

Transposed Score

# **Shifting Gears**

*for saxophone quartet*

Corey Dundee  
(2010)

## **Program Notes**

**Shifting Gears** is a fun little piece which, at the micro level, depicts a system of interlocking gears or cogwheels. For larger sections, different moods and inflections are juxtaposed immediately against one another; in this sense the title also refers to the act of shifting gears in an automobile.

# Shifting Gears

for saxophone quartet

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(2010, rev. 2012)

Strict ( $\text{♩} = 132$ )

Soprano Saxophone *f*

Alto Saxophone *f*

Tenor Saxophone *f*

Baritone Saxophone *f*

\*All accents should be played relative to their dynamic level.



Sop. *ff fmp* *p sub.*

Alto *ff fmp* *(mp)*

Ten. *ff fmp* *(mp)*

Bari. *ff f* *ff psub.*

2 8

Sop. *f* *mf*

Alto *mf* *mp* *f*

Ten. *mf* *mp* *f*

Bari. *f*

11 (2+3)

Sop. *sfz sfz* *p* *mf*

Alto *mp* *sfz sfz* *mf* *p sub.*

Ten. *mp* *sfz sfz* *f* *mp*

Bari. *mp* *sfz sfz* *f* *mp*

15

Sop. *p* *mf* *p* *f* *p sub.*

Alto *mf* *p sub.* *mf* *f* *p sub.*

Ten. *f* *p sub.*

Bari. *fp*

18  $\text{♩} = 84$  ad lib. **molto rit.** 3

Sop. *f* *mf* 5

Alto *f* 9 16

Ten. 9 16

Bari. *f* **ad lib. molto rit.** *mf* *mp* 9 16

22 **23** A Tempo ( $\text{♩} = 84$ ) **legato, distant**

Sop. *n* *p*

Alto *mp* *p*

Ten. *mp* *p*

Bari. *legato* *p*

*legato, breathe imperceptibly*

26

Sop.

Alto

Ten.

Bari.

4 29 rit. 31 Brisk (♩=168)

Sop.

Alto

Ten.

Bari.

*mp* sempre

no break

*mp* sempre

33

Sop.

Alto

Ten.

Bari.

*mp* sempre

38

Sop.

Alto

Ten.

Bari.

*mp*

44 5

Sop. *f* *mp* *f* sub. *sfz*<sup>3</sup>

Alto *f* *f* sub. *sfz*<sup>3</sup>

Ten. *f* sub. *sfz*<sup>3</sup>

Bari. *f* sub. *sfz*<sup>3</sup>

49 50

Sop. *mp* sempre

Alto *p* *mf* *p* *p*

Ten. *p* *mf* *p* *p*

Bari. *mp* sempre

55

Sop. *ff* sub.

Alto *mf* *p* *ff* sub.

Ten. *mf* *p* *ff* sub.

Bari. *ff* sub.

6 61

Sop. *ff*

Alto *no dim.* *ff*

Ten. *no dim.* *ff*

Bari. *no dim.* *ff* *mf*

(2+3)

66

Sop. *mp* *f*

Alto *p* *mf*

Ten. *mf* *fp* *mf*

Bari. *sfz*

70

Sop. *mp*

Alto *f* *mf*

Ten. *f* *mf*

Bari. *f* *f*



77 Driving

74

Sop.

Alto

Ten.

Bari.

*mf*

*f*

*f*

*mf*

*f*

78

Sop.

Alto

Ten.

Bari.

*n*

*n*

*n*

*f*

*mf*

84

Sop.

Alto

Ten.

Bari.

8

89

Sop. *mf* *sfz*

Alto *mf* *sfz*

Ten. *mp*

Bari. *mp sub.*

93

Sop.

Alto

Ten.

Bari.

97

Sop. *p* *mf* *p* *p*

Alto *p* *mf* *p* *mf* *p*

Ten.

Bari.

101 (2+3) 9

Sop. *mf* *p* *mf*

Alto *mf* *p* *mf*

Ten. *mf*

Bari.

105

Sop. *f* *mp* <sup>3</sup>

Alto *f* *mp*

Ten. *f* *mp sub.*

Bari. *f* *mp sub.*

109

Sop. *f* *mp* <sup>3</sup>

Alto *f* *mp*

Ten. *f* *mp sub.* <sub>4</sub>

Bari. *f* *mp sub.* <sub>4</sub>



121

Sop. *sfp* *mf* 3 3 3 11

Alto *mp* *ff*

Ten. *sfp* *mf* 3 3 3

Bari. *sffz* *mp* 3 3 3 3

124

Sop. 3 *f* 5

Alto 3 *f* 5

Ten. *f* 5

Bari. *f* *mp* *f* 3 5

128

**130** Tense (♩=66) ad lib.

Sop. *p* *f* no dim.

Alto *p* *f* *mf* no dim.

Ten. *p* *f* *mf* no dim.

Bari. *p* *ff*<sub>sub.</sub> *mf* no dim.

12

132

Sop. *f* *mf* *ad lib.* no dim.

Alto *f* *mf* *f*

Ten. *f* *mf* *sim.*

Bari. *f* *mf* *sim.*

136

Sop. *f* *sim.*  $\text{♩} = 108$  molto accel. (2+3)

Alto *mf* *sim.*

Ten. *mf* *mp* *sim.*

Bari. *mf* *mp* *sim.*

Sop.  $\text{♩} = 152$   $\text{♩} = 108$  *f* *riten.*

Alto *mf* *f* *no dim.* *riten.*

Ten. *f* *no dim.* *riten.*

Bari. *f* *no dim.* *riten.*

142 Calm, Introspective

ad lib.

$\text{♩} = 76$

Musical score for measures 142-143. The score is for Soprano (Sop.), Alto, Tenor (Ten.), and Baritone (Bari.). The key signature has one sharp (F#) and the time signature is 4/4. The tempo is marked  $\text{♩} = 76$ . The Soprano part begins with a melodic line marked *mp* and *sub.*. The other parts (Alto, Tenor, Baritone) have rests in measure 142 and enter in measure 143 with a triplet of eighth notes marked *mf* and *mp*.

144 Flowing ( $\text{♩} = 76$ )

Musical score for measures 144-146. The score is for Soprano (Sop.), Alto, Tenor (Ten.), and Baritone (Bari.). The key signature has one sharp (F#) and the time signature is 4/4. The tempo is marked  $\text{♩} = 76$ . The Soprano part starts in measure 144 with a rest marked *p*, then enters with a melodic line marked *mf*. The other parts (Alto, Tenor, Baritone) enter in measure 144 with a triplet of eighth notes marked *mf* and *mp*. The score continues through measure 146 with various dynamics and triplet markings.

Musical score for measures 147-149. The score is for Soprano (Sop.), Alto, Tenor (Ten.), and Baritone (Bari.). The key signature has one sharp (F#) and the time signature is 4/4. The tempo is marked  $\text{♩} = 76$ . The Soprano part begins in measure 147 with a melodic line marked *mp* and *sub.*. The other parts (Alto, Tenor, Baritone) enter in measure 147 with a triplet of eighth notes marked *mf* and *mp*. The score continues through measure 149 with various dynamics and triplet markings.

149

Sop. *mf* *f<sub>sub.</sub> > p*

Alto *p*

Ten. *mf* *f<sub>sub.</sub> > p*

Bari. *mf* *f<sub>sub.</sub> > p*

151  $\text{♩} = 60$

Sop. *sfz* *p* *mf > p*

Alto *mp* *sfz* *mp* *mf* *p*

Ten. *sfz* *p* *mf > p*

Bari. *riten.* *sfz* *p* *mf > p*

154 *poco rit.* **155 Hushed** ( $\text{♩} = 66$ )

Sop. *mf* *p* *legato* *pp* *sim.*

Alto *mf* *p* *legato* *pp* *sim.*

Ten. *mf > mp > p* *legato* *pp* *sim.*

Bari. *mf* *mp* *p* *legato* *pp* *sim.*



158

Sop.

Alto

Ten.

Bari.

*f p sub.*

*mp*

*p*

*f p sub.*

*f p sub.*

*p*

*f p sub.*

*mp*

*p*

162

Sop.

Alto

Ten.

Bari.

subtone

*pp*

subtone

*pp*

165

Sop.

Alto

Ten.

Bari.

*p*

riten.,  
subtone

long

*p*

subtone

riten.

long

long

long