

Stigma

(for Saxophone Quartet)

Soprano, Alto, Tenor, Baritone

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Fingerings of multiphonics

A') Alto

② A/B \flat + E \flat

Cb Ce D/B
pp pp mp < ff >

B') Tenor

⑩ T/F + x

E
< p >

Γ') Baritone

⑳ B/BC \sharp - 4

CE
PP

Multiphonics and their fingerings are taken from : Marcus Weiss & Giorgio Netti, The Techniques of Saxophone Playing, Barenreiter Kassel ; Basel ; London ; New York ; Praha.

Score

Allegro ♩=120

Soprano Sax

Alto Sax

Tenor Sax

Baritone Sax

tongue ram

pp

pp

mf

S. Sax.

A. Sax.

T. Sax.

B. Sax.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Ord.

secco slap

Ord.

p

mf

mf

∅ = Tongue ram

▲ = Secco slap

4

13

secco slap

secco slap

secco slap

Ord.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

mp

p

pp

18

S. Sx.

A. Sx.

T. Sx.

B. Sx.

mf

mp

mf

p

secco slap

p

22

S. Sx.

A. Sx.

T. Sx.

B. Sx.

26 **Moderato** ♩=60 (♩=♩) *secco slap* *accel.* *Ord.*

S. Sx. *f* *pp sfz* *p*

A. Sx. *ff* *f* *pp sfz* *p*

T. Sx. *ff* *f* *pp*

B. Sx. *f* *pp*

30 **piu mosso**
Allegro moderato ♩=95

S. Sx. *f* *p*

A. Sx. *f*

T. Sx. *f*

B. Sx. *p* *f* *p* *pp*

34

S. Sx. *f* *f* *f*

A. Sx. *f* *f* *f*

T. Sx. *f* *p* *f*

B. Sx. *f* *f* *f*

6

37

S. Sx.

A. Sx.

T. Sx.

B. Sx.

40

S. Sx.

A. Sx.

T. Sx.

B. Sx.

43

S. Sx.

A. Sx.

T. Sx.

B. Sx.

tongue ram

pp

p

f

f

pp

f

pp

f

mf

secco slap

Ord.

47

S. Sx. *f*

A. Sx. *f*

T. Sx.

B. Sx. *f*

51

S. Sx. *p*

A. Sx. *p*

T. Sx. *mf* *p*

B. Sx. *mf* *p*

56

S. Sx. *p* *mf* *f*

A. Sx. *p* *mf* *f*

T. Sx. *pp* *p* *mf* *f*

B. Sx. *pp* *mf* *f*

un poco meno mosso

61

S. Sx. *ppp* *mp* *f*

A. Sx. *ppp* *mp* *pp* *mp*

T. Sx. *ppp* *mp* tongue ram

B. Sx. *ppp* *mp* *mf* *ppp*

65

S. Sx. *ppp*

A. Sx.

T. Sx.

B. Sx. *mf*

69

S. Sx. *p* *f* *pp* *mf*

A. Sx. *mf*

T. Sx. *pp* *mf*

B. Sx. *mf* Ord.

73

S. Sx. *f* *secco slap*

A. Sx. *p* *f* *secco slap* *mp* *Ord.*

T. Sx. *p* *f* *secco slap* *mp* *Ord.*

B. Sx. *f* *secco slap*

76

S. Sx. *f*

A. Sx. *f* *p*

T. Sx. *f* *p* *Ord.*

B. Sx. *f* *p* *tongue ram*

80

S. Sx. *f* *ff*

A. Sx. *f* *ff*

T. Sx. *f* *ff*

B. Sx. *f* *ff*

10

83

S. Sx.

A. Sx.

T. Sx.

B. Sx.

ppp

pp

ppp

88

S. Sx.

A. Sx.

T. Sx.

B. Sx.

p

fff

fff

fff

pp

pp

pp

fff

fff

fff

pp

pp

pp

rit.

poco meno mosso ♩=65

92

S. Sx.

A. Sx.

T. Sx.

B. Sx.

ppp

mp

pp

ppp

mp

pp

p

3

ppp

ppp

mp

96

S. Sx.

A. Sx.

T. Sx.

B. Sx.

mp *pp* *p*

mp *pp* *mp*

pp *mp* *ppp*

pp *mp* *ppp*

100

S. Sx.

A. Sx.

T. Sx.

B. Sx.

pp *ppp* *pp*

pp *pp*

pp

104

S. Sx.

A. Sx.

T. Sx.

B. Sx.

12

108

S. Sx.

A. Sx.

T. Sx.

B. Sx.

108

ppp mp

ppp mp

ppp

ppp

112

S. Sx.

A. Sx.

T. Sx.

B. Sx.

112

pp mp ppp mp

pp mp pp p

pp mp ppp p

mp pp mp ppp

5:4

117

S. Sx.

A. Sx.

T. Sx.

B. Sx.

117

piu mosso

♩ = 56

ff

ff

ff

ff

ff

ff

ff

ff

120 *fff* *fff* *fff* *fff*

Musical score for measures 120-121. It features four staves: S. SX., A. SX., T. SX., and B. SX. The music is in 7/4 time, with a key signature of one flat. The first system (measures 120-121) is marked *fff*. The second system (measures 121-122) is marked *fff* and includes a *tr* (trill) marking above the final note of the S. SX. staff. The time signature changes from 7/4 to 4/4 at the start of the second system. Various rests and accidentals are present throughout.

122 *6:4* *6:4* *6:4* *6:4* *7:4* *7:4* *5:4* *5:4* *5:4* *6:4* *6:4*

Musical score for measures 122-123. It features four staves: S. SX., A. SX., T. SX., and B. SX. The music is in 7/4 time, with a key signature of one flat. The first system (measures 122-123) is marked *6:4*. The second system (measures 123-124) is marked *7:4* and *5:4*. The time signature changes from 7/4 to 2/4 at the start of the second system. Various rests and accidentals are present throughout.

124 *7:4* *7:4* *7:4* *7:4* *5:4* *5:4* *5:4* *5:4* *6:4* *6:4* *6:4* *6:4* *accel.*

Musical score for measures 124-125. It features four staves: S. SX., A. SX., T. SX., and B. SX. The music is in 7/4 time, with a key signature of one flat. The first system (measures 124-125) is marked *7:4*. The second system (measures 125-126) is marked *5:4* and *6:4*. The time signature changes from 7/4 to 2/4 at the start of the second system. The piece concludes with an *accel.* (accelerando) marking above the final measure.

14

S. SX. 126 7:4 7:4 7:4 7:4

A. SX. 5:4 5:4 5:4 5:4

T. SX.

B. SX. 126 6:4 6:4 6:4 6:4

Allegro ♩=120 (tempo primo)

S. SX. 128 7:4 7:4

A. SX. 5:4 5:4

T. SX.

B. SX. 128 6:4 6:4

rit.

S. SX. 130

A. SX.

T. SX.

B. SX. 130

133 $\text{♩} = 65$ $\text{♩} = 120$

S. Sx. *fff*

A. Sx. *fff*

T. Sx. *fff*

B. Sx. *fff*

136 *rit.*

S. Sx. *f* *mf*

A. Sx. *pp*

T. Sx. *pp*

B. Sx. *secco slap* *pp*

140 $\text{♩} = 60$

S. Sx.

A. Sx. *p* *pp*

T. Sx.

B. Sx. *pp*