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<https://orcid.org/0000-0002-1691-4320> (2019) Swan - for  
Saxophone Quartet. [Composition]

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David Lancaster

**Swan**

(2011)

For Saxophone Quartet

Score in C

University of York Music Press

Duration approx. 7 minutes.

First performed by the Lunar Sax Quartet in York, June 2011.

Recorded by the Delta Saxophone Quartet on 'Bowie, Berlin and Beyond'  
**FMRCD437-0418**

## Programme Note

**Swans**, genus *Cygnus*, are birds of the family Anatidae, which also includes geese and ducks. Swans are grouped with the closely related geese in the subfamily Anserinae where they form the tribe **Cygnini**. The word swan is derived from Old English *swan*, akin to the German *Schwan* and Dutch *zwaan* and Swedish *svan*, in turn derived from Indo-European root *swen* (to sound, to sing), whence Latin derives *sonus* (sound).

The **Black Swan Theory** (or **Theory of Black Swan Events**) is a metaphor that encapsulates the concept that *the event is a surprise (to the observer) and has a major impact*. The theory was developed by Nassim Nicholas Taleb to explain firstly the disproportionate role of high-impact, hard to predict, and rare events that are beyond the realm of normal expectations in history, science, finance and technology, and secondly the non-computability of the probability of the consequential rare events using scientific methods (owing to the very nature of small probabilities).

**Leda and the Swan** is a motif from Greek mythology in which Zeus came to Leda in the form of a swan. As the story goes, Zeus took the form of a swan and raped or seduced Leda on the same night she slept with her husband Tyndareus, King of Sparta. Leda subsequently bore Helen (of Troy) and Polydeuces, who were children of Zeus, while at the same time bearing Castor and Clytemnestra, children of Tyndareus.

The silver swan, who living had no note,  
When death approach'd, unlock'd her silent throat;  
Leaning her breast against the reedy shore,  
Thus sung her first and last, and sung no more.  
Farewell, all joys; O Death, come close mine eyes;  
More geese than swans now live, more fools than wise.

“Jane was characteristically late, around ninety minutes if I remember correctly. (Apparently it had taken longer than expected to collect the Alfa from the garage). But then, quite suddenly, there she was: strikingly blonde, voluptuous, elegant and walking slowly towards me. ‘Miss Swan?’ I tentatively enquired. She giggled, twinkled her eyes and took my hand...”

Swan was composed in 2011 for the Lunar Sax Quartet, commissioned by Late Music Concerts, York, and is dedicated to Jane Rushton.

Transposed score

# Swan

for saxophone quartet

David Lancaster

$\downarrow = 106$  Plaintive and Calm

Soprano Saxophone

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

Measure 1: Soprano: whole note, half note. Alto: - - - - . Tenor: - - - - . Baritone: - - - - .  
Measure 2: Soprano: eighth notes (4 pairs). Alto: - - - - . Tenor: - - - - . Baritone: - - - - .  
Measure 3: Soprano: eighth notes (4 pairs). Alto: - - - - . Tenor: - - - - . Baritone: - - - - .  
Measure 4: Soprano: half note, quarter note. Alto: - - - - . Tenor: - - - - . Baritone: - - - - .

9

Measure 9: Soprano: half note, quarter note. Alto: - - - - . Tenor: - - - - . Baritone: - - - - .  
Measure 10: Soprano: eighth notes (4 pairs). Alto: - - - - . Tenor: - - - - . Baritone: - - - - .  
Measure 11: Soprano: eighth notes (4 pairs). Alto: - - - - . Tenor: - - - - . Baritone: - - - - .  
Measure 12: Soprano: eighth notes (4 pairs). Alto: - - - - . Tenor: - - - - . Baritone: - - - - .  
Measure 13: Soprano: eighth notes (4 pairs). Alto: - - - - . Tenor: - - - - . Baritone: - - - - .  
Measure 14: Soprano: eighth notes (4 pairs). Alto: - - - - . Tenor: - - - - . Baritone: - - - - .  
Measure 15: Soprano: eighth notes (4 pairs). Alto: - - - - . Tenor: - - - - . Baritone: - - - - .  
Measure 16: Soprano: eighth notes (4 pairs). Alto: - - - - . Tenor: - - - - . Baritone: - - - - .  
Measure 17: Soprano: eighth notes (4 pairs). Alto: - - - - . Tenor: - - - - . Baritone: - - - - .  
Measure 18: Soprano: eighth notes (4 pairs). Alto: - - - - . Tenor: - - - - . Baritone: - - - - .

18

Measure 18: Soprano: eighth notes (4 pairs). Alto: - - - - . Tenor: - - - - . Baritone: - - - - .  
Measure 19: Soprano: eighth notes (4 pairs). Alto: - - - - . Tenor: - - - - . Baritone: - - - - .  
Measure 20: Soprano: eighth notes (4 pairs). Alto: - - - - . Tenor: - - - - . Baritone: - - - - .  
Measure 21: Soprano: eighth notes (4 pairs). Alto: - - - - . Tenor: - - - - . Baritone: - - - - .  
Measure 22: Soprano: eighth notes (4 pairs). Alto: - - - - . Tenor: - - - - . Baritone: - - - - .  
Measure 23: Soprano: eighth notes (4 pairs). Alto: - - - - . Tenor: - - - - . Baritone: - - - - .  
Measure 24: Soprano: eighth notes (4 pairs). Alto: - - - - . Tenor: - - - - . Baritone: - - - - .

26

*pp*

*mf*

*p*

*p*

34

*p*

*mf*

*p*

*p*

42

*p*

*mf*

*p*

*p*

B

Musical score for piano, page 50, measures 1-10. The score consists of four staves of music. Measure 1 starts with a treble clef, a key signature of one sharp, and a common time signature. Measures 2-4 show a transition through various time signatures (common, 3/4, 4/4) and dynamics (mf, mp). Measures 5-10 continue with different time signatures (4/4, 3/4, 4/4) and dynamics (p, mp, p), with measure 10 concluding with a dynamic of **p**.

Musical score for piano, page 58, measures 1-10. The score consists of four staves of music. Measure 1 starts with a forte dynamic. Measures 2-3 show melodic lines with grace notes and slurs. Measures 4-5 feature eighth-note patterns. Measures 6-7 continue melodic lines with slurs. Measures 8-9 show eighth-note patterns. Measure 10 concludes with a piano dynamic.

Musical score for orchestra, page 16, system 3. The score shows four staves of music for strings. The first staff starts with a dynamic 'p' and a key signature of one sharp. The second staff begins with a dynamic 'p'. The third staff starts with a dynamic 'p'. The fourth staff starts with a dynamic 'mf'. Measures 65-66 are shown, with measure 66 ending on a fermata over the fourth staff.

72

79

**D**

<img alt="Musical score page 79 showing four staves of music. The first staff starts with a dynamic 'p'. The second staff starts with a dynamic 'p'. The third staff starts with a dynamic 'p'. The fourth staff starts with a dynamic 'p'. Measures 1-4 are in common time (4/4). Measure 5 begins in 3/4 time. Measures 6-7 are in 4/4 time. Measures 8-9 are in 4/4 time. Measures 10-11 are in 4/4 time. Measures 12-13 are in 4/4 time. Measures 14-15 are in 4/4 time. Measures 16-17 are in 4/4 time. Measures 18-19 are in 4/4 time. Measures 20-21 are in 4/4 time. Measures 22-23 are in 4/4 time. Measures 24-25 are in 4/4 time. Measures 26-27 are in 4/4 time. Measures 28-29 are in 4/4 time. Measures 30-31 are in 4/4 time. Measures 32-33 are in 4/4 time. Measures 34-35 are in 4/4 time. Measures 36-37 are in 4/4 time. Measures 38-39 are in 4/4 time. Measures 40-41 are in 4/4 time. Measures 42-43 are in 4/4 time. Measures 44-45 are in 4/4 time. Measures 46-47 are in 4/4 time. Measures 48-49 are in 4/4 time. Measures 50-51 are in 4/4 time. Measures 52-53 are in 4/4 time. Measures 54-55 are in 4/4 time. Measures 56-57 are in 4/4 time. Measures 58-59 are in 4/4 time. Measures 60-61 are in 4/4 time. Measures 62-63 are in 4/4 time. Measures 64-65 are in 4/4 time. Measures 66-67 are in 4/4 time. Measures 68-69 are in 4/4 time. Measures 70-71 are in 4/4 time. Measures 72-73 are in 4/4 time. Measures 74-75 are in 4/4 time. Measures 76-77 are in 4/4 time. Measures 78-79 are in 4/4 time. Measures 80-81 are in 4/4 time. Measures 82-83 are in 4/4 time. Measures 84-85 are in 4/4 time. Measures 86-87 are in 4/4 time. Measures 88-89 are in 4/4 time. Measures 90-91 are in 4/4 time. Measures 92-93 are in 4/4 time. Measures 94-95 are in 4/4 time. Measures 96-97 are in 4/4 time. Measures 98-99 are in 4/4 time. Measures 100-101 are in 4/4 time. Measures 102-103 are in 4/4 time. Measures 104-105 are in 4/4 time. Measures 106-107 are in 4/4 time. Measures 108-109 are in 4/4 time. Measures 110-111 are in 4/4 time. Measures 112-113 are in 4/4 time. Measures 114-115 are in 4/4 time. Measures 116-117 are in 4/4 time. Measures 118-119 are in 4/4 time. Measures 120-121 are in 4/4 time. Measures 122-123 are in 4/4 time. Measures 124-125 are in 4/4 time. Measures 126-127 are in 4/4 time. Measures 128-129 are in 4/4 time. Measures 130-131 are in 4/4 time. Measures 132-133 are in 4/4 time. Measures 134-135 are in 4/4 time. Measures 136-137 are in 4/4 time. Measures 138-139 are in 4/4 time. Measures 140-141 are in 4/4 time. Measures 142-143 are in 4/4 time. Measures 144-145 are in 4/4 time. Measures 146-147 are in 4/4 time. Measures 148-149 are in 4/4 time. Measures 150-151 are in 4/4 time. Measures 152-153 are in 4/4 time. Measures 154-155 are in 4/4 time. Measures 156-157 are in 4/4 time. Measures 158-159 are in 4/4 time. Measures 160-161 are in 4/4 time. Measures 162-163 are in 4/4 time. Measures 164-165 are in 4/4 time. Measures 166-167 are in 4/4 time. Measures 168-169 are in 4/4 time. Measures 170-171 are in 4/4 time. Measures 172-173 are in 4/4 time. Measures 174-175 are in 4/4 time. Measures 176-177 are in 4/4 time. Measures 178-179 are in 4/4 time. Measures 180-181 are in 4/4 time. Measures 182-183 are in 4/4 time. Measures 184-185 are in 4/4 time. Measures 186-187 are in 4/4 time. Measures 188-189 are in 4/4 time. Measures 190-191 are in 4/4 time. Measures 192-193 are in 4/4 time. Measures 194-195 are in 4/4 time. Measures 196-197 are in 4/4 time. Measures 198-199 are in 4/4 time. Measures 200-201 are in 4/4 time. Measures 202-203 are in 4/4 time. Measures 204-205 are in 4/4 time. Measures 206-207 are in 4/4 time. Measures 208-209 are in 4/4 time. Measures 210-211 are in 4/4 time. Measures 212-213 are in 4/4 time. Measures 214-215 are in 4/4 time. Measures 216-217 are in 4/4 time. Measures 218-219 are in 4/4 time. Measures 220-221 are in 4/4 time. Measures 222-223 are in 4/4 time. Measures 224-225 are in 4/4 time. Measures 226-227 are in 4/4 time. Measures 228-229 are in 4/4 time. Measures 230-231 are in 4/4 time. Measures 232-233 are in 4/4 time. Measures 234-235 are in 4/4 time. Measures 236-237 are in 4/4 time. Measures 238-239 are in 4/4 time. Measures 240-241 are in 4/4 time. Measures 242-243 are in 4/4 time. Measures 244-245 are in 4/4 time. Measures 246-247 are in 4/4 time. Measures 248-249 are in 4/4 time. Measures 250-251 are in 4/4 time. Measures 252-253 are in 4/4 time. Measures 254-255 are in 4/4 time. Measures 256-257 are in 4/4 time. Measures 258-259 are in 4/4 time. Measures 260-261 are in 4/4 time. Measures 262-263 are in 4/4 time. Measures 264-265 are in 4/4 time. Measures 266-267 are in 4/4 time. Measures 268-269 are in 4/4 time. Measures 270-271 are in 4/4 time. Measures 272-273 are in 4/4 time. Measures 274-275 are in 4/4 time. Measures 276-277 are in 4/4 time. Measures 278-279 are in 4/4 time. Measures 280-281 are in 4/4 time. Measures 282-283 are in 4/4 time. Measures 284-285 are in 4/4 time. Measures 286-287 are in 4/4 time. Measures 288-289 are in 4/4 time. Measures 290-291 are in 4/4 time. Measures 292-293 are in 4/4 time. Measures 294-295 are in 4/4 time. Measures 296-297 are in 4/4 time. Measures 298-299 are in 4/4 time. Measures 300-301 are in 4/4 time. Measures 302-303 are in 4/4 time. Measures 304-305 are in 4/4 time. Measures 306-307 are in 4/4 time. Measures 308-309 are in 4/4 time. Measures 310-311 are in 4/4 time. Measures 312-313 are in 4/4 time. Measures 314-315 are in 4/4 time. Measures 31

=180 Rapid, with flowing movement

5

94

p p p p

103

p p p p

112 F

mp mp mp

121

**G**

131

140

**H**

7

148

I

f

f

f

f

156

#

#

#

#

164

#

#

#

#

171

**J**

178

**K**

186

194

feroce  
fff

202

L

ff  
f  
f  
f

M

210

f  
f  
f

10

219

229

238

246 **O**

Musical score page 246. The score consists of four staves. The top two staves feature sustained notes with long horizontal slurs. The bottom two staves show eighth-note patterns.

254 **b2**

Musical score page 254. The score consists of four staves. The top two staves feature sustained notes with long horizontal slurs. The bottom two staves show eighth-note patterns.

262 **P** **Q**

Musical score page 262. The score consists of four staves. The top two staves feature sustained notes with long horizontal slurs. The bottom two staves show eighth-note patterns. Measures 262 and 263 are shown, separated by a vertical bar line.

Musical score for orchestra, page 271, measures 1-4. The score consists of four staves. The top staff uses bass clef and dynamic *f*. The second staff uses bass clef and dynamic *bass f*. The third staff uses treble clef. The fourth staff uses treble clef. Measures 1-2 show sustained notes with grace notes. Measures 3-4 show eighth-note patterns.

A musical score page featuring four staves of music. The top staff uses soprano clef and has dynamic markings (b)2, f, p, and ff. The second staff uses soprano clef and has dynamic markings b, s, f, and ff. The third staff uses soprano clef and has dynamic markings ff. The bottom staff uses soprano clef and has dynamic markings ff. Measures are separated by vertical bar lines, and a repeat sign with a brace is located at the end of the fourth measure.

292

*f*

297

**S**

*mf*

301

*f*

306

4 3  
4 3  
4 3  
4 3

*mp*      *mp*      *mf*  
*mp*      *mf*  
*mp*      *mf*      *mp sub.*  
*mp*

311 T

3 4  
3 4  
3 4  
3 4

*mp*      *mp*      *mf*  
*mp*      *mf*  
*mp*      *mf*      *mp sub.*  
*mp*

316

4 3  
4 3  
4 3  
4 3

*p*      *mp*  
*p*      *mp*  
*p*      *mp sub.*  
*p*

U

321

2/4

*pp*

2/4

*pp*

329

*pp*

*pp*

*pp*

*pp*

337

*pp*

*pp*

*pp*

345

A musical score for four staves, numbered 345 at the top left. The key signature is one sharp. Measure 345: The first staff has a whole rest. The second staff has a half note with a sharp, followed by a whole rest. The third staff has a half note with a sharp, followed by a whole rest. The fourth staff has a half note with a sharp, followed by a whole rest. Measure 346: The first staff has a half note with a sharp, followed by a whole rest. The second staff has a half note with a sharp, followed by a whole rest. The third staff has a half note with a sharp, followed by a whole rest. The fourth staff has a half note with a sharp, followed by a whole rest. Measure 347: The first staff has a half note with a sharp, followed by a whole rest. The second staff has a half note with a sharp, followed by a whole rest. The third staff has a half note with a sharp, followed by a whole rest. The fourth staff has a half note with a sharp, followed by a whole rest. Measure 348: The first staff has a half note with a sharp, followed by a whole rest. The second staff has a half note with a sharp, followed by a whole rest. The third staff has a half note with a sharp, followed by a whole rest. The fourth staff has a half note with a sharp, followed by a whole rest. Measure 349: The first staff has a half note with a sharp, followed by a whole rest. The second staff has a half note with a sharp, followed by a whole rest. The third staff has a half note with a sharp, followed by a whole rest. The fourth staff has a half note with a sharp, followed by a whole rest. Measure 350: The first staff has a half note with a sharp, followed by a whole rest. The second staff has a half note with a sharp, followed by a whole rest. The third staff has a half note with a sharp, followed by a whole rest. The fourth staff has a half note with a sharp, followed by a whole rest. Measure 351: The first staff has a half note with a sharp, followed by a whole rest. The second staff has a half note with a sharp, followed by a whole rest. The third staff has a half note with a sharp, followed by a whole rest. The fourth staff has a half note with a sharp, followed by a whole rest.