

Alexander Wu

July 2024

Concert Score

measure of the wound

for oboe, alto saxophone, bassoon, horn, and electric guitar

duration: 9'

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measure of the wound

Concert Score

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duration: 9'

Instrumentation

Oboe

Alto Saxophone

Bassoon

Horn in F

- Contrabassoon reed
- Medium-size cotton cloth for muting

Electric Guitar

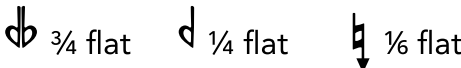
- Pedals (distortion/overdrive, chorus, volume pedal [optional], stutter [available as a Max patch or Daisy Pod script at https://github.com/aleksuuu/simple_stutterer])
- Slides (glass and plastic [a thick lip balm would work well])
- Pick (hard and thick)
- Ebow
- Motor

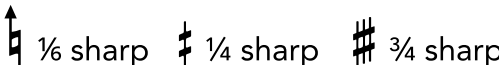
Program Note

I recently saw two works with some representation of life-size wounds. One is a 12th-century manuscript by an unknown maker, depicting what the accompanying text claims to be the “measure of the side wound of our Lord, Jesus Christ.” The other is a project titled “Walking Wounded” by the artist Liz Collins, where she offers passersby at a street market a menu of six wound options to be sewn on their clothes. The attempts to recreate wounds, which are often so personal, even sacred, fascinate me. Does the act of measuring and replicating a wound—and touching or wearing the replica—get us closer to (re-)experiencing the suffering we associate with it? Or does the repetition, inevitably mechanical yet imprecise, alienate us from the actual wound?

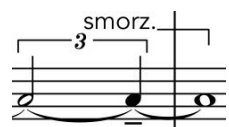
Technical Notes

Microtonal accidentals used in this piece

 $\flat_{3/4}$ $\flat_{1/4}$ $\flat_{1/6}$

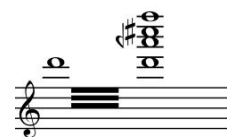
 $\sharp_{1/6}$ $\sharp_{1/4}$ $\sharp_{3/4}$

Woodwind



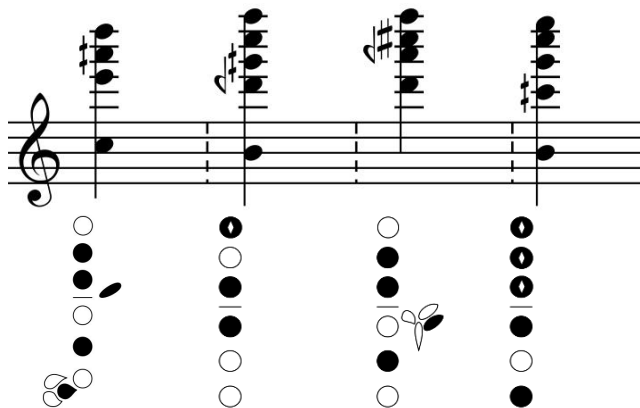
Smorzato. Slightly increase lip pressure to softly accent the notes marked tenuto.

Oboe



Multiphonic trill. Using the multiphonic fingering provided, rapidly adjust air pressure to produce a mix of single notes and multiphonics.


Multiphonics:



Technical Notes (continued)


Alto Saxophone

secco



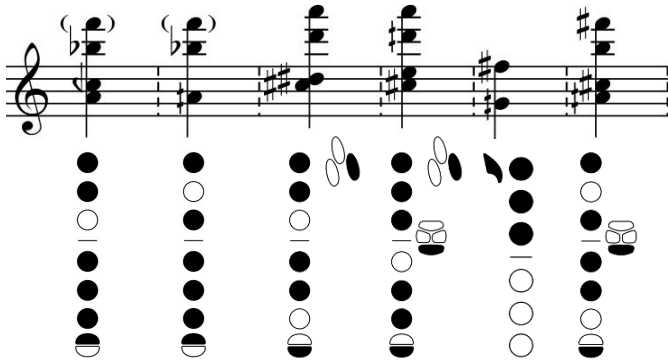
Soft percussive slap tongue, producing a pitchless and dry sound.

open




Open slap tongue where the embouchure is opened completely, producing an explosive, pitched sound.

Multiphonics (transposed):




Bassoon

brassy




Produce a trombone-like tone by smacking the reed's tip hard with the lips.


flap



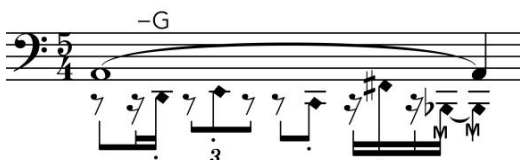
Produce a percussive sound by hitting the reed with the tongue while applying very weak air pressure.



Use the standard fingering for the unbracketed note, combined with weak air and lip pressure. This will produce the bracketed multiphonic.




Rapidly adjust air and lip pressure to produce a mix of single notes and multiphonics.



A diamond notehead indicates a standard fingering altered by venting another key associated with the held pitch (in this case, A) and indicated by the key name above the staff (in this case, venting the G hole). This produces either a tone with altered timbre/intonation or a multiphonic (as indicated by the M on the stem).

Horn

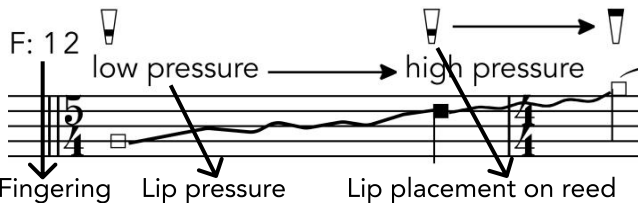
h.v.



Diamond noteheads indicate half valve.

Muted w/ cloth: Insert a medium-size cotton cloth in far enough to raise the pitch up one half step. Transpose down to get the notated pitches. The sound is completely muffled with unstable intonation.

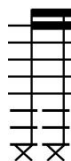
Notation for horn with contrabassoon reed:



F: 1 2
low pressure → high pressure
Fingering Lip pressure Lip placement on reed

(If no lip pressure or reed placement instruction is present, improvise to produce the notated contour.)

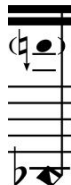
Electric Guitar



Unless specified otherwise, mute the indicated string with left hand and/or right hand to produce tone with very little pitch.



P.M. Right-hand palm mute, producing a half-pitched tone.

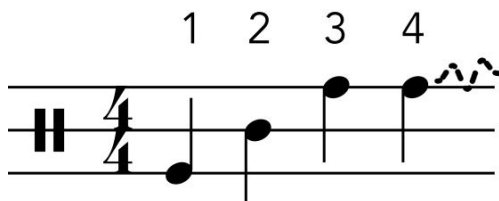


Half harmonic. Use normal harmonic pressure, but finger the note slightly further left from the fret to produce a dry sound whose dominant pitch is nevertheless still the harmonic.



Circular ebowing. Each circle should last about 2 seconds and cover 3-4 semitones.

Notation for 1/4 in. cable:



- 1: Unplug from or plug back into the guitar.
- 2: Place the jack on a string while avoiding any body contact with the jack or any string. This will produce a soft tone.
- 3: Place the jack on a string while touching the string with the left hand. This will produce a loud tone.
- 4: Improvised chaos. For instance, move the jack on and off or across strings.

Technical Notes (continued)

A note on guitar pedals:

It is possible to play this piece without a volume pedal. When using the motor or ebow, for instance, the volume can be adjusted by moving the device closer or further away from the pickup. However, a volume pedal would make such adjustments easier.

"stut" refers to the stutter effect, available as a Max patch or Daisy Pod script at https://github.com/aleksuuu/simple_stutterer. It should be attached to the end of the effect chain. It can be triggered by any MIDI footswitch as long as it sends out CC messages. A non-zero value (with any CC number) turns on the effect, and a zero turns off the effect. Therefore, for a continuous stutter effect, keep the footswitch depressed. When the effect is switched on, it records the next 50–90 ms of audio and repeats it at 10–17 times per second.

A note on guitar slides:

As indicated in the score, in this piece, use a plastic slide only when ebow is in use; otherwise, use a glass slide. A plastic slide can be a thick lip balm or any similar object. The reason why a plastic slide is used with ebow is that it tends to produce a much less buzzy sound.

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♩ = 95

Oboe

Alto Saxophone

Bassoon

Horn in F

Electric Guitar

reverse mouthpiece air

brassy

secco

flap

kiss

normal mouthpiece

use bridge pickup; use a hard, thick pick; muted, no discernable pitch

(half harmonic: use normal harmonic pressure but finger the note slightly further left from the fret to produce a dry sound whose dominant pitch is nevertheless still the harmonic)

6

Ob.

Alto Sax.

Bsn.

Hn.

E. Gtr.

smorz.

brassy

h.v.

(half harm.)

10

Ob. flz. *ppp* *pp*

Alto Sax. smorz. *ppp* *pp* *ppp* *pp*

Bsn. smorz. *ppp* *pp*

Hn. h.v. *ppp*

E. Gtr. take motor *ppp* Slow Motor Over Bridge Pickup

14

Ob. smorz. *p* *mp*

Alto Sax. smorz. *p* smorz. *p*

Bsn. *p* *mp*

Hn. h.v. *p sub.* *mp*

Motor (a low composite tone) *mp*

17

Ob. *mf* *p* *f* *più f*

Alto Sax. *mp* *fp* *f* weak prs. *più f*

Bsn. *(mp)* *f* *più f*

Hn. *fp* *f*

Motor *f*



21

Ob. *f* *mp* *f* *ff*

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

Bsn. *f* *mp* *f* *ff*

Hn. *f* *ff*

Motor *f* *ff* E. Gtr.

Stut. +stut

adjust prs. to produce multiphonics chaotically

flz.

25

Ob. *secco*
 Alto Sax. *pp*
 Bsn. *pp* *flap*
 Hn. *reverse mouthpiece*
 E. Gtr. *f* *pp* *w/ the edge of the pick; pitches are always approximate*

5 air *p < f* *pp*

s → sha

⑥ 5 (half harm.) *f*

⑥ *p*



31

Ob. *f* *open* *ff* *p < f*
 Alto Sax. *f* *ppp barely audible* *p < f*
 Bsn. *f* *(f)* *ff* *p < f*
 Hn. *(reverse mouthpiece)* *air* *f* *air* *p < f*
 E. Gtr. *f* *p* *f* (reg. harm.) *p* *f*

5 *f*

⑥ *p*

⑥ *f*

⑤ *f*

36

remove reed

w/o reed

air (sounding D₄5)

Ob. *p* < *f* *fp* < *f* *fp* < *f*

Alto Sax. *ppp* *f* *p* air

Bsn. *p* < *f* *fp* < *f* *fp* < *f*
s → sha s → sha

Hn. air *p* < *f* *fp* < *f* *fp* < *f*

E. Gtr. *p* *f* ebow
take ebow (harm. mode always)

40

insert reed

flz.

Ob. *ff*

Alto Sax. open *f* *p* *ff*

Bsn. *ff* weak prs.

Hn. kiss *f* replace mouthpiece w/ contrabassoon reed *ff* Horn w/ Cbn. Reed

E. Gtr. *f* remove ebow and take pick strum as fast as possible *f*

adjust prs. to produce multiphonics chaotically

Aggressive

43

Ob. bisb.

Alto Sax. bisb.

Bsn. *ff*

Hn. F: 12 low pressure → high pressure

E. Gtr. *ff* +stut -stut *p* *mf* *f* take ebow ebow

Stut.

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

adjust prs. to produce multiphonics chaotically

adjust prs. to produce multiphonics chaotically

48

Ob. *secco*

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

Bsn. *p* *p* *f* *f* *f* *p*

Hn. F: 12 high pressure

E. Gtr. *mp* take plastic slide

Stut. +stut

gradually reduce pressure to produce m.p.

gradually reduce pressure to produce m.p.

weak prs.

weak prs.

w/ the same fingering as the previous measure, play with varying pressure levels to randomly produce m.p.

53

Ob. *pp*

Alto Sax. *pp*

Bsn. *pp*

Hn. use normal mouthpiece; insert cloth mute

E. Gtr. *pp* *f*

Slide +100e
Vibrato 0e
-100e

with plastic slide and ebow (still with slide and ebow)



59

Ob. *pp*

Alto Sax. *ppp* flap

Bsn. *pp*

Hn. *pp*

E. Gtr. *p* *f* *p* *f* *p* *f*

smorz. 3

smorz. 3

smorz. 3

Horn w/ Normal Mouthpiece muted with cloth (unstable pitch is ok)

65

Ob.

Alto Sax.

Bsn.

Hn.

E. Gtr.

smorz. 3 (pp)

flap

secco

flap

(pp)

(pp)

(pp)

Cable unplug

touch string chaos w/ l.h.

p f p f f

place jack on a string (avoid any body contact with the jack or any string)

Suddenly slower, desolate

♩ = 55

71

Ob.

Alto Sax.

Bsn.

Hn.

E. Gtr. (still w/ slide and ebow)

plug

remove slide

p f p f > p

smorz. 3

pp

pp

pp

pp

pp

pp

pp

f

f

77

Ob. *p* *mf*

Alto Sax. *p* *mf*

Bsn. *p* *mf*

Hn. *p* *mf*

E. Gtr. *f* *sempre*

(w/ ebow, w/o slide)

Measures 77-80. The score is in 4/4 time. The first four measures are in 4/4, and the last measure is in 5/4. The woodwinds and strings play sustained notes with dynamic markings *p* and *mf*. The electric guitar plays a rhythmic pattern of eighth notes with dynamic marking *f* *sempre*. There are triplets in measures 77 and 78.



80

Ob. *f*

Alto Sax. *f*

Bsn. *f*

Hn. *fp* *f*

E. Gtr. *fp* *f*

h.v. (alternate w/ h.v.)

Measures 80-83. The score is in 5/4 time. The woodwinds and strings play sustained notes with dynamic markings *f* and *fp*. The electric guitar plays a rhythmic pattern of eighth notes with dynamic markings *fp* and *f*. There are triplets in measures 80 and 81. The bassoon has a 7-measure rest in measure 80 and a 5-measure rest in measure 81. The horn part includes a section marked 'h.v.' (alternate w/ h.v.) in measures 80 and 81.

82

Ob. *mf* *5* *mf* *3* *p* *f* *5* *mp* *f*

Alto Sax. *mf* *p* *f* *p* *f* *3* *p* *3* *f*

Bsn. *p* *f* *fp* *f* *p* *f* *p*

Hn. *mf* *3* *p* *f* *5* *mf*

E. Gtr.

84

Ob. *p sub.* *f* *p* *3*

Alto Sax. *p sub.* *f* *3* *p* *3*

Bsn. *f* *p* *f* *p* *f* *p*

Hn. *p* *(p)* *3* *3*

E. Gtr. *(f)* *3*

remove elbow and switch to neck pickup w/ nails

-dist
+chorus

Warm, silky

86

Ob. *p* *mp* *mp* *p*

Alto Sax. *p* *mp* *p* *mp*

Bsn. *p* *mp* *p* *mp*

Hn. *p* *mp* *mf* *p* *mp*

E. Gtr. *mp* *p*

Warm, silky
w/ fingers

P.M.



90

Ob. *mp* *p* *mp* *mf* *p*

Alto Sax. *p* *mp* *p* *mf* *p*

Bsn. *p* *mp* *p* *mf* *p*

Hn. *p* *mf* *p*

E. Gtr. *mp* *p* *f* (unplug) *f* (plug)

P.M.

Cable Motor Cable

remove cloth mute

94

(+: use timbral fingering)

5x

Ob.

f

f *ff*

bisb.

4thx only:

Alto Sax.

f

f *ff*

bisb.

Bsn.

play grace notes on the beat

f

f *ff*

Rapidly change hand mute position while tonguing as quickly as possible at an unrelated rate of speed (the number of notes and symbols should not be taken literally)

Hn.

f

7x

Cable

5x

f

unplug (1x only)

-stut

3 take ebow (plug)

E. Gtr.

3rdx & 5thx: ±stut (frantically turn stutter on and off)

e.g., + - + - + -

Stut. example

97

Ob.

Alto Sax.

Bsn.

Hn. remove mouthpiece, insert contrabassoon reed

Horn w/ Cbn. Reed

strum w/ ebow while frantically moving the ebow up and down the fingerboard (do not move too close to the pickup to avoid harsh noise)

(strum w/ ebow as fast as possible)

(slightly lift fingers to mute)

E. Gtr. *f* sempre

+stut -stut +stut

Stut.

103

Hn. (improvise w/ pressure and lip position) (hold a high tone) F: 1 2 3 (improvise) (hold a low tone) (F: 1 2 3)

E. Gtr. *f* sempre

(frantically turn stutter on and off for the tremolos, and turn stutter off for the sustained notes)

±stut -stut ±stut -stut ±stut -stut

Stut.

109

Hn. Bb: 2 low pressure → high pressure

in a slightly less frantic manner, gradually move toward l.h. → ebow near l.h. → ebow near neck pickup

E. Gtr. ±stut -stut +stut -stut

Motor

Stut.

Urgently

114

Ob. *ff* 5 5

Alto Sax. *ff* 5 3

Bsn. *ff* 5

Hn. Bb: 0 Bb: 0

Urgently **Cable**

Motor *ff* 3



117

Ob.

Alto Sax.

Bsn.

Hn. (Bb: 0) high pressure use normal mouthpiece; insert cloth mute

Cable take pick and put on glass slide (but do not use slide until indicated) **E. Gtr.**

Mostly calm

use timbral fingerings liberally at random (until m. 130)

121

Ob. *ppp*

Alto Sax. *ppp*

Bsn. *ppp* -B -G

Hn.

E. Gtr. *ppp* P.M. w/ pick (half harm.)



124

Ob.

Alto Sax.

Bsn.

Hn. Horn w/ Normal Mouthpiece

E. Gtr. *pp legato* 2. w/ glass slide; move slide within a semitone in both directions to create an unstable color

pp legato The rhythm of the guitar here should be relatively steady but lazy and somewhat free. The time value of each note roughly equals to a dotted 16th note. The number and placement of notes are merely suggestions.

127

Ob. *pp sempre*

Alto Sax. *pp sempre*

Bsn. *pp sempre*

Hn. *pp legato*

E. Gtr. *pp legato*

Stut.

Follow the guitar rhythm as closely as possible. Use a combination of normal fingering, alternate fingerings, and half valve to create different colors and intonations. Unstable pitch is ok. The number and placement of notes are merely suggestions.
muted w/ cloth

+stut -stut + - + -

Switch stutter on or off every two notes. Unlike the rest of the piece, turn on the effect **slightly after the beat** to create smooth, soft stutters.

129

Ob.

Alto Sax.

Bsn. *pp legato*

Hn. *pp legato*

E. Gtr. *pp legato*

Stut.

Similar rhythm as before. Create different colors and intonations.

remove slide; take ebow

keep stutter on until the very last system

134

Ob.

Alto Sax.

Bsn.

Hn.

E. Gtr.

Stut.

as before

w/ ebow near l.h.

(ebow still near l.h.)

a slower strum than before

circular ebowing: each circle lasting c. 2" covering 3-4 semitones (as before, the placement of notes is merely suggestions, and the spacing is not proportional to time. Keep a relatively steady rhythm.)



141

Ob.

Alto Sax.

Bsn.

Hn.

E. Gtr.

Stut.

as before

as before

144

Ob.

Alto Sax.

Bsn.

Hn.

E. Gtr.

Stut.

(in time; normal fingerings)

pp

slowly move toward neck pickup → as close to neck pickup as possible



(slightly lift fingers to mute)

151

E. Gtr.

Stut.

-stut