

Cantata

Perusal Score
Not for performance

AJ Harbison

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Cantata

- i. chorus
- ii. soprano recitative
- iii. tenor aria
- iv. alto aria
- v. chorus
- vi. soprano aria
- vii. tenor recitative—arioso
- viii. baritone recitative
- ix. chorus

for saxophone quartet

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Program Notes

Cantata is modeled after the form of J.S. Bach's cantatas, a mix of solo recitatives, solo arias and tutti choruses. As in Bach's cantatas, the recitatives in this piece are more lightly accompanied, with only one performer in addition to the soloist, and the arias more fully accompanied, with two or three additional performers. The recitatives are faster and shorter, providing a showcase for the featured instrument, while the arias are slower, longer and more lyrical. The choruses, at the beginning, middle and end of the piece, involve all of the performers and tie the recitatives and arias together. *Cantata* explores the relationships between the members of the saxophone quartet, and highlights the variety of timbral and textural effects available to the ensemble.

Performance Notes

All performers read from the score.

All movements are to be played *attacca*.

Unmetered notation is marked with an "X" time signature. The unmetered notation indicates approximate relative durations through spatial placement and articulation: staccato for short notes, slurs for multiple sustained notes, and thick horizontal lines for single sustained notes.

The last note under a slur does not need to be sustained; if it should be sustained, it will be followed by a thick horizontal line. Tremolos are the exception and should continue until another tremolo or a breath mark. Grace notes are always slurred only to the normal note they are attached to.

Breath marks in unmetered sections indicate the cessation of sound (and an actual breath taken if appropriate or needed). Breath marks in metered sections indicate an actual breath that should be taken, including a slight pause.

Tenuto marks are used both with and without slurs. In conjunction with a slur (e.g. in the tenor saxophone in measure 34), a tenuto mark indicates a leaning into the sound, i.e. a slight stress. Without a slur (e.g. in the alto saxophone in measure 34), a tenuto mark indicates a leaning into the sound as well as a separated (non-legato) articulation.

Unaccented grace notes should be played before the beat, with the normal note receiving more emphasis, while accented grace notes should be played on the beat, with the first grace note receiving more emphasis. This applies to both metered and unmetered sections.

If any or all of the performers are able to circular breathe, this should be done rather than taking staggered catch breaths where marked (e.g. measures 2, 5, 7, 9, etc.).

The performers are encouraged to highlight the featured instruments in the recitatives and arias by sitting down or setting down their instruments when not playing.

Duration

ca. 8 to 10 minutes

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9-11" 4-6" 4-6" 4-5"

Soprano
Alto
Tenor
Baritone

pp *p* *p* *f* *pp* *ff* *pp* *ff* *pp* *ff*

(*) (no breath) (no breath) (no breath)

8 8 8

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ii. soprano recitative

8-10" 8-10"

Soprano
Baritone

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

6

mf *mp* *mf* *mp*

3-7" 8-10" 2-3"

Soprano
Baritone

f *mp* *f* *mp* *f* *p* *f* *n.*

flutter tongue

growl

8

8va
B±
C

timbral trill

iii. tenor aria

4-5" 8-10" 8-10" 3-4" 8-10"

Soprano
Alto
Tenor

p *n.* *p* *n.* *p* *n.* *mp* *f* *mp*

flutter tongue

timbral trill

wide vibrato

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8-10" 3-4" 8-10" 8-10" 3-4" 4-5"

Soprano
Alto
Tenor

f *mf* *n.* *p* *mp* *p* *f* *mf* *mp* *n.*

4-5" 7-10" 3-5" 6-8" 6-8"

Alto 27 wide vibrato, *p* *mp* *p* *mp* *mf* *p* *n* *p*

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

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

8-10" 5-7" 5-7" 8-10"

Alto 32 *mp* *mf* *mf* *mp*

Tenor *mp* *mp* *mf* *mp*

Baritone *mp* *mp* *mf* *mp*

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6-8" 5-6" 6-8" 5-7" 2-3"

Alto 36 *mp* *mf* *mp* *f* *mp* *mp* *p* *mp* *p*

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

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

v. chorus
♩ = 72

Soprano
Alto
Tenor
Baritone

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Soprano
Alto
Tenor
Baritone

6-8" 6-8" 5-7" 6-8" 4-6" 5-7"

wide vibrato

open slap

growl

51

Soprano

Tenor

f *n.* *f* *p* *p* *mf* *p* *mp* *p* *p* *mf* *n.*

4-6" 4-6" 4-6" 3-4" ♩ = 72

57

Soprano

Alto

Tenor

mp *mp* *p* *mp* *n.* *mp* *p* *p* *espressivo* *p*

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

mp *mp* *p* *mp* *p* *p* *mp* *p*

PERUSAL SCORE ONLY

64

Soprano

Alto

Tenor

8va

Bb±

timbral trill

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

mp *mf* *p* *mf* *f* *mp* *6*

mp *mf* *p* *mf* *f* *f* *mp* *6*

mp *mf* *p* *mf* *f* *f* *mp* *6*

Musical score for Soprano, Alto, and Tenor, measures 73-80. The Soprano part begins at measure 73 with a treble clef and a key signature of one flat. The Alto and Tenor parts begin at measure 74. The Soprano part features a melodic line with various ornaments and dynamics, including a forte (*f*) section. The Alto part consists of a series of chords and a melodic line with a sixteenth-note run in measure 80. The Tenor part features a series of chords and a melodic line with a sixteenth-note run in measure 80. The score is marked with a forte (*f*) dynamic.

Musical score for Soprano, Alto, Tenor, and Baritone, measures 80-85. The Soprano part begins at measure 80 with a treble clef and a key signature of one flat. The Alto, Tenor, and Baritone parts begin at measure 81. The Soprano part features a melodic line with a flutter tongue effect and dynamics ranging from fortissimo (*ff*) to piano (*p*). The Alto part features a melodic line with a flutter tongue effect and dynamics ranging from fortissimo (*ff*) to piano (*p*). The Tenor part features a melodic line with a flutter tongue effect and dynamics ranging from fortissimo (*ff*) to piano (*p*). The Baritone part features a melodic line with a flutter tongue effect and dynamics ranging from fortissimo (*ff*) to piano (*p*). The score is marked with a piano (*p*) dynamic. The measures are marked with durations: 5-7", 4-5", and 4-5".

Musical score for Tenor and Baritone, measures 86-91. The Tenor part begins at measure 86 with a treble clef and a key signature of one flat. The Baritone part begins at measure 87. The Tenor part features a melodic line with a flutter tongue effect and dynamics ranging from piano (*p*) to mezzo-forte (*mf*). The Baritone part features a melodic line with a flutter tongue effect and dynamics ranging from piano (*p*) to mezzo-forte (*mf*). The score is marked with a mezzo-forte (*mf*) dynamic. The measures are marked with durations: 6-8", 5-6", and 9-11".

