

**Enrique Mendoza**

**Cassiopeia**

2012

for Alto Saxophone and Live Electronics



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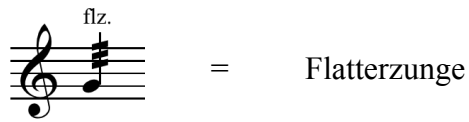
Cassiopeia

(2012)

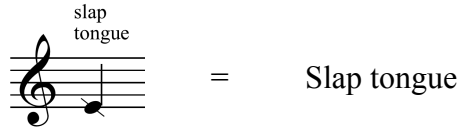
March 2013	Performance by Johan van der Linden at Centro de Artes Musicales Santa Cecilia de Foios, Valencia, Spain.
February 2013	Performance by Boglárka Nagy at the Conservatorium van Utrecht, The Netherlands.
January 2013	Performance by Boglárka Nagy at the SOOP, Amsterdam, The Netherlands.
June 2012	Performance by Boglárka Nagy at the Swelinckzaal, Amsterdam, The Netherlands.
May 2012	Performance by Boglárka Nagy at STEIM Studios, Amsterdam, The Netherlands.
May 2012	World Premiere at the Plein van Sienna by Boglárka Nagy, Amsterdam, The Netherlands.

to Boglárka Nagy

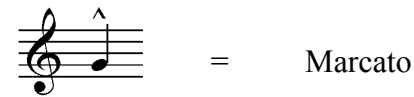
## Performance Notes



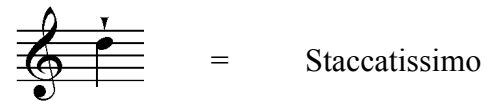
Flatterzunge



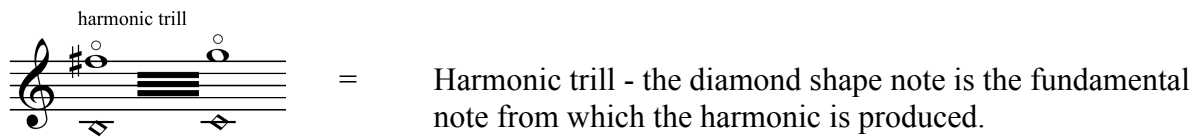
Slap tongue



Marcato



Staccatissimo



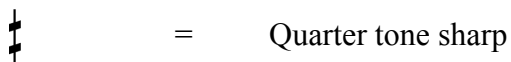
Harmonic trill - the diamond shape note is the fundamental note from which the harmonic is produced.



Quarter tone flat



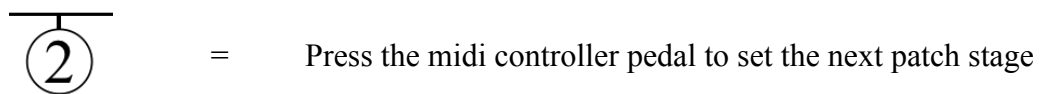
Three quarter tone flat



Quarter tone sharp



Three quarter tone sharp



Press the midi controller pedal to set the next patch stage

# Electronics

## Effects:

- [Fx 1] = Reverb
- [Fx 2] = Spectral Granulator
- [Fx 3] = Spectral Synth

## Buffers:

- [B 1] = Record rehearsal mark A
- [B 2] = Record rehearsal mark B
- [B 3] = Record rehearsal mark C
- [B 4] = Record rehearsal mark E
- [B 5] = Record rehearsal mark F
- [B 6] = Record rehearsal mark G

## Equipment:

- 1 contact microphone
- 1 condenser microphone
- 1 audio interface
- 1 midi interface
- 1 midi pedal
- 1 mixing console
- 2 full range speakers (or 2 speakers with subwoofer)
- 1 audio monitor
- 1 laptop with Max/MSP 5 to run the patch

Cassiopeia is the constellation that has the name of the vain Queen that claimed to be more beautiful than the Nereids in the Greek Mythology. The constellation has a very clear form made by 5 main stars that are reflected in the 5 parts structure of the piece. Each part has a different way of dealing with time, creating a strong feeling of contrast while keeping the unity with the melodic material. The parts fluctuate between slow to fast tempos and from rubato to strict rhythmic patterns, giving the performer a kaleidoscope of textures to display its own full expressiveness. The beauty of the Queen Cassiopeia gives the aesthetic goal and her boldness to the gods gives the dark side of the piece.



# Cassiopeia

to Boglárka Nagy

Enrique Mendoza

**A**

**Rubato**

♩ = 60

Alto Saxophone

subtone 3 ord. 3 open slap tongue

mp ff mf < f mp f sfz

Live Electronics

- Record live (buffer 1) [B 1] →  
- [Fx 1] on / Reverb

0 1

5

mf ff p ff accel.

7

a tempo

mp mp f gliss. ppp

7 6 5 3

rall.

9

a tempo

p mf p ff mp accel.

5 3 6 3

(short)

11

a tempo

mf p sfz p f gliss. s. t. 11

14

espressivo

pp mf calando

5 5 6 3

16

rall. ♩ = 50

mp f mf gliss. gliss.

5 5 3

calando

5/4 3/4 1/4 2/4

- Play [B 1]

2

\* Transposed Score

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2 **B** ♩ = 80

19

*pp poss.* *mf* *pp* *mf*

- Record live (buffer 2) [B 2]  
- [Fx 2] on / Spectral Granulator

4/4 (3)

21

*pp* *mf* *pp*

23

poco accel. . . . .

*mf*

**C** ♩ = 90

25

*mf*

- Record live (buffer 3) [B 3]  
- Play [B 2]  
- [Fx 2] off

4/4 7/8 9/8 [B 1] continue playing

27

29

31

33

35

37

*mp sub.*

s. t.

39

s. t.

41

s. t.

s. t.

s. t.

43

*f*

45

**D**

rall. . . . .

- Play [B 3]  
- [Fx 3] on / Spectral Synth

5 [B 1] [B 2] continue playing

47

♩ = 80

gliss.

49

gliss.

wait until all electronics are off to start new section

- All buffers go silent

6

4 **E** Calmo  
molto espressivo

♩ = 80

51 *p dolce* *sempre p e legato*

- Record live (buffer 4) [B 4]

55

58 (3+8) (4+7) (5+6) *tr*

62 *pp*

64 (7+4) (5+6) *mf*

68 *ff*

70 (5+6+4) flz. (7+3) *mf* *rall.* *tr*

73 *pesante* *mp*

a tempo

74 (6+4+5) (4+5) (7+6)

78

81 (6+7) (5+3+4) ord. rall. *trium*

84 pesante harmonic trill

86 **F** ♩ = 60

88 ♩ = 70

90

91

93 **G** ♩ = 74 - 80

*mp* 3 5 5 5 6 6

- Record live (buffer 6) [B 6]
- Play [B 5]
- [Fx 2], [Fx 3] off

4/4 **10** [B 4] continue playing

*mf* 3 3 6 6 6

6 6 6 6

3 3 3 3 *p*

3 3 *f* trill

*ff* 3 3 3 3 6 6

6 6 6 6

3 3 3 6

104 *rall.*

105 *a tempo* *espressivo* *calando*

107 *rall.* ♩ = 50

**H** *Rubatisimo* ♩ = 56

- Play [B 6]  
 11 [B 4] [B 5] continue playing

111 *trm*

114 *s. t.* *trm*

116 *trm* *molto accel.*

119 ♩ = 56

122 (as long as possible)

126 **I**

*mf*

- [Fx 2] on
- [Fx 3] on

12 (B 4] [B 5] [B 6]

128

130

132

134

All electronics off

13

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2012





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