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"Rumination and Manifestation" for Tenor Sax and Piano

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Keane Southard

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

♪ = 112 *no metric inflection, all beats are given equal accents*

Tenor Saxophone

pp *senza vibrato*

Rumination

♪ = 112 *no metric inflection, all beats are given equal accents*

Piano

pp

Ped.

3

(ped.)

5

(ped.)

7

mf

mf

(ped.)

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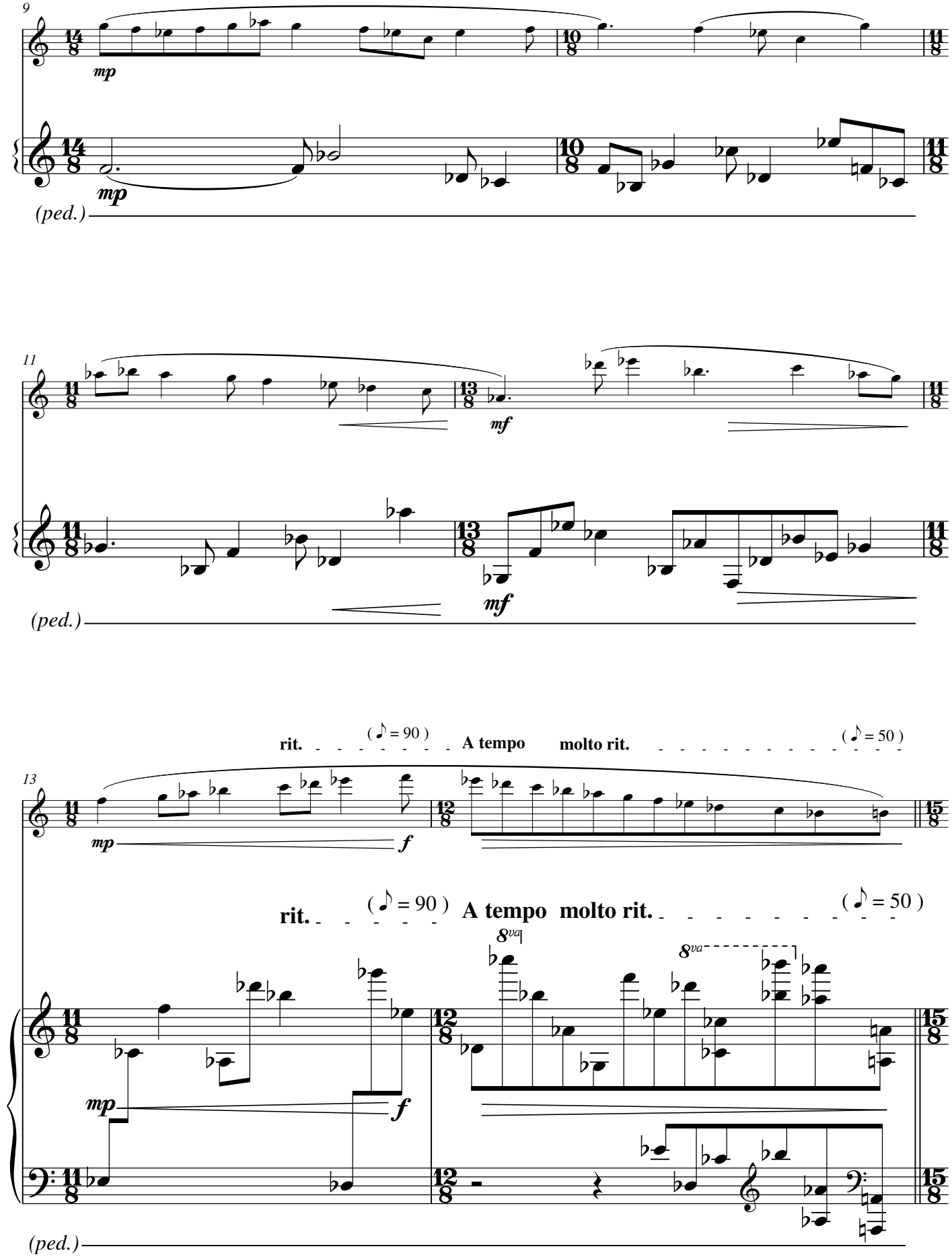
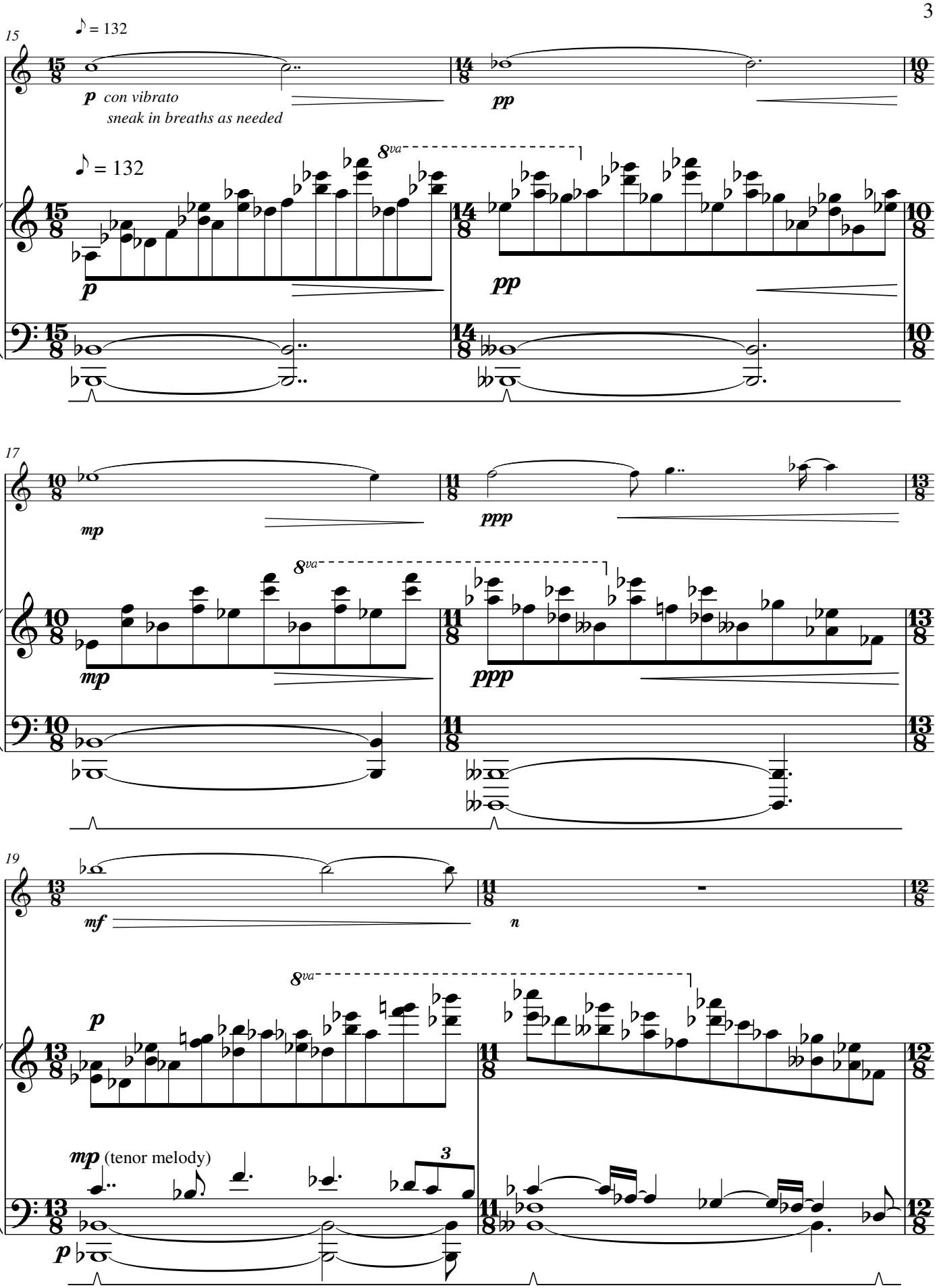
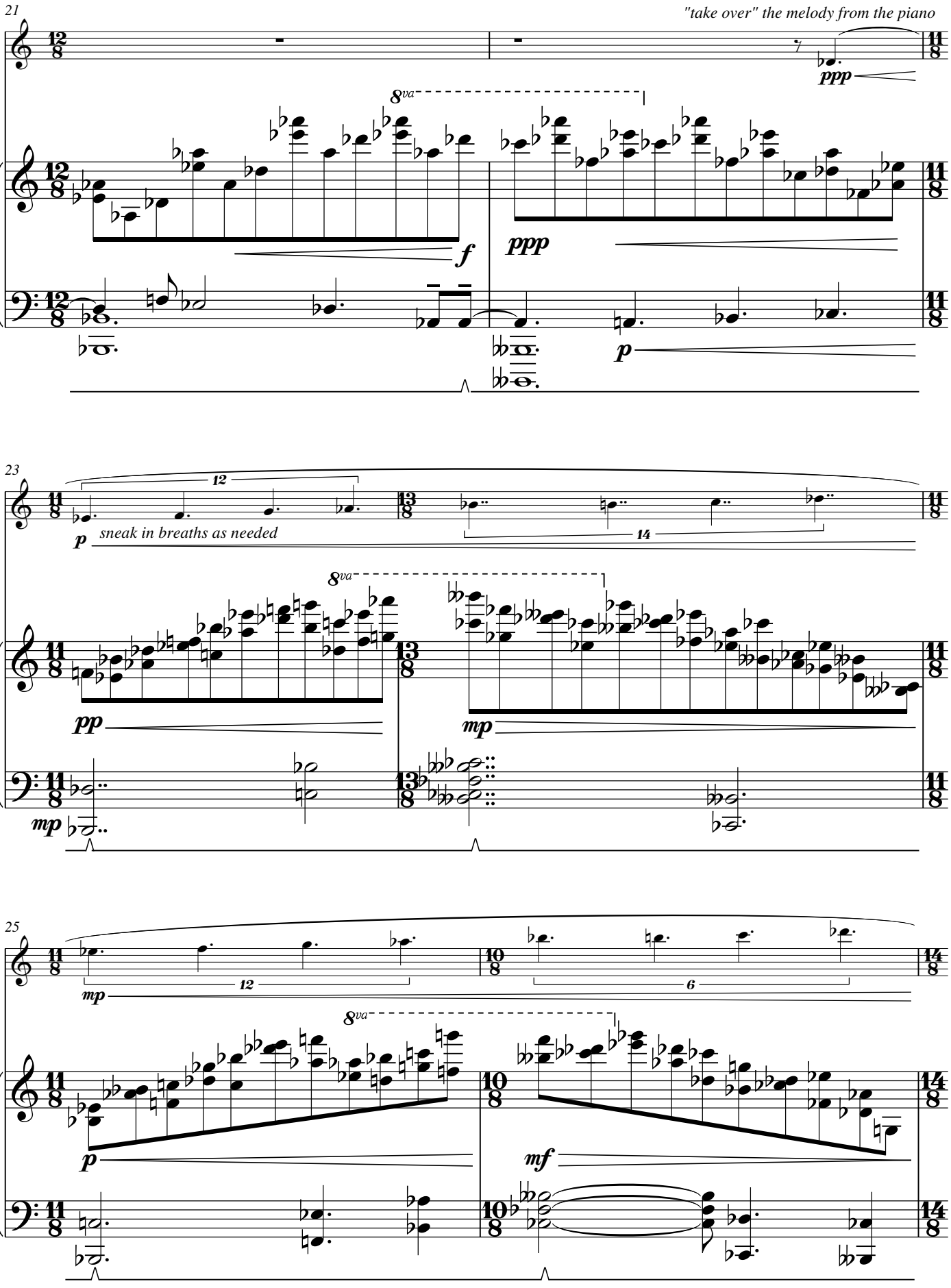
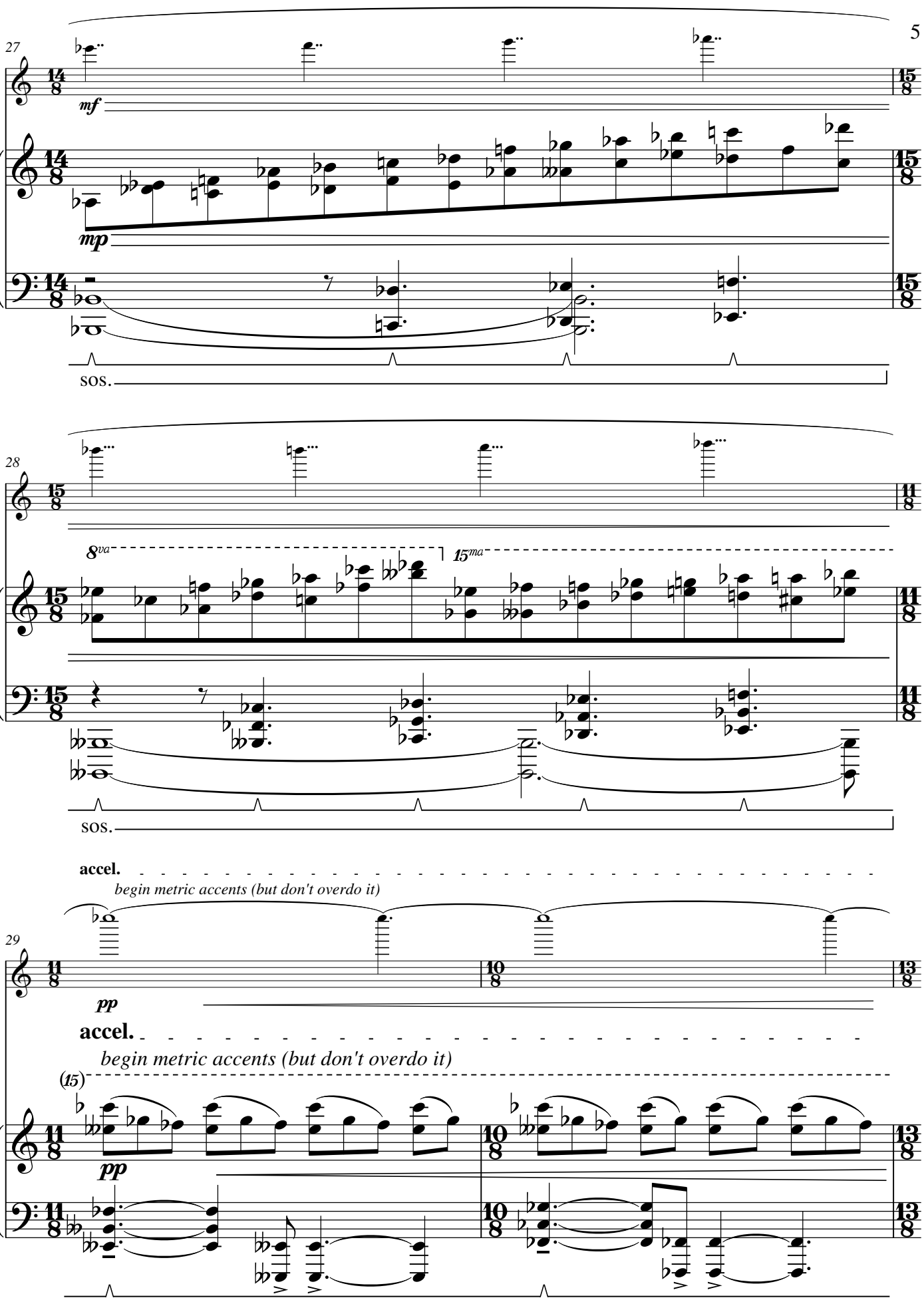
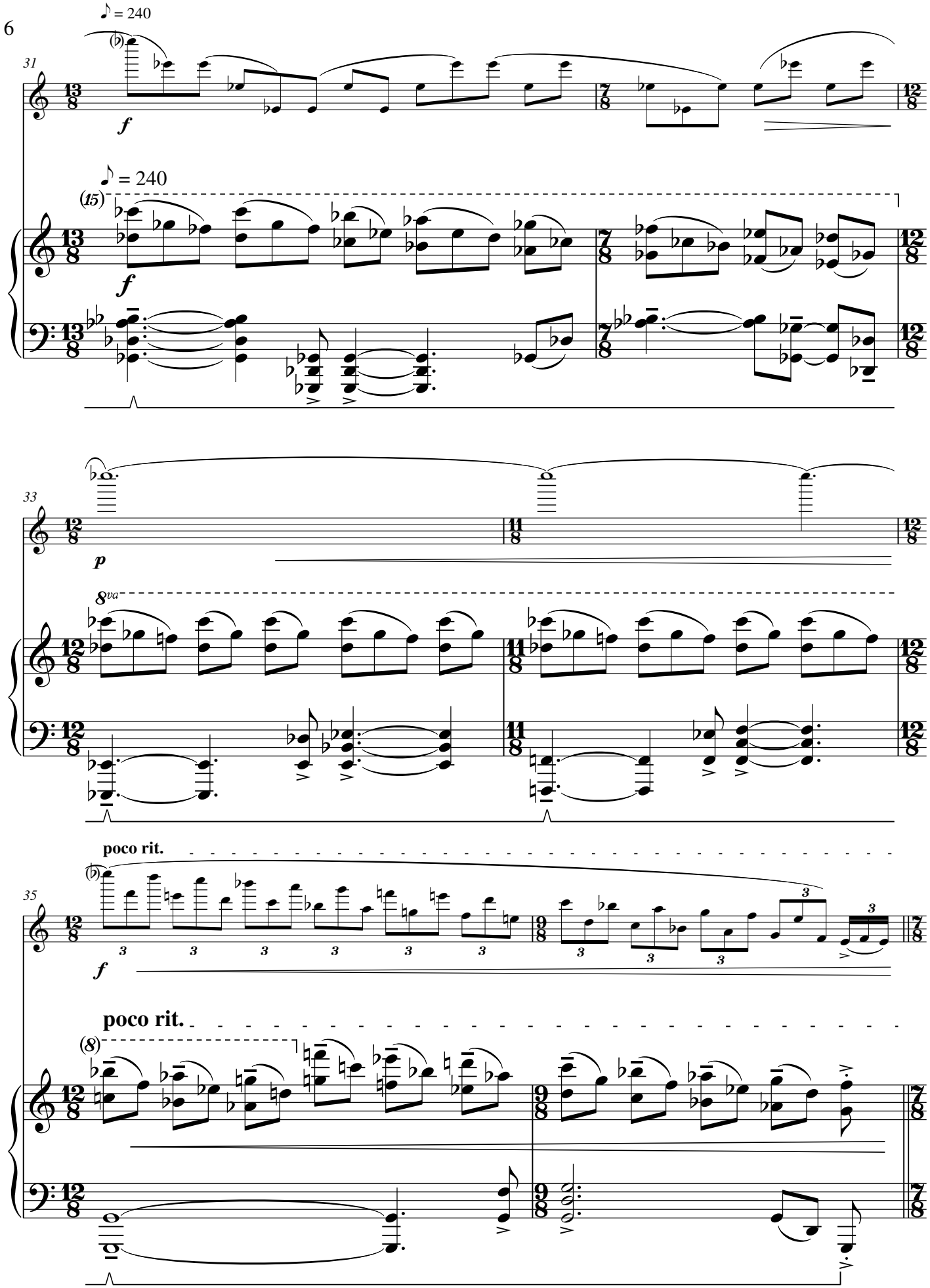
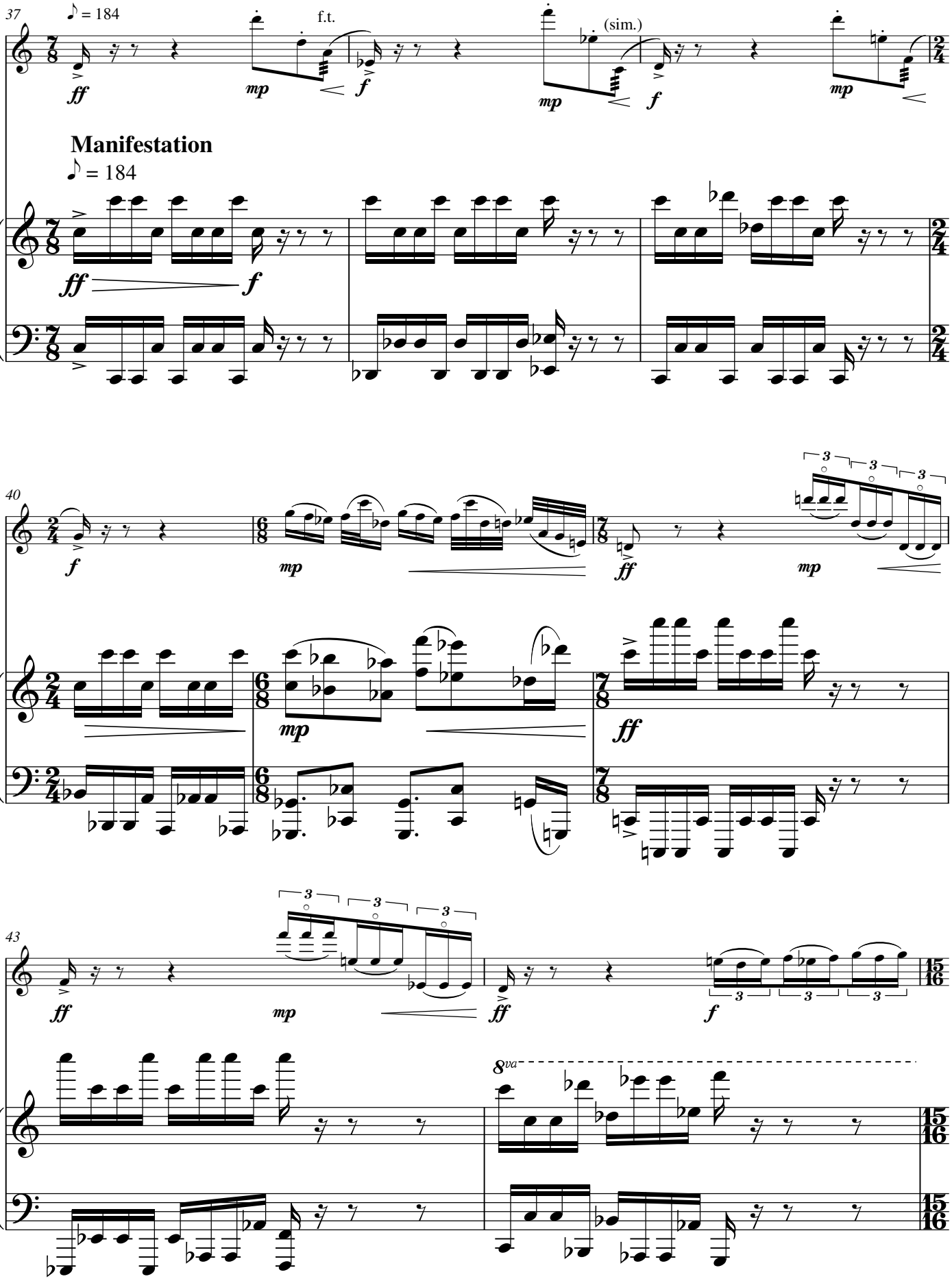

9
mp
mp
(ped.)
11
mf
mf
(ped.)
13
rit.
(♪ = 90)
A tempo
molto rit.
(♪ = 50)
mp
f
rit.
(♪ = 90)
A tempo molto rit.
(♪ = 50)
8va
8va
mp
f
(ped.)

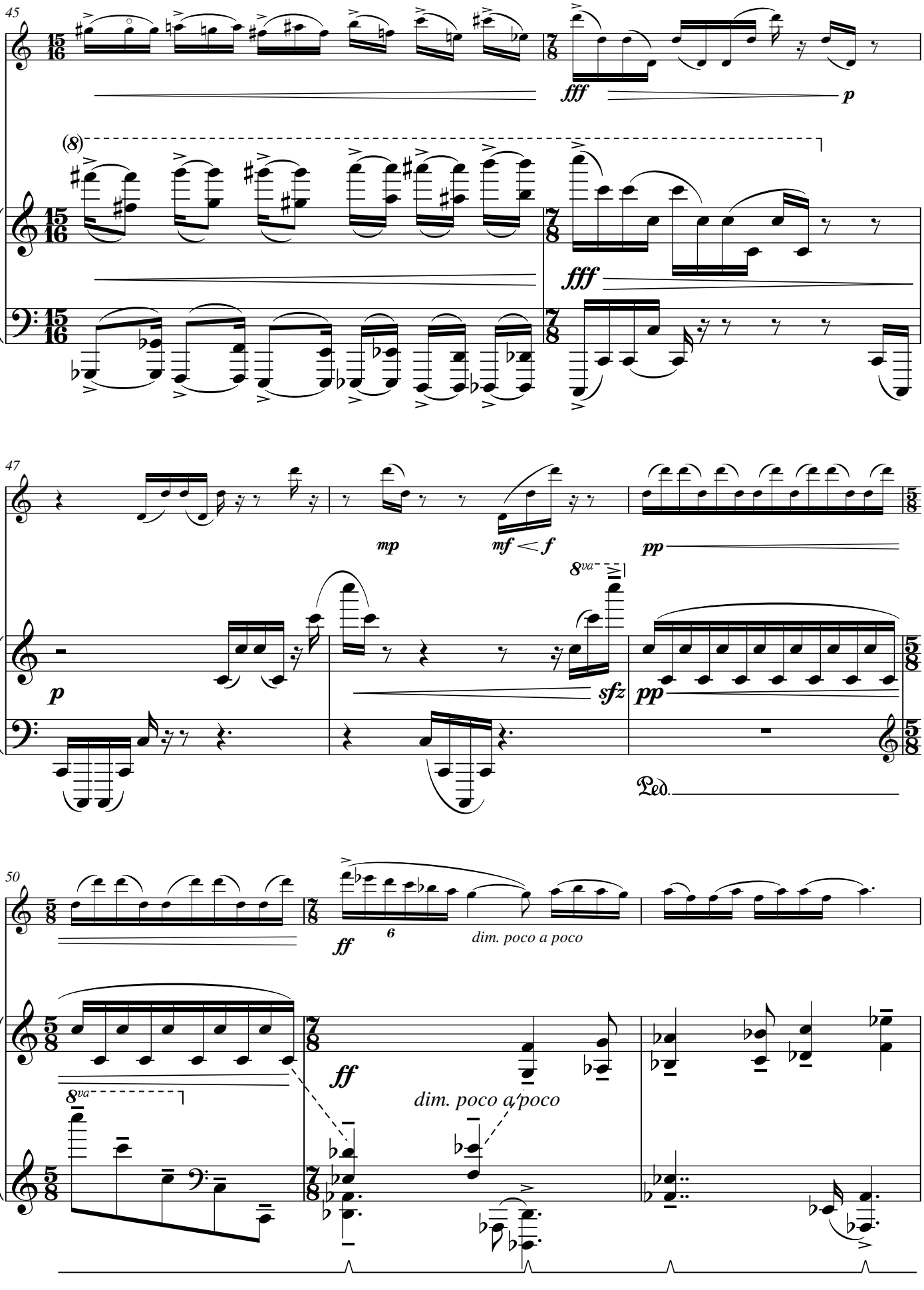

15
♪ = 132
p con vibrato
sneak in breaths as needed
pp
8va
17
mp
ppp
19
mf
n
mp (tenor melody)
3

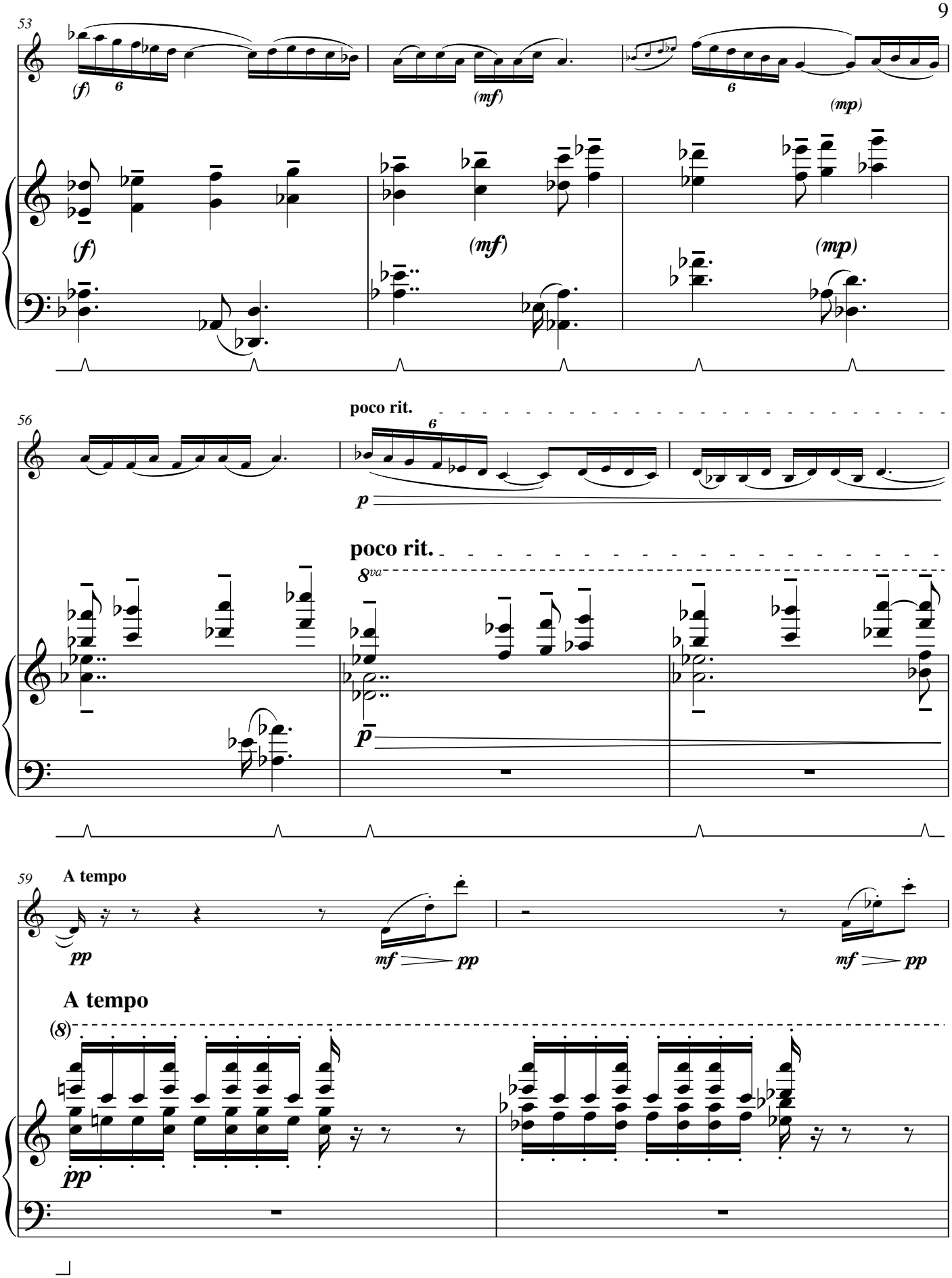

21
"take over" the melody from the piano
8va
ppp
f
ppp
p
23
12
p
sneak in breaths as needed
14
8va
pp
mp
mp
25
mp
12
6
8va
p
mf

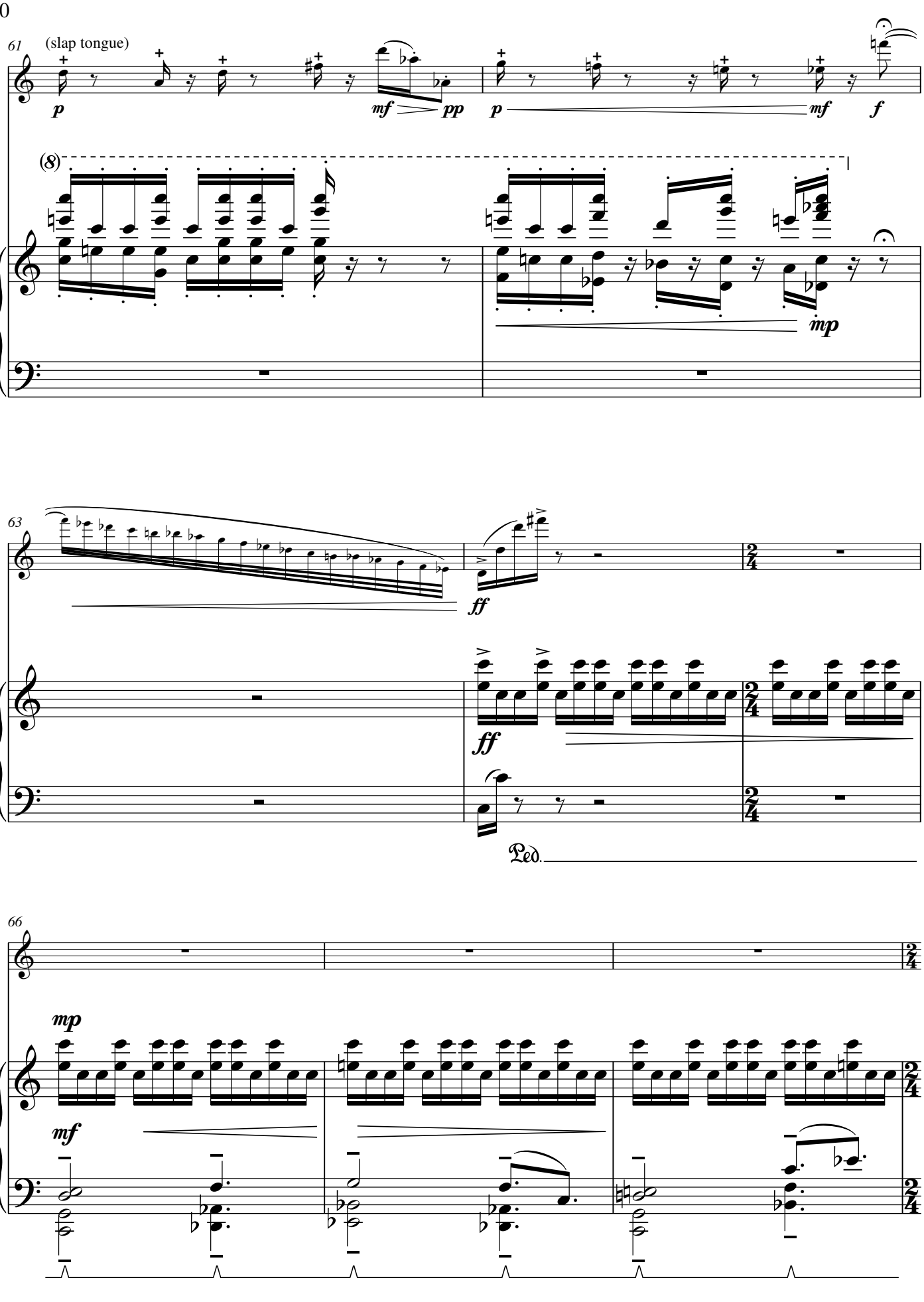

27
mf
mp
SOS.
28
8va
15ma
SOS.
accel.
begin metric accents (but don't overdo it)
29
pp
accel.
begin metric accents (but don't overdo it)
(15)
pp

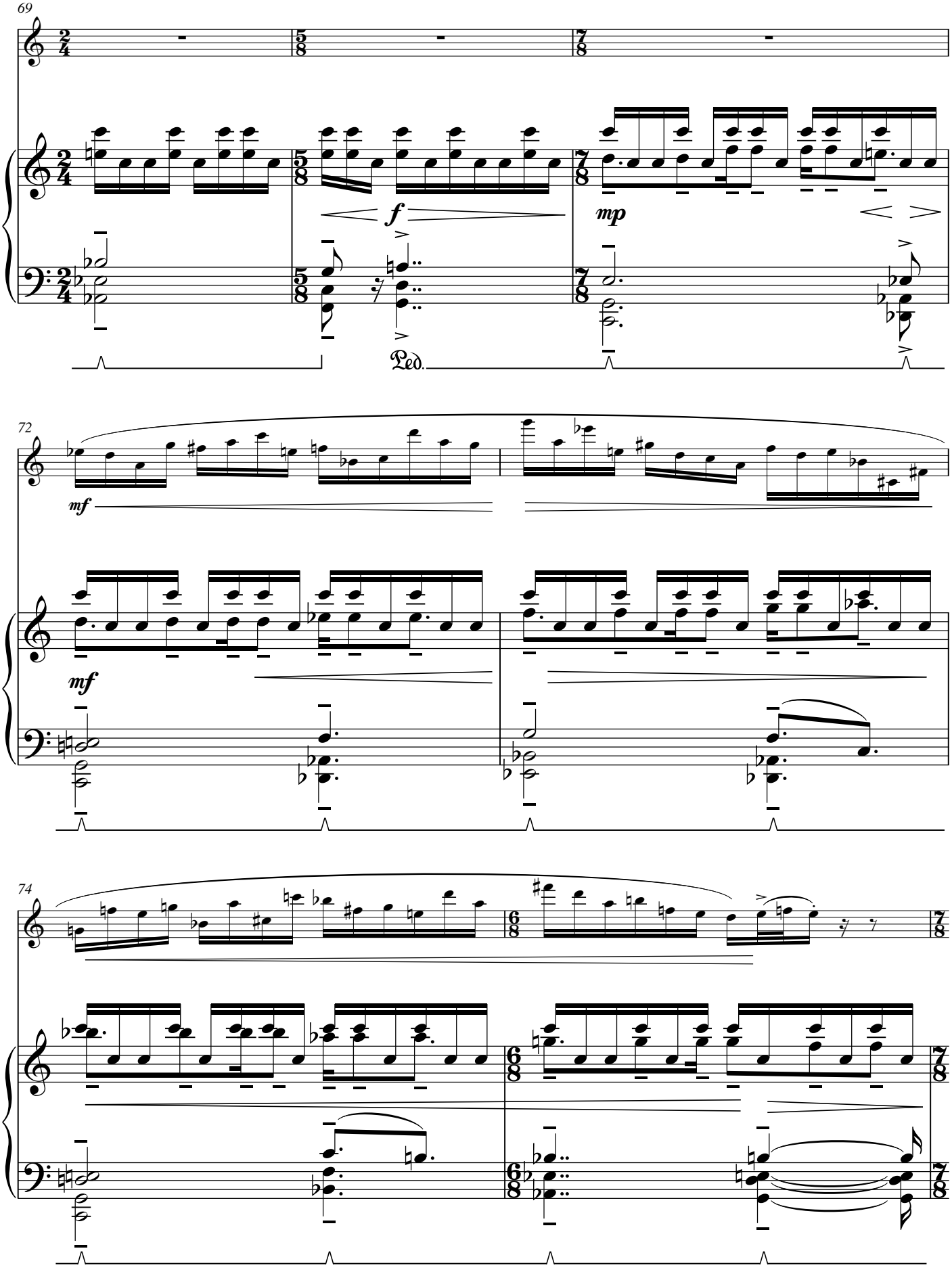

♪ = 240
31
f
♪ = 240
(15)
f
33
p
8va
poco rit.
35
f
poco rit.
(8)

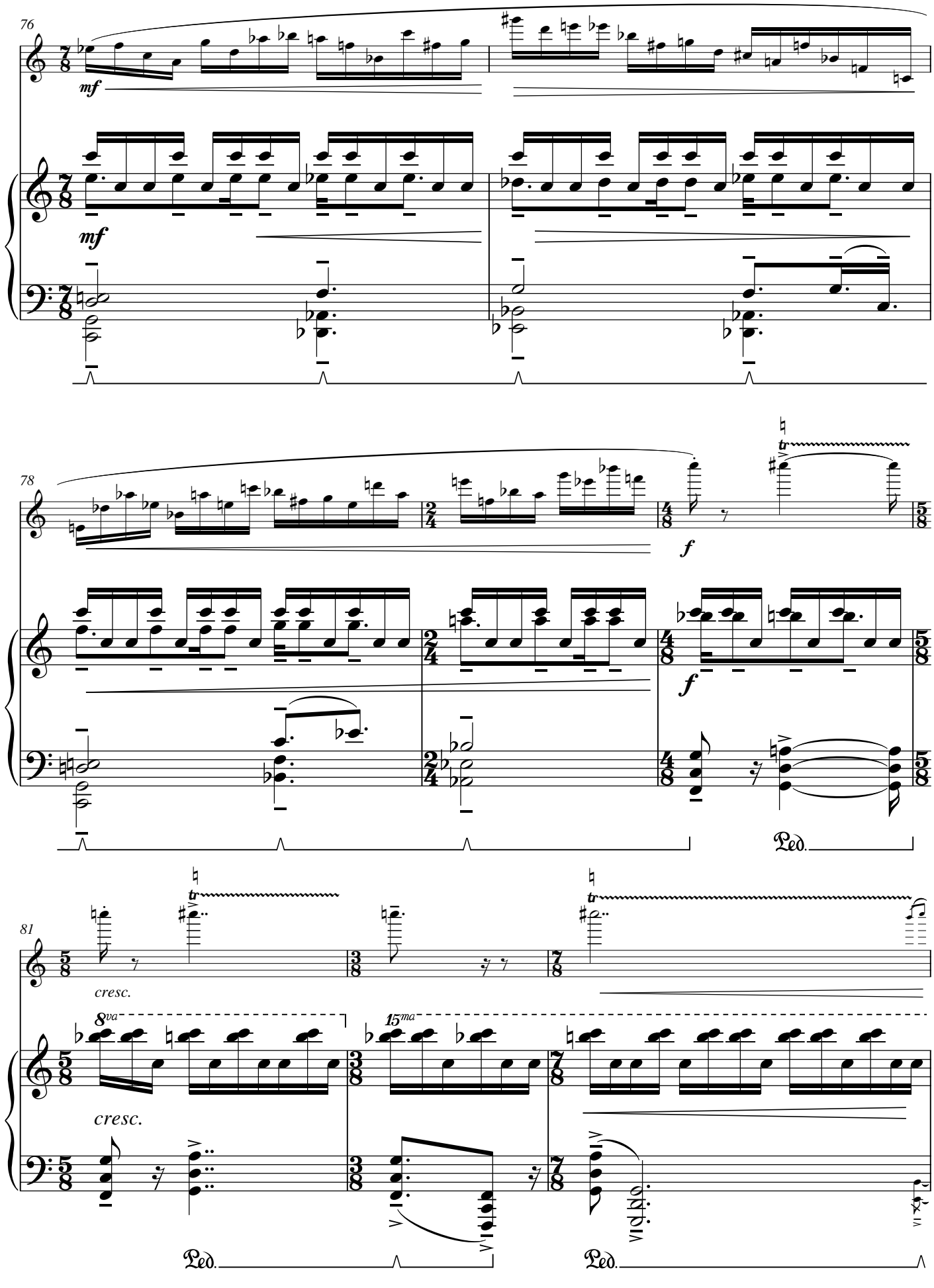

37
♪ = 184
f.t.
(sim.)
Manifestation
♪ = 184
40
43
8va

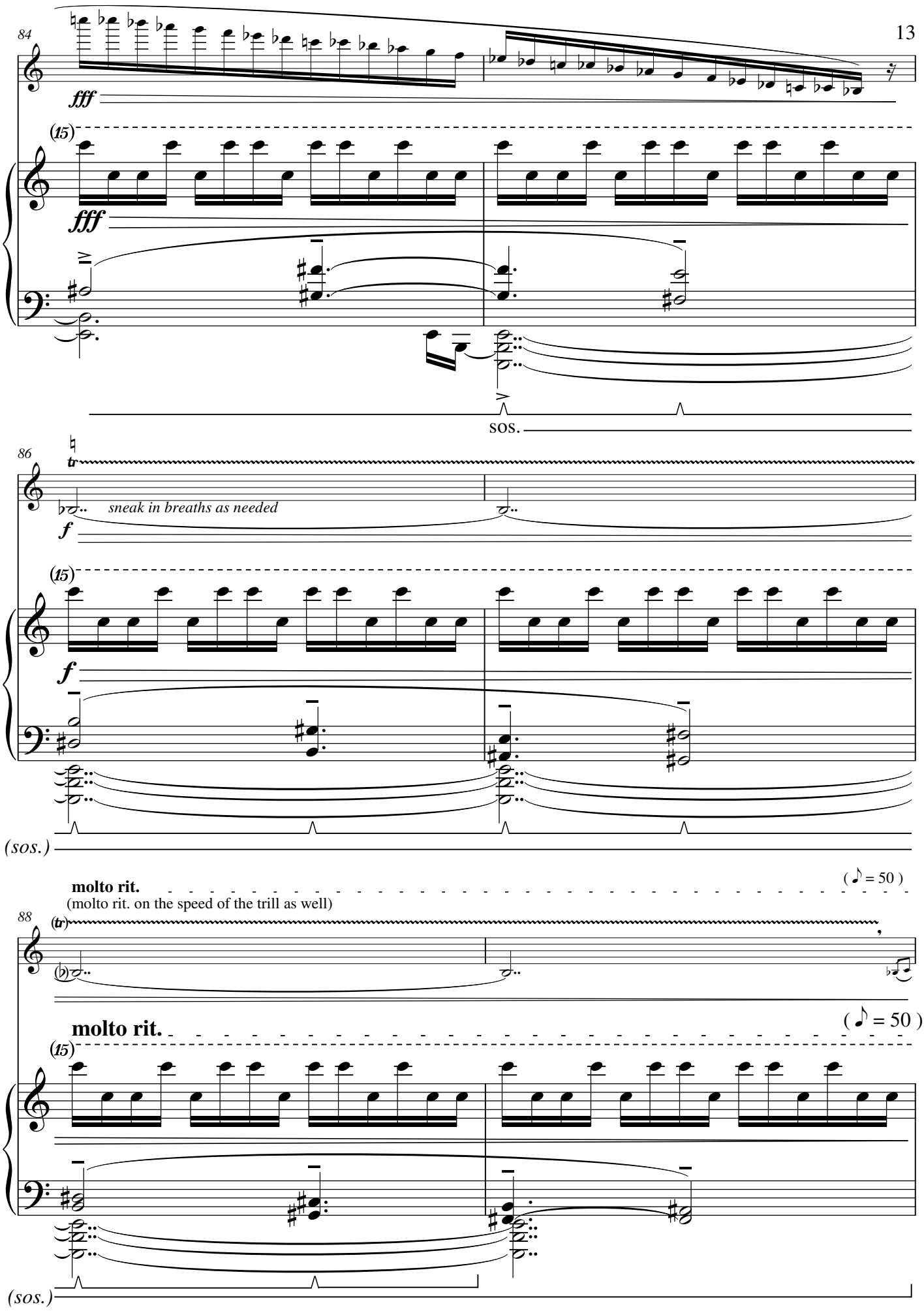

45
fff
p
(8)
fff
47
mp
mf < f
pp
p
8va
sfz
pp
Ped.
50
ff
dim. poco a poco
8va
ff
dim. poco a poco

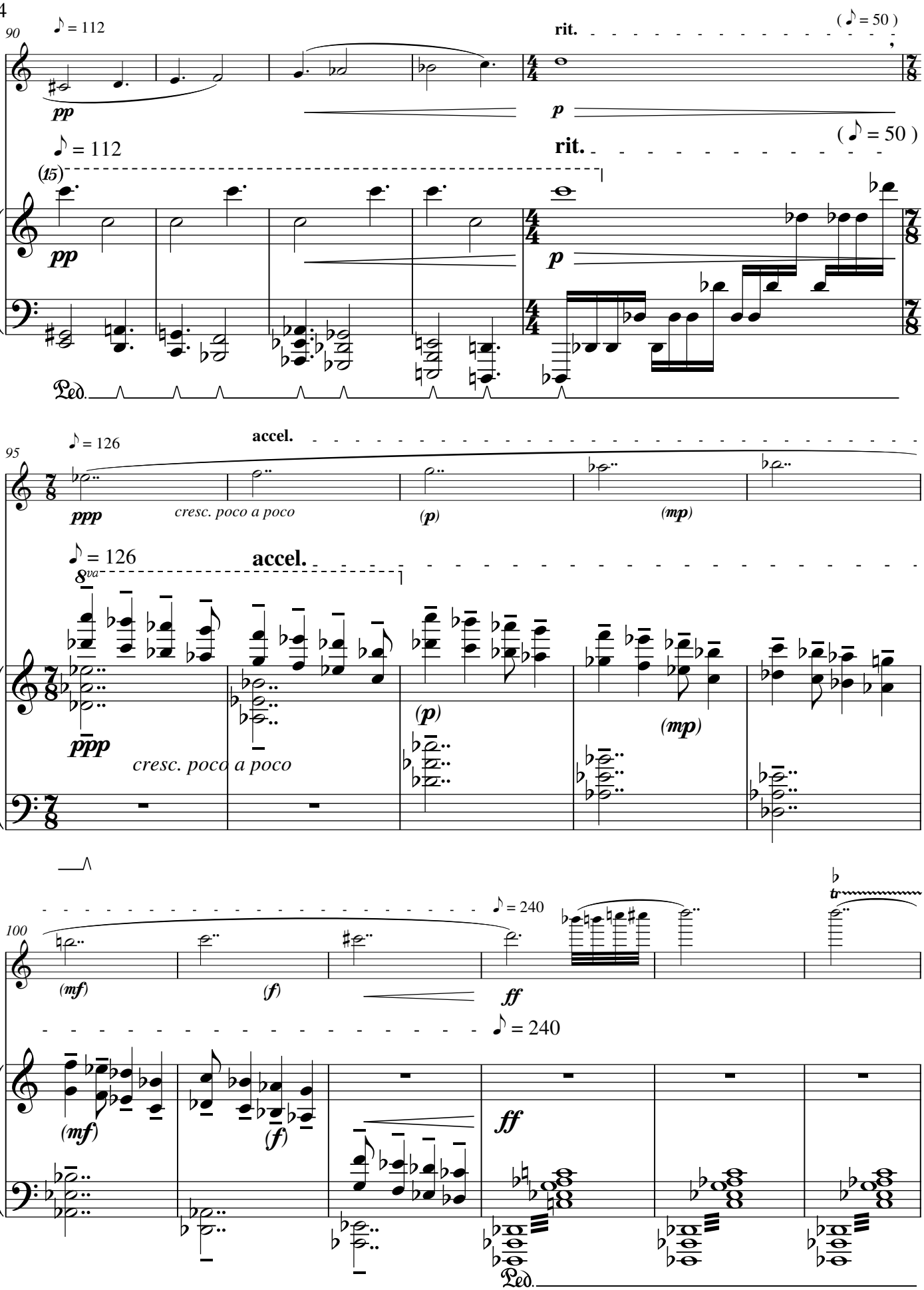

53
(f)
6
(mf)
6
(mp)
(f)
(mf)
(mp)
56
poco rit.
6
p
poco rit.
8va
p
59
A tempo
pp
mf
pp
mf
pp
A tempo
(8)
pp

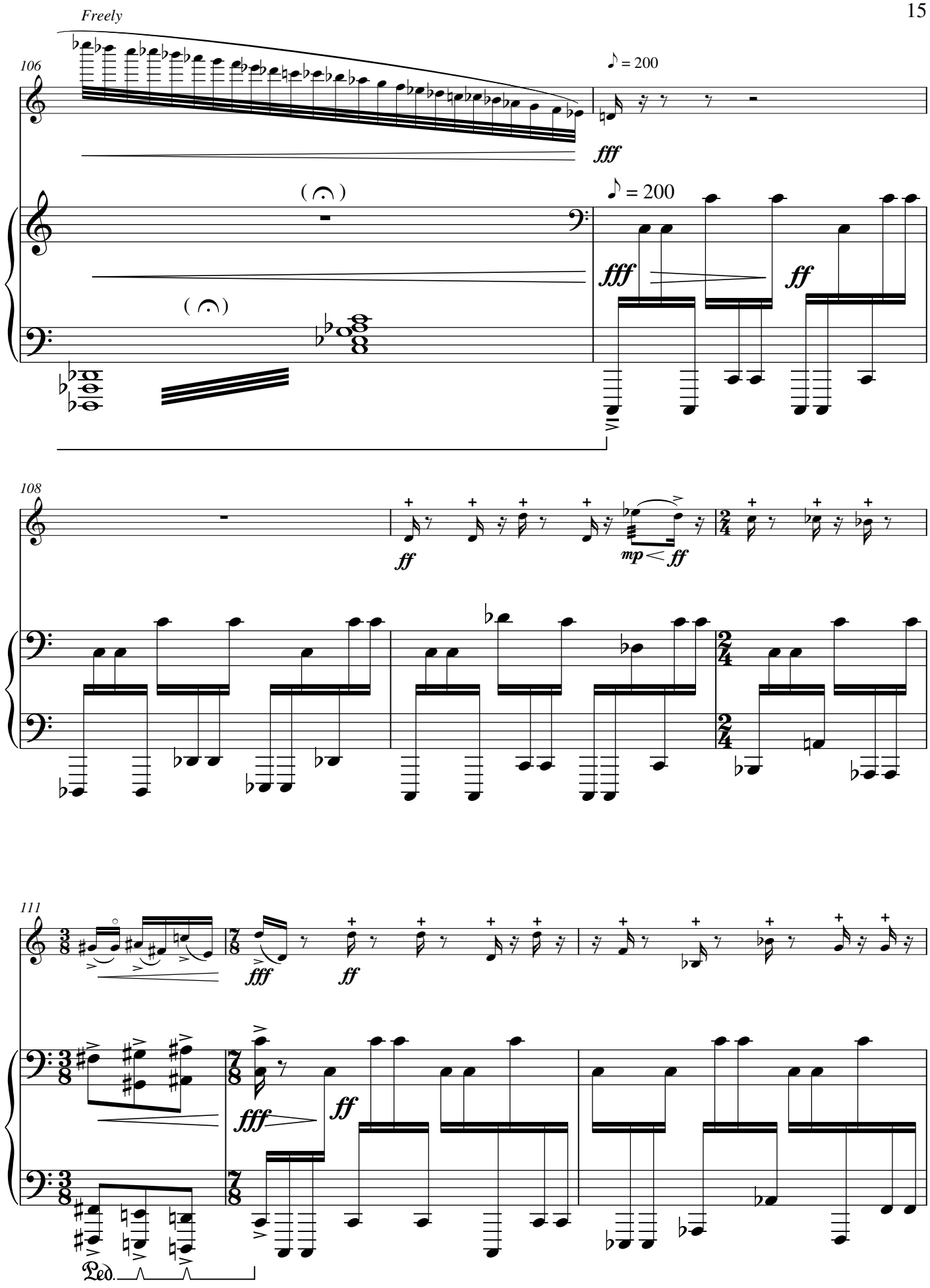

61
(slap tongue)
p
mf
pp
p
mf
f
(8)
mp
63
ff
ff
Ped.
66
mp
mf

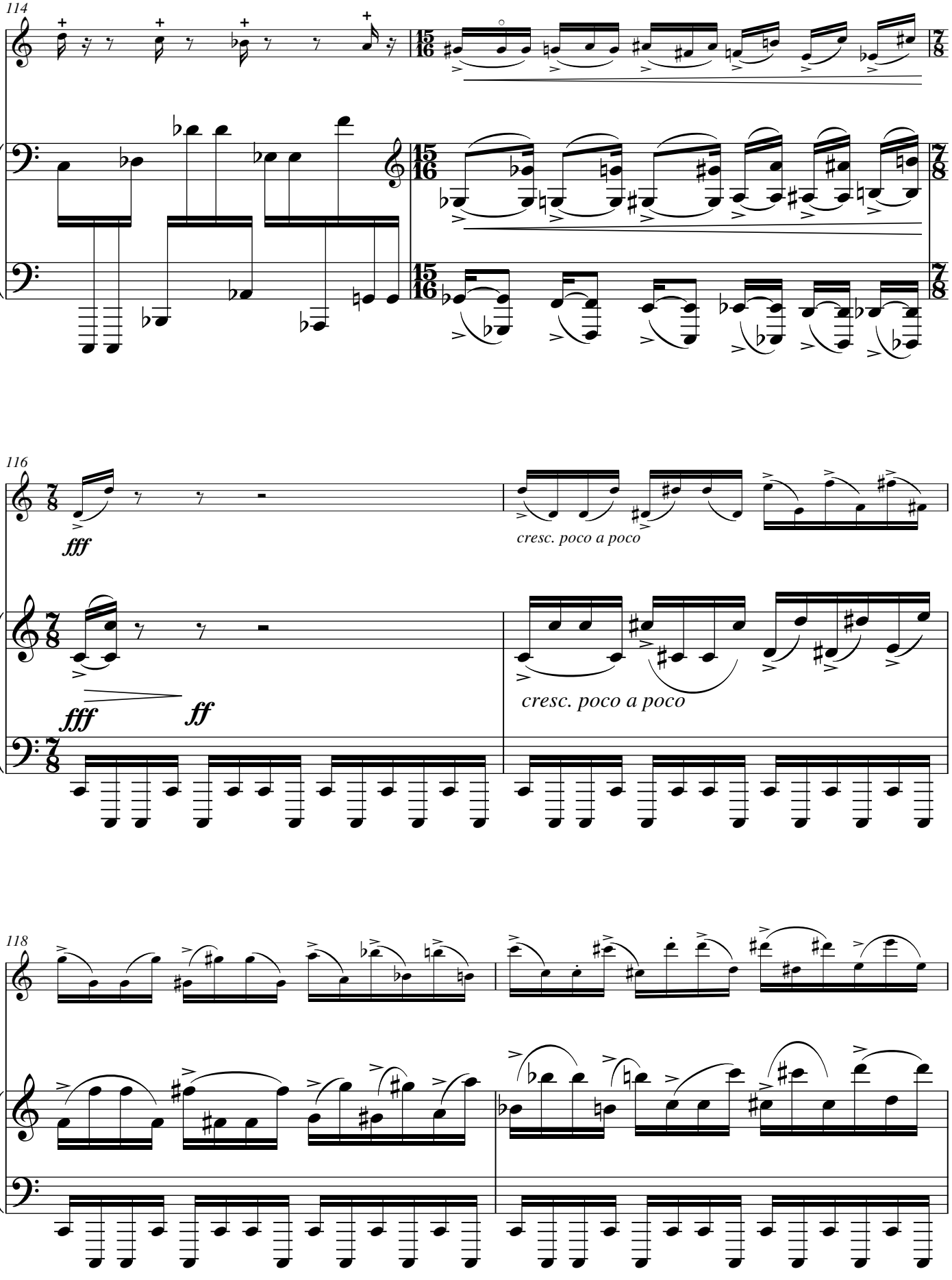

69
f
mp
Ped.
72
mf
mf
74

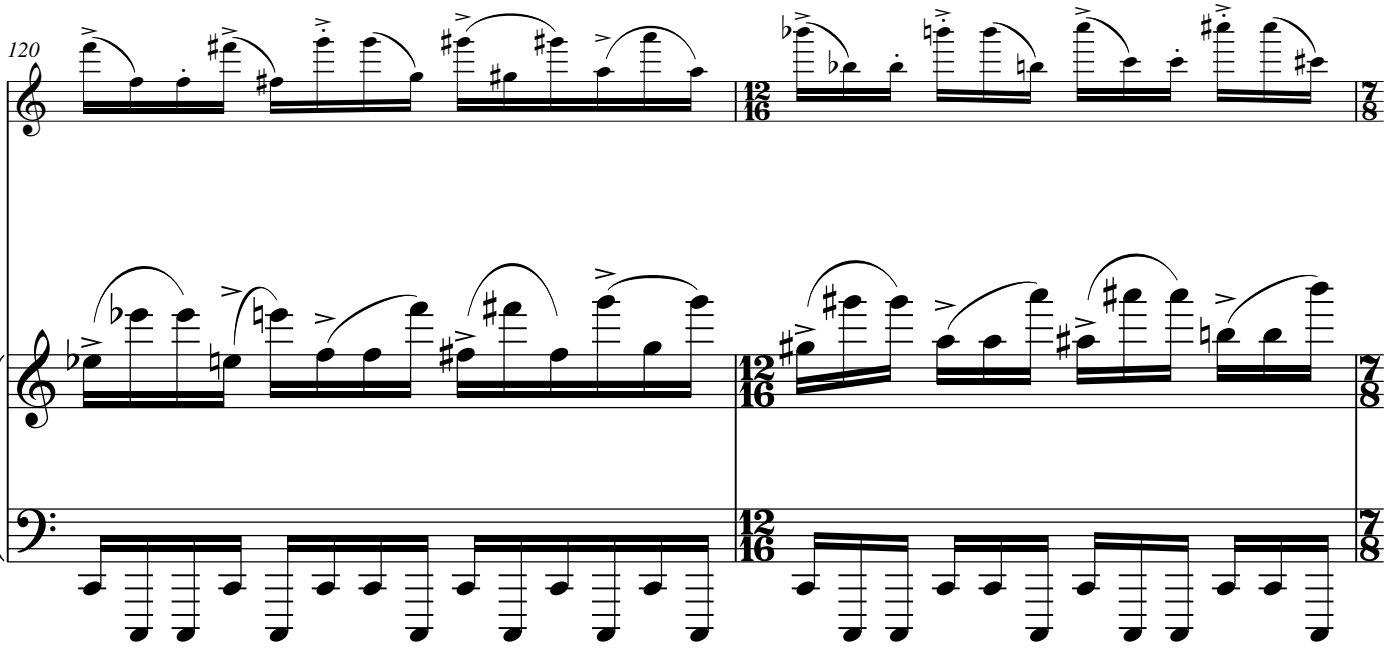

76
mf
mf
78
f
f
Ped.
81
cresc.
8va
15ma
cresc.
Ped.
Ped.

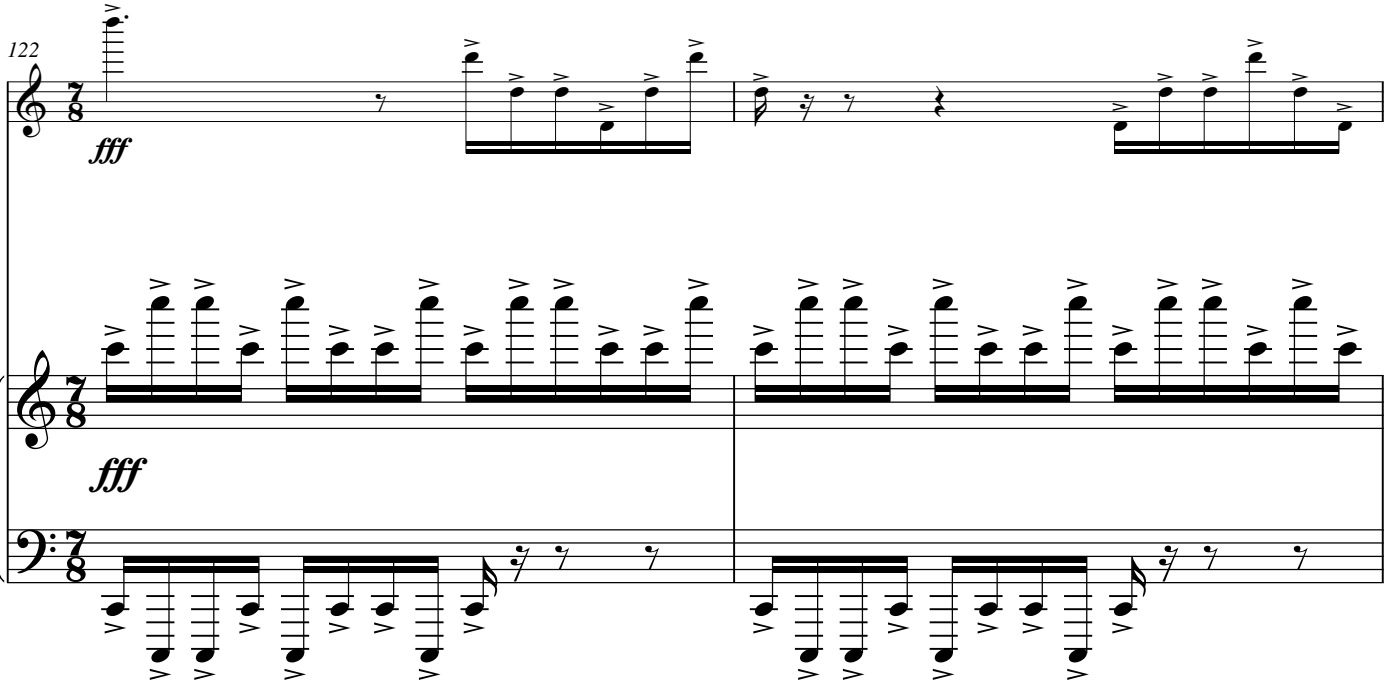

84
fff
(15)
fff
SOS.
86
tr
sneak in breaths as needed
f
(15)
f
(sos.)
molto rit.
(molto rit. on the speed of the trill as well)
(= 50)
88
(tr)
molto rit.
(= 50)
(15)
(sos.)

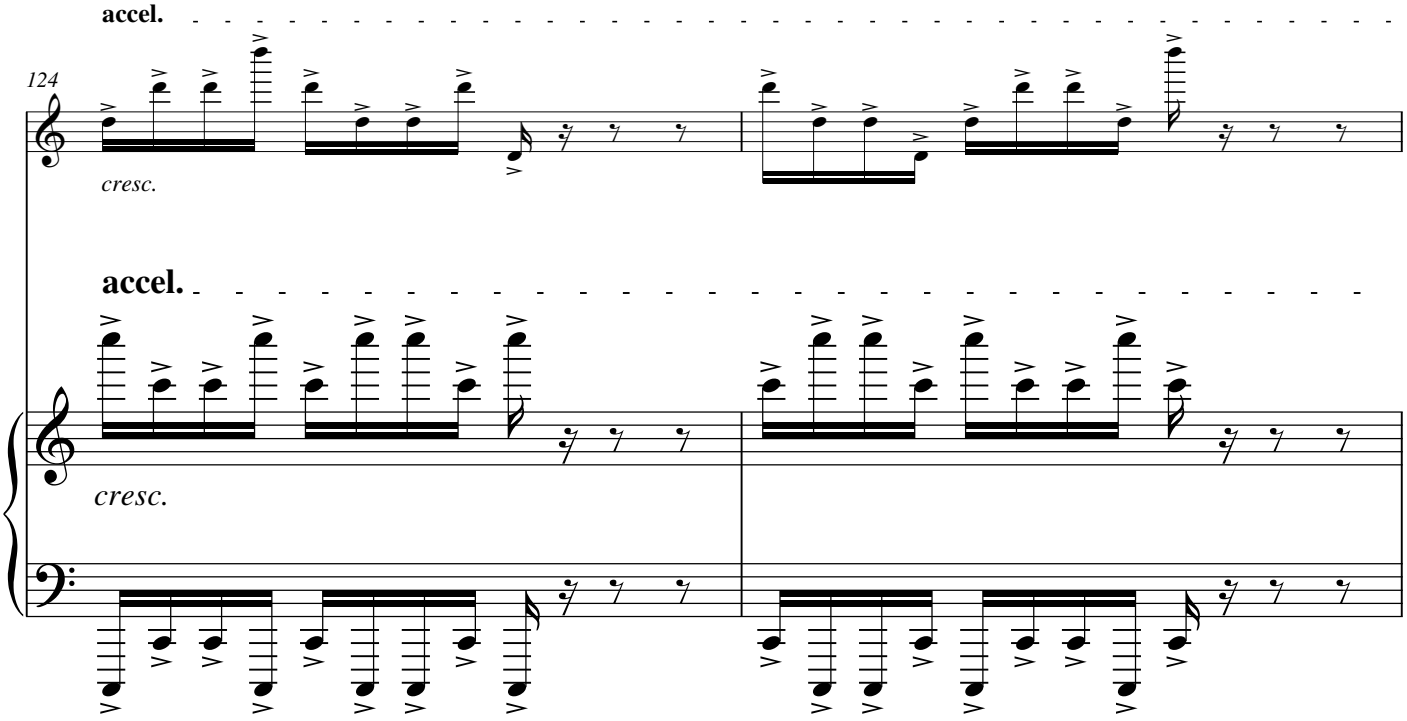

90
♪ = 112
pp
rit.
(♪ = 50)
p
(15)
Ped.
95
♪ = 126
accel.
ppp
cresc. poco a poco
(p)
(mp)
8va
pppp
100
(mf)
(f)
♪ = 240
ff
tr

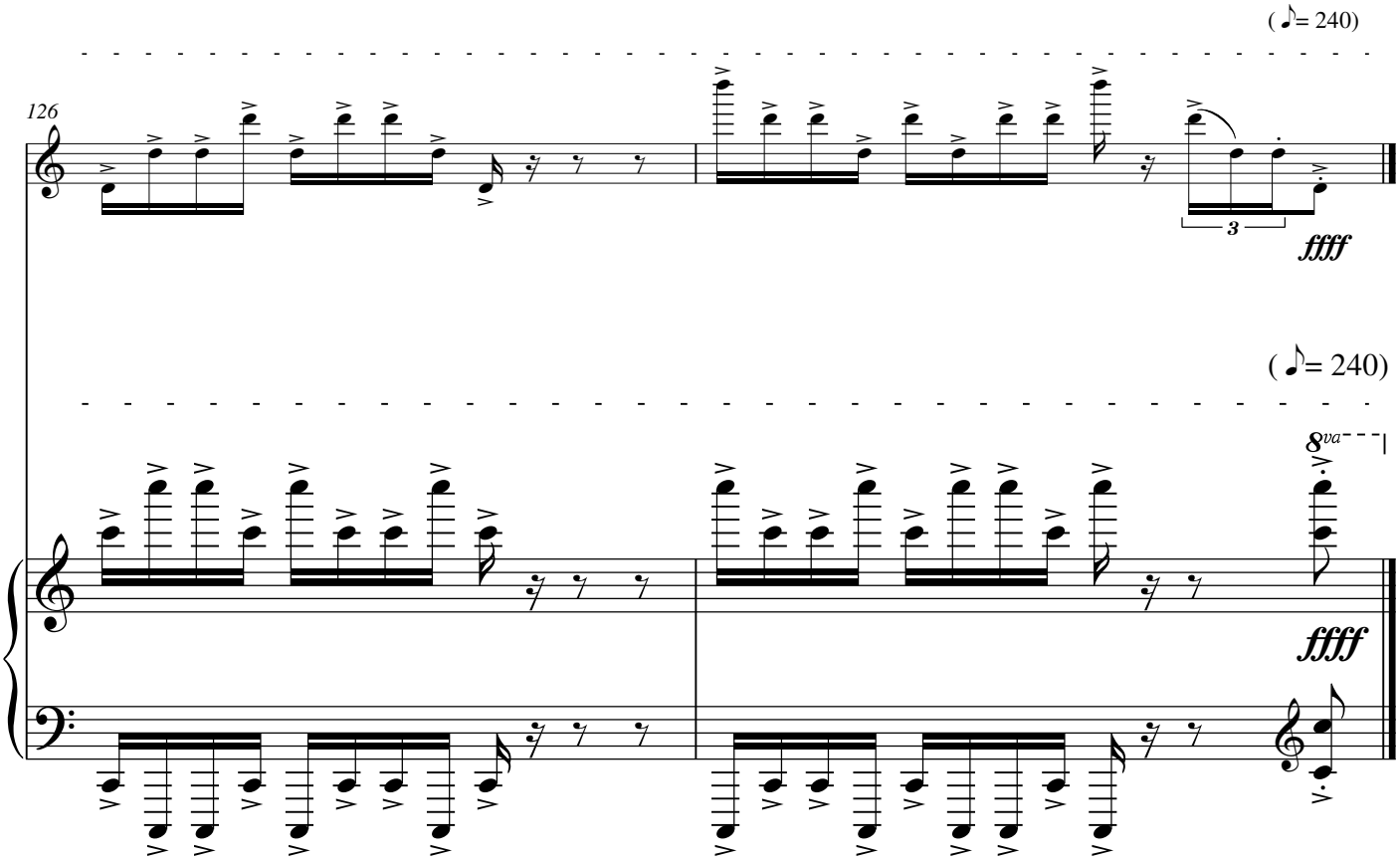

Freely
106
♪ = 200
fff
( )
( )
♪ = 200
fff
ff
108
ff
mp < ff
111
fff
ff
fff
ff
Ped.


114
116
118
fff
ff
cresc. poco a poco
cresc. poco a poco


120
12/16
7/8


122
fff
fff


accel.
124
cresc.
accel.
cresc.


(= 240)
126
3
ffff
(= 240)
8va
ffff