

**joakim sandgren**

**objets saisis (2011 - 2012)**

**version pour un(e) saxophoniste baryton et ordinateur (2018)**

**partition**

the original version for bass clarinet was  
commissioned by and written for boe pettersson

the saxophone version was initiated by yuji numano

the saxophone fingerings are made by allen harrington

### scoring

1 baritone saxophone

the score is transposed.

**duration** ≈ 7 minutes

### comments on performance techniques

#### baritone saxophone

notes with square heads indicate "blow sound".

the mouthpiece should be used.

if the sound becomes too weak add sh-sound with the tongue.

you can also experiment with the thickness of the reed to add  
resistance.

if the mouthpiece is further out of the mouth the articulations  
come easier and faster.

only the fingerings in the table should be used.

once into this technique try to make it

resound as much as possible.

Staff 1: Treble clef, key signature of one flat. Notes: F2, Bb2, Bb2, Bb2, C3, F2, Bb2, Bb2. Chord diagrams below: A (C4, D4, E4, F4), Bb (C4, D4, Eb4, F4), B (C4, D4, E4, F4), C# (C4, D4, E4, F4), C (C4, D4, E4, F4), Eb (C4, D4, Eb4, F4), C (C4, D4, E4, F4).

Staff 2: Treble clef, key signature of one flat. Notes: F2, F2, F2, F2, G#2, F2, F2, F2. Chord diagrams below: C (C4, D4, E4, F4), C (C4, D4, E4, F4), C (C4, D4, E4, F4), Tf (C4, D4, E4, F4), C (C4, D4, E4, F4), G# (C4, D4, E4, F4), C (C4, D4, E4, F4), Ta (C4, D4, E4, F4).

Staff 3: Treble clef, key signature of one flat. Notes: F2, F2, F2, F2, F2, F2, F2, F2. Chord diagrams below: Ta (C4, D4, E4, F4) or Ta (C4, D4, E4, F4), Ta (C4, D4, E4, F4), C (C4, D4, E4, F4), Tc (C4, D4, E4, F4), C (C4, D4, E4, F4), Tc (C4, D4, E4, F4), C (C4, D4, E4, F4), c1 (C4, D4, E4, F4).

Staff 4: Treble clef, key signature of one flat. Notes: F2, F2, F2, F2, F2, F2, F2. Chord diagrams below: c1 (C4, D4, E4, F4), c2 (C4, D4, E4, F4), c3 (C4, D4, E4, F4), c4 (C4, D4, E4, F4), c4 (C4, D4, E4, F4), c5 (C4, D4, E4, F4), c5 (C4, D4, E4, F4), c4 (C4, D4, E4, F4), c3 (C4, D4, E4, F4), c2 (C4, D4, E4, F4), c1 (C4, D4, E4, F4).

à yuji numano et allen harrington



43 **4:4**  $\text{♩} = 63 \text{ rit.}$  **5:0**  $\text{♩} = 56 \text{ acc.}$  **5:1**  $\text{♩} = 63 \text{ rit.}$  **5:2**  $\text{♩} = 60$

47 **5:3**  $\text{♩} = 60 \text{ acc.}$  **6:0**  $\text{♩} = 80$   $\text{♩} = 106.7$

56 **6:1**

61 **6:2**  $\text{♩} = 106.7 \text{ rit.}$  **6:3**  $\text{♩} = 101.3 \text{ acc.}$

64 **6:4**  $\text{♩} = 106.7 \text{ rit.}$  **6:5**  $\text{♩} = 101.3$

78

flz  
r de gu r de gu gu g  
"f" > "mf" "ff" "mp" "mp" "ff"

r de gu r de ti o i o i o  
"f" > "mf" "ff" "p" < "mp" "ppp"

i o i t̄ dja ti kr(o) ko  
"ff" > "mf" "mf" "ppp" "mp" "mp"

(ko) ti kr(o) dja  
"ppp" "mf" "mf"

ti o i r de ti o i o i o i o i o r d̄  
"ppp" "ff" > "f" "ppp" "mf"

de ti r dja  
"mf" "ppp" "f" > "mf"

81 6:6 6:7 6:8  $\text{♩} = 101.3 \text{ acc.}$

de *f* *ppp* *mf*

85  $\text{♩} = 106.7 \text{ rit.}$  6:10 6:11 6:12  $\text{♩} = 101.3$   $\text{♩} = 101.3 \text{ rit.}$   $\text{♩} = 92 \text{ acc.}$

dja *mf*

ti r dja *ppp* *mf*

ti r ti *ppp* *mf* *ppp*

o i o i

93 6:13  $\text{♩} = 101.3$  6:14  $\text{♩} = 101.3 \text{ rit.}$  7:0  $\text{♩} = 92$   $\text{♩} = 69$  7:1  $\text{♩} = 69 \text{ rit.}$

o r d *mf*

de r de *mf* *ff*

ti *p* *mp*

gu r d *p* *ff* *mp*

de gu g *mp* *ff*

98 7:2  $\text{♩} = 66 \text{ acc.}$  7:3  $\text{♩} = 69$

r de gu g *f* *mf* *ff*

r de *mp* *mp*

gu r ti *ff* *mf* *mp*

de de *mf*

104 7:4  $\text{♩} = 66 \text{ acc.}$  7:5  $\text{♩} = 69$

gu r t *ff* *p* *mp*

ti r de *p* *mp* *ff*

ti *p*

gu r d *ff* *mp*

ti de *mp*

gu g *ff*

7:4

♩ = 69 rit.

109

flz

3:2

flz

3:2

flz

4:3

flz

3:2

flz

3:2

"p" "p" "ff" "p" "p" "ff" "mp" "p" "mp" "ff" "p" "mp" "p" "ff" "mp" "mp" "ff"

r ti gu r ti gu r ti gu r de gu

7:5

♩ = 66 rit.

113

flz

3:2

"mp" "mp" "ff"

g r de gu g

7:6

♩ = 63 acc. ♩ = 66 rit.

7:7

8:0

♩ = 60 rit.

8:1

♩ = 58 acc.

8:2

♩ = 66 rit.

flz

flz

flz

3:2

"mf" "p" "ff" "mp" "mp" "ff" "f" "mf" "ff" "mp" "mf"

r ti gu r de gu r de gu r

8:3

♩ = 60 acc.

121

rit...

flz

flz

flz

6:4

3:2

3:2

3:2

3:2

"mp" "ff" "mf" "mp" "mf" "ff" "mp" "ff" "mp" "ff" "p" "mp"

de gu r de ge de r de r de r de r de r

9:0

♩ = 66 acc.

9:1

♩ = 69 rit.

124

flz

flz

flz

flz

flz

flz

flz

3:2

3:2

3:2

3:2

3:2

3:2

3:2

"p" "ff" "ff" "ff" "f" "mf" "ff" "mp" "ff" "mf" "mp" "ff" "mp" "ff" "mp"

ti gu r de gu r de gu r de gu r de gu r de gu r de gu r de gu r

rit...

128

flz

flz

flz

flz

flz

flz

3:2

3:2

3:2

3:2

"ff" "mp" "ff" "p" "ff" "mp" "ff" "mp" "ff" "mp" "ff"

de gu r de gu r de r de r de r de r dja gu

9:2

$\text{♩} = 66$

132 rit... flz

mp < mf  
ff  
mp mf  
mp ff mf  
mf ff f ff mf

9:3

$\text{♩} = 66$  rit.

9:4

$\text{♩} = 60$  acc.

9:5

$\text{♩} = 63$  acc.

9:6

$\text{♩} = 69$  acc.

135 flz

ff f mf f  
ff mf  
mf  
ff mf  
ff mf mf  
ff mf mf  
ff mp ff

10:0

$\text{♩} = 56$  rit.

$\text{♩} = 84$  rit.

139 acc... flz

mp mf ff mf  
ff mf mf  
ff f  
ff mf < f  
ff ff  
mf > ppp

10:1

$\text{♩} = 53.3$

142 rit...

o i o i o

10:2

10:3

10:4

$\text{♩} = 53.3$  acc.

10:5

$\text{♩} = 56$  rit.

10:6

$\text{♩} = 53.3$

10:7

$\text{♩} = 53.3$  rit.

10:8

$\text{♩} = 50.7$  acc.

147 flz

i o i o i o  
kr(o) k  
p < mp

10:9  $\text{♩} = 53.3$  2:3  
 10:10  $\text{♩} = 53.3$  acc. 4:3 4:3  
 10:11  $\text{♩} = 56$  4:3 4:3 2:3  
 155 dja "mp" ti "ppp" r "mp" d ko "p" flz

158

10:12  
 160 ti "mp" "ppp" kr(o) "p" flz

10:13  $\text{♩} = 56$  rit. 6/4  
 10:14  $\text{♩} = 53.3$  acc. 12/4 4:3 flz 4:3 flz 4:3  
 10:15  $\text{♩} = 56$  rit. 9/4  
 162 k̄ gu "p" ti "ppp" gr(u) ko ti "ppp" kr(o) gu "p" ti "ppp" o i

rit... 10:16  $\text{♩} = 53.3$   
 168 o i gr(u) ḡ gu "pp" ti "ppp" gr(u) ko "p" flz 4:3 flz 4:3 flz 3:2  
 ti "ppp" kr(o) gu "p" "ppp" gr(u) sa ko "p" ti "ppp"

10:17  $\text{♩} = 53.3 \text{ rit.}$  11:0  $\text{♩} = 46 \text{ rit.}$   $\text{♩} = 69 \text{ rit.}$  11:1  $\text{♩} = 66$

172 (*ppp*) flz 2:3 kr(o) k̄ *mp* 4:3 ko *mp* ti *ppp* flz 3:2 kr(o) dja *p* < *mp* ti *ppp* r *mf* d̄ flz 174-178 5 179 flz ti r *ppp* *p* < *mp* t̄

11:2  $\text{♩} = 66 \text{ acc.}$  11:3  $\text{♩} = 69$  11:4

181-183 3 184 flz 3:2 ti r d̄ *ppp* *mp* 3:2 flz ti r d̄ *ppp* *mp* ti o i o i o i o i r d̄ *mp* < *mf*

11:5  $\text{♩} = 69 \text{ rit.}$  11:6  $\text{♩} = 66 \text{ rit.}$  11:7  $\text{♩} = 63$  12:0  $\text{♩} = 63 \text{ rit.}$  12:1  $\text{♩} = 60 \text{ acc.}$  12:2  $\text{♩} = 63 \text{ acc.}$  12:3  $\text{♩} = 66 \text{ rit.}$

194 flz ti r t̄ *ppp* *p* < *mp* 197-199 3 200 flz 3:2 ti r t̄ *ppp* *p* < *mp* 5:4 ti r d̄ ti *ppp* *mp* *ppp* o i o

12:4  $\text{♩} = 63 \text{ rit.}$  12:5  $\text{♩} = 60 \text{ rit.}$  13:0  $\text{♩} = 56 \text{ acc.}$  13:1  $\text{♩} = 58 \text{ acc.}$  13:2  $\text{♩} = 63 \text{ rit.}$

205 rit... i o i r t̄ *p* < *mp* flz 213 flz ti r ti ti o i i r *ppp* *p* *ppp* *p*

14:0  $\text{♩} = 56 \text{ acc.}$  14:1  $\text{♩} = 63$

213 flz t̄ ti ti r t̄ ti t̄ *ppp* *mp* *ppp*