

# - Quintet for Saxophone Quartet and Piano -

for Syrinx

Score in concert pitch

← ♩ = ♩ → in entire piece  
except where indicated otherwise

## I - Anxiety

Sebastian Huydts (1992)

Quasi tranquillo (♩ = ca. 60 / ♩ = ca. 120)

Soprano Saxophone

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

Piano

8

S

A

T

B

14 G.P.

S

A

T

B

20

S *pp* *p* *pp* *p*

A

T *pp* *p* *pp*

B *pp* *pp*

24

S *mp* *p*

A *mp* *p*

T *mp* *p*

B *p* *mp* *p*

28

S

A

T *ppp*

B

28

Pno. *p* *soave* *mp* *mf* *pp*

*sfz*

*Leg.* *Leg.* *Leg.* *Leg.* *Leg.* *Leg.* *Leg.* *Leg.*

33

Soprano (S): *pp*, *p*

Alto (A): *pp*, *p*

Tenor (T): *p*

Bass (B): *ppp*

Piano (Pno.): *p*, *mp*, *pp*

Ped. \* Ped. Ped. \*

39

Soprano (S): *pp*, *p*

Alto (A): *pp*, *p*

Tenor (T): *pp*, *p*

Bass (B): *pp*, *p*

Piano (Pno.): *p*, *mp*, *pp*, *p*

Ped. Ped. Ped. \* Ped. Ped. \*

\*To avoid the excessive use of ottava lines, the double bass clef is used frequently throughout all three movements.

78 *Agitato* (♩ = ca. 138)

S  
A  
T  
B

*flz.*  
*gliss.*

*fp* *ff* *fp* *ff* *fp* *ff*

*pp*  
*p*  
*mf*  
*f*

78 *Agitato* (♩ = ca. 138)

Pno.

*ff* *fpp*

*secco* *8vb* *8vb* *Red.*

82 *Subito tranquillo (tutti)* (♩ = ca. 120)

S  
A  
T  
B

*flz.* *gliss.* *port.*

*fp* *f* *ff* *ff* *fp* *f* *ff* *ff*

*p soave* *p soave* *p soave* *p soave*

82 *Subito tranquillo (tutti)* (♩ = ca. 120)

Pno.

*mp*

87

S

A

T

B

*pp* *espressivo*

3 3 3 3 3

Pno.

87

*pp*

*pp* *espressivo*

3

*Red.* *(lift up very slowly)* \*

92

S

A

T

B

*pp* *espressivo*

*pp* *espressivo*

3 5 3 3

3

*Red.* *(lift up very slowly)* \*



# II - Darkness

← ♩ = ♩ → in entire piece  
except where indicated otherwise

Molto adagio (♩ = ca. 66)

Soprano (S), Alto (A), Tenor (T), Bass (B) vocal staves. Dynamics include *p*, *mp*, *pp*, and *fpp*. A triplet of eighth notes is marked in the Bass staff.

Molto adagio (♩ = ca. 66)

\*Suggest initially R.H. conducts eighth note value, L.H. plays part.

Piano (Pno.) accompaniment. Dynamics include *p*, *mf*, *pp*, and *mp*. Includes a *una corda* instruction with a hand icon.

Vocal staves (S, A, T, B) from measure 9. Dynamics include *mf*, *p*, *mp*, and *ppp*. Includes a 5-measure rest in the Alto staff and a 5:6 ratio marking in the Tenor staff.

Piano (Pno.) accompaniment from measure 9. Dynamics include *mf* and *mp*. Includes a *una corda* instruction.

16

S  
A  
T  
B

Pno.

Detailed description: This block contains the musical score for measures 16 through 20. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are highly active, with various dynamics such as *pp*, *mp*, *mf*, and *p*. There are several trills and triplets indicated. The piano part is mostly silent, with a few notes in the right hand at the end of the section, including a triplet and a fermata. The score includes dynamic markings like *pp*, *mp*, *mf*, *p*, and *ppp*, as well as performance instructions like *tr* and *3*.

21

S  
A  
T  
B

Pno.

Detailed description: This block contains the musical score for measures 21 through 25. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts continue with complex melodic lines and dynamic markings such as *pp*, *p*, *ppp*, and *pp*. The piano accompaniment is more active, with a consistent rhythmic pattern in the right hand and a more melodic line in the left hand. The score includes dynamic markings like *pp*, *p*, *ppp*, and *pp*, as well as performance instructions like *tr* and *3*.



29

S  
A  
T  
B

*pp* *ppp* *ppp* *pp* *pp* *ppp*

*solo, espressivo*

29

Pno.

*tenebroso*  
*La M.D. più pronunciato di la M.S.*

*pp*

8

3

3

Leo. Leo.

35

S  
A  
T  
B

*mp* *p* *p* *p* *p*

35

Pno.

*mp* *pp* *mp* *pp* *mp*

8

3

3

3

3

\* Leo. Leo. \* Leo. Leo. \*

# III - Roughness

← ♩ = ♩ → in entire piece  
except where indicated otherwise

Allegrissimo (♩ = ca. 152)

S  
A  
T  
B

Pno.

Allegrissimo (♩ = ca. 152)

8<sup>va</sup>

f

fffz

8<sup>vb</sup>

Reo.

9

← ♩ = ♩ →

S  
A  
T  
B

Pno.

9

15<sup>ma</sup>

f

fffz

loco

marcatissimo

ff

8<sup>va</sup>

15<sup>ma</sup>

Reo.

\*

Reo.

\*

Reo.

8<sup>vb</sup>

15

S

A

T

B

Pno.

with flat hand

← ♩ = ♩ →

*ff*

*f*

*ff<sup>z</sup>*

*gliss.*

*flz.*

*f*

*gliss.*

*flz.*

*8vb*

*Leo*

\*

23

S

A

T

*mp*

*mf*

*p*

*mf*

*p*

*3*

*p<sup>3</sup>*

31

S

A

T

B

*flz.*

*flz.*

*mf*

31

Pno.

*f*

*3:2*

*6*

*6*

*6*

*Leo*

\*

35

S

A

T

B

Pno.

*mf* *leggiere*

*sfz*

*p*

*mp*

*f* 3

*mf*

38

S

A

T

B

Pno.

*mf*

*fp* *f* *fp* *f*

*mp* *p*

*mp* *p*

*mp* *p*

*mf* *p*

*tr*

*tr*

*sfz* *sfz*

*ped.* *ped.* *ped.* *ped.* *ped.*

71 L Δ Δ

S *mp*

A *p*

T *p*

B *p*

Pno. *ffp* *piano ma marcato!* *ffz*

8<sup>vb</sup>

75 L Δ Δ L      Δ L Δ      Δ L      Δ Δ L

S *mp* *sfz* *mf* *sfz* *mf*

A *mp* *sfz* *mp* *sfz* *mf*

T *mp* *sfz* *mp* *sfz* *mf*

B *mp* *sfz* *mp* *sfz* *mf*

Pno. *fp* *cresc.*

(8<sup>vb</sup>)

79     Δ L                    L Δ                    □ Δ L     (*piano* Δ Δ Δ)

S  
A  
T  
B

Pno.

(8vb) -----

*sfz*                    *ff*                    *ff*

*mf*                    *f*

83

S  
A  
T  
B

Pno.

(8vb) -----

*mf*                    *mf*

*mf*                    *mf*

*mf*                    *mf*

*f*                    *Solo*

*ff*                    *sffz pp*

*secco e u.c.*

86 (baritone saxophone: L Δ Δ Δ)

S  
A  
T  
B

ff  
pp

Pno.

86  
f  
pp  
Reo. \*

Δ Δ L

S  
A  
T  
B

90  
p  
mf  
p  
ff  
ff  
ff

Pno.

90  
mp  
fp  
fp  
fp  
ff  
Reo.

94

S  
A  
T  
B

*f* *flz.* *mf*

*f* *flz.* *mf*

*f* *flz.* *mf*

*f* *flz.* *mf*

Pno.

8<sup>va</sup> 6 6 6 *ff* *f*

8<sup>va</sup> 3 3 3

And. \*

98

S  
A  
T  
B

*ff* *ff*

Pno.

*mf* 3 3 3 3 3 3



101

S

A

T

B

Pno.

*ff*

*ff*

*Siva*

*ff*

104

S

A

T

B

Pno.

*f*

*mf*

*pp*

*pp*

*f*

*f*

*f*

*loco*

*f*

*trill*