

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:

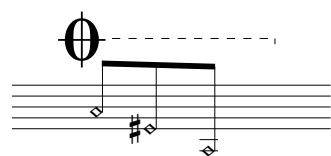
- The 9 parts in which this piece is divided, *may be performed in any order*, or follow the order in score.
- The performer should aim at creating a whole, therefore they should consider the breaks between the parts to be not too long
- In all "senza misura"-passages the given length is suggested at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

For harp:

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

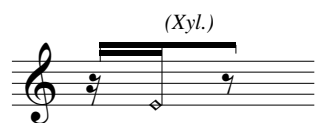


- (NB! For readability purposes these quartertones are not notated in the score)



- 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

Quartertones:

Following quartertones are used:

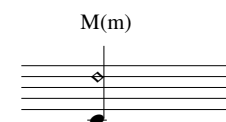
♭ - 1/4 tone flat

♭♭ - 3/4 tone flat

♯ - 1/4 tone sharp

♯♯ - 3/4 tone sharp

For saxophone:



Multiphonic (chordal):

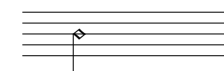
Generally free, but the following texts on top suggests the degree of dissonance:

M(h) - high degree of dissonance

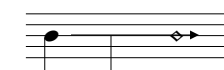
M(m) - medium degree of dissonance

M(l) - low degree of dissonance

The bottom note suggests preferred fundamental tone



Airy tone



From tone to airy tone



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



Slap tongue (without tone/with tone)

Other signs etc. explained in score

Saxophone part is transposed

REMAINS II

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Jonas Skaarud
2014/2015

1

Senza misura, quieto

Musical score for Saxophone (Sax.) and Harp (Hrp.) for measures 1-4. The Saxophone part begins with a quarter note G4 (pp), followed by a half note G4 (pp) and a quarter note A4 (mf) with a crescendo hairpin. A fermata is placed over the G4. The Harp part has a quarter note G4 (p) and a quarter note A4 (mp). A fermata is placed over the G4. A large curved line with a dashed top edge spans across the measures, indicating a melodic line or breath mark.

D: C: B: / E: F: G: A:

F# → F:
A♭ → A:
E♭ → E:

Musical score for Saxophone (Sax.), Harp (Hrp.), and Bandoneon (Band.) for measures 5-8. The Saxophone part has a quarter note G4 (pp), a quarter note A4 (p), a quarter note B4 (pp), a quarter note C5 (mp), a quarter note D5 (ppp), and a quarter note E5 (mf) with a crescendo hairpin. A fermata is placed over the G4. The Harp part has a quarter note G4 (p) and a sixteenth-note arpeggiated figure (p) leading to a sixteenth-note arpeggiated figure (mf). The Bandoneon part has a quarter note G4 (p) and a quarter note A4 (f) with a crescendo hairpin. A large curved line with a dashed top edge spans across the measures, indicating a melodic line or breath mark.

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

2

Caotico ♩ = ca. 70-80

Sax. *p* *f* *mf* *p* *mf* *p* *f* *pp* *p* *pp* *mf*

Band. *pp* *mf* *sfz* *ppp* *f* *mf* *sfz* *pp* *mf* *p* *f*

Hrp. *mf* *p* *mp* *ff* *mf*

(Xyl.)

D_b C_b B_b / E_b F_b G_b A_b

D_b → D_♯
C_b → C_♯
F_b → F_♯

F_♯ → F_♮
G_b → G_♮

Subito fluente, molto leggero

Sax. *p* *ff* *pp* *mf* *ppp*

Band. *p* *ff* *p*

Hrp. *p* *f* *p* *ff*

M (m)

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

3

Lunga, lontano
Senza misura

Musical score for the first system, featuring Saxophone (Sax.), Band, and Harp (Hrp.). The score is in treble clef and includes a key signature of one flat (Bb). The tempo/mood is "Lunga, lontano" and "Senza misura". The Saxophone part has a long note with a hairpin crescendo to *ppp* and a decrescendo. The Band part has a long note with a hairpin crescendo to *ppp* and a decrescendo. The Harp part has a long note with a hairpin crescendo to *pp* and a decrescendo. A chord progression is indicated below the Harp part: $D^{\flat} C^{\flat} B^{\flat} / E^{\flat} F^{\flat} G^{\flat} A^{\flat}$. A large comma is placed at the end of the system.

Freely, poco mosso, irregolare

Musical score for the second system, featuring Saxophone (Sax.), Band, and Harp (Hrp.). The Saxophone part has a long note with a hairpin crescendo to *ppp* and a decrescendo, followed by a melodic line with a hairpin crescendo to *pp*, then a decrescendo to *(poco)* and a final crescendo to *sim.*. The Band part has a long note with a hairpin crescendo to *ppp* and a decrescendo. The Harp part has a long note with a hairpin crescendo to *pp* and a decrescendo, followed by a melodic line with a hairpin crescendo to *mf*. A tempo/mood instruction "Freely, poco mosso, irregolare" is placed above the Saxophone part. A time signature "ca. 0'30''-0'45''" is placed to the right of the Saxophone part. A key signature change is indicated below the Harp part: $F^{\flat} \rightarrow F^{\sharp}$ and $C^{\flat} \rightarrow C^{\sharp}$.

4

Quieto, imprevedibile (♩ = ca. 70-80)

Sax. *pp* *p* *pp* *p* *mf* *ppp* *mf* *ppp*

Band. *pp* *mp* *f* *smfz p* *pp* *f*

Hrp. *ppp* *mf* *p* *mp* *f*

D# C# B# / E# F# G# A#

mf

f

D# → *D#*
E# → *E#*
A# → *A#*

Sax. *pp* *pp* *mf*

Band. *ppp* *pp* *mf*

Hrp. *p* *mp* *mf*

S → *F*

*Rub strings****

- * 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

Bewegt ♩ = 60

Sax. *ppp* *f* *pp* *f*

Band. *f* *mf*

Hrp. *ppp* *f poco dim.* *sub ppp* *ff*

D^b C^b B^b / E^b F^b G^b A^b F^b → F[#] D^b → D[#] E^b → E[#]

Sax. *pp* *mf* *ff* *pp* *f* *pp* *ff*

Band. *ff* *pp* *mf* *pp* *f*

Hrp. *mf* *p* *f*

Senza misura
Ca. 0'05"

Con misura (Tempo I)

air

- D^b → D^b
- C^b → C[#]
- B^b → B[#]
- F^b → F[#]

* 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. M (h) ----- S -----> F
 Band.
 Hrp.

Musical score for Saxophone, Band, and Harp. The score is divided into two systems. The first system is in 4/4 time, and the second system is in 3/4 time. The Saxophone part features a melodic line with dynamic markings from *f* to *ppp* and *p* to *ff*. The Band part provides harmonic support with chords and triplets. The Harp part features arpeggiated chords and a descending scale. Chord changes are indicated by symbols like $E: \rightarrow E_b$, $F: \rightarrow F^\sharp$, and $B: \rightarrow B_b$.

7

Ruhig fließend ♩ = c. 50

(G.P.)

Sax. *ppp* *mf* *pp* *mf* *pp* *f*

Band. *pp* *p* *pp* *mp* *pp* *p*

Hrp. *Sempre l.v.* *arp.* *p* *p* *mf* *p*

D \sharp C \flat B \flat / E \flat F \sharp G \flat A \sharp

C \flat → C \sharp
B \flat → B \sharp
E \flat → E \sharp
G \flat → G \sharp

C \sharp → C \flat
A \sharp → A \flat

Sax. *pp* *p* *pp* *pp* *mf* *pp* *pp*

Band. *p* *p* *pp* *pp* *mp* *p* *p*

Hrp. *p* *mp* *p* *f* *p* *mp* *f*

D \sharp → D \sharp
A \flat → A \sharp
G \sharp → G \sharp
C \sharp → C \sharp

Sax. 

Band. 

Hrp. 

D# → D \flat
 E \sharp → E \flat
 A \sharp → A \flat

Mosso ♩ = c. 60

Sax. *M(h)* *ppp* *statico* *M(m)*

Band. *ppp* *pp*

Hrp. *ppp* *statico e molto scorevolle* *gliss.* *(l.v)*

D \flat C \sharp B \sharp / E \flat F \flat G \sharp A \sharp E \sharp → E \flat D \flat → D \natural F \flat → F \sharp C \sharp → C \flat G \sharp → G \natural B \sharp → B \flat A \sharp → A \natural *mf*

Sax. *M(l)* *mf* *pp* *mf* *p* *f* *pp* *mf* *pp*

Band. *mf* *mf* *mf* *p* *(poco)* *sfz* *p* *pp* *p*

Hrp. *p* *f* *mf* *pp* *rit.* \emptyset

Both hands, as quick as possible

C \flat → C \sharp
 B \flat → B \natural
 A \sharp → A \flat

X3-5

Sax. *p* *mp* *ppp* *ppp* *mf* *ff* *p* (*subito tacet*) *pp* *mf*

Band. *f* *pp* *mf* *p* (*subito tacet*) *pp* *f*

Hrp. *pp* (*subito tacet*) *mp* *f* *mf* *p*

S *F* *S*

B \sharp → B \flat
 F \sharp → F \natural
 G \sharp → G \natural
 A \flat → A \sharp

(On last repetition)