

Richard Barrett

*cell*

2005-2011

alto saxophone, accordion and contrabass

performing score

# cell

## (resistance & vision part 3)

(2005-11) for alto saxophone, accordion and contrabass

commissioned by POING

duration: approximately 14 minutes

to Paul Obermayer

### General notes

All three instruments should be amplified. In particular the sound of the accordion should be picked up by two microphones, one on either side, and these outputs panned slightly left/right so that the right and left hand parts sound spatially distinct.

The score is transposed. The alto saxophone sounds a major 6th lower and contrabass an octave lower. Accordion notation is at sounding pitch, that is at 8' pitch wherever an 8' register is in use, and otherwise at the pitch of whatever other register is present, except where the right hand uses only 16' + 4' in which case notation is at 4' pitch.

] in any instrument indicates cutting off the end of a sound as sharply as possible. For the saxophone this means a tongue-stop at the end of the sound, and for contrabass an audible stopping of the bow on the string should occur (and if the following sound begins with [ , the bow should be started again from its stationary position on the string).

**Saxophone** multiphonics are numbered after Daniel Kientzy, *Les sons multiples aux saxophones* (Paris: Editions Salabert 2003) - for example, K1 = multiphonic no.1 in the Alto section, and so on. Microtones in the multiphonics have been rationalised and approximated to the nearest quartertone.

☐ = slaptongue


The **accordion** part is written for an instrument with one 16', two 8' and a 4' stop in the right hand, and 8' and 2' stops in the left hand. Instruments with more stops than this may use additional registrations in the non-notated sections (see below).

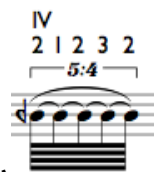
A notated tremolo implies "bellows-shake".


### Contrabass:

(a) *psp*, *mss* = *poco* and *molto sul ponticello* respectively, the former already being noticeably different in timbre from *nat.*, the latter being as extreme as possible consistent with the fundamental pitch remaining audible. *pst*, *mst* = *poco* and *molto sul tasto* (similarly).

(b) *clb* = *col legno battuto*, *clt* = *col legno tratto*

(c)  = ascending degrees of bow pressure: *flautando*; "normal"; exaggerated and distorted (pitch only just discernible); completely pitchless scraping.



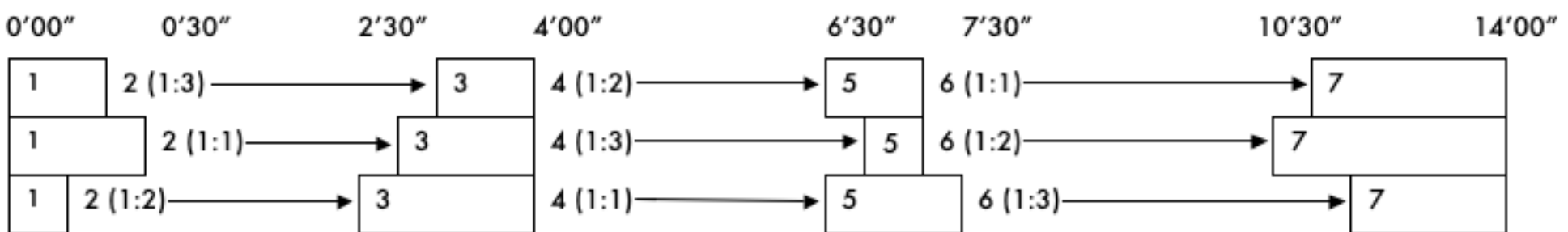
(d)  = rapid change of fingering while keeping the pitch as constant as possible (the result being an indistinctly microtonal fluctuation in pitch) - this can also be applied to glissandi, and is not to be confused with (though it may be combined with) a bowed *gettato*.

## Structure

**Cell** consists of seven sections. with the approximate durations given below. While the durations of sections 1, 3 and 5 are determined by their tempi, the others may vary to a greater or lesser extent since they contain improvisation, which shouldn't be compromised by a sense of having to keep to the clock. All bars are numbered sequentially for ease of reference even though for example bars 85-109 (saxophone), 110-134 (accordion) and 135-159 (contrabass) will take place simultaneously.

- 1 30" (to end of accordion part), fully-notated. The contrabass moves on to section 2 at the end of bar 7, the saxophone at the end of bar 10.
- 2 2 minutes (from end of accordion part in section 1 to entry of contrabass in section 2). Each instrument here has an unsynchronised part, alternating between fully-notated bars and improvisations/silences (indicated by  $\infty$ ). The instruments have notated parts of different lengths, so that the overall proportion between notated and improvised behaviour is different for each instrument. For the saxophone this durational ratio is 1:3, for the accordion 1:1, for the contrabass 1:2, that is, the saxophone has three times as much improvisation as the summed duration of the notated bars, the accordion an equal amount, and the contrabass twice as much. The contrabass cues the beginning of section 3 but the accordion continues playing section 2 until its entry at bar 5 of section 3, and the saxophone until its entry at bar 7.
- 3 90" (from contrabass entry), fully-notated. All three performers end section 3 together and move on immediately to section 4.
- 4 2'30" (to entry of saxophone and contrabass in section 5). Unsynchronised parts as in section 2, but now the ratio notation: improvisation for saxophone is 1:2, for accordion 1:3 and for contrabass 1:1. Saxophone and contrabass together cue the beginning of section 5, and accordion continues section 4 until its entry in bar 5.
- 5 60" (from saxophone/contrabass entry to end of contrabass part), fully-notated. Saxophone and accordion move on together to section 6 at the end of bar 22 (in which they are silent!).
- 6 3 minutes (from end of contrabass part in section 5 to entry of accordion in section 7). Unsynchronised parts again, but this time the ratio notation: improvisation for saxophone is 1:1, for accordion 1:2 and for contrabass 1:3. The accordion cues the beginning of section 7, with the saxophone continuing section 6 until its entry in bar 4 and the contrabass until its entry in bar 6.
- 7 3'30" (from accordion entry), fully-notated except for bars 36 and 40 which are free improvisations for all three players with the approximate durations given.

Summary of the structure:



## Improvisation

The "infinity signs" in the lacunae between notated bars are intended to imply that there are no restrictions on the musical material of these improvised passages. While their summed duration during each section should be borne in mind, the duration of any one of these lacunae in the score is free. (The horizontal extent of the lacunae shouldn't be interpreted as having anything to do with their duration.) The interpolated material may be **silent**, may relate in some way to the preceding notated section, or the following one, or both, or neither. It may or may not relate to the overall character of its notated context: while that of section 2 is a mixture of many characters, that of section 4 emphasises sustained sounds and phrases, that of section 6 emphasises short sounds and that of the end of section 7 consists exclusively of long sustains, the improvised material might be in a "dialectical" relationship with these aspects rather than necessarily "agreeing" with them. It should be a spontaneous reaction to the musical context in terms both of the preceding and following notations and (**especially**) of whatever the other two performers are doing, whether these in turn are playing notated or improvised music. Each performance should therefore use the spontaneity of the improvisational elements to discover new combinations and possibilities, textures and correspondences. The improvisations should not be limited to the playing techniques used in the notated material. In general the notated fragments shouldn't be given special prominence; in general they should not be completely submerged. It is therefore essential that each player is familiar with the parts of the other two as well as having learned their own.

# cell

Richard Barrett  
2005-2011

1

$\text{♩} = 72$

alto saxophone

*fff sempre pesante*

accordion

*fff sempre pesante*

contrabass

arco psp sempre

*fff sempre pesante*

4

alto saxophone

accordion

contrabass

7

alto saxophone

accordion

contrabass

2

10

alto saxophone

2

accordion

2

2

♩=108

♩=96

13 alto saxophone

8

9

8

4

8

*fff* *p* *pp* *mf*

(L1) (C) (R3+Fz) (R3) (L1) (B+C)

♩=72

♩=108

18 alto saxophone

4

8

9

8

4

8

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

K19 9:8 K50 7:8 K63

8:9 9:8

♩=96

♩=84

22 alto saxophone

4

8

6

8

8

*sfz* *mf* *ppp*

(R1, 2, 3 independently and randomly)

4:3 4:3 3:2 6:5

♩=72

♩=84

26 alto saxophone

8

8

2

8

3

*pp* *f* *mf*

3:2 3:2 3:2 5:4 8:7 4:5

2

♩=84

30

29 16

∞

*mp* sempre

♩=72

♩=84

32

8

∞

*fff*

∞

13 16

*mp*

*f*

♩=108

36

9 16

∞

*mf*

∞

27 16

♩=96

39

27 16

∞

*pp*

*p*

*ppp*

*p*

*pp*

∞

26 8

♩=108

41

26 8

(bellows-shake throughout bar)

*ppp* sempre

∞

15 8

♩=72

43

15 8

*p*

*ff*

*p*

♩=96

44

21 16

(A♯ & B both with thumb)

*f*

*pp*

∞

3

2

contrabass

$\text{♩} = 72$   
arco mst

8 16

*ff* *pp*

contrabass

$\text{♩} = 108$  pizz  
 $\text{♩} = 84$  arco msp

16 8 16

*mp* *ppp* *f*

contrabass

$\text{♩} = 72$   
arco psp

16 8

*p*

contrabass

$\text{♩} = 96$   
clt mst

8 23 16

*ppp*

contrabass

$\text{♩} = 84$  arco msp  
 $\text{♩} = 96$  arco nat

23 16 8

*ppp* *mf* *ppp* *fff* *p*

contrabass

$\text{♩} = 108$   
pizz msp  
pizz nat  
pizz mst

10 8 3 8

*ppp sempre*

♩=84

64  
 arco sul I  
 nat  
 msp  
 IV III IV msp  
 nat  
 pizz  
 arco mst  
 pizz  
 arco msp  
 nat  
 msp  
 clb gettato  
 msp  
 contrabass  
 mp  
 ff  
 p mf sub.  
 f  
 mp  
 pp  
 [p]  
 f  
 [ff]  
 pp  
 f  
 ppp  
 mp  
 pp

66  
 (clb)  
 nat  
 (III)  
 IV arco  
 mst  
 msp  
 psp  
 III  
 sim...  
 6:5  
 clb  
 nat  
 pizz  
 arco  
 msp  
 V  
 mst  
 pizz  
 arco  
 nat  
 I (vibr.)  
 msp  
 III  
 IV  
 contrabass  
 ppp  
 ff  
 f  
 p  
 f  
 pp  
 mf  
 p  
 mp  
 mp  
 f  
 pp  
 ff

68  
 6:4  
 4:3  
 10:9  
 4:5  
 6:5  
 accordion  
 p  
 pp  
 f  
 mp  
 mf  
 p  
 pp  
 ff  
 p  
 pp  
 mp  
 f  
 p

69  
 nat  
 msp  
 mst  
 clb  
 msp  
 arco mst  
 IV III IV III  
 4:3  
 4:3  
 pizz  
 arco  
 psp  
 II  
 I/II  
 pizz  
 III  
 clb  
 mst  
 IV  
 arco  
 psp  
 III  
 nat  
 IV  
 msp  
 III  
 IV  
 4:5  
 IV  
 contrabass  
 p  
 pp  
 ff  
 p  
 pp  
 p  
 mp  
 p  
 ff  
 mf  
 pp  
 mp  
 pp  
 sfp  
 pp

70  
 K67  
 4:3  
 5:4  
 6:5  
 3:2  
 6:7  
 alto saxophone  
 p  
 f  
 pp  
 mp  
 ff  
 mf  
 pp  
 mp  
 f  
 mp  
 p  
 mf  
 p  
 pp

71  
 5:6  
 7:6  
 7:5  
 accordion  
 mf  
 pp  
 p  
 ff  
 pp  
 p  
 pp  
 p  
 mf

72  
 arco msp  
 pizz  
 III  
 13-11  
 nat  
 psp  
 IV  
 III  
 IV  
 III  
 nat  
 IV  
 psp  
 I/II  
 mst  
 IV  
 III  
 IV  
 III  
 IV  
 psp  
 IV  
 msp  
 II  
 contrabass  
 p  
 ff  
 p  
 f  
 mf  
 [ ] [ ] [ ] [ ]  
 pp  
 mp  
 ff  
 pp  
 pp  
 f  
 ppp  
 ppp

73  
 7:6  
 4:3  
 3:2  
 12-11  
 8:7  
 K80  
 K78  
 alto saxophone  
 ff  
 mp  
 f  
 pp  
 p  
 pp  
 f  
 mp  
 mf  
 ff  
 p  
 f

74  
 7:6  
 3:2  
 accordion  
 ff  
 pp  
 ppp  
 mp  
 mf  
 ff  
 p  
 pp  
 mf  
 ff

75  
 (msp)  
 III  
 clt  
 msp  
 IV  
 clb  
 (msp)  
 arco  
 gettato  
 psp  
 pst  
 7:6  
 pizz  
 arco  
 nat  
 I  
 II  
 I  
 II  
 I  
 pizz  
 secco  
 II  
 arco  
 pst  
 clb  
 gettato  
 nat  
 msp  
 contrabass  
 ff  
 pp  
 p  
 pp  
 mp  
 ff  
 p  
 f  
 mf  
 pp



74

alto saxophone

accordian

contrabass

K46, K45, 5:6, 4:3, K7, 8:7

pp, p, mf, pp, f, p, pp, f, p, mf

mp, pp, mp, pp, mp, pp, f, mp

ff, mf, f, mp, mf, ff, mp, p, mp, pp

arco (msp), pizz, arco mst, msp sub., III, IV, III, IV, III, 3:2, 3:2, mst, V, msp, pst, 4:3, (arco gettato), nat

(chromatic A-D)

76

alto saxophone

accordian

contrabass

8:7, 4:3, 7:5, 6:5, 5:4, 4:3, 3:2, 5:4

ff, p, pp, f, mp, mf, p, ff, pp, f

ff sub., p, mf, mp, fp, fp, fp, fp, f, p

ff, p, pp, ff, mf, p, mf, p, pp, p, mp

arco psp, 5:4, 3:2, (tremolo between III and IV with irregular small fluctuations in the fingered pitch on each string), nat, pizz sul pont

78

alto saxophone

accordian

contrabass

K96, (K97), 13:10, 7:6

mp, mf, pp, ff, mf, mp

mp, pp, ff, ppp, f, p, mf

pppp, f, ppp, mf, ff, mf, pp, ff

arco mst, III, (gliss. sul II only), (pitchless!), psp, msp, msp sul II, (msp), nat

80

alto saxophone

accordian

contrabass

K129, (Bb key), (irregular pitch-fluctuations ± 1/4 tone), 4:3

pp, mf, ff, p, f

pp, 3:2, 3:2, 3:2, 3:2, 3:2, ff, p, mf

pp, mf, mf, p, f

(nat), 3:2, 3:2, msp, (non tr.), IV (msp sempre), (hold E and use thumb to trill the C below)

82

alto saxophone

14:11 3:2 3:2 3:2 3:2

*ff* *ppp*

accordion

6:5 7:8 9:10 8<sup>va</sup> 8<sup>va</sup>

*ff* *ppp*

arco nat

10:9 4:3 4:3

*ff* *ppp*

84

alto saxophone

6:4 6:5

*ppp* *p*

4

accordion

6:4 6:5

*ppp* *p*

4

contrabass

pst 6:4 6:5

*ppp* *p*

4

85 alto saxophone  $\text{♩} = 96$   $\frac{3}{8}$   $\frac{3:2}{}$   $\frac{3:2}{}$   $\frac{3:2}{}$   $f$   $p$   $\text{♩} = 108$   $\frac{9}{16}$   $\frac{7:5}{}$   $\frac{6:7}{}$   $ppp$   $mp$

90 alto saxophone  $\text{♩} = 84$   $\frac{9}{8}$  K124  $ppp$  *sempre*

92 alto saxophone  $\text{♩} = 96$   $\frac{8}{8}$   $\frac{3:2}{}$   $\frac{6:5}{}$   $\text{♩} = 72$   $\frac{3}{16}$   $\frac{3:2}{}$   $\frac{3:2}{}$   $\frac{3:2}{}$   $p$   $ff$   $\text{♩} = 84$   $\frac{9}{16}$   $\frac{5:4}{}$   $pp$   $ppp$

97 alto saxophone  $\text{♩} = 96$   $\frac{9}{8}$   $\frac{4:3}{}$   $\frac{10:9}{}$   $\frac{3:2}{}$   $\frac{3:2}{}$   $mp$   $f$   $\frac{14}{8}$

100 alto saxophone  $\text{♩} = 108$   $\frac{14}{8}$  K1  $p$  *sempre* K22 K1 K105 K1  $\frac{6:7}{}$   $\frac{17}{16}$

102 alto saxophone  $\text{♩} = 72$   $\frac{17}{16}$   $\frac{5:4}{}$   $\frac{5:4}{}$   $\frac{5:4}{}$   $\frac{5:4}{}$   $\frac{5:4}{}$   $pp$   $ff$   $pp$   $\frac{7}{8}$

104 alto saxophone  $\text{♩} = 108$   $\frac{7}{8}$   $p$  *sempre* (tongue-stop at the end of each sound)  $\text{♩} = 84$   $\frac{1}{8}$   $\frac{3:2}{}$   $fff$   $f$

107 alto saxophone  $\text{♩} = 72$   $\frac{11}{16}$  K119 K3  $\frac{4:3}{}$   $\frac{4:3}{}$   $mp$   $\frac{5}{4}$

110 6/8 4:3 4:3 4:3 7/8 9:11 3:2 116

pp mf p mp

115 17/16 8:2 13:15 4:3 4:3 4:3 4:3 4:3 121 16/16 17:14 3:2

p sempre ff pp mf p f ppp mp

118 7/16 3:2 11:10 124 3/8 4:3 4:3 124 3/16 3:2 116

ppp f fff mp

125 16/16 3:2 131 9/8 3:2 3:2 3:2

mp pp p sub

128 7/16 11:12 11:12 134 3/8 3:2 3:2 134 1/8 3:2

p fff

♩=96

135

25 16

arco msp (sustain open G, changing pitches on II)

pp <p> (sempre sim.)

39 16

♩=108

clt ("circular" bowing throughout the bar) sempre sul IV

138

39 16

ppp sempre

mst msp ecc. sim.

139

19 8

♩=96

arco mst sempre (where resultant pitches for "harmonics" in this bar are not shown, they should be understood as indicating more or less unstable multiphonic sounds produced by increased bowpressure with fingering in between the harmonic nodes of the string(s))

140

19 8

ff sempre

♩=72

141

19 16

pp arco nat

♩=84

arco psp (trill between normally-fingered note and harmonic two octaves higher, throughout the bar)

♩=72

mst (so that all three strings sound continuously)

144

19 16

pp mf p

♩=84

♩=72

147

8 8

mp ppp mp ppp

♩=108

♩=84

152

5 8

p f

19 16

ppp sempre (irregular pitch-fluctuations ± 1/4 tone)

5 16

♩=96

♩=108

156

5 16

ppp f

21 16

ppp

5

♩=96

160

alto saxophone

accordian

contrabass

K67 K68 7:8 K82 K85 K87 3:2 K82 K85 K87 3:2 K51 K76 K80 K78 K95 K91 K93 4:3 K1 K22 K117 K3 K7 8:7 K64 K106 K105 7:6

*mp* *mf* *f* *mp* *fp* *mf* *mp sub.*

5 8 5 8 5 16

164

alto saxophone

accordian

contrabass

K50 K51 K50 6:5 K31 K1 K31 K24 14 24 14 24 18 6:7 K26 K5 K6 K88 5:4 K42 K85 K81 K34 4:5 K130 7:8

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

5 8 4 8 16 2 8 3 8

*mf* *f* *p non cresc.* *ff sub.* *mp* *mf p* *f*

arco nat

*mf* *f* *p non cresc.* *ff* *mp* *mf*

168

alto saxophone

accordian

contrabass

K85 K86 K87 K81 K85 10:11 K83 10:9 K125 K40 K126 K125 K40 K126 10:9 K84 K113 K111 K43 (42) 3:2

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

3 8 4 8 3 8 5 16

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

*mf non dim.* *pp* *f* *mp sub.* *ff* *p sub.*

172

alto saxophone

accordian

contrabass

K61 (60) 4:3 K8 (9) 4:3 K118 4:5 4:5 4:5 4:5 4:5 4:3 4:3 4:3 4:3 4:3

*ff* *pp* *pp* *f*

5 16 13 16 15 32 13 32

*ff* *pp* *pp* *f*

(nat) ----- psp nat sub. ----- mst sub. ----- psp ----- msp

*mf* *ff sub.* *ppp* *f sub.* *pp* *f*

175 13/32 5/8 7/16

alto saxophone *mf mp p mp*

accordion *mf mp p mp*

contrabass *mf (non dim.) mp ppp p*

K44 K57 K39 K30 K40 K30 K85 K26 K86 K30 K32 K35 K92 K93

178 11/16 3/8 5/16 19/16 6

alto saxophone *pp ff*

accordion *ppp ff*

contrabass *mp pp sub. p ff sub. (mf)*

K79 K97 K96 K117 K96 K97 K77

mst ..... mst

sudden changes of bow pressure within continuous sound, initially alternating between "normal" and "distorted" sound... .. gradually increasing bow pressure in both alternating elements... .. eventually alternating between "distorted" (subharmonic) sound and pitchless scraping

182 12/8 6

contrabass *mf fff*

6

183

alto saxophone

♩=108

8

13

16

8

186

alto saxophone

♩=96

16

8

mp

f

mf

pp

p

187

alto saxophone

♩=84

13

16

mp

15-14

10-7

5-4

19

16

190

alto saxophone

♩=96

19

16

mf

pp

f

p

mp

17

16

192

alto saxophone

♩=72

17

16

pp

mf

pp

fff

31

16

196

alto saxophone

♩=108

31

16

p

ppp

198

alto saxophone

♩=96

15

16

pp

mf

pp

♩=72

5

16

ppp

♩=84

7

16

pp

203

alto saxophone

♩=72

25

16

fff

ppp

pp f p

mf

mp

mf

p

f

pp

ff

ppp

fff

206

alto saxophone

♩=108

29

16

pp

ff

207

alto saxophone

♩=84

19

16

p sempre

6

8

210

alto saxophone

♩=108

6

8

ppp

13

8

212

alto saxophone

♩=84

13

8

pp

213

alto saxophone

♩=72

5

8

ppp

mp

7



6  
216  
8  
9  
10-7  
3-2  
8-8  
4  
8  
∞  
ppp  
∞

219  
4  
8  
♩=108  
19  
16  
♩=84  
5  
16  
12-11  
∞  
fff  
ppp  
∞  
pp sempre  
∞

223  
5  
16  
♩=96  
7  
16  
♩=108  
8-7  
9  
16  
♩=84  
11  
16  
11-9  
3-2  
∞  
p  
mf  
p  
∞  
mp  
pp  
∞  
ppp  
f

229  
11  
16  
♩=96  
8  
8  
♩=84  
3-2  
3  
16  
♩=72  
7  
8  
∞  
mp  
∞  
fff  
∞  
p  
ff  
∞

235  
7  
8  
♩=108  
5-8  
5-6  
∞  
ppp  
∞  
7  
16  
♩=72  
13-14  
6  
8  
mf sempre  
∞

239  $\text{♩} = 84$  6/8  $\text{♩} = 96$  17/16

accordion

*pp* *ppp* *f*

242  $\text{♩} = 72$  15/16 11/8

accordion

*ppp*  $\infty$   $\infty$

245  $\text{♩} = 108$  8/8 (RH notated at 4' pitch!) 16/15 6/7 11/16

accordion

*ppp* *f*

247  $\text{♩} = 72$  16/16 5/6 7

accordion

*p* *pp*

6

249  $\text{♩} = 84$  arco psp 13 16  $\text{♩} = 72$  pizz msp 4 8 13 16

254  $\text{♩} = 96$  arco pst 13 16  $\text{♩} = 108$  clb msp 9 16  $\text{♩} = 84$  arco msp 3 16 6 8

260  $\text{♩} = 108$  clt nat sul IV 6 8  $\text{♩} = 96$  arco psp (let ring each time) 9 16  $\text{♩} = 108$  arco nat 2 8 11 16

266  $\text{♩} = 84$  arco mst 11 16  $\text{♩} = 108$  clb mst 8 8 pizz mst arco msp arco nat pizz clt pst arco mst 14 16 3 8

270  $\text{♩} = 72$  arco msp 3 8  $\text{♩} = 96$  arco nat 3 8  $\text{♩} = 72$  pizz 2 8 11 16

276  $\text{♩} = 84$  arco msp nat msp nat 11 16  $\text{♩} = 72$  msp 6 8 arco psp 6 5 11 16

279  $\text{♩} = 84$  pizz 3 8 7

7  
 ♩ = 72

282

alto saxophone  $\frac{9}{16}$   $\frac{7}{8}$   $\frac{5}{16}$   $\frac{6}{8}$

accordion *pp* (like an "overtone" to the accordion)

*pp* *f* *mp*

♩ = 84

285

alto saxophone  $\frac{6}{8}$   $\frac{7}{16}$   $\frac{9}{16}$   $\frac{2}{8}$   $\frac{13}{16}$

(E $\flat$  key) (L1) (L2)

accordion *mp* *f sub.* *mf* sempre (like an "overtone" to the sax and bass)

contrabass *f* sempre arco p $\downarrow$  pizz arco p $\downarrow$  pizz

♩ = 108

289

alto saxophone  $\frac{13}{16}$   $\frac{5}{16}$   $\frac{3}{8}$  *p* sempre

accordion *mf* *p* sempre

contrabass *f* arco p $\downarrow$  pizz arco p $\downarrow$  pizz arco psp  $\downarrow$  III *p* *ppp*

292

alto saxophone *p* *ppp* *p*

accordion *p*

contrabass *p* *ppp*

298

alto saxophone  $\frac{9}{16}$   $\frac{11}{16}$

accordion *p*

contrabass *p* *ppp*

302

alto saxophone *(p)*

accordion *(p)*

contrabass *ppp*

304

alto saxophone *(as high as possible!)*

accordion *(p)*

contrabass *p*

*ppp* *p* *mf sub.*

*mf sub.*

*mf sub.*

*nat. sempre*

*mf sub.*

307

alto saxophone *(mf)*

accordion *(mf)*

contrabass *(mf)*

*mp sub.*

*ff*

*mp sub.*

309

alto saxophone *(mp)*

accordion *(ff)*

contrabass *(mp)*

*mp* *mp sub.*

*mp*

*mp*

312  $\text{♩} = 72$

3 4 3 5 7

16 8 8 8 16

alto saxophone *ppp sub.*

accordion *ppp sub.*

contrabass *ppp sub.*

316  $\text{♩} = 49$

7 14 (ca. 17") 21 (ca. 13") 35 (ca. 21") 7

16 8 16 16 8

alto saxophone *fff sub.* *mp*

accordion  $\infty$

contrabass *fff sub.* *mp* *nat*

320

7 21 (ca. 26") 49

8 8 16

alto saxophone  $\infty$

accordion *pp*  $\infty$

contrabass  $\infty$

322

49 (30")

16

alto saxophone

accordion *ppppp*

contrabass *arco mst* *ppppp*