

THAT WAS TO BE OF A LIKE MONOTONY

for alto saxophone, accordion and double bass

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SCORE

Written for POING

Written with support from The Norwegian Composer's Fund (Det norske komponistfond)

Written between autumn 2021 and February 2022

Score is in C

Durata ca. 23'-25'

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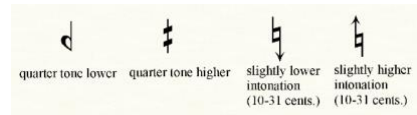
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PERFORMANCE NOTES:

GENERAL (regarding all instruments):

- All accidentals apply only to the note they directly precede (except for repeated notes)
- All arrows over notes indicate a transition (e.g. from a playing position to another)
- Generally, strive for a unity in timbre, letting the instruments blend together as much as possible
- Dynamics:
 - **O** - Niente / from as quiet as possible

- Quarter tones:



SAXOPHONE

- Scordatura: the saxophone should be lowered by 25 cents (1/8-note)
- The piece is notated *as played*, not as sounding
- Multiphonics: all multiphonics are from Marcus Weiss' *The Techniques of Saxophone Playing*. As the saxophone is detuned, they should sound 25 cents lower than written.

ACCORDION:

- Quartertones refer to tone bends, and is always doubled with the same tone in the other hand which is not a quartertone. This creates an oscillating or vibrating tone.
- Registrations are up to the performer to choose, but generally the sound should be sparse, to blend in with the other instruments.

DOUBLE BASS

- The piece is written for 4-string double bass
- Scordatura: all the strings are to be tuned *down* by 50 cents (a quarter tone)
- The piece is notated *as played*, and not as sounding.
- Multiphonics:
 - Are up to the performer to choose, but they always appear as part of chords with the other instruments. Therefore, the performer should find multiphonics where pitches correspond with the pitches played by the other instruments.
 - Generally the multiphonics should sound soft and transparent, rather than harsh and dissonant.
 - Some chords are repeated several times during the piece. Use the same multiphonic each time a chord appears. Multiphonics are marked with M (above the note). Some places they are marked M1, M2, M3 etc. if several multiphonics succeed each other on the same string. This means that a different multiphonic should be used for each repetition.

11/8 3/4 2/4 5/4 3/8 7/8 6/4 5/8 1/4 9/8 13/8 1/8 4/4

Sax. 26 *ppp* *mf ppp* *ppp* *f ppp* *p* *pppp*

Acc. *ppp* *f pppp* *f pppp* *pppp* *f* *pppp*

D.B. II/8 III/12 I/8 II/8 I/8 II/9 X3 II/8 III/12 II/8 III/10

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

slap tongue
flz.
tone bend
X3

4/4 11/8 8/4 = 42 B = 60 3/4 2/4 5/4 3/8 7/8 6/4 15/8

Sax. 38 *ppp* *ppp* *pppp* *pppp* *pppp* *pppp* *pppp* *pppp* *pppp* *pppp* *pppp*

Acc. *p pppp* *ppp* *pppp* *pppp* *pppp* *pppp* *p* *ppp*

D.B. II/8 III/12 M II M 1/8 1/4 pizz. harm. II/6 III/6

p pppp *p pppp* *pppp* *pppp* *pppp* *pppp* *p* *f pppp*

M
airy tone
no air
8va tone bend

48

Sax. *p* *pppp* airy tone *pppp* M

Acc. *mf ppp* *f* *pppp* *f ppp* *pppp* *8va* tone bend

D.B. *p* *f pppp* *pppp* *pppp* M II

12/8 1/4 9/8 13/8 1/8 4/4 11/8 6/4 C B 2/4 3/4

C ♩ = 92

Sax. *pppp* no air *pppp* slap tongue *f* airy tone flz. *pppp* *p* airy tone *ppp* no air *pppp*

Acc. *pppp* *f pppp* *pppp* *f pppp* *pppp* *ppp* *pppp* *pppp*

D.B. *pppp* *p* *f pppp* *pppp* *f pppp* *f pppp* *pppp* *f pppp* *f pppp* *ppp* III/6 pizz. harm. *p* *pppp* *pppp*

3/4 2/4 5/4 3/8 7/8 6/4 12/8 1/4 9/8 13/8 1/8 4/4 11/8 3/4

71

3/4 2/4 5/4 3/8 7/8 6/4 5/8 1/4 9/8 13/8 1/8 4/4 11/8 8/4

Sax. *pppp* *ppp* *f pppp* *pppp* *f* *pppp* *pppp* *ppp* *ppp* *pppp* *pppp* *p* *pppp*

slap tongue
+
airy tone
no air
airy tone
no air
airy tone

Acc. *ppp* *p* *pppp* *pppp* *f* *pppp* *f* *pppp*

D.B. *p pppp* *p pppp* *f pppp* *p* *pppp* *pppp* *f* *ppp* *f pppp* *f pppp*

1/6 II/8 pizz. harm. I/6 II/8 III/8 I/4 II/8 II/12 I/8 II/12

II.

D ♩ = 60

8/4 3/4 8/4 3/4 10/4 4/4 8/4 3/4 6/4 10/4

Sax. *pppp* *pppp* *pppp* *pppp* *pppp* *pppp* *pppp* *pppp*

tone bend

Acc.

D.B. M1 IV *pppp* M2 IV *pppp* M III *pppp* M II *pppp* M1 IV *pppp* II/9 *p pppp*

Detailed description: This system contains the first 10 measures of the piece. The top staff is for Saxophone, the middle for Accordion, and the bottom for Double Bass. The time signatures are 8/4, 3/4, 8/4, 3/4, 10/4, 4/4, 8/4, 3/4, 6/4, and 10/4. The key signature is D major. The saxophone part features long notes with fingerings (M, C) and dynamics (pppp). The accordion part includes a 'tone bend' instruction. The double bass part shows fingerings (M1-IV, M2-IV, M-III, M-II, M1-IV) and dynamics (pppp, p pppp). A II/9 chord is indicated in the final measure.

10/4 3/4 12/4 2/4 8/4 3/4 10/4 4/4 6/4

Sax. *pppp* *pppp* *pppp* *pppp* *pppp* *pppp* *pppp* *pppp*

airy tone

Acc. *pppp*

D.B. M III *pppp* M II *pppp* M III *pppp* M I *pppp*

Detailed description: This system contains measures 11-18. The time signatures are 10/4, 3/4, 12/4, 2/4, 8/4, 3/4, 10/4, 4/4, and 6/4. The saxophone part includes an 'airy tone' instruction. The double bass part shows fingerings (M-III, M-II, M-III, M-I) and dynamics (pppp). Measure 11 is marked with '94'.

E ♩ = 60

6/4 4/4 2/4 3/4 4/4 3/4 4/4 5/4 2/4 4/4 5/4 4/4 6/4 4/4

Sax. *ppp* airy tone

Acc. *ppp* Tone bend: →

D.B. *ppp* II/4 III/6 I/4 II/4 III/6 I/4 IV/8

F ♩ = 60

4/4 3/4 10/4 8/4 6/4 8/4 4/4 8/4 4/4 3/4

Sax. 120 *pppp* Non dim. tone bend

Acc. *pppp* Non dim.

D.B. *pppp* Non dim. M1 IV M2 IV M3 IV

III.

G ♩ = 48

3/4 2/4 5/4 3/4 2/4 5/4 2/4 4/4 3/4 2/4 5/4 3/4

Sax. *pppp* *ppp* airy tone *pppp* no air *p pppp*

Acc. *pppp* *pppp* *mf* *p pppp* *ppp* 8va

D.B. *f pppp* I/10 *pppp* II/10 I/6 *ppp* II/5 *pppp* IV/4 *pppp* III/12

H ♩ = 60

3/4 2/4 5/4 2/4 3/4 2/4 3/4 2/4 8/4 6/4 8/4 2/4 3/4

Sax. 143 airy tone no air airy tone *pppp* *pppp*

Acc. *pppp* *pppp*

D.B. I/4 II/6 IV/8 II/4 I/5 II/8 I II/2 *mf ppp* *pppp* *pppp* M IV *pppp* I/8 M III *pppp*

I ♩ = 42

3/4 2/4 4/4 3/4 2/4 3/4 2/4 3/4 4/4 2/4

Sax. *pppp* airy tone *pppp* *p* *pppp* M

Acc. *f ppp* *pppp*

D.B. *pppp* IV/8 III/2 II/3 II/8 III/12 I/8 II/8 *p* *mf ppp* *pppp*

2/4 3/4 2/4 3/4 4/4 2/4 3/4 4/4 3/4

Sax. 168 no air *pppp* *p* *pppp*

Acc. *pppp* *mf pppp* *p pppp*

D.B. III/8 II/9 I/6 I/4 II/8 III/8 I/8 *p* *pppp* *p* *p pppp* *p pppp* *pppp* *p*

J ♩ = 60

2/4 5/4 3/8 7/8 6/4 5/8 1/4 9/8 13/8 1/8 4/4 11/8 4/4

Sax. *mf pppp* *f pppp* airy tone *pppp*

Acc. *pppp* *pppp* *f pppp* *pppp* *mf pppp*

D.B. 1/4 *pppp* *mf* *mf pppp* 1/8 *pppp* *mf* 1/4 *pppp* 1/8 *pppp* 1/4

K ♩ = 42

4/4 3/4 2/4 4/4 2/4 4/4 2/4 4/4

Sax. no air *pppp* *ppp* *ppp* *pppp* *p* *ppp* *pppp* airy tone

Acc. *pppp* *ppp* *ppp* *ppp* *mf pppp* *pppp* *mf*

D.B. IV/4 *pppp* II/4 *pppp* *p* *ppp* *ppp* IV/4 *pppp* III/2

4/4

2/4

4/4

2/4

3/4

4/4

202

Sax. *pppp* *ppp* *pppp* *p* *ppp* *pppp* *ppp* *ppp* *pppp*

Acc. *pppp* *ppp* *ppp* *mf pppp* *ppp* *pppp*

D.B. *mf pppp* *ppp* *ppp* *ppp* *pppp* *p* *ppp* *pppp* *pppp*

III / 12 IV / 8 II / 12 I / 8 II / 12 III / 12 II / 10 III / 10

L ♩ = 60

Sax. *pppp*

Acc. *pppp*

D.B. *pppp*

IV M1 M2 M3 III M1 M2 M1 M2 M3

230

Sax. M C3 B C

Acc.

D.B. III M1 M2 I M1 M2 IV M1 M2 III M1 M2

The image shows a musical score for three instruments: Saxophone (Sax.), Accordion (Acc.), and Double Bass (D.B.).

- Saxophone (Sax.):** Treble clef, key signature of one sharp (F#). It features a melodic line with slurs and ties. Above the staff, there are four chord diagrams, each labeled 'M' and 'C'. The diagrams show fingerings for chords: C3 (C major), B (B major), C (C major), and B (B major).
- Accordions (Acc.):** Two staves in bass clef, key signature of two sharps (F# and C#). The upper staff contains a complex texture of chords and slurs, while the lower staff provides a harmonic accompaniment with slurs.
- Double Bass (D.B.):** Bass clef, key signature of one sharp (F#). The part consists of a simple melodic line with slurs and ties. Fingerings are indicated as M1 and M2 above the notes.

IV.

M $\text{♩} = 72$

3/8 3/8 2/4 3/8 1/4 3/8 2/4 3/8 2/4 8/4 3/8

Sax. *ppp* (always with caesura, if not separated by breaks or slurred)

Acc. *ppp* (always with caesura, if not separated by breaks or slurred) *pppp* *p* *ppp* *pppp*

D.B. *ppp* III/6 IV/12 III/9 II/6 III/6 III/9 II/6 I/8 III/6 I/10 III/6 *p*

3/8 2/4 3/8 3/8 3/8 3/8 3/8 1/4 3/8 3/8 3/8 2/4 3/8

Sax. ²⁵⁷ *pppp* *p* *ppp*

Acc. *ppp* *pppp* *p* *ppp* *pppp* *p* *ppp*

D.B. I/8 II/9 I/2 III/9 I/4 III/6 I/12 III/9 III/8 I/8 I/10 I/8

ppp *pppp* *p* *p ppp*

N

3/8 2/4 3/8 2/4 5/4 6/4 3/8 3/8 3/8 3/8 5/8 3/8

269

Sax. *pppp* *p* *ppp*

Acc. *pppp* *p* *ppp* *pppp* *ppp* *ppp*

D.B. 1/5 1/8 1/5 1/8 II/12 1/4 II/6 III/12 I/10 III/6 I/12 *pppp* *p*

3/8 1/4 3/8 3/8 2/4 6/4 3/4 3/8 5/8 3/8

281

Sax. *pppp* *p* *ppp*

Acc. *pppp* *ppp*

D.B. III/9 *p ppp* II/6 1/8 I/10 I/8 II/9 III/8 II/9 III/9 *pppp* *p* *ppp* I/8 III/9

2/4

3/8

3/4

5/8

3/8

6/4

4/4

3/8

2/4

Sax. ²⁹³

Acc.

D.B.

pppp *p* *ppp* *pppp* *p* *ppp* *pppp* *p* *ppp* *pppp* *p* *ppp*

I/8 III/9 II/12 I/10 III/12 II/6 III/12 IV/8 II/10

2/4

3/8

2/4

3/8

2/4

3/8

3/8

2/4

3/4

Sax. ³⁰³

Acc.

D.B.

pppp *p* *ppp* *pppp* *p* *ppp* *pppp* *p* *ppp* *pppp* *p* *ppp*

III/6 I/8 II/9 I/2 II/9 I/4 II/6 I/12 III/6 II/10 I/8

339

10/4 **4/4** **10/4** **4/4** **2/4** **4/4**

Sax. *pppp* *pppp* *pppp* *pppp* *ppp*

Acc. *pppp* *pppp* *pppp* *pppp* *ppp*

D.B. *pppp* *pppp* *pppp* *pppp* *pppp* *p*

M C B C#

teeth on reed
(match the tones of the accordion)

349

4/4 **2/4** **4/4** **2/4**

Sax. *ppp* *pppp*

Acc. *pppp* *ppp* *pppp*

D.B. *pppp* *pppp* *pppp*

I/15 I/10 I

slow bow
very little bow pressure

(I) II

H
M
L*

(the tone should turn into the gliss.)

* Very slow gliss. between the end of the fingerboard and the bridge, with slow bow and minimal bow pressure.
H/M/L: high (close to the bridge) / medium / low (close to the fingerboard)

R ♩ = 72

2/4 1/4 3/4 12/8 2/4 3/8 2/4 3/8 2/4 3/8 12/8 3/8

Sax. *ppp* *pppp* *p* *ppp* *pppp* *p* *ppp*

Acc. *ppp* *pppp* *p* *ppp* *pppp* *p*

D.B. III/12 X3 1/5 II/6 1/8 II/9 I/10 III/6 I/8 III/12 1/4 III/9 1/8

3/8 12/8 3/8 1/4 3/8 8/4 3/4 5/4 3/8 12/8 3/8 12/8

Sax. 372 *ppp*

Acc. *ppp* *pppp* *ppp* *pppp* *p* *ppp*

D.B. III/6 1/12 III/9 V=I II/6 1/8 I/10 II/10 1/2 III/9 1/4 III/6

