

James Williamson

Staten Crossing I-VII
for saxophone quartet
(2014)

Score

Instrumentation:

Saxophone Quartet (Soprano, Alto, tenor, baritone)

Performance directions:

Each player must be specialised around the performance space e.g. two players at the front (on stage far-left and far-right) and two players at the back (behind the audience far-left and far right). The decision and logistics on where each player is to stand/sit, can be left up to the ensemble prior to performance. In some cases it may not be possible to separate, there it is fine to be seated in the traditional formation.

Where a movement is indicated "Play independently"; this means that all entries are approximate and once one begins to play, play what is written to the end.

Where a movement is indicated "Synchronised"; this means that all players play together.

Repeats:

x2, for example, means that a whole selection of bars must be repeated twice.

SCORE IN C (all parts written at sounding pitch)

Duration ca. 9 minutes

Staten Crossing was premiered by the Delta Saxophone Quartet on 6th September 2014 at the Late Music Concert Series, York, UK.
It was commissioned by Late Music Concert Series.

Inspired by a recent trip to New York, *Staten Crossing I-VIII* is an eight-movement piece and is essentially a set of miniature variations. Whilst I was in New York for a friends wedding, my wife and I did a few touristy things including taking the Staten Island Ferry for a chance to get a close up look of the Statue of Liberty. As we sailed away from Manhattan toward Staten Island, the one thing that really struck me, and a seemingly obvious occurrence, was that these huge dominating buildings, which we once stood amongst, became smaller but also grew in size at the same time. It was this sense of perspective that inspired the piece. I take a small melodic question and answer phrase, which for me has an essence of the jazz club below our Art Deco hotel, and use this as the basis for each movement. Sometimes the phrase is heard in full, sometimes fragmented. Sometimes each player will play independently from each other in a quasi-indeterminate way, sometimes they'll play together. I also ask in score for the quartet to be separated around the performance space (i.e. two players at the front and two preferably behind the audience), this is to try and give a sense of physical and audible space to the piece to try and emulate the structures, sights and sounds of New York and how I remember them.

- James Williamson

STATEN CROSSING I - VIII

for saxophone quartet
(2014)

James Williamson

I

Swing it, feel the back beat... ♩ = 112

(Play Independently)

(Ghost notes)

Sop. $p < f$ sf S.T.

Alt. f sf S.T.

Ten. f $p < ff$

Bari. f p sf S.T.

*All repeat to end
until one player
signals to stop.*

*N.B. Players must
try and avoid playing
the last note
simultaneously and to
stop "naturally".*



Perhaps, like a broken jazz record... ♩ = 120

The musical score consists of four staves. The first staff (treble clef) begins with a melodic line in 6/8 time, marked with dynamics *p*, *fp*, *p*, and *sf*. It includes a trill (tr) and a stop time (S.T.) marking. The second staff (treble clef) continues the melody, marked with *f* and *sf*, and includes another trill and S.T. marking. The third staff (treble clef) features a more rhythmic line, marked with *p*, *fp*, and *sf*, with S.T. markings. The fourth staff (bass clef) provides a bass line, marked with *p*, *f*, and *sf*, and includes S.T. markings. The score is characterized by frequent changes in dynamics and the use of trills and stop times to create a 'broken jazz record' effect.

All repeat to end until one player signals to stop.

N.B. Players must try and avoid playing the last note simultaneously and to stop "naturally".



Sleazy... ♩ = 108

(Synchronised) x3 x7

Quick

pp *f* *p* *f* *p* *f* *ppp* *fff*

* As well as the internal dynamic as marked, the overall dynamic throughout the x7 repeat should gradually get louder from quiet to very loud.

IV

Melancholy, with some hope... ♩ = 56
(Synchronised)

rit. A little slower than A tempo
Strong... //

The musical score consists of four staves in 12/8 time. The first staff (treble clef) begins with a *mf* dynamic and a half note, followed by a phrase of eighth notes. The second staff (treble clef) starts with a *fp* dynamic and a quarter note, followed by a phrase of eighth notes. The third staff (treble clef) starts with a *fp* dynamic and a quarter note, followed by a phrase of eighth notes. The fourth staff (bass clef) starts with a *fp* dynamic and a half note, followed by a phrase of eighth notes. The score is divided into three sections by a double bar line. The first section ends with a *ff* dynamic. The second section begins with a *rit.* marking and a *Strong...* marking, followed by a *molto ffff* dynamic. The third section begins with a *ppp* dynamic and a *ff* dynamic, ending with a *niente* marking. The tempo marking 'A little slower than A tempo' is placed above the second section. The word 'niente' appears at the end of each staff in the third section.

V

Laid back, dragging dirge... ♩ = 58
(Play Independently)

The musical score consists of two staves: Soprano (Sop.) and Baritone (Bari.).

Soprano Staff: Measures 1-12. It begins with a 12/8 time signature. The first measure has a *ppp* dynamic. The second measure has a *f* dynamic. The third measure has a *ppp* dynamic. There is a 6/8 time signature change between measures 3 and 4. Measures 5 and 6 are rests. Measures 7-12 are in 12/8 time. Measure 7 has a *f* dynamic and the word "Strong" above it. Measure 8 has a *p* dynamic. Measure 9 has a *f* dynamic. Measure 10 has a *ff* dynamic. Measure 11 has a *ppp* dynamic. Measure 12 has a *ppp* dynamic and the word "niente" below it. Trills are indicated with a 'tr' symbol and a wavy line.

Baritone Staff: Measures 1-12. It begins with a 12/8 time signature. The first measure has a *ppp* dynamic. The second measure has a *f* dynamic. The third measure has a *ppp* dynamic. The fourth measure has a *sfp* dynamic. The fifth measure has a *molto fff* dynamic. The sixth measure has a *sfp* dynamic. The seventh measure has a *molto fff* dynamic. The eighth measure has a *fp* dynamic. The ninth measure has a *molto fff* dynamic. The tenth measure has a *molto fff* dynamic. The eleventh measure has a *molto fff* dynamic. The twelfth measure has a *ppp* dynamic and the word "niente" below it. Trills are indicated with a 'tr' symbol and a wavy line.

Finish together,
with prominent
key rattles with
no pitch as
"niente" is
reached.

VI

♩ = 126 Groove, swing and make it dirty...
(Synchronised)

ff

2nd time only

ff

2nd time only

x3

Sleazy... *fp* *molto* *f* *ff* *fp* *molto ff*

Sleazy... *ff* *fp* *molto ff* *fp* *molto ff*

mf *poco. f* *mf* *poco. ff*

mf *poco. f* *mf* *poco. ff*

Ghost note ord. note

VII

*The silences between each fragment should be between 1 - 5 seconds. e.g. The smaller silences could be 1 second, the larger silences 5 seconds.

**All as quiet as audibly possible
 (unless otherwise stated, if a note is marked with a dynamic, it only applies to that note only)

♩. = 112 Scattered, flickering, distant

(Play Independently)

The musical score for VII is presented in two systems, each containing four staves. The notation is complex, featuring a variety of time signatures and dynamic markings. Key elements include:

- Time Signatures:** The score uses several time signatures, including 3/8, 2/8, 12/8, 6/8, 9/8, and 1/8, which change frequently between measures.
- Dynamic Markings:** The dynamic *sf* (sforzando) is used throughout the piece, often marking the beginning of a note or a group of notes.
- Fragment Markings:** Brackets above the notes indicate specific musical fragments, labeled with 'S.T.' and a number in a box (e.g., x7, x9, x6, x3). These numbers likely represent the number of times a fragment is repeated or a specific measure count.
- Rests and Silences:** The score includes numerous rests and silences, consistent with the instruction that silences between fragments should be between 1 and 5 seconds.

VIII

[Synchronised]
♩ = c.96

musical score for the first system, measures 11-14. It features four staves with dynamic markings (*fp*, *ff*, *sf*) and articulation (trills, slurs). A 'x3' repeat sign is present at the end of the system.

musical score for the second system, measures 15-18. It includes tempo changes ('A little slower', 'A tempo'), dynamic markings (*fp*, *p*, *sf*, *fff*, *ff*, *pp*), and performance instructions like '1st only' and '2nd x 8va'. A 'x2' repeat sign is at the beginning.

Slow Groove...
(feeling slightly behind the beat)

As fast as possible!

x10

The first system of the musical score consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The time signature is 12/8. The music is divided into three measures by vertical bar lines. The first measure is marked with *mf* and *sf*. The second measure is marked with *f* and *sf*. The third measure is marked with *ff*. A bracket above the first two measures is labeled 'x10', indicating a ten-measure repeat. The notes are primarily quarter and eighth notes, often beamed together.

*NB Gradual crescendo over the x10 repeats

The second system of the musical score also consists of four staves in the same clef arrangement and 12/8 time signature. It is divided into three measures. The first measure is marked with *fff*. The second and third measures are marked with *fff* and *niente*. The music features a series of eighth notes, some with accents, and rests. The overall texture is more rhythmic and driving than the first system.