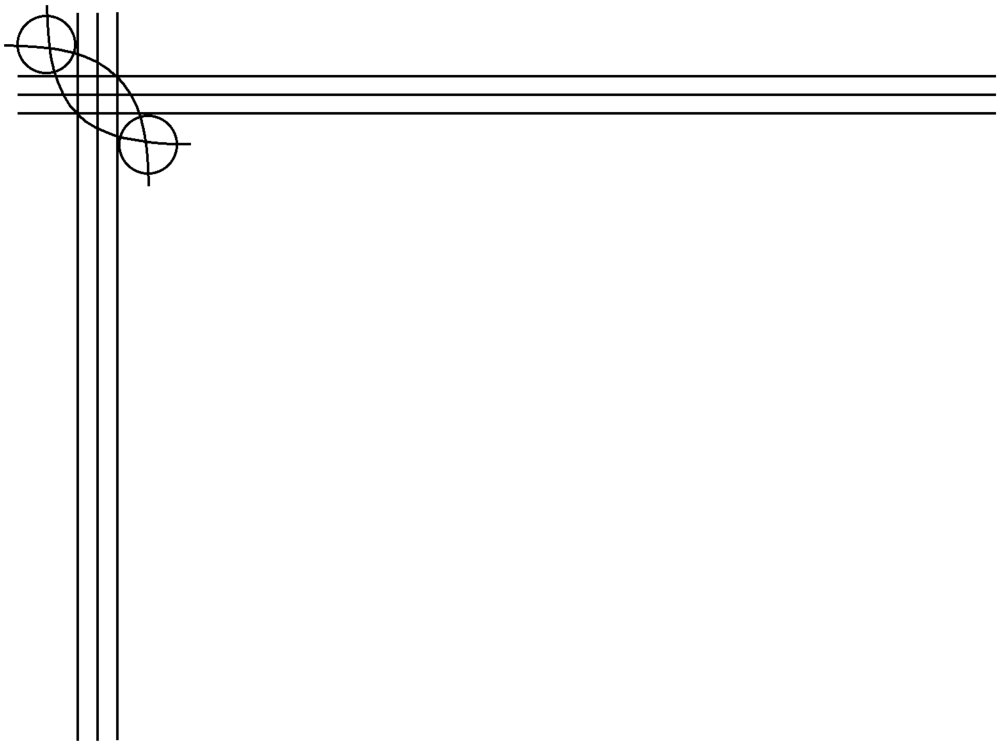


here is no water but only rock

for SATB saxophone quartet

Eric Honour

here is no water but only rock

for the Athens Saxophone Quartet

Performance Notes

1. This piece is heavily influenced by rock music, and should be approached with intensity. All articulation marks should be emphasized, verging on overdone.

2. All the saxophone parts make use of multiphonics. Fingerings are given in the parts at the point of usage. Fingerings are taken from Kientzy's *Les Sons Multiples Aux Saxophones*.

3. The tenor saxophone part makes use of microtones at rehearsal letter J. Fingerings are given at the point of usage.

4. Accidentals follow standard practice: they last through the measure, and affect only the octave specified.

5. In the aleatoric sections, at rehearsal letters I & J, performers should make no special effort to align their performances with each other. However, in each case, the section must *end* cleanly and should be cued.

Program Note

T. S. Eliot's masterwork, *The Waste Land*, is widely recognized as one of the most important and influential poems of the 20th century. In his notes on the poem, Eliot says that the first part of the fifth section of the poem (*What The Thunder Said*) employs three themes: "the journey to Emmaus, the approach to the Chapel Perilous (see Miss Weston's book), and the present decay of eastern Europe." Regardless of these deeper references, this section of the poem features some of Eliot's most striking and effective imagery. Beginning in the second stanza, at line 331, with the words "Here is no water but only rock," Eliot's imagery turns dry, suffocating, and desperate. His use of repetition over the next 27 lines drives home the feeling of a person lost in a desert of rock, searching endlessly for water, but finding none. In the quartet *here is no water but only rock*, the music is similarly arid – especially in the opening section – and searches futilely for stability and comfort. It achieves a sort of stability and trajectory in the end, through appropriating the rhythms and energy of rock music, but mixed with a grating, dissonant, aggressive sense of harmony, which offers no succor or release. The closest the music comes to water is in the tenor saxophone solo at rehearsal letter J – which references the "God-Music" section of Crumb's *Black Angels* – but the search ends once more in rock.

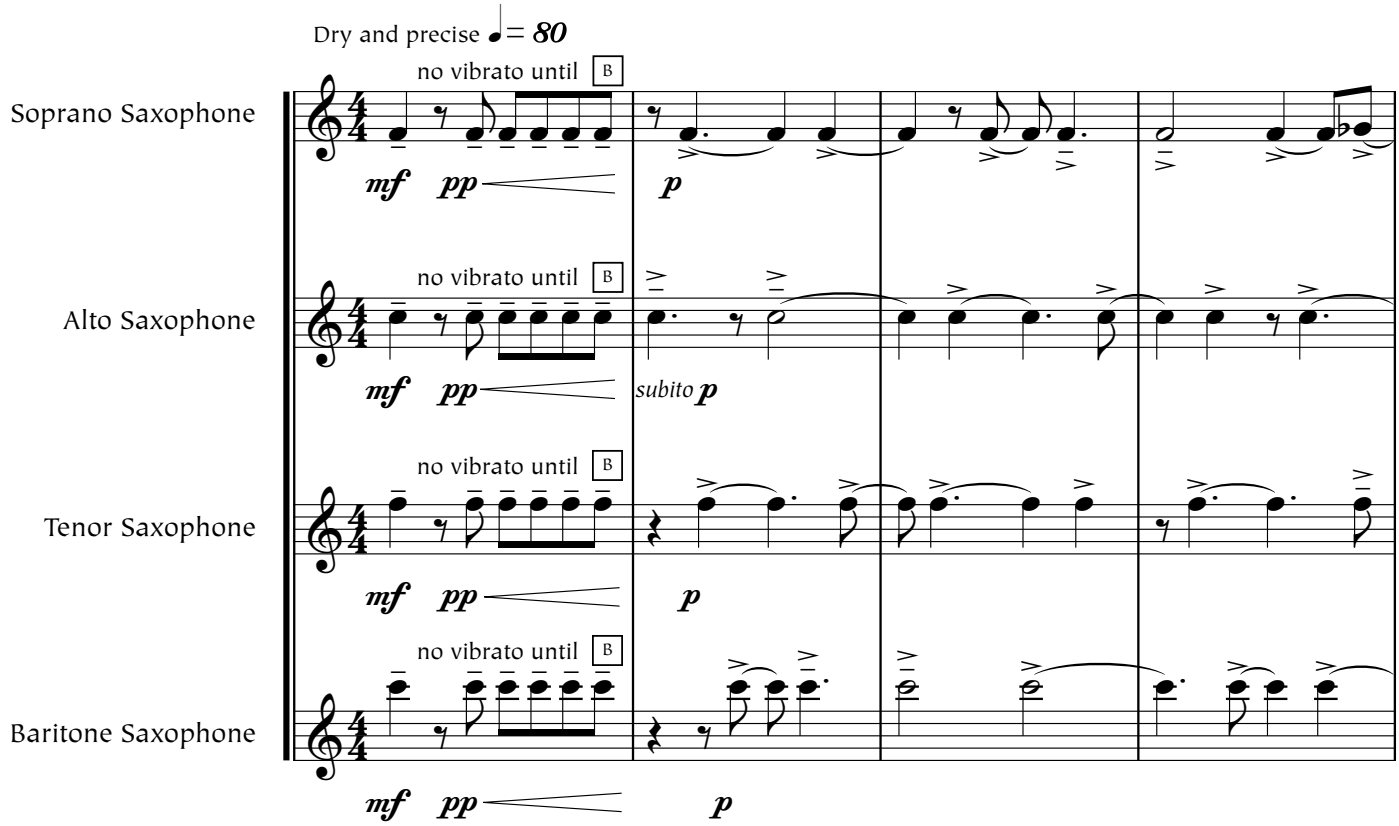
Eric Honour (b. 1970) is an associate professor of music and director of the Center for Music Technology at the University of Central Missouri. His compositions have been performed across the United States, as well as in Greece, Belgium, Ireland, England, Hungary, and Italy, including numerous performances at international festivals and conferences. He is affiliated with the classical music division of Broadcast Music, Inc. (BMI). His music has been published by Roncorp, Inc. and Northeastern Music Publications, and recorded on Capstone Records. He has won widespread recognition in competitions for both composition and performance, including the SCI National Composition Competition, the MTNA Collegiate Artist (both woodwind & composition) competitions, and the ASCAP Morton Gould Awards to Young Composers competitions. His music has been performed by such notable artists as Quintet Attacca, Q-02, Quintet of the Americas, Winston Choi, Mia Hynes, and Quartetto Musicattuale. His composition teachers included M. William Karlins, Stephen Syverud, John Anthony Lennon, Jay Alan Yim, and Budd Udell. He studied saxophone with Frederick Hemke, Jonathan Helton, and Kandace Brooks. He earned degrees in both composition and saxophone at the University of Florida (B.Mus, Performer's Certificate) and Northwestern University (M.Mus, D.Mus.).

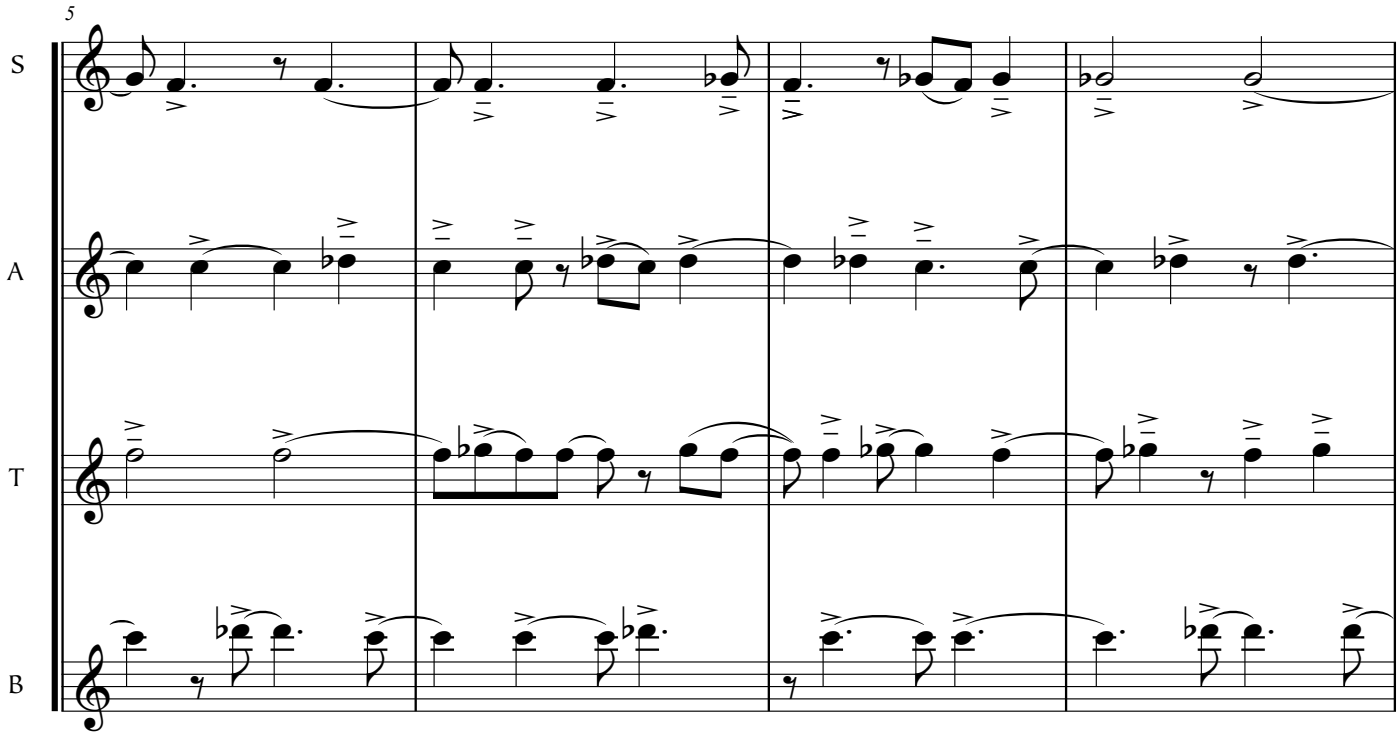
here is no water but only rock

for the Athens Saxophone Quartet

Score
Duration ca. 8:00

Eric Honour





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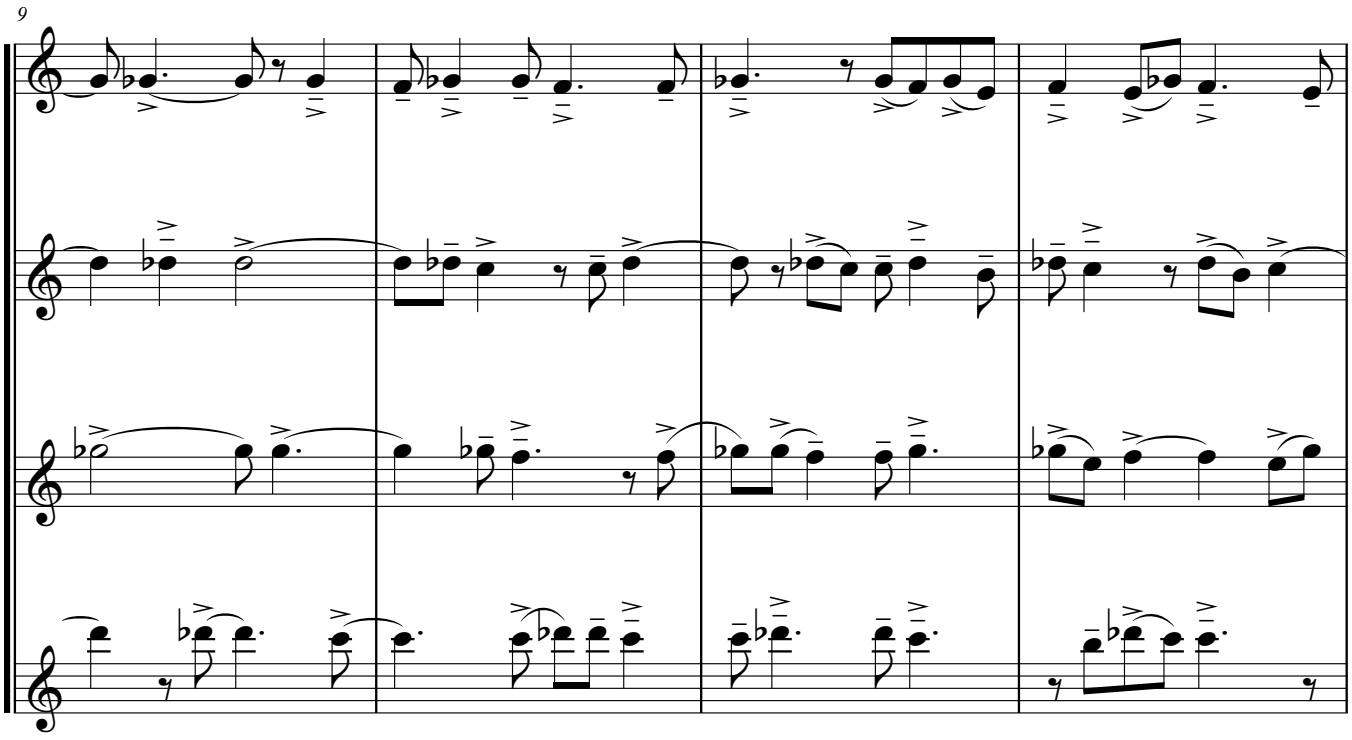
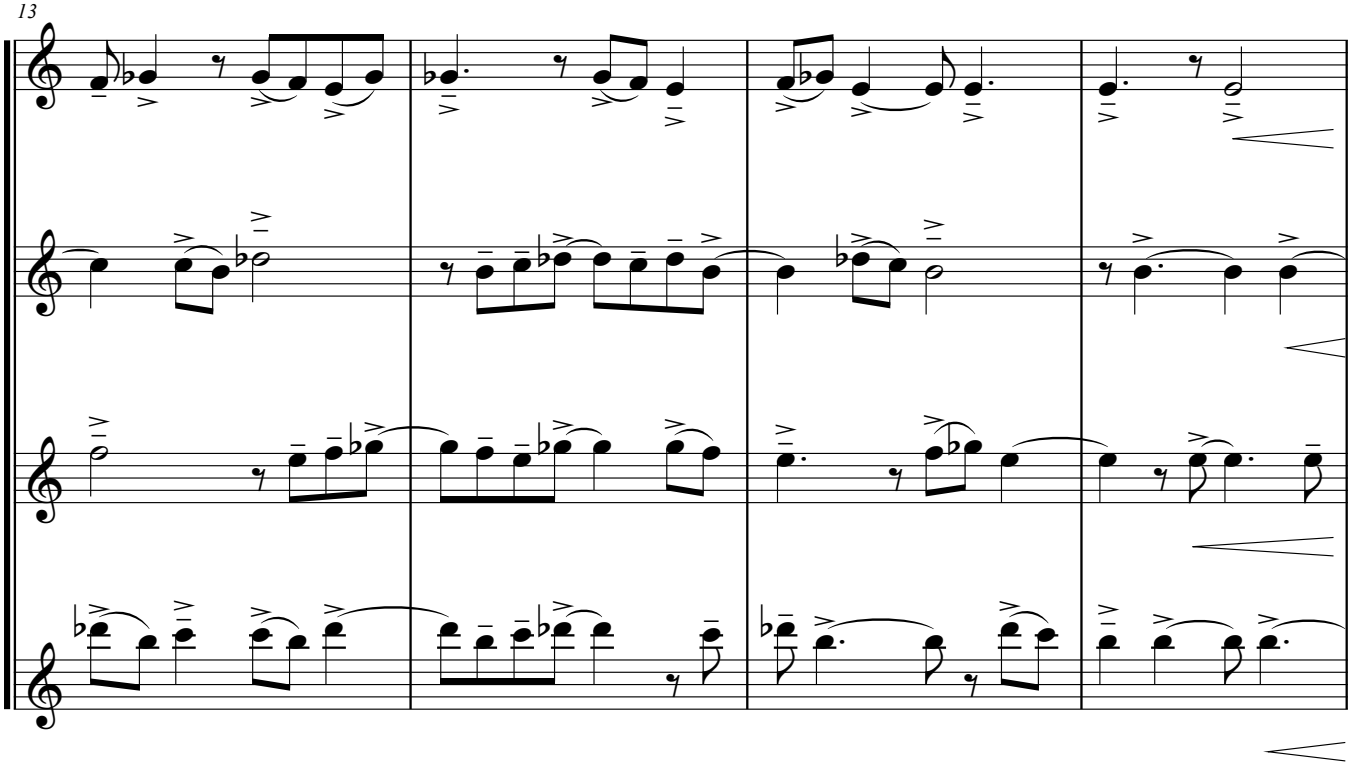
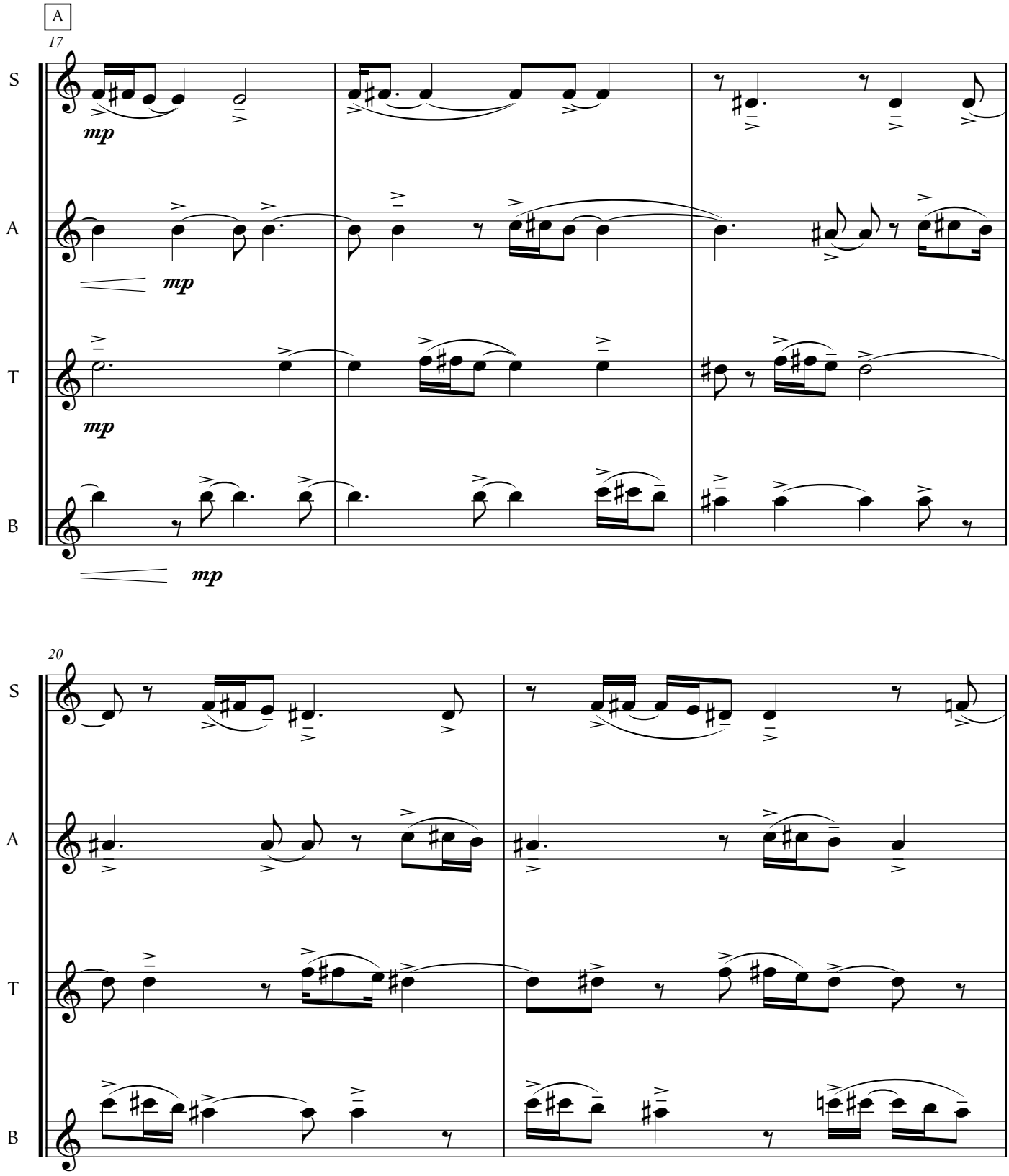
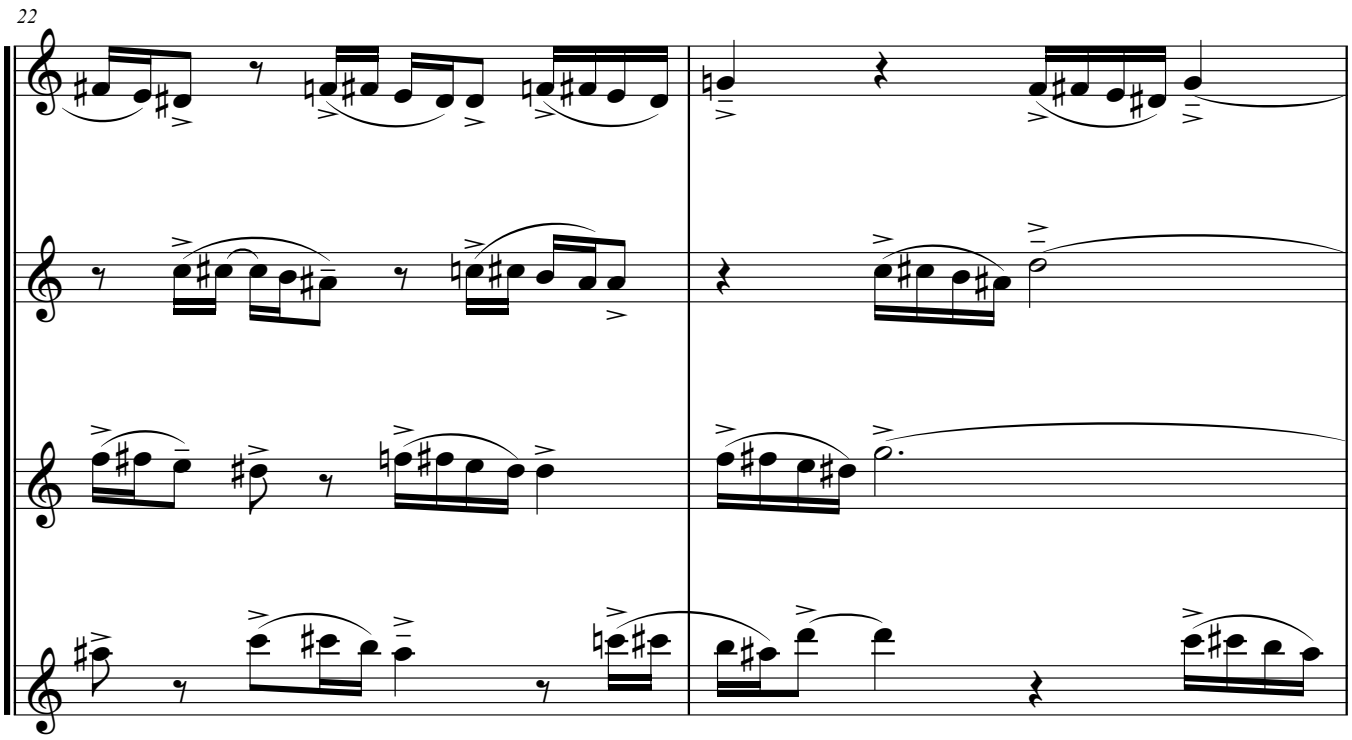
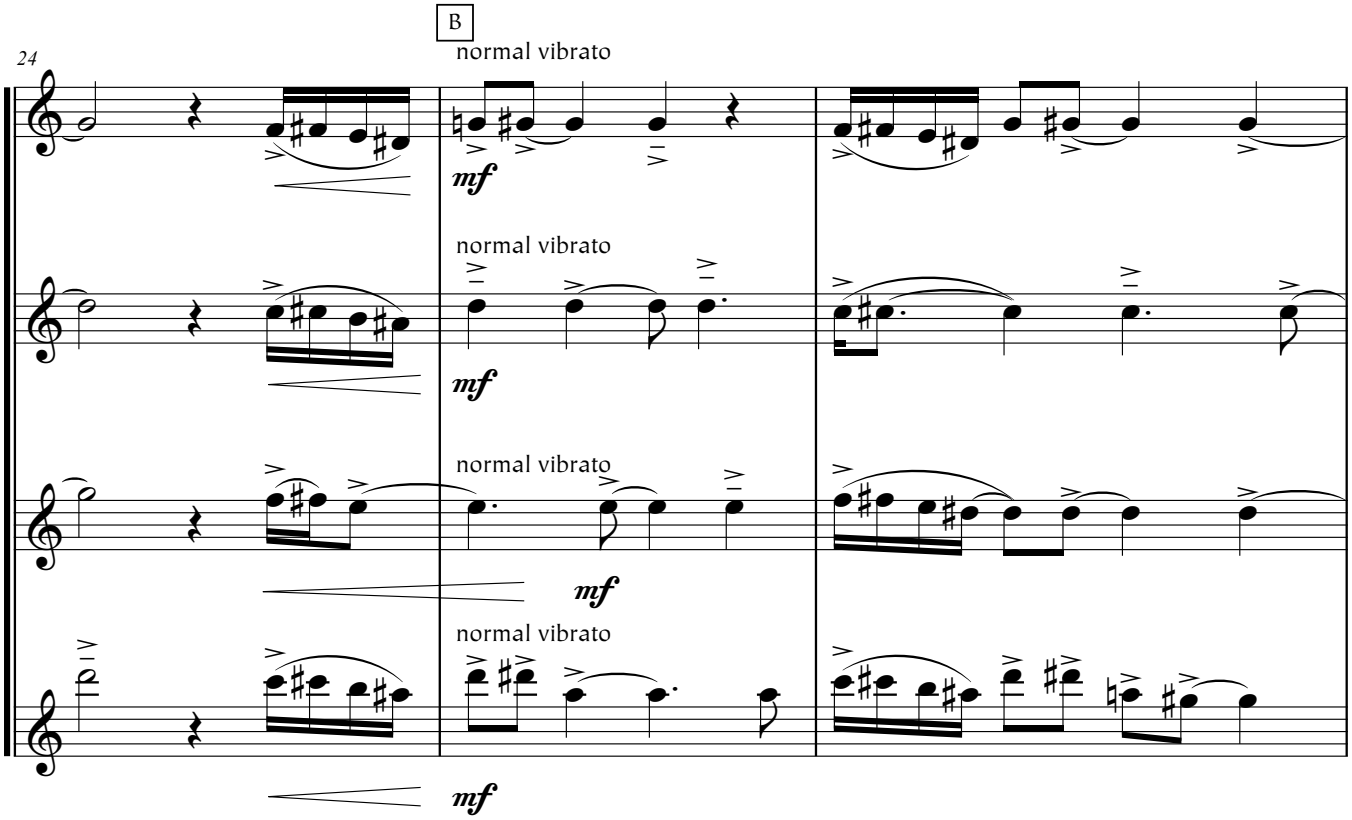
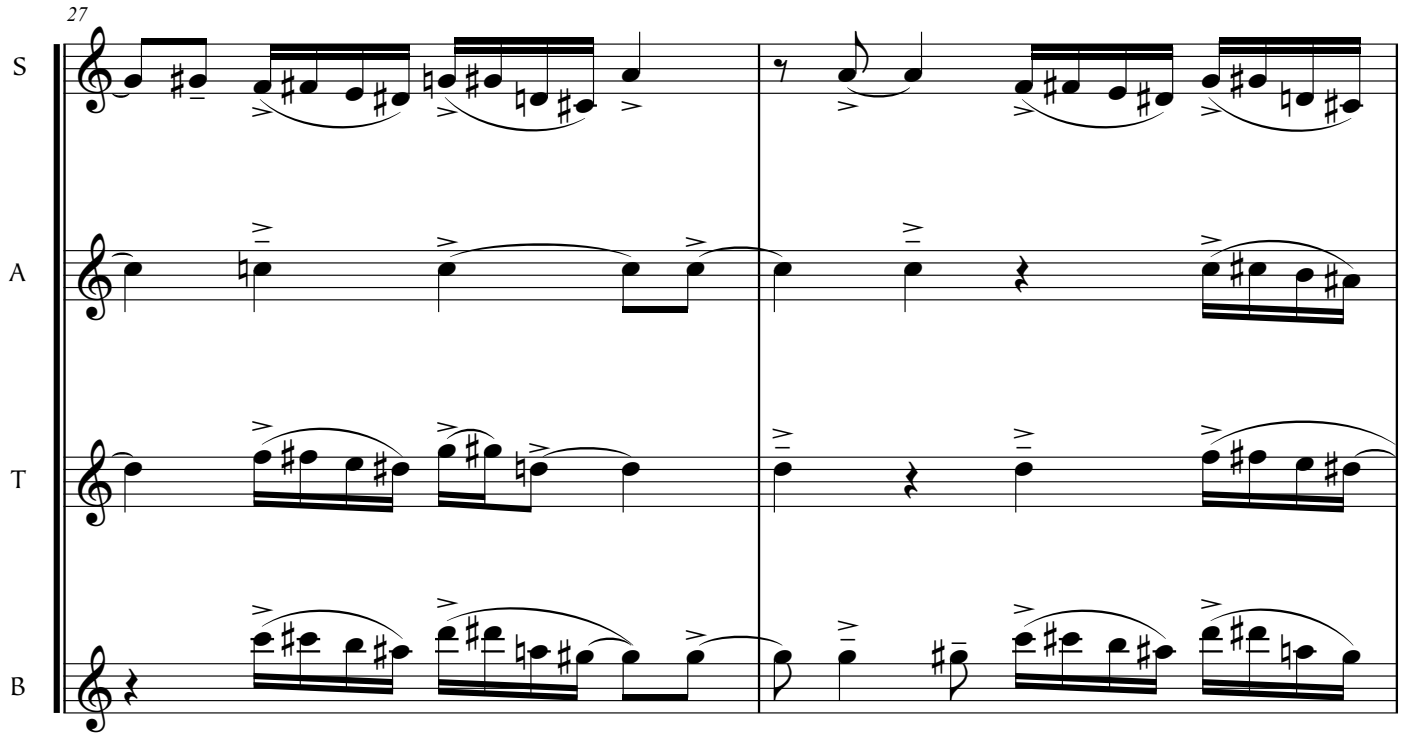

9
S
A
T
B

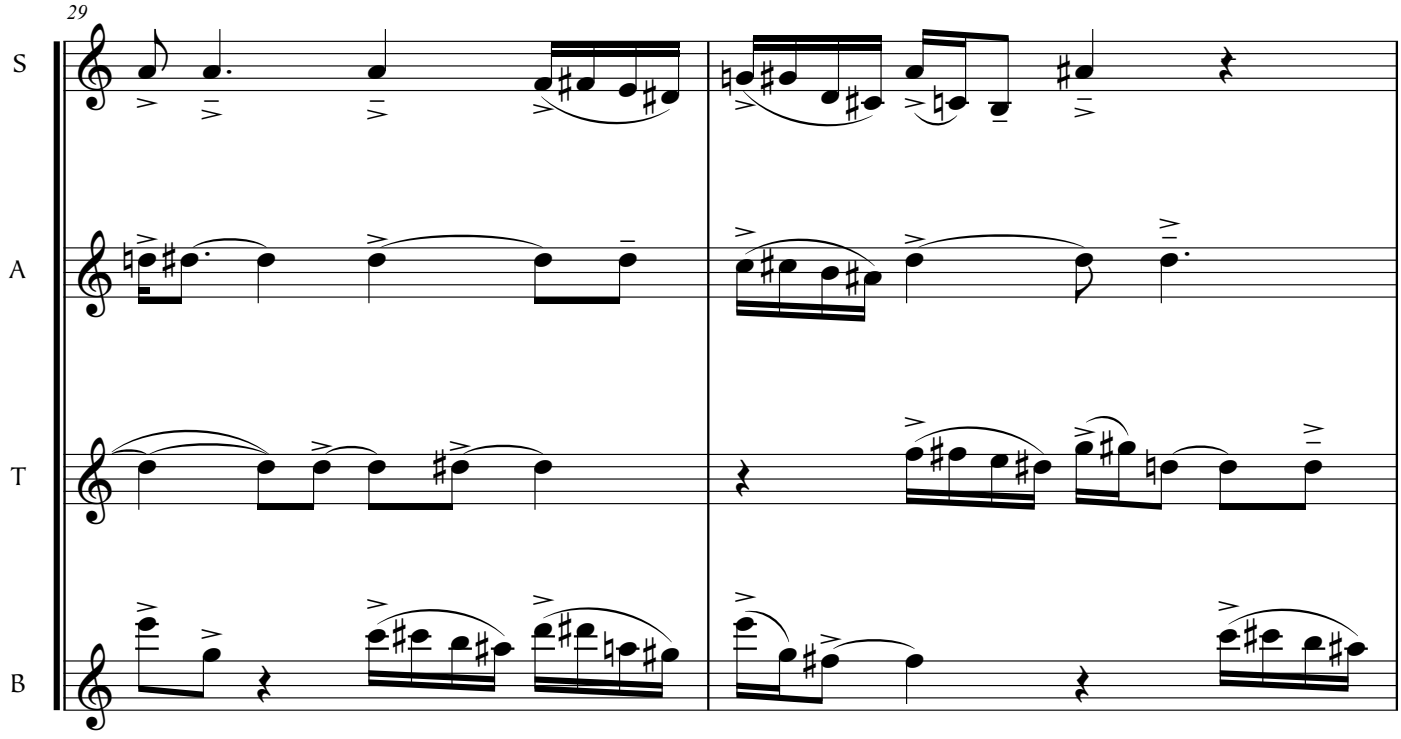

13
S
A
T
B

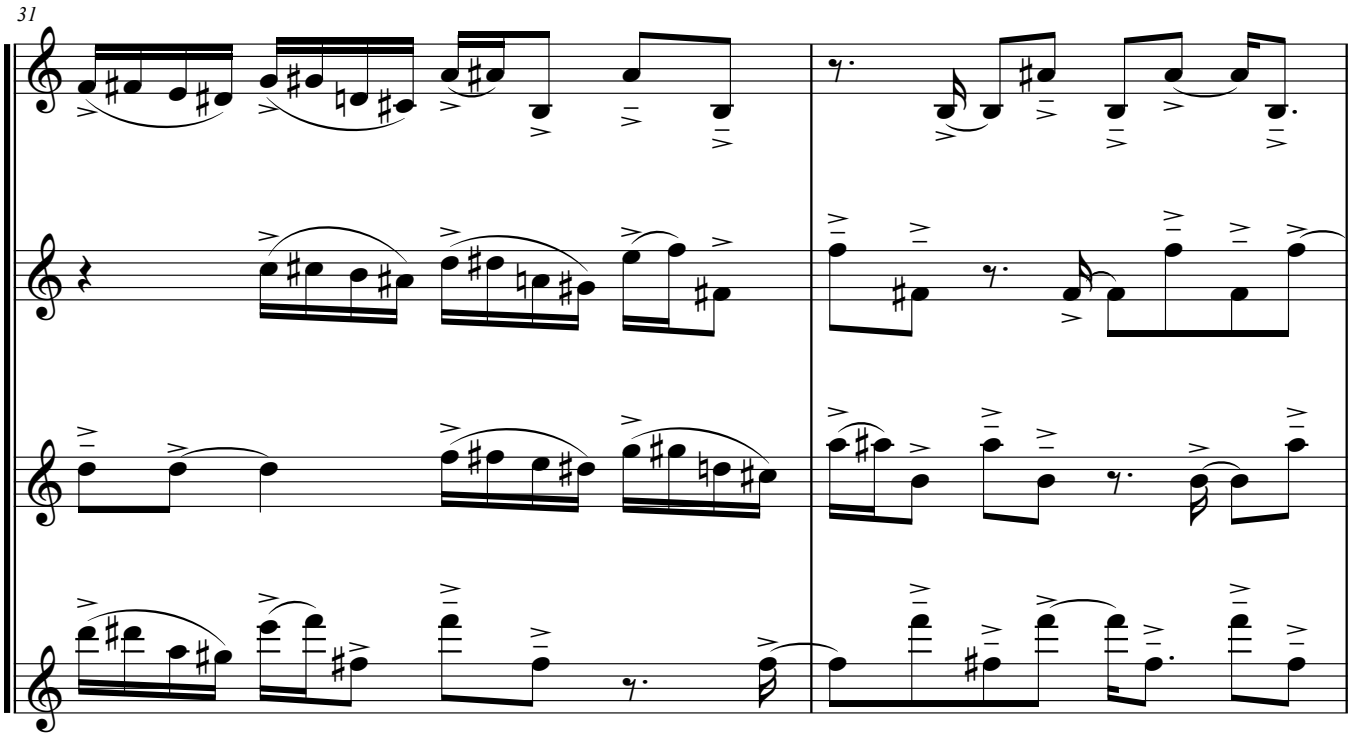

A
17
S
A
T
B
mp
mp
mp
mp
20
S
A
T
B

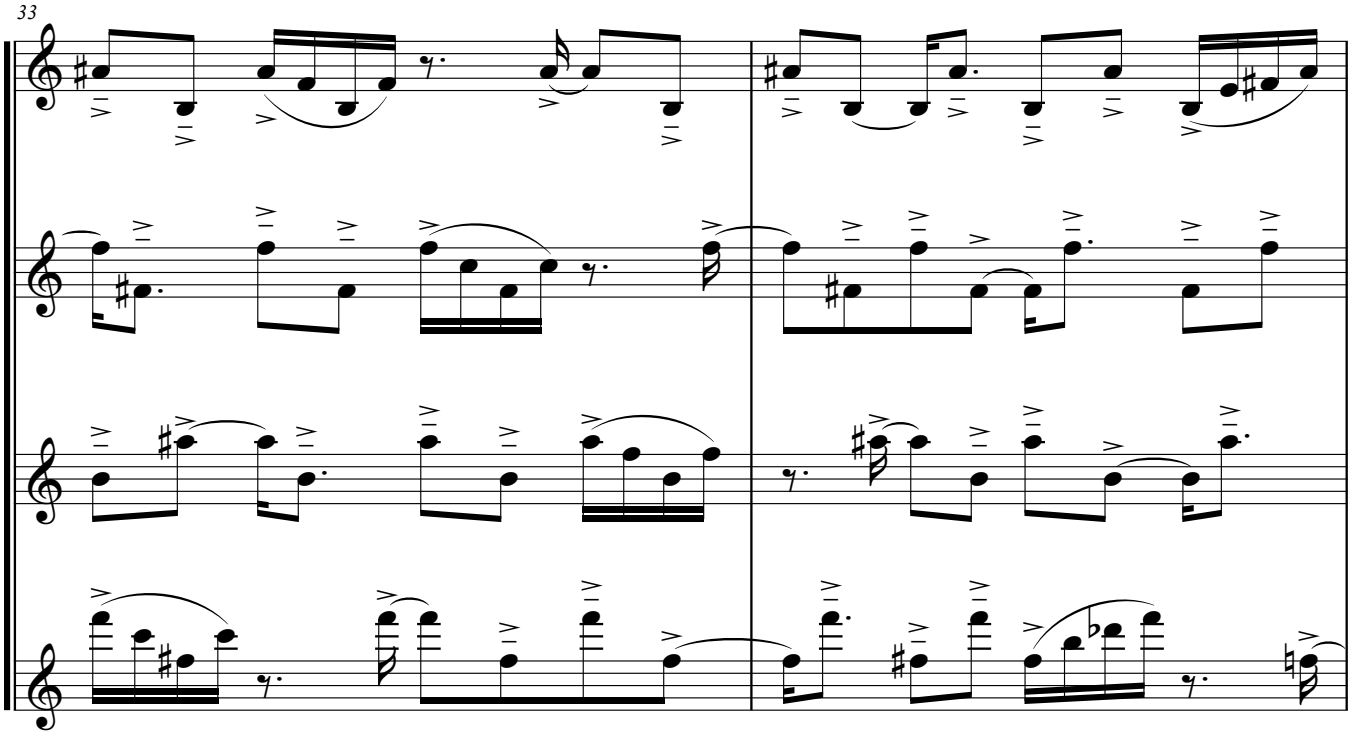

22
S
A
T
B

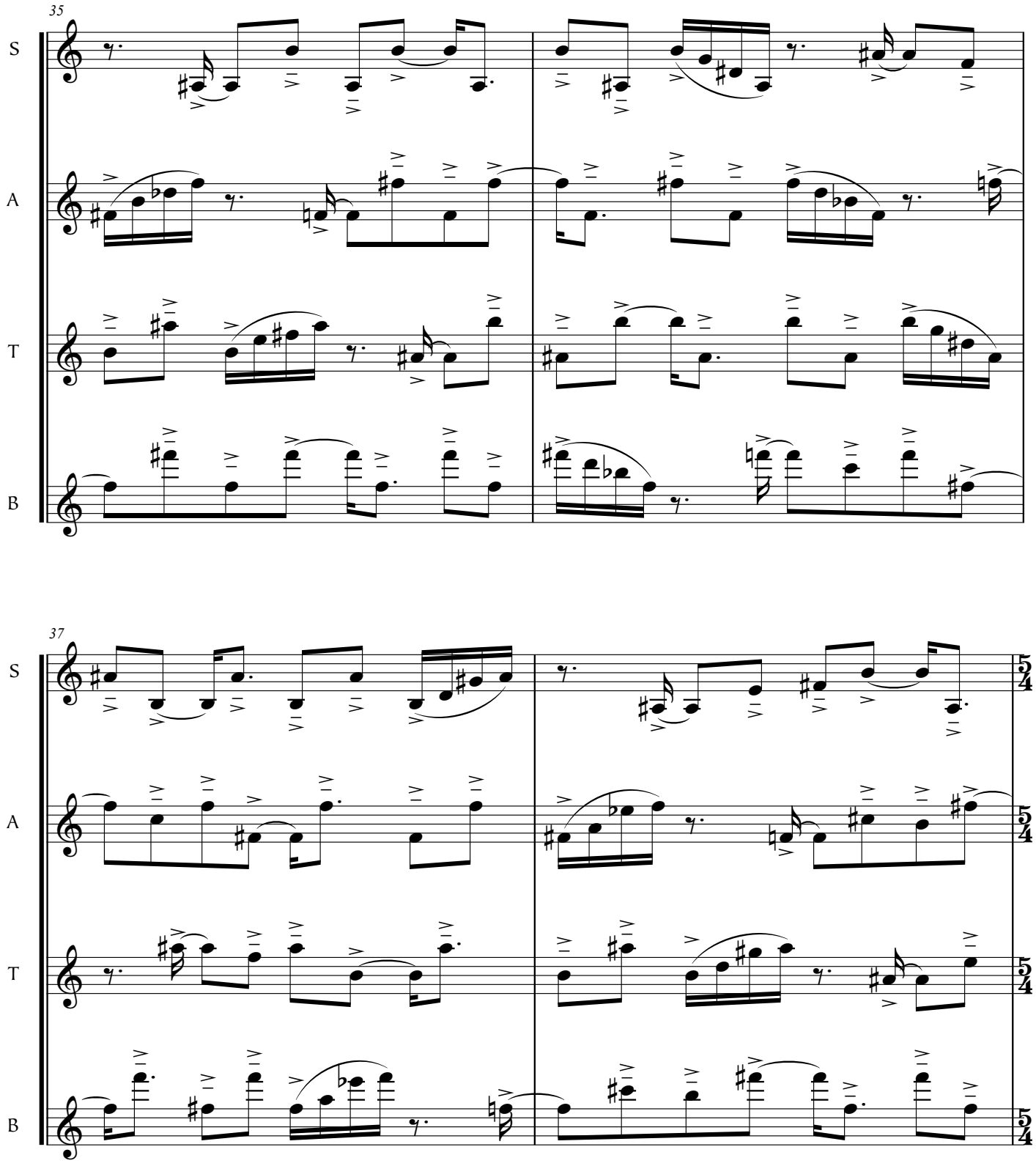

B
24
S
A
T
B
normal vibrato
normal vibrato
normal vibrato
normal vibrato
mf
mf
mf
mf

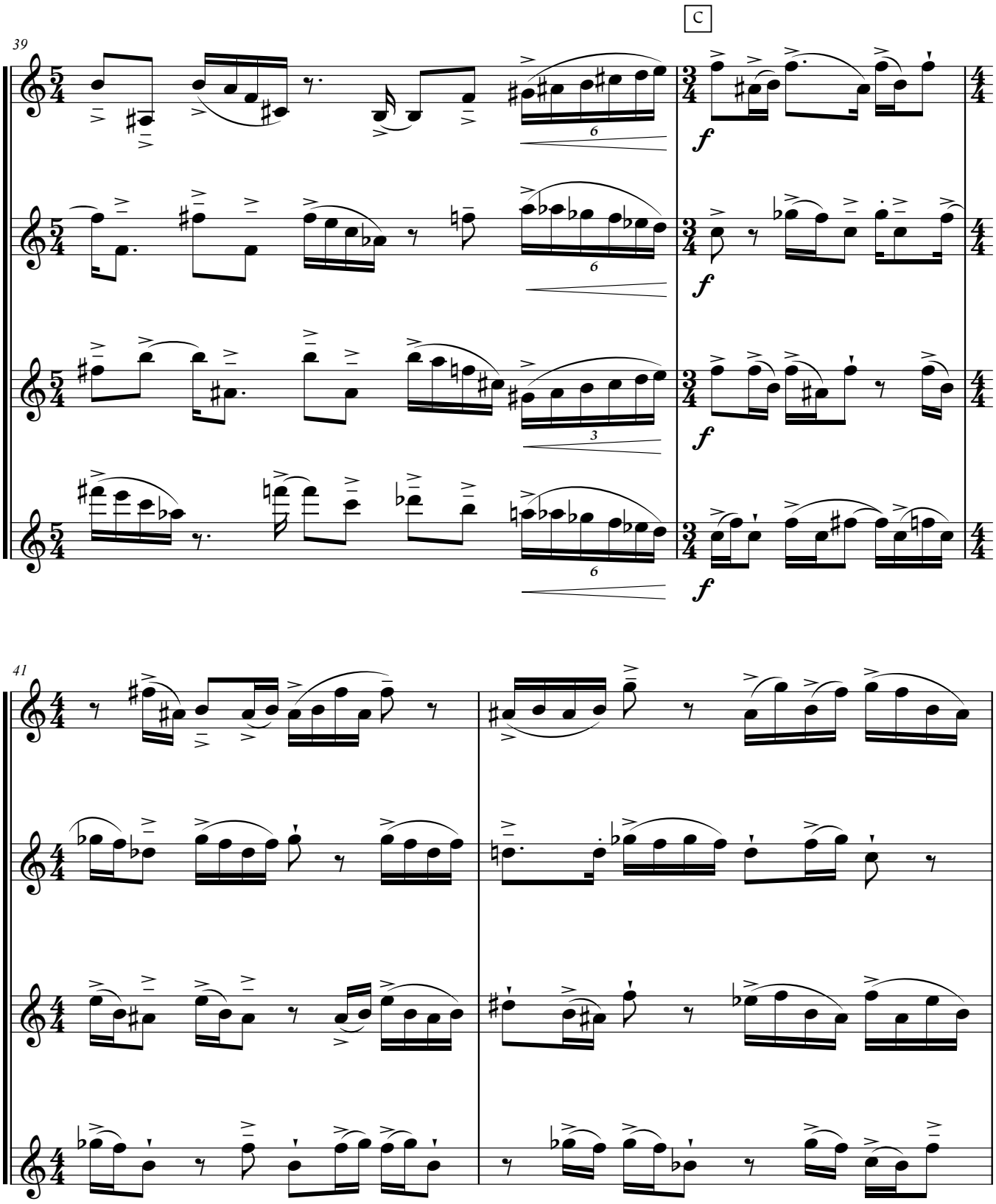

27
S
A
T
B

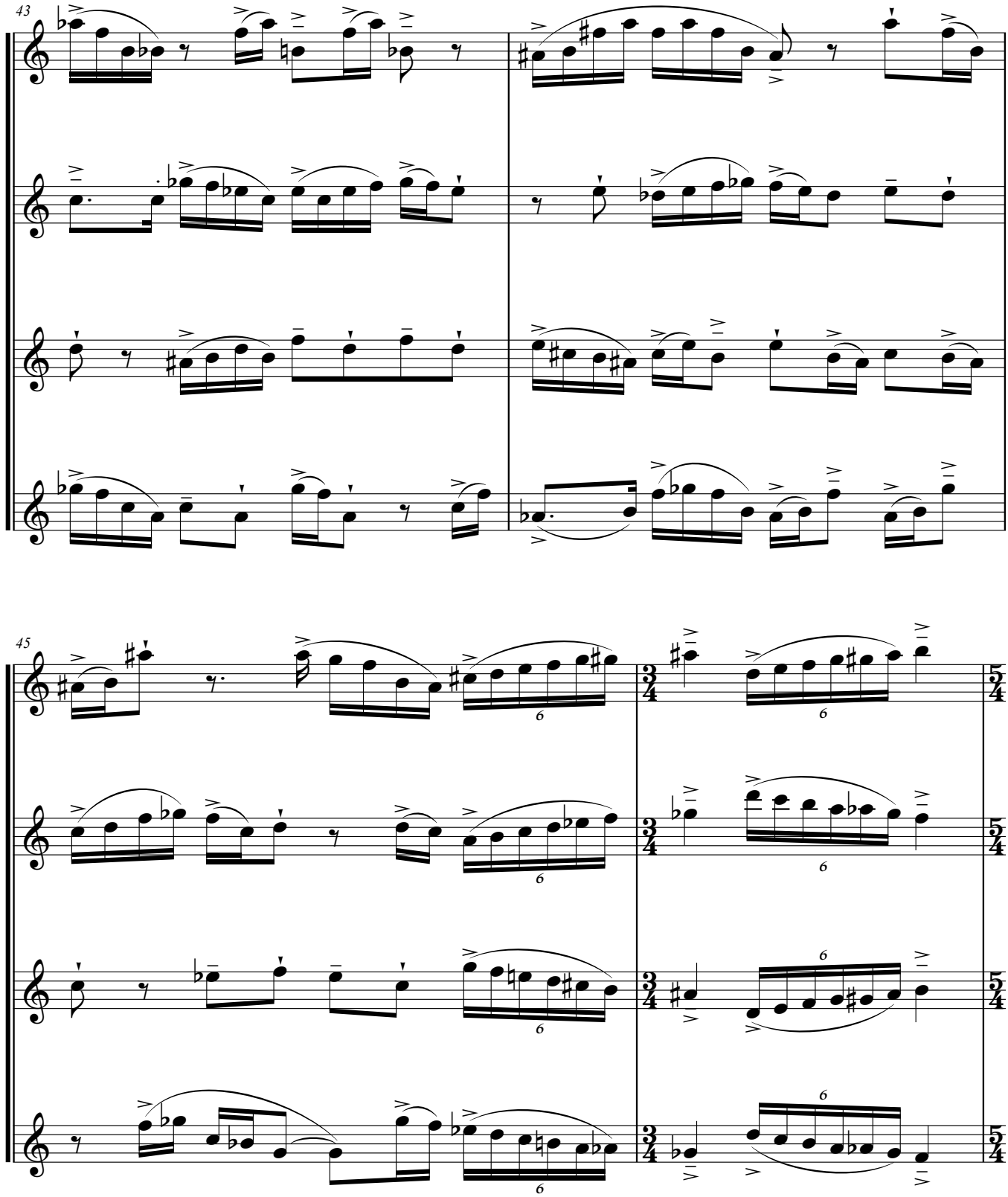

29
S
A
T
B

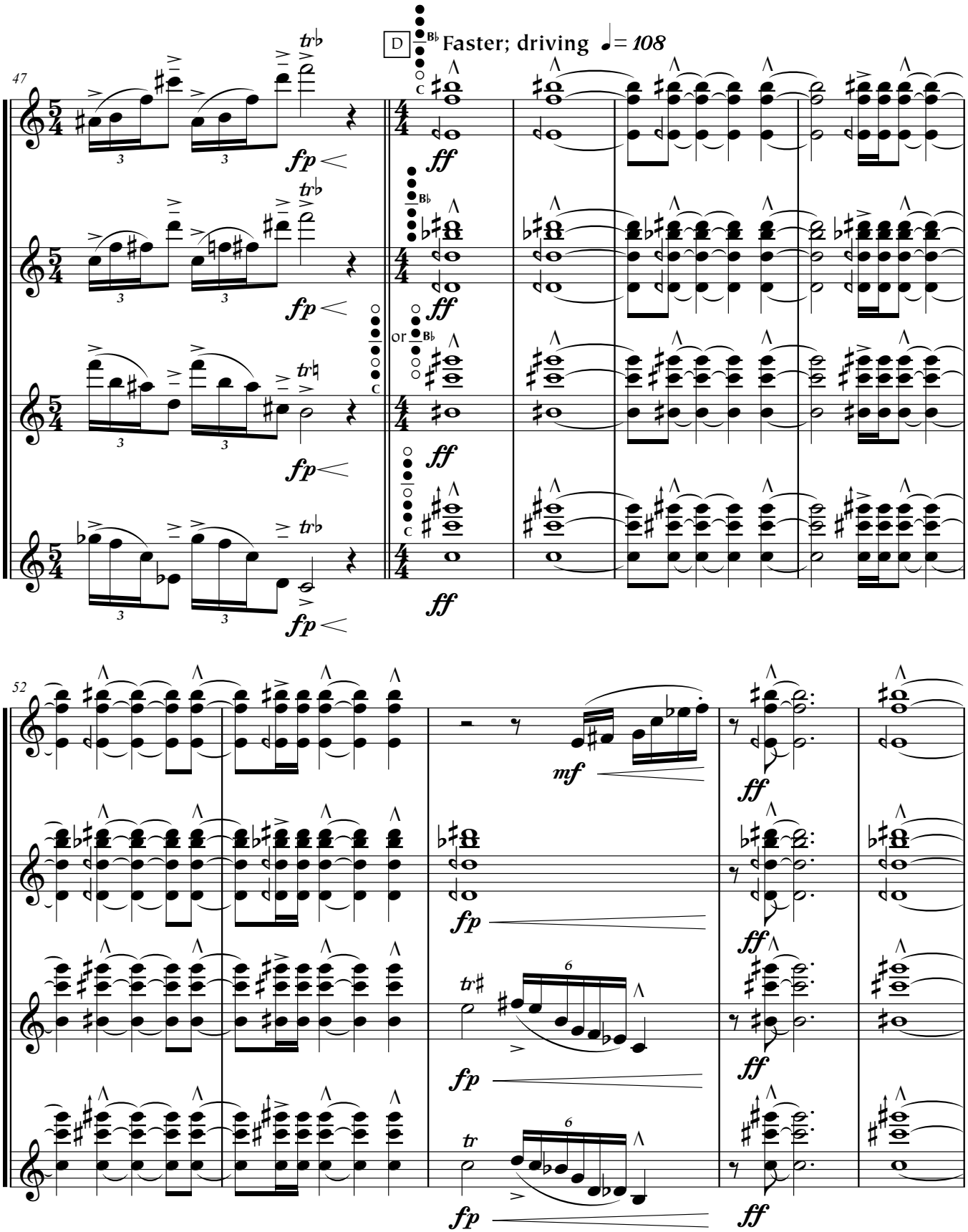

31
S
A
T
B

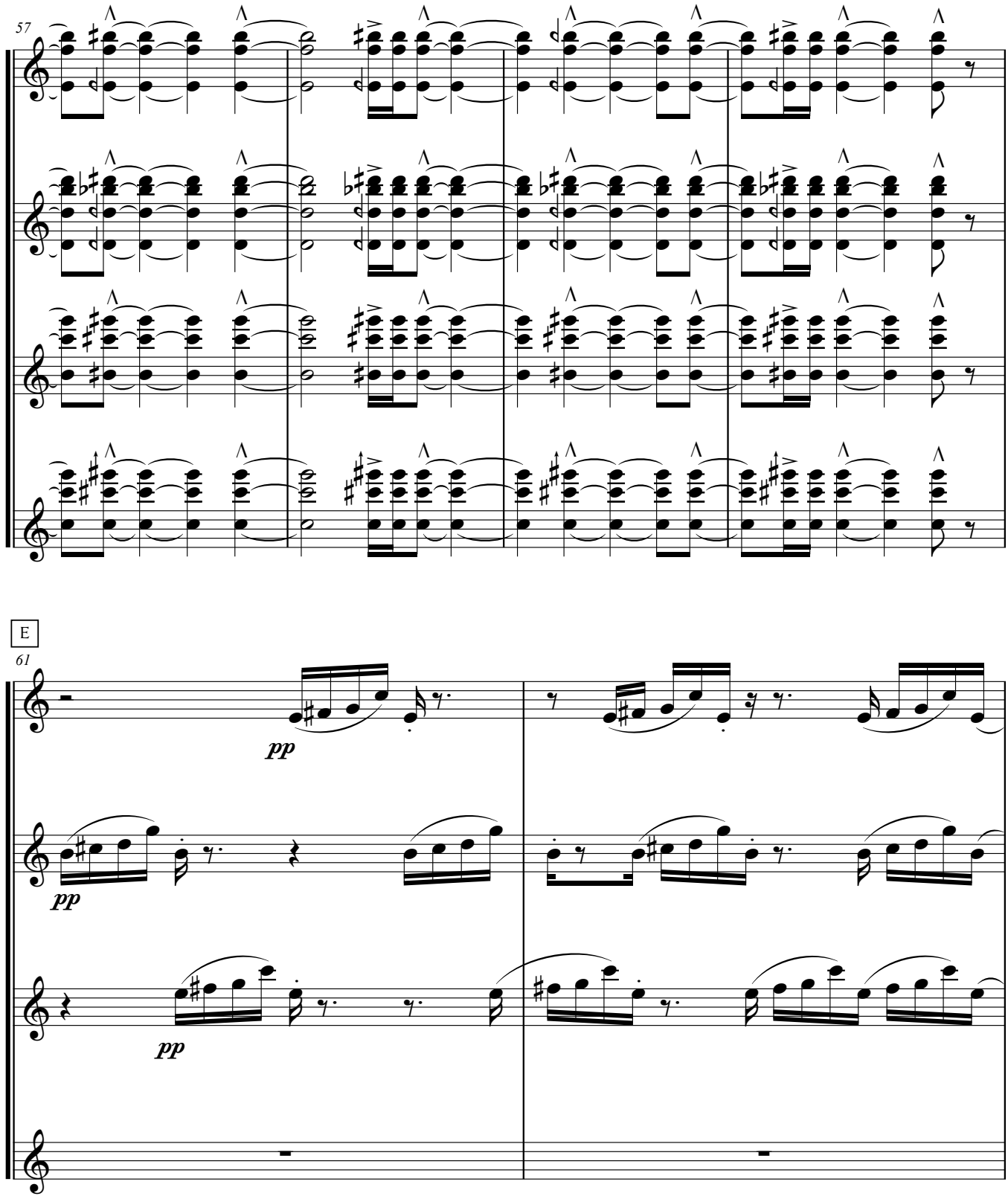

33
S
A
T
B

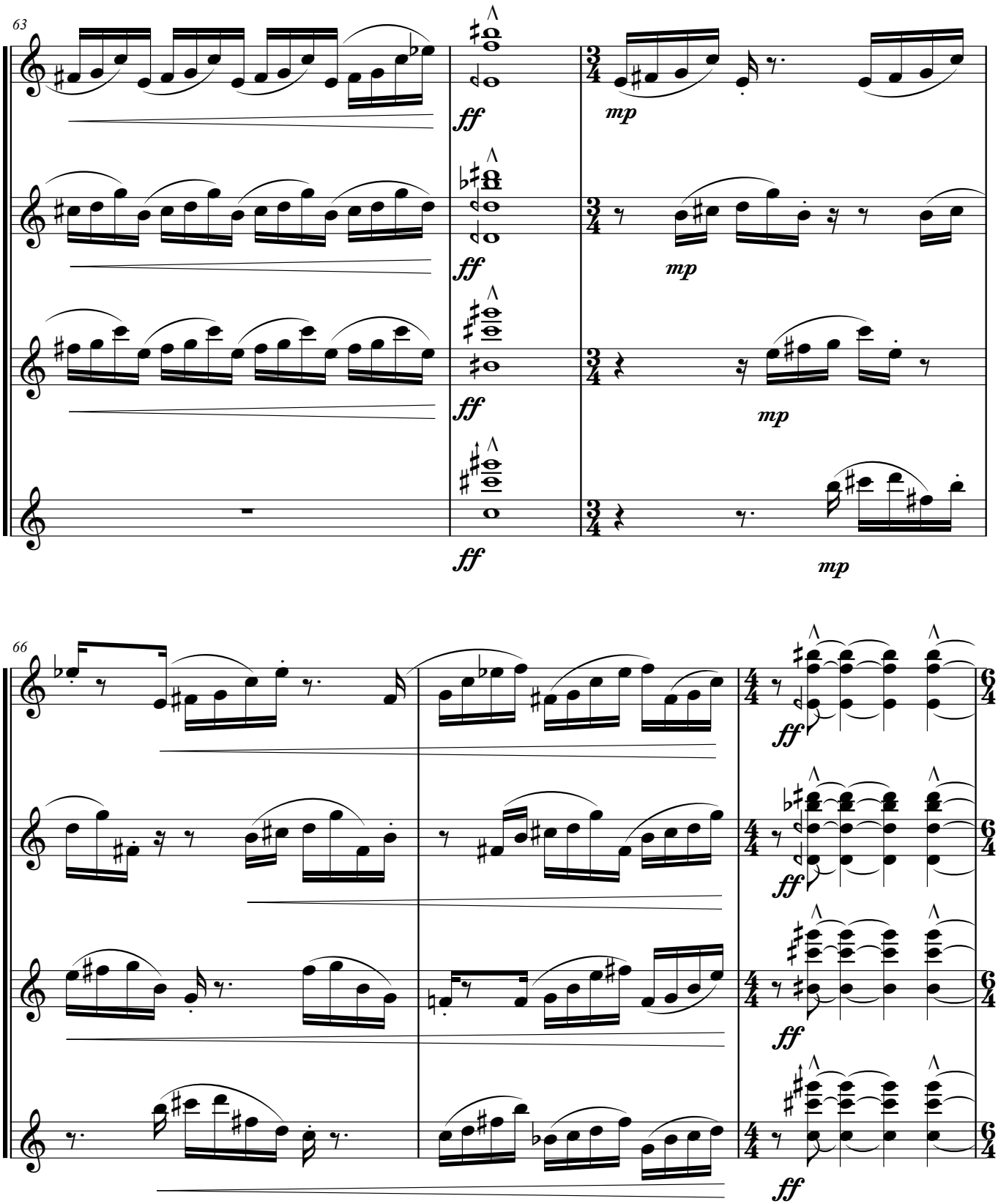

35
S
A
T
B
37
S
A
T
B
5/4
5/4
5/4
5/4

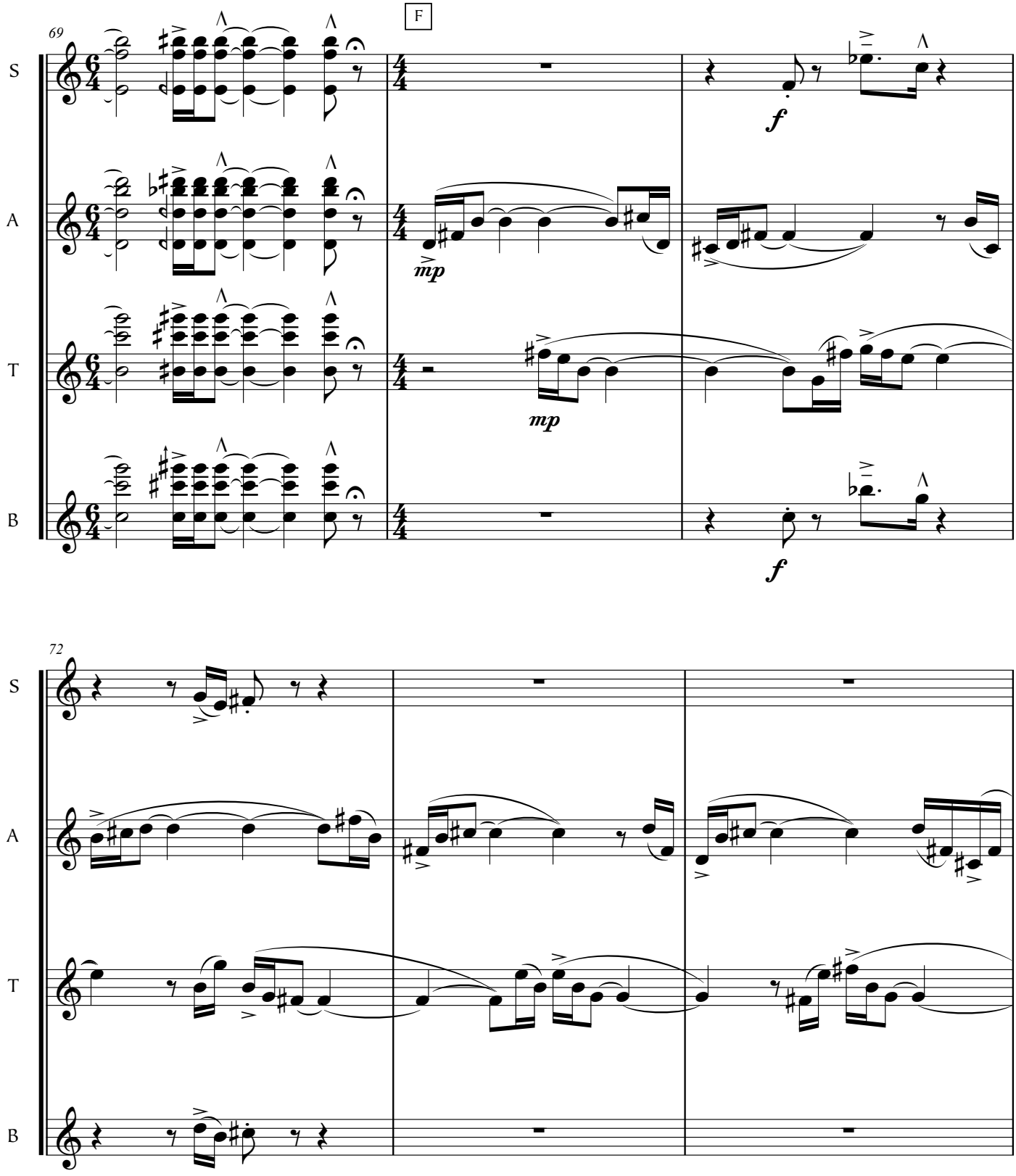

C
39
S
A
T
B
f
41

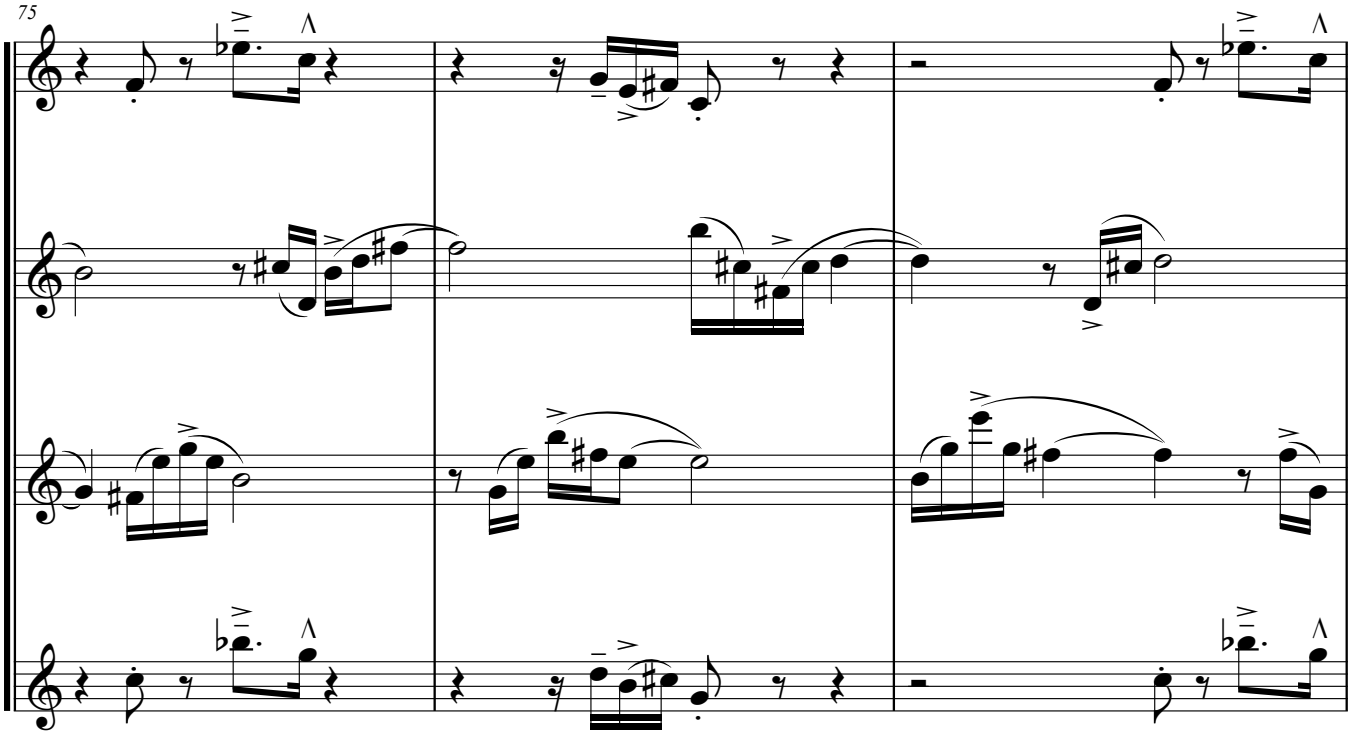

43
S
A
T
B
45
S
A
T
B
6
6
6
6
6
6
3/4
5/4

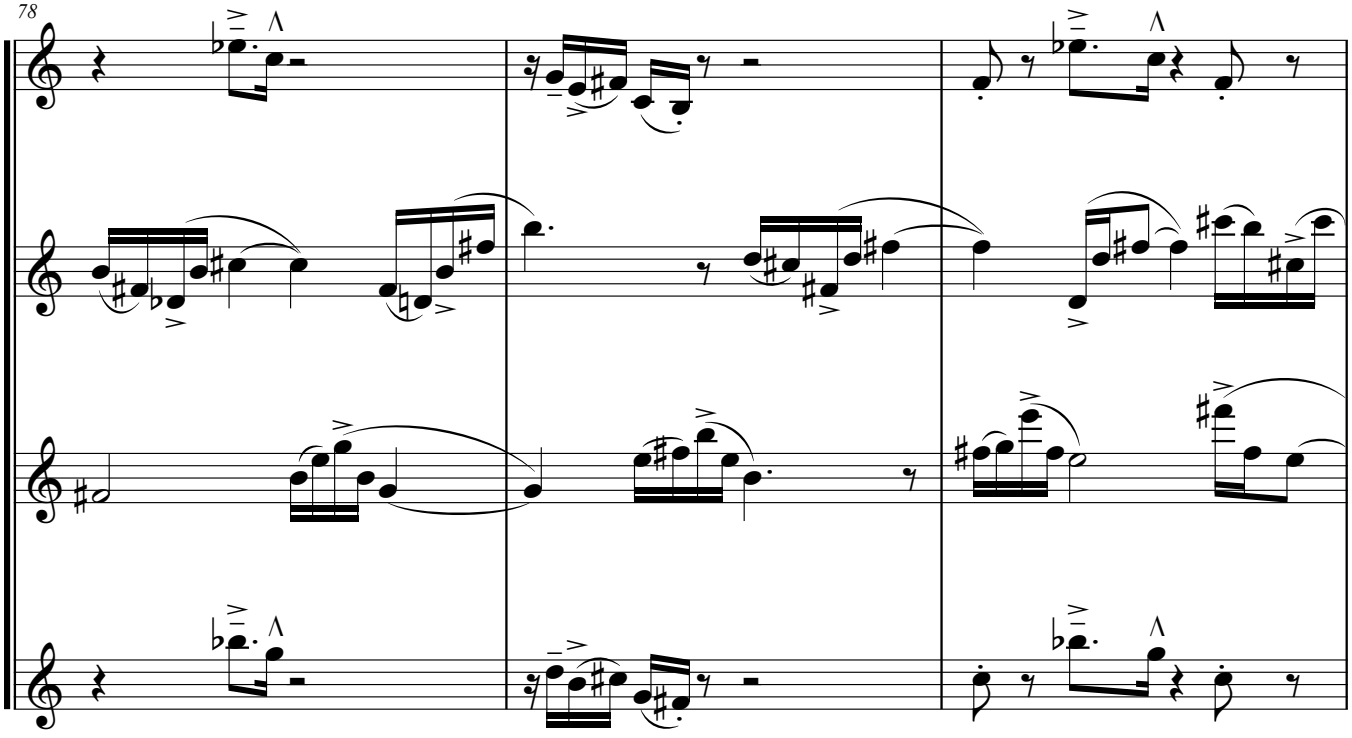

D
Faster; driving ♩= 108
47
S
A
T
B
fp
ff
or
52
mf

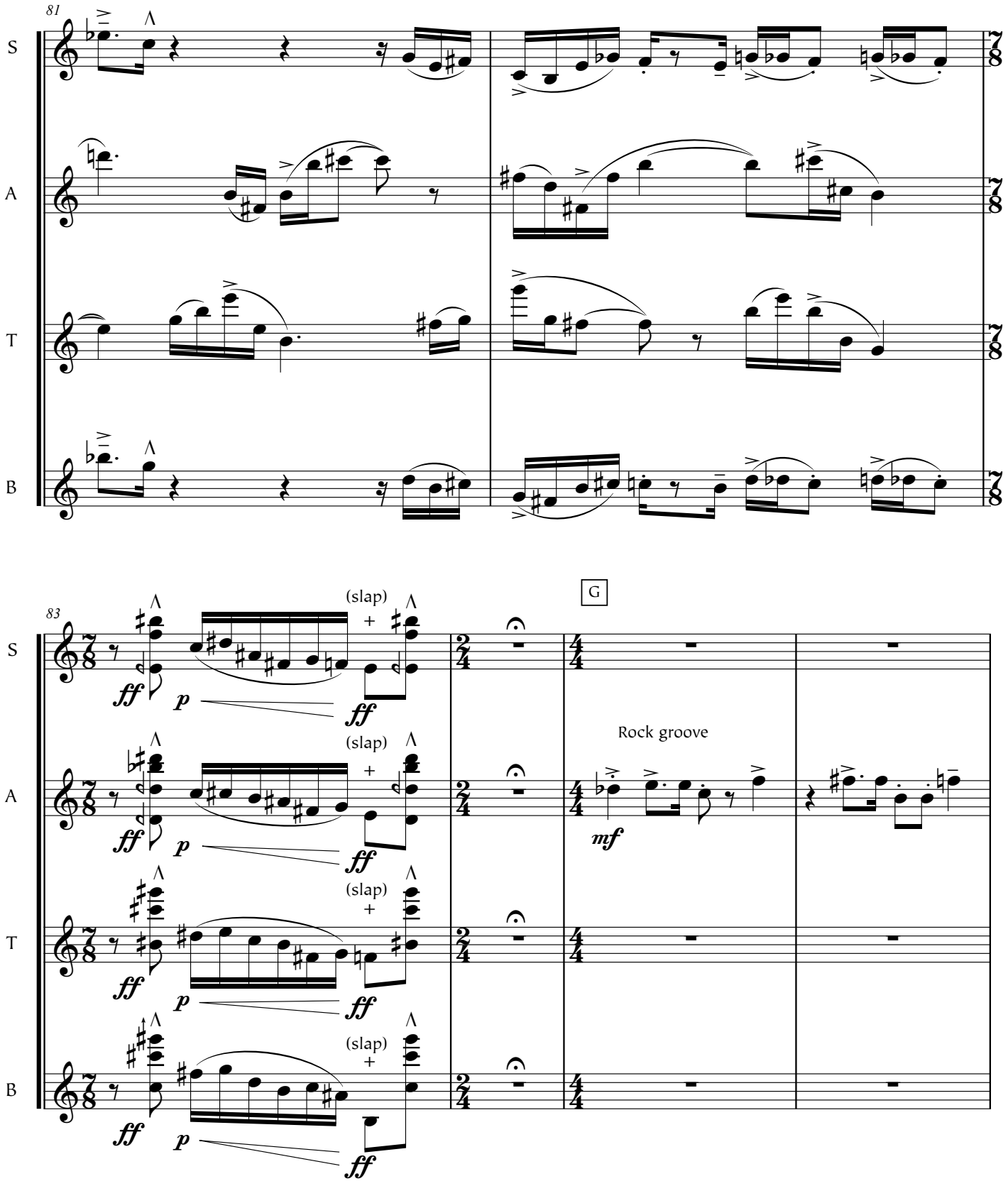

57
S
A
T
B
E
61
pp
pp
pp

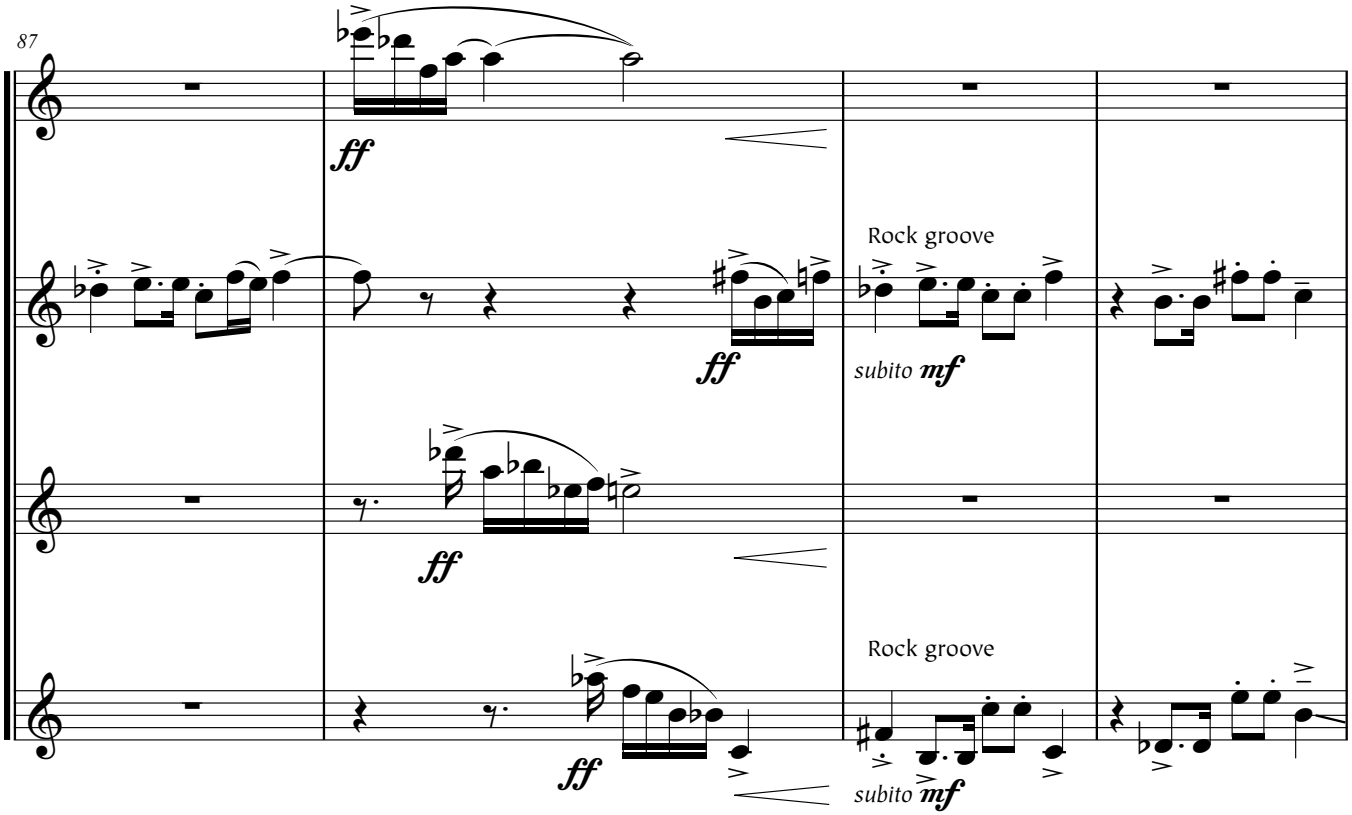

63
S
A
T
B
ff
mp
66
S
A
T
B
ff

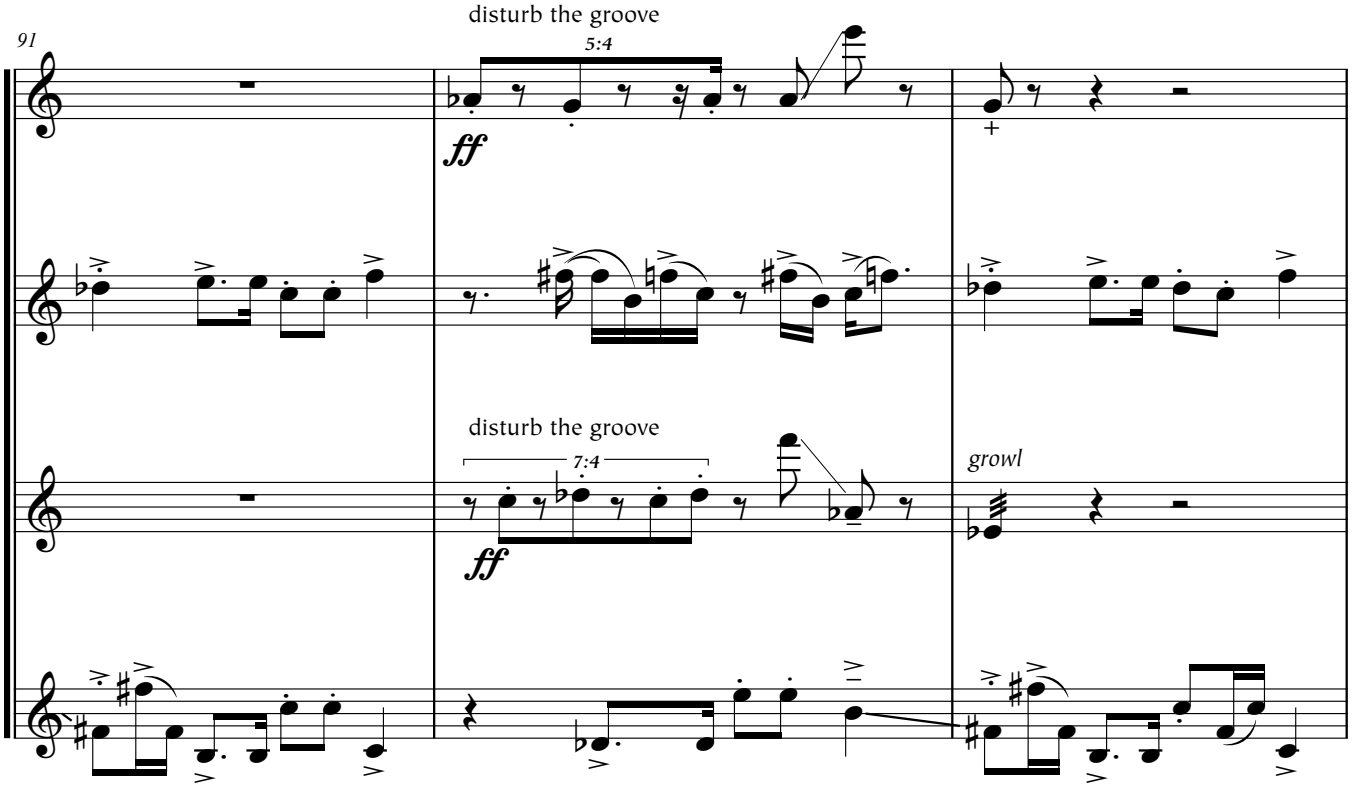

69
F
S
A
T
B
mp
mp
f
f
72
S
A
T
B

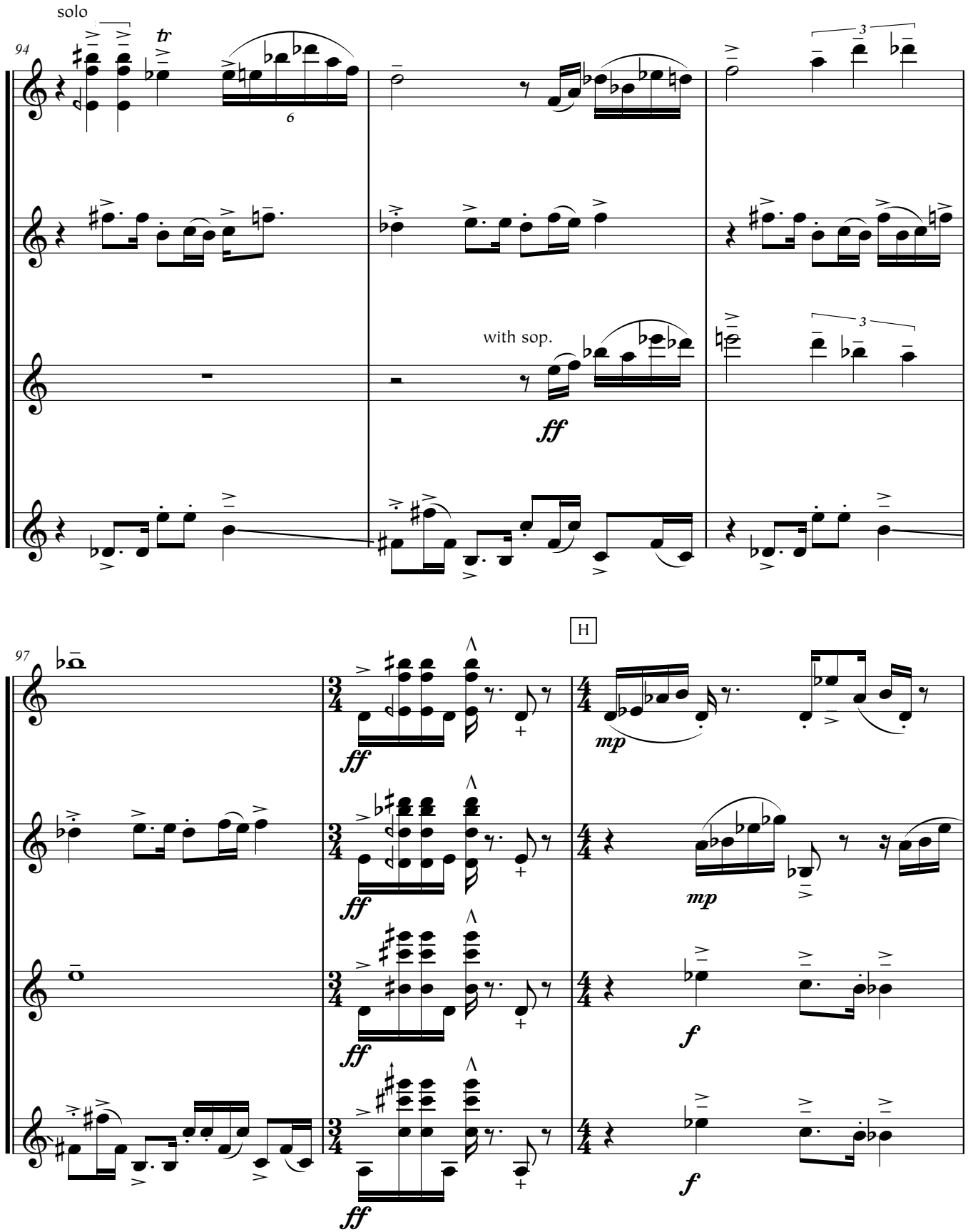

75
S
A
T
B

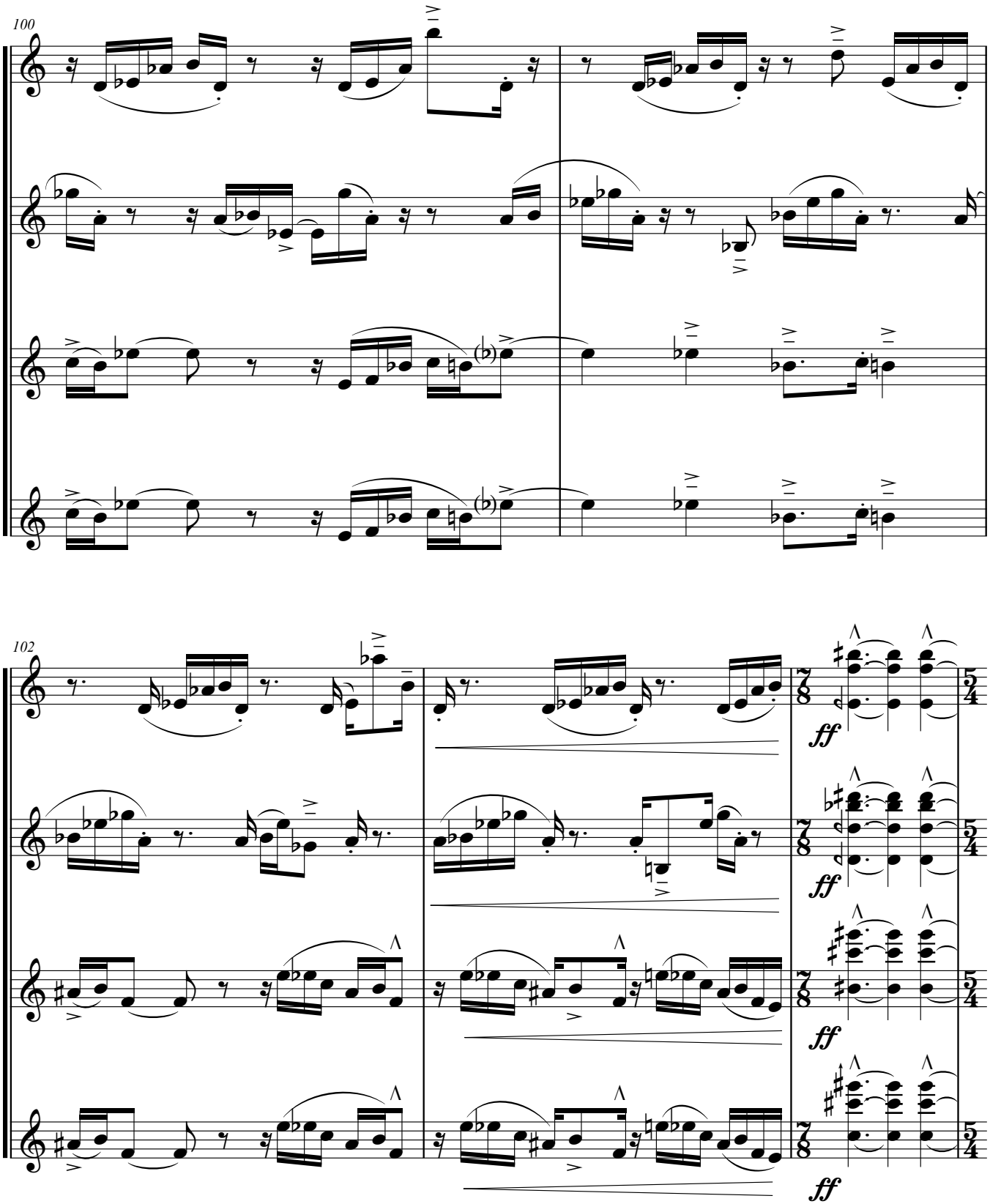

78
S
A
T
B

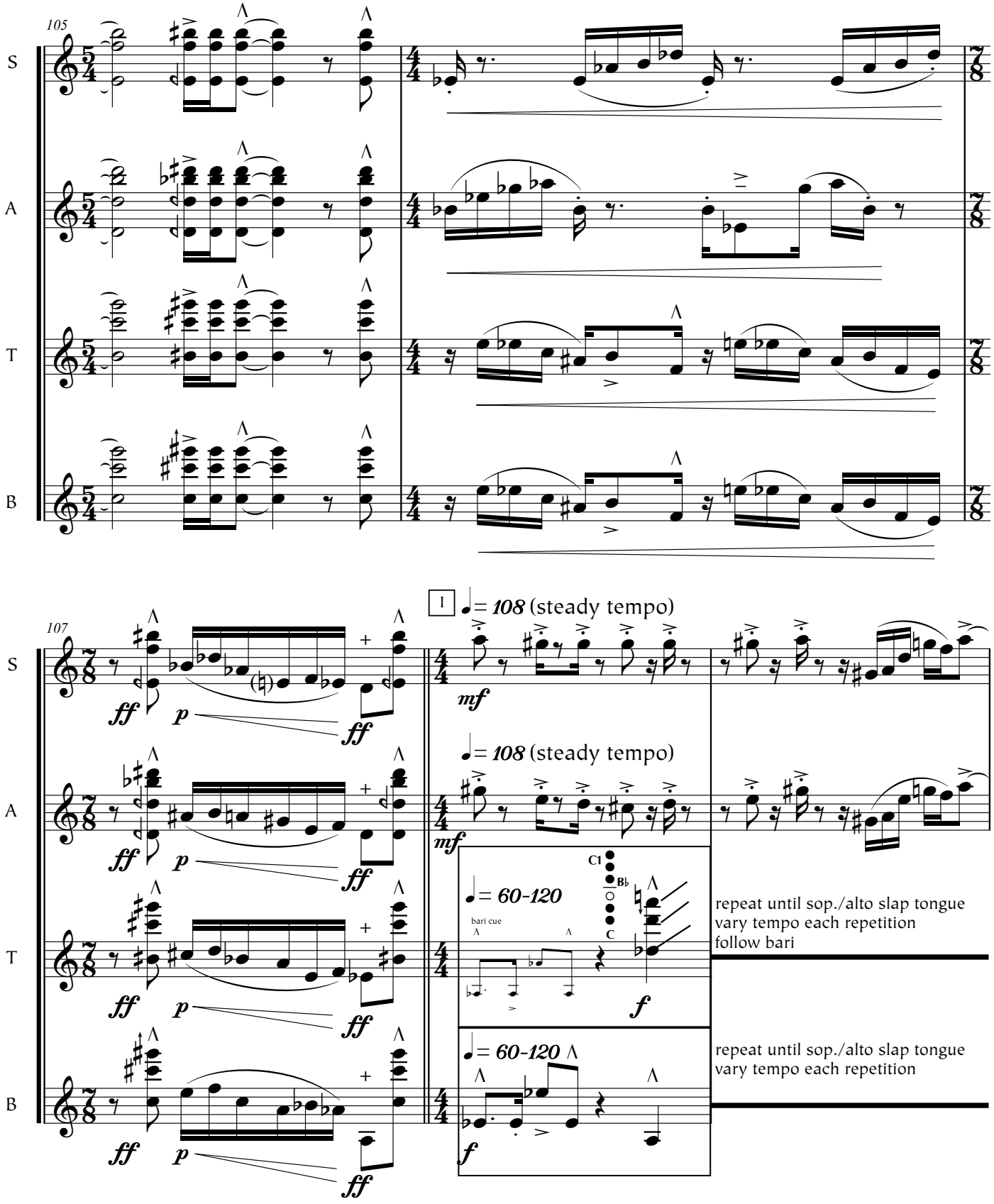

81
S
A
T
B
83
(slap)
ff
p
G
Rock groove
mf

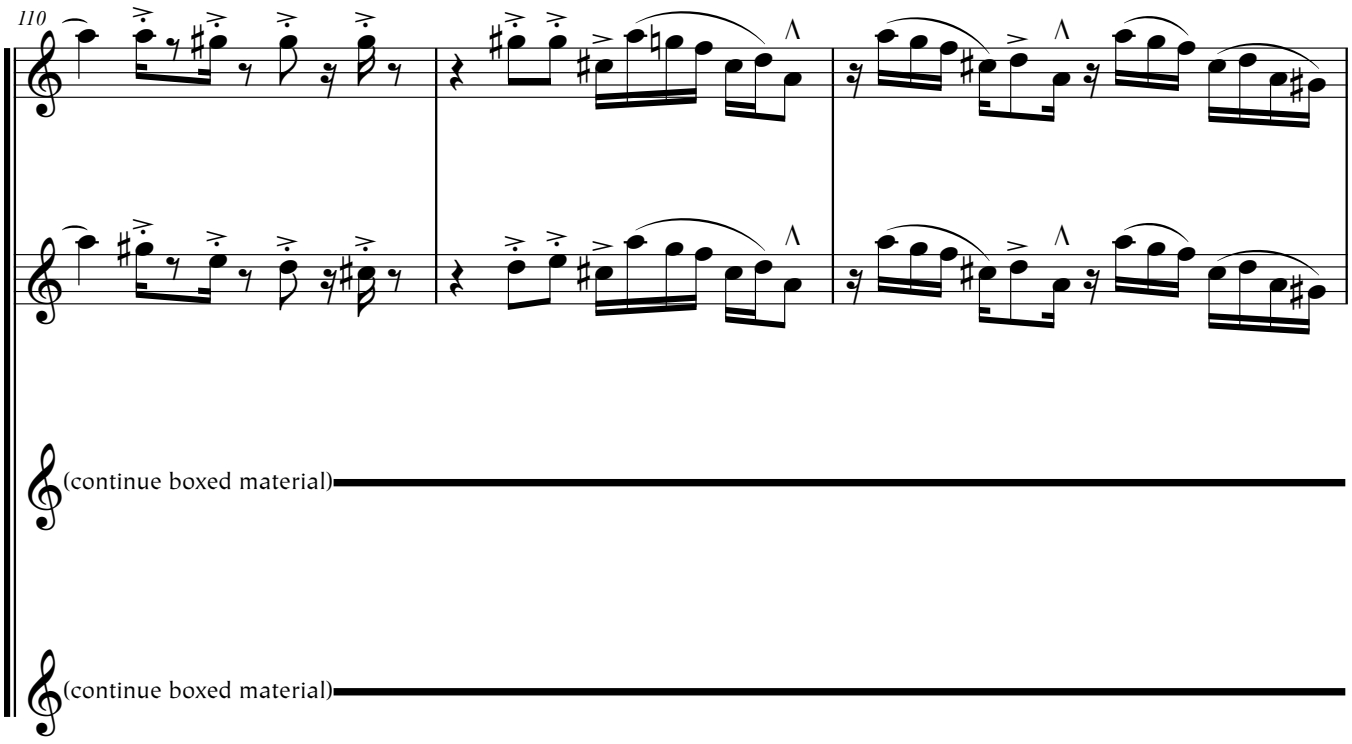

87
S
A
T
B
ff
ff
ff
ff
Rock groove
subito mf
Rock groove
subito mf

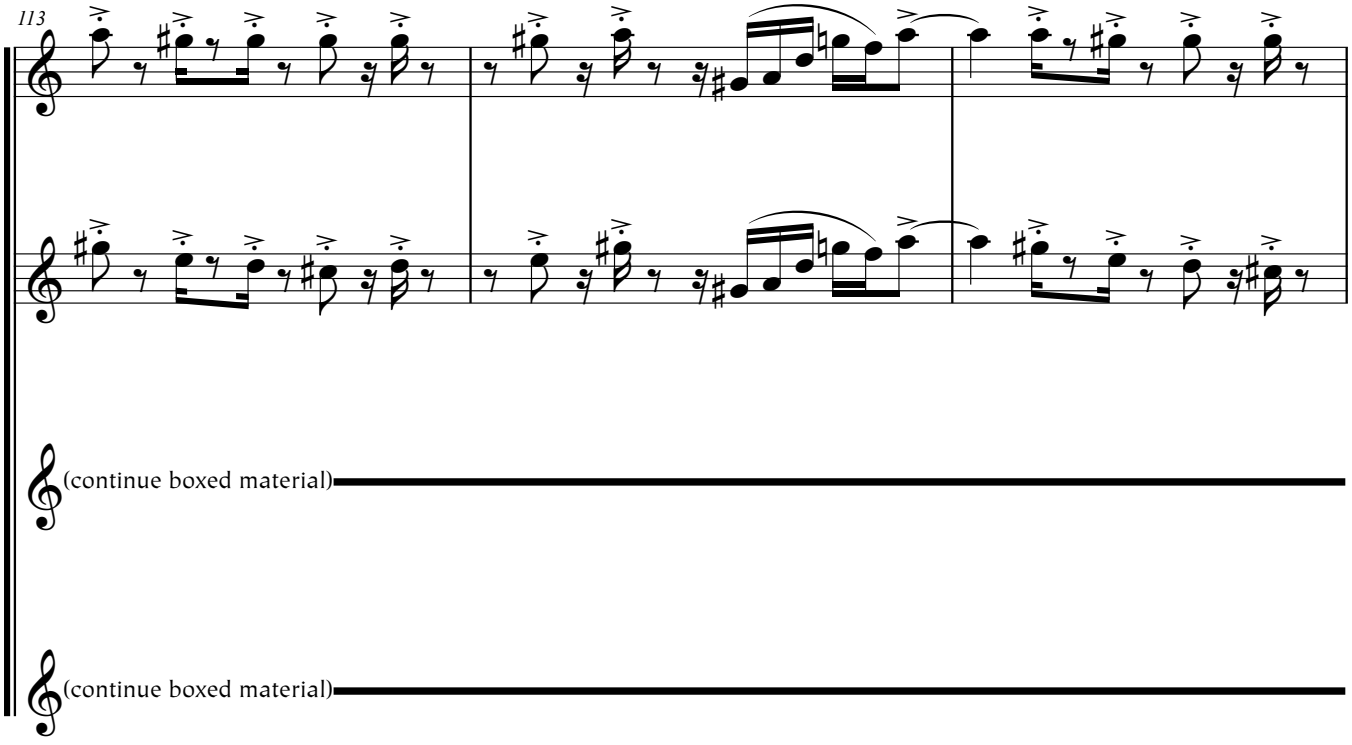

91
S
A
T
B
disturb the groove
5:4
ff
disturb the groove
7:4
ff
growl

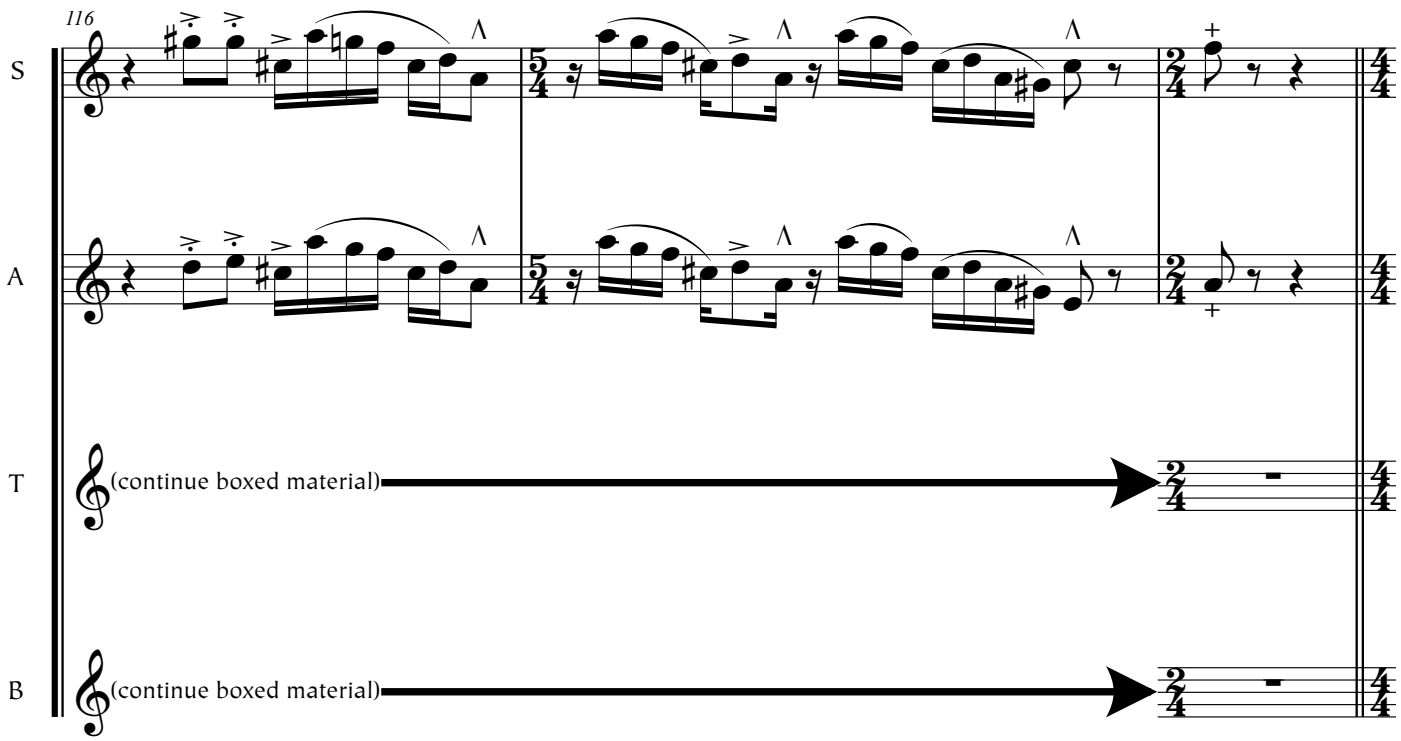

solo
94
tr
S
A
T
B
with sop.
ff
97
H
mp
f

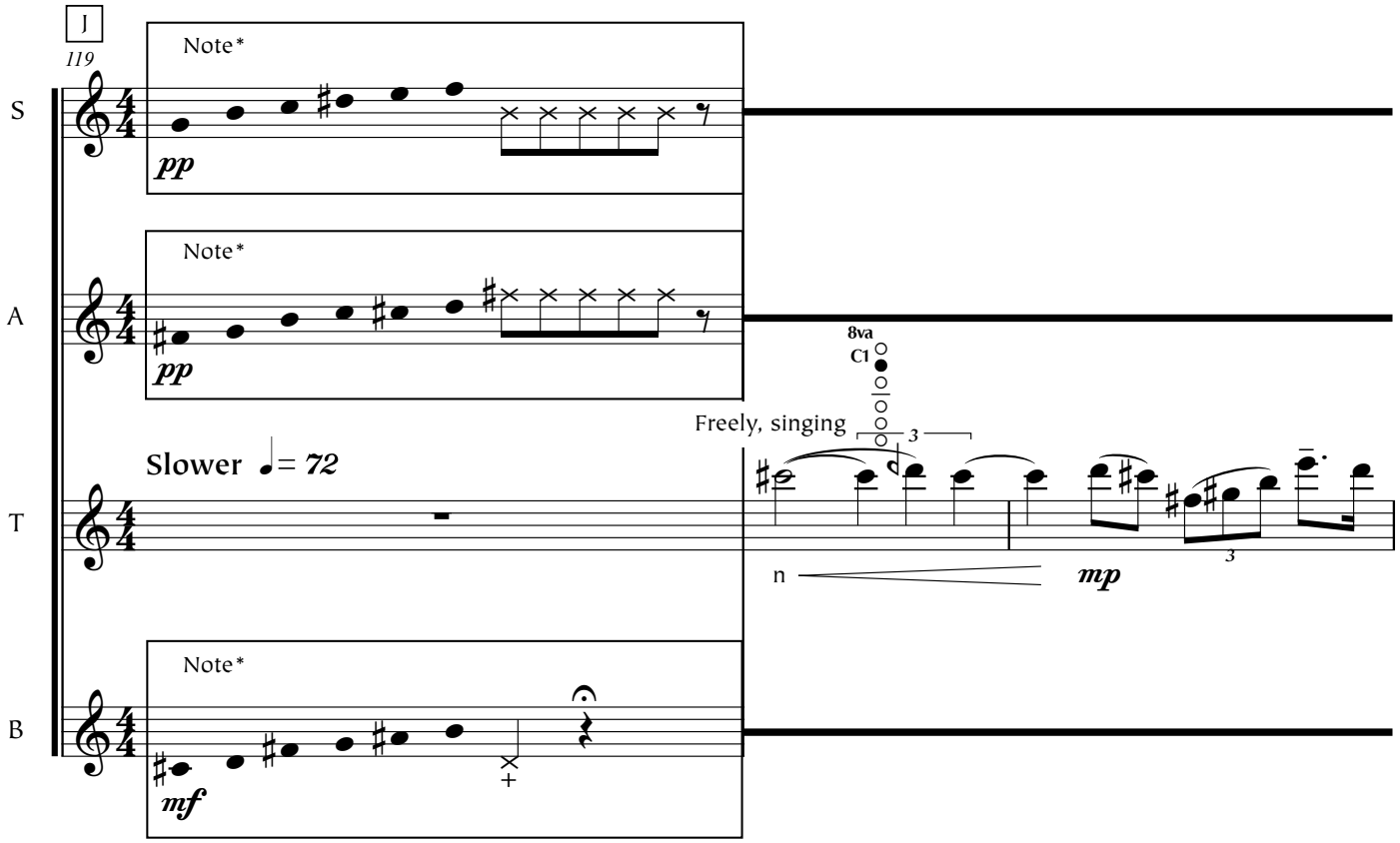

100
S
A
T
B
102
S
A
T
B
ff
ff
ff
ff


105
S
A
T
B
107
I
= 108 (steady tempo)
= 108 (steady tempo)
= 60-120
bari cue
repeat until sop./alto slap tongue
vary tempo each repetition
follow bari
= 60-120
repeat until sop./alto slap tongue
vary tempo each repetition

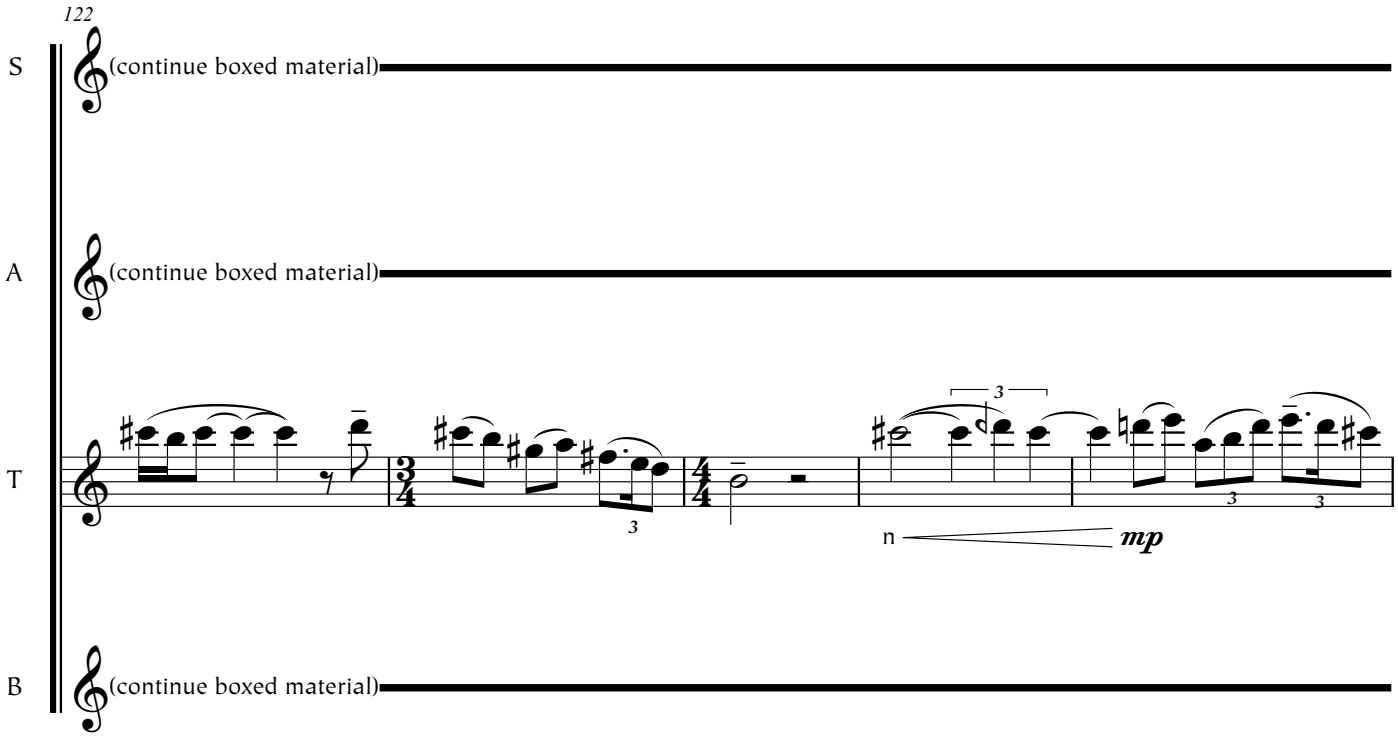

110
S
A
T
(continue boxed material)
B
(continue boxed material)

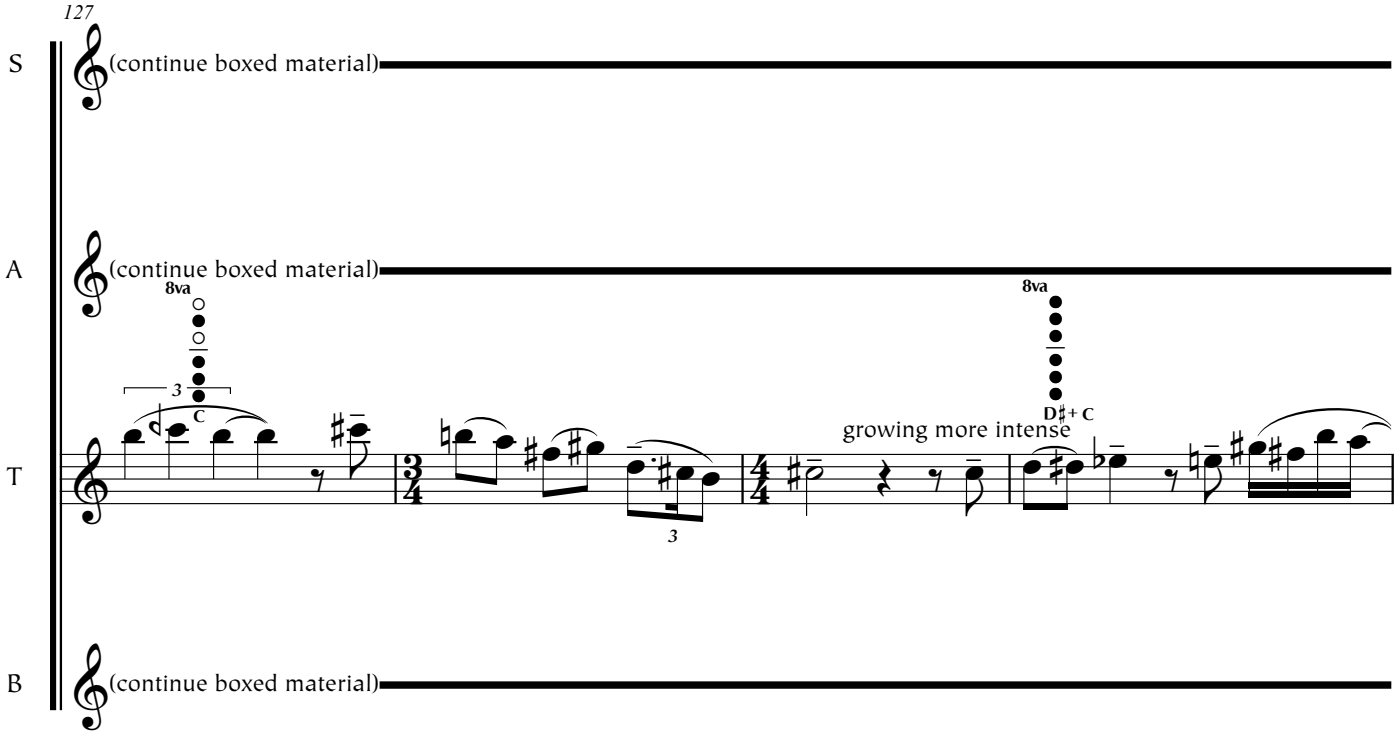

113
S
A
T
(continue boxed material)
B
(continue boxed material)

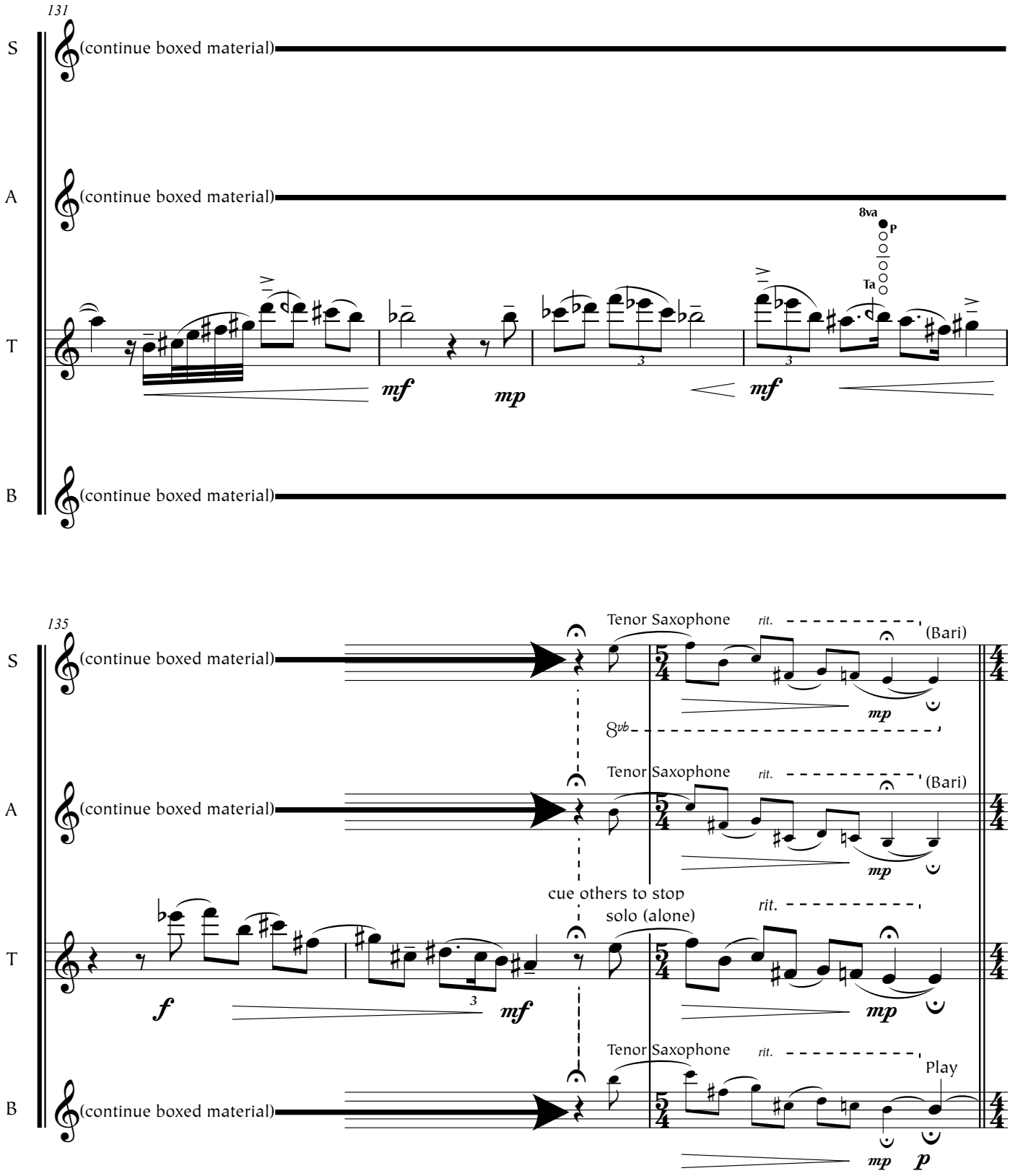


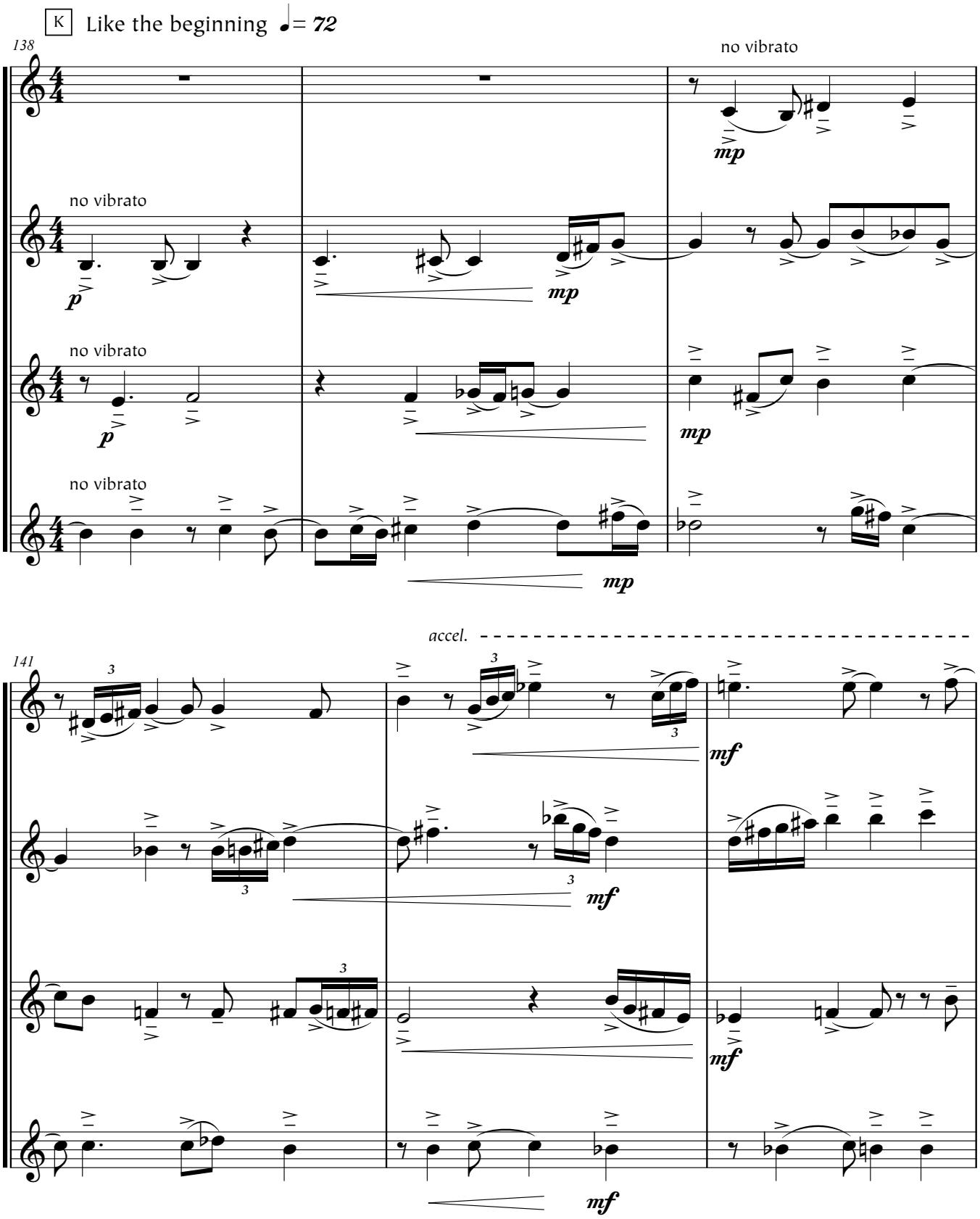


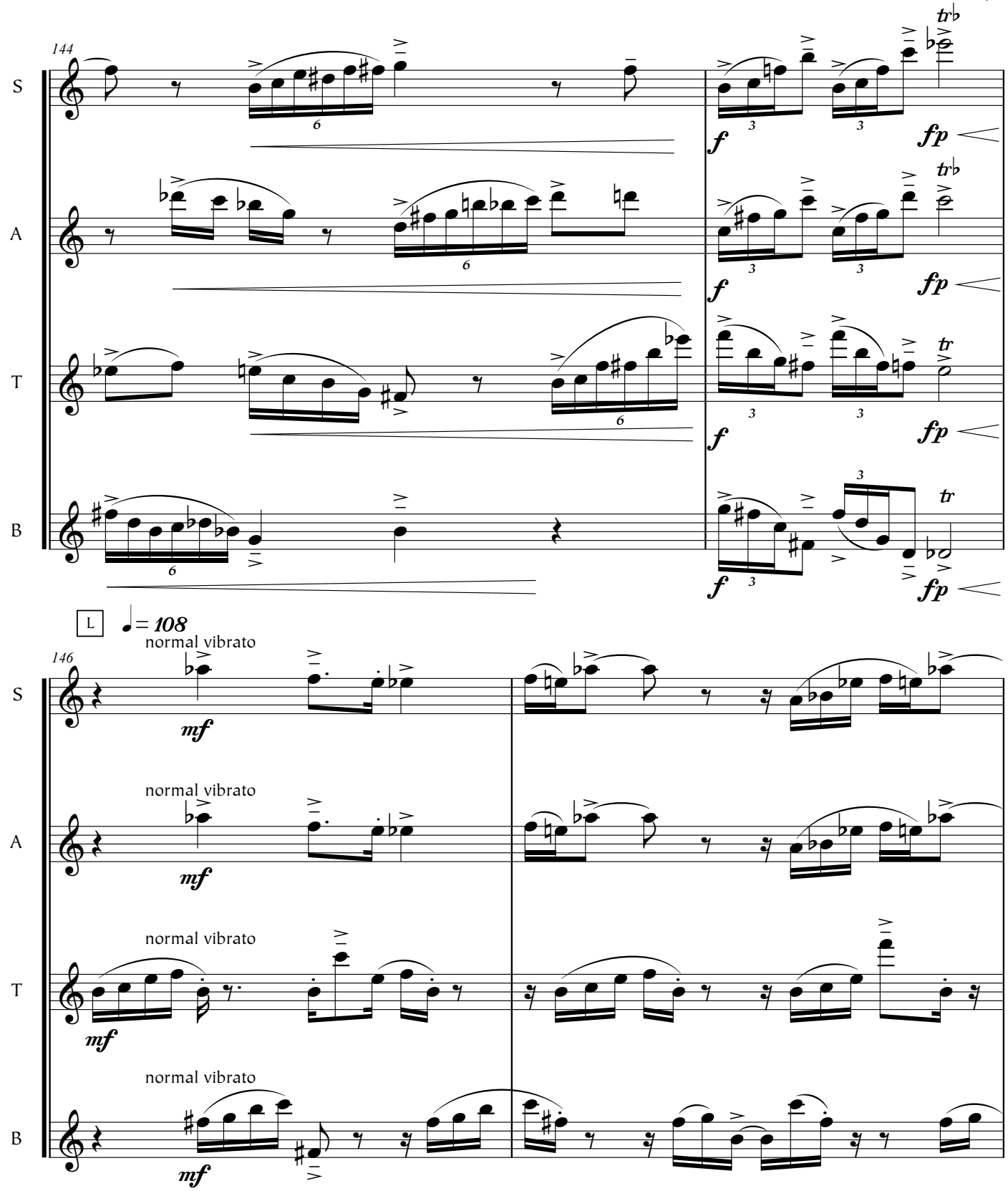
*Note: [Soprano and alto] Pick any given pitch. Repeat it 5-7 times at any steady, moderately slow tempo, using a breath attack. Rest for 3-5 seconds, then pick a different given pitch and repeat. Change tempo for each repetition.
[Baritone] Pick a given pitch. Play it once, slap-tongued. Rest for 3-5 seconds, then pick another pitch and repeat.
[All] Use the given pitches as many times as necessary; you might not use all of them. You may repeat pitches, but never use the same pitch twice in a row

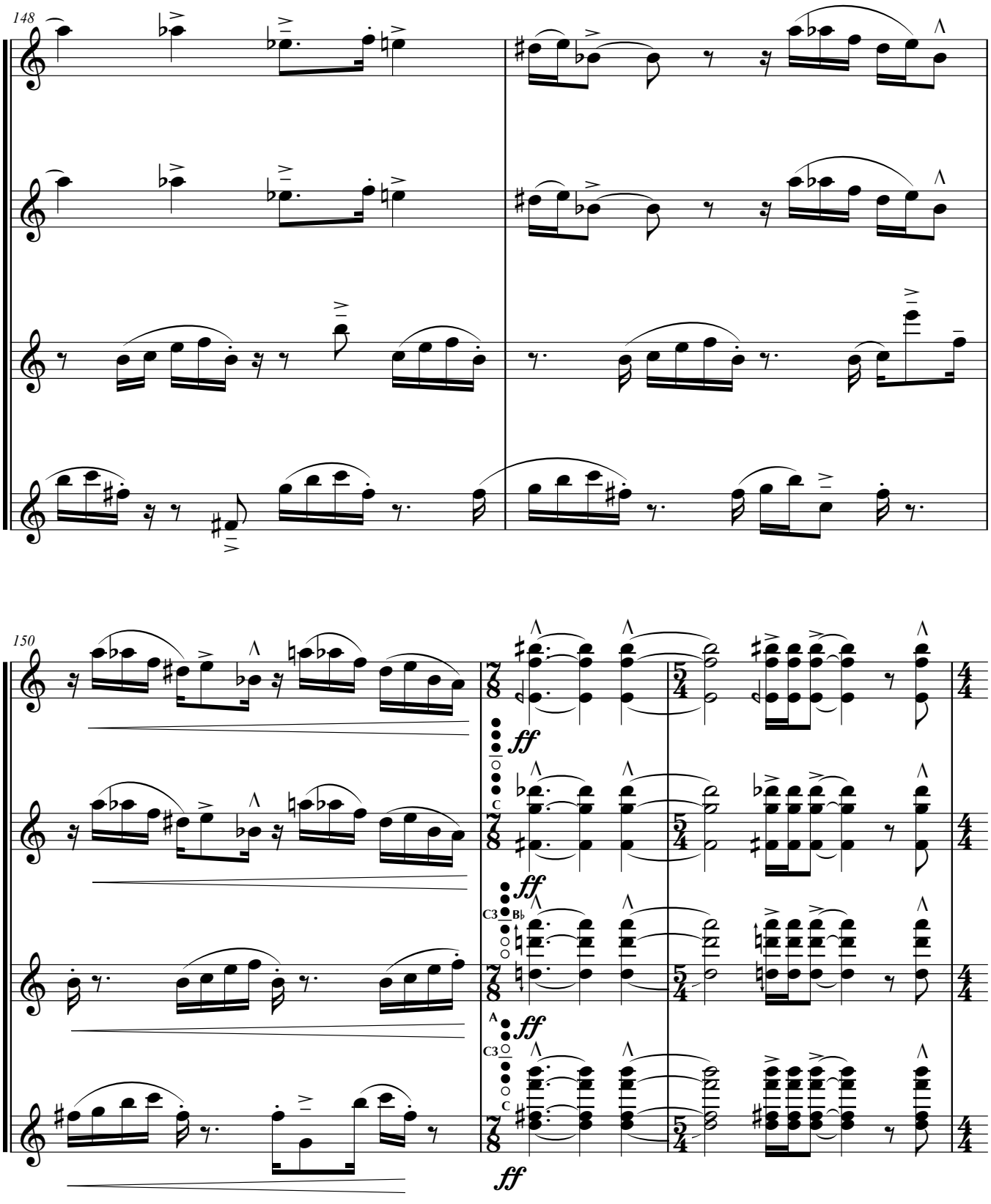

122
S
(continue boxed material)
A
(continue boxed material)
T
3
3
3
n
mp
B
(continue boxed material)

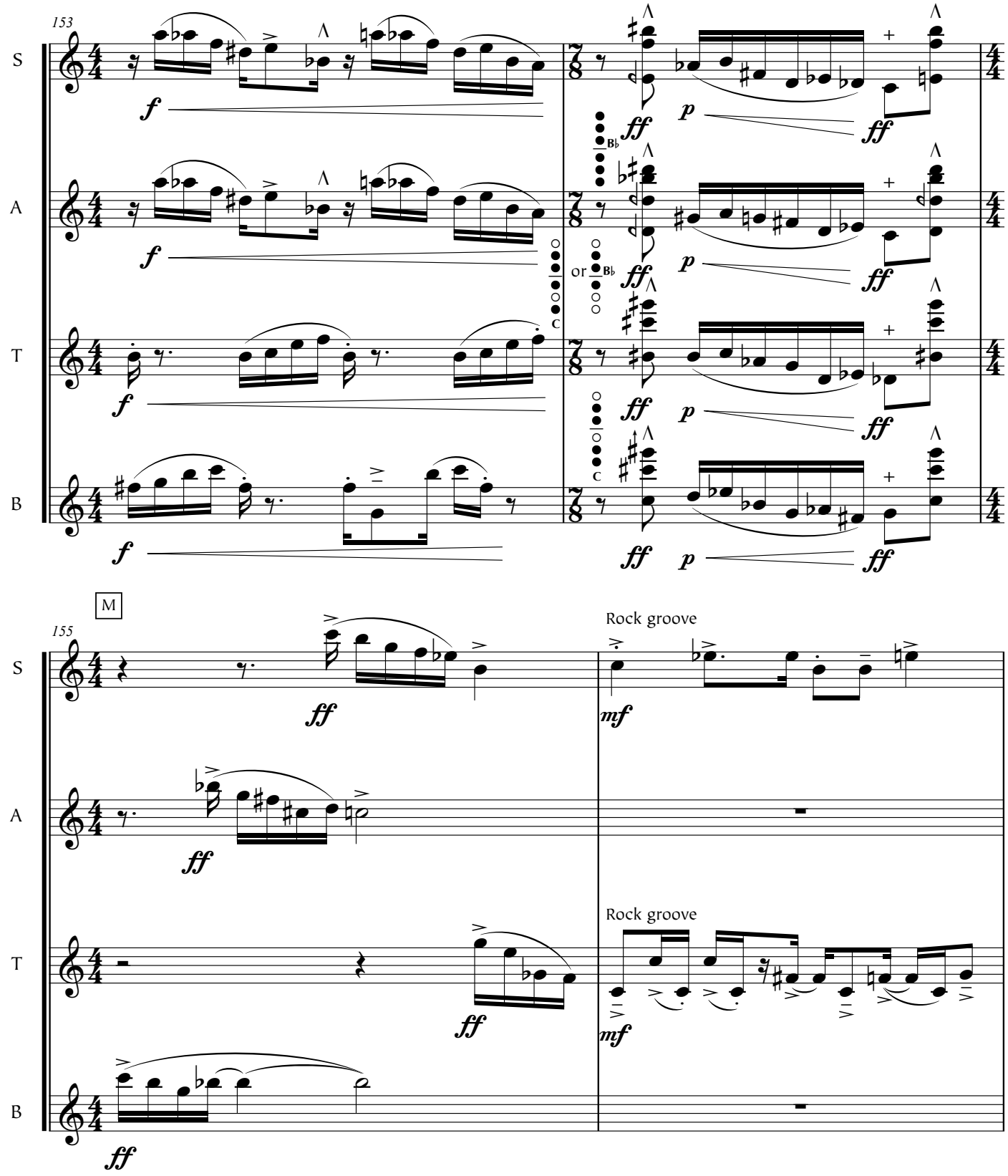

127
S
(continue boxed material)
A
(continue boxed material)
8va
3
C
8va
D♯+ C
growing more intense
T
3
B
(continue boxed material)

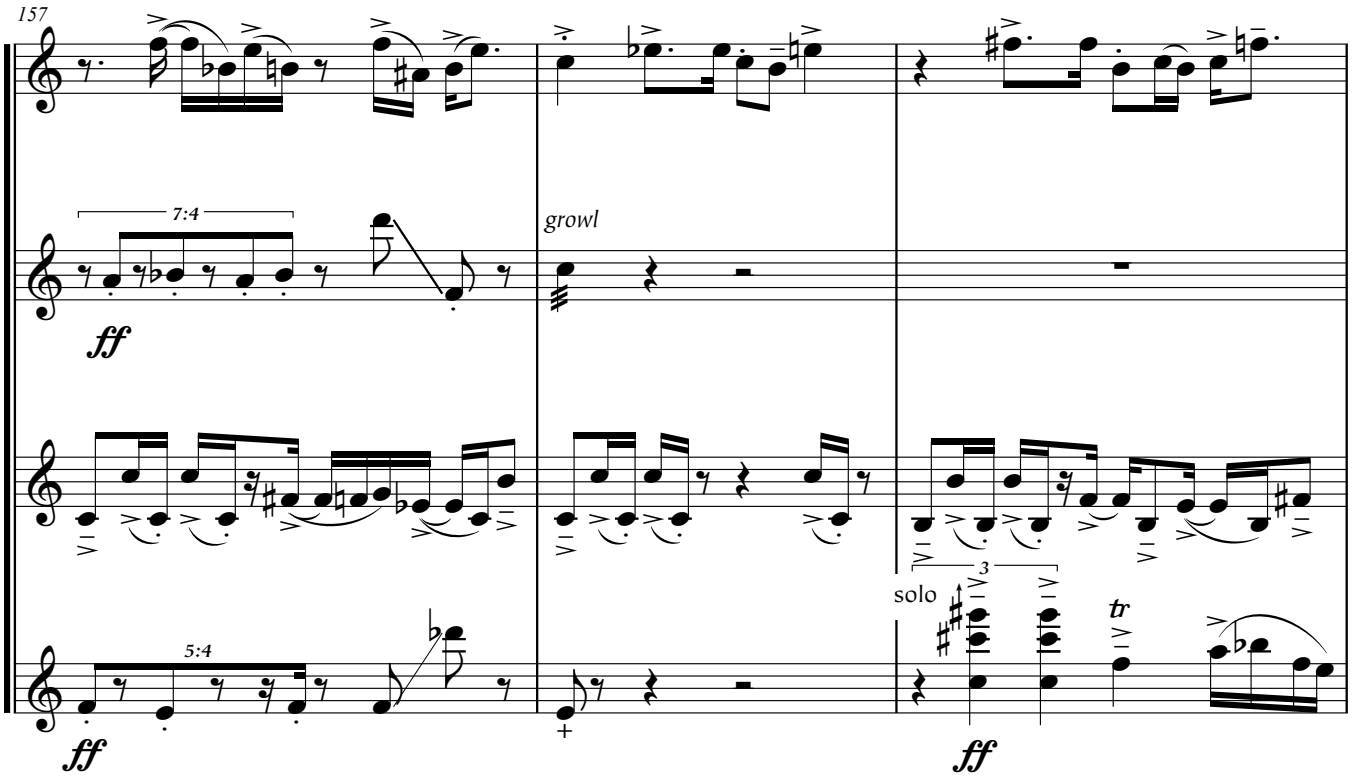

131
S
(continue boxed material)
A
(continue boxed material)
8va
P
Ta
T
mf
mp
mf
B
(continue boxed material)
135
S
(continue boxed material)
Tenor Saxophone
rit.
(Bari)
mp
8vb
A
(continue boxed material)
Tenor Saxophone
rit.
(Bari)
mp
cue others to stop
solo (alone)
rit.
T
f
mf
mp
B
(continue boxed material)
Tenor Saxophone
rit.
Play
mp
p

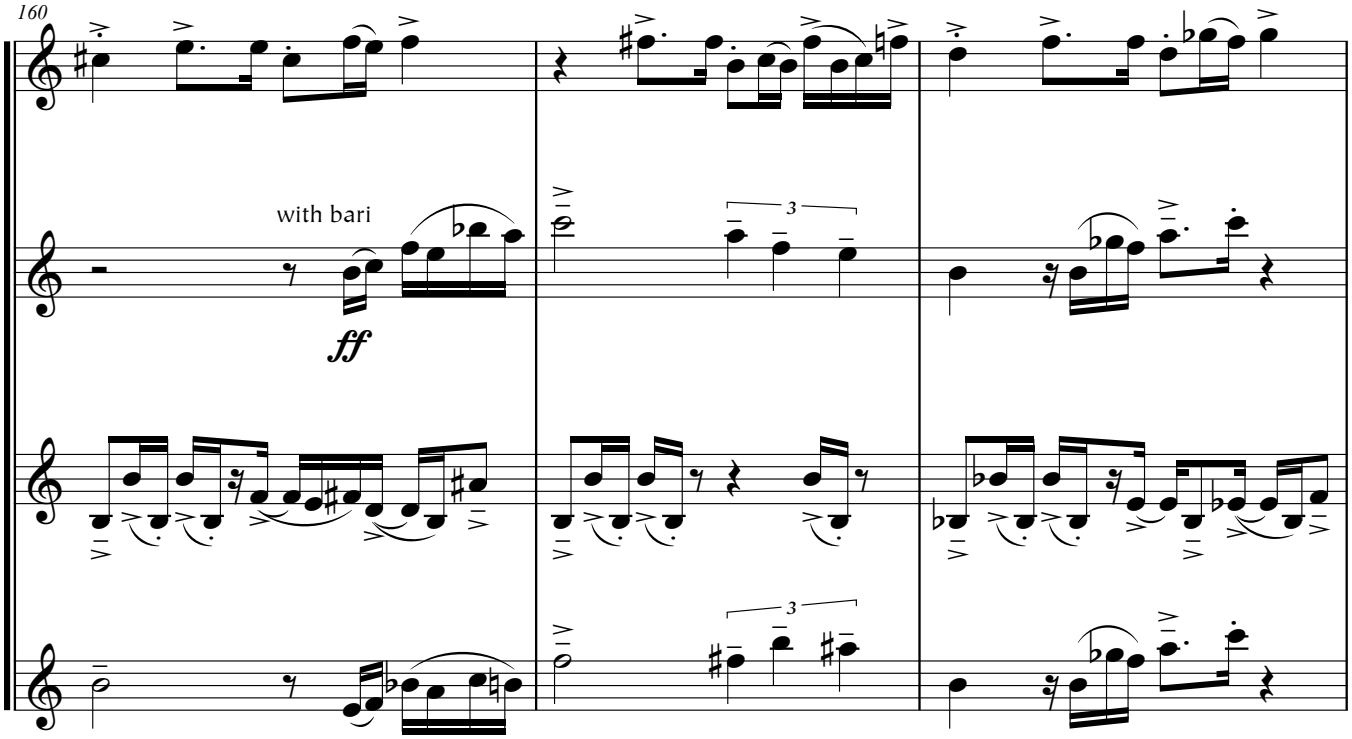

K
Like the beginning
= 72
138
S
A
T
B
no vibrato
no vibrato
no vibrato
no vibrato
p
mp
mp
mp
mp
accel.
141
mf
mf
mf
mf

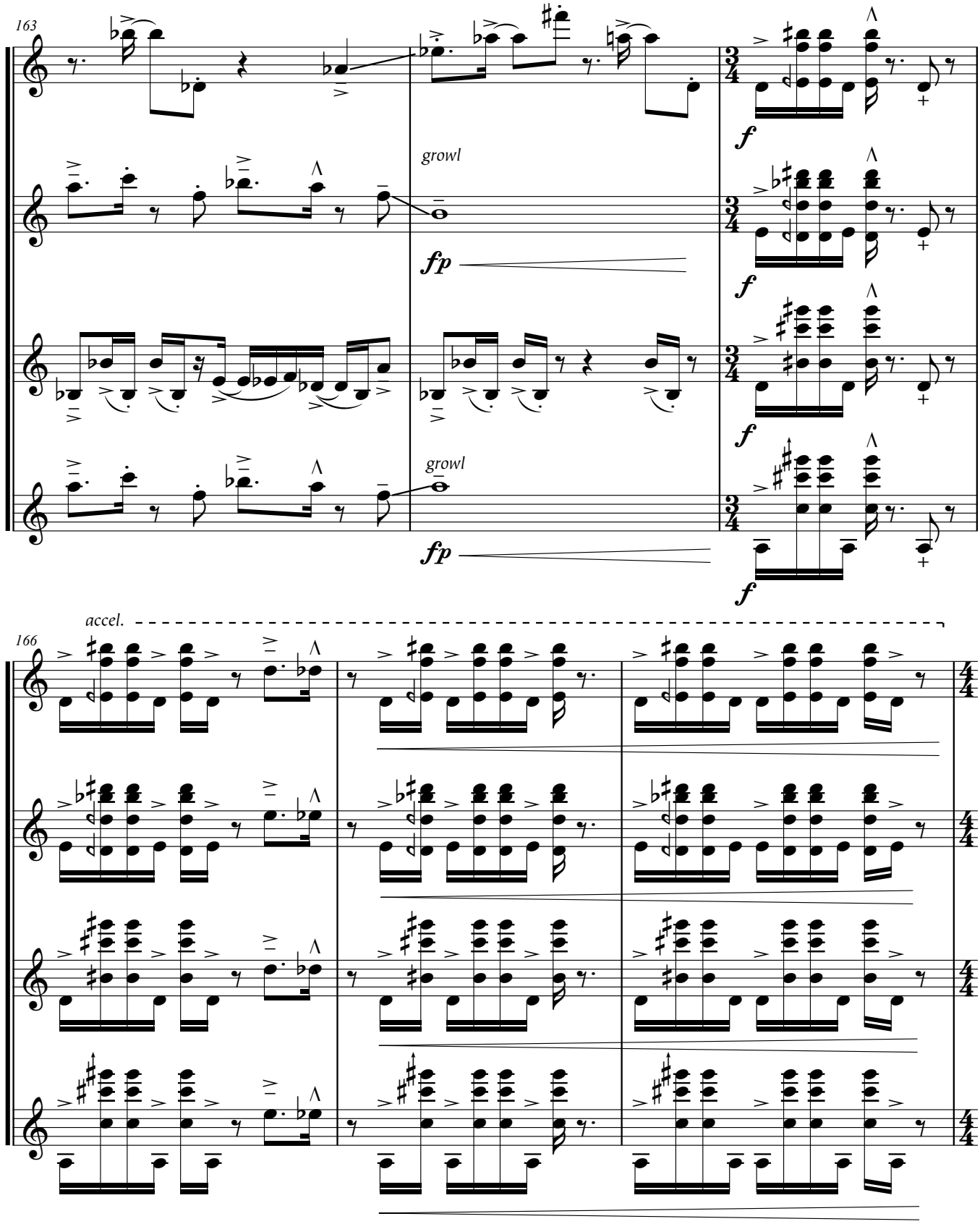

144
S
A
T
B
f
fp
tr
L
♩= 108
146
normal vibrato
mf


148
S
A
T
B
150
S
A
T
B
ff
C
C3
B♭
A
C3
C
ff


153
S
A
T
B
f
ff
p
or
M
155
Rock groove
mf


157
S
A
T
B
7:4
ff
growl
5:4
ff
solo
3
tr
ff


160
S
A
T
B
with bari
ff
3
3


163
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fp
f
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166
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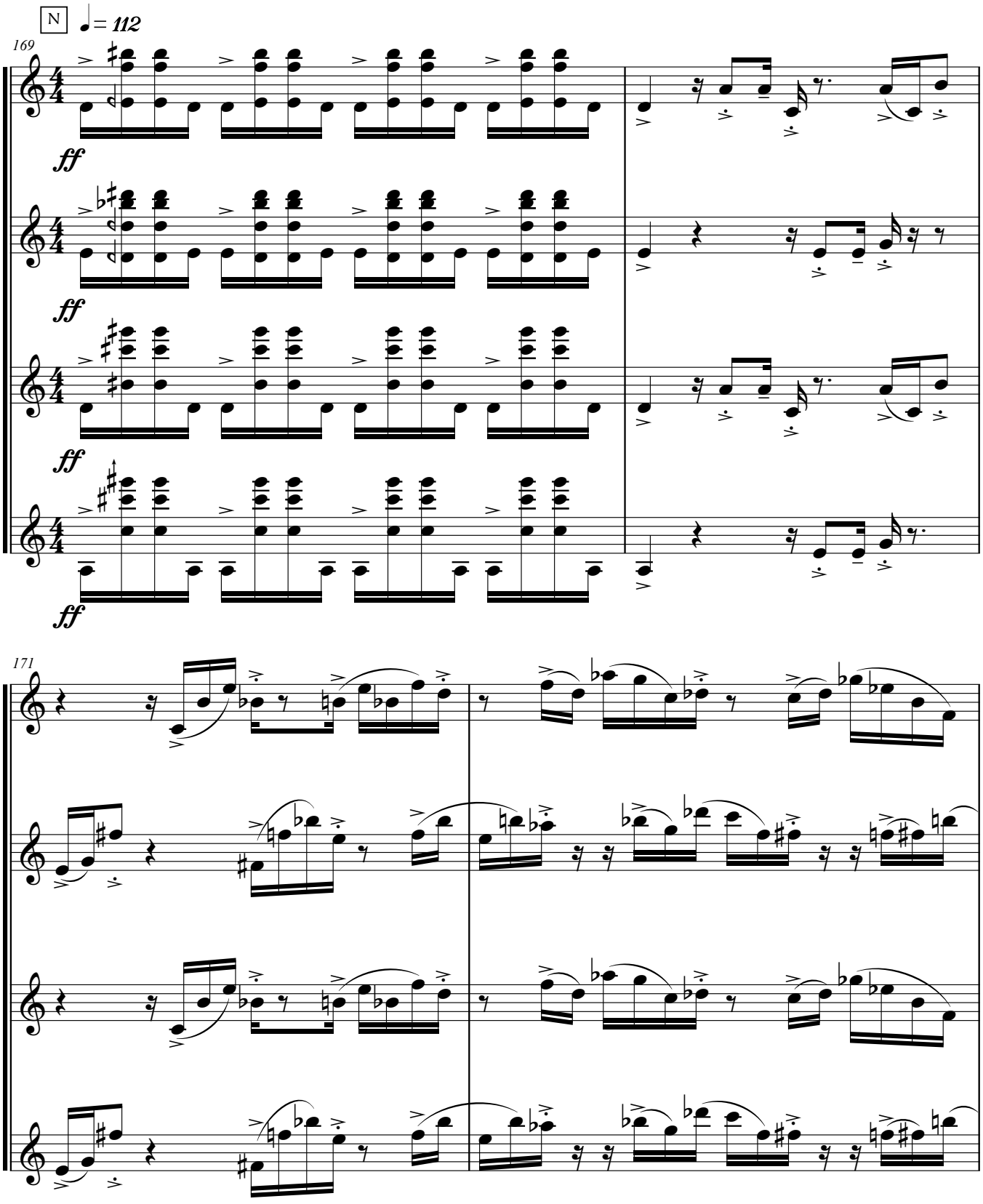
A
T
B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169
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T
B
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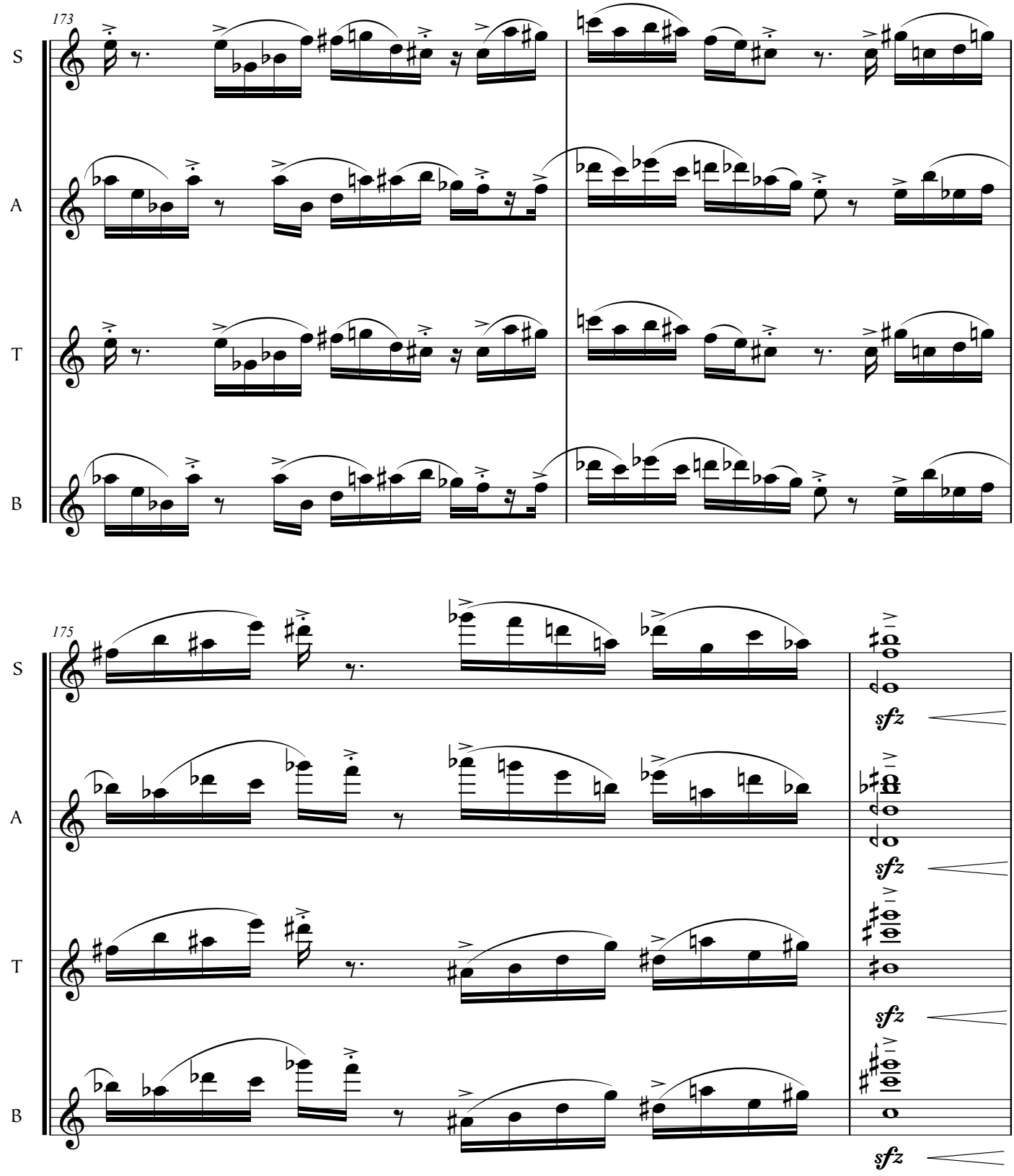
171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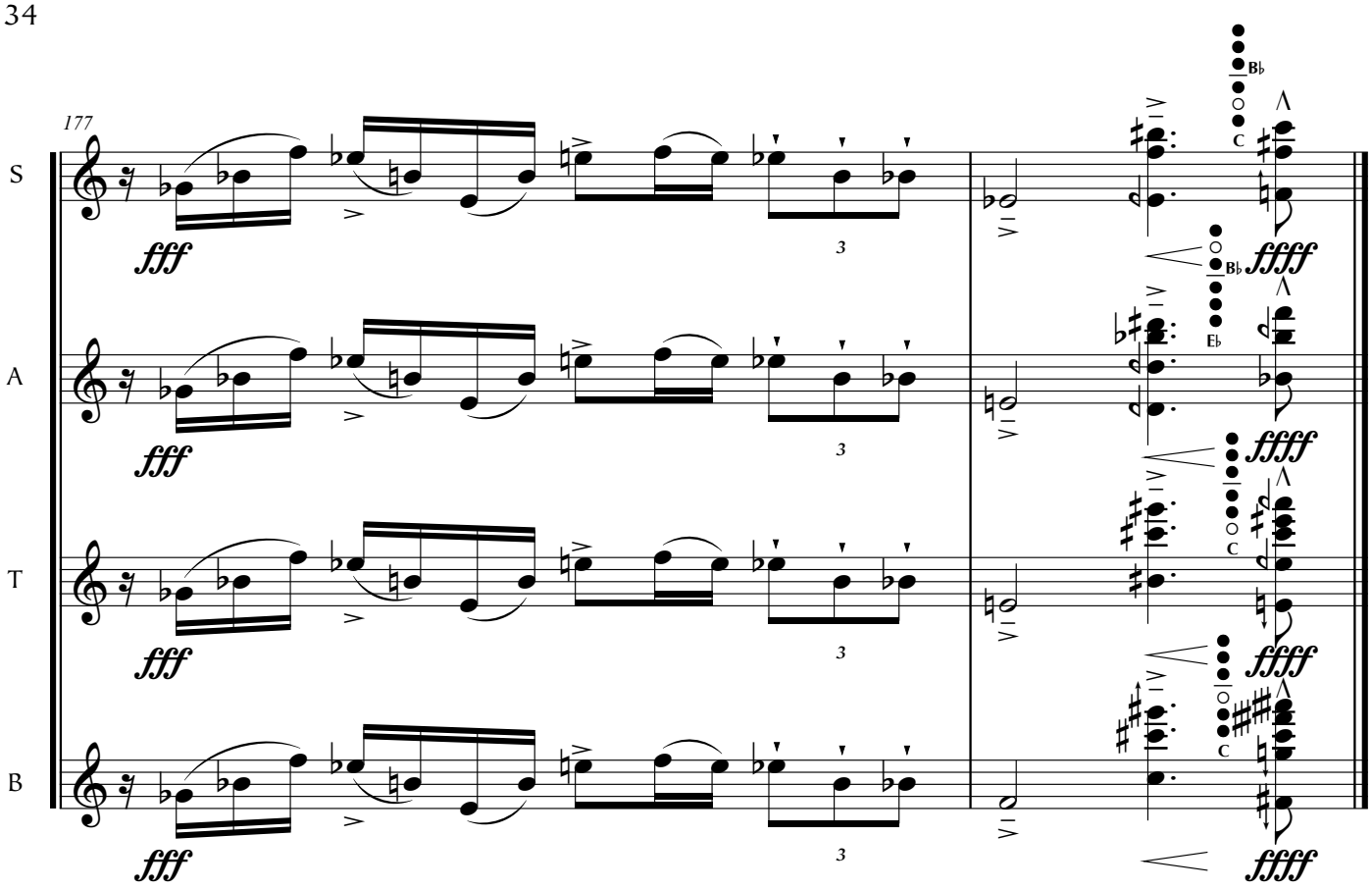

Completed Aug. 3, 2008
Lone Jack, Missouri, USA