

dedicated to Philipp Diederich & Mariana Hernández

ohne Titel (3)

for violin, alto saxophone & radio orchestra

Levin Eric Zimmermann

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25.08.2021

34:10 ↔ 34:15 34:25 ↔ 34:30

violin

34:30 ↔ 34:40 34:50 ↔ 34:55

violin

34:55 ↔ 35:05 35:10 ↔ 35:15

violin

Notes

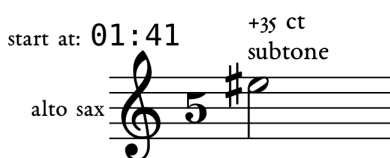
General remarks

This work is intended for an outdoor performance. Together with the electronics the players create a slowly evolving sound field. The intention of the resulting field shouldn't be to dominate the acoustic space and overlay the environmental noise but rather to enrich it.

In order to perform this work each player will need a stopwatch ¹. The notation consist of time brackets as it has been developed in the late works of US-American composer John Cage. The two left numbers indicate the time range (in minutes and seconds) within which the player may start. The two right numbers indicate the time range (in minutes and seconds) within which the player shall stop.

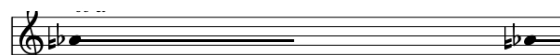


Besides the rather free time brackets the score also contains stricter variants. In the example below the player has to start at the given time and play the music within the notated tempo.



¹Alternatively a video score can be used which is provided by the composer.

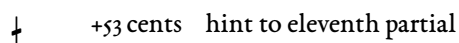
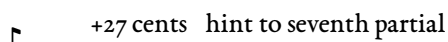
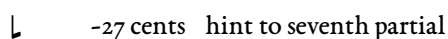
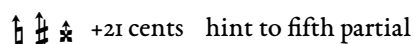
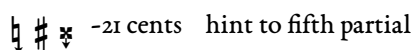
In time-brackets rhythm is written with duration-lines. Duration in time is equal to space in notation ("proportional notation"). Empty space between lines and note heads indicate rests.



Microtonal deviations to the closest chromatic tempered pitch are notated with cent values above notes.



Additionally microtonal accidentals ² are provided.



Instruments should be tuned to the concert pitch a=442 Hertz (this the tuning of the tape part).

²The Helmholtz-Ellis-JI-Notation accidentals have been developed by Marc Sabat and Wolfgang von Schweinitz. See the plainsound webpage for a complete introduction of the accidentals.

Alto Saxophone

Harmonics are notated as chords where the lower notes indicate the root pitch (pitch for fingering) and the upper note the respective harmonic.

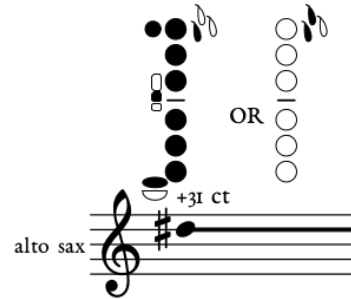


Multiphonics are notated with the expected (transposed) pitches and a suggested fingering. The player is encouraged to freely move and vary the sound within the given multiphonic e. g. start with only one pitch, then slowly open the whole chord and finally end with another single pitch, or begin with the whole multiphonic and let it slowly vanish to only one note.

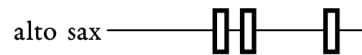


For microtones there are also suggestions for fingerings. If more than one fingering does work on the particular instrument and if the fingerings differ in the resulting timbre, the

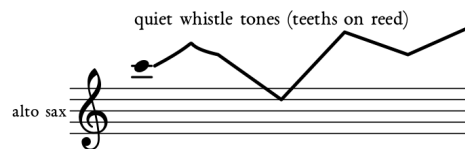
player can freely alternate between all possibilities to gain variations in sound.



Graphical notation of white blocks indicate short irregular noise sounds (for instance key clicks or dry slaps with as little recognizable pitch as possible). The density of the rectangles represent the density of the sounds. The notation is merely symbolic and shouldn't be read literally.



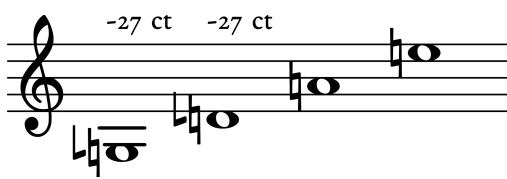
The notation for high whistle sounds by placing the teeth on the reed is merely symbolic too. Both the absolute pitch and the pitch contour (glissando) can be determined by the saxophone player.



Tones should mostly be quiet but sometimes be loud. The melodic phrases ("Westminster Chimes") should sound distant and anonymous.

Violin

The violin needs a simple scordatura which detunes the two lower strings. For tuning the violin without an electronic tuner the player can first tune the d - string to the seventh partial of the e - string and then tune the g - string as a perfect fifth to the detuned d - string.



All harmonics are natural harmonics. The string is indicated with the lower note head and the finger position with the upper note head.



For double harmonics there are lines between the nodes and the strings.



The bow crossing note head means that the performer should damp any string with the left hand and simultaneously bow with over-pressure close to the fretboard to gain a noisy sound.




The notation below means harmonic-glissando. Both the string played and the exact pitch contour are left to the performer (the notation is only symbolic).



Tones should mostly be quiet but sometimes be loud.


List of saxophone multiphonics



kientzy 20, Dynamics: ('pp', 'mp')

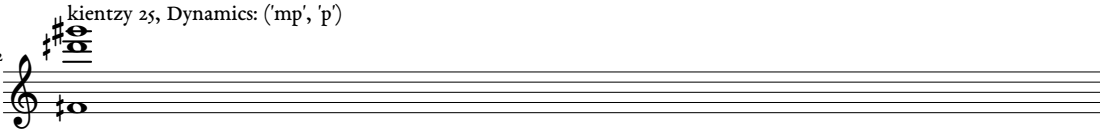


A musical staff in treble clef with a key signature of one sharp (F#) and a time signature of 8/8. The staff contains a single note with a stem and a flag, positioned on the first line of the staff.




kientzy 25, Dynamics: ('mp', 'p')

2

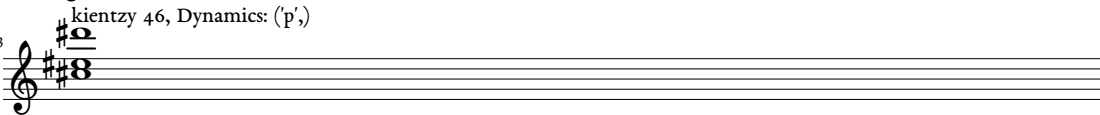


A musical staff in treble clef with a key signature of one sharp (F#) and a time signature of 8/8. The staff contains a single note with a stem and a flag, positioned on the first line of the staff. A small number '2' is written to the left of the staff.

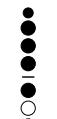


kientzy 46, Dynamics: ('p')

3

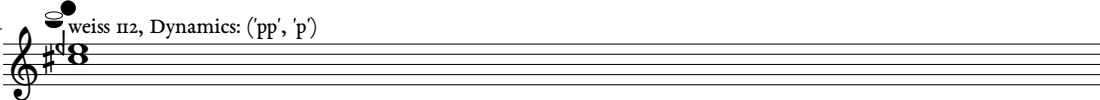


A musical staff in treble clef with a key signature of one sharp (F#) and a time signature of 8/8. The staff contains a single note with a stem and a flag, positioned on the first line of the staff. A small number '3' is written to the left of the staff.




weiss 112, Dynamics: ('pp', 'p')

4

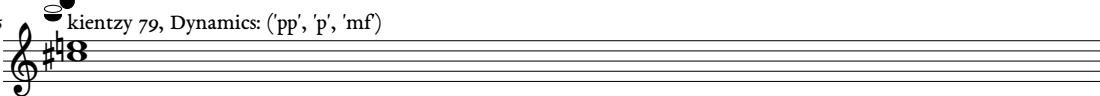


A musical staff in treble clef with a key signature of one sharp (F#) and a time signature of 8/8. The staff contains a single note with a stem and a flag, positioned on the first line of the staff. A small number '4' is written to the left of the staff.

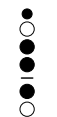


kientzy 79, Dynamics: ('pp', 'p', 'mf')

5

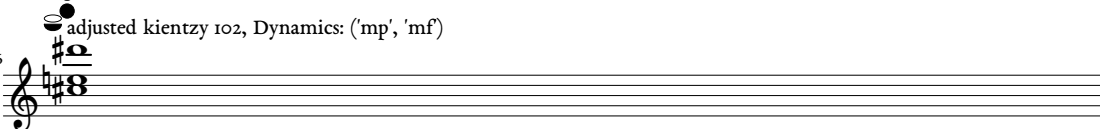


A musical staff in treble clef with a key signature of one sharp (F#) and a time signature of 8/8. The staff contains a single note with a stem and a flag, positioned on the first line of the staff. A small number '5' is written to the left of the staff.



adjusted kientzy 102, Dynamics: ('mp', 'mf')

6



A musical staff in treble clef with a key signature of one sharp (F#) and a time signature of 8/8. The staff contains a single note with a stem and a flag, positioned on the first line of the staff. A small number '6' is written to the left of the staff.

List of saxophone microtonal pitches

The image displays three staves of musical notation, each containing four diagrams of saxophone fingerings. Each diagram shows a vertical column of circles representing keys, with some circles filled (black) and some empty (white). Below each diagram is a cent (ct) value. The first staff shows three fingerings with values -14 ct, -35 ct, and -16 ct. The second staff shows four fingerings with values +33 ct, -31 ct, -45 ct, and +31 ct. The third staff shows four fingerings with values -33 ct, -14 ct, +35 ct, and -35 ct. The staves are marked with a treble clef and a key signature of one sharp (F#).

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00:50 ↔ 00:55

violin



01:00 ↔ 01:05

01:30 ↔ 01:35

violin



01:45 ↔ 01:50

01:55 ↔ 02:00

violin

Violin musical notation for the segment 01:55-02:00. It features two staves: the upper staff in treble clef and the lower staff in bass clef. The notation includes a dynamic marking of $8-1$ and a fermata over the first measure. The piece concludes with a double bar line.

02:15 ↔ 02:20

02:25 ↔ 02:30

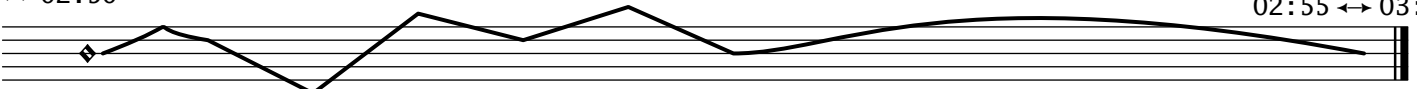
violin

Violin musical notation for the segment 02:25-02:30. It features two staves: the upper staff in treble clef and the lower staff in bass clef. The notation includes a dynamic marking of 8 and a fermata over the first measure. The piece concludes with a double bar line.

02:40 ↔ 02:45

02:45 ↔ 02:50

violin



02:55 ↔ 03:00

03:10 ↔ 03:15

violin



03:20 ↔ 03:25

03:25 ↔ 03:30

violin

Violin musical notation for the segment 03:25-03:30. It features two staves: the upper staff in treble clef and the lower staff in bass clef. The notation includes a dynamic marking of 8 and a fermata over the first measure. The piece concludes with a double bar line.

03:40 ↔ 03:45

03:45 ↔ 03:50

04:10 ↔ 04:15

Violin score for the first system. The top staff contains two whole notes with an 8-measure rest above the first. The bottom two staves contain a complex rhythmic pattern of eighth and sixteenth notes. A dashed line with a '1' above it spans the first measure of the top staff.

04:45 ↔ 04:50

05:05 ↔ 05:10

Violin score for the second system. The top staff contains two whole notes. The bottom two staves contain a complex rhythmic pattern of eighth and sixteenth notes.

05:15 ↔ 05:20

05:30 ↔ 05:35

Violin score for the third system. The top staff contains two whole notes. The bottom two staves contain a complex rhythmic pattern of eighth and sixteenth notes.

06:05 ↔ 06:10

06:15 ↔ 06:20

Violin score for the fourth system. The top staff contains a single whole note with a fermata. The bottom two staves are empty.

06:20 ↔ 06:25

06:45 ↔ 06:50

Violin score for the fifth system. The top staff contains two whole notes with an 8-measure rest above the first. The bottom two staves contain a complex rhythmic pattern of eighth and sixteenth notes.

07:00 ↔ 07:05

07:20 ↔ 07:25

Violin score for the sixth system. The top staff contains two whole notes with an 8-measure rest above the first. The bottom two staves contain a complex rhythmic pattern of eighth and sixteenth notes. A dashed line with a '1' above it spans the first measure of the top staff.

07:25 ↔ 07:30

07:45 ↔ 07:50

violin

07:50 ↔ 07:55

08:05 ↔ 08:10

violin

08:10 ↔ 08:15

08:35 ↔ 08:40

violin

09:05 ↔ 09:10

09:25 ↔ 09:30

violin

09:45 ↔ 09:50

10:00 ↔ 10:05

violin


10:40 ↔ 10:45

11:05 ↔ 11:10

violin

11:10 ↔ 11:15

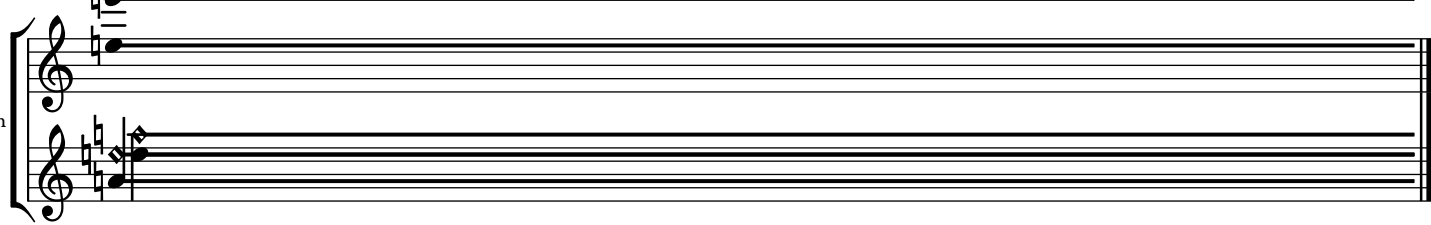
11:25 ↔ 11:30

violin 

11:35 ↔ 11:40

11:55 ↔ 12:00

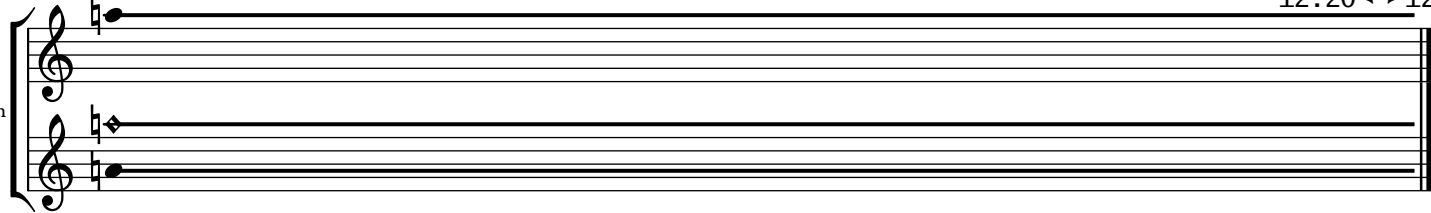
violin *8⁻ 1*



12:05 ↔ 12:10

12:20 ↔ 12:25

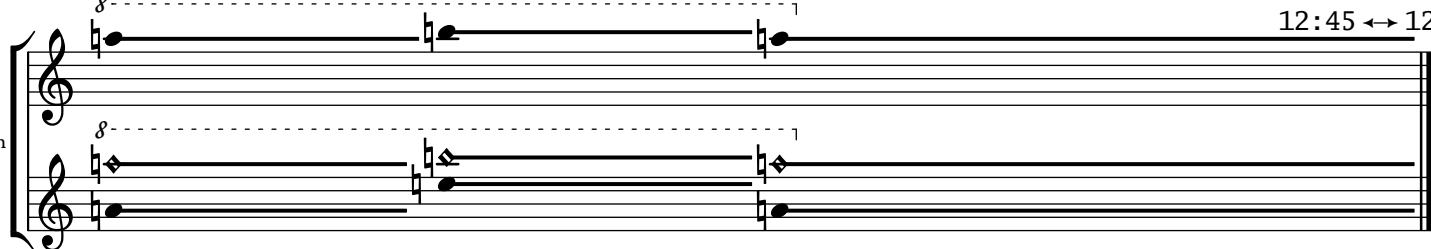
violin



12:30 ↔ 12:35

12:45 ↔ 12:50


violin *8⁻*



12:50 ↔ 12:55

13:15 ↔ 13:20

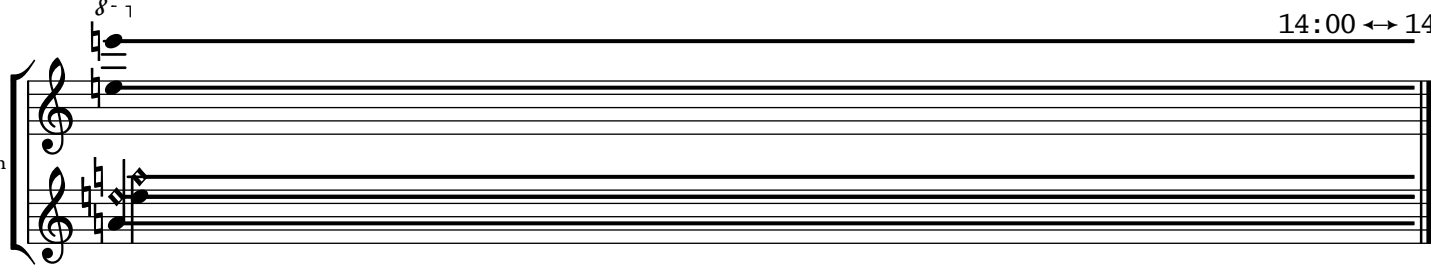
violin *8⁻*



13:40 ↔ 13:45

14:00 ↔ 14:05


violin *8⁻ 1*



14:05 ↔ 14:10

14:20 ↔ 14:25

violin *+29 ct*



14:35 ↔ 14:40

14:50 ↔ 14:55

violin

14:55 ↔ 15:00

15:05 ↔ 15:10

violin

15:10 ↔ 15:15

15:35 ↔ 15:40

violin

15:40 ↔ 15:45

16:00 ↔ 16:05

violin

16:10 ↔ 16:15

16:20 ↔ 16:25

violin

16:25 ↔ 16:30

16:40 ↔ 16:45

violin

16:45 ↔ 16:50

17:00 ↔ 17:05

violin

17:05 ↔ 17:10

17:30 ↔ 17:35

violin

17:35 ↔ 17:40

18:00 ↔ 18:05

violin

18:05 ↔ 18:10

18:25 ↔ 18:30

violin

19:05 ↔ 19:10

19:15 ↔ 19:20

violin

19:20 ↔ 19:25

19:40 ↔ 19:45

violin

19:45 ↔ 19:50

20:00 ↔ 20:05

violin

20:05 ↔ 20:10

20:30 ↔ 20:35

violin

20:35 ↔ 20:40

20:50 ↔ 20:55

sf

violin

20:55 ↔ 21:05

21:15 ↔ 21:20

violin

+33 ct

+33 ct

+19 ct

21:20 ↔ 21:30

21:35 ↔ 21:40

violin

+33 ct

+19 ct

+16 ct

+19 ct

+16 ct

21:40 ↔ 21:45

22:00 ↔ 22:05

sf

violin

sf

22:05 ↔ 22:15

22:25 ↔ 22:30

violin

+18 ct

+33 ct

+18 ct

+33 ct

start at: 22:39

violin

54

alto sax

+35 ct

+31 ct

2 vl.

a. s.

+31 ct

+35 ct

3

vl. -35 ct

a. s. -33 ct

4

vl. -35 ct

a. s. -33 ct

5

vl. $+35$ ct -33 ct $+47$ ct -29 ct $+47$ ct

a. s. -33 ct $+35$ ct $+31$ ct

6

vl. 8 -10 ct -35 ct

a. s. -33 ct

7

vl. 8 -33 ct PIZZ. ARCO ORD. -35 ct

a. s. -33 ct

8

vl. $+16$ ct

a. s. -33 ct

9

vl. -33 ct -35 ct $+14$ ct

a. s. -33 ct

IO
vl. *4/4* *+33 ct*

a. s. *4/4* *-33 ct*

II
vl. *3/4* *Pizz.*

a. s. *3/4* *(slap)*

24:55 ↔ 25:00

violin 25:05 ↔ 25:10

25:10 ↔ 25:15 *8* 25:30 ↔ 25:35

violin

25:45 ↔ 25:50

26:00 ↔ 26:05

violin *8*

26:05 ↔ 26:10

26:30 ↔ 26:35

violin

26:35 ↔ 26:40

26:55 ↔ 27:00

violin *+2 ct*

27:00 ↔ 27:05

27:25 ↔ 27:30

8⁻¹

violin

27:35 ↔ 27:40

27:55 ↔ 28:00

violin

28:15 ↔ 28:20

28:35 ↔ 28:40

violin

-45 ct

29:00 ↔ 29:05

29:25 ↔ 29:30

violin

8⁻

29:30 ↔ 29:35

29:50 ↔ 29:55

violin

29:55 ↔ 30:05

30:10 ↔ 30:15

violin

-47 ct

-62 ct

-31 ct

-47 ct

-31 ct

30:15 ↔ 30:25

30:35 ↔ 30:40

violin

-47 ct

-29 ct

+4 ct

-33 ct

30:40 ↔ 30:50

Violin staff with notes and fingerings: -2 ct, -33 ct, +4 ct, -2 ct, -33 ct. Time markers: 30:40 ↔ 30:50, 30:55 ↔ 31:00.

31:00 ↔ 31:05

Violin staff with notes and fingerings: +4 ct, #. Time markers: 31:00 ↔ 31:05, 31:15 ↔ 31:20.

31:20 ↔ 31:30

Violin staff with notes and fingerings: -31 ct, +2 ct, -31 ct, -35 ct, -31 ct. Time markers: 31:20 ↔ 31:30, 31:40 ↔ 31:45.

31:45 ↔ 31:50

Violin staff with notes and fingerings: 8, 8. Time markers: 31:45 ↔ 31:50, 32:00 ↔ 32:05.

32:05 ↔ 32:10

Violin staff with notes and fingerings: 8, 8. Time markers: 32:05 ↔ 32:10, 32:30 ↔ 32:35.

32:40 ↔ 32:50

Violin staff with notes and fingerings: +2 ct, -2 ct, +2 ct, -2 ct, +2 ct. Time markers: 32:40 ↔ 32:50, 32:55 ↔ 33:00.

33:00 ↔ 33:05

Violin staff with notes and fingerings: 8, 8. Time markers: 33:00 ↔ 33:05, 33:20 ↔ 33:25.

33:25 ↔ 33:30

33:40 ↔ 33:45

violin

33:45 ↔ 33:50

34:00 ↔ 34:05

violin

34:10 ↔ 34:15

34:25 ↔ 34:30

violin

34:30 ↔ 34:40

34:50 ↔ 34:55

violin

34:55 ↔ 35:05

35:10 ↔ 35:15

violin

start at: 35:27

$\text{♩} = 50$

violin

alto sax

vl.

a. s.

vl.

a. s.

5

vl. -35 ct -31 ct -35 ct -29 ct

a. s. -33 ct

6

vl. $+14$ ct $+18$ ct -29 ct -33 ct -29 ct

a. s. -33 ct -31 ct

7

vl. $+31$ ct

a. s. $+33$ ct

36:50 ↔ 37:00

violin -14 ct -45 ct -31 ct -17 ct -47 ct

37:10 ↔ 37:15

37:15 ↔ 37:25

violin -47 ct -62 ct -47 ct -31 ct -47 ct

37:30 ↔ 37:35

37:45 ↔ 37:50

violin -66 ct

38:05 ↔ 38:10

38:10 ↔ 38:15

violin

38:20 ↔ 38:25

38:25 ↔ 38:30

violin

38:35 ↔ 38:40

38:40 ↔ 38:45

39:05 ↔ 39:10

Violin score for measures 38:40-38:45 and 39:05-39:10. The score features a piano (*p*) dynamic marking and a fermata over the final measure. The key signature is one sharp (F#).

39:20 ↔ 39:30

39:40 ↔ 39:45

Violin score for measures 39:20-39:30 and 39:40-39:45. The score includes cent adjustments: +4 ct, -31 ct, +4 ct, and -33 ct.

39:45 ↔ 39:50

40:00 ↔ 40:05

Violin score for measures 39:45-39:50 and 40:00-40:05. The score shows a whole note with a fermata.

40:05 ↔ 40:10

40:25 ↔ 40:30

Violin score for measures 40:05-40:10 and 40:25-40:30. The score features a piano (*p*) dynamic marking and a fermata.

40:30 ↔ 40:35

40:55 ↔ 41:00

Violin score for measures 40:30-40:35 and 40:55-41:00. The score features a piano (*p*) dynamic marking and a fermata.

41:00 ↔ 41:05

41:15 ↔ 41:20

Violin score for measures 41:00-41:05 and 41:15-41:20. The score includes a cent adjustment of -17 ct.

41:40 ↔ 41:45

41:50 ↔ 41:55

Violin score for measures 41:40-41:45 and 41:50-41:55. The score shows a whole note with a fermata.

start at: 42:15 $\text{♩} = 45$

violin $\text{♩} = 45$
-35 ct (left hand pizz.)
-31 ct
-33 ct

alto sax
-33 ct

2
vl.
-31 ct
+14 ct
-35 ct

a. s.
3
-33 ct

3
vl.
-31 ct
+12 ct

a. s.

4
vl.
Pizz.
+14 ct
ARCO ORD.
-35 ct
Pizz.
ARCO ORD.
-33 ct

a. s.
-33 ct

5
vl.
-31 ct
-35 ct
-31 ct
-45 ct
-31 ct
+31 ct
+45 ct

a. s.
-33 ct
-45 ct

6
vl.
a. s.

7
vl.
a. s.

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ohne Titel (3)

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01:20 ↔ 01:25 quiet whistle tones (teeth on reed) 01:35 ↔ 01:40

start at: 01:41 = 45 +35 ct subtone +31 ct

02:15 ↔ 02:20 quiet whistle tones (teeth on reed) 02:35 ↔ 02:40

02:50 ↔ 02:55 03:05 ↔ 03:15

03:15 ↔ 03:20 03:35 ↔ 03:45

04:00 ↔ 04:05 04:25 ↔ 04:30

04:40 ↔ 04:45 05:00 ↔ 05:05

05:10 ↔ 05:15 05:35 ↔ 05:45

05:50 ↔ 05:55

06:05 ↔ 06:10

06:15 ↔ 06:20

06:30 ↔ 06:35

quiet whistle tones (teeth on reed)

06:40 ↔ 06:45

07:00 ↔ 07:05

07:05 ↔ 07:10

07:20 ↔ 07:30

07:30 ↔ 07:35

07:45 ↔ 07:50

08:00 ↔ 08:05

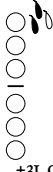
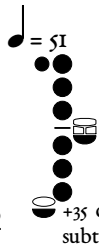
08:20 ↔ 08:25

quiet whistle tones (teeth on reed)

08:25 ↔ 08:30

08:50 ↔ 08:55

start at: 09:02 ♩ = 48
subtone



+31 ct

start at: 13:22

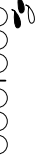
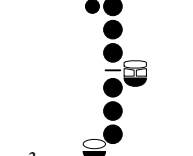
+35 ct subtone

alto sax

2
a. s.

(C4)

-33 ct



3
a. s.

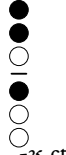
+35 ct

+31 ct

4
a. s.

5
a. s.

14:10 ↔ 14:15

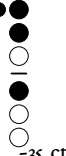


-35 ct

alto sax

14:25 ↔ 14:30

14:30 ↔ 14:35

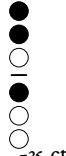


-35 ct

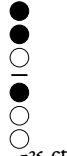
alto sax

14:55 ↔ 15:00

15:00 ↔ 15:10



-35 ct



-35 ct

alto sax

15:15 ↔ 15:20

15:20 ↔ 15:25

15:40 ↔ 15:45

alto sax

15:50 ↔ 15:55

16:10 ↔ 16:15

alto sax

16:15 ↔ 16:25

16:35 ↔ 16:40

alto sax

16:40 ↔ 16:45

16:55 ↔ 17:00

alto sax

17:05 ↔ 17:15

17:20 ↔ 17:25

alto sax

17:25 ↔ 17:35

17:45 ↔ 17:50

alto sax

17:50 ↔ 17:55

18:15 ↔ 18:20

alto sax

18:20 ↔ 18:30

18:35 ↔ 18:40

alto sax

19:25 ↔ 19:30

A vertical sequence of musical notation starting with a treble clef and a key signature of one sharp (F#). It consists of a series of notes and rests, including a half note with a sharp sign, and a quarter note with a sharp sign.

alto sax 19:50 ↔ 19:55

-45 ct

A horizontal musical staff for the alto saxophone, starting with a treble clef and a key signature of one sharp (F#). It contains a long horizontal line representing a sustained note, ending with a double bar line.

19:55 ↔ 20:00

A vertical sequence of musical notation starting with a treble clef and a key signature of one sharp (F#). It consists of a series of notes and rests, including a half note with a sharp sign, and a quarter note with a sharp sign.

alto sax 20:15 ↔ 20:20

-14 ct

A horizontal musical staff for the alto saxophone, starting with a treble clef and a key signature of one sharp (F#). It contains a long horizontal line representing a sustained note, ending with a double bar line.

20:25 ↔ 20:30

A vertical sequence of musical notation starting with a treble clef and a key signature of one sharp (F#). It consists of a series of notes and rests, including a half note with a sharp sign, and a quarter note with a sharp sign.

alto sax 20:45 ↔ 20:50

A horizontal musical staff for the alto saxophone, starting with a treble clef and a key signature of one sharp (F#). It contains a long horizontal line representing a sustained note, ending with a double bar line.

20:50 ↔ 20:55

A vertical sequence of musical notation starting with a treble clef and a key signature of one sharp (F#). It consists of a series of notes and rests, including a half note with a sharp sign, and a quarter note with a sharp sign.

alto sax 21:05 ↔ 21:10

A horizontal musical staff for the alto saxophone, starting with a treble clef and a key signature of one sharp (F#). It contains a long horizontal line representing a sustained note, ending with a double bar line.

21:10 ↔ 21:15

A vertical sequence of musical notation starting with a treble clef and a key signature of one sharp (F#). It consists of a series of notes and rests, including a half note with a sharp sign, and a quarter note with a sharp sign.

A vertical sequence of musical notation starting with a treble clef and a key signature of one sharp (F#). It consists of a series of notes and rests, including a half note with a sharp sign, and a quarter note with a sharp sign.

alto sax 21:35 ↔ 21:40

A horizontal musical staff for the alto saxophone, starting with a treble clef and a key signature of one sharp (F#). It contains a long horizontal line representing a sustained note, ending with a double bar line.

21:40 ↔ 21:45

A vertical sequence of musical notation starting with a treble clef and a key signature of one sharp (F#). It consists of a series of notes and rests, including a half note with a sharp sign, and a quarter note with a sharp sign.

alto sax 21:55 ↔ 22:00

A horizontal musical staff for the alto saxophone, starting with a treble clef and a key signature of one sharp (F#). It contains a long horizontal line representing a sustained note, ending with a double bar line.

22:00 ↔ 22:05

A vertical sequence of musical notation starting with a treble clef and a key signature of one sharp (F#). It consists of a series of notes and rests, including a half note with a sharp sign, and a quarter note with a sharp sign.

alto sax 22:25 ↔ 22:30

A horizontal musical staff for the alto saxophone, starting with a treble clef and a key signature of one sharp (F#). It contains a long horizontal line representing a sustained note, ending with a double bar line.

start at: 22:39 $\text{♩} = 54$

violin 5 6

a. sax $5 \#$ 6

2

vl. 6 5

a. s. $6 \#$ 5

3

vl. 5

a. s. 5

4

vl. 5

a. s. 5

5

vl. 5 6

a. s. 5 6

6

vl. 8_3 -10 ct

a. s. (C4) -33 ct

7

vl. 8_3 -33 ct Pizz. ARCO ORD. -35 ct

a. s. -33 ct (C4)

8

vl. +16 ct

a. s. (C4) -33 ct

9

vl. -33 ct -35 ct +14 ct

a. s. (C4) -33 ct

10

vl. +33 ct

a. s. (C4) -33 ct

II

vl. Pizz.

a. s. (slap)

25:20 ↔ 25:30

alto sax

+35 ct

-35 ct

25:40 ↔ 25:45

25:45 ↔ 25:50

alto sax

+35 ct

26:10 ↔ 26:15

26:15 ↔ 26:20

alto sax

26:40 ↔ 26:45

26:45 ↔ 26:55

alto sax

-31 ct

-31 ct

27:00 ↔ 27:05

27:05 ↔ 27:15

alto sax

-31 ct

-31 ct

27:25 ↔ 27:30

27:30 ↔ 27:35

alto sax

-31 ct

-31 ct

27:50 ↔ 27:55

start at: 27:56

alto sax

= 57

+35 ct subtone

+31 ct

28:20 ↔ 28:30

alto sax 28:40 ↔ 28:45

28:45 ↔ 28:55

alto sax 29:00 ↔ 29:05

29:10 ↔ 29:15

alto sax 29:35 ↔ 29:40

29:40 ↔ 29:45

alto sax 30:00 ↔ 30:05

30:05 ↔ 30:10

alto sax 30:20 ↔ 30:25

30:35 ↔ 30:45

alto sax 30:55 ↔ 31:00

31:00 ↔ 31:05

alto sax 31:25 ↔ 31:30

31:30 ↔ 31:35

31:50 ↔ 31:55

32:00 ↔ 32:05

32:15 ↔ 32:20

32:30 ↔ 32:40

32:45 ↔ 32:50

32:55 ↔ 33:05

33:15 ↔ 33:20

33:30 ↔ 33:40

33:45 ↔ 33:50

33:50 ↔ 34:00

34:10 ↔ 34:15

34:15 ↔ 34:25

34:30 ↔ 34:35

34:55 ↔ 35:05

35:15 ↔ 35:20

start at: 35:27 $\text{♩} = 50$

violin $+37 \text{ ct}$ $+33 \text{ ct}$

alto sax $+35 \text{ ct}$ (C4)

2 vl. -31 ct

a. s. (C4) -33 ct

3 vl.

a. s. (C4)

5 vl. -35 ct -31 ct -35 ct -29 ct

a. s. -33 ct (C4)

6 vl. $+14 \text{ ct}$ $+18 \text{ ct}$ -29 ct -33 ct -29 ct

a. s. (C4) -33 ct (C4) -31 ct

7 vl. $+31 \text{ ct}$

a. s. $+33 \text{ ct}$

37:15 ↔ 37:20

Diagram showing fingerings and breath marks for the first staff. A vertical column of notes is shown with circles representing fingers. A horizontal line with a vertical bar indicates a breath mark. The text '-14 ct' is written below the diagram.

37:35 ↔ 37:40

Musical staff for the first system, labeled 'alto sax'. It shows a single note with a sharp sign on a treble clef staff.

38:30 ↔ 38:40

Diagram showing fingerings and breath marks for the second staff. A vertical column of notes is shown with circles representing fingers. A horizontal line with a vertical bar indicates a breath mark. The text '-16 ct' is written below the first diagram, and '-35 ct' is written below the second diagram.

38:45 ↔ 38:50

Musical staff for the second system, labeled 'alto sax'. It shows a sequence of notes with sharp signs on a treble clef staff.

38:50 ↔ 39:00

Musical staff for the third system, labeled 'alto sax'. It shows a sequence of notes with sharp signs on a treble clef staff.

39:10 ↔ 39:15

39:30 ↔ 39:35

Diagram showing fingerings and breath marks for the fourth staff. A vertical column of notes is shown with circles representing fingers. A horizontal line with a vertical bar indicates a breath mark.

39:45 ↔ 39:50

Musical staff for the fourth system, labeled 'alto sax'. It shows a sequence of notes with sharp signs on a treble clef staff.

40:00 ↔ 40:05

Diagram showing fingerings and breath marks for the fifth staff. A vertical column of notes is shown with circles representing fingers. A horizontal line with a vertical bar indicates a breath mark.

40:25 ↔ 40:30

Musical staff for the fifth system, labeled 'alto sax'. It shows a sequence of notes with sharp signs on a treble clef staff.

40:30 ↔ 40:35

Musical staff for the sixth system, labeled 'alto sax'. It shows a sequence of notes with sharp signs on a treble clef staff.

40:45 ↔ 40:50

♩ = 48

Diagram showing fingerings and breath marks for the seventh staff. A vertical column of notes is shown with circles representing fingers. A horizontal line with a vertical bar indicates a breath mark. The text '-33 ct subtone' is written below the diagram.

start at: 41:24

Musical staff for the seventh system, labeled 'alto sax'. It shows a sequence of notes with sharp signs on a treble clef staff. The text '(C4)' is written above one of the notes.

2
a. s. (C4) -33 ct

3
a. s. +35 ct +31 ct

4
a. s.

start at: 42:15 ♩ = 45

violin -35 ct (left hand pizz.) -31 ct -33 ct

alto sax (C4) -33 ct

2
vl. -31 ct +14 ct -35 ct

a. s. (C4) -33 ct

3
vl. -31 ct +12 ct

a. s.

4
vl. Pizz. +14 ct ARCO ORD. -35 ct Pizz. ARCO ORD. -33 ct

a. s. -33 ct (C4)

5

vl.

a. s.

(C4)

-31 ct

-35 ct -31 ct -45 ct -31 ct +31 ct +45 ct

-33 ct

-45 ct

6

vl.

a. s.

7

vl.

a. s.