

# **portmanteaux**

for flute and alto saxophone

Thomas J Dempster

Copyright © 2014 Thomas J Dempster



# portmanteaux

for flute and alto saxophone

Thomas J Dempster

*for the Greenbrook Ensemble*

Copyright © 2014 Thomas J Dempster

West Columbia, SC :: [www.thomasdempster.com](http://www.thomasdempster.com)

# portmanteaux

i. discursation	(discursive conversation)	ca. 3'15"
ii. diffuses	(diffuse gestures)	ca. 1'45"
iii. scherzotypical	(scherzo, atypical; pun on schizotypal)	ca. 3'
iv. passabando	(passages, sarabande, rubato)	ca. 2'15"
v. phunque	(a baroque funk, but maybe classier)	ca. 2'30"

duration: under thirteen minutes, natch

## PROGRAM NOTES

Pulling from everything ranging from baroque dance forms to Cleveland Players, and attempting to create something rather new from a restricted palette of sounds, *portmanteaux* is a synthesis of ideas and styles, and an experiment to obtain as many different colors, moods, and gestures from the instruments as possible. In a good pairing, there is not just complementary existence, but a liberation and freedom to complete one another's thoughts, to separate and reconvene, to work in unison, or in tandem, or in competition. In *discursation*, I envisioned similar ideas being tossed around, completed differently, copied, sometimes jokingly, with discursive moments without going too far off subject. In *diffuses*, I examine quietude, but also explore timbre and note shape with highly-diffuse passages and gestures. This thread is continued in both *scherzotypical* and *passabando* – the middle movement is a purer scherzo-rondo, high in energy, rich in aggressive rudeness, and short on patience; the fourth movement, *passabando*, is a set of cadenza-like passages set between a familiar pairing in thirds, showing the ghost of a sarabande as the graceful opening ultimately gives way to a quirky finish. The final movement, *phunque*, has a lot of notes, some familiar tunes and techniques, but a few rhythmic moments that will hopefully elicit at least a little head-bobbery, if not toe-tap-foppery.

## PERFORMANCE NOTES

Most performance notes appear in-score. Below is a short overview of common symbols and abbreviations.

**T.S.** – tongue slap (sax)

**T.P.** – tongue pizzicato (flute)

**L.P.** – lip pizzicato (flute)

*note: when flute has simply "pizz," lip pizz is preferred*

**oo** or **aa** – embouchure-shape / voicing (sax only) – oo ----> aa: change voicing slowly from one to the other.

**k** or **t** – articulation method (hard glottal or tongue at upper teeth and hard-palate juncture. respectively) (flute).

Consonants should be clearly audible, but not at the expense of pitch.

**J.W.** – jet whistle (flute). *Note: jet whistles should last the duration of the pitch*

**Flzg.** – flutter-tongue (also marked by tremolo articulation / three slashes; both instruments)

**honk!** – self-explanatory, one hopes (sax)

Occasionally, grouped tuplets have feather-beam; attempt to fit the number of attacks (accelerating or decelerating) into the grouping.

# portmanteaux

Score

Crackling  $\text{♩} = 204$

## I. discursations

Thomas J Dempster  
(BMI)

The score is written for Flute (Fl.) and Alto Saxophone (A. Sax.) in treble clef. It consists of four systems of two staves each. The music is in 3/4, 4/4, and 2/4 time signatures. Dynamics include *ff*, *f*, *mf*, *f*, *p*, *mp*, and *f*. The score includes various musical notations such as slurs, accents, and dynamic hairpins.

System 1 (Measures 1-2):  
Flute: *ff* (measures 1-2), *f* (measures 3-4)  
Alto Sax.: *ff* (measures 1-2), *f* (measures 3-4)

System 2 (Measures 3-4):  
Flute: *mf* (measures 3-4)  
Alto Sax.: *mf* (measures 3-4)

System 3 (Measures 5-6):  
Flute: *f* (measures 5-6)  
Alto Sax.: *f* (measures 5-6)

System 4 (Measures 7-8):  
Flute: *p* (measure 7), *mp* (measure 8), *f* (measures 9-10)  
Alto Sax.: *p* (measures 7-8), *mf* (measures 9-10), *f* (measures 11-12)

A

Fl. *f* *p*

A. Sx. *f* *p*

11 Fl. *f* *(♩=♩)*

A. Sx. *f*

13 Fl. *mf* *f*

A. Sx. *mp* *f* *mf*

15 Fl. *p* *f*

A. Sx. *p* *f*

17

Fl. *p* *mf* *f*

A. Sx. *p* *mp* *f*

20

Fl. *mp* *ff* *sfz*

A. Sx. *mp* *ff* *f*

B

23

Fl. *mf* *p* *Jet Whistle*

A. Sx. *mp*

26

Fl. *mf* *p* *mf* *J.W.*

A. Sx. *f* *mp* *f*

28

Fl. *Jet Whistle*

A. Sx.

*mp* *f* *mp* *sfz*

*p* < >

T.S.

30

Fl.

A. Sx.

*mf* *f* *mf*

*mp* *f* *mf*

T.S.

16 16 6 16

33

Fl.

A. Sx.

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

T.S.

16 3/8 16 5/8 2/4

37

Fl.

A. Sx.

*f* *mf* *p*

*mf* *f*

2/4 8/8 4/4



D

40

Fl. *pizz. (loco)* *pizz. (loco)*

A. Sx. *sfz* *mf cantabile*

44

Fl. *ff* *pizz. k t k*

A. Sx. *mf* *mf*

47

Fl. *pizz. k t k* *pizz. k t k*

A. Sx. *f*

E

49

Fl. *flzg.* *f+* *f*

A. Sx. *ghost tone* *pp*

52

Fl.

A. Sx.

*mf*

*p*

55

Fl.

A. Sx.

*mf*

57

Fl.

A. Sx.

*f*

*fp*

*p*

59

Fl.

A. Sx.

*mp*

*p*

*mf*

*mf*

F Calm

62

Fl.

A. Sx.

*p* *mf*

66

Fl.

A. Sx.

*f* *f p*

G Relaxed ♩ = 96

69

Fl.

A. Sx.

*mp* *f p* *mp*

72

Fl.

A. Sx.

*f* *f* *mf*

spontaneously funky

H

Fl. *p* *mf* *f*

A. Sx. *p* *mf* *f*

76

Fl. *mf*<sup>3</sup> *mf*<sup>3</sup>

A. Sx. *fp* *mf* > *p*

78

Fl. *mp* *f* *p*

A. Sx. *mp* *f*

81

Fl. *pp* *f* *mf* *mp* *pp*

A. Sx. *pp* *f* *p* *mp*

I

84

Fl. *mp* *mf* *sp*

A. Sx. *p* *mp* *mp*

87

Fl. *mp* *pp* *mf* bouncy

A. Sx. *p* *mf*

J As before... ♩ = 204

89

Fl. *p* *mf*

A. Sx. *mf* bouncy *p* *mf*

91

Fl. *mp* *mp poco staccato*

A. Sx. *mp* *mp poco staccato*

93

Fl. *p* *mf*

A. Sx. *p* *mf*

95

Fl. *mf* *ff* *f* **K Vibrant**

A. Sx. *ff* *f*

97

Fl. *p* *mp* *f*

A. Sx. *p* *mf* *f*

100

Fl. *f* *p*

A. Sx. *f* *p*

101

Fl.

A. Sx.

*f*

Detailed description: This system contains measures 101 and 102. The Flute part (top staff) begins with a rest in measure 101, followed by a series of eighth notes with slurs and accents in measure 102. The Alto Saxophone part (bottom staff) starts with a forte (*f*) dynamic and plays a rhythmic pattern of eighth notes with slurs and accents. Both parts conclude with a double bar line and a 4/4 time signature.

103

Fl.

A. Sx.

*ff*

Detailed description: This system contains measures 103 and 104. The Flute part (top staff) features a melodic line of eighth notes with slurs and accents, marked fortissimo (*ff*). The Alto Saxophone part (bottom staff) plays a rhythmic accompaniment of eighth notes with slurs and accents, also marked fortissimo (*ff*). The system ends with a double bar line and a 4/4 time signature.





# II. diffures

Brio ♩. = 66

Suddenly calm, liquid (♩ = 66)

The musical score is arranged in four systems, each with two staves: Flute (Fl.) and Alto Saxophone (A. Sx.).

**System 1 (Measures 1-4):** Both instruments play in 3/8 time. Flute starts with a forte (*f*) dynamic and a slur over a sixteenth-note run. Alto Saxophone also starts with *f*. At measure 3, the tempo changes to 2/4, and the dynamics shift to *fp*. Flute has a key click marked with a '+' and an asterisk (\*). Measure 4 returns to 3/8 time.

**System 2 (Measures 5-7):** Flute plays in 3/4 time with a *p* dynamic and a slur. A *slight* marking is above the slur. Alto Saxophone is silent in measure 5, then plays in 3/4 time with a *pp* dynamic. Measure 6 changes to 4/4 time, with Flute playing *mp* and Alto Saxophone playing *pp*. Measure 7 returns to 3/4 time.

**System 3 (Measures 8-10):** Flute plays in 3/4 time with a *f* dynamic. A box labeled 'A' is above measure 9. Alto Saxophone is silent in measure 8, then plays in 3/4 time with a *f* dynamic. Measure 9 changes to 4/4 time, with Flute playing *mfpp* and Alto Saxophone playing *p*. Measure 10 returns to 3/4 time.

**System 4 (Measures 11-13):** Flute plays in 3/4 time with a *sub. p* dynamic. Alto Saxophone plays in 3/4 time with a *pp* dynamic. Measure 12 changes to 4/4 time, with Flute silent and Alto Saxophone playing *mp*. Measure 13 changes to 2/4 time, with Flute playing *rfz* and Alto Saxophone playing *mp*.

\*) + designates key click

14

Fl.

A. Sx.

*mf*

*mf*

3

B

Fl.

A. Sx.

*mf cantabile*

5

3

tongue pizz.

*pp*

*p*

*mp dolce*

18

Fl.

A. Sx.

*mp cresc.*

5

*f*

*p*

*fp fp*

*f p*

*mf > p*

C

20

Fl.

A. Sx.

*mp*

5

*f*

T.S.

*f*

*mf con brio*

3

3

3

22 *tongue pizz.* D

Fl. *mp* *p* *pp*

A. Sx. *mf* *sub. p* *pp*

25

Fl. *mf* *p* *pp* *mp* *ghost tone possible*

A. Sx. *pp*

27 E

Fl. *f* *mf pp*

A. Sx. *f* *p*

30 *lip pizz.*

Fl. *mp* *p*

A. Sx. *mp* *p*

Musical score for Flute (Fl.) and Alto Saxophone (A. Sx.) in 4/4 time, measures 32-35. The score is titled "portmanteaux".

**Flute (Fl.):** Measure 32 has a whole rest. Measure 33 begins with a *p* dynamic and a slur over a quarter note G4, quarter note F4, and dotted quarter note E4. A fingering of 5 is indicated above a beamed eighth-note pair (F4, G4). Measure 34 features a half note G4 with a slur above it. Measure 35 has a whole rest.

**Alto Saxophone (A. Sx.):** Measure 32 has a whole rest. Measure 33 has a whole rest. Measure 34 has a quarter note G4 with a slur above it. Measure 35 has a whole rest.

**Dynamic markings:** *p* is marked in measure 33 for the flute. *pp possible* is written in measure 34 for the flute. *pp* is marked in measure 34 for the saxophone.

### III. scherzotypical

Quiet  $\text{♩} = c. 72$   
T.P. -----

Flute

Alto Sax.

2 Nervous  $\text{♩} = c. 88$

Fl.

A. Sax.

*mf ff mf ff f mf ff*

*fp > pp*

*mp*

J.W. ↑

J.W. ↑

J.W. ↑

4 Skittish  $\text{♩} = c. 112+$

Fl.

A. Sax.

*f f f f f ff*

*fp*

*mf comodo*

T.P.

T.P.J.W.

A

$\text{♩} = \text{♩} \rightarrow$

6

Fl.

A. Sax.

*mf a la Scarbo*

\*oo ----- aa ----- oo ----- aa ----- oo

*mp*

\*) - denotes voicing / embouchure shape

portmanteaux

9

Fl. *f* deliberately disheveled

A. Sx. *mf*

oo ----- aa oo      oo ----- aa oo

B

Fl. Calmer ♩ = c. 88

A. Sx. *f* *ff* *f*

J.W. J.W. T.P. + T.P.

14

Fl. *f* *poco marcato*

A. Sx. *p*

accel. Live wire ♩ = c. 100

18

Fl. *mf* L.P.

A. Sx. *mf esp.*

C

22

Fl. L.P. - - T.P.

A. Sx.

Detailed description: This system covers measures 22 to 25. The flute part (Fl.) features a melodic line with slurs and accents, marked with a forte (*f*) dynamic. The alto saxophone part (A. Sx.) provides a harmonic accompaniment with slurs and a dynamic of *f*. Performance markings include 'L.P.' and 'T.P.' above the flute staff.

D

Fl.

A. Sx.

*mp*

*p* *mp* *mf*

Detailed description: This system covers measures 26 to 30. The flute part (Fl.) has a melodic line with slurs and dynamics *mp* and *mf*. The alto saxophone part (A. Sx.) has a more active line with slurs and dynamics *p*, *mp*, and *mf*. A box containing the letter 'D' is located above the first measure.

31

Fl.

A. Sx.

*f*

*f*

Detailed description: This system covers measures 31 to 33. The flute part (Fl.) features a melodic line with slurs and a forte (*f*) dynamic. The alto saxophone part (A. Sx.) has a melodic line with slurs and a forte (*f*) dynamic.

34

Fl.

A. Sx.

*mp* *p flightless*

*p*

Detailed description: This system covers measures 34 to 37. The flute part (Fl.) has a melodic line with slurs and dynamics *mp* and *p flightless*. The alto saxophone part (A. Sx.) has a melodic line with slurs and a dynamic of *p*. The system concludes with a 5/4 time signature.

Pacified ♩ = c. 72

37

Fl. *p*

A. Sx. *f* *ff* *f* *mf* *ff*

honk! honk!

39

Fl. *mf* *p* *pp*

A. Sx. *mp* *mf* *p* *pp*

long jet whistle - emphasize overtones

E

41

Fl. *f* *mf dolce* *p*

A. Sx. *f* *p*

43

Fl. *f* *accel.*

A. Sx. *f*

k t L.P. 3 T.P. oo aa T.S.



F Scherzando ♩. = c. 88

Fl. *fp* *mf* *fp* *mf* *mf*

A. Sx. *mf* *mf*

51 Fl. *mp* *f* *mf* **G**

A. Sx. *mf*

55 Fl. *f* *mf* *f* *mf*

A. Sx. *mf*

58 Fl. *ff* *f*

A. Sx. *ff* *f*

Fast ♩ = c. 140 rit. -----

61

Fl.

A. Sx.

*f*

*f*

[H] Calmer ♩ = c. 96

Fl.

A. Sx.

*mp*

*mp*

*p*

*p*

68

Fl.

A. Sx.

*esp.*

*esp.*

*p*

*p*

rit. -----

[I] Uneasy ♩ = c. 92

72

Fl.

A. Sx.

*p*

*p*

*accel.*-----

76

Fl. *anxiously*

A. Sx.

**Edgy** ♩. = c. 132

80

Fl. *mf* *f*

A. Sx. *mf* *f poco marcato*

T.S. T.S.

84

Fl.

A. Sx. *feroce!*

**J**

Fl.

A. Sx. *ff* *f* *ff* *f* *mp* *mf* *f*

T.S. T.S.

\*

\*) - ossia: play first sixteenth only

portmanteaux

91

Fl.

A. Sx.

*fp* *p* *p*

K

94

Fl.

A. Sx.

*mp* *mp*

97

Fl.

A. Sx.

*mf* *mf* *f*

100

Fl.

A. Sx.

L

portmanteaux

104

Fl.

A. Sx.

*ff*

*ff*

The image shows a musical score for two instruments: Flute (Fl.) and Alto Saxophone (A. Sx.). The score covers measures 104 through 107. The Flute part is written in the upper staff, and the Alto Saxophone part is in the lower staff. Both parts are in treble clef. The key signature has one flat (B-flat). The time signature is not explicitly shown but appears to be 4/4. The music features melodic lines with various articulations such as accents (>) and slurs. In measure 106, both instruments play a series of notes marked with a forte fortissimo (*ff*) dynamic. The word 'portmanteaux' is written above the Flute staff in measure 105. The page number '25' is located in the top right corner, and the measure number '104' is at the beginning of the first measure.



# IV. passabando

Smoky; dark ♩ = c. 60

Flute

Alto Sax.

Fl.

A. Sx.

Fl.

A. Sx.

Fl.

A. Sx.

**B** senza misura; fluidly

Fl.

A. Sax.

*p* *mp* *p*

*p* *mp*

*p* *mf* *p*

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

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

*mf* *f* *p*

16

Fl. *lip pizz.*

A. Sx. *mp*

*f*

17

Fl. *in time* ♩ = c. 72

A. Sx. *repeat and accelerate* *mp* *f* *mf* *mf*

C

Fl. *senza misura; fluidly*

A. Sx. *rapido* *p* *f* *mp*

21

Fl. *J.W.* *J.W.* *f* *p* *in time* ♩ = c. 72

A. Sx. *oo\** *aa* *oo* *aa* *oo* *f* *mf* *p*

\*) - voicing / embouchure shape



24

Fl. *mf* *mf* *p* *f*, *pp*

A. Sx. *mf* *mf* *p* *f* *pp*

D senza misura

Fl. *mf* *leggero* *p* *f*

A. Sx.

27

Fl. *mf* *f* *forcefully, rapidly*

A. Sx.

28

Fl. *f*

A. Sx. *f*

T.S. 5

portmanteaux

Fl. *fp*  $\leq$  *f* *p* *ff*

A. Sx.

Fl. *p* *pp* *p* *mf*

A. Sx. *p* *mf*

E Luminous ♩ = c. 78

*rapid, delicate*

Fl. *mp* *pp*

A. Sx. *p* *mf* *f* *p* honk! *mf* *pp*

Fl. *f* *p*

A. Sx. *f* *p*

F Serpentine ♩ = c. 86

lip pizz. T.S.

36

Fl.

A. Sx.

*mp*

*pp*

5

38

Fl.

A. Sx.

**Faster** *rit.* -----

**G** **Lifting** ♩ = c. 68

*f*

*mp*

*mf* *f*

*mp*

5

40

Fl.

A. Sx.

*p*

*mp*

lip pizz.

*p*



# V. phunque

Hard funk. ♩ = c. 94, ♩ = ♩ sempre

Flute

Alto Sax.

*f* *mf* T.S.

Detailed description: This system contains the first three measures of the piece. The Flute part is mostly silent, with a melodic line starting in measure 3. The Alto Saxophone part plays a rhythmic, eighth-note pattern throughout. Measure 1 is in 4/4 time, measure 2 is in 2/4 time, and measure 3 is in 4/4 time. Dynamics include *f* for the Alto Saxophone and *mf* for the Flute. A 'T.S.' (Tutti Segno) marking is present at the end of measure 3.

Fl.

A. Sx.

*f* *mp*

Detailed description: This system contains measures 4 and 5. The Flute part begins in measure 4 with a melodic line. The Alto Saxophone continues its rhythmic pattern. Measure 4 is in 4/4 time, and measure 5 is in 4/4 time. Dynamics include *f* for the Alto Saxophone and *mp* for the Flute.

Fl.

A. Sx.

*f* *mp* *mf*

Detailed description: This system contains measures 6 and 7. The Flute part continues its melodic line. The Alto Saxophone continues its rhythmic pattern. Measure 6 is in 4/4 time, and measure 7 is in 4/4 time. Dynamics include *f* for the Alto Saxophone, *mp* for the Flute in measure 6, and *mf* for the Flute in measure 7.

Fl.

A. Sx.

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

Detailed description: This system contains measures 8, 9, and 10. The Flute part has a melodic line in measure 8, then rests in measure 9, and resumes in measure 10. The Alto Saxophone part has a melodic line in measure 8, rests in measure 9, and resumes in measure 10. Measure 8 is in 4/4 time, measure 9 is in 4/4 time, and measure 10 is in 4/4 time. Dynamics include *f* for the Flute in measure 8, *p* for the Flute in measure 9, *f* for the Alto Saxophone in measure 10, and *mp* for the Flute and Alto Saxophone in measure 10. A *mf* dynamic is also present for the Flute in measure 10.

A

11

Fl.

A. Sx.

*f* *mp* *f* *brightly*

13

Fl.

A. Sx.

*ff* *f* *ff* *f*

B

15

Fl.

A. Sx.

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

17

Fl.

A. Sx.

*f* *f*

19

Fl. *ff* *mf* *p*

A. Sx. *ff* *mf* *pp*

21 **Small.** ♩ = c. 84

Fl. *pp* *p*

A. Sx. *pp* *p*

25 **C** *accel.* -----

Fl. *mp* *mp*

A. Sx. *mp* *mp*

28

Fl. *f*

A. Sx. *f*

Radiant. ♩ = c. 100

30

Fl.

A. Sx.

*mf*

*mp*

32

Fl.

A. Sx.

*mp*

34

Fl.

A. Sx.

*f*

*f*

D

Fl.

A. Sx.

*mp*

*f*



38

Fl. *mp* *f*

A. Sx. *mf* *f*

40

Fl. *mf* *ff*

A. Sx. *mp* *ff*

E L.P. T.P. L.P. T.P. J.W.

42

Fl. *mp* *ff* *mp* *f*

A. Sx. *p* *mf* *p* *mf*

L.P.T.P. L.P.T.P. J.W.

45

Fl. *ff* *f*

A. Sx. *ff* *f*

F

48

Fl.

A. Sx.

*mf*

50

Fl.

A. Sx.

*f*

G

Fl.

A. Sx.

*f p f*

54

Fl.

A. Sx.

*f mf f mp f*

57

Fl.

A. Sx.

*f* *mf* *f*

[H]

Fl.

A. Sx.

*f* *sempre*

61

Fl.

A. Sx.

63

Fl.

A. Sx.

*p* *ff*

