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Two Soundpieces (Score)

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Two Soundpieces

for Tenor Saxophone and Piano

Gary Smart

NOTES

- ① Finger low B \flat , add octave key, tighten embouchure, increase air pressure.
(The resultant sound is comprised primarily of the two indicated pitches.
Other partials are present to a lesser degree, however, and are not undesirable.)

indicates a "scoop" up to the indicated note.
- ② B \flat harmonic - finger 4th line D, open the side D key, and greatly increase air pressure.
- ③ Catch upper partials on the pedal.
- ④ Finger D, open and close left hand cluster of keys.
- ⑤ , , both indicate a flattening of the pitch by a loosening of the embouchure;
indicates an immediate loosening of the embouchure;
indicates a more gradual loosening of the embouchure.
- ⑥ "Shake" - Both notes are fingered the same: finger top space E \flat , raising the octave and 4th finger. The "shake" is achieved by a loosening and tightening of the embouchure.
(There should be a noticeable jaw movement.)
- ⑦ "Throat growl" - Make a loud "ah" sound in the throat while playing indicated notes.
- ⑧ Random harmonics - Alternate a very tight and very loose embouchure, use increased air pressure, and move fingers quickly over the keys in an arbitrary manner.
A frantic sound melange of unpredictable notes and/or sounds is desired. The rhythm here is, of course, determined by chance.

[Tripartito]

to Bob Hores

Two Soundpieces

Gary Smart

for Tenor Saxophone and Piano

I

♩ = 48

Tenor Saxophone in B \flat

Piano

mf *pp* *f* (as soft as possible) *sfz* *f*

p *mp* *ff* *pp* open closed

mf *ff* (as soft as possible) *p* *ppp* *p*

attacca ca. ♩. = 100

attacca

15^{ma} 4:3 2:3

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

4 8 12

♩. = ♩ ♩. = ♩.

15

15^{ma}

8^{va}

mf *p* *pp* *ff* *sfz*

Red. (quick shift)

8^{vb}

20

8^{va}

p *pp* *mp*

15^{mb}

23

5

5

f *ff* *p* *mf* *p* *f > mp*

8^{va}

mf *ff* *sfz* *p* *p*

15^{ma}

8^{vb}

Faster ♩ = 120

Freely

31

3

5

6

mf *ff* *mf* *ff*

sfz *sfz* *ff* *fff*

8^{vb}

30

pp *f* *fff* *sfz* *f* *ff* *sfz* *sfz*

mf

(8vb)

33

molto rit. to ♩ = 60, ♩ = 100 *rit.* ----- ♩ = 48 *accel.* -----

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

mp *p*

8va

8vb

37

a tempo

sfz *mp* *f* *mp* *p* *mf*

subtone

15 mb

(8vb)

Red.

41

(fluttersong; open and close keys)

mp *f* (as soft as possible)

8va

mp *pp*

(hold until sound is gone)

(8vb)

Red.

[Rag-Cadenza]

II

♩ = 208

Musical score for measures 1-4. The top staff features a melodic line with slurs and accents, marked with *sfz* and *ff*. The piano accompaniment consists of chords and moving lines in both hands, marked with *fff* and *p*.

Musical score for measures 5-8. The top staff continues the melodic line with slurs and accents, marked with *sfz*. The piano accompaniment includes chords and moving lines, marked with *fff* and *p*. A circled measure number '5' is located at the beginning of the system.

Musical score for measures 9-12. The top staff includes a *ritard.* marking followed by *a tempo*. It features a melodic line with a note marked with an asterisk and the instruction **(bend note down as far as possible)*. The tempo marking *♩ = 112* is present. Dynamics include *fff*, *mp*, *p*, and *ff*. The piano accompaniment is marked with *(p)*, *fff*, *mp*, *p*, and *ff*. A circled measure number '9' is at the start. A *Red.* marking is at the bottom left, and an *8vb* marking is at the bottom right.

Musical score for measures 13-16. The top staff has a melodic line with a *p* dynamic. The piano accompaniment features chords and moving lines, marked with *pp*. A circled measure number '13' is at the start.

♩ = 224

Musical score for measures 18-21. The system includes a vocal line and a piano accompaniment. The piano part is in 3/4 time and features a complex rhythmic pattern with eighth and sixteenth notes. The vocal line is in 3/4 time and features a melodic line with some rests. Dynamics include *pp* and *p*. Performance markings include *8vb* and *8va*. Measure numbers 18, 19, 20, and 21 are indicated in circles.

Musical score for measures 22-25. The system includes a vocal line and a piano accompaniment. The piano part features a complex rhythmic pattern with eighth and sixteenth notes. The vocal line features a melodic line with some rests. Dynamics include *mf*, *p*, *mf*, *f*, and *sfz*. Performance markings include *8va*, *15ma*, and *8vb*. Measure numbers 22, 23, 24, and 25 are indicated in circles.

Musical score for measures 26-29. The system includes a vocal line and a piano accompaniment. The piano part features a complex rhythmic pattern with eighth and sixteenth notes. The vocal line features a melodic line with some rests. Dynamics include *mp*, *mf*, and *f*. Performance markings include *8vb* and *8va*. Measure numbers 26, 27, 28, and 29 are indicated in circles.

Musical score for measures 30-33. The system includes a vocal line and a piano accompaniment. The piano part features a complex rhythmic pattern with eighth and sixteenth notes. The vocal line features a melodic line with some rests. Dynamics include *ff*, *mp*, *mf*, and *mp*. Performance markings include *8vb* and *tr*. Measure numbers 30, 31, 32, and 33 are indicated in circles.

(throat growl) (ord.)

ff

f *p*

33 (8vb)

accelerando

mf *f* *ff*

mp

37 (8vb)

$\text{♩} = 320$

fff *ff* *p* *ff* *pp*

ff *sfz* *mf* *mf*

40 (8vb)

pp 8vb

Red. →
[hold Pedal down throughout cadenza]

(as slow as possible in one breath)

Solo

subtone

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

Very Fast

3

(throat growl) (ord.)

sub. ff *fff* *p* *f* *p*

freely

3 3 3

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

slowing

$\text{♩} = 60$
subtone

p *ff* *p* *pp*

sub. $\text{♩} = 112$ *rit. molto* $\text{♩} = 60$

pp *ppp*

p *p*

63 (Red.) *8vb*

piano gliss. indicates the beginning of the last section ($\text{♩} = 208$ for piano); begin the chromatic scale in the second piano measure (7/8).

pp *pp* *mf* *ff* *fff*

(start slowly, accelerate to very fast)

gliss.

68

$\text{♩} = 208$ chromatic, as fast as possible

f *fff* *p* *fff* *p* *fff* *p* *fff* *p*

73

7" to 10"

⑧ (random harmonics)

Musical score for the first system. It consists of three staves: a top staff for random harmonics, a middle staff for piano, and a bottom staff for piano. The piano part is in 6/8 time and features a complex rhythmic pattern with dynamic markings of *fff*, *p*, *fff*, *p*, *fff*, and *p*. The random harmonics staff is marked *fff* and has a wavy line above it. The piano part ends with a *ped.* marking and an arrow pointing right.

78

ped. →

$\text{♩} = 126$

Musical score for the second system. It consists of three staves: a top staff for piano, a middle staff for piano, and a bottom staff for piano. The piano part is in 4/4 time and features a complex rhythmic pattern with dynamic markings of *pppp*, *mf*, and *ppp*. The piano part is marked *con sordino* and has a *ped.* marking. The saxophone part is marked *pppp* and has a *15^{ma}* marking. The piano part ends with a *ped.* marking and an arrow pointing right.

Hold Pedal 'til near-silence,
then cue the saxophone.

Gary Smart
Nov. 18, 1968