Remains II

for tenor-saxophone, bandoneon and harp

Jonas Skaarud

2014

"Musikken lytter

den har funnet noe
stumt"

– **Tor Ulven**

Written for Mette Henriette Martedatter Rølvåg, Andreas Rokseth and Julie Rokseth
with fundings from Komponistenes Vederlagsfond

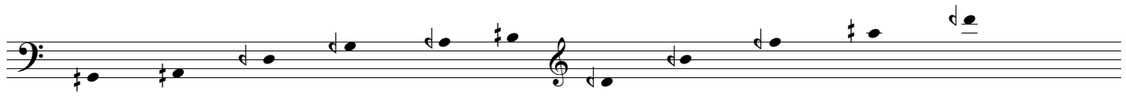
SIGNS AND REMARKS

General remarks:

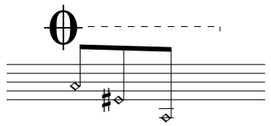
- The 9 parts in which this piece is divided, ***may be performed in any order***, or follow the order in score.
- The performer should aim at creating a whole, therefore they should consider the breaks between the parts to be not to long
- In all "senza misura"-passages the given length is suggested at the end. This however, serve only as guidelines.
- Accidentals applies only to the notes which they directly preceed (unless repeated notes etc.)

For harp:

The following strings are to be tuned following way, when pedal is in middle position:

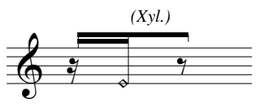


- (NB! For readibility purposes these quartertones are not notated in the score)



- Shows in which order the tones should be dampened

PDLT - Prés de la table



- Xylophonic sound - dampen the string near the fingerboard with one hand, and pluck the string normally with the other

- Pluck the string with the fingernail (applies only to notes where the sign is showed above), or placed above glissando: glissando with the fingernails

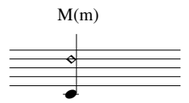
Other signs etc. explained in score

Quartertones:

Following quartertones are used:

- 1/4 tone flat
- 3/4 tone flat
- 1/4 tone sharp
- 3/4 tone sharp

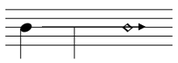
For saxophone:



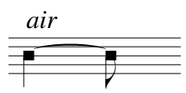
Multiphonic (chordal):
Generally free, but the following texts on top suggests the degree of dissonance:
M(h) - high degree of dissonance
M(m) - medium degree of dissonance
M(l) - low degree of dissonance

<u>The bottom note suggests preferred fundamental tone</u>

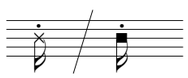
Airy tone



From tone to airy tone



Air - no tone (*air* always written above)



Slaptongue (without tone/with tone)

Saxophone part is transposed

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Jonas Skaarud
2014/2015

1

Senza misura, quieto

Sax.

Hrp.

M (l)

pp *pp* *mf* *p* *p* (poco) (*p*) *mf* *pp* *p*

p *mp*

D♮ C♮ B♭ / E♮ F♯ G♭ A♭

F♯ → F♮
A♭ → A♮
E♮ → E♭

Sax.

Hrp.

Band.

M (m)

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

p *p* *mf*

f

ca. 0'30''-0'40''

2

Caotico ♩= ca. 70-80

Sax.

Band..

Hrp.

flz.

(Xyl.)

D♭ C♮ B♭ / E♭ F♭ G♭ A♮

D♭ → D♮
C♮ → C♭
F♭ → F♮

F♭ → F♮
G♭ → G♮

Subito fluente, molto leggiero

M (m)

***Dampened glissando: glissando with one hand, the other follws, damping immediately after**

3

Lunga, lontano
Senza misura

Sax.

Band.

Hrp.

ppp

ppp

pp

D♮ C♮ B♭ / E♯ F♮ G♯ A♮

Freely, poco mosso, irregulare

pp *(poco)* *sim.*

ca. 0'30''-0'45''

Sax.

Band.

Hrp.

ppp

ppp

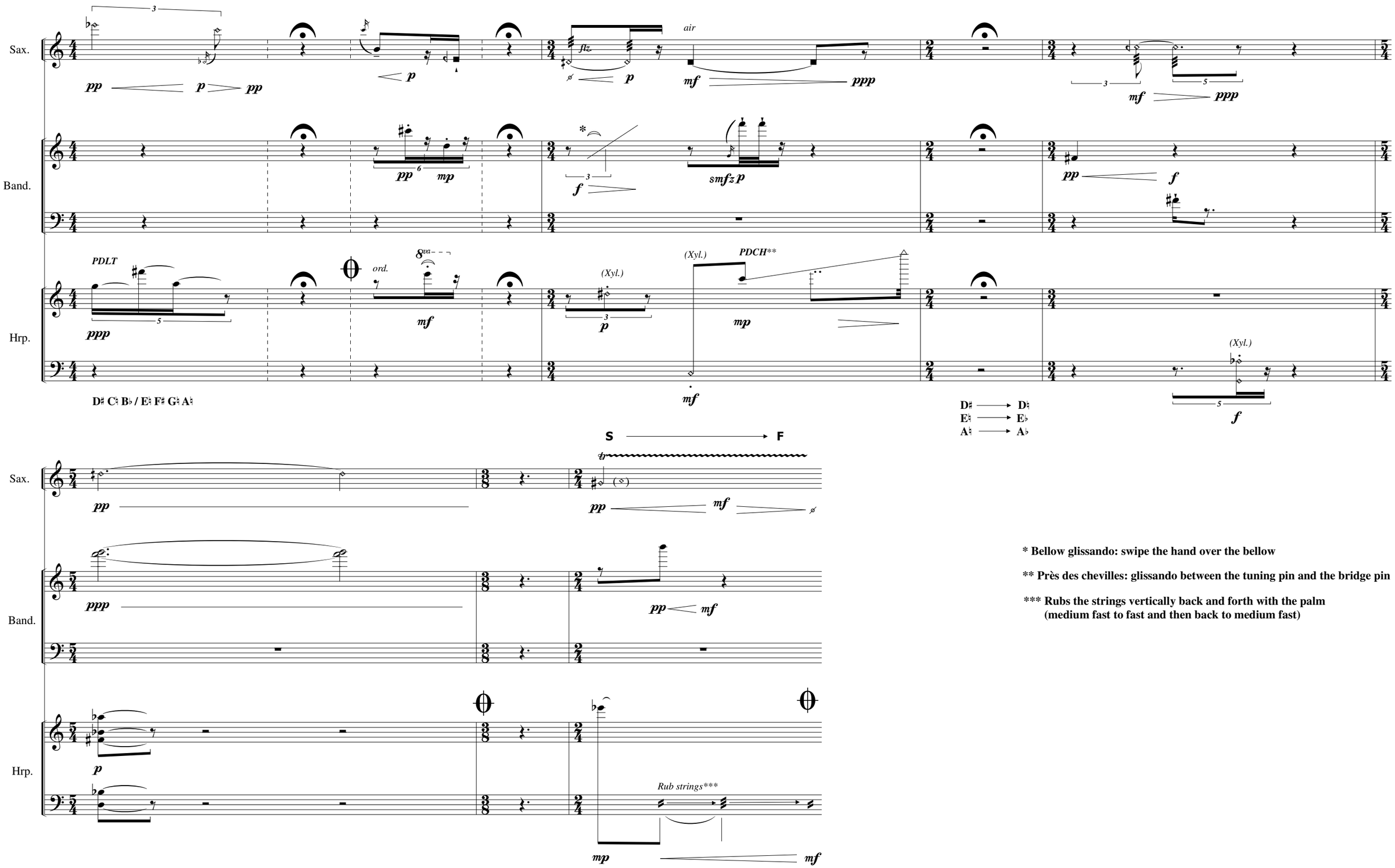
8va

pp *mf*

F♮ → F♯
C♮ → C♯

4

Quieto, imprevedibile (♪= ca. 70-80)

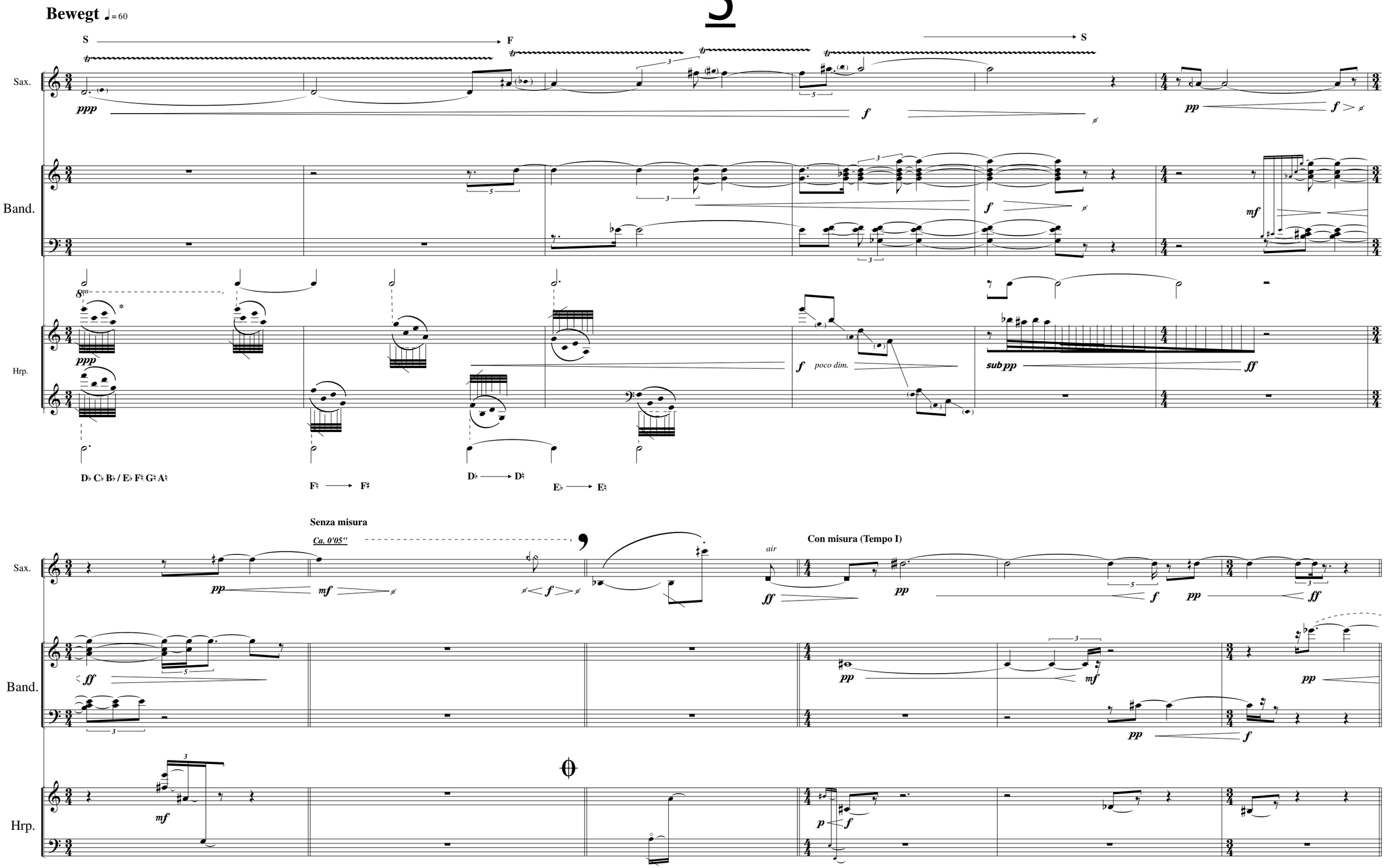


* Bellow glissando: swipe the hand over the bellow

** Près des chevilles: glissando between the tuning pin and the bridge pin

*** Rubs the strings vertically back and forth with the palm
(medium fast to fast and then back to medium fast)

5



* Continue playing the indicated notes as fast as possible
The rhythms below and above indicates when to change notes.
(Because of the simultaneous pedal-changing, the notes are written without accidentals.)

Sax.

Band.

Hrp.

M (h)

flz.

S → F

E♮ → E♭

B♯ → B♮

F♮ → F♯

7

Ruhig fliessend ♩ = c. 50

(G.P.)

Sax.

Band.

Hrp.

Sempre l.v.

arp.

D♮ C♭ B♭ / E♭ F♮ G♭ A♯

C♭ → C♯
B♭ → B♮
E♭ → E♮
G♭ → G♮

C♯ → C♮
A♯ → A♭

D♮ → D♯
A♭ → A♯
G♮ → G♯

C♮ → C♯

Sax.

Band.

Hrp.

arp.

D♯ ⟶ D♮
E♮ ⟶ E♭
A♯ ⟶ A♮

8

Mosso ♩ = c. 60

M(h)

M(m)

Sax.

ppp

statico

Band.

ppp

pp

statico e molto scorevolle

gliss.

Hrp.

ppp

(l.v)

mf

D♭ C♯ B♯ / E♯ F♭ G♯ A♯

E♯ → E♭

D♭ → D♮

F♭ → F♯

C♯ → C♭

G♯ → G♮

B♯ → B♭

A♯ → A♮

M (l)

Sax.

mf *pp* *mf* *p*

f

pp

mf *pp*

Band.

mf

mf

mf

p (poco) *sfz* *p* *pp*

p

Hrp.

p

f

mf

mf

Both hands, as quick as possible

8va

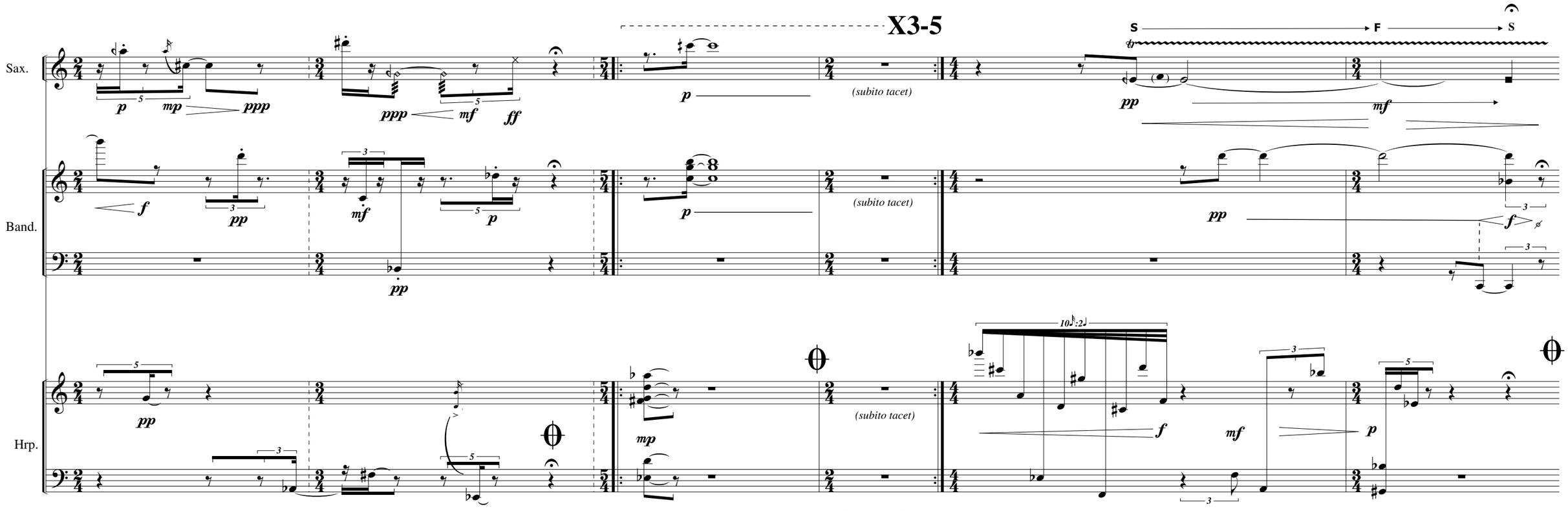
pp

rit.

C♭ → C♯

B♭ → B♮

A♮ → A♭



B♮ ⟶ B♭
F♯ ⟶ F♮
G♮ ⟶ G♯
A♭ ⟶ A♮

(On last repetition)