

Cetvorno

for saxophone quartet (SATB)

Neal Endicott

FOR PERUSAL ONLY

Performance Notes

- Accidentals apply only to the octave in which they are written
- All trills are to be executed as half-step trills

-  Slap tongue (tongue very hard with minimal air)

Program Notes

Cetvorno refers to a metric mode in Bulgarian folk music that is the ultimate goal of the piece. The piece begins with melodic fragments and textural variance, gradually building towards a repetition of the *cetvorno* rhythm. The tension created by this ostinato breaks and the piece reverts to a sort of controlled chaos, building again to a final section wherein the melody is finally allowed to be stated in its entirety. The melody—and the pitch content of the entire piece—is constructed from a four note pitch-class cell and the intervals contained in it.

About the Composer

Neal Endicott is a composer, saxophonist, and educator based out of the Lansing, Michigan area. Neal's music, which ranges from solo piano works to large-scale symphonic wind and orchestra compositions, is informed by his background in jazz, his modernist harmonic vocabulary, and a zeal for rhythmic and metric complexity largely inspired by his interest in Eastern European folk music.

Notable performances of Neal's work include the premiere of his chamber orchestra composition *Digress* by the Lviv Philharmonic as a finalist in the 2016 KLK New Music Orient/Occident Composition Competition; the premiere of his string quartet *Against the Dying of the Light* by the Susan Mayo String Quartet at the 2016 Region VI Conference of the SCI in Wichita, Kansas; *Lux Liquida*, a work commissioned and premiered by the Traverse City East Middle School Symphony Band; the premiere of *Come Slowly, Eden* by clarinetist Javier Perez-Garrido as part of the Vox Novus Fifteen-Minutes-of-Fame concert series in Alicante, Spain; and numerous performances by groups at Western Michigan University. Neal's music has also been featured on reading sessions with the WMU Symphony Orchestra, Symphonic Band, Concert Band, Ensemble Dal Niente, and the Mivos Quartet.

Neal is currently pursuing his Doctorate in Composition at Michigan State University where he studies with David Biedenbender and Alexis Bacon. He holds a Master's of Music degree in Composition from Western Michigan University where he studied under Dr. Richard Adams and served as President of the Western Student Composers Alliance. Neal has also participated in master classes and taken private lessons with Richard Danelpour, John Mackey, Dana Wilson, Dr. James Mobberly, Kathryn Salfelder, Trent Kynaston, and Dr. Scott Boerma. In addition to his degree in composition, Neal holds a Master's of Business Administration and a Bachelor's of Music in Saxophone Performance from Western Michigan University.

Cetvorno

for saxophone quartet

Neal Endicott (ASCAP)

Moderate ♩ = 116

The score is for a saxophone quartet, consisting of Soprano Sax, Alto Sax, Tenor Sax, and Baritone Sax. It is in 4/4 time and marked 'Moderate' with a tempo of 116 beats per minute. The score is divided into two systems. The first system contains measures 1 through 6. The second system contains measures 7 through 10. The music features various dynamics such as *pp*, *sfz*, *mp*, *p*, *f*, and *fp*. There are also articulation marks like accents and slurs. The key signature has one flat (Bb). A large watermark 'FOR PERSAL ONLY' is overlaid on the score.

System 1 (Measures 1-6):

- Soprano Sax:** Starts with *pp*, then *f*, then *pp*, and ends with *mp*.
- Alto Sax:** Starts with *sfz*, then *pp* to *mp*, then *p*, then *pp*, and ends with *mp*.
- Tenor Sax:** Starts with *pp*, then *f*, and ends with *mp*.
- Baritone Sax:** Starts with *sfz*, then *mp*, then *pp*, and ends with *mp*.

System 2 (Measures 7-10):

- S. Sax:** Starts with *sfz*, then *p*, then *mp*, then a triplet, and ends with *fp*.
- A. Sax:** Starts with *sfz*, then *p*, then *mp*, then *mf* with a sextuplet, and ends with *fp*.
- T. Sax:** Starts with *sfz*, then *pp*, and ends with *f sfz sfz*.
- B. Sax:** Starts with *pp*, and ends with *f sfz sfz sfz*.

12

S. Sx. *fp* *ff* *pp* *f* *pp*

A. Sx. *fp* *ff* *mp* *pp*

T. Sx. *sfz* *mp* *fp* *sfz* *pp*

B. Sx. *sfz* *mp* *fp* *sfz* *pp*

18

S. Sx. *mf* *rit.*

A. Sx. *mf*

T. Sx. *mf*

B. Sx. *pp* *mf*

24 *a tempo*

Musical score for measures 24-31, featuring four staves: S. Sx., A. Sx., T. Sx., and B. Sx. The score includes dynamic markings such as *pp*, *fpp*, *sfz*, and *pp*, along with a *cresc.* marking. The time signature changes from 4/4 to 3/4 and back to 4/4.

32

Musical score for measures 29-32, featuring four staves: S. Sx., A. Sx., T. Sx., and B. Sx. The score includes dynamic markings such as *f*, *ff*, *sfz*, *pp*, and *mp*. The time signature changes from 4/4 to 3/4 and back to 4/4.

35

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

A. Sx. *pp* *mp* *pp*

T. Sx. *pp* *mp* *pp*

B. Sx. *pp* *mp* *pp*

41

45

S. Sx. *f* *p*

A. Sx. *f* *p*

T. Sx. *f* *p*

B. Sx. *f* *p*

48

S. Sax.

A. Sax.

T. Sax.

B. Sax.

53

S. Sax.

A. Sax.

T. Sax.

B. Sax.

mf

mp

p

mf

f

p

mf

f

mp

p

61 Slow ♩ = 64

S. Sx. *f* *fp* *pp*

A. Sx. *f* *fp* *pp*

T. Sx. *f* *fp* *pp*

B. Sx. *f* *fp* *pp*

S. Sx. *mf*

A. Sx. *mf*

T. Sx. *mf*

B. Sx. *mf*

70

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

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

T. Sx. *p* *f* *p* *mf* *p* *mp*

B. Sx. *f* *p* *p*

74

S. Sx. *pp*

A. Sx. *mp* *pp*

T. Sx. *pp*

B. Sx. *pp* *p*

78

S. Sx.

A. Sx.

T. Sx.

B. Sx.

mp

ff

pp

ff

ff

ff

82

S. Sx.

A. Sx.

T. Sx.

B. Sx.

pp

pp

pp

pp

mp

mp

mp

mp

mp

87

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

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

T. Sx. *pp* *mf* *f*

B. Sx. *pp* *mf* *f*

92

S. Sx. *p* *mf*

A. Sx. *p*

T. Sx. *p*

B. Sx. *p*

99 ⁻³ ♩ = ♩ (♩ = 97)

S. Sx. *p* *mf* *f*

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

T. Sx. *mf* *p* *f*

B. Sx. *mf* *f*

S. Sx. *pp*

A. Sx. *pp*

T. Sx. *pp*

B. Sx. *pp*

104

S. Sx. *ppp possible* **106** *mf*

A. Sx. *mf*

T. Sx. *mf*

B. Sx. *pp* *mf*

108

S. Sx.

A. Sx.

T. Sx.

B. Sx.

111

S. Sx.

A. Sx.

T. Sx.

B. Sx.

f *p*

f *p*

f *p*

115

S. Sx.

A. Sx.

T. Sx.

B. Sx.

6

3

6

6

117

118 $\text{♩} = \text{♩} (\text{♩} = 129)$

S. Sx.

A. Sx.

T. Sx.

B. Sx.

f

3

121

S. Sx.

A. Sx.

T. Sx.

B. Sx.

126

S. Sx. *sfz pp*

A. Sx. *sfz pp*

T. Sx. *sfz pp*

B. Sx. *sfz pp*

131

132

S. Sx. *fp*

A. Sx. *f p*

T. Sx. *f p*

B. Sx. *f p*

135

S. Sx. *mf* *p* *cresc.*

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

T. Sx. *mf* *p* *cresc.*

B. Sx. *mf* *p* *cresc.*

This block contains the musical score for measures 135 through 140. It features four staves: Soprano Saxophone (S. Sx.), Alto Saxophone (A. Sx.), Tenor Saxophone (T. Sx.), and Baritone Saxophone (B. Sx.). The music is in 4/4 time and begins with a key signature of one sharp (F#). The score is divided into two systems. The first system (measures 135-139) shows a change in time signature from 4/4 to 3/8. Dynamic markings include *mf* (mezzo-forte) and *p* (piano), with a *cresc.* (crescendo) marking in the second system. The second system (measures 140-143) continues the piece in 4/4 time. A large, diagonal watermark reading "FOR PERUSAL ONLY" is overlaid across the entire score.

140

S. Sx.

A. Sx.

T. Sx.

B. Sx.

This block contains the musical score for measures 140 through 143. It features the same four staves as the previous block: S. Sx., A. Sx., T. Sx., and B. Sx. The music is in 4/4 time and continues in the key of one sharp. The score consists of four measures, each with a double bar line. The dynamics are consistent with the previous section. A large, diagonal watermark reading "FOR PERUSAL ONLY" is overlaid across the entire score.

143

S. Sx. *f*

A. Sx. *f*

T. Sx. *f*

B. Sx. *f*

148

S. Sx. *ff* *mf*

A. Sx. *ff* *mf*

T. Sx. *ff* *mf*

B. Sx. *ff* *fp*

153

S. Sx. *p cresc.*

A. Sx. *ffp cresc.*

T. Sx. *ffp cresc.*

B. Sx. *ffp cresc.*

156

S. Sx. *ff* *fff* *fffz* *ff* *p_{sub}* *ff_{sub}* *fff*

A. Sx. *ff* *fff* *fffz* *ff* *p_{sub}* *ff_{sub}* *fff*

T. Sx. *ff* *fff* *fffz* *ff* *p_{sub}* *ff_{sub}* *fff*

B. Sx. *ff* *fff* *fffz* *ff* *p_{sub}* *ff_{sub}* *fff*

161

S. Sx. *ff* *fff*

A. Sx. *ff* *sffz* *fff*

T. Sx. *ff* *sffz* *fff*

B. Sx. *ff* *fff*