



PETER JAMES LEARN

DANCES OF DORIAN  
AND ECHO

FOR BARITONE SAXOPHONE  
WITH PREPARED PIANO RESONANCES





PETER JAMES LEARN  
DANCES OF DORIAN  
AND ECHO

FOR BARITONE SAXOPHONE  
WITH PREPARED PIANO RESONANCES

## NOTES:

- Directions in score tell when saxophonist is to aim bell into the interior of the piano and when to turn away. This is a theatrical effect as well as a practical one, so it should be visually accentuated. Music should on reversed piano desk *and* a stand facing away (or memorized).
- Certain different piano keys must be weighed down for each movement. An assistant should be used to facilitate this change effectively and quietly. Lead or brass tuner's weights, or large flat lead fishing weights work well, as do glued or taped stacks of coins. Groups of keys may be depressed by the same weight (especially black keys, as this adds stability).
- Saxophonist is required to sweep and pluck certain strings inside piano. These should be marked ahead of time. They will also be required to vocalize into the instrument, and this should be done very close to the strings. They are also required in two instances to play on the keys, but these parts are very simple. In the fourth movement, they must first remove one of the weights to do so.
- Range repeated measures (x 2-4, e.g.) in fourth movement are free for interpretation and should be determined by the saxophonist's comfortable breath and musical discretion. That the pulse be constant is the main concern here.
- Ideally, the piano should be close-mic'd or contact-mic'd from beneath at the soundboard and amplified, to emphasize the resonance without also amplifying the sax sound.

# DANCES OF DORIAN AND ECHO

## I - COWELLIANA

PETER JAMES LEARN (b. 1982)  
BMI

*Deliberate, slow-ish*

*Quick, flourish* (brace above highest damped strings)

**Bari Sax**

*Crunchy* ♩ = 60  
*Into piano, as close as possible growl - - - - - ord.* *lunga, l.v.*

*fp* — *f* — *pp sfz*

Piano at full stick. Amplification may be desired, in which case either employ contact mics or pickups, or place microphone(s) close to the underside of the piano, with the goal of minimizing any amplification of the sax. Volume of amplified sound may be manually swelled to create enveloped "wash" effects.

Weigh down keys so that the dampers are off of the indicated strings. Mute top octave, from C to C, with a piece of cloth, if these strings interfere with unique resonances.

5 *Laconic, ma giusto* ♩ = 120  
*away from pno.* *moving - - - - - into pno.*

*p* — *mp*

10 *Brutale subito* *Serene*  
*away from pno.*

*sfp* — *sfz* — *pp* — *poco* — *pp*

15 *into pno.*

*mf*

20 *Brutale subito* *Spectral, lontano*  
*rit. - - - - - l.v. al niente*

*ff* — *sfp* — *sfz* — *pp subtone*

26 *Pesante brutale (a tempo)*  
*growl - - - - - ord.*

*f sfzp* — *ff* — *p sfz* — *ff*

31 *Crunchy*  
*growl - - ord.*

*sfz* — *ff* — *mf* — *ff*

35

\* Mark B below middle C with chalk or tape, it will need to be easily identifiable.  
©2016 - Peter Learn Music

42 *Deliberately spat (into pno)* *Pesante brutale*

*f* *fp* *sfz* *ff*

46 *lunga, l.v.* *Bebop*

*mf* *f*

51 *fingernail pizz. on piano string* *Scorrevole, very fast (into pno)* *Pesante brutale*

*ff* *mf* *f* *fff*

55 *Incisive pitched slap/pizz., some air* *Laconic, lontano away from pno.*

*mf* *ff* *p* *sfz* *p* *poco* *p*

59

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

62 *Brash into pno.*

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

65 *Come sopra (spectral, lontano)* *moving*

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

69 *away from pno.* *moving* *into pno.*

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

73

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



into pno.

42 *Crunchy and a bit funky, fall into groove*  
*a tempo brassy, a little nasal*  
*lunga*  
**ff** **f**

45  
 50

54 *away from pno.*

57 (clearly becoming two separate lines)  
 60

63 *Demonico, frantic, becoming blurred*  
*moving ----- into pno.*  
*(catch breaths quickly, as needed)*  
*Volante, ma meccanico*  
*ad lib. accel. al presto possibile ad lib.*  
**ff** *fluctuate dynamic slightly ad lib.*

64 *Molto impetuoso*  
**fff** *poco* **mf** *cresc. poco a poco* **ff**

68 *away from pno.* *Languido* ( $\text{♩} = c. 60$ )  
*("feel" rest, come sopra)*  
**p** **ff** **pp smooth**

74 *poco rit.* *into pno.*  
**mf** **pp**  
*loud enough to excite lower strings*  
 ON keys: very fast arp.  
 Darkly intoned, close to strings, spoken with voice pitched as low as possible:  
 "...Shadows of life, to you I bring audacity!"  
 sling sax and go to the top of the keyboard; move solemnly, maintaining performance attitude, but don't take too long to do it.



# III - GRATIAS AGIMUS TIBI, CUSTODES TRIUM SONORUM

*A little crunchy, down-tempo bebop* (♩ = c. 92)

The musical score is written for a single melodic line in treble clef, with a piano accompaniment in grand staff. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The tempo is marked as 'A little crunchy, down-tempo bebop' with a quarter note equal to approximately 92 beats per minute. The score consists of six staves of music, numbered 1 through 19. The first staff begins with the instruction 'into pno.' and a dynamic marking of 'mf a bit brassy'. The piano accompaniment is represented by dense, horizontal lines in both the treble and bass staves. The melodic line features various dynamics including 'mf', 'f', 'p', and 'molto', along with articulation marks like accents and slurs. There are repeat signs with multi-measure rests of 3 and 2 measures. The score concludes with a final note marked with an accent (^).

*mf* ————— *f*

*Straight rhythm* *Crunchy, brassy, come sopra* *into pno.*

50 *sfz* *f* ————— *mp* ————— *ff* ————— *pp* *sf* *fluid* *mp*

*Bebop swing loco*

51

52 *f* *poco rit.* *lunga (resonate)* *A tempo, straight time away from pno.* *mf* *crunchy, a little brassy* *p*

57 *into pno.* *mf* ————— *f* *pp* ————— *mp* ————— *p* *n*

60 *mf* *crunchy, brassy* *poco rit.*

*Bebop, presto possibile* *away from pno.* *moving* ..... *into pno.* *a tempo* *fff* *pesante brutale, con forza* *l.v.*

*ff* ————— *mf* ————— *fff*

# IV - V - VI - VII

*Relaxed, meditative and pulsing* (♩ = 104-110)

*natural gesture, in one breath*

*into pno.* x3-6 x3-6 x3-6 x3-6 x3-6 x3-6

*pp mf n pp f pp*

10 x2-4 x2-4 x2-4 x2-4 x3-6 x3-6 x3-6

*pp f pp f pp*

19 x3-6 x3-6 x3-6 x2-4 x2-4 x2-4 x2-4

*pp f n pp f pp*

28 x3-6 x3-6 x3-6 x3-6 x3-6 x3-6

*pp f pp pp f n f >*

37 *ff mf ff breve fp pp*

*away from pno.*

41 *f decresc. poco a poco*

45 *pp cresc. poco a poco ad lib. ad lib. into pno. ff*

49 *pp poss. pale tone, breathy*

58 *(8va) a tempo into pno. x3-6 x3-6 x3-6 x3-6 x3-6 x3-6*

*pp mf pp pp mf pp*

DANCES OF DORIAN AND ECHO

68 *pp* *f* *pp* *pp* *f* *pp*

76 *pp* *f* *n* *p cresc. poco a poco*

83 *moving* *away from pno.* *moving* *into pno.*

95 *repeat ad lib. (at least 4 times)*

99 *sub. p* *sfz* *resonate* *away from pno.* *p cresc.* *f*

103 *into pno.* *repeat ad lib., (but at least 6-10 times)\** *pp* *mf* *ff* *pp* *mf* *n*

109 *pp* *mf* *n* *pp* *mf*

116 *away from pno.* *move to bottom of keyboard while playing* *p* *pp* *ff* *pp*

122 *(left handed, frees right to play piano)* *pp* *f* *pp* *n*

*(remove low D weight)*

*On key:*

*(Try to match sax loudness)*

\* If desired (and ad lib. is long enough), you can start randomly replacing notes with rests while repeating.  
 \*\* Dynamic pattern over entire duration of repeated passage, not each repetition of measure.