

LHOTSE

for alto and tenor saxophone duo

Steve Danyew

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Notation Instructions

Multiphonic: Sounding multiple pitches at once using the fingering given above the staff.

● = key depressed ○ = key open

Play the given multiphonic and proceed to fade out the bottom pitch, leaving only the top pitch sounding. (Do not change fingering)

Random Air Accents: Use an increased force of air at a random pace to create air accents. Do not try to coordinate with the other performer.

Slap Tongue: Quickly remove the tongue from the reed while forcing a small amount of air through the mouthpiece to create a popping sound.

Alternate between regular fingering for a given pitch, and its harmonic fingering.

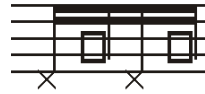
Non-specified Microtones: Depress certain keys while playing a given pitch to slightly alter the note in the direction indicated by the note head. Sometimes microtone keys are given; however, the player must experiment and find what they consider to be the best sounding keys, as this tends to vary by instrument. Note:

the exact tuning of the microtone is not specified, and not important. It is only important that the pitch is changed, and changed in the direction specified by the note head.

subtone



Subtone: Drop the jaw and slightly depress the reed with the tongue to create a mellow and resonant sound, very soft.



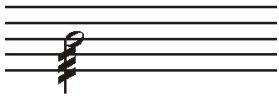
Key Clicks: Depress the keys and release without forcing any air through the instrument.
X = all keys depressed □ = open all keys

f

Note Bends: Bend the specified note according to the direction and length of the line. Multiple lines indicate bending multiple times. Tuning of bend is unspecified and generally unimportant, although bending of between a half step and a whole step is sufficient in all cases.

Passage without barlines: Played rubato and without definite meter. Use lengths of notes as guidance, but play like a cadenza.

flutter



Flutter Tongue: vibrate the tongue in a fluttering motion against the reed to produce a harsh growl-like effect.

General Performance Notes

- Accidentals carry through the measure.
- Tempos are flexible and do not need to be strictly adhered to.
- Fermata lengths are left to the discretion of the performers
- Dynamics and subtleties of dynamic change are extremely important and should be exaggerated.
- Communication between players is very important; regular cuing of unison attacks and major arrival points is helpful.

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Transposed Score
Duration: 12:30

♩ = 60 Calm, Rubato

Musical notation for Alto Sax. and Tenor Sax. in measures 1-4. The Alto Sax. part features a melodic line with dynamics *ppp*, *p*, and *pp*. The Tenor Sax. part features a sustained accompaniment with dynamics *pp* and *p*. Fingerings are indicated by circles and dots on the notes.

Musical notation for Alto Sax. (A) and Tenor Sax. (T) in measures 5-8. The Alto Sax. part has dynamics *mf*, *pp*, and *p*. The Tenor Sax. part has dynamics *mf*, *p*, *mf*, and *p*. A 7-measure rest is indicated in the Alto Sax. part in measure 7.

Musical notation for Alto Sax. (A) and Tenor Sax. (T) in measures 9-12. The Alto Sax. part has dynamics *mf*, *f*, and *p*. The Tenor Sax. part has dynamics *p*, *f*, *mf*, and *p*. A 6-measure rest is indicated in the Alto Sax. part in measure 10. A box labeled "Tenor Page Turn" is located at the end of the Tenor Sax. part in measure 12.

12

A

T

p *mf* *p* *f* *fp*

p *mf* *p* *f* *fp*

slight accel. -----

15

A

T

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

ff *fp* *ppp*

(slap tongue)

(pitch bend)

18

A *p* *mf*

T *mf* *mf* *p* *sf*

21

A *p* *mf* *p* *mf*

T *pp* *f* *p* *f* *p* *fp* *mf*

subtone

25

A *p*

T *p*

subtone

♩ = 52 Slow, Fluid

28

A *mf*

T *p* *mp* *f* *p*

(use RH E key for microtones down;
use spatula C# key for microtones up)

32

A

f *p* *f* *p*

(Non-specific microtones)

T

f *p* *p* *p*

34

A

f *mf*

T

f *p* *f*

36

A

pp

T

p *pp* *fp*

38

A

p *mf* *sim.* *pp* *f*

T

p *mf* *sim.* *pp* *f*

(Non-specified microtones: RH F and E keys - possible microtones)

A
T

pp *mf* *p*

pp *p*

Slightly Faster $\bullet = 72$

Alto Page Turn

A
T

ff *fp* *ff* *f*

ff *fp* *ff* *fp* *ppp*

PERUSAL SCORE OR PERFORMANCE
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♩ = 56 Lyrically, free

A 47 subtone ord. ord. *pp* *mf* *p* *p*

T 47 subtone ord. ord. *pp* *mf* *p* *p*

A 51 *mf* *p*

T 51 *mf* *p* (use palm D)

A 55 *p* *mf* *p*

T 55 *p* *mf* *p*

Alto Page Turn

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(Blank Page for Page Turn)

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PERUSAL SCORE

♩ = 84 Faster, With Nervous Energy

A 58 *p* *f* *p* *f* *p*

T 58 *p* *f* *p* *f* *p*

A 61 *f* *p* *f* *p* *f* *p*

T 61 (slap tongue) *f* *p* *f* *p* *f* *p*

A 64 *f* *ff*

T 64 *f* *ff*

A 67 *p*

T 67 *pp* *ff*

70

A *f* *p* *sfz p* 6 6 6

T *sfz p* 6 6 6 6 6 6 6 6 *f* *p* 6 6

73

A 6 6 6 6 *ff* *p*

T 6 6 6 6 *ff* 3 *p* *<ff*

76

A *f* *p < f* *p < f* *mf* 3 6 6 *ff* *p* 6 6 6 *ff*

T *sfz p* 6 6 6 6 6 6 6 6 *mf* *ff* *p* *ff*

79

A *ff* *f* *mf* *p*

T *ff* 6 6 *p* *f* *mf* 3

Tenor Page Turn

♩ = 90 A little brighter, lightly

82

A

T

86

A

T

Use fork F fingering
(RH F and E keys - possible microtones)

89

A

T

92

A

T

95

A

T

Musical score for measures 95-98. The score is for Alto (A) and Tenor (T) voices. It features a treble clef and a key signature of three sharps (F#, C#, G#). The time signature is 3/4. The music consists of eighth-note patterns with slurs and accents. Dynamic markings include *sfz*, *p*, and *p*. A fermata is present over the final note of measure 98. A box labeled "Alto Page Turn" is located to the right of the score.

99

A

T

Musical score for measures 99-102. The score is for Alto (A) and Tenor (T) voices. It features a treble clef and a key signature of three sharps (F#, C#, G#). The time signature is 3/4. The music consists of eighth-note patterns with slurs and accents. Dynamic markings include *f*, *pp*, *f*, *p*, *mf*, *p*, and *f*. A fermata is present over the final note of measure 102. A box labeled "Alto Page Turn" is located to the right of the score.

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103

A

pp

p

pp

T

pp

p

pp

Detailed description: This system contains measures 103, 104, and 105. The Soprano part (A) and Tenor part (T) both play a rhythmic pattern of eighth notes with slurs. Dynamic markings are *pp* at the start of each measure, *p* in the middle of measure 104, and *pp* at the end of measure 105. A large watermark is visible across the page.

106

A

sim.

T

106

sim.

Detailed description: This system contains measures 106, 107, and 108. The Soprano part (A) and Tenor part (T) both play a rhythmic pattern of eighth notes with slurs. The dynamic marking is *sim.* (sforzando) at the beginning of measure 107. A large watermark is visible across the page.

109

A

f

mf

p

T

109

f

mf

p

3

Detailed description: This system contains measures 109, 110, and 111. The Soprano part (A) and Tenor part (T) both play a rhythmic pattern of eighth notes with slurs. Dynamic markings are *f* at the start of each measure, *mf* in the middle of measure 110, and *p* at the end of measure 111. A large watermark is visible across the page.

♩ = 66 Rubato, passionately

A 113 *f* *p* *mf* *p*

T 113 *f* 6 6 *p* *pp*

Freely, like a cadenza

A 118 *mf* *p* *mf*

T 118 *mf* *pp*

A 122 *pp* 6 6 *f* 3 3 *mf*

T 122 *mf* *pp* Tenor Page Turn

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(♩ = 66) a tempo

126

A

pp

p

T

126

p

3

3

3

3

3

130

A

mf

p

fp

T

130

3

3

3

3

fp

134

A

ff

p

mf

T

134

ff

p

3

3

6

3

mf

3

accel.

138

A

ff

T

138

6

3

3

6

ff

3

6

ff

♩ = 84

A

142

flutter

3

mf

f

T

142

flutter

3

mf

f

Tenor Page Turn

The image shows a musical score for two voice parts, Alto (A) and Tenor (T), spanning measures 142 to 144. The tempo is marked as ♩ = 84. Both parts begin at measure 142 with a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The first measure of each part contains a triplet of eighth notes, with the instruction 'flutter' above and '3' below. The dynamic is *mf*. The second measure of each part features a half note chord with an accent (>) above, and the dynamic is *f*. The third measure of each part contains a half note chord with an accent (>) above. In the Tenor part, a box labeled 'Tenor Page Turn' is positioned above the staff in the third measure. The score is overlaid with a large diagonal watermark that reads 'NOT FOR DISTRIBUTION OR PERFORMANCE'.

With Nervous Energy

145

A

p

mf

T

p

mf

148

A

p

f

subito *p*

T

p

f

subito *p*

151

A

f

T

f

154

A

T