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Title

Sanctuaries

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Sam Friedman

Sanctuaries

for Flute, Alto Saxophone,
Tenor Saxophone, Double Bass,
Vibraphone and Piano

(2019)

INSTRUMENTATION:

Alto Flute in G/Flute in C
 Alto Saxophone in E_b
 Tenor Saxophone in B_b
 Double Bass
 Vibraphone
 Piano

Duration: c. 9 minutes

Transposed Score

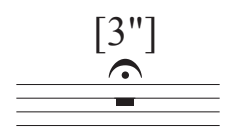
(Alto Flute in G sounds a perfect fourth lower than written,
 Alto Saxophone in E_b sounds a major sixth lower than written,
 Tenor Sax in B_b sounds a major second and an octave lower than
 written, and Double Bass sounds an octave lower than written)

PROGRAM NOTES:


Recently I've been interested in music that is meant to occupy a given space. This includes both music that emanates through the natural means of the space and music that is imposed upon the space. Whether one is conscious of the sonic landscape or not, the music helps to craft the aesthetic experience meant for the physical space. The imagined space of this piece is a place of respite that has connotations of sanctity, but also forms a healing aura within itself. Three iterations of this type of music are presented in this piece. In each of these iterations the gestures become increasingly desperate until the texture breaks and moves on to the following section. Underneath the surface there is a hidden energy dictating everything, both rhythmically and harmonically, which jumps to the foreground at the end of the piece's final section.

PERFORMANCE NOTES:

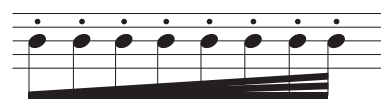
General:



[3"]
 fermata (pause)
 for indicated time



gradual deceleration
 (over given length of time)




gradual acceleration
 (over given length of time)


♯ - 1/4 tone sharp
 ♯ - 3/4 tone sharp
 ♭ - 1/4 tone flat
 ♭ - 3/4 tone Flat

♯ - within 1/8 tone above the given note
 ♭ - within 1/8 tone below the given note


Alto Flute in G/Flute in C:



flutter tongue



pitched key click
 (at indicated pitch/fingering)

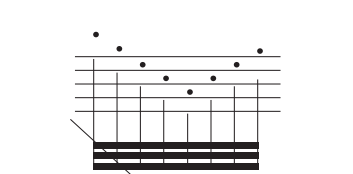


tongue ram (at indicated
 pitch/fingering, sounding
 a major seventh lower)

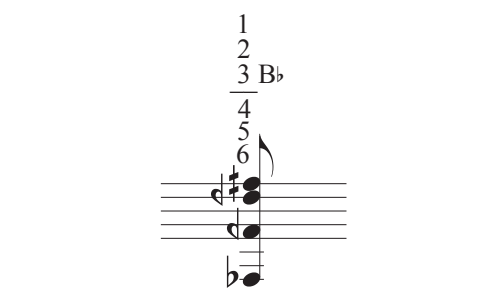
Saxophones:



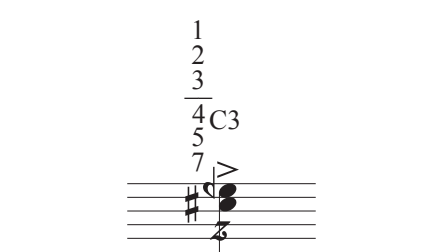
slap tongue
 (standard)



rapid unpitched key clicks




Multiphonics: Given fingerings correspond to the *Daniel Kientzy (Les Sons Multiples aux Saxophones)* method on saxophone multiphonics




shake instrument during
 multiphonic to introduce
 different pitches (indeterminate)

Double Bass



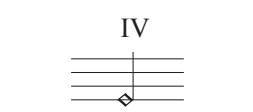
tremolo (as fast as possible)




scratch tone - behind bridge,
 on indicated string




left hand pizz.



natural harmonic,
 on given string



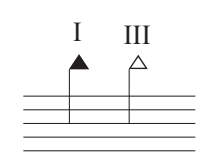
col legno battuto - behind
 bridge (unpitched)



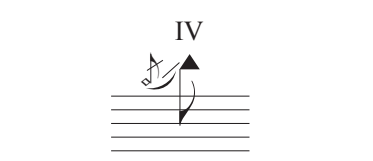
col legno battuto -
 on string (pitched)



ricocet



highest note on
 the given string



gliss. from very high note
 to the end of the string

Sanctuaries

for Flute, Alto Saxophone, Tenor Saxophone,
Double Bass, Vibraphone and Piano

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meditative, still ♩ = 66
non vibrato

Alto Flute: *pp*, *ppp p*, *ppp*, *pp*

Alto Sax: *pp*, *pp*

Tenor Sax: *pp*, *pp*

Double Bass: *pp*, *ppp*, *ppp*, *pp*

Vibraphone: (rest)

Piano: *scrape strings with coin*, *sfz*

*



9 **A**

A. Fl. (*flutter*): *p*, *pp*, *n*, *p*, *n*, *p*, *ppp*

A. Sx. (*shake*): *p*, *pp*, *n*, *p*, *n*

T. Sx. (*shake*): *p*, *pp*, *n*, *p*, *n*

D.B.: *p*, *pp*, *n*, *p*, *n*, *ppp*

Vib.: *mf*, *ppp*, *p*

Pno.: *mf*

*

16 B

A. Fl. *p* *ppp* *pp* *n* *p* *p*

A. Sx. *pp* *n* *p* *p*

T. Sx. *pp* *n* *p* *p*

D.B. *pp* *n* *p* *p*

Vib. *ppp* *p* *ppp* *mf* *p*

Pno. *mf* *p*

1 2 3 C#
4 6 C3
7

x 2 3
4 7

1 2 3
4 5 C3
7

2 3 Bb
4 5 6

1 2 C2
3 4 5

5

15^{ma}



24

A. Fl. *pp* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *p*

A. Sx. *pp* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *p*

T. Sx. *pp* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *p*

D.B. *pp* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *p*

Vib. *mf* *mf*

Pno. *mf*

3

31

A. Fl. *p* *p* *p* *pp* *n* *p* *ppp*

A. Sx. *p* *p* *p* *pp* *n*

T. Sx. *p* *p* *p* *pp* *n*

D.B. *p* *p* *p* *pp* *n* *ppp*

Vib. *ppp*

Pno. *mf*

C

(J)



39

A. Fl. *mf* *p* *p* *ppp*

A. Sx.

T. Sx.

D.B. *p* *ppp*

Vib. *p* *mf* *ppp* *p*

Pno. *f* *mp*

(pitched key clicks)

(col legno batt. on bridge)

arco

44 suddenly a bit faster, ♩ = 76 D

A. Fl. *n* *mf p* *mf p < mf p <* *mf p* *f p* *n*

A. Sx. *mp*³ *p fz* *gliss.* *n*

T. Sx. *mp*³ *p fz* *gliss.* *n*

D.B. *sul pont.* *mf* *pp* *mf* *pp* *f* *pp* *ord. 5:6*

Vib. *pp* *mf* *pp* *f* *pp*

Pno. *pp* *p* *ppp*

sc. *sc.*

51

A. Fl. *n*

A. Sx. *mp*³ *mf*³ *p fz* *gliss.*

T. Sx. *mp*³ *mf*³ *p fz* *gliss.*

D.B. *sul pont.* *mf* *pp* *mf*

Vib. *pp* *mf* *pp* *fp* *fp* *fz p fz p* *sc.*

Pno. *p*³ *fz* *p* *ppp*

55 E

A. Fl. *pp* *pp* *ppp*

A. Sx. *pp*

T. Sx. *pp*

D.B. *p* *f* *pp* ord. *p* *ppp* (col legno batt. on bridge)

Vib. *mf* *p* *f* *pp* *

Pno. *pp* *pp*

60 F

A. Fl. *p* *ppp* *p* *ppp* *mp* (tongue ram) *mp*

A. Sx. *mp* *mp* *mp*

T. Sx. *mp* *mp* *mp*

D.B. (c.l. batt on strings) (ricc.) *p* *p* *ppp* pizz. II *fz* arco sul pont. *n* *mf* *pp*

Vib. *pp* *mf* *pp*

Pno.

67

A. Fl. *mp* *f*

A. Sx. *mp* *f*

T. Sx. *mp* *f* *mp*

D.B. arco sul pont. *n* *mf* *pp* *mf* *f* *pp* (with hair of bow) *mp* sul tasto *pp*

Vib. *pp* *mf* *pp* *mf* *p* *mf* *pp*

Pno. *pp* *p* *mf* *pp* *p* *fz* *p* *pp* *fz* *pp* *fz* *p*



74

A. Fl. *f* *mp* *fp* *pp* *p* *p* *pp* *p*

A. Sx. *f*

T. Sx. *f* *mp*

D.B. *f* *pp* *mf* *pp* *mf*

Vib. *f*

Pno. *fp* *mf* *pp* *mf* *pp* *mf* *pp*

77

G

A. Fl. *pp* *p* *pp* *p*

A. Sx. (rapid key clicks) *pp* *ff* *pp* *pp* *mf* *ff* *mf*

T. Sx. (rapid key clicks) *pp* *ff* *pp* *pp* *mf* *ff* *mf*

D.B. *pp* *p* *pp* *pp* *f*

Vib. *pp*

Pno. *p* *pp* *fz* *pp* *f* *pp*

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

8^{va} 8^{va}

8^{vb}

80

A. Fl. *f* *p* *fz* *f* *p* *fz* *fp* *fz* *fp* *fz* *f*

A. Sx. *mp* *fz* *pp* *mp* *fz* *pp* *mp* *fz* *pp* *fp* *fp* *fp* *f*

T. Sx. *mp* *fz* *pp* *mp* *fz* *pp* *mp* *fz* *pp* *fp* *fp* *fp* *f*

D.B. *p* *mf*

Vib. (♩.) *fp* *fz* *fp* *fz* *fp* *fz* *fp* *fz* *fp* *f*

Pno. *p* *mf* *p* *p* *mf* *p*

H *accel.*

A. Fl. *p* *fp* *fp*

A. Sx. *p* *fp* *fp*

T. Sx. *p* *fp* *fp*

D.B. *p* *mf* *p* *mf* *p* *mf* *mf* *p*

Vib. *p* *fp* *fp*

Pno. *p* *pp* *mf* *p*



87 *moving, ♩ = 100*

A. Fl. *fp* *mf* *mf* *f*

A. Sx. *fp* *mf* *mf* *f*

T. Sx. *fp* *mf* *mf* *p*

D.B. *mf* *p* *mf* *f* *p*

Vib. *fp* *mf* *mf* *f*

Pno. *ppp*

93 I

A. Fl. *mf* *mf* *f* *mf*³ *mf*

A. Sx. *mf* *mf* *f* *mf*

T. Sx. *mf* *mf* *p* *p* *mf*

D.B. *p* *mf* *p*

Vib. *mf* *mf* *f* *mf*³ *mf*

Pno. *ppp*

101 J

A. Fl. *mf* *mf*³ *pp*

A. Sx. *mf* *mf* *pp*

T. Sx. *mf* *p* *p* *pp*

D.B. *p* *mf* *p* *pp*

Vib. *mf* *mf*³ *pp*

Pno. *ppp* *ppp*

110 **a bit more relaxed, ♩ = 92**
to Flute

A. Fl.

A. Sx.

T. Sx.

D.B.

Vib.

Pno.

121 **K**

Fl.

A. Sx.

T. Sx.

D.B.

Vib.

Pno.

131 L

Fl.

A. Sx.

T. Sx.

D.B.

Vib.

Pno.



142 M

Fl.

A. Sx.

T. Sx.

D.B.

Vib.

Pno.

as before, $\text{♩} = 72$

153

Fl.

A. Sx.

T. Sx.

D.B.

Vib.

Pno.

pp *p* *ppp* *p* *f* *ff*

[3"] [3"] [4"] [4"] [5"]

col legno batt. on bridge *(non vib.)* *(scratch - behind bridge)*

$\text{♩} = 112$ *faster*

ff

1 2 3 B \flat
4 5 6 7

1 2 3
4 5 C \sharp 6 7

ff

ff

ff

ff

ff

162

Fl.

A. Sx.

T. Sx.

D.B.

Vib.

Pno.

f *ff* *ffp* *ff* *f* *mf* *mf*

f *ff* *ffp* *ff* *f* *mf* *mf*

f *ff* *ffp* *ff* *f* *mf* *mf*

ff *ffp* *ff* *f* *mf*

ff *ffp* *ff* *f* *mf*

ff *ffp* *ff* *f* *mf*

molto sul pont.

f *mf*

f *ffp* *ff* *f* *mf*

f *ffp* *ff* *f* *mf*

f *ffp* *ff* *f* *mf*

f *ffp* *ff* *f* *mf*

f *ffp* *ff* *f* *mf*

173

Fl.
A. Sx.
T. Sx.
D.B.
Vib.
Pno.

mf ffp f fff

mf ffp f fff

mf ffp f fff

mf ffp f fff

mf ffp f fff

mf ffp f fff

O

180

Fl.
A. Sx.
T. Sx.
D.B.
Vib.
Pno.

p ppp pp

[5'']

[5'']

[5'']

[5'']

[5'']

[5'']