MATT BROWNE

PHANTASIA I

FOR SAXOPHONE QUARTET

MURPHY MUSIC PRESS, LLC

Program Note

Phantasiai was commissioned by Sinta Quartet, Inc. with generous support and sponsorship from:
Bruno and Erika Yoshioka, Mark and Mary Ann Graser

In Stoic philosophy, *Phantasiai* (fan-TAY-zee-eye) refers to an impression, appearance, or the way in which something is perceived. This work is the result of the impression my favorite saxophone quartet, *Fantasy Etudes* by William Albright, has made on both myself and the saxophone community. Over the nearly thirty years since its premiere, the work is performed regularly and considered to be among the greatest works in the repertoire. One of the strengths of the piece, apart from the immense virtuosity required, is Albright's ability to showcase the saxophone through a wide variety of disparate styles and techniques. In his program note, he mentions the inclusion of these styles as intentionally conceived "against type" for the usual "polite" saxophone.

Now, several decades later, ***P****hantasiai* is conceived as "*against*-against type" in that, in large part due to the influence of Albright's work, what is considered a typical saxophone style, sound, or genre has vastly expanded to the point where a "typical" saxophone sound no longer exists. The saxophone can do anything, and do it *really well*. These six movements are, in my mind, a spiritual "Book 2" of the *Fantasy Etudes*.

1. 94 Steps to the Brink

This title is taken from a sign on a trail down to the edge of the Tahquamenon Falls in the Upper Peninsula of Michigan. After reading, you can't help but count each step as you walk down to the falls, edging closer and closer to the brink.

2. Radio Row

Radio Row was the nickname for Cortland Street in New York City from the 1920s to the 60s. The street housed several radio equipment vendors and repair shops, becoming a frenzied hub for radio technology throughout the city. This movement pays homage to this through several musical quotations of works featured in very early radio history, from Handel's *Largo* (broadcast in 1906 to ships sailing the Atlantic) to "Vesti la giubba" from *Pagliacci* (broadcast in 1910 from the Metropolitan Opera, sung by Enrico Caruso). These works, in addition to a handful from "Jelly Roll" Morton and Mozart, are interspersed with warbling multiphonics phasing in and out of the texture like radio static.

3. Highway Hypnosis

Highway Hypnosis is the phenomenon of managing to drive an automobile for long distances, doing everything safely and correctly, while afterwards having no recollection of the drive. This movement, beginning with one final holdover quotation from *Radio Row*, recedes into an undulating texture with glacially unfolding harmony. The rhythm, while muted and indistinct, creates an uneasy and evasive groove that is hard to pin down.

4. Fever Dream

The grooves in this movement are decidedly *not* hard to pin down. It is an homage to 1970s Funk and Disco, occasionally overcome with bouts of overzealous chromaticism.

5. Cavatina

A cavatina is a short song with a simple character. Much like Beethoven's *Cavatina* from the op. 130 string quartet, this movement serves as a "calm before the storm" of the final, tumultous movement.

6. Never Signed, Never Sent

This title comes from an unsent letter from Abraham Lincoln to General George Meade, detailing his profound disappointment in his inability to pursue General Lee's army after the Battle of Gettysburg, which may have well ended the war. The letter, uncharacteristically heated and vitriolic, was never meant to be sent to Meade, but rather written as a way to exorcise Lincoln's anger. This movement is in the form of a *tarantella*, a frenzied and relentless dance mythically known as a kind of exorcism to "sweat out" venom after a bite from a tarantula.

Duration: c. 26 minutes

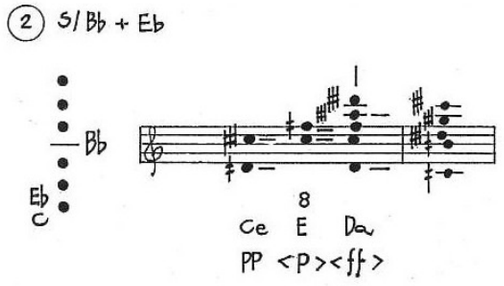
www.mattbrownecomposer.com

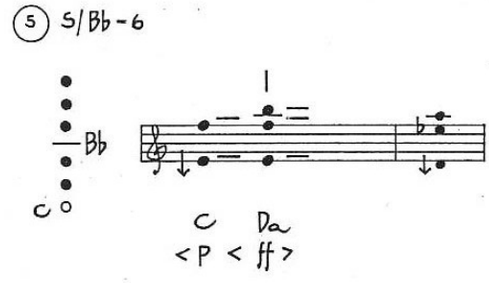
Performance Note

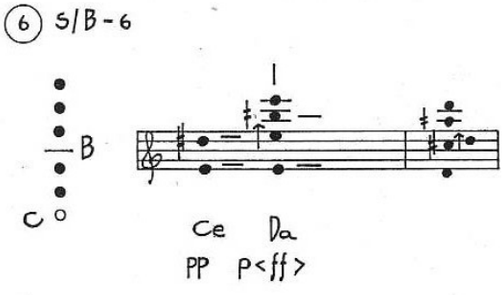
Multiphonics

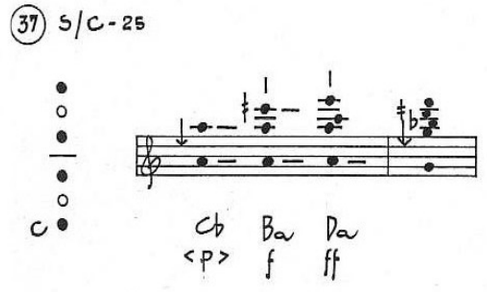
Multiphonic notation and fingerings are taken from the Marcus Weiss and Giorgio Netti *Techniques of Saxophone Playing*: https://www.baerenreiter.com/materialien/weiss_netti/saxophon/mehrklang-auswahl.htm

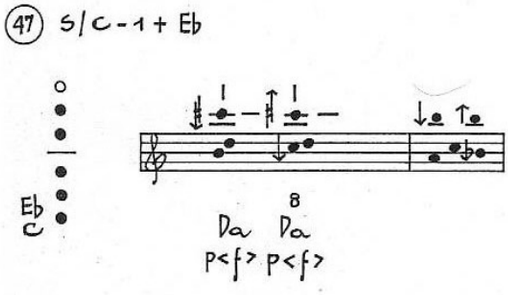
Soprano

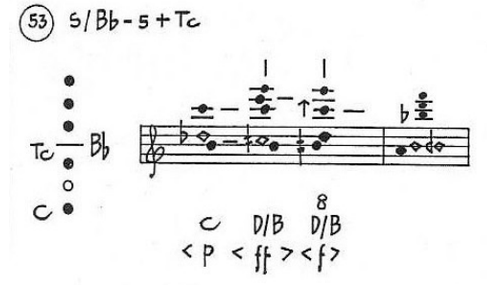




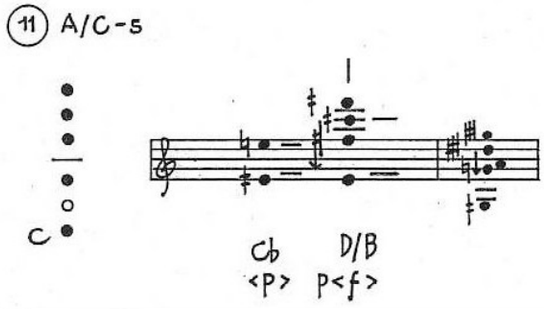


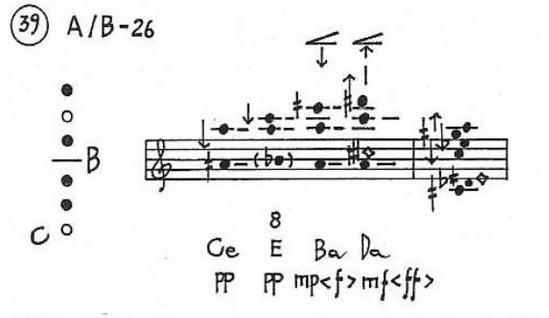


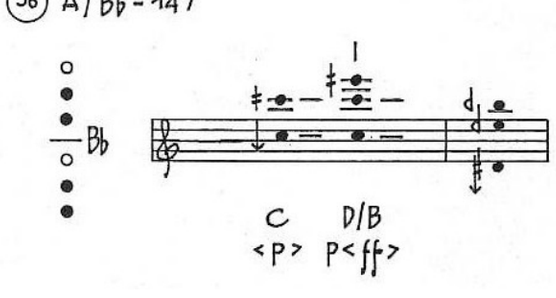


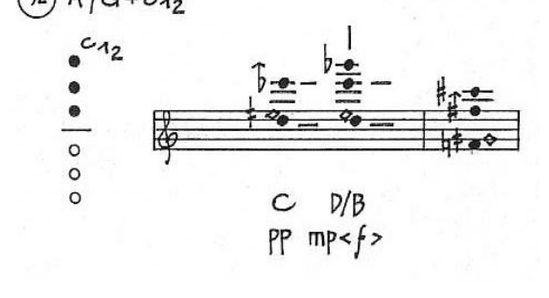


Alto









Tenor

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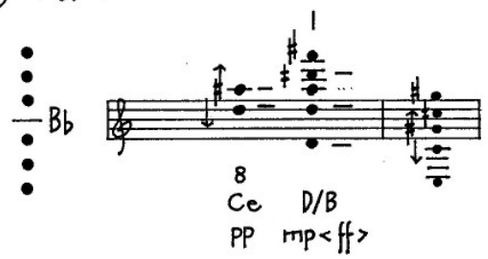
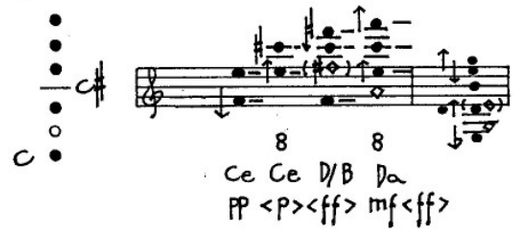
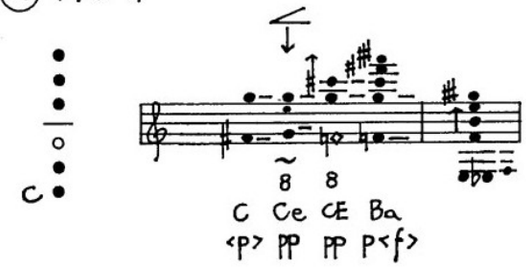


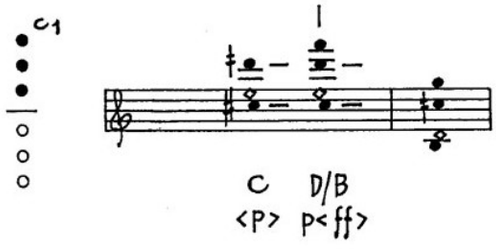
(9) T / C#-5



(14) T / C -4



(56) T/G + C1



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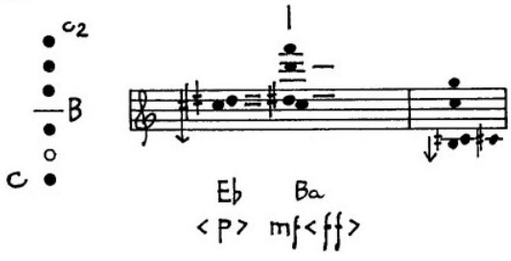

Baritone

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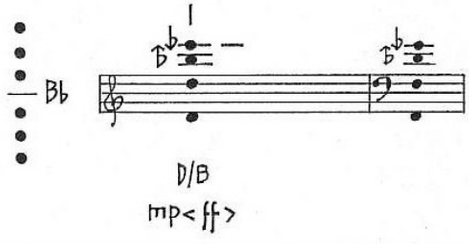
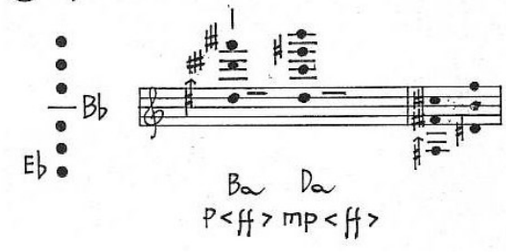


(8) B/Eb + Bb



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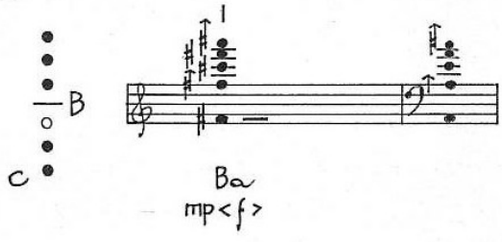

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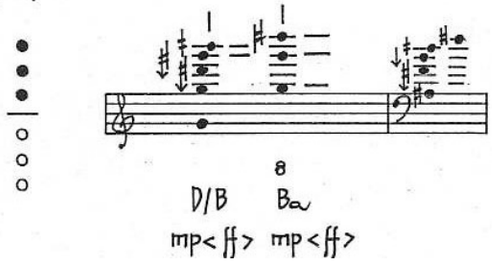

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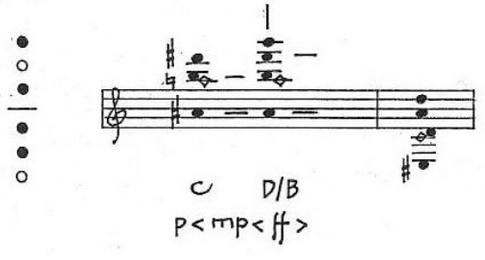

Commissioned by Sinta Quartet, Inc. with generous support and sponsorship from
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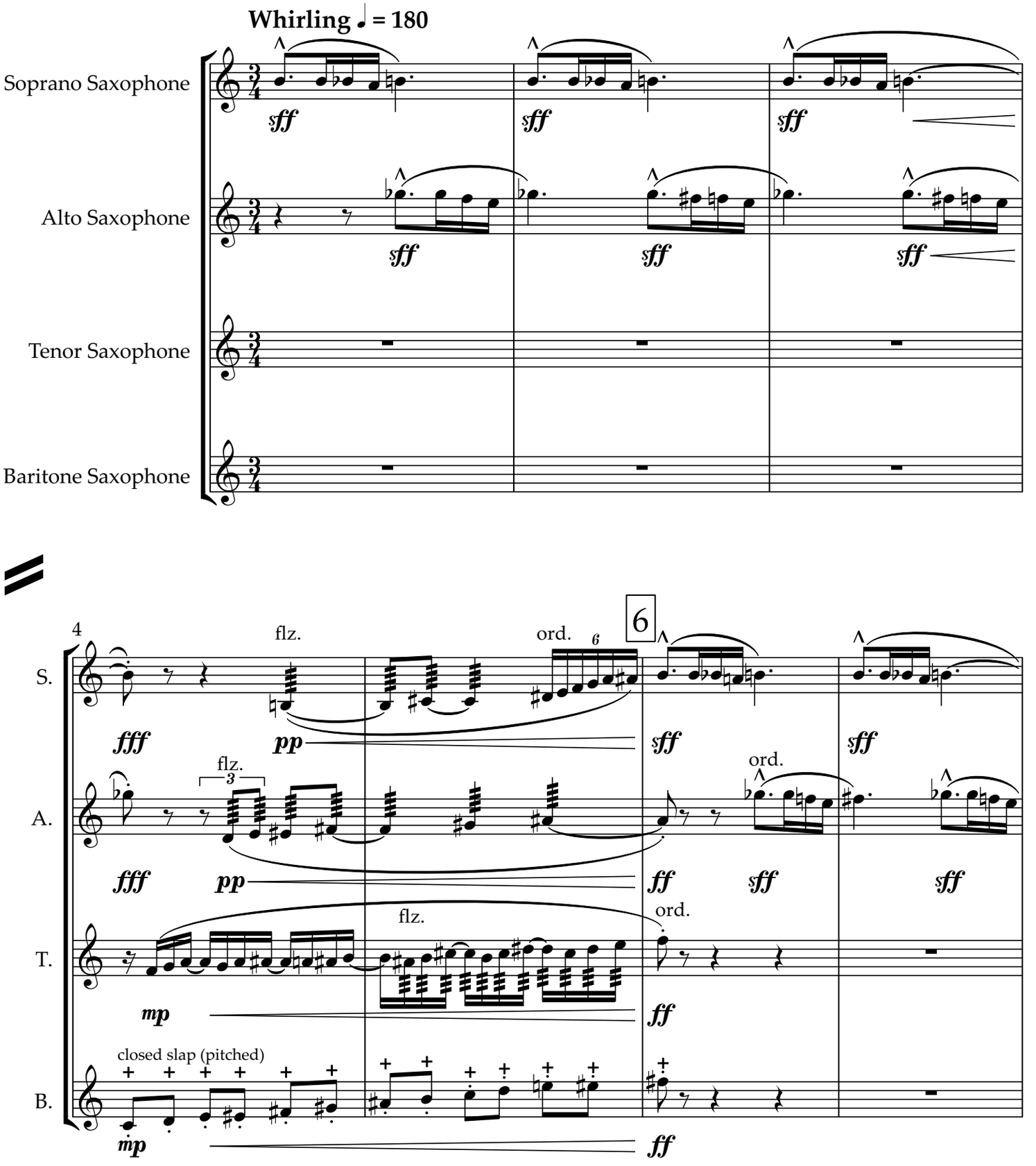
Full Score (Transposed)

PHANTASIAI

for Saxophone Quartet

1. 94 Steps to the Brink

Matt Browne



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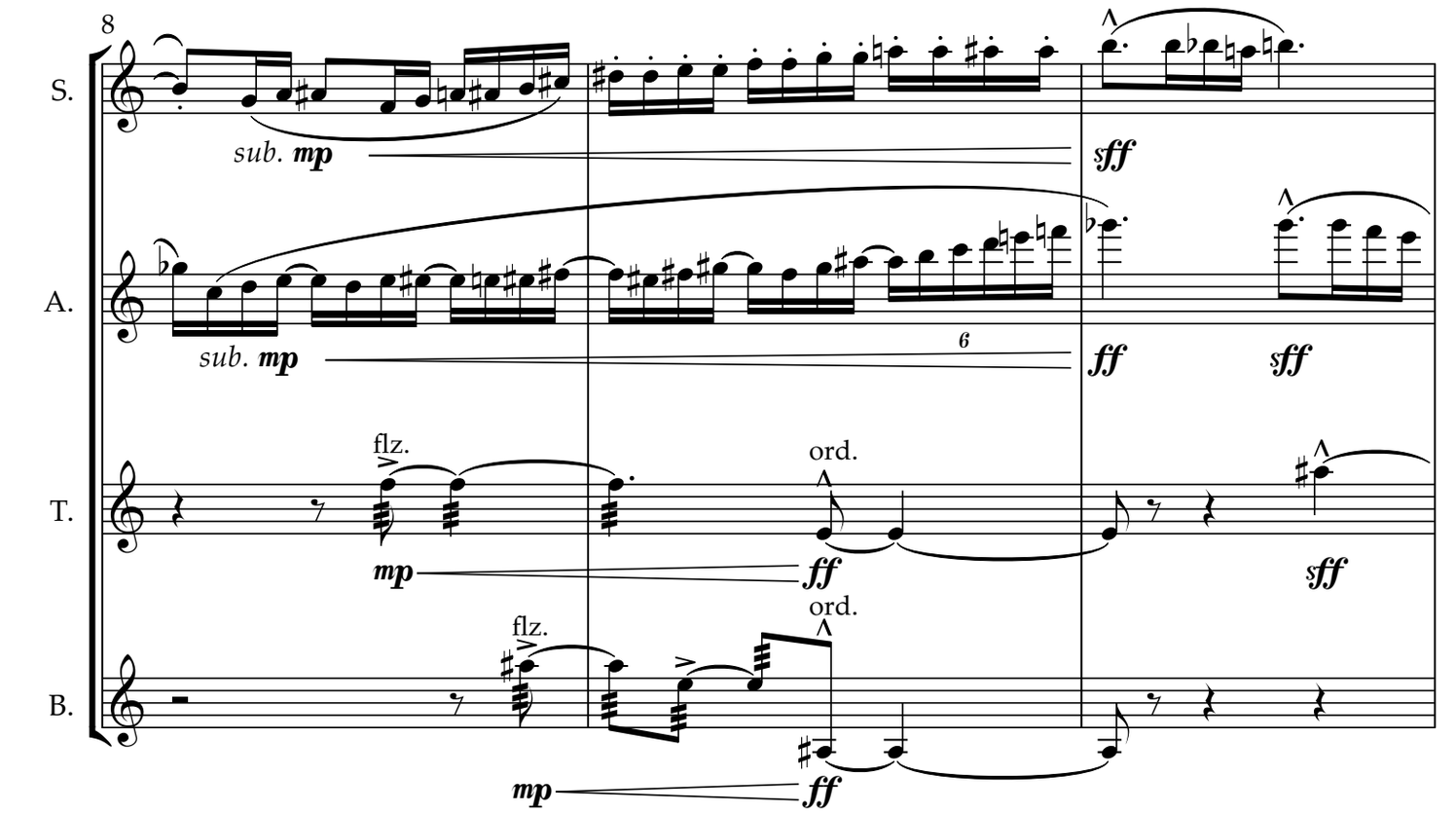
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S.
A.
T.
B.
sub. mp
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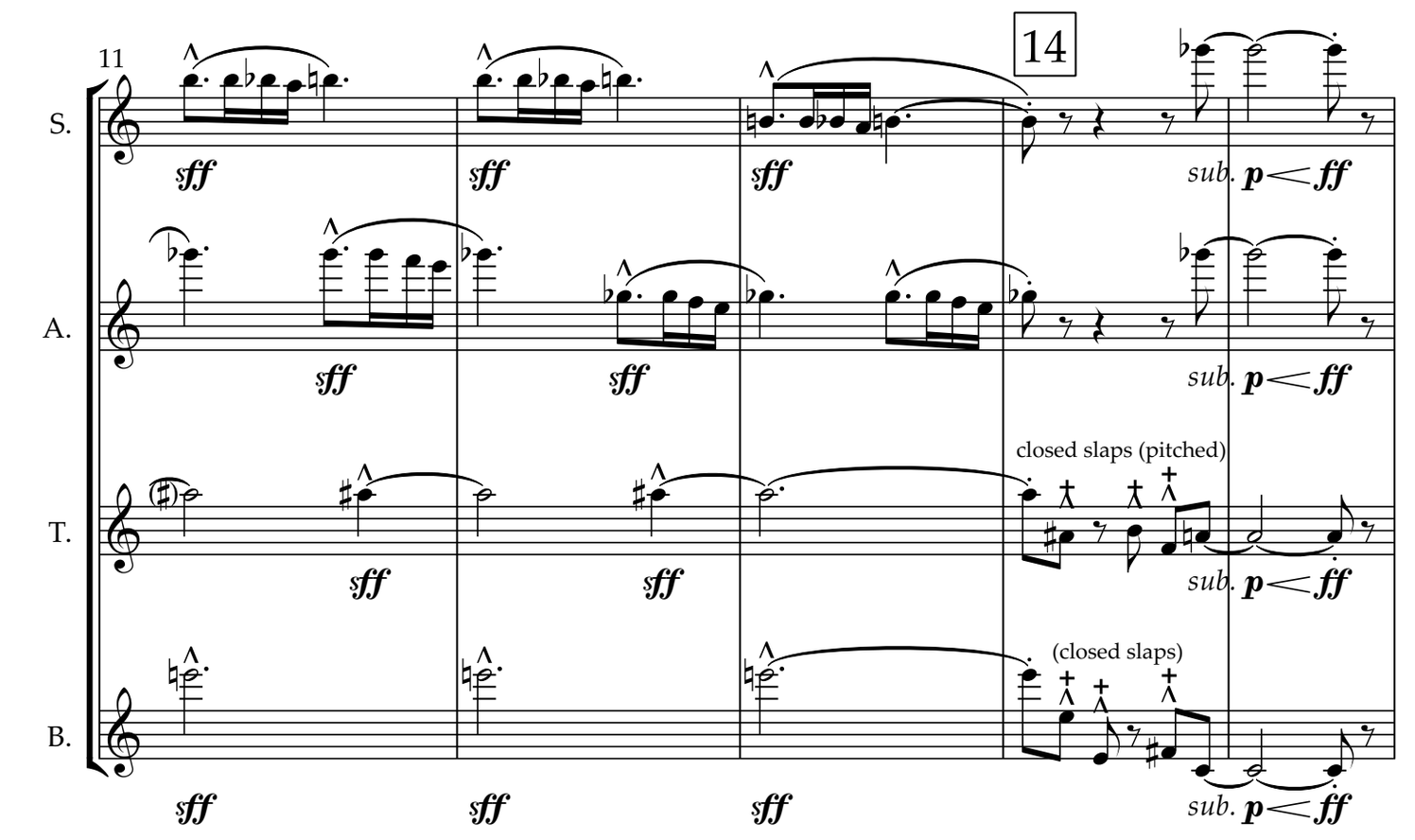
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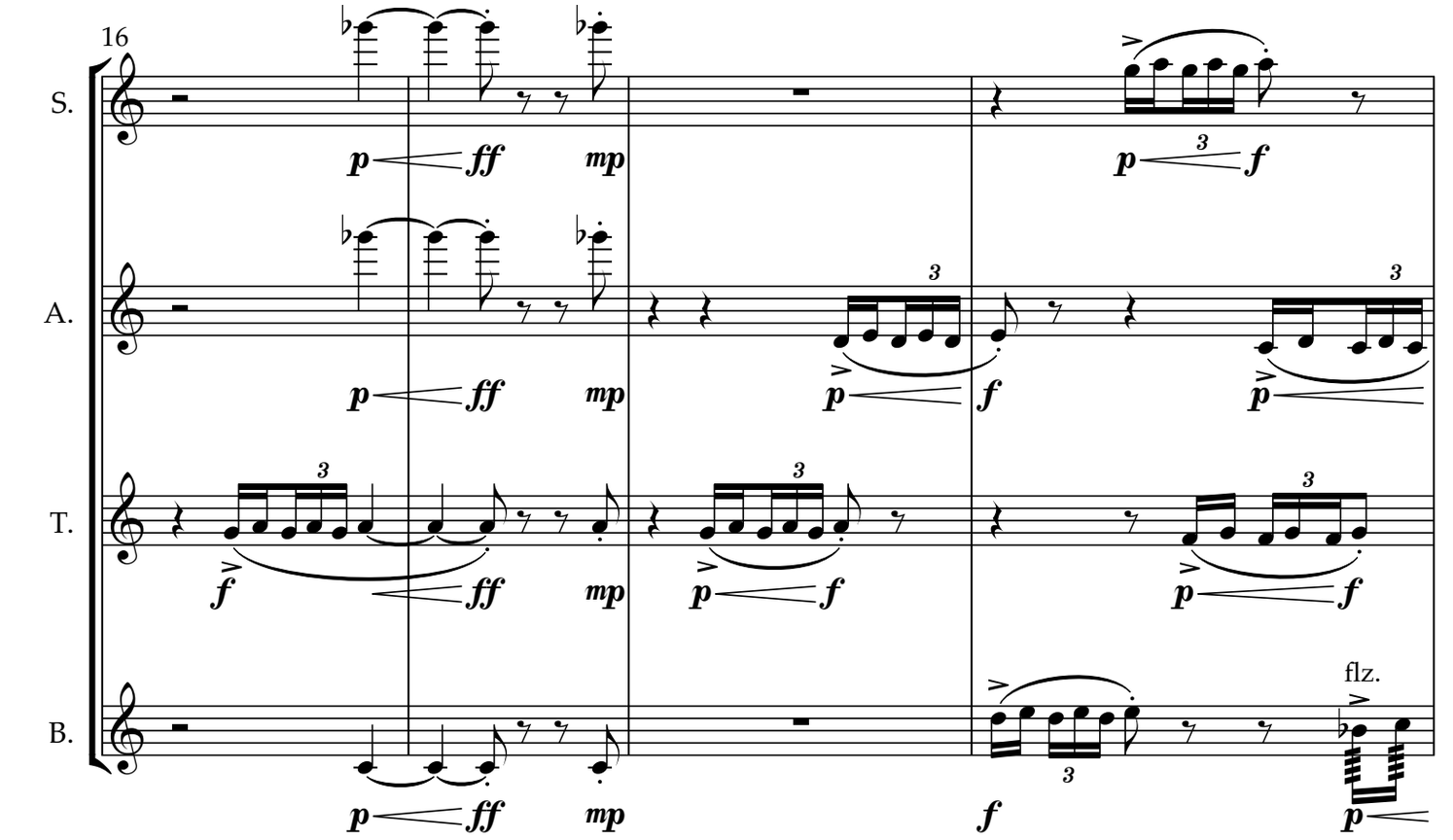
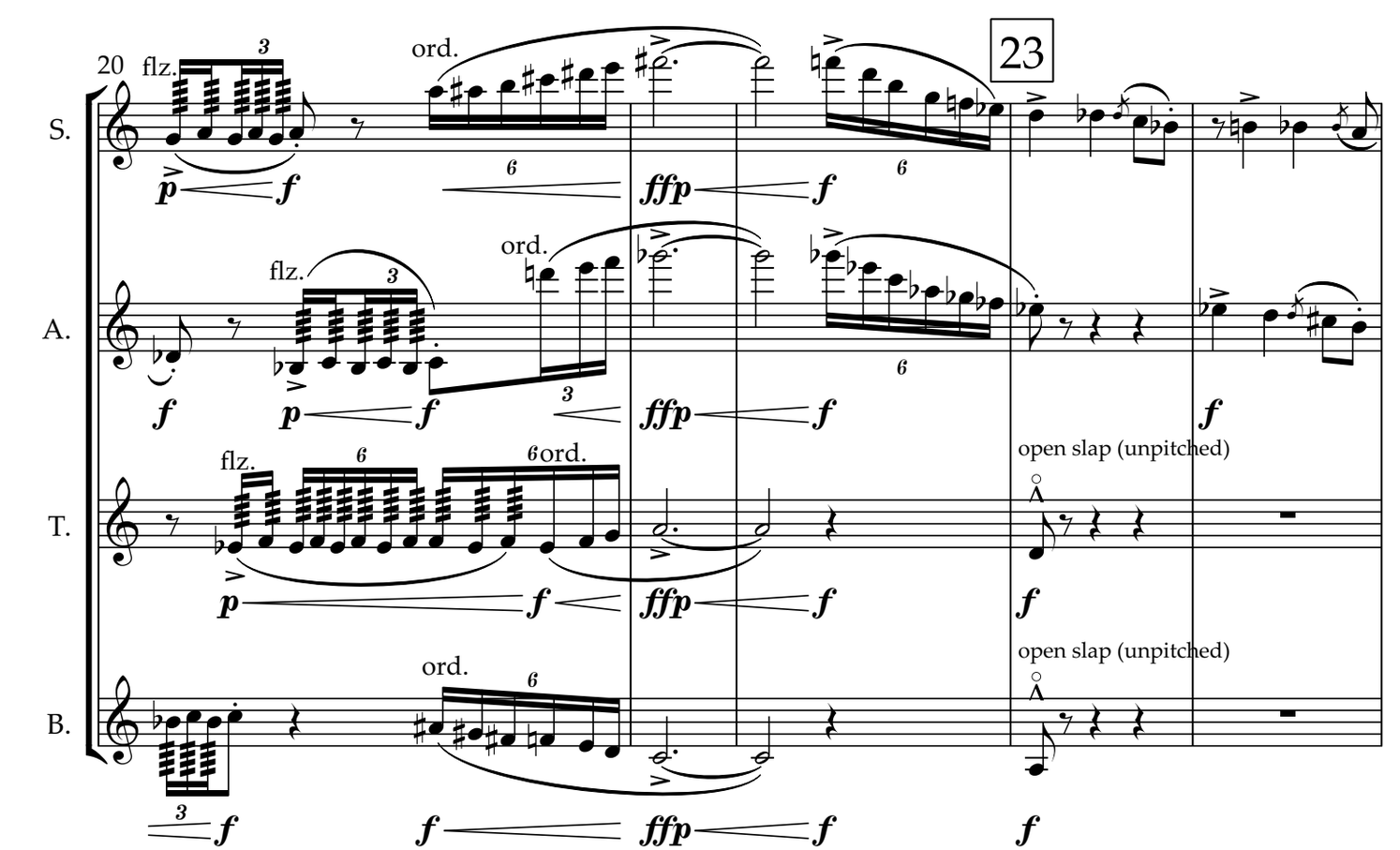
14
S.
A.
T.
B.
sff
sub. p < ff
closed slaps (pitched)
(closed slaps)


16
S.
A.
T.
B.
flz.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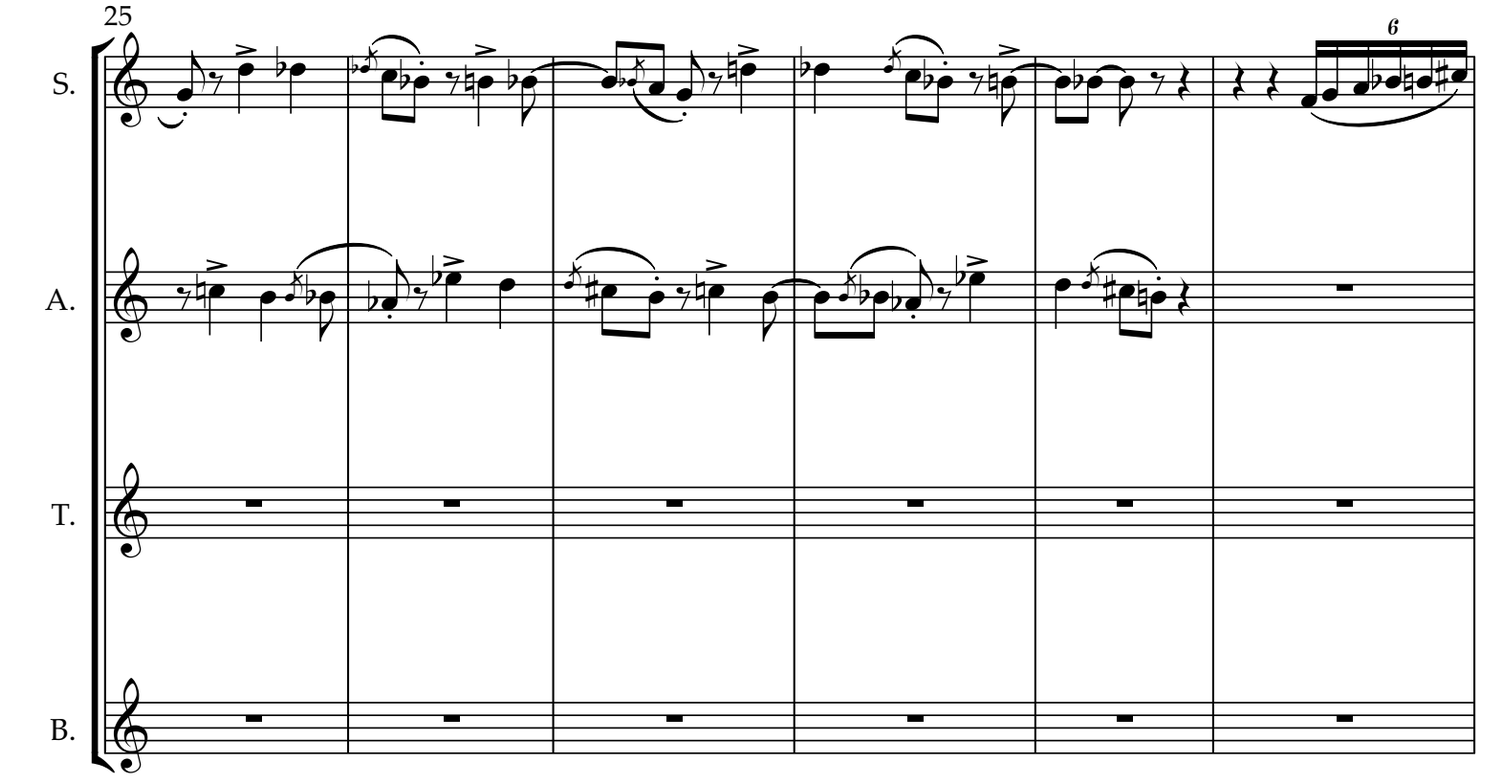
23
S.
A.
T.
B.
flz.
ord.
open slap (unpitched)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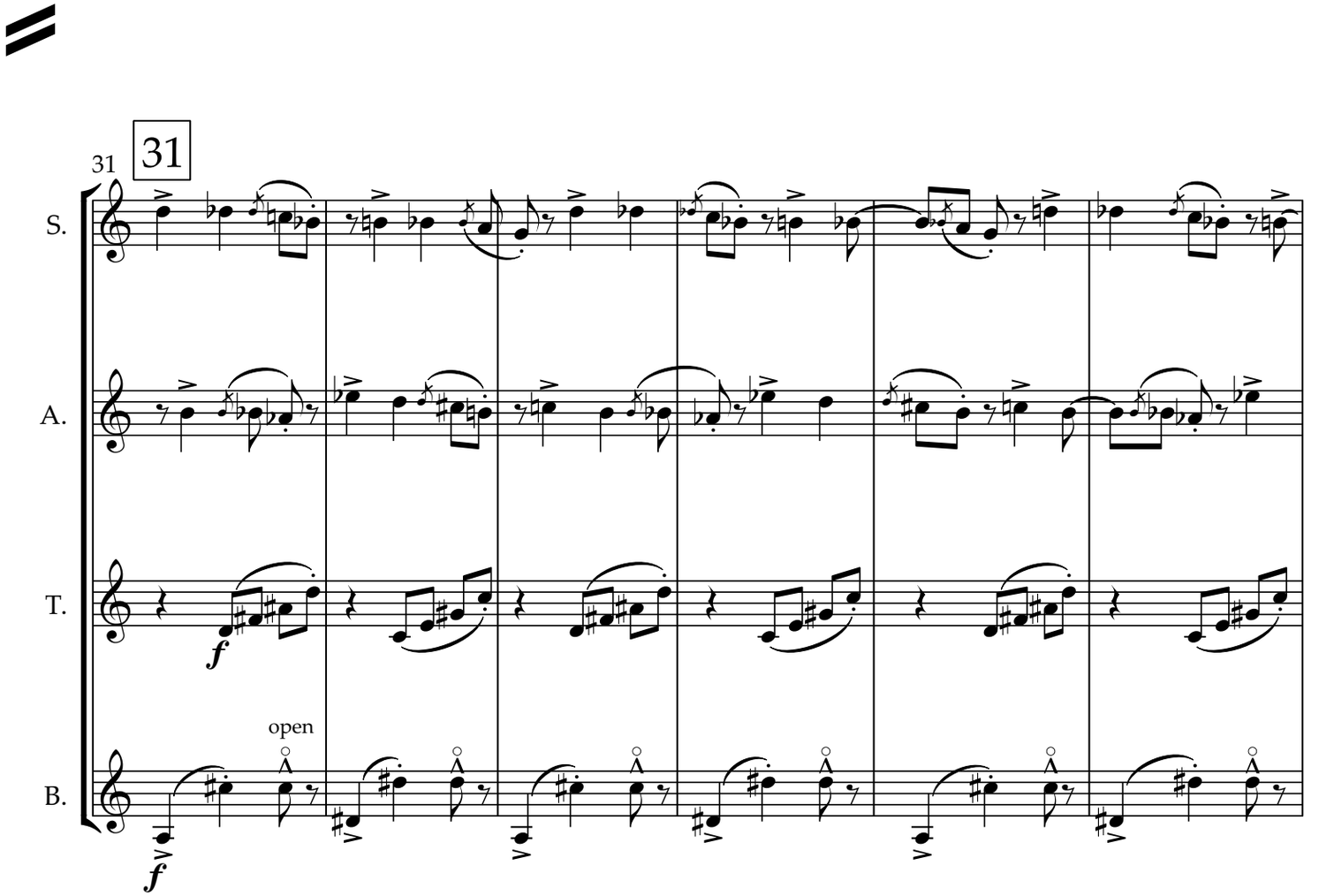
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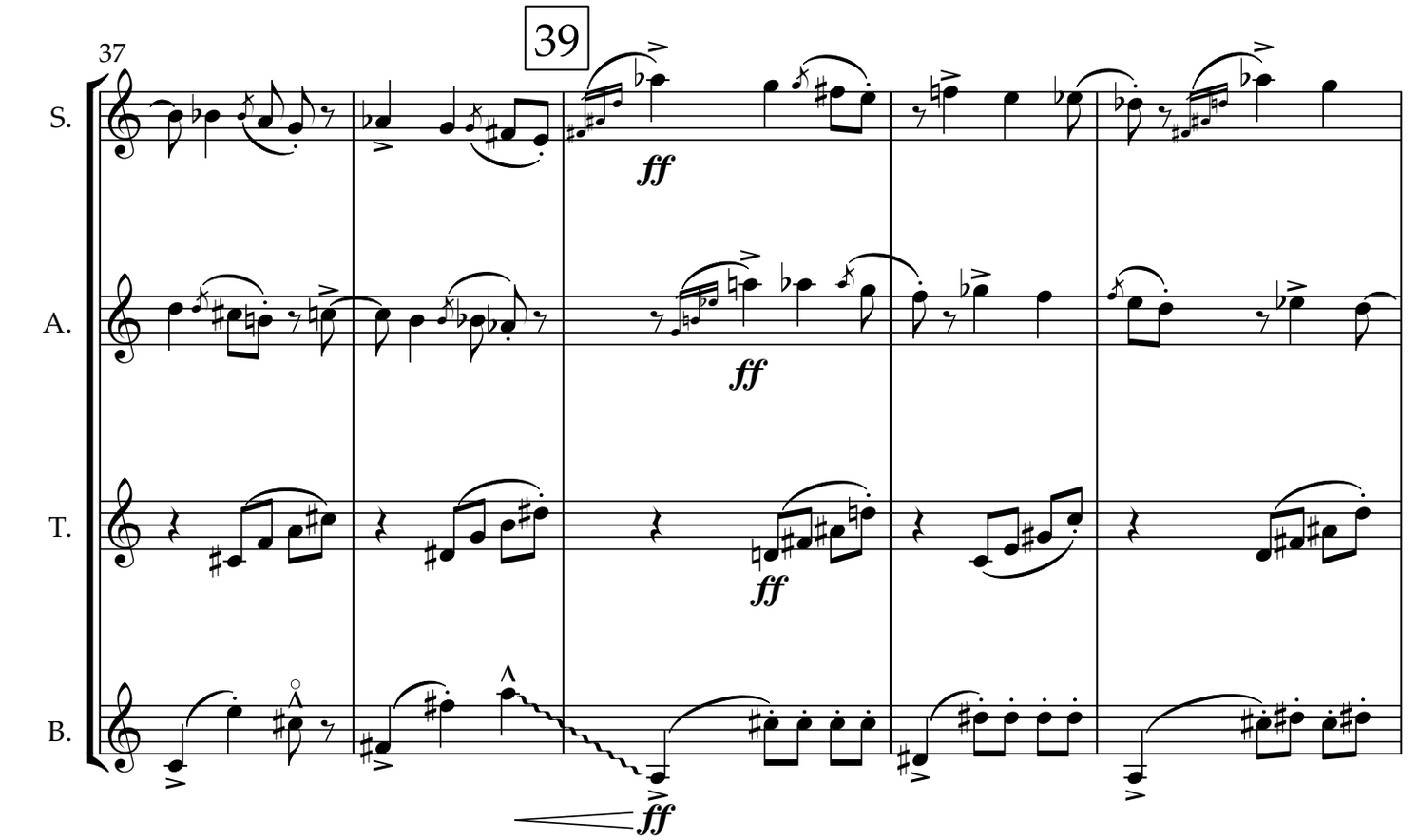
31
S.
A.
T.
B.
f
open
f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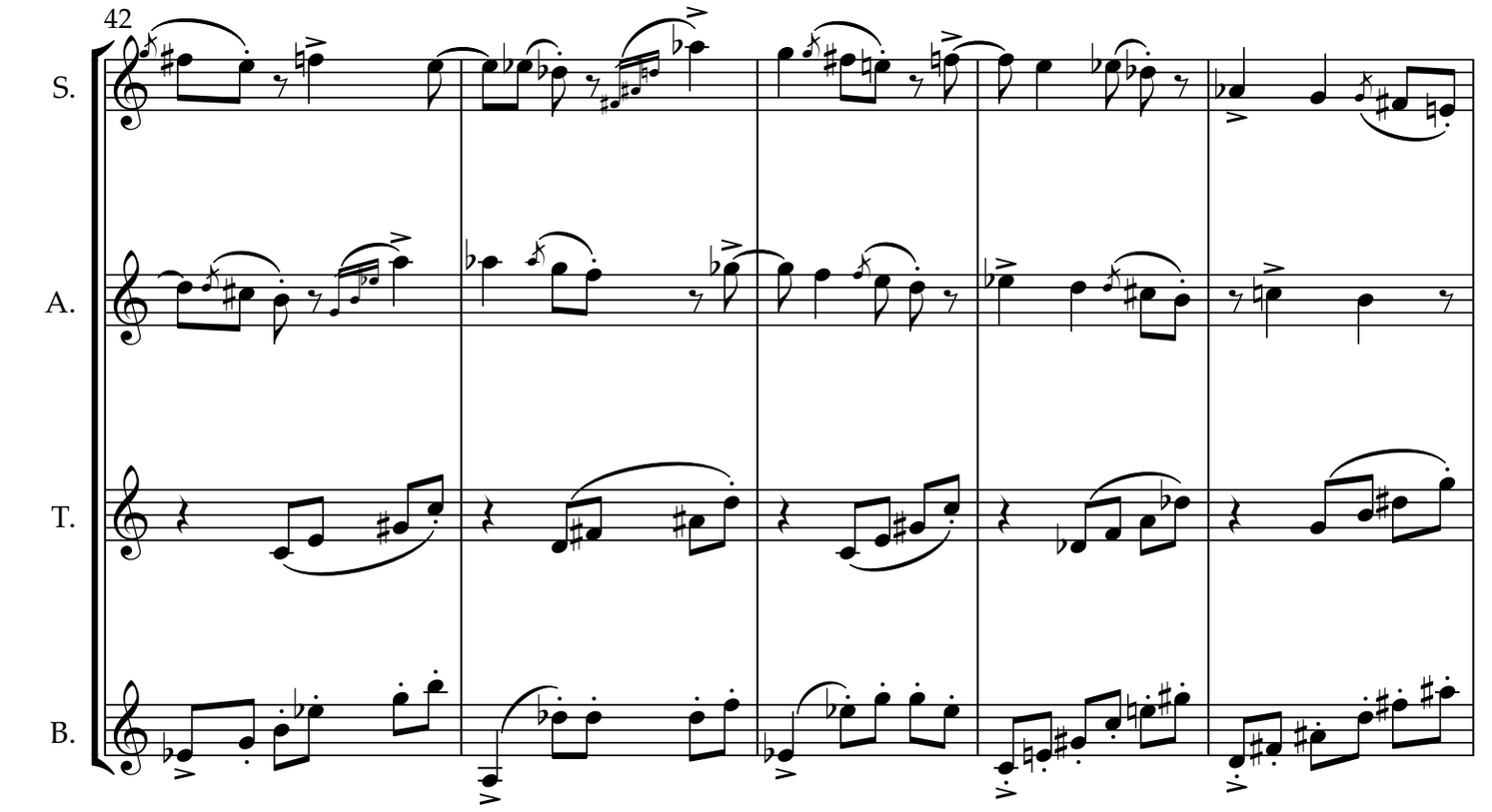
37
S.
A.
T.
B.
ff
ff
ff
ff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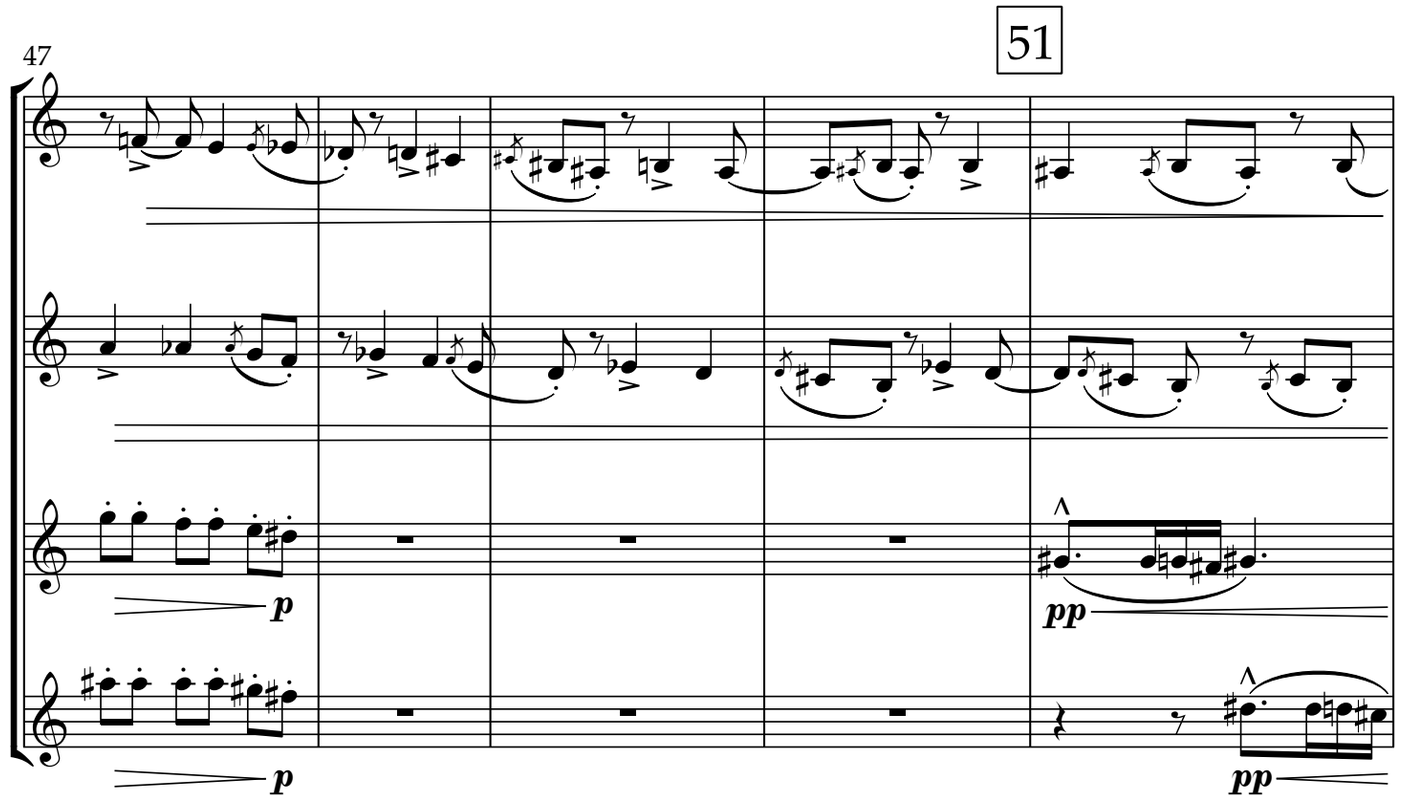
A.
T.
B.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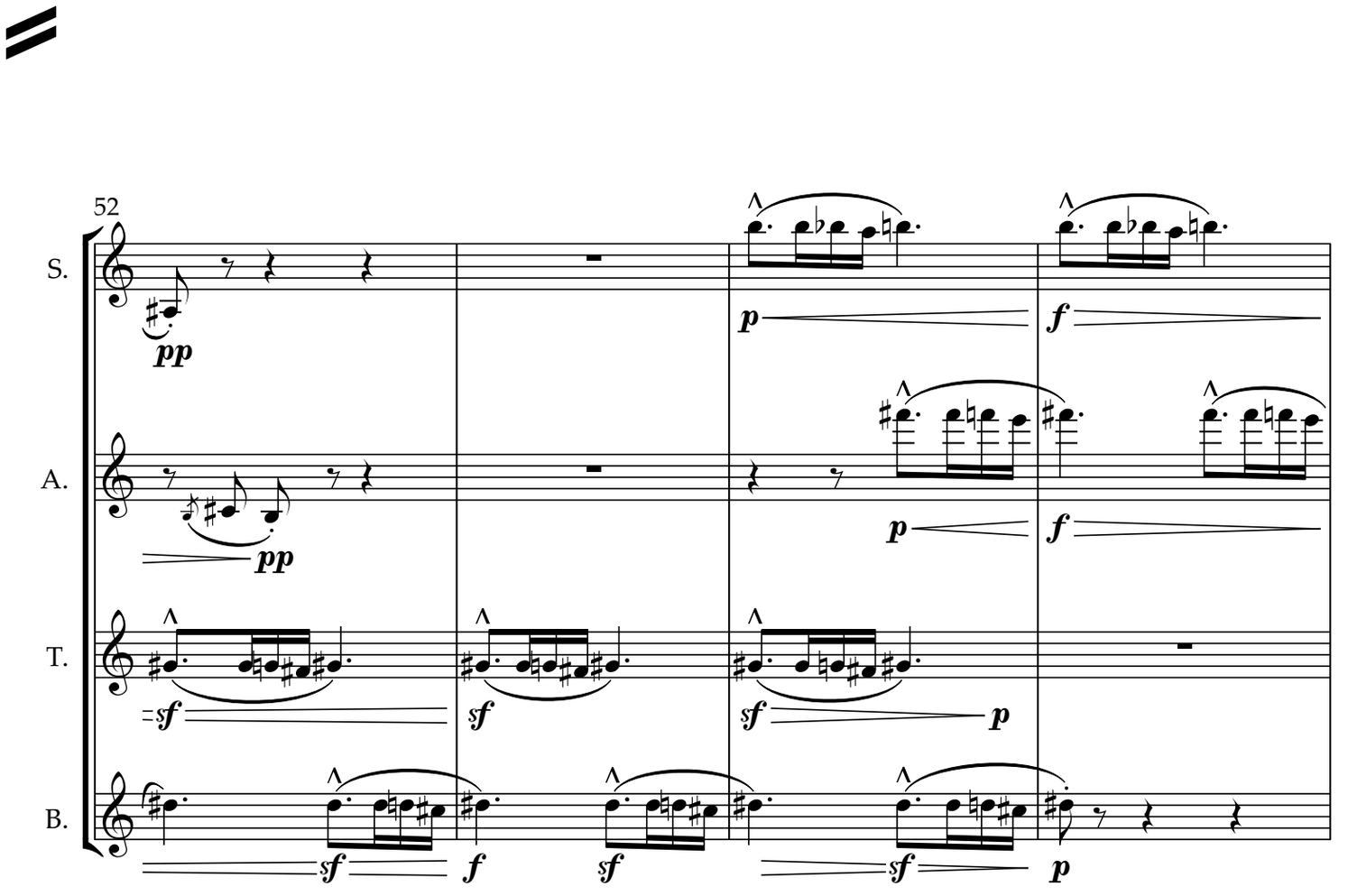
47
S.
A.
T.
B.
p
pp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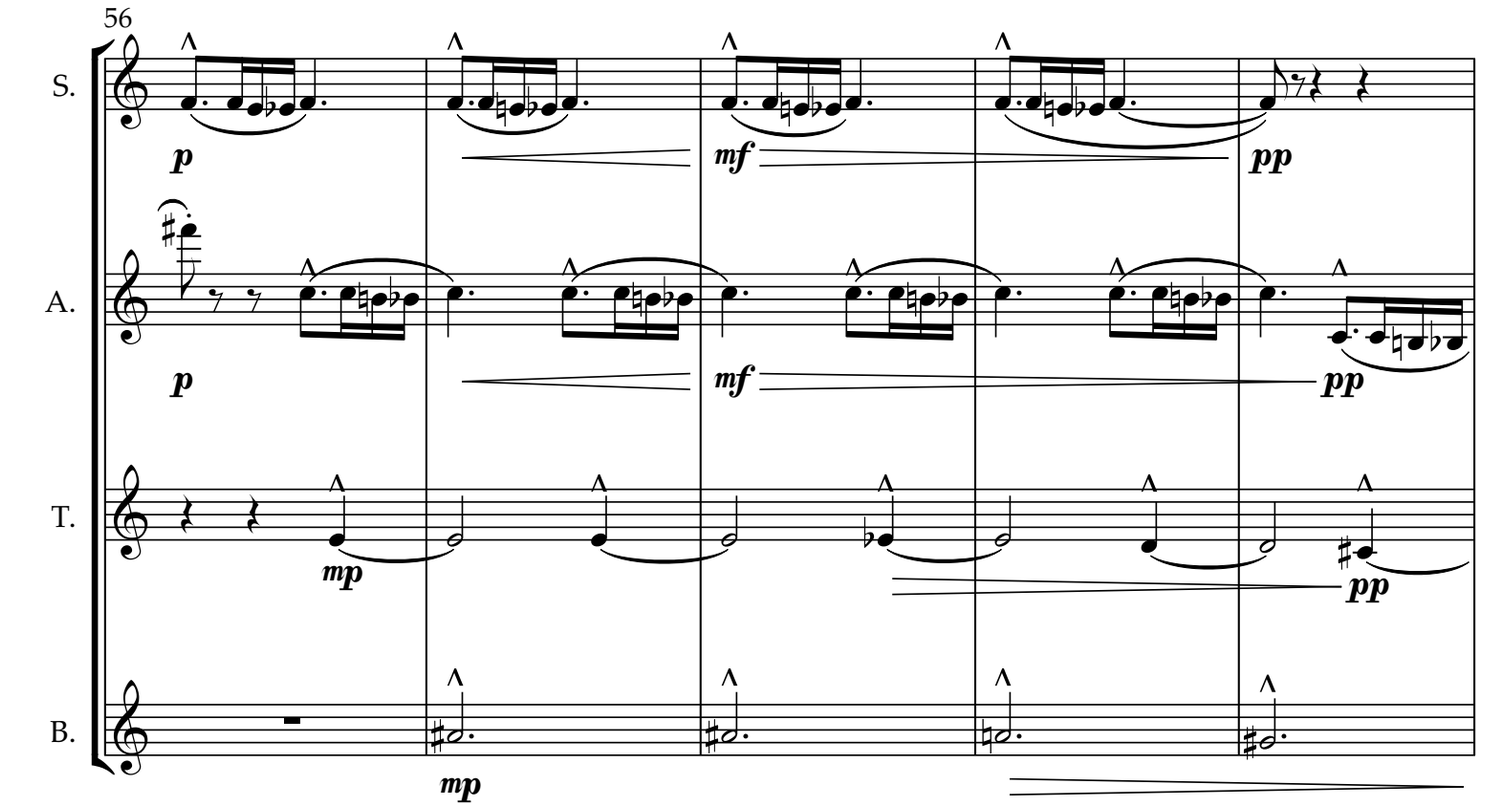
A.
T.
B.
pp
p
f
sf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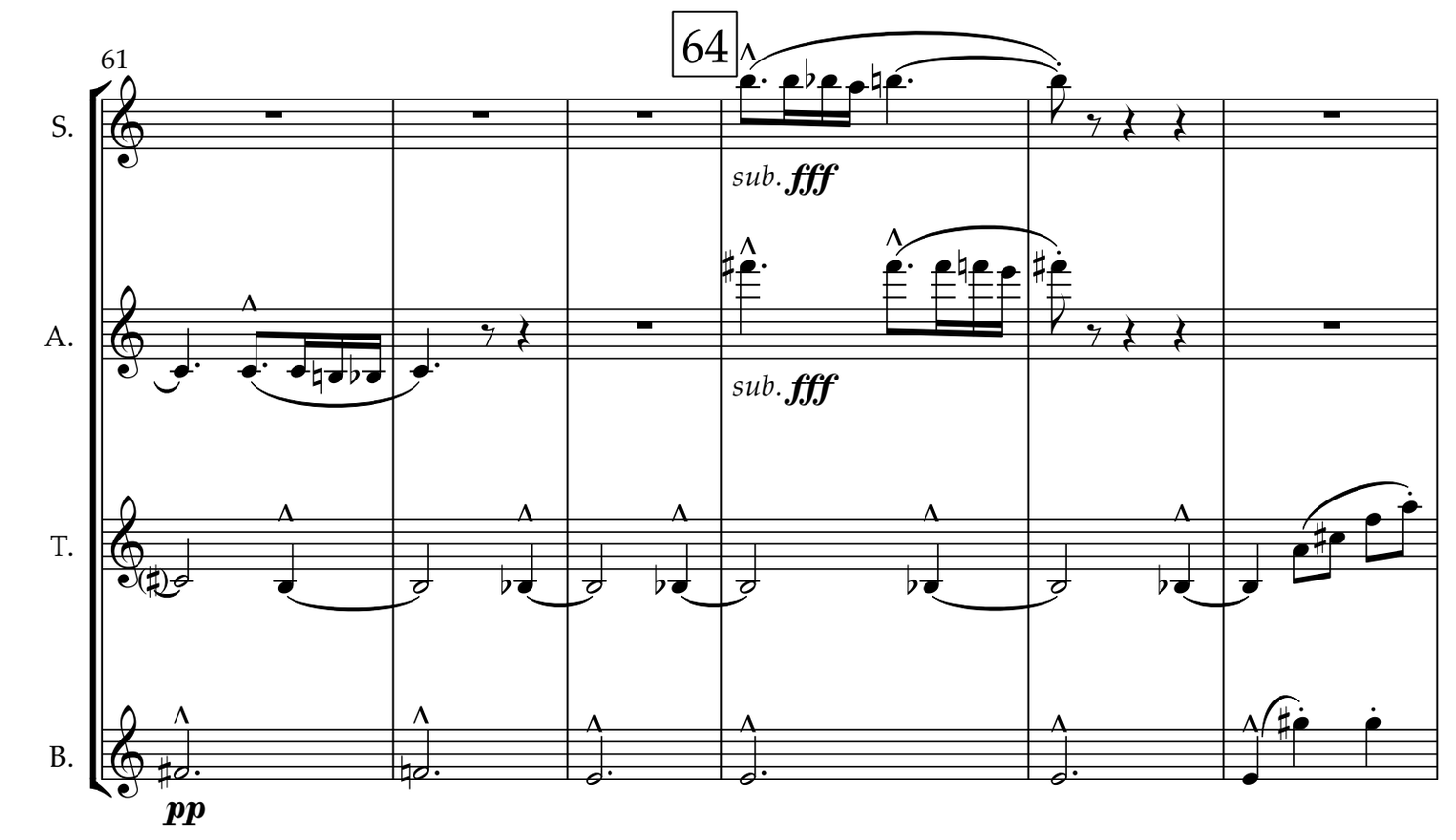
S.
A.
T.
B.
p
mf
pp
mp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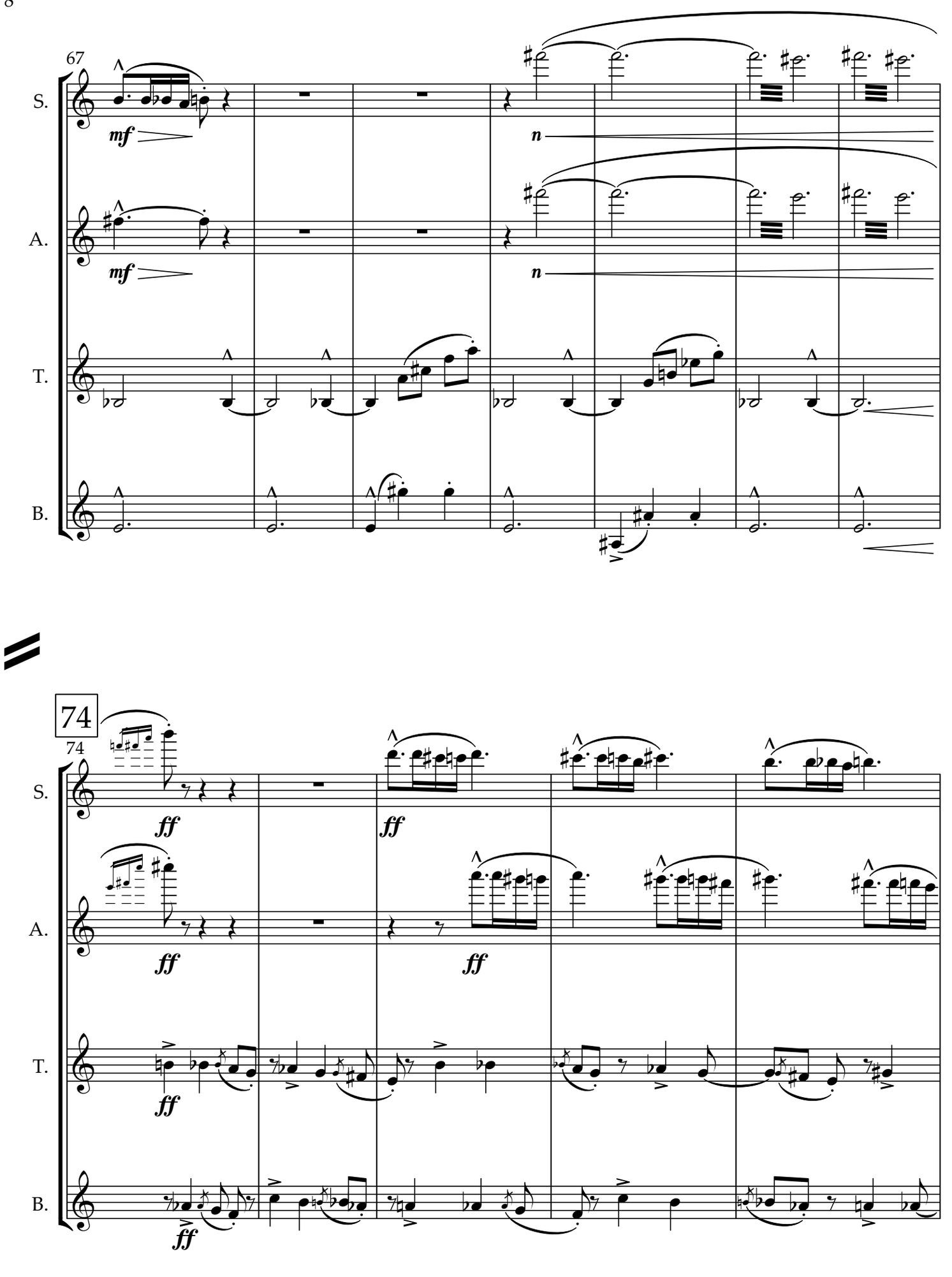
A.
T.
B.
sub. fff
pp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B.
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n
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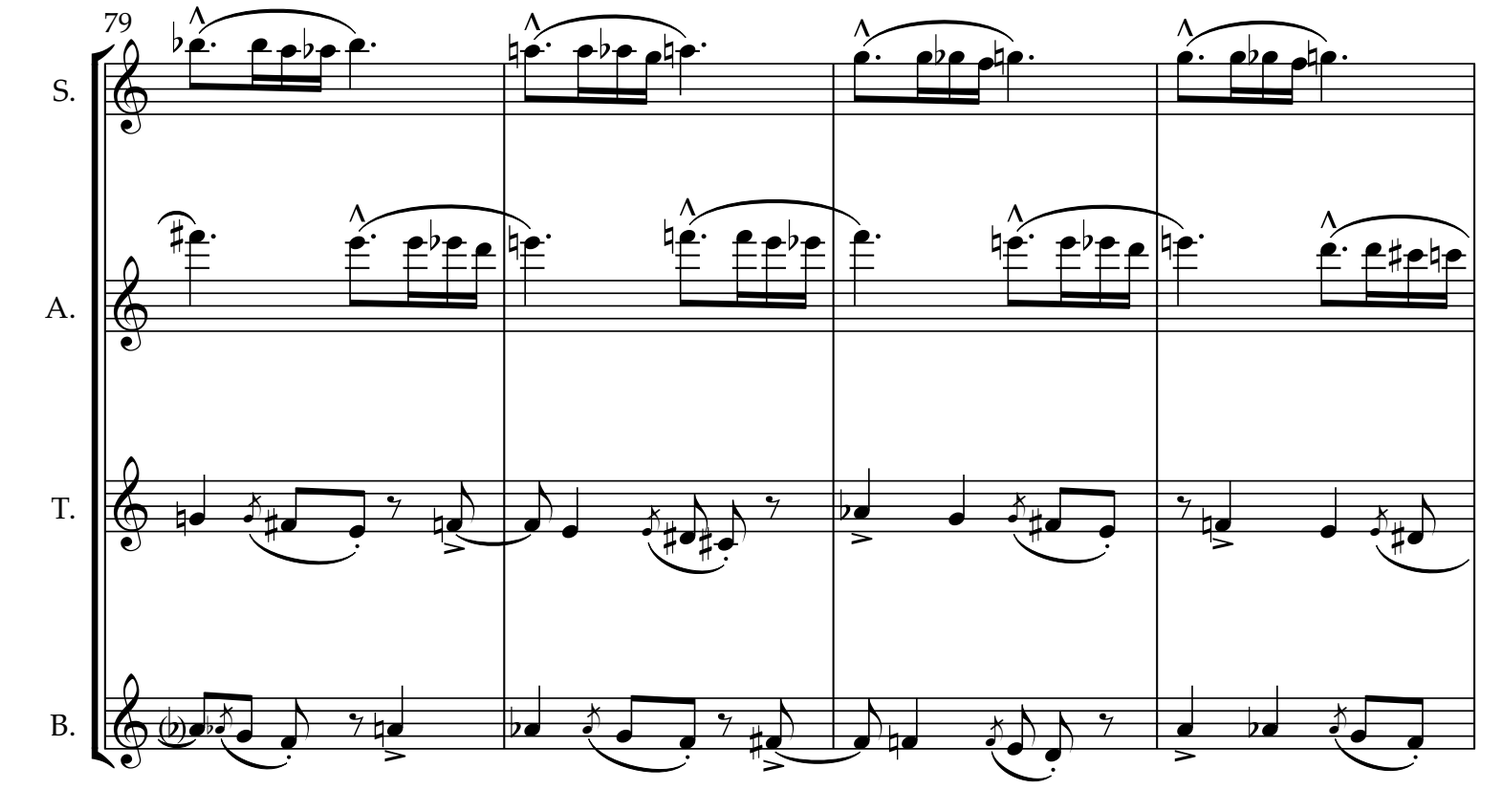
74
ff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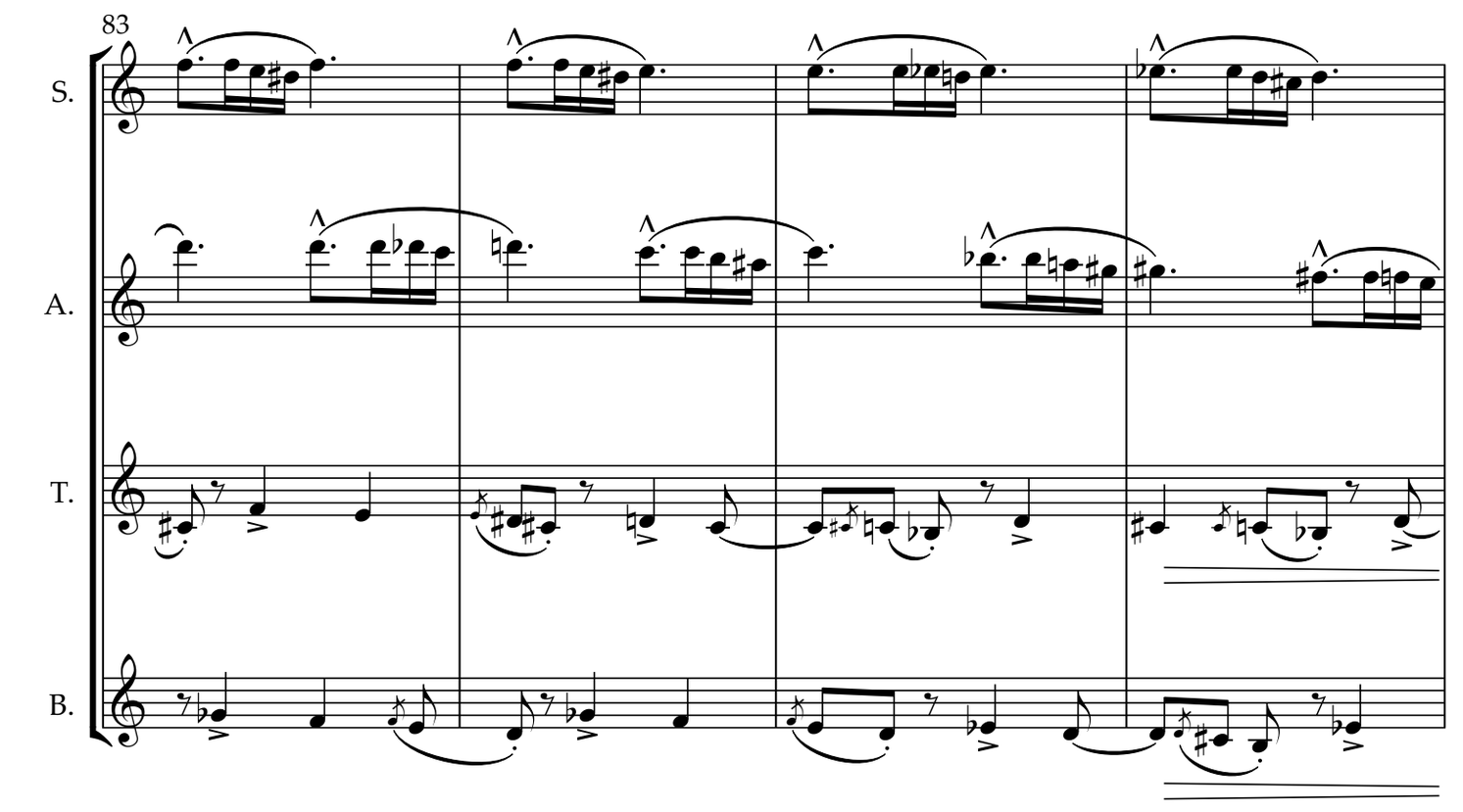
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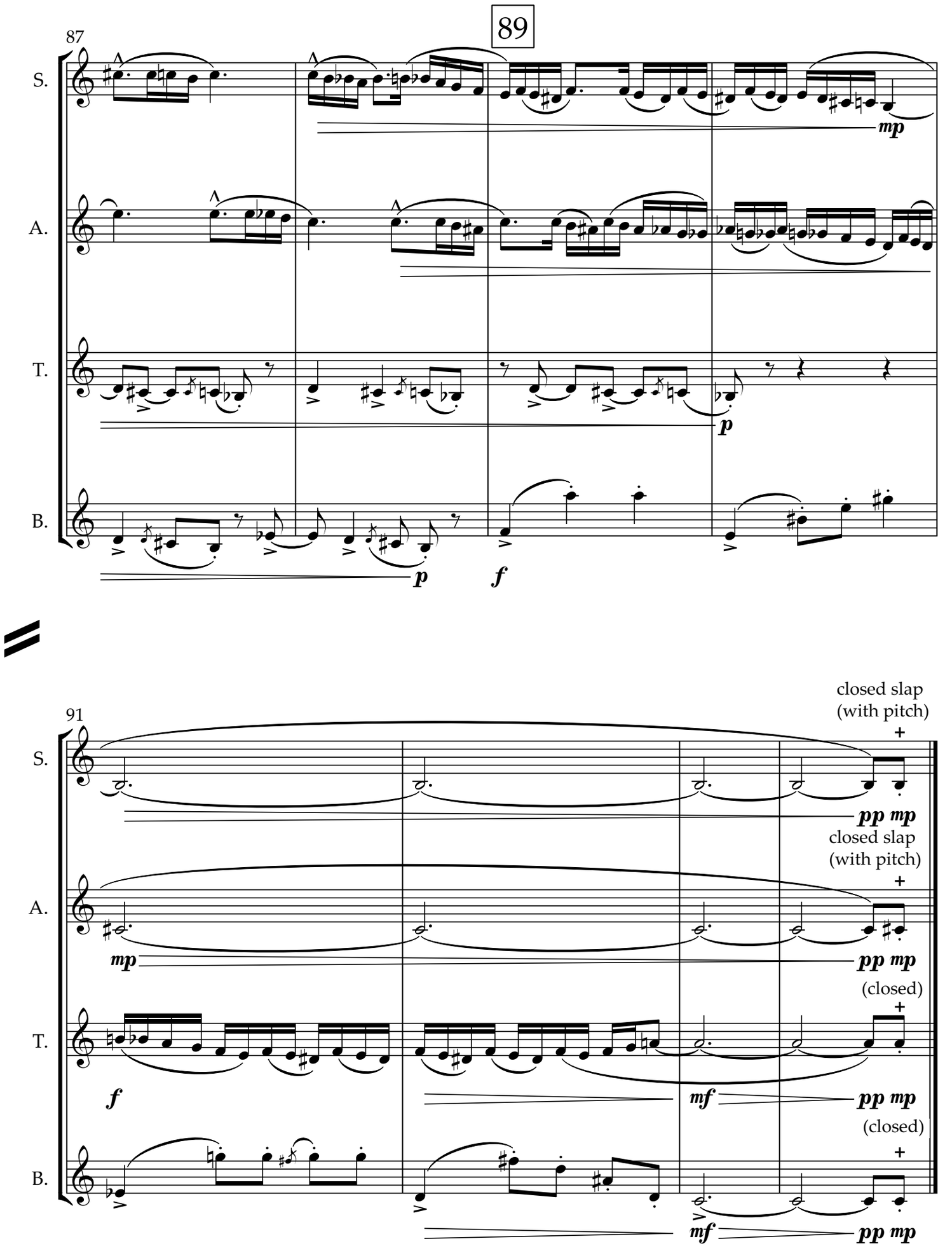
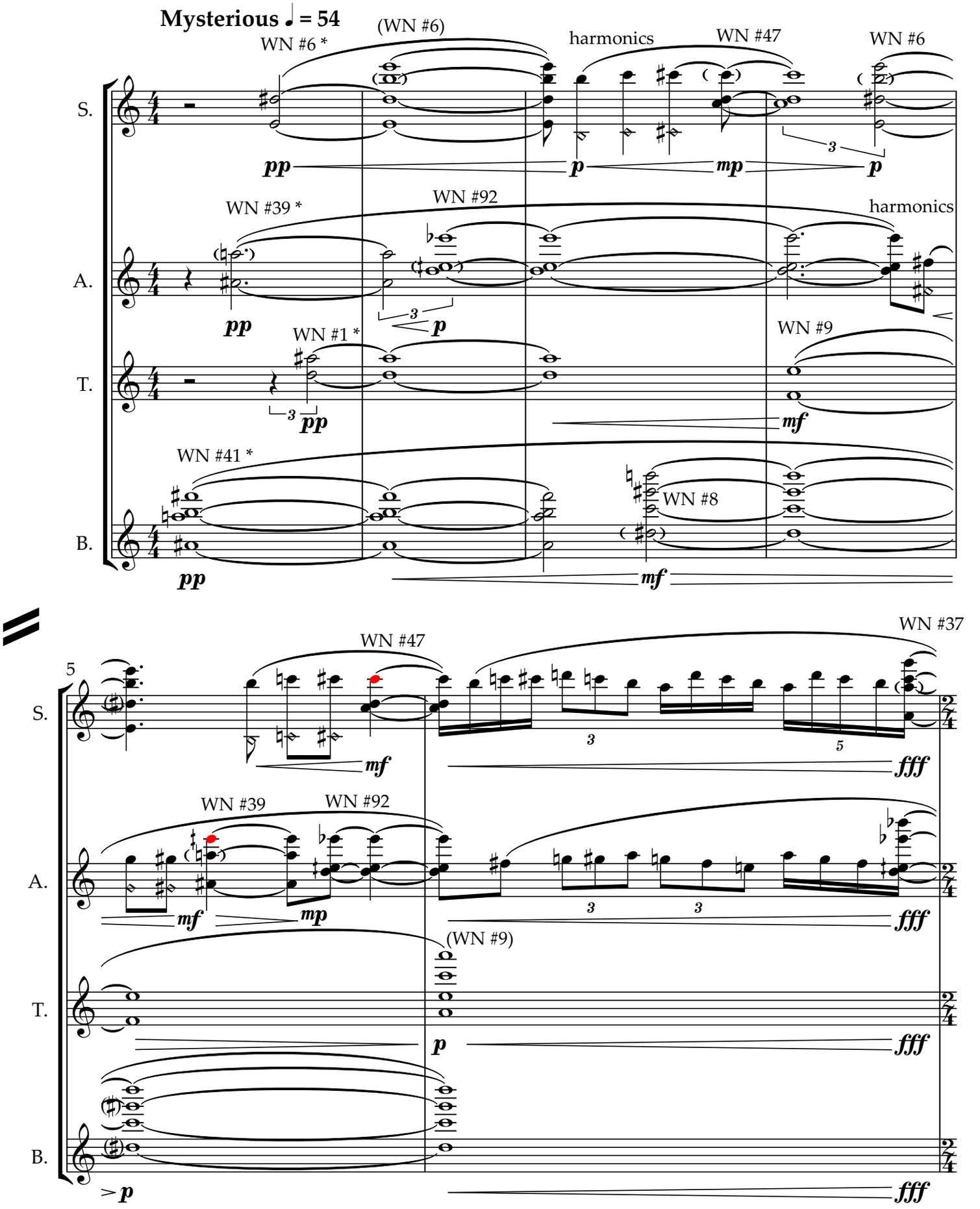
S.
A.
T.
B.


89
87
S.
A.
T.
B.
mp
p
p
f
91
closed slap
(with pitch)
pp mp
closed slap
(with pitch)
mp
pp mp
(closed)
f
mf
pp mp
(closed)
mf
pp mp

2. Radio Row

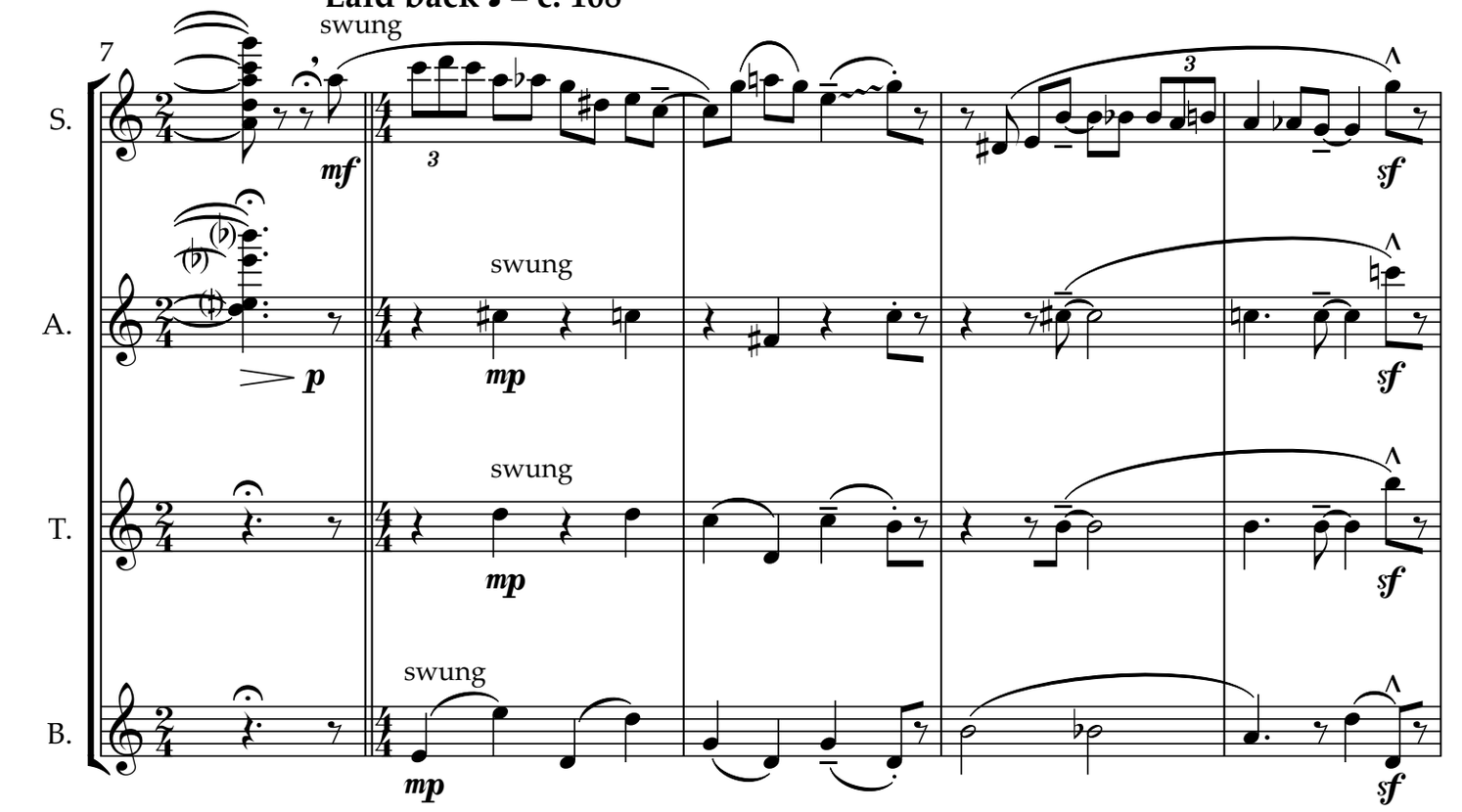


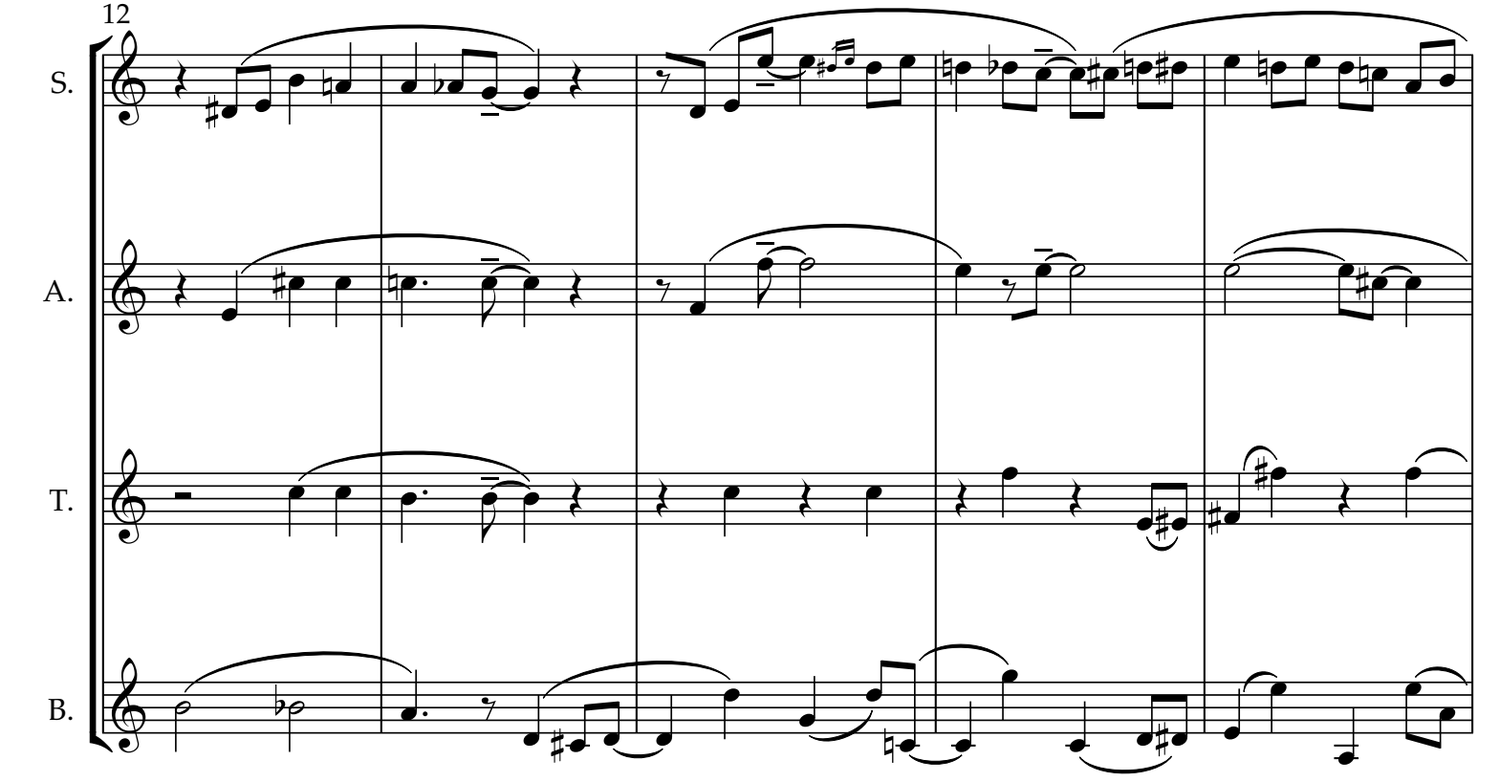
* See performance note for fingerings and references for all multiphonics.

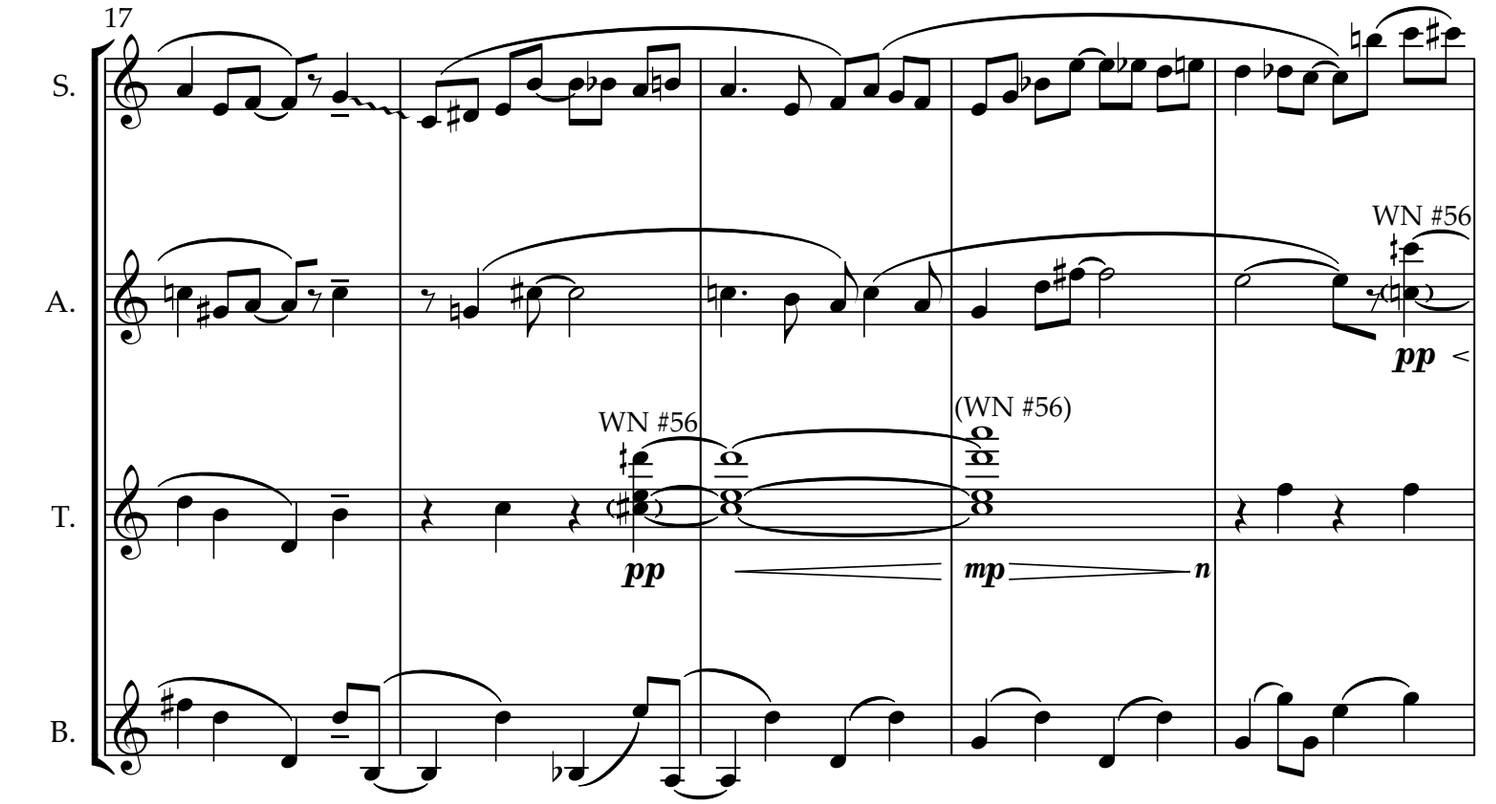
8

"Jelly Roll" Morton, *Mr. Jelly Lord*

Laid back ♩ = c. 108



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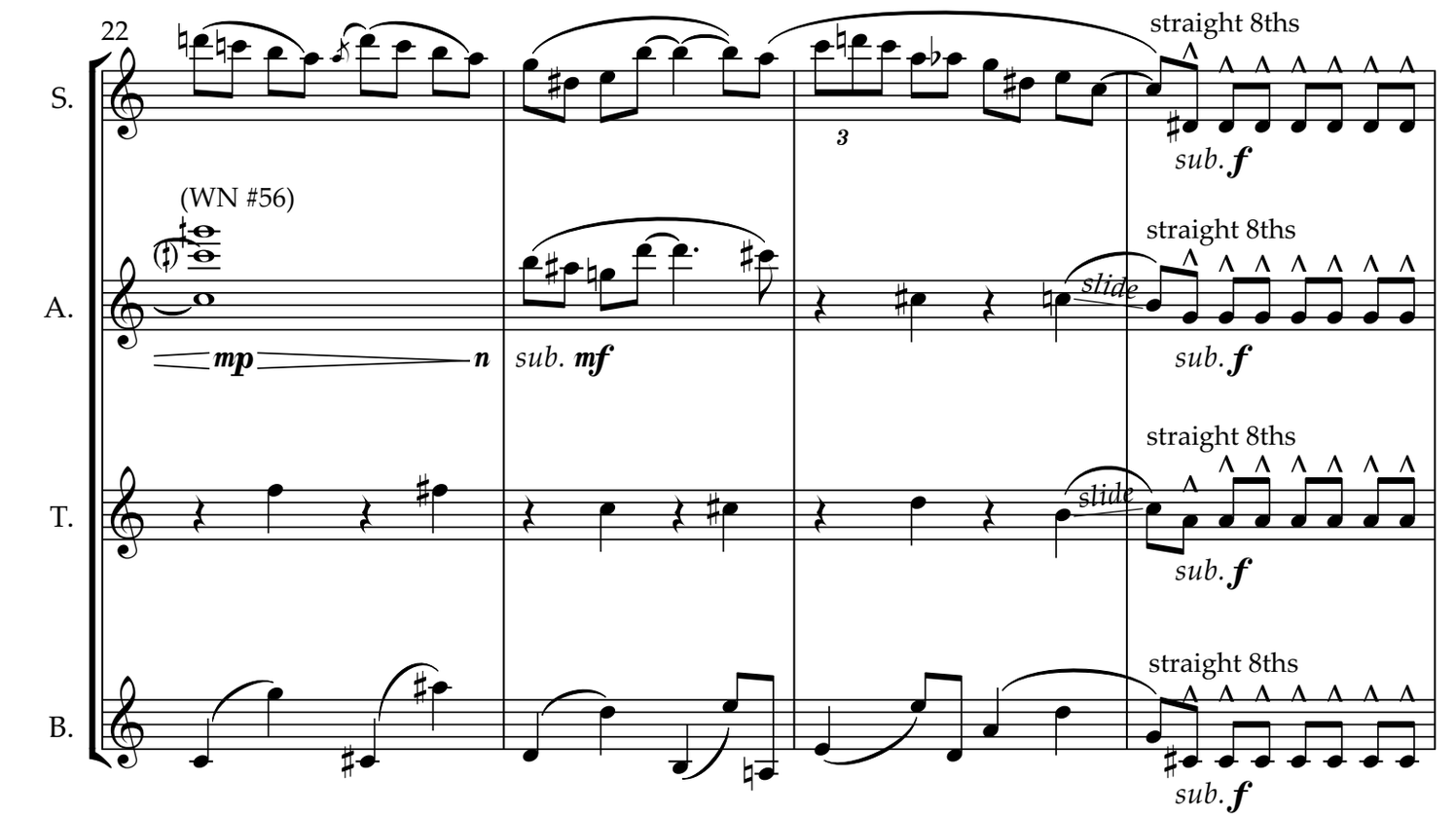
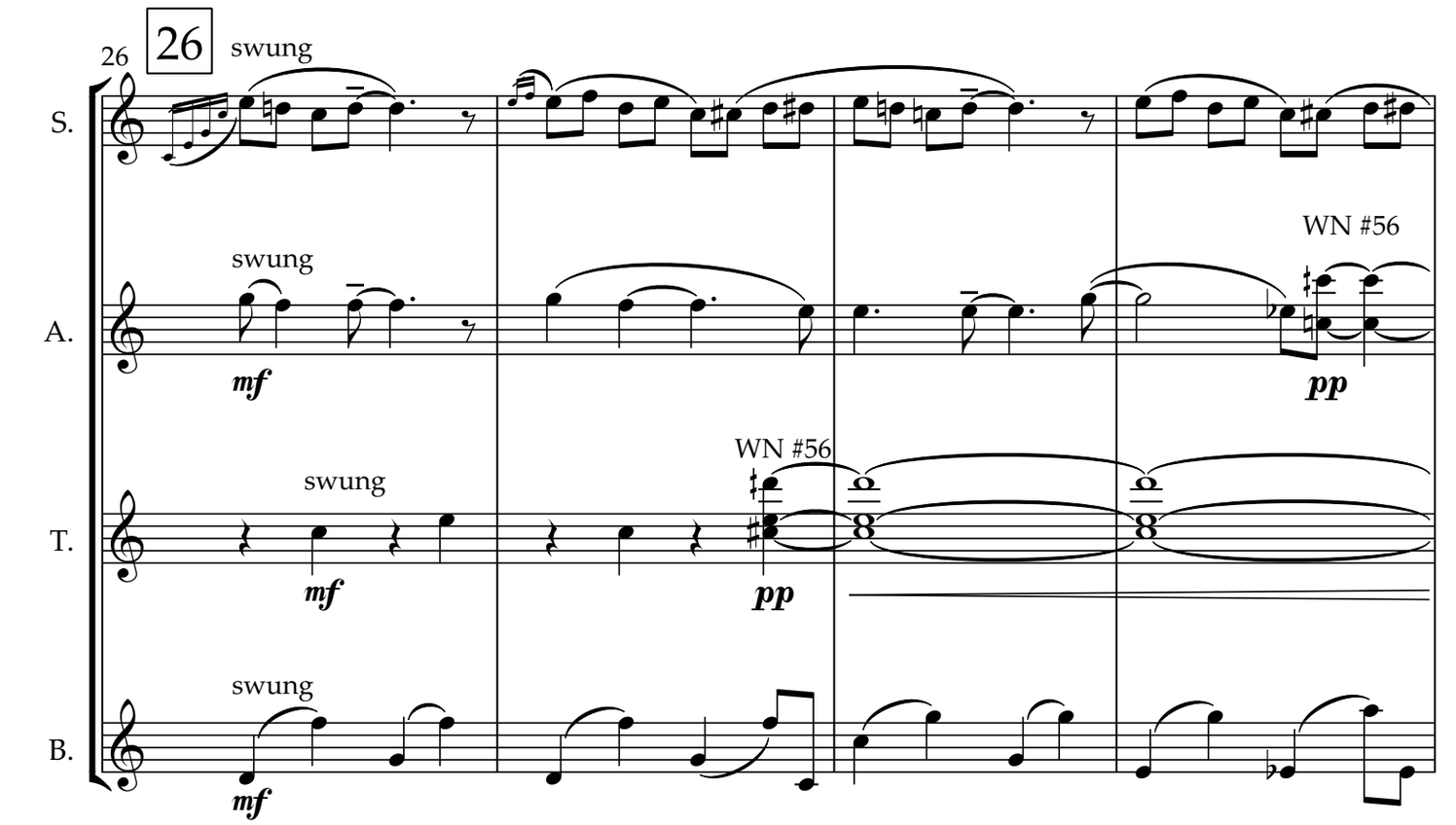
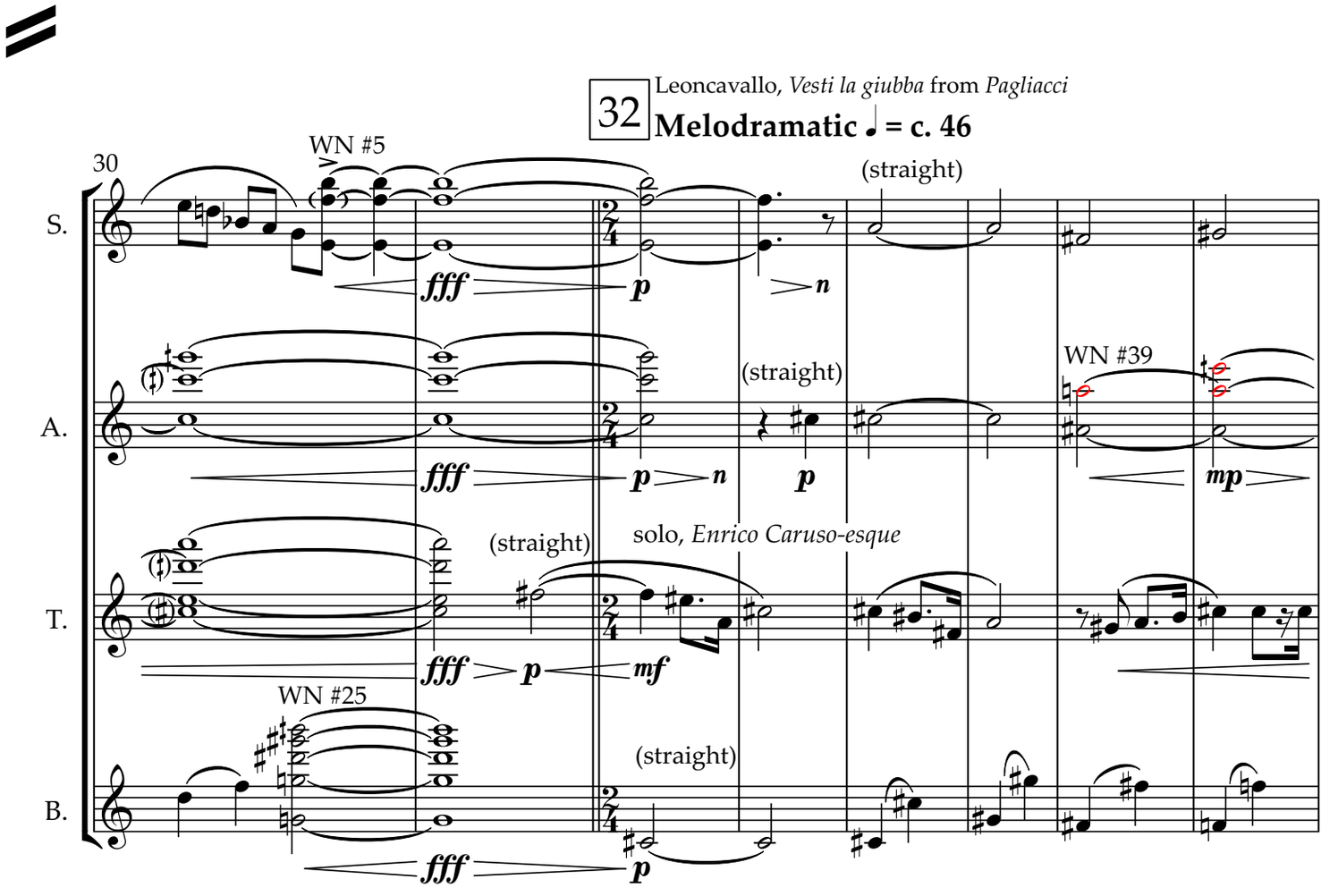
S.
A.
T.
B.
WN #56
pp
(WN #56)
mp
n


22
S.
A.
T.
B.
(WN #56)
mp
n
sub. mf
3
straight 8ths
slide
sub. f


26
26
swung
S.
swung
WN #56
A.
mf
pp
WN #56
swung
T.
mf
pp
swung
B.
mf


32
Leoncavallo, *Vesti la giubba* from *Pagliacci*
Melodramatic ♩ = c. 46
30
WN #5
(straight)
S.
fff
p
n
WN #39
(straight)
A.
fff
p
n
p
mp
(straight)
solo, *Enrico Caruso-esque*
T.
fff
p
mf
WN #25
(straight)
B.
fff
p

40

WN #37

38

S.

A.

T.

B.

f *n* *f*

p *f*

f *ff*

f

Mozart, *Piano Concerto no. 23, Mvt. 1* K. 488

poco accel. **♩ = 68** **Lighthearted ♩ = c. 136**

47

WN #5

WN #56

WN #92

WN #66

WN #66

WN #25

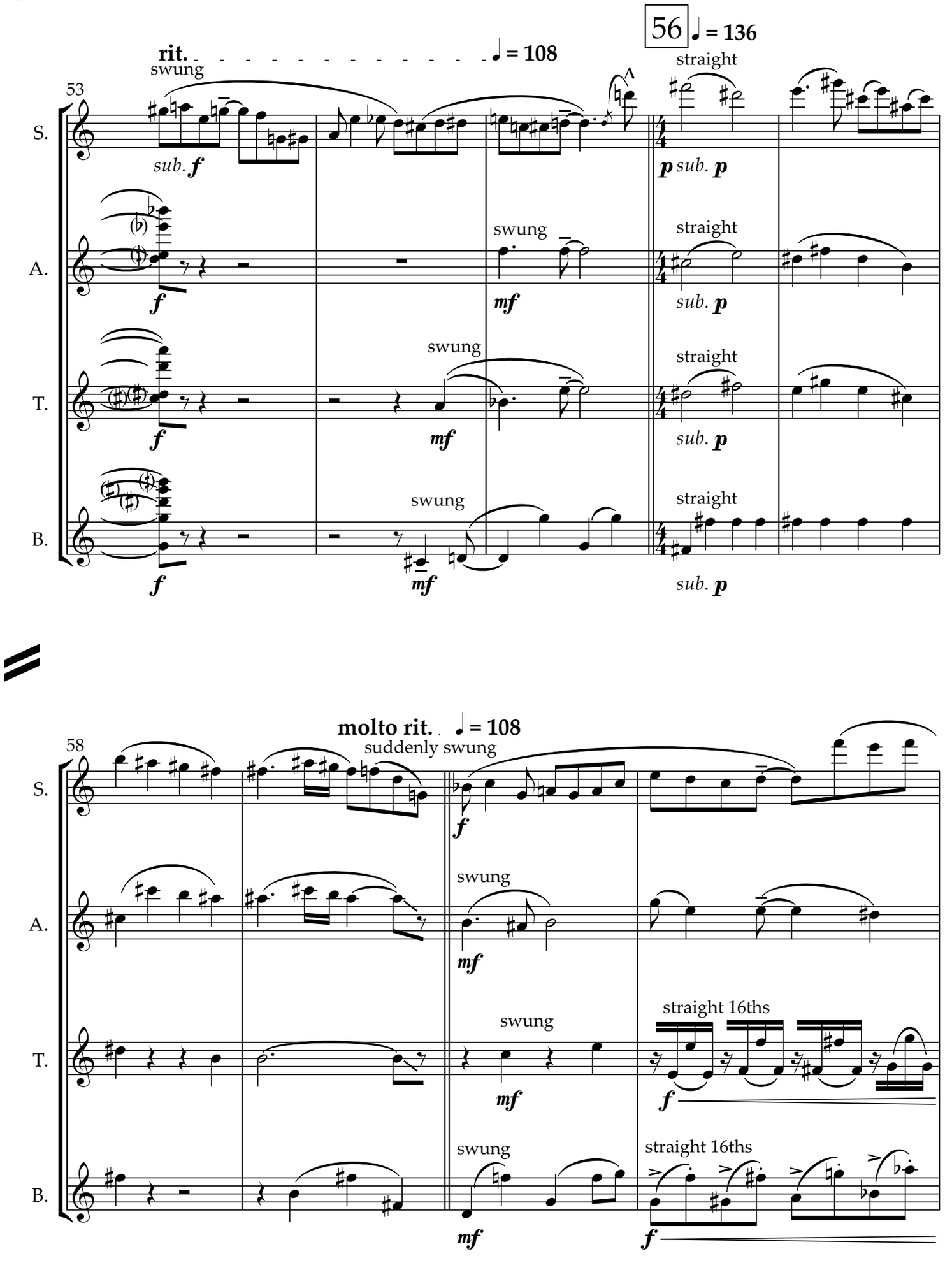
WN #2

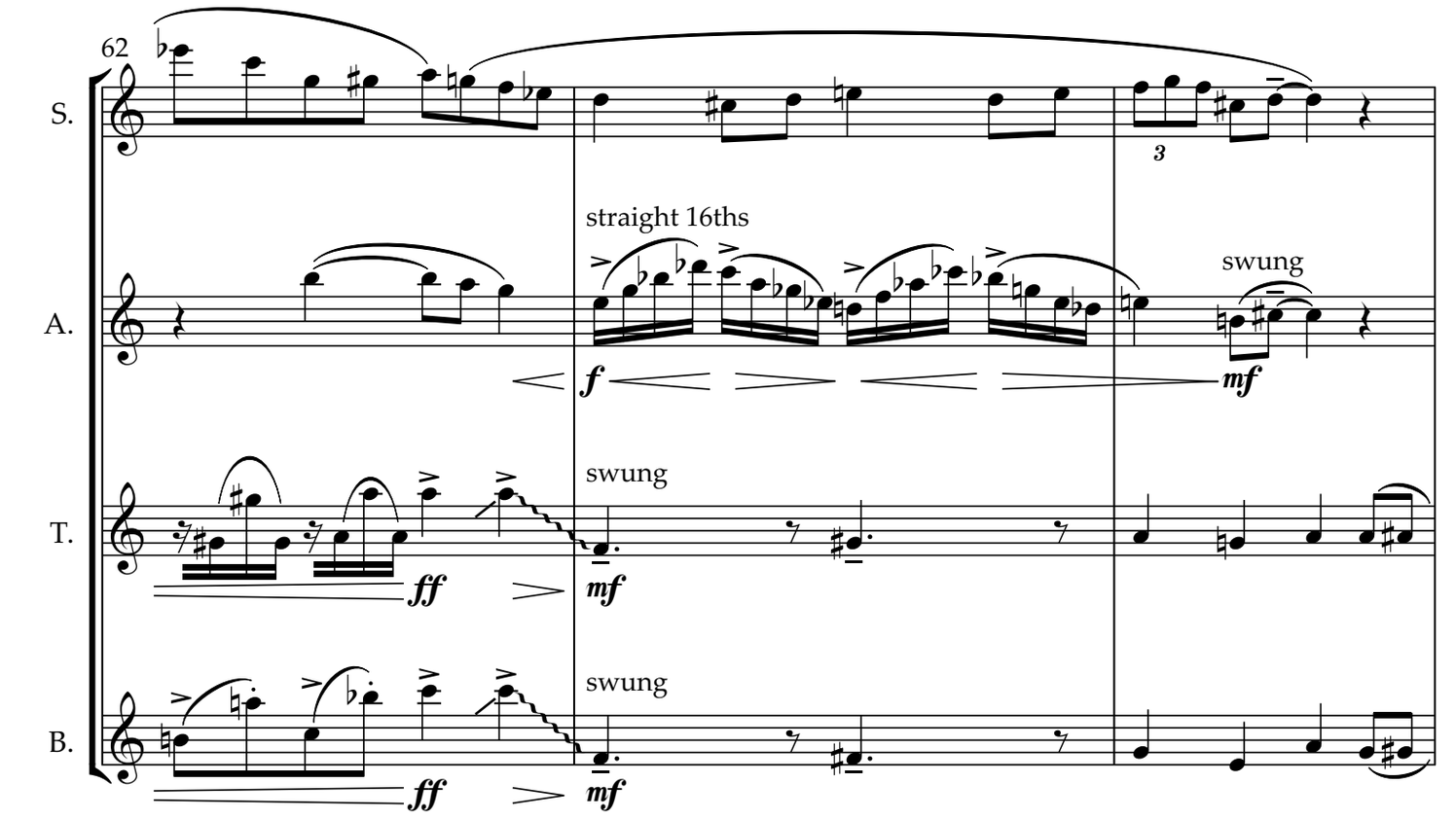
fff *p*

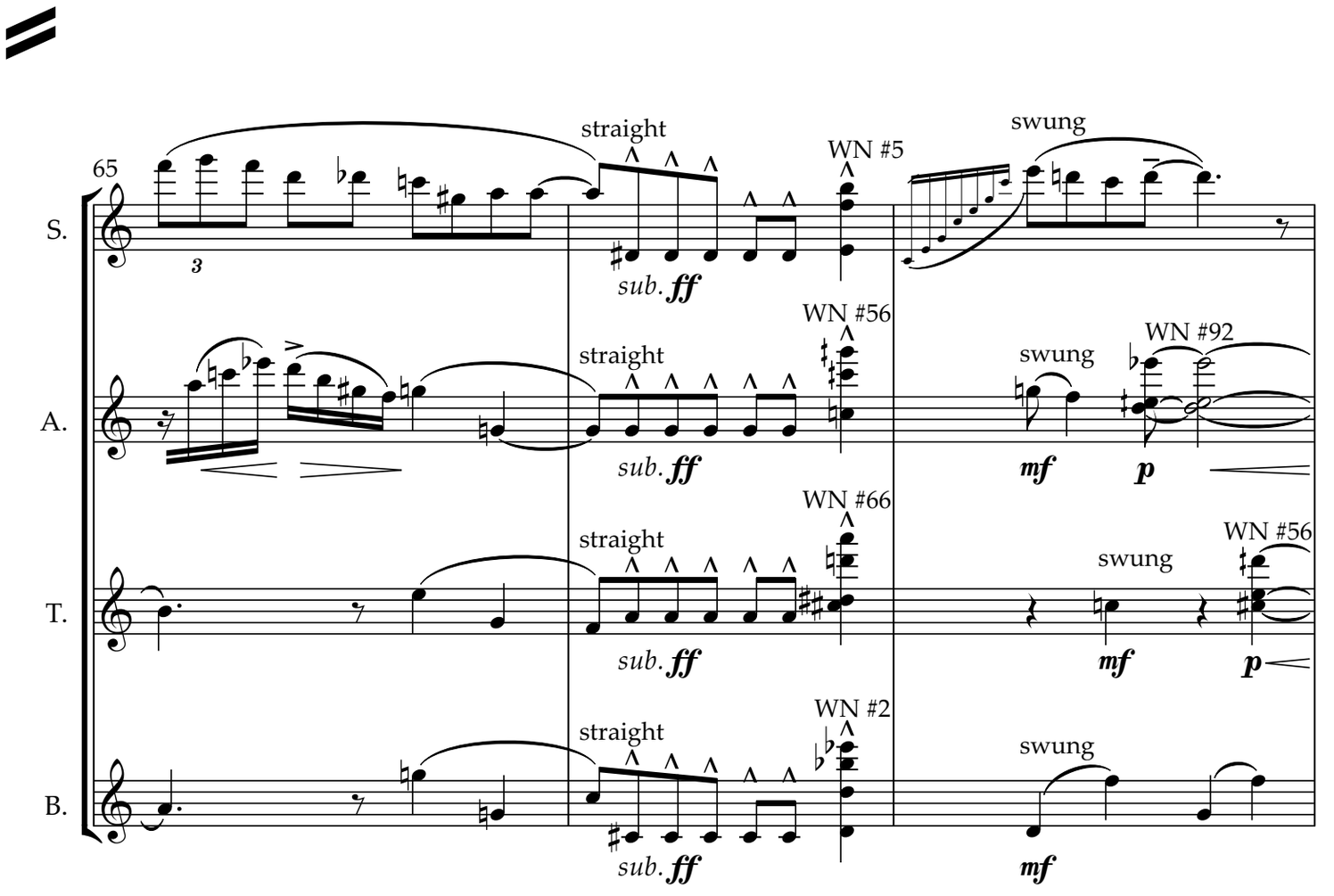
fff *p*

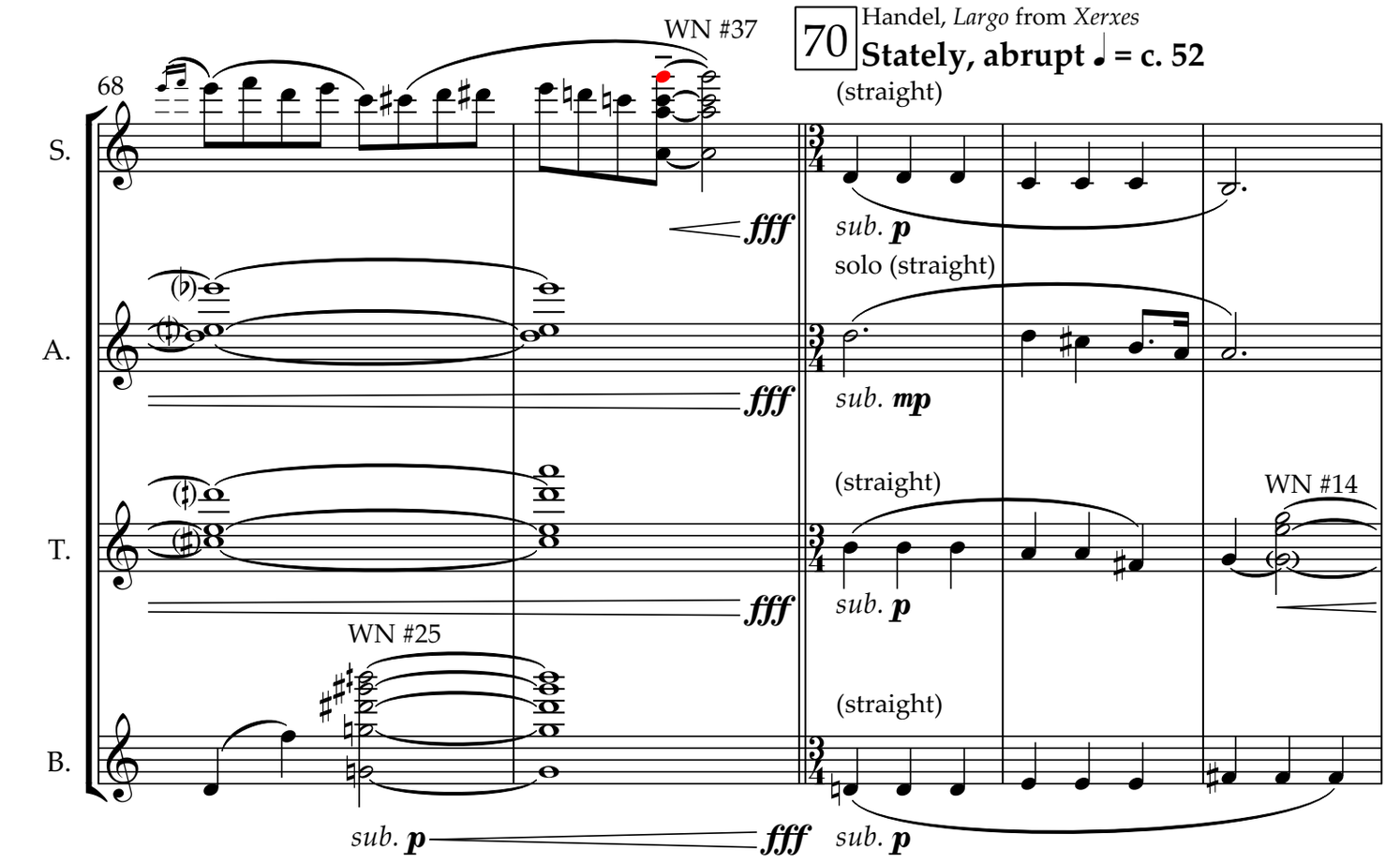
fff *p*

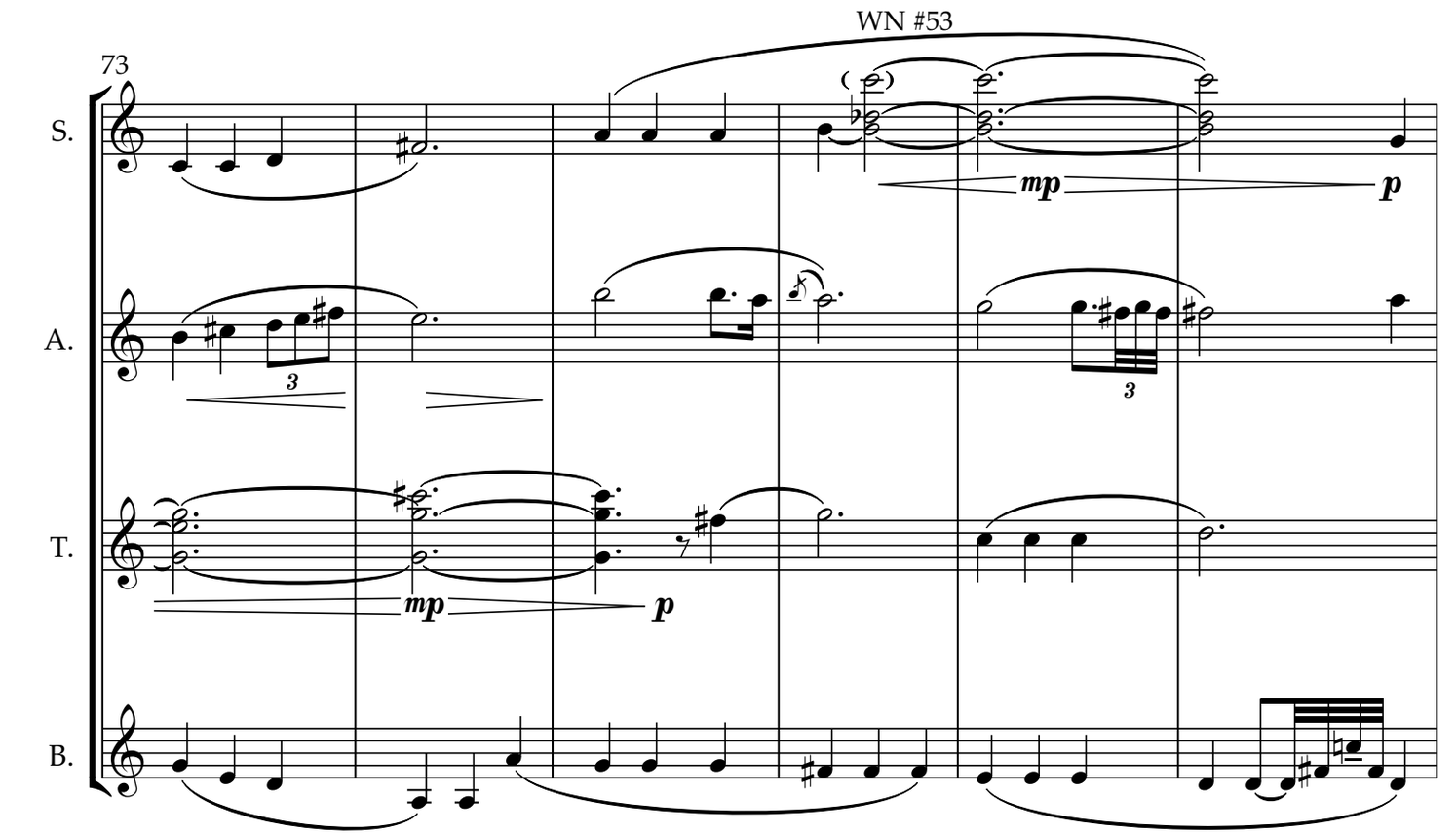
fff *p* *pp*

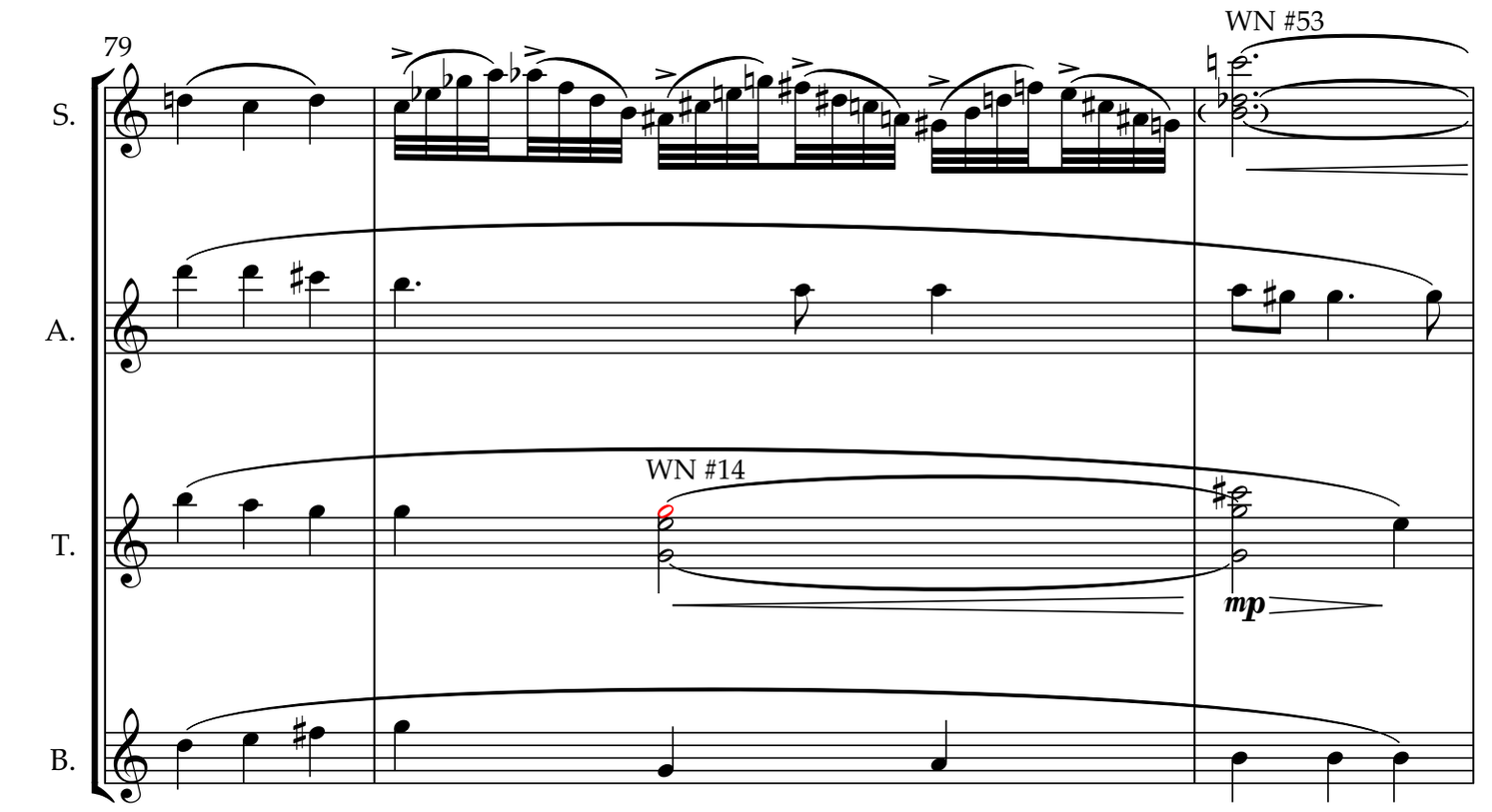

56
♩ = 136
rit.
♩ = 108
53
swung
straight
S.
A.
T.
B.
sub. f
p sub. p
mf
sub. p
molto rit.
♩ = 108
58
suddenly swung
straight 16ths

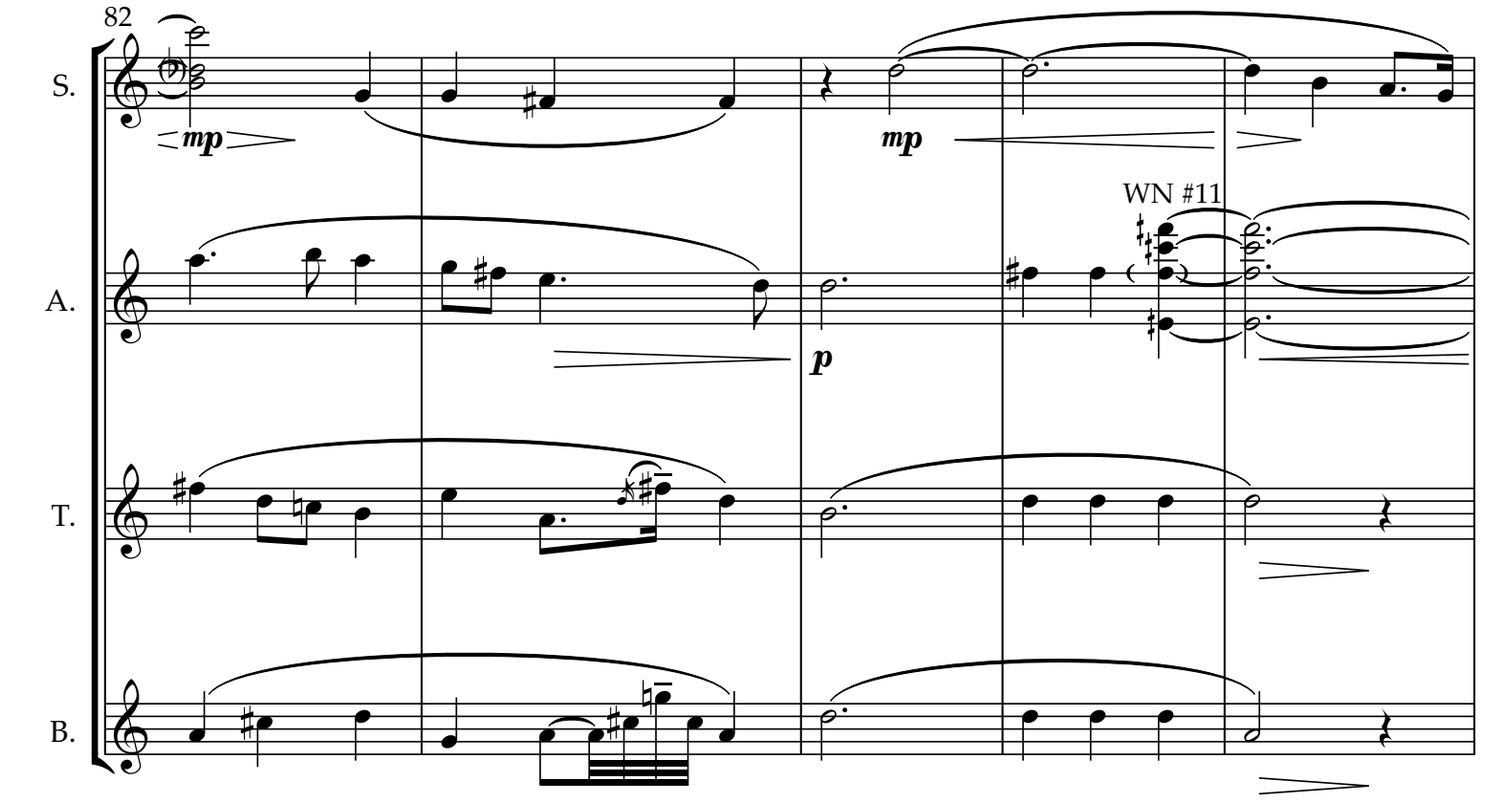

62
S.
A.
T.
B.
straight 16ths
swung
swung
swung
f
mf
ff
mf
ff
mf

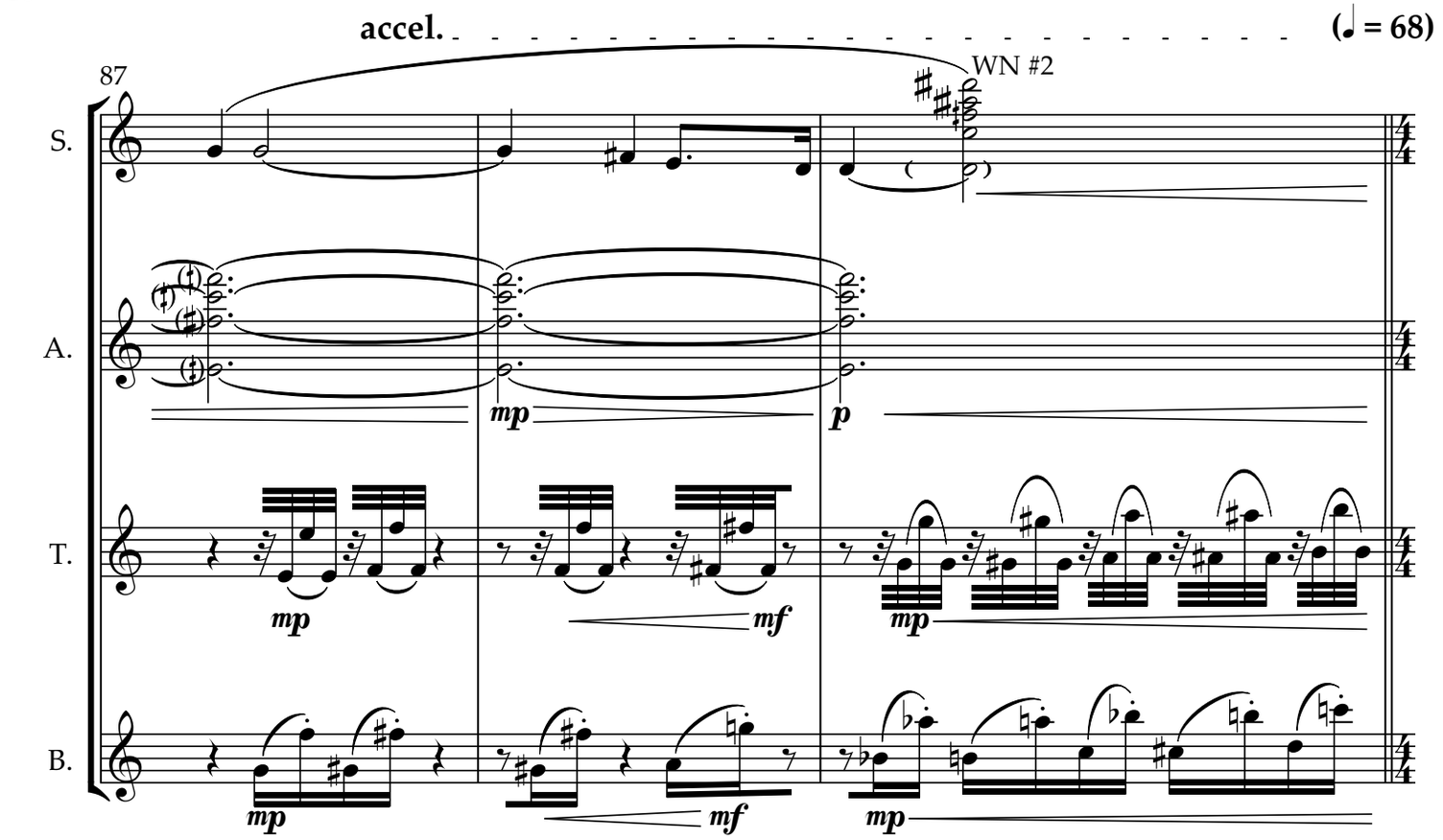

65
S.
A.
T.
B.
straight
WN #5
swung
WN #56
straight
WN #92
swung
WN #66
straight
swung
WN #56
WN #2
straight
swung
sub. ff
mf
p
sub. ff
mf
p
sub. ff
mf
sub. ff
mf

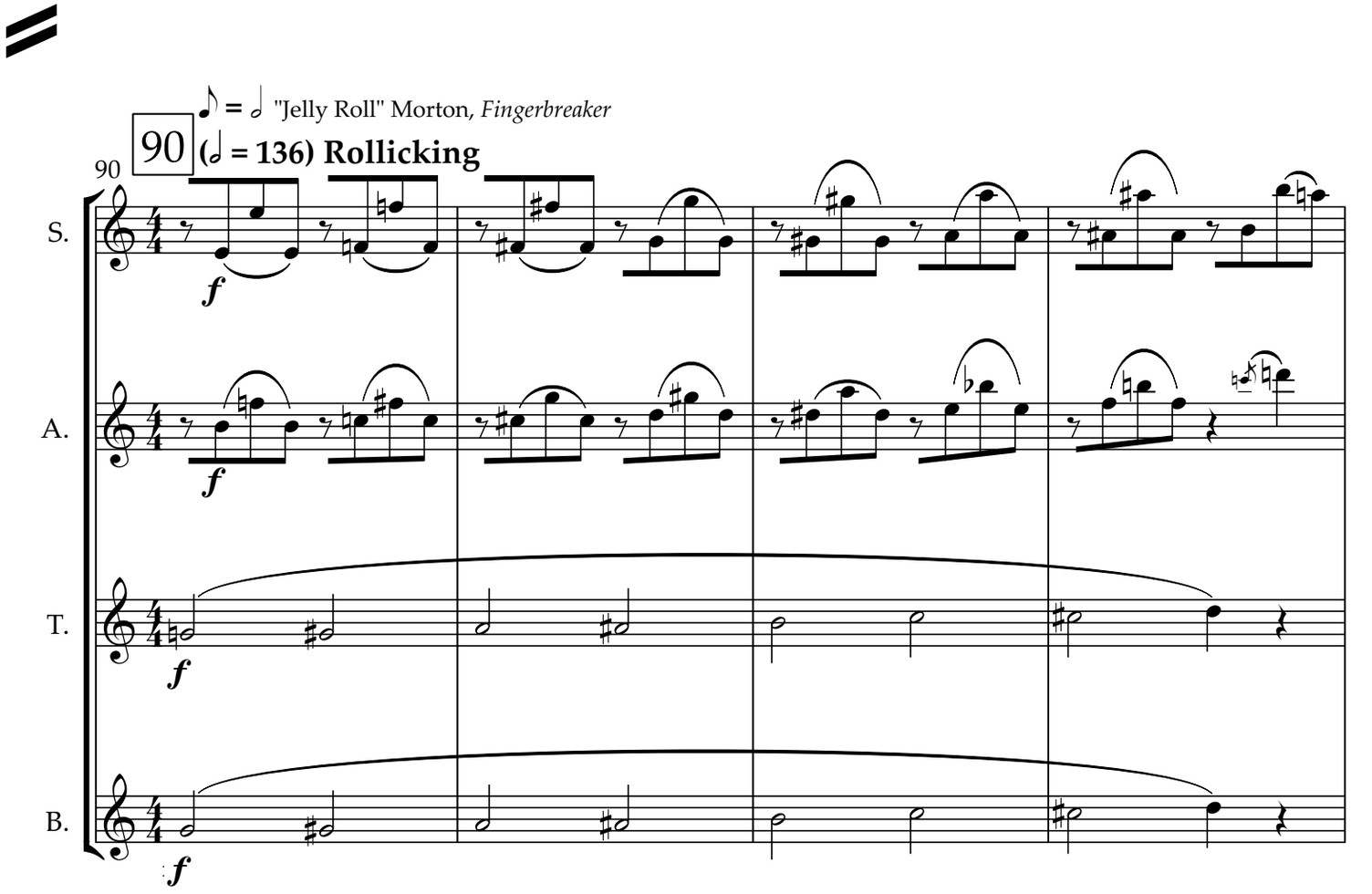

68
WN #37
70
Handel, *Largo* from *Xerxes*
Stately, abrupt ♩ = c. 52
(straight)
S.
A.
T.
B.
fff
sub. p
solo (straight)
sub. mp
(straight)
WN #14
WN #25
(straight)

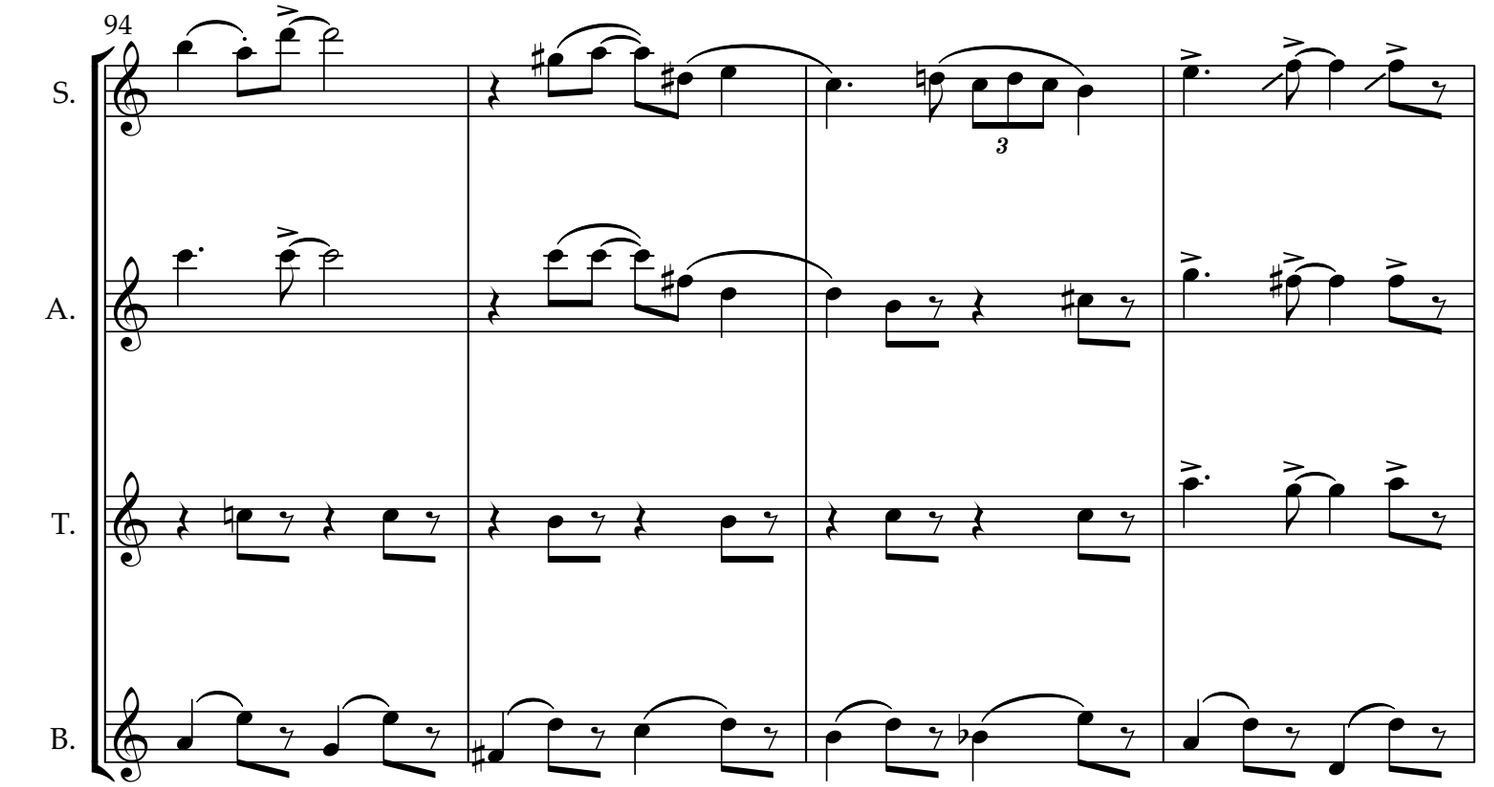

73
WN #53
S.
A.
T.
B.
mp
p
3

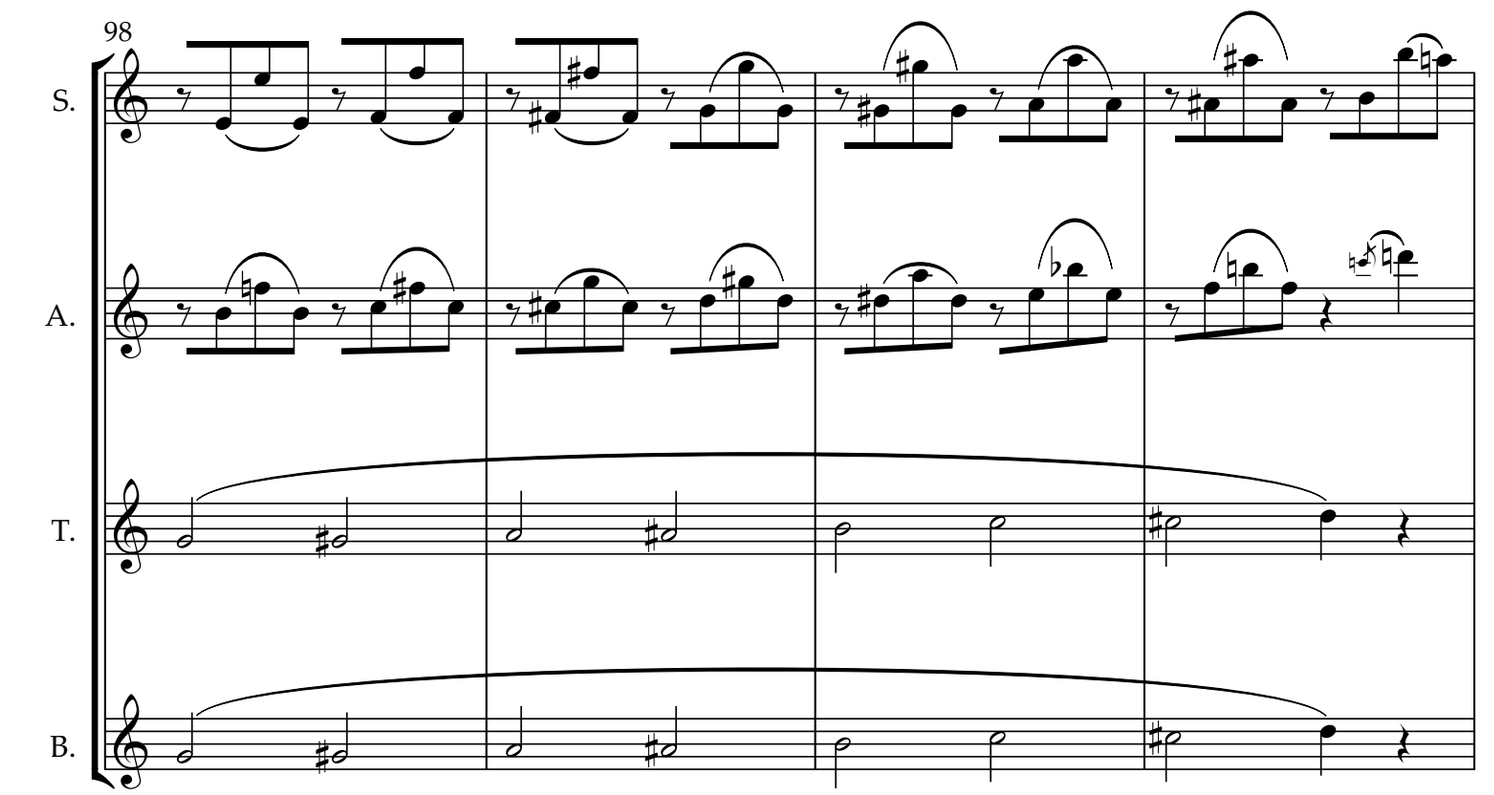

79
WN #53
S.
A.
WN #14
T.
mp
B.

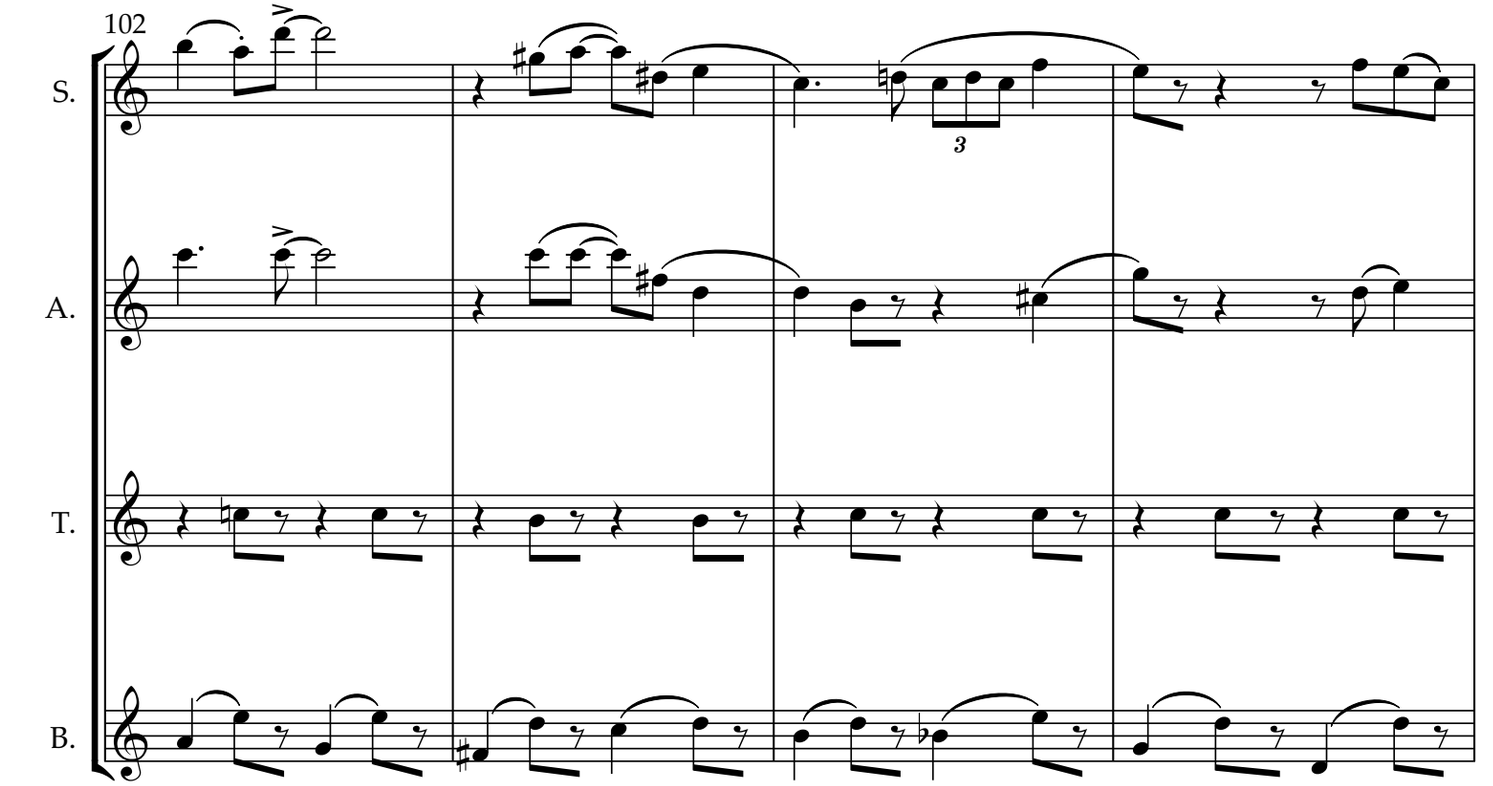

82
S.
mp
mp
WN #11
A.
p
T.
B.

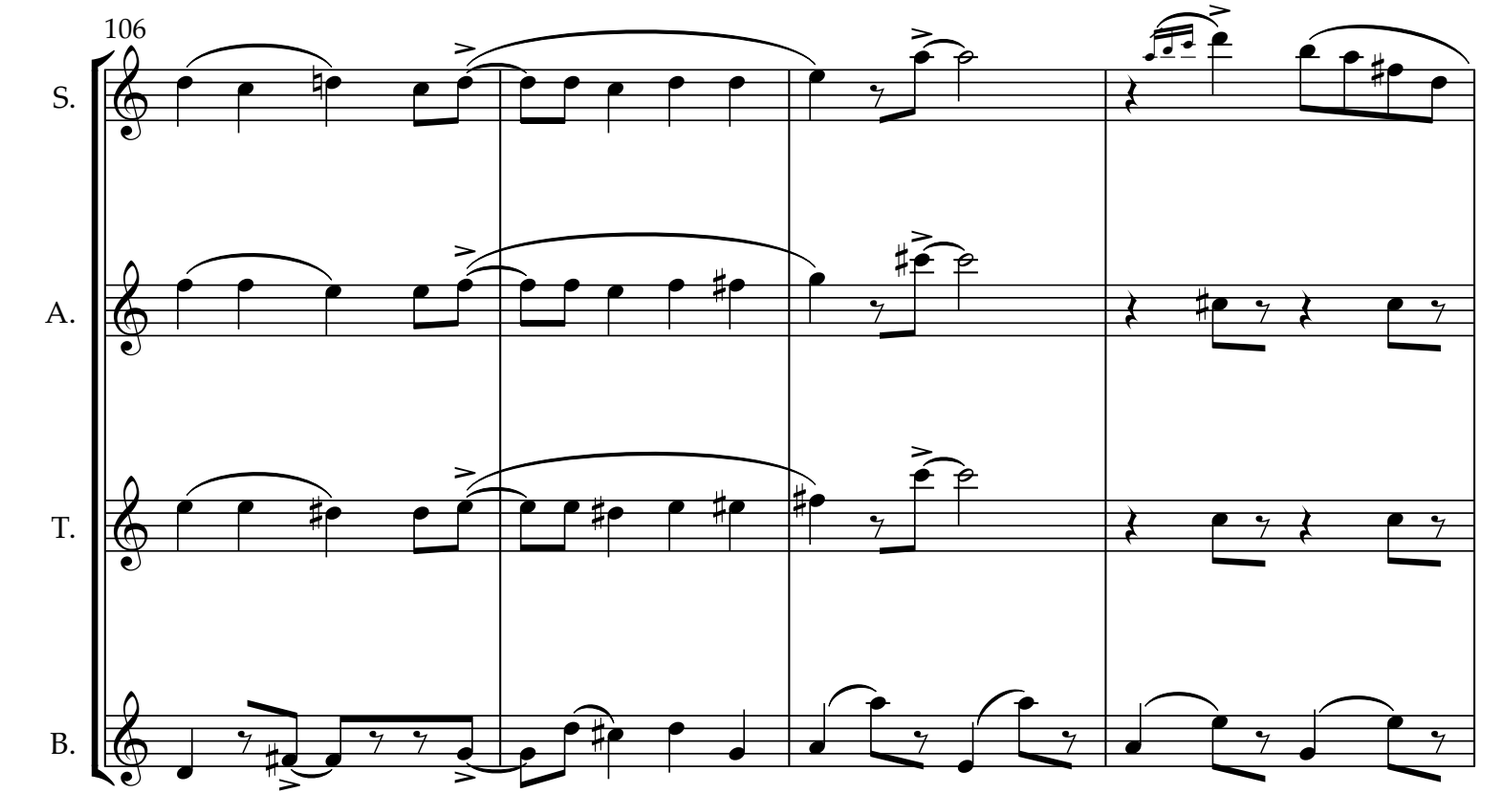

accel.
(♩ = 68)
87
WN #2
S.
A.
T.
B.
mp
p
mf
mp

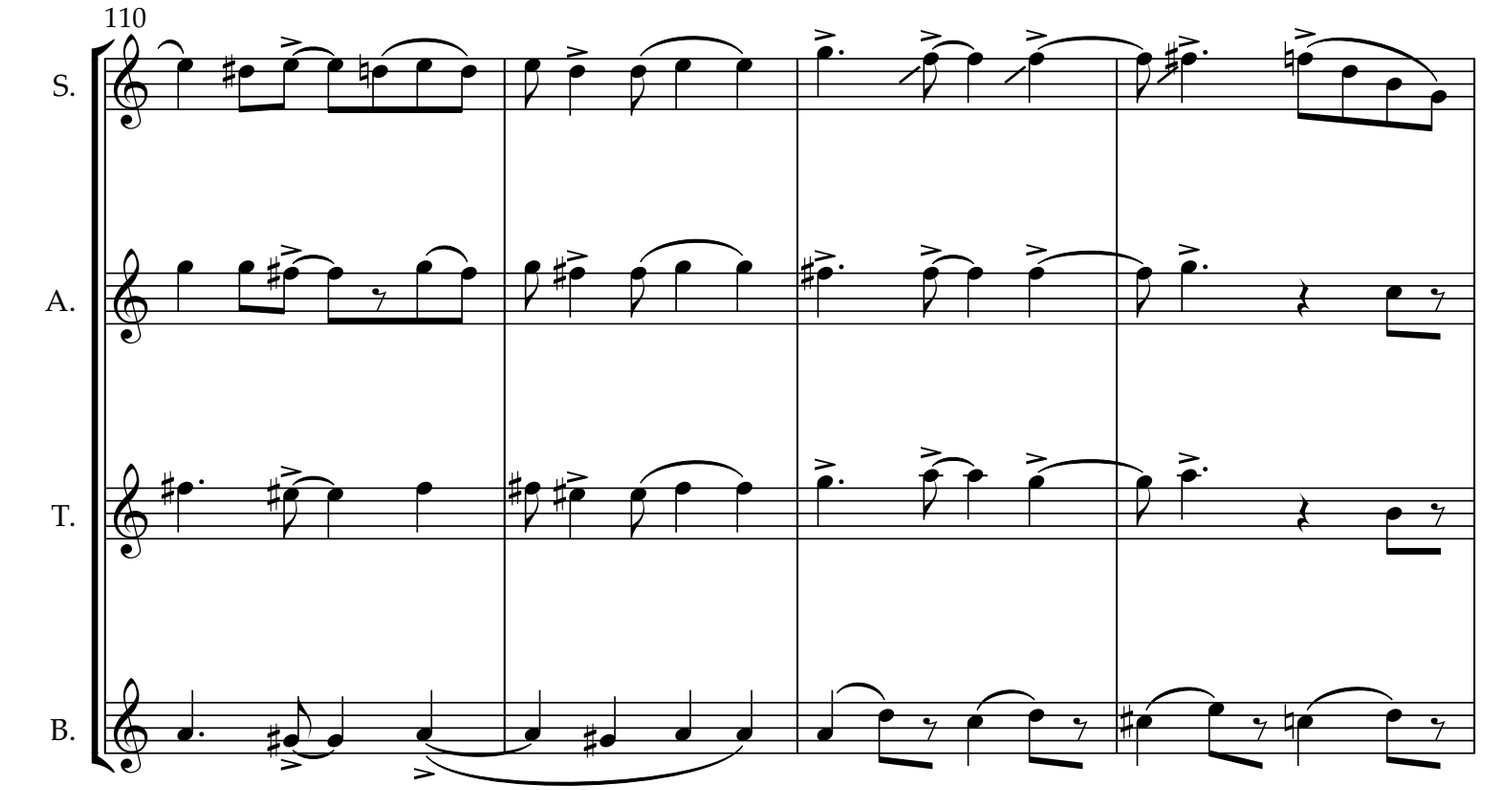

♪ = ♩ "Jelly Roll" Morton, Fingerbreaker
90
(♩ = 136) Rollicking
90
S.
A.
T.
B.
f

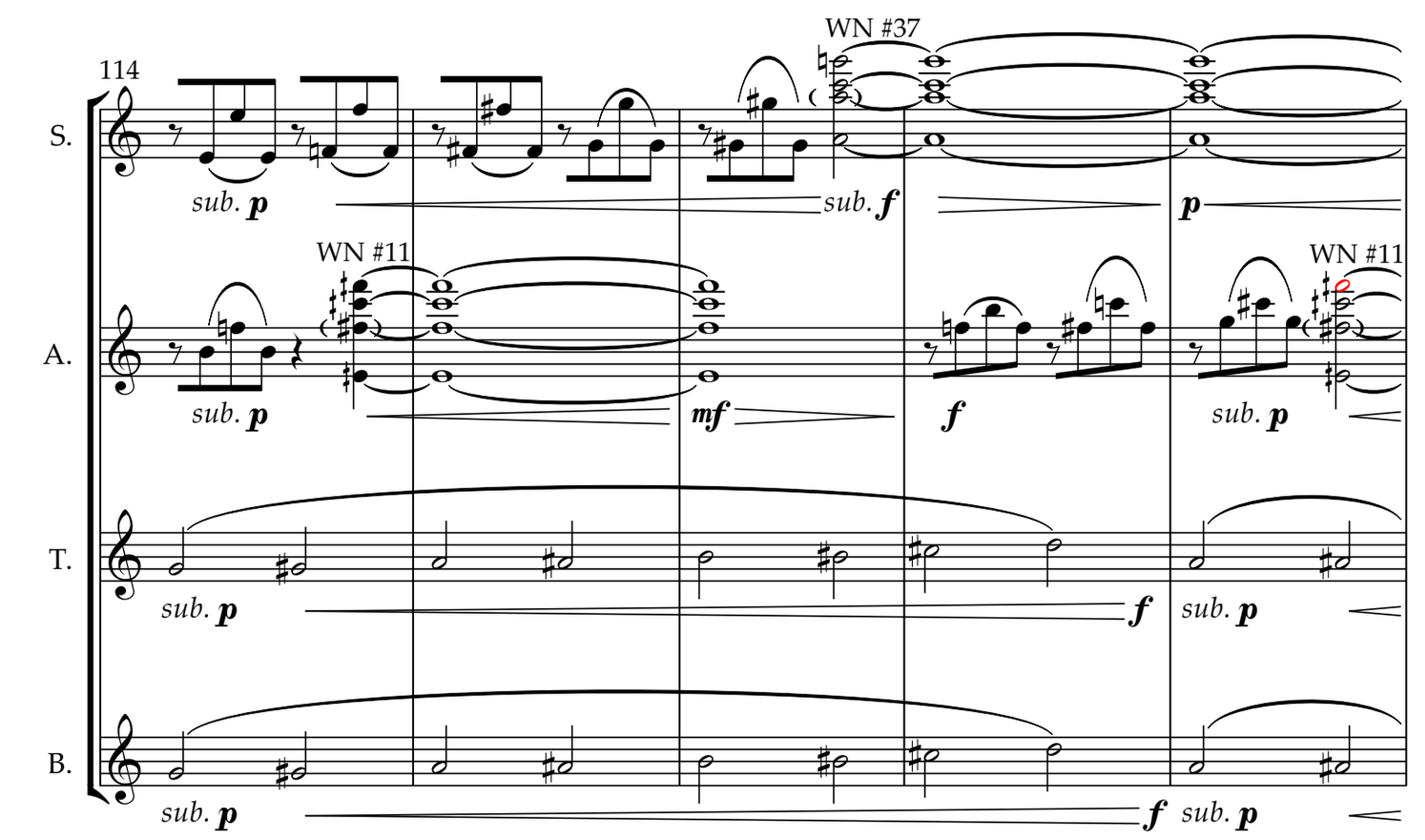

94
S.
A.
T.
B.
3

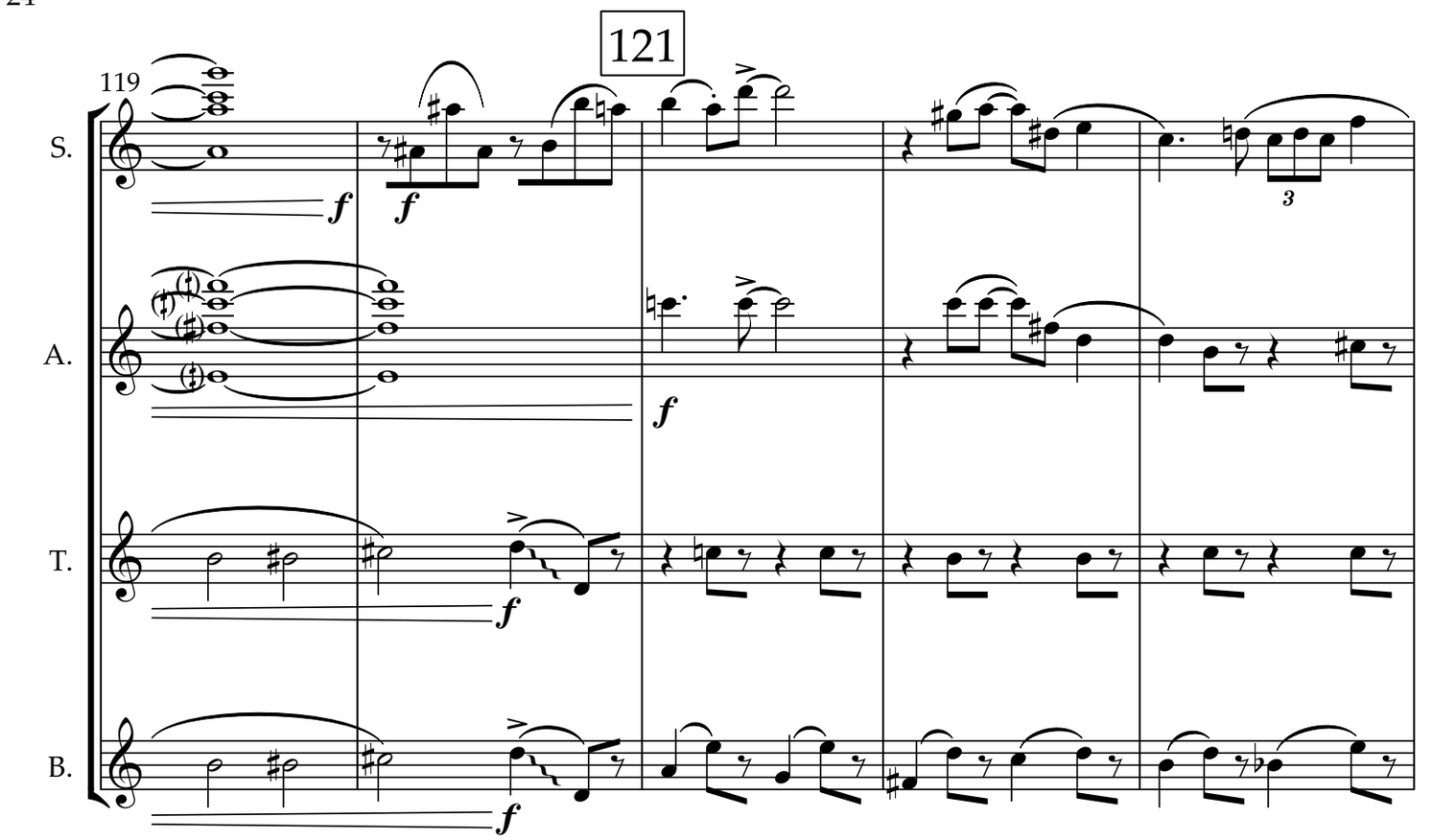

98
S.
A.
T.
B.

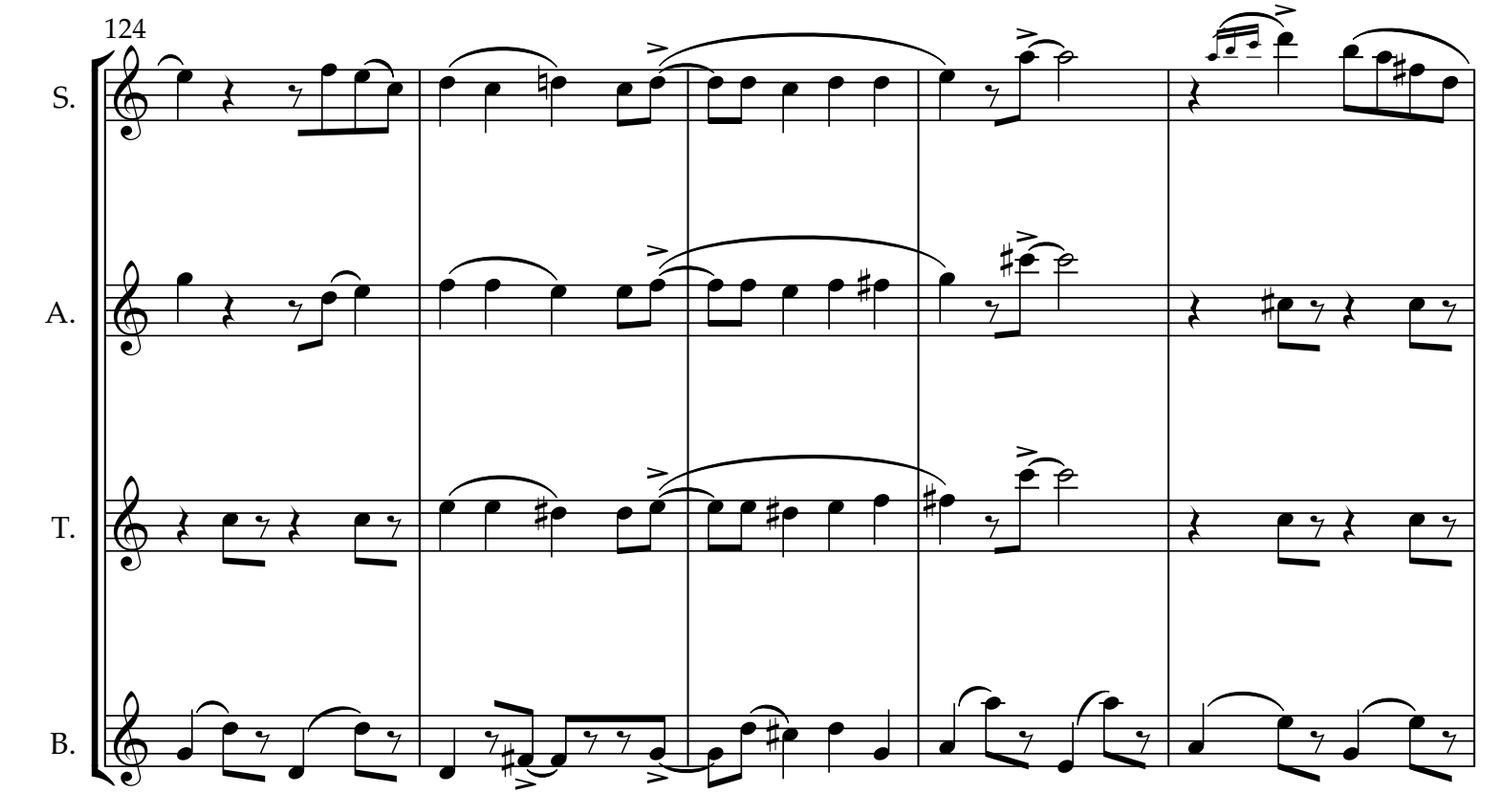

102
S.
A.
T.
B.
3

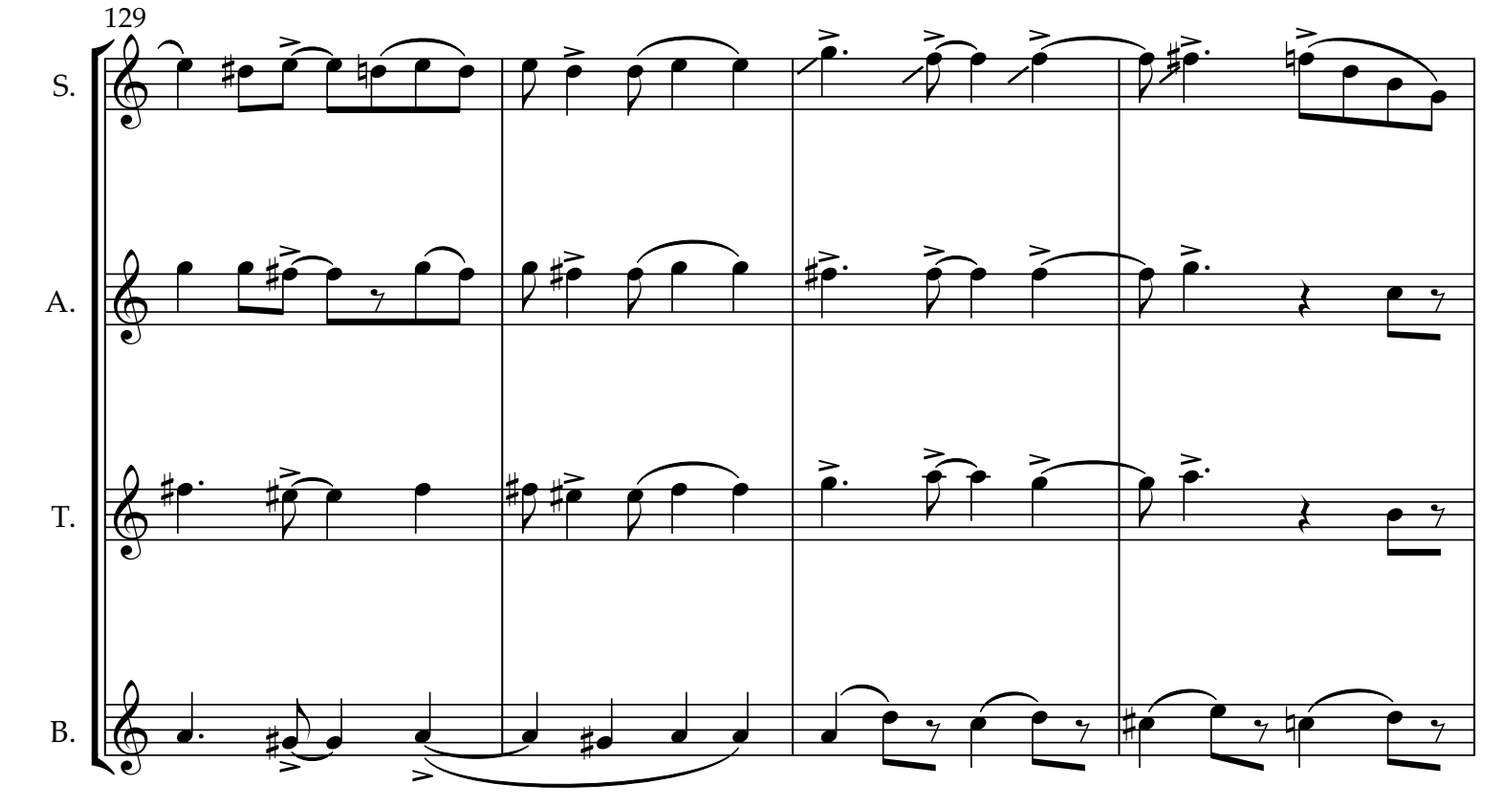

106
S.
A.
T.
B.

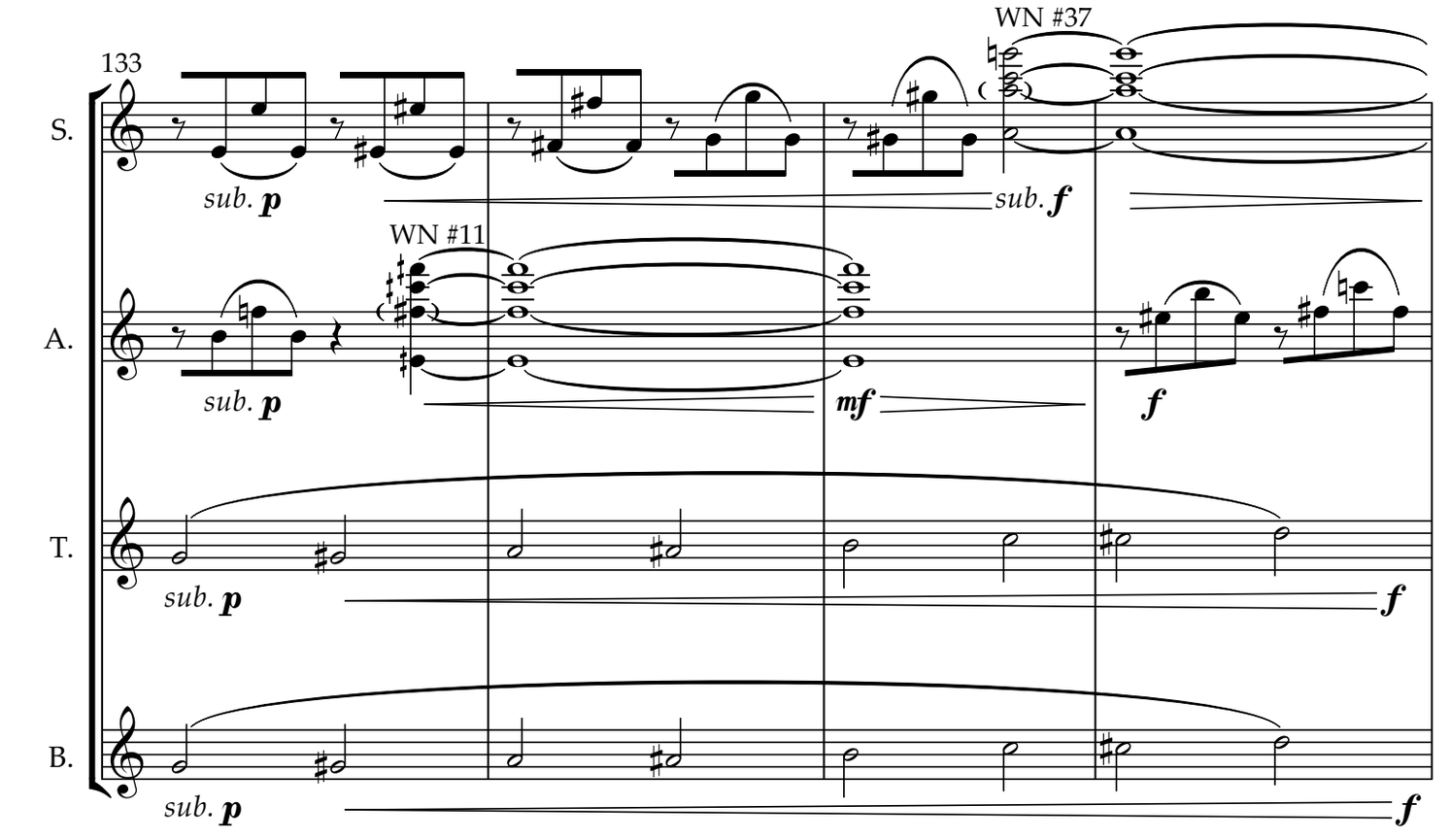

110
S.
A.
T.
B.

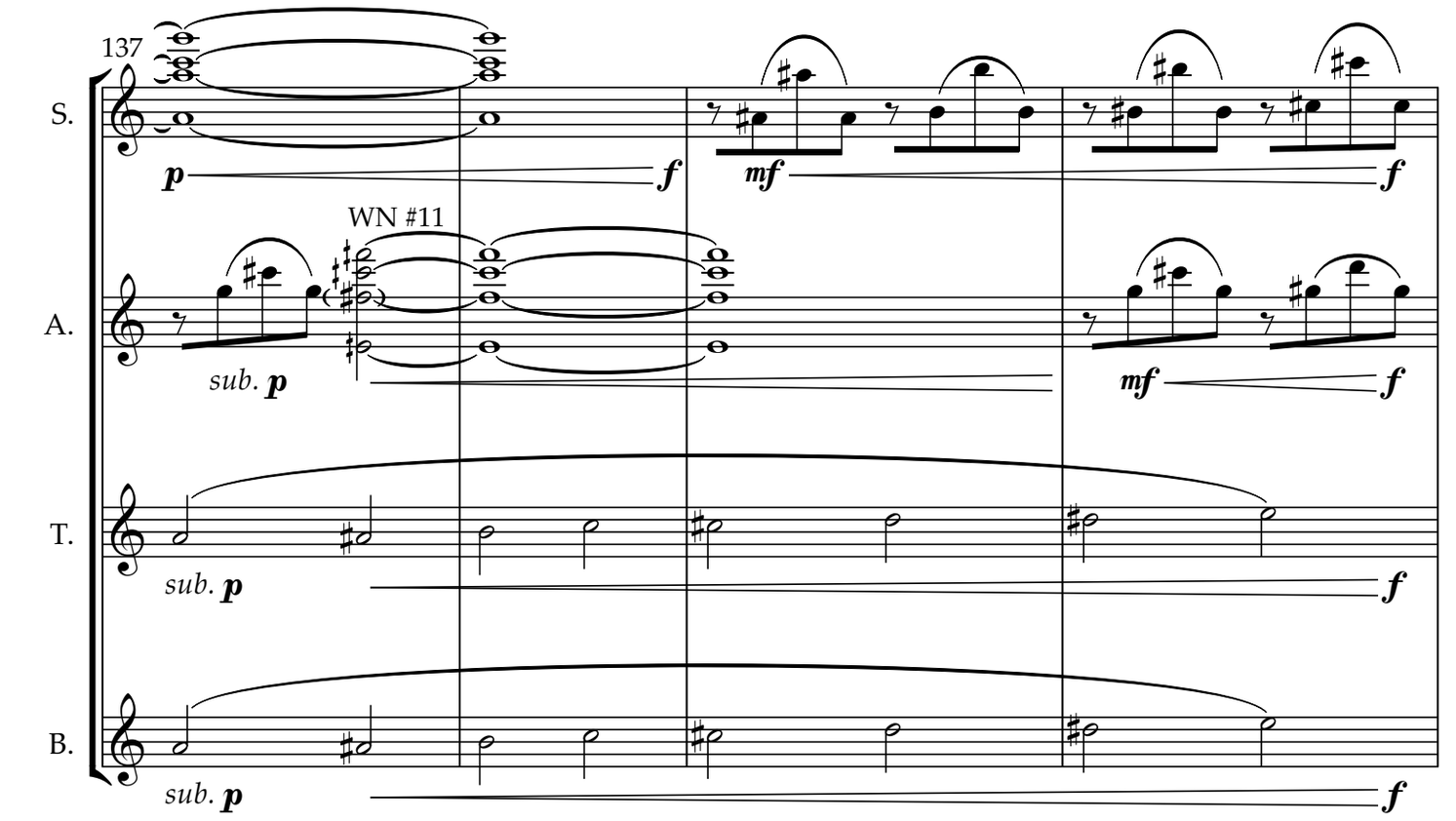

114
WN #37
WN #11
WN #11
S.
A.
T.
B.
sub. p
sub. f
p
mf
f
sub. p

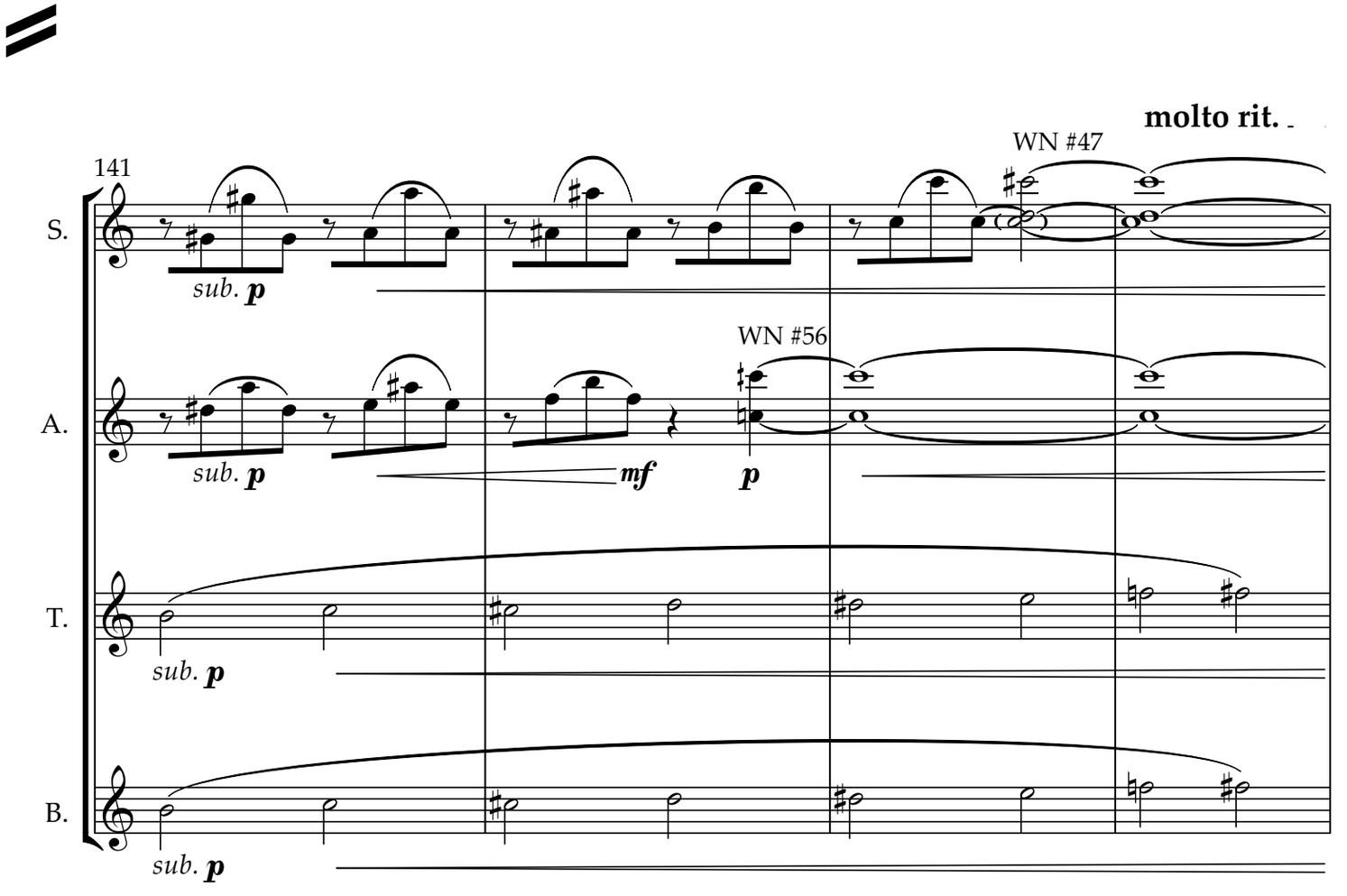

121
119
S.
A.
T.
B.

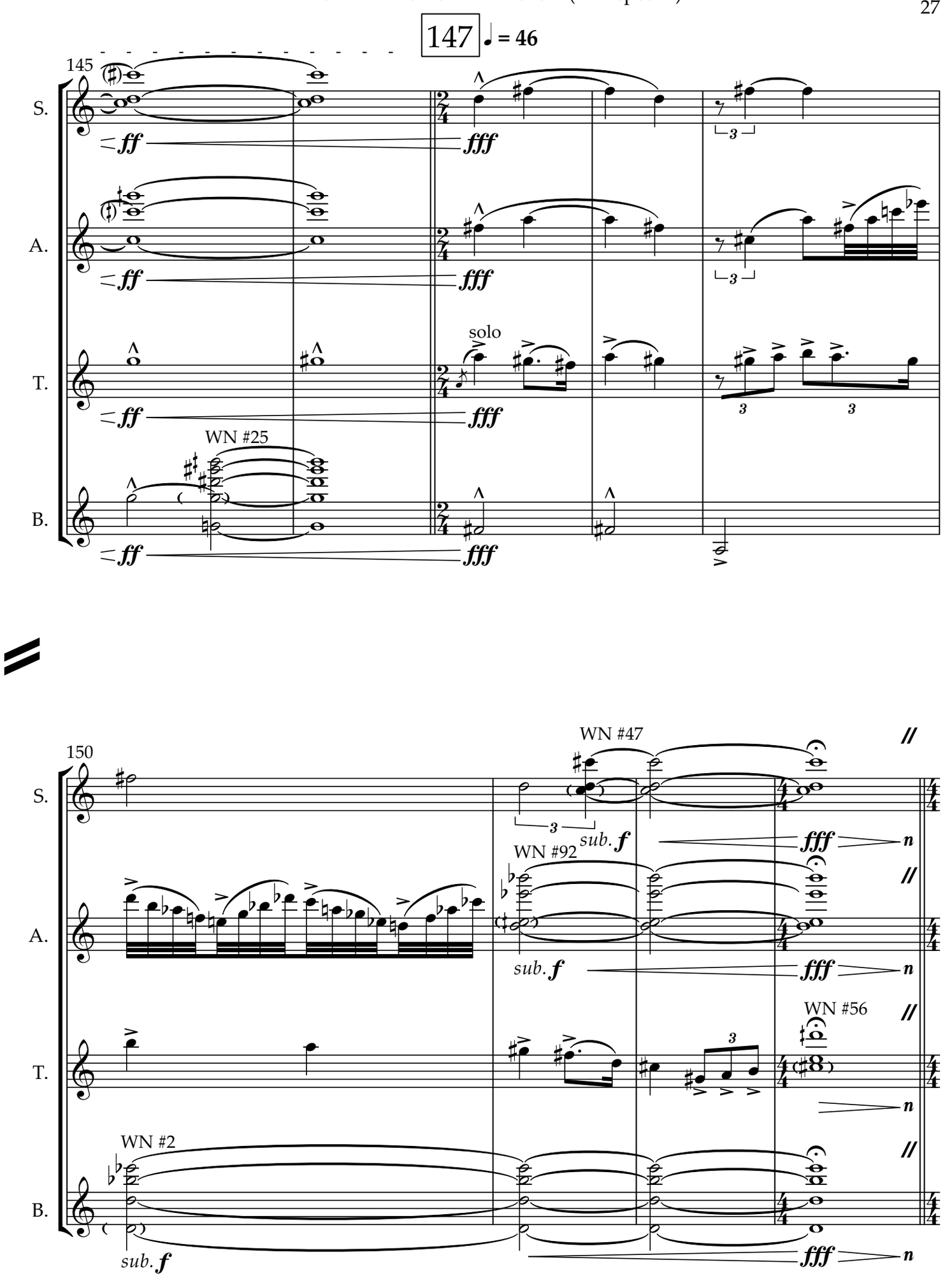

124
S.
A.
T.
B.

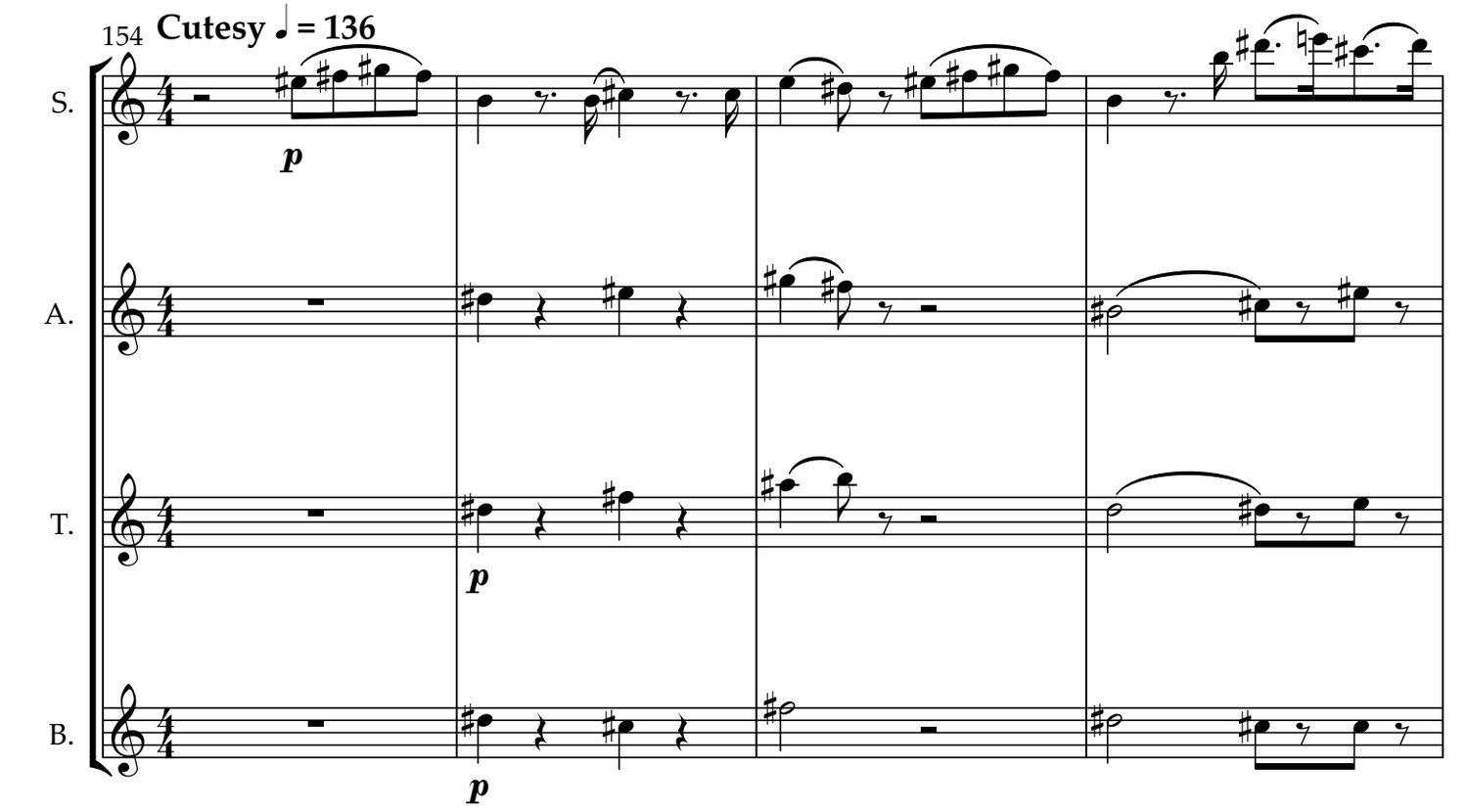

129
S.
A.
T.
B.

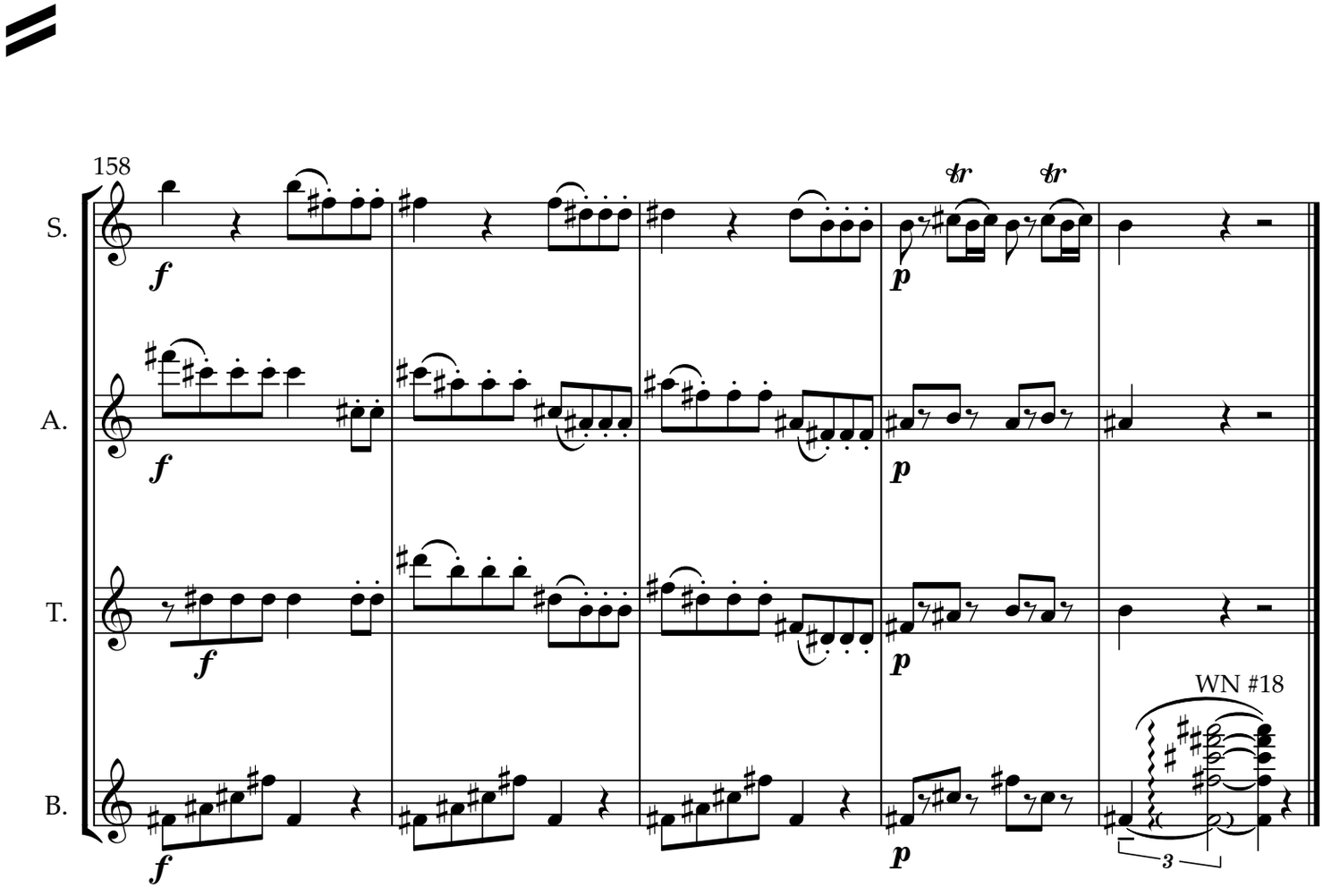

133
S.
A.
T.
B.
WN #37
WN #11
sub. p
sub. f
mf
f


137
S.
A.
T.
B.
WN #11
p
f
mf
sub. p


141
S.
A.
T.
B.
WN #47
WN #56
molto rit.
sub. p
mf
p

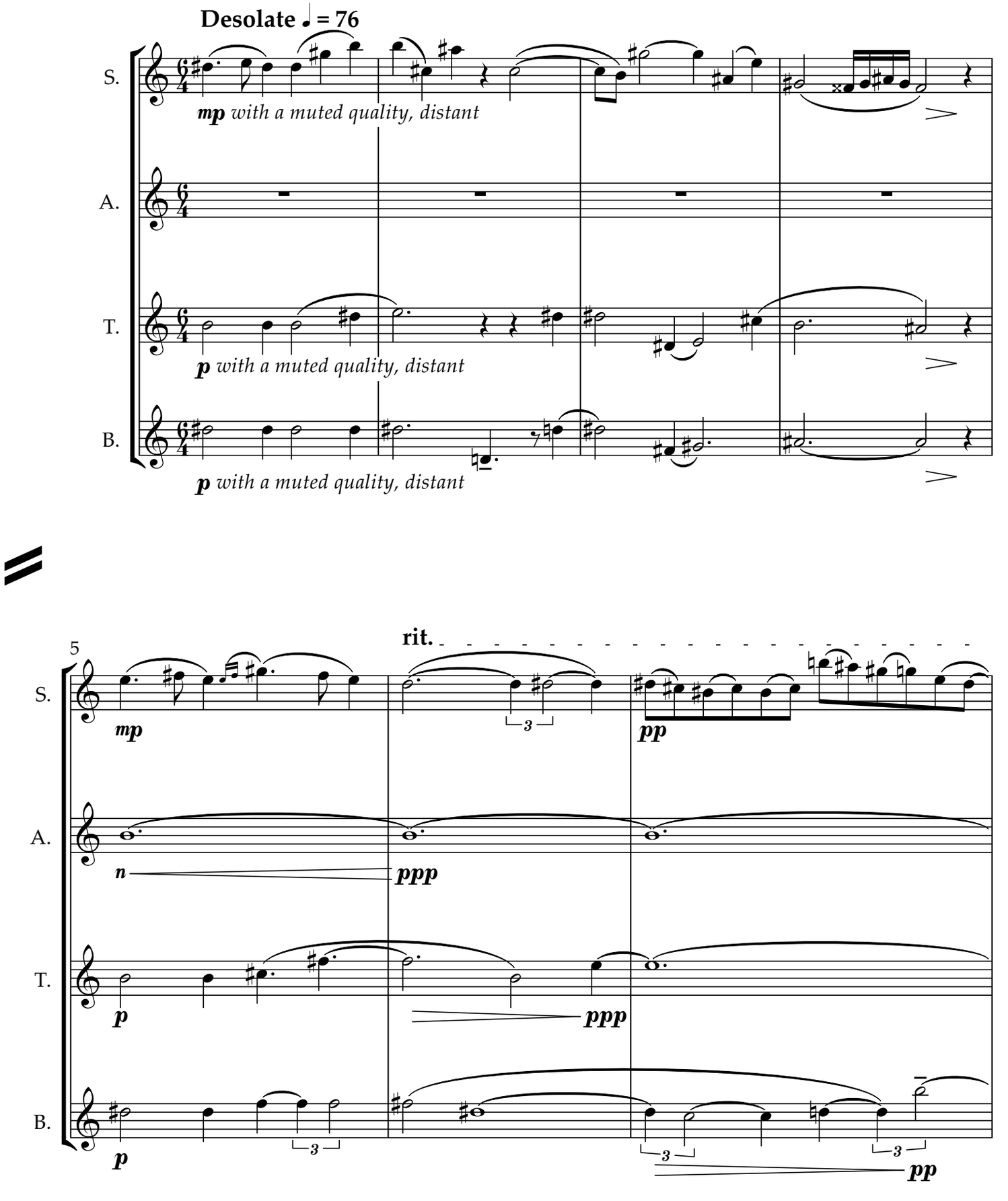

147
♩ = 46
145
S.
A.
T.
B.
ff
fff
solo
WN #25
150
WN #47
sub. f
WN #92
WN #56
WN #2
n

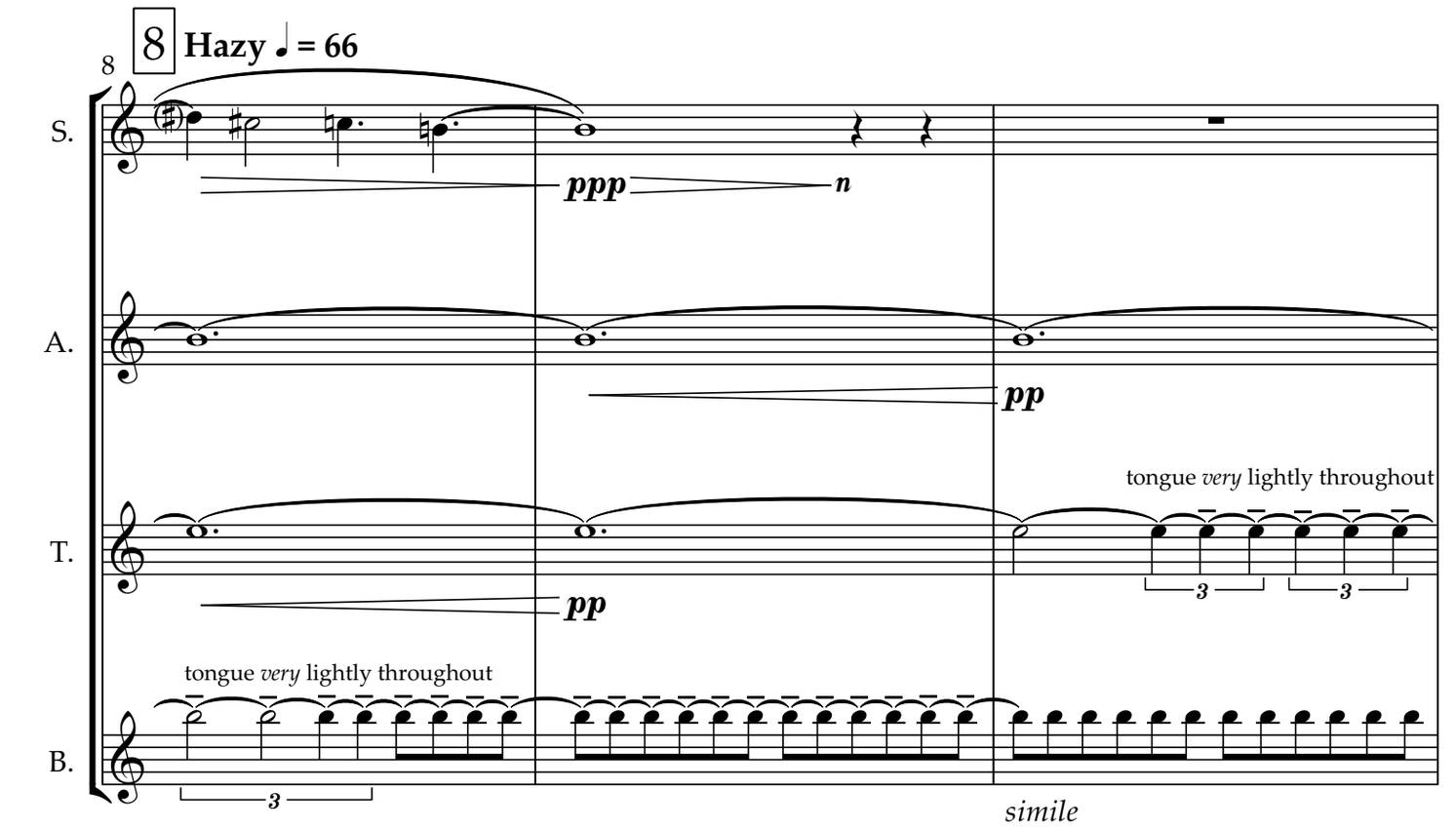

154
Cutesy ♩ = 136
S.
A.
T.
B.
p
p
p

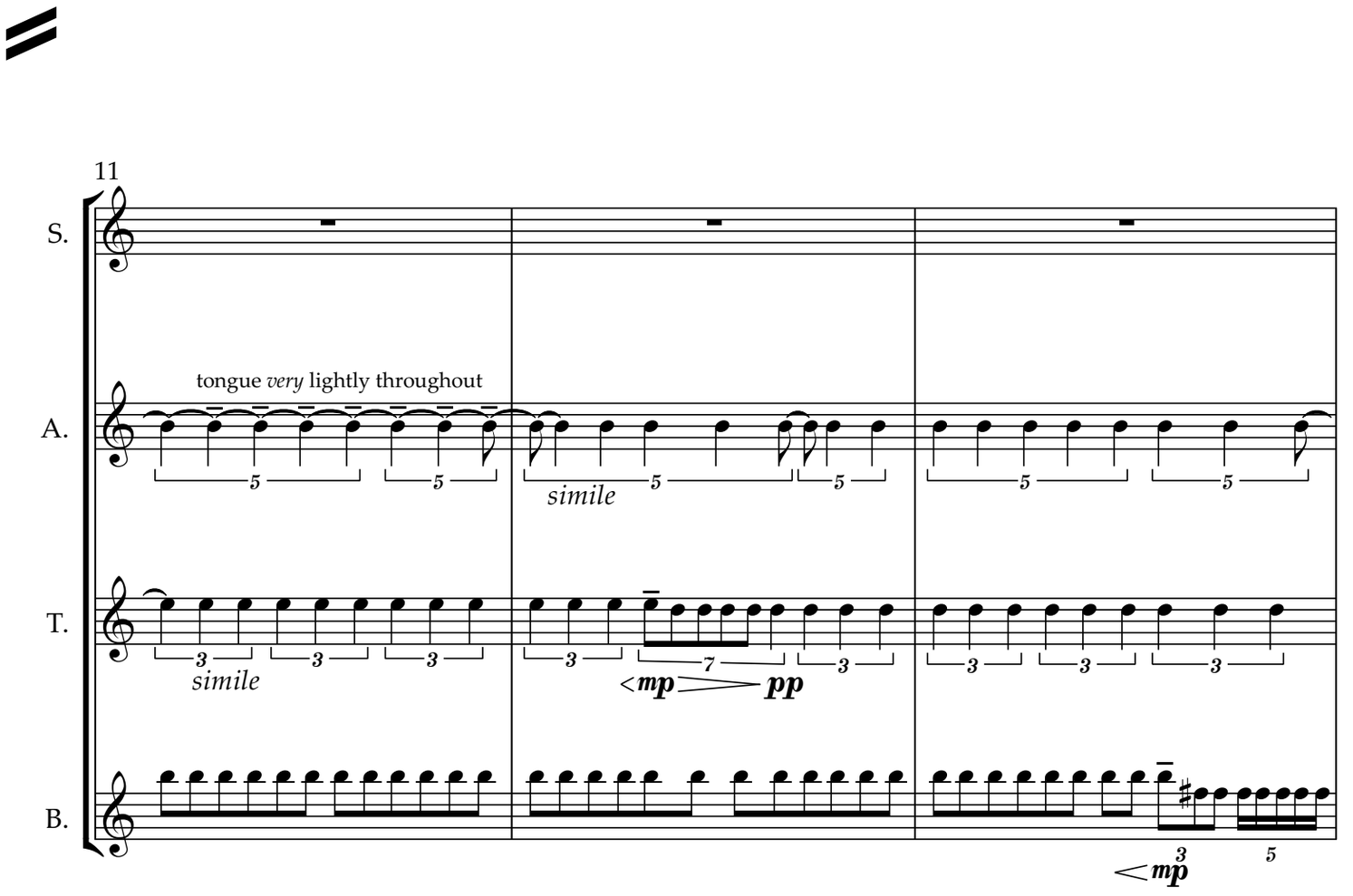

158
S.
A.
T.
B.
f
f
f
f
p
p
p
p
tr
tr
WN #18
3

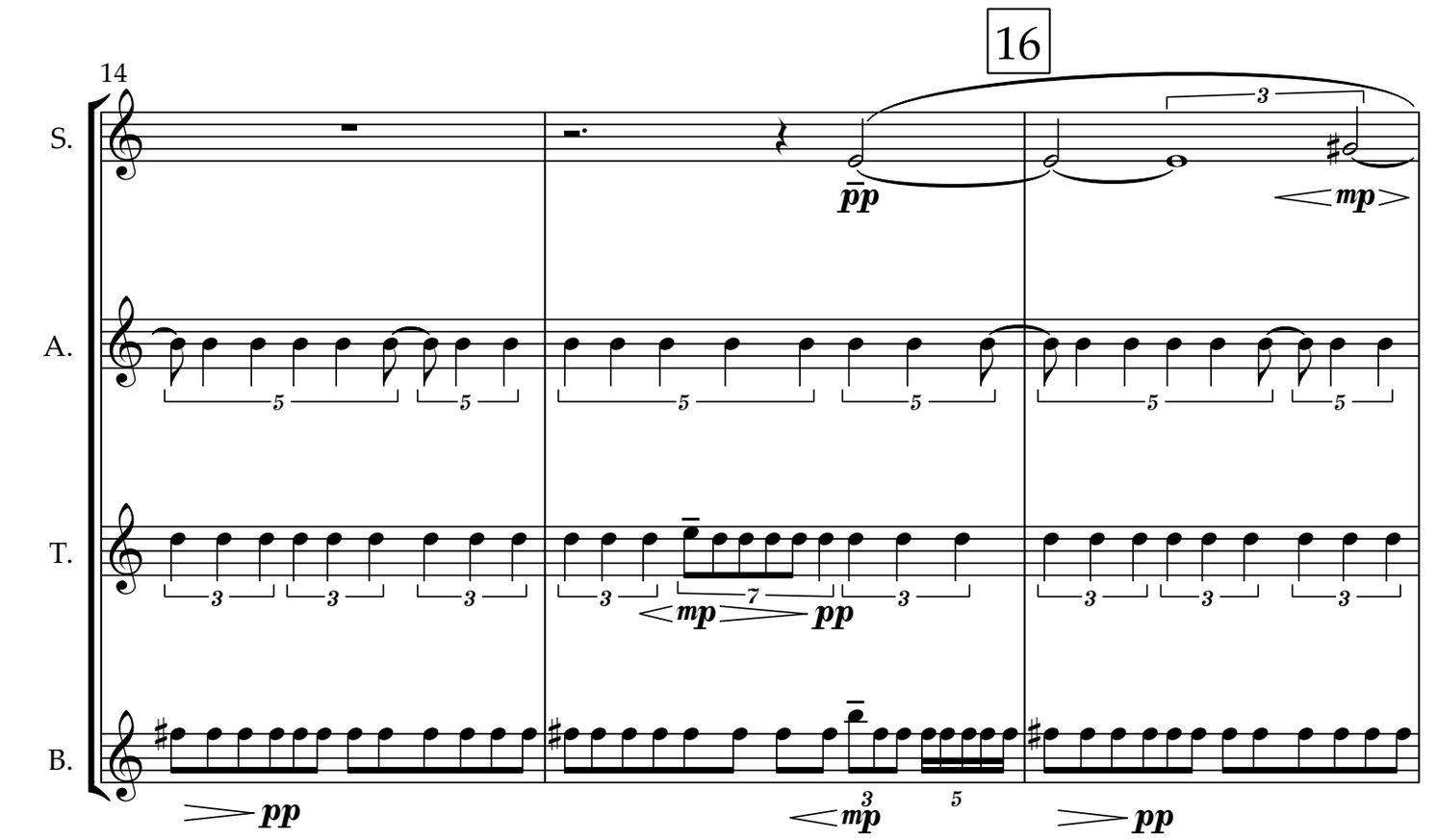
3. Highway Hypnosis

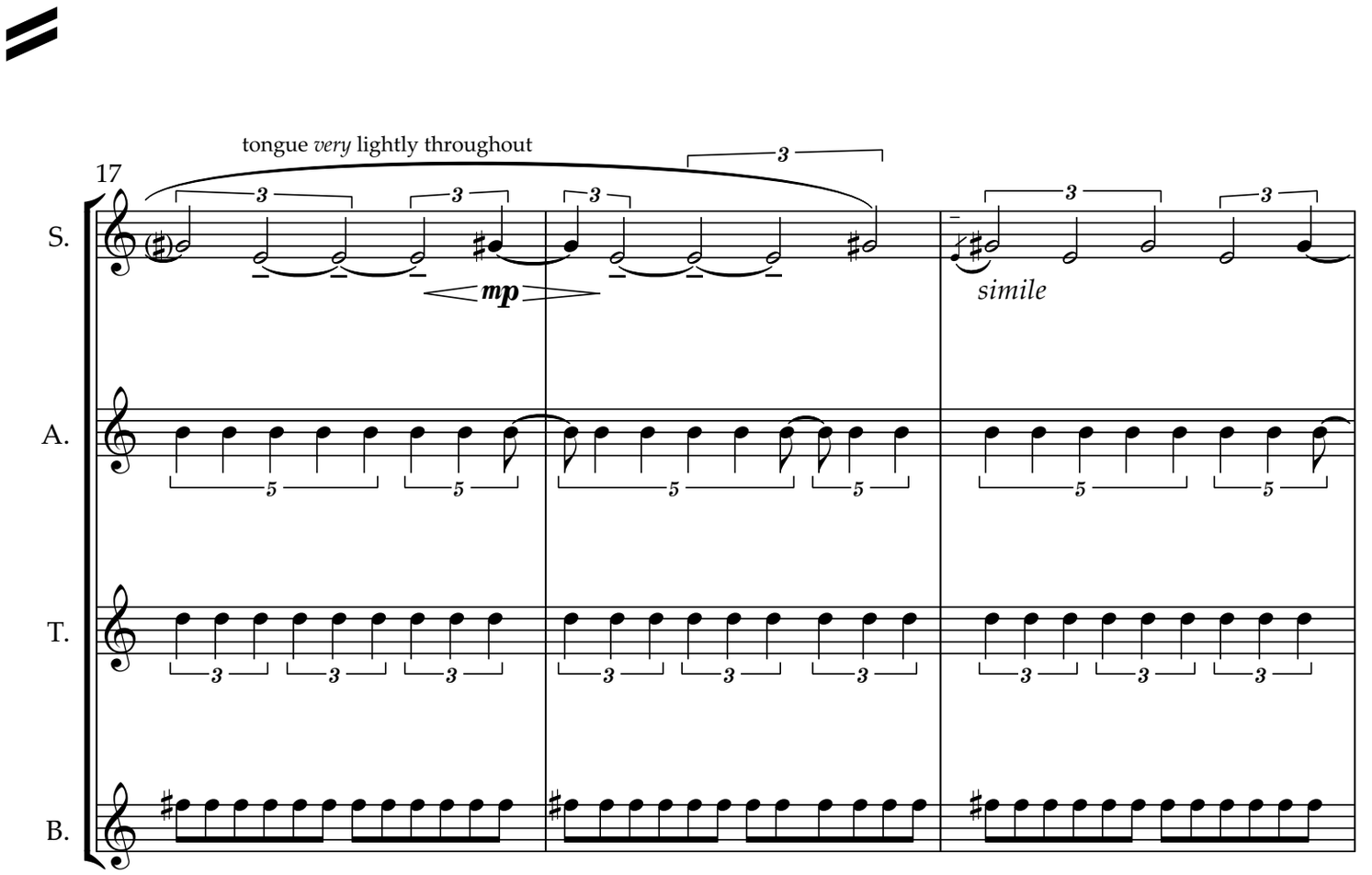
Mozart, *Piano Concerto no. 23, Mvt. 2* K. 488

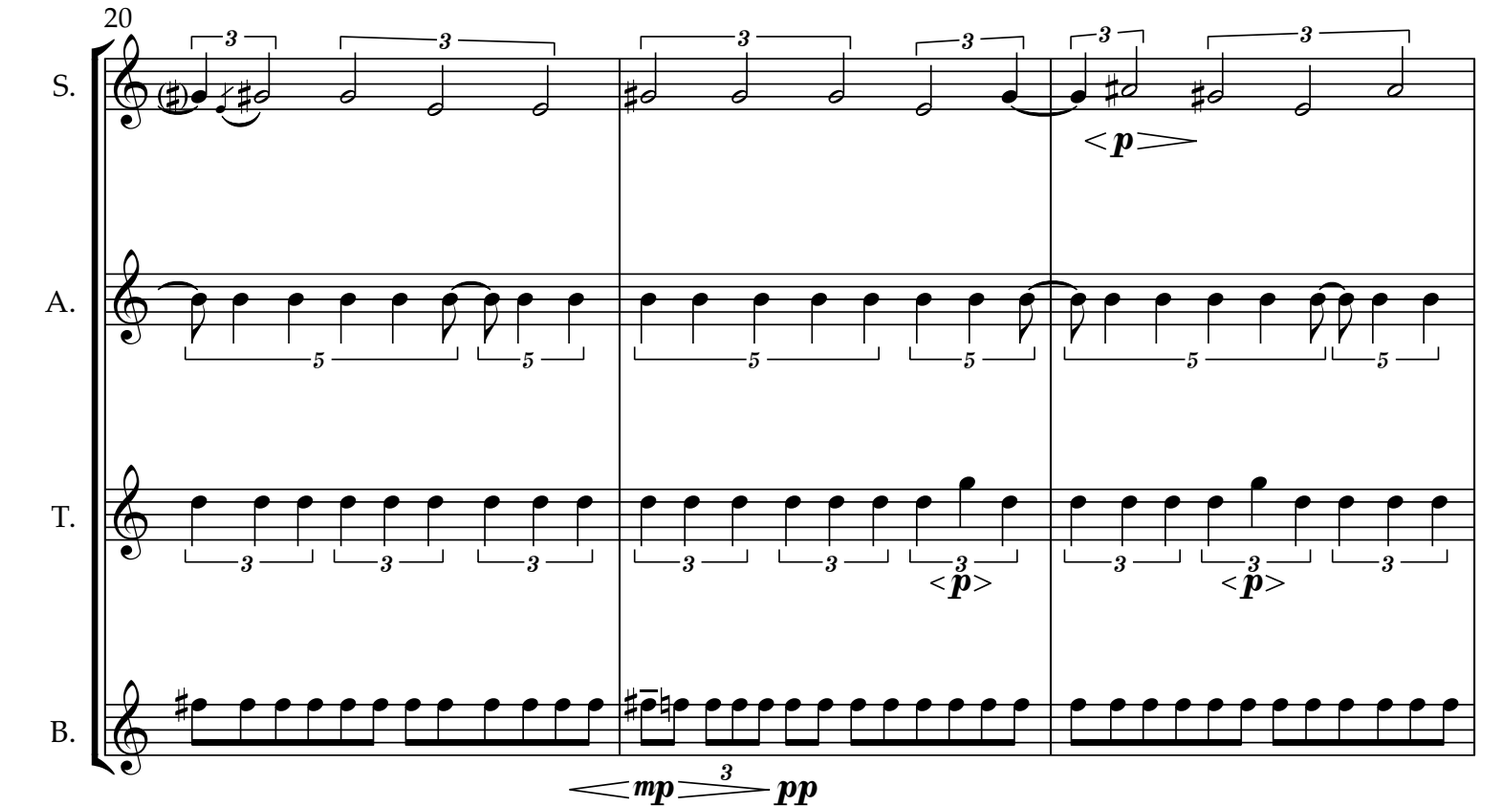


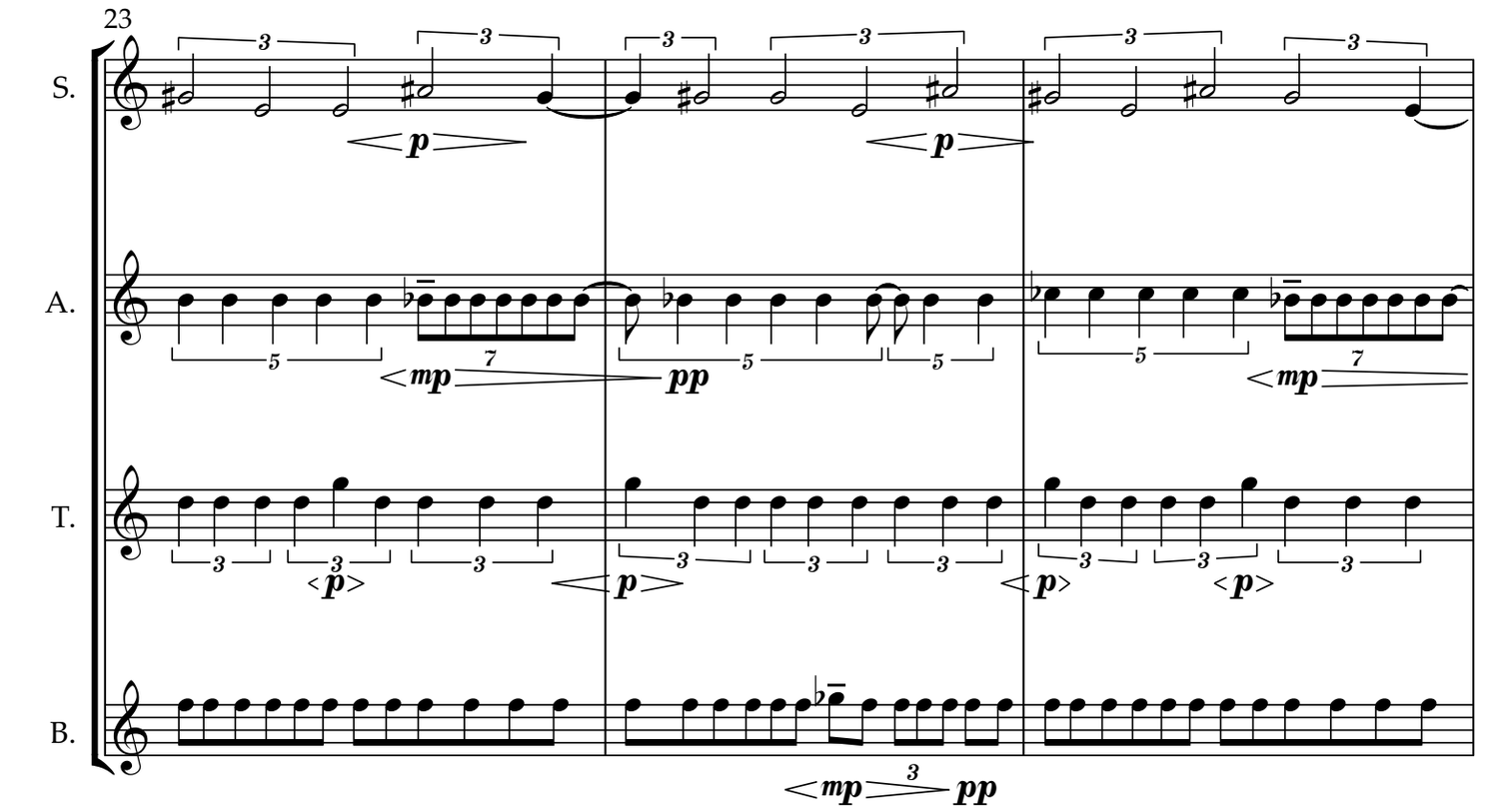

8
8 Hazy ♩ = 66
S.
A.
T.
B.
ppp
n
pp
tongue very lightly throughout
simile

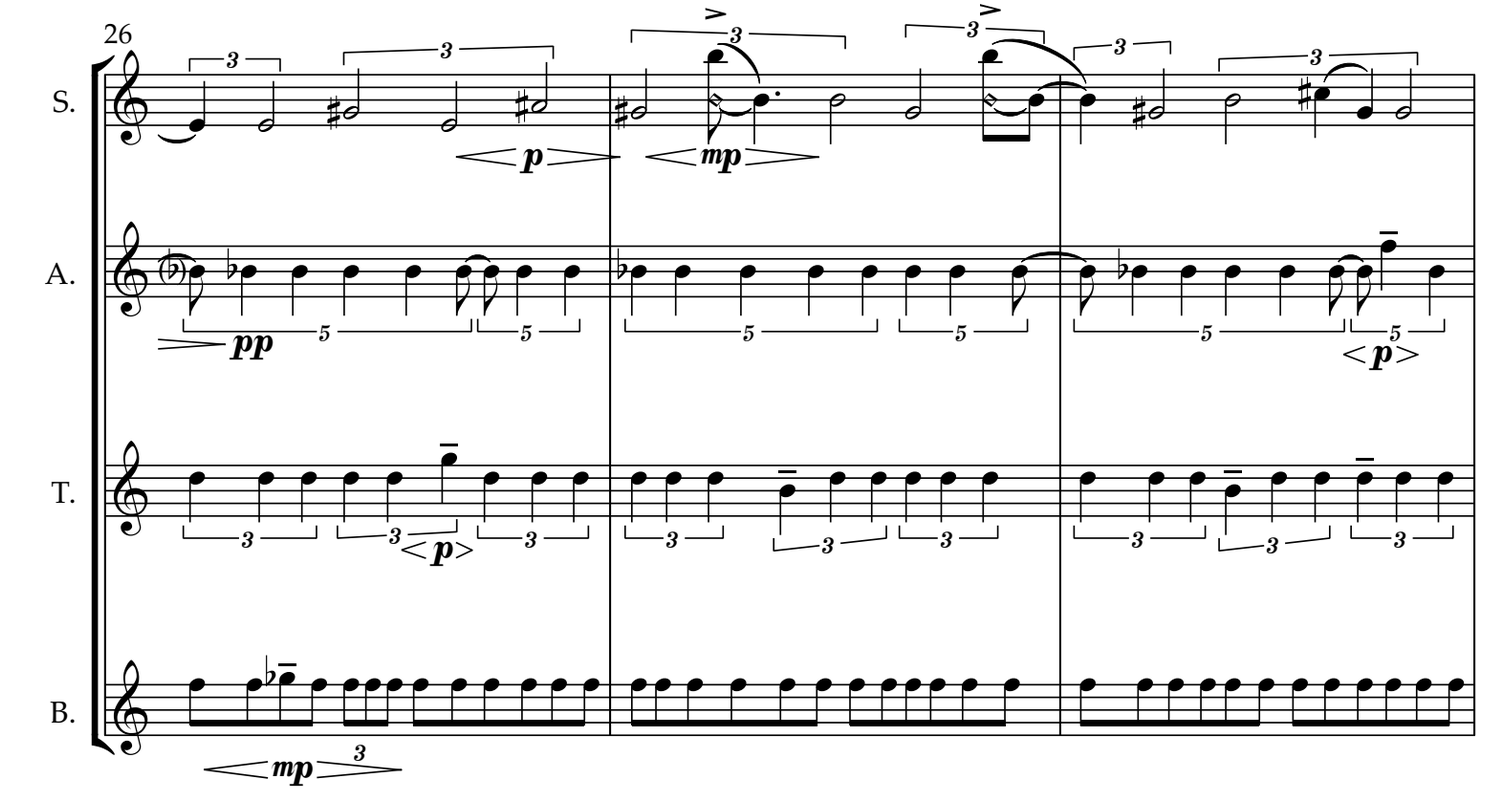

11
S.
A.
T.
B.
tongue very lightly throughout
simile
simile
mp
pp
mp

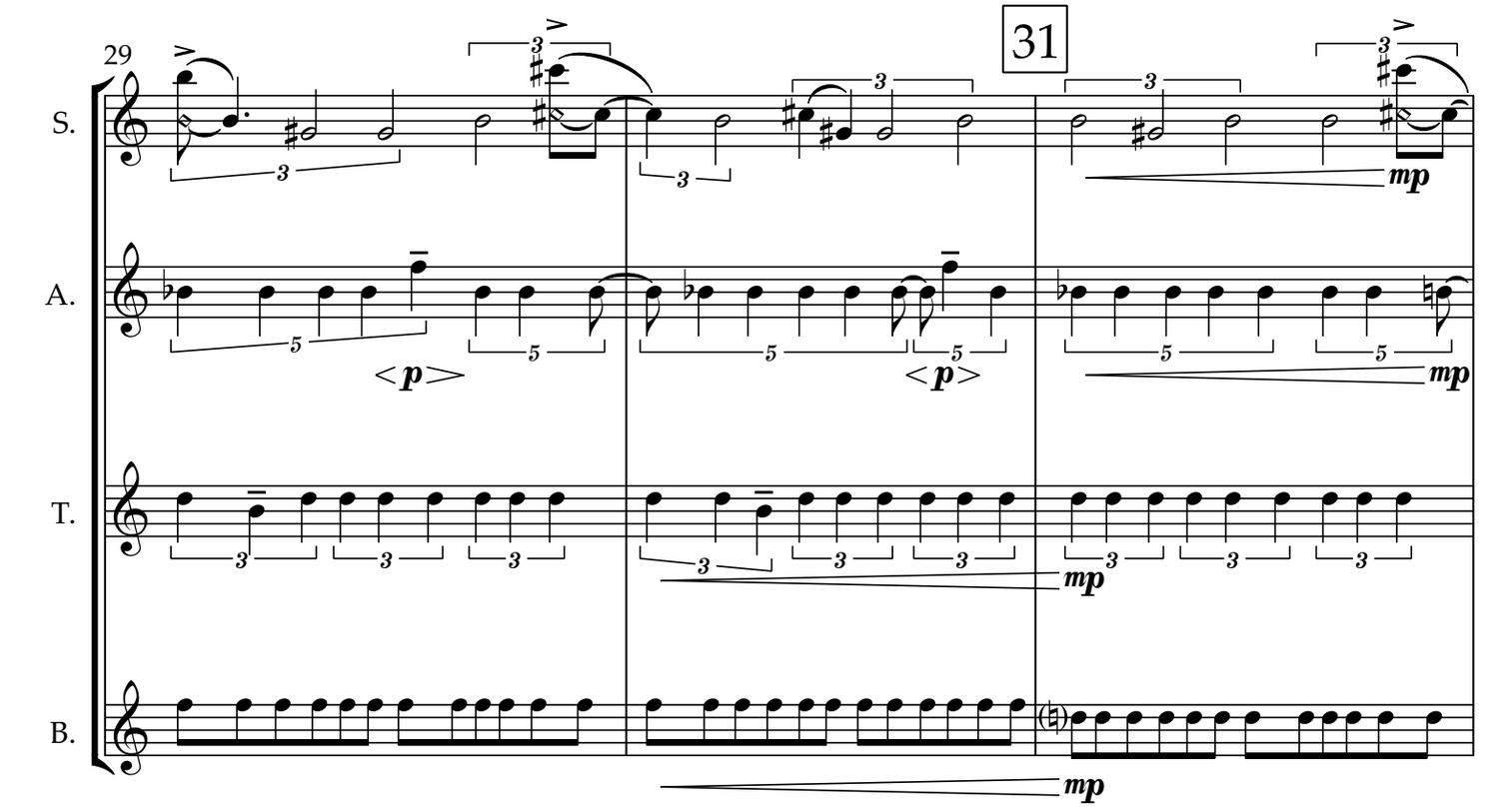

16
14
S.
A.
T.
B.
pp
mp
pp
mp
pp

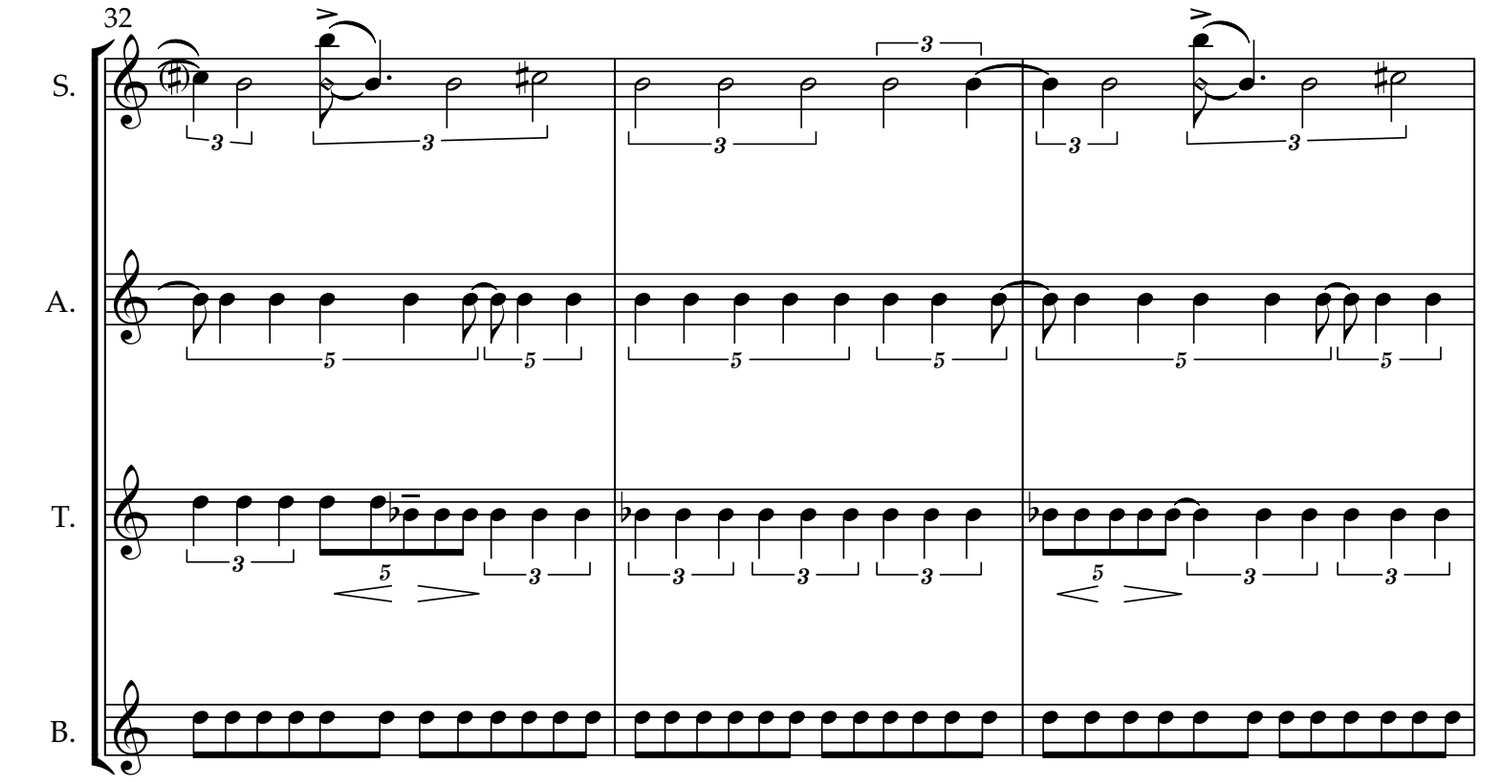

tongue very lightly throughout
17
S.
A.
T.
B.
mp
simile

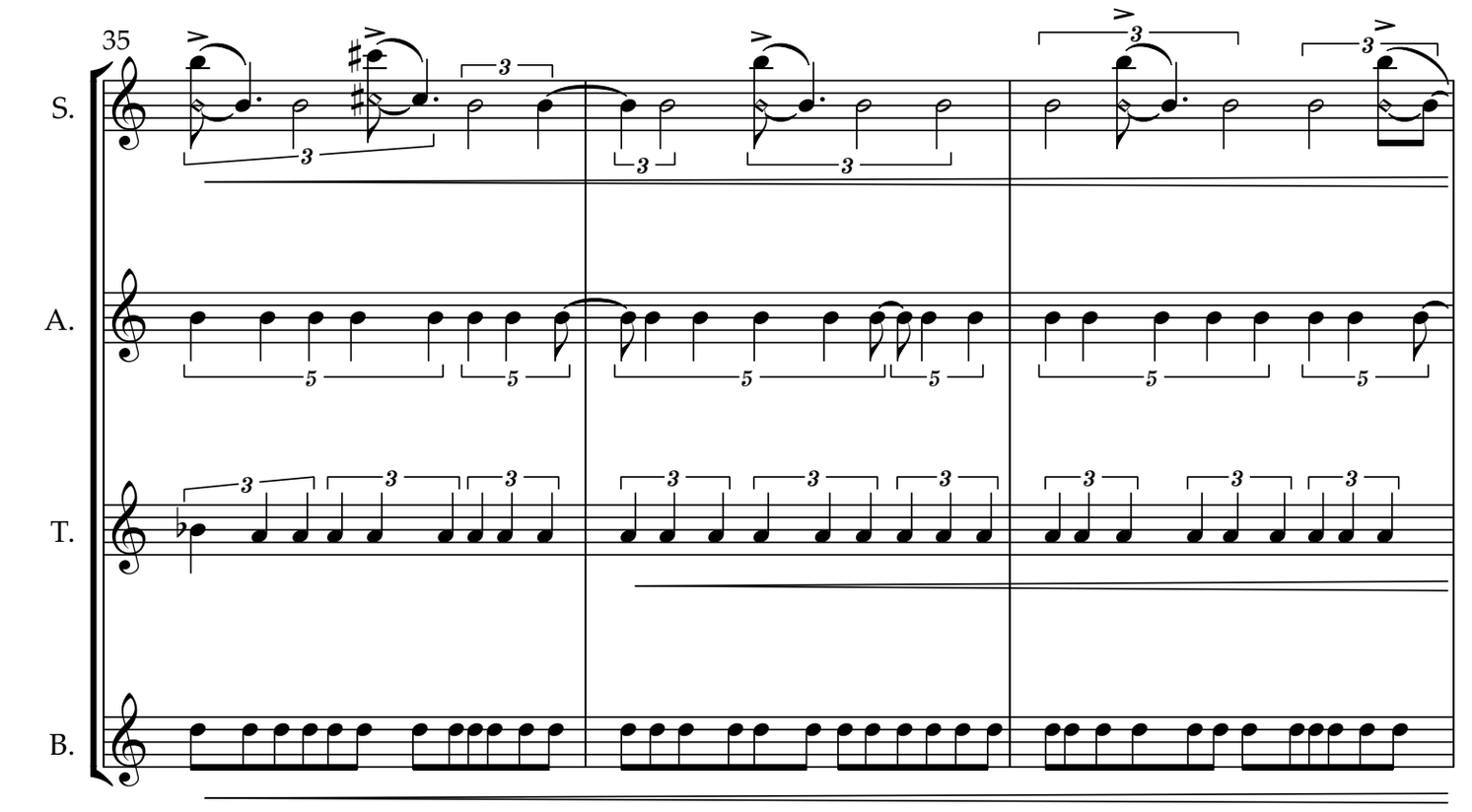

20
S.
A.
T.
B.
p
mp
pp


23
S.
A.
T.
B.
p
mp
pp

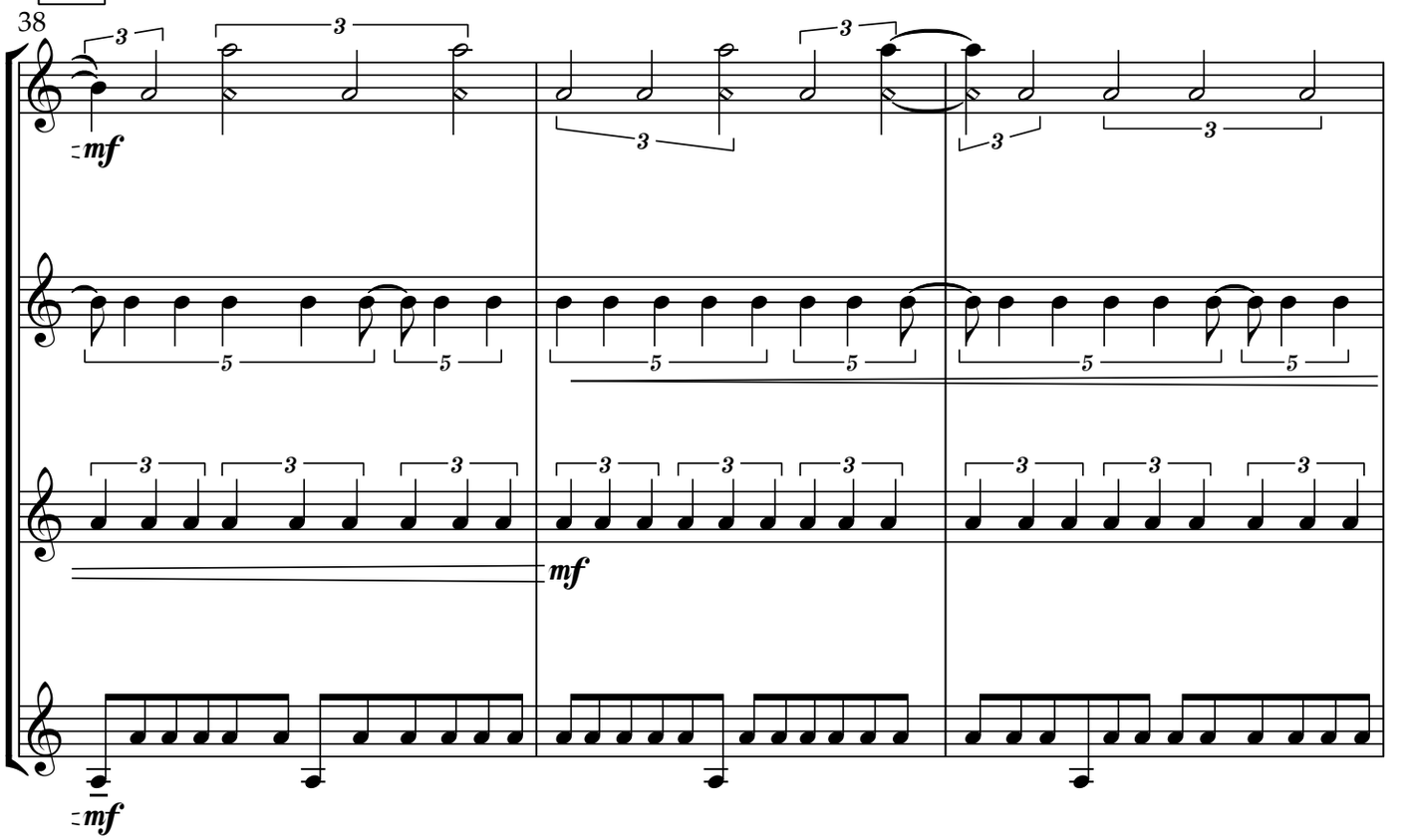

26
S.
A.
T.
B.
pp
p
mp
p
p
mp

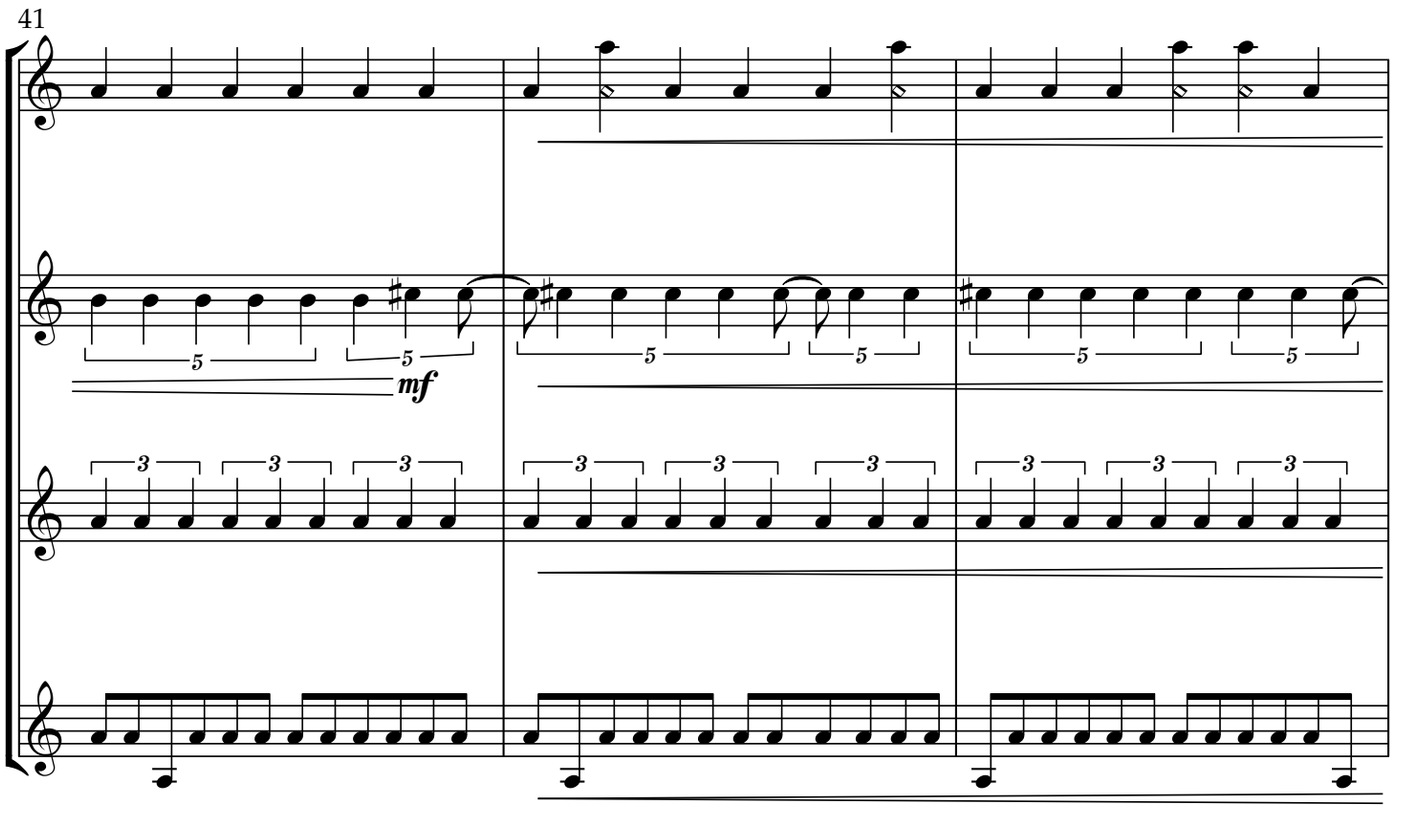

29
31
S.
A.
T.
B.
p
p
mp
mp
mp
mp

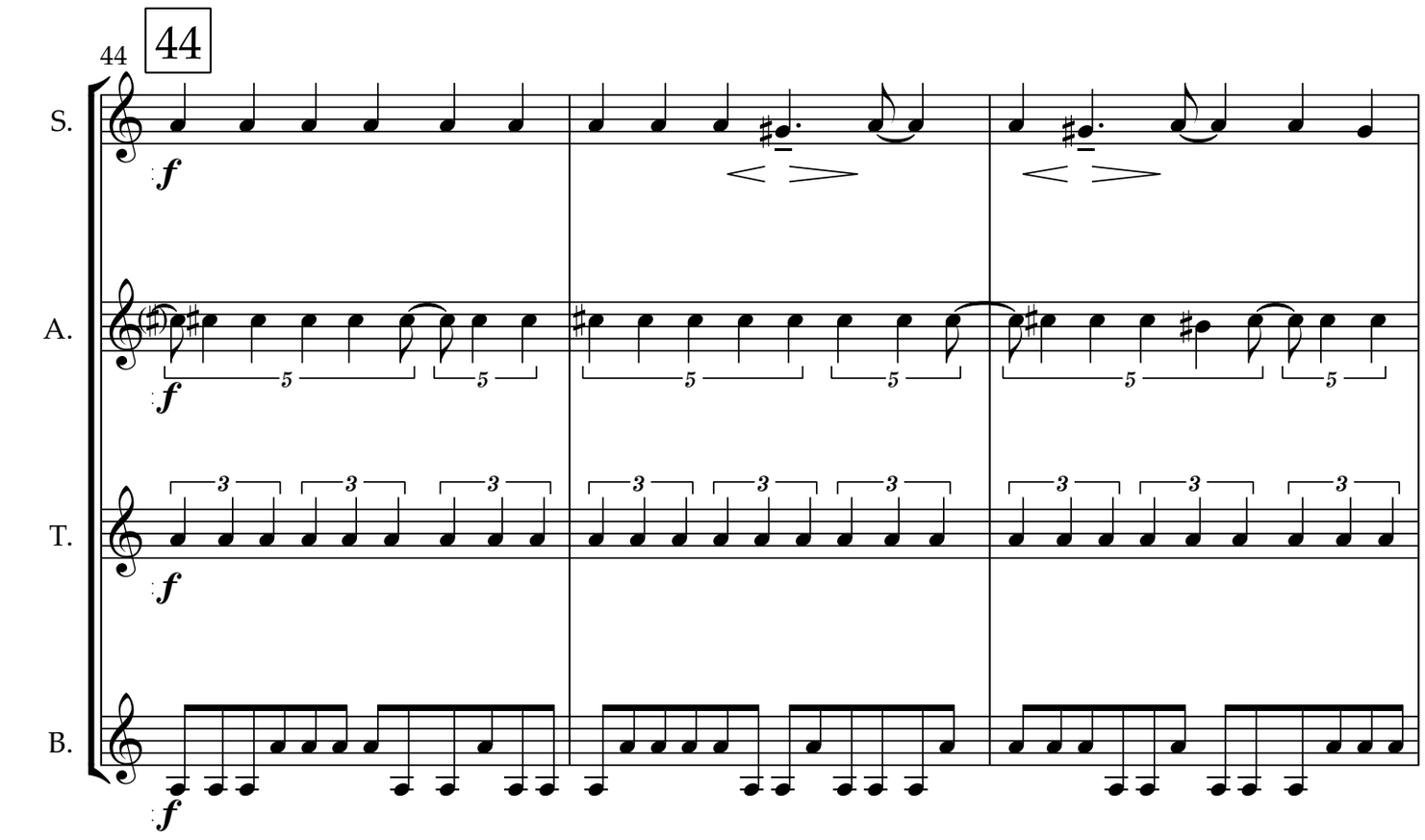

32
S.
A.
T.
B.

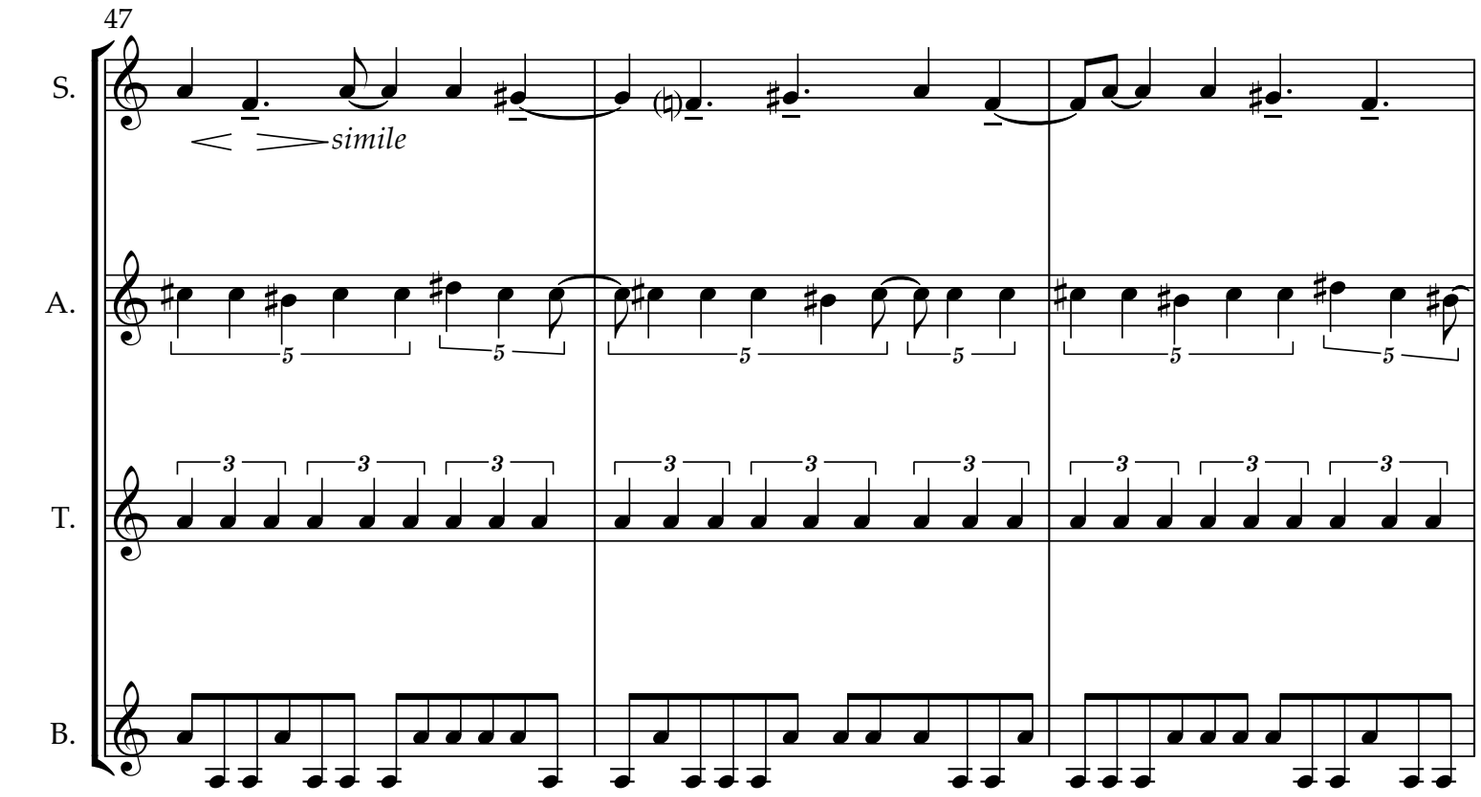

35
S.
A.
T.
B.

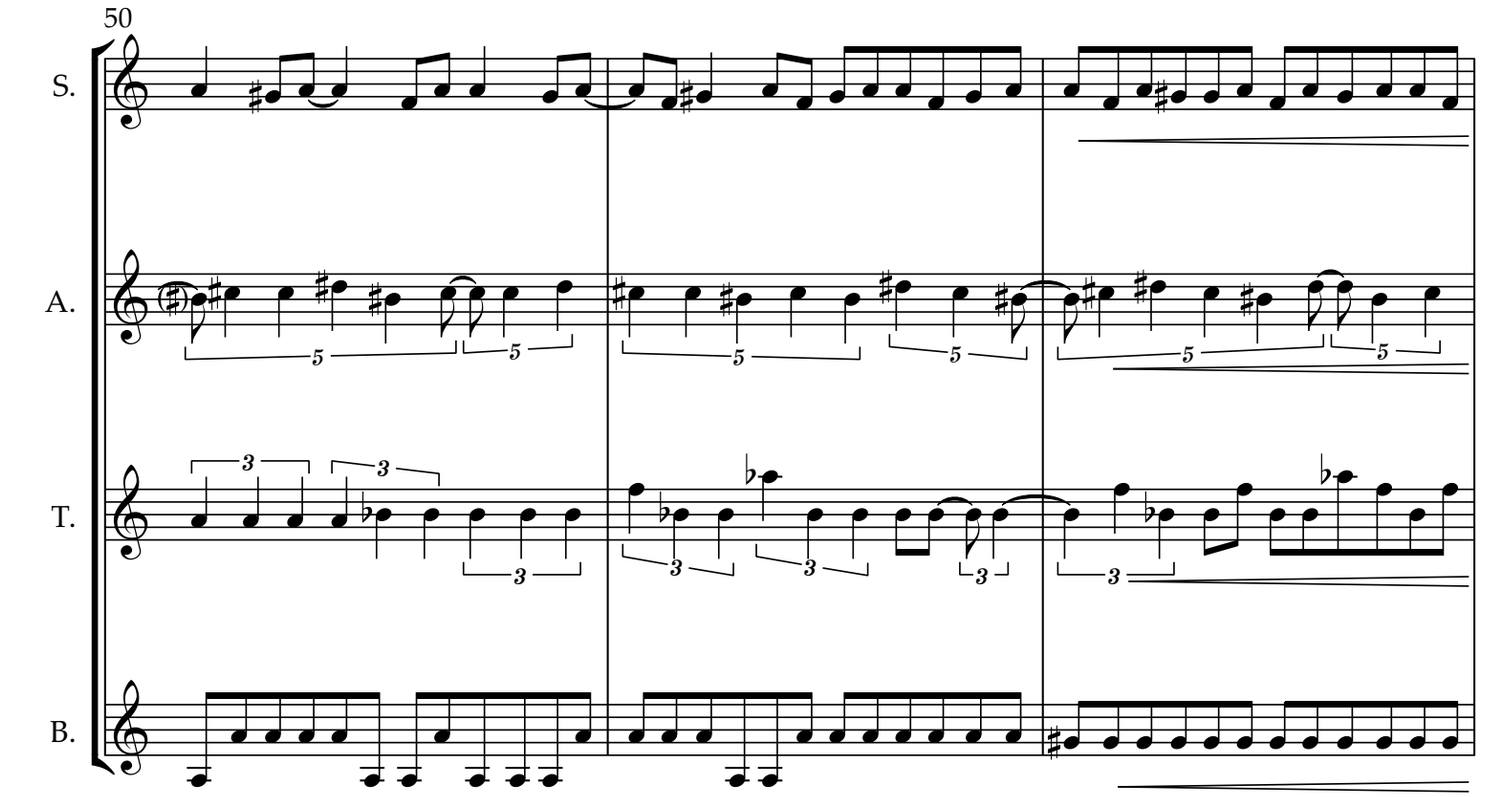
38

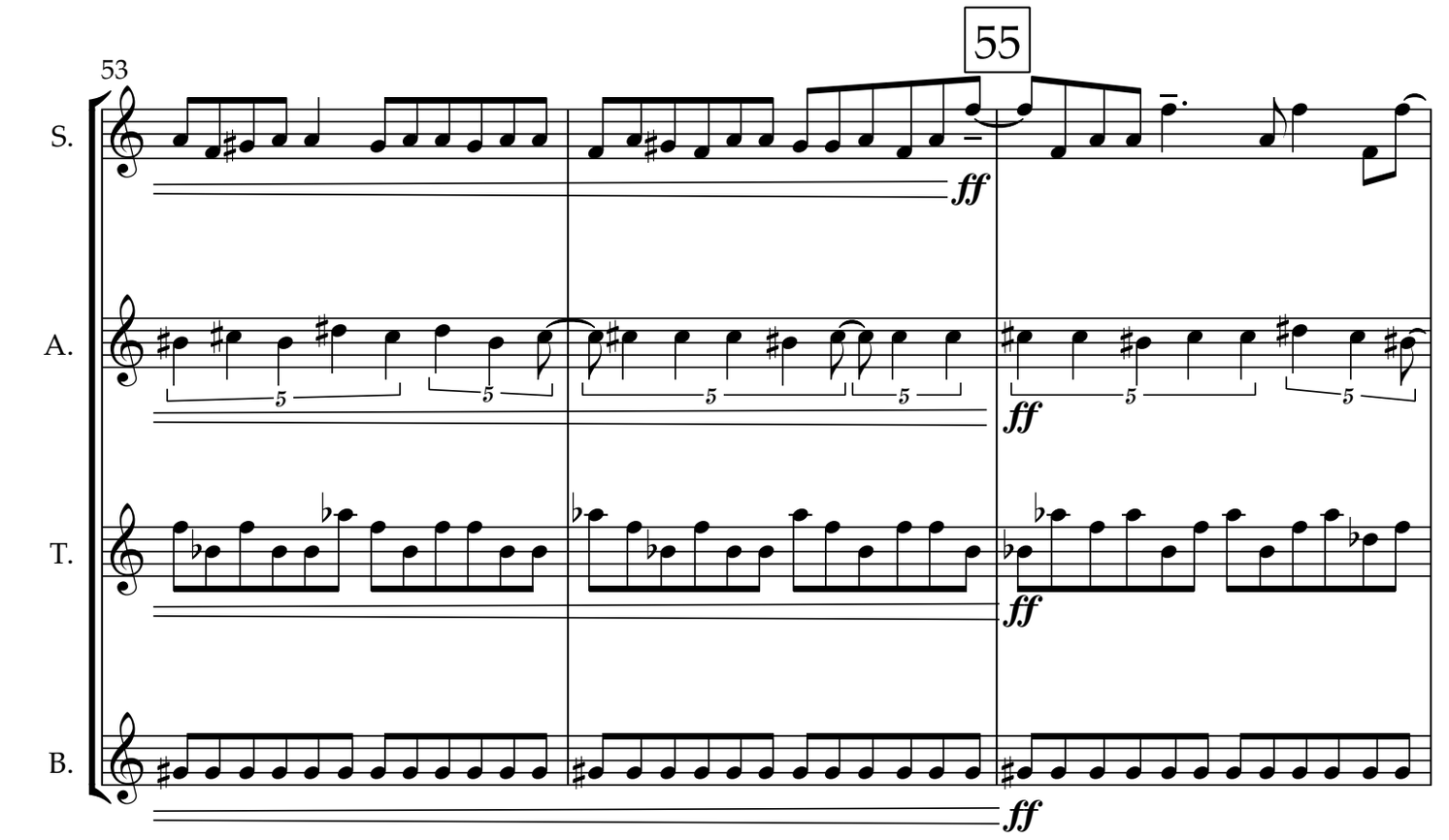


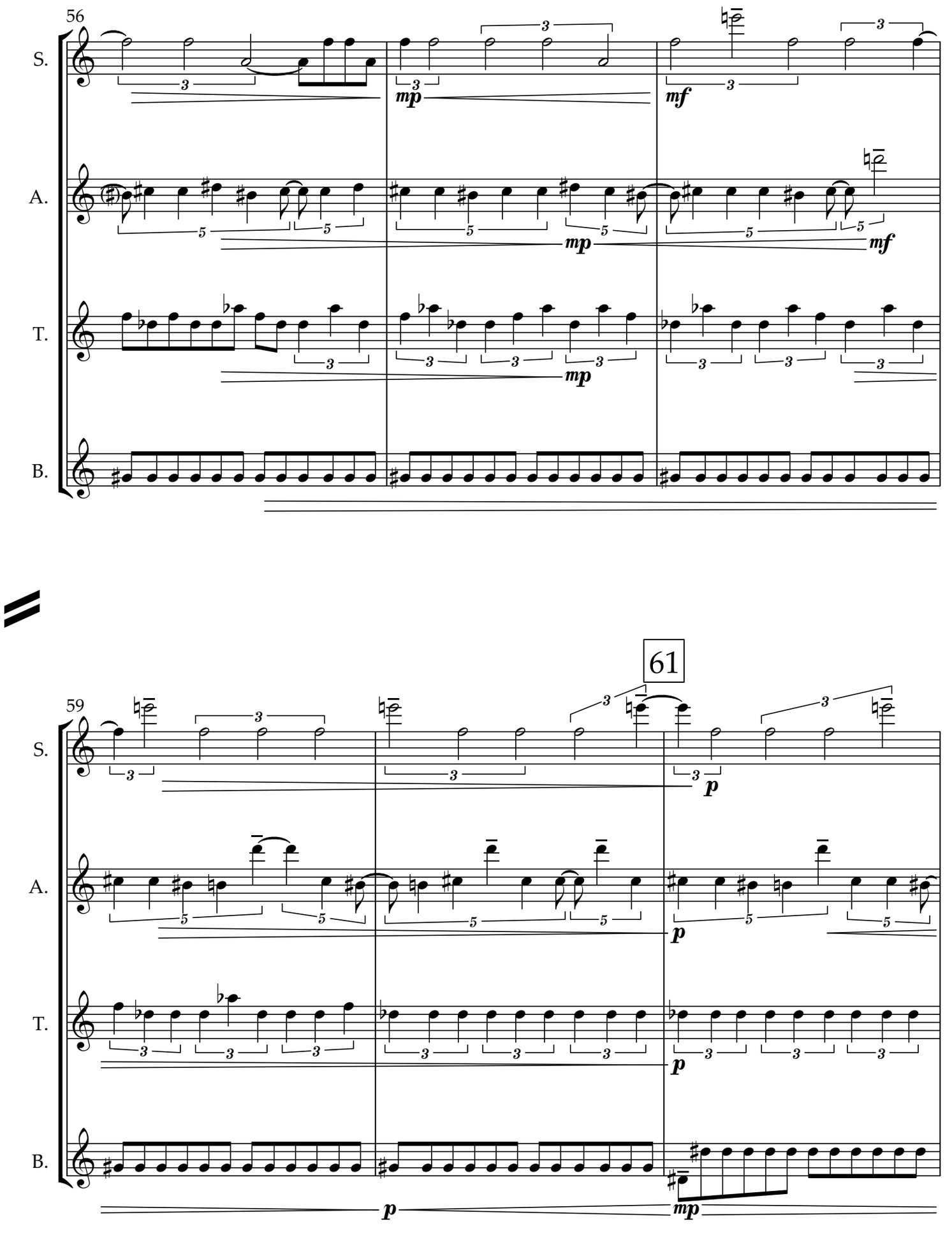


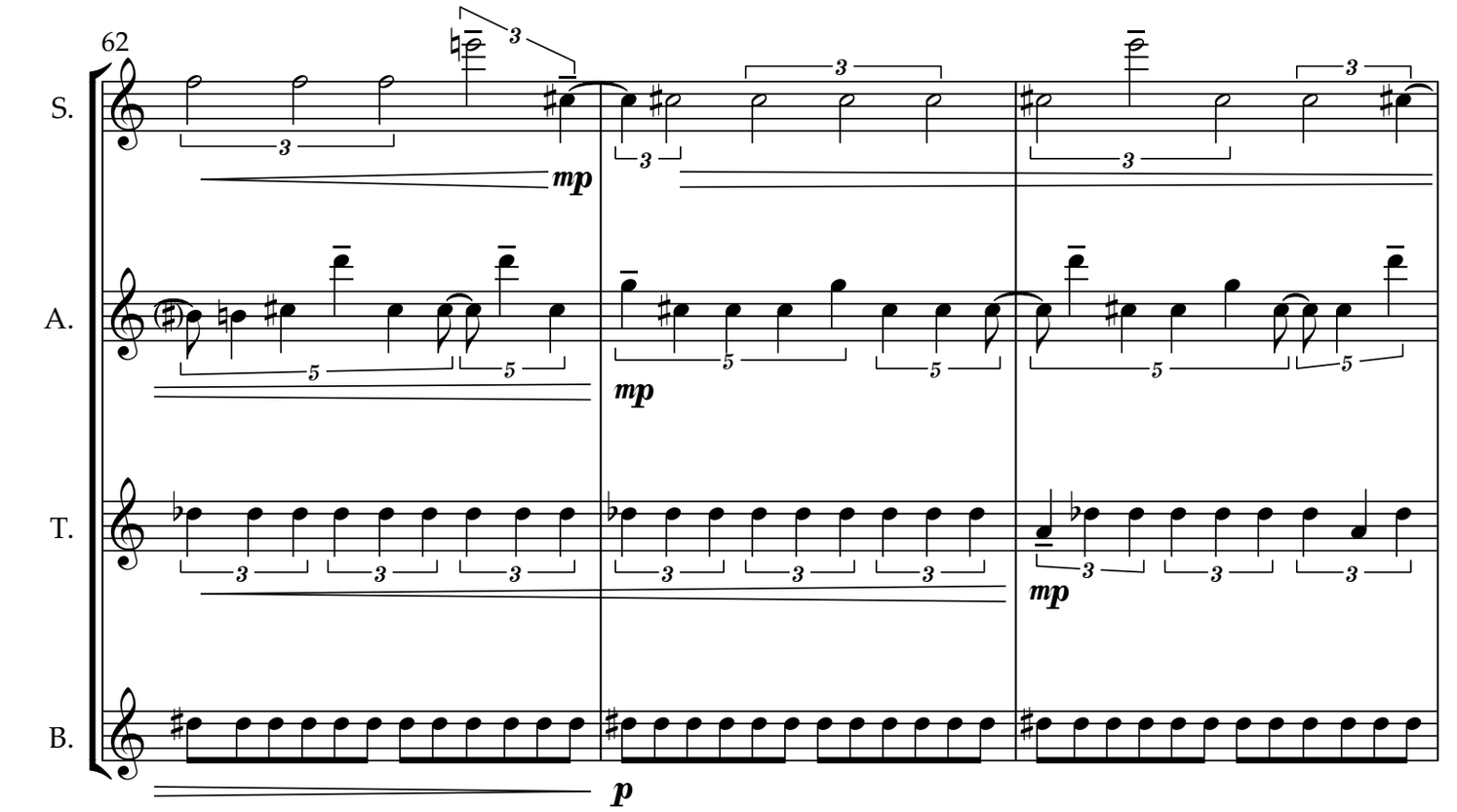

44
44
S.
A.
T.
B.
f

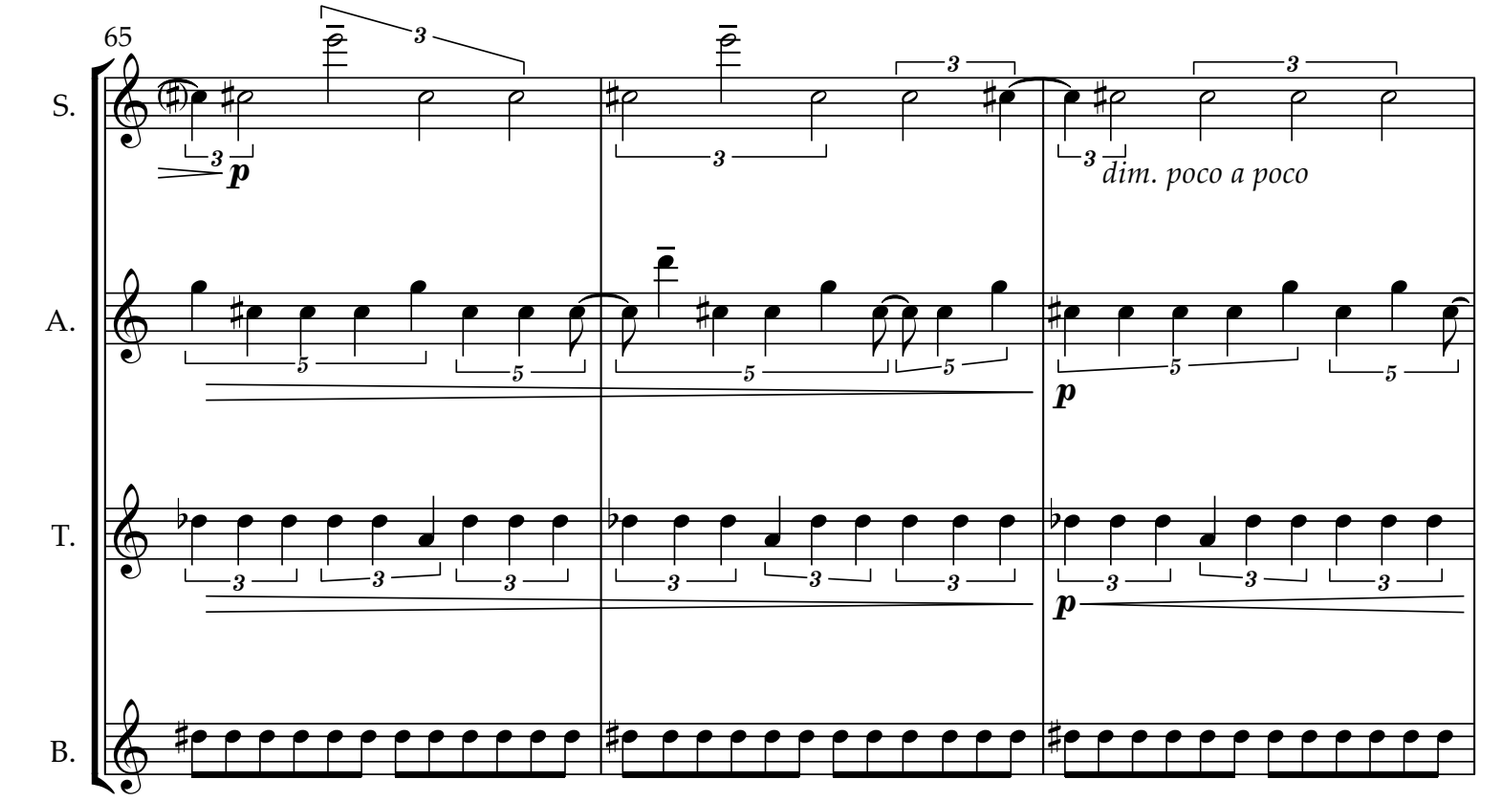

47
S.
A.
T.
B.
simile

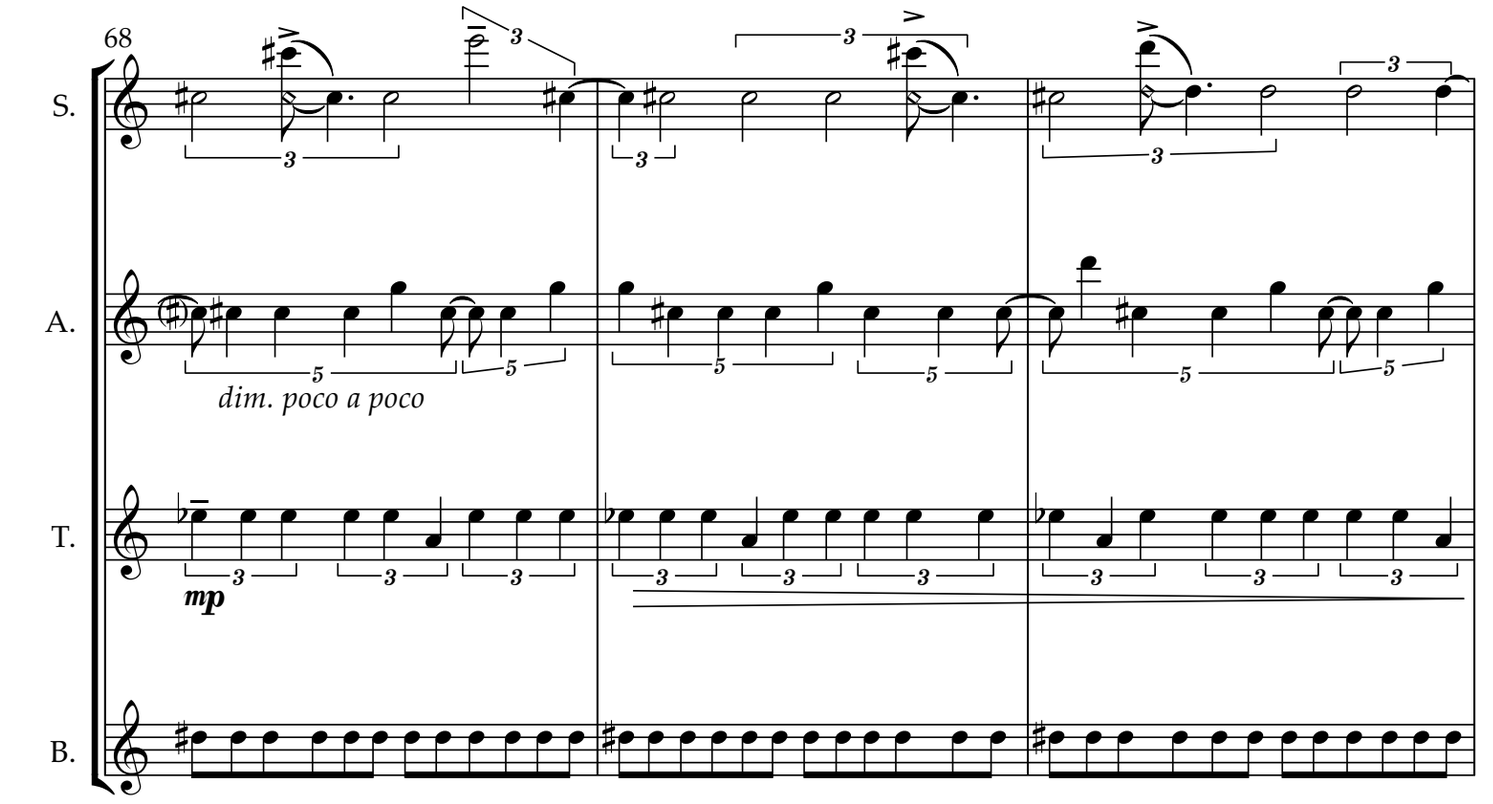

50
S.
A.
T.
B.

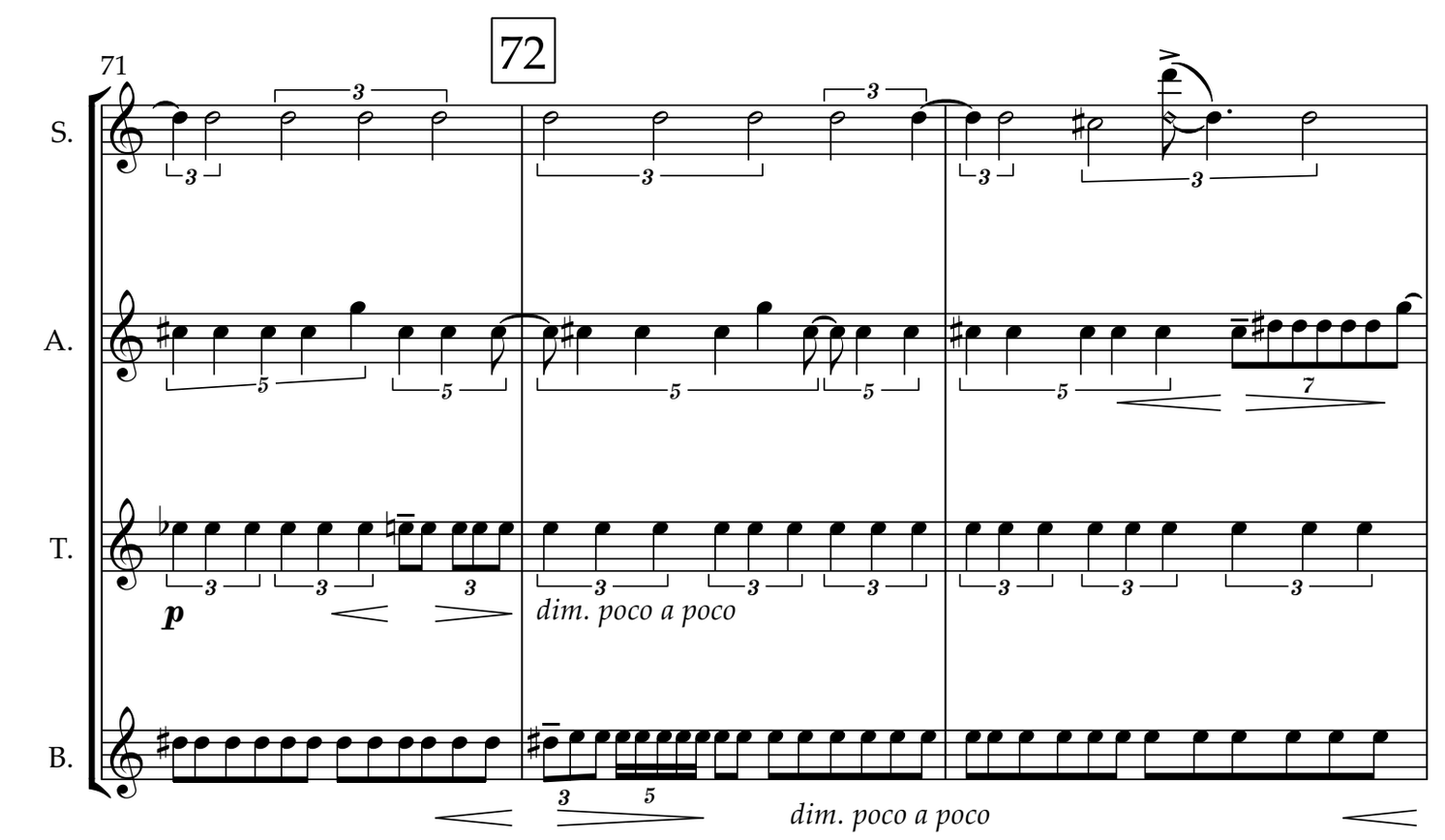

53
55
S.
A.
T.
B.
ff
ff
ff
ff

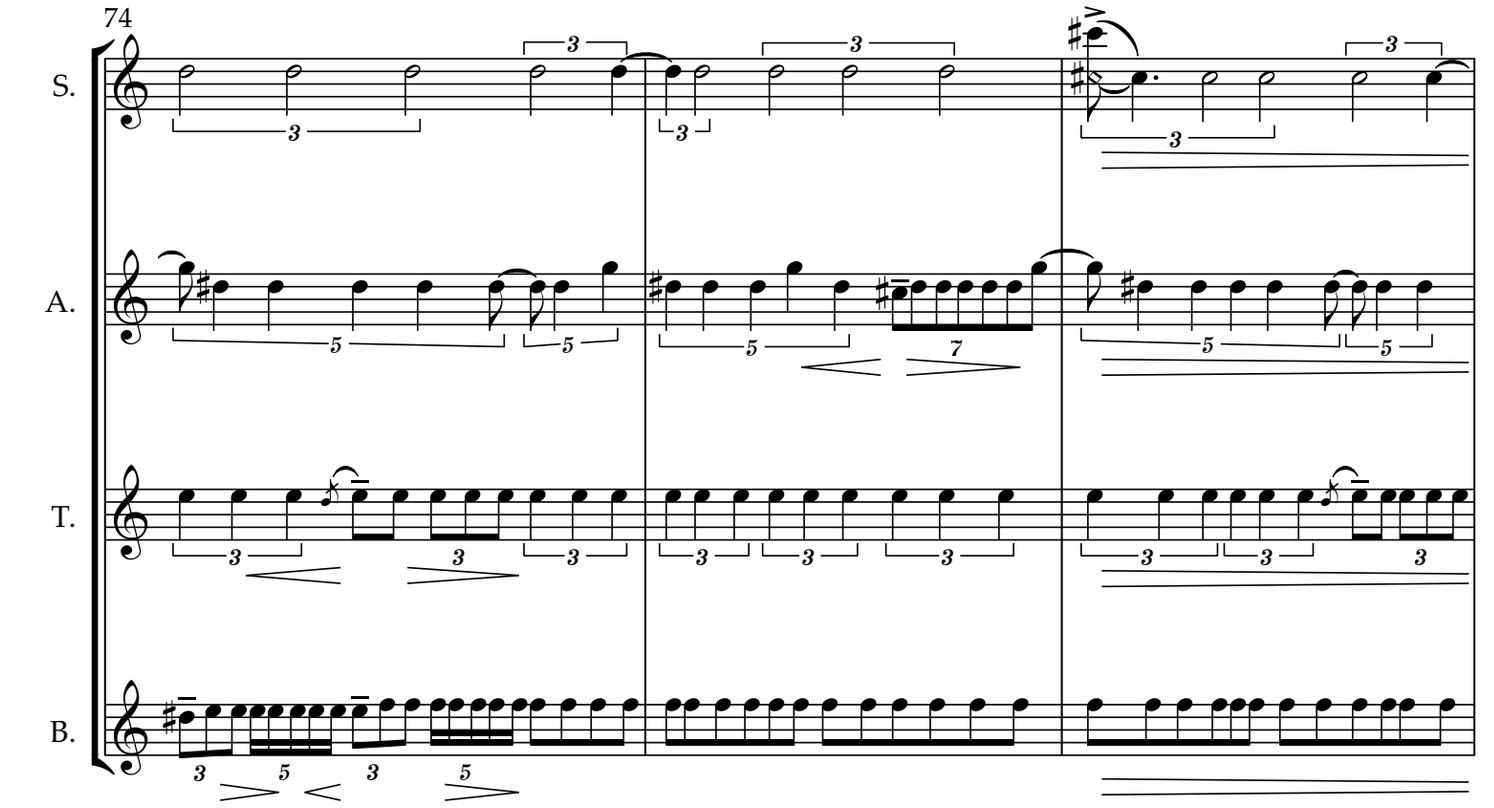

56
S.
A.
T.
B.
mp
mf
61
59
p

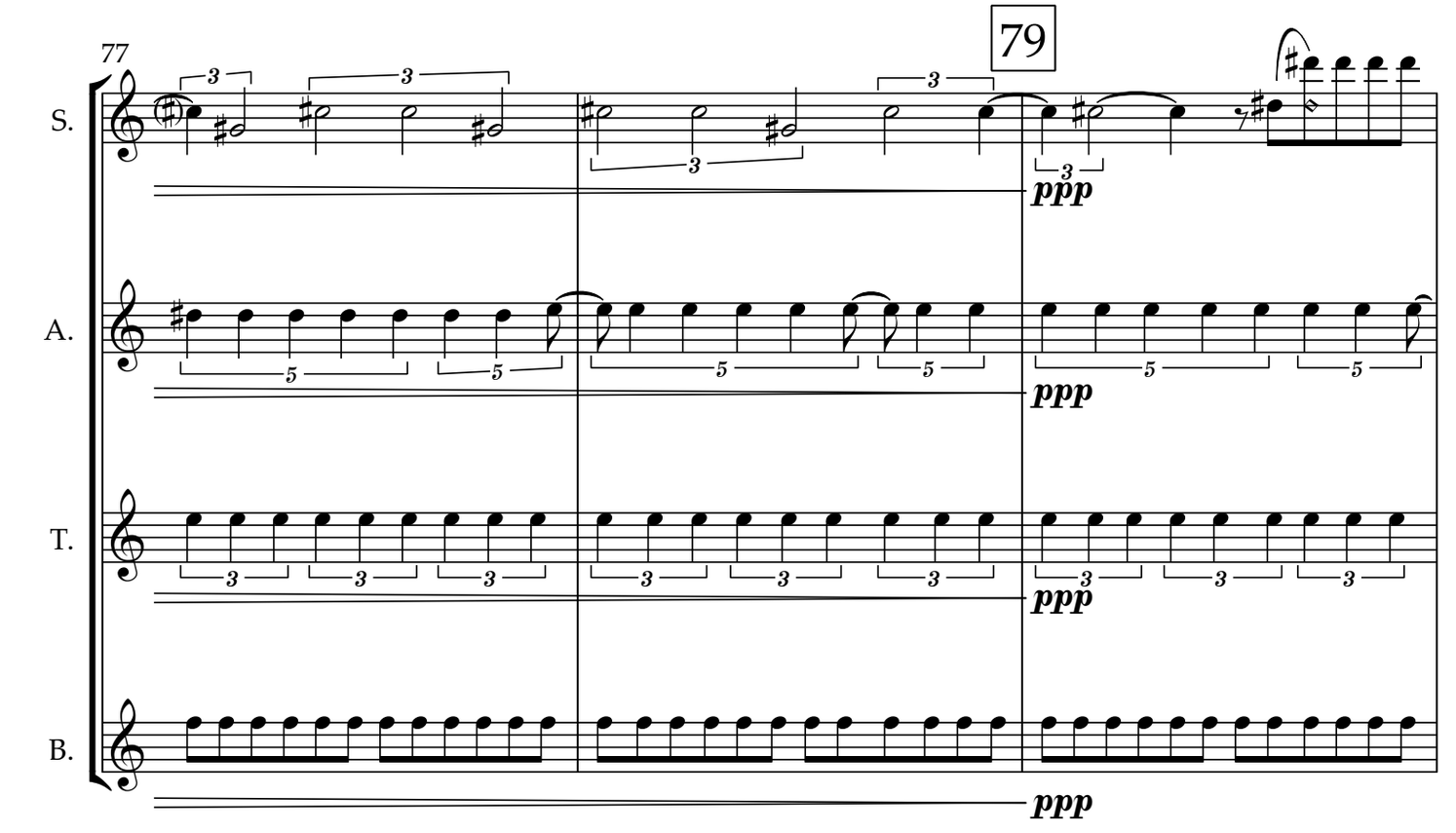

62
S.
A.
T.
B.
mp
mp
mp
p

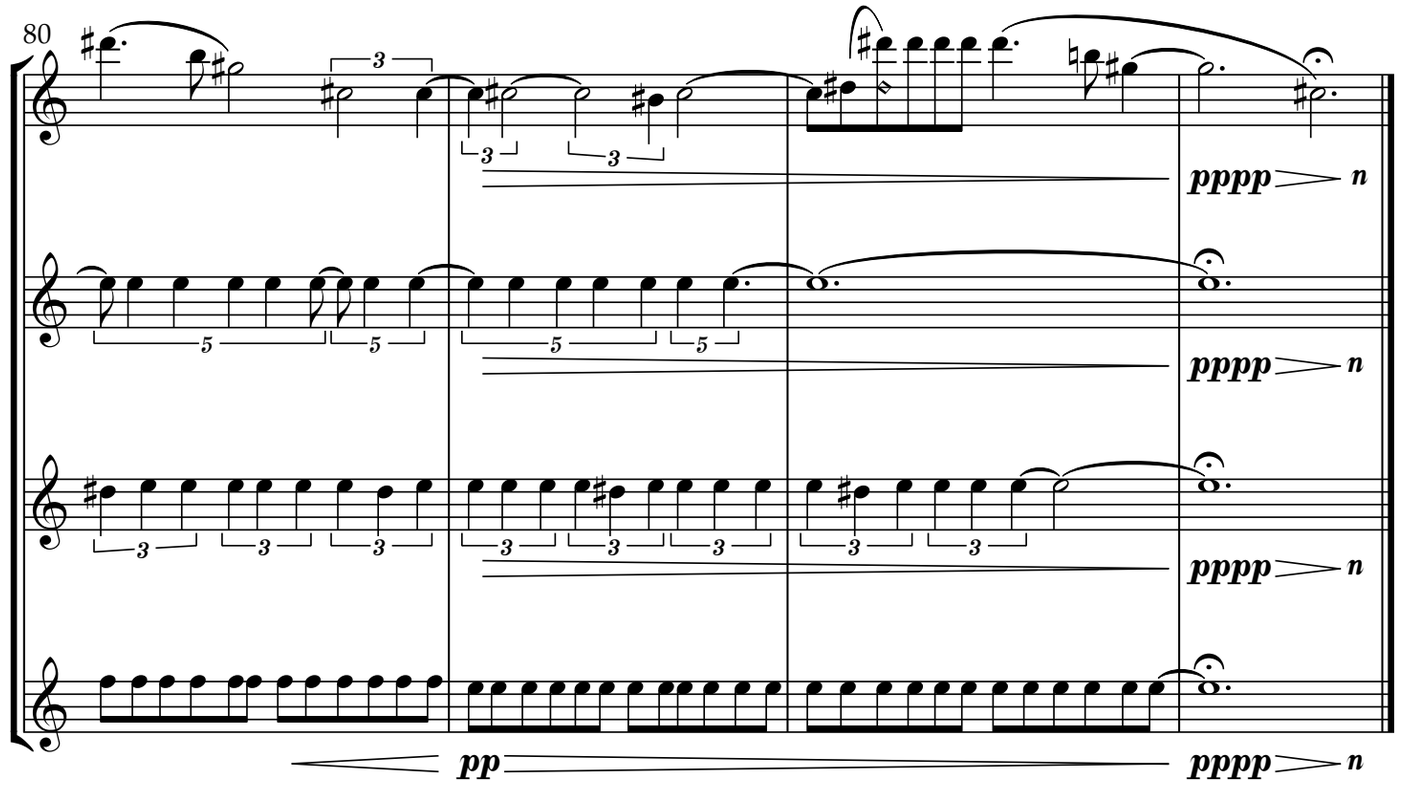

65
S.
A.
T.
B.
p
dim. poco a poco
p
p


68
S.
A.
T.
B.
dim. poco a poco
mp

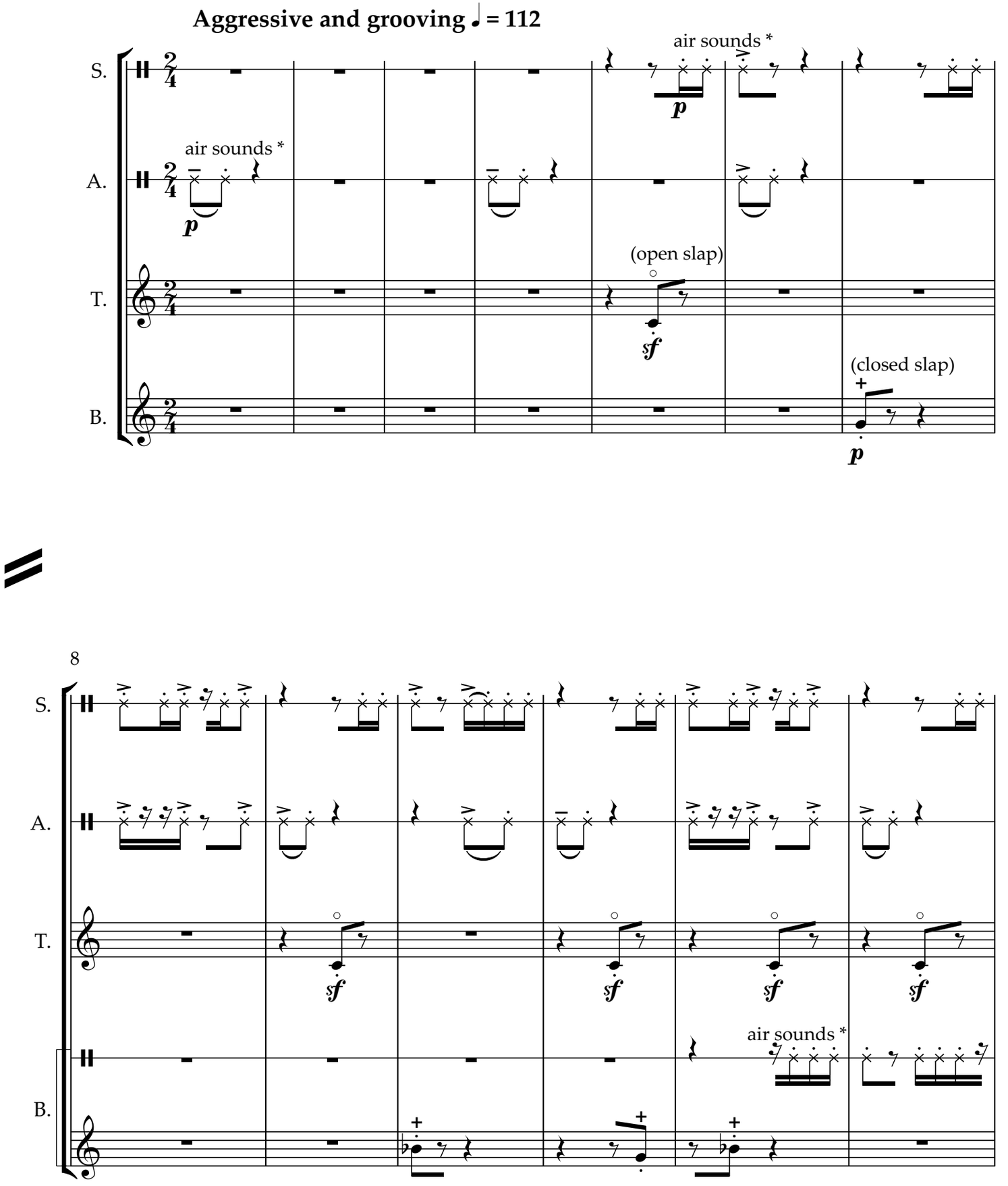

71
72
S.
A.
T.
B.
p
dim. poco a poco
dim. poco a poco


74
S.
A.
T.
B.

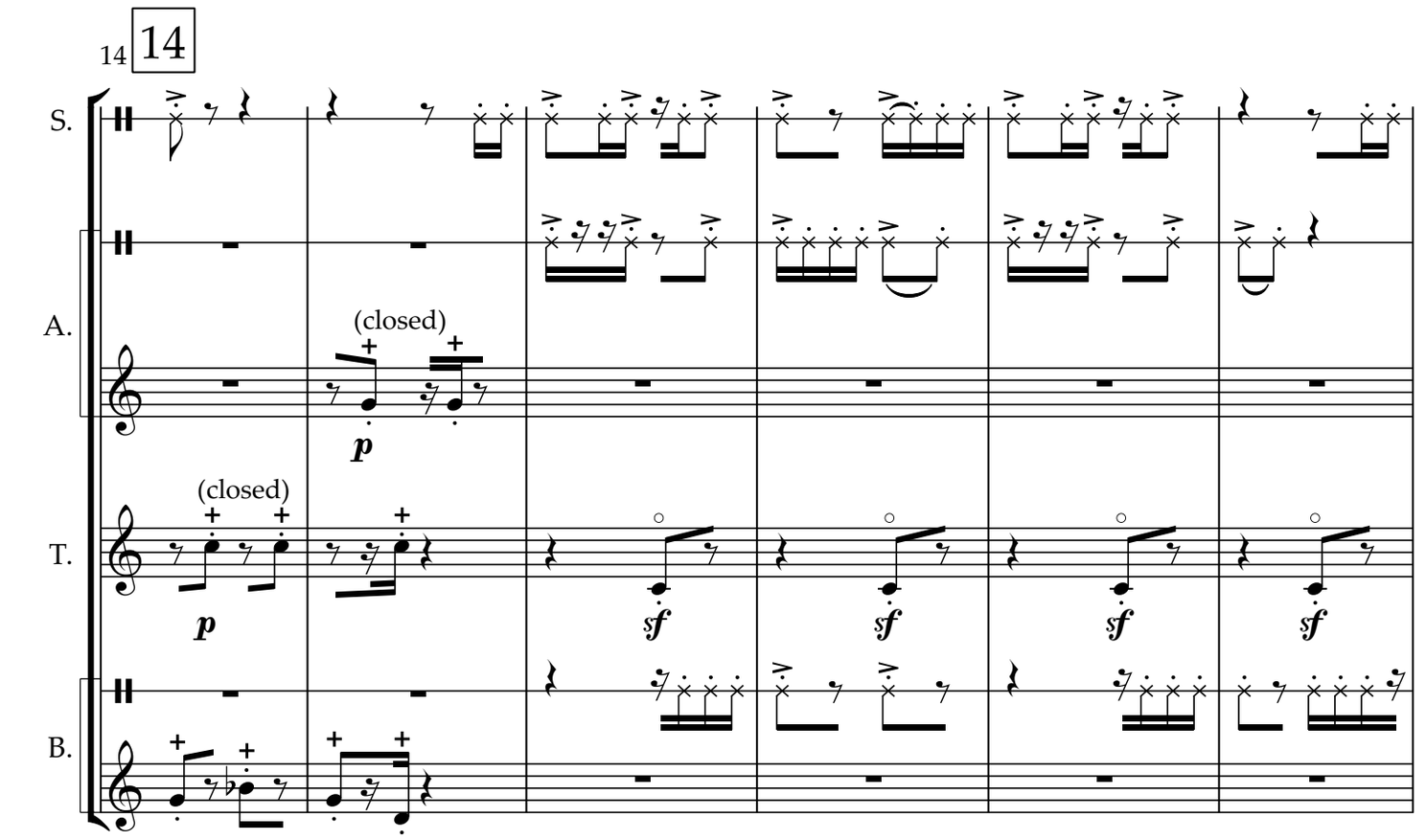

77
79
S.
A.
T.
B.
ppp
ppp
ppp
ppp

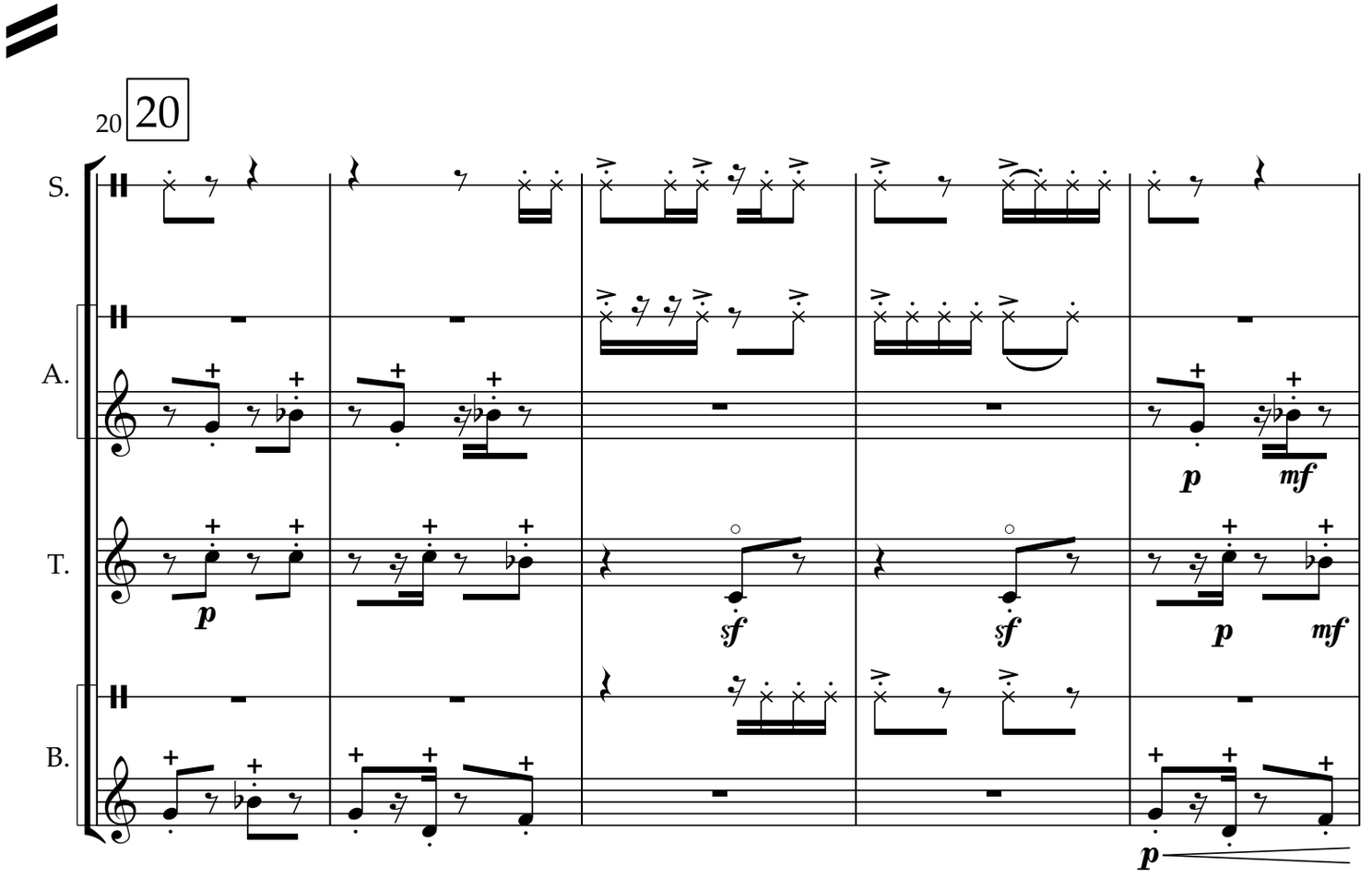

80
S.
A.
T.
B.
pppp
n
pp

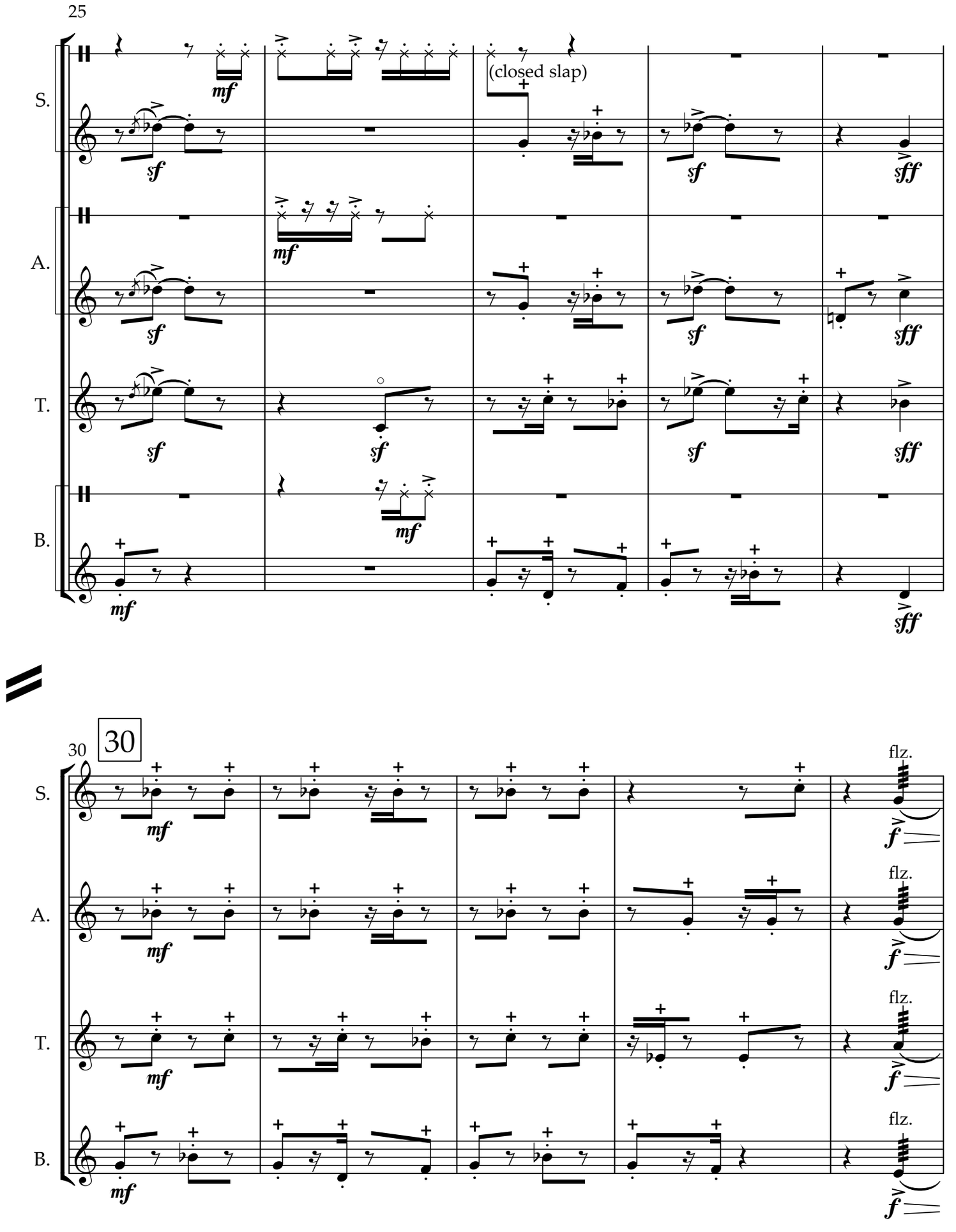
4. Fever Dream

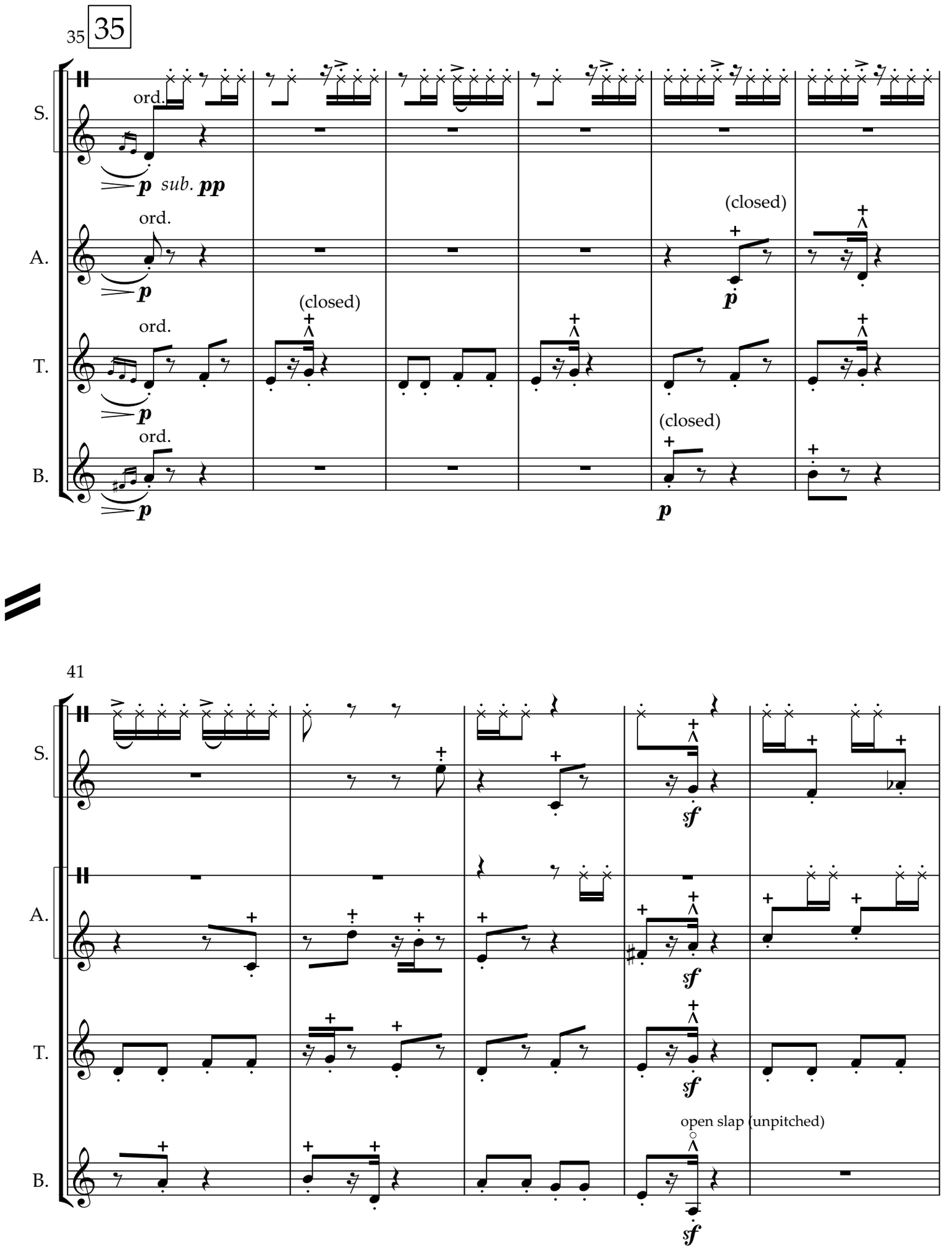


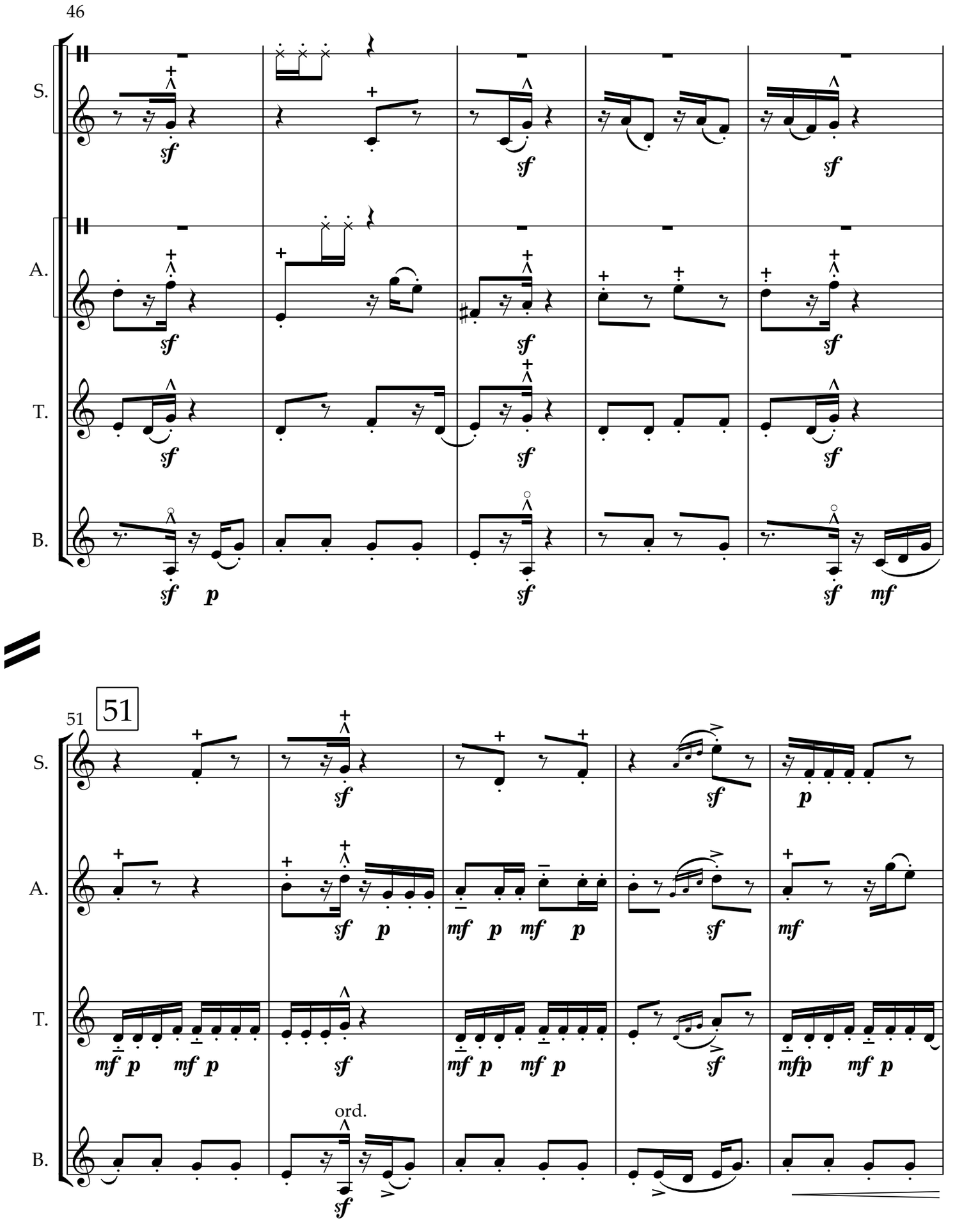
* X notes on the single-line staff indicate crisp, percussive air sounds played through the instrument (no pitch).
The sound should mimic a Hi-hat or Snare Drum

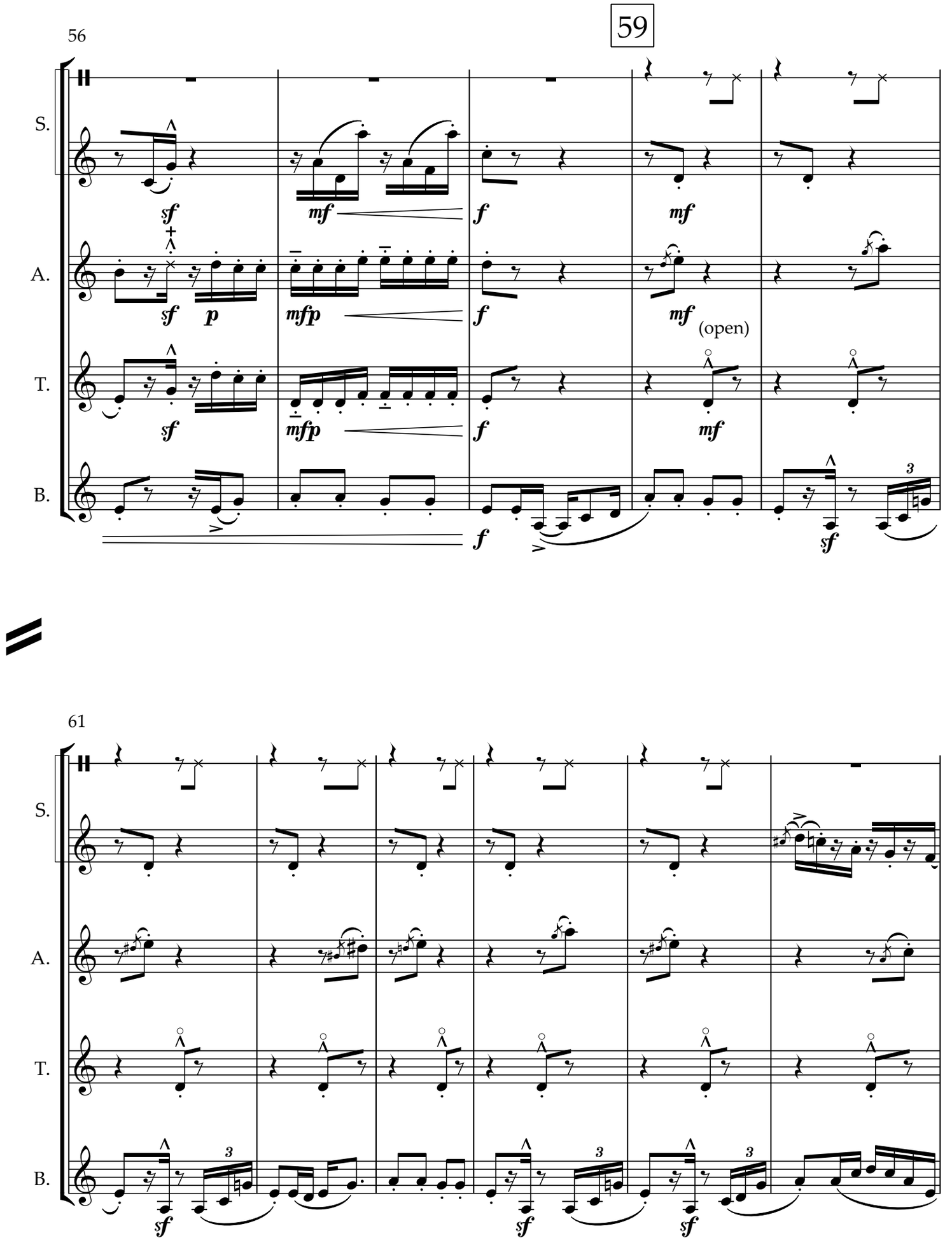

14
14
S.
A.
T.
B.
(closed)
(closed)
p
p
sf
sf
sf
sf

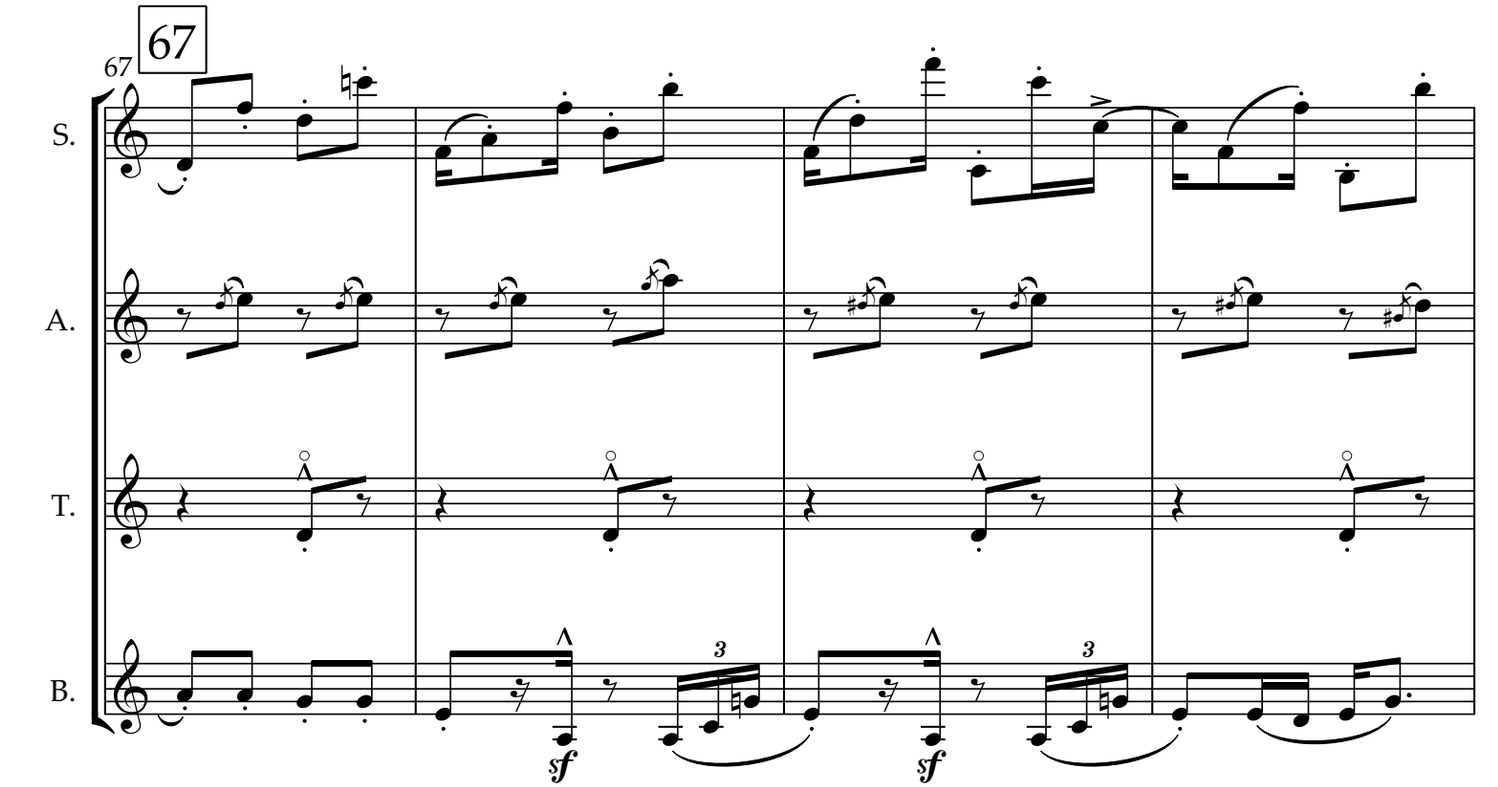

20
20
S.
A.
T.
B.
p
mf
p
sf
sf
p
mf
p

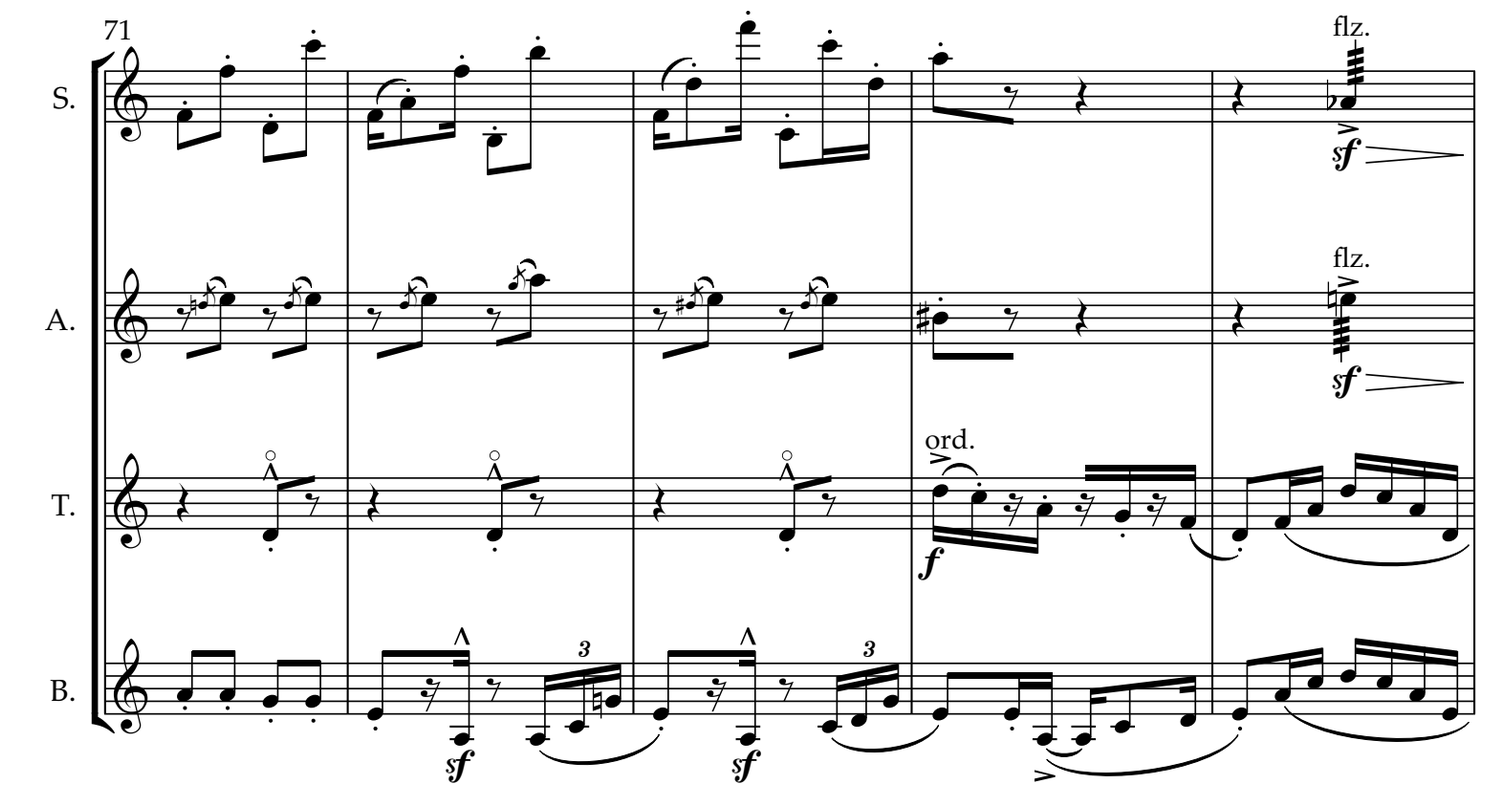

25
S.
A.
T.
B.
(closed slap)
mf
sf
sff
30
flz.
f


35
35
S.
A.
T.
B.
ord.
p
sub. pp
(closed)
41
sf
open slap (unpitched)


46
S.
A.
T.
B.
51
51
S.
A.
T.
B.
ord.


59
56
S.
A.
T.
B.
sf
mf
f
mf
sf
p
mfp
f
mf
(open)
sf
mfp
f
mf
f
sf
3
61
S.
A.
T.
B.
sf
3
sf
3
sf


67
67
S.
A.
T.
B.
sf
sf
3
3


71
S.
A.
T.
B.
flz.
flz.
ord.
f
sf
sf
sf
3
3

76

76

S. ord. *mf*

A. ord. *mf*

T. *mf*

B. *sf* 3 *sf* 3

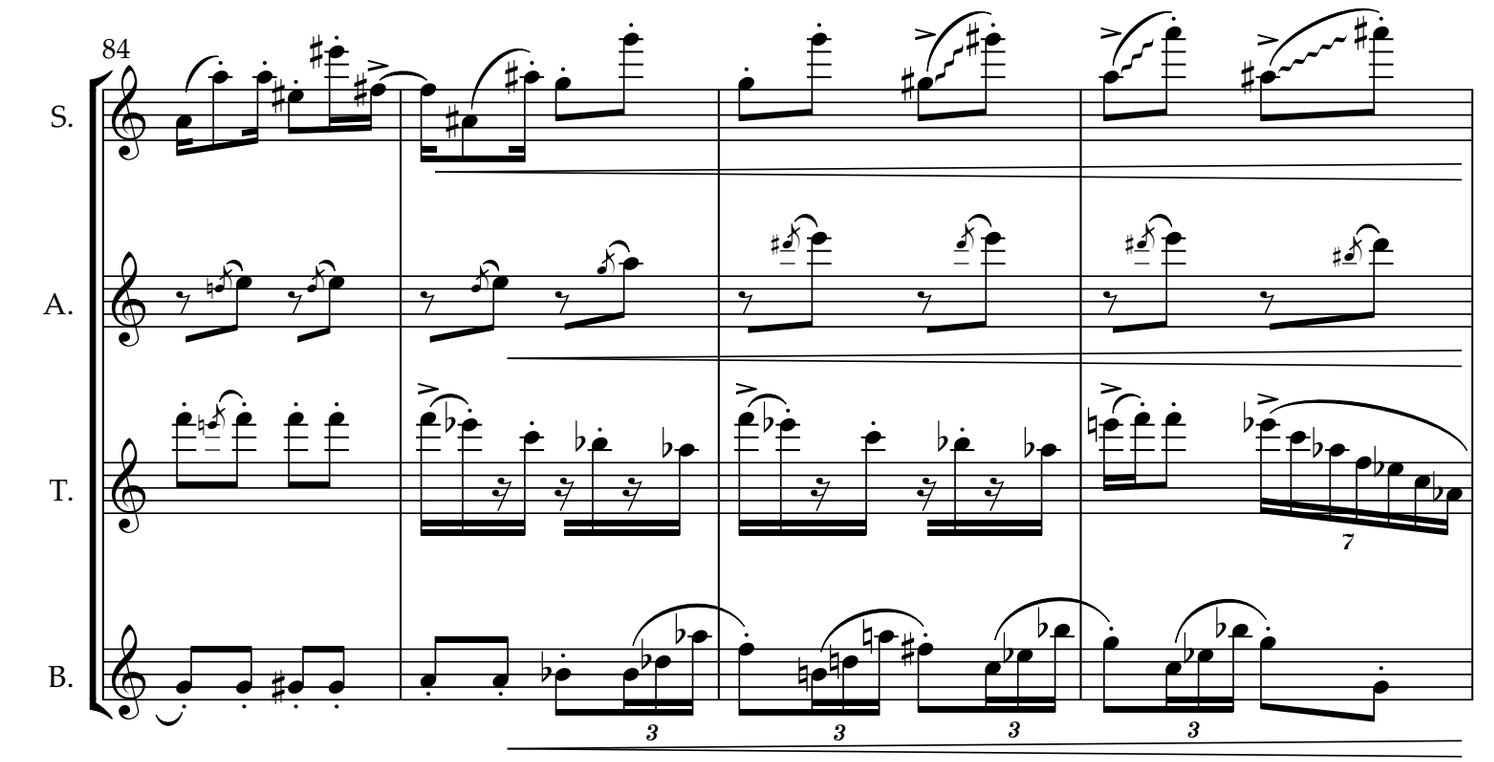
80

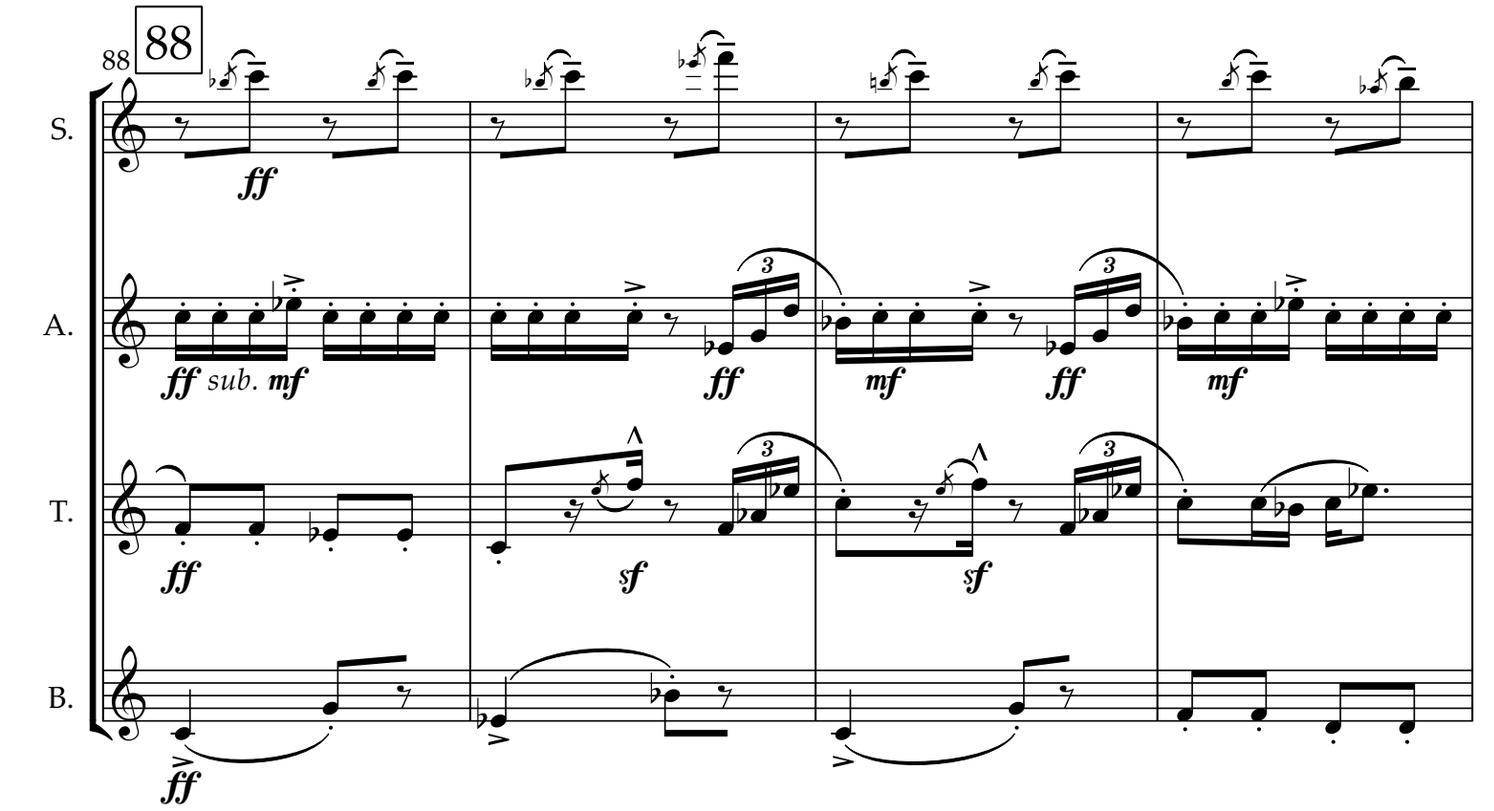
S.

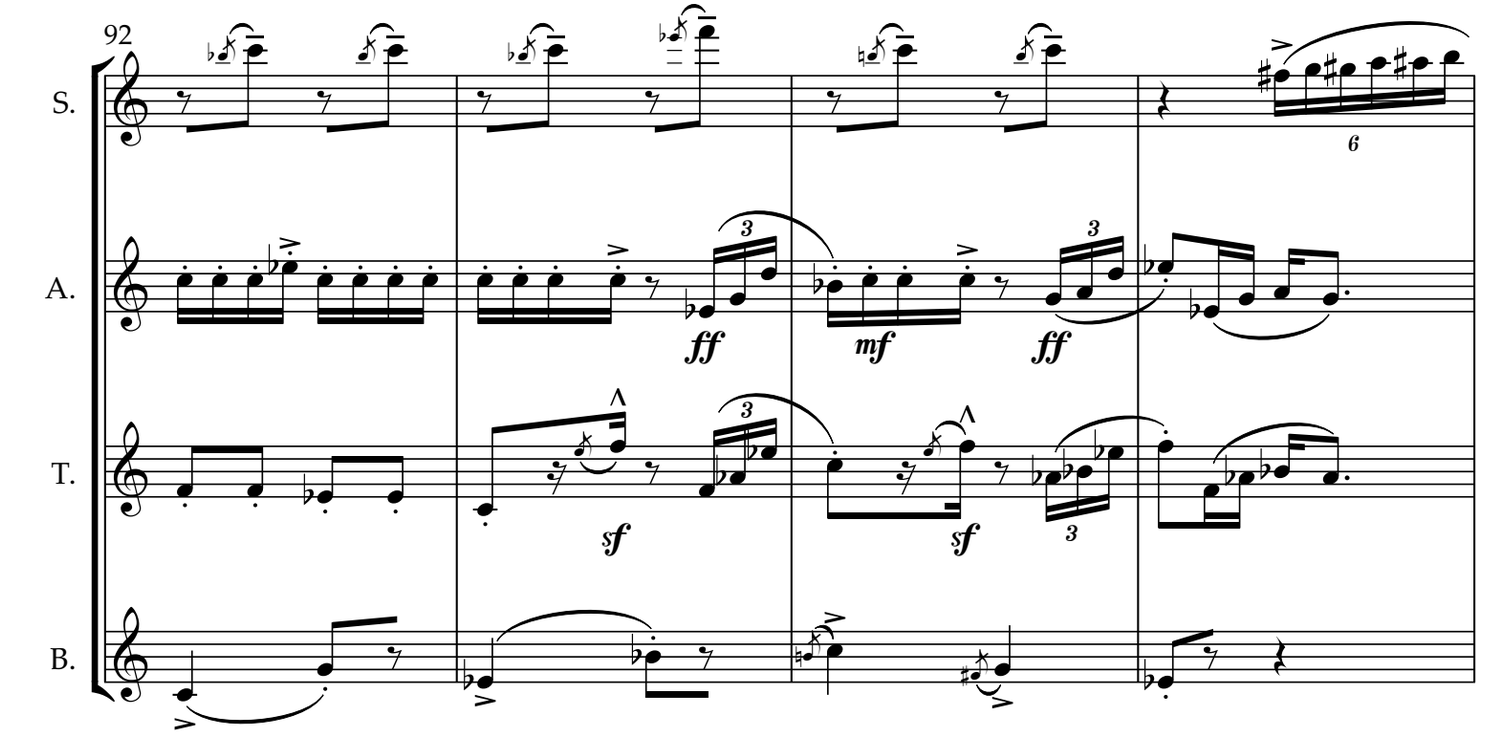
A.

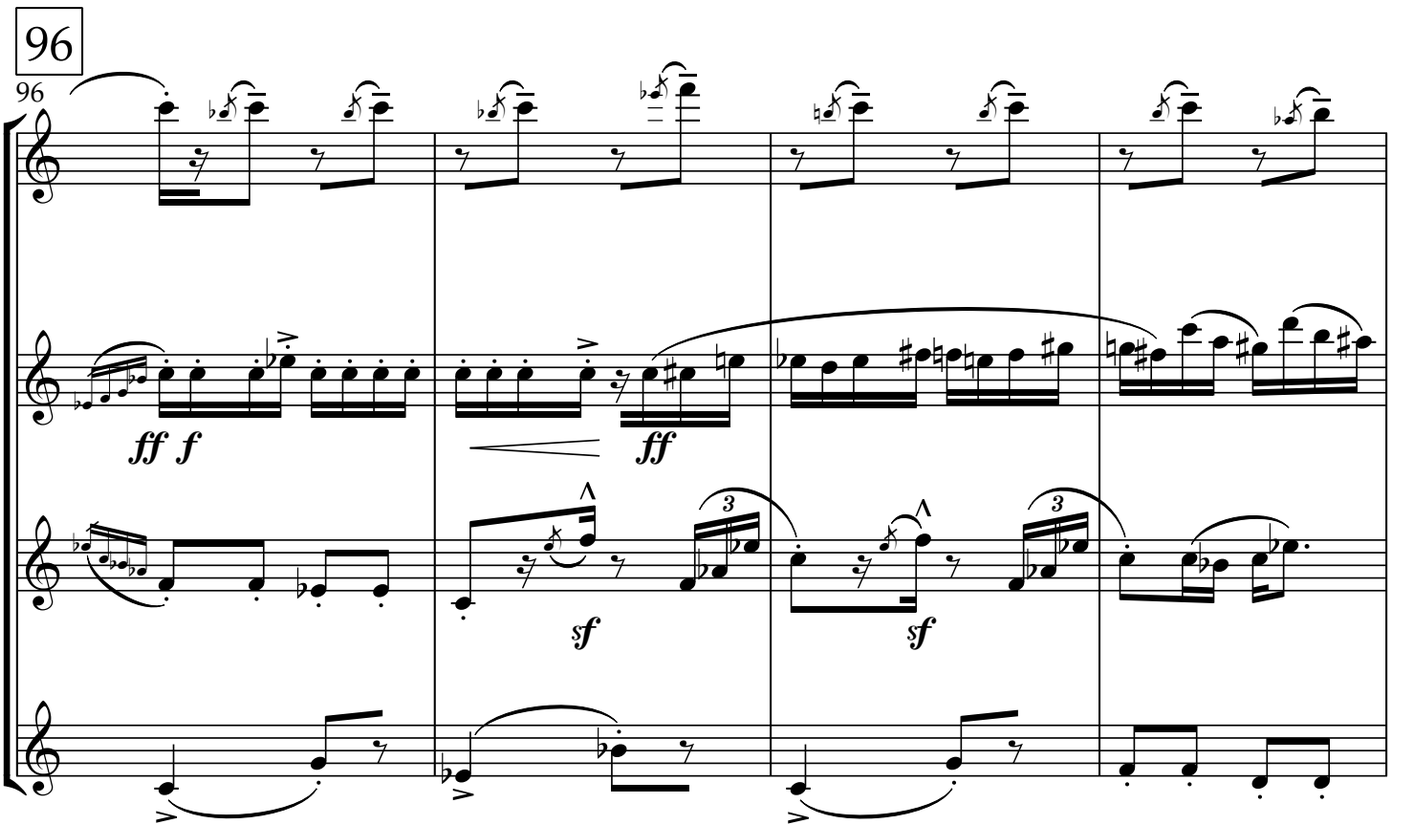
T.

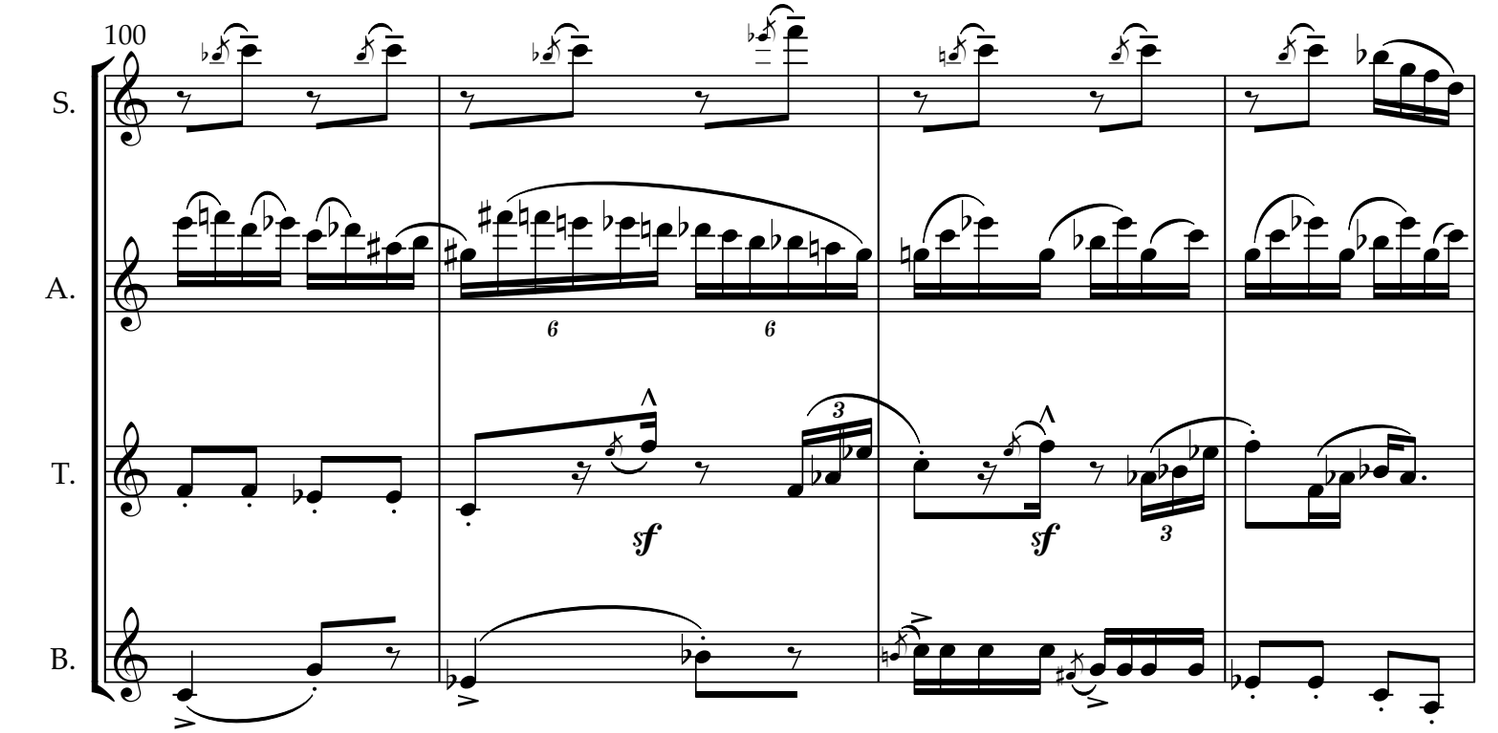
B. *sf* 3 *sf* 3 *sf* 3

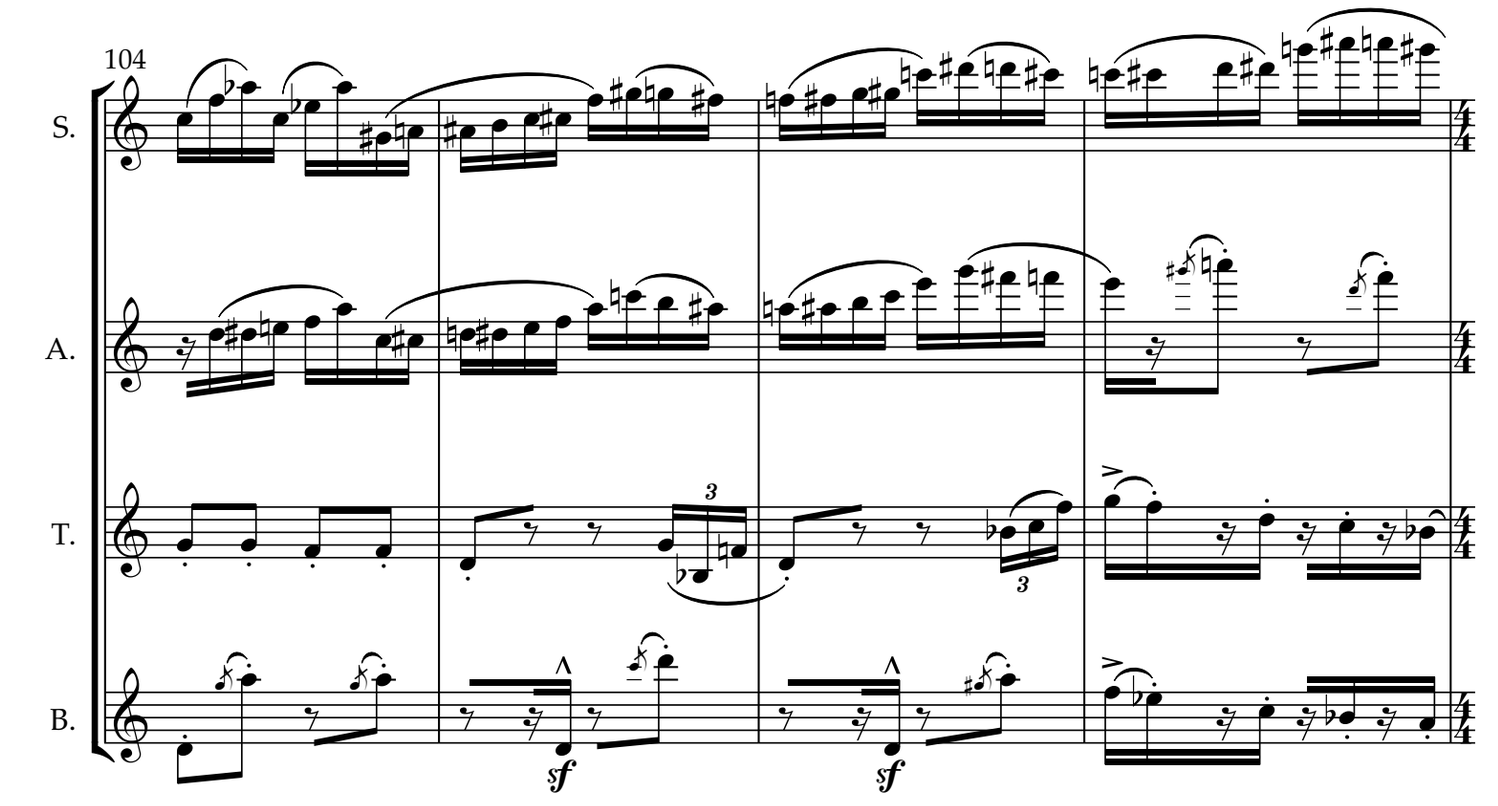

84
S.
A.
T.
B.

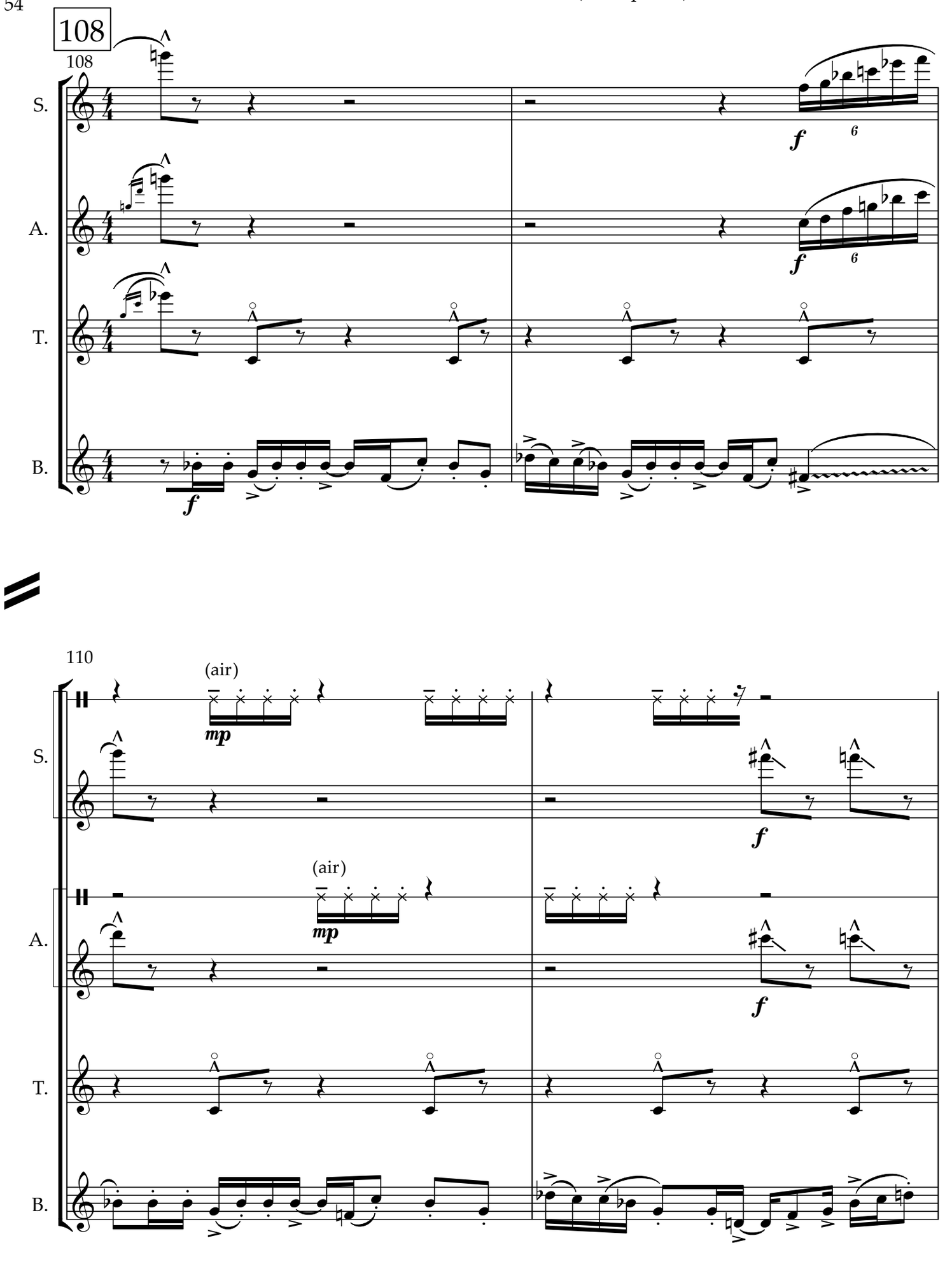

88
88
S.
A.
T.
B.
ff
ff sub. mf
sf

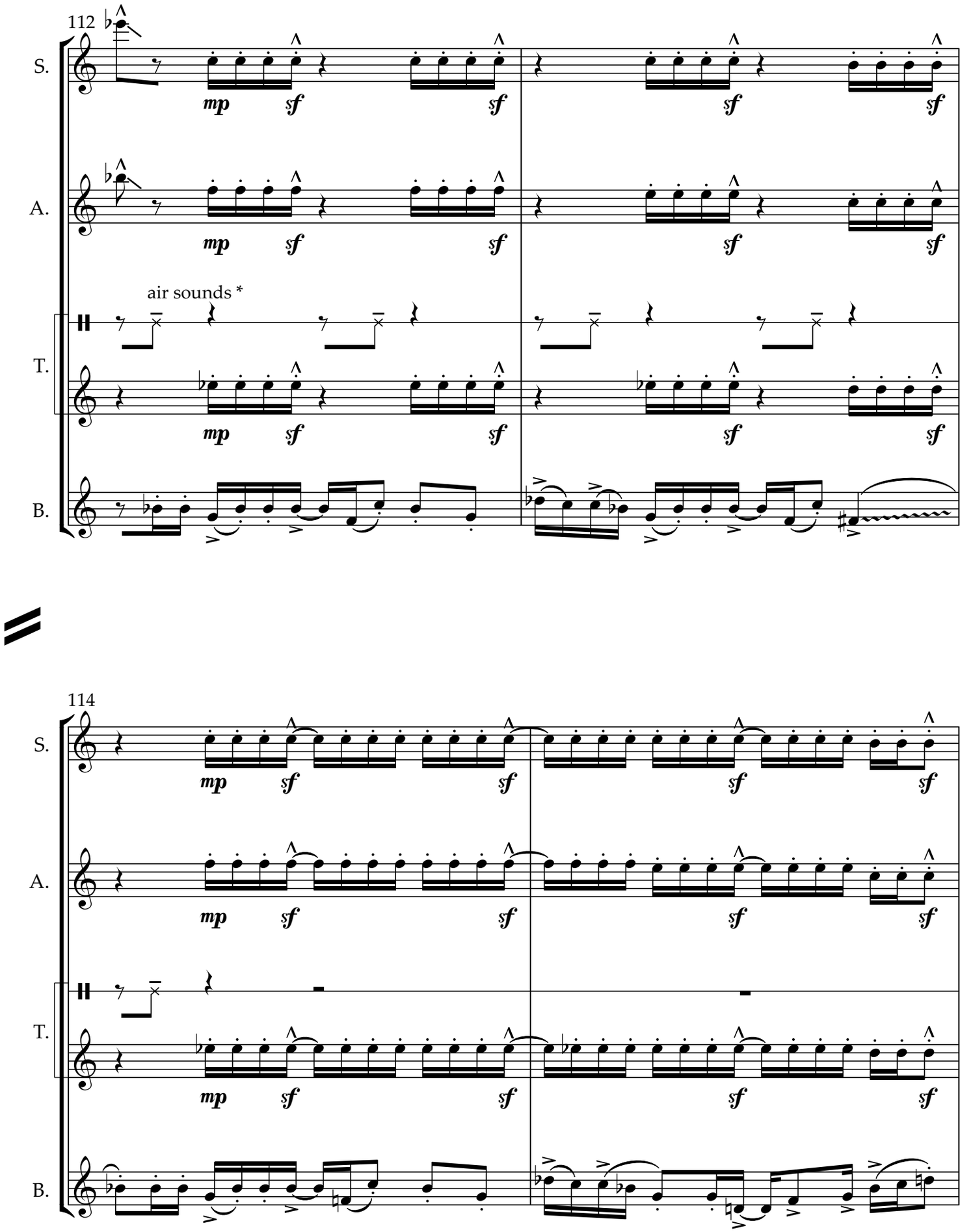

92
S.
A.
T.
B.
ff
mf
ff
sf
sf


96
96
S.
A.
T.
B.
ff f
ff
sf
sf

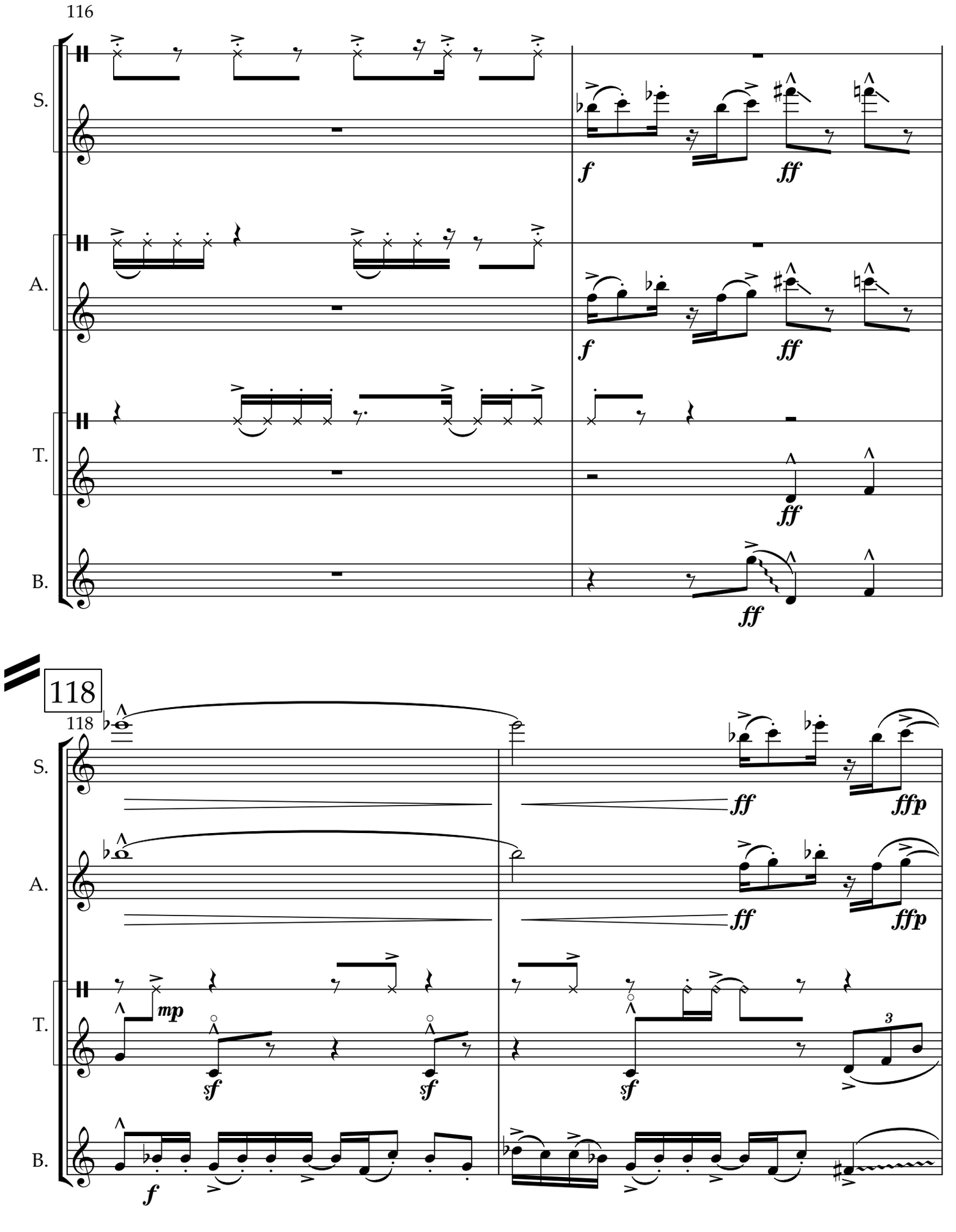

100
S.
A.
T.
B.
sf
sf

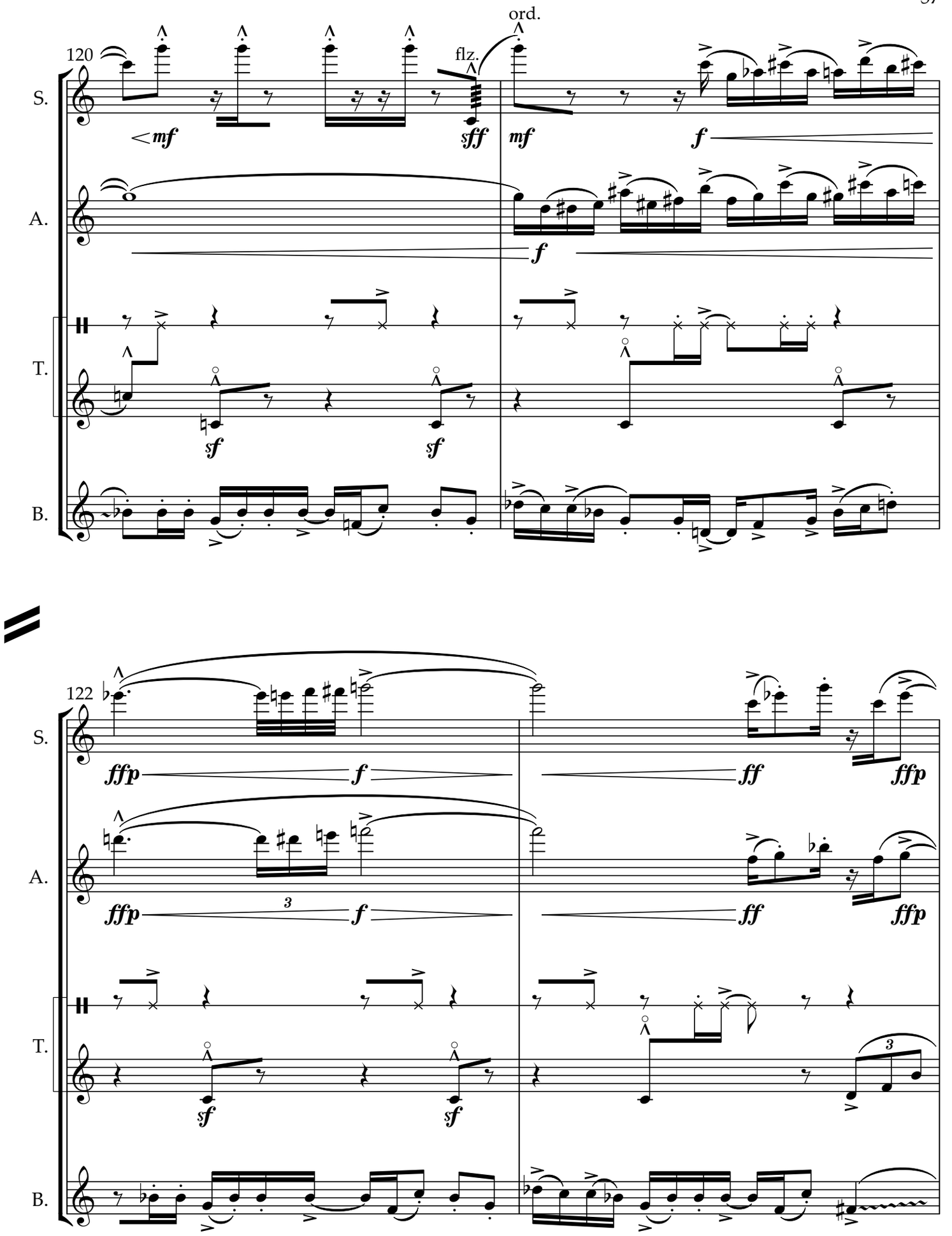

104
S.
A.
T.
B.
sf
sf

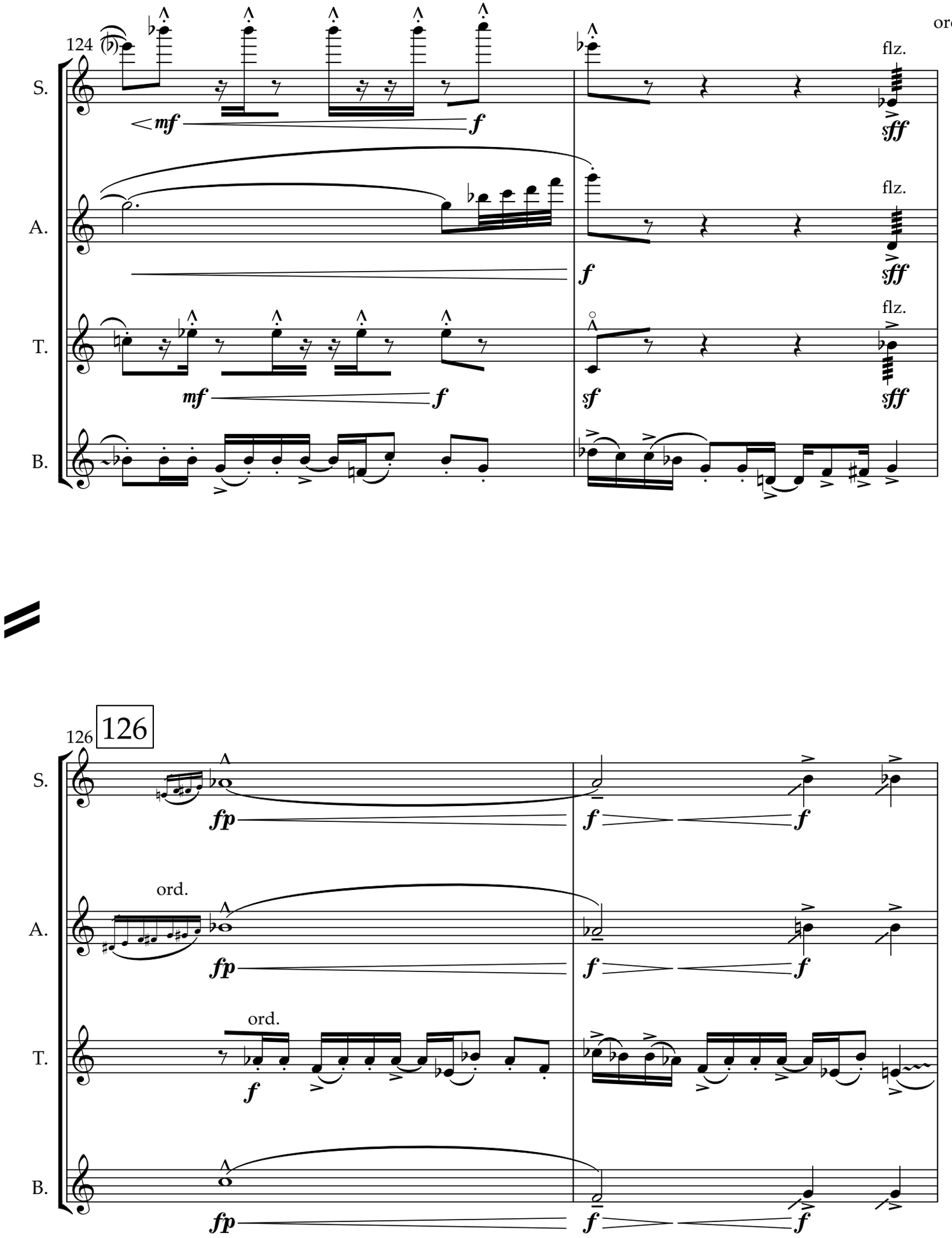

108
108
S.
A.
T.
B.
f
6
110
(air)
mp
(air)
mp

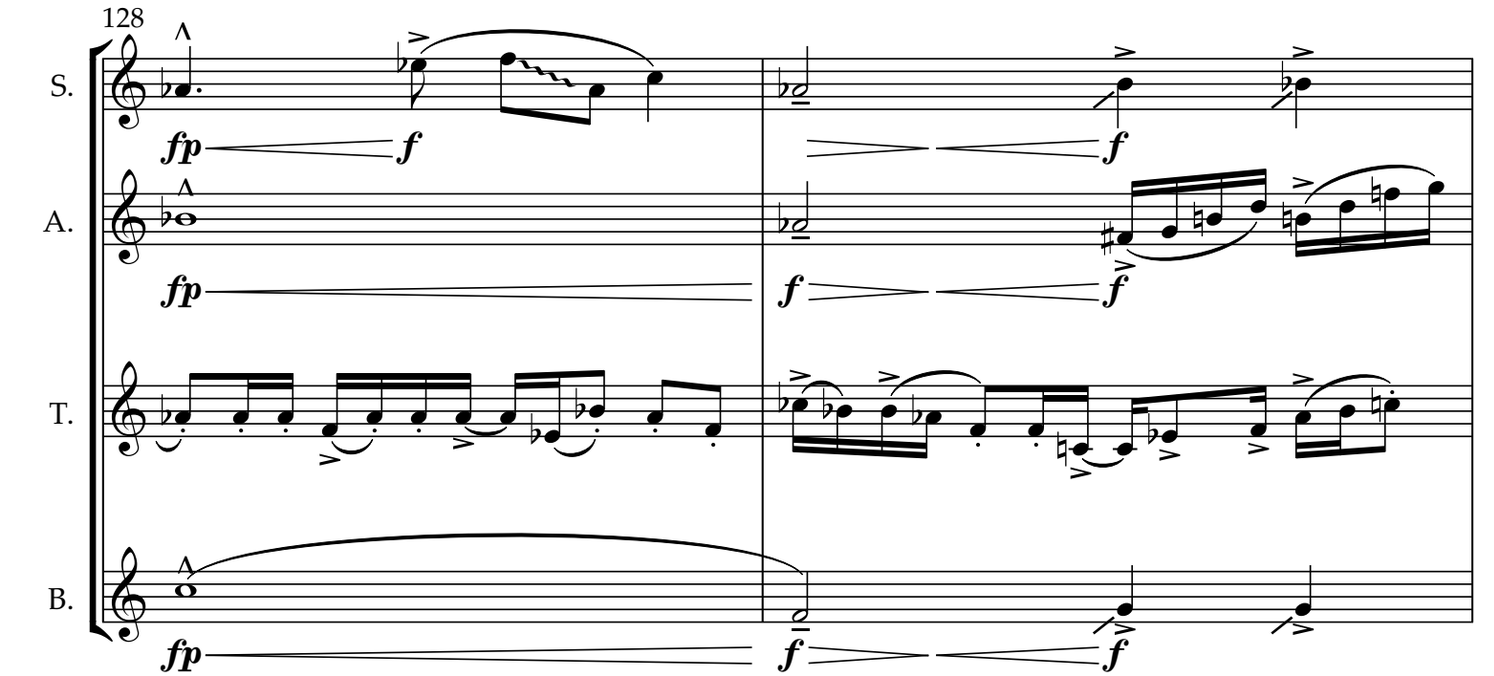


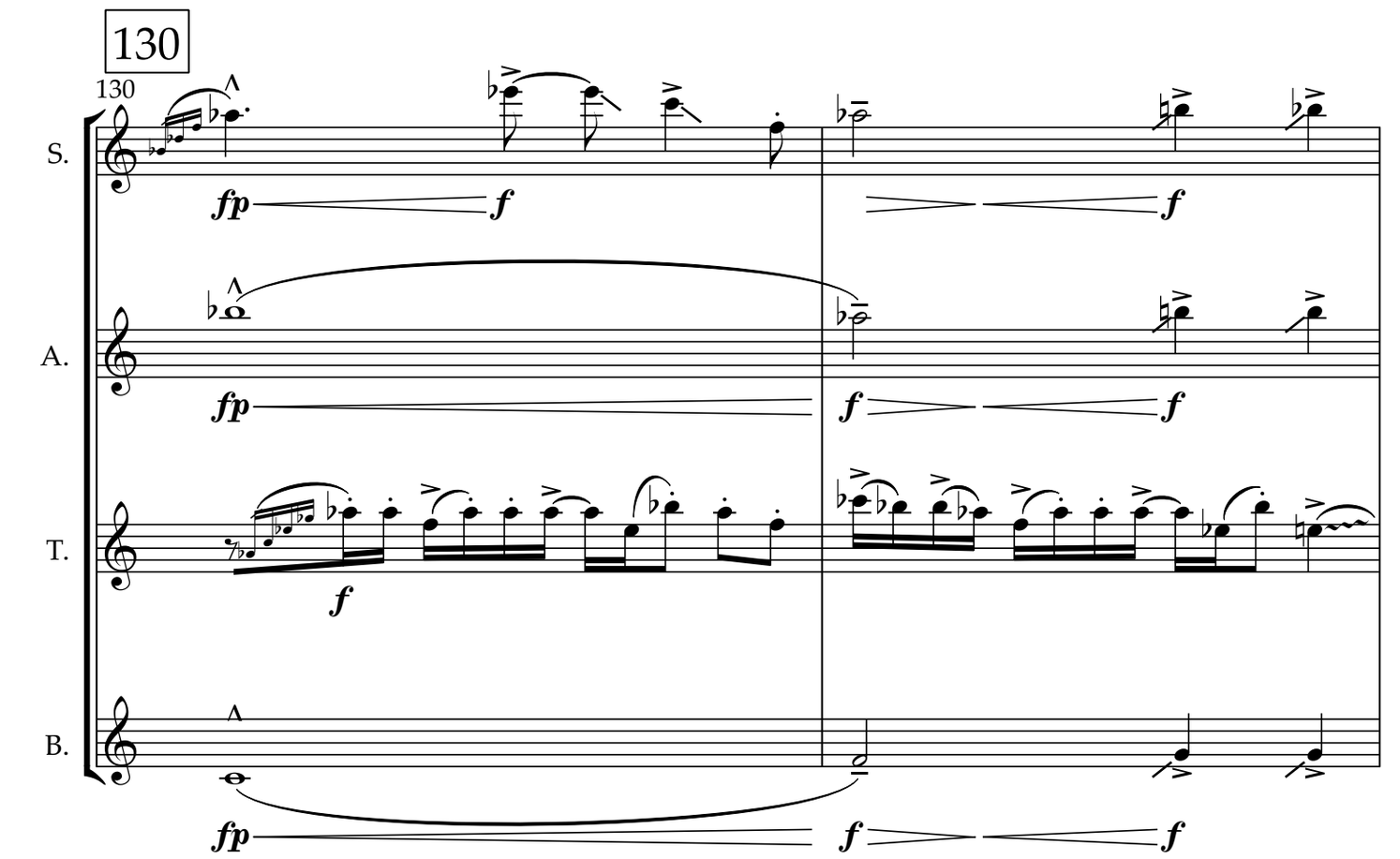
* See note on Pg. 43

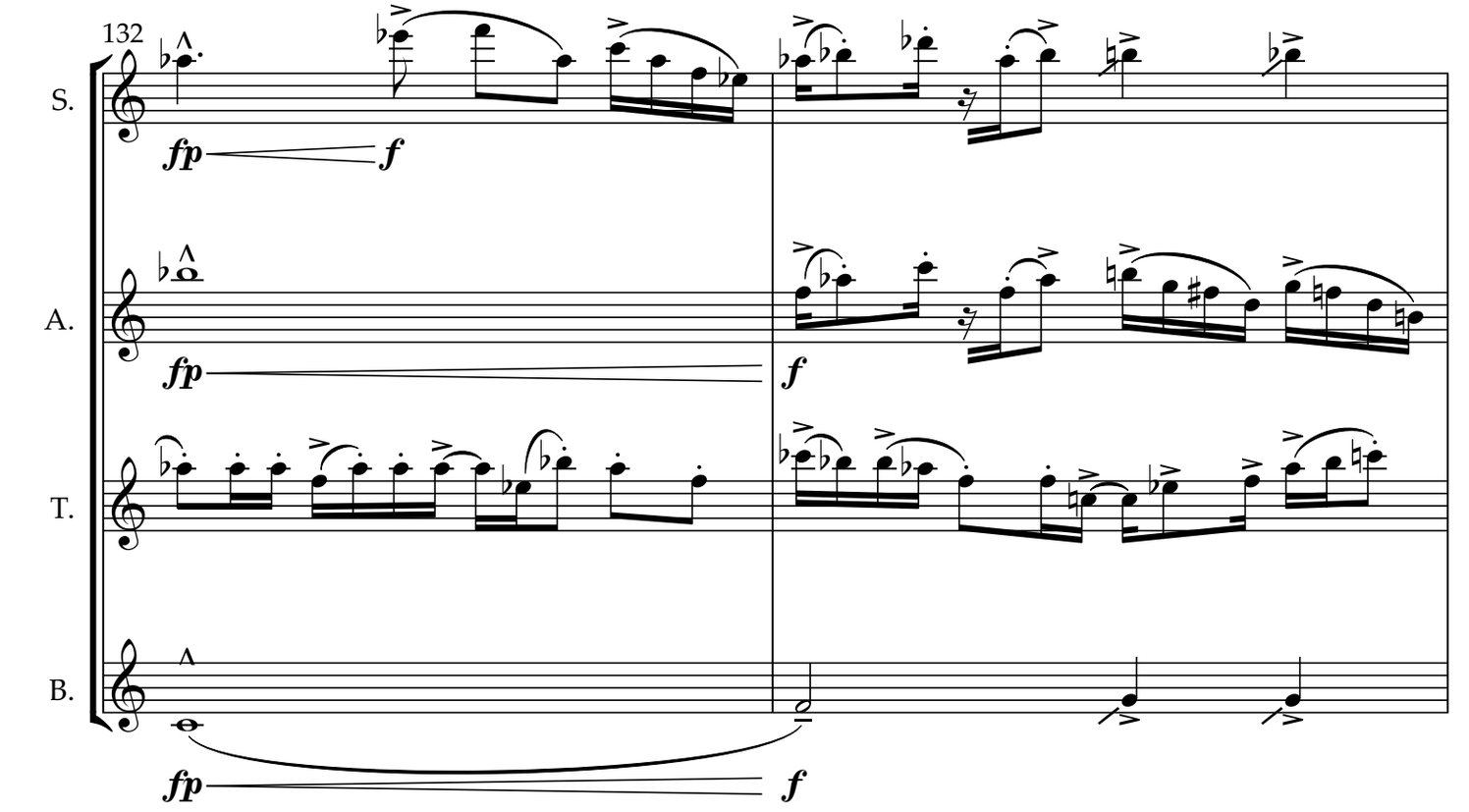

116
S.
A.
T.
B.
f
ff
ff
ff
118
118
S.
A.
T.
B.
ff
ffp
ff
ffp
mp
sf
sf
sf
3
f

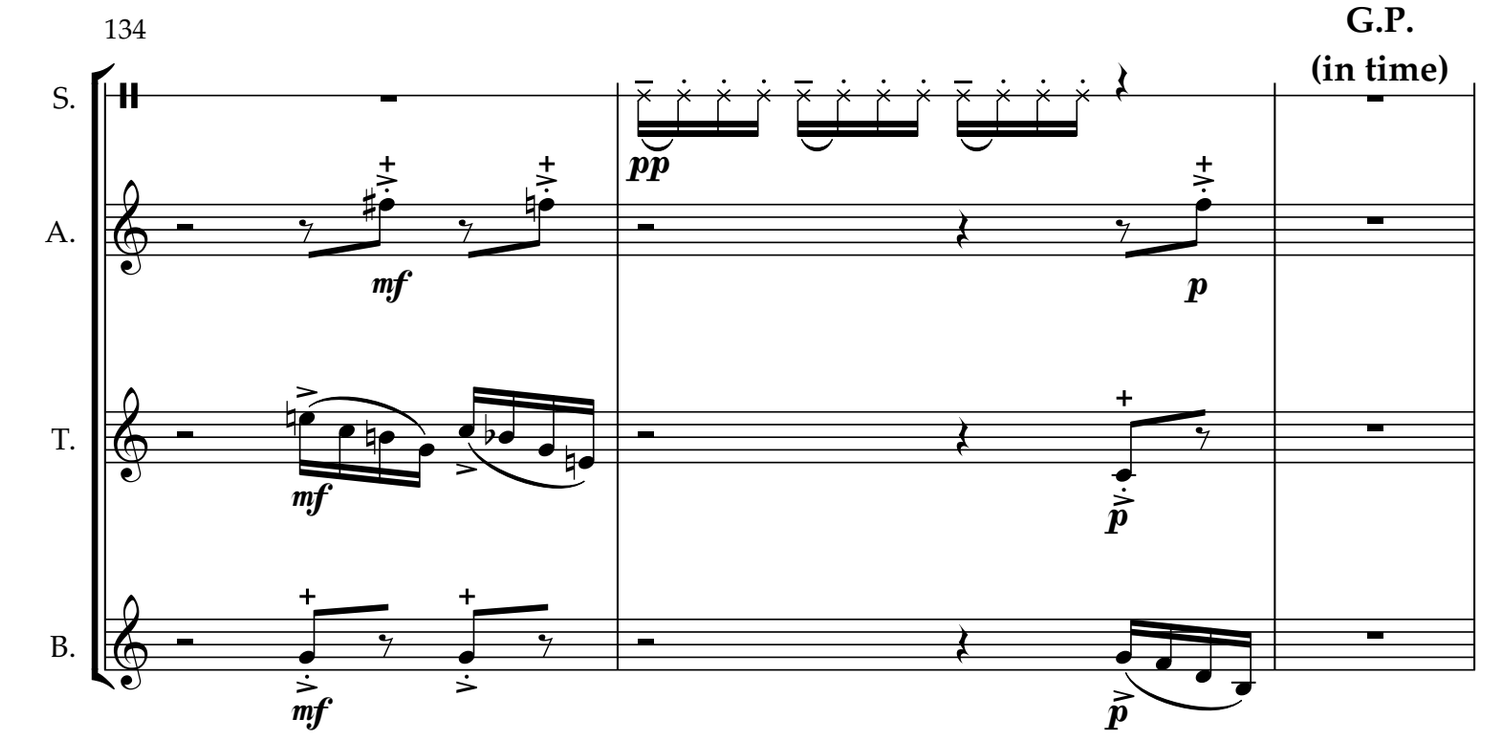

120
ord.
flz.
S.
A.
T.
B.
mf
sff
mf
f
f
sf
sf
122
ffp
f
ff
ffp
ffp
3
f
ff
ffp
sf
sf
3


124
ord.
S.
A.
T.
B.
mf
f
sff
flz.
sf
126
fp
ord.

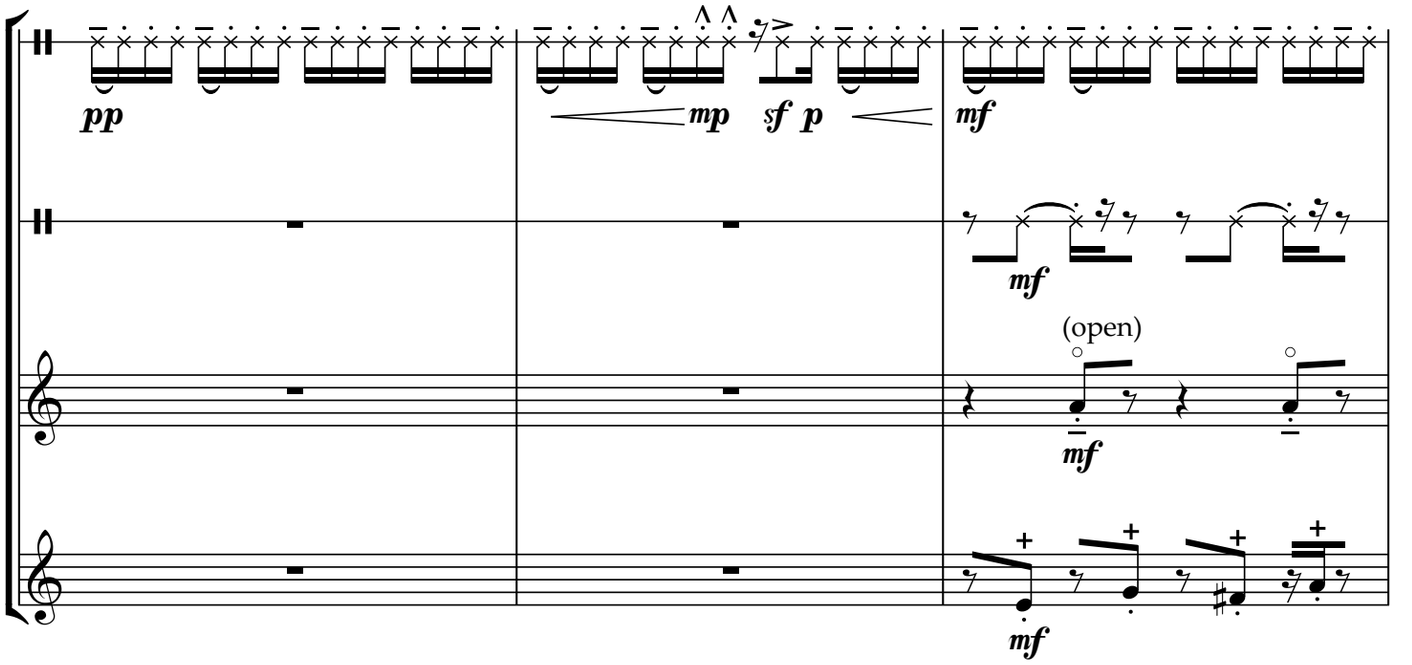

128
S.
A.
T.
B.
fp
f


130
130
S.
A.
T.
B.
fp
f

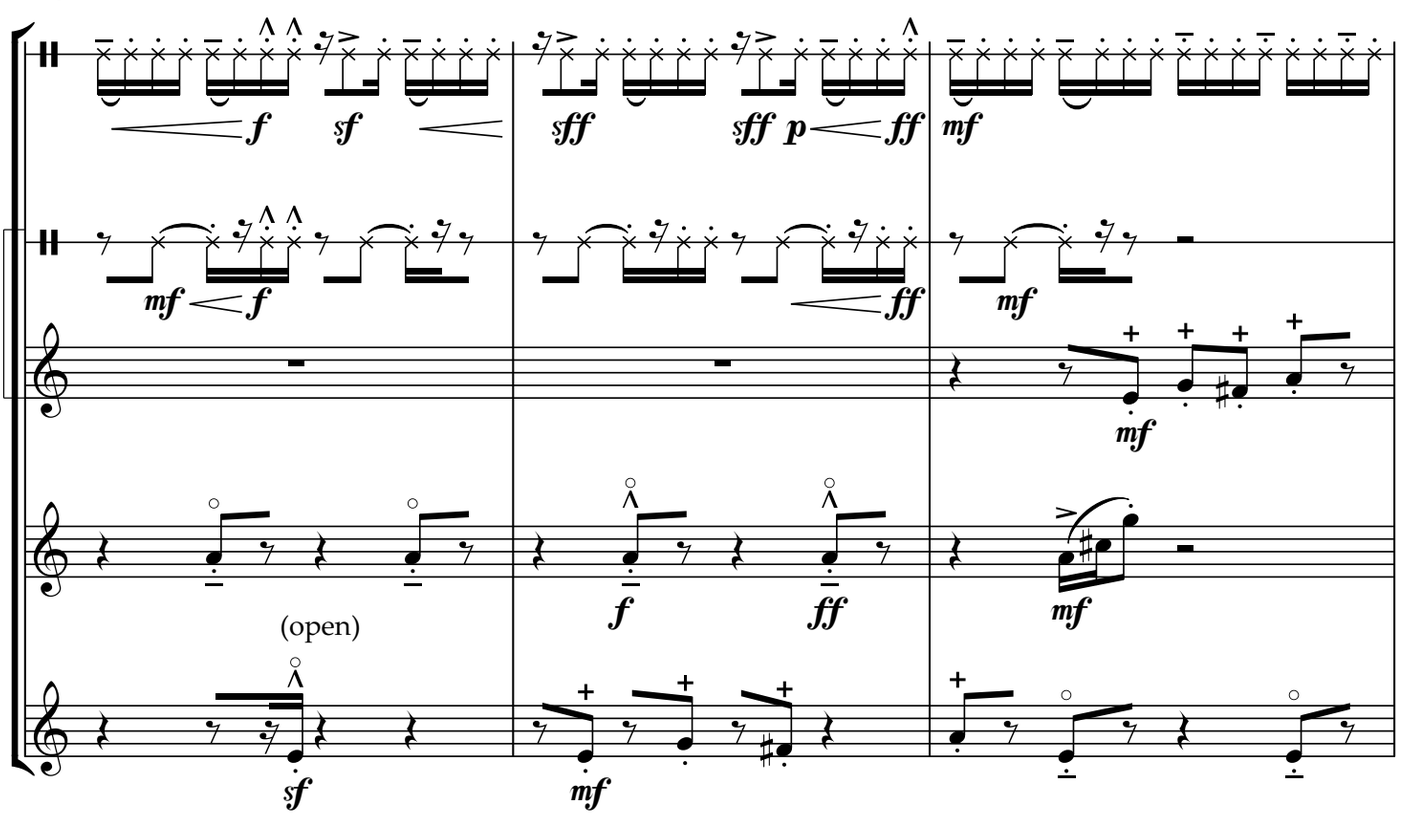

132
S.
A.
T.
B.
fp
f
fp
f
fp
f

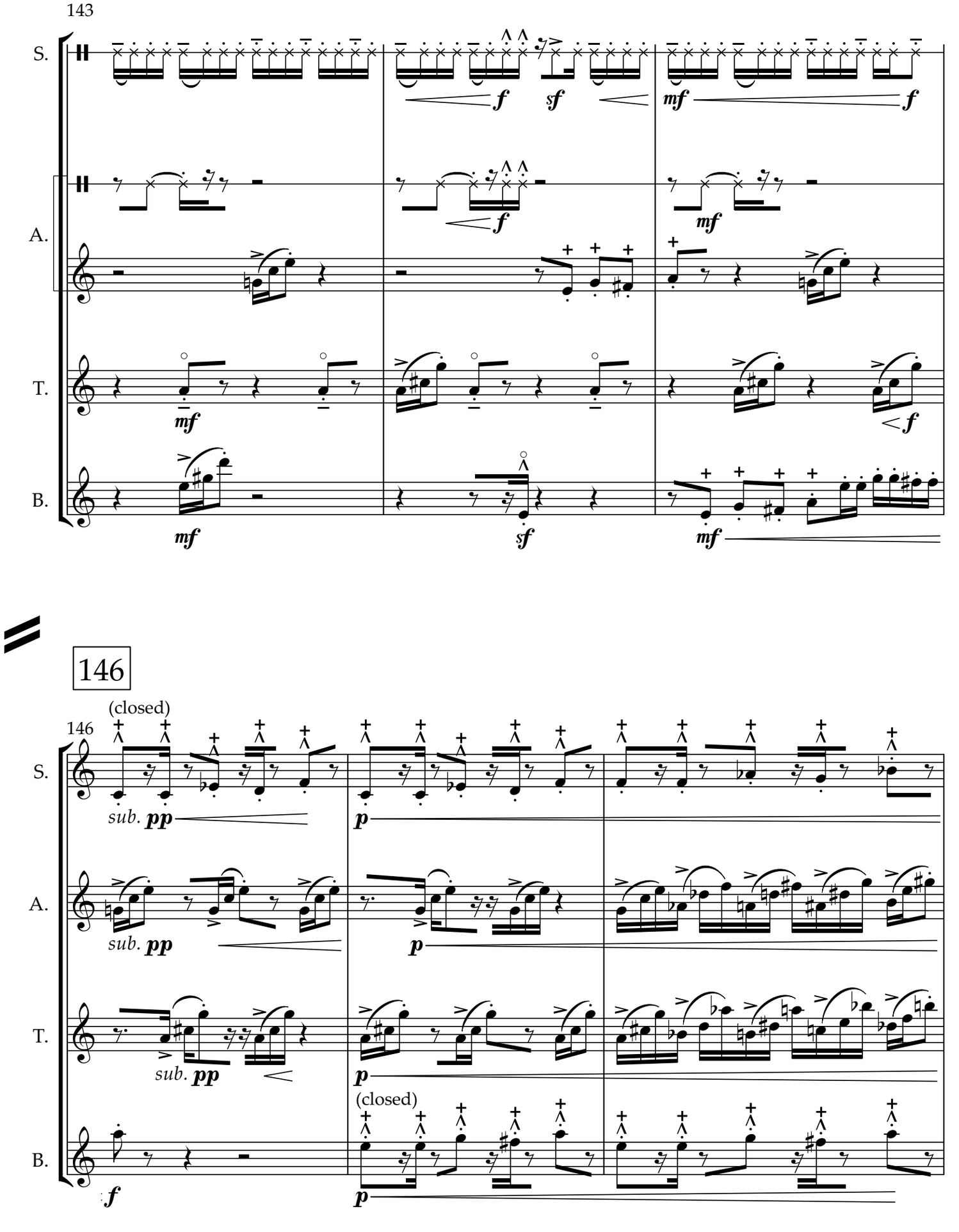

134
G.P.
(in time)
S.
A.
T.
B.
pp
mf
p
mf
p
mf
p

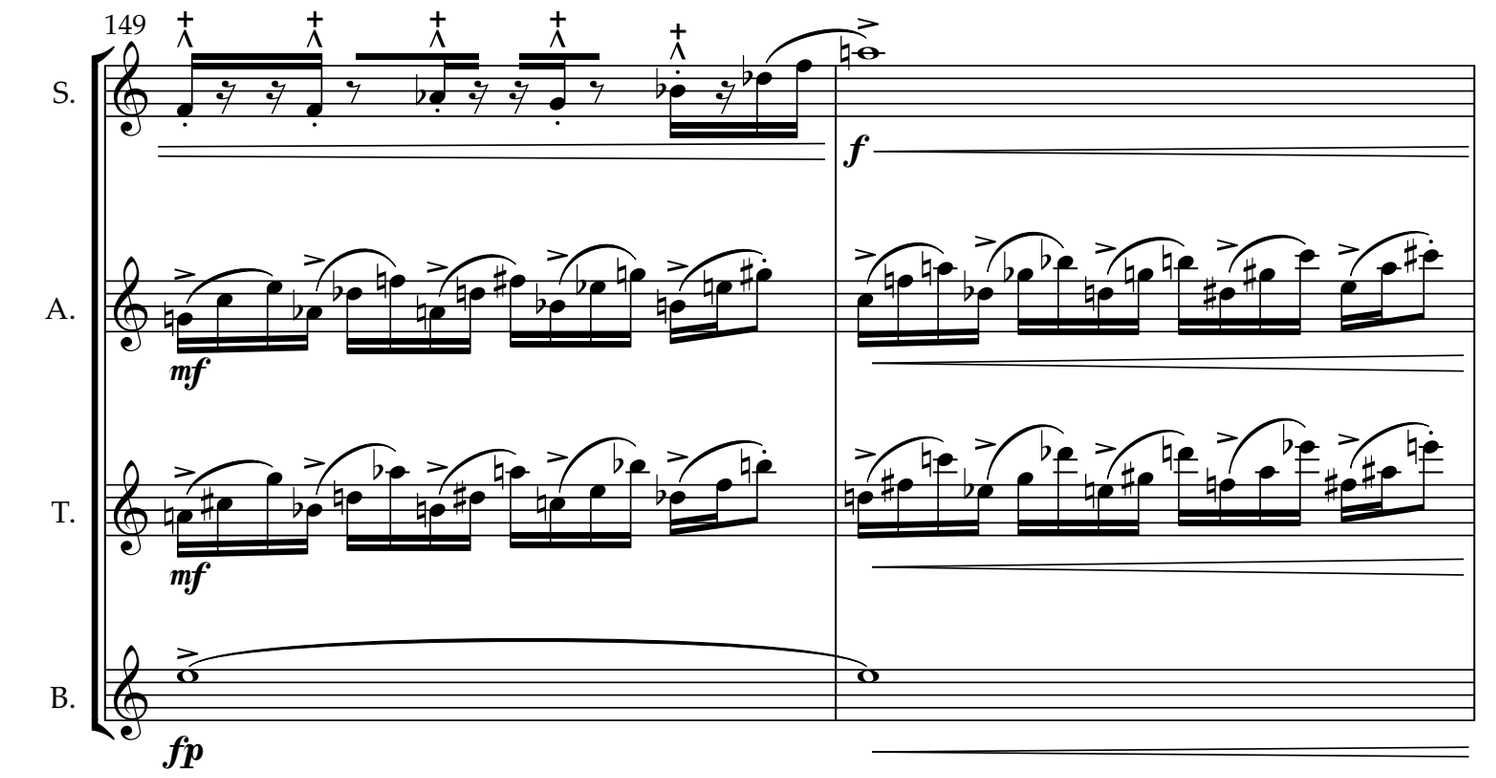
137 137

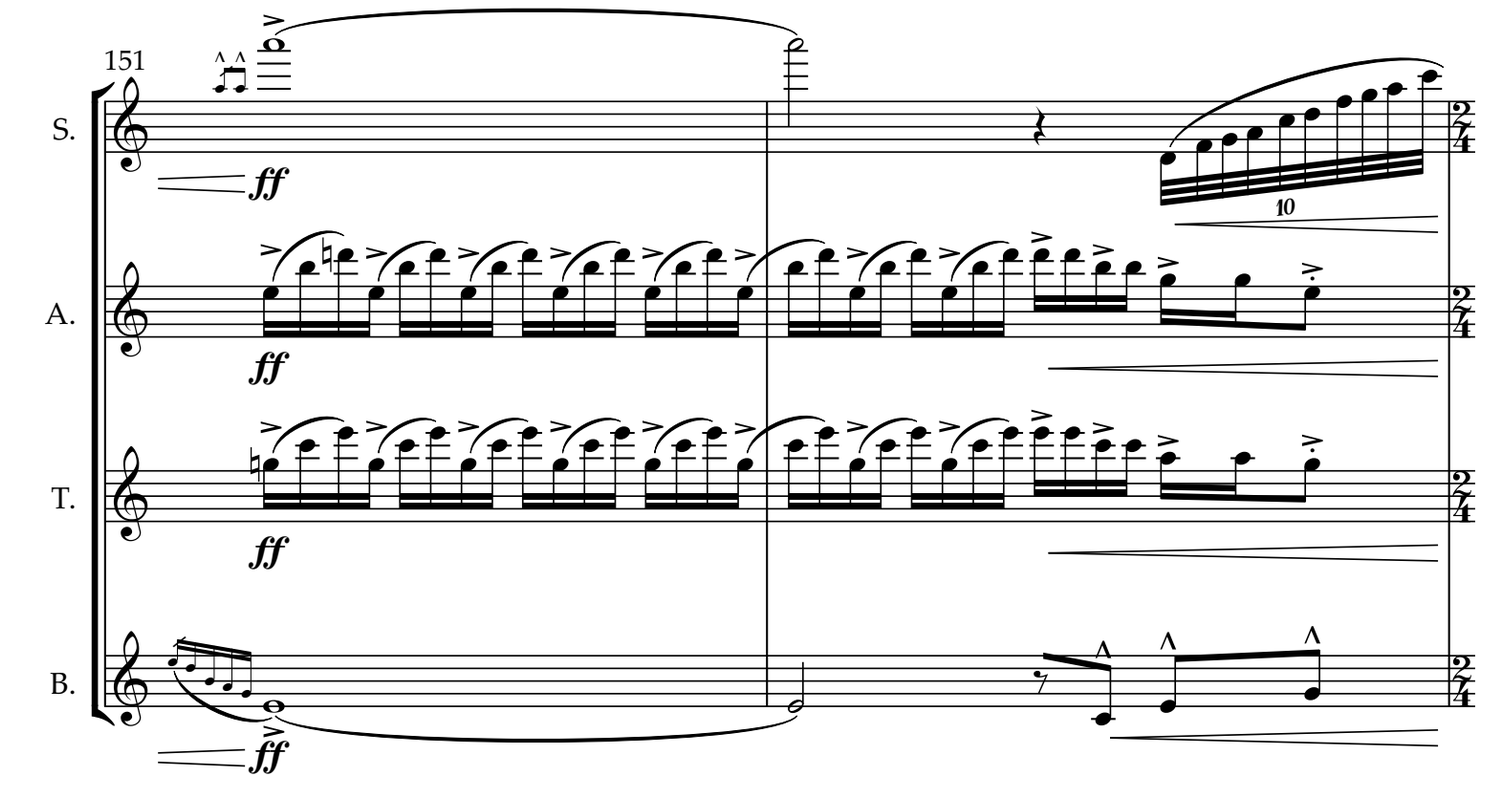

S.
A.
T.
B.
pp
mp
sf p
mf
mf
(open)
mf
mf

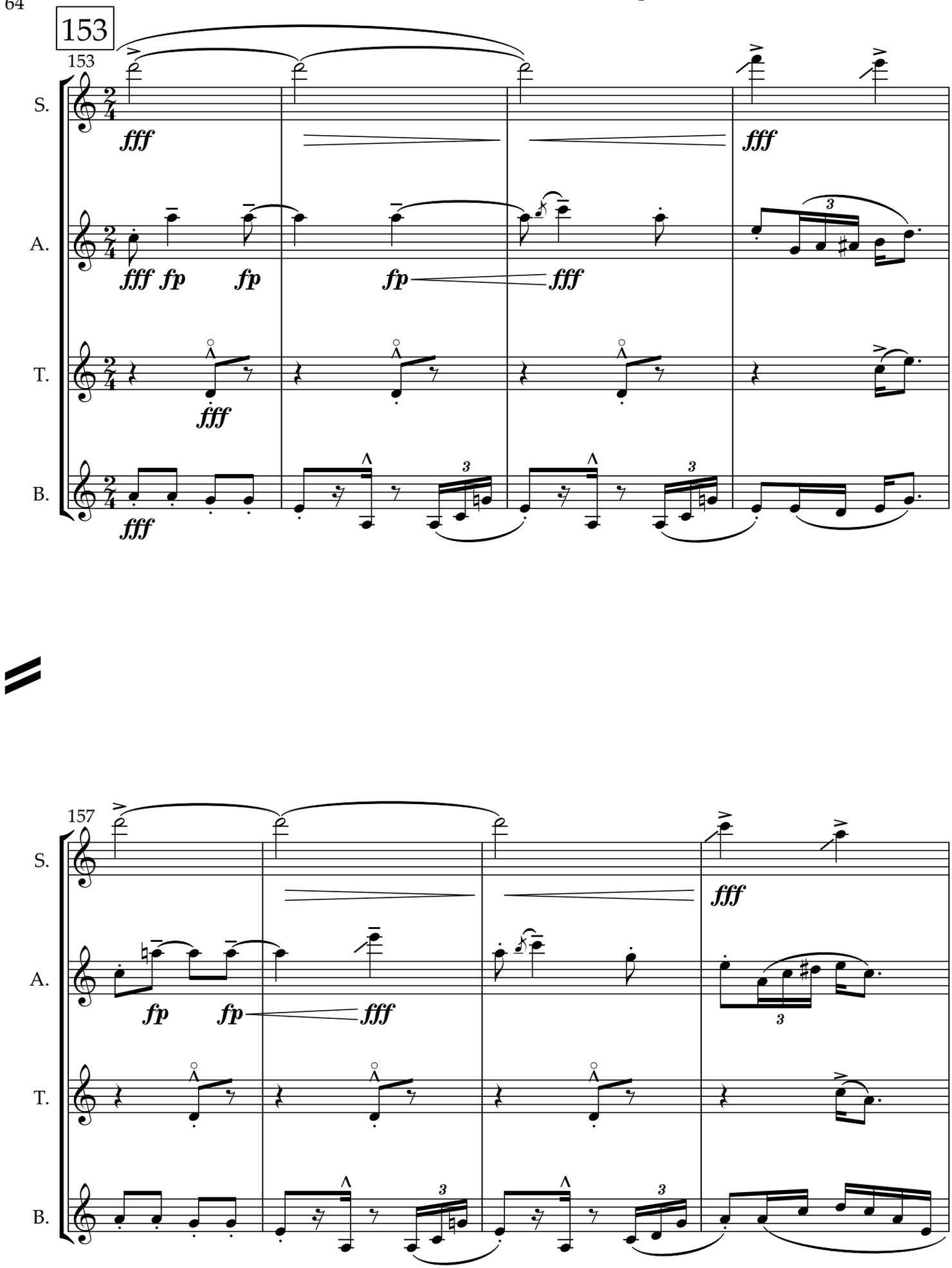
140

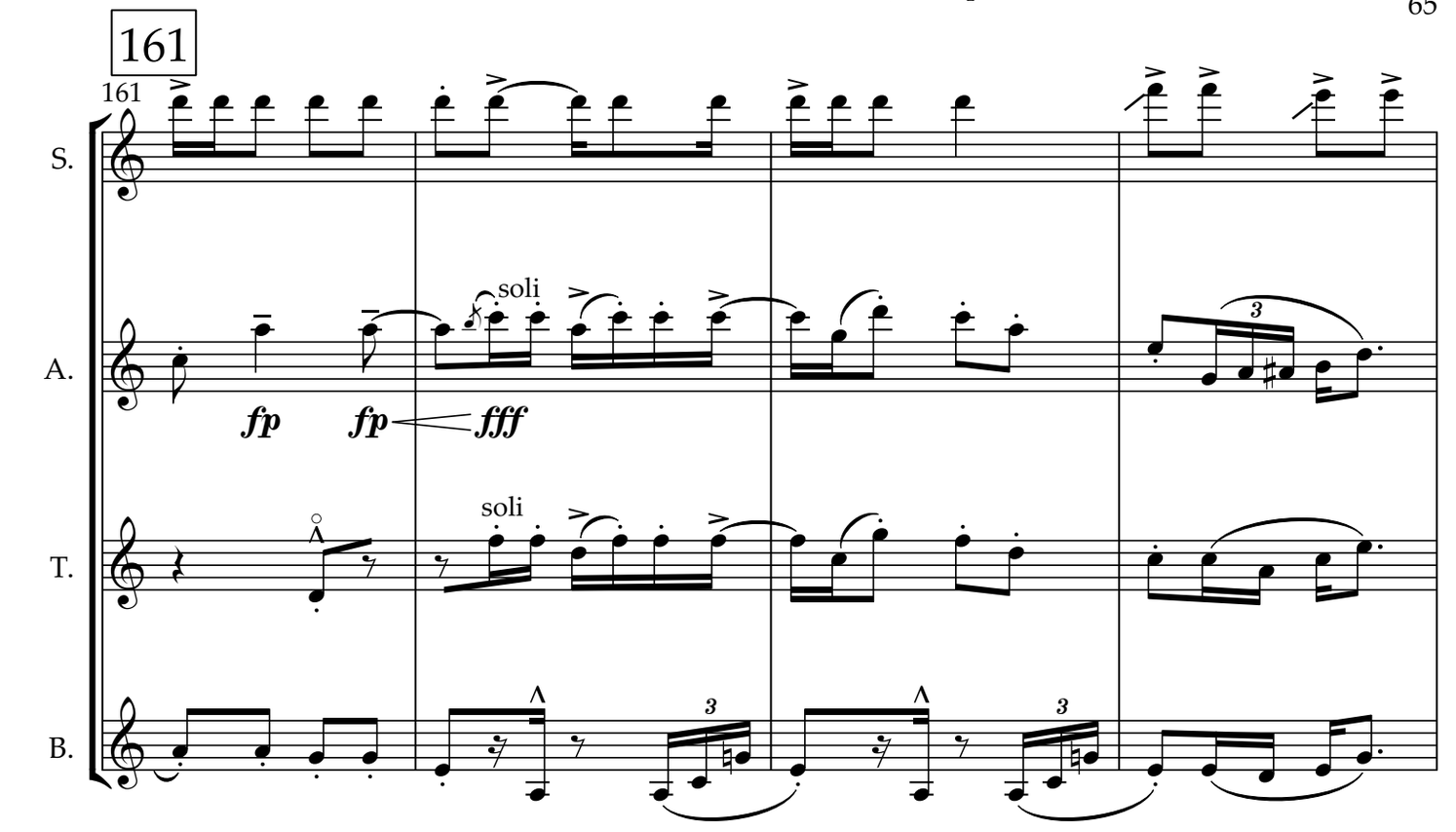

S.
A.
T.
B.
f
sf
sff
sff p
ff
mf
mf
f
ff
mf
mf
(open)
f
ff
mf
sf
mf

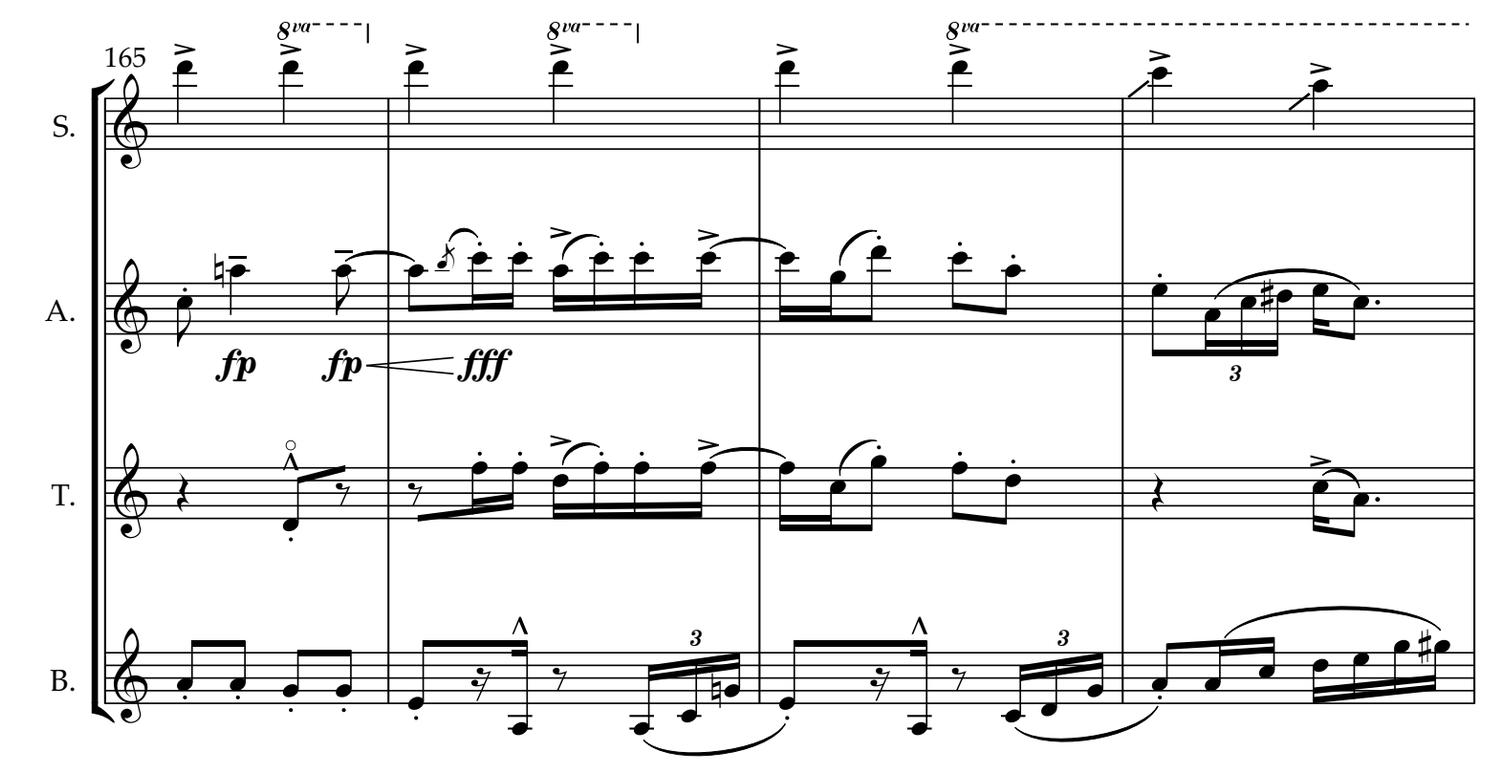

143
S.
A.
T.
B.
146
(closed)
sub. pp
p
(closed)


149
S.
A.
T.
B.
f
mf
mf
fp

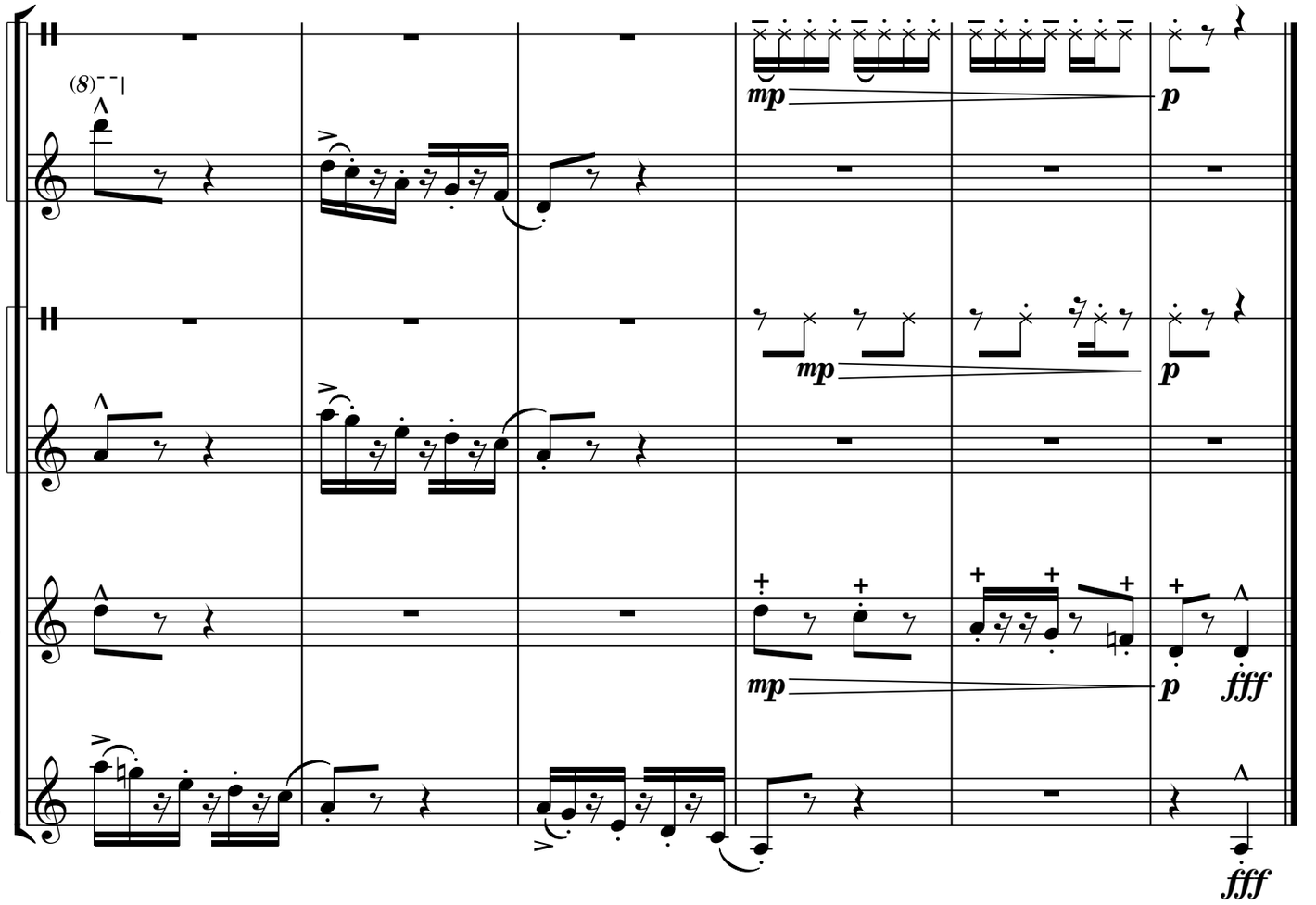

151
S.
A.
T.
B.
ff
ff
ff
ff
10


153
153
S.
A.
T.
B.
fff
fp
157
fff

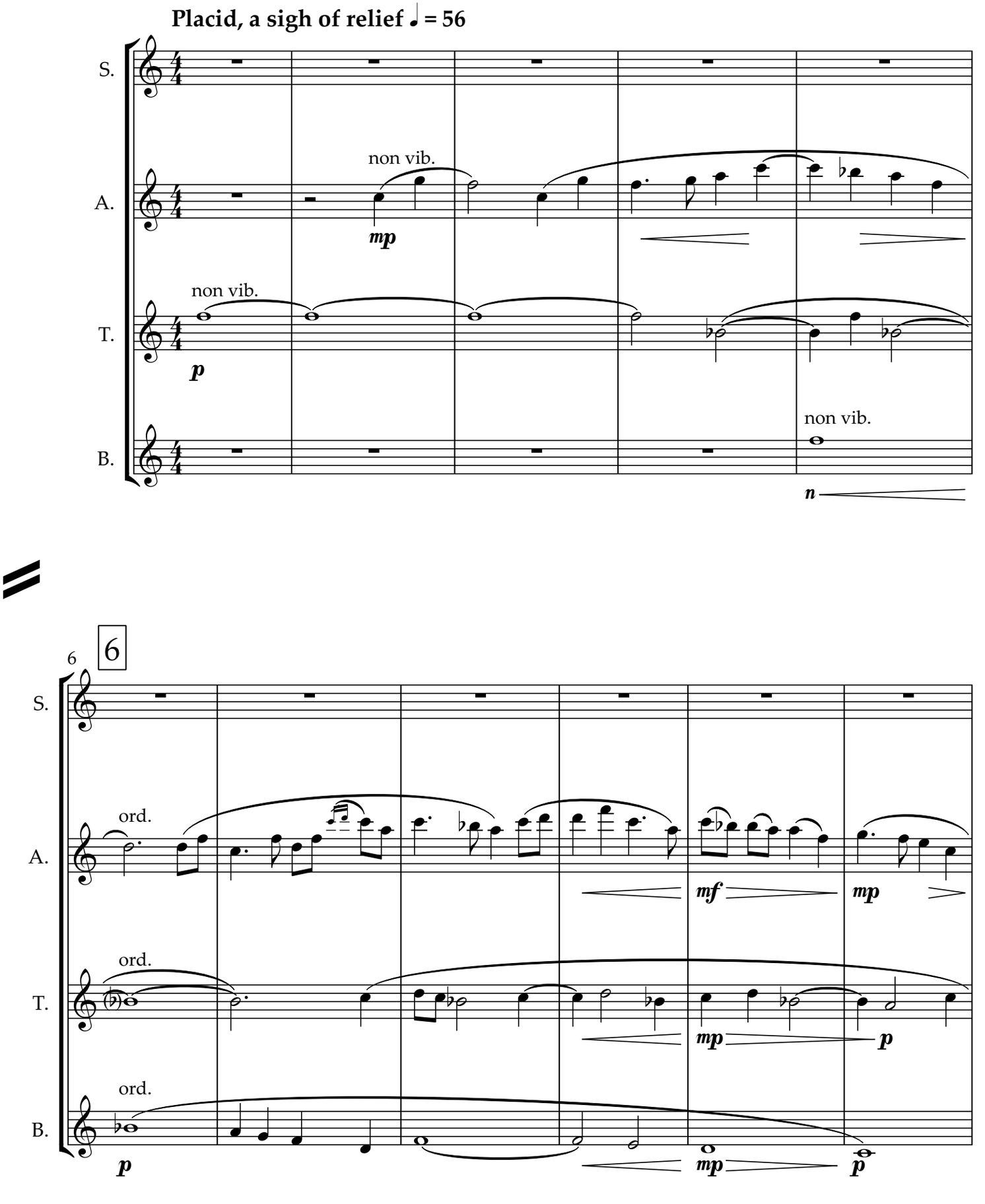

161
161
S.
A.
T.
B.
soli
soli
fp
fp
fff

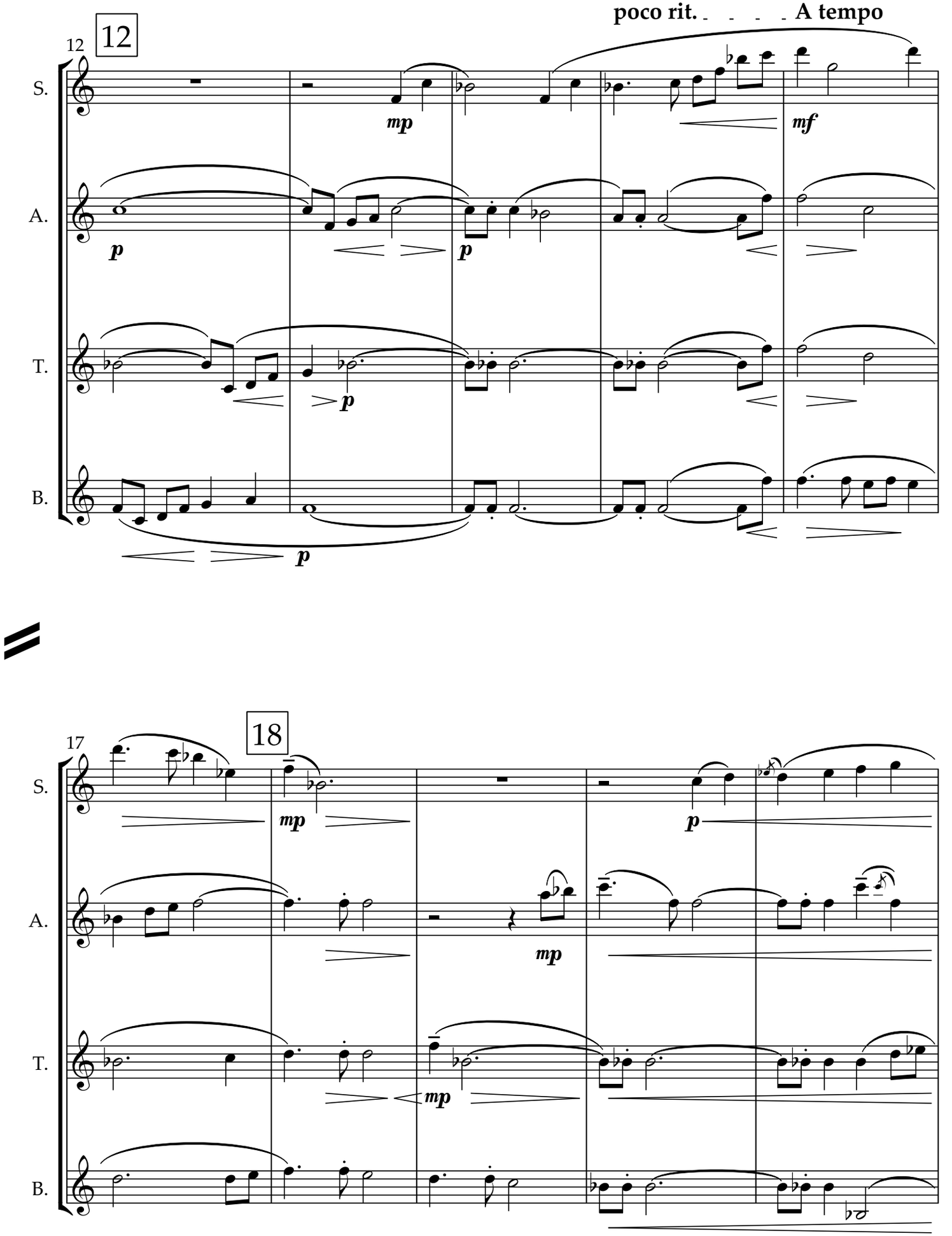

165
8va
8va
8va
S.
A.
T.
B.
fp
fp
fff

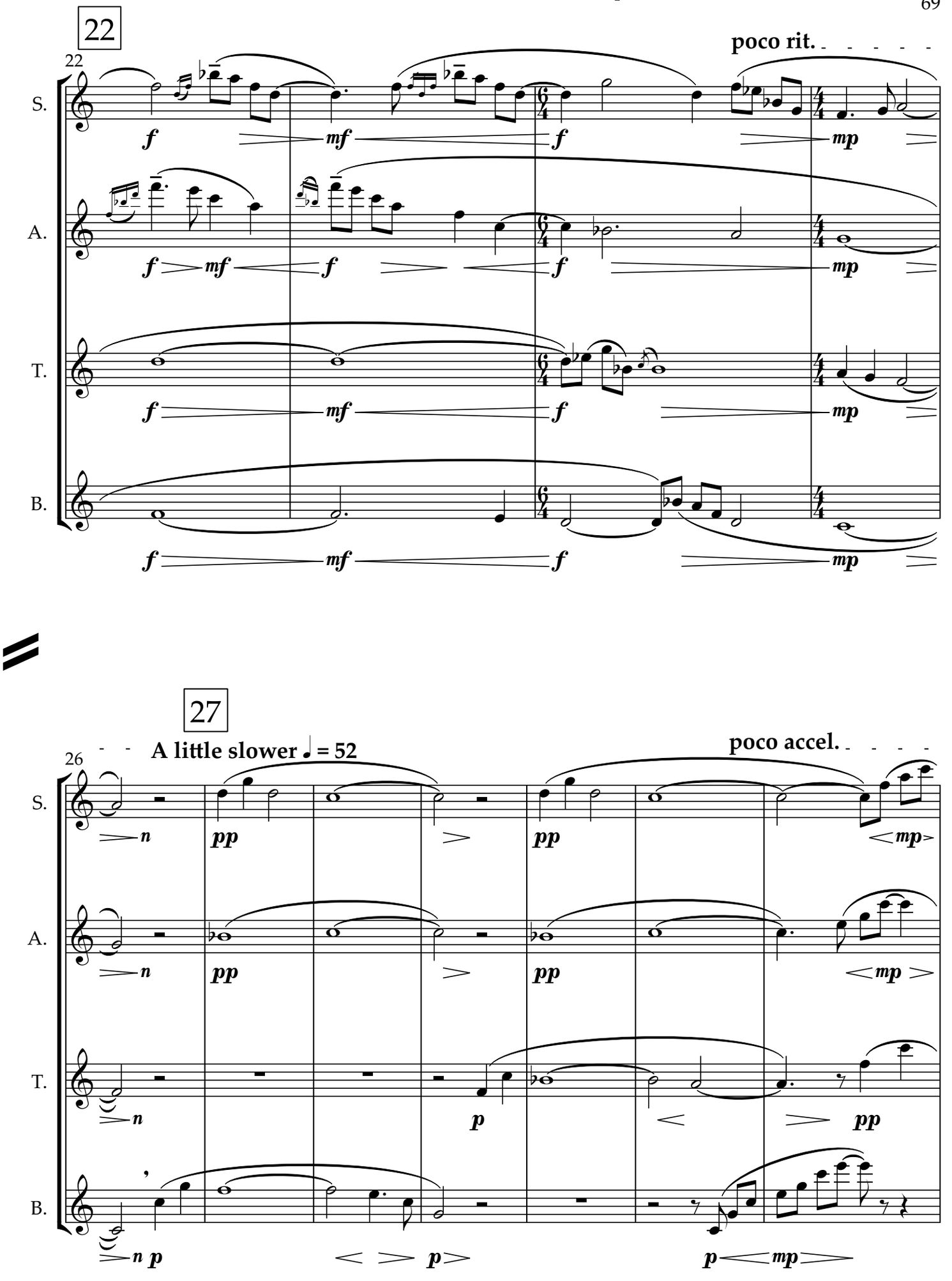
169 169

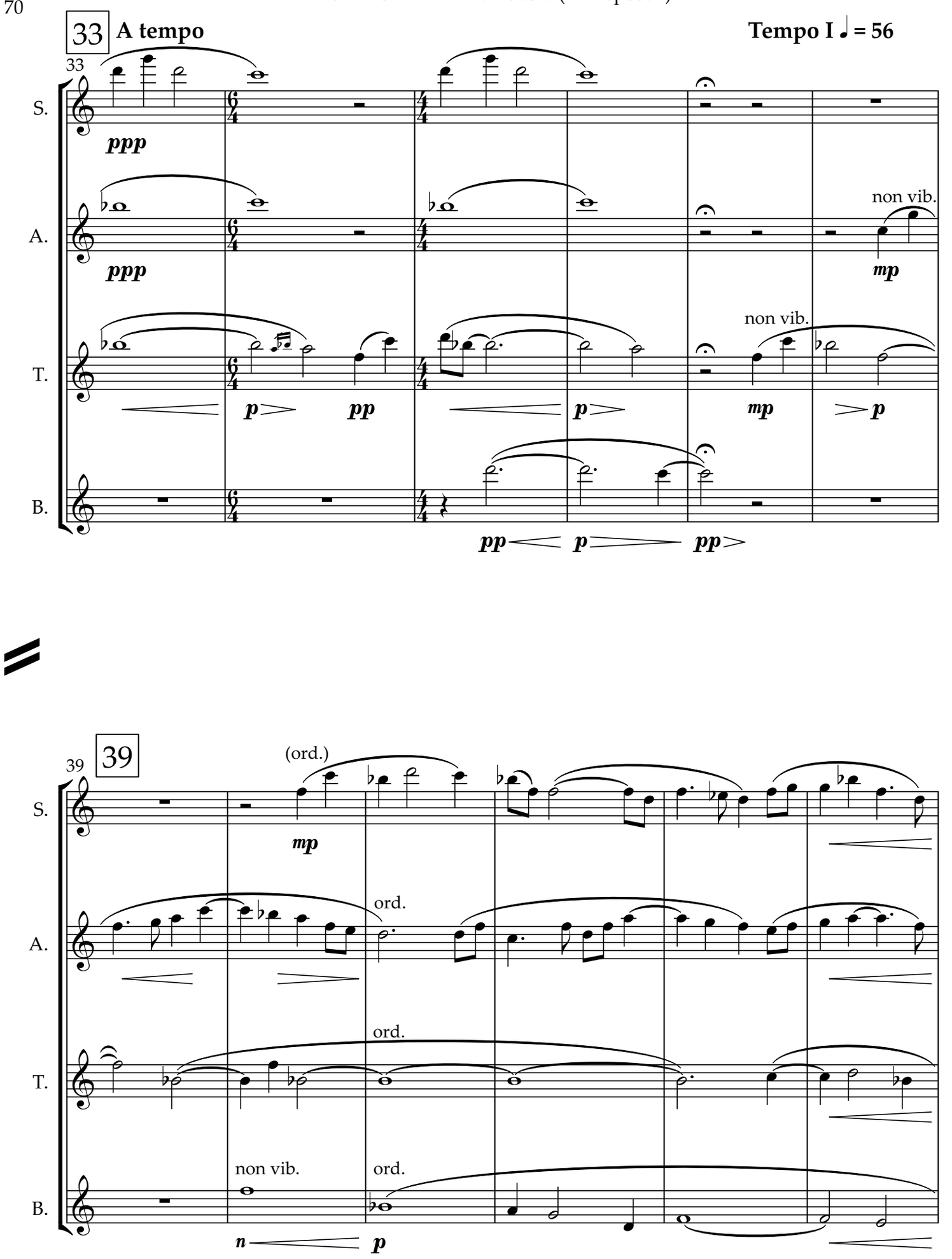


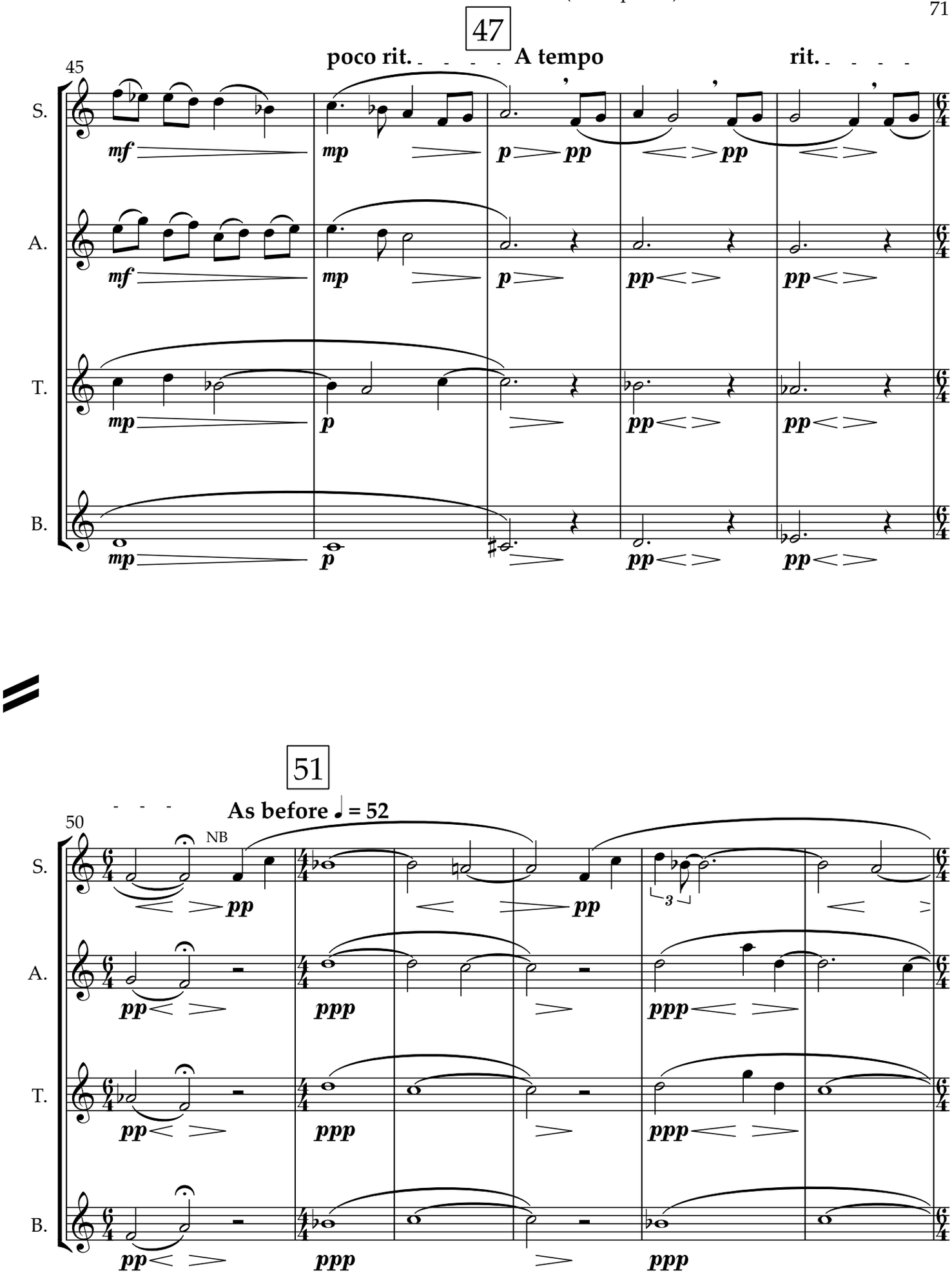
5. Cavatina

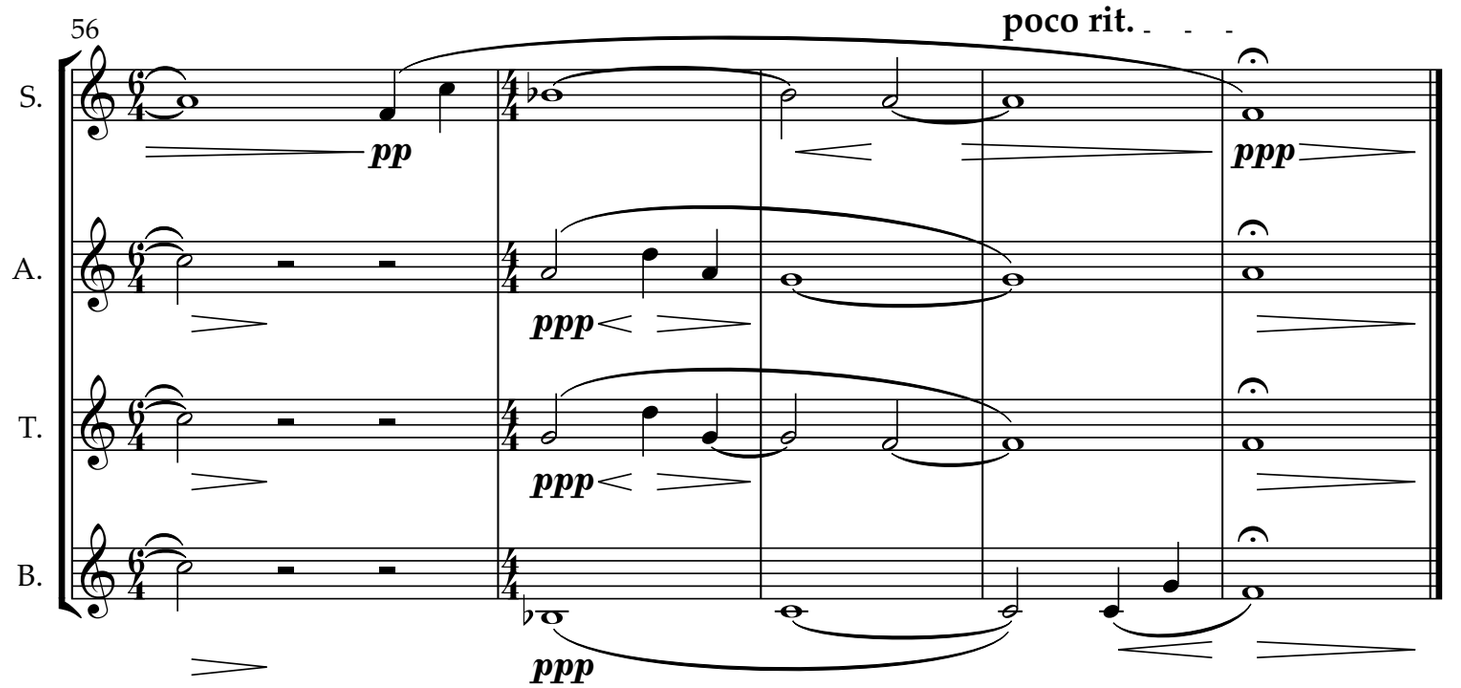

Placid, a sigh of relief ♩ = 56
S.
A.
T.
B.
non vib.
mp
non vib.
p
non vib.
n
6
6
ord.
mf
mp
ord.
mp
p
ord.
p
mp
p


12
12
poco rit.
A tempo
S.
A.
T.
B.
mp
mf
p
17
18

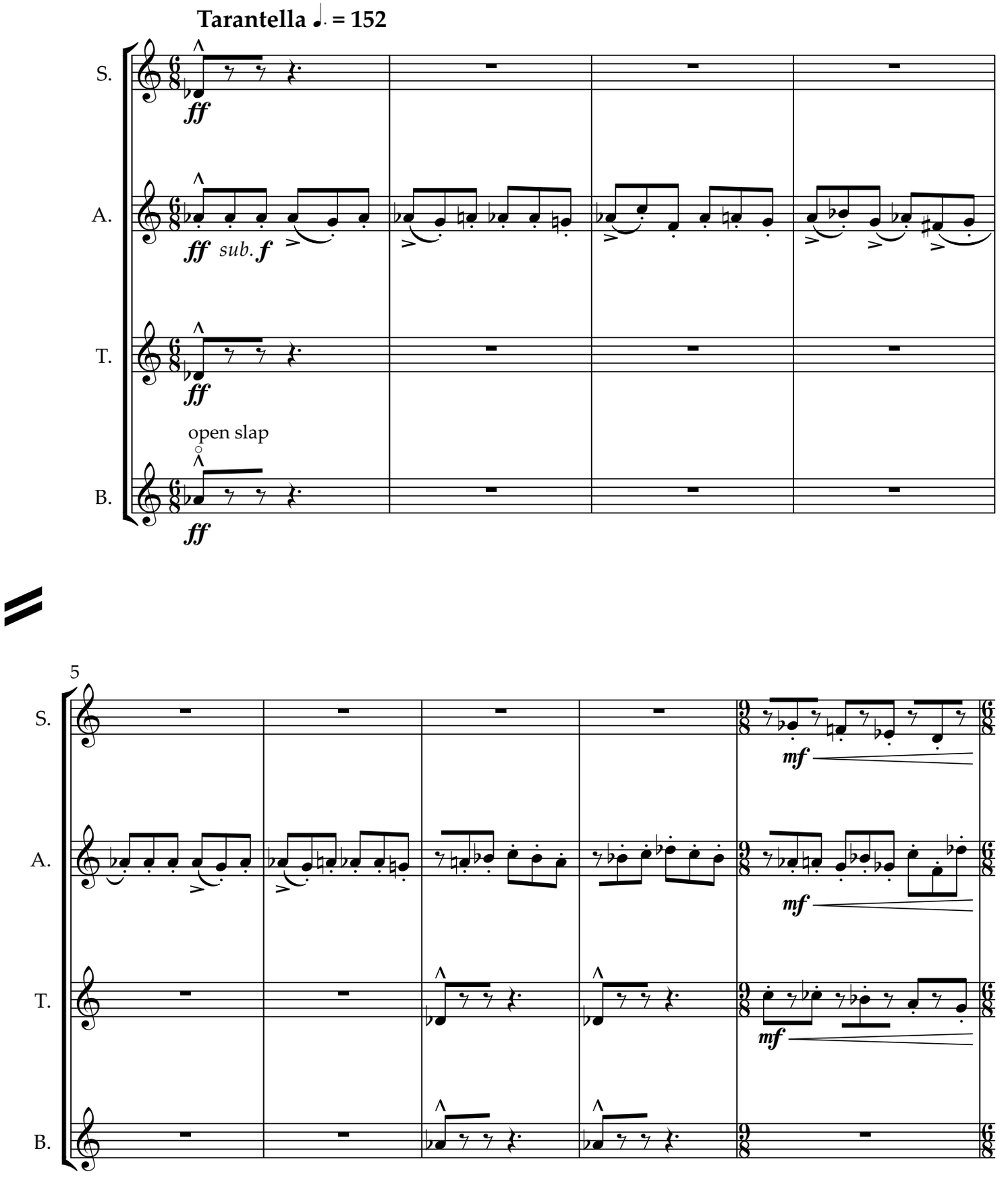

22
22
poco rit.
S.
A.
T.
B.
f
mf
f
mp
27
26
A little slower ♩ = 52
poco accel.
n
pp
mp
p

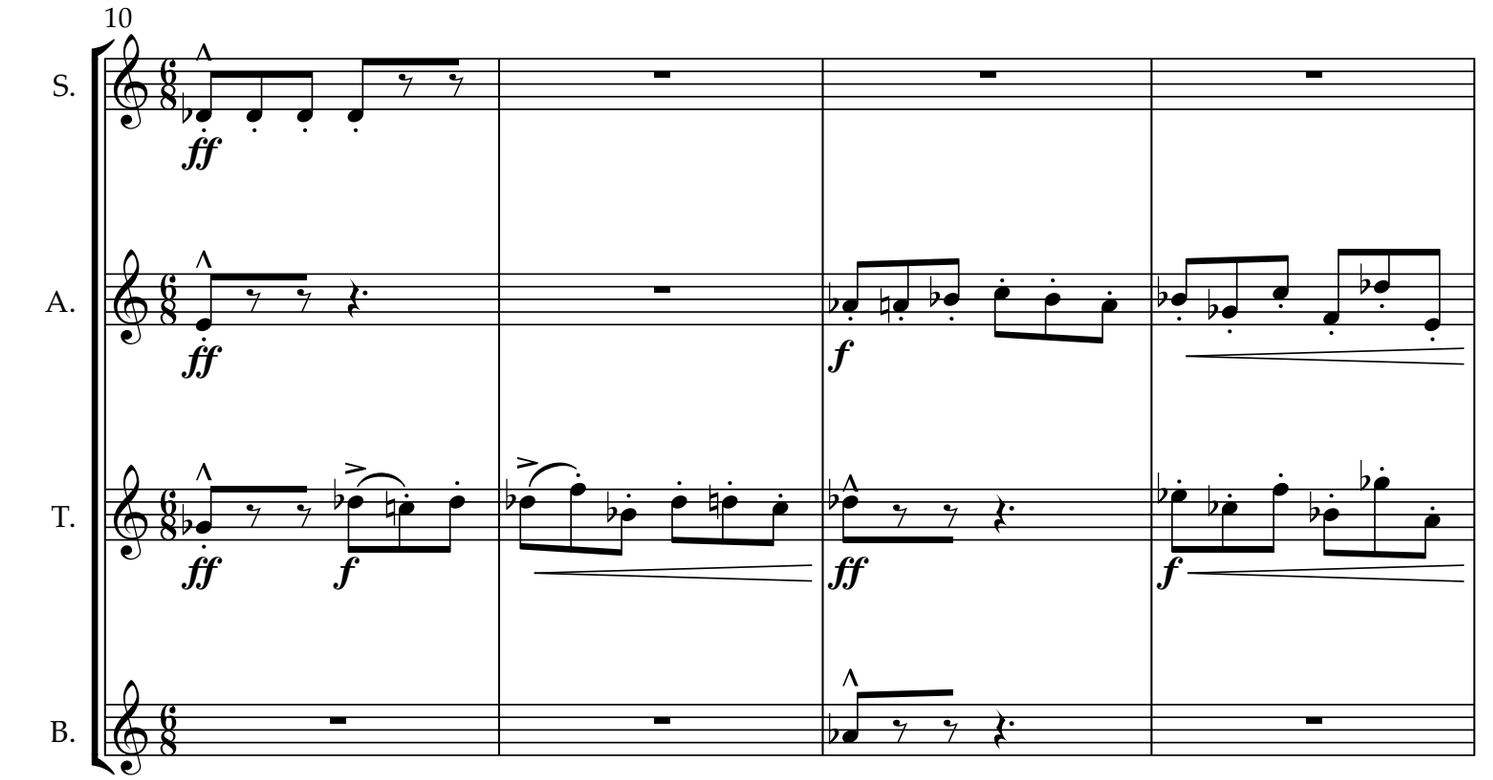

33
A tempo
Tempo I ♩ = 56
33
S.
A.
T.
B.
ppp
ppp
p
pp
p
pp
mp
p
pp
p
pp
non vib.
non vib.
39
39
(ord.)
mp
ord.
ord.
non vib.
ord.
n
p

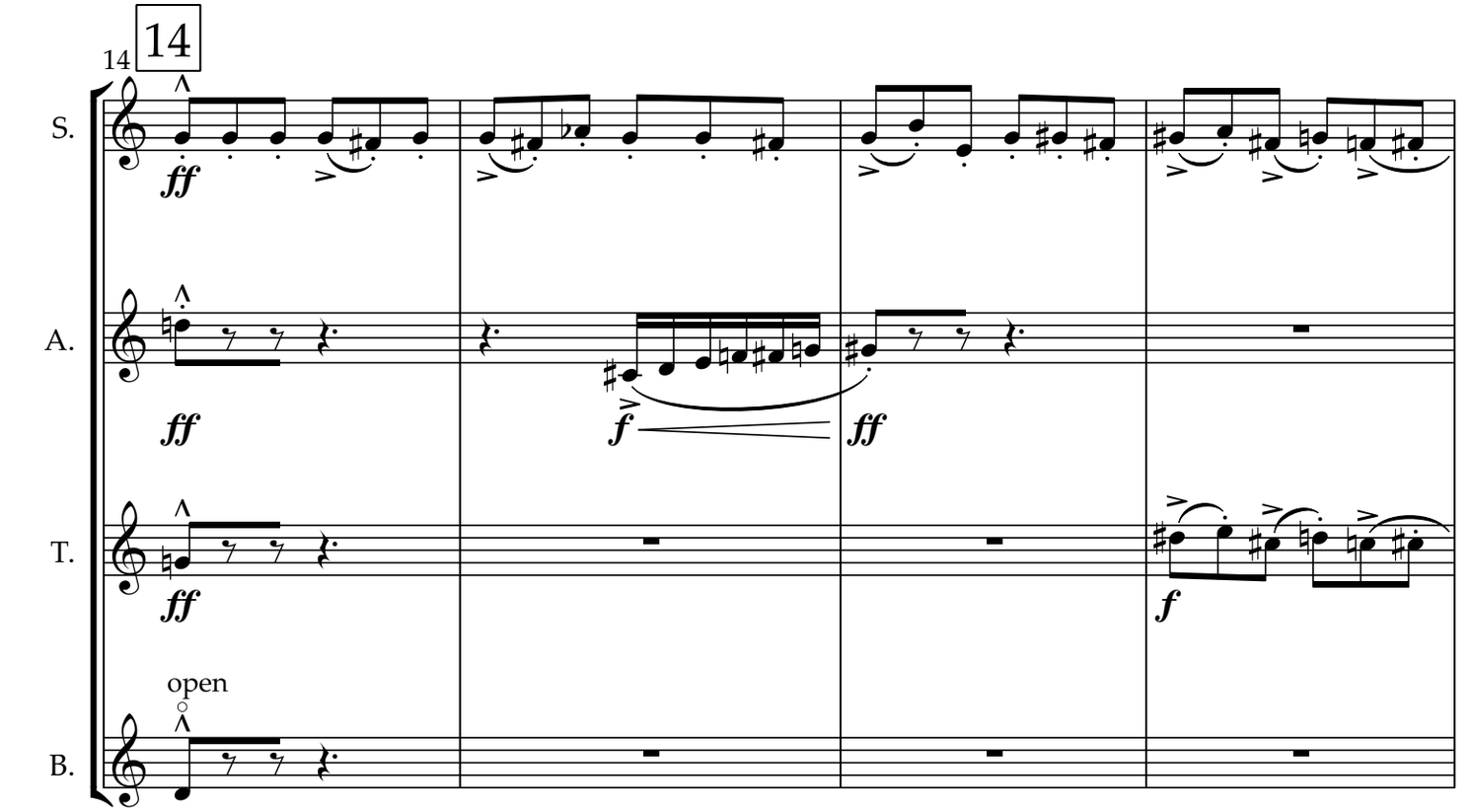

47
poco rit.
A tempo
rit.
45
S.
A.
T.
B.
mf
mp
p
pp
51
As before ♩ = 52
50
NB
ppp

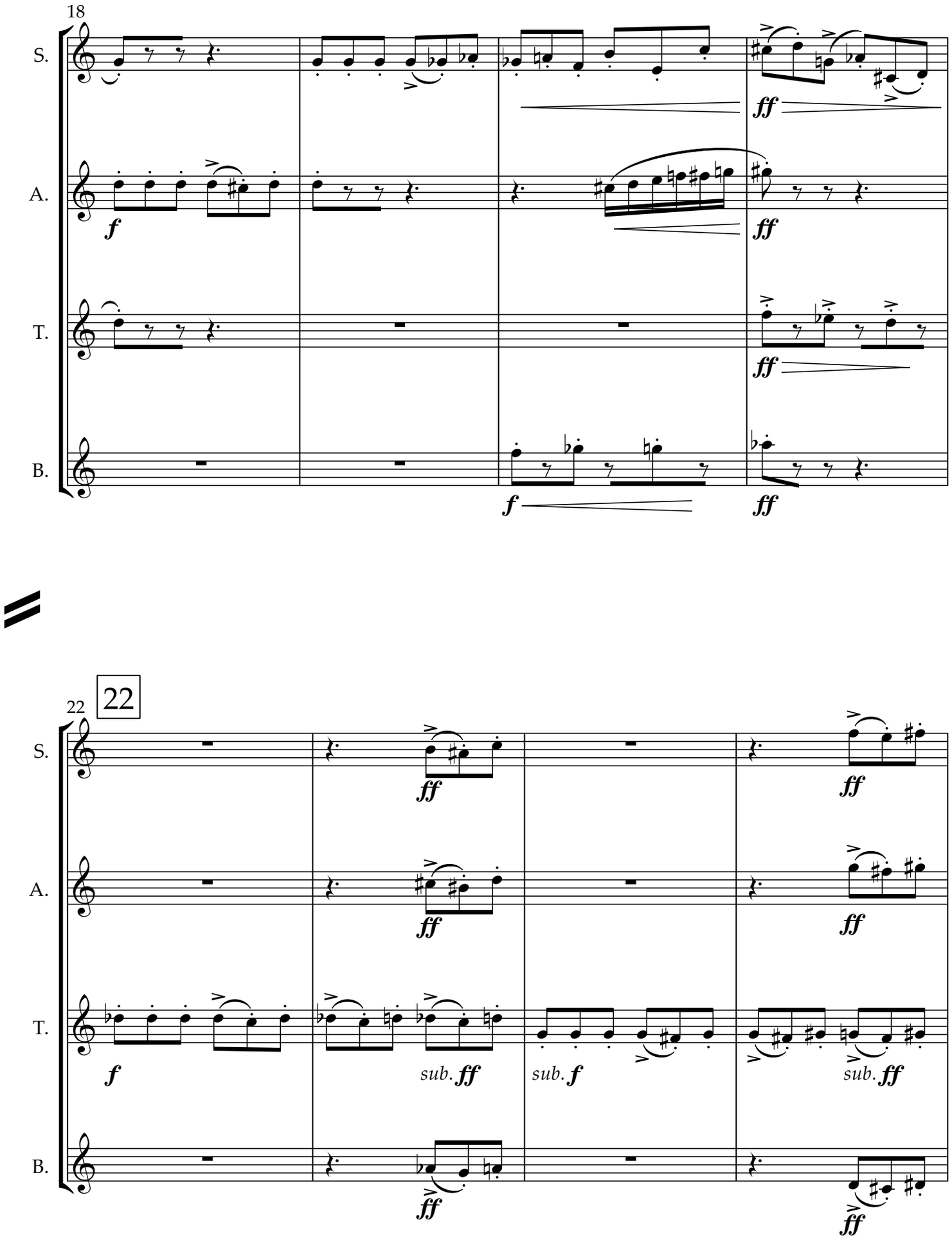

56
poco rit.
S.
A.
T.
B.
pp
ppp
ppp
ppp
ppp
ppp

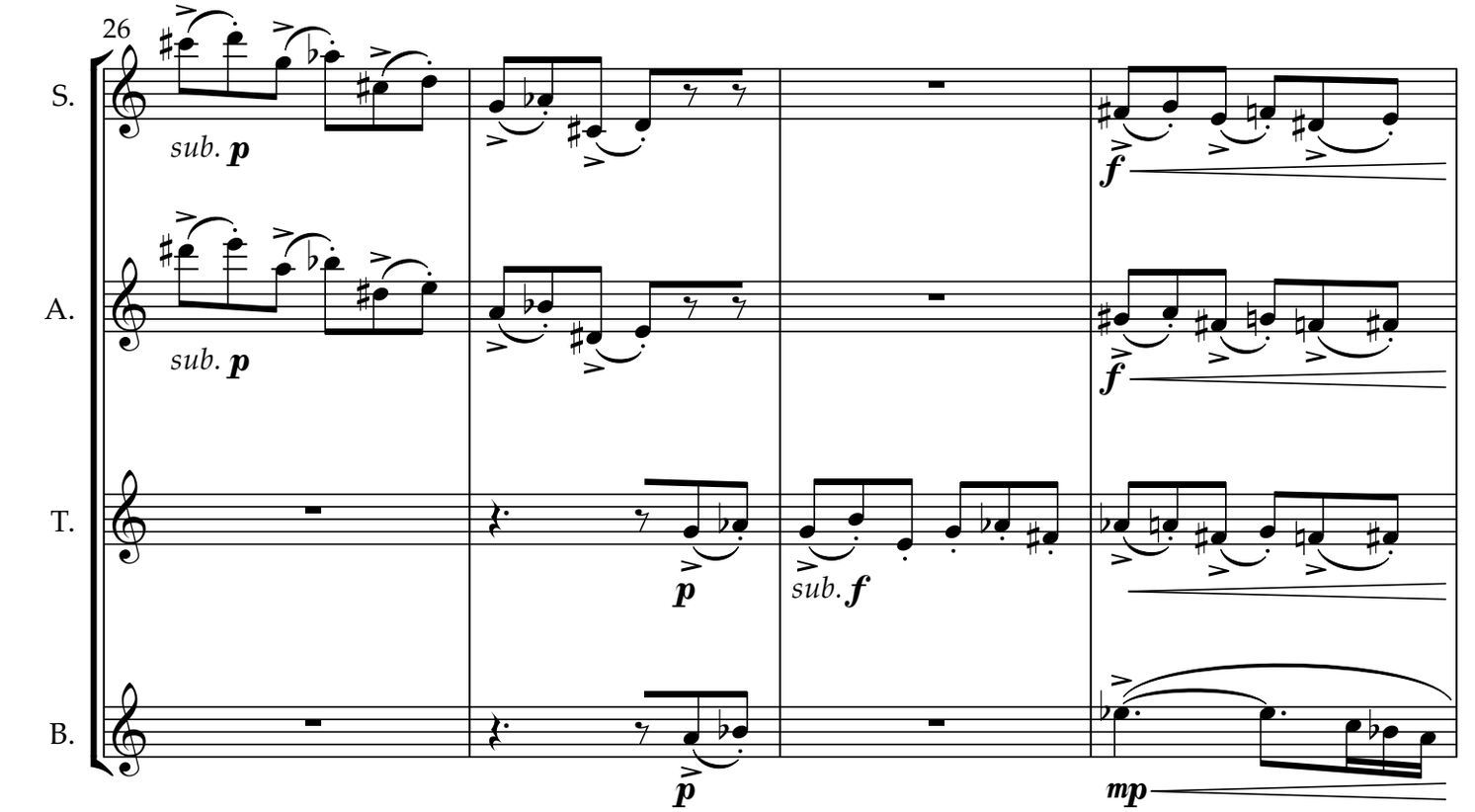
6. Never Signed, Never Sent

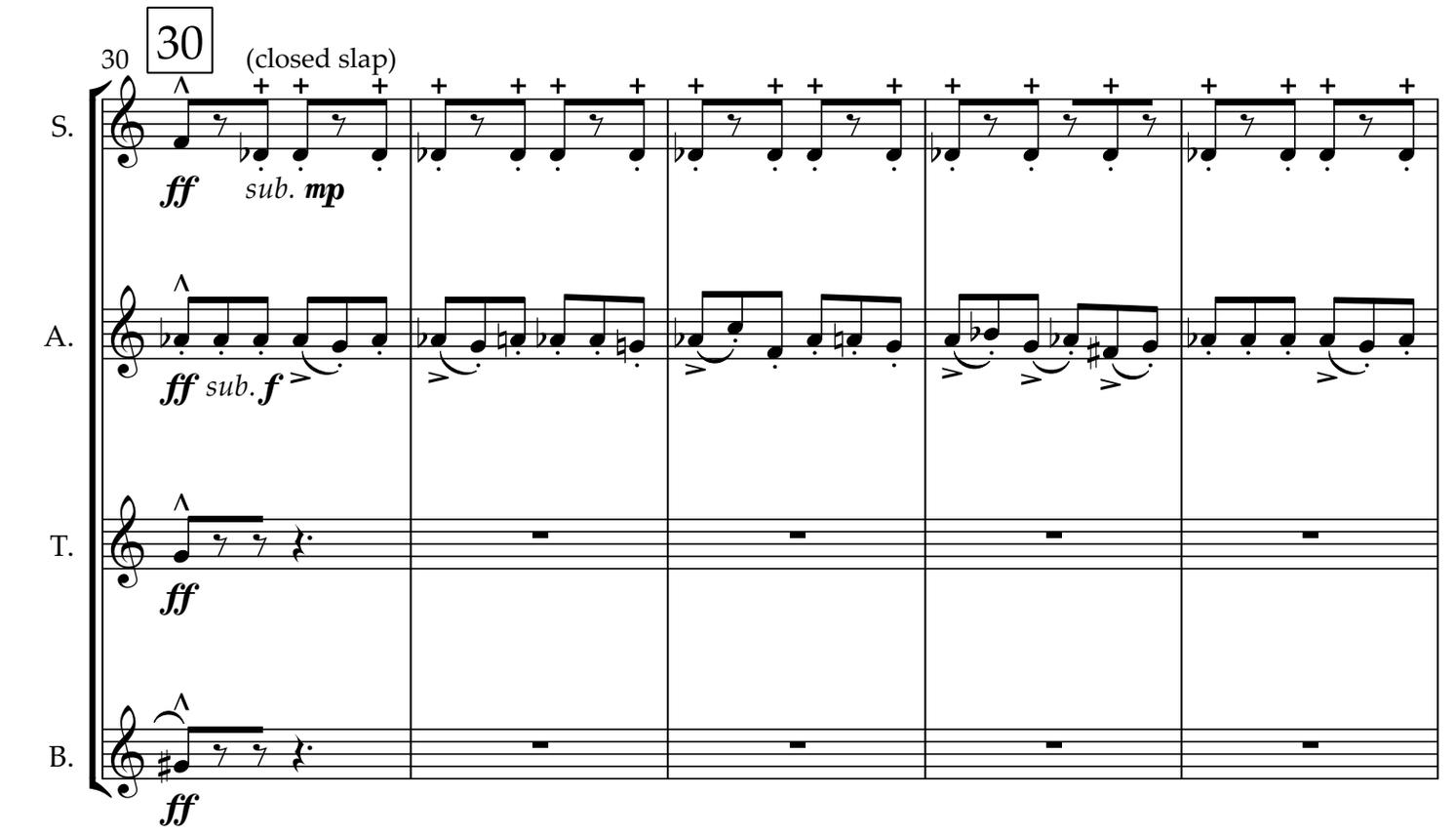


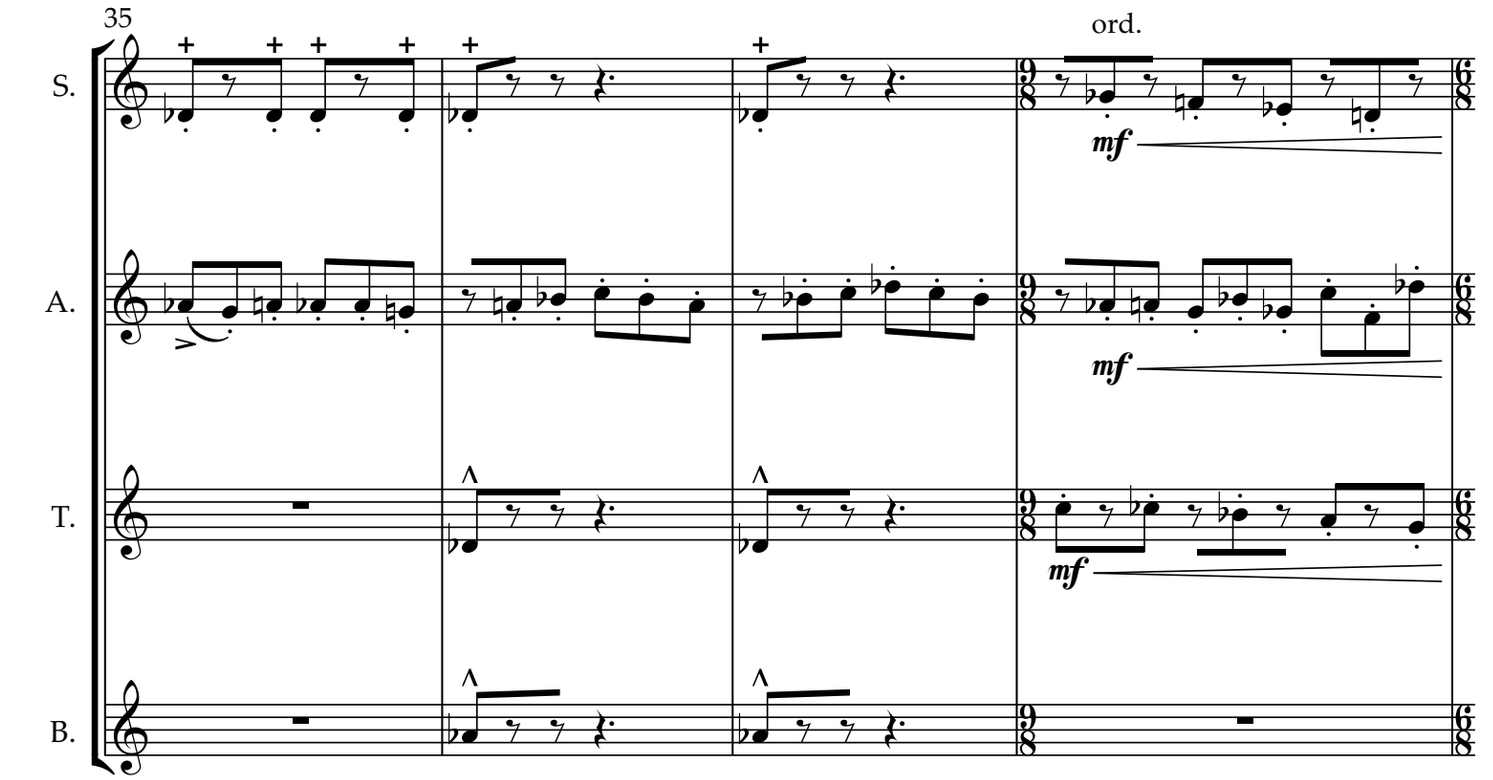

10
S.
A.
T.
B.
ff
f

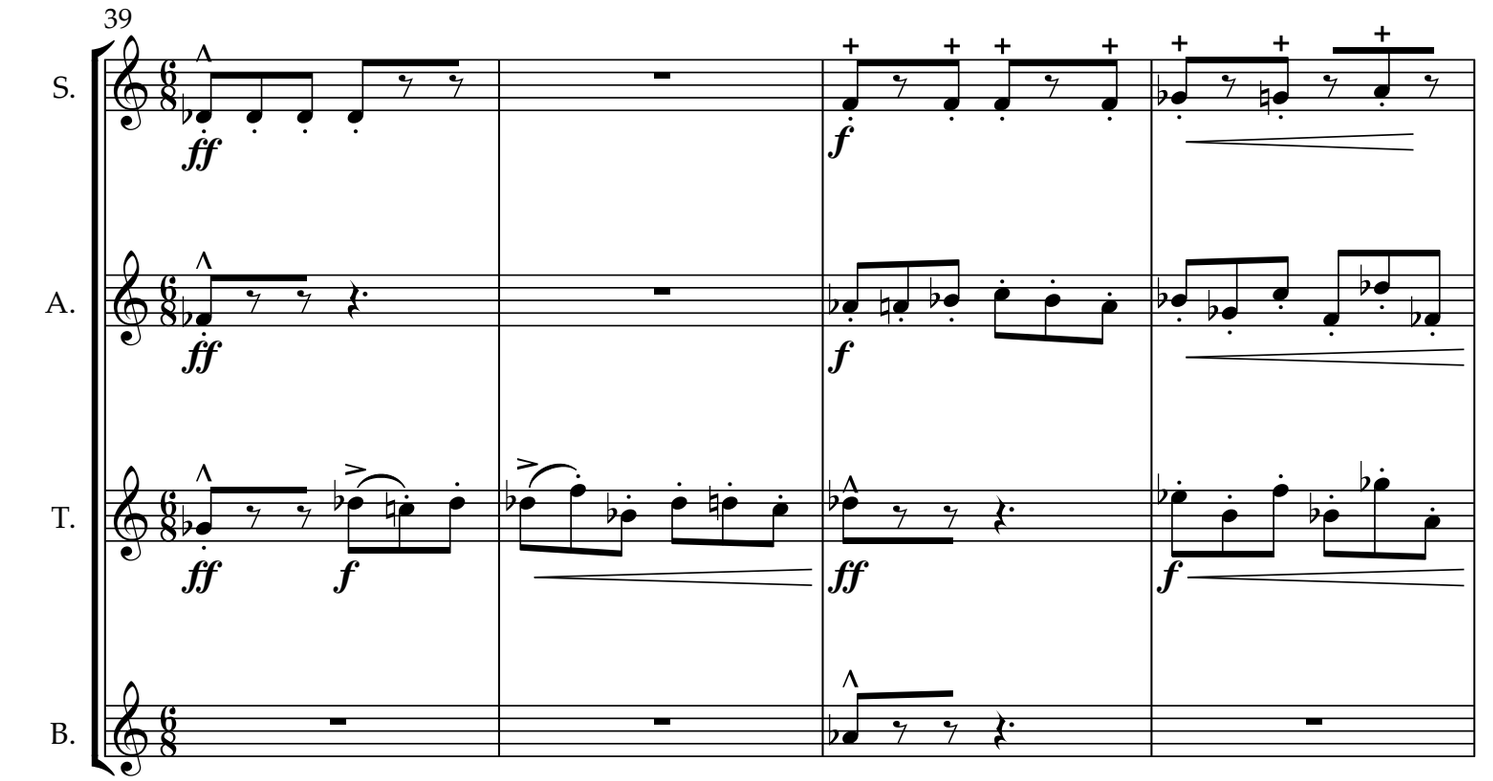

14
14
S.
A.
T.
B.
ff
f
open

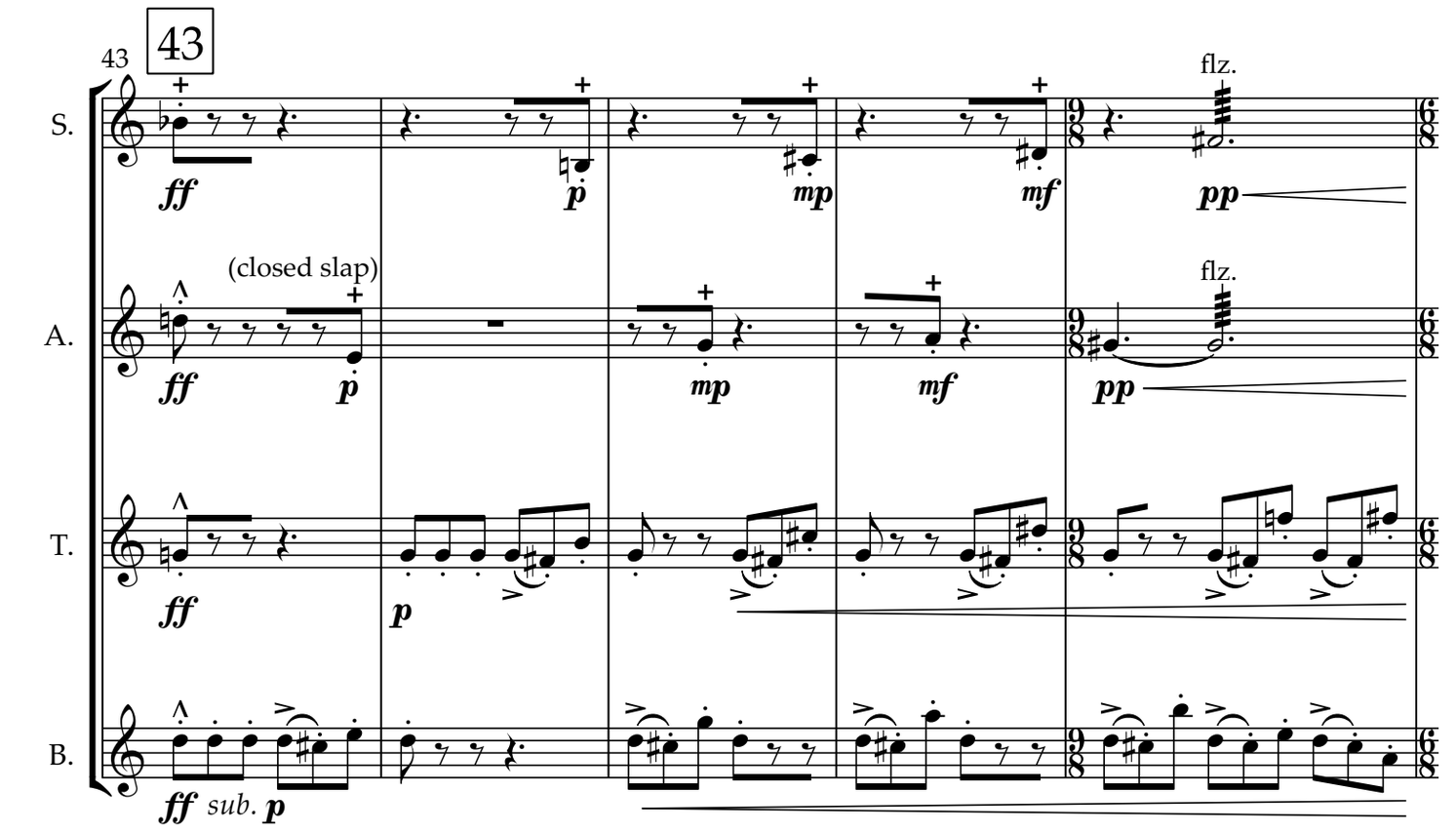

18
S.
A.
T.
B.
f
ff
22
sub. ff
sub. f
sub. ff

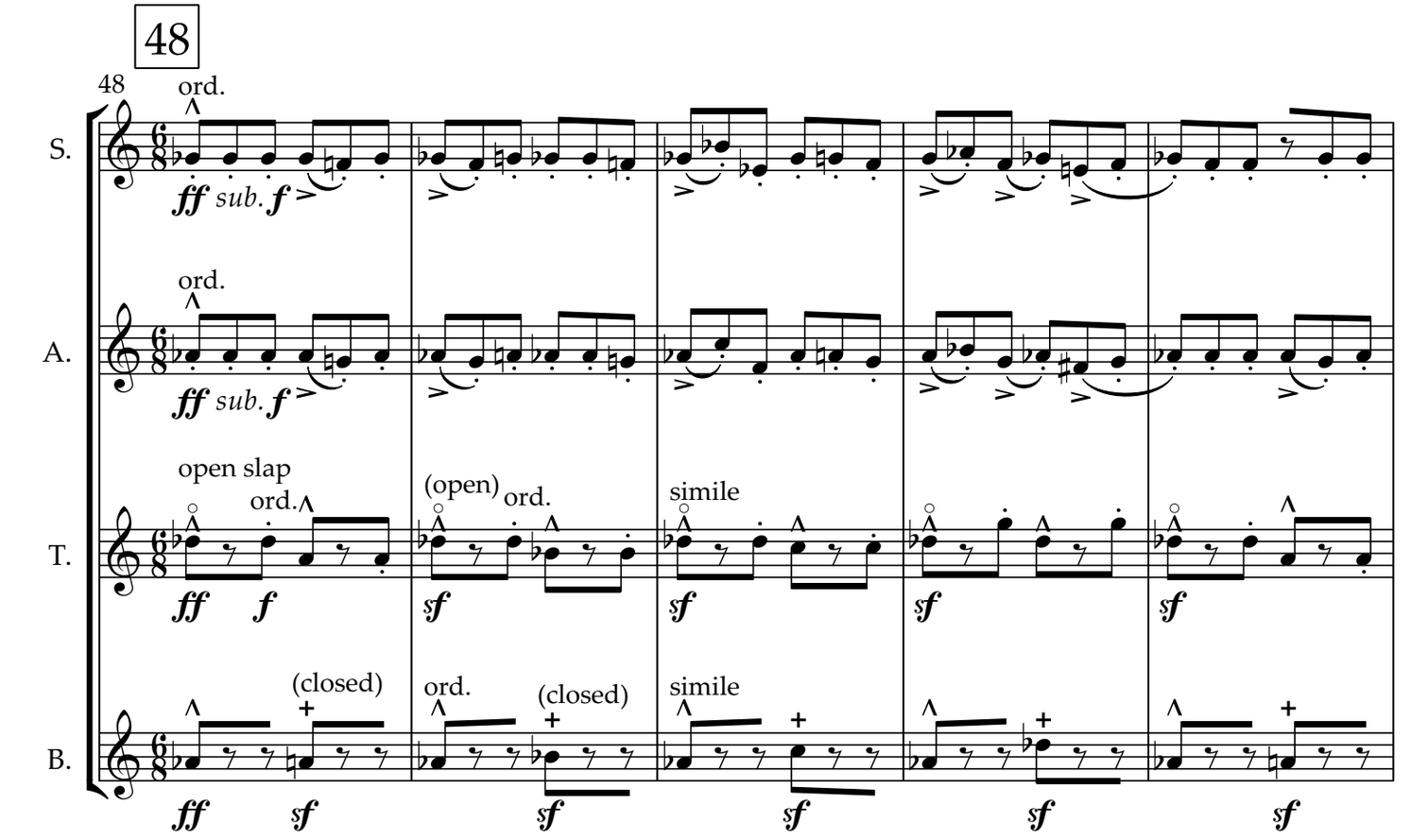

26
S.
A.
T.
B.
sub. p
sub. p
p
p
sub. f
f
f
mp

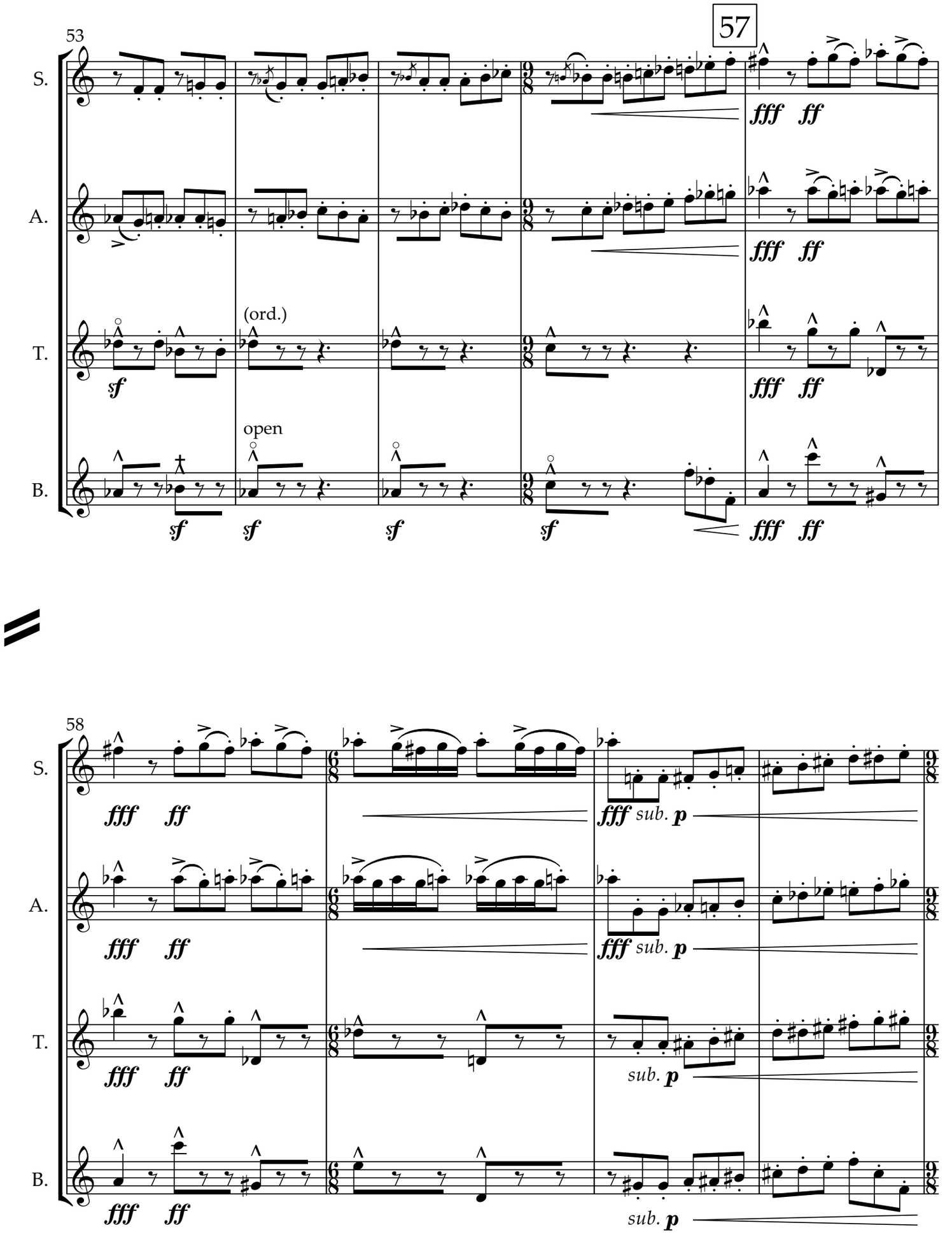

30
30
(closed slap)
S.
A.
T.
B.
ff
sub. mp
ff sub. f
ff
ff


35
ord.
S.
A.
T.
B.
mf
mf
mf

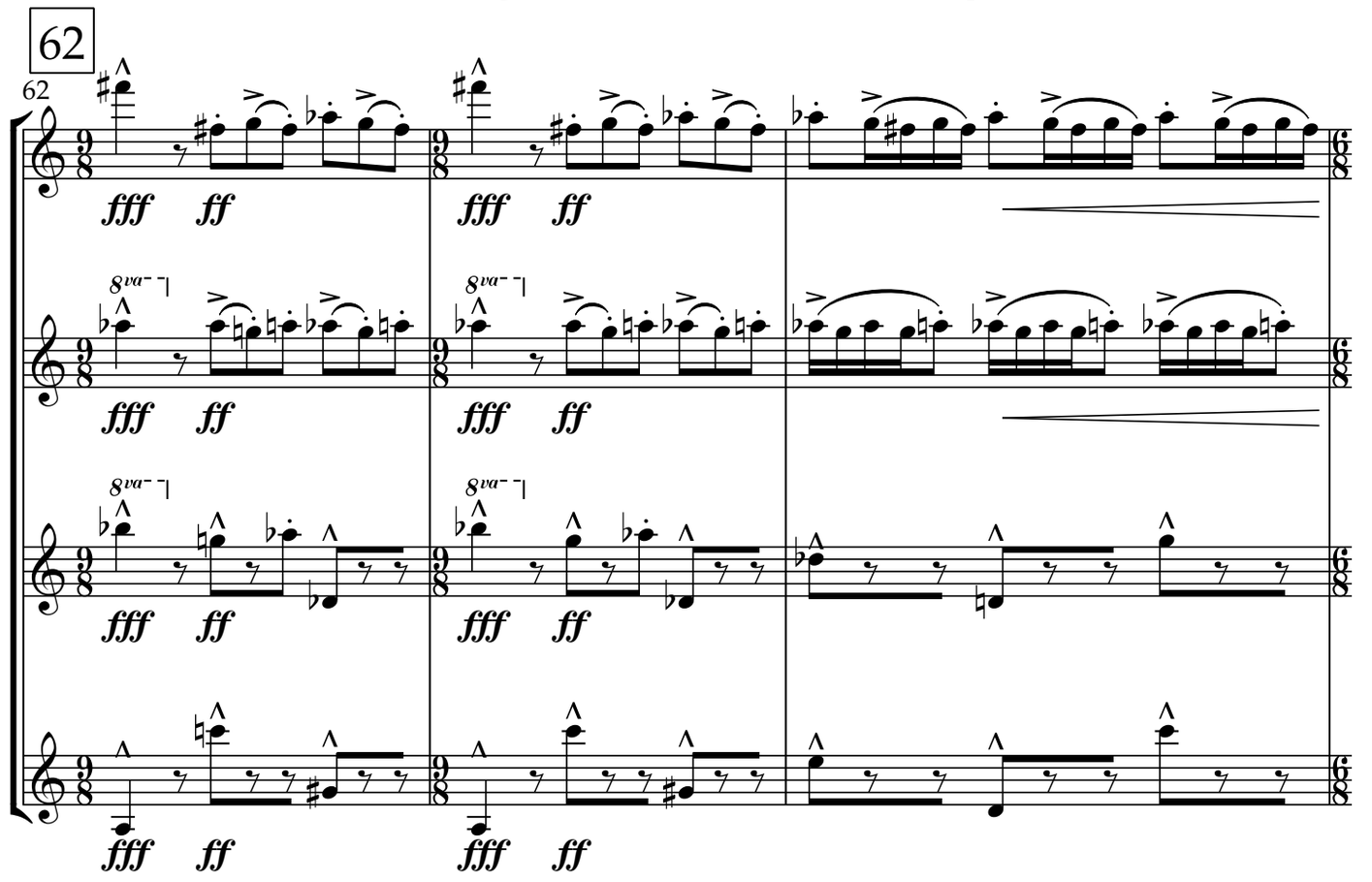

39
S.
A.
T.
B.
ff
f
ff
f
ff
f
ff
f

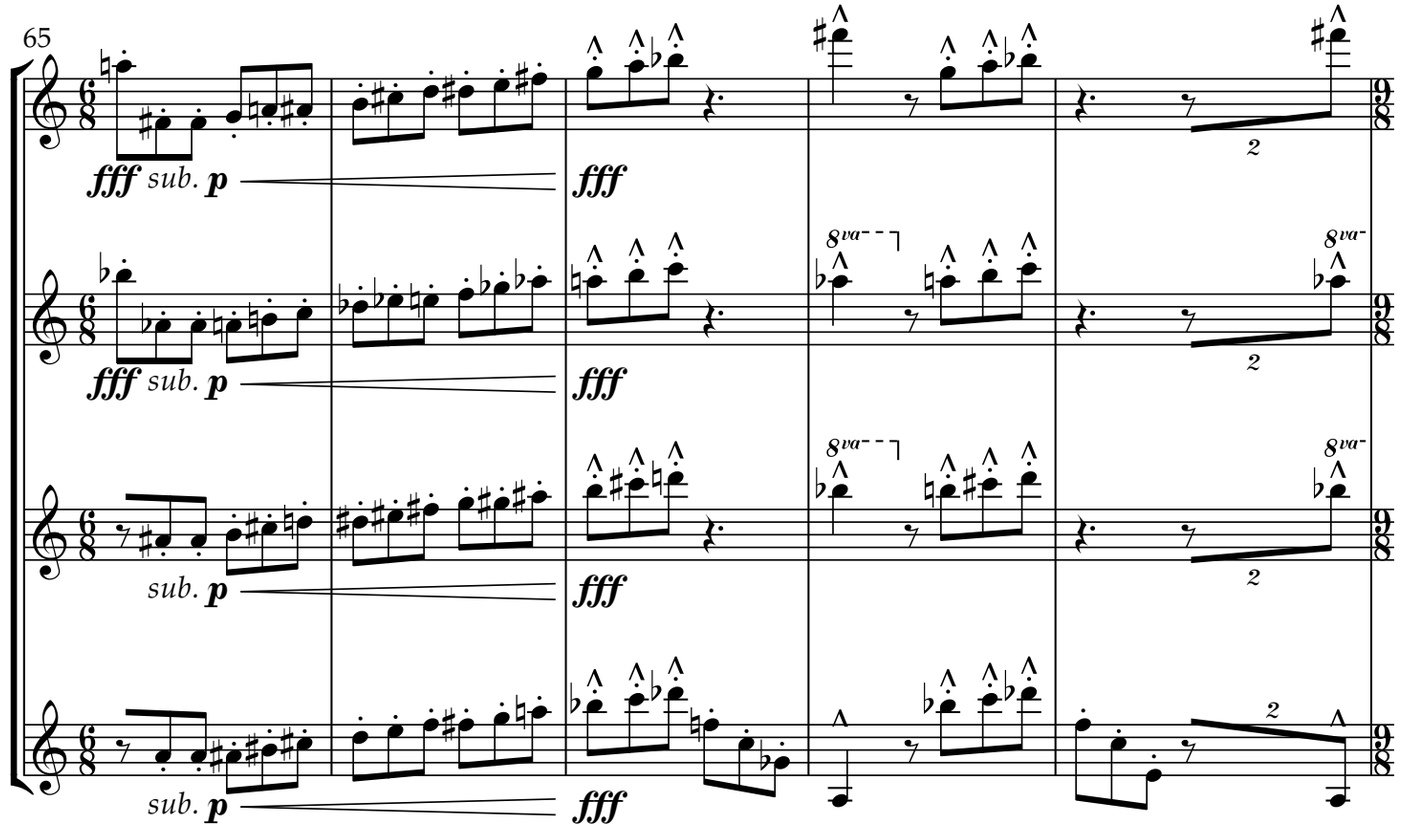

43
43
S.
A.
T.
B.
flz.
(closed slap)
ff
p
mp
mf
pp
sub.

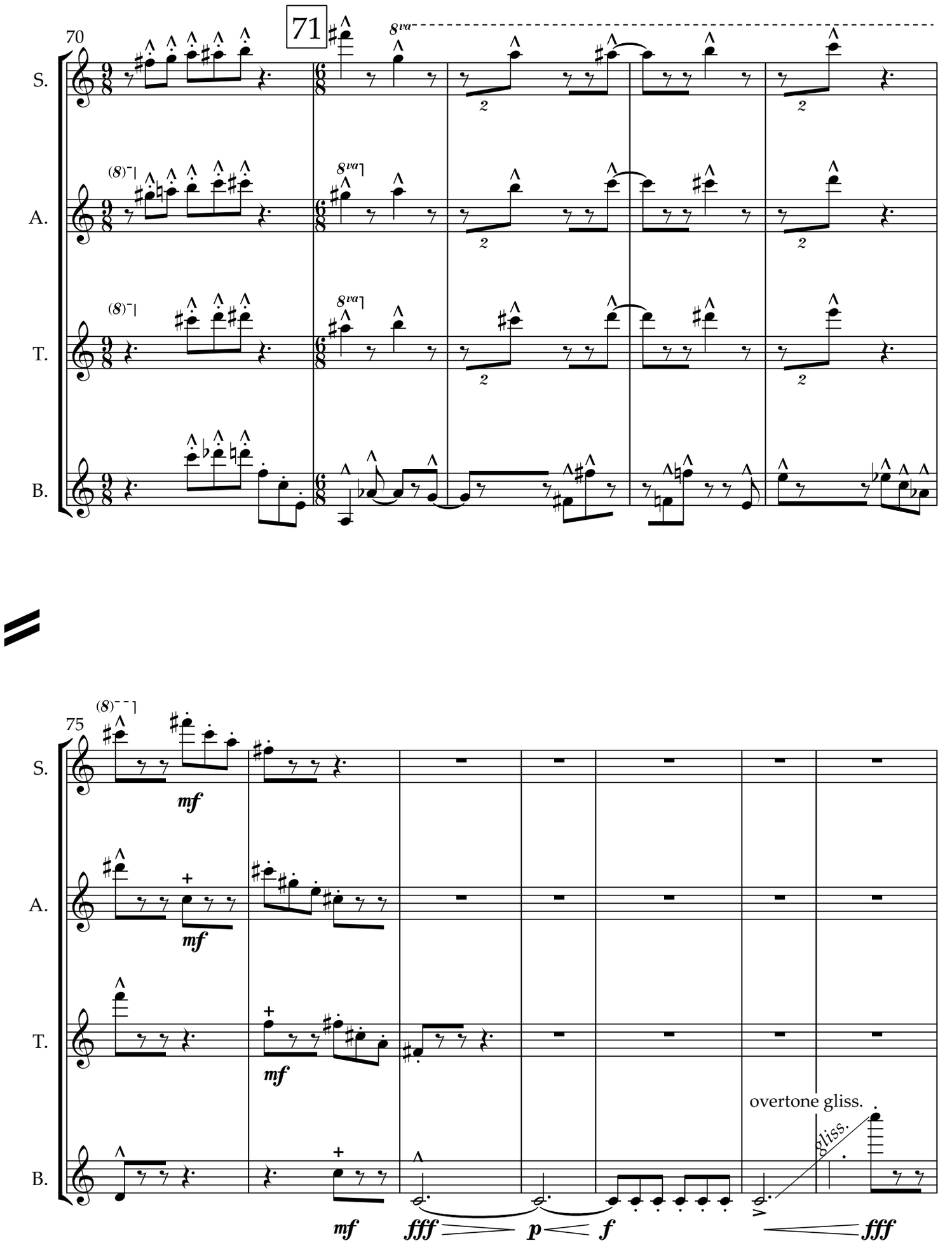

48
48
S.
A.
T.
B.
ord.
open slap
(open)
simile
(closed)
ff
sub.
f
sf

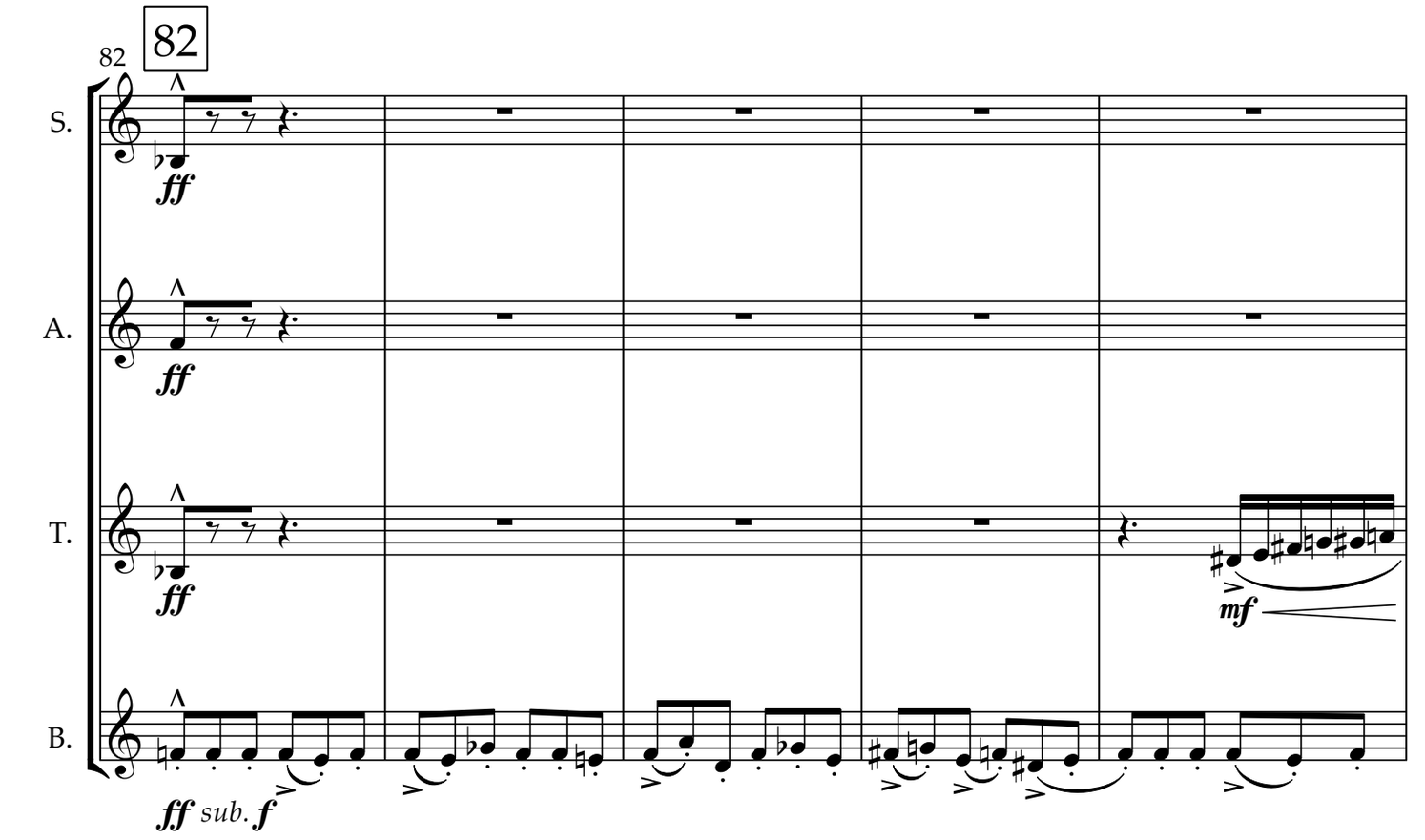

53
57
S.
A.
T.
B.
(ord.)
open
sf
fff
ff
58
sub.
p

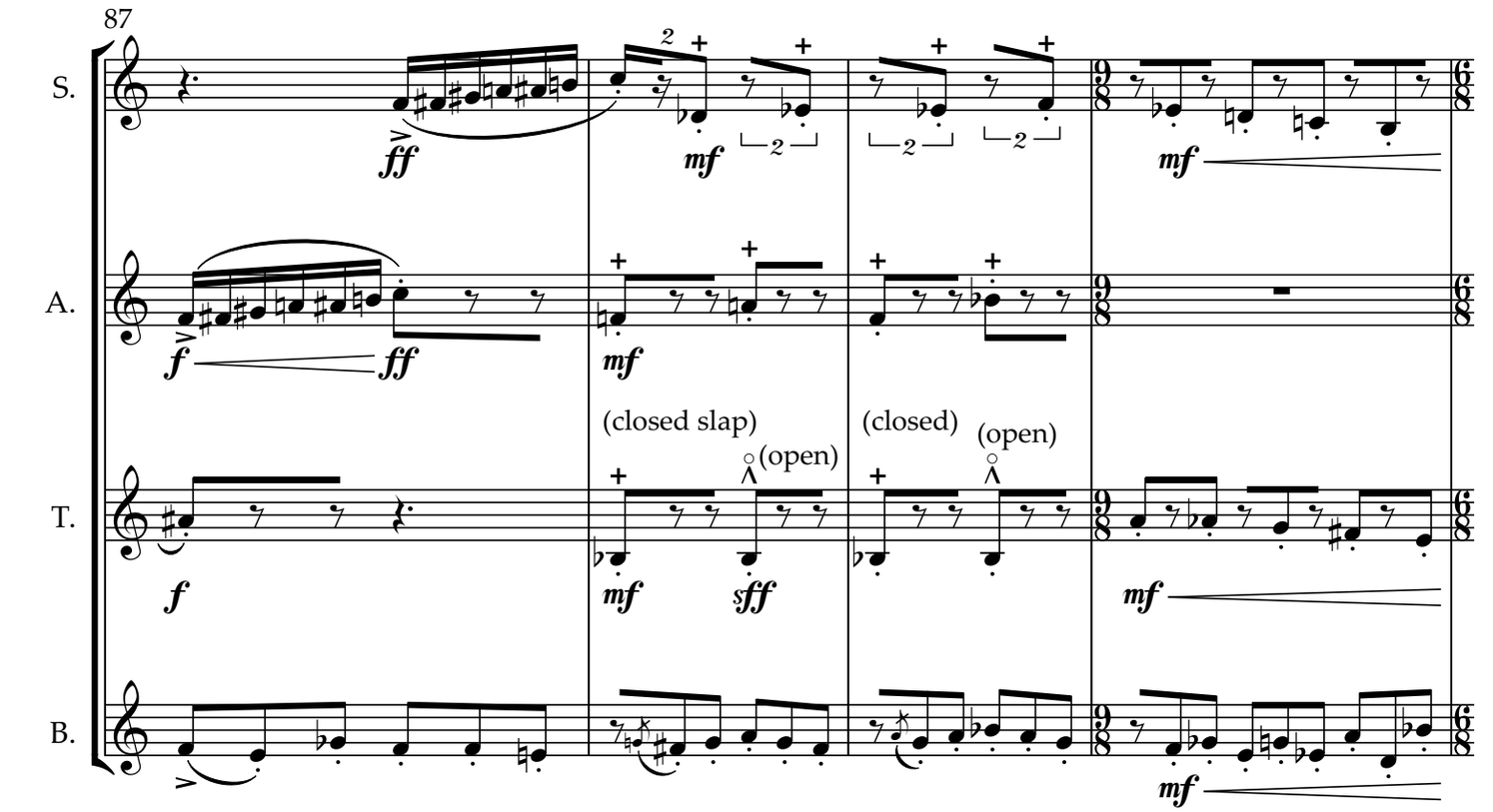
62

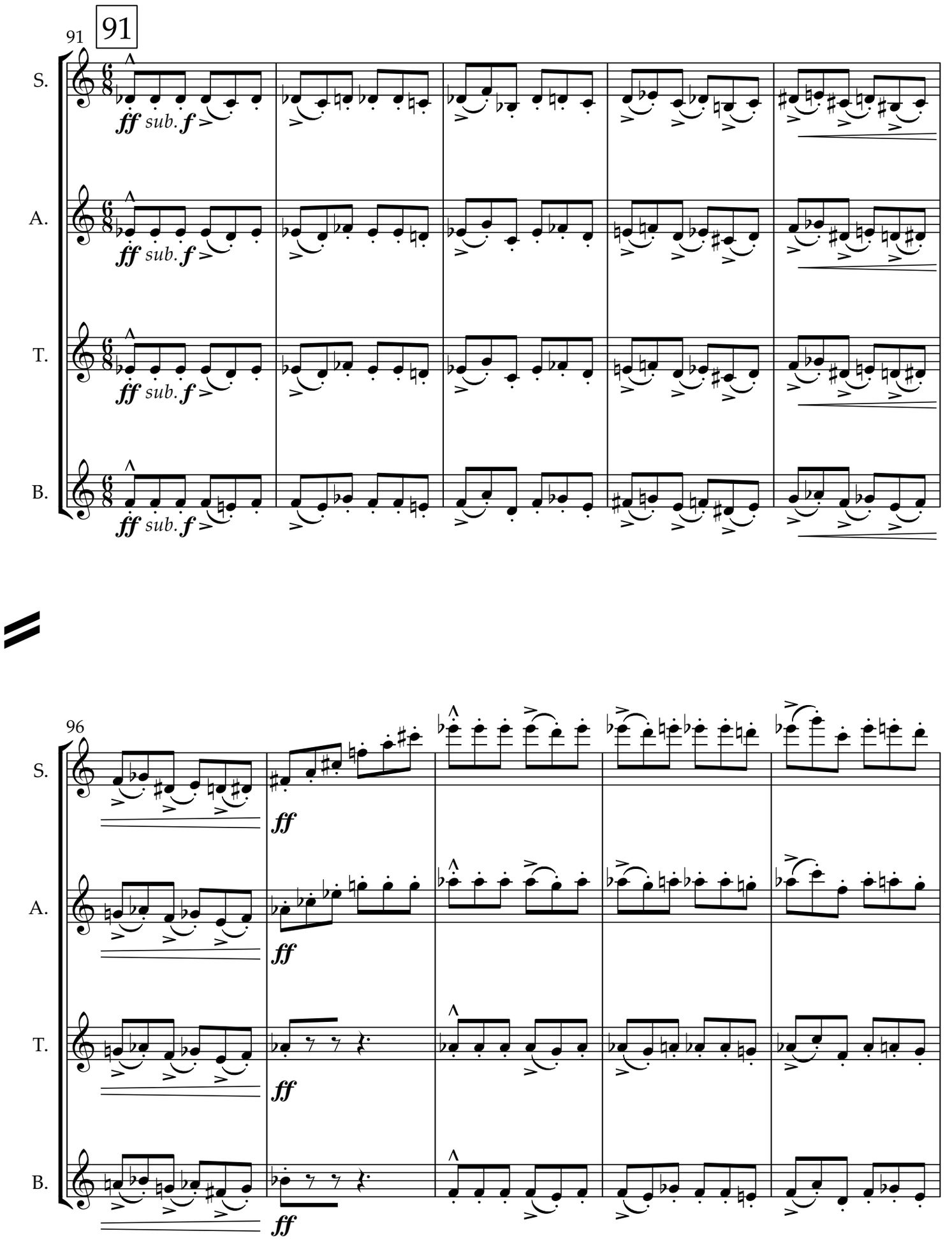


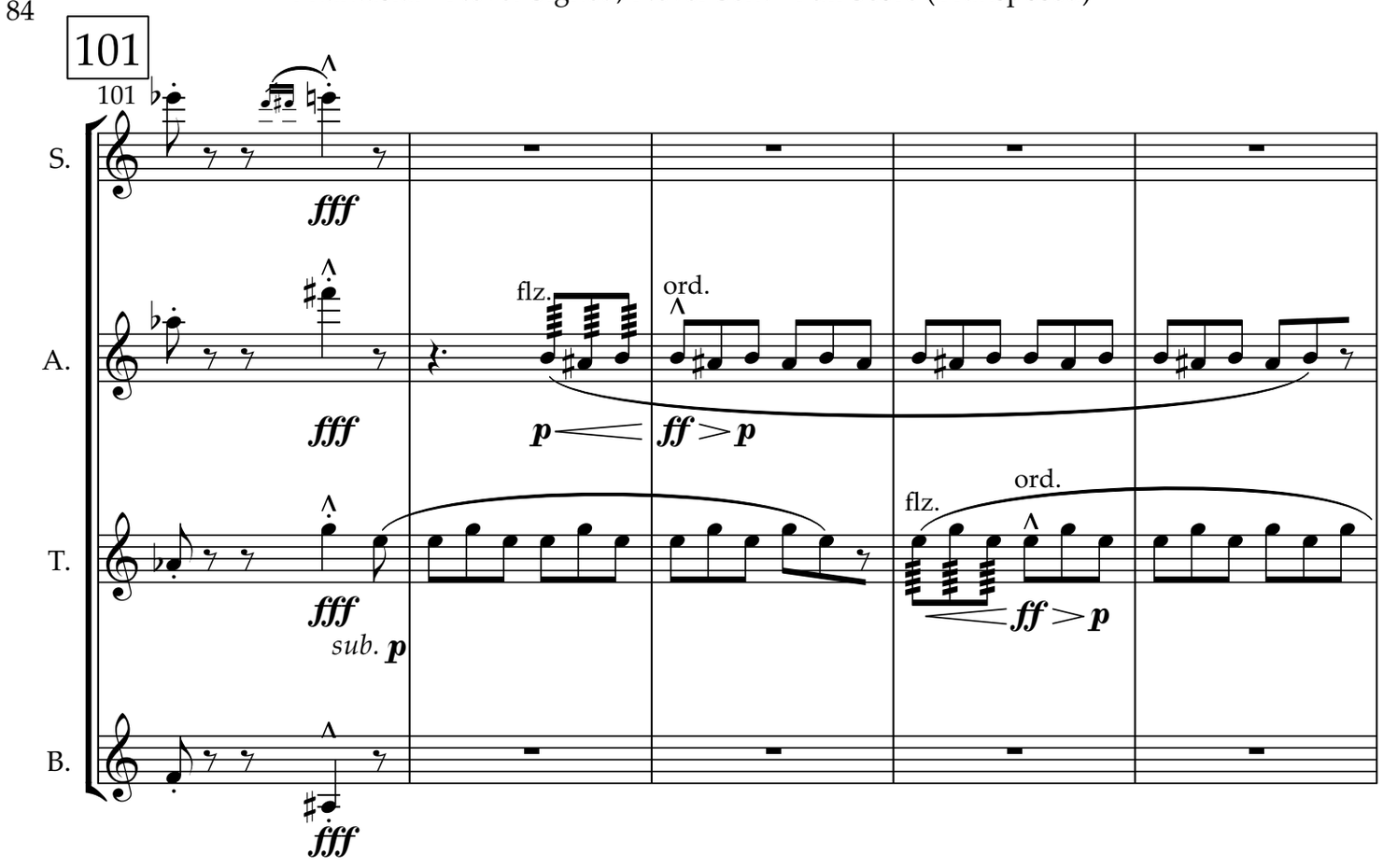


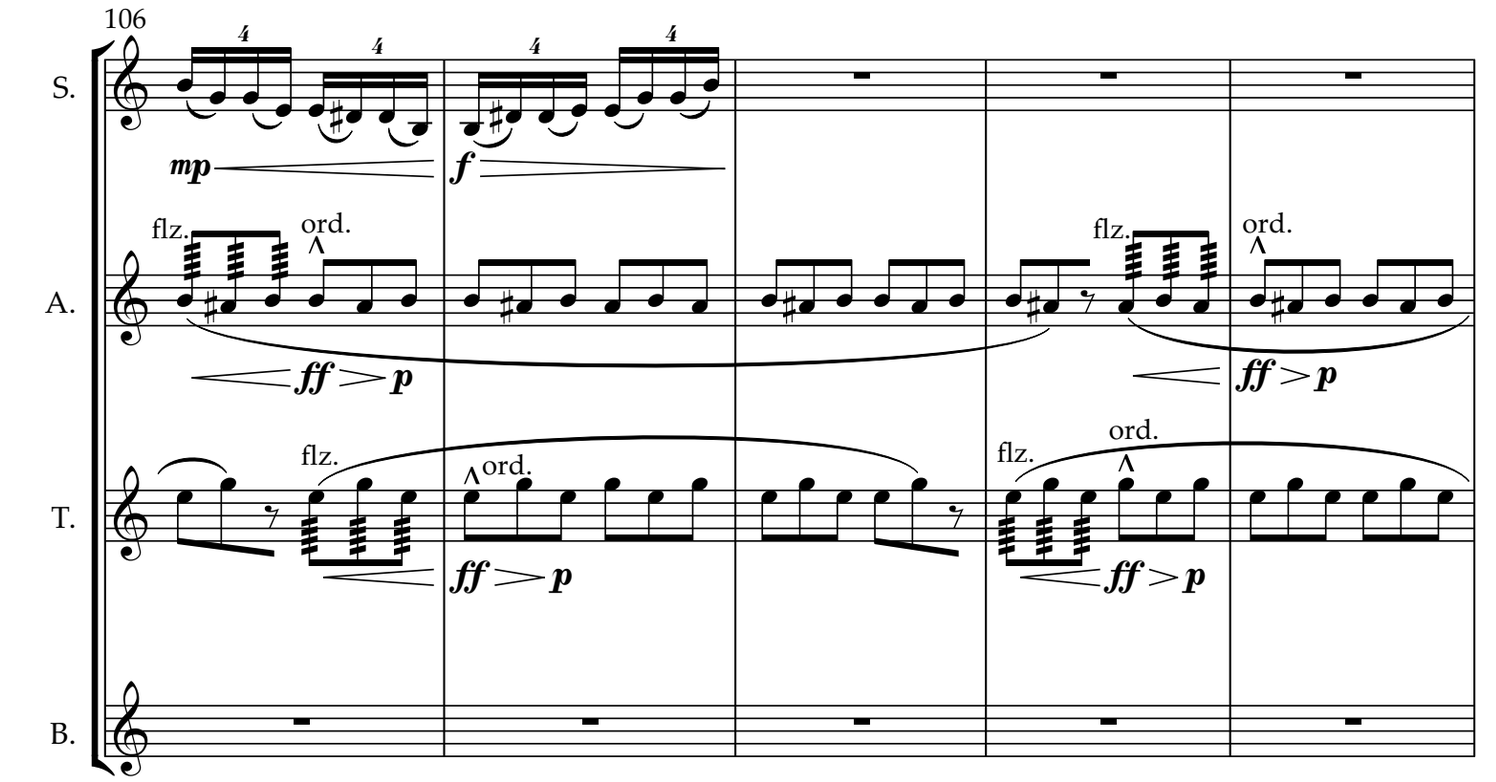

70
71
S.
A.
T.
B.
8va
(8)
75
mf
fff
p
f
overtone gliss.
gliss.

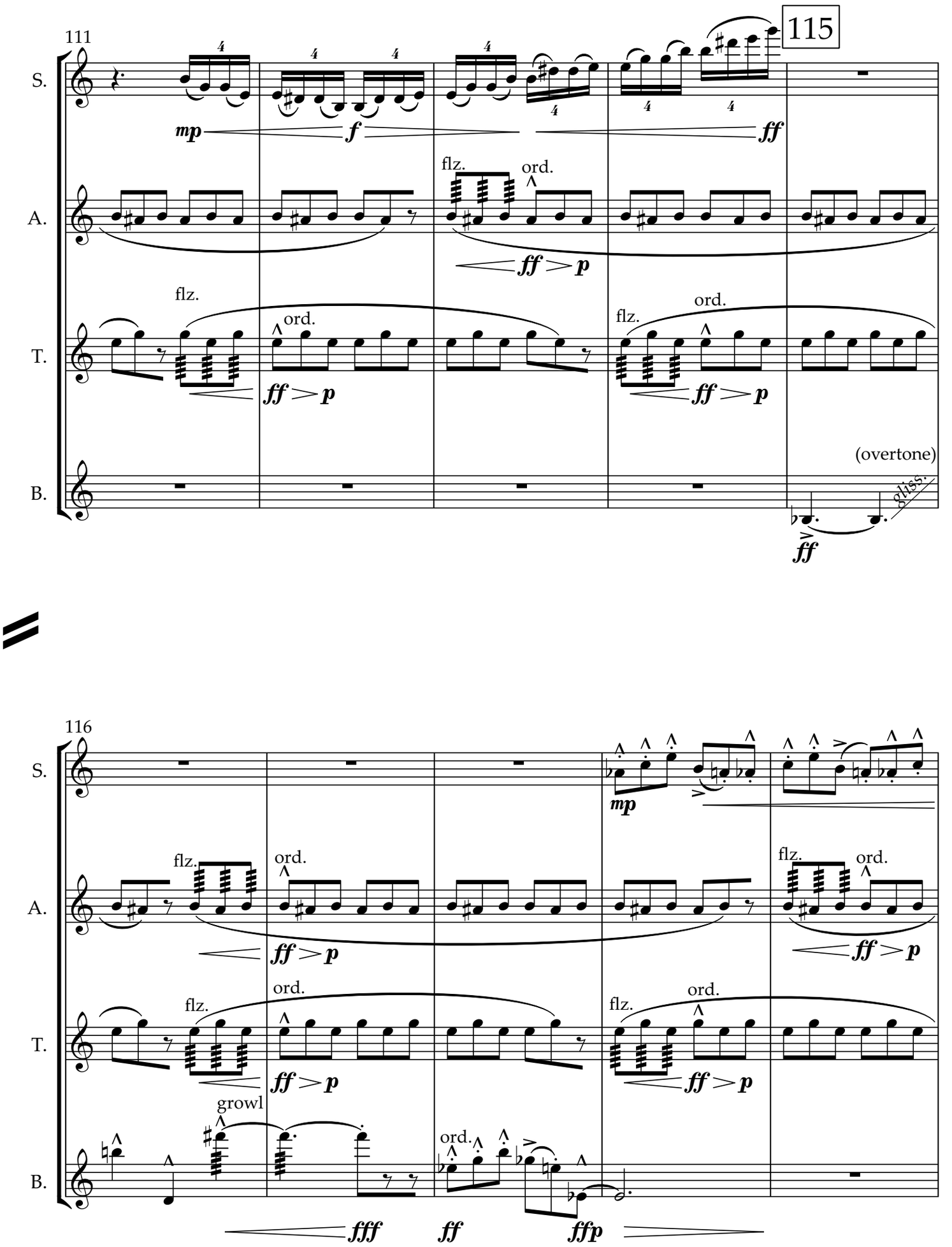

82
82
S.
A.
T.
B.
ff
ff
ff
mf
ff sub. f

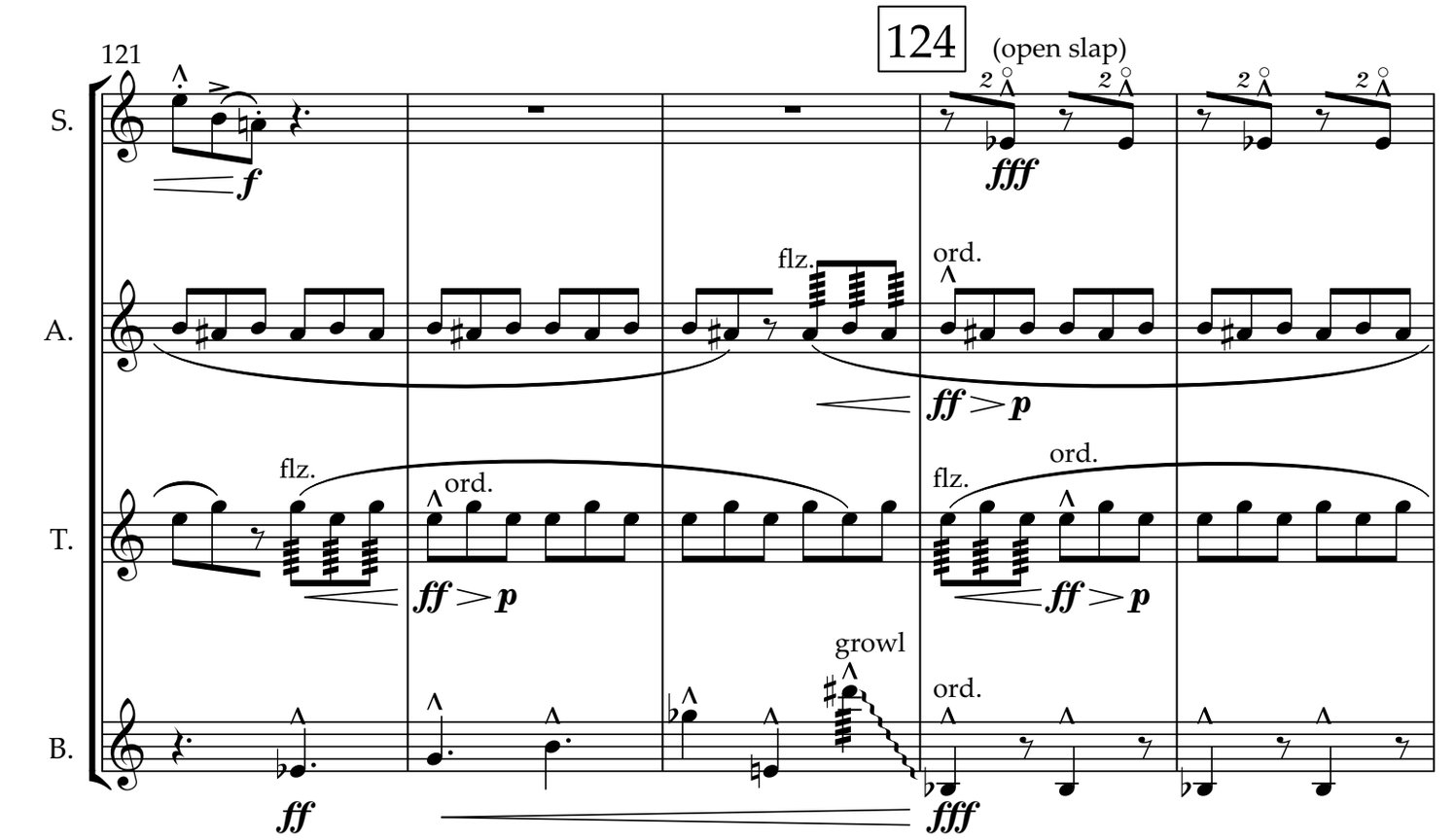

87
S.
A.
T.
B.
ff
mf
mf
f
ff
mf
(closed slap)
(open)
(closed)
(open)
f
mf
sff
mf
mf

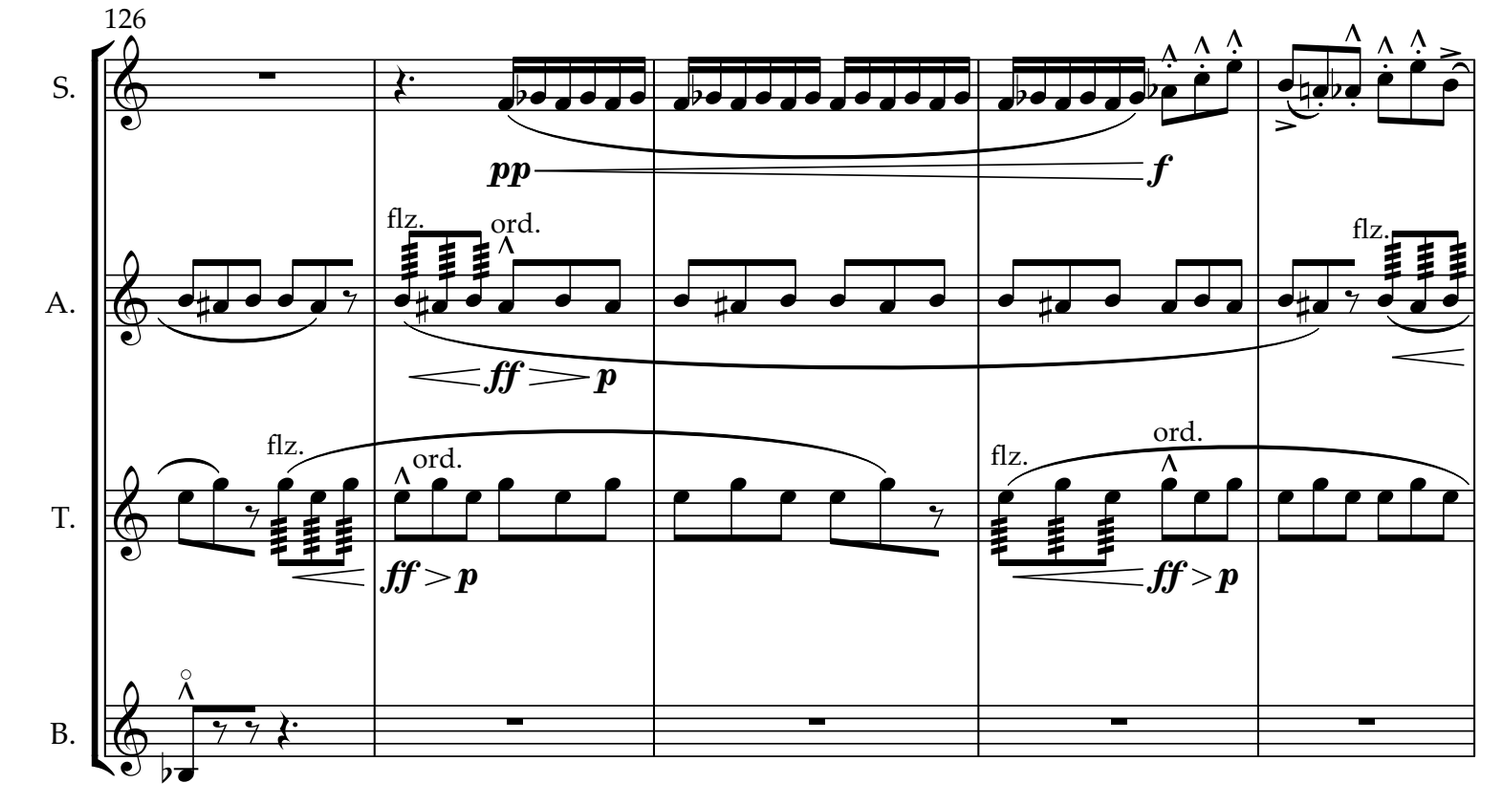

91
91
S.
A.
T.
B.
ff sub. f
96
ff

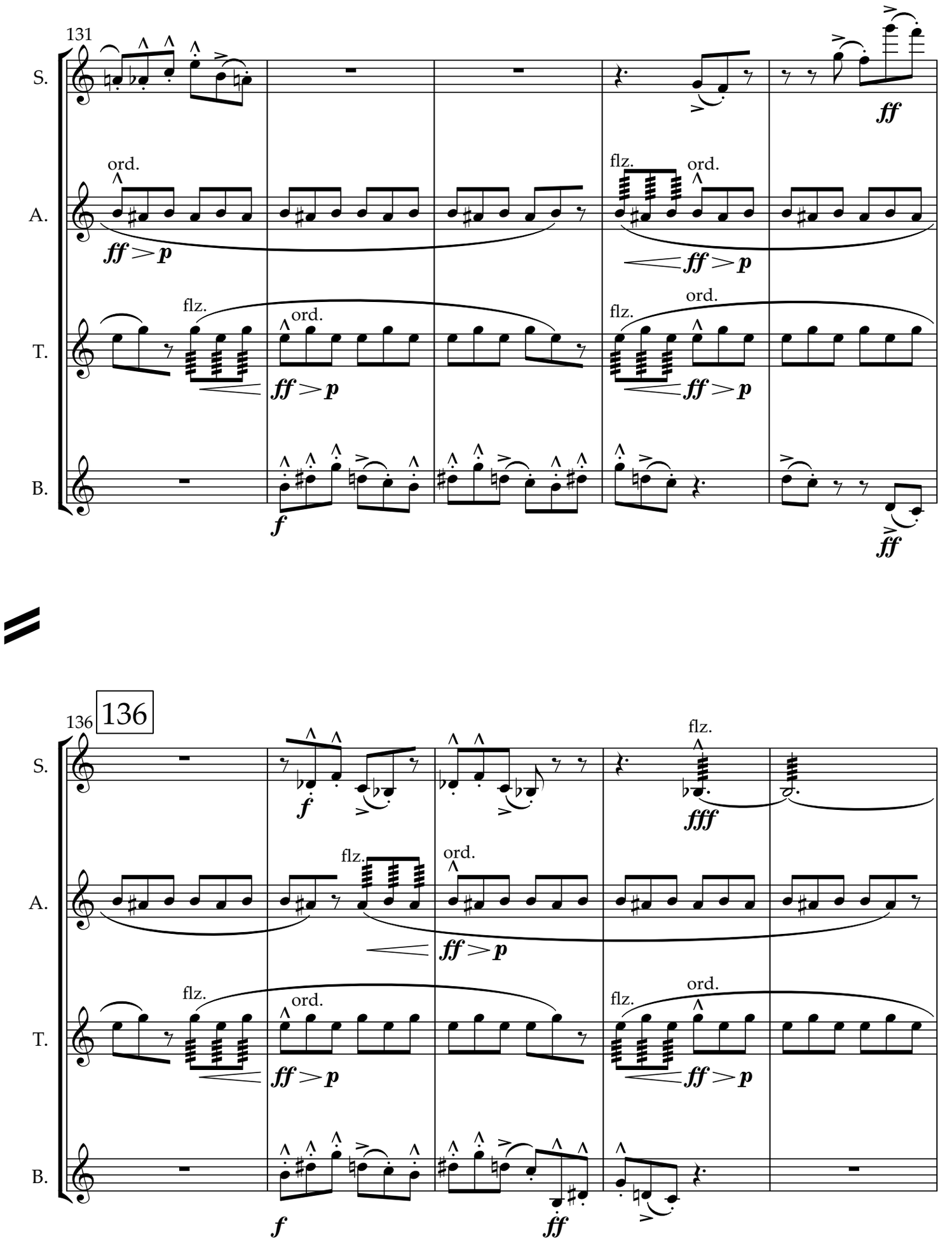

101
101
S.
A.
T.
B.
fff
flz.
ord.
p
ff > p
sub. p

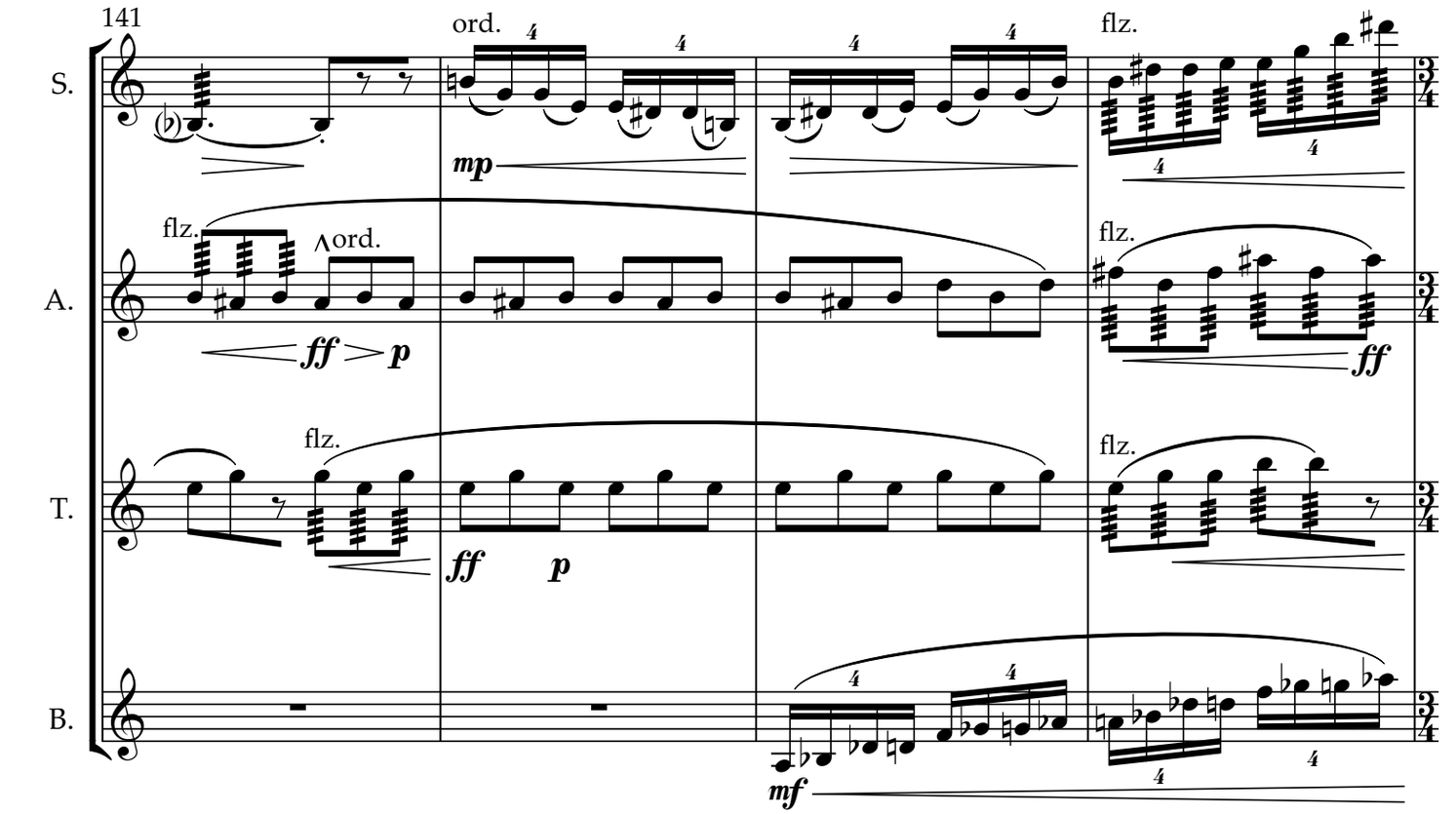

106
S.
A.
T.
B.
mp
f
flz.
ord.
ff > p

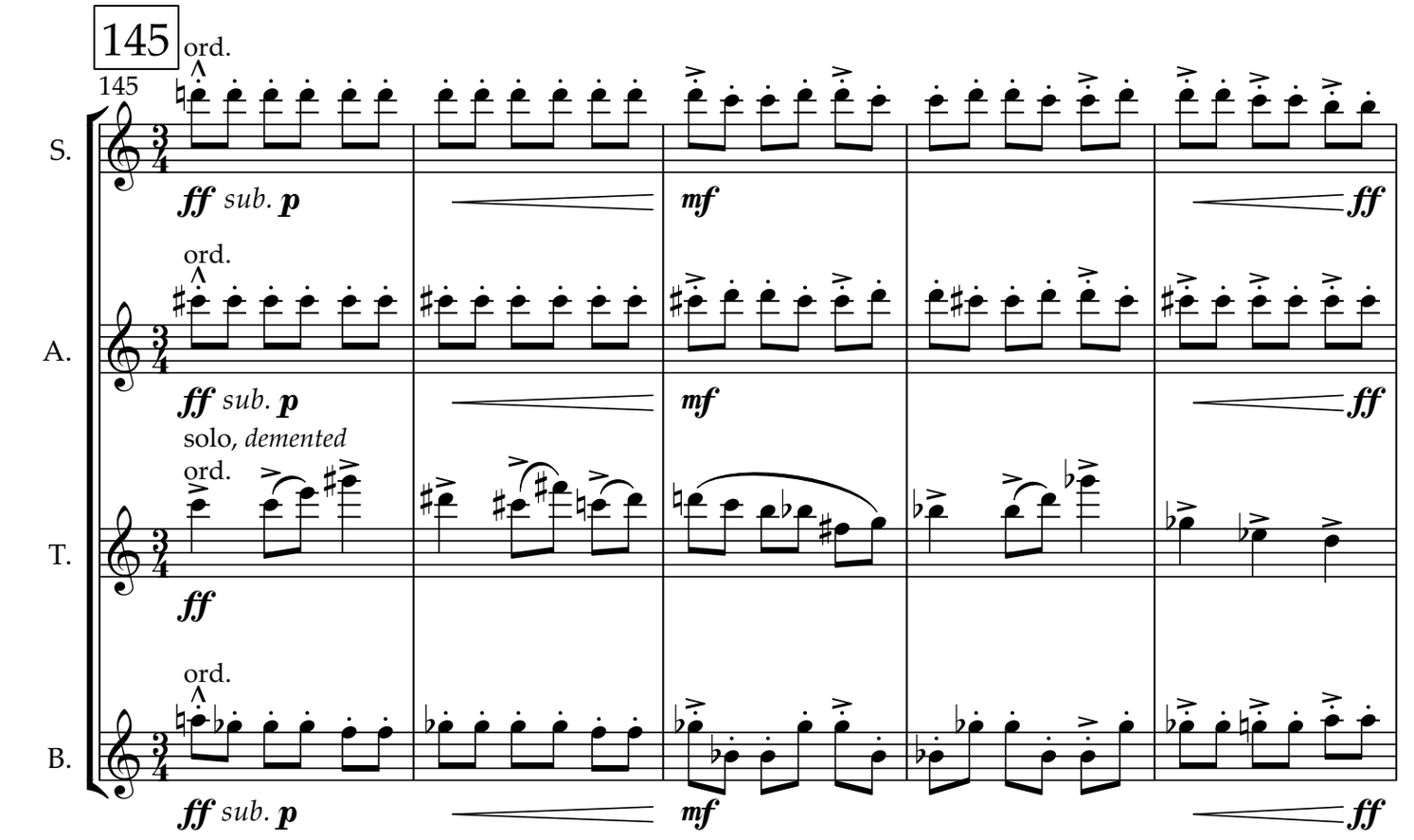

111
115
S.
A.
T.
B.
mp
f
ff
flz.
ord.
ff > p
(overtone)
gliss.
116
growl
fff
ff
ffp

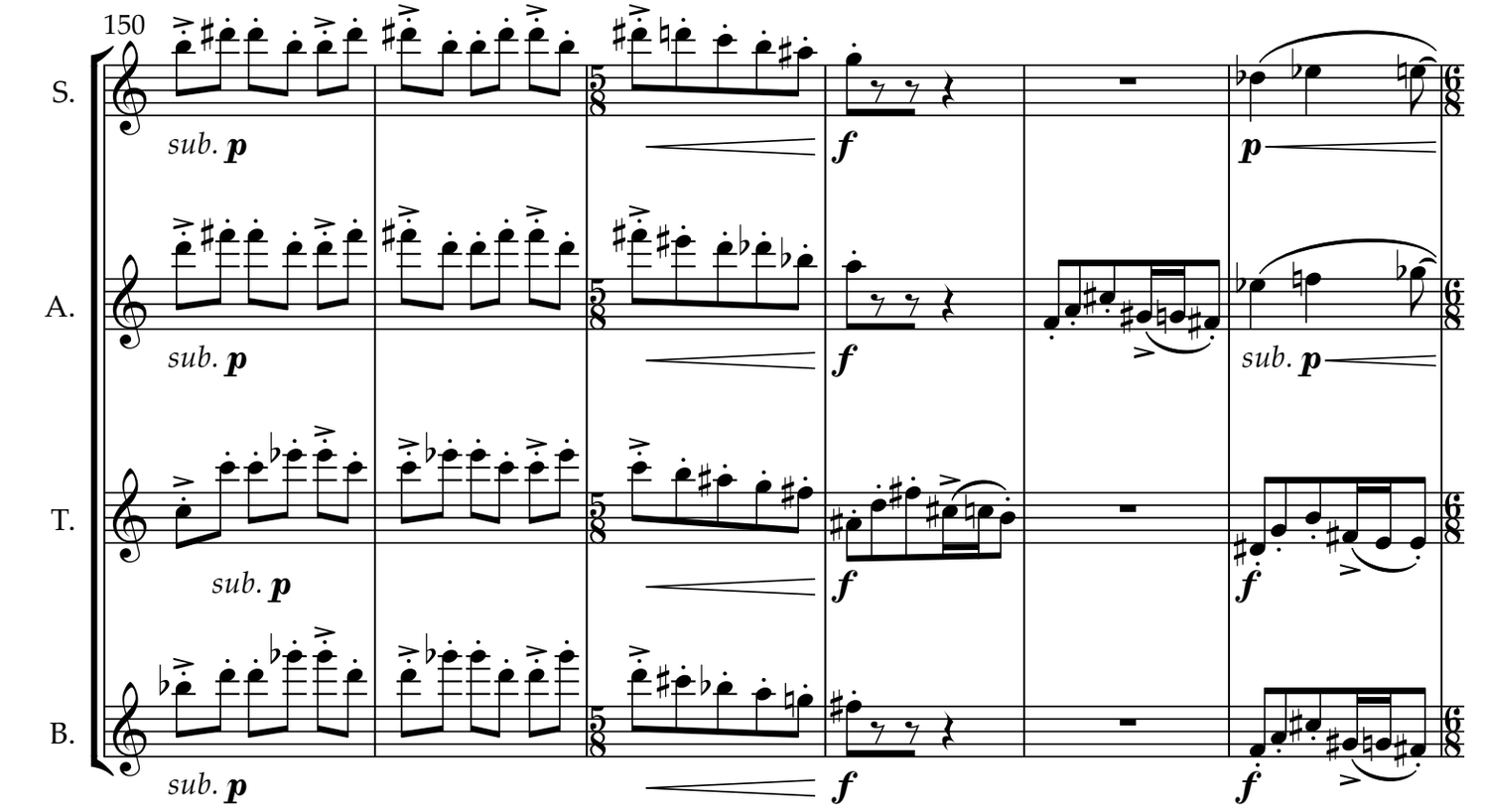

121
124
(open slap)
S.
A.
T.
B.
f
fff
flz.
ord.
ff > p
growl
ff
fff

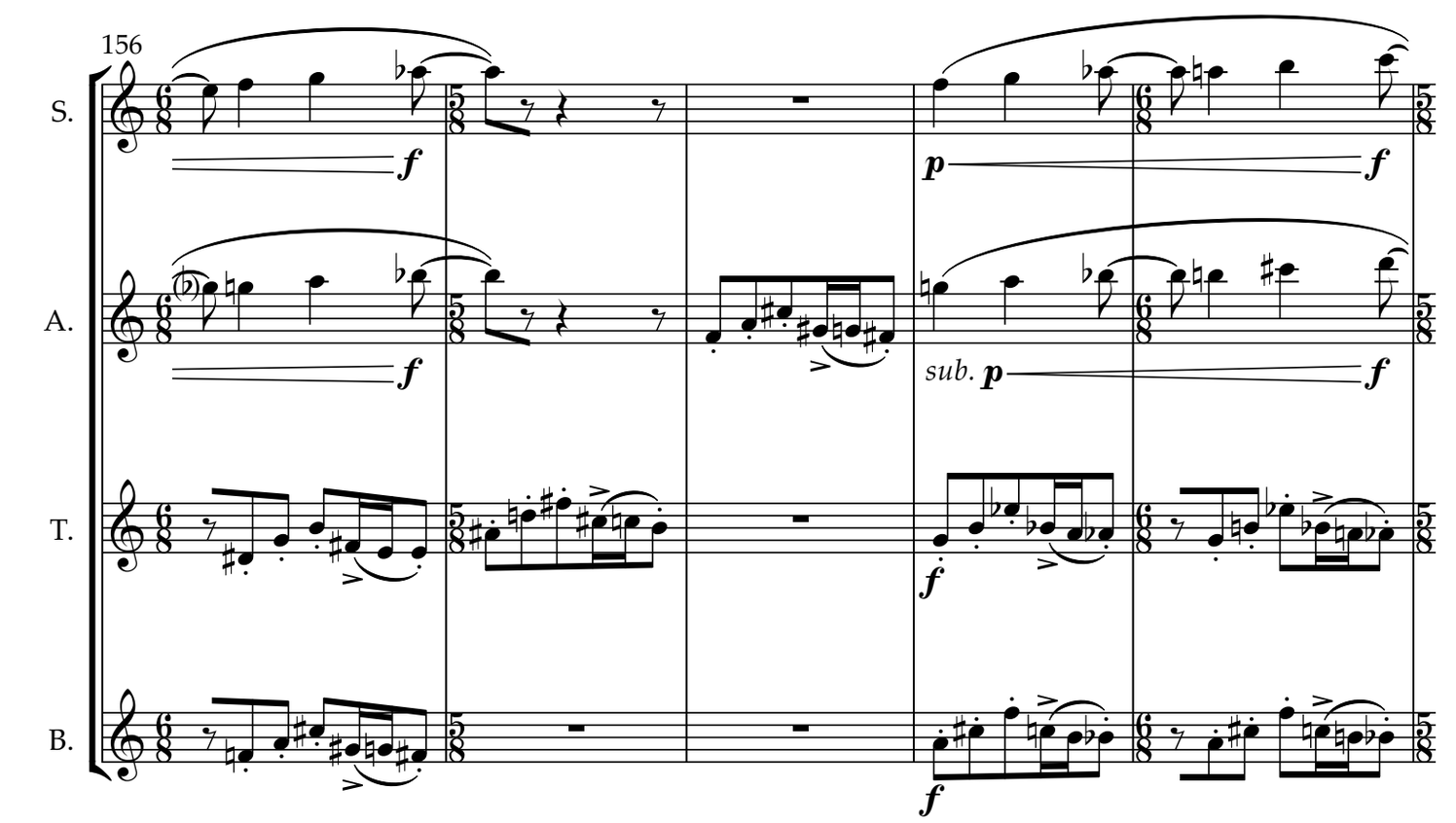

126
S.
A.
T.
B.
pp
f
flz.
ord.
ff > p

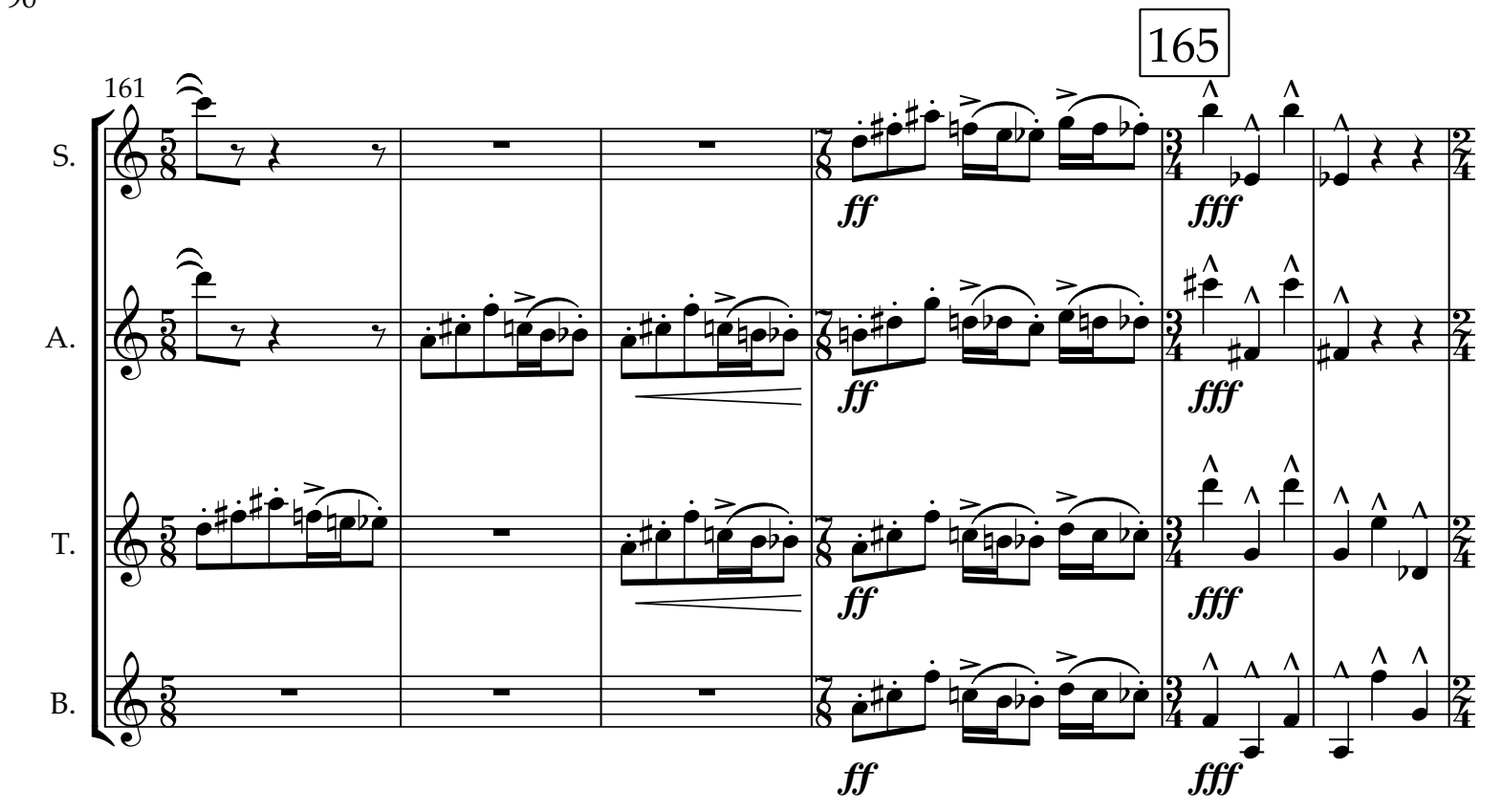

131
S.
A.
T.
B.
ord.
flz.
ff > p
f
ff
136
fff

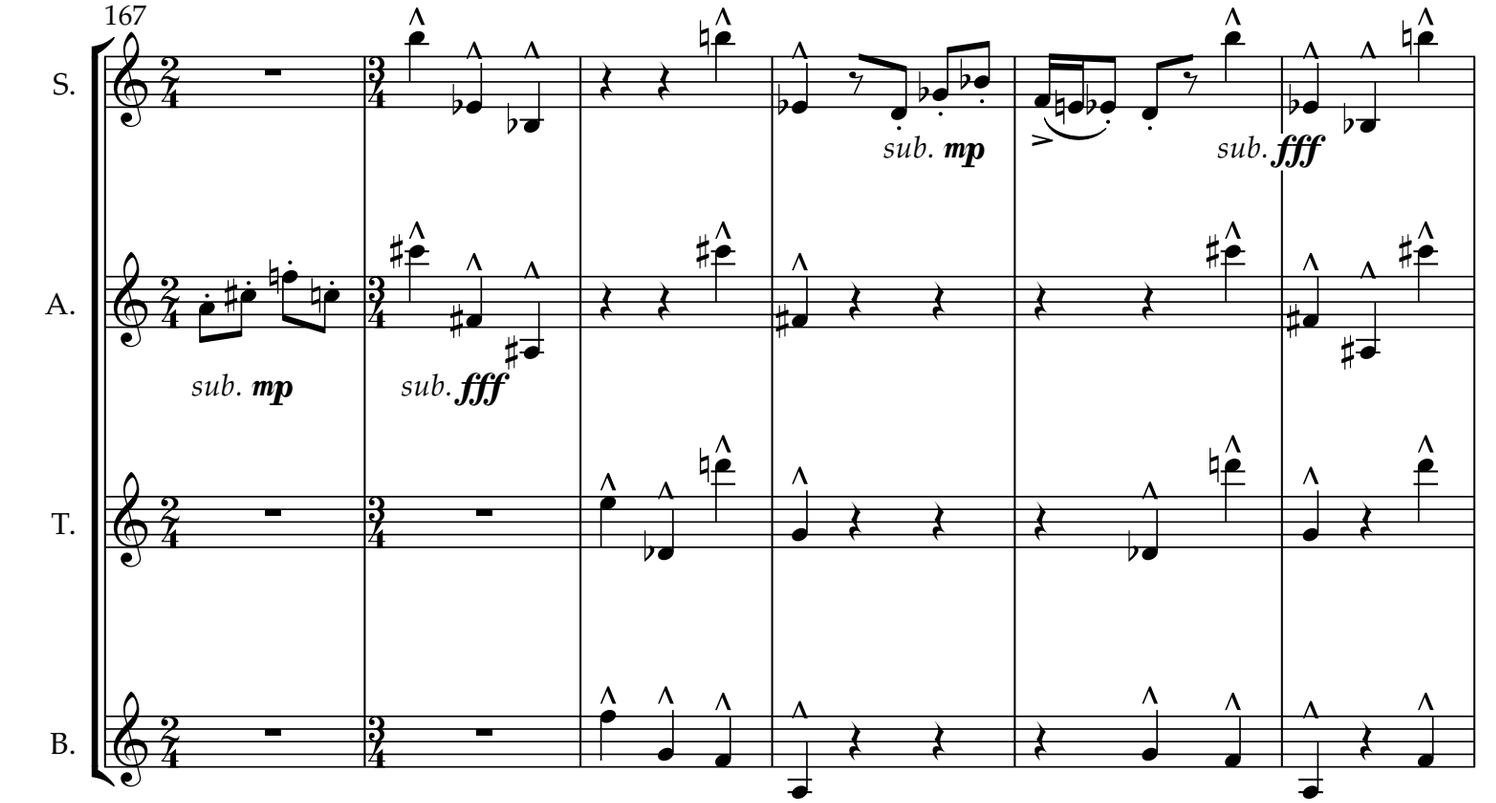

141
S.
A.
T.
B.
ord.
flz.
mp
ff
p
mf

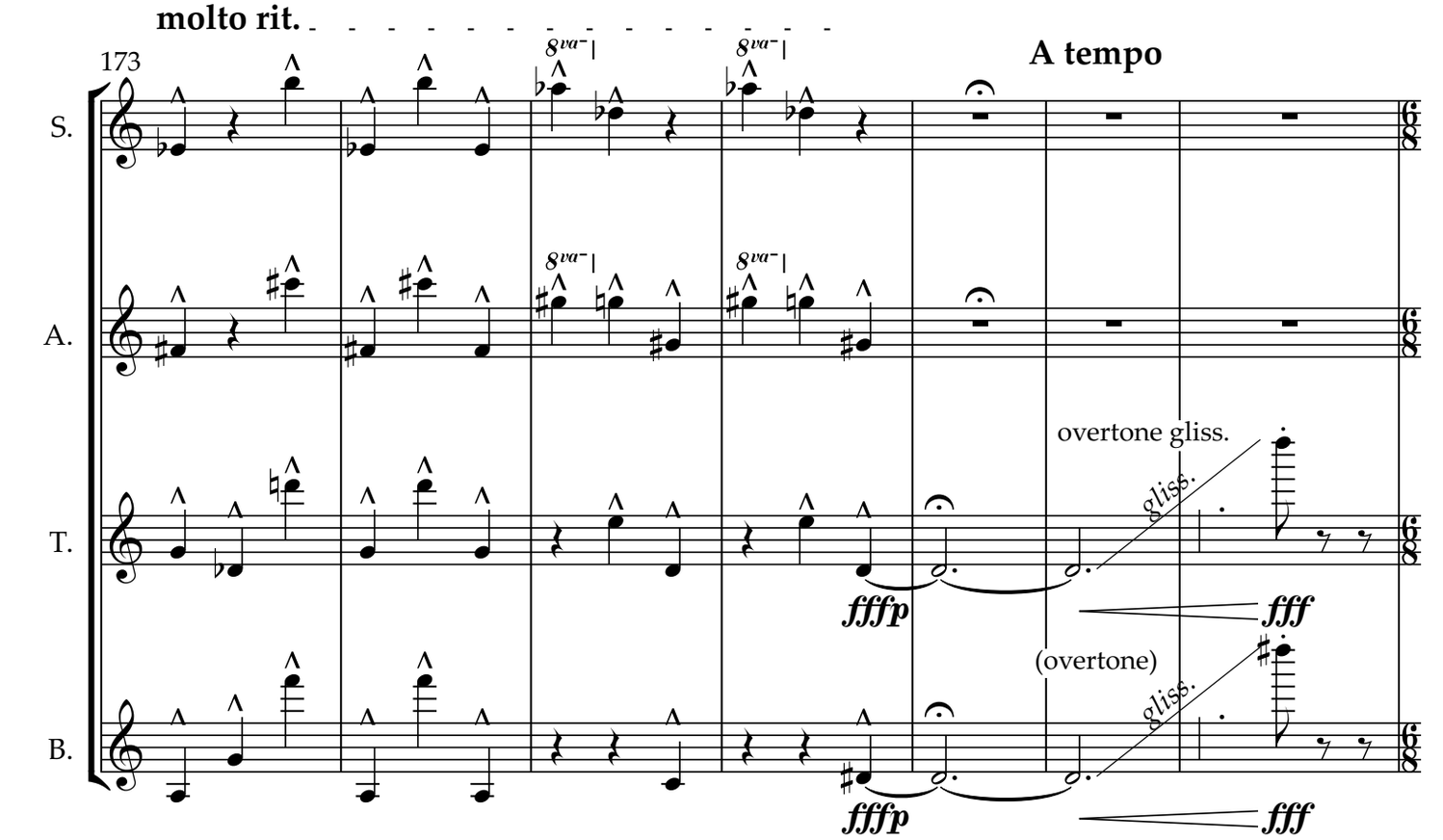

145
145
S.
A.
T.
B.
ord.
ff sub. p
mf
ff
solo, demented

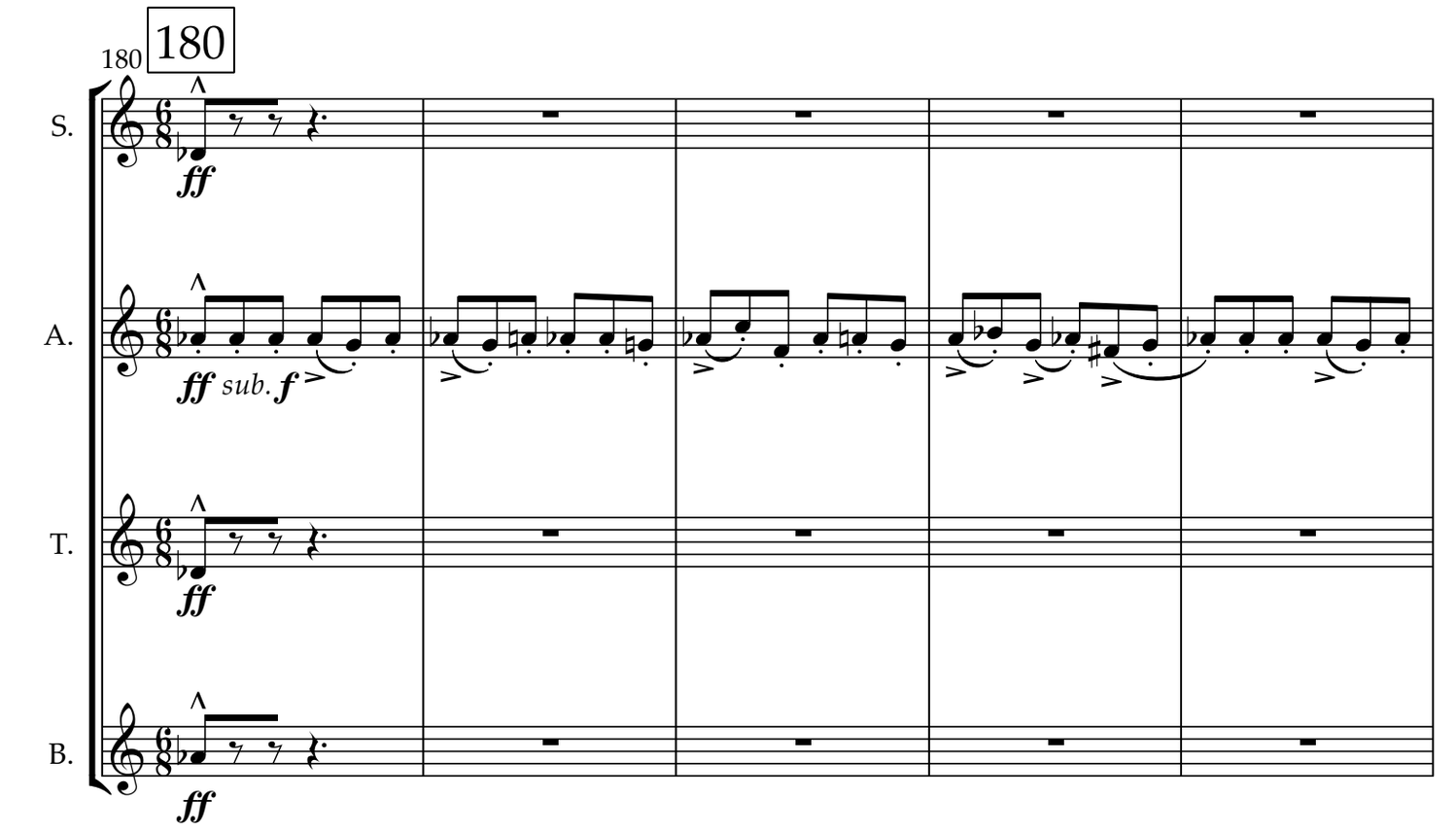

150
S.
A.
T.
B.
sub. p
f
p
sub. p
f
sub. p
f
sub. p
f

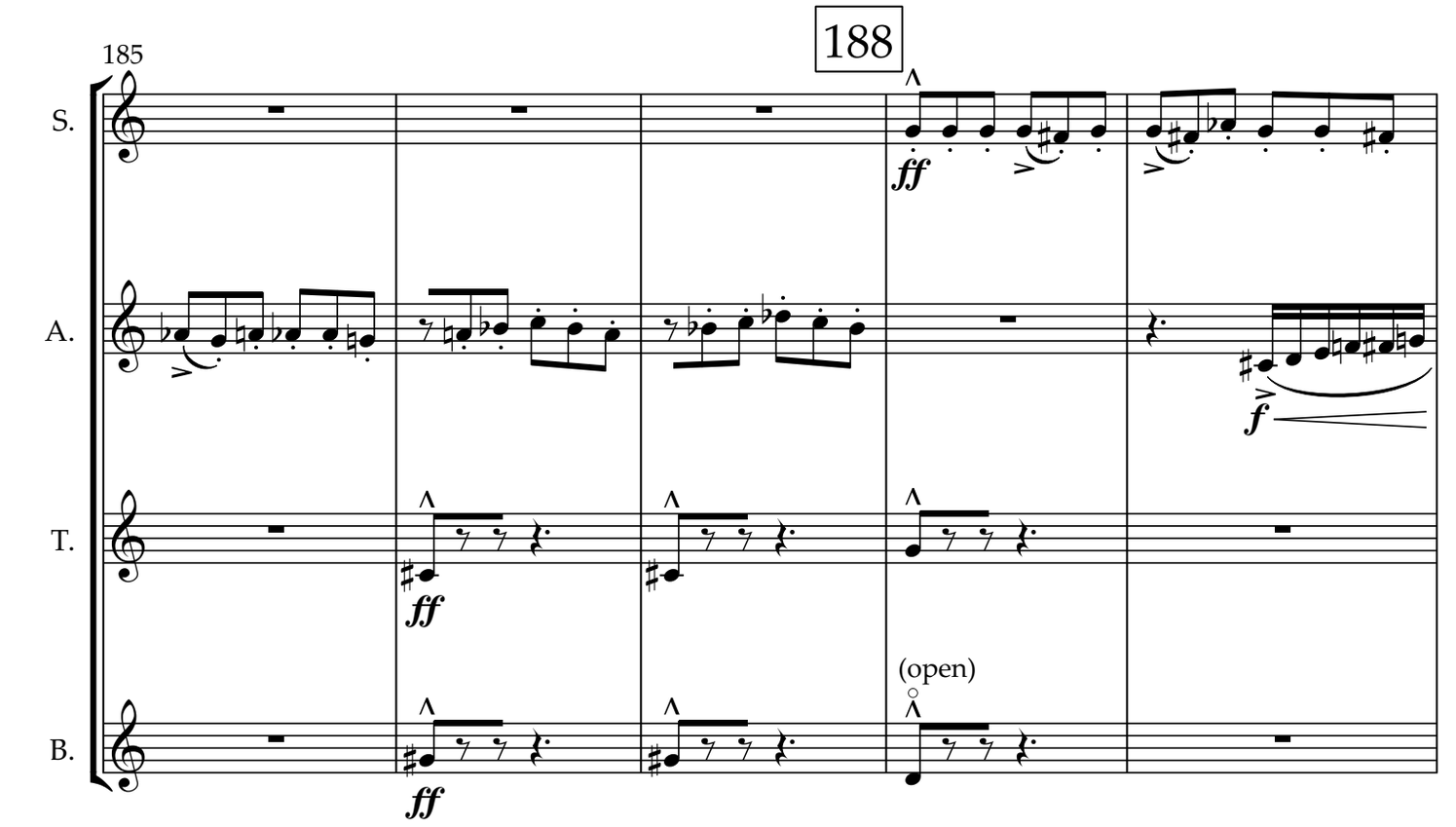

156
S.
A.
T.
B.
f
p
f
f
sub. p
f
f
f

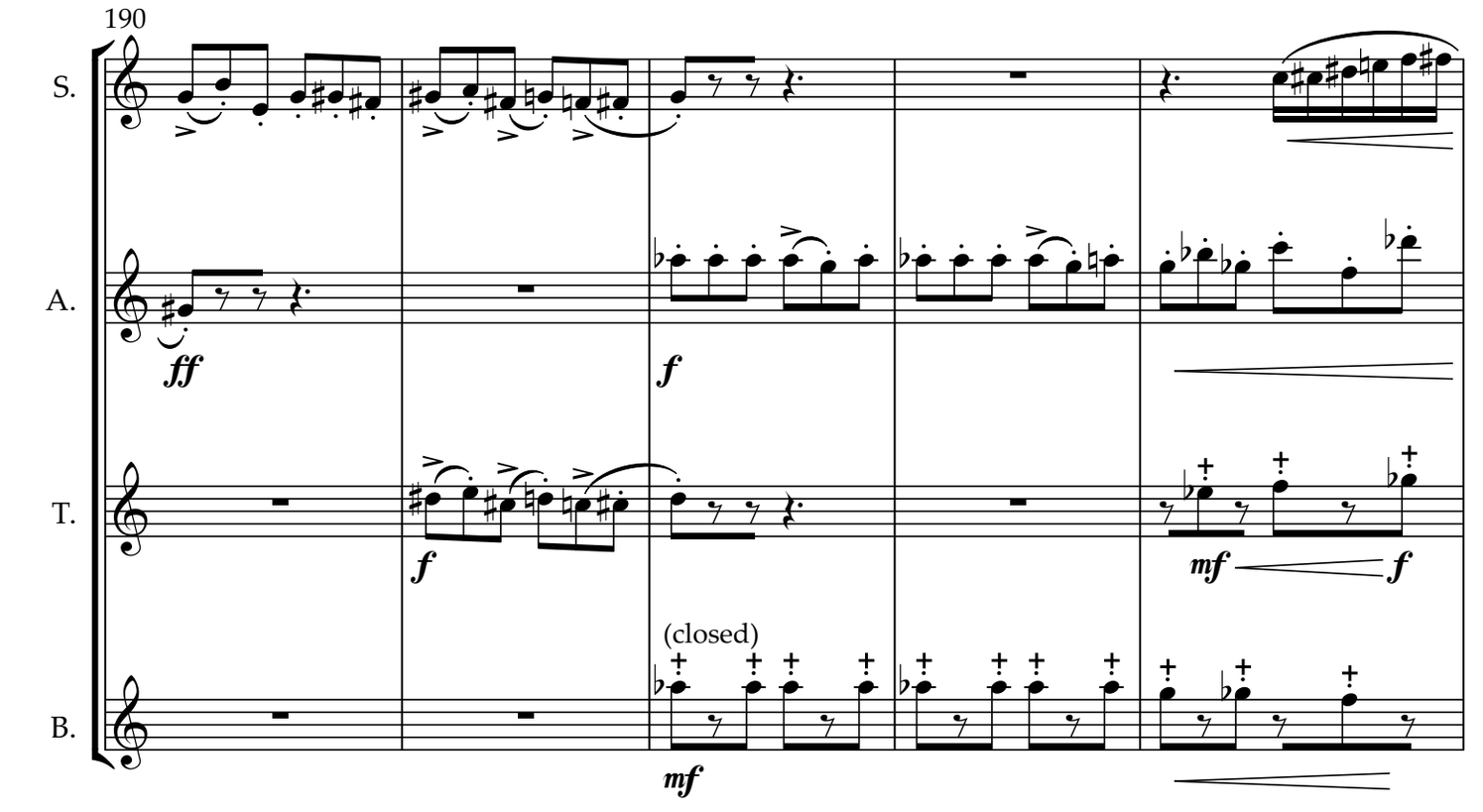

165
161
S.
A.
T.
B.
ff
fff


167
S.
A.
T.
B.
sub. mp
sub. fff
sub. mp
sub. fff


molto rit.
173
A tempo
S.
A.
T.
B.
8va
overtone gliss.
gliss.
fffp
fff
(overtone)


180
180
S.
A.
T.
B.
ff
ff sub. f


188
185
S.
A.
T.
B.
ff
f
(open)


190
S.
A.
T.
B.
ff
f
mf
(closed)

196

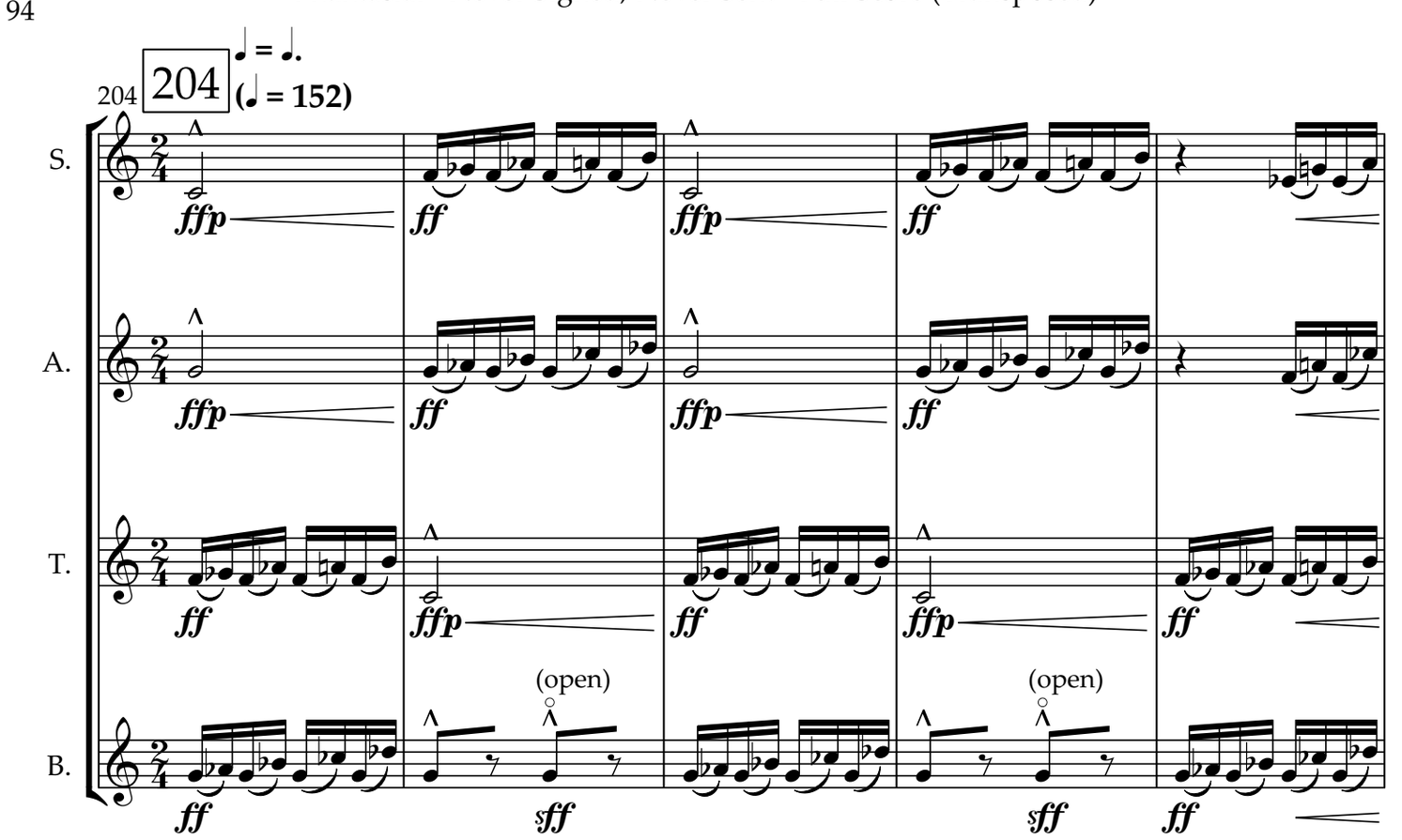
195

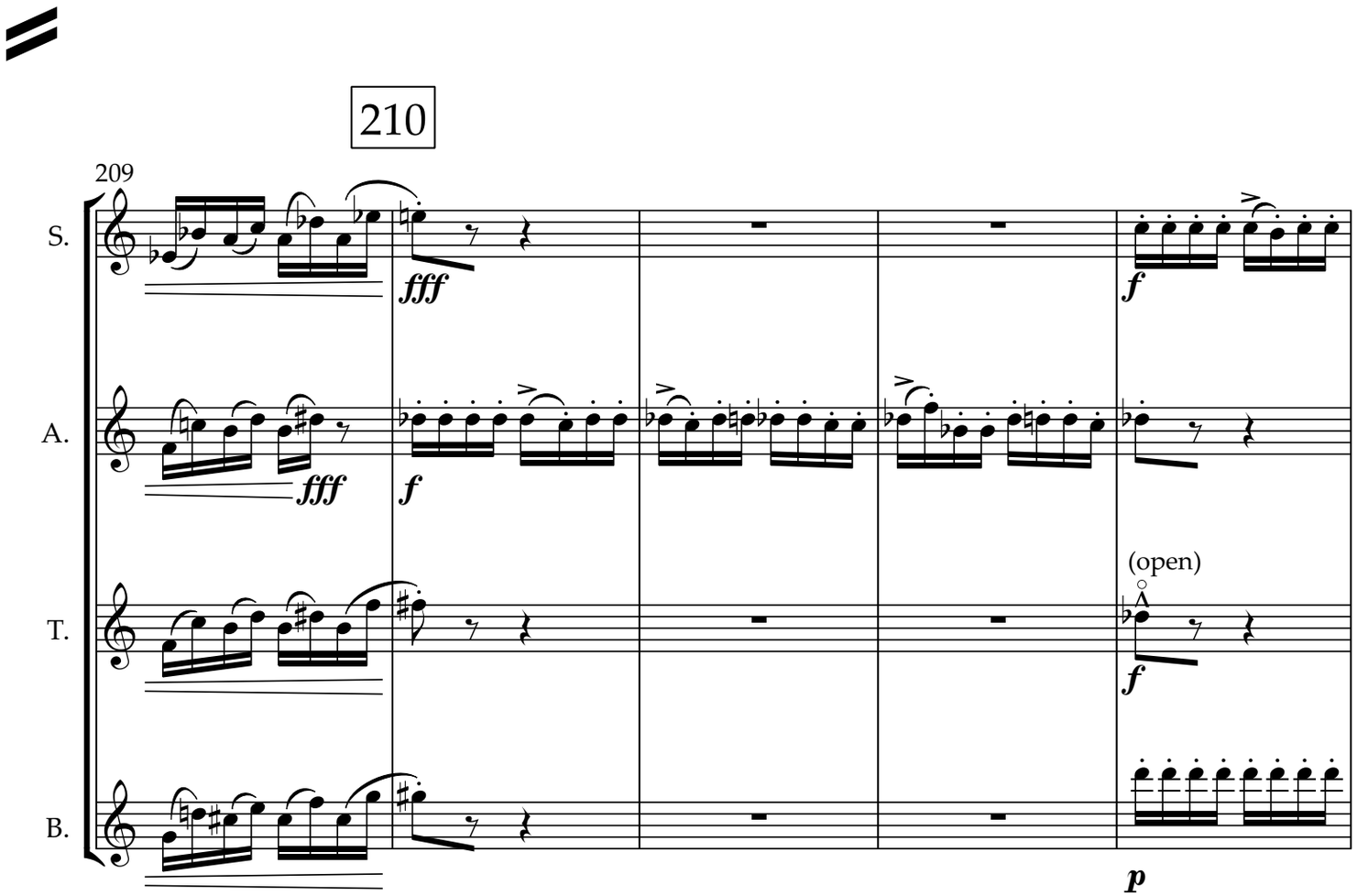
S.
A.
T.
B.

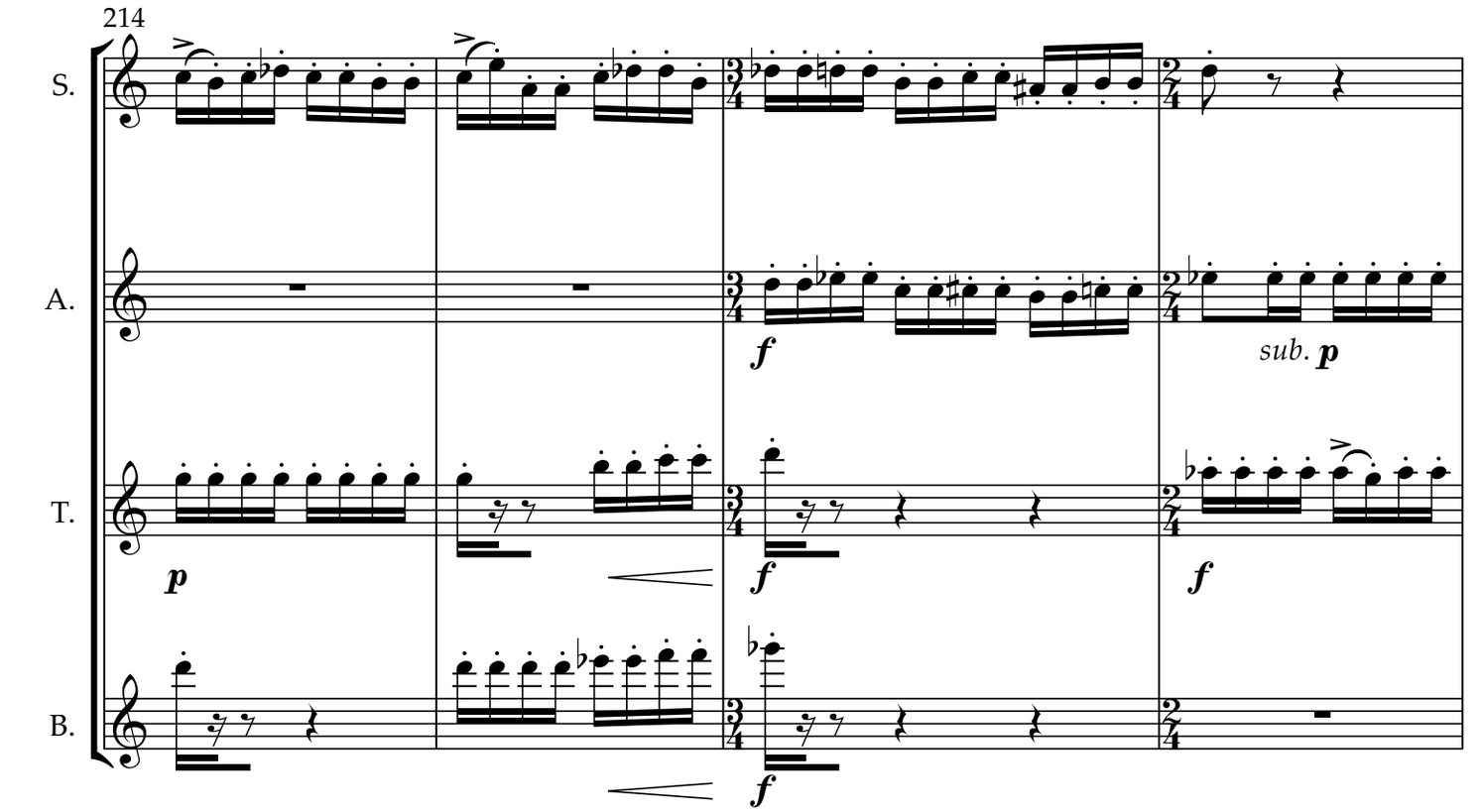
ff *fff* *f* *ff* *fff*

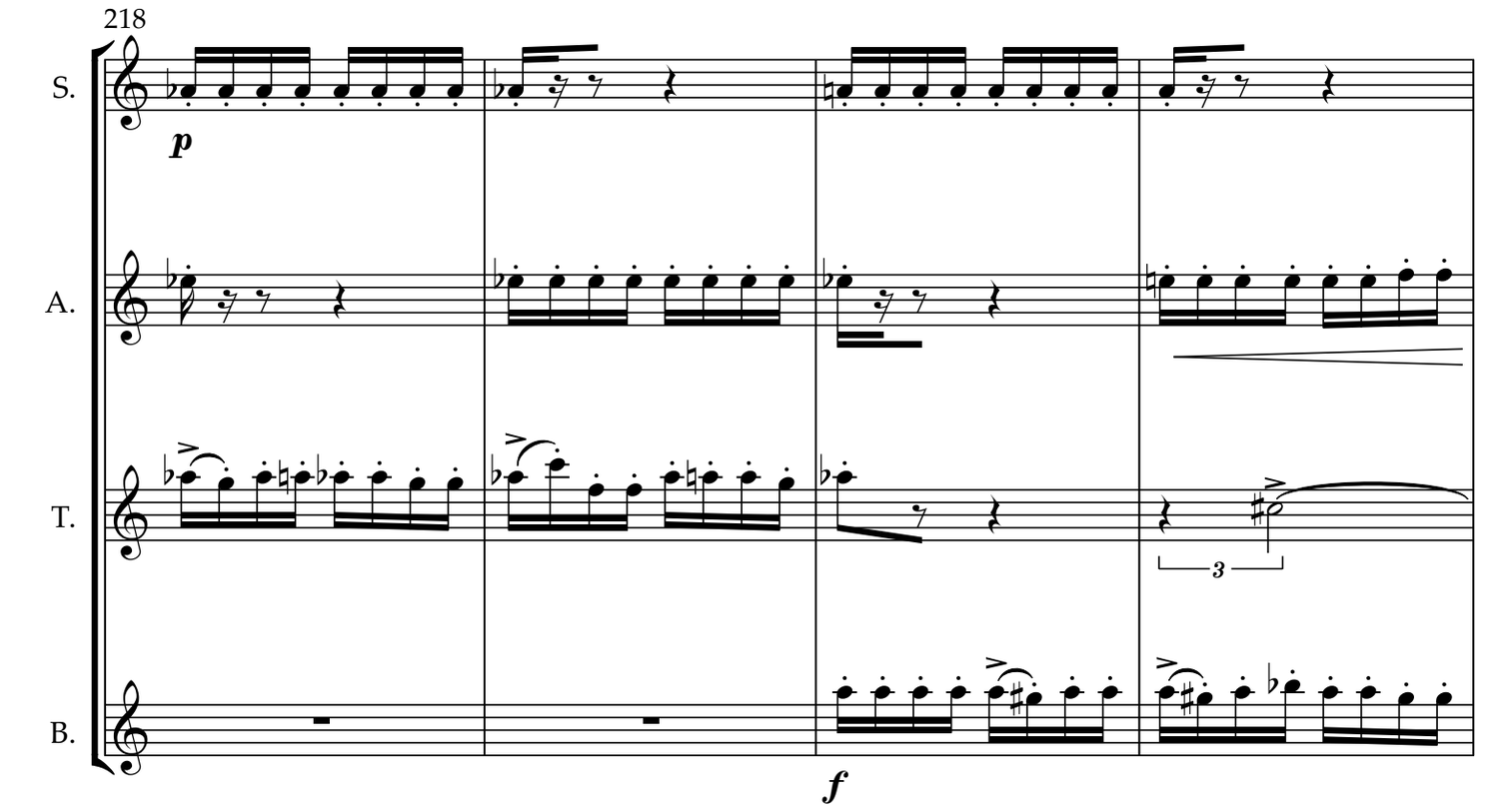
199

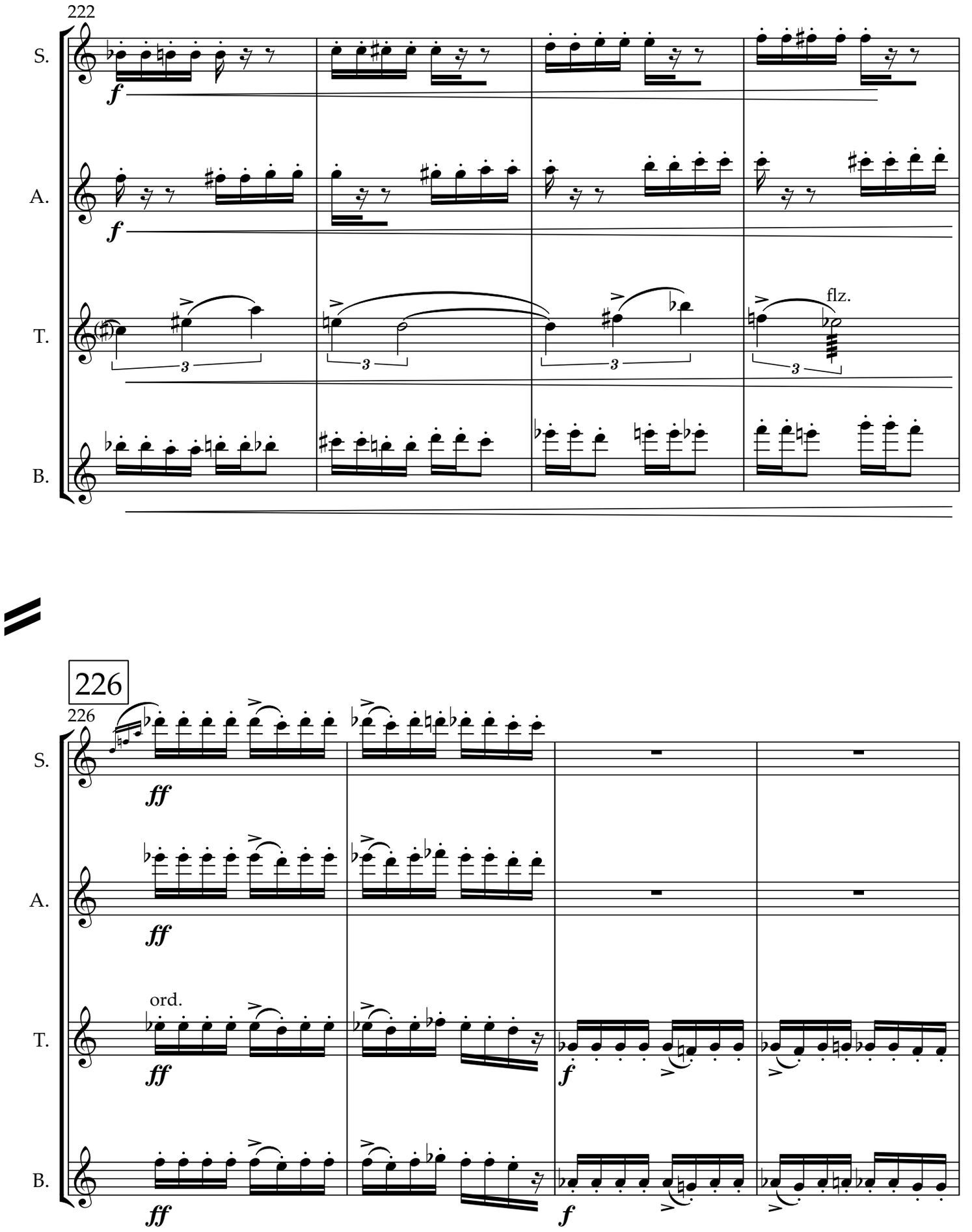
G.P.
(in time)

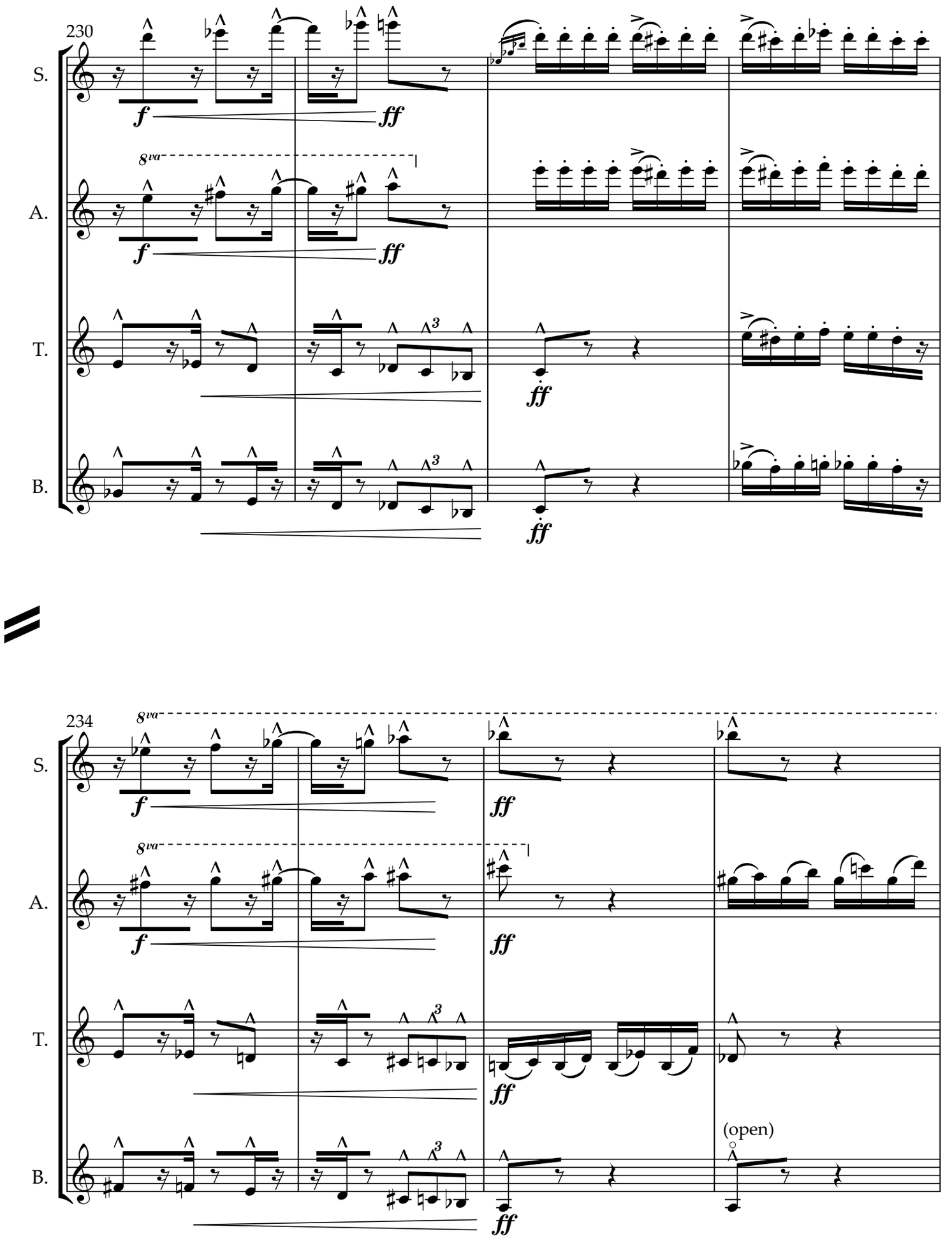

204
♩ = ♩.
(♩ = 152)
204
S.
A.
T.
B.
ffp
ff
(open)
sff

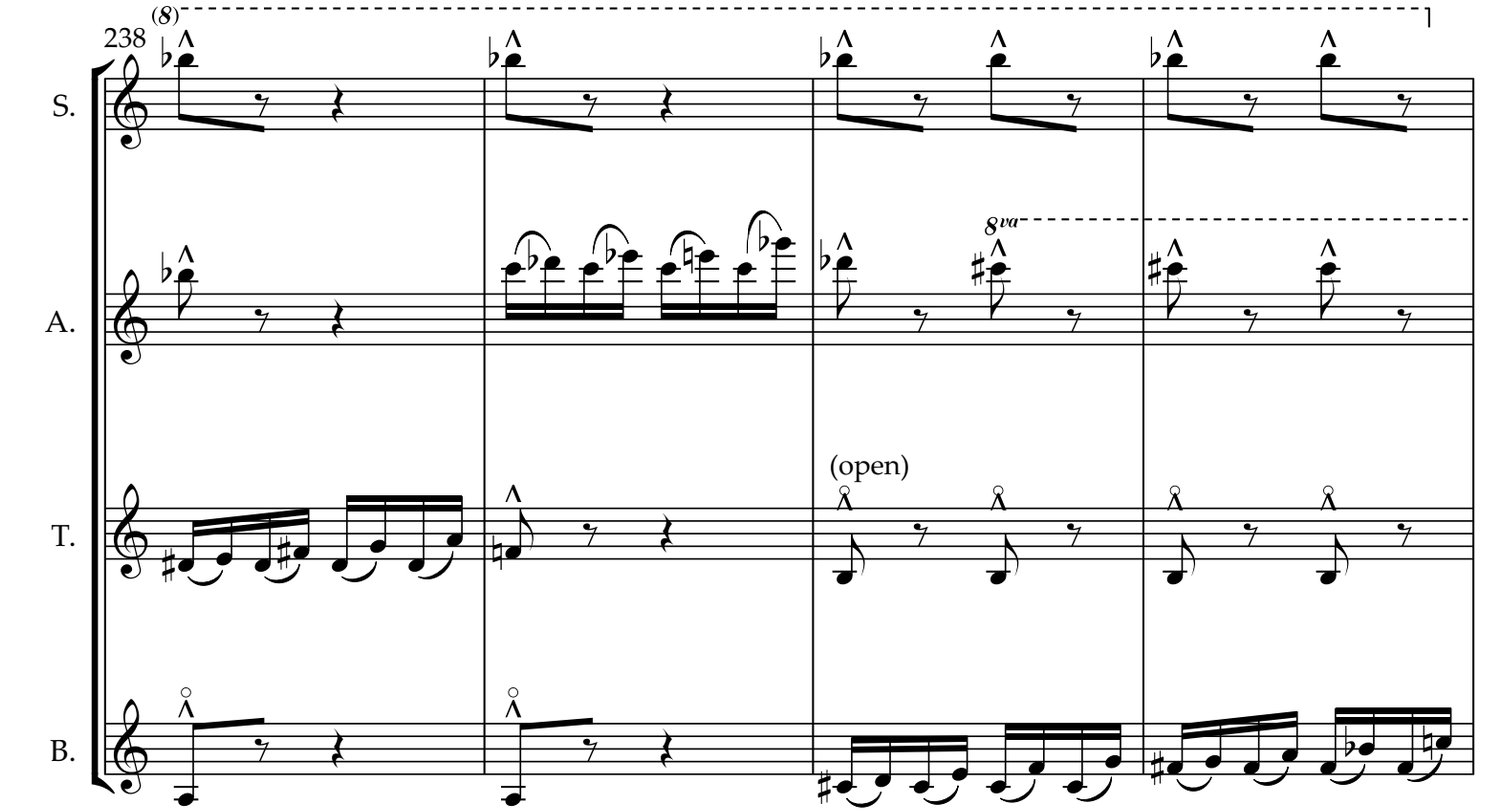

210
209
S.
A.
T.
B.
fff
f
(open)
p

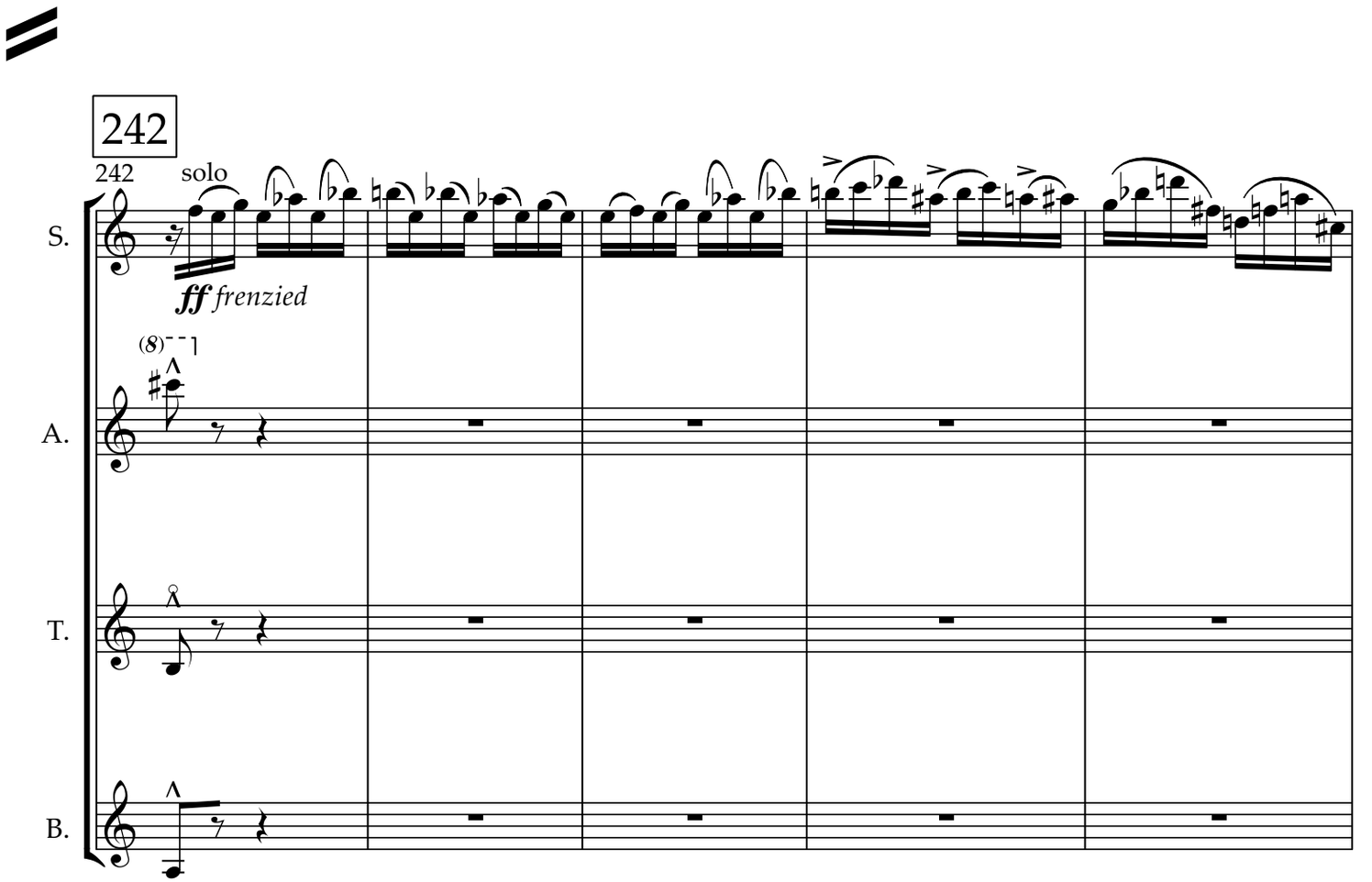

214
S.
A.
T.
B.
sub. p

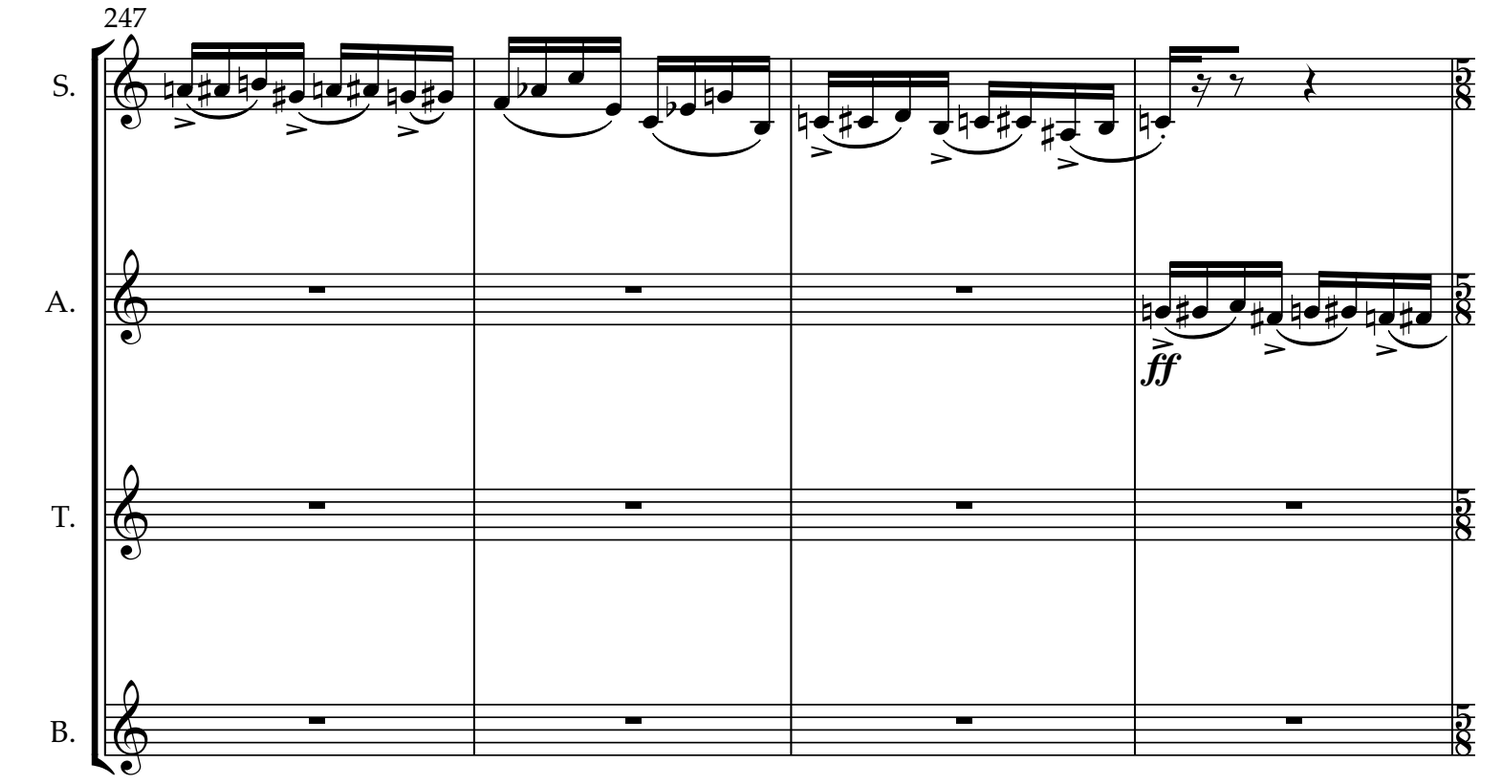

218
S.
A.
T.
B.
3

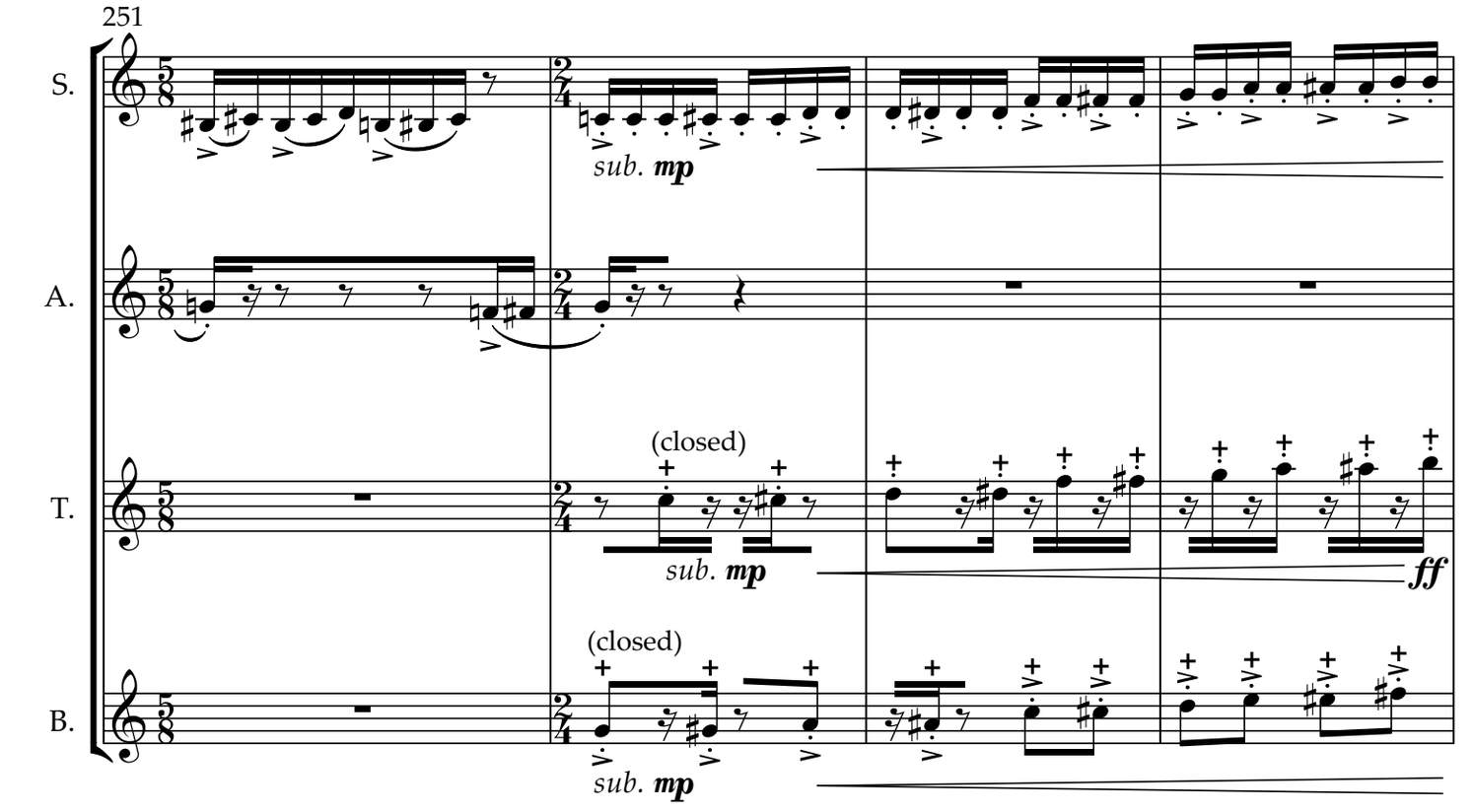

222
S.
A.
T.
B.
f
flz.
3
226
ff
ord.

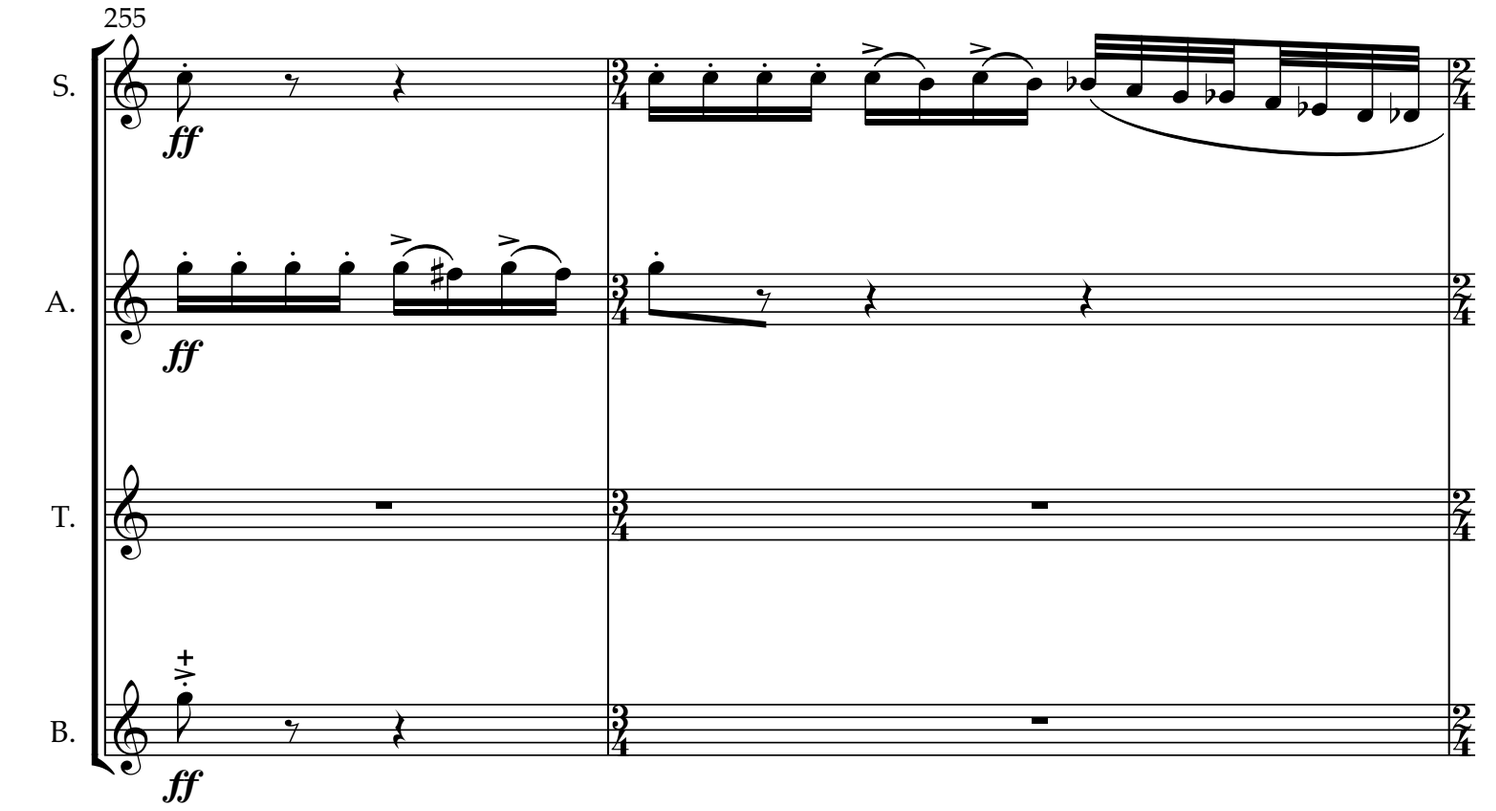

230
S.
A.
T.
B.
8va
f
ff
234
(open)

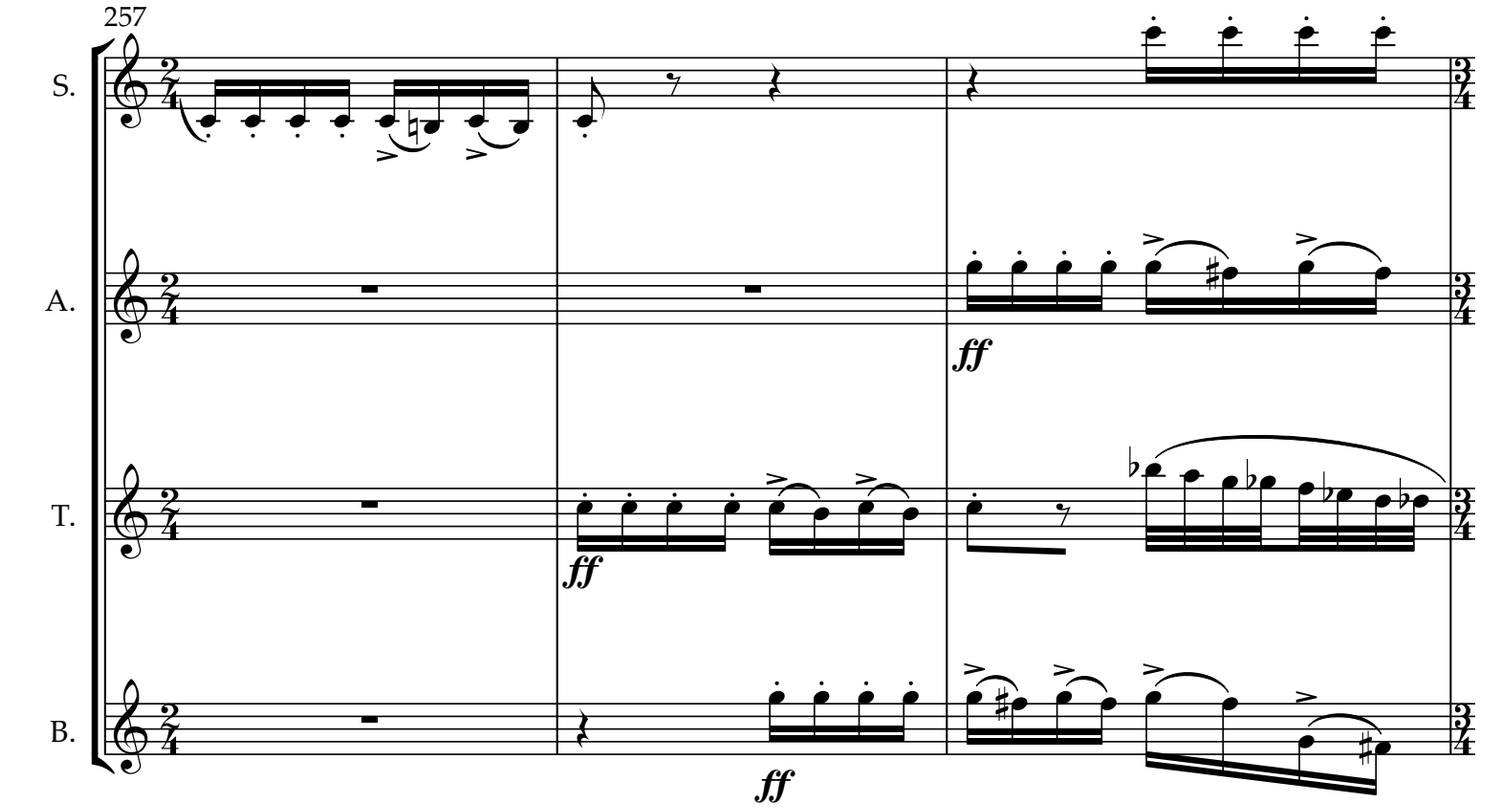

238
(8)
S.
A.
8va
T.
(open)
B.

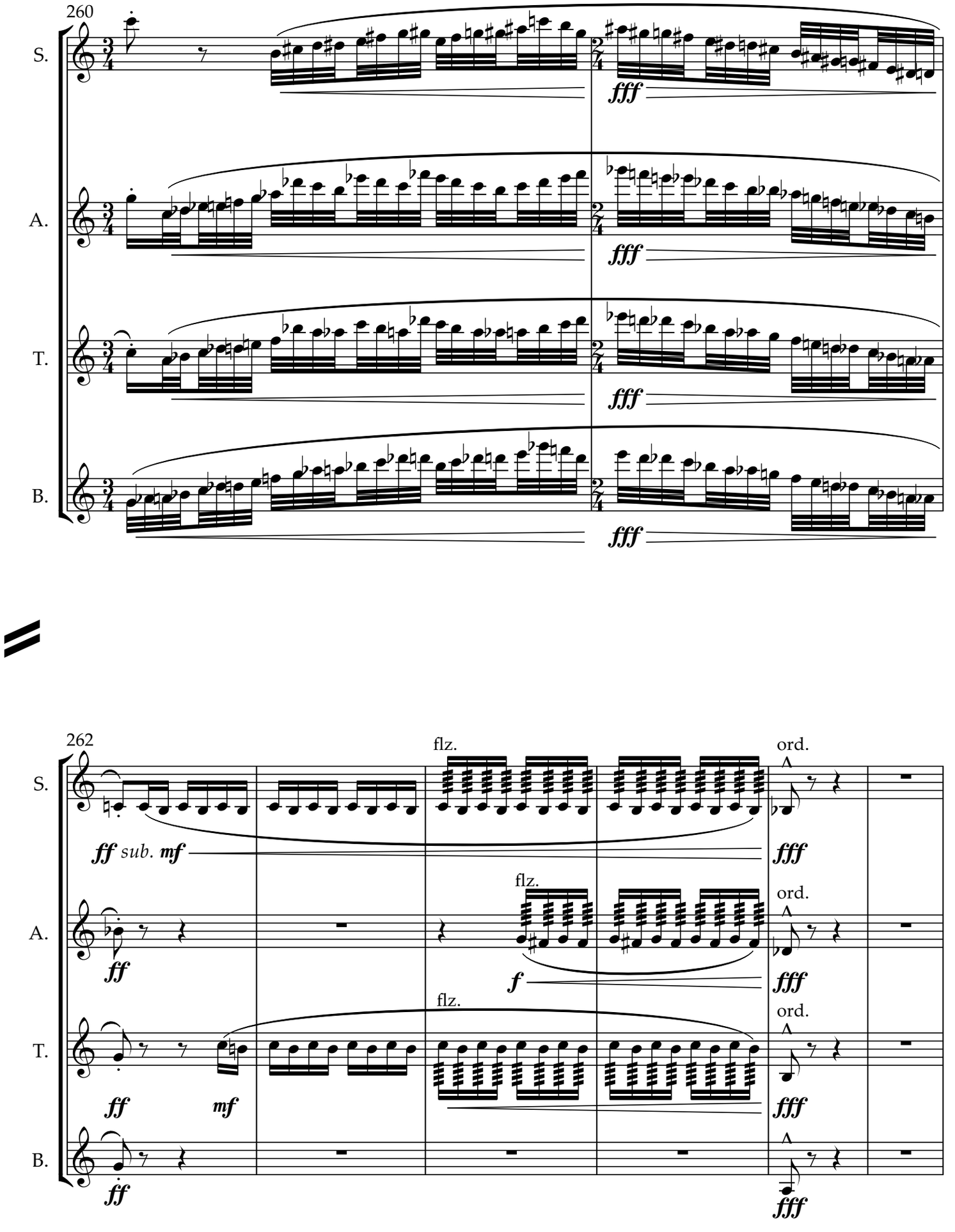

242
242
solo
S.
ff frenzied
(8)
A.
T.
B.

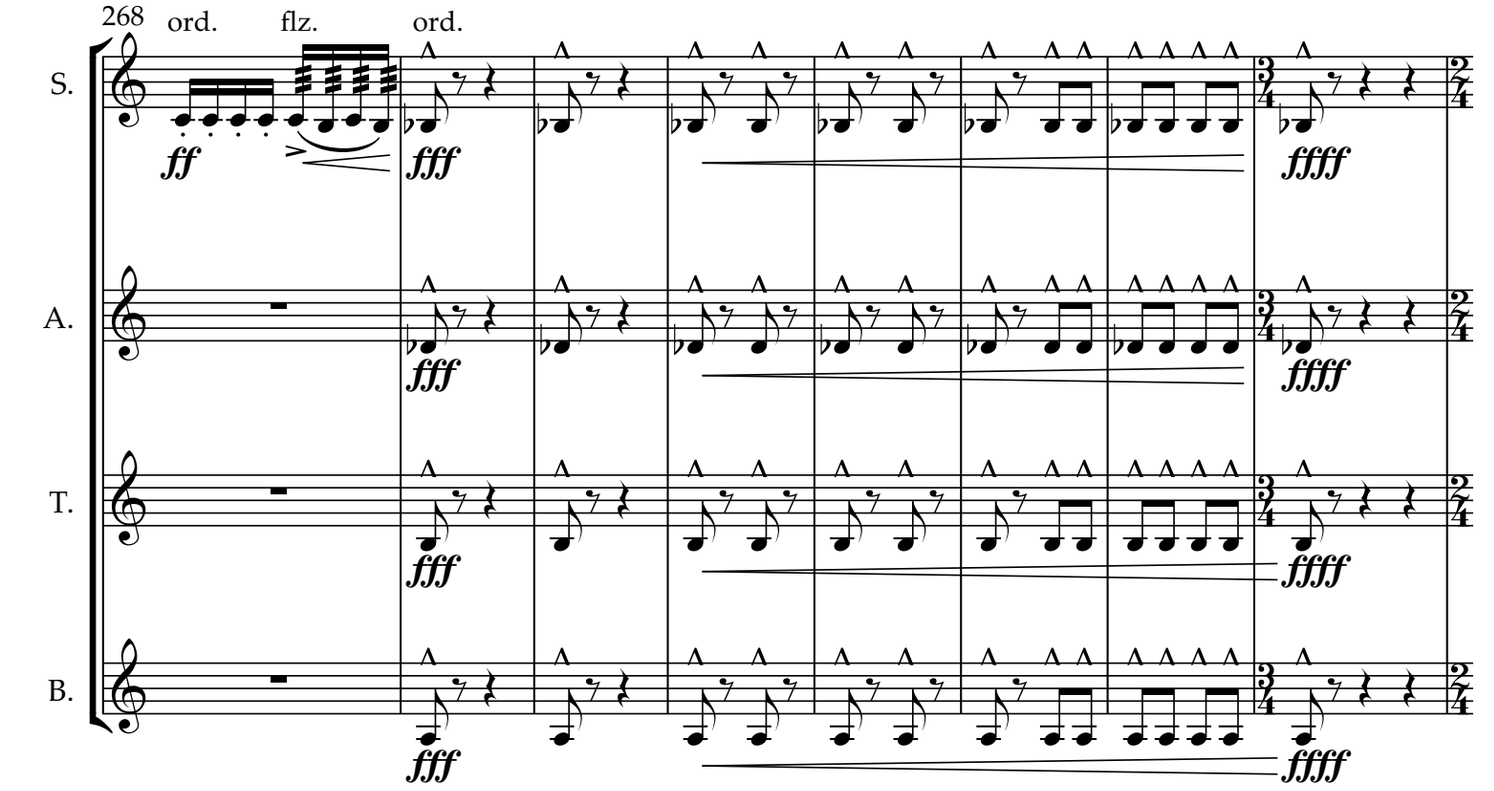

247
S.
A.
T.
B.
ff


251
S.
A.
T.
B.
sub. mp
(closed)
sub. mp
ff
(closed)
sub. mp


255
S.
A.
T.
B.
ff


257
S.
A.
T.
B.
ff


260
S.
A.
T.
B.
fff
262
flz.
ord.
ff sub. mf
ff
mf
f


268
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flz.
ord.
S.
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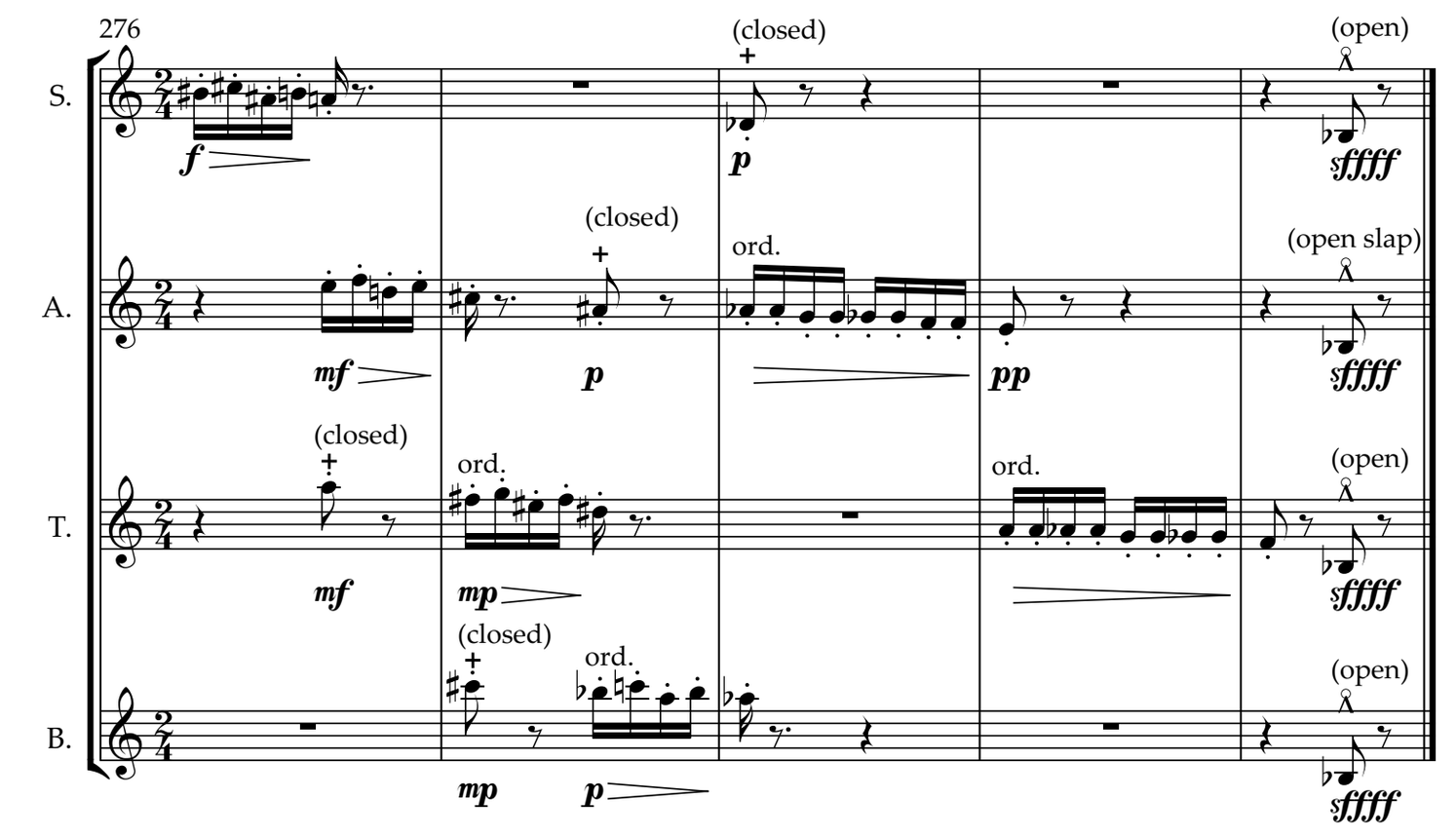
T.
B.
ff
fff
ffff


276
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(open)
(open slap)
ord.
S.
A.
T.
B.
f
p
mf
pp
mp
sffff