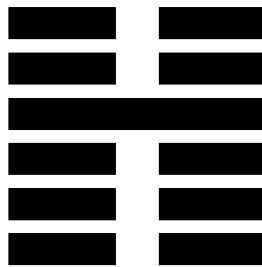


With Enthusiasm (Yu)

From Axioms



For sax quartet, keyboard, bass and percussion.

*Tenor **Saxophone** in Bb*

Nigel Morgan

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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

Saxophone players who regularly double on other wind instruments are invited to rescore their parts as appropriate to produce a wider timbral palette. The use of piccolo, flute, clarinets (particularly clarinet in Eb and bass clarinet) is encouraged.

I

I

The first system of the musical score for 'The Little Boat' consists of six measures. The first measure is in 3/4 time, marked *f* (forte), and contains a half note G4 and a half note A4. The second measure is in 5/4 time, marked *mf* (mezzo-forte), and contains a half note G4, a quarter note A4, and a quarter note B4. The third measure is in 2/4 time, marked *f*, and contains a half note G4. The fourth measure is in 3/4 time, marked *f*, and contains a half note G4 and a half note A4. The fifth measure is in 3/4 time, marked *f*, and contains a half note G4 and a half note A4. The sixth measure is in 3/4 time, marked *f*, and contains a half note G4 and a half note A4.

[illegible][illegible]

The first system of the musical score is written on a single staff in treble clef. It begins with a 3/4 time signature, followed by a key signature change to one sharp (F#). The melody consists of a quarter note G4, a quarter note A4, and a quarter rest. This is followed by a 4/4 time signature change. The melody continues with a quarter note B4, a quarter note C5, a quarter note B4, and a quarter note A4. The next measure contains a quarter note G4, a quarter note F#4, and a quarter note E4. The final measure of the system contains a quarter note D4, a quarter note C4, and a quarter note B3. The system concludes with a double bar line.

The first staff of music is in treble clef with a 4/4 time signature. It begins with a whole rest, followed by a quarter rest, and then a series of eighth and sixteenth notes. A dynamic marking of *f* (forte) is placed below the first eighth note. The staff concludes with a 3/4 time signature change.

The first system of the musical score for 'The Rose Tree' is written on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of several eighth and quarter notes, some with beams. There are two measures with a common time signature 'C' and two measures with a 3/4 time signature. The system ends with a double bar line.

The musical score for 'The Rose Tree' is written on a single staff in treble clef. The key signature has one sharp (F#), and the time signature is 3/4. The melody begins with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. This is followed by a half note G4 and a quarter note F#4. The melody continues with a half note E4, a quarter note D4, and a quarter note C4. The piece concludes with a half note B3, a quarter note A3, and a quarter note G3. The dynamic marking *mf* is placed below the first note. The score is presented in a clean, black-and-white format with a single staff.

31 *mf* *f* *ff*

34 *ff* *f*

37 *ff* *ff* **E**

41 *f* *mf*

45 **F** *mp*

49 *ff* *f*

53 *mf* **G**

57 *f* *mf*

60 *mp* *mf*

63 *f* *p* **H**

67 I

mp *mf*

72

mp *f*

75 J

mp *f*

78

mf

81

f

84

mf

87 K

f *f*

90

f

92

ff

II

risoluto ♩ = 75

Tenor Sax.
in Bb

The musical score is written for Tenor Saxophone in Bb. It consists of nine staves of music, each beginning with a measure number. The key signature has one flat (Bb). The time signature changes throughout the piece: 5/4, 4/4, 3/4, 2/4, and 3/4. Dynamics include *mf* (mezzo-forte), *mp* (mezzo-piano), *f* (forte), and *pp* (pianissimo). Articulations include accents, slurs, and breath marks. Section markers A, B, C, and D are placed above specific measures. The score includes a variety of rhythmic patterns, including eighth notes, quarter notes, and half notes, as well as rests and accidentals.

4

7 **A**

11

14 **B**

17

21 **C**

24 **D**

27

30

33 **E** **F** Sop. Sax. (Bb)

38

41

44

47

50

53 **I**

57 **J**

61 **K**

64

The musical score for the Soprano Saxophone (Bb) part spans from measure 33 to 64. It is written on a single staff with a key signature of one sharp (F#). The score includes various time signatures: 3/4, 4/4, 9/16, 10/16, 5/8, 7/8, and 2/4. Dynamic markings include *p* (piano), *mf* (mezzo-forte), *mp* (mezzo-piano), and *f* (forte). The score is divided into sections labeled with letters in boxes: **E**, **F**, **I**, **J**, and **K**. The notation includes eighth notes, quarter notes, and half notes, with some measures featuring slurs and accents.

67 L M

mp *f*

71

mf

73

mf

75 N

f *ff*

78 O

mf *f* *f*

82

mf *f*

III

rimorso e vacillando

$\text{♩} = 60$

Tenor Sax.
in Bb

The musical score is written for Tenor Saxophone in Bb. It consists of several staves of music with various time signatures and dynamics. The score includes the following measures and markings:

- Measure 1:** 3/4 time signature, followed by 5/8, 6/8, 2/4, and 4/4. Dynamics: *f* (first measure), *mp* (last measure). A triplet of eighth notes is marked in the 5/8 measure.
- Measure 5:** 4/4, 5/8, 9/16, and 5/4 time signatures. Dynamics: *mp*, *mf*, *f*.
- Measure 8:** 5/4, 11/16, 4/4, and 3/4 time signatures. Dynamics: *f*, *ff*. A box labeled **A** is placed above the 11/16 measure.
- Measure 11:** 3/4, 4/4, 3/4, and 4/4 time signatures. Dynamics: *mp*, *mf*.
- Measure 14:** 4/4, 2/4, and 3/4 time signatures. Dynamics: *f*, *mf*. A box labeled **B** is placed above the 2/4 measure.
- Measure 17:** 4/4, 3/8, and 4/4 time signatures. Dynamics: *f*, *f*.
- Measure 20:** 4/4, 5/4, 4/4, and 4/4 time signatures. Dynamics: *mf*, *mf*, *f*.
- Measure 23:** 4/4 time signature. Dynamics: *mf*, *f*. A quintuplet of eighth notes is marked in the first measure.
- Measure 26:** 4/4 and 5/4 time signatures. Dynamics: *mf*. A box labeled **D** is placed above the first measure. Triplet markings are present in the 4/4 and 5/4 measures.

28

f *f* *mf*

31

mf

34

mp *mf*

37 **E**

mp *p* *p* *f*

40 **F**

mp *mf*

44

f

48 **G**

f *mf*

51 **H**

mf *f*

54

ff *mf* *mp*

58

p *p* *mp*

62

mf *p* *mp*

65

mp

69

pp