

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.).

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Score
Duration ca. 8:00

for the Athens Saxophone Quartet

Eric Honour

Dry and precise $\text{♩} = 80$

no vibrato until B

Soprano Saxophone
mf pp p

Alto Saxophone
mf pp *subito p*

Tenor Saxophone
mf pp p

Baritone Saxophone
mf pp p

5

S

A

T

B

9

Soprano (S): Treble clef, notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

Alto (A): Treble clef, notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

Tenor (T): Treble clef, notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

Bass (B): Treble clef, notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

Detailed description: This system contains measures 9 through 12. The Soprano part features a melodic line with eighth and quarter notes, including a grace note in measure 10. The Alto part has a similar melodic line with grace notes. The Tenor part uses a lower register with notes like G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The Bass part provides a harmonic accompaniment with chords and moving lines. The key signature has one flat (Bb), and the time signature is 4/4.

13

Soprano (S): Treble clef, notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

Alto (A): Treble clef, notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

Tenor (T): Treble clef, notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

Bass (B): Treble clef, notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

Detailed description: This system contains measures 13 through 16. The Soprano part continues the melodic line with eighth and quarter notes. The Alto part has a similar melodic line with grace notes. The Tenor part uses a lower register with notes like G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The Bass part provides a harmonic accompaniment with chords and moving lines. The key signature has one flat (Bb), and the time signature is 4/4.

A

17

Musical score for Soprano (S), Alto (A), Tenor (T), and Bass (B) parts, measures 17-19. The score is written in treble clef with a key signature of one sharp (F#). The dynamics are marked *mp* (mezzo-piano). The Soprano part features a melodic line with slurs and accents. The Alto part has a more rhythmic, eighth-note pattern. The Tenor part provides harmonic support with a steady eighth-note accompaniment. The Bass part has a similar eighth-note accompaniment. The music concludes at measure 19 with a final chord.

20

Musical score for Soprano (S), Alto (A), Tenor (T), and Bass (B) parts, measures 20-22. The score continues in the same key signature and dynamics. The Soprano part has a more active melodic line with slurs and accents. The Alto part continues with its eighth-note accompaniment. The Tenor part maintains its harmonic accompaniment. The Bass part also continues with its accompaniment. The music concludes at measure 22 with a final chord.

22

S

A

T

B

24

B

normal vibrato

S

A

T

B

mf

mf

mf

mf

mf

27

S

A

T

B

This musical system covers measures 27 and 28. It features four vocal staves: Soprano (S), Alto (A), Tenor (T), and Bass (B). The Soprano part is written in treble clef and contains a melodic line with eighth and sixteenth notes, including slurs and accents. The Alto part is in treble clef with a more rhythmic line of quarter and eighth notes. The Tenor part is in treble clef, mirroring the Soprano's melodic line. The Bass part is in bass clef, providing a harmonic accompaniment with eighth and sixteenth notes. The key signature has one sharp (F#), and the time signature is 4/4. A vertical bar line separates measures 27 and 28.

29

S

A

T

B

This musical system covers measures 29, 30, 31, and 32. It features the same four vocal staves: Soprano (S), Alto (A), Tenor (T), and Bass (B). The Soprano part continues with a melodic line, showing a change in phrasing at measure 30. The Alto part maintains its rhythmic accompaniment. The Tenor part follows the Soprano's melodic line. The Bass part continues with its harmonic accompaniment. The key signature remains one sharp (F#), and the time signature is 4/4. Vertical bar lines separate measures 29, 30, 31, and 32.

31

S

A

T

B

33

S

A

T

B

35

S

A

T

B

37

S

A

T

B

39

S

A

T

B

C

f

41

S

A

T

B

43

S
A
T
B

This block contains the musical notation for measures 43 and 44. It features four staves for Soprano (S), Alto (A), Tenor (T), and Bass (B). The music is written in treble clef with a key signature of one flat (B-flat). Measure 43 begins with a treble clef, a key signature change to one flat, and a common time signature. The Soprano part starts with a quarter note G4, followed by eighth notes A4, Bb4, and A4, then a quarter rest. The Alto part starts with a quarter note G4, followed by eighth notes A4, Bb4, and A4, then a quarter rest. The Tenor part starts with a quarter note G4, followed by eighth notes A4, Bb4, and A4, then a quarter rest. The Bass part starts with a quarter note G4, followed by eighth notes A4, Bb4, and A4, then a quarter rest. Measure 44 begins with a treble clef, a key signature change to two sharps (D major), and a common time signature. The Soprano part starts with a quarter note D5, followed by eighth notes E5, F#5, and E5, then a quarter rest. The Alto part starts with a quarter note D5, followed by eighth notes E5, F#5, and E5, then a quarter rest. The Tenor part starts with a quarter note D5, followed by eighth notes E5, F#5, and E5, then a quarter rest. The Bass part starts with a quarter note D5, followed by eighth notes E5, F#5, and E5, then a quarter rest. The music concludes with a double bar line.

45

S
A
T
B

This block contains the musical notation for measures 45 and 46. It features four staves for Soprano (S), Alto (A), Tenor (T), and Bass (B). The music is written in treble clef with a key signature of two sharps (D major). Measure 45 begins with a treble clef, a key signature change to two sharps, and a common time signature. The Soprano part starts with a quarter note D5, followed by eighth notes E5, F#5, and E5, then a quarter rest. The Alto part starts with a quarter note D5, followed by eighth notes E5, F#5, and E5, then a quarter rest. The Tenor part starts with a quarter note D5, followed by eighth notes E5, F#5, and E5, then a quarter rest. The Bass part starts with a quarter note D5, followed by eighth notes E5, F#5, and E5, then a quarter rest. Measure 46 begins with a treble clef, a key signature change to two sharps, and a 3/4 time signature. The Soprano part starts with a quarter note D5, followed by eighth notes E5, F#5, and E5, then a quarter rest. The Alto part starts with a quarter note D5, followed by eighth notes E5, F#5, and E5, then a quarter rest. The Tenor part starts with a quarter note D5, followed by eighth notes E5, F#5, and E5, then a quarter rest. The Bass part starts with a quarter note D5, followed by eighth notes E5, F#5, and E5, then a quarter rest. The music concludes with a double bar line and a 5/4 time signature.

47

S

A

T

B

fp *ff*

tr *c* *Bb*

D $\frac{5}{4}$ $\frac{4}{4}$ **Faster; driving** ♩ = 108

52

S

A

T

B

mf *ff*

tr *c* *Bb*

57

S

A

T

B

E

61

S

A

T

B

pp

pp

pp

63

S
A
T
B

ff *mp* *ff* *mp*

66

S
A
T
B

ff *ff* *ff*

69

S

A

T

B

F

f

mp

mp

f

72

S

A

T

B

75

Soprano (S): Treble clef, melodic line with accents and slurs. Measure 75: quarter rest, quarter note G4, quarter note F#4, quarter note E4. Measure 76: quarter rest, quarter note D4, quarter note C4, quarter note B3. Measure 77: quarter rest, quarter note G4, quarter note F#4, quarter note E4.

Alto (A): Treble clef, accompaniment with slurs and accents. Measure 75: quarter note G#4, quarter note A4, quarter note B4, quarter note C5. Measure 76: quarter note B4, quarter note A4, quarter note G#4, quarter note G4. Measure 77: quarter note F#4, quarter note E4, quarter note D4, quarter note C4.

Tenor (T): Treble clef, accompaniment with slurs and accents. Measure 75: quarter note G#4, quarter note A4, quarter note B4, quarter note C5. Measure 76: quarter note B4, quarter note A4, quarter note G#4, quarter note G4. Measure 77: quarter note F#4, quarter note E4, quarter note D4, quarter note C4.

Bass (B): Bass clef, accompaniment with accents and slurs. Measure 75: quarter note G2, quarter note F#2, quarter note E2, quarter note D2. Measure 76: quarter note C2, quarter note B1, quarter note A1, quarter note G1. Measure 77: quarter note F#2, quarter note E2, quarter note D2, quarter note C2.

78

Soprano (S): Treble clef, melodic line with accents and slurs. Measure 78: quarter rest, quarter note G4, quarter note F#4, quarter note E4. Measure 79: quarter note D4, quarter note C4, quarter note B3, quarter note A3. Measure 80: quarter note G4, quarter note F#4, quarter note E4, quarter note D4.

Alto (A): Treble clef, accompaniment with slurs and accents. Measure 78: quarter note G#4, quarter note A4, quarter note B4, quarter note C5. Measure 79: quarter note B4, quarter note A4, quarter note G#4, quarter note G4. Measure 80: quarter note F#4, quarter note E4, quarter note D4, quarter note C4.

Tenor (T): Treble clef, accompaniment with slurs and accents. Measure 78: quarter note G#4, quarter note A4, quarter note B4, quarter note C5. Measure 79: quarter note B4, quarter note A4, quarter note G#4, quarter note G4. Measure 80: quarter note F#4, quarter note E4, quarter note D4, quarter note C4.

Bass (B): Bass clef, accompaniment with accents and slurs. Measure 78: quarter note G2, quarter note F#2, quarter note E2, quarter note D2. Measure 79: quarter note C2, quarter note B1, quarter note A1, quarter note G1. Measure 80: quarter note F#2, quarter note E2, quarter note D2, quarter note C2.

81

S

A

T

B

83

S

A

T

B

(slap) +

ff *p* *ff*

(slap) +

ff *p* *ff*

(slap) +

ff *p* *ff*

(slap) +

ff *p* *ff*

G

Rock groove

mf

87

S

A

T

B

ff

ff

ff

Rock groove

subito mf

subito mf

91

S

A

T

B

disturb the groove

ff

5:4

disturb the groove

ff

7:4

growl

94 *solo* *tr*

S

A

T

B

6

with sop.

ff

3

97

S

A

T

B

ff *mp* *ff* *f* *f*

H

100

S

A

T

B

102

S

A

T

B

ff

ff

ff

ff

105

Soprano (S), Alto (A), Tenor (T), Bass (B) parts for measures 105 and 106. The score is in 5/4 time. Measure 105 features a complex chordal texture with various accidentals (sharps, naturals, flats) and dynamic markings like $\hat{\wedge}$ and $\hat{\wedge}$. Measure 106 shows a melodic line with a $\hat{\wedge}$ marking and a dynamic marking $\hat{\wedge}$.

107

I ♩ = 108 (steady tempo)

Soprano (S), Alto (A), Tenor (T), Bass (B) parts for measures 107 and 108. The score is in 7/4 time. Measure 107 includes dynamic markings ff , p , and ff . Measure 108 includes dynamic markings mf and f . A box contains performance instructions: "repeat until sop./alto slap tongue vary tempo each repetition follow bari". A diagram shows a baritone clef with notes C1, Bb, and C. Another box contains instructions: "repeat until sop./alto slap tongue vary tempo each repetition".

110

S

A

T (continue boxed material)

B (continue boxed material)

Detailed description: This block contains the musical notation for measures 110, 111, and 112. The Soprano (S) and Alto (A) parts are written in treble clef. The Soprano part features a melodic line with eighth and sixteenth notes, including accents and slurs. The Alto part provides a similar melodic line, often in parallel motion with the soprano. The Tenor (T) and Bass (B) parts are represented by a solid horizontal line, with the instruction '(continue boxed material)' written above the staff. The key signature has one sharp (F#), and the time signature is 4/4.

113

S

A

T (continue boxed material)

B (continue boxed material)

Detailed description: This block contains the musical notation for measures 113, 114, and 115. The Soprano (S) and Alto (A) parts continue their melodic lines from the previous block. The Soprano part includes a triplet of eighth notes in measure 114. The Alto part follows a similar pattern. The Tenor (T) and Bass (B) parts remain marked 'continue boxed material' with a solid horizontal line. The key signature and time signature are consistent with the previous block.

116

Soprano (S) and Alto (A) parts feature intricate melodic lines with slurs and accents. Tenor (T) and Bass (B) parts are marked to continue boxed material from a previous page.

119


Measure 119 includes exercises for Soprano (S) and Alto (A) labeled "Note*" with a *pp* dynamic. Tenor (T) has a section marked "Slower" with a tempo of 72, followed by a section marked "Freely, singing" with a *mp* dynamic and a trill. Bass (B) has a "Note*" exercise with a *mf* dynamic.

*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 

B (continue boxed material)

127

S (continue boxed material)

A (continue boxed material)

T 

B (continue boxed material)

131

S (continue boxed material)

A (continue boxed material)

T *mf* *mp* *mf*

B (continue boxed material)

8va p

Ta

135

S (continue boxed material)

A (continue boxed material)

T *f* *mf* *mp*

B (continue boxed material)

Tenor Saxophone rit. (Bari)

Syb

Tenor Saxophone rit. (Bari)

cue others to stop solo (alone) rit.

Tenor Saxophone rit. Play *mp* *p*

K Like the beginning ♩ = 72

138

no vibrato

S

A

T

B

p

mp

141

accel. -----

S

A

T

B

mf

mf

mf

144

Soprano (S): *f*, *fp*, *tr*
Alto (A): *f*, *fp*, *tr*
Tenor (T): *f*, *fp*, *tr*
Bass (B): *f*, *fp*, *tr*

L ♩ = 108
normal vibrato

146

Soprano (S): *mf*
Alto (A): *mf*
Tenor (T): *mf*
Bass (B): *mf*

148

S

A

T

B

150

S

A

T

B

ff

ff

ff

ff

153

S

A

T

B

f *ff* *p* *ff*

M

155

S

A

T

B

ff *mf* *ff* *mf*

Rock groove

157

S

A

T

B

ff

7:4

growl

5:4

ff

solo

tr

160

S

A

T

B

with bari

ff

3

163

S
A
T
B

growl
fp
growl
fp

f
f
f
f

166

accel.

S
A
T
B

f
f
f
f

N $\bullet = 112$

169

S

A

T

B

ff

This musical score block covers measures 169 and 170. It features four vocal staves labeled S (Soprano), A (Alto), T (Tenor), and B (Bass). The music is in 4/4 time and marked with a forte (ff) dynamic. Measure 169 consists of four measures of chords with accents (>) on the first and third notes. Measure 170 consists of four measures of a melodic line with accents (>) and slurs. A tempo marking 'N' with a quarter note equal to 112 is shown at the top left.

171

S

A

T

B

This musical score block covers measures 171 through 174. It features four vocal staves labeled S (Soprano), A (Alto), T (Tenor), and B (Bass). The music is in 4/4 time. Measure 171 consists of four measures of a melodic line with accents (>) and slurs. Measure 172 consists of four measures of a melodic line with accents (>) and slurs. Measure 173 consists of four measures of a melodic line with accents (>) and slurs. Measure 174 consists of four measures of a melodic line with accents (>) and slurs.

173

S

A

T

B

This block contains the musical notation for measures 173 and 174 for four vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). Each part is written on a single staff in treble clef. The music consists of eighth and sixteenth notes, often beamed together in groups. There are various accidentals (sharps, flats, naturals) and dynamic markings such as accents (>) and slurs. The key signature has one sharp (F#) and the time signature is 4/4.

175

S

A

T

B

This block contains the musical notation for measures 175 and 176 for the same four vocal parts. The notation continues with similar rhythmic patterns and melodic lines. At the end of measure 176, there are specific chordal instructions for each part, including dynamic markings like *sfz* (sforzando) and slurs. The Soprano part has a sharp sign above the final chord, and the Bass part has a flat sign below it.

