

Score

Connor Simpson

Saxophone Quartet

The Memory of a Story

15'

2022

For Personal Use Only

Mere Fly Press

The Memory of a Story
Saxophone Quartet
2022
15 minutes
Connor Simpson
Mere Fly Press (ASCAP)

Program Notes

The Memory of a Story is not about any specific story, but rather the way in which we share our stories. Over time each story we tell changes. We learn which parts to exaggerate and what will get a laugh. We remember not just the story itself but the act of telling the story. With each telling, these stories become not just records of the past but new moments of connection.

Performance Notes



- Feathered Beams: acceleration or deceleration of rhythmic duration

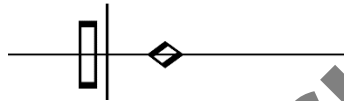


- Diamond Noteheads: air through instrument

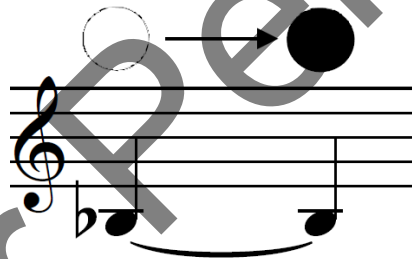
air through instrument with sporadic key clicks

- While blowing air through instrument, forcefully and sporadically press keys

(with key clicks)



- (with key clicks): abbreviation of above technique



- White Circle: a tone consisting of only air, Black Circle: a full tone free of air, a line represents a gradual transition between techniques



- Thick line within the staff, continue gesture for specified duration

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the Memory of a Story

Slowly (♩ = ca. 52), hushed, airy tone

air through instrument with sporadic key clicks

Soprano Sax

Alto Sax

Tenor Sax

Baritone Sax

5

S. Sx.

A. Sx.

T. Sx.

B. Sx.

(with key clicks)

(with key clicks)

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9 11

S. Sx. *f* *n* *n* *f* *n* *n* *pp*

A. Sx. *f* *n* *n* *f* *n* *n*

T. Sx. *f* *n* *n* *f* *n* *f* *n*

B. Sx. *f* *n* *n* *f* *n* *n* *pp* *sim.*

13 16

S. Sx. *n* *n*

A. Sx. *pp* *n* *n*

T. Sx. *n* *pp* *n*

B. Sx. *n* *n* *pp*

17 20

S. Sx. *pp* *n*

A. Sx. *pp* *n* *n*

T. Sx. *n* *pp* *n*

B. Sx. *n* *n* *pp*

21

S. Sx.

A. Sx.

T. Sx.

B. Sx.

n *pp* *n*

pp *n*

n *pp* *n*

n *n* *pp*

24

25

S. Sx.

A. Sx.

T. Sx.

B. Sx.

n *pp* *n*

n *pp* *n*

n *pp* *n*

n *n* *pp*

29

S. Sx.

A. Sx.

T. Sx.

B. Sx.

n *pp* *n*

n *pp* *n*

n *pp* *n*

n *n* *pp* *n*

(with key clicks)

(with key clicks)

(with key clicks)

(with key clicks)

32

S. Sx. $\frac{4}{4}$ $\frac{6}{4}$
A. Sx. $\frac{4}{4}$ $\frac{6}{4}$
T. Sx. $\frac{4}{4}$ $\frac{6}{4}$
B. Sx. $\frac{4}{4}$ $\frac{6}{4}$

36 38

S. Sx. $\frac{6}{4}$ $\frac{3}{4}$ $\frac{4}{4}$
A. Sx. $\frac{6}{4}$ $\frac{3}{4}$ $\frac{4}{4}$
T. Sx. $\frac{6}{4}$ $\frac{3}{4}$ $\frac{4}{4}$
B. Sx. $\frac{6}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

39

S. Sx. $\frac{4}{4}$
A. Sx. $\frac{4}{4}$
T. Sx. $\frac{4}{4}$
B. Sx. $\frac{4}{4}$

43

S. Sx.

A. Sx.

T. Sx.

B. Sx.

Musical score for measures 43-46. The score is for four voices: Soprano (S. Sx.), Alto (A. Sx.), Tenor (T. Sx.), and Bass (B. Sx.). The key signature has one flat (B-flat). The time signature is 4/4. The music features long melodic lines with dynamic markings of *n* (normal) and *pp* (pianissimo). Measure numbers 43, 44, 45, and 46 are indicated at the top of the staves.

47

S. Sx.

A. Sx.

T. Sx.

B. Sx.

50

Musical score for measures 47-50. The score is for four voices: Soprano (S. Sx.), Alto (A. Sx.), Tenor (T. Sx.), and Bass (B. Sx.). The key signature has one flat (B-flat). The time signature is 4/4. The music features long melodic lines with dynamic markings of *n* (normal) and *pp* (pianissimo). Measure numbers 47, 48, 49, and 50 are indicated at the top of the staves.

51

S. Sx.

A. Sx.

T. Sx.

B. Sx.

54

Musical score for measures 51-54. The score is for four voices: Soprano (S. Sx.), Alto (A. Sx.), Tenor (T. Sx.), and Bass (B. Sx.). The key signature has one flat (B-flat). The time signature is 4/4. The music features long melodic lines with dynamic markings of *n* (normal) and *pp* (pianissimo). Measure numbers 51, 52, 53, and 54 are indicated at the top of the staves.

55

S. Sx.

A. Sx.

T. Sx.

B. Sx.

58

55-58: Soprano (S. Sx.), Alto (A. Sx.), Tenor (T. Sx.), and Bass (B. Sx.) parts. Measures 55-58. Dynamics: *n*, *pp*.

59

S. Sx.

A. Sx.

T. Sx.

B. Sx.

61

59-61: Soprano (S. Sx.), Alto (A. Sx.), Tenor (T. Sx.), and Bass (B. Sx.) parts. Measures 59-61. Dynamics: *pp*, *n*.

63

S. Sx.

A. Sx.

T. Sx.

B. Sx.

64 Moderately (♩ = 104)

63-64: Soprano (S. Sx.), Alto (A. Sx.), Tenor (T. Sx.), and Bass (B. Sx.) parts. Measures 63-64. Dynamics: *p*, *n*, *mf*. Tempo: Moderately (♩ = 104).

67 70

S. Sx. *n* *mf* *n* *n*

A. Sx. *n* *mf* *n* *n*

T. Sx. *n* *mf* *n* *n*

B. Sx. *n* *mf* *n* *n*

71 74

S. Sx. *mf* *n* *mf* *n* *n*

A. Sx. *mf* *n* *mf* *n* *n*

T. Sx. *mf* *n* *mf* *n* *n*

B. Sx. *mf* *n* *mf* *n* *n*

75 78

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

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

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

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

79

S. Sx.

A. Sx.

T. Sx.

B. Sx.

mf *p* *p*

mf *p* *p*

mf *p* *p*

mf *p* *p*

82

83

S. Sx.

A. Sx.

T. Sx.

B. Sx.

mf *p* *p* *p*

mf *p* *p* *p*

mf *p* *p* *p*

mf *p* *p* *p*

(with key clicks)

(with key clicks)

(with key clicks)

(with key clicks)

86 Slowly (♩ = 52)

sim. *n*

sim. *n*

87

S. Sx.

A. Sx.

T. Sx.

B. Sx.

f *n* *f* *n* *p*

f *n* *f* *n* *p*

f *n* *f* *n* *p*

f *n* *f* *n* *p*

89

f *n* *f* *n* *p*

f *n* *f* *n* *p*

f *n* *f* *n* *p*

f *n* *f* *n* *p*

A As Quickly as Possible, Without Meter

91

S. Sax. *<mp* *p* Wait for Tenor Sax Cue (ca. 20" - 25")

A. Sax. *<mp* *p* Wait for Tenor Sax Cue (ca. 20" - 25")

T. Sax. *pp* *mf* ca. 4" - 5"

B. Sax. *mp* *pp* Wait for Tenor Sax Cue (ca. 20" - 25")

S. Sax. Wait for Tenor Sax Cue (ca. 20" - 25")

A. Sax. Wait for Tenor Sax Cue (ca. 20" - 25")

T. Sax. ca. 4" - 5" ca. 4" - 5"

B. Sax. Wait for Tenor Sax Cue (ca. 20" - 25")

S. Sax. Wait for Tenor Sax Cue (ca. 20" - 25")

A. Sax. Wait for Tenor Sax Cue (ca. 20" - 25")

T. Sax. ca. 4" - 5" ca. 4" - 5"

B. Sax. Wait for Tenor Sax Cue (ca. 20" - 25")

B

S. Sx. *p* *mf*

A. Sx. *p* *mf*

T. Sx. *mf* *f*

B. Sx. *p* *mf*

cue others ca. 4" - 5" cue others ca. 4" - 5"

Detailed description: This section contains four staves. The Soprano Saxophone (S. Sx.) and Alto Saxophone (A. Sx.) parts consist of long, sustained notes that transition from a piano (*p*) dynamic to a mezzo-forte (*mf*) dynamic. The Tenor Saxophone (T. Sx.) part features a rhythmic pattern of eighth notes, starting at a mezzo-forte (*mf*) dynamic and increasing to a forte (*f*) dynamic. The Bass Saxophone (B. Sx.) part also consists of long, sustained notes, transitioning from *p* to *mf*. Performance markings include 'cue others' with arrows pointing to the T. Sx. staff and two 'ca. 4" - 5"' time intervals indicated by horizontal arrows.

C

S. Sx. *p* *mf*

A. Sx. *p* *mf*

T. Sx. *mp* *f*

B. Sx. *p* *mf*

cue others ca. 4" - 5" cue others ca. 4" - 5"

Detailed description: This section contains four staves. The S. Sx. and A. Sx. parts are sustained notes transitioning from *p* to *mf*. The T. Sx. part has a rhythmic eighth-note pattern, starting at a mezzo-piano (*mp*) dynamic and increasing to a forte (*f*) dynamic. The B. Sx. part consists of sustained notes transitioning from *p* to *mf*. Performance markings include 'cue others' with arrows pointing to the T. Sx. staff and two 'ca. 4" - 5"' time intervals indicated by horizontal arrows.

D

S. Sx. *f sub.* *mp* *p*

A. Sx. *f sub.* *mp* *p*

T. Sx. *f sub.* *mf*

B. Sx. *f sub.* *mp* *p*

cue others ca. 4" - 5" cue others ca. 4" - 5"

Detailed description: This section contains four staves. The S. Sx., A. Sx., and B. Sx. parts consist of sustained notes that transition from a fortissimo *f sub.* dynamic to a mezzo-piano (*mp*) dynamic, and finally to a piano (*p*) dynamic. The T. Sx. part has a rhythmic eighth-note pattern, starting at a fortissimo *f sub.* dynamic and increasing to a mezzo-forte (*mf*) dynamic. Performance markings include 'cue others' with arrows pointing to the T. Sx. staff and two 'ca. 4" - 5"' time intervals indicated by horizontal arrows.

E

Wait for Alto Sax Cue (ca. 6"-9")

S. Sax.

A. Sax.

T. Sax.

B. Sax.

92 Slowly (♩ = 52)

S. Sax.

A. Sax.

T. Sax.

B. Sax.

F As Quickly as Possible, Without Meter

S. Sax.

A. Sax.

T. Sax.

B. Sax.

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G

S. Sax. Wait for Bari Sax Cue (ca. 6" - 9")

A. Sax. Wait for Bari Sax Cue (ca. 6" - 9")

T. Sax. Wait for Bari Sax Cue (ca. 6" - 9")

B. Sax. *p cresc. e dim. ad. lib.* ca. 2" - 3" cue tenor sax Wait for Tenor Sax Cue (ca. 6" - 9")

p ca. 2" - 3" *mp* ca. 2" - 3"

H

S. Sax. Wait for Tenor Sax Cue (ca. 6" - 9")

A. Sax. Wait for Tenor Sax Cue (ca. 6" - 9")

T. Sax. *p cresc. e dim. ad. lib.* ca. 2" - 3" cue soprano sax Wait for Soprano Sax Cue (ca. 6" - 9")

B. Sax. Wait for Tenor Sax Cue (ca. 6" - 9")

ca. 2" - 3" *p* ca. 2" - 3" *mp* ca. 2" - 3"

I

S. Sax. *p cresc. e dim. ad. lib.* ca. 2" - 3" cue alto sax Wait for Alto Sax Cue (ca. 4" - 6")

A. Sax. Wait for Soprano Sax Cue (ca. 6" - 9")

T. Sax. Wait for Soprano Sax Cue (ca. 6" - 9")

B. Sax. Wait for Soprano Sax Cue (ca. 6" - 9")

ca. 2" - 3" *p* ca. 2" - 3" *mp* ca. 2" - 3"

J

S. Sax. *Wait for Tenor Sax Cue (ca. 2" - 3")* *ca. 2" - 3"*
p

A. Sax. *cue tenor sax* *Wait for Tenor Sax Cue (ca. 2" - 3")* *Wait for Soprano Sax Cue (ca. 2" - 3")*
p cresc. e dim. ad. lib.

T. Sax. *ca. 2" - 3"* *cue soprano sax* *Wait for Soprano Sax Cue (ca. 2" - 3")*
p mp

B. Sax. *Wait for Tenor Sax Cue (ca. 2" - 3")* *Wait for Soprano Sax Cue (ca. 2" - 3")*

K

S. Sax. *cue bari sax* *Wait for Bari Sax Cue (ca. 2" - 3")* *Wait for Alto Sax Cue (ca. 2"-3")*
mp p cresc. e dim. ad. lib.

A. Sax. *Wait for Bari Sax Cue (ca. 2" - 3")* *ca. 2" - 3"*
p

T. Sax. *Wait for Bari Sax Cue (ca. 2" - 3")* *Wait for Alto Sax Cue (ca. 2"-3")*
p cresc. e dim. ad. lib.

B. Sax. *ca. 2" - 3"* *cue alto sax* *Wait for Alto Sax Cue (ca. 2"-3")*
p mp

L

S. Sax. *Wait for Bari Sax Cue (ca. 2" - 3")* *Wait for Alto Sax Cue (ca. 2"-3")*
p

A. Sax. *cue bari sax* *Wait for Bari Sax Cue (ca. 2" - 3")* *ca. 2" - 3"*
mp p

T. Sax. *Wait for Bari Sax Cue (ca. 2" - 3")* *Wait for Alto Sax Cue (ca. 2"-3")*
p mp

B. Sax. *ca. 2" - 3"* *cue alto sax* *Wait for Alto Sax Cue (ca. 2"-3")*
p mp

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M

S. Sax. *mp* Wait for Bari Sax Cue (ca. 2" - 3") *p* Wait for Alto Sax Cue (ca. 2"-3")

A. Sax. *mp* Wait for Bari Sax Cue (ca. 2" - 3") *p* ca. 2" - 3"

T. Sax. *p* Wait for Bari Sax Cue (ca. 2" - 3") *mp* Wait for Alto Sax Cue (ca. 2"-3")

B. Sax. *p* ca. 2" - 3" *mp* Wait for Alto Sax Cue (ca. 2"-3")

cue bari sax
cue others

N

S. Sax. *mp* Wait for Alto Sax Cue (ca. 2"-3") *mf* Wait for Alto Sax Cue (ca. 4" - 5")

A. Sax. *mp* ca. 2" - 3" *mf* ca. 4" - 5"

T. Sax. *mp* Wait for Alto Sax Cue (ca. 2"-3") *mf* Wait for Alto Sax Cue (ca. 4" - 5")

B. Sax. *mp* Wait for Alto Sax Cue (ca. 2"-3") *mf* Wait for Alto Sax Cue (ca. 4" - 5")

cue others
cue others

O

S. Sax. *f* Wait for Alto Sax Cue (ca. 15" - 20") suddenly

A. Sax. *f* ca. 15" - 20" suddenly

T. Sax. *f* Wait for Alto Sax Cue (ca. 15" - 20") suddenly

B. Sax. *f* Wait for Alto Sax Cue (ca. 15" - 20") suddenly

cue others
cue others

95 Slowly (♩ = 52)

S. Sx.

A. Sx.

T. Sx.

B. Sx.

Musical score for measures 95-98. The score is in 4/4 time and marked 'Slowly' with a tempo of ♩ = 52. It features four vocal parts: Soprano (S. Sx.), Alto (A. Sx.), Tenor (T. Sx.), and Bass (B. Sx.). The music is characterized by long, flowing lines with slurs and dynamic markings of *n* (normal) and *pp* (pianissimo). A large watermark 'FOR PERUSAHAAN ONLY' is overlaid on the score.

99

S. Sx.

A. Sx.

T. Sx.

B. Sx.

Musical score for measures 99-102. The score continues with the same four vocal parts. The dynamics remain *n* and *pp*. The watermark 'FOR PERUSAHAAN ONLY' is still present.

103

104

S. Sx.

A. Sx.

T. Sx.

B. Sx.

Musical score for measures 103-106. The score concludes with the same four vocal parts. The dynamics are *n* and *pp*. The watermark 'FOR PERUSAHAAN ONLY' is still present.

107 108

S. Sx.

A. Sx.

T. Sx.

B. Sx.

Musical score for Soprano (S. Sx.), Alto (A. Sx.), Tenor (T. Sx.), and Bass (B. Sx.) voices, measures 107-108. The Soprano part begins with a half note on G4 (circled) and a quarter note on F4 (circled), marked *n*. The Alto part has a whole rest in measure 107 and a half note on G4 (circled) in measure 108, marked *n*. The Tenor part has a whole rest in measure 107 and a half note on G3 (circled) in measure 108, marked *n*. The Bass part has a whole note on G2 (circled) in measure 107 and a half note on G2 (circled) in measure 108, marked *pp*. A large watermark "For Perusal Only" is overlaid on the score.

111 113

S. Sx.

A. Sx.

T. Sx.

B. Sx.

Musical score for Soprano (S. Sx.), Alto (A. Sx.), Tenor (T. Sx.), and Bass (B. Sx.) voices, measures 111-113. The Soprano part has a half note on G4 (circled) in measure 111, marked *pp*, and a quarter note on F4 (circled) in measure 112, marked *n*. The Alto part has a half note on G4 (circled) in measure 111, marked *n*, and a half note on G4 (circled) in measure 113, marked *pp*. The Tenor part has a whole rest in measure 111 and a half note on G3 (circled) in measure 113, marked *n*. The Bass part has a half note on G2 (circled) in measure 111, marked *pp*, and a half note on G2 (circled) in measure 113, marked *pp*. A large watermark "For Perusal Only" is overlaid on the score.

115 116

S. Sx.

A. Sx.

T. Sx.

B. Sx.

Musical score for Soprano (S. Sx.), Alto (A. Sx.), Tenor (T. Sx.), and Bass (B. Sx.) voices, measures 115-116. The Soprano part has a half note on G4 (circled) in measure 115, marked *n*, and a half note on G4 (circled) in measure 116, marked *pp*. The Alto part has a half note on G4 (circled) in measure 115, marked *n*, and a half note on G4 (circled) in measure 116, marked *n*. The Tenor part has a half note on G3 (circled) in measure 115, marked *n*, and a half note on G3 (circled) in measure 116, marked *pp*. The Bass part has a half note on G2 (circled) in measure 115, marked *n*, and a half note on G2 (circled) in measure 116, marked *pp*. A large watermark "For Perusal Only" is overlaid on the score.

119 121

S. Sx. *n* *pp*

A. Sx. *pp* *n* *n*

T. Sx. *n* *n*

B. Sx. *pp* *n* *n*

123 125

S. Sx. *n* *n* *pp*

A. Sx. *pp* *n* *n*

T. Sx. *pp* *n* *pp* *n*

B. Sx. *pp* *n* *n*

127 128

S. Sx. *n* *n* *pp*

A. Sx. *pp* *n* *n* *pp*

T. Sx. *n* *pp* *n*

B. Sx. *pp* *n* *n*

131 132

S. Sx. *n* *n* *pp*

A. Sx. *n* *n* *pp* *n*

T. Sx. *n* *pp* *n*

B. Sx. *pp* *n* *n*

135 136

S. Sx. *n* *n* *pp* *n*

A. Sx. *n* *pp* *n*

T. Sx. *n* *pp* *n*

B. Sx. *pp* *n* *pp* *n*

139 142 Moderately (♩ = 104)

S. Sx. *n* *p* *n* *n*

A. Sx. *n* *p* *n* *n*

T. Sx. *n* *p* *n* *n*

B. Sx. *n* *p* *n* *n*

143

145

S. Sx.

A. Sx.

T. Sx.

B. Sx.

mf *n* *n* *mf*

mf *n* *n* *mf*

mf *n* *n* *mf*

mf *n* *n* *mf*

147

148

S. Sx.

A. Sx.

T. Sx.

B. Sx.

n *n* *mf* *n*

n *n* *mf* *n*

n *n* *mf* *n*

n *n* *mf* *n*

151

152

S. Sx.

A. Sx.

T. Sx.

B. Sx.

mf *n* *n* *mp* *pp*

mf *n* *n* *mp* *pp*

mf *n* *n* *mp* *pp*

mf *n* *n* *mp* *pp*

155 **156** Slowly (♩ = 52)

S. Sx. (with key clicks) *n* *f* *n*

A. Sx. (with key clicks) *n* *f* *n*

T. Sx. (with key clicks) *n* *f* *n*

B. Sx. (with key clicks) *n* *f* *n*

159 **160**

S. Sx. *sim.* *n* *f* *n* *p* *mp* *p*

A. Sx. *sim.* *n* *f* *n* *mp* *p*

T. Sx. *sim.* *n* *f* *n* *p* *n* *pp*

B. Sx. *sim.* *n* *f* *n* *mp* *p*

162

S. Sx. *mf*

A. Sx. *mf*

T. Sx. *mf*

B. Sx. *mf*