

dare-gale, speaks and spells

for two saxophones

by Zach Sheets

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for two saxophones, each doubling soprano and alto

duration: approx. 11 minutes

by Zach Sheets (ASCAP)

Commissioned by Ogni Suono Saxophone Duo

Noa Even & Phil Pierick

Funded in part by SaxoVoce Project Sponsor Gregory O'Connell

Performance notes:

Player 2 begins this piece with the mouthpiece removed from the soprano saxophone, to allow air sounds produced by blowing directly into the instrument.
The mouthpiece is replaced when switching to soprano sax before letter N.

A "bartok pizzicato" sign above a note indicates slap tongue. An x-shaped notehead indicates key clicks.

A triangle-shaped notehead indicates air sound. There are three varieties used in this piece.

1. ordinario air sound, moving air through the instrument to produce toneless, filtered noise
2. inhaling air sound, indicated by an "up-bow" marking; like 1., but inhaling instead of exhaling (see mm. 5)
3. air sounds with plosive attack. This latter category is differentiated by the presence of a letter or digraph below the notehead.

The latter appears on a three-line staff to indicate contour. Performers can alter the contour of the plosives by adjusting the oral chamber to filter out higher or lower sounds.

Important: when executing these air sounds, performers should endeavor to produce as much resonance with / through the saxophone as possible.

Players may choose whatever embouchure position and fingering facilitates the greatest sense that these sounds are emanating from the saxophone and not their mouths.

Notes on rehearsal letter P:

At letter P, both players have an extended section of recitation of plosives and air sounds. The text is based on two poems by Gerard Manley Hopkins (*As Kingfishers Catch Fire...*, and *As a dare-gale skylark...*), but each player recites a fragmented version with only selected plosives.

Each sound should be a separate, individual attack, with the exception of select sustains indicated by a tenuto (on either "s", "sh", or a rolled "r").

Vowels should be done with an exaggerated glottal stop; English speakers may imagine adding an "h" after the vowel: "e" ("eh") as in **edison**, "o" ("oh") as in **austria**, etc. Nasal and lateral consonants (n, m, and l), should be articulated with a soft neutral vowel afterwards: "l" as in **leopard** (or French **le**), "m" as in **mother**, "n" as in **nothing**.

(These instructions also apply to bar 42, the two bars before rehearsal N, and similar places)

At rehearsal P, the two performers need not stay perfectly synchronized in their subdivisions; each should take slight individual liberty and rubato.

The overall proportion should be preserved, though, and players should take care to coordinate any places they feel are important moments of alignment.

Square-shaped noteheads indicate either singing, humming, or whistling; precise indications accompany each instance.

Humming should be done with closed mouth on a nasal vowel.

Singing should be done into the instrument, like the plosive air sounds. Singing is written at transposed pitch (e.g. the performer is singing the same pitch in bar 73 and 74).

There are several varieties of trills in this piece. Timbral trills are indicated with *t. tr.*, and trills to an adjacent note are indicated with the trilled-to note in parentheses.

Double and triple trills have an ossia staff that indicates the desired pattern of trilled notes; any such patterns will have expedient fingerings to ensure rapidity.

In some places, a trill is indicated over a moving passage of notes; in these places, one hand performs the written notes while the other executes the desired trill, indicated in text with the key to be trilled ("*tr* X" or "*tr* 4", for example). In the case of the X (alt. F) key, players will need to cross hands to trill the high F key with their right hand.

Fingering shorthand follows the French style system of 123 | 456 for the main keys, and Ta, Tc, and C1-C5 for the palm keys. "Front" or "alt." F is referred to as "X".

Diamond noteheads are used to indicate microtonal glissandi, as they do in the saxophone music of Salvatore Sciarrino.

When used, they indicate a fingering pattern (with some variety of alteration) that produces microtonal glissandi around a sounding pitch (e.g. rehearsal letter C).

Text will appear above the sounding pitch to indicate which additional keys must be left open (i.e. +C2, or -3) while fingering the diamond notehead pitches.

In other words, the diamond notehead pitches are fingered with the printed alteration, and thus produce the sounding pitches notated with ordinary noteheads.

Players will need to photocopy pages 22 and 23 and play off the same duo score to facilitate page turns (or make their own alternative arrangements).

Players may also wish to photocopy page 12 to avoid an uncomfortably quick page turn.

A copy of the score with pages 12, 22, and 23 omitted (and provided as extra foldouts) is available upon request.

Table of multiphonics

The image displays two musical staves, one for Soprano Saxophone and one for Alto Saxophone. Above each staff are nine diagrams of saxophone keys, each representing a different multiphonic sonority. The Soprano Saxophone staff shows a sequence of notes with various key combinations indicated by black dots on the key diagrams. The Alto Saxophone staff shows a sequence of notes with various key combinations indicated by black dots on the key diagrams. The key diagrams are arranged in two rows: the first row contains diagrams 1 through 8, and the second row contains diagrams 9 through 8.

Notes on rehearsal letter K:

At rehearsal letter K, players are given three multiphonics of free choice to be performed while singing and playing.

Two such sonorities appear in player 2's part, and one appears in player 1's part.

The choice of multiphonic and of sung pitch are left entirely to the players, with the following guidance:

1. Choose a multiphonic and pitch to sing that you feel have a special, unique, or particularly beautiful quality for your voice and instrument.
2. Choose a multiphonic and pitch to sing that are especially comfortable and reliable to produce.
3. Do not choose a multiphonic that is used elsewhere in this piece unless its timbre is considerably altered by the addition of a sung pitch.
4. Try to avoid any combinations that produce (a) clear musical referents like major chords or half-diminished chords, or (b) functional harmony.
5. Players may, if they choose, select a multiphonic with timbral oscillation, provided the oscillation fits the slow, serene character of this moment.
6. The two players must make these decisions collaboratively, as the two players overlap in their choices in the bar before rehearsal L.

commissioned by and written for Ogni Suono Saxophone Duo

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Zach Sheets (2016)

♩=58-66, flexible

Alto Saxophone

sfz *p* *f* *f* *p* *mp* *p* *f*

without mouthpiece
air sound, fluttertongue

Soprano Saxophone

p *mp* *p* *p* *f* *f* *p*

to alto sax

Alto Saxophone

f

Alto Sax.

A

p *f* *p* *mp* *p* *f* *p* *f* *p*

gliss.

Alto Sax.

sfz *p* *mp* *p* *f* *p* *f* *p*

Alto Sax. *mp* *p* *mp* *f* *p* *mp, lyrical*

Alto Sax. *mp* *p* *mf* *p* *f* *p* *mp* *p* *mp, lyrical* 3



Alto Sax. *p* *mp* *p* *f* *f* *p* *mf*

Alto Sax. *p* *mp* *mf* *p* *f* *p* *mf*

Alto Sax. *16* (tr) *p* *f* *sfzp* *f* *p* *f* *p*

Alto Sax. (tr) *p* *f* *sfz* *p* *mp* *f* *p* *f* *p*

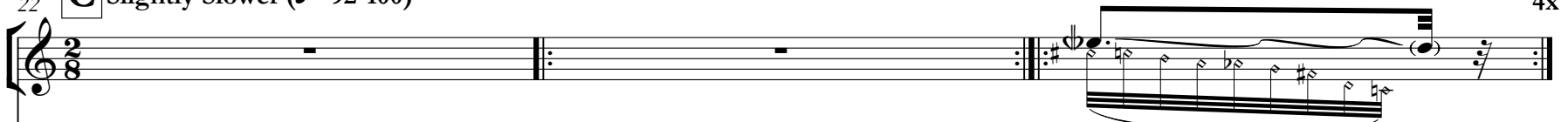
Alto Sax. *19* (tr. C₃) *f* *p* *f* *p* *f* *p* *f*

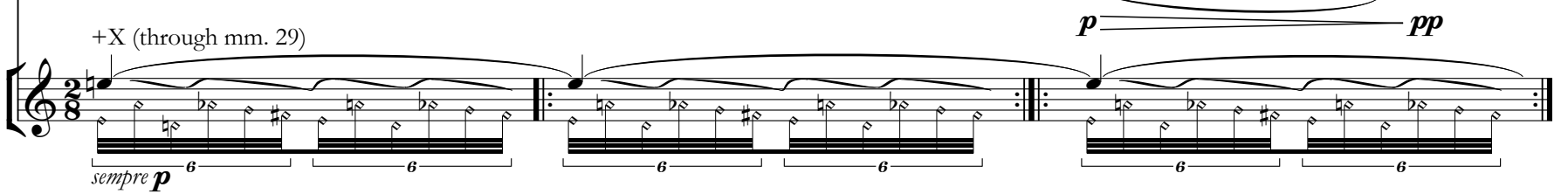
Alto Sax. (tr. X) *f* *mf* *f* *p*

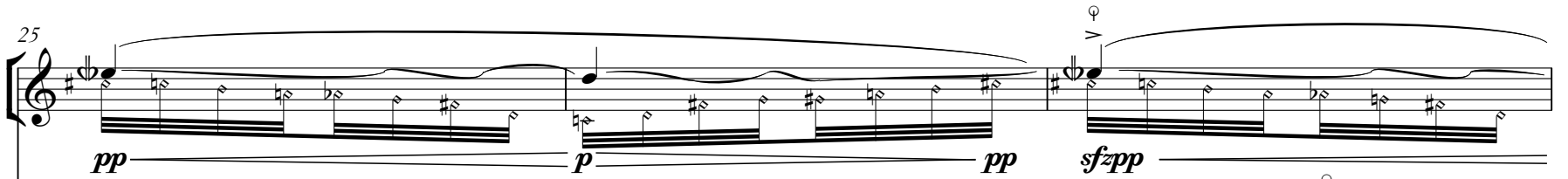
Alto Sax. *20* (tr. 2) *tr* *ff* *f* *f* *ff*

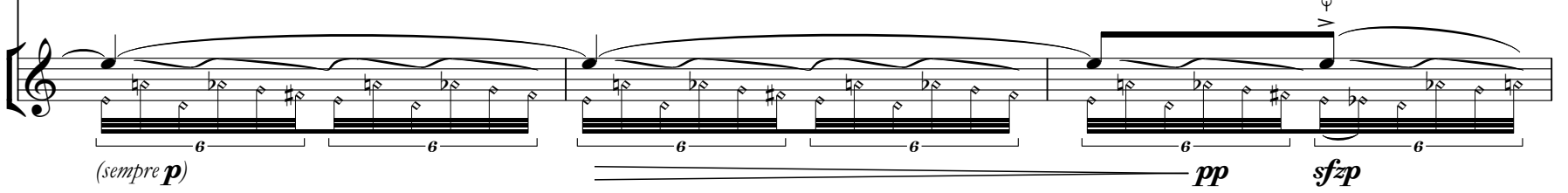
Alto Sax. *f* *fp* *f* *sfz* *p* *ff*

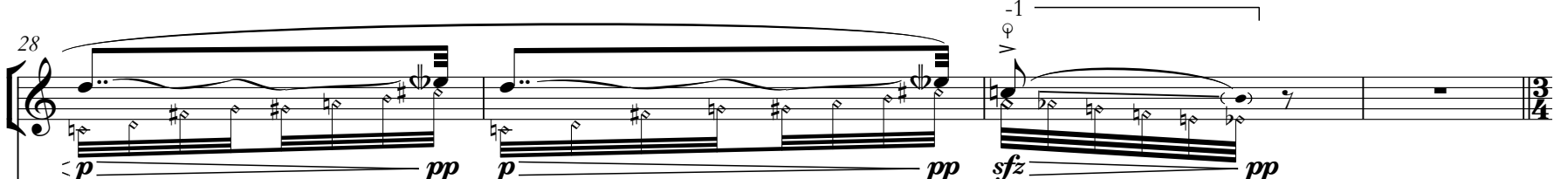
C Slightly Slower (♩=92-100)

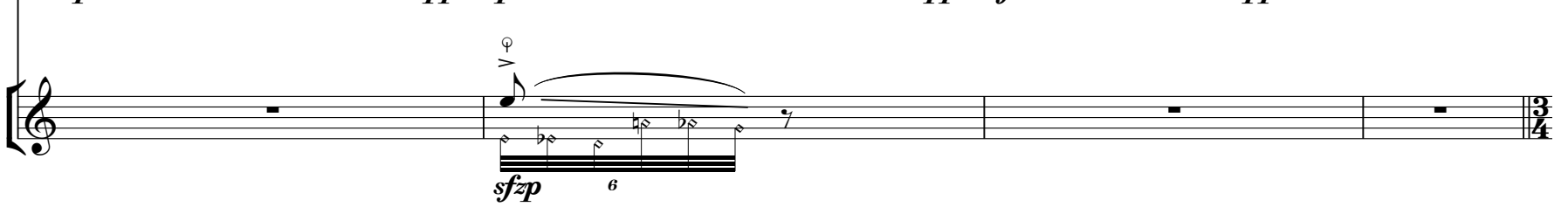
Alto Sax. 

Alto Sax. 

Alto Sax. 

Alto Sax. 

Alto Sax. 

Alto Sax. 

D A Tempo (♩=60)

Alto Sax. *f* *p* *f* *f* *p* *f* *p* *pp* *tr*

Alto Sax. *mf* *p* *f* *p* *pp*

Alto Sax. *f* *p* *mf* *p* *sfzp* *mp* *p* *p* *pp*

Alto Sax. *f* *p* *sfzp* *p* *pp* *p*

(♩=90)

Alto Sax. *ff* *p, sub-tone* *air* *fp* *f*

Alto Sax. *ff* *p, sub-tone* *air* *fp* *f*

air sound on "sb". See performance notes.

sh

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E Bars 40-44, both players: exaggerate the contour of the glissando by liping down, *ad libidum*
 Starting and ending pitches are approximate.

Alto Sax. *f* *p* *mf* *pp* **3x**

Alto Sax. *f* *p* *mp* *p*

Annotations: +X, +Tc, -1, -3

||
poco ritenuto

A Tempo ♩=90

Alto Sax. *p* *f* *p*

Alto Sax. *p* *f* *p* *mp*

Annotations: +X, +Tc, -1, +C1C2, -1

Lyrics: *air sounds & plosives. See notes.*
 t s s sh sh sh sh sh f

Alto Sax. *play:*
sing:

Alto Sax. *mf* *pp* *p, lyrical*

Alto Sax. *p*

Annotations: +Ta, -3

Alto Sax. *mf* *p* *f* *p* *f* *p*

Alto Sax. *f* *p* *f* *p*

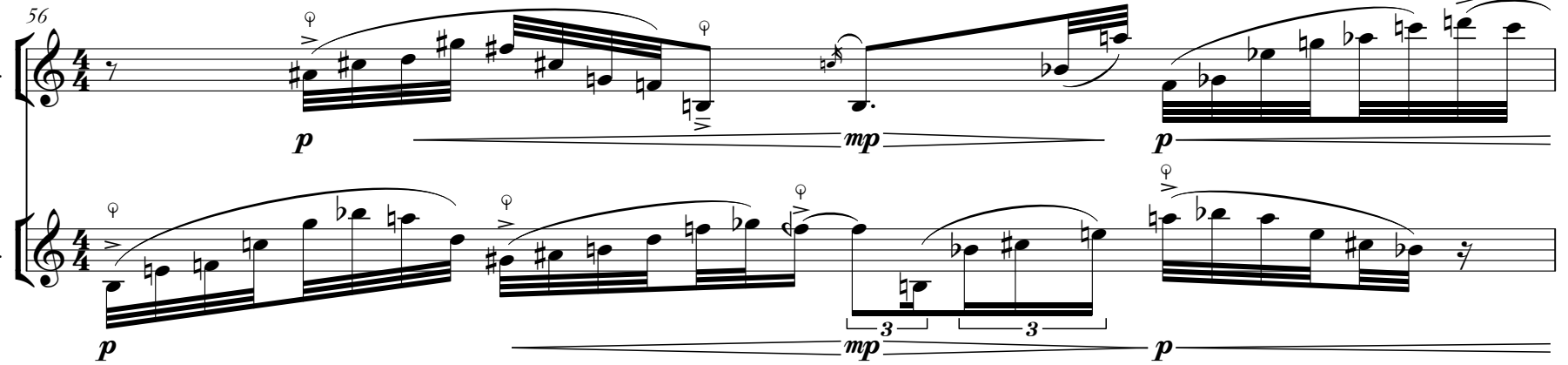



Alto Sax. *mf* *p* *f* *p* *f* *p* *f*

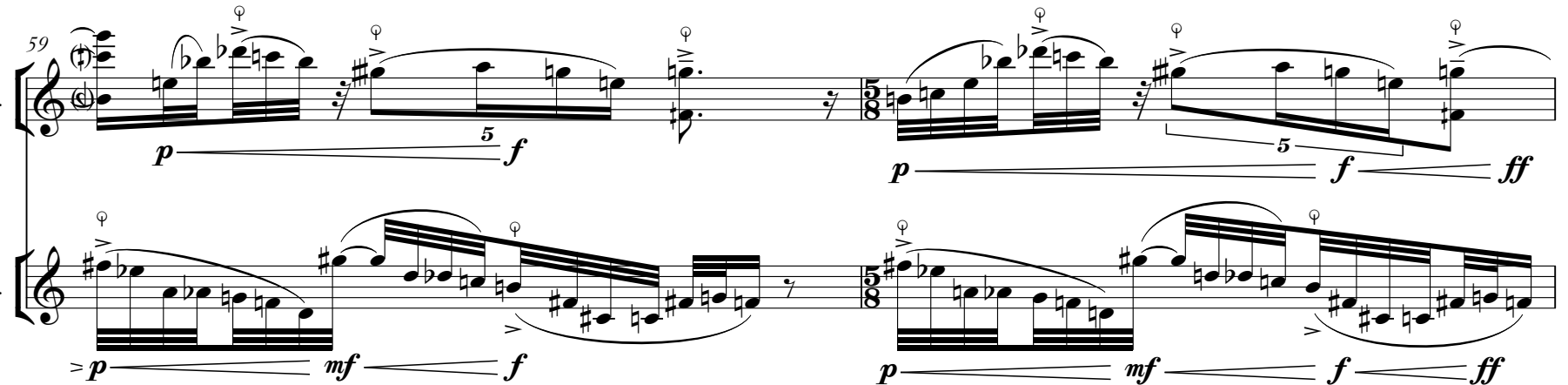
Alto Sax. *mf* *p* *f* *p* *f* *p* *f*

G *slap-tongue & accented notes should be clearly marked
imagine them as arpeggiations of a larger harmony*

10

Alto Sax. 

Alto Sax. 

Alto Sax. 

Alto Sax. *sub. p* *p*

Alto Sax. *sub. p* *p*

Alto Sax. *mf* *f* *ff*

Alto Sax. *mf* *f* *ff*

Alto Sax. *sub. p* *mf* *f*

Alto Sax. *sub. p* *mf* *p, echo*

Alto Sax. *pp* *p* *mp* *p*

Alto Sax. *pp* *p* *mf* *p*

Alto Sax. *pp* (still *pp*)

Alto Sax. *pp* (still *pp*)

Sop. Sax. **H** *p* *f* *t t t sh t*

**sung pitch is written transposed
i.e. bars 73 & 74 are the same pitch*

Alto Sax. *pp* *p* *pp* *p*

to soprano sax hum: (while switching instruments)

Alto Sax. *p* *mp* *pp* *p* *pp* *pp* *mf* *p*

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Calm, serene (♩=63-66)

I

75

Sop. Sax.

Alto Sax.

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

3 5 3

tr *tr* *tr* *l. tr* *tr*

II

79

Sop. Sax.

Alto Sax.

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

7

(tr) *l. tr* *tr*

82

Sop. Sax.

f *pp* *5 mp* *p*

simile *tr* *simile* *tr*

Alto Sax.

mp *3* *pp*

simile *tr* *tr*

85

Sop. Sax.

f *p* *mp* *p* *mf-p* *mf* *pp*

tr *tr*

Alto Sax.

mf *p* *f* *p* *5* *mf* *pp*

tr *tr*

88

Sop. Sax.

f *p* *f* *ff*

key clicks

enter tone from niente

sing: *p*

Alto Sax.

f *p* *f* *ff*

key clicks

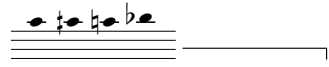
enter tone from niente

sing: *p*

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Calm, serene (♩=63-66)

N



110

Sop. Sax. *f* *p* *f* *mp* *p*

Sop. Sax. *f* *p* *f* *p* *mp*

6 5 6 6 6

t. tr *simile t. tr*



112

Sop. Sax. *mf* *p* *f* *p* *mf* *f* *p* *mf* *p*

Sop. Sax. *p* *f* *p* *f* *p* *f*

6 5 7 7 7 7

t. tr *t. tr* +P, -2

115

Sop. Sax. *f* *pp* *f* *p*

t. tr *tr*

Sop. Sax. *p* *p* *sfz* *f* *p*

t. tr *tr*

117

Sop. Sax. *mf* *p* *f* *p* *mp* *p*

simile *tr* *simile* *tr*

Sop. Sax. *mp* *pp* *p* *mp*

(tr) *tr*

119

Sop. Sax. *mp* *p* *mp* *p* *p* *mp* *p* *f* *p*

6 *6* *+Ta* *tr*

Sop. Sax. *p* *sh sh sh sh sh sh* *p* *f* *p*

air

O

ossia: swap players for bars 126-132
if one player is a better whistler

122

Sop. Sax. *p, tranquil, pulsating* *mp* *pp* *mp* *p* *p, supple* *mp*

Sop. Sax. *mf* *p* *mp* *p very calm* *p < mp*

sing: t t t

127

Sop. Sax. *pp* *p* *f* *p, delicate* *p* *p*

Sop. Sax. *p, supple* *mp* *p* *p* *p < mf* *p* *hum:*

whistle: tr tr tr tr whistle: a

sh t k

P Subito ♩=88-92

See performance notes.

133

Sop. Sax. *mp* *sub. p* *mf* *p*

Sop. Sax. *p* *mp* *f* *p*

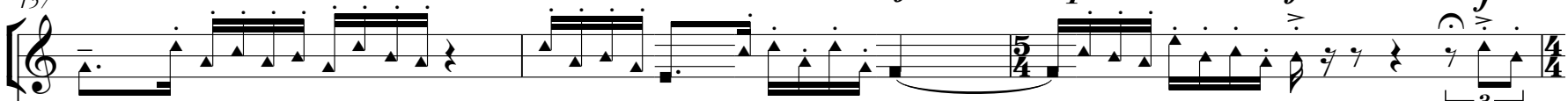
k f sh k f d k f d f a t p f e r s r k e t s t e f p p s f t t f o p i ch m t th d o th a th

See performance notes.

s a d k s k s k a d k m t s p i i h a p h a m h a d th p p th r m p r h f f th i d ch r d l p i o l ch th a l i t o p o p l


* all square noteheads in letter P and following are sung (into the instrument, transposed pitch)

137 *f* *sub. p* *mp* *p* *mf* *p* *f* *f*

Sop. Sax. 

s d o t h p i d c h w a d s k t s f t s p a s p k i d i i f t h i k a s

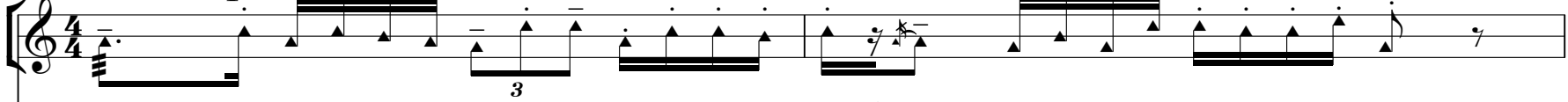
f *mp* *p* *mp* *p* *mp* *f* *sfz* *p*

Sop. Sax. 

s t c h p t h s t s t s p e p d d l s t i t h s o r t h p r p o f a r




140 *p* *mf* *p*

Sop. Sax. 

r t h c h m c h t s k k s t h k c h s k k - s k t k a w a i k a h a

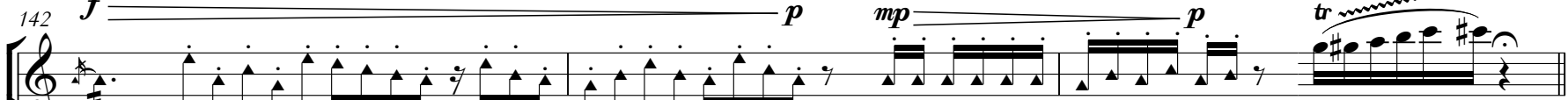
p *f* *mf* *p*

Sop. Sax. 

t t h t h s f s f n r w a h a h a p p e d d t h a n p h a o n

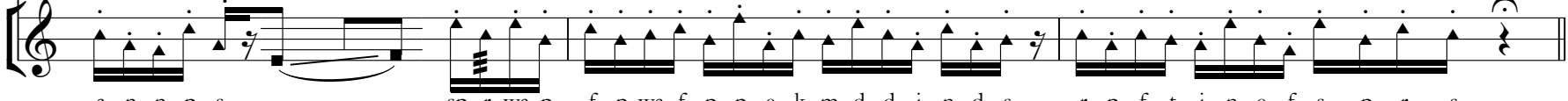


142 *f* *p* *mp* *p* *ff* *6* (short)

Sop. Sax. 

k - r f k p i t t h s p s l v i l a l v i a t h a t t h f t h t h t h f t o m f s

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

Sop. Sax. 

a n n p s s p r w a p f p w a f p p e k m d d i n d s r p f t i n e f s p r s

145 **Q** ♩ = 66+, as possible

Sop. Sax.

Sop. Sax.

Sop. Sax.

Sop. Sax.

Sop. Sax.

Sop. Sax.

152 Sop. Sax. *> p* 6 *sfz* 3 *sfz* 3 *ff* (tr. X) *tr*

Sop. Sax. *sfzp* 6 *sfz* *f*

154 Sop. Sax. *pp, lithe*

Sop. Sax. *> pp, lithe*

156 Sop. Sax. (tr. X) *tr* *ff subito* 7 *tr* (tr. X) *p, lithe*

Sop. Sax. (still *pp*) *p, lithe*

Sop. Sax. 158 *mf*

Sop. Sax. *ff subito* *p, lithe* *mf*

(tr. X)
tr

Sop. Sax. 161 *ff* *p* *pp*

Sop. Sax. *ff* *p* *pp*

Sop. Sax. 163 *sffz* *p* *f* *pp* *p* *pp, swirling*

Sop. Sax. *ff* *pp, swirling*

(tr. X)
tr

l. tr

165

Sop. Sax.

Sop. Sax.

ff subito

f

f

5 7 6 7

167

Sop. Sax.

Sop. Sax.

p

f

ffp > *pp*

p

ff

7 5 6 7

Sop. Sax. 169 *(still pp)*

Sop. Sax. *sempre pp (possibile)*

Sop. Sax. 171

Sop. Sax.

Sop. Sax. 172 *f* *p* *p* *p* , sing & play:

Sop. Sax. *f* *p* *p* *p*

Sop. Sax. 174

ff, wild

Sop. Sax. 174

ff, wild



Sop. Sax. 175

p

Sop. Sax. 175

p *ff* *(tr. X)*



Sop. Sax. 176

ff

Sop. Sax. 176

ff