

# Duality

## For Saxophone Quartet

### Performance Notes

Duality must be played with all players standing, one foot in front of the other. Physical movement plays a key role throughout the piece.

All movement described in the score is meant to feel intuitive to the performer and the music. When in doubt, move in way that feels natural to the music.

Movement details:

"Leaning" - shift weight from one foot to the other. This is generally done in accordance with changes in dynamics, shifting weight to the front foot during a crescendo and the back foot during a decrescendo. No vertical displacement of the saxophone or bending at the waist is necessary.

"Jerky Movements" - any short, small, and sudden movement, preferably from the head/shoulders. The louder the dynamic, the more 'violent' the motion.

"Dips" - involves bending over while shifting weight to the front foot. The saxophone is displaced vertically.

### Additional instructions for rehearsal letter "A"

Use of a stopwatch is recommended but not necessary - timestamps are only recommendations. Order of entrances must be respected however.

Modules written with the same pitch repeated with 1s and 2s are to be played with alternating fingerings. Fingerings are left to the discrepancy of the performer but should result in a noticeable change in sound.

The first dynamic in any dynamic pair is the dynamic with which the performer begins that module.

With each crescendo, lean forward - with each decrescendo, lean backwards. All weight should be on the back foot when the quieter dynamic of the pair is reached. All weight should be on the front foot when the louder dynamic is reached.

Watch other performers carefully - avoid reaching the apex of the crescendo (the point at which performers re-articulate and have all weight on their front foot) at the same moment as the other performers.

The number of 8th notes provided in a module represents suggested phrase lengths before re-articulating;

8 notes suggests very long phrases - 8 to 40 notes before a cresc./decresc. completes and there is a re-articulation.

6 notes suggests long phrases - 6 to 30 notes before a cresc./decresc. completes and there is a re-articulation.

4 notes suggests medium phrases - 4 to 20 notes before a cresc./decresc. completes and there is a re-articulation.

2 notes suggests short phrases - 2 to 10 notes before a cresc./decresc. completes and there is a re-articulation.

Upon re-articulation, performers have the option to repeat their previous pitch/fingering, thus displacing their oscillation by an 8th note. This is to avoid extended "locking" of intervals between players.

Air is added and subtracted to the sound in accordance to dynamics in a natural fashion, gradually changing with cresc./decresc.;

ppp = ~100% air

pp = ~75% air

p = ~50% air

mp = ~25% air

mf and above = 0% air

# Legend



Indicates a throaty growl sound, not flutter-tongue.



X noteheads indicate key-clicks.



Square noteheads indicate indeterminate pitch.



Triangle noteheads denote slap-tongue articulation. Specific slap-tongue technique is given individually.



Numbering indicates alternating fingerings, as in bisbigliando.

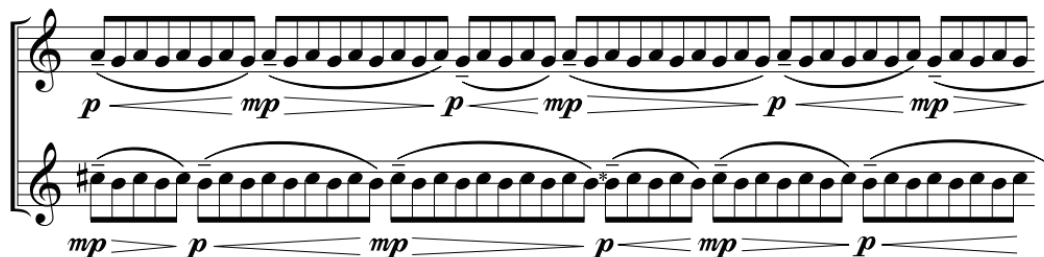


Indicates improvisation. More specific instructions are given in the score and parts.

Below is a transcribed example of what material from letter A to E may look like when performed - for the sake of simplicity, only two players are used for this example passage.

Phrase length is varied, and excluding the beginning, tenutos/re-articulations never line up between the two players.

Noted with an asterisk, the second player in this example chooses around the halfway point to repeat the B natural upon re-articulation, as discussed in the performance notes. This changes the intervallic oscillation between the two players from parallel motion to contrary motion.



# Duality

## For Saxophone Quartet

Catherine Bevan

$\text{♩} = 164$   
All performers lean back and forth in accordance with crescendos/decrescendos.\*

Soprano Sax In Bb

Alto Sax In Eb

Tenor Sax In Bb

Baritone Sax In Eb

All performers quickly shift weight to back foot following the *fp*.\*

"Explosive" slap-tongue  
~7"

S. Sax.

A. Sax.

T. Sax.

B. Sax.

\*See Performance Notes for more details.

\*\* Triangle noteheads denote a slap-tongue articulation

$\text{♩} = 164$  - all players leaning in accordance with their cresc./decresc.\*

**A**

**Soprano Sax**  
 $pp - mp$  Staying in tempo, cresc./decresc. between the 2 dynamics given ad. lib. Upon reaching either dynamic, rearticulate.\*  
 w/ air throughout\*

**Alto Sax**  
 $pp - mp$  Staying in tempo, cresc./decresc. between the 2 dynamics given ad. lib. Upon reaching either dynamic, rearticulate.\*  
 ~25' w/ air throughout\*

**Tenor Sax**  
 $pp - mp$  Staying in tempo, cresc./decresc. between the 2 dynamics given ad. lib. Upon reaching either dynamic, rearticulate.\*  
 ~15' w/ air throughout\* ~45'

**Baritone Sax**  
 $pp - mp$  Staying in tempo, cresc./decresc. between the 2 dynamics given ad. lib. Upon reaching either dynamic, rearticulate.\*  
 ~40' w/ air throughout\*

**S. Sax.**  
 $pp - mp$  ~50' ~1:20"

**A. Sax.**  
 $pp - mp$  ~1:10" ~1:30"

**T. Sax.**  
 $pp - mp$  ~1:00"  $p - mf$  ~1:15" ~1:40"

**B. Sax.**  
 $p - mf$  ~1:25" ~1:45"

The musical score is written for eight saxophone parts: Soprano Sax, Alto Sax, Tenor Sax, Baritone Sax, S. Sax., A. Sax., T. Sax., and B. Sax. Each part features a melodic line with a crescendo or decrescendo indicated by a hairpin. The dynamics range from  $pp$  (pianissimo) to  $mf$  (mezzo-forte). The score includes timing markers in minutes (~) and seconds ("). The Soprano Sax part starts with a box containing a melodic phrase and the instruction 'w/ air throughout\*'. The Alto Sax part has a box with a melodic phrase and the instruction 'w/ air throughout\*'. The Tenor Sax part has a box with a melodic phrase and the instruction 'w/ air throughout\*'. The Baritone Sax part has a box with a melodic phrase and the instruction 'w/ air throughout\*'. The S. Sax. part has a box with a melodic phrase. The A. Sax. part has a box with a melodic phrase. The T. Sax. part has two boxes with melodic phrases. The B. Sax. part has a box with a melodic phrase.

\*See Performance Notes for more details.

3

**B**

S. Sx.  $\sim 1:50''$   
 $ppp-p$   $\sim 2:30''$

A. Sx.  $\sim 2:10''$   
 $ppp-p$

T. Sx.  $\sim 2:45''$   
 $ppp-p$

B. Sx.  $\sim 2:20''$   
 $ppp-p$

S. Sx.  $\sim 3:20''$   
 $pp-mp$   $\sim 3:45''$  **C**  $\sim 3:55''$   
 $p-mf$

A. Sx.  $\sim 3:00''$   
 $pp-mp$

T. Sx.  $\sim 3:15''$   $\sim 3:40''$   
 $pp-mp$

B. Sx.  $\sim 3:10''$   $\sim 3:35''$   $\sim 3:50''$   
 $pp-mp$   $pp-mp$   $pp-mp$

Detailed description: This is a musical score for four voices: Soprano (S. Sx.), Alto (A. Sx.), Tenor (T. Sx.), and Bass (B. Sx.). The score is divided into two main sections, B and C. Section B includes parts for Soprano, Alto, Tenor, and Bass, with time stamps around 1:50, 2:10, 2:20, 2:30, 2:45, and 2:50. Section C includes parts for Soprano, Alto, Tenor, and Bass, with time stamps around 3:00, 3:10, 3:15, 3:20, 3:35, 3:40, 3:45, 3:50, and 3:55. The piano markings range from ppp to mf. The notation includes treble clefs, notes, rests, and dynamic markings.

S. Sx.   
 ~4:40"   
*p - mf*   
 ~4:50"   
*mf - p*

A. Sx.   
 ~4:00"   
 ~4:25"   
 1 2 1 2 1 2   
*pp - mp*   
 ~4:45"   
 1 2 1 2   
*mf - p*   
 ~4:53"   
 1 2 1 2   
*mf - p*

T. Sx.   
 ~4:30"   
 ~4:35"   
*p - mf*   
 ~4:55"   
*mf - p*

B. Sx.   
 ~4:15"   
*pp - mp*   
 ~4:37" ~4:42"   
*p - mf*   
 ~4:58"   
*mf - p*

S. Sx.   
 ~5:02"   
*mf - p*   
 ~5:18" ~5:21"   
 1 2   
*mf - p* *mf - p*   
 ~5:33"   
 1 2 1 2   
*f - mp*   
 ~5:38"   
 1 2   
*f - mp*   
 ~5:40"   
 1 2 1 2   
*f - mp*

A. Sx.   
 ~5:10"   
*mf - p*   
 ~5:22"   
 1 2 1 2   
*mf - p*   
 ~5:32"   
 1 2 1 2   
*f - mp*   
 Watch for cue from Sop.

T. Sx.   
 ~5:00"   
*mf - p*   
 ~5:12"   
*mf - p*   
 ~5:35"   
*f - mp*   
 Watch for cue from Sop.

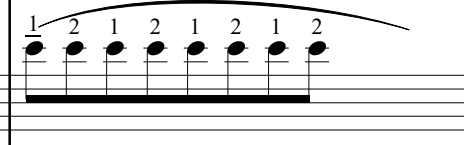
B. Sx.   
 ~5:05"   
*mf - p*   
 ~5:25"   
*f - mp*   
 Watch for cue from Sop.

~5:45"

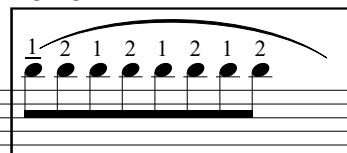
Cue other players - arrive exactly together.

**D**

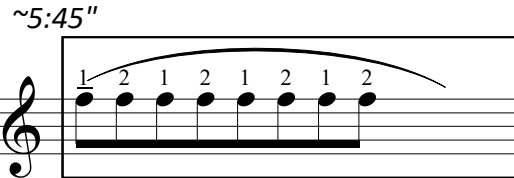
S. Sx.

*fp, pp - mp\**

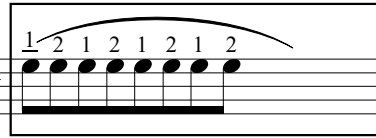
~6:15"

*pp - mp*

A. Sx.

*fp, pp - mp\**

~6:05"

*pp - mp*

T. Sx.

*fp, pp - mp\**

~5:45" Do not repeat a pitch upon rearticulation

B. Sx.

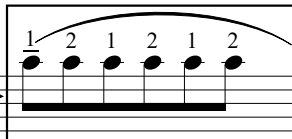
*fp, pp - mp\**

~6:40"

*pp - mp*

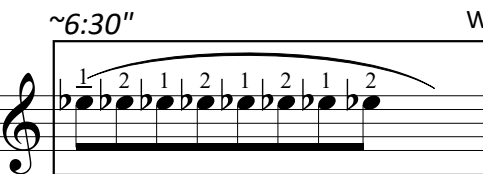
~7:00"

Cue other players - arrive exactly together.

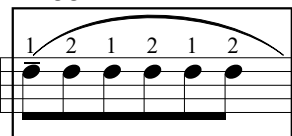
*mf*, fade to keypresses then nothingness

~7:20"

A. Sx.

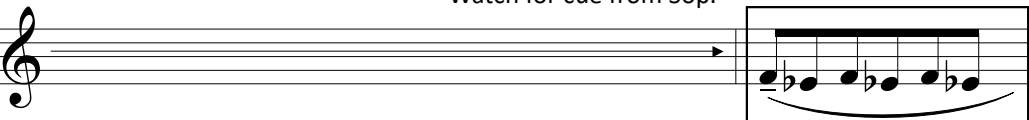
*pp - mp*

Watch for cue from Sop. ~7:00"

*mf*, fade to keypresses then nothingness

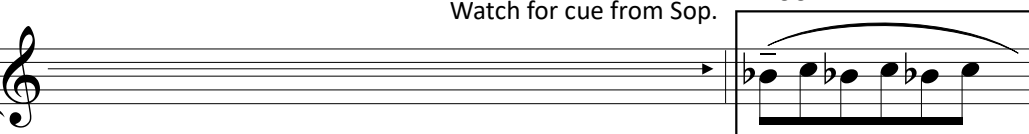
~7:20"

T. Sx.

*mf*, fade to keypresses then nothingness

~7:20"

B. Sx.

*mf*, fade to keypresses then nothingness

~7:20"

\*All players arrive w/ all weight on front foot at the forte-piano simultaneously. Immediately shift weight to back foot, and resume the regular, out-of-sync rocking-back-and-forth between *pp* and *mp*.

S. Sx.  $\sim 10'$ \*

A. Sx.  $\sim 10'$ \*

T. Sx.  $\sim 10'$ \*

B. Sx.  $\sim 10'$ \*

All performers using jerky movements w/ each entrance in accordance to dynamics.

**E** = 164

S. Sx.  $\sim 8'$

A. Sx.  $\sim 8'$

T. Sx.  $\sim 8'$

B. Sx.  $\sim 8'$

*mp*

*ord.*

*ord.*

*mp*

*mp*

<sup>19</sup>

S. Sx.  $\sim 3'$

A. Sx.  $\sim 3'$

T. Sx.  $\sim 3'$

B. Sx.  $\sim 3'$

*ord.*

*mp*

*mp*

*mp*

\*Performers maintain their saxophones in a ready-to-play position w/ tension during all silences and rests.



23

S. Sx.

A. Sx.

T. Sx.

B. Sx.

*mp*

*mf*

*mp*

*mp*

28

S. Sx.

A. Sx.

T. Sx.

B. Sx.

*p*

Stay still, stand normally

35

S. Sx.

A. Sx.

T. Sx.

B. Sx.

2/4

2/4

2/4

2/4

41

S. Sx.

A. Sx.

T. Sx.

B. Sx.

*mf*

*p*

Stay still, stand normally

Jerky movements

*mf*

S. Sax. *mf*  
 A. Sax. *mf*  
 T. Sax. *mf*  
 B. Sax. *mf*

65

S. Sx.

A. Sx.

T. Sx.

B. Sx.

*mp*

S. Sx. *~8'* **H** Jerky movements "Woodblock" slap-tongue, percussive *~6'*  
 A. Sx. *~8'* *mp* Growl *f* "Woodblock" slap-tongue, percussive *~6'*  
 T. Sx. *~8'* "Woodblock" slap-tongue, percussive *mp* *~6'*  
 B. Sx. *~8'* *mp* *bX\** *~6'*

\*x noteheads are key-clicks, denoting a pressing down of all keys (the Bb) followed by a loud release of all keys (the C#)

78

S. Sx. *mp* *f*

A. Sx. *p*

T. Sx. *mp* *p*

B. Sx. *f* *mp*

81

84

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Growl

*f* *mp* *p*

"Woodblock" slap-tongue, percussive

90

S. Sx.

*pp*

A. Sx.

*p*

T. Sx.

*p*

*f* Growl

B. Sx.

*mp*

95

S. Sx.

A. Sx.

T. Sx.

B. Sx.

*mp*

$\sim 6'$

$\sim 6'$

$\sim 6'$

$\sim 6'$

I Jerky movements

S. Sx.

A. Sx.

T. Sx.

B. Sx.

*mp*

*f* <sup>3</sup>

*pp*

Jerky movements

*p*

Jerky movements

*mf*

Jerky movements

*mf*

Jerky movements

*mf*

*pp* <sup>3</sup>

*mp* <sup>3</sup>

107

S. Sx.

A. Sx.

T. Sx.

B. Sx.

*p*

*mp*

*mf*

*ff*

*p*

*ff*

*mf* <sup>3</sup>

*pp*

*p*

113

S. Sx. *mp* *f*

A. Sx. *mp* *mf* *f* *mf*

T. Sx. *f* *f* *mf* *mf*

B. Sx. *mf* *p* *f*

118

S. Sx. *mp*

A. Sx. *mp* Stay still, stand normally

T. Sx. *p* *pp* Stay still, stand normally

B. Sx.

J Jerky movements

S. Sx. *mf* *mp* *f*

A. Sx. *mf* *mf* *mp* Jerky movements

T. Sx. *mf* *f* *p* Jerky movements

B. Sx. *mf* *f* *f* Jerky movements

130

S. Sx. *p mp mf f fp* Lean forward Growl *mf* *3* *mf* *~6'*

A. Sx. *f mp mf f fp* Lean forward Growl *mf* *3* *mf* *~6'*

T. Sx. *mp mf f fp* Lean forward Growl *mf* *3* *mf* *~6'*

B. Sx. *mf mp mf f fp* Lean forward Growl *mf* *3* *mf* *~6'*

**K**

Any short sound made w/ saxophone (jerky) *~4'*

S. Sx. *p* *~4'* *f*

A. Sx. *Any short sound made w/ saxophone (jerky)* *mp*

T. Sx. *Any short sound made w/ saxophone (jerky)* *mf*

B. Sx. *f* *Any short sound made w/ saxophone (jerky)* *mf*

S. Sx. *~2'* *~1'* *mf*

A. Sx. *~2'* *~1'* *ff* *~1'* *mp*

T. Sx. *~2'* *~1'* *p* *~1'*

B. Sx. *~2'* *~1'* *mp*

*Squeak*

147

S. Sx.  $\sim 5'$

A. Sx.  $\sim 5'$

T. Sx. "Wind-up" as if to play *fff* Freeze  $\sim 5'$

B. Sx.  $\sim 5'$

*mf* *f* *mf* *mf*

152

S. Sx.

A. Sx.

T. Sx. Stay still, stand normally

B. Sx. Stay still, stand normally

S. Sx.  $\sim 4'$   $\sim 10'$

A. Sx.  $\sim 4'$   $\sim 10'$

T. Sx.  $\sim 4'$   $\sim 10'$

B. Sx.  $\sim 4'$   $\sim 10'$

*mp* *p* *f* *mf*



The musical score consists of three systems for four voices: Soprano (S. Sx.), Alto (A. Sx.), Tenor (T. Sx.), and Bass (B. Sx.).

- System 1:** Features the instruction "Stay still, stand normally" above each staff. Dynamics include *mp non vib.* for Soprano, Alto, and Bass parts.
- System 2:** Continues the melodic lines. Dynamics include *mp non vib.* for Soprano, Alto, and Tenor parts.
- System 3:** Starts at measure 180. It includes "Jerky movements" markings above several staves and dynamic markings such as *mf*. The instruction "Stay still, stand normally" appears again for the Alto and Bass parts.

188 Stay still, stand normally

*mf non vib.*

S. Sx.

A. Sx.

T. Sx.

B. Sx.

194 Maintain saxophone in a "ready-to-play" position

Maintain saxophone in a "ready-to-play" position

Hold for as long as possible

S. Sx.

A. Sx.

T. Sx.

B. Sx.

200

~15'

Maintain saxophone in a "ready-to-play" position

~15'

Maintain saxophone in a "ready-to-play" position

~15'

Maintain saxophone in a "ready-to-play" position

~15'

Maintain saxophone in a "ready-to-play" position

S. Sx.

A. Sx.

T. Sx.

B. Sx.

♩ = 172

From now until the end, all performers incorporate both jerky movements on accents and staccato entrances, as well as leans/sways in accordance with *cresc./decresc.*

208

*mp*

S. Sax.

Open slap-tongue, percussive

Jerky movements

A. Sax.

Open slap-tongue, percussive

Jerky movements

T. Sax.

Open slap-tongue, percussive

Jerky movements

B. Sax.

*f*

*mf*

214

S. Sax.

A. Sax.

T. Sax.

B. Sax.

219

S. Sx.

A. Sx.

T. Sx.

B. Sx.

223

S. Sx.

A. Sx.

T. Sx.

B. Sx.

Lean forward

*mp*

*mf*

*sffz mp*

N Jerky movement w/ each sfz

As crisp as possible

Lean forward

*mp*

*sffz mp*

Jerky movement w/ each sfz

As crisp as possible

Lean forward

*mp*

*sffz mp*

Jerky movement w/ each sfz

As crisp as possible

Lean forward  
Open slap-tongue,  
percussive

*mf*

*sffz mp*

Jerky movement w/ each sfz

As crisp as possible

[illegible]

232

S. Sx.

A. Sx.

T. Sx.

B. Sx.

*sfz*

*f* *mp*

*sfz*

*sfz*

243

S. Sx. *sfz*

A. Sx. *sfz* *f* *mp*

T. Sx. *mp* *sfz*

B. Sx. *sfz*

Slowly lean forward

**O** Move freely/intuitively

S. Sx. *f*

A. Sx. *f*

T. Sx. Strong, jerky movements  
Growl *f*

B. Sx. "Dips", bending at the waist  
Growl *f*

252

S. Sx. Strong, jerky movements  
Growl *ff*

A. Sx.

T. Sx. *mf* *ff* *f*

B. Sx. Stay still, stand normally *ff* *mp*

257

S. Sx.

A. Sx.

T. Sx.

B. Sx.

Jerky movements

*mf*

262

S. Sx.

A. Sx.

T. Sx.

B. Sx.

*ff*

Growl

"Dip", bending at the waist

Jerky movements

*mf*



**P**

S. Sx. *ff* Jerky movements Growl

A. Sx. *ff* Jerky movements Growl

T. Sx. *f* Lean in accordance to cresc./decresc. *ff*

B. Sx. Strong, jerky movements *ff* "Dips", bending at the waist Growl

272

S. Sx. *mp* *f* *mp* *ff* *mp*

A. Sx. *mp* *f* *mp* *ff* *mp*

T. Sx. *mp* *f* *mp* *ff* *mp*

B. Sx. *mp* *f* *mp* *ff* *mp*

**Q**

Lean in accordance to cresc./decrec.

S. Sx.

*mp* *ff*

A. Sx.

*fp* *ff*

T. Sx.

*fp* *ff* *mp* *ff*

B. Sx.

*fp* *ff* *mp*

Lean in accordance to cresc./decrec.

Lean in accordance to cresc./decrec.

Lean in accordance to cresc./decrec.

282

S. Sx.

*mp* *ff* *mp* *ff*

A. Sx.

Jerky movement w/ each sfz  
Resonant slap-tongues

*mf sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

T. Sx.

*mf* *ff*

*mf*

Stay still, stand normally

B. Sx.

*ff*

287

S. Sx. *mp* *fp* *3* *Slowly lean forward*

A. Sx. *sfz* *sfz* *sfz* *ff*

T. Sx. *f* *fp* *3* *Slowly lean forward*

B. Sx. *mf* *f* *fp* *3* *Stay still, stand normally* *Slowly lean forward*

291

R

S. Sx. *f* *ff* *Jerky movements*

A. Sx. *f* *ff* *Loud and percussive* *Jerky movements*

T. Sx. *f* *ff* *Jerky movements*

B. Sx. *f* *ff* *Jerky movements*

295

S. Sx.

A. Sx.

T. Sx.

B. Sx.

*fff*

*fff*

*fff*

*fff*

Solo

*ff*

S Jerky movement w/ each sfz  
Resonant slap-tongues

S. Sx.

A. Sx.

T. Sx.

B. Sx.

*sfz mp sfz*

*simile*

*mp sfz sfz sfz*

*simile*

*mp sfz sfz*

*simile*

Move freely/intuitively

Improvise w/ high intensity. Dynamics between mf and ff. Any and all articulations/extended techniques.  
Put emphasis on 2-note oscillations and/or 3-note groupings. Maintain sense of pulse. Frantic and chaotic.

304

S. Sx.

A. Sx.

T. Sx.

B. Sx.

Move freely/intuitively

Improvise w/ high intensity. Dynamics between *mf* and *ff*. Any and all articulations/extended techniques. Put emphasis on 2-note oscillations and/or 3-note groupings. Maintain sense of pulse. Frantic and chaotic.

Jerky movement w/ each *sfz*  
Resonant slap-tongues

*mp sfz sfz sfz simile*

308


S. Sx.

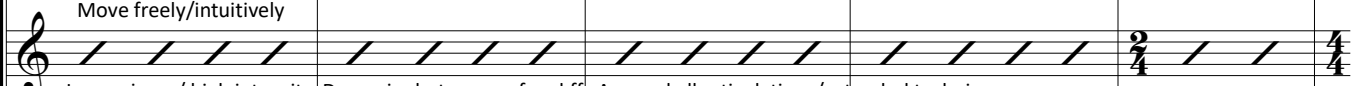
A. Sx.


T. Sx.


B. Sx.

312

S. Sx. 

A. Sx.   
 Move freely/intuitively  
 Improve w/ high intensity. Dynamics between mf and ff. Any and all articulations/extended techniques.  
 Put emphasis on 2-note oscillations and/or 3-note groupings. Maintain sense of pulse. Frantic and chaotic.

T. Sx.   
 Jerky movement w/ each sfz  
 sfz mp sfz simile

B. Sx. 

317

S. Sx.   
 Move freely/intuitively  
 Improve w/ high intensity. Dynamics between mf and ff. Any and all articulations/extended techniques.  
 Put emphasis on 2-note oscillations and/or 3-note groupings. Maintain sense of pulse. Frantic and chaotic.

A. Sx.   
 Jerky movement w/ each sfz  
 mp sfz sfz simile  
 "Explosive" slap-tongue  
 fp f

T. Sx.   
 "Explosive" slap-tongue  
 fp f

B. Sx.   
 "Explosive" slap-tongue  
 fp f

**T** Stay still, stand normally

S. Sx. *mf dolce*

A. Sx. *mf sfz sfz simile*

T. Sx. *sfz mf sfz simile*

B. Sx. *sfz mf sfz sfz simile*

Detailed description: This system contains measures 324 through 328. The Soprano (S. Sx.) part begins with a half note G4, followed by a whole note G4 with a fermata. The Alto (A. Sx.) part has a rhythmic pattern of eighth notes with accents, starting on F4 and moving up to G4. The Tenor (T. Sx.) part has a similar rhythmic pattern, starting on E4 and moving up to F4. The Bass (B. Sx.) part has a rhythmic pattern of eighth notes, starting on D4 and moving up to E4. Dynamic markings include *mf* (mezzo-forte) and *sfz* (sforzando) for the instrumental parts, and *dolce* (dolce) for the Soprano. The word *simile* appears after the first *sfz* in the instrumental parts.

327

S. Sx.

A. Sx.

T. Sx.

B. Sx.

Detailed description: This system contains measures 329 through 333. The Soprano (S. Sx.) part begins with a half note G4, followed by a whole note G4 with a fermata. The Alto (A. Sx.) part has a rhythmic pattern of eighth notes with accents, starting on F4 and moving up to G4. The Tenor (T. Sx.) part has a similar rhythmic pattern, starting on E4 and moving up to F4. The Bass (B. Sx.) part has a rhythmic pattern of eighth notes, starting on D4 and moving up to E4. Dynamic markings include *mf* (mezzo-forte) and *sfz* (sforzando) for the instrumental parts, and *dolce* (dolce) for the Soprano. The word *simile* appears after the first *sfz* in the instrumental parts.

332

S. Sx. *Move freely/intuitively*

A. Sx. *Frantic improvisation into altissimo register*  
*ff*

T. Sx. *ff*

B. Sx. *Squeak*  
*ff*

Teeth-on-reed - any approximate pitch, as harsh as possible.  
Lean in accordance to cresc./decresc.

U

S. Sx. *ff > mf < ff > mf < ff > mf < ff > mf < ff > mf < ff*

A. Sx. *ff > mf < ff > mf < ff > mf < ff > mf < ff > mf < ff*

T. Sx. *Move freely/intuitively*  
*High intensity, ugly improvisation. Focus on longer notes in the low range. Maintain priority on 2-note oscillations. Looser sense of pulse.*


B. Sx. *Move freely/intuitively*  
*High intensity, ugly improvisation. Focus on longer notes in the low range. Maintain priority on 2-note oscillations. Looser sense of pulse.*

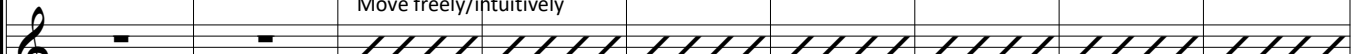



31


344

Move freely/intuitively

S. Sx. 

A. Sx. 

T. Sx. 


B. Sx. 


Extremely fast, chaotic improvisation. Alternate wildly between 2-note oscillations and 3-note melodic groupings. Looser sense of pulse.

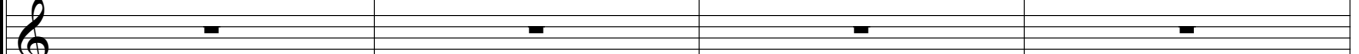
Move freely/intuitively

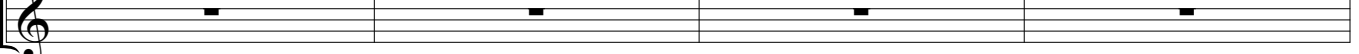
Extremely fast, chaotic improvisation. Alternate wildly between 2-note oscillations and 3-note melodic groupings. Looser sense of pulse.

353


S. Sx. 

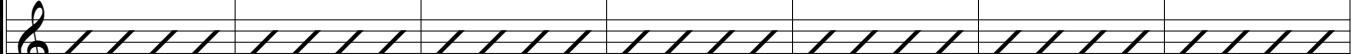
A. Sx. 

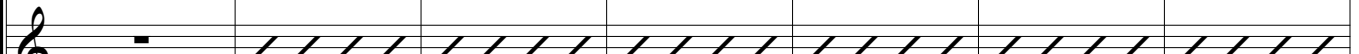
T. Sx. 

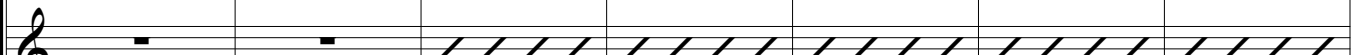
B. Sx. 

357

S. Sx. 

A. Sx. 

T. Sx. 

B. Sx. 

*mf* Quieter but w/ the same level of intensity. Fast. Rigid sense of pulse. Extremely short articulation *p*

*mf* Quieter but w/ the same level of intensity. Fast. Rigid sense of pulse. Extremely short articulation

*mf* Quieter but w/ the same level of intensity. Fast. Rigid sense of pulse. Extremely short articulation

V

Dip in accordance to cresc./decresc.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

*p* *ff* *mf* *ff*

*ff* *mf* *ff* *mf* *ff* *mf*

*p* *ff* *mf* *ff* *mf* *ff*

*p* *ff* *mf* *ff* *mf* *ff* *mf*

371

S. Sx.

A. Sx.

T. Sx.

B. Sx.

Growl

"Explosive" slap-tongue

*mf* *fff* *subito p* *fff*

Release saxophone from mouth, return to upright position

Growl

"Explosive" slap-tongue

*fff* *subito p* *fff*

Release saxophone from mouth, return to upright position

Growl

"Explosive" slap-tongue

*fff* *subito p* *fff*

Release saxophone from mouth, return to upright position

Growl

"Explosive" slap-tongue

*fff* *subito p* *fff*

Release saxophone from mouth, return to upright position