

Benjamin Lieberman

Arrow

for

Saxophone Quartet and Electric Guitar

Score in C

Instrumentation and Personnel:

Player 1: 1 Electric Guitar
Player 2: 1 Soprano Saxophone in B_♭
Player 3: 1 Alto Saxophone in E_♭
Player 4: 1 Tenor Saxophone in B_♭
Player 5: 1 Baritone Saxophone in E_♭

Duration:

c. 10 minutes

Notes:

In order to capture breath sounds, the saxophones should be close-miked.
Some light reverb may be applied to the saxophones as well.

Quarter tones which do not have a specific fingering on the saxophone and/or which are included in very fast passages should be approximated with embouchure adjustments.

A volume pedal is required for the guitarist.

Some light reverb, compression and boost may be applied throughout.

Modulation and/or very light delay may be used in sections B, C, H, and I, as indicated in the score.

Preferably use a delay pedal with a bucket brigade chip (e.g., EHX Memory Man, Moog Analog Delay, and/or Strymon Timeline with bucket brigade emulation).

Modulation may be achieved with extremely short delay time or using another effect which creates width and achieves microfluctuations in pitch. Avoid phaser or flanger-type effects.

Overdrive favoring higher order harmonics and which still maintains tonal clarity of fundamentals should be used in section G.

The guitar should be tuned as follows:

6th string: D₂

5th string: A₂

4th String: D_{♭3}

3rd String: A₃

2nd String: A_{♯3}

1st String: B_{♭3}

In the score:

♯ = 1 quarter tone sharper than the natural

♭ = 1 quarter tone flatter than the natural

♭ = 1 quarter tone flatter than the flat

♯ = 1 quarter tone sharper than the sharp

A passage enclosed by a box and followed by an arrow indicates that the passage should be repeated for the duration of the arrow.

For Emily

Arrow

Ben Lieberman

Dark; Foreboding; Intense

Electric Guitar

$\text{♩} = 53$

mp *mf* *ff*

sul pont.

Soprano Sax

pp *mf* *f* *ff* *mp* *mf*

freely

Alto Sax

pp *mf* *fp* *ff* *p*

smooth continues bend between notes.

Tenor Sax

pp *mf* *fp* *ff* *mp* *f*

Baritone Sax

fp *ff* *p*

smooth continuous bend between notes, except at accents.

senza misura

let ring
sul pont.

mp

mp

f

p

f

p

mp

p f

p

f

fp

ff

f

p

fp

ff

Accel.

Accel.

Accel.

Accel.

light growl

aggressive growl

smooth continuous
bend between notes
except at accents.

3

Bb

C

The musical score is written for five instruments: E. Gtr., S. Sx., A. Sx., T. Sx., and B. Sx. The time signature is 4/4. The E. Gtr. part begins with a measure marked 'senza misura' and includes a 'let ring sul pont.' instruction. A dynamic marking of *mp* is present. The S. Sx. part features 'light growl' and 'aggressive growl' instructions, with dynamics *f*, *p*, and *f*. The A. Sx. part includes an *Accel.* instruction and dynamics *p*, *mp*, and *p f*. The T. Sx. part includes a 'smooth continuous bend between notes except at accents.' instruction, a triplet of 3, and dynamics *p*, *f*, *fp*, and *ff*. The B. Sx. part includes an *Accel.* instruction and dynamics *f*, *p*, *fp*, and *ff*. A legend indicates that solid circles represent Bb and open circles represent C.

6

X fret 4 and 1
X1 2
Open 6, 5, 3

Arrow

sul tasto

E. Gtr.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

A

Still intense but
a little more playful

♩ = 63

E. Gtr.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

Still intense but
a little more playful

Still intense but
a little more playful

Still intense but
a little more playful

Still intense but
a little more playful

*p**p**f**mp*

10

E. Gtr.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

n < *ff* > *n*

mp < *f* > *p*

n < *ff* > *n*

n < *ff* > *pp*

mp < *f* > *p*

n < *ff* > *pp*

n < *ff* > *n*

n < *ff* > *pp*

①

6

12

E. Gtr.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

ff

mf < *ff*

pp < *mf* < *ff*

f < *ff*

n <

air only (no tone)

air only (no tone)

air only (no tone)

3

3

3

B

C

B Ominous; Floating; Fluid
No strong pulse

Modulation On

15

E. Gtr.

7"

ff

9x

pp *mp*

phrase somewhat freely. slight accel.
and decel at start and end of phrase. ~5 sec.

15

S. Sx.

n *mf* *fp* *ff* *n*

Ominous; Floating; Fluid
No strong pulse

10"

A. Sx.

n *mf* *fp* *ff* *n*

Ominous; Floating; Fluid
No strong pulse

10"

Ta Bb
C

T. Sx.

n *mf* *ff* *n*

Ominous; Floating; Fluid
No strong pulse

17"

B. Sx.

f *ff* *p*

24

E. Gtr.

24

S. Sx.

A. Sx.

T. Sx.

B. Sx.

subtone

subtone

simile

mp *mf* *p* *mf*

mp *mf* *p* *mf*

mp *mf* *p* *mf*

Accel. -----

29

E.Gtr.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

mp
legato

p

mp
legato

mp
legato

mp
legato

mp
legato

32 ----- *Decel.* -----

E.Gtr.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

dim.

dim.

dim.

dim.

dim.

upper partial
(sounding pitch)

a niente

ppp

a niente

a niente

slight, non-uniform acceleration and deceleration at beginning and end of each measure

slight, non-uniform accel. and decel. at start and end of phrase

E. Gtr.

p *mf* *p* simile

36 Whimsical

S. Sx.

mf *mp* *f* *pp*

A. Sx.

slight, non-uniform accel. and decel. at start and end of phrase

mf *f* *p* *mf* *mp*

T. Sx.

Whimsical

p *mf* *p* *mf* *mp*

B. Sx.

slight, non-uniform accel. and decel. at start and end of phrase

mp *mf* *mp*

40

E. Gtr.

simile

S. Sx.

mf *mp* *pp*

A. Sx.

simile

mp *mf* *mp*

T. Sx.

simile

mp *mf* *mp*

B. Sx.

p *mf* *mp* *mp* *mf* *mp*

12
44

Modulation Off

E.Gtr.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

mf

mf

mf

mf

D Tight but Gritty
With almost slapstick attitude
♩ = 90

⑤ ③ ② ①

E.Gtr.

f

S. Sx.

Tight but Gritty
With almost slapstick attitude

pp < *f*

A. Sx.

Tight but Gritty
With almost slapstick attitude

pp < *f*

T. Sx.

Tight but Gritty
With almost slapstick attitude

pp < *f*

B. Sx.

Tight but Gritty
With almost slapstick attitude

pp < *f*

50

E.Gtr.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

pp *ff* *p* *ff* *mp* *p* *ff* *mp* *p* *ff* *mp*

52

E.Gtr.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

n *ff* *n* *ff* *n* *ff* *n* *ff*

Arrow

14

55

E.Gtr.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

mf *ff*

mf *ff*

mf *ff*

mf *ff*

3 3

57

④ ③ ② ①

E.Gtr.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

mp *f*

f

mp *f*

mp *f*

(closed slap)

59

E.Gtr.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

flz.

light growl

aggressive growl

ff

61

E.Gtr.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

fp $\triangleleft$ *f* simile

Arrow

16

63

E.Gtr.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

65

E.Gtr.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

ff

mf

f

ff

mf

f

ff

mp

f

ff

mp

f

flz.

67

E.Gtr.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

69

E.Gtr.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

mf *ff*

mf *ff*

quarter tone trill

flz.

ff

E TIGHT!

71 $\text{♩} = 93$

E.Gtr. *ff*

S. Sx. quarter tone trill *p* *ff* TIGHT! *f*

A. Sx. quarter tone trill *p* *ff* TIGHT! *f*

T. Sx. *p* *ff* TIGHT! *f*

B. Sx. *mp* *ff* TIGHT! *f*

73

E.Gtr.

S. Sx. *p* *f* move from wide/diffuse to concentrated breath sound

A. Sx. metallic key clicks and air *p* *f* 3

T. Sx. metallic key clicks and air *p* *f* 3

B. Sx. more air than tone tongue slap (unpitched) *f*

76 Slow Build through measure 85

As locked and blended as possible.
Dynamics should organically fluctuate within
global crescendo as intensity builds throughout
entire section.

E.Gtr. 75

S. Sx. 75

metallic
key clicks
and air

A. Sx.

T. Sx.

B. Sx.

pitched
key slap

If key slap is or becomes inaudible,
please substitute a regular note

p $\triangleleft$ *mf*

p $\triangleleft$ *mp*

p $\triangleleft$ *mf*

p $\triangleleft$ *f* *mp*

Slow Build through measure 85
As locked and blended as possible.
Dynamics should organically fluctuate within
global crescendo as intensity builds throughout
entire section.

Slow Build through measure 85
As locked and blended as possible.
Dynamics should organically fluctuate within
global crescendo as intensity builds throughout
entire section.

Slow Build through measure 85
As locked and blended as possible.
Dynamics should organically fluctuate within
global crescendo as intensity builds throughout
entire section.

Slow Build through measure 85
As locked and blended as possible.
Dynamics should organically fluctuate within
global crescendo as intensity builds throughout
entire section.

E.Gtr. 77

S. Sx. 77

A. Sx.

T. Sx.

B. Sx.

mf *p* $\triangleleft$ *f* *mf* $\triangleleft$ *mp* *mf* *p* $\triangleleft$ *mf*

79

E.Gtr.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

mp *mf* *f* *p* *mf*

mp *mf* *p* *f* *mp* *mf* *mp* *mf* *p* *f*

p

81

E.Gtr.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

p *mf* *p* *mf*

mf *mp* *f* *mp* *f* *mf*

mf *p* *f* *mp* *p* *f* *mf*

83

E. Gtr.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

mp *f* *p* *mf* *p* *mp* *f* *p* *f* *p* *f*

Improvise as needed until players
complete page turns

85

E. Gtr.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

ff *mp* *mf* *p* *ff* *ff* *ff* *ff*

87 More intense than previous section

87

E.Gtr. More intense than previous section

S. Sx. *p* *f* More intense than previous section

A. Sx. *p* *mf* More intense than previous section

T. Sx. *mp* *f* More intense than previous section

B. Sx. More intense than previous section

89

E.Gtr.

S. Sx. *p* *f*

A. Sx. *p* *mf*

T. Sx. *p* *f*

B. Sx.

91

E.Gtr. *ff* Rapid screechy improvisation; approximate contour

S. Sx. *ff* Rapid screechy improvisation; approximate contour

A. Sx. *p* *ff* Rapid screechy improvisation; approximate contour

T. Sx. *mf* *ff* aggressive

B. Sx. *mp* *ff* aggressive

93 Even more!

E.Gtr. *f*

S. Sx. *f* Even more!

A. Sx. *f* *p* *mf* *p* *mf* Even more!

T. Sx. *f* *mp* *f* Even more!

B. Sx. *f* Even more!

95

E. Gtr.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

mp *f* *p* *f*

98

97

E. Gtr.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

ff *p* *ff* *p* *ff* *p* *ff* *p* *mf* *f* *mf*

99

E. Gtr. *f*

S. Sx. *f*

A. Sx. *f*

T. Sx. *f*

B. Sx. *f*

101

E. Gtr. *p* **F With Dark Fire** *f* *mf*

S. Sx. *p* **With Dark Fire** *f*

A. Sx. *p* **With Dark Fire** *f*

T. Sx. *p* **With Dark Fire** *f*

B. Sx. *p* **With Dark Fire** *f*

103

E. Gtr.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

105

E. Gtr.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

103

mf *< f* *mf* *< f*

mp *mf* *mp* *f*

p *f* *p* *f*

mp *f* *mp* *f*

105

mp *mf* *mp* *f*

p *f* *mp*

mp *f* *mp* *f*

p *f* *p* *f* *p* *f*

mp *f* *mp* *f*

ff *mf* *ff*

f *mp* *f* *mp*

mp *f* *mp* *f*

107

E. Gtr.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

109

E. Gtr.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

Aggressive; Primal; Ecstatic**G**

Very loose and somewhat spastic.
Lead one another along.

Drive On

E.Gtr. *f* 5"

Aggressive; Primal; Ecstatic

Improvise

Very loose and somewhat spastic.
Lead one another along.

S. Sx. *f* 5" *ff* 5"

Aggressive; Primal; Ecstatic

Improvise

Very loose and somewhat spastic.
Lead one another along.

A. Sx. *f* 5" *ff* 5"

Aggressive; Primal; Ecstatic

Very loose and somewhat spastic.
Lead one another along.

T. Sx. *f* 5" *ff* 5"

Aggressive; Primal; Ecstatic

Loose and improvisational.
Maintain "drone" while interspersing
timbral trills, flz. multiphonics, etc.
Notated music in this section is only suggestive.

B. Sx. *f* 5" *ff* 5"

Drive Off
Modulation On
Loose, improvise with these notes

E.Gtr. *fff* 116

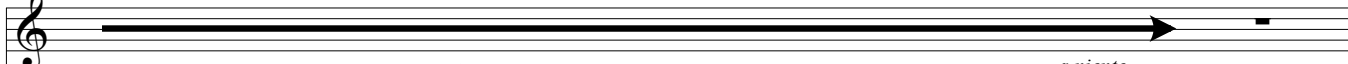
S. Sx. *fff* 116 *n*

A. Sx. *fff* *n*

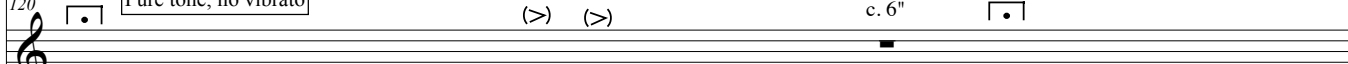
T. Sx. *fff* *n*

B. Sx. *fff* *n*

H **Ethereal; Other-worldly**
senza misura

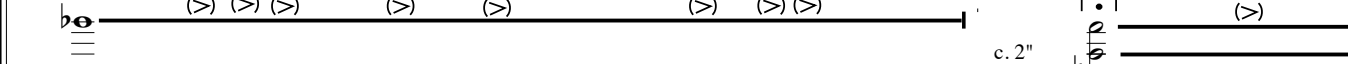
E.Gtr. 

Ethereal; Other-worldly *dim.* *a niente*

S. Sx. 
120 15" Pure tone; no vibrato (>) (>) c. 6" 15"
pp *mf* *pp*

A. Sx. **Ethereal; Other-worldly** senza misura c. 7" 20" airy tone. no vibrato. allow upper partials to come through. (>) (>) (>) (>) (>) (>) (>) (>) *n* *f* *n*

T. Sx. **Ethereal; Other-worldly** c. 5" 20" airy tone. no vibrato. allow upper partials to come through. (>) (>) (>) (>) (>) (>) (>) (>) c. 3" *n* *f* *n*

B. Sx. 
8va C 20" **Ethereal; Other-worldly** (>) (>) (>) (>) (>) (>) (>) (>) c. 2" 17" *mp* *f* *mp* *n* *n*

Delay On

Delay Off

E.Gtr.

127

c. 2"

c. 5"

c. 7"

p *mf* *n* *mf* *pp* *ff*

S. Sx.

127

c. 5"

13"

Timbral

Timbral

12"

f *n* *f* *n*

A. Sx.

c. 6"

15"

(>) (>) (>) (>) (>) (>) (>)

13"

mp *f* *n*

T. Sx.

12"

(>) (>) (>)

c. 4"

c. 4"

mp *mf* *n* *mf* *n*

B. Sx.

(>) (>) (>)

c. 5"

7"

c. 2"

f *n* *mp* *f* *n*

Pluck each harmonic
with volume off and then
swell with volume pedal

137

E. Gtr.

n *n* *n* *n* *p* *p* *mp* *n*

137

S. Sax.

mp *pp* *mp* *n*

A. Sax.

mp *pp* *mp* *n*

T. Sax.

mf *pp* *mp* *n*

B. Sax.

mf *pp* *mp* *n*