

# Flux Candrix

saxophone quartet

score in c

Taylor Brook

2017

**for saxophone quartet:**

Soprano Saxophone

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

**about *Flux Candrix*:**

*Flux Candrix* was written for the New Thread Saxophone Quartet in the winter of 2016/2017.

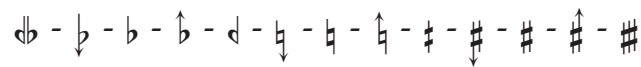
This piece toys with the history of the saxophone, an instrument invented by Alphonso Sax in Belgium and first gaining widespread adoration through American Jazz and Swing music in the first half of the 20th century. I was interested in the oddity that is the early European version of jazz music and what was lost and gained in its appropriation and voyage over the Atlantic. Examples from Krenek's *Johnny Spielt Auf* and portions of Stravinsky's *L'histoire du soldat* provide perfect cases of quirky European translations of Jazz.

The Belgian saxophone player and band leader, Fud Candrix, was a leading figure in European jazz and swing in the 1930s and 1940s. After Nazi Germany loosened laws regarding the performance of the so-called degenerate American jazz music, Candrix performed with his big band in the posh casinos of Baden Baden for Germany's elite citizenry. A propaganda film that featured these lavish Baden Baden casinos (including a fashion show complete with kimono prop) is scored with Candrix's song, *Spaziergang*. It is this song that provided the basic materials for this piece, in a certain sense bringing the music back over the Atlantic to the United States, forming what could be a translation of a translation. This piece does not begin with overtly referential material from *Spaziergang*, instead moving towards it gradually, creating an original form and narrative arc using obscured references and allusions.

Fud Candrix is associated primarily with his music, and one could defend his subservience with the claim that he was simply an apolitical musician who found himself in the service of the Third Reich by circumstance. On the other hand, all art is political and artists have a choice to face the politics of their time. As the human race presently approaches what feels like a tipping point, the story of Fud Candrix could illuminate some of the complexities of being an individual working on the sidelines of power.

## Microtonal Accidentals

This piece uses 8th-tones, notated in the following manner:



The choice to quantize to 8th-tones was informed by the book, *The Techniques of the Saxophone*, by Weiss/Netti, which includes an 8th-tone fingering chart for all four types of saxophones used in this score.

## timbral alterations and vibrato

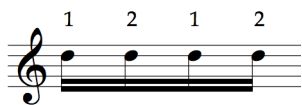
This piece calls for various types of vibrato and timbral manipulations, most of which are explained as they appear in the score or self-evident, like “soft/warm tone.”

“**swing tone**” - This indicates that the music should be played with a 1930s, swing-era, saxophone tone with the iconic vibrato and somewhat nasal tone.

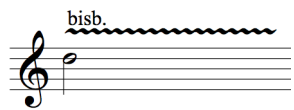
“**vib.**”(with visual indication) - Sometimes a wavy line is provided to show the general shape, width, and speed of a vibrato.

“**emb. distortion**” - Distort the sound by forming an extreme manipulation of the embouchure that adds grain and noise to the timbre. A visual representation is provided that shows the shape of the distortion.

## bisbigliando (color and alternate fingerings)



- Alternate between 2 fingerings for the same pitch



- Trill between 2 or more fingerings for the same pitch. When rapid double trills are possible, this is preferred. Small variations in timbre and pitch are welcomed.

## venting fingerings

This piece uses a technique wherein certain keys are held down that alter a standard set of fingerings to create microtonal segments that are relatively easy to play. The example below shows this technique with the venting key written in a box and the fingered notes written as square noteheads. The sounding pitch is not provided in the score to save space, but the chart of fingerings on the opposite page will show the pitch results of these fingerings, with an “m” written above the notes that produce multiphonics.

These fingering should be possible in rapid succession and at any dynamic level. Some of the notes tend to pop out or become muffled, which is taken into account when these passages are used in the score. These fingerings were tested on the instruments of Lands End Saxophone Quartet, and if different instruments produce slightly different results this is fine.

soprano sax

Musical score for soprano saxophone. The score consists of two systems, each with a treble and bass staff. The first system includes a 'Ta' box above the first measure, a 'Tc' box above the second measure, and an 'M' box above the third measure. The second system includes a 'C3' box above the first measure, a 'C5' box above the second measure, and a 'C6' box above the third measure. The music is in a key with one sharp (F#) and a 4/4 time signature.

alto sax

Musical score for alto saxophone. The score consists of two systems, each with a treble and bass staff. The first system includes a 'Ta' box above the first measure, an 'M' box above the second measure, and a 'Tc' box above the third measure. The second system includes a 'C3' box above the first measure and a 'C5' box above the second measure. The music is in a key with one sharp (F#) and a 4/4 time signature.

tenor sax

Musical score for tenor saxophone. The score consists of two systems, each with a treble and bass staff. The first system includes a 'Ta' box above the first measure and a 'Tc' box above the second measure. A '8va' marking with a dashed line is present above the bass staff in the second measure. The second system includes a 'C3' box above the first measure, an 'M' box above the second measure, another 'M' box above the third measure, and a 'C5' box above the fourth measure. The music is in a key with one sharp (F#) and a 4/4 time signature.

baritone sax

Musical score for baritone saxophone. The score consists of two systems, each with a treble and bass staff. The first system includes a 'Ta' box above the first measure and a 'Tc' box above the second measure. The second system includes a 'C3' box above the first measure, an 'M' box above the second measure, and a 'C5' box above the third measure. The music is in a key with one sharp (F#) and a 4/4 time signature.

## multiphonics

The multiphonics used in this piece were also taken from the Weiss/Nettia book *The Techniques of the Saxophone* and the numbers provided correspond with the listings in that book. If any of the multiphonics don't work properly, then the player should replace it with another multiphonic that is as similar as possible in terms of both pitch content and dynamics. The chart below shows a different multiphonic in each measure, with transposed followed by sounding pitches.

soprano sax

Musical notation for soprano sax multiphonics. The staff shows five measures of music. Above each measure is a circled number: 46, 106, 49, 105, and 129. The notes are transposed and sounding pitches.

alto sax

Musical notation for alto sax multiphonics. The staff shows five measures of music. Above each measure is a circled number: 83, 49, 119, 44, and 69. The notes are transposed and sounding pitches.

tenor sax

baritone sax

Musical notation for tenor and baritone sax multiphonics. The staff shows five measures of music. Above each measure is a circled number: 79, 49, 109, 78, 19, and 2. The notes are transposed and sounding pitches.

# Flux Candrix

for the New Thread Sax Quartet

♩. = 36

Soprano Sax

Alto Sax

Tenor Sax

Baritone Sax

solo, with some rubato like in slow motion vib.

vib.

*p* < *mf* > *pp* *p* < *f* > *mp* < *mf* > *pp*

sub tone *ppp* sub tone *ppp*

5

S. Sax.

A. Sax.

T. Sax.

B. Sax.

vib. lip up, strained non vib.

*mp* *f* *mp* *f* *mp* *f* *p*

3 7:6 3 3

6

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Tc

*pp* *n*

bisb. fingerings, as many as possible, deviation up to a quarter-tone in pitch

Tc

16:10

bend *mf* *p* *mf* *p* *mf*

*n* *mp* *pp* *mp* *pp* *mp* *pp*

2  
9

S. Sax. *mp* *ppp*

A. Sax. *mp* *pp*

T. Sax. *pp* *p* *f* *mp* *ff*

B. Sax. *ppp* *n*

vib. "swing" tone

*accel.*

12

S. Sax. "swing" tone *mf* *f* *mp* *f* *mp*

A. Sax. "swing" tone *mf* *mp* *f* *mp*

T. Sax. "swing" tone *mf* *f* *mp* *f* *mp*

B. Sax. "swing" tone *mf* *mp* *f* *mp*

1 2 3 1 2 3 1 1 2 3 1

14

S. Sax. *f* *pp* *n* *mp* *n*

A. Sax. *f* *pp* *n* *mp* *n*

T. Sax. *f* *p* *mp* *n* *pp* *f* *p* *f* *p* *f*

B. Sax. *f* *pp* *n* *mp* *n*

*♩* = 72 *♩* = 36

like in slow motion vib.

17

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

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

T. Sx. *p* *vib.* *fp < f > p < f > p < f >* *mp* *(non vib.)* *p < f > mp*

B. Sx. *p* *n* *p* *pp < p > pp mp pp mp*

21

S. Sx. *p* *ff* *p* *ppp*

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

T. Sx. "swing" tone → wild vib. *ff* *(non vib.)* *mp* *f* *mp*

B. Sx. *pp < mp > pp mp < mp > pp* *mf* *emb. distortion* *ff* *mp*

(sing unison or octave)

♩. = 144

24

S. Sx. *p* *mf* "swing" tone

A. Sx. *p* *mf* *pp* *p* "swing" tone

T. Sx. *p* *f* *mp* *ff* *mf* "swing" tone

B. Sx. *mf* *p* *mf* "swing" tone

4 *molto rit.* .....  $\bullet = 72$  *molto rit.* .....

28

S. Sx. *pp* *n*

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

T. Sx. *p*

B. Sx. *p* *n*

$\bullet = 36$

$\bullet = 63$

30

S. Sx. *mp* *n* *pp* *soft/warm*

A. Sx. *mp* *n* *pp* *soft/warm*

T. Sx. *mp* *mf* *mp* *mf* *mp* *mf* *3* *7:6* *p* *soft/warm* *bend* *1 2 3* *ppp* *pp* *p*

B. Sx. *mp* *n* *pp* *soft/warm* *3* *p* *ppp*

32

S. Sx. *pp* *p* *ppp* *ppp* *p* *ppp*

A. Sx. *pp* *p* *pp* *p* *ppp*

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

B. Sx. *pp* *p* *pp* *p* *ppp* *pp*

34

S. Sx. *p* *ppp* *< f >* *pp* *p*

A. Sx. *pp* *p* *pp* *p* *pp* *< f >* *pp* *p* *ppp*

T. Sx. *ppp* *p* *ppp* *pp* *mp* *pp*

B. Sx. *p* *pp* *pp* *p* *pp* *f* *pp* *p* *ppp*

36

S. Sx. *ppp* *pp* *p* *pp* *p*

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

T. Sx. *mp* *pp* *mp* *ppp* *pp*

B. Sx. *pp* *mp* *pp* *mp* *ppp* *pp*

38

S. Sx. *pp* *p* *ppp* *pp* *mp* *pp* *p* *pp* *mp*

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

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

B. Sx. *mp* *pp* *mp* *pp* *mp* *ppp* *pp*

6  
40

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

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

T. Sx. *mp* *pp* *mp* *pp* *pp*

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

bisb.

42

S. Sx. *pp* *mp* *pp* *mp* *pp* *mp* *pp* *p*

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

T. Sx. *mp* *pp* *pp* *mp* *ppp* *p*

B. Sx. *pp* *mp* *ppp* *pp* *mp* *pp*

bisb.

bend

44

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

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

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

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

46

S. Sax. *p* *f* *pp* *mp* *pp* *pp* *f*

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

T. Sax. *ppp* *ppp* *mp* *pp* *f*

B. Sax. *mf* *p* *f* *p* *pp* *mp* *pp*

48

S. Sax. *pp* *p* *pp* *ff* *pp* *fff* *pp*

A. Sax. *pp* *mp* *p* *mp* *bend* *pp* *pp* *pp*

T. Sax. *pp* *pp* *p* *pp* *ff* *pp* *fff* *pp*

B. Sax. *mp* *pp* *pp* *ff* *pp* *fff* *pp*

strained bending, doesn't need to be continuous

50

Move randomly between notes in no particular order in a trill-like fashion as fast as possible.

S. Sax. *pp* *mf* *mf* *pp* *mf* *pp* *mf*

A. Sax. *ff* *pp* *mp* *pp* *mf* *pp* *mf* *pp* *pp*

T. Sax. *pp* *mp* *pp* *pp* *mf* *pp*

B. Sax. *pp* *mf* *pp* *pp*

8  
52

S. Sx. *pp* *f* *pp* *pp* *mp* *pp* *mp* *pp* *f* *pp* *bisb.*

A. Sx. *mf* *pp* *f* *pp* *mp* *pp* *ppp* *f* *pp* *bisb.*

T. Sx. *pp* *f* *pp* *pp* *mp* *pp* *mp* *pp* *f* *pp*

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

55

S. Sx. *pp* *mp* *pp* *mf* *ppp* *n*

A. Sx. *pp* *mp* *pp* *mf* *ppp* *n*

T. Sx. *pp* *mp* *pp* *mf* *ppp* *pp* *mp* *pp*

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

58

S. Sx. *mp* *n* *p* *ff* *p* *fff* *p* *emb. distortion*

A. Sx. *mp* *n* *mp* *strained bending, doesn't need to be continuous* *bend* *3* *3* *emb. distortion*

T. Sx. *pp* *mf* *n* *p* *ff* *p* *fff* *p* *emb. distortion*

B. Sx. *f* *n* *p* *ff* *p* *fff* *p* *emb. distortion* *scratch2.png*

61

S. Sx. *f* 3

A. Sx. *ff* *f* 3 *mf* *ff* *mf* *fff* *ppp* bend non vib.

T. Sx. *f* 3 *ff*

B. Sx. *f* bend *ff*

64

S. Sx. cut sound rhythmically with tongue *p* *f* 5 *p* C5 *p* *mf* *p*

A. Sx. wild vib. *ff* *mf* *ff* *pp* *p* *f* *p* *p* *mf* bisb.

T. Sx. cut sound rhythmically with tongue *p* *ff* *f* 5 *mp* *mf* *p* *mf* 5

B. Sx. cut sound rhythmically with tongue *p* *f* *pp* bend

67

S. Sx. Ta *p* *mf* 5 *p* *p* *mf* *p* *mf* *p* *mf* *p* bisb. bisb. bisb.

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

T. Sx. *p* *mf* *p* *mf* *p* *p* *mf* *p* *mf* *p* *mf* *p* *mp* 5 *p* *mp* 5

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

10  
70

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

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

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

B. Sx. *mf* *pp* *pp* *bisb.*

vib. non vib.

73

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

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

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

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

bisb. flz. bend

76

S. Sx. *mp* *pp* *n* *f* *p*

A. Sx. *pp* *mp* *pp* *n* *f* *p*

T. Sx. *mf* *p* *n* *f* *mp* *f* *mp*

B. Sx. *p*

flz. norm.

79

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

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

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

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

Annotations: *bisb.*, *flz.*, 5, 3

82

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

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

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

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

Annotations: *flz.*, *norm.*, C6, 5, 3

85

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

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

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

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

Annotations: *flz.*, *norm.*, 3

*poco rit.* -----

12

88 flz. → norm. → flz. → norm. C6 5

S. Sx. *f* → *pp* → *p* → *f* → *p* → *mp*

A. Sx. *pp* → *f* → *p* → *f* → *pp* → *mp* → *f* → *p*

T. Sx. *f* → *pp* → *p* → *f* → *pp*

B. Sx. *ff* → *pp* → *pp* → *ff* → *pp*

♩ = 72

91 C6

S. Sx. *f* → *p*

A. Sx.

T. Sx. *p* → *f* > *p* *mp* < *f* > *p* → *mp* → *f* → *mp* < *f*

B. Sx. solo *p* → *f* → *mp* → *fp* < *f* *fp* < *f* → *mp* → *fp* < *f*

94 (non vib.)

S. Sx. *p* < *ff* > *p* → *mf* → *p*

A. Sx. (non vib.) *p* < *ff* > *p* → *mf* → *p*

T. Sx. *p* → *ff* → *mp* → *f* 3

B. Sx. *f* → *ff* → *mf* → *ff* → *mp* → *p* < *ff* > *p* → *pp* (sub tone)

97

S. Sx.

A. Sx.

T. Sx.

B. Sx.

bend

mp > pp mp > pp

bend

mf > p mp > pp

non vib.

p

100

S. Sx.

A. Sx.

T. Sx.

B. Sx.

C5

C3

Tc

3

6

6

3

7

non vib.

mp > pp

p

mp > p

mp > pp

pp

103

S. Sx.

A. Sx.

T. Sx.

B. Sx.

Tc

9

3

6

7

"swing" tone

norm.

as fast as possible

f > p

fff

pp

mf

14

106

C6

S. Sx.

A. Sx.

T. Sx.

B. Sx.

lip up, strained

*mp* *f* *p* *f* *mp* *f* *p* *f*

*pp*

9

108

C6

S. Sx.

A. Sx.

T. Sx.

B. Sx.

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

*pp*

*pp*

*p*

♩ = 144 Fud Candrix: Spaziergang

111

"swing" tone

*mf*

"swing" tone

*mf*

"swing" tone

*ff* *mf*

"swing" tone

*mf*

C5

*p*

*mf*

9

114 15

S. Sx. *rip* Ta

A. Sx. *very high, pitches don't matter*

T. Sx. *(sing 5th)*

B. Sx. *(sing 5th)*

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

♩ = 108

117 Ta

S. Sx. *bend*

A. Sx. *f*

T. Sx. *bisb.*

B. Sx. *bisb.* *bend*

*mp* *f* *p* *p* *f* *mp* *ff* *p* *bisb.* *bend* *bisb.* *mp* *f* *mp* *f*

120 Ta Tc Ta C3

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

A. Sx. *(sing unison or octave and bend)*

T. Sx. *(sing unison or octave and bend)*

B. Sx. *bend* *bisb.* *bend* *bisb. flz.* *bend*

*mp* *f* *mp* *f* *mp* *f* *mp*

accel.

C5

123

S. Sax. *f* *mp* *ff* *pp*

A. Sax. *f* *mf* *ff* *mf*

T. Sax. *f* *p* *ff* *pp*

B. Sax. *f* *p* *ff* *pp*

wild vib.

"swing" tone

$\text{♩} = 144$

126 calm "swing" tone

S. Sax. *mp*

A. Sax. *mf*

T. Sax. calm "swing" tone *mp*

B. Sax. calm "swing" tone *mp*

129

S. Sax. *mf* *p* *mf* *mp* *p* *mf* *mp*

A. Sax. *mf* *p* *mf* *mp* *p* *mf* *mp*

T. Sax. *mf* *p* *mf* *mp* *p* *mf* *mp*

B. Sax. *ff* *mp* *ff* *mp* *ff* *mp*

Tc C3 Ta Tc

Ta Tc C3 Ta

132

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

A. Sx. *ff* wild vib.

T. Sx. *f* *mf* *mp* *ff*

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

Tc Ta C3 Ta

135

S. Sx. *p* *mp* *mf*

A. Sx. *mf* *mp* *mf*

T. Sx. *p*

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

Ta "swing" tone Ta Ta

138

S. Sx. *mp* *ff*

A. Sx. *ff* *f*

T. Sx. *f* *ppp*

B. Sx. *f* *ppp*

18  
141

S. Sx. *f* *ff* *mp* *f* repeat as fast as possible

A. Sx. *f* *ff* *mp* *f* *mp* *ff* *ff* bisb.

T. Sx. *f* *ff* *mp* *ff* repeat as fast as possible

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

144

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

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

T. Sx. *f* *mp* *ppp*

B. Sx. *f* *mp* *ppp*

147

S. Sx. *f* *ppp* *mf*

A. Sx. *f* *ppp* *mf*

T. Sx. *f* *ppp* *mf*

B. Sx. *f* *ppp* *mf*

♩ = 72

150

S. Sx. *ff*

A. Sx. *ff*

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

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

154

Tc Ta

S. Sx. *ppp* *mp* *ppp* *ppp* *mp* *ppp*

A. Sx. *ppp* *mp* *ppp* *ppp* *mp* *ppp*

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

B. Sx. *ppp* *mp* *ppp* *ppp* *mp* *ppp*

C3 C5

bisb.

157

S. Sx. *pp* *p* *pp* *mp* *ppp*

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

T. Sx. *mp* *pp*

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

bisb.

20  
160

S. Sx. *pp* < *p* *5*

A. Sx.

T. Sx. *pp* < *p* < *pp* < *p* < *ppp*  
1 2 1 1 2 3 1 2 1

B. Sx. *p* < *pp* < *mp* < *ppp* *bisb.*  
2 1 2 1 5 1 2 1 1 2 1 2 3 5 2 1 2 1 5 *bisb.*

*rit. poco a poco* ..... ♩ = 36

S. Sx. *pp* < *mp* < *ppp* *bisb.*  
Ta Ta Tc C3 C5 C6

A. Sx. *pp* Ta Tc C3 C5

T. Sx. *pp*

B. Sx. *p* slow and wide, uneven vibrato

166

S. Sx. *pp* *p*

A. Sx. (just major third to E-flat, -14c) *pp* *p*

T. Sx. *pp* *p*

B. Sx. *pp*

170

S. Sx. *p*

A. Sx. *p*

T. Sx. *ppp* *p* 7 3 3 *ppp*

B. Sx. *pp* *p*

173

S. Sx. *ppp* *p*

A. Sx. *p* Ta Tc C3 C5 C3 Tc Ta

T. Sx. *pp* *mp* 10

B. Sx.

175

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

A. Sx. *p* Ta Tc C3 C5 C3 Tc Ta

T. Sx. *pp* *mp* *ppp* 3

B. Sx.

177

S. Sx. *ppp*  
calm "swing" tone in slow motion *ppp*

A. Sx. *mp* *pp* *mp* 5:3 5

T. Sx. C3 C5 Tc Ta *p*

B. Sx. C3 C5 *p*

178

S. Sx. *p* *mp* *p* Ta *p*

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

T. Sx.

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

180

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

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

T. Sx. calm "swing" tone in slow motion *pp* *mp* *p* *mp* *pp* *mp* *pp* *mp* 3

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

182

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

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

T. Sx. *pp* *p* *mp* *pp* *p* *ppp*

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

*n*