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Lieber Vater II

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Laehwang Jang(\*1993)

# **Lieber Vater II** **(2019)**

für Tenorsaxophon Solo



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# **Lieber Vater**

**(2019)**

für Tenorsaxophon Solo  
for Tenor Saxophone Solo

# INSTRUCTIONS



## teeth on reed

placing the teeth on the reed, instead of against the lower lip as in normal playing, can produce a thin, high-pitched, whistling sound



## slaps

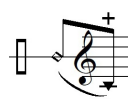
secco slap (s.s.)



slap



open slap (o.s.)



## tongue ram

starting with air, the tip of the tongue should be "spit" against the reed  
the tongue also remain loose



## flutter tongue



## growl

sing random pitch while playing the indicated note



## air without pitch

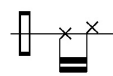


## air with pitch

(1/2 air, 1/2 tone)



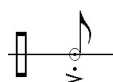
(1/4 air, 3/4 tone)



## keyclicks without pitch

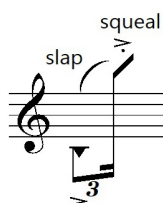


## keyclicks with pitch



## pops

not blowing air in to the tube, nor not like a 'slap'.  
with mouthpiece, pressure behind the lips and release with open ended "p" sound.  
fingering open C# is recommended



## squeal

fingering high C with high F# key  
glissando up to high notes (overtones)

### microtones

	1/8	1/4	3/8	1/2	5/8	3/4	7/8
higher	♯	♯	♯	♯	♯	♯	♯
lower	♭	♭	♭	♭	♭	♭	♭

(not all microtones are used)

### Fingerings of Multiphonics and Microtones are written in the score

Duration : ca. 8'

### Composer's note

**LieberVater** means "Daddy in love" or "to Father" in the preface of the letter.

All of us, who are born as someone's child, should feel a special connection or emotion when they think of their parents. This work communicates the composer's personal memories and feelings of his father with various musical ideas.

This is a very touching story (letter or melody) filled with love between father and child.

# Lieber Vater

für Tenorsaxophone Solo

♩ = ca. 38

teeth on reed (fingering D)

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

ordinary tone, teeth on reed, ord. flt., teeth on reed

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

teeth on reed (C#), teeth on reed

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

teeth on reed, flt., slap to ord., [growl]

*mp* *p* *mp* *f* *p* *molto!* *ff*

♩ = ca. 88

(without pitch) air sound, secco slap, air, secco slap, air, tongue ram, secco slap

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

slap, tongue ram, secco slap, slap, secco slap, open slap, slap to ord., [growl]

*p* *mf* *mp* *pp* *mp* *p* *mp* *sfz* *sf* *sf* *sff*

25 *secco slap* 3 *slap* 3 3 3 *secco slap* *open slap* *air* *slap*

*pp* *sf* *mp* *mf* *p* *mp sfz* *f* *mf*

29 *(slap)* *open slap* *[growl]* 3 *secco slap 3* *slap* *open slap* *slap*

*sf* *sf* *sf* *f* *mp* *sff* *mf* *p sf* *\*sfz* *mf*

*\* pitch band (lip glissando)*

34 *(slap)* *secco slap* *slap* *open slap* *fl.* 5 *ord.* 3 *[growl]* *fl.* *ff*

*sf* *sf* *mp* *mf* *sfz* *p* *mp* *mf*

*(sub tone) air with tone*

38 *mf* *mp* *air with tone* 5 *ord.* 6 *secco slap 3* *open slap*

*\*\** 3 *"mf"* 5 *f* *p* *molto* *ff* *mf* *sff*

*\*\* non pitched key clicks with right hand keys*

42 *pops* *slap* *secco slap* *slap* *slap* *slap* *open slap* *slap* *open slap* *pops*

*mp sfz* *mf* *mf* *f* *f* *ff* *f* *sff* *mf* *sff* *ff*

46 *[growl]* *fl.* *fl.* *slap* *[growl]*

*f* *mf* *f* *mf* *sff* *f* *mf* *ff* *sfff*



3

49

slap to ord.  
3

[growl]

secco slap

slap

open slap

slap 3

open slap

*sf mp f sff mp sf fff mf sff*

53

slap

pops

slap

o.s.

pops

s.s.

*mf sf mf mf f sff mp*

57

o.s.

s.s.

o.s.

s.s. o.s.

[growl]

*sf mp sf mp f sf fff*

60

fit.

air with tone

ord. tone

o.s.

pops

slap

squeal

*sff f 9 sffz mf sff sff f < sff*

63

[growl]

[growl]

[growl]

[growl]

*sf mf f ff f sfff sf mf f sff mf f*

67

fit.

*ff p mp mf mp (sub.) p*

70 air without pitch key clicks without pitch tongue ram

74 key clicks tongue ram +

78 secco slap air

81 key clicks with pitch tongue ram

85 to pitched air overtone glissando from G

\* only fingering, do not sound the notated G  
produce overtones only

89 ord. tone overtone glissando from D

5 key clicks

92 key clicks with pitch

"p" < "mf" > "p"      "mp" < "mf" >      "mp"      "p" < "mf" > "mp" < "mf" >

\* use both hands and all fingers  
random rhythm (as fast as possible)

97 air without pitch      air with pitch      fit.      5      air without pitch      air with pitch

overtone glissando from G

101 3/4 tone, 1/2 tone, 3/4 tone, 1/4 air, 1/2 air, 1/4 air

[growl]

key clicks 6      key clicks 6

\* tremolo hand to hand      \*\* use both hands and all fingers

**meno mosso** especially from *meno mosso*, use circular breath if possible  
if it is not, breath on marked position as gently as can

107

overtone glissando from G

110

114

slightly control the embouchure

without putting the instrument down, have a long emotional resonance.

The last phrase, from *meno mosso*, is a single melody.  
The melody is quoted from "선구자 (Pioneer)" of Du-nam Cho (조두남, 1912-1984),  
which is a duplication of the composer's father's favorite Korean art song.  
Especially in this phrase, top notes are more important than others in each multiphonic.