

# **Edgeplay**

for saxophone and live electronics

Stephen F. Lilly

(2010)

# Edgeplay

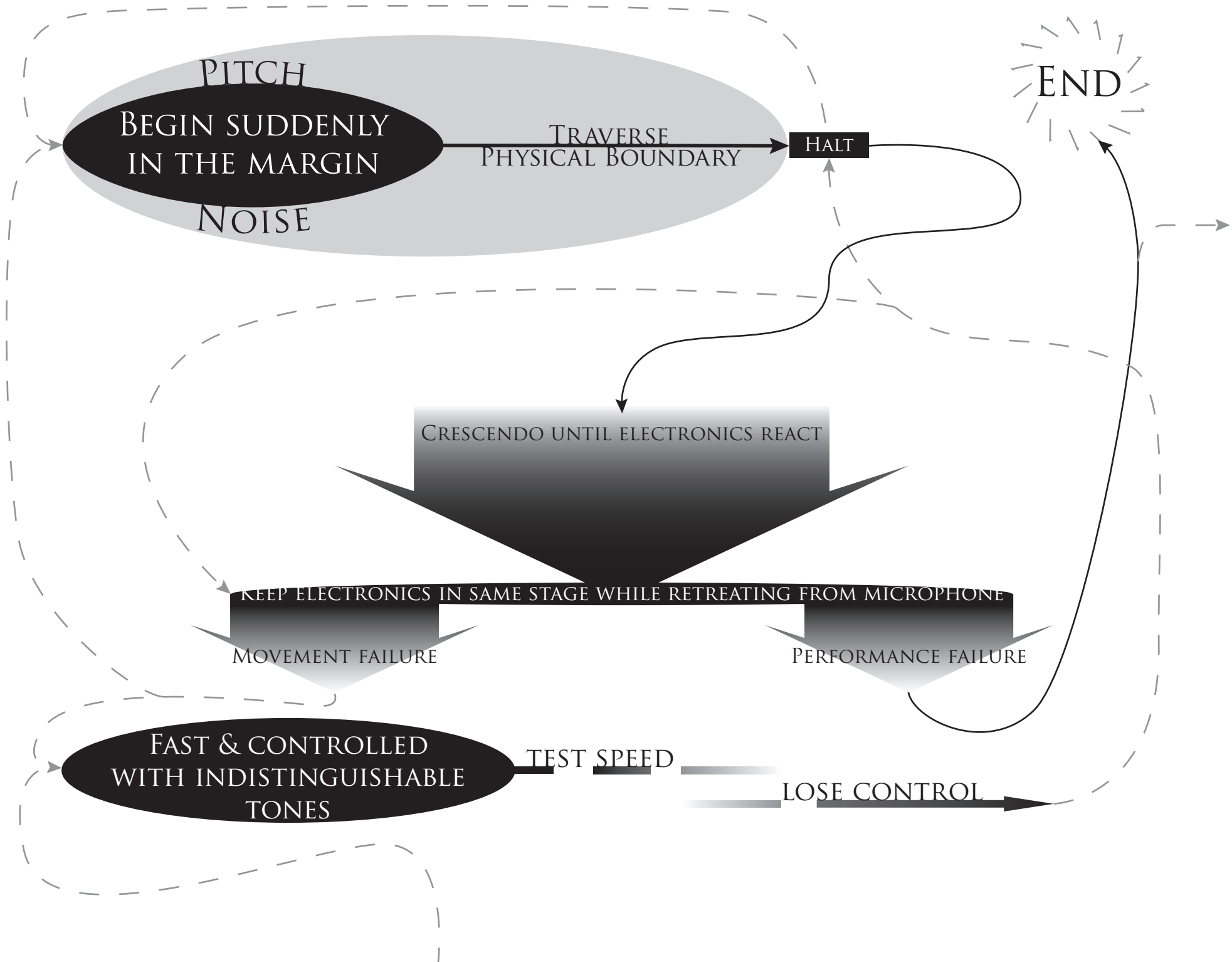
**Stephen F. Lilly (\*1976)**

The wording and graphics are intentionally vague.  
Care should be taken to maintain a consistency of interpretation within each performance.

The electronics react to extremes, dynamic and durational, and will adjust to the performer over the course of the performance.

The performance can begin with any page and proceed to any page.  
Any page can be repeated at any time.

There are no limitations on time.



ENTER  
UNNOTICED.

EXIT  
UNNOTICED

SLOWLY REVEAL PRESENCE TO  
AUDIENCE  
(A FEW AT A TIME)  
WITH SOFT SOUNDS THAT  
BLEND WITH THE  
ELECTRONICS AND  
THE ENVIRONMENT

MOTIONLESS

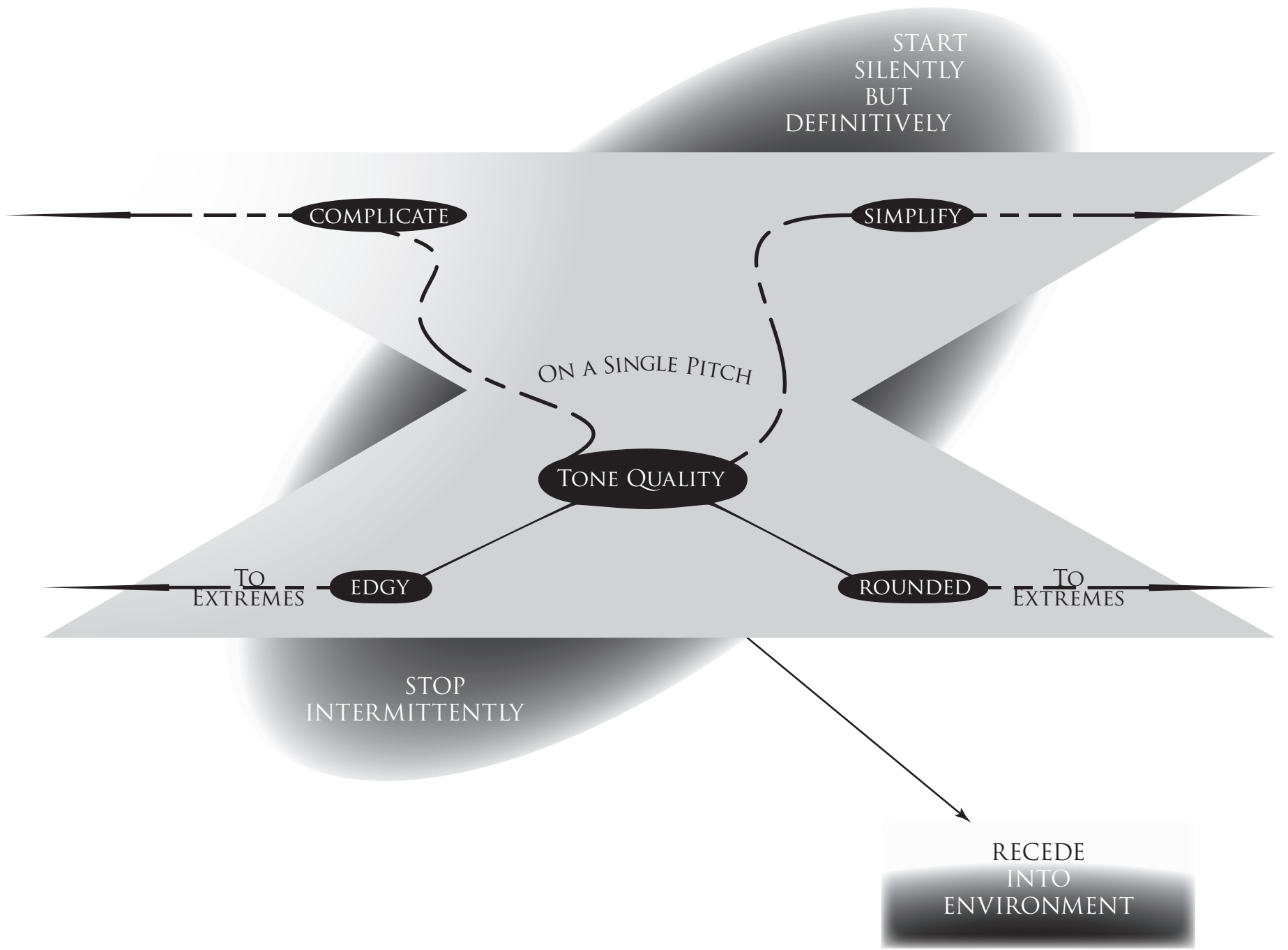
IN ALTISSIMO, EXCEED BOUNDS OF CONTROLLABLE PITCH

TIMBRE

DELIMIT EXTREMES  
FRAME ACOUSTICS  
OUTLINE DEPENDENCY

FREQUENCY

DYNAMICS



LOUD,  
EXTREMELY SHORT  
&  
AT THE THRESHOLD OF  
DISTORTION

LONG, STABLE SOUND

INITIATE

PLAY THE  
LOUDEST CONTROLLABLE  
SOUND  
EXCEED

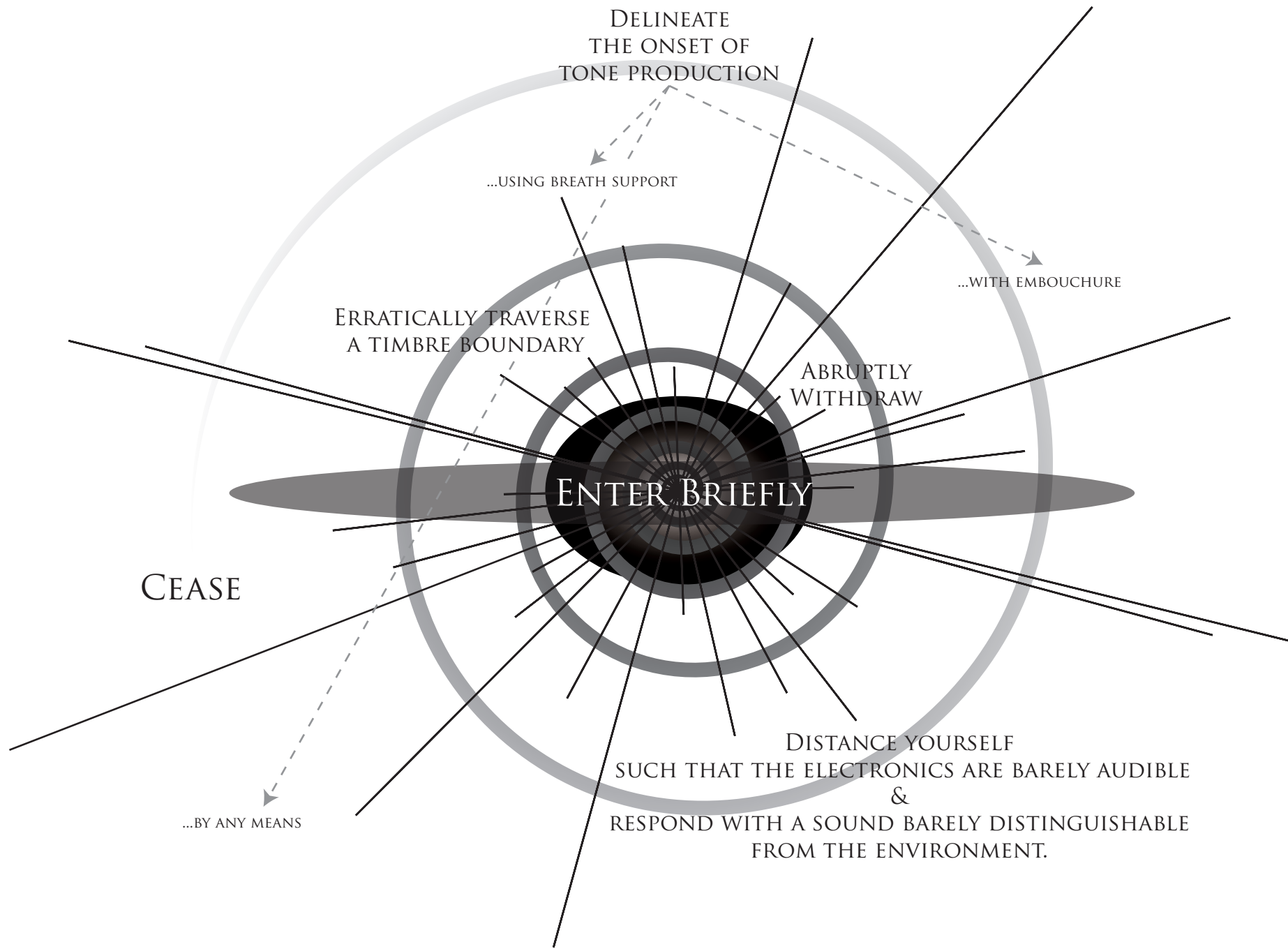
WILDLY VACILLATE  
BETWEEN REGISTERS

CONSIDERING ENVIRONMENTAL  
AS WELL AS INSTRUMENTAL  
ACOUSTICS,  
SEEK THE SHORTEST SOUND

STILL

SPORADICALLY INTERRUPT

VANISH



SUBSIDE



SILENCE



COMMENCE