

Andelek

Madeleine Isaksson

for saxophone quartet

Score

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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 provoked, flurried "allegro molto" in which a calm, reposed "andante" appears.

Duration: approximately 9 minutes
The score is transposed.

Andelek was commissioned by Svenska Rikskonserten for Stockholms Saxofonkvartett.

Madeleine Isaksson

Châtenay, november 1997

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

$$\boxed{1} = \begin{matrix} 1 & C_2 \\ 2 & C_1 \\ 3 & \\ 4 & C_3 \\ 5 & \end{matrix} \quad (73)$$

$$\boxed{2} = \begin{matrix} 1 & \\ 2 & Bb \\ 3 & \\ 4 & C_3 \\ 5 & \\ 7 & \end{matrix} \quad (17)$$

$$\boxed{3} = \begin{matrix} 1 & C_2 \text{ or } C_1 \\ 2 & \\ 3 & Bb \\ 4 & \\ 5 & \\ 6 & \end{matrix} \quad (2) + \boxed{4} = \begin{matrix} 1 & (\text{or } C_2) \\ 2 & C_1 \\ 3 & Bb \\ 4 & \\ 5 & \\ 6 & Eb \end{matrix} \quad (3)$$

$$\boxed{5} = \begin{matrix} 1 & \\ 2 & Bb \\ 3 & C_5 \\ 4 & \\ 5 & \\ 7 & \end{matrix} \quad (40)$$

$$\boxed{6} = \begin{matrix} 1 & \\ 2 & \\ 3 & C_5 \\ 4 & \\ 5 & \\ 7 & \end{matrix} \quad (82)$$

$$\boxed{7} = \begin{matrix} 1 & \\ 2 & Bb \\ 3 & \\ 4 & \\ 5 & C_3 \\ 6 & \\ 7 & \end{matrix} \quad (77)$$

$$\boxed{8} = \begin{matrix} 1 & \\ 2 & Bb \\ 3 & \\ 4 & \\ 5 & \\ 6 & Eb \\ 7 & \end{matrix} \quad (19)$$

$$\boxed{9} = \begin{matrix} 1 & C_2 \\ 2 & Bb \\ 3 & \\ 4 & \\ 5 & \\ 6 & \\ 7 & \end{matrix} \quad (76) + \boxed{10} = \begin{matrix} 1 & C_2 \\ 2 & Bb \\ 3 & \\ 4 & \\ 5 & \\ 7 & \end{matrix} \quad (12)$$

$$\boxed{11} = \begin{matrix} 1 & \\ 2 & Bb \\ 3 & \\ 4 & C_5 \\ 5 & \\ 6 & \\ 7 & \end{matrix} \quad (41) + \boxed{12} = \begin{matrix} 1 & \\ 2 & Bb \\ 3 & \\ 4 & C_5 \\ 5 & \\ 6 & \\ 7 & \end{matrix} \quad (24)$$

$$\boxed{13} = \begin{matrix} 1 & \\ 2 & B \\ 3 & \\ 4 & Ta \\ 5 & \\ 7 & \end{matrix} \quad (46)$$

$$\boxed{14} = \begin{matrix} 1 & C_1 \\ 2 & B \\ 3 & \\ 4 & \\ 5 & \\ 7 & \end{matrix} \quad (47) + \boxed{15} = \begin{matrix} 1 & C_1 \\ 2 & \\ 3 & \\ 4 & \\ 5 & \\ 7 & \end{matrix} \quad (83)$$

$$\boxed{16} = \begin{matrix} 2 & C_1 \\ 3 & B \\ 4 & \\ 5 & \\ 6 & Eb \\ 7 & \end{matrix} \quad (103) + \boxed{17} = \begin{matrix} 2 & B \\ 3 & \\ 4 & \\ 5 & \\ 6 & Eb \\ 7 & \end{matrix} \quad (97)$$

$$\boxed{18} = \begin{matrix} 1 & C_1 \\ 2 & C\# \\ 3 & \\ 4 & \\ 5 & \\ 6 & \\ 7 & \end{matrix} \quad (59)$$

$$\boxed{19} = \begin{matrix} 1 & C_1 \\ 2 & Bb \\ 3 & \\ 4 & \\ 5 & \\ 6 & Eb \\ 7 & \end{matrix} \quad (33)$$

$$\boxed{20} = \begin{matrix} 1 & C_2 \\ 2 & \\ 3 & C_5 \\ 4 & \\ 5 & \end{matrix} \quad (101)$$

$$\boxed{21} = \begin{matrix} 1 & C_1 \\ 2 & Bb \\ 3 & \\ 4 & \end{matrix} \quad (39) + \boxed{18} \quad (59)$$

List of multiphonics

according to the book of Daniel Kientzy:
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Soprano 1

$$\boxed{1} = \begin{array}{c} \frac{1}{2} \\ \frac{2}{3} Bb \\ \frac{3}{4} \\ \frac{4}{5} Ta \\ \frac{5}{6} \\ \frac{6}{7} Eb \end{array} (3) + \boxed{2} = \begin{array}{c} \frac{1}{2} \\ \frac{2}{3} \\ \frac{3}{4} \\ \frac{4}{5} Ta \\ \frac{5}{6} \\ \frac{6}{7} Eb \end{array} (50)$$

$$\boxed{3} = \begin{array}{c} \frac{1}{2} C1 \\ \frac{2}{3} C2 \\ \frac{3}{4} B \\ \frac{4}{5} \\ \frac{5}{6} \\ \frac{6}{7} \end{array} (81) + \boxed{4} = \begin{array}{c} \frac{1}{2} C1 \\ \frac{2}{3} C2 \\ \frac{3}{4} \\ \frac{4}{5} \\ \frac{5}{6} \\ \frac{6}{7} \end{array} (61)$$

$$\boxed{5} = \begin{array}{c} \frac{1}{2} C2 \\ \frac{2}{3} C1 \\ \frac{3}{4} \\ \frac{4}{5} \\ \frac{5}{6} \\ \frac{6}{7} \end{array} (40)$$

$$\boxed{6} = \begin{array}{c} \frac{1}{2} C2 \\ \frac{2}{3} \\ \frac{3}{4} \\ \frac{4}{5} \\ \frac{5}{6} \\ \frac{6}{7} \end{array} (86)$$

$$\boxed{7} = \begin{array}{c} \frac{2}{3} C1 \\ \frac{3}{4} B \\ \frac{4}{5} \\ \frac{5}{6} \end{array} (74) + \boxed{8} = \begin{array}{c} \frac{2}{3} B \\ \frac{3}{4} \\ \frac{4}{5} \\ \frac{5}{6} \end{array} (36)$$

$$\boxed{9} = \begin{array}{c} \frac{2}{3} B \\ \frac{3}{4} \\ \frac{4}{5} \\ \frac{5}{6} Eb \\ \frac{6}{7} \end{array} (73) + \boxed{10} = \begin{array}{c} \frac{1}{2} \\ \frac{2}{3} B \\ \frac{3}{4} \\ \frac{4}{5} \\ \frac{5}{6} Eb \\ \frac{6}{7} \end{array} (34)$$

$$\boxed{11} = \begin{array}{c} \frac{1}{2} C2 \\ \frac{2}{3} \\ \frac{3}{4} \\ \frac{4}{5} C5 \\ \frac{5}{6} \\ \frac{6}{7} \end{array} (88)$$

Soprano 2

$$\boxed{1} = \begin{array}{c} \frac{1}{2} \\ \frac{2}{3} Bb \\ \frac{3}{4} Ta \\ \frac{4}{5} \\ \frac{5}{6} \\ \frac{6}{7} \end{array} (21)$$

$$\boxed{2} = \begin{array}{c} \frac{1}{2} C1 \\ \frac{2}{3} \\ \frac{3}{4} \\ \frac{4}{5} \\ \frac{5}{6} \\ \frac{6}{7} \end{array} (82) + \boxed{3} = \begin{array}{c} \frac{1}{2} C1 \\ \frac{2}{3} \\ \frac{3}{4} \\ \frac{4}{5} \\ \frac{5}{6} \\ \frac{6}{7} \end{array} (62)$$

$$\boxed{4} = \begin{array}{c} \frac{1}{2} \\ \frac{2}{3} \\ \frac{3}{4} \\ \frac{4}{5} \\ \frac{5}{6} \\ \frac{6}{7} \end{array} (46) + \boxed{5} = \begin{array}{c} \frac{2}{3} Bb \\ \frac{3}{4} \\ \frac{4}{5} \\ \frac{5}{6} \end{array} (17)$$

$$\boxed{6} = \begin{array}{c} \frac{1}{2} \\ \frac{2}{3} \\ \frac{3}{4} Ta \\ \frac{4}{5} \\ \frac{5}{6} \\ \frac{6}{7} Eb \end{array} (50) + \boxed{8} = \begin{array}{c} \frac{1}{2} \\ \frac{2}{3} \\ \frac{3}{4} Ta \\ \frac{4}{5} \\ \frac{5}{6} \\ \frac{6}{7} Eb \end{array} (53)$$

$$\boxed{7} = \begin{array}{c} \frac{1}{2} \\ \frac{2}{3} \\ \frac{3}{4} \\ \frac{4}{5} \\ \frac{5}{6} \\ \frac{6}{7} Eb \end{array} (83)$$

$$\boxed{9} = \begin{array}{c} \frac{1}{2} C2 \\ \frac{2}{3} \\ \frac{3}{4} \\ \frac{4}{5} \\ \frac{5}{6} \\ \frac{6}{7} \end{array} (86) + \boxed{10} = \begin{array}{c} \frac{1}{2} \\ \frac{2}{3} \\ \frac{3}{4} \\ \frac{4}{5} \\ \frac{5}{6} \\ \frac{6}{7} \end{array} (46)$$

$$\boxed{11} = \begin{array}{c} \frac{2}{3} Bb \\ \frac{3}{4} \\ \frac{4}{5} \\ \frac{5}{6} \end{array} (17)$$


$$\boxed{12} = \begin{array}{c} \frac{2}{3} C1 \\ \frac{3}{4} Bb \\ \frac{4}{5} \\ \frac{5}{6} \end{array} (16) + \boxed{13} = \begin{array}{c} \frac{2}{3} C1 \\ \frac{3}{4} \\ \frac{4}{5} \\ \frac{5}{6} \end{array} (52)$$


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Baritone

$$\boxed{1} = \frac{\frac{2}{3}}{C_5} \quad (69)$$


$$\boxed{2} = \frac{\times \frac{2}{4}}{\frac{5}{6}} \quad (38)$$



$$\boxed{3} = \frac{\frac{1}{3}}{\frac{5}{Ta}} \quad (42)$$



$$\boxed{4} = \frac{\frac{1}{2}}{\frac{3}{5} A} \quad (27)$$

$$\boxed{5} = \frac{\frac{1}{2} A}{\frac{4}{5} C_3} \quad (28)$$

$$\boxed{6} = \frac{1}{5} \frac{A}{C_5} \quad (62) + \boxed{7} = \frac{\frac{1}{2} A}{\frac{C_3}{C_5}} \quad (95)$$

$$\boxed{8} = \frac{\frac{1}{2} A}{\frac{4}{5} C_3} \quad (23) + \boxed{9} = \frac{\frac{1}{2} A}{\frac{4}{5} C_3} \quad (20)$$


$$+ \boxed{10} = \frac{1}{P}$$


$$\boxed{11} = \frac{\times \frac{2}{4}}{\frac{5}{6}} \quad (38) + \boxed{12} = \frac{\times \frac{2}{4}}{\frac{5}{5}} \quad (37)$$


$$\boxed{13} = \frac{\frac{1}{2} A}{\frac{C_3}{7}} \quad (31)$$

Andelek

Utgångstanke med ett verk för Stockholms Saxofonkvartett var en trio i ljus, spänd klang, en sopranino och två sopranoer 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 soprano 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.

Andelek

Madeleine Isaksson

(♩ = 132)

A

opr-nino 6/4 (breath tone) 3/4 6/4 4/4 3/4 4/4

oprano 1 sfp f=7 mf p f f³ p mf

oprano 2 pp p (9) f³ p f³ p

6/4 4/4 2/4 4/4 5/4 trmn> 4/4

trmn mp

trmn

subp

gliss.

sf p mf sf f p f sf

120 (no drill.) 3/4 4/4 3/4 2/4 sempre 4/4 3/4

f

(2) trmn

pp

pp

gliss.

p f mf p³

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

f

f f f p f p

trmn

b \flat p p p p p

b \flat sf f p

f

Handwritten musical score for measures 25-29. The score is written for four staves: Treble Clef (top), Bass Clef (second), Treble Clef (third), and Bass Clef (bottom). The word "baritone" is written to the left of the bottom staff. The music features various dynamics including *f*, *p*, *pp*, *mp*, and *fp*. Performance instructions include *trm*, *breath tone*, *norm.*, and *sub pp*. Measure numbers 2, 3, 6, 5, and 4 are written above the staves. A circled number 3 is present above the third staff in measure 27. A circled number 8 is written below the bottom staff in measure 27.

Handwritten musical score for measures 30-35. The score is written for four staves: Treble Clef (top), Bass Clef (second), Treble Clef (third), and Bass Clef (bottom). Dynamics include *p*, *f*, *mf*, *pp*, and *mp*. Performance instructions include *trm*, *br. t.*, and *flz.*. Measure numbers 4, 3, 2, 6, 4, 5, and 4 are written above the staves. A circled number 3 is present above the third staff in measure 31. A circled number 4 is present above the third staff in measure 35. A circled number 1 is present above the third staff in measure 35. A circled number 8 is written below the bottom staff in measure 30.

Handwritten musical score for measures 36-40. The score is written for four staves: Treble Clef (top), Bass Clef (second), Treble Clef (third), and Bass Clef (bottom). Dynamics include *mf*, *p*, *f*, *pp*, and *sf*. Performance instructions include *trm*, *norm.*, and *v*. Measure numbers 6, 4, 5, 3, 2, and 3 are written above the staves. A circled number 5 is present above the third staff in measure 37. A circled number 5 is present above the third staff in measure 39.

Handwritten musical score for measures 42-47. The score is written on four staves. Measure numbers 42, 43, 44, 45, 46, and 47 are indicated above the first staff. The notation includes various notes, rests, and dynamic markings such as *p*, *mf*, and *sf*. There are also performance instructions like *trm* and *loco*. The key signature has one sharp (F#).

Handwritten musical score for measures 48-54. The score is written on four staves. Measure numbers 48, 49, 50, 51, 52, 53, and 54 are indicated above the first staff. The notation includes various notes, rests, and dynamic markings such as *f*, *mf*, *p*, and *pp*. There are also performance instructions like *subp*, *trm*, and *vibr.*. The key signature has one sharp (F#).

Handwritten musical score for measures 55-60. The score is written on four staves. Measure numbers 55, 56, 57, 58, 59, and 60 are indicated above the first staff. The notation includes various notes, rests, and dynamic markings such as *mf*, *f*, *pp*, and *p*. There are also performance instructions like *fl.*, *poco f*, and *3ff*. The key signature has one sharp (F#).

63

Musical score for measures 63-68. The score is written for four staves. Measure 63 starts with a treble clef and a 4/4 time signature. The first staff has a whole note chord. The second staff has a series of chords and a triplet of eighth notes. The third staff has a complex rhythmic pattern with many sixteenth notes. The fourth staff has a bass line with a triplet of eighth notes. Dynamics include *p*, *mf*, *f*, *subp*, *mf*, *sf*, *gliss.*, and *f*. There are also markings for *tr* and *tr* with a wavy line.

70

Musical score for measures 70-75. The score is written for four staves. Measure 70 starts with a treble clef and a 4/4 time signature. The first staff has a whole note chord. The second staff has a series of chords and a triplet of eighth notes. The third staff has a complex rhythmic pattern with many sixteenth notes. The fourth staff has a bass line with a triplet of eighth notes. Dynamics include *p*, *gliss.*, *f*, *subp*, *vibr.*, *breath tone*, *pp*, and *mf*. There are also markings for *tr* and *tr* with a wavy line.

78

Musical score for measures 78-83. The score is written for four staves. Measure 78 starts with a treble clef and a 4/4 time signature. The first staff has a series of chords and a triplet of eighth notes. The second staff has a series of chords and a triplet of eighth notes. The third staff has a complex rhythmic pattern with many sixteenth notes. The fourth staff has a bass line with a triplet of eighth notes. Dynamics include *poco f*, *p*, *mp*, *f*, *tr*, *tr* with a wavy line, *norm.*, *b.e.*, *mp*, *pp*, *p*, *mf*, *f*, *sub p*, and *pp*. There are also markings for *tr* and *tr* with a wavy line.

(♩ = 132)

B 85

Musical score for measures 85-92. The score is written for four staves (treble and bass clefs). It features complex rhythmic patterns with triplets and sixteenth notes. Dynamic markings include *mf*, *p*, *mp*, *sf*, and *f*. Performance instructions such as "key gliss." and "trm" are present. Measure numbers 85, 86, 87, 88, 89, 90, 91, and 92 are indicated above the staves.

93

Musical score for measures 93-100. The score continues with four staves. It includes various rhythmic figures, including triplets and sixteenth-note runs. Dynamic markings range from *pp* to *f*. Performance instructions like "trm" and "key gliss." are used. Measure numbers 93, 94, 95, 96, 97, 98, 99, and 100 are indicated above the staves.

101

Musical score for measures 101-108. The score continues with four staves. It features intricate rhythmic patterns and dynamic contrasts, including *pp*, *f*, *sf*, and *p*. Performance instructions such as "gliss." and "trm" are included. Measure numbers 101, 102, 103, 104, 105, 106, 107, and 108 are indicated above the staves.

Handwritten musical score for measures 111-118. The score is written on four staves (treble, two middle, and bass clefs). It features complex rhythmic patterns with various time signatures (3/4, 2/4, 3/8, 4/4, 5/4) and dynamic markings such as *ff*, *p*, *sf*, *mf*, and *subp*. There are also trills and slurs throughout the piece.

Handwritten musical score for measures 119-127. The score is written on four staves. It includes the instruction *accel.* and a tempo marking $(♩ = 144)$. The music contains various time signatures (3/4, 2/4, 3/8, 4/4, 5/8) and dynamic markings like *mp*, *f*, *sf*, *sff*, and *p*. Trills and slurs are present.

Handwritten musical score for measures 128-135. The score is written on four staves. It features time signatures (3/4, 2/4, 4/4, 3/4, 4/4, 5/8, 3/4) and dynamic markings such as *pp*, *f*, *fp*, *slz*, and *sfp*. Trills and slurs are used throughout.

202

Musical score for measures 202-205. The score is written for four staves. Measure 202 starts with a treble clef and a 3/4 time signature. The first staff has a treble clef and a 3/4 time signature. The second staff has a treble clef and a 3/4 time signature. The third staff has a treble clef and a 3/4 time signature. The fourth staff has a bass clef and a 3/4 time signature. The score includes various dynamics such as *f*, *mf*, *pp*, *ppp*, *p*, *norm.*, and *br. t.*. There are also markings for *tr* (trill) and *subp* (subpedal). The measures are numbered 202, 203, 204, and 205. Measure 203 has a 4/4 time signature. Measure 204 has a 4/4 time signature. Measure 205 has a 3/4 time signature.

211

Musical score for measures 211-215. The score is written for four staves. Measure 211 starts with a treble clef and a 3/4 time signature. The first staff has a treble clef and a 3/4 time signature. The second staff has a treble clef and a 3/4 time signature. The third staff has a treble clef and a 3/4 time signature. The fourth staff has a bass clef and a 3/4 time signature. The score includes various dynamics such as *mf*, *f*, *p*, *pp*, *ppp*, *sf*, and *loco*. There are also markings for *tr* (trill) and *gliss.* (glissando). The measures are numbered 211, 212, 213, 214, and 215. Measure 212 has a 4/4 time signature. Measure 213 has a 3/4 time signature. Measure 214 has a 2/4 time signature. Measure 215 has a 3/4 time signature.

220

Musical score for measures 220-224. The score is written for four staves. Measure 220 starts with a treble clef and a 3/4 time signature. The first staff has a treble clef and a 3/4 time signature. The second staff has a treble clef and a 3/4 time signature. The third staff has a treble clef and a 3/4 time signature. The fourth staff has a bass clef and a 3/4 time signature. The score includes various dynamics such as *f*, *p*, *pp*, *ppp*, *sf*, *fp*, and *f*. There are also markings for *slap*, *gliss.* (glissando), *tr* (trill), and *flz* (flageolet). The measures are numbered 220, 221, 222, 223, and 224. Measure 221 has a 4/4 time signature. Measure 222 has a 3/4 time signature. Measure 223 has a 2/4 time signature. Measure 224 has a 4/4 time signature.

(♩ = 126 - 132) *poco rubato*

227

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

p *br.t.* *trmn* *f* *slap +* *sf* *p* *f* *fp* *sf*

5 12 13

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

235

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

p *f* *sff* *f* *sf* *f* *sff* *ff* *slap* *gliss.* *loco* *gliss.*

p *f* *p* *f* *sf* *f* *f* *ff* *p* *ff* *ff*

242

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

p *br.t.* *key gliss.* *vibr.* *f* *f* *f* *f* *p* *pp*

12

250

4/4 3/4 4/4

p *vibr.* *tr* *mf* *mf* *sub p*

sub p *br.t.* *tr* *p* *mp* *p*

sub p

257

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

slap *mf* *slap* *mf* *slap* *norm.* *p* *p* *p*

mf *slap* *norm.* *p* *mf* *p* *vibr.* *pp*

p *mf* *p* *p* *loco*

263

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

mp *mf* *p* *f* *sf*

fp *fp* *fp* *f* *p* *f* *norm.* *f* *norm.*

p *mf* *p* *f* *slap* *f* *f* *loco*

mp *mf* *p* *f*

270

Musical score for measures 270-276. The score is written for four staves. Measure 270 starts with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The first staff has a forte (f) dynamic, followed by a piano (p) dynamic. The second staff has a forte (f) dynamic, followed by a piano (p) dynamic, and then a mezzo-forte (mf) dynamic. The third staff has a piano (p) dynamic, followed by a mezzo-forte (mf) dynamic, and then a sforzando (sf) dynamic. The fourth staff has a forte (f) dynamic, followed by a piano (p) dynamic, and then a mezzo-forte (mf) dynamic. The score includes various musical notations such as slurs, ties, and dynamic markings. There are also some handwritten annotations like "(slap)" and "(gliss.)".

277

Musical score for measures 277-282. The score is written for four staves. Measure 277 starts with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The first staff has a mezzo-forte (mf) dynamic, followed by a piano (p) dynamic, and then a forte (f) dynamic. The second staff has a mezzo-forte (mf) dynamic, followed by a piano (p) dynamic, and then a forte (f) dynamic. The third staff has a mezzo-forte (mf) dynamic, followed by a piano (p) dynamic, and then a forte (f) dynamic. The fourth staff has a mezzo-forte (mf) dynamic, followed by a piano (p) dynamic, and then a forte (f) dynamic. The score includes various musical notations such as slurs, ties, and dynamic markings. There are also some handwritten annotations like "tr" and "gliss".

283

Musical score for measures 283-288. The score is written for four staves. Measure 283 starts with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The first staff has a forte (f) dynamic, followed by a mezzo-forte (mf) dynamic, and then a piano (p) dynamic. The second staff has a forte (f) dynamic, followed by a mezzo-forte (mf) dynamic, and then a piano (p) dynamic. The third staff has a forte (f) dynamic, followed by a mezzo-forte (mf) dynamic, and then a piano (p) dynamic. The fourth staff has a forte (f) dynamic, followed by a mezzo-forte (mf) dynamic, and then a piano (p) dynamic. The score includes various musical notations such as slurs, ties, and dynamic markings. There are also some handwritten annotations like "tr" and "br. t.". A box containing the number "12" is present in the third staff.

291 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

trill mf p mf p f p p mf p

18 19 21 br.t. gliss. no drill. br.t. norm.

loco pp p mf p

297 $\frac{3}{4}$ $\frac{2+18}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$

mf p mf f ff f mf f mf p mf

18 19 20 gliss. trill

p f ff f mf p $loco$

304 $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

trill p pp f mf p mf p pp

20 rit. flz. sub p slap + norm.

349

Handwritten musical score for measures 349-352. It consists of four staves. The top staff is in treble clef with a 4/4 time signature. The second and third staves are in bass clef with a 4/4 time signature. The bottom staff is in bass clef with a 4/4 time signature. The music includes various dynamics such as *p*, *mf*, *mp*, and *br. t.* There are also markings for *tr. mm* and *gliss.*

rit.

353

Handwritten musical score for measures 353-356. It consists of four staves. The top staff is in treble clef with a 4/4 time signature. The second and third staves are in bass clef with a 4/4 time signature. The bottom staff is in bass clef with a 4/4 time signature. The music includes dynamics such as *p*, *pp*, and *br. t.* There are also markings for *tr. mm* and *gliss.*

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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 soprano 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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