Jeremy Wagner

...AUF EINER GRÜNEN AUE...

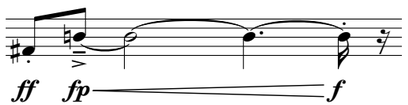
saxophone duo

Full Score

Performance Notes

Dynamics:

All dynamics are to be considered subito unless preceded by a crescendo or decrescendo. The placement of dynamic indications should be strictly observed with respect to their rhythmic positions such that the indicated dynamic is reached at the precise moment indicated. All crescendi and decrescendi represent a *linear* progression through the dynamic spectrum.



Abrubted crescendo is indicated with a staccato articulation on its concluding note. This note is not emphasized, but, rather, denotes the stopping point for the sound.

Notation:

Slashed noteheads indicate a sound compromised by air noise to the point of destablizing the notated tone; the sound of air should predominate over that of the notated pitch, masking it in a rush of white noise.

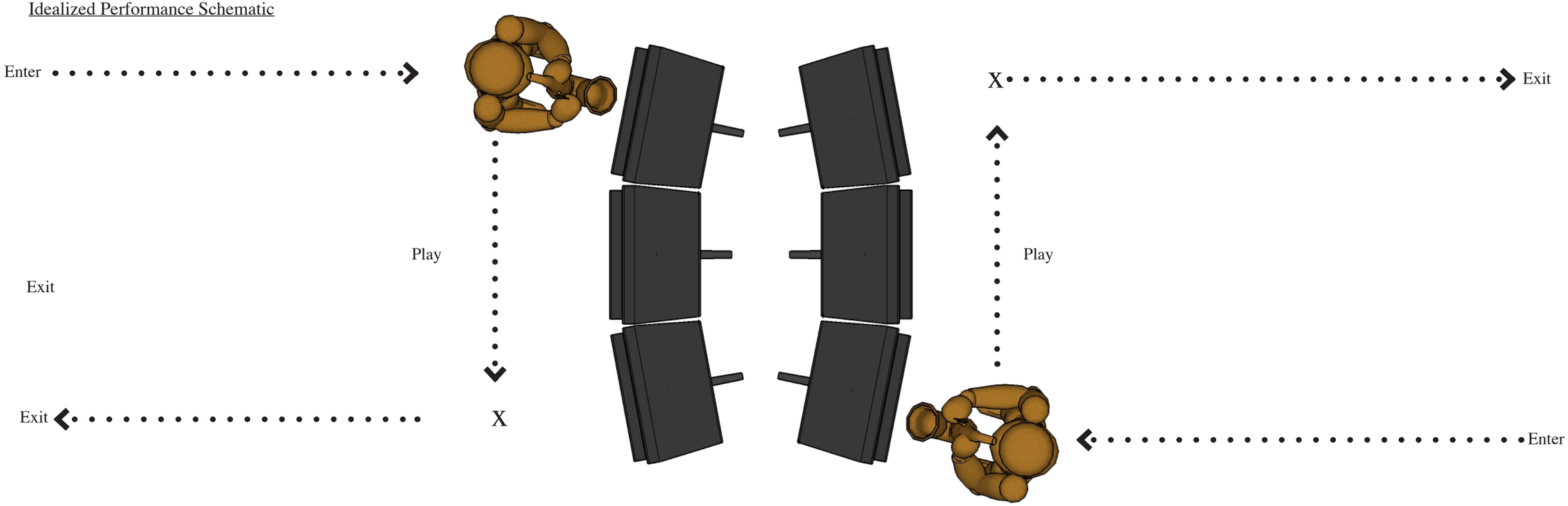
Diamond noteheads indicate a pure tone approaching the crystaline quality of a string harmonic or sine tone.

Voiced harmonics are indicated with two noteheads and a harmonic symbol. The ‘x’ notehead indicates the fingered pitch while the diamond notehead indicates the voiced harmonic pitch on that fingering.

Fluttertongue is indicated with slashed stem with superscript *‘fl.’* The distortion produced should be an interruption of the sound within the marked dynamic.

Performance Notes

Idealized Performance Schematic



Audience

...auf einer grünen Aue...

for Raymond

Jeremy L Wagner

As fast as possible (𝅗𝅥=84-100)

Entering from opposite directions players approach stands, falling into synchronized step. Arriving at positions, feet planted, the piece begins at the very next agogic pulse established by their footfalls.

Sax. 1

Sax. 2

brutale *fff*

come fiato *sf pp*

brutale *fff*

come fiato *sf pp* *sf pp*

fff

sf pp

5

sf pp *sf pp* *sf pp* *sf pp* *sf pp* *sf pp* *sf pp* *sf pp* *sf pp* *sf pp* *sf pp* *sf pp*

8

mp *f* *sf pp* *p* *ff* *fp* *mp* *sf pp* *sf pp* *sf pp* *sf pp* *sf pp* *fp*

11

13

15

17

fff

ffff

sf pp

ppp

sfp sfp

pp

p

20

ppp

pp

ppp

ppp

ppp

22

pesante

mf f

mp p

mf p

pp sf pp

pesante

mf f

mp p

mf p

secco

p

25

mp f

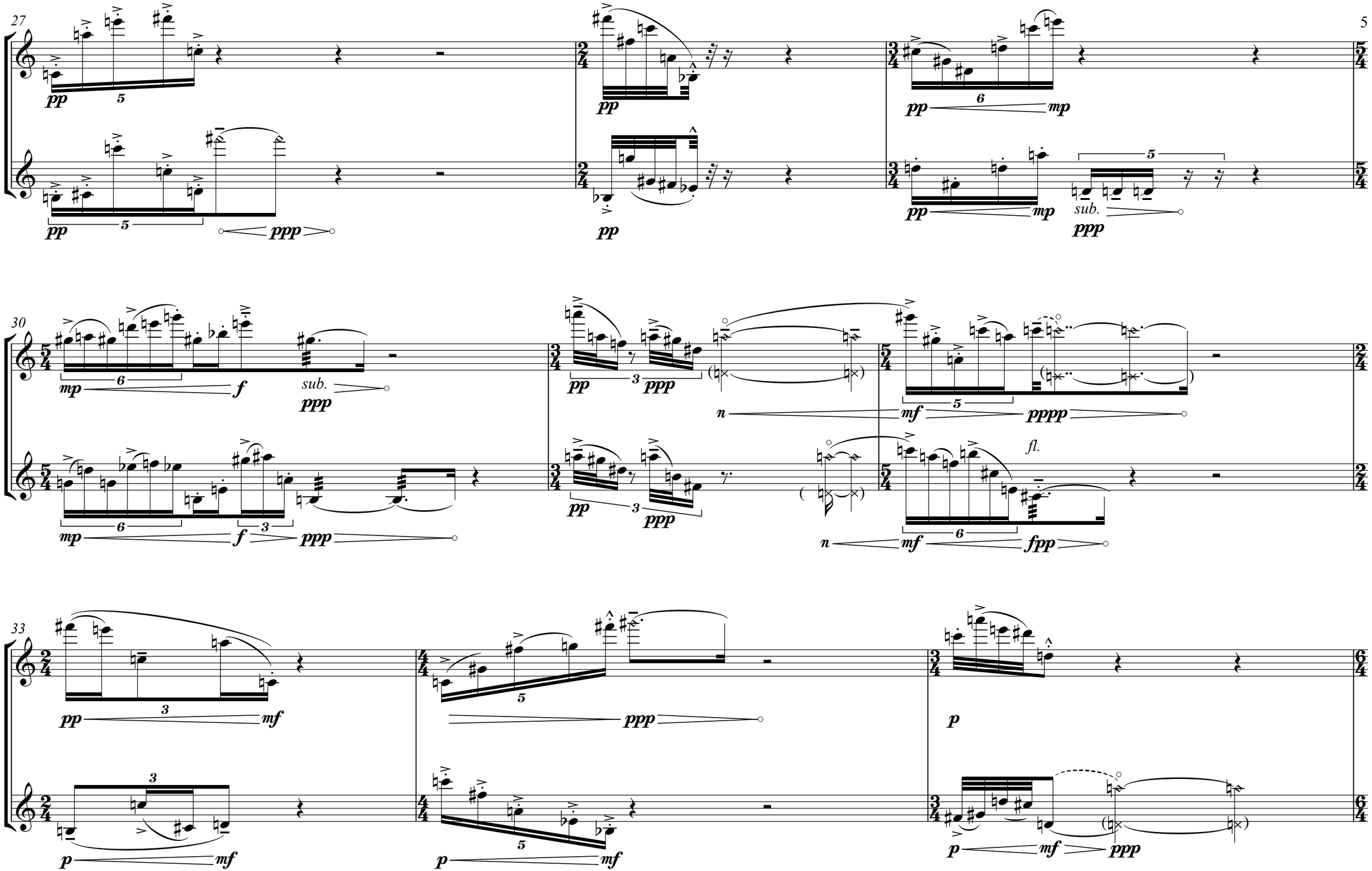
mf pp mp

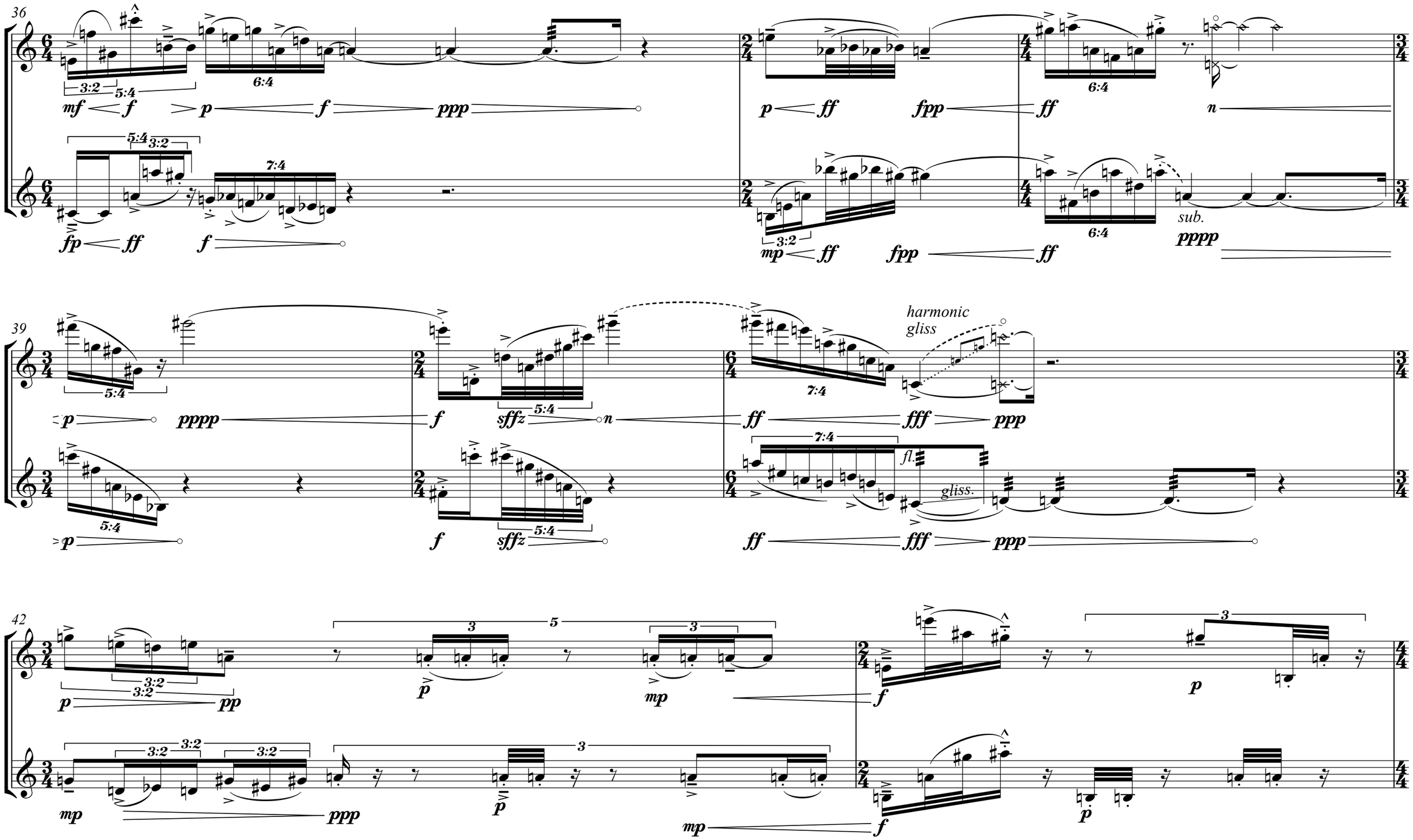
ppp

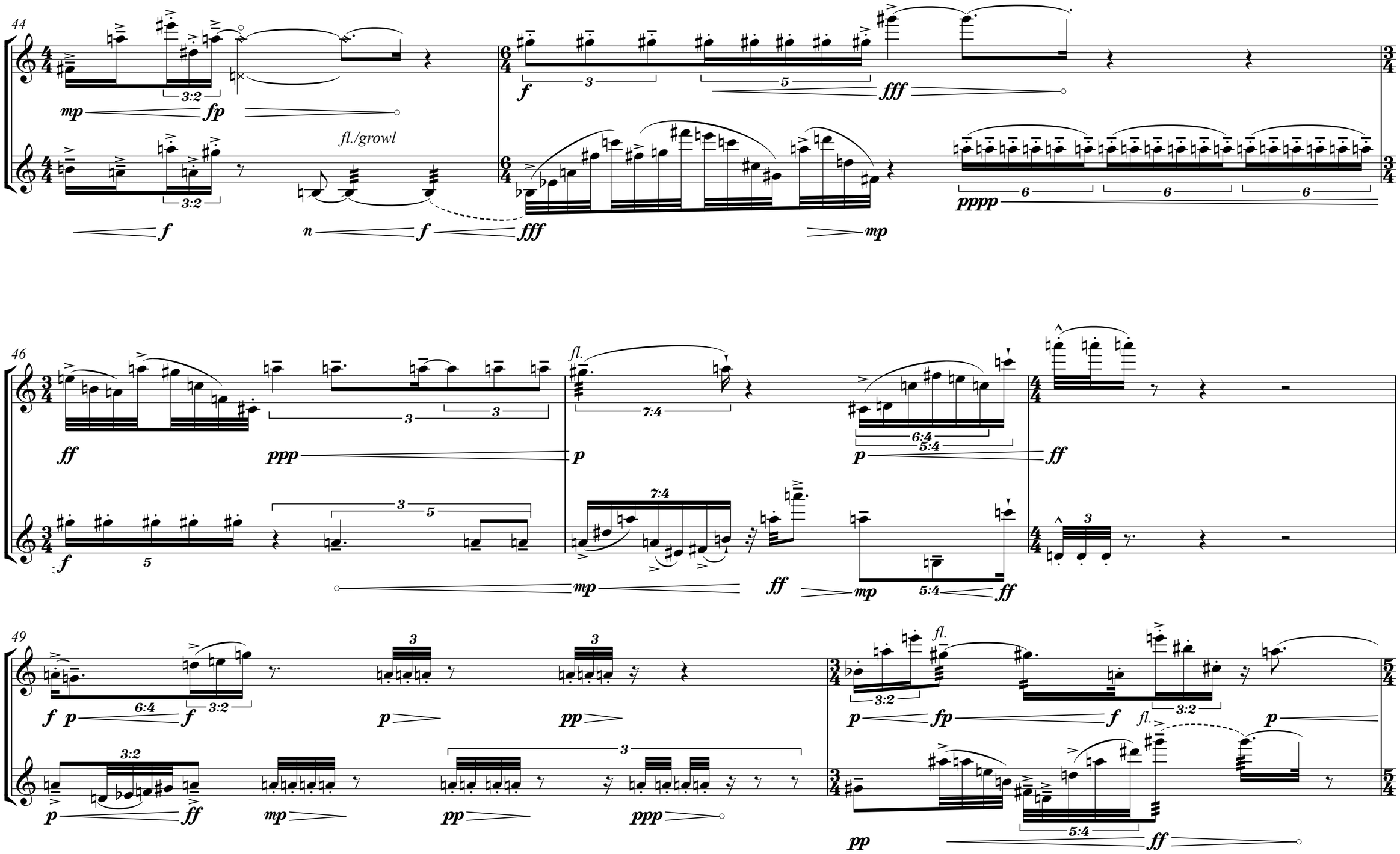
mf pp

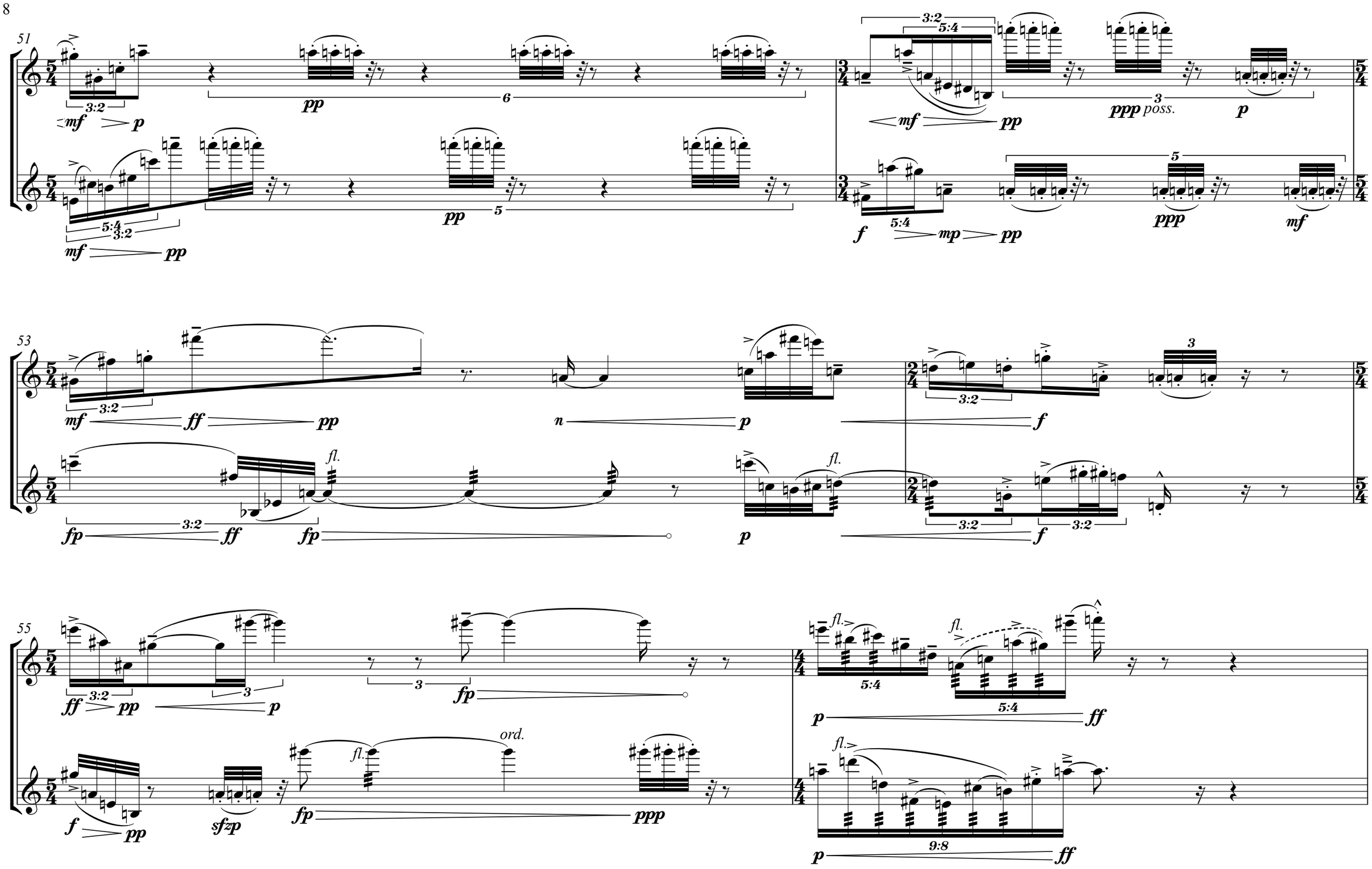
p mf

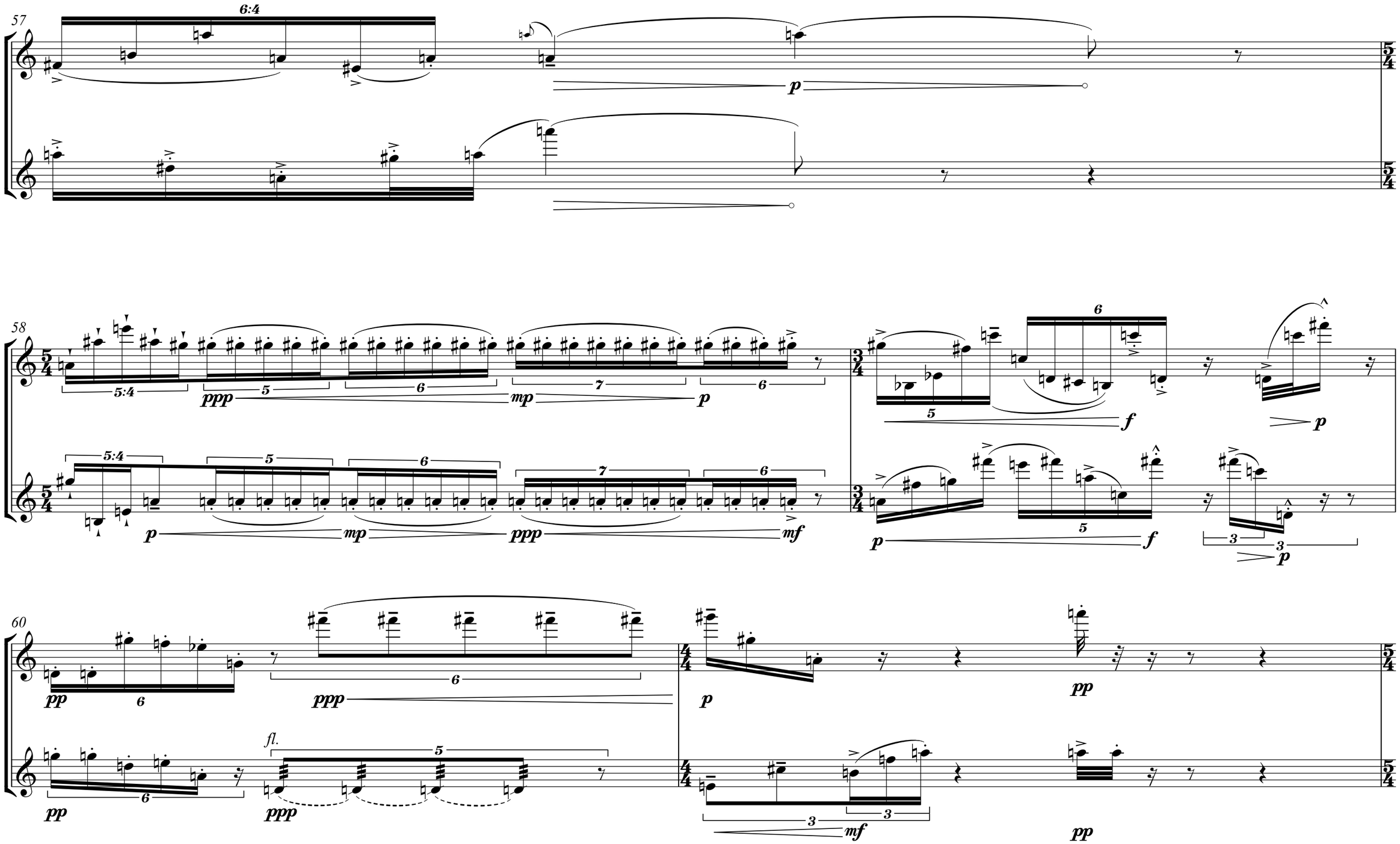
ppp

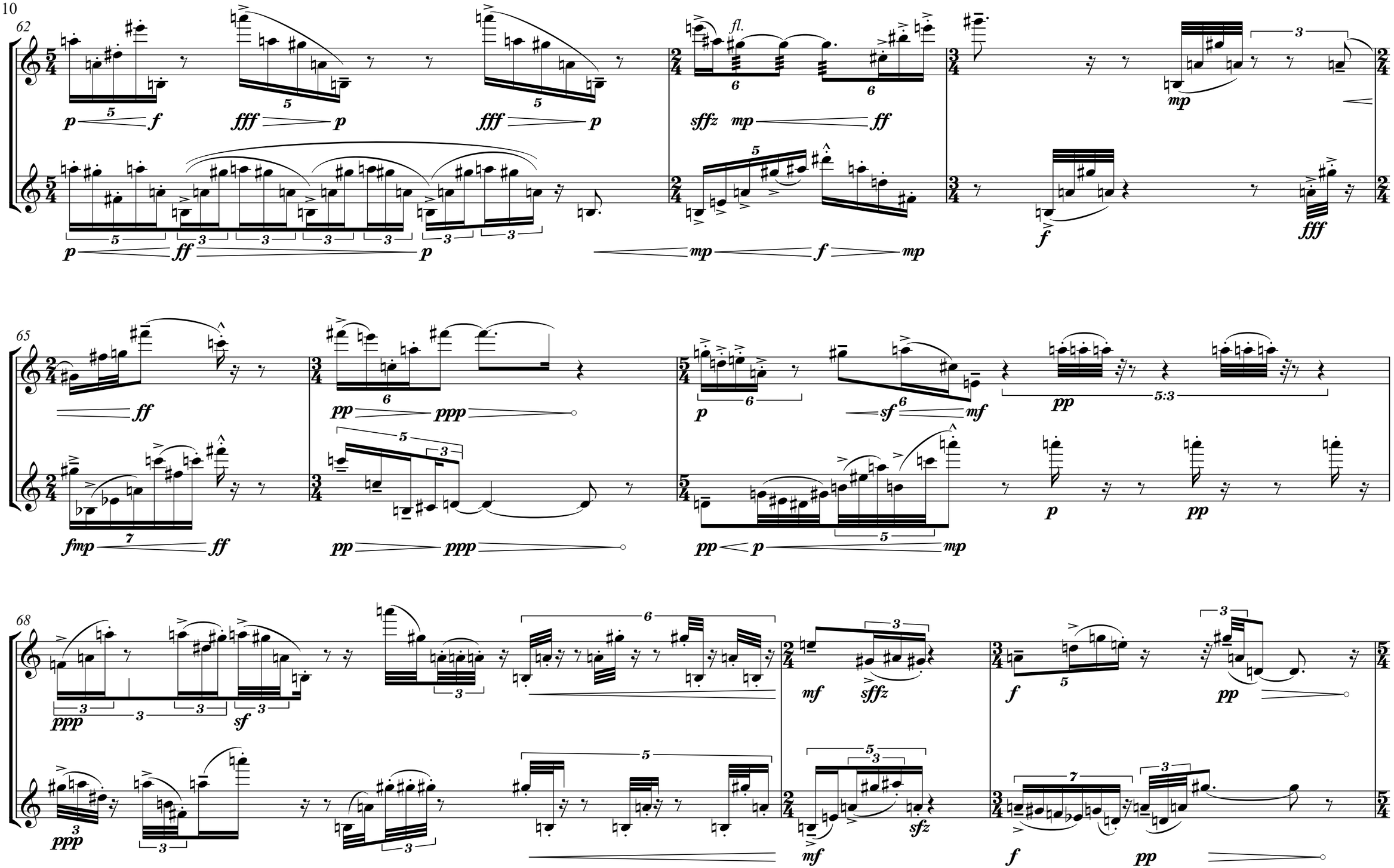

27
pp
5
pp
5
ppp
pp
pp
pp
6
mp
pp
mp
5
sub.
ppp
30
mp
6
f
sub.
ppp
mp
6
f
3
ppp
pp
3
ppp
pp
3
ppp
n
mf
5
pppp
fl.
n
mf
6
fpp
33
pp
3
mf
5
ppp
p
3
p
mf
p
5
mf
p
mf
ppp


36
3:2
5:4
6:4
mf
f
p
f
ppp
p
ff
fpp
ff
n
5:4
3:2
7:4
fp
ff
f
3:2
mp
ff
fpp
ff
6:4
sub.
pppp
39
5:4
p
pppp
f
sffz
5:4
n
ff
7:4
harmonic
gliss
fff
ppp
7:4
fl.
gliss.
p
f
sffz
5:4
ff
fff
ppp
42
3:2
3:2
p
pp
3
5
p
3
mp
f
3
p
3:2
3:2
3:2
mp
ppp
3
p
mp
f
p


44
fl./growl
46
fl.
49
fl.


51
53
55
fl.
ord.
poss.


57
6:4
p
58
5:4
ppp
5
6
mp
7
p
6
5:4
5
6
7
6
p
mp
ppp
mf
6
5
f
p
5
f
3
3
p
60
pp
6
ppp
6
p
pp
fl.
5
pp
6
ppp
3
3
mf
pp


62
fl.
65
68

71

pp mf fp mf sfp ff ff fp f

73

ff fp fpp fppp ff

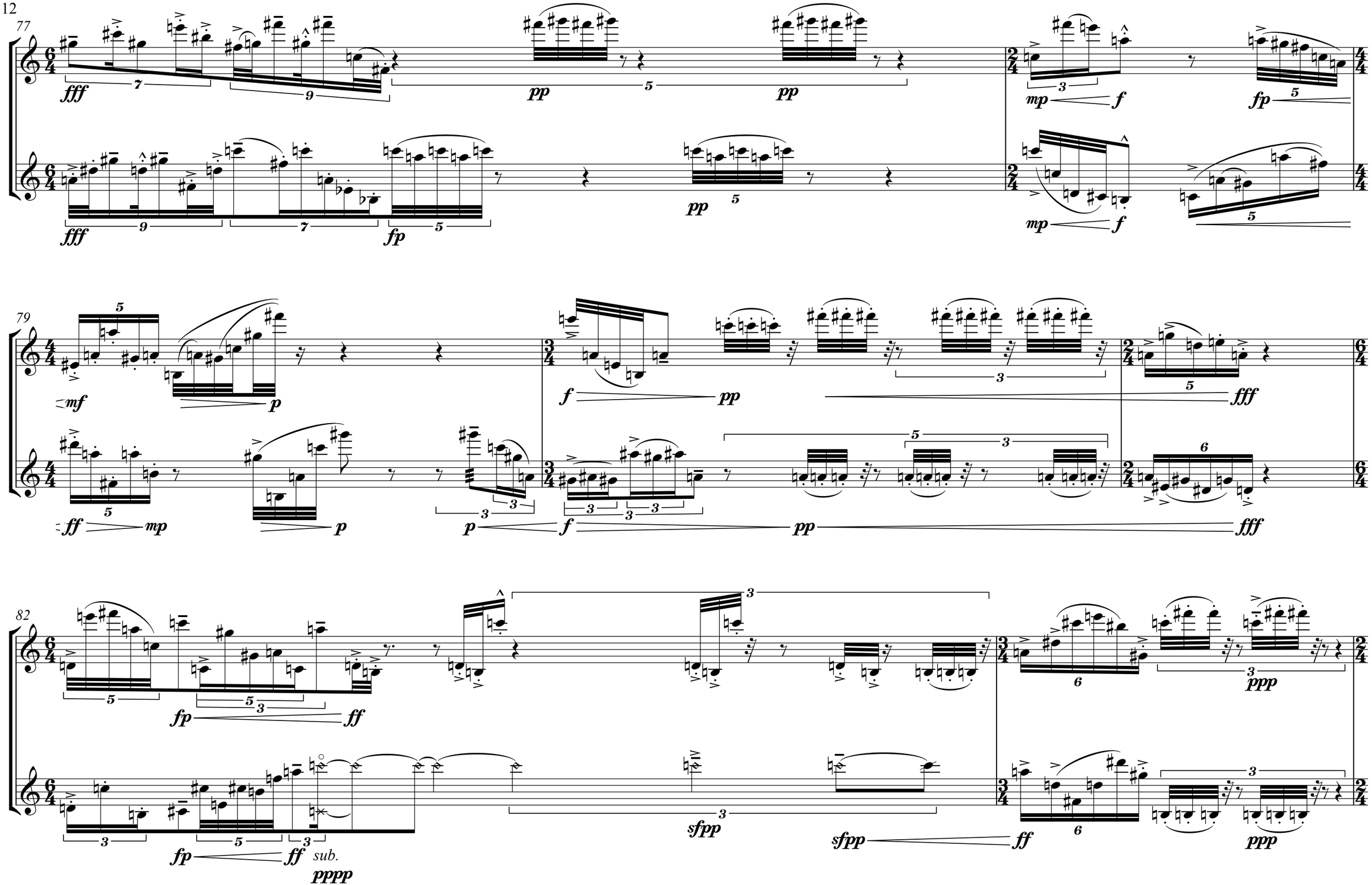
ff fp fpp fppp

75

ff sfffz pppp

ff sfffz pppp

ff sfffz pppp


77
fff
pp
mp
f
fp
79
mf
p
ff
mp
f
pp
fff
82
fp
ff
sfpp
ppp
sub.
pppp

84

fff

fff

fpp

fl./growl

mp

fff

fff

fpp

87

fff

f

fff

fff

fff

f

fff

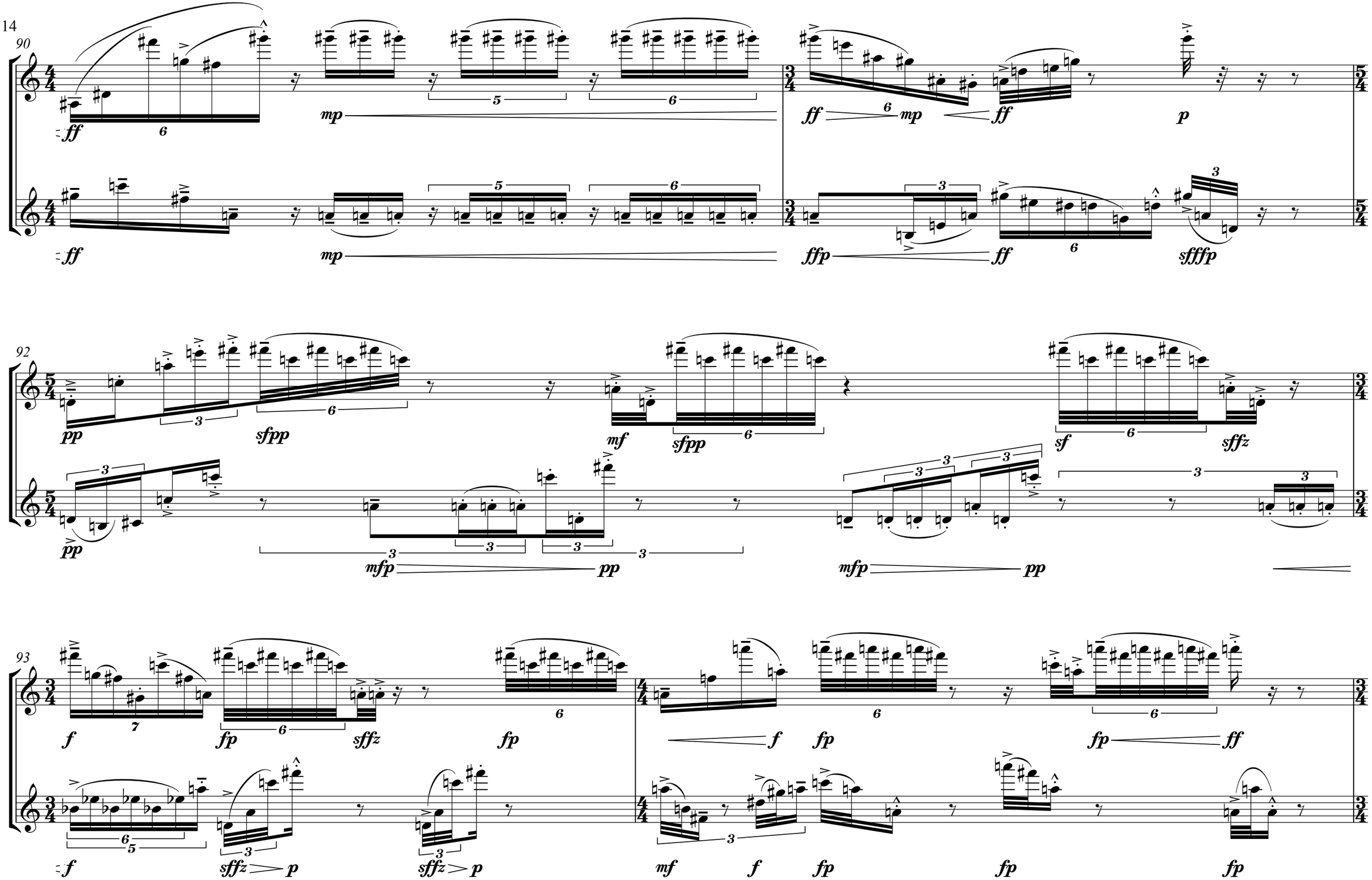
89

mp

sf

fp

mp

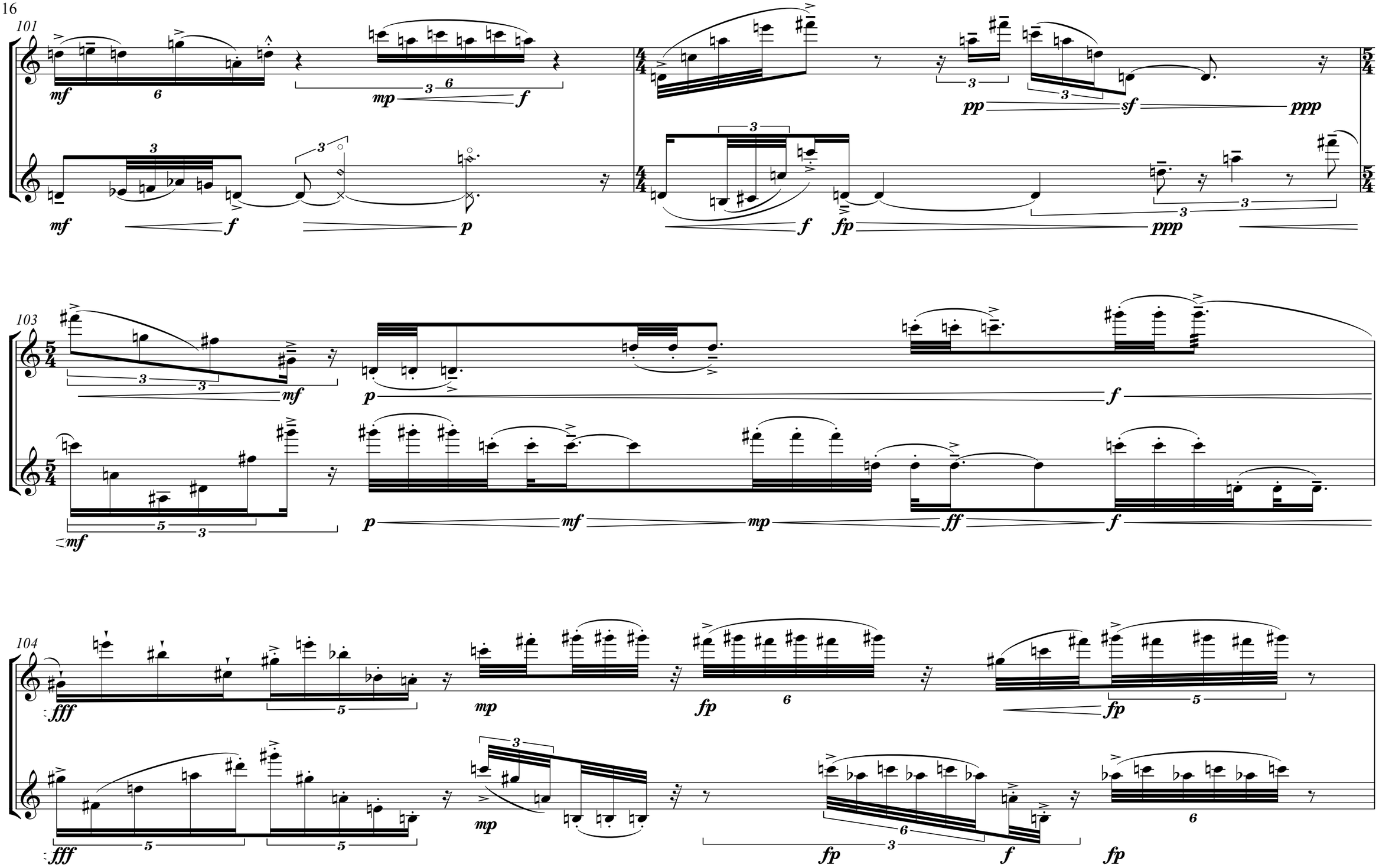

90
ff
mp
ff
mp
ff
p
ff
mp
ffp
ff
sfffp
92
pp
sfpp
mf
sfpp
sf
sffz
pp
mfp
pp
mfp
pp
93
f
fp
sffz
fp
f
fp
fp
ff
f
sffz
p
sffz
p
mf
f
fp
fp
fp

95

97

99

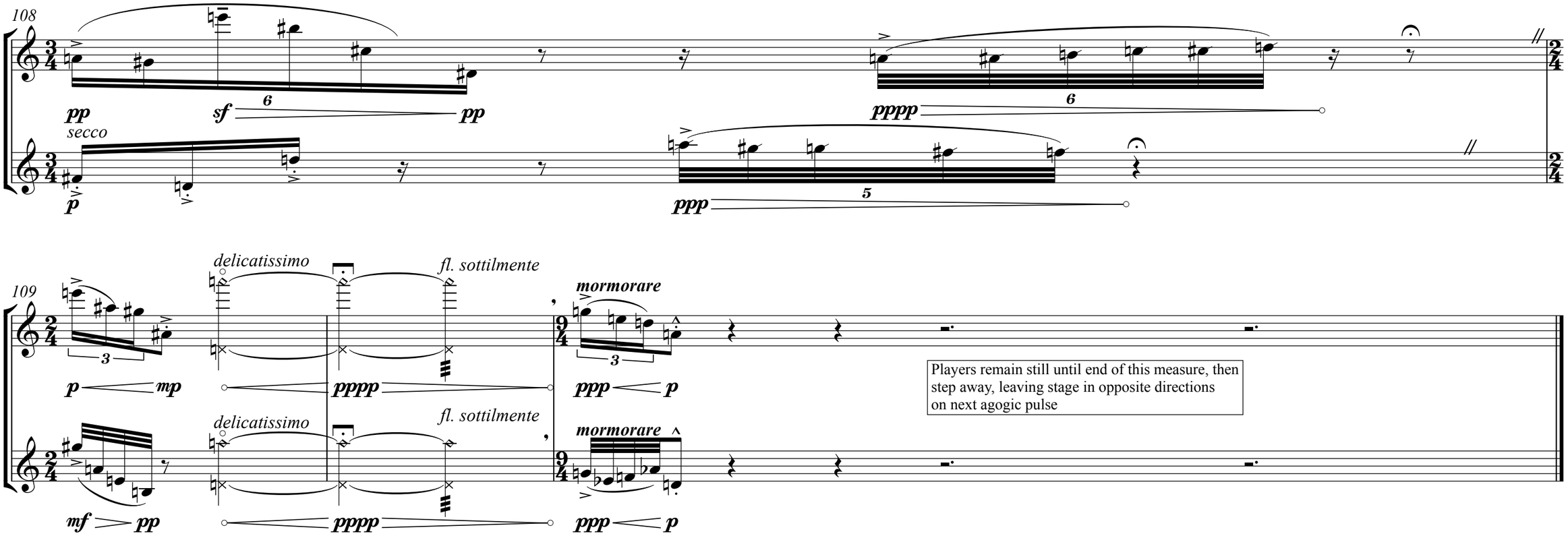
ad lib.


101
mf
mp
f
pp
sf
ppp
p
fp
103
mf
p
f
ff
104
fff
mp
fp

105

106

107


108
pp
sf
6
pp
pppp
6
secco
p
ppp
5
109
delicatissimo
fl. sottilmente
mormorare
3
p
mp
pppp
ppp
p
Players remain still until end of this measure, then step away, leaving stage in opposite directions on next agogic pulse
delicatissimo
fl. sottilmente
mormorare
mf
pp
pppp
ppp
p