

Saxophone Quartet

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II. Slow

This movement is to be improvised, given the following guidelines. The tenor player's material is notated in a traditional fashion. The rest of the quartet is to create the environment in which the tenor's melody is placed. It is my goal to create a sort of "haze" where the melody will live. Please keep in mind that the following information is only suggested, and the players' ears should be the primary guide during this movement. I hope that by starting out with the suggested materials, players will get an idea of the texture I have intended and will use this as a starting point.

The melody is played two times. During the first pass, the members of the ensemble will play a series of duets with the Tenor. I have prescribed the order of the duets, and the order in which these gestures are to be combined. Please keep the dynamics somewhere between pianissimo and mezzo piano. I have not prescribed the pitch, tempo, or rhythm. All of these decisions are left to the player. During the second pass, players are to combine the materials freely and build upon them as they see fit.

Please use crescendos and decrescendos often, causing gestures to fade in from silence and fade out. Also, please avoid establishing a regular meter. Keep the time free, often by accelerating and decelerating widely within a single gesture.

The end of the tenor's melody is clearly marked by three consecutive whole note d-sharps, each one softer than the previous. If other players choose to be playing at that time, please fade the current gesture accordingly, so as to gently set the movement down at the end.

Please note: The musical examples are not meant to indicate specific pitches. Please choose a starting point and transpose accordingly.

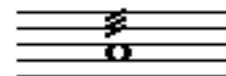
Gesture 1: the swell and fade pedal tone



fade in

fade out

Gesture 2: flutter tongue pedal tone, if possible. If not, substitute trills.



Gesture 3: ostinato no. 1



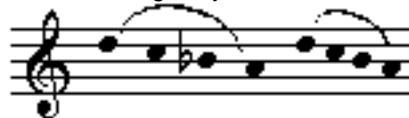
etc...

also consider ascending only:



etc...

or descending only:



etc...

Gesture 4: ostinato no. 2 (also consider ascending only and descending only)

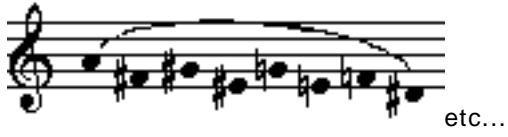


etc...

Gesture 5: unmeasured minor third tremolo



Gesture 6: descending minor thirds



modify gesture 6 by omitting tones, for example:



II. Slow

mp $\text{♩} = 60$ *rubato* $\overbrace{\hspace{2cm}}^3$

B♭ Tenor

Baritone: Gesture(1)

Gesture(2) Gesture(5) Gesture(5)or(2)

Gesture(1) Gesture(1)or(2) Gesture(3)or(5)

Gesture(3)or(2) Gesture(1) $\underline{\hspace{1cm}}_3$ Soprano: Gesture(4)or(5)

Gesture(4)or(1) Gesture(6)or(4) Gesture(5)or(6)

Gesture(1) $\overbrace{\hspace{2cm}}^3$

Gesture(5) Gesture(2)

Detailed description: This musical score is for a piece titled "II. Slow". It is written for a B♭ Tenor and a Soprano. The tempo is marked as "Slow" with a metronome marking of quarter note = 60. The piece includes a "rubato" section. The score is divided into measures, with specific musical gestures identified. The B♭ Tenor part starts at measure 1 with a mezzo-piano (*mp*) dynamic. The Soprano part begins at measure 15. The score includes various performance markings such as slurs, accents, and a triplet of eighth notes. The gestures are labeled as follows: Measure 1-4: Gesture(1) for Baritone. Measure 5-8: Gesture(2) for Tenor, Gesture(5) for Tenor, and Gesture(5)or(2) for Tenor. Measure 9-12: Gesture(1) for Tenor, Gesture(1)or(2) for Tenor, and Gesture(3)or(5) for Tenor. Measure 13-16: Gesture(3)or(2) for Tenor, Gesture(1) for Tenor, a triplet of eighth notes for Soprano, and Gesture(4)or(5) for Soprano. Measure 17-20: Gesture(4)or(1) for Tenor, Gesture(6)or(4) for Tenor, and Gesture(5)or(6) for Tenor. Measure 21-24: Gesture(1) for Tenor, and a triplet of eighth notes for Tenor. Measure 25-28: Gesture(5) for Tenor, and Gesture(2) for Tenor.

35

Alto: Gesture(6) Gesture(1)

40

Gesture(2)or(3)

45

Gesture(1)or(4) Gesture(5)

50

p *pp* *ppp*