## Die Knospe verschwindet in dem Hervorbrechen der Blüte for alto saxophone

Adam Mirza

Performance Notes and Guide	Program Notes
Notation	The title is drawn from the preface to Hegel's Phenom Miller as, "The bud disappears in the bursting-forth of
Note heads that have been replaced by 'X's almost always indicate breath-only, or the emergence of tone, according to the dynamic context in the phrase. In some cases, 'X's are used for slap-tongues, but an textual indication is provided as well.	metaphor that suggests core aspects of Hegel's philos conjoining of the distinctiveness parts or individual ma magical emergence of the uniquely new-radically un
Rhythmic durations are occasionally written as a number (referring to the multiplication of the unit duration) in parenthesis above the standard notation.	From The Phenomenology of Spirit, G.W.F. Hegel, trans.
Fingerings for multiphonics and timbral/quarter tone-adjusted pitches are indicated by naming the basic fingering position and the finger keys that added or removed (for example, "D -5 +X", or "Eb +TA"). This has been found to be simpler to read than the usual fingering chart.	Die Knospe verschwindet in dem Hervorbrechen der Blüte widerlegt wird, ebenso wird durch die Frucht die Blüte für ihre Wahrheit tritt jene an die Stelle von dieser. Diese For verdrängen sich auch als unverträglich miteinander. Aber
Parenthesis around dynamics indicate approximation.	Momenten der organischen Einheit, worin sie sich nicht nu als das andere ist, und diese gleiche Notwendigkeit mach
Performance Practice	
Transitions between most sections are intended to be instantaneous, i.e. 'in time,' even if in actuality such is not always possible. In some cases, particularly before or after 'slow' or 'sustained' passages, apostrophe breath marks are provided. These breaths should be different—specifically, they occur as musical events in forward time—from fermata rests, which mark real pauses in the flow of musical time.	The bud disappears in the bursting-forth of the blossom, and latter ; similarly, when the fruit appears, the blossom is sho plant, and the fruit now emerges as the truth of it instead. another, they also supplant one another as mutually incom makes them moments of an organic unity in which they no necessary as the other ; and this mutual necessity alone co
A precise realization of all score indications is neither possible nor desired. Rather, a 'live' or 'improvisatory' attitude is here explicitly and fundamentally (as an integral part of the nature of the	
composition) required to bridge the performance-score gap. This is particularly true in the virtuosic sections, such as the passage beginning on the fourth line of the first page.	Die Knospe verschwindet in dem Hervorbrechen der Blüte the premiere in New York City, on May 10 <sup>th</sup> , 2006.
The focus of immediate musical interest lies in textural effects, such that, in many cases, pitch precision and precise rhythmic relationships are less important than 'character,' 'effect,' and the such. (While the general intention of a "ponticello" indication is clear, for example there are in fact many possible successful realizations; pitch and rhythm, rather than sustaining their usual role to provide the music's structural foundation, here are subsumed into the same logic that guarantees the successful realization of 'effect': a 'logic' that has an imprecise a priori definition.) Nonetheless, an effective performance will require as much effort as possible to realize the precise nuances of the notation.	

omenology of Spirit, and is translated by A.V. of the blossom...." Thus begins an extended losophy. This metaphor describes not only the moments with a larger unity but also the unexpected—from the old.

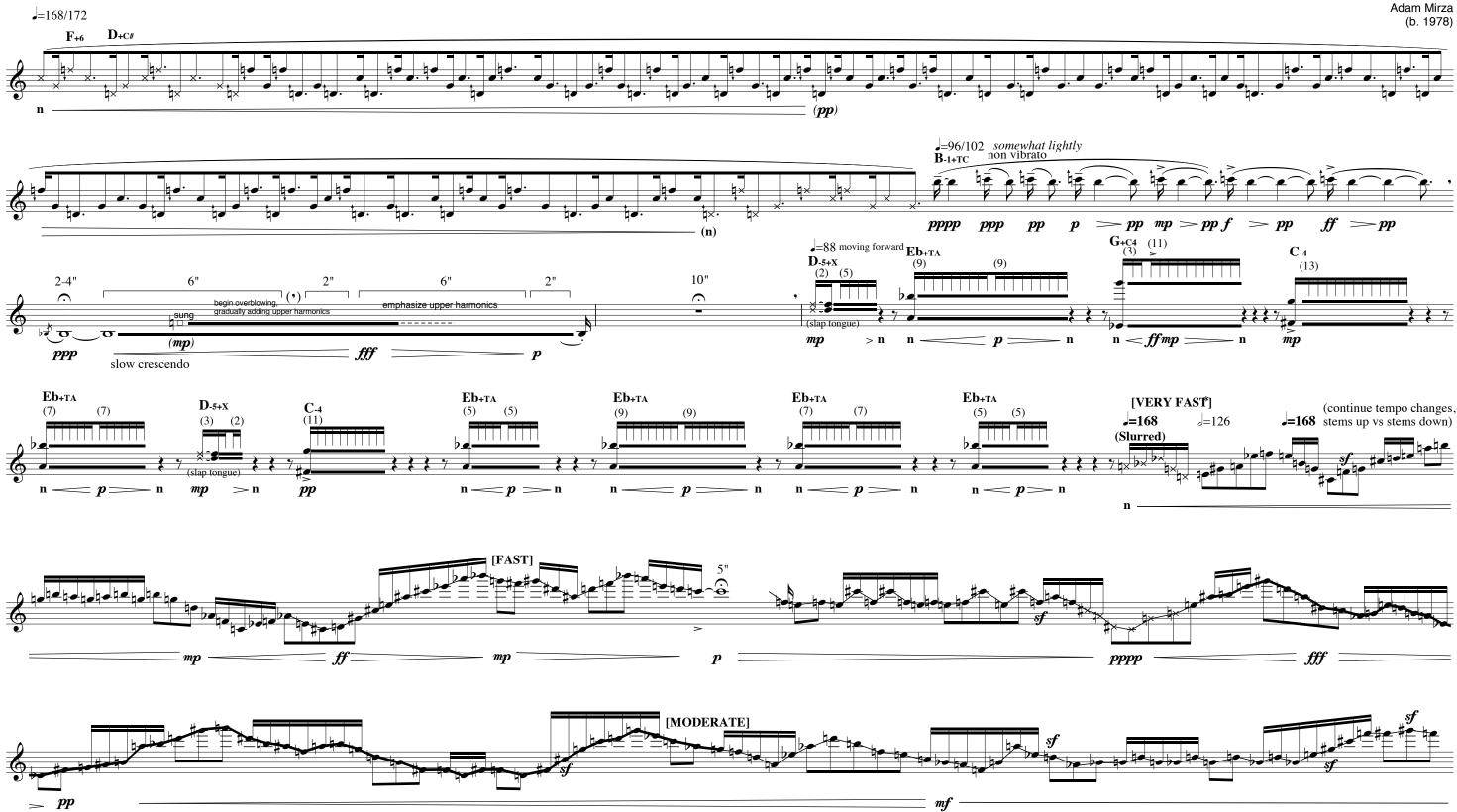
## A.V. Miller

üte, und man könnte sagen, daß jene von dieser für ein falsches Dasein der Pflanze erklärt, und als Formen unterscheiden sich nicht nur, sondern der ihre flüssige Natur macht sie zugleich zu nur nicht widerstreiten, sondern eins so notwendig ncht erst das Leben des Ganzen aus.

and one might say that the former is refuted by the shown up in its turn as a false manifestation of the d. These forms are not just distinguished from one ompatible. Yet at the same time their fluid nature not only do not conflict, but in which each is as constitutes the life of the whole.

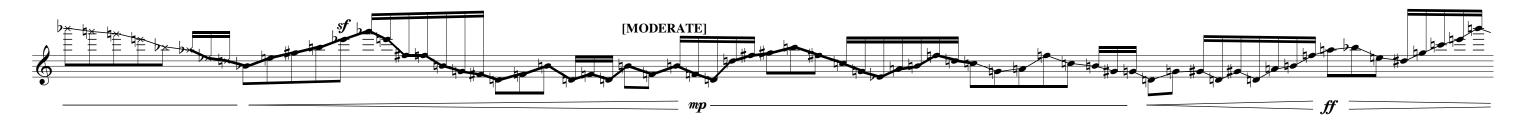
üte is dedicated to Michael Ibrahim, who realized

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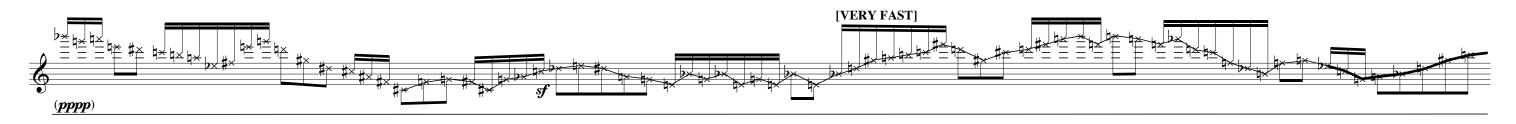


\*In this passage, there is a sequence of gradual decelerandi and accelerandi, marked by tempi-indications: Very Fast, Fast, Moderate, Slow, Very Slow. Each indication describes a tempi-pair: a quarter-note metronome marking for the sixteenth-note groups with stems up, and a half-note metronome marking for the eigth-note groups with stems down. The metronome markings are as follows: Very fast (168/126), Fast (144/108), Moderate (120/90), Slow (96/72), Very Slow (72/54). The indications are *sign-posts* and the performer should attempt to fit the indication into a larger, continuous trend. The relationship between the tempi within a pairing is 4:3; that is to say that the desired rhythmic *feel* (which is nonetheless precisely defined) is an alteration between duple (quadruple) and triple: 3 against 4; even when the number of elements within the groups are extended (to 5 or 7 notes) or contracted (to 2). To achieve this rhythmic relationship, one should count repeating 4 sixteenth-notes followed by 3 triplet eighth-nots until the durational differences are established, at which point the groups can also be extended or contracted to 2, 5, 7, and repeated, while maintaining the durational difference, and the feel of 3 against 2.

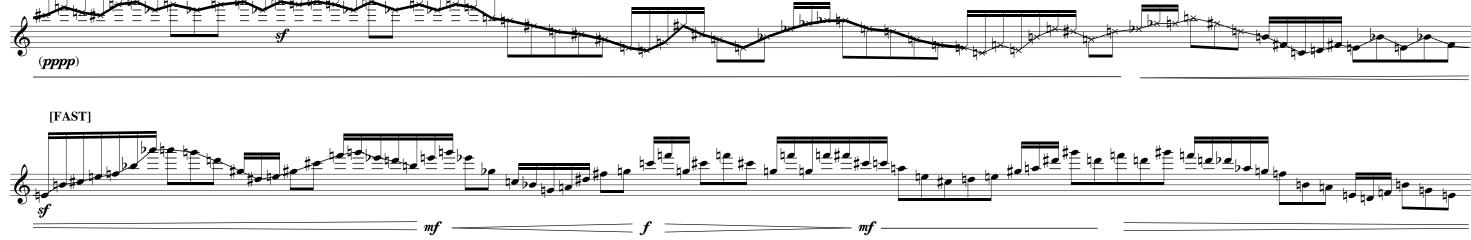


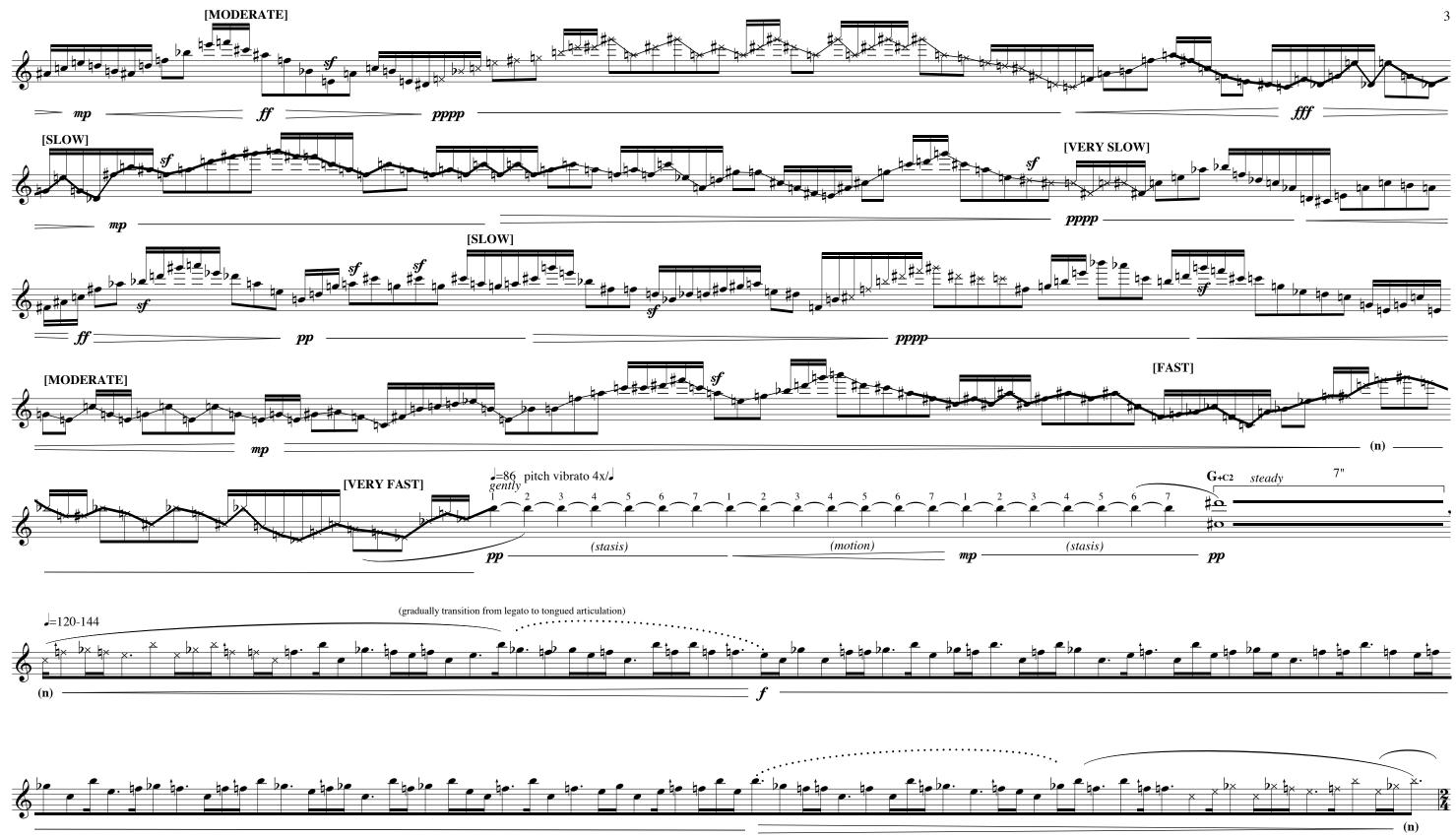


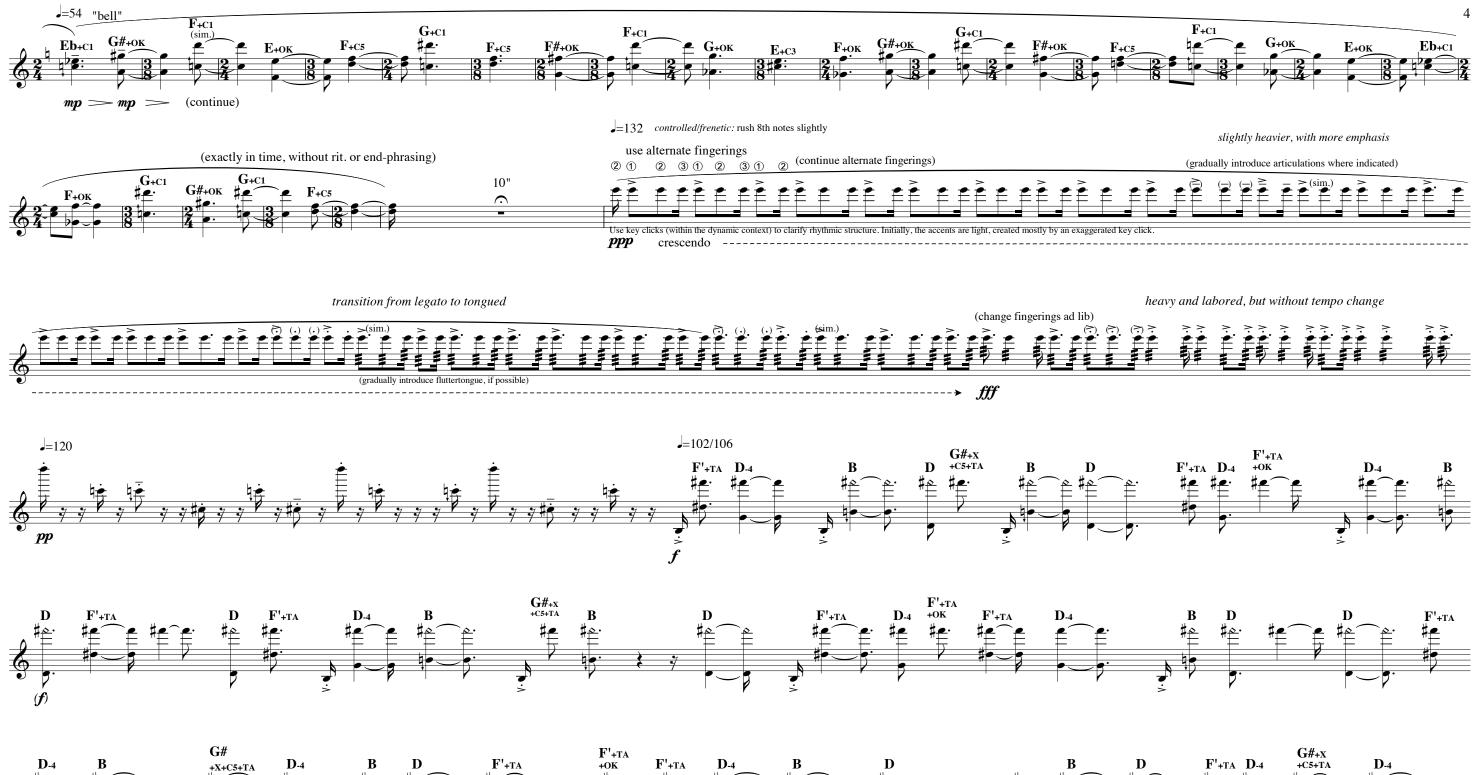






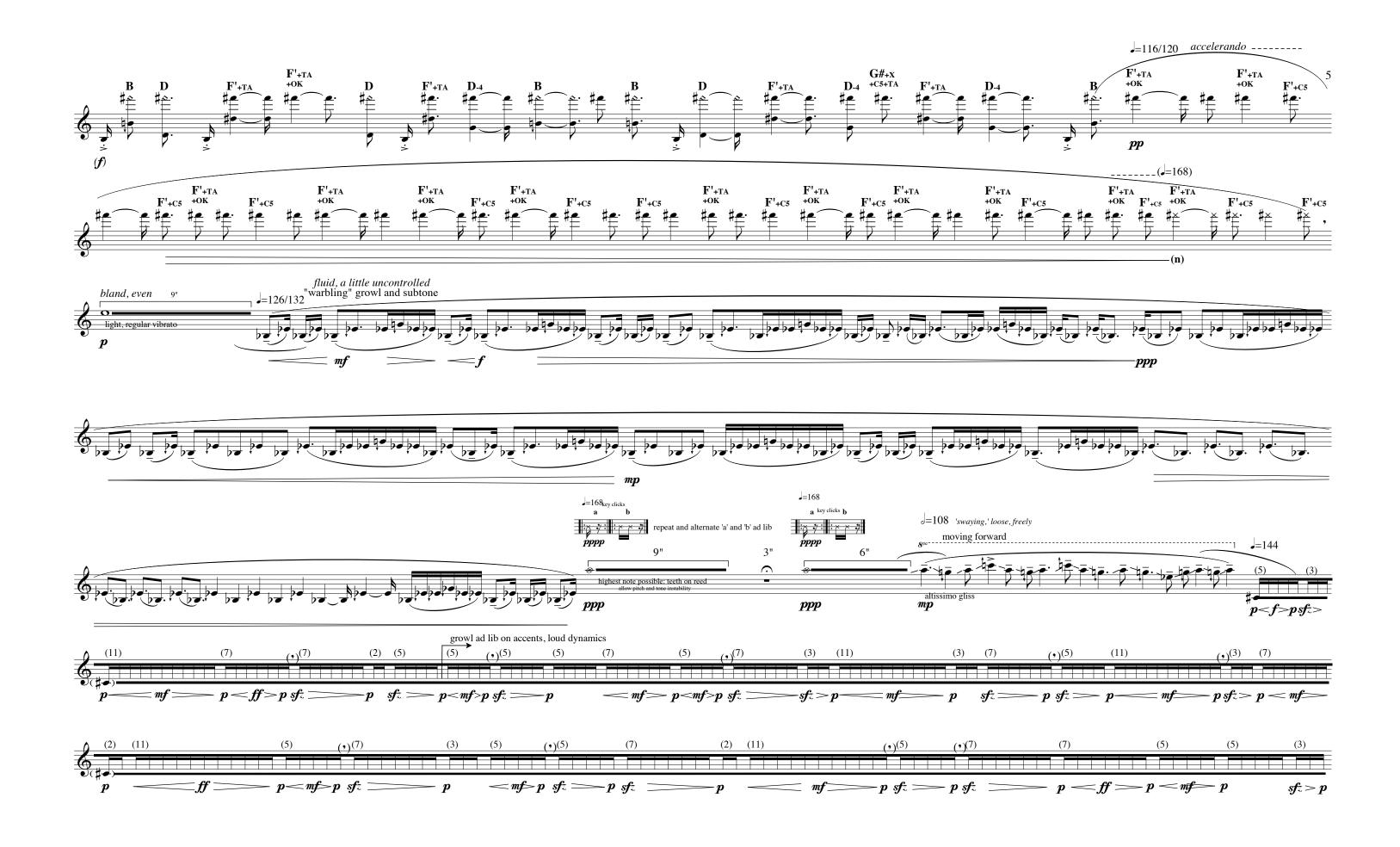




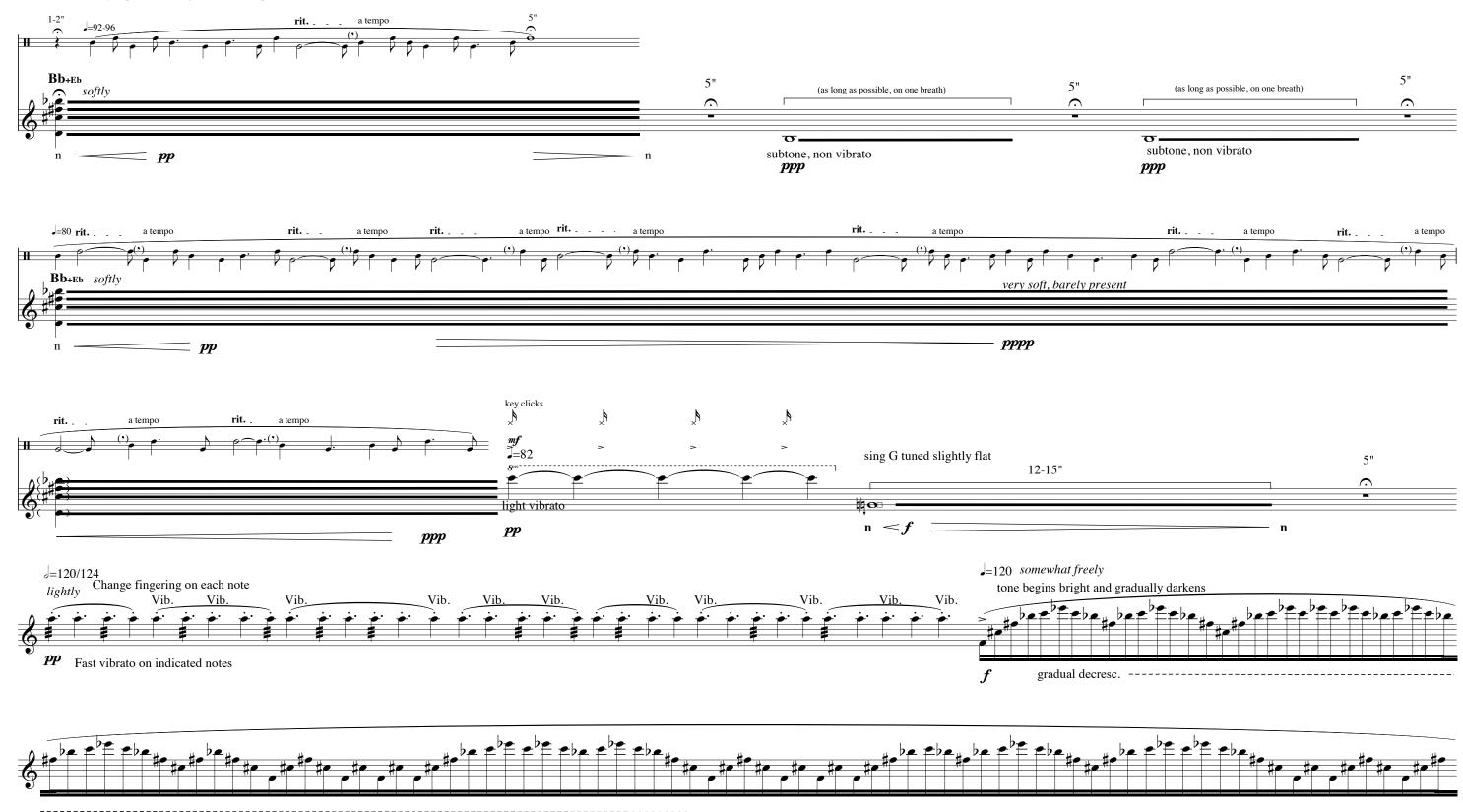








Gently emphasize three 'registers' in the multiphonic



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