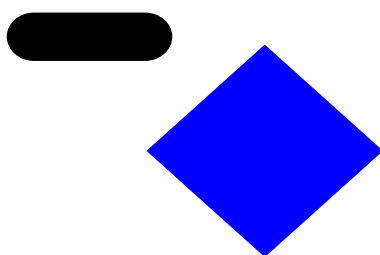


# Amag Ichim

saxophone quartet no. 1

Troy Ramos



8'02 minutes

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## **Performance notes for *Amag Ichim***

Although the first and second movements have different tempi and are composed of a different number of sections, both movements of this saxophone quartet have a similar form and share some textural similarities. They are also linked through shared material and are meant to be played together.

Beginning at bar 16 in the second movement, the number of beats per bar increase or even double at times (for example, moving from mostly 4/4 time in bars 1–15 to 8/4 time at bar 16) so that the player doesn't feel the sense of rushing that might be occur in quick pieces with shorter bars. This also occurs at times in the first movement.

*c. 8'02 minutes*

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*Revised July of 2009*

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# Saxophone Quartet no.1 "Amag Ichim"

I. 4'31

Troy Ramos

$\text{♩} = 114$  **A**

Soprano Saxophone

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

3

S. Sax.

A. Sax.

T. Sax.

Bar. Sax.

5

S. Sax.

A. Sax.

T. Sax.

Bar. Sax.

7

S. Sax. *p cresc.* *sub. p* *mp cresc.*

A. Sax. *sub. p cresc.* *sub. p* *mp cresc.*

T. Sax. *sub. p cresc.* *sub. p* *mp cresc.*

Bar. Sax. *p cresc.* *sub. p* *mp cresc.*

10

S. Sax. *sub. p* *mf*

A. Sax. *sub. p* *mf*

T. Sax. *sub. p* *mf*

Bar. Sax. *sub. p* *mf*

14

**B**

A. Sax. *pp* *p* *mp*

18

A. Sax. *p* *pp* *mp* *cresc.*

23

S. Sax. *pp poco cresc.*

A. Sax. *f* *mp* *pp poco cresc.*

T. Sax. *pp poco cresc.*

Bar. Sax. *pp poco cresc.*

28

S. Sax. *dim.* *pp* *p*

A. Sax. *dim.* *pp* *p*

T. Sax. *dim.* *pp*

Bar. Sax. *dim.* *pp*

31

S. Sax. *poco cresc.*

A. Sax. *poco cresc.* *mp* *poco rit.*

34

A. Sax. *p* *cresc.* *p*

T. Sax. *p*

# Saxophone Quartet no. 1 "Amag Ichim"

II. 3'31

Troy Ramos

♩=135 **A**

Soprano Saxophone

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

S. Sax.

A. Sax.

T. Sax.

Bar. Sax.

S. Sax.

A. Sax.

T. Sax.

Bar. Sax.

9

S. Sax. *f* *mf*

A. Sax. *f* *mf*

T. Sax. *f* *mf*

Bar. Sax. *f* *mf*

Quintuplet begins on the offbeat (5 over 4)

12

S. Sax.

A. Sax.

T. Sax.

Bar. Sax.

15

S. Sax. *mf* *cresc.* *f*

A. Sax. *mf* *cresc.* *f*

T. Sax. *mf* *cresc.* *f*

Bar. Sax. *mf* *cresc.* *f*

17

S. Sax. *f*

A. Sax. *f*

T. Sax. *f*

Bar. Sax. *f*

**B**

18

S. Sax. *p*

A. Sax. *p*

T. Sax.

Bar. Sax.

$\text{♩} = 120$

20

S. Sax. *p*

A. Sax. *p*

22

S. Sax. *p*

A. Sax. *p*

23  $\text{♩} = 140$

S. Sax. *p*

A. Sax. *p*

T. Sax. *p*

24 Quintuplet begins on the offbeat (5 over 4)

S. Sax. *p*

A. Sax. *p*

T. Sax. *p*

25  $\text{♩} = 150$  Triplet begins on the offbeat

S. Sax. *p cresc.* *mp*

A. Sax. *p cresc.* *mp*

T. Sax. *p cresc.* *mp*

Bar. Sax. *mp*

Detailed description: This page contains a musical score for saxophones, measures 22 through 25. The score is written for Soprano Saxophone (S. Sax.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), and Baritone Saxophone (Bar. Sax.). The key signature is three sharps (F#, C#, G#). Measure 22 shows the beginning of a phrase with a piano (*p*) dynamic. Measure 23 features a tempo marking of quarter note = 140 and includes triplet markings. Measure 24 introduces a quintuplet (5 over 4) and continues with piano dynamics. Measure 25 has a tempo marking of quarter note = 150 and includes a triplet (3) starting on the offbeat. Dynamics range from piano (*p*) to mezzo-piano (*mp*), with crescendos in the first three parts. The Baritone Saxophone part begins in measure 25. The score concludes with a double bar line and repeat dots.

27

S. Sax. *mp*

A. Sax. *mp*

T. Sax. *mp*

Bar. Sax. *mp*

Quintuplet begins on the offbeat (5 over 4)

Both quintuplets begin on the offbeat (5 over 4)

28

S. Sax.

A. Sax.

T. Sax. *8va*

Bar. Sax.