

Volcanic Ash

For Saxophone Quartet

*Winner of Donald Sinta Quartet's
2017 Composition Competition*

Christopher E. Hass

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Lento $\text{♩} = 72$

Soprano Saxophone

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

Raunchy

p *f* *p* *f*

sfz

sfz

sfz

sfz

tr

4

S.

A.

T.

B.

A

Raunchy

Flutter tongue

p *f* *p* *f*

sub. *p* *ff* *p* *f* *p* *f*

sfz

sfz

sfz

sfz

tr

7

S.

A.

T.

B.

p *f* *p* *f*

sub. *p* *ff* *p* *f* *p* *f* *p*

sfz

sfz

sfz

sfz

tr

2 **B** Presto ♩ = 172-180
(♩ = ♩ sempre)

9

S. *ff* *n*

A. *ff* *n*

T. *mp* *mp*

B. *ff* *n* *mp*

17 **C**

S. *mp*

A.

T.

B.

24 **D**

S. *sub. pp* *mf* *mp*

A. *mp*

T. *sub. pp* *mf*

B. *mp* *mf*

31 **E**

S. *f*

A. *f*

T. *f*

B. *f*

38 **F**

S. *pp*

A. *pp*

T. *sub. p* *f*

B. *sub. p* *f* *p*

44 **G**

S. *mp* *pp* *mp* *f*

A. *mp* *pp* *mp* *f*

T. *f*

B. *mp* *pp* *mp* *f*

52

S.
A.
T.
B.

58 **H**

S.
A.
T.
B.

65 **I**

S.
A.
T.
B.

sub. p *mp* *mf* *mp*

J

70

S.
A.
T.
B.

76

S.
A.
T.
B.

K

82

S.
A.
T.
B.

6

88

L

Musical score for section L, measures 88-93. The score is for four voices: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The key signature is one sharp (F#) and the time signature is 4/4. The music features complex rhythmic patterns with frequent changes in meter (4/4, 3/4, 4/4, 3/4, 4/4, 3/4, 4/4). Dynamics include *f* (forte) and *ff* (fortissimo). The Soprano part has a melodic line with many slurs and accents. The Alto and Tenor parts have more rhythmic, often eighth-note patterns. The Bass part provides a steady accompaniment with long notes and rests.

M

Musical score for section M, measures 94-100. The score is for four voices: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The key signature changes to two sharps (F# and C#) and the time signature is 4/4. The music continues with complex rhythmic patterns and frequent meter changes (4/4, 7/8, 6/8, 7/8, 4/4, 6/8, 7/8, 6/8). Dynamics include *ff* (fortissimo). The Soprano part has a melodic line with many slurs and accents. The Alto and Tenor parts have more rhythmic, often eighth-note patterns. The Bass part provides a steady accompaniment with long notes and rests.

N

Musical score for section N, measures 101-106. The score is for four voices: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The key signature changes to two sharps (F# and C#) and the time signature is 3/8. The music continues with complex rhythmic patterns and frequent meter changes (3/8, 6/8, 2/4, 7/8, 6/8, 7/8, 6/8, 7/8, 6/8). Dynamics include *mf* (mezzo-forte). The Soprano part has a melodic line with many slurs and accents. The Alto and Tenor parts have more rhythmic, often eighth-note patterns. The Bass part provides a steady accompaniment with long notes and rests.

108 **O**

S. *mf* *p* *f* *mp* *p*

A. *mf* *p* *f* *mp* *p*

T. *mf* *p* *f* *mp* *p*

B. *mf* *p* *f* *mp* *p*

114 **P**

S. *mp*

A. *mf* *p* *f* *p*

T. *mf* *p* *f* *p*

B. *mf* *p* *f* *p*

122

S. *mf* *(p)* *mp* *f* *(p)*

A. *mf* *p* *f* *mp*

T. *mf* *p* *f* *mp*

B. *mf* *p* *f* *mp*

129 **Q**

S. *pp* *mp* *pp*

A. *pp* *mp* *pp*

T. *pp* *mp* *pp*

B. *n*

135 **R**

S. *mp*

A. *mp* *p* *mp*

T. *mp* *p* *mp*

B. *p* *mp*

141 **S**

S. *mf* *n*

A. *mf* *mp* *f* *sub. mp*

T. *mf* *mp* *f* *sub. mp*

B. *mf* *mp* *f* *sub. mp*

148 T

S. *mp* *f* *p* *f*

A. *f* *p* *f*

T. *f* *p* *f*

B. *f* *p* *f*

155 U

S. *(mp)*

A. *(mp)*

T. *mf*

B. *mp* *mf*

Feel free to improvise!

Dm Ebm Dm Abm Ebm

*f*² 2 3

162

S.

A. Dm Ebm Dm Abm Ebm Dm Ebm Dm

T.

B.

V Feel free to improvise!

169

S. *f* *Abm* *Ebm* *Dm* *Ebm* *Dm* *Abm* *Ebm*

A. *n*

T.

B.

177

S. *ff* *ff* *Dbm* *Abm* *Gm* *Abm* *Dbm* *Abm* *Gm* *Abm*

A.

T.

B.

184

S. *(mf)* *pp cresc.* *Gm* *Dbm* *Abm* *Gm* *Abm* *Gm* *Dbm* *Bbm* *Abm* **W**

A. *pp cresc.*

T. *pp cresc.*

B. *pp cresc.*

191

S.
A.
T.
B.

Detailed description: This system contains measures 191 through 196. It features four staves: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The music is in 3/4 time and changes key signatures and time signatures frequently. Measures 191-192 are in 3/4, 4/4, and 3/4. Measures 193-194 are in 4/4, 3/4, and 4/4. Measures 195-196 are in 4/4. The vocal parts have various ornaments and slurs. The piano accompaniment consists of sustained chords and moving lines.

X

197

S.
A.
T.
B.

f
f
mf
mf

3

Detailed description: This system contains measures 197 through 200. It features four staves: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The music is in 3/4 time. Measures 197-198 are marked with *f* and have a crescendo hairpin. Measures 199-200 are marked with *mf*. The vocal parts have slurs and accents. The piano accompaniment includes a triplet in the bass line in measure 200.

201

S.
A.
T.
B.

Detailed description: This system contains measures 201 through 204. It features four staves: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The music is in 3/4 time. Measures 201-202 are marked with *f* and have a crescendo hairpin. Measures 203-204 are marked with *mf*. The vocal parts have slurs and accents. The piano accompaniment consists of sustained chords and moving lines.

12

204

S.
A.
T.
B.

This system contains measures 204, 205, and 206. The Soprano (S.) part features a melodic line with eighth-note runs and rests. The Alto (A.) part has a similar eighth-note pattern. The Tenor (T.) part consists of a few long notes with slurs. The Bass (B.) part has a few notes, including a triplet of eighth notes in measure 204.

207

S.
A.
T.
B.

This system contains measures 207, 208, and 209. The Soprano (S.) part continues with eighth-note runs. The Alto (A.) part has a similar pattern. The Tenor (T.) part has a few notes with slurs. The Bass (B.) part has a few notes, including a triplet of eighth notes in measure 207.

210

S.
A.
T.
B.

This system contains measures 210, 211, and 212. The Soprano (S.) part continues with eighth-note runs. The Alto (A.) part has a similar pattern. The Tenor (T.) part has a few notes with slurs. The Bass (B.) part has a few notes, including a triplet of eighth notes in measure 210.

rit. Y Tempo I ♩ = 72 13

213

S. *ff*

A. *ff* Raunchy
sub. *p* *f* *p* *f*

T. *p* *sfz*

B. *p* *sfz*

216

S.

A. *<ff>* *p* *f* *p* *f* *sub. p* *ff* *p* *f* *p* *f*

T. *sfz* *sfz*

B. *sfz* *sfz*

219 Raunchy

S. *p* *f* *p* *f* *<ff>* *p* *f* *p* *f*

A. *sfz* *sfz* *sfz* *sfz* *sfz*

T. *sfz* *sfz* *sfz* *sfz* *sfz*

B. *sfz* *sfz* *sfz* *sfz* *sfz*

14

222

S. *sub.* *p* *ff* *p* *f* *p* *f* *p* *p* *f*

A. *p* *f*

T. *sfz* *sfz*

B. *sfz* *sfz*

Z

224

S. *p* *f* *p* *f*

A. *p* *f* *p* *f* *p* *f*

T. *sfz* *sfz* *sfz* *sfz* *sfz*

B. *sfz* *sfz* *sfz* *sfz* *sfz*

226

S. *p* *f* *p* *f* *p* *f*

A. *p* *f* *p* *f* *p* *f*

T. *sfz* *sfz* *sfz* *sfz* *sfz*

B. *sfz* *sfz* *sfz* *sfz* *sfz*

molto rit.

228

S. *p* *f* *p* *mf* *mf*

A. *f* *p* *f* *mf* *mf*

T. *sfz* *sfz* *sfz* *mf*

B. *sfz* *sfz* *sfz* *mf*

AA

Tempo I (♩ = 172)

232

S. *f*

A. *f*

T. *f*

B. *f*

234

S. *ff*

A. *ff*

T. *ff*

B. *ff*

16

237

S.

A.

T.

B.

f

ff

f

ff

f

ff

240

S.

A.

T.

B.

f

f

f

f

243

S.

A.

T.

B.

ff

ff

ff

f

246

S. *ff* *p* sub. *pp*

A. *ff* *p* sub. *pp*

T. *mf* *p* *mf* *pp*

B. *ff* *mf* *mf* *ff* sub. *pp*

250

S. *mp* *pp*

A. *mp* *pp*

T. *p* *p* *pp*

B. *p* *mp* *p* *pp*

253

S. *p* *mf*

A. *p* *mf*

T. *p* *mp* *mf*

B. *p* *mp* *mf*

18

256

S.

A.

T.

B.

p

mf

mp

p

mp

mf

mp

p

mp

mf

260

S.

A.

T.

B.

sub. mp

fff

pp

f

fff

pp

f

fff

pp

molto rit.

CC

As Fast As You Can $\text{♩} \geq 188$

265

S.

A.

T.

B.

ff

ff

ff

ff

