

EXPULSION

Alex Tedrow

for saxophone quartet

2022

PERUSAL SCORE ONLY

PERUSAL SCORE ONLY

Program Notes

I was, perhaps unfortunately, a “goody two-shoes” in elementary school. And like any other proper goody two-shoes, my absolute worst fear was getting expelled. I was constantly mortified that I would somehow make a tiny mistake and automatically get sent to the bottomless dungeon – *the principal’s office*. Expulsion was the ultimate punishment, especially for someone who was in love with everything school-related.

Expulsion aims to represent the scenario I feared so gravely in the form of a saxophone quartet. One member of the quartet continually acts out of line, yelling, swearing, and stomping their feet. The other members of the quartet reprimand the troublemaker, yelling back and stomping in unison. Eventually after trying their hardest, they are left with no other option...

EXPULSION.

I would like to extend gratitude to my good friend, Grant Asklar, for inspiring the title and concept behind this work.

Thank you for listening!

Performance Notes

This piece is intended to be humorous and theatrical. The bari saxophone player should be very “over-the-top” and attempt to steal attention (for example: wearing non-matching clothes from the other 3 members, arriving on stage late or running back off-stage to grab music, intentionally losing their place in the score and being reminded in the middle of the piece what measure they are at, other members constantly belittling/rolling their eyes, etc.). So long as it serves the music and theatrics well, creative freedom is encouraged!

Duration

4 minutes

Instrumentation

B♭ Soprano Saxophone

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone (must possess low A key)

Music typeset by the composer

Copyright © 2022 by Alex Tedrow, Bloomington, Indiana
Printed in Indiana, USA

All Rights Reserved.

No part of this publication may be reproduced in any form by any electronics or mechanical means (including photocopying, recording or information storage and retrieval) without permission from the publisher. Please notify composer of all performances.

Tedrow, Alex (ASCAP)

- *Expulsion*, saxophone quartet

EXPULSION

Alex Tedrow (b. 1999)

$\text{♩} = 108$ with groove (sempre $\text{♩} = \text{♩}$)

B♭ Soprano Saxophone

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

SAT Stomp

B Stomp

S. Sx.

A. Sx.

T. Sx.

B. Sx.

SAT

B

mf *ff* *f* (sempre) *f* (sempre)

soprano, alto, tenor stomp

bari stomp

(all stomps should be loud and accented; shoes with hard bottoms on wood floor recommended)

closed s.t.

growl/fz.

mf *f* *pp* *ff* *pp*

ff *mp* *mf* *ff* *pp* *ff* *pp*

p *f* *mf*

pp *ff*

12

10

Expulsion - Tedrow (page 2)

•••
B

15

S. Sx. *f* *mp* *mp* *p* *f*

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

T. Sx. growl/flz. closed s.t. *mp < f* *mp* *f*

B. Sx. *mp* *fp < ff*

SAT

B

20

S. Sx. *pp* *mf* *pp* *ff*

A. Sx. *ff* *mf* *p* *mf* *p* *ff*

T. Sx. *mf* *p* *mf* *mf*

B. Sx. *mf* *p* *mf* *mf* *mf*

SAT

B

25

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

A. Sx. *f* *mp* *p* *f* *mp*

T. Sx. *mf* *f*

B. Sx. *f* *mp* *p* *f*

SAT

B

Expulsion - Tedrow (page 3)

31



soprano, alto, and tenor glare at bari

30

S. Sx. *fp* < *f* *ff*

A. Sx. *fp* < *f* *ff*

T. Sx. *mf* *f* *fp* *ff*

B. Sx. *fp* < *f* *ff*

SAT

B

bari breaks the awkward silence

35

S. Sx. *ff* *fp* *f* *fp* *ff*

A. Sx. *ff* *fp* *f* *fp* *ff*

T. Sx. *ff* *fp* *f* *fp* *ff*

B. Sx. *fp* *f* *fp* *ff*

SAT

B

40

S. Sx. *p* *fp* *f* *fp* *f*

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

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

B. Sx. *p* *fp* *f* *fp* *f* *p* *fp* *f*

SAT

B

Expulsion - Tedrow (page 4)

48

45

S. Sx. *mf fp f*

A. Sx. *fp f*

T. Sx. *fp f*

B. Sx. *fp f*

SAT

B

soprano, alto, and tenor mock bari

50

S. Sx. *p fp f ff pp*

A. Sx. *p fp f ff pp*

T. Sx. *p fp f ff pp*

B. Sx. *p fp f ff pp*

SAT

B

60 tensions are growing

56

S. Sx. *p fp f ff*

A. Sx. *p fp f mf f ff*

T. Sx. *p fp f f ff*

B. Sx. *p fp f f ff*

SAT

B

Expulsion - Tedrow (page 5)

soprano, alto, and tenor lose their temper
half-hearted apologies...

61

S. Sx. *fp* *ff* *fp* *ff* *pp* *p* *fp* *f*

A. Sx. *fp* *ff* *fp* *ff* *p* *p* *fp* *f*

T. Sx. *fp* *ff* *fp* *ff* *p* *fp* *f*

B. Sx. *p* *p* *fp* *f*

SAT

B

69

S. Sx. *fp* *ff* *pp* *ff* *pp*

A. Sx. *fp* *ff* *pp* *ff* *pp*

T. Sx. *fp* *ff* *mf*

B. Sx. *fp* *ff* (growl through lick) *mf*

SAT

B

72

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

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

T. Sx. *mp < f* *mp* *ff* *fp* *ff* *f*

B. Sx. *mp* *ff* *p*

SAT

B

bari does their own thing

Expulsion - Tedrow (page 6)

77

S. Sx. *p* *fp* *ff* *pp*

A. Sx. *ff* *mf* *p* *fp* *ff* *p*

T. Sx. *mf* *p* *fp* *ff*

B. Sx. *fp* *f* *ff* *p* *f* *ff*

SAT

B

82

S. Sx. *ff* *f* *p* *f*

A. Sx. *ff* *f* *mp* *p* *f* *mp*

T. Sx. *mf* *f* *mp*

B. Sx. *f* *mp* *p* *f* *ff*

SAT

B

86

89 *bari tantrum*

S. Sx. *fp* *f* *ff*

A. Sx. *fp* *f* *ff*

T. Sx. *mf* *f* *ff*

B. Sx. *fp* *f* *ff*

SAT

B

bari stomp loudly, wildly, and randomly at will

Expulsion - Tedrow (page 7)

90

S. Sx.

A. Sx.

T. Sx.

B. Sx.

SAT

B.

"That's enough!"

fp

ff

p

(bari stop stomping)

95

more half-hearted apologies...

98

S. Sx.

A. Sx.

T. Sx.

B. Sx.

SAT

B.

ppp

ff

101

S. Sx.

A. Sx.

T. Sx.

B. Sx.

SAT

B.

Expulsion - Tedrow (page 8)

109

Musical score for measures 107-110. The score is arranged for S. Sx., A. Sx., T. Sx., B. Sx., SAT, and B. The key signature is one flat (B-flat), and the time signature is 3/4. The score includes dynamics such as *fp*, *ff*, *p*, and *f*. A performance instruction "(growl through lick)" is present in the B. Sx. part at measure 108. The SAT and B parts are mostly rests with some rhythmic notation.

Musical score for measures 111-115. The score continues for S. Sx., A. Sx., T. Sx., B. Sx., SAT, and B. The key signature remains one flat, and the time signature is 3/4. Dynamics include *p*, *fp*, *f*, and *fff*. The SAT and B parts continue with rests and rhythmic notation.

Musical score for measures 116-120. The score continues for S. Sx., A. Sx., T. Sx., B. Sx., SAT, and B. The key signature remains one flat, and the time signature is 3/4. Dynamics include *fp*, *f*, *mf*, *p*, and *fff*. The SAT and B parts continue with rests and rhythmic notation.

Expulsion - Tedrow (page 9)

120 *bari throws an even bigger tantrum*

S. Sx. *p fp f*

A. Sx. *p fp f*

T. Sx. *p fp f*

B. Sx. *Improvise playing and stomping raucously, wildly, and annoyingly using prior motives from piece.*

SAT *bari stomp loudly, wildly, and randomly at will*

B. *bari stomp loudly, wildly, and randomly at will*

124

S. Sx. *f p fp f*

A. Sx. *f p fp f*

T. Sx. *f p fp f*

B. Sx. *(continue increasing intensity) p fp mf fp f*

SAT

B.

128

S. Sx. *p fp f fff*

A. Sx. *p fp f fff*

T. Sx. *p fp f fff*

B. Sx. *Go wild!!! fff (Run off the stage)*

SAT *(Run off the stage)*

B. *(Run off the stage)*

soprano, alto, and tenor chase bari off the stage in anger while holding multiphonic