

JXOverdrive

For 4 bassoons, drum machine and electronics

Marco Buongiorno Nardelli

JXOverdrive is a composition constructed entirely using a computer-aided data-driven composition environment based on the sonification and remix of scientific data streams. The piece is scored for four bassoons, drum machine (or live drummer) and electronic effects.

In the piece, the process of sonification of the data is used as the raw material in a compositional infrastructure based on MAX/MSP and MAX for Live: I use these data as a sculptor would use clay (the raw data) to mold any object or create any design. Here, all elements of the composition continually transform in a dialogue that ultimately reflects, in an artistic way, the quantum nature of reality and its transformations at microscopic scales.

For more info visit www.materialsoundmusic.com

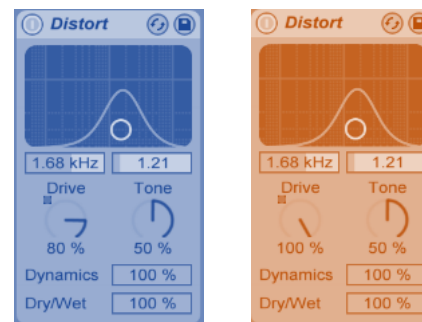
Performance notes

Unless slurred, all notes should be played with a single tongue articulation. The first note in any slur should be slightly accented.

All bassoons should have an individual microphone connected to the DAW.

Color coding refers to the amount of overdrive added to the individual voices through digital effects: light blue – medium overdrive, light pink/orange, high overdrive:

Effect set-up in Ableton Live



The drum machine should start with four beats to set the tempo. These four beats are repeated at measure 80 and 121. The drum pattern can be chosen by the performers but should give a strong rock/hip-hop urban pulse. In performance, in place of a separated drum machine, the drum patterns can be routed through the DAW used for the electronic overdrive effect.

An “analog” version with a live drummer and distortion stomp boxes directly controlled by the performers is also acceptable and should be considered to enhance the acoustic experience in appropriate venues.

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Allegro (♩ = 120)

Bassoon 1

Bassoon 2

Bassoon 3

Bassoon 4

f

f

f

f

start drum machine on first beat

II

Bsn. 1

Bsn. 2

Bsn. 3

Bsn. 4

19

Bsn. 1

Bsn. 2

Bsn. 3

Bsn. 4

35

Bsn. 1

Bsn. 2

Bsn. 3

Bsn. 4

43

Bsn. 1

Bsn. 2

Bsn. 3

Bsn. 4

50

Bsn. 1

ff

Bsn. 2

ff

Bsn. 3

ff

Bsn. 4

ff

f

f

f

f

57

Bsn. 1

Bsn. 2

Bsn. 3

Bsn. 4

ff

f

ff

f

ff

f

ff

f

63

Bsn. 1

Bsn. 2

Bsn. 3

Bsn. 4

ff

ff

ff

ff

70

Bsn. 1

Bsn. 2

Bsn. 3

Bsn. 4

75

Bsn. 1

Bsn. 2

Bsn. 3

Bsn. 4

83

Bsn. 1

Bsn. 2

Bsn. 3

Bsn. 4

90

Bsn. 1

Bsn. 2

Bsn. 3

Bsn. 4

[illegible]

This musical score is for four baritone saxophones (Bsn. 1-4) from the opera 'The Phantom of the Opera', specifically the 'The Music of the Night' scene. The score is written for a rehearsal mark starting at measure 102, which is indicated by a '102' in the top left corner. The key signature is one flat (B-flat major/D minor), and the time signature is 4/4. The score is divided into six measures, each containing four staves. The staves are labeled Bsn. 1, Bsn. 2, Bsn. 3, and Bsn. 4. Bsn. 1 and Bsn. 2 are in the bass clef, while Bsn. 3 and Bsn. 4 are in the alto clef. The score features a variety of musical notations, including eighth and sixteenth notes, rests, and dynamic markings such as *ff* (fortissimo) and *f* (forte). There are also articulation marks like accents and slurs. The background of the score is color-coded: the first two measures are light blue, and the last four measures are light red. The score ends with a double bar line and a key signature change to two flats (B-flat major/D minor).

108

Bsn. 1

Bsn. 2

Bsn. 3

Bsn. 4

f

ff

ff

f

114

Bsn. 1

Bsn. 2

Bsn. 3

Bsn. 4

ff

mf

mf

mf

f

125

Bsn. 1

Bsn. 2

Bsn. 3

Bsn. 4

f

ST

f

ST

f

ST

135

Bsn. 1

Bsn. 2

Bsn. 3

Bsn. 4

mf

mf

f

mf

143

Bsn. 1

Bsn. 2

Bsn. 3

Bsn. 4

f

f

mf

f

mf

153

Bsn. 1

Bsn. 2

Bsn. 3

Bsn. 4

f

f

f

f

Bsn. 1

162

Bsn. 2

Bsn. 3

Bsn. 4

ff

Bsn. 1

168

Bsn. 2

Bsn. 3

Bsn. 4

f

ff

Bsn. 1

175

Bsn. 2

Bsn. 3

Bsn. 4

f

182

Bsn. 1

Bsn. 2

Bsn. 3

Bsn. 4

187

Bsn. 1

Bsn. 2

Bsn. 3

Bsn. 4

192

Bsn. 1

Bsn. 2

Bsn. 3

Bsn. 4

f

ff

fff