

Laehwang Jang(*1993)

Lieber Vater II **(2019)**

für Tenorsaxophon Solo

Laehwang Jang(*1993)

Lieber Vater

(2019)

für Tenorsaxophon Solo
for Tenor Saxophone Solo

INSTRUCTIONS



teeth on reed

placing the teeth on the reed, instead of against the lower lip as in normal playing, can produce a thin, high-pitched, whistling sound



slaps

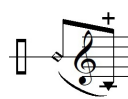
secco slap (s.s.)



slap



open slap (o.s.)



tongue ram

starting with air, the tip of the tongue should be "spit" against the reed
the tongue also remain loose

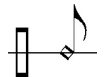


flutter tongue



growl

sing random pitch while playing the indicated note



air without pitch

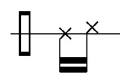


air with pitch

(1/2 air, 1/2 tone)



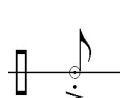
(1/4 air, 3/4 tone)



keyclicks without pitch

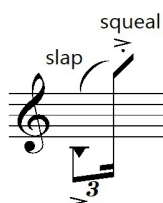


keyclicks with pitch



pops

not blowing air in to the tube, nor not like a 'slap'.
with mouthpiece, pressure behind the lips and release with open ended "p" sound.
fingering open C# is recommended



squeal

fingering high C with high F# key
glissando up to high notes (overtones)

microtones

	1/8	1/4	3/8	1/2	5/8	3/4	7/8
higher	♯	♯	♯	♯	♯	♯	♯
lower	♭	♭	♭	♭	♭	♭	♭

(not all microtones are used)

Fingerings of Multiphonics and Microtones are written in the score

Duration : ca. 8'

Composer's note

LieberVater means "Daddy in love" or "to Father" in the preface of the letter.

All of us, who are born as someone's child, should feel a special connection or emotion when they think of their parents. This work communicates the composer's personal memories and feelings of his father with various musical ideas.

This is a very touching story (letter or melody) filled with love between father and child.

Lieber Vater

für Tenorsaxophone Solo

♩ = ca. 38

teeth on reed (fingering D)

p *pp* *mp* *p* *pp* *p*

ordinary tone, teeth on reed, ord. flt., teeth on reed

mp *pp* *p* *ppp* *p* *p* *ppp* *p*

teeth on reed (C#), teeth on reed

pp *mp* *ppp* *pp* *ppp*

teeth on reed, flt., slap to ord., [growl]

mp *p* *mp* *f* *p* *molto!* *ff*

♩ = ca. 88

(without pitch) air sound, secco slap, air, secco slap, air, tongue ram, secco slap

p *pp* *mp* *pp* *mp* *p* *mf* *mp* *p*

slap, tongue ram, secco slap, slap, secco slap, open slap, slap to ord., [growl]

p *mf* *mp* *pp* *mp* *p* *mp* *sfz* *sf* *sf* *sff*

25 *secco slap* 3 *slap* 3 3 3 *secco slap* *open slap* *air* *slap*

pp *sf* *mp* *mf* *p* *mp sfz* *f* *mf*

29 (*slap*) *open slap* [*growl*] 3 *secco slap* 3 *slap* *open slap* *slap*

sf *sf* *sf* *f* *mp* *sff* *mf* *p sf* **sfz* *mf*

** pitch band (lip glissando)*

34 (*slap*) *secco slap* *slap* *open slap* (*sub tone*) *air with tone* 5 *ord.* 3 [*growl*] *fit.* *ff*

sf *sf* *mp* *mf* *sfz* *p* *mp* *mf*

38 *mf* *mp* *air with tone* 5 *ord.* 6 *secco slap* 3 *open slap*

mf *f* *p* *molto* *ff* *mf* *sff*

*** non pitched key clicks with right hand keys*

42 *pops* *slap* *secco slap* *slap* *slap* *slap* *open slap* *slap* *open slap* *pops*

mp sfz *mf* *mf* *f* *f* *ff* *f* *sff* *mf* *sff* *ff*

46 [*growl*] *fit.* *slap* [*growl*]

f mf *f* *mf* *sff* *f* *mf* *ff* *sfff*

3

49

slap to ord.
3

[growl]

secco slap

slap

open slap

slap 3

open slap

sf mp *f* *sff* *mp* *sf* *ff* *mf* *sff*

53

slap

pops

slap

o.s.

pops

s.s.

mf *sf* *mf* *mf* *f* *sff* *mp*

57

o.s.

s.s.

o.s.

s.s. o.s.

[growl]

sf *mp* *sf* *mp* *f* *sf* *ff*

60

fit.

air with tone

ord. tone

o.s.

pops

slap

sff *f* *sffz* *mf* *sff* *sff* *sf* *f* *sff*

63

[growl]

[growl]

[growl]

[growl]

sf mf *f* *ff* *f* *sfff* *sf mf* *f* *sff* *mf* *f*

67

fit.

ff *p* *mp* *mf* *mp* *p*

(sub.)

70 air without pitch tongue ram

sfz *darker* *sfz* *mf* *darker* *p* *p* *mf* *p*

74

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

78

mp *p* *sf* *mp* *sf* *mp* *mf* *pp* hit lower keys

81

"mp" *sf* *sff* *"mf"* *"mp"* *"mf"*

85

♩ = ca. 38

sfz *p* *mp* *sub. p* *sfz* *pp*

* only fingering, do not sound the notated G produce overtones only

89

mp *p* *mp* *pp* *p* *mp* *pp*

5 key clicks

92 *mf* key clicks with pitch
 93 *mp*
 94 *p* *mf* *mp* *mf*
 95

* use both hands and all fingers
 random rhythm (as fast as possible)

97 air without pitch air with pitch flt. 5 air without pitch air with pitch

97 *sf* *pp* *sfz* *p* *mp*
 98
 99
 100

101 3/4 tone, 1/2 tone, 3/4 tone, 1/4 air, 1/2 air, 1/4 air [growl]

101 *mf sub. p* *mp* *mf (sub.)* *f*
 102 *f* *mp* *f*
 103 *sf* *pp*
 104 *mp*

* tremolo hand to hand ** use both hands and all fingers

meno mosso especially from *meno mosso*, use circular breath if possible
 if it is not, breath on marked position as gently as can

107 overtone glissando from G

107 *sf sub. p* *mp* *sub. p* *sf* *mp*
 108
 109
 110

110

110 *pp* *p* *pp* *mp* *p* *pp*
 111
 112
 113

114 slightly control the embouchure

114 *p* *pp* *mp* *p* *mp* *pppp*
 115
 116
 117

without putting the instrument down, have a long emotional resonance.

The last phrase, from *meno mosso*, is a single melody.
 The melody is quoted from "선구자 (Pioneer)" of Du-nam Cho (조두남, 1912-1984), which is a duplication of the composer's father's favorite Korean art song. Especially in this phrase, top notes are more important than others in each multiphonic.