

Lansing D. McLoskey

OK-OK

for saxophone quartet



Commissioned by The Fromm Foundation at Harvard University
for The Radnofsky Quartet

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[soprano, alto, tenor, baritone]

PERFORMANCE NOTES:

- Score is transposed.
- Accidentals apply to the octave in which they appear and hold throughout the measure, though in highly chromatic passages courtesy accidentals are given.
- ♩ = ♩ at all meter changes unless otherwise indicated.
- **S**
M = senza misura, or "without measure."
- In $\frac{S}{M}$ sections, whole notes (♩) do not indicate a specific number of beats, but rather the note should be held for the stipulated real-time duration or until cued.
- Unless a *crescendo* or *diminuendo* is specified, all dynamics are stepped; that is, there should be no change in dynamic level and dynamic changes are *subito*.
- Approximate duration: 9 minutes



I heard Charlie "Bird" Parker for the first time when I was an enthusiastic (but only moderately skilled) alto sax player in the junior high jazz band. The solos were so dizzyingly fast I had a hard time believing someone could negotiate their fingers around the instrument that adeptly and quickly. But even more than the "technical" virtuosity, what really blew my mind (and led me to the inescapable conclusion that I would never - could never - be a professional jazz saxophonist) was that I simply couldn't comprehend how someone's brain could negotiate, improvise, execute a solo at such breakneck speed, with every turn of phrase feeling like a surprise and yet inevitable at the same time.

My favorite Bird tune when I was 13 years old remains my favorite to this day: Ko-Ko. When I started thinking about writing a saxophone quartet, I found myself drawn back to the song, and in particular to the arrangement by Buddy Clark and the group Supersax where Bird's solo was transcribed note-for-note and arranged for five sax's playing in drop-dead perfect rhythmic unison. I decided to revisit Ko-Ko again, though rather than make an "arrangement" of the song, my piece is a total recontextualization based entirely on Bird's solo. The harmonic and rhythmic schemes of the original chart were abandoned, and the solo was removed from the context of the song. I then stripped the solo of its rhythmic component and deleted all rests, creating in effect a tone-row of 1,058 pitches (which Bird jammed into 1 minute and 50 seconds of a 2'53" song!).

Every note of Bird's solo is played in the original order, but it isn't until the very end of the piece that a snippet of the solo is actually quoted (the final phrase of the solo). Throughout there is a recurring chord progression similar to a jazz chart, the chords all derived from a 12-tone row drawn from the opening phrase of the solo.

Ok-Ok was commissioned by The Fromm Foundation as part of a special grant to Composers In Red Sneakers. Thanks to Chris "Doc" Stewart for his transcription of the Ko-Ko solo.

LM

transposed score

OK-OK

LANSING D. McLOSKEY

Musical score for Soprano, Alto, Tenor, and Baritone, measures 1-3. The Soprano part starts with a half note G4, marked *ppp* and *no cresc.*. The Alto part starts with a half note G4, marked *fff* and *ppp* and *no cresc.*. The Tenor part starts with a half note G4, marked *fff* and *ppp* and *no cresc.*. The Baritone part starts with a half note G4, marked *fff* and *ppp* and *no cresc.*. The Soprano part has a measure rest for c.12" in measure 2 and c.9" in measure 3. The Alto part has a measure rest for c.9" in measure 2 and c.10" in measure 3. The Tenor part has a measure rest for c.9" in measure 2 and c.10" in measure 3. The Baritone part has a measure rest for c.9" in measure 2 and c.10" in measure 3.

Musical score for Soprano, Alto, Tenor, and Baritone, measures 4-7. The Soprano part starts with a half note G4, marked *ppp*. The Alto part starts with a half note G4, marked *fff* and *ppp*. The Tenor part starts with a half note G4, marked *fff* and *ppp*. The Baritone part starts with a half note G4, marked *fff*. The Soprano part has a measure rest for c.8" in measure 4 and c.9" in measure 5. The Alto part has a measure rest for c.9" in measure 4 and c.5" in measure 5. The Tenor part has a measure rest for c.9" in measure 4 and c.5" in measure 5. The Baritone part has a measure rest for c.9" in measure 4 and c.5" in measure 5. The Soprano part has a measure rest for c.10" in measure 6 and c.10" in measure 7. The Alto part has a measure rest for c.10" in measure 6 and c.10" in measure 7. The Tenor part has a measure rest for c.10" in measure 6 and c.10" in measure 7. The Baritone part has a measure rest for c.10" in measure 6 and c.10" in measure 7.

Musical score for Soprano, Alto, Tenor, and Baritone, measures 8-11. The Soprano part starts with a half note G4, marked *pp*. The Alto part starts with a half note G4, marked *fff* and *pp*. The Tenor part starts with a half note G4, marked *fff* and *pp*. The Baritone part starts with a half note G4, marked *fff* and *pp*. The Soprano part has a measure rest for c.6" in measure 8 and c.4" in measure 9. The Alto part has a measure rest for c.6" in measure 8 and c.4" in measure 9. The Tenor part has a measure rest for c.6" in measure 8 and c.4" in measure 9. The Baritone part has a measure rest for c.6" in measure 8 and c.4" in measure 9. The Soprano part has a measure rest for c.8" in measure 10 and c.8-10" in measure 11. The Alto part has a measure rest for c.8" in measure 10 and c.8-10" in measure 11. The Tenor part has a measure rest for c.8" in measure 10 and c.8-10" in measure 11. The Baritone part has a measure rest for c.8" in measure 10 and c.8-10" in measure 11.

17 c.6" c.6" c.5" c.7"

ff *pp* *pp* *pp*

22 c.4" c.8" c.3" c.4"

ff *pp* *ff* *pp* *fff* *fff* *fff*

29 c.6-8" c.6" c.8"

pp *fff* *pp* *pp* *pp* *pp*

33 c.3" c.6" **A** Lentamente (solo)

pp *ppp* *mp*

pp *ppp* $\text{♩} = 60 *$

pp *ppp* $\text{♩} = 112 *$

pp *ppp* *fff*

pp *ppp* *fff*

pp *ppp* *fff*

pp *ppp* *fff*

* In this section the soprano solo should be played with great freedom, at roughly $\text{♩} = 60$. The other players follow the soprano solo. Cues do not have to align exactly w/solo as notated.

37

mp

fff *ppp*

fff *ppp*

fff *ppp*

42

ff *pp*

ff *pp*

ff *pp*

ff *pp*

46 **5**

ff *pp* *pp* *fff pp*

49 *Solo: poco a poco accel. all the way to reh. B.* **6** **7** ($\text{♩} = 72$)

mp *f* *ffp* *pp* *ff* *pp* *ff* *pp* *ff* *pp* *ff* *pp*

53 **8**

p *mp* *ff* *pp* *ff* *pp* *ff* *pp*

57 \triangle 9 ($\text{♩} = 88$)

mf

ppp

ff *ppp*

ff *ppp*

ffpp *ff*

ffpp *ff*

\triangle 10

60 ($\text{♩} = 100$)

mf

ppp

pp

pp

pp

4/4

4/4

4/4

4/4

B Metered, in strict time (all players together). $\text{♩} = 120$

ppp

ff *ppp*

ff

ppp

f

ppp

ppp

ppp

66

Musical score for measures 66-68. The score consists of four staves. Measure 66 features a piano (*p*) melody in the top staff with a triplet of eighth notes. Measure 67 shows a forte (*f*) melody in the top staff and a fortissimo (*ff*) piano (*pp*) accompaniment in the bottom two staves. Measure 68 features a mezzo-forte (*mf*) melody in the top staff and a piano (*pp*) accompaniment in the bottom two staves.

69

Musical score for measures 69-71. The score consists of four staves. Measure 69 features a piano (*p*) melody in the top staff. Measure 70 features a mezzo-forte (*mf*) melody in the top staff and a fortissimo (*fff*) piano (*pp*) accompaniment in the bottom two staves. Measure 71 features a forte (*f*) melody in the top staff and a piano (*pp*) accompaniment in the bottom two staves.

72

Musical score for measures 72-74. The score consists of four staves. Measure 72 features a piano (*p*) melody in the top staff with a *sub.* (subito) marking. Measure 73 features a mezzo-forte (*mf*) melody in the top staff and a piano (*pp*) accompaniment in the bottom two staves. Measure 74 features a piano (*pp*) melody in the top staff and a fortissimo (*ff*) piano (*pp*) accompaniment in the bottom two staves.

75

p *mf* *f*

ff *p*

ff

ff

C

78

f *p*

ff *f*

ff *f*

ff *f*

81

f *ff*

ff *f*

ff *f*

ff *f*

84

f *ff* *fff* *fff* *fff* *fff*

88

Tongue slap + **D** ♩ = 150

ffpp *mf* *n.* *p* *pp*

ffpp *mf* *n.*

ffpp *mf* *n.*

94

p *p* *p* *p* *p* *p*

99

Musical score for measures 99-103. The score consists of four staves. The first staff begins with a rest in measure 99, followed by a melodic line starting in measure 100. The second staff has a continuous eighth-note accompaniment. The third and fourth staves also feature eighth-note accompaniment. Dynamics include *p* (piano) and crescendos. A fermata is present in measure 103.

104

Musical score for measures 104-108. The score consists of four staves. The first staff has a melodic line with a fermata in measure 108. The second and third staves have eighth-note accompaniment. The fourth staff has a more complex eighth-note accompaniment. Dynamics include *p* (piano) and crescendos.

109

Musical score for measures 109-113. The score consists of four staves. The first staff has a melodic line with accents and a box containing the letter 'E' above a triplet of eighth notes. The second and third staves have eighth-note accompaniment with accents. The fourth staff has a more complex eighth-note accompaniment with triplets. Dynamics include *p* (piano) and accents. A tempo marking of $\text{♩} = 100$ is present. A fermata is present in measure 113.

114

mf p p mf

mf p mf 6 p

mf 3 mf 6 p

mf p p

117

mf 6 f mp p

f mp p

mf 6 f p 6 mf

mf 6

120

mf 6 fp

ff p ff fff

ff p ff fff

ff p ff fff

F (Repeat measure, playing pitches in this order and very fast, *ad libitum* but in any rhythm and register, like improvised jazz solos.) c.15"

123 *f* *ad libitum* *ff*

124 *f* *ad libitum* *ff*

125 *f* *ad libitum* *ff*

126 *f* *ad libitum* *ff*

G These 6 measures should be between 4" to 9" each (but not equal). c.10"

125 *pp* *p* *ff* *pp* *ppp* *f*

126 *fff* *pp* *p* *ff* *pp* *ppp* *f*

127 *fff* *pp* *p* *ff* *pp* *ppp* *f*

128 *fff* *pp* *p* *ff* *pp* *ppp* *f*

129 *fff* *pp* *p* *ff* *pp* *ppp* *f*

130 *fff* *pp* *p* *ff* *pp* *ppp* *f*

H $\text{♩} = 120$

133 *f*

134 *f*

135 *f*

136 *f*

135

poco a poco cresc.

ff

poco a poco cresc.

ff

poco a poco cresc.

ff

poco a poco cresc.

ff

137

Key clicks - unspecified pitch (choose a fingering with little pitch content in the sound).

mp

f

mp

f

mp

f

mp

f *fff*

accel.----- $\text{♩} = 150$

I (Transcription of last phrase of Bird's solo)
 Double time ($\text{♩} = 300$)

141

f

f

f

f

144

poco a poco cresc.

poco a poco cresc.

poco a poco cresc.

poco a poco cresc.

147

ff

f

ff

f

ff

f

ff

f

151

(Hold for at least 5". Feel it!)

fp

p

ff

fff

fp

p

ff

fff

fp

p

ff

fff

fp

p

ff

fff

**DEO
GRA-
TIAS**