

Thomas K.J. Mejer

Saxophone quartet No. 7:

... now they won't stop coming
(2021)

for
ss, as, ts, bs

dedicated to
uneven same Saxophonquartett
Manuela Villiger, Eva-Maria Karbacher, Vera Wahl, Silke Strahl

Duration: c. 12'

First Performance:
uneven same Saxophonquartett, 19.10.2021 @ Mullbau Luzern

With generous support from Albert Koechlin Stiftung, FONDATION SUISA and:

prohelvetia

Movements:

Length depends on breath length etc., but roughly:

I 3'40''

II 3'00''

III 3'20''

IV 2'00''

Movement can be played independent of each other.

Notation/Technique:

Each playing technique has an individual note head.

So therefore, marks like, *ord.* or *normal* are not used to cancel the previous.

Double-tongued refers to desired speed, but does not have to be short attacked at all.

Slight microtonal inflections

Slight microtonal inflections may occur within the overblown harmonics and are intended.

Play Freely

There are short „SOLOS“ in the piece and through all players. *Play freely* implies playing free within range and given texture. Given notes are a pure suggestion. Adding vibrato, slurs, gliss, embellishment, etc. are encouraged.

Saxophone quartet No. 7

... now they won't stop coming

Thomas K.J. Mejer

transposed score

(2021)

I

A1 ♩ = 104
double-tongued

Musical score for the first system of saxophones. It consists of four staves: Soprano saxophone, Alto saxophone, Tenor saxophone, and Bariton saxophone. The key signature is one flat (B-flat) and the time signature is 4/4. The tempo is marked as ♩ = 104. The Soprano saxophone part starts with a dynamic of *fff* and a *dim.* marking, with the instruction "double-tongued". The Alto saxophone part starts with a dynamic of *ff* and the instruction "double-tongued". The Tenor saxophone part starts with a dynamic of *f* and the instruction "double-tongued". The Bariton saxophone part starts with a dynamic of *mf* and a *cresc.* marking. The music features a complex rhythmic pattern of eighth and sixteenth notes with frequent rests.

Musical score for the second system of saxophones, starting at measure 5. It consists of four staves: Soprano saxophone (ss), Alto saxophone (as), Tenor saxophone (ts), and Bariton saxophone (bs). The key signature is one flat and the time signature is 4/4. The Soprano saxophone part starts with a *dim.* marking and ends with a *mf* dynamic. The Alto saxophone part starts with a *dim.* marking and ends with a *f* dynamic. The Tenor saxophone part starts with a *cresc.* marking and ends with a *ff* dynamic. The Bariton saxophone part starts with a *cresc.* marking and ends with a *fff* dynamic. The music continues with the same complex rhythmic pattern as the first system.

9

ss *fff dim.* *mf*

as *ff dim.* *f*

ts *f cresc.* *ff*

bs *mf cresc.* *fff*



13

ss
1. *mf cresc.*
2. *fff dim.*
(1. *fff*) *mf* *f* *fff*

as
1. *f cresc.*
2. *ff dim.*
(1. *ff*) *f* *f* *fff*

ts
1. *ff dim.*
2. *f cresc.*
(1. *f*) *ff* *f* *fff*

bs
1. *fff dim.*
2. *mf cresc.*
(1. *mf*) *fff* *f* *fff*

②

B1 not synchronised

17 *pp* calm, no vibrato *for one breath length* end within 10' of all others

ss

as *pp* calm, no vibrato *for one breath length* *pp*

ts *pp* calm, no vibrato *for one breath length* *pp*

bs *pp* calm, no vibrato *for one breath length* *pp*

A2 ♩ = 104

19

ss *fff dim.* *mf*

as *ff dim.* *f*

ts *f cresc.* *ff*

bs *mf cresc.* *fff*

23

ss
fff dim. *mf* 1. *mf* 2. *ff* *mf* *ff*

as
ff dim. *f* 1. *f* 2. *ff* *f* *ff*

ts
f cresc. *ff* 1. *fff* 2. *ff* *f* *ff*

bs
mf cresc. *fff* 1. *fff* 2. *ff* *f* *ff*

27

ss *mf* *ff* *f* *fff*

as *mf* *ff* *f* *fff*

ts *mf* *ff* *f* *fff*

bs *mf* *ff* *f* *fff*

B2

not synchronised

31

ss *pp* calm, no vibrato *for one breath length*

as *pp* calm, no vibrato *for one breath length*

ts *pp* calm, no vibrato *for one breath length*

bs *pp* calm, no vibrato *for one breath length*

pp *pp* *pp*



32

end within 10' of all others **A3** ♩ = 104

ss *pp* *f* *ff* *f* *ff*

as *pp* *f* *ff* *f* *ff*

ts *f* *ff* *f* *ff*

bs *f* *ff* *f* *ff*

⑤

36

ss

mf

fff

mf

f

as

mf

ff

f

f

ts

mf

f

ff

f

bs

mf

mf

fff

f



40

ss

ff

mf

ff

f

fff

as

ff

mf

f

fff

ts

ff

mf

f

fff

bs

ff

mf

f

fff

II

1 **A4** ♩ = 104 (double-tongued)

ss *fff* dim. (double-tongued) *mf*

as *ff* dim. (double-tongued) *f*

ts *f* cresc. (double-tongued) *ff*

bs *mf* cresc. *fff*

5 Start gradually to overblow into harmonics! Pitches may vary, but stay within first 4 harmonics.

ss *f 2. cresc.* *ff*

as *f 2. cresc.* *ff*

ts *f 2. cresc.* *ff*

bs *f 2. cresc.* *ff*

harmonics 2nd time only

9

ss
mf *cresc.* *f* *fff* *dim.* *mf*

as
mf *cresc.* *f* *ff* *dim.* *f*

ts
mf *cresc.* *f* *f* *cresc.* *ff*

bs
mf *cresc.* *f* *mf* *cresc.* *fff*

13

ss
mf *cresc.* *ff* *mf* *cresc.* *fff* *fff* *fff* *ff*

as
mf *cresc.* *ff* *f* *cresc.* *fff* *fff* *fff* *ff*

ts
mf *cresc.* *ff* *mf* *cresc.* *fff* *fff* *fff* *ff*

bs
mf *cresc.* *ff* *mf* *cresc.* *fff* *fff* *fff* *ff*

C

Hold harmonics (itches may vary, but stay within first 4 harmonics), except soprano & tenor soloing, soloing part can also be switched between players, e.g. as/bs instead of ss/ts

c. 1' not synchronised Free Duo with ts, alhorn-like, e.g.

17

ss

as

ts

bs

mp - mf

for one breath length

Free Duo with ss, alhorn-like, e.g.

p

mp - mf

p

p

18

ss

as

ts

bs

p

p

p

p

p

p

p

all end within 8'

III

1 **A5** ♩ = 104

(double-tongued)

ss *mf* *ff* *f* *ff* *mf*

as (double-tongued) *mf* *f* *ff* *f* *ff* *mf*

ts (double-tongued) *mf* *ff* *f* *ff* *mf*

bs (double-tongued) *mf* *ff* *f* *ff* *mf*

5

ss *mf* *fff* *mp*

as *f* *ff* *mp*

ts *ff* *f* *mp*

bs *fff* *mf* *mp*

9

ss

as

ts

bs

mp - 2nd time cresc.

mp - 2nd time cresc.

mp - 2nd time cresc.

mp - 2nd time cresc.

13

ss

as

ts

bs

2nd time add harmonics

f *mp* *f* *ff* *mf*

f *mp* *f* *ff* *mf*

f *mp* *f* *ff* *mf*

f *mp* *f* *ff* *mf*

17

2nd time add some harmonics

ss

as

ts

bs

ff f

fff mf

fff mf

fff mf

fff mf

21

ss

as

ts

bs

ff

mf

ff

mf

ff mf

ff

ff mf

ff

25

add harmonics freely

ss *ff* *ff* *mf* *fff* ord.

as *f* *ff* *mf* *fff* ord.

ts *f* *fff* *mf* *fff* ord.

bs *f* *fff* *mf* *fff* ord.

start and end together, duration free and cued! (4"-10")

any overtone above 6th partials (as stable as possible)

29 **D**

ss *pp* calm, no vibrato *p*

as *pp* calm, no vibrato *p*

ts *pp* calm, no vibrato *p*

bs *pp* calm, no vibrato *p*

any overtone above 6th partials
(as stable as possible)

30

ss calm, no vibrato

as *pp* calm, no vibrato

ts *pp* calm, no vibrato

bs *pp* calm, no vibrato

pp *p* *pp* *pp* *p* *pp*

31

ss

as *pp*

ts *pp*

bs *pp*

pp *p* *p* *p* *p* *p*

any overtone above 6th partials
(as stable as possible)

32

ss
as
ts
bs

p *pp* calm, no vibrato

p *pp* calm, no vibrato

p *pp* calm, no vibrato

p *pp*

Detailed description: This block contains the musical notation for measures 32 and 33. It features four staves labeled 'ss', 'as', 'ts', and 'bs'. Each staff begins with a treble clef and a key signature of one flat. Measure 32 shows a series of notes with upward-pointing accents and a dynamic marking of *p*. Measure 33 shows a series of notes with upward-pointing accents and a dynamic marking of *pp*, with the instruction 'calm, no vibrato' written below each staff. A double bar line is present at the end of measure 33.

33

ss
as
ts
bs

pp *pp*

pp *pp*

pp *pp*

pp *pp*

pp *pp*

Detailed description: This block contains the musical notation for measures 33 and 34. It features four staves labeled 'ss', 'as', 'ts', and 'bs'. Each staff begins with a treble clef and a key signature of one flat. Measure 33 shows a series of notes with upward-pointing accents and a dynamic marking of *pp*. Measure 34 shows a series of notes with upward-pointing accents and a dynamic marking of *pp*. The piece concludes with a double bar line and a 4/4 time signature on the right side of each staff.

Start gradually to overblow into harmonics!
Pitches may vary, but stay within first 4 harmonics. **IV**

A6 ♩ = 104
(double-tongued)

Musical score for measures 1-4, featuring four staves: ss, as, ts, and bs. The music is in 4/4 time with a key signature of one flat. The first staff (ss) is marked with a dynamic of *f* and includes the instruction "(double-tongued)". The second staff (as) is marked with a dynamic of *f*. The third staff (ts) is marked with a dynamic of *f*. The fourth staff (bs) is marked with a dynamic of *f*. The score is divided into four measures. The first measure is marked with a dynamic of *f*. The second measure is marked with a dynamic of *ff* and includes the instruction "(ord.)". The third measure is marked with a dynamic of *mf*. The fourth measure is marked with a dynamic of *f*. The music consists of a series of eighth notes with a double-tongued articulation. The second measure features a wavy line indicating a gradual increase in pitch, with 'x' marks above the notes.

Musical score for measures 5-8, featuring four staves: ss, as, ts, and bs. The music is in 4/4 time with a key signature of one flat. The first staff (ss) is marked with a dynamic of *mf*. The second staff (as) is marked with a dynamic of *mf*. The third staff (ts) is marked with a dynamic of *mf*. The fourth staff (bs) is marked with a dynamic of *mf*. The score is divided into four measures. The first measure is marked with a dynamic of *mf*. The second measure is marked with a dynamic of *f*. The third measure is marked with a dynamic of *ff* and includes the instruction "(ord.)". The fourth measure is marked with a dynamic of *f* and includes the instruction "(ord.)". The music consists of a series of eighth notes with a double-tongued articulation. The second and fourth measures feature a wavy line indicating a gradual increase in pitch, with 'x' marks above the notes.

9

ss

as

ts

bs

mf *f* *ff* *mf* *f*

(ord.)

Detailed description: This block contains the first system of a musical score, measures 9 through 12. It features four staves labeled 'ss', 'as', 'ts', and 'bs'. The music is in a minor key, indicated by a flat sign on the bass clef. The first two measures (9-10) are marked *mf*. The third measure (11) begins with a *f* dynamic and includes a crescendo hairpin leading to a *ff* dynamic. The fourth measure (12) returns to *mf*. The final measure (13) is marked *f*. Each staff has a '(ord.)' marking above it. The notation includes eighth notes, sixteenth notes, and rests, with various articulation marks like accents and slurs.

13

ss

as

ts

bs

mf *ff* *mf* *f*

(ord.)

Detailed description: This block contains the second system of a musical score, measures 13 through 16. It features the same four staves as the first system. The first measure (13) is marked *mf*. The second measure (14) begins with a *ff* dynamic and includes a crescendo hairpin leading to a *mf* dynamic. The third measure (15) is marked *f*. The fourth measure (16) is also marked *f*. Each staff has a '(ord.)' marking above it. The notation includes eighth notes, sixteenth notes, and rests, with various articulation marks like accents and slurs.

17

ss

as

ts

bs

f

f

f

f

ff

(ord.)

(ord.)

(ord.)

(ord.)

21

ss

as

ts

bs

f

ff

mf

f

mf

(ord.)

(ord.)

(ord.)

(ord.)

f

ff

mf

f

mf

mf

mf

25

ss

as

ts

bs

f (ord.) *ff* *mf*

29

ss

as

ts

bs

f *ff* *f* *mf*

33

ss

mp

p

mp

mf

as

mp

p

mp

mf

ts

mp

p

mp

mf

bs

mp

p

mp

mf

37

ss

f

f

f

f

as

f

f

f

f

ts

f

f

f

f

bs

f

f

f

f

41

ss

mf

ff

as

mf

ff

ts

mf

ff

bs

mf

ff



45

ss

f

mp

mf

as

f

mp

mf

ts

f

mp

mf

bs

f

mp

mf

