

dedicated to Philipp Diederich & Mariana Hernández

ohne Titel (3)

for violin, alto saxophone & radio orchestra

Levin Eric Zimmermann

levin.eric.zimmermann@posteo.eu

25.08.2021

34:10 ↔ 34:15

violin

34:25 ↔ 34:30

34:30 ↔ 34:40

violin

-17 ct

-33 ct

-64 ct

-33 ct

34:50 ↔ 34:55

34:55 ↔ 35:05

violin

-33 ct

-17 ct

-33 ct

-17 ct

-33 ct

35:10 ↔ 35:15

The image displays a violin score for a piece titled 'ohne Titel (3)'. The score is organized into three systems, each representing a different time segment. The first system covers the time from 34:10 to 34:30, with a double bar line at 34:15 and a repeat sign at 34:25. The second system covers 34:30 to 34:55, with a double bar line at 34:40 and a repeat sign at 34:50. The third system covers 34:55 to 35:15, with a double bar line at 35:05 and a repeat sign at 35:10. The music is written in a key with two flats (B-flat and E-flat) and a common time signature. The notation includes various note values, rests, and dynamic markings such as 'ct' (crescendo) and 'ct' (decrescendo). The violin part is the only instrument shown in this excerpt.

Notes

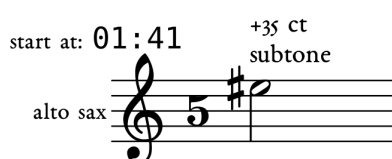
General remarks

This work is intended for an outdoor performance. Together with the electronics the players create a slowly evolving sound field. The intention of the resulting field shouldn't be to dominate the acoustic space and overlay the environmental noise but rather to enrich it.

In order to perform this work each player will need a stopwatch ¹. The notation consist of time brackets as it has been developed in the late works of US-American composer John Cage. The two left numbers indicate the time range (in minutes and seconds) within which the player may start. The two right numbers indicate the time range (in minutes and seconds) within which the player shall stop.

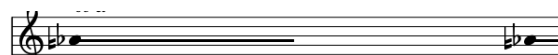


Besides the rather free time brackets the score also contains stricter variants. In the example below the player has to start at the given time and play the music within the notated tempo.



¹Alternatively a video score can be used which is provided by the composer.

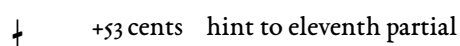
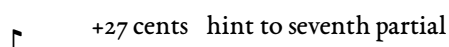
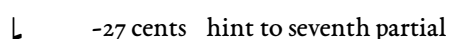
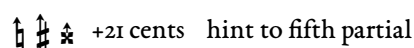
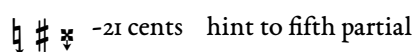
In time-brackets rhythm is written with duration-lines. Duration in time is equal to space in notation ("proportional notation"). Empty space between lines and note heads indicate rests.



Microtonal deviations to the closest chromatic tempered pitch are notated with cent values above notes.



Additionally microtonal accidentals ² are provided.



Instruments should be tuned to the concert pitch a=442 Hertz (this the tuning of the tape part).

²The Helmholtz-Ellis-JI-Notation accidentals have been developed by Marc Sabat and Wolfgang von Schweinitz. See the plainsound webpage for a complete introduction of the accidentals.

Alto Saxophone

Harmonics are notated as chords where the lower notes indicate the root pitch (pitch for fingering) and the upper note the respective harmonic.

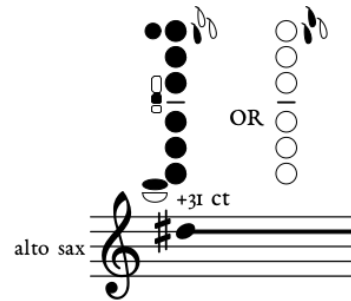


Multiphonics are notated with the expected (transposed) pitches and a suggested fingering. The player is encouraged to freely move and vary the sound within the given multiphonic e. g. start with only one pitch, then slowly open the whole chord and finally end with another single pitch, or begin with the whole multiphonic and let it slowly vanish to only one note.

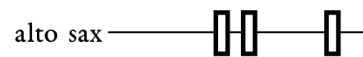


For microtones there are also suggestions for fingerings. If more than one fingering does work on the particular instrument and if the fingerings differ in the resulting timbre, the

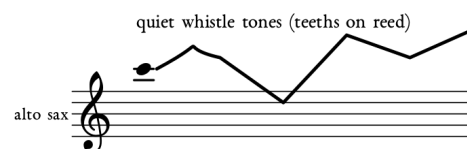
player can freely alternate between all possibilities to gain variations in sound.



Graphical notation of white blocks indicate short irregular noise sounds (for instance key clicks or dry slaps with as little recognizable pitch as possible). The density of the rectangles represent the density of the sounds. The notation is merely symbolic and shouldn't be read literally.



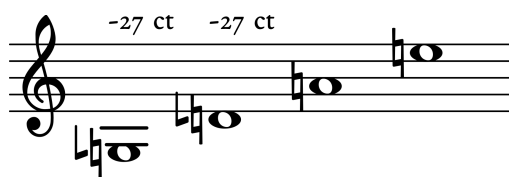
The notation for high whistle sounds by placing the teeth on the reed is merely symbolic too. Both the absolute pitch and the pitch contour (glissando) can be determined by the saxophone player.



Tones should mostly be quiet but sometimes be loud. The melodic phrases ("Westminster Chimes") should sound distant and anonymous.

Violin

The violin needs a simple scordatura which detunes the two lower strings. For tuning the violin without a electronic tuner the player can first tune the d - string to the seventh partial of the e - string and then tune the g - string as a perfect fifth to the detuned d - string.



All harmonics are natural harmonics. The string is indicated with the lower note head and the finger position with the upper note head.



For double harmonics there are lines between the nodes and the strings.



The bow crossing note head means that the performer should damp any string with the left hand and simultaneously bow with over-pressure close to the fretboard to gain a noisy sound.





The notation below means harmonic-glissando. Both the string played and the exact pitch contour are left to the performer (the notation is only symbolic).




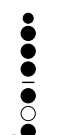
Tones should mostly be quiet but sometimes be loud.

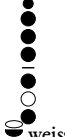
List of saxophone multiphonics

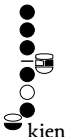
1.  kientzy 20, Dynamics: ('pp', 'mp')

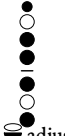
2.  kientzy 25, Dynamics: ('mp', 'p')

3.  kientzy 46, Dynamics: ('p,')

4.  weiss 112, Dynamics: ('pp', 'p')

5.  weiss 112 (alternative for kientzy 65), Dynamics: (pp,)

6.  kientzy 79, Dynamics: ('pp', 'p', 'mf')

7.  adjusted kientzy 102, Dynamics: ('mp', 'mf')

List of saxophone microtonal pitches

The diagram illustrates 12 saxophone microtonal pitches, organized into three rows of four. Each pitch is represented by a vertical stack of circles (filled for sharp, open for flat) and a numerical value in cents (ct). The pitches are organized into three rows, each starting with a treble clef and a key signature of one sharp (F#).

Row	Pitch 1	Pitch 2	Pitch 3	Pitch 4
1	-14 ct	-35 ct	-16 ct	
2	+33 ct	-31 ct	-45 ct	+31 ct
3	-33 ct	-14 ct	+35 ct	-35 ct

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ohne Titel (3)

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00:50 ↔ 00:55

violin



01:30 ↔ 01:35

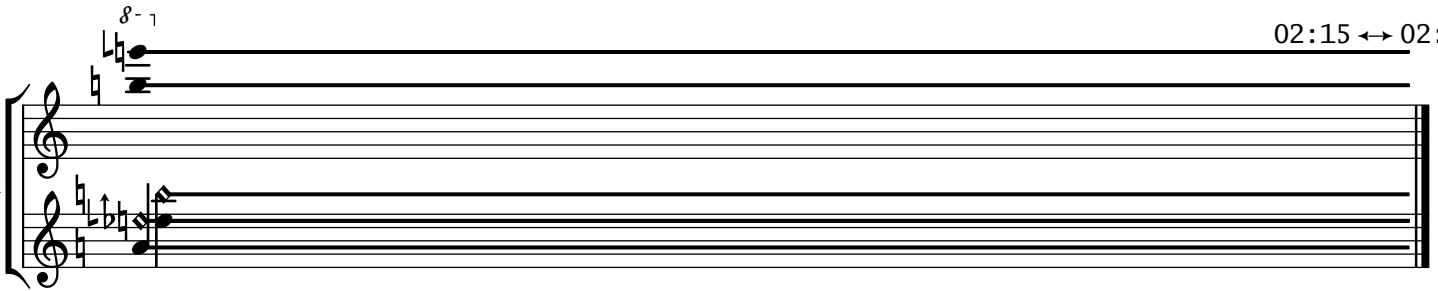
violin



01:55 ↔ 02:00

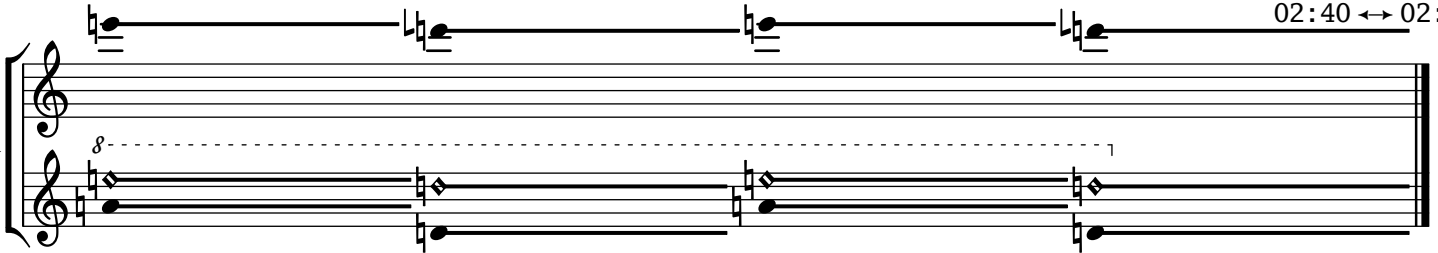
$\delta - 1$

violin



02:25 ↔ 02:30

violin



02:45 ↔ 02:50

violin



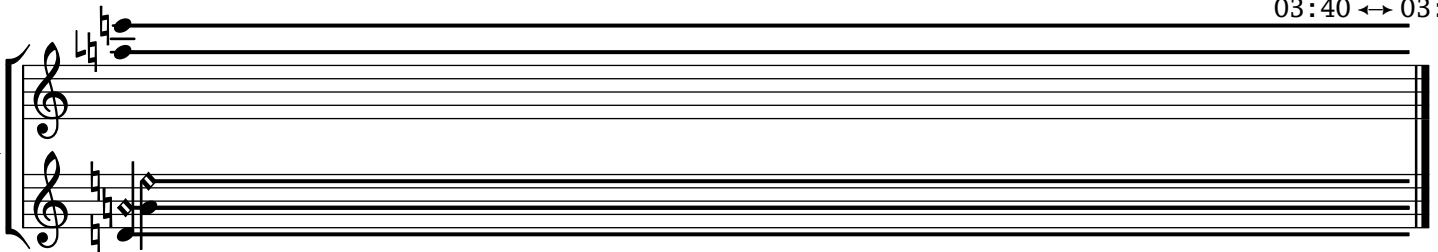
03:10 ↔ 03:15

violin



03:25 ↔ 03:30

violin



03:45 ↔ 03:50

8

04:10 ↔ 04:15

violin

Violin score for measures 03:45 to 04:15. The score is written for a violin, with a treble clef and a key signature of one flat (B-flat). The music consists of a single melodic line in the treble clef, with a dotted line indicating a continuation of the melody. The notation includes a series of eighth notes and a final measure with a double bar line.

04:45 ↔ 04:50

05:05 ↔ 05:10

violin

Violin score for measures 04:45 to 05:10. The score is written for a violin, with a treble clef and a key signature of one flat (B-flat). The music consists of a single melodic line in the treble clef, with a dotted line indicating a continuation of the melody. The notation includes a series of eighth notes and a final measure with a double bar line.

05:15 ↔ 05:20

05:30 ↔ 05:35

violin

Violin score for measures 05:15 to 05:35. The score is written for a violin, with a treble clef and a key signature of one flat (B-flat). The music consists of a single melodic line in the treble clef, with a dotted line indicating a continuation of the melody. The notation includes a series of eighth notes and a final measure with a double bar line.

06:05 ↔ 06:10

06:15 ↔ 06:20

violin



Violin score for measures 06:05 to 06:20. The score is written for a violin, with a treble clef and a key signature of one flat (B-flat). The music consists of a single melodic line in the treble clef, with a dotted line indicating a continuation of the melody. The notation includes a series of eighth notes and a final measure with a double bar line.

06:20 ↔ 06:25

06:45 ↔ 06:50

violin

Violin score for measures 06:20 to 06:50. The score is written for a violin, with a treble clef and a key signature of one flat (B-flat). The music consists of a single melodic line in the treble clef, with a dotted line indicating a continuation of the melody. The notation includes a series of eighth notes and a final measure with a double bar line.

07:00 ↔ 07:05

07:20 ↔ 07:25

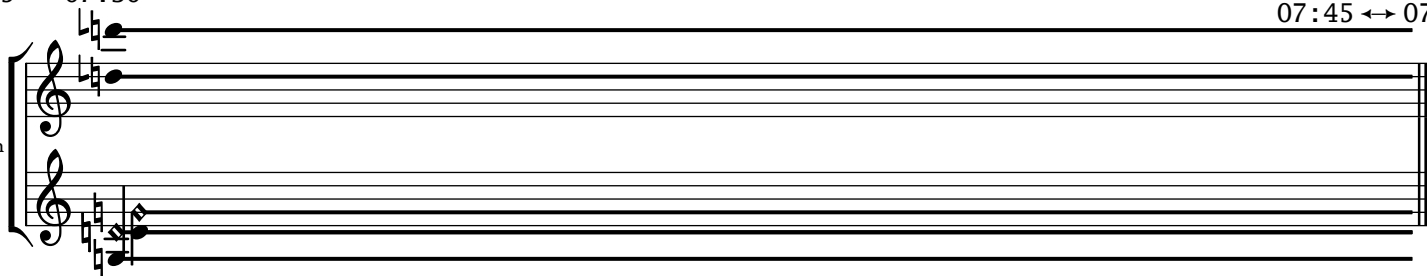
violin

Violin score for measures 07:00 to 07:25. The score is written for a violin, with a treble clef and a key signature of one flat (B-flat). The music consists of a single melodic line in the treble clef, with a dotted line indicating a continuation of the melody. The notation includes a series of eighth notes and a final measure with a double bar line.

07:25 ↔ 07:30

07:45 ↔ 07:50

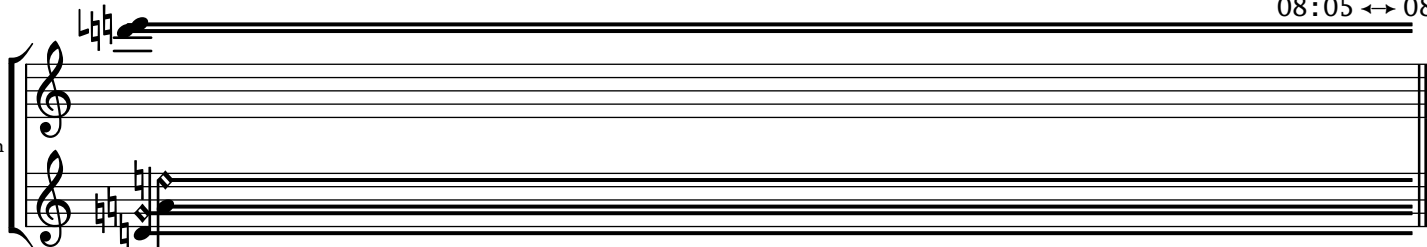
violin



07:50 ↔ 07:55

08:05 ↔ 08:10

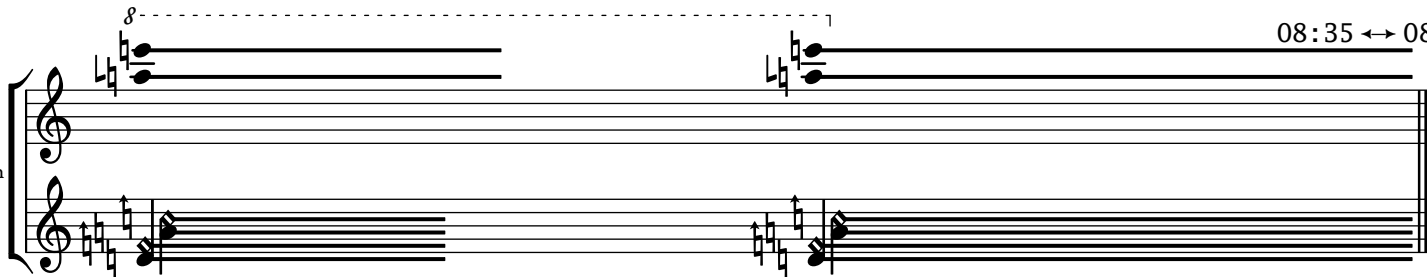
violin



08:10 ↔ 08:15

08:35 ↔ 08:40

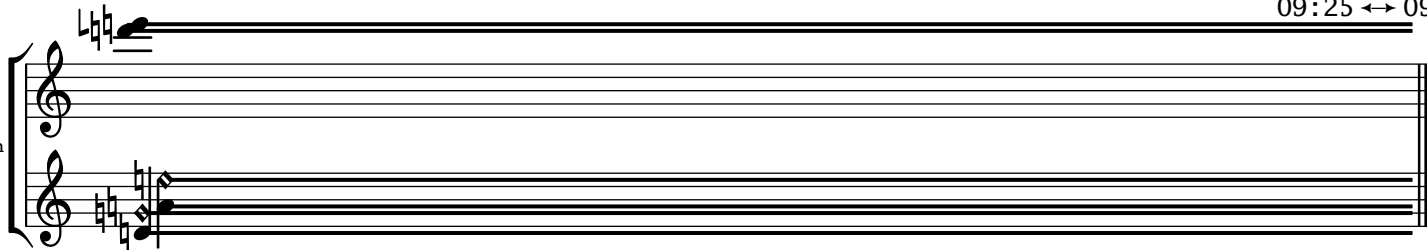
violin



09:05 ↔ 09:10

09:25 ↔ 09:30

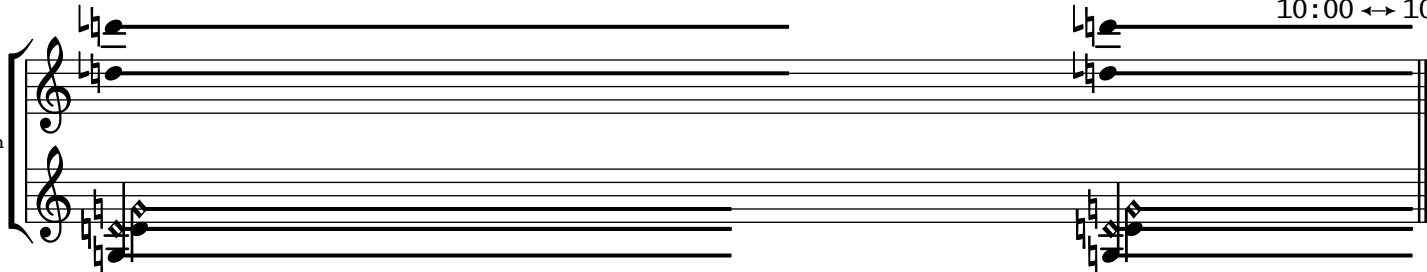
violin



09:45 ↔ 09:50

10:00 ↔ 10:05

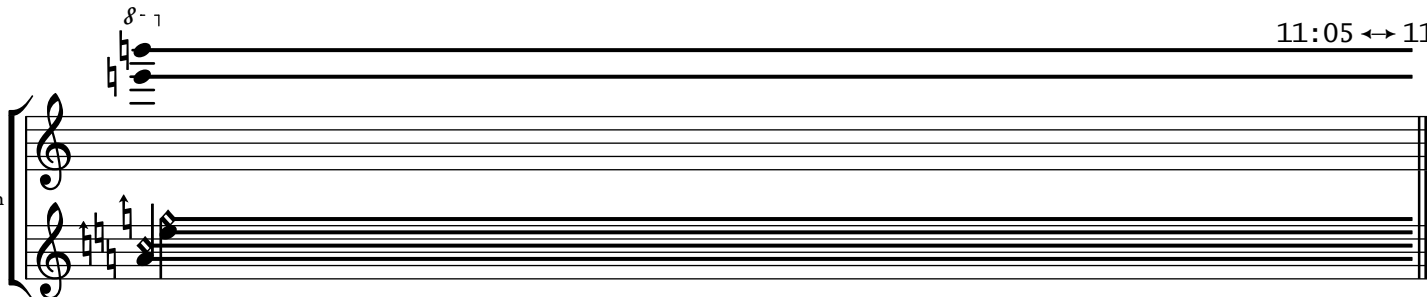
violin




10:40 ↔ 10:45

11:05 ↔ 11:10

violin



11:10 ↔ 11:15

violin  11:25 ↔ 11:30

11:35 ↔ 11:40

 $\delta^- \downarrow$

11:55 ↔ 12:00

violin

12:05 ↔ 12:10

12:20 ↔ 12:25

violin

12:30 ↔ 12:35

 δ^-

12:45 ↔ 12:50

violin

12:50 ↔ 12:55

 δ^-

13:15 ↔ 13:20

violin

13:40 ↔ 13:45

 $\delta^- \downarrow$

14:00 ↔ 14:05

violin

14:05 ↔ 14:10

14:20 ↔ 14:25

violin

 $\uparrow +29$ ct

14:35 ↔ 14:40

violin

14:50 ↔ 14:55

14:55 ↔ 15:00

violin

15:05 ↔ 15:10

15:10 ↔ 15:15

violin

15:35 ↔ 15:40

15:40 ↔ 15:45

violin

16:00 ↔ 16:05

16:10 ↔ 16:15

violin

16:20 ↔ 16:25

16:25 ↔ 16:30

violin

16:40 ↔ 16:45

16:45 ↔ 16:50

violin

17:00 ↔ 17:05

6

17:05 ↔ 17:10

17:30 ↔ 17:35

violin

sf

17:35 ↔ 17:40

18:00 ↔ 18:05

violin

sf

18:05 ↔ 18:10

18:25 ↔ 18:30

violin

sf

19:05 ↔ 19:10

19:15 ↔ 19:20

violin

sf

19:20 ↔ 19:25

19:40 ↔ 19:45

violin

sf

19:45 ↔ 19:50

20:00 ↔ 20:05

violin

sf

20:05 ↔ 20:10

20:30 ↔ 20:35

violin

sf

20:35 ↔ 20:40

 δ^{-1}

20:50 ↔ 20:55

violin

20:55 ↔ 21:05

+33 ct

+33 ct

+19 ct

21:15 ↔ 21:20

violin

21:20 ↔ 21:30

+33 ct

+19 ct

+16 ct

+19 ct

+16 ct

21:35 ↔ 21:40

violin

21:40 ↔ 21:45

 δ^{-}

22:00 ↔ 22:05

violin

22:05 ↔ 22:15

+18 ct

+33 ct

+18 ct

+33 ct

22:25 ↔ 22:30

violin

start at: 22:39

 $\frac{1}{4} = 54$

violin

alto sax

2 vl.

a. s.

3

35 ct

vl.

a. s.

33 ct

4

35 ct

vl.

a. s.

33 ct

5

35 ct

33 ct

47 ct

29 ct

47 ct

3

3

33 ct

35 ct

31 ct

6

6

6

8

3

10 ct

35 ct

vl.

a. s.

33 ct

7

8

33 ct

PIZZ.

ARCO ORD.

35 ct

4

4

8

16 ct

3

vl.

a. s.

33 ct

9

35 ct

33 ct

14 ct

3

3

vl.

a. s.

3

4

4

IO

vl.

4

+33 ct

a. s.

4

-33 ct

II

vl.

3

Pizz.

1

a. s.

3

(slap)

24:55 ↔ 25:00

violin

25:05 ↔ 25:10

25:10 ↔ 25:15

8

25:30 ↔ 25:35

8

violin

25:45 ↔ 25:50

violin

26:00 ↔ 26:05

8

1

26:05 ↔ 26:10

violin

26:30 ↔ 26:35

26:35 ↔ 26:40

violin

26:55 ↔ 27:00

+2 ct

10
27:00 ↔ 27:05

8⁻¹

27:25 ↔ 27:30

violin

27:35 ↔ 27:40

27:55 ↔ 28:00

violin

28:15 ↔ 28:20

28:35 ↔ 28:40

violin

29:00 ↔ 29:05

29:25 ↔ 29:30

violin

29:30 ↔ 29:35

29:50 ↔ 29:55

violin

29:55 ↔ 30:05

30:10 ↔ 30:15

violin

30:15 ↔ 30:25

30:35 ↔ 30:40

violin

30:40 ↔ 30:50

violin

-2 ct -33 ct +4 ct -2 ct -33 ct

30:55 ↔ 31:00

31:00 ↔ 31:05

violin

+4 ct 31:15 ↔ 31:20

31:15 ↔ 31:20

31:20 ↔ 31:30

violin

-31 ct +2 ct -31 ct -35 ct -31 ct

31:40 ↔ 31:45

31:45 ↔ 31:50

violin

8 32:00 ↔ 32:05

32:00 ↔ 32:05

32:05 ↔ 32:10

violin

8 32:30 ↔ 32:35

32:30 ↔ 32:35

32:40 ↔ 32:50

violin

+2 ct -2 ct +2 ct -2 ct +2 ct

32:55 ↔ 33:00

33:00 ↔ 33:05

violin

8 33:20 ↔ 33:25

33:20 ↔ 33:25

33:25 ↔ 33:30

violin

33:40 ↔ 33:45

33:45 ↔ 33:50

violin

34:00 ↔ 34:05

34:10 ↔ 34:15

violin

34:25 ↔ 34:30

34:30 ↔ 34:40

violin

34:50 ↔ 34:55

34:55 ↔ 35:05

violin

35:10 ↔ 35:15

start at: 35:27

violin

alto sax

2

vl.

a. s.

3

vl.

a. s.

Musical score for violin, alto sax, and violin parts, starting at 35:27. The score includes various musical notations such as notes, rests, and dynamic markings.

Violin part (top staff):

- Starts at 35:27 with a note marked 50 .
- Includes dynamic markings: $+37 \text{ ct}$, $+33 \text{ ct}$, and 50 .

Alto sax part (middle staff):

- Includes dynamic markings: $+35 \text{ ct}$ and -33 ct .

Violin part (bottom staff):

- Includes dynamic markings: -31 ct and -33 ct .

5

vl. -35 ct -31 ct -35 ct -29 ct

a. s. -33 ct

6

vl. $+14$ ct $+18$ ct -29 ct -33 ct -29 ct

a. s. -33 ct -31 ct

7

vl. $+31$ ct

a. s. $+33$ ct

36:50 ↔ 37:00

violin -14 ct -45 ct -31 ct -17 ct -47 ct 37:10 ↔ 37:15

37:15 ↔ 37:25

violin -47 ct -62 ct -47 ct -31 ct -47 ct 37:30 ↔ 37:35

37:45 ↔ 37:50

violin -66 ct 38:05 ↔ 38:10

38:10 ↔ 38:15

violin 38:20 ↔ 38:25

38:25 ↔ 38:30

violin 38:35 ↔ 38:40

14
38:40 ↔ 38:45

8⁻

39:05 ↔ 39:10

violin

39:20 ↔ 39:30

violin

+4 ct

-31 ct

+4 ct

-33 ct

39:40 ↔ 39:45

39:45 ↔ 39:50

violin

40:00 ↔ 40:05

40:05 ↔ 40:10

8⁻ 7

40:25 ↔ 40:30

violin

40:30 ↔ 40:35

8⁻

40:55 ↔ 41:00

violin

41:00 ↔ 41:05

violin

-17 ct

41:15 ↔ 41:20

41:40 ↔ 41:45

violin

41:50 ↔ 41:55

start at: 42:15 $\text{♩} = 45$

violin

alto sax

2

vl.

a. s.

3

vl.

a. s.

4

vl.

a. s.

5

vl.

a. s.

6

vl.

a. s.

7

vl.

a. s.

-35 ct (left hand pizz.)

-31 ct

-33 ct

-33 ct

-31 ct

+14 ct

-35 ct

-33 ct

-31 ct

+12 ct

Pizz.

+14 ct

ARCO ORD.

-35 ct

Pizz.

ARCO ORD.

-33 ct

-33 ct

-31 ct

-35 ct

-31 ct

-45 ct

-31 ct

+31 ct

+45 ct

-33 ct

-45 ct

ohne Titel (3)

Levin Eric Zimmermann

quiet whistle tones (teeth on reed)

01:20 \leftrightarrow 01:25

01:35 \leftrightarrow 01:40

alto sax:

$\bullet = 45$

start at: 01:41

alto sax

+35 ct
subtone

+3I ct

quiet whistle tones (teeth on reed)

02:15 \leftrightarrow 02:20

02:35 ↔ 02:40

alto sax

02:50 ↔ 02:55

03:05 \leftrightarrow 03:15

alto sax -

03:15 \leftrightarrow 03:20

03:35 \leftrightarrow 03:45

alto sax.

04:00 \leftrightarrow 04:05

04:25 ↔ 04:30

alto sax

04:40 \longleftrightarrow 04:45

05:00 ↔ 05:05

alto sax

05:10 \leftrightarrow 05:15

05:35 \leftrightarrow 05:45

alto sax.

06:15 ↔ 06:20

quiet whistle tones (teeth on reed)

alto sax

06:30 ↔ 06:35

06:40 ↔ 06:45

07:00 ↔ 07:05

alto sax

The image shows a musical score for an alto saxophone. It consists of two staves. The top staff has a treble clef and a key signature of one sharp (F#). The bottom staff has a bass clef and a key signature of one sharp (F#). The time signature is 4/4. The score is divided into two measures. Measure 10 (labeled 10) contains a whole note chord consisting of F#4, A4, and C5. Measure 11 (labeled 11) contains a whole note chord consisting of F#4, A4, and C5. The time signature 4/4 is indicated at the end of measure 11. The score is labeled 'alto sax' on the left side.

07:05 ↔ 07:10

alto sax

07:20 ↔ 07:30

07:30 ↔ 07:35

alto sax

07:45 ↔ 07:50

08:00 ↔ 08:05

quiet whistle tones (teeth on reed)

alto sax


08:20 ↔ 08:25

08:25 ↔ 08:30


alto sax

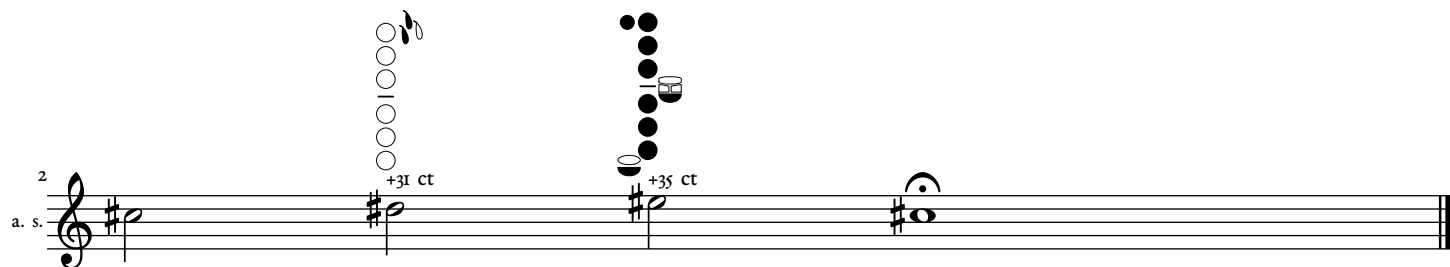
08:50 ↔ 08:55

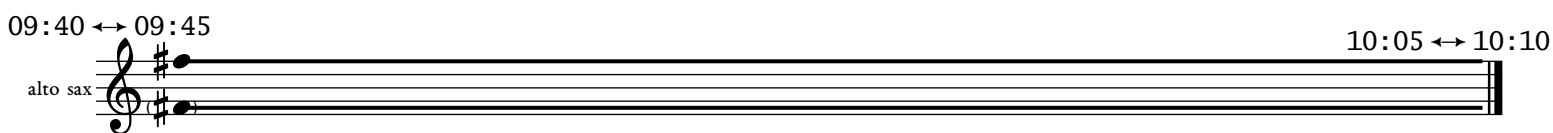
The image shows a musical score for an alto saxophone. It consists of two staves. The top staff has a treble clef and a key signature of one sharp (F#). The bottom staff has a bass clef and a key signature of one sharp (F#). The music is written in 4/4 time. The first measure (measure 10) contains a whole note chord consisting of F#4 and C#5. The second measure (measure 11) is empty. The score is labeled 'alto sax' on the left. Above the first measure, the time '08:25' is written, and above the second measure, the time '08:50' is written. Below the first measure, the time '08:30' is written, and below the second measure, the time '08:55' is written. The measures are separated by a double bar line.

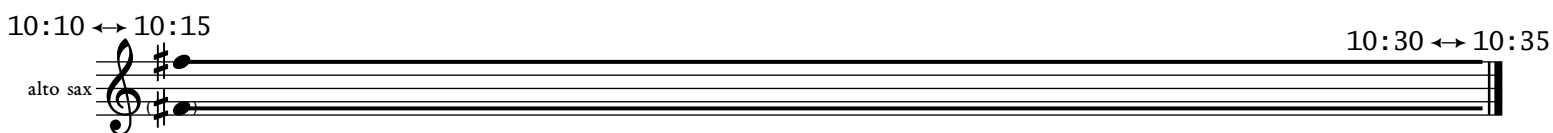
start at: 09:02  = 48
subtone

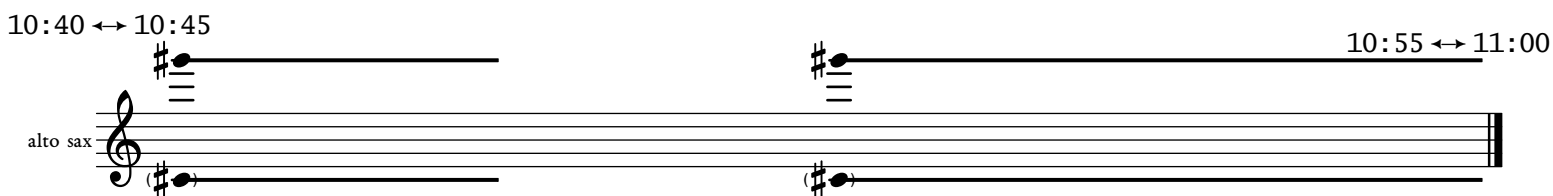
alto sax

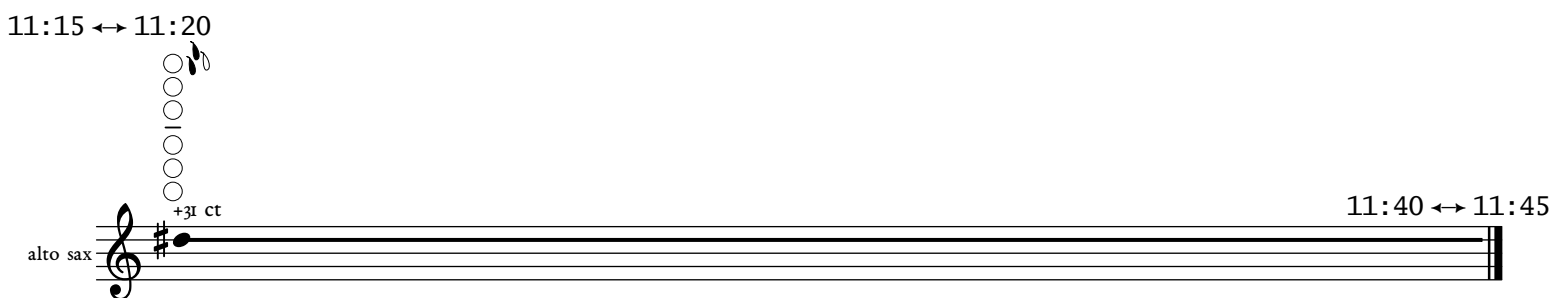


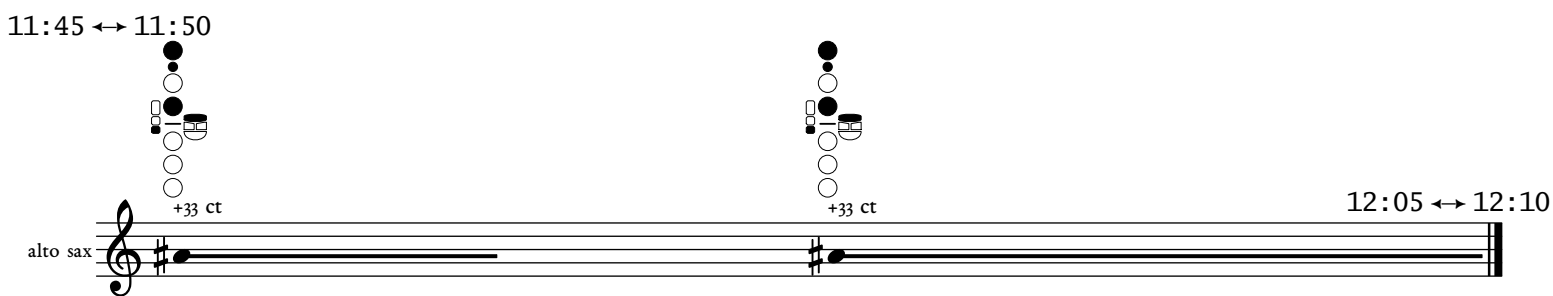
2
a. s. 


09:40 ↔ 09:45 10:05 ↔ 10:10
alto sax 

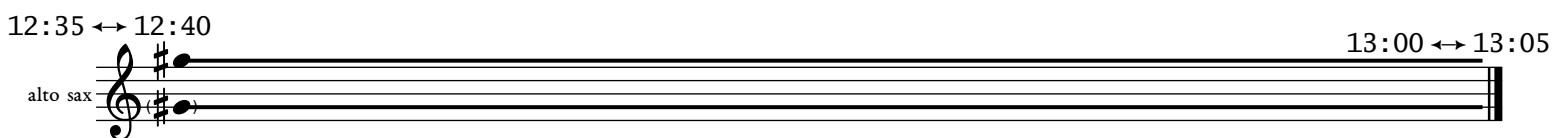
10:10 ↔ 10:15 10:30 ↔ 10:35
alto sax 

10:40 ↔ 10:45 10:55 ↔ 11:00
alto sax 

11:15 ↔ 11:20 11:40 ↔ 11:45
alto sax 

11:45 ↔ 11:50 12:05 ↔ 12:10
alto sax 

12:15 ↔ 12:20 12:30 ↔ 12:35
alto sax 

12:35 ↔ 12:40 13:00 ↔ 13:05
alto sax 

4

start at: 13:22

alto sax

5

5I

+35 ct

subtone

+31 ct

2

a. s.

(C4)

-33 ct

3

a. s.

+35 ct

+31 ct

4

a. s.

2

5

a. s.

14:10 ↔ 14:15

alto sax

-35 ct

14:25 ↔ 14:30

14:30 ↔ 14:35

alto sax

-35 ct

14:55 ↔ 15:00

15:00 ↔ 15:10

alto sax

-35 ct

-35 ct

15:15 ↔ 15:20

15:20 ↔ 15:25

15:40 ↔ 15:45

alto sax

This block shows two musical staves for an alto saxophone. The first staff covers the time interval 15:20 to 15:25, and the second staff covers 15:40 to 15:45. Both staves begin with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation consists of a single quarter note on the staff line corresponding to the note F#4 (F# above middle C).

15:50 ↔ 15:55

16:10 ↔ 16:15

alto sax

This block shows two musical staves for an alto saxophone. The first staff covers the time interval 15:50 to 15:55, and the second staff covers 16:10 to 16:15. Both staves begin with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation consists of a single quarter note on the staff line corresponding to the note F#4 (F# above middle C).

16:15 ↔ 16:25

16:35 ↔ 16:40

alto sax

This block shows two musical staves for an alto saxophone. The first staff covers the time interval 16:15 to 16:25, and the second staff covers 16:35 to 16:40. Both staves begin with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation consists of a single quarter note on the staff line corresponding to the note F#4 (F# above middle C).

16:40 ↔ 16:45

16:55 ↔ 17:00

alto sax

This block shows two musical staves for an alto saxophone. The first staff covers the time interval 16:40 to 16:45, and the second staff covers 16:55 to 17:00. Both staves begin with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation consists of a single quarter note on the staff line corresponding to the note F#4 (F# above middle C).

17:05 ↔ 17:15

17:20 ↔ 17:25

alto sax

This block shows two musical staves for an alto saxophone. The first staff covers the time interval 17:05 to 17:15, and the second staff covers 17:20 to 17:25. Both staves begin with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation consists of a single quarter note on the staff line corresponding to the note F#4 (F# above middle C).

17:25 ↔ 17:35

17:45 ↔ 17:50

alto sax

This block shows two musical staves for an alto saxophone. The first staff covers the time interval 17:25 to 17:35, and the second staff covers 17:45 to 17:50. Both staves begin with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation consists of a single quarter note on the staff line corresponding to the note F#4 (F# above middle C).

17:50 ↔ 17:55

18:15 ↔ 18:20

alto sax

This block shows two musical staves for an alto saxophone. The first staff covers the time interval 17:50 to 17:55, and the second staff covers 18:15 to 18:20. Both staves begin with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation consists of a single quarter note on the staff line corresponding to the note F#4 (F# above middle C).

18:20 ↔ 18:30

18:35 ↔ 18:40

alto sax

This block shows two musical staves for an alto saxophone. The first staff covers the time interval 18:20 to 18:30, and the second staff covers 18:35 to 18:40. Both staves begin with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation consists of a single quarter note on the staff line corresponding to the note F#4 (F# above middle C).

19:25 \leftrightarrow 19:30

19:55 ↔ 20:00

20:25 \leftrightarrow 20:30

20:50 ↔ 20:55

$$21:10 \leftrightarrow 21:15$$

21:40 \leftrightarrow 21:45

22:00 ↔ 22:05

alto sax



22.23 ↔ 22.30

start at: 22:39 $\text{♩} = 54$

Violin (vl.) and Alto Saxophone (a. s.) score, measures 1 through 5. The score includes fingerings, breath marks, and pitch bends.

Measure 1: Violin: 5, whole note. Alto Saxophone: 5, #, half note. Pitch bends: +35 ct, +31 ct.

Measure 2: Violin: 6, whole note. Alto Saxophone: 6, #, half note. Pitch bends: +31 ct, +35 ct.

Measure 3: Violin: 5, half note, quarter note, quarter note, quarter note, quarter note, quarter note. Alto Saxophone: 5, half note, quarter note, quarter note, quarter note, quarter note, quarter note. Pitch bends: -35 ct, -33 ct. (C4) is marked above the final quarter note.

Measure 4: Violin: 5, half note, quarter note, quarter note, quarter note, quarter note, quarter note. Alto Saxophone: 5, half note, quarter note, quarter note, quarter note, quarter note, quarter note. Pitch bends: -35 ct, -33 ct. (C4) is marked above the final quarter note.

Measure 5: Violin: 5, half note, quarter note, quarter note, quarter note, quarter note, quarter note. Alto Saxophone: 5, half note, quarter note, quarter note, quarter note, quarter note, quarter note. Pitch bends: +35 ct, -33 ct, +47 ct, -29 ct, +47 ct. Trills (3) are marked under the first and fourth groups of notes.

6

vl. 8_3 -10 ct

a. s. (C4) -33 ct

-35 ct

7

vl. 8_3 -33 ct Pizz. ARCO ORD. -35 ct

a. s. -33 ct (C4)

4

8

vl. +16 ct

a. s. (C4) -33 ct

5

9

vl. -33 ct -35 ct +14 ct

a. s. (C4)

4

10

vl. +33 ct

a. s. (C4) -33 ct

3

II

vl. Pizz.

a. s. (slap)

25:20 ↔ 25:30

alto sax

+35 ct

-35 ct

25:40 ↔ 25:45

25:45 ↔ 25:50

alto sax

+35 ct

26:10 ↔ 26:15

26:15 ↔ 26:20

alto sax

26:40 ↔ 26:45

26:45 ↔ 26:55

alto sax

-31 ct

-31 ct

27:00 ↔ 27:05

27:05 ↔ 27:15

alto sax

-31 ct

-31 ct

27:25 ↔ 27:30

27:30 ↔ 27:35

alto sax

-31 ct

-31 ct

27:50 ↔ 27:55

= 57

start at: 27:56

alto sax

+35 ct
subtone

+31 ct

IO
28:20 ↔ 28:30

Diagram for 28:20 ↔ 28:30. It shows a vertical sequence of notes: a whole note, followed by six eighth notes, and a half note. The notes are: C4 (whole), D4 (eighth), E4 (eighth), F#4 (eighth), G4 (eighth), A4 (eighth), B4 (eighth), and C5 (half). A treble clef and a key signature of one sharp (F#) are shown. A drum icon is present next to the half note C5. A label "-45 ct" is at the bottom left.

28:40 ↔ 28:45

Alto sax staff for 28:40 ↔ 28:45. The staff shows a single whole note C4. A treble clef and a key signature of one sharp (F#) are shown.

28:45 ↔ 28:55

Diagram for 28:45 ↔ 28:55. It shows a vertical sequence of notes: a whole note, followed by six eighth notes, and a half note. The notes are: C4 (whole), D4 (eighth), E4 (eighth), F#4 (eighth), G4 (eighth), A4 (eighth), B4 (eighth), and C5 (half). A treble clef and a key signature of one sharp (F#) are shown. A drum icon is present next to the half note C5. A label "-45 ct" is at the bottom left.

29:00 ↔ 29:05

Alto sax staff for 29:00 ↔ 29:05. The staff shows a single whole note C4. A treble clef and a key signature of one sharp (F#) are shown.

29:10 ↔ 29:15

Diagram for 29:10 ↔ 29:15. It shows a vertical sequence of notes: a whole note, followed by six eighth notes, and a half note. The notes are: C4 (whole), D4 (eighth), E4 (eighth), F#4 (eighth), G4 (eighth), A4 (eighth), B4 (eighth), and C5 (half). A treble clef and a key signature of one sharp (F#) are shown. A drum icon is present next to the half note C5. A label "-45 ct" is at the bottom left.

29:35 ↔ 29:40

Alto sax staff for 29:35 ↔ 29:40. The staff shows a single whole note C4. A treble clef and a key signature of one sharp (F#) are shown.

29:40 ↔ 29:45

Diagram for 29:40 ↔ 29:45. It shows a vertical sequence of notes: a whole note, followed by six eighth notes, and a half note. The notes are: C4 (whole), D4 (eighth), E4 (eighth), F#4 (eighth), G4 (eighth), A4 (eighth), B4 (eighth), and C5 (half). A treble clef and a key signature of one sharp (F#) are shown. A drum icon is present next to the half note C5. A label "-45 ct" is at the bottom left.

30:00 ↔ 30:05

Alto sax staff for 30:00 ↔ 30:05. The staff shows a single whole note C4. A treble clef and a key signature of one sharp (F#) are shown.

30:05 ↔ 30:10

Diagram for 30:05 ↔ 30:10. It shows a vertical sequence of notes: a whole note, followed by six eighth notes, and a half note. The notes are: C4 (whole), D4 (eighth), E4 (eighth), F#4 (eighth), G4 (eighth), A4 (eighth), B4 (eighth), and C5 (half). A treble clef and a key signature of one sharp (F#) are shown. A drum icon is present next to the half note C5. A label "-45 ct" is at the bottom left.

30:20 ↔ 30:25

Alto sax staff for 30:20 ↔ 30:25. The staff shows a single whole note C4. A treble clef and a key signature of one sharp (F#) are shown.

30:35 ↔ 30:45

Diagram for 30:35 ↔ 30:45. It shows a vertical sequence of notes: a whole note, followed by six eighth notes, and a half note. The notes are: C4 (whole), D4 (eighth), E4 (eighth), F#4 (eighth), G4 (eighth), A4 (eighth), B4 (eighth), and C5 (half). A treble clef and a key signature of one sharp (F#) are shown. A drum icon is present next to the half note C5. A label "-45 ct" is at the bottom left.

30:55 ↔ 31:00

Alto sax staff for 30:55 ↔ 31:00. The staff shows a single whole note C4. A treble clef and a key signature of one sharp (F#) are shown.

31:00 ↔ 31:05

Diagram for 31:00 ↔ 31:05. It shows a vertical sequence of notes: a whole note, followed by six eighth notes, and a half note. The notes are: C4 (whole), D4 (eighth), E4 (eighth), F#4 (eighth), G4 (eighth), A4 (eighth), B4 (eighth), and C5 (half). A treble clef and a key signature of one sharp (F#) are shown. A drum icon is present next to the half note C5. A label "-45 ct" is at the bottom left.

31:25 ↔ 31:30

Alto sax staff for 31:25 ↔ 31:30. The staff shows a single whole note C4. A treble clef and a key signature of one sharp (F#) are shown.

31:30 ↔ 31:35

Diagram for 31:30 ↔ 31:35. The alto sax staff shows a whole note chord with a sharp key signature. Above the staff, there are two vertical clusters of notes: one on the left and one on the right. Each cluster consists of a whole note (filled circle), a half note (open circle), and a quarter note (filled circle). The right cluster is positioned higher on the staff than the left cluster.

31:50 ↔ 31:55

32:00 ↔ 32:05

Diagram for 32:00 ↔ 32:05. The alto sax staff shows a whole note chord with a sharp key signature. Above the staff, there is a vertical cluster of notes on the left. The cluster consists of a whole note (filled circle), a half note (open circle), and a quarter note (filled circle). The whole note is marked with "-31 ct".

32:15 ↔ 32:20

32:30 ↔ 32:40

Diagram for 32:30 ↔ 32:40. The alto sax staff shows a whole note chord with a sharp key signature. Above the staff, there are two vertical clusters of notes: one on the left and one on the right. Each cluster consists of a whole note (filled circle), a half note (open circle), and a quarter note (filled circle). The whole notes are marked with "-35 ct".

32:45 ↔ 32:50

32:55 ↔ 33:05

Diagram for 32:55 ↔ 33:05. The alto sax staff shows a whole note chord with a sharp key signature. Above the staff, there are two vertical clusters of notes: one on the left and one on the right. Each cluster consists of a whole note (filled circle), a half note (open circle), and a quarter note (filled circle). The whole notes are marked with "-35 ct".

33:15 ↔ 33:20

33:30 ↔ 33:40

Diagram for 33:30 ↔ 33:40. The alto sax staff shows a whole note chord with a sharp key signature. Above the staff, there are two vertical clusters of notes: one on the left and one on the right. Each cluster consists of a whole note (filled circle), a half note (open circle), and a quarter note (filled circle). The whole notes are marked with "-31 ct".

33:45 ↔ 33:50

33:50 ↔ 34:00

Diagram for 33:50 ↔ 34:00. The alto sax staff shows a whole note chord with a sharp key signature. Above the staff, there are two vertical clusters of notes: one on the left and one on the right. Each cluster consists of a whole note (filled circle), a half note (open circle), and a quarter note (filled circle). The whole notes are marked with "-31 ct". The clusters are positioned higher on the staff than in the previous diagram.

34:10 ↔ 34:15

34:15 ↔ 34:25

Diagram for 34:15 ↔ 34:25. The alto sax staff shows a whole note chord with a sharp key signature. Above the staff, there are two vertical clusters of notes: one on the left and one on the right. Each cluster consists of a whole note (filled circle), a half note (open circle), and a quarter note (filled circle). The whole notes are marked with "-33 ct" and "-31 ct".

34:30 ↔ 34:35

34:55 ↔ 35:05

Diagram for 34:55 ↔ 35:05. The alto sax staff shows a whole note chord with a sharp key signature. Above the staff, there are two vertical clusters of notes: one on the left and one on the right. Each cluster consists of a whole note (filled circle), a half note (open circle), and a quarter note (filled circle). The whole notes are marked with "-33 ct" and "-16 ct".

35:15 ↔ 35:20

start at: 35:27 $\text{♩} = 50$

This musical score is for a violin (vl.) and alto saxophone (a. s.) duo, spanning measures 12 to 19. The tempo is marked as $\text{♩} = 50$. The score is divided into systems, with measures 12-13, 14-15, 16-17, and 18-19. The key signature is one sharp (F#), and the time signature is 4/4. The violin part features various intervals and accidentals, including +37 ct, +33 ct, -31 ct, -35 ct, +14 ct, +18 ct, -29 ct, -33 ct, and -31 ct. The alto saxophone part includes notes with (C4) and -33 ct, and a final measure with +33 ct. The score includes a variety of musical notations such as eighth notes, quarter notes, half notes, and full notes, as well as rests, ties, and slurs. There are also some non-standard notations, including a series of black dots and a series of white circles, which may represent specific performance techniques or effects.

violin

alto sax

2

vl.

a. s.

3

vl.

a. s.

5

vl.

a. s.

6

vl.

a. s.

7

vl.

a. s.

37:15 ↔ 37:20

Diagram: A vertical stack of 10 circles. The top 5 are solid black, the 6th is a horizontal line, the 7th is solid black, the 8th is open white, the 9th is solid black, and the 10th is open white. A small circle with a horizontal line is to the left of the 8th circle.

-14 ct

alto sax

37:35 ↔ 37:40

38:30 ↔ 38:40

Diagram: A vertical stack of 10 circles. The top 5 are solid black, the 6th is a horizontal line, the 7th is solid black, the 8th is open white, the 9th is open white, and the 10th is open white. A small circle with a horizontal line is to the left of the 8th circle.

-16 ct

alto sax

38:45 ↔ 38:50

Diagram: A vertical stack of 5 circles. The top 3 are solid black, the 4th is open white, and the 5th is open white. A small circle with a horizontal line is to the left of the 4th circle.

-35 ct

38:50 ↔ 39:00

alto sax

39:10 ↔ 39:15

39:30 ↔ 39:35

Diagram: A vertical stack of 10 circles. The top 5 are solid black, the 6th is a horizontal line, the 7th is solid black, the 8th is open white, the 9th is solid black, and the 10th is open white. A small circle with a horizontal line is to the left of the 8th circle.

alto sax

39:45 ↔ 39:50

40:00 ↔ 40:05

Diagram: A vertical stack of 10 circles. The top 5 are solid black, the 6th is a horizontal line, the 7th is solid black, the 8th is open white, the 9th is solid black, and the 10th is open white. A small circle with a horizontal line is to the left of the 8th circle.

alto sax

40:25 ↔ 40:30

Diagram: A vertical stack of 5 circles. The top 3 are solid black, the 4th is open white, and the 5th is open white. A small circle with a horizontal line is to the left of the 4th circle.

40:30 ↔ 40:35

alto sax

40:45 ↔ 40:50

Diagram: A vertical stack of 10 circles. The top 5 are solid black, the 6th is a horizontal line, the 7th is solid black, the 8th is open white, the 9th is open white, and the 10th is open white. A small circle with a horizontal line is to the left of the 8th circle.

= 48

start at: 41:24

-33 ct subtone

(C4)

alto sax

2

a. s. (C4) -33 ct

3 +35 ct +31 ct

4

a. s.

start at: 42:15 ♩ = 45

violin 6 7 -35 ct (left hand pizz.) -31 ct -33 ct

alto sax 6 -33 ct (C4)

2 vl. -31 ct +14 ct -35 ct

a. s. 5 3 (C4) -33 ct

3 vl. -31 ct +12 ct

a. s. 2

4 vl. PIZZ. +14 ct ARCO ORD. -35 ct PIZZ. ARCO ORD. -33 ct

a. s. -33 ct (C4)

