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CONCERTANTE MUSIC

for Soprano Saxophone and Woodwind Quintet

GARY KULESHA

counterpoint
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CONCERTANTE MUSIC

for Soprano Saxophone and Woodwind Quintet

commissioned by The Ontario Arts Council

Gary Kulesha

1980, revised 1998

SCORE IN C

Duration: about 15 minutes

5 movements:

- Prelude
- Soliloquy
- Scherzo and Trio
- Minuet and Trio
- Finale

Note on notation:

When I wrote this work in 1980, I used a notation system which I subsequently abandoned, in which the "actual" metres of each part were not rationalized in the organizing 4/4 metre. Each part was flagged according to the secondary metre it was playing. This led to a confusing notation system, which made the work awkward to perform. In this version, I have totally rationalized all rhythms into 4/4, using accents to clarify the secondary rhythms. I believe there is a very slight difference in the way musicians play six 8th notes in 6/8, and the way they play them in 3/4 with accents indicating 6/8. However, because of the density of the secondary rhythms in this piece, and in the interest of ease of performance, I have chosen the present method as the least confusing. It is expected that the players will grasp this in the first and fifth movements, and partially in the third movement, and use the accents to clarify the "actual" metre of their lines.

Note on the piece:

I wrote an incredible amount of music in 1980, and, not surprisingly, I now find myself revising much of it. This work is in a strange situation: the person who commissioned it never premiered it, and, to my knowledge, has never performed it. In fact, as of the date of the revision (April 1998,) I have never heard this work performed. I know it has been done several times, but I don't know who gave the premiere, and I have never heard it.

The title "Concertante Music" refers to the fact that the Soprano Saxophone, while featured a great deal, is not actually a soloist. Many of the most important statements are given to the Saxophone, and the second movement is designed as a soliloquy for it, but it is not a genuine soloist.

This work was one of many in which I attempted to absorb pattern music into my vocabulary. While I am not interested in "pure" pattern music, I have found it useful in creating rhythmic background textures, preferable in most ways to simple ostinati.

As far as I can recall, this is the first piece in which I experimented with a technique that has grown in importance in my work over the years. The Minuet and Trio was my first attempt to write music in which two "musics" existed simultaneously without having anything to do with each other. In several subsequent works, I grew bolder with this method. My recent "Symphony" (1997/98) goes even further, using two conductors. I am very interested in "elastic"or relative time, although I am convinced that simultaneity is pointless when each individual element is so abstruse that the ear cannot perceive the unfolding of each stream of aural logic. In this piece, the simultaneous materials are extremely simple, really just two contrasting lines harmonized in block chords. In my "Symphony," the musics are quite complex and atonal, although they are still designed to have clear individual characters.

This work is in five separate movements. It is slightly unusual in that it has only one slow movement. The first, third, and fifth movements are fast and rhythmic. The third movement is a Scherzo and Trio, in which the Trio is rather chorale-like. The second movement is a quasi-improvised soliloquy for the saxophone, with a static accompaniment. The fourth movement is the Minuet and Trio, and is quite dance-like.

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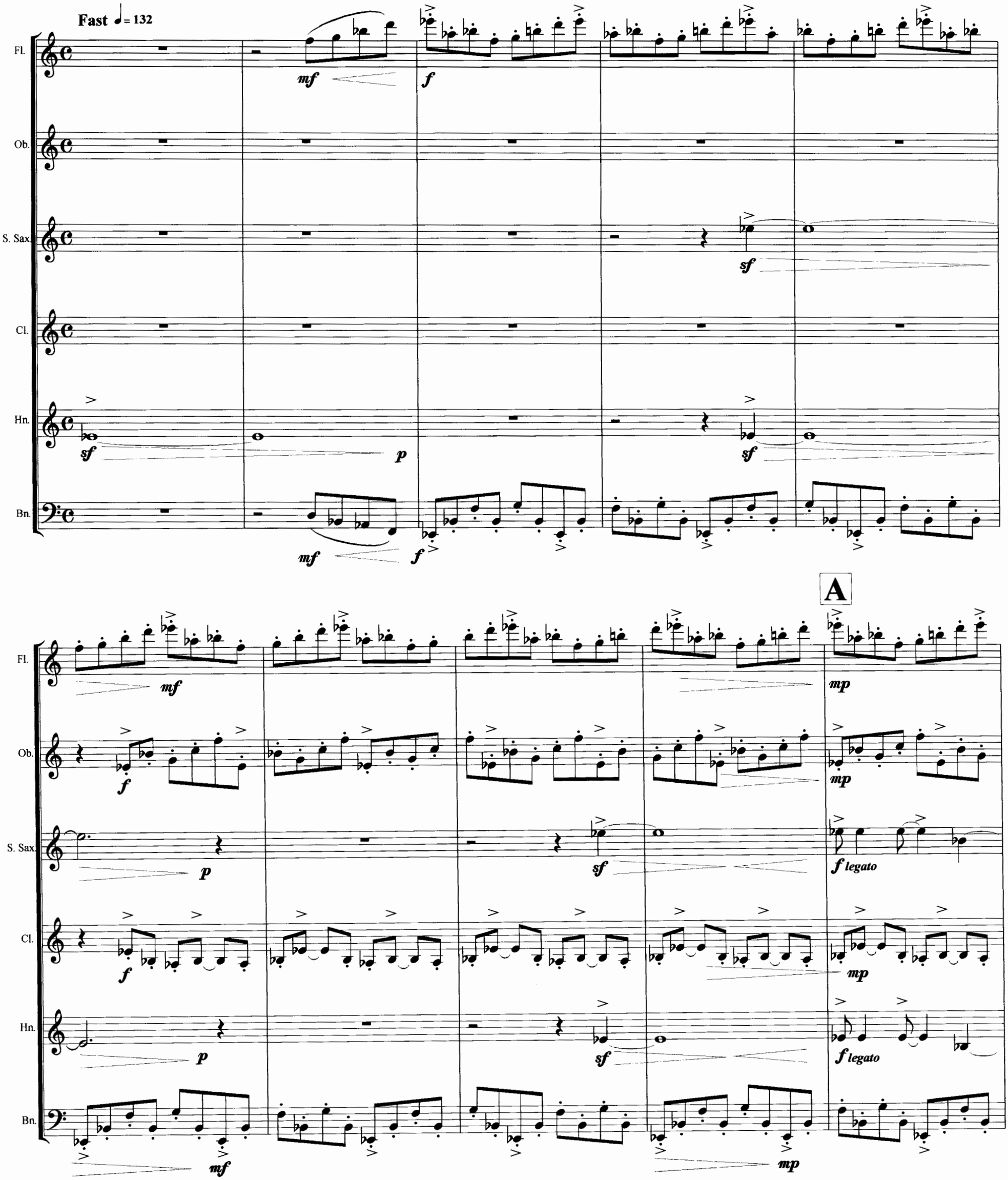
SCORE IN C

I. Prelude

Gary Kulesha



c 1980, 1998, Gary Kulesha

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Fl.

Ob.

S. Sax

Cl.

Hn.

Bn.

B

Fl.

Ob.

S. Sax

Cl.

Hn.

Bn.

C

f legato

f

f legato

mp

mp subito

f

mf

Fl.

Ob.

S. Sax.

Cl.

Hn.

Bn.

D

f

mf

Fl.
Ob.
S. Sax.
Cl.
Hn.
Bn.

mp

mf *sfp* *mf*

mp

mf subito *sfp* *mf*

mf *sfp* *mf*

sfp *mf*

p

p

p

E

p molto *f dim.* *mp*

f legato

p molto *f*

p molto *f*

f dim. *mp*

f legato

Fl.

Ob.

S. Sax

Cl.

Hn.

Bn.

F1

Fl.

Ob.

S. Sax

Cl.

flegato

Hn.

flegato

Bn.

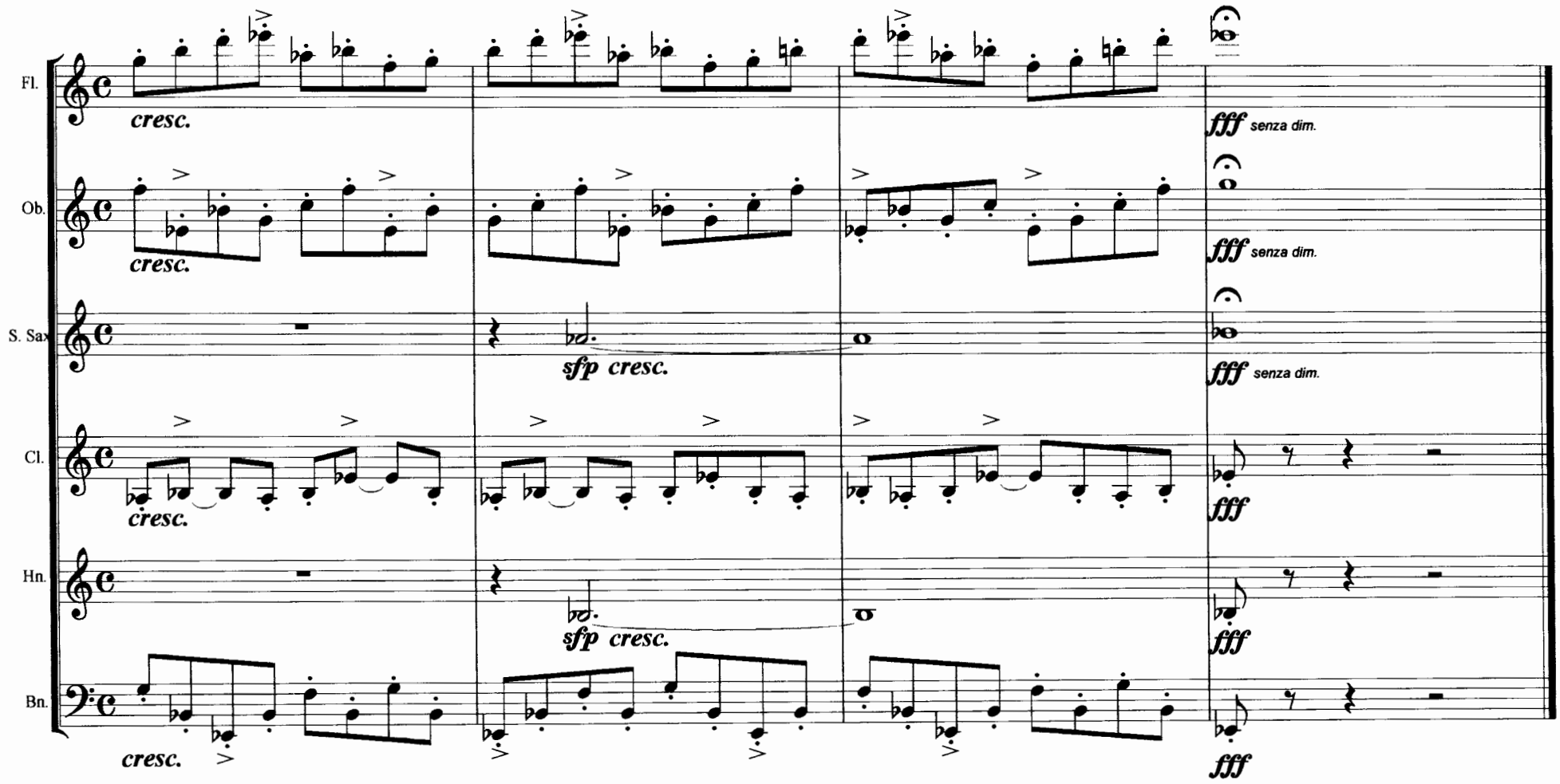
F2

Fl.
Ob.
S. Sax
Cl.
Hn.
Bn.

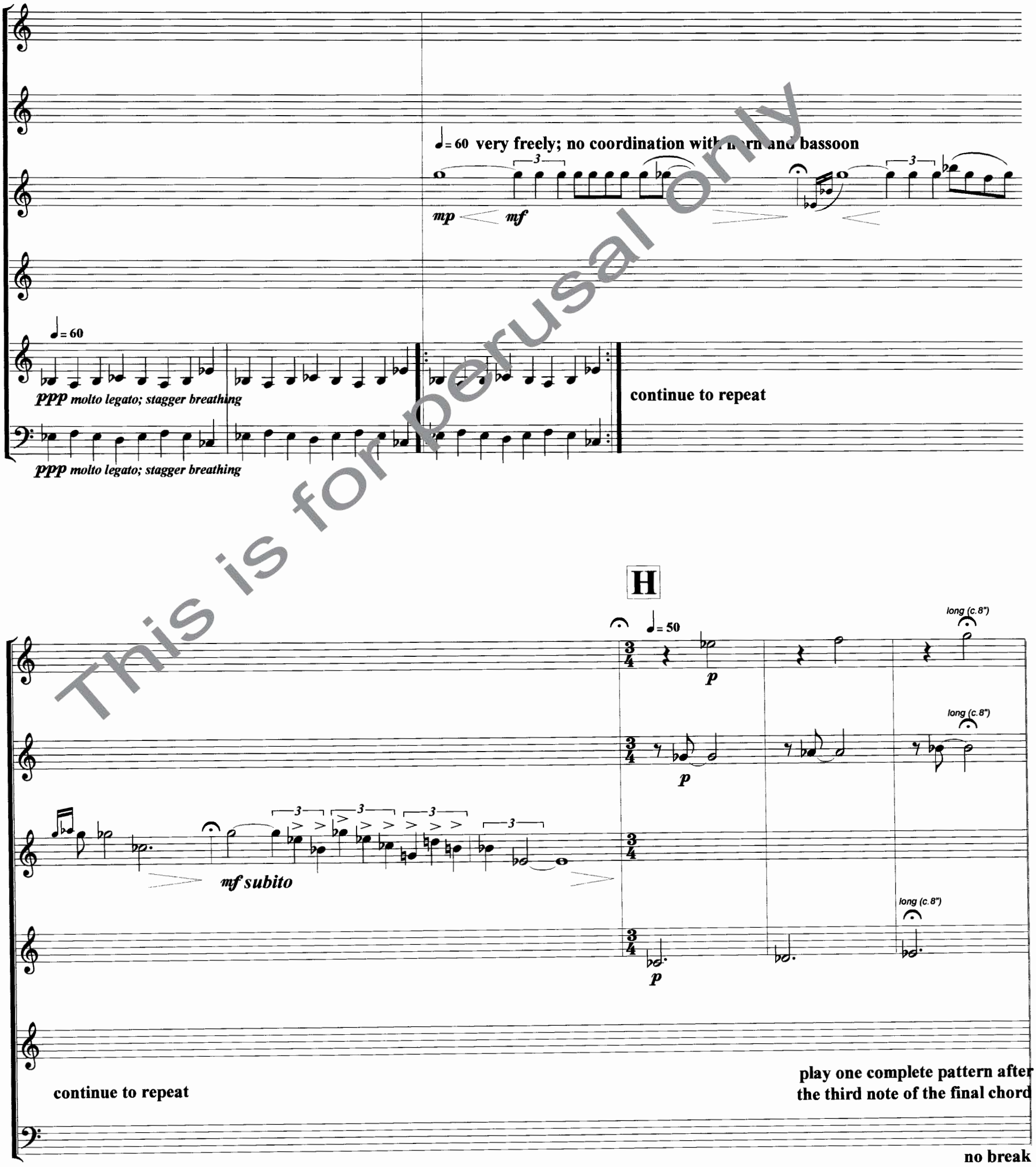
cresc.
ff
cresc.

F3

sffz
mp cresc.
p cresc.
sffz p subito
cresc.


Fl.
Ob.
S. Sax
Cl.
Hn.
Bn.
cresc.
sfp cresc.
fff senza dim.
fff

II. Soliloquy



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I

♩ = 60

ppp legato; stagger breathing

continue to repeat

3

mf

3

♩ = 60

ppp legato; stagger breathing

continue to repeat

freely; note values and cues approximate guides only

mf

play one complete pattern after bassoon low C

mf subito

no break

play one complete pattern after bassoon low C

mf

J ♩= 50 molto rubato

mp

mp

mp

mp

mp

mp

niente

niente

niente

K

begin after second pattern

3

mf

♩= 60

L

pp p

pp p

p

mp

continue to repeat

pp

p

pp

ppp

ppp

ppp

ppp

ppp

play one complete pattern
after final Gflat from Sax.
cue final chord

ppp

III. Scherzo and Trio

Fast ♩. = 120

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M

mf *sfp* *f* *mf* *sfp* *f* *sfp* *f* *f* *mf* *mf* *sf* *mf*

cresc. *cresc.* *cresc.*

N

ff

mf

O

mf

mf

P

mf

mf

cresc.

cresc.

cresc.

Q

mp *p*

mf *mp* *p*

f *mp* *p*

f *mf* *mp* *p*

f

mf

R

marcato

mp cresc.

mf cresc.

marcato

mf cresc.

marcato

p cresc.

mf cresc.

marcato

p cresc.

mf cresc.

marcato

p cresc.

mf cresc.

p cresc.

mf cresc.

f cresc.

f cresc.

f cresc.

f cresc.

cresc.

f

f cresc.

S

fff

FINÉ

T **Moderate; very lyrical, con rubato** ♩= 108

p legato

U

ppp

pp

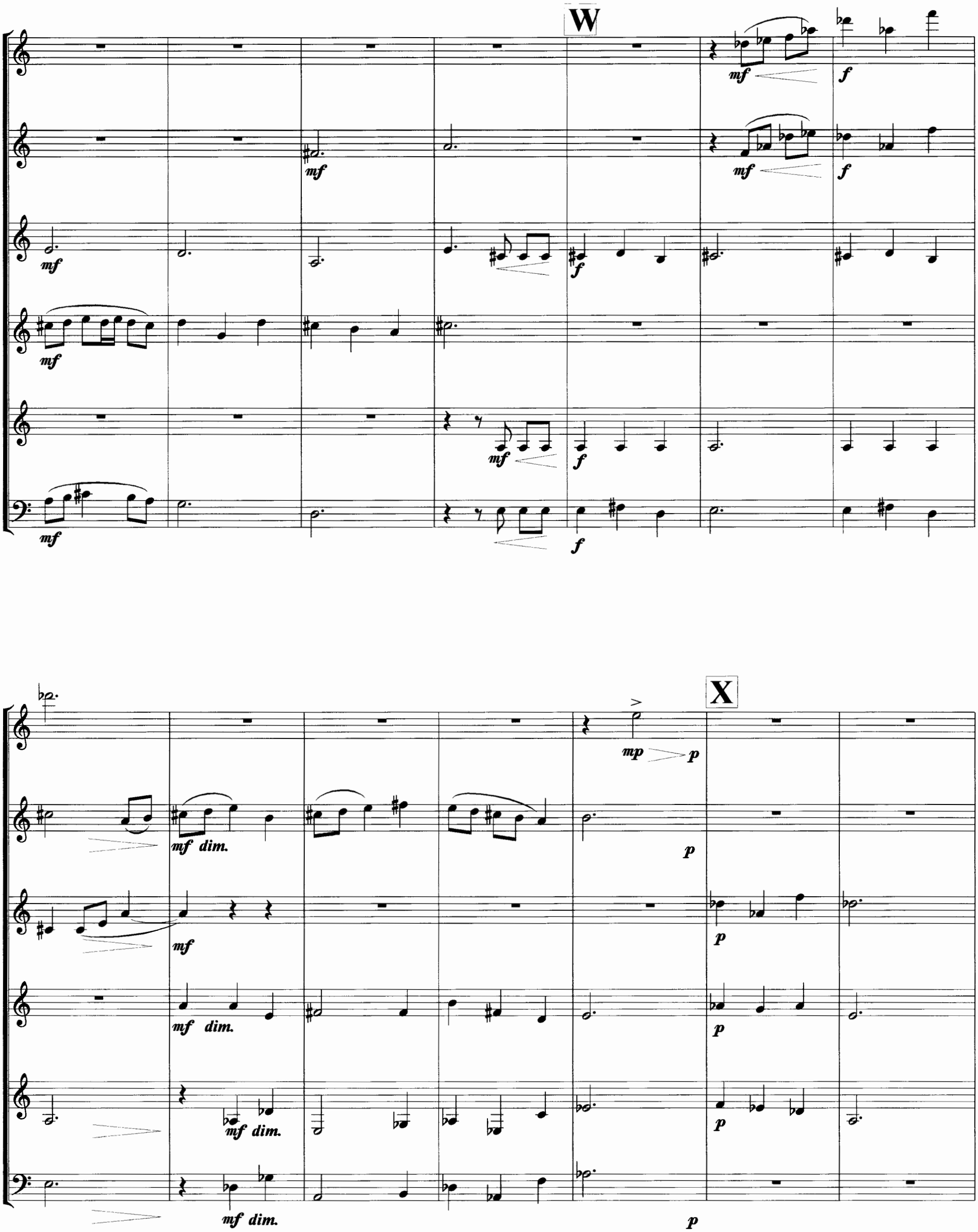
pp legato

V

pp molto

mf

mp


W
mf
f
mf
f
mf
f
mf
f
mf
f
mf
f
X
mp
p
mf dim.
p
mf
p
mf dim.
p
mf dim.
p
mf dim.
p

Y

ppp

ppp

pp

pp

pp

Z

D.C.

pp

ppp

D.C.

ppp

D.C.

ppp

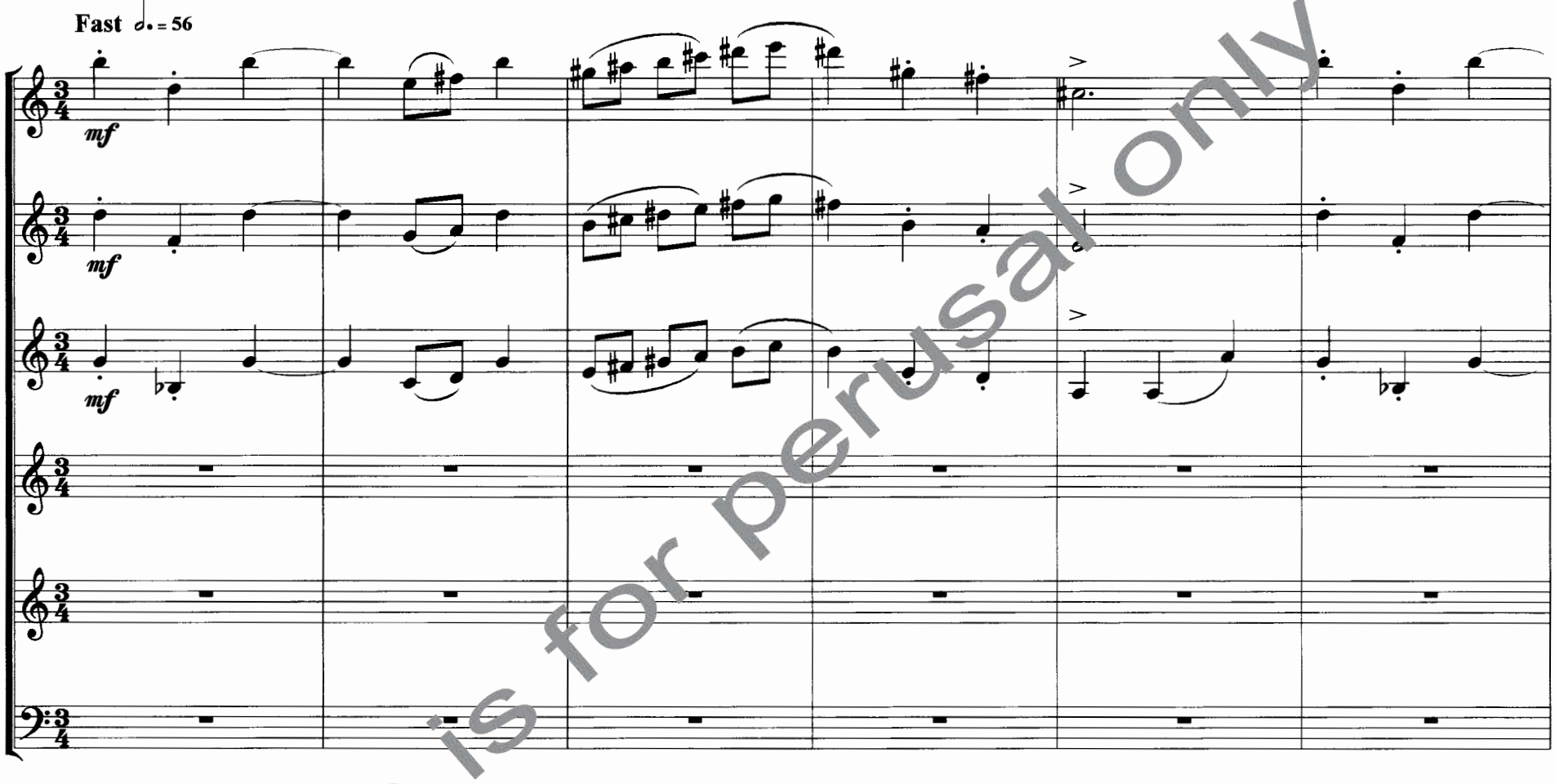
D.C.

ppp

D.C.

ppp

IV. Minuet and Trio



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Bb

mp poco legato

mp poco legato

mp poco legato

Cc

p

p

p

Dd

mp

mf

mp

mf

mp

mf

Ee

Slightly faster ♩. = 60

mplegato e soave

mplegato e soave

mplegato e soave

Ff

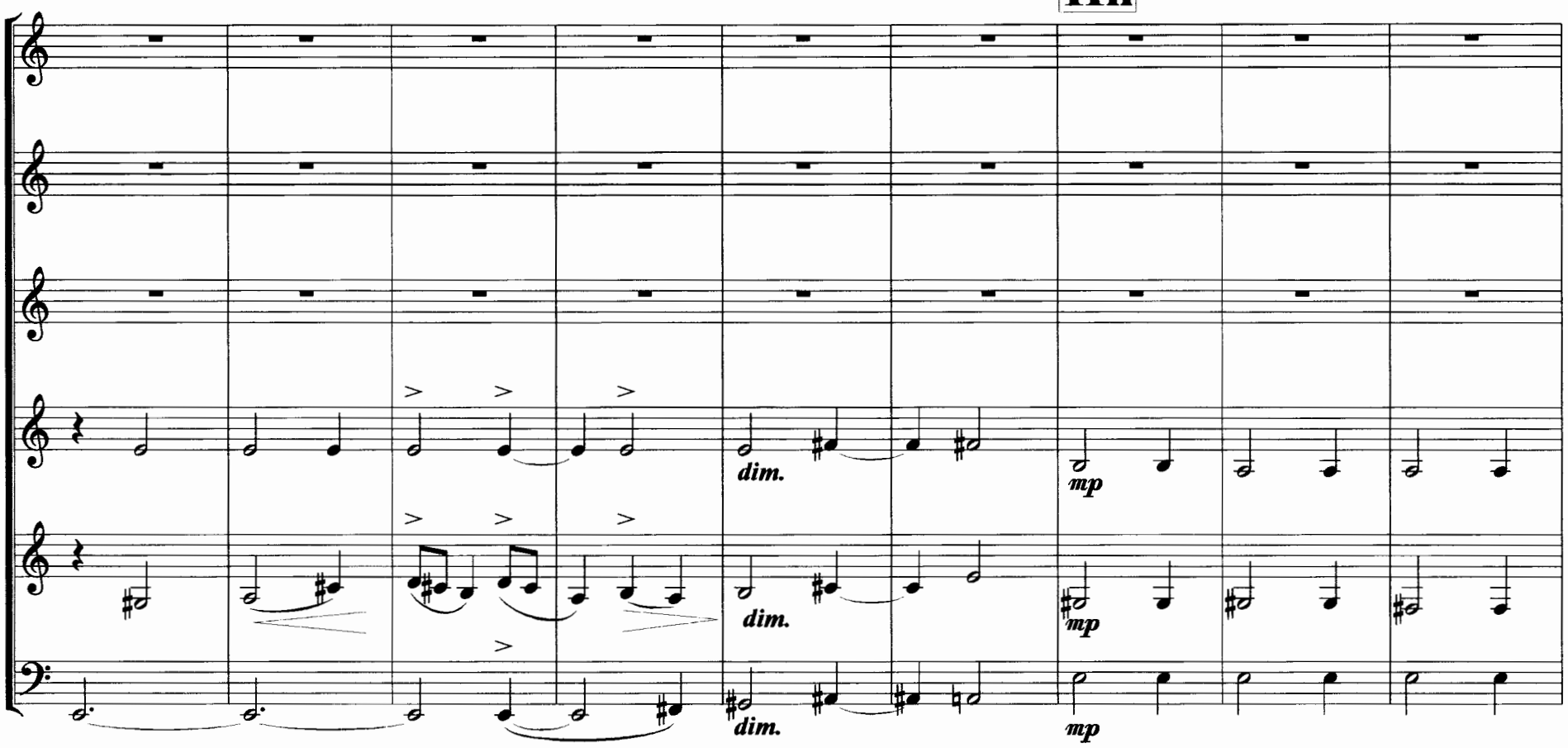
Gg

mf

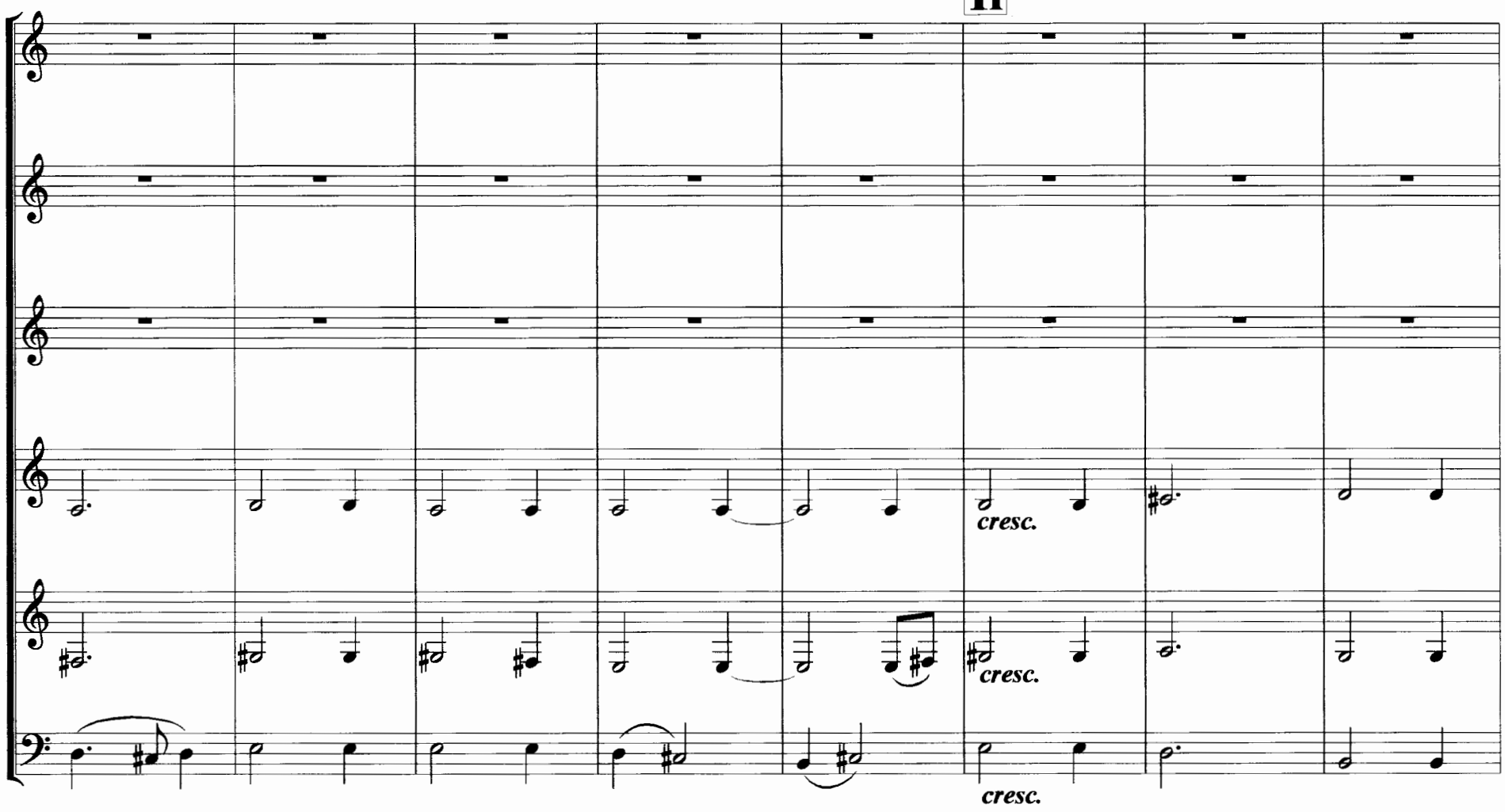
mf

mf

Hh



Ii



Jj

1 2

wait for final E major chord

D.C. al ⊕ during lower trio repeat
do not coordinate tempos between trios

wait for final E major chord

D.C. al ⊕ during lower trio repeat
do not coordinate tempos between trios

wait for final E major chord

D.C. al ⊕ during lower trio repeat
do not coordinate tempos between trios

do not coordinate tempos between trios

do not coordinate tempos between trios

do not coordinate tempos between trios

mf *mf* *dim.*

mf *mf* *dim.*

mf *mf* *dim.*

N.B. The lower trio repeats, taking the second ending.
The upper trio plays da capo, taking the coda sign.
The upper trio tempo is slightly slower than the lower trio tempo.
The upper trio waits for the cue at the final E major chord then plays the second last bar.

Slowly

ppp

ppp

ppp

cue upper trio

dim. *pp dim.* *ppp*

cue upper trio

dim. *pp dim.* *ppp*

cue upper trio

dim. *pp dim.* *ppp*

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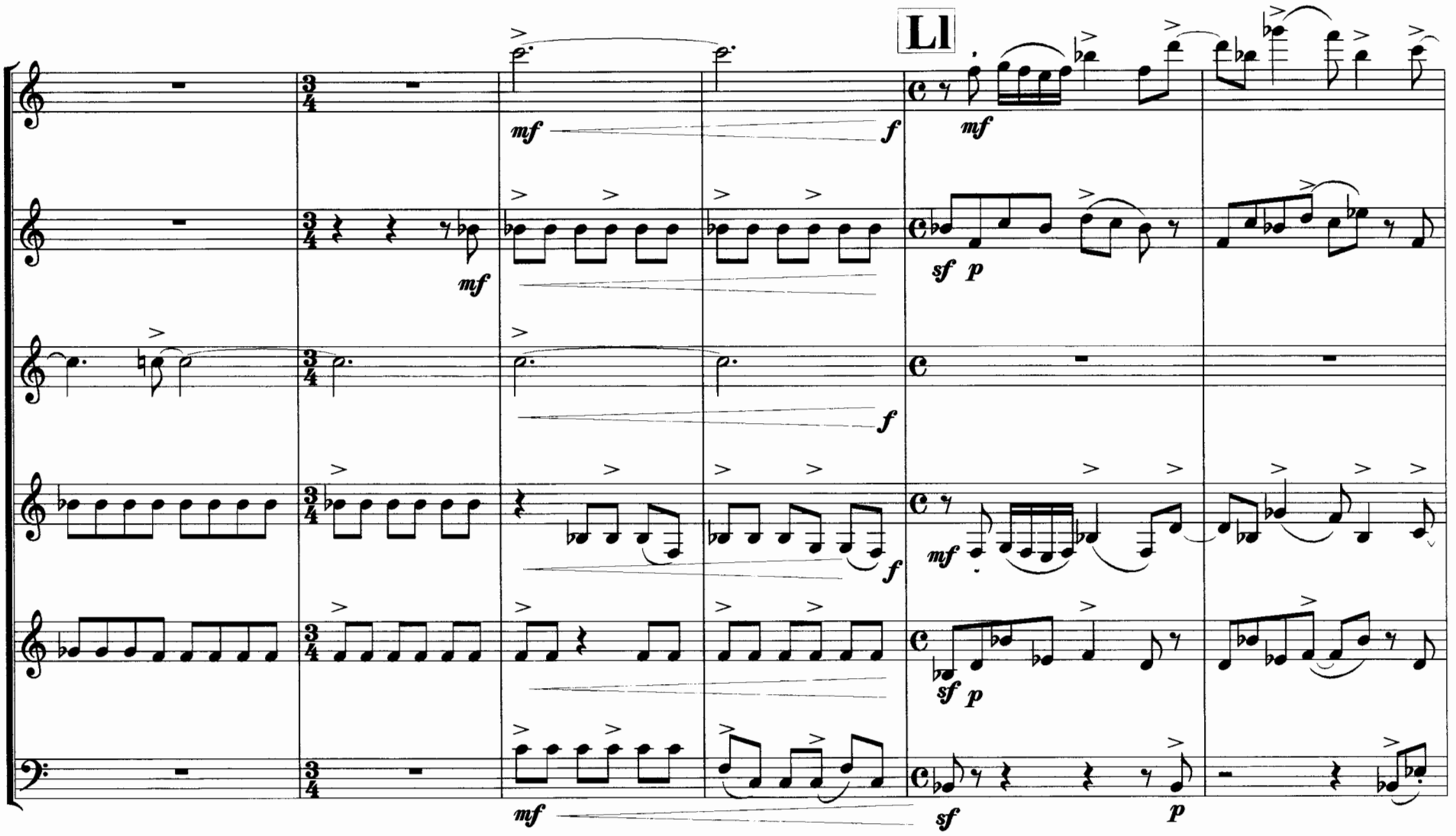
V. Finale

Very fast ♩= 144

sf *stacc.* *sf mp* *sf* *mf* *stacc.* *sf mp* *sf* *sf* *mf* *mf*

stacc. *mp* *mp* *mf* *mf* *mf*

Kk

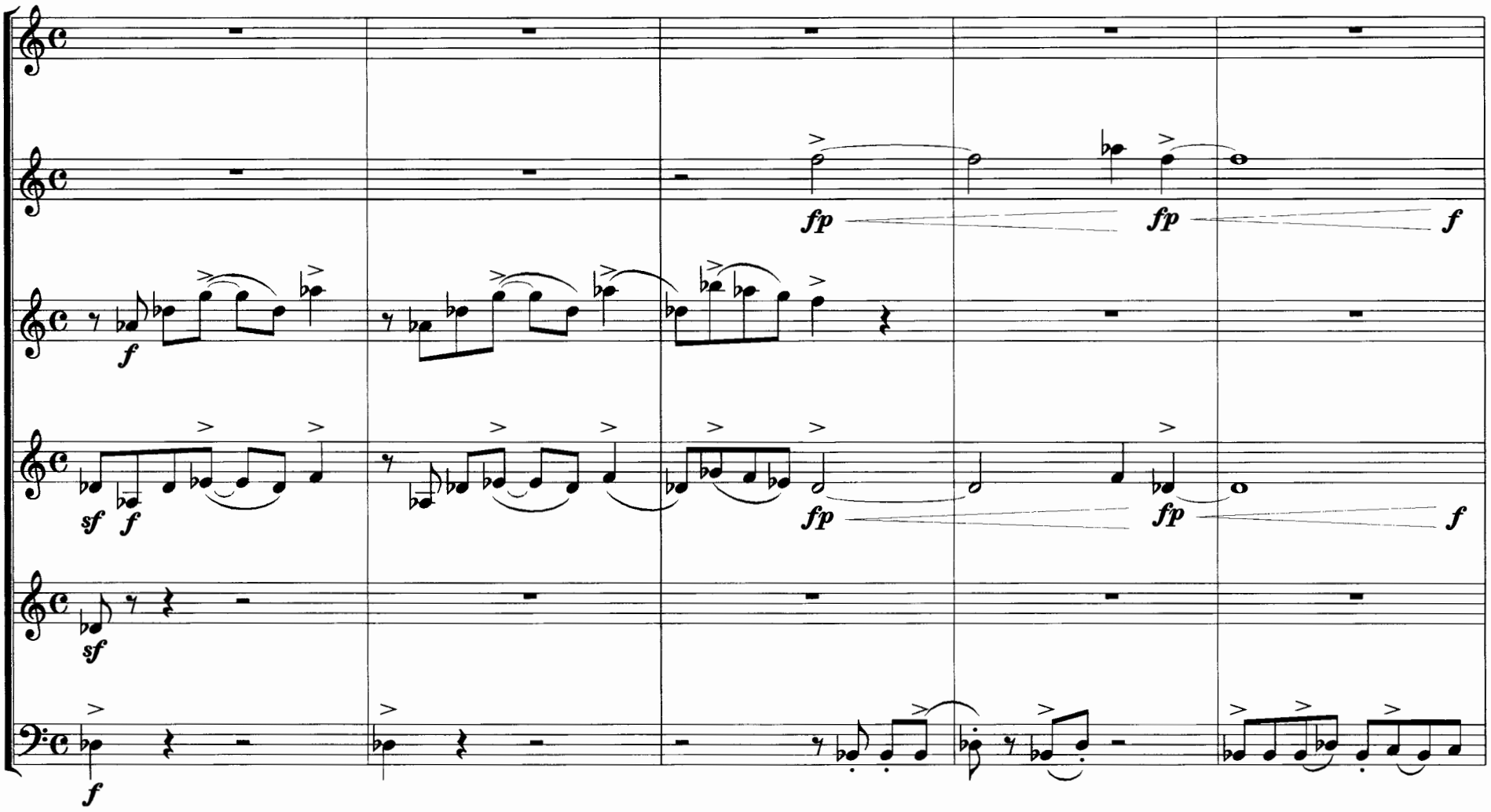

Ll
mf
f
mf
sf p
mf
f
mf
sf p
mf
sf
p

Mm

cresc.

cresc.

cresc.


fp
fp
f
f
sf
f
fp
fp
f
sf
f
fp
mf
fp
f
f
fp
mf
fp
f
f

Nn

f *ff*

Oo

f *mf subito* *mf*

Pp

cresc.

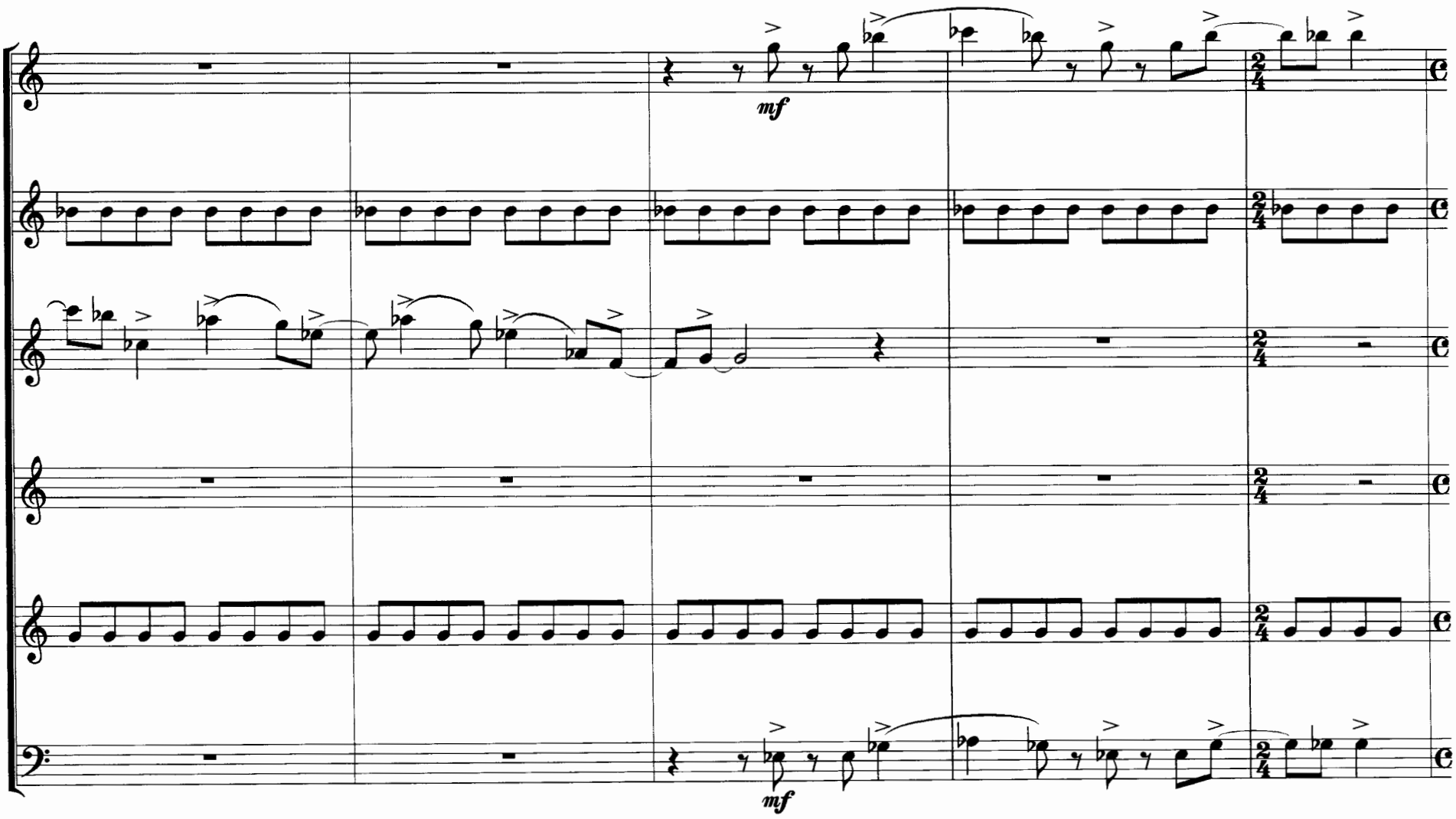
stacc.

sf mp

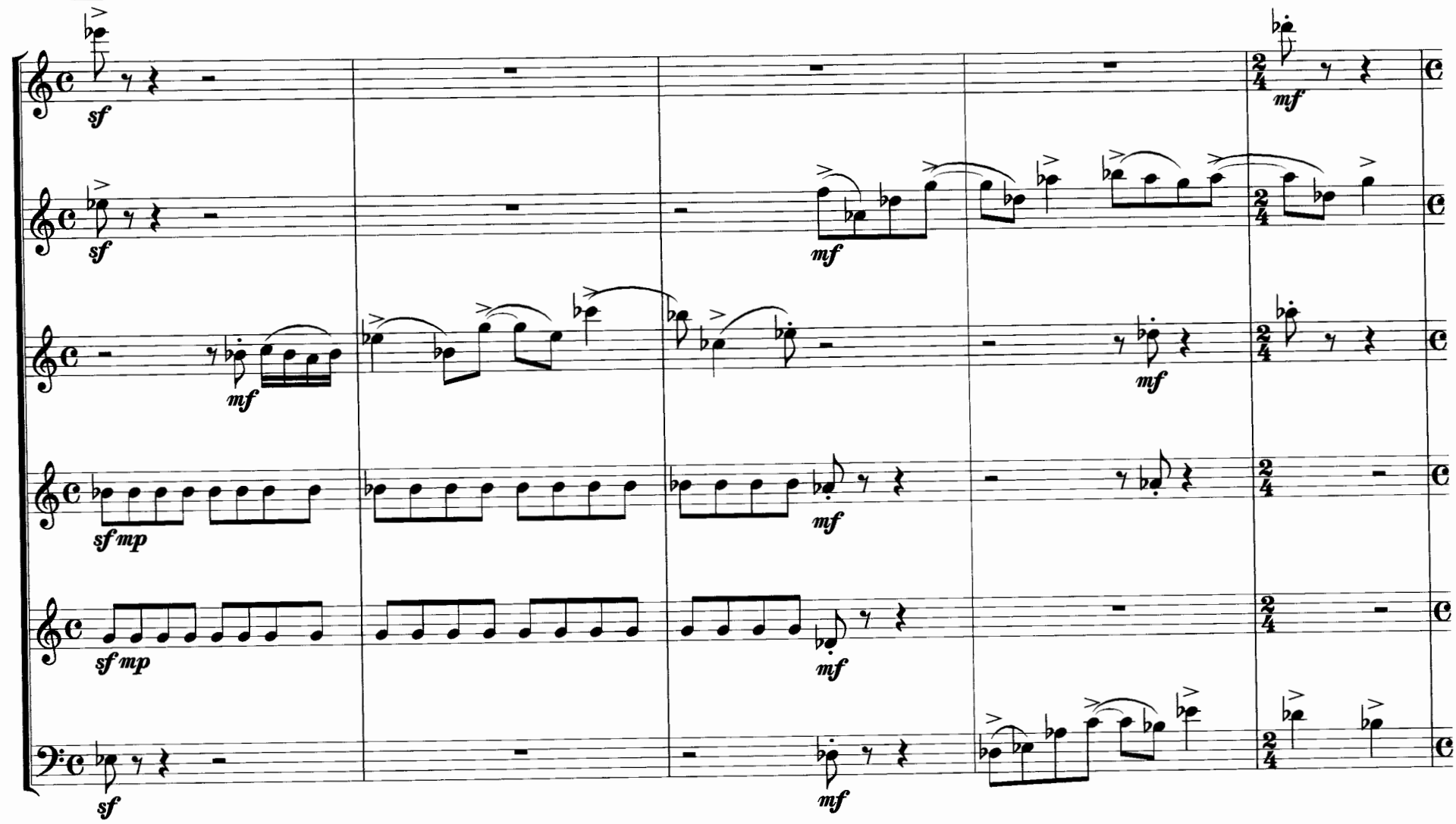
sf

mf

mp



Qq



Rr

pp subito *cresc.*

pp subito *cresc.*

pp subito *cresc.*

p *cresc.*

p

p

mp *cresc.*

cresc.

cresc.

cresc.

cresc.

cresc.

ff

ff

ff

ff

ff

sfffz

sfffz

sfffz

sfffz

sfffz

sfzp

sffz

Toronto, March 31, 1980
revised, Toronto, April 11 - 18, 1998

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