

MAJA SOLVEIG KJELSTRUP RATKJE

Essential extensions

Alto Saxophone, Double Bass and
Accordion





Maja Solveig Kjelstrup Ratkje

essential extensions






Tegnforklaring

Fortegn varer ut hele takten. (Det er imidlertid notert ekstra fortegn i harmonisk skiftende partier.)

Alle *gliss.* i kontrabass- og saksofonstemme starter fra og med starttonens ansats til destinasjonstonen. Ny ansats ved destinasjonstonen skjer dersom bue ikke er notert over.


 Fra og til *niente*.

 *Crushtone* forårsaket av sterkt buepress. Spilles *sul pont*.
Oppbrudte felt svarer til avtakende eller økende buepress.
Felt kan være plassert over bestemte tonehøyder eller ✖ som angir fri tonehøyde, men omtrentlig område.

✖ Slaps i saksofonstemmen.

◦ Flageoletter notert der de klinger. Utøveren må selv finne egnede grep.

✂ Hurtig tremolo.

 Gradvis forandring.

 Kvarttoner.

 Mikrointervaller.

▲ Så høyt som mulig. Erstatte notehode.

I akkordeonstemmen: Oktavdabler (register som doubler nederste oktav i venstre hånd) skal være på fra start. Etter takt 136 koples den av. Andre registreringer er forøvrig veiledende.

I saksofonstemmen: Velg forskjellige multiphonics som inneholder angitt tone.




Notes:

Accidentals last through the entire bar. (In harmonically changing sections, they are repeated.)

All *gliss.* start from the beginning of the note of departure.
Sometimes a slur connects the note of destination to indicate a gradual change.


 From and towards *niente*.

 For the double bass player: *Crushtone* caused by bow pressure. To be played *sul pont.*
Broken black fields indicate increasing or decreasing bow pressure.
Black fields are placed above specified pitches or ✖ that means less pitch, but in an approximate area.

✖ Saxophone slaps.

◦ Harmonics showing only the sounding pitch.

∞ Fast *tremolo*.

 Change gradually into...

♯ + ♯♯ Quartertones

♯ ♯ ♯ ♯ ♯ ♯ Microintervalls

▲ As high as possible.

For the accordionist: Octave doubler (left hand register that doubles the deepest octave) must be used from start. Unregister after bar 136. All further registrations can be considered as suggestions.

For the saxophonist: Choose different multiphonics which contain the written pitch.



essential extensions

(til Poing)

Maja Solveig Kjelstrup Ratkje '99

Alto Saxophone in Eb

Double Bass

Accordion

$\bullet = 60$

f

ff

f

f

gliss.

molto vibrato

molto vibrato sul pont.

Sax (Eb)

Acc

$\bullet = 90$

mf

mp

gliss.

gliss.

tr.

Sax (Eb)

DB

Acc

molto vibrato

non vibrato

p

p

gliss.

Sax (Eb)

Acc

mp

mf

mp

gliss.

6

2

Sax (Eb)

18

non vibrato

p

DB

8va

f

Acc

ff

♩ = 115

Acc

6

5:3

Acc

26

3

Acc

30

3

5

Acc

33

3

6

6

36 *cresc.*

Acc

39

Acc

41

Acc

ffff *p* *mp*

44 *p poss.* *mf* *tr*

Sax (Eb)

DB

mf *ff*

8va *sul pont.*

47

Acc

mf *ff*

48 *f* *ff* *f* *ff*

Acc

6:7 6:5 6:7 6:5

4

5

58

Acc

mp *p* *f*

6.7

3 3

58

♩ = 90

Sax (Eb)

DB

Acc

f *mp* *f*

5 6 6 3

mp *f*

3 3 3

62

Sax (Eb)

DB

Acc

f *ff* *ff*

3 6.5 3

mf 6.5 6.5

3 3 6

66

Sax (Eb)

DB

Acc

p *pp* *p* *fff*

6 3 3 3 6

7 7 5 6

tr

rit.

♩ = 60

Sax (Eb)

DB

Acc

Musical score for the first system, measures 69-71. Sax (Eb) and DB parts are mostly rests with long slurs. The Acc part features a complex rhythmic pattern with triplets and sixteenth notes. Dynamics include *fff* and *mf*. A fermata is present over measure 71.

Sax (Eb)

DB

Acc

Musical score for the second system, measures 72-74. Sax (Eb) and DB parts are mostly rests. The Acc part continues with rhythmic patterns, including a triplet of eighth notes. Dynamics include *p poss.* A watermark "MIB noter" is visible.

Sax (Eb)

Acc

Musical score for the third system, measures 75-76. Sax (Eb) part has a long slur. The Acc part features a dense sixteenth-note pattern with slurs and dynamic markings.

Sax (Eb)

Acc

Musical score for the fourth system, measures 77-78. Sax (Eb) part has a long slur. The Acc part features a dense sixteenth-note pattern with slurs and dynamic markings.

♩ = 72

Acc

Musical score for Accordion (79-82). The score is in 4/4 time and features a complex rhythmic pattern with sixteenth notes and eighth notes. The dynamics are marked *f*. There are two circled symbols above the staff, each containing a pair of dots. Brackets below the staff indicate rhythmic groupings of 6:7 and 6:5.

♩ = 115

Acc

Musical score for Accordion (83-85). The score is in 3/4 time. It features a complex rhythmic pattern with sixteenth notes and eighth notes. The dynamics are marked *mp*. There are two circled symbols above the staff, each containing a pair of dots. Brackets below the staff indicate rhythmic groupings of 6 and 3.

multiph.

Sax (Eb)

DB

Musical score for Saxophone (Eb) and Double Bass (DB) (86-88). The score is in 4/4 time. The Saxophone part is marked *ff* and includes the instruction "furious pizz.". The Double Bass part is marked *ff*. There are two circled symbols above the staff, each containing a pair of dots. A bracket below the saxophone staff indicates a rhythmic grouping of 3.

ff

furious pizz.

ff

Acc

Musical score for Accordion (86-88). The score is in 4/4 time. It features a complex rhythmic pattern with sixteenth notes and eighth notes. The dynamics are marked *ff*. There are two circled symbols above the staff, each containing a pair of dots. Brackets below the staff indicate rhythmic groupings of 6 and 5.

f

ff

multiph.

Sax (Eb)

DB

Musical score for Saxophone (Eb) and Double Bass (DB) (89-91). The score is in 4/4 time. The Saxophone part is marked *fff* and includes the instruction "ord. tr.". The Double Bass part is marked *mp*. There are two circled symbols above the staff, each containing a pair of dots. Brackets below the saxophone staff indicate rhythmic groupings of 3 and 3.

fff

ord. tr.

p

ord.

mp

b. s.

Acc

Musical score for Accordion (89-91). The score is in 4/4 time. It features a complex rhythmic pattern with sixteenth notes and eighth notes. The dynamics are marked *ffff*. There are two circled symbols above the staff, each containing a pair of dots. A bracket below the staff indicates a rhythmic grouping of 3.

ffff

rit. ----- $\bullet = 90$

Sax (Eb) *8va* *ff*

DB *ord.* *ff*

Acc *mf* *ff*

6:5

6:5

Sax (Eb) *(8va)* *f* *add voice*

DB *3* *3* *pizz.*

Acc *f* *6* *5* *6* *6*

3 *3* *3* *3* *3* *3* *3* *3*

Sax (Eb) *(add voice)* *tr.*

DB *(pizz.)* *gliss.* *col legno hit strings* *3* *pizz.* *ord.*

Acc *fff* *ff* *mf*

3 *3* *5* *6* *3* *3* *3*

8

add voice

(transposed vocal pitch notated)

Sax (Eb)

101

sul pont.

ord.

DB

Acc

f

ff

Sax (Eb)

105

col legno
hit strings

mp 6

pp 7

fp

pp

tr.

p (e)

add voice

DB

f

Acc

p



Sax (Eb)

110

3

6

p = 60

Acc

6.5

6

6.5

poco accel.

(♩ = 65)

Acc

114

3

3

6

3

6

f

♩ = 65

ord.

ff *p* *mf*

use enharmonics

9

Sax (Eb)

DB

Acc

120

use enharmonics

p *mf* *f*

tr~~~~~

5

6

12

9

6

Sax (Eb)

DB

Acc

122

f

6

7

7

7

6

6

6

Sax (Eb)

DB

Acc

Sax (Eb)

Musical notation for Sax (Eb) starting at measure 123. The staff contains a melodic line with slurs and accents. A trill is indicated at the end of the phrase. The dynamic marking *fp* is present.

DB

Musical notation for Double Bass (DB) starting at measure 123. The staff contains a bass line with slurs and accents. The dynamic marking *fff* is present.

Acc

Musical notation for Accordion (Acc) starting at measure 123. The staff contains a complex accompaniment with slurs and accents.

♩ = 90

♩ = 72

♩ = 90

Sax (Eb)

Musical notation for Sax (Eb) starting at measure 124. The staff contains a melodic line with slurs and accents. The dynamic marking *fff* is present, followed by a crescendo to *mf*.

DB

Musical notation for Double Bass (DB) starting at measure 124. The staff contains a bass line with slurs and accents. The dynamic marking *ff* is present, followed by a *pizz.* (pizzicato) section.

Acc

Musical notation for Accordion (Acc) starting at measure 124. The staff contains a complex accompaniment with slurs and accents. The dynamic marking *fff* is present, followed by a section marked *f*.

Sax (Eb)

Musical notation for Sax (Eb) starting at measure 128. The staff contains a melodic line with slurs and accents. A *multiph.* (multiphonics) section is indicated. The dynamic marking *ff* is present.

DB

Musical notation for Double Bass (DB) starting at measure 128. The staff contains a bass line with slurs and accents. The dynamic marking *f* is present. A *pizz.* (pizzicato) section is indicated. The dynamic marking *ff* is present. A *ord.* (order) section is indicated. A *gliss.* (glissando) section is indicated.

Acc

Musical notation for Accordion (Acc) starting at measure 128. The staff contains a complex accompaniment with slurs and accents. The dynamic marking *f* is present. The staff includes various rhythmic patterns and slurs.

♩ = 60

Sax (Eb) *fff* 6 9 6

DB *fff*

Acc *fff*

♩ = 72

Sax (Eb) *ff* 132 *multiph.*

DB *ff*

Acc *mf* 3 3 3 3 3 3

♩ = 60

Sax (Eb) *fff* 133 *add voice* 3 6 6 9

DB *fff*

Acc *fff*

press reed
uneven gliss.

#2

134 *multiph.*

Sax (Eb) *ff* *fff* *sul E*

DB

Acc *mf* *ff*

136

Sax (Eb) *fff*

DB *fff*

Acc *fff*

mp

6.7

139

Sax (Eb) *mp* *mp*

DB *mp* *mf*

Acc

Sax (Eb) 143 *mf* *pp* *mp* *tr.*

DB *mp*

Acc *f* *p* *f*

Sax (Eb) 146 *mf*

DB

Acc *ff* *f*

Sax (Eb) 149

DB *tune string down gradually*

Acc

14

non vibrato

Sax (Eb)

152

fff

p

tune string down gradually

DB

Acc

ff

ffff

Sax (Eb)

155

DB

non vibrato

p

Acc

mp

NB noter
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Sax (Eb)

160

as smooth as possible

pp

jeté

mp

DB

mf

Acc

pp

p

p

