Etude Frénétique

for two like saxophones

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Neal Endicott

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Commissioned for the 2019 Five Colleges New Music Festival

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Program Notes

Etude Fréneetique — as envisioned in its commission by the Five Colleges New Music Festival — is inspired by the violin duets of Luciano Berio and is intended not only as a study for its performers, but also as an engaging piece for the audience. The piece is energetic, driving, and highly syncopated, with interspersed moments of tranquil repose. For the performers, the piece is a challenge in the lyric use of the saxophone's upper register and in the ability to leap acrobatically through the instrument's entire range.

Performance Notes

- This piece was composed with the intention of performance by two alto saxophones, though it can be performed with similar ease on any two like saxophones (two sopranos, two tenors, or two baris) or two saxophones in the same key (soprano/tenor, alto/bari).

- Since it is the purpose of the piece to stretch the performer's lyrical altissimo ability, only pitches above C7 are given lower alternatives. If needed by one player, both performers should play the lower/smaller pitches provided.

- The "Bartok Pizz" symbol (⚲) is used to indicate slap tonguing. For the sake of speed and dexterity, a "tongue ram" slap (tongue the note firmly without creating a proper embouchure and without putting air behind the note) is preferred to a "full-seal" slap.

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- Though written as a two measure system of $\frac{7}{8}+\frac{5}{8}$, the beginning section is better thought of in $\frac{11}{8}$ (2+2+3+2+3)

- The piece is ideally performed either from memory or from the score, though individual parts are included. Beginning with three sheets on the stand, the *secundo* player will be able to facilitate page turns.

Score

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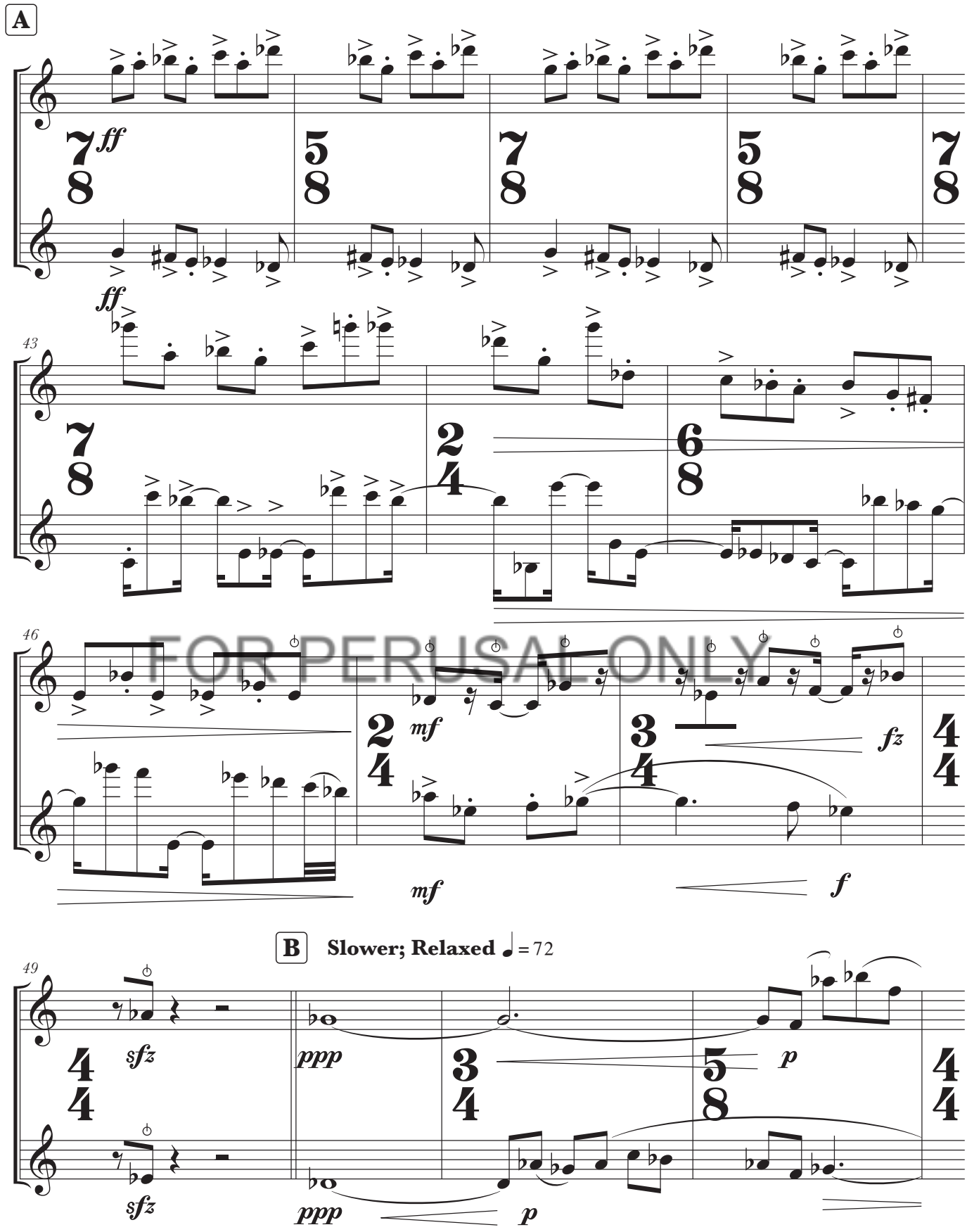

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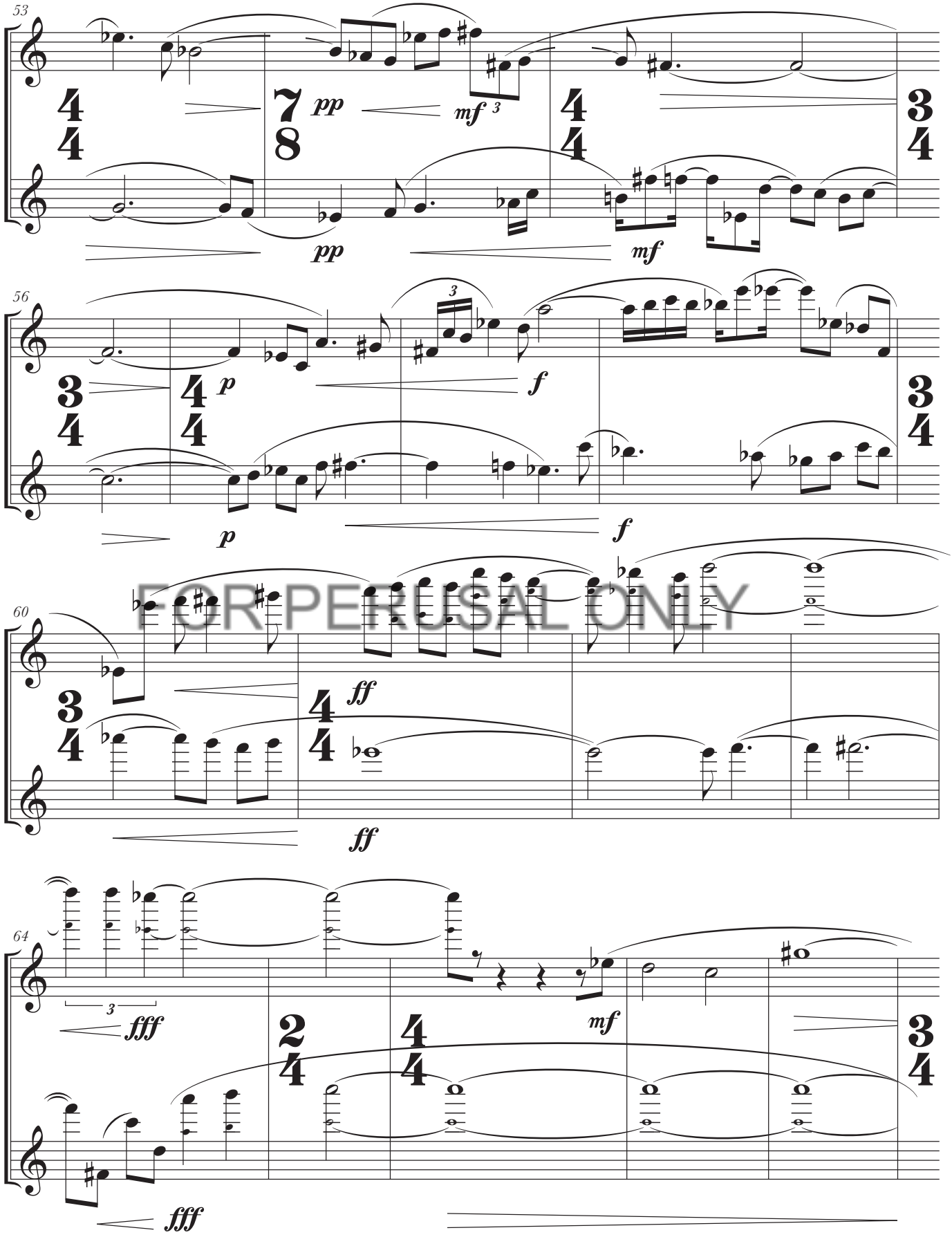

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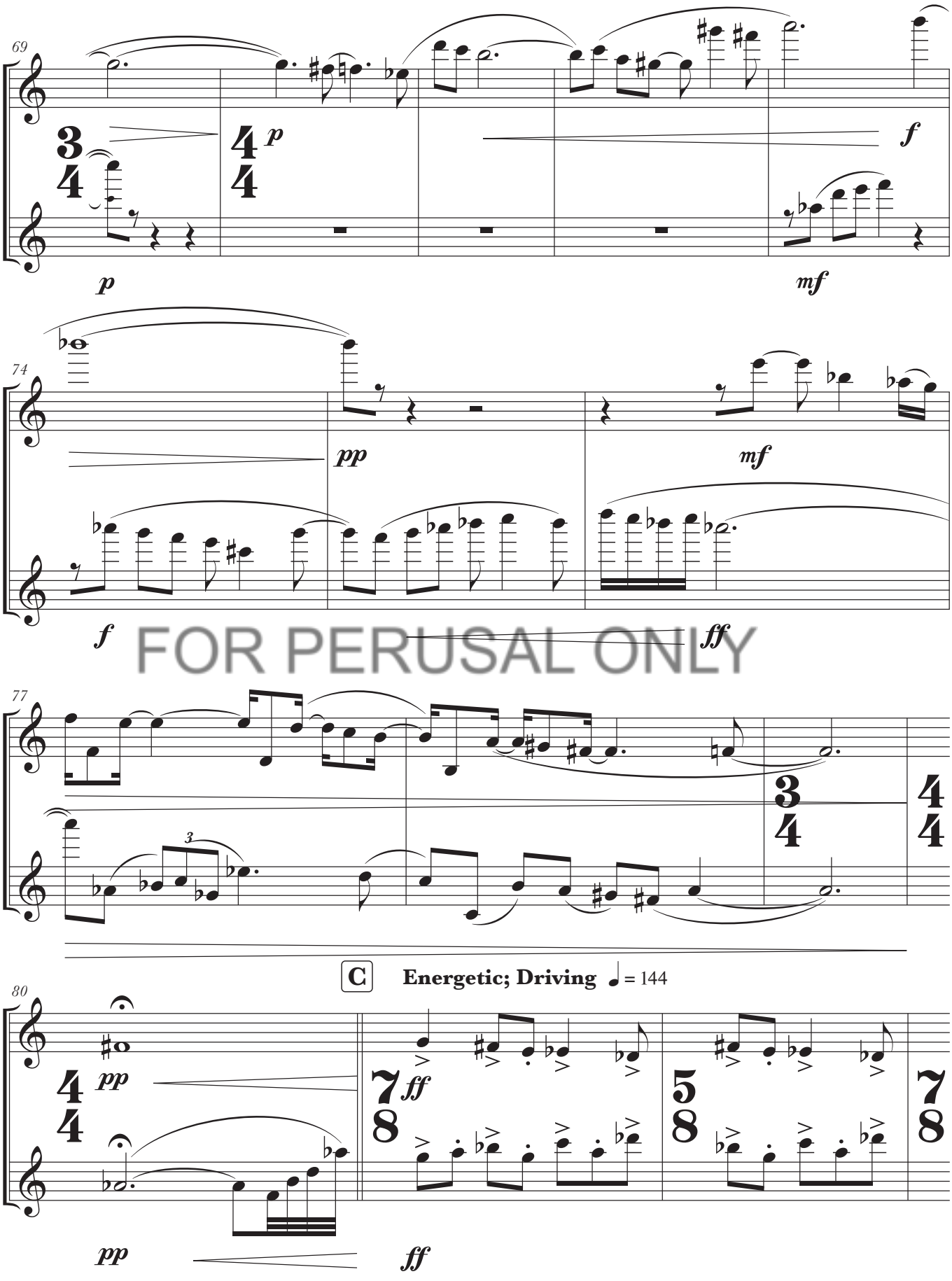

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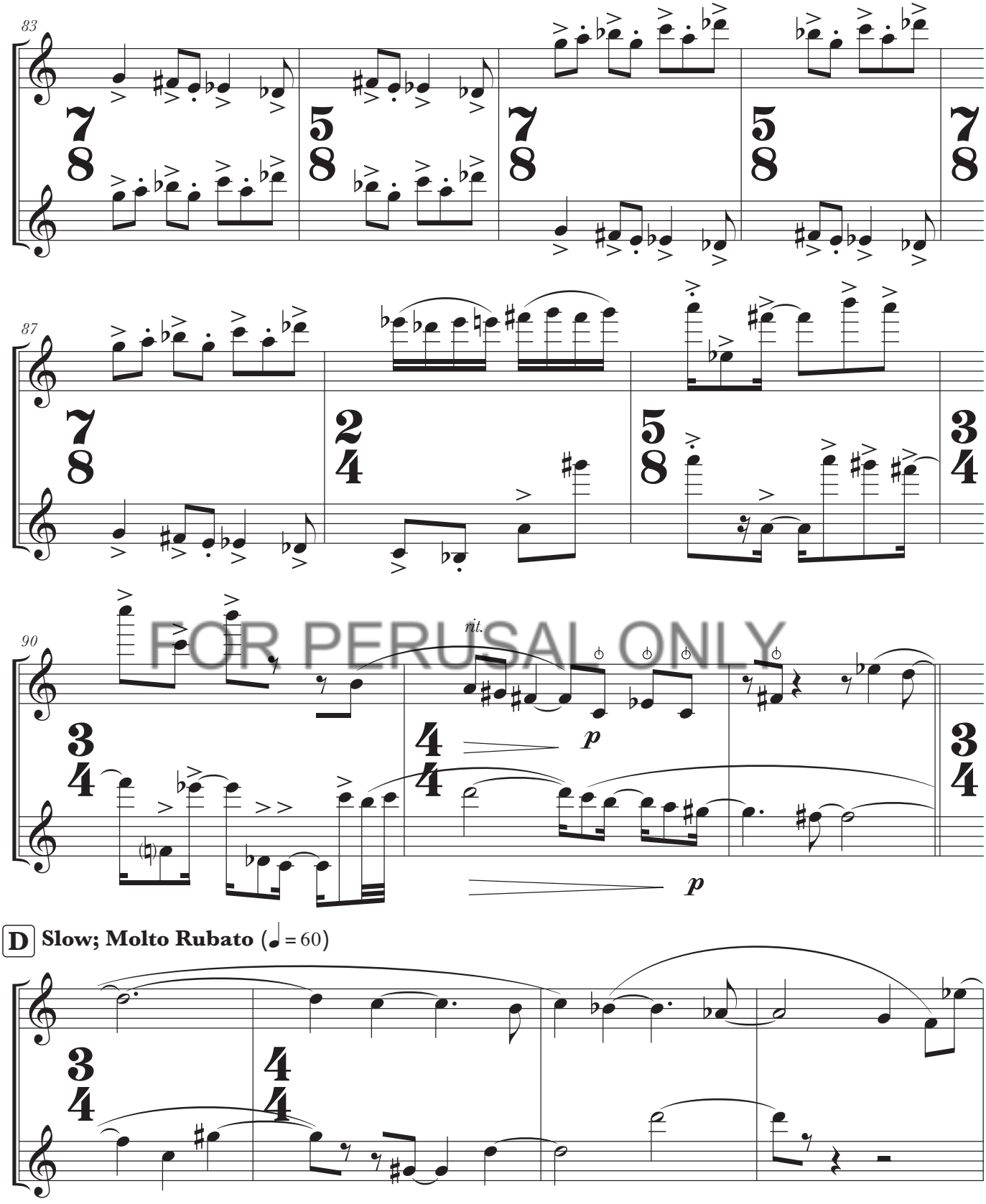

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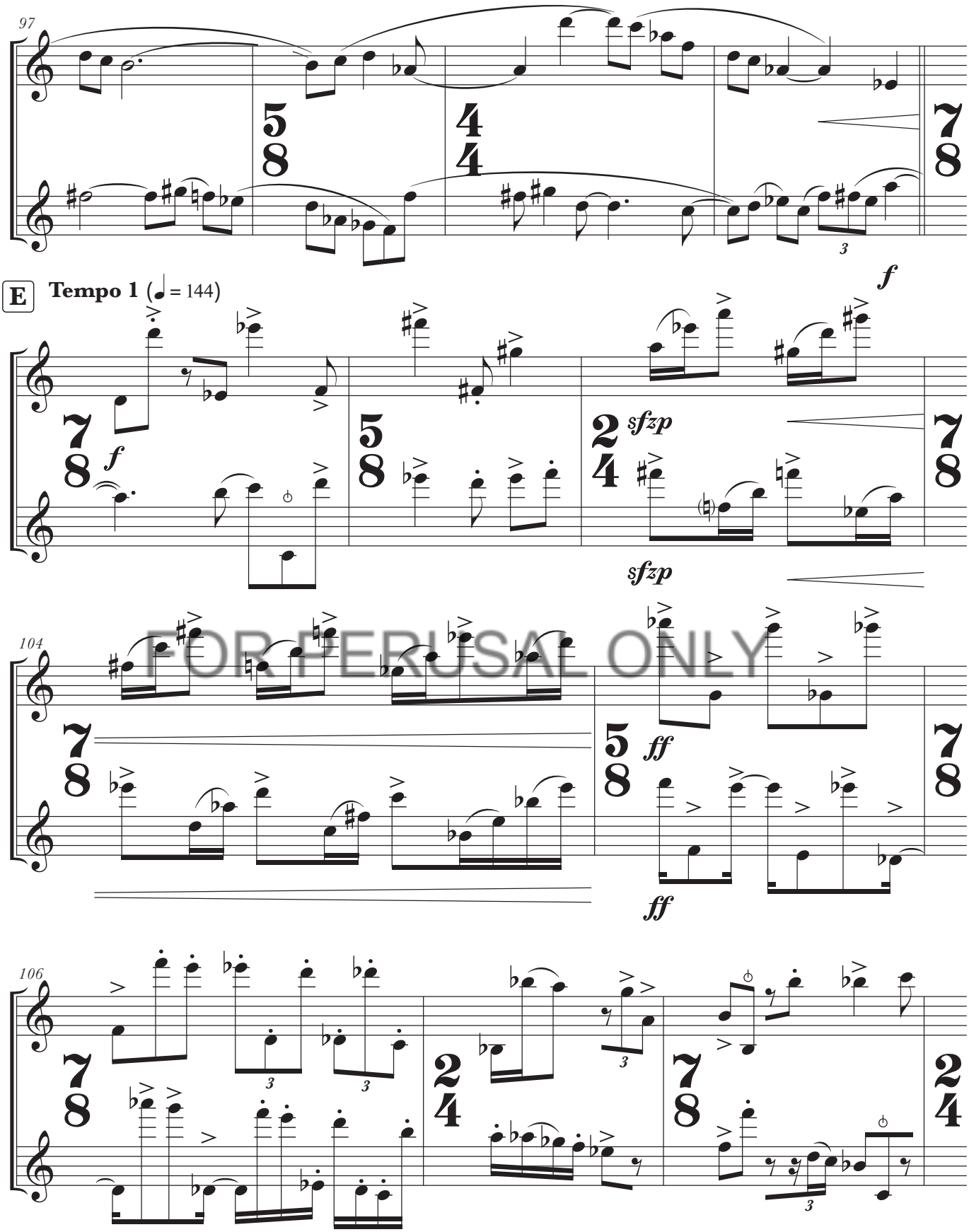

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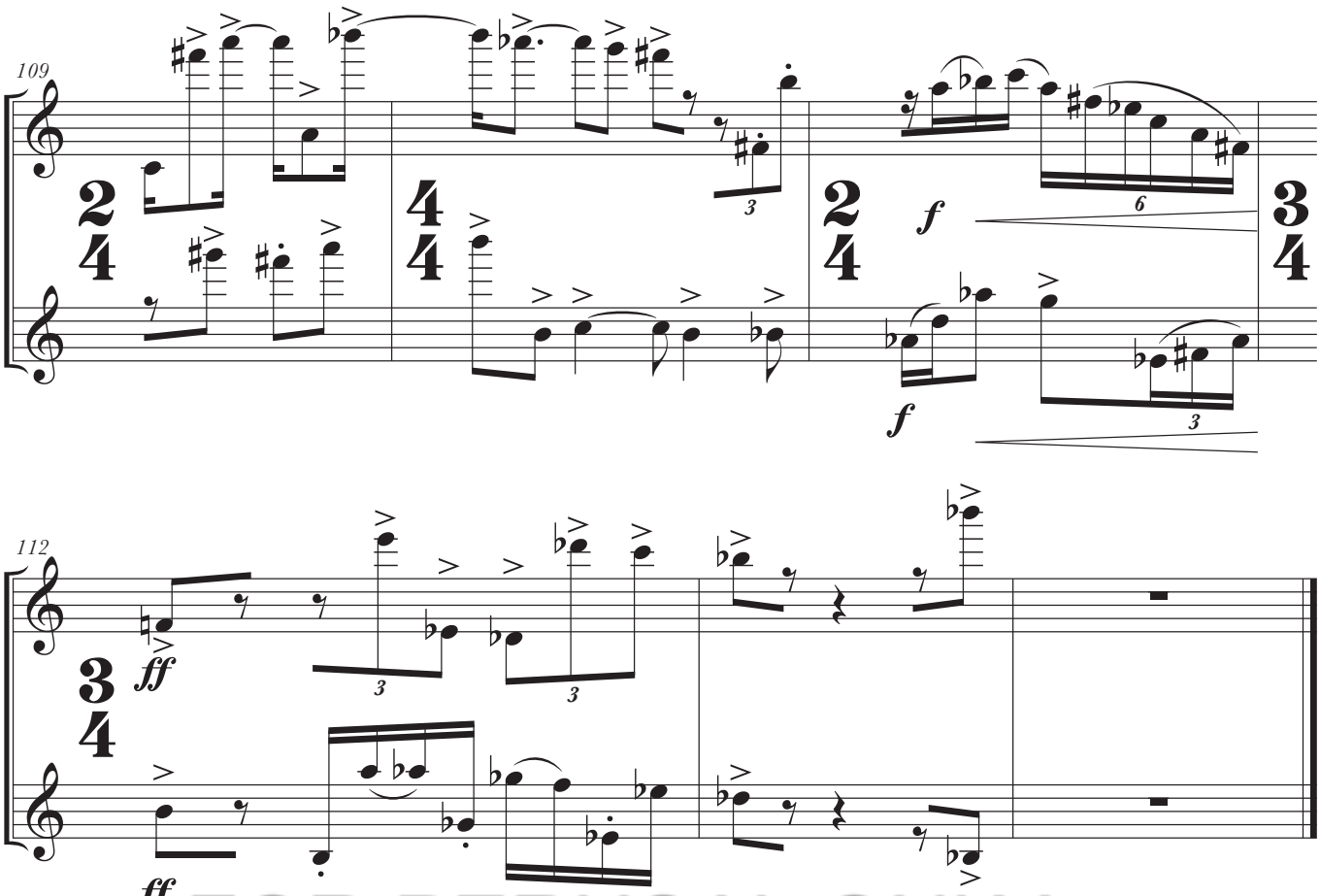

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