POLYPTYCH

~ DOCH, “NICHTS IST GENUG” ~

Six Style Variations on “Es ist genug” for

Saxophone Quartet

JORDAN ALEXANDER KEY

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POLYPTYCH

FOR

SAXOPHONE QUARTET

SOPRANO SAXOPHONE IN B-FLAT
ALTO SAXOPHONE IN E-FLAT
TENOR SAXOPHONE IN B-FLAT
BARITONE SAXOPHONE IN E-FLAT

1. Chanson, “Wie doch die Zeit vergeht…” 1
2. Chaconne, “Das ist doch keine Kunst” 6
3. Fugue, “Nimm doch etwas Kuchen” 13
4. Chorale, “Doch es ist mein Fernweh…” 21
5. Canon, “Hatte ich es doch nur gewusst!” 27
6. Fantasia, “Versuch’s doch mal!” 31

DOCH, "nichts ist genug"

1. Wie doch die Zeit vergeht...

(Rennaisance Chanson)

Jordan Alexander Key
November 2018

Moderately Lively (♩ = c. 80)

Soprano Saxophone

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

S.S

A.S.

T.S.

B.S.

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S.S

A.S.

T.S.

B.S.

3

S.S

A.S.

T.S.

B.S.

mp

p

p

p *mp* *p*

mp

pp

pp

pp

mp

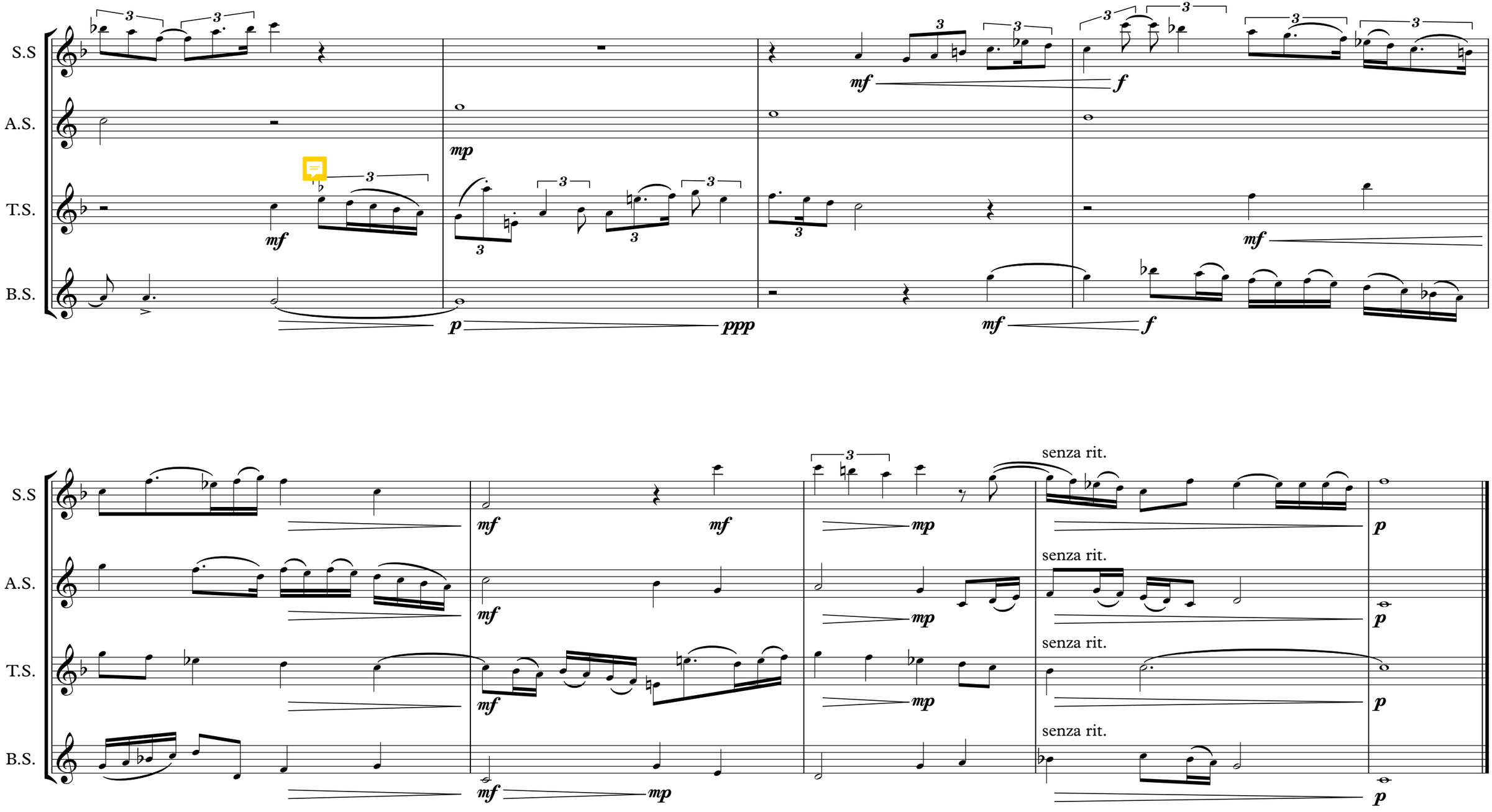
mf

mf

mp

p

S.S
A.S.
T.S.
B.S.


S.S
A.S.
T.S.
B.S.
senza rit.
senza rit.
senza rit.
senza rit.

2. Das ist doch keine Kunst!

(Chaconne)

Mechanical (♩ = 80)

S.S

A.S.

T.S.

B.S.

*gently articulated, approximately 3/4 of note value

(3+3+2)x3

S.S

A.S.

T.S.

B.S.

p

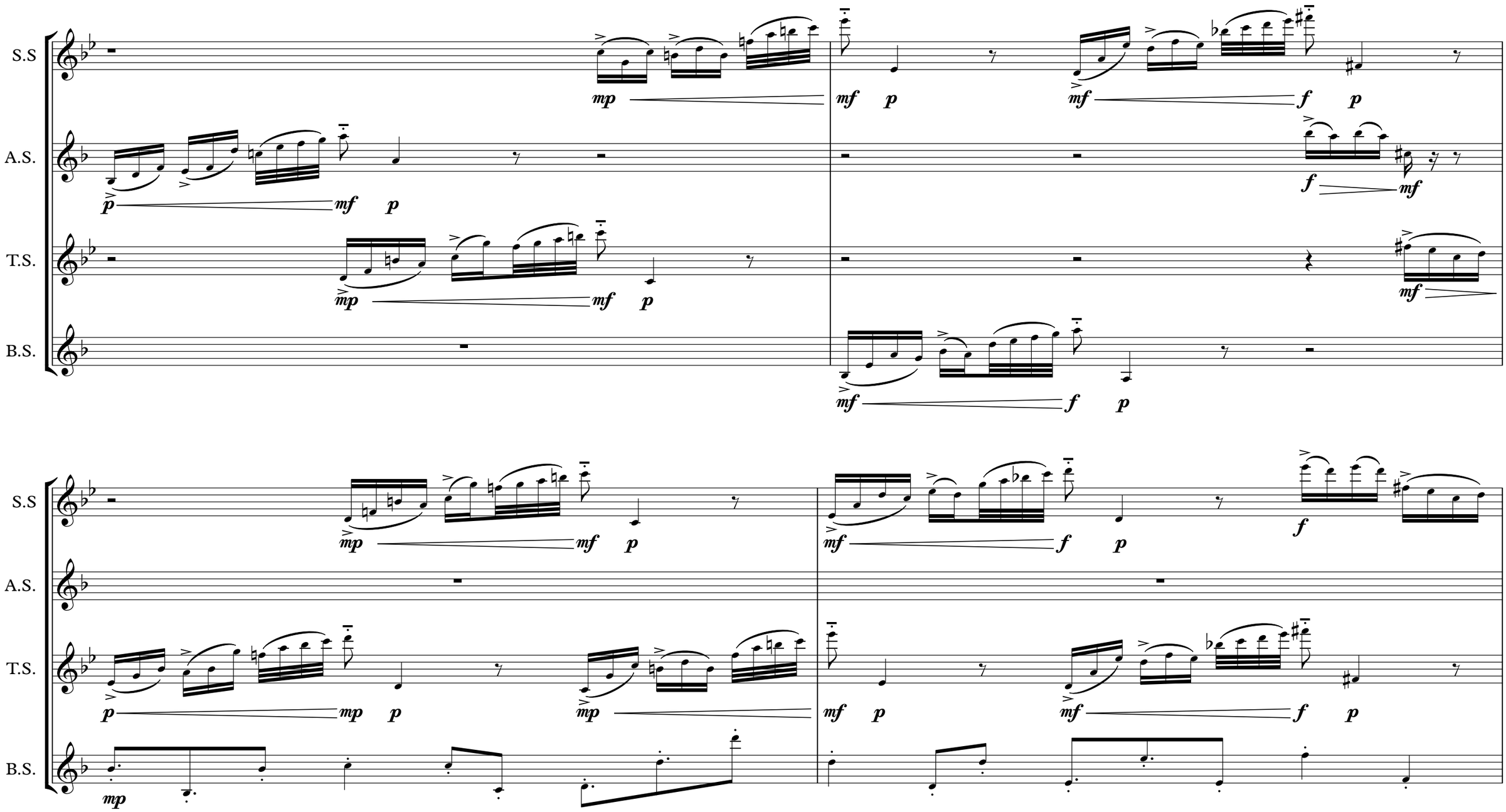
mp

cresc.

mf

f

pp


S.S
A.S.
T.S.
B.S.
mp
mf
p
f

S.S

A.S.

T.S.

B.S.

S.S

A.S.

T.S.

B.S.

S.S

A.S.

T.S.

B.S.

S.S

A.S.

T.S.

B.S.

mf

p

mp

f

S.S

A.S.

T.S.

B.S.

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

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

f

f

f

f

ff

ff

ff

ff

Attacca

3. Nimm doch etwas Kuchen.

(Fugue Fantasia)

Elegant and Gentle (♩ = c. 80)

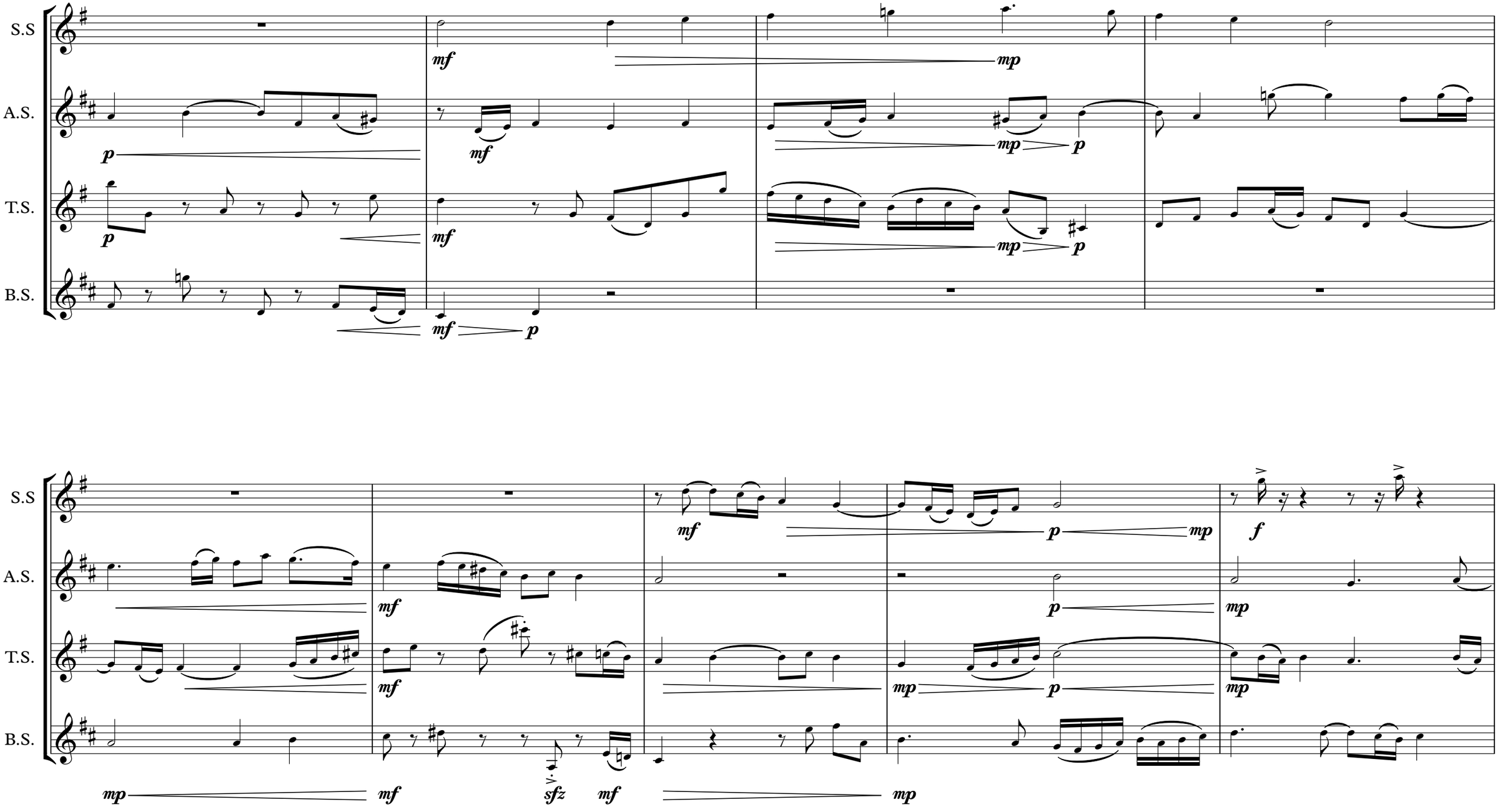
S.S

A.S.

T.S.

B.S.

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


S.S
A.S.
T.S.
B.S.
mf
mp
p
f
sfz

S.S
A.S.
T.S.
B.S.

S.S
A.S.
T.S.
B.S.

S.S

A.S.

T.S.

B.S.

poco accel.

(♩ = 100)

S.S

A.S.

T.S.

B.S.

S.S

A.S.

T.S.

B.S.

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

3 5

S.S

A.S.

T.S.

B.S.

cresc.

f

mf

mp

p

no cresc.

3

5

6

S.S

A.S.

T.S.

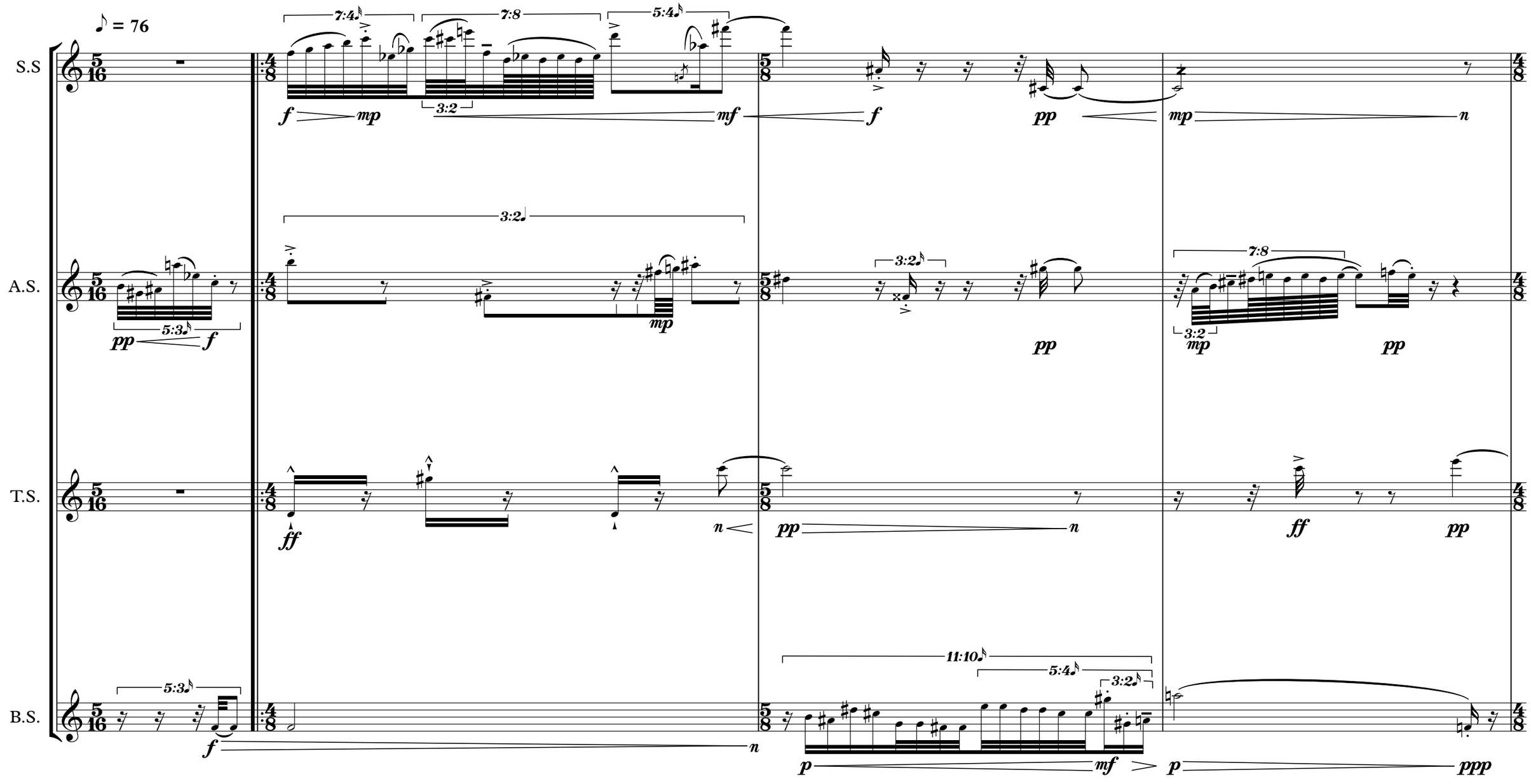
B.S.

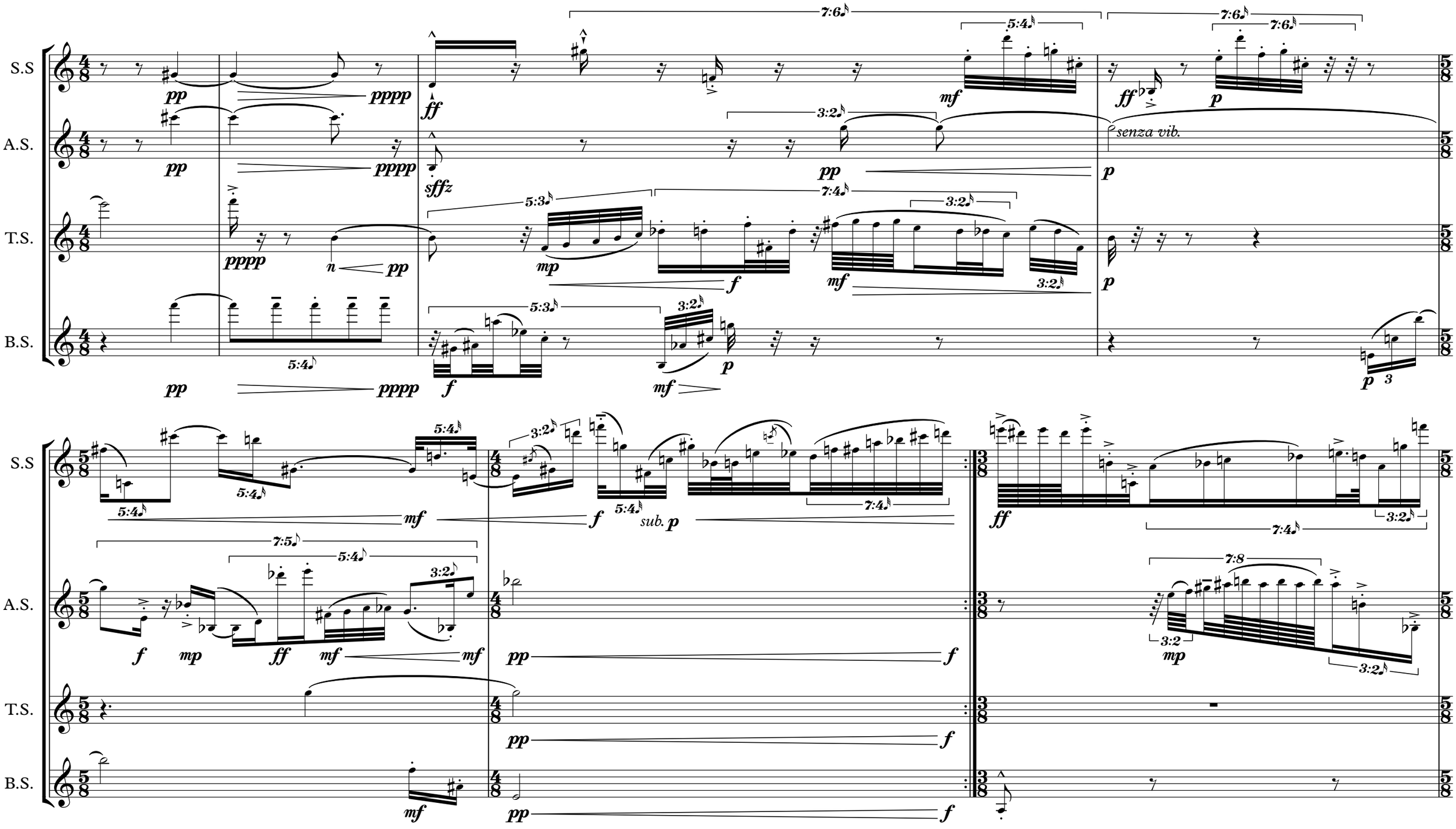
molto rall.

*Many times during my graduate studies, my advisor, Paul Christian Koonce (b. 1956), would tell an alegory of a stuednt bringing a chorale to composition lessons. He would send this hypothetical student away, telling them to bring him something, for which he could make meaningful commentary. He would them reference a second hypothetical student, who would bring him a somewhat unusual piece without a specified form. He would then ask the student what they were thinking, and the student would reply "I wrote a choral." "This," he would say, "makes an interesting piece from a outmoded form." He would conclude with the idea that we need not loose our past languages of musical expression, but we should keep them alive not by imitation but through re-envisioning. This movement is for Professor Koonce.

4. Doch, es ist mein Fernweh...

(Chorale*)




S.S
A.S.
T.S.
B.S.
senza vib.
sub. p

S.S
A.S.
T.S.
B.S.

S.S

A.S.

T.S.

B.S.

S.S

A.S.

T.S.

B.S.

S.S

A.S.

T.S.

B.S.

5. Hätte ich es doch nur gewusst!

(Canon)

Presto (♩. = 106)

S.S

A.S.

T.S.

B.S.

S.S

A.S.

T.S.

B.S.

S.S

A.S.

T.S.

B.S.

mf

mf

mf

mf

f

f

f

f

7:6

mp

p

p

p

p

sfz

S.S

A.S.

T.S.

B.S.

mp *p* *pp* *mp*

p *sfz* *p* *pp* *p* *mp*

pp *p* *mf*

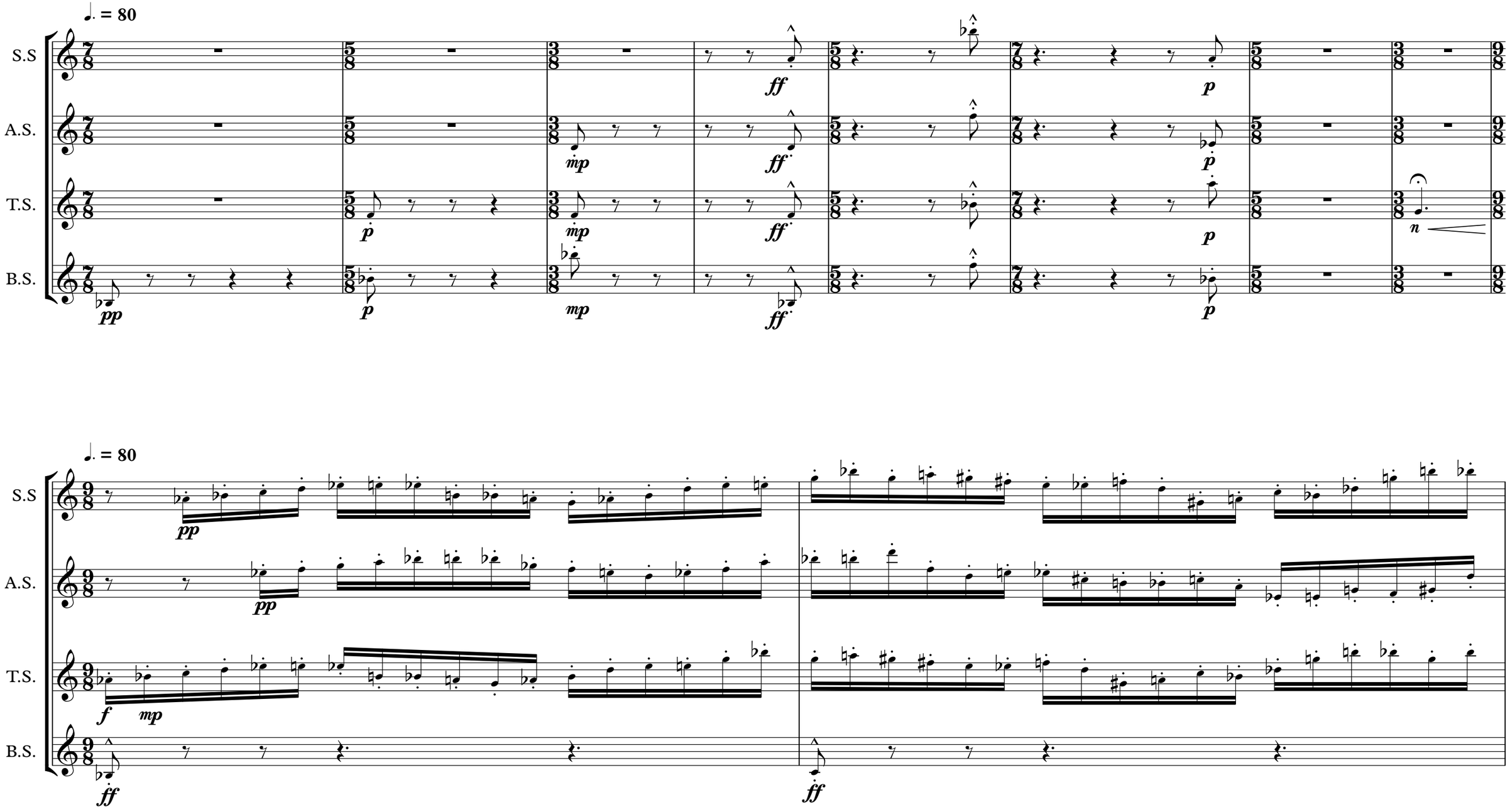
mf *f* *mf* *f*

5:4 3:2 3:2 3:2 5:3 5:3 5:3 5:3

Attacca

6. Versuch's doch mal!

(Fantasia)



S.S

A.S.

T.S.

B.S.

ff

ff

ff

S.S

A.S.

T.S.

B.S.

ff

p

f

mp

f

S.S

A.S.

T.S.

B.S.

mf

f

ff

mf

f

ff

ff

mp

fff

S.S
A.S.
T.S.
B.S.
ff
p
mp

♩ = 60

S.S

A.S.

T.S.

B.S.

♩ = 120

S.S

A.S.

T.S.

B.S.

4