Andelek

Madeleine Isaksson

for saxophone quartet

Score

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Andelek

for
Saxophone Quartet:

1 Sopranino in Eb
2 Sopranos in Bb
1 Baritone in Eb

General remarks:

The indicated tempos are relative. The music is carried by an provocated, flurried "allegro molto" in which a calm, reposed "andante" appears.

Duration: approximately 9 minutes
The score is transposed.

Andelek was commissioned by Svenska Rikskonserter for Stockholms Saxofonkvartett.

Madeleine Isaksson

Châtenay, november 1997

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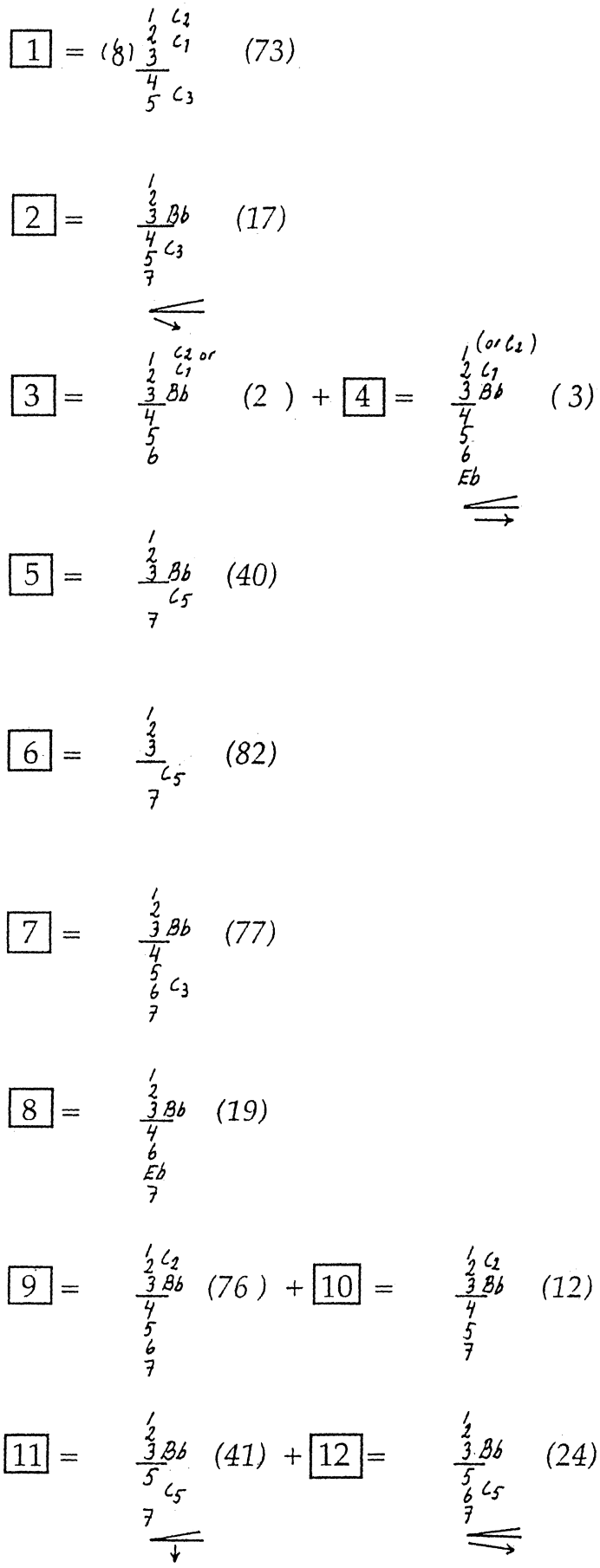
List of multiphonics

(according to the book of Daniel Kientzy: **Les sons multiples aux saxophones** (Nouvelles Techniques Instrumentales, Salabert).

The number in italic corresponds to the number of multiphonic of each instrument in the book of Daniel Kientzy.

Sopranino



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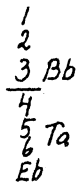
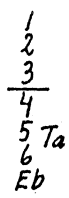
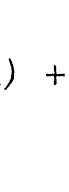
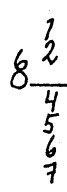
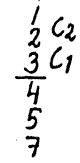
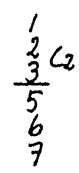
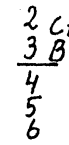
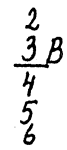
Soprano 1

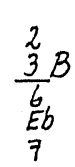
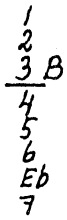
□1 =  *(3)* + □2 =  *(50)*

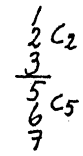
□3 =  *(81)* + □4 =  *(61)*

□5 =  *(40)*

□6 =  *(86)*

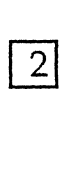
□7 =  *(74)* + □8 =  *(36)*

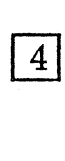
□9 =  *(73)* + □10 =  *(34)*

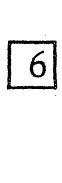
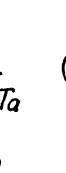
□11 =  *(88)*

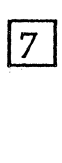
Soprano 2

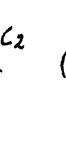
□1 = *(21)*

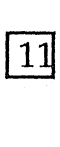
□2 =  *(82)* + □3 = *(62)*

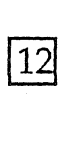
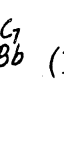
□4 =  *(46)* + □5 = *(17)*

□6 =  *(50)* + □8 =  *(53)*

□7 =  *(83)*

□9 = *(86)* + □10 =  *(46)*

□11 =  *(17)*

□12 =  *(16)* + □13 =  *(52)*

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Baritone

1 = 2 3 C5 *(69)*

2 = X 2 4 5 6 *(38)*

3 = 1 2 3 5 Ta *(42)*

4 = 1 2 3 A 5 7 C3 *(27)*

5 = 1 2 A 4 5 C3 7 *(28)*

6 = 1 A 5 C5 *(62)* + 7 = 1 2 A C3 7 C5 *(95)*

8 = 1 2 A 4 5 C3 6 *(23)* + 9 = 1 2 A 4 5 C3 6 7 *(20)*

+ 10 = 1 P *(78)*

11 = X 2 4 5 6 *(38)* + 12 = X 2 4 5 *(37)*

13 = 1 2 A C3 7 *(31)*

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Andelek

Utgångstanke med ett verk för Stockholms Saxofonkvartett var en trio i ljus, spänd klang, en sopranino och två sopraner som genom små intervaller, likt en vibrerande energitråd strävar uppåt mot de extremt höga registren.
Denna linjära rörelses flöde störs och berikas, bryts och smids samman, försvagas och förstärks genom olika situationer, ofta genom en mängd uppstående multiphonics som skapar ostadighet, öppnar nya harmoniska fält och plötsliga mörka hål, där källtoner upptäcks
Behovet att bli varse ett vilande källregister, mitt i denna febrilt uppåtsträvande ljusa klangmassa gav barytonsaxofonen ett naturligt utrymme i verket, en krävande och utsatt plats.

Andelek (Spirit Game)

The point of departure for this work written for the Stockholm Saxophone Quartet was a trio with a light, taut sound, a sopranino and two soprano saxophones that through the use of small intervals, like a vibrating thread of energy, strive upwards towards the extremely high registers. The flow of this linear motion is disturbed and enriched, broken apart and welded together, weakened and strengthened throughout different situations, often through a variety of resulting multiphonics that create an instability, open new harmonic fields and sudden dark holes where source tones are discovered. The need to feel restful base register in the midst of this feverish upwards-striving, light body of sound gave the baritone sax a natural place in the work—a demanding and exposed place.

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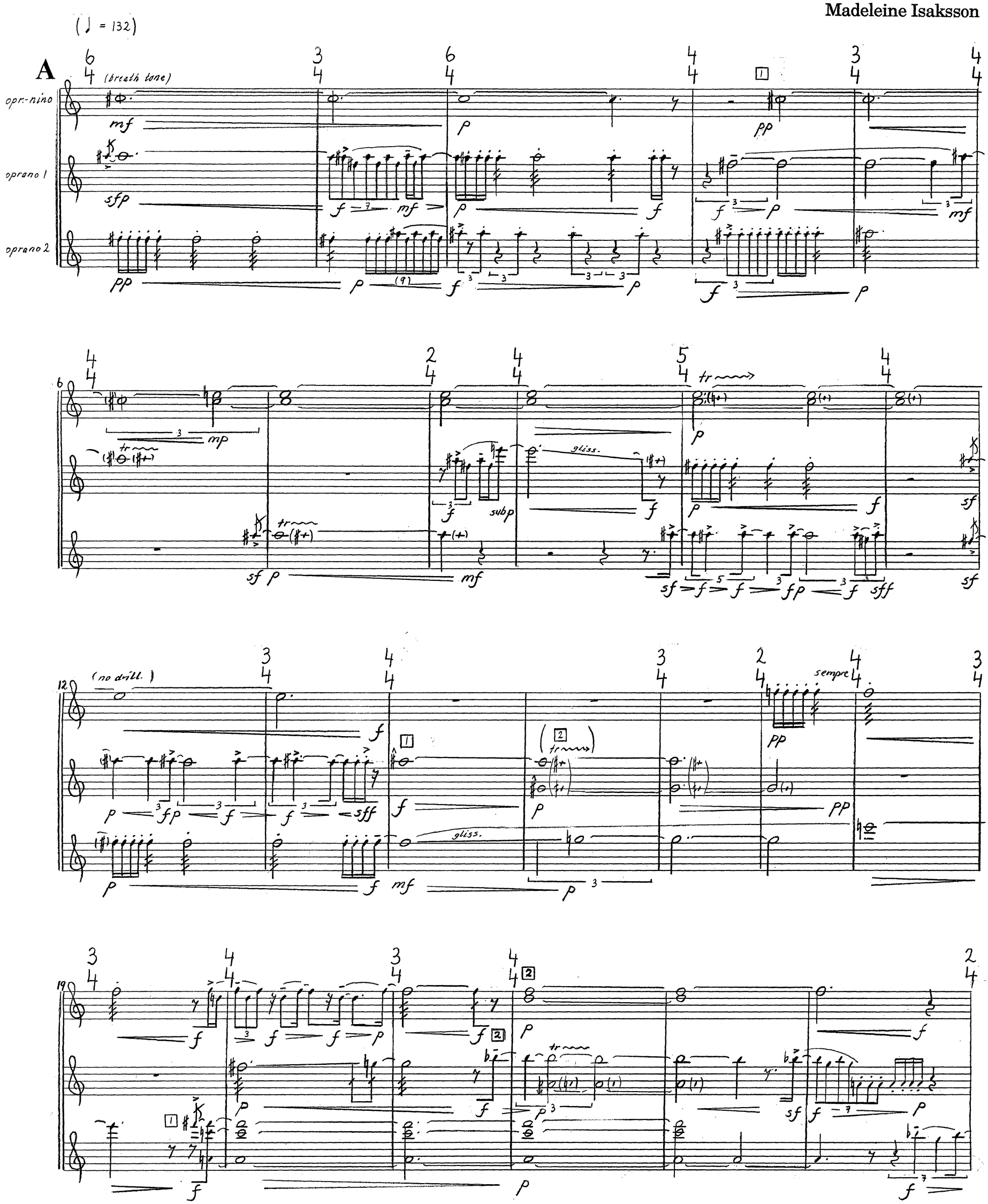
Madeleine Isaksson



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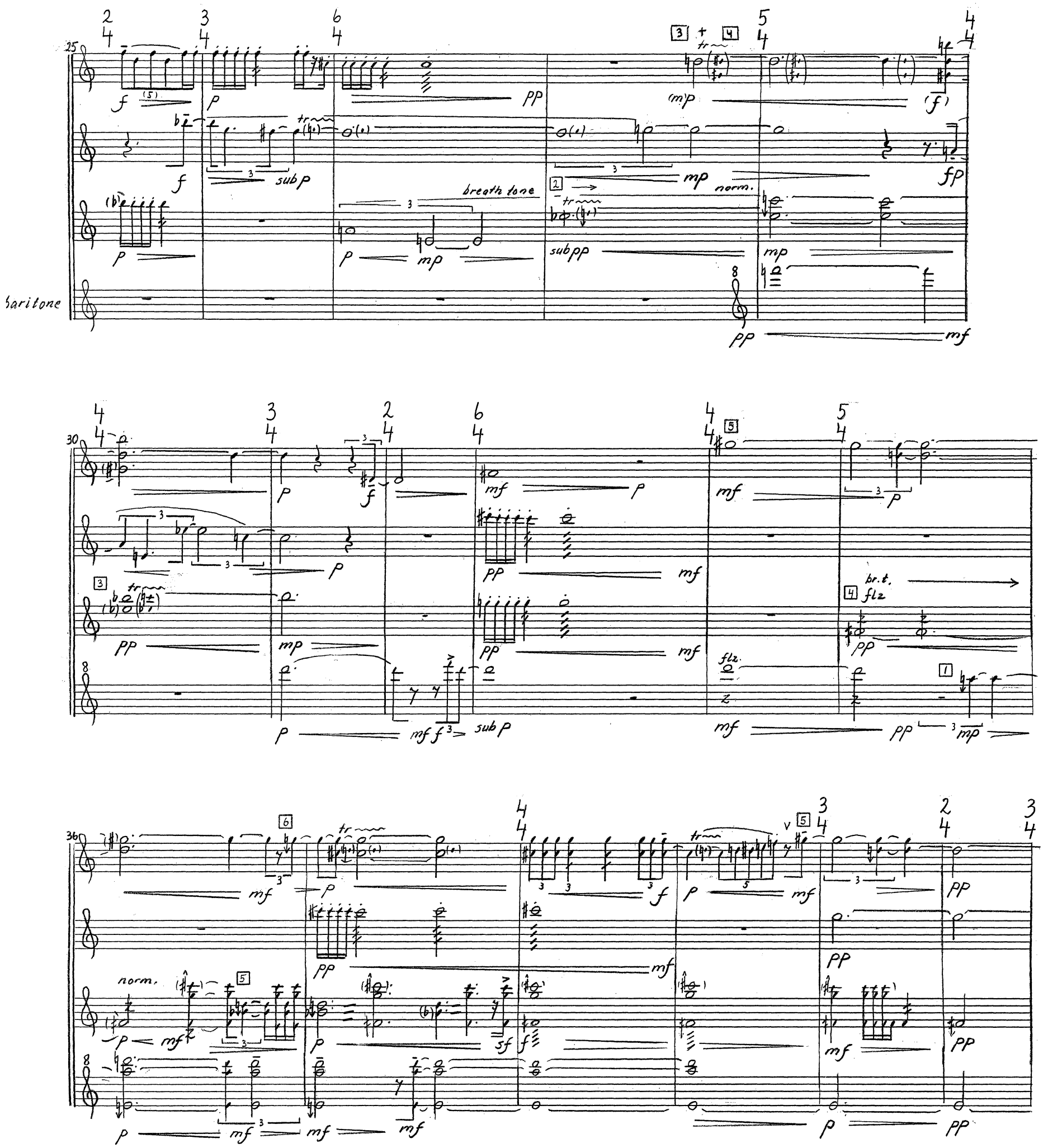

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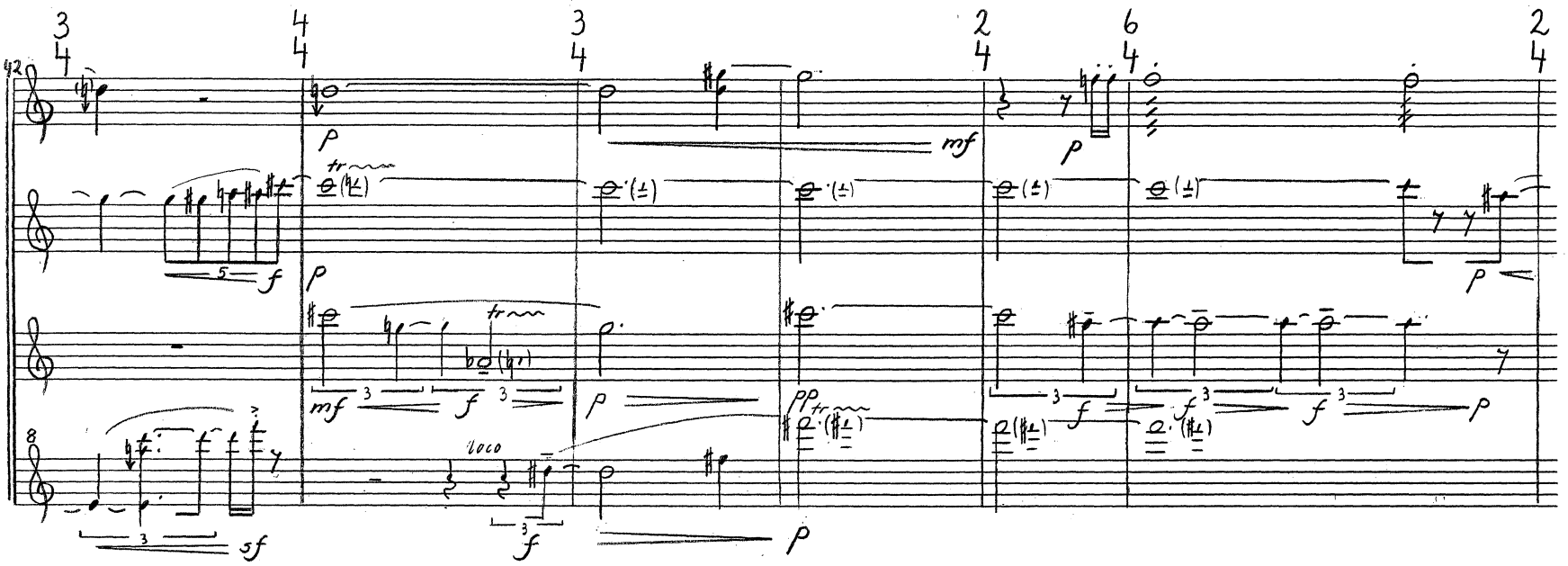

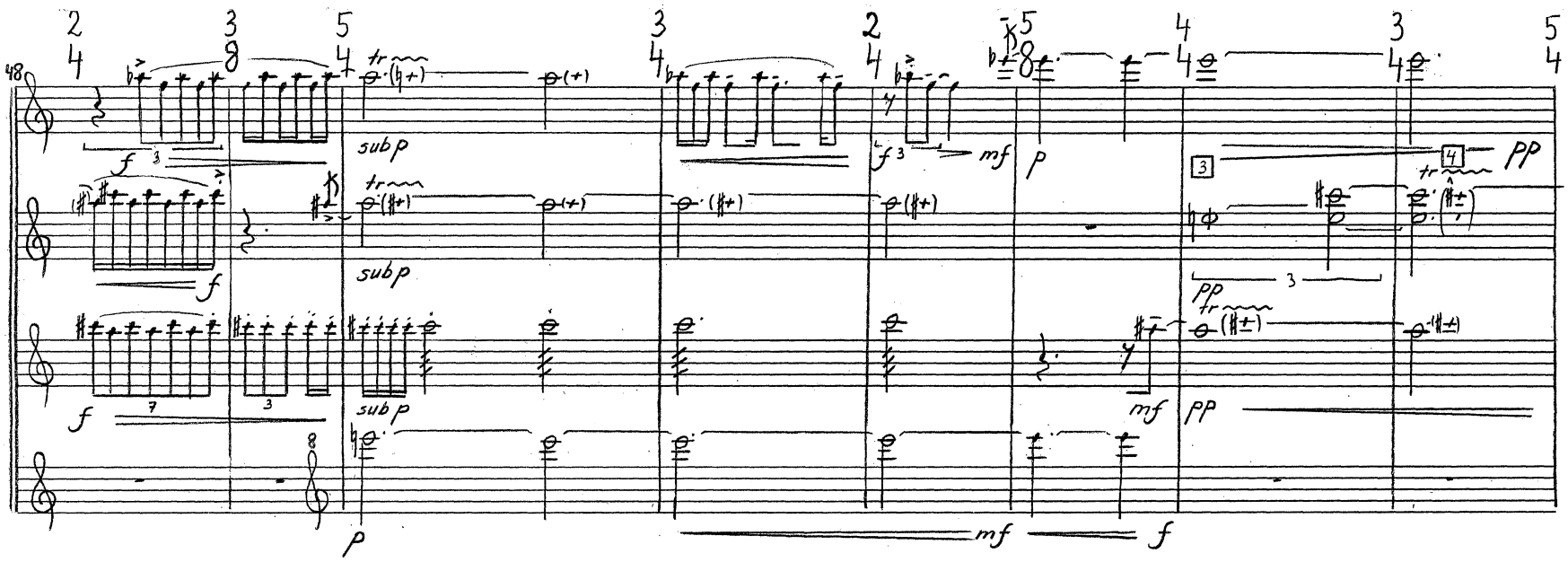

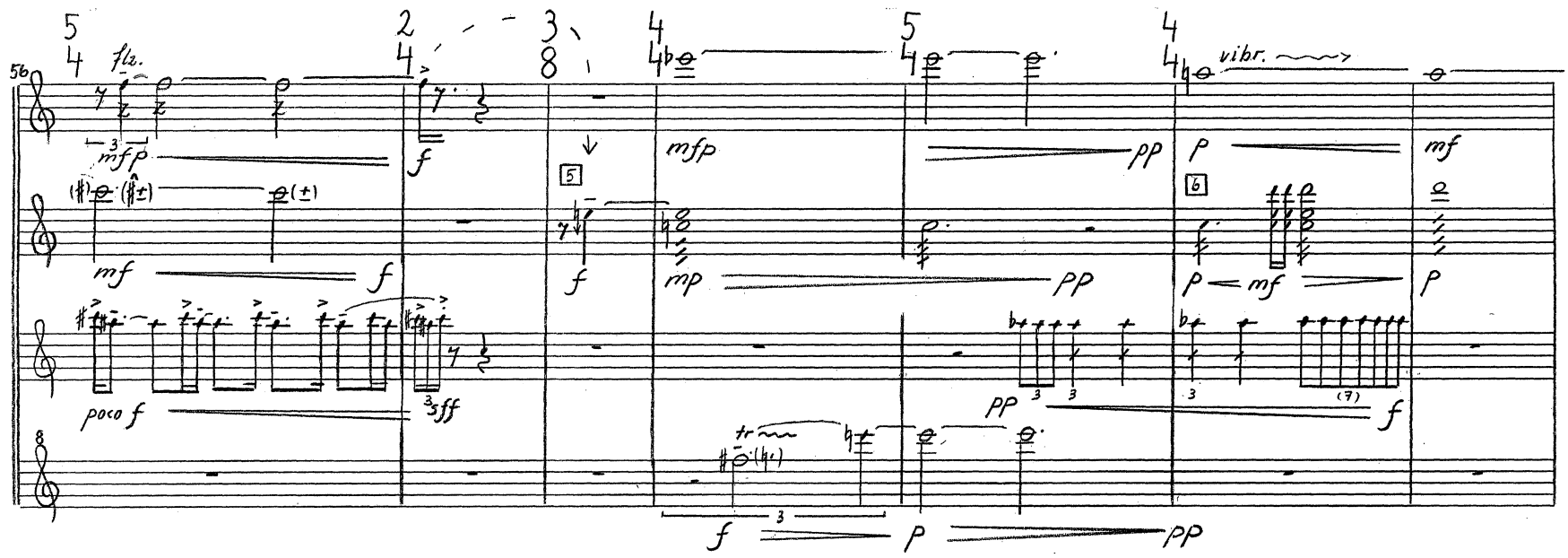

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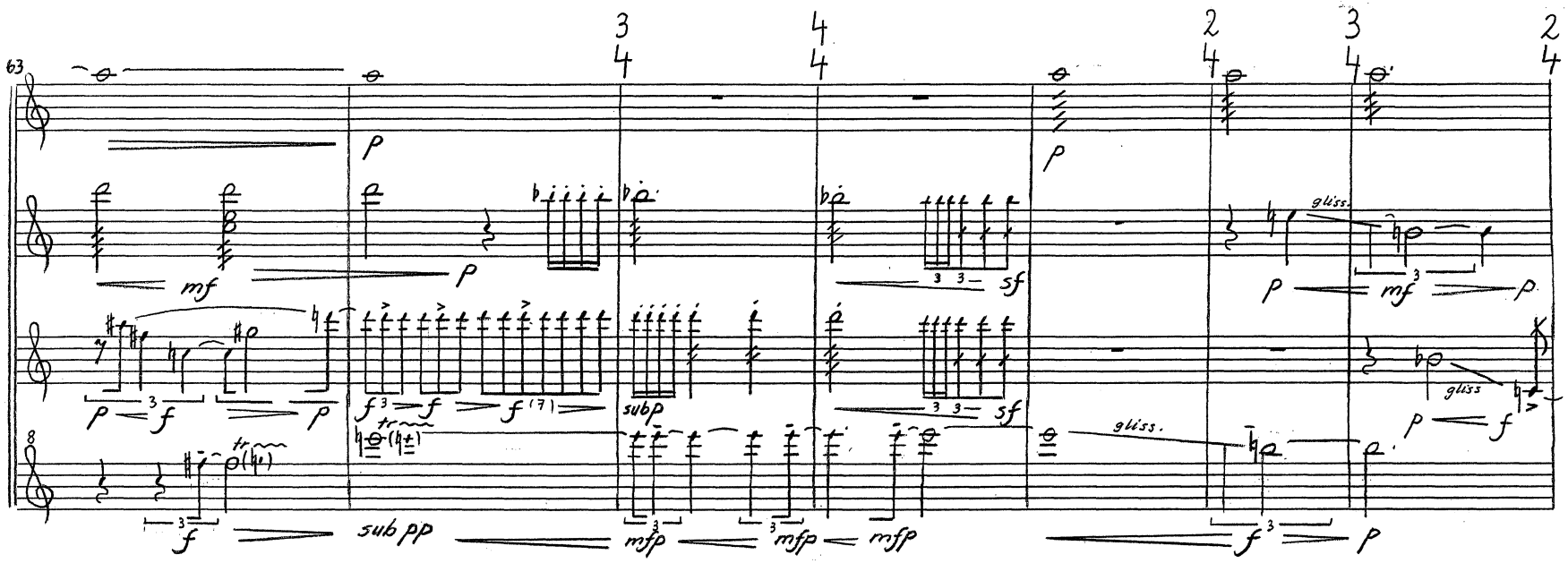

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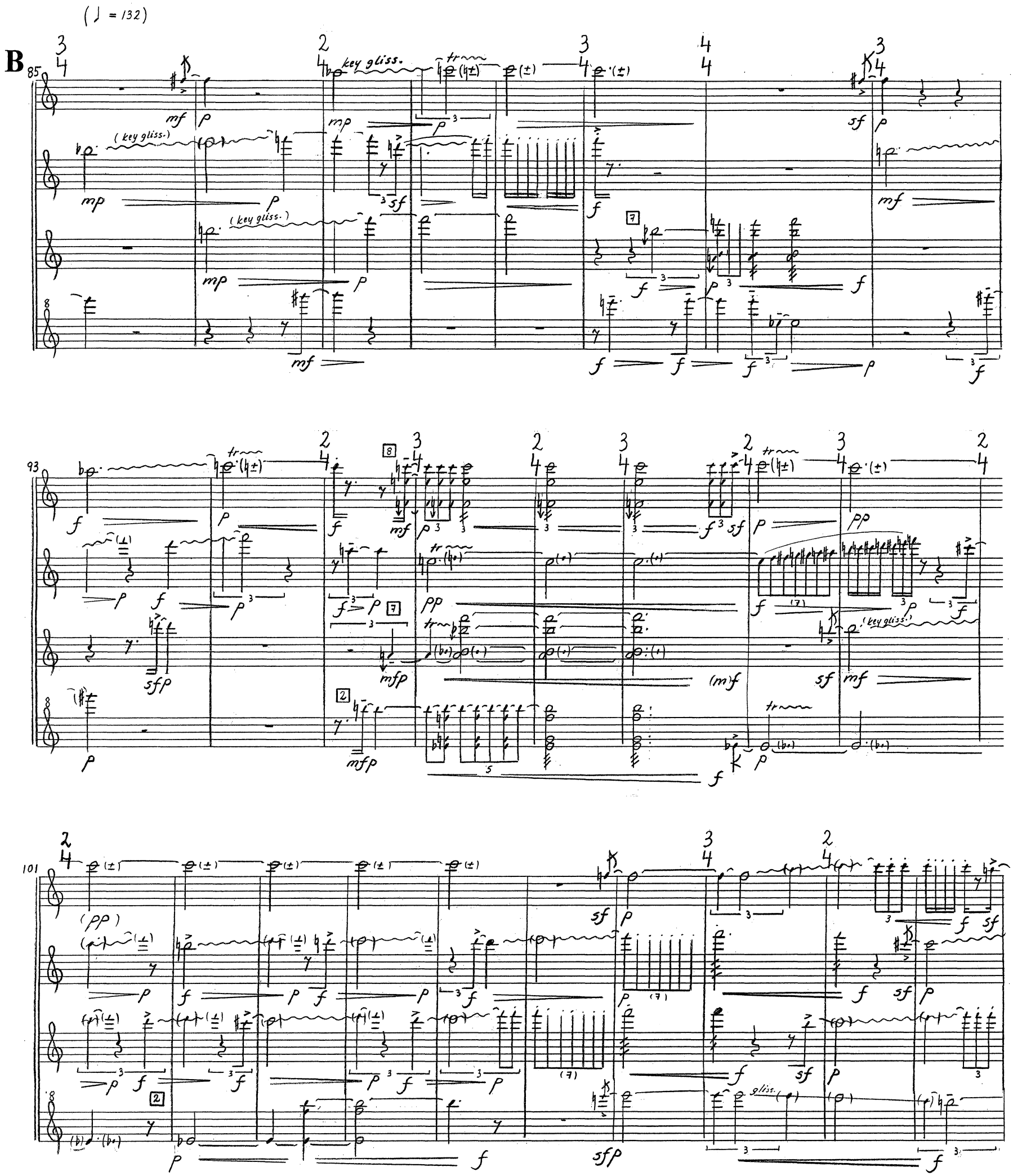

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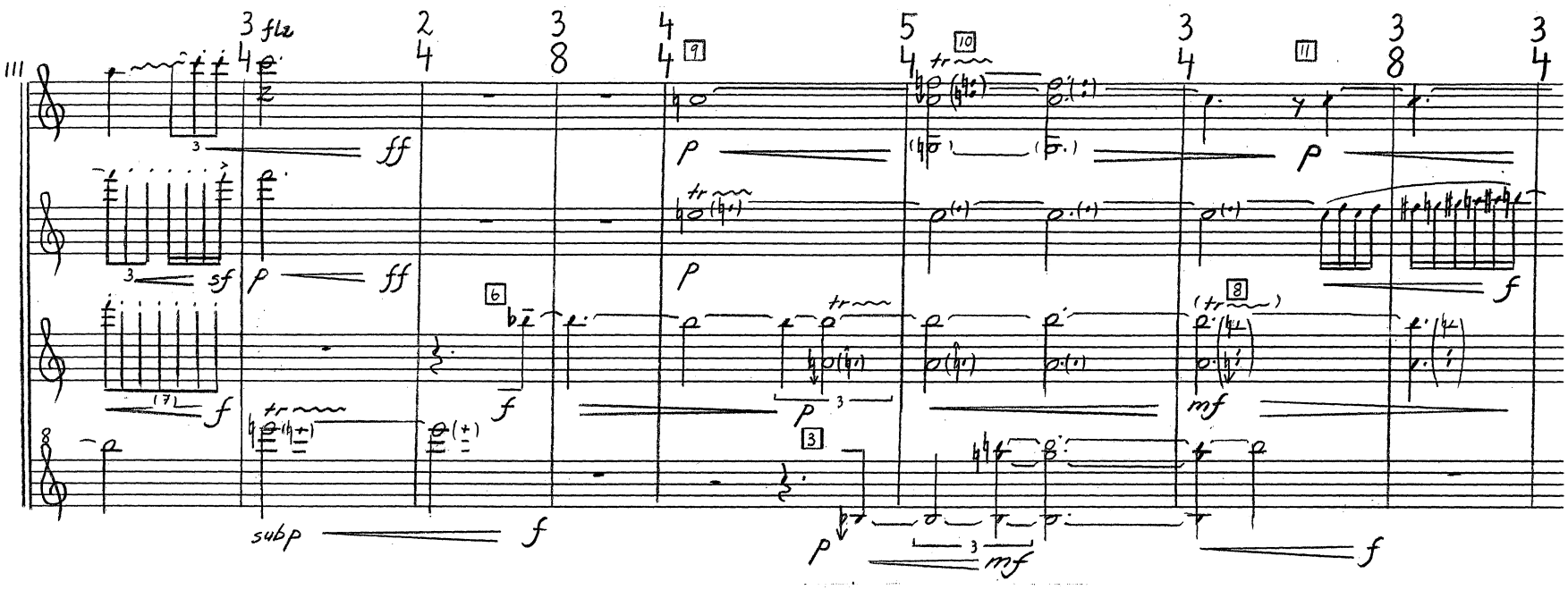

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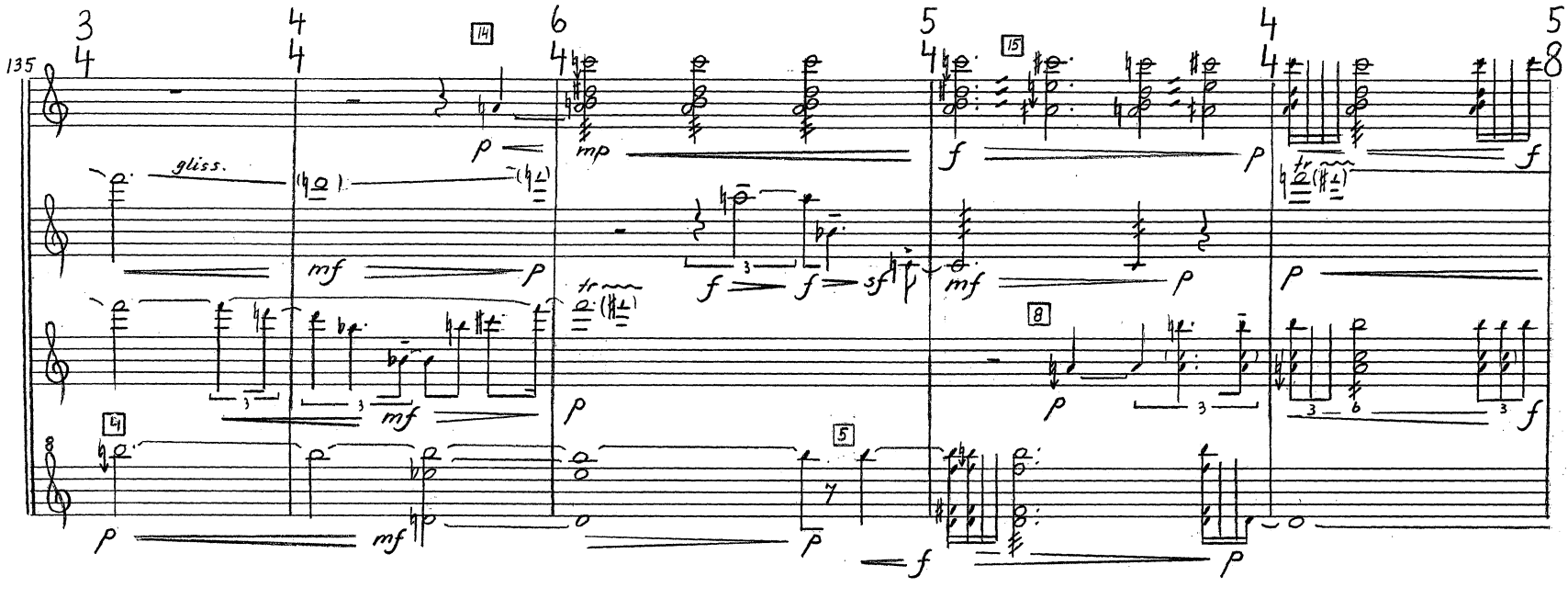

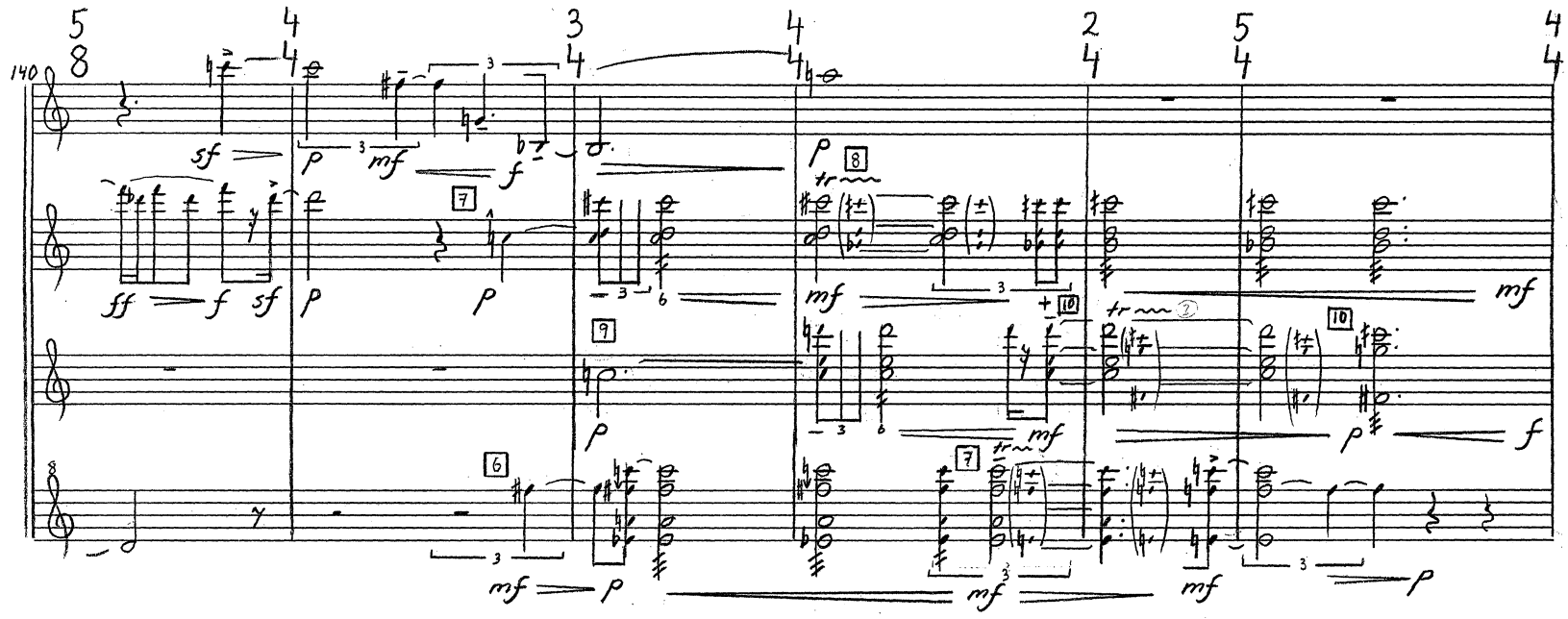

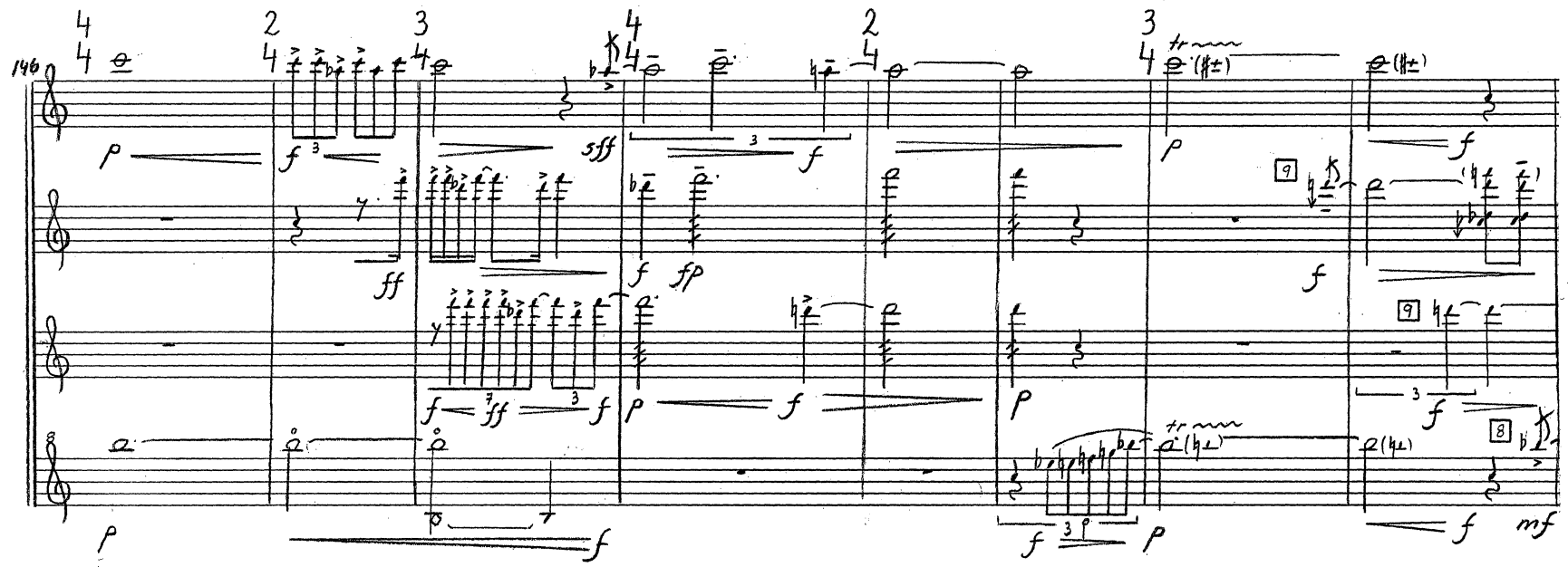

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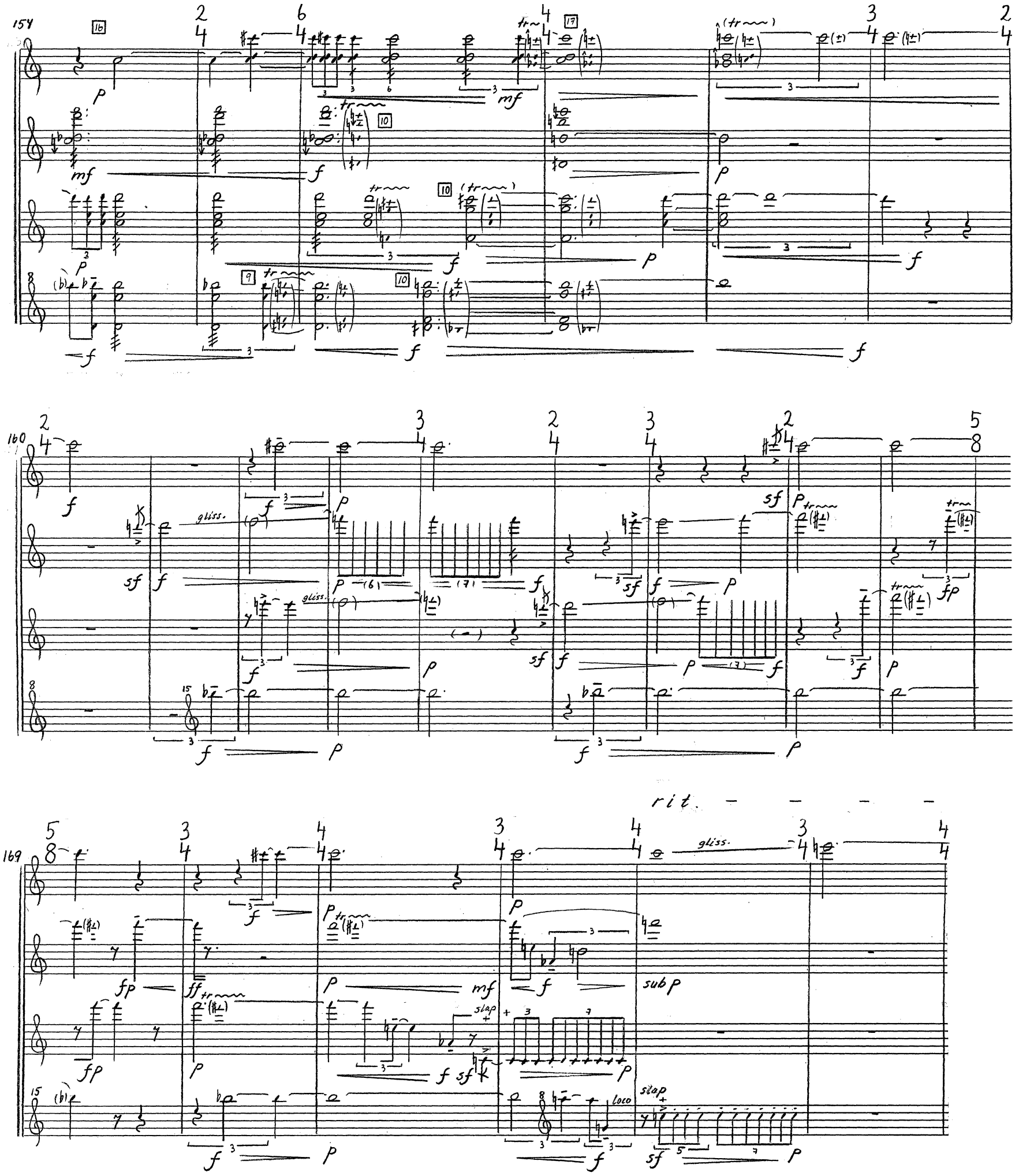

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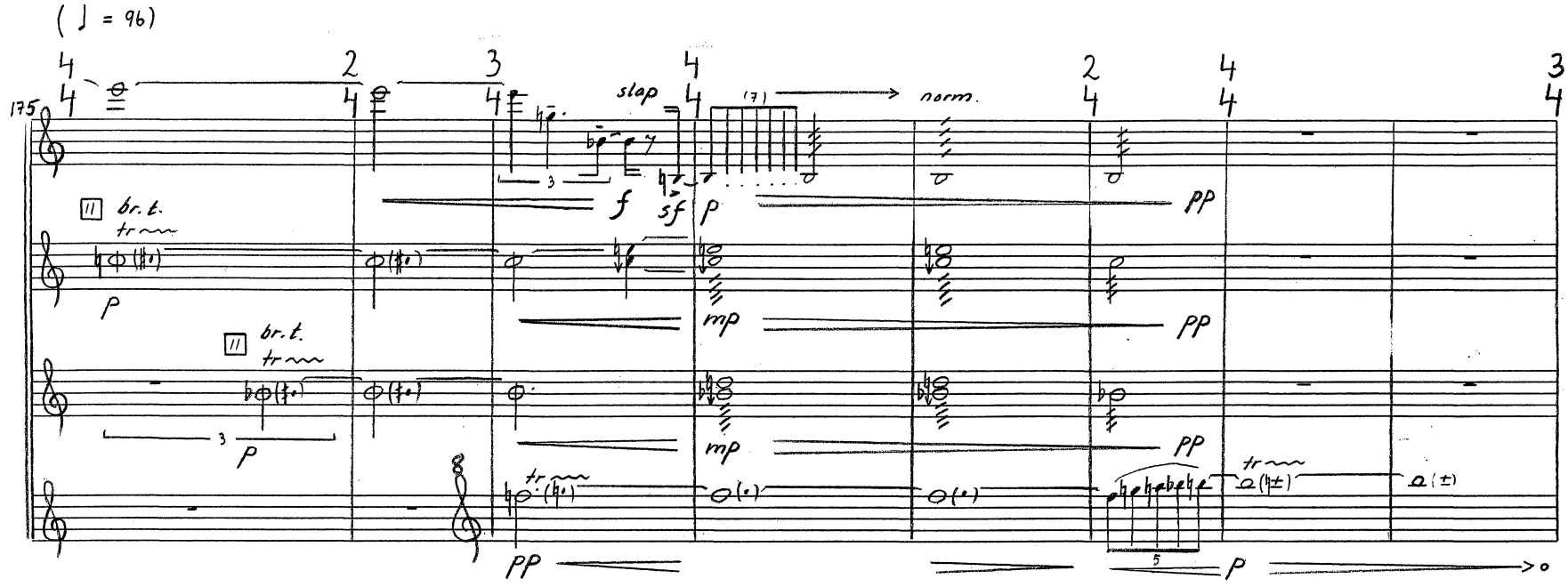

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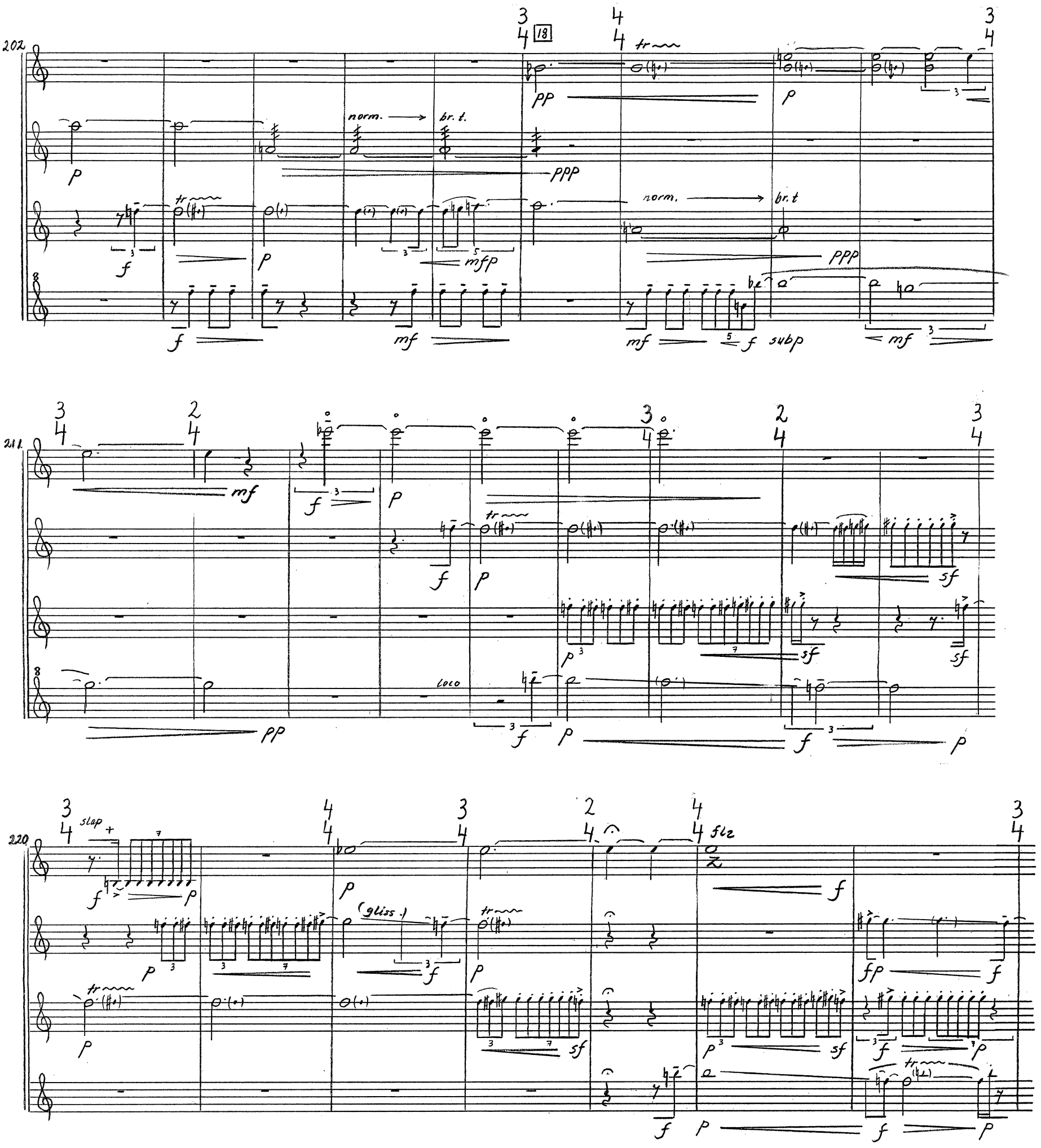

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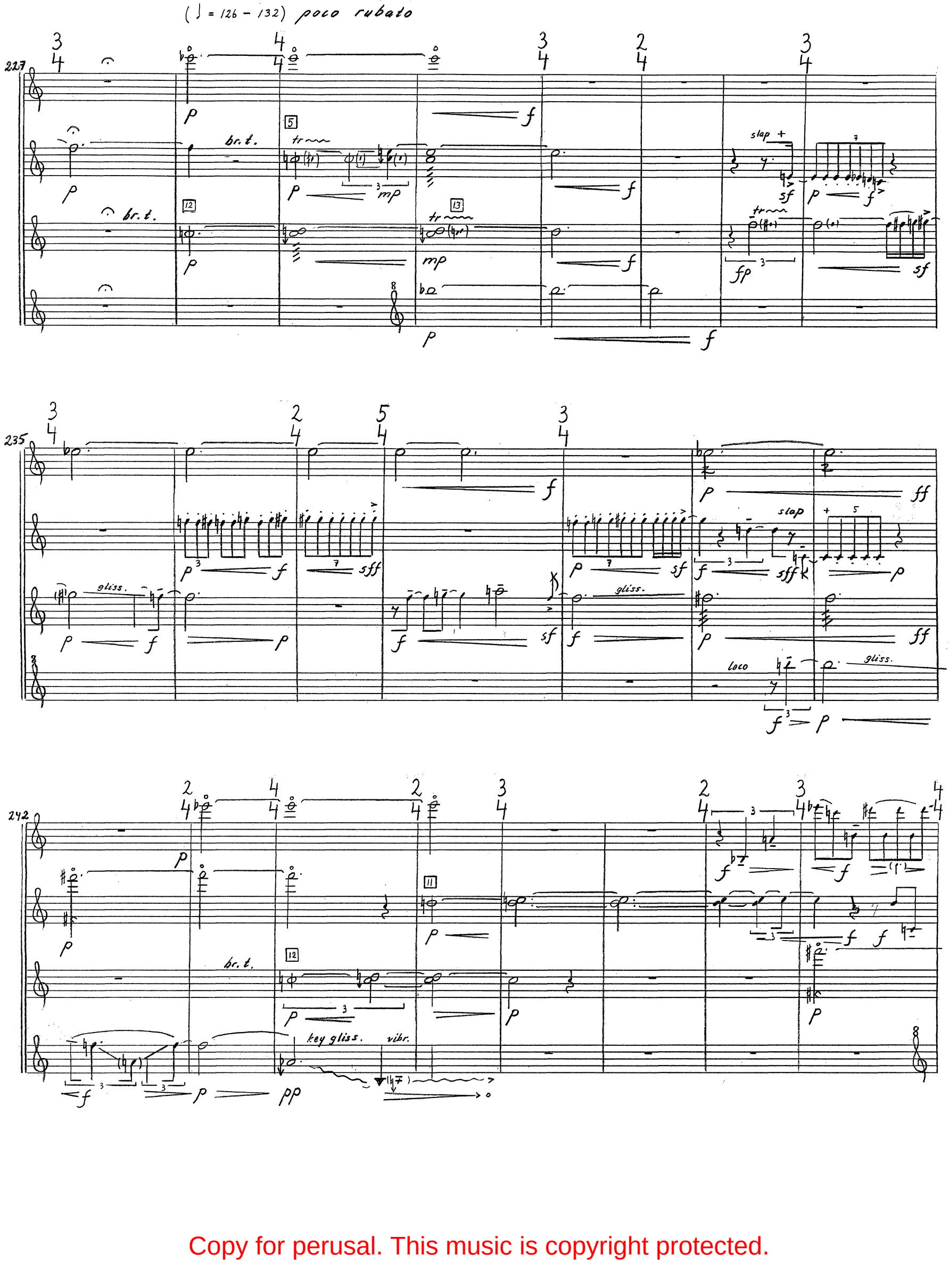

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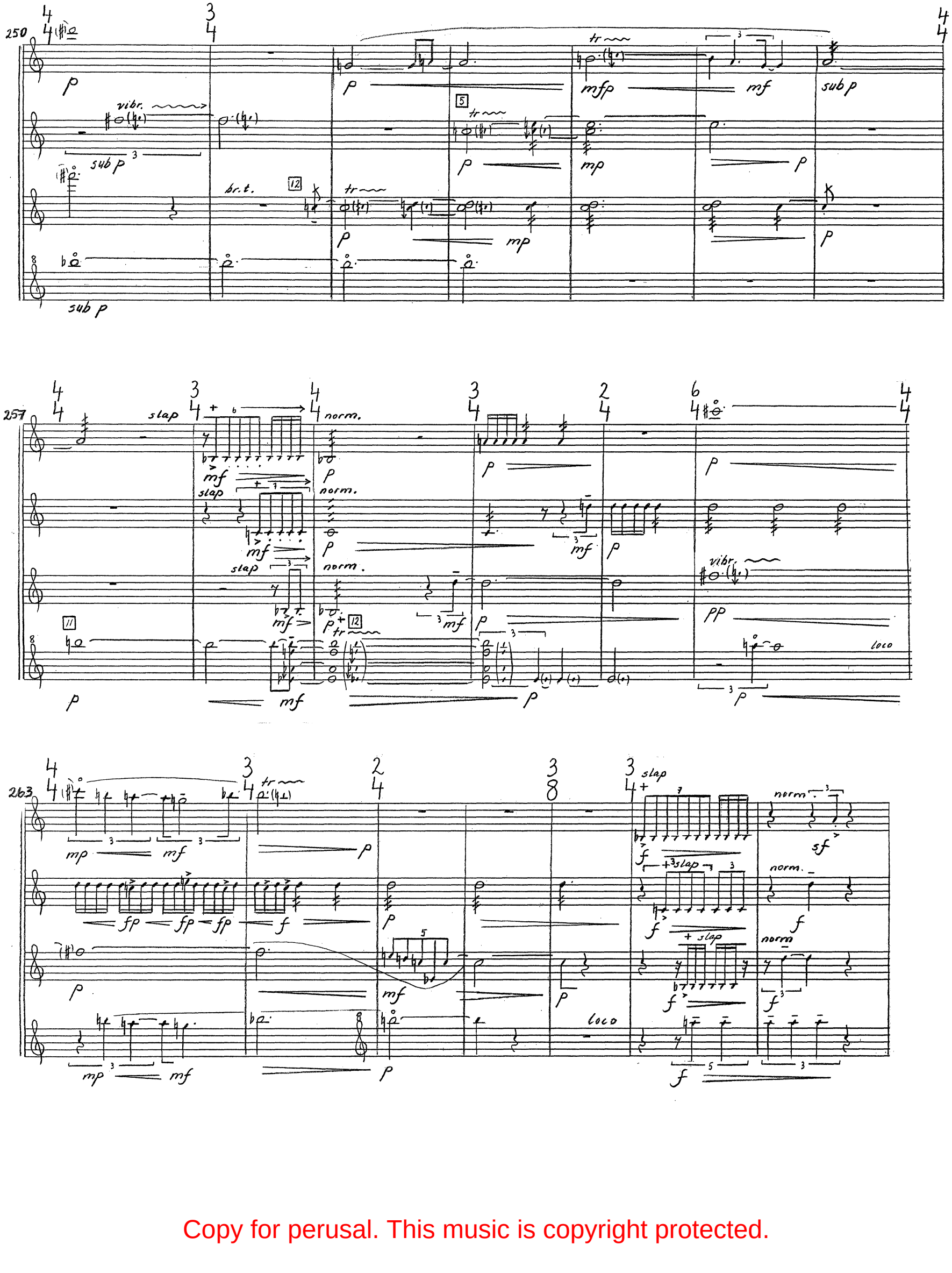

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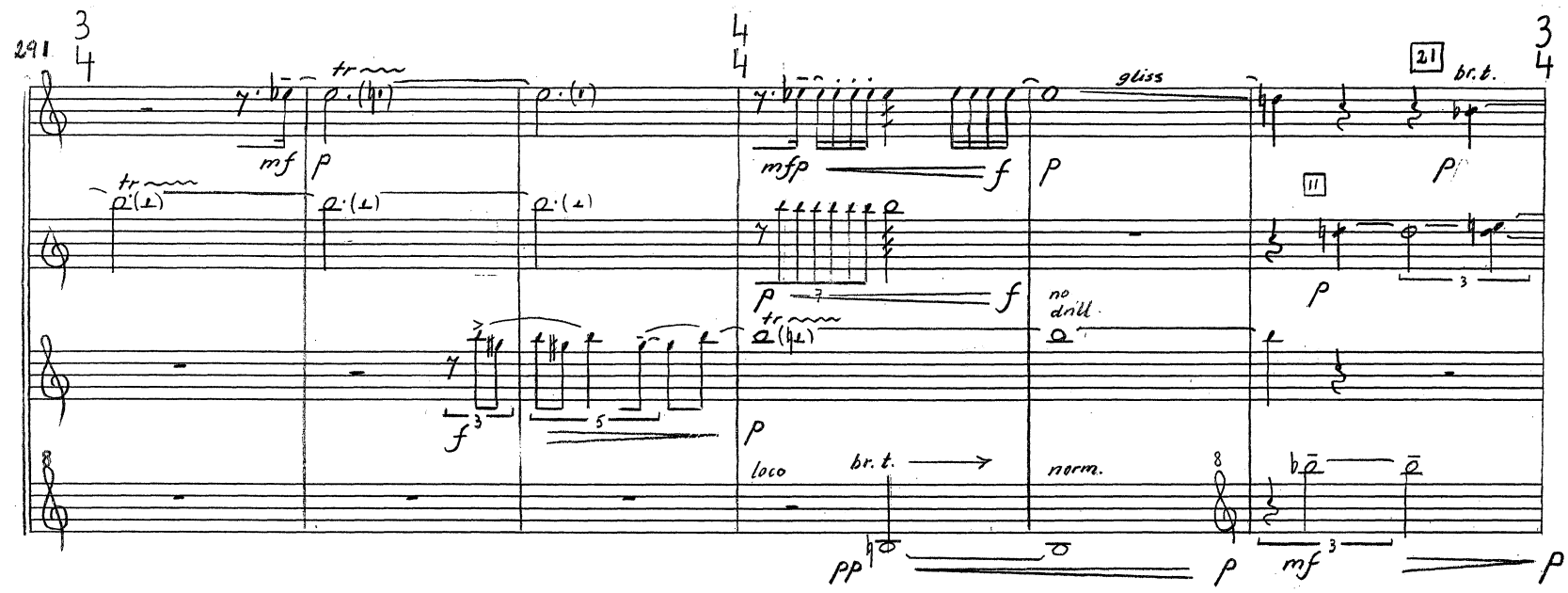

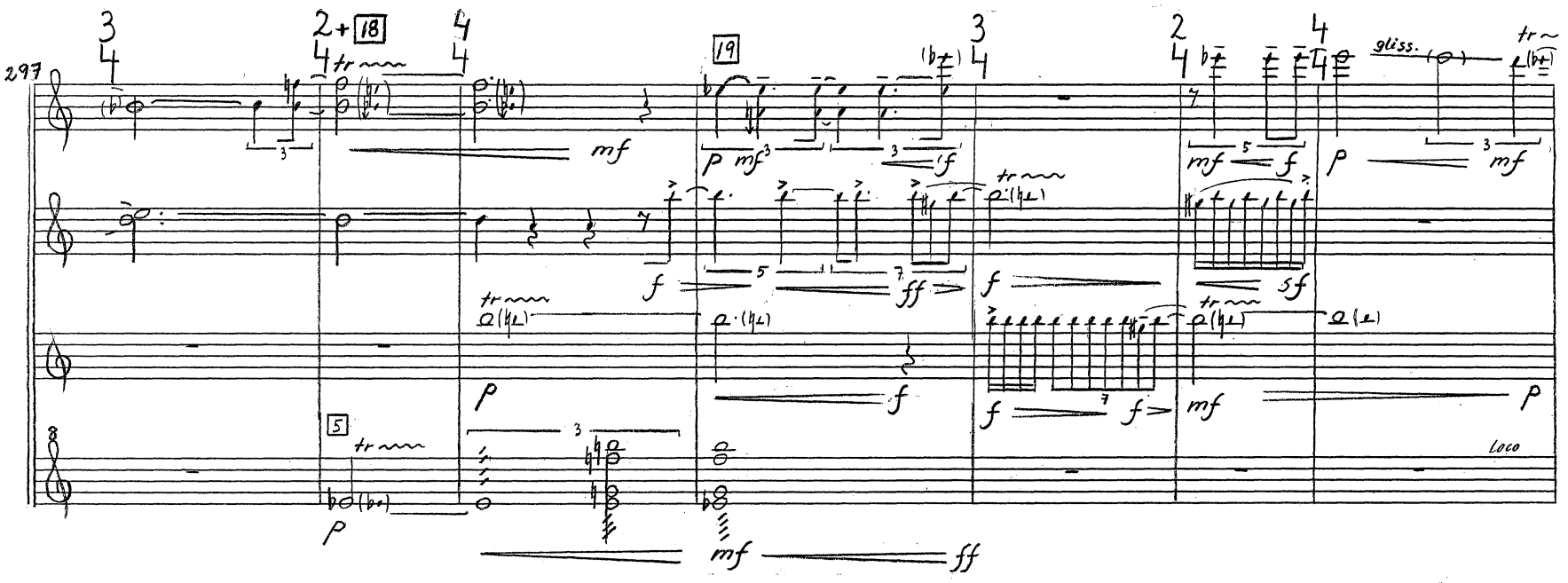

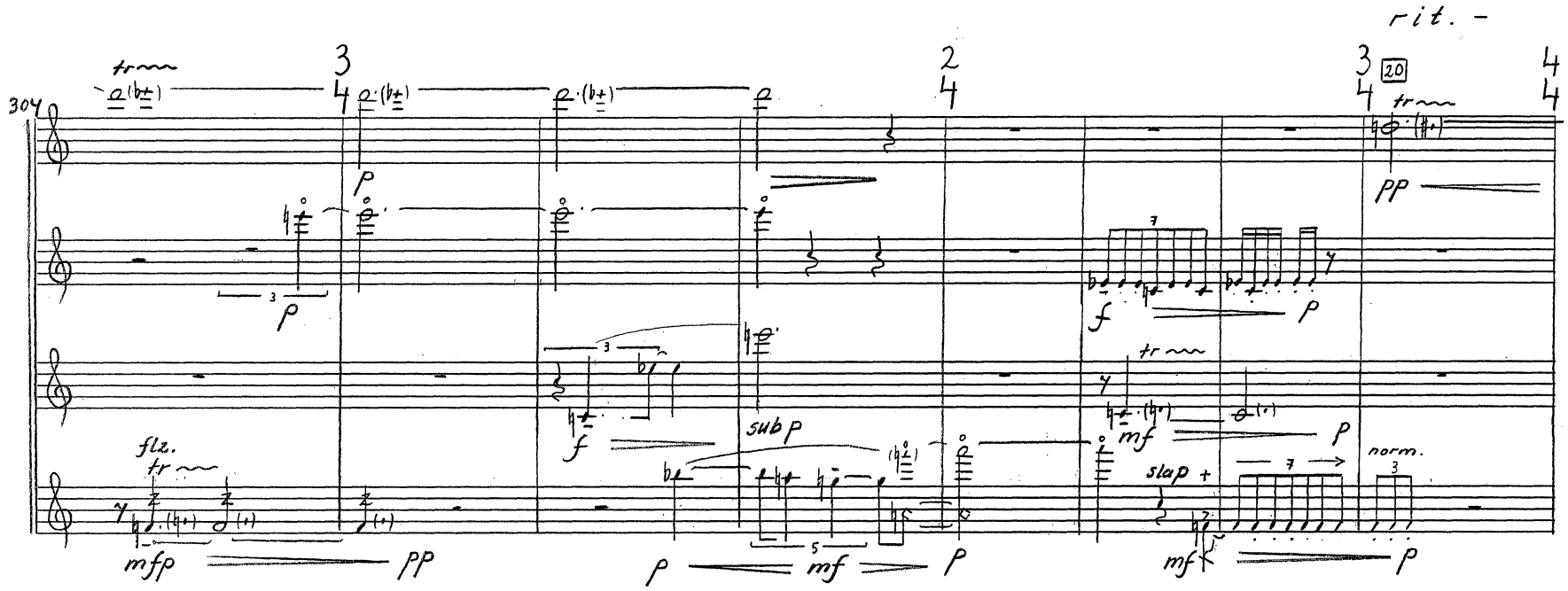

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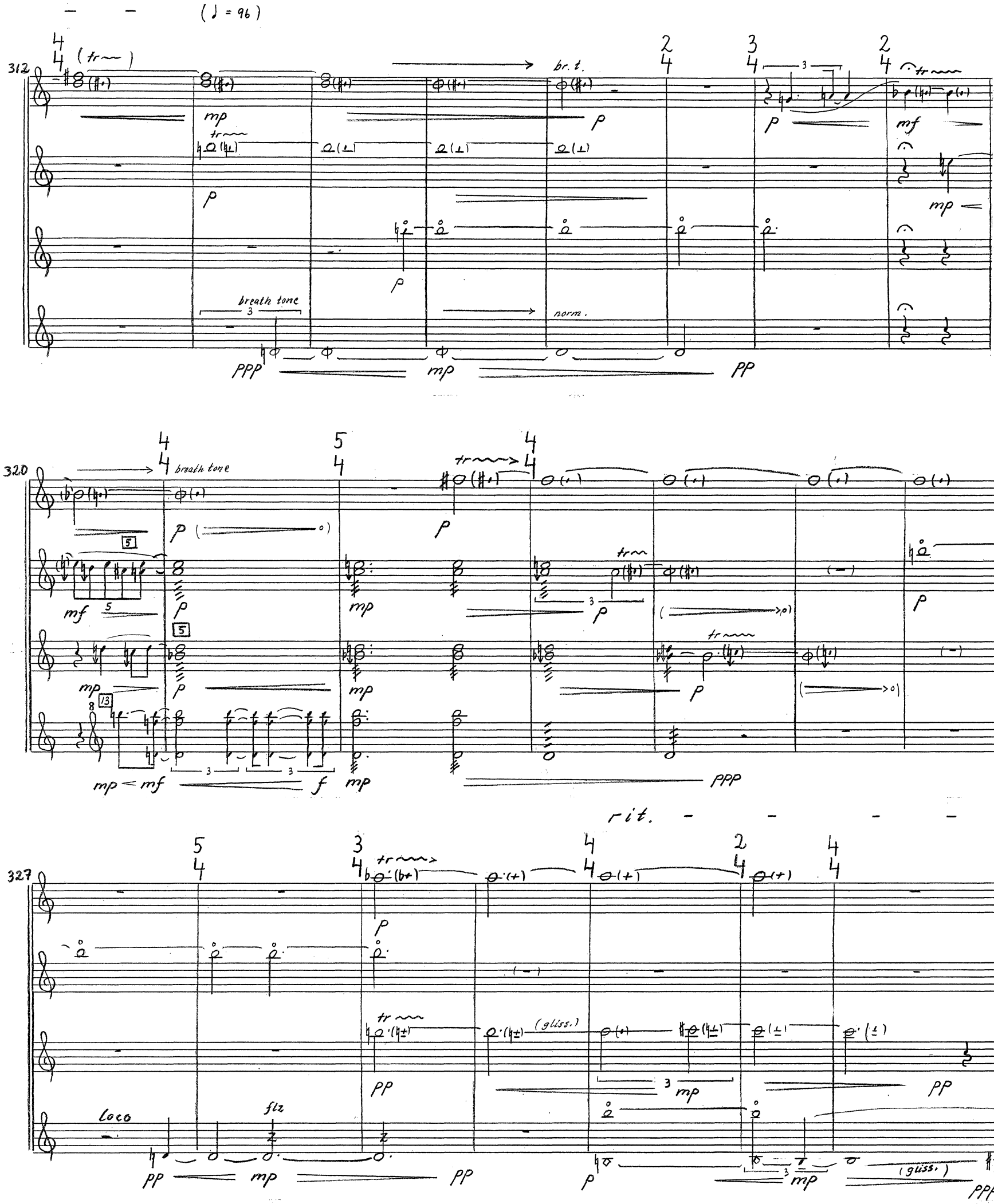

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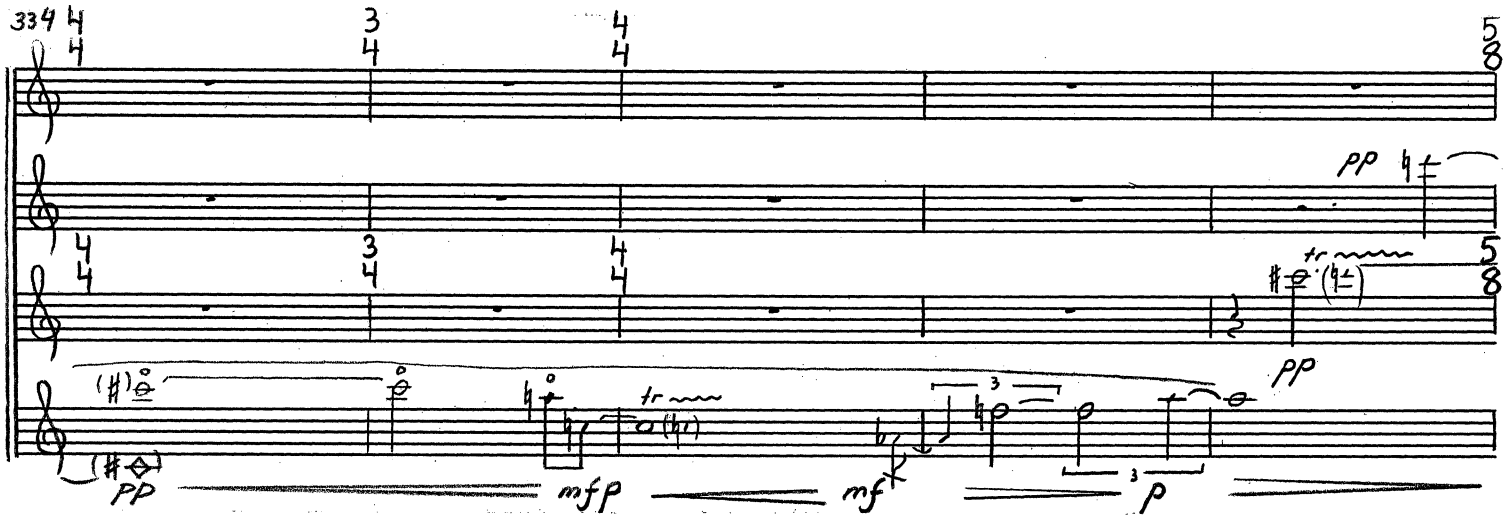
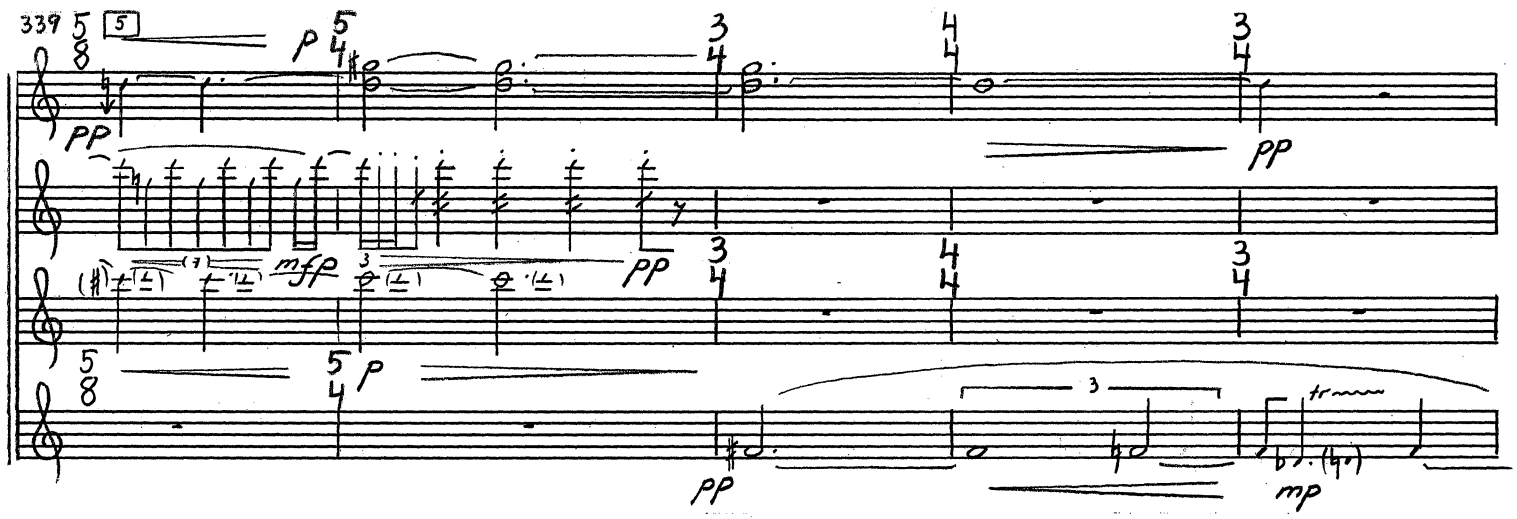
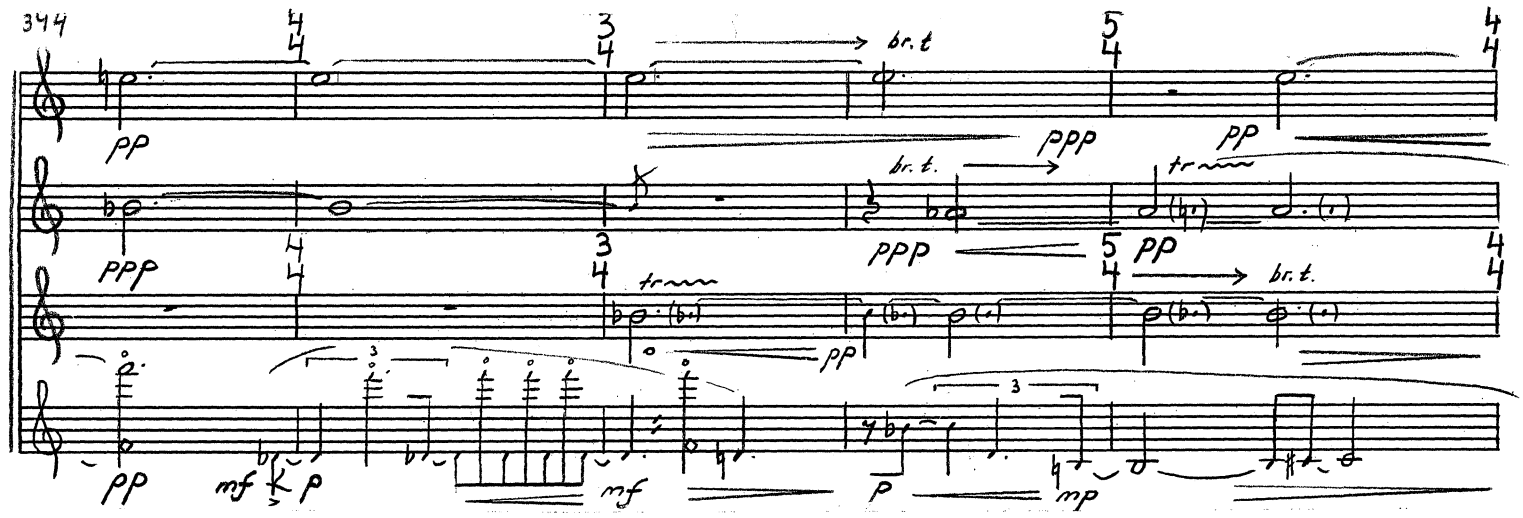
(♩ = 66)







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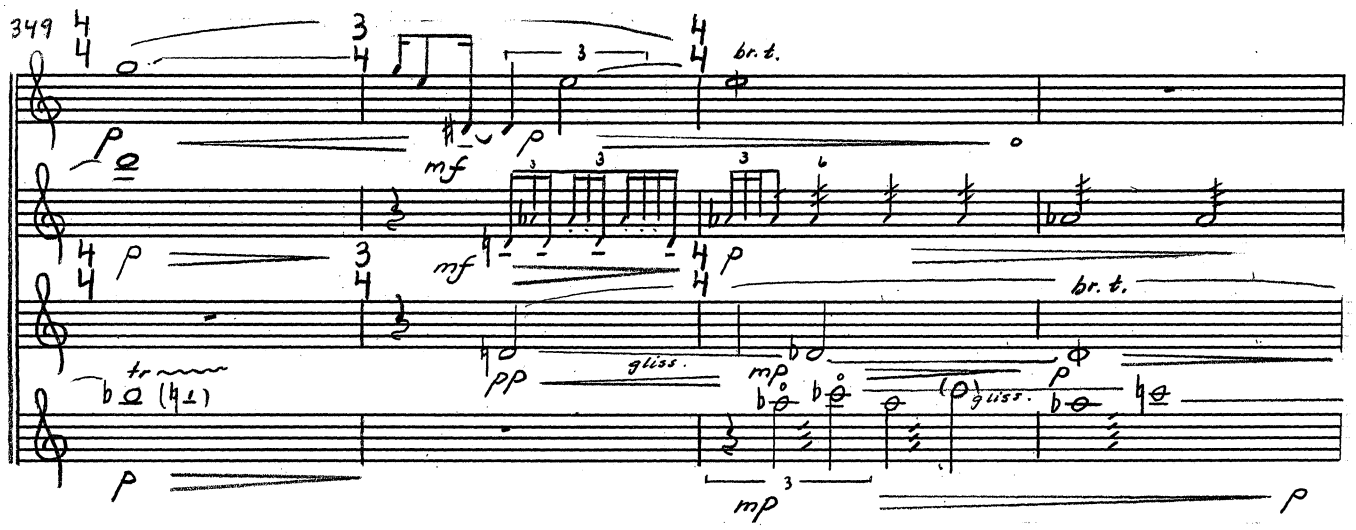

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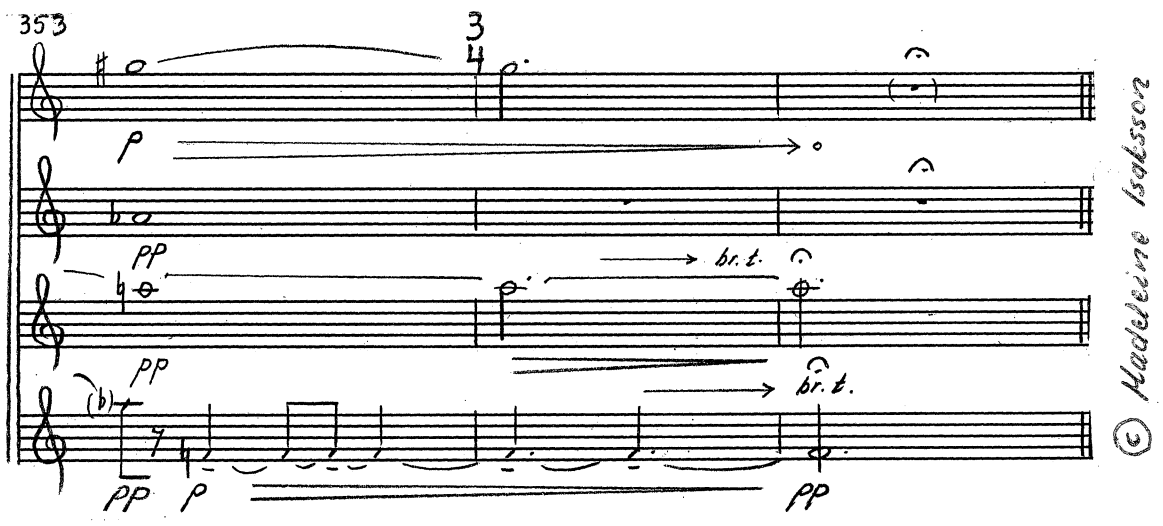

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Utgångstanke med ett verk för Stockholms Saxofonkvartett var en trio i ljus, spänd klang, en sopranino och två sopraner som genom små intervaller, likt en vibrerande energitråd strävar uppåt mot de extremt höga registren.
Denna linjära rörelses flöde störs och berikas, bryts och smids samman, försvagas och förstärks genom olika situationer, ofta genom en mängd uppstående multiphonics som skapar ostadighet, öppnar nya harmoniska fält och plötsliga mörka hål, där källtoner upptäcks
Behovet att bli varse ett vilande källregister, mitt i denna febrilt uppåtsträvande ljusa klangmassa gav barytonsaxofonen ett naturligt utrymme i verket, en krävande och utsatt plats.

Andelek (Spirit Game)

The point of departure for this work written for the Stockholm Saxophone Quartet was a trio with a light, taut sound, a sopranino and two soprano saxophones that through the use of small intervals, like a vibrating thread of energy, strive upwards towards the extremely high registers.
The flow of this linear motion is disturbed and enriched, broken apart and welded together, weakened and strengthened throughout different situations, often through a variety of resulting multiphonics that create an instability, open new harmonic fields and sudden dark holes where source tones are discovered. The need to feel restful base register in the midst of this feverish upwards-striving, light body of sound gave the baritone sax a natural place in the work—a demanding and exposed place.

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