

2-piano reduction

This is an abridged review score, for Web distribution only. If you'd like to receive a full review score, please contact us at info@jonathansantore.com

Barren Rhapsodies

for soprano saxophone
and chamber orchestra

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Jonathan Santore

Performance Notes

- 1) This is *not* a transposed score.
- 2) Unless otherwise indicated, ♩ = ♩ across all meter changes.
- 3) Some *ossia* passages have been provided for the soloist (mm. 96-97, 150, 153-156) as alternatives to the *altissimo* demands in these areas. Please note that if the soloist elects to play the *ossia* passage in 153-156, s/he should observe the *ossia* dynamics provided there as well, and that using this *ossia* passage shifts the emotional climax of the work from m. 154 to m. 167.

To Marcia, who made them all bear fruit

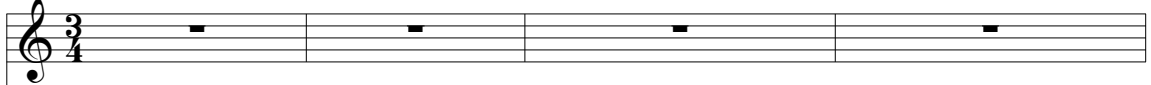
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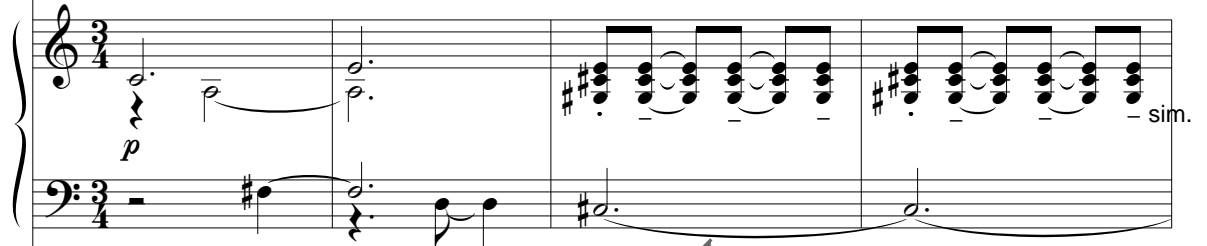
Beseechingly; sadly (♩ = 76)

Soprano Saxophone



Staff for Soprano Saxophone, showing rests for the first four measures.

Piano I



Staff for Piano I, showing piano (*p*) and *sim.* markings. The right hand plays chords in the treble clef, and the left hand plays chords in the bass clef.

Piano II



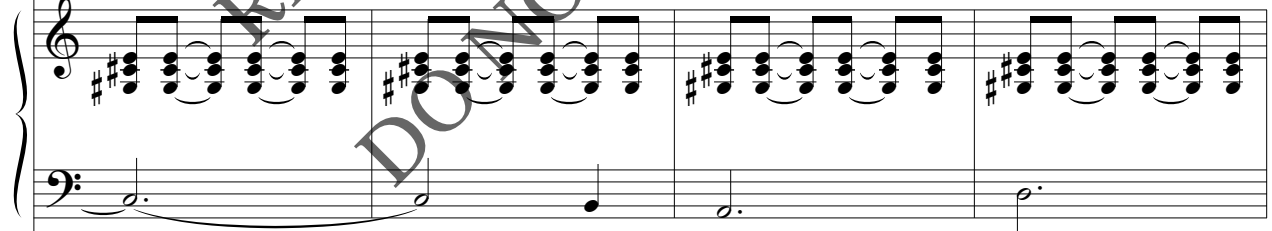
Staff for Piano II, showing piano (*p*) marking. The right hand has rests, and the left hand plays chords in the bass clef.

Sop. Sax.



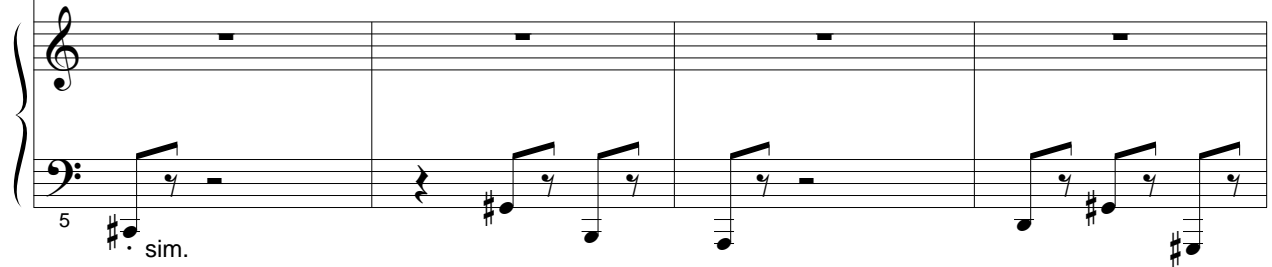
Staff for Soprano Saxophone, showing *mp* marking and fingerings (5, 3). The staff contains a melodic line with slurs and accents.

I



Staff for Piano I, showing chords in both hands. The right hand plays chords in the treble clef, and the left hand plays chords in the bass clef.

II



Staff for Piano II, showing *sim.* marking and fingerings (5). The right hand has rests, and the left hand plays chords in the bass clef.

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Sop. Sax. 9 *mf*

I

Ped.

II

Sop. Sax. 13 *sub.mp* *mf* 3

I

II

13

Detailed description of the musical score: The score is for measures 9 through 13. It features a Soprano Saxophone part and a Piano accompaniment. The Soprano Saxophone part (Sop. Sax.) begins at measure 9 with a melodic line starting on G4, moving through A4, B4, C5, and ending on B4. The piano accompaniment (I and II) provides harmonic support with chords and bass lines. A pedal point (Ped.) is indicated for the piano accompaniment. The score includes dynamic markings such as *mf* and *sub.mp*. A triplet of eighth notes is marked with a '3' at the end of measure 13. The piano part II has a consistent rhythmic pattern of eighth notes with rests. A large diagonal watermark 'REVIEW COPY ONLY DO NOT DUPLICATE' is overlaid across the entire page.

169 With quiet resignation (♩ = 66)

Sop. Sax. *p* (legato)

I

II *p*

169

175

Sop. Sax. *mp* (non cresc.)

I *mp* cresc. poco a poco

II *mp* cresc. poco a poco

Ped. col r.h.

(Ped. col r.h.)

Sop. Sax. 180

I *mf* *f* *ff*

II *mf* *f* *ff*

Detailed description: This section of the score covers measures 180 to 185. It features three staves: Soprano Saxophone (Sop. Sax.), Piano I (I), and Piano II (II). The Soprano Saxophone part begins with a melodic line in measure 180, followed by a rest in measure 181, and then a long, expressive phrase starting in measure 182 that continues through measure 185. The Piano I part provides harmonic support with chords and moving lines, marked with dynamics *mf*, *f*, and *ff*. The Piano II part also provides harmonic support, marked with *mf*, *f*, and *ff*. A large diagonal watermark 'REVIEW COPY ONLY DO NOT DUPLICATE' is overlaid across the score.

rall.----- Come prima

Sop. Sax. 185

I *mp* *p* *pp*

II sub. *pp*

Detailed description: This section covers measures 185 to 190. The Soprano Saxophone part continues with a melodic line, marked with dynamics *mp* and *p*. The Piano I part has a more active role, with chords and moving lines, marked with *pp*. The Piano II part features a steady accompaniment of chords, marked with *sub. pp*. The Soprano Saxophone part concludes with a final note in measure 190. A large diagonal watermark 'REVIEW COPY ONLY DO NOT DUPLICATE' is overlaid across the score.

Ped.