

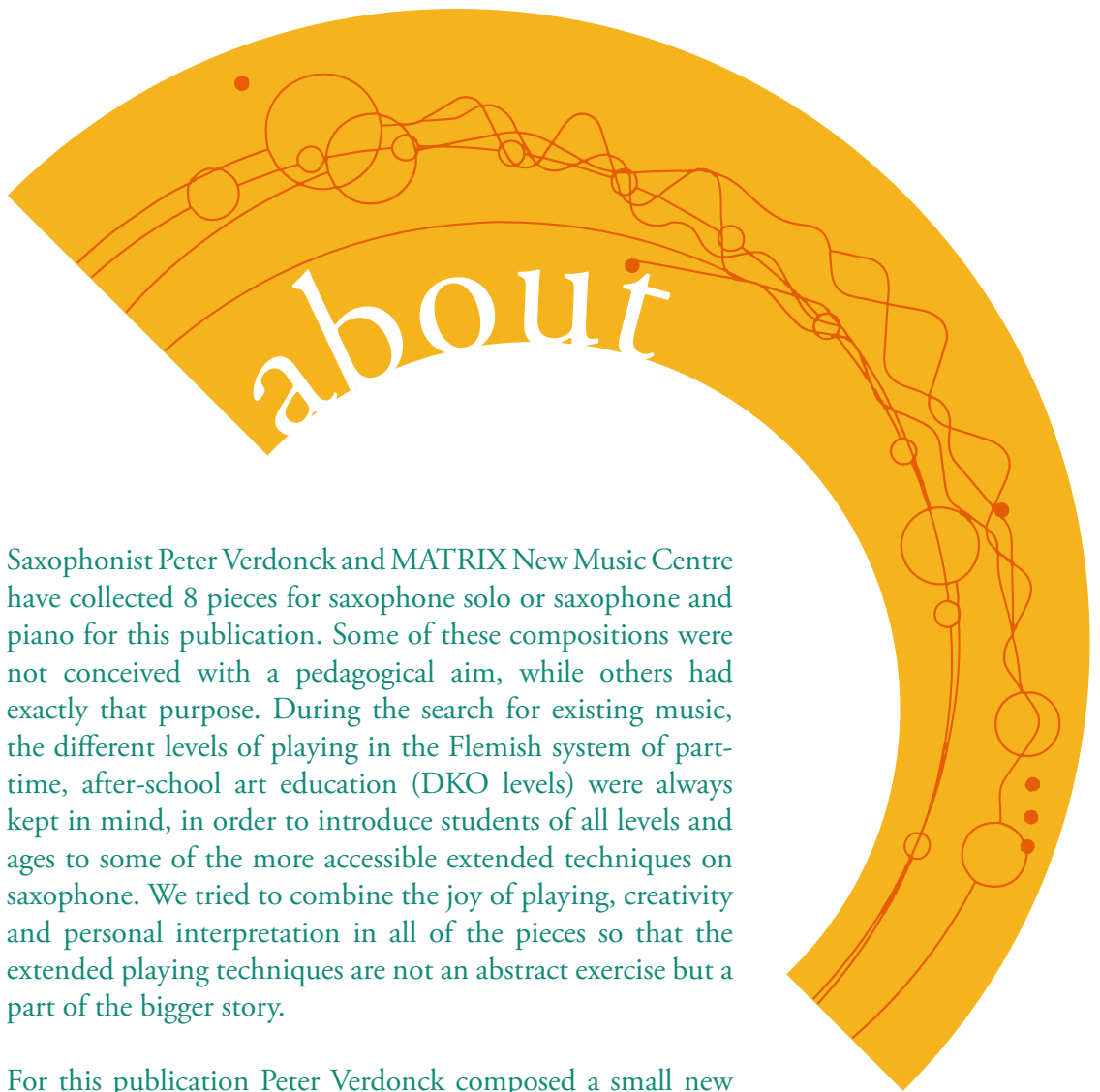


**No(w)  
Saxophone**

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## about

Saxophonist Peter Verdonck and MATRIX New Music Centre have collected 8 pieces for saxophone solo or saxophone and piano for this publication. Some of these compositions were not conceived with a pedagogical aim, while others had exactly that purpose. During the search for existing music, the different levels of playing in the Flemish system of part-time, after-school art education (DKO levels) were always kept in mind, in order to introduce students of all levels and ages to some of the more accessible extended techniques on saxophone. We tried to combine the joy of playing, creativity and personal interpretation in all of the pieces so that the extended playing techniques are not an abstract exercise but a part of the bigger story.

For this publication Peter Verdonck composed a small new piece called *Hot Coco Solo*. During the composition process he worked with some of his own students of different levels and ages. With the right guidance of the teacher, students actually succeeded in performing the piece on school events and even exams. Amongst them were a 12 year old with 3 years of experience on the tenor saxophone, and a 15 year old with 6 years of experience.

Although all of this music could well be played on a concert stage, the main goal is the introduction to new techniques and to new ways of thinking about musical performance, in collaboration with the teacher as well as personal conception.

Peter Verdonck & Jonas De Roover

# about

The composers featured in this publication have all made their scores available free of charge for educational purposes. Every effort has been made to trace copyright holders and to obtain their permission for the use of copyright material. We apologize for any errors or omissions and would be grateful if notified of any corrections that should be incorporated in future editions of this publication.

In the case of performances in a concert situation, the musician(s) in question should take all measures necessary to meet the composers' rights.

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*concept: MATRIX [New Music Centre] & Peter Verdonck*

*translations: Christine Dysers & Manuel Gigena*

*photography: Sigrid Spinnox & Jan Van Kerckhoven*

*lay-out: Klaas Coulembier*



about

the

pieces

**Pigeon Post**  
**Tenor sax & piano**  
**Ward De Vleeschouwer**  
**Edition: Metropolis**



*Pigeon Post* introduces the player to a new sense of time: a 3/2 time signature in which quavers are notated in swing rhythm. Even though the walking bass in the piano part may provide a certain sense of support, the syncopated rhythms are certainly challenging. As the notation draws on elements of jazz (swing), an analytical approach will likely be a necessary first step towards performance here.

DKO level: 2.4 – 3.2

**Car rapide - Senegal**  
**Alto Saxophone/Tenor Saxophone & piano**  
**Peter Verdonck - 3 November 2011**  
**Edition: Metropolis**



Besides rhythmical accents that refer to afro-exotic music, *Car Rapide* also makes extensive use of flutter-tonguing on low notes. The latter has a narrative function and is used here to spark the student's imagination. In fact, the whole piece holds a strong narrative content. 'Car rapides' are old, discarded buses which are sent from Europe to Africa. Usually, their engines are worn out. While the piano depicts the roaring engine, the saxophone tries to gather speed, yet comes to halt time and again. Once the bus finally sets off, we hear a playful African rhythm. However, the engine soon breaks down again. There seems to be an issue with the vehicle's camshaft drive belt (as is depicted by the piano in the middle of the piece)!

DKO level: 3.3

**Hot Coco Solo**  
**Saxophone solo**  
**Peter Verdonck - 2017**  
**Edition: Metropolis**



*Hot Coco Solo* (or *Hot Contemporary Concert Solo Piece*) was composed especially for this publication. In the faster *con moto* movement, rhythms in 7/8 are altered with quarter tones and timbre thrills. This requires a technical analysis by both student and teacher. Once the student masters these peculiar key combinations, the piece's (temporal) structure and its musical development should no longer be an issue. In the slower *lento* movements, the tempo is not strictly defined. Here, the student can experiment with timbre thrills.

DKO level: 3.1 - 4.3



**Kantada**  
**Alto Saxophone & Piano**  
**Marilyn Shrude - 2004**  
**Edition: © 2004 Marilyn Shrude. All rights reserved.**



In terms of dynamics, *Kantada* varies from *pianissimo* to *mezzo piano*. This requires a strict control in terms of both timbre and breath. The piece abandons a stable sense of metre, which implies that the saxophone player and the pianist need to communicate through sound and hearing only. As such, they create a mysterious interplay within this abstract atonal framework.

DKO level: 4.1 - ...

**Melodies**  
**For Saxophone**  
**Philip Glass - 1995**  
**Edition: Chester Music**



Most of these beautiful melodies are not too technical, which allows for a fairly quick and smooth musical interpretation. The tonal melodies are fully isolated from the time signatures here. The main emphasis is on nuance in tempo and dynamics.

DKO level: 2.2 – 4.3

**So many ways (3 scores)**  
**For a solo instrument**  
**Hallveig Guðny Kolsöe Ágústsdóttir - 2004**  
**Edition: hgka . 2004**



*So Many Ways* belongs to an early group of graphic works I composed in 2004 and 2005 using methods inspired by the Bauhaus artists (and friends) Wassily Kandinsky and Paul Klee, whom both contributed to the field of visual music through their art practices, theoretical research and writings.

Even though this piece is intended, and open for any instrumental interpretation, I found (and still do) find it – with its circular motion(s) and roundness – particularly suitable for a wind instrument; i.e. [Peter's] saxophones.

This graphic score can be interpreted in numerous ways. The drawings and symbols may evoke a rhythmical interpretation, but might just as much inspire certain pitches, dynamics, or 'extended techniques' such as slap tongues. The three scores can also be treated autonomously, depending on the level of the student. It is important in this piece to detach from the notion of a stable metre and to allow for the individuality of the student to take centre stage.

DKO level: all



### ***La beauté du geste***

**For saxophone (only key clicks)**

**Juan María Solare - Salzburg, 14th of February 2005**

**Edition:** © Juan María Solare 2004

7

As the title indicates, the whole work is played by sole use of the keys. The player decides the order of the motifs to be played. The pitch of the key clicks is relative to that. Silence also plays an important role here. The player is not only confronted by a new (technical) challenge and a new way of thinking, but also with the idea of the performance as such. Although the composer indicates that the work is written for tenor saxophone (or lower), it can be played on any saxophone.

DKO level: all

### ***Partikeln***

**For a roaring saxophonist**

**Juan María Solare - Köln, 23-24th of May 2004**

**Edition:** © Juan María Solare 2004

8

*Partikeln* is a serious challenge in terms of technique, endurance and performance. This work demands not a classical performance, but rather a theatrical one. Changes in time signature and atonal timbres are playfully altered by the recitation of German and English words, molto vibrato, multiphonics and overblowing. Although the composer indicates that the work is written for tenor saxophone (or lower), it can be played on any saxophone.

DKO level: 4.1 – 4.3





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# Pigeon Post

Ward De Vleeschhouwer (2012)

$\text{♩} = 70$   $\text{♪} = \overset{3}{\text{♪}}$

Tenor Saxophone

Piano

*mf*

3

Ten. Sax.

Pno.

6

Ten. Sax.

Pno.

9

Ten. Sax.

Pno.

*mp*

11

Ten. Sax.

Pno.

*mf*

*mp*

13

Ten. Sax.

Pno.

*mf*

*f*

16

Ten. Sax.

Pno.

*mp*

19

Ten. Sax.

Pno.

*mf*

*mp*

21

Ten. Sax.

Pno.

*ff*

*f*

24

Ten. Sax.

Pno.

Ped.

27

Ten. Sax.

Pno.

*p*

*p* *pp* *p* *pp*

Ped.

31

Ten. Sax.

Pno.

34

Ten. Sax.

Pno.

3

36

Ten. Sax.

Pno.

3

# Pigeon Post

Ward De Vleeschhouwer (2012)

$\text{♩} = 70$   $\text{♪} = \text{♪} \text{ } \overset{3}{\curvearrowright}$

5

8

11 *mf* *mp* *mf* 2

16 *mp* *mf* *mp*

21 *ff* *f*

26 *p*

31

34





# Car Rapide

## Senegal

Peter Verdonck,  
3 November 2011.  
1'10"

Vivace ♩=144

Tenor Saxophone

Piano

3

Ten. Sax.

Pno.

5

Ten. Sax.

Pno.

7  
Ten. Sax. *f subito*

Pno. *f subito*

9  
Ten. Sax.

Pno. *mp subito*

11  
Ten. Sax.

Pno.

13  
Ten. Sax.

Pno.

15

Ten. Sax.

Pno.

*f subito*

*f subito*

17

Ten. Sax.

Pno.

19

Ten. Sax.

Pno.

**A** **Tempo rubato**

flt. flt.

*sempre f*

**A** **Tempo rubato**

22

Ten. Sax.

Pno.

flt. flt. flt. flt. flt. flt.

*sempre f*

25 *fl.* *fl.* **a tempo**

Ten. Sax.

*a tempo*

Pno.

*mp*

27 **B**

Ten. Sax.

*mp* **B**

Pno.

29

Ten. Sax.

Pno.

31

Ten. Sax.

Pno.

*f*

33 **C**  
Ten. Sax. *f subito*

**C**  
Pno. *f subito*

35  
Ten. Sax.

Pno.

37  
Ten. Sax.

Pno.

39  
Ten. Sax. *ft.*

Pno.

# Car Rapide

Senegal

Peter Verdonck,  
3 November 2011.  
1'10"

Vivace ♩=144

*mp*

5

*f subito*

8

*mp*

12

16

*f subito*

19 **A** *Tempo rubato*

flt. flt. flt. flt. flt.

*sempre f*

24 flt. flt. flt. flt. flt. *a tempo*

*mp*

28 **B**

Alto Saxophone

30



33 C

*f subito*

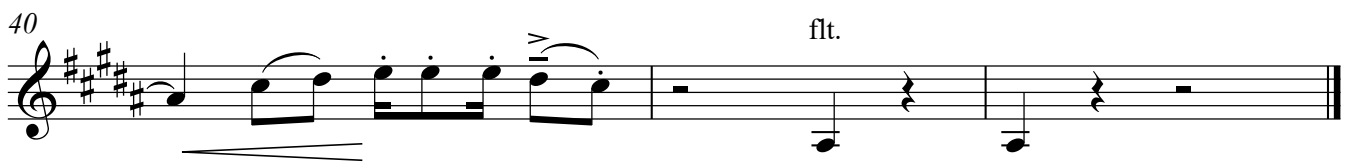


37



40

ft.



# Car Rapide

Senegal

Peter Verdonck,  
3 November 2011.  
1'10"

Vivace ♩=144

*mp*

5

*f subito*

8

*mp*

12

*mp*

16

*f subito*

19

**A** Tempo rubato

*sempre f*

24

flt. flt. flt. flt. flt. a tempo

*mp*

28

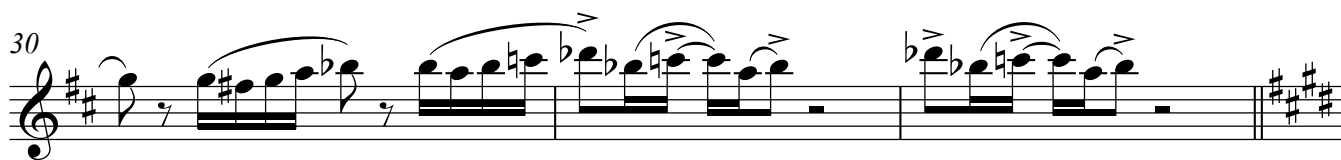
**B**

*mp*



Tenor Saxophone

30



33

**C**

*f subito*



36



39

ft.







# Hot Coco Solo

Saxophone solo

Peter Verdonck.

**Con moto** ♩=160

*pp* *mp*

5

*mf*

\* = + low Bb  
+ = + low C#

9

1. *tr*

thrill  
tc

**Lento**

14

thrill  
tc

thrill  
ta

thrill  
low C

3

thrill  
4  
5  
6

*fp*

thrill  
ta

thrill  
6

21 **Con moto** ♩=160

*pp* *mp* *mf*

26

\* \* \*

**Lento**

31

\* \* \*

*p subito*  
slow thrills  
with upper note

38

*p* 3 slow thrill tc *mf* 3 slow thrill tc 3 *fp*

43 **Con moto** ♩=160

*f* \* \* \* +

48

\* \* \*

51

*mf* + *mp* \* \* \* *p* + *pp* +

26 december 2017



# **KANTADA**

**for**

**Alto Saxophone and Piano**

**Marilyn Shrude**

**2004**

## NOTES



Mute -----

Slow to fast.

Mute notes indicated by placing a finger of the left hand on the string near the bridge; with the right hand, play notes on the keys as usual.

Accidentals continue throughout the measure.

The *kantada* is a Greek folksong that celebrates not only special occasions, but also the love of an individual for her/his country. *Perdika* (The Partridge) is one of the most famous folksongs from the island of Corfu; the beauty of the island is praised and compared to a partridge. This setting, although moody and expressive, captures the enchanting island and its wonderful people. The piece is dedicated to Doretta and Yiannis Miralis in celebration of their marriage and in appreciation for their assistance. John Sampen and Marilyn Shrude gave the European premiere on July 12, 2004 in Corfu, Greece.

*Kantada* can be performed as a solo or with two other postcard pieces of Marilyn Shrude as follows:

*Kantada* (2004) for alto saxophone and piano (ca. 2:30)

*For Luciano* (2003) for alto saxophone (ca. 1:30)

*Continuum (Postscript '97)* for alto saxophone and piano (ca. 1:22)

To Doretta and Yiannis

E♭ Alto Saxophone

# Kantada

Reflectively ♩ = ca. 40

Marilyn Shrude

Piano

Saxophone

*ppp*

*p*

*mp* *pp*

*p* *mp*

*piu mosso*

*mf* *p*

*poco a poco rit.*

*mp*

*pp*

*dim. al niente*

Bowling Green, OH  
7/4/04

To Doretta and Yiannis

# Kantada

Reflectively ♩ = ca. 40

Marilyn Shrude

Alto Saxophone

Piano

*pppp*

Ped. \_\_\_\_\_ (sim.)

*ppp*

(Ped.)

Sost. \_\_\_\_\_ (sim.)

Copyright 2004. Marilyn Shrude. All rights reserved.



Musical score for the first system. The top staff contains a single melodic line starting with a piano (*p*) dynamic and ending with a mezzo-piano (*mp*) dynamic. The piano accompaniment consists of three staves: the upper two staves are mostly silent, while the lower staff provides harmonic support with a piano (*p*) dynamic and a mezzo-piano (*mp*) dynamic section. A fermata is present over the final notes of the piano part.

(Sost.)

Musical score for the second system. The top staff contains a single melodic line starting with a pianissimo (*pp*) dynamic and ending with a piano (*p*) dynamic. The piano accompaniment consists of three staves: the upper two staves are mostly silent, while the lower staff provides harmonic support with a pianissimo (*pp*) and a pianississimo (*ppp*) dynamic section. A fermata is present over the final notes of the piano part. A pedal instruction "Ped. (sim.)" is located below the lower staff.

*piu mosso*

*mp* *mf*

*cresc.* *mf*

(Ped.)

Sost. (sim.)

*p* *p*

6 6

(Sost.)

*ppp* Ped. (sim.)

*poco a poco rit.*

*mp* *pp*

*cresc.* *mp* *pp*

(Ped.)

Detailed description: This system contains a single melodic line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The melodic line starts with a half rest, followed by a series of eighth and sixteenth notes, ending with a fermata. The piano accompaniment consists of chords and moving lines in both hands, with a crescendo leading to a mezzo-piano (mp) section and then a piano (pp) section. Dynamic markings include *mp*, *pp*, and *cresc.*. A pedaling instruction (Ped.) is located below the first measure.

*dim. al niente*

Mute

*pppp*

(Ped.)

Bowling Green, OH  
7/4/04

Detailed description: This system features a single melodic line on a treble clef staff and a piano accompaniment on grand staff. The melodic line consists of a few notes with a long, sweeping slur and a fermata, marked *dim. al niente*. The piano accompaniment includes a 'Mute' instruction with a dashed line, and a very piano (*pppp*) section. A pedaling instruction (Ped.) is located below the first measure. The text 'Bowling Green, OH 7/4/04' is printed in the bottom right corner.



# Melodies for Saxophone

Philip Glass

## No. 1

♩. = 92

*mp*

4

8

11

15

18

21

23

*rit. --*

*pp*

# No. 2

♩ = 168

1 x 3

mf

Musical staff 1: Treble clef, 7/8 time signature. The piece begins with a dynamic marking of *mf*. The first measure contains a circled '1' and 'x 3'. The staff contains seven measures of music with various rhythmic values and accidentals.

6 2 x 3

Musical staff 2: Treble clef, 7/8 time signature. The second measure contains a circled '2' and 'x 3'. The staff contains seven measures of music.

10 3 x 2

Musical staff 3: Treble clef, 4/4 time signature. The third measure contains a circled '3' and 'x 2'. The staff contains seven measures of music.

13 4 x 1

5 x 2

Musical staff 4: Treble clef, 4/4 time signature. The fourth measure contains a circled '4' and 'x 1'. The fifth measure contains a circled '5' and 'x 2'. The staff contains seven measures of music.

17 6 x 1

7 x 3

D.C., with repeats

Musical staff 5: Treble clef, 4/4 time signature. The sixth measure contains a circled '6' and 'x 1'. The seventh measure contains a circled '7' and 'x 3'. The staff contains seven measures of music. The piece concludes with the instruction 'D.C., with repeats'.

# No. 3

♩ = 72

1

2

D.C., twice

Musical staff 6: Treble clef, 4/4 time signature. The piece begins with a dynamic marking of *mf*. The first measure contains a circled '1'. The staff contains seven measures of music. The second measure contains a circled '2'. The piece concludes with the instruction 'D.C., twice'.

5 3 4

### No. 4

♩ = 120

4

7

10

13

16

19

22

D.C.

*mp*

*p*

# No. 5

♩ = 72

pp

6

11

15

D.C.

Detailed description: This block contains the first 15 measures of a musical piece. It is written on a single treble clef staff. The tempo is marked as ♩ = 72. The dynamics start at *pp*. The music features a series of trills over a melodic line. Measure 15 ends with a double bar line and the instruction 'D.C.' (Da Capo).

# No. 6

♩ = 132

mp

7

14

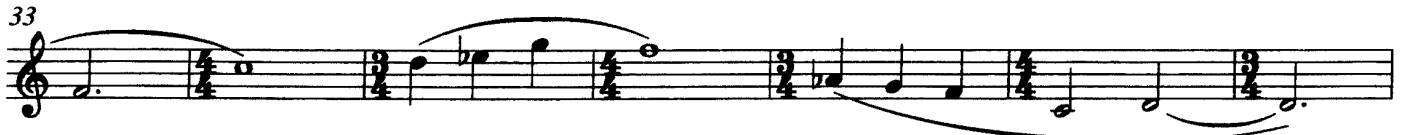
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27

Detailed description: This block contains the first 27 measures of a musical piece. It is written on a single treble clef staff. The tempo is marked as ♩ = 132. The dynamics start at *mp*. The piece is characterized by frequent changes in time signature, including 3/4, 4/4, and 3/2. The melody consists of eighth and sixteenth notes, often grouped with slurs and accents.



33



Musical staff 33-39: Treble clef, 4/4 time signature. Measures 33-39. A long slur covers measures 33-39. Measure 33 starts with a half note G4. Measure 34 has a quarter rest. Measure 35 has a quarter note A4. Measure 36 has a quarter note B4. Measure 37 has a quarter note C5. Measure 38 has a quarter note B4. Measure 39 has a quarter note A4.

40



Musical staff 40-45: Treble clef, 4/4 time signature. Measures 40-45. A long slur covers measures 40-45. Measure 40 starts with a quarter note G4. Measure 41 has a quarter note A4. Measure 42 has a quarter note B4. Measure 43 has a quarter note C5. Measure 44 has a quarter note B4. Measure 45 has a quarter note A4.

46

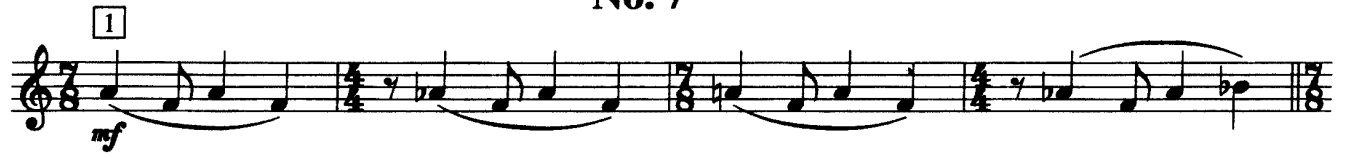


Musical staff 46-52: Treble clef, 4/4 time signature. Measures 46-52. A long slur covers measures 46-52. Measure 46 starts with a quarter note G4. Measure 47 has a quarter note A4. Measure 48 has a quarter note B4. Measure 49 has a quarter note C5. Measure 50 has a quarter note B4. Measure 51 has a quarter note A4. Measure 52 has a quarter note G4. A *p* dynamic marking is at the end of the staff.

$\text{♩} = 176$

### No. 7

1



Musical staff 1-4: Treble clef, 7/8 time signature. Measures 1-4. A long slur covers measures 1-4. Measure 1 starts with a quarter note G4. Measure 2 has a quarter note A4. Measure 3 has a quarter note B4. Measure 4 has a quarter note C5. A *mf* dynamic marking is at the beginning.

5



Musical staff 5-8: Treble clef, 7/8 time signature. Measures 5-8. A long slur covers measures 5-8. Measure 5 starts with a quarter note G4. Measure 6 has a quarter note A4. Measure 7 has a quarter note B4. Measure 8 has a quarter note C5. A *D.C.* marking is at the end.

9



Musical staff 9-12: Treble clef, 7/8 time signature. Measures 9-12. A long slur covers measures 9-12. Measure 9 starts with a quarter note G4. Measure 10 has a quarter note A4. Measure 11 has a quarter note B4. Measure 12 has a quarter note C5. A *f* dynamic marking is at the beginning.

13



Musical staff 13-16: Treble clef, 7/8 time signature. Measures 13-16. A long slur covers measures 13-16. Measure 13 starts with a quarter note G4. Measure 14 has a quarter note A4. Measure 15 has a quarter note B4. Measure 16 has a quarter note C5. A *D.S.* marking is at the end.

17



Musical staff 17-20: Treble clef, 7/8 time signature. Measures 17-20. A long slur covers measures 17-20. Measure 17 starts with a quarter note G4. Measure 18 has a quarter note A4. Measure 19 has a quarter note B4. Measure 20 has a quarter note C5.

21



Musical staff 21-24: Treble clef, 7/8 time signature. Measures 21-24. A long slur covers measures 21-24. Measure 21 starts with a quarter note G4. Measure 22 has a quarter note A4. Measure 23 has a quarter note B4. Measure 24 has a quarter note C5. A *D.C., with repeats* marking is at the end.

# No. 8

$\text{♩} = 72$



# No. 9

♩ = 144

Musical score for No. 9, measures 1-14. The score is written in treble clef with a 4/4 time signature. The tempo is marked as ♩ = 144. The dynamic marking *mf* is present at the beginning. The score is divided into six measures, each starting with a boxed number (1, 2, 3, 4, 5, 6). Measure 1 starts with a fermata. Measure 4 contains the instruction **D.C.** with a double bar line and a repeat sign. Measure 11 starts with a fermata. Measure 14 ends with the instruction **D.S.**. The music consists of eighth and sixteenth notes, often beamed together, with various accidentals (sharps, flats, naturals) and slurs.

then repeat **1** , **2** and **3** with D.C.

♩ = 96

# No. 10

1

mp

2

mp

3

p

4

(p) poco cresc. — — — — — mp ————— p

D.C.

5

mp

6

mp

7

p ————— poco cresc. — — — — — mp

8

————— p ————— pp

# No. 11

$\text{♩} = 108$

The musical score for No. 11 is written in treble clef with a tempo of 108 beats per minute. It consists of nine staves of music. The first staff begins with a *ppp* dynamic marking and features a sequence of sixths and triplets. The second staff continues with similar patterns, including a triplet of sixths. The third staff shows a melodic line with sixths. The fourth staff continues the melodic line with sixths and a triplet. The fifth staff features a melodic line with sixths and a *ff* dynamic marking, followed by a *f* dynamic marking. The sixth staff has a *f dim.* marking, a dashed line, and a *pp* marking, ending with a *D.C.* instruction. The seventh staff begins with a *ppp* dynamic marking and features a sequence of sixths. The eighth staff continues with sixths and a triplet. The ninth staff concludes with sixths and a triplet.

♩ = 176

# No. 12

1 2 x 2

$\frac{6+4}{8}$   $\frac{6+2}{8}$   $\frac{6+4}{8}$   $\frac{6+2}{8}$  D.C., twice

*sempre f*

5 3

9 4

13 5

$\frac{6}{8}$  6 x 2 7 x 2 Dal  $\frac{6}{8}$ , twice

17  $\frac{6+4}{8}$   $\frac{6+4}{8}$   $\frac{6+4}{8}$   $\frac{6+4}{8}$

*f* *ff* *f* *ff*

then repeat 3 , 4 and 5

$\oplus$  8 x 2 9 x 2 Dal  $\oplus$ , twice

21  $\frac{6+4}{8}$   $\frac{6+4}{8}$   $\frac{6+4}{8}$   $\frac{6+4}{8}$

*f* *ff* *f* *ff*

then repeat 3 , 4 and 5

1 ♩ = 69

# No. 13

mp

p

mp

p

mp

p

D.S.

mp

p

mp

p





A piece for a solo instrument.

The musician can choose to play one or all of the pages during a performance.

It is up to the musician in which order to place the three pages of the score.

The musician can start and finish wherever s/he decides on each page, but before s/he finishes, at least one whole circle - 360° - should be played.

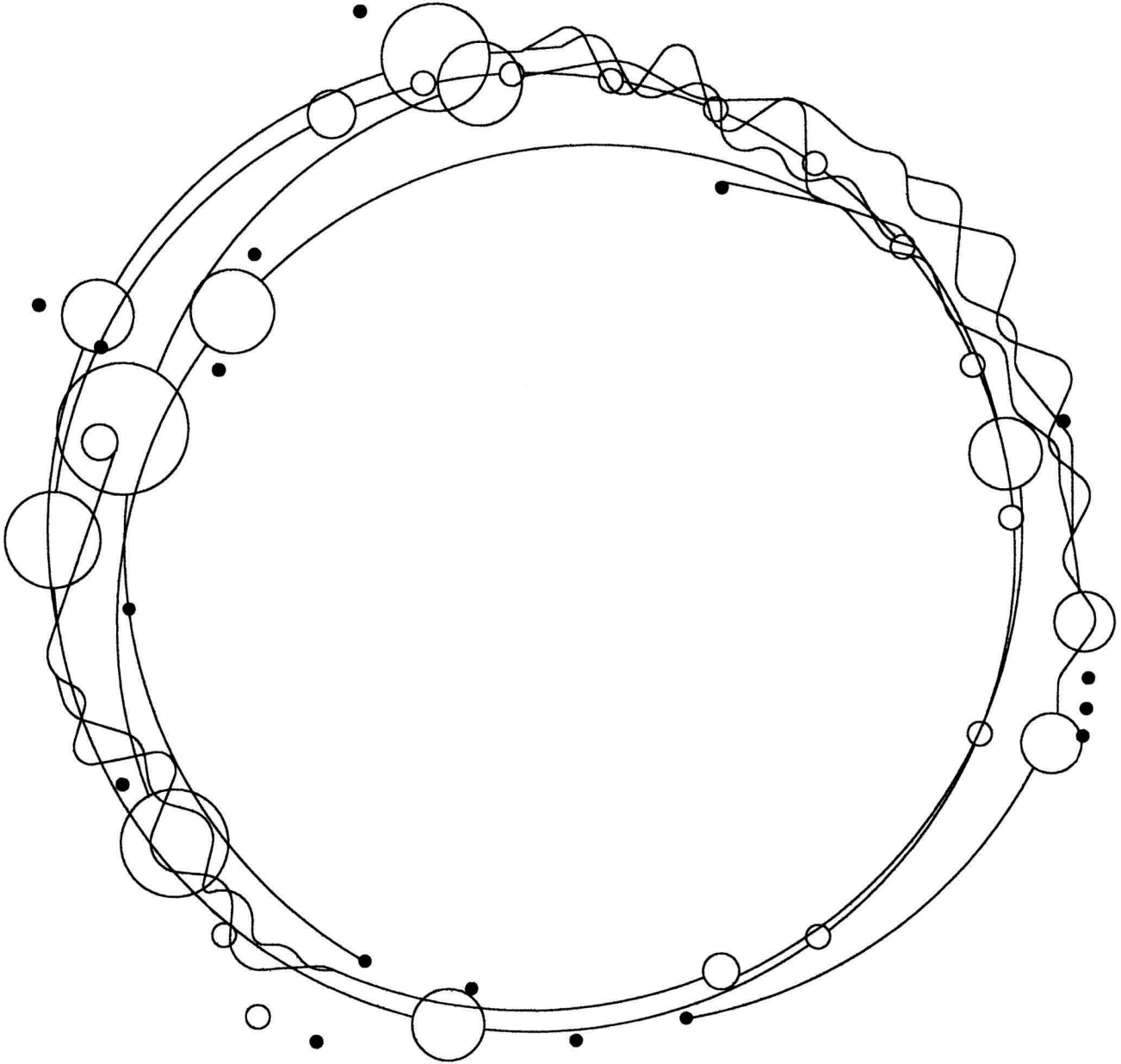
Although it is a possibility, it is not intended that every single graphic mark seen in each score - on each page - should be played when going one circle.

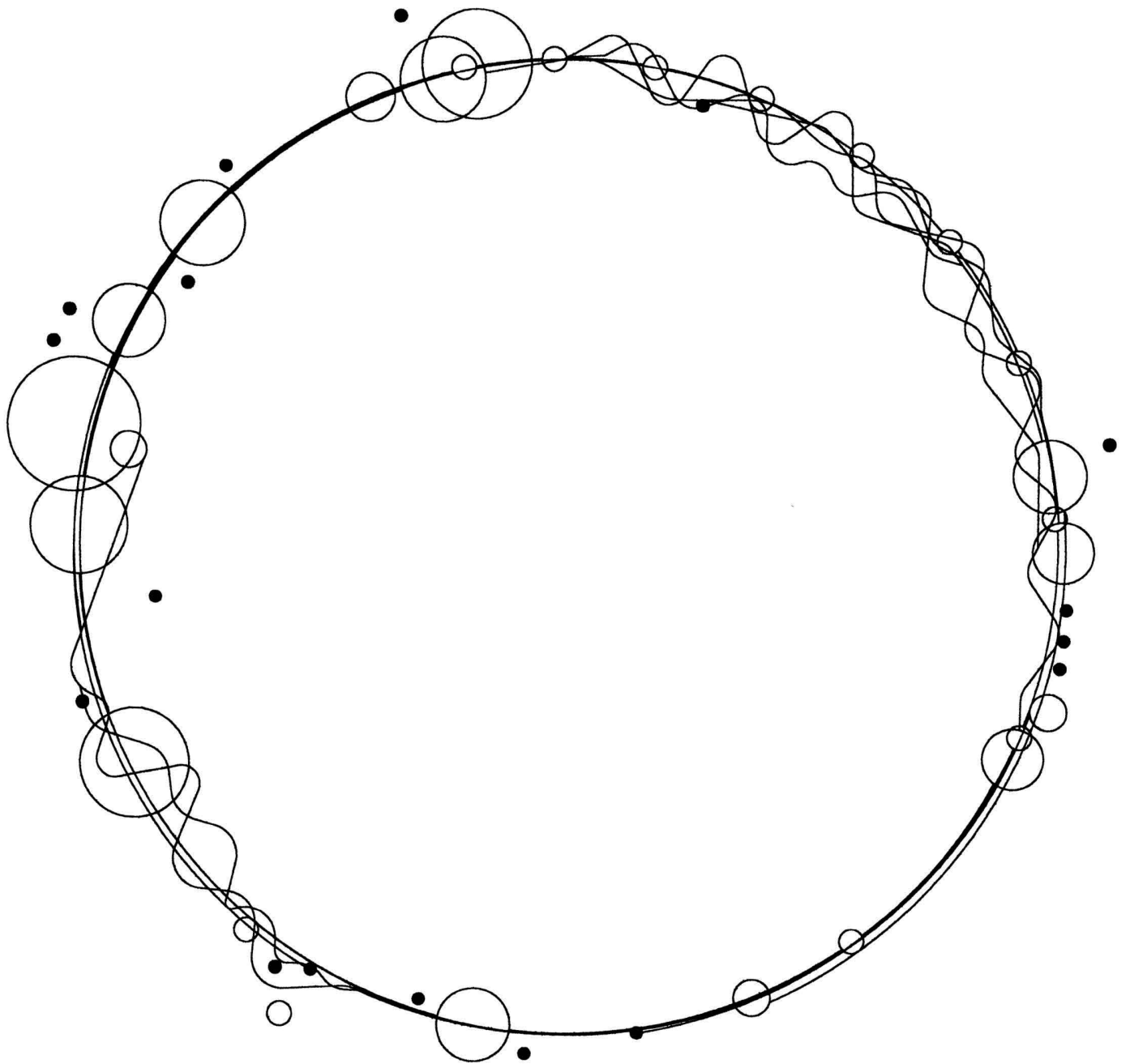
A selection can be made of what to play each time.

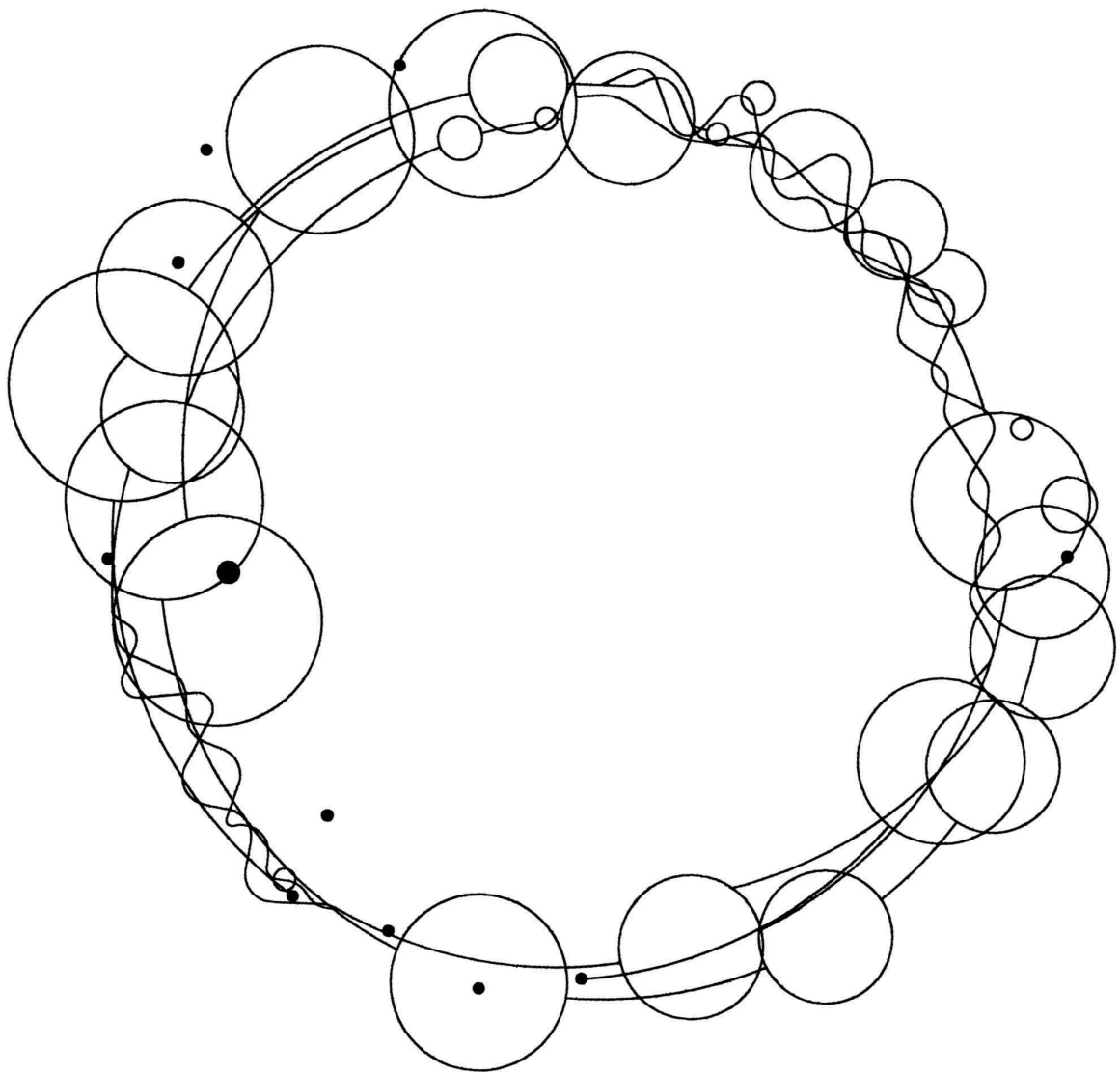
If the musician chooses to go more than one circle for each score, a variation of 'route' is possible by choosing the graphic material for the first, second, third, (etc) circulation.

The dynamics that are chosen for the visuals - the white circles, the little black circles, etc. - on one page have to hold for the other two pages, to have continuity and coherency within the piece.

The choice of tempo is optional for each score.







Juan María Solare

## La beauté du geste

*for saxophone (only key noises)*

### *Introduction (program note)*

This work originated on ideas born after on a visit to Cologne of Eduardo Kohan, to whom it is dedicated.

### *Playing rules (about the performance)*

The entire piece will be performed only with key clicks of relative pitch ("*higher or lower than...*") In this work there is a palette of seven degrees or steps.

Limiting oneself to key noises will guarantee a certain cohesion and will give the piece some identity. Use a little amount of air, or nothing.

Intentionally, the score do not use staves of five lines but of three, to avoid that -due to automatism- one associates a position on the staff with a specific pitch or a fingering. Because of this same reason, a clef is not used.

The score has seven modules. Each module may be repeated any amount of times, alone or in groups ("*conglomerates*"). There can be pauses between modules or be played uninterruptedly.

The order in which the modules is to be played is free (not necessarily in the order in which they are written).

It is not indispensable to play all the modules. In an extreme case one could plan a performance based on only one module.

Play between five and eleven minutes, in principle.

The dynamics and tempi are free and can variate from one module to the next one (also within one module: *accelerando*, *diminuendo*, etc.).

However, these modules are impulse giver, detonators, triggers. One can improvise on the base of them, taking them as points of departure, as runways, as springboards.

Some disperse ideas to gradually move away from these "starting points ":

- rearrange the internal accents of each module
- intercalate fermatas of different durations
- fragment a module and reorder the chunks or develop them separately
- modify the "pitches":
  - transposing the melodic shape ("modulation")
  - reversing the melodic shape
  - destroying the melodic shape (gradually o abruptly)
- modify the rhythms:
  - keeping the order of the "pitches" but associating them to other rhythm
  - intercalating "cadenzas" (for instance trills or tremolos) based upon a fragment of some module

How far one can move away of these modules? This is the key question of all improvisation; the answer will be given by the musical sensitivity and conviction. If the question is "*may one do this or that?*", in general the answer is "yes".

\* JMS, Salzburg, 15th February 2005 \* Translated in Cologne, 24th February 2005 \*

a Eduardo Kohan

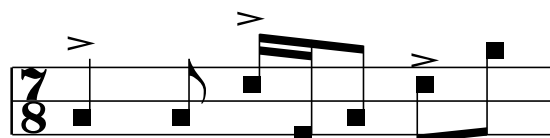
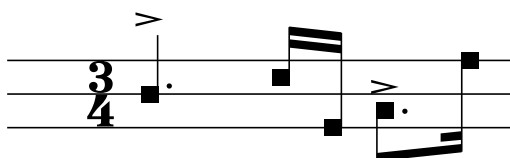
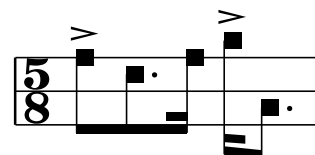
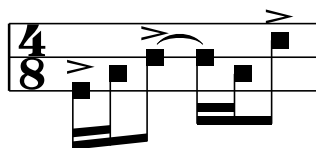
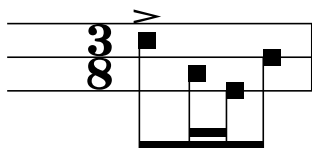
# La beauté du geste

( la belleza del gesto )

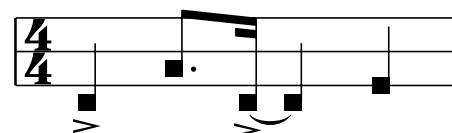
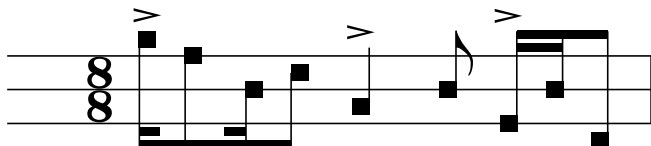
Salzburg, 14 FEB 2005  
Duración: 5-11 minutos

*para saxofón tenor*  
*( sólo ruido de llaves )*

Juan María Solare



8. = 3+3+2







Juan Mariá Solare

## Partikeln

*For a roaring saxophonist*

*Introduction (programme note)*

Few things are more inspiring than an interpreter with initiative. On May 16 2004, the members of *Thelema Trio* (Ghent, Belgium) visited me in Cologne. The saxophonist, Peter Verdonck, played some of my compositions for solo saxophone; one of them (*Carpe Noctem*) sight-reading. In addition to playing the majority of the notes accurately, he showed an understanding of the musical meaning of the piece, which is infinitely more important.

During the sight-reading of the piece, Peter spewed unintelligible words between musical phrases. And so I imagined to systematize the incident and to compose an *ad hoc* piece, in which the structures of musical phrases and of verbal phrases would overlap. A music piece in which a soloist needs to shout frantically certain words. I chose the so-called “particles” of German language (an idea which I had wanted to undertake for a couple of years already). They are typical words from oral, non-written speech. They come from a colloquial language, not an erudite one. They belong to spontaneous, rather than planned speech; and even more so to dialogue than to monologues, or the exposition of arguments. These particles are neither conjunctions, interjections, adverbs nor prepositions. They form a separate grammatical category. Given that the German language is particularly rich in these particles, it is not an easy task to find equivalents in other languages.

Language stylists are not friends with those particles, accused of being ‘gravel’, used merely to fill-up silence. They are considered third-rate words because they lack their own meaning. Most Germans I know repeat invariably “yes, I use them, but you better don’t imitate me”.

As the particles lack meaning by themselves and their function depends on the context, being fragmented (in this composition) they should have been already fully deprived of any significance. In theory, at least. Who knows some German will find certain connections with the musical development. Anyone who does not know a word of German, however, will not miss out the brute force of the non-semantic development.

**Partikeln** (Particles) for saxophone (tenor, baritone, bass or double bass) was composed in Cologne, Germany on May 23 and 24, 2004. The indication “*For Peter Verdonck*” shall be read as a dedicatory, but also as a precision about the whole. The work is meant for a (*roaring*) saxophonist, and not for a saxophone.

for Peter Verdonck

# Partikeln

Köln, 23rd & 24th May 2004  
(Corrections until 29th May)  
Duration: 4'00"

for a roaring saxophonist  
(tenor sax or lower)

Juan María Solare

## Rudo, primitivo, directo

$\text{♩} = 144$  or faster

VOICE  
roaring - rugiente *fff*

I - Abtönungspartikeln

Sax

(9) *fff* sempre staccatissimo e marcato  
tutta forza  
do not save your energies, but administrate them well

nun mal auch

6 schon doch ja

Vibrato molto (stretto, presto) 5-10"

*sffp* *fff* ↑  
non statico, distorted (Multiphonic)  
[ bloß = bloss ]

11 erst gar bloß

16 SLAP wohl e - ben

20 a - ber a ber halt!

dirty smile as a gangster

24

halt

Vibrato molto (stretto, presto)

5-10"

nicht

a - ber

*sffp* *fff*

non statico, distorted (Multiphonic)

29

[ schließlich = schliesslich ]

SLAP

et - wa

ein mal

schließ lich

33

viel - leicht

o - hne - hin

so - wie

37

(more "nn" than "e")

so

ru - hig

SLAP

denn

ei - gen - tlich

ei - gen - tlich

SLAP

42

nur

al - so

gliss

SLAP

im - mer

hin

ü - ber

47

haupt

al - ler - dings

je - den - falls

SLAP

51

Vibrato molto (stretto, presto)

ü - bri - gens

SLAP

*sffp* *fff* *fff*

non statico, distorted (Multiphonic)

55

(yelled) "I've got blisters on my fingers!"  
like Ringo Starr at the end of "Helter Skelter"

Agazapado, internamente tenso

II - Steigerungspartikeln

so

*pp* *pp* *p*

57

sehr viel recht

*pp* *pp* *p* *p* *p* *p*

cresc. poco a poco

60

weit gar zu

*mp* *mp* *mp* *mf* *mf*

63

naughty smile as telling a secret

Breath were you can (if you can)

ganz ü - ber - haupt völ - lig

*f* *f* *pp*

whispered

67

rich - tig voll - kom - men furcht - bar

70

weit - aus im - mer voll - stän - dig

73

et - was we - nig be - son - ders ziem - lich

(pp)

78

III - Gradpartikeln

noch ge - ra - de

mp gliss mp gliss

82

min - des - tens al - lein

mp gliss pp eco

molto vibrato

85

[ bloß = bloss ]

bloß bloß nur

mp gliss pp eco

molto vibrato

90

bei - na - he na - he - zu

pp eco mf

molto vibrato

96 *mf* zu min - dest *mf* we - nig - stens *sfp*

100 *f* le - di - glich *f* be - gliss

103 reits *f* höch - stens

109 *molto vibr.* SLAP SLAP et - wa

114 *molto vibr.* *pp* eco *pp* selbst *p*

120 *ff* *ff* *mp* *sffp* *ff* *mp* *mp* *cresc.*

Vibrato molto (stretto, presto) 5-10" fast SLAP e - ben auch

*non statico, distorted (Multiphonic)*

124

*mf* ge - nau *f* be - son - ders

ad libitum: different fingerings  
(and colors) for the repeated notes

*mf* gliss *f* gliss *sfp* *cresc. molto* molto vibr.

127

*ff* (roll the R) so - gar *pesante*

SLAP SLAP

*ff* *mf* *cresc., rall poco*

134

*mf* erst *f*

139

*f* zu - mal *ff* (*cresc. segue*)

143

*ff* schon un - ge fähr SLAP *fff*

rotundo categorical

# MATRIX

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