

Sax Quartet Nr. 1

1 - Constellatio I.D.A

(a Cage on Schönberg, Varèse, Boulez)

♩ = 60
(as fast and as loud as possible) → p o c o a p o c o r i t a r d a n d o

(♩) (♩) (♩) (♩) (♩) (♩) (♩) (♩) (♩) (♩) (♩) (♩) (♩) (♩) (♩) (♩) (♩) (♩) (♩) (♩)

Sopr. Sax

ffff *fff* *ff* *f* *mf* *mp*

sim.

e d i m i n u e n d o

(♩) (♩) etc. (♩) (♩) etc. *ossia 8va. bassa* (♩) etc.

p *pp* *ppp*

(♩) or D.C.

(ppp) *pppp*

ossia 8va. bassa

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

↗ = very fast breathing
↘ = fast
• = normal

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2 - PUZZLE
 (hommage à O.Messiaen)

Salvador Torr 

1.2 *echoing*
p

1.3 **Vivo**
f *mp (sub)*
 suggested starting and ending
 x n.
dal niente *(p)*

1.4 **Lento**
fl terzunge if poss. *ord.*
p *f* *p*

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

2.1 *f*

2.2 **Vivo**
f

2.3 *mf*

2.4 **Moderato**
mf

2.5 *mp*

3.1 *(..f)* *pp*

3.2 *mf*

3.3 **Vivo** *(bisb.)*
(fingering?) *p* *etc.*

3.4 *tr* *(rall.)* *mf* *mf*

3.5 *f*

4.1 **Vivo** *mf* *(rall.)*

4.2 *bisbigliando poss.* *mp*

4.3

4.4 *interchange* *p*

4.5 **Vivo** *ff* *mf* *p*

5.1 *p* *mf* *fl z. poss.*

5.2 *f*

5.3 *mp*

5.4 *pp* *f*

5.5 **Lento** *p*

3 - Crossnotes

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

1 2 3 4 5

1 *sfz sfz* *mf* *(mf)* *p* *flügelzunge (flü.)* *f* *f* *pp* *sfz sfz*

2 *f* *pp* *mp* *ff* *pp* *f* *sfz* *sfz* *mp* *p* *mp* *mp* *p* *p*

3 *mf* *ff* *pesante* *double artic.* *mf* *mf* *vib.* *p* *p*

4 *p* *bisbig.* *voice?* *gliss.* *gliss.* *mp* *aeolian* *flü.* *mp*

5 *f* *p* *mf* *p* *gliss.* *gliss.* *aeolian poss.* *(ord.)* *f* *pp* *ff*

4 - Sandclock

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

($\text{♩} \pm \text{ca. } 360$ ($\text{♩} \pm 90$))

staccato sempre

Sopr.
Sax

pp *p sempre*

5 *sim.*

10

15

20

25

always piano, highlight only the accents

30

(*ppp*)

35

(*mf*)

40

p *pp* *ppp*

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.