

Navid Bargrizan

Pictures at the Micro-Exhibition
(2018)

Commissioned by Harn Music of Art, Gainesville, Florida
for Laurent Estoppey

Instructions

- All six movements of *Pictures at the Micro-Exhibition* are based on the following synthetically-developed, microtonal, pentatonic scales, inspired by Japanese counter-parts and just intonation:

The image displays four musical staves, each representing a different microtonal pentatonic scale. Each staff is in treble clef with a key signature of three sharps (F#, C#, G#). The scales are defined by specific interval adjustments from the standard pentatonic scale:

- Staff 1:** - 50 cents, - 1/4-tone, + 33 cents, + 1/6-tone
- Staff 2 (labeled '6'):** - 14 cents, - 1/12-tone (or as small deviation as possible), + 33 cents, + 1/6-tone
- Staff 3 (labeled '11'):** - 50 cents, - 1/4-tone, - 33 cents, - 1/6-tone
- Staff 4 (labeled '16'):** - 14 cents, - 1/12-tone (or as small deviation as possible), + 33 cents, - 1/6-tone

- Each movement uses only one scale, therefore only five pitch-classes.
- The exact intonation of micro-intervals is not intended. However, clear distinction between 1/12-tones, 1/4-tones, 1/6-tones, and equal-tempered tones is important.
- The tempo indications should not be taken literally. They are mere suggestions. Performers should feel free to change the tempi, add rubati, accelerandi, and ritardandi, if desired. This goes also for dynamic indications.
- Rhythmical and metrical aspects of the movements are based on various non-Western musical cultures, ranging from Southeast-Asian to Middle-Eastern.
- As Interludes, thematic sections of Mussorgsky's *Pictures at an Exhibition* appear, to make contrast with the microtonally-intoned movements.
- If the multiphonics in the Prelude, repeated in the Postlude, cannot be realized based on the constructions of individual instruments, or performer's abilities, other multiphonics (ideally as close as possible to the written ones) can be used. The performers should feel free to replace the written multiphonics with others. The exact intonation of the multi-phonics is not intended; their general sonic effect is the goal.
- ⊙ indicates slap-tonguing.
- F.t. stands for flutter-tonguing.
- Trills should be played without after-beats.
- The speed of playing tremolos should not be taken literally as written, but as fast as possible.

Duration: Ca. 11 minutes

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Transposed score

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August 2018

Pitch-class C natural lowered ca. 1/6-tone (- 33 cents) throughout the Prelude

Pitch-class A natural lowered ca. 1/4-tone (- 50 cents) throughout the Prelude

Microtonal accidentals are valid for pitch-classes C natural and A natural throughout the Prelude, but only indicated the first time they appear.

Prelude

$\text{♩} = 40$

Alto Saxophone

Alto Sax.

Alto Sax.

Pitch-class A natural raised ca. 1/6-tone (+ 33 cents) throughout Movement 1

Pitch-class F natural lowered ca. 1/12-tone (- 14 cents) throughout the Movement 1, or lowered as small as possible

Microtonal accidentals are valid for pitch-class A natural and F throughout Movement 1, but only indicated the first time they appears.

Movement 1

$\text{♩} = 120$ (rubato, not mechanical)

Alto Sax.

Alto Sax.

Alto Sax.

Alto Sax.

Alto Sax.

Alto Sax. 59 *ff* *f* *ff*

Alto Sax. 67 *p* *mf* *mp* *ff*

Alto Sax. 75 *f* *ff* *p* *mf* *mp* *p* *rit.*

Interlude 1

$\text{♩} = 92$

Alto Sax. 83 *mp* *ff* *mp* *f* *p* *mf* *mp* *pp* *rit.*

Pitch-class A natural lowered ca. 1/4-tone (- 50 cents) throughout Movement 2, but only indicated using accidentals and numbers the first time it appears. Accidental for A natural lowered ca. 1/4-tone is valid throughout Movement 2. In Movement 2, both the pitch-class A sharp, and A sharp raised ca. 1/6-tone (+ 33 cents), appear. A sharp raised 1/6-tone is indicated by a combination of accidentals and numbers. A sharp appears normal.

Movement 2

$\text{♩} = 110$

Alto Sax. 87 *p* *mf* *ff*

Alto Sax. 90 *mp* *f* *ff*

Alto Sax. 93 *f* *p* *f*

Alto Sax. 96 *p* *mf*

Alto Sax. $\text{♩} = 110$

100 *f* *ff* *f* *mp*

Alto Sax. $\text{♩} = 172$ $\text{♩} = 110$ $\text{♩} = 172$ $\text{♩} = 110$

104 *f* *mf* *ff* *mp*

Alto Sax. $\text{♩} = 172$ $\text{♩} = 110$ $\text{♩} = 172$

108 *f* *mf* *ff*

Alto Sax. $\text{♩} = 110$ $\text{♩} = 172$ $\text{♩} = 110$

111 *mp* *f* *ff*

Alto Sax. $\text{♩} = 172$

115 *f* *p*

Alto Sax. $\text{♩} = 110$ **molto rit.**

117 *ff* *f* *mf* *mp* *p*

Interlude 2

Alto Sax. $\text{♩} = 176$

120 *ff* *f* *mf* *mp*

Alto Sax.

125 *p* *pp* *fff* *pp*

Pitch-class C sharp lowered ca. 1/12-tone (- 14 cents), or lowered as small as possible, throughout Movement 3

Pitch-class F natural raised ca. 1/6-tone (+ 33 cents) throughout Movement 3

Microtonal accidentals are valid for pitch-class C sharp and F natural throughout the Movement 3, but only indicated the first time they appear.

Movement 3

♩ = 88

Alto Sax. 129 *pp* *mf* *pp* *mf* *p*

Alto Sax. 132 *mf* *p* *f* *mp*

Alto Sax. 135 *f* *p* *f* *mp* *ff* *f*

Alto Sax. 140 *p* *pp* *ff* *f* *p* *f*

Alto Sax. 144 *p* *mp* *f*

Alto Sax. 147 *mp* *ff* *pp*

Alto Sax. 150 *f* *mf* *mp* *pp*

rit.
vibrato on the same pitch

vibrato on the same pitch

vibrato on the same pitch

vibrato on the same pitch

- 1/12

+ 1/6

microtonal trill

subtone

microtonal trill

Interlude 3

$\text{♩} = 46$

5

Alto Sax. 154 *pp* *mf* *mp* *mf* *mp* *mf* *mp* *p* *mp*

Alto Sax. 161 *f* *mf*

Alto Sax. 165 *p* *f* *pp*

Pitch-class F natural lowered ca. 1/12-tone (- 14 cents), or lowered as small as possible, throughout Movement 3

Pitch-class A natural raised ca. 1/6-tone (+ 33 cents) throughout Movement 3

Microtonal accidentals are valid for pitch-class F natural and A natural throughout the Movement 3, but only indicated the first time they appear.

Movement 4

$\text{♩} = 100$

Alto Sax. 169 *ff* *pp* *ff*

Alto Sax. 181 *mp* *ff* *f* *mf* *mp* *p* *f* *mp*

Alto Sax. 197 *mf* *f* *mp* *ff*

Alto Sax. 205 *mp* *ff* *f*

Alto Sax. 214 *mp* *mf* *mp* *p* *pp* *p* *pp*

Interlude 4

6

$\text{♩} = 96$

Alto Sax. 225 *f* *p* *f* *p*

Alto Sax. 229 *f* *ff* *f* *mf* *mp*

Alto Sax. 233 *f* *ff* *molto rit.* *mp* *p*

Pitch-class A natural lowered ca. 1/4-tone (- 50 cents) throughout Movement 6, but only indicated using accidentals and numbers the first time it appears. Accidental for A natural lowered ca. 1/4-tone is valid throughout Movement 6. In Movement 2, both the pitch-class A sharp, and A sharp raised ca. 1/6-tone (+ 33 cents), appear. A sharp raised 1/6-tone is indicated by a combination of accidentals and numbers. A sharp appears normal.

Movement 5

$\text{♩} = 84$

Alto Sax. 236 *mf* *mp* *f*

Alto Sax. 242 *> p* *mf* *f* *mp* *f* *p*

Alto Sax. 248 *ff* *f* *mf* *f* *3*

Alto Sax. 254 *mp* *f* *mp* *mf*

Alto Sax. 261 *ff* *mf* *ff* *p* *mf* *ff*

Alto Sax. 269 *mf* *ff* *mp* *ff*

Alto Sax. 278 *mf* *p* *fff*

accel.

Alto Sax. 285 *pp*

(slower than tempo primo)

rit.

Interlude 5

♩ = 170

Alto Sax. 292 *mf* *f* *ff*

Alto Sax. 302 *f* *mf*

Alto Sax. 312 *p* *f* *p* *f*

Alto Sax. 321 *p* *f* *mp*

Alto Sax. 327 *ff* *mf* *f* *p* *ff* *pp*

Pitch-class A natural lowered ca. 1/4-tone (- 50 cents) throughout Movement 6, but only indicated using accidentals and numbers the first time it appears. Accidental for A natural lowered ca. 1/4-tone is valid through Movement 6.

In Movement 2, both the pitch-class A sharp, and A sharp raised ca. 1/6-tone (+ 33 cents), appear.

A sharp raised 1/6-tone is indicated by a combination of accidentals and numbers. G sharp appears normal.

Movement 6

$\text{♩} = 208$

Alto Sax. 333 ff mf f

Alto Sax. 338 mf p mp f

Alto Sax. 343 mf ff

Alto Sax. 348 mf p mp

Alto Sax. 353 mf f

Alto Sax. 358 p f

Alto Sax. 363

Alto Sax. 368

Alto Sax. 373 p mp

Alto Sax. 378 mf p

Alto Sax. 383 f

Alto Sax. 387 p

Pitch-class C natural lowered ca. 1/6-tone (- 33 cents) throughout the Prelude

Pitch-class A natural lowered ca. 1/4-tone (- 50 cents) throughout the Prelude

Microtonal accidentals are valid for pitch-classes C natural and A natural throughout the Prelude, but only indicated the first time they appear.

Postlude

$\text{♩} = 40$

Alto Sax. 390

pp \triangleleft *mp* *p* \triangleleft *mf* *mp* \triangleleft *f* \triangleleft *mp*

Alto Sax. 397

p \triangleleft *pp* *ppp* *f* \triangleleft *mp*

second time
a shorter fermata

Alto Sax. 402

mf \triangleleft *p* *mp* \triangleleft *pp*