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"Rumination and Manifestation" for Tenor Sax and Piano

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Publication Date

2024-09-03

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Rumination and Manifestation

for

Tenor Saxophone and Piano

(2013)

(Duration: c. 7 mins.)

Program notes:

Rumination and Manifestation for Tenor Saxophone and Piano was commissioned for Allison Dromgold Adams with love from her husband. I began work on the piece in the last few days of 2012 and completed the work in mid-February of 2013. The work is in two distinct parts that are played without a break between them. The first, "Rumination," is a gradual, lyrical, and introverted unfolding that explores smooth, soft, scalar melodies. This section continually builds leading directly to the second part, "Manifestation," which is an aggressive and outwardly-looking romp which explores loud, aggressive melodies full of large leaps. The entire piece explores many of the possibilities of the tenor saxophone, and requires substantial virtuosity on the part of the saxophonist.

Keane Southard
2013

Performance instructions:

1. Tenuto marks (-) over notes indicate more weight/stress on the note and does not indicate space to be placed in between that note and the next (unless the tenuto is combined with a staccato).
2. Unless otherwise indicated, the damper pedal (for the piano) should be used discreetly to allow for maximum clarity.
3. In the saxophone part, flutter tonguing is indicated by three slashes through the stem of the note.
4. In the saxophone part, a note with a circle above it indicates that the note should be played with a different fingering than the same pitch which it precedes, in order to make a slur with a timbre change while maintain the same pitch.
5. In the saxophone part, a note with a cross (+) over it indicates a “slap tongue” on that note.
6. Dynamics that are in parentheses indicate what the dynamic marking should approximately be in the midst of a long crescendo or diminuendo.

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Commissioned for Allison Dromgold Adams,
with love from her husband.

Rumination and Manifestation

Keane Southard

Rumination

$\text{♩} = 112$ no metric inflection, all beats are given equal accents

Tenor Saxophone

pp senza vibrato

Rumination
 $\text{♩} = 112$ no metric inflection, all beats are given equal accents

pp

Ped. _____

3

(ped.) _____

5

(ped.) _____

7

mf

(ped.) _____

mf

9

mp

mp
(ped.)

11

mf

mf
(ped.)

rit. (♩ = 90) A tempo molto rit. (♩ = 50)

13

mp *f*

mp *f*

mp *f*

rit. (♩ = 90) A tempo molto rit. (♩ = 50)

8^{va} 8^{va}

(ped.)

15 $\text{♩} = 132$

p con vibrato
sneak in breaths as needed

pp

$\text{♩} = 132$

p

pp

8va

17

mp

ppp

mp

ppp

8va

19

mf

n

p

mp (tenor melody)

3

8va

p

"take over" the melody from the piano

Musical score for measures 21-22. The score is in 12/8 time and consists of three staves: a vocal line, a piano right-hand line, and a piano left-hand line. The key signature has two flats. The vocal line starts with a whole rest in measure 21 and begins in measure 22 with a note marked *ppp*. The piano right-hand line starts in measure 21 with a *f* dynamic and transitions to *ppp* in measure 22. The piano left-hand line has a *p* dynamic. An *8va* marking is present above the piano right-hand line in measure 21.

Musical score for measures 23-24. The score is in 8/8 time and consists of three staves. The vocal line starts in measure 23 with a note marked *p* and includes the instruction "sneak in breaths as needed". The piano right-hand line starts in measure 23 with a *pp* dynamic and transitions to *mp* in measure 24. The piano left-hand line has a *mp* dynamic. An *8va* marking is present above the piano right-hand line in measure 23.

Musical score for measures 25-26. The score is in 8/8 time and consists of three staves. The vocal line starts in measure 25 with a note marked *mp*. The piano right-hand line starts in measure 25 with a *p* dynamic and transitions to *mf* in measure 26. The piano left-hand line has a *mf* dynamic. An *8va* marking is present above the piano right-hand line in measure 25.

27

5

mf

mp

SOS.

28

8^{va}

15^{ma}

SOS.

accel.

begin metric accents (but don't overdo it)

29

pp

accel.

begin metric accents (but don't overdo it)

(15)

pp

SOS.

♩ = 240

31 *f*

32 *f*

33 *p*

8^{va}

34 *p*

poco rit.

35 *f*

poco rit.

(8)

36 *f*

Manifestation

37

♩ = 184

Musical notation for the first system, measures 37-39. The piece is in 7/8 time. Measure 37 starts with a *ff* dynamic. Measure 38 features dynamics of *mp*, *f.t.*, and *f*. Measure 39 includes dynamics of *mp*, *(sim.)*, and *f*. The system concludes with a *mp* dynamic.

Manifestation

♩ = 184

Piano accompaniment for the first system, measures 37-39. The piano part features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. Dynamics range from *ff* to *f*.

40

Musical notation for the second system, measures 40-42. Measure 40 is in 2/4 time with a *f* dynamic. Measure 41 is in 6/8 time with a *mp* dynamic. Measure 42 is in 7/8 time with dynamics of *ff* and *mp*. The system includes triplets in the final measure.

Piano accompaniment for the second system, measures 40-42. The piano part continues with rhythmic patterns. Dynamics range from *mp* to *ff*.

43

Musical notation for the third system, measures 43-45. Measure 43 is in 7/8 time with dynamics of *ff* and *mp*. Measure 44 is in 6/8 time with dynamics of *ff* and *f*. Measure 45 is in 15/16 time with a *f* dynamic. The system includes triplets and a *8va* marking.

Piano accompaniment for the third system, measures 43-45. The piano part features a steady eighth-note accompaniment. Dynamics range from *ff* to *f*. A *8va* marking is present in measure 44.

45

fff p

⑧

fff

47

mp mf < f pp

p sfz pp

8va

Red.

50

ff 6 dim. poco a poco

ff dim. poco a poco

8va

53

f 6 *(mf)* 6 *(mp)*

56

poco rit.

p

poco rit.

8^{va}

p

59

A tempo

pp *mf* *pp* *mf* *pp*

A tempo

(8)

pp

61 (slap tongue)

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

(8)

mp

63

ff

ff

Ped.

66

mp

mf

69

Musical score for measures 69-71. The system includes a vocal line and a piano accompaniment. The piano part is written in 2/4 time, changes to 3/8 time at measure 70, and then to 7/8 time at measure 71. Dynamics include *f* (forte) and *mp* (mezzo-piano). A *Ped.* (pedal) marking is present in the bass line.

72

Musical score for measures 72-73. The system includes a vocal line and a piano accompaniment. The piano part is written in 2/4 time. Dynamics include *mf* (mezzo-forte).

74

Musical score for measures 74-76. The system includes a vocal line and a piano accompaniment. The piano part is written in 2/4 time, changes to 6/8 time at measure 75, and then to 7/8 time at measure 76. Dynamics include *mf* (mezzo-forte).

76

mf

mf

78

f

f

Ped.

81

cresc.

cresc.

8va

15ma

Ped.

Ped.

84

fff

(15)

fff

SOS.

86

f *sneak in breaths as needed*

(15)

f

(SOS.)

molto rit.
(molto rit. on the speed of the trill as well)

(♩ = 50)

88

(tr)

molto rit.

(15)

(SOS.)

(♩ = 50)

14

90 $\text{♩} = 112$ *pp* *rit.* $(\text{♩} = 50)$

95 $\text{♩} = 112$ *pp* *rit.* $(\text{♩} = 50)$

(15)

pp *p*

ped.

95 $\text{♩} = 126$ *ppp* *cresc. poco a poco* *accel.* *(p)* *(mp)*

100 $\text{♩} = 126$ *ppp* *cresc. poco a poco* *accel.* *(p)* *(mp)*

8va

100 $\text{♩} = 240$ *(mf)* *(f)* *ff* *tr*

105 $\text{♩} = 240$ *(mf)* *(f)* *ff* *ped.*

Freely

106 $\text{♩} = 200$ *fff*

(\circ)

(\circ)

fff *ff*

VI

108 *ff* *mp < ff*

ff *mp < ff*

111 *fff* *ff*

fff *ff*

Ped.

120

Musical score for measures 120-123. The score is written for three staves: Treble, Grand Staff (Treble and Bass), and Bass. The key signature has one flat (B-flat). The time signature is 12/16. Measure 120 starts with a treble clef and a key signature of one flat. The first staff contains a melodic line with slurs and accents. The second staff contains a similar melodic line. The third staff contains a bass line with eighth notes. A double bar line with repeat dots appears after measure 121. The key signature changes to two flats (B-flat and E-flat) starting in measure 122. The time signature changes to 6/8. The first staff continues with a melodic line. The second staff continues with a melodic line. The third staff continues with a bass line.

122

Musical score for measures 122-125. The score is written for three staves: Treble, Grand Staff (Treble and Bass), and Bass. The key signature has two flats (B-flat and E-flat). The time signature is 6/8. Measure 122 starts with a treble clef and a key signature of two flats. The first staff contains a melodic line with slurs and accents, starting with a *fff* dynamic marking. The second staff contains a melodic line with slurs and accents, also starting with a *fff* dynamic marking. The third staff contains a bass line with eighth notes and slurs. A double bar line with repeat dots appears after measure 123. The first staff continues with a melodic line. The second staff continues with a melodic line. The third staff continues with a bass line.

accel.

124

cresc.

accel.

cresc.

(♩ = 240)

126

fff

(♩ = 240)

8va

fff

The image shows a musical score for a violin and piano. The violin part is on a single staff, and the piano part consists of two staves (treble and bass). The score is divided into three systems. The first system starts at measure 124 and includes the instruction 'accel.' and 'cresc.'. The second system starts at measure 126 and includes 'accel.', 'cresc.', and a tempo marking '(♩ = 240)'. The third system continues from measure 126 and includes a trill marked '8va' and a fortissimo 'fff' dynamic. The piano part features a complex rhythmic pattern of eighth notes in the bass staff and chords in the treble staff.