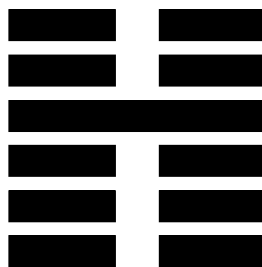


With Enthusiasm (Yu)

From Axioms



For sax quartet, keyboard, bass and percussion.

Percussion

Nigel Morgan

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bass and percussion.*

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About the Music

Axioms comes from an on-going collection of music for instruments titled *Instrumentarium Novum* that aspires to re-examine some of the conditions for music making in our time. *Instrumentarium* is a term used by the conductor and scholar Nickolaus Harnoncourt to describe the common-place collection of instruments and performance practice found in Baroque and early Classical music. Here there was an expectation that music would be enriched by all the instrumental variety and timbral variation the imagination of musicians could muster. Instrumentation and performance detail rarely dictated the nature of the music itself. Matters such as instrumental doubling, register placement, chord voicings, dynamics and articulation held a more speculative interpretation in the composer's mind.

Such a speculative approach has been celebrated in the composition of *Six Concertos* that take as their starting point the proportions and spirit of the concertos for mixed instrumental ensemble found in the music of Bach and Vivaldi. As in Vivaldi's celebrated op.8 concertos there is in play a contest between harmony (technique) and invention. This is amplified by the hexagram images attached to each concerto taken from the ancient book of divination, the *I Ching*. These images and their interpretation provide a kind of rhetorical *affekt*, giving a gentle measure of guidance to both performer and listener as to the overall character of the music.

Axioms reinvent the first three of the *Six Concertos* for the medium of a saxophone quartet with keyboard, double bass and percussion. Such a reinvention was implicit in the initial composition of the concerto sequence as a way of testing the effectiveness of musical argument against the play of instrumental timbre found in the three companion versions: for orchestra, for chamber orchestra, and piano duo.

Guide to performance

The three **Axioms** (*With Enthusiasm, Making Progress, Being Receptive*) are scored to allow for a satisfactory performance by sax quartet alone, or sax ensemble with any combination of the four continuo parts originally devised for the orchestral versions of these scores.

The *ossia* sections for sax quartet are shown in a small font size. These have two purposes: to enable a sax quartet-only version of the score; to provide optional new material (not present in the orchestral version), which may be played alongside the continuo parts or not as the players see fit.

All markings for tempo, dynamics, expression and articulations are considered starting points on the performers' journey towards bringing emphasis, clarity and meaning to the musical argument presented here.

As in the other versions of the *Six Concertos* players may explore placing phrases in higher or lower octaves, and indeed make other parallel intervals transpositions, to create different effects and emphasis.

The aesthetic of the open-form surrounds the *poesis* of **Axioms**. By applying repeats to selected sections and phrases new and different scoring and dynamic schemes can be introduced as well as opportunities for improvisation. Indeed sections of those score can be wholly reordered. To find out more about how this music can be extended and customised to an ensemble, performers are recommended to study the on-line guide *Six Concertos: A Guide for Musicians and Directors* at <http://www.nigel-morgan.co.uk/files/SixConcertos>

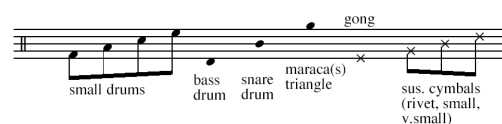
Scoring and instrumentation

The continuo part is split up into four lines: Keyboard, bass, tuned and untuned percussion. This continuo format was developed by musicians from the BBC National Orchestra of Wales for the composer's BBC commissions *Conversations in Colour* and *Schizophonia*. These multi-location compositions require three ensembles of singers and instrumentalists to perform together from different locations over high-speed audio networks.

The keyboard part is imagined for an electric piano where there is a definite timbral edge to *forte*, with *piano* having a darker, gentler hue. An additional sampling keyboard might be used to further broaden the spectrum of timbre. A foot volume pedal is advised to enable chords to be struck silently and faded in.

The keyboard score is presented with the vibraphone / guitar part to enable the maximum flexibility in the organisation of the continuo ensemble.

The percussion parts may be treated very freely with both parts 'orchestrated' between two players. Ideally, a variety of tuned percussion should be used – vibraphone, marimba etc. When only a single acoustic instrument is available it should be a vibraphone. The untuned part calls for a collection of standard orchestral percussion but may be extended to include more exotic sounds (including samples and electronic sounds) as appropriate to the performers. Although designed for two players the percussion parts may be re-arranged for a single (virtuoso) player. In the BBCNOW continuo group percussionist Chris Stock uses a MalletKAT for playing both sampled tuned and untuned percussion sounds.



The bass instrument may be an acoustic double bass (amplified if necessary) or fretless electric bass. Electric guitar may be added to the ensemble and a part is available as required.

The continuo group should be adventurous and colourful, not only in its choice of instrumentation but with the treatment of the written part.. Performers are encouraged to go beyond the written notes in exploring radical interactions and textures against the music and sound of the sax quartet.

This music is designed for a self-directed ensemble.

With Enthusiasm (Yu)

I

zeloso ♩ = 90

Vibraphone *

Red. f

small drums

Percussion **

f

3

Vibes

mf

Perc.

6

Vibes

f

cym. 1

cym. 2

Perc.

mf (l.v.)

* additional tuned percussion instruments can be used, but the default is always vibraphone.

** any untuned percussion instruments can be used but the default should always be the basic kit described on page ii.

9 **A**

Vibes $\frac{3}{8}$ $\frac{4}{4}$ $\frac{3}{4}$

Perc. $\frac{3}{8}$ $\frac{4}{4}$ $\frac{3}{4}$

mp

mf

12

Vibes $\frac{3}{4}$ $\frac{4}{4}$

Perc. $\frac{3}{4}$ $\frac{4}{4}$

mf

mp

15

Vibes $\frac{5}{4}$

Perc. $\frac{5}{4}$

mf

17

Vibes $\frac{5}{4}$ $\frac{7}{8}$ $\frac{4}{4}$

Perc. $\frac{5}{4}$ $\frac{7}{8}$ $\frac{4}{4}$

f

f

19 **B**

Vibes $\frac{4}{4}$ $\frac{7}{8}$ $\frac{3}{4}$

Perc. $\frac{4}{4}$ $\frac{7}{8}$ $\frac{3}{4}$

cym. 1

mf

f *ff*

22 C

Vibes $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ *mf*

Perc. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ *f*

25

Vibes $\frac{5}{8}$ $\frac{9}{8}$ *f* *f*

Perc. *mp* *f* *ff*

28 D

Vibes $\frac{3}{4}$ $\frac{7}{8}$ $\frac{4}{4}$

Perc. $\frac{3}{4}$ $\frac{7}{8}$ $\frac{4}{4}$ *mf*

31

Vibes *Red. mf*

Perc. $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$

34

Vibes *f*

Perc. $\frac{5}{4}$ $\frac{2}{4}$

37 E

Vibes $\frac{2}{4}$ $\frac{3}{4}$

Perc. $\frac{2}{4}$ $\frac{3}{4}$

ff *f*

40

Vibes $\frac{7}{8}$ $\frac{5}{8}$

Perc. $\frac{7}{8}$ $\frac{5}{8}$

mp *f*

43

Vibes $\frac{5}{8}$ $\frac{3}{8}$ $\frac{7}{8}$ $\frac{4}{8}$

Perc. $\frac{5}{8}$ $\frac{3}{8}$ $\frac{7}{8}$ $\frac{4}{8}$

mf

46 F

Vibes $\frac{4}{8}$ $\frac{4}{4}$ $\frac{3}{4}$

Perc. $\frac{4}{8}$ $\frac{4}{4}$ $\frac{3}{4}$

mp

49

Vibes $\frac{3}{4}$ $\frac{2}{4}$ $\frac{5}{16}$ $\frac{4}{4}$

Perc. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{5}{16}$ $\frac{4}{4}$

mf *f* *ff*

(on the bell - cym1 & 2)

52

Vibes

Perc.

f

mp

This musical score segment contains measures 52 through 55. The Vibes part (treble clef) begins in 4/4 time with a series of eighth notes (F4, G4, A4, B4, C5, D5, E5, F5) and a half note (G4). At measure 53, the time signature changes to 3/4, and the Vibes play a sustained chord (F4, A4, C5) marked with a forte (*f*) dynamic. The Percussion part (percussion clef) continues in 4/4 time with a steady eighth-note pattern. At measure 53, the time signature also changes to 3/4, and the Percussion part is marked with a mezzo-piano (*mp*) dynamic. The score concludes at measure 55 with a repeat sign.

54 G

Vibes

Perc.

mf

mp

f

mf

3/4

3/4

3/4

3/4

57

Vibes

Perc.

mp

mf

60

Vibes

mp

Perc.

5/4

3/4

62

Vibes

mp

mf

take triangle

Perc.

mp

7

66

Vibes

Perc.

triangle (sec)

mp *p*

70

Vibes

Perc.

mp *mp* *f*

mp (l.v.)

74

Vibes

Perc.

mp

cym 2

small drums

mp *f*

78

Vibes

Perc.

mf

cym 2

ff *mf* *mp* *mf*

81

Vibes

Perc.

mp *f*

84

Vibes

Perc.

mf

87

Vibes

Perc.

mp *mf*

K

90

Vibes

Perc.

f *ff*

93

Vibes

Perc.

II

risoluto ♩ = 75

Vibraphone

Percussion

3

Vibes

Perc.

small drums

cym. 1

5

Vibes

Perc.

7 **A**

Vibes

Perc.

9

Vibes

Perc.

mp *p* *p* *mp*

11

Vibes

Perc.

mf

13

Vibes

Perc.

mf

15 **B**

Vibes

Perc.

mp *mp*

18

Vibes

Perc.

mf

21 **C**

Vibes

Perc.

The image shows a musical score for Vibes and Percussion. The Vibes part is in 4/4 time and starts with a treble clef. The key signature has one sharp (F#). The melody begins with a quarter rest, followed by an eighth rest, then an eighth note F#4, a quarter note G#4, and a half note A4. This is followed by a quarter note B4, a quarter note A4, a quarter note G#4, a quarter note F#4, a quarter note E4, a quarter note D4, a quarter note C4, and a quarter note B3. The melody ends with a quarter note A3, a quarter note G3, and a quarter note F3. The Percussion part is in 4/4 time and consists of three measures of rests. The score is marked with a 'C' time signature and a 'mf' dynamic marking.

24

Vibes

f

mf

mf

Perc.

mf

D

27

Vibes

Perc.

cym 1

The image shows a musical score for two parts: Vibes and Percussion. The Vibes part is written on a treble clef staff with a key signature of one sharp (F#). The Percussion part is written on a single-line staff with a double bar line at the beginning. The score consists of two measures. In measure 27, the Vibes part has a series of eighth and sixteenth notes, and the Percussion part has a series of eighth notes. In measure 28, the Vibes part continues with a similar pattern, and the Percussion part has a series of eighth notes. A box labeled 'cym 1' is placed above the Percussion staff in measure 28, indicating a cymbal effect.

29

Vibes

Perc.

The musical score for measures 29-32 features two staves. The Vibes staff (treble clef) begins with a quarter rest, followed by eighth notes G#4, A4, and Bb4, then a quarter rest, eighth notes Bb4, A4, and G#4, and finally a quarter note F#4. The Percussion staff (percussion clef) starts with four eighth notes G2, A2, B2, and C3, followed by a quarter rest, eighth notes D3, E3, and F3, and then a quarter note G3. A five-measure rest is indicated by a bracket with the number 5 above it, starting at the beginning of measure 30. Dynamics include a forte (f) marking in measure 30 for the Vibes and a forte (f) marking in measure 32 for the Percussion. The Vibes staff has a double bar line at the end of measure 30.

[illegible]

35 **F** Sop. Sax. (Bb)

Vibes *mp* *mf*

Perc. *mp*

38

Vibes *mf*

Perc. *mf*

40

Vibes *mf* *mf*

Perc. *mp* *mf*

42 **G**

Vibes *mf* *mf* *mp*

Perc. *mp* *mf* *mp*

45

Vibes *mf* *mp* *mf*

Perc. *mf* *mp* *mf*

48 H

Vibes

Perc.

claves

mf

51

Vibes

Perc.

maracas

f

mp

54 I J

Vibes

Perc.

cym 1

cym.2

mf

p

mp

58

Vibes

Perc.

mp

f

mp

61

Vibes

Perc.

mf

f

mp

63 **K**

Vibes

Perc.

mp

mf

mf

cym 1

66 **L**

Vibes

Perc.

f

mp

cym 2

mf *f*

69 **M**

Vibes

Perc.

mp

mp

72

Vibes

mp *mf* *f*

Perc.

mp *mf* *mf*

This musical score shows measures 72, 73, and 74 for two instruments: Vibes and Percussion. The Vibes part is written on a treble clef staff with a key signature of one sharp (F#). It features a melodic line with slurs and dynamic markings of *mp*, *mf*, and *f*. The Percussion part is written on a single-line staff with a key signature of one sharp. It includes a variety of rhythmic patterns, including eighth and sixteenth notes, and rests, with dynamic markings of *mp*, *mf*, and *mf*. The time signature is 2/4.

75

N

Vibes

Perc.

f

ff

78

Vibes

Ten. Sax. (Bb)

Perc.

0

mf

f

81

Vibes

Perc.

The image shows a musical score for Vibes and Percussion. The Vibes part is written on a treble clef staff with a 3/4 time signature. It begins with a whole note chord (F4, A4, C5) marked *f*. This is followed by a half note chord (F4, A4, C5) marked *mf*. The Percussion part is written on a single line with a 3/4 time signature. It begins with a whole note rest, followed by a half note rest, and then a quarter note rest. The final measure of the Percussion part contains a quarter note chord (F4, A4, C5) marked *f*.

III

rimorso e vacillando ♩ = 60

Vibraphone

mp *mf*

Percussion

4

Vibes

2/4 4/4 5/8 9/16

6 Ped. *

Perc.

2/4 4/4 5/8 9/16

7 A

Vibes

f *mf*

Bar. Sax. (Eb)

Perc.

ff

10

Vibes

small drums

Perc.

f

Red. mf

maraca(s)

mf

12

Vibes

mp

Perc.

14

B

Vibes

maraca(s)

Perc.

mf

18

Vibes

mp

mf

triangle

Perc.

mf

22

C

Vibes

mf

mf

(sim.)

p

Perc.

25

Vibes

triangle

Perc.

mf

p

28 D

Vibes $\frac{5}{4}$ $\frac{9}{16}$ $\frac{2}{4}$ $\frac{6}{8}$

Perc. triangle mf mp

31 Alt. Sax. (Eb) (Perc part only)

Vibes $\frac{6}{8}$ $\frac{7}{8}$ $\frac{4}{4}$

Perc. $\frac{6}{8}$ $\frac{7}{8}$ $\frac{4}{4}$

34 Alt. Sax. (Eb)

Vibes $\frac{6}{8}$ $\frac{5}{8}$ $\frac{3}{4}$

Perc. $\frac{6}{8}$ $\frac{5}{8}$ $\frac{3}{4}$

37 E

Vibes $\frac{3}{4}$ $\frac{5}{4}$ $\frac{4}{4}$

Perc. small drums mf cym.3

39 F

Vibes $\frac{4}{4}$ $\frac{7}{8}$ $\frac{2}{4}$ $\frac{3}{4}$

Perc. $\frac{4}{4}$ $\frac{7}{8}$ $\frac{2}{4}$ $\frac{3}{4}$

42

Vibes

mf

Perc.

$\frac{3}{4}$

45

Vibes

Perc.

small drums

mf

$\frac{5}{8}$ $\frac{9}{16}$

48

Vibes

mf

G

Red. mf

Perc.

f *mp* *f*

$\frac{9}{16}$ $\frac{5}{8}$ $\frac{4}{4}$

51

Vibes

Perc.

53

H

Vibes

f

f

Perc.

cym.1 cym.2

f *ff* *f*

$\frac{5}{8}$ $\frac{3}{4}$ $\frac{6}{8}$

56

Vibes

f *mf* *mp* *mp*

Perc.

ff *mf* *mp*

58

Vibes

p

Perc.

cym.2

mf

62

Vibes

Bar. Sax. (Eb)

mf

Perc.

66

Vibes

mf

Perc.

69

Vibes

mf

Perc.