



**EXUBERANT
TURNS**

RYAN LINDVEIT

Exuberant Turns

Saxophone Quartet

Program Notes

On September 6, 2012 my appendix ruptured and I was taken by ambulance to a hospital in downtown Los Angeles where I had emergency surgery.

Exuberant Turns reflects both the anxiety I felt during the experience and my happiness to be alive following such a traumatic event. Ultimately, the piece is a celebration of human vivacity and our unlikely ability to regain vitality, even when our organs spontaneously burst.

This piece is a transcription of the original version of *Exuberant Turns* for string quartet, premiered in November 2012.

Performance Notes

At several points in the piece, the soprano and alto sax parts have the option of taking passages up an octave. These are indicated for performers who have virtuosic control over the altissimo range.

Duration: ca.6'

For more information about the composer and his works, please visit...

www.RyanLindveit.com

Cover art by Stephen Swirsky

EXUBERANT TURNS

Saxophone Quartet

Vivace ♩ = 132

Musical score for the first system of the Saxophone Quartet. It features four staves: B♭ Soprano Saxophone, E♭ Alto Saxophone, B♭ Tenor Saxophone, and E♭ Baritone Saxophone. The music is in 4/4 time, with a tempo of Vivace (♩ = 132). The key signature has two flats. The first staff (Soprano) starts with a *ff* dynamic and includes a *fp* to *f* dynamic change. The second staff (Alto) also starts with *ff* and has a *fp* to *f* change. The third staff (Tenor) follows the same dynamic pattern. The fourth staff (Baritone) starts with *ff* and has a *fp* to *f* change, with a *mf* dynamic appearing in the second measure of the second system. The music consists of eighth and sixteenth notes with accents and slurs.

Musical score for the second system of the Saxophone Quartet. It features four staves: Soprano (S), Alto (A), Tenor (T), and Baritone (B). The music continues from the first system. The Soprano staff (S) has a measure number '4' above the first measure. The Alto staff (A) has the word 'intrusive' above a measure and a *ff* dynamic below it. The Tenor staff (T) continues with eighth and sixteenth notes. The Baritone staff (B) has a more sparse line with eighth notes and rests. The dynamics and articulation are consistent with the first system.

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6

Soprano (S): *f p f p*
Alto (A): *ff f p f p*
Tenor (T): *f p f p*
Bass (B): *f p f p*

Detailed description: This system contains measures 6 through 9. The Soprano part begins with a melodic line in 4/4 time, moving to 3/4 and then 2/4. The Alto part has a rest in measure 6, then enters in measure 7 with a forte (*ff*) dynamic. The Tenor part follows a similar rhythmic pattern to the Soprano. The Bass part has a sparse accompaniment with rests. Dynamics for Soprano, Alto, and Tenor are marked as *f p* in measures 8 and 9. The Alto part has a *ff* dynamic in measure 7.

10

Soprano (S): *ff mp* (opt. 8^{va})
Alto (A): *ff mf mp*
Tenor (T): *ff mf*
Bass (B): *flz. norm. ff mf p*

Detailed description: This system contains measures 9 through 12. Measure 9 is marked with a box containing the number 10. The Soprano part starts with a forte (*ff*) dynamic and then softens to mezzo-piano (*mp*) in measure 10. An optional octave (*opt. 8^{va}*) is indicated above the staff in measure 10. The Alto part starts with *ff* and moves to *mf* in measure 10, then *mp* in measure 11. The Tenor part starts with *ff* and moves to *mf* in measure 10. The Bass part starts with a *flz.* (ritardando) marking and *ff* dynamic, then returns to normal tempo (*norm.*) and *mf* in measure 10, and finally *p* (piano) in measure 11. The Soprano part has a long note in measure 11 with a *mp* dynamic.

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12

Soprano (S): *mf* \rightarrow *mp* \rightarrow *ff*

Alto (A): *mf* \rightarrow *p* \rightarrow *mf* \rightarrow *ff*

Tenor (T): *mf* \rightarrow *p* \rightarrow *mf* \rightarrow *ff*

Bass (B): *mf* \rightarrow *mp* \rightarrow *ff*

Annotations: *bring out* (Alto and Tenor parts)

15

Soprano (S): *mf*

Alto (A):

Tenor (T): *mf*

Bass (B):

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19 *agitato*

Musical score for Soprano (S), Alto (A), Tenor (T), and Bass (B) parts, measures 17-19. The score is in 2/4 time. Measure 17 starts with a treble clef and a key signature of one sharp (F#). The Soprano part begins with a melodic line of eighth notes, marked with accents and a dynamic of *f*. The Alto and Tenor parts have a sustained chord of two notes (F# and C#) with dynamics *p* and *mf* respectively. The Bass part is silent. Measure 18 continues the Soprano line, with dynamics *f* and *ff*. The Alto and Tenor parts remain on the sustained chord with dynamics *p* and *mf*. Measure 19 is marked *agitato* and features a 2/4 time signature. The Soprano part has a more active eighth-note line with dynamics *ff* and *sffz*. The Alto and Tenor parts have a more active eighth-note line with dynamics *ff* and *sffz*. The Bass part has a melodic line with dynamics *f* and *ff*.

Musical score for Soprano (S), Alto (A), Tenor (T), and Bass (B) parts, measures 20-22. The score is in 2/4 time. Measure 20 starts with a treble clef and a key signature of one sharp (F#). The Soprano part has a melodic line with dynamics *f* and *ff*. The Alto and Tenor parts have a sustained chord of two notes (F# and C#) with dynamics *mp* and *mp* respectively. The Bass part has a melodic line with dynamics *sffz* and *sffz*. Measure 21 continues the Soprano line, with dynamics *f* and *ff*. The Alto and Tenor parts remain on the sustained chord with dynamics *mp* and *mp*. Measure 22 is marked *agitato* and features a 2/4 time signature. The Soprano part has a more active eighth-note line with dynamics *p* and *mp*. The Alto and Tenor parts have a more active eighth-note line with dynamics *mp* and *mp*. The Bass part has a melodic line with dynamics *mp* and *mp*.

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23 24

Soprano (S): *mf*, *ff*
Alto (A): *f*, *ff*
Tenor (T): *mf*, *f*, *ff*
Bass (B): *f*, *ff*

27 30

Soprano (S): *p dolce*, *mp*
Alto (A): *p dolce*
Tenor (T): *p dolce*
Bass (B): *p dolce*, *p*

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31

Soprano (S): Rest in 4/4, then eighth-note runs in 3/4. Dynamics: *mf*, *f*.

Alto (A): *mp* eighth-note runs in 4/4, then eighth-note runs in 3/4. Dynamics: *mf*, *f*.

Tenor (T): *p* eighth-note runs in 4/4, then eighth-note runs in 3/4. Dynamics: *mp*, *mf*.

Bass (B): Rest in 4/4, then eighth-note runs in 3/4. Dynamics: *p*, *mf*, *f*.

34

Soprano (S): *p* dotted notes in 4/4, then eighth-note runs in 3/4. Dynamics: *p*, *mf*, *fp*, *f*.

Alto (A): *p* dotted notes in 4/4, then eighth-note runs in 3/4. Dynamics: *p*, *mf*, *fp*, *f*.

Tenor (T): *mf* dotted notes in 4/4, then eighth-note runs in 3/4. Dynamics: *mf*, *p*, *f*, *fp*, *f*.

Bass (B): *p* dotted notes in 4/4, then eighth-note runs in 3/4. Dynamics: *p*, *f*, *fp*, *f*.

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38

Musical score for measures 38-40, Soprano (S), Alto (A), Tenor (T), and Bass (B) parts. The score is in 4/4 time and features dynamic markings *f* and *ff*. Measure 38 shows the Soprano part with a melodic line starting on G4, moving to A4, B4, and C5, with accents. The Alto part has a similar line starting on E4. The Tenor part is silent. The Bass part has a line starting on G3, moving to A3, B3, and C4, with accents. Measure 39 shows the Soprano part silent, the Alto part with a line starting on G4, moving to A4, B4, and C5, with accents, and the Bass part with a line starting on G3, moving to A3, B3, and C4, with accents. Measure 40 shows the Soprano part silent, the Alto part with a line starting on G4, moving to A4, B4, and C5, with accents, and the Bass part with a line starting on G3, moving to A3, B3, and C4, with accents. The time signature changes to 2/4 in measure 40.

41

Musical score for measures 41-43, Soprano (S), Alto (A), Tenor (T), and Bass (B) parts. The score is in 4/4 time and features dynamic markings *f*. Measure 41 shows the Soprano part silent, the Alto part with a line starting on G4, moving to A4, B4, and C5, with accents, and the Bass part with a line starting on G3, moving to A3, B3, and C4, with accents. Measure 42 shows the Soprano part silent, the Alto part with a line starting on G4, moving to A4, B4, and C5, with accents, and the Bass part with a line starting on G3, moving to A3, B3, and C4, with accents. Measure 43 shows the Soprano part silent, the Alto part with a line starting on G4, moving to A4, B4, and C5, with accents, and the Bass part with a line starting on G3, moving to A3, B3, and C4, with accents.

EXUBERANT TURNS

44

S *loco*

A *ff*

T

B

46

S *opt. 8va*

A *ff* — *fff* *ff*

T

B

EXUBERANT TURNS

48

S
A
T
B

This system contains measures 48 and 49. The Soprano part (S) features a melodic line with eighth and sixteenth notes, including slurs and accents. The Alto (A), Tenor (T), and Bass (B) parts provide harmonic support with quarter and eighth notes. Measure 48 is in 2/4 time, and measure 49 is in 4/4 time.

50

S
A
T
B

This system contains measures 50 and 51. The Soprano part (S) has a melodic line with slurs and accents, including a fermata in measure 51. The Alto (A), Tenor (T), and Bass (B) parts continue with harmonic accompaniment. Measure 50 is in 2/4 time, and measure 51 is in 4/4 time.

52 53

Soprano: *fff* *ff*
Alto: *f*
Tenor: *f*
Bass: *f*

54 55

Soprano: *f*
Alto: $\frac{4+9}{16+16}$
Tenor: $\frac{4+9}{16+16}$
Bass: *f*

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57

S
A
T
B

p ————— *ff*

p ————— *ff*

p ————— *ff*

p ————— *ff*

61

slap tongue a la pizz.

rit. **Meno mosso** ♩ = 100

norm.

S
A
T
B

p *pp* *mp*

p *pp* *mp*

p *pp* *mp*

p *pp* *mp*

65 *molto rall.* **67** Lugubrious ♩ = 44

Soprano (S): *molto rall.*, *pp*, *n*

Alto (A): *norm.*, *p*, *pp*

Tenor (T): *pp*, *n*

Bass (B): *pp*, *n*

70 *rit.* *a tempo*

Soprano (S): *pp sotto voce*

Alto (A): *pp sotto voce*, 3

Tenor (T): *pp sotto voce*, 3

Bass (B): *p*, *mp*

74

Soprano (S): Melodic line with slurs, dynamics *p*.

Alto (A): Triplet patterns, dynamics *p*.

Tenor (T): Triplet patterns, dynamics *p*.

Bass (B): Triplet patterns, dynamics *p*.

Poco più mosso (♩ = 50)

78

Soprano (S): Melodic line with slurs, dynamics *ppp*, *mp*.

Alto (A): Triplet patterns, dynamics *ppp*, *p*.

Tenor (T): Triplet patterns, dynamics *ppp*, *mp*.

Bass (B): Triplet patterns, dynamics *n*, *p*.

EXUBERANT TURNS

molto rit.

Musical score for 'EXUBERANT TURNS' featuring Soprano (S), Alto (A), Tenor (T), and Bass (B) parts. The score is in 2/4 and 4/4 time signatures. Dynamics include *p* and *mp*. The tempo is marked *molto rit.*

Musical score for 'Lugubrious' featuring Soprano (S), Alto (A), Tenor (T), and Bass (B) parts. The score is in 7/8 time signature with a tempo of quarter note = 44. Dynamics include *f* and *pp sotto voce*. The tempo is marked **Lugubrious** with a quarter note equal to 44.

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87

S

A

T

B

rit. *a tempo* *accel.*

3

3

p

pp

91

S

A

T

B

p *mp* *f*

mp *f*

p *mp* *f*

p *mp* *f*

94

Tempo Primo ♩ = 132

Musical score for Soprano (S), Alto (A), Tenor (T), and Bass (B) parts, measures 94-96. The score is in treble clef with a key signature of one flat (B-flat). The tempo is marked 'Tempo Primo' with a quarter note equal to 132 beats per minute. The time signature changes from 2/4 to 3/4 and back to 2/4. Dynamics include *f* and *ff*. The Soprano part starts with a rest in measure 94, then enters with a melodic line. The Alto and Tenor parts have similar melodic lines. The Bass part has a more rhythmic accompaniment. The Tenor part has a *ff* dynamic in measure 96.

Musical score for Soprano (S), Alto (A), Tenor (T), and Bass (B) parts, measures 97-100. The score continues from the previous system. The time signature changes from 2/4 to 4/4 and back to 3/4. Dynamics include *ff* and *f*. The Soprano part has a melodic line with a *ff* dynamic in measure 98. The Alto part has a melodic line with a *f* dynamic in measure 98. The Tenor part has a melodic line with a *f* dynamic in measure 98. The Bass part has a melodic line with a *ff* dynamic in measure 100.

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100

S

102 *opt. 8^{va} (if and only if a. sax is 8^{va}) - - -*

p sub.

opt. 8^{va} (if and only if s. sax is 8^{va}) - - -

p sub.

T

B

f

103

S

(8^{va})

(8^{va})

mp

A

mp

harsh slap tongue

T

harsh slap tongue

f

B

f

105 (8^{va})

Soprano: Treble clef, 8va. Measures 105-108. Rhythms: 3/4, 3/4, 2/4, 2/4, 5/4. Dynamics: *f*, *ff*.
Alto: Treble clef, 8va. Measures 105-108. Rhythms: 3/4, 3/4, 2/4, 2/4, 5/4. Dynamics: *f*, *ff*.
Tenor: Treble clef. Measures 105-108. Rhythms: 3/4, 3/4, 2/4, 2/4, 5/4. Dynamics: *f*, *ff*.
Bass: Treble clef. Measures 105-108. Rhythms: 3/4, 3/4, 2/4, 2/4, 5/4. Dynamics: *f*, *ff*.

108 (8^{va})

Soprano: Treble clef, 8va. Measures 108-111. Rhythms: 5/4, 5/4, 4/4, 4/4. Dynamics: *f*, *ff*.
Alto: Treble clef, 8va. Measures 108-111. Rhythms: 5/4, 5/4, 4/4, 4/4. Dynamics: *f*, *ff*.
Tenor: Treble clef. Measures 108-111. Rhythms: 5/4, 5/4, 4/4, 4/4. Dynamics: *f*, *ff*.
Bass: Treble clef. Measures 108-111. Rhythms: 5/4, 5/4, 4/4, 4/4. Dynamics: *f*, *ff*.

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111 *(8va)* *ff* **114** *(norm.) loco* *ff* *(norm.) loco* *ff* *norm.* *f* *norm.* *f*

116 *opt. 8va*

118

Soprano (S): Treble clef, melodic line with eighth and sixteenth notes, slurs, and accents. Measure 118 starts with a sharp sign. Measure 119 has a flat sign.

Alto (A): Treble clef, melodic line with eighth and sixteenth notes, slurs, and accents. Measure 118 starts with a sharp sign. Measure 119 has a flat sign.

Tenor (T): Treble clef, bass line with eighth and sixteenth notes, slurs, and accents. Measure 118 starts with a sharp sign. Measure 119 has a flat sign.

Bass (B): Treble clef, bass line with eighth and sixteenth notes, slurs, and accents. Measure 118 starts with a sharp sign. Measure 119 has a flat sign.

120

wide pitch bend down and up

Soprano (S): Treble clef, melodic line with eighth and sixteenth notes, slurs, and accents. Measure 120 starts with a flat sign. Measure 121 has a flat sign. A wide pitch bend is indicated above the staff in measure 121, with a '5' below it.

Alto (A): Treble clef, melodic line with eighth and sixteenth notes, slurs, and accents. Measure 120 starts with a flat sign. Measure 121 has a flat sign.

Tenor (T): Treble clef, bass line with eighth and sixteenth notes, slurs, and accents. Measure 120 starts with a sharp sign. Measure 121 has a sharp sign.

Bass (B): Treble clef, bass line with eighth and sixteenth notes, slurs, and accents. Measure 120 starts with a flat sign. Measure 121 has a flat sign.

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122

Soprano (S): Treble clef, melodic line with slurs and accents. Measure 122 starts with a half note G4, followed by eighth notes. Measure 123 has a half note G4, followed by eighth notes with slurs and accents.

Alto (A): Treble clef, melodic line with slurs and accents. Measure 122 starts with a half note F4, followed by eighth notes. Measure 123 has a half note F4, followed by eighth notes with slurs and accents.

Tenor (T): Treble clef, melodic line with slurs and accents. Measure 122 starts with a half note E4, followed by eighth notes. Measure 123 has a half note E4, followed by eighth notes with slurs and accents.

Bass (B): Treble clef, melodic line with slurs and accents. Measure 122 starts with a half note D4, followed by eighth notes. Measure 123 has a half note D4, followed by eighth notes with slurs and accents.

124

Soprano (S): Treble clef, melodic line with slurs and accents. Measure 124 starts with a half note G4, followed by eighth notes. Measure 125 has a half note G4, followed by eighth notes with slurs and accents. Dynamics: *f* < *ff* *f* < *ff*.

Alto (A): Treble clef, melodic line with slurs and accents. Measure 124 starts with a half note F4, followed by eighth notes. Measure 125 has a half note F4, followed by eighth notes with slurs and accents. Dynamics: *f* < *ff* *f* < *ff*.

Tenor (T): Treble clef, melodic line with slurs and accents. Measure 124 starts with a half note E4, followed by eighth notes. Measure 125 has a half note E4, followed by eighth notes with slurs and accents. Dynamics: *f* < *ff* *f* < *ff*.

Bass (B): Treble clef, melodic line with slurs and accents. Measure 124 starts with a half note D4, followed by eighth notes. Measure 125 has a half note D4, followed by eighth notes with slurs and accents. Dynamics: *f* < *ff* *f* < *ff*.

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126

Soprano (S): *f* (measures 126-127), *mf* < *fp* (measure 128)

Alto (A): *f* (measures 126-127), *mf* < *fp* (measure 128)

Tenor (T): *f* (measures 126-127), *mf* < *fp* (measure 128)

Bass (B): *f* (measures 126-127), *mf* < *fp* (measure 128)

129

Soprano (S): *f* (measures 129-130), *p* < *f* > *p* (measure 131), *ff* (measure 132)

Alto (A): *f* (measures 129-130), *p* < *f* > *p* (measure 131), *ff* (measure 132)

Tenor (T): *f* (measures 129-130), *p* < *f* > *p* (measure 131), *ff* (measure 132)

Bass (B): *f* (measures 129-130), *p* < *f* > *p* (measure 131), *ff* (measure 132)

EXUBERANT TURNS

132 *opt. 8^{va} (if and only if a. sax is 8^{va})*

S *p*

A *p*

T *mf*

B *mf*

134 *(8^{va})*

S *p*

A *p*

T *p*

B *p*

f

f

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136 (8^{va})

Soprano (S): Treble clef, 3/4 time. Measures 136-141. Eighth-note triplets, (8^{va}) marking. Dynamics: *f*.

Alto (A): Treble clef, 3/4 time. Measures 136-141. Slurred eighth notes, *f* dynamic.

Tenor (T): Treble clef, 3/4 time. Measures 136-141. Quarter notes with accents.

Bass (B): Treble clef, 3/4 time. Measures 136-141. Quarter notes with accents.

138

Soprano (S): Treble clef, 3/4 time. Measures 138-141. Slurred eighth notes, *f* dynamic. *opt. 8^{va}* marking.

Alto (A): Treble clef, 3/4 time. Measures 138-141. Slurred quarter notes, *p* and *mf* dynamics.

Tenor (T): Treble clef, 3/4 time. Measures 138-141. Slurred quarter notes, *p* and *mf* dynamics.

Bass (B): Treble clef, 3/4 time. Measures 138-141. Slurred eighth notes, *f* dynamic.

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141

(*8va*)
agitato

S *ff*

A *ff* *agitato*

T *ff* *agitato*

B *ff* *agitato*

ff *sfz* *sfz* *sfz*

144

S *ff* *fp*

A *ff* *fp*

T *ff* *mf*

B *ff* *mf*

