

**University of Nebraska - Lincoln**

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**From the Selected Works of Randall Snyder**

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2012

## Recurrences, for saxophone quartet

Randall Snyder, *University of Nebraska - Lincoln*



Available at: [https://works.bepress.com/randall\\_snyder/184/](https://works.bepress.com/randall_snyder/184/)

for  
Paul Haar

duration: c. 11:00

# Recurrences

Randall Snyder  
(2012)

Fast (♩ = 168)

Soprano Sax. *mf* *p* *mf*

Alto Sax. *p* *mf* *p* *mf* *p*

Tenor Sax. *p* *mf* *p* *mf* *p* *mf* *p*

Baritone Sax. *p* *mf* *p* *mf* *p* *mf* *p*

5  
S. Sax. *f* *p* *p* *mf* *p*

A. Sax. *f* *p* *p* *mf*

T. Sax. *f* *p* *mf* *p*

B. Sax. *fp* *mf* *p*

9  
S. Sax. *f* *p* *pp* *mf* *p*

A. Sax. *f* *p* *mf* *pp*

T. Sax. *f* *p* *mf* *pp*

B. Sax. *f* *p* *f* *p* *mf* *p*

14

S. Sx. *pp* *mf* *p* *mf* *p*

A. Sx. *p* *mf* *p*

T. Sx. *p* *p*

B. Sx. *mf* *p*

19

S. Sx. *pp* *fp* *f* *sub pp* *non. vib.*

A. Sx. *mf* *pp* *fp* *f* *sub pp* *non. vib.* *sub pp*

T. Sx. *fp* *mf* *pp* *fp* *f* *sub pp* *non. vib.* *sub pp*

B. Sx. *fp* *mf* *pp* *fp* *f* *sub pp* *non. vib.*

A

S. Sx. *mf* *p* *mf* *f*

A. Sx. *mf* *p* *mf* *f*

T. Sx. *mf* *p* *mf* *f*

B. Sx. *mf* *p* *mf* *f*

29

S. Sx. *f* *ff* *mf* *p* *f*

A. Sx. *f* *ff* *mf* *p* *fp* *f*

T. Sx. *p* *ff* *mf* *p* *fp* *f*

B. Sx. *p* *ff* *mf* *p*

Detailed description: This system contains measures 29 through 33. The S. Sx. staff starts with a forte (*f*) dynamic, followed by fortissimo (*ff*), mezzo-forte (*mf*), piano (*p*), and returns to forte (*f*). The A. Sx. staff follows a similar pattern, ending with fortissimo-piano (*fp*) and forte (*f*). The T. Sx. staff begins with piano (*p*), then fortissimo (*ff*), mezzo-forte (*mf*), piano (*p*), fortissimo-piano (*fp*), and forte (*f*). The B. Sx. staff starts with piano (*p*), fortissimo (*ff*), mezzo-forte (*mf*), and piano (*p*). Measures 30-32 feature a 3/4 time signature, and measure 33 returns to 4/4. Triplet markings (three triangles) are present above notes in measures 29, 30, and 31.

34

S. Sx. *p* *f* *f*

A. Sx. *p* *f* *p* *f* *p* *f*

T. Sx. *p* *p* *p*

B. Sx. *p* *p* *p*

Detailed description: This system contains measures 34 through 38. The S. Sx. staff has piano (*p*), forte (*f*), and fortissimo (*f*). The A. Sx. staff has piano (*p*), forte (*f*), piano (*p*), forte (*f*), piano (*p*), and forte (*f*). The T. Sx. staff has piano (*p*) and piano (*p*). The B. Sx. staff has piano (*p*) and piano (*p*). Measures 34-35 are in 7/8 time, while measures 36-38 are in 4/4. Accents and dynamic markings are used throughout.

39

S. Sx. *f pp* *mfpp*

A. Sx. *f pp* *mfpp*

T. Sx. *f* *mf*

B. Sx. *f* *mf*

Detailed description: This system contains measures 39 through 43. The S. Sx. staff has fortissimo-pianissimo (*f pp*) and mezzo-fortissimo-pianissimo (*mfpp*). The A. Sx. staff has fortissimo-pianissimo (*f pp*) and mezzo-fortissimo-pianissimo (*mfpp*). The T. Sx. staff has forte (*f*) and mezzo-forte (*mf*). The B. Sx. staff has forte (*f*) and mezzo-forte (*mf*). Measures 39-40 are in 7/8 time, and measures 41-43 are in 4/4. The S. Sx. and A. Sx. staves feature a melodic line with many slurs and dynamic markings.

44

S. Sax. *f* *p* *f* *p*

A. Sax. *p* *alt.* *p* *f* *p*

T. Sax. *p*

B. Sax. *f* *p* *mf*

48

S. Sax. *f* *p* *f* *p*

A. Sax. *f*

T. Sax. *f*

B. Sax. *p* *f*

**B**

52

S. Sax. *f* *fp* *p*

A. Sax. *fp* *p*

T. Sax. *fp* *p*

B. Sax. *p* *mf*

56

Musical score for measures 56-59, featuring four staves: S. SX., A. SX., T. SX., and B. SX. The score includes dynamic markings such as *sub pp*, *ff*, *p*, *f*, and *fp*. A fermata is present over the final note of measure 56. The music is written in treble clef with a key signature of one flat.

60

Musical score for measures 60-64, featuring four staves: S. SX., A. SX., T. SX., and B. SX. The score includes dynamic markings such as *ff*, *mp*, and *pp*. It features triplet markings and a change in time signature from 3/4 to 4/4 between measures 62 and 63. The music is written in treble clef with a key signature of one flat.

65

Musical score for measures 65-69, featuring four staves: S. SX., A. SX., T. SX., and B. SX. The score includes dynamic markings such as *pp*, *p*, *mp*, *mf*, and *rit.*. A fermata is present over the final note of measure 65. The music is written in treble clef with a key signature of one flat.

**C** *a tempo*

71

S. Sx. *f* *p*

A. Sx. *f* *p*

T. Sx. *p* *p*

B. Sx. *p* *mf p* *mf p* *mf p*

76

S. Sx. *f* *p* *p < mf p* *f p*

A. Sx. *f* *p* *p < mf* *f p*

T. Sx. *f* *p* *fp < mf p* *f p*

B. Sx. *p* *fp < mf p* *fp < mf p* *f p*

81

S. Sx. *mf* *p* *pp* *alt.*

A. Sx. *mf* *p* *pp*

T. Sx. *mf* *p*

B. Sx. *f p* *mf p*

86

S. Sx. *mf* *p* *fp*

A. Sx. *mf* *p* *fp*

T. Sx. *p*

B. Sx. *mf* *p*

90

S. Sx. *mf* *pp* *fp* *f* *sub pp* *non. vib.*

A. Sx. *mf* *pp* *fp* *f* *sub pp* *non. vib.*

T. Sx. *fp* *mf* *pp* *f* *ffp* *f* *f* *sub pp* *non. vib.*

B. Sx. *fp* *mf* *pp* *f* *fp* *f* *sub pp* *non. vib.*

**D**

S. Sx. *mf* *p* *f*

A. Sx. *mf* *p* *f*

T. Sx. *mf* *p* *f*

B. Sx. *mf* *p* *f*



100

S. Sx. *p* *ff* *mf* *p* *f*

A. Sx. *p* *ff* *mf* *p* *fp*

T. Sx. *p* *ff* *mf* *p* *fp*

B. Sx. *p* *ff* *mf* *p*

105

S. Sx. *p* *mp* *f*

A. Sx. *f* *p* *f* *mp* *f*

T. Sx. *f* *p*

B. Sx. *p*

109

S. Sx. *pp* *mp pp*

A. Sx. *p* *pp* *mp pp*

T. Sx. *fp* *mf*

B. Sx. *f* *mf*

114

S. Sx. *f* *p* *p*

A. Sx. *f* *p* *p*

T. Sx. *f* *p*

B. Sx. *f* *p* *mf*

118

S. Sx. *f* *p* *f* *p* *f* *p*

A. Sx. *f* *p* *f* *p* *f* *p*

T. Sx. *f* *p*

B. Sx. *p* *f* *p*

122

S. Sx. *f* *fp* *f* *fp*

A. Sx. *f* *fp*

T. Sx. *f* *p* *f*

B. Sx. *f* *p* *f*

127

S. Sx. *fp* *sub pp*

A. Sx. *fp* *ff* *p* *f* *ff*

T. Sx. *p* *fp* *ff* *p* *f* *ff*

B. Sx. *p* *fp* *sub pp*

131

S. Sx. *fp* *ff* *mp* *pp*

A. Sx. *f* *fp* *ff* *mp* *pp* *mp*

T. Sx. *f* *fp* *ff* *mp* *pp* *mp*

B. Sx. *f* *fp* *ff* *mp* *pp* *mp*

136

S. Sx. *mp* *f* *p*

A. Sx. *f* *pp* *p*

T. Sx. *pp* *p* *p*

B. Sx. *mp* *pp* *f p* *f p*

**F** *a tempo*

141 *rit.*.....

S. Sx. *pp* *ff* *p*

A. Sx. *pp* *ff* *p*

T. Sx. *pp* *ff* *p*

B. Sx. *pp* *ff* *p* *f* *p* *f* *p*

147

S. Sx. *f* *f* *p* *f* *p*

A. Sx. *f* *f* *p* *f* *p*

T. Sx. *f* *fp* *f* *p*

B. Sx. *f* *p* *f* *p* *fp* *f* *p*

152

S. Sx. *f* *p* *f*

A. Sx. *f* *p* *f*

T. Sx. *f* *p* *f*

B. Sx. *f* *p* *p* *f*

157

S. Sx. *p* *f* *p* *fp*

A. Sx. *p* *f* *p* *fp*

T. Sx. *p* *alt.* *f* *p* *fp*

B. Sx. *p* *f* *p*

161

S. Sx. *f p* *p* *f*

A. Sx. *f p* *p* *f*

T. Sx. *f p* *f p* *f*

B. Sx. *f p* *f p* *f*

166

S. Sx. *non. vib.* *pp* *mf* *ff* *mf* *pp*

A. Sx. *non. vib.* *pp* *mf* *ff* *p*

T. Sx. *non. vib.* *pp* *mf* *ff* *p*

B. Sx. *non. vib.* *pp* *mf* *ff* *mp* *p*

G

172

S. Sx. *f* *p* *ff*

A. Sx. *f* *p* *ff*

T. Sx. *f* *pp*

B. Sx. *f* *pp*

176

S. Sx. *f* *p* *ff* *p* *fp* *mf* *f*

A. Sx. *f* *p* *ff* *p* *fp* *mf* *f*

T. Sx. *f* *p* *ff* *p* *fp* *ff* *p* *f*

B. Sx. *f* *p* *ff* *p* *mf* *p* *ff* *p*

181

S. Sx. *mp* *p* *f*

A. Sx. *mp* *f* *p* *f* *mp*

T. Sx. *mp* *p* *mp*

B. Sx. *mp* *p* *mf*

185

S. Sx.

A. Sx.

T. Sx.

B. Sx.

*ff* *fff* *p*

*ff* *fff* *p*

*ff* *fff* *p* *mf* *p* *mf*

*ff* *fff* *p* *mf* *p* *mf*

189

S. Sx.

A. Sx.

T. Sx.

B. Sx.

*ppp* *f* *p*

*ppp* *f* *p*

*f* *mf*

*f* *mf*

194

S. Sx.

A. Sx.

T. Sx.

B. Sx.

*f* *p* *ff* *p* *f* *p*

*f* *p* *ff* *p* *f* *p*

*ff* *p*

*ff* *p*

198

S. Sx. *mf* *pp* *ff* *fp* *mf* *pp*

A. Sx. *ff* *fp* *mf* *pp*

T. Sx. *ff* *p* *mf*

B. Sx. *ff* *mf* *p* *mf*

203

S. Sx. *mf* *pp* *ff* *sub pp* *ff*

A. Sx. *mf* *pp* *ff* *sub pp* *ff* *pp* *ff*

T. Sx. *pp* *ff* *sub pp* *ff* *pp* *ff*

B. Sx. *pp* *ff* *sub pp* *pp* *ff*

207

S. Sx. *mf* *pp* *mf* *pp* *mp* *pp*

A. Sx. *mf* *sub pp* *pp* *mf* *mp* *pp*

T. Sx. *mf* *sub pp* *mf* *mp* *pp*

B. Sx. *mf* *pp* *mf* *mp* *pp*



212

S. Sx. *ff* *fp* *p* < >

A. Sx. *ff* *fp* *p* < >

T. Sx. *ff* *fp* *f p*

B. Sx. *ff* *fp* *f p*

217

S. Sx. *pp* *ff*

A. Sx. *pp* *ff*

T. Sx. *f p* *pp* *ff*

B. Sx. *f p* *pp* *ff*

*rit.....* **I** *a tempo*

223

S. Sx. *mp* *f*

A. Sx. *mp* *f*

T. Sx. *mp* *f p* *f*

B. Sx. *mp* *f p* *f*

227

S. Sx. *fp* *f* *ff* *p* *f* *p*

A. Sx. *fp* *f* *ff* *p* *f* *p* *f* *p*

T. Sx. *fp* *f* *ff* *fp* *f* *p* *f* *p*

B. Sx. *p* *fp* *f* *p* *f* *p*

231

S. Sx. *pp* *mf* *f*

A. Sx. *pp* *mf* *f*

T. Sx. *mf* *f*

B. Sx. *mf* *f*

235

S. Sx. *p* *f* *p*

A. Sx. *p* *f* *p* *p*

T. Sx. *p* *f* *p* *alt.* *p*

B. Sx. *p* *mf* *p* *f*

239

S. Sx. *ff p* *p* *f* *f p*

A. Sx. *ff p* *p* *f* *f p*

T. Sx. *ff p* *f* *p* *f* *f p* *mf*

B. Sx. *ff p* *f* *p* *f* *f p*

243

S. Sx. *pp* *ff* *mf*

A. Sx. *pp non. vib.* *ff*

T. Sx. *pp non. vib.* *ff* *mf*

B. Sx. *pp non. vib.* *ff* *mp*

*non. vib.*

J

248

S. Sx. *p* *f*

A. Sx. *mf* *p* *f*

T. Sx. *mf* *p* *f*

B. Sx. *p* *f*

252

S. Sx.

A. Sx.

T. Sx.

B. Sx.

ff f p ff p

ff f p ff p

ff pp f p ff p

pp f p ff p

Detailed description: This system contains measures 252 through 255. It features four staves: S. Sx., A. Sx., T. Sx., and B. Sx. The music is in 3/4 time and includes sixteenth-note patterns and slurs. Dynamic markings include *ff*, *f*, *p*, *pp*, and *ff*. A '6' is written above the first two measures of each staff, indicating a sixteenth-note group.

256

S. Sx.

A. Sx.

T. Sx.

B. Sx.

fp mf f mp

fp mf f mp

fp ff p f mp

mf p ff p mp p

Detailed description: This system contains measures 256 through 259. It features four staves: S. Sx., A. Sx., T. Sx., and B. Sx. The music includes slurs and dynamic markings such as *fp*, *mf*, *f*, *mp*, *ff*, and *p*.

261

S. Sx.

A. Sx.

T. Sx.

B. Sx.

p f ff p

p f mp ff p

mp ff p mf

mf ff p mf

Detailed description: This system contains measures 261 through 264. It features four staves: S. Sx., A. Sx., T. Sx., and B. Sx. The music includes slurs and dynamic markings such as *p*, *f*, *mp*, *ff*, and *mf*.

265

S. SX.

A. SX.

T. SX.

B. SX.

*p* *mf* *ppp* *f*

269

S. SX.

A. SX.

T. SX.

B. SX.

*p* *f* *p* *f* *p* *f* *p*

*p* *f* *p* *f* *p* *f* *p*

*p* *f* *p* *ff* *mf*

*p* *f* *p* *ff* *mf*

273

S. SX.

A. SX.

T. SX.

B. SX.

*ff* *ff* *ff* *ff*

276

S. Sx.

A. Sx.

T. Sx.

B. Sx.

*mf* *ff*

*fp*

*p*

280

S. Sx.

A. Sx.

T. Sx.

B. Sx.

*mf* *pp* *mf* *pp* *ff* *sub pp*

*mf* *pp* *mf* *pp* *ff* *sub pp* *ff*

*p* *mf* *pp* *ff* *sub pp* *ff*

*mf* *pp* *ff* *sub pp*

284

S. Sx.

A. Sx.

T. Sx.

B. Sx.

*ff* *mf* *pp* *mf*

*pp* *ff* *mf* *sub pp* *pp* *mf*

*pp* *ff* *mf* *sub pp* *mf* *pp*

*ff* *mf* *pp* *mf*

288

S. Sx. *sub pp* 3 3 3 6 *ff*

A. Sx. *mp* 3 3 3 6 *pp* *ff*

T. Sx. *mp* 3 3 3 6 *pp* *ff*

B. Sx. *mp* *pp* *ff*

292

S. Sx. *p* *p* *p*

A. Sx. *p* *p* *p*

T. Sx. *p* *f p* *f p*

B. Sx. *p* *f p* *f p*

296

*rit.....*

S. Sx. *pp* *ff*

A. Sx. *pp* *ff*

T. Sx. *f p* *pp* *ff*

B. Sx. *f p* *pp* *ff*

**L** *a tempo*

301

S. Sx. *mp* *f* *mp* *f*

A. Sx. *mp* *f* *mp* *f*

T. Sx. *mp* *f* *mp* *f p* *f*

B. Sx. *mp* *f* *mp* *f p* *f*

305

S. Sx. *fp* *f* *ff* *p* *f* *mp*

A. Sx. *fp* *f* *ff* *p* *f* *mp*

T. Sx. *fp* *f* *ff* *p* *f* *mp*

B. Sx. *p* *f* *fp* *f* *mp*

308

S. Sx. *f* *pp* *mf*

A. Sx. *f* *p* *pp* *mf*

T. Sx. *f* *p* *mf*

B. Sx. *f* *p* *mf*



312

S. Sx. *f* *p* *f* *p*

A. Sx. *f* *p* *f* *p*

T. Sx. *f* *p* *f* *p* *f*

B. Sx. *p* *f* *p*

Detailed description: This system covers measures 312 to 315. The S. Sx. staff begins with a triplet of eighth notes (Bb, Ab, Gb) marked *f*, followed by a half note (F#) marked *p*. The A. Sx. staff has a half note (Bb) marked *f* and a half note (F#) marked *p*. The T. Sx. staff has a half note (Bb) marked *f* and a half note (F#) marked *p*. The B. Sx. staff has a half note (Bb) marked *p* and a half note (F#) marked *f*. Measure 315 shows a triplet of eighth notes (Bb, Ab, Gb) marked *f* and a half note (F#) marked *p*.

315

S. Sx. *f* *ff* *p* *f* *p* *p*

A. Sx. *f* *ff* *p* *f* *p* *ff* *p*

T. Sx. *p* *ff* *p* *f* *p* *ff* *p*

B. Sx. *ff* *p* *f* *p* *ff* *p*

Detailed description: This system covers measures 315 to 318. The S. Sx. staff has a half note (Bb) marked *f*, a half note (F#) marked *ff*, a half note (Bb) marked *p*, a half note (F#) marked *f*, a half note (Bb) marked *p*, and a half note (F#) marked *p*. The A. Sx. staff has a half note (Bb) marked *f*, a half note (F#) marked *ff*, a half note (Bb) marked *p*, a half note (F#) marked *f*, a half note (Bb) marked *p*, a half note (F#) marked *ff*, and a half note (Bb) marked *p*. The T. Sx. staff has a half note (Bb) marked *p*, a half note (F#) marked *ff*, a half note (Bb) marked *p*, a half note (F#) marked *f*, a half note (Bb) marked *p*, a half note (F#) marked *ff*, and a half note (Bb) marked *p*. The B. Sx. staff has a half note (Bb) marked *ff*, a half note (F#) marked *p*, a half note (Bb) marked *f*, a half note (F#) marked *p*, a half note (Bb) marked *ff*, and a half note (F#) marked *p*.

319

S. Sx. *f* *f p* *mf* *pp* *non. vib.*

A. Sx. *f* *f p* *mf* *pp* *non. vib.*

T. Sx. *f* *f p* *mf* *pp* *non. vib.*

B. Sx. *f* *f p* *mf* *pp*

Detailed description: This system covers measures 319 to 322. The S. Sx. staff has a half note (Bb) marked *f*, a half note (F#) marked *f p*, a half note (Bb) marked *mf*, and a half note (F#) marked *pp*. The A. Sx. staff has a half note (Bb) marked *f*, a half note (F#) marked *f p*, a half note (Bb) marked *mf*, and a half note (F#) marked *pp*. The T. Sx. staff has a half note (Bb) marked *f*, a half note (F#) marked *f p*, a half note (Bb) marked *mf*, and a half note (F#) marked *pp*. The B. Sx. staff has a half note (Bb) marked *f*, a half note (F#) marked *f p*, a half note (Bb) marked *mf*, and a half note (F#) marked *pp*. The time signature changes to 2/4 at the end of measure 322. The S. Sx., A. Sx., and T. Sx. staves are marked *non. vib.* for the final measure.

M

323

S. Sx. *ff* *f* *p*

A. Sx. *ff* *mf* *p*

T. Sx. *ff* *mf* *p*

B. Sx. *ff* *p*

328

S. Sx. *f* *ff*

A. Sx. *pp* *mf* *f* *ff*

T. Sx. *pp* *mf* *f* *p* *ff* *pp*

B. Sx. *p* *mf* *f* *p* *ff* *pp*

332

S. Sx. *f* *ff* *p* *fp* *ff* *f*

A. Sx. *f* *ff* *p* *fp* *ff*

T. Sx. *f* *ff* *p* *fp* *ff* *p* *f*

B. Sx. *f* *ff* *p* *mf* *p* *ff* *p*



350

S. Sx.

A. Sx.

T. Sx.

B. Sx.

Musical score for measures 350-352. The score is for four staves: S. Sx., A. Sx., T. Sx., and B. Sx. The key signature has one sharp (F#) and the time signature is 4/4. Measure 350 starts with a box labeled 'N'. The music features triplets and dynamic markings: *f*, *p*, and *ff*. The S. Sx. staff has a triplet of eighth notes. The A. Sx. staff has a triplet of eighth notes. The T. Sx. staff has a triplet of eighth notes. The B. Sx. staff has a triplet of eighth notes. The music is characterized by rapid sixteenth-note passages.

353

S. Sx.

A. Sx.

T. Sx.

B. Sx.

Musical score for measures 353-356. The score is for four staves: S. Sx., A. Sx., T. Sx., and B. Sx. The key signature has one sharp (F#) and the time signature is 4/4. Measure 353 starts with a box labeled '6'. The music features sixteenth-note passages and dynamic markings: *mf* and *ff*. The S. Sx. staff has a sixteenth-note run. The A. Sx. staff has a sixteenth-note run. The T. Sx. staff has a sixteenth-note run. The B. Sx. staff has a sixteenth-note run. The music is characterized by rapid sixteenth-note passages.

357

S. Sx.

A. Sx.

T. Sx.

B. Sx.

Musical score for measures 357-360. The score is for four staves: S. Sx., A. Sx., T. Sx., and B. Sx. The key signature has one sharp (F#) and the time signature is 4/4. Measure 357 starts with a box labeled 'A'. The music features sixteenth-note passages and dynamic markings: *fp*, *mf*, and *p*. The S. Sx. staff has a sixteenth-note run. The A. Sx. staff has a sixteenth-note run. The T. Sx. staff has a sixteenth-note run. The B. Sx. staff has a sixteenth-note run. The music is characterized by rapid sixteenth-note passages.

361

S. Sx. *ff pp sub pp ff p*

A. Sx. *ff pp sub pp ff p*

T. Sx. *ff pp sub pp ff mf p*

B. Sx. *ff pp sub pp ff mf p*

366

S. Sx. *pp ff*

A. Sx. *pp ff*

T. Sx. *pp ff*

B. Sx. *pp ff*

370

S. Sx. *f p fp p*

A. Sx. *f p fp p*

T. Sx. *f p f p*

B. Sx. *f p f p*

374

*rit.....*

S. Sx. *pp*

A. Sx. *pp*

T. Sx. *pp*

B. Sx. *pp*

*f p* *f p* *pp*

**o** *a tempo*

S. Sx. *mf*

A. Sx. *mf*

T. Sx. *mf*

B. Sx. *mf*

*ff* *ff* *ff* *ff* *mf* *mf*

382

S. Sx. *p* *ff* *fp*

A. Sx. *p* *ff* *fp*

T. Sx. *p* *ff* *fp*

B. Sx. *p* *ff* *fp*

385

S. Sx. *f ff p f mp*

A. Sx. *f ff p f mp*

T. Sx. *f ff p f mp*

B. Sx. *fp f mp f*

388

S. Sx. *p mf p*

A. Sx. *p mf p*

T. Sx. *p mf p*

B. Sx. *p mf p*

392

S. Sx. *fp fp fp f p*

A. Sx. *fp fp p f p*

T. Sx. *fp fp f p*

B. Sx. *fp fp fp f p*

396

S. Sx. *p* *ff*

A. Sx. *p* *ff*

T. Sx. *ff* *p* *ff*

B. Sx. *ff* *p* *ff*

400

S. Sx. *pp* *mf* *ff* *mp*

A. Sx. *pp* *mf* *ff* *mp*

T. Sx. *pp* *mf* *ff* *mp*

B. Sx. *pp* *mf* *ff*

*non. vib.*

**P**

406

S. Sx. *p*

A. Sx. *p* *mf* *p*

T. Sx. *p* *mf* *p*

B. Sx. *p* *mf* *p*



410

S. Sx. *mf fp* *f* *fp*

A. Sx. *mf fp* *f* *fp* *alt.*

T. Sx. *mf fp* *f* *fp*

B. Sx. *mf fp* *f* *fp*

415

S. Sx. *ff* *f* *p* *ff*

A. Sx. *ff* *f* *p* *ff mp*

T. Sx. *ff f* *f* *p* *mp*

B. Sx. *ff f* *f* *p* *mp*

419

S. Sx. *mp* *f* *ff p* *mf* *p* *mf*

A. Sx. *mp* *f* *ff p* *mf* *p* *mf*

T. Sx. *f* *ff p* *mf* *p* *mf*

B. Sx. *mp* *f* *ff p* *mf* *p* *mf*

423

S. Sx.

A. Sx.

T. Sx.

B. Sx.

Dynamic markings: *p*, *f*

Accents:  $<$ ,  $>$

Phrasing: Slurs, ties

Key signature: One sharp (F#)

Time signature: 3/4

Detailed description: This system contains measures 423 through 426. It features four staves: Soprano Saxophone (S. Sx.), Alto Saxophone (A. Sx.), Tenor Saxophone (T. Sx.), and Baritone Saxophone (B. Sx.). The music is in 3/4 time with a key signature of one sharp (F#). Measures 423-424 show a melodic line in the S. Sx. and A. Sx. parts, with the T. Sx. and B. Sx. providing harmonic support. Measures 425-426 feature a more active texture with sixteenth-note patterns in the S. Sx. and A. Sx. parts, and a steady eighth-note accompaniment in the T. Sx. and B. Sx. parts. Dynamic markings include *p* (piano) and *f* (forte). Accents are used to highlight specific notes. Phrasing is indicated by slurs and ties.

427

S. Sx.

A. Sx.

T. Sx.

B. Sx.

Dynamic markings: *ff*, *p*, *f*, *mf*, *fp*

Accents:  $<$ ,  $>$

Phrasing: Slurs, ties

Key signature: One sharp (F#)

Time signature: 3/4

Detailed description: This system contains measures 427 through 430. The S. Sx. and A. Sx. parts play a melodic line with slurs and ties, featuring dynamic markings of *ff* (fortissimo) and *p* (piano). The T. Sx. and B. Sx. parts provide a rhythmic accompaniment with eighth notes and triplets. Dynamic markings include *ff*, *p*, *f*, *mf* (mezzo-forte), and *fp* (forzando). Accents are used to emphasize certain notes. The key signature remains one sharp (F#) and the time signature is 3/4.

430

S. Sx.

A. Sx.

T. Sx.

B. Sx.

Dynamic markings: *ff*

Phrasing: Slurs, ties

Key signature: One sharp (F#)

Time signature: 3/4

Detailed description: This system contains measures 430 through 433. The S. Sx. and A. Sx. parts play a melodic line with slurs and ties, featuring dynamic markings of *ff* (fortissimo). The T. Sx. and B. Sx. parts provide a rhythmic accompaniment with eighth notes and triplets. Dynamic markings include *ff*. A 'Q' (Crescendo) marking is present above the S. Sx. staff in measure 430. The key signature remains one sharp (F#) and the time signature is 3/4.

432

S. Sx.

A. Sx.

T. Sx.

B. Sx.

*f*

*f*

*f*

*f*

*fp*

*fp*

*fp*

*fp*

436

S. Sx.

A. Sx.

T. Sx.

B. Sx.

*fff*

*fff*

*fff*

*fff*

*mp*

*pp*

*mp*

*pp*

*mf*

*mf*

*mf*

440

S. Sx.

A. Sx.

T. Sx.

B. Sx.

*mf*

*p*

*fff*

*f*

*sub pp*

*mf*

*p*

*fff*

*f*

*sub pp*

*p*

*fff*

*f*

*sub pp*

*p*

*fff*

*f*

*sub pp*

445

S. Sx. *non. vib.*

A. Sx. *ff* *fff* *p* *ff* *pp* *non. vib.*

T. Sx. *ff* *fff* *p* *ff* *pp* *non. vib.*

B. Sx. *ff* *fff* *mf* *ff* *pp* *non. vib.*

*ff* *fff* *mf* *ff* *pp*

449

S. Sx. *mf* *p*

A. Sx. *mf* *p* *mp* *pp*

T. Sx. *mf* *p* *mp* *pp*

B. Sx. *mf* *p* *mp* *pp*

*mf* *p* *mp* *pp*

*rit.*.....  $\text{♩} = c. 120$  *rit.*.....

455

S. Sx. *p* *ppp*

A. Sx. *p* *ppp*

T. Sx. *p* *ppp*

B. Sx. *mf p* *mp p* *ppp*