

Jake Adams

The End of a Circle

for alto saxophone, electric guitar, 5-string bass guitar,
rebab, gendèr and gong/kempuls

Performance Details

Introduction for performers:

The overall duration of this piece is approximately 5 minutes.. The piece should be played freely, using the proportional notation as an approximate guide for duration.

Tuning between the equal temperament instruments and the gamelan instruments should be worked out before playing the piece. As the tuning of Javanese gamelan instruments is not set, a guide to tuning for performance is provided below. All instruments are written at played pitch. *The End of a Circle* is built around a spectrum of tuning, where the gender and gong/kempul are in laras slendro and the alto saxophone and bass guitar in equal temperament. The rebab and guitar meanwhile play within both tunings, creating a combined modal language overall.

In order to balance the ensemble, it is recommended that all of the instruments should be amplified. The guitar should be distorted throughout whilst the gender player should have two bows as well as their mallets.

Tuning:

Pitch and notation relationships (guitar and rebab):



Electric guitar tuning:



5-string bass should tune the B string to slendro 6 and then tune the other strings normally relative to the new tuning of the B string

Alto saxophone should tune concert Bb to slendro 6

Kempul numbers indicate which kempul to play, whilst 'O' indicates a gong

Symbols:

- | | | | |
|--|--|--|--|
| | | Sustain pitch for the duration of the line | |
| | | Allow the note to ring out and decay naturally | |
| | | | The greater the number of flags in the beam, the faster the material in the gesture should be played |
| | | | Gesture to accelerate to the speed of the final number of flags |
| | | | Gesture to slow down progressively from the first number of flags |
| | | | The greater the number of lines above the notes, the faster the material should be played |
| | | | Gesture to accelerate to the speed of the final number of lines |
| | | | Gesture to slow down progressively from the first number of lines |
| | | | Short rest |



Medium rest



Long rest



Rest (gamelan instruments)



Smoothly transition from current technique to the next



Material within a box should be repeated in the style indicated by the text above the box for the duration of the sustain line coming from the box. Dynamics within a box should be repeated freely until the next change of note



Pitch bend/glissando

All notes to be played as naturals unless indicated directly before the note

Harmonics are written at sounding pitch with a string number provided

Recommended fingerings for multiphonics can be found above the multiphonic

Programme Note:

The End of a Circle uses a spectrum of tuning between an equal temperament whole tone scale and laras slendro used in Javanese gamelan music. At the centre of this spectrum are the rebab and electric guitar, which perform the equivalent of a balungan line which uses pitches from both tuning systems within their melodic (and in the case of the guitar, harmonic) gestures. The remaining instruments stay in their respective tuning systems, with their own defined roles within the ensemble. The piece is structured around a constant steady acceleration and building of energy, marked by the gong and bass guitar's lowest note slowly moving closer together. This in turn means that the most important sèlèh notes for the other four parts get closer together, increasing the density of the material until a sudden release of energy at the end of the piece. As well as the synthesis of ideas from Javanese gamelan and contemporary western classical music, *The End of a Circle* also draws inspiration from British heavy metal music, in particular *Black Sabbath* by the band of the same name, which the bass guitar frequently quotes.

This piece was composed in collaboration with Lucy Havelock, Ángel Cataño Flores, Ginevra House, Harry Pollard and Eimear Hurley and was premiered in the Jack Lyons Concert Hall in York on Wednesday 8th June 2022.

The End of a Circle

Jake Adams

Slow, with a sense of barely
contained energy

Alto Saxophone

Electric Guitar

5-string Bass Guitar

Rebab

Gender Barung

Gong/Kempul

Distortion e-bow

3" 6" 9" 12" 15" 18" 21" 24" 27" 30"

ppp *mp* *ppp*

pp *ppp* *p*

p

pp *p* *pp*

ppp *mp*

p

33" 36" 39" 42" 45" 48" 51" 54" 57" 1'00"

Alto Sax.

E. Gtr.

Bass

Reb.

Gndr B.

G/Kp

C#

C

plectrum

e-bow

ppp *mp* *ppp*

p *pp*

p *pp* *p* *pp*

p *pp* *p* *ppp*

mp

5

5

6

Alto Sax.

E. Gtr.

Bass

Reb.

Gndr B.

G/Kp

1'03" 1'06" 1'09" 1'12" 1'15" 1'18" 1'21" 1'24" 1'27" 1'30"

8 Bb Eb

C#

mp ppp mp ppp

mp mp mp

mp p mp

mp pp mp p mp

ppp mf ppp

mp

plectrum

③

6 5 6 3 3 5 6 4 1 3 5

5 1 3

O

Alto Sax.

E. Gtr.

Bass

Reb.

Gndr B.

G/Kp

1'33" 1'36" 1'39" 1'42" 1'45" 1'48" 1'51" 1'54" 1'57" 2'00"

7

ppp *mp* *ppp*

mp *pp* *mp*

p

p *pp* *mf* *p* *mp* *pp*

mp *mf* *ppp* *mp* *ppp*

5

Alto Sax.

E. Gtr.

Bass

Reb.

Gndr B.

G/Kp

2'03" 2'06" 2'09" 2'12" 2'15" 2'18" 2'21" 2'24" 2'27" 2'30"

Bb

Bb

ppp *mf* *ppp* *mf* *ppp*

p *mf* *mp* *mf*

mp *p* *mp*

mf *fp* *mf* *p* *mf* *p*

mf *ppp* *mp* *ppp*

3 6 3

mallet left hand
bow right hand

8
●
●
●
Bb
●
Eb
9

Alto Sax. 2'33" 2'36" 2'39" 2'42" 2'45" 2'48" 2'51" 2'54" 2'57" 3'00"

E. Gtr. *mp* *mf* *mp*

Bass

Reb. *mf* *p* *mf* *p* *mf*

Gndr B. *ppp* *mp* *ppp* *mf* *ppp* *p*

G/Kp 5 6

The musical score is for a piece in 4/4 time, spanning from 2'33" to 3'00". The instruments are Alto Saxophone, Electric Guitar, Bass, Rebeca, Gndr B., and G/Kp. The Alto Saxophone part features a melodic line with dynamics *mf* and *p*. The Electric Guitar part has a rhythmic accompaniment with dynamics *mp* and *mf*. The Bass part provides a steady bass line. The Rebeca part is a continuous melodic line with dynamics *mf* and *p*. The Gndr B. part is a continuous melodic line with dynamics *ppp*, *mp*, and *mf*. The G/Kp part is a continuous melodic line with dynamics *ppp* and *p*.

10

Alto Sax.

8
●
●
●
●
○
Bb
Eb
C#
C

Steady accelerando
to the end of the piece

3'03" 3'06" 3'09" 3'12" 3'15" 3'18" 3'21" 3'24" 3'27" 3'30"

f

pp

E. Gtr.

palm mute → nat.

p

f

f

p

f

Bass

mf

mp

mf

Reb.

p

f

mp

f

mp

fp

fp

mf

p

Gndr B.

5 6 1

f

ppp

mf

ppp

G/Kp

○

mf

6

6

5

1

2

3

6

6

2

1

1

12

Alto Sax.

E. Gtr.

Bass

Reb.

Gndr B.

G/Kp

4'03"

4'06"

4'09"

4'12"

4'15"

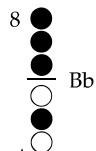
4'18"

4'21"

4'24"

4'27"

4'30"



Bb

Tc

(B)

C



C

Alto Sax. staff with notes and dynamics: *mf*, *p*, *f*, *pp*, *f*, *p*.

E. Gtr. staff with notes and dynamics: *mp*, *mf*, *mp*, *f*, *f*.

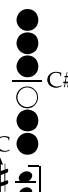
Bass staff with notes and dynamics: *mp*, *mf*, *f*.

Reb. staff with notes and dynamics: *p*, *mf*, *mp*, *f*, *mf*, *p*.

Gndr B. staff with notes and dynamics: *f*, *ppp*, *mf*, *ppp*.

O
f

**Reach the fastest point,
pushing towards the end**



C#

C

Take breaths as needed,
returning to just below the
dynamic you had reached

13

4'33"

4'36"

4'39"

4'42"

4'45"

4'48"

4'51"

4'54"

4'57"

5'00"

Alto Sax.

E. Gtr.

Bass

Reb.

Gndr B.

G/Kp

Ring out to silence

Ring out to silence

Ring out to silence

Ring out to silence

Ring out to silence

Ring out to silence

Repeat note, getting faster
and more intense

Repeat note, getting faster,
more intense and increasing
bow pressure

Repeat note, getting faster
and more intense