

Volodymyr Bohatyrov, Kateryna Palachova

based on Natalka Marynchak poetry

“Pain(ts) of W.”

musical sketches

for voice and saxophone

2023

Program note

The piece is based on the text of Ukrainian poet Natalka Marynychak. This text was written during the first days of Russian war in Kharkiv, which was then in the front line.

The main idea of the piece is to capture human feelings during the war in a fast, sketchy manner.

In the title of the piece and in its score there is a leitphoneme [w] which is used as a symbol of the war horrors.

Two saxophones are used in the piece - alto and tenor. Instrument changes throughout the piece are indicated in the score.

Each sketch has its own number. The sketches should be performed without any stops between them.

...

хто це
син
стоїть біля моєї могили
синові шість
мене катували і вбили
хто це
це мати
вийшла снігу зібрати
щоб ми могли існувати
поспішала
та
хто це
донька
вона встигла добігти до краю
краю яруги
й вічно тепер співає
хто це
це інший мій син
синові двадцять
він
навчився стріляти
вночі йому кулі снують
що досягають цілі
за всіх
кого катували і вбили
хто це
це чоловік
він обіймає кота
з усієї родини
лишився він
і його темнота
кіт підсвічує ніч
ніч вкриває сльота
хто це
це ті що лишаться по війні
їхні серця сповнені болю і вдячності
гордості й самоти
переможного щастя
радості співчуття й прагнення йти
до своєї мети
хочу щоби лишився/лишилася
саме ти

04.2022

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...

who is this
the son
standing by my grave
the son is six
I was tortured and killed
who is this
this is mother
went out to gather snow
so that we can exist
hurried
and
who is this
the daughter
she managed to run to the edge
the edge of the ravine
and now sings forever
who is this
this is my other son
the son is twenty
he
learned to shoot
at night he dreams of bullets
that achieve the goal
for all
who was tortured and killed
who is this
this is a man
he hugs the cat
from the whole family
he remained
and its darkness
the cat lights up the night
slush covers the night
who is this
these are those that remain after the war
their hearts are full of pain and gratitude
of pride and loneliness
of victorious happiness
of joy of compassion and desire to go
to own goal
I want you to stay
exactly you

04.2022

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Performing marks

muta in Alto/Tenor — changing saxophone from tenor to alto/alto to tenor

ord. — main tone

subt. — subtone


bisb. — bisbigliando

frull. — flutter tone

50% air

change instrument loudly

stamp

 — vibrato from slow to fast (can be mirrored)



— exhale: time on the horizontal scale, pitch on the vertical



— inhale: time on the horizontal scale, pitch on the vertical

whisp.



— whisper with duration



— phonetic microtonal gliss. - transition from "woo" [wu] syllable to "waa" and back



— order to entry (horizontal). If it starts from pause, another performer wait before entrance



— entrance moment (vertical)



— transition from one technique to another



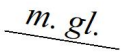
— performing any tone in the specified range



— in vocal part: speaking



— sprechgesang (spoken singing)



— microtonal glissando



— tone with duration



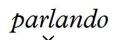
— air sound without any pitch



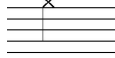
— key noise



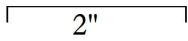
— pitch band



— in saxophone part: speaking



sh...



— frame duration in seconds

Microtonal accidentals:



— 1/4 tone higher,



— 3/4 tone higher



— 1/4 tone lower



— 3/4 tone lower



— 1/4 tone lower

Pain(ts) of W.

Natalka Marynychak

Volodymyr Bohatyrov
Kateryna Palachova

INTRO Calmato

Alto Saxophone

6" 2"

ord. → subt. → ord. → subt. → ord. → subt.

f → *(p)* → *(pppp)*

A. Sax.

9" 3"

ord. → subt. → ord. → subt. → ord. → subt.

f → *(pp)* → *(pppp)*

A. Sax.

4" 6"

air → ord. bisb. // 50% air → ord. bisb.

pp → *f* → *pp* → *mf* → *ff*

A. Sax.

9"

50% air → ord. bisb. frull.

pp → *mf* → *f* → *ffff*

A. Sax.

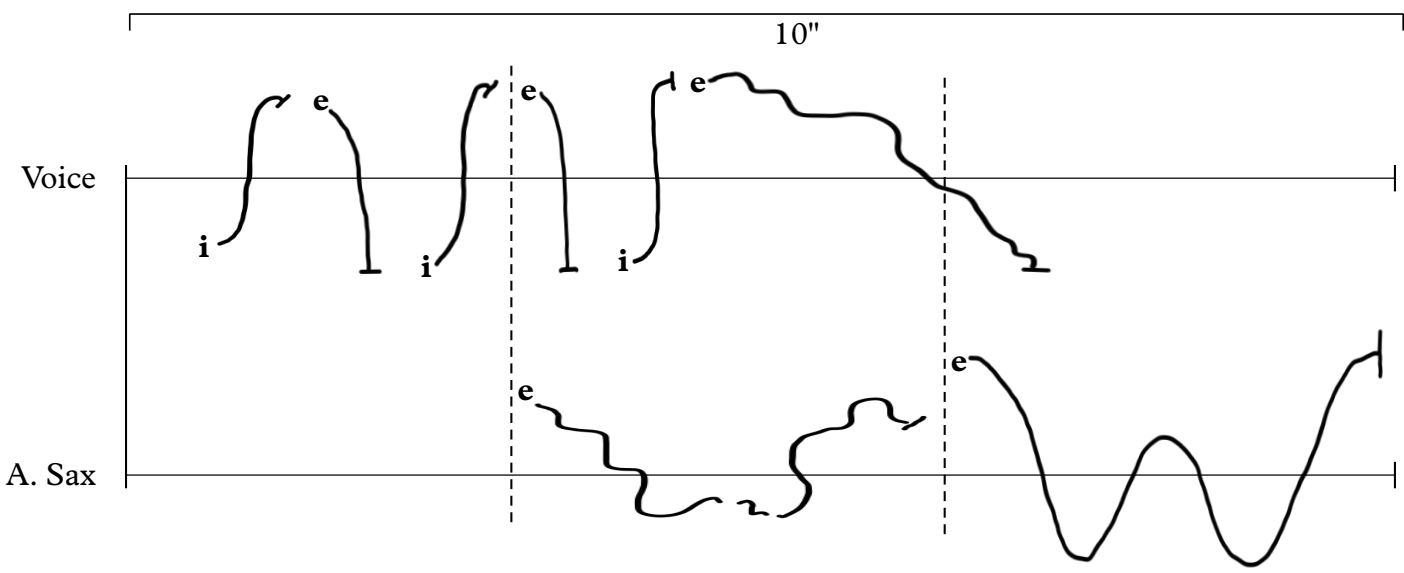
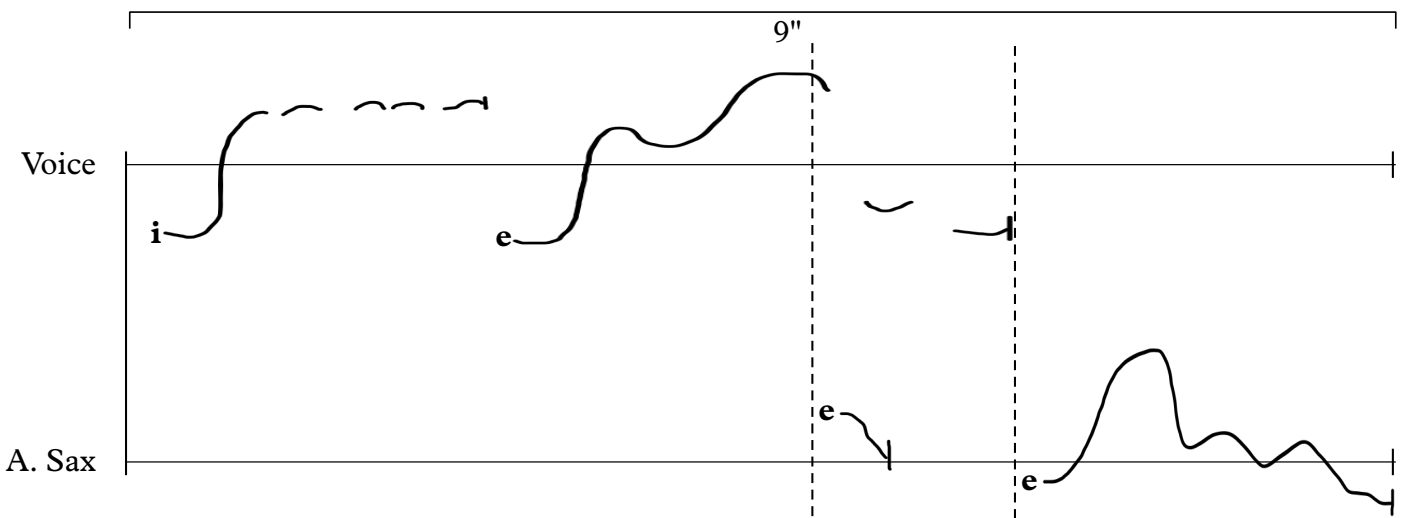
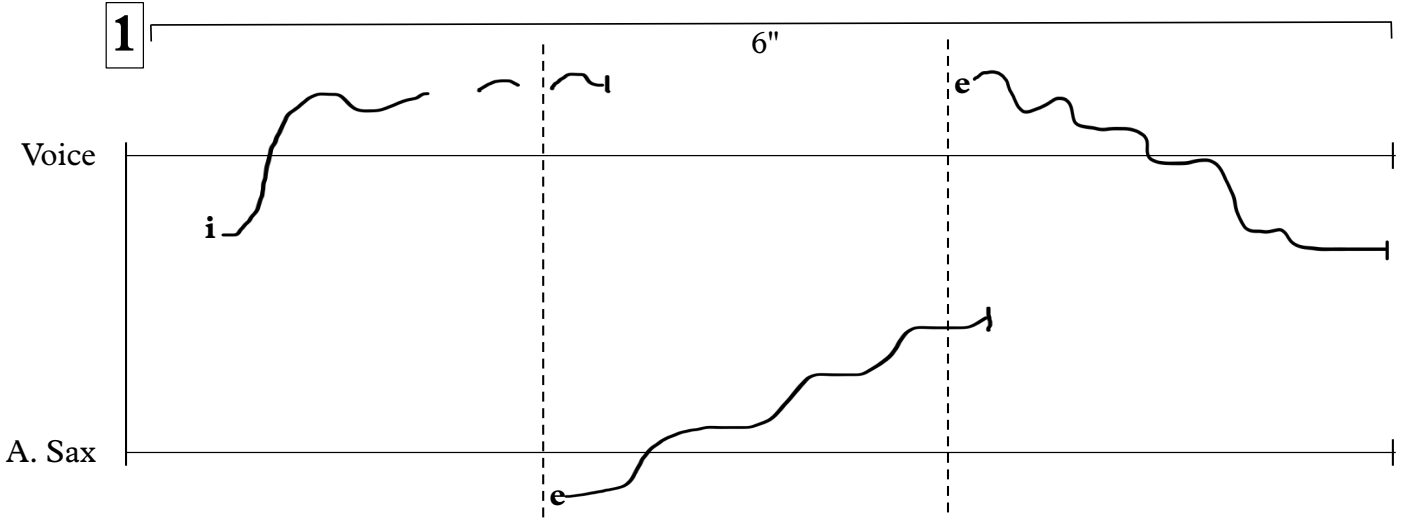
11" 2"

air → ord. air → ord. air → ord. → air

pp → *sffz* → *pp* → *sffz* → *ppp* → *ff*

The score consists of five systems for Alto Saxophone. Each system includes a staff with a treble clef and a key signature of one flat (Bb). Above the staff, performance instructions are given in boxes, such as 'ord.' (order) and 'subt.' (subtone), connected by arrows. Below the staff, dynamic markings are indicated with wedges showing crescendos or decrescendos. The dynamics range from *f* (forte) to *pppp* (pianississimo). The first system is 6 measures long, followed by a 2-measure rest. The second system is 9 measures long, followed by a 3-measure rest. The third system is split into a 4-measure section and a 6-measure section. The fourth system is 9 measures long. The fifth system is split into an 11-measure section and a 2-measure rest. The notation includes various articulations like accents, slurs, and breath marks.

1



4" 3"

whisper *p*

Voice: Хто це? Син.

A. Sax: *p*

2" 3" 6"

mp *z*

Voice: Сто - їть бі - ля мо - є - ї мо - ги - ли.

subt. → ord. → subt. → ord. → subt.

A. Sax: *pp*

6" 7" 5"

p *mf* *mp* *f*

Voice: Ме - не ка - ту - ва... ка - ту - ва - а - ли і вби - ли

A. Sax: *p* *pp* *f* *p* *f*

5"

Voice: e

A. Sax:

2

5"

9"

whisper

Voice

Xто це?.. Це ма - ти.

mp loco *gliss.* *pp*

A. Sax.

p

Voice

Вий-шла сні-гу зі-бра - а - а - ти.

p *mf* *f*

A. Sax.

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

k.n.

A. Sax.

f *p* *f* *ff*

10"

k.n. 3

Voice

щоб ми мо - гли і - сну - ва - а - а - а - ти.

pp *mp* *f* *p* *f*

subt. → ord.

A. Sax.

pp *mf* *p* *f*

12"

3 5

Voice

пос-пі-ша-ла, та...

ff *p*

A. Sax.

ff *fff*

Muta in Tenor

3 3

3-6" 5" 2"

3 $\text{♩} = 60$
non vibr.
p *lamento* 3 *vibr.*

Voice
 Хто це Донь - - ка

T. Sax.
pp air

Voice
mp 3 *vibr.* 5 *mf* *p*
 во - на всти - гла до - біг - ти

T. Sax.
 air

Voice
f 5 3 *p* *f*
 до - біг - ти до кра - ю до кра - ю

T. Sax.
f *pp* air

Voice
 3 *p* 5
 я - ру - ги й віч - но те - пер

T. Sax.
f *pp* air

Voice
ff *pp*
 — спі - ва - - - е.

T. Sax.
f *pp* air

4 Militare ♩=120

Voice *p* *mf* *f*
 Who ce? Ce in - shiy myi sin.

T. Sax. frull. ord. k.n. *p* *mf* *ff*
 stamp

Foot *f*

Voice
 Si - no - vi dva - dyat'. Vin nav - chiv - sya stri - ly - ti.

T. Sax. *mf* *ff* *mp* *ff* *mf*
 k.n. frull. k.n. ord.

Foot

Voice
 Vno - chi yo - mu ku - li snyat'sya,

T. Sax. *ff*
 k.n.

Foot

Voice *p* *mp*
 він о - бій - ма - є ко - та...
 T. Sax. *pp* *mp* *m. gl.*

Voice *p*
 A... A...
 T. Sax. *m. gl.* *p*

Voice *pp* *misterioso*
 з у-сі-є - ї ро-ди-ни ли ши-вся він і йо-го тем-но - та...
 T. Sax.

Voice *mp* *mp* *pp*
 A... A... A... A...
 T. Sax. *p* *mp* *pp* *50% air frull.*

Voice *p*
 кіт під сві чу є ніч... шшш... Ніч вкри - ва-єсльо - та...
 T. Sax. *pp* *mp* *pp* *ord. Muta in Alto*

6 $\text{♩} = 85$
legato

A. Sax.

A. Sax.

Voice *mf*
 Хто це? Це ті, що ли-шать-ся по вій

A. Sax.

Voice *f* *mp* *p*
 ні. Їх - ні сер-ця спов-не-ні

A. Sax. *f* *p* *mf*

Voice *mf*
 бо - лю і вдяч - но - сті

A. Sax. *(mf)* *p* *mf* *p* *mf*

Voice *f* гор - до-сті *p* й са-мо - ти *mp* пе - ре -
 A. Sax. *pp* *mp*

Voice *mf* мож - - - но-го *f* щас - тя
 A. Sax. *mf* *f*

Voice *p* ра - до-сті спів - чут-тя *mp* праг-нен-ня йти *mf* до сво-є - ї
 A. Sax. *p* *mp* *mf*

Voice *f* ме - - ти
 A. Sax. *f* *fff*

Senza tempo e metro

free speaking

Voice Хочу щоби лишився, лишилася саме ти. ||

OUTRO

A. Sax. 5" 2"

subt. → ord. → subt. → ord. → subt.

pp \rightrightarrows *f* \leftrightharpoons *pp*

A. Sax. 6" 1"

ord. → subt. → ord. → subt. → ord. → subt.

f \rightrightarrows *(pp)* \leftrightharpoons *f* \rightrightarrows *(pppp)*

Voice 4" 5" 4"

f \rightrightarrows *pp* \rightrightarrows *f*

Ba... Ba - a

subt. → ord. → subt. ord. → subt.

bisb.

A. Sax. *f* \rightrightarrows *pp*

Voice 4" 3" 6" 4" 2" 3" 2"

pp \rightrightarrows *f* \rightrightarrows *(pppp)*

Ba - a - a - a... (to end of air)

50% air frull. ord. → subt. air

A. Sax. *pp* *mf* \rightrightarrows *pp*