into gloaming

未竟之暮

(2024)

For Alto Saxophone, Electric Guitar, Percussion, Piano, and Electronics

Chen-Hui Jen

Into gloaming, for Alto Saxophone, Electric Guitar, Percussion, Piano, and Electronics
《未竟之暮》，為中音薩克管、電吉他、擊樂、鋼琴與電子音樂
(2024)

The work is commissioned by and written for the Hinge Quartet.
本作品由財團法人國家文化藝術基金會贊助創作

Instrument List and Requirements:

Alto Saxophone
Electric Guitar:
    Effect pedals, EBow, Amp
Percussion:
    1 Suspended Cymbal, 1 Low Tom, 1 Vibraphone
    Soft marimba mallets, Hard marimba mallets, Rubber Mallets,
    2 Superball Mallets (Small, Large), 1 Bow
Piano:
    1 EBow – in case performing on an upright piano or being limited by the metal bar, a synthesized virtual EBow sound in the performance MaxMSP patch is triggerable
Live Electronics:
    Cues to be triggered with a MaxMSP patch, details see below

Technical Instruction

For the Audio Interface:
Microphone input: 4 or 5 small-diaphragmed condenser microphones
- Alto Saxophone 1, Percussion 2, Piano 1 or 2

1 Line input: Electronic Guitar (After applied effects)
Stereo Speakers Output
1 or 2 Click-track Output
- Headphone splitters, in-ear headphone for each performer

The Input Signals must go through the MaxMSP patch on a computer before sending to Outputs.

For the MaxMSP Patch:
Audio-in Channel 1: Alto Saxophone – Out Left, In-patch Record 1-2 (original, processed)
Audio-in Channel 2: Electric Guitar – Out Right, In-patch Record 3-4 (w/effect, processed)
* Balance the Mix between Amp and Speakers

Audio-in Channel 3-4: Percussion – Out Right, In-patch Record 5-6 (original, processed)
Audio-in Channel 5-6: Piano – Out Left, In-patch Record 7-8 (original, processed)

Audio Output: 1-2 Master Output, 7-8 Click Track
Master Output: Left, Right, In-patch Record 9-10

For outside-the-patch or studio Recording:
Master Output (stereo), Individual inputs for each instrument, Room mics if in a hall

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Score in C

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