

Petr Bakla

WAFT

for tenor saxophone and piano

(2006 / 2007) (~8 min.)

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EXPLANATORY NOTES

General:

- The **score is not in C** (the saxophone is written in Bb, thus sounds a major ninth lower).
- **Accidentals** apply to the whole group of repeated notes.
- The **dynamics** written are meant as absolute. *ppp* = very soft, but still quite comfortable to play and preserving good quality of sound (“nice sound”). Generally, the sound of the two instruments should be balanced, the overall impression being that of “one instrument” in all registers; the pianist should slightly follow the sax’s dynamic shifts even where no dynamic changes in the piano part are indicated. Waft must never sound as a saxophone piece with piano accompaniment.
- The **tempo** indicated for sections A – F is effective mostly in the high register. Since the perception of tempo in low and high registers is different, the pianist should make a slight, imperceptible *ritardando* when descending to low registers, and vice versa. The overall impression should be that of very regular and stable pulsation in the piano, always quite fast, but never hectic or unclear (see instructions for the right pedal below).
- **Fermatas on rests** should be rather brief; they are intended to increase suspense, not the contrary (this applies to the G.P. on page 5, too).

Saxophone:

No vibrato (and no “jazz” sound of course...)

 = repeat the note as fast as possible, very evenly, without accents or grouping in fours or similar. Unless at the beginning of section G, this doesn’t have to be coordinated with the pulsation of piano’s sixteenth notes.

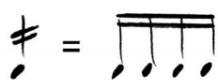
SLAP = repeated slaptongue attacks; if not indicated otherwise, as fast as possible (not coordinated with the piano), very evenly, without accents or grouping in fours or similar.

BSBG. = bisbigliando (speed ad lib., mostly very fast)

frull. = frullato (flatterzunge)

ORD. = ordinario

Piano:



The number above the first note of every new pitch serves as “time signature”, indicating the number of repeated notes.

- The **repeated notes** must be played as evenly as possible, no accents unless indicated; i.e. there should be no accents on the first note of a new pitch and the sixteenth notes should not be grouped in fours or similar.
- Use the **right pedal** throughout the piece in order to achieve great fluency of sound with generous amount of resonance. The pedal should be changed imperceptibly and its use should be adapted according to register – make sure the sound is clear enough even in the low register, never “dry”, however. The situations where the pedal is to be changed obligatorily or, on the contrary, obligatorily held depressed are indicated (the line’s beginning / end doesn’t mark a change of the pedal). **Una corda** ad lib.

Thank you!

PB

- WAFT -

P.B. 2006/2007

! = 88*)

(A) LEGATO WHEREVER POSSIBLE

Ten. Sax
8va
ppp*)
ORD.
simile
ppp*)

*) please see explanatory notes

8va
Sax
Loco
quasi gliss.
pppp
p
ppp

Sax
ORD.
SLAP
full.
ppp
p
ppp

Sax
bend
BSBG
ppp

Sax
ORD.
mp
ppp
ppp
p
ppp
full. poco a poco ordinario
ORD.

Sax
full.
bend
ORD.
SLAP
mf
pocof
pp
mp

freely, legato se possibile

Sax *ORD.*
mf *mf* *pp* *mfpp*

Pf (14) (5) (11) (4) (6) (10) (4) (5) (15)
mp (Ped) *poco mp* *ppp*

Sax *tr*
pp *f* *p*

Pf (4) (10) (4) (3) (11) (2) (6) (8) (6)
Ped *mp* *ppp*

Sax *f* *ppp* *BSBG*

Pf (5) (14) (20) (6) (4) (2) (4) (9) (6)
poco

Sax *(BSBG)* *ORD.* *legato*
poco *mf* *ppp*

Pf (5) (9) (4) (8) (12) (13) (8) (4) (15)
(Ped)

9 = quite long - take breath comfortably

Sax *legato*
poco f *ppp* *mf* *ppp*

Pf (16) (8) (13) (15) (5) (12)
N.B.

Sax *ORD.* *BSBG* *mf*

Pf (6) (13) (16) (9) (4) (4) (9) (2)
N.B. *poco* *ppp* *again*

*) =

(D)

Sax: *ORD.*, *full.*, *legato*, *mp guss.*, *(mp)*

Pf: *(Ped)*, *mp espr.*, *p*

Sax: *ORD.*, *pp*

Pf: *(Ped)*, *ppp*, *N.B.*

Sax: *sva*, *ORD.*, *f*, *p*

Pf: *mf*, *N.B.*, *fpp*, *mp*, *sub.f*, *molto dim.*, *ppp again*

(E)

Sax: *sva*, *breve*, *ppp*

Pf: *breve*, *ppp*, *(Ped)*

ossia: Loco

Sax: *Loco*, *BSBG*, *ORD.*, *sva*, *Loco*, *pp*, *mp*, *p*

Pf: *(Ped)*, *(6)*, *(16)*, *(5)*, *(8)*, *(13)*, *(13)*, *(6)*, *(13)*

Sax: *full.*, *mp*, *ppp*, *sva*, *tr*, *(b+)*

Pf: *(10)*, *(16)*, *(16)*, *(17)*, *(13)*, *(14)*

* Dynamic fluctuations from ff to p ad lib.

pra
Sax *tr.*
Loco
SLAP-IRREGULAR
p ff-p*)
Pf (ppp)
(Ped)
mp sempre

(SLAP) ORD. SLAP-IRREG (as before) ORD. SLAP-IRREG ORD.
Sax f ff-p mf>p ff-p p mf f poco dim
Pf (6) (12) (8) (4) (10) (9) (4) (6) (8)
(Ped) (mp)

SLAP-IRREG. *full.*
Sax mf-pp mp
Pf (13) (10) (3) (14) (15) (12)
(Ped) mp poco cresc.

SLAP-IRREG. SLAP-REGULAR, FAST SLAP-IRREG.
Sax mf-pp mf mf sempre
Pf (6) (6) (5) (9) (20) (24)
(Ped)

(SLAP) ORD. *pra*
Sax p p p pp sempre
Pf (8) (7) (2) (5) (14) (7) (3) (10)
poco a poco decrescendo (to pp) pp sempre

pra
Sax
Pf (8) (16) (16) (16) (16)
(Ped) sfz (pp) change Ped gradually

Ⓟ poco meno mosso (♩=78), pulsation coordinated!

Sax

Pf

ff sempre

ff sempre

(Ped)

Sax

Pf

loco

pp *ppp* *pppp* *fff sempre*

fff sempre

4 sempre

(Ped)

A TEMPO (♩=78)

full. / growl until the end

molto legato, quasi gliss.

ORD.

N.B.

Sax

Pf

Sax

Pf

ffff *fff sempre*

ffff *ff* *fff sempre*

N.B. mart.

ORD.

Sax

Pf

breve

breve

(Ped)

(cut)