

Josh Modney

BALLAD

2021

for soprano saxophone, violin, cello, and piano

for Ingrid Laubrock, Mariel Roberts, and Cory Smythe

First Performance:

April 6, 2021

Modney/Laubrock/Roberts/Smythe Quartet

"Tues@7", Presented by International Contemporary Ensemble

Brooklyn, NY

Performance Notes

Ballad conjures an environment where Equal Tempered quarter tones and Just Intonation sonorities coexist, expressed through the typical jazz form of "head/solo/head".

Helmholtz-Ellis pitch notation is employed throughout the score to indicate just intonation relationships. Whole number ratios are also indicated above the first instance of each sonority.

♯♯ = syntonic comma higher (1/8 tone) // ♭ = septimal comma lower (1/6 tone) // ♯♯ = undecimal comma lower/higher (1/4 tone)

Piano:

The piano part is performed on a setup devised by Cory Smythe, and is notated on three staves. The bottom two staves represent the piano. The top staff represents an auxiliary MIDI controller keyboard ("QT") that produces Equal Tempered quarter tones. The QT keyboard produces tone through a software patch which is routed to transducer speakers placed on the soundboard of the piano. The sounding pitch is one quarter tone higher than the notated pitch.

Ballad

Josh Modney

$\text{♩} = \text{ca. } 36-40$ 1x: sax tacet

SOP SAX *p*

VIOLIN *p*

CELLO III / IV *p* with warmth

PIANO QT *p* with warmth

7 **lip down to C quarter-sharp*

S ***

V

C IV - 7.

P

*lip down F# ca. 1/8 tone (to be 5:4 with D in bass)

13

S

V

C

III / IV

P

18

S

V

C

IV - 7.

7:4

1x: piano melody tacet

(play half notes both times)

P

24

S

V

C

P

8:7

29

S

V

C

P

1 - 5.
II - 7.

3

3

2x: begin sax solo

1x: begin violin solo

I. violin solo **2.** sax solo

33

S

V violin solo continue solo over piano

C violin solo sax solo

P violin solo sax solo
enter underneath violin solo and build through 1st ending

A bit faster ♩ = ca. 50-54

44 Sax solo continues over chords

S

C IV - 7. 7:4 8:7 I/II

P Piano improvise fills in response to sax, ad lib

Pushing ahead

52

duo with violin

S

V

C

P

G.P.
(piano resonance)

64

Senza misura (piano cues)

S

V

C

P

G.P.
(piano resonance)

G.P.
(piano resonance)

G.P.
(piano resonance)

Piano alone. Introspective, flexible.

75

Musical score for measures 75-81. The score is for piano (P) and consists of three staves: a treble clef staff, a grand staff (treble and bass clefs), and a bass clef staff. The music is in a 3/4 time signature. The melody in the treble clef staff is sparse, with notes appearing in measures 75, 76, 77, 78, 80, and 81. The grand staff contains a complex accompaniment with many sixteenth and thirty-second notes, often beamed together. The bass clef staff provides a steady harmonic foundation with chords in every measure.

82

Musical score for measures 82-88. The score is for piano (P) and consists of three staves: a treble clef staff, a grand staff (treble and bass clefs), and a bass clef staff. The music is in a 3/4 time signature. The melody in the treble clef staff continues from the previous system, with notes appearing in measures 82, 83, 84, 85, 86, 87, and 88. The grand staff accompaniment remains intricate, with frequent sixteenth and thirty-second notes. The bass clef staff continues with harmonic support. The piece concludes with a double bar line at the end of measure 88, with a fermata over the final note in the bass clef staff.