

Stefan Streich

Kontur Rot

für zwei Klarinetten und zwei Violoncelli
for two clarinets and two violoncelli

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(beide Eb- und Baßkl.) und
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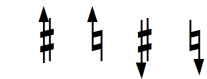
for two clarinets
(both Eb- and bass cl.) and
two violoncelli

Aufführungshinweise
Allgemein

Immer ganz ohne Vibrato, außer an explizit
bezeichneten Stellen.

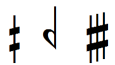
Performance Instructions
General

Always completely without vibrato, except
where explicitly indicated.



Ca. 1/8 – 1/6 – Ton höher/tiefer

Approx. 1/8 – 1/6 – tone higher/lower



1/4 – Ton höher/tiefer, 3/4 – Ton höher

1/4 – tone higher/lower, 3/4 – tone higher



Tenuto. Sehr hart abgeschnittenes und
rhythmisch präzises Tonende.

Tenuto. Abruptly cut off and rhythmically
precise tone ending.

Klarinetten

Zungenschlag ("Slap tongue")

Clarinets

Slap tongue

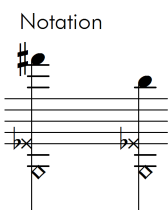
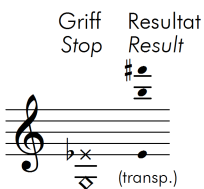


Klappenschlag. Zur Verstärkung manchmal
durch ein tonloses, perkussives „t“ der
Stimme unterstützen.

Key hit. Sometimes supported by voice with a
toneless and percussive „t“ for amplification.

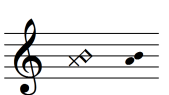
Multiphonics der Baßklarinette

Bass clarinet multiphonics



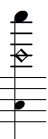
Grundgriff g + es'-Klappe.
fis^{'''} oder h^{''} deutlich im
Vordergrund, e['] klingt immer
leise mit

Basic stop g3 + eb4-key.
f#6 or b5 clearly in the foreground,
e4 always slightly resonates.



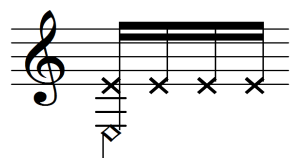
Grundgriff h['] + a[']-
Klappe, sehr weiche
Wechsel zwischen
den Tönen

Basic stop b4 + a4-key. very
smooth changes between the notes.



Grundgriff c^{'''} gleichzeitig über-
und unterblasen. c^{'''} deutlich im
Vordergrund, a['] klingt leise mit

Basic stop c6 simultaneously over-
and underblown. c7 clearly in the foreground, a4
slightly resonates.



Grundgriff tiefes e wird durchgängig
gehalten. Linker Zeigefinger klopft e1-
Ringklappe + leichte slap tongue

Basic stop e3 is to be held throughout.
Left index finger tabs on the e4 ring key +
slight slap tongue

Violoncelli



Hartes Pizzicato mit dem Fingernagel, ohne Fingerkuppe.

Violoncelli

Forceful pizzicato with the fingernail, without fingertip.



Greiffinger ohne Aktion der rechten Hand auf die Saite klopfen.

The left hand finger hits the string without any action of the right hand.

estr. pont

Estremamente al ponticello – Extrem am Steg. Scharfer Klang mit starkem und ausgewogenen Oberton- und Rauschanteil.

Estremamente al ponticello – Extremely close to the bridge. Sharp sound with a high degree of well-balanced harmonic and noisy components.



Dämpfzeichen. Saiten mit der linken Hand dämpfen. Entweder um alle Leersaiten, vor allem bei perkussiven Aktionen, am Mitschwingen zu hindern ("secco"-Effekt), oder um bereits klingende Saiten rhythmisch präzise abzdämpfen.

Muting symbol. Mute strings with left hand, either to prevent all open strings from vibrating, particularly when producing percussive sounds ("secco" effect), or to mute resonating strings rhythmically precisely.



pizzicato mit einem Finger der linken Hand

pizzicato with a finger of the left hand

Die Partitur ist in transponierend notiert.

The score is written in transposition.

Dauer ca. 24 Min.

Duration 24 min approx

Kontur Rot entstand 2015 im Auftrag des Labor Sonor Berlin für das Festival *translating music*.

Uraufführung: 30. August 2015, Ballhaus Ost Berlin.

Kontur Rot was written 2015, commissioned by Labor Sonor Berlin for the festival *translating music*.

Premiere august, 30, 2015, Ballhaus Ost Berlin.

ensemble mosaik Berlin:
Christian Vogel, Matthias Badczong – Klarinetten, Mathis Mayr, Niklas Seidl – Violoncelli

ensemble moaik Berlin:
Christian Vogel, Matthias Badczong – clarinets, Mathis Mayr, Niklas Seidl – violoncelli

Kontur Rot

für zwei Klarinette und zwei Violoncelli

Stefan Streich (2015)

♩ = 160 *)

simile  rep.

*) ossia: falls nötig langsamer, aber nicht weniger als ♩ = 120

*) ossia: slower if necessary, but not less than ♩ = 120

23

Bs-Kl 1 Slap *f mp*

Bs-Kl 2 Slap *f mp*

Vc 1 arco tasto *mp*

Vc 2 arco pont *p*

2. _____

29

Bs-Kl 1 Slap *f p f*

Bs-Kl 2 Slap *f p f*

Vc 1 ord *pp mf pp mf fffp*

Vc 2 ord *pp mf fffp*

trem. presto

non trem.

6/4

34

Bs-Kl 1

Bs-Kl 2

Vc 1

Vc 2

pp

p

pp

p

pp

con sord

con sord

40

Bs-Kl 1

Bs-Kl 2

Vc 1

Vc 2

pp

mf

f

mp

pp

mp

pp

mp

c.s. sotto voce Klar. 2

c.s. sotto voce Klar. 2

45

Bs-Kl 1

Bs-Kl 2

Vc 1

Vc 2

pp

pp

p

ppp

pp

p

ppp

(c.s.) *tasto*

(c.s.) *tasto*

$\frac{4}{4}$

$\frac{4}{4}$

$\frac{4}{4}$

$\frac{4}{4}$

51

Bs-Kl 1

Bs-Kl 2

Vc 1

Vc 2

norm. 3 3

senza sord

pp p

Dichtes, asynchrones Klangfeld / Dense, asynchron sound field

$\text{♩} = 160 \leftrightarrow 180 \text{ ca.}, \text{calmo, tempo oscillante}$

3x

58 individuell, jeder für sich

A

improvitando

Bs-Kl 1

p

$\text{♩} = 160 \leftrightarrow 180 \text{ ca.}, \text{calmo, tempo oscillante}$

3x

58 individuell, jeder für sich

A

improvitando

Bs-Kl 2

p

(ca. 5 - 8")

58 $\text{♩} = 160 \leftrightarrow 180 \text{ ca.}, \text{calmo, tempo oscillante}$

A

individuell, jeder für sich

s.s. tasto

Vc 1

3 3

p *delesc. ---*

3 3

(delesc. --) ca. 15"

3 3

(delesc. --) -- al --

ppp

(ca. 5 - 8")

58 $\text{♩} = 160 \leftrightarrow 180 \text{ ca.}, \text{calmo, tempo oscillante}$

A

individuell, jeder für sich

s.s. tasto

Vc 2

3 3

p *delesc. 3 ---*

3 3

(delesc. --) ca. 15"

3 3

(delesc. --) -- al --

ppp

59 cont. tempo osc.

Bs-Kl 1

Bs-Kl 2

59 cont. tempo osc.

59 Vc 1 & 2 sync. ord $pp < f$

59a

59b cont. tempo ind. osc. *tasto* p

Vc 1

Vc 2

cont. tempo ind. osc. *tasto* p

$pp < f$ p

a tempo (con Vc 2)

60 simile ♩ -rep.

Bs-Kl 1

60 (cont. tempo osc.)

Bs-Kl 2

60 (cont. tempo osc.)

Vc 1

60 a tempo (con Clar. 1)

Vc 2

pont simile ♩ -rep. fp gliss.

Tutti a tempo $\text{♩} = 160$

61

Bs-Kl 1

Bs-Kl 2

Vc 1

Vc 2

pp f p

simile ♩ -rep.

68

Bs-Kl 1

Bs-Kl 2

Vc 1

Vc 2

pp *mp*

mf *p*

76

Bs-Kl 1

Bs-Kl 2

Vc 1

Vc 2

Slap

sfz *pp*

pp

ord

f

ord

f

mp *ppp*

82

Bs-Kl 1

Bs-Kl 2

Vc 1

Vc 2

fff

fff

arco *pp* *sfz* *mp*

tasto

tasto

pp *mp*

88

Bs-Kl 1 *mp* *ppp*

Bs-Kl 2 *mp* *ppp*

Vc 1 arco *pp* arco *pp* *f* *tasto*

Vc 2 *pp* *mp* *ppp* *pp*

Resultat ca. (transp.)

+ 2. Trillerklappe/+ 2. trill key

93

Bs-Kl 1 *pp* *p* Resultat ca. (transp.) + 2. Trillerklappe/+ 2. trill key rep. presto poss.

Bs-Kl 2 *p* Resultat ca. (transp.) + 2. Trillerklappe/+ 2. trill key rep. presto poss. *mp*

Vc 1 *mp*

Vc 2 *mp*

+ 1. Trillerklappe/+ 1. trill key

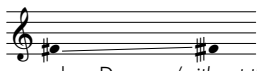
98

Bs-Kl 1 Resultat ca. (transp.) + 1. Trillerklappe/+ 1. trill key

Bs-Kl 2 Resultat ca. (transp.) + 1. Trillerklappe/+ 1. trill key

Vc 1 *pp* *mp*

Vc 2 *pp* *mp* 3



103

ohne Daumen/without thumb

Bs-Kl 1 *pp*

Bs-Kl 2 *pp*

Vc 1 *ppp* *pp*

Vc 2 *ppp* *pp*

tasto

tasto



109

+ 3. Trillerklappe/+ 3. trill key

Bs-Kl 1 *f*

Bs-Kl 2 *f*

Vc 1 *f*

Vc 2 *f*

tasto

tasto


115

Bs-Kl 1 *p*

Bs-Kl 2 *p*

Vc 1 *p* *ppp*

Vc 2 *mp* *mf*

121 *sempre*  *rep.*

Bs-Kl 1 *f* *pp*

Bs-Kl 2 *pp* *pp*

Vc 1 *pp* *mf*

Vc 2 *mf*

128

Bs-Kl 1 *pp* *pp*

Bs-Kl 2 *pp* *pp*

Vc 1

Vc 2

136

Bs-Kl 1 *attacca*

Bs-Kl 2 *attacca*

Vc 1 *trem. presto* *non trem.* *trem.* *non trem.*

Vc 2 *trem. presto* *non trem.* *trem.* *non trem.*

Baßklar. ablegen / Put down bass clar.

Es-Klar. aufnehmen / Lift up Eb-clar.

p *mf* *p* *p*

p *mf* *p*

Vc 1

151 für sich, asynchron rit. (♩ = 45)

ppp *p*

153

♩ = 45 *accel.* = 80 rit. (♩ = 60)

p

155

♩ = 60

p *ppp*

Vc 2

151 für sich, asynchron *ppp* *p* *accel.* (♩ = 72)

153

♩ = 72 rit. = 50 (♩ = 60)

p *p*

155

♩ = 60

p *ppp*

156

Eb-Kl 1 *pp*

Eb-Kl 2 *pp*

Vc 1 *sfz* arco *p*

Vc 2 *p*

158

Eb-Kl 1 *pp*

Eb-Kl 2 *p* *pp*

Vc 1 *mp* *p < mp > p*

Vc 2 *mp* *p < mp > p*

160

Eb-Kl 1 *p* *p pp*

Eb-Kl 2 *p* *pp*

Vc 1 *mp*

Vc 2 *mp*

162

Eb-Kl 1

Eb-Kl 2

Vc 1

Vc 2

p

sfz sfz

p

arco

arco

164

Eb-Kl 1

Eb-Kl 2

Vc 1

Vc 2

ppp

p

f

Slap

p

ppp

166

Eb-Kl 1

Eb-Kl 2

Vc 1

Vc 2

ppp

p

ppp

p

Slap

f

mf

p

sfzp

f

mf

f

etwas über e: strake Schwebungen mit Vc 2
a little bit above e: strong beats with vc 2

etwas über #c: strake Schwebungen mit Klar. 2
a little bit above #c: strong swabbings with clar. 2

170

170

171

172

173

mf

mf

mf

mf

lunga

lunga

lunga

lunga

pont

pont

174

174

175

176

177

f

f

f

f

ord

ord

5

5

5

5

176

Slap

sfz sfz p

sfz p p sfz

p mp

Slap

fp sfz sfz p

p p

pizz aufklopfen

ff ff f

arco

p mf

pizz

pizz aufklopfen

ff

f

fp

179

strake Schwebungen
strong beats

pp mf

pp mf

mf pp mf

arco

pp mf

f

pizz 3

f

182

E♭-Kl 1

E♭-Kl 2

Vc 1

Vc 2

ppp < *mf*

< *f* *ppp*

ppp < *mf*

< *f* *ppp*

pp

p > *ppp* < *p* < *f* > *p* < *f*

sfz *p* < *f* > *mf*

arco

arco

ppp < *f* > *p*

sfz *p* < *f* > *mf*

186

E♭-Kl 1

E♭-Kl 2

Vc 1

Vc 2

f

f

arco

pp *mf* *f* *p*

arco

pp *mf* *f* *p*

188

starke Schwebung

Score for measures 188-190, measures 1-3. The score is for Eb-Kl 1, Eb-Kl 2, Vc 1, and Vc 2. The key signature has one sharp (F#). The tempo/mood is "starke Schwebung".

- Eb-Kl 1:** Starts with a half note chord (F#4, A4, C5). Dynamics: *fp* to *f*.
- Eb-Kl 2:** Starts with a half note chord (F#4, A4, C5). Dynamics: *fp* to *f*.
- Vc 1:** Sixteenth-note pattern. Dynamics: *ff* to *fp* to *ff*.
- Vc 2:** Sixteenth-note pattern. Dynamics: *ff* to *fp*.

190

Score for measures 190-192, measures 4-6. The score is for Eb-Kl 1, Eb-Kl 2, Vc 1, and Vc 2. The key signature has one sharp (F#). The tempo/mood is "starke Schwebung".

- Eb-Kl 1:** Sixteenth-note pattern. Dynamics: *ff*.
- Eb-Kl 2:** Sixteenth-note pattern. Dynamics: *ff*.
- Vc 1:** Chords. Dynamics: *fp*.
- Vc 2:** Triplet chords. Dynamics: *ff* to *fp*.

192

E♭-Kl 1

E♭-Kl 2

Vc 1

Vc 2

p f_{sub}

p f_{sub}

fp fp ff

fp fp ff

195

E♭-Kl 1

E♭-Kl 2

Vc 1

Vc 2

arco

arco

fp ff

fp ff

pizz norm.

pizz norm.

199

E♭-Kl 1

E♭-Kl 2

Vc 1

Vc 2

arco pont

arco

fp

arco

fp

203

E♭-Kl 1

E♭-Kl 2

Vc 1

Vc 2

ff *pizz norm.* *arco* *p* *ff* *pp*

ff *pizz norm.* *arco* *p* *ff* *pp*

206

E♭-Kl 1

E♭-Kl 2

Vc 1

Vc 2

pp *p* *fff* *poss.*

pp *p* *fff* *poss.*

ff *pizz* *arco* *pp* *f* *pp*

ff *(arco)* *pizz* *arco* *pp* *f* *pp*

209

Eb-Kl 1 *f* *pp* sub. *fff* poss. con vib.!

Eb-Kl 2 *f* *pp* sub. *fff* poss. con vib.!

Vc 1 pizz *ff* arco *pp* *fff* poss. con vib.!

Vc 2 pizz *ff* arco *pp* *fff* poss. con vib.!

212

Eb-Kl 1 *ff*

Eb-Kl 2 *ff*

Vc 1 pizz *ff* arco + pizz arco

Vc 2 arco *ff* pizz

213

E♭-Kl 1

E♭-Kl 2

Vc 1

Vc 2

p

ff

pont

arco

3

rit. ----- ♩ = 50

215

E♭-Kl 1

E♭-Kl 2

Vc 1

Vc 2

p

ff

ppp

sfz

ord

219

Eb-Kl 1
 Eb-Kl 2
 Vc 1
 Vc 2

sfz *sfz* *sfz* *sfz*

sfz *sfz* *sfz* *sfz*

223

Eb-Kl 1
 Eb-Kl 2
 Vc 1
 Vc 2

sfz *sfz* *sfz* *sfz*

sfz *sfz* *sfz* *sfz*

228

Eb-Kl 1
 Eb-Kl 2
 Vc 1
 Vc 2

pp *mf* *ppp*

pp

arco *ppp* *ff*

arco *ppp* *ff*

233

Eb-Kl 1
 Eb-Kl 2
 Vc 1
 Vc 2

mp
mf

Klarinetten simultan / clarinets simultaneously

Es-Klar. ablegen / Put down Eb clar. Basklar. aufnehmen / Lift up bass clar.

239

Eb-Kl 1
 Eb-Kl 2
 Vc 1
 Vc 2

p *fp* *gliss.*

243

Bs-Kl 1
 Bs-Kl 2
 Vc 1
 Vc 2

ppp *ppp* *pp* *pp*

250

Bs-Kl 1

Bs-Kl 2

Vc 1

Vc 2

col legno 3

sfz

p ——— *f*

p ——— *f*

♩ = 60

255

Bs-Kl 1

Bs-Kl 2

Vc 1

Vc 2

arco ord IV

arco

vib.

pizz

3

Slap

3

Slap

3 ord

Slap ord

arco tasto

pp ——— *f* *pp* ——— *f* *pp* ——— *mf* ——— *f* *pp* ——— *f*

pp ——— *f* *f* *pp* ——— *f*

f *f* ——— *pp* *ff*

p ——— *f* ⊕

p ——— *f* ⊕

f *pp* ——— *f*

p ——— *f* ⊕

258

Bs-Kl 1

Bs-Kl 2

Vc 1

Vc 2

arco estr. pont

3

ord.

3

arco estr. pont

3

ord.

3

pp ——— *f* *pp*

f ——— *pp*

f *pp* ——— *f* *pp* ——— *f*

p ——— *f* *p* ——— *f*

pp ——— *f*

pp ——— *mf* ——— *pp*

pp ——— *mf* ——— *pp*

270

Bs-Kl 1 *f* *f* *f* *f* *ff* *ff* *ff* *ff* *ff*

Bs-Kl 2 *f* *f* *f* *f* *ff* *ff* *ff* *ff* *ff*

Vc 1 *fff*

Vc 2 *fff*

273

Bs-Kl 1 *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Bs-Kl 2 *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Vc 1 *pp*_{sub} *fff*

Vc 2 *pp*_{sub} *fff*

Slap

längs der Saiten: verzerrt
pont ord

276

Bs-Kl 1 *ppp* *mp* *p*

Bs-Kl 2 *ppp* *p*

Vc 1 *pp* *pp* *p* *IV tasto*

Vc 2 *pp* *pp* *mp* *p* *tasto*

279

Bs-Kl 1

Bs-Kl 2

Vc 1

Vc 2

ppp *mf* *fff* *p*

mf *fff* *p*

vib non vib

pont vib

tasto non vib

IV

pp *mf* *fff* *p*

tasto non vib

♩ = 50

galant wie eine Gavotte

283

Bs-Kl 1

Bs-Kl 2

Vc 1

Vc 2

ppp *pp* *p < mp >*

ppp *pp* *p < mp >*

pizz *mp*

pizz *mp*

♩ = 60

molto traquillo al fine

289

Bs-Kl 1

Bs-Kl 2

Vc 1

Vc 2

p *pp*

p *pp*

vib

molto vib

mf

vib

molto vib

mf

294

Bs-Kl 1
 Bs-Kl 2
 Vc 1
 Vc 2

arco *pp* *pp*
 arco *pp*

tasto

300

Bs-Kl 1
 Bs-Kl 2
 Vc 1
 Vc 2

pp *mf* *pp*
pp *mf* *pp*

(tasto) *mf*
 (tasto) *mf*

3 3 3

304

Bs-Kl 1
 Bs-Kl 2
 Vc 1
 Vc 2

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

pp *mp* *mp* *pp*
pp *mp* *mp* *pp*

3 3

308

Musical score for measures 308-312. The score is for four staves: Bs-Kl 1, Bs-Kl 2, Vc 1, and Vc 2. The key signature is one sharp (F#) and the time signature is 4/4. Measures 308-310 feature long, sustained notes in the woodwinds and strings, with a *ppp* dynamic marking. In measure 311, the woodwinds play a melodic line with accents, while the strings continue with sustained notes. Measure 312 shows the woodwinds playing a melodic line and the strings with sustained notes.

313

Musical score for measures 313-316. The score is for four staves: Bs-Kl 1, Bs-Kl 2, Vc 1, and Vc 2. The key signature is one sharp (F#) and the time signature is 4/4. Measures 313-314 feature melodic lines in the woodwinds with *pp* and *ppp* dynamics. The strings play a rhythmic accompaniment with *p* and *pp* dynamics. Measures 315-316 show the woodwinds playing a melodic line and the strings with sustained notes.

317

Musical score for measures 317-320. The score is for four staves: Bs-Kl 1, Bs-Kl 2, Vc 1, and Vc 2. The key signature is one sharp (F#) and the time signature is 4/4. Measures 317-318 feature melodic lines in the woodwinds. The strings play a rhythmic accompaniment. Measures 319-320 show the woodwinds playing a melodic line and the strings with sustained notes.

322

Bs-Kl 1 *pp* *p < mf* *p*

Bs-Kl 2 *pp* *p < mf* *p*

Vc 1 *pp* *p < mf* *p*

Vc 2 *pp* *p < mf* *p*

328

♩ = 50 *entspannt, laid-back*

Bs-Kl 1 *p* Slap *mp* *mp*

Bs-Kl 2 *p*

Vc 1 (tasto) quasi batt. *p* *mp*

Vc 2 (tasto) quasi batt. *p* arco *mp*

331

Bs-Kl 1 *p* *p* *p* *pizz*

Bs-Kl 2 *p* *p* *p* *pizz*

Vc 1 *p* *poco* *p* *pizz*

Vc 2 *p* *poco* *p* *pizz*

335

335

Bs-Kl 1

Bs-Kl 2

Vc 1

Vc 2

Slap

arco

pizz

339

339

Bs-Kl 1

Bs-Kl 2

Vc 1

Vc 2

ord Slap

Slap

ord Slap

pizz norm

mf

p

pizz norm

mf

p

344

344

Bs-Kl 1

Bs-Kl 2

Vc 1

Vc 2

349

Musical score for measures 349-355. The score is arranged in four staves: Bs-Kl 1, Bs-Kl 2, Vc 1, and Vc 2. The music is in 4/8 time and features a complex rhythmic pattern with frequent changes in meter: 4/8, 3/16, 2/8, 3/8, and 4/8. The notation includes eighth notes, quarter notes, and sixteenth notes, with some notes marked with accents (>).

356

Musical score for measures 356-362. The score is arranged in four staves: Bs-Kl 1, Bs-Kl 2, Vc 1, and Vc 2. The music is in 3/4 time and features a complex rhythmic pattern with frequent changes in meter: 3/4, 2/4, and 3/4. The notation includes eighth notes, quarter notes, and sixteenth notes, with some notes marked with 'x' and 'Griff'. The score includes performance instructions: "Klopfen + Slap", "Griff", "p", "Greiffinger aufklopfen, ohne r. H.", and "Leersaiten dämpfen".

Dichtes, asynchron Punktfeld / Dense, asynchron field of dots

Klarinetten simultan / clarinets simultaneously

für sich, asynchron
rit.-----accell.----- poco rit.----- accell.---- rit.-----

360 simile ♩ rep.

Nimmt Mundstück ab / Take off mouthpiece $\text{♩} = 50$
wieder synchron

Bs-Kl 1

ppp

für sich, asynchron
rit.-----accell.-----

360 simile ♩ rep.

Nimmt Mundstück ab / Take off mouthpiece

Bs-Kl 2

ppp

asynchron, für sich:
accell.----- rit.----- accell.----- rit.-----

360 simile ♩ rep.

Vc 1

asynchron, für sich:
rit.----- accell.----- poco rit.-----

360 simile ♩ rep.

Vc 2

$\text{♩} = 50$ entspannt, aber sehr gerade / layed-back, but very straight

Ohne Mundstück / without mouthpiece 9x

Klopfen (ohne Slap!)

Griff *pp*

Ohne Mundstück / without mouthpiece

Klopfen (ohne Slap!)

Griff *pp*

coll legno batt, notierte Tonhöhe = Klang/ written pitch = sound
IV

⊕ Alle Saiten am Sattel gedämpft / All strings muted at the saddle *pp*

coll legno batt, notierte Tonhöhe = Klang/ written pitch = sound
IV

Vc 1

Vc 2

⊕ Alle Saiten am Sattel gedämpft / All strings muted at the saddle *pp*