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Αντικύθηρα

(ANTIKYTHERA)

for bass saxophone and bass clarinet

Josh Trentadue

M. O. T. I. F.

MUSIC OF THE INTROSPECTIVE FIELDS

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Αντικύθηρα

(Antikythera)

A Study for Bass Saxophone and Bass Clarinet
(2018)

Commissioned by and Dedicated to
The _____ Experiment

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PERFORMANCE NOTES

Diamond noteheads indicate multiphonics. All multiphonics are open-ended and left up to the player's discretion based on the articulation, dynamics, character, and style of the particular passage it appears in.

x-noteheads indicate slap-tonguing.

The bass clarinet part switches between bass clef and treble clef in this transposed score, while the individual part is fully in treble clef.

An additional, OPTIONAL part for Baritone Saxophone is also available upon request.

PROGRAM NOTES

The Antikythera mechanism is considered to be one of the world's oldest analog computers known to humankind. The device was discovered off the coast of the Greek island Antikythera between 1901-1902, although it was thought to have been created between approximately 200 - 60 BC. Similar in design to a mantel clock, the Antikythera mechanism was thought to have worked primarily as an astrological calendar, displaying time based off of the sun, moon, and planets over set hours and minutes. It also had further capabilities such as predicting eclipses, calculate the four-year patterns for the Olympic Games, and tracking the irregular movements of the moon, in which the velocity at one point is different from the velocity at another point.

This computer is thought to have been constructed with a substantial amount of different gears, each with their own purpose. Of its 82 known parts, seven are known to be mechanically important to the functioning of the device (labelled A - G in alphabetical order). The correlation of the labels for these major fragments to the seven different musical notes is coincidental in nature, but it provided me an excellent opportunity to explore when formulating the musical structure of this piece. It should also be noted that the Antikythera mechanism is a three-dimensional clock - its front faces calculated astrological predictions while its rear faces track the Olympiad.

The conception for this study began with the creation of seven different musical fragments. These materials are not motivic or thematic in any sense, but nevertheless, they form the basis for this duet, a unique formation of two different bass voices at play. The piece bubbles and grinds its way at times (as if exploring the deconstructed form of this analog computer) and creates various grooves at other moments, demonstrating the full capacity of the computer's technological power. Ultimately, both basses in this duet converse and improvise off of each other, conjuring up the wonders which comprise the Antikythera mechanism and demonstrating the methods of study, analysis, and research that would continue to be implemented further as technology improved over the centuries worldwide.

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(artistic and technical questions, errata submissions, purchasing music, commissions/arranging, submitting performances, additional licensing requests such as for commercial recordings or marching band performances, live and virtual residency/workshop scheduling, saying hello, sending food/drink/music/book/video game recommendations, and more!!)

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Transposed Score

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A Study for Bass Saxophone and Bass Clarinet

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Adagio ♩ = 60 - 72

Measures 1-3: Bass Clarinet (B♭) and Bass Saxophone (B♭). Bass Clarinet starts with *pp* and *n*. Bass Saxophone has a trill with *pp*.

Measures 4-5: Bs. Cl. starts with *pp* and *mp*. Bs. Sax. has a trill with *mp* and *pp*, followed by *p*.

Measures 6-8: Bs. Cl. has triplets with *mf* and *p*. Bs. Sax. has a trill with *mf* and *pp*, followed by *pp* and *mp*.

Measures 9-10: Bs. Cl. has triplets. Bs. Sax. has triplets.

11 12 13 14

Bs. Cl. *mf* *pp* *mf* *pp*

Bs. Sax. *f* *p* *mf* *p* *mf* *pp*

wh *tr* *1/2 tr*

15 16 17

Bs. Cl. *p* *f* *mf* *mp* *sfz*

Bs. Sax. *mp* *sfz* *mp* *sfz* *mp* *5* *sfz*

(tr) *3* *5*

18 **poco accel.** 19

Bs. Cl. *mp* *sfz* *mp* *sfz* *mp* *5* *sfz*

Bs. Sax. *mp* *5* *sfz* *mp* *5* *sfz* *mp* *5* *sfz*

20 **rit.** 21 **a tempo** 22 23

Bs. Cl. *ff* *pp* *sfz* *p* *pp*

Bs. Sax. *ppp* *mf* *ppp*

Multiphonic

24 25 26 27

Bs. Cl. *mp* *pp* *ppp*

Bs. Sax. *mf* *ppp* *mp* *pp*

Multiphonic

28 **accel.** 29 30 31

Bs. Cl. *mp*

Bs. Sax. *mp*

32 33

Bs. Cl.

Bs. Sax.

34 35

Bs. Cl.

Bs. Sax.

36 Groovy ♩ = 120 37 38

Bs. Cl. *ff* *fz* *f*

Bs. Sax. *ff* *f*

39 40 41

Bs. Cl. *mp*

Bs. Sax. *f*

42 43 44

Bs. Cl.

Bs. Sax.

p *ff*

mp

45 46 47 48

Bs. Cl.

Bs. Sax.

49 50 51

Bs. Cl.

Bs. Sax.

52 53

Bs. Cl.

Bs. Sax.

54 55

Bs. Cl.

Bs. Sax.

mf *mp*

56 57 58 59

Bs. Cl. *p* *pp*

Bs. Sax. *p* *pp*

60 61 62

Bs. Cl. *f* *p* *f* *p*

Bs. Sax. *f* *p* *f* *p*

63 64 65 66

Bs. Cl. *pp* *mp* *pp*

Bs. Sax. *pp* *mp* *pp*

67 68 69

Bs. Cl. *mp* *pp*

Bs. Sax. *mp* *f* *p*

70 71

Bs. Cl. *mf* *pp*

Bs. Sax. *mf* *pp*

72 73

Bs. Cl. *mf* *pp* *mf* *pp* *ff* *pp*

Bs. Sax. *ff* *pp* *ff* *pp* *mf*

74 75

Bs. Cl. *ff* *pp* *mf* *pp*

Bs. Sax. *pp* *ff* *pp* *mf* *ff*

76 77

Bs. Cl. *mf* *ff* *pp* *mf* *ff* *mf* *ff*

Bs. Sax. *pp* *mf* *ff* *pp* *mf* *ff* *mf*

78 79

Bs. Cl. *f*

Bs. Sax. *ff* *mf* *sfz*

like a walking bass

80 81

Bs. Cl. *mf*

Bs. Sax. *f*

like a walking bass

82 83 84 85

Bs. Cl.

Bs. Sax.

mp *f*

86 87 88

Bs. Cl.

Bs. Sax.

ff *p* *f*

89 90 91 92

Bs. Cl.

Bs. Sax.

p *f*

93 94 95 96

Bs. Cl.

Bs. Sax.

p *p*

Lento ♩ = 52-60

97

98

99

100

101

102

Bs. Cl.

pp

Bs. Sax.

pp

Switch between three different multiphonics of your choice.

103

104

105

106

107

Bs. Cl.

Switch between three different multiphonics of your choice.

mp

Bs. Sax.

mp

108

109

110

Bs. Cl.

Bs. Sax.

111

112

113

Bs. Cl.

mf

pp

mf

pp

all half steps
tr

Bs. Sax.

pp

114 all half steps

115

116

117

Bs. Cl.

p

Bs. Sax.

p

118 tr tr tr 119 tr tr tr tr 120 tr tr tr tr tr tr 121

Bs. Cl.

Bs. Sax.

ff *ppp*

122 123 tr tr tr tr tr tr 124 125 tr tr tr tr

Bs. Cl.

Bs. Sax.

p *mf* *3*

126 (tr) tr tr tr 127 tr tr tr tr 128 129

Bs. Cl.

Bs. Sax.

f *mp* *3* *pp* *mp* *5* *sfz*

130 opt. 8vb 131 132

Bs. Cl.

Bs. Sax.

mf *3* *mp* *5* *sfz* *mp* *5* *sfz* *mp* *5* *sfz*

133 134 135

Bs. Cl.

Bs. Sax.

f *3* *mp* *3* *pp* *mp* *5* *sfz* *mp* *5* *sfz* *mp* *5* *sfz*

137

136 ⁵ _(♩ = 130) 138

Bs. Cl. *mp* *sfz* *mf*

Bs. Sax. *mp* ⁵ *sfz* *mf*

139 140 141 142

Bs. Cl. *f*

Bs. Sax. *f*

144

143 145 146 147

Bs. Cl. *p*

Bs. Sax. *mp* *p*

151

148 149 150 151 152

Bs. Cl. *p* *sfz p*

Bs. Sax. *mf* *p* *sfz p*

153 154 155 156

Bs. Cl. *sfz p* *sfz p*

Bs. Sax. *sfz p* *sfz p*

160

157 158 159 160 161

Bs. Cl. *sfz p* *sfz p* *mf p* *sfz p*

Bs. Sax. *sfz p* *sfz p* *mf p* *mf*

162 163 164 165

Bs. Cl. *mf* *p* *mf* *p*

Bs. Sax. *p* *sfz p* *mf p* *mf p* *mf*

166 167 168

Bs. Cl. *sfz p* *sfz p* *mf p* *sfz p* *sfz p*

Bs. Sax. *sfz p* *mf p* *sfz p*

169 170 171

Bs. Cl. *mf* *f*

Bs. Sax. *mf* *p* *f* *6*

172 173 174 175

Bs. Cl. *3* *3* *3*

Bs. Sax.

176 177 178 179

Bs. Cl. *3* *3* *3*

Bs. Sax. *p*

180 181 182

Bs. Cl.

Bs. Sax.

f

p

183 184 185

Bs. Cl.

Bs. Sax.

f

186 Slightly Slower ♩ = 120 - 126 (Take meas. 186 - 189 even slower if needed).

187

Bs. Cl.

Bs. Sax.

ff

p

ff

p

188

Bs. Cl.

Bs. Sax.

ff

p

ff

p

In Strict Time **poco accel.**

189 190 191 192

Bs. Cl.

Bs. Sax.

mp

f

mp

f

Tempo I ♩ = 130 - 138

195

Bs. Cl. *sffz* *p* *f*

Bs. Sax. *mf* *ff*

Bs. Cl. *sffz*

Bs. Sax. *pp* *sffz*

Bs. Cl. *f* *sfz* *sfz* *sfz* *sfz*

Bs. Sax. *ff*

Bs. Cl. *ff*

Bs. Sax. *f* *sfz* *sfz*

Bs. Cl.

Bs. Sax. *sfz* *sfz* *sfz* *ff*

208 **209** 210 211

Bs. Cl.

Bs. Sax.

Detailed description: This system covers measures 208 to 211. Measure 208 is a whole rest for both instruments. Measure 209 features a bassoon line with eighth notes and a saxophone line with triplet eighth notes. Measure 210 continues the saxophone triplet pattern. Measure 211 shows both instruments with triplet eighth notes. Dynamics include *mf* and *ffz*.

212 213 214 215

Bs. Cl.

Bs. Sax.

Detailed description: This system covers measures 212 to 215. Measure 212 has eighth notes in both parts. Measure 213 features a bassoon triplet and a saxophone triplet. Measure 214 continues the bassoon triplet. Measure 215 has a bassoon triplet and a saxophone triplet. Dynamics include *mf*.

216 217 **218** 219

Bs. Cl.

Bs. Sax.

Detailed description: This system covers measures 216 to 219. Measure 216 has eighth notes in both parts. Measure 217 features a bassoon triplet and a saxophone triplet. Measure 218 continues the bassoon triplet. Measure 219 has a bassoon triplet and a saxophone triplet. Dynamics include *mf*.

220 221 222 223 224 225

Bs. Cl.

Bs. Sax.

Detailed description: This system covers measures 220 to 225. Measure 220 has eighth notes in both parts. Measure 221 continues the eighth-note pattern. Measure 222 has eighth notes in both parts. Measure 223 continues the eighth-note pattern. Measure 224 has eighth notes in both parts. Measure 225 continues the eighth-note pattern. Dynamics include *mf*.

226 227 228 229

Bs. Cl.

Bs. Sax.

Detailed description: This system covers measures 226 to 229. Measure 226 has eighth notes in both parts with dynamics *mf* and *mp*. Measure 227 continues the eighth-note pattern with dynamics *mp* and *p*. Measure 228 has eighth notes in both parts with dynamics *mp* and *p*. Measure 229 continues the eighth-note pattern with dynamics *p* and *mf*.

Musical notation for measures 230-234. Bs. Cl. part includes dynamics *pp* and measure 233 is boxed. Bs. Sax. part includes dynamics *pp*.

Musical notation for measures 235-240. Bs. Cl. part includes measure 237. Bs. Sax. part includes measure 237. Time signature changes to 5/4.

Musical notation for measures 241-243. Bs. Cl. part includes measure 241 (boxed) and dynamics *p*. Bs. Sax. part includes measure 242 and dynamics *p*. Time signature is 5/4.

Musical notation for measures 244-247. Bs. Cl. part includes measure 247 (boxed) and dynamics *pp*. Bs. Sax. part includes measure 245. Time signature changes to 5/4.

Musical notation for measures 248-250. Bs. Cl. part includes measure 250. Bs. Sax. part includes measure 248 and dynamics *pp*. Time signature changes to 3/4.

251 252 253

Bs. Cl. *pp*

Bs. Sax. *pp*

Detailed description: This system contains measures 251, 252, and 253. The key signature has one sharp (F#) and the time signature is 3/4. In measure 251, both instruments are silent. In measure 252, the Bassoon plays a half note G3 (F#) and a quarter note G3 (F#). The Saxophone plays a quarter note G3 (F#), a quarter rest, a quarter note F3, and a quarter note G3 (F#). In measure 253, both instruments are silent. The dynamic *pp* is written in the middle of measure 252.

254 255 256 257

Bs. Cl.

Bs. Sax.

Detailed description: This system contains measures 254, 255, 256, and 257. In measure 254, the Bassoon plays a half note G3 (F#) and a quarter note G3 (F#). The Saxophone plays a quarter note G3 (F#), a quarter rest, a quarter note F3, and a quarter note G3 (F#). In measure 255, the Bassoon is silent. The Saxophone plays a quarter note G3 (F#), a quarter rest, a quarter note F3, and a quarter note G3 (F#). In measure 256, the Bassoon plays a half note G3 (F#) and a quarter note G3 (F#). The Saxophone plays a quarter note G3 (F#), a quarter rest, a quarter note F3, and a quarter note G3 (F#). In measure 257, the Bassoon is silent. The Saxophone plays a quarter note G3 (F#), a quarter rest, a quarter note F3, and a quarter note G3 (F#).

258 259 260

Bs. Cl.

Bs. Sax.

Detailed description: This system contains measures 258, 259, and 260. In measure 258, both instruments are silent. In measure 259, the Bassoon plays a half note G3 (F#) and a quarter note G3 (F#). The Saxophone plays a quarter note G3 (F#), a quarter rest, a quarter note F3, and a quarter note G3 (F#). In measure 260, the Bassoon is silent. The Saxophone plays a quarter note G3 (F#), a quarter rest, a quarter note F3, and a quarter note G3 (F#).

261 262 263

Bs. Cl.

Bs. Sax.

Detailed description: This system contains measures 261, 262, and 263. In measure 261, both instruments are silent. In measure 262, the Bassoon plays a half note G3 (F#) and a quarter note G3 (F#). The Saxophone plays a quarter note G3 (F#), a quarter rest, a quarter note F3, and a quarter note G3 (F#). In measure 263, both instruments are silent.

264 265 266

Bs. Cl. *ppp*

Bs. Sax. *ppp*

Detailed description: This system contains measures 264, 265, and 266. In measure 264, the Bassoon plays a half note G3 (F#) and a quarter note G3 (F#). The Saxophone plays a quarter note G3 (F#), a quarter rest, a quarter note F3, and a quarter note G3 (F#). In measure 265, both instruments are silent. In measure 266, the Bassoon plays a half note G3 (F#) and a quarter note G3 (F#). The Saxophone plays a quarter note G3 (F#), a quarter rest, a quarter note F3, and a quarter note G3 (F#). The dynamic *ppp* is written in the middle of measure 264.

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