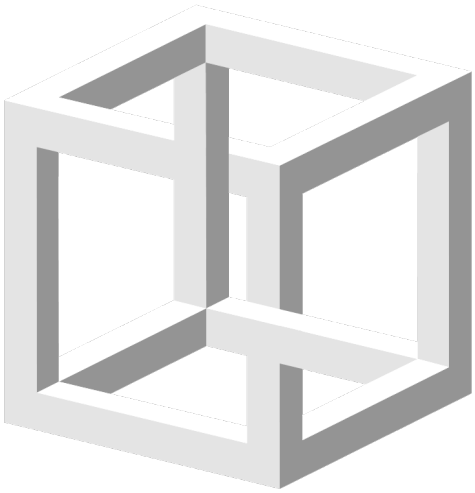


GEORGE LAM

POSSIBLE OBJECTS

QUARTET FOR SAXOPHONES

POSSIBLE OBJECTS (2006) is in two parts. Part One focuses on a single pitch, while Part Two creates a repeated, perpetually-ascending melody constructed from all twelve notes. Part One explores the slight differences in the sound of each instrument; while Part Two combines all four saxophones into a single instrument, trying constantly to reach higher and higher with each repetition of the melody.

(Taking it apart, and putting it back together.)

Possible Objects was written for the Red Clay Saxophone Quartet, and was first performed by the ensemble on March 8, 2007 at Duke University, presented as a part of the 2007 Milestones Festival of Music, sponsored by Duke University and The University of North Carolina at Chapel Hill.

GEORGE LAM is currently a Ph.D. student in music composition at Duke University, where he has worked with composers Stephen Jaffe and Scott Lindroth. Current projects include collaborations with Hong Kong Voices, the Boston University Concert Band, as well as a new chamber opera developed with playwright Martin Zimmerman. For more information, and to hear samples of George's music, please visit his website at http://www.gtlam.com.

Instrumentation

Soprano Saxophone in B♭
Alto Saxophone in E♭
Tenor Saxophone in B♭
Baritone Saxophone in E♭

Duration

Approximately eight minutes

Performance Notes

1. There are eight levels of dynamics used in this piece. They range from as soft as possible to as loud as possible: ***ppp*** *poss.*, ***pp***, ***p***, ***mp***, ***mf***, ***f***, ***ff***, and ***fff*** *poss.* Part One employs this entire range of dynamics, while Part Two is limited to the range between pp and f.

2. Throughout Part One, do not play decrescendos or crescendos unless specified otherwise.

3. "Grace" notes (indicated by a slash through the stem) should be placed just before the next bar.

4. Do not stress the conventional "strong beats" of each meter (i.e. 1 and 3 in 4/4, 1 in 3/4, etc.). Rather, only accent notes where indicated. Accented notes should be played with noticeably more stress than unaccented notes.

5. Players can read from the score for Part one, and can either read from a part or the score for Part Two.

Transposed Score

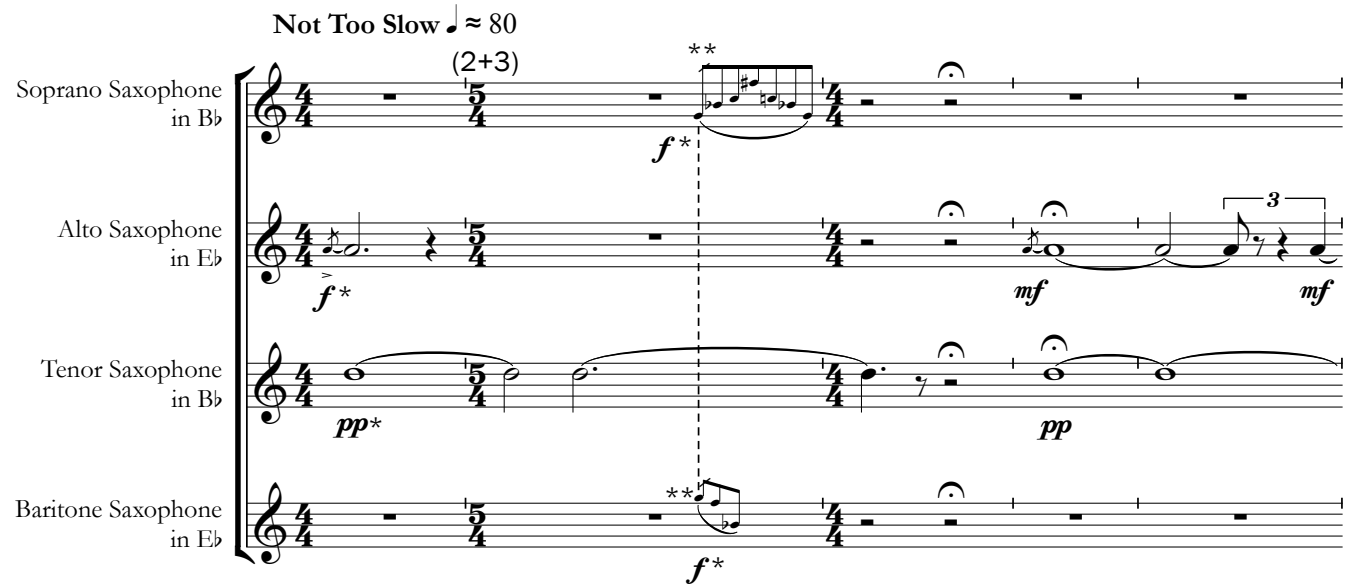
for the Red Clay Saxophone Quartet

POSSIBLE OBJECTS

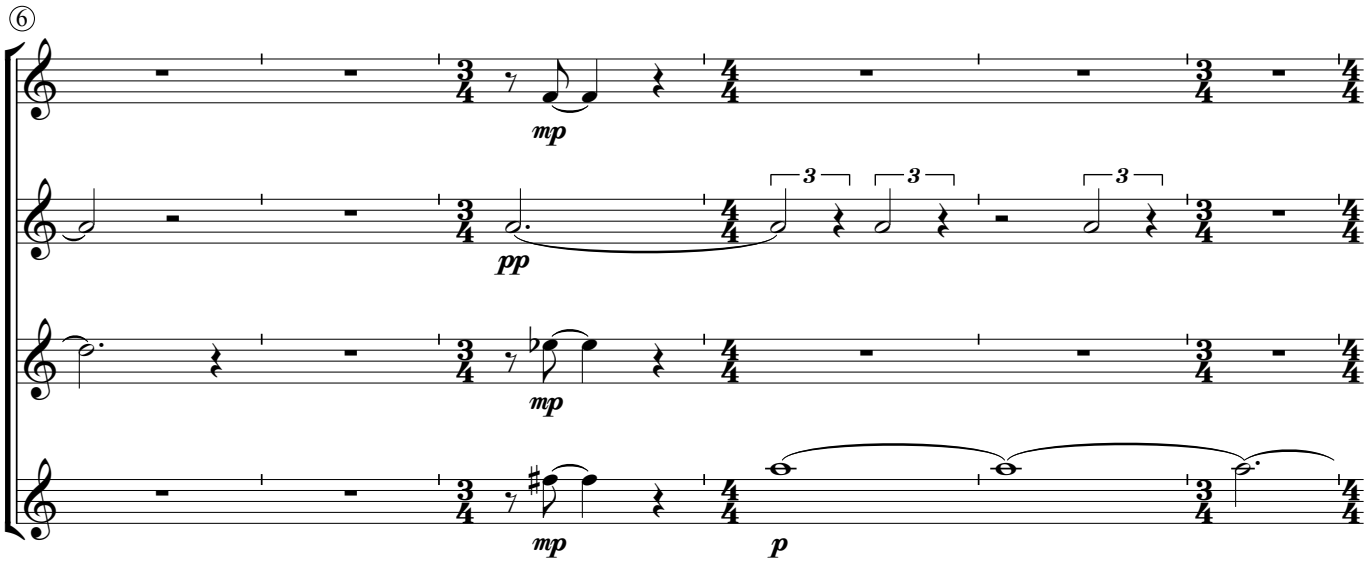
QUARTET FOR SAXOPHONES

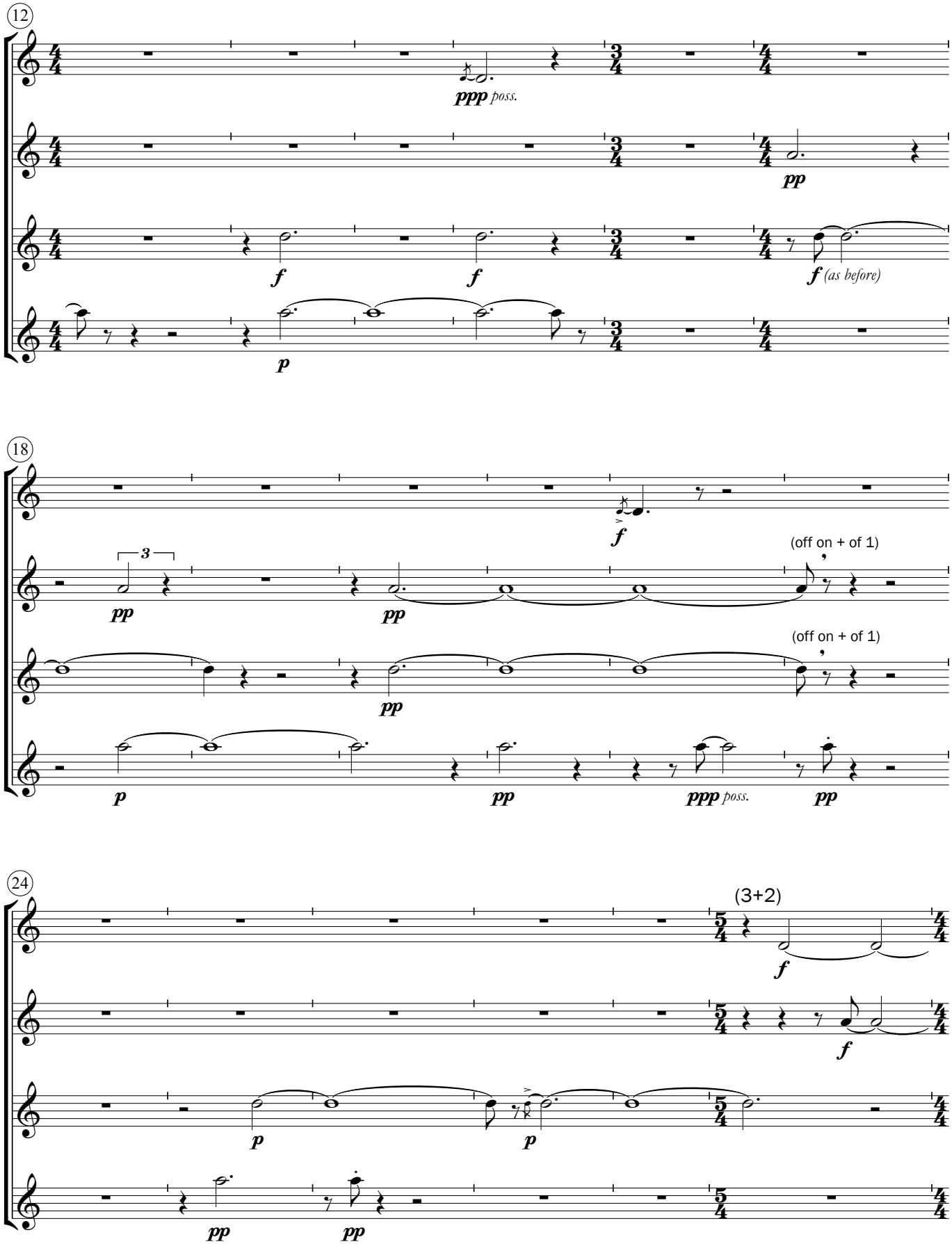
GEORGE LAM (2006)

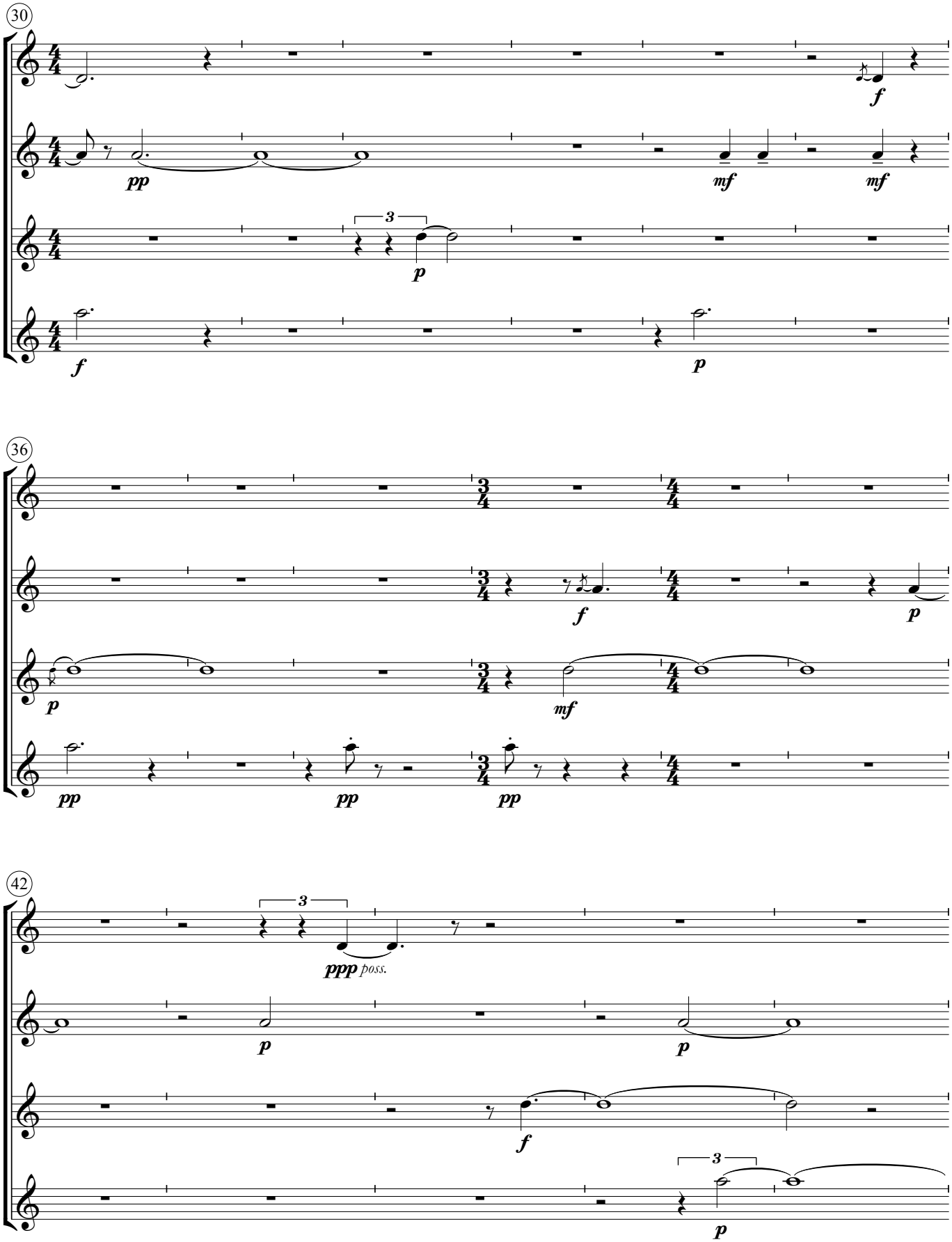
Part One.

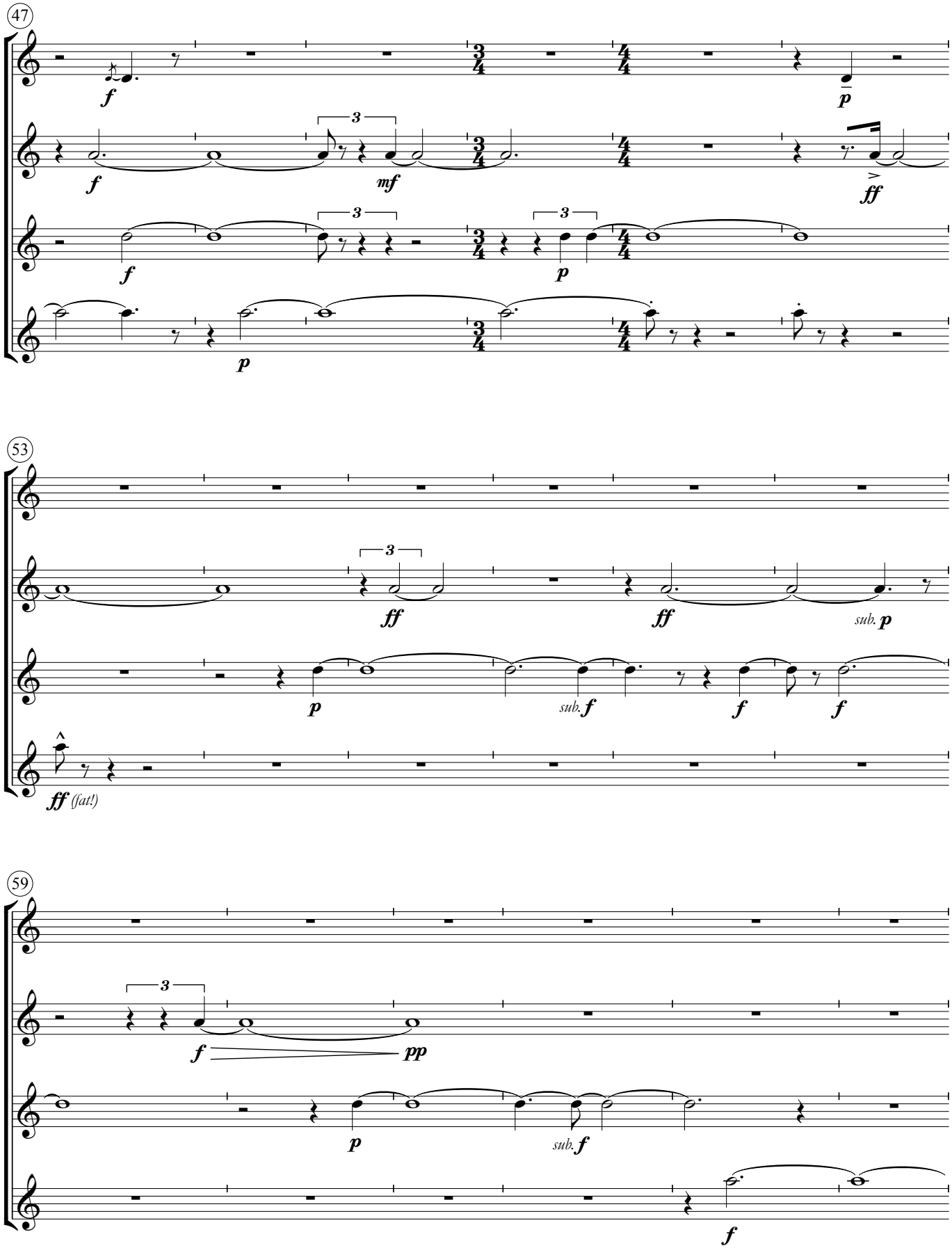


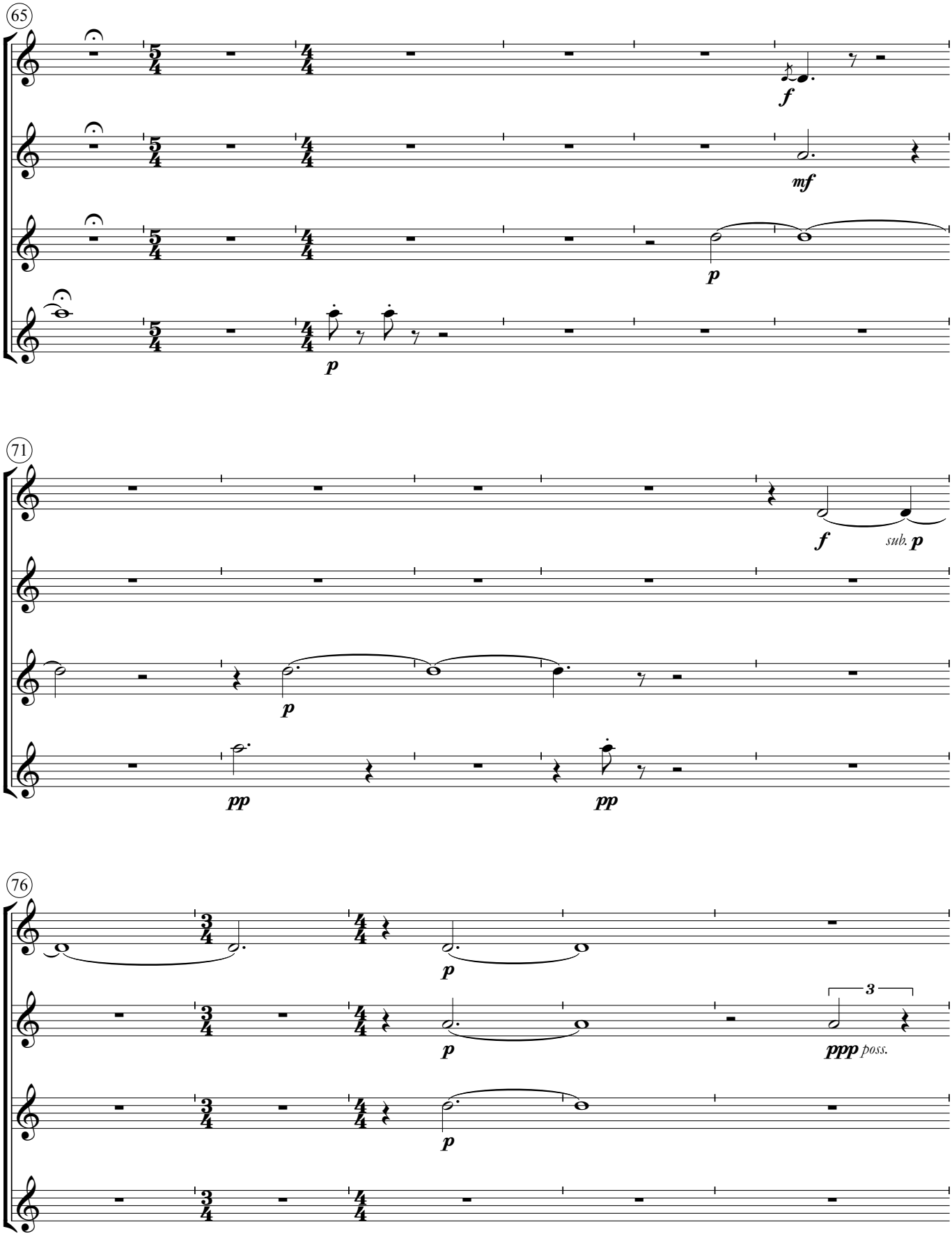
* Do not crescendo or decrescendo in the first movement, unless specified otherwise.
** Play as fast as possible before the next barline. Start together.

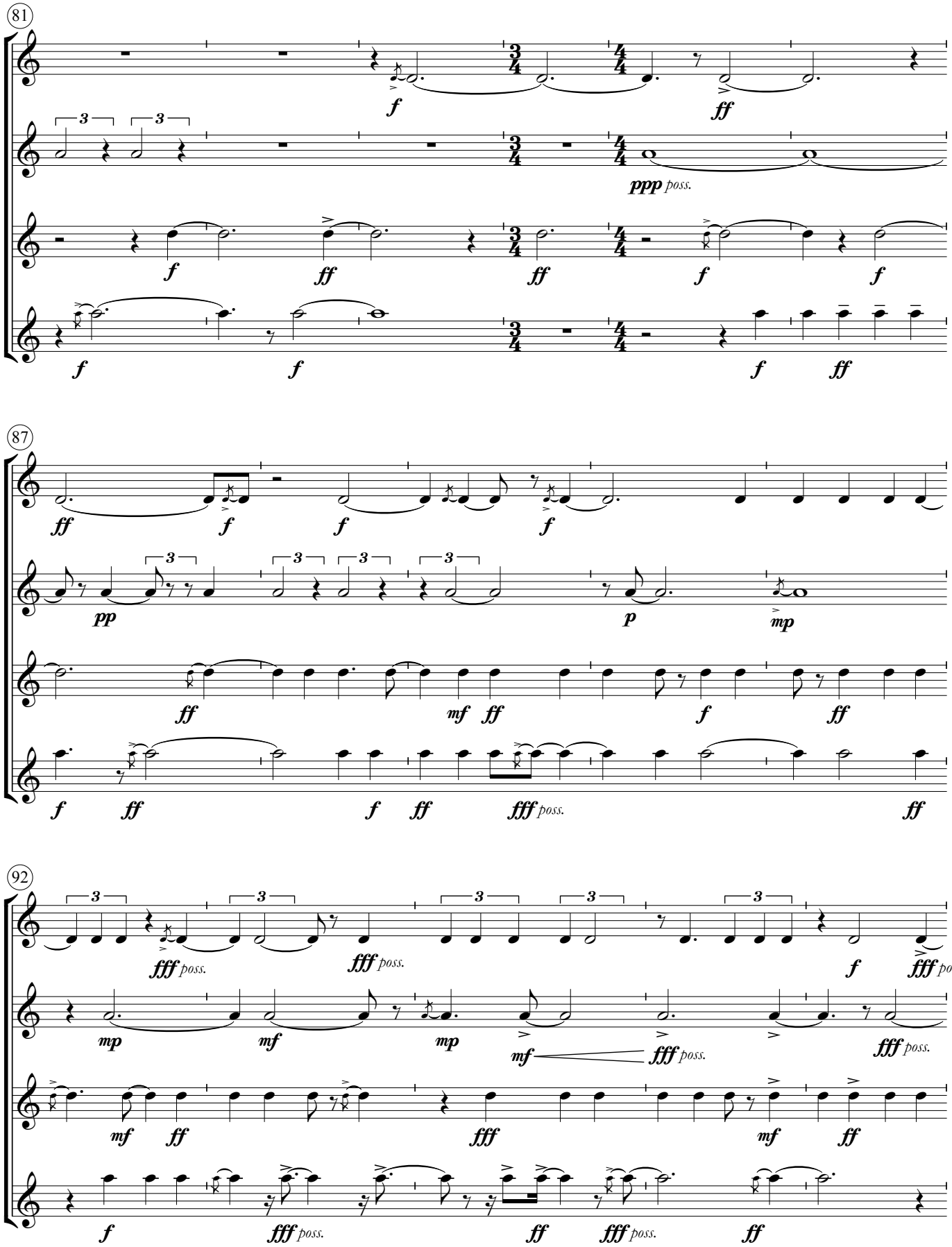


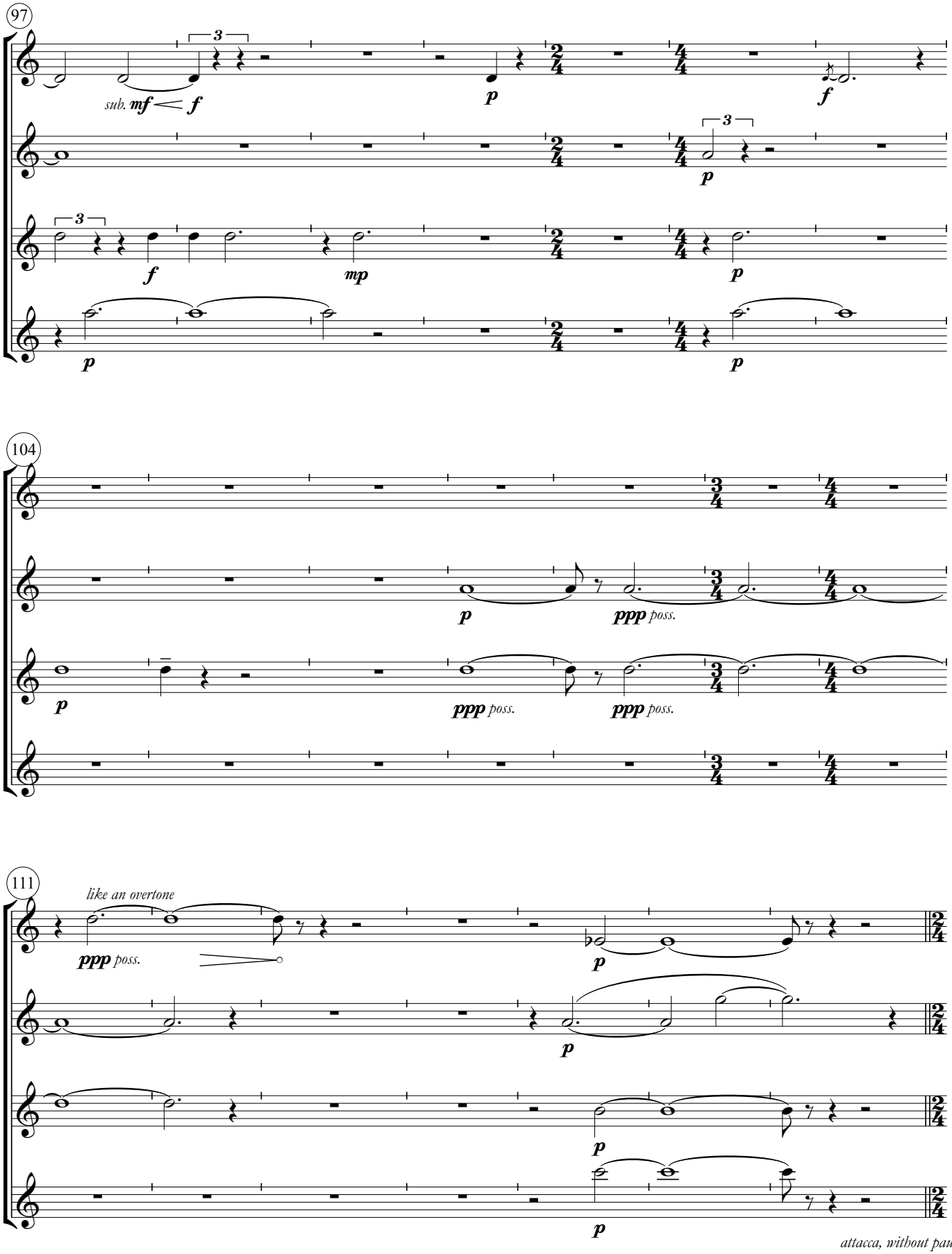

12
ppp poss.
pp
f
f
f (as before)
p
18
f
3
pp
pp
(off on + of 1)
pp
(off on + of 1)
p
pp
ppp poss.
pp
24
(3+2)
f
f
p
p
pp
pp


30
36
42
3
ppp poss.


47
f
p
3
f
mf
ff
3
f
3
p
p
53
3
ff
ff
sub. p
p
sub. f
f
f
ff (fat!)
59
3
f
pp
p
sub. f
f

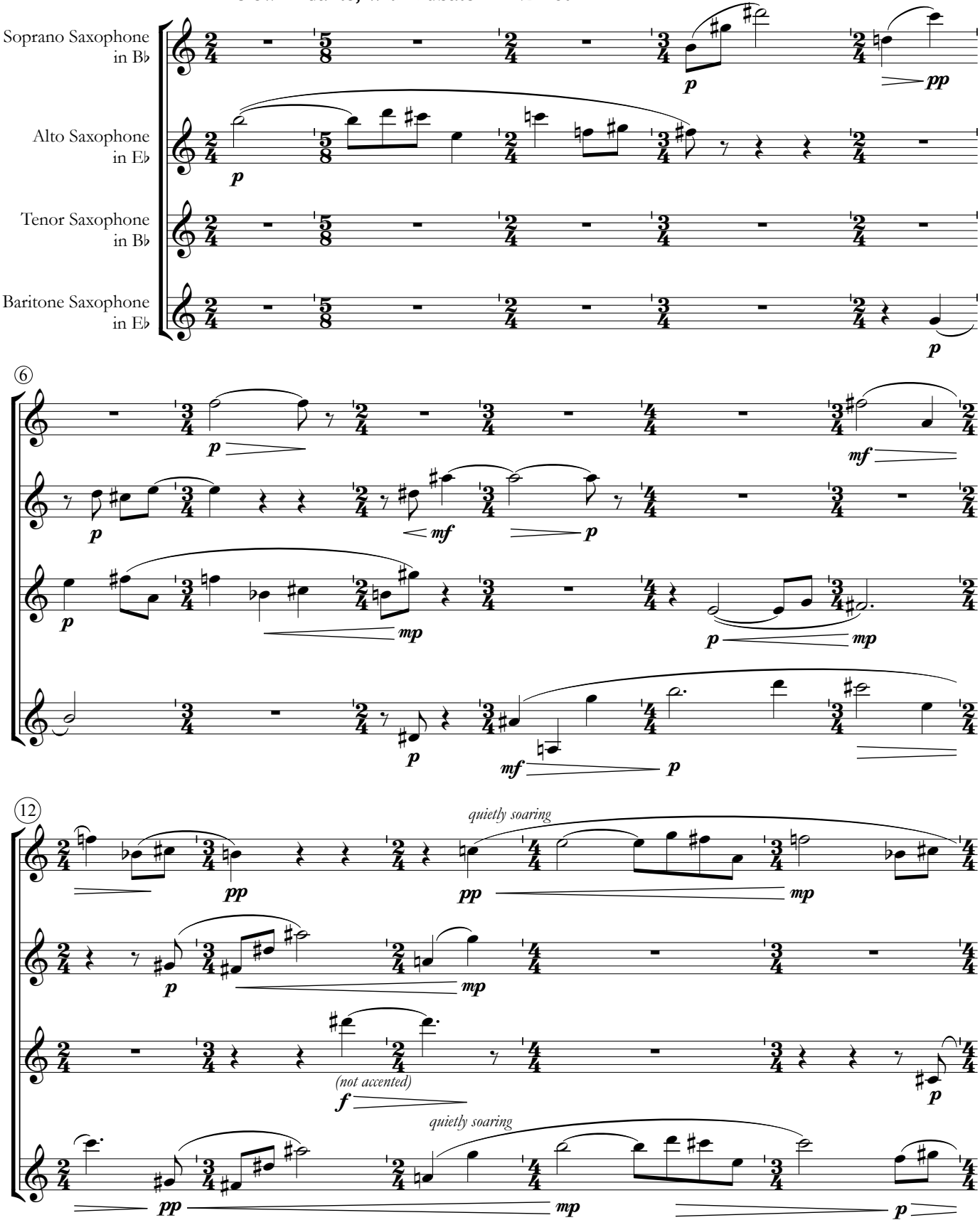

65
f
mf
p
p
71
f
sub. p
p
pp
pp
76
p
p
3
ppp poss.
p

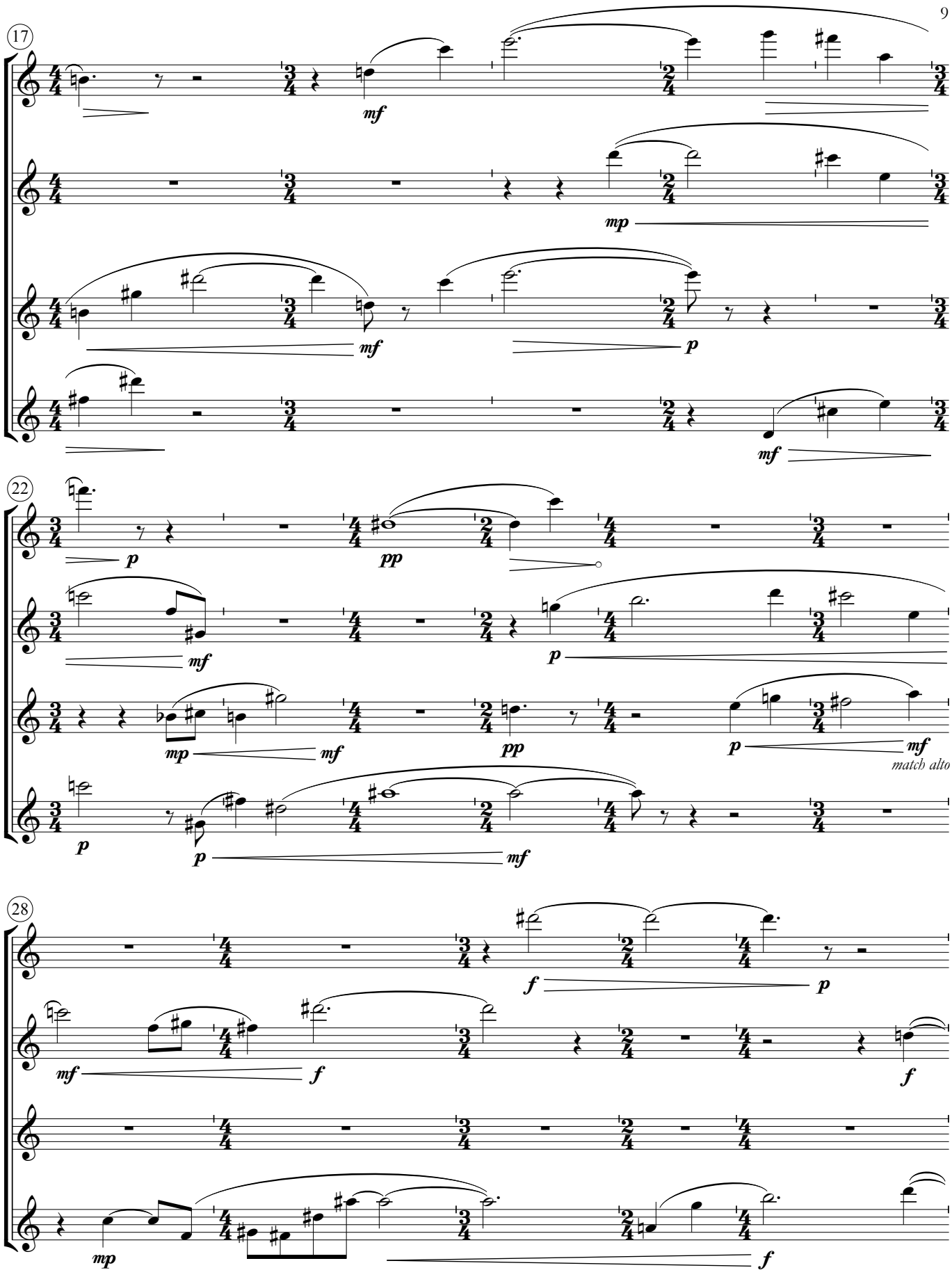

81
87
92

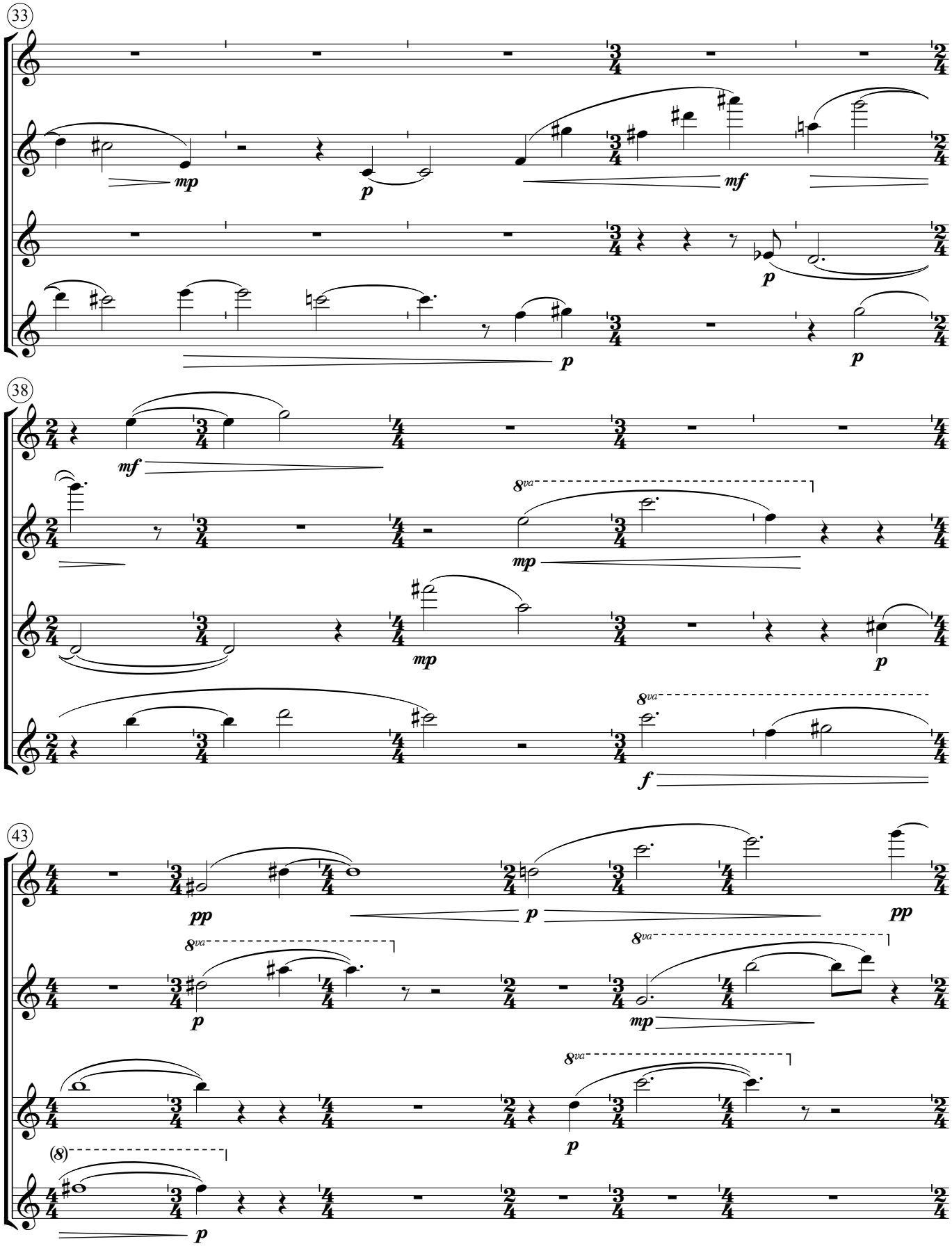

97
sub. mf
f
p
f
p
f
mp
p
p
p
104
p
ppp poss.
p
ppp poss.
ppp poss.
111
like an overtone
ppp poss.
p
p
p
p
attacca, without pause

Part Two.

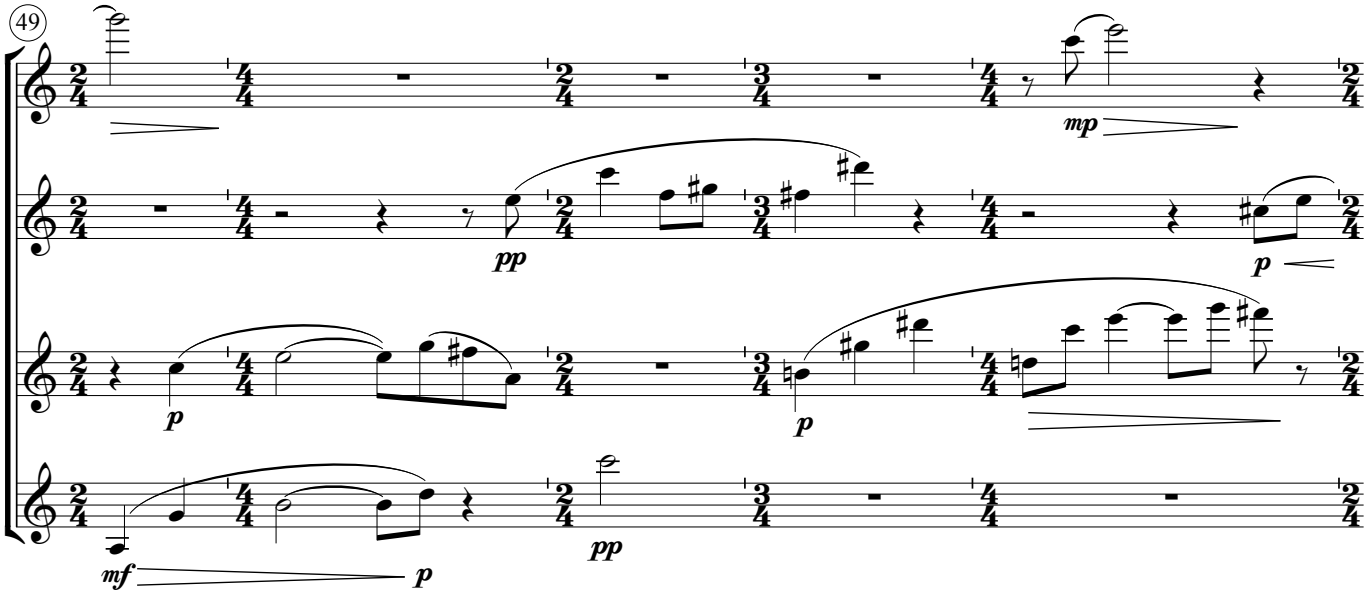
A Slow Andante, With Rubato ♩ = 72 - 80



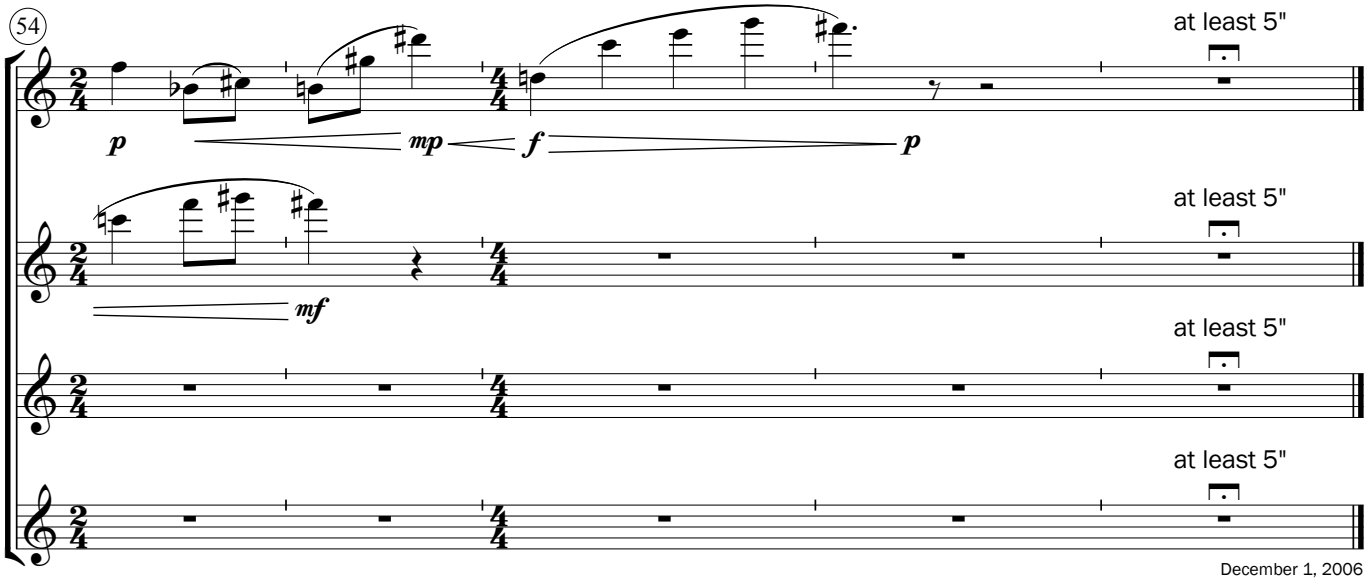

17
mf
mp
mf
p
mf
22
p
pp
mf
p
mp
mf
pp
p
mf
match alto
p
p
mf
28
f
p
mf
f
f
mp
f


33
mp
p
mf
p
p
38
mf
8va
mp
mp
p
8va
f
43
pp
p
pp
8va
p
8va
mp
8va
p
(8)
p

Gradual Accelerando Until End (♩ = 92)



(♩ = 104)



December 1, 2006
Durham, NC