EDGE

Saxophone Quartet

Don Freund

Don Freund

EDGE: Saxophone Quartet

Duration: ca. 20 minutes

Program notes:

Don Freund's EDGE: Saxophone Quartet was commissioned by Allen Rippe for the Memphis Saxphone Quartet. The "edge" idea is to be felt in all kinds of ways: for examples, the rough edge of torn paper, the gleaming edge of a blade, the piercing edge of a laser, the edge which separates countrapuntal voices, the perceptual edge between conflicting musical styles, the twilight between light and darkness, the thin edge between existence and nothingness.

The form is sectional, exploiting various kinds of edges between sections. Here is a little sectional guided tour: schizo-intro; riveting repeating notes; clock-works; gigue-motet; four-voice style-canon stew; filigree chorale; blocks of contrasts; sixteenths city; blues; swing-tune; ghost melody.

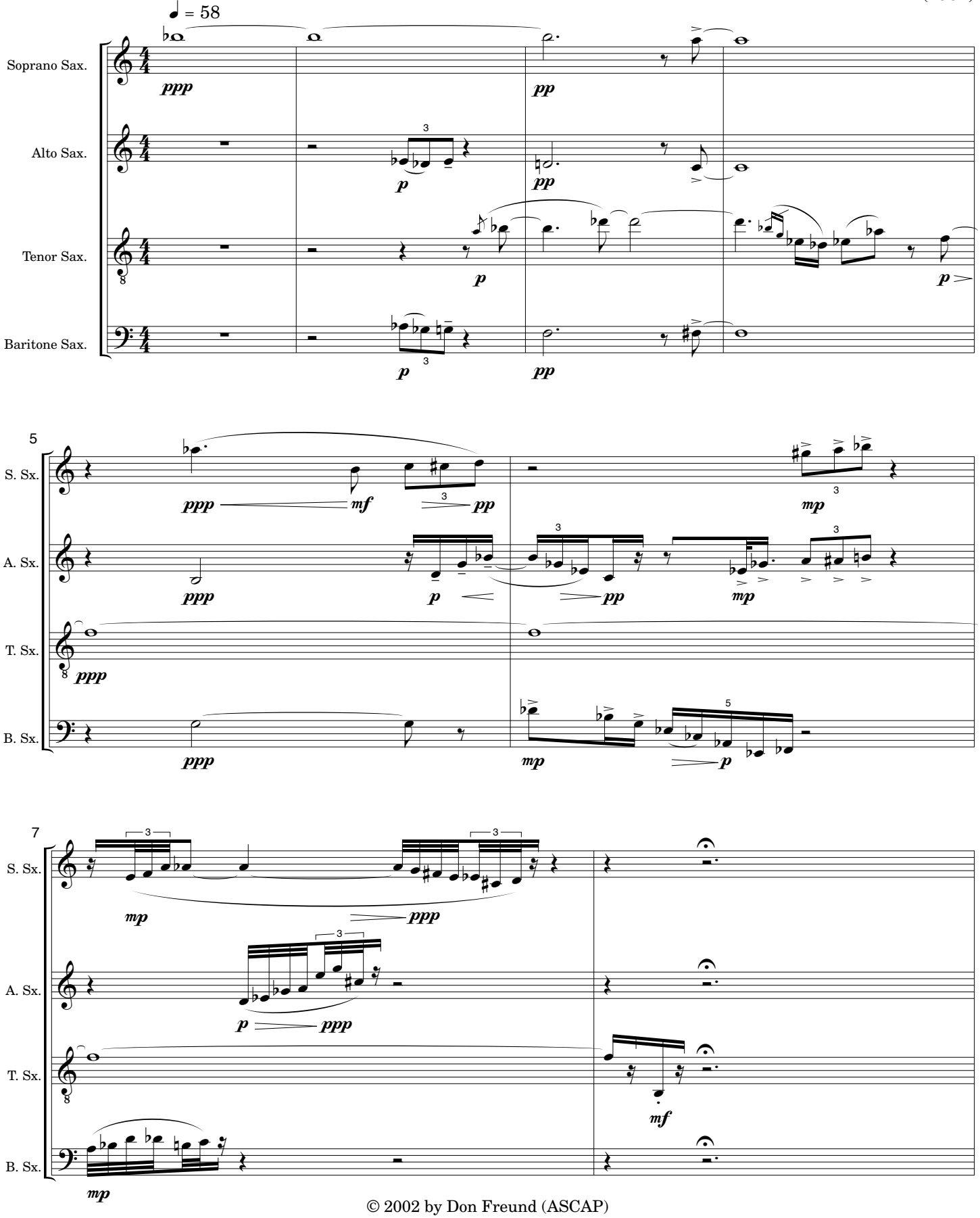
Concerning the Multiphonics:

The notated pitches for the multiphonics in measures 44 - 53 and 313 - 316 are fanciful approximations. The fingerings given are also not to be considered more than suggestions. What is desired are multiphonics that are consistently loud, incisive, and raucous. Care should be taken to find multiphonics that do not duplicate the harmonic focus of multiphonics played by other members of the quartet at the same time.

Score in C

EDGE
Saxophone Quartet

Don Freund
(1984)



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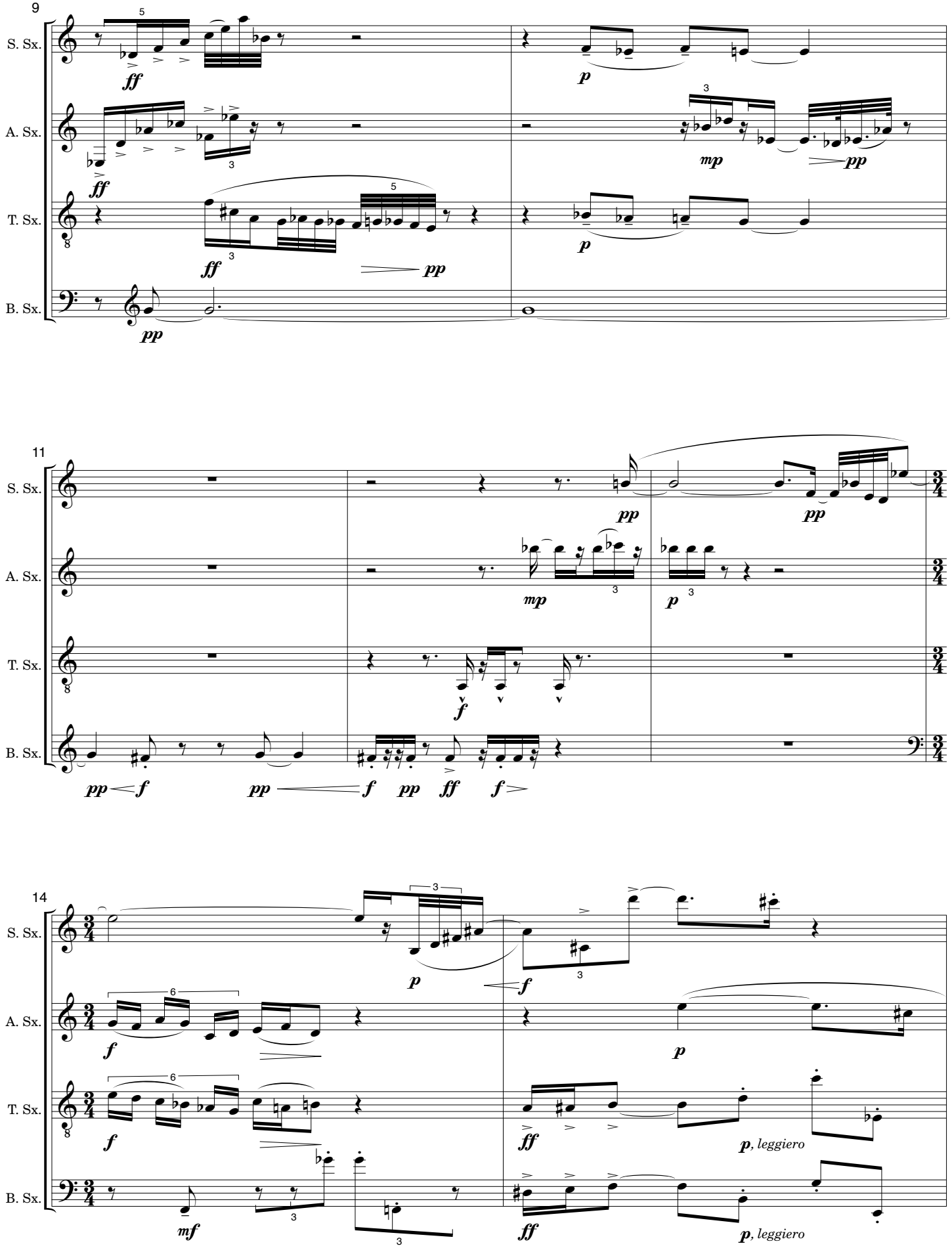
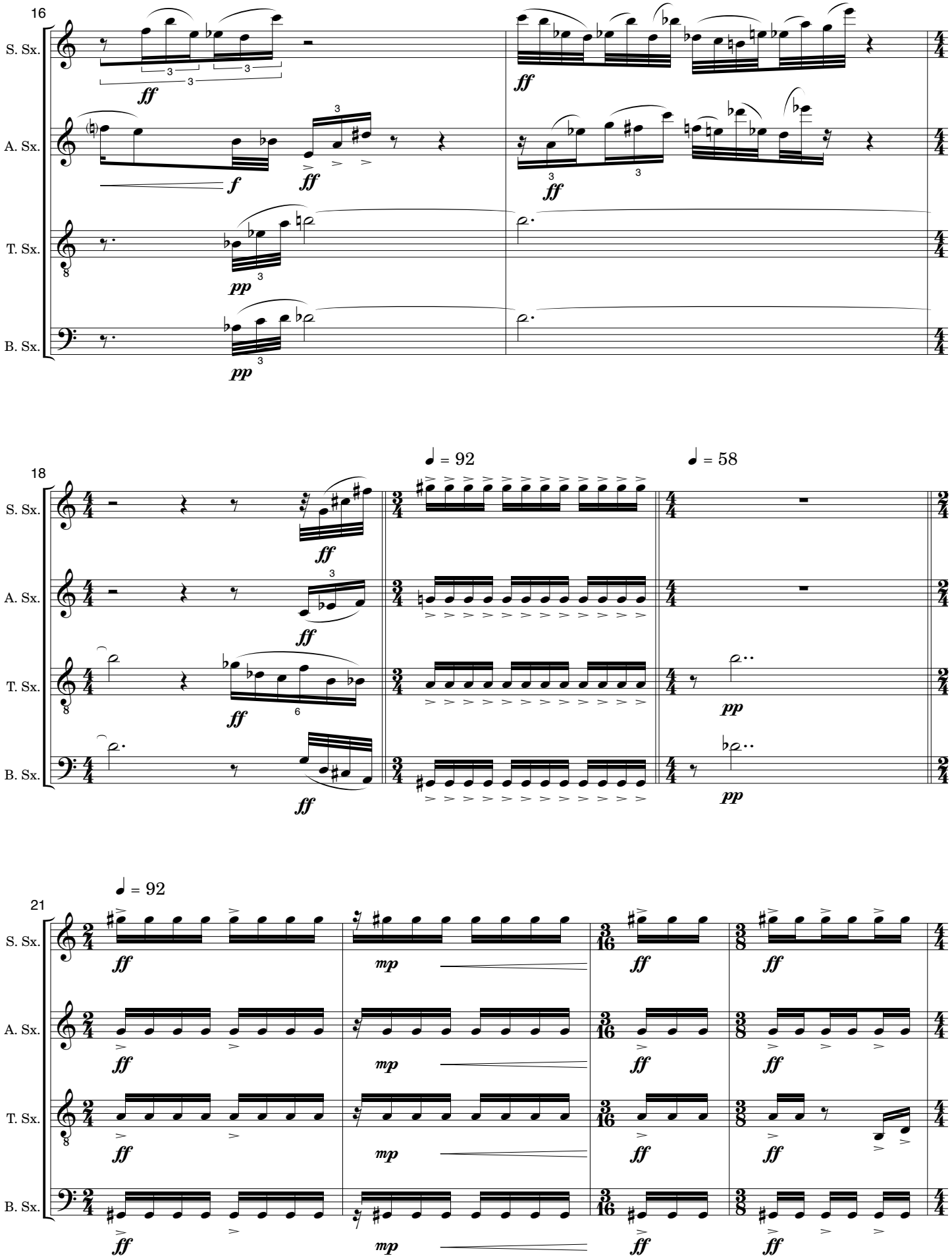
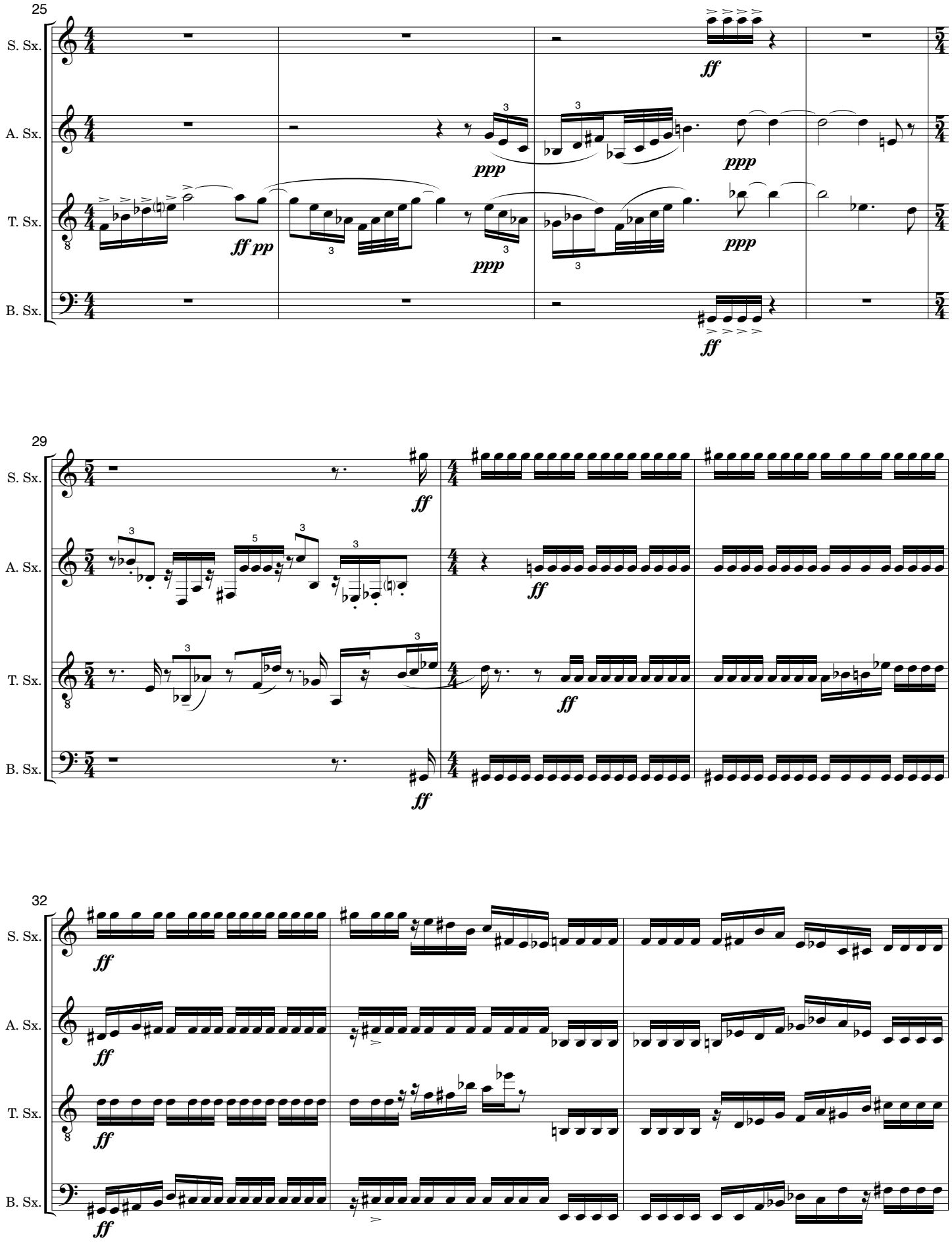
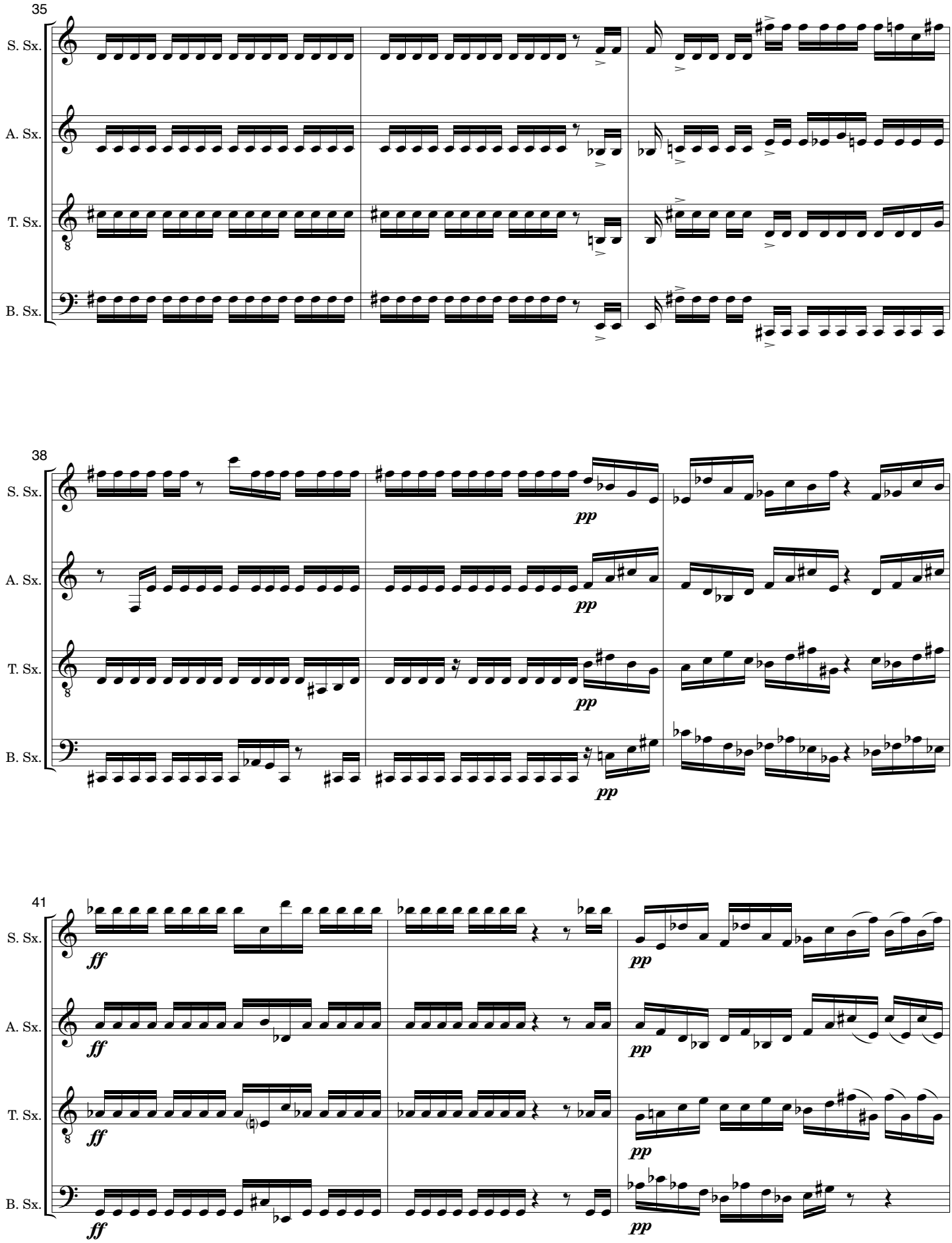
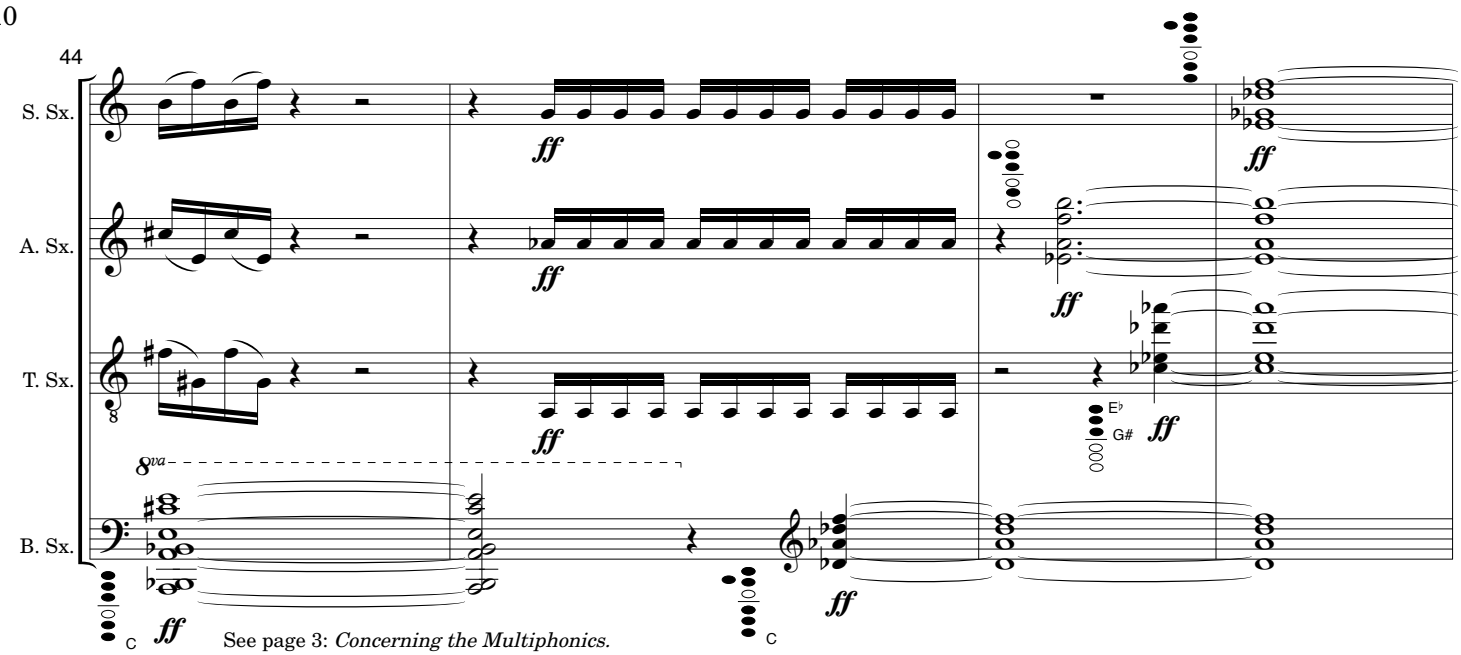

9
S. Sx.
A. Sx.
T. Sx.
B. Sx.
11
S. Sx.
A. Sx.
T. Sx.
B. Sx.
14
S. Sx.
A. Sx.
T. Sx.
B. Sx.
p, leggiero
p, leggiero

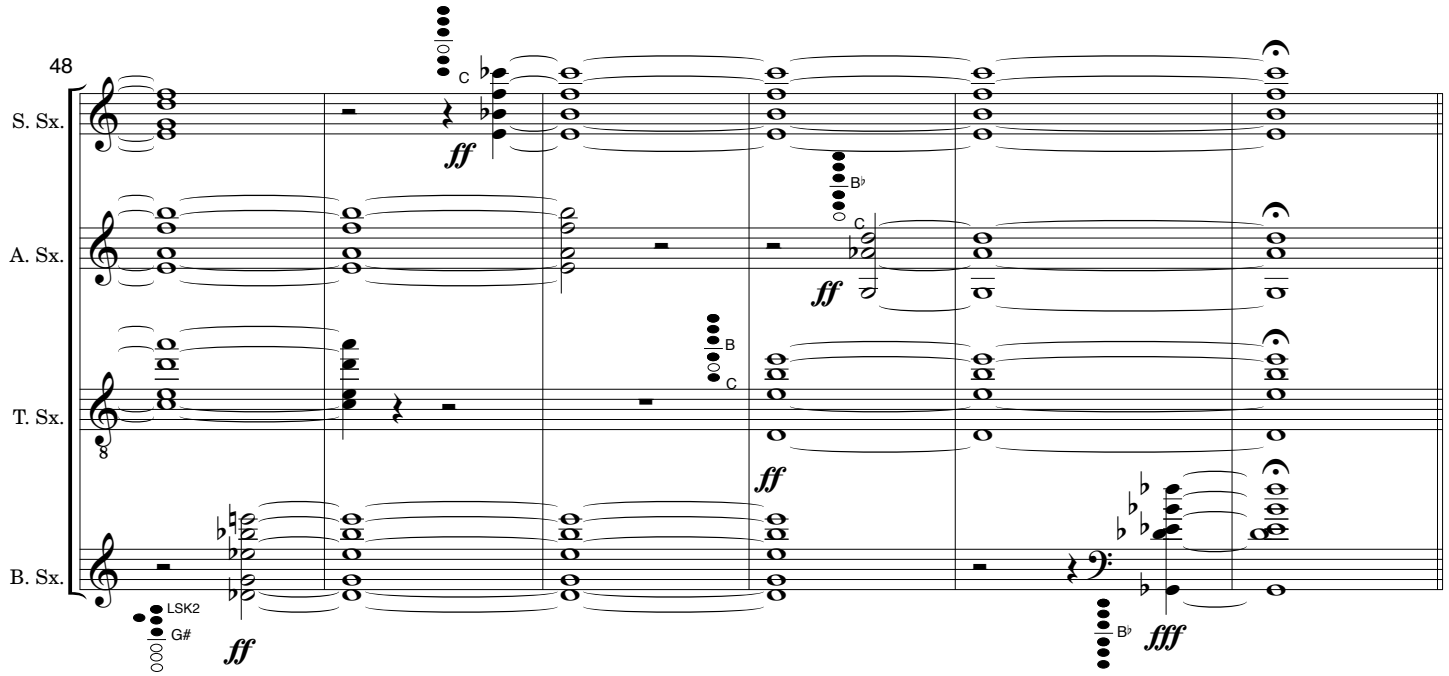

16
S. Sx.
A. Sx.
T. Sx.
B. Sx.
ff
f
pp
18
♩ = 92
♩ = 58
21
mp

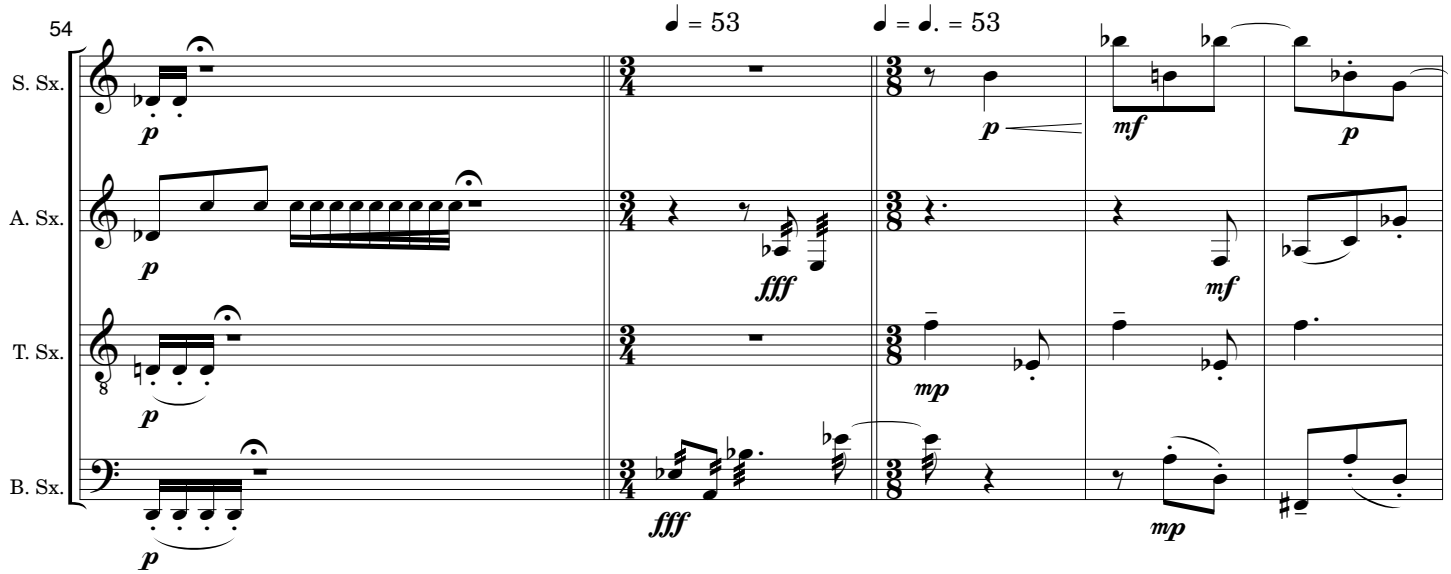

25
S. Sx.
A. Sx.
T. Sx.
B. Sx.
ff
ppp
ff pp
ppp
ppp
ff
29
S. Sx.
A. Sx.
T. Sx.
B. Sx.
ff
ff
ff
ff
32
S. Sx.
A. Sx.
T. Sx.
B. Sx.
ff
ff
ff
ff

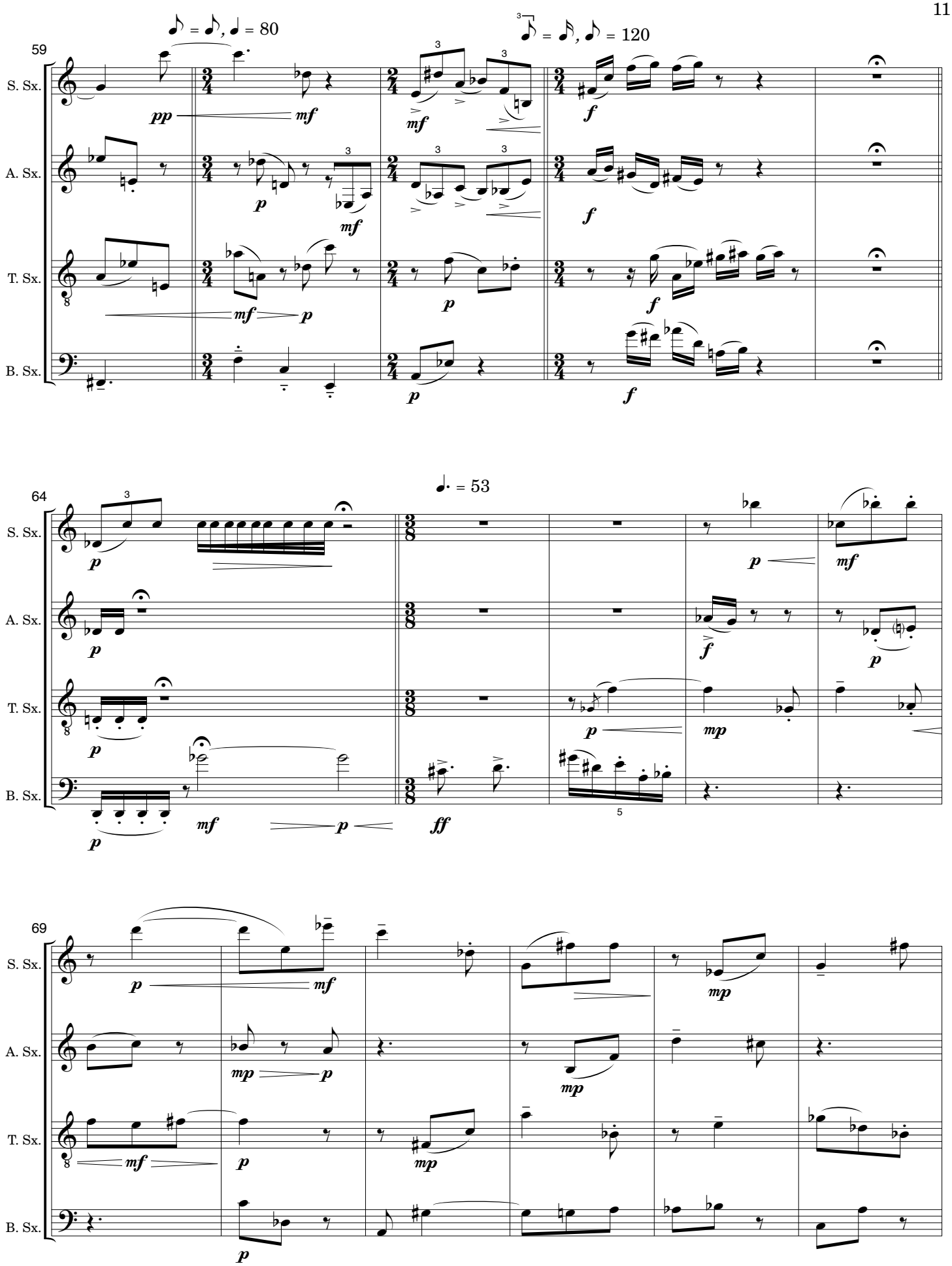

35
S. Sx.
A. Sx.
T. Sx.
B. Sx.
38
S. Sx.
A. Sx.
T. Sx.
B. Sx.
pp
41
S. Sx.
A. Sx.
T. Sx.
B. Sx.
ff
pp

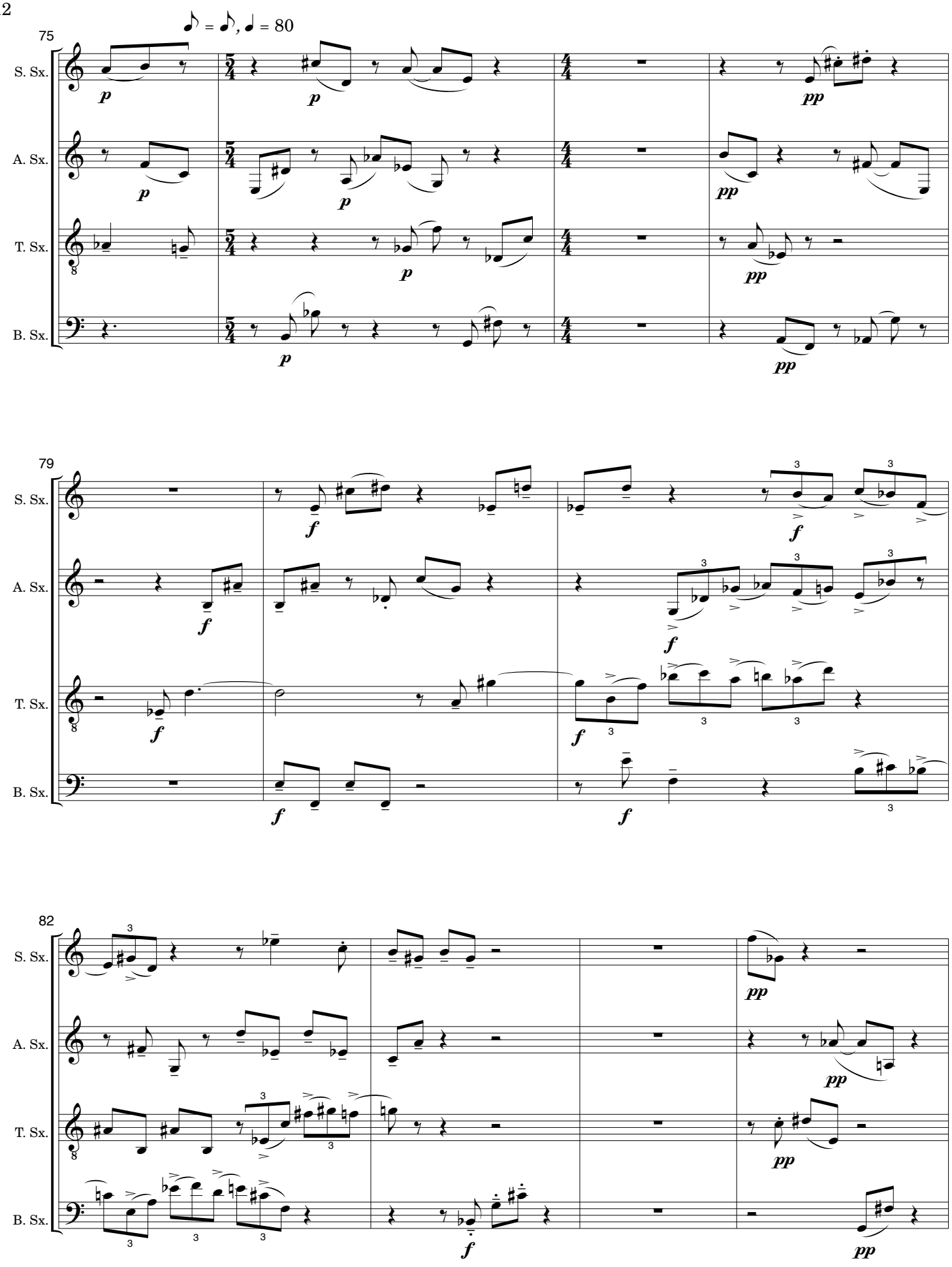


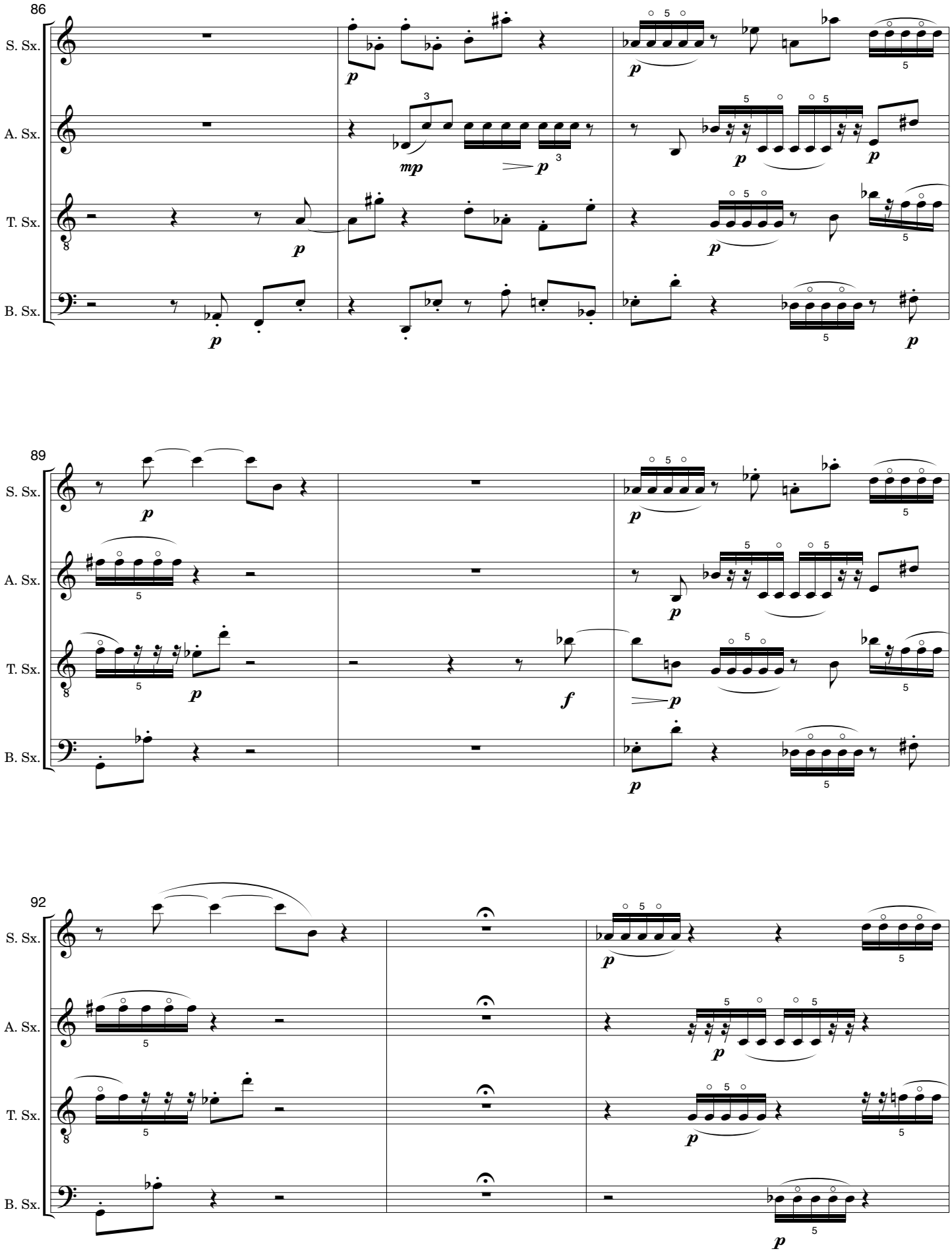
See page 3: *Concerning the Multiphonics.*

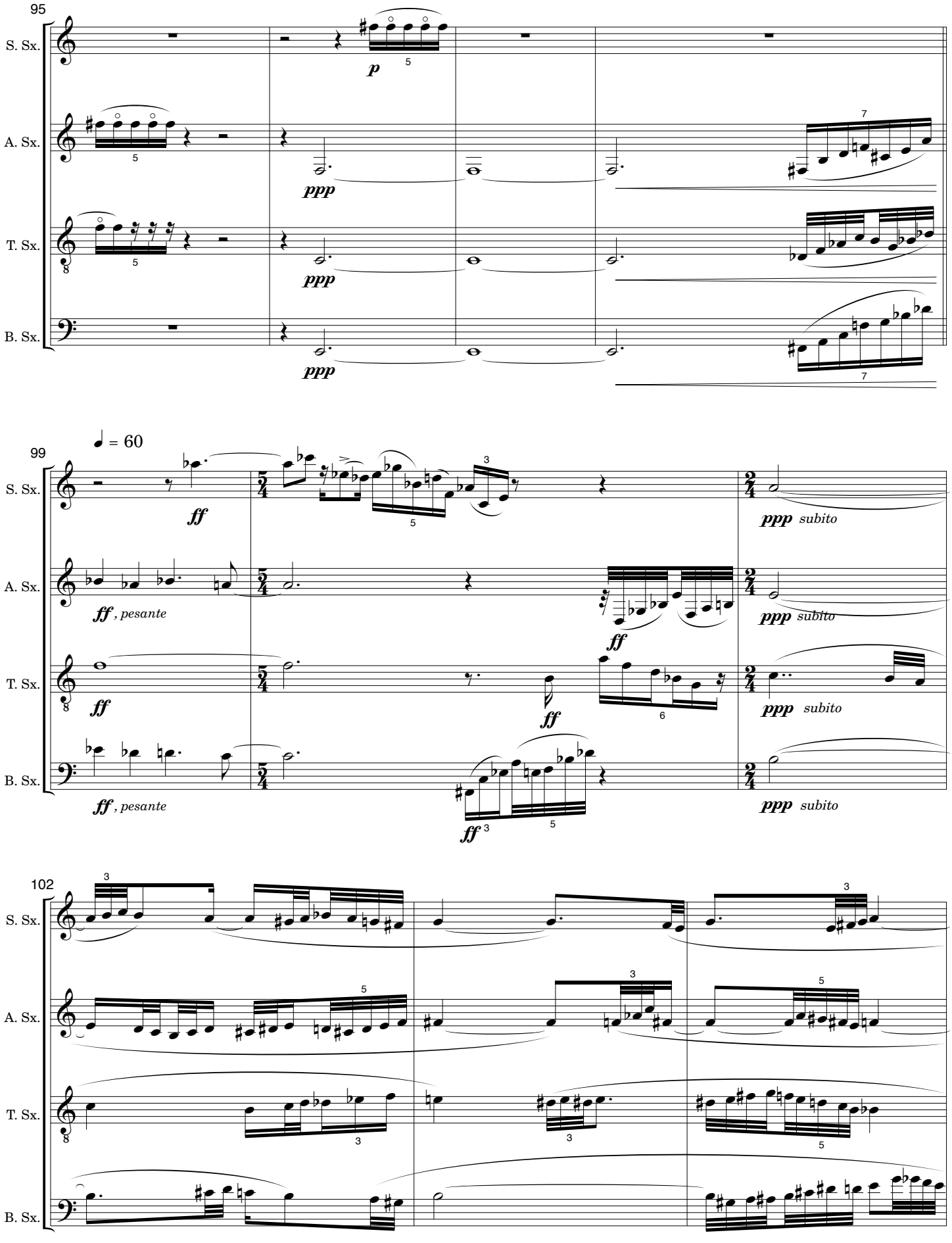


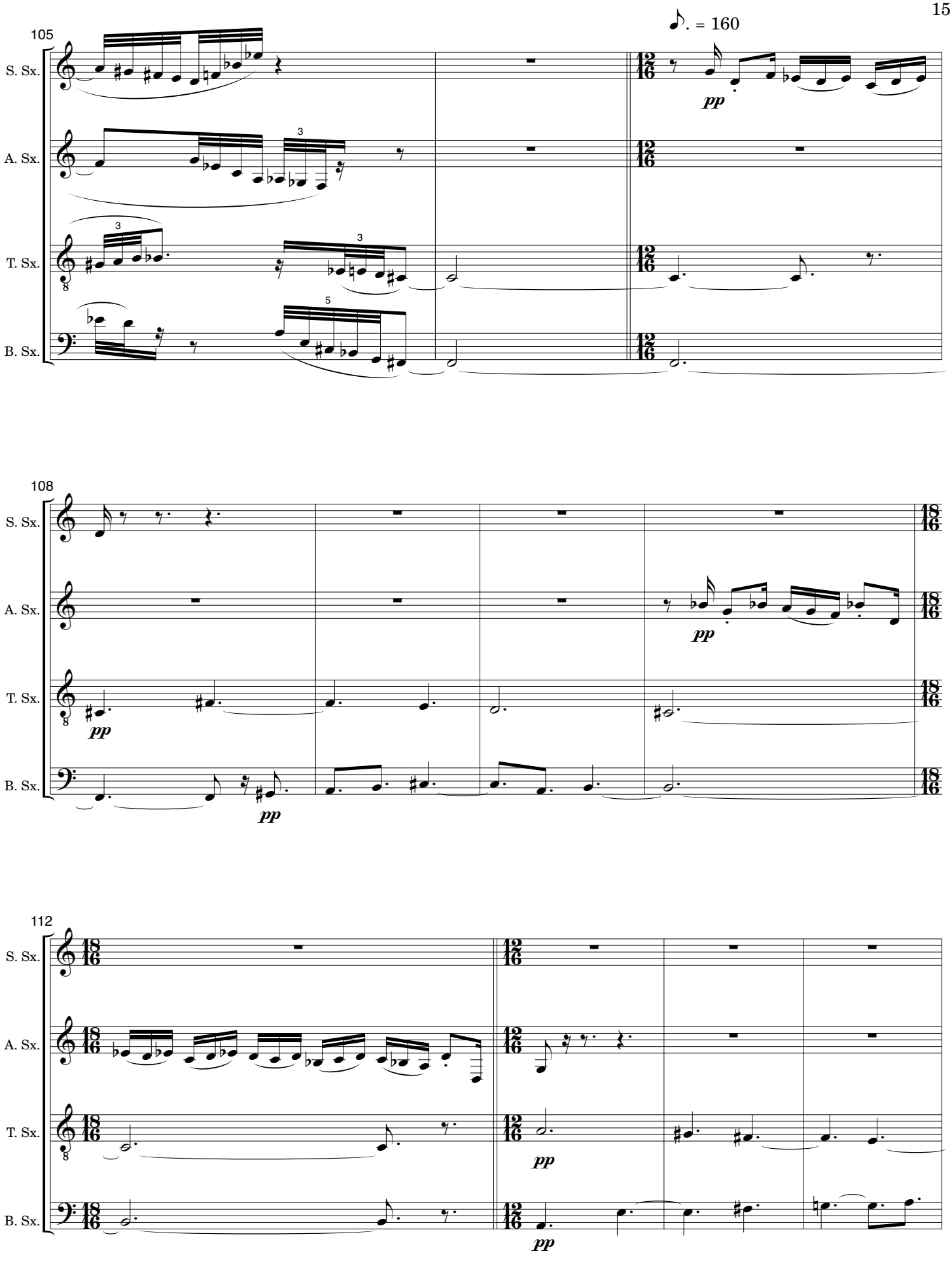


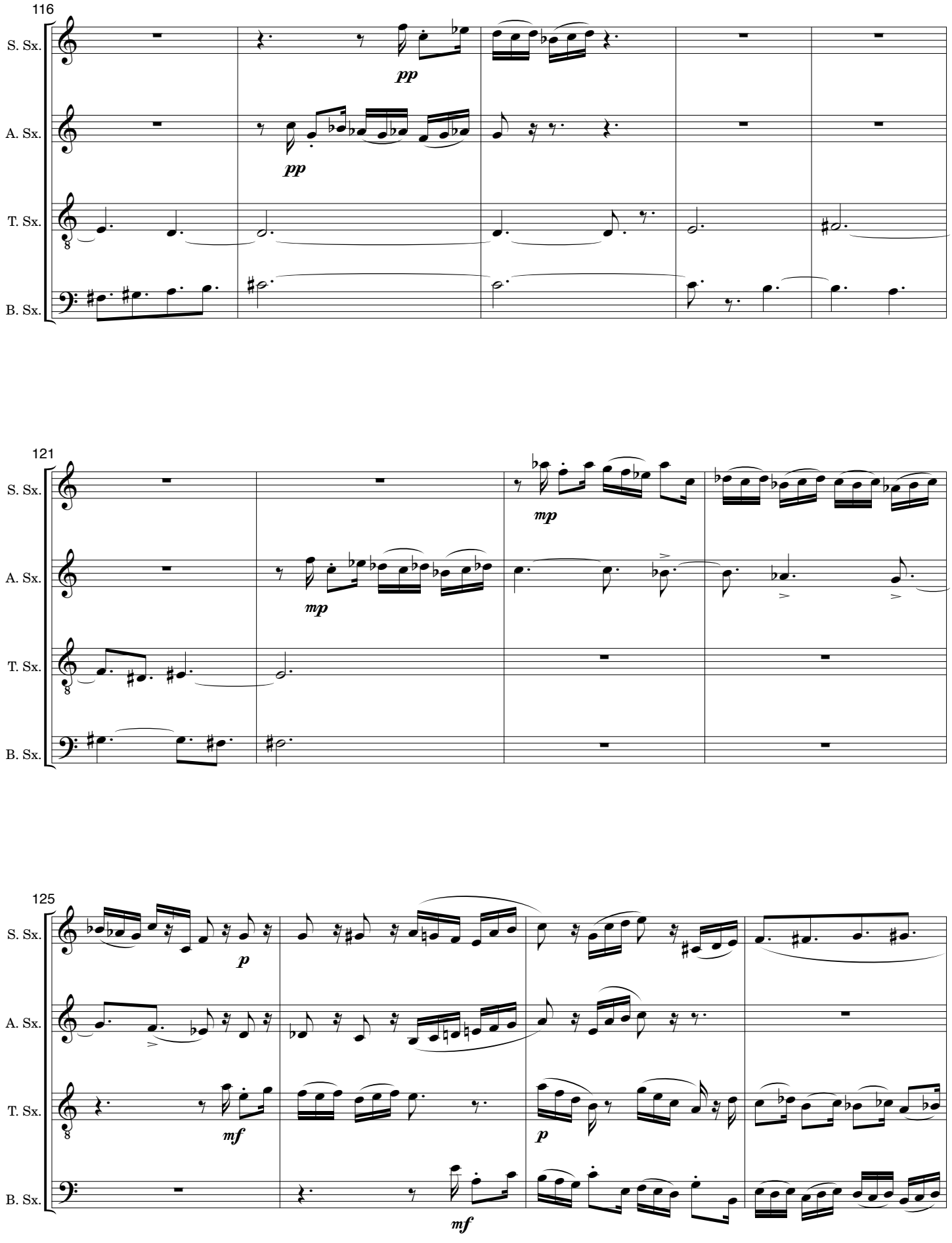

59
S. Sx.
A. Sx.
T. Sx.
B. Sx.
64
69

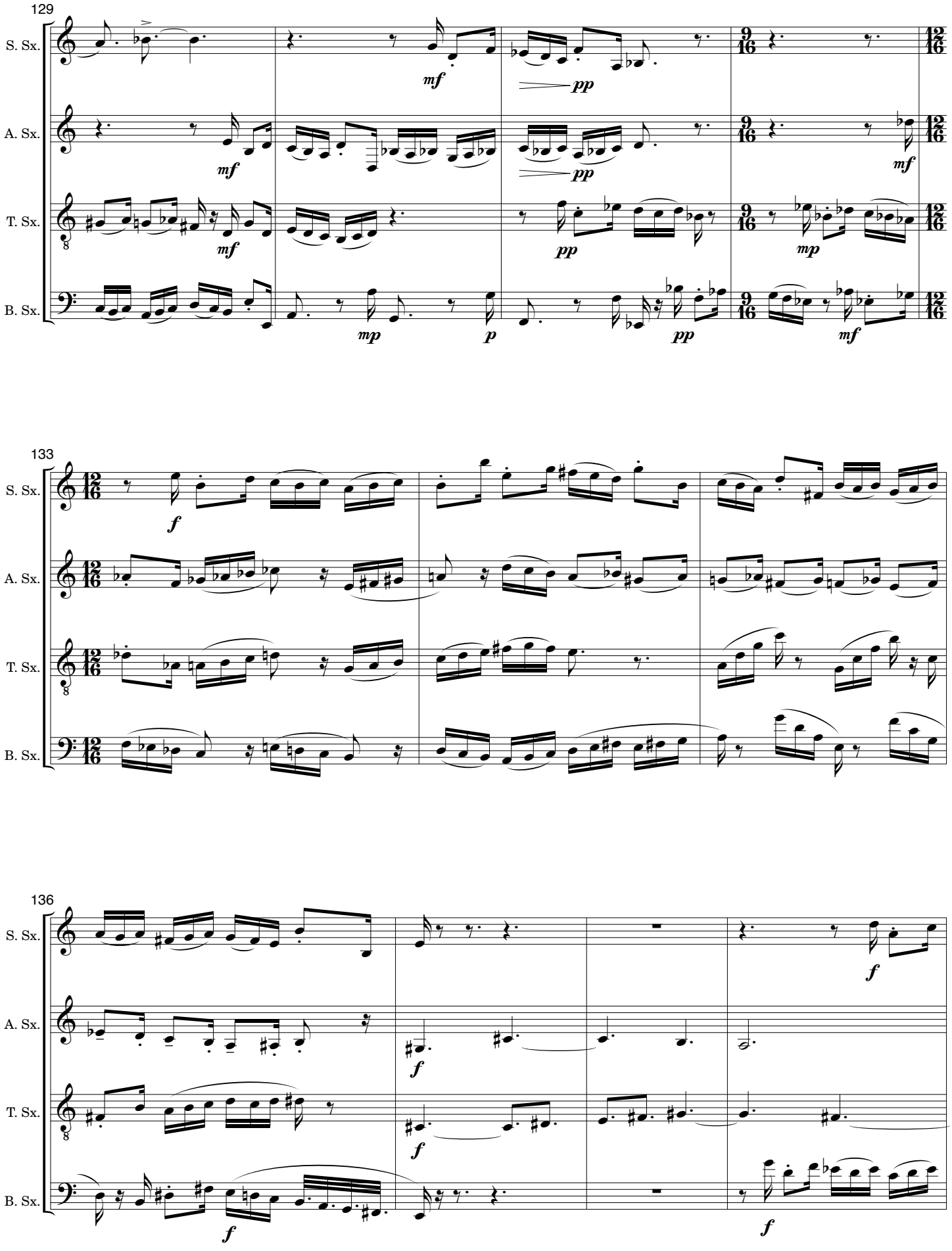

♪ = ♪, ♩ = 80
75
S. Sx.
A. Sx.
T. Sx.
B. Sx.
79
82

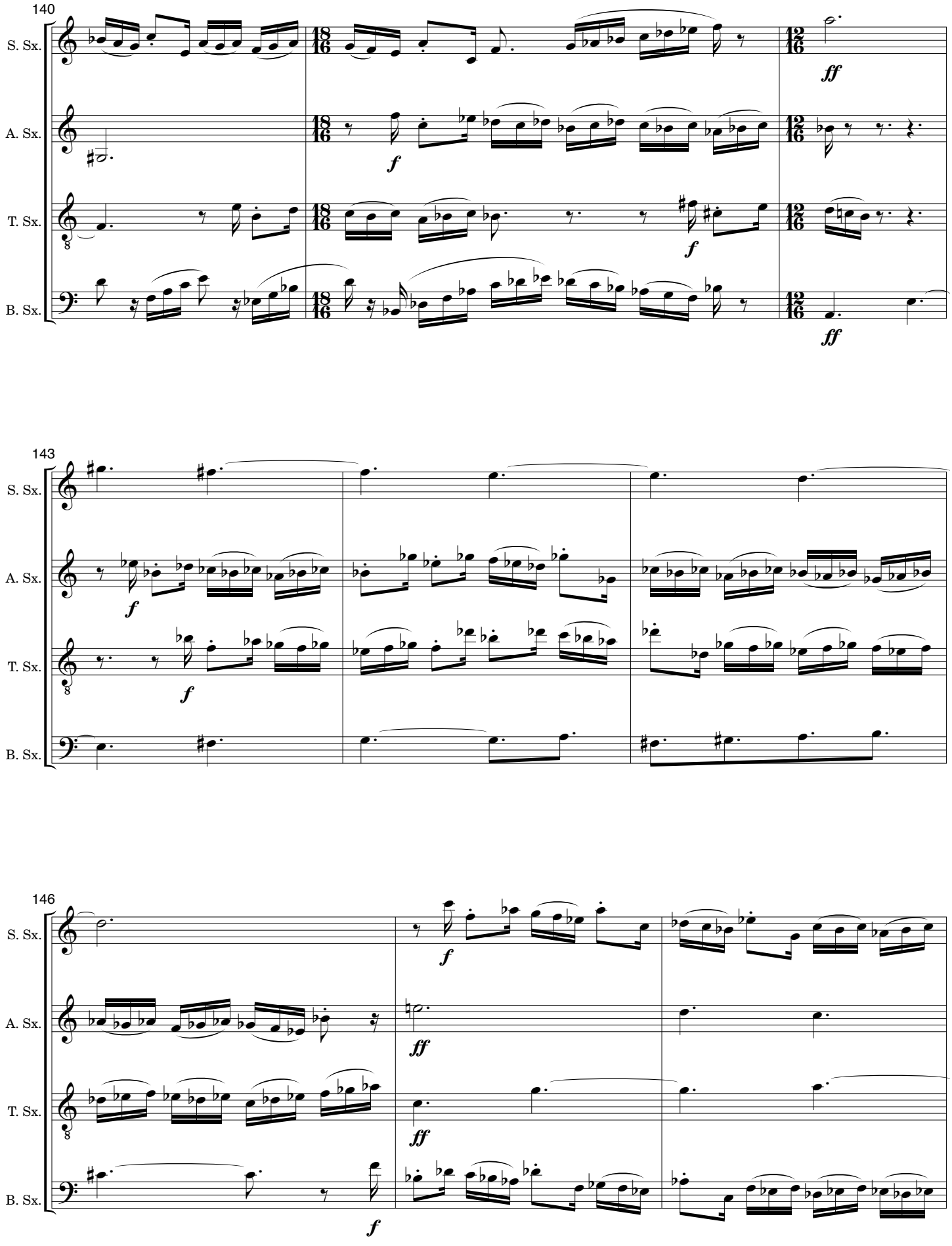

86
S. Sx.
A. Sx.
T. Sx.
B. Sx.
89
S. Sx.
A. Sx.
T. Sx.
B. Sx.
92
S. Sx.
A. Sx.
T. Sx.
B. Sx.

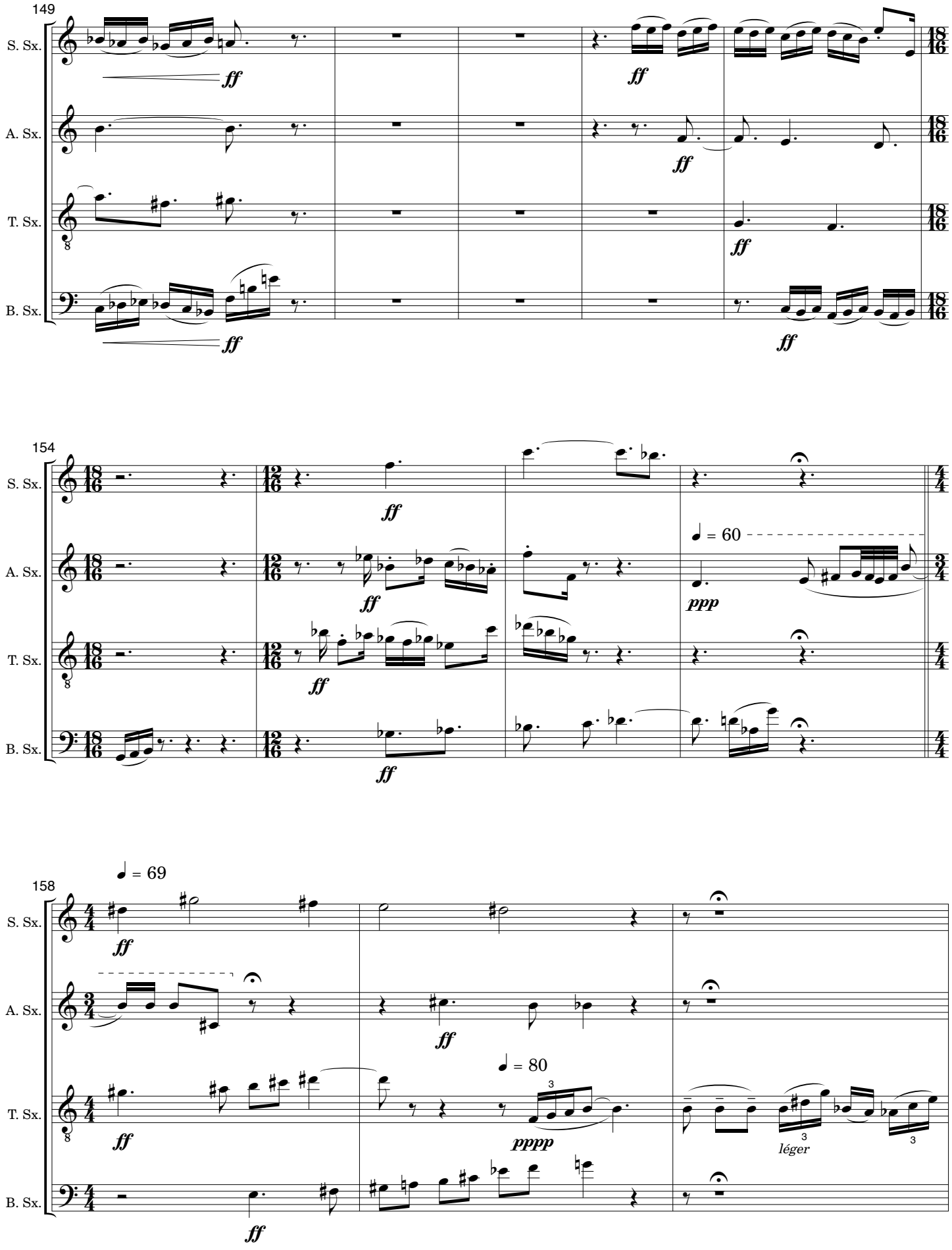

95
S. Sx.
A. Sx.
T. Sx.
B. Sx.
p
ppp
99
♩ = 60
ff
ff, pesante
ppp subito
102

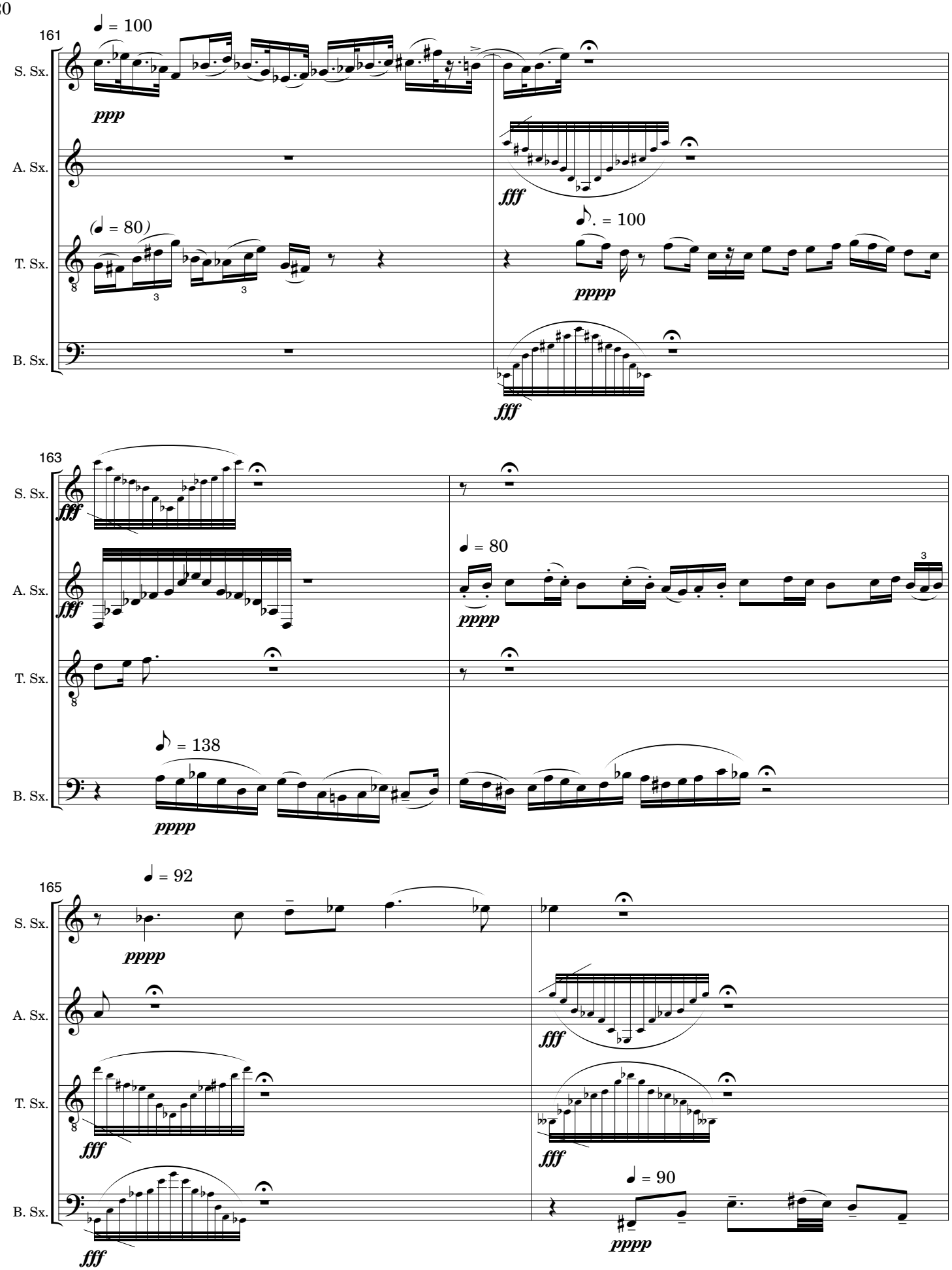

105
♪. = 160
S. Sx.
A. Sx.
T. Sx.
B. Sx.
pp
108
112

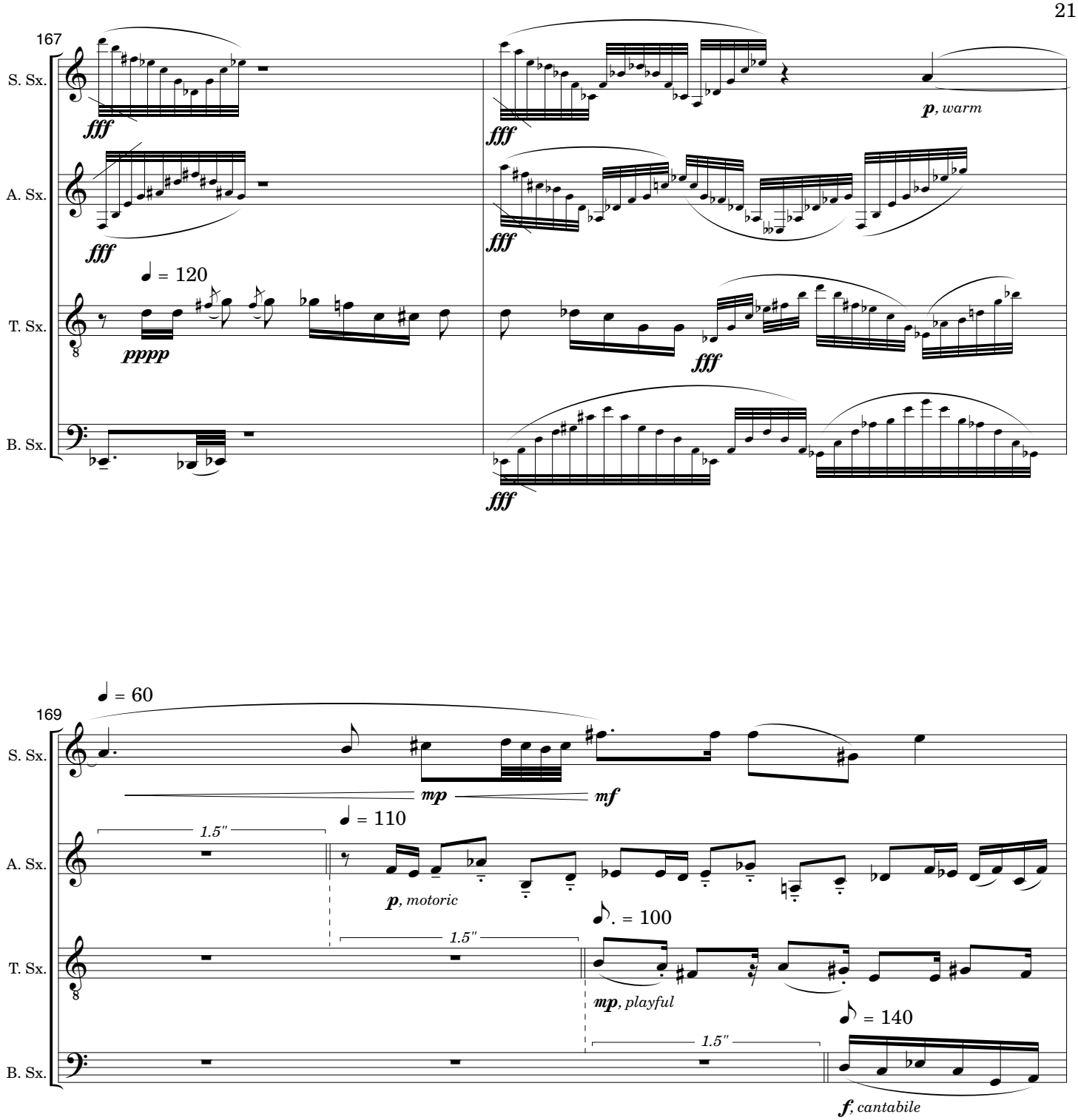

116
S. Sx.
A. Sx.
T. Sx.
B. Sx.
pp
pp
121
mp
mp
125
p
mf
p
mf


129
S. Sx.
A. Sx.
T. Sx.
B. Sx.
133
S. Sx.
A. Sx.
T. Sx.
B. Sx.
136
S. Sx.
A. Sx.
T. Sx.
B. Sx.

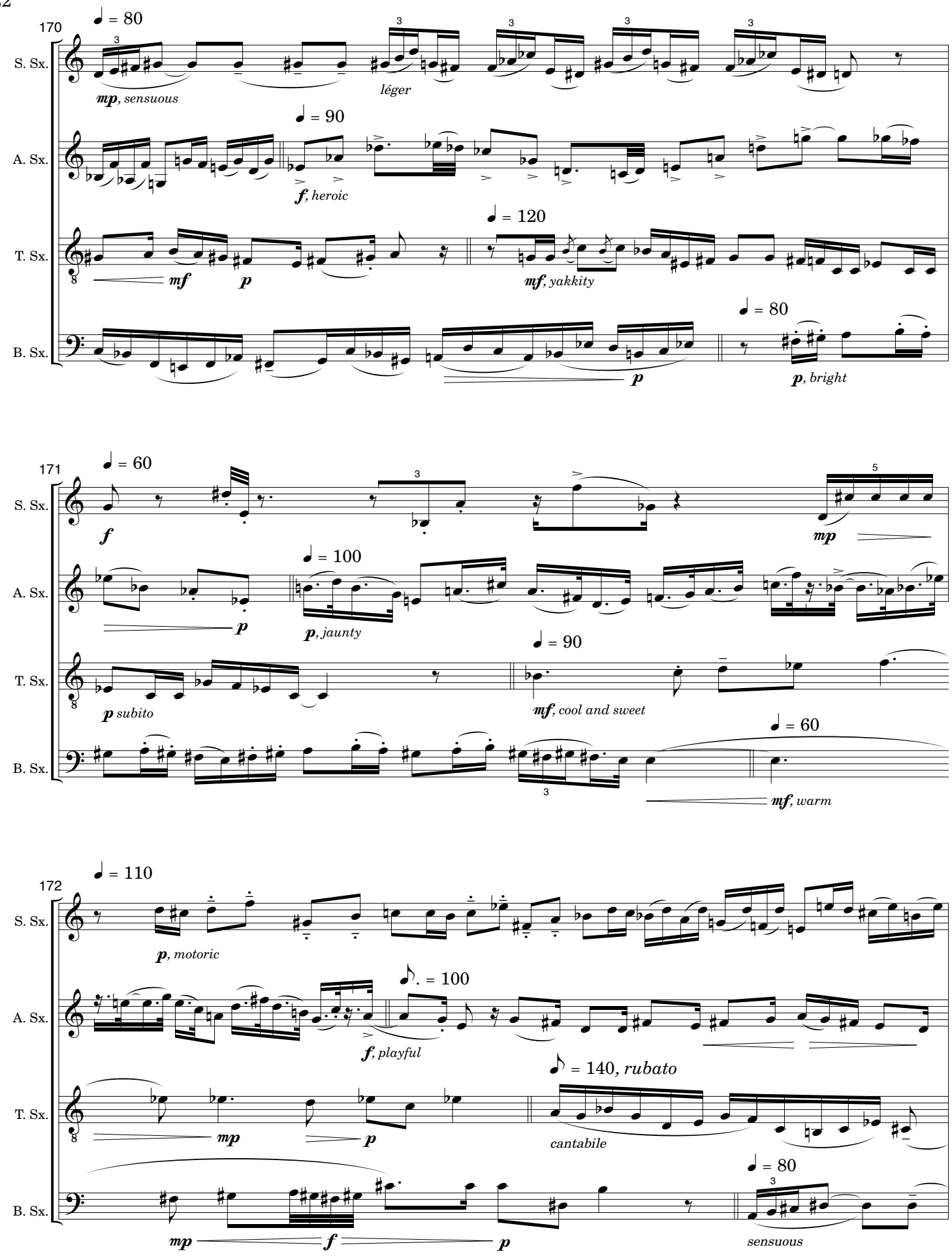

140
S. Sx.
A. Sx.
T. Sx.
B. Sx.
18/16
12/16
ff
f
143
146

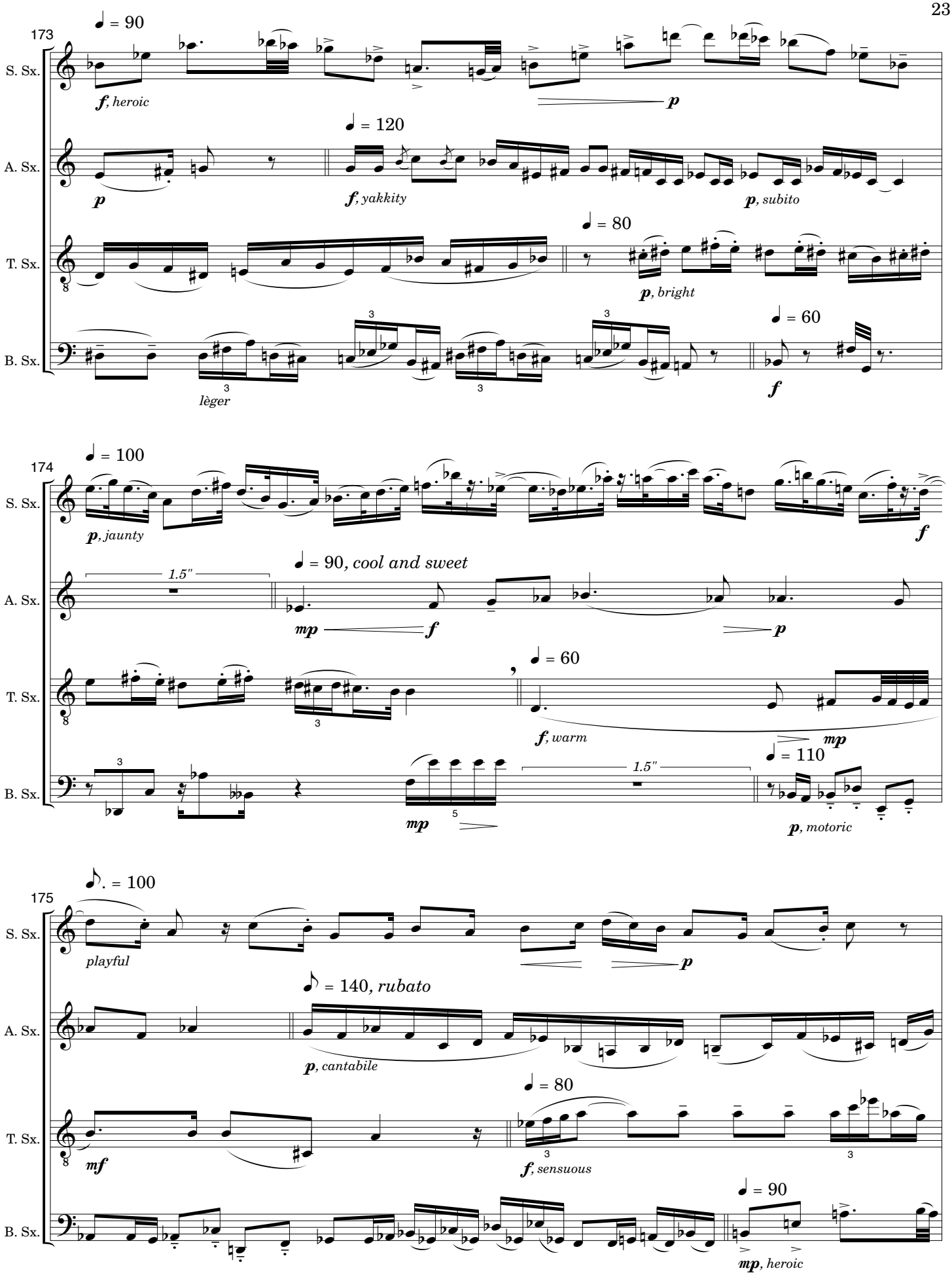

149
S. Sx.
A. Sx.
T. Sx.
B. Sx.
ff
154
= 60
ppp
158
= 69
= 80
pppp
léger

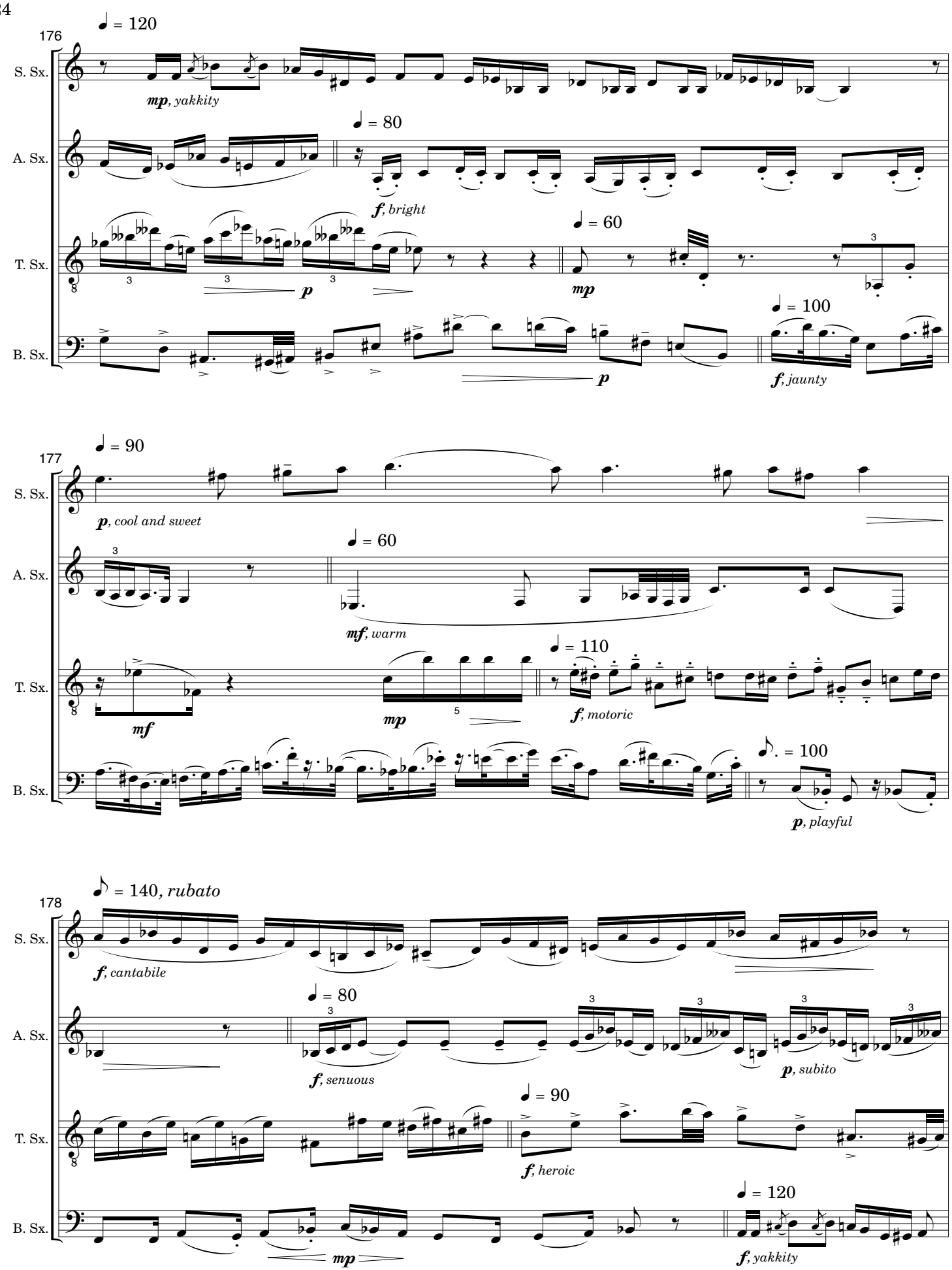

161
♩ = 100
S. Sx.
A. Sx.
T. Sx.
B. Sx.
ppp
fff
(♩ = 80)
♪. = 100
pppp
fff
163
fff
♩ = 80
pppp
♪ = 138
pppp
165
♩ = 92
pppp
fff
fff
fff
♩ = 90
pppp

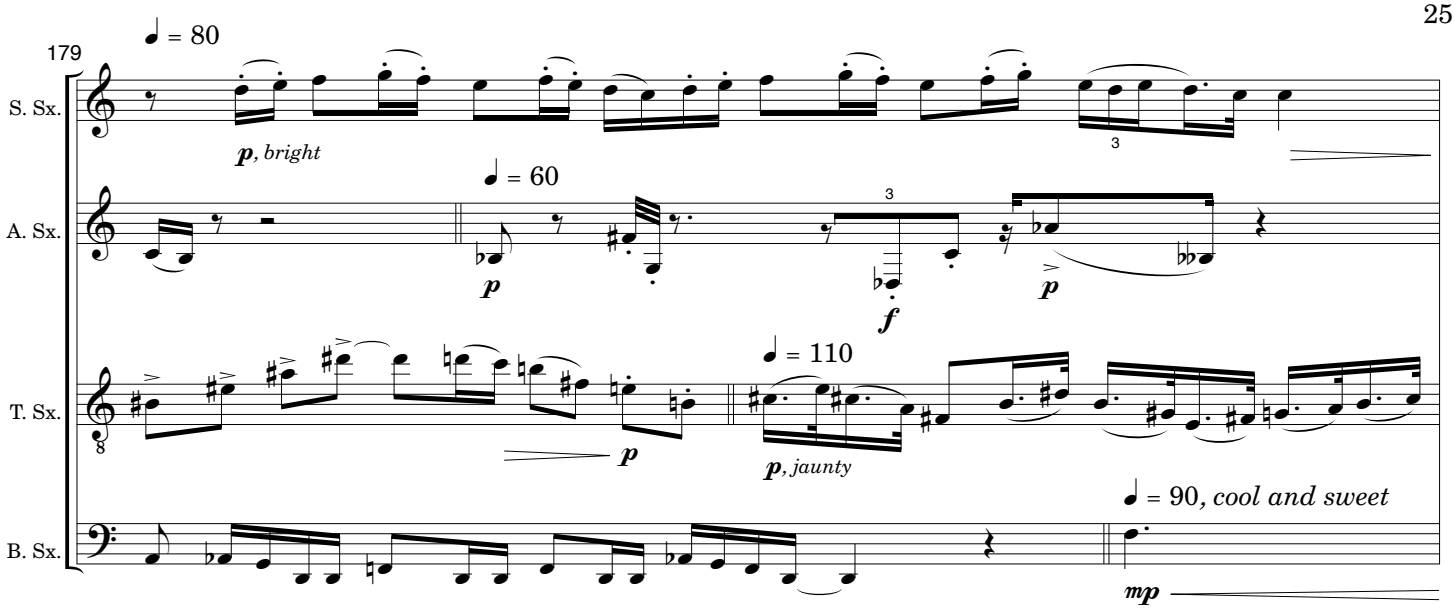


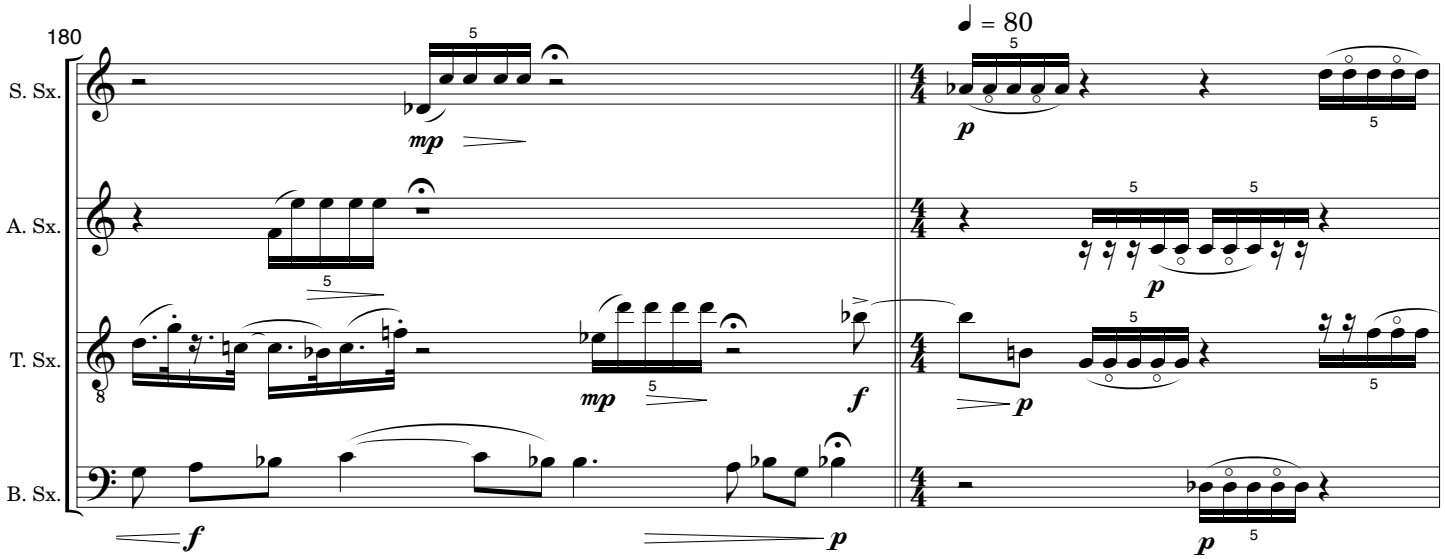
Measure 169-179: *Each voice has 11 style samples, every one of which lasts six seconds when played at the tempo indicated. In each measure the voices begin a new sample in turn (S,A,T,B) one and a half seconds apart. Each sample must be played with as distinctive a stylistic personality as possible. The dynamics given are not necessarily related to the character of the sample being played; rather, the dynamics are independent and should give the impresssion of a post-production sound engineer playing with the volume controls on his four-channel mixer, somewhat randomly highlighting various components of this style-canon stew. (I call this a canon because all the voices are playing the same samples in the same order, only beginning at different points in the succession. For rehearsal, it is recommended that the players play the like segments together, soprano starting at m. 169, alto at 177, tenor at 174, and baritone at 171, all circling back to 169 after reaching 180. This will provide a unified sense of tempo, articulation, and style needed to create a real canon.)*

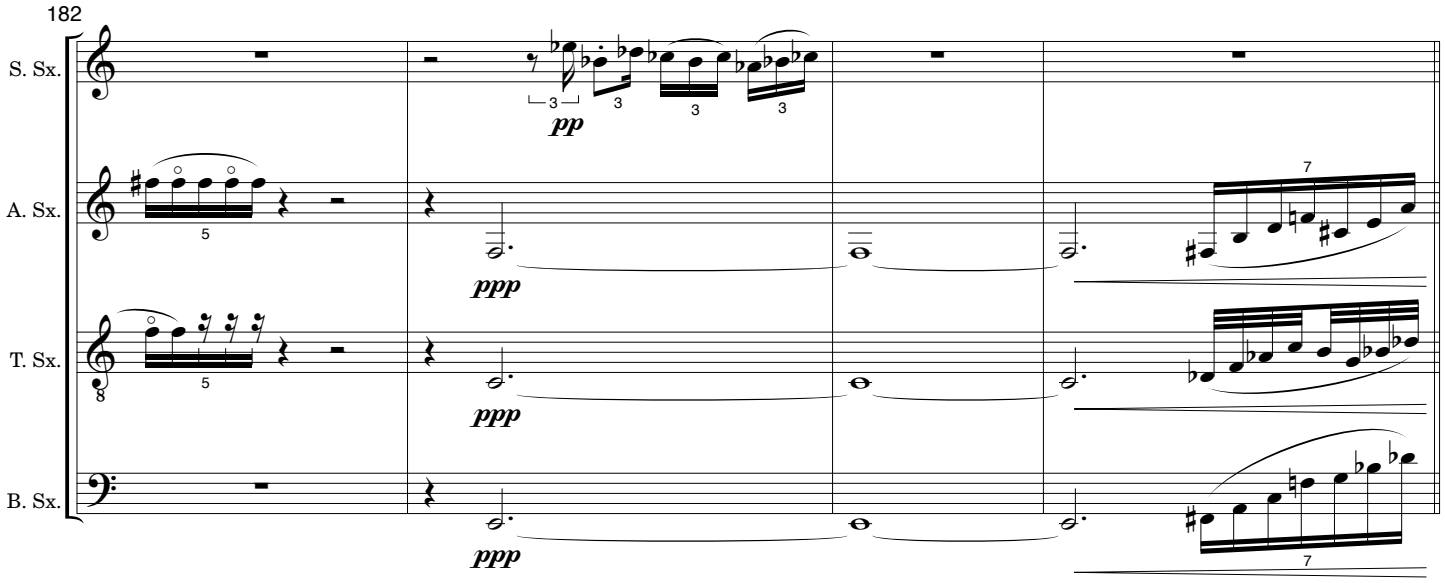

170
♩ = 80
S. Sx.
mp, sensuous
léger
A. Sx.
♩ = 90
f, heroic
T. Sx.
mf
p
♩ = 120
mf, yakkity
B. Sx.
♩ = 80
p, bright
171
♩ = 60
f
mp
A. Sx.
♩ = 100
p
p, jaunty
T. Sx.
p subito
♩ = 90
mf, cool and sweet
B. Sx.
♩ = 60
mf, warm
172
♩ = 110
S. Sx.
p, motoric
A. Sx.
♪. = 100
f, playful
T. Sx.
mp
p
♪ = 140, rubato
cantabile
B. Sx.
♩ = 80
mp
f
p
sensuous

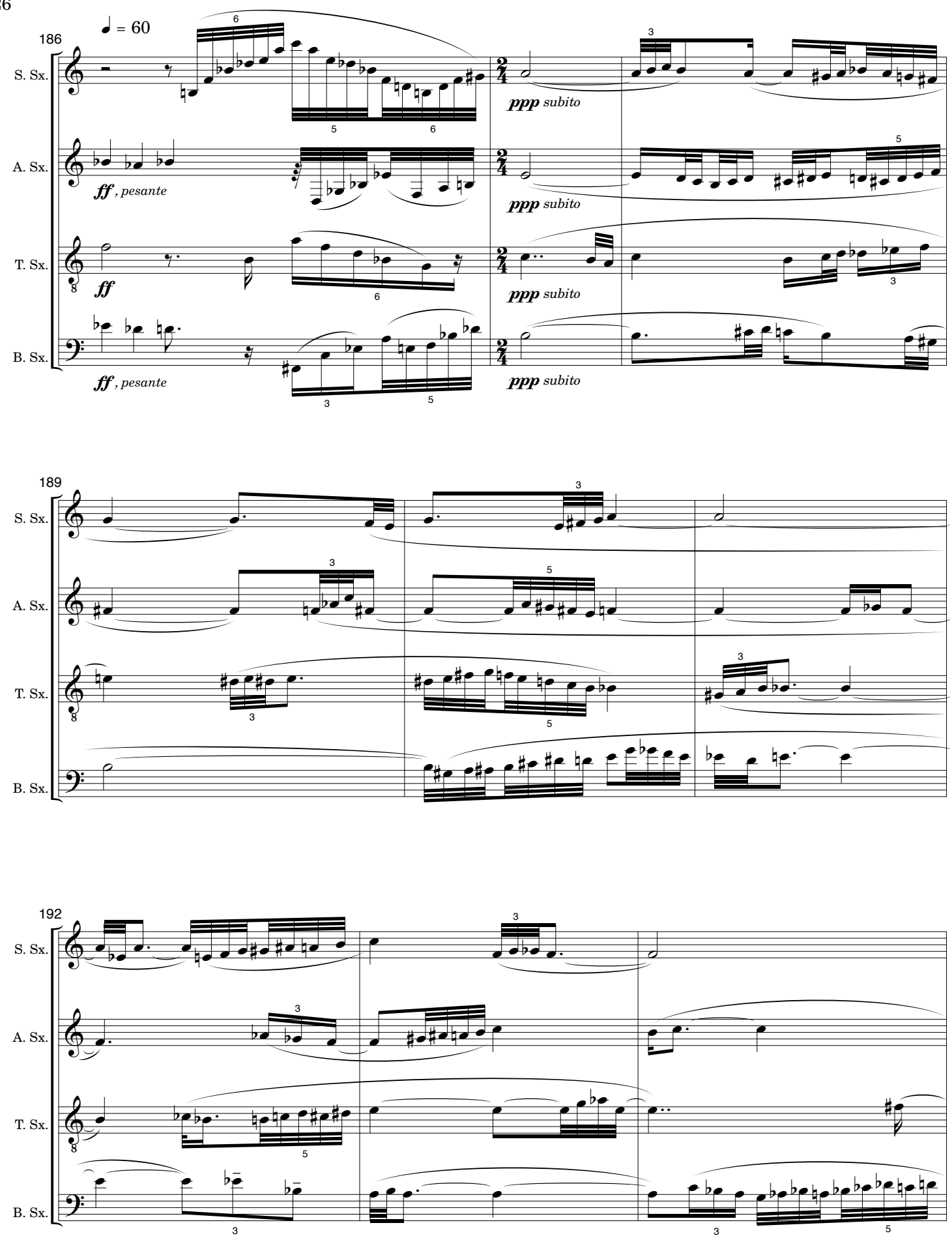

173
♩ = 90
S. Sx.
f, heroic
p
♩ = 120
A. Sx.
p
f, yakkity
p, subito
♩ = 80
T. Sx.
p, bright
♩ = 60
B. Sx.
lèger
f
174
♩ = 100
S. Sx.
p, jaunty
f
1.5"
♩ = 90, cool and sweet
A. Sx.
mp
f
p
♩ = 60
T. Sx.
f, warm
mp
♩ = 110
B. Sx.
1.5"
mp
p, motoric
175
♪. = 100
S. Sx.
playful
p
♪ = 140, rubato
A. Sx.
p, cantabile
♩ = 80
T. Sx.
mf
f, sensuous
♩ = 90
B. Sx.
mp, heroic

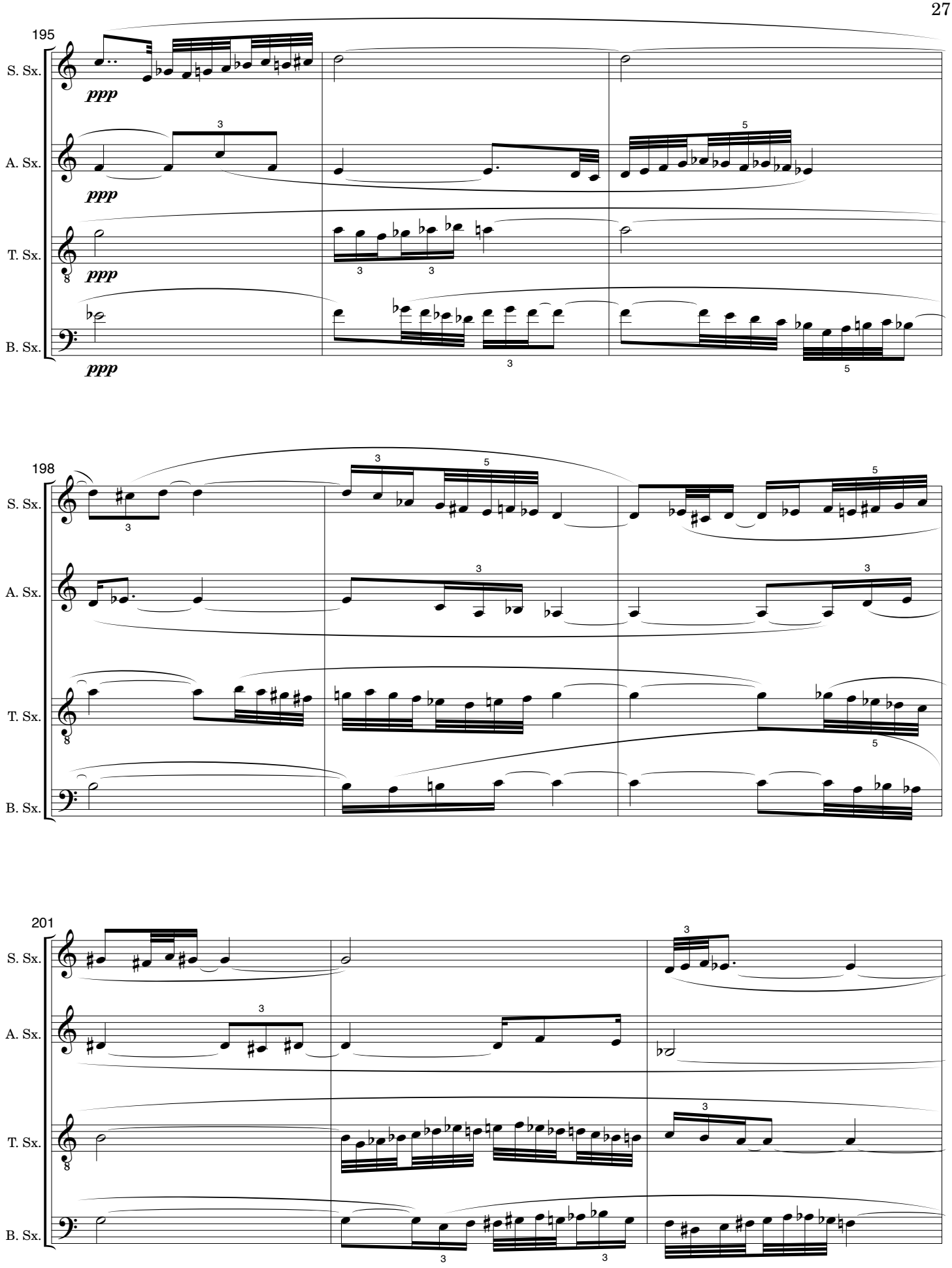

176
♩ = 120
S. Sx.
mp, yakkity
A. Sx.
♩ = 80
f, bright
T. Sx.
♩ = 60
p
mp
B. Sx.
♩ = 100
p
f, jaunty
177
♩ = 90
S. Sx.
p, cool and sweet
A. Sx.
♩ = 60
mf, warm
T. Sx.
♩ = 110
mf
mp
f, motoric
B. Sx.
♩. = 100
p, playful
178
♪ = 140, rubato
S. Sx.
f, cantabile
A. Sx.
♩ = 80
f, senuous
p, subito
T. Sx.
♩ = 90
f, heroic
B. Sx.
♩ = 120
mp
f, yakkity

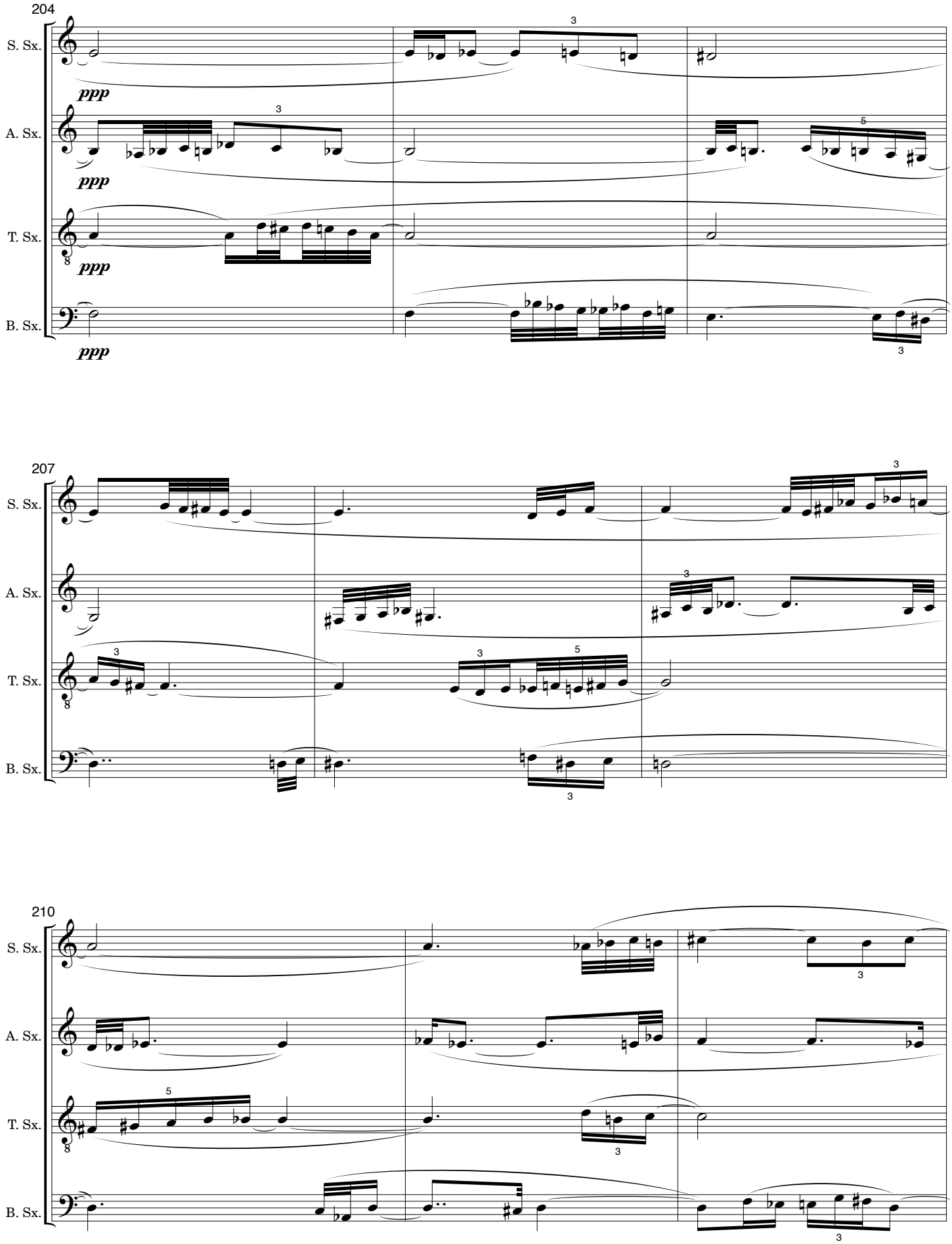

179
♩ = 80
S. Sx.
p, bright
♩ = 60
A. Sx.
p
f
p
T. Sx.
p
♩ = 110
p, jaunty
B. Sx.
♩ = 90, cool and sweet
mp

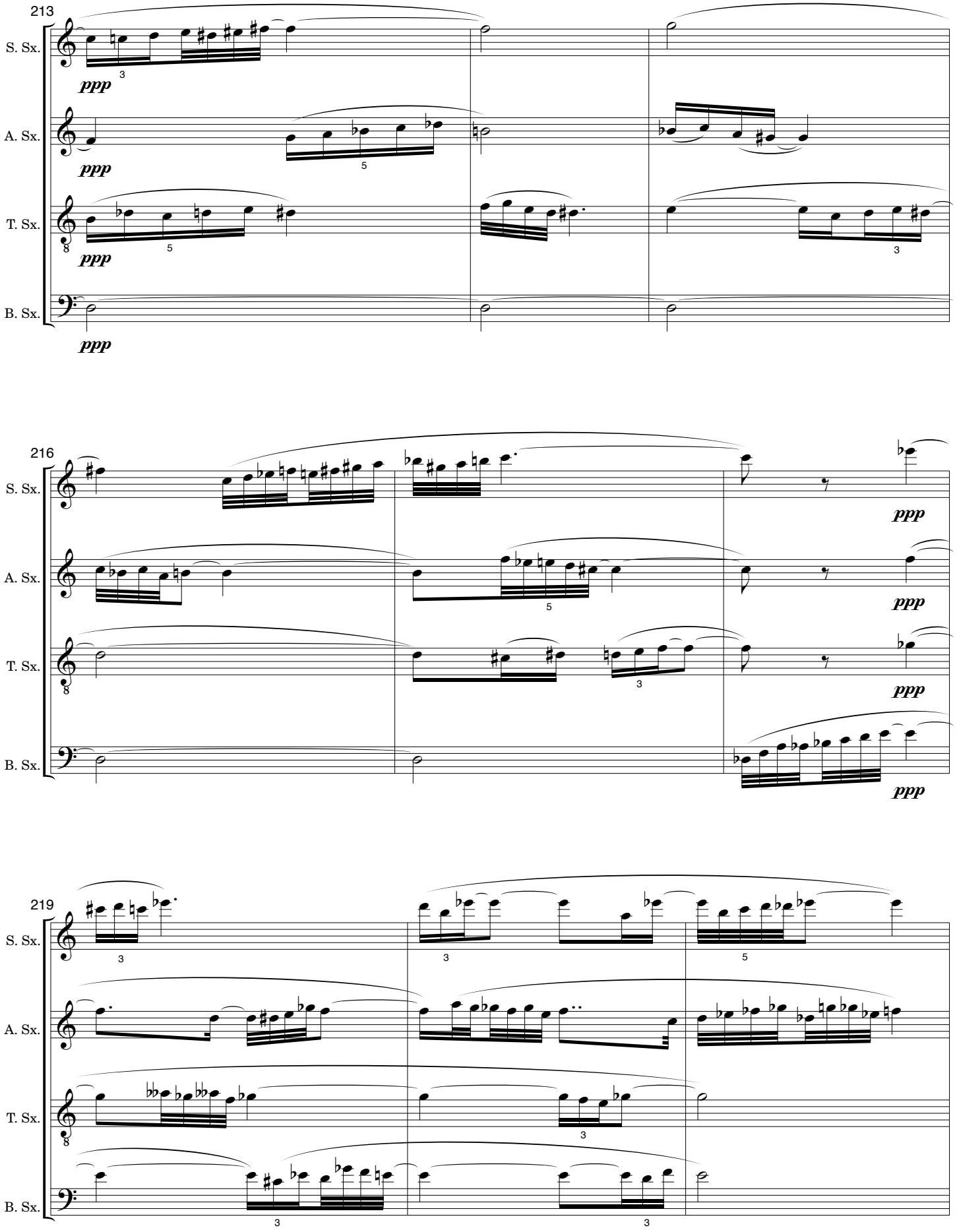

180
S. Sx.
mp
♩ = 80
p
A. Sx.
p
T. Sx.
mp
f
p
B. Sx.
f
p
p

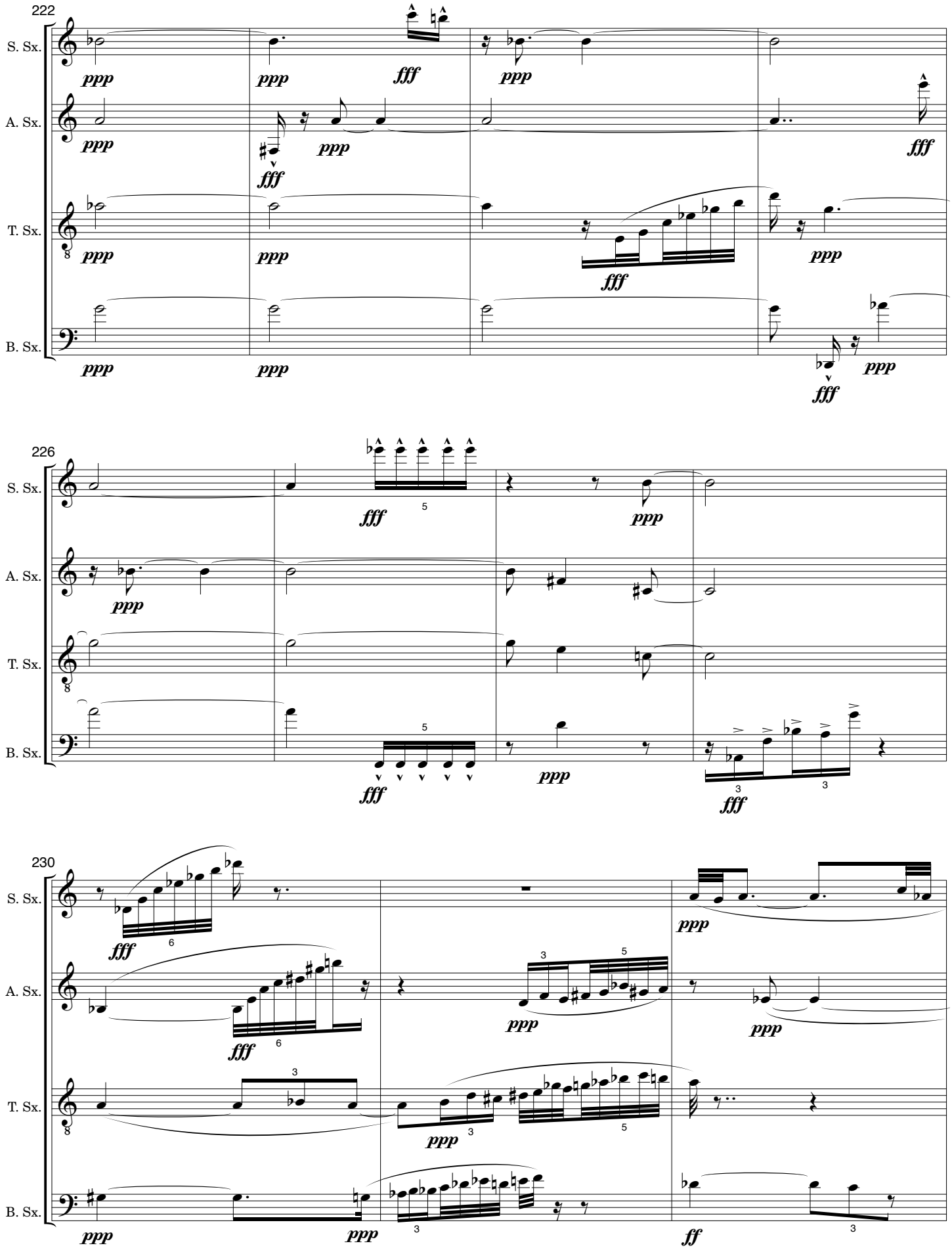

182
S. Sx.
pp
A. Sx.
ppp
T. Sx.
ppp
B. Sx.
ppp

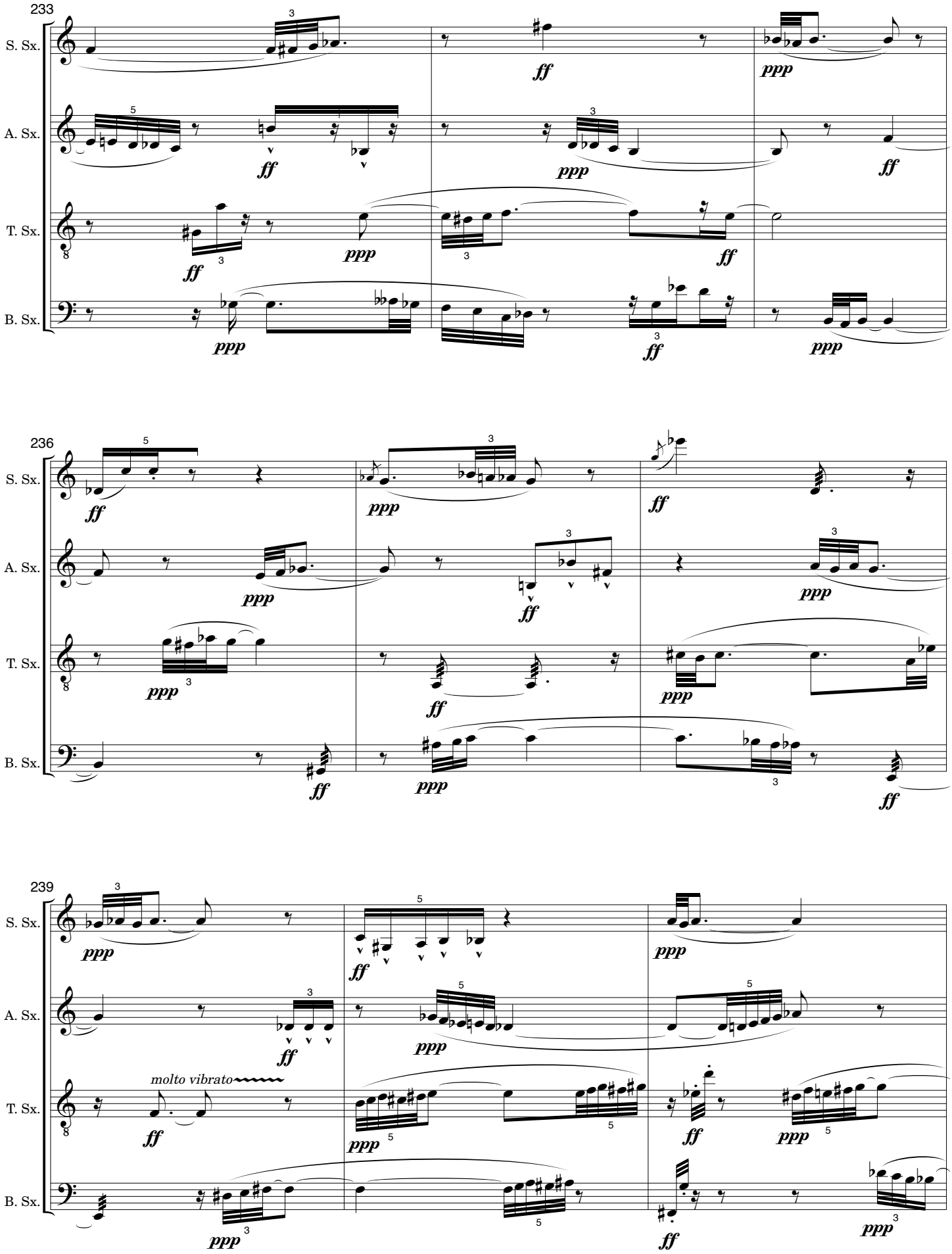

186
♩ = 60
S. Sx.
A. Sx.
T. Sx.
B. Sx.
ff , pesante
ff
ff , pesante
ppp subito
ppp subito
ppp subito
ppp subito
189
192

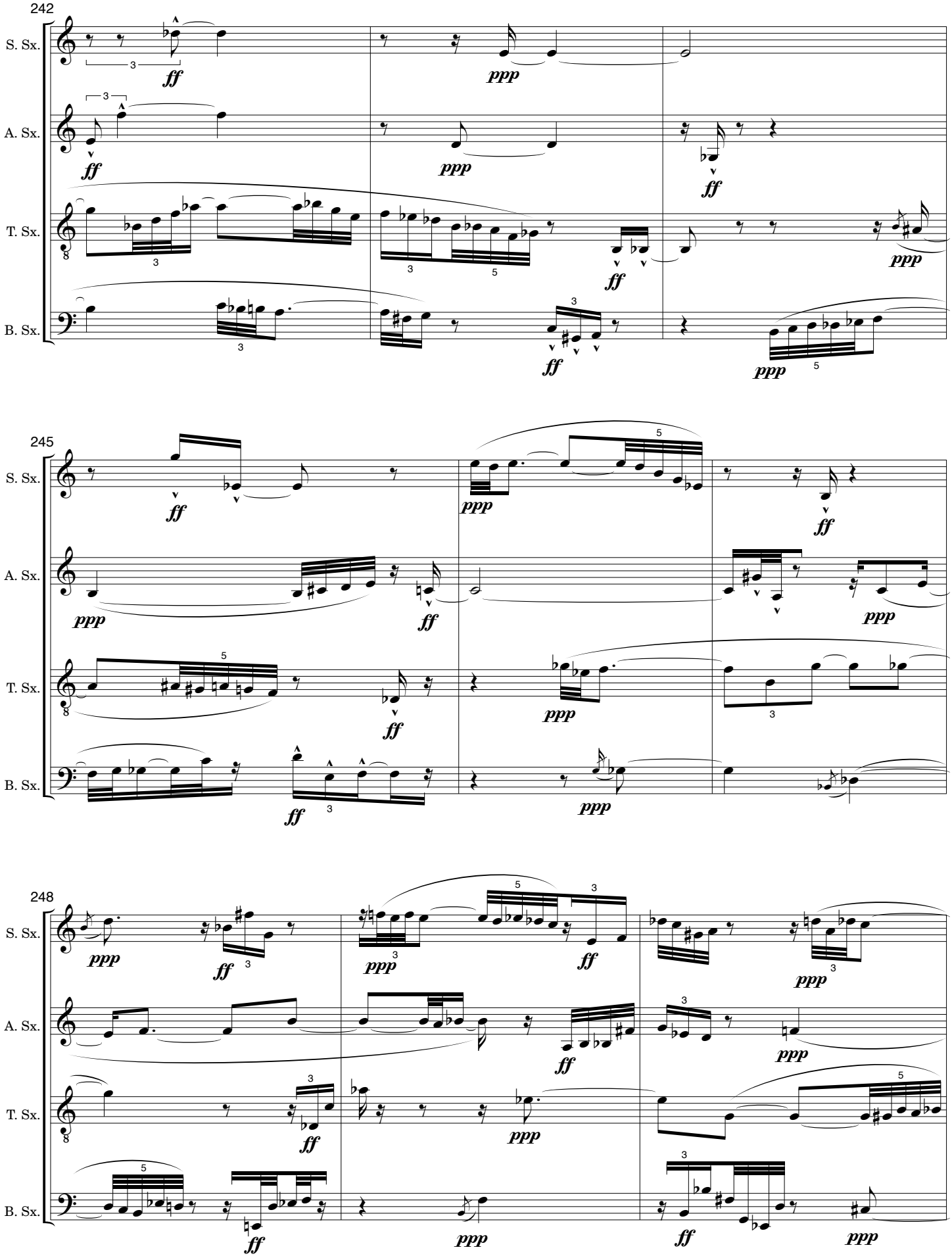

195
S. Sx.
A. Sx.
T. Sx.
B. Sx.
ppp
198
201

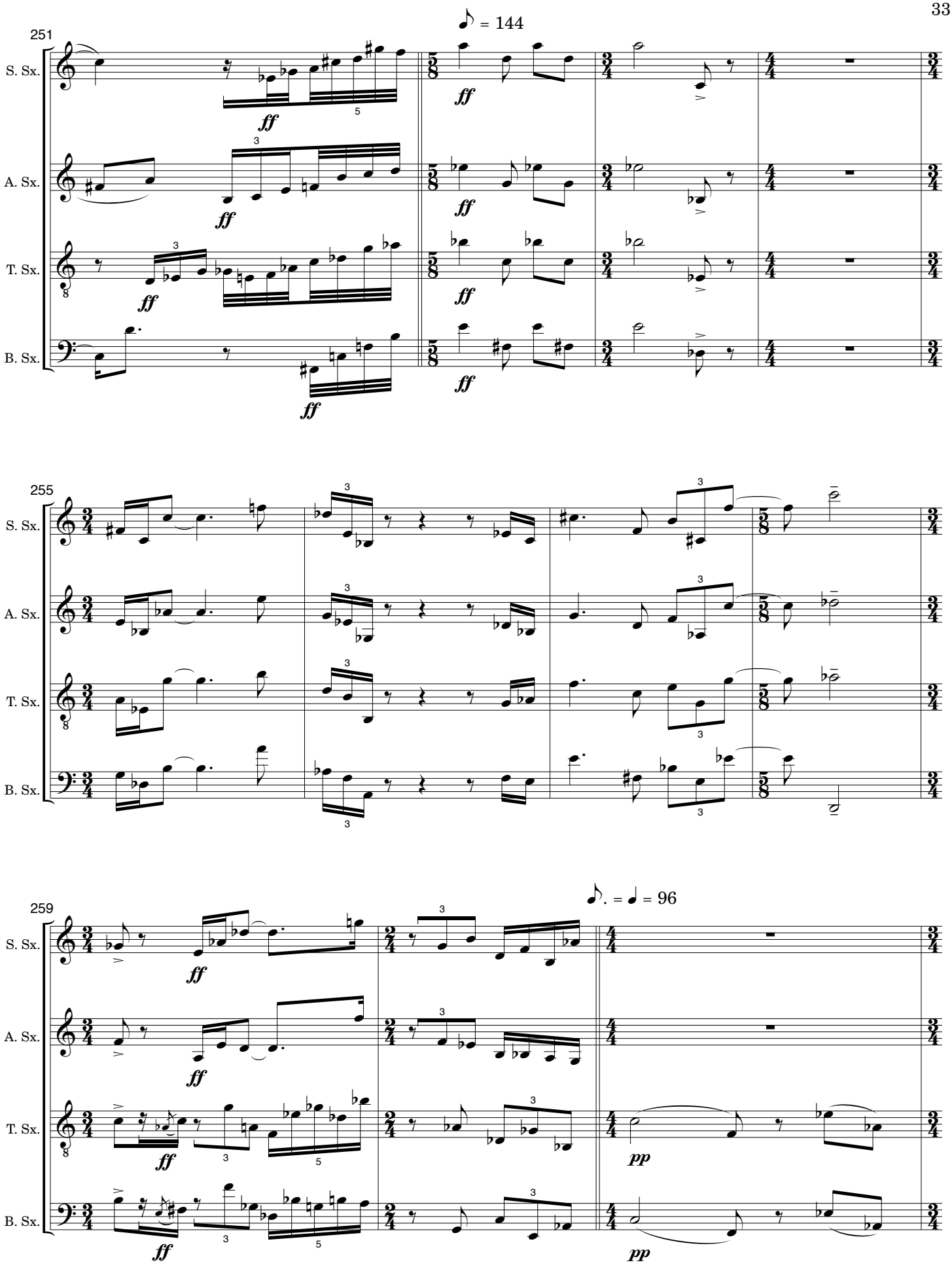

204
S. Sx.
A. Sx.
T. Sx.
B. Sx.
ppp
207
210

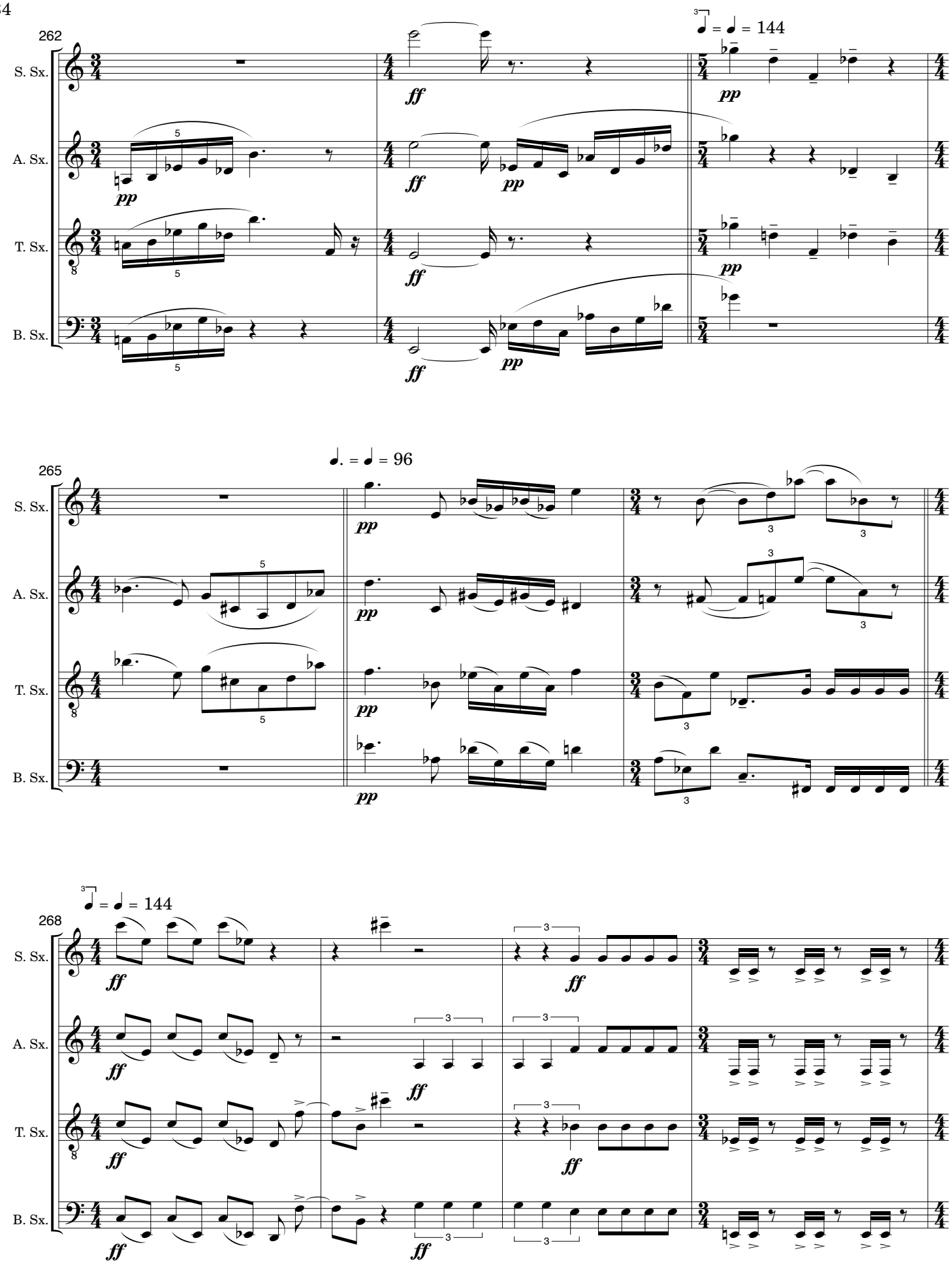

213
S. Sx.
A. Sx.
T. Sx.
B. Sx.
ppp
216
219

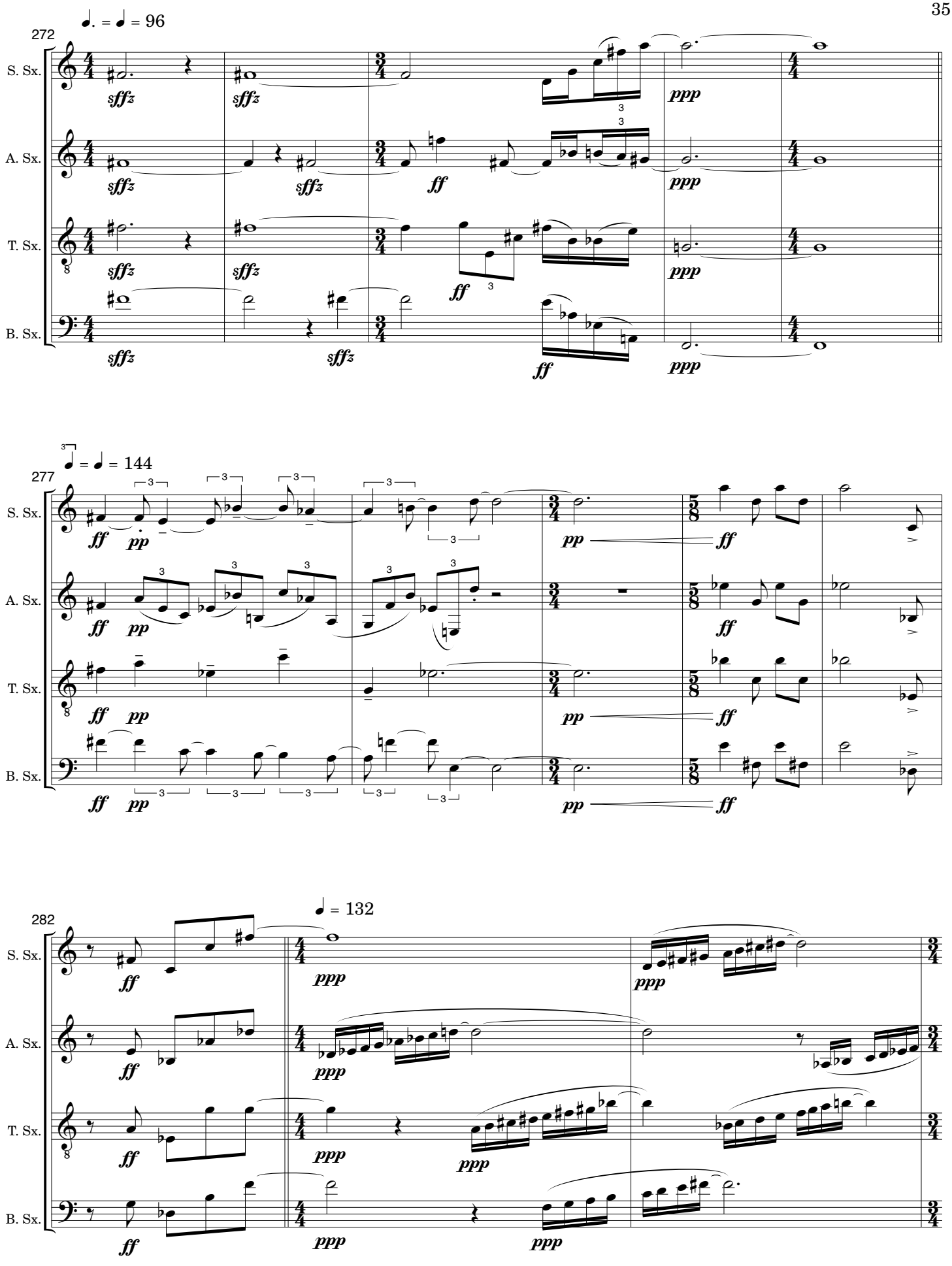

222
S. Sx.
A. Sx.
T. Sx.
B. Sx.
ppp
fff
226
230

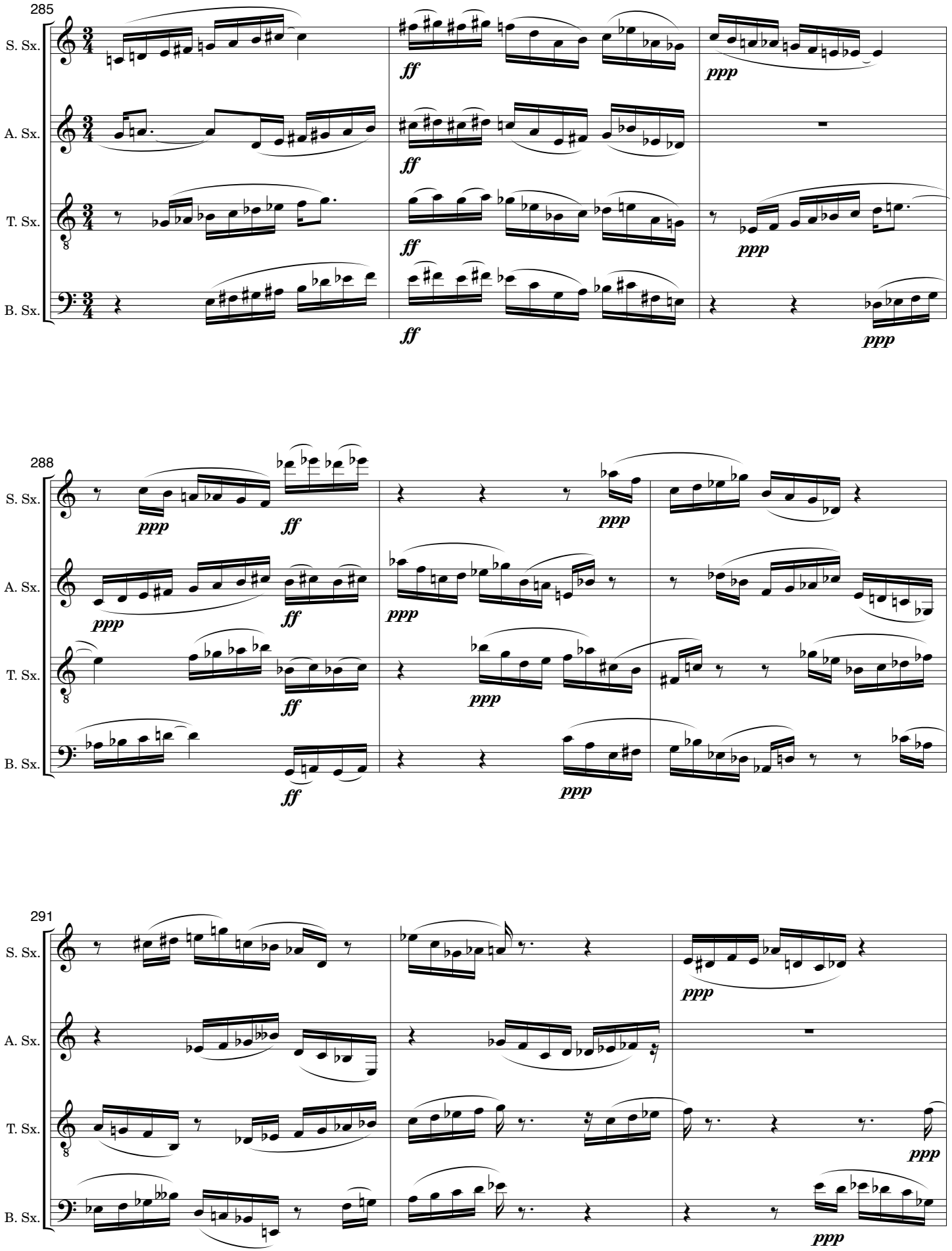

233
S. Sx.
A. Sx.
T. Sx.
B. Sx.
236
molto vibrato

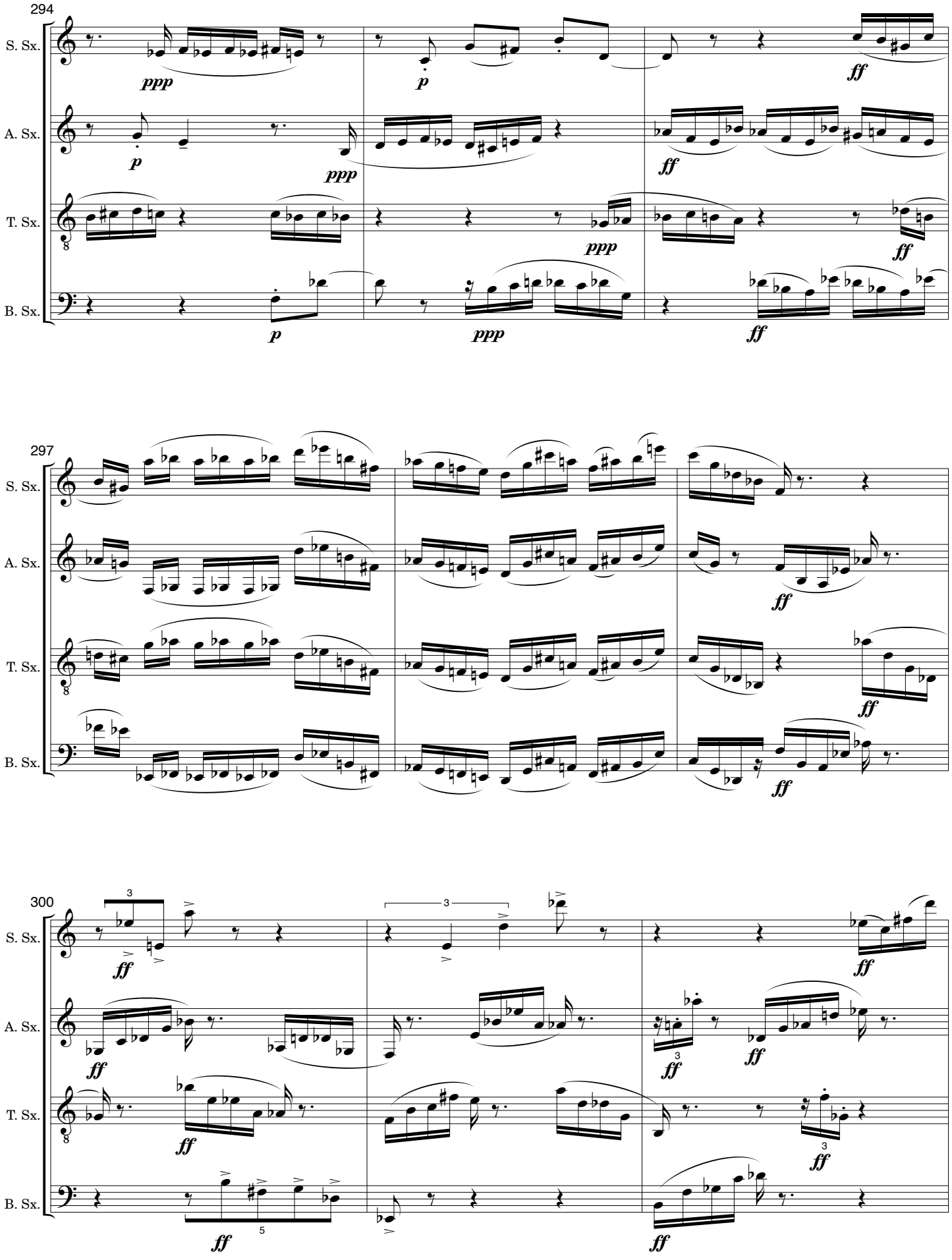

242
S. Sx.
A. Sx.
T. Sx.
B. Sx.
245
S. Sx.
A. Sx.
T. Sx.
B. Sx.
248
S. Sx.
A. Sx.
T. Sx.
B. Sx.

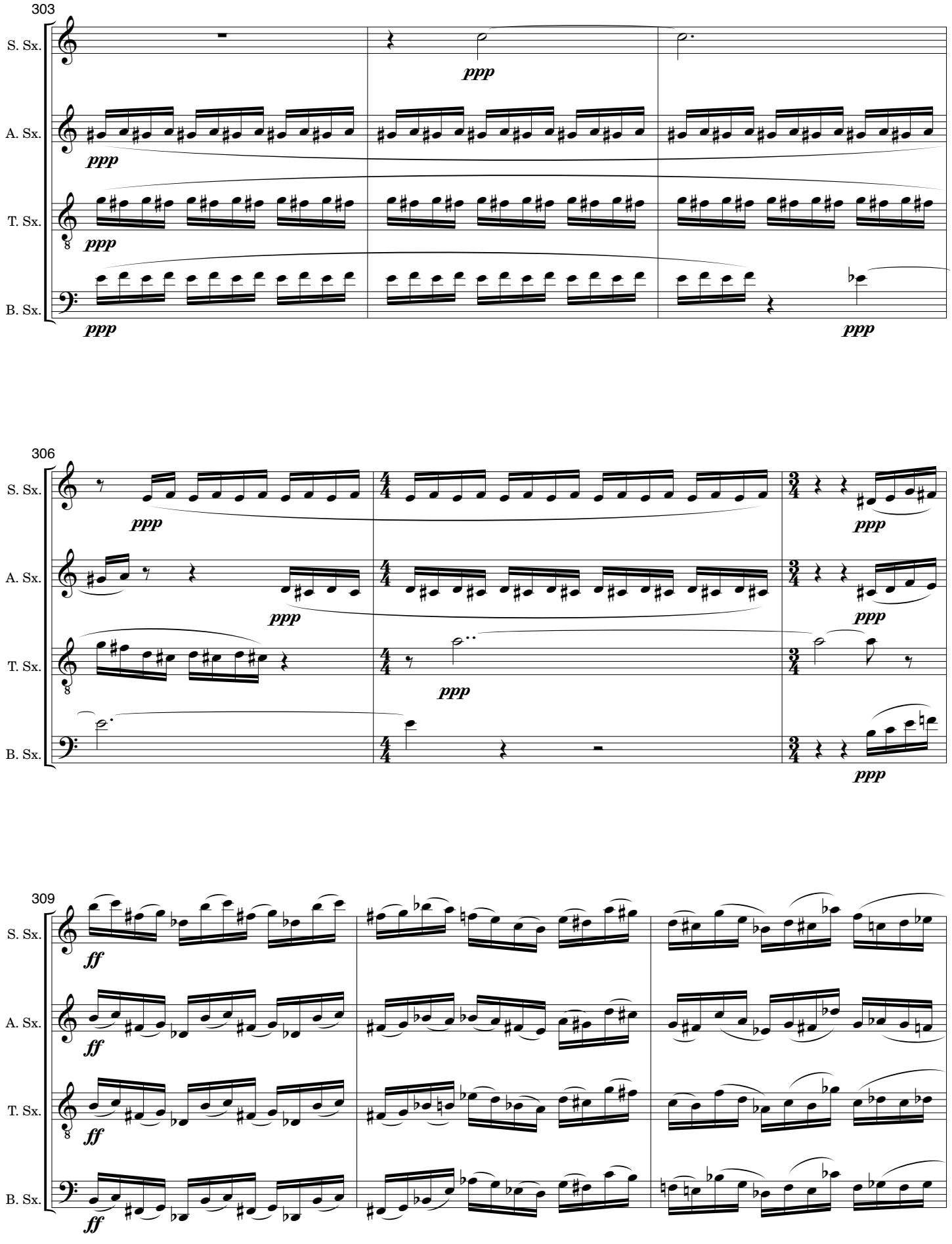

♪ = 144
251
S. Sx.
A. Sx.
T. Sx.
B. Sx.
ff
255
259
♪. = ♩ = 96
pp

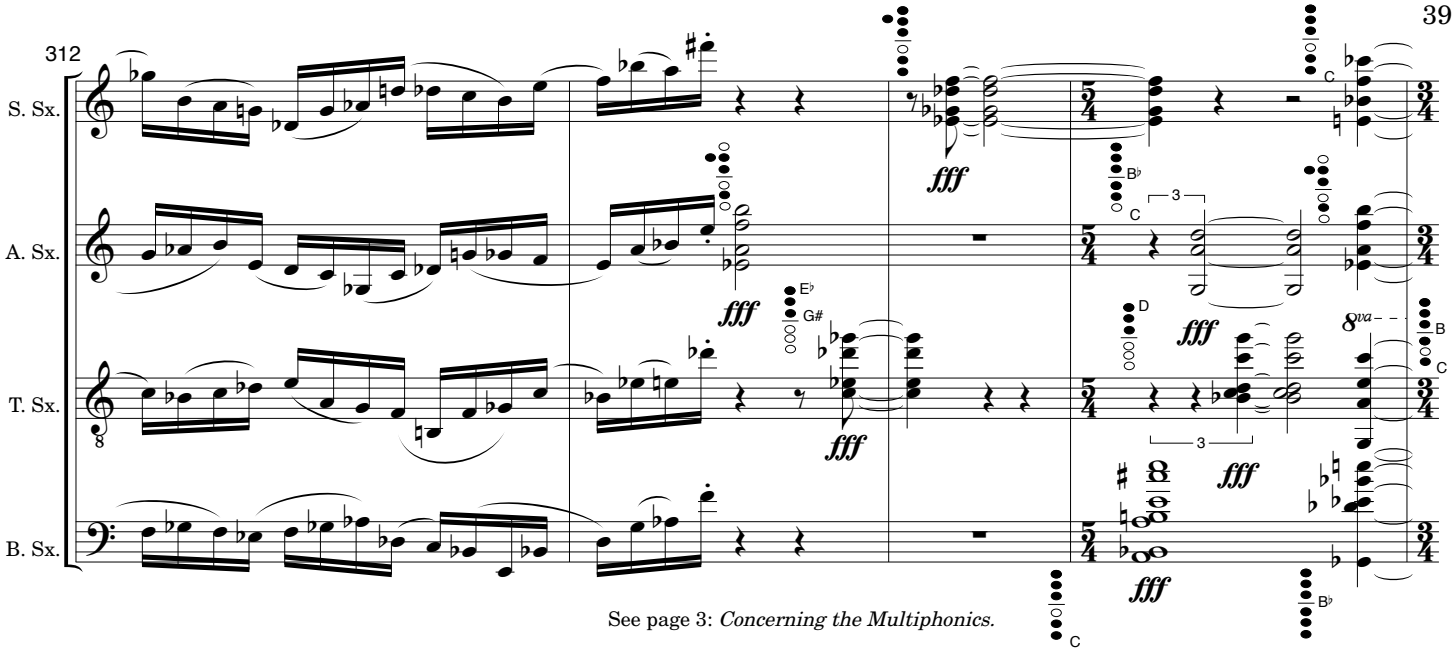

262
S. Sx.
A. Sx.
T. Sx.
B. Sx.
ff
pp
3 = ♩ = 144
265
♩. = ♩ = 96
268
3 = ♩ = 144


272
♩. = ♩ = 96
S. Sx.
A. Sx.
T. Sx.
B. Sx.
sffz
ff
ppp
277
♩ = ♩ = 144
pp
282
♩ = 132

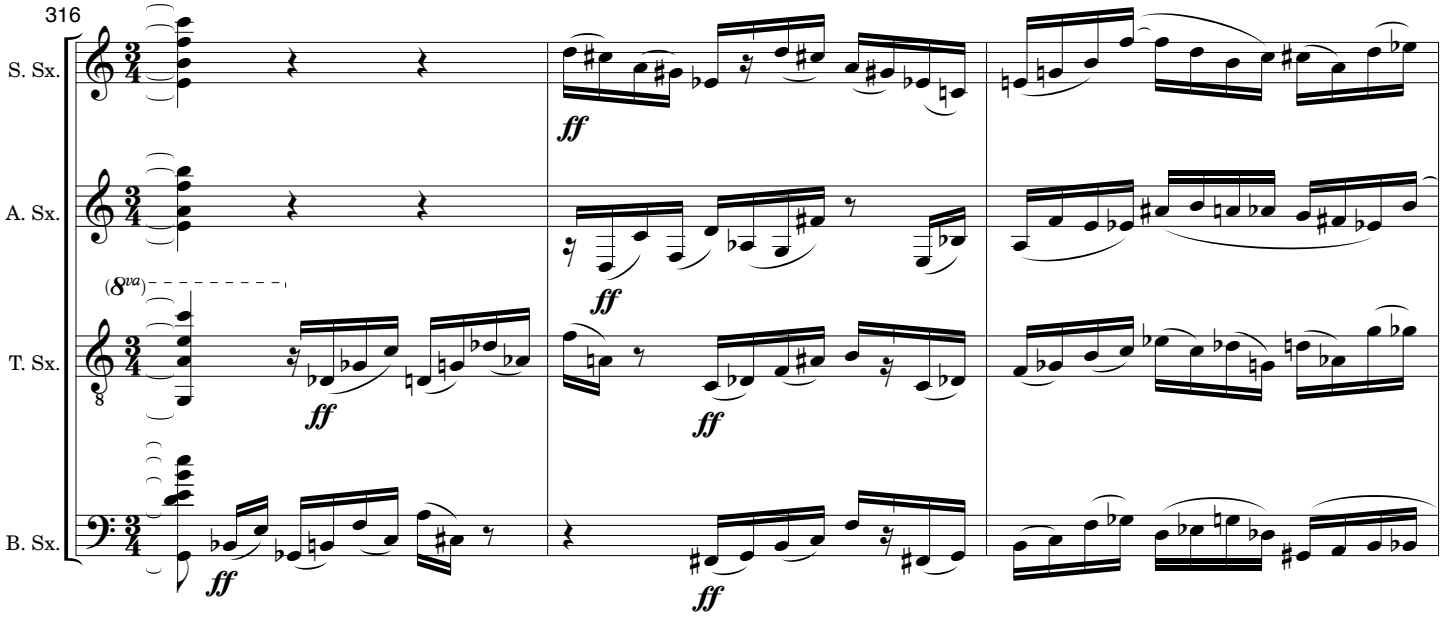

285
S. Sx.
A. Sx.
T. Sx.
B. Sx.
ff
ppp
288
291

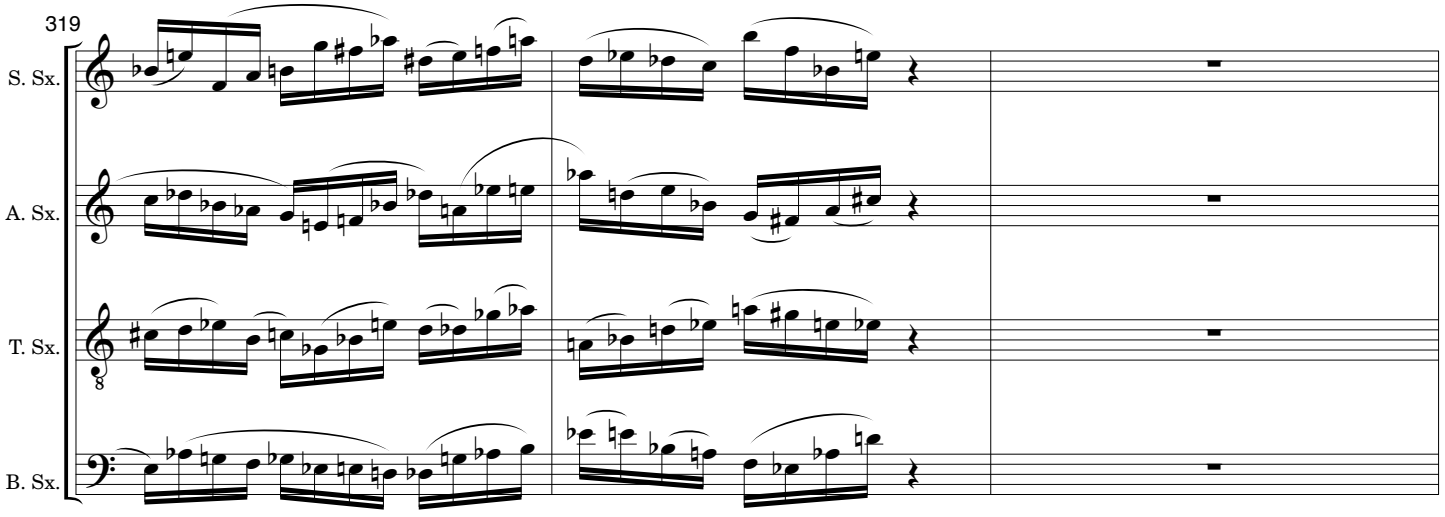

294
S. Sx.
A. Sx.
T. Sx.
B. Sx.
ppp
p
ff
297
300
3
5

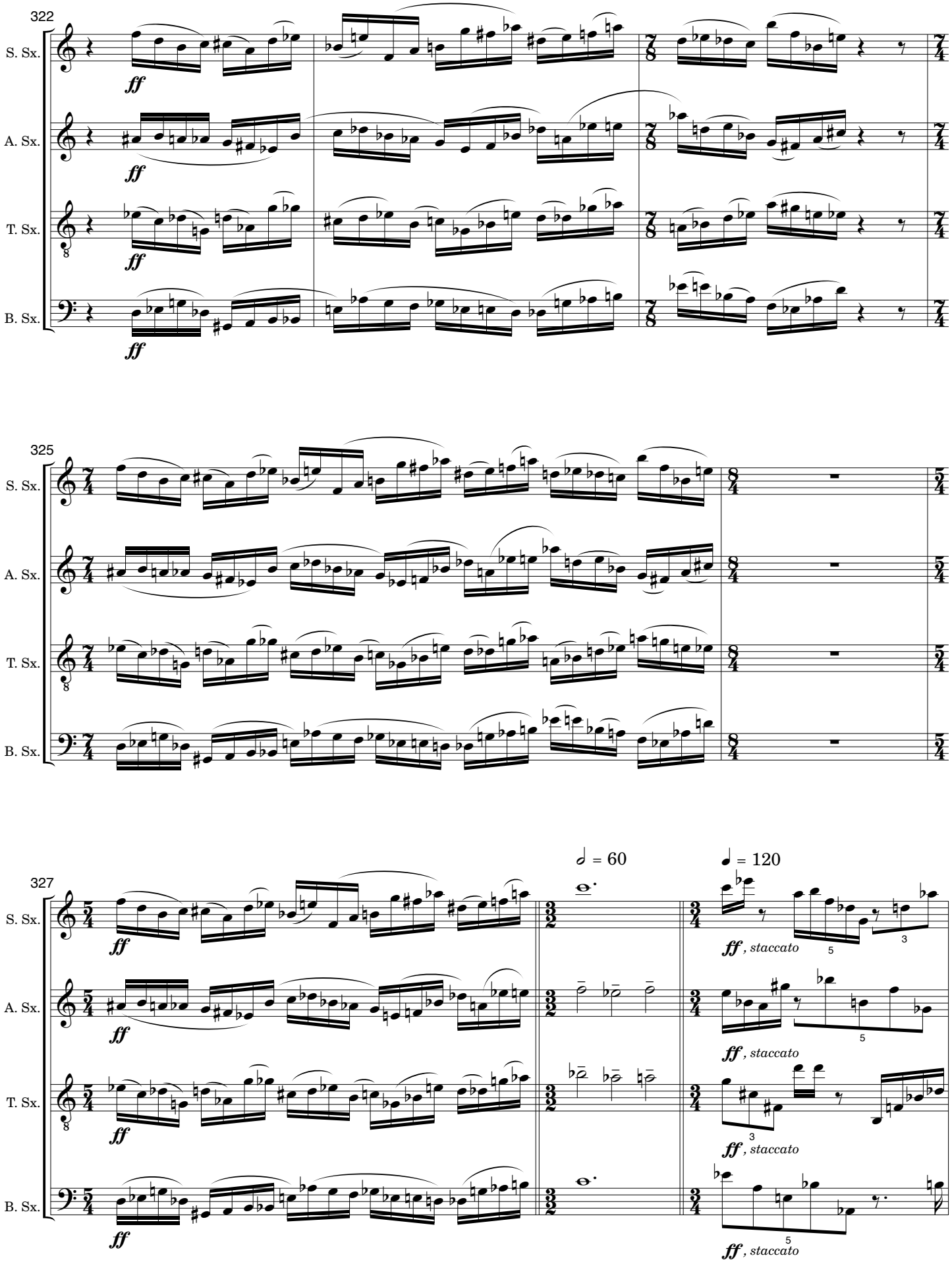

303
S. Sx.
A. Sx.
T. Sx.
B. Sx.
ppp
306
ff
309

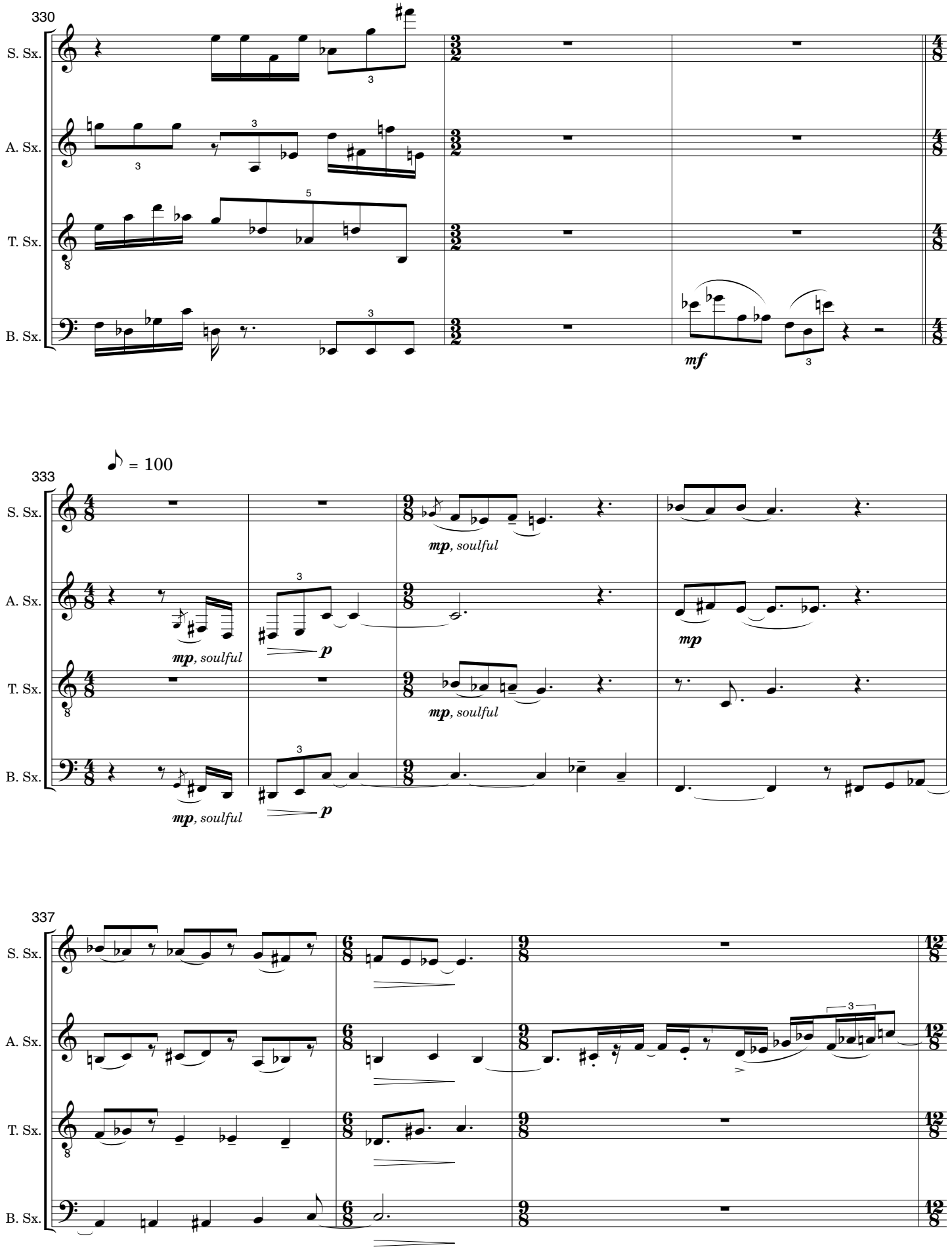


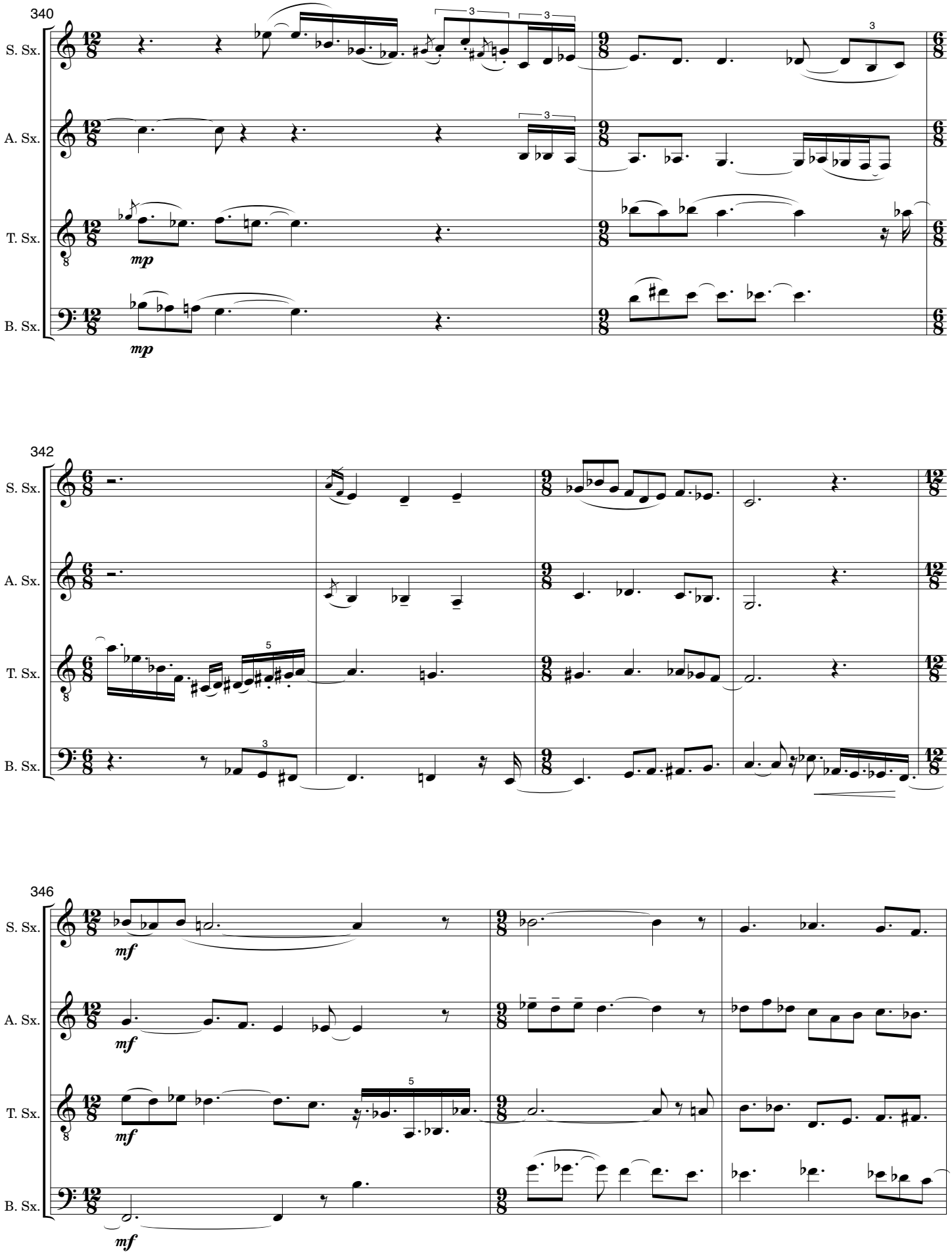
See page 3: *Concerning the Multiphonics.*

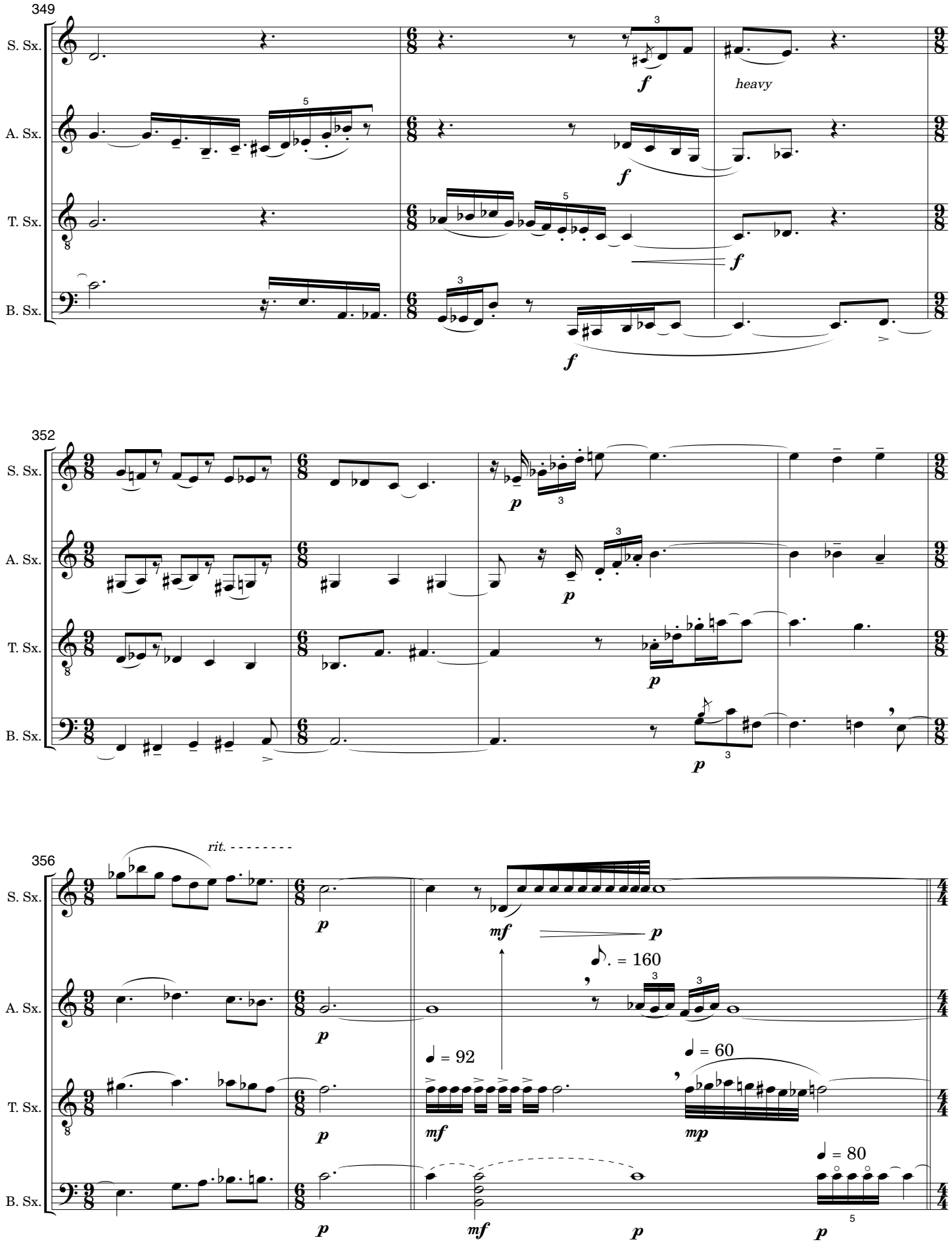


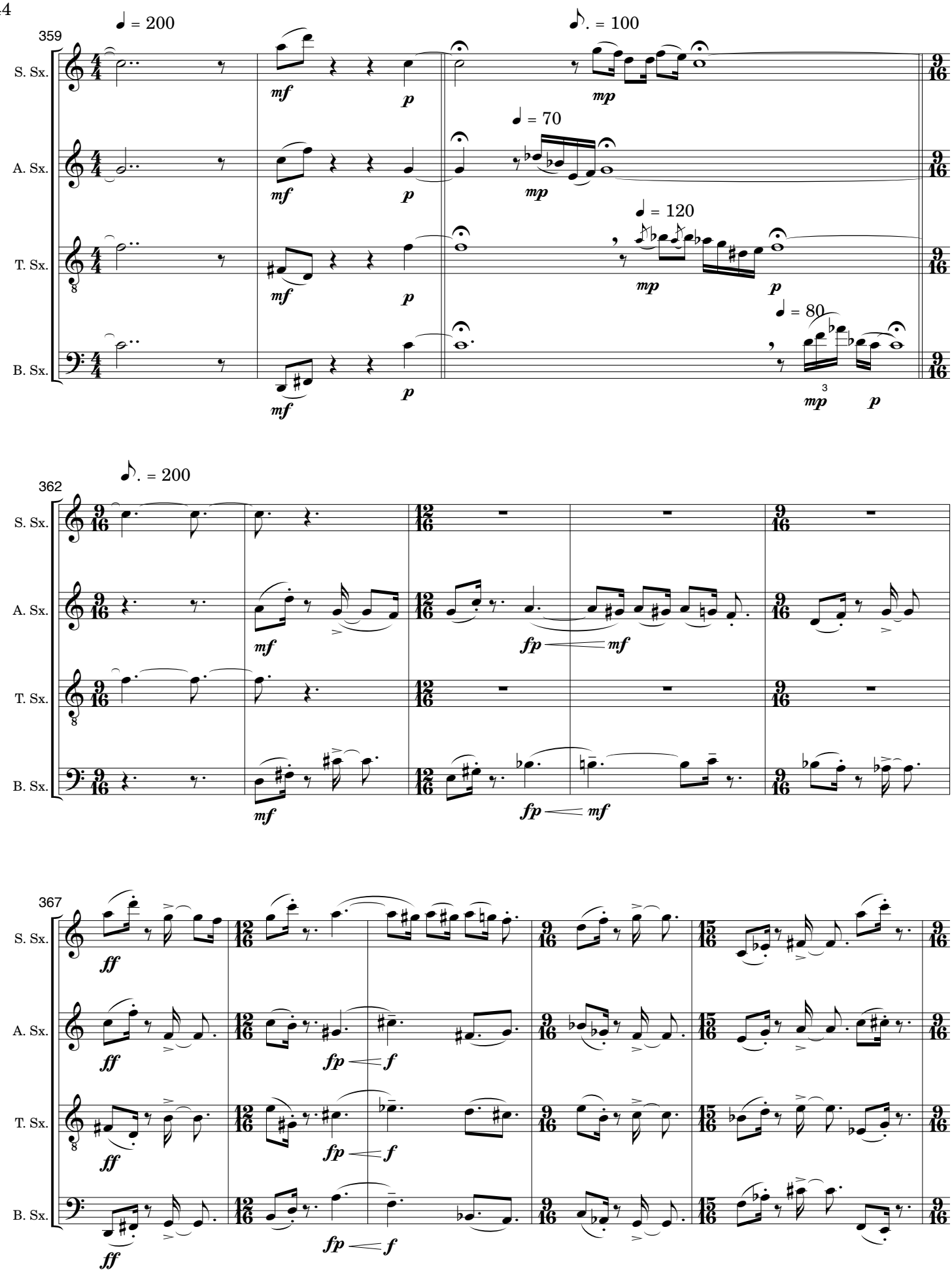


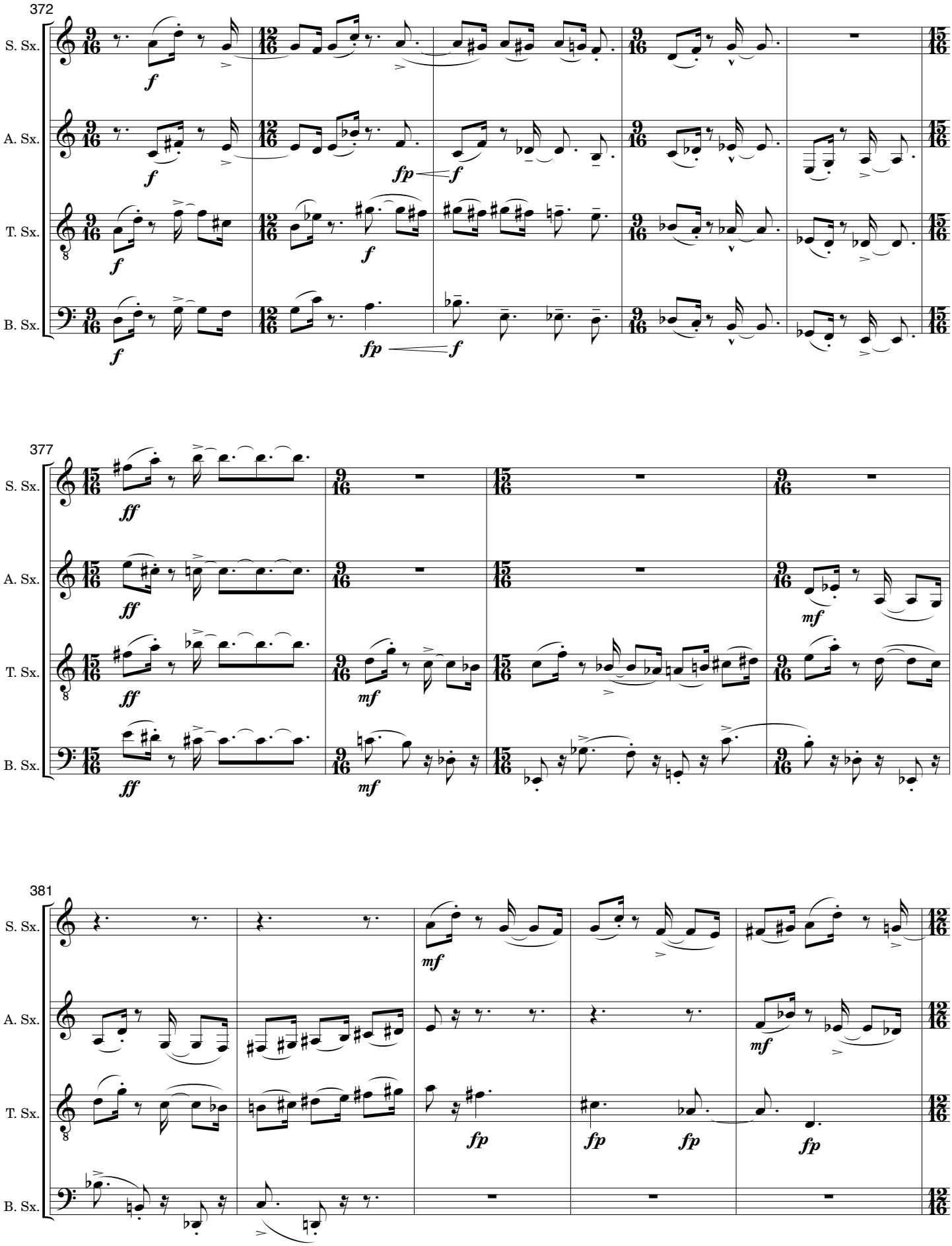

322
S. Sx.
A. Sx.
T. Sx.
B. Sx.
ff
325
327
𝅗𝅥 = 60
♩ = 120
ff, staccato

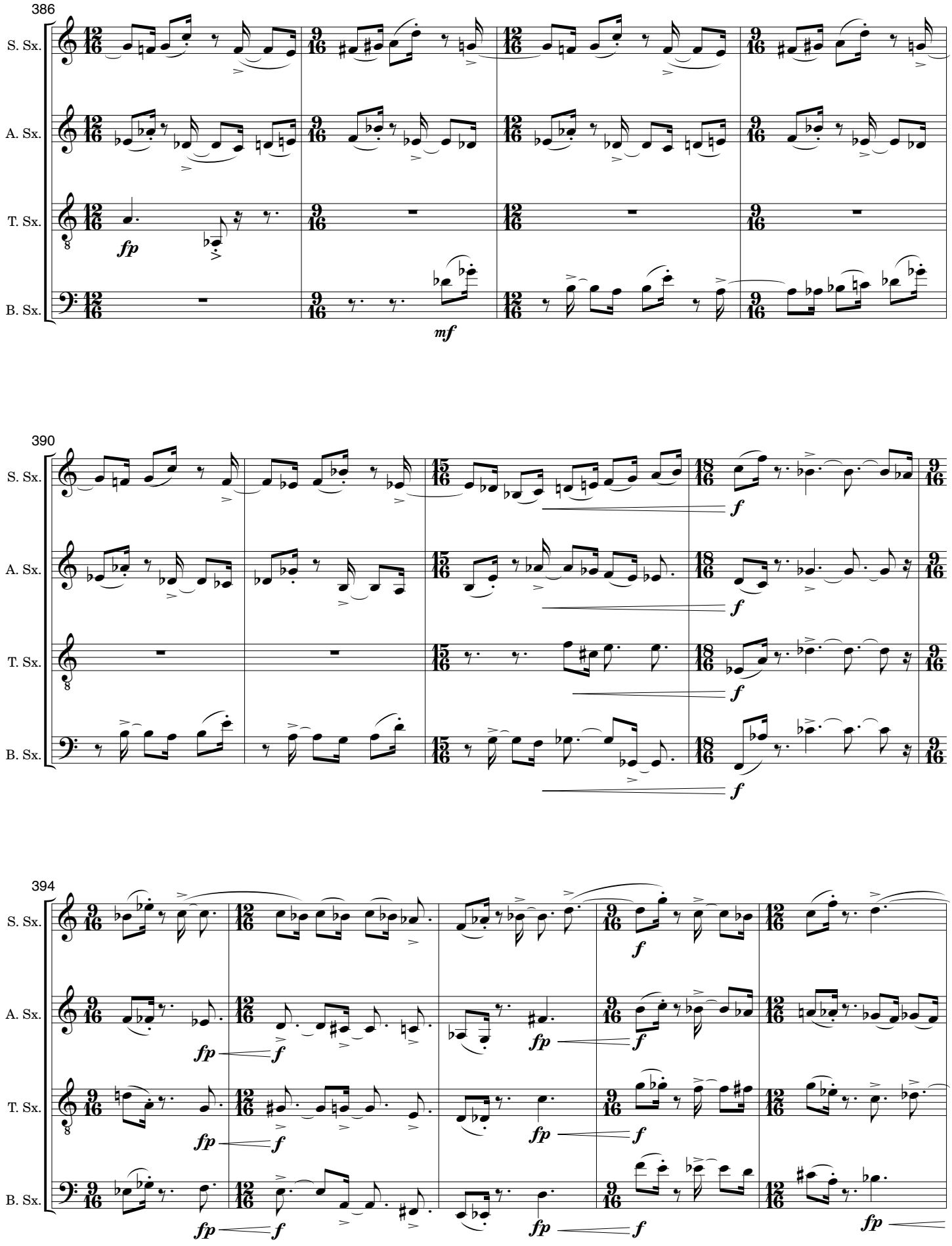

330
S. Sx.
A. Sx.
T. Sx.
B. Sx.
mf
♪ = 100
333
mp, soulful
p
mp
337

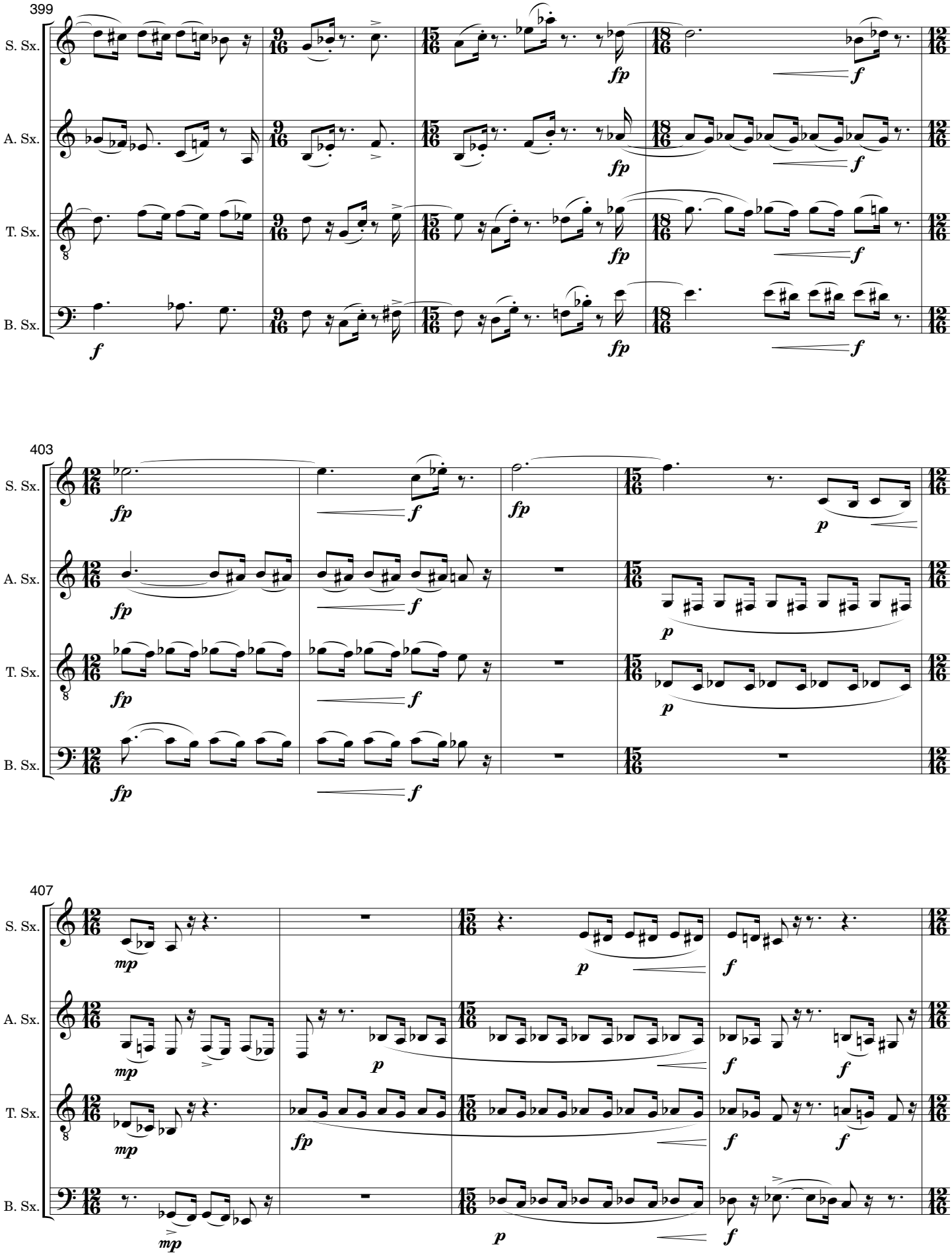

340
S. Sx.
A. Sx.
T. Sx.
B. Sx.
mp
mp
342
S. Sx.
A. Sx.
T. Sx.
B. Sx.
346
S. Sx.
A. Sx.
T. Sx.
B. Sx.
mf
mf
mf

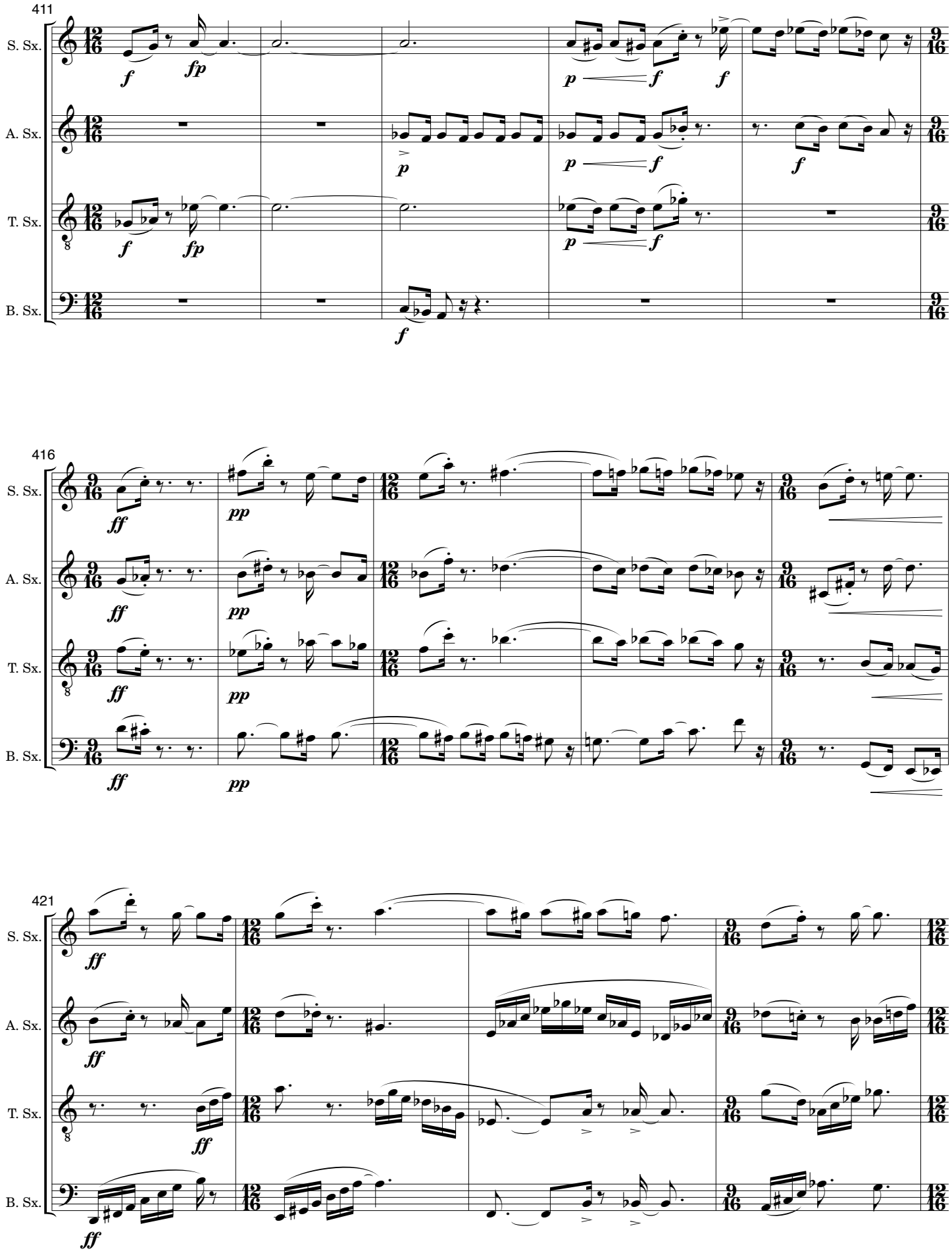

349
S. Sx.
A. Sx.
T. Sx.
B. Sx.
heavy
352
356
rit.
= 160
= 92
= 60
= 80

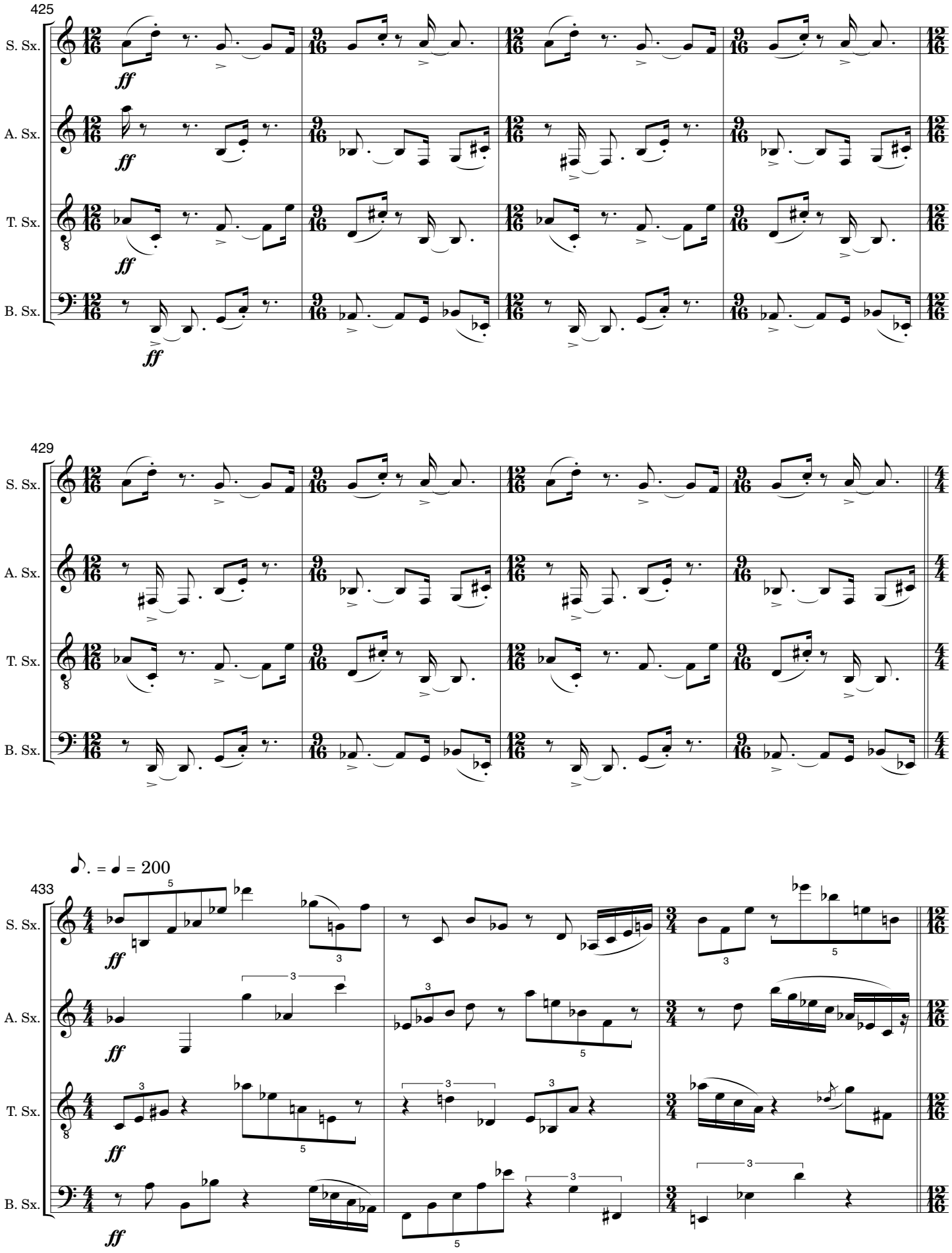

359
♩ = 200
♩. = 100
♩ = 70
♩ = 120
♩ = 80
S. Sx.
A. Sx.
T. Sx.
B. Sx.
mf
p
mp
362
♩. = 200
fp
mf
367
ff
f

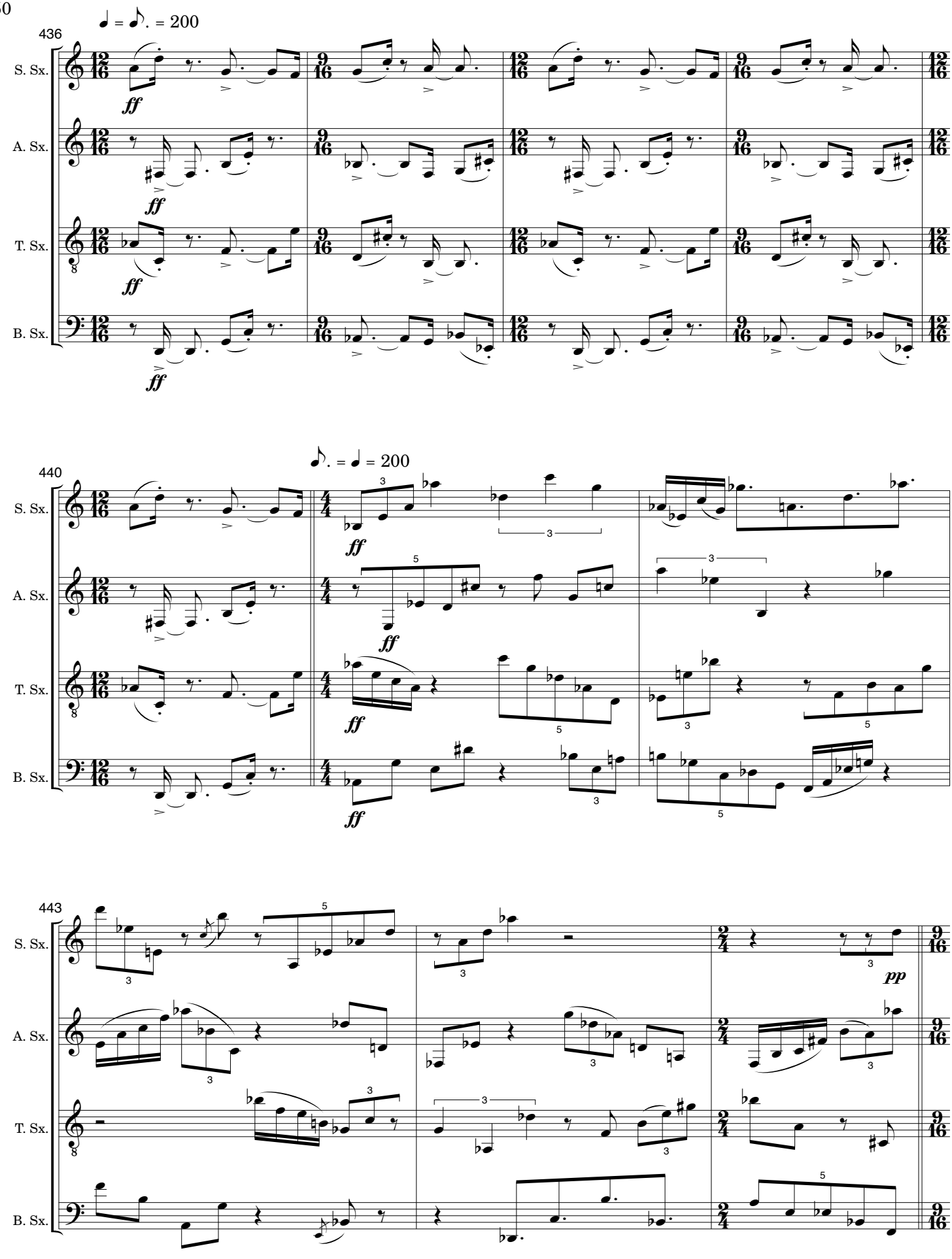

372
S. Sx.
A. Sx.
T. Sx.
B. Sx.
377
S. Sx.
A. Sx.
T. Sx.
B. Sx.
381
S. Sx.
A. Sx.
T. Sx.
B. Sx.

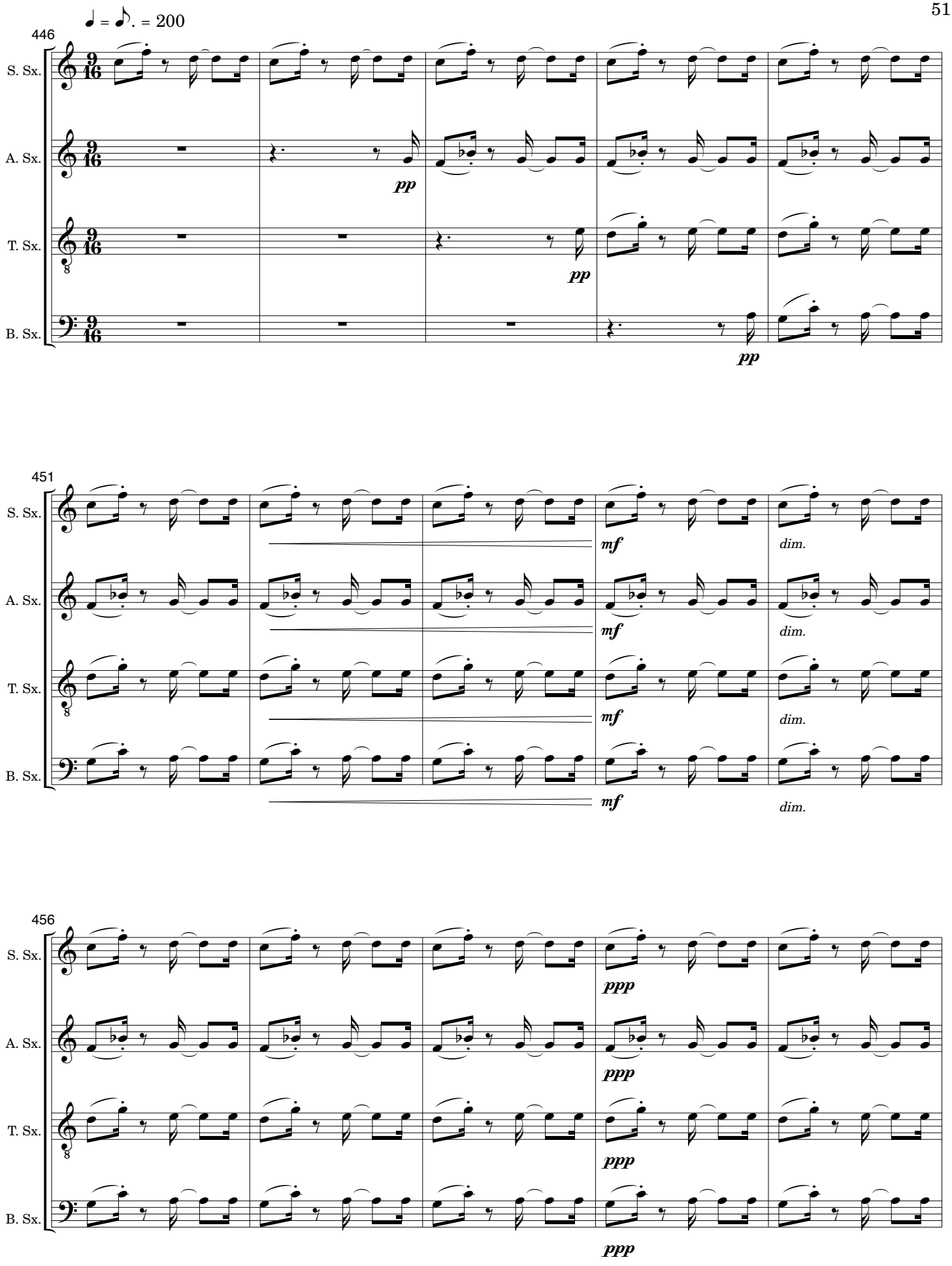

386
S. Sx.
A. Sx.
T. Sx.
B. Sx.
fp
mf
390
f
394
fp
f

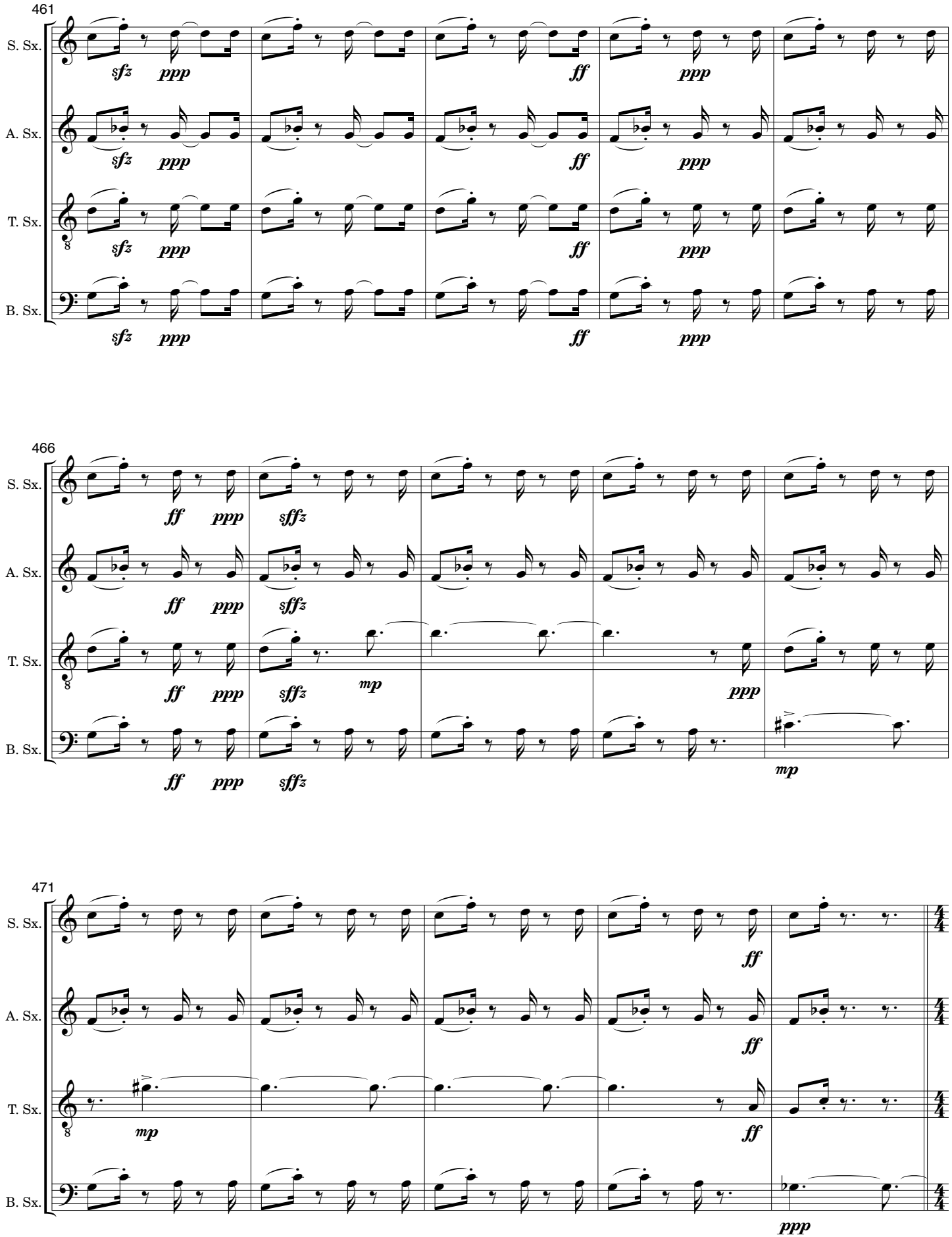

399
S. Sx.
A. Sx.
T. Sx.
B. Sx.
403
S. Sx.
A. Sx.
T. Sx.
B. Sx.
407
S. Sx.
A. Sx.
T. Sx.
B. Sx.

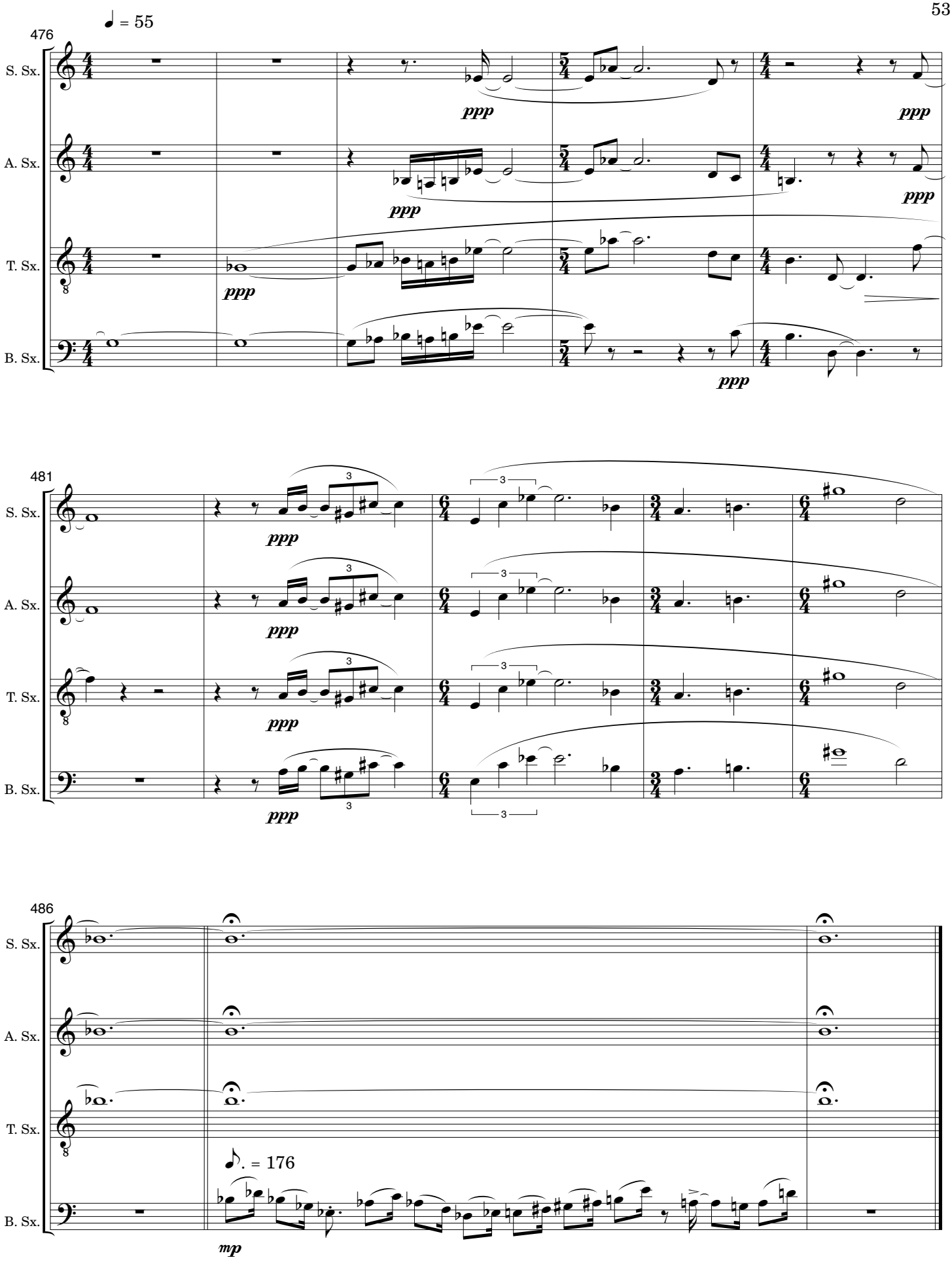

411
S. Sx.
A. Sx.
T. Sx.
B. Sx.
416
S. Sx.
A. Sx.
T. Sx.
B. Sx.
421
S. Sx.
A. Sx.
T. Sx.
B. Sx.


425
S. Sx.
A. Sx.
T. Sx.
B. Sx.
ff
429
433
♪. = ♩ = 200


436
♩ = ♪. = 200
S. Sx.
A. Sx.
T. Sx.
B. Sx.
ff
440
♪. = ♩ = 200
443
pp


♩ = ♪. = 200
446
S. Sx.
A. Sx.
T. Sx.
B. Sx.
9/16
pp
451
mf
dim.
456
ppp


461
S. Sx.
A. Sx.
T. Sx.
B. Sx.
sfz ppp
ff
ppp
466
ff ppp
sffz
mp
471
4/4


476
♩ = 55
S. Sx.
A. Sx.
T. Sx.
B. Sx.
ppp
481
486
♪. = 176
mp