

Sax IV Bariton (Eb)

Sax Quartet Nr. 1
1 - Constellatio I.D.A
 (a Cage on Schönberg, Varèse, Boulez)

Salvador Torrè

♩ = 60

as fast and
 as loud
 as possible

p o e o a p o e o r i t a r d a n d o

(♩) (♩)

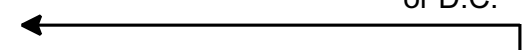
Bariton
 Sax

e d i m i n u e n d o

(♩) (♩) (-)

or D.C.

(-)



- You can start from the beginning or from the end
- inside each box every time you play, exchange the notes

- ↗ = very fast breathing (pause)
- ↘ = fast (pause)
- = normal (pause)

Sax Quartet Nr. 1
2 - PUZZLE
(hommage à O.Messiaen)

1.2 *echoing*
p (s) (#s) (s) (#s) (s) (bs)

1.3 *Vivo*
f *mp* (sub)

1.4 *Lento*
 flaterzunge or equivalent ----- ord.
p < *f* ----- *p*

1.5 *(moderato)* *5* *accel.*
mf ----- *f*

suggested starting and ending
 x n. |
dal niente ----- (*p*)

2.1 *f*

2.2 *Vivo*
f

2.3 *mf*

2.4 *Moderato*
mf *p* *3* *p*

2.5 *mp* *echo*

3.1 *(..f)* *pp*

3.2 *mf*

winds: bisbigliando (rotate adjacent fingers)
strings: harmonics gliss on a chosen string

3.3 *Vivo*
(fingerings) *etc.*

3.4 *(with continuous trill key)*
trem. (*rall.*) (*rall.*)
mf *mf*

winds: bisbigliando (rotate adjacent fingers)
strings: bisbigliando between two strings

3.5 *f*

4.1 *Vivo*
mf (*rall.*)

4.2 *mp*

4.3 *mf*

4.4 *interchange*
p

4.5 *Vivo*
ff *mf* *p*

5.1 *p* *mf* *fltz.*

5.2 *f*

5.3 *mp* *sim.*

5.4 *trem.*
pp ----- *f*

5.5 *Lent*
p

3 - Crossnotes

(crossing Berio, Beethoven, Webern, Berg.. Bartók.. Bach.. B...)

The score is divided into five measures, numbered 1 through 5 at the top. It features five staves, numbered 1 through 5 on the left. The music is written in treble clef with a key signature of one sharp (F#).

Staff 1: Dynamics include *sfz*, *mf*, *p*, *f*, and *pp*. Performance instructions include *flaterzung* (fltz.) and *flz.*

Staff 2: Dynamics include *f*, *pp*, *mp*, *ff*, *f*, *pp*, *sfz*, *mp*, *p*, and *pp*. Performance instructions include *flaterzung* (fltz.) and *flz.*

Staff 3: Dynamics include *mf*, *ff*, *mf*, *f*, *mf*, *p*, and *p*. Performance instructions include *pesante*, *double artic.*, and *vib.*

Staff 4: Dynamics include *p*, *p*, *mf*, *mf*, *mf*, *mf*, *p*, *pp*, *mf*, and *p*. Performance instructions include *bisbigliando*, *gliss.*, *voice?*, *flaterzung*, and *aeolian*.

Staff 5: Dynamics include *f*, *p*, *mf*, *p*, *mf*, *f*, *f*, *pp*, and *ff*. Performance instructions include *(highest poss.) teeths?*, *harms.*, *flz.*, *s.p.*, *(ord.)*, *gliss.*, *rit.*, and *(ossia 8va. bassa)*.

4 - Sandclock

(minimal homage to S. Reich, Africa, B...)

($\text{♩} \pm \text{ca. } 260$ ($\text{♩} \pm 65$))

staccato sempre

5 *sim.*

Bar. Sax

10

15

20

25 *always piano, highlight only the accents*

30

35

40

Choose a metronomic speed and maintain it throughout the piece.

Number of repetitions at will. Those who go faster do more repetitions, especially in the first and last bars to arrive more or less while the end with the others.