

Domiciliary

soprano sax and piano

Taylor Brook
2021

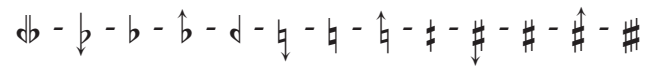
about *Domiciliary*

Domiciliary was written for Geoff Landman and Osnat Netzer in the Spring of 2021.

This piece grew from a reflection on the contrasting historical associations of the the saxophone and piano. The single instrument plus piano configuration is associated with music education and amateur music making in the home in way that is only surpassed by solo piano. The solo saxophone on the other hand has been the chosen instrument of experimental musical practices, spontaneous music making, and has a much briefer history than the piano. In this piece these two instruments fuse together and come apart in various ways.

Microtonal Accidentals

This piece uses 8th-tones, notated in the following manner (for fingerings see *The Techniques of the Saxophone*, by Weiss/Netti):



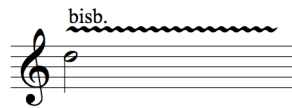
Multiphonics

The multiphonics used in this piece are taken from *The Techniques of the Saxophone*, by Weiss/Netti and the index number of the multiphonic refers to this text. When an "M" is written above the notehead, this indicates that any multiphonic that includes the provided note prominently and works with the indicated dynamic may be used at the discretion of the performer.

Bisbigliando (color and alternate fingerings)



- Alternate between 2 fingerings for the same pitch



- Trill between 2 or more fingerings for the same pitch. When rapid doubles trills are possible, this is preferred. Small variations in timbre and pitch are welcomed.

Venting Fingerings

This piece uses a technique wherein certain keys are held down that alter a standard set of fingerings to create microtonal segments that are relatively easy to play. The example below shows this technique with the venting key written in a box and the fingered notes written as square noteheads. The sounding pitch is not provided in the score to save space, but the chart of fingerings on the opposite page will show the pitch results of these fingerings, with an "m" written above the notes that produce multiphonics. These fingering should be possible in rapid succession and at any dynamic level. Some of the notes tend to pop out or become muffled, which is taken into account when these passages are used in the score.

Domiciliary

for Geoff Landman and Osnat Netzer

Taylor Brook

Soprano Sax

♩ = 56 non vib. (alternate fingerings)

Piano

S. Sax.

poco vib. poco accel. nasal a tempo non vib. repeat as fast as possible bisb.

Pno.

30 *norm.* $\text{♩} = 72$ 3

S. Sx. *p* < *mf* > *p* < *mf* > *p* < *mf* > *p* < *mf* > *pp* < *mf* > *pp* *p* *ppp*

Pno. *p* *mf* *mp* *ppp* *p* *ppp* (echo)

ped.

34 *Tc* *accel.* $\text{♩} = 102$ *nasal*

S. Sx. *f* *f* *pp* *pp* *p* *f*

Pno. *f* *mf* *p*

ped.

41 *flz.* *flz.* *flz.* $\text{♩} = 102$ *norm.*

S. Sx. *ppp* *mf* *mp* *pp*

Pno. *mp* *p* *mf* *p*

ped.

4

S. Sx. 46 1 2 3 4 3 2 1 2 3 4 3 2 etc.

pp *mp* *pp* *pp* *mf* *pp*

Pno. *f* *p* *f* *p*

ped. \wedge

S. Sx. 50 $\text{Ta} \rightarrow$ Ta

pp *mf* *pp* *mp* *pp*

Pno. *f* *pp* *mp* *pp*

ped. \wedge gradually depress ped.

Ta C3 Ta

S. Sx. 54 Ta C3 Ta

mf *pp* *mf*

Pno. *mf* *pp*

ped. \wedge

58 S. Sx. *pp* *f*

Pno. *f* *pp* *mf* *pp* *mf*

ped. \wedge

63 S. Sx. *pp* *mp* *f* *pp*

Pno. *pp* *mp* *f*

ped. \wedge

68 S. Sx. *f* *p* *f* *p* *fp* *f*

Pno. *p* *f* *p* *f* *p*

ped. \wedge

6

S. Sx.

73

Ta

Tc

Ta

p *f* *p* *f* *p*

Pno.

f *p* *f* *p*

ped.

una corda →

S. Sx.

78

Ta

C3

C5

Tc

f *p*

Pno.

f *p*

ped.

una corda →

S. Sx.

82

Tc

Ta

C3

C5

C6

Pno.

una corda →

ped.

S. Sx. *mp* *pp* *mp* *pp* *mf*

Pno. *ped.* → *una corda* →

S. Sx. *pp* *mf* *pp* *f* *pp*

Pno. *ped.* → *una corda* →

S. Sx. *f* *pp* *mf* *pp* *mf*

Pno. *ped.* → *una corda* →

S. Sx. *pp* *mp* *pp* *mp* *pp* *f*

Pno.

ped. →
una corda →

S. Sx. *p*

Pno. *p*

ped. —
una corda →

ped. gradually depress ped.

S. Sx. *f* *p*

Pno. *f* *p*

ped. —
una corda →

ped. —
una corda

114

S. Sx.

Pno.

ped. —
una corda —

f

119

S. Sx.

Pno.

ped. —

mp *ff* *pp* *fff* *pp*

f *fff* *pp*

8^{va}

una corda →

124

S. Sx.

Pno.

una corda →

Tc Ta C3 C5 C6

S. Sx. 129 *flz.* *bisb.* *bisb.* *bisb.* *Ta* *f*

Pno. *f*

una corda

S. Sx. 134 *C5* *C6* *fp* *ff* *p* *f*

Pno. *p* *f*

ped. *una corda* *ped.*

S. Sx. 139 *p* *f* *p* *f*

Pno. *p* *f* *p* *f*

ped. *una corda* *ped.* *ped.* *gradually depress ped.*

144

S. Sx. *p* *f* flz. *bisb.*

Pno. *f* *p*

ped. →

149

S. Sx. *p* flz.

Pno. *p*

ped. →

153

S. Sx. *ff* *ppp* *p* *ppp* *ppp* *p* *ppp* *ppp* flz. *bisb.* *bisb.*

Pno. *f* *p* *pp*

ped. →

random fingerings in high register

(♩ = ♩) ♩ = 76 *poco rit.* ----- ♩ = 63

(♩=♩.)

S. Sx. *p* > *ppp* *ppp* *pp* > *ppp* *ppp* *pp* *ppp* *ppp*

Pno. *ped.* *ped. ad lib.* *dolce*

S. Sx. *pp* *ppp* *ppp* *pp* *ppp* *ppp* *pp* *ppp* *ppp*

Pno.

S. Sx. *ppp* *pp* *ppp* *ppp* *pp* *ppp* *ppp*

Pno.

182 *bisb.* 21

S. Sx. *pp ppp ppp pp ppp ppp ppp mp*

Pno.

189 *bisb.* *bisb.*

S. Sx. *> ppp ppp mf ppp ppp f p ppp mf ppp < p >*

Pno. *mf f pp p*

ped. →

(♩=♩) = 92

198 1 2 3 2 1 2 3 4 3 1 2 3 4 3 1 2 3 2 etc.

S. Sx. *p*

Pno. *mp*

ped. →

203

S. Sx.

Pno.

pp mp pp

ped. →

207

S. Sx.

Pno.

mp

ped. →

211

S. Sx.

Pno.

pp mp pp mp

ped. →

215

S. Sax. *mf* *p* *fp*

Pno. *mf* *p* *mf* *p* *mf* *p* *f*

8 ped. →

5 5 5 5 7:6 8:6

15

rit. = 63

218

S. Sax. *fff*

Pno. *fff* *pp* *p* *pp* *p*

6 7 5 5 3

8va

221

S. Sax. *ppp*

Pno. *pp* *p* *pp* *ppp*

3 5 6 3 6 8va

8va

225

S. Sx.

Pno.

pp *p* *pp* *p* *pp* *p*

5 6 3

8^{va}-7

ped. →

228

S. Sx.

Pno.

ppp *ppp* *mp* *pp*

3 5 6

8^{va}-7

ped. →

231

S. Sx.

Pno.

mp *pp* *p* *ppp* *pp*

3 5

8^{va}-7

ped. →

234

S. Sx.

Pno.

pp *pp* *mp* *ppp* *ppp* *p*

pp *p* *p* *p*

ped. →

bisb.
M

8va

238

S. Sx.

Pno.

ppp *ppp* *p* *ppp*

pp *ppp*

ped.

bisb.
M

8va