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ANDREW BURKE

S H I F T

FOR PIANO, TRUMPET, and ALTO SAXOPHONE

FULL SCORE

NOTES ON THE PIECE

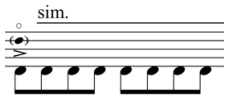
Shift explores the nature of change and adjustment in a social context. Throughout the piece, rhythmic patterns are shifted forward through the insertion of extra notes or lengthening of rhythmic durations, putting the various instruments in and out of alignment. The subtle resultant changes in pulse intend to reflect the instability but also the sense of excitement and renewal that can accompany change.

NOTES ON PERFORMANCE

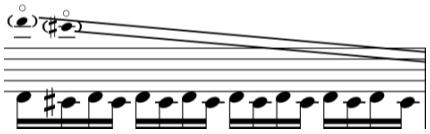
Piano

Cross note heads indicate that the player should mute the string(s) with their free hand. Mid-range pitches should sound as written but with a softer, more muffled sound. Higher pitches will have a less distinct pitch and produce a primarily percussive sound.

Diamond note heads indicate a silent pressing of the key so that the sostenuto pedal can catch the dampeners for the specified notes.



Indicates a piano harmonic with the sounding pitch in parentheses above the stricken note. The player should maintain the harmonic until the end of the bracket above the staff.



Indicates glissandi up or down strings from one sounding pitch to the next, activating various harmonics in between as performer glides their fingers.

Preparation

- The performer must place a small amount of blue tack about the size of a dollop of toothpaste on the Bb3 and Bb4 strings. The tack should be placed near the node that generally produces a sounding pitch one octave higher so that the resulting sound produces a somewhat unclear pitch. I have found that it tends to sound like a mixture of an octave higher and half or whole step lower.
- The performer must place a larger amount of blue tack on the C#1 and D1 strings. The placement of the tack on these strings is less important, but the sounding pitch should be the same as written with a much more muted and rumbling sound.

Trumpet

Diamond note heads indicate a pitch-less air sound. Specific recommendations for the type of air sound are made in parentheses above the note.

Cross note heads indicate a tongue stop, whereby the player quickly thrusts their tongue forward, hitting the mouthpiece and blocking the air from leaving their mouth. This should produce a pitch-less, percussive sound.

——► Denotes a gradual transition from open to covered mute or vice versa.

Alto saxophone

Diamond note heads indicate a pitch-less air sound. Specific recommendations for the type of air sound are made in parentheses above the note.

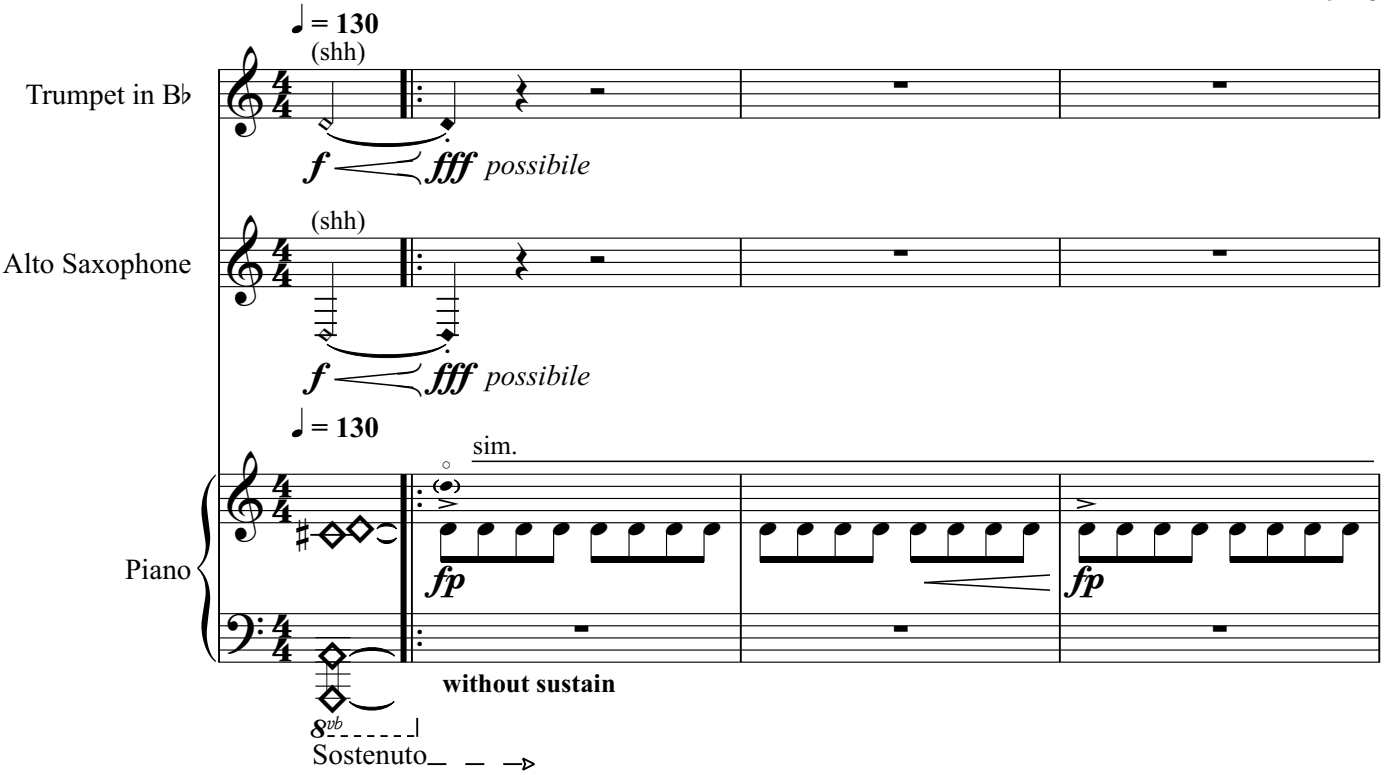
Alto saxophone (cont.)
Cross note heads indicate a slap tongue.

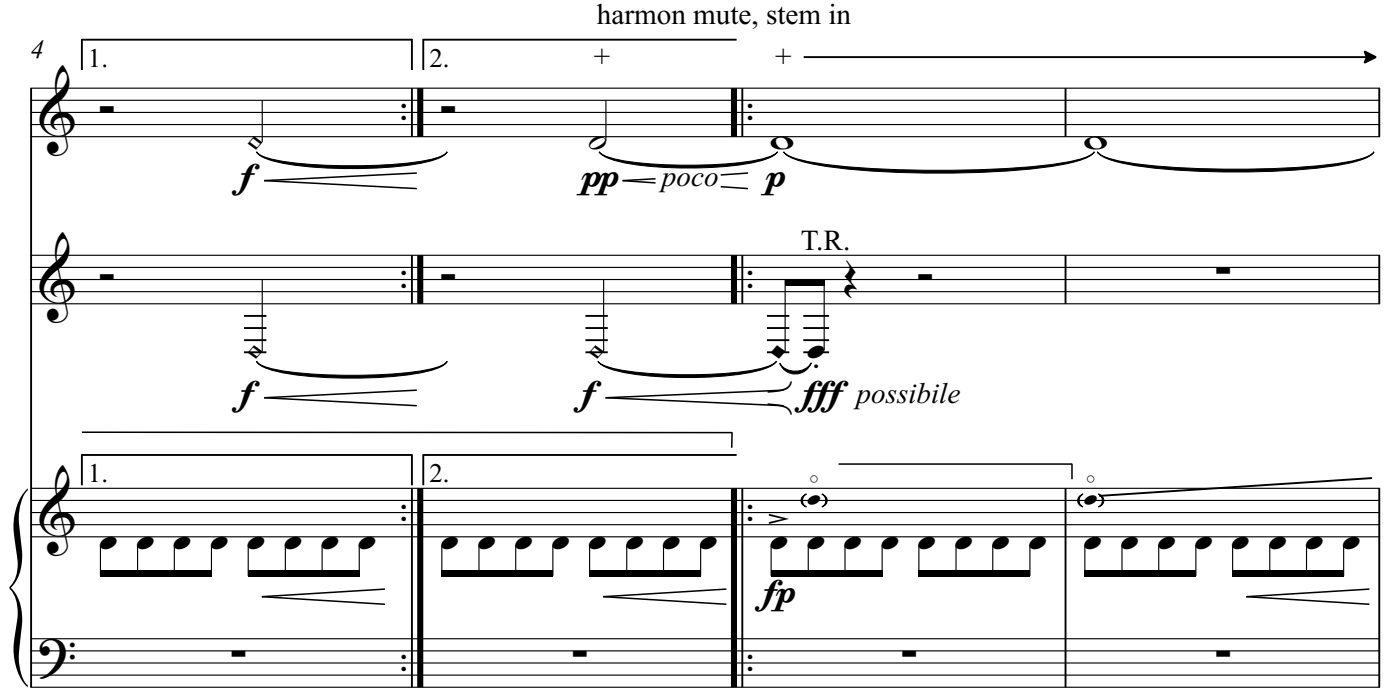
T.R. indicates a tongue ram articulation, whereby the player quickly thrusts their tongue forward, hitting the reed while the player blows air into the instrument. This should produce a sound very similar to a tongue ram but with a slightly more breathy attack.

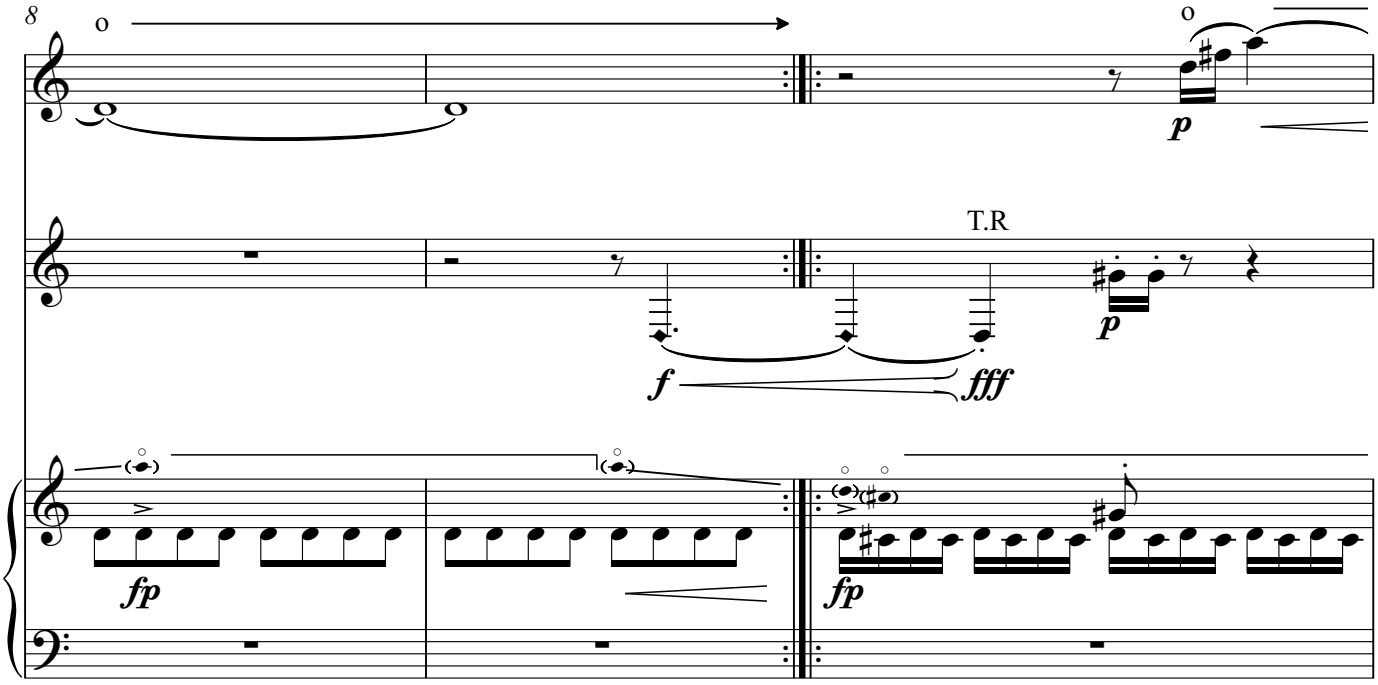
This is a C score.
Approximate duration: 7’00”

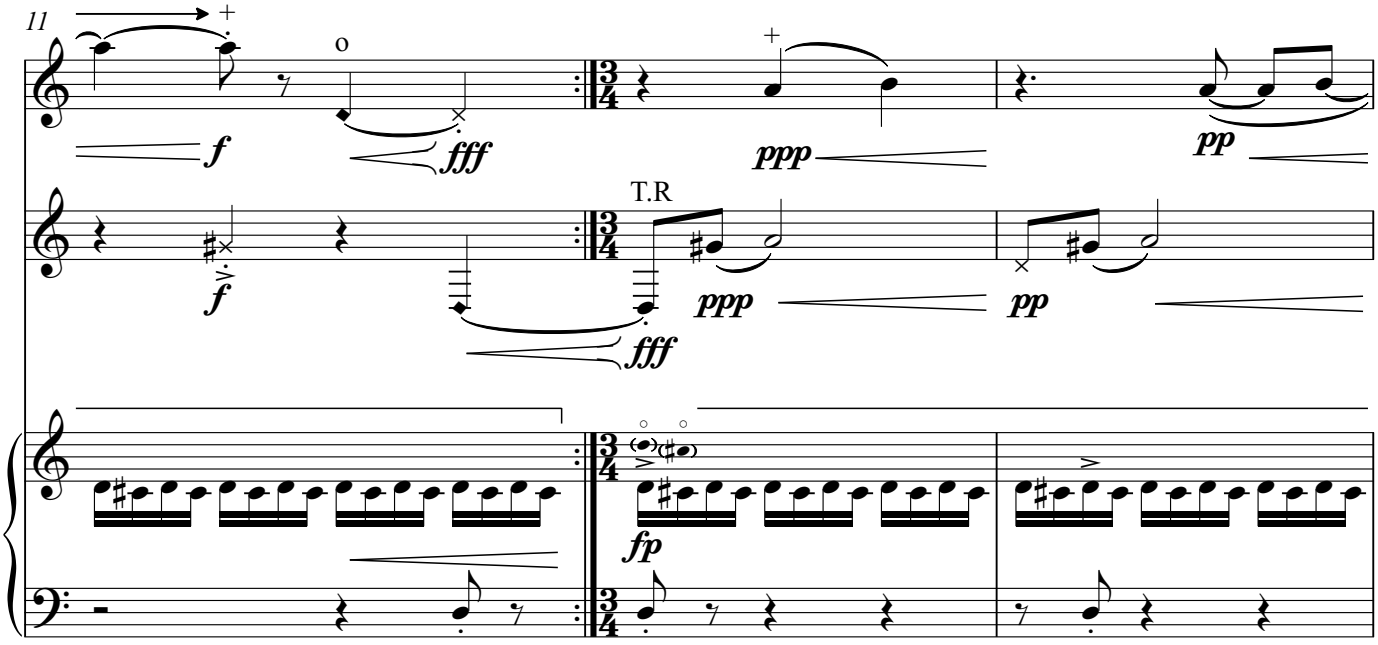
Shift

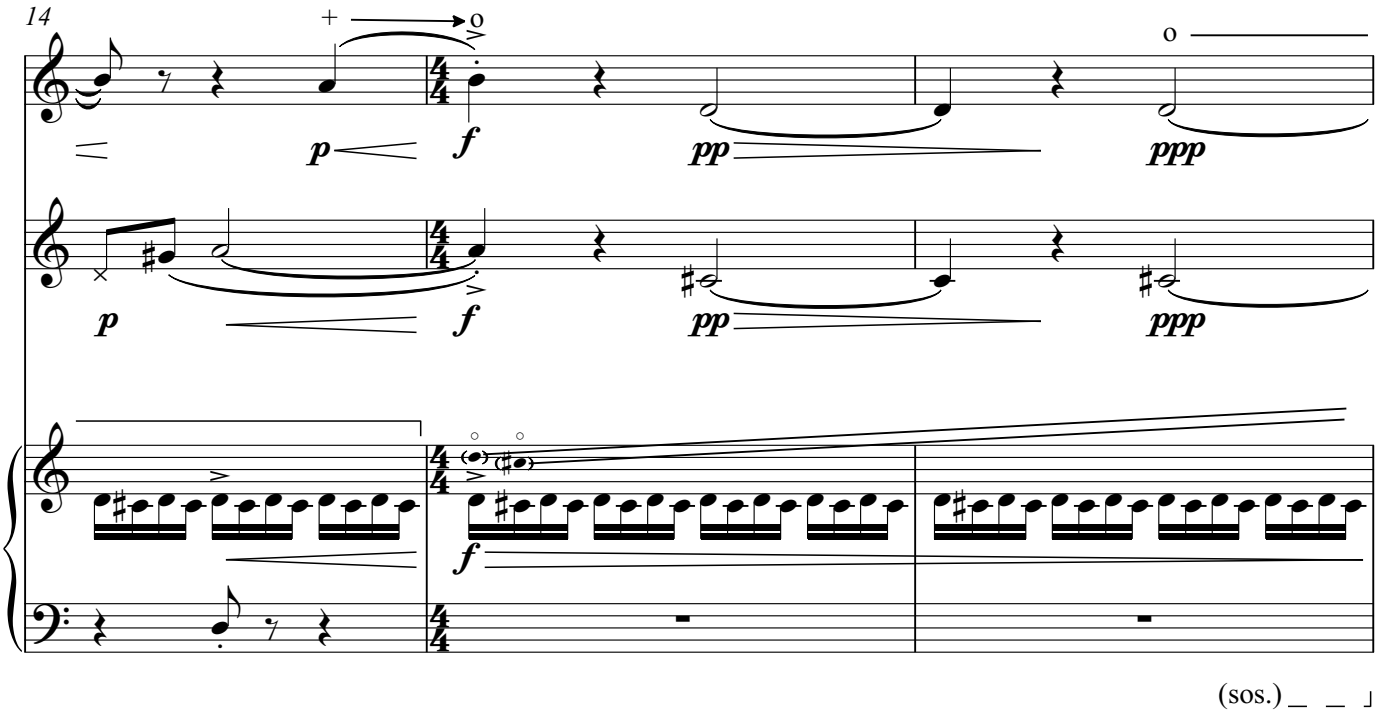
A. Burke

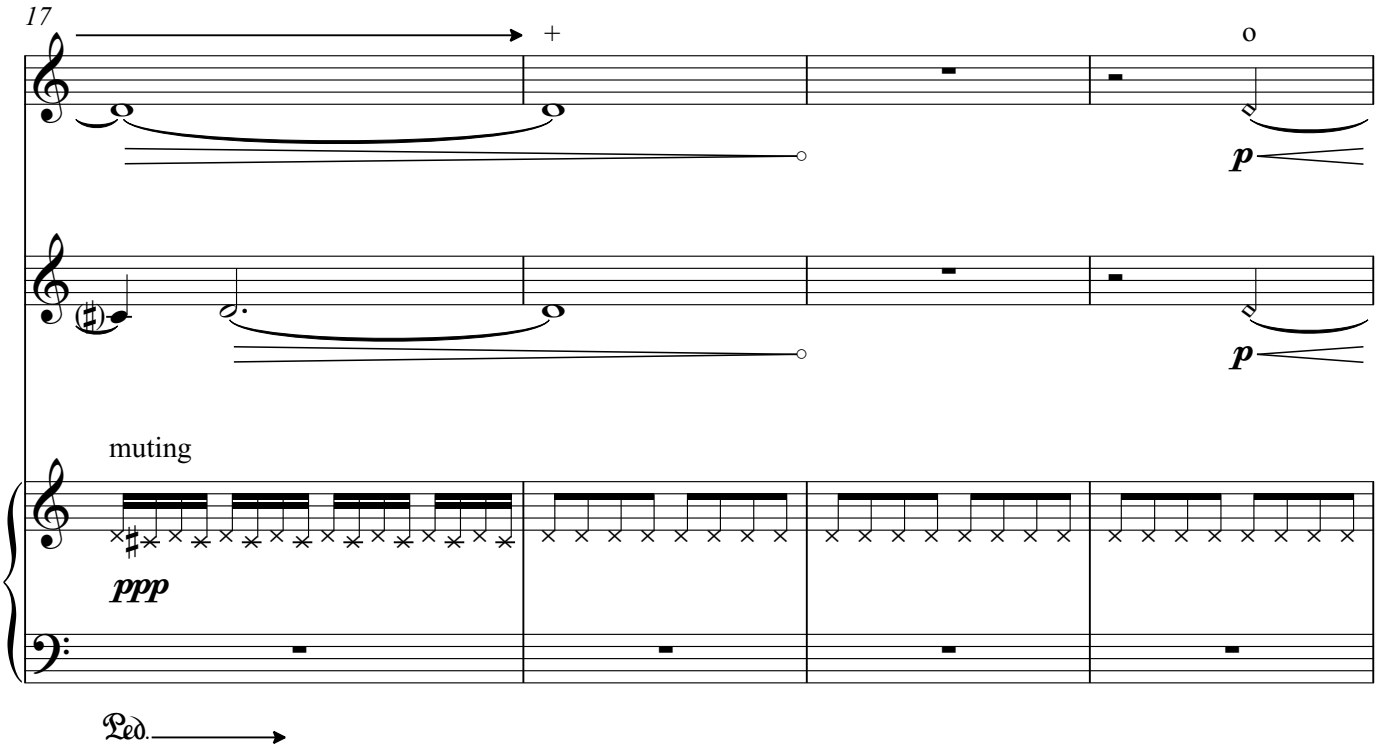


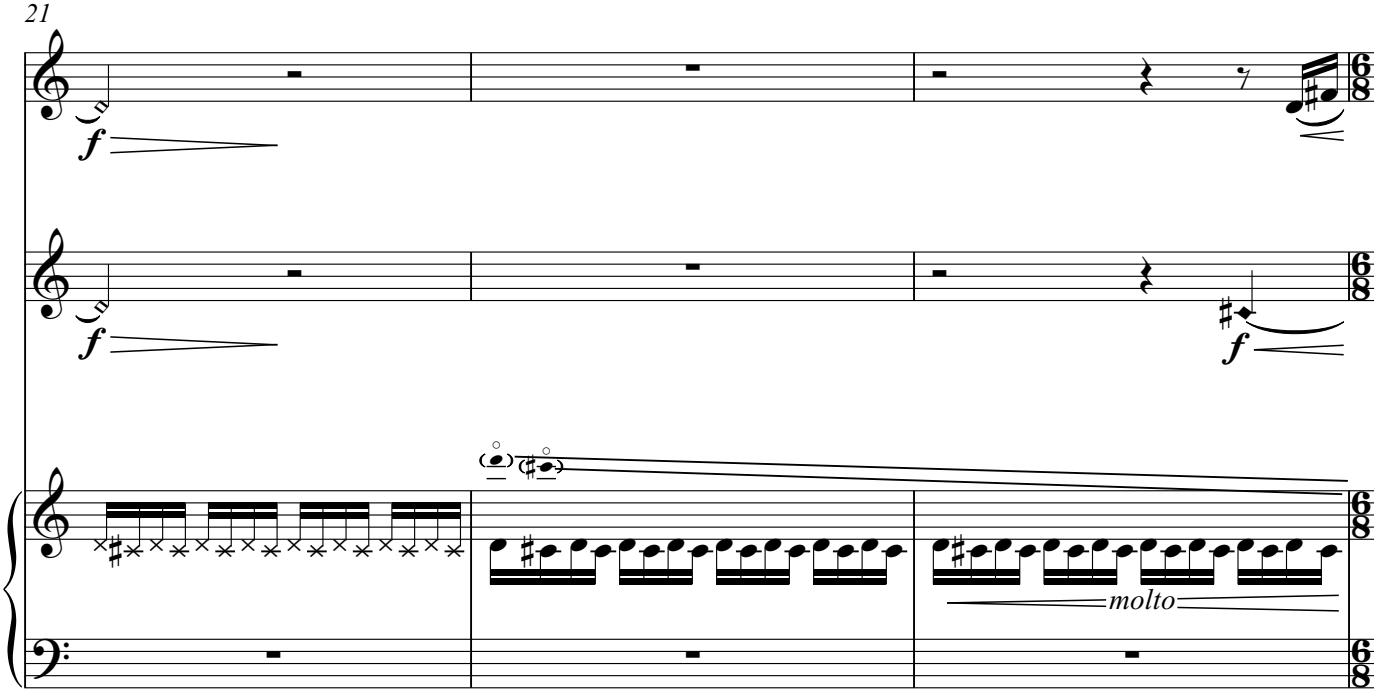


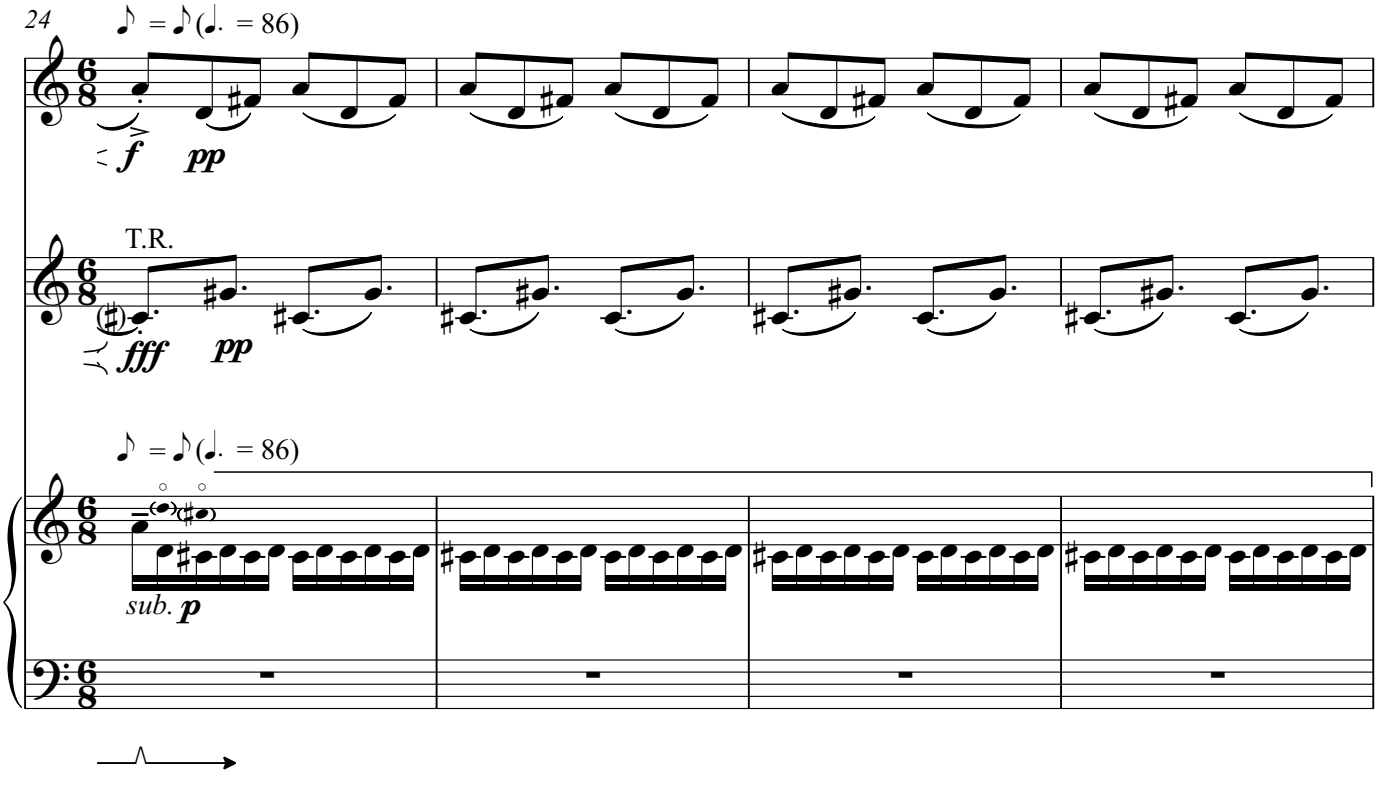

8
o
o
p
T.R
f
fff
p
fp
fp

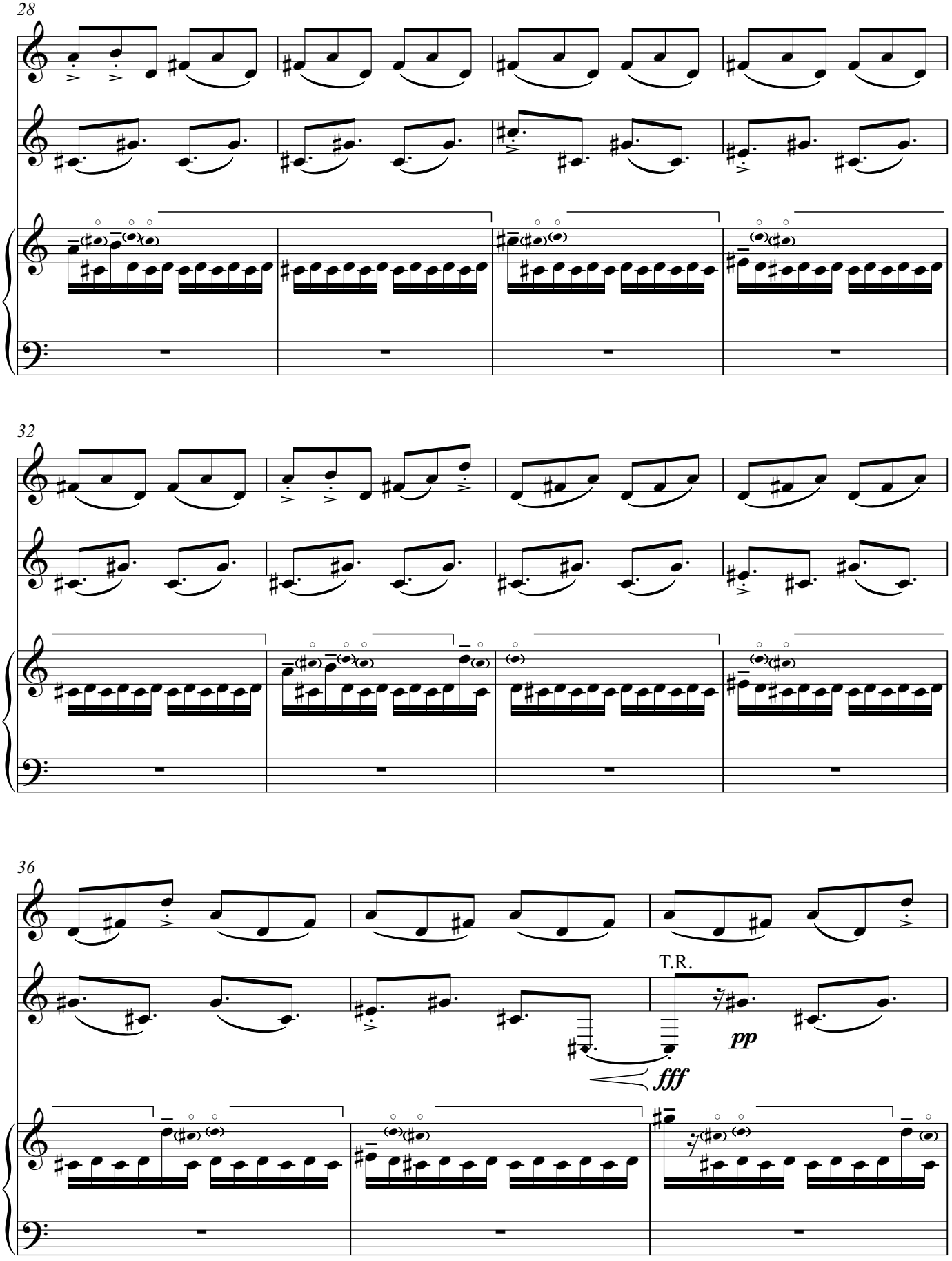

11
+
o
f
fff
+
ppp
pp
T.R
f
ppp
pp
fff
fp


14
p
f
pp
ppp
(sos.)


17
p
muting
ppp
Ped.


21
f
f
molto


24
♪ = ♪(♩. = 86)
f
pp
T.R.
fff
pp
♪ = ♪(♩. = 86)
sub. p


28
32
36
T.R.
pp
fff

39

T.R.

fff

pp

42

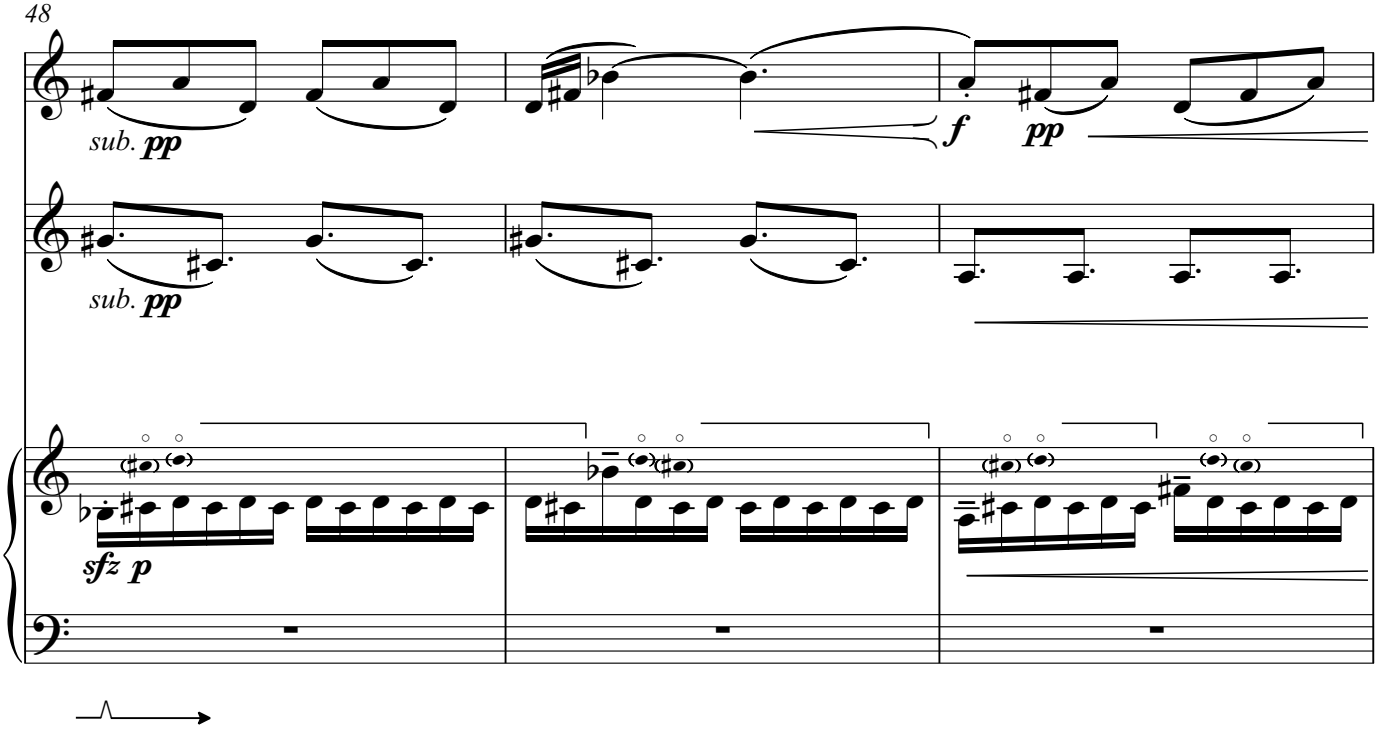
T.R.

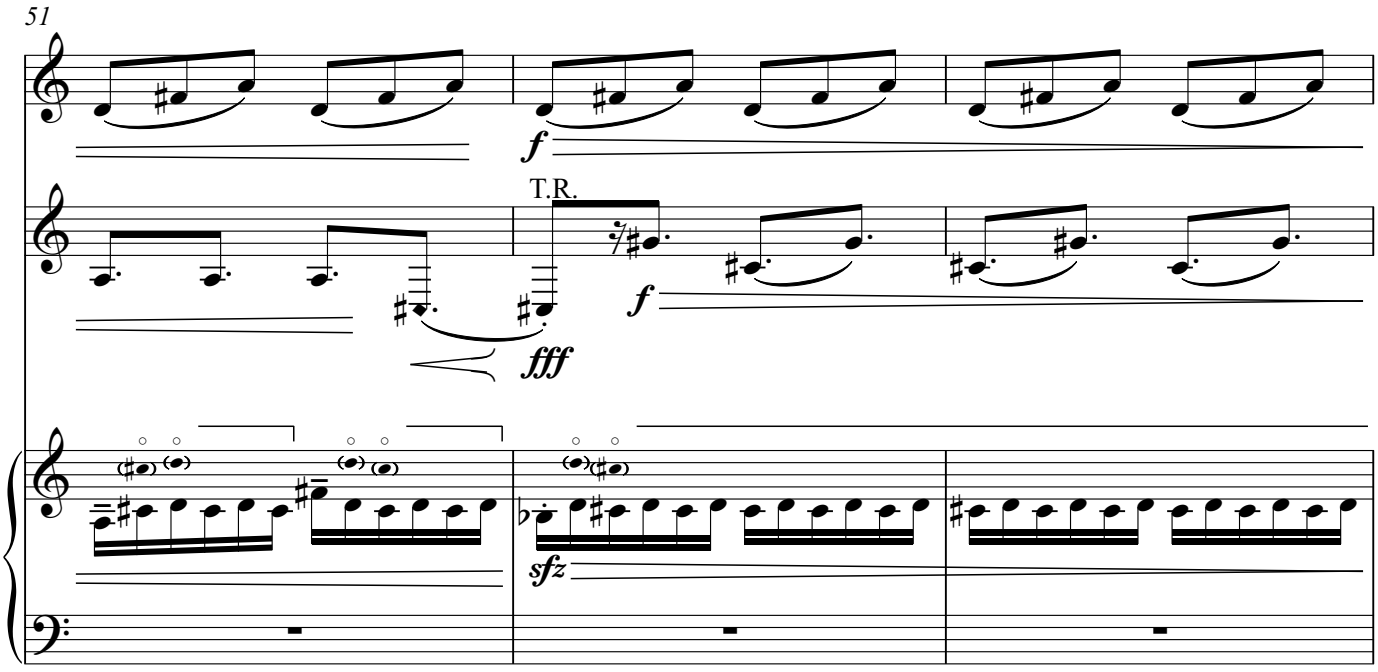
fff

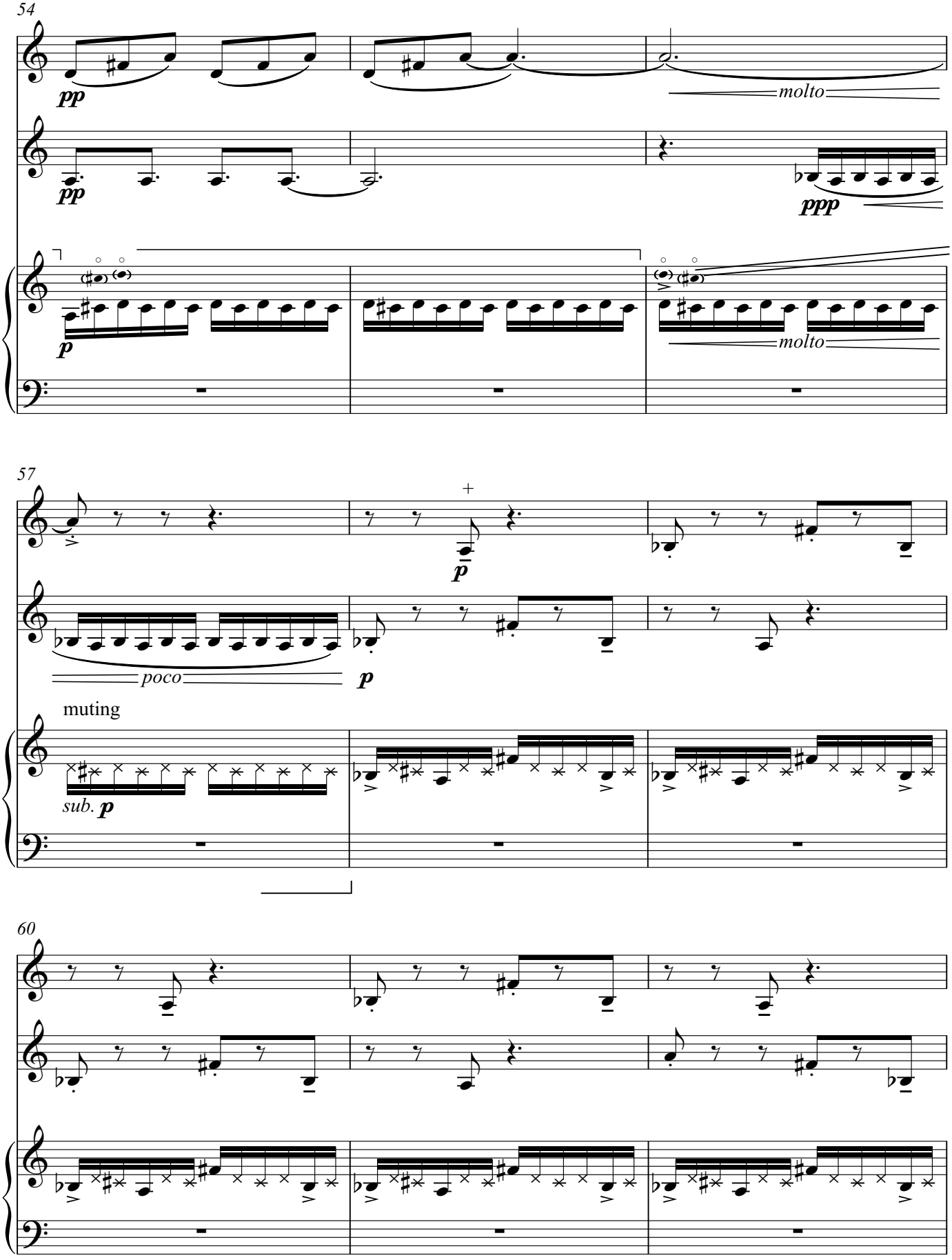
pp

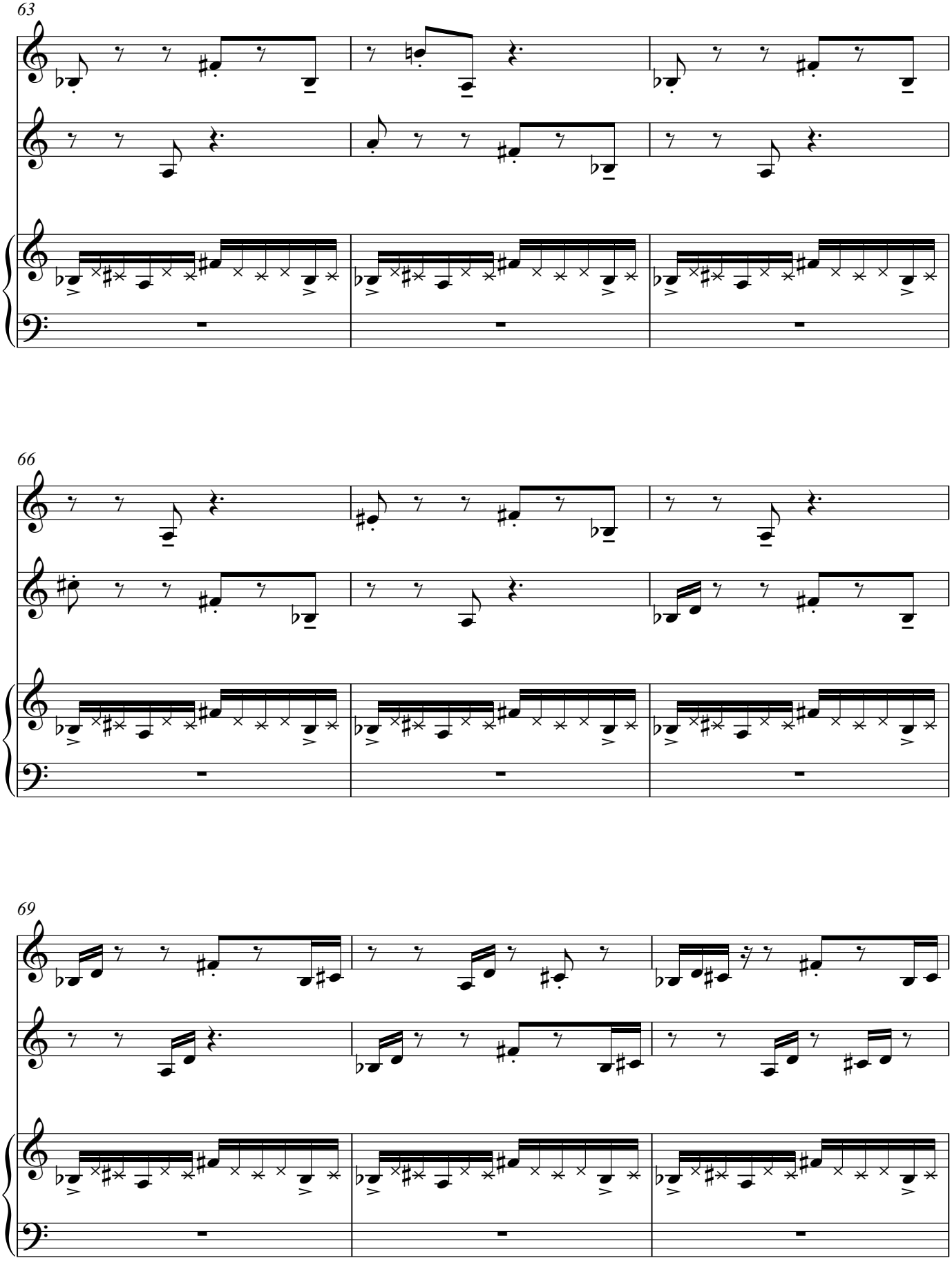
sfz *p*

45


48
sub. pp
sub. pp
f
pp
sfz p


51
f
T.R.
f
fff
sfz


54
pp
molto
pp
ppp
p
molto
57
+
p
poco
p
muting
sub. p
60


63
66
69
Ped.

72

ord.

8vb

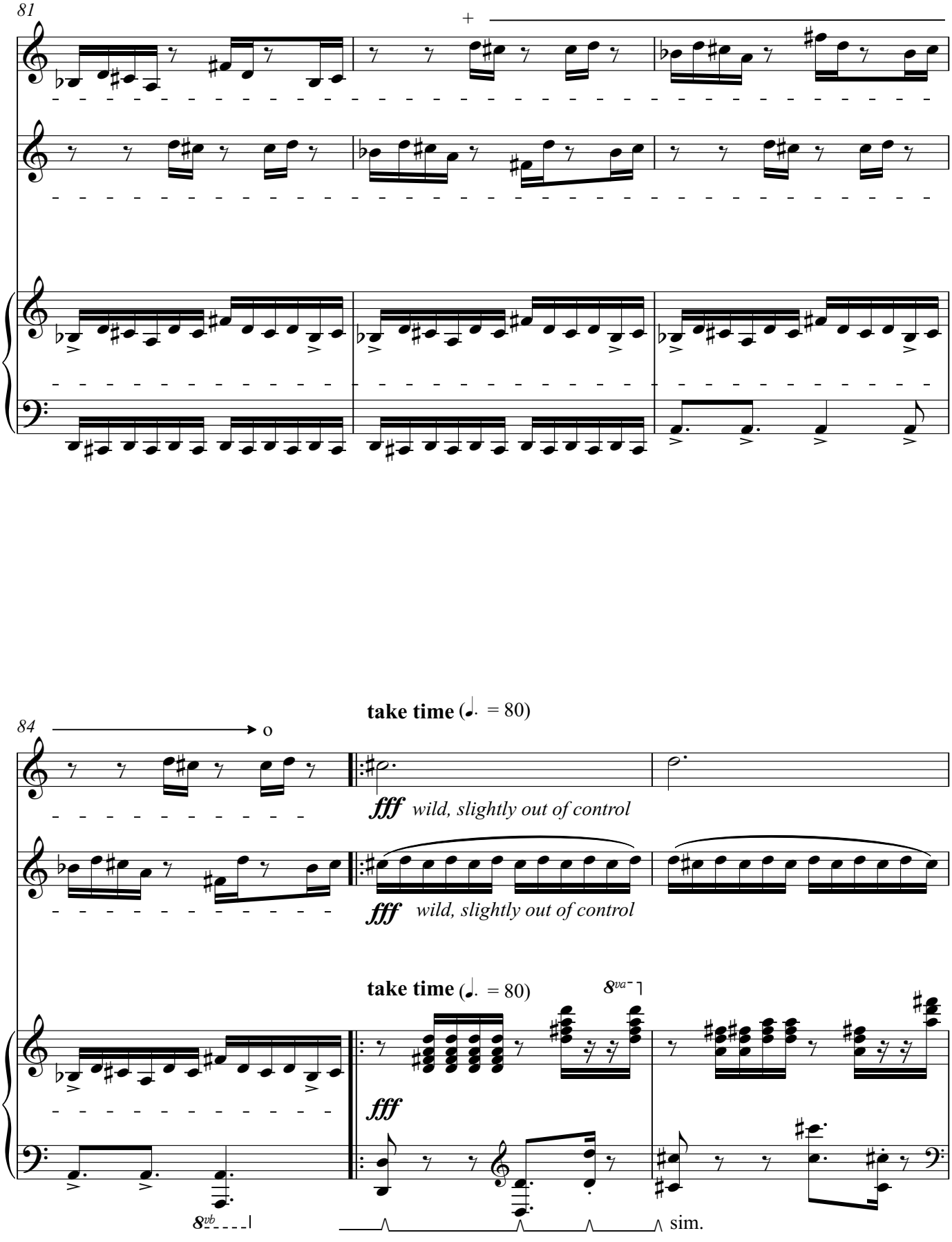
75

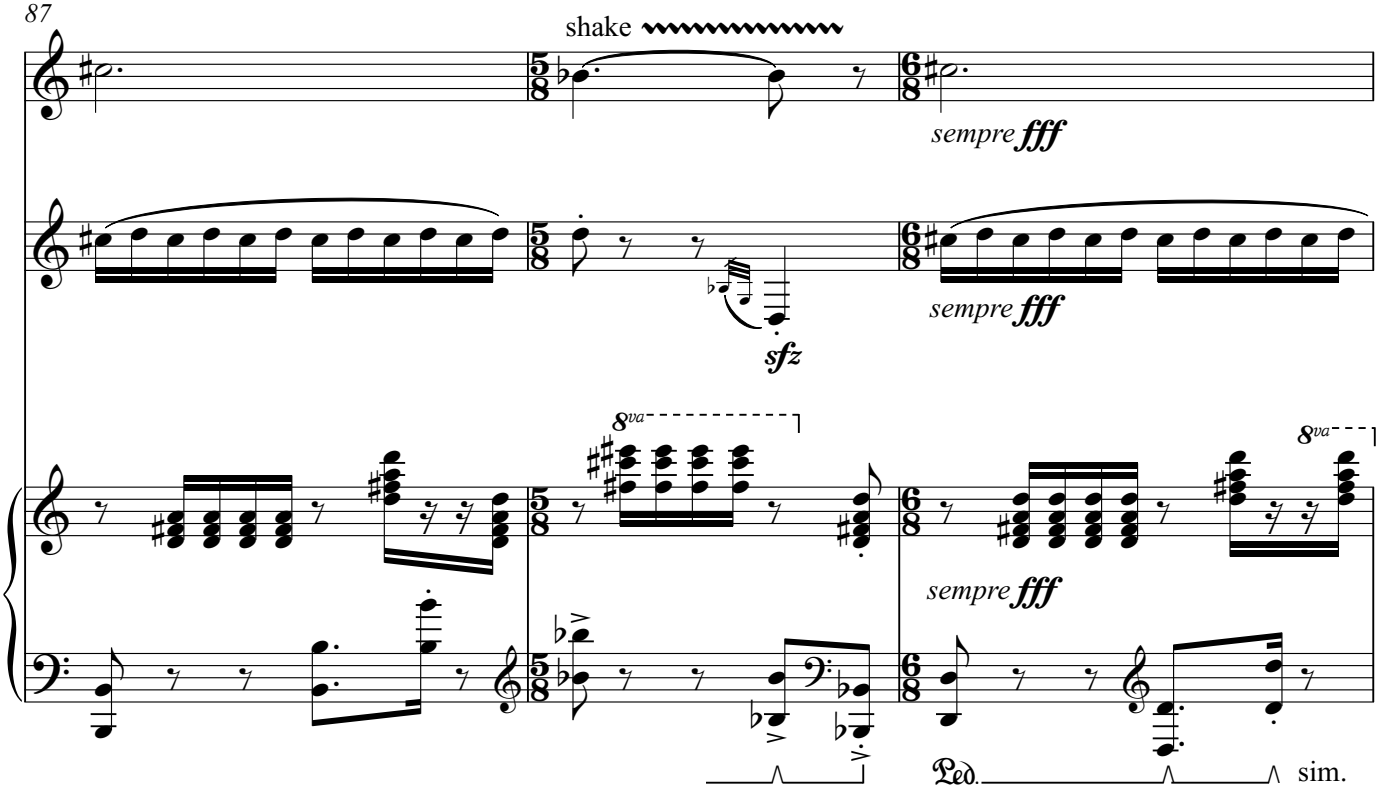
cresc.

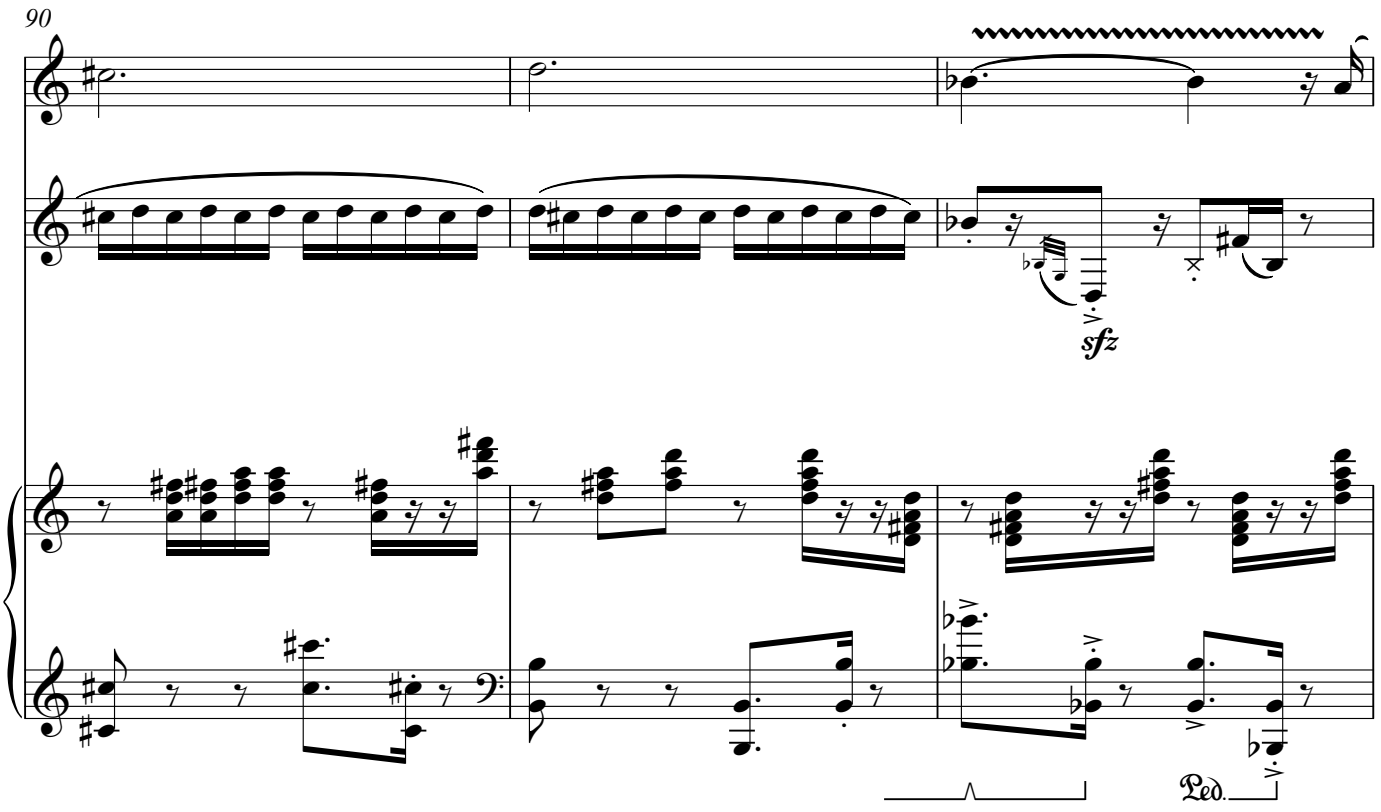
cresc.

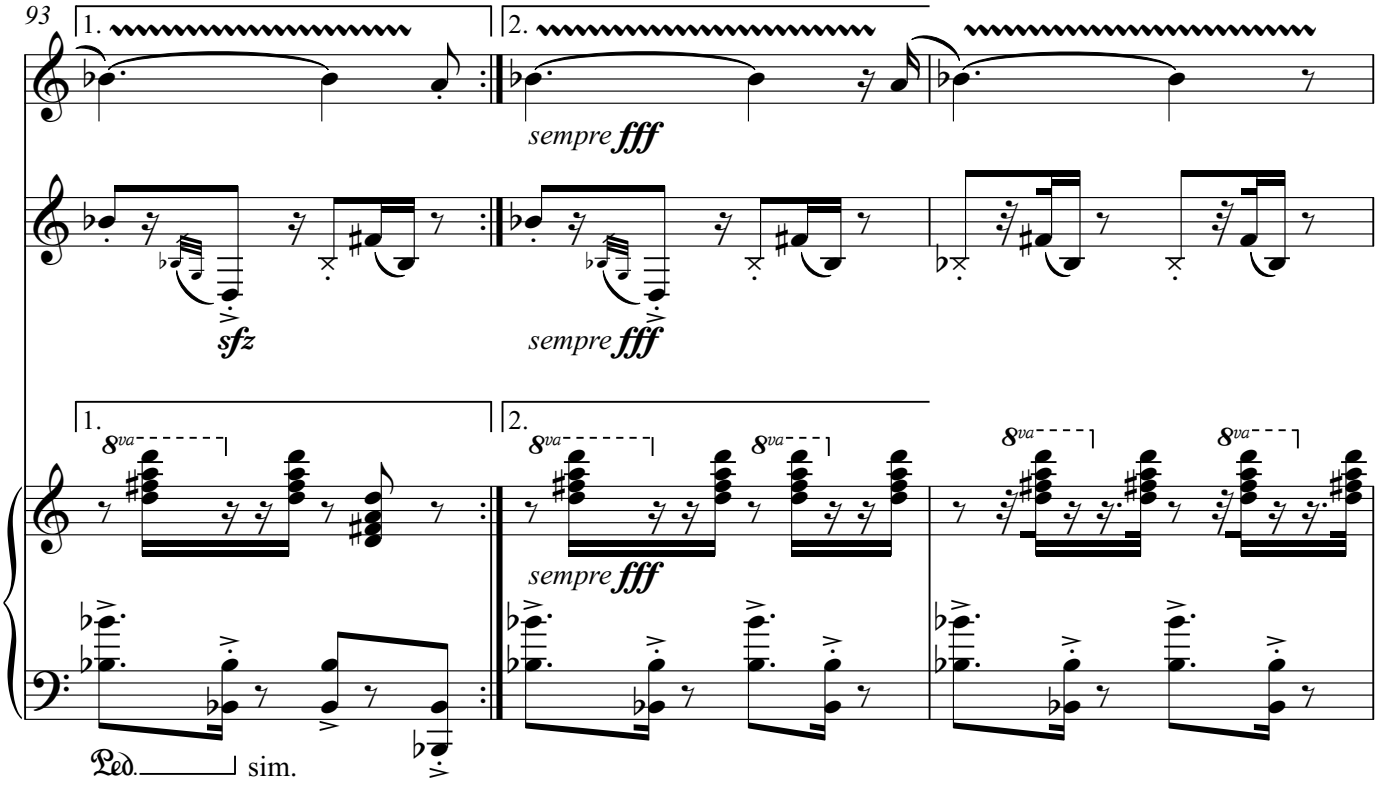
cresc.

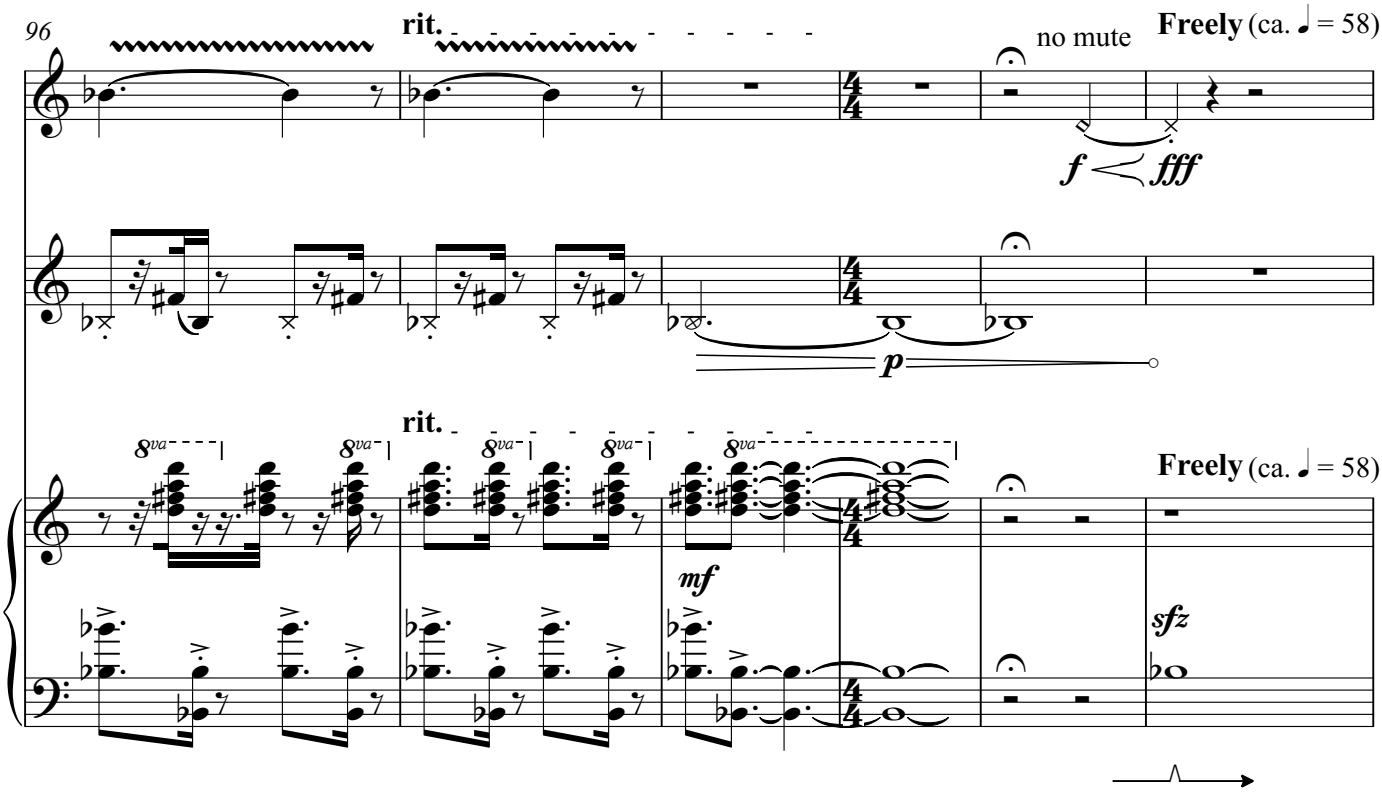
78

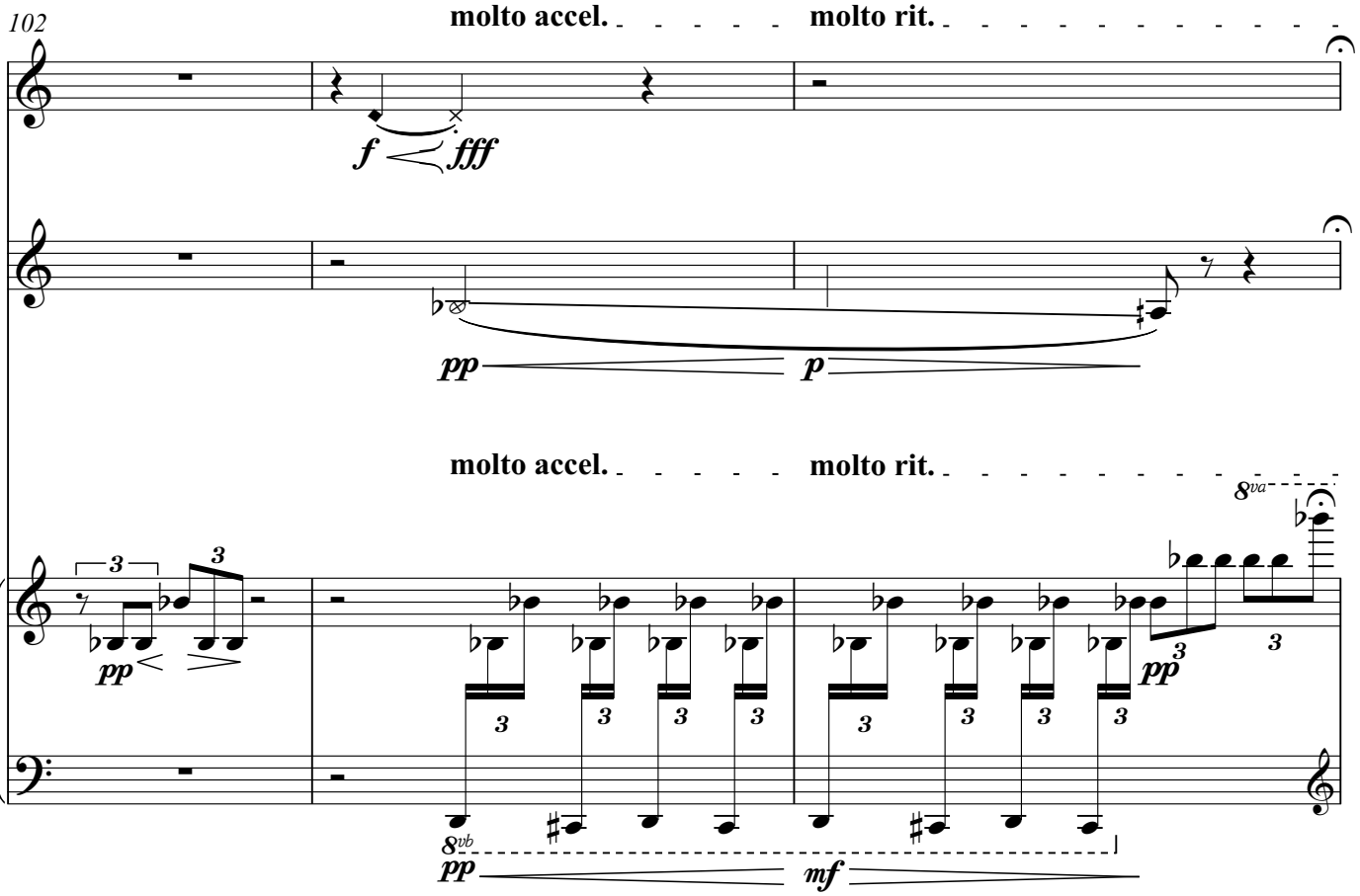

81
84
take time (♩. = 80)
fff wild, slightly out of control
fff wild, slightly out of control
take time (♩. = 80)
8va
fff
8vb
sim.

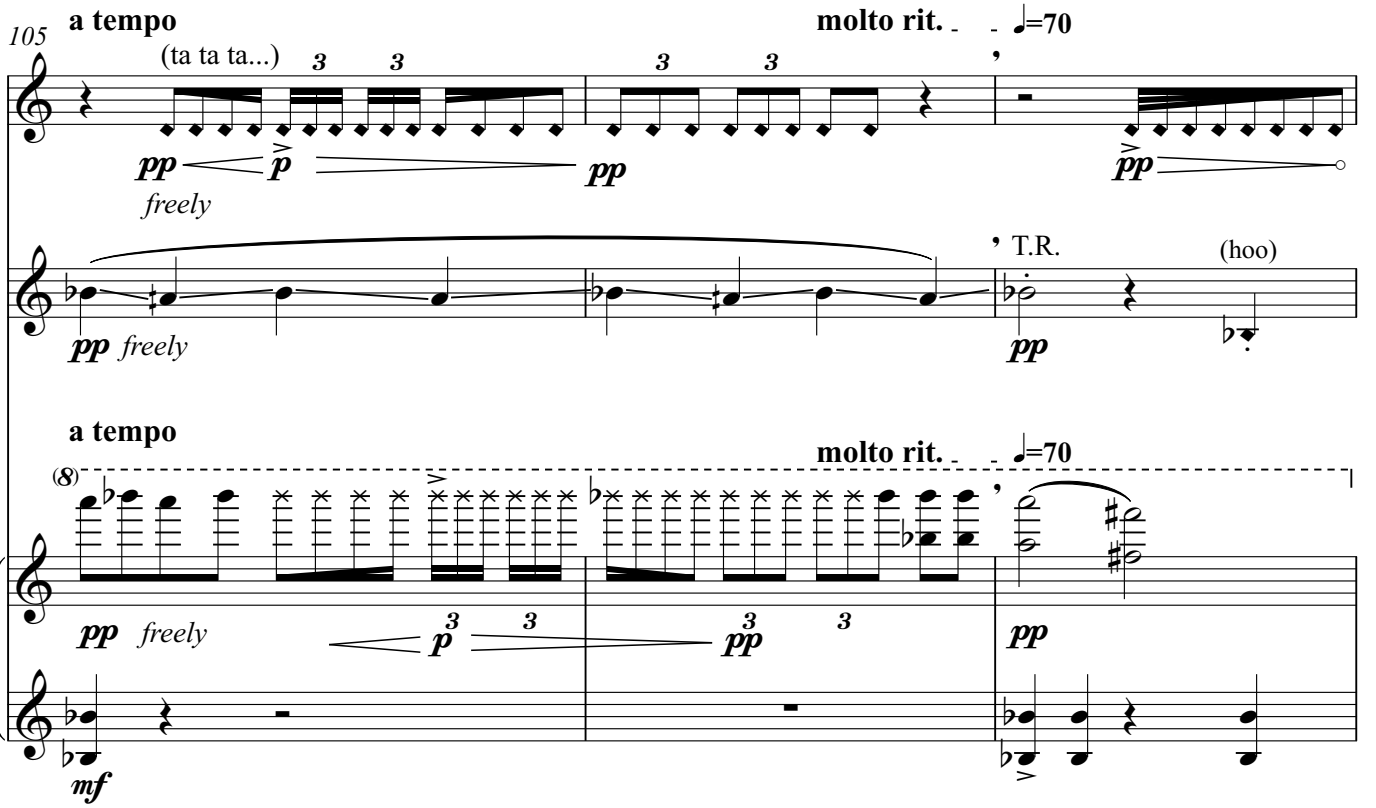

87
shake
sempre fff
sempre fff
sfz
8va
8va
sempre fff
Ped.
sim.

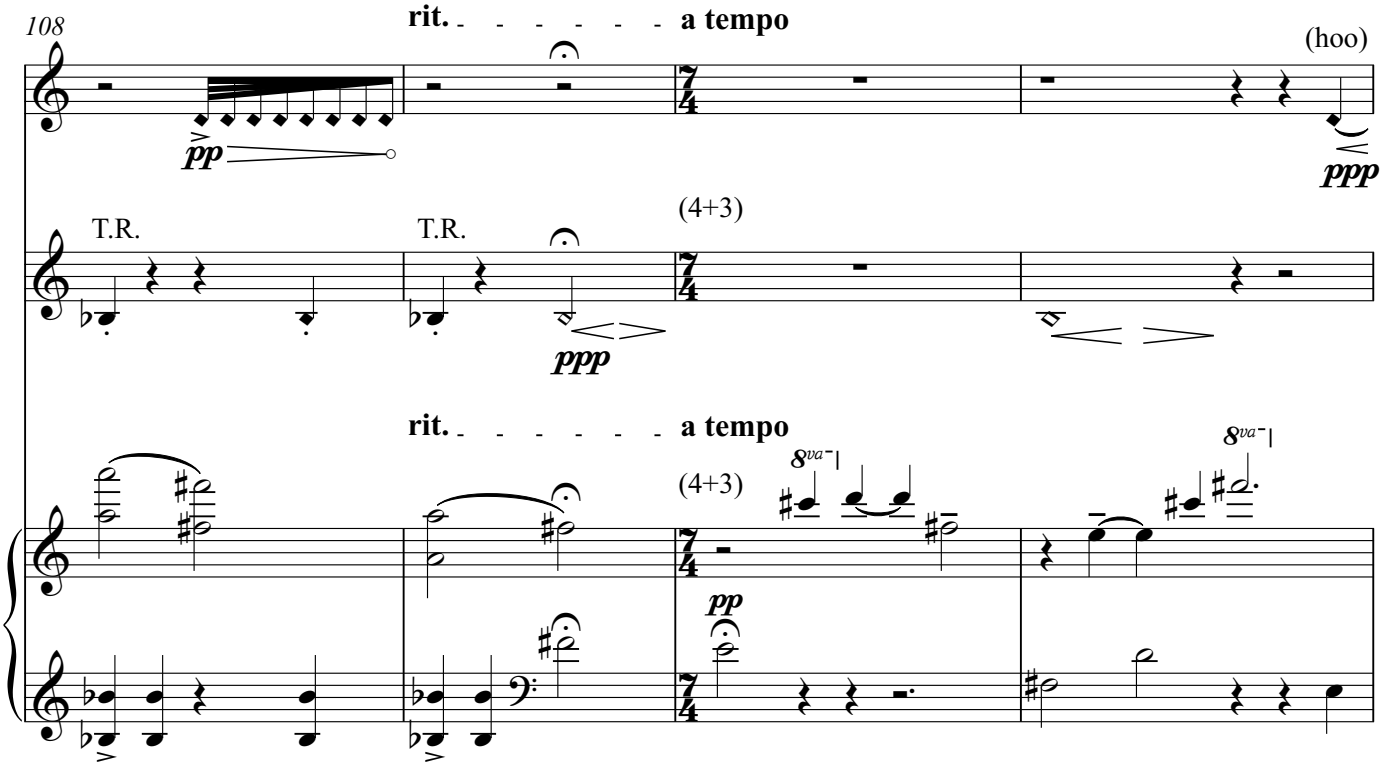

90
sfz
Ped.

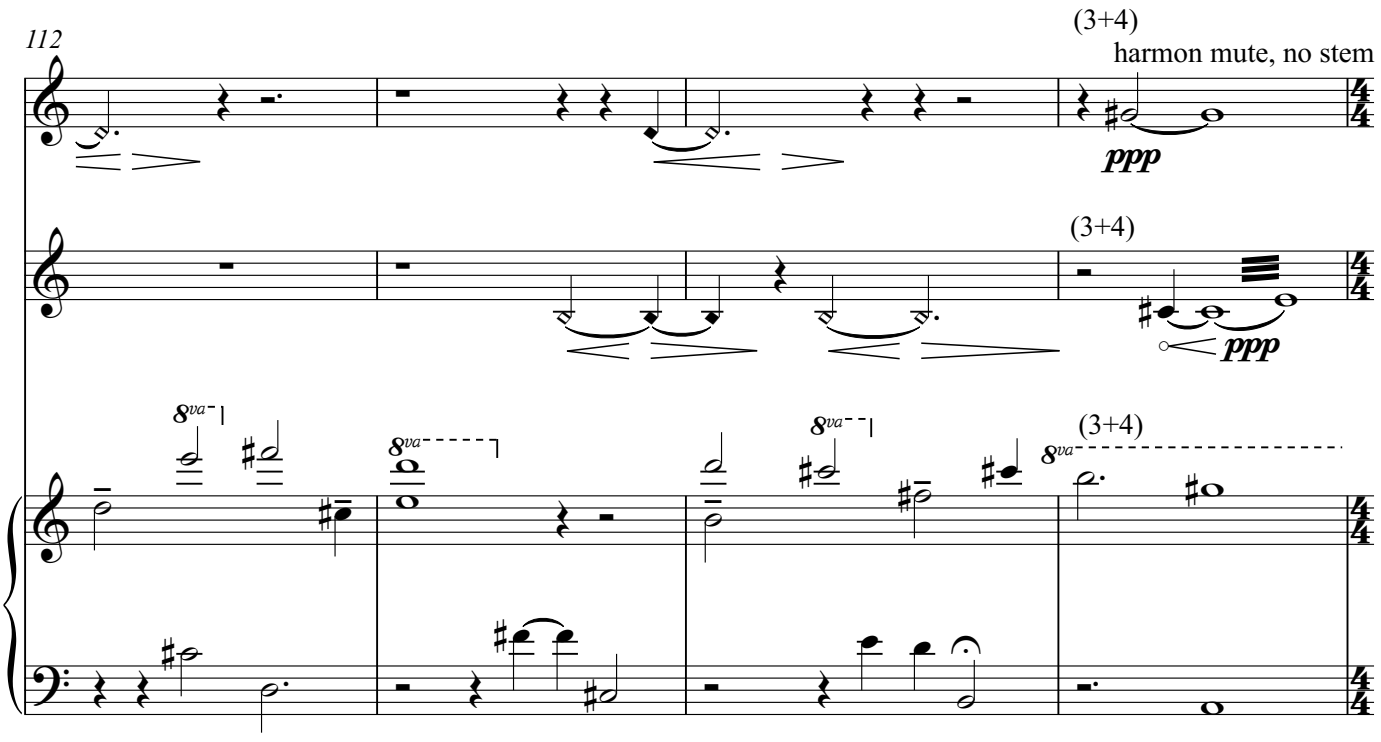

93
1.
2.
sempre fff
sfz
sempre fff
8va
sempre fff
Ped.
sim.

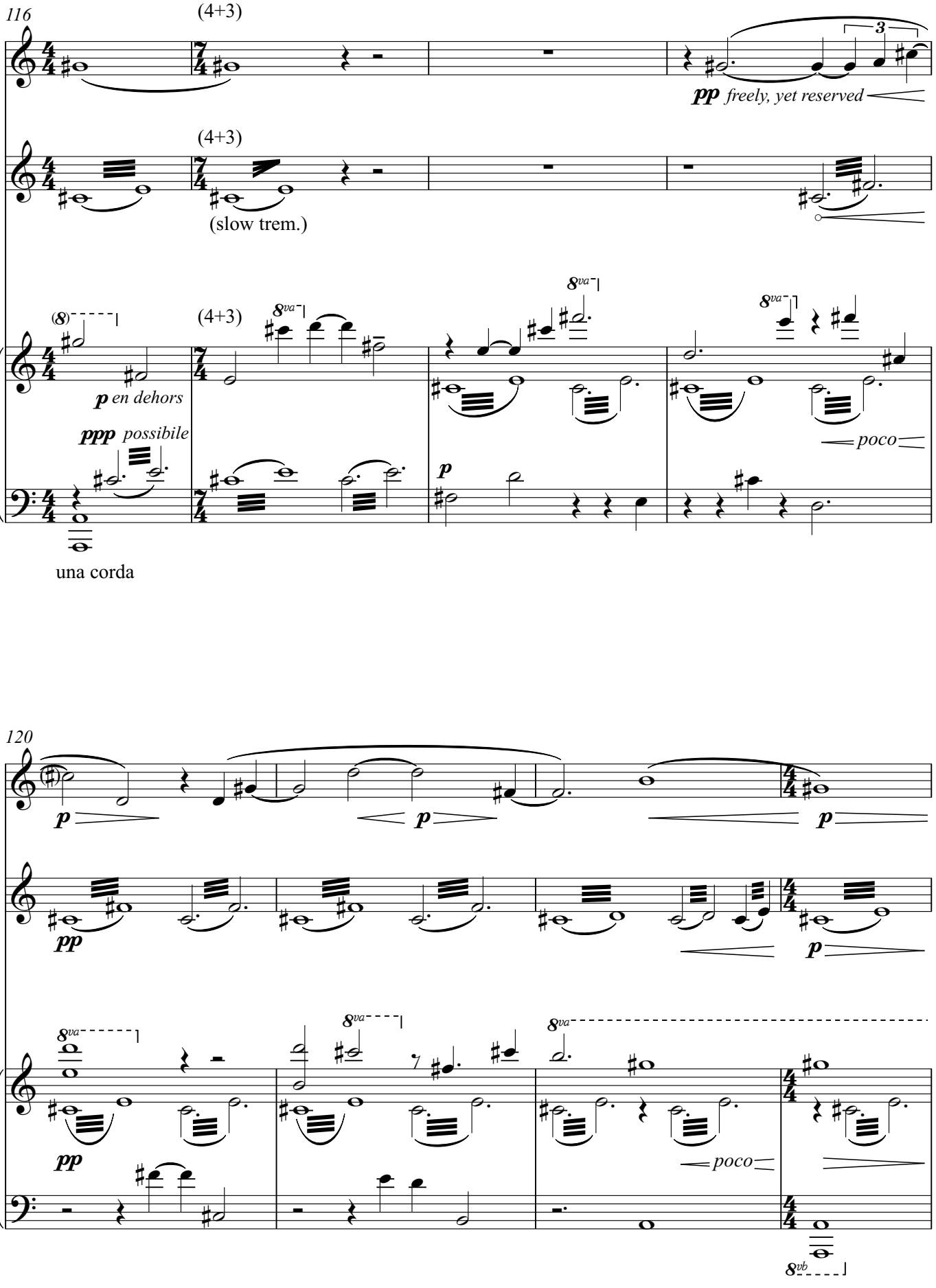

96
rit.
no mute
Freely (ca. ♩ = 58)
f fff
p
rit.
8va
mf
Freely (ca. ♩ = 58)
sfz

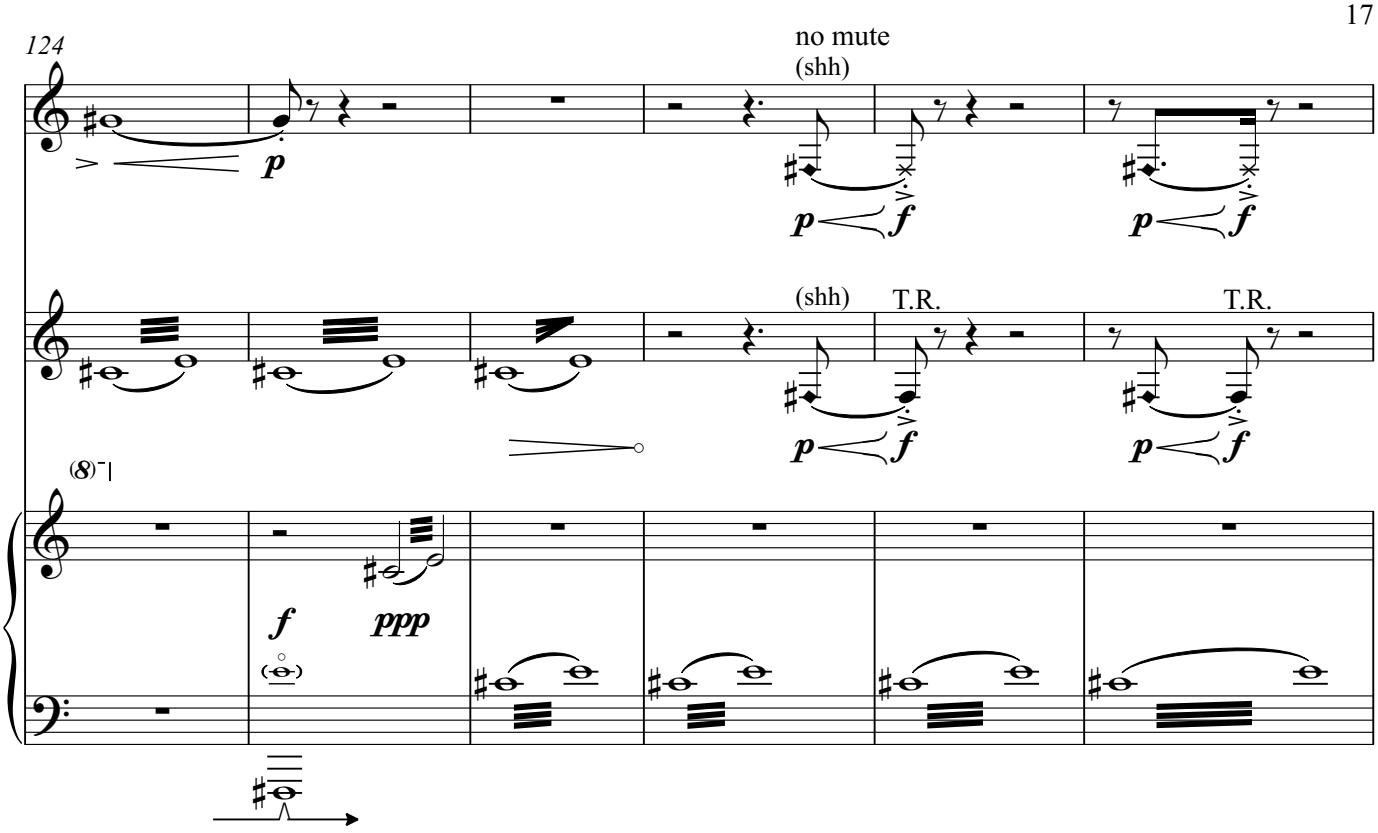

102
molto accel.
molto rit.
f
fff
pp
p
molto accel.
molto rit.
8va
pp
pp
8vb
pp
mf

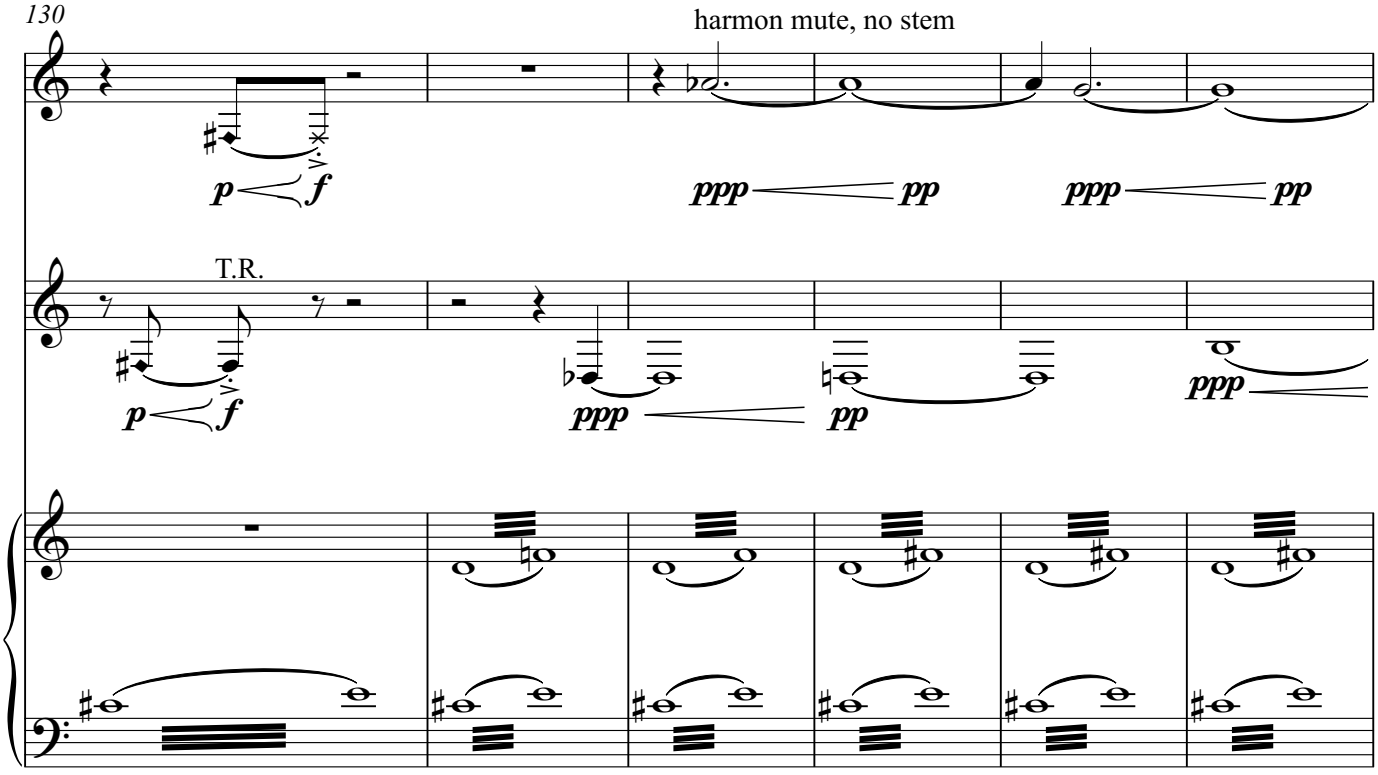

105
a tempo
(ta ta ta...)
molto rit.
=70
pp
p
pp
pp
freely
pp
freely
T.R.
(hoo)
pp
a tempo
molto rit.
=70
(8)
pp
freely
p
pp
pp
mf

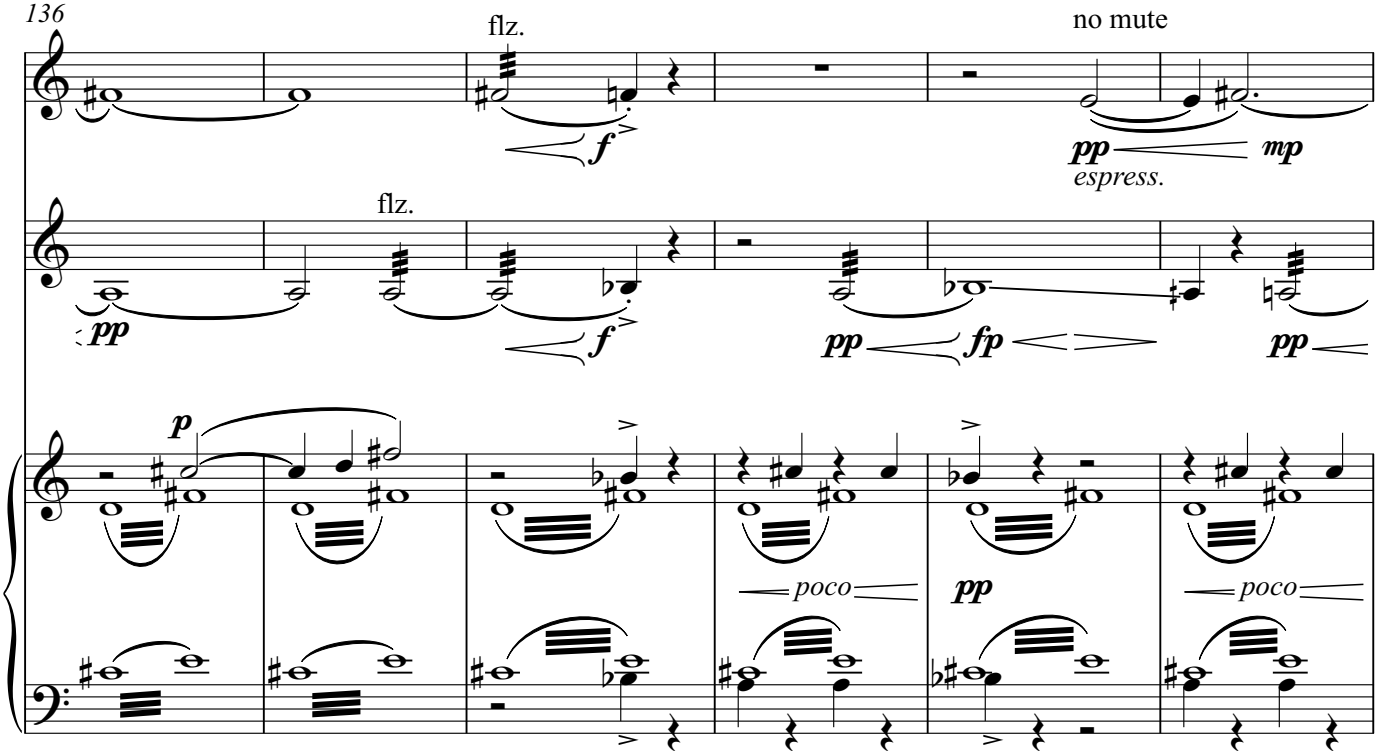

108
rit.
a tempo
(hoo)
pp
ppp
T.R.
T.R.
(4+3)
ppp
rit.
a tempo
(4+3)
8va
pp

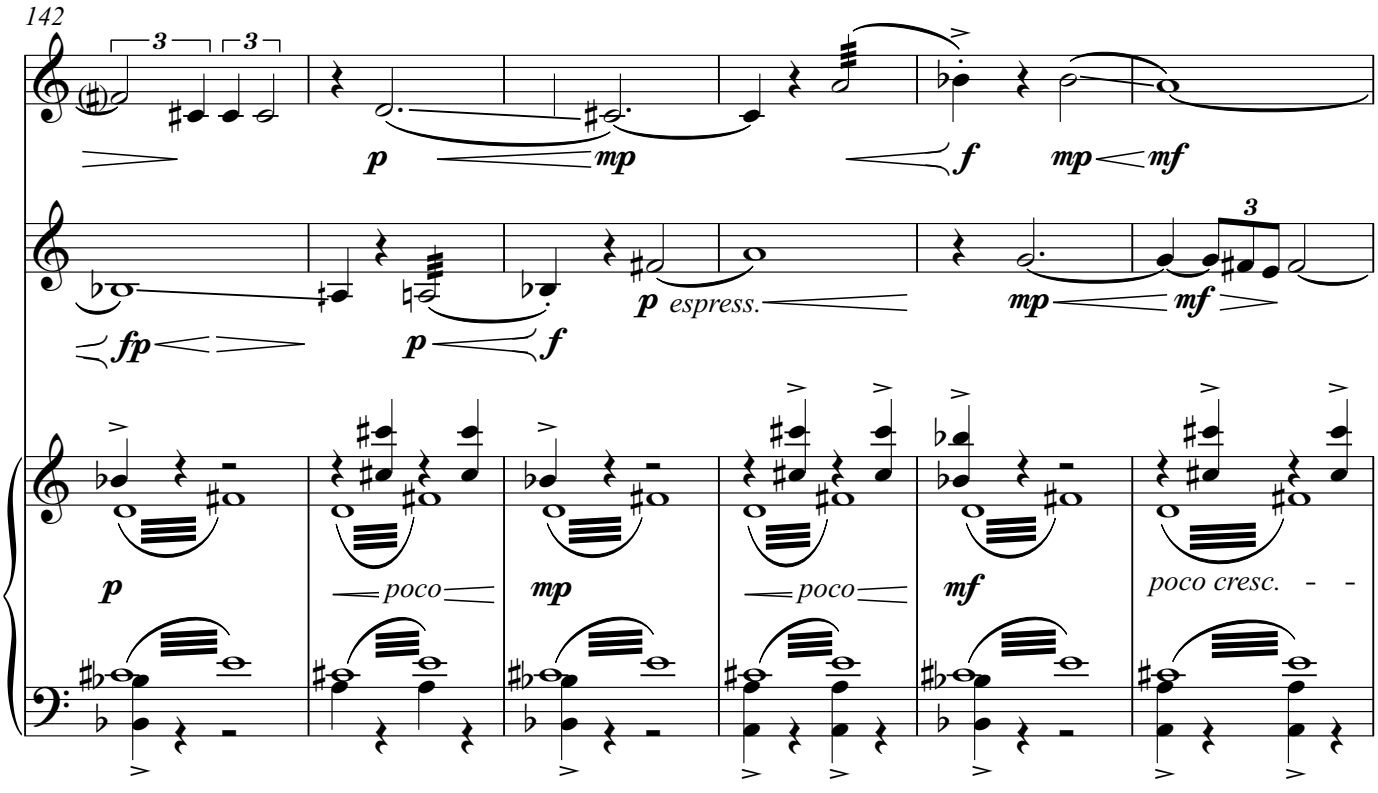

112
(3+4)
harmon mute, no stem
ppp
(3+4)
ppp
8va
8va
8va
(3+4)
8va


116
(4+3)
3
pp freely, yet reserved
(4+3)
(slow trem.)
(8)
(4+3)
8va
p en dehors
ppp possibile
p
poco
una corda
120
p
p
p
pp
p
8va
8va
8va
pp
poco
8vb


124
no mute
(shh)
(shh)
T.R.
T.R.
(8)


130
harmon mute, no stem
T.R.


136
flz.
flz.
no mute
pp
f
pp
mp
espress.
pp
f
pp
fp
pp
p
poco
pp
poco


142
3
3
p
mp
f
mp
mf
fp
p
f
p
espress.
mp
mf
3
p
poco
mp
poco
mf
poco cresc.

148

poco rit.

mf f

mf f

poco rit.

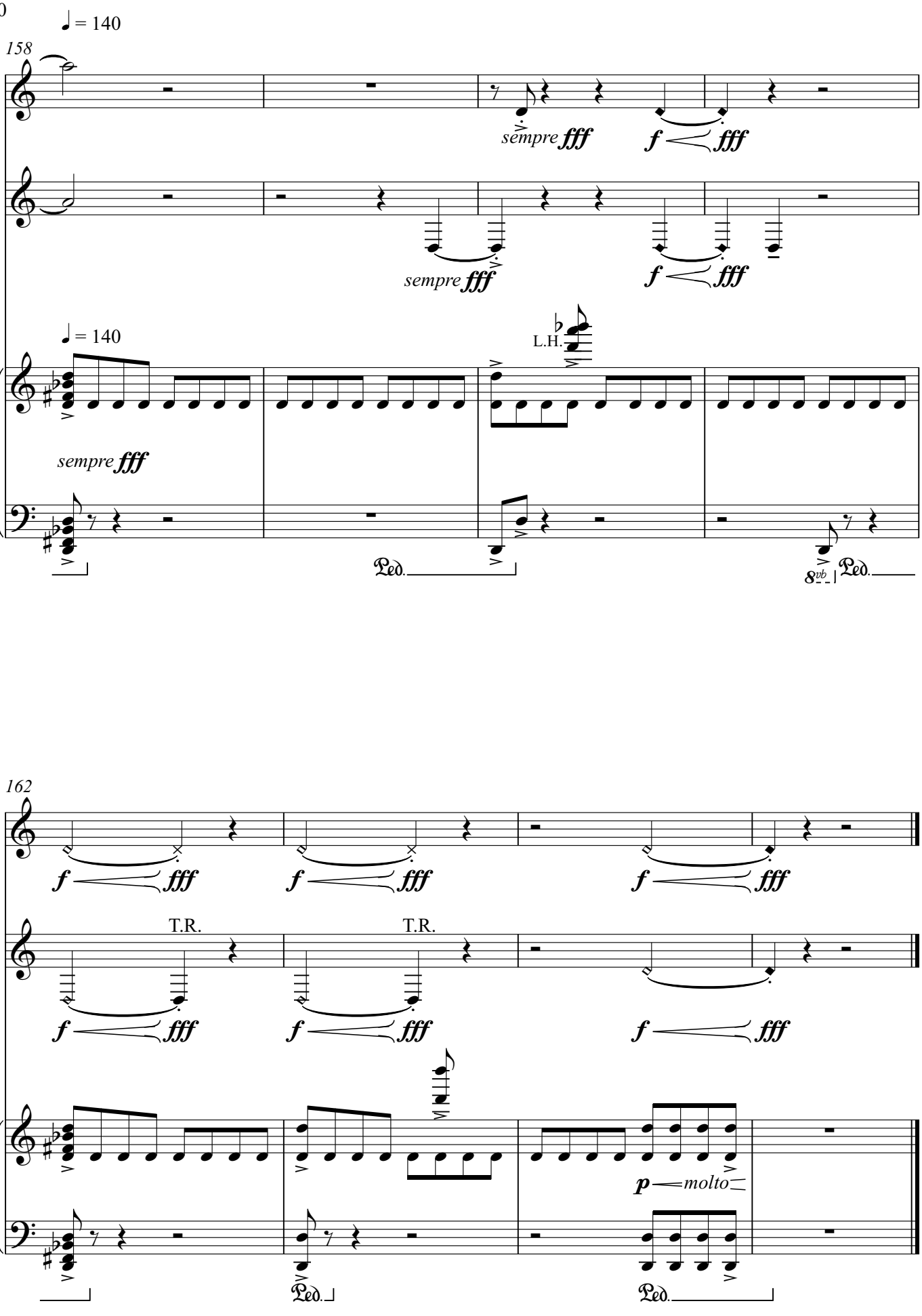
153 a tempo

fff

fff

a tempo

fff rhapsodic


♩ = 140
158
sempre fff
f fff
sempre fff
f fff
♩ = 140
L.H.
sempre fff
Ped.
8vb
Ped.
162
f fff
f fff
f fff
T.R.
T.R.
f fff
f fff
f fff
p molto
Ped.
Ped.