Cycle for Alto-Saxophone and Tuba, Flute ad lib.

Wolfgang Devine

for Sally and Colin Harrison

Melbourne
August 2009

COMMENTS

All pieces can be played just with Tuba and Saxophone. The Flute can be added ad libitum (exemption: Christmas dawn, during Holy Week).

CONTENT

Advent 4-6
Comments to Advent 6
General Comments – Comments to Christmas Midnight, Dawn ... 7
Christmas Midnight 8-10
Christmas Dawn 11-13
Comments to Christmas Day 13
Christmas Day 14-17
Comments to Epiphany 17
Epiphany 18-21
Comments to Trinity, General Comments on Chords..... 21
Trinity February 22-25
General Comments on the circle of fifths (zodiac) 23
Passion Tide 26-28
Comments to Passion Tide, General: The Tritone 26
General Comment: Scales ..... 26 + 29 + 33
Easter 30-34
Comments to Easter 30
Comments to the further path of the year 35
Comments to Ascension 35
Comments to Rhythm 35
Ascension 36-39
Comments to Whitsun 40
Whitsun 40-44
General Comments to Intervals 45
St John's 46-49
Trinity August/September 50-53
Michaelmas 54-57
Trinity November 58-62

begin and end

Advent 2009

W. Devine

♩ = 64

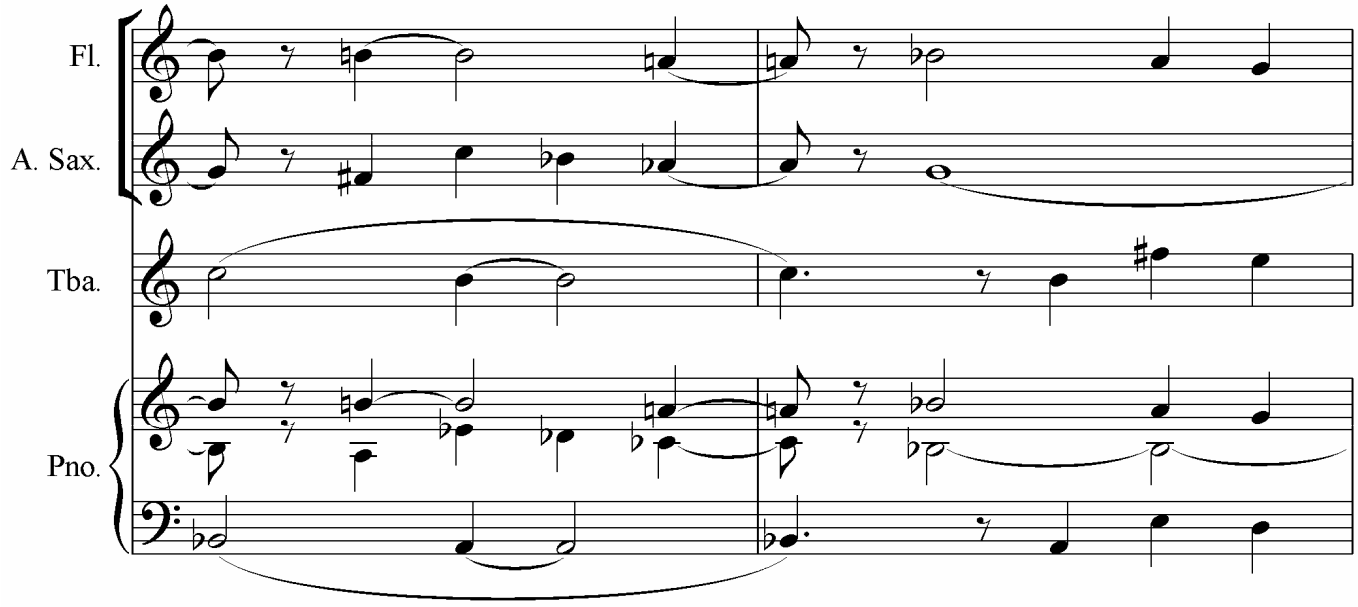
I/IV

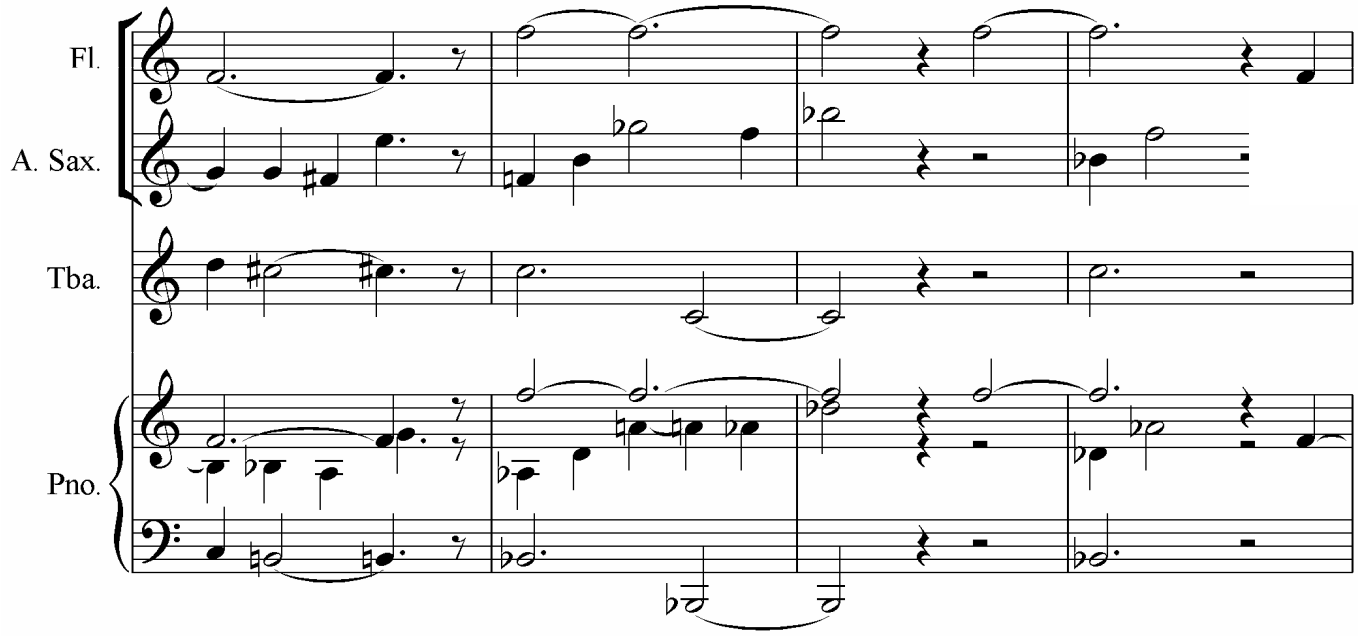
Flute

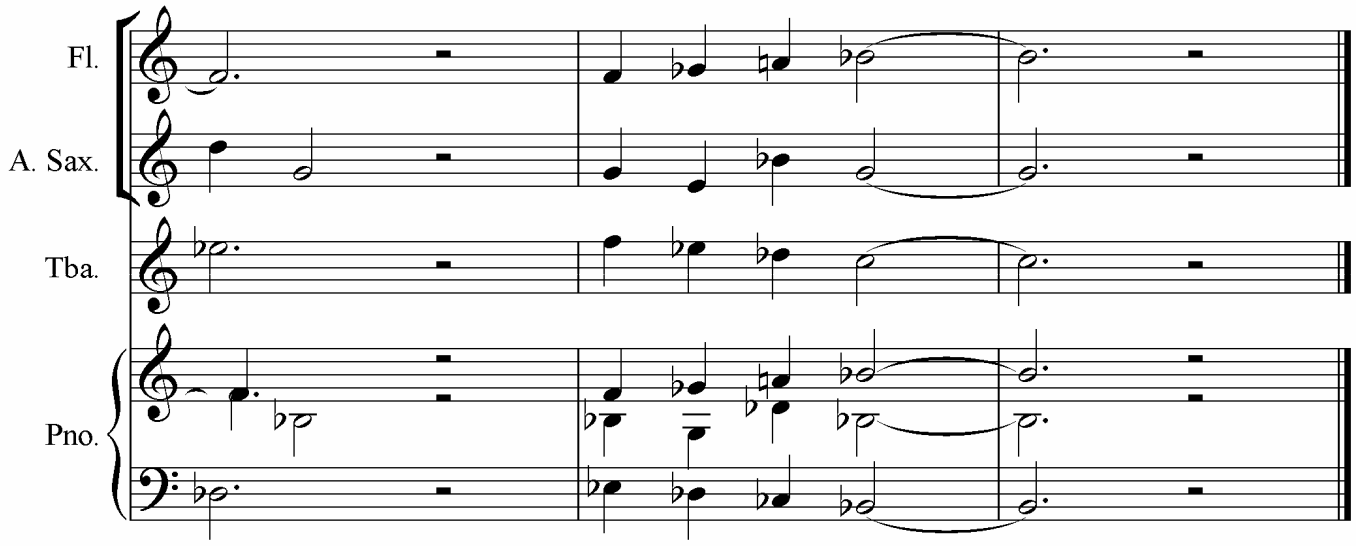
Alto Saxophone in Eb

Tuba in Bb

Piano

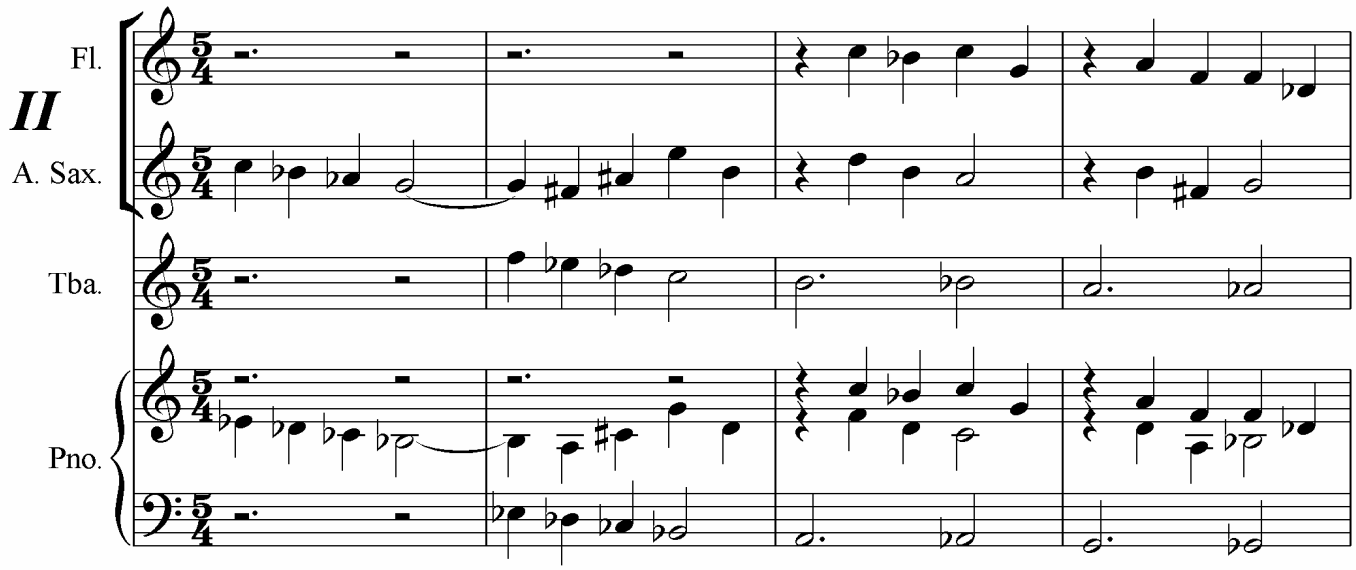






after inserted prayer

II



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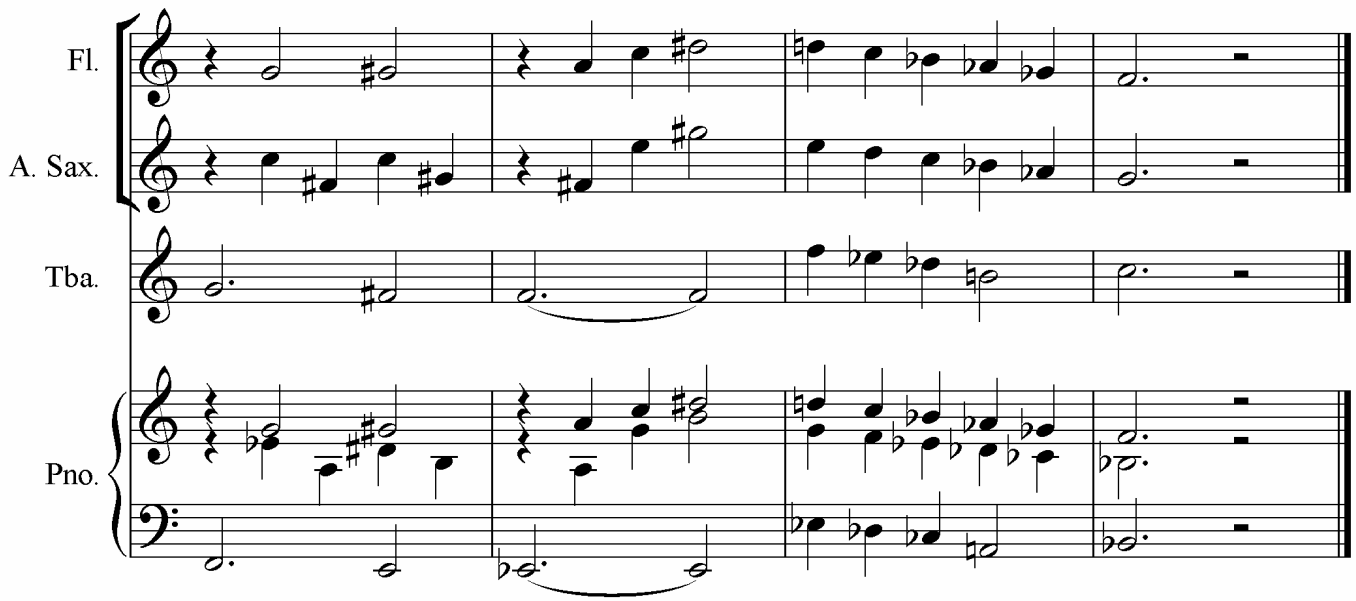
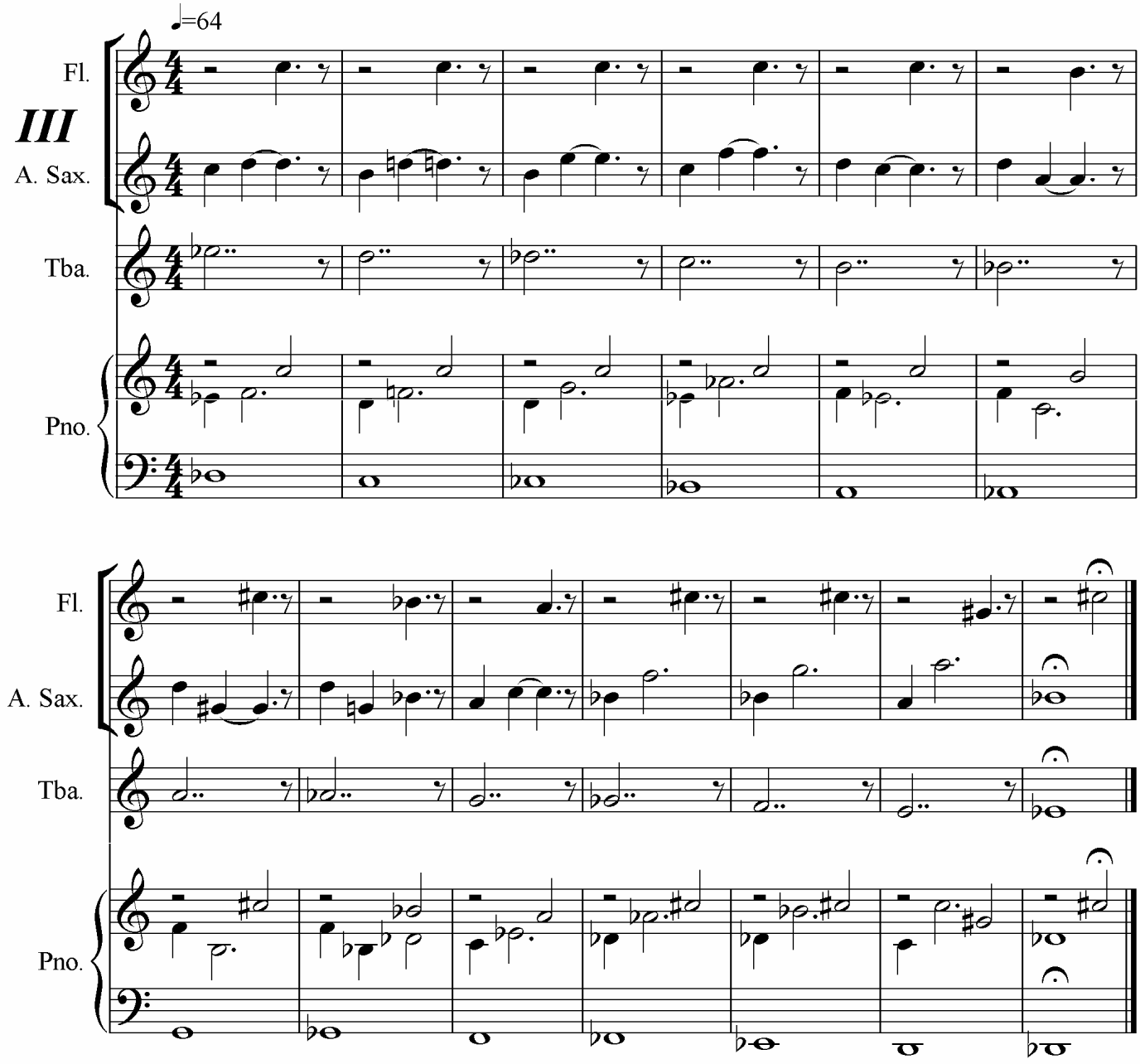




Comments ADVENT:

Advent has two different faces: Through the reading of the gospel, the Apocalypse of St Luke, we have a disturbing element. Yet the epistle and inserted prayer talk about the calmness of the world, the bow of colours, and the inner voice that speaks out of the future. There we have an element of waiting, divining, stretching into a far future.

The music should be played with gentleness. There is only one note important, the B-flat in the first piece. Everything else is like a veil around this note. Try to make the soul floating away on this 'one note', spreading into the spaces and time.

In the other pieces perceive the 'lines' either as a leading to 'the note' or as an endless sinking into the future as the tuba-line in the piece after the Lord's Prayer.

Take time and let the pauses – at the end of the first piece – do their work as well. They are necessary to learn to listen. It would be great to understand the whole Advent music as an exercise to listen to that what is not written or played.

General Comments; Gesture of the different pieces:

Music in the service has a special task. It serves. After bringing into the chapel the warmth of the preparing community (old Saturn) and the light of the candles on the altar (old Sun) the music adds the element of soul (old Moon), of harmony, before the word – which addresses more the consciousness – is spoken. You could say: it represents especially the coloured part of the vestments (black – physical body; white – ether body; colours – mood of the festival).

Music stands at beginning and end; it connects, as well, the different parts of the service, leads from one mood into the next. Usually the music leads from the receptive part of the service into the one of activity (from hearing the gospel to the activity of offering, from the receiving of the transubstantiation to the activity of the communion), while the community songs arise at the highest point of activity in the congregation, as part of the offering after the offering, as a thank after uniting with the new in the communion.

Begin and End

These pieces have the most relation to the festival mood. They want to express the mood of Advent, of Christmas, … and stand in a certain position of the year and its inner development from Advent to Michaelmas and the phase of Dying in November (the end of the Christian Year, the time of remembering the dead).

After Creed, 'Christ in you' and mostly after the inserted prayer

Through the inserted prayer, there is still a relationship to the festival mood. Yet it can be felt as well in relation to the gospel that is read. This music has mainly the function of leading from the cosmic pictures of the Creed to the inner activity of sacrifice. So the music could lead into the depth, into the pain.

After Lord's Prayer

Generally, the piece after the Lord's Prayer is the one that feels most inward. From the deepest point of the service, it lightens up a little bit leading the community into the more active part of the communion.

Comments CHRISTMAS:

Midnight:

The cue-notes for the saxophone (II) should be played only if there is no flute, but they don't have to be played at all. The cue-note at the end of (III) is played when there is no flute to avoid the plain seventh.

As the Advent piece could be thought of as playing around one note, so these pieces for the midnight are based on a melody of only three notes, in (I): Tuba G – A – B-flat; in (II): Saxophone g-flat, a-flat, f. Try to feel the restriction in these – more minor – tunes. All other notes are more as an atmosphere around. The midnight service is more than any other service one where we (halfway sleeping) walk in the spirit land. The Christmas event is rather fore-felt than victorious.

Dawn:

For the Dawn service, try to have the feeling of the joyful shepherds on the fields. The tunes are pentatonic. The saxophone dominates with its 'triplet'-movement in (I).

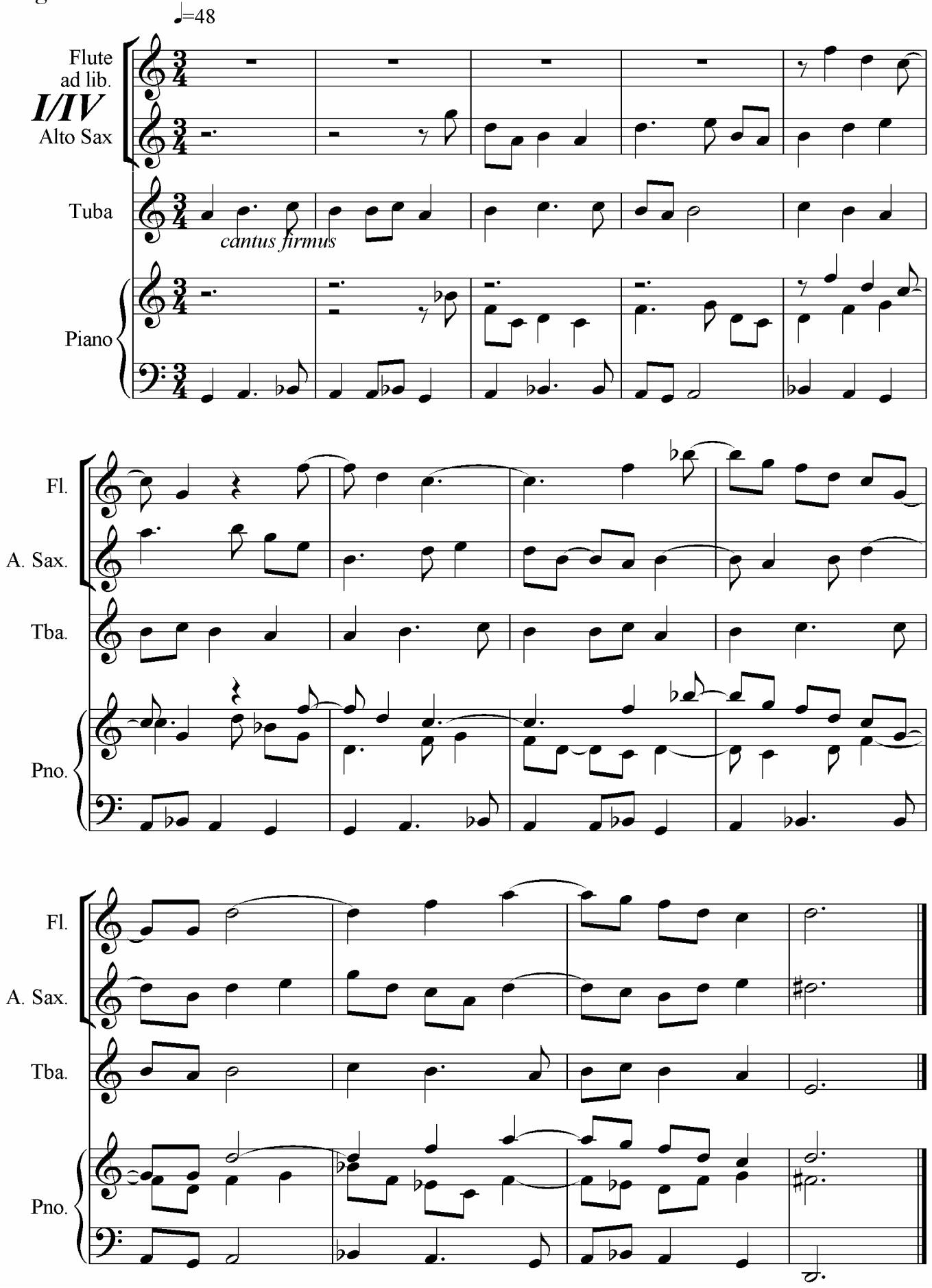
The other pieces should be played light, even when they have a straight counting in 2's. The piece (II) should be freely played as an improvisation for the saxophone. The tuba is the one to give the impulse.

Piece (III) needs to be very soft – the praying shepherd.

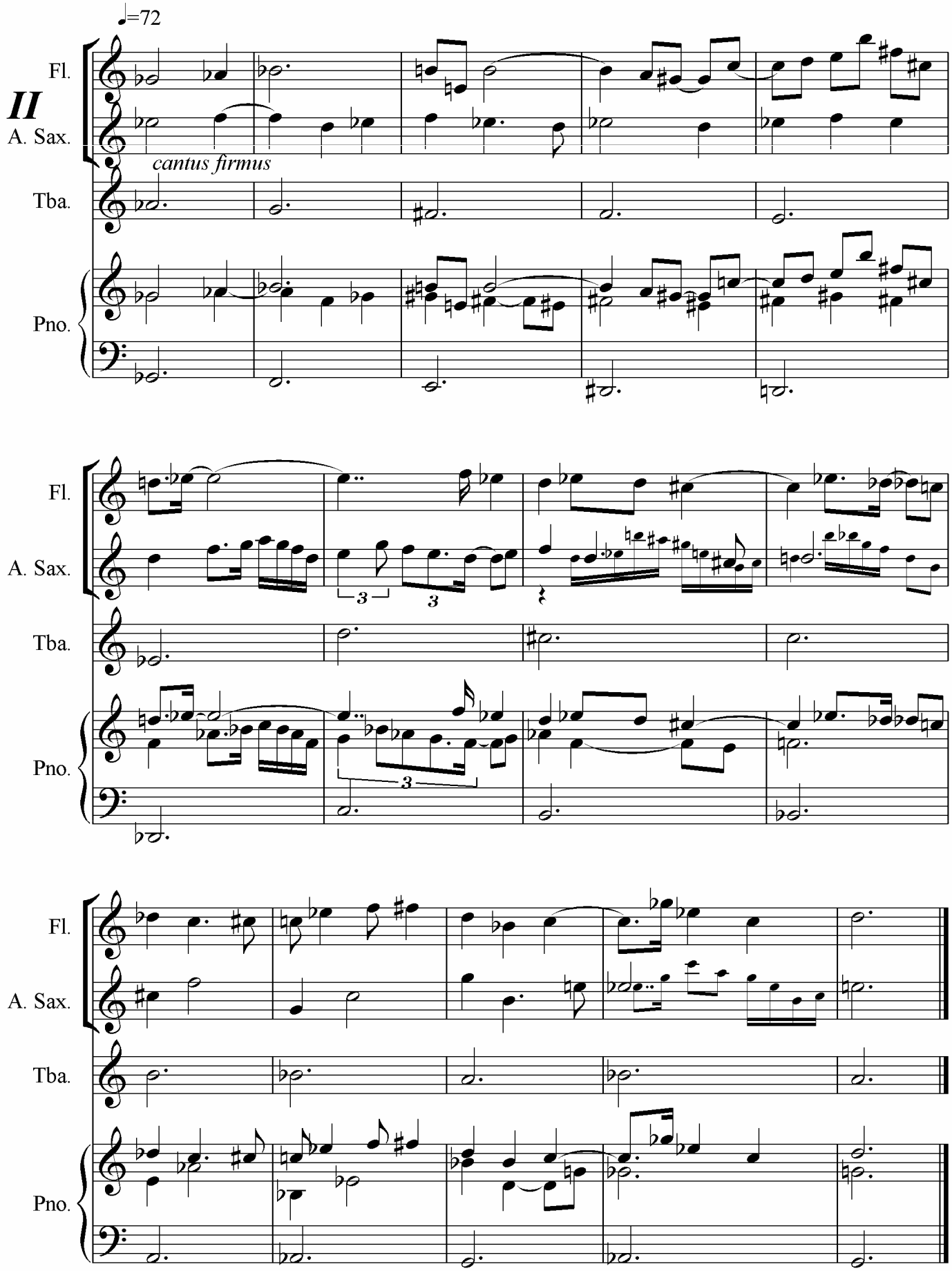
Christmas Midnight 2009

begin and end

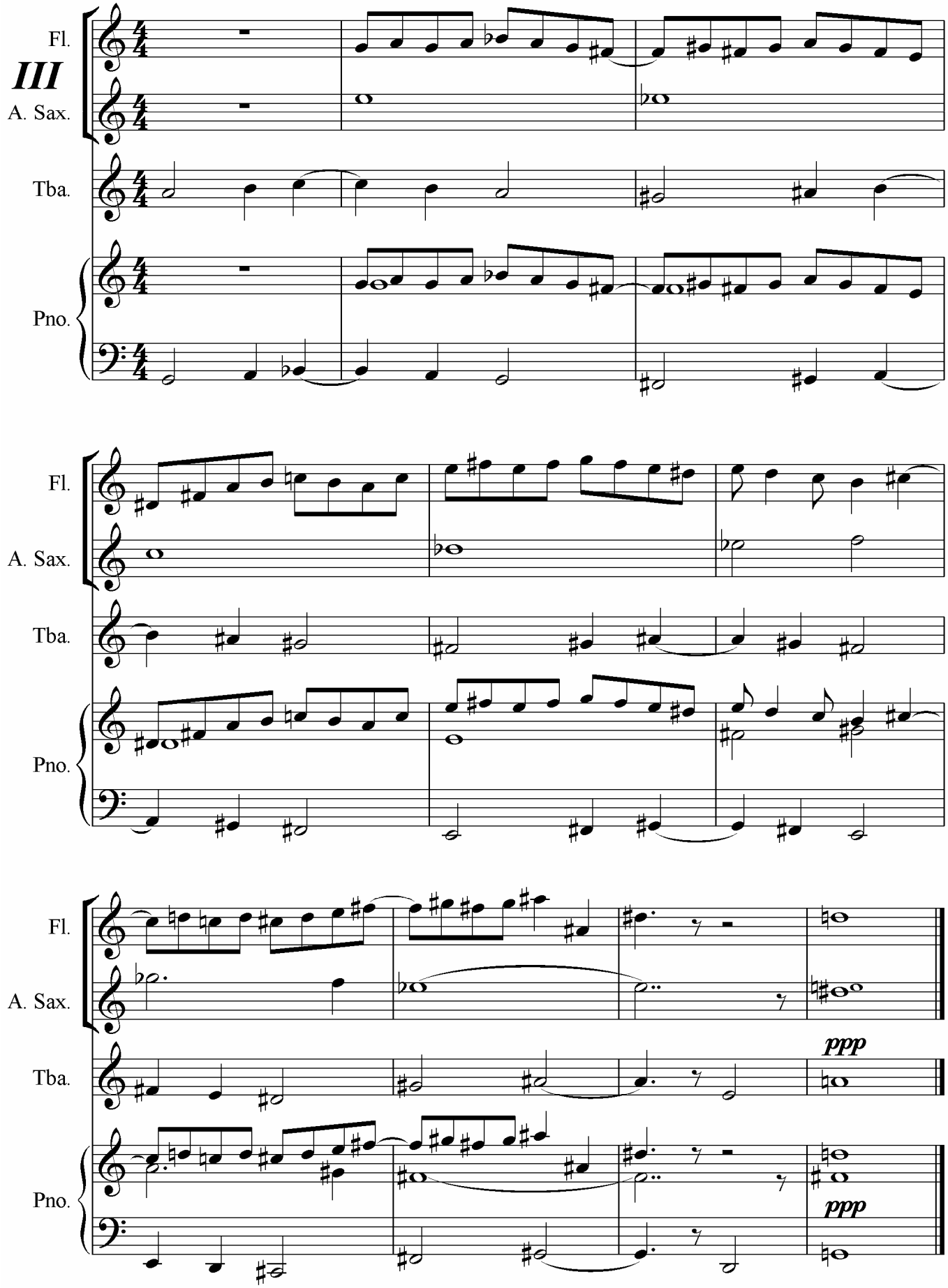
W. Devine



after Creed and 'Christ in you'



after Lord's Prayer



begin and end

Christmas Dawn

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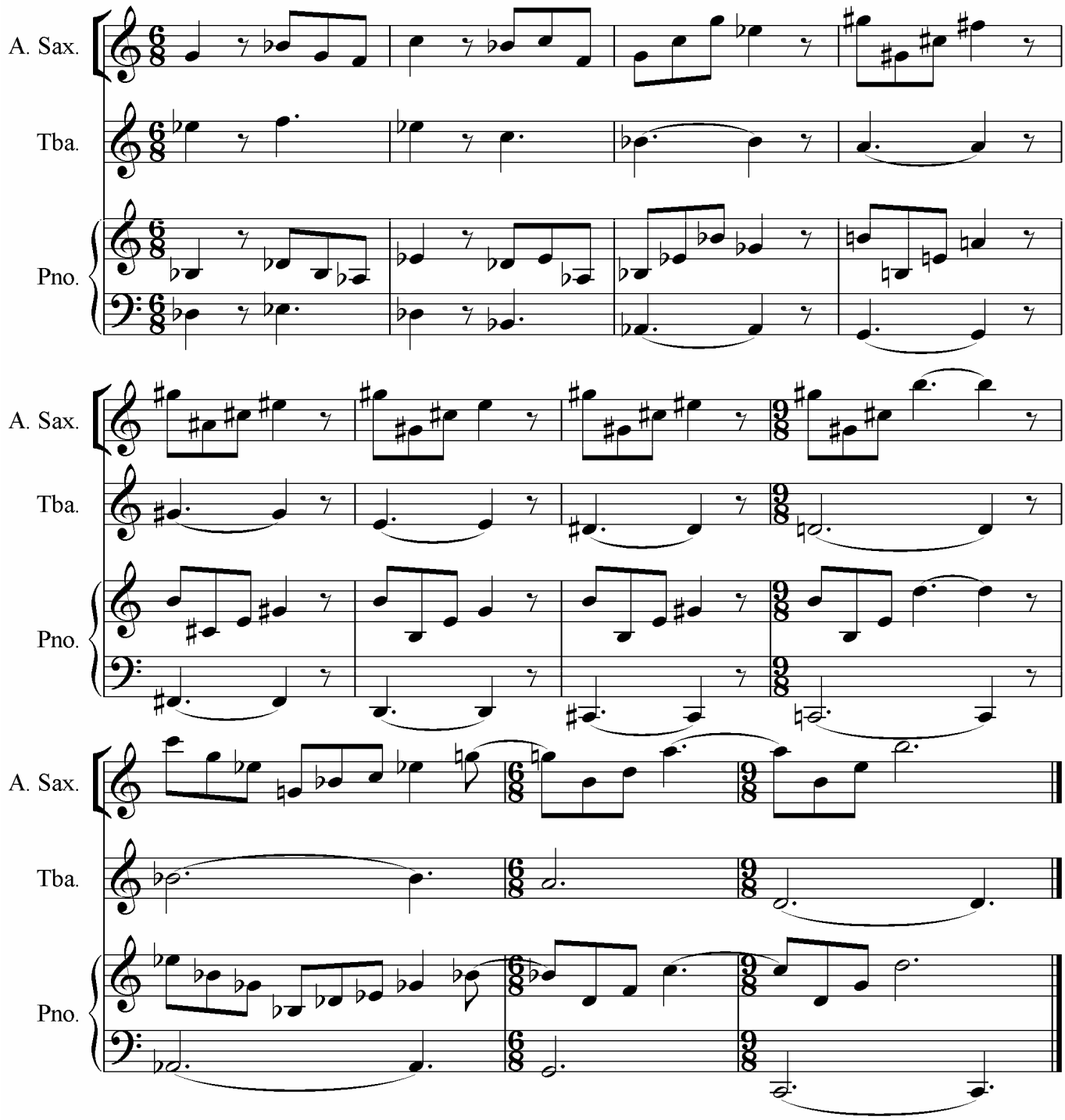
♩.=76

Alto Saxophone in Eb

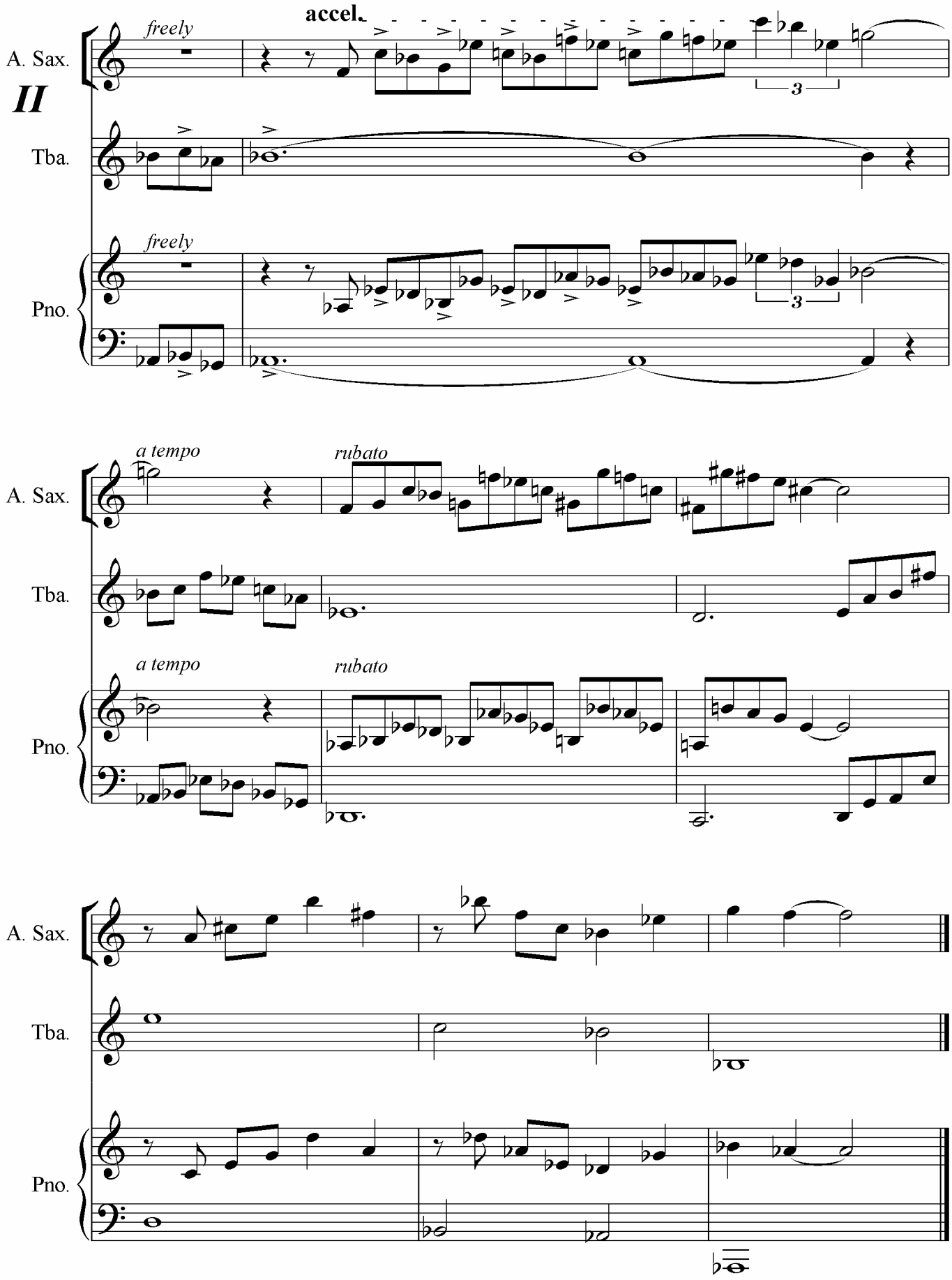
I/IV

Tuba in Bb

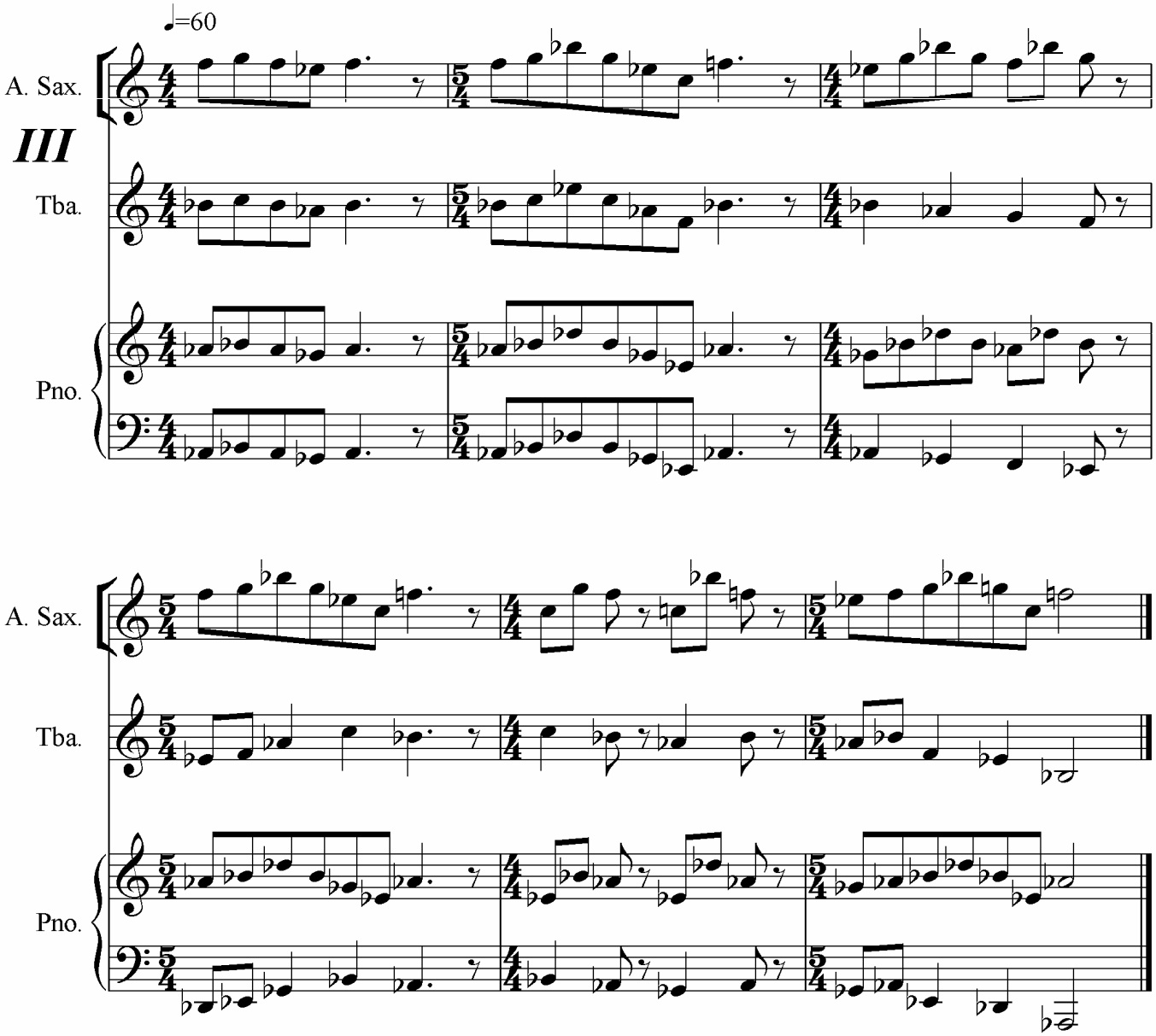
Piano



after Creed and 'Christ in you'



after Lord's Prayer



Christmas Day:

It is the task of the saxophone to produce a free and jubilant feeling through the changes between quavers and triplets and in the raising main-line. This will be more obvious when the flute is added; then you might feel the choirs of heavens sounding together in a vivid mixture of quavers and triplets.

The second piece is much calmer. Here the flute would be very helpful – although mostly unison with the tuba – to lighten the music up.

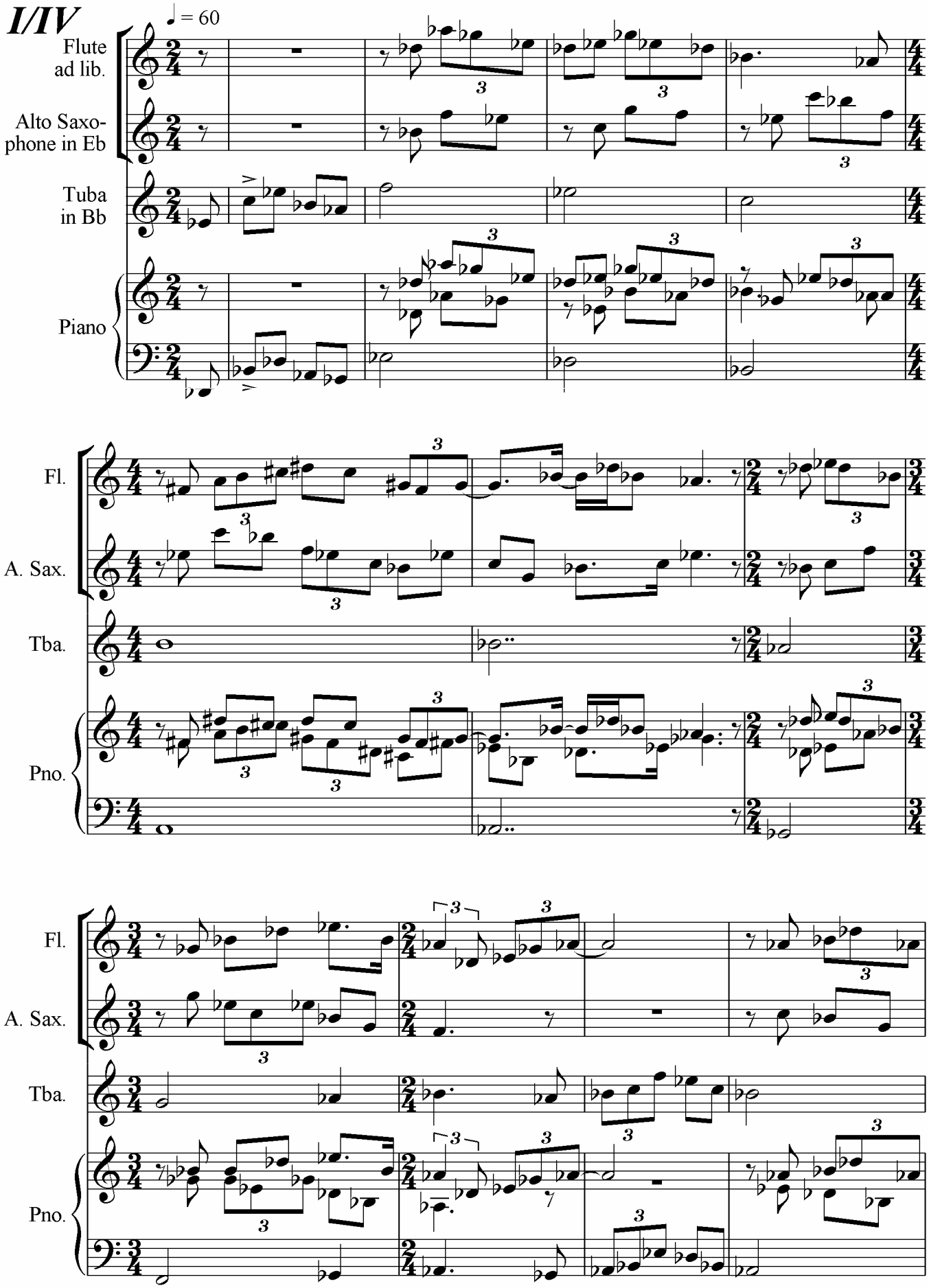
The third music is even calmer, really deep inward feeling.

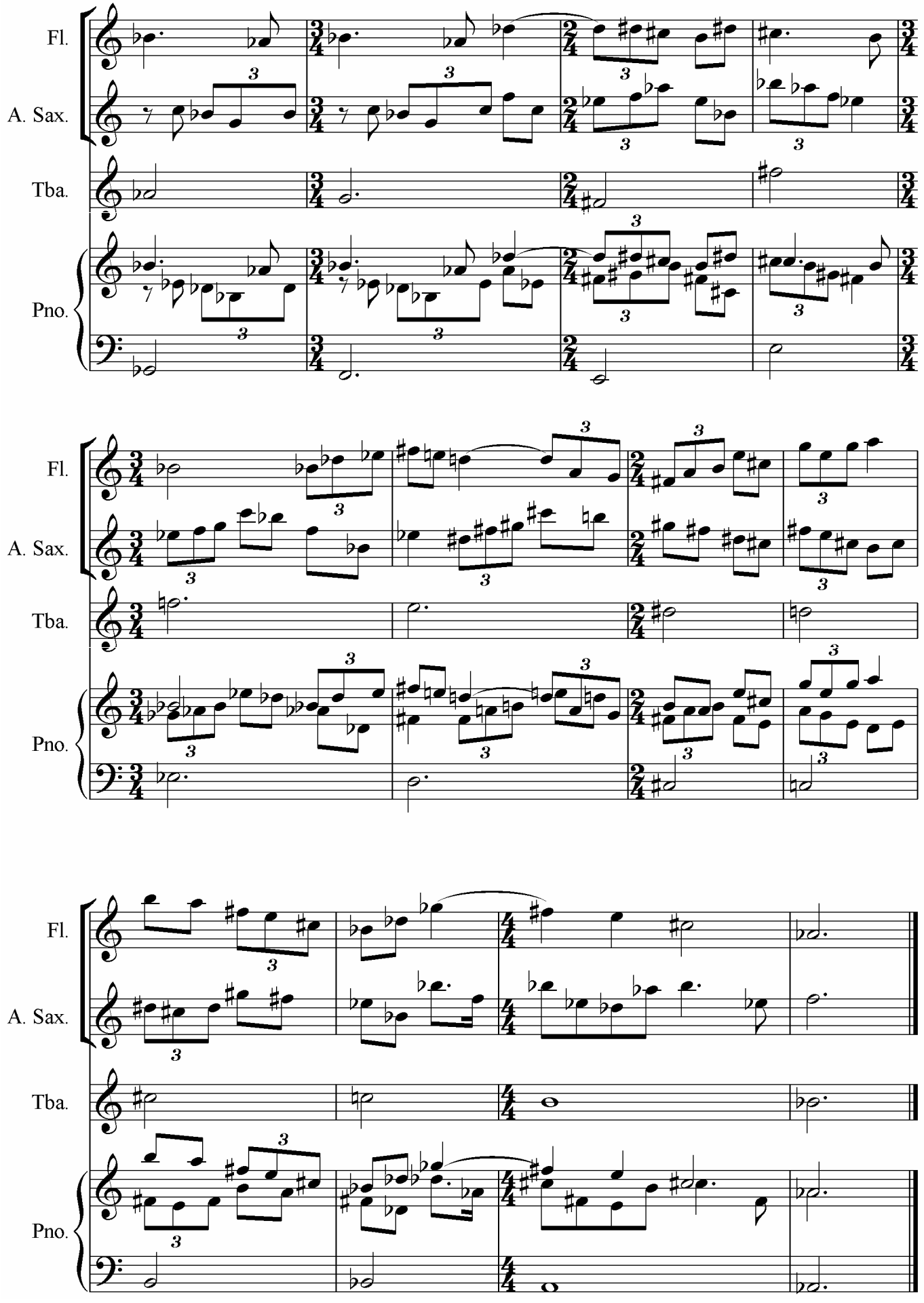
Christmas Day

W. Devine

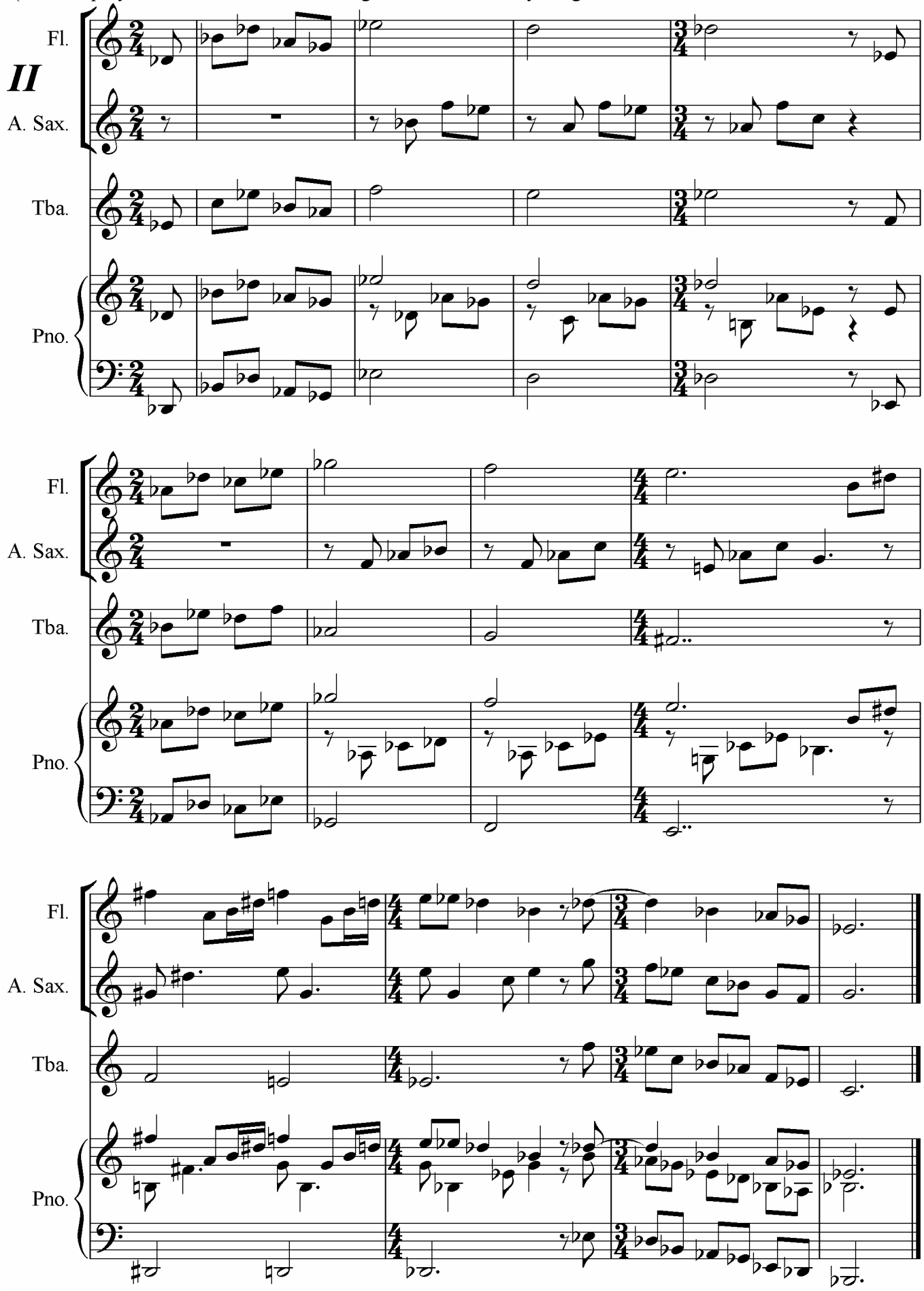
begin and end

I/IV

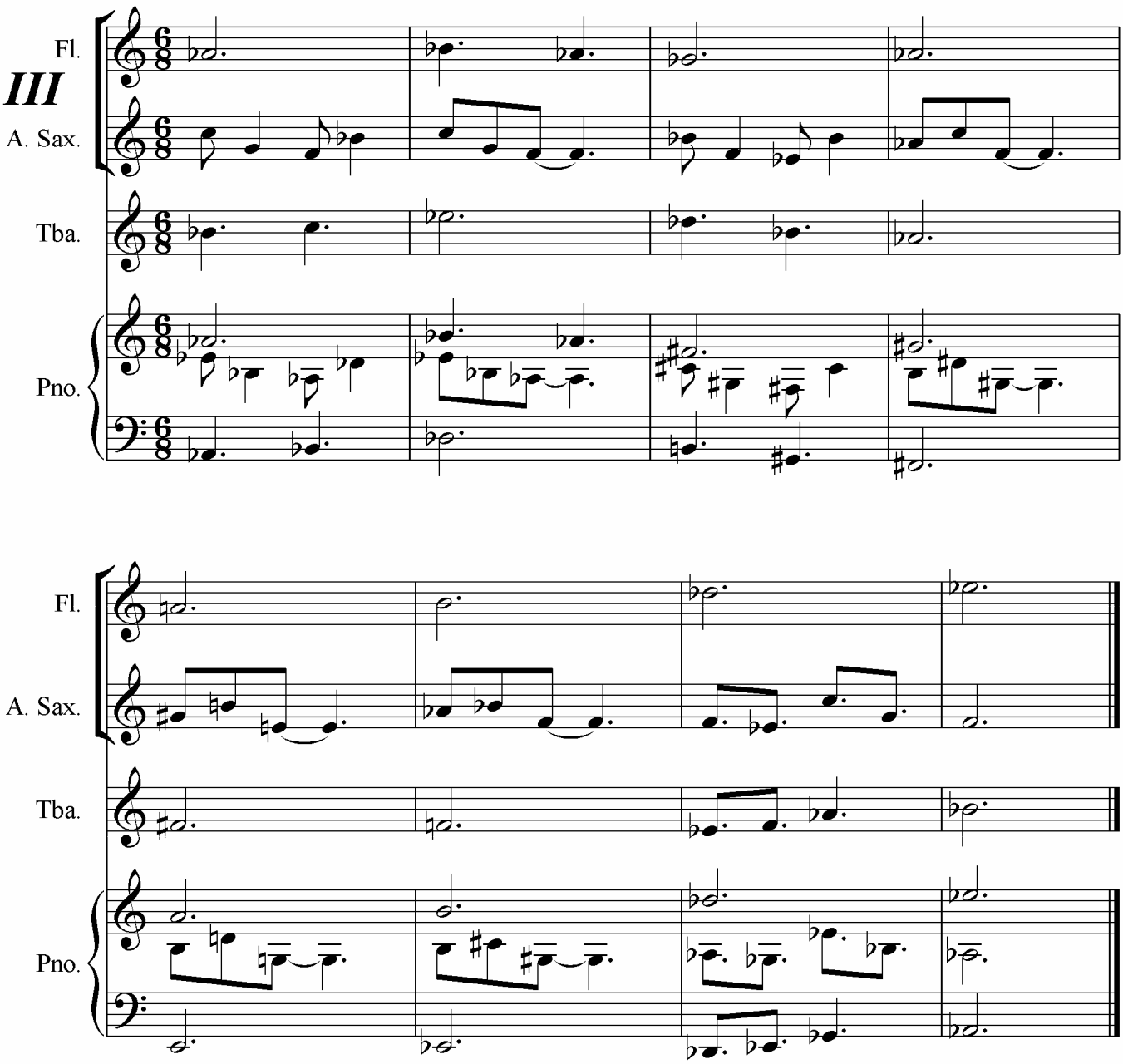



Fl.
A. Sax.
Tba.
Pno.
Fl.
A. Sax.
Tba.
Pno.
Fl.
A. Sax.
Tba.
Pno.

after Creed and 'Christ in you'
(inserted prayer is before the silent censing and the community song



after Lord's Prayer



Comments to Epiphany:

Epiphany meeds a *warm* music full of nice chords and the joy to live in these chords. Be careful with the last climax of the first piece; the saxophone might feel its seventh not as such than more as two separate lines, with the emphasis on the upper one.

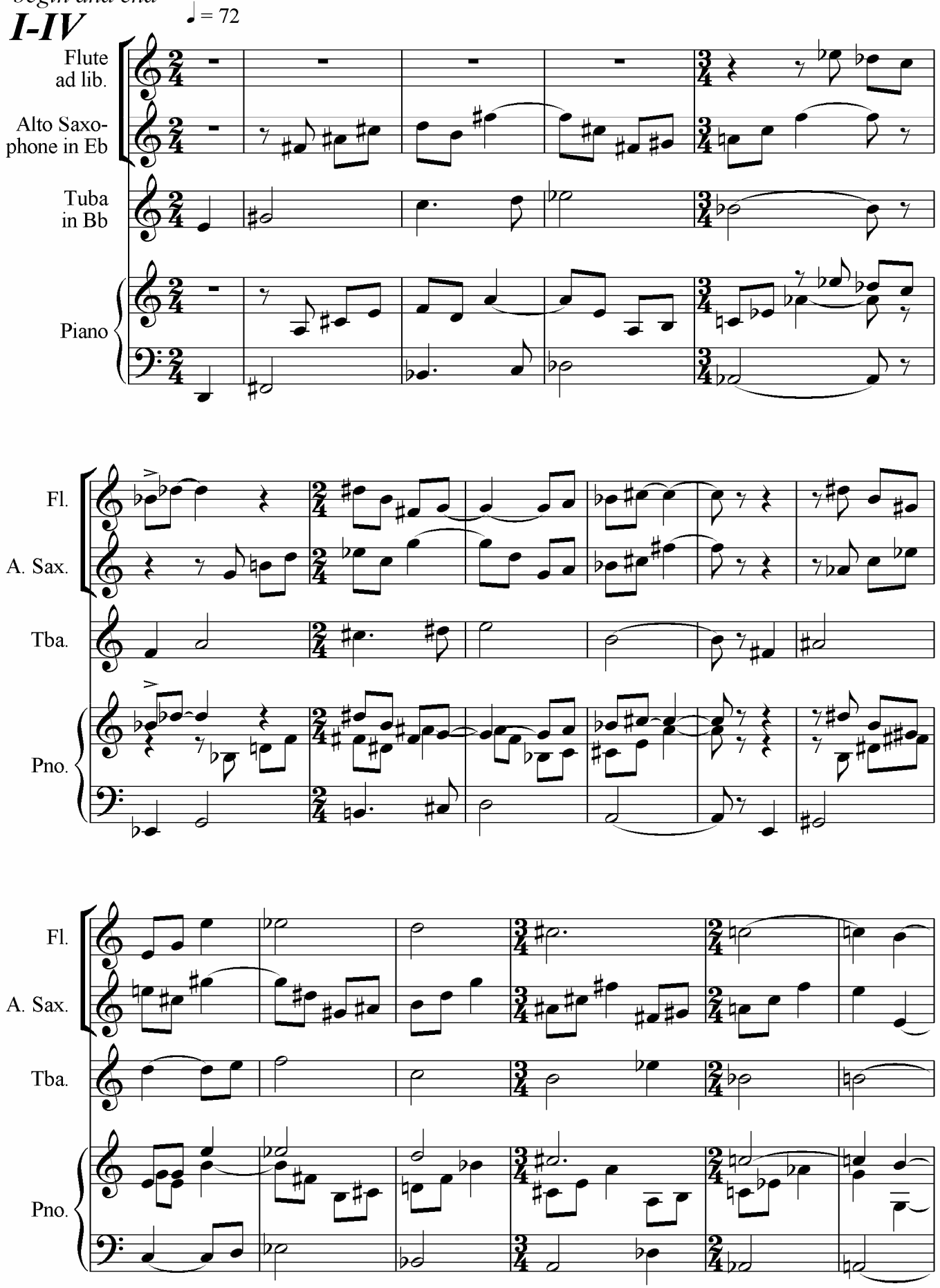
The music is better with the flute to soften the lines of the saxophone, yet it can be played by Tuba and Saxophone alone.

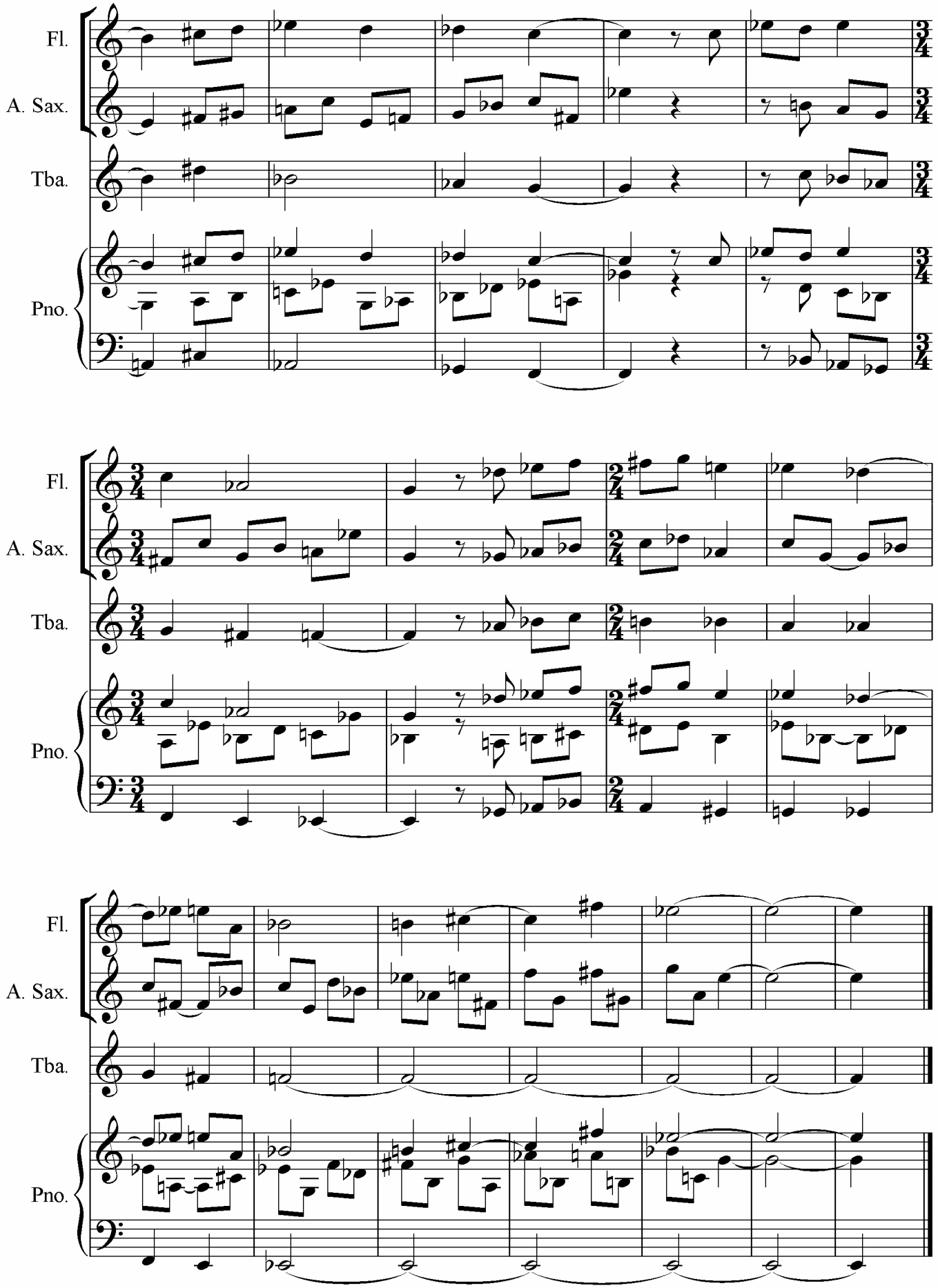
Epiphany

W. Devine

begin and end

I-IV

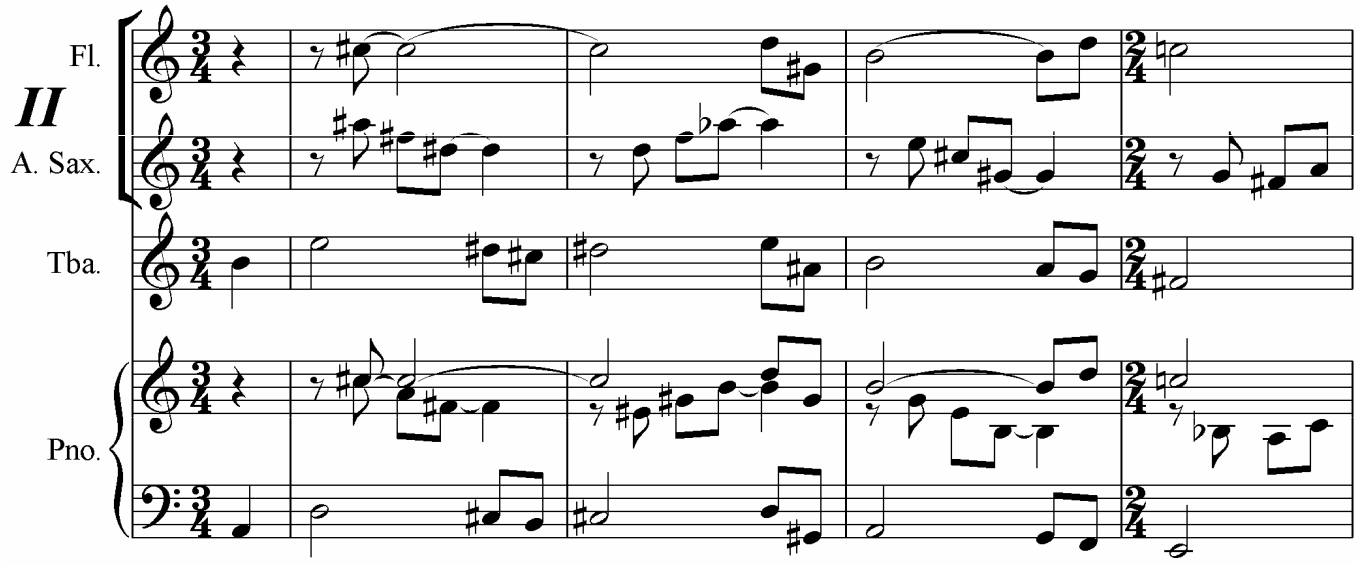


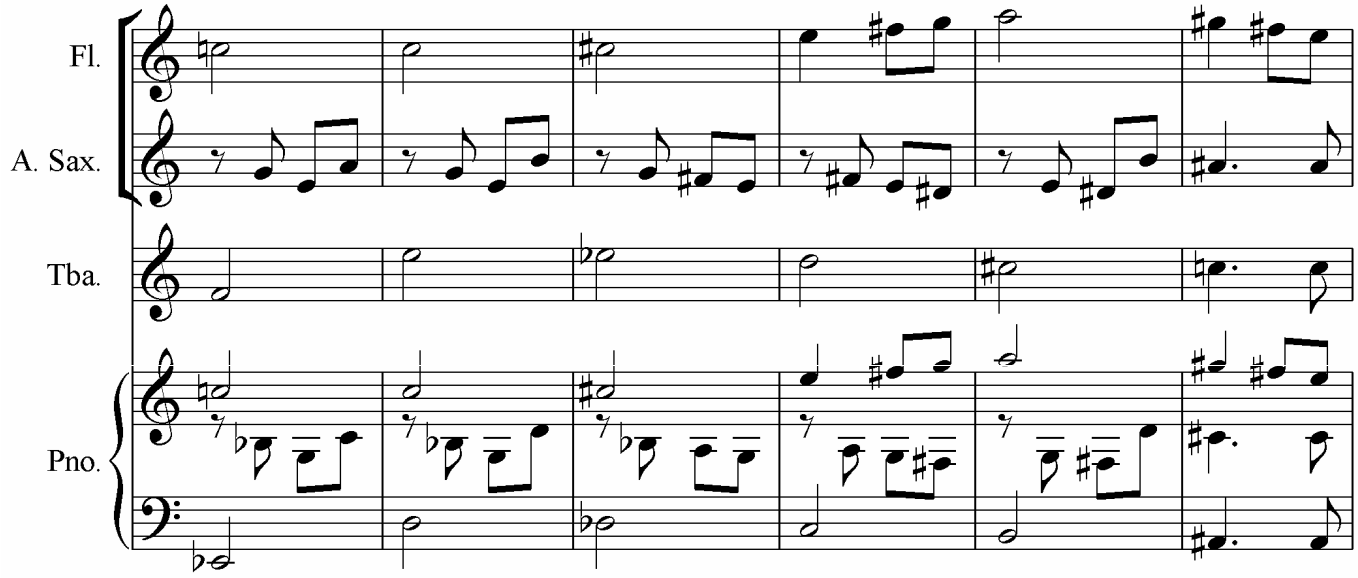

Fl.
A. Sax.
Tba.
Pno.
Fl.
A. Sax.
Tba.
Pno.
Fl.
A. Sax.
Tba.
Pno.

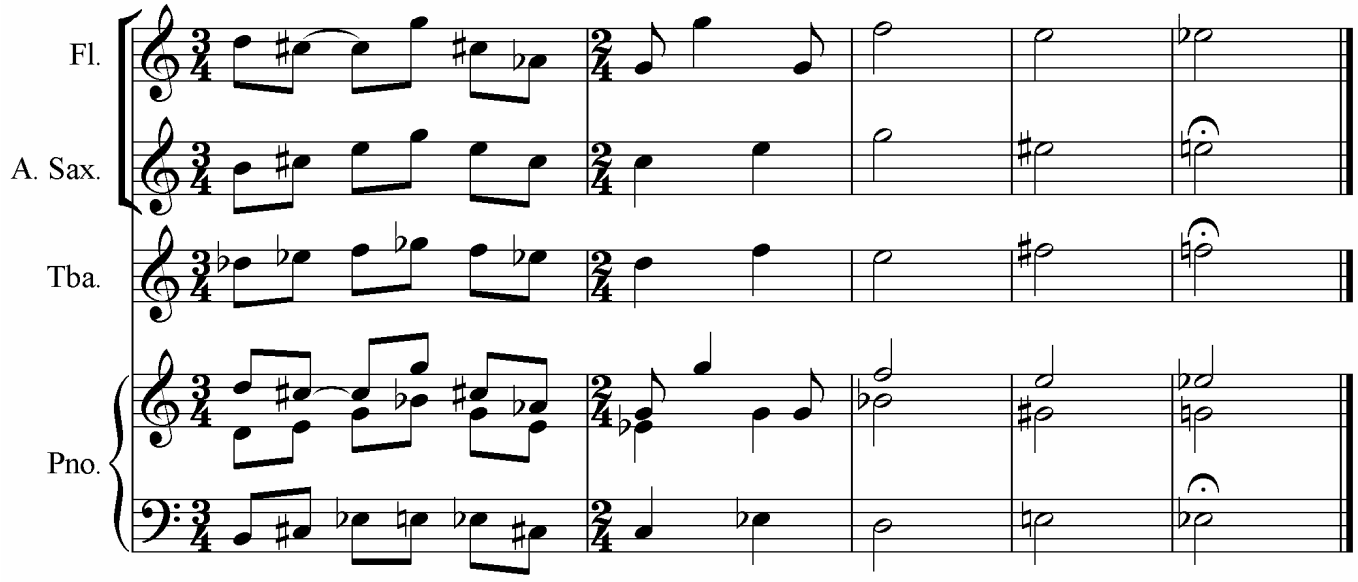
after inserted prayer (spoken facing the community)

II

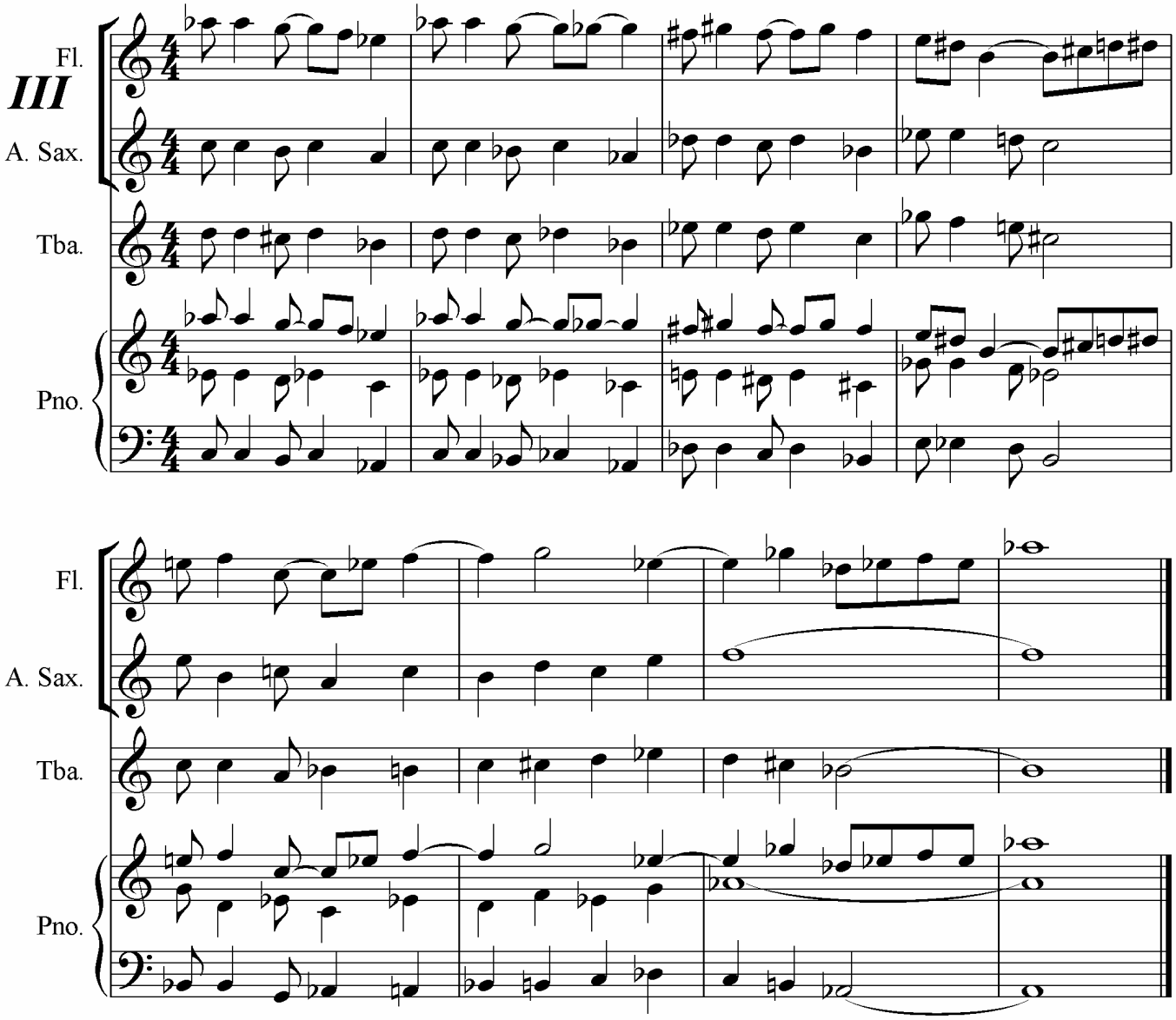
Fl.
A. Sax.
Tba.
Pno.







after Lord's Prayer



Comments to Trinity/February – and in general on Chords

There is a continuation from Epiphany. We can see this time as the three years of the Christ-life, a growing of the God in Man, the pregnancy of the God on Earth which comes to his birth at Holy Friday when the blood flows into the earth, the time between baptism and Passion. It is (t)his earthly growing.

Sometimes I try to get an aspect of Trinity into the structure of the music pieces, which wasn't – consciously – aimed for here.

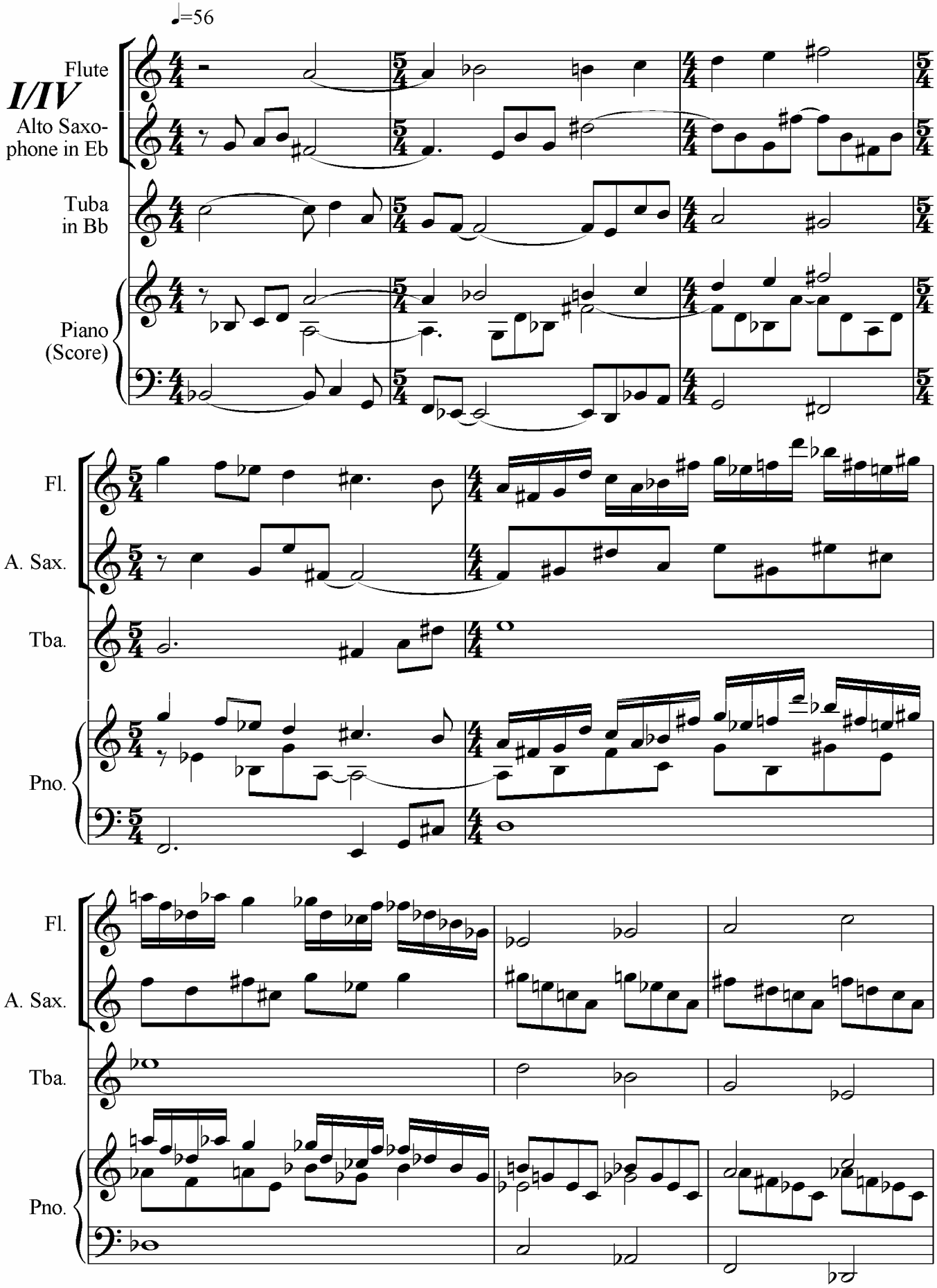
The focus was still more on the use of major and minor chords. These have these characteristics: Chords consist of usually three (or more) notes which could be looked at as a relationship between Father (basic note), Spirit (fifth, seventh – striving to the spirit) and Son (third, feeling). Through the major- and minor-mood music comes to earth (as Christ had chosen the earthly body). Music of former times didn't have different parts, or the feeling of the third. This music is more etheric, above the ground. Modern music presses against the material in order to find a conscious way back to the spirit.

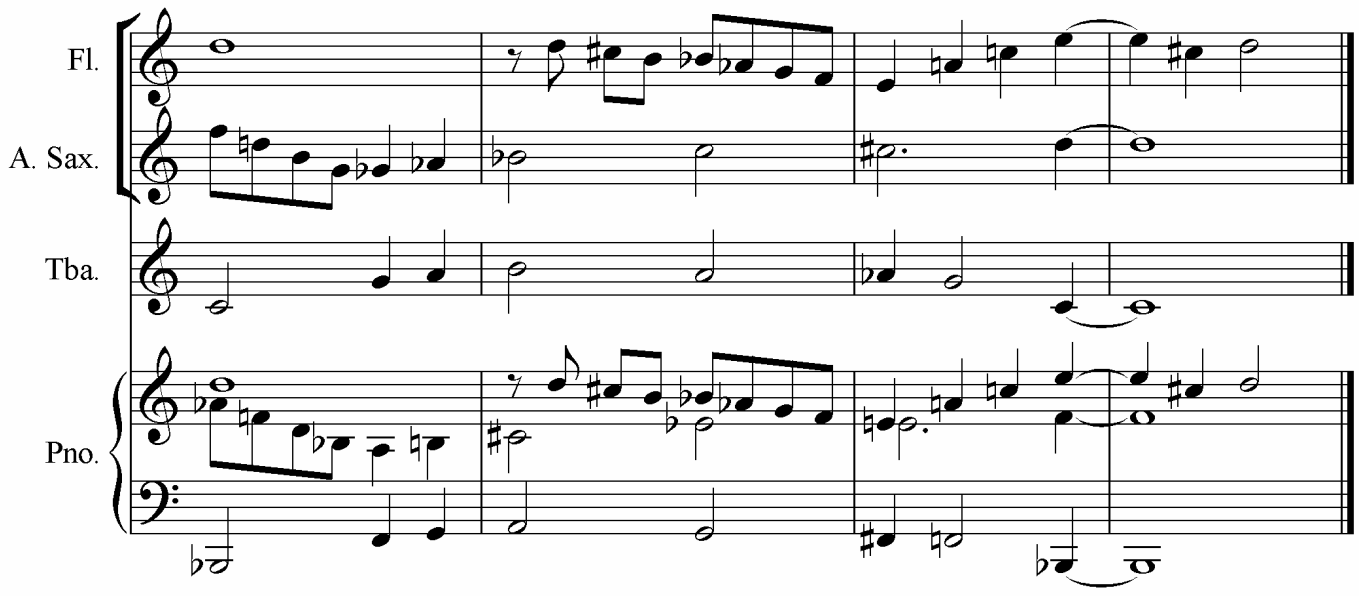
The way chords follow each other is like a landscape of moods through which we go. Thus a path is shaped – which, in case of a 'cadence', has a 'falling' character.

Trinity February

begin and end

W. Devine





General Comments: the cycle of the fifths

We have the possibility to relate the different months and the constellations of the zodiac. This works not quite as well with the festivals. We could relate:

Aries	Easter	C	(no sharps or flats);
Taurus	Easter, Ascension	G	(one sharp);
Gemini	Whitsun, Trinity	D	(two sharps);
Cancer	St. John's	A	(three sharps);
Leo	Trinity	E	(four sharps);
Virgo	(still) Trinity	B	(five sharps);
Libra	Michaelmas	F-sharp	(six sharps/or six flats);
Scorpio	Trinity	D-flat	(five flats);
Sagittarius	Advent	A-flat	(four flats);
Capricorn	Christmas, Epiphany	E-flat	(three flats);
Aquarius	(end of) Epiphany, Trinity	B-flat	(two flats);
Pisces	Passion Tide	F	(one flat).

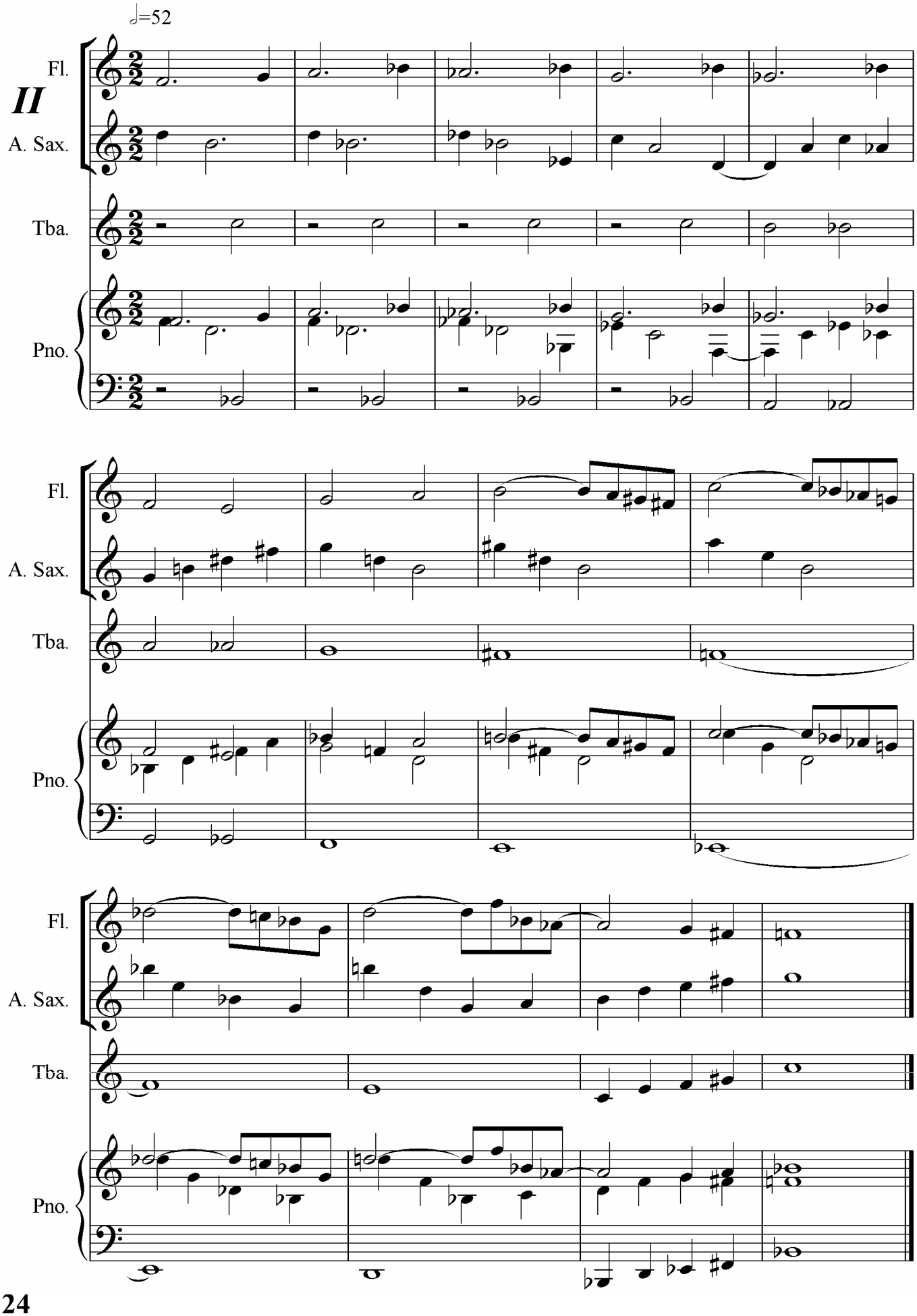
The notes, referred to in the list, are being seen as the basic notes of the major scales of classical music. Yet in modern music we can see them as the centre (or the origin or the aim) of a music, independent of the actual use of flats and sharps in the music.

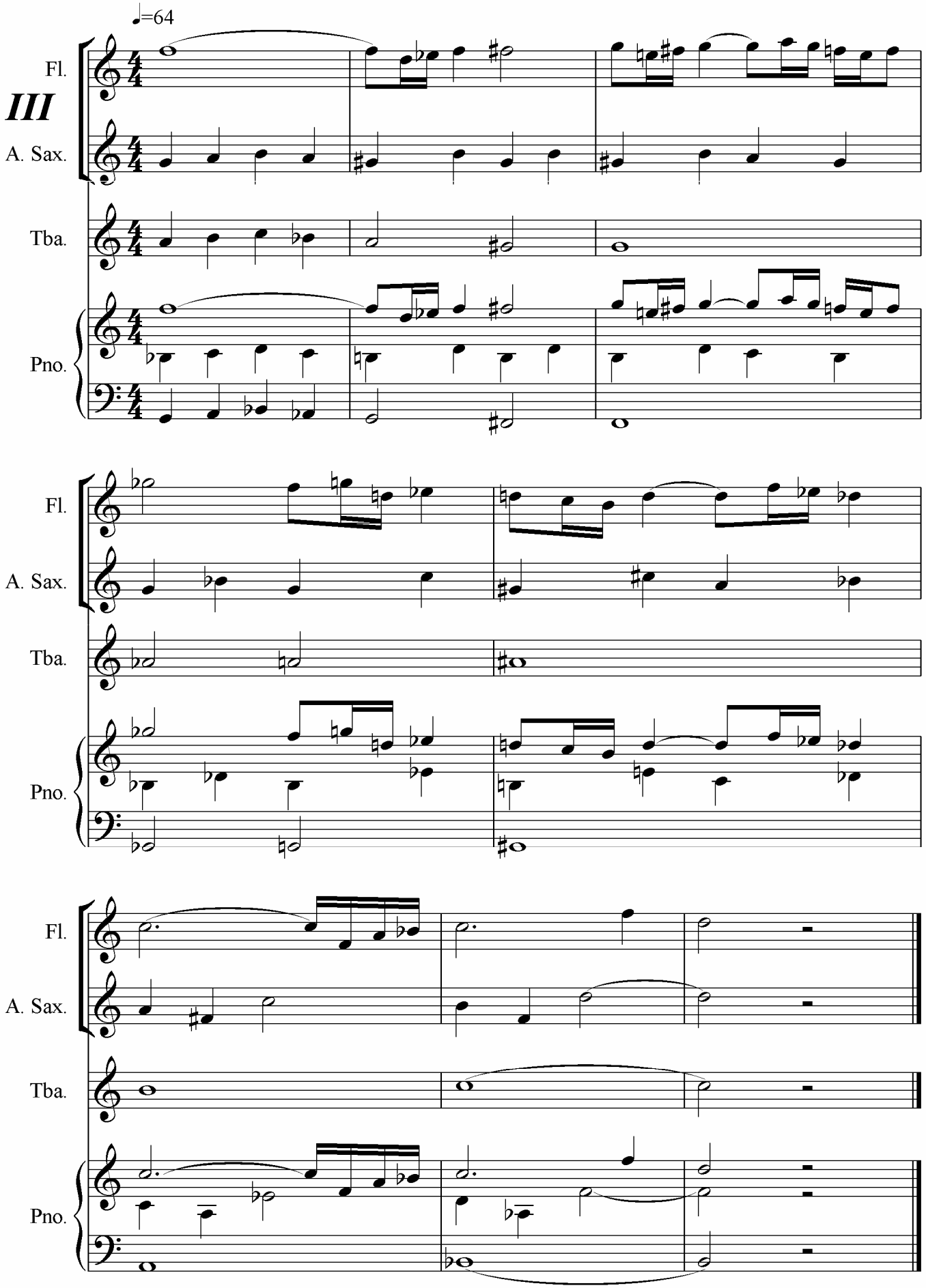
I would not like to make a system out of these relations. We should not forget, that the constellations have not the same metrical size, that the festivals have not the same duration, that the festivals from Passion Tide to Whitsun can move almost four weeks, that there are different scales (minor scales, 'Greek scales') that have a different main note. We have to find our way into a living organism, not an abstract system!

As a further complication we have the fact that our instruments are usually not anymore tuned in a 'natural' way, with the ***c*** of 256 Hertz, but about a quarter note higher (when used an ***a*** of 444-448 Hertz).

The Act of Consecration includes all the possible moods of the year; it only wears a special robe around it that emphasises one of the special moods, so the music should have all 12 notes, yet might find a special accent on the note of the time.

after Creed and 'Christ in you'



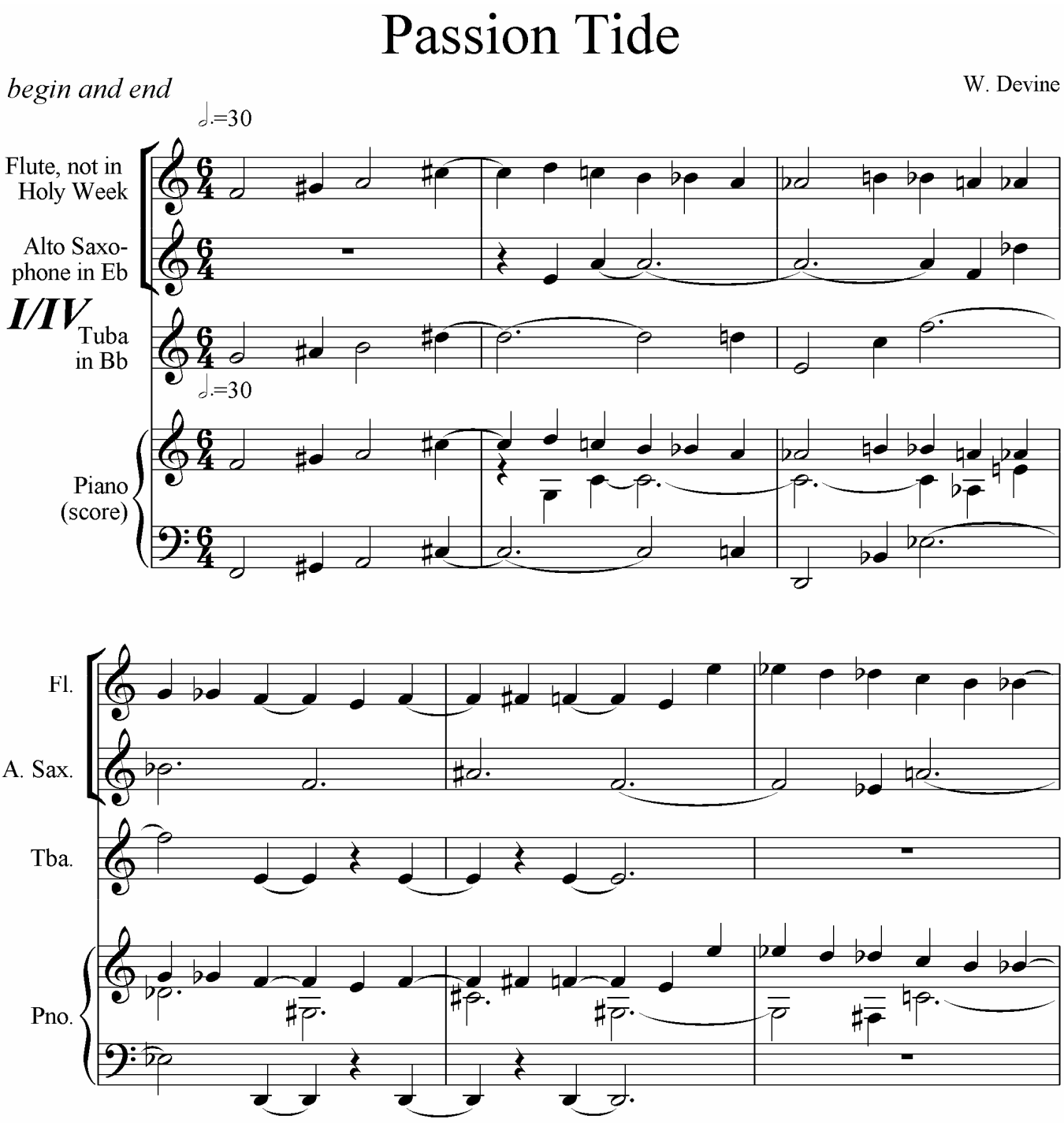

♩=64
III
Fl.
A. Sax.
Tba.
Pno.

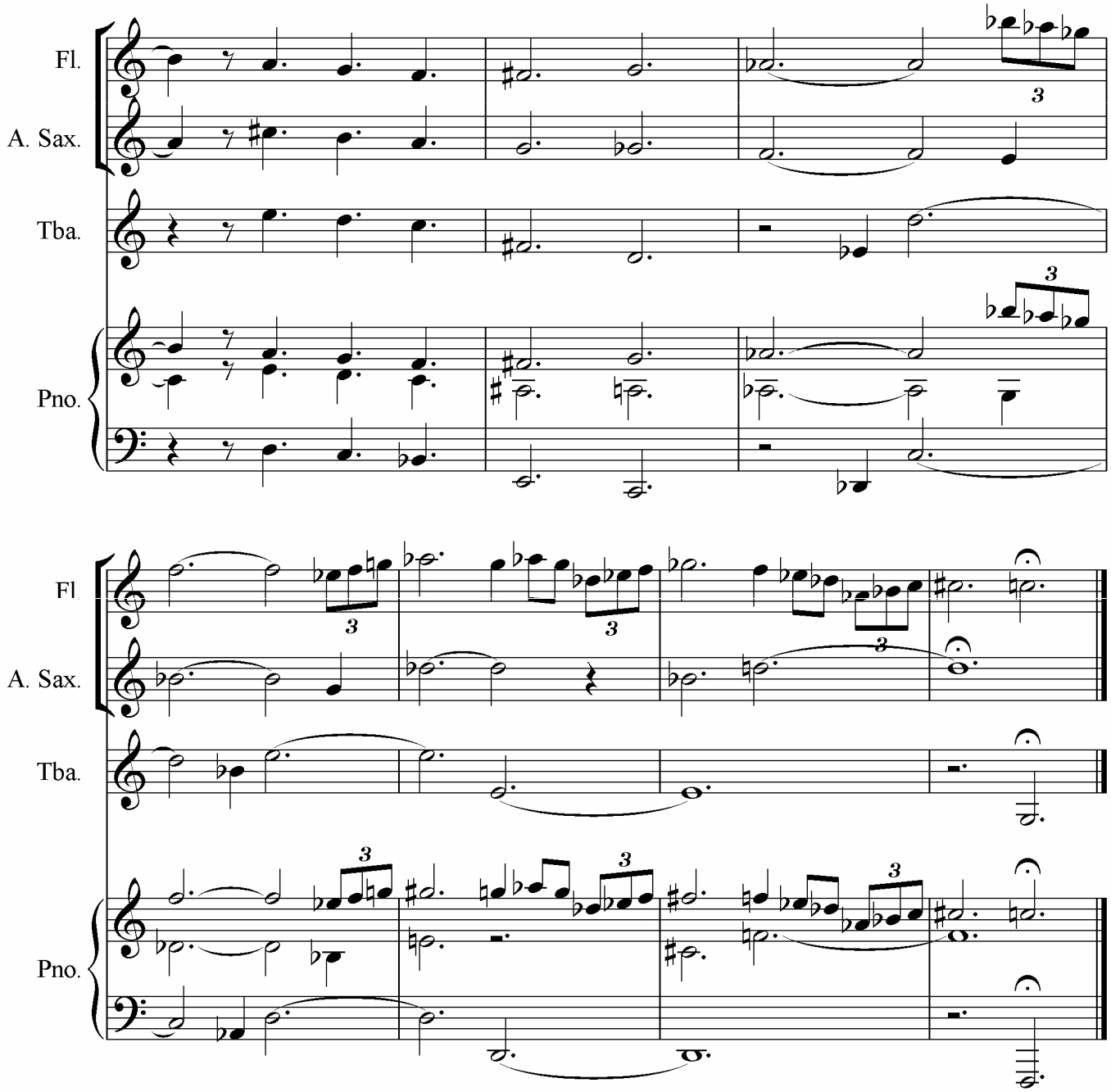
Comments to Passion Tide and Holy Week, the tritone:

The preferred interval of this time could be seen in the tritone. The tritone is a restless interval, classed as a dissonance in Western music from the early Middle Ages. This interval was frequently avoided in medieval ecclesiastical singing because of its dissonant quality. It was explicitly prohibited, nicknamed the *diabolus in musica*. It was regarded as an unstable interval and rejected as a consonance.

If we see the first four notes of a scale (the lower tetrachord) as the earthly or bodily musical experience, the last four notes of a scale as the transcendental out-of-body experience, then the note in-between (which wouldn't be part of any minor scale either) is the transition point, the moment of going through the 'eye of the needle'.

We could have a different music for Holy Week, which – I suggest – can be done if playing without the flute. This gives a stronger character to the piece.





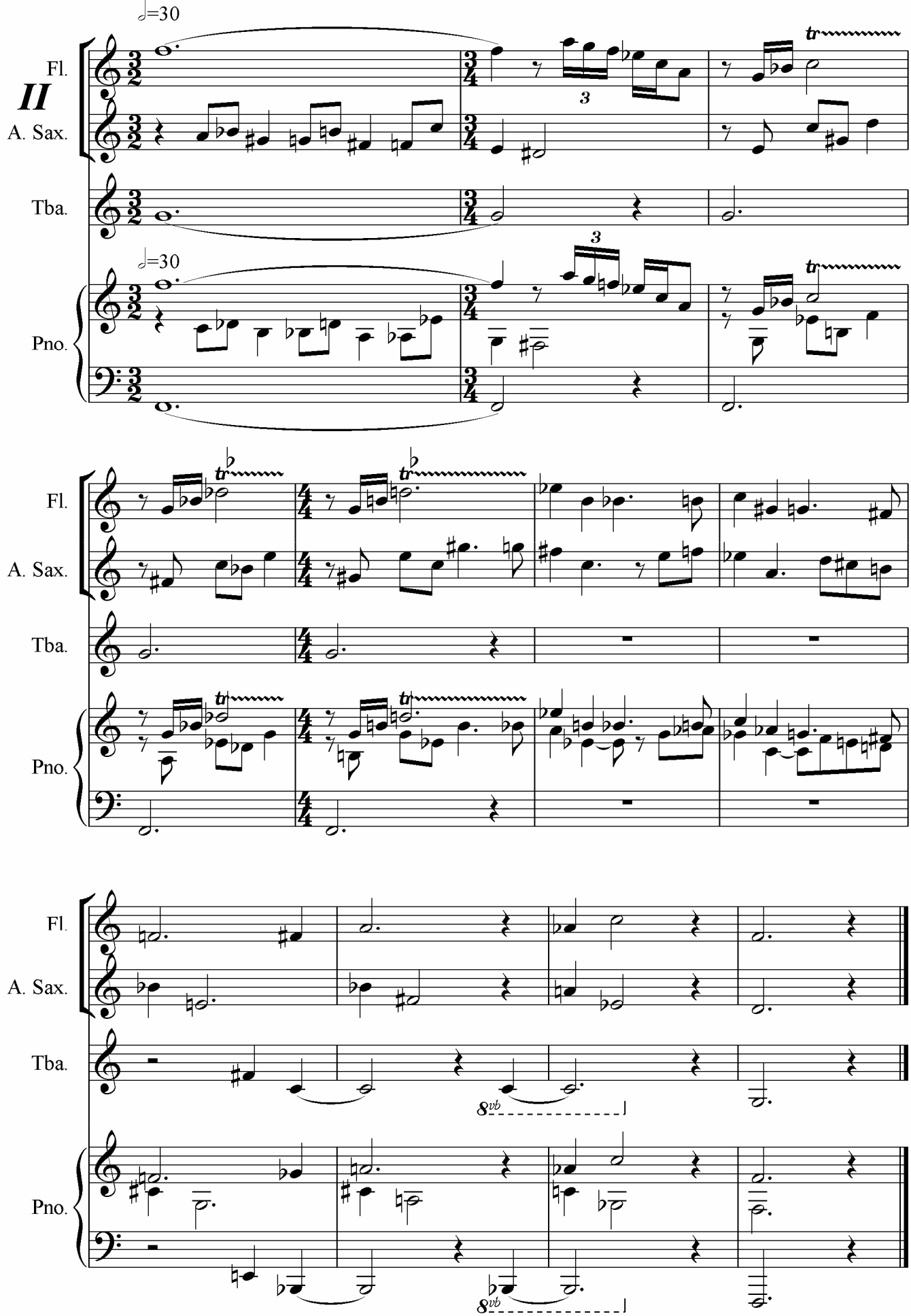
Comments to Scales:

We have looked at the progression through the twelve constellations of the zodiac from Easter to Easter and the circle of fifths (see above, page 23).

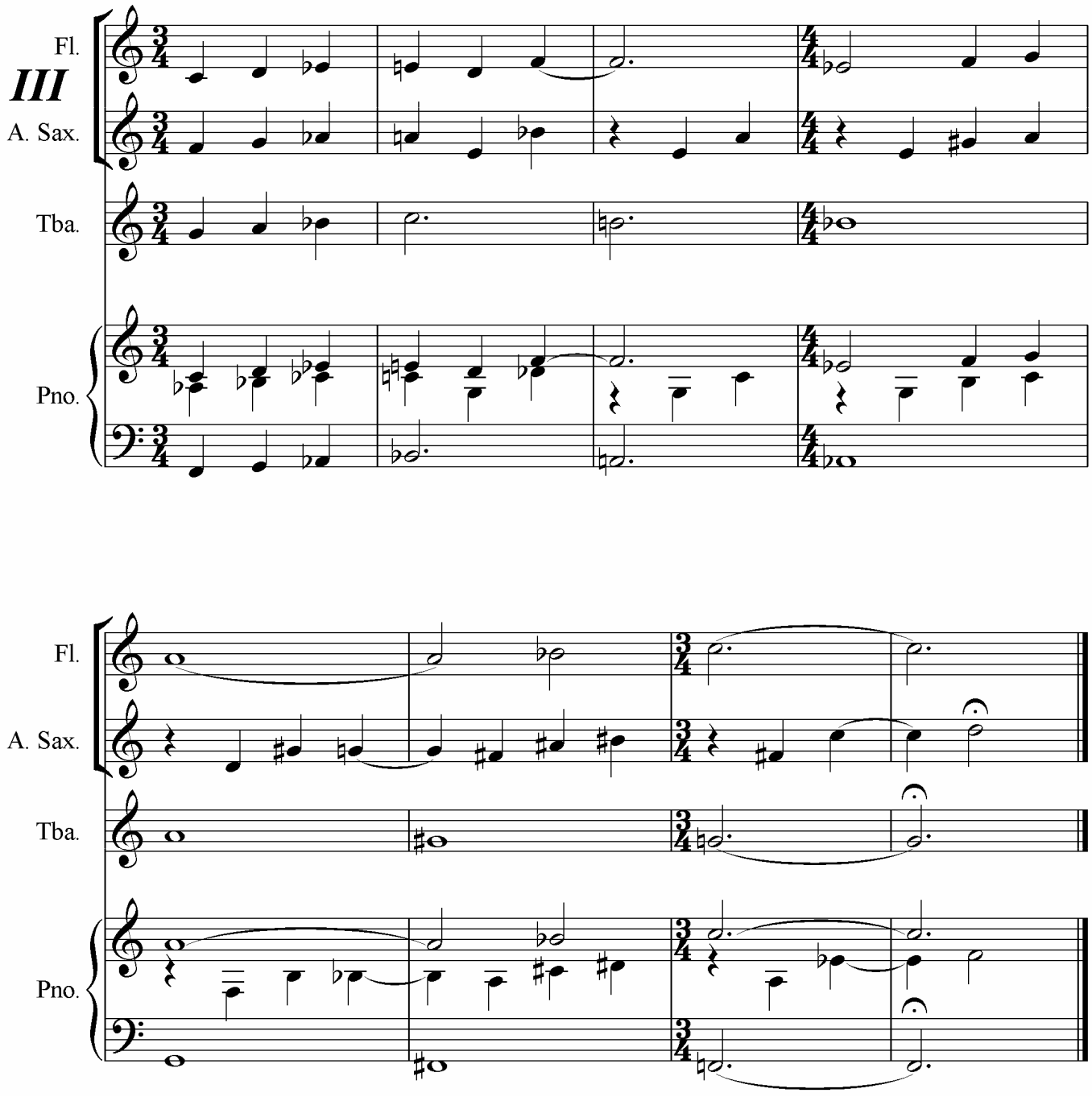
We have a different possibility regards the Christian Year as a path which, musically speaking, looks at the intervals going from the unison to the octave (see page 33).

A third way is to look at the type of scales from a developmental point of view. The historical feeling for music might have other origins – music not expressed in sound and felt with the soul in spiritual heights. Today, a child starts with monotone singing; early childhood songs have only very few notes; the young child might be best singing pentatonic songs, we develop a feeling for major and minor. Only late we learn to move in any direction, disregarding the home of a scale and living in tones and intervals itself. Music of today will implement elements of these developmental steps (continued page 29).

after inserted prayer



after Lord's Prayer



Comments to Scales continued:

The most striking song we sang for Christmas in a German community was patched from different pentatonic scales. It moved through all the twelve notes, having a cosmic totality, yet each group had only four or five notes of a pentatonic scale, giving the feeling of a song for little children.

Then Advent must an earlier stage. The calm of the worlds, the diving into spaces and time might be best described with a music that stays in a mood, around a note, like a child humming with a certain variation the same note.

Music comes only to earth when it encompasses the moods of the soul which arise in connection with the pleasures and the pain of the earthly world. The path from Epiphany to Passion Tide goes this path through the majors and minors of life. (continued page 33)

Comments to Easter:

As at Christmas something came to earth that was spared from the beginning, at Easter we find a deed that is totally new and beyond any comprehension. So the joy needs a different character from the pleasantly flowing of the Christmas joy. Fourths and fifths dominate (in the beginning of I and II) calling us to follow and to transcend as well.

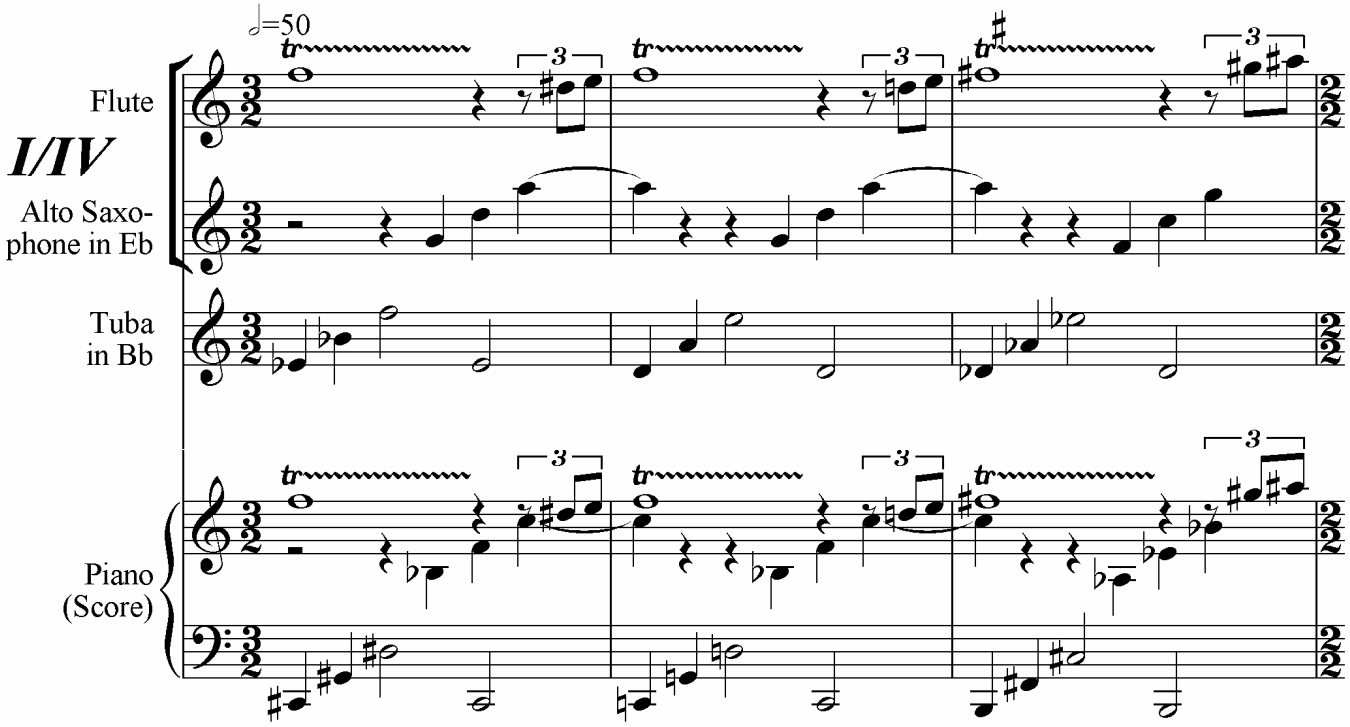
The cue-notes for the saxophone might be played only if there is no flute.

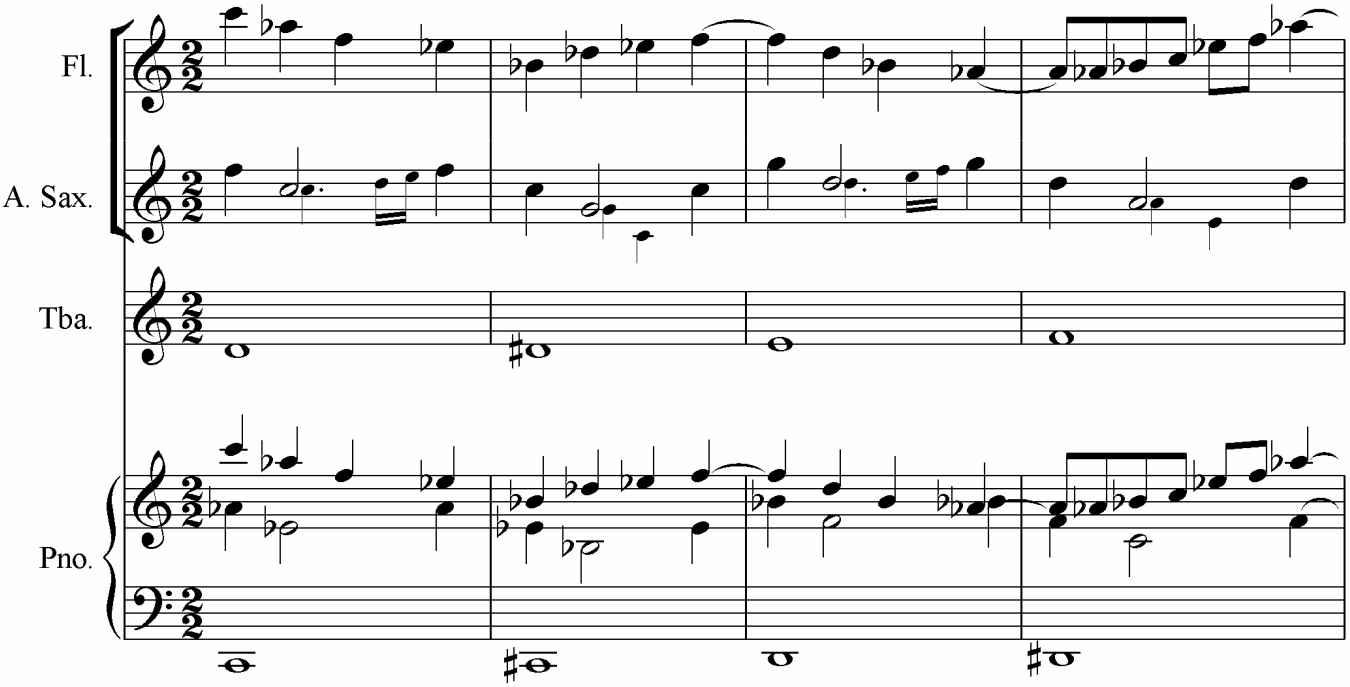
The piece after the Lord's prayer has more a character of devotion, yet it should be played not slow, rather like a dance.

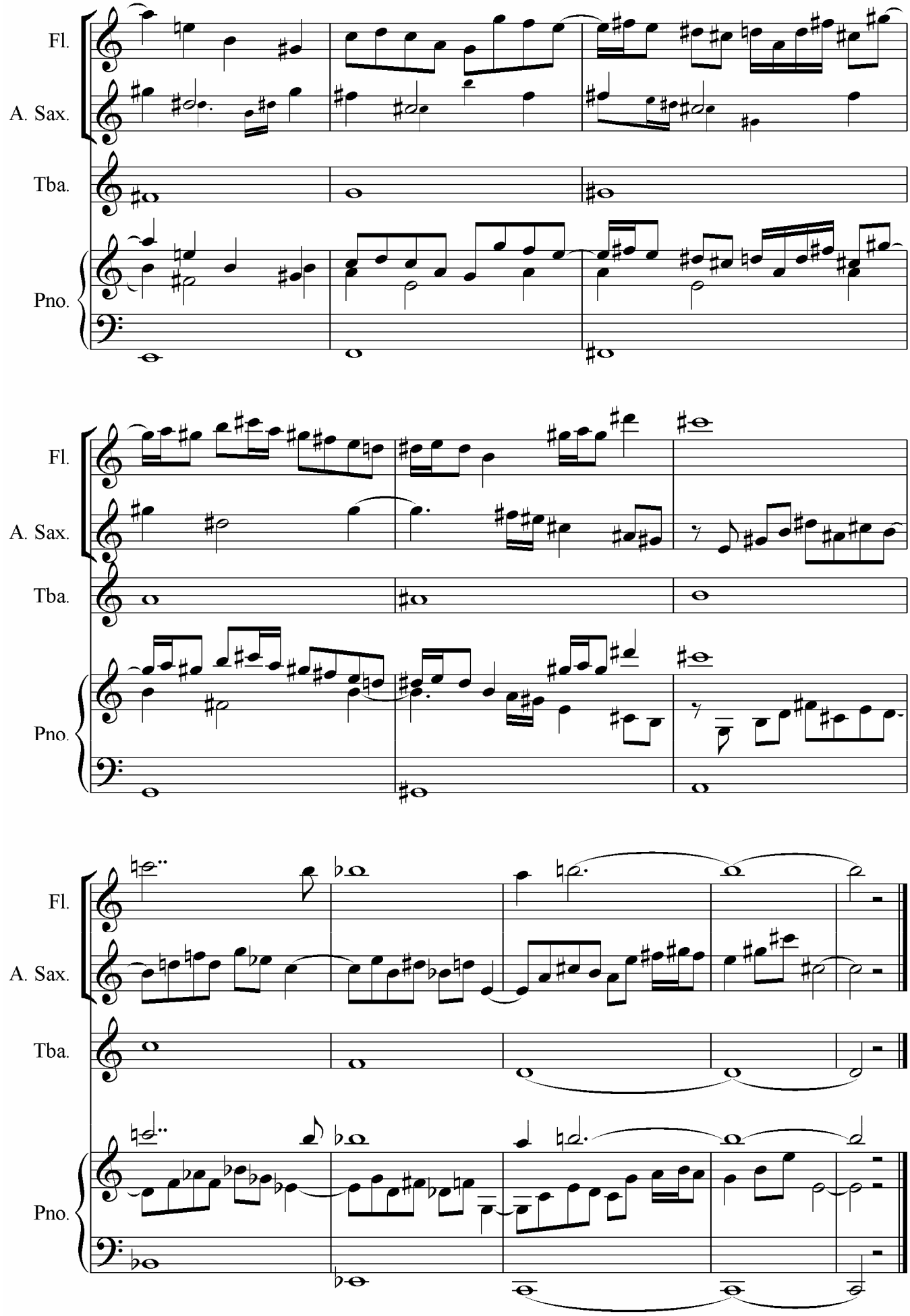
Easter

begin and end

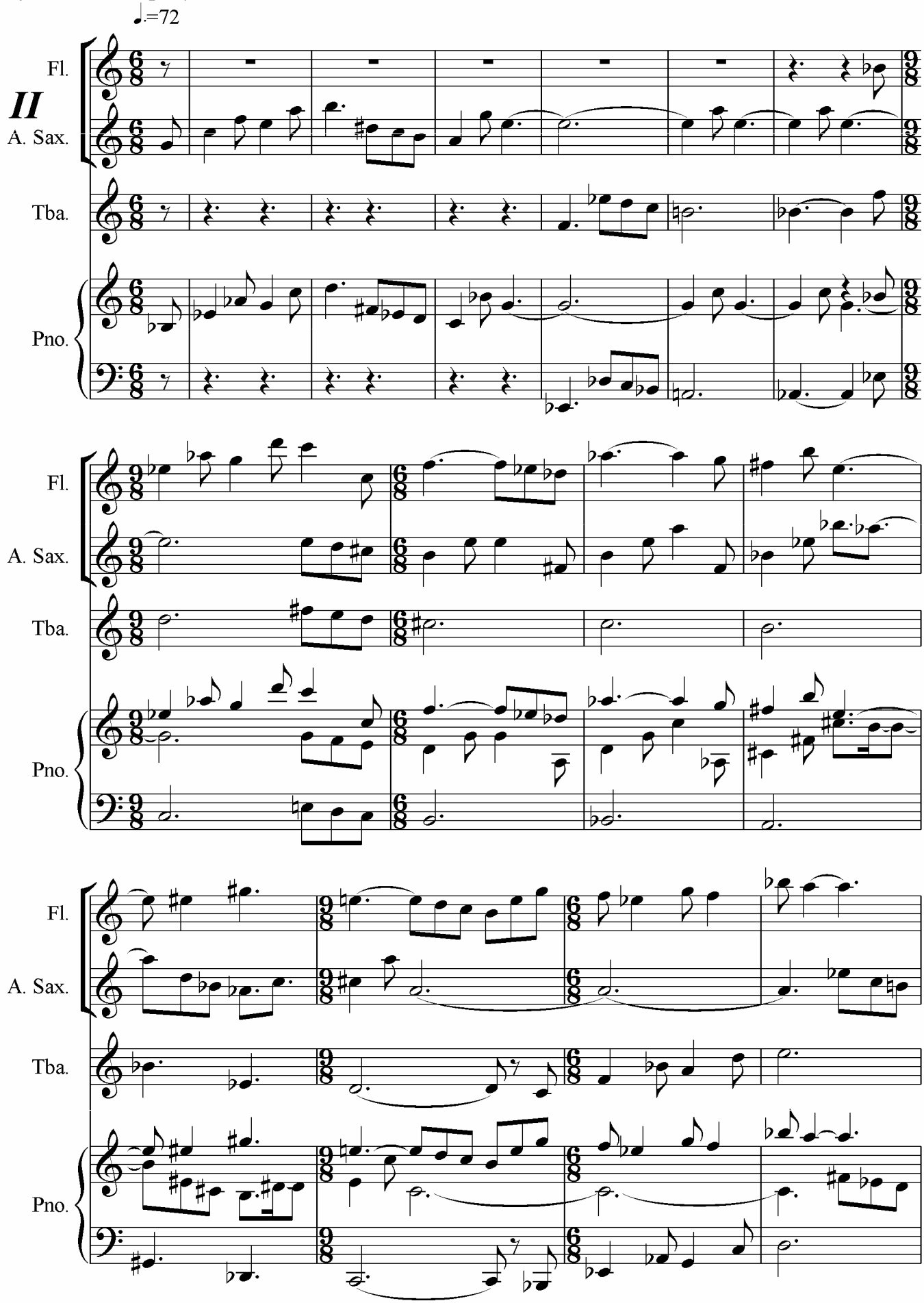
W. Devine

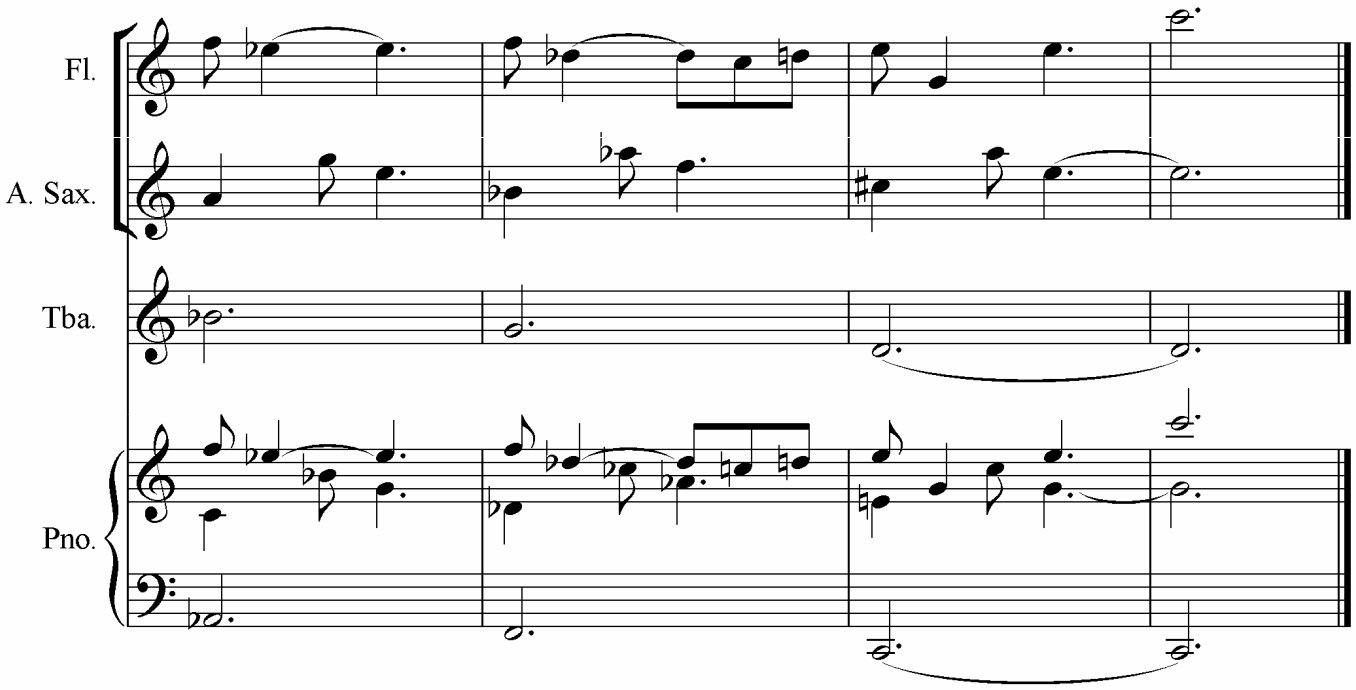





Fl.
A. Sax.
Tba.
Pno.
Fl.
A. Sax.
Tba.
Pno.
Fl.
A. Sax.
Tba.
Pno.

after inserted prayer





Comments to Scales (continued):

In Passion Tide we come to the modulation trick of the tritone, main element of the 'fall', the cadence from Dominant to Tonic. The tritone between the third and the seventh of the Dominant-Seventh chord has urging character with its two half-note steps to its resolution. It is forceful. Yet, if held for a while it offers the step into opposite directions:
f – b is part of the
chord g – b – d – f , resolving f→e, b→c of C-major;
(f=) e-sharp – b is part of the
chord c-sharp – e-sharp – g-sharp – b, resolving e-sharp→f-sharp, b→a-sharp of the F-sharp-major chord.

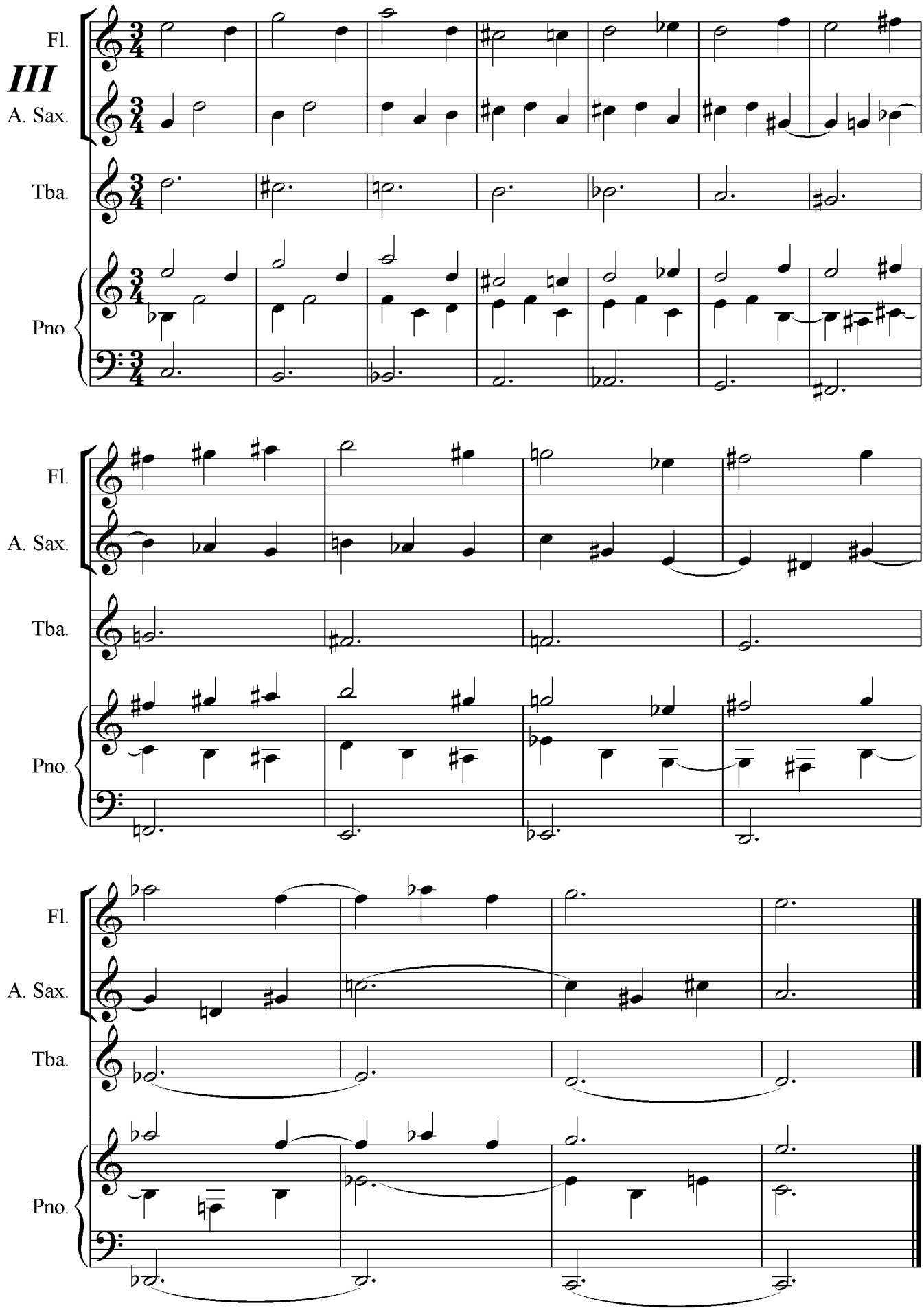
At Easter neither cadence-resolutions nor the pressing interval have a place. The soul is gone through the eye of the needle, or called to do so in following Christ. Forth (the call) and Fifth (the weaving beyond the threshold) might dominate in a manner that doesn't come close to any pentatonic, rather to a modern use of these intervals.

We could summarize this in the following table:

Festival:	Type of Scale:	Intervalic movement:	Life-phase:
Advent	One-note core	unison, 'no movement'	very small child
Christmas midnight.	Three-note core	second, movement arising	small child
Christmas	pentatonic	second, joyful movement	child
Epiphany, Trinity	major, minor	thirds, joy, feeling,	school child
Passion Tide	dissonance	tritone, pause, pain	adolescent
Easter	'Hindemith', freer tonality	fourth, fifth,	adolescent
Ascension	'Debussy'	sixth, up-and-down, weaving,	young adult
Whitsun		octave	midlife
St John's	'Debussy' whole-note scales,	octave, ninth	older
Trinity and Michaelmas	free	any large intervals and fourths	

after Lord's Prayer

III



Comments to the further path of the year

The Christian year commences in the hopeful calmness of Advent, and it will end in the devastating or transcending calmness of Trinity in November. It has its climax in the happening from Easter to Whitsun when Christ, as the spirit of the Earth, fulfils His task in the ever departing (Good Friday, Ascension) and coming again in a new form (Easter, Whitsun). Here the journey changes from the given to that which has to be gained, from the visible to the spiritual, from an old to a new world.

If we go the path in the way of the growing intervals (see page 45), then there comes a point where the movement of the music has to slow down. You can sing quickly a sequence of seconds or thirds, but not of sixths and sevenths. The soul needs inner time to do these big steps. There might some be overwhelmed by a prepared modern music – as the happening was overwhelming for the apostles in those times. Yet after that (from St John's on) we need to grow into it ourselves, and so the character of the music might change.

Another question is, whether a pre-formed music, quite acceptable for Christmas, would be appropriate for the time between Whitsun and November. For a new world only an ever new music is suitable, a music that happens only in the moment – what we call an improvisation. As music slows down we might have the opportunity to feel ourselves into the possible next note, without any composer …

Comments to Ascension:

The intervals grow further, raising (and falling) sexts – and more. The Saxophone is often playing solo, carries the 'burden' of the movement up and down. Try to feel into this weaving. The intervals here are still bound into chords. Having the lines of the upper or lower notes of these wide chords, holds the relatively quick weaving together.

Don't be afraid of the pauses when playing without flute. If you feel the need to make them longer to digest the played phrases you may do so.

Comments to Rhythm:

Composition for the service should avoid having a strong beat. Yet it is not meant that music dissolves in a sequence of chance events either.

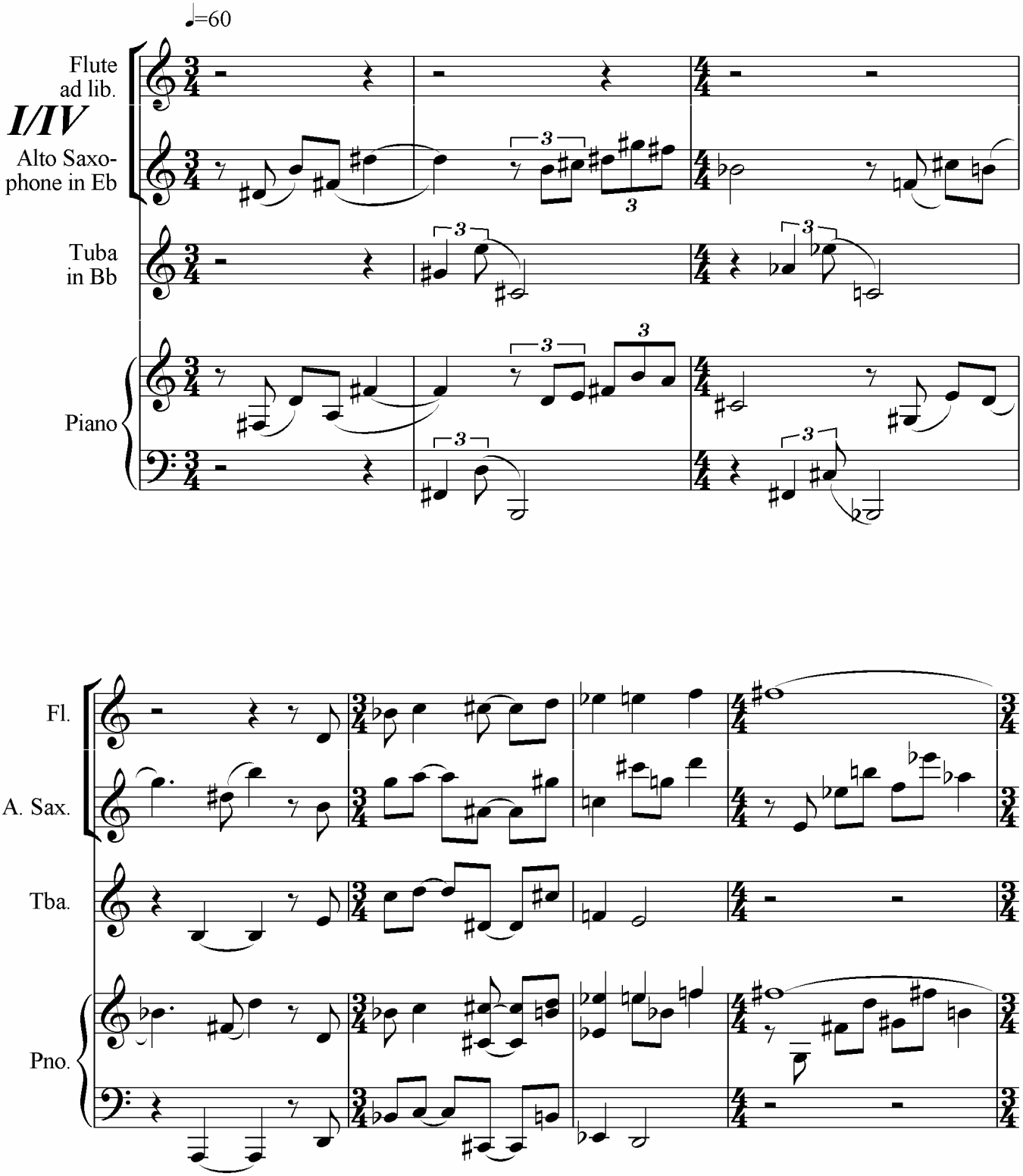
My compositions have mostly a quite strong beat. It comes natural when the measurement of the bars stays the same.

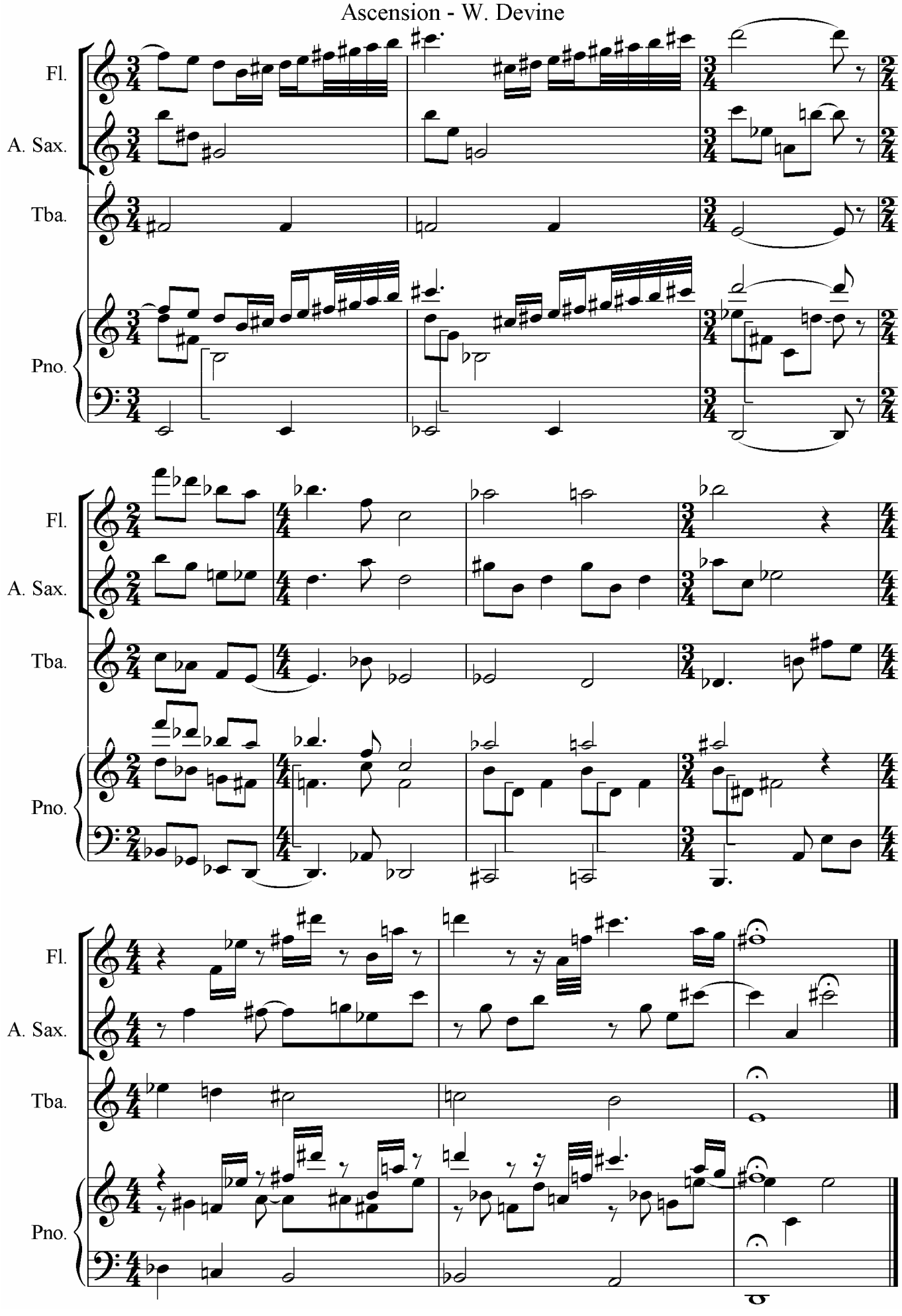
In the first Whitsun music the changes are supported by the structure of the motifs. The triplets lead into another bar (or to an accent/'heavy measure'). At the end of the music, the movement of the flute would make the 3/4 very clear; it is a bit harder for Saxophone and Tuba alone (see below, page 40).

Acension

beginning and end

W. Devine




Fl.
A. Sax.
Tba.
Pno.
Fl.
A. Sax.
Tba.
Pno.
Fl.
A. Sax.
Tba.
Pno.

after inserted prayer

II

Fl.

A. Sax.

Pno.

Fl.

A. Sax.

Tba.

Pno.

Fl.

A. Sax.

Tba.

Pno.

after Lord's Prayer

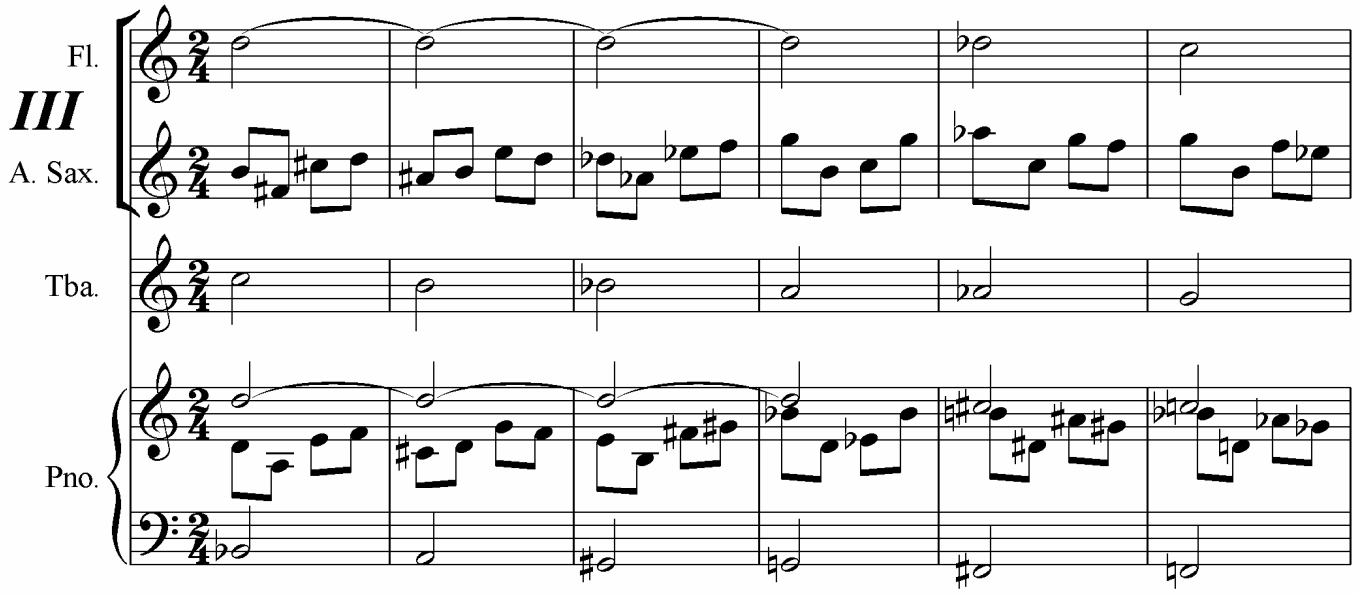
III

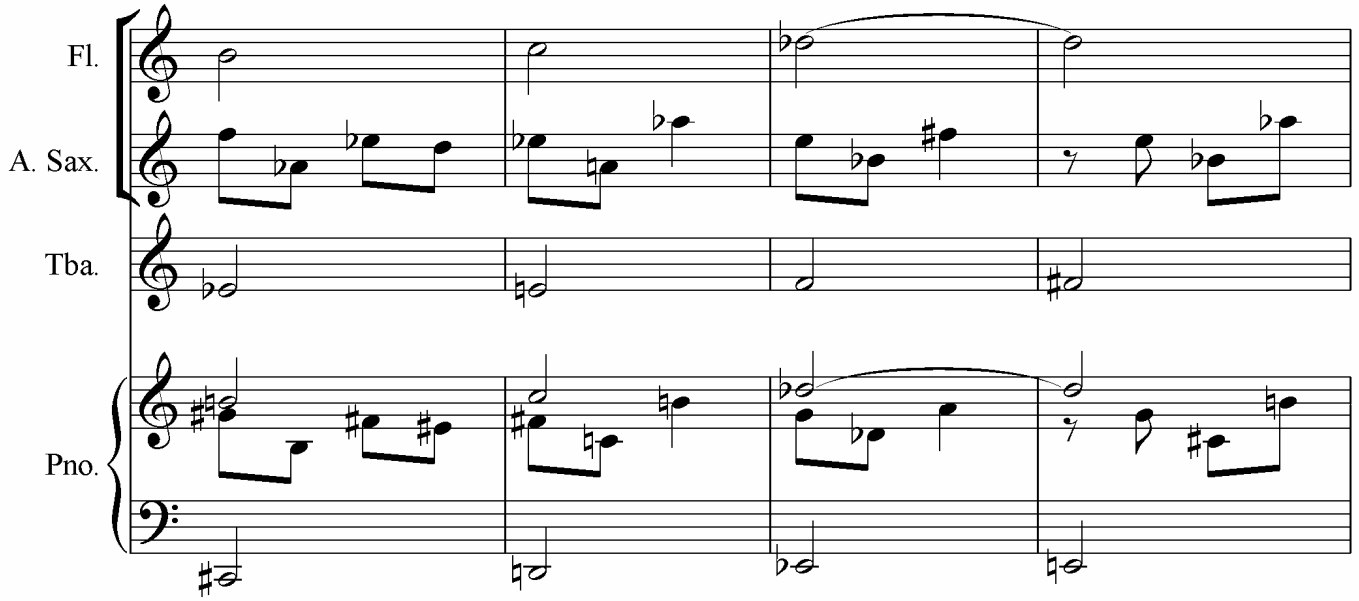
Fl.

A. Sax.

Tba.

Pno.





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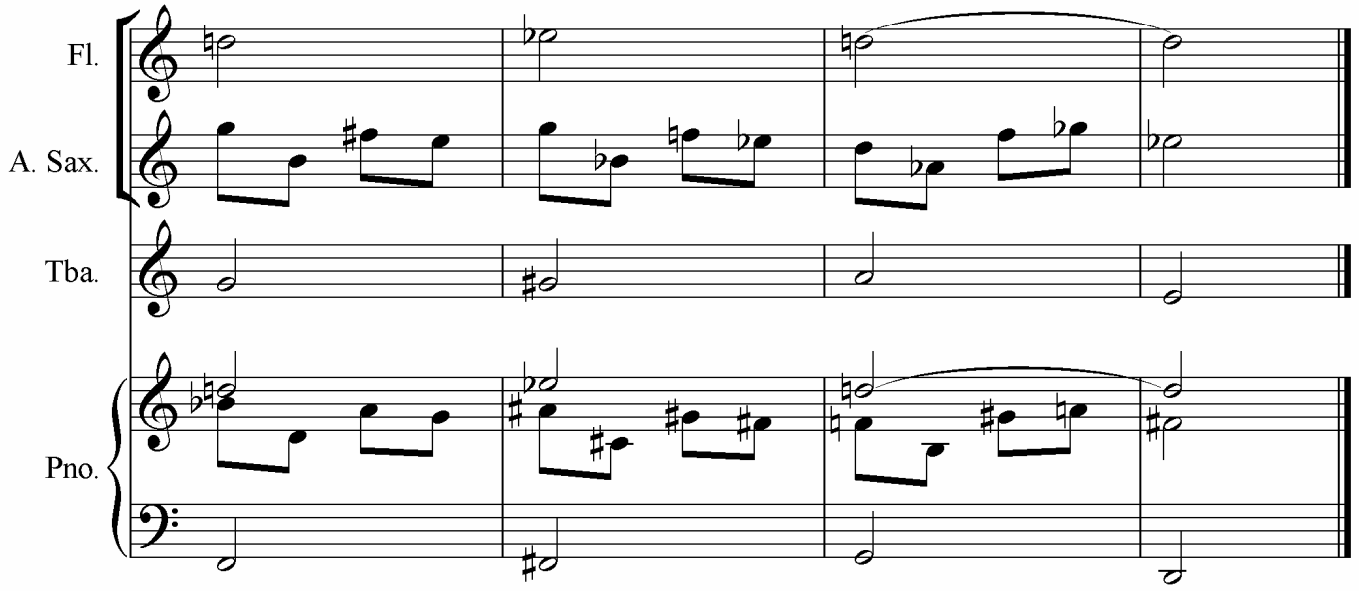
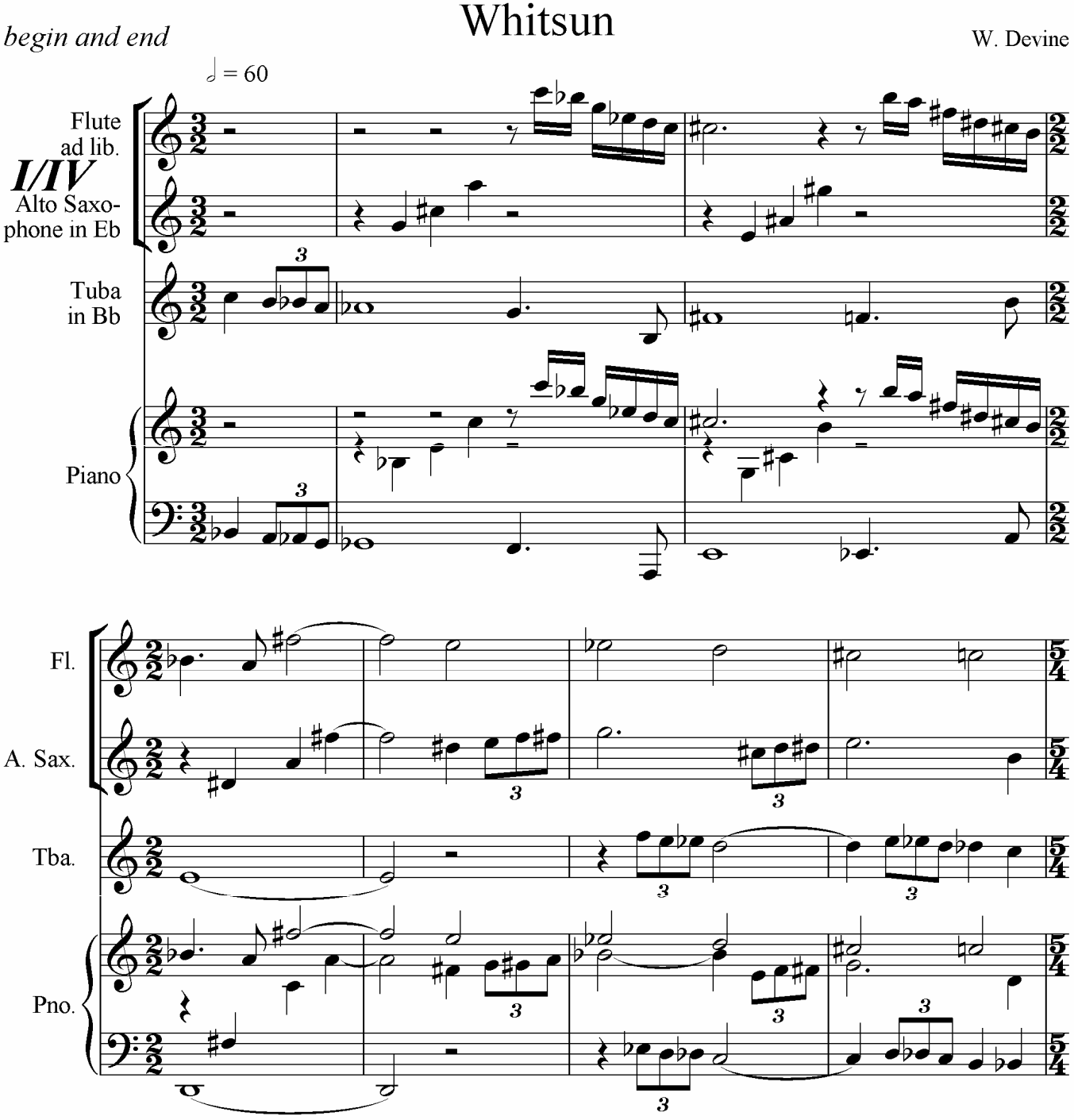
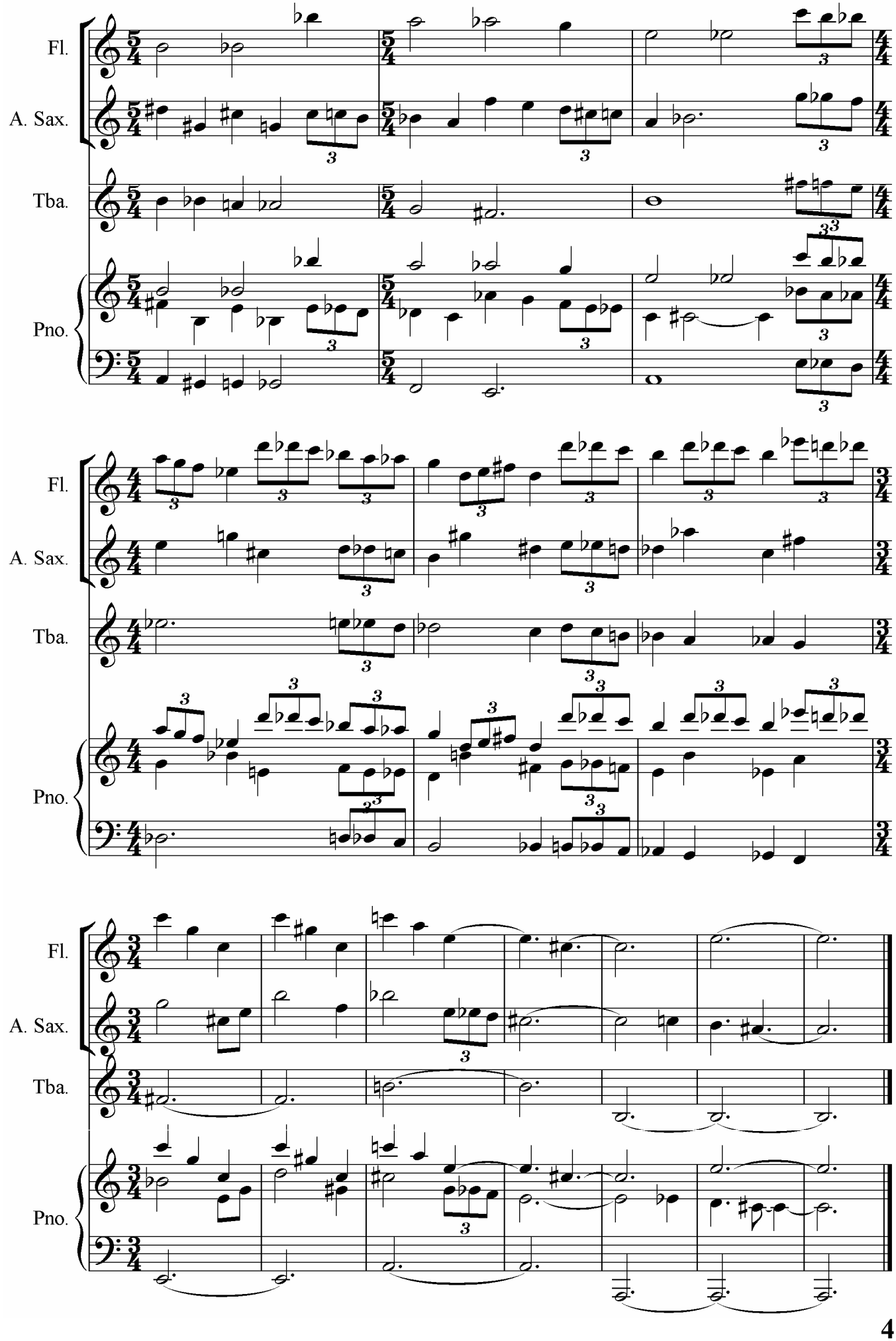


Comments to Whitsun:

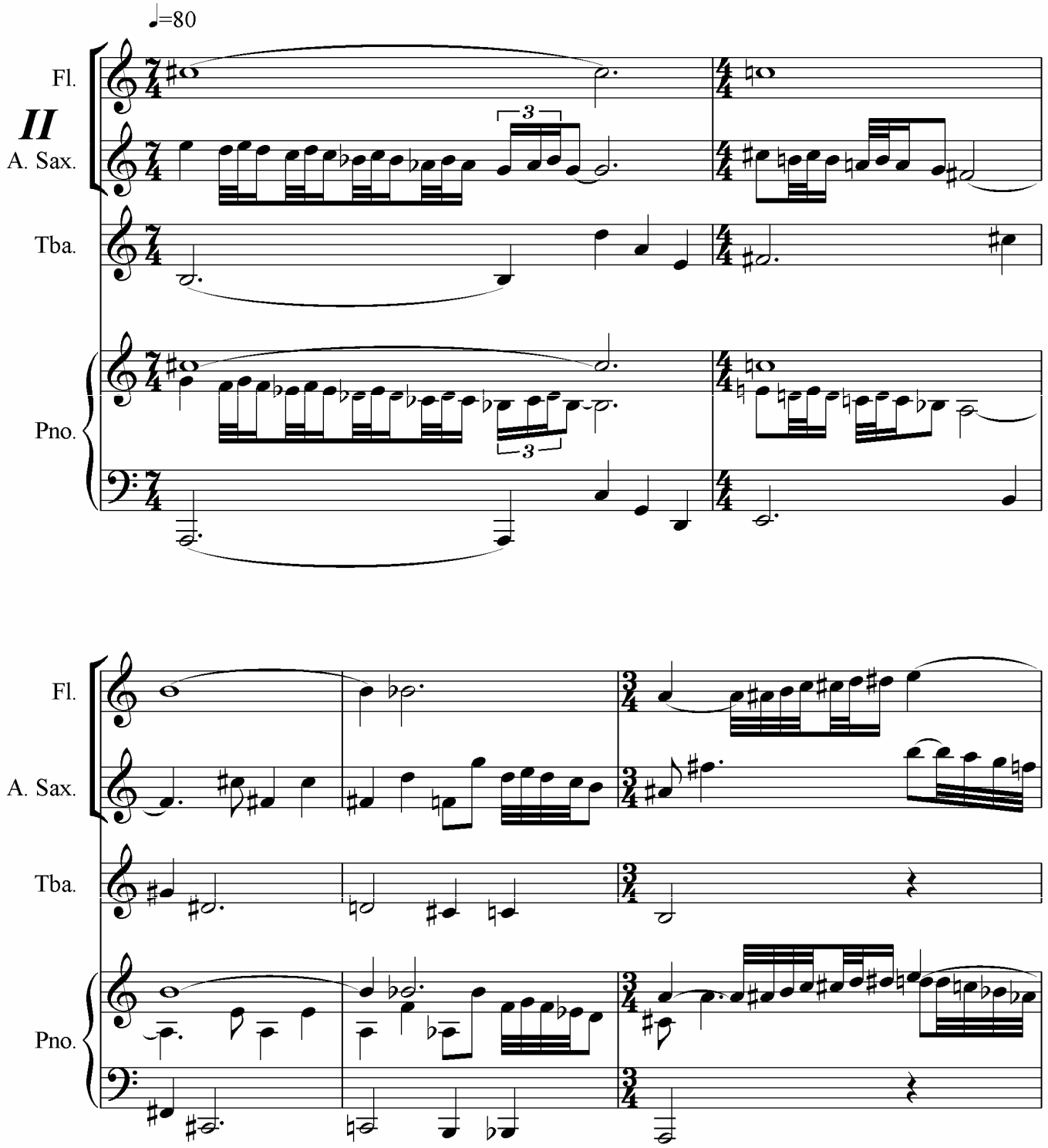
In the first music at the end, when playing without flute, make the shift from 4/4 to 3/4 inwardly very clear – maybe slow down so that the bars take the same time. With flute prefer to stay in the beat.

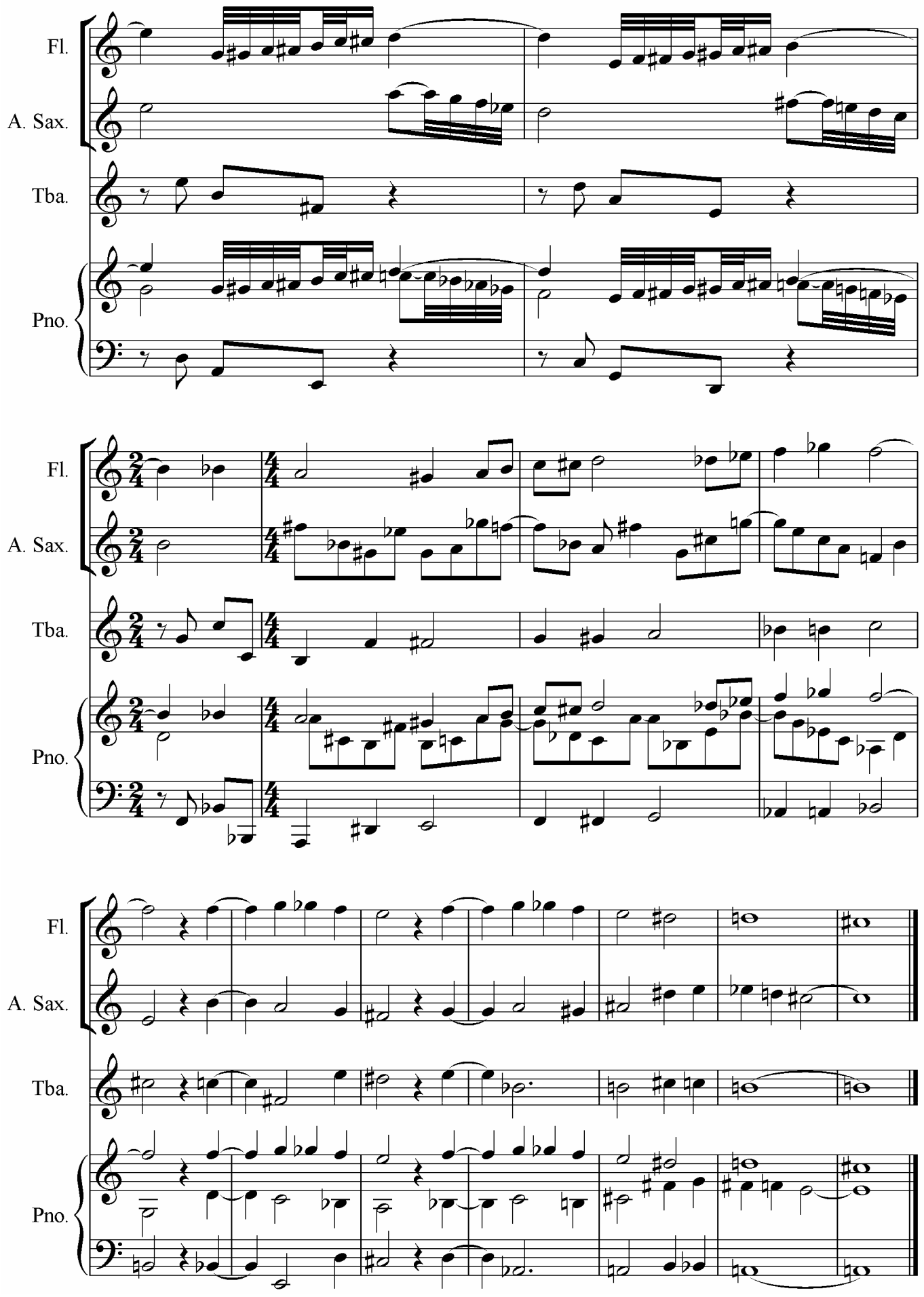
Feel yourself between the rushing quality of the triplets and chromatic movement and the 'healing' slowing down and chord-alternations at the end of especially the second music.



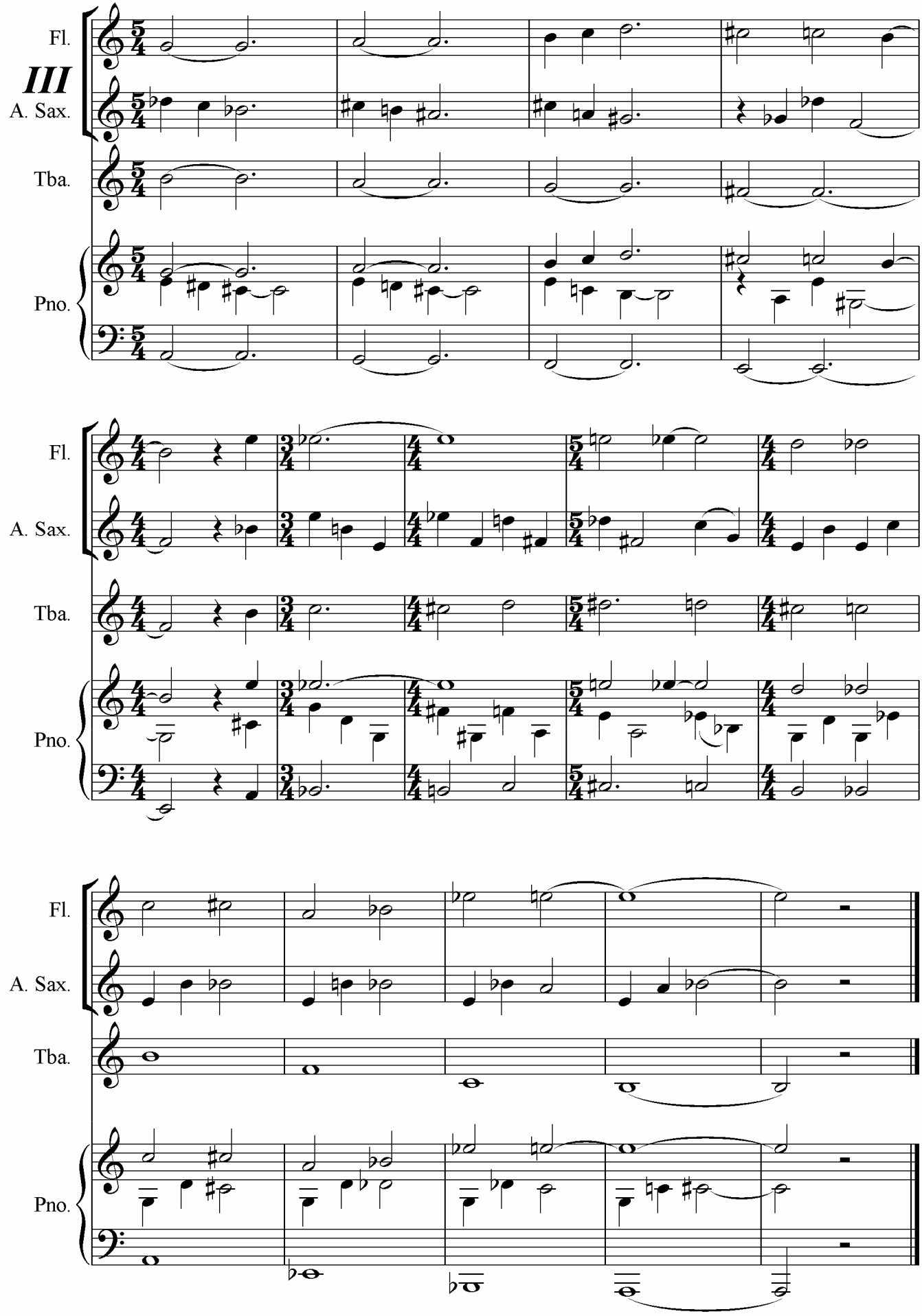

Fl.
A. Sax.
Tba.
Pno.
Fl.
A. Sax.
Tba.
Pno.
Fl.
A. Sax.
Tba.
Pno.

after inserted Prayer




Fl.
A. Sax.
Tba.
Pno.
Fl.
A. Sax.
Tba.
Pno.
Fl.
A. Sax.
Tba.
Pno.

after Lord's Prayer



General Comments; Intervals:

Which qualities has an interval? It is quite complicated as intervals might have a different quality when played ascending or descending. Then intervals can be understood within a scale, or by itself, or when build again and again on top of each other.

The Prim, the repetition of a note, can take away from the note, yet, done consciously and with slightly increasing intensity, it expresses confirmation, an insisting quality. The note can become transparent for the meaning behind.

The second, as used in scales, has a moving quality. The major second increases the movement, the minor second tends to slow the movement down. In a major scale we have two slowing down moments which give the scale a special shape and balance. In whole note scales there is no need to stop, and it could go on and on in endless flow. Where the minor second is used as a leading note we can have the feeling of necessity and force.

The third gives typically the major or minor feeling. Build on top of each other they build chords which give a joyful, sorrowful or even painful experience.

The forth has a calling quality, it is used in many march- or hiker's songs. It can have an aggressive moment. In Eurythmy the fourth is felt in the palm, in its touching quality, where we meet the world and become conscious of ourselves (as well).

The tritone is the hidden or forbidden interval, the 'eye of the needle' (see page 26).

The fifth has for us today mostly an empty character. Yet it is a very important interval. It builds the simplest relationship between different notes (relating as 2 : 3) and was used to construct early scales. It reigns the relation between the classical chords. String instruments are mainly tuned in fifths. In eurythmy the fifth is the first interval experienced as 'outside' immediately around the body.

The sixth can have a very romantic, soulful character. It is used in some love songs. It has again the quality of major and minor feeling, of great bliss and desire. In eurythmy it is experienced as weaving further around the body.

The minor seventh is especially used in Dominant-Sept-Chords leading back to the Tonic. The major seventh has a strong drawing character, a very excarnating impulse.

The octave is like a coming to me (myself) at a higher point of being. It has a feeling of fulfilment and wholeness.

The ninth (usually not anymore regarded as a separate interval) shows a movement on a higher level, the tenth a feeling on a higher level.

Rudolf Steiner calls it the living and feeling of the Gods as perceived by the Lemurian population. They had a 'Ninth-consciousness'; music was not perceived earthly but in being with the Gods and experiencing their movements and feelings.

In Atlantian time this was not anymore possible, yet people were still able to lift themselves up to catch a glimpse of this, called by Steiner the 'Seventh-consciousness'. In post-Altlantian time until the Greek epoche, music was still more experienced as weaving around, perceived in the etheric surrounding; the 'Fifth-consciousness'. Only since about 600 years we have the ability to enjoy the third. We arrived on Earth, we play music on instruments out of any cultural/cultic context, compose or even 'invent' music just for the ear. This shall develop into a 'Prim-consciousness' where, through the 'eye of the needle'-experience of matter, we find music in one note.

We can see how there are three different areas (physical world, world of higher feelings and development, spiritual world) in three – or four – levels (being, movement/life, soul/feeling I-awakening):

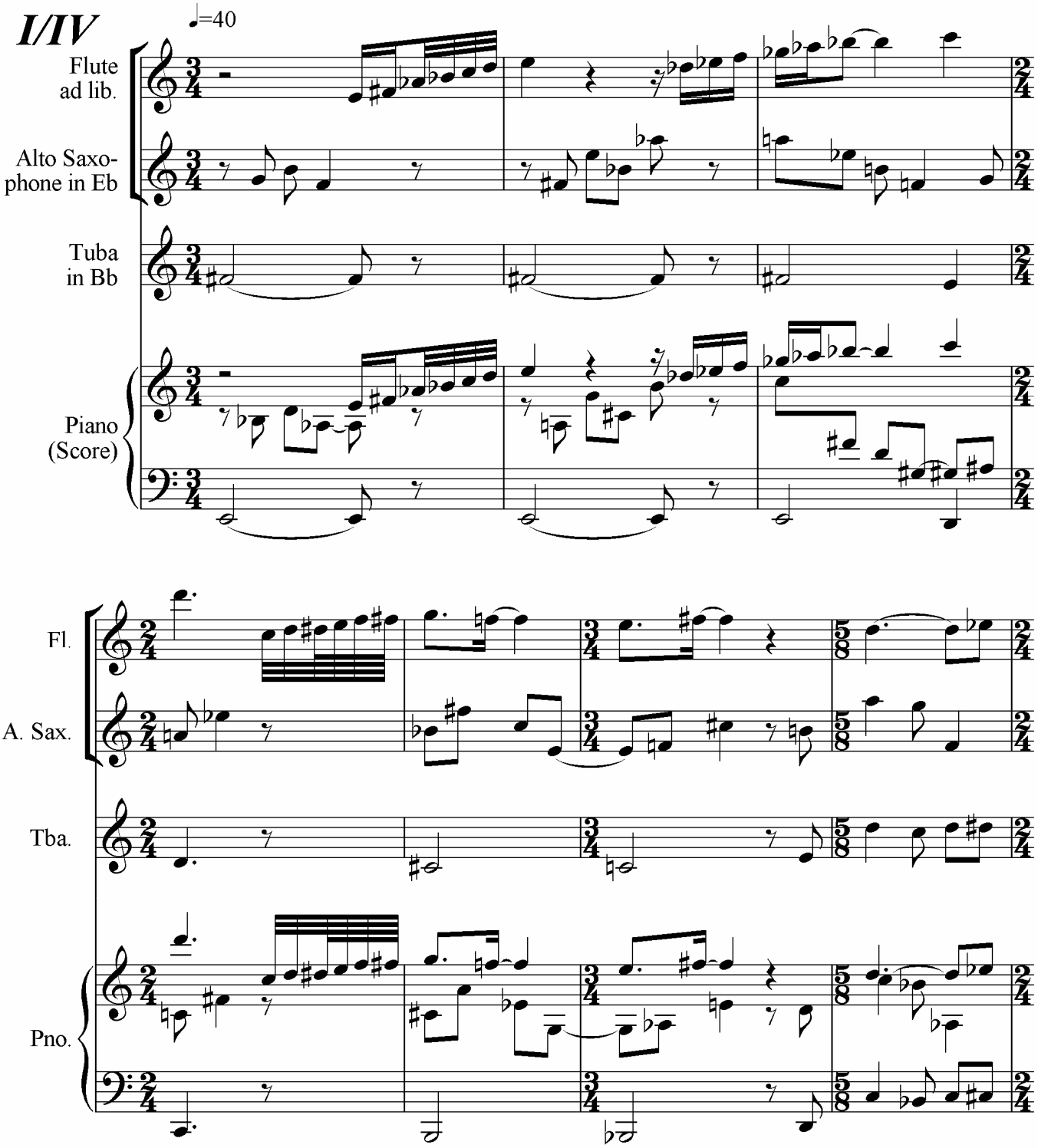
Intervall:	Eurythmy:	human being:	Quality:
Prim	collar bone	physical body	intensity
Second	upper arm	Ether body	movement, life
Third	lower arm	Astral body	soul, feeling
Fourth	palm	meeting I – world	call, impulse
Fifth	outside skin	arriving in ether world	empty, building music
Sixth	around body	feeling in ether	bliss, desire
Seventh	pulling away	movement in ether	dissonant movement
Eighth		finding myself in spirit	completeness
Ninth		objective (God's) movement	
Tenth		objective (God's) feeling	

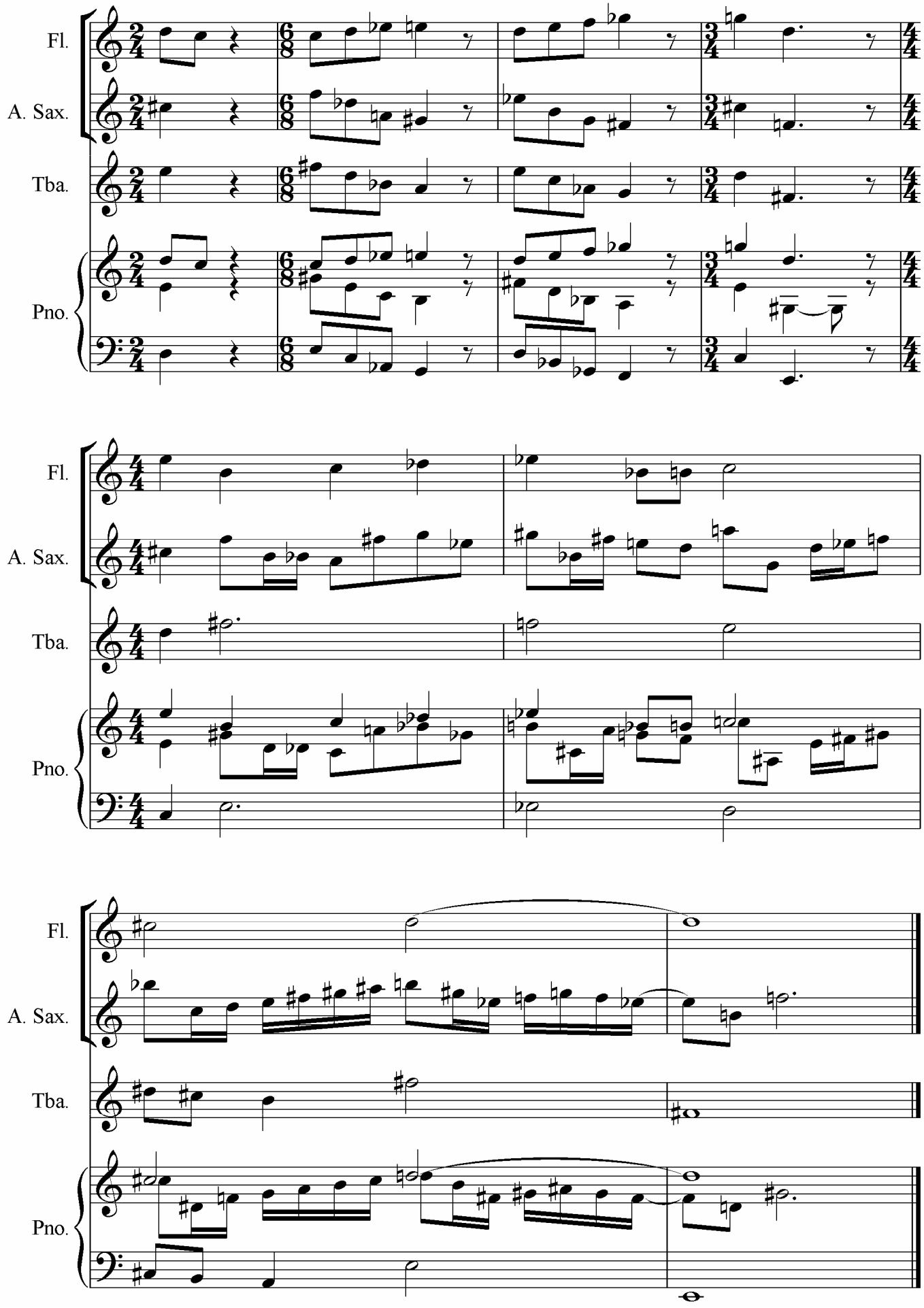
St John's

begin and end

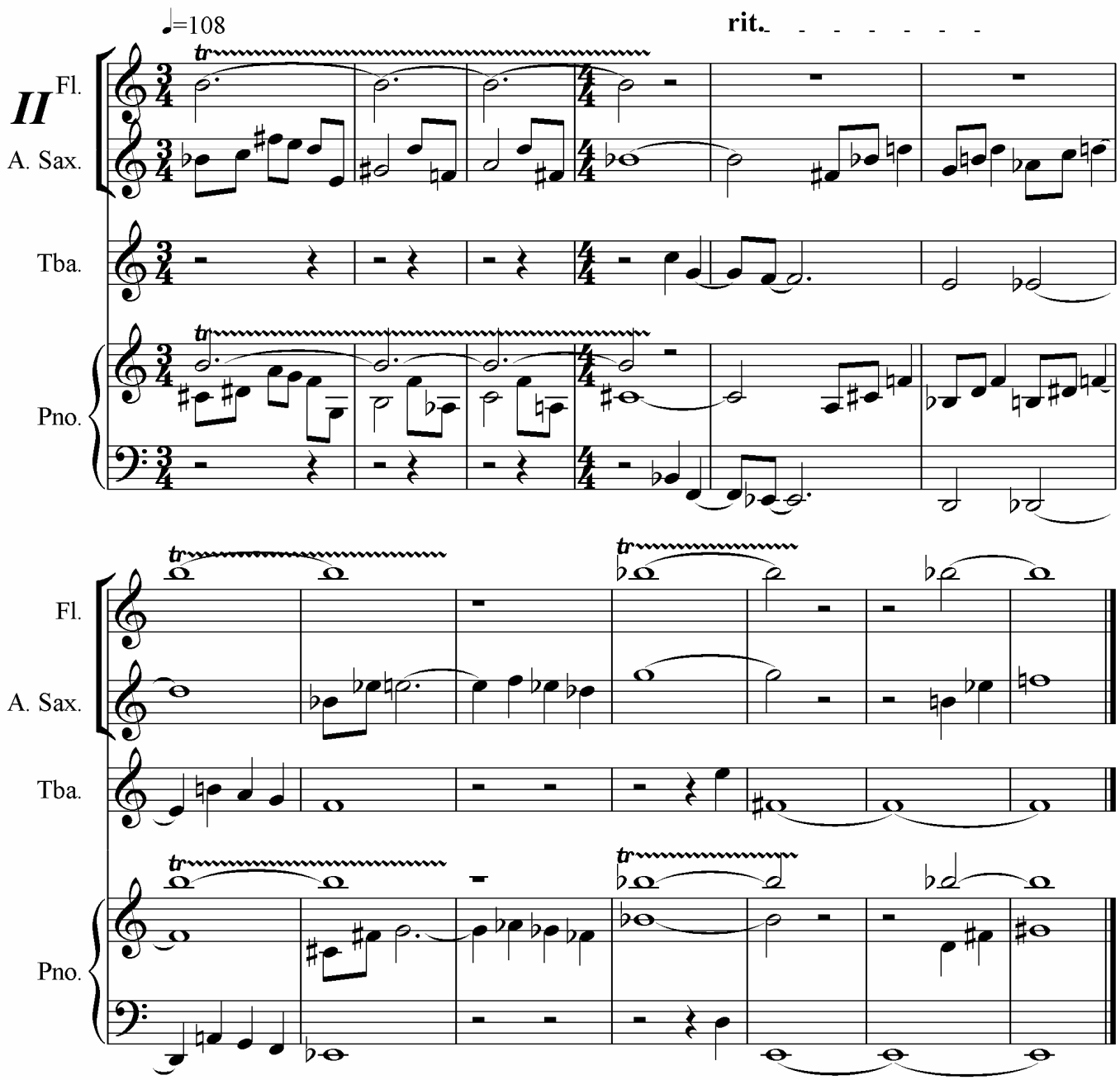
W. Devine

I/IV




Fl.
A. Sax.
Tba.
Pno.

after Creed and 'Christ in you'



after Lord's Prayer

♩. = 40

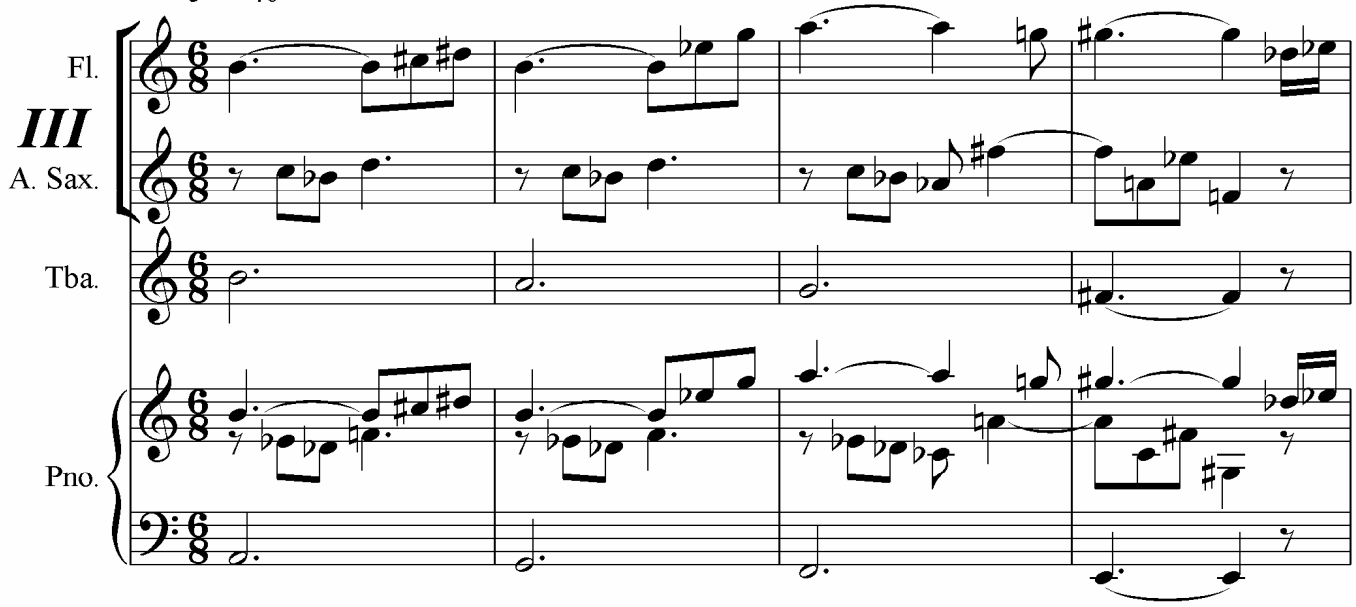
III

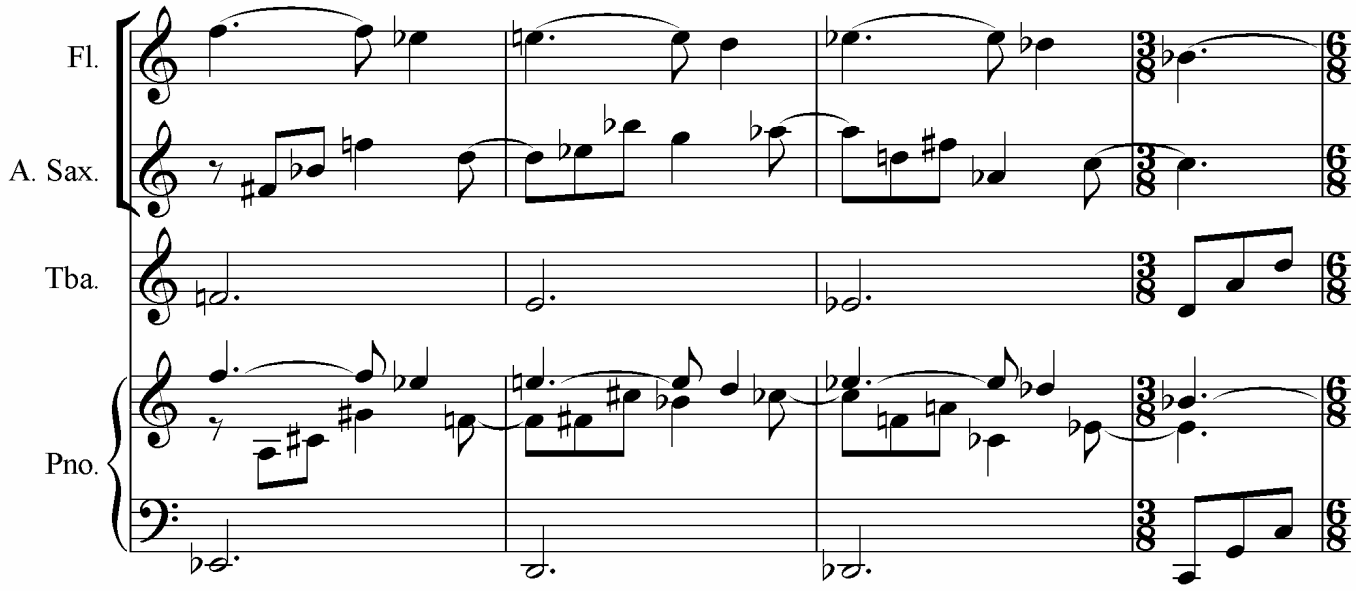
Fl.

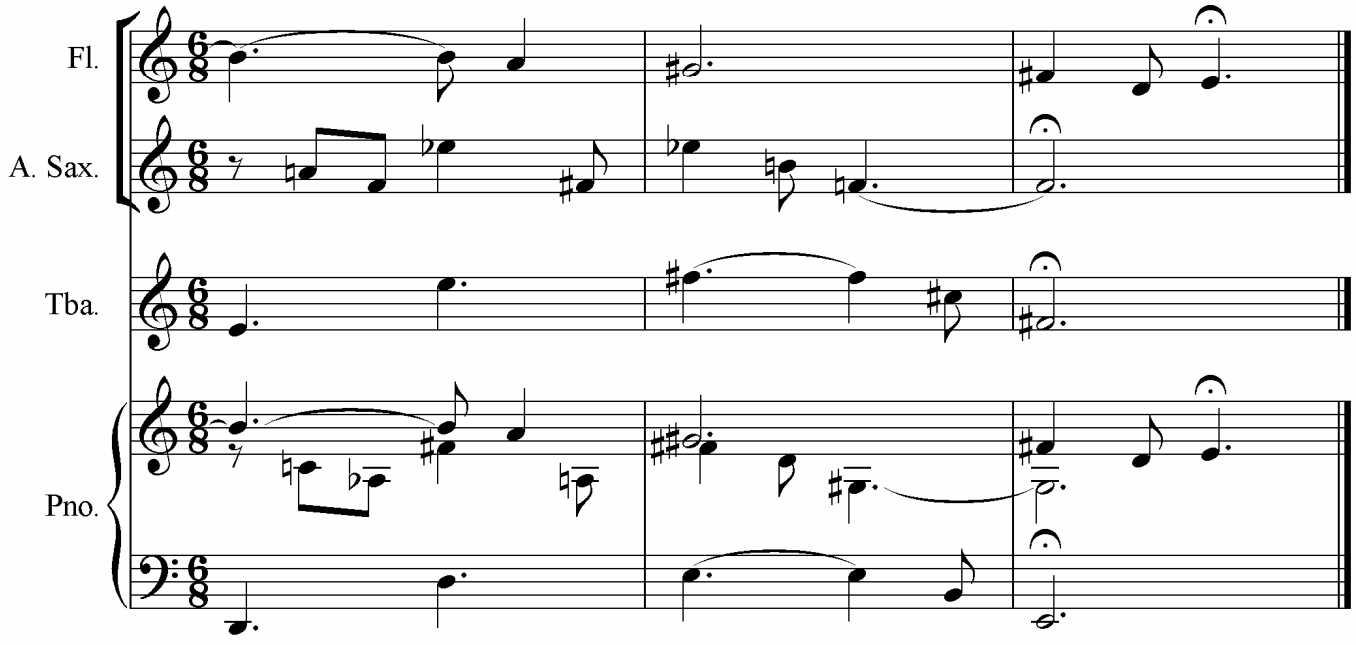
A. Sax.

Tba.

Pno.



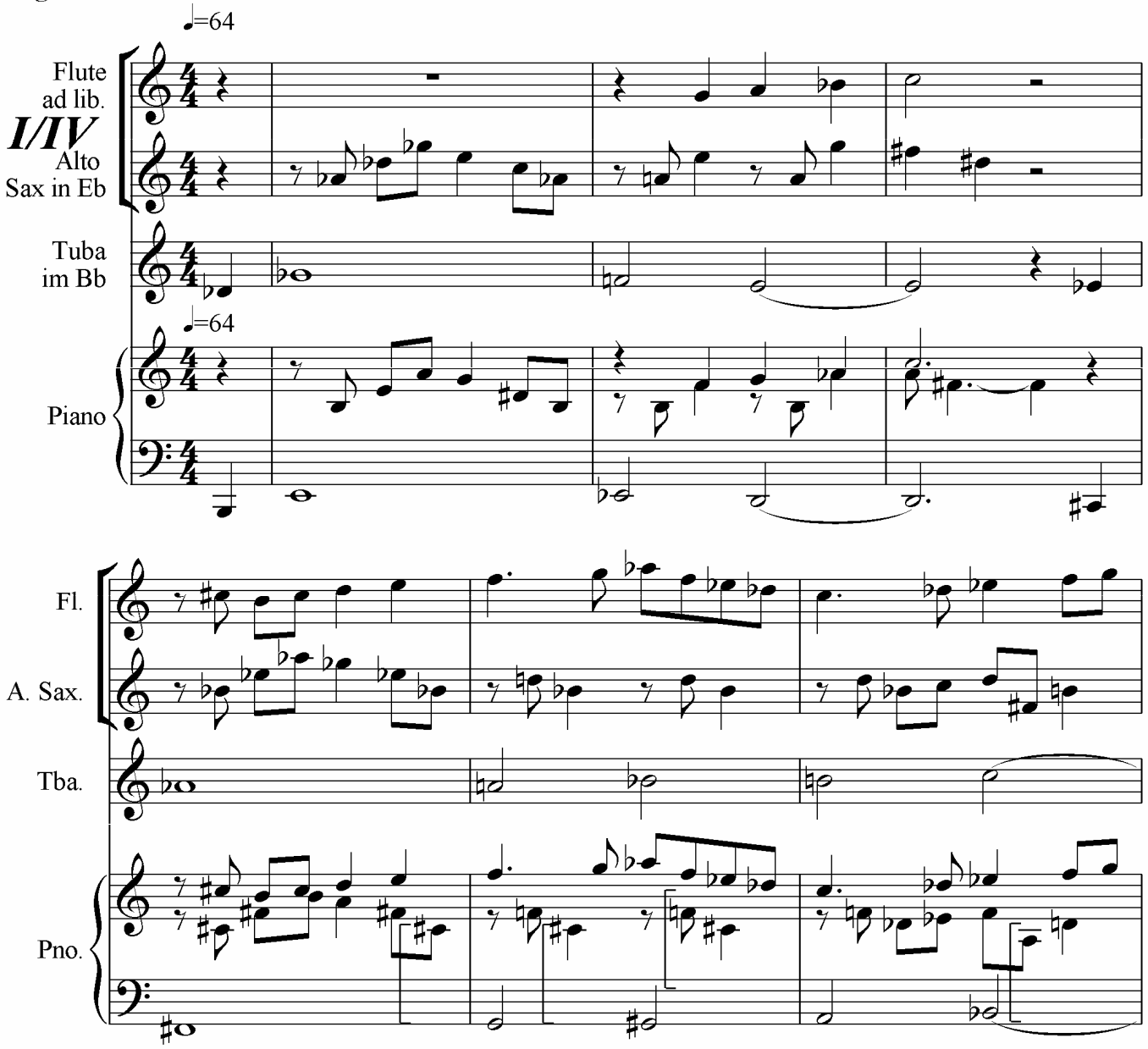


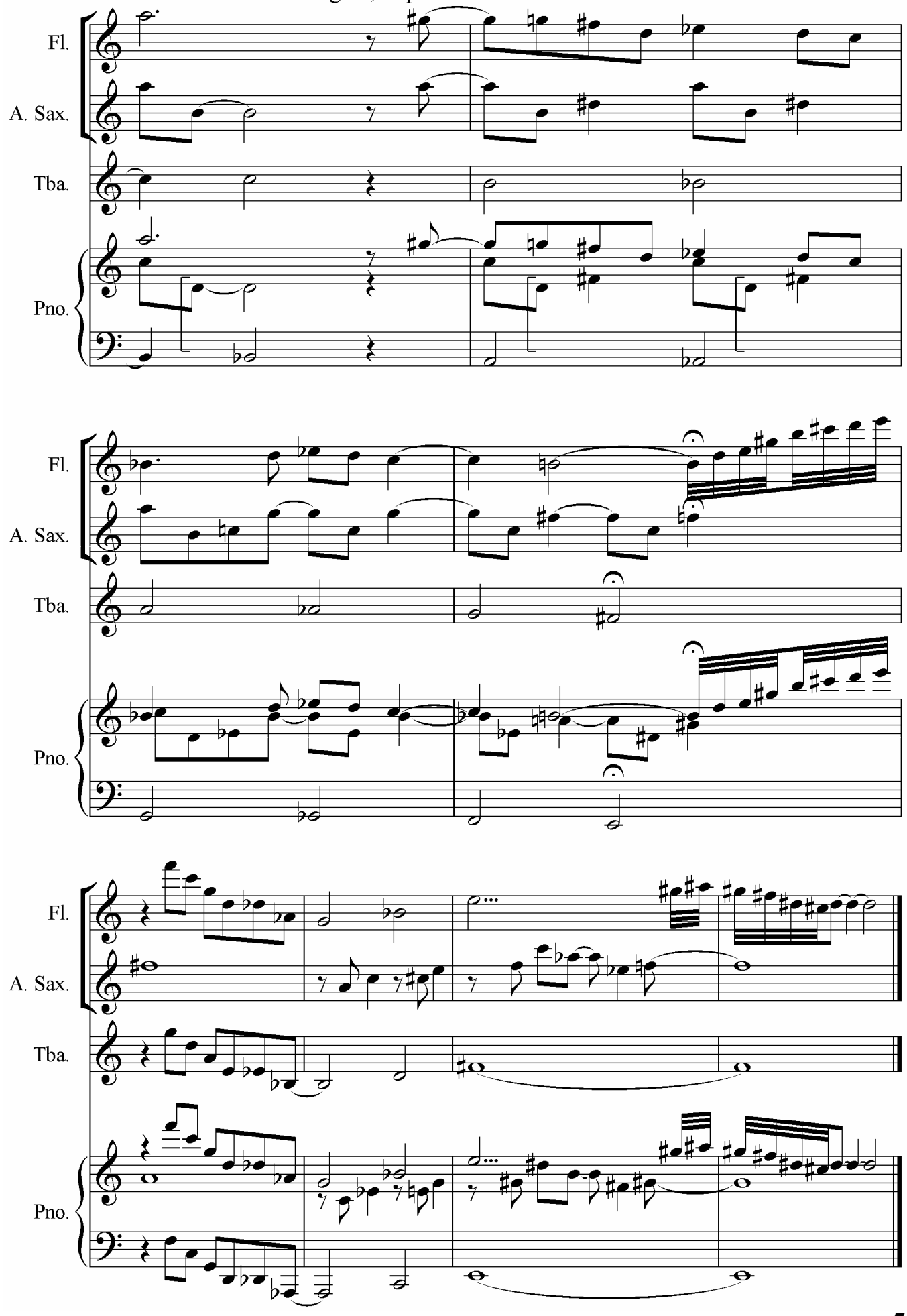


Trinity *August September*

begin and end

W. Devine




Fl.
A. Sax.
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Fl.
A. Sax.
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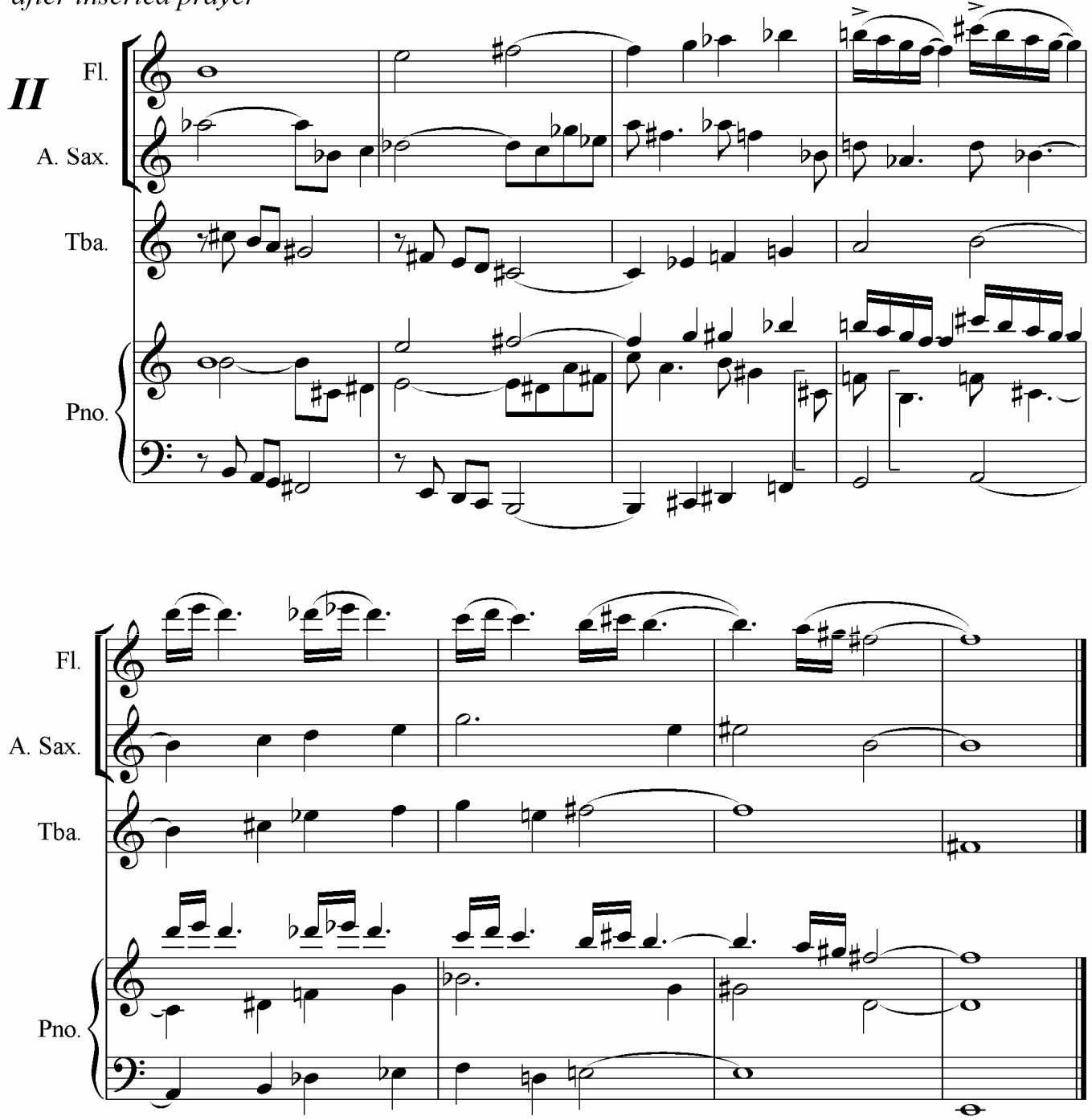
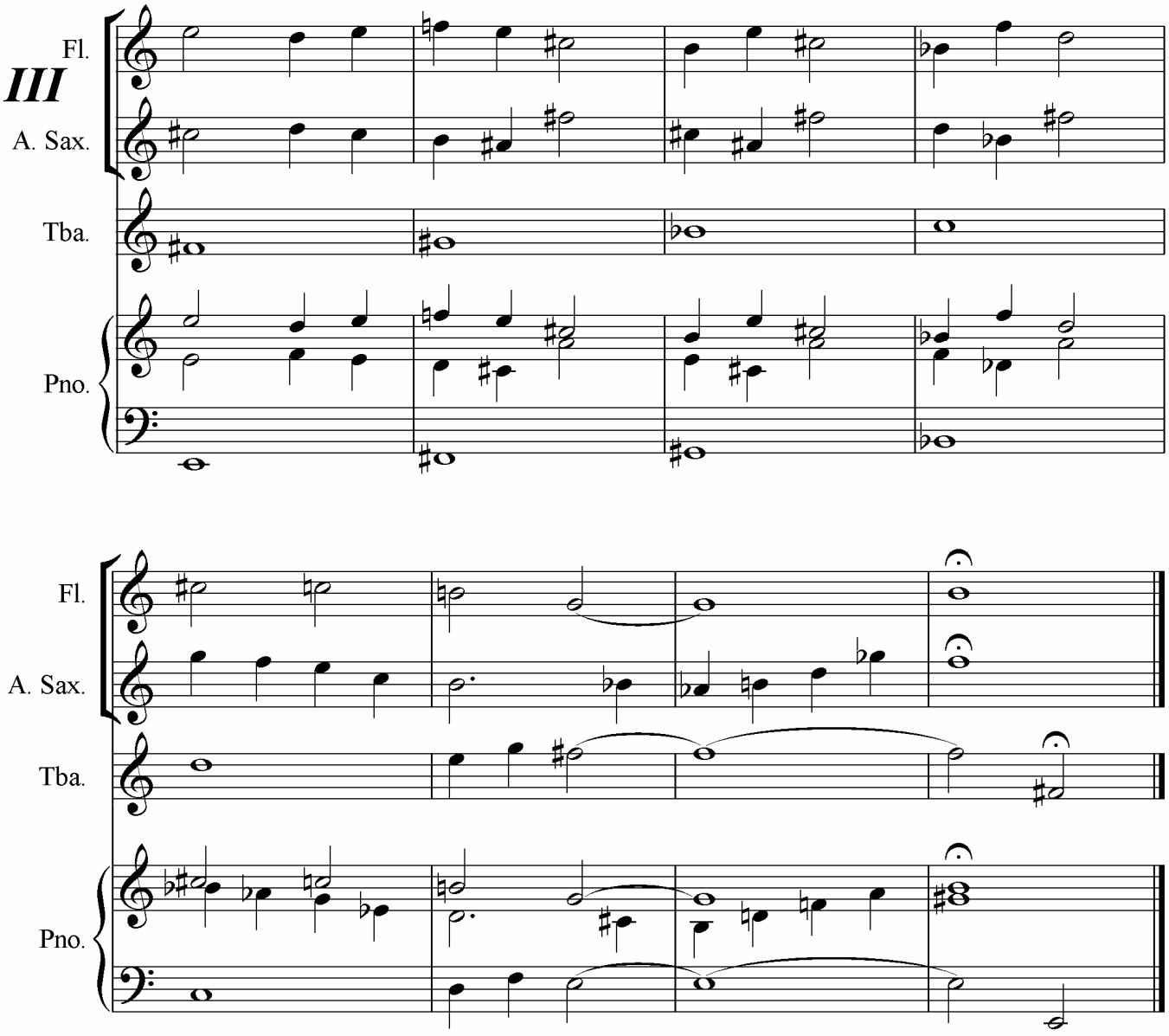
Fl.
A. Sax.
Tba.
Pno.

after inserted prayer



after Lord's Prayer

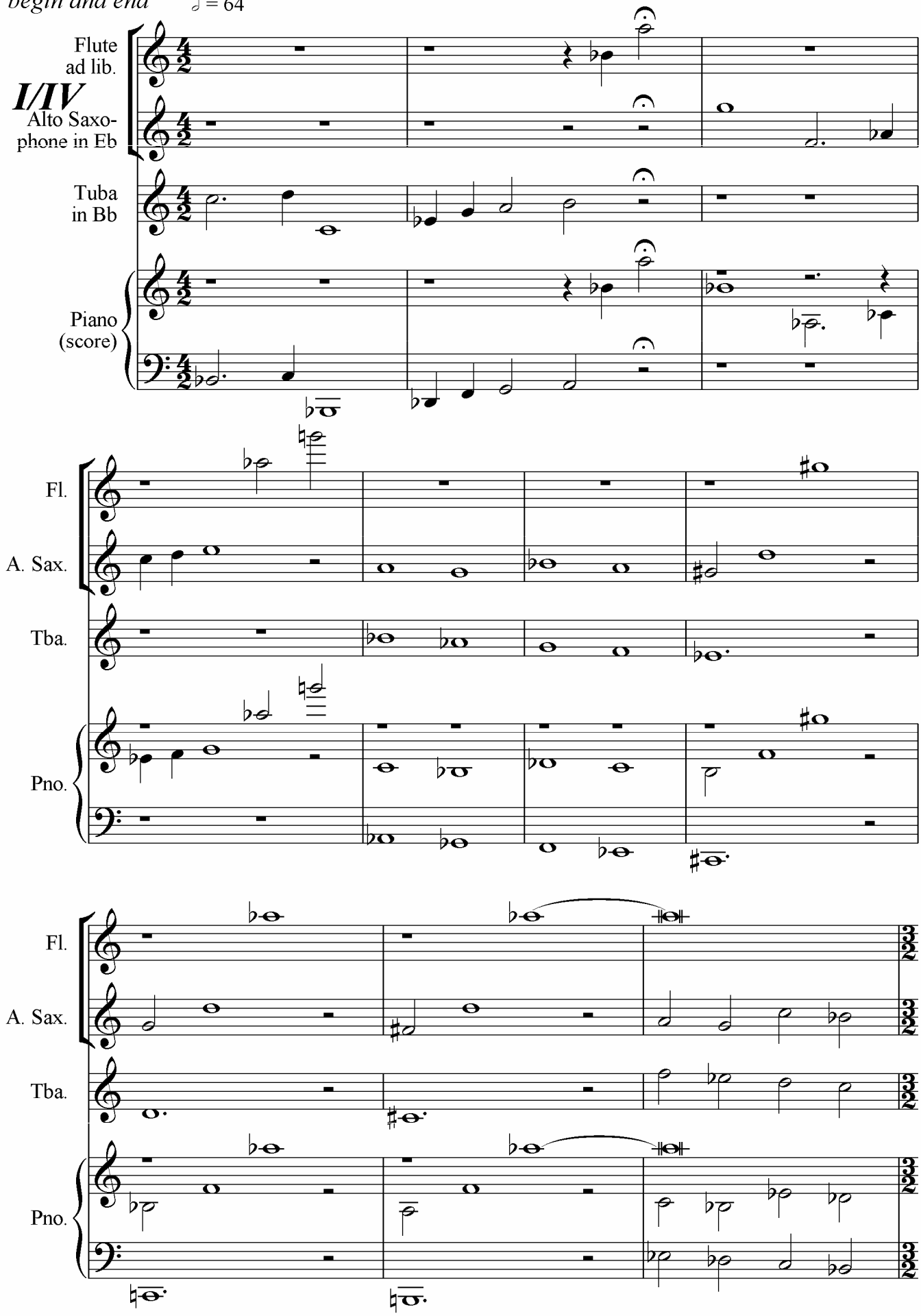
III

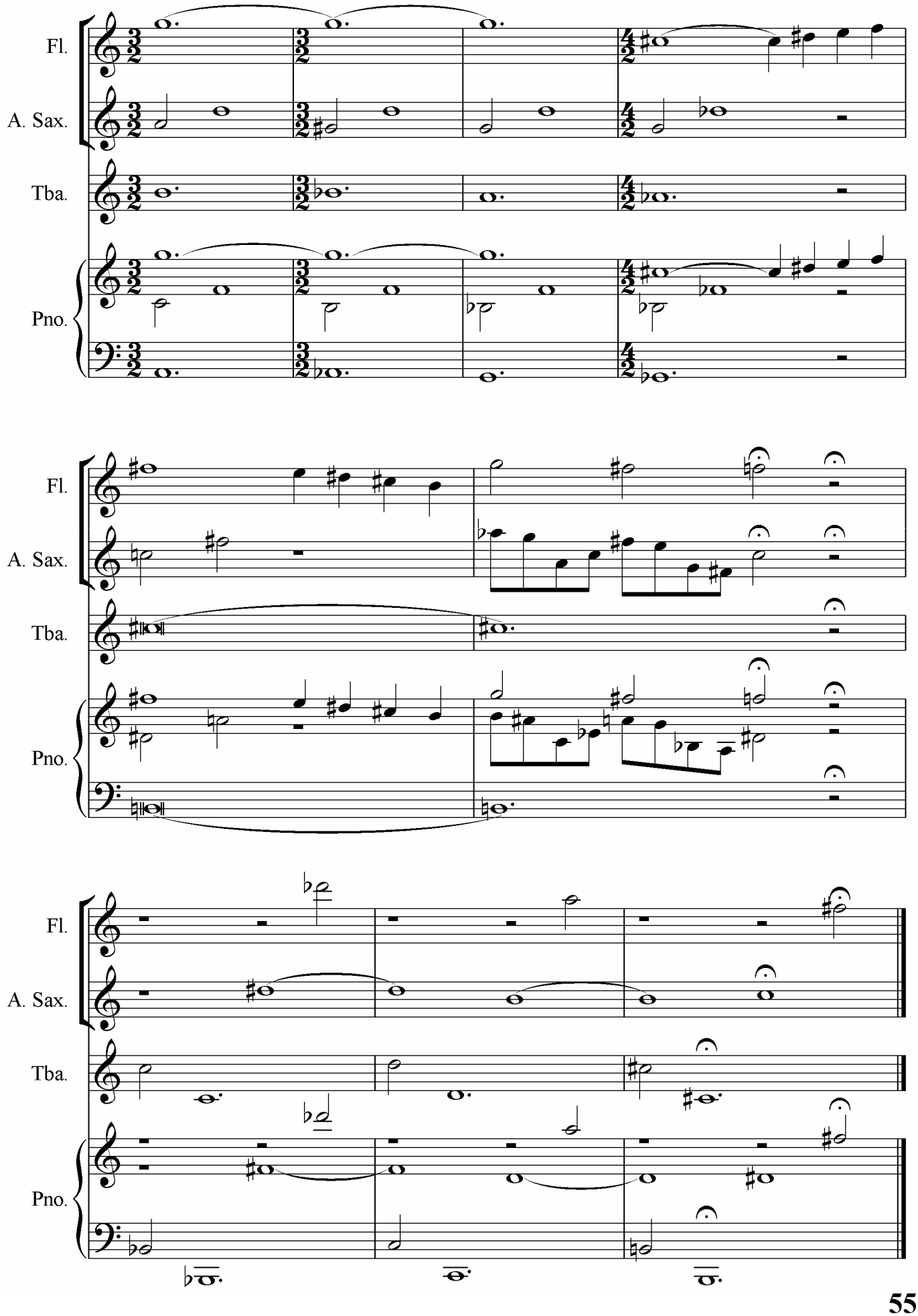


Michaelmas

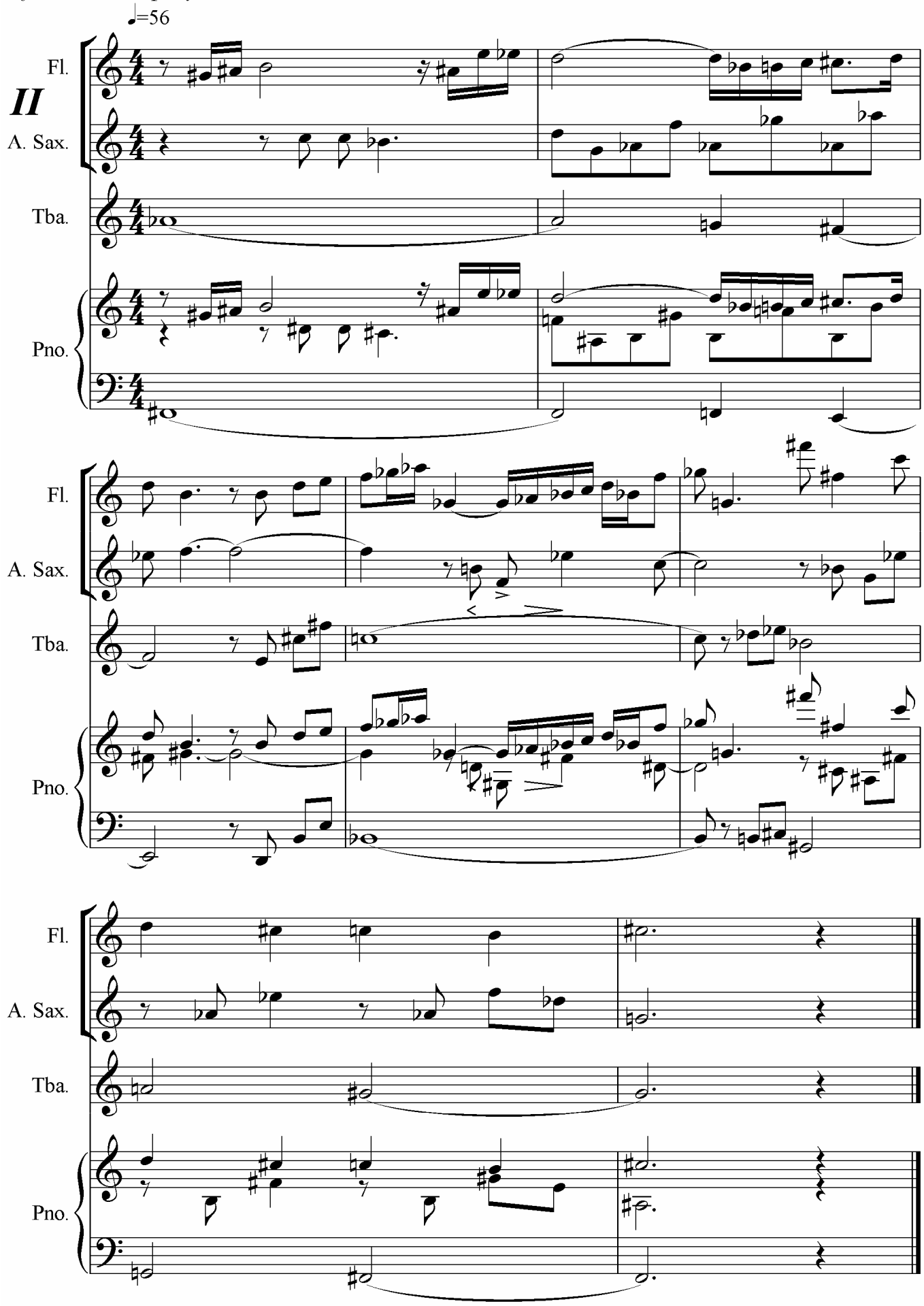
W. Devine

begin and end ♩ = 64

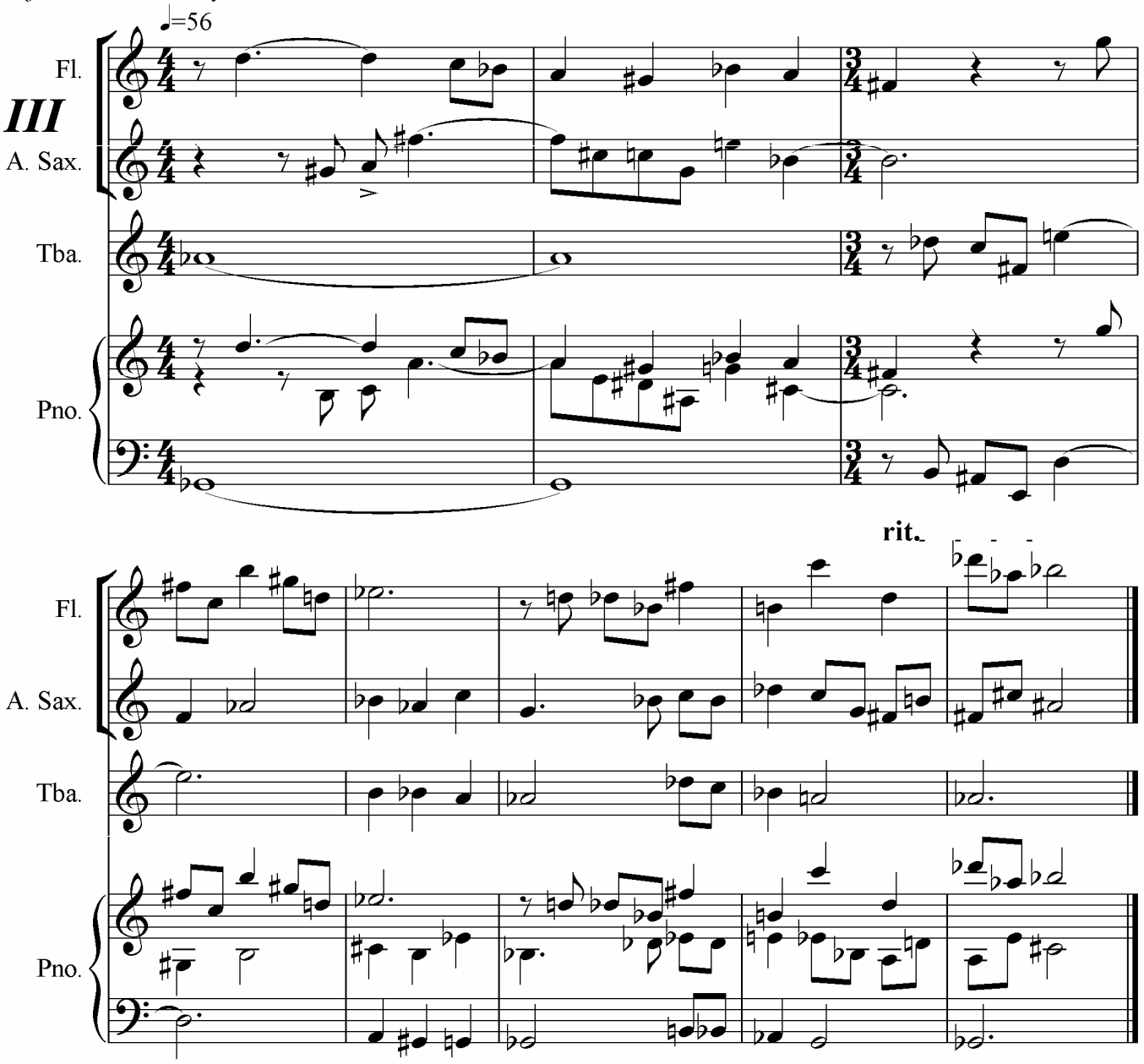



Fl.
A. Sax.
Tba.
Pno.
Fl.
A. Sax.
Tba.
Pno.
Fl.
A. Sax.
Tba.
Pno.

after inserted prayer



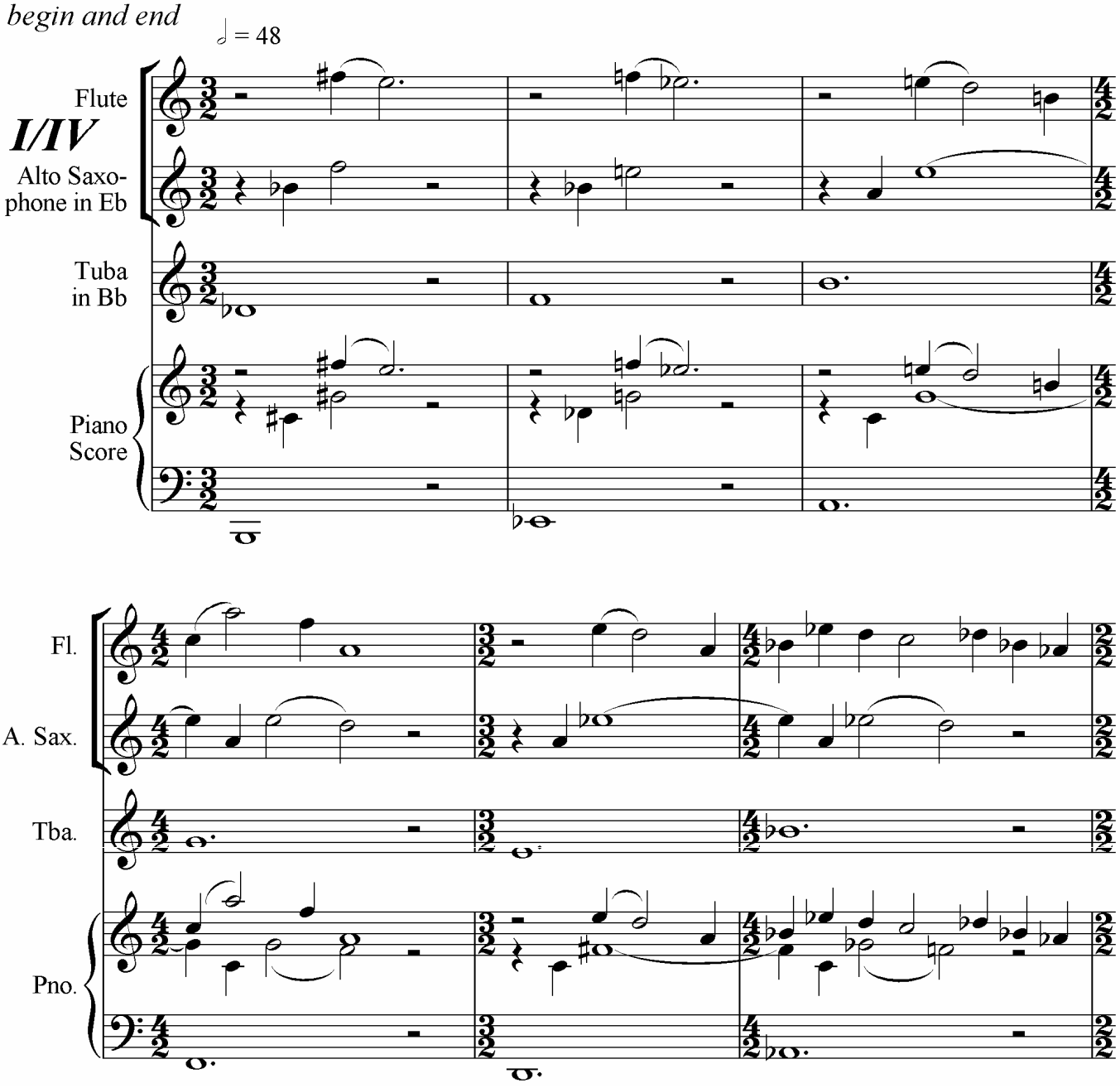
after Lord's Prayer

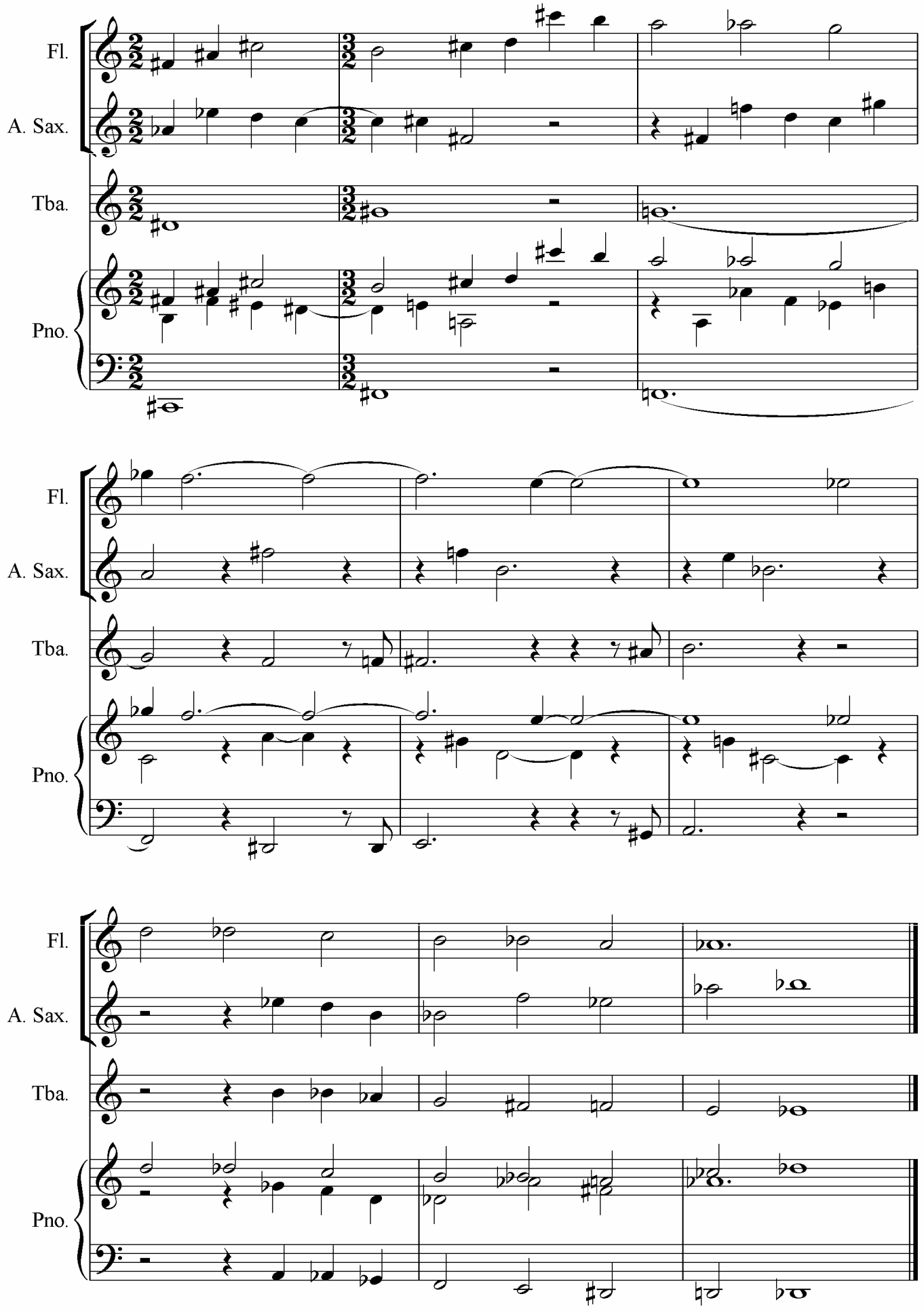


Trinity November

W. Devine

begin and end




Fl.
A. Sax.
Tba.
Pno.
Fl.
A. Sax.
Tba.
Pno.
Fl.
A. Sax.
Tba.
Pno.

after Creed and'Christ in you'

𝅗𝅥=40

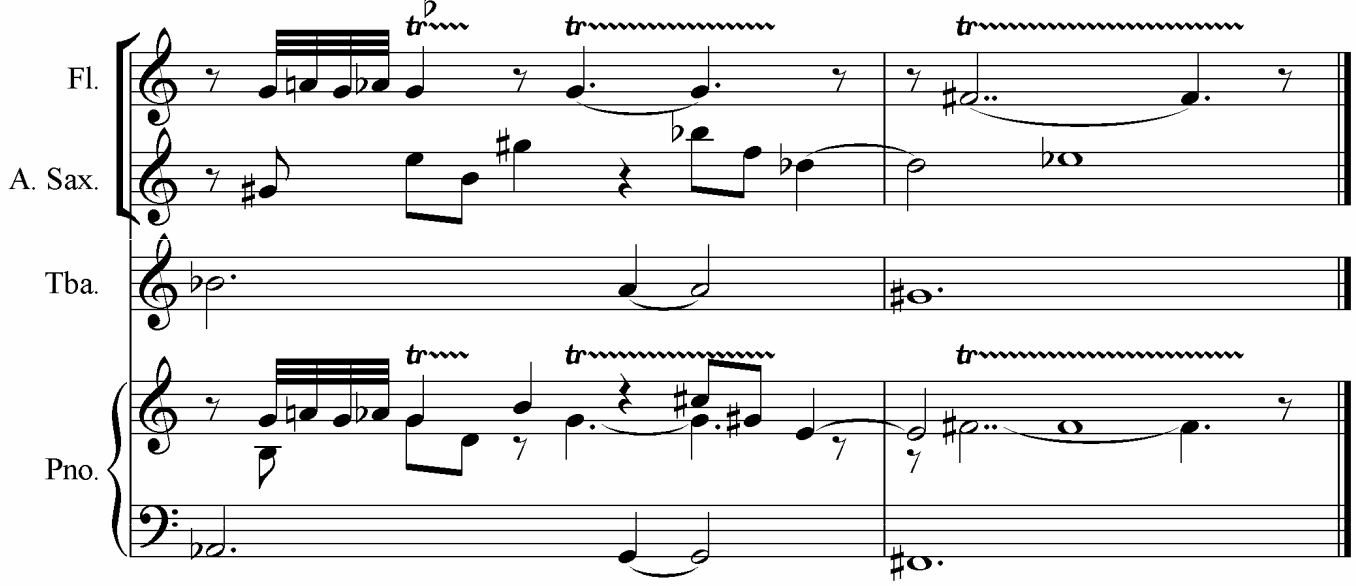
II

Fl.

A. Sax.

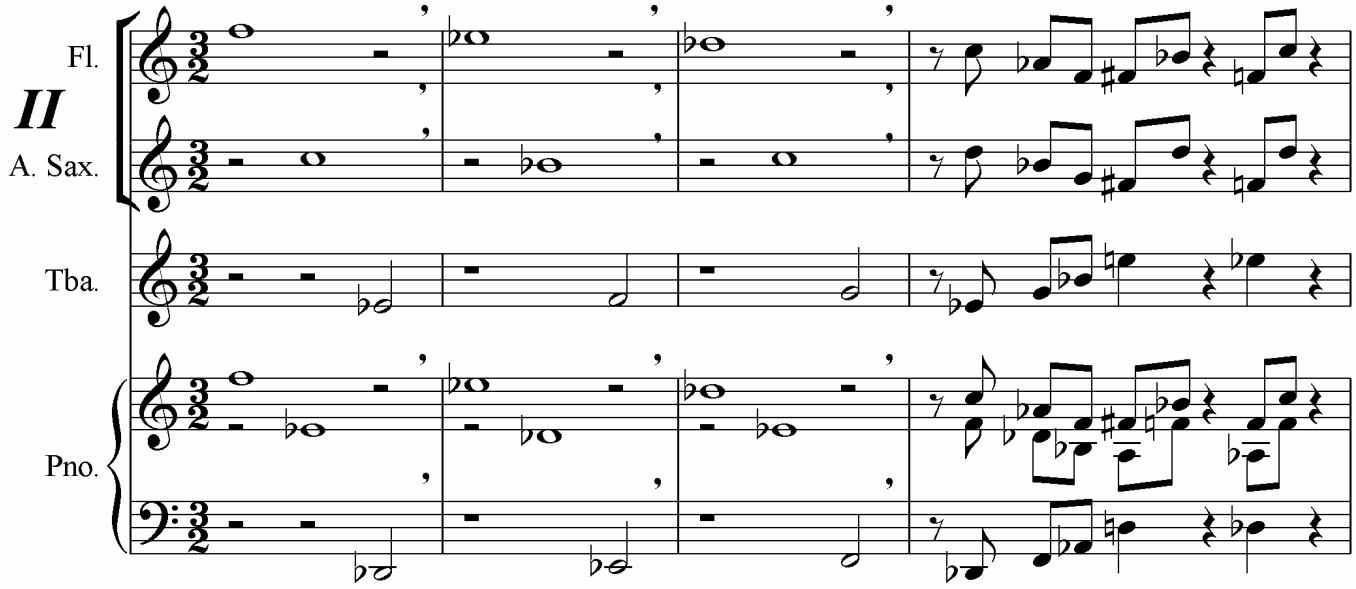
Tba.

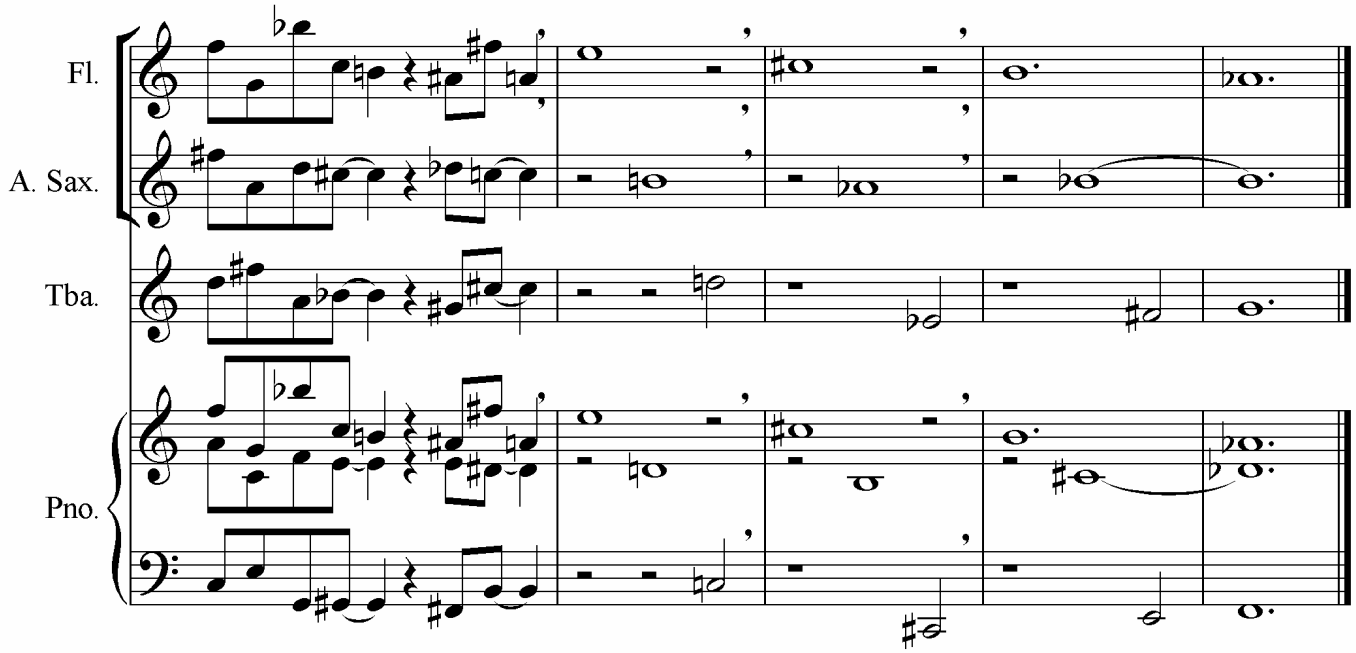
Pno.

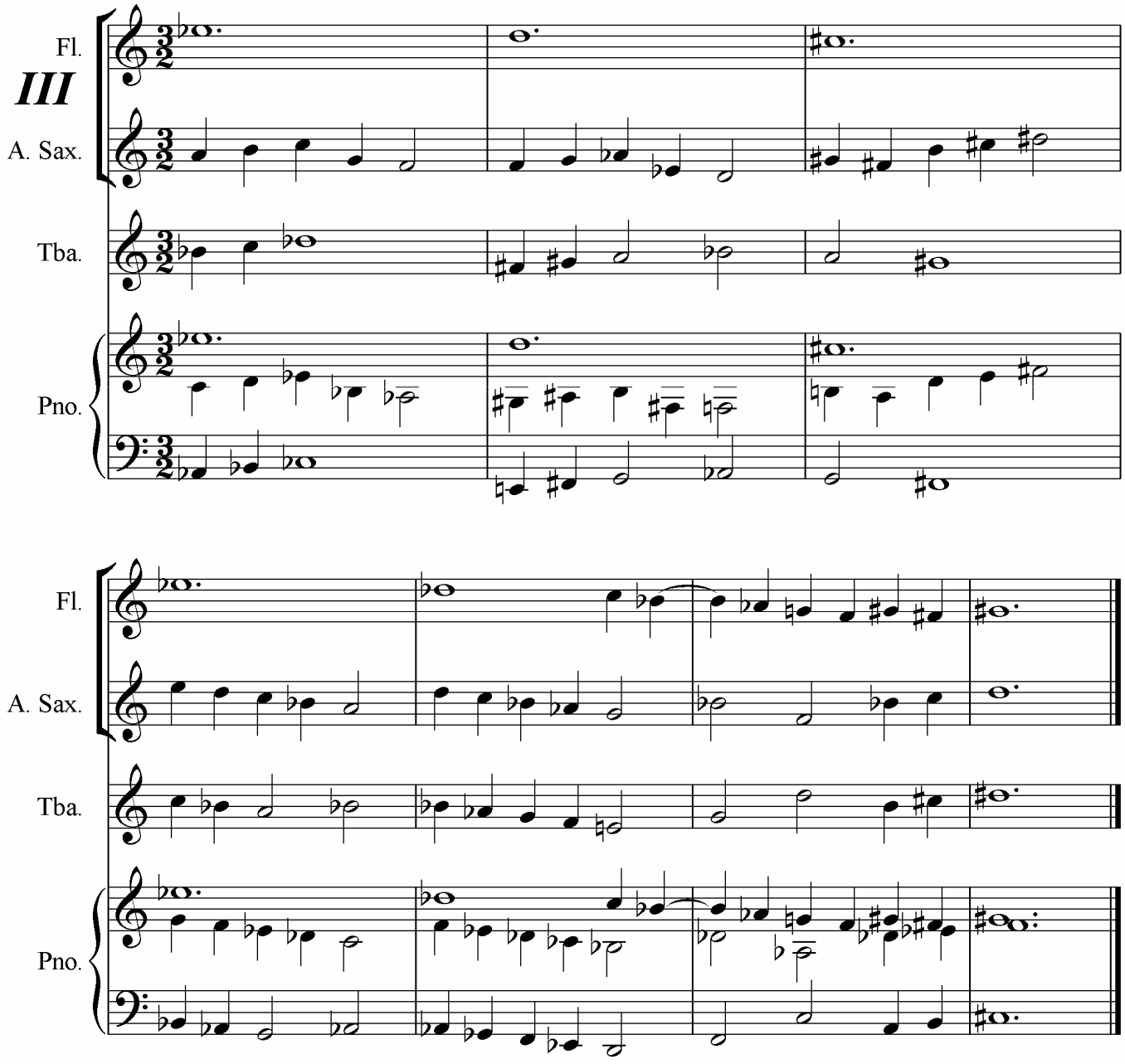


after Creed and'Christ in you' (ALTERNATIVE)

II





after Lord's Prayer

III