

Infection: Rhizobium

for piano and alto saxophone

Nathan Racey

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Commissioned by UBC Piano + Saxophone studios at the University of British Columbia.

Instrumentation

Piano

Alto Saxophone

Duration

5'

Transposed Score

Program Notes

Infection: Rhizobium is about the interplay between plant roots and rhizobium bacteria. Legume plants, such as peas, develop mutualistic relationship with bacteria, specifically rhizobium, in the soil to facilitate the transformation of nutrients into plant accessible forms. In return, rhizobium receives carbon and energy. In order for this process to unfold, the plant must invite the bacteria, through various communication events, to infect its plant roots and enter inside.

Player Notes

Piano: Using pitch collections in the boxed sections, performer is to combine arpeggiations in an arbitrary manner with random note accents to create a texture mimicking vibrations created by the communications between plant roots and rhizobium bacteria. Throughout the boxed ideas, increase textural density from sparse to dense.

Saxophone: Throughout sections A and D, turn and play into, or in the direction, of the piano to resonate your sound with, and in, the piano.

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A ♩ = 40 Freely, quasi improvisatory

Face the inside of the piano

Alto Saxophone

Piano

press sustain pedal down until B

Alto Sax.

Pno.

Alto Sax.

Pno.

Alto Saxophone: Treble clef, key signature of two sharps (F# and C#), 4/4 time. Measure 1: whole rest. Measure 2: whole note G4. Dynamics: *ppp*.
Piano: Grand staff, 4/4 time. Measure 1: Treble clef, half note G4, then a rapid sixteenth-note scale ascending from G4 to B5. Bass clef: whole rest. Dynamics: *p* (on G4), *ppp* (on the scale).
Annotations: *molto rubato* above the piano staff. A dashed line connects the piano staff across the bar line. A wedge-shaped hairpin is at the end of measure 2.

Alto Saxophone: Treble clef, key signature of two sharps, 4/4 time. Measure 3: eighth-note triplet G4-A4-B4, then eighth notes C5, D5, E5, F#5, G5. Measure 4: eighth-note triplet G5-F#5-E5, then eighth notes D5, C5, B4, A4. Dynamics: *pp* (on triplet), *p* (on C5), *n.* (on D5), *p* (on E5), *n.* (on F#5).
Piano: Grand staff, 4/4 time. Measure 3: Treble clef, whole rest. Bass clef: whole rest. Dynamics: *pp*. Measure 4: Treble clef, half note G4, then a rapid sixteenth-note scale ascending from G4 to B5. Bass clef: whole rest. Dynamics: *pp*.
Annotations: *key clicks* above the saxophone staff, bracketed over measures 3 and 4. A dashed line connects the piano staff across the bar line.

Alto Saxophone: Treble clef, key signature of two sharps, 4/4 time. Measure 5: half note G4. Measure 6: eighth-note triplet G4-A4-B4, then eighth notes C5, D5, E5, F#5, G5. Measure 7: eighth-note triplet G5-F#5-E5, then eighth notes D5, C5, B4, A4. Dynamics: *pp* (on G4), *p* (on C5), *p* (on E5), *n.* (on F#5).
Piano: Grand staff, 4/4 time. Measure 5: Treble clef, half note G4, then a rapid sixteenth-note scale ascending from G4 to B5. Bass clef: whole rest. Dynamics: *p*. Measure 6: Treble clef, half note G4, then a rapid sixteenth-note scale ascending from G4 to B5. Bass clef: whole rest. Dynamics: *pp*. Measure 7: Treble clef, half note G4, then a rapid sixteenth-note scale ascending from G4 to B5. Bass clef: whole rest. Dynamics: *p*, *mp*, *p*.
Annotations: *key clicks* above the saxophone staff, bracketed over measures 6 and 7. A dashed line connects the piano staff across the bar line.

8 *still facing the piano*

Alto Sax.

Pno.

mp pp p

10

Alto Sax.

Pno.

mp pp mp 5

5 mp p mf

13 **B** ♩ = 56 a little more movement

Alto Sax.

Pno.

swaying rhythm

molto rubato

pp mp pp mp

8va

accel. poco a poco

3

15 *ord.*

Alto Sax. *pp*

Pno. *molto rubato throughout accel.*

p mp p mp

17 ♩ = 68

Alto Sax. *mp*

Pno. *accel. poco a poco*

mf

19

Alto Sax. *rit.* *mf*

Pno. *rit.*



♩ = 40

21 *molto rubato*

Alto Sax.

Pno.

sfz

pp slowly increase textural density to m. 30

pp

Red.

24

Alto Sax.

Pno.

Red.

27 *poco accel*

Alto Sax.

Pno.

pp

mf

Red.

*using these pitch collections, combine arpeggations in arbitrary manner with random note accents to create a texture.

Red.
8vb

Alto Sax. 30 $\text{♩} = 60$ accel.

Pno. $\text{♩} = 60$ accel.

quasi cadenza

ff ppp

8vb Red.

Alto Sax. 33 $\text{♩} = 110$

Pno. $\text{♩} = 110$

f

(8)

Alto Sax. 35 rit. $\text{♩} = 58$ molto rubato

Pno. rit. $\text{♩} = 58$ odd and inviting

blend pedal Red.

37 *rit.* ♩ = 40 freely and delicate

Alto Sax.

Pno.

molto rubato

pp *mp* *p*

f *pp* *mp* *p*

8^{va}

8^{vb}] *Red.*

40 *molto rubato* ♩ = 40

Alto Sax.

Pno.

f

molto rubato *n.* 8^{va}

p *mp* *pp*

p *mp* *pp*

f

8^{vb}] *Red.*

♩ = 60 *quasi cadenza*

43 *rit.*

Alto Sax.

Pno.

rit.

D ♩ = 40 in each others resonance
play towards piano body

7

Alto Sax.

Pno.

mp 5 3 mf > pp 5

p Red.

56

Alto Sax.

Pno.

L.V.

Red.

This musical score snippet covers measures 56 to 58. The Alto Saxophone part (top staff) is in treble clef with a key signature of two sharps (F# and C#). Measure 56 begins with a 4/4 time signature and contains a half note G4, a quarter note A4, and a half note B4, all beamed together. A fermata is placed over the B4. Measure 57 is a whole rest. Measure 58 changes to a 2/4 time signature and contains a whole note G4 with a fermata. The Piano part (bottom staves) is in grand staff. Measure 56 has a 4/4 time signature. The right hand plays a half note G4, a quarter note A4, and a half note B4, all beamed together, with a fermata over the B4. The left hand plays a half note G3, a quarter note A3, and a half note B3, all beamed together, with a fermata over the B3. A wavy line connects the B4 in the right hand to the B3 in the left hand. Measure 57 has a 4/4 time signature. The right hand plays a half note G4, a quarter note A4, and a half note B4, all beamed together, with a fermata over the B4. The left hand plays a half note G3, a quarter note A3, and a half note B3, all beamed together, with a fermata over the B3. A wavy line connects the B4 in the right hand to the B3 in the left hand. Measure 58 changes to a 2/4 time signature. The right hand plays a whole note G4 with a fermata. The left hand plays a whole note G3 with a fermata. A wavy line connects the G4 in the right hand to the G3 in the left hand. The piece concludes with a double bar line.