

Annegret Mayer-Lindenberg

am Rand etwas unscharf

for soprano saxophone and viola

Explanations to the score:

The piece should be calm but flowing in character. An exception here are the two 'senza misura' passages, which are tempo-free and can be very static; the viola's pizzicati can be freely placed in these sections, according to their space notation.

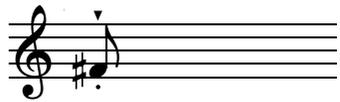
The saxophone has the leading voice, the viola is an additional colour or a shadow of it and should blend in with the sound of the saxophone as far as possible.

The fermatas, especially those at the end of the lines on the first two pages of the score, should be of different lengths, whereby the pointed fermatas (⤴) can be shorter (1" - 3") and the rounded fermatas (◡) slightly longer (3" - 6").

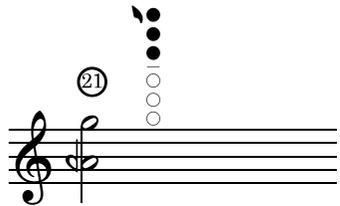
Accidentals only apply to the note directly following them.

Soprano saxophone:

The saxophone part is notated in Bb.



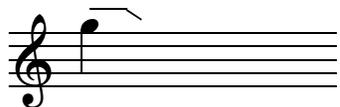
short, relatively dry slap, with a bit of pitch



Multiphonic: the multiphonics used in the piece are taken from the book 'The Techniques of Saxophone Playing' (Marcus Weiss / Giorgio Netti, Bärenreiter Verlag). The number in the circle refers to the corresponding multiphonic in this book.

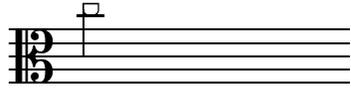


air + tone/pitch



very small, almost as if only hinted at glissando at the end of the note

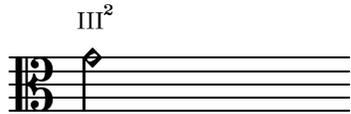
Viola:



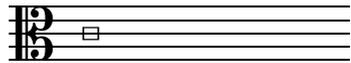
note sung with the mouth closed (hummed)



glissando between two notes: the initial note sounds only briefly, then the glissando begins immediately and extends over the entire length of the first note



harmonics notation: the note shows a possible fingering position, the Roman numeral indicates the string, the Arabic numeral the overtone. For higher overtones, the sounding result is notated in a separate stave above the main stave



bowed on the bridge (over the upper rim of the bridge)

Always let the pizzicati ring and fade away.

About the piece:

I wrote most of the piece 'am Rand etwas unscharf' in the summer of 2023 in Iceland, mostly at night, in a small room with a view outside. The light in the north of Europe at night in summer has a very unique quality: it seems soft and unreal to me, sometimes very colourful, and the atmosphere is also very special. Boundaries and transitions, in many respects, are no longer as clear as they are during the day, and some things seem possible that are not apparent in the brightness of daylight.

am Rand etwas unscharf

for soprano saxophone and viola

A.Mayer-Lindenberg

soprano sax.
in Bb

♩ = 50-54 (21) (88) (18) (17)

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

sul tasto flautando pizz. arco ord.

pp *poco* *p* *pp* *mf* *ppp*

(22) (30) (66)

pp *p* *pp* *f*

pizz. arco on the bridge

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

(66) (73) (70)

mf *p* *pp* *pp* *p* *ppp*

pizz. arco ord. pizz. arco

mf *p* *pp* *p* *ppp*

senza misura, tone durations ad lib. (long), total duration 20" - 30"

73 130 139

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

pizz. III^2 II^2 II^2 I^3 arco VI^7

p always let the pizzicati ring

$\text{♩} = 50-54$ air sound, as dark as possible ("cho")

p possibile 3 *ppp* *f* *p* *f* *p*

IV^7 IV^2

senza misura, tone durations ad lib. (long), total duration 45" - 60"

55 139 34 58

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

pizz. II^2 II^2 I^2 arco IV^7

p always let the pizzicati ring

air sound, as dark as possible ("cho")

♩ = 50-54

sempre subtone

p *pp* *ppp* *pp*

3

sempre subtone

rhythmically imprecise, blurred
(always slightly offset with the sax)

s.t.

pp molto flautando *ppp* *pp*

IV²

p *pp* *ppp*

subtone

sempre subtone

3

rhythmically imprecise, blurred
(always slightly offset with the sax)

s.t.

pp molto flautando *ppp*

subtone

ppp *p* *pp*

IV² III² II³

ppp *pp* *ppp*

④ ⑩