

score

ward de jonghe

(... fend ...)

for soprano saxophone and piano

(2021)

dedication


written as a commission for Koi Collective – Maarten Vergauwen and Emmy Wils – who performed the premiere at Beeldenstorm, Anderlecht, on November 24th 2021.

duration

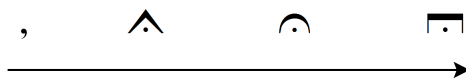
ca 12'

notation

– accidentals hold for entire bar


– grace notes (as fast as possible): 

– short



long

– accelerate / decelerate: 

– gradual transition: 

– *forte* gesture, rather than *forte* sound result: "**f**"

saxophone

– written in B \flat

– quarter tone notation:



– slap tongue (regular) :



– flutter tongue (flz.):



– air sound:



– slap tongue (dry):



– harmonic:

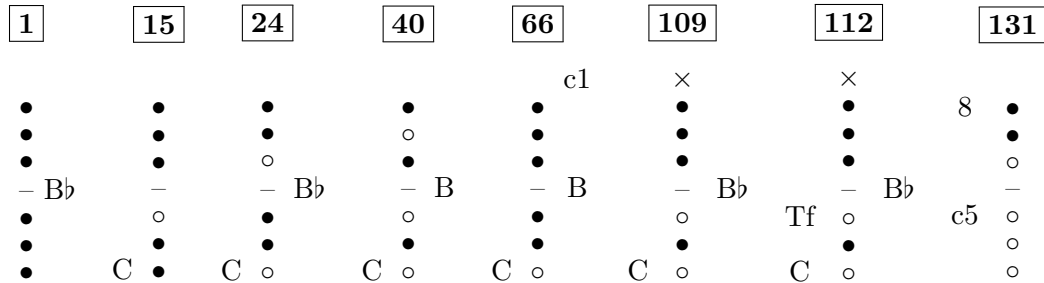


(always with a vague presence of the written pitch)

– bisbigliando (bisb.): colour trill with unspecified fingering; the performer may vary the colour along with the given dynamic and speed indications

– vibrato: use is up to the good taste of the performer; scarce indications n.v./p.v./m.v. suggest non/poco/molto vibrato

– multiphonics: numbers (e.g. **1**) refer to fingerings from “The Techniques of Saxophone Playing” by Marcus Weiss and Giorgio Netti (Bärenreiter-Verlag, 2010)



piano

- music shelf should be removed in order to swiftly reach the strings
- highest B and C are to be muted, prepare with e.g. putty rubber
- all pedal indications are suggestions and may be changed according to resonance of the instrument or the hall
- sustain pedal: *Ped.*
- soft pedal: *U.C.*
- sostenuto pedal: *SOST*
- chords: slightly bring out top notes

– press key silently:



– chromatic cluster:



– press the key while dampening the string(s) close to the tuning pins (the written pitch should still be audible):



– pizzicato:



indications to pluck the string close to the tuning pins (t.p.) and to use fingernail (☐) or hand palm (☐) hold for one note only

– harmonic:



– pizzed harmonic:



(... fend ...)

transposed score

ward de jonghe

largamente (♩ = ca 60)

Musical score for measures 112-115. The score is in 2/4 time with a key signature of one sharp (F#). Measure 112 is marked with a box containing the number 112. The piece is in a slow tempo (*largamente*) with a quarter note equal to approximately 60 beats per minute. The score features a vocal line and a piano accompaniment. Dynamics range from *pp* to *ppp*. Performance instructions include *n.v.* (no vibrato) and *p.v.* (with vibrato) for the vocal line, and *espr.* (espressivo) for the piano. Rhythmic markings include 5:4 and 2:1. Pedal points are indicated with *Ped.* and *8^{va}* (8va). The piano part includes *l.v.* (left hand) and *poco* markings.

Musical score for measures 6-66. The score is in 2/4 time with a key signature of one sharp (F#). Measure 66 is marked with a box containing the number 66. The piece is in a slow tempo (*largamente*) with a quarter note equal to approximately 60 beats per minute. The score features a vocal line and a piano accompaniment. Dynamics range from *pp* to *mf*. Performance instructions include *n.v.* (no vibrato) and *p.v.* (with vibrato) for the vocal line, and *espr.* (espressivo) for the piano. Rhythmic markings include 3:2 and 8^{va} (8va). Pedal points are indicated with *Ped.* and *8^{va}* (8va). The piano part includes *l.v.* (left hand) and *poco* markings.

Musical score for measures 12-11. The score is in 2/4 time with a key signature of one sharp (F#). Measure 12 is marked with a box containing the number 12. The piece is in a slow tempo (*largamente*) with a quarter note equal to approximately 60 beats per minute. The score features a vocal line and a piano accompaniment. Dynamics range from *ppp* to *mf*. Performance instructions include *slap* for the vocal line and *decresc.* (decrescendo) for the piano. Rhythmic markings include 3:2, 5:4, 3:2, and 8^{va} (8va). Pedal points are indicated with *Ped.* and *8^{va}* (8va). The piano part includes *l.v.* (left hand) and *ppp* markings.

rit.

tempo I

17

8^{va}

2^b

poch.

pp

f

mp

pp

molto espr.

l.v.

pp

p

8^{va}

8^{ub}

8^{ub}

U.C.

U.C.

22

smorz.

subtone

3:2

ppp

poco

mp

pp

mp

pp

slap

subt.

(pp)

p

66

15^{ma}

mp

8^{va}

3:2

pp

5:4

mf

p

pp

p

3:2

l.v.

ppp

l.v.

t.p.

3:2

pp

U.C.

U.C.

27

40

66

poco

p

ppp

pp

pp

poco

dry slap

5:4

flz.

3:2

5:4

6:4

pp leggiero

p

ppp

p

ppp

3:2

5:4

3:2

5:4

pp

ppp

ppp

trn

U.C.

U.C.

31 **I** **109** *slap*

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

3:2 *3:2* *5:4* *3:2*

p *mp* *p* *mf* *mf* *pp* *mf* *l.v.*

loco *8^{vb}* *Ped.* *Ped.* *Ped.* *Ped.*

35 *smorz.* *p* *pp* *subt.* *bisb.* *3:2*

pp *ppp* *poco*

8^{va} *5:4* *3:2* *8^{va}*

p *l.v.* *f* *pp* *p* *mp* *pp*

3:2 *p* *t.p.* *mp* *pp*

tr *Ped.* *Ped.* *8^{vb}*

slow trill with Tf key

40 *subt.* *flz.* *6:4* **109** *f* *immobile!*

fp *pp* *mf* *mp* *f*

l.h. and r.h. uncoordinated

frenetico, cresc. al ff *immobile!*

3:2 *f mart.* *mf* *5:4* *mp* *pp*

press cluster silently *espr.* *p*

8^{vb} *ca 2* *Ped.* *Ped.*

* *SOST sin' al segno* ⊕ *Ped.* *

44

dry slap slap dry slap

espr. 3:2 flz.

pp irregular p < mp > pp < poco > ppp < poco >

49

slow trill with C-key

24 n.v. → p.v. → n.v. 131 bisb. dry slap

pp p pp < > < > < > < > 3:2 p

pp p mp p mp p

12:8 ten. p

55

subt. dry slap air 7:4 dry slap 1 air flz. 8va

pp ppp p pp p pp pp 6:4 6:4 "f" 3:2 pp pos. 3:2

15ma loco mp pp ma espr. pp 3:2 mf > p 15ma pp

Red. * 8va

58

24 109 bisb.

pp p pp (pp) mp

5:4 3:2 press silently (ossia: Red.) #tr~ 15ma mf espr. mp

pp poco (ten.) p t.p. 3:2 3:2 (p)

p cantabile pos.

62 112 n.v. → p.v. slap 6:4 7:4 air flz. 7:4 7:4 5

ppp pp p "f" > pp p pp

5:4 8^{va} 15^{ma} 7:4 8^{va} 5:4 3:2 5:4 3:2 5:4

8^{va} 3:2 mf Ped. 3:2 *

65 bisb. bisb. subt.

p > pp p > pp ppp

5:4 3:2 3:2 3:2 15^{ma} 3:2 7:8 3:2 5:4

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. 7:8 * mf

69 subt. n.v. → m.v. 131 n.v.

3:2 3:2 pp mf p

8^{va} 5:4 3:2 5:4 3:2 5:4 3:2 5:4

ppp pp f mp pp p ppp 5:4

Ped. * Ped. * Ped. Ped. Ped. Ped. *

73 subt. #tr 40 15 slap flz.

pp pp fsub. 6:4 6:4 6:4 6:4 6:4

p molto espr. pp f p ff

3:2 5:4 6:4 6:4 6:4

tr 3:2 Ped. Ped. Ped. Ped. Ped. *

colla parte, circular breathing

senza misura, liberamente

78 *flz.* *lunga! immobile!* *pp pos.*

ff lunga! immobile! *slap the strings* *pppp* *poco a poco acc. e cresc.* *f* *pp* *f* *l.v.* *mp* *p* (pluck different strings to not dampen the previous pizz.)

sim. (many notes) *t.* *gliss* *pp* *8^{va}* *8^{vb}* *Ped.*

bisb.

83 *p*

pp delicato *mf* *p* *ppp* *mf*

5:4 *15^{ma}* *3:2* *8^{va}* *3:2* *5:4* *3:2*

U.C. *Ped.* *Ped.* *U.C.* *Ped.* *Ped.* *Ped.*

88 *bisb.* *pp* *ff*

pp *mp* *p* *f* *pp* *mf* *ppp* *f* *(mf)* *f*

15^{ma} *3:2* *8^{va}* *3:2* *5:4* *3:2* *3:2* *8^{vb}*

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

a tempo, doppio movimento (♩ = ca 120)

93 *air flz.* *subt.*

"f" *"mf"* *mp* *pp* *ppp* *p* *pp* *mp* *pp*

p sub. *l.v.* *p* *pp* *f* *pp*

slap *press silently* *8^{vb}*

* SOST sin' al segno ◊

101

air flz. bisb. 5:4

poco p pp mp pp p mp pp

8va 15ma

109

dry slap subt. 3:2 3:2 5:4

mp pp mf pp mf mp p mf p

115

tr flz. 3:2 3:2 9:8 bisb.

8va 5:4 p mf fp mp pp mf p

mp p pp p mp

♢ Ped. Ped.

122

bisb. 5:4 3:2 5:4 5:4 5:4 3:2 5:4

mf p pp mf pp mf p f mp f

p mf mp mf pp mp f 8va 3:2 mf f

Ped. Ped. p Ped. * p Ped. Ped. Ped.

129 15

pp *mf* *pp* *mf* *mp* *f* *pp*

p *mf* *p* *mf* *f* *f* *mf*

Ped. *f* *Ped.* *Ped.* *Ped.*

Annotations: *bisb.*, *tr.*, *3:2*, *9:8*, *3:2*, *btr.*, *subt.*, *8va*, *5:4*, *5:4*, *3:2*, *3:2*

137

pp *mf* *p* *mp* *f* *p* *cresc. molto!*

f *mf* *p* *mf* *pp* *ff*

** Ped.* *Ped.* *Ped.*

Annotations: *bisb.*, *tr.*, *5:4*, *6:4*, *btr.*

poco rall. ($\text{♩} = \text{♩}$)

143

ff *mp* *cresc. molto!* *ff* *pp*

Ped. *Ped.* *Ped.* *Ped.* *Ped.*

Annotations: *7:4*, *6:4*, *7:4*, *3:2*, *3:2*, *5:4*, *3:2*

tempo I ($\text{♩} = \text{ca } 60$)

148

fff frenetico! *fff pesante* *15ma* *fff* *f* *p* *ff* *pp*

slap *8va* *pp* *btr.* *ff*

** Ped. (sin' al fine)*

Annotations: *split tone (as many partials as possible)*, *5:4*, *7:4*, *7:4*, *6:4*, *7:4*, *6:4*, *3:2*, *3:2*, *8va*, *6:4*

151 *f* > *p* *ff* *pp* **131** *pp*

3:2 8^{va} 15^{ma} ca 3[♩]

ff frenetico!
irregular
lh. and r.h. uncoordinated

fff (l.v.)

155 **109** *pp* *mp*

mp espr. 3:2 *p* (l.v.) 3:2 *pp* *p* *pp*

U.C. sin' al fine *pp*

162 **66** *pp* *ppp*

pp *ppp* (l.v.) 3:2 *lontano* (l.v.)

169 *p* *ppp* *lunga!*

p espr. *pp* 15^{ma} 5:4 *pppp* *ppp delicato* (l.v.) *lunga!*