

# Consort

*for four soprano saxophones*

(2012)

Dave Reminick

# Performance Notes

## Tuning

The saxophones must to be detuned (by adjusting the mouthpiece position) in the following scheme:

	fingering	sounding
Saxophone 1 (standard tuning)		
Saxophone 2 (1/4 tone flat)		
Saxophone 3 (1/2 step flat)		
Saxophone 4 (3/4 step flat)		

Because this detuning results in inconsistent intonation throughout the range of the instrument, is important that each performer experiment with different mouthpiece positions to find the most successful overall tuning. Additionally, it should be noted that all written pitches (with the exception of those in the bracketed sections) represent fingered notes.

The further the saxophone is detuned, the more unpredictable the lower register becomes. Lower register notes in the detuned instruments (especially 3+4) tend to “break up” when played at any dynamic above *p*. Accordingly, when low register notes occur at any dynamic above *p*, this “breaking up” is desired. However, when softer dynamics are asked for (at **H**, for example), these notes can be played with reasonable consistency as subtones.

## Trills/Tremolos

- all trills should be up a semitone, except as notated.
- tremolos are notated as trills, however the secondary note is included in parentheses.
- in certain instances, trills/tremolos are notated by indicating which finger(s) to move; in such situations, the appropriate key(s) appear above the trill-line in parentheses. For example:



## Symbols/General

+ = slap tongue

= rapid dynamic swell from silence to piano or mezzo-piano with a staccato release. Should not effect previous or subsequent dynamics.

\* = indicates a passage in which the exact intonation of notes are of primary importance. For example, during a bracketed passage, a notated D# in Saxophone 2 should sound precisely as a D♯ played by Saxophone 1 (itself sounding at concert C ).

= underblown, producing a muted, muffled tone; the diamond notehead indicates fingering, while the small notehead shows the sounding pitch.

= finger the top note, but sound both the fingered and underblown pitches.

= while underblowing a fingering (as above), briefly fade in the fingered note.

- dynamics/hairpins above the staff correspond to the upper pitch of a multiphonic.

- no vibrato should be used, except where indicated

## Quarter-tones

♭ = 1/4 tone flat      ♭♭ = 3/4 tone flat      ↑ = 1/8 tone sharp  
 ‡ = 1/4 tone sharp      ‡‡ = 3/4 tone sharp      ↓ = 1/8 tone flat

commissioned by the Anubis Quartet

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Nervous, excited

♩ = 50

1  
2  
3  
4

*p* *mp* *pp* *p* *sub mp* *pp* *mp* *pp* *p* *pp* *subpp* *p* *pp*

*p* *mp* *pp* *sub p* *mp* *pp* *p* *pp* *pp* *subpp* *p* *pp*

*p* *mp* *pp* *sub p* *mp* *pp* *p* *pp* *pp* *subpp* *p* *pp*

*p* *mp* *pp* *p* *mp* *pp* *p* *pp* *pp* *subpp* *p* *pp*

**A**

**Bustling, like a swarm of bees**

The musical score consists of four staves. The first three staves are in 5/4 time, and the fourth staff is in 4/4 time. The score is divided into two systems: measures 4-10 and measures 10-14. The first system (measures 4-10) features a variety of dynamics including *p*, *pp*, and *mf*, along with trills, triplets, and slurs. The second system (measures 10-14) continues with dynamics such as *mf*, *pp*, and *mp*, and includes complex rhythmic patterns with triplets and slurs. The tempo/mood is indicated as "Bustling, like a swarm of bees".



13

*Bva*  
C1  
C2  
C3  
C4  
C5  
C6

*tr*

*p* *pp* *6* *p* *pp*

*as before*

*mp* *3* *pp* *3*

*Calming*

*f*

*Bva*  
C1  
C2  
C3  
C4  
C5  
C6

*tr* (4)

*p* *pp* *3*

*as before*

*mp* *5* *pp* *mp* *f*

*Bva*  
C1  
C2  
C3  
C4  
C5  
C6

*tr* (6)

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

*as before*

*mp* *5* *pp* *mp* *f*

*Bva*  
C1  
C2  
C3  
C4  
C5  
C6

*tr* (4)

*p* *pp* *3*

*as before*

*mp* *5* *pp* *mp* *f*

18

*p* *f* *pp* *p* *tr*

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

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

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

**B**  
Darting, confused

Detailed description: This musical score consists of four staves. The first staff begins at measure 18 with a melodic line marked *p*. It features a triplet of eighth notes, followed by a measure with a triplet of eighth notes and a quarter note, and then a sixteenth-note triplet with a trill. The second staff has a triplet of eighth notes marked *p*, followed by a measure with a triplet of eighth notes and a quarter note, and then a five-note group. The third staff has a five-note group marked *p*, followed by a measure with a triplet of eighth notes and a quarter note, and then a five-note group. The fourth staff has a five-note group marked *p*, followed by a measure with a triplet of eighth notes and a quarter note, and then a triplet of eighth notes. The score includes various dynamics such as *p*, *f*, *pp*, *mp*, and *p*, and articulation like *tr*. Fingering numbers 3, 5, and 6 are indicated. Section B is titled 'Darting, confused' and starts at measure 22.