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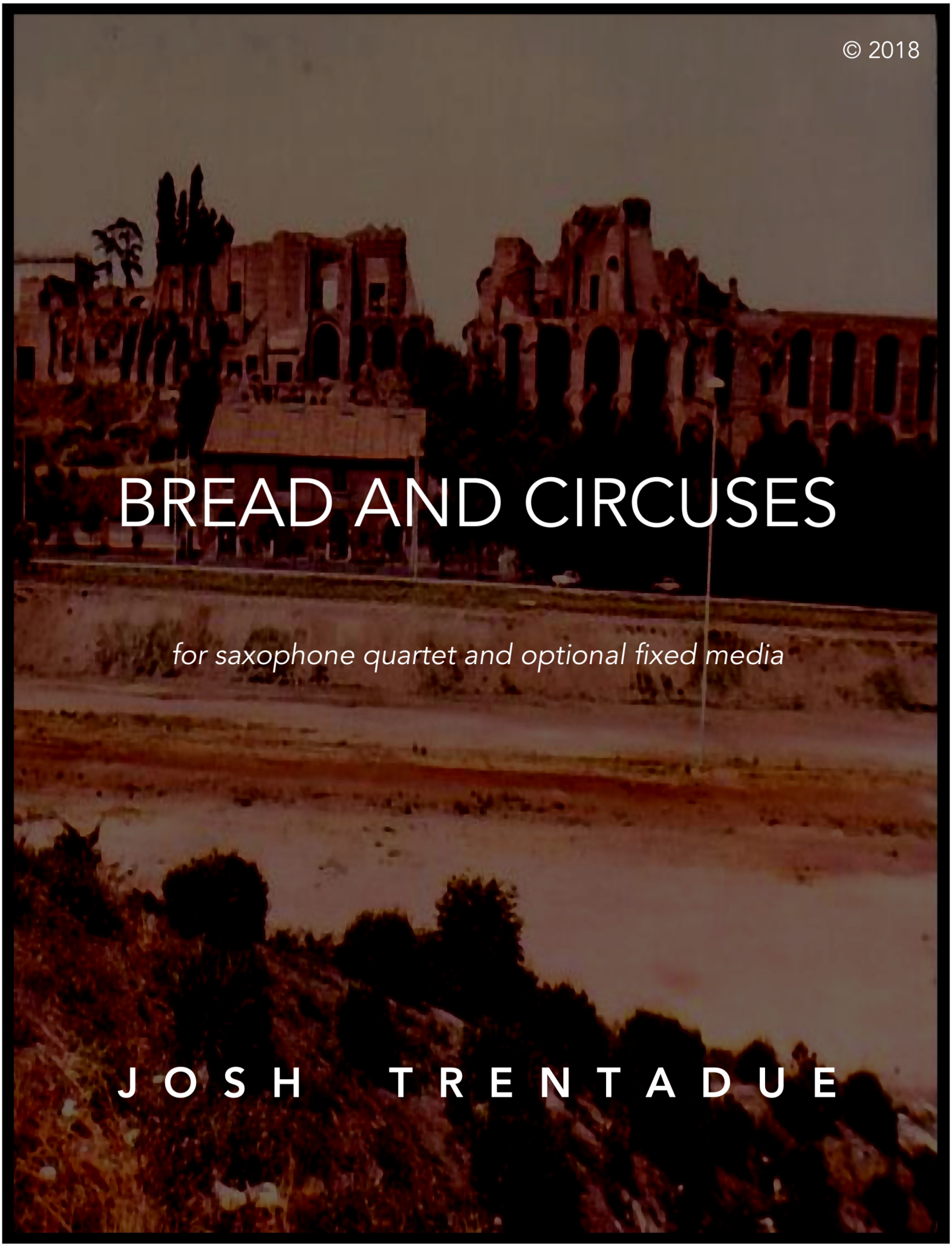

# BREAD AND CIRCUSES

*for saxophone quartet and optional fixed media*

JOSH TRENTADUE

**Josh Trentadue**

# Bread and Circuses

(2018)

*for Saxophone Quartet*
*and Optional Fixed Media Playback*

*written for the Zenith Saxophone Quartet as part of a*
*Joint Collaborative Concert with the*
*Millennium Composers Initiative*

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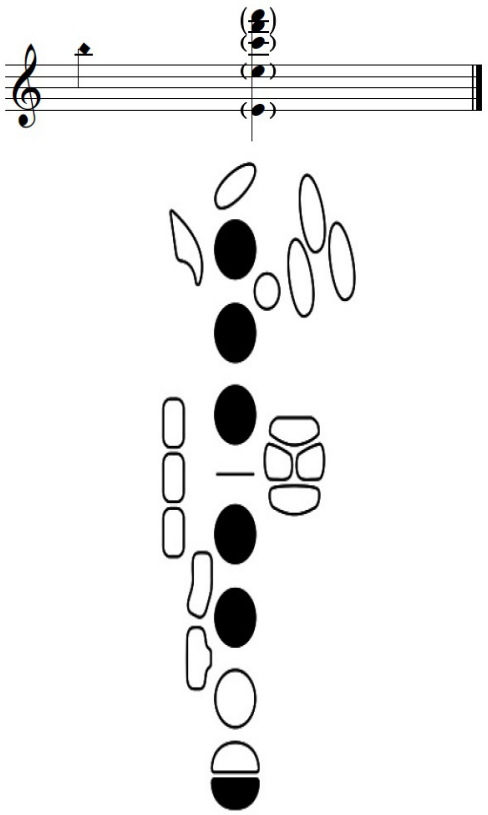
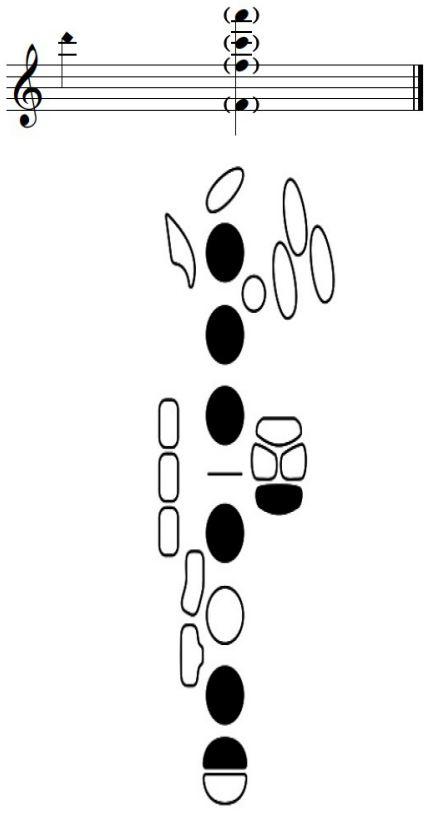
# INSTRUMENTATION

Soprano Saxophone
Alto Saxophone
Tenor Saxophone
Baritone Saxophone
Fixed Media Playback - **optional; see notes on the next page**

# PERFORMANCE NOTES

- If the fixed media track is not used for performance, **all players should begin at measure 3.**
- All growls marked mezzo-forte or higher should sound as nasty as possible (flutter-tonguing is especially preferred in this case). Make any growl marked mezzo-piano or lower more subdued, like the sound of a cat purring but with a little more intensity.
- There are two specific multiphonics used by all players in this piece. The fingering charts and notation used appear below [these fingering charts also appear in the individual parts]. Additionally, soprano and baritone saxophone may use a similar fingering to the provided charts if needed.





# FIXED MEDIA PLAYBACK

*Bread and Circuses* comes with an optional fixed media electronic track in the form of a WAV audio file. This track has been written out in the score for reference [including a general range of volume marked as hairpins]. The fixed media occurs from the beginning of the piece until measure 216 - this is also marked in the score and parts.

A PA system with two speakers is required for playback. A subwoofer is also recommended but not required to be used if unavailable. The speakers should be set up in a manner which allows for the quartet to hear the track clearly, so as to synchronize with it and check for balance throughout the rehearsal or performance. The track should also be balanced in volume so as not to fully overpower the quartet, as there are moments where the fixed media is intentionally meant to feel overwhelming in terms of volume and energy.

The fixed media materials come with a separate part [as seen on the score]; a detailed list of timecodes where rehearsal marks occur in the piece; a click track for rehearsal and performance use; and an audio file with the fixed media synced to the same click track for reference. The click track is divided into quarter notes for all quarter note meters; eighth notes for irregular meters such as 5/8 and 7/8; and, dotted quarter notes for all regular eighth-note meters. All downbeats are also accented.

# PROGRAM NOTES

The term "bread and circuses" originated in Rome and was a term coined by the satirical poet Juvenal in the early second century AD. It was initially a term related to common cultural practices, but it soon became defined for its political context. This figure of speech refers to generating the approval of the public masses by fulfilling their most immediate desires, such as food or entertainment of some kind, as opposed to providing what the public actually needs to thrive as a society.

This, along with the quote below, inspired the overall structure of this saxophone quartet. It begins with a spectacle of distractions and diversions without a clear focus of what its true objective could be. One section that's reiterated later on offers a glimpse, an idea of what it could transform into, before being swept away by the madness. But, there is no peace - only pure and utter chaos.

The second half of this work ends with the saxophone quartet alone. Although not so chaotic and wild, yet seemingly peaceful and solemn, it is not a moment of rest that is meant to feel truly earned. It instead offers the same bitter anger and emptiness left over from the first half, waiting for that impending moment when the cycle will begin all over once again.

*In the midst of chaos, there is also opportunity.*
*--Sun Tzu,* ***The Art of War***

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PLEASE DIRECT ALL QUERIES TO:
josh@joshtrentadue.com
(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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**Full Score (transposed)**

*Written for the Zenith Saxophone Quartet as part of a*
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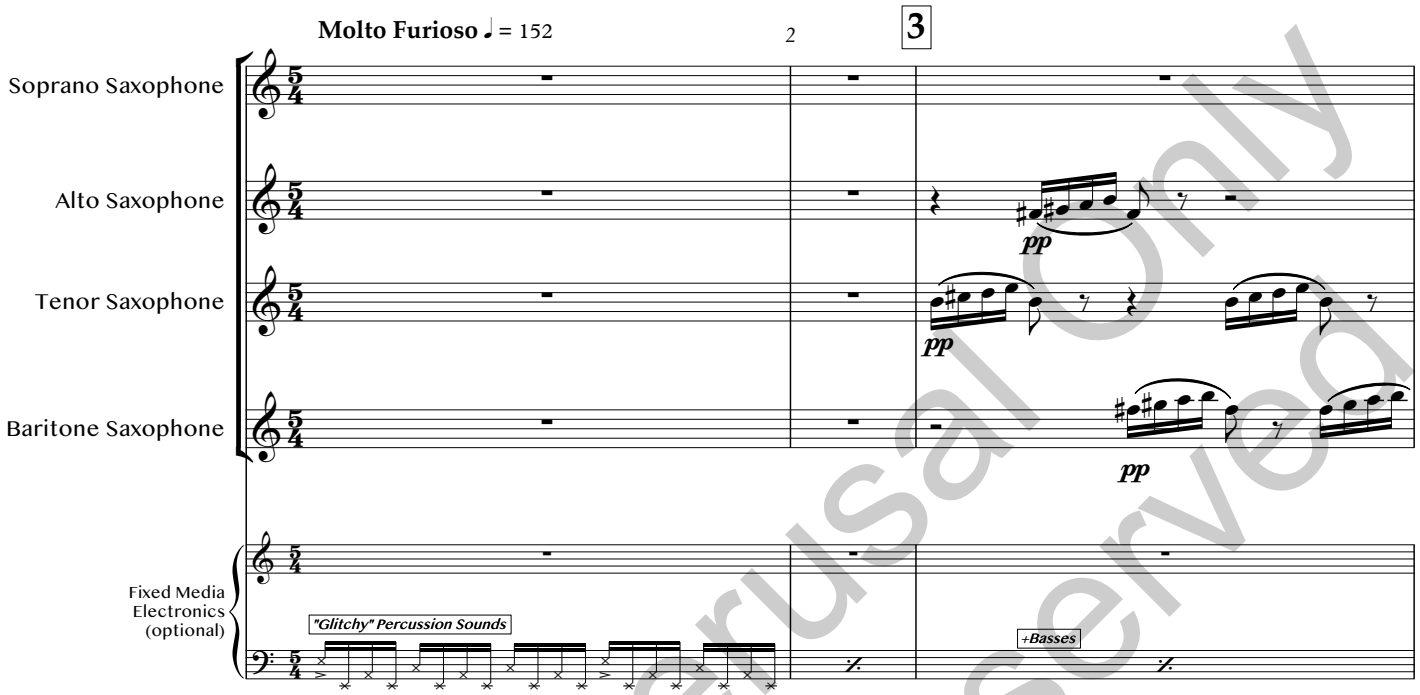
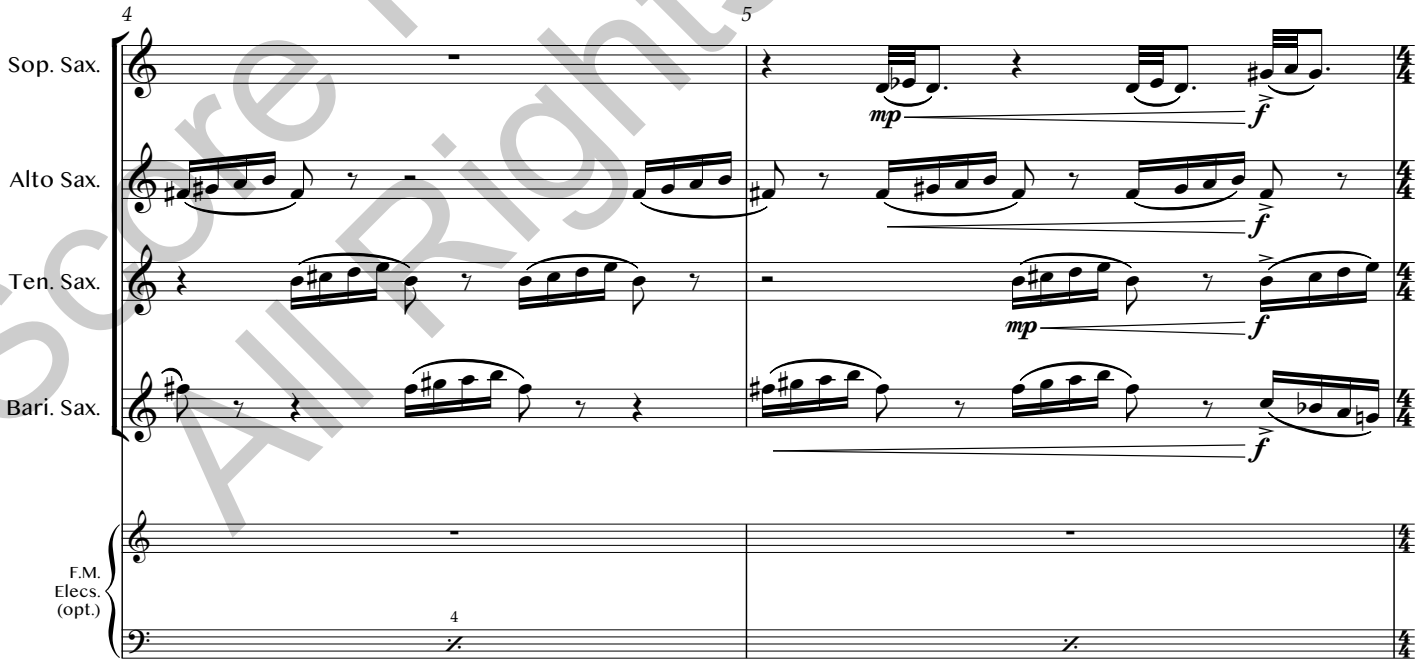
# Bread and Circuses

(2018)

**Josh Trentadue**

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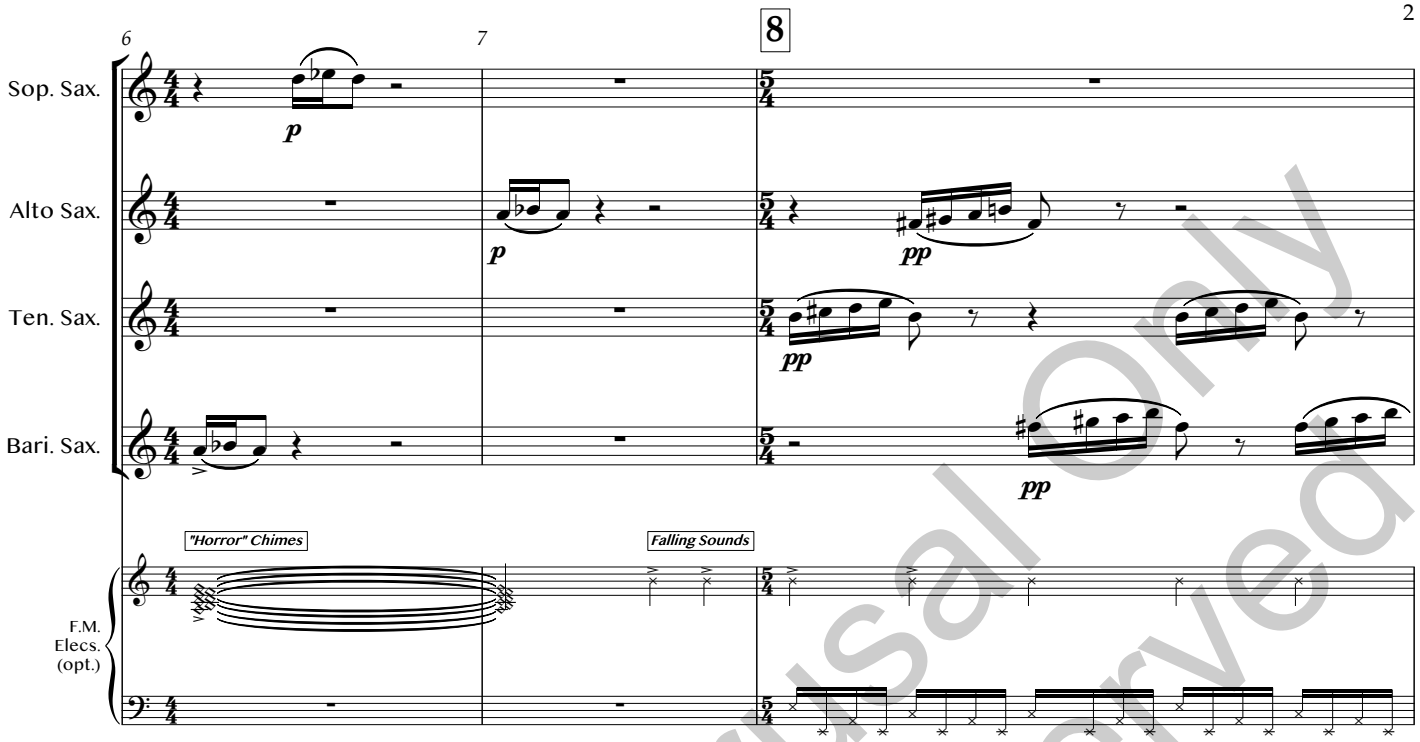


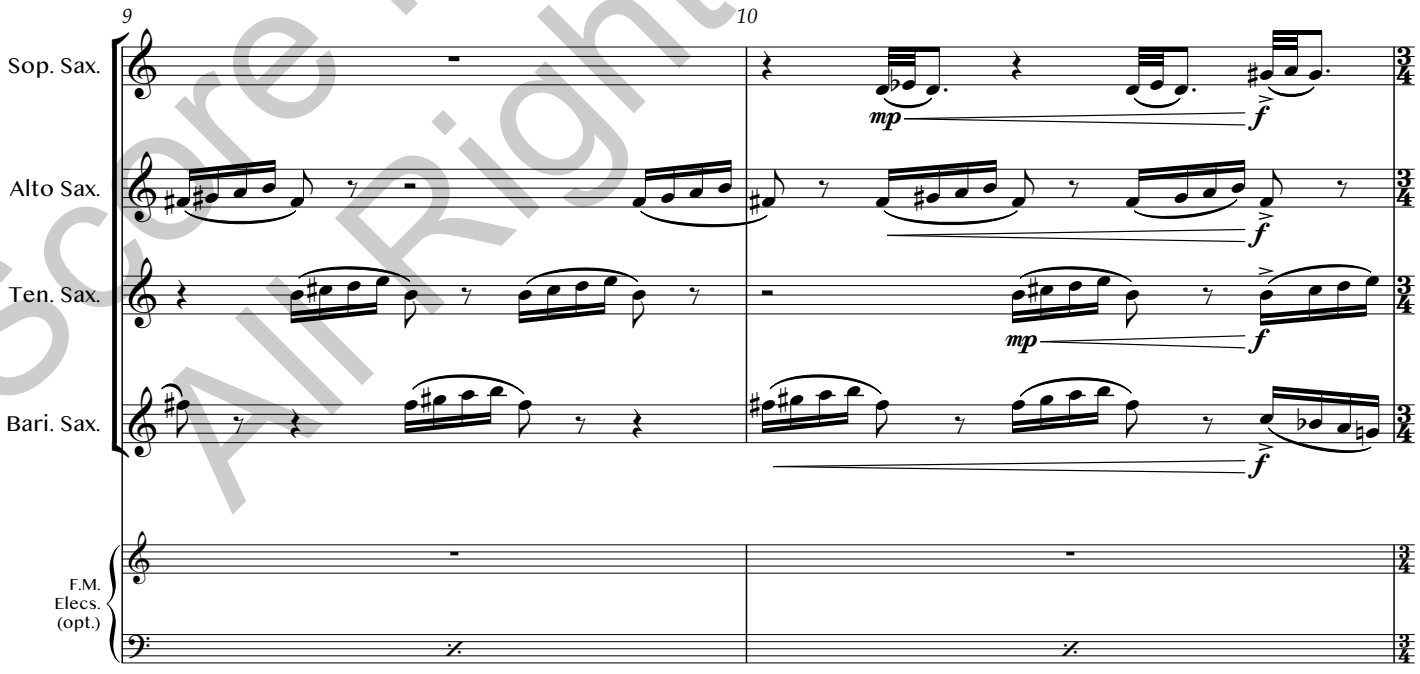


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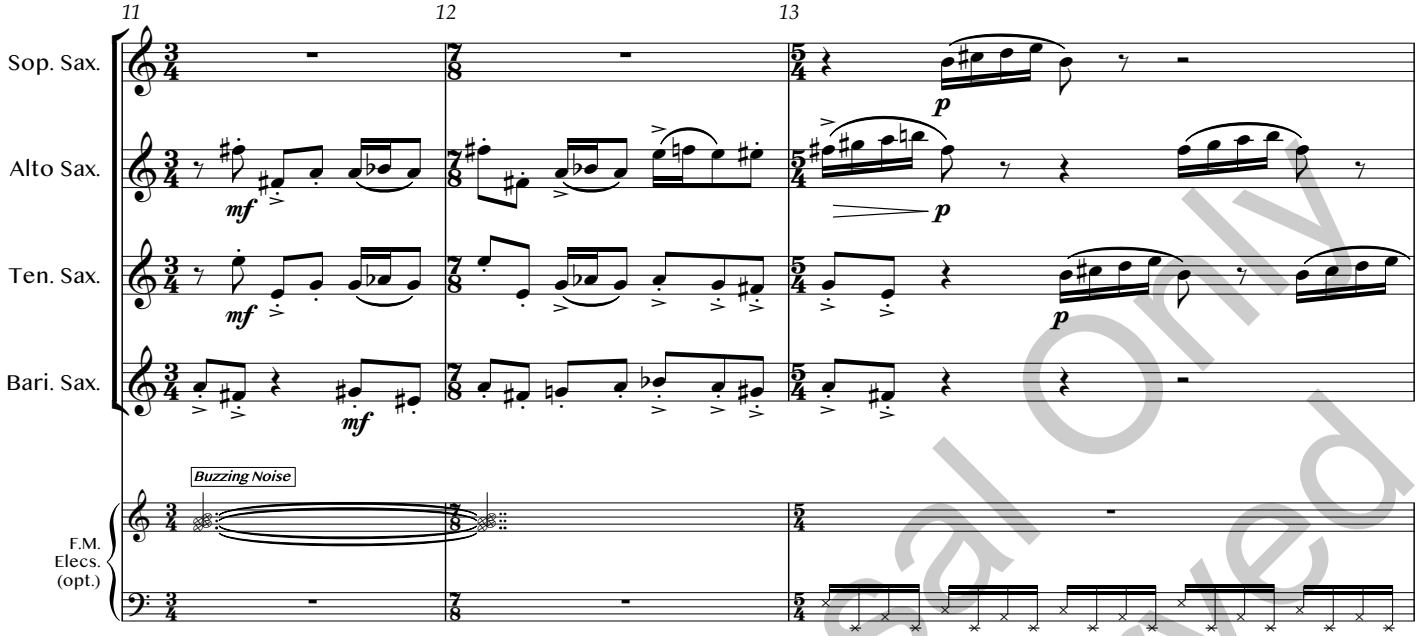


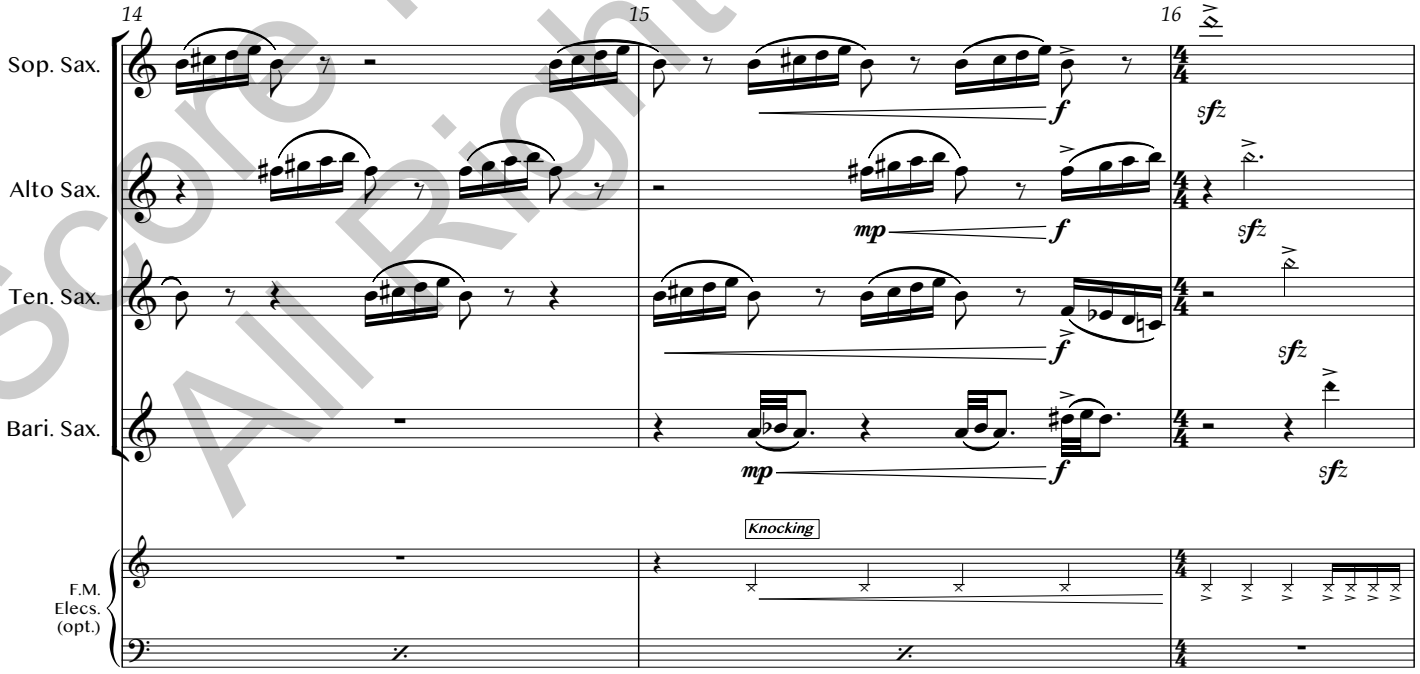


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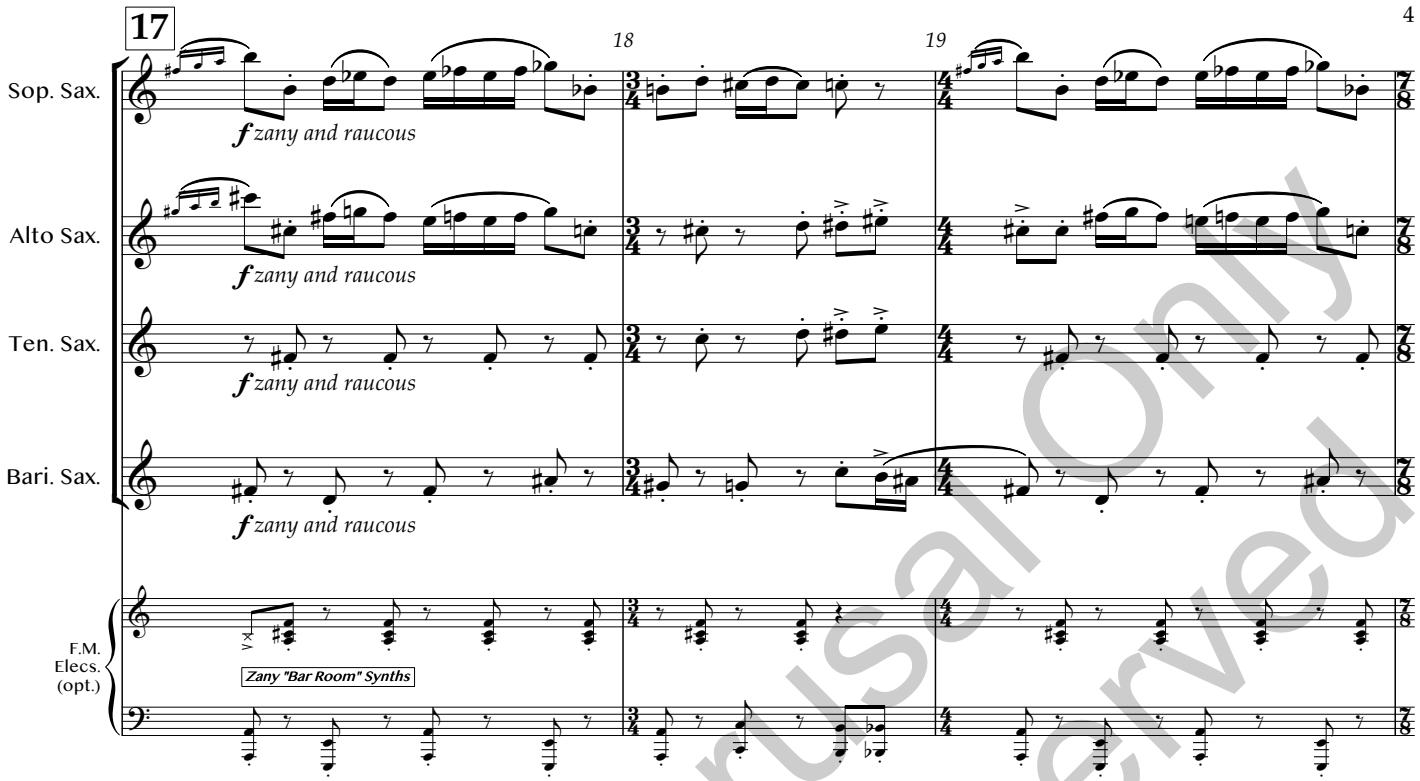


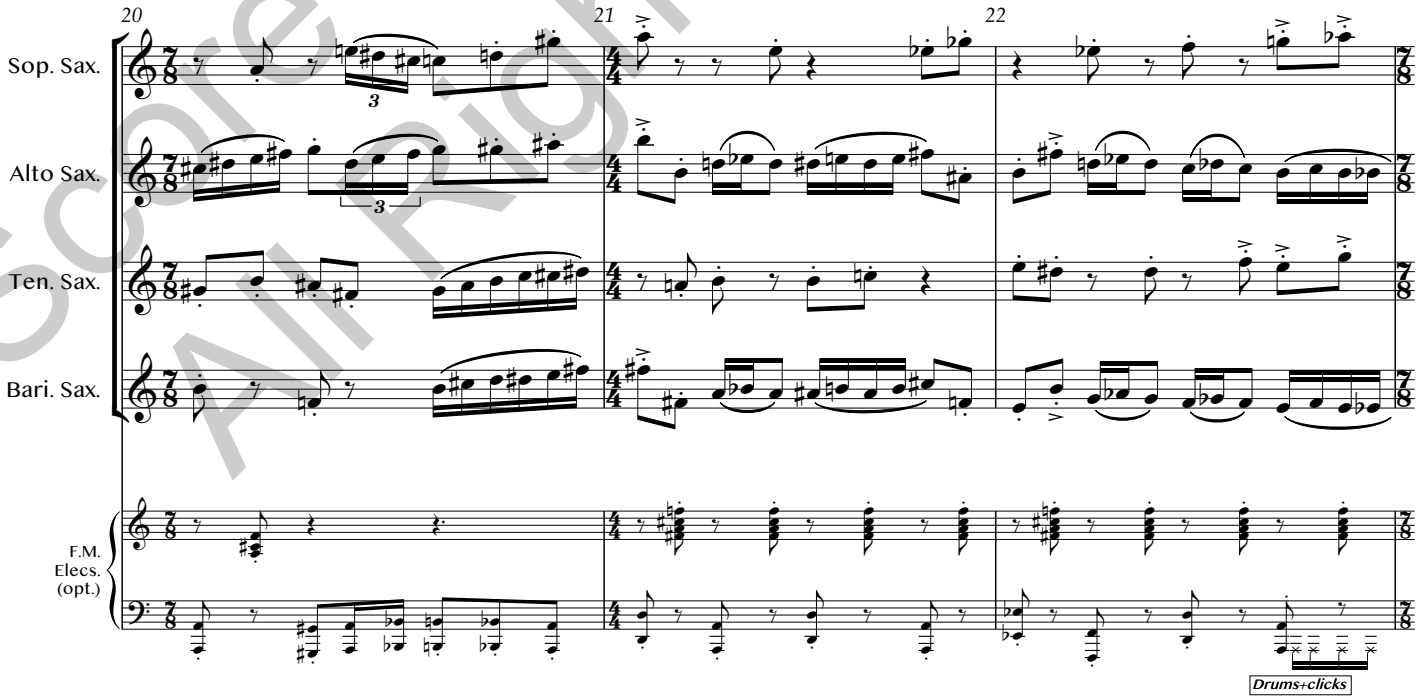


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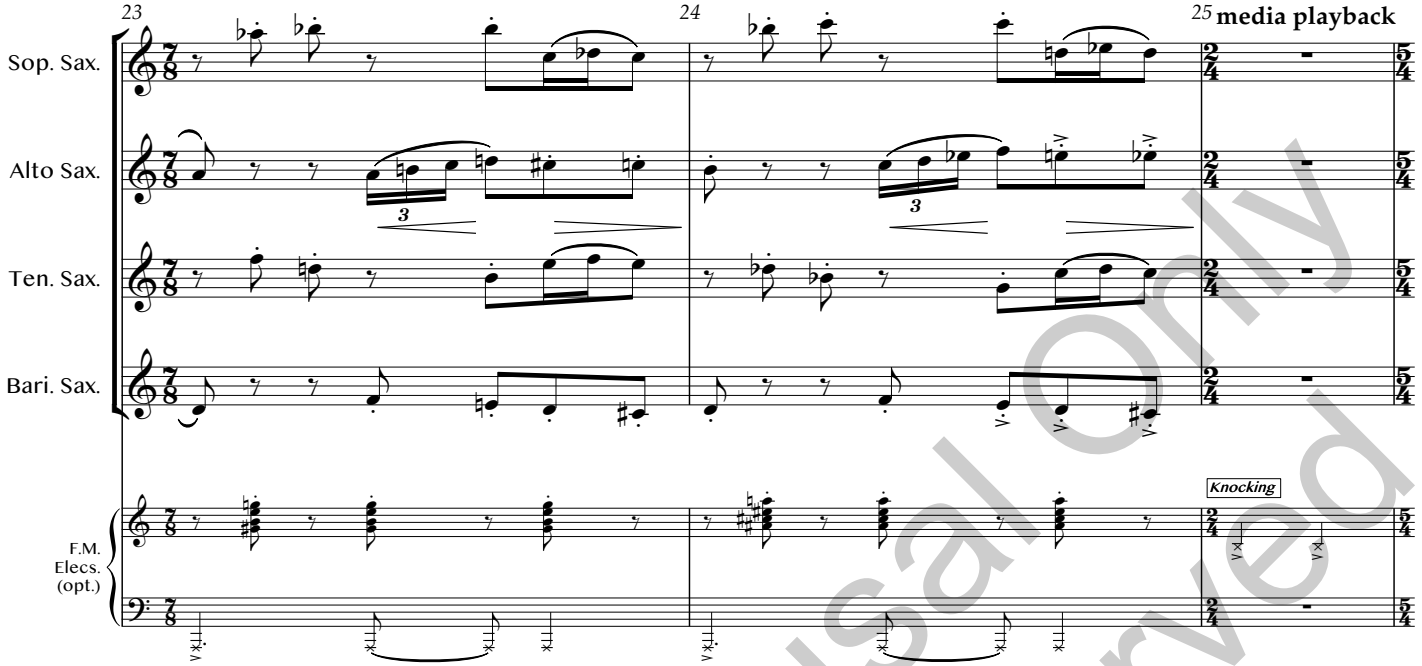


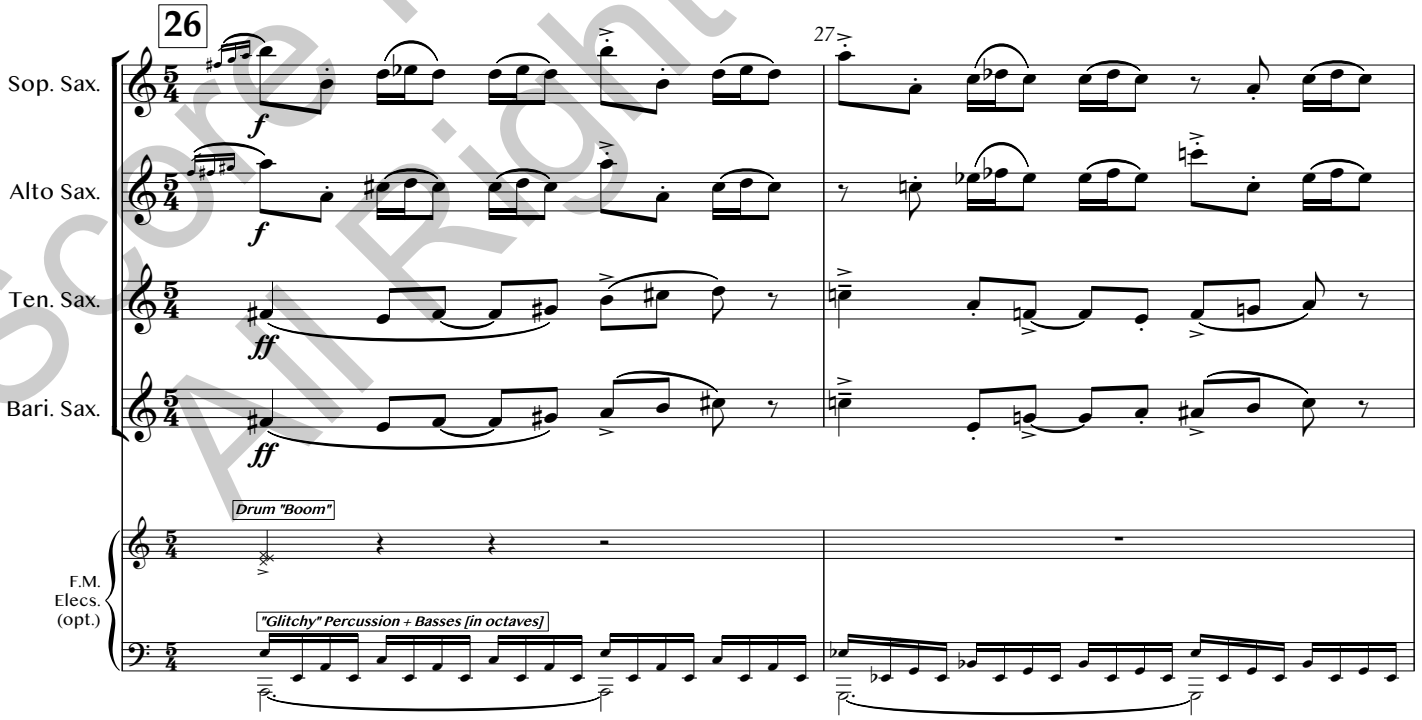


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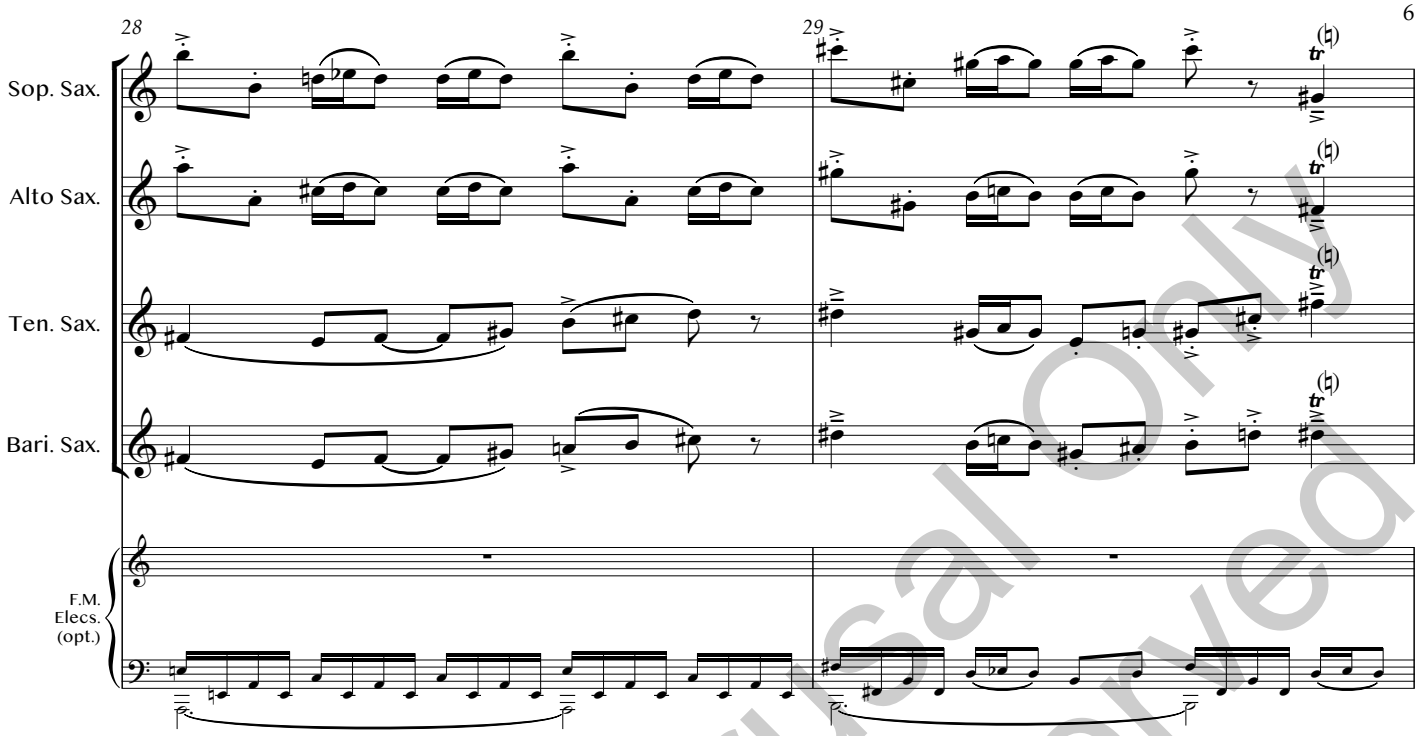


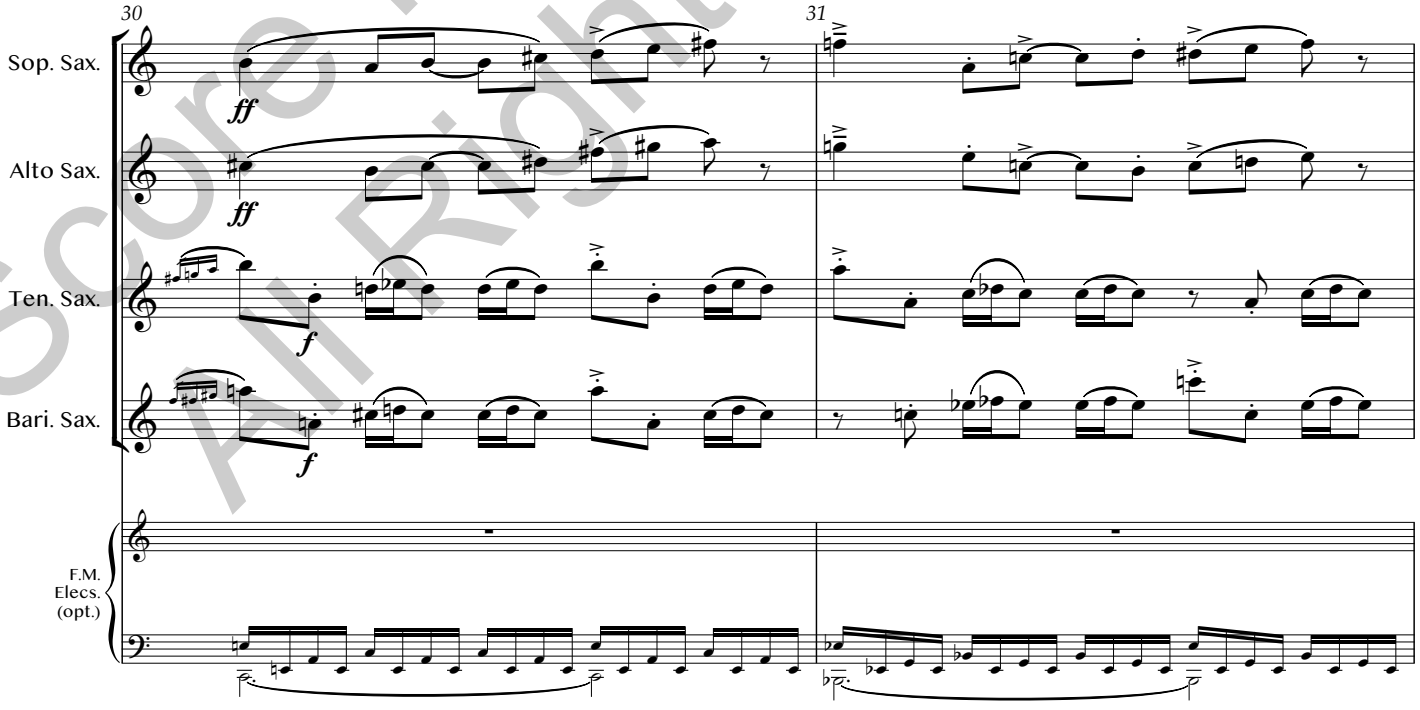


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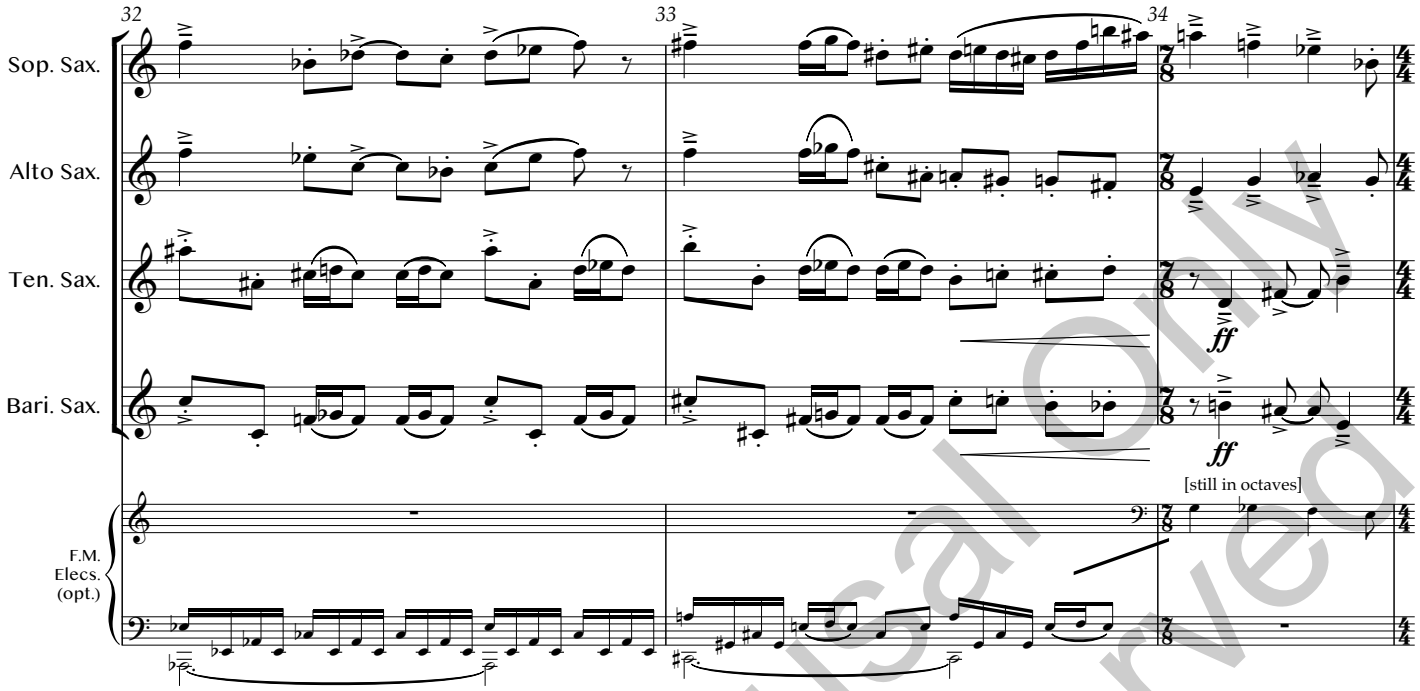


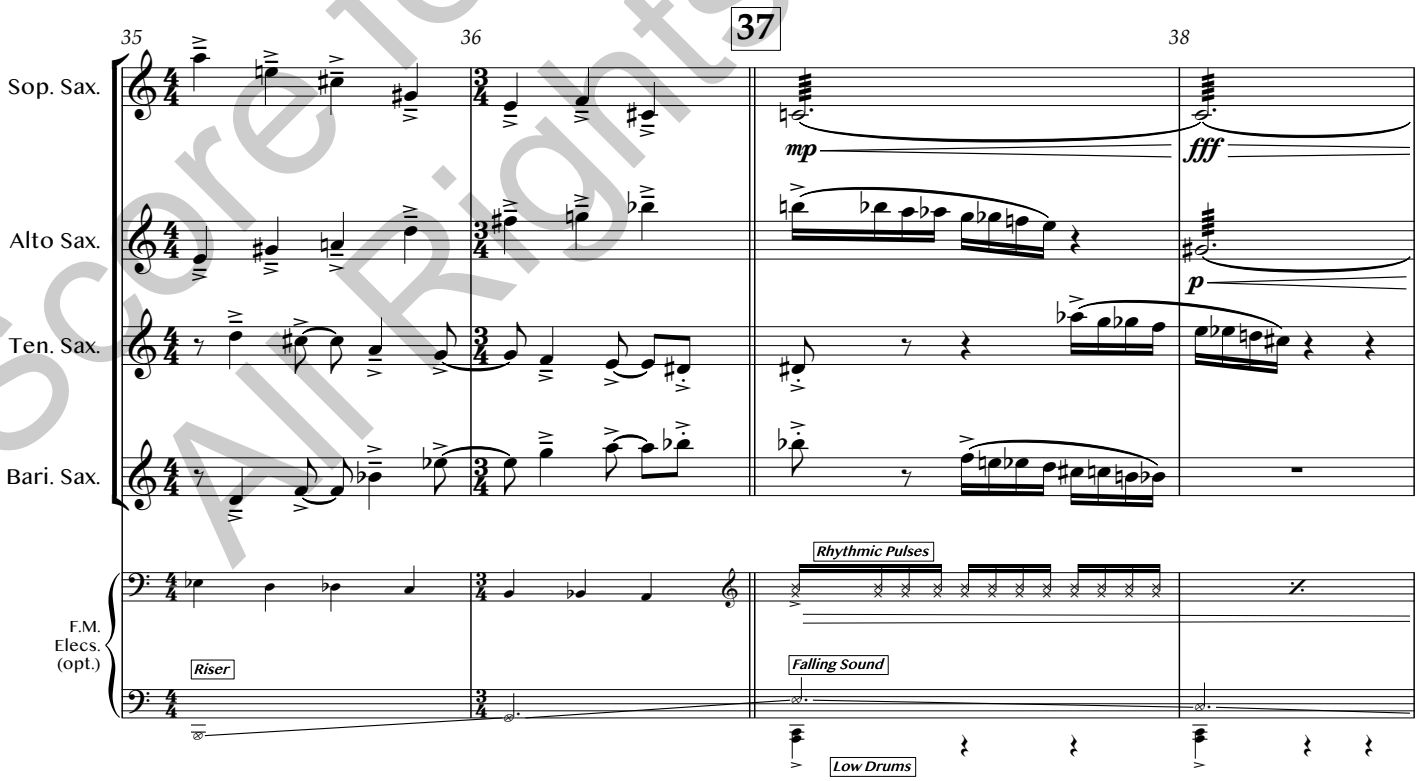


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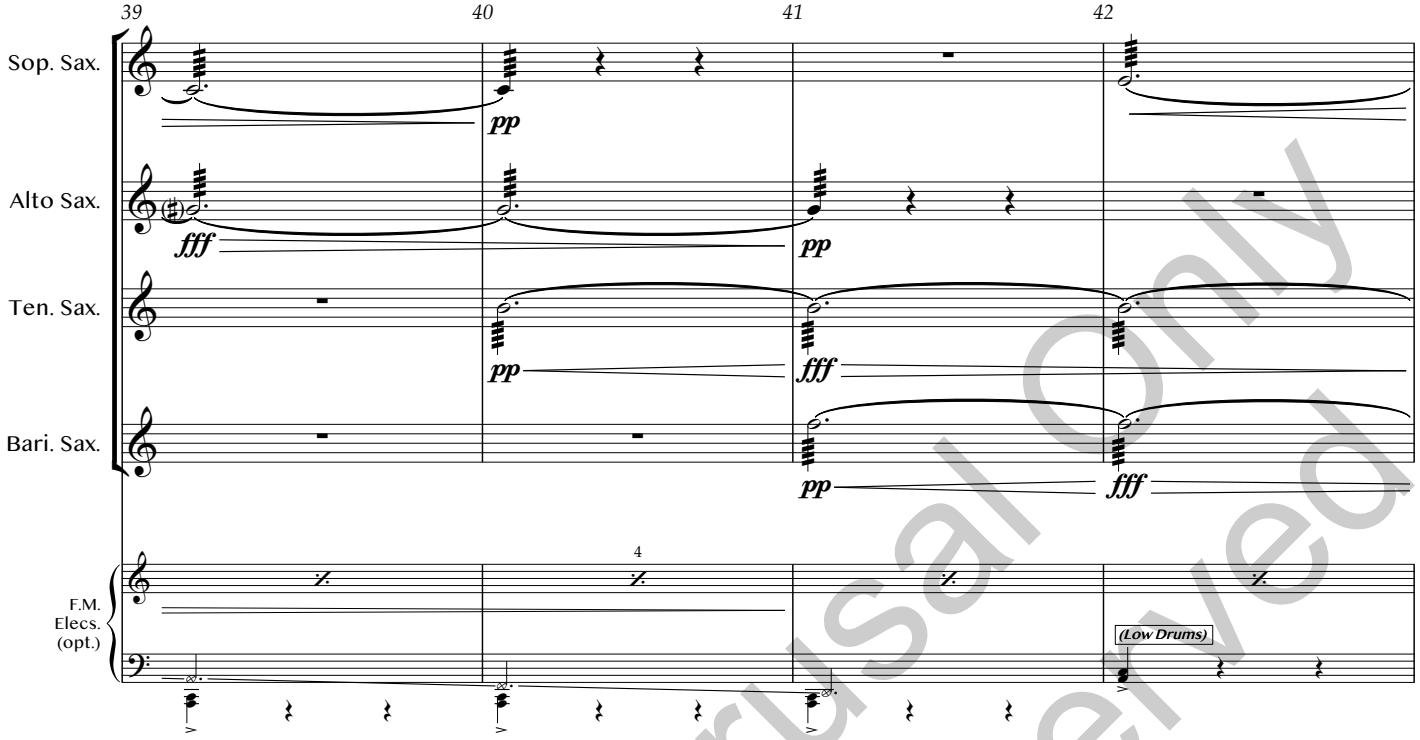


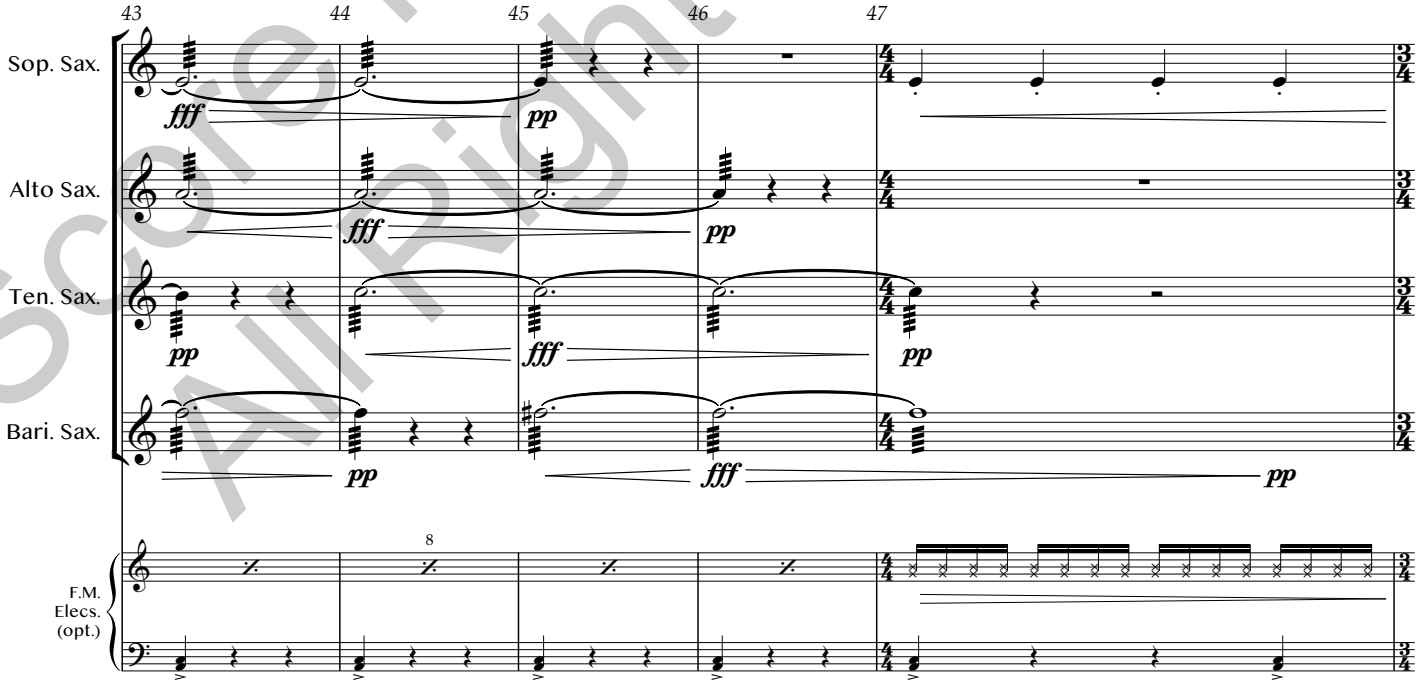


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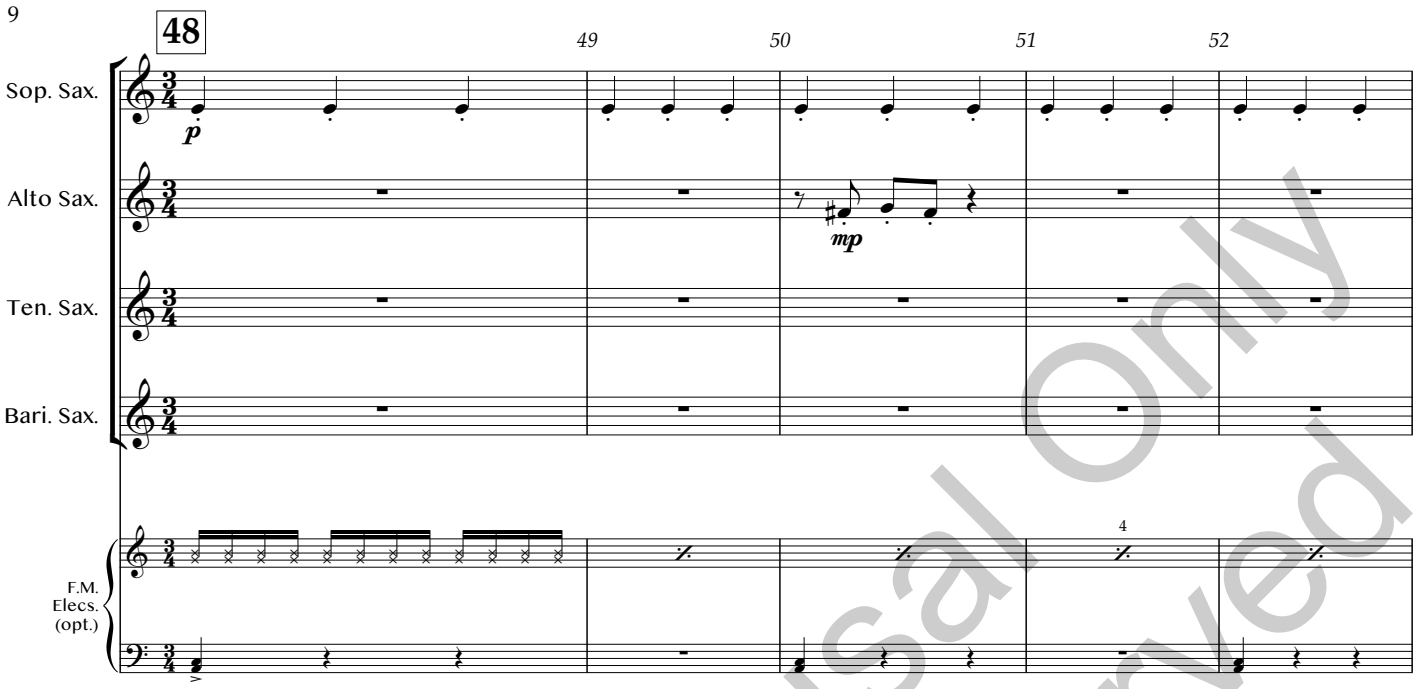

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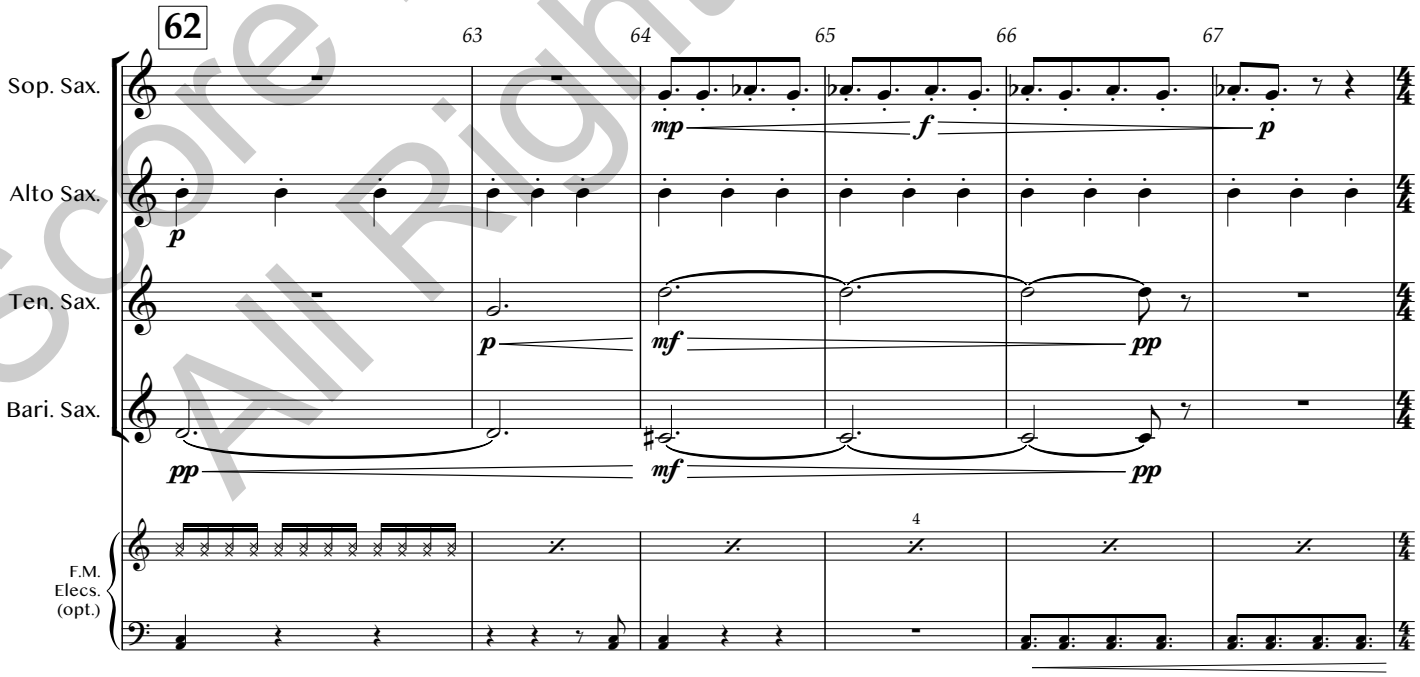


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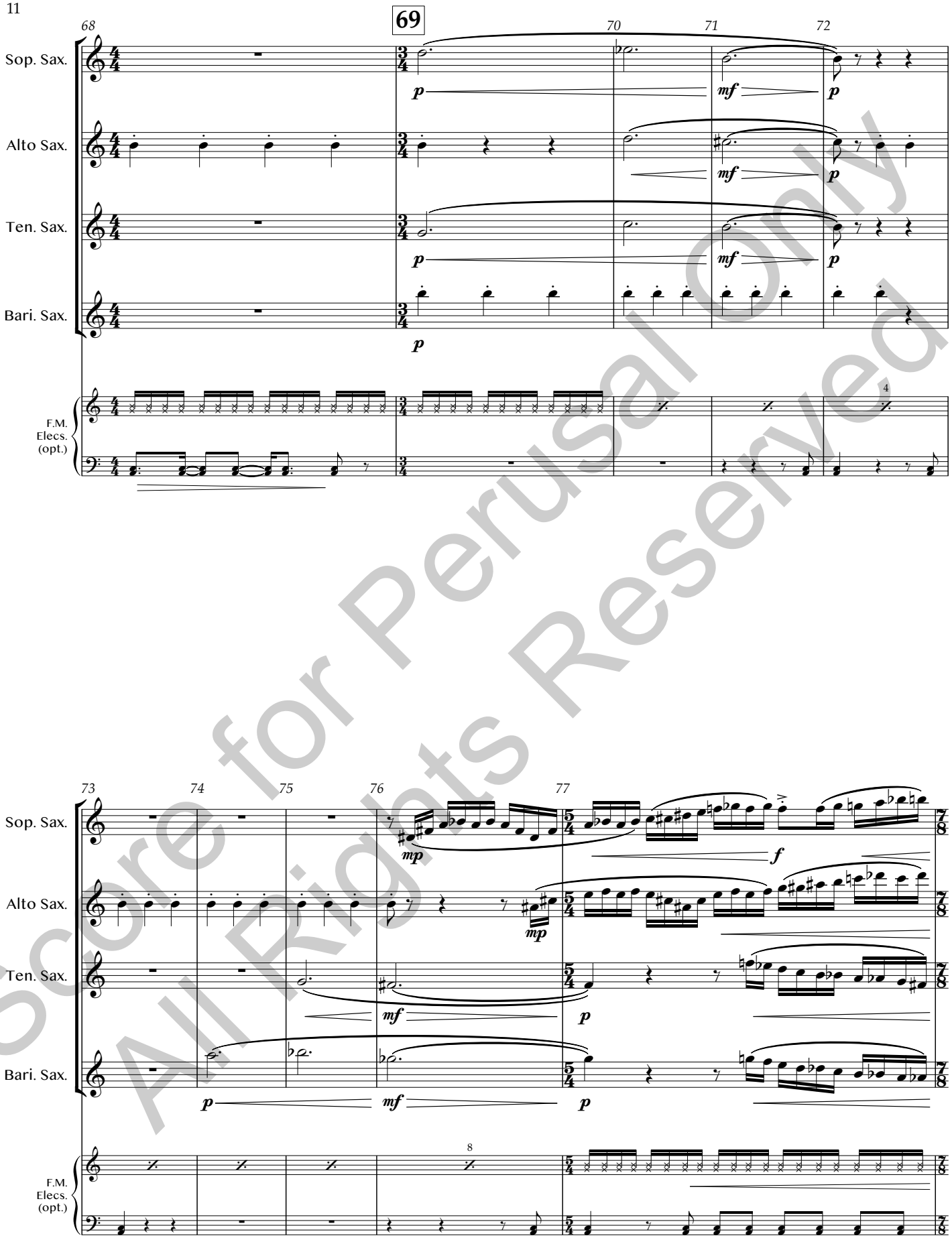


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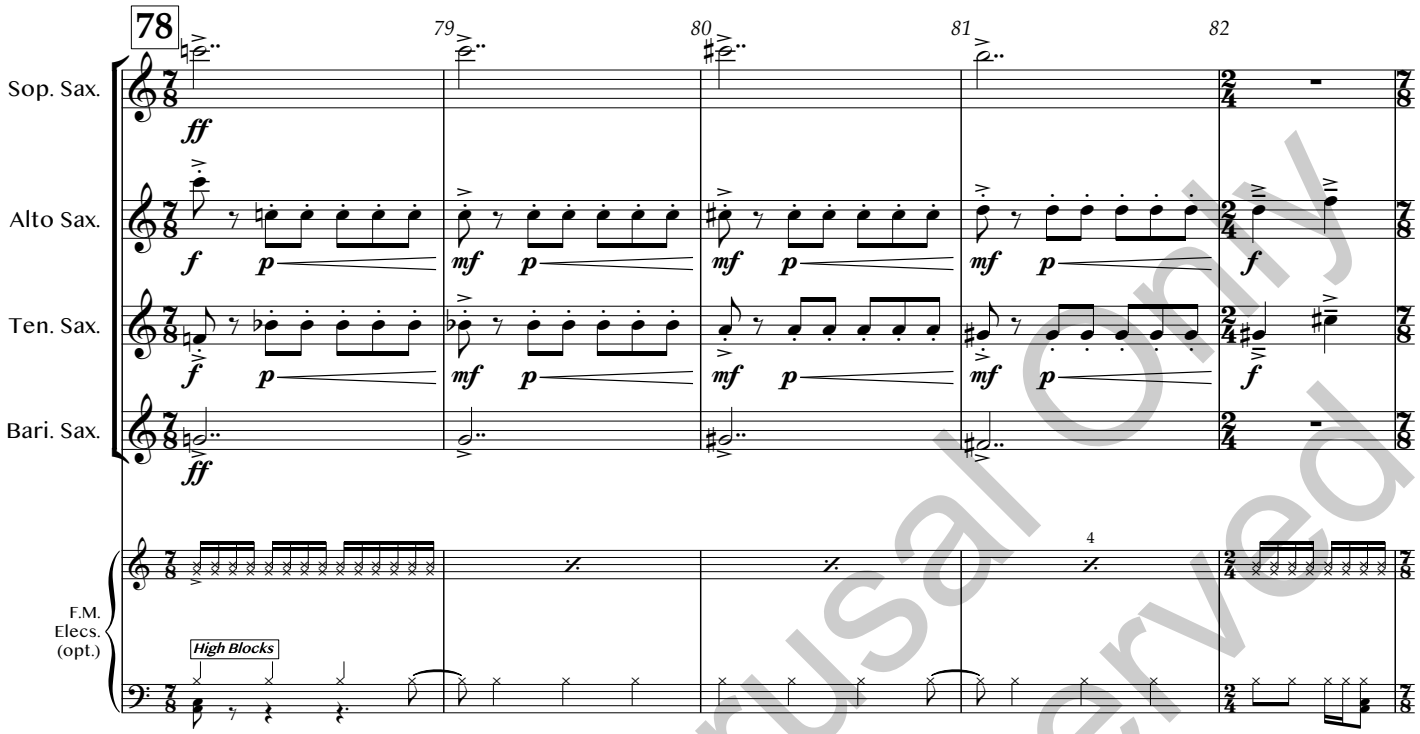


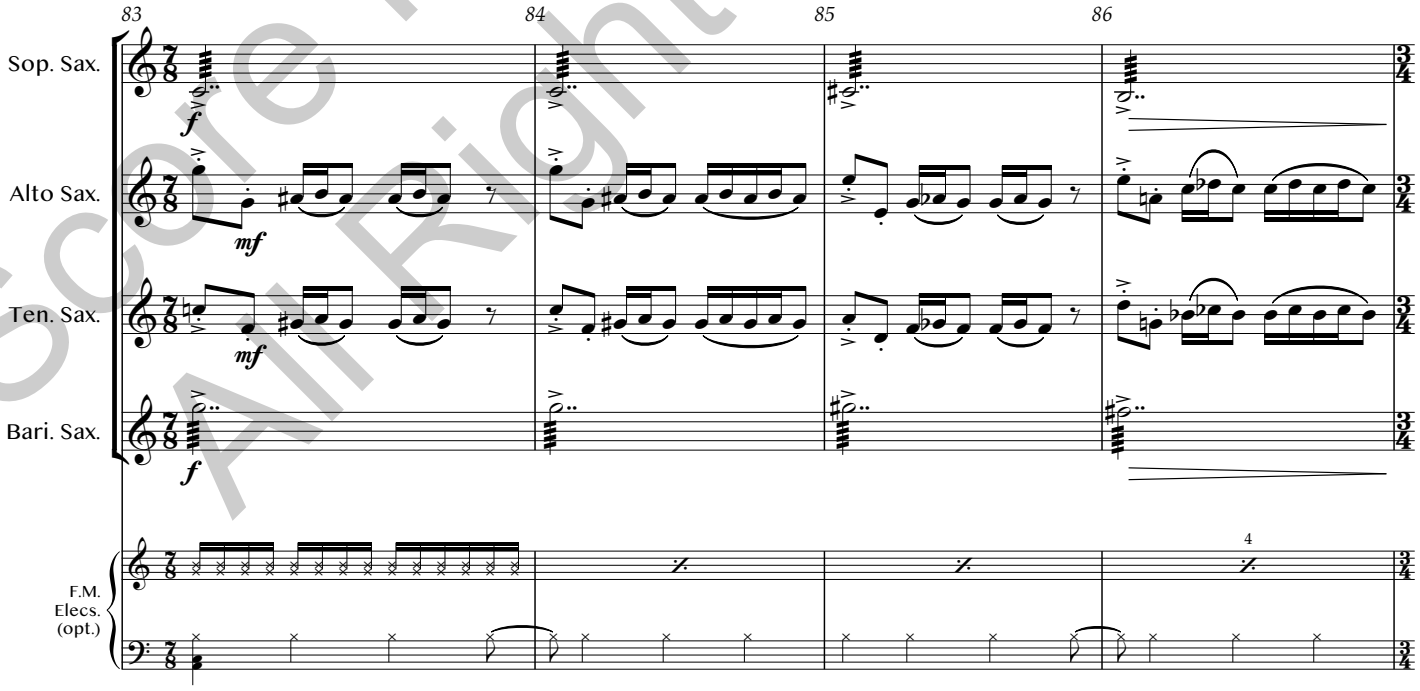


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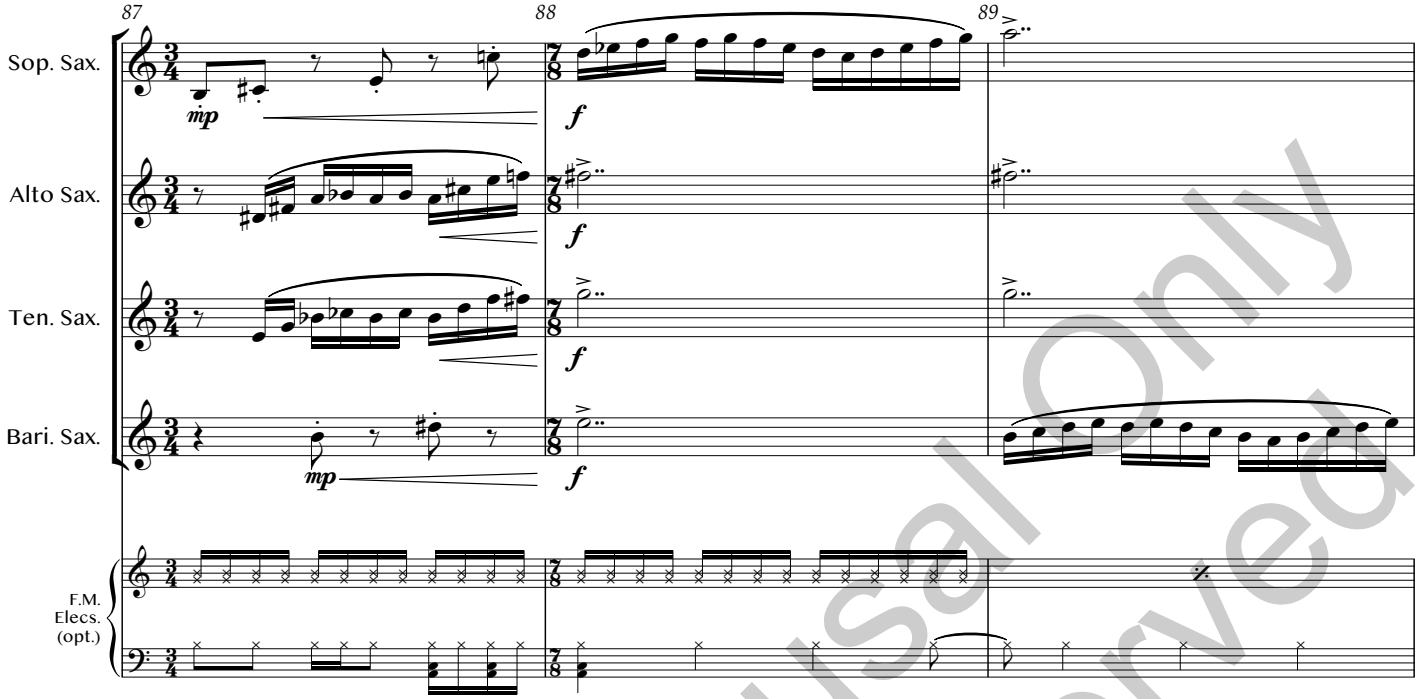


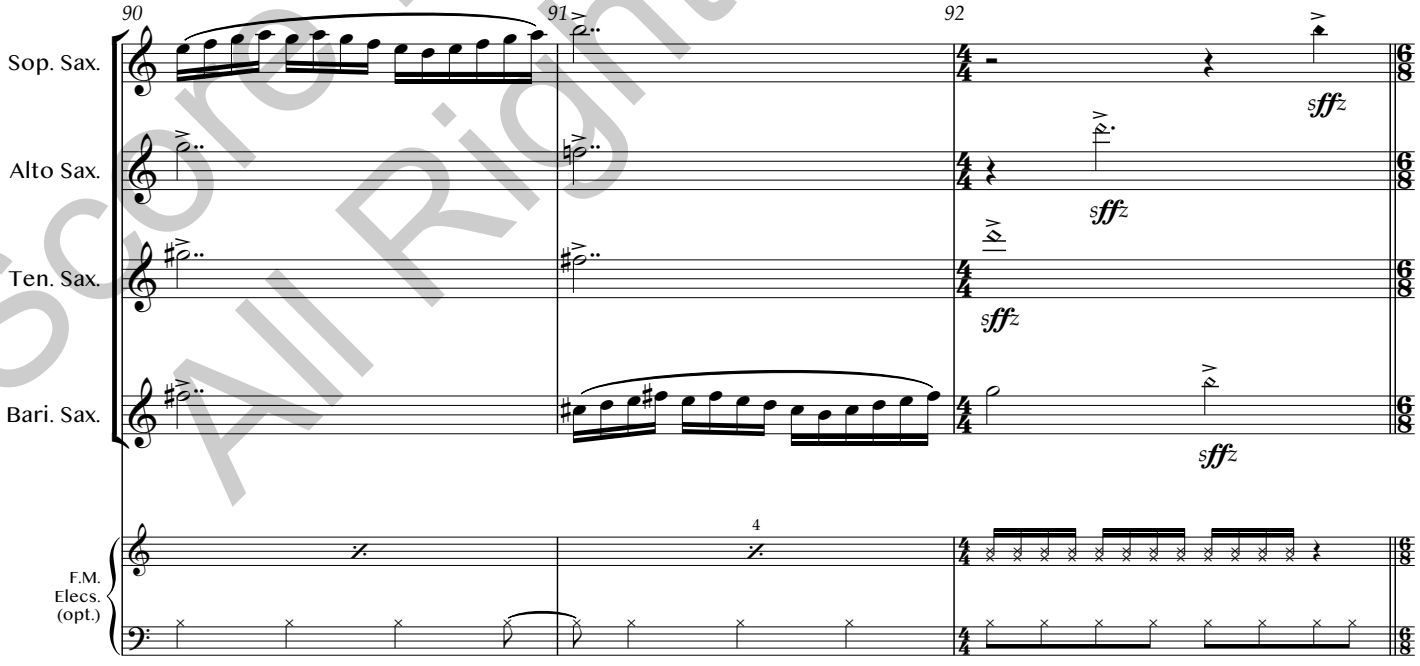


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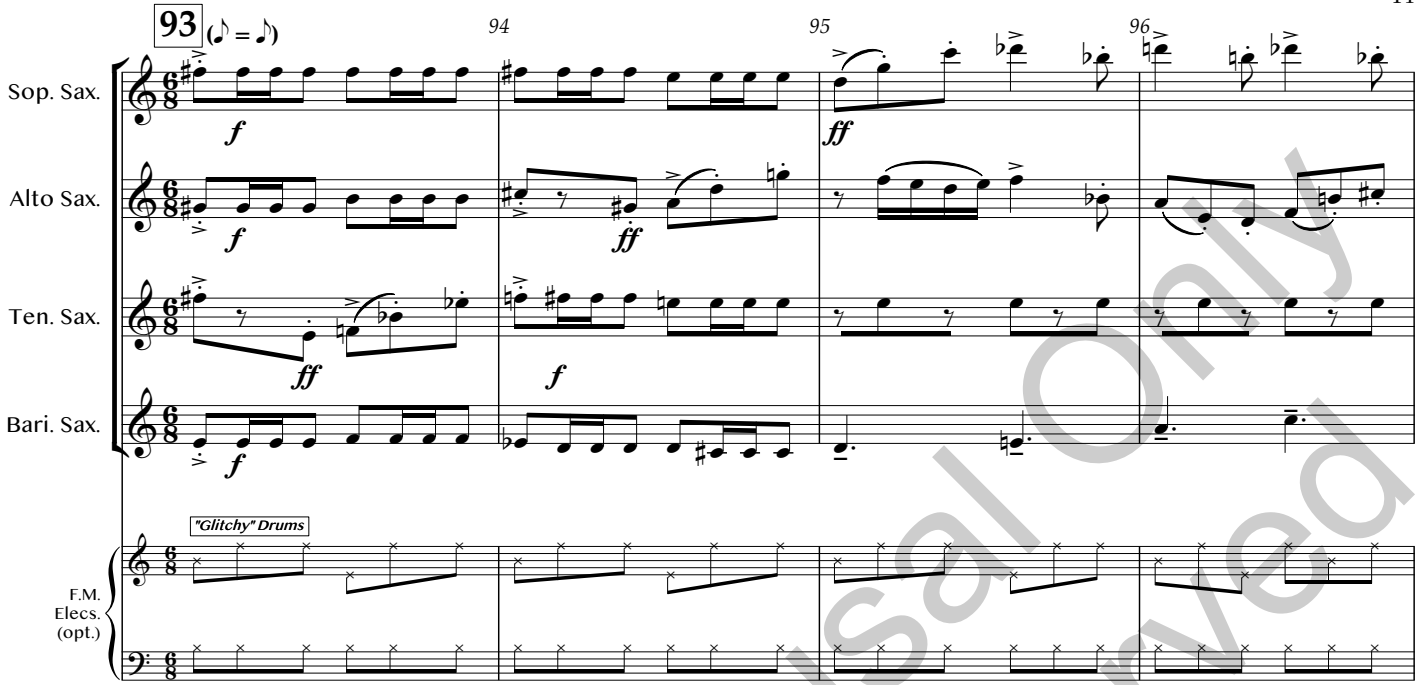


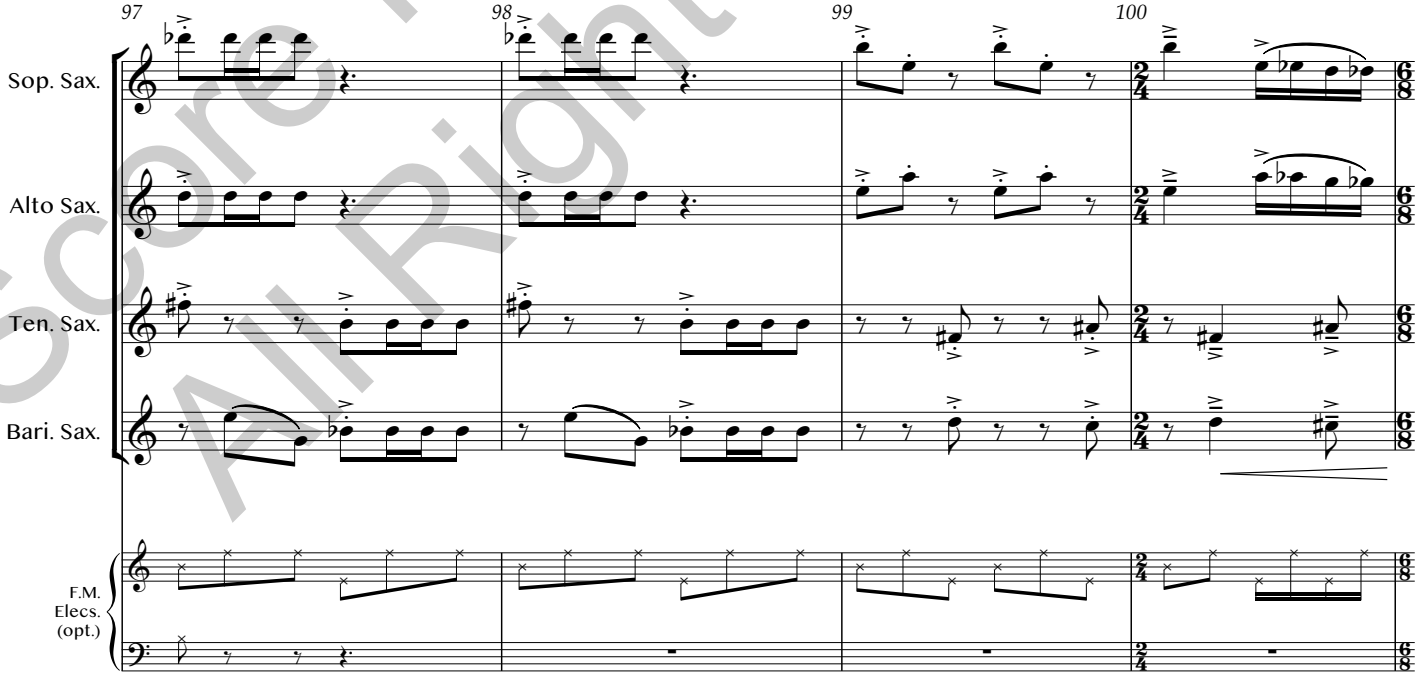


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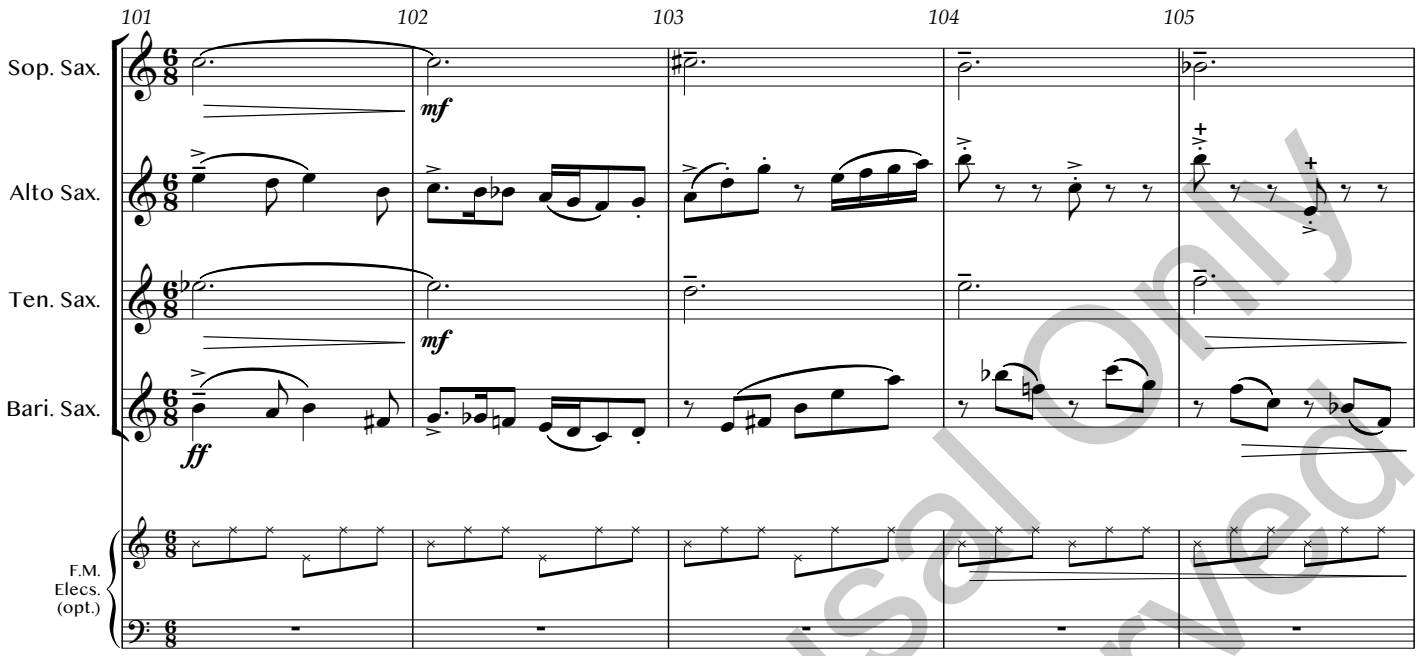


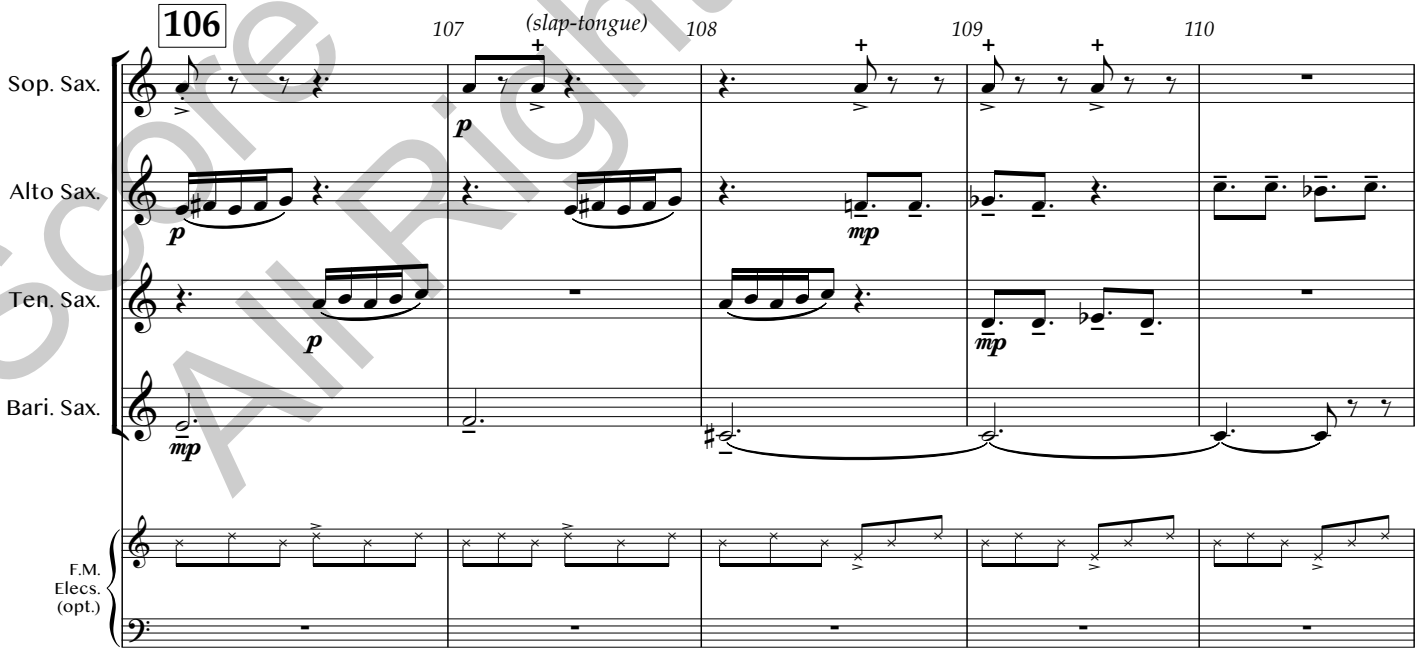


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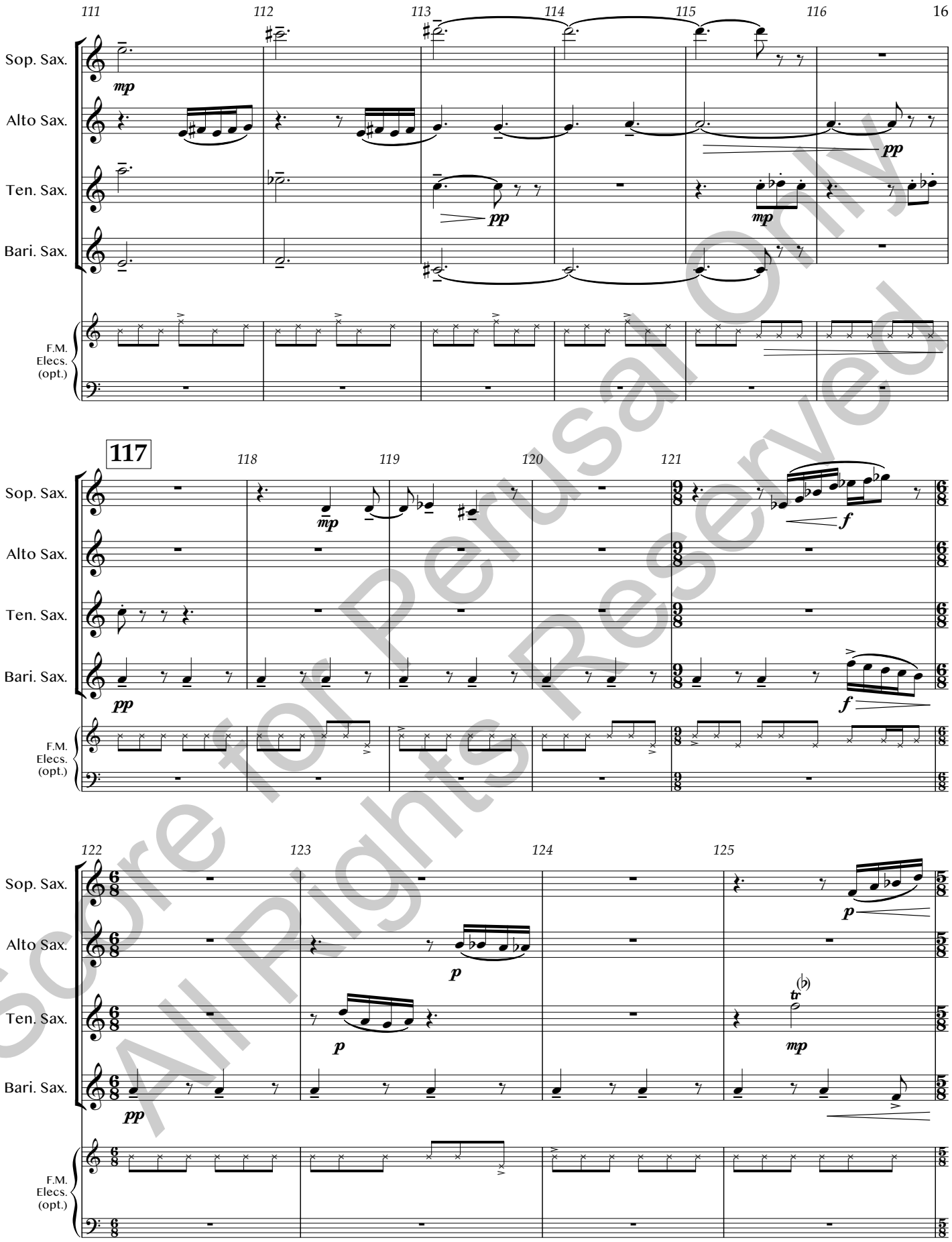


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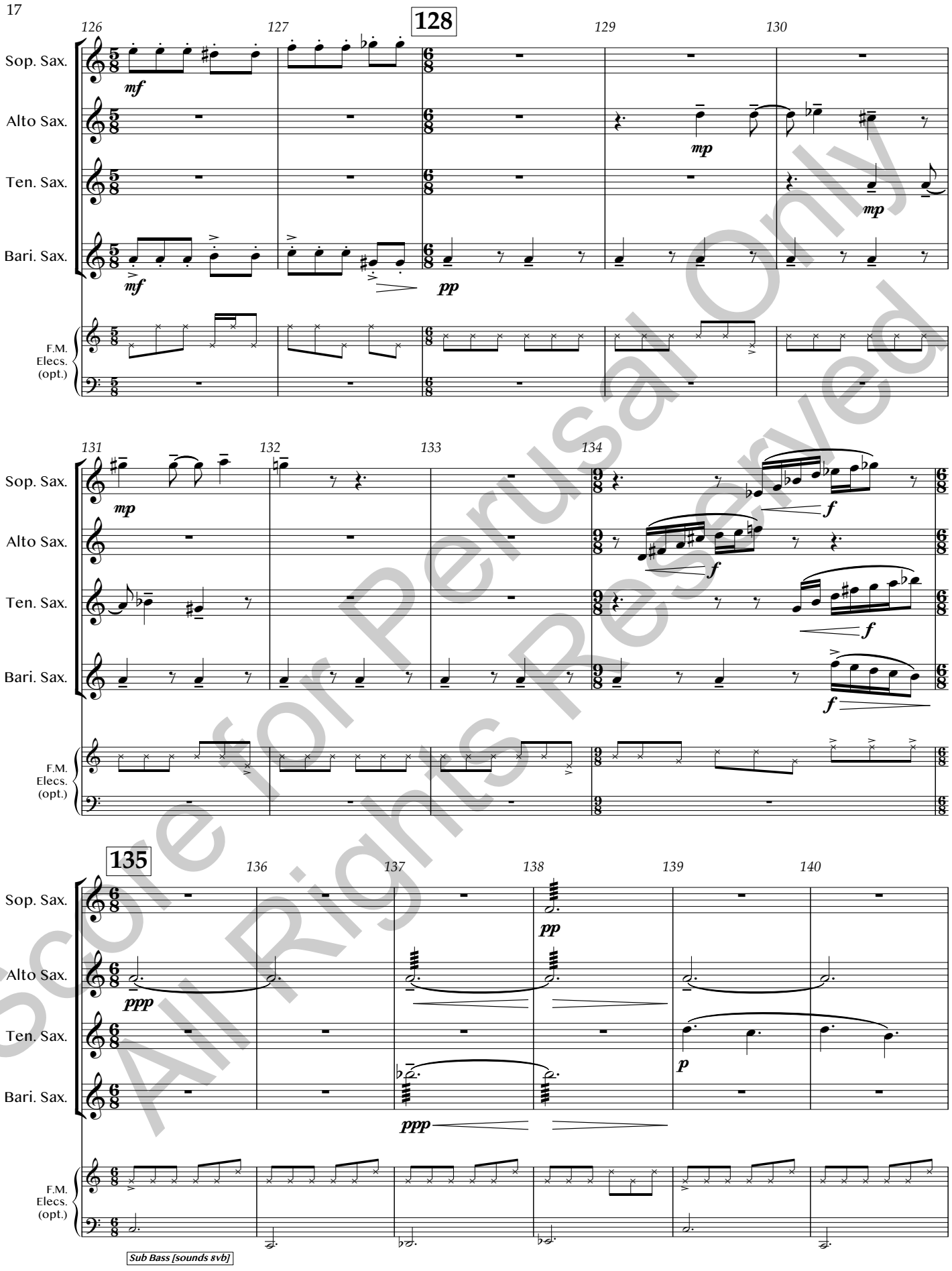


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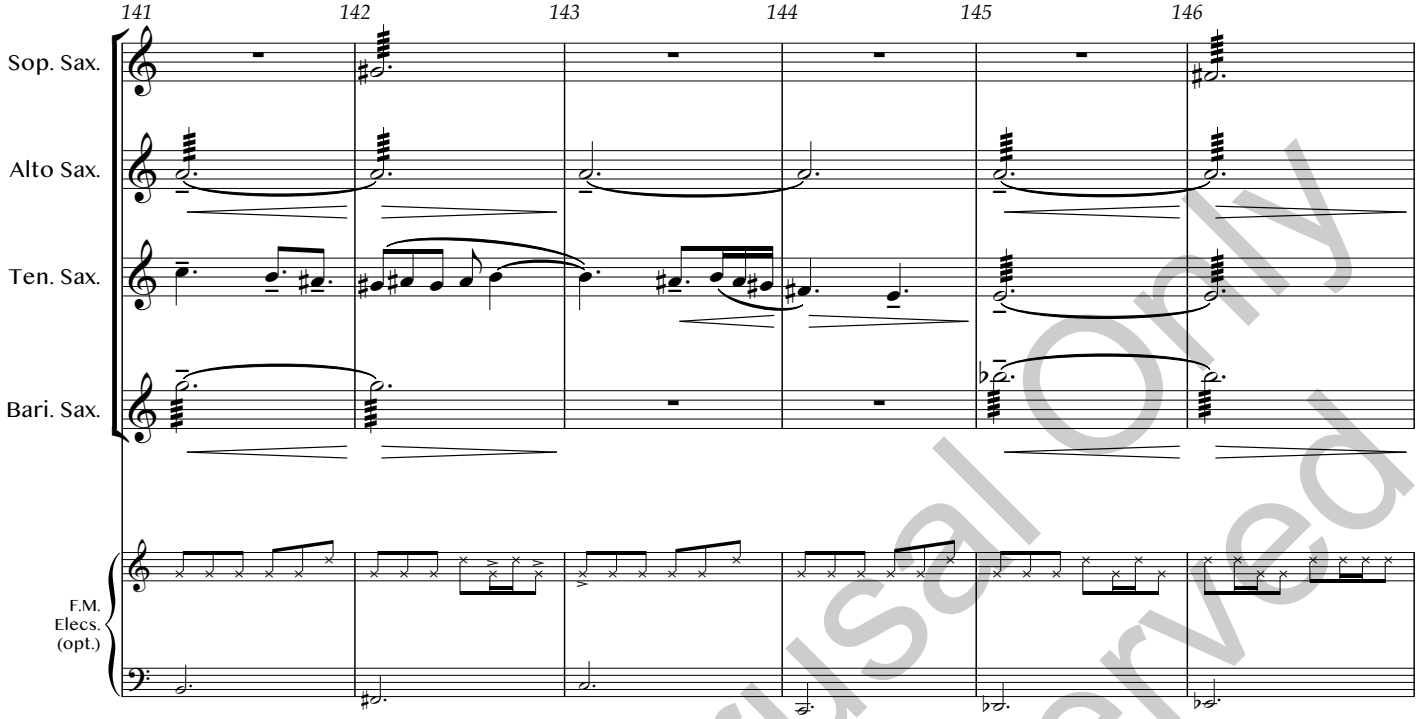


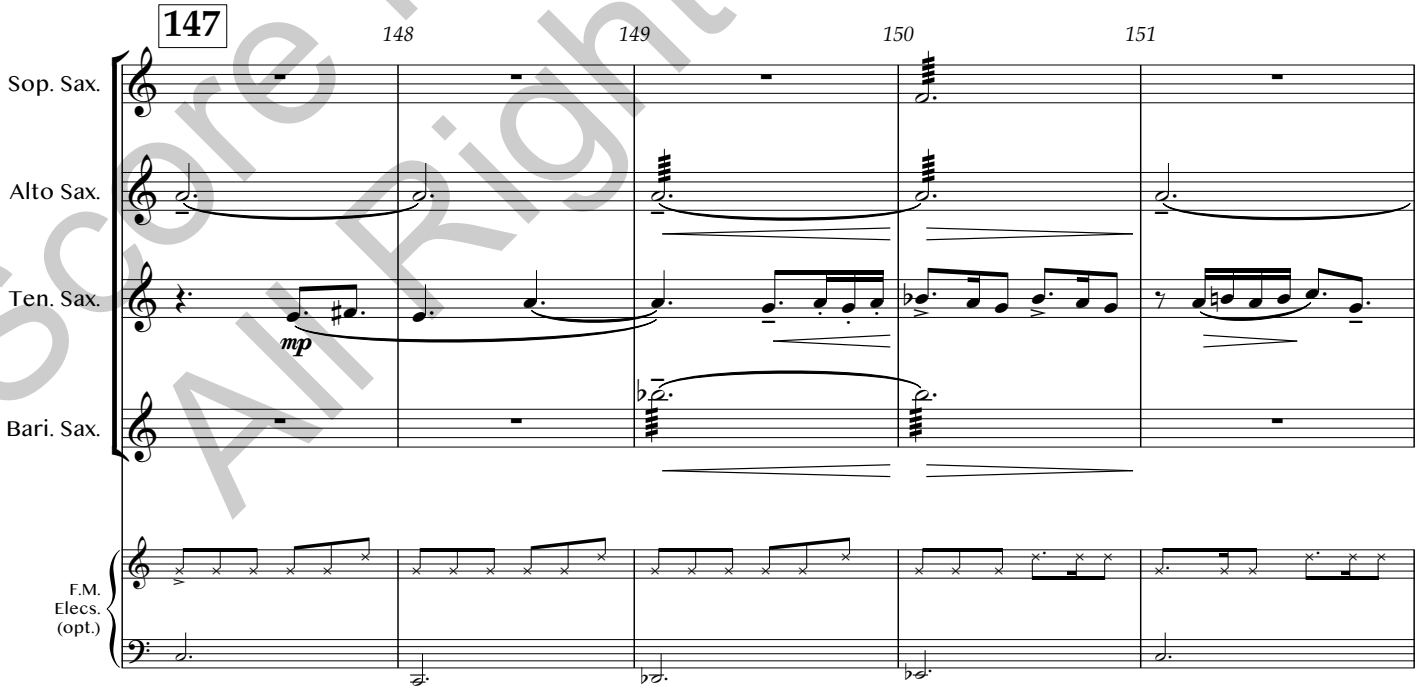


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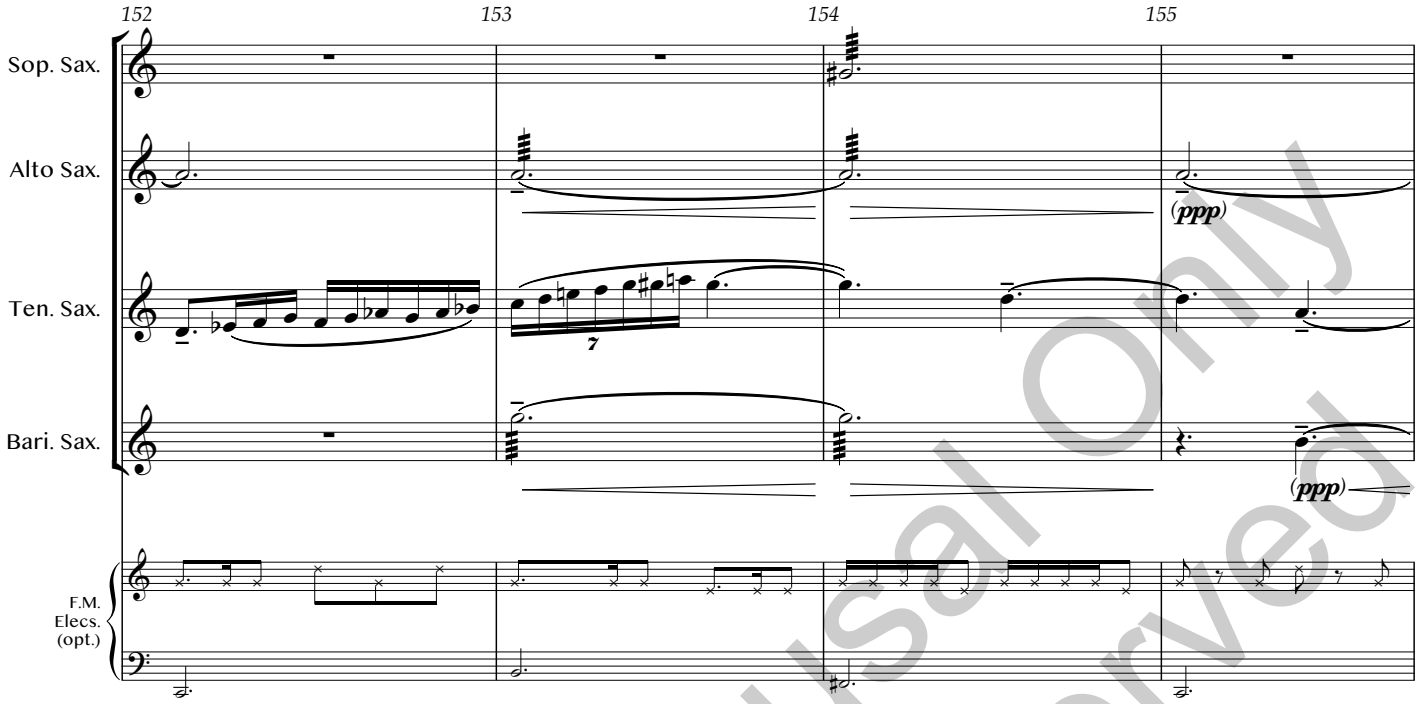


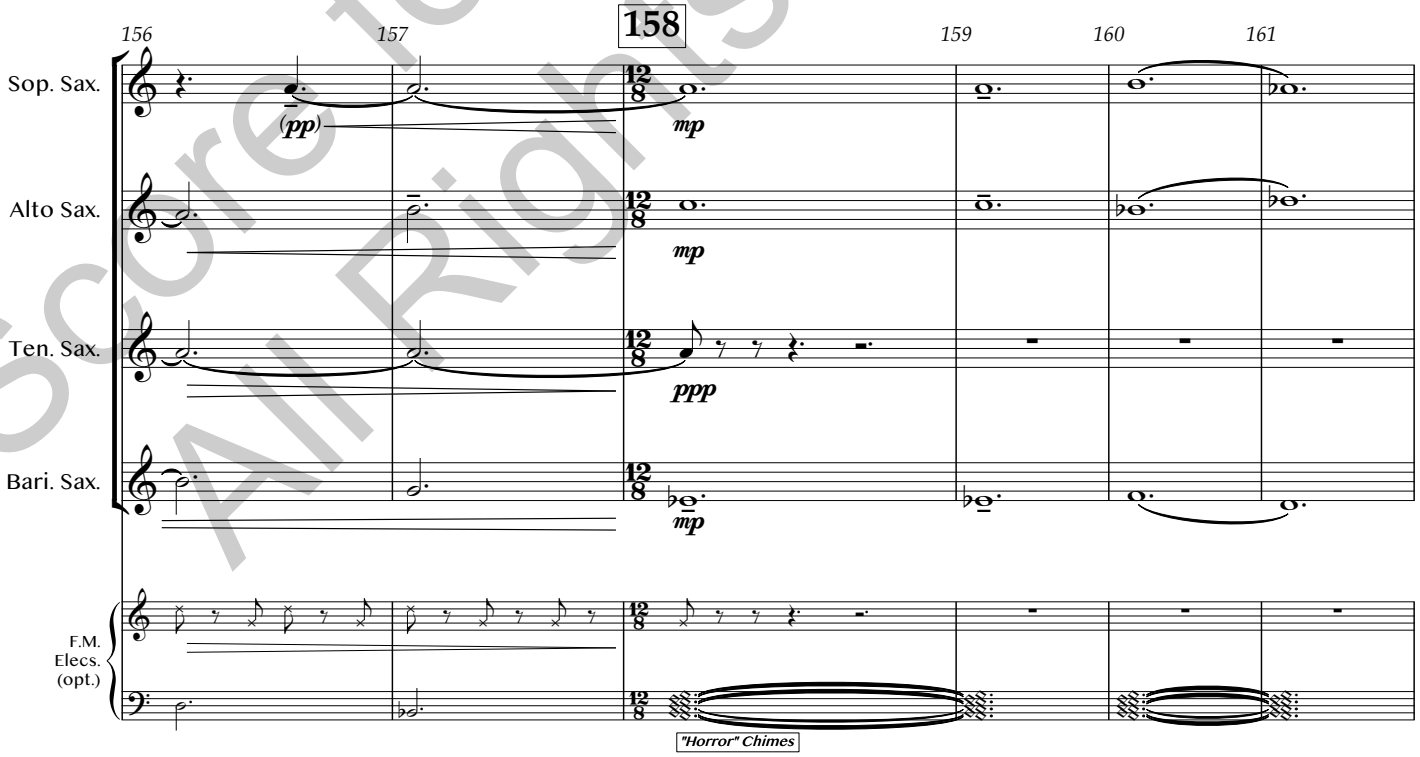


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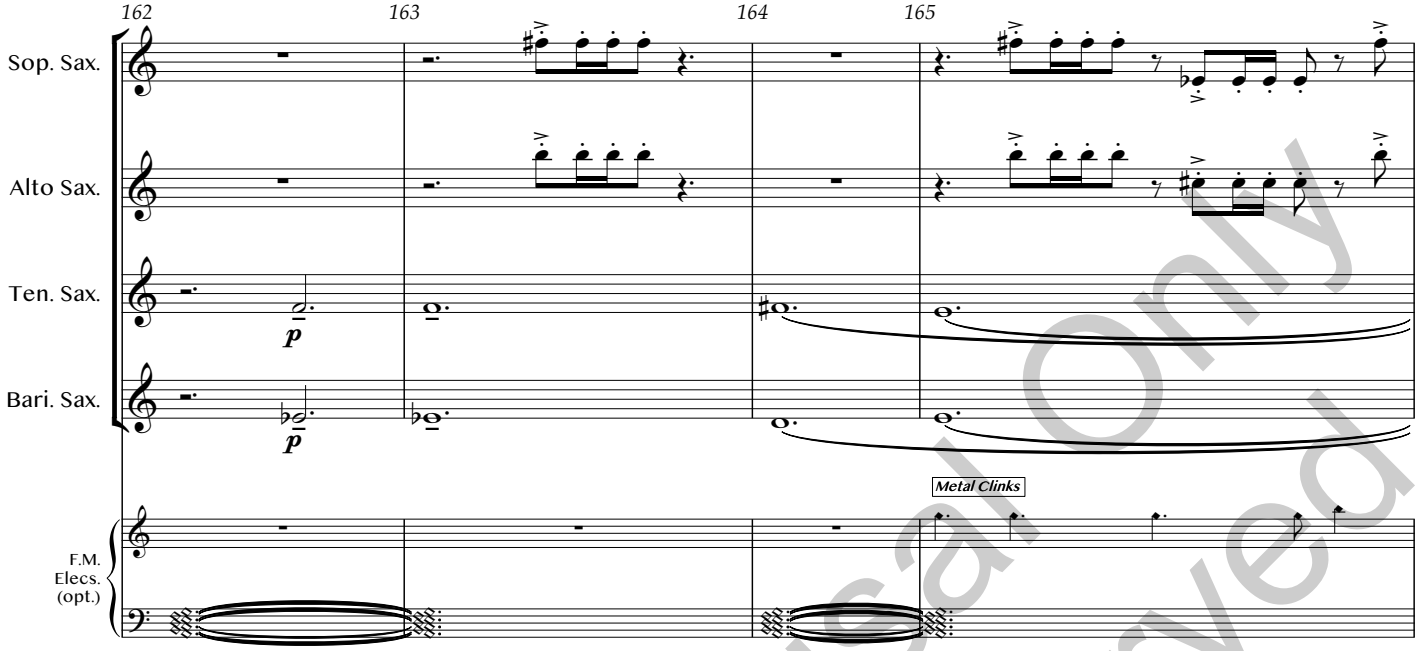


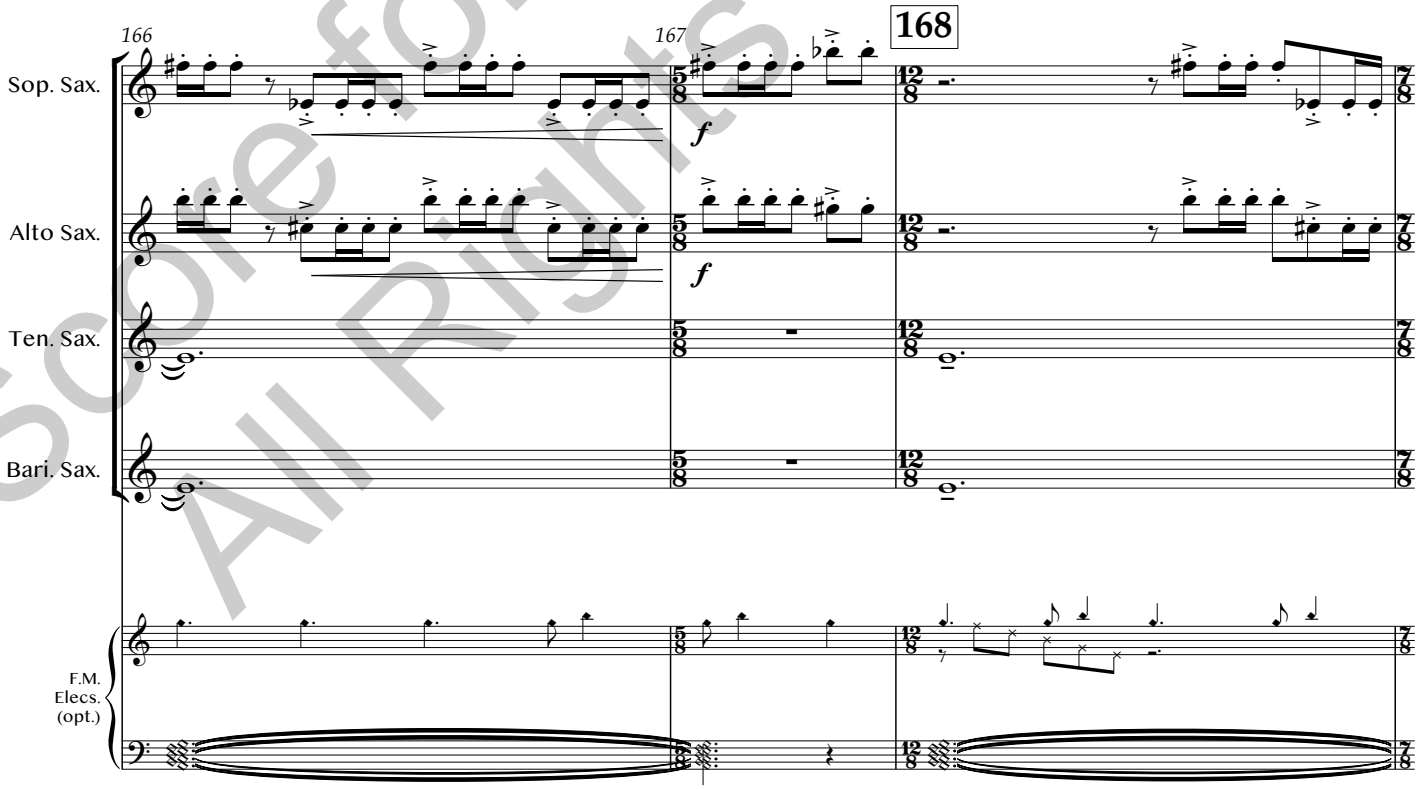


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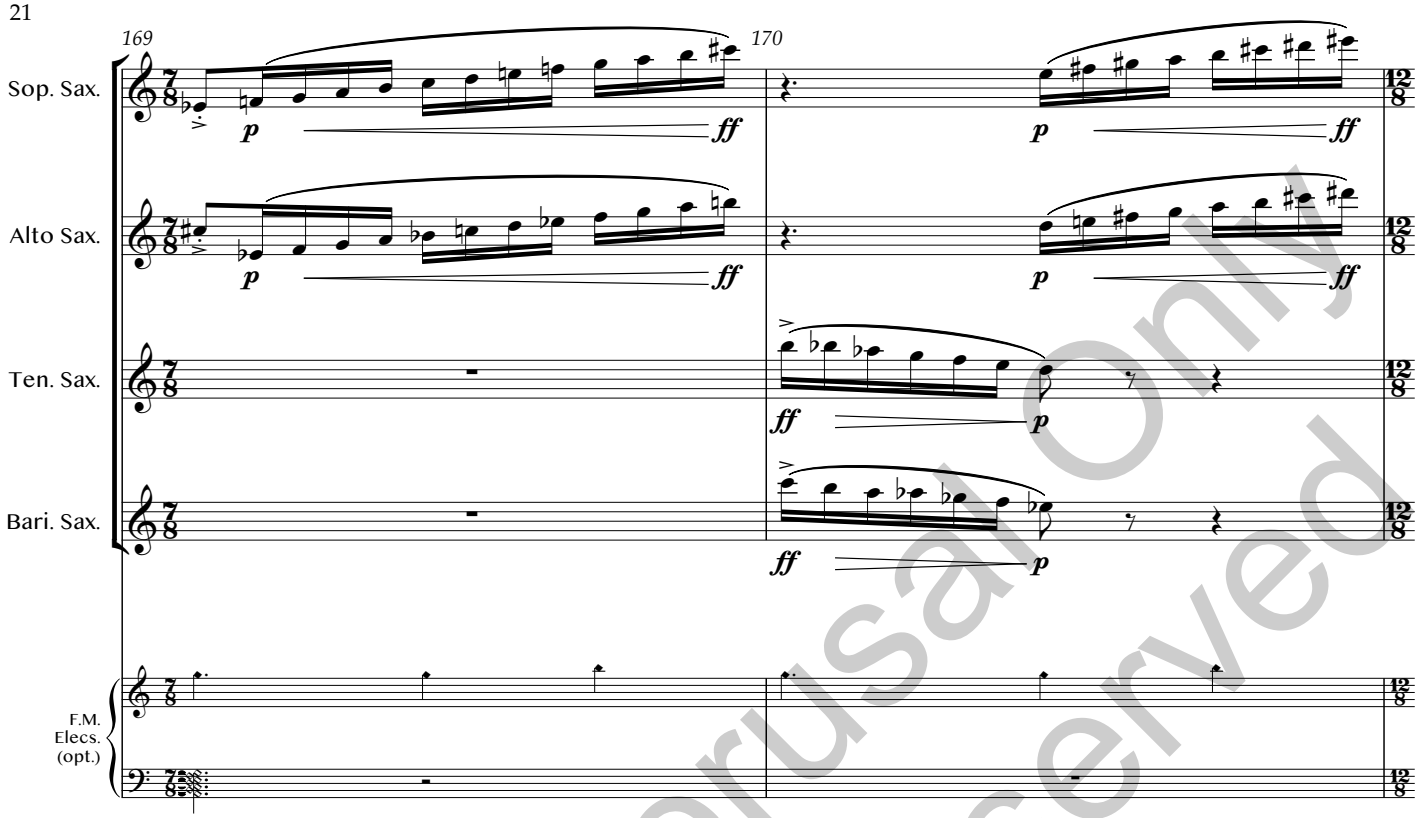


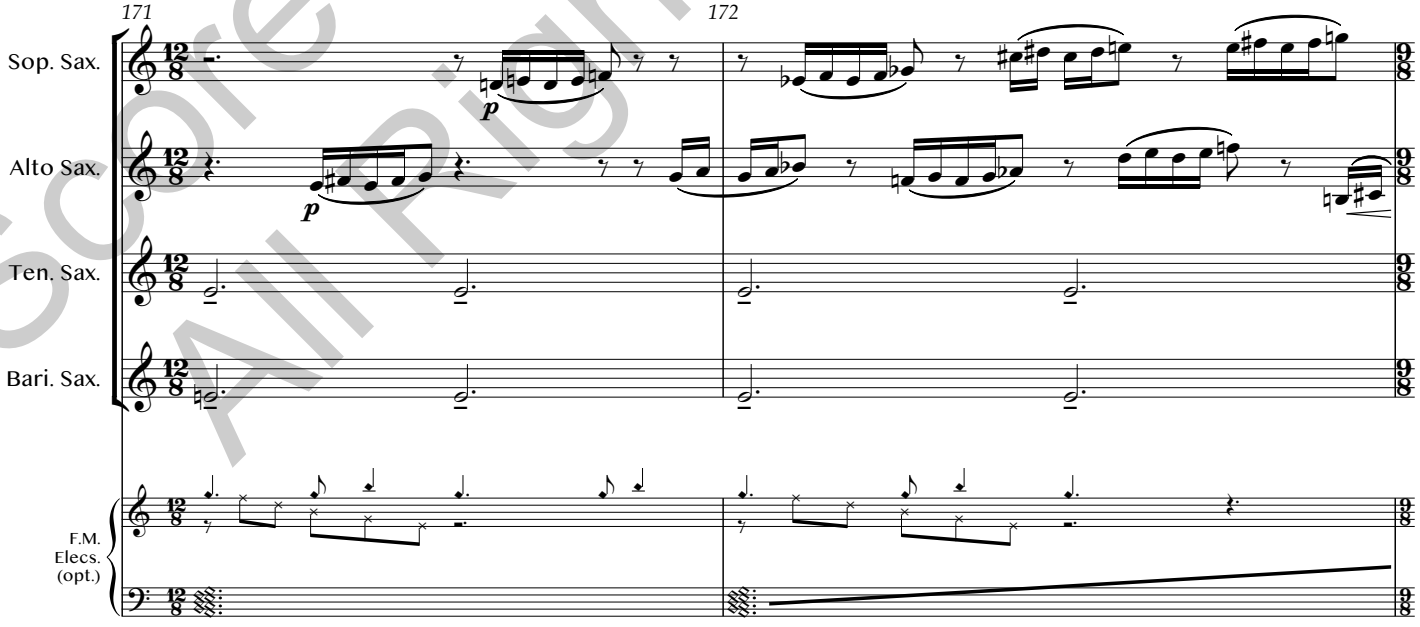


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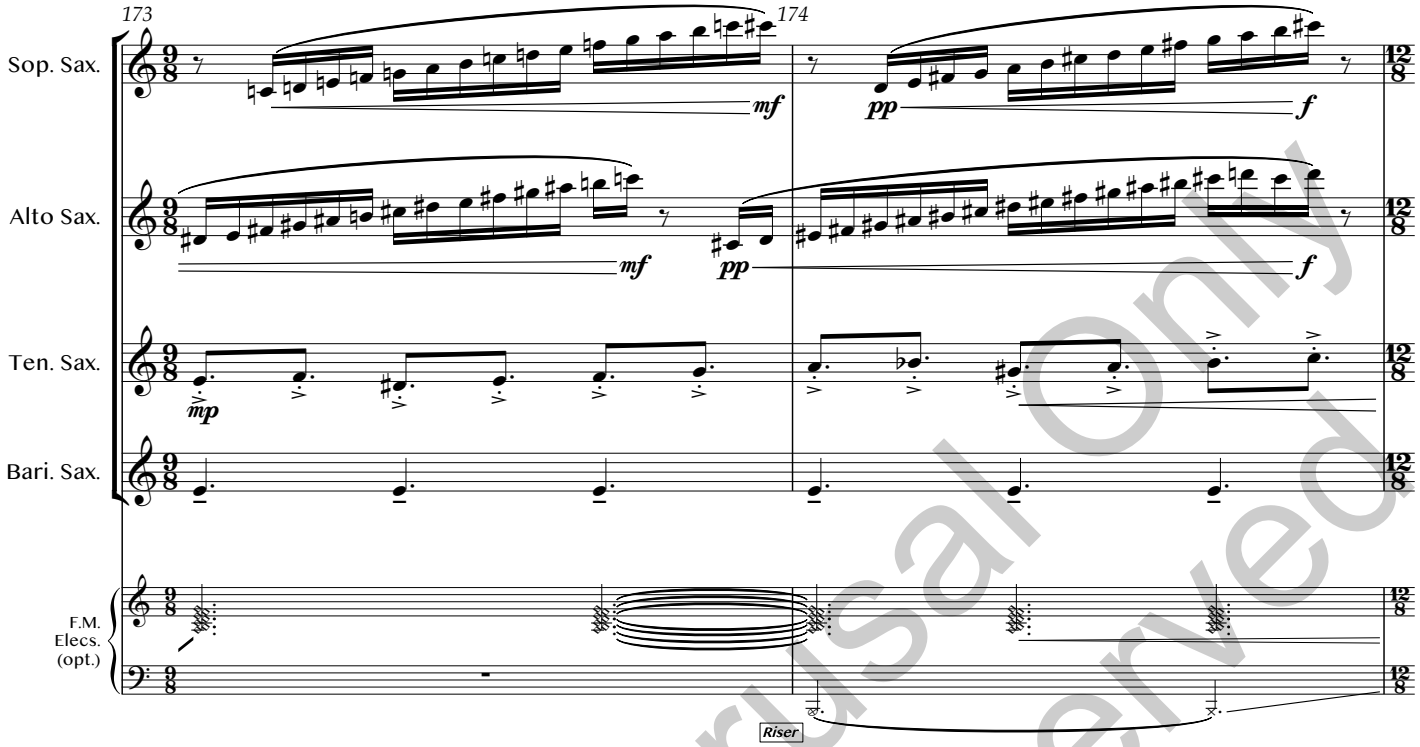


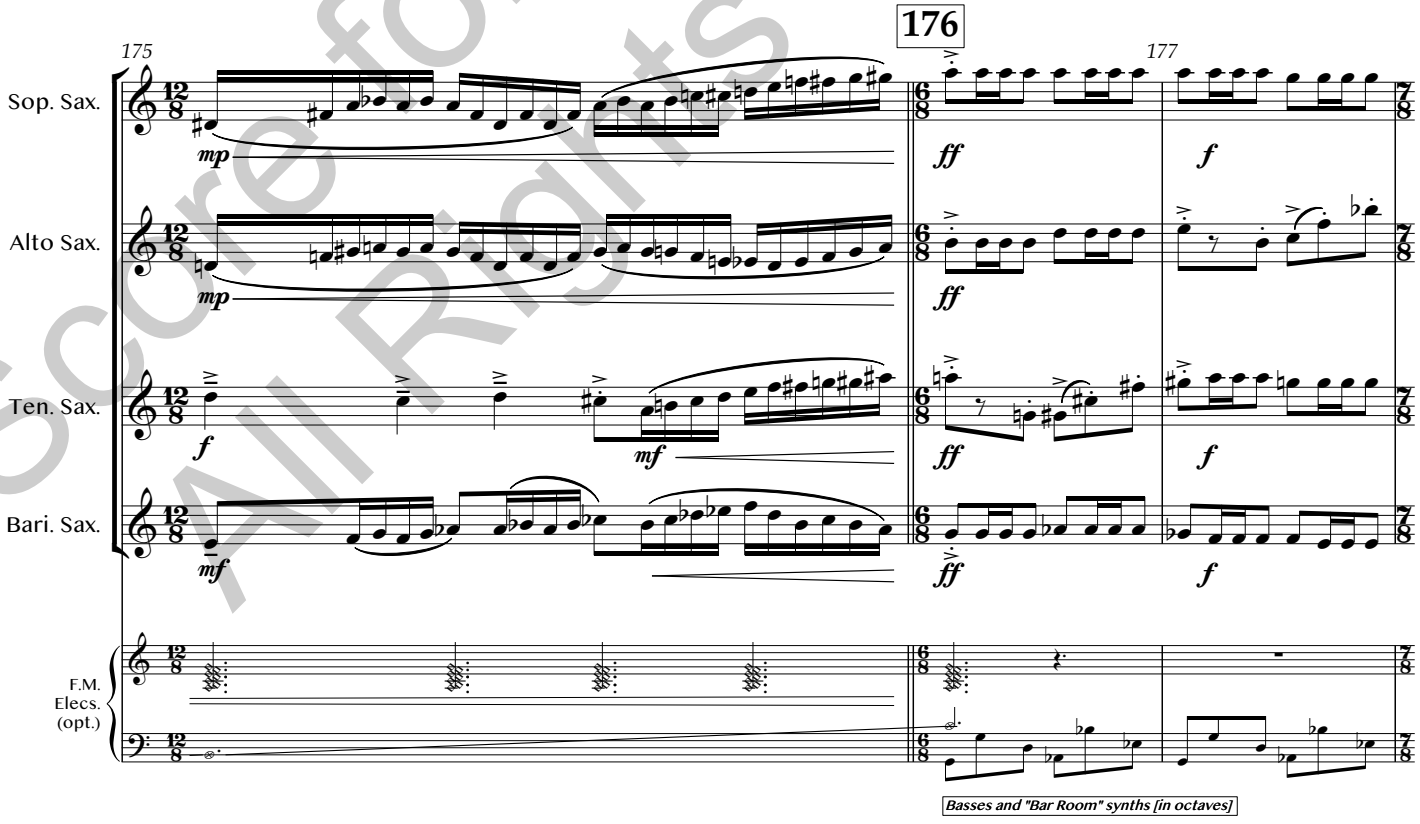


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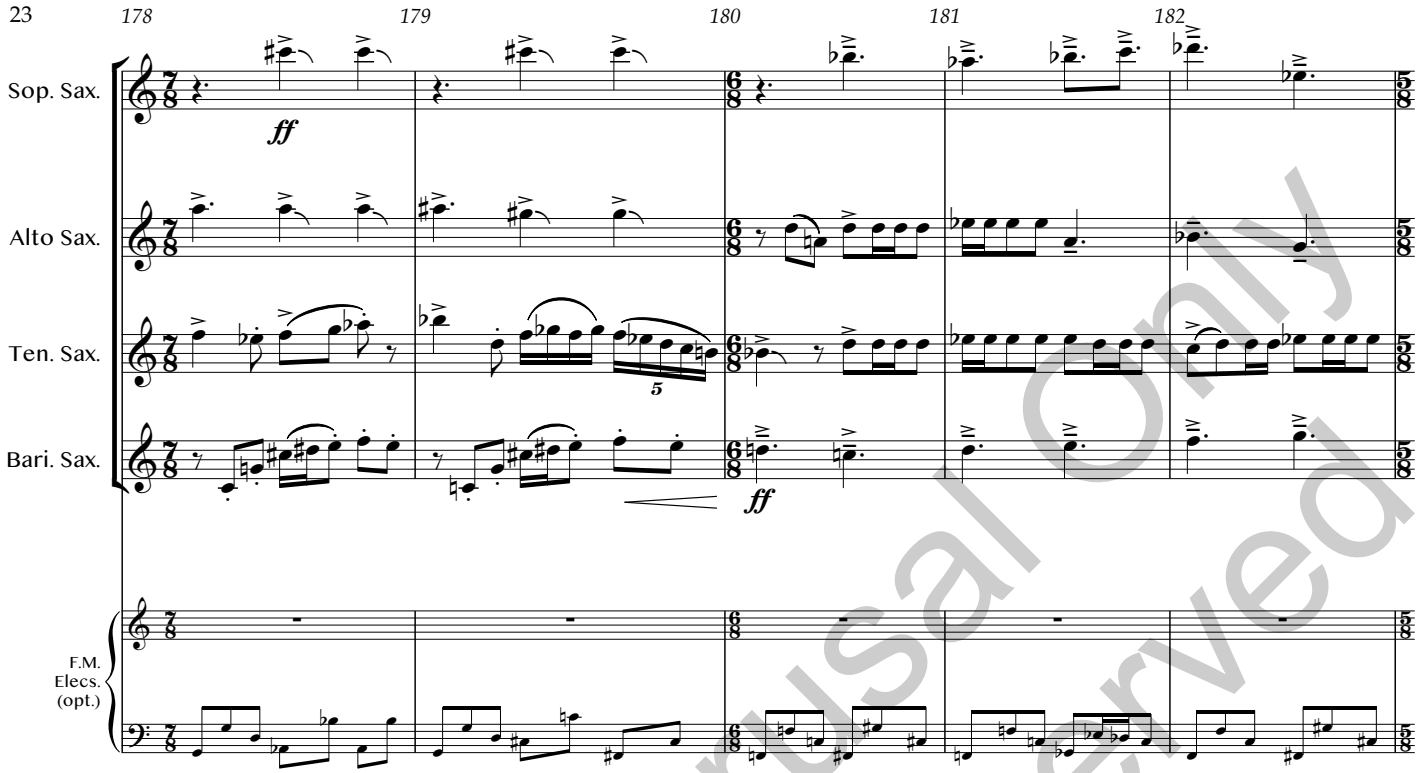


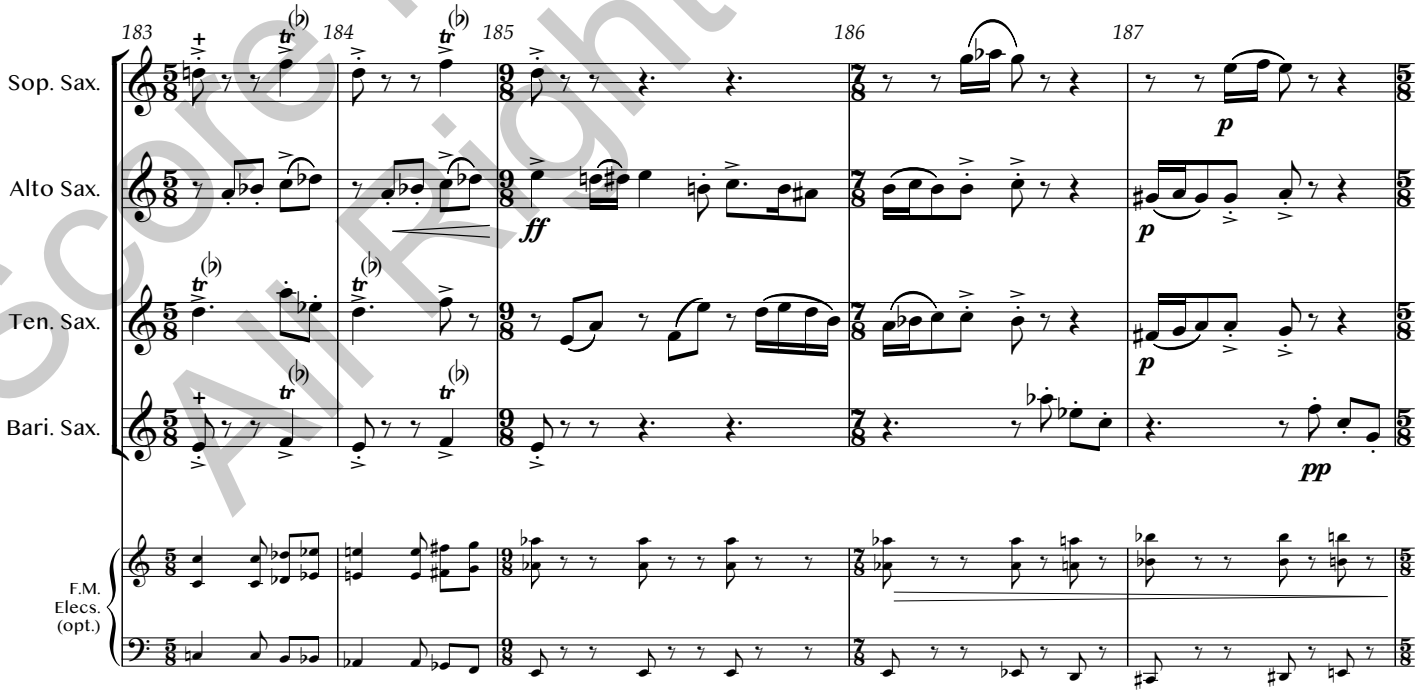


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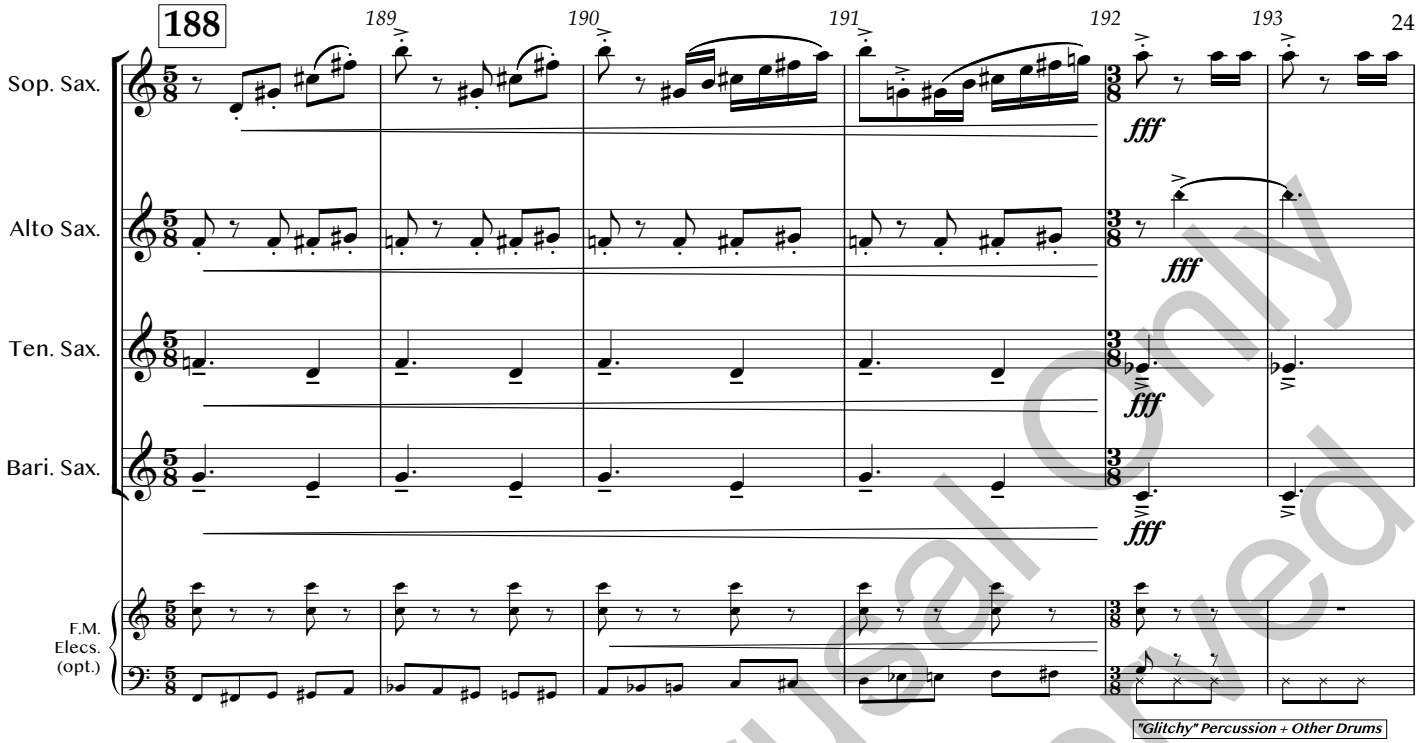


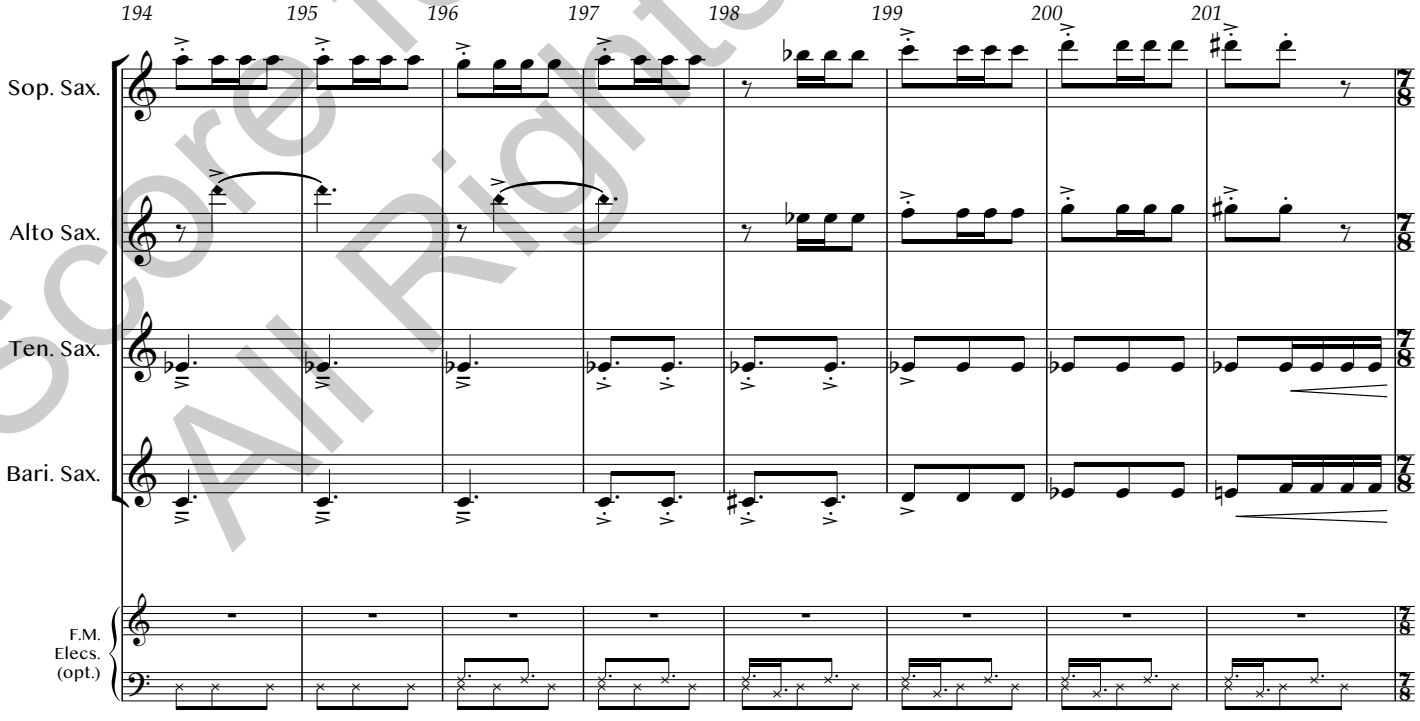


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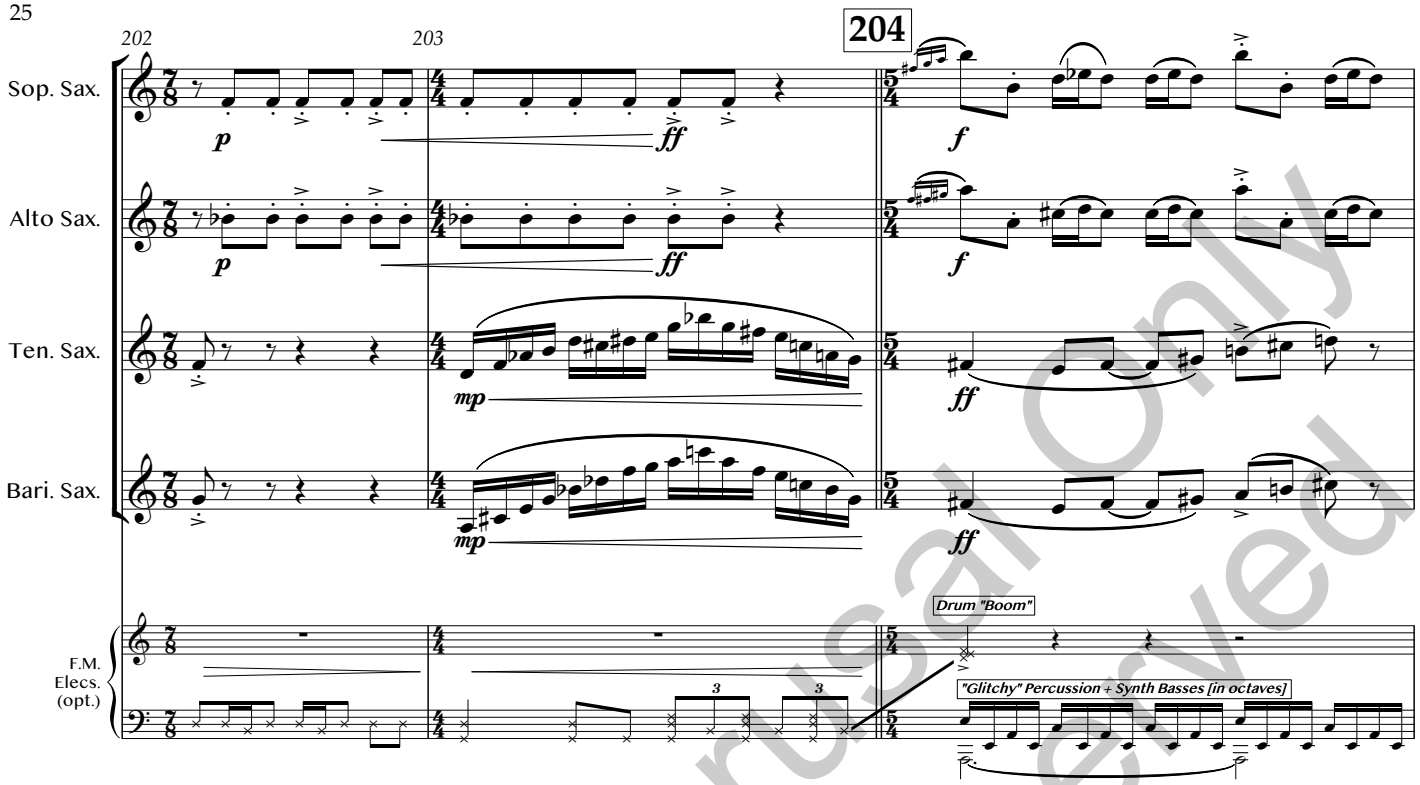


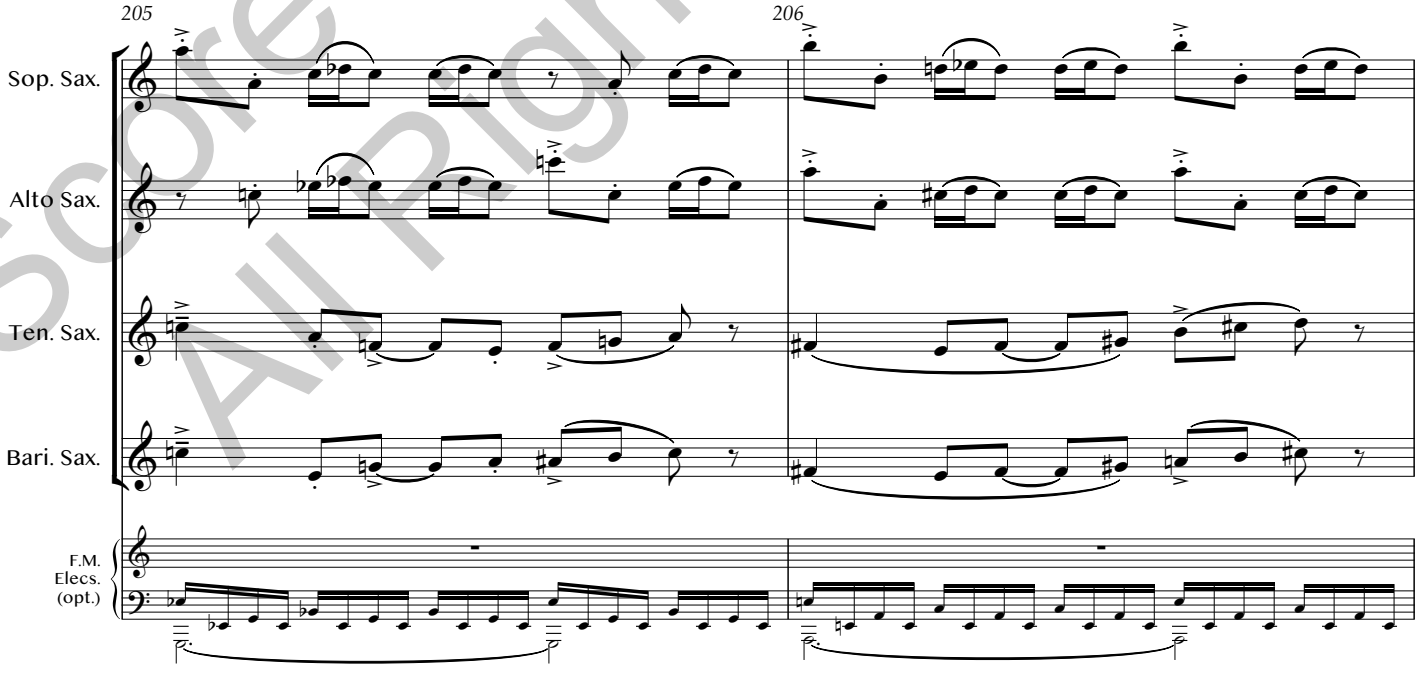


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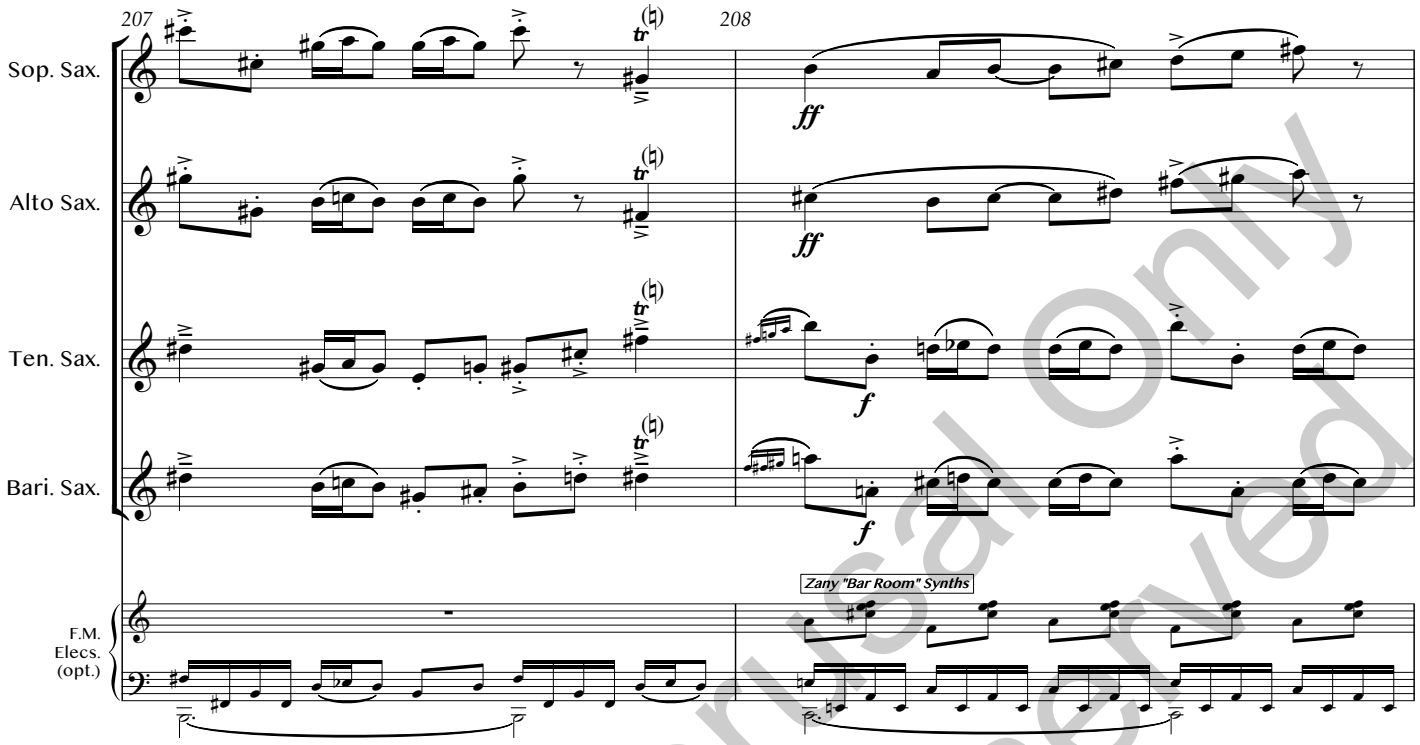


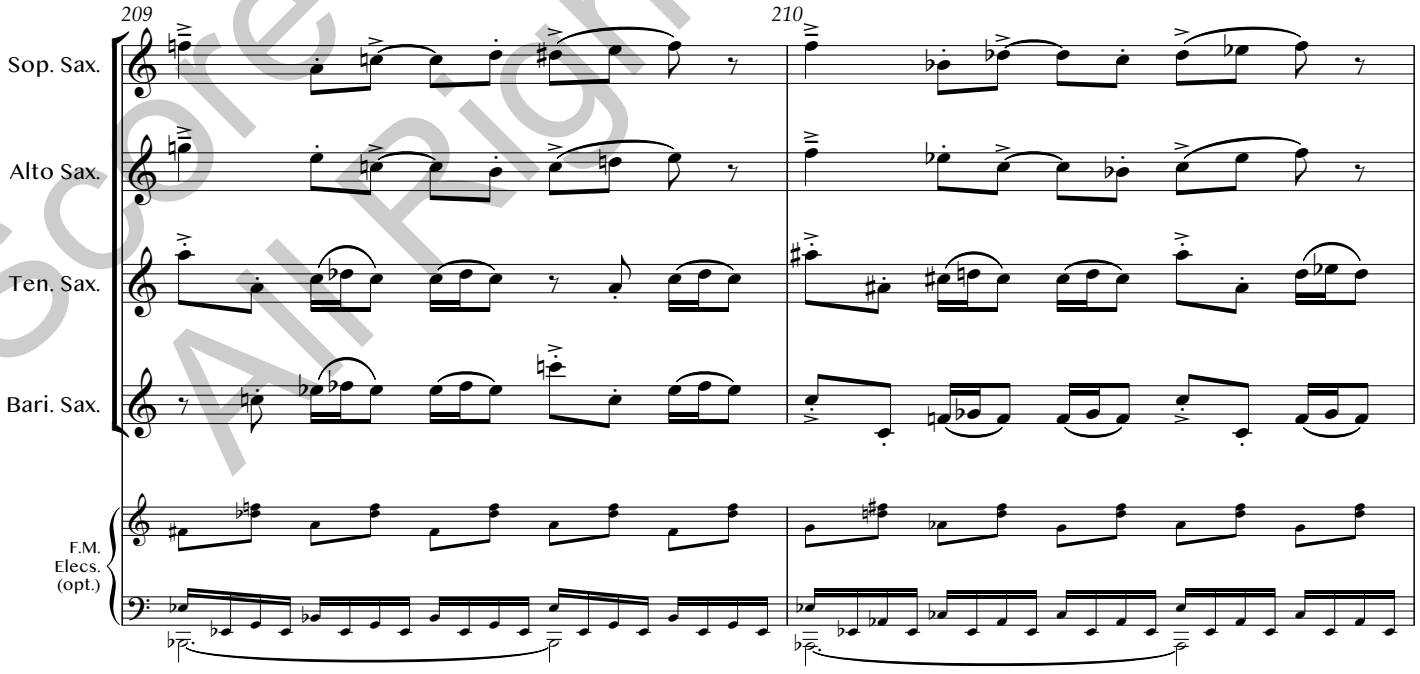


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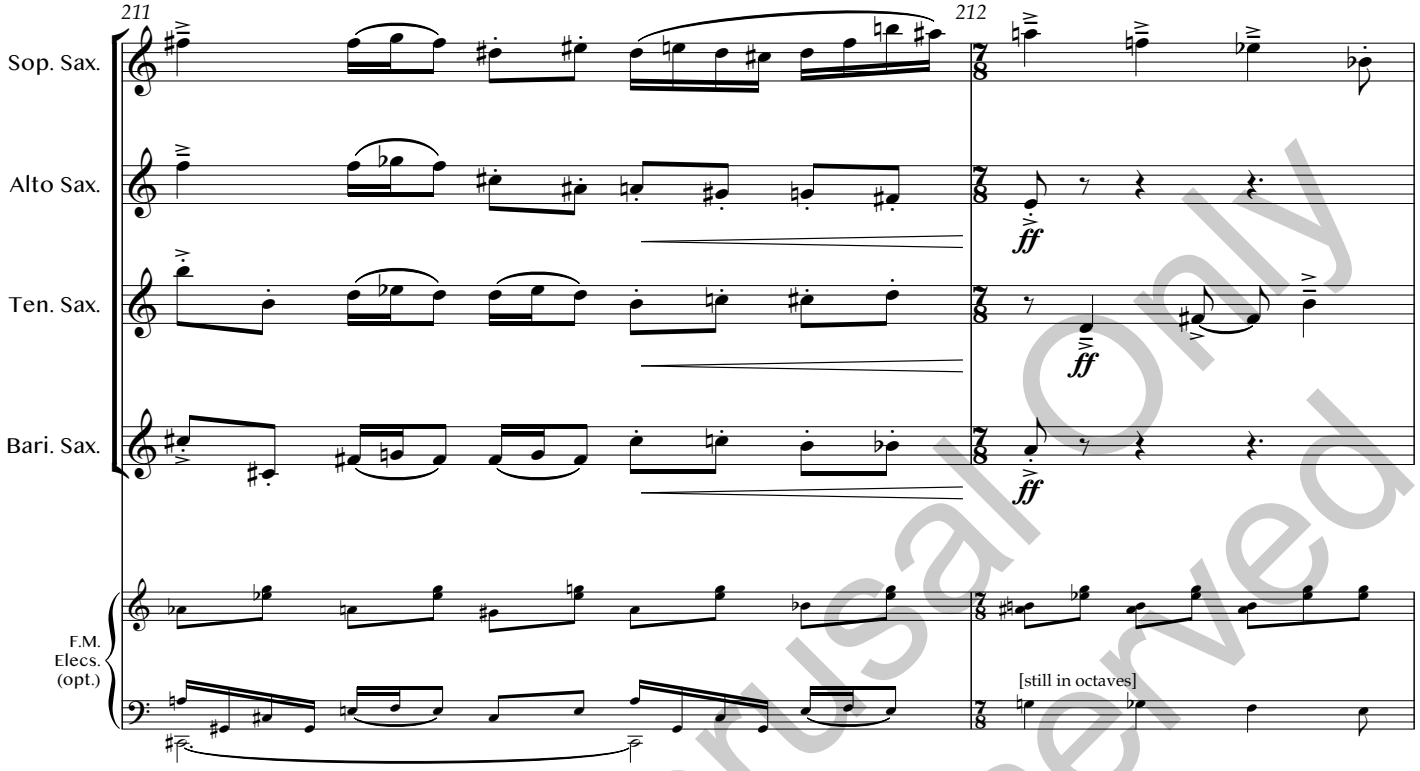

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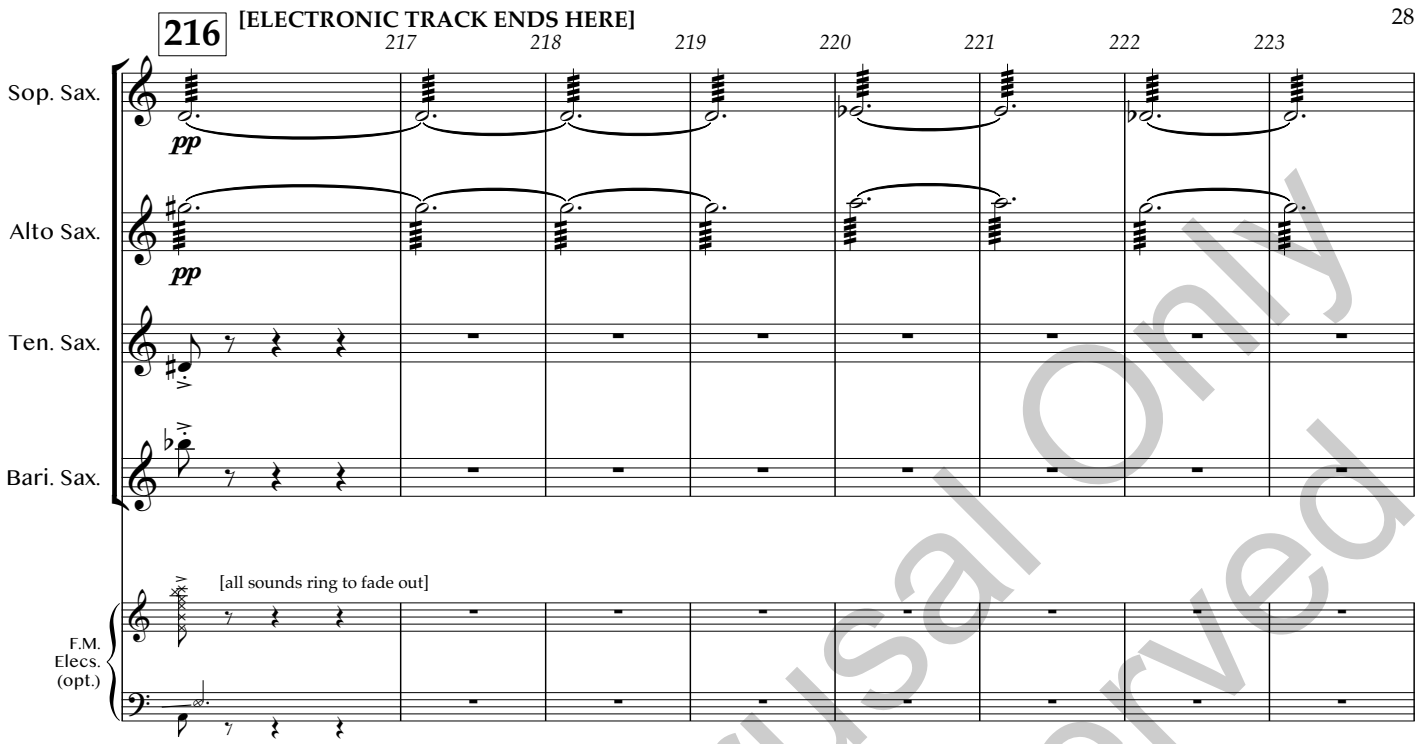


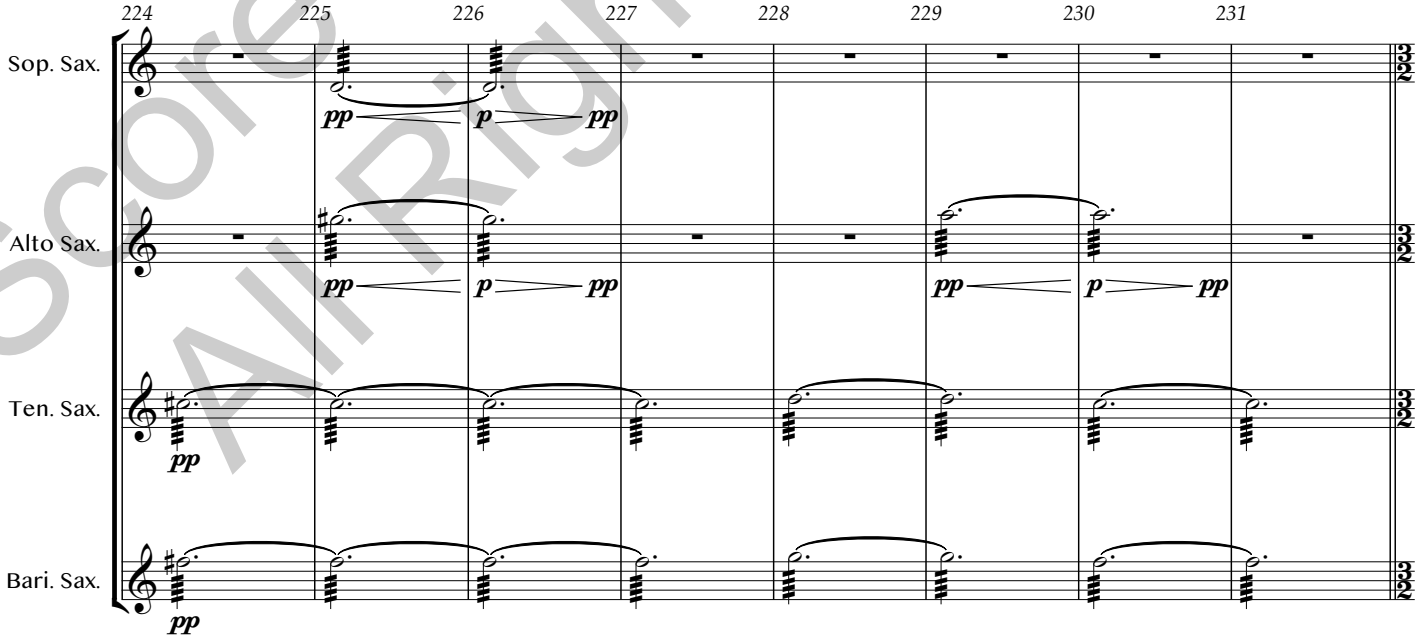


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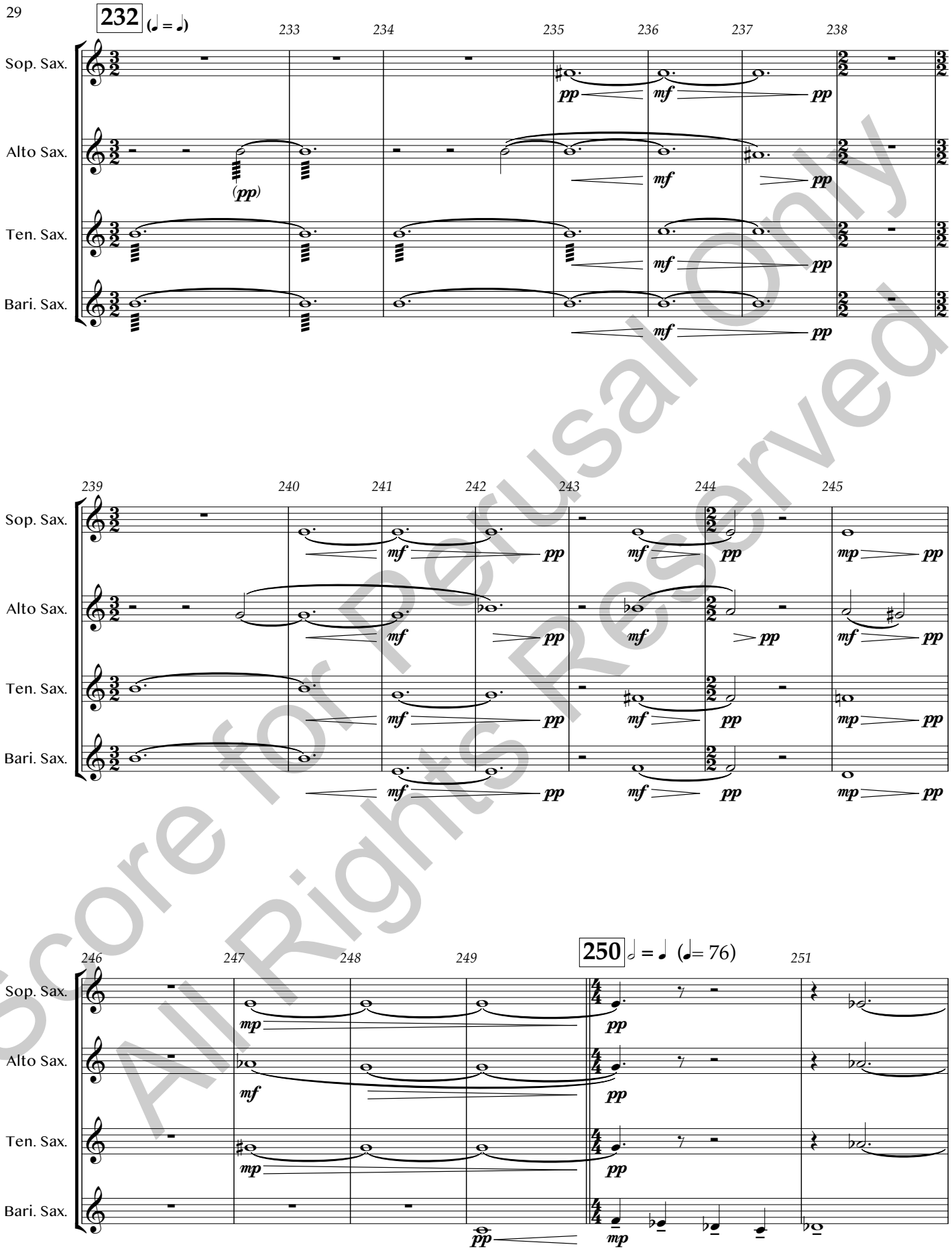


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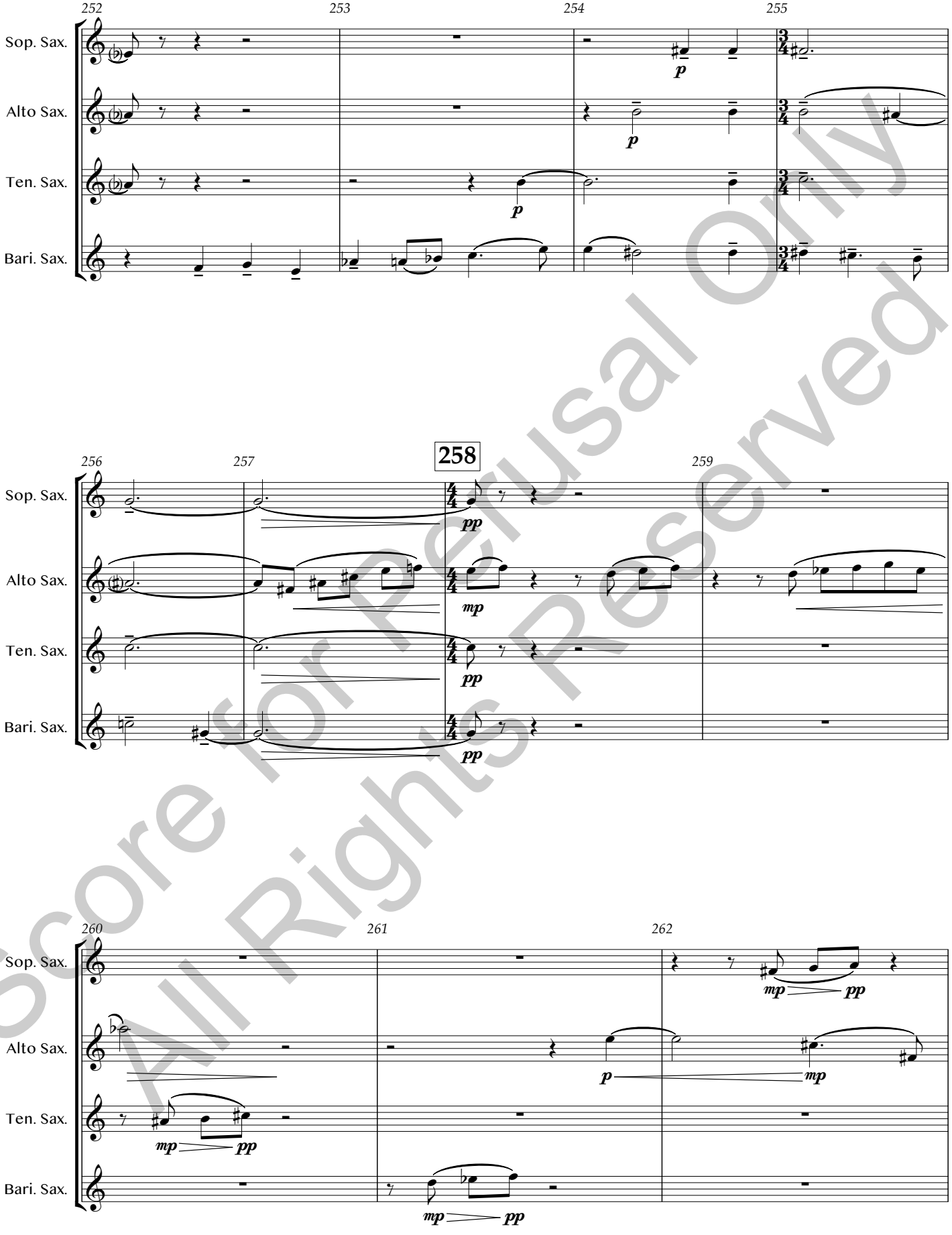


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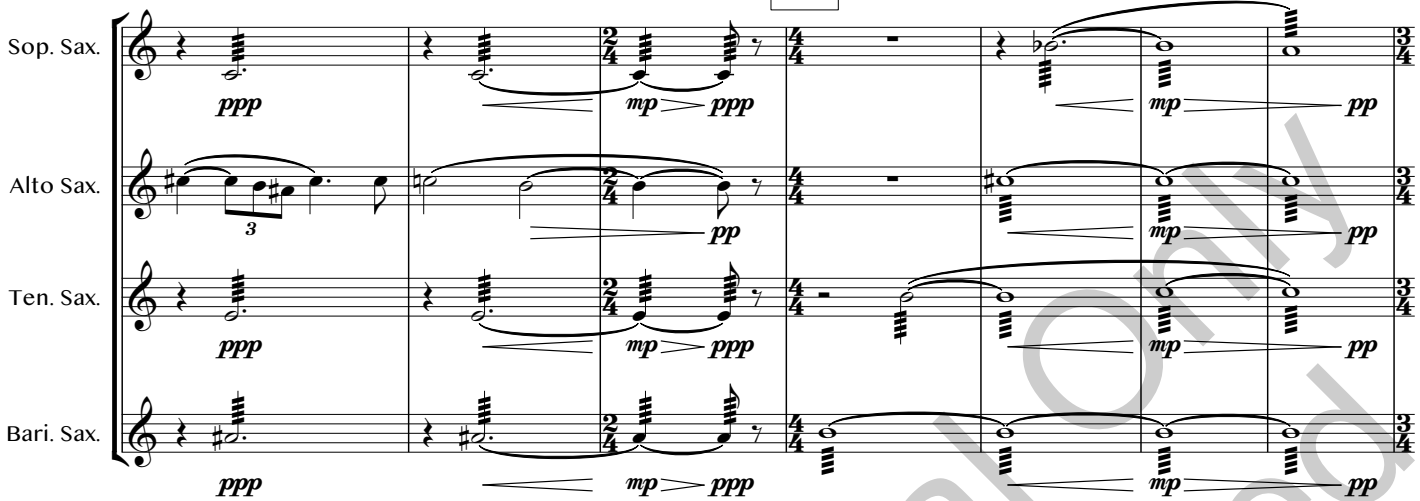


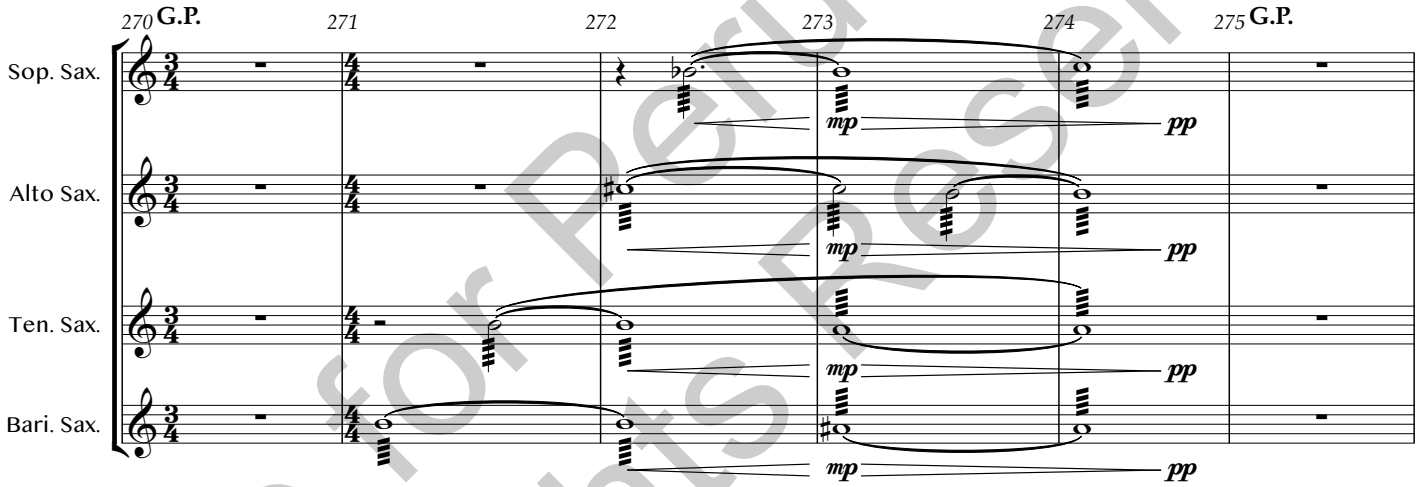


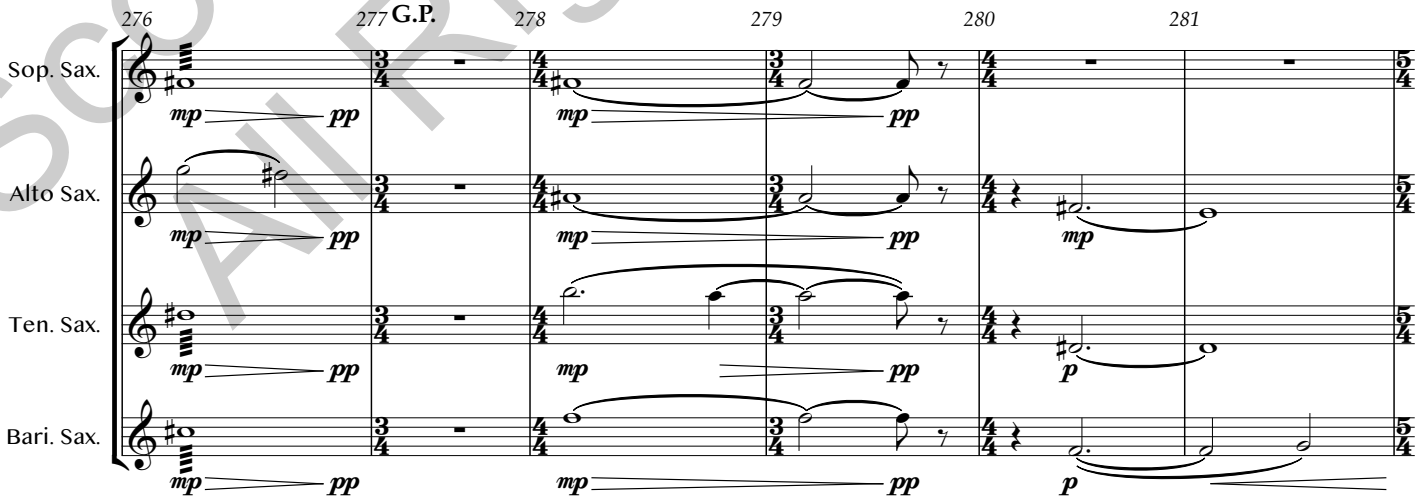


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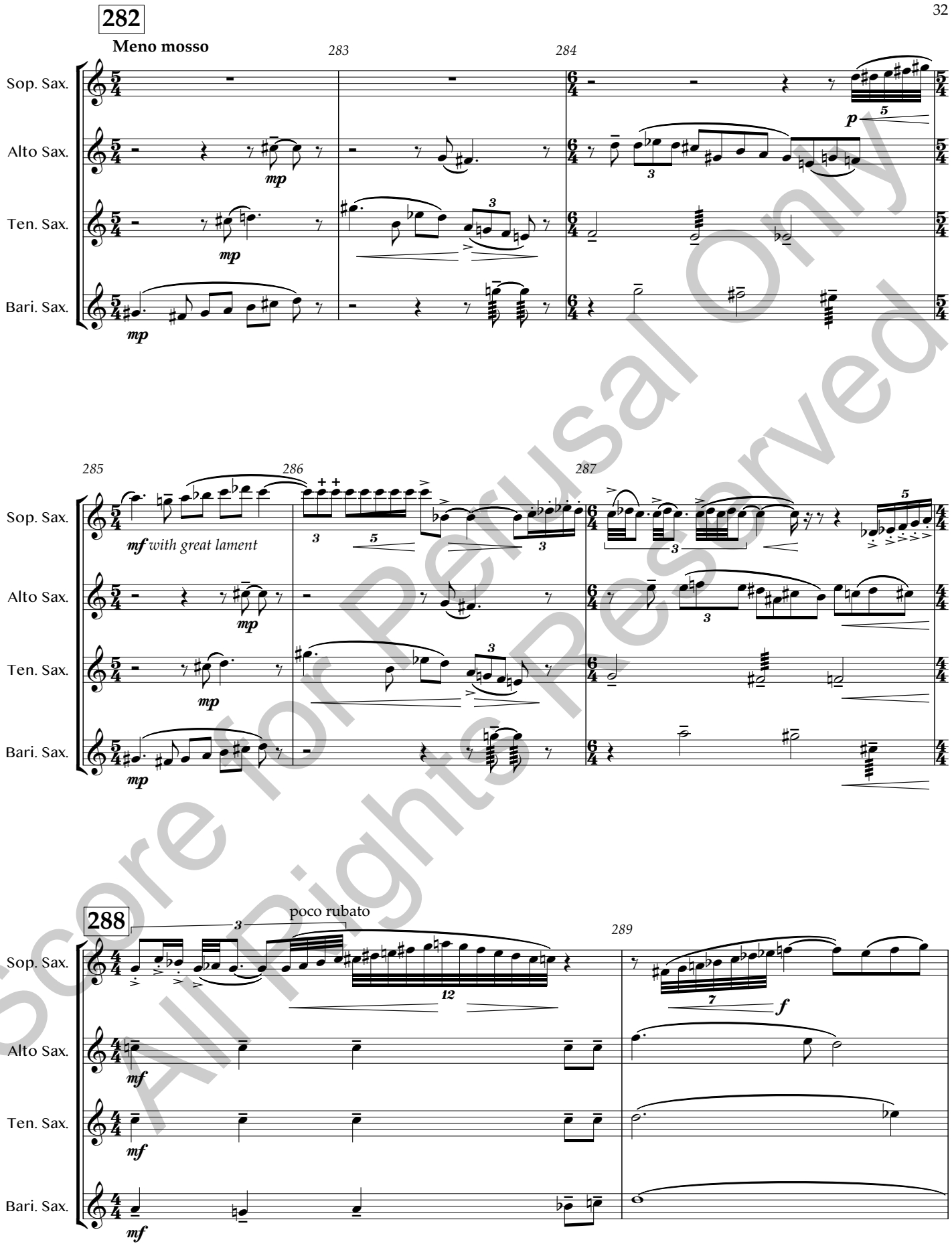


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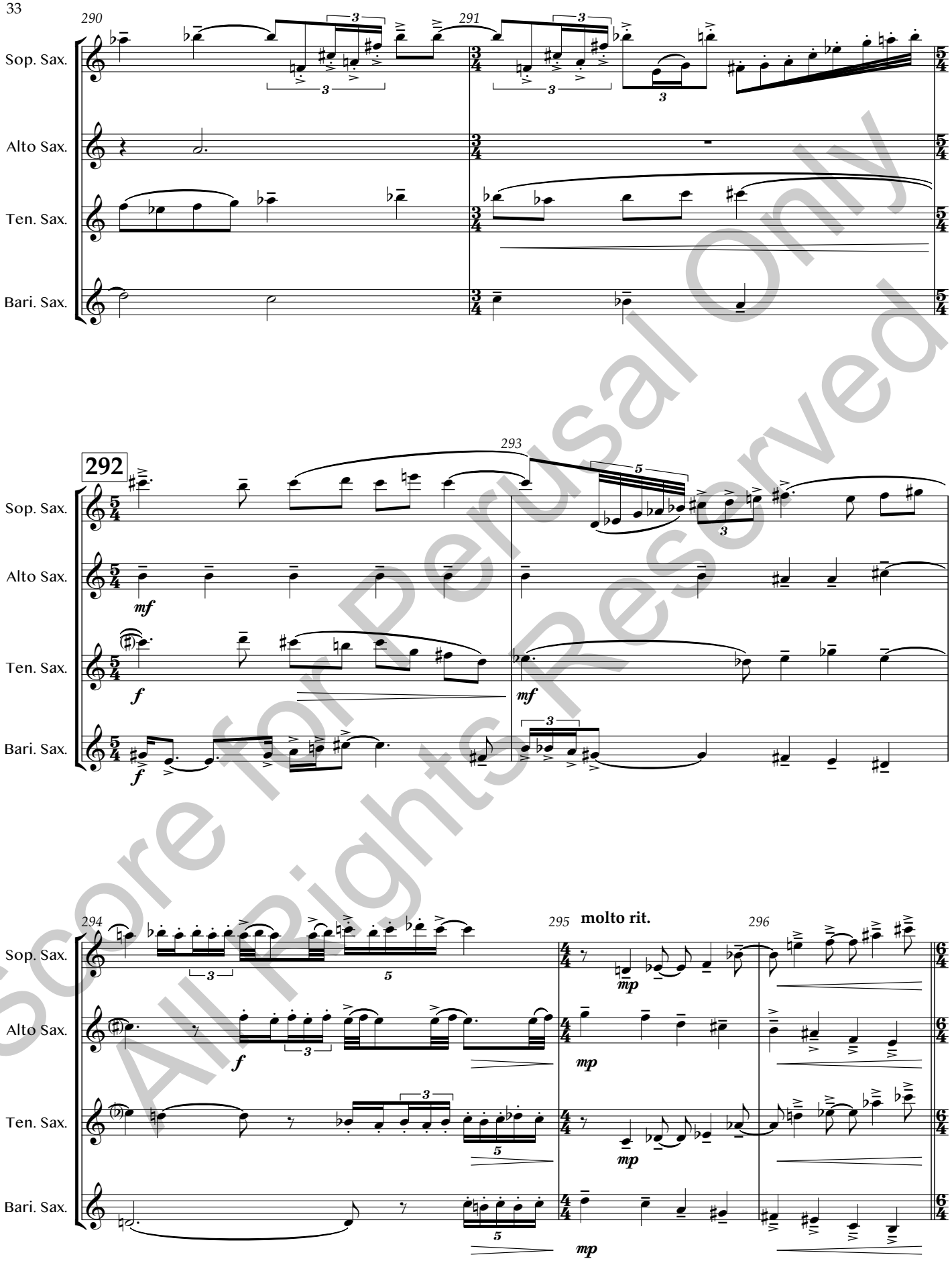


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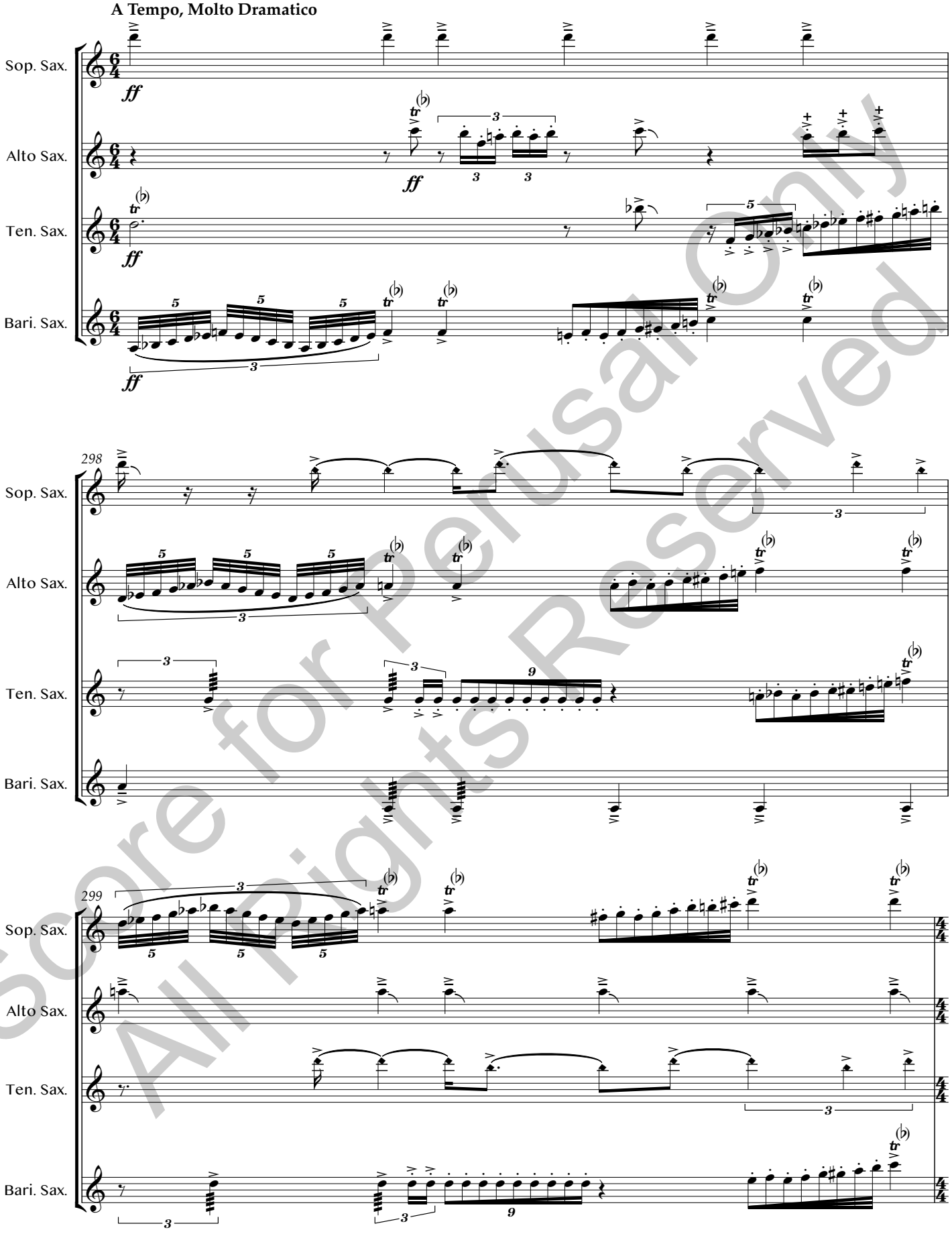
**297**

**A Tempo, Molto Dramatico**

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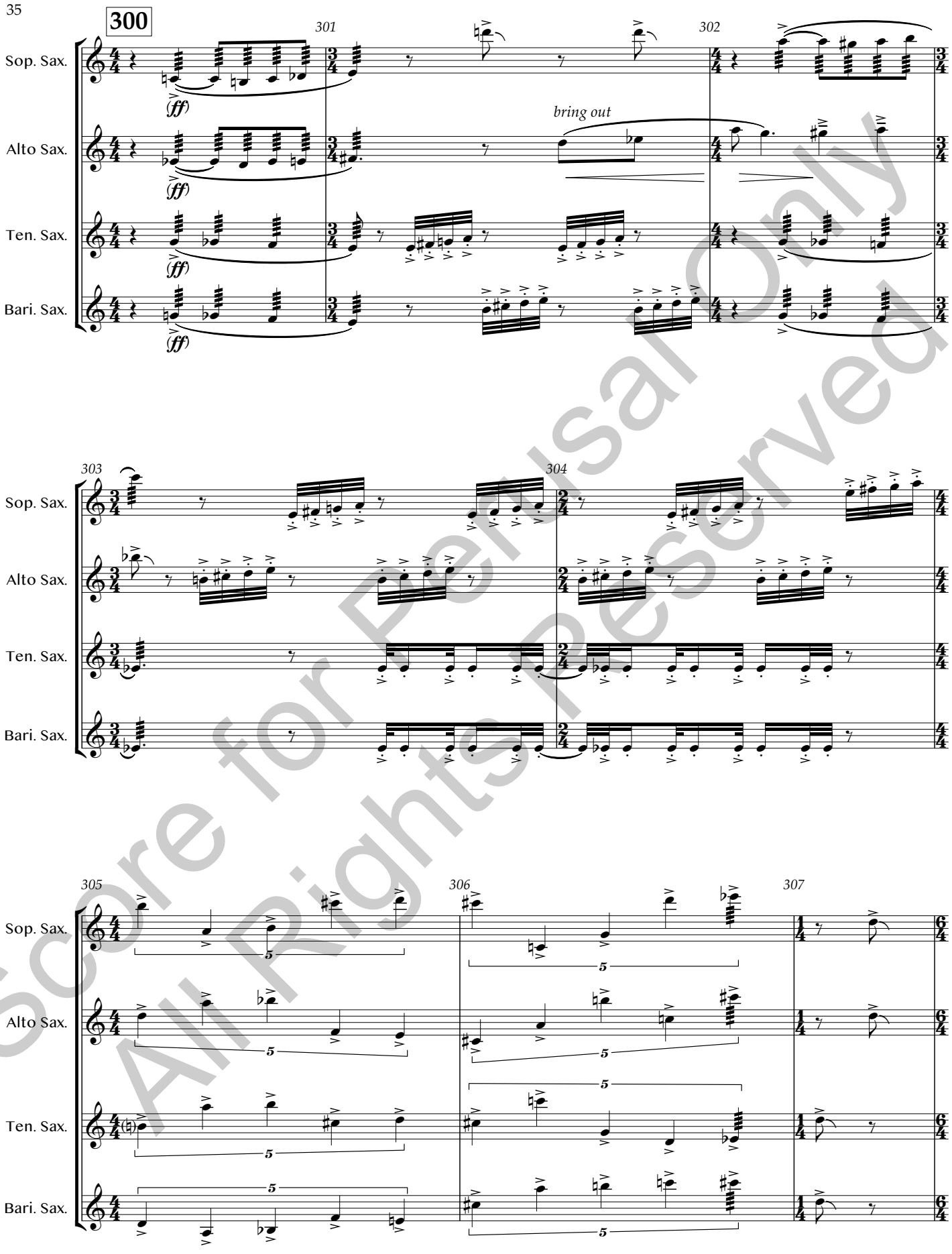


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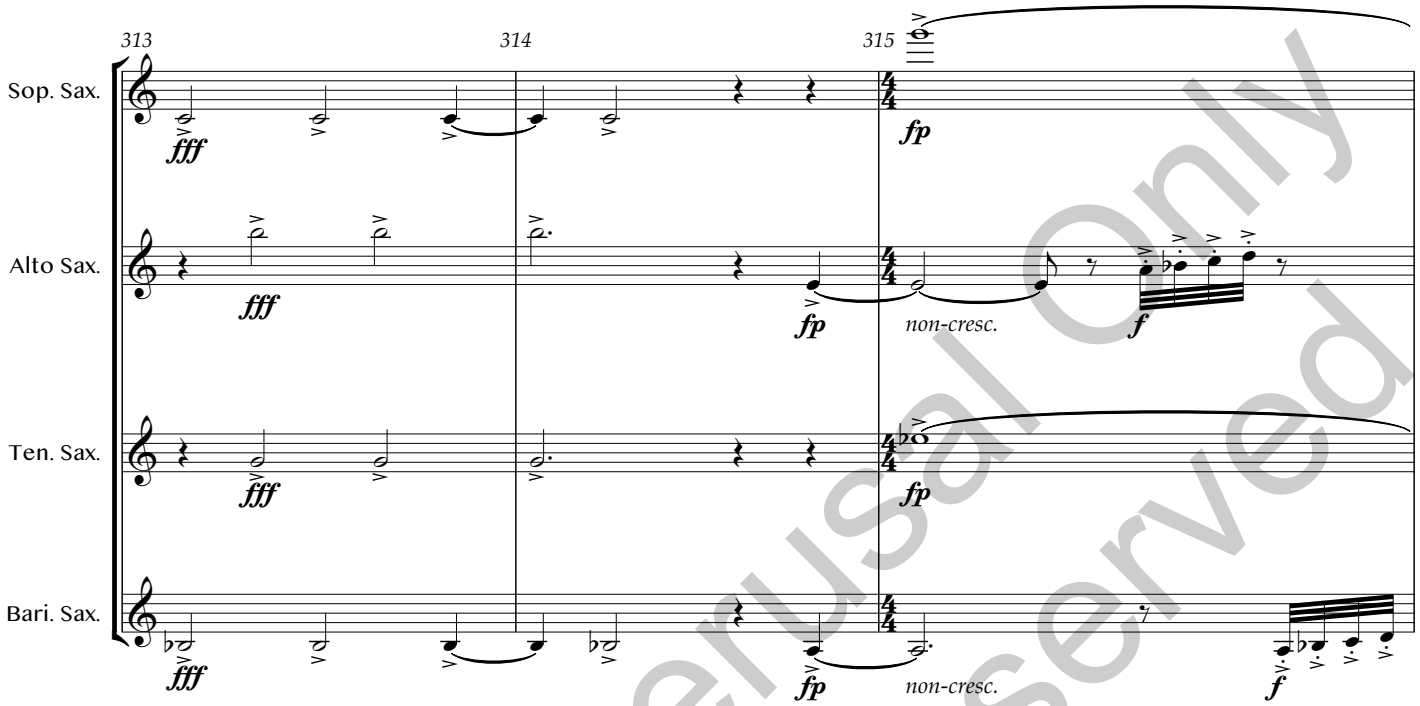


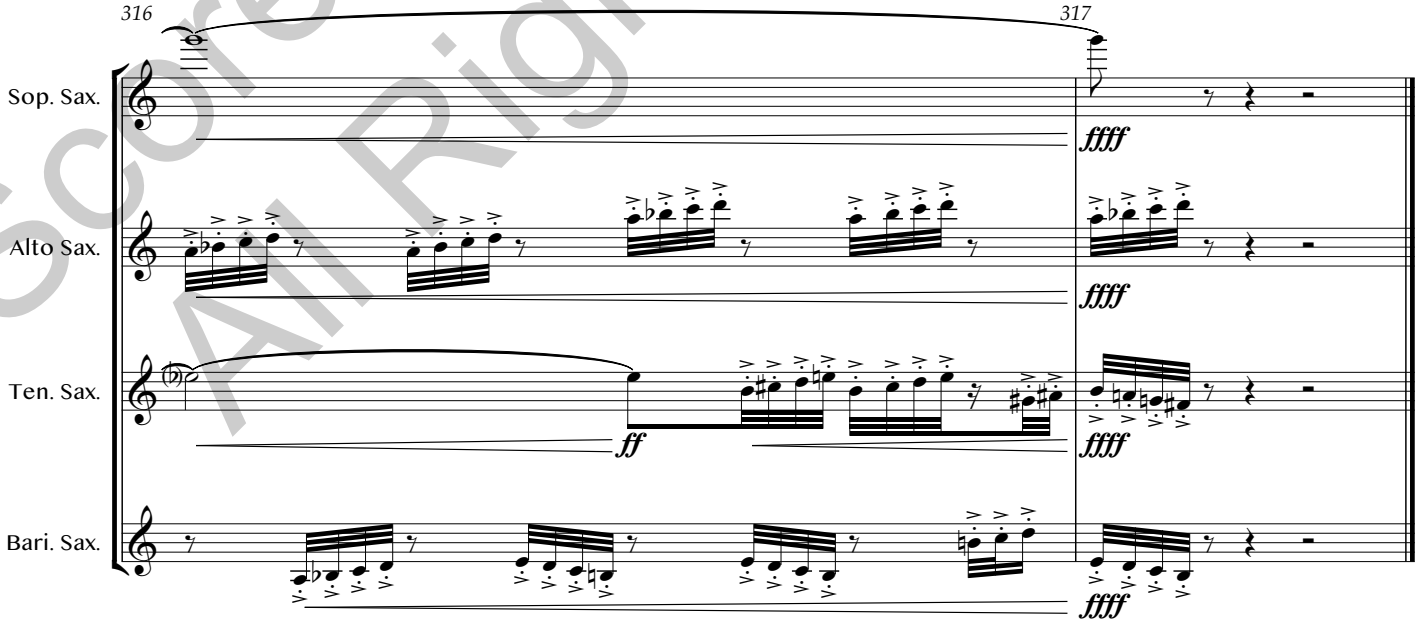


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