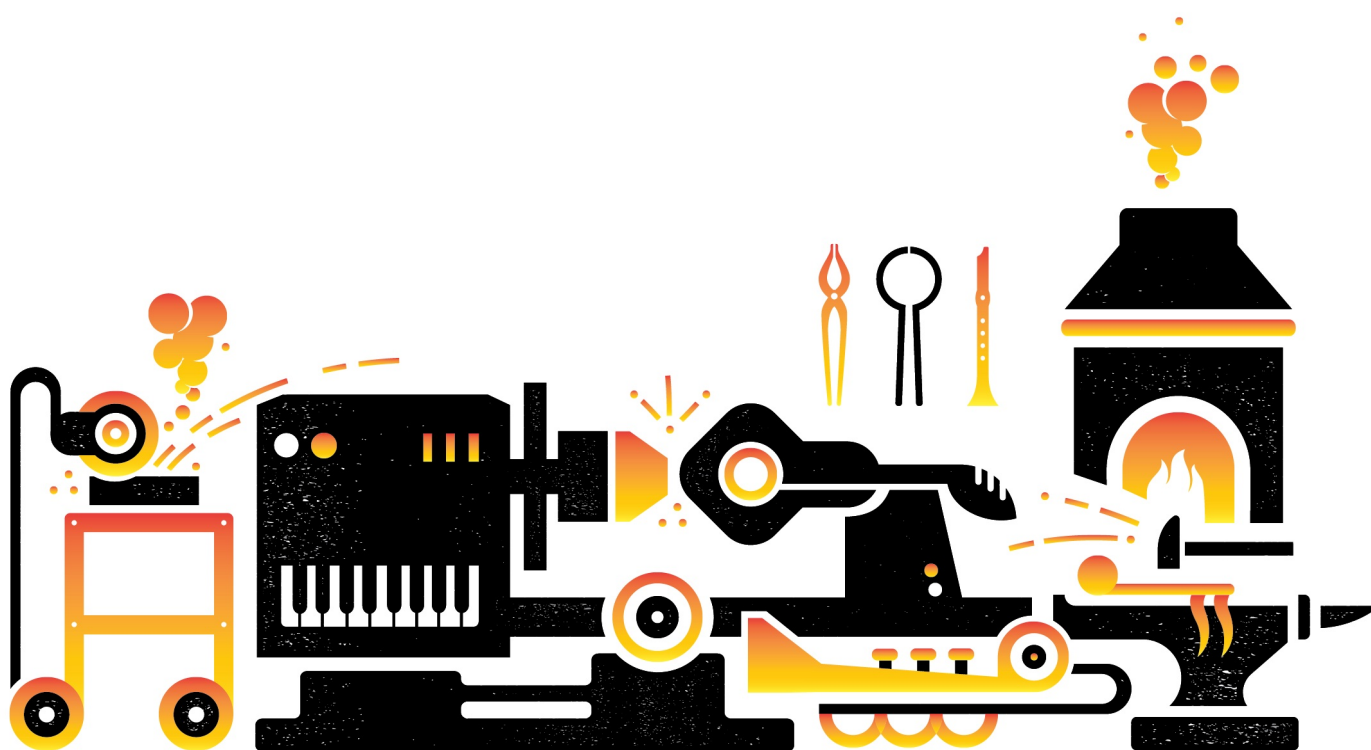




KYLE VANDERBURG

CAFFEINATION

Saxophone Quartet





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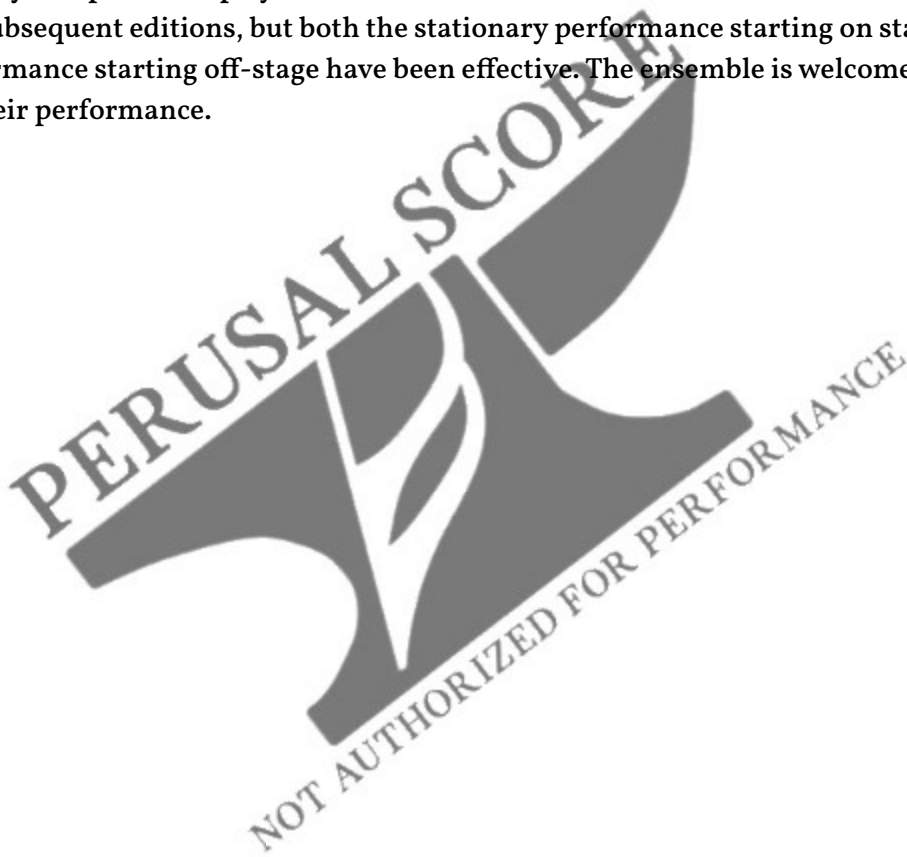
Program Note:

So, um, y'know how some people can't function without their morning coffee? I'm kinda like that when composing. It starts out kind of slow. After the first cup, things start to come together. Have a few more cups, then the mind starts to energize. A few more, and then it's all like COFFEECOFFEECOFFEECOFFEEWHEEEEEEEEEEEEEEE crash.

Yeah, it's sorta like that, only played by saxophone quartet.

Performance Note:

In the first edition of this work, I instructed the ensemble to start from off-stage and use the first section as a semi-improvisatory vamp until all players were in their seats at Rehearsal 18. I removed this instruction from the parts in subsequent editions, but both the stationary performance starting on stage and the "converging" performance starting off-stage have been effective. The ensemble is welcome to experiment with this idea in their performance.



Duration: 5'

This work was engraved by NoteForge in Fargo. The music is set in Norfolk, provided by NYC Music Services. The text is set in Vollkorn, designed by Friedrich Althausen. The title font is Sonder Sans by Andrew Herndon.

The cover was designed by Jamie Trosen Design + Creative. If you purchased a physical copy direct from us, it's likely you're holding Whip Cream Hemptone made by French Paper.

If we care this much about how it looks, imagine how much we care about how it sounds.

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CAFFEINATION

Kyle Vanderburg
(2013)

Allegretto (♩ = 100)

Soprano Saxophone

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

Measures 8-15. Soprano Saxophone: Quarter note G4 with accent and mf, quarter rest. Alto Saxophone: Quarter note G4 with accent and mf, quarter rest. Tenor Saxophone: Quarter note G4 with accent and mf, quarter rest. Baritone Saxophone: Quarter note G4 with accent and mf, quarter rest.

18

Measures 16-22. Soprano Saxophone: Quarter note G4 with accent and mf, quarter rest. Alto Saxophone: Quarter note G4 with accent and mf, quarter rest. Tenor Saxophone: Quarter note G4 with accent and mf, quarter rest. Baritone Saxophone: Quarter note G4 with accent and mf, quarter rest.

23

Measures 23-30. Soprano Saxophone: Quarter note G4 with accent and mf, quarter rest. Alto Saxophone: Quarter note G4 with accent and mf, quarter rest. Tenor Saxophone: Quarter note G4 with accent and mf, quarter rest. Baritone Saxophone: Quarter note G4 with accent and mf, quarter rest.

30

36

42

accel. (♩ = c. 112)

47 A Tempo (♩ = 100)

55

Musical score for measures 52-55. The score is written for four staves. Measures 52-54 are mostly rests. Measure 55 begins with a forte (*f*) dynamic and features a complex rhythmic pattern with sixteenth and thirty-second notes.

Musical score for measures 57-60. The score continues with four staves. Measures 57-59 show a continuation of the rhythmic patterns from the previous system, with some melodic lines in the upper staves. Measure 60 features a forte (*f*) dynamic.

Musical score for measures 61-64. The score continues with four staves. Measures 61-64 show a continuation of the rhythmic patterns, with some melodic lines in the upper staves. The dynamics remain consistent with the previous system.

67

Musical score for measures 65-70. The score continues with four staves. Measures 65-66 feature a forte (*ff*) dynamic. Measures 67-70 show a continuation of the rhythmic patterns, with some melodic lines in the upper staves. The dynamics remain consistent with the previous system.

Musical score for measures 71-77. The score is written for four staves. Measure 71 starts with a treble clef and a key signature of one flat. The music features various rhythmic patterns, including triplets and sixteenth notes. Dynamics include *p* and *sub. p*. A large watermark 'PERUSAL SCORE' is visible across the page.

Musical score for measures 78-84. The score is written for four staves. Measure 78 starts with a treble clef and a key signature of one flat. The music features various rhythmic patterns, including triplets and sixteenth notes. Dynamics include *mp*, *mf*, and *f*. A large watermark 'PERUSAL SCORE' is visible across the page.

Musical score for measures 85-88. The score is written for four staves. Measure 85 starts with a treble clef and a key signature of one flat. The music features various rhythmic patterns, including triplets and sixteenth notes. Dynamics include *mf* and *p*. A large watermark 'PERUSAL SCORE' is visible across the page.

accel.

Musical score for measures 89-92. The score is written for four staves. Measure 89 starts with a treble clef and a key signature of one flat. The music features various rhythmic patterns, including triplets and sixteenth notes. Dynamics include *mf*, *mp*, and *mf*. A large watermark 'PERUSAL SCORE' is visible across the page.

Allegrissimo (♩ = 160)

96

ff

ff

ff

ff

105

115 Presto (♩ = 168)

fff

fff

fff

fff

131

Allegro (♩ = 120)

124

rit.

ff

ff

ff

ff

133

Musical score for measures 133-138. The score consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature has two flats. The music features a variety of dynamics including *f*, *ff*, and *f*. There are triplets and slurs throughout the passage.

139

Musical score for measures 139-142. The score consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature has two flats. The music is characterized by a consistent *ff* dynamic and features rapid sixteenth-note passages with slurs.

accel.

143

Musical score for measures 143-144. The score consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature has two flats. The music continues with rapid sixteenth-note passages and slurs, maintaining the *ff* dynamic.

145

Musical score for measures 145-148. The score consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature has two flats. The music concludes with a final *fff* dynamic marking.