

Richard Barrett

fold

2011-16
solo soprano saxophone

performing score

fold

(2012-16) version for soprano saxophone

for Henrique Portovedo

Originally commissioned by Christopher Redgate for oboe (Redgate-Howarth system).

duration: approximately 9 minutes

Trills, tremoli and gracenotes always as fast as possible.

The use of circular breathing is assumed during the frequent extended unbroken passages.

Quartertines: $(\natural) \flat \flat \flat \flat \sharp \sharp \sharp (\natural)$ Arrows attached to accidentals indicate inflections of (approximately) eighth-tones.

N=normal fingering for the given pitch

(W42) etc. = multiphonic with number from Marcus Weiss and Giorgio Netti, *The Techniques of Saxophone Playing* (Bärenreiter, 2010)

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$\text{♩} = 80$

soprano saxophone

gliss. with embouchure

3:2

8:7

5:4

5:4

3:2

fff

ff

fff

3

6:5

4:3

3:2

4:3

4:5

9:6

10:7

5:4

9:7

fff

ff

fff

f

fff

5

7:5

9:8

(fingered gliss.) (c5)

5:4

(emb.)

5:6

7:8

4:3

(W42)

7:6

fff

7

3:2

6:5

(W53/55)

4:3

3:2

3:2

(L1)

(R1)

fff

f

fff

fff

ff

fff

9

6:5

4:3

3:2

3:2

6:7

3:2

11:8

(L3, R123, Tc)

5:4

(W13)

fff

fff

f

fff

f

fff

11

5:4

3:2

(L1)

3:2

7:5

6:5

3:2

9:6

3:2

4:3

(Bb)

(fingered gliss.)

3:2

4:3

fff

f

fff

f

ppp sub.

f

fff

13

(emb. gliss.)

6:5

3:2

3:2

4:3

(L3)

(Bb)

(R123)

3:2

6:7

3:2

4:5

fff

fff

fff

fff

fff

fff

15

4:3

3:2

7:6

4:3

3:2

3:2

(W1)

10:7

(Bb)

(W5/24)

(L3)

5:4

fff

f

fff

f

fff

fff

mf

fff

17

(Bb key)

(R123, C)

(W48/50)

(rapid random activity of RL R2 R3)

(W27/23)

5:4

10:7

f

fff

f

fff

fff

fff

fff

fff

19 $\overset{9:6}{\text{-----}}$ $\overset{5:4}{\text{-----}}$ $\overset{3:2}{\text{-----}}$ $\overset{8:7}{\text{-----}}$ $\overset{4:3}{\text{-----}}$ $\overset{7:8}{\text{-----}}$ $\overset{3:2}{\text{-----}}$ $\overset{4:5}{\text{-----}}$ $\overset{3:2}{\text{-----}}$ $\overset{9:8}{\text{-----}}$ $\overset{3:2}{\text{-----}}$

fff *f* *fff* *ff* *ppp* *f* *fff* *f*

21 $\overset{3:2}{\text{-----}}$ $\overset{3:2}{\text{-----}}$ $\overset{3:2}{\text{-----}}$ $\overset{9:7}{\text{-----}}$ $\overset{4:3}{\text{-----}}$ $\overset{11:8}{\text{-----}}$ $\overset{4:3}{\text{-----}}$ $\overset{4:3}{\text{-----}}$ $\overset{7:8}{\text{-----}}$ $\overset{3:2}{\text{-----}}$

fff *f* *ff* *mf* *fff* *f* *fff* *ff* *fff* *mf* *f* *mp* *ff*

24 $\overset{7:5}{\text{-----}}$ $\overset{3:2}{\text{-----}}$ $\overset{4:3}{\text{-----}}$ $\overset{5:4}{\text{-----}}$ $\overset{5:4}{\text{-----}}$ $\overset{7:6}{\text{-----}}$ $\overset{3:2}{\text{-----}}$ $\overset{9:7}{\text{-----}}$ $\overset{10:7}{\text{-----}}$ $\overset{3:2}{\text{-----}}$

mf *fff* *mf* *fff* *mf* *fff* *fff* *f* *fff* *f* *ff*

26 $\overset{(Eb)}{\text{-----}}$ $\overset{(W2/4)}{\text{-----}}$ $\overset{(L3)}{\text{-----}}$ $\overset{(a)}{\text{-----}}$ $\overset{4:3}{\text{-----}}$ $\overset{4:3}{\text{-----}}$ $\overset{3:2}{\text{-----}}$ $\overset{5:4}{\text{-----}}$ $\overset{4:3}{\text{-----}}$

mf *fff* *ff* *f* *mf* *fff* *ff*

27 $\overset{3:2}{\text{-----}}$ $\overset{3:2}{\text{-----}}$ $\overset{3:2}{\text{-----}}$ $\overset{8:7}{\text{-----}}$ $\overset{4:3}{\text{-----}}$ $\overset{3:2}{\text{-----}}$ $\overset{3:2}{\text{-----}}$ $\overset{6:5}{\text{-----}}$ $\overset{3:2}{\text{-----}}$

mp *fff* *mf* *ff* *(fingered)* *(sim.)* *mp* *f* *fff* *ff* *fff* *f* *fff* *mf* *fff*

29 $\overset{+8, Eb, C}{\text{-----}}$ $\overset{3:2}{\text{-----}}$ $\overset{7:5}{\text{-----}}$ $\overset{4:3}{\text{-----}}$ $\overset{9:7}{\text{-----}}$ $\overset{4:3}{\text{-----}}$ $\overset{3:2}{\text{-----}}$ $\overset{9:8}{\text{-----}}$ $\overset{6:5}{\text{-----}}$

fff *mp* *mf* *mp* *ff* *mp* *f* *ppp* *fff* *mf* *fff* *ff* *mf* *fff* *f*

$\text{♩} = 90 (9:8=1:1)$

keep dynamic changes as smooth as possible despite shifts in register!

31 N +Bb N -c N -B N -c2 N -B N +Bb

f

32 +R123 N N -Bb C c -B

p

33 $\overset{+1c, Ta}{\text{-----}}$ $\overset{c1}{\text{-----}}$ $\overset{c2}{\text{-----}}$ $\overset{c1_2}{\text{-----}}$ $\overset{c2}{\text{-----}}$ $\overset{c1}{\text{-----}}$ $\overset{c2}{\text{-----}}$ $\overset{c1}{\text{-----}}$ $\overset{c2}{\text{-----}}$

(mf)

34 *mf*

(1) (2) (1) (2) (1) (2) (1) (2) (1)

35 *pp*

N

36 *mp*

N -R123 N -R123

37 *mp*

N -Bb N -c

38 *ppp*

39 *mf*

N c N N

40 *p*

N -Beb N -c N

41 *p*

21:22 10:11

42 *f*

9:10 7:9 7:8

43 *mf*

Musical staff 43, treble clef, featuring intervals of 5:6, 16:11, 9:6, 6:7, and 7:9. The dynamics are marked *mf*.

44 *ff*

Musical staff 44, treble clef, featuring intervals of 4:5, 6:4, 14:11, 22:15, and 13:10. The dynamics are marked *ff*.

45 *(mf)*

Musical staff 45, treble clef, featuring intervals of 32:19, 18:15, 6:5, and 9:6. The dynamics are marked *(mf)*.

46 *mf*

Musical staff 46, treble clef, featuring intervals of 10:11, 7:9, 16:13, and 9:6. The dynamics are marked *mf*.

47

Musical staff 47, treble clef, featuring intervals of 12:13, 16:11, 6:7, and 8:7.

48 *ff*

Musical staff 48, treble clef, featuring intervals of 16:11, 10:7, and 8:9. The dynamics are marked *ff*.

49

Musical staff 49, treble clef, featuring intervals of 24:17, 6:7, and 8:9.

50 *(f)*

Musical staff 50, treble clef, featuring intervals of 16:13, 12:15, 10:7, and 4:5. The dynamics are marked *(f)*.

51 *f*

Musical staff 51, treble clef, featuring intervals of 7:8 and various figured bass notations: (W29), (W27), (W31), (W60), (W1/4/23/27), (L3), and (Eb). The dynamics are marked *f*.

53 *fff* + teeth on reed (W6)

Musical staff 53: Treble clef, complex rhythmic patterns, dynamic *fff*. Includes fingerings (W53) and a wavy line indicating a vibrato effect labeled "+ teeth on reed".

54 *fff* (W3) (W66/67)

Musical staff 54: Treble clef, complex rhythmic patterns, dynamic *fff*. Includes fingerings (W3) and (W66/67).

55 *ff* (W77) (W23) (W26/30) (W45/49/47) (W71)

Musical staff 55: Treble clef, complex rhythmic patterns, dynamic *ff*. Includes fingerings (W77), (W23), (W26/30), (W45/49/47), and (W71).

57 *f* (W56) (W54) (W68) (W9)

Musical staff 57: Treble clef, complex rhythmic patterns, dynamic *f*. Includes fingerings (W56), (W54), (W68), and (W9).

59 *mf* *mp* (W15) (W18) (W15) (W18) (W67/66/65) (W68)

Musical staff 59: Treble clef, complex rhythmic patterns, dynamics *mf* and *mp*. Includes fingerings (W15), (W18), (W67/66/65), and (W68).

$\text{♩} = 72 (4:5=1:1)$

61 *fff* (Eb)

Musical staff 61: Treble clef, rhythmic patterns, dynamic *fff*. Includes a trill marked (Eb).

62 *f* *fff* *ff* (W91) (emb. gliss)

Musical staff 62: Treble clef, rhythmic patterns, dynamics *f*, *fff*, and *ff*. Includes a wavy line marked (emb. gliss) and a wavy line marked (W91).

63 *fff* *fff* *ff* *f sub.* *fff* (W90) (11-12) (10-11)

Musical staff 63: Treble clef, rhythmic patterns, dynamics *fff*, *fff*, *ff*, *f sub.*, and *fff*. Includes fingerings (W90), (11-12), and (10-11).

66 *ff* *mf* *fff* *f* *ff sub.* *fff* *ff sub.* (W44) (fing. gliss.) (Bb)

Musical staff 66: Treble clef, rhythmic patterns, dynamics *ff*, *mf*, *fff*, *f*, *ff sub.*, *fff*, and *ff sub.*. Includes a wavy line marked (fing. gliss.) (Bb) and a wavy line marked (W44).

68 *fff* *ff* *f* *fff* (fing. gliss.) (9-10)

Musical staff 68: Treble clef, rhythmic patterns, dynamics *fff*, *ff*, *f*, and *fff*. Includes a wavy line marked (fing. gliss.) (9-10).

70

5:6 (Bb) (R123) 7:8 6:7 (B) (Eb-C)

fff *ff* *fff* *ff* *fff* *ff* *mf* *fff* *f* *mp* *mf* (*fff*)

71

3:2 5:6 11:14 5:6

fff *f* *ff* *mf* *f* *ff* (*mp*)

72

7:8 11:14 17:20 (C)

mp *fff* *mp* *f sub.* *mf* *ff* (*mf*)

73

UP TO HERE

(W101) (W109) 9:10 5:6 13:9 (fingered)

mf *fff* *mp* *fff* *f sub.* *ff* *ff* *mf* *f* *mf*

74

5:6 7:5 13:14 4:5 3:2 (B)

p *mf* *mp* *f* *mf* *ff* *mp* *ff* *mp*

75

(W84) (W85) (W86) (W87) (W88) (W89) 3:2 5:6 5:4 11:12 5:6 (fing.) (emb.)

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

76

(G4) 13:16 4:5 13:10 4:5 13:14 5:4 8:9

f *fff sub.* *pp* *mp sub.* *f* *mp* *ff* *p* *fff* *pp sub.*

77

(fing.) 10:7 6:5 9:6 6:7 3:2 10:9

f *mp* *f* *mp* *f* *mp* *p* *mf* *mp* *f* *p* *mf*

78

3:2 (fing.) 10:7 (emb.) 7:8 7:6 8:7 (fingered gliss.) (B)

mp *ff* *p* *ff* *pp* *ff* *ppp* *ff* *pp* *mf* *mp* *f* *p*

79

(W96/100) (W53, 55, 56) 7:6 4:5 5:4 11:12 8:7 11:8

mp *f* *f* *mp* *f* *p* *ppp* *mp* *p* *f* *mf* *fff*