

**Balázs HORVÁTH**

**Mixtúrák**

**Mixtures**

for 8 saxophones

2020-2021

A Nemzeti Kulturális Alap támogatásával.  
Supported by the National Cultural Fund, Hungary



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### **Instrumentation**

2 Soprano Saxophones in B-flat  
2 Alto Saxophones in E-flat  
2 Tenor Saxophones in B-flat  
2 Baritone Saxophones in E-flat

2 Sopr. Sax.  
2 Alto Sax.  
2 Ten. Sax.  
2 Bar. Sax.

Score is written in C (concert pitch)

Duration: ca. 15'

A darab létrejöttét a Nemzeti Kulturális Alap támogatta.

The piece was composed with the financial help of the Hungarian National Cultural Fund.



A darab Puskás Levente felkérésére született.

The piece was composed on the kind request by Levente Puskás.

**Ősbemutató / World premiere:** 2022.11.26., Debreceni Egyetem Zeneművészeti Kar – Liszt terem, Debrecen (H).

Debreceni Egyetem Zeneművészeti Kar Szaxofonzenekara (művészeti vezető: Sztítás Tamás), vez.: Horváth Balázs

26/11/2022, Debrecen University Music Department – Liszt Hall, Debrecen (H).

Saxophone Orchestra of the Debrecen University Music Department (artistic director: Tamás Sztítás), cond. by Balázs Horváth (WP)

A *Mixtúrák* egyes tételeit az egyes hangszerekek különböző térbeli elhelyezésével érdemes előadni. Minden tétel más-más csoportosításra épül, ezek a térbeli hangzás mellett a zenei anyagok és szólamok kapcsolatát is mutatják. Az egyes tételek címei is a hangszercsoportokra utalnak. A térbeli diszpozíció és a darab metrikai-ritmikai működéséhez a darabot érdemes vezényléssel előadni.

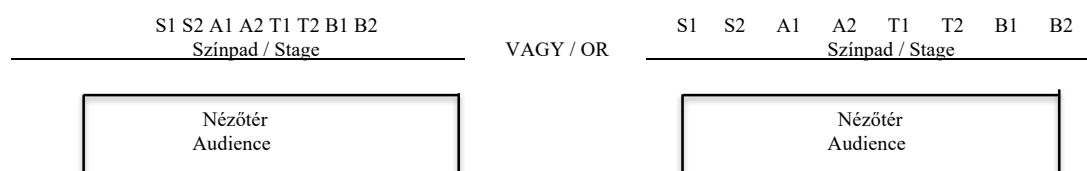
The performance of movements of *Mixtures* ought to be performed with different spatial distribution of the instruments. Each movement is based on an individual grouping of the instruments. Beside the spatial outcome the connection net of the instruments is represented. The title of the movements are also referring to these groups. It is recommended to perform the piece with conductor because of the spatial distribution and the rhythmic-metric relations.

Tételek és a javasolt térbeli diszpozíciók lehetőségei – a megadott elhelyezések mellett más, az előadók által megadott pozícionálások is elképzelhetők:

Movements and the ideal spatial distributions – apart from the below fixed positions other positionings are also possible created by the performers:

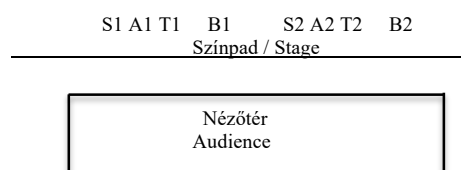
I. tétel: - 8 - (kb. 3'30") – a 8 játékos egységesen, egyenrangú szerepben hallható.

Mov. II: - 8 - (ca. 3'30") – the 8 players can be heard in a unite and equal role.



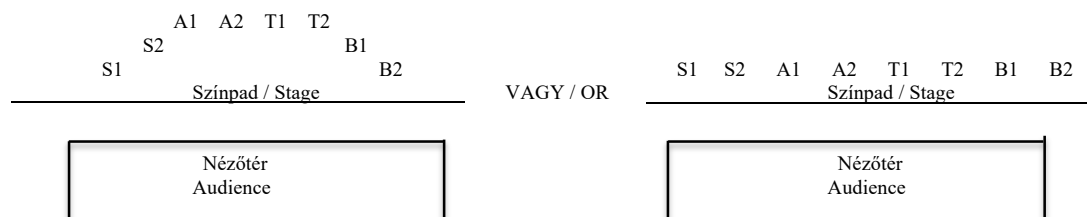
II. tétel: - 3311 - (kb. 3'10") – két trió és egy-egy szólóhangszer képez két nagyobb csapatot. S1-A1-T1 és velük laza kapcsolatban B1, valamint S2-A2-T2 és velük laza kapcsolatban B2.

Mov. I: - 3311 - (ca. 3'10") – two trios and two solo instruments create two larger group. S1-A1-T1 and B1 in loose connection with them, as well as S2-A2-T2 with B2 joining them.



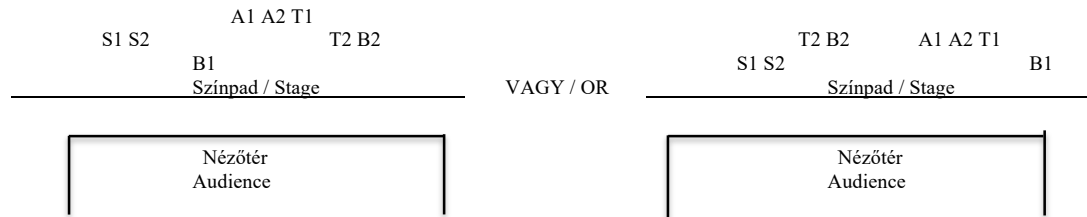
III. tétel: - 11111111 - (kb. 2'20") – a 8 játékos egyénileg, önálló vonalakat játszva jelenik meg.

Mov. III: - 11111111 - (ca. 2'20") – the 8 players perform individually, independent lines.



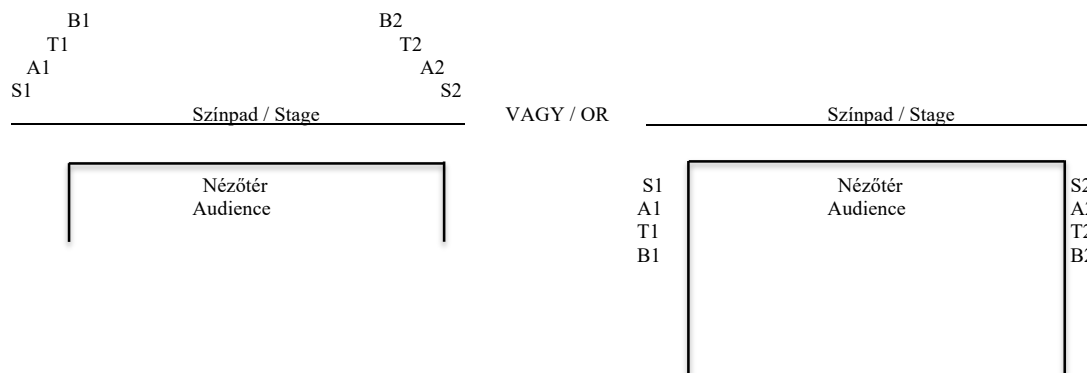
IV. tétel: - 2321 - (kb. 1'50'') – egy duett (S1, S2), egy trió (A1, A2, T1), egy másik duett (T2, B2) és egy (valódi) szóló (B1) kamarazenéje.

Mov. IV: - 2321 - (ca. 1'50'') – chamber music of a duo (S1, S2), a trio (A1, A2, T1), another duo (T2, B2) and a (real) soloist (B1).



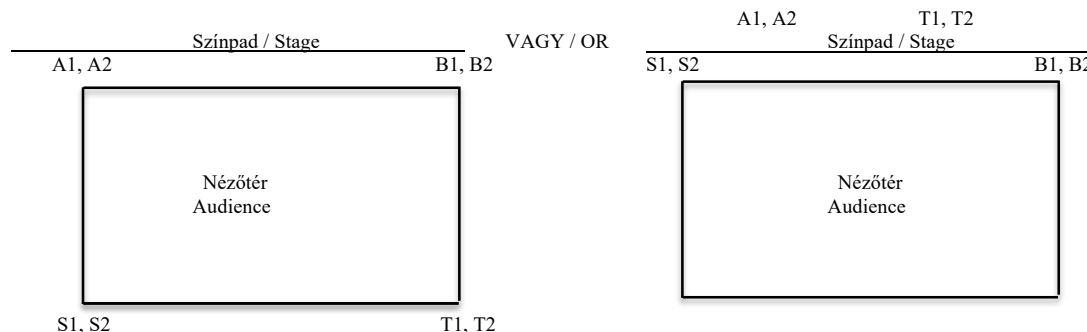
V. tétel: - 44 - (kb. 1'20'') – két kvartett gyors rezponzoriális szimmetriája (S1, A1, T1, B1 – S2, A2, T2, B2).

Mov. V: - 44 - (ca. 1'20'') – fast responsoric symmetry of two quartets (S1, A1, T1, B1 – S2, A2, T2, B2).



VI. tétel: - 2222 - (kb. 2'20'') – négy duett egymásba fonódása (2S, 2A, 2T, 2B).

Mov. VI: - 2222 - (ca. 2'20'') – four duos intertwined into each other (2S, 2A, 2T, 2B).



# Mixtúrák / Mixtures

Score in C

I  
- 8 -

HORVÁTH Balázs  
(\*1976)

$\text{♩} = 112$

**Soprano Saxophone in B-flat**

**Alto Saxophone in E-flat**

**Tenor Saxophone in B-flat**

**Baritone Saxophone in E-flat**

1 *sf* *sff* *sff* *mf*

2 *sf* *sff* *sff* *mf*

1 *sf* *sff* *sff* *pp*

2 *sf* *sff* *spp* *pp*

1 *sf* *sff* *sff* *pp*

2 *sf* *sff* *sff* *pp*

1 *sf* *sff* *sff* *pp*

2 *sf* *sff* *sff* *pp*

5

Sopr. 1 *pp* *sf* *pp*

Sopr. 2 *pp* *sf* *pp*

Alto 1 *bisbigl.* *sf* *pp*

Alto 2 *bisbigl.* *5* *5* *5* *5* *sf* *frull.* *pp*

Ten. 1 *glissando* *glissando* *glissando* *glissando* *sf* *pp*

Ten. 2 *glissando* *glissando* *glissando* *glissando* *sf* *frull.* *pp*

Bar. 1 *sf* *pp* *bisbigl.*

Bar. 2 *sf* *pp*

8

Sopr. 1 *sf* *pp* *sf* *sf* *f* *f* *f*

Sopr. 2 *sf* *pp* *sf* *sf* *f* *f* *f*

Alto 1 *sf* *sf* *pp* *sf* *pp* *f* *f* *f*

Alto 2 *sf* *sf* *pp* *sf* *pp* *f* *f* *f*

Ten. 1 *sf* *sf* *pp* *sf* *pp* *vibr.* *f* *f* *f*

Ten. 2 *sf* *sf* *pp* *sf* *pp* *f* *f* *f*

Bar. 1 *sf* *pp* *sf* *sf* *pp* *f* *f* *f*

Bar. 2 *sf* *pp* *sf* *pp* *f* *f* *f*

14

Sopr. 1 *pp* *mp* *fff* *fff* *pp* *p*

Sopr. 2 *pp* *mp* *fff* *fff* *pp* *p*

Alto 1 *pp* *fff* *fff* *pp*

Alto 2 *pp* *fff* *fff* *pp*

Ten. 1 *pp* *mp* *fff* *fff* *pp*

Ten. 2 *pp* *mp* *fff* *fff* *pp*

Bar. 1 *pp* *fff* *fff*

Bar. 2 *pp* *fff* *fff*

17

Sopr. 1 *f* *pp* *f pp* *f pp*

Sopr. 2 *f* *pp* *f pp* *f pp*

Alto 1 *f* *pp* *f pp* *f pp*

Alto 2 *f* *pp* *f pp* *f pp*

Ten. 1 *f* *pp* *f pp* *f pp*

Ten. 2 *f* *pp* *f pp* *f pp*

Bar. 1 *f* *pp* *f pp* *f pp*

Bar. 2 *f* *pp* *f pp* *f pp*

22

1  
Sopr.  
2

1  
Alto  
2

1  
Ten.  
2

1  
Bar.  
2

Dynamic markings: *f*, *pp*, *sub.*, *sf*, *mp*, *frull.*, *bisbigl.*, *vibr.*

28

1  
Sopr.  
2

1  
Alto  
2

1  
Ten.  
2

1  
Bar.  
2

Dynamic markings: *sub.*, *sf*, *f*, *ff*, *p*

1 Sopr. *mf* *p* *mp* *mf* *p* *mf* *p*

2 Sopr. *mf* *p* *p* *mf* *p* *mf*

1 Alto *mf* *p* *p* *mf* *p* *mf*

2 Alto *mf* *p* *p* *mf* *p* *mf*

1 Ten. *mf* *p* *p* *mf* *p* *mp*

2 Ten. *mf* *p* *p* *mf* *p* *mp*

1 Bar. *mf* *p* *p* *mf* *p* *mp*

2 Bar. *mf* *p* *p* *mf* *p* *mp*

1 Sopr. *f* *p* *mf* *pp* *mp* *sf* *pp*

2 Sopr. *p* *f* *p* *mp* *pp* *mp* *sf* *pp*

1 Alto *p* *f* *p* *mp* *pp* *mp* *sf* *pp*

2 Alto *p* *f* *p* *mp* *p* *mp* *sf* *pp*

1 Ten. *p* *f* *p* *mp* *p* *mp* *sf* *pp*

2 Ten. *p* *f* *p* *mp* *sf* *pp*

1 Bar. *p* *f* *p* *mp* *sf* *pp* *ppp*

2 Bar. *p* *f* *p* *mp* *sf* *pp*

1 Sopr. *p* 3 5 5

2 Sopr. *p* 7 6

1 Alto *p* 3 5 5 5

2 Alto *p*

1 Ten. *p* 7 7

2 Ten. *p* 3 3 6 5

1 Bar. *p* 7

2 Bar. *p* 3 3 6 6

1 Sopr. *mp* *f* *sub.p*

2 Sopr. *mp* *f* *sub.p*

1 Alto *mp* *f* *sub.p*

2 Alto *mp* *f* *sub.p*

1 Ten. *mp* *f* *sub.p*

2 Ten. *mp* *f* *p*

1 Bar. *mp* *f* *p*

2 Bar. *mp* *f* *p*

52

1 Sopr. *p* *mp* *mp*

2 *mp*

1 Alto *mp* *mp*

2 *mp*

1 Ten. *mp* *mp*

2 *mp* *mp*

1 Bar. *mp* *mp*

2 *mp* *f mp*

55

1 Sopr. *pp*

2 *pp*

1 Alto *pp*

2 *pp*

1 Ten. *mp* *mp*

2 *mp*

1 Bar. *mp* *ppp*

2 *mp*

1 Sopr.

2 Sopr.

1 Alto

2 Alto

1 Ten.

2 Ten.

1 Bar.

2 Bar.

*pp*

1 Sopr.

2 Sopr.

1 Alto

2 Alto

1 Ten.

2 Ten.

1 Bar.

2 Bar.

*ff* *p*

64

Sopr. 1 2

Alto 1 2

Ten. 1 2

Bar. 1 2

67

G. P.

Sopr. 1 2

Alto 1 2

Ten. 1 2

Bar. 1 2

70

Sopr. 1 *p* *pp*

Sopr. 2 *p* *pp*

Alto 1 *p* *pp*

Alto 2 *p* *pp*

Ten. 1 *p* *pp*

Ten. 2 *p* *pp*

Bar. 1 *p* *pp*

Bar. 2 *f* *p* *p* *pp*

slap

74

Sopr. 1 *sf f*

Sopr. 2 *sf f*

Alto 1 *sf f* *mf*

Alto 2 *sf f* *mf*

Ten. 1 *sf f* *mf*

Ten. 2 *sf f* *mf*

Bar. 1 *sf f* *pp*

Bar. 2 *sf f*

77

Sopr. 1 *f* *mp* *sub.f*

Sopr. 2 *f* *mp* *f*

Alto 1 *f* *mp* *f*

Alto 2 *f* *mp* *f*

Ten. 1 *f* *p* *f*

Ten. 2 *f* *p* *f*

Bar. 1 *f* *p* *f*

Bar. 2 *f* *pp* *f*

Detailed description: This block contains the musical notation for measures 77 through 80, specifically for the Soprano and Alto parts. The score is written for two staves per voice part. The Soprano part (Sopr. 1 and 2) begins with a forte (*f*) dynamic and features triplet patterns. It transitions to mezzo-piano (*mp*) and then piano (*p*) before reaching a mezzo-forte (*sub.f*) dynamic. The Alto part (Alto 1 and 2) also starts with *f*, moves to *mp*, and then *f*. The Tenor (Ten. 1 and 2) and Baritone (Bar. 1 and 2) parts follow a similar dynamic arc from *f* to *p* and back to *f*. The Baritone part includes a *pp* (pianissimo) dynamic. The music is in a 2/4 time signature and features complex rhythmic patterns with many triplets.

80

Sopr. 1 *sf* *sf* *sf* *sf* *sf* *sf*

Sopr. 2 *sf* *sf* *sf* *sf* *sf* *sf*

Alto 1 *sf* *sf* *sf* *sf* *sf* *sf*

Alto 2 *sf* *sf* *sf* *sf* *sf* *sf*

Ten. 1 *sf* *sf* *sf* *sf* *sf* *sf*

Ten. 2 *sf* *sf* *sf* *sf* *sf* *sf*

Bar. 1 *sf* *sf* *sf* *sf* *sf* *sf*

Bar. 2 *sf* *sf* *sf* *sf* *sf* *sf*

Detailed description: This block contains the musical notation for measures 80 through 83, specifically for the Soprano and Alto parts. The score is written for two staves per voice part. The Soprano part (Sopr. 1 and 2) begins with a sforzando (*sf*) dynamic and features a series of accented notes. The Alto part (Alto 1 and 2) also starts with *sf* and features similar accented patterns. The Tenor (Ten. 1 and 2) and Baritone (Bar. 1 and 2) parts follow a similar dynamic arc from *sf* to *sf*. The music is in a 2/4 time signature and features complex rhythmic patterns with many accented notes.

1  
Sopr.

2

1  
Alto

2

1  
Ten.

2

1  
Bar.

2

86

G. P.

G. P.

1  
Sopr.

2

1  
Alto

2

1  
Ten.

2

1  
Bar.

2

91 *accel. poco a poco* ----- 13

Sopr. 1 *mf* *sub.* *pp* *mf*

Sopr. 2 *mf* *sub.* *pp* *mf*

Alto 1 *mf* *sub.* *pp* *mf*

Alto 2 *mf* *sub.* *pp* *mf*

Ten. 1 *mf* *sub.* *pp* *mf* *pp*

Ten. 2 *mf* *sub.* *pp* *mf* *pp*

Bar. 1 *mf* *pp*

Bar. 2 *mf* *pp*

96 *(accel.)* -----

Sopr. 1 *sub.* *pp* *mf* *pp*

Sopr. 2 *pp* *mf* *pp*

Alto 1 *pp* *mf* *pp*

Alto 2 *pp* *mf* *pp*

Ten. 1 *mf* *pp*

Ten. 2 *mf* *pp*

Bar. 1 *mf* *pp*

Bar. 2 *mf* *pp*

(accel.) ----- ♩ = 120-132

100

Sopr. 1 *pp* *ff* *ff*

Sopr. 2 *pp* *ff* *ff*

Alto 1 *pp* *ff* *ff*

Alto 2 *pp* *ff* *ff*

Ten. 1 *pp* *ff* *pp* *ff*

Ten. 2 *pp* *ff* *pp* *ff*

Bar. 1 *ff* *pp* *ff*

Bar. 2 *ff* *pp* *ff*

106

Sopr. 1 *ff* *ff* *ff*

Sopr. 2 *ff* *ff* *ff*

Alto 1 *ff* *ff* *ff*

Alto 2 *ff* *ff* *ff*

Ten. 1 *ff* *sub. pp* *ff*

Ten. 2 *ff* *sub. pp* *ff*

Bar. 1 *ff* *ff* *ff*

Bar. 2 *ff* *slap* *ff*

G. P.

II  
- 3311 -

♩ = 112

Soprano Saxophone 1 in B-flat  
Alto Saxophone 1 in E-flat  
Tenor Saxophone 1 in B-flat  
Soprano Saxophone 2 in B-flat  
Alto Saxophone 2 in E-flat  
Tenor Saxophone 2 in B-flat  
Baritone Saxophone 1 in E-flat  
Baritone Saxophone 2 in E-flat

Sopr. 1  
Alto 1  
Ten. 1  
Sopr. 2  
Alto 2  
Ten. 2  
Bar. 1  
Bar. 2

Sopr. 1  
Alto 1  
Ten. 1  
Sopr. 2  
Alto 2  
Ten. 2  
Bar. 1  
Bar. 2

17  
Sopr. 1  
Alto 1  
Ten. 1  
Sopr. 2  
Alto 2  
Ten. 2  
Bar. 1  
Bar. 2

23

Sopr. 1  
Alto 1  
Ten. 1  
Sopr. 2  
Alto 2  
Ten. 2  
Bar. 1  
Bar. 2

29

Sopr. 1  
Alto 1  
Ten. 1  
Sopr. 2  
Alto 2  
Ten. 2  
Bar. 1  
Bar. 2

34

Musical score for measures 34-37. The score is for Soprano 1, Alto 1, Tenor 1, Soprano 2, Alto 2, Tenor 2, Baritone 1, and Baritone 2. Measures 34-35 are in 4/4 time, and measures 36-37 are in 3/4 time. The vocal parts (Soprano 1, Alto 1, Tenor 1) feature a melodic line with a triplet in measure 34 and dynamic markings of *f* and *bisbigl.*. The instrumental parts (Soprano 2, Alto 2, Tenor 2, Baritone 1, Baritone 2) provide accompaniment with dynamic markings of *f* and *mp*. The word "ord." is written above the vocal lines in measures 36 and 37.

38

Musical score for measures 38-41. The score is for Soprano 1, Alto 1, Tenor 1, Soprano 2, Alto 2, Tenor 2, Baritone 1, and Baritone 2. Measures 38-39 are in 2/4 time, and measures 40-41 are in 3/4 time. The vocal parts (Soprano 1, Alto 1, Tenor 1) feature a melodic line with dynamic markings of *mp* and *f*, and the instruction "vibr.". The instrumental parts (Soprano 2, Alto 2, Tenor 2, Baritone 1, Baritone 2) provide accompaniment with dynamic markings of *mf*, *mp*, and *f*. The word "vibr." is written above the vocal lines in measures 38, 39, and 40.



keys

Sopr. 1 *f* > < > < < < *f*

Alto 1 *f* > < > < < < *f*

Ten. 1 *f* > < > < < < *f*

Sopr. 2 vibr. vibr. *mf* *f* 3 3 3 3 vibr.

Alto 2 vibr. vibr. *mf* *f* 3 3 3 3 vibr.

Ten. 2 vibr. vibr. *mf* *f* 3 3 3 3 vibr.

Bar. 1 *f*

Bar. 2 *f* *mp*

keys

Sopr. 1 *p* < < < < < < *f* < < < < < < *f* > *mf*

Alto 1 *p* < < < < < < *f* < < < < < < *f* > *mf*

Ten. 1 *p* < < < < < < *f* < < < < < < *f* > *mf*

Sopr. 2 *f*

Alto 2 *f*

Ten. 2 *f*

Bar. 1 *mf* *f* *mf*

Bar. 2 *f* *f*

63

Sopr. 1  
Alto 1  
Ten. 1  
Sopr. 2  
Alto 2  
Ten. 2  
Bar. 1  
Bar. 2

69

Sopr. 1  
Alto 1  
Ten. 1  
Sopr. 2  
Alto 2  
Ten. 2  
Bar. 1  
Bar. 2

76

Sopr. 1  
Alto 1  
Ten. 1  
Sopr. 2  
Alto 2  
Ten. 2  
Bar. 1  
Bar. 2

82

Sopr. 1  
Alto 1  
Ten. 1  
Sopr. 2  
Alto 2  
Ten. 2  
Bar. 1  
Bar. 2

90

Sopr. 1 *mf* *mp* *mp* *keys*

Alto 1 *mf* *mp* *mp* *keys*

Ten. 1 *mf* *mp* *mp* *keys*

Sopr. 2 *f* *vibr.* *p*

Alto 2 *f* *vibr.* *p*

Ten. 2 *f* *vibr.* *p*

Bar. 1 *mp*

Bar. 2 *vibr.* *p*

98

Sopr. 1 *pp* *vibr. lento* *senza vibr.*

Alto 1 *pp* *vibr. lento* *senza vibr.* *7* *mp*

Ten. 1 *pp* *vibr. lento* *senza vibr.*

Sopr. 2 *mp* *vibr.* *pp* *vibr. lento* *senza vibr.* *3*

Alto 2 *mp* *vibr.* *pp* *vibr. lento* *senza vibr.* *3*

Ten. 2 *mp* *vibr.* *pp*

Bar. 1 *p* *pp*

Bar. 2 *p* *pp*

III  
- 11111111 -

♩ = 60

1 Soprano Saxophone in B-flat

2 Soprano Saxophone in B-flat

1 Alto Saxophone in E-flat

2 Alto Saxophone in E-flat

1 Tenor Saxophone in B-flat

2 Tenor Saxophone in B-flat

1 Baritone Saxophone in E-flat

2 Baritone Saxophone in E-flat

6 Sopr.

1 Sopr.

2 Sopr.

1 Alto

2 Alto

1 Ten.

2 Ten.

1 Bar.

2 Bar.

10

Sopr. 1 *vibr. molto*

Sopr. 2 *vibr. molto*

Alto 1 *mp* *p* *pp* *vibr. molto*

Alto 2 *vibr. molto*

Ten. 1 *pp*

Ten. 2 *pp*

Bar. 1 *vibr. molto*

Bar. 2 *vibr. molto*

Annotations: *key-clicks*, *ord.*, *7*, *3*, *7*, *3*

14

Sopr. 1 *vibr. molto* *senza vibr.*

Sopr. 2 *vibr. molto* *senza vibr.*

Alto 1 *vibr. molto* *senza vibr.*

Ten. 1 *vibr. molto* *senza vibr.*

Ten. 2 *vibr. molto* *senza vibr.*

Bar. 1 *mf*

Bar. 2 *mf*

Dynamics: *p*, *f*, *pp*, *mf*

Annotations: *3*, *5*, *6*, *3*, *5*



26 27

Sopr. 1 *vibr.* *senza vibr.* *vibr.*

Sopr. 2 *vibr.* *senza vibr.* *vibr.* *senza vibr.*

Alto 1 *vibr.* *senza vibr.* *vibr.* *senza vibr.* *vibr.*

Alto 2 *vibr.* *senza vibr.* *vibr.* *senza vibr.* *vibr.* *senza vibr.*

Ten. 1 *mp*

Ten. 2 *mp* *p*

Bar. 1 *pp* *mp* *mp*

Bar. 2 *pp* *mp*

31 *senza vibr.*

Sopr. 1 *senza vibr.*

Sopr. 2

Alto 1 *senza vibr.* *vibr. lento* *senza vibr.*

Alto 2 *senza vibr.* *vibr. lento* *senza vibr.*

Ten. 1 *p* *vibr. lento* *senza vibr.*

Ten. 2 *vibr. lento* *senza vibr.*

Bar. 1 *pp* *vibr. lento*

Bar. 2 *pp* *vibr. lento*

IV  
- 2321 -



Tempo markings:  $\text{♩} = 60$  and  $\text{♩} = 90$

1 Soprano Saxophone in B-flat

2 Alto Saxophone 1 in E-flat

Alto Saxophone 2 in E-flat

Tenor Saxophone 1 in B-flat

Tenor Saxophone 2 in B-flat

Baritone Saxophone 2 in E-flat

Baritone Saxophone 1 in E-flat

Performance instructions: *vibr.*, *senza vibr.*, *mp*, *p*, *mf*, *f*, *sim.*, *vibr. lento*, *mf*, *f*, *(5)*

5

1 Sopr.

2 Sopr.

Alto 1

Alto 2

Ten. 1

Ten. 2

Bar. 2

Bar. 1

Performance instructions: *p < f >*, *sim.*, *vibr. lento*, *mf*, *f*, *(5)*

9

Sopr. 1 *f* *p < f* vibr.

Sopr. 2 *f* *p < f* vibr.

Alto 1 *mp* *mf* poco vibr.

Alto 2 *mp* *mf* poco vibr.

Ten. 1 *mp* *mf*

Ten. 2 *p* *f*

Bar. 2 *p* *f*

Bar. 1

14

Sopr. 1

Sopr. 2

Alto 1 *p* *mf*

Alto 2 *p* *mf*

Ten. 1 *p* *mf*

Ten. 2 *p* *f*

Bar. 2 *p* *f*

Bar. 1 *f* solo

18

Sopr. 1 *f* *mf* *f* > *mp*

Sopr. 2 *f* *mf* *f* > *mp*

Alto 1 vibr. → senza vibr. *f* *mp* *p*

Alto 2 vibr. → senza vibr. *f* *mp* *p* any pitches

Ten. 1 vibr. → senza vibr. *f* *mp* *p*

Ten. 2

Bar. 2

Bar. 1 *f*

22

Sopr. 1 *mp* *f* vibr. molto

Sopr. 2 *mp* *f* vibr. molto

Alto 1 *mp* *p* *mf* *p*

Alto 2 *mp* *p* *mf* *p* *mf* *p*

Ten. 1 *mp* *p* *mf* *p* *mf* *p*

Ten. 2 *f marc.*

Bar. 2 *f marc.*

Bar. 1 *f* *f* *f* frull.

1 Sopr. *f* *mf*

2 Sopr. *f* *mf*

Alto 1 *mp* *vibr.* *mf*

Alto 2 *mp* *vibr.* *mf*

Ten. 1 *mp* *vibr.* *mf*

Ten. 2 *p* *f* *mp*

Bar. 2 *p* *f* *mp*

Bar. 1 *ff* *mp* *f* *f*

1 Sopr. *f* *mp* *mp* *f* *mf*

2 Sopr. *f* *mp* *mp* *f* *mf*

Alto 1 *mf* *f*

Alto 2 *mf* *f*

Ten. 1 *mf*

Ten. 2 *f*

Bar. 2 *f*

Bar. 1 *mf* *ff* *frull.*

34

Sopr. 1  
Sopr. 2  
Alto 1  
Alto 2  
Ten. 1  
Ten. 2  
Bar. 2  
Bar. 1

*>p* *f* *<mf* *mf* *mp* *mf* *mp*  
*>p* *f* *<mf* *mf* *mp* *mf* *mp*  
*f* *mf > p* *<mp* *mf* *mp*  
*f > mf* *f > mf*  
*f > mf* *f > mf*  
*f* *f* *fp*

vibr. senza vibr.  
vibr. senza vibr.  
vibr. senza vibr.

38

Sopr. 1  
Sopr. 2  
Alto 1  
Alto 2  
Ten. 1  
Ten. 2  
Bar. 2  
Bar. 1

*mp < f* *f > p <><>* *p < f > <> ff*  
*mp < f* *f > p <><>* *f > p <> <mf*  
*f* *p < mf* *ff* *f* *mp*  
*f* *p < mf* *ff* *f* *mp*  
*f* *p < mf* *ff* *f* *mp*  
*mf* *p < mf* *mp*  
*mf* *p < mf* *mp*  
*f* *mp < f*

vibr.  
vibr.  
vibr.

♩ = 90

Musical score for the first system, measures 1-3. The score is arranged in two systems of four staves each. The first system includes Soprano 1, Alto Saxophone 1 in E-flat, Tenor Saxophone 1 in B-flat, and Baritone Saxophone 1 in E-flat. The second system includes Soprano 2, Alto Saxophone 2 in E-flat, Tenor Saxophone 2 in B-flat, and Baritone Saxophone 2 in E-flat. The music features dynamic markings such as *p*, *f*, and *ff*, along with vibrato instructions (*vibr.*). The time signature changes from 4/4 to 3/4 and back to 4/4.

Musical score for the second system, measures 4-6. The score continues with two staves for Soprano and two staves for Alto, Tenor, and Baritone saxophones. The music includes dynamic markings such as *f* and *G.P.* (Grave). The time signature changes from 4/4 to 3/4 and back to 4/4. The score includes triplets and various articulations.

♩ = 120

G. P.

9

Sopr. 1 *sempre f*

Alto 1 *sempre f*

Ten. 1 *sempre f*

Bar. 1 *sempre f*

Sopr. 2 *sempre f* (sic.)

Alto 2 *sempre f*

Ten. 2 *sempre f*

Bar. 2 *sempre f*

15

Sopr. 1 *mp*

Alto 1 *mp*

Ten. 1 *mp*

Bar. 1 *mp*

Sopr. 2 *mp*

Alto 2 *mp*

Ten. 2 *mp*

Bar. 2 *mp*



Sopr. 1

Alto 1

Ten. 1

Bar. 1

Sopr. 2

Alto 2

Ten. 2

Bar. 2

Sopr. 1

Alto 1

Ten. 1

Bar. 1

Sopr. 2

Alto 2

Ten. 2

Bar. 2



VI  
- 2222 -

♩ = 120 *molto rit.*

♩ = 75

G. P.

1 Soprano Saxophone in B-flat

2 Soprano Saxophone in B-flat

1 Alto Saxophone in E-flat

2 Alto Saxophone in E-flat

1 Tenor Saxophone in B-flat

2 Tenor Saxophone in B-flat

1 Baritone Saxophone in E-flat

2 Baritone Saxophone in E-flat

♩ = 50

G. P.

8

1 Sopr.

2 Sopr.

1 Alto

2 Alto

1 Ten.

2 Ten.

1 Bar.

2 Bar.

14 39

Sopr. 1 *pp* < *mp* < *ff* *p* *f* < *f* > *p* *pp*

Sopr. 2 *pp* < *mp* < *ff* *p* *f* < *f* > *p* *pp*

Alto 1 *pp* < *mp* < *ff* *p* *f* < *f* > *p* *pp*

Alto 2 *pp* < *mp* < *ff* *p* *f* < *f* > *p* *pp*

Ten. 1 < *mp* < *ff* *f* > *p* < > < > < > *f* > *p* *pp*

Ten. 2 < *mp* < *ff* *f* > *p* < > < > < > *f* > *p* *pp*

Bar. 1 < *mp* < *ff* *f* > *p* < > < > < > *f* > *p* *pp* (sic.)

Bar. 2 < *mp* < *ff* *f* > *p* < > < > < > *f* > *p* *pp* (sic.)

20 G. P. G. P.

Sopr. 1 *ff sub.p* < *mf* *ff* *ossia:*

Sopr. 2 *ff sub.p* < *mf* *ff* *ossia:*

Alto 1 *ff sub.p* < *mf* < *ff* *ossia:*

Alto 2 *ff sub.p* < *mf* < *ff* *ossia:*

Ten. 1 *ff sub.p* < *mf* < *ff* *ossia:*

Ten. 2 *ff sub.p* < *mf* < *ff* *ossia:*

Bar. 1 *ff sub.p* < *mf* < *ff* *ossia:*

Bar. 2 *ff sub.p* < *mf* < *ff* *ossia:*

27

Sopr. 1 *mf* < *ff* *p* *ff* > *p* < > >

Sopr. 2 *mf* < *ff* > *mf* > *p* *ff* > *p* < > >

Alto 1 *mf* < *ff* > *mp* *p* *ff* > *p* < > >

Alto 2 *mf* < *ff* > *mp* *p* *ff* > *p* < > >

Ten. 1 *mf* < *ff* > *mf* > *p* *ff* > *p* < > >

Ten. 2 *mf* < *ff* > *mf* > *p* *ff* > *p* < > >

Bar. 1 *mf* < *ff* > *mf* > *f* *ff* > *p* < > >

Bar. 2 *mf* < *ff* > *mp* *f* *ff* > *p* < > >

34

Sopr. 1 *p* *f* *p* *fff* vibr. *ossia:*

Sopr. 2 *p* *f* *p* *fff* vibr. *ossia:*

Alto 1 *p* *f* *p* *fff* vibr. *ossia:*

Alto 2 *p* *f* *p* *fff* vibr. *ossia:*

Ten. 1 *p* *f* *p* *fff* vibr. *ossia:*

Ten. 2 *p* *f* *p* *fff* vibr. *ossia:*

Bar. 1 *p* *f* *p* *fff* vibr. *ossia:*

Bar. 2 *p* *f* *p* *fff* vibr. *ossia:*