

Score | Set No. 1

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Saad Haddad

SAXOPHONE

QUARTET

NO. 1

for soprano, alto, tenor, and baritone saxophones

(2022)



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NEW YORK

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**Instrumentation:** Soprano, Alto, Tenor, and Baritone Saxophones | **Transposed Score** | **Duration:** ca. 25 minutes

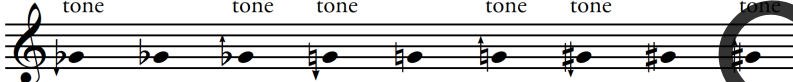
## PERFORMANCE NOTES\*

Abbreviations: p.v. = poco vibrato; s.v. = senza vibrato

Accidentals: Accidentals, including microtones, carry through each measure. Accidentals do not carry through different octaves in any given bar unless otherwise notated.

Microtones:

|                          |                         |                          |                         |                          |                         |
|--------------------------|-------------------------|--------------------------|-------------------------|--------------------------|-------------------------|
| ♭ minus<br>sixth<br>tone | ♭ plus<br>sixth<br>tone | ♮ minus<br>sixth<br>tone | ♮ plus<br>sixth<br>tone | ♯ minus<br>sixth<br>tone | ♯ plus<br>sixth<br>tone |
|--------------------------|-------------------------|--------------------------|-------------------------|--------------------------|-------------------------|



Do not bend into microtone; only use embouchure if fingering not possible. Be careful to maintain the tuning of microtones between voices.

\*Additional performance notes in score/parts.

## PROGRAM NOTE

This **saxophone quartet** deals with a large architectural structure divided into three movements entitled *Daf*, *Fugha*, and *Nashwa*. The work traverses many areas of traditional Middle Eastern music as they relate to pitch, ornamentation, meter, and timbre, and seeks to amalgamate those characteristics with traits typically found in Western classical music, like development, modulation, and harmony.

**I. *Daf*** is named after the frame drum commonly used in traditional Middle Eastern ensembles. In a typical setting, this drum provides the meter for the rest of the ensemble to improvise within. However, in this movement, the quartet develops the rather straightforward meter that is presented in the first few moments, performing the rhythmic pulses themselves in a seemingly improvised, though thoroughly composed, manner. The subtle nuances of *daf* technique are showcased by using hand percussive elements on the body of the saxophone itself as a pseudo-outer ‘skin’ of the *daf*.

**II. *Fugha***, or ‘fugue’ in Arabic, borrows its structure from the harmonic motion of Johann Sebastian Bach’s Fugue in F-sharp minor, BWV 859, from Book 1 of *The Well-Tempered Clavier*. I have always wondered what it might have been like if Bach was born in Alexandria rather than Eisenach, and what harmonic discoveries of sorts he might have made in pursuit of his perfect counterpoint. The movement is organized into several contrasting sections of “quasi-cadenzas” and “episodes” that directly correspond to the original fugue’s material, however told in my own personal way.

**III. *Nashwa***, or ‘trance’ in Arabic, is a fantasy on the *maqamat*, or Arab modes, through an aural meditation that begins with swells inspired by the resonance heard inside the oud, an Arab lute. As the movement continues, the sound profile makes its way out of the oud and into the external sounds of the qanun, an Arab zither comprised of over seventy strings and played with long plectrums. Its surface level sounds are abstractly depicted through *sforzando* and *tremolo/flutter tonguing* techniques from the quartet. The last section brings the ensemble back into the oud, eventually ending with one final swell.



# SAXOPHONE QUARTET No. 1

## I. Daf

Saad Haddad

Tempo I  $\text{♩} = 88$

\*)

Soprano Saxophone

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

*ff sempre*

*ff sempre*

*ff sempre*

*ff sempre*

4

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

) Thick brackets indicate areas of metrical grounding that result from 2 distinct musical cells that fall on beats 1 and 4 of certain 6/8 measures (6/8 measures that only have 1 musical cell do not show this indication).

\*\*) Strike body with 2 or 3 alternating thimble-covered fingers.

\*\*\*) Strike body with palm.

†) Press bell key down with non-thimble covered finger.

7

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

10

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

13

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

A

16

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

19

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

22

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

25 **B**

Sop. Sax. \*) pickup

Alto Sax. \*) pickup

Ten. Sax.

Bari. Sax.

28

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

31

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

\*) Pickup indicates that the note acts as a "pickup" to the next beat.

35 **C**

Sop. Sax.  $\frac{6+6}{8}$   $\frac{3+4+2}{8}$

Alto Sax.  $\frac{6+6}{8}$   $\frac{3+4+2}{8}$

Ten. Sax.  $\frac{6+6}{8}$   $\frac{3+4+2}{8}$

Bari. Sax.  $\frac{6+6}{8}$   $\frac{3+4+2}{8}$

38

Sop. Sax.  $\frac{3+4+2}{8}$   $\frac{6+4+2}{8}$   $\frac{6+2+2+2}{8}$   $\frac{6+6}{8}$

Alto Sax.  $\frac{3+4+2}{8}$   $\frac{6+4+2}{8}$   $\frac{6+2+2+2}{8}$   $\frac{6+6}{8}$

Ten. Sax.  $\frac{3+4+2}{8}$   $\frac{6+4+2}{8}$   $\frac{6+2+2+2}{8}$   $\frac{6+6}{8}$

Bari. Sax.  $\frac{3+4+2}{8}$   $\frac{6+4+2}{8}$   $\frac{6+2+2+2}{8}$   $\frac{6+6}{8}$

41

Sop. Sax.  $\frac{6+6}{8}$   $\frac{2+2+3}{8}$   $\frac{4+4}{8}$   $\frac{6+7+7}{8}$

Alto Sax.  $\frac{6+6}{8}$   $\frac{2+2+3}{8}$   $\frac{4+4}{8}$   $\frac{6+7+7}{8}$

Ten. Sax.  $\frac{6+6}{8}$   $\frac{2+2+3}{8}$   $\frac{4+4}{8}$   $\frac{6+7+7}{8}$

Bari. Sax.  $\frac{6+6}{8}$   $\frac{2+2+3}{8}$   $\frac{4+4}{8}$   $\frac{6+7+7}{8}$

44

Sop. Sax.  $6+7+7$   $4+4+4$   $7+6+4$

Alto Sax.  $6+7+7$   $4+4+4$   $7+6+4$

Ten. Sax.  $6+7+7$   $4+4+4$   $7+6+4$

Bari. Sax.  $6+7+7$   $4+4+4$   $7+6+4$

\*) offbeat

46

Sop. Sax.  $7+6+4$   $5+4+4$   $4+3$   $3+3+3$

Alto Sax.  $7+6+4$   $5+4+4$   $4+3$   $3+3+3$

Ten. Sax.  $7+6+4$   $5+4+4$   $4+3$   $3+3+3$

Bari. Sax.  $7+6+4$   $5+4+4$   $4+3$   $3+3+3$

49

Sop. Sax.  $3+3+3$   $4+4$   $5+2+5$   $6+5+2$

Alto Sax.  $3+3+3$   $4+4$   $5+2+5$   $6+5+2$

Ten. Sax.  $3+3+3$   $4+4$   $5+2+5$   $6+5+2$

Bari. Sax.  $3+3+3$   $4+4$   $5+2+5$   $6+5+2$

\*) Offbeat indicates that the note comes after a beat.



52

Sop. Sax.  $6+5+2$   $6+6$   $6+4+2$   $6+6$

Alto Sax.  $6+5+2$   $6+6$   $6+4+2$   $6+6$

Ten. Sax.  $6+5+2$   $6+6$   $6+4+2$   $6+6$

Bari. Sax.  $6+5+2$   $6+6$   $6+4+2$   $6+6$

no rall. Tempo II  $\text{♩} = 76$

55

Sop. Sax.  $6+6$   $4+2+6$   $6+6$  \*\*) lead

Alto Sax.  $6+6$   $4+2+6$   $6+6$  \*\*) lead

Ten. Sax.  $6+6$   $4+2+6$   $6+6$  \*\*) lead

Bari. Sax.  $6+6$   $4+2+6$   $6+6$  \*\*) lead

58

Sop. Sax.  $4+2$   $6+6$

Alto Sax.  $4+2$   $6+6$

Ten. Sax.  $4+2$   $6+6$

Bari. Sax.  $4+2$   $6+6$

\*) Tempo change must be executed as *subito* as possible.

\*\*) Lead indicates to make an obviously visible physical motion with the instrument as if making an entrance in a chamber music setting.

61

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

65

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

68

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

71

Sop. Sax. pickup

Alto Sax. pickup

Ten. Sax.

Bari. Sax.

74

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

78

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

81

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

85

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

D

89

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

lead

94

Sop. Sax. pickup

Alto Sax. pickup

Ten. Sax. pickup

Bari. Sax. lead

98

Alto Sax.

Ten. Sax.

Bari. Sax. lead

102

Ten. Sax. E

Bari. Sax. lead

107

Ten. Sax. lead

Bari. Sax. lead

112 lead lead

Bari. Sax.

117 lead lead

Bari. Sax.

123 lead lead **F**

Bari. Sax.

129 lead lead lead

Ten. Sax.

Bari. Sax.

134 **G**

Ten. Sax.

Bari. Sax.

no rall. <sup>\*)</sup> Tempo III ♩ = 69

138 lead lead lead lead

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

\*) Tempo change must be executed as *subito* as possible.

142

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

145

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

148

H

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

152

Sop. Sax. pickup

Alto Sax. pickup

Ten. Sax.

Bari. Sax.

156

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

161

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.



164 I

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

168

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

172

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

175

Sop. Sax.  $4+4$   $6+4+3$   $4+4$   $4+6$   $6+6+2$

Alto Sax.  $4+4$   $6+4+3$   $4+4$   $4+6$   $6+6+2$

Ten. Sax.  $4+4$   $6+4+3$   $4+4$   $4+6$   $6+6+2$

Bari. Sax.  $4+4$   $6+4+3$   $4+4$   $4+6$   $6+6+2$

pickup

pickup

pickup

179

Sop. Sax.  $6+6+2$   $5+4$   $4+4$   $4+3$   $6+6$

Alto Sax.  $6+6+2$   $5+4$   $4+4$   $4+3$   $6+6$

Ten. Sax.  $6+6+2$   $5+4$   $4+4$   $4+3$   $6+6$

Bari. Sax.  $6+6+2$   $5+4$   $4+4$   $4+3$   $6+6$

183 J

Sop. Sax.  $6+6$

Alto Sax.  $6+6$

lead, pickup

187

Sop. Sax. lead

Alto Sax. lead

**K**

192

Sop. Sax. lead

198

Sop. Sax. lead

Alto Sax. lead

203

Sop. Sax.

Alto Sax. lead

**L**

208

Sop. Sax.

Alto Sax.

Ten. Sax. lead

Bari. Sax.

212

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

216

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

\*) *accel.* ..... Tempo I ♩ = 88

219

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

ord.

f

ord.

f

\*) This *accelerando* should be heavily exaggerated, signaling the last percussive moments before the first pitches of the second movement.

attaca

# II. Fugha

## 1 Quasi Cadenza I $\text{♩} = 69-92$

Soprano Saxophone

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

Ten. Sax.

Ten. Sax.

Ten. Sax.

Ten. Sax.

Ten. Sax.

36 p.v.

Alto Sax. *pp* *p*

Ten. Sax. *pp* *sp*

41

Alto Sax. *sp* *3* *sp*

Ten. Sax. *p*

46

Alto Sax. *sp* *p* *sim.*

Ten. Sax. *sp* *pp*

gradual gliss.

(no dis.)

no rall.

Episode I  $\text{♩} = 76$

51

Alto Sax. *ppp*

Ten. Sax. *p* *ppp*

s.v.

s.v.

58

Sop. Sax. *s.v.* *p* *ppp* *sim.* *p* *ppp* *p* *ppp*

Alto Sax. *p* *ppp* *sim.* *p* *ppp* *p* *ppp*

Ten. Sax. *p* *ppp* *p* *ppp* *p* *ppp*

Bari. Sax. *s.v.* *p* *ppp* *p* *ppp* *p* *ppp*

63

Sop. Sax. *p* *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *p* *ppp*

Alto Sax. *p* *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *p* *ppp*

Ten. Sax. *p* *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *p* *ppp*

Bari. Sax. *p* *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *p* *ppp*

67

*poco rall.* *Quasi Cadenza II*  $\text{♩} = 69-92$

Sop. Sax. *p* *ppp* *p* *pp* *p*

Alto Sax. *p* *ppp* *p* *ppp* *p*

Ten. Sax. *p* *ppp* *p* *pp* *p*

Bari. Sax. *p* *ppp* *p* *pp* *p*

73

Sop. Sax. *sp* *sp* 3 *sp*

Alto Sax. *p*

Ten. Sax. *pp* *p* 3

Bari. Sax. *pp* gradual *gliss.* *p* 3 *pp*

78

Sop. Sax. *pp* *sp* *p* 3

Alto Sax. *sp* *p* *pp*

Ten. Sax. *pp* *pp*

Bari. Sax. *sp*

83

Sop. Sax. *pp* *sp* *p* 3 *p*

Alto Sax. *p* 3

Ten. Sax. *p*

Bari. Sax. *sp* *p* 3 *sp*



88

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Musical score for measures 88-93. The Soprano Saxophone part features a melodic line with slurs and a dynamic marking of *p*. The Alto Saxophone part has a melodic line with a dynamic marking of *p*. The Tenor Saxophone part has a melodic line with a dynamic marking of *p*. The Baritone Saxophone part has a melodic line with a dynamic marking of *p*. A large watermark "FOR PERSAL USE ONLY" is overlaid on the score.

94

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Musical score for measures 94-99. The Soprano Saxophone part features a melodic line with a dynamic marking of *p*. The Alto Saxophone part has a melodic line with a dynamic marking of *p*. The Tenor Saxophone part has a melodic line with a dynamic marking of *p*. The Baritone Saxophone part has a melodic line with a dynamic marking of *p*. A large watermark "FOR PERSAL USE ONLY" is overlaid on the score.

100

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

*molto rall.*

Musical score for measures 100-105. The Soprano Saxophone part features a melodic line with a dynamic marking of *p*. The Alto Saxophone part has a melodic line with a dynamic marking of *p*. The Tenor Saxophone part has a melodic line with a dynamic marking of *p*. The Baritone Saxophone part has a melodic line with a dynamic marking of *p*. A large watermark "FOR PERSAL USE ONLY" is overlaid on the score.

Episode II  $\text{♩} = 80$

105 s.v., stagger

Sop. Sax. *smf pp* *mp* *pp* *mp* *pp*

Alto Sax. *smf pp* *mp* *pp* *mp* *pp* *mp* *pp*

Ten. Sax. *smf pp* *mp* *pp* *mp* *pp* *mp* *pp*

Bari. Sax. *smf pp* *mp* *pp*

111

Sop. Sax. *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp*

Alto Sax. *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp*

Ten. Sax. *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp*

Bari. Sax. *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp*

116

Sop. Sax. *mp* *pp* *smf* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp*

Alto Sax. *pp* *mp* *pp* *smf* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp*

Ten. Sax. *mp* *pp* *smf* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp*

Bari. Sax. *mp* *pp* *smf* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp*

120

Sop. Sax. *pp mp pp mp > pp < mp pp mp pp*

Alto Sax. *mp pp < mp pp < mp > pp mp pp mp pp < mp pp*

Ten. Sax. *mp > pp < mp pp mp pp mp pp < mp pp*

Bari. Sax. *mp pp mp pp mp pp*

125

Sop. Sax. *mp pp mp > pp < mp > pp smf pp mp pp mp pp*

Alto Sax. *mp > pp mp pp smf > pp < mp > pp mp > pp < mp > pp <*

Ten. Sax. *mp > pp mp > pp mp pp smf pp mp pp < mp > pp < mp > pp <*

Bari. Sax. *mp pp < mp > pp < mp > pp mp pp smf pp mp pp mp pp mp pp < mp > pp < mp >*

129

Sop. Sax. *mp p mp pp mp pp*

Alto Sax. *mp > pp mp pp < mp pp mp pp*

Ten. Sax. *mp > pp mp pp < mp > pp < mp > pp mp > pp < mp pp*

Bari. Sax. *pp < mp > pp < mp > pp < mp > pp < mp > pp mp > pp < mp pp*

134

Sop. Sax. *mp* *pp* *mp* *pp* *mp* *pp* *smf* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *pp* *mp* *pp* *mp*

Alto Sax. *mp* *pp* *mp* *pp* *mp* *pp* *smf* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp*

Ten. Sax. *mp* *pp* *mp* *pp* *mp* *pp* *smf* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp*

Bari. Sax. *mp* *pp* *mp* *pp* *mp* *pp* *smf* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp*

138 *poco rall.*

Sop. Sax. *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp*

Alto Sax. *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp*

Ten. Sax. *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp*

Bari. Sax. *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp*

143 *Quasi Cadenza III*  $\text{♩} = 69-92$  *gradual gliss.*

Sop. Sax. *smf* *smf* *p* *mf*

Alto Sax. *mf* *mf* *mf* *mf*

Ten. Sax. *mf* *smf* *mf* *mf*

Bari. Sax. *mf* *smf* *mf* *mf*

148 sim.

Sop. Sax. *mf* *mf* *smf* 3 *mf*

Alto Sax. *p* *mf* 3 *p* *mf*

Ten. Sax. *p* *mf* 3 *smf*

Bari. Sax. *p* *mf* *smf* 3 3 *mf*

152

Sop. Sax. 3 *smf* *mf*

Alto Sax. 3 *smf* *smfp* *mf*

Ten. Sax. *p* *mf p*

Bari. Sax. *smf* 3 *mf* 3 *p* *mf*

157

Sop. Sax. 3

Alto Sax. *mf* 3 *p*

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

Bari. Sax. *p*

**molto rall.**

162

Sop. Sax. *mf* *mf*

Alto Sax. *mf*

Ten. Sax. *mf*

Bari. Sax. *mf*

167 **Episode III**  $\text{♩} = 84$   
s.v.

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

Alto Sax. *p* *mf* *p* *mf* *p*

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

Bari. Sax. *p* *mf* *p* *mf* *p*

172

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

Alto Sax. *mf* *p* *mf* *p*

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

Bari. Sax. *mf* *p* *mf* *p*

\*) Gradually tune down C# with each iteration until the end of the dotted line.

177

Sop. Sax. *mf* *p* < *mf* > *p* < *mf* > *p* < *mf* > *p* < *mf* > *p* <sup>3</sup>*mf* *p* *sf* *p* *mf* *p* *mf* <sup>3</sup>*p* *mf*

Alto Sax. *mf* *p* < *mf* > *p* < *mf* > *p* *mf* *p* *sf* *p* < *mf* > *p*

Ten. Sax. *p* < *mf* > *p* < *mf* > *p* < *mf* > *p* < *mf* > *p* *sf* *p* *mf* *p* < *mf* >

Bari. Sax. *p* < *mf* > *p* < *mf* > *p* < *mf* > *p* < *mf* > *p* *sf* <sup>3</sup>*p* *mf* *p* < *mf* >

181

Sop. Sax. *p* < *mf* > *p* < *mf* > *p* < *mf* > *p* < *mf* > *p* < *mf* > *p* *mf* *p*

Alto Sax. *mf* > *p* < *mf* > *p* < *mf* > *p* < *mf* > *p* < *mf* > *p* *mf* *p*

Ten. Sax. *p* < *mf* > *p* < *mf* > *p* < *mf* > *p* < *mf* > *p* < *mf* > *p* *mf* *p*

Bari. Sax. *p* < *mf* > *p* < *mf* > *p* < *mf* > *p* < *mf* > *p* *mf* *p*

185 *accel* *p.v.*  $\text{♩} = 152$

Sop. Sax. *mf* *p* *mf* *p* *mf* *p.v.* *mf*

Alto Sax. *mf* *p* *mf* *p.v.* *mf*

Ten. Sax. *mf* *p* *p.v.* *p*

Bari. Sax. *mf* *p* *p.v.* *p*

Quasi Cadenza IV  $\text{♩} = 69-92$

189

Sop. Sax. *f* *sf* 3 3

Alto Sax. *f* 3 3

Ten. Sax. *f* 3 *sf*

Bari. Sax. *mf* *f* 3 3

194

Sop. Sax. *sf* *sf*

Alto Sax. *f* 3 *sf*

Ten. Sax. *sf* 3 *sf* *f*

Bari. Sax. *sf* 3 *sf*

198

Sop. Sax. *sf* *sf* 3 *sf*

Alto Sax. *sf* *f* *sf*

Ten. Sax. *sf* *f* *f* 3 *sf*

Bari. Sax. *f* *sf* *sf*



202

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

206

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

210

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

214

Sop. Sax. *f*

Alto Sax. *f*

Ten. Sax.

Bari. Sax. *f*

218

Sop. Sax. *f*

Alto Sax. *f*

Ten. Sax. *f*

Bari. Sax. *f*

no rall.

3

Episode IV = 88

223

Sop. Sax. *sf p* *< f > p* *< f > p < f > p*

Alto Sax. *sf p* *p < f > p* *< f > p < f > p*

Ten. Sax. *p < f > p*

Bari. Sax. *sf p* *p < f > p* *< f > p*

229

Sop. Sax. *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

Alto Sax. *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

Ten. Sax. *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

Bari. Sax. *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

*poco rall.* . . . . . Quasi Cadenza V  $\text{♩} = 69-92$

234

Sop. Sax. *f* *p* *f* *p* *f* *mf* p.v.

Alto Sax. *f* *p* *f* *p* *f* *mf* p.v.

Ten. Sax. *f* *p* *f* *p* *f* *mf* p.v.

Bari. Sax. *f* *p* *f* *p* *f* *mf* p.v.

239

Sop. Sax. *f* *sf* *sf*

Alto Sax. *f* p.v.

Ten. Sax. *f* p.v.

Bari. Sax. *f* *f*

243

Sop. Sax. *f* *sf*

Alto Sax. *sf* *sf* *sf*

Ten. Sax. *sf*

Bari. Sax. *sf*

247

Sop. Sax. *sf* *sf* *sf*

Alto Sax. *mf* *f*

Ten. Sax. *f* *sf* *sf* *f*

Bari. Sax. *f*

251

Sop. Sax. *f*

Alto Sax. *f* *f*

Ten. Sax. *f* *mf* *f*

Bari. Sax. *f*

256

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

3

stagger

3

f

261

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

3

3

3

3

3

sf

3

sf

266

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

3

3

3

3

3

sf

f

sf

3

sf

f

*poco rall.*

**Episode V**  $\text{♩} = 92$

270

Sop. Sax. *sf* *p* s.v., stagger

Alto Sax. *p* s.v., stagger

Ten. Sax. *sf* *p* s.v., stagger

Bari. Sax. *sf* *p* s.v., stagger

275

Sop. Sax. *f* *p* *f* *p*

Alto Sax. *f* *p* *f*

Ten. Sax. *f* *p* *f*

Bari. Sax. *f* *p* *f* *p*

*no rall.*

**Quasi Cadenza VI**  $\text{♩} = 69-92$

281

Sop. Sax. *f* *smp* *smp* p.v.

Alto Sax. *p* *f* *p* *mp* p.v.

Ten. Sax. *p* *f* *p* *p*

Bari. Sax. *f* *mp*

287

Sop. Sax. *p* *mp* *smp*

Alto Sax. *p* *mp*

Ten. Sax. *mp* *smp* *p* *mp*  
p.v., stagger

Bari. Sax.

291

Sop. Sax. *smp* *3*

Alto Sax. *smp* *3*

Ten. Sax. *smp* *3*

Bari. Sax.

296

Sop. Sax. *smp* *3*

Alto Sax. *p*

Ten. Sax. *smp* *3*

Bari. Sax.

301

Sop. Sax. *mp* *stagger* 3

Alto Sax. *mp* 3

Ten. Sax. *p*

Bari. Sax. 3 *mp*

306

Sop. Sax. *mp*

Alto Sax. *mp*

Ten. Sax. *mp*

Bari. Sax. *mp*

**molto rall.**

310  $\text{♩} = 84$

Sop. Sax. *stagger* *dim. poco a poco al niente*

Alto Sax. *stagger* *dim. poco a poco al niente*

Ten. Sax. *stagger* *dim. poco a poco al niente*

Bari. Sax. *stagger* *dim. poco a poco al niente*

\*) If too difficult to balance at *mp*, play one octave higher.



### III. Nashwa

**Andante** ♩ = 84  
*s.v. sempre*

1

Sop. Sax. *pp* *mf* *sf* *pp* *mf* *pp* *mf*

Alto Sax. *pp* *mf* *sf* *pp* *mf* *pp* *mf*

Ten. Sax. *sf* *pp* *mf* *pp* *mf* *sf* *sf*

Bari. Sax. *pp* *mf* *pp* *mf* *sf* *5* *sf*

5

Sop. Sax. *pp* *mf* *pp* *mf* *sf* *pp* *mf* *sf*

Alto Sax. *pp* *mf* *pp* *mf* *sf* *pp* *mf* *sf*

Ten. Sax. *pp* *mf* *pp* *mf* *sf* *pp* *mf* *pp*

Bari. Sax. *pp* *mf* *pp* *mf* *pp*

\*) Flared crescendos indicate to increase volume exponentially, rather than linearly.

\*\*) + indicates slap tongue.

8

Sop. Sax. *pp* *mf* *pp* *mf* *pp*

Alto Sax. *pp* *mf* *pp* *mf* *pp*

Ten. Sax. *mf* *pp* *mf* *pp* *mf*

Bari. Sax. *mf* *pp* *mf* *pp* *mf*

11

Sop. Sax. *mf* *pp* *mf*

Alto Sax. *mf* *sf* *pp* *mf*

Ten. Sax. *pp* *mf* *sf*

Bari. Sax. *sf* *pp* *mf* *sf*

14

Sop. Sax. *pp* *mf* *sf* *pp* *mf*

Alto Sax. *pp* *mf* *pp* *mf* *pp*

Ten. Sax. *pp* *mf* *pp* *mf* *sf* *gl.*

Bari. Sax. *pp* *mf* *sf* *pp*

\*) Play D, then sneak back in on the B.

17

Sop. Sax. *pp* *mf* *pp* *mf* *pp*

Alto Sax. *mf* *sf* *pp* *mf* *sf* *pp*

Ten. Sax. *sf* *pp* *mf* *sf* *pp* *mf* *sf*

Bari. Sax. *mf* *sf* *pp* *mf* *pp* *mf* *sf*

*+ gl.*

*3* *5* *5*

20

Sop. Sax. *mf* *pp* *mf* *pp* *mf* *sf*

Alto Sax. *mf* *pp* *mf* *pp* *sf* *pp*

Ten. Sax. *sf* *pp* *mf* *pp* *pp*

Bari. Sax. *sf* *pp* *mf* *pp* *mf* *sf*

*s.v.*

*\*)*

*3* *5* *3*

23

Sop. Sax. *pp* *mf*

Alto Sax. *mf*

Ten. Sax. *mf*

Bari. Sax. *sf* *sf* *pp*

*s.v., gradual gliss.*

**M**

\*) Use embouchure to execute a very fast, wide vibrato that spans approximately one sixth tone above and below the indicated pitch.

26

Sop. Sax. *pp* *mf* *sf* *pp* s.v.

Alto Sax. *pp* *mf* s.v. *pp* *mf* s.v. *pp* *mf* s.v.

Ten. Sax. *pp* *mf* *sf* *pp* *mf* s.v.

Bari. Sax. *mf* *sf* *pp* *mf*

29

Sop. Sax. *mf* *pp* *mf* *pp* *mf* *pp* *mf*

Alto Sax. s.v. *pp* *mf* *sf* *pp* *mf* s.v. *pp* *mf* s.v. *pp* *mf* s.v.

Ten. Sax. s.v. *pp* *mf* *pp* *mf* s.v. *pp* *mf* *sf* *pp* *mf* *pp*

Bari. Sax. *pp* *mf* *sf* s.v. *pp* *mf* *pp*

32

Sop. Sax. *pp* *mf* *pp* *mf*

Alto Sax. *sf* *pp* *mf* *pp* *mf*

Ten. Sax. *mf* *sf* *pp*

Bari. Sax. *mf* *pp* *mf*

35

Sop. Sax. *sf* *pp* *mf* *pp* *mf*

Alto Sax. *pp* *mf* *pp* *mf* *pp* *mf*

Ten. Sax. *mf* *pp* *mf* *pp*

Bari. Sax. *pp* *mf* *pp* *mf*

\*) Play E, then sneak back in on the C#.

37

Sop. Sax. *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf*

Alto Sax. *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf*

Ten. Sax. *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp*

Bari. Sax. *sf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp*

*s.v.*

40

Sop. Sax. *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp*

Alto Sax. *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp*

Ten. Sax. *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf*

Bari. Sax. *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf*

43

Sop. Sax. *mf pp mf pp mf* *pp* *mf*

Alto Sax. *mf pp mf pp mf<sup>3</sup> pp* *mf* *pp* *mf*

Ten. Sax. *pp mf pp mf<sup>3</sup> pp* *mf* *pp* *mf*

Bari. Sax. *pp mf pp mf pp mf* *pp* *mf*

Detailed description: This block contains the musical notation for measures 43, 44, and 45. It features four staves: Soprano Saxophone, Alto Saxophone, Tenor Saxophone, and Baritone Saxophone. The notation includes various note values, rests, and dynamic markings such as *mf* (mezzo-forte), *pp* (pianissimo), and *mf* (mezzo-forte). There are also articulation marks like accents and slurs. A large, semi-transparent watermark "FOR PERUSAL USE ONLY" is overlaid diagonally across the score.

46

Sop. Sax. *pp mf pp mf* *pp mf<sup>3</sup> pp mf pp* *mf pp mf pp*

Alto Sax. *pp mf pp mf* *pp mf<sup>3</sup> pp mf pp* *mf pp mf pp*

Ten. Sax. *pp mf* *pp mf pp mf pp mf* *pp mf<sup>3</sup> pp mf*

Bari. Sax. *pp mf<sup>3</sup> pp mf pp mf pp mf* *pp mf pp mf pp*

Detailed description: This block contains the musical notation for measures 46, 47, and 48. It features four staves: Soprano Saxophone, Alto Saxophone, Tenor Saxophone, and Baritone Saxophone. The notation includes various note values, rests, and dynamic markings such as *pp* (pianissimo), *mf* (mezzo-forte), and *pp* (pianissimo). There are also articulation marks like accents and slurs. A large, semi-transparent watermark "FOR PERUSAL USE ONLY" is overlaid diagonally across the score.

49

Sop. Sax. *mf* *pp* *mf*

Alto Sax. *mf* *pp* *mf*

Ten. Sax. *pp* *mf* *pp* *mf*

Bari. Sax. *mf* *pp* *mf*

52

Sop. Sax. *sf* *f* *sf* *f*

Alto Sax. *sf* *f* *sf* *f*

Ten. Sax. *sf* *f* *sf* *f*

Bari. Sax. *sf* *f*

\*) Play a measured legato tremolo following standard notation rules: a quarter note with one dash through the stem = two eighth notes; a quarter note with two dashes through the stem = four sixteenth notes.

\*\*) This notation appears exclusively during long diminuendi passages. Where indicated, immediately maintain a sforzando in the realm of forte for the duration of the dashed line. At the vertical line, revert back to the appropriate dynamic level that would have been executed had there not been this indication.



♩ = 92

57

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

*sf* *f* 3 5 3 *sf* *sf*

*sf* *f*

*sf* *f* *sf*

*sf* *f* *sf*\*) 3 *sf*

s.v.

61

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

*sf*

3

$\text{♩} = 100$

68

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

71

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

The musical score consists of four staves, one for each saxophone part. The tempo is marked as quarter note = 100. The key signature has one sharp (F#). The score is divided into two systems, measures 68-70 and 71-73. The Soprano Saxophone part has a melodic line with accents and dynamic markings of *sf* and *f*. The Alto Saxophone part features a rhythmic accompaniment with triplets (7, 6, 5, 3) and dynamic markings of *sf* and *f*. The Tenor Saxophone part has a rhythmic accompaniment with triplets (3, 5, 3) and dynamic markings of *sf* and *f*. The Baritone Saxophone part has a rhythmic accompaniment with triplets (6, 5, 3) and dynamic markings of *sf* and *f*. The score includes various musical notations such as slurs, accents, and dynamic markings. A large watermark 'FOR PERSAL USE ONLY' is overlaid on the page.

75

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

82

$\text{♩} = 112$

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

*sf* *f* 7 6 5 3

6 5 3 *sf*-----

*sf* *f*

*sf* 7 6 5 3 *sf*----- *s.v.*

85

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

||

88

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tempo I ♩ = 84

Musical score for measures 96-99, featuring four saxophone parts: Soprano Sax (Sop. Sax.), Alto Sax., Tenor Sax (Ten. Sax.), and Baritone Sax (Bari. Sax.). The score is in 2/4 time. Measure 96 starts with a *pp* dynamic for Soprano Sax and *mf* for Alto Sax. Measure 97 features *mf* for Soprano Sax and *pp* for Alto Sax. Measure 98 has *sf* for Soprano Sax and *pp* for Alto Sax. Measure 99 concludes with *pp* for Soprano Sax and *mf* for Alto Sax. A *sf* dynamic is also present in the Baritone Sax part in measure 99. A large watermark "FOR PERUSAL USE ONLY" is overlaid on the score.

Musical score for measures 100-103, featuring four saxophone parts: Soprano Sax (Sop. Sax.), Alto Sax., Tenor Sax (Ten. Sax.), and Baritone Sax (Bari. Sax.). The score is in 3/4 time. Measure 100 starts with *pp* for Soprano Sax and *mf* for Alto Sax. Measure 101 features *pp* for Soprano Sax and *mf* for Alto Sax. Measure 102 has *pp* for Soprano Sax and *mf* for Alto Sax. Measure 103 concludes with *pp* for Soprano Sax and *mf* for Alto Sax. A large watermark "FOR PERUSAL USE ONLY" is overlaid on the score.

104

Sop. Sax. *sf sf sf* *sf*

Alto Sax. *pp* *mf* *pp*

Ten. Sax. *mf* *sf* *sf* *sf* *pp* *mf* *pp*

Bari. Sax. *sf* *sf* *sf* *sf*

108

Sop. Sax. *pp* *mf* *sf* *sf* *pp*

Alto Sax. *mf* *sf* *sf* *pp* *mf* *pp*

Ten. Sax. *mf* *sf* *pp* *mf*

Bari. Sax. *sf* *sf*

111

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

*mf*

*pp*

*mf*

*pp*

*mf*

*pp*

114

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

*pp*

*mf*

*pp*

*mf*

*mf*

*mf*

116

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

118

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.



121 poco accel. *legato*

Sop. Sax. *p* *legato* *p* *p*

Alto Sax. *p* *p* *p* *p*

Ten. Sax. *p* *legato* *p* *p* *mp*

Bari. Sax.

124

Sop. Sax. *mp* *mp* *mf*

Alto Sax. *mp* *mp* *mf*

Ten. Sax. *mp* *mf* *p* *f*

Bari. Sax.

127  ♩ = 116

Sop. Sax. *sf* *f* *sf* *sf*

Alto Sax. *sf* *f* *sf* *f*

Ten. Sax. *sf* *f*

Bari. Sax. *sf* *f* *sf* *sf*

130

Sop. Sax. *sf* *sf*

Alto Sax. *sf* *sf*

Ten. Sax.

Bari. Sax. *sf* *sf* *sf*

\*) Flutter tongue legato as fast as possible. Do not alter speed of flutter tongue based on tempo indications.



140

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

*sf* *sf* *sf* *sf*

s.v.

3

3

3

143

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

*sf* *sf* *sf* *sf*

s.v.

3

3

3

accel.

FOR PERUSAL USE ONLY

148  $\text{♩} = 138$  *poco rall.*

Sop. Sax. *sf* *f* *sf* *sf*

Alto Sax. *sf* *sf* *f*

Ten. Sax. *sf* *sf* *f* *sf* *3*

Bari. Sax. *sf* *sf* *sf* *sf* *3* *s.v.* *3*

151

Sop. Sax. *sf* *sf* *sf*

Alto Sax. *sf* *sf* *sf*

Ten. Sax. *sf* *sf* *sf*

Bari. Sax. *sf* *sf* *sf*

154

Sop. Sax. *sf* *sf*

Alto Sax. *sf* *sf* *sf* *sf* gradual gliss.

Ten. Sax. *sf* *sf* *sf* *sf*

Bari. Sax. *sf* *sf*

||

Tempo I ♩ = 84

158

Sop. Sax. gradual gliss. *ppp*

Alto Sax. gradual gliss. *sf*

Ten. Sax. *ppp* *sf* *pp* *mf*

Bari. Sax. gradual gliss. *sf*

162

Sop. Sax. *sf* *pp* *mf*

Alto Sax. *ppp sf pp* *mf* *pp* *mf* *sf*

Ten. Sax. *sf* *pp* *mf* *sf*

Bari. Sax. *ppp sf* *sf*

||

166

Sop. Sax. *sf* *pp* *mf*

Alto Sax. *sf* *pp* *mf* *pp*

Ten. Sax. *sf*

Bari. Sax. *pp* *mf*

170

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Musical score for measures 170-173. The Soprano Saxophone part is mostly silent. The Alto Saxophone part begins with a *mf* dynamic, followed by a *sf* dynamic and a five-measure rest. The Tenor Saxophone part has a *sf* dynamic and a triplet of eighth notes. The Baritone Saxophone part has a *sf* dynamic and a triplet of eighth notes. Dynamics include *mf*, *sf*, and *pp*. There are also triplet and five-measure rest markings.

174

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Musical score for measures 174-176. The Soprano Saxophone part has a *sf* dynamic and a triplet of eighth notes. The Alto Saxophone part has a *mf* dynamic, followed by *pp*, *mf*, *pp*, *mf*, and *sf*. The Tenor Saxophone part has a *pp* dynamic, *mf*, *sf*, and a triplet of eighth notes. The Baritone Saxophone part has a *sf* dynamic. Dynamics include *mf*, *sf*, *pp*, and *mf*. There are also triplet and five-measure rest markings.

177

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Musical score for measures 177-180. The Soprano Saxophone part has a *pp* dynamic, *mf*, *pp*, *mf*, *pp*, and *mf*. The Alto Saxophone part has a *pp* dynamic, *mf*, *sf*, *pp*, and *mf*. The Tenor Saxophone part has a *sf* dynamic, *pp*, *mf*, *sf*, and *sf*. The Baritone Saxophone part has a *mf* dynamic, *sf*, *sf*, and *pp*. Dynamics include *mf*, *sf*, *pp*, and *mf*. There are also five-measure rest markings.



180

Sop. Sax. *pp* *mf* *pp* *mf*

Alto Sax. *pp* *mf* *pp* *mf* *p* *mf*

Ten. Sax. *pp* *mf* *pp* *mf*

Bari. Sax. *mf* *pp* *mf*

*s.v.* *s.v.* *s.v.*

183 **P**

Sop. Sax. *pp* *mf* *sf* *pp* *mf*

Alto Sax. *pp* *mf* *sf* *pp* *mf*

Ten. Sax. *sf* *pp* *mf* *pp* *mf* *pp*

Bari. Sax. *pp* *mf* *pp* *mf*

*s.v.* *s.v.* *s.v.*

187

Sop. Sax. *pp* *mf* *pp* *mf* *pp* *mf*

Alto Sax. *pp* *mf* *pp* *mf* *pp* *mf* *sf*

Ten. Sax. *mf* *sf* *pp* *mf* *pp* *mf* *pp* *mf*

Bari. Sax. *sf* *pp* *mf*

190

Sop. Sax. *sf* *pp* *mf* *sf* *pp* *mf*

Alto Sax. *pp* *mf* *sf* *pp* *mf*

Ten. Sax. *sf* *sf* *pp* *mf* *pp* *mf*

Bari. Sax. *pp* *mf* *pp* *mf* *pp*

193

Sop. Sax. *pp* *mf* *pp*

Alto Sax. *pp* *mf* *pp*

Ten. Sax. *pp* *mf* *pp* *mf*

Bari. Sax. *mf* *pp* *mf*

196

Sop. Sax. *pp* *mf* *pp* *mf*

Alto Sax. *mf* *sf* *pp*

Ten. Sax. *pp* *mf* *sf*

Bari. Sax. *sf* *pp* *mf*

199

Sop. Sax. *pp* *mf* *sf* *pp* *mf*

Alto Sax. *mf* *pp* *mf* *pp* *mf*

Ten. Sax. *pp* *mf* *pp* *mf* *sf*

Bari. Sax. *sf* *pp* *mf* *sf* *pp*

203

Sop. Sax. *pp* *mf* *pp* *mf* *pp*

Alto Sax. *mf* *pp* *mf* *pp* *mf* *sf*

Ten. Sax. *pp* *mf* *sf* *pp* *mf* *sf*

Bari. Sax. *mf* *sf* *pp* *mf* *pp* *mf* *sf*

206

Sop. Sax. *mf* *pp* *mf* *pp* *mf* *sf*

Alto Sax. *pp* *mf* *pp* *mf* *sf*

Ten. Sax. *sf* *sf* *pp* *mf* *pp*

Bari. Sax. *sf* *pp* *mf* *pp* *mf* *sf*

\*) Play D, then sneak back in on the B.

209

Sop. Sax. *gradual gliss.* *s.v.* *gradual gliss.* **Q**

Alto Sax. *s.v.* *pp* *mf* *pp*

Ten. Sax. *mf*

Bari. Sax. *sf* *sf*

==

213

Sop. Sax. *mf* *sf* *pp* *mf*

Alto Sax. *pp* *mf* *sf*

Ten. Sax. *pp* *mf*

Bari. Sax. *sf* *s.v.* *pp* *mf*

216 **R**

Sop. Sax. *pp* *mf*

Alto Sax. *pp* *mf* *pp* *mf*

Ten. Sax. *sf* *pp*

Bari. Sax. *sf* *sf* *sf*

220 **S**

Sop. Sax. *sf* *sf* *sf* *sf*

Alto Sax. *pp* *mf* *pp*

Ten. Sax. *mf* *sf* *sf* *pp* *mf* *pp*

Bari. Sax. *sf* *sf* *sf* *sf* *sf*

224

Sop. Sax. *pp* *mf* *sf*

Alto Sax. *mf* *sf* *pp* *mf*

Ten. Sax. *mf* *sf*

Bari. Sax. *sf* *sf* *pp*

s.v.

228

Sop. Sax. *pp* *mf*

Alto Sax. *sf* *pp* *mf*

Ten. Sax. *pp* *mf* *pp*

Bari. Sax. *mf* *sf*

9/16 9/16 9/16 9/16

231 T

Sop. Sax. *sf* *pp* *mf*

Alto Sax.

Ten. Sax. *mf* 3 *pp* *sf*

Bari. Sax. *pp*

||

235 U

Sop. Sax.

Alto Sax. *mf* *pp* *mf* 3

Ten. Sax. *pp* *mf* 3 *sf*

Bari. Sax. *mf* 3 *sf*

239

Sop. Sax. *pp* *mf* *sf*

Alto Sax. *mf* *pp* *mf*

Ten. Sax. *pp* *mf*

Bari. Sax. *pp* *mf*

242

Sop. Sax. *pp* *mf* *pp* *mf*

Alto Sax. *pp* *mf*

Ten. Sax. *pp* *mf*

Bari. Sax. *pp* *mf*