

Movement 2

♩ = 110

Alto Sax. 87 *p* *mf* *ff*

Alto Sax. 90 *mp* *f* *ff*

Alto Sax. 93 *f* *p* *f*

Alto Sax. 96 *p* *mf*

Annotations: - 1/4, + 1/6, 3, microtonal trill, 172

Alto Sax. $\text{♩} = 110$

100 f ff f mp

$+ 1/6$ $+ 1/6$ $+ 1/6$ $+ 1/6$ $+ 1/6$ $+ 1/6$ $+ 1/6$

Alto Sax. $\text{♩} = 172$ $\text{♩} = 110$ $\text{♩} = 172$ $\text{♩} = 110$

104 f mf ff mp

$+ 1/6$ $+ 1/6$ $+ 1/6$ $+ 1/6$ $+ 1/6$ $+ 1/6$ $+ 1/6$

Alto Sax. $\text{♩} = 172$ $\text{♩} = 110$ $\text{♩} = 172$

108 f mf ff

$+ 1/6$ $+ 1/6$ $+ 1/6$ $+ 1/6$ $+ 1/6$ $+ 1/6$ $+ 1/6$

Alto Sax. $\text{♩} = 110$ $\text{♩} = 172$ $\text{♩} = 110$

111 mp f ff

$+ 1/6$ $+ 1/6$ $+ 1/6$ $+ 1/6$ $+ 1/6$ $+ 1/6$ $+ 1/6$

Alto Sax. $\text{♩} = 172$

115 f p

$+ 1/6$ $+ 1/6$ $+ 1/6$ $+ 1/6$ $+ 1/6$ $+ 1/6$ $+ 1/6$

Alto Sax. $\text{♩} = 110$ **molto rit.**

117 ff f mf mp p

$+ 1/6$ $+ 1/6$ $+ 1/6$ $+ 1/6$ $+ 1/6$ $+ 1/6$ $+ 1/6$

Interlude 2

Alto Sax. $\text{♩} = 176$

120 ff f mf mp

growl growl

Alto Sax.

125 p pp fff pp

Pitch-class C sharp lowered ca. 1/12-tone (- 14 cents), or lowered as small as possible, throughout Movement 3

Pitch-class F natural raised ca. 1/6-tone (+ 33 cents) throughout Movement 3

Microtonal accidentals are valid for pitch-class C sharp and F natural throughout the Movement 3, but only indicated the first time they appear.

Movement 3

♩ = 88

Alto Sax. 129 *pp* *mf* *pp* *mf* *p*

Alto Sax. 132 *mf* *p* *f* *mp*

Alto Sax. 135 *f* *p* *f* *mp* *ff* *f*

Alto Sax. 140 *p* *pp* *ff* *f* *p* *f*

Alto Sax. 144 *p* *mp* *f*

Alto Sax. 147 *mp* *ff* *pp*

Alto Sax. 150 *f* *mf* *mp* *pp*

rit.

vibrato on the same pitch

vibrato on the same pitch

- 1/12

+ 1/6

microtonal trill

subtone

microtonal trill

microtonal trill

Interlude 3

$\text{♩} = 46$

5

Alto Sax. 154 *subtone*
 pp mf mp mf mp mf mp p mp

Alto Sax. 161 *half-step trill*
 f mf

Alto Sax. 165 *subtone*
 p f pp

Pitch-class F natural lowered ca. 1/12-tone (~ 14 cents), or lowered as small as possible, throughout Movement 3

Pitch-class A natural raised ca. 1/6-tone (+ 33 cents) throughout Movement 3

Microtonal accidentals are valid for pitch-class F natural and A natural throughout the Movement 3, but only indicated the first time they appear.

Movement 4

$\text{♩} = 100$

Alto Sax. 169 $-1/12 + 1/6$
 ff pp ff *growl....*

Alto Sax. 181 *f.t....* *growl.....* *growl*
 mp ff f mf mp p f mp

Alto Sax. 197
 mf f mp ff

Alto Sax. 205 *growl*
 mp ff f

Alto Sax. 214 *f.t....* *subtone* *rit.*
 mp mf mp p pp p pp

Interlude 4

6

$\text{♩} = 96$

Alto Sax. 225 *f p f p*

Alto Sax. 229 *f ff f mf mp*

Alto Sax. 233 *f ff mp p* **molto rit.**

Pitch-class A natural lowered ca. 1/4-tone (- 50 cents) throughout Movement 6, but only indicated using accidentals and numbers the first time it appears. Accidental for A natural lowered ca. 1/4-tone is valid through Movement 6. In Movement 2, both the pitch-class A sharp, and A sharp raised ca. 1/6-tone (+ 33 cents), appear. A sharp raised 1/6-tone is indicated by a combination of accidentals and numbers. A sharp appears normal.

Movement 5

$\text{♩} = 84$

Alto Sax. 236 *mf mp f* $-1/4$ $+1/6$ $+1/6$ $+1/6$

Alto Sax. 242 *> p mf f mp f p* $+1/6$ $+1/6$ $+1/6$ $+1/6$

Alto Sax. 248 *ff f mf f* $+1/6$ $+1/6$ $+1/6$ $+1/6$ $+1/6$

Alto Sax. 254 *mp f mp mf* $+1/6$ $+1/6$

Alto Sax. 261 *ff mf ff p mf ff* $+1/6$ $+1/6$ $+1/6$ $+1/6$

Alto Sax. 269

mf *ff* *mp* *ff*

Alto Sax. 278

accel.

mf *p* *fff*

Alto Sax. 285

(slower than tempo primo)

rit.

pp

Interlude 5

♩ = 170

Alto Sax. 292

mf *f* *ff*

Alto Sax. 302

f *mf*

Alto Sax. 312

p *f* *p* *f*

Alto Sax. 321

p *f* *mp*

Alto Sax. 327

ff *mf* *f* *p* *ff* *pp*

Pitch-class C natural lowered ca. 1/6-tone (~ 33 cents) throughout the Prelude

Pitch-class A natural lowered ca. 1/4-tone (~ 50 cents) throughout the Prelude

Microtonal accidentals are valid for pitch-classes C natural and A natural throughout the Prelude, but only indicated the first time they appear.

9

Postlude

$\text{♩} = 40$

Alto Sax. 390

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

Alto Sax. 397

p *pp* *ppp* *f* *mp*

second time
a shorter fermata

Alto Sax. 402

mf *p* *mp* *pp*