KILLING TIME

FOR AMPLIFIED ALTO SAXOPHONE, AMPLIFIED PIANO, AND TAPE

DON FREUND

1980

KILLING TIME celebrates the power and joy of ugliness, violence, and wanton destruction. It was inspired by a newspaper article about a Punk Rock concert which incited listeners to acts of brutality and self-mutilation.

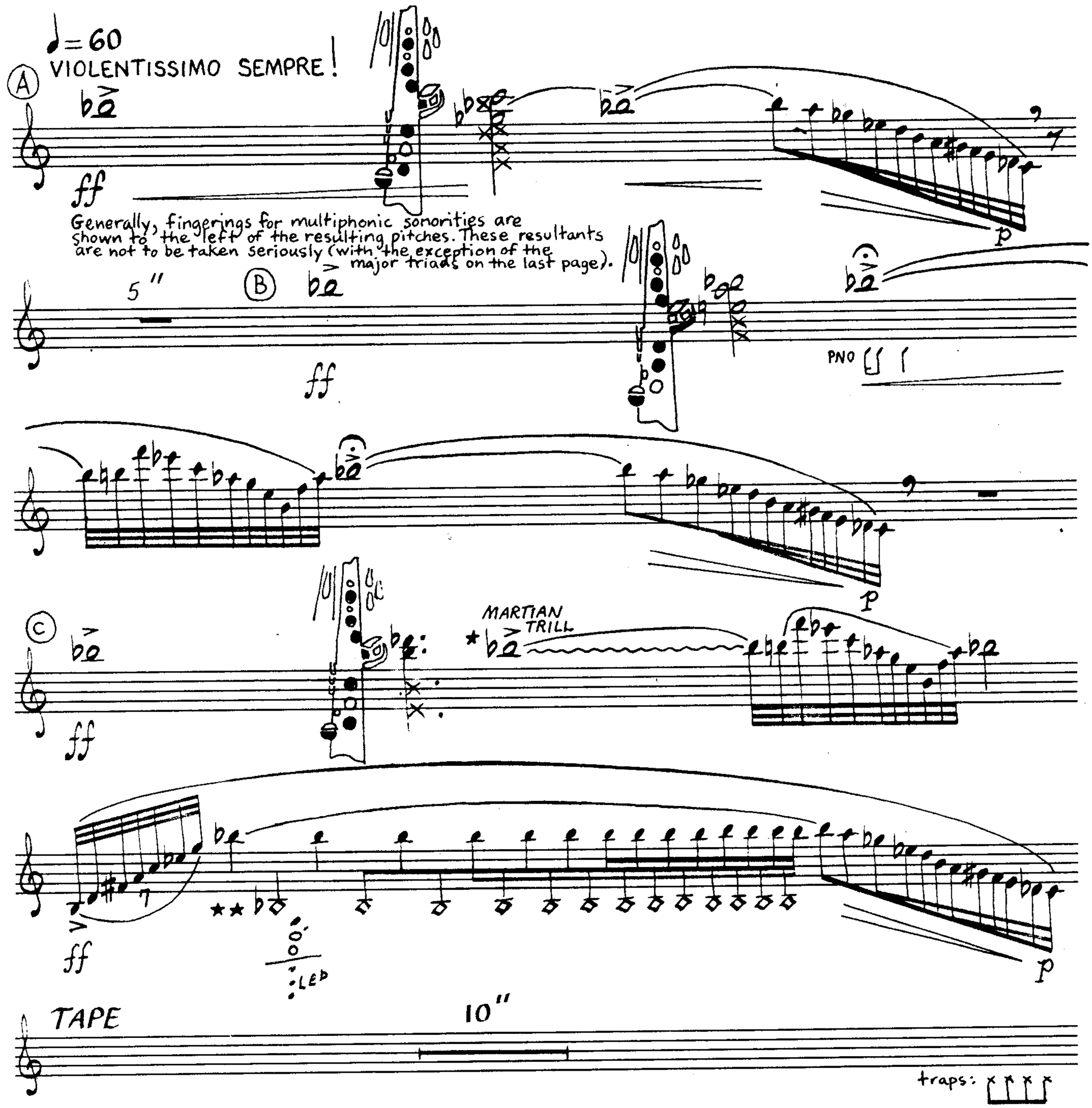
KILLING TIME was written for saxophonist Allen Rippe who devised methods for executing the extended techniques, edited the saxophone part, and gave the first performance.

If possible, the saxophone and piano should be amplified through a speaker system separate from the tape speakers. Playback and amplification levels should be very loud, though not painfully so. The pain is inside the music, and the discomfort is in the listener's moral-aesthetic consciousness, preferably after the fact. The performance should be highly characterized, but not alienating.

KILLING TIME

FOR AMPLIFIED ALTO SAXOPHONE, AMPLIFIED PIANO, AND TAPE

DON FREUND
1980



★ Bring right thumb around from thumb rest, place on upper part of F♯ pearl, place right middle finger on lower part of F♯ pearl, alternate rapidly with wrist.

★★ Slowly alternate overtone of low B♭ with normal B♭ as in Coltrane "gobbles."

(D) Somewhat more compressed

ff

8ve

gliss.

(½ steps)

tr

10"

(E) Still more compressed

ff

PNO

p

1'

(F) MAELSTROM!
♩= 126

ff

dim

mf

mf

tr

tr

tr

tr

(G) Temporarily exhausted, but edgy

p

ff p

Rip

sfz

(no cresc.)

pp

pp

dolce, threatening to explode

p

ex. a

pp

gliss

gliss

30"

★ Pull instrument close to body, place rt. thumb on F♯ pearl, rt. 2 on E♯ pearl, rt. 3 on D♯ pearl and rt. 4 on C spatula. Extend rt. index finger to low B♭ cup and trill.

★★ This trill can be accomplished more easily by reworking the fingering for G♯3. To do this, place left 2 on the bis key, alleviating the necessity of using the F♯ pearl. Instead of using auxiliary key, press high F♯ palm key with lft 3. The bis key, when lifted, should yield a high G♯. (see ex. a)

H

tr (b+)

fff

FR NOTE

FR NOTE

PNO

fff

PNO

(lead)

either flutter-tongue or growl

ff

PNO

TAPE

I

(lead)

ff

PNO

J

(lead)

ff

8ve

★

TAPE:

★ To the extent that the player can only partially open the E♭ palm key, this fingering is very responsive.

K

slur these 16ths at will, jazz style, driving

(leave RH 1 down)

♩ = 132

(TAPE)

ff

(with piano)

TAPE:

ff

(with piano)

PNO:

ff

TAPE: 3/8

extremely fast

ff (with piano)

8ve

PNO:

L

♩ = 144

with piano

ff

PNO:

ff

ff

TAPE

M

♩= 100

PNO:

Rock! (articulation ad lib)
MENACING, DIRTY

play:

ff sing:

f

(wide vib.)

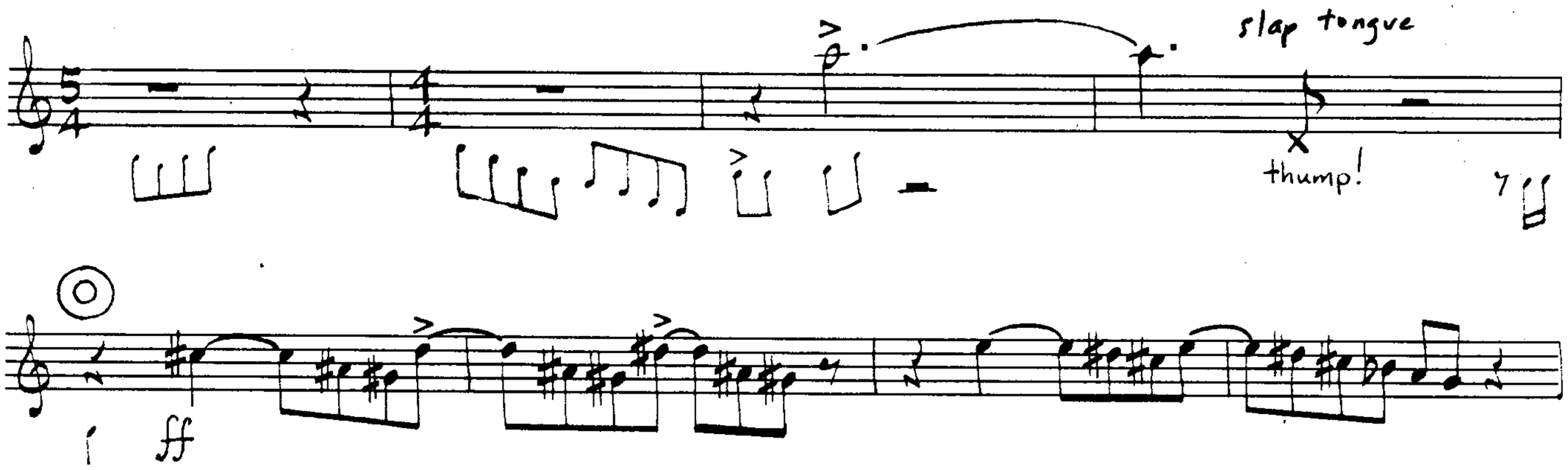
(Knee against bell)

(¼#).

ff

Finger low C# with R.H. thumb on F key
½ hole low B♭ pad with R.H. 1st finger

N


slap tongue
thump!
ff
ff, Wail!
V.S.
ORCHESTRA:
Beethoven
Symph. I
quotation
V/IV
IV

Free! align this section with tape (Beethoven)

sensous

fp

TAPE: (a la rock n' roll drums)

Rit

(lip gliss.)

Rock tempo I

subtract D# key
add E palm key

flutter

PIANO CADENZA

R

Subito scherzando

f ff f ff f ff

ffp fff p

fff

fff

wild gliss.

ff

S Fast!

HEAVY

Rit

(slow)

(extremely slow)

T

fff

♩= 84

play
+ sing gliss

3

Ⓤ

fff play

sing gliss with voice alone

play

sing

sing & play

play only

8ve

8ve

8ve

fff

TAPE: ⌈⌉ ⌈⌉

8ve

TAPE "I'm comin' down fast but don't let me break you"

fff

(Bathe in the blood of E major.)

8ve

8ve

Ⓥ

♩=200

fff

3

8ve

★

IV

★★

I

8ve

OSSIA:
Play top
and sing bass -

TAPE

★ To produce this triad, use the normal fingering for third line B♮, attain a G♯3 by voicing in the throat and experimentally alternating between the B fingering and the alternate C♭3 fingering A'. (see ex. b; only use in practice) When the G3 comes out on the B fingering, lower the pitch by dropping tongue and/or jaw. The triad should be in tune with itself, but lower than concert B♭.

ex. b

★★ This triad is not as true as A. It is merely a hollow sound spread of the overtones above low D. To get the most effective spread, produce an F#3 on the low D fingering and allow the spectrum toward the fundamental to creep into the sound.

Memphis
9/6/80