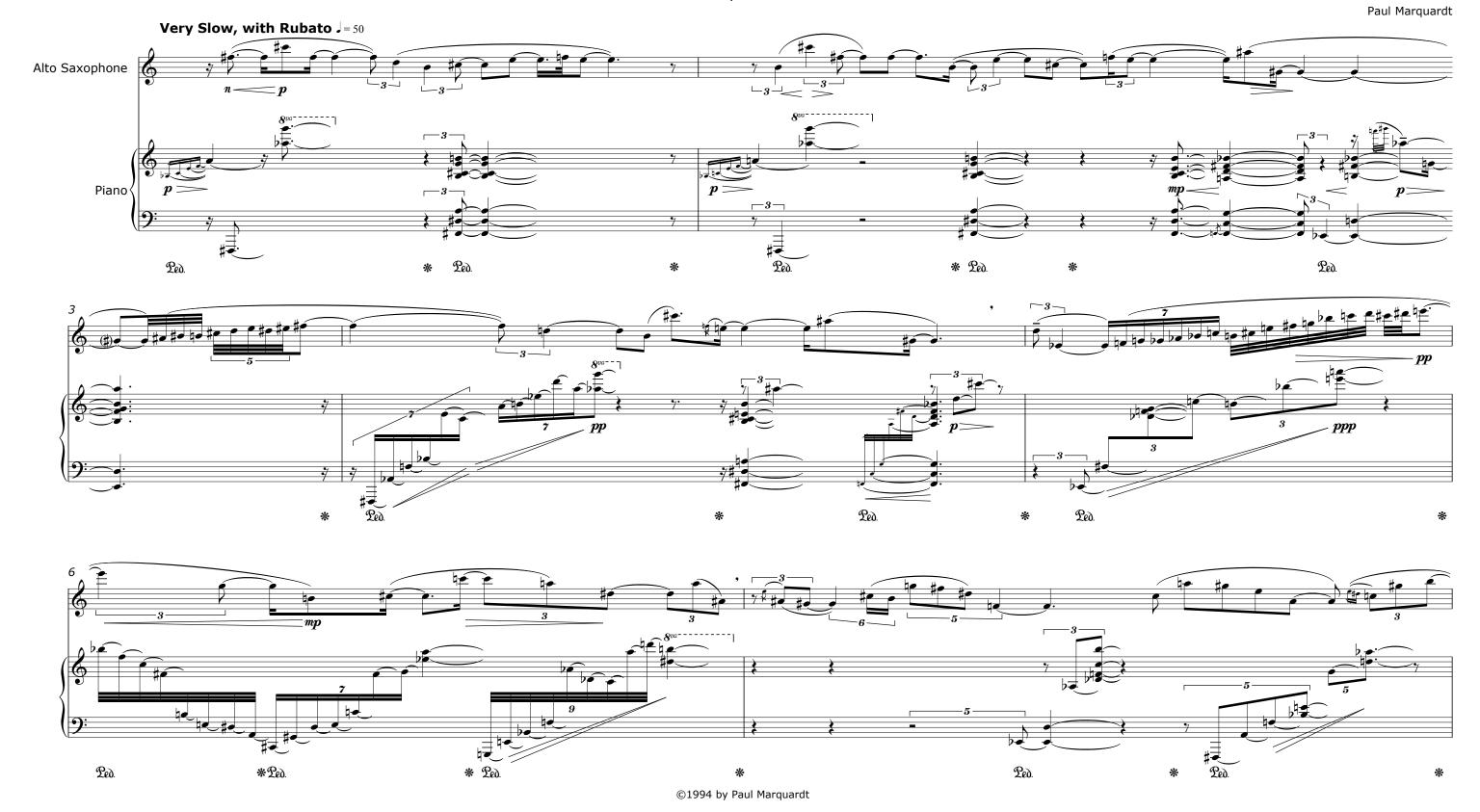
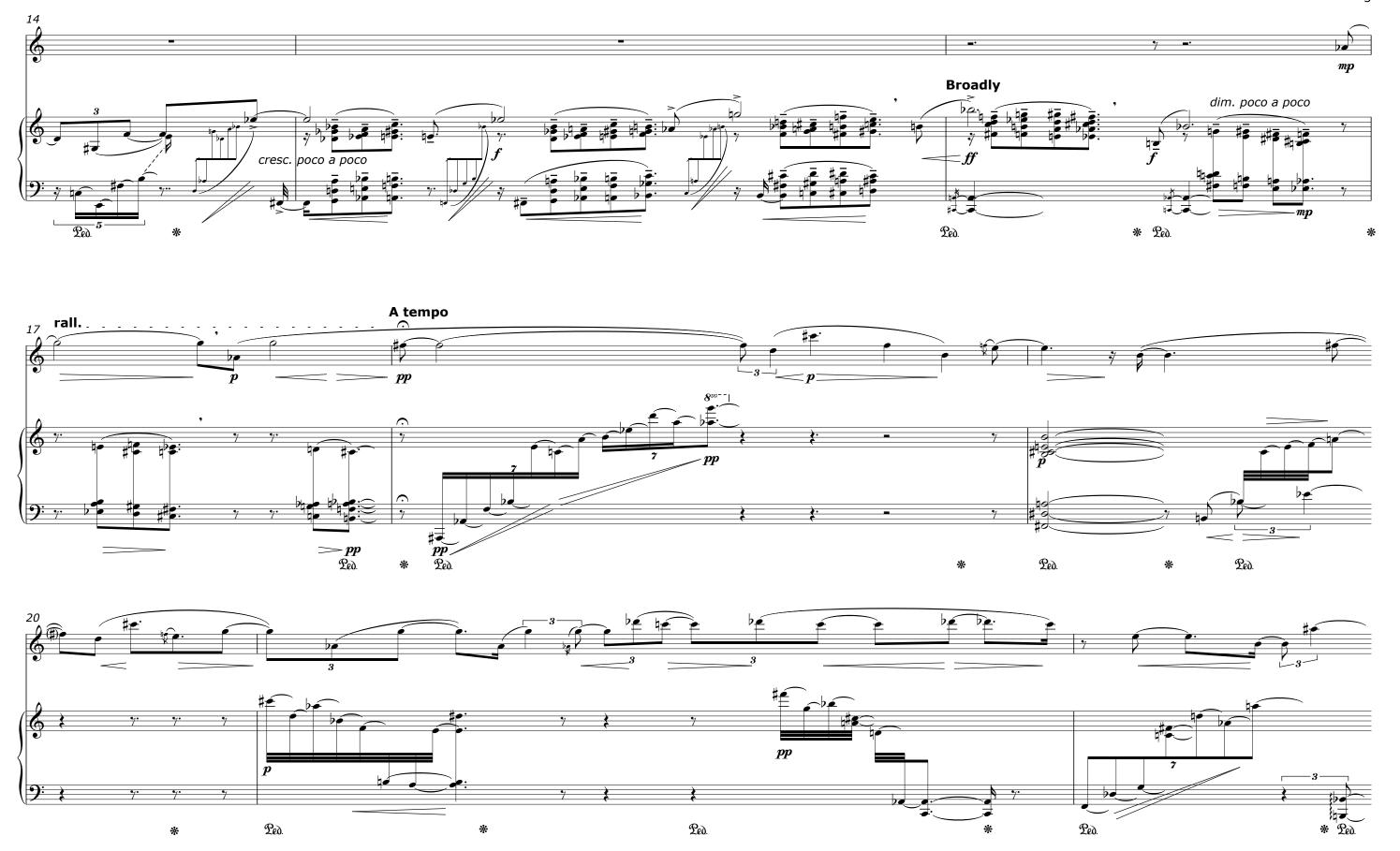
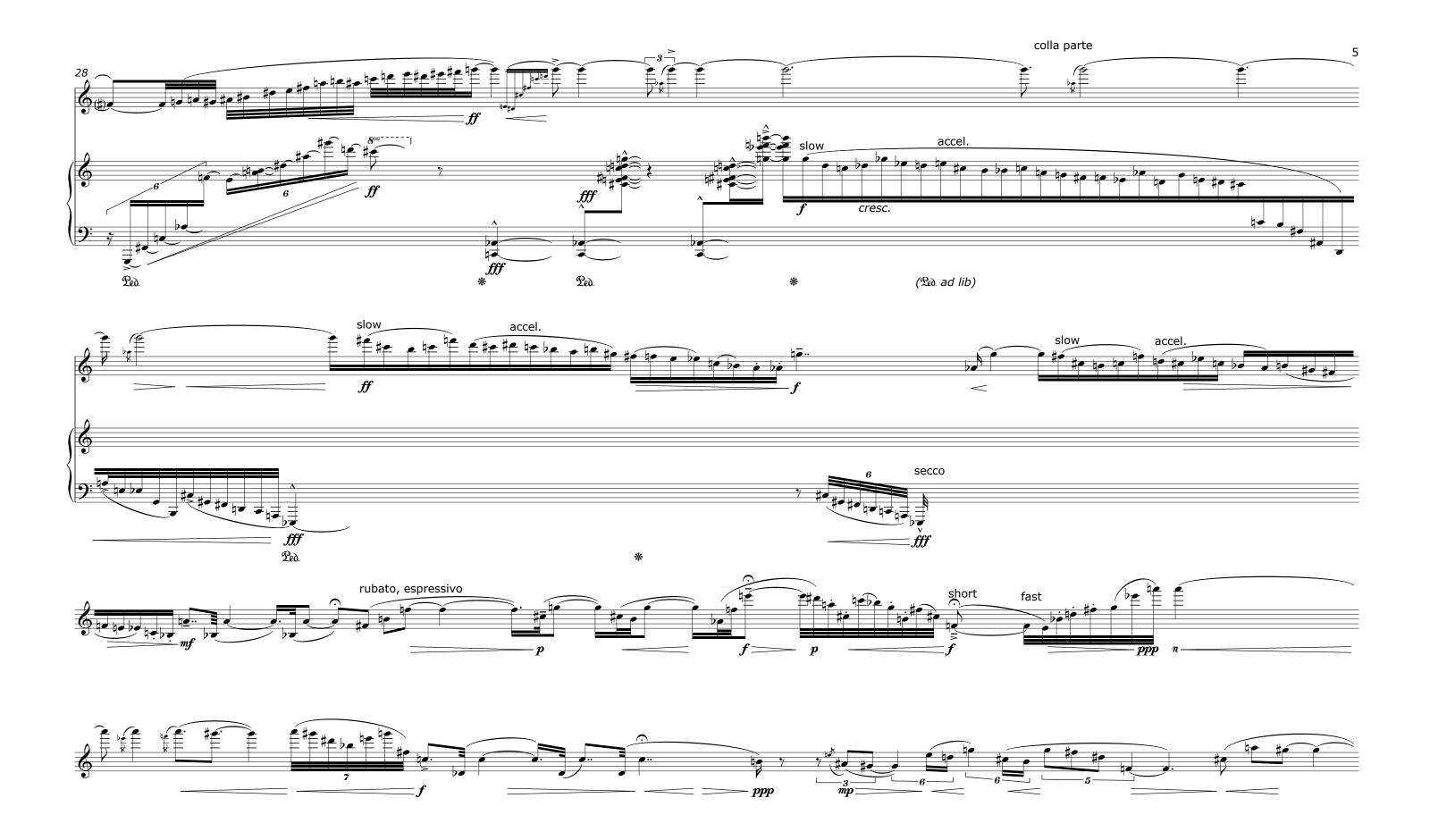
Quatrain for Alto Saxophone and Piano















There are two Accelerandi in effect here, one in each ascending scale and a larger one affecting the whole passage (in bold, with a dotted line)



The last grace-note figure in the saxophone should mask the entrance of the piano. The chord in the piano should then surface as a result of the saxophone's *subito dimenuendo*.

