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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

Tenor Saxophone in B $\flat$

Piano

$\text{♩} = 48$

$pp$   $\rightarrow$   $f$

(as soft as possible)

$sfz$   $f$

$mf$

$sfz$   $8^{vb}$

$Red.$

① ② (b) ③

④ subtone

$p$   $mp$   $\rightarrow$   $ff$

$pp$  open closed

$sfz$   $8^{vb}$

$p$

④

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

$sfz$   $8^{vb}$

$p$

$attacca$  ca.  $\text{♩} = 100$

$attacca$

$8^{vb}$

⑧

$15^{ma}$

$4:3$

$sfz$   $p$   $mf$   $f$   $p$   $p$

$f$   $4:3$   $2:3$

$8^{vb}$

$f$

$\text{♩} = \text{♩}$

⑫

♩. = ♩      ♩. = ♩.

15

15<sup>ma</sup> 8<sup>va</sup> *mf* *p* *pp* *ff* *sfz* Red. (quick shift)

20

8<sup>va</sup> *p* *pp* *mp* 15<sup>mb</sup> 8<sup>va</sup>

23

ritard. a tempo, rit. *f* *ff* *p* *mf* *p* *f > mp* 8<sup>va</sup> 15<sup>ma</sup> *mf* *ff* *p* 5

Faster ♩ = 120

Freely

27

3 5 6 *mf* *ff* *mf* *ff* *fff* *p* 15<sup>ma</sup> 8<sup>va</sup>

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

(30)

37

*a tempo*

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

subtone

15 mb

*mp* *p*

(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 at the beginning.

Musical score for measures 9-12. The top staff shows a melodic line with a *ritard.* leading to *a tempo*, marked with *fff*, *mp*, *p*, and *ff*. A circled measure number '9' is at the beginning. A note in measure 10 has an asterisk and the instruction: *\* (bend note down as far as possible)*. The piano accompaniment includes chords and moving lines, marked with *(p)*, *fff*, *mp*, *p*, and *ff*. A *Red.* (Reduction) bracket spans measures 9-12. A *8vb* (8va) bracket is also present.

Musical score for measures 13-16. The top staff is mostly empty with a few notes, marked with *p*. The piano accompaniment includes chords and moving lines, marked with *pp*. A circled measure number '13' is at the beginning.

♩ = 224

Musical score for measures 18-21. The score is in 3/4 time with a tempo of 224. It features a piano (pp) melody in the right hand and a piano (p) accompaniment in the left hand. The left hand has an 8va-1 octave marking. Measure 18 is circled with the number 18. The score includes dynamic markings and articulation marks.

Musical score for measures 22-25. The score continues with dynamic markings *mf* > *p*, *mf*, *f*, and *sfz*. It includes markings for 8va-1, 15<sup>ma</sup>, and 8vb. Measure 22 is circled with the number 22. The score includes dynamic markings and articulation marks.

Musical score for measures 26-29. The score features dynamic markings *mp*, *mf*, and *f*. It includes a marking for 8vb and a performance instruction "(harsh, aggressive)". Measure 26 is circled with the number 26. The score includes dynamic markings and articulation marks.

Musical score for measures 30-33. The score features dynamic markings *ff*, *mp*, *mf*, and *mp*. It includes a marking for 8vb and a performance instruction "tr". Measure 30 is circled with the number 30. The score includes dynamic markings and articulation marks.



(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*

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

*subtone*

*rit. molto*

*sub. ♩ = 112*

*rit. molto* *♩ = 60*

*p* *pp* *ppp*

*rit. molto* *♩ = 60*

*Sub -*

63 (Red.) *8vb*

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

*(start slowly, accelerate to very fast)*

*gliss.*

68

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

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

*chromatic, as fast as possible*

*♩ = 208*

73

7" to 10"

⑧ (random harmonics)

fff

f fff pp (until gone)

fff p fff p fff p

78 Ped.

♩ = 126

(til cue from Piano)

pppp

con sordino mf ppp

15<sup>ma</sup>

3

3

Ped.

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

Gary Smart  
Nov. 18, 1968