

“Quarantet”

saxophone quartet no. 2

- I. Introvert’s Fanfare
- II. Idyl/Idle
- III. Getting Into a [Slightly Repetitive] Groove

Neal Endicott

Program Notes

Before January of 2020, few of us realized how different our lives would be only a few months later. The spread of COVID-19 changed almost every aspect of our daily lives. Musicians felt these changes more acutely than many, as our profession has traditionally relied on the gathering of ensembles and audiences. In the age of social distancing, how were we to keep making music? As a composer (and a self-avowed über introvert), I am perhaps more used to plying my craft in solitude than other musicians.

My reaction to having more time on my hands, and not even the semblance of social obligation (or a day job) was to spend more time in the act of composition. The first of several projects to come out of this imposed stint as Composer-In-Residence at my house were the *Isolation Miniatures*, more than thirty short, solo works composed over the period of two weeks, disseminated via social media, and performed by numerous friends, acquaintances, and strangers to be posted online. A number of these miniatures were composed deliberately as preparation for other pieces I was working on. Others were wholly original works. A few of them bespoke expansion into larger, orchestrated works.

Thus: the *Quarantet*.

The first movement of this quartet was composed several years ago...a fanfare without purpose, at the time. Coming back to it during quarantine, I felt that it spoke fairly effectively to my mindset in isolation, and would make an excellent opening movement for a larger work.

The second movement — Idyl/Idle — began as a miniature for solo saxophone and was inspired by the tranquility demonstrated by my dog. Expanding it into a quartet, I was moved to embrace the obvious pun presented by the words idyl (pastoral perfection and peace) and idle (the state of stasis that many of us were thrust into by the outbreak of the virus).

The final movement also began as a miniature. Originally for cajon, this movement expresses the juxtaposition of happiness (I mentioned the whole über introvert label already, right?) and boredom that I was feeling while under lockdown.

Performance Notes

This work requires extensive altissimo from all four musicians, particularly the soprano saxophonist. Slap tonguing (represented by the Bartok pizz. symbol) is also pervasive throughout. Multiphonics are utilized in the final movement and fingerings (taken from Londeix's *Hello Mr. Sax*) are given. Should provided fingerings not work, the performer may substitute an alternate multi phonic of appropriately aggressive tone character and approximate range.

Score

Quarantet

saxophone quartet, no. 2

I. Introvert's Fanfare

Neal Endicott (ASCAP)

Maestoso ♩ = 84

Soprano Sax

Alto Sax

Tenor Sax

Baritone Sax

S. Sx.

A. Sx.

T. Sx.

B. Sx.

sfz *pp* *cresc.*

sfz *pp* *cresc.*

sfz *pp* *cresc.*

sfz *pp* *cresc.*

3

3

3

3

3

3

5

S. Sx.

A. Sx.

T. Sx.

B. Sx.

7

S. Sx.

A. Sx.

T. Sx.

B. Sx.

9

S. Sax.

A. Sax.

T. Sax.

B. Sax.

ff

ff

ff

ff

12

S. Sax.

A. Sax.

T. Sax.

B. Sax.

p

p

p

p

A **Faster; Lightly** ♩. = ♩ = 112

S. Sx. *cresc.*

A. Sx. *p* *cresc.*

T. Sx. *cresc.*

B. Sx. *p* *cresc.*

18 S. Sx.

A. Sx. 3

T. Sx.

B. Sx.

20

S. Sax. *f*

A. Sax. *f*

T. Sax. *f*

B. Sax. *f*

22

S. Sax.

A. Sax.

T. Sax.

B. Sax.

24

S. Sax.

A. Sax.

T. Sax.

B. Sax.

26

S. Sax.

A. Sax.

T. Sax.

B. Sax.

28

S. Sx.

A. Sx.

T. Sx.

B. Sx.

31

S. Sx.

A. Sx.

T. Sx.

B. Sx.

B

34

S. Sax. *f p cresc.*

A. Sax. *f p cresc.*

T. Sax. *f p cresc.*

B. Sax. *f p cresc.*

37

S. Sax.

A. Sax.

T. Sax.

B. Sax.

39

S. Sx.

A. Sx.

T. Sx.

B. Sx.

41

S. Sx.

A. Sx.

T. Sx.

B. Sx.

C

43 *rit.* *a tempo*

S. Sx. *ff* *mf* *cresc.*

A. Sx. *ff* *mf* *cresc.*

T. Sx. *ff* *mf* *cresc.*

B. Sx. *ff* *mf* *cresc.*

46 *rit.*

S. Sx. *rit.*

A. Sx.

T. Sx.

B. Sx.

48

S. Sx.

A. Sx.

T. Sx.

B. Sx.

50

S. Sx.

A. Sx.

T. Sx.

B. Sx.

fff

ff

fff

ff

fff

ff

fff

ff

a tempo

II. Idyl/Idle

Blissful ♩ = 56

Musical score for Soprano Sax, Alto Sax, Tenor Sax, and Baritone Sax. The score is in 4/4 time and begins with a *pp* dynamic. The Soprano Sax part features a melodic line with a slur over the first two measures. The Alto Sax part has a similar melodic line. The Tenor Sax part has a similar melodic line. The Baritone Sax part has a similar melodic line. The score ends with a 3/4 time signature change.

Musical score for Soprano Sax (S. Sx.), Alto Sax (A. Sx.), Tenor Sax (T. Sx.), and Baritone Sax (B. Sx.). The score starts at measure 6 and is in 4/4 time. The Soprano Sax part has a melodic line with a slur. The Alto Sax part has a melodic line with a slur. The Tenor Sax part has a melodic line with a slur. The Baritone Sax part has a melodic line with a slur. The score ends with a 3/4 time signature change.

10

S. Sx.

A. Sx.

T. Sx.

B. Sx.

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

A Slightly Faster ♩ = 72

S. Sx.

A. Sx.

T. Sx.

B. Sx.

p *p* *p* *p*

17

S. Sx. *mp* *pp*

A. Sx. *mp* *pp*

T. Sx. *mp* *pp*

B. Sx. *mp* *pp*

20

S. Sx. *mp*

A. Sx. *mp*

T. Sx. *mp*

B. Sx. *mp*

B Tempo 1 (♩ = 56)

22

S. Sx.

A. Sx.

T. Sx.

B. Sx.

mf

f

25

S. Sx.

A. Sx.

T. Sx.

B. Sx.

f

8va

C

29

(8^{va})

S. Sx.

A. Sx.

T. Sx.

B. Sx.

ff

ff

ff

ff

32

S. Sx.

A. Sx.

T. Sx.

B. Sx.

pp

ppp

pp

ppp

pp

ppp

pp

36

S. Sx.

A. Sx.

T. Sx.

B. Sx.

ppp

ppp

FOR PERUSAL ONLY

III. Getting Into a [Slightly Repetitive] Groove

Phat ♩ = 112

Musical score for Soprano Sax, Alto Sax, Tenor Sax, and Baritone Sax. The score is in 7/8 time and features a repetitive groove. The Soprano and Alto parts play a simple rhythmic pattern with accents and dynamic markings of *sfz*. The Tenor part plays a more complex eighth-note pattern with accents and a dynamic marking of *f*. The Baritone part plays a simple eighth-note pattern with accents and a dynamic marking of *f*.

Musical score for Soprano Sax (S. Sx.), Alto Sax (A. Sx.), Tenor Sax (T. Sx.), and Baritone Sax (B. Sx.). The score is in 7/8 time and features a repetitive groove. The Soprano and Alto parts play a simple rhythmic pattern with accents and dynamic markings of *sfz* and *f*. The Tenor part plays a more complex eighth-note pattern with accents and a dynamic marking of *f*. The Baritone part plays a simple eighth-note pattern with accents and a dynamic marking of *f*. A section labeled 'A' is marked with a box containing the letter 'A'.

7

S. Sax. *sfz* *sfz* *sfz* *f*

A. Sax. *sfz* *sfz* *sfz* *sfz*

T. Sax.

B. Sax.

11

S. Sax. *sfz* *sfz* *sfz*

A. Sax. *sfz* *sfz* *sfz*

T. Sax. *sfz* *sfz*

B. Sax.

15

S. Sax. *sfz f*

A. Sax. *sfz sfz sfz sfz*

T. Sax. *sfz sfz sfz sfz*

B. Sax. *ff f*

18

B

S. Sax. *fp f*

A. Sax. *sfz sfz fp fp*

T. Sax. *sfz sfz mp sfz f*

B. Sax. *sfz sfz mp sfz f*

22

S. Sx.

A. Sx.

T. Sx.

B. Sx.

sfz *f* *sfz* *sfz* *sfz*

sfz *ff* *sfz* *sfzp* *sfz* *sfz* *sfz* *sfz*

sfz *ff* *sfz* *sfzp* *sfz* *sfz* *sfz* *sfz*

27

S. Sx.

A. Sx.

T. Sx.

B. Sx.

8^{va}

sfz *sfz* *sfz* *p* *mf* *f*

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

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

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

(8^{va})

C Slower ♩ = 60

31

S. Sx. *ff* *pp*

A. Sx. *ff* *pp*

T. Sx. *ff* *pp*

B. Sx. *ff* *pp*

34

S. Sx. *p*

A. Sx. *ppp*

T. Sx.

B. Sx. *p*

38

S. Sx.

A. Sx.

T. Sx.

B. Sx.

pp

43

S. Sx.

A. Sx.

T. Sx.

B. Sx.

ppp

pp

ppp

p

8^{va}-

(8^{va})

47

S. Sax.

A. Sax.

T. Sax.

B. Sax.

ff

49

S. Sax.

A. Sax.

T. Sax.

B. Sax.

p

mf

D Tempo 1; Phat ♩ = 112

Musical score for Saxophones S, A, T, and B, measures 1-57. The score is in 2/4 time and features a variety of dynamics including *f*, *sfz*, and *sffz*. The S. Sax part begins with a forte (*f*) dynamic and includes a trill-like flourish. The A. Sax, T. Sax, and B. Sax parts feature rhythmic patterns with accents and dynamic markings such as *sfz* and *sffz*. A large watermark 'FOR PERUSAHAAN ONLY' is visible across the score.

Musical score for Saxophones S, A, T, and B, measures 58-92. The score is in 4/4 time and features dynamics such as *sffz* and *p*. The S. Sax part includes triplets and a crescendo. The A. Sax, T. Sax, and B. Sax parts feature rhythmic patterns with accents and dynamic markings such as *sffz* and *p*. A large watermark 'FOR PERUSAHAAN ONLY' is visible across the score.

E

62

S. Sax.

A. Sax.

T. Sax.

B. Sax.

sfz *f* *sfz*

sfz *f* *sfz*

sfz *f*

sfz *f* *sfz*

66

S. Sax.

A. Sax.

T. Sax.

B. Sax.

sfz *f*

sfz *f*

sfz *sfz* *sfz*

sfz *sfz* *sfz*

70

S. Sax.

A. Sax.

T. Sax.

B. Sax.

ff

ff

ff

ffz

75

S. Sax.

A. Sax.

T. Sax.

B. Sax.

79

S. Sax. *sfz*

A. Sax. *sfz*

T. Sax. *sfz*

B. Sax. *sfz*

82

S. Sax. *sfzp* *ff* *sfz*

A. Sax. *sfzp* *ff* *sfz*

T. Sax. *sfzp* *ff* *sfz*

B. Sax. *ff* *sfz*