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Dans Af Nordlign Stjerner

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**Author**

Homar, Matías

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# Dans af de nordlige stjerner

*- for saxophone duet*

*4 moments based on a northern folkloric dance from Argentina*

*Matías Homar*

*2018*

## **Dans af de nordlige stjerner** - *for saxophone duet*


*Saxophonist I: Soprano Saxophone for 1st and 2nd moment  
Baritone Saxophone for 3rd and 4th moment*

*Saxophonist II: Tenor Saxophone for 1st and 2nd moment  
Alto Saxophone for 3rd and 4th moment*


*This piece is based on the structure of a traditional folkloric dance and music from the northern region of Argentina. It is a symbolic re interpretation of its melodic, rhythmic, formal and body movement schemes. In its origins this traditional music was a way of a romantic courtship between the lovers couple and the final moment with both lovers looking into each other's eyes is the symbolization of the encounter of their hearts.*

**About the movements:** The symbolic resemblance is on the movements made by the performers along the piece. This movements should be based on the basic steps of the dance. There are three moments where the players are asked to do the dancing diagrams. In order to do so, the physical space must have two standing points for each performer with the music stands and the saxophone stands placed at the same place. Between the 3rd and the 4th moment there is an interlude where the performers should displace themselves from the second point towards the first point in the case of the Saxophonist I, and from the second one to the first one in the case of the Saxophonist II.

*right foot*  
*is the leading step, the first of*  
*the sequence.*



*left foot*  
*merely elevating the foot, almost touching the floor, kind of sliding the tip and giving*  
*a gentle touch to start the sequence again.*

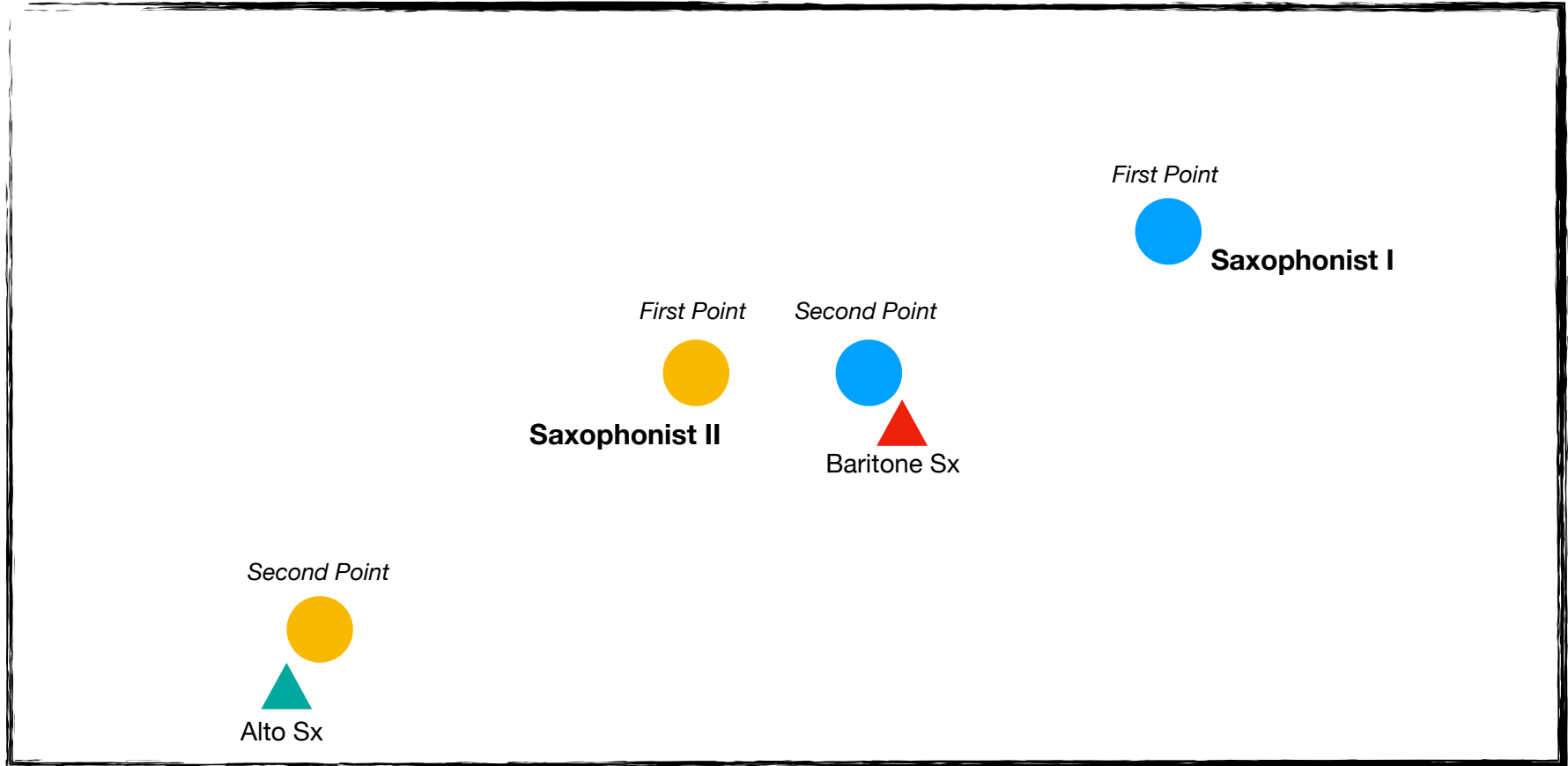


The sequence follows the tempo of the music.

*The indications on the parts saying when to start the displacement and when to arrive to the destination point are approximate. It is the intention to keep the tempo with the movement and trying to do it as smooth as possible.*

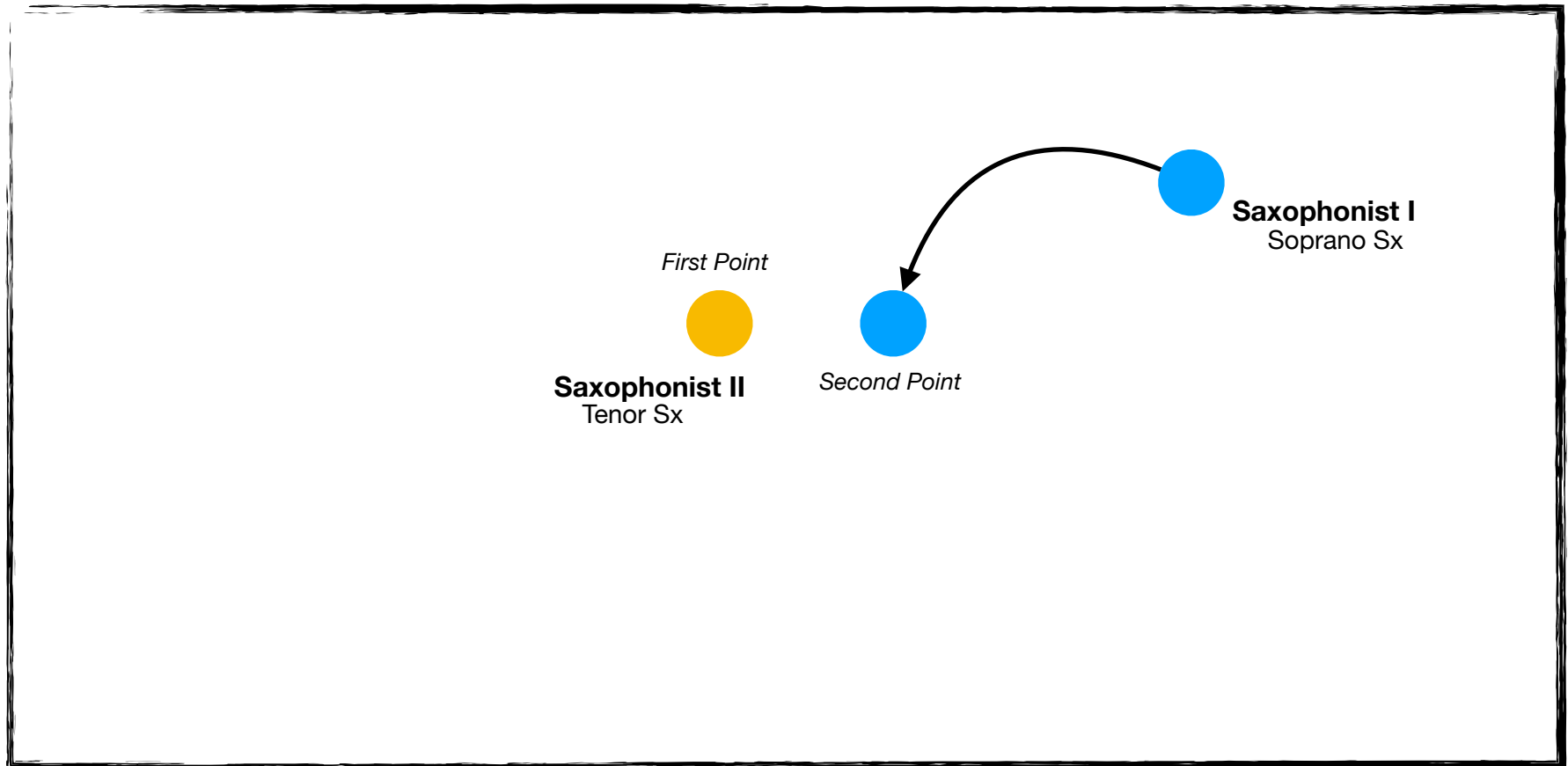
*The Solo Movement part is intended to exaggerate the sounds produced with the feet by sliding a little more roughly than the other instances of "dance".*

# Stage scheme

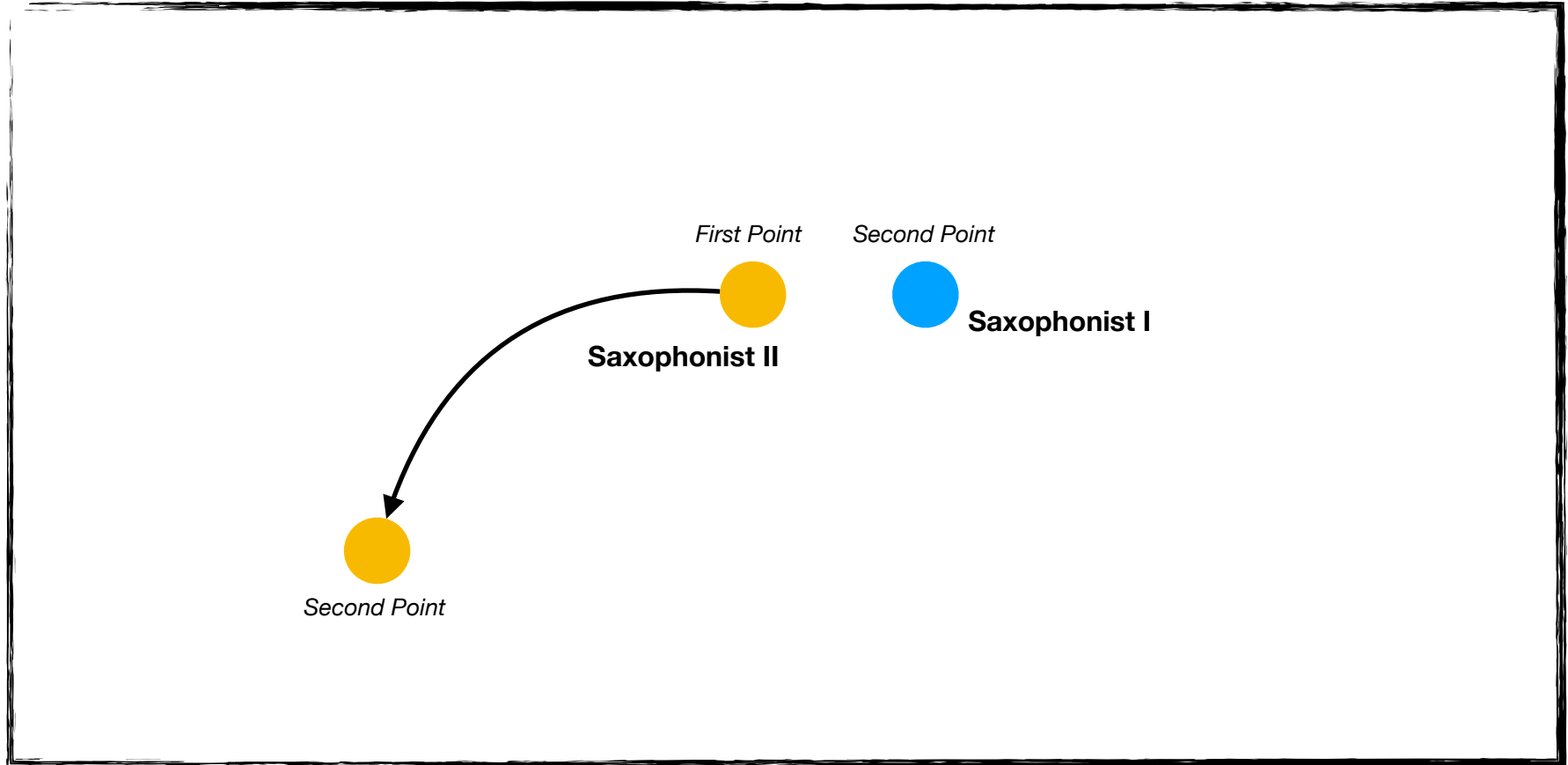


## ***Movements and moments scheme***

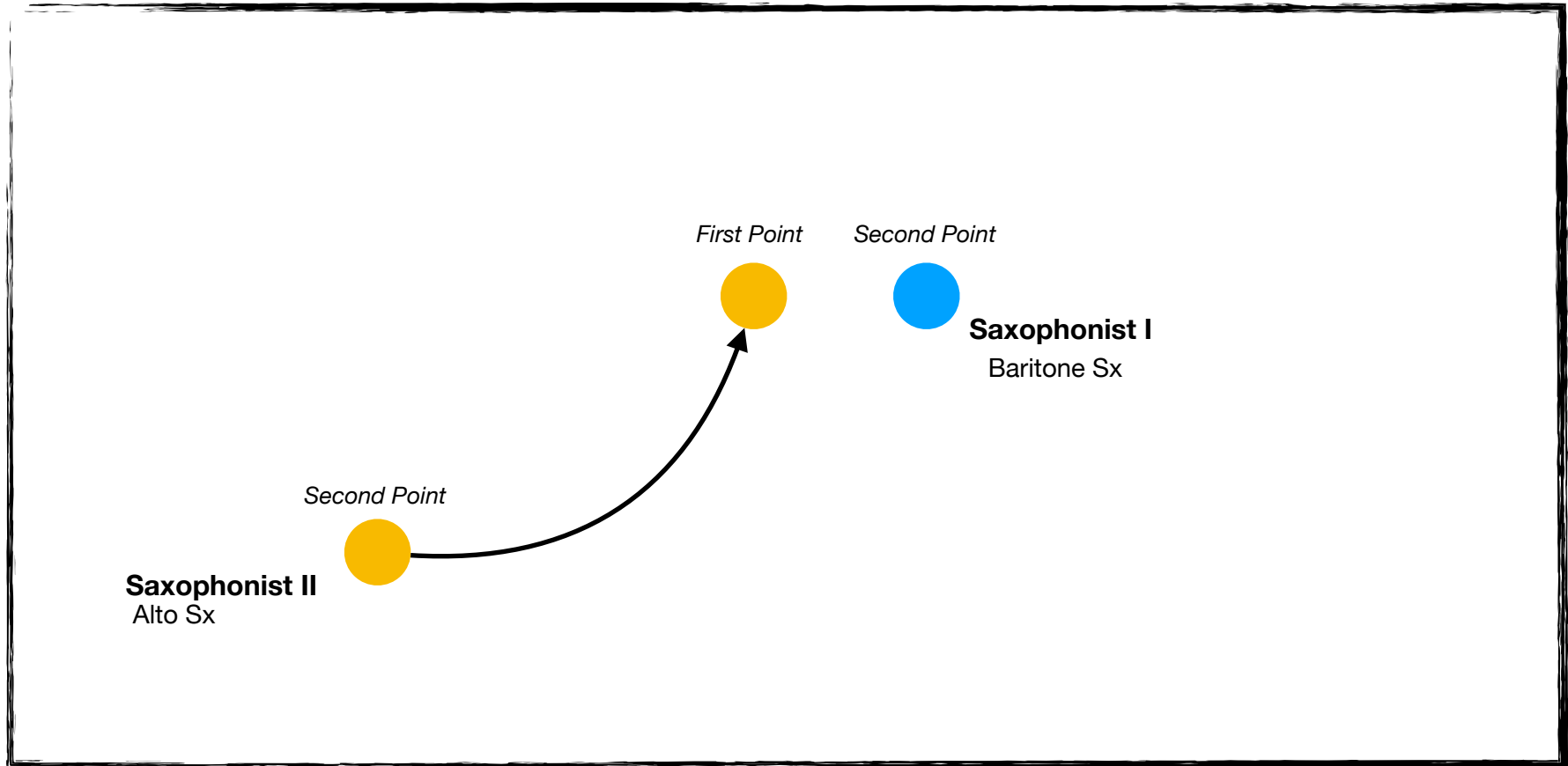
### *1st moment*



2nd moment

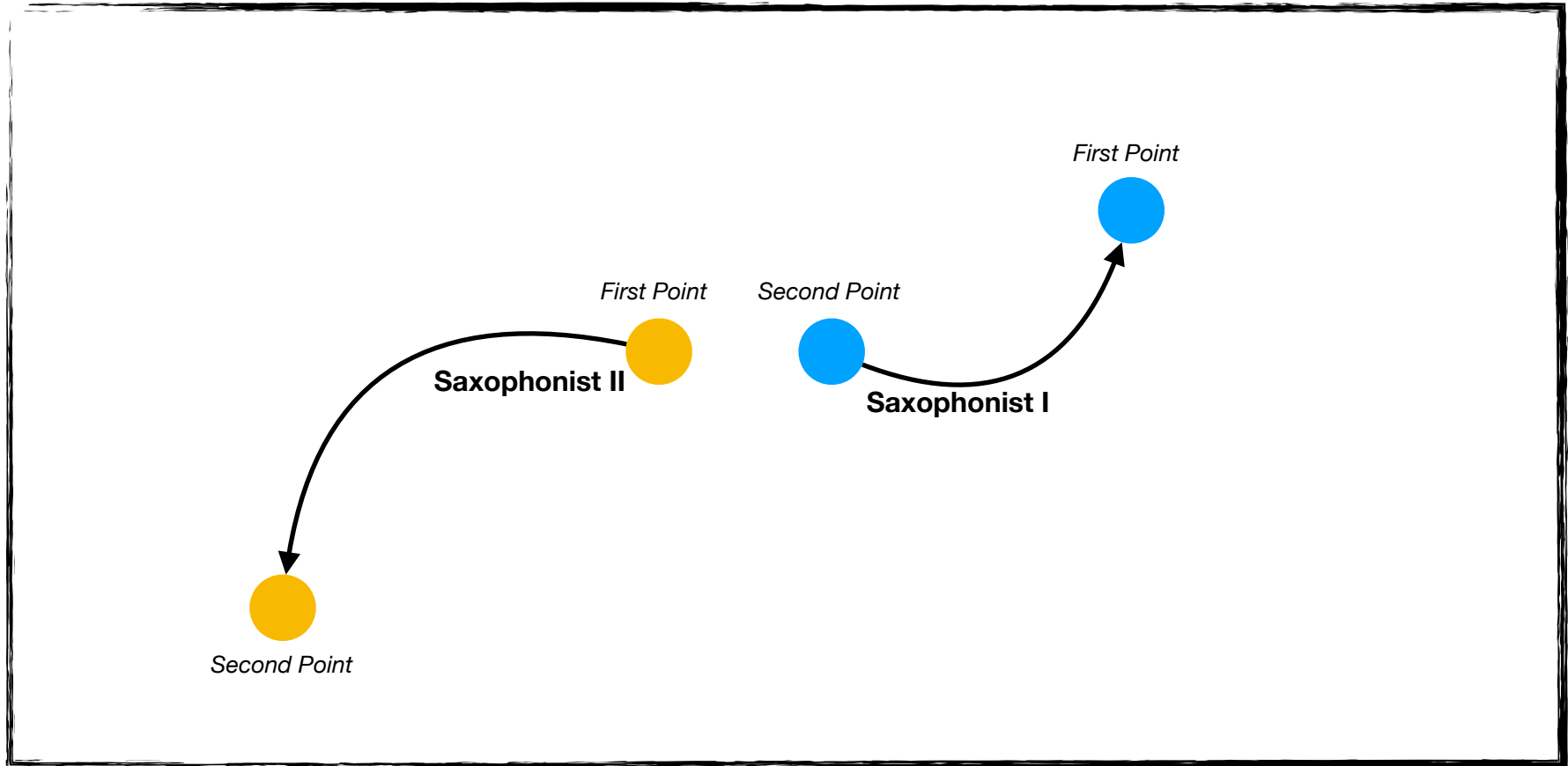


3rd moment

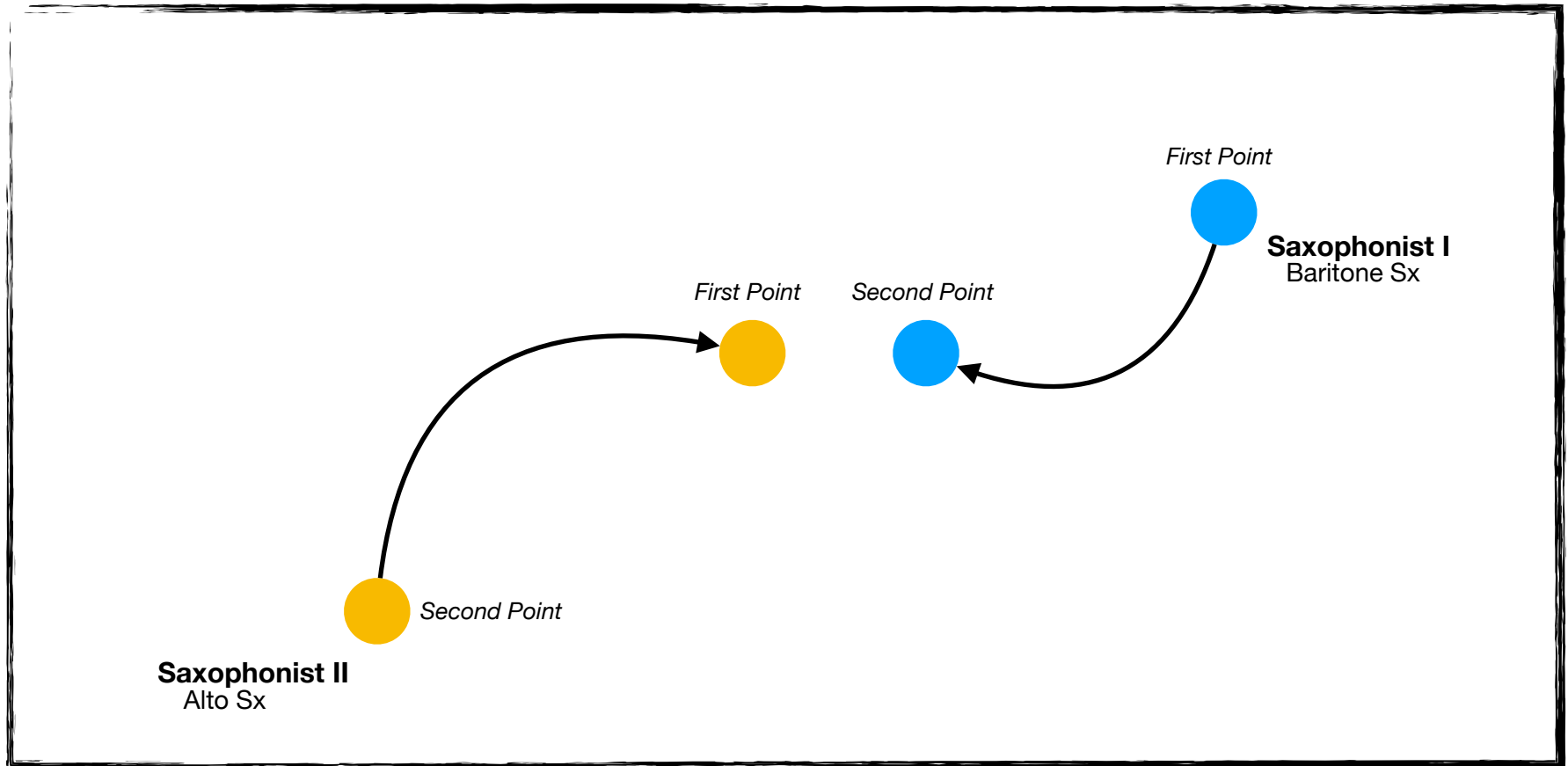




Solo Movement



4th moment



# Multiphonics - Saxophonist I

Soprano Sax:

4 S/E $\flat$ +B $\flat$

C $\flat$  B $\flat$   
<P> <f>

5 S/B $\flat$ -6

C B $\flat$   
<P> <ff>

19 S/B-46

C B $\flat$   
<P> <P> PP<f>

24 S/B $\flat$ -36

C B $\flat$   
PP P<ff>

45 S/B-17

E D<sub>a</sub> E<sup>8</sup>  
 <P> <ff> pp

53 S/Bb-5 + Tc

C D/B D/B<sup>8</sup>  
 <P> <ff> <f>

77 S/Bb-6 + Tc a1

C<sup>b</sup> D/B  
 <P> <f>

96 S/C-6 + C13

E D<sub>a</sub>  
 <mf> <f>

109 S/Bb-46 + x

CE D<sub>a</sub>  
 pp mf<f>

111 S/C-4 + Eb x

CE E<sup>8</sup>  
 CE  
 <P> pp

Baritone Sx:

17 B/A - 4

Musical notation for exercise 17. It features a five-line staff with a treble clef and a common time signature (C). To the left of the staff is a vertical diagram of a baritone saxophone with six finger holes. The top four holes are filled with solid black dots, and the bottom two are open circles. A horizontal line is drawn between the second and third holes, with the letter 'A' to its right. Below the staff, the text 'Da' and 'mp < ff >' is written. The notation shows a sequence of notes: a quarter note on the second line (D), a quarter note on the first space (A), a quarter note on the first line (F), and a quarter note on the first space (A). Above the first two notes are fingerings: a vertical line with a dot above it for the first note, and a vertical line with a dot above it and a downward arrow for the second note. Above the third note is a vertical line with a dot above it and an upward arrow. Above the fourth note is a vertical line with a dot above it and a downward arrow.

20 B/A - 47

Musical notation for exercise 20. It features a five-line staff with a treble clef and a common time signature (C). To the left of the staff is a vertical diagram of a baritone saxophone with six finger holes. The top four holes are filled with solid black dots, and the bottom two are open circles. A horizontal line is drawn between the second and third holes, with the letter 'A' to its right. Below the staff, the text 'Da' and 'P < ff >' is written. The notation shows a sequence of notes: a quarter note on the second line (D), a quarter note on the first space (A), a quarter note on the first line (F), and a quarter note on the first space (A). Above the first two notes are fingerings: a vertical line with a dot above it for the first note, and a vertical line with a dot above it and a downward arrow for the second note. Above the third note is a vertical line with a dot above it and an upward arrow. Above the fourth note is a vertical line with a dot above it and a downward arrow.

31 B/Bb - 36

Musical notation for exercise 31. It features a five-line staff with a treble clef and a common time signature (C). To the left of the staff is a vertical diagram of a baritone saxophone with six finger holes. The top four holes are filled with solid black dots, and the bottom two are open circles. A horizontal line is drawn between the second and third holes, with the letter 'Bb' to its right. Below the staff, the text 'Da' and 'mp < ff >' is written. The notation shows a sequence of notes: a quarter note on the second line (D), a quarter note on the first space (A), a quarter note on the first line (F), and a quarter note on the first space (A). Above the first two notes are fingerings: a vertical line with a dot above it and a downward arrow for the first note, and a vertical line with a dot above it and a downward arrow for the second note. Above the third note is a vertical line with a dot above it and an upward arrow. Above the fourth note is a vertical line with a dot above it and a downward arrow.

# Multiphonics - Saxophonist II

Tenor Sax:

④ T / B $\flat$ -6

Musical notation for exercise 4. It features a vertical key diagram on the left with a B $\flat$  key signature and a C clef. The main staff shows a sequence of notes: C (quarter), D $\flat$  (quarter), and a dotted quarter note with a slur over it. The notes are marked with dynamics: C <p> and D $\flat$  <p>. There are also some handwritten annotations like '↑' and '↓' near the notes.

②③ T / B $\flat$ -37

Musical notation for exercise 23. It features a vertical key diagram on the left with a B $\flat$  key signature and a C clef. The main staff shows a sequence of notes: C $\flat$  (quarter), B $\flat$  (quarter), and a dotted quarter note with a slur over it. The notes are marked with dynamics: C $\flat$  <p> and B $\flat$  <mf>. There are also some handwritten annotations like '↑' and '↓' near the notes.

③④ T / B $\flat$ -23

Musical notation for exercise 34. It features a vertical key diagram on the left with a B $\flat$  key signature and a C clef. The main staff shows a sequence of notes: E $\flat$  (quarter), and a dotted quarter note with a slur over it. The notes are marked with dynamics: E $\flat$  <p>. There are also some handwritten annotations like '↑' and '↓' near the notes.

③⑦ T / C $\sharp$ -1

Musical notation for exercise 37. It features a vertical key diagram on the left with a C $\sharp$  key signature and a C clef. The main staff shows a sequence of notes: E $\flat$  (quarter), and a dotted quarter note with a slur over it. The notes are marked with dynamics: E $\flat$  <p>. There are also some handwritten annotations like '↑' and '↓' near the notes.

(49) T/F#-7+Tf.c#

Da  
p <mf>

(50) T/Bb(-4)+c1

C D/B  
<p> <ff>

(52) T/Eb+c1

E  
<P>

(119) T/Bb-5+Tf.c5

E  
<mp>

(125) T/F+c35

Eb  
<p>

(127) T/c12345

C D/B  
pp mp <ff>

Alto Sx:

74 A/C-4 + c4

(C)

C D/B  
<p> mf <ff>

107 A/G# + c13

C D#  
PPP f <ff>

**Notation References:**



**Slap**



**Key Slap**



**Tongue Ram**



**Exhale**



**Inhale**



**Whistle**



**Air/pitch**



**Quarter tones Fingerings:**  
**Saxophonist I - Soprano Sx**

Musical notation showing a quarter tone interval. The fingering diagram shows the left hand with the thumb on Eb and the index finger on B.

Musical notation showing a quarter tone interval with an upward arrow. The fingering diagram shows the left hand with the thumb on Eb and the index finger on B.

Musical notation showing a quarter tone interval. The fingering diagram shows the left hand with the thumb on Tc and the index finger on C1.

Musical notation showing a quarter tone interval with a downward arrow. The fingering diagram shows the left hand with the thumb on Tc and the index finger on C1.

Musical notation showing a quarter tone interval with an upward arrow. The fingering diagram shows the left hand with the thumb on Tc and the index finger on C1.

Musical notation showing a quarter tone interval. The fingering diagram shows the left hand with the thumb on Bb and the index finger on Bb.

## **Parts References**

### **2nd Moment**

*This moment is supposed to be played without the feeling of a strong beat. Therefore there is no bar indication and each system should be interpreted as a musical phrase itself.*

*The Saxophonist II has no written rhythm for the multiphonics so is free to play them accompanying the "melodic" line that Saxophonist I is playing.*

### **3rd Moment**

*Where there are 32nd notes there is no intention to sound rhythmically precise. It can be a "blurry" rhythm. The importance is on the melodic outline.*

*If this melodic-rhythm idea:*



*is to complicated because of the air needed,*

*it can be replaced by a simpler one, like this one:*



## **4th moment**

*At bar 7 the "overblowing" indication aims to produce a sound without a defined pitch that goes from the fingered pitch to a high note (high as possible).*

*Bar 31 for Saxophonist I indicates whistle inhaling within the saxophone. The intention is to produce that melodic line as approximate it can be. It will produce an air sound contouring the melodic line. The octave is not relevant, what is important is to follow the design of the melody.*

*On bar 37 Saxophonist II must whistle normally without the saxophone. Again, pitches are not supposed to be precise but the contour is the important.*

# Dans af de nordlige stjerner

1st moment

Matias Homar

♩ ca 60

(start moving towards the second point)

Soprano Saxophone

Tenor Saxophone

*mp* *p*

*mp*

♩ ca 80

(arrival to the second point)

5

S. Sax.

T. Sax.

*p* *n*

9

S. Sax.

T. Sax.

*mf* *f* *f*

(altissimo register) secco slap secco slap

(freely)

♩ ca 50

♩ ca 80

15

S. Sax. *mp* *ff* *f* *mp* *f*

T. Sax. *mp* *ff* *f* *mp* *f*

*molto vibrato* *secco slap* *accell.* *accell.*

25

S. Sax. *mf* *n*

T. Sax. *ff* *n*

*gliss.* *(gradually increase the velocity of the tremolo)* *growl* *growl*

♩ = 50

29

S. Sax. *p*

T. Sax. *p*



# Dans af de nordlige stjerner

3rd moment

Matias Homar

Baritone Saxophone

Alto Saxophone

Bar. Sax.

A. Sax.

Bar. Sax.

A. Sax.

*ca 90*

*mf*

*mp*

*gliss.*

*gliss.*

*fff*

*fff*

*mp*

*f*

*p*

*accell.*

*growl*

*gliss.*

*bisbigliando*

*f*

*p*

*accell.*

*growl*

*(start moving towards the first point)*

*(arrival to the first point)*

19 *a tempo*

Bar. Sax. *fp* *f* *fp*

A. Sax. *a tempo* *p* *ff* *n* *fp* *bisbigliando*

24

Bar. Sax. *mp* *mf* *fp* *ff* *mf* *mf*

A. Sax. *fp* *mp* *mf* *fp* *ff* *mf* *mf*





18 *alla tromba*

Bar. Sax. *mf*

A. Sax. *pp*

*tongue ram*

*gliss.*

26 *tongue ram*

Bar. Sax. *f* *mp* *ff* *n*

A. Sax. *mp* *ff* *n*

*gliss.*

*Ad Libitum*

31 *ca 60* (start moving towards the second point and put the mouthpiece on) (whistle normally into the mouthpiece)

Bar. Sax. *mf* (sounding notes, could be on any octave. It is not necessary an accurate tuning) *pp* *mf* *pp* *f* *pp* *f* *ppp* *mp* *mf*

A. Sax. *mp* (sounding notes, could be on any octave. It is not necessary an accurate tuning)

(start moving towards the first point)

(whistle normally)

(arrival to the second point) *rall.*

(arrival to the first point) *rall.*

\* This Eb might not sound. Just blow air as if it was sounding