

BRIAN FENNELLY

SKYSCAPES I

(1996, rev. 2011)

**for Alto Saxophone
and String Quartet**

AMERICAN COMPOSERS EDITION

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ABOUT THE COMPOSER

Brian Fennelly (born Kingston, NY 1937) studied music composition and theory at Yale with Mel Powell, Donald Martino, Allen Forte, Gunther Schuller, and George Perle (M.Mus 1965, Ph.D. 1968). He is Professor Emeritus of Music in the Faculty of Arts and Science at New York University, where he taught from 1968 to 1997. In addition to a Guggenheim fellowship, his awards include three fellowships from the National Endowment for the Arts, three composer grants from the Martha Baird Rockefeller Fund, two Koussevitsky Foundation commissions, and an award for lifetime achievement from the American Academy of Arts and Letters. His works include seventeen pieces for orchestra, five of which reflect inspiration from naturalist Henry David Thoreau, three string quartets, three brass quintets, and numerous titles for various chamber combinations and solo instruments. His music has been awarded prizes in such prestigious competitions as The Louisville Orchestra New Music Competition and the Goffredo Petrassi International Competition for orchestral music. He is co-director of the Washington Square Contemporary Music Society, which he founded in 1976.

ABOUT THE MUSIC

Skyscapes for alto saxophone and string quartet, composed in 1995-96 and then revised in 2011, was written for saxophonist David Pituch, who premiered the work in Chicago soon after its completion in 1996. The work is now known as *Skyscapes I*, as three other works with that general title have been composed for mixed quintets, *Skyscapes II, III, and IV*. *Skyscapes I* is in five movements, each of which conveys an impression of atmospheric conditions or time of day. "Horizon 1" suggests morning light at sunrise, "Cirrus" portrays a distant and placid sky, and "Cumulus" the rainclouds with threats of wind and thunder as well as the pattering of gentle rain. "Rainbow" is a celebratory dance with moments of reflection, and "Horizon 2" suggests the twilight and evening sounds, including a short serenade.

Suggested program listing of the movements:

Horizon 1 (Morning light)
Cirrus (Placid, serene)
Cumulus (Rainclouds)
Rainbow (Dance)
Horizon 2 (Twilight)

Duration; circa 18 minutes

Note: The saxophone is notated in Eb, sounding a major sixth lower than written.

Skyscapes I

for Alto Saxophone and String Quartet

Brian Fennelly

1. Horizon I (Morning Light)

Misterioso (♩ = 72)

Alto Sax. in Eb

Vln. I

Vln. II

Viola

Cello

Measure 1: Vln. I starts with *sul pont. non vib.* (fast to slow) *pp*.
Measure 2: Vln. II starts with *thrown bow* *pp* (5).
Measure 3: Vln. I continues with a 5th finger pattern.
Measure 4: Vln. II continues with a 5th finger pattern.
Measure 5: Vln. I and II end with *sul pont. non vib.* and *thrown bow* respectively.

6

6

6

6

6

Measure 6: Vln. I starts with *thrown bow* (5).
Measure 7: Vln. I continues with *norm.*
Measure 8: Vln. I continues with *poco espr.* *pp sempre*.
Measure 9: Vln. I continues with *tr.* *ppp-pp*.
Measure 10: Vln. I ends with *thrown bow* *gl.*

Measure 6: Viola starts with *sul tasto* *ppp*.
Measure 7: Viola continues with *(slow to fast)* (5).
Measure 8: Viola continues with *tr.* *ppp-pp*.
Measure 9: Viola continues with *(fast to slow)* (5).
Measure 10: Viola ends with *tr.*

Measure 6: Viola continues with *pp*.
Measure 7: Viola continues with *pp*.
Measure 8: Viola continues with *pp*.
Measure 9: Viola continues with *sul pont. non vib.* *pp*.
Measure 10: Viola ends with *(fast to slow)* (5).

11

11

espr.

(poco)

poco

5

7:6

6:4

gl.

p

(Sva)

Sva

tr

3

norm. gl.

sul pont. gl.

norm. 5

pp

sul pont.

norm.

Detailed description: This system contains five measures of music. The top staff (treble clef) features a melodic line with various ornaments and dynamics. The second staff (treble clef) contains a wavy line representing a tremolo, with a trill (tr) and a triplet (3) in the second measure. The third staff (bass clef) has a bass line with dynamics like *pp* and *gl.*, and includes a section marked *sul pont.* and *norm.*. The bottom staff (bass clef) is mostly empty.

16

16

7:4

pizz.

arco

6

pp

arco norm.

pp

pp

I

II

Detailed description: This system contains four measures of music. The top staff (treble clef) has a melodic line with a triplet (3) and a 7:4 ratio, followed by a pizzicato (*pizz.*) section and an arco section with a 6:4 ratio. The second staff (treble clef) features a wavy line representing a tremolo, with a trill (tr) and a section marked *arco norm.*. The third staff (bass clef) has a bass line with dynamics like *pp*. The bottom staff (bass clef) has a bass line with dynamics like *pp* and includes a section marked *I* and *II*.

20

with restraint

pp

20 *pizz.* 3 *arco* (do not rush)

pp

(do not rush)

pizz. *arco*

change bow ad lib.
always with grace notes

(ad lib., out of sync. with Cello)

change bow ad lib.
always with grace notes

(ad lib., out of sync with Viola)

22

22 *pizz.* *arco*

pizz. (add this note occasionally)

27 *(espr.)*
p

27 *p*
p
p
p

32 *piu cresc.* *p*
32 *mp* *poco* *p*
pizz. *arco* *pizz.* *arco* *mp* *poco* *p*

34

cresc.

tr

(V^{tr})

mp

tr

(V^{tr})

39

Spa

mp

cresc.

mp

15:14

marcato e poco cresc.

pizz.

mp

pizz.

5

mp

cresc.

(8va)-----

43 *mp-mf*

43 *mp* *poco* *mp-mf*

mp-mf

arco *poco* *mp-mf* *pizz.* *sfz*

45

45 *poco* *mp-mf*

arco *bring out* *espr.* *mf* *arco* *mp-mf* *poco*

Musical score for measures 47-48. The score consists of five staves. The first staff (treble clef) begins with a *cresc.* marking and a *mf* dynamic. The second staff (treble clef) features a *cresc.* marking and a *mf* dynamic, with triplets and a quintuplet. The third staff (treble clef) has a *cresc.* marking and a *mf* dynamic. The fourth staff (bass clef) has a *mf* dynamic. The fifth staff (bass clef) has a *mf* dynamic. The music includes various rhythmic patterns, including triplets and a quintuplet, and dynamic markings such as *cresc.* and *mf*.

Musical score for measures 49-50. The score consists of five staves. The first staff (treble clef) begins with a *cresc.* marking and a *f* dynamic. The second staff (treble clef) features a *cresc.* marking and a *f* dynamic, with triplets and a 7:8 ratio. The third staff (treble clef) has a *cresc.* marking and a *f* dynamic. The fourth staff (bass clef) has a *cresc.* marking and a *f* dynamic. The fifth staff (bass clef) has a *dim.* marking and a *f* dynamic. The music includes various rhythmic patterns, including triplets and a 7:8 ratio, and dynamic markings such as *cresc.* and *f*.

51

f 8va ----- 3 3 3 3 *cresc.*

51

8va -----

con forza

3 3 3

54

f-ff 5 5 5 5 5 *tr* (b)

54

ff

gl.

ff

ff

tr (no trill) *gl.*

ff

56

tr[#]

3

3

gl.

tr[#]

59

f

piu p

piu p

Musical score for measures 62-64. The score consists of five staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. Measure 62 starts with a treble clef staff marked *mf*. The grand staff also starts with *mf*. Measure 63 features a time signature change to 4/4 and a dynamic marking of *mp*. Measure 64 ends with a dynamic marking of *poco dim.*

Musical score for measures 65-67. The score consists of five staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. Measure 65 starts with a treble clef staff marked *mp*. The grand staff also starts with *mp*. Measure 66 features a dynamic marking of *piu p*. Measure 67 ends with a dynamic marking of *p*. The score includes various performance instructions such as *legato e espressivo*, *pizz.*, and *8va*.

68 *p-mp* *poco*

(*8va*)

arco *tr* *p*

pizz. *p*

p

71 *p* *cresc.* *mp*

loco *poco cresc.*

mp *cresc.* *mp*

p *poco piu f*

74 5:4

poco *dim.* *tr* *mp* *arco* *pizz.* *mp*

77 *poco rit.*

p *dim.* *poco rit.* *p* *dim.* *poco rit.* *p* *arco* *pizz.* *p* *tr* *poco rit.* *p* *tr* *poco rit.* *p*