

*Written for and Dedicated to
Joseph and Anna Wytko*

EXPRESSIONS II

*on the
Paintings
of
Wassily Kandinsky*
(1866–1944)

(Image Music XXIII)

for

Two Saxophones
(Sopranos and Altos)

with

Piano and Two Percussion

GREG A STEINKE

SCORE

FRONTISPIECE

“To each spiritual epoch corresponds a new spiritual content, which that epoch expresses by forms that are new, unexpected, surprising and in this way aggressive.”

“Nature creates its form according to its ends; art creates its forms according to its own.”

(Nina Kandinsky quoting Wassily Kandinsky)

“The artist is a king, . . . not only because he has great powers, but also because he has great obligations.”

“If the artist be guardian of beauty, beauty can be measured only by the yardstick of internal greatness and necessity.”

“That is beautiful which is produced by internal necessity, which springs from the soul.”

from Wassily Kandinsky
Concerning the Spiritual in Art
New York: George Wittenborn, Inc., 1947, 11; 75.

Program Notes:

As has been expressed in a journal of the painter, Edvard Munch: “at times you see with different eyes,” a composer “at times [hears] with different [ears.]” And so it is here of “hearing” these paintings at this moment in time. Another moment might produce a different “hearing,” or “hearing” impression. I’ve attempted to create my “hearing” of these paintings and even create different possible hearings within the “hearing” through passages of structured improvisation, which in turn produce different hearings for the listener. So I’ve composed what I heard, to paraphrase Munch, at this moment in time.

GAS

Performance Notes:

In general, special performance techniques are indicated in the score and parts at the places where they occur. The various “free” sections, which involve a kind of “structured improvisation,” all have specific instructions where they occur; the musical events specified should be performed within the durational, timbral and dynamic parameters indicated but also allow for artistic license and interpretational freedom for the performer, which the composer is very willing to accept. This approach may result in different readings in various performances, perhaps different readings by the same performers in subsequent performances. Again, the composer is comfortable with this.

Duration: c. 20’

INSTRUMENTATION:

Two Saxophones
(Each doubling on Soprano and Alto Saxophones)

Piano/Celeste

Two Percussion:

Chimes (CH.) Crotales (Crot.) Vibraphone (Vib.) Xylophone (Xylo.) Marimba (Mar.)

1

Sizzle Cymbal (Siz. Cym.) High, medium and low triangles (Tri.) Tom-toms (T-toms.) Japanese Cup Gong on "E" (Cup Gong)

Hi-hat Cymbal (Hi-hat) Kabuki Blocks

High, medium and low Suspended Cymbals (thin metal) (S. cym.) Snare drum w/ and w/o snares (Sn. dr.) {shared/Perc. 2}

4 Timpani Suggested sizes: 22-23", 25-26", 28" and 32" High Suspended Cymbal (S. Cym.) Bass Drum (B. dr.) Mark Tree

25-26" 32" 26" Bongos (Bgos.) Tibetan Prayer Stones High and low Wood Blocks

2

Special signs: High drum of Tabla set: tuned F# (2nd mvmt.) & D (4th mvmt.) High and low Tam-tams (T-t.) Temple Blocks (T. bk.)

The above indicates placing cymbals (thin metal, sizes 18-22"), inverted, on the timpani heads of drums indicated, with smallest cymbals on smallest drum, etc. They are played by striking cymbal on edge and letting drum resonate while operating pedal as indicated, starting always with pedal in middle position unless otherwise indicated.

mal. = medium marimba mallet
stk. = snare drum sticks
hd. mal. = hard timpani mallet

ham. = chime hammer
hd. = with hands
met. btr. = medium metal beaters

EXPRESSIONS II

on Paintings of Wassily Kandinsky

(Image Music XXIII)

for

Two Saxophones (Sop./Alto), Piano, and Percussion

Greg A Steinke

Score

Klangvoll—"Sonorously"

Saxophone 1 Soprano
Saxophone 2 Alto

Percussion 1 (carry mal. & Ch. ham.) S. Cym./mal. to CH./ham.
sfzpp *molto* *l.v.* *f*

Percussion 2 Timp.
sfzpp *molto*

Piano

$\bullet = 68-72$

Sx. 1

Sx. 2

P. 1 *f* *f*

P. 2 *f. sec.*

Pno.

5

Sx. 1
*sfz**p* \curvearrowright *mf*, *cresc.* *f*

Sx. 2
*sfz**p* \curvearrowright *mf*, *cresc.* *f*

P. 1
mf *f*

P. 2
semp. mp

Pno.
mf, *cresc.*

10

Sx. 1

Sx. 2

P. 1
(drop mal. & ham.)
Sn. Dr./stks.
mf

P. 2
mf, *sec.* *mf*, *poco cresc.*

Pno.
10
mf *mf*, *cresc.*

20

Sx. 1 *mf*

Sx. 2 *mf*

P. 1 *sub. p* *sfzmf*

P. 2 *sub. mp* *mf*

Pno. *f*

20

Leo. *

Sx. 1 *f* *mf* *f*

Sx. 2 *f* *mf* *f*

P. 1 *fill (o+)* *fill* *sfzmf*

P. 2 *mf*

Pno. *f*

25

Sx. 1 *f*

Sx. 2 *f*

P. 1 *mp*

P. 2

25

Pno. *mf*

Sx. 1 *p*

Sx. 2 *p*

P. 1 Sn. Dr. w/o *mf*

P. 2

Pno. *f*

30

Sx. 1

Sx. 2

P. 1

P. 2

Pno.

close only on first 8th note! /stk. only

mp

sim.

Siz. Cym./ed.

mf

sub.f

sumf

mp

p

p

f

mf

l.v.

Sx. 1

Sx. 2

P. 1

P. 2

Pno.

sfz

sfz

sim.

sfz

sfz

sim.

f fill (o+)

ff

35

Sx. 1

Sx. 2

P. 1

P. 2

mf

sfzmp

sfzmp

Pno.

Detailed description: This system covers measures 35, 36, and 37. Saxophones 1 and 2 are silent. Piano 1 plays chords in measures 36 and 37, marked *sfzmp*. Piano 2 plays a continuous eighth-note pattern in measure 35 (*mf*) and continues in measures 36 and 37. The piano part features chords in measures 35, 36, and 37, marked *sfzmp*.

Sx. 1

Sx. 2

P. 1

P. 2

mp

poco sfz

poco sfz

Pno.

Detailed description: This system covers measures 38, 39, and 40. Saxophones 1 and 2 are silent. Piano 1 is silent. Piano 2 plays a melodic line in measure 38 (*mp*) and continues in measures 39 and 40. The piano part features chords in measures 38, 39, and 40, marked *poco sfz*.

40

Sx. 1 *mp* *f* *mp*

Sx. 2 *p* *mf* *mf* *p*

P. 1 Hi-hat/stks. *mf* *sim.*

P. 2 *p* *mf* *p*

Pno. *p*

Sx. 1 *mf* *poco sfz* *mf* *poco sfz*

Sx. 2

P. 1 *p*

P. 2 *p. legg.*

Pno. *mp, legg.*

45

Sx. 1 *mf* *poco sfz* *mf, espr.*

Sx. 2 *mf* *poco sfz*

P. 1 Sn. Dr. w/o & T-toms/stk.

P. 2

45

Pno.

Sx. 1 50

Sx. 2

P. 1

P. 2

50

Pno.

Sx. 1

Sx. 2

P. 1

P. 2

Pno.

mf

sfzmp

Sx. 1

Sx. 2

P. 1

P. 2

Pno.

mf

mf

poco sfz

55

Sx. 1 *mf* *poco sfz*

Sx. 2 *mf* *poco sfz*

P. 1 *mp*

P. 2 *mp*

Pno. *mf*

Sx. 1 *mp*, *accomp.*

Sx. 2 *mf, espr.*

P. 1

P. 2

Pno.

60

Sx. 1

Sx. 2

P. 1

P. 2

Pno.

Sx. 1

Sx. 2

P. 1

P. 2

Pno.

80

Sx. 1

Sx. 2

P. 1

P. 2

Pno.

mf

mf

sfzmf *mf* *mf* *sfzmf* *f*

mf *mf* *mf* *mf* *f*

f *mf* *f* *f*

Sx. 1

Sx. 2

P. 1

P. 2

f

f

mp

Pno.

f

90

Sx. 1 *sim.*
sfz

Sx. 2 *sim.*
sfz

P. 1 *f* fill (o+)

P. 2 *mf*

Pno. *ff*

95

Sx. 1

Sx. 2

P. 1 *sfzmp*

P. 2 *mp*

Pno. *poco sfz*

Sx. 1

Sx. 2

P. 1

P. 2

Pno.

mp f mp

p mf mf p

Hi-hat/stks. *sim.*

mf

p mf p

poco sfz

p

100

Sx. 1

Sx. 2

P. 1

P. 2

Pno.

mf *poco sfz*

mf *poco sfz*

p

p mp

100

p *p* *p* *mf*

Sx. 1 *mf, espr.*

Sx. 2 *mf*

P. 1

P. 2 *mp*

Pno.

Sx. 1 105 *semp. espr.*

Sx. 2

P. 1

P. 2

Pno. 105 *8va-*

Sx. 1

Sx. 2

P. 1

P. 2

Pno.

mf

(8^{va})

Sx. 1

Sx. 2

P. 1

P. 2

Pno.

110

mf

sfzmf

mp

l.v.

110

8^{va}

Sx. 1
f *mf* *allargando*

Sx. 2
f *mf*

P. 1
sec. *mf* *mf* *sfz*

P. 2
f *mf* *mf* *mf*

Pno.
f *mf* *allargando*

Sx. 1
f

Sx. 2
f

P. 1
f *to CH./ham.*

P. 2
f

Tempo I° (♩ = 68-72)

Pno.
f *f*

Tempo I° (♩ = 68-72)

Sx. 1

Sx. 2

P. 1

P. 2

Pno.

f, sec.

f

ff

f

120

5

3

Sx. 1

Sx. 2

P. 1

P. 2

Pno.

Tempo II° (♩ = 108-112)

più f

ff

fp

fp

f, sec.

at ed.

Tempo II° (♩ = 108-112)

ff

3

5

3

3

Mit und Gegen—"With and Against" (1929)

• = 116-120

Sx. 1 Alto

Sx. 2 Alto

P. 1 Xylo./mal. *f*

P. 2 Bgos./stk. *f* H. S. Cym./ed./stk. *l.v.*

Pno. • = 116-120 *f* *ped.*

Sx. 1

Sx. 2

P. 1

P. 2 /hd. *mf, cresc.* 3 3 3 3 3 3

Pno. 10

10

*

Sx. 1

Sx. 2

P. 1

P. 2

Pno.

f

mf

f

IMPROVISE: Solo fill

f

f

mf

Sx. 1

Sx. 2

P. 1

P. 2

Pno.

20

mf

sub. p

mf

sub. p

light fill

only on:

back to:

sub. mp

semp. mp

sub. p

mp

Pno.

20

mp

Sx. 1

Sx. 2

P. 1

P. 2

Pno.

30

f *mf* *mf* *mp* *mf*

f *mf* *mp*

mf

Solo fill

f *mf* *mp*

3

30

mf *mp*

Sx. 1

Sx. 2

P. 1

P. 2

Pno.

mp *mf, espr.*

mp *mp*

mp *mp*

Solo fill

mp *mf*

mp *mp* *mf*

40

Sx. 1

Sx. 2

P. 1

P. 2

Pno.

mf *mp* *mp* *mp*

mf *mp* *mf* *mp* *mf. espr.*

mp *mp* *mp*

mp *mp* *mp*

mf *mp* *mf* *mp* *mf. espr.*

50

Sx. 1

Sx. 2

P. 1

P. 2

Pno.

f *sub. p*

f *sub. p*

f *sub. p*

Solo fill *f* light fill *sub. p*

50

Pno.

f *sub. p*

Sx. 1

Sx. 2

P. 1

P. 2

Pno.

f *mf* *f*

f *mf* *f*

mf *f*

H. S. Cym./ed./stk. Bgos./stk.

mf, cresc. 3 3 3 3 3 3

mf

Sx. 1

Sx. 2

P. 1

P. 2

Pno.

60

f

60

Sx. 1

Sx. 2

P. 1

P. 2

Pno.

f *mf* *f, dim.*

f *mf* *f, dim.*

mf *mf*

/hd.
f 3 3 3 3

mf *mf*

Freely, but L'istesso Tempo

Sx. 1

Sx. 2

P. 1

P. 2

Pno.

70

Solo fill to Tabla on F#

Signal Ens. when starting Tabla

(mf)

Keep steady beat with any pattern (or alternating patterns).

Freely, but L'istesso Tempo

Pno.

70

mf

semp. Ad. (for whole improvisation section)

Freely and out of tempo c. 10" c. 20"

Improvise (play into pinao primarily):
Use these pitches (any octave): and these rhythms:

Sx. 1 *mf-f* Fl. t.

Sx. 2 *mf-f* Fl. t.

P. 1

P. 2 Maintain tempo in Tabla part!

Pno.

80

c. 5" 30"

Sx. 1

Sx. 2

P. 1 **Freely and out of tempo**
Improvise to complement existing context:
S. Cym. & Tri./met. btr. fade into improv., explore all areas of the instr. (ed., bow, bell, etc.)
mf-f

P. 2

Pno. **Freely and out of tempo**
Fade into improv. imitating Saxes' rhythms (single lines)
or create chords out of pitch structure.
mf-f

90

Sx. 1

Sx. 2

P. 1

P. 2

Pno.

Signals end of improv.

f

to Xylo/mal.

fade & l.v.

riten.

fade

f

Bgos./stk. as a pickup

fade & l.v.

A tempo ♩ = 116-120

100

Sx. 1

Sx. 2

P. 1

P. 2

Pno.

S. Cym./mal.

Xylo./mal.

Bgos./stk.

H. S. Cym./ed./stk.

/hd.

f, sec.

f

f

l.v.

mf, cresc.

A tempo ♩ = 116-120

100

Play if Xylo. cannot make the quick change.

f

f

Red.

*

Sx. 1

Sx. 2

P. 1

P. 2

Pno.

3 3 3 3 3 3

f

f

Sx. 1

Sx. 2

P. 1

P. 2

Pno.

110

mf

mf

IMPROVISE:
Solo fill

light fill

only on: _____

f

sub. mp

semp. mp

Pno.

110

mf

mp

Sx. 1

Sx. 2

P. 1

P. 2

Pno.

mf

mp

mf

mp

mf, espr.

mp

mp

mf

mp

mf

mp

mf, espr.

Sx. 1

Sx. 2

P. 1

P. 2

Pno.

140

mp

f

sub. p

f

sub. p

mp

f

sub. p

light fill

mp

3

3

sub. p

140

f

sub. p

Musical score for the first system, measures 145-150. The score includes parts for Saxophone 1 (Sx. 1), Saxophone 2 (Sx. 2), Piano 1 (P. 1), Piano 2 (P. 2), and Piano (Pno.).

- Sx. 1:** Measures 145-146: quarter notes G4, A4, Bb4, A4. Measure 147: quarter notes G4, F4, E4, D4. Measure 148: quarter notes G4, F4, E4, D4. Measure 149: quarter notes G4, F4, E4, D4. Measure 150: quarter notes G4, F4, E4, D4.
- Sx. 2:** Measures 145-146: quarter notes G4, A4, Bb4, A4. Measure 147: quarter notes G4, F4, E4, D4. Measure 148: quarter notes G4, F4, E4, D4. Measure 149: quarter notes G4, F4, E4, D4. Measure 150: quarter notes G4, F4, E4, D4.
- P. 1:** Measures 145-146: quarter notes G4, A4, Bb4, A4. Measure 147: quarter notes G4, F4, E4, D4. Measure 148: quarter notes G4, F4, E4, D4. Measure 149: quarter notes G4, F4, E4, D4. Measure 150: quarter notes G4, F4, E4, D4.
- P. 2:** Measures 145-146: quarter notes G4, A4, Bb4, A4. Measure 147: quarter notes G4, F4, E4, D4. Measure 148: quarter notes G4, F4, E4, D4. Measure 149: quarter notes G4, F4, E4, D4. Measure 150: quarter notes G4, F4, E4, D4.
- Pno.:** Measures 145-146: quarter notes G4, A4, Bb4, A4. Measure 147: quarter notes G4, F4, E4, D4. Measure 148: quarter notes G4, F4, E4, D4. Measure 149: quarter notes G4, F4, E4, D4. Measure 150: quarter notes G4, F4, E4, D4.

Dynamic markings: *f*, *mf*, *f*. Performance instructions: *H. S. Cym./ed./stk.*, *Bgos./stk.*, *mf, cresc.*. A box containing the number 150 is located above the first staff in measure 149.

Musical score for the second system, measures 151-156. The score includes parts for Saxophone 1 (Sx. 1), Saxophone 2 (Sx. 2), Piano 1 (P. 1), Piano 2 (P. 2), and Piano (Pno.).

- Sx. 1:** Measures 151-152: quarter notes G4, A4, Bb4, A4. Measure 153: quarter notes G4, F4, E4, D4. Measure 154: quarter notes G4, F4, E4, D4. Measure 155: quarter notes G4, F4, E4, D4. Measure 156: quarter notes G4, F4, E4, D4.
- Sx. 2:** Measures 151-152: quarter notes G4, A4, Bb4, A4. Measure 153: quarter notes G4, F4, E4, D4. Measure 154: quarter notes G4, F4, E4, D4. Measure 155: quarter notes G4, F4, E4, D4. Measure 156: quarter notes G4, F4, E4, D4.
- P. 1:** Measures 151-152: quarter notes G4, A4, Bb4, A4. Measure 153: quarter notes G4, F4, E4, D4. Measure 154: quarter notes G4, F4, E4, D4. Measure 155: quarter notes G4, F4, E4, D4. Measure 156: quarter notes G4, F4, E4, D4.
- P. 2:** Measures 151-152: quarter notes G4, A4, Bb4, A4. Measure 153: quarter notes G4, F4, E4, D4. Measure 154: quarter notes G4, F4, E4, D4. Measure 155: quarter notes G4, F4, E4, D4. Measure 156: quarter notes G4, F4, E4, D4.
- Pno.:** Measures 151-152: quarter notes G4, A4, Bb4, A4. Measure 153: quarter notes G4, F4, E4, D4. Measure 154: quarter notes G4, F4, E4, D4. Measure 155: quarter notes G4, F4, E4, D4. Measure 156: quarter notes G4, F4, E4, D4.

Dynamic markings: *f*, *f*. Performance instructions: *Red.*, ***. A box containing the number 150 is located above the first staff in measure 153.

160

Sx. 1 *f* *mp*

Sx. 2 *f* *mp*

P. 1 *f* *mp*

P. 2 H. S. Cym./ed./stk. *f* *p*

Pno. *f* *mf*

Leo. *

170

Sx. 1 *p* *f*

Sx. 2 *p* *f*

P. 1 *f* *f*

P. 2 *p* *f*

Pno. *p* *f*

sec. *)

*Damp/hand but immed. release to produce quasi harmonic

Harmonie Tranquille—"A Harmonious Tranquility"
(1924)

Freely and "Floating"

Alto in E-flat for free section

Sx. 1

Sx. 2 **Soprano** in B-flat for free section

P. 1 Kabuki blocks

P. 2 Tibetan prayer stones

f *mf* *f*

Pno. **Freely and "Floating"**

Sx. 1

Sx. 2

P. 1 Cup Gong ("E" pitch)/mal.
Rub around edge for humming sound

P. 2 Timp./mal. on inverted cym. on head
Use 3 lowest timp.

mf *mp* *mf*

Pno. *p* *p* *mf* *p*

Leg. **Leg.* **Leg.* *8vb*

Sx. 1 ³

Sx. 2

P. 1

P. 2

Pno.

mp-mf, espr.

mf

fade

8va

8vb

led. * *led.* * *led.*

Sx. 1 ⁴

Sx. 2

P. 1

P. 2

Pno.

mp-mf, espr.

to Vib./mal./no fan

p-mp *led.* 5 5 5 5

IMPROVISE: e.g.

p-mp

to CEL. (if pno. used, then 8va higher)

p-mp

led.

Sx. 1

Sx. 2

P. 1

P. 2

Pno.

5

dim.

cresc.

Sx. 1

Sx. 2

P. 1

P. 2

6

intensivo

meno

p-mp 5 5 5 5

Pno.

6

p-mp

7

Sx. 1 *mf-f, espr.*

Sx. 2

P. 1 *mf* to Crot./btr. at random

P. 2

Pno. *p-mp*

8

Sx. 1 *cresc.*

Sx. 2

P. 1 *p-mp* *led.* 5 5 5 5 to Vib./mal./no fan

P. 2 *IMPROVISE: e.g.* *p-mp*

Pno. *p-mp* *led.* to CEL. (if pno. used, then 8va higher)

Musical score for Saxophones (Sx. 1, Sx. 2), Percussion (P. 1, P. 2), and Piano (Pno.). The score is in 2/4 time. Sx. 1 starts at measure 9 with a melodic line marked *f*. Sx. 2 is silent. P. 1 has a long note that fades and then a *f* note. P. 2 has a long note that fades and then a *f* note with a glissando. Pno. has a long note that fades and then a melodic line marked *mp-mf, espr.* with the instruction "to Piano". The score ends with a double bar line and a repeat sign. Below the piano part, there are markings: *ped.*, **ped.*, and ***.

Musical score for Saxophones (Sx. 1, Sx. 2), Percussion (P. 1, P. 2), and Piano (Pno.). The score is in 2/4 time. Sx. 1 starts with a *Presto* tempo marking and a note value of $\bullet = 136_+$. Sx. 2 is silent. P. 1 is silent. P. 2 has a *B. dr./mal.* marking and a *f* note. Pno. has a *Presto* tempo marking and a note value of $\bullet = 136_+$. The score is divided into five measures, with a box containing the number "5" at the end of each system. The piano part features a complex rhythmic pattern with many sixteenth notes.

Sx. 1

Sx. 2

P. 1

P. 2

Pno.

10

f

mf

Sx. 1

Sx. 2

P. 1

P. 2

Pno.

15

mf

S. Cym./mal. ° — + ° — +

20

Sx. 1

Sx. 2

P. 1

P. 2

Pno.

Mar./mal.

f

f

f

20

25

Sx. 1

Sx. 2

P. 1

P. 2

Pno.

mf

f

mf

mf

mp

25

Sx. 1

Sx. 2

P. 1

P. 2

Pno.

mf

30

Detailed description: This system covers measures 27 to 30. Saxophone 1 (Sx. 1) plays a melodic line with eighth and quarter notes. Saxophone 2 (Sx. 2) plays a similar line, starting with a *mf* dynamic. Piano 1 (P. 1) has a fast, rhythmic accompaniment of sixteenth notes. Piano 2 (P. 2) plays a simple bass line with quarter notes. The piano accompaniment (Pno.) consists of rests in the bass and treble staves for measures 27-29, followed by a final chord in measure 30 with a *mf* dynamic.

Sx. 1

Sx. 2

P. 1

P. 2

Pno.

f

mf

f

mf

35

35

Detailed description: This system covers measures 31 to 35. Saxophone 1 (Sx. 1) and Saxophone 2 (Sx. 2) play melodic lines with some rests. Piano 1 (P. 1) continues with a fast sixteenth-note accompaniment, reaching a *f* dynamic in measure 34. Piano 2 (P. 2) plays a bass line with a *mf* dynamic in measure 34 and a *f* dynamic in measure 35. The piano accompaniment (Pno.) features chords in the bass and treble staves for measures 31-34, and a final melodic line in measure 35 with a *mf* dynamic.

40

Sx. 1

Sx. 2

P. 1

P. 2

Pno.

mf

mp

mf

mp

45

Sx. 1

Sx. 2

P. 1

P. 2

Pno.

mp

50

Sx. 1

Sx. 2

P. 1

P. 2

Pno.

f

mf

mf

55

Sx. 1

Sx. 2

P. 1

P. 2

Pno.

S. Cym./mal.

mf

mf

60

Sx. 1

Sx. 2

P. 1

P. 2

Pno.

Mar./mal.

f

f

mf

60

65

Sx. 1

Sx. 2

P. 1

P. 2

Pno.

mf

f

mf

mp

65

Sx. 1

Sx. 2

P. 1

P. 2

Pno.

70

Musical score for measures 69-70. The score includes parts for Saxophone 1 (Sx. 1), Saxophone 2 (Sx. 2), Piano 1 (P. 1), Piano 2 (P. 2), and Piano (Pno.). The piano part is mostly silent until measure 70, where it enters with a forte (*f*) chord.

Sx. 1

Sx. 2

P. 1

P. 2

Pno.

S. Cym./mal.

mf

f

Musical score for measures 71-73. The score includes parts for Saxophone 1 (Sx. 1), Saxophone 2 (Sx. 2), Piano 1 (P. 1), Piano 2 (P. 2), and Piano (Pno.). The piano part is mostly silent until measure 73, where it enters with a forte (*f*) chord. The score also includes a section for S. Cym./mal. with a *mf* dynamic.

Freely and "Floating"

Sx. 1

Sx. 2

P. 1

P. 2

Kabuki blocks

Tibetan prayer stones

f

Freely and "Floating"

Pno.

l.v.

Sx. 1

Sx. 2

P. 1

P. 2

Pno.

Cup Gong ("E" pitch)/mal.
Rub around edge for humming sound

Timp./mal. on inverted cym. on head
Use 3 lowest timp.

T-tam/btr.

mf

mp

mf

p

p

p

8va

8vb

ped. **ped.* **ped.*

Sx. 1

Sx. 2

P. 1

P. 2

Pno.

mp-mf, espr.

mf

fade

8va

8vb

led. **led.* **led.*

Sx. 1

Sx. 2

P. 1

P. 2

Pno.

to Vib./mal./no fan

mp-mf, espr.

p-mp *led.* 5 5 5 5

IMPROVISE: e.g.

p-mp

to CEL. (if pno. used, then 8va higher)

p-mp

led.

5

Sx. 1

Sx. 2

P. 1

P. 2

Pno.

dim.

cresc.

6

Sx. 1

Sx. 2

P. 1

P. 2

intensivo

meno

p-mp 5 5 5 5

6

Pno.

p-mp

7

Sx. 1

Sx. 2

P. 1

P. 2

Pno.

Give cue:

mf-f, espr.

to Crot./btr. at random

mf

p-mp

8

Sx. 1

Sx. 2

P. 1

P. 2

Pno.

to Vib./mal./no fan

cresc.

p-mp *Lead.* 5 5 5 5

IMPROVISE: *e.g.*

p-mp

to CEL. (if pno. used, then 8va higher)

p-mp

Lead.

9

Sx. 1

Sx. 2

P. 1

P. 2

Pno.

f

fade

f

fade

fade

fade

Mark Tree (Low-high)

Gloss.

f

to Piano

mp-mf, espr.

Red. *Red. *

9

Sx. 1

Sx. 2

P. 1

P. 2

Pno.

Prestissimo $\bullet = 144_+$

f

f

f

f

f

f

5

5

Sx. 1

Sx. 2

P. 1

P. 2

Pno.

10

S. Cym./mal.(if poss.)

sfz

sec.

10

3

3

In Einander—"In One another" (1928)

Very Fast ♩ = 88-92

Soprano

Sx. 1

Soprano

Sx. 2

Mar./mal.

P. 1

f

Sn. Dr. w/o & T-toms/stk.

P. 2

f

Very Fast ♩ = 88-92

Pno.

f

f

Sx. 1

Sx. 2

P. 1

P. 2

Pno.

10

N+)*

N+)*

N+

N+

N+

N+

to Tabla on D/hd.

mf

**)*

*Trill with any added key to slightly alter pitch or timbre

*Light fill or embellishments throughout movement to basic part are encouraged and okay.

Sx. 1

Sx. 2

P. 1

P. 2

Pno.

10

f

Sx. 1

Sx. 2

P. 1

P. 2

Pno.

Measures 1-5. Saxophones 1 and 2 are silent. Percussion 1 has a single note in measure 5. Percussion 2 is silent. Piano has a complex melodic line with triplets and slurs.

20

Sx. 1

Sx. 2

P. 1

P. 2

Pno.

Measures 6-8. Saxophone 1 has a melodic line starting in measure 8. Percussion 1 has a rhythmic pattern. Percussion 2 has a "fill" section in measure 7. Piano has a melodic line.

20

Pno.

Measures 9-11. Piano has a melodic line with triplets and slurs.

Sx. 1

Sx. 2

P. 1

P. 2

Pno.

f

mf

mf

Sx. 1

Sx. 2

P. 1

P. 2

Pno.

f

f

mf

mf

3

30

Sx. 1

Sx. 2

P. 1

P. 2

legg. poss.

legg. poss.

fill

30

Pno.

sub. p

Sx. 1

Sx. 2

P. 1

P. 2

Pno.

f

f

f

Sn. Dr. w/o & T-toms/stk.

40

Sx. 1 *p*

Sx. 2 *p*

P. 1 *f*

P. 2 *f*

Pno. *f*

Sx. 1

Sx. 2

P. 1 *p*

P. 2 *p*

Pno. *p*

50

Sx. 1

Sx. 2

P. 1

P. 2

Pno.

f

f

f

f

f

f

8va

8va

50

Sx. 1

Sx. 2

P. 1

P. 2

Pno.

p, cresc.

p, cresc.

f

f

p

60

Sx. 1

Sx. 2

P. 1

P. 2

Pno.

mf *f* *f* *f* *mf* *f*

60

mf *f* 3

Sx. 1

Sx. 2

P. 1

P. 2

Pno.

f *f* *p* 3 *f* 3

Sx. 1

Sx. 2

P. 1

P. 2

Pno.

70 (Meno)

mf, espr. 3

f

p 3

f

Sx. 1

Sx. 2

P. 1

P. 2

Pno.

70 (Meno)

3

3

3

stentando

Sx. 1

Sx. 2

P. 1

P. 2

Pno.

mf

stentando

Detailed description: This system contains five staves. Sx. 1 has a melodic line with triplets and slurs. Sx. 2 is mostly silent. P. 1 has a simple melodic line. P. 2 has a single note followed by a four-measure rest. Pno. has a simple accompaniment line. Dynamics include *mf* and **stentando**.

a Tempo

(Meno)

Sx. 1

Sx. 2

P. 1

P. 2

Pno.

f

mf. espr.

f

f

mp

a Tempo

(Meno)

Detailed description: This system contains five staves. Sx. 1 has a melodic line starting with a forte dynamic. Sx. 2 has a melodic line with triplets and slurs. P. 1 has a melodic line with a forte dynamic. P. 2 has a simple accompaniment line. Pno. has a simple accompaniment line. Dynamics include *f*, *mf. espr.*, and *mp*. Tempo markings include **a Tempo** and **(Meno)**.

80

Sx. 1

Sx. 2

P. 1

P. 2

80

Pno.

stentando

Sx. 1

Sx. 2

P. 1

P. 2

mf

stentando

Pno.

Sx. 1

Sx. 2

P. 1

P. 2

Pno.

mf

mf

mp

f

Sx. 1

Sx. 2

P. 1

P. 2

Pno.

100

f

mf

f

mp

f

mp

100

Sx. 1

Sx. 2

P. 1

P. 2

Pno.

f

f

mf

f

110

Sx. 1

Sx. 2

P. 1

P. 2

H. & L. Wood Blocks

f, espr.

f

H. & L. Wood Blocks

110

Pno.

f

120

Sx. 1

Sx. 2

P. 1

P. 2

T. Bks.

p

p

Pno.

Sx. 1

Sx. 2

P. 1

P. 2

mp

mp

p

Pno.

130

Sx. 1

Sx. 2

P. 1

P. 2

Pno.

f. espr.

p

W. Bks.

p

140

140

Sx. 1

Sx. 2

P. 1

P. 2

Pno.

p

T. Bks.

Sx. 1

Sx. 2

P. 1

P. 2

Pno.

Measures 1-5. Saxophone 1 plays a melodic line with triplets and slurs. Saxophone 2 is silent. Piano 1 is silent. Piano 2 has a rhythmic accompaniment with dynamics *p* and *mp*. Piano has a silent accompaniment.

Sx. 1

Sx. 2

P. 1

P. 2

Measures 6-10. Saxophone 1 has a melodic line with a slur and a box labeled 150. Saxophone 2 is silent. Piano 1 has a melodic line with dynamics *p* and *mp*. Piano 2 has a rhythmic accompaniment with dynamic *p*.

Pno.

Measures 11-15. Piano has a melodic line with dynamics *p* and *mp*, and a box labeled 150.

Sx. 1

Sx. 2

P. 1

P. 2

Pno.

mf, cresc.

mf, cresc.

mf

mp *mf* *p* *mp*

mf

Sx. 1

Sx. 2

P. 1

P. 2

Pno.

160

f

f

Mar./mal.

Sn. Dr. w/o & T-toms/stk.

mf

160

f

Sx. 1

Sx. 2

P. 1

P. 2

Pno.

to Tabla on D/hd.

mf

N+

Detailed description of the first system: This system contains measures 150 through 154. Saxophone 1 and 2 play melodic lines with accents and breath marks labeled 'N+'. Percussion 1 plays chords, and Percussion 2 plays a tabla-like pattern on the drumhead, marked 'to Tabla on D/hd.' and 'mf'. The piano accompaniment is present in the lower staves.

Sx. 1

Sx. 2

P. 1

P. 2

legg. poss.

f

Detailed description of the second system: This system contains measures 155 through 159. Saxophone 1 and 2 play melodic lines with accents and breath marks. Percussion 1 plays chords, and Percussion 2 plays a tabla-like pattern on the drumhead. The piano accompaniment is present in the lower staves. Measure 170 is marked in a box.

Pno.

f

170

Detailed description of the third system: This system contains measures 160 through 164. The piano accompaniment is present in the lower staves. Measure 170 is marked in a box.

Sx. 1

Sx. 2

P. 1

P. 2

Pno.

Sn. Dr. w/o & T-toms/stk.

p

f

f

f

f

3

Sx. 1

Sx. 2

P. 1

P. 2

Pno.

180

p

p

p

180

p

Sx. 1

Sx. 2

P. 1

P. 2

Pno.

f

f

f

f

Sx. 1

Sx. 2

P. 1

P. 2

Pno.

190

p, cresc.

p, cresc.

f

f

190

p, cresc.

p, cresc.

f

f

p, cresc.

Sx. 1

Sx. 2

P. 1

P. 2

Pno.

to Tabla on D/hd.

f

3 3 3

Detailed description: This musical score features five staves. Sx. 1 and Sx. 2 are saxophone parts with melodic lines and triplet markings. P. 1 is a piano part with a steady eighth-note accompaniment. P. 2 is a tabla part that begins with a rest and then plays a triplet eighth-note pattern. The piano part (Pno.) is written in grand staff with a bass line. Dynamics include a forte (*f*) marking for the tabla and piano parts.

Dominant Curve (1936)

Maestoso ♩ = 76

Soprano

Sx. 1

Alto

Sx. 2

Crot./btr.

P. 1

P. 2

Pno.

f

f > *p* < *mf*

f

8va

8va

8va

8va

Red.

Detailed description: This score is for 'Dominant Curve (1936)' in 3/4 time, marked 'Maestoso' with a tempo of 76. It features four staves. Sx. 1 (Soprano) and Sx. 2 (Alto) have melodic lines with a forte (*f*) dynamic. P. 1 (Crot./btr.) has a rhythmic accompaniment with a forte (*f*) dynamic. P. 2 has a bass line with dynamics ranging from forte (*f*) to piano (*p*) to mezzo-forte (*mf*). The piano part (Pno.) is in grand staff, with the right hand playing chords marked '8va' (octave) and the left hand playing a bass line with a 'Red.' (pedal) marking. Dynamics include forte (*f*), piano (*p*), mezzo-forte (*mf*), and fortissimo (*ff*).

Sx. 1

Sx. 2

P. 1

P. 2

Pno.

mp-mf, espr.

*ed. **

sub.p

fp

* multibounce

*

accelerando Tempo ♩ = 120 10

Sx. 1

Sx. 2

P. 1

P. 2

Pno.

Sn. Dr./stks.

mf

p

mp

mp

accelerando Tempo ♩ = 120 10

20

Musical score for measures 18-20. The score is for five instruments: Sax. 1, Sax. 2, P. 1, P. 2, and Pno. The key signature has two flats (Bb, Eb). The time signature is 4/4. Measure 18: Sax. 1 has a whole rest; Sax. 2 has a half note Bb; P. 1 has a quarter note G4, quarter note A4, quarter note Bb4, quarter note C5; P. 2 has a quarter note Bb3, quarter note C4, quarter note D4, quarter note Eb4; Pno. has a quarter note Bb3, quarter note C4, quarter note D4, quarter note Eb4. Measure 19: Sax. 1 has a whole rest; Sax. 2 has a whole rest; P. 1 has a quarter note G4, quarter note A4, quarter note Bb4, quarter note C5; P. 2 has a quarter note Bb3, quarter note C4, quarter note D4, quarter note Eb4; Pno. has a quarter note Bb3, quarter note C4, quarter note D4, quarter note Eb4. Measure 20: Sax. 1 has a quarter note Bb4, quarter note C5, quarter note Bb4, quarter note A4; Sax. 2 has a whole rest; P. 1 has a quarter note G4, quarter note A4, quarter note Bb4, quarter note C5; P. 2 has a quarter note Bb3, quarter note C4, quarter note D4, quarter note Eb4; Pno. has a quarter note Bb3, quarter note C4, quarter note D4, quarter note Eb4. Dynamics: Sax. 1 starts at *mf* and increases to *f*; Sax. 2 starts at *p* and increases to *f*; P. 1 starts at *p* and increases to *f*; P. 2 starts at *p* and increases to *f*; Pno. starts at *mp* and increases to *f*. A box with the number '20' is located in the top right corner of the first system.

20

Musical score for measures 21-24. The score is for five instruments: Sax. 1, Sax. 2, P. 1, P. 2, and Pno. The key signature has two flats (Bb, Eb). The time signature is 4/4. Measure 21: Sax. 1 has a quarter note Bb4, quarter note C5, quarter note Bb4, quarter note A4; Sax. 2 has a quarter note Bb4, quarter note C5, quarter note Bb4, quarter note A4; P. 1 has a quarter note G4, quarter note A4, quarter note Bb4, quarter note C5; P. 2 has a quarter note Bb3, quarter note C4, quarter note D4, quarter note Eb4; Pno. has a quarter note Bb3, quarter note C4, quarter note D4, quarter note Eb4. Measure 22: Sax. 1 has a quarter note Bb4, quarter note C5, quarter note Bb4, quarter note A4; Sax. 2 has a quarter note Bb4, quarter note C5, quarter note Bb4, quarter note A4; P. 1 has a quarter note G4, quarter note A4, quarter note Bb4, quarter note C5; P. 2 has a quarter note Bb3, quarter note C4, quarter note D4, quarter note Eb4; Pno. has a quarter note Bb3, quarter note C4, quarter note D4, quarter note Eb4. Measure 23: Sax. 1 has a triplet of eighth notes Bb4, C5, Bb4; Sax. 2 has a triplet of eighth notes Bb4, C5, Bb4; P. 1 has a quarter note G4, quarter note A4, quarter note Bb4, quarter note C5; P. 2 has a quarter note Bb3, quarter note C4, quarter note D4, quarter note Eb4; Pno. has a quarter note Bb3, quarter note C4, quarter note D4, quarter note Eb4. Measure 24: Sax. 1 has a triplet of eighth notes Bb4, C5, Bb4; Sax. 2 has a triplet of eighth notes Bb4, C5, Bb4; P. 1 has a quarter note G4, quarter note A4, quarter note Bb4, quarter note C5; P. 2 has a quarter note Bb3, quarter note C4, quarter note D4, quarter note Eb4; Pno. has a quarter note Bb3, quarter note C4, quarter note D4, quarter note Eb4. Dynamics: Sax. 1 and Sax. 2 start at *f*; P. 1 starts at *f* and has a *mp* instruction with an asterisk (*) above it; P. 2 starts at *f*; Pno. starts at *f*. A box with the number '20' is located in the top right corner of the second system. A footnote below the P. 1 staff reads: **) * multibounce*.

30

Sx. 1

Sx. 2

P. 1

P. 2

Pno.

p

f

p

mf \leftarrow *f*

p

mf

f

Sx. 1

Sx. 2

P. 1

P. 2

Pno.

mp

mp \leftarrow *mf*

f

40

Sx. 1

Sx. 2

P. 1

P. 2

Pno.

mf

mf

mf

mf

mf

f

mf

f

50

Sx. 1

Sx. 2

P. 1

P. 2

Pno.

mp

mp

mf

mp

mp

mf

f

Sx. 1 *f*

Sx. 2 *f*

P. 1

P. 2 *mf*

Pno. *f*

60

Sx. 1 *mp, cresc.*

Sx. 2 *mp, cresc.*

P. 1 *mp, cresc.*

P. 2 *p* *mp*

60

Pno. *p* *mp, cresc.*

Sx. 1

Sx. 2

P. 1

P. 2

Pno.

70

f

f

mf *f* *mf*

mf *f*

f

Sx. 1

Sx. 2

P. 1

P. 2

Pno.

sfz

mp *mf*

f

f

8vb-----

Sx. 1

Sx. 2

P. 1

P. 2

Pno.

80

Cadenzas

Sx. 1

Sx. 2

P. 1

P. 2

80

Cadenzas

Pno.

Sx. 1

Sx. 2

P. 1

P. 2

Pno.

● = 76

fade *mf, espr.* *p* *mf, espr.* *p*

2/4

Sx. 1

Sx. 2

P. 1

P. 2

Pno.

sfz *f* *p* *sfz* *f*

Crot./btr.

mf

f

8va

Reo.

● = 76

2/4

Tempo ♩ = 120

90

Sx. 1

f

Sx. 2

f *mf*

P. 1

Sn. Dr./stks.

mf *p* *p*

P. 2

mf

Pno.

Tempo ♩ = 120

90

f *mp* *mp*

100

Sx. 1

mf *f* *f*

Sx. 2

f

P. 1

f *f*

P. 2

f

Pno.

100

f *f*

Sx. 1

Sx. 2

P. 1

P. 2

Pno.

Measures 105-110. Saxophones 1 and 2 play triplet eighth notes. Piano parts 1 and 2 play eighth notes. Piano accompaniment features chords and eighth notes. Dynamics include *p*.

110

Sx. 1

Sx. 2

P. 1

P. 2

Measures 110-115. Saxophones 1 and 2 play triplet eighth notes with dynamics *f* and *mf*. Piano parts 1 and 2 play eighth notes with dynamics *mf* and *p*. Piano accompaniment features chords and eighth notes with dynamics *mf* and *p*.

110

Pno.

Measures 110-115. Piano accompaniment features chords and eighth notes with dynamics *mf* and *p*.

Sx. 1

Sx. 2

P. 1

P. 2

Pno.

mp, cresc.

mp, cresc.

mp

mp, cresc.

120

Sx. 1

Sx. 2

P. 1

P. 2

Pno.

f

f

mf

mf

sfz

mf

f

f

130

// Subito più mosso

Musical score for Saxophones (Sx. 1, Sx. 2), Percussion (P. 1, P. 2), and Piano (Pno.). The score is in 7/8 time and features a dynamic shift to **f** (forte) starting at measure 130, marked **// Subito più mosso**. The piano part includes a triplet in measure 132. The percussion parts show dynamic markings of *mf* and *mp* before the **f** section.

Musical score for Saxophones (Sx. 1, Sx. 2), Percussion (P. 1, P. 2), and Piano (Pno.). The score is in 7/8 time and features a dynamic shift to **f** (forte) starting at measure 130, marked **// Subito più mosso**. The piano part includes a triplet in measure 132. The percussion parts show dynamic markings of *mf* and *mp* before the **f** section.