

The Creator's Hobbies

by Jessie Lause

for ~Nois Saxophone Quartet (and friends)



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Performance Notes

- Unless otherwise indicated, notes need not be played in time with other players.
- Stemless notes have relative durations to be decided at the player's discretion.
- Notes within cells should also not be played in time with other players. Cells should be repeated for the duration of the solid line that follows.
- If the solid line after a cell changes height and has a dashed line underneath, the solid line represents the relative rate at which a cell is repeated. For example, at 1:10-1:30, all of the players speed up into 1:30 at a similar pace even though they might not be playing together in time.
- If notated music doesn't start immediately on a temporal benchmark, then the player does not need to transition to said music immediately. See 1:55 and 6:30 for examples.
- If dynamics are not marked, they are to be ad-libbed. Build and release tension as a group.

“The Creator” will control electronics and be carving a seasonally appropriate gourd or melon. Whether we like it or not, they are the giver of life, maker of peace, and bringer of chaos. Above all, they’re here to make epic experimental chamber music with us.

This piece is all at once incredibly serious and equally silly. As much as I would love the pitches to be correct, correctness is secondary to exploring the peace or lack thereof within yourself. If you wholly dedicate yourself to this subversive and wacky adventure, the sonic experience will reflect that journey.

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0:00 0:40 1:10 1:30

Soprano Saxophone

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

Electronics { T1 T2 1:40 1:10 1:30

40" 30" 1:10 1:30

pp mf > p p f sub. p ff

40" 30" 1:10 1:30

pp mf > p p f sub. p ff

40" 30" 1:10 1:30

pp mf > p p f sub. p ff

40" 30" 1:10 1:30

pp mf > p p f sub. p ff

2:15 2:25 2:27 2:30 2:34 2:50 ~3:15

SS 2:25 *mf* 2:50 **p** 3:15

AS 2:27 *mf* 2:50 **p** 3:15

TS 2:30 *mf* 2:50 **p** 3:15

BS 2:34 *mf* 2:50 **p** 3:15

T3 Electr.

*when you feel slowed enough,
stop playing and wander aimlessly
around the stage at your own pace*

The
Creator

Review your work. Are there any features you don't/can't have? Aggressively scribble over them, then repeatedly tap on them aloud. If necessary, adjust the levels to be heard over the ensemble.

When you are finished drawing, write a few words you use to describe yourself on the opposite side of the gourd. Then, use the paper next to you to calm your mind. Do whatever helps you. Draw abstract shapes on it, make a grocery list, tear it up, write about your feelings, fold it into a hat, doodle flowers and animals, cut it into a snowflake, write out prayers or positive affirmations, build a word search, write a letter to yourself, etc.

3:15 3:40 5:05

SS
Grab a piece of paper and any utensils you may need. Use these tools to calm your mind. Make a grocery list, write a poem, fold it into a crane, cut it into confetti, doodle funny faces, write positive affirmations, throw it at a friend, make lots of noise with it, etc. Do whatever works for you.

If and when the sound feels overwhelming, stop what you're doing, play the cell, then repeat the instruction at 3:15. You may do this more than once:



3:40 5:05

AS
Grab a piece of paper and any utensils you may need. Use these tools to calm your mind. Draw abstract shapes, build a paper airplane, write out your goals for the day, sketch a mythical creature, throw it at a friend, make lots of noise with it, etc. Do whatever works for you.

If and when the sound feels overwhelming, stop what you're doing, play the cell, then repeat the instruction at 3:15. You may do this more than once:



3:40 5:05

TS
Grab a piece of paper and any utensils you may need. Use these tools to calm your mind. Write a letter to your dog, tear it up, draw a cartoon, cut out a paper snowflake, practice your calligraphy, throw it at a friend, make lots of noise with it, etc. Do whatever works for you.

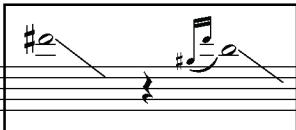
If and when the sound feels overwhelming, stop what you're doing, play the cell, then repeat the instruction at 3:15. You may do this more than once:



3:40 5:05

BS
Grab a piece of paper and any utensils you may need. Use these tools to calm your mind. Make a to-do list, fold it into a hat, draw a bowl of fruit, cut out a mask to hide behind, write a prayer, eat it, throw it at a friend, make lots of noise with it, etc. Do whatever works for you.

If and when the sound feels overwhelming, stop what you're doing, play the cell, then repeat the instruction at 3:15. You may do this more than once:



3:40 5:05

T3
Electr.

T4 5:05

The Creator

3:40 5:05

Start carving out some of the shapes you drew with knives and gouges. Start with slow staccato cuts, then grow increasingly constant.

5:05 6:15 6:30

SS AS TS BS Electr.

6:15 6:15 6:15 6:15 6:15 6:30 6:30 6:30 6:30 6:30

enter after ten. sax

enter after sop. sax

enter after alt. sax

T5

T4

The Creator

Start using the drill. Cut larger chunks and rip them out.

Scoop out the gourd's insides. Cut/rip it open if you have to. Do whatever it takes.

6:30 6:55 8:00

SS *p* *mf* *f* *p* *f* *ff* 8:00

AS *sub. p* *mf* *f* *p* *f* *ff* 8:00

TS *mf* *f* *p* *f* *ff* 8:00

BS *p* *mf* *f* *p* *f* *ff* 8:00

T5
T4

The Creator Destructively cut apart the gourd. Be safe, but make a mess.

8:00 8:25 8:45 (Out of time till end.)

SS AS TS BS

Electr.

The Creator

When T4 and T5, stop what you're doing.

~8:40

ff *mf* *ff* *mp* *ff* *p* *mf* *p* *pp* *f*

ff *mf* *ff* *mp* *ff* *p* *mf* *p* *pp* *f*

ff *mf* *ff* *mp* *ff* *p* *mf* *p* *pp* *f*

ff *mf* *ff* *mp* *ff* *p* *mf* *p* *pp* *f*

T5
T4

*extremely subitone, ad lib run for just a little too long



The
Creator

Cue (T5) when you feel it's time. Open the gourd and leave it on the table.

When you're finished playing, crumple the remains of the mind-calming exercise and put them in the gourd. Return to a comfortable position.