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Title

The Furies for two alto saxophones

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The Furies

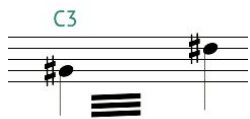
For two alto saxophones.

Notes

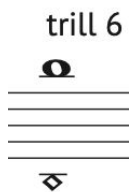
Rhythm: Feel free to mould the rhythmic pulse of the piece. Time and rhythm indications are suggestive; the goal is to achieve natural flow.



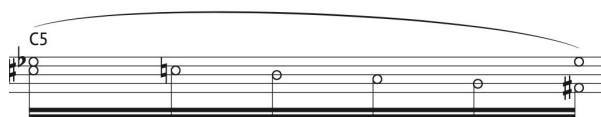
Trill with C5



Trill with C3.



Trill with the 6th finger.



Hold down C5 while playing the indicated notes.



Build a multiphonic of your choice on the suggested note.



Fast note bending. The arrival pitch can be approximate. The goal is to create a “crying” effect.

The Furies

For Kendra Wheeler and Charlie Chadwell

K. Gkoudina

♩ = 60

p *pp* *pp* *p* *pp* *p* *pp* *sfp* *sfp* *pp*

breathe ad lib.

breathe ad lib.

15

7"

pp

remove the neck of the saxophone. blow into the neck and create a wailing sound by inserting your finger into the open end of the neck. you can also use the octave key to produce a higher pitch. All that matters here is the gesture. Play freely.

pp

17

5"

play any pitch while pressing down any palm keys while screaming "broken saxophone" sound

fff the furies scream frantically

fff the furies scream frantically

19

C5

6"

C5

7"

ppp *f*

ppp *f*

21

sfz

C5

6"

subito pp

C3

6"

subito pp

The Furies

5

23

10"

mf

pp

pp

mf

pp

24

pp

trill 6

pp

27

C5

5"

ppp

pp

5"

29

p the furies sing

play slightly offset flutter

pp

sub. *mf*

p the furies sing

pp

sub. *mf*

31

First system of musical notation. The upper staff is a treble clef with a whole rest. The lower staff is a bass clef. It begins with a piano (*p*) dynamic. The first measure contains a quarter note G4, an eighth note A4, and a sixteenth note B4, all beamed together. A slur covers the next four measures: a half note C5, a half note B4, a half note A4, and a half note G4. A triplet of eighth notes (F4, E4, D4) is marked with a '3' and a bracket. The system ends with a half note G4.

32

Second system of musical notation. The upper staff is a treble clef. It begins with a whole rest, followed by a quarter rest, and then a quarter note G4. A slur covers the next four measures: a half note A4, a half note B4, a half note C5, and a half note B4. Three triplets of eighth notes are marked with '3' and brackets: (A4, G4, F4), (B4, A4, G4), and (C5, B4, A4). The system ends with a half note G4. The lower staff is a bass clef. It begins with a piano (*p*) dynamic. The first measure contains a quarter note G4, an eighth note A4, and a sixteenth note B4, all beamed together. A slur covers the next four measures: a half note C5, a half note B4, a half note A4, and a half note G4. A slur covers the next four measures: a half note F4, a half note E4, a half note D4, and a half note C4. The system ends with a half note G4. Dynamics include *pp* *espressivo* and *f* in the upper staff, and *mf* in the lower staff.

33

subito *pp*

pp *pp* *p*

Detailed description: This block contains the musical notation for measures 33 and 34. Measure 33 features a treble staff with a melodic line of eighth and sixteenth notes, marked 'subito pp'. The bass staff has a whole rest followed by a half note G2, marked 'pp', and a quarter note G2 marked 'p'. Measure 34 continues the melodic line in the treble staff, marked 'pp', and the bass staff has a whole rest followed by a half note G2 marked 'pp' and a quarter note G2 marked 'p'.

34

pp *p*

Detailed description: This block contains the musical notation for measures 35 and 36. Measure 35 features a treble staff with a melodic line of eighth and sixteenth notes, marked 'pp'. The bass staff has a whole rest followed by a half note G2 marked 'pp' and a quarter note G2 marked 'p'. Measure 36 continues the melodic line in the treble staff, marked 'pp', and the bass staff has a whole rest followed by a half note G2 marked 'pp' and a quarter note G2 marked 'p'.

35

sfzp

3 5 7

p

3

Use any of the boxes as you please. Create a threatening and unpredictable environment. Use a lot of silence. Create a conversation or a monologue as you please. Feel free to flourish the given patterns and improvise on them.

37

C5 3"

growl

< >

< >

20 - 25"

38

gradually go from *pp* to *ff* throughout the entire duration

39

play any pitch while pressing down
any palm keys while screaming
"broken saxophone" sound

fff frantically

fff frantically

41

pp like sighs

play the pitches in any order, always bending downwards. The pulse should be slow and you should for a sound similar to the one you produced using only the neck.

pp like sighs

43

10"

3"

pp

ff

3"

ff