10^{62}

(**“ten to the power 62”**—2025-6)

Chicago Version—premièred 2 March 2026 at
Chicago Saxophone Day

for solo saxophone, saxophone quartet, and eight saxophonists

or solo saxophone and 12 prerecorded saxophones

for Thomas Giles

‘What is worth making music about right now, Meg Washington decided, is a “more outward interrogation of nature”’

1 Planck length — 2 fundamental elementary particles — 3 nuclear — 4 atomic — 5 molecular

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Ensemble:

solo saxophone: soprano

saxophone quartet:
soprano
alto/sopranino
tenor/soprano
baritone

ripieno [players 1 audience left; players 2 audience right*]:

soprano 1
alto 1
tenor 1
baritone 1

soprano 2
alto 2
baritone 2
bass

[* or *vice versa*, as preferred by conductor]

Where possible, **ripieno-1** and **ripieno-2** should be widely separated for antiphonal effect, while the solo and quartet should always be central.

duration: ~18'

Scientific advice provided by **Andrew Bernard**;
all remaining errors and idiosyncracies are mine alone

This version of the piece, as first performed at the Chicago Saxophone Day 2 March 2026, constitutes roughly a third of the eventual complete arc. It consist of the first five main sections, ending just before the 'animalcule'/Microscopic scale. As such it should be considered a provisional version.

I arrived at the title of this piece via a fairly simple ratio, the smallest meaningful length in physics to the largest. I have written other works that offer an abstracted 'portrait' of the universe from beginning to end; this one offers a portrait from bottom to top.

The smallest meaningful unit of distance is the **Planck Length**, which is circa $\mathbf{1.6 \times 10^{-35}}$ metres. It is defined as how far light travels in a single unit of Planck Time.

The largest distance currently acknowledged is the breadth of the visible cosmos, which is twice the radius of 45.7 billion light years. A light year is 9,460,730,472,580,800 metres. So $(91.4 \times 10^{9}) \times (9.46 \times 10^{15})$ = 8,646,440,000,000,000,000,000,000,000 metres, or $\mathbf{8.6 \times 10^{27}}$.

The ratio of $\mathbf{10^{-35}}$ to $\mathbf{10^{27}}$ is $\mathbf{10^{62}}$, or "**ten to the power (of) 62**". Thus, the title.

The piece consists of fifteen sections, each of which represents one level of an increasing scale of magnitude. Unlike the Eames' *Powers of Ten* film they are not an even linear sequence, but represent significant steps in the ladder from smallest to largest.

It should be understood that the conceptual basis of this piece is *analogical*; I have made no attempt to embody actual physics or physical behaviours in the music. The piece is a commentary, an "interrogation of nature", *not* a textbook.

Performance notes

This work may be performed with additional visual material, such as slide projections, video projections, or even dance (subject to the usual grand rights). The score may not be altered in any way without the composer's permission. Aural changes such as voice-over or additional (or absent) musical lines are not permitted.

1 This piece is notated at roughly 2.5 centimetres = 1 second, excepting some sections where the scale is larger for clarity. Whatever the scale the spacing is *always* proportional to elapsing time. That ratio is solely a guide, however; *tempi* are not mandatory.

2 Accidentals only apply to the notes they immediately precede, except in the case of rapid repetitions of single notes, in which case they continue until another pitch is introduced. For reasons of space natural signs are occasionally omitted, but modifiers are always present.

3 In this score:

Accel(erando), with an upward arrow, means *gradually get faster*
Rall(entando), with a downward arrow, means *gradually get slower*
Rit(enuto), with a horizontal brace, means *a sudden holding back of tempo*

All only persist as long as the extension line indicates.

4 **Microtones**: much of this piece uses a nominal 24-note octave. Quartertones need not be precisely tuned, but wherever possible they should be fingered. In those places where, for reasons of register, dynamic, or other consideration, the fingerings cannot be used, lipped ¼-tones will suffice, including unavoidable slight bendiness.

Circled fingerings above a pulsed pitch indicate the use of alternative fingerings for the pitch (slight microtonal deviations are welcome). They should be used in increasing order of deviation: ① being more in tune and less timbrally divergent than ②, and so on. When used as a group, the pitch *without* the superposed number is the standard fingering.

As is presumably evident from the text, microtones function differently in different sections, sometimes harmonically, sometimes structurally, sometimes colouristically ...and sometimes are completely absent. Players should adapt their playing solutions to the local context, rather than seeking an overall microintervallic strategy.

5 **Multiphonics** derive primarily from Weiss/Netti and are numbered accordingly, but a few are from Kientzy and those have the full fingering given. The results will vary from instrument to instrument (and reed to reed). Players are at liberty to find better fingerings to match notated pitch agglomerates, or something as close as possible. The multiphonic numbers for each saxophone correspond to the Weiss/Netti for that instrument, except that the **sopranino** numbers correspond to

the **alto** list, and the **bass** to the **tenor**. The match may not be exact for those instruments and some adjustment will probably be necessary.

6 **Vibrato** is used in some sections structurally. In those sections vibrato moves from 'no vibrato' notated as *V0* to 'molto vibrato' notated as *V4*. In this schema 'normal vibrato' is *V2*. Transitions between these levels is indicated by an arrowed line. This tiering is cancelled by *VNAT*, which returns vibrato to normal.

7 There are eleven dynamics levels in this piece; the word *POCO* next to a dynamic means to understate it, and **+** after a dynamic means to slightly overstate it.

o [subtone] —*pppp*—*ppp*—*pp*—*p*—*mf*—*f*—*ff*—*fff*—*ffff* —*fffff*

for space reasons these appear in the score as

o—*4p*—*3p*—*2p*—*p*—*mf*—*f*—*f2*—*f3*—*f4* —*f5*

There is no mp dynamic; mf is considered to be midway between *p* and *f*. The subtone dynamic *o* should be near-inaudible and always appears as the beginning or end of a hairpin: the effect should be of the sound imperceptibly creeping into or out of being.

Dynamics should be not be treated as a simple linear *soft*⇆*loud*: they function as variations in the *local* context. A dash — after a dynamic means that it continues unchanged until contradicted.

8 An emphasis mark (**-**) indicates a flat, slightly detached attack on a single note, but not foregrounded; an attacca mark above or below the beam or notehead (**<**) indicates a sharp attack, foregrounded. These apply irrespective of dynamic but are bracketed when the context is quiet. An *inciso*—'etched'—sign also appears occasionally (◤); these should be a sharper, slightly harsher, version of **<.**

9 The tremolo ⫼ sign on a stem always means fluttertongue, with **Fl** or **Flz** above the stave if space allows, and **Ord** to cancel. Rapid repeated or alternating notes are always notated as such, without shorthand. Similarly, the ⫼ tremolo sign with **GR** above the stave and a diamond notehead indicates a 'growled' flutter, a much rougher sound; this is achieved by adding a touch of hum to the fluttered pitch (see ◇ below).

10 The diagonal lines above the stave serve to indicate momentary *accelerandi* and *rallentandi*, respectively. Only the material directly beneath the diagonal is affected, and normal tempo resumes immediately after the end of the modified material. A line sloping upwards indicates an accellerando, and a line sloping down a rallentando.

11 In this score, the comma written above the stave just indicates the end of a note—it reinforces the notated duration. Breathing suggestions are given by the tickmark: ✓. Breaths in brackets (✓) are best omitted, if feasible. Note that there are many unindicated places in this piece where the performer will have to insert a space for breathing: the consequent slight bending of rhythm is anticipated.

The double-slash symbol just above the stave // means that all previous performance indications local to the player are cancelled; return to status quo playing.

12 **Pauses**: there are three types of pause used in this piece. Exact durations should be decided by the soloist/conductor. The size of the pause sign is a very rough guide to their relative length.

indicating a very brief suspension of activity;

indicating a short hiatus;

meaning a longer, or more emphatic, pause;

Indicates a long, structural, pause.

No pauses between sections, please, other than those indicated.

13 **Slaptongue** is indicated by the arrowed notehead: >. In the case of **slaptongued multiphonics**, the approximate outer sounding pitches are given as normal note-heads, and the arrow is indicated in the **stem** of the attack, followed immediately by a normal notated sustain where relevant; the accompanying instruction **ST** refers solely to the attack(s) immediately adjacent. As in normal multiphonics the fingering is the prime determinant rather than the notated pitches.

14 A diamond notehead ◇ indicates that a small degree of vocal sound be added to the breath, rather as in the jazz 'growl' effect. Sung pitch is not specified, it should be just enough to 'dirty' the sound a little – (VOX) is also written above as a reminder, and ORD when the voice stops. If the appearance is brief (VOX) will appear followed by a brace indicating extent and no ORD. Note that there is no expectation of the player to sing the exact notated instrumental pitch; players should experiment with sung pitches in their comfortable range, until they find one that produces a satisfactorily guttural tone. This sound is sometimes combined with fluttertongue: see ≡ above.

Very occasionally this effect is required with multiphonics. Similarly to slap-

tongue multiphonics, when this occurs the ◇ is put in the *stem* of the note; (VOX) and ORD still appear above the stave.

15 An inverted T in a circle means do not (re)tongue.

16 A series of dots

...

after a gesture, whether if be a *crescendo/diminuendo* indication, or a local dynamic hairpin, mean to repeat the pattern until it ceases to be relevant. They mean the same as ***e sim.*** Repeated dynamic patterns on single pitches or short phrases continue even as they are modified by next-level-up dynamics.

10 62

[AT PITCH] IMMOBILE, SLOW

SAX SOLO
SOPRANO

(VNAT)

5:4 5:4

4p 2p 4p

3/4 5/4

SAX QUARTET
SOPRANO

ALTO

TENOR
SOPRANO

BARITONE

3/4 5/4

SOPRANO 1

ALTO 1

TENOR 1

BARITONE 1

VO

(2p)

3/4 5/4

VO

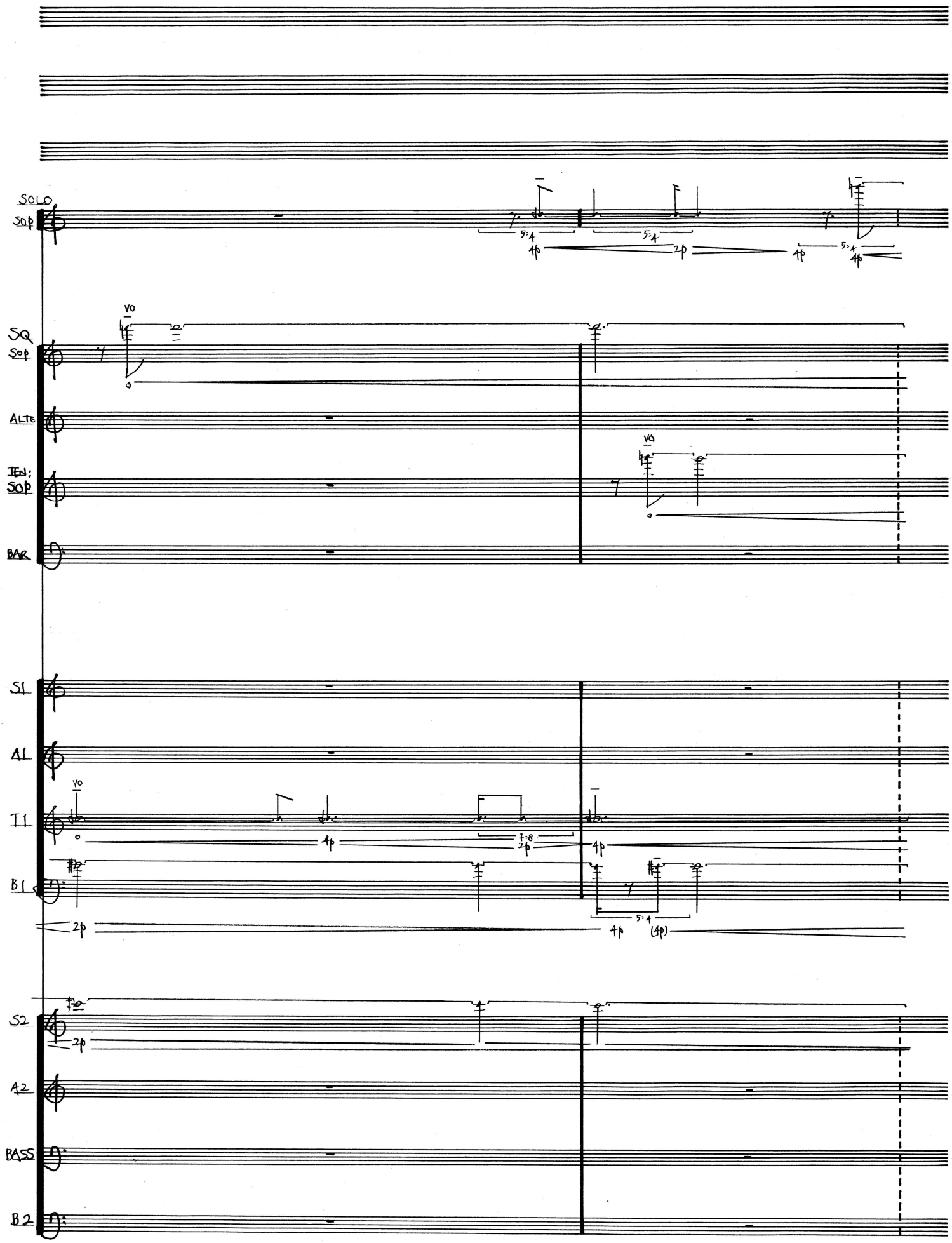
SOPRANO 2

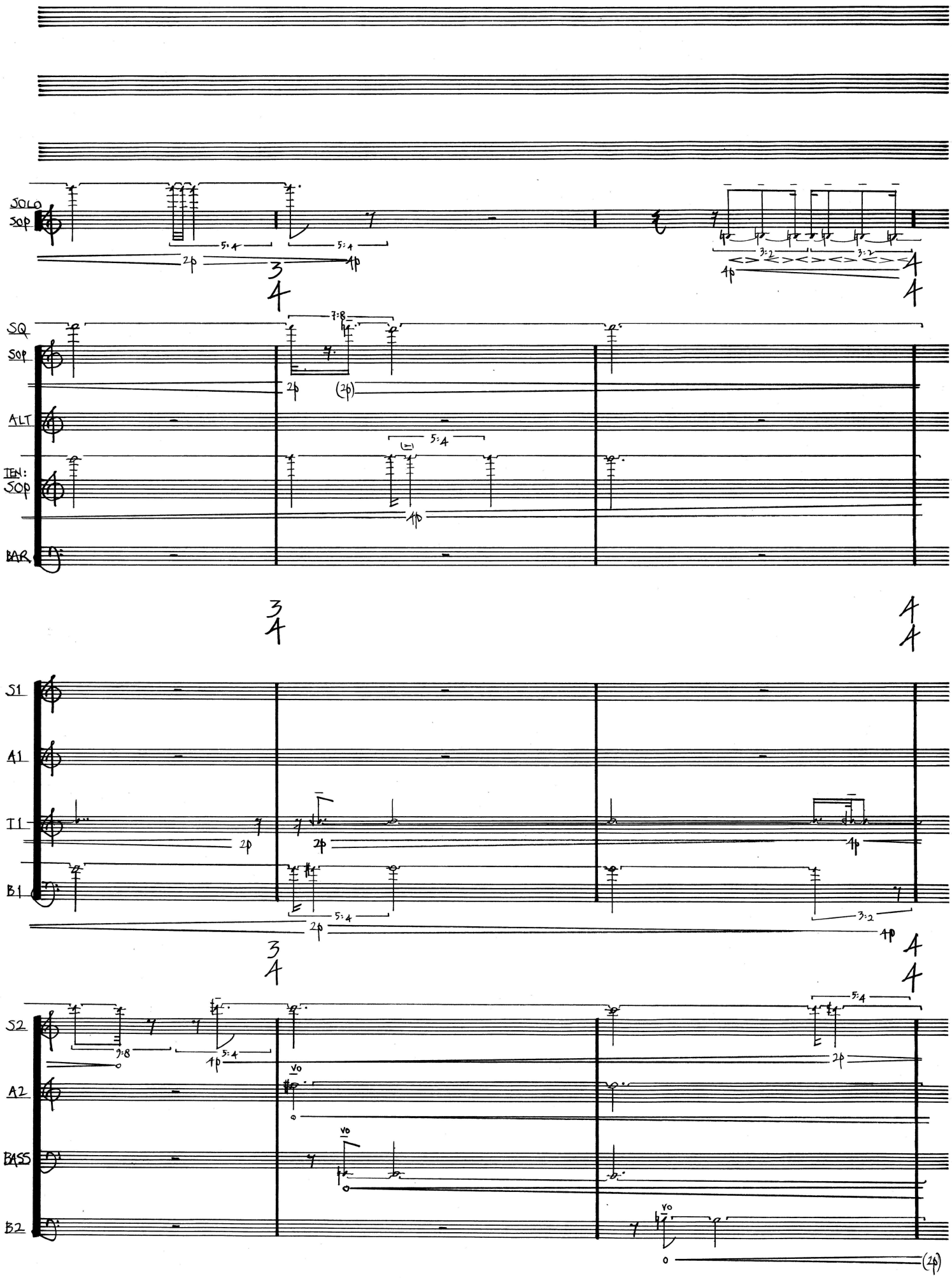
4p

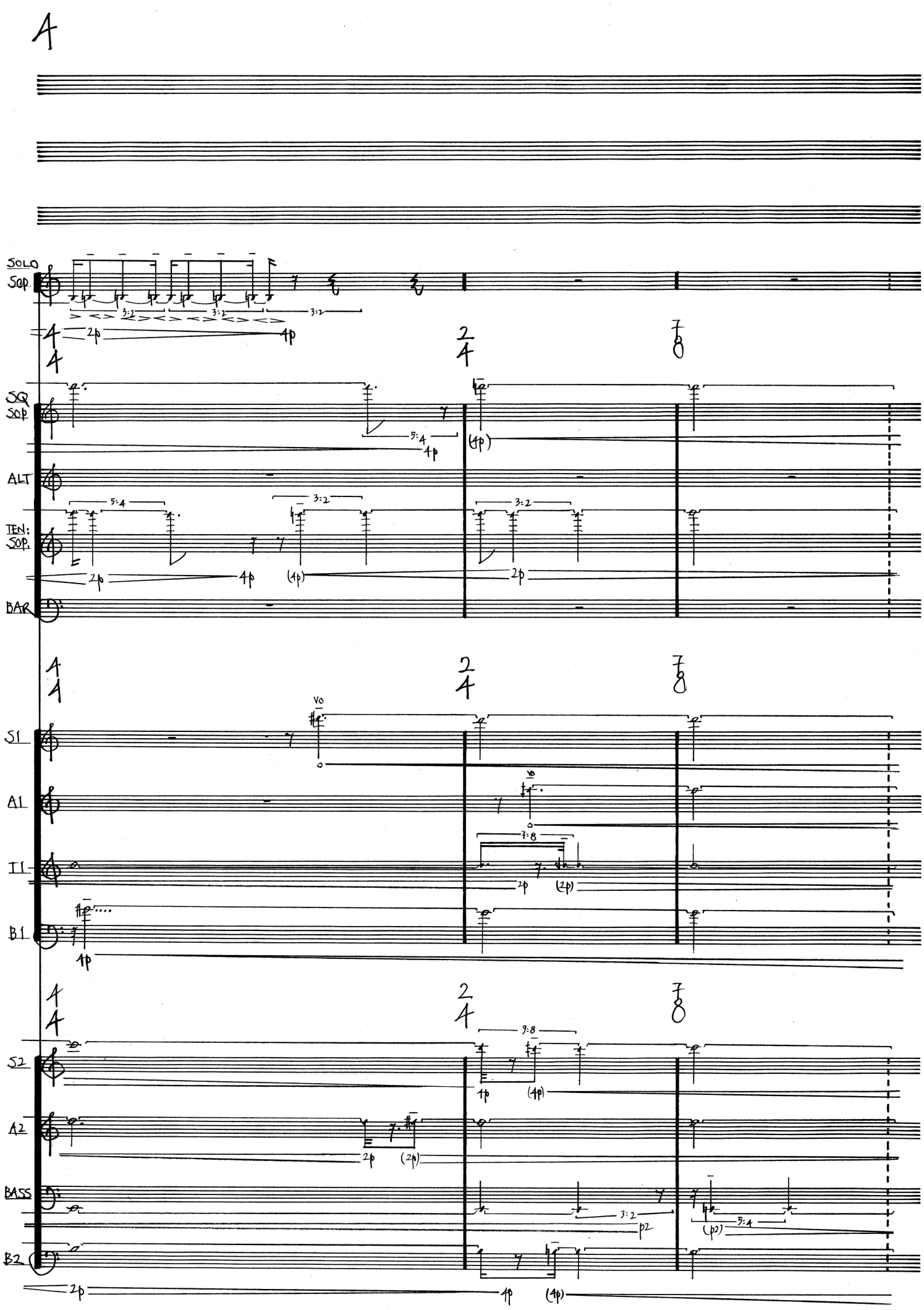
ALTO 2

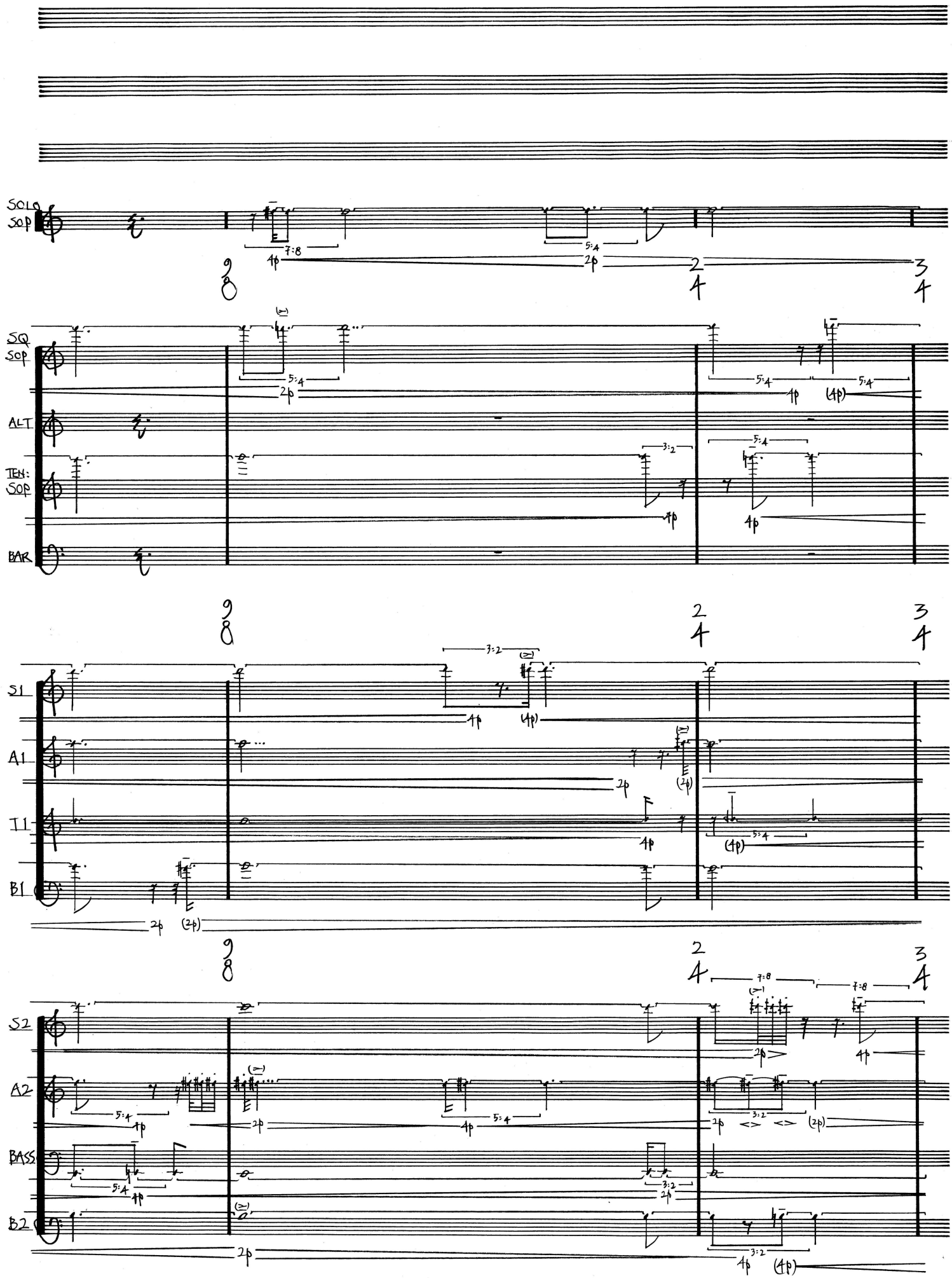
TENOR 2:
BASS

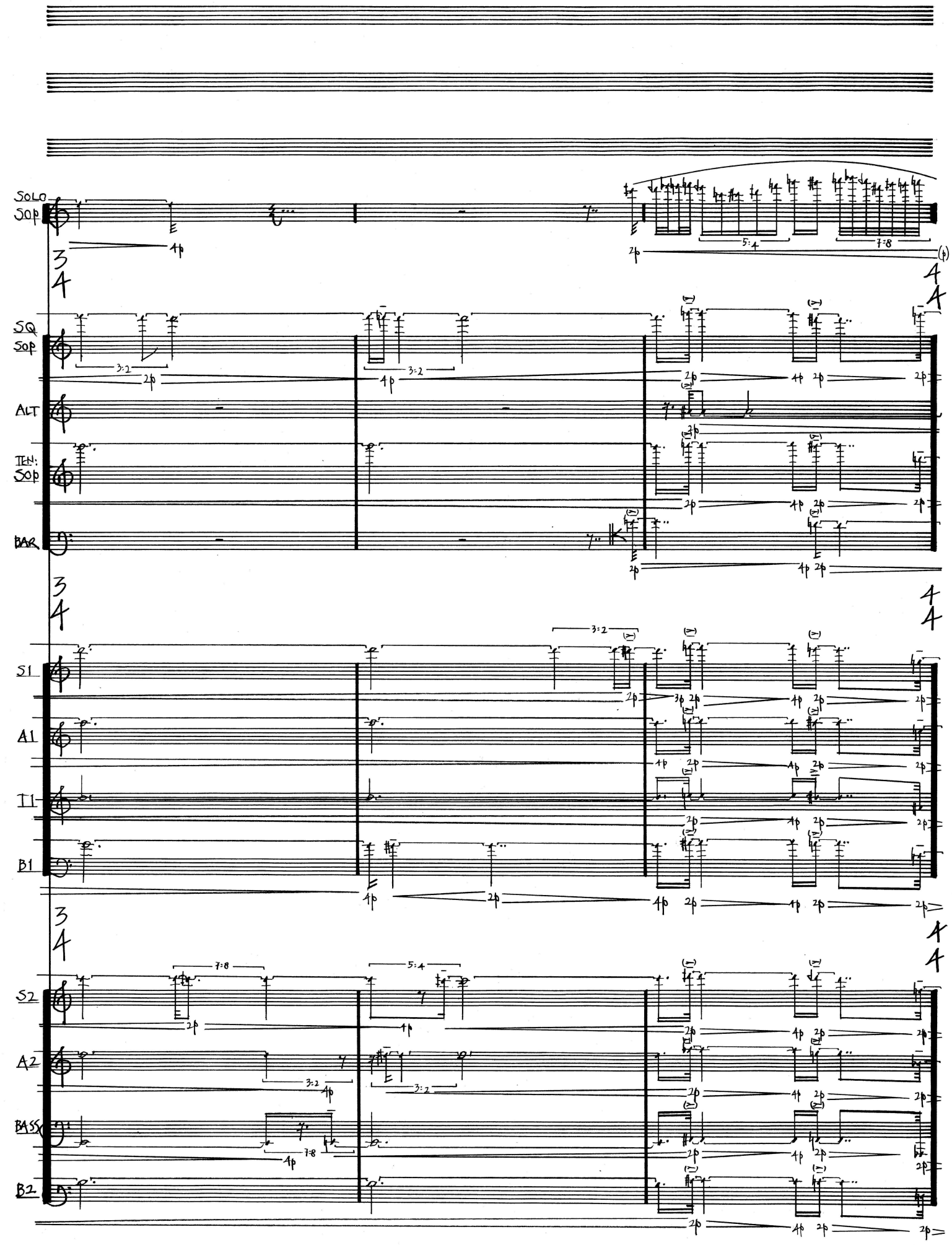
BARITONE 2


SOLO
SOP
5:4
4p
2p
4p
5:4
4p
SQ
SOP
VO
ALTO
TEN:
SOP
VO
BAR
S1
A1
T1
VO
4p
7:8
2p
4p
B1
2p
5:4
4p
(4p)
S2
2p
A2
BASS
B2


SOLO SOP
SQ SOP
ALT
TEN: SOP
BAR
S1
A1
T1
B1
S2
A2
BASS
B2
5:4
3:2
7:8
9:8
vo

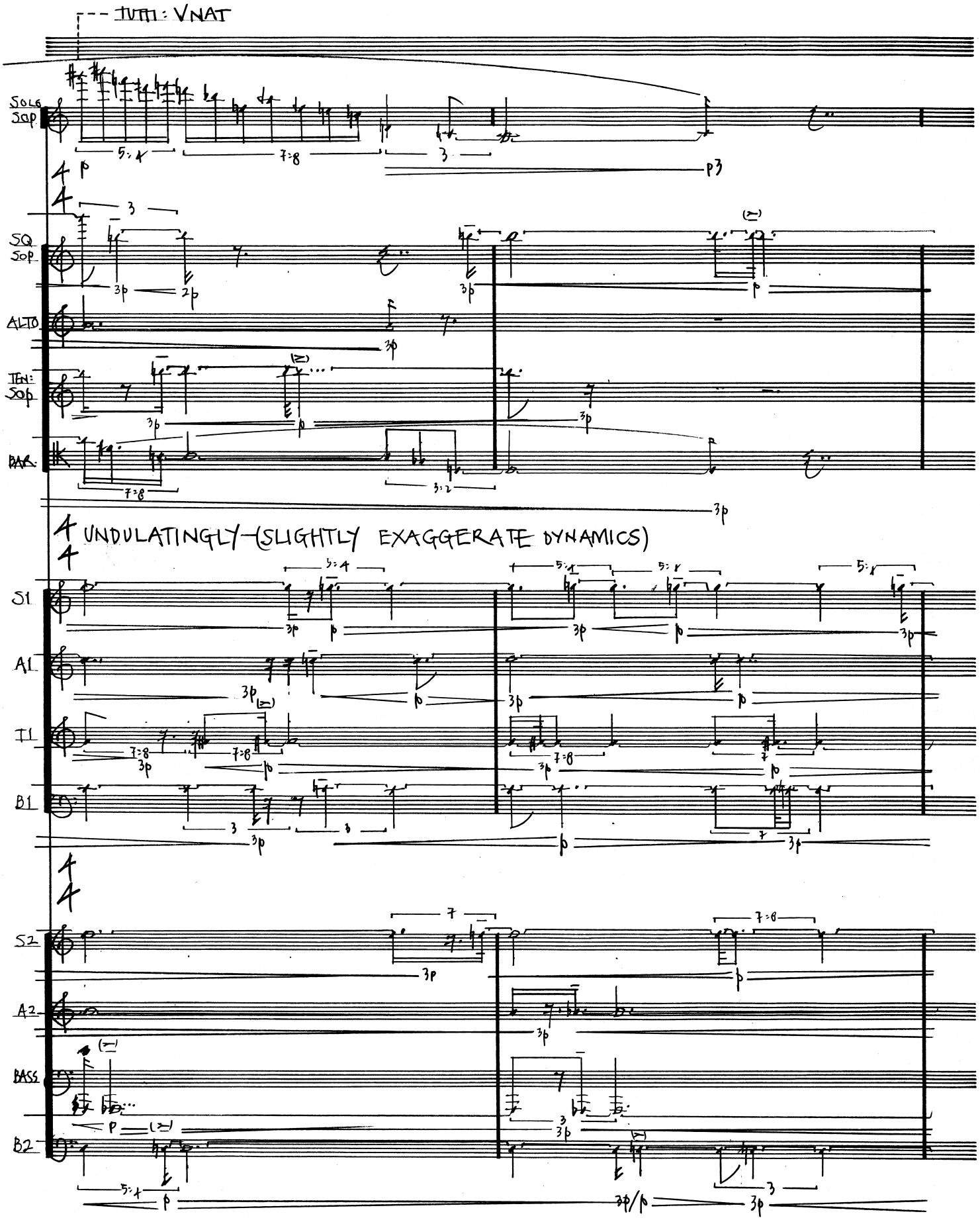

4
SOLO SOP
SQ SOP
ALT
TEN: SOP.
BAR
S1
A1
T1
B1
S2
A2
BASS
B2

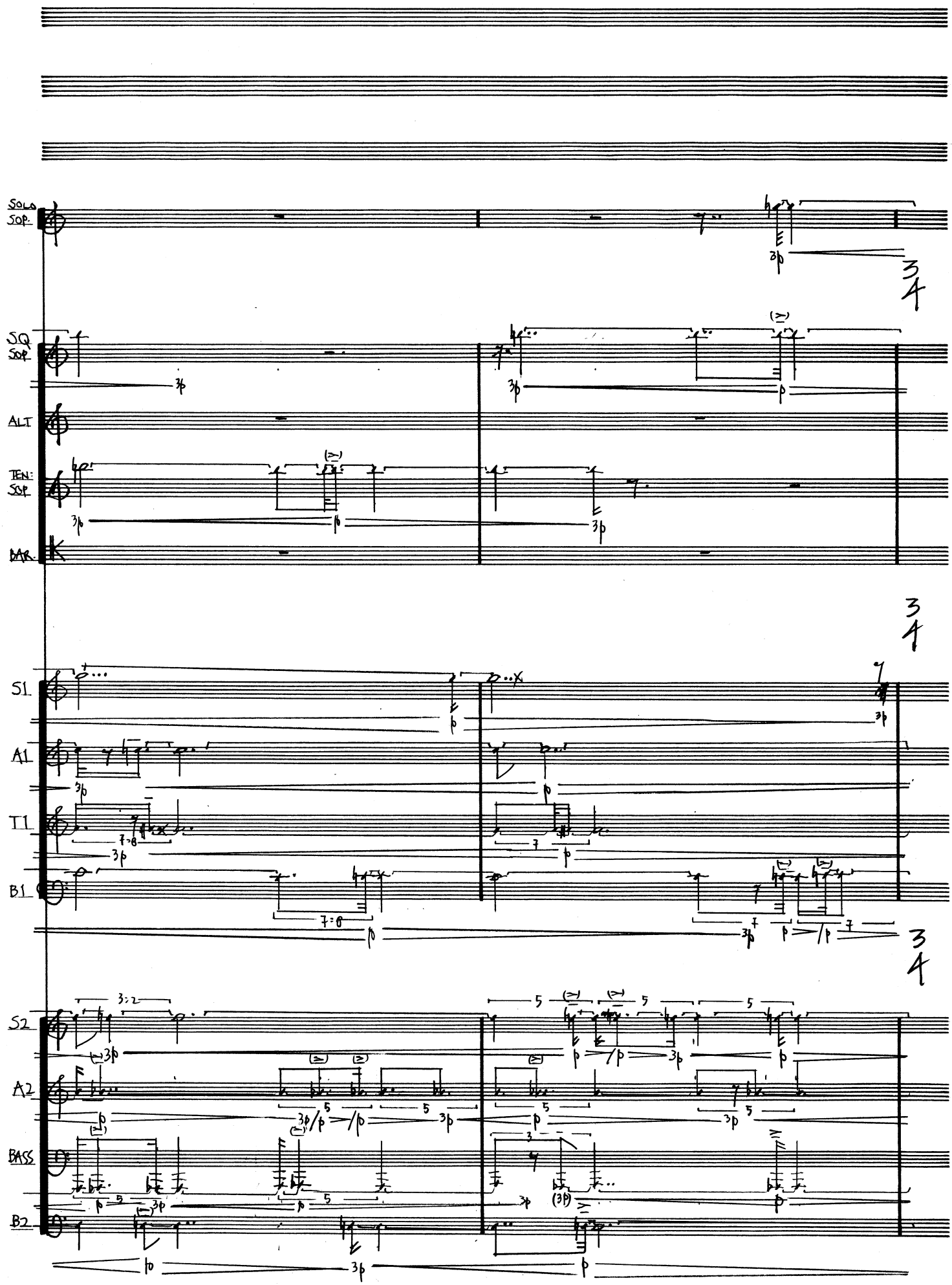

SOLO SOP
SQ SOP
ALT
TEN: SOP
BAR
S1
A1
T1
B1
S2
A2
BASS
B2


SOLO SOP
SQ SOP
ALT
TEN: SOP
BAR
S1
A1
T1
B1
S2
A2
BASS
B2

I1 THE PLANCK LENGTH

A1 SAME TEMPO




SOLO SOP.
SQ SOP.
ALT
TEN. SOP.
BAR.
S1
A1
T1
B1
S2
A2
BASS
B2

POCO RUBATO

SOLO SOP

SQ SOP

ALT

TEN SOP

BAR

S1

A1

T1

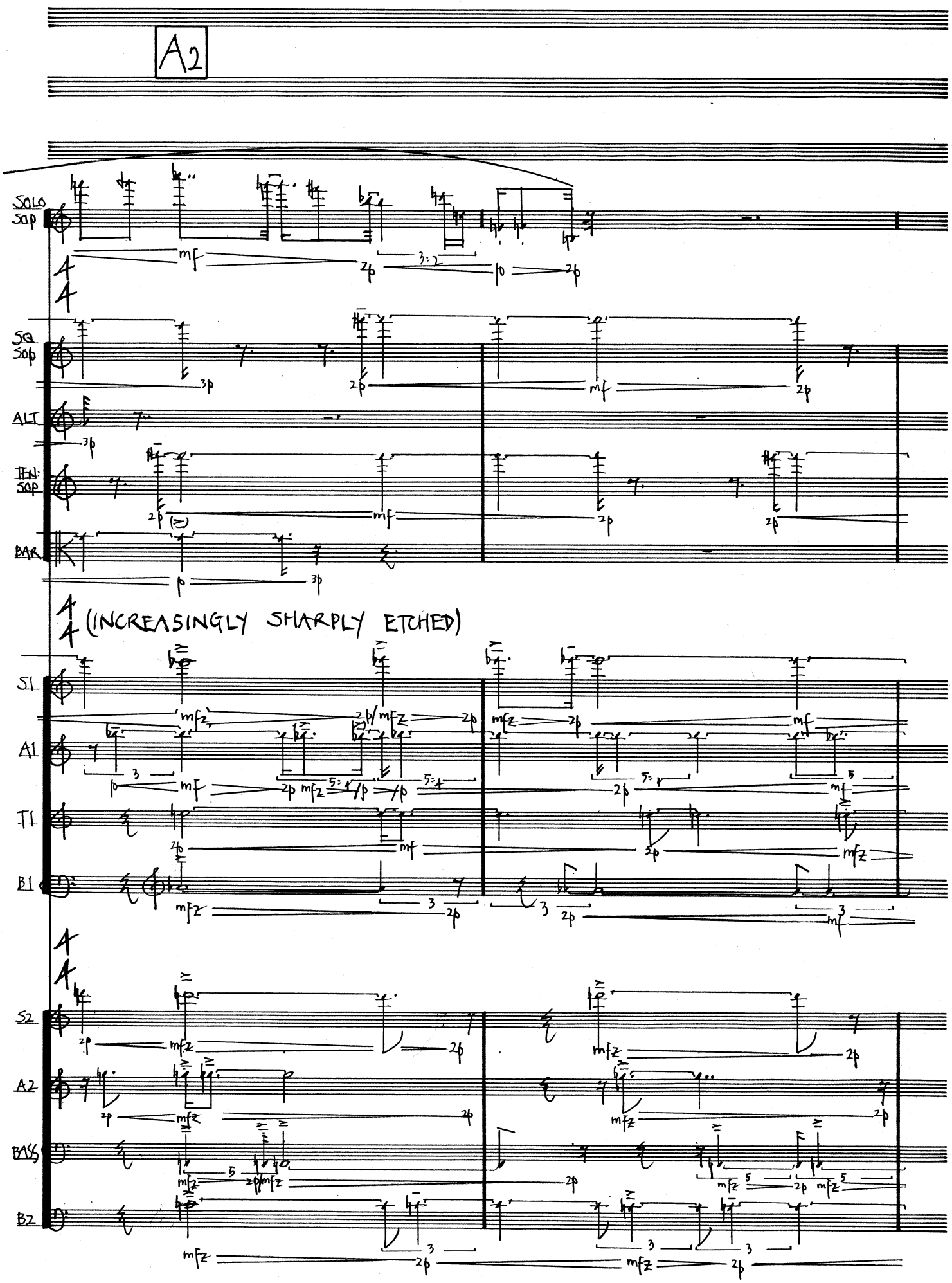
B1

S2

A2

BASS

B2


A2
SOLO SOP
SQ SOP
ALT
TEN SOP
BAR
(INCREASINGLY SHARPLY ETCHED)
S1
A1
T1
B1
S2
A2
BASS
B2

SOLO SOP

SQ SOP

ALT

TEN: SOP

BAR

S1

A1

T1

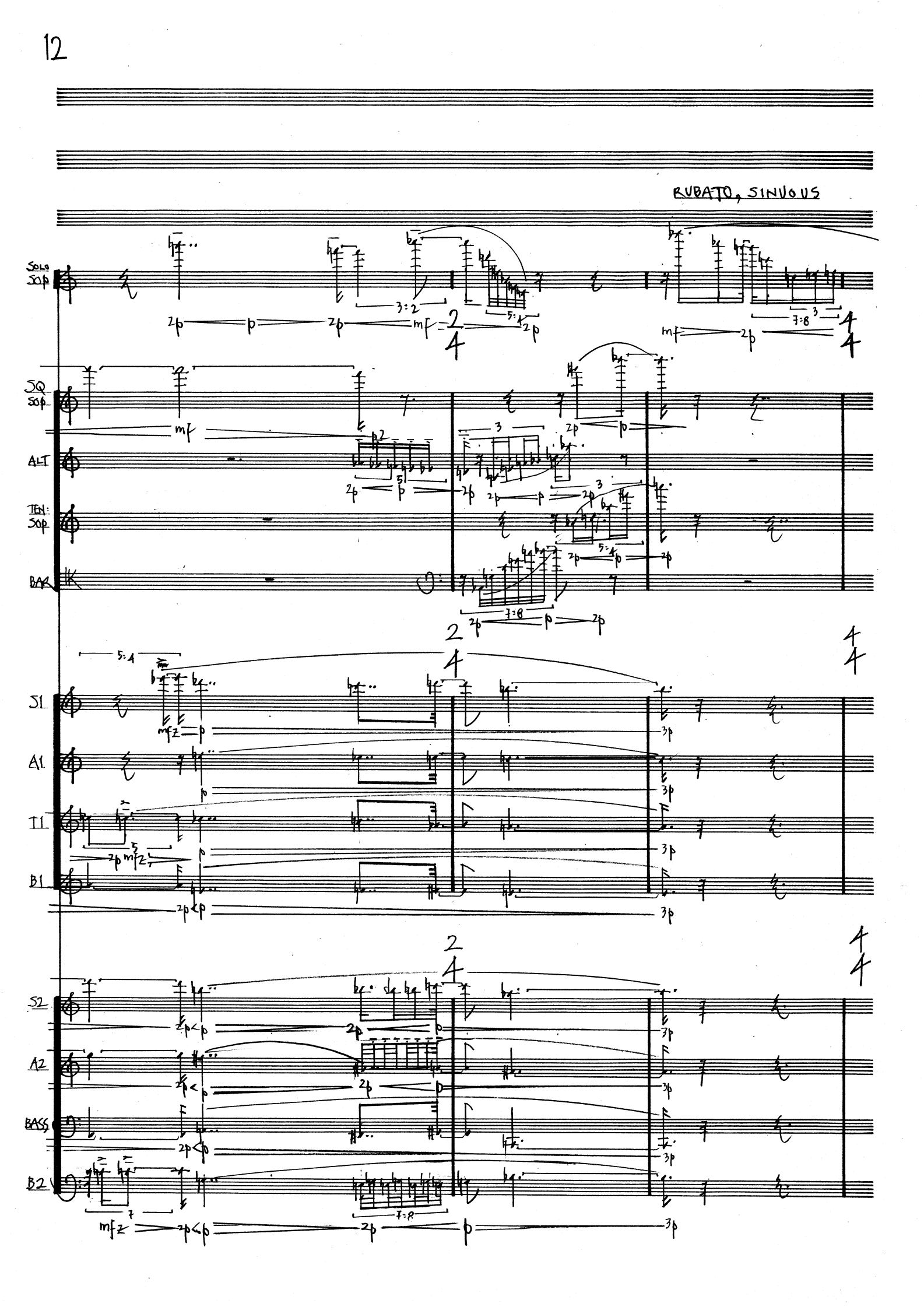
B1

S2

A2

BASS

B2


RUBATO, SINUOUS
SOLO SOP
SQ SOP
ALT
TEN SOP
BAR
S1
A1
T1
B1
S2
A2
BASS
B2

A3

SOLO SOP

3 7:8 9:8 3:2

mf 2p p 2p p 2p mf 2p

SQ SOP

ALT

5:4

3p

TEN: SOP

3p

BAR

S1

sfz

A1

sfz

T1

sfz

B1

sfz

S2

sfz

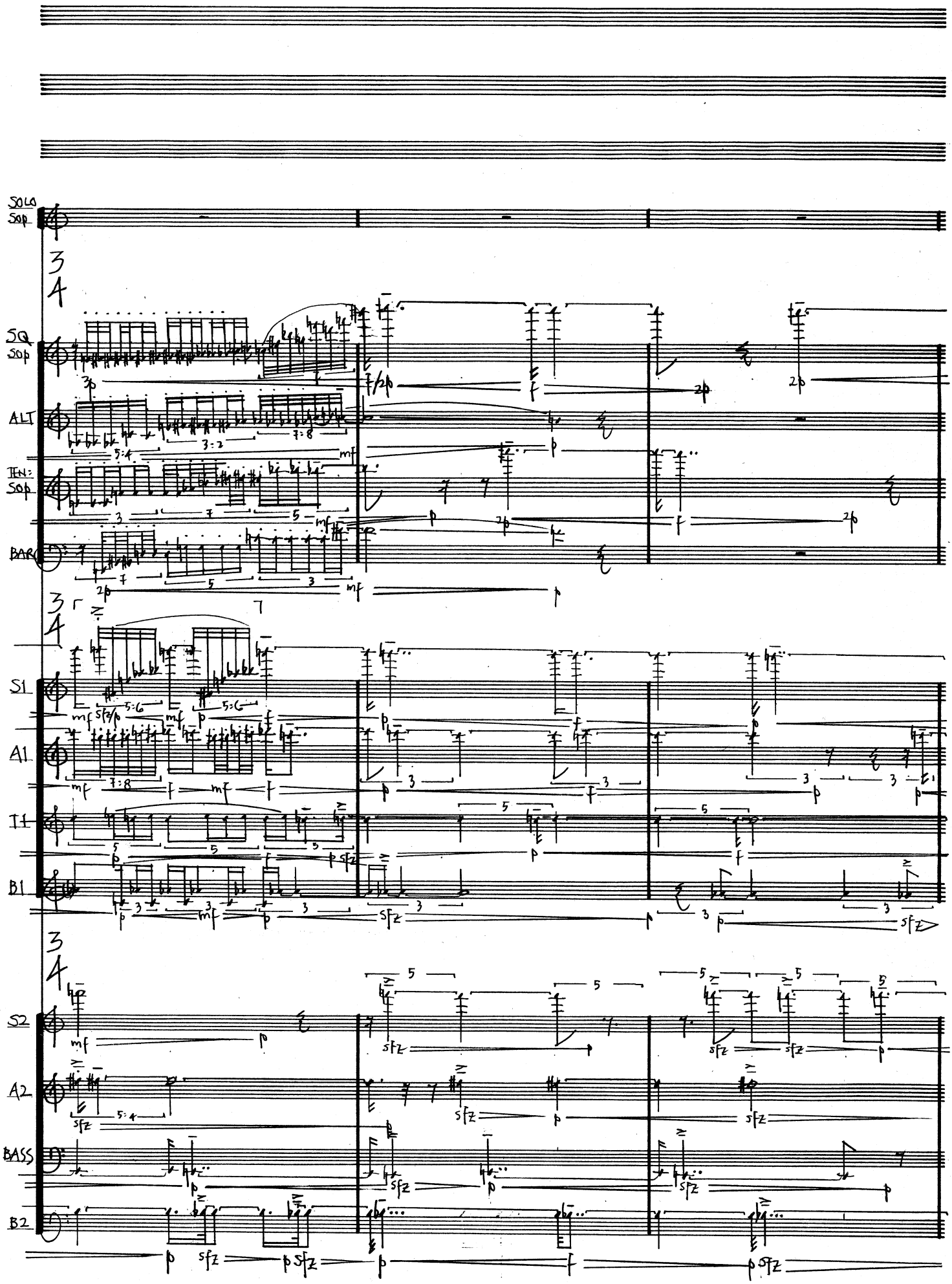
A2

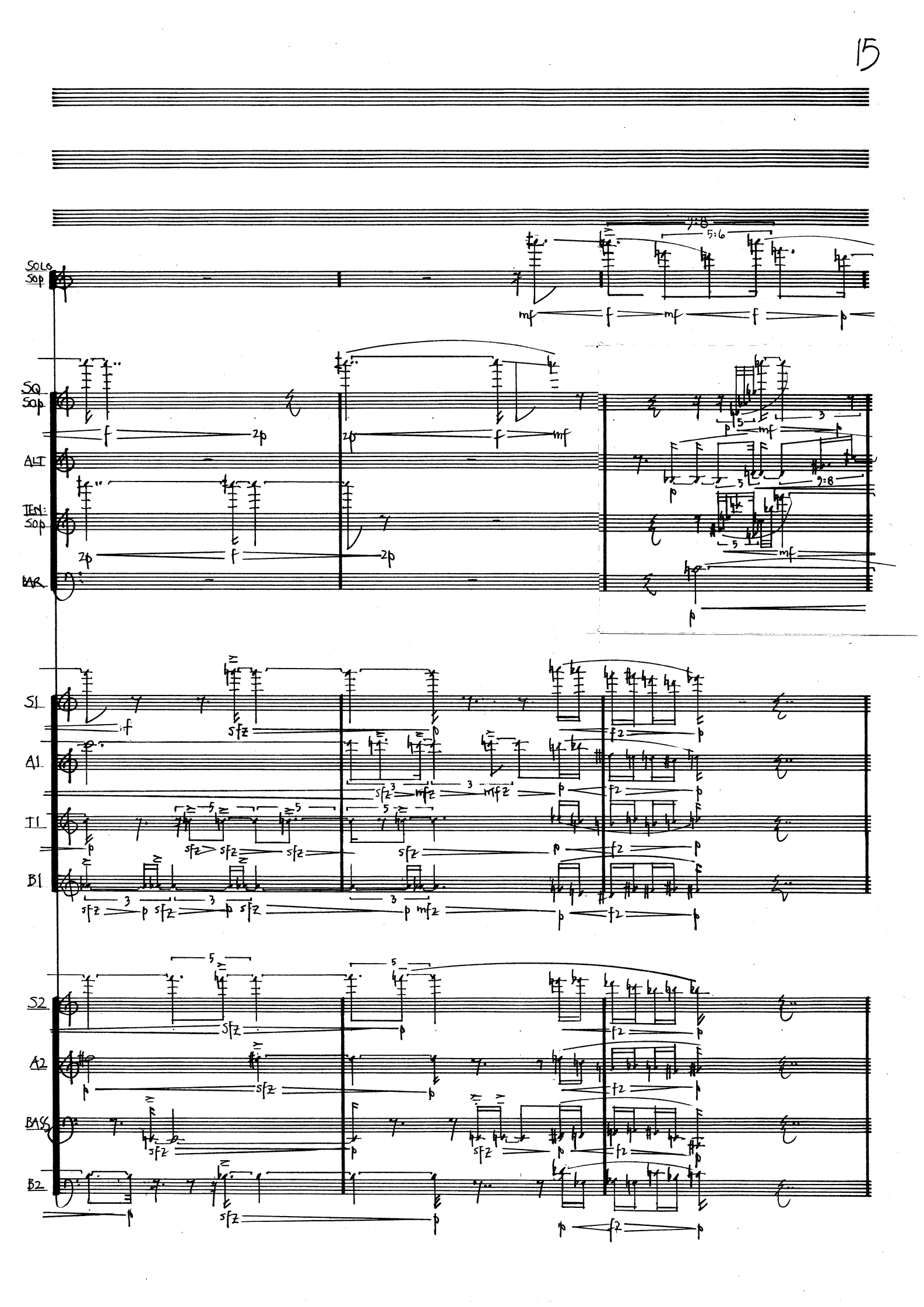
sfz

BASS

B2

3p sfz


SOLO
SOP
SQ
SOP
ALT
TEN:
SOP
BAR
S1
A1
T1
B1
S2
A2
BASS
B2


SOLO Sop
SQ Sop
ALT
TEN: Sop
BAR
S1
A1
T1
B1
S2
A2
BASS
B2

AGITATEDLY

SOLO SOP

SO SOP

ALT

TEN SOP

BAR

S1

A1

T1

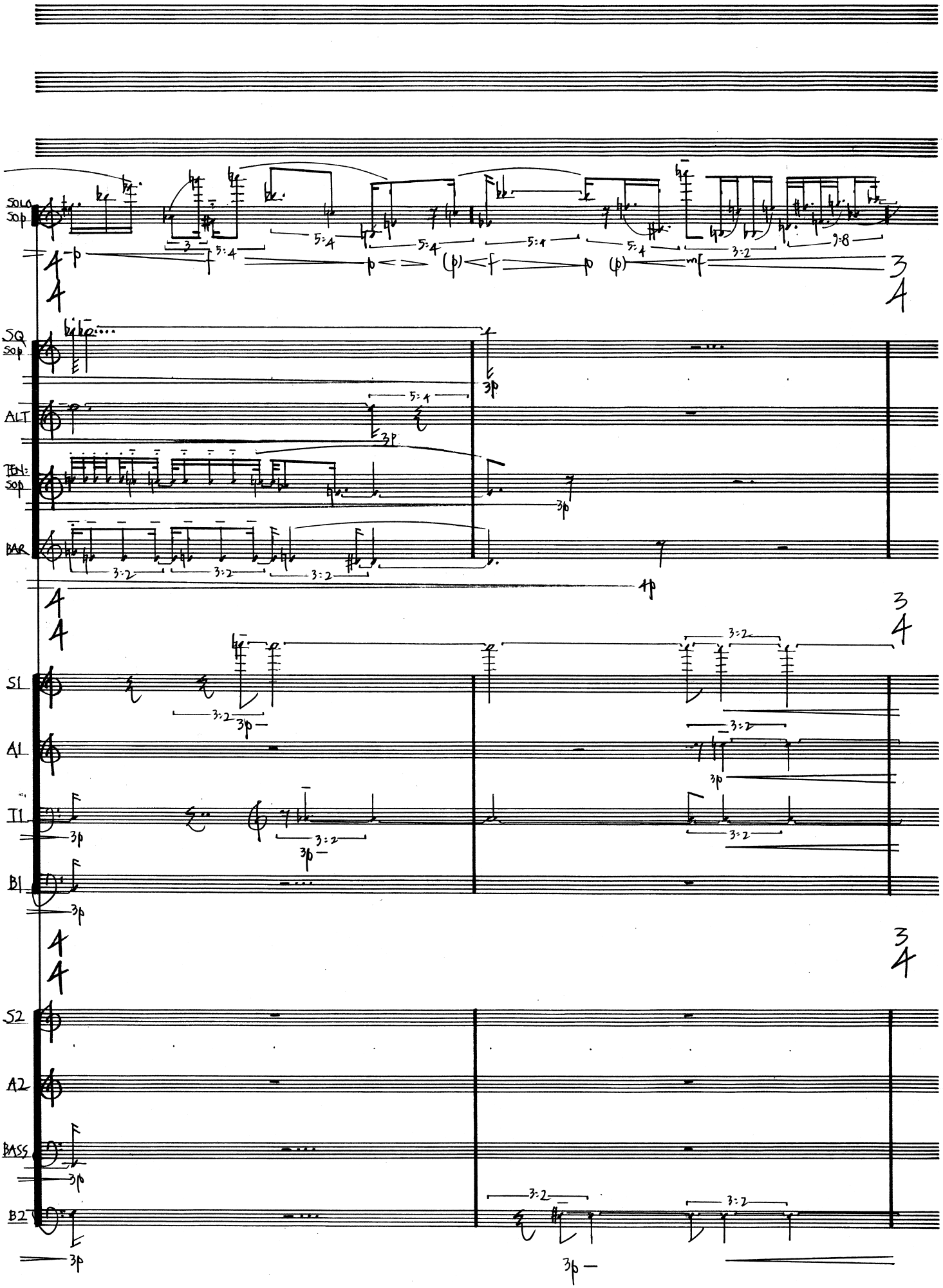
B1

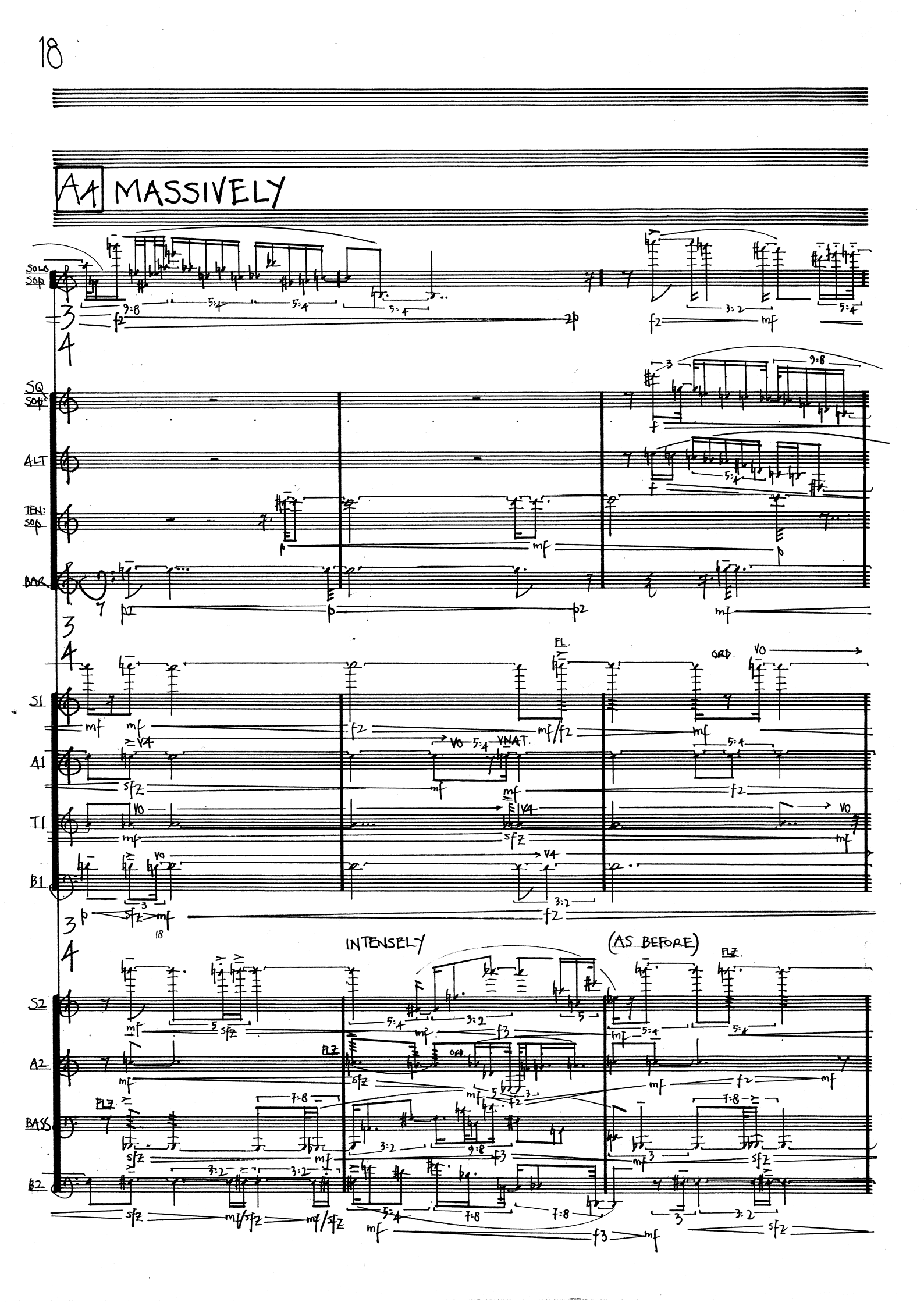
S2

A2

BASS

B2


SOLO Sop
SQ Sop
ALT
TEN Sop
BAR
S1
A1
T1
B1
S2
A2
BASS
B2


A4 MASSIVELY
SOLO SOP
SQ SOP
ALT
TEN. SOP
BAR
S1
A1
T1
B1
S2
A2
BASS
B2
FL.
ORD.
V0
V4
V1 AT.
INTENSELY
(AS BEFORE)
FLZ.

SOLO Sop.

SQ Sop.

ALT.

TEN. Sop.

BAR.

S1

A1

T1

B1

S2

A2

BASS

B2

V4

V0 VNAT.

ORD.

ELZ

2 FUNDAMENTAL
~~ELEMENTARY~~
PARTICLES

B1 SAME TEMPO

SOLO Sop

SQ Sop

ALT

TEN. Sop

BAR

S1

A1

T1

B1

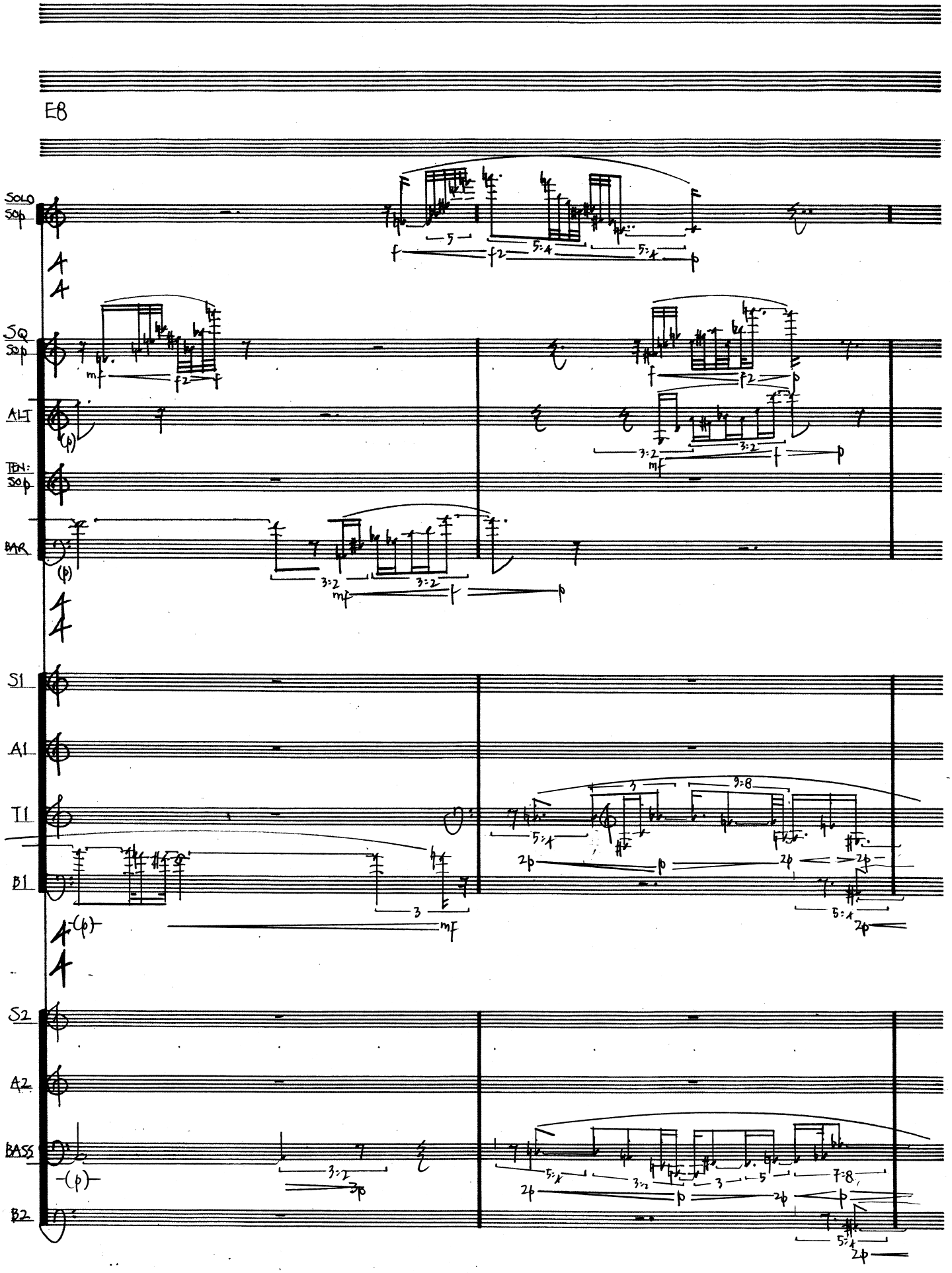
S2

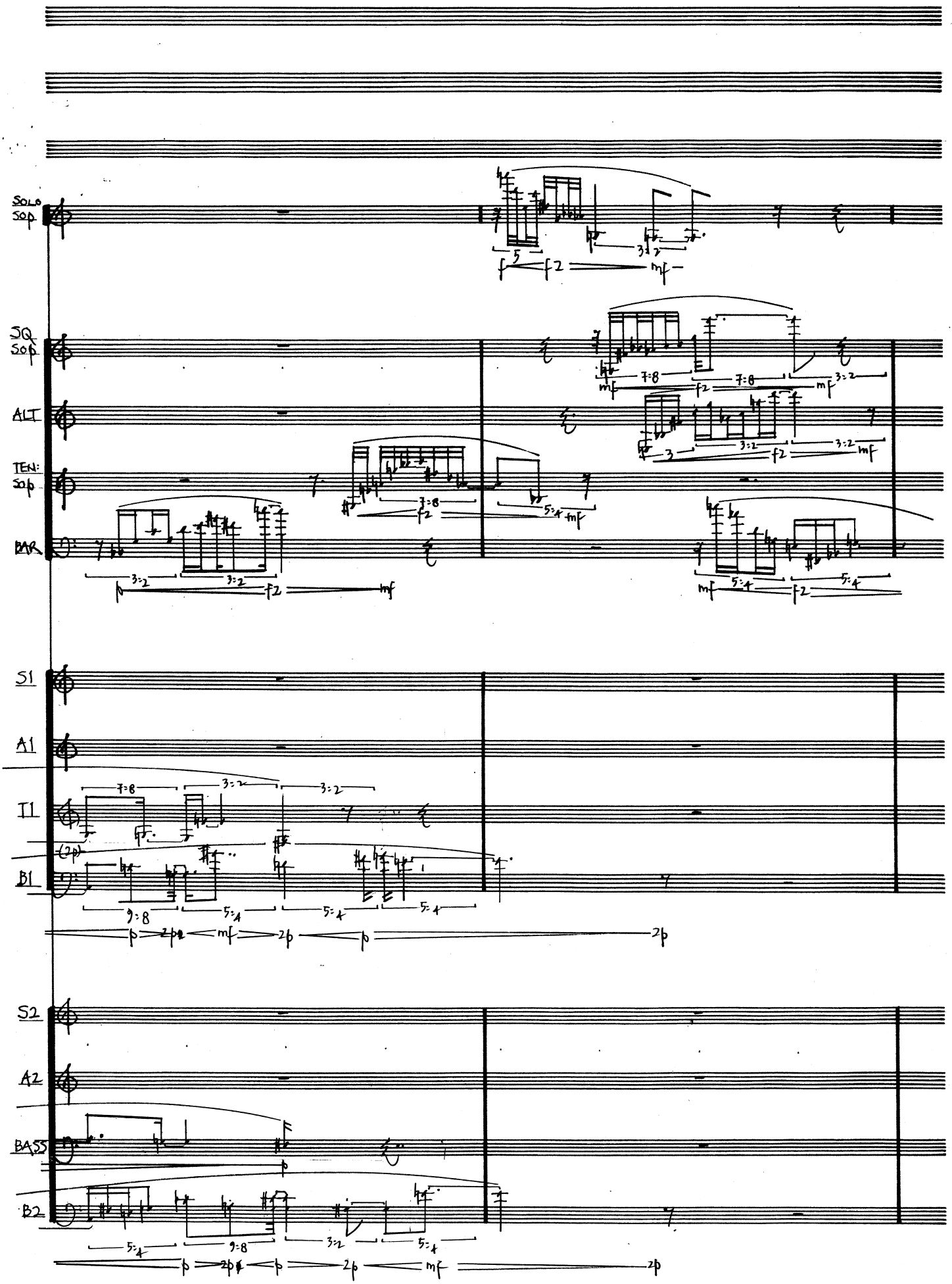
A2

BASS

B2

E8




SOLO SOP
SQ SOP
ALT
TEN: SOP
BAR
S1
A1
T1
B1
S2
A2
BASS
B2

SOLO SOP

SQ SOP

ALT

TEN SOP

BAR

S1

A1

T1

B1

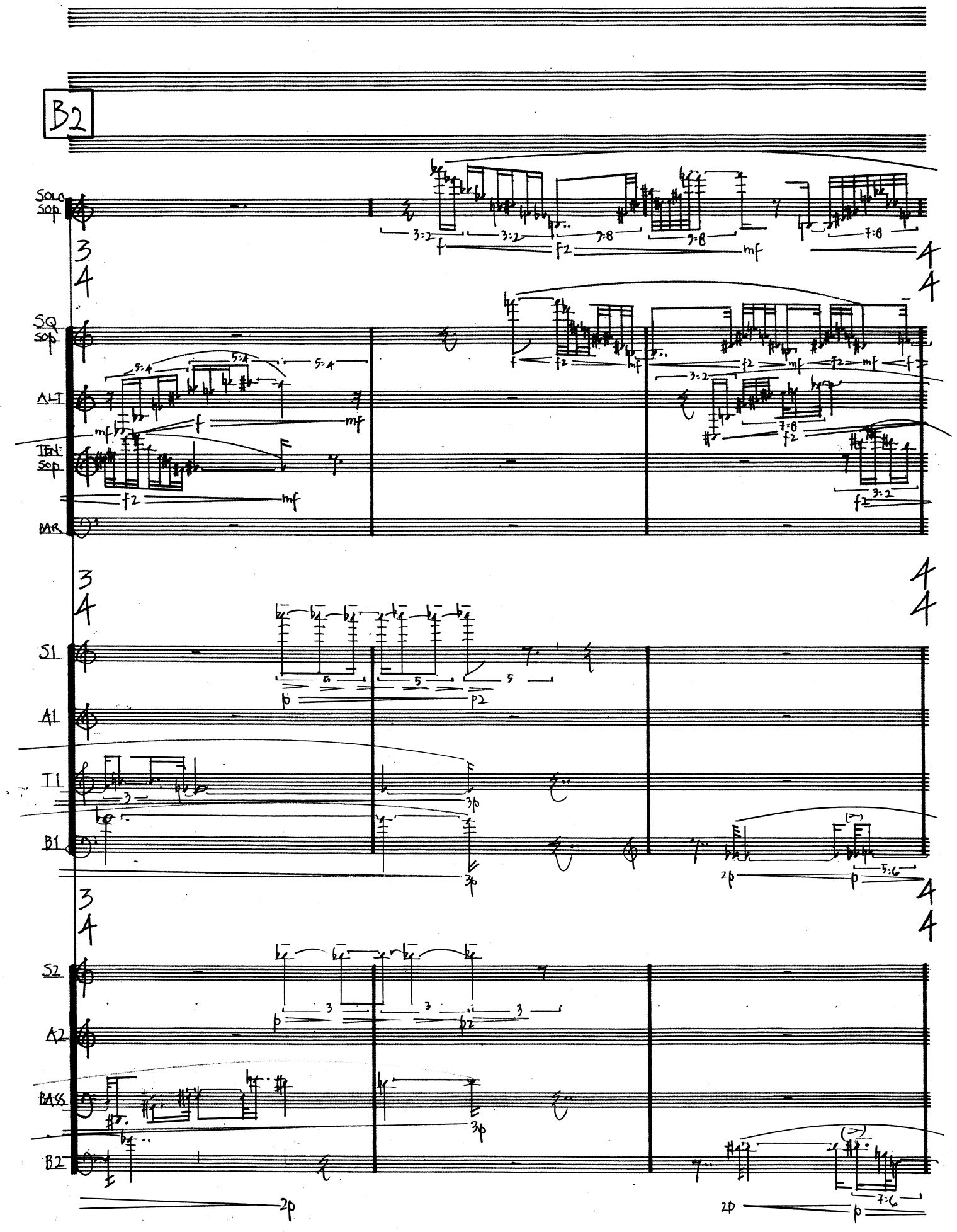
S2

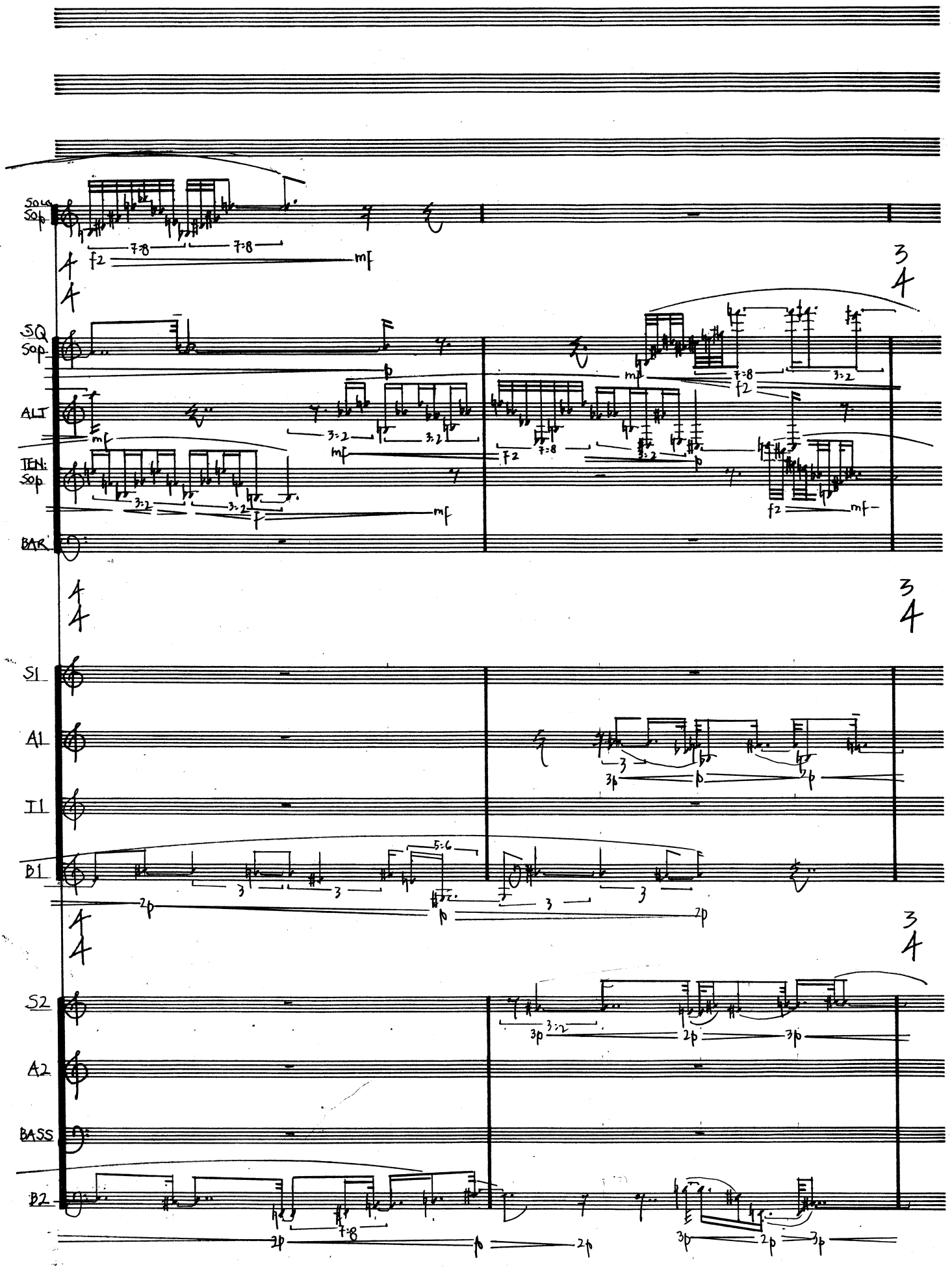
A2

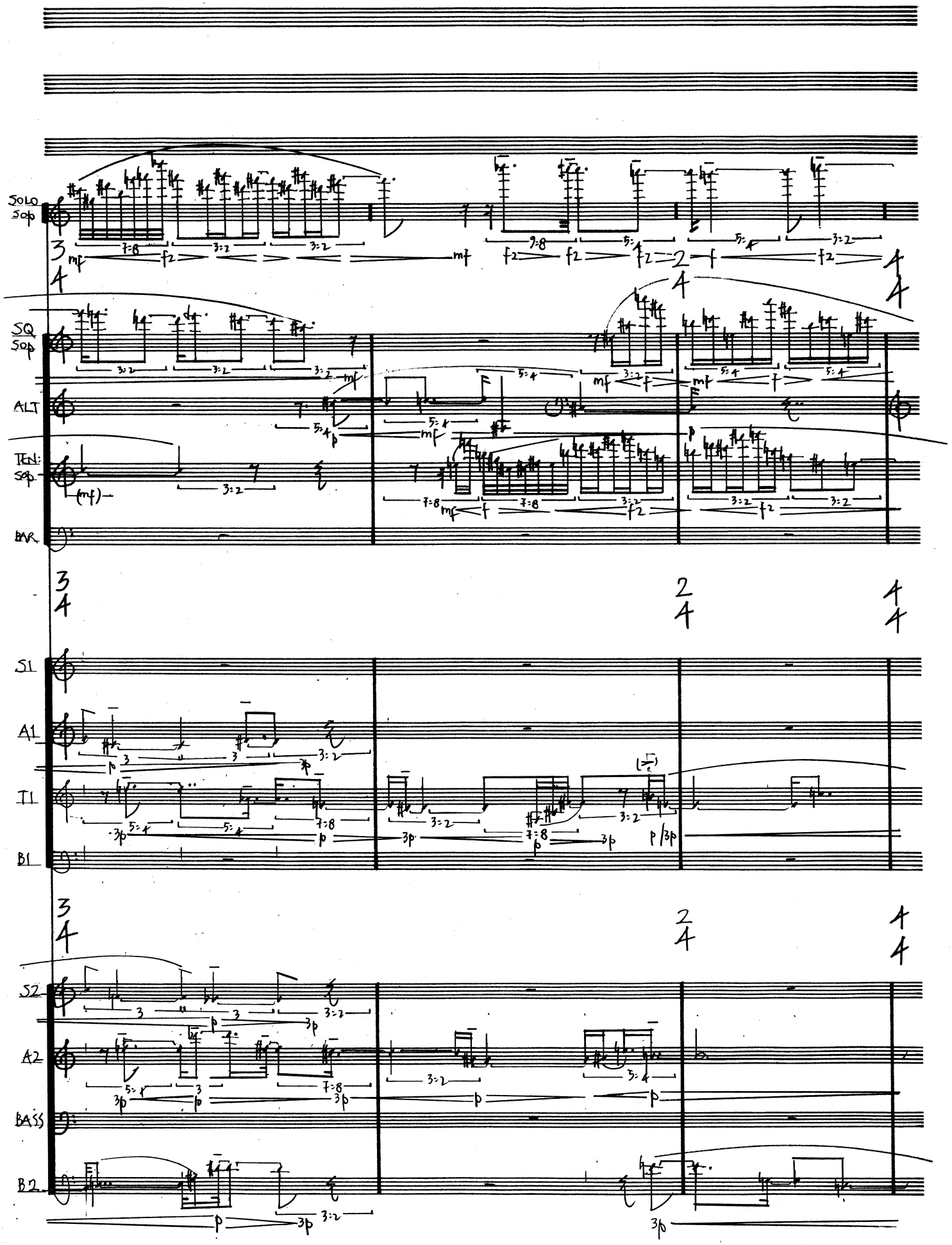
BASS

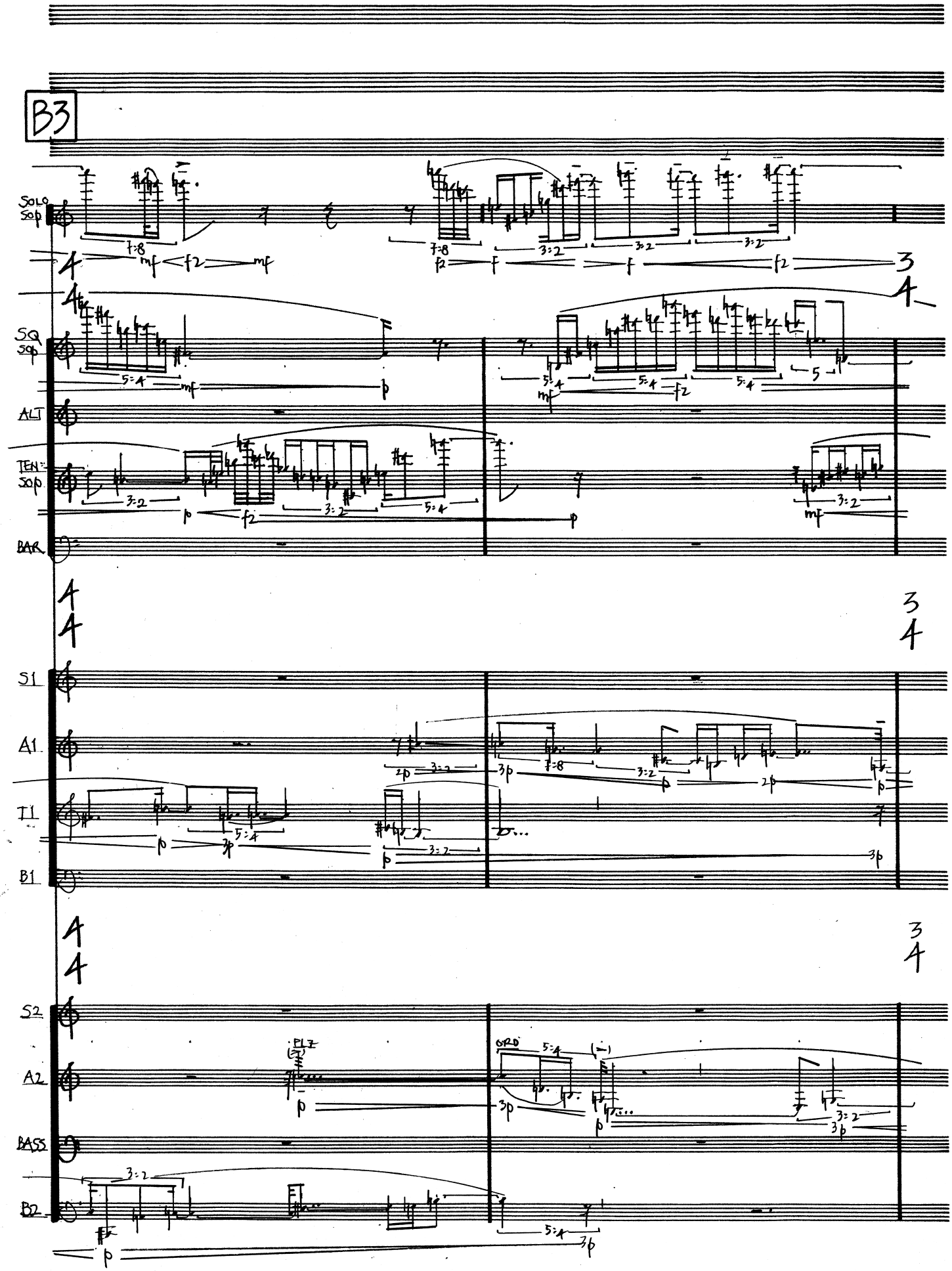
B2

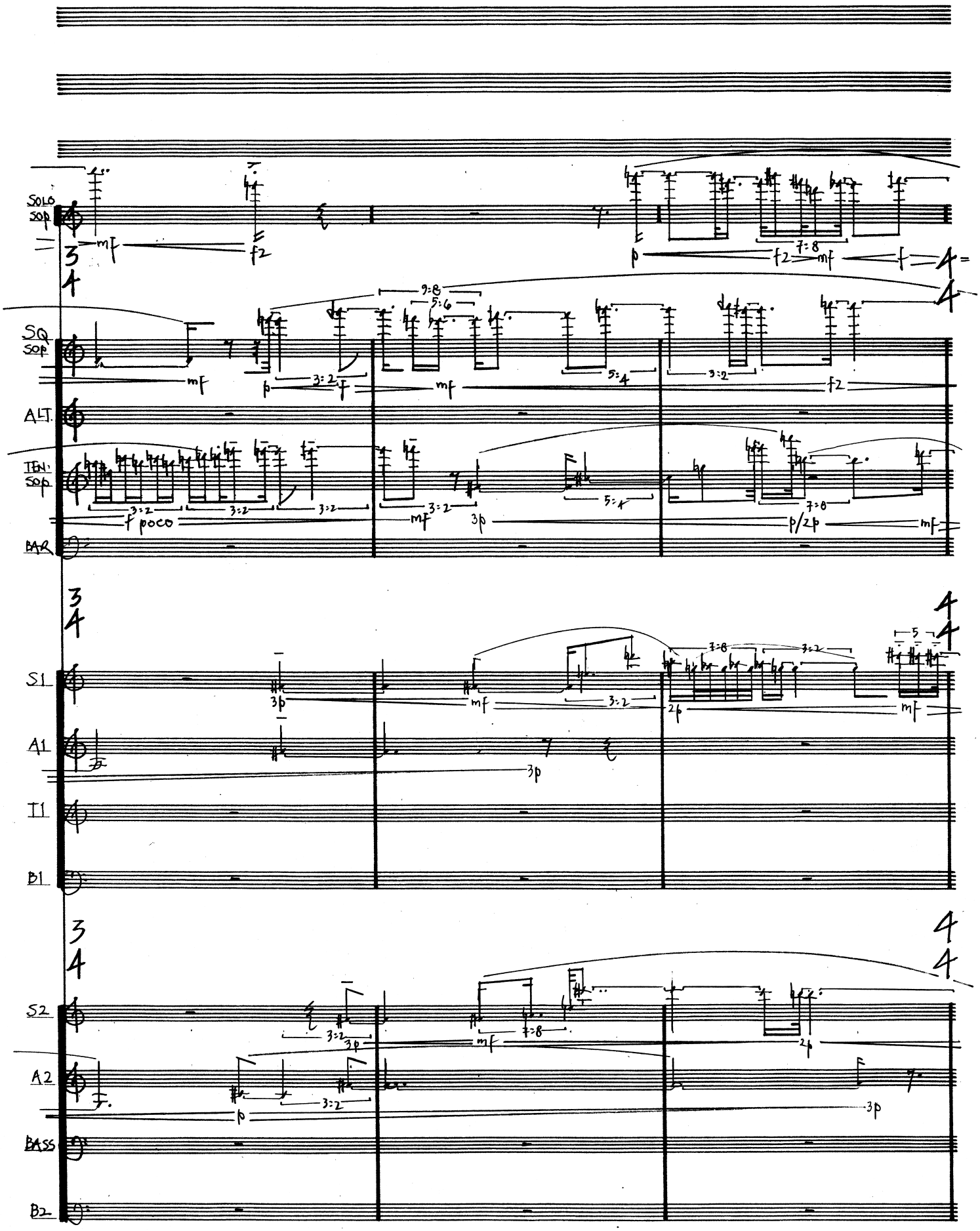
B2

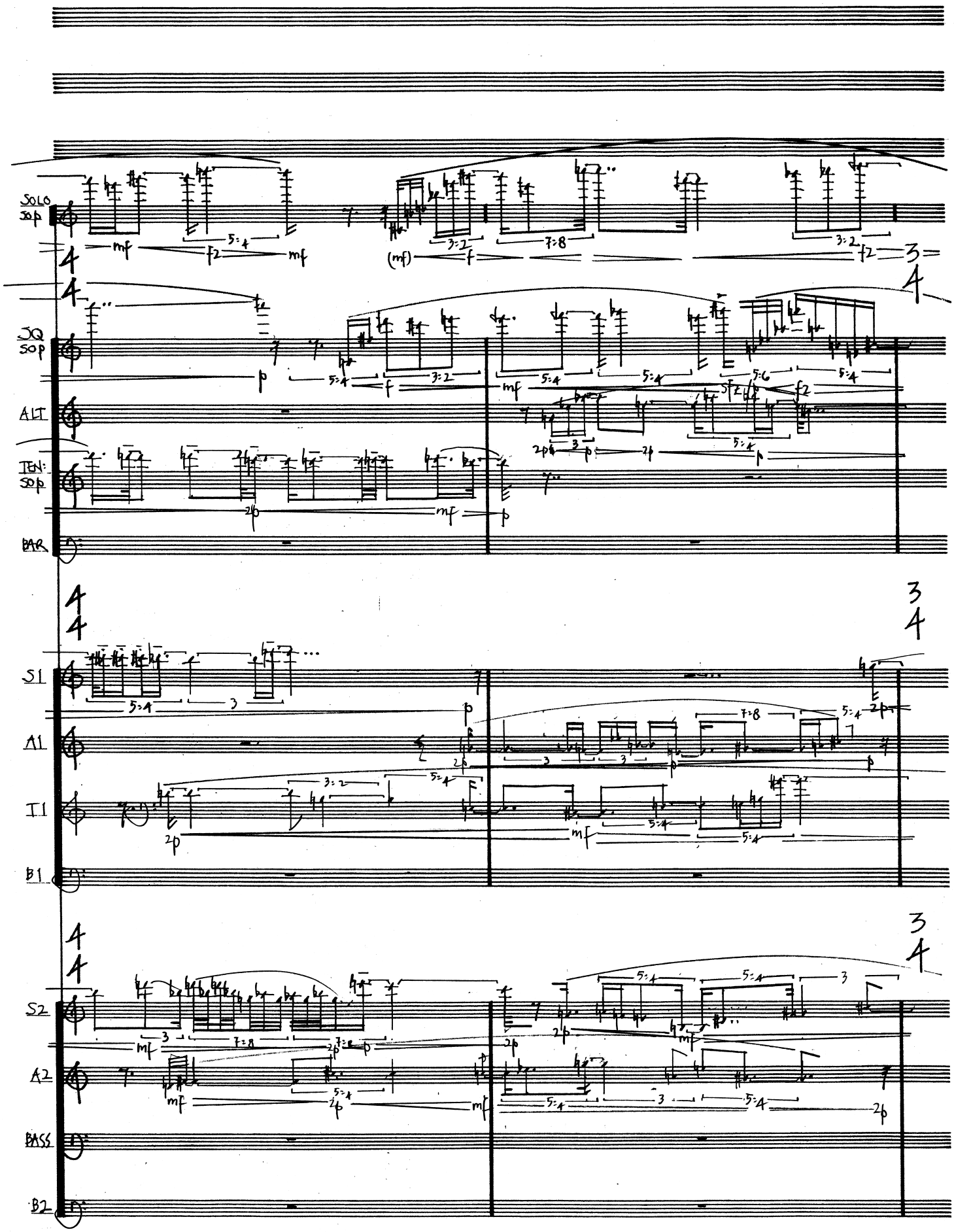


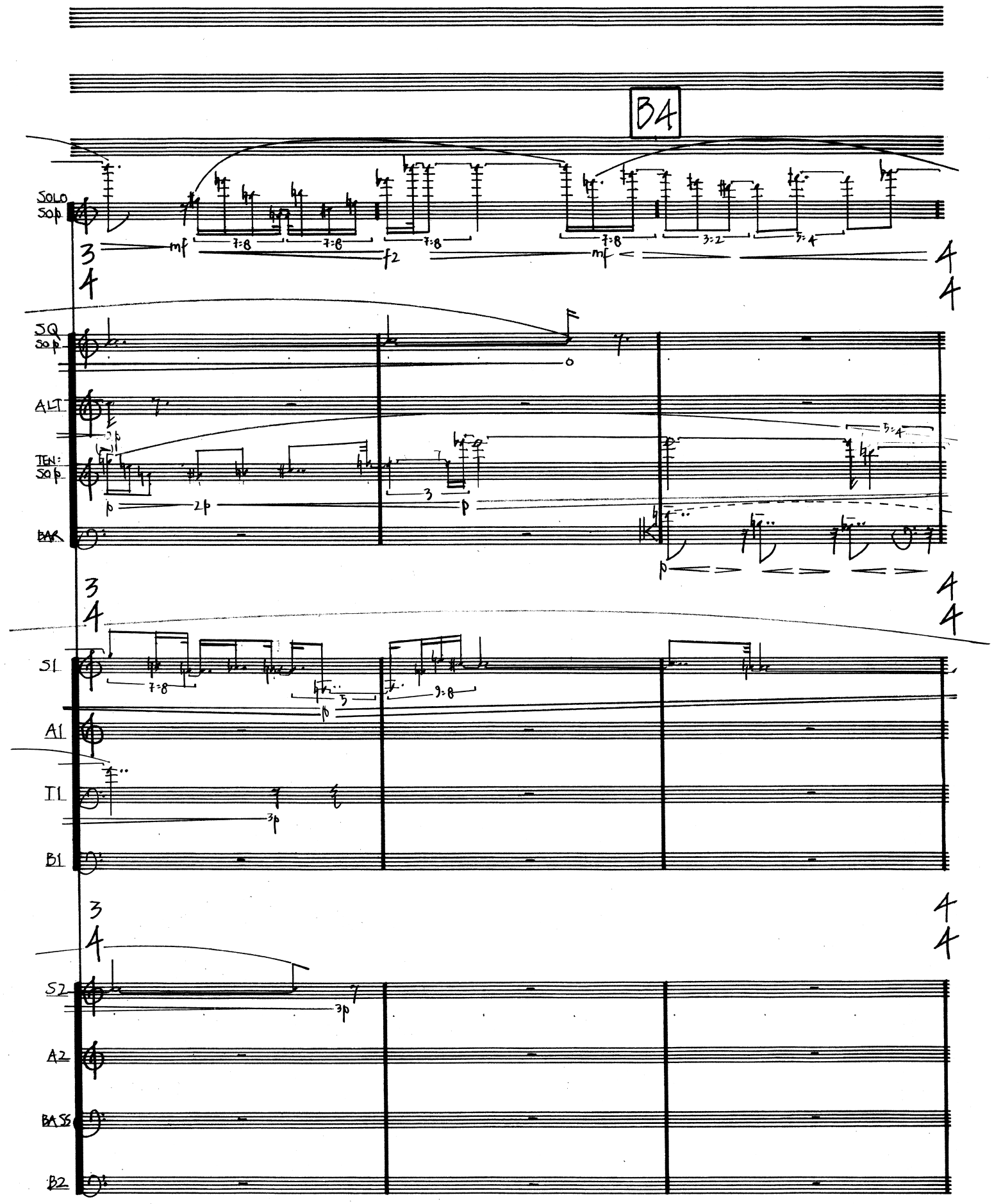

SOLO Sop
SQ Sop
ALT
TEN Sop
BAR
S1
A1
T1
B1
S2
A2
BASS
B2

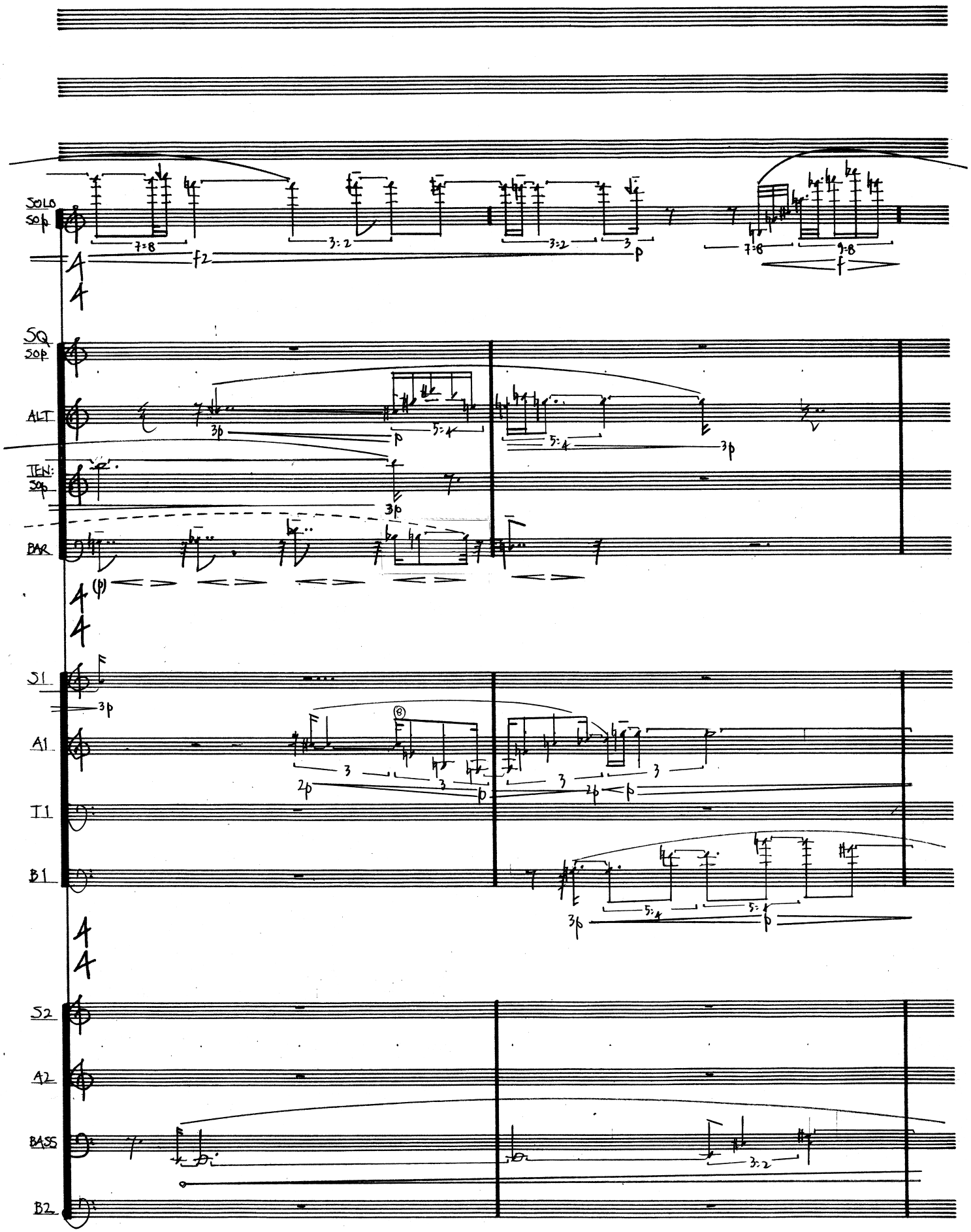

SOLO Sop
SQ Sop
ALT
TEN: Sop
BAR
S1
A1
T1
B1
S2
A2
BASS
B2


B3
SOLO SOP
SQ SOP
ALT
TEN SOP
BAR
S1
A1
T1
B1
S2
A2
BASS
B2
PLT
ORD


SOLO SOP
SQ SOP
ALT.
TEN. SOP
BAR
S1
A1
T1
B1
S2
A2
BASS
B2
poco

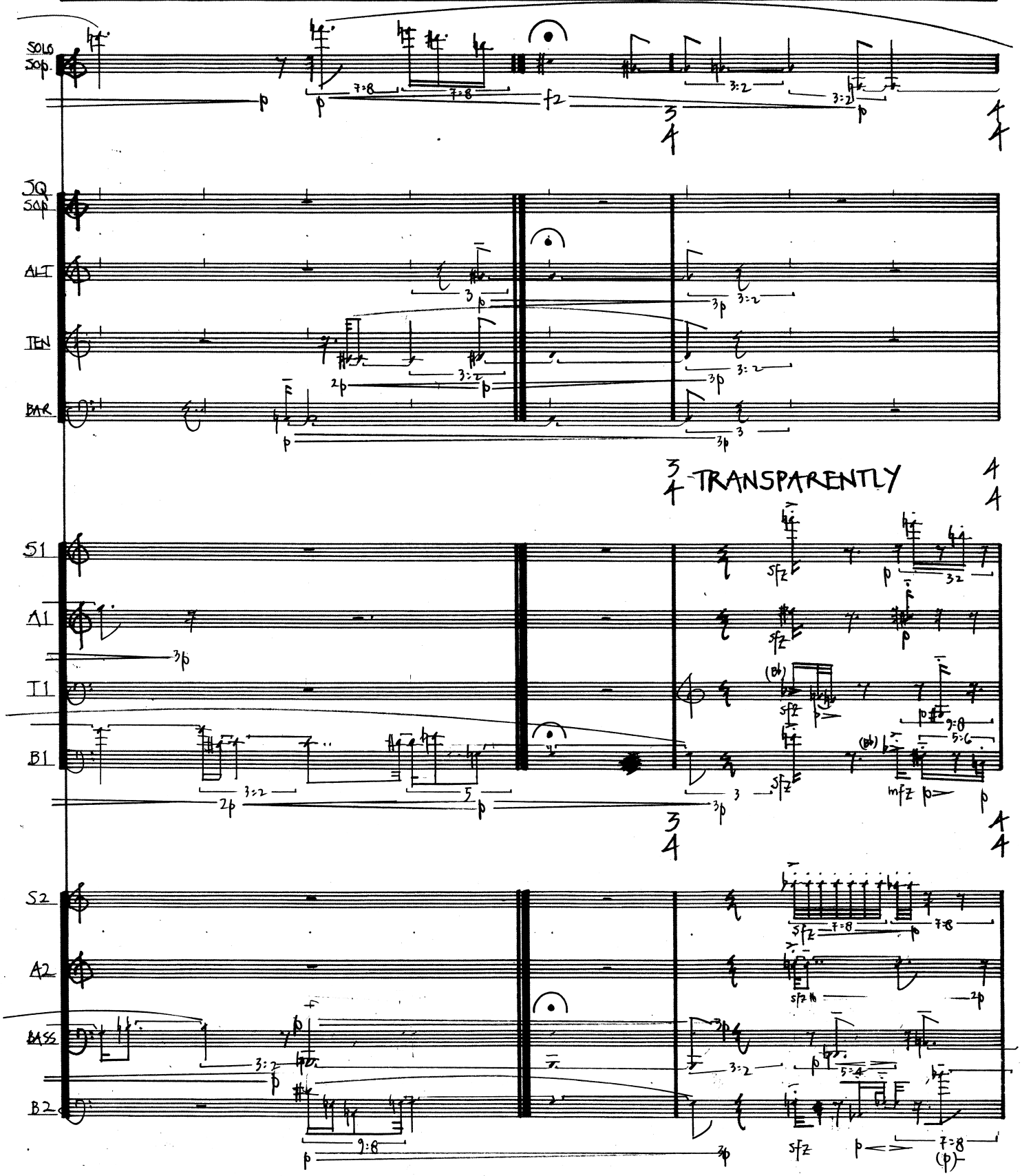

SOLO SOP
SQ SOP
ALT
TEN SOP
BAR
S1
A1
T1
B1
S2
A2
BASS
B2

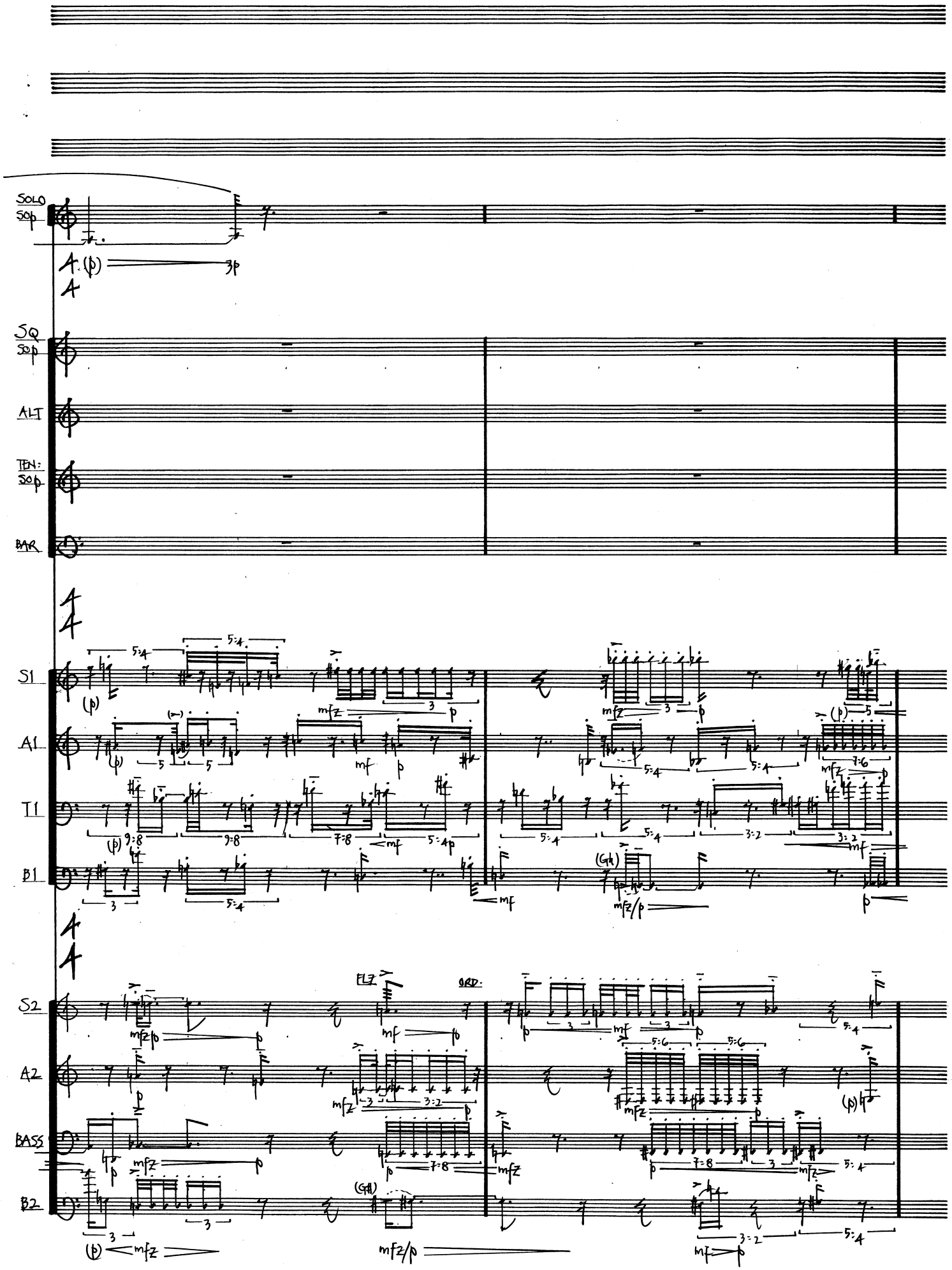

B4
SOLO
SOP
SQ
SOP
ALT
TEN:
SOP
BAR
S1
A1
T1
B1
S2
A2
BASS
B2

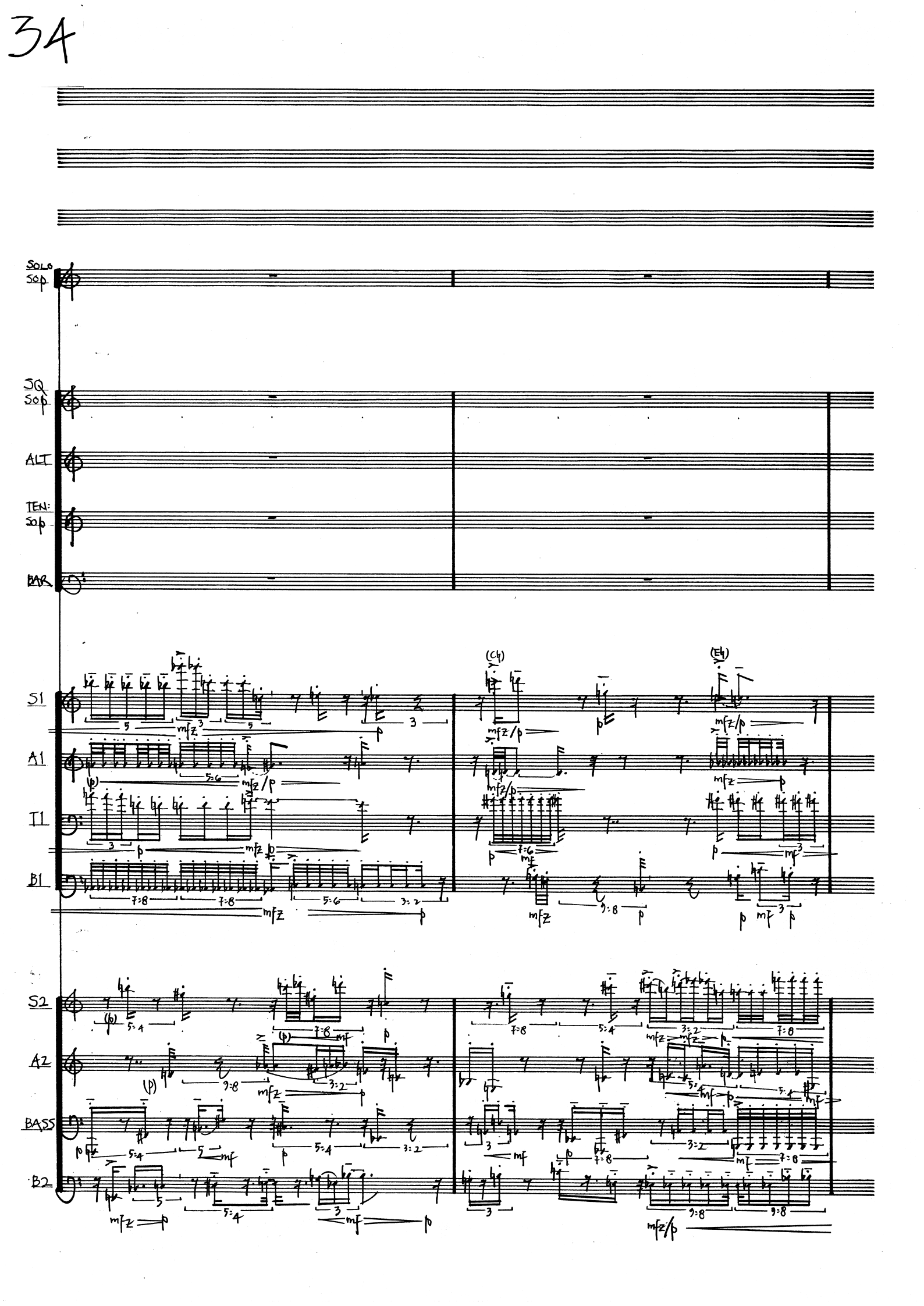

SOLO
SOP
SQ
SOP
ALT
TEN:
SOP
BAR
S1
A1
T1
B1
S2
A2
BASS
B2

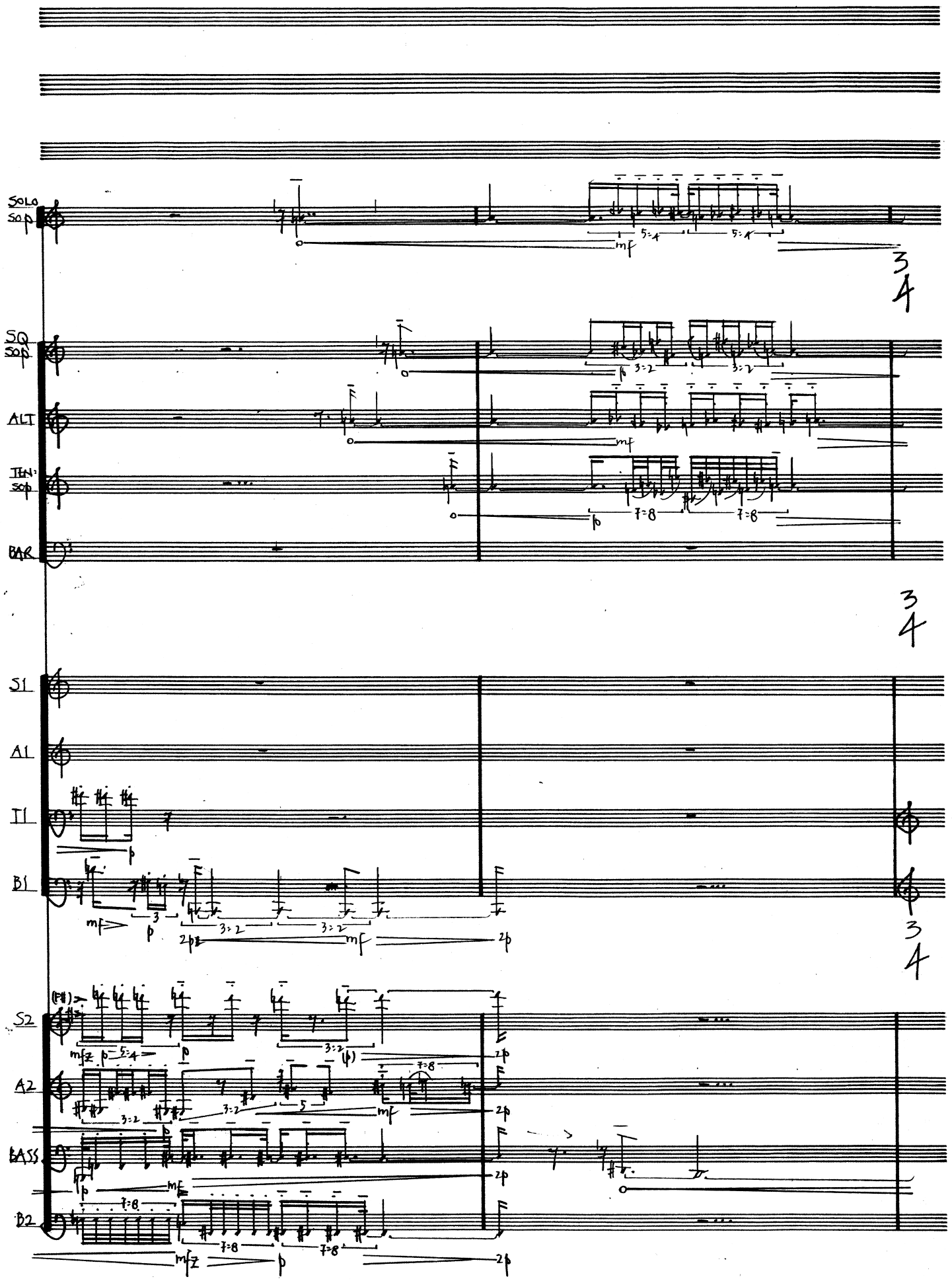
3 NUCLEAR

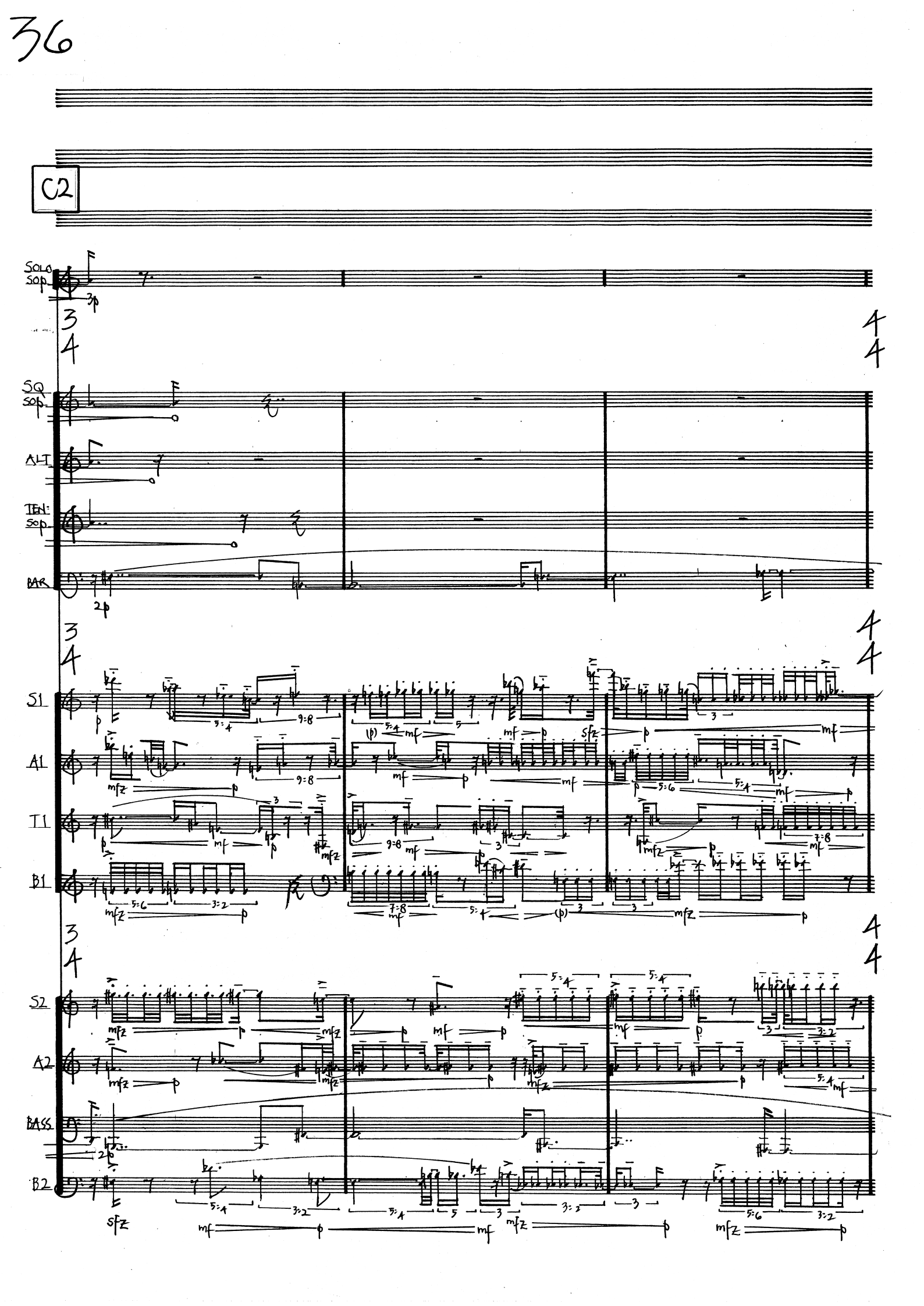
C1

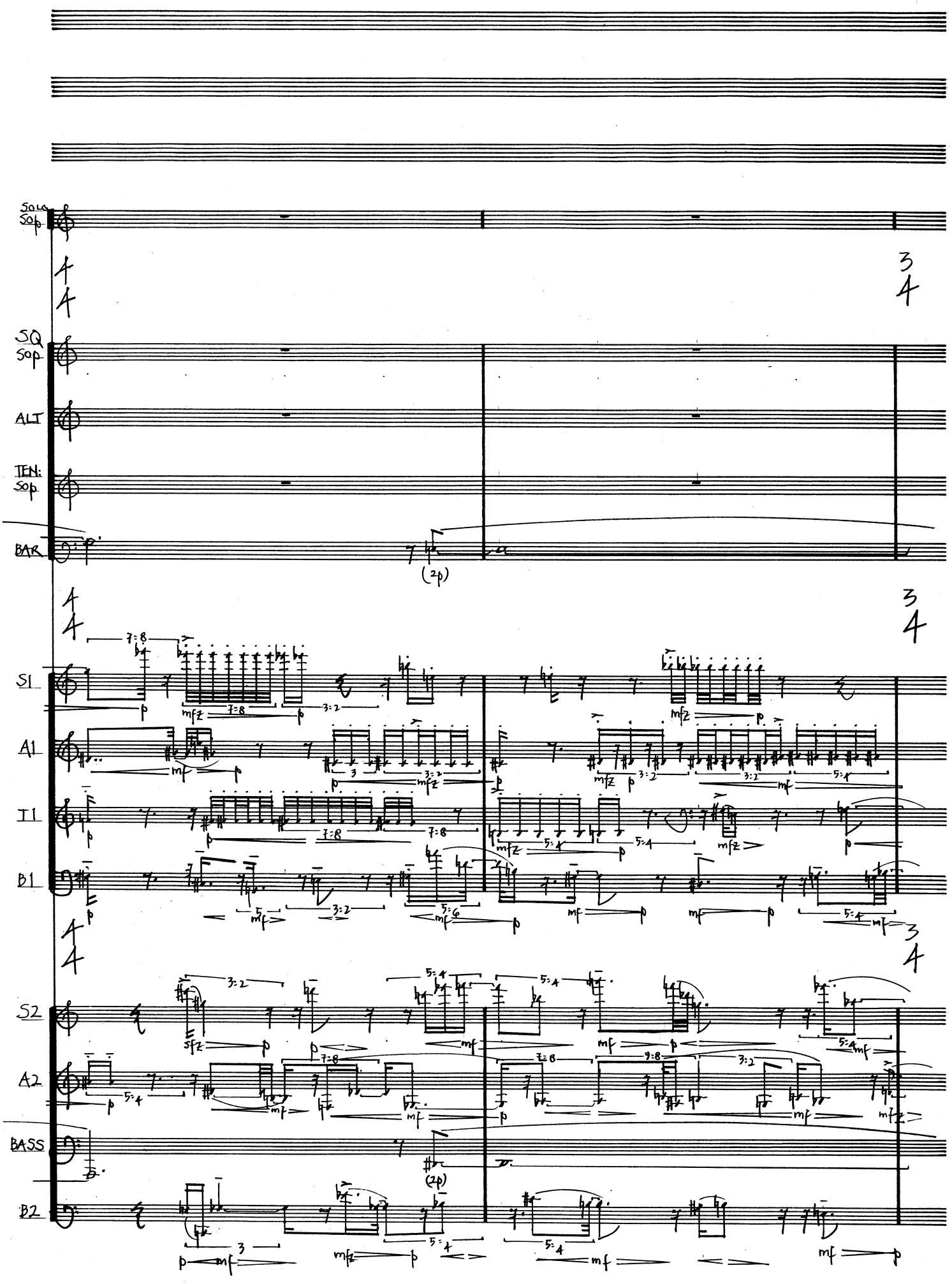

SOLO SOP.
SQ SOP
ALT
TEN
BAR
TRANSPARENTLY
S1
A1
T1
B1
S2
A2
BASS
B2

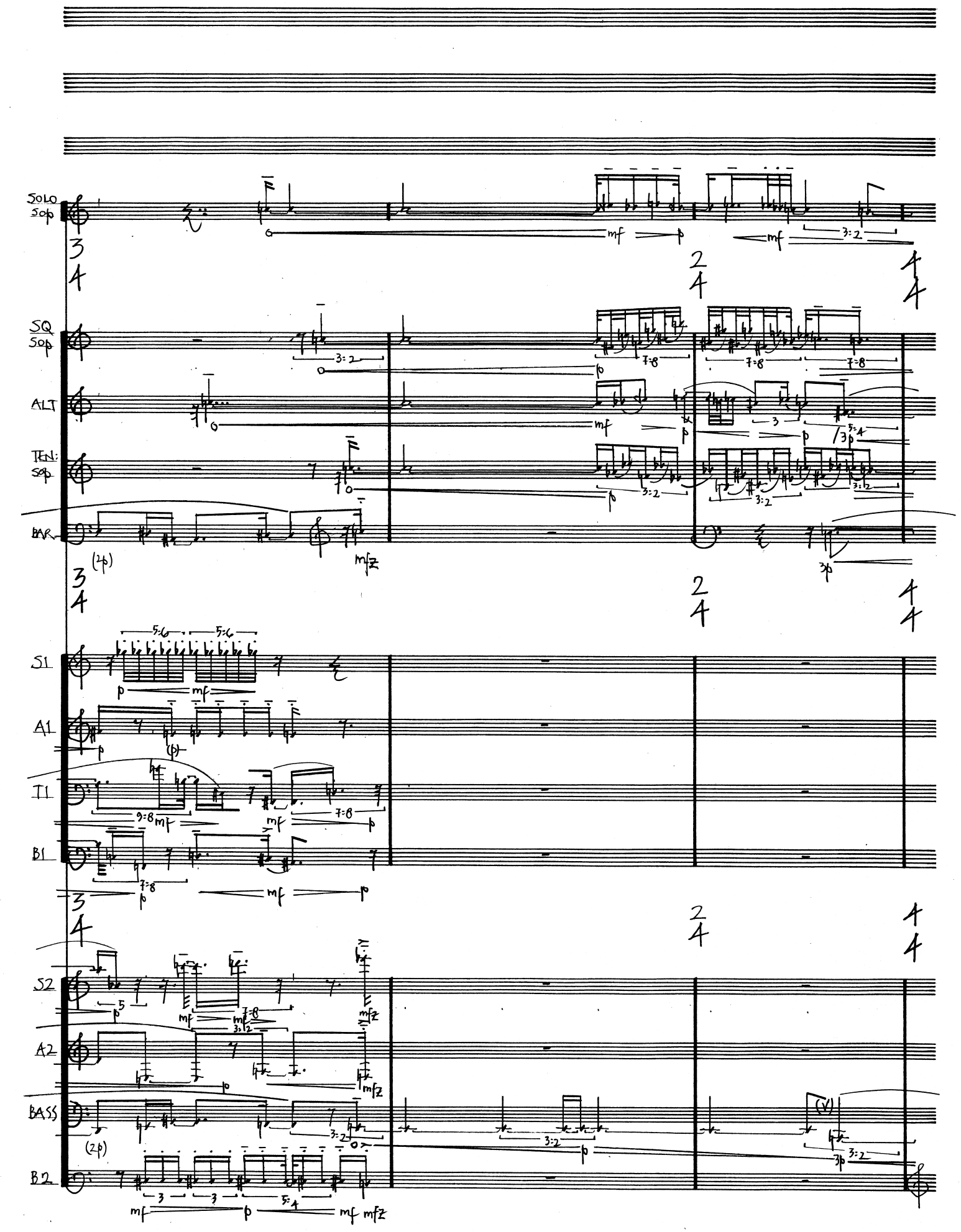

SOLO
SOP
SQ
SOP
ALT
TEN:
SOP
BAR
S1
A1
T1
B1
S2
A2
BASS
B2
ELZ
ORD.

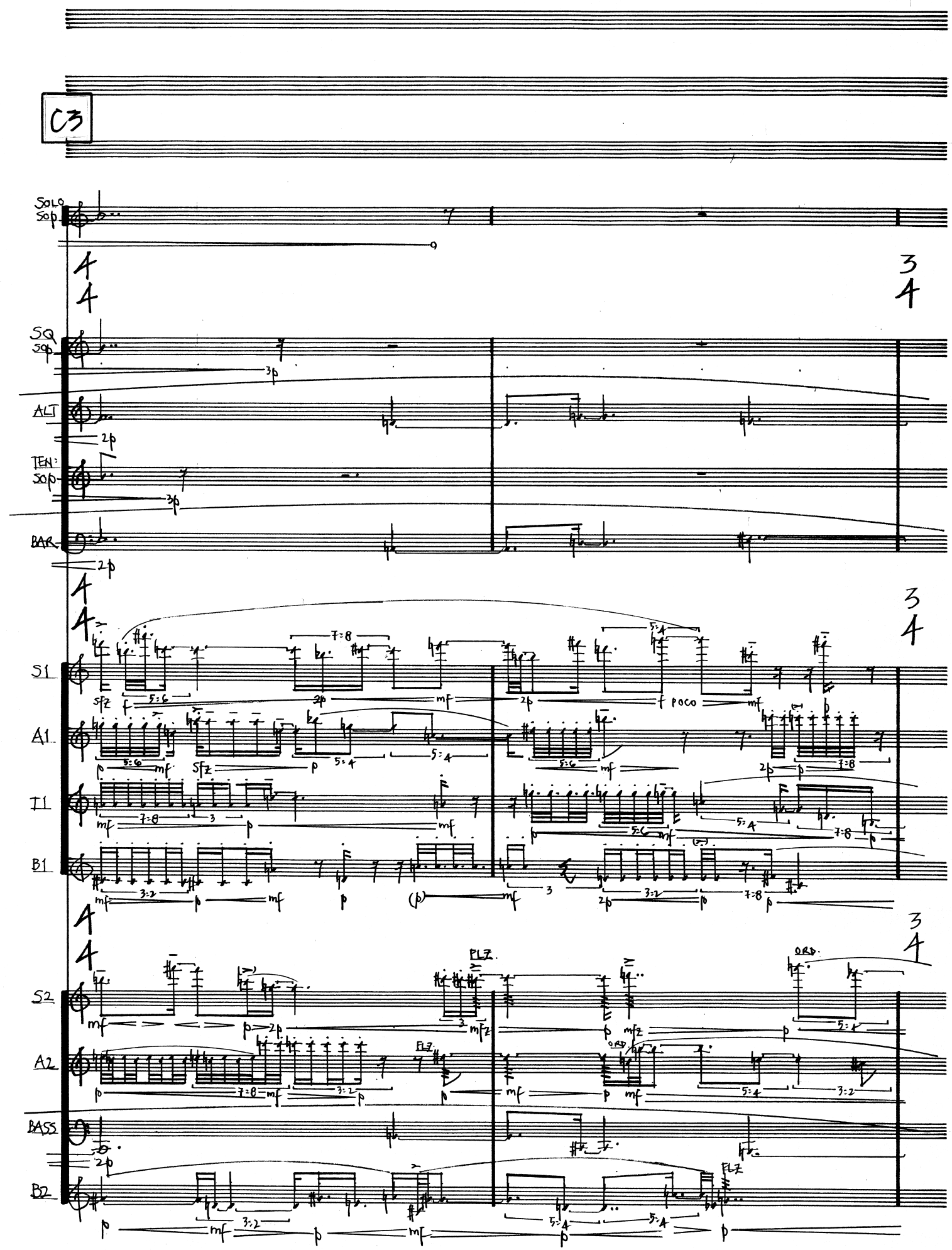

SOLO SOP
SQ SOP
ALT
TEN: SOP
BAR
S1
A1
T1
B1
S2
A2
BASS
B2
(Cl)
(Tr)

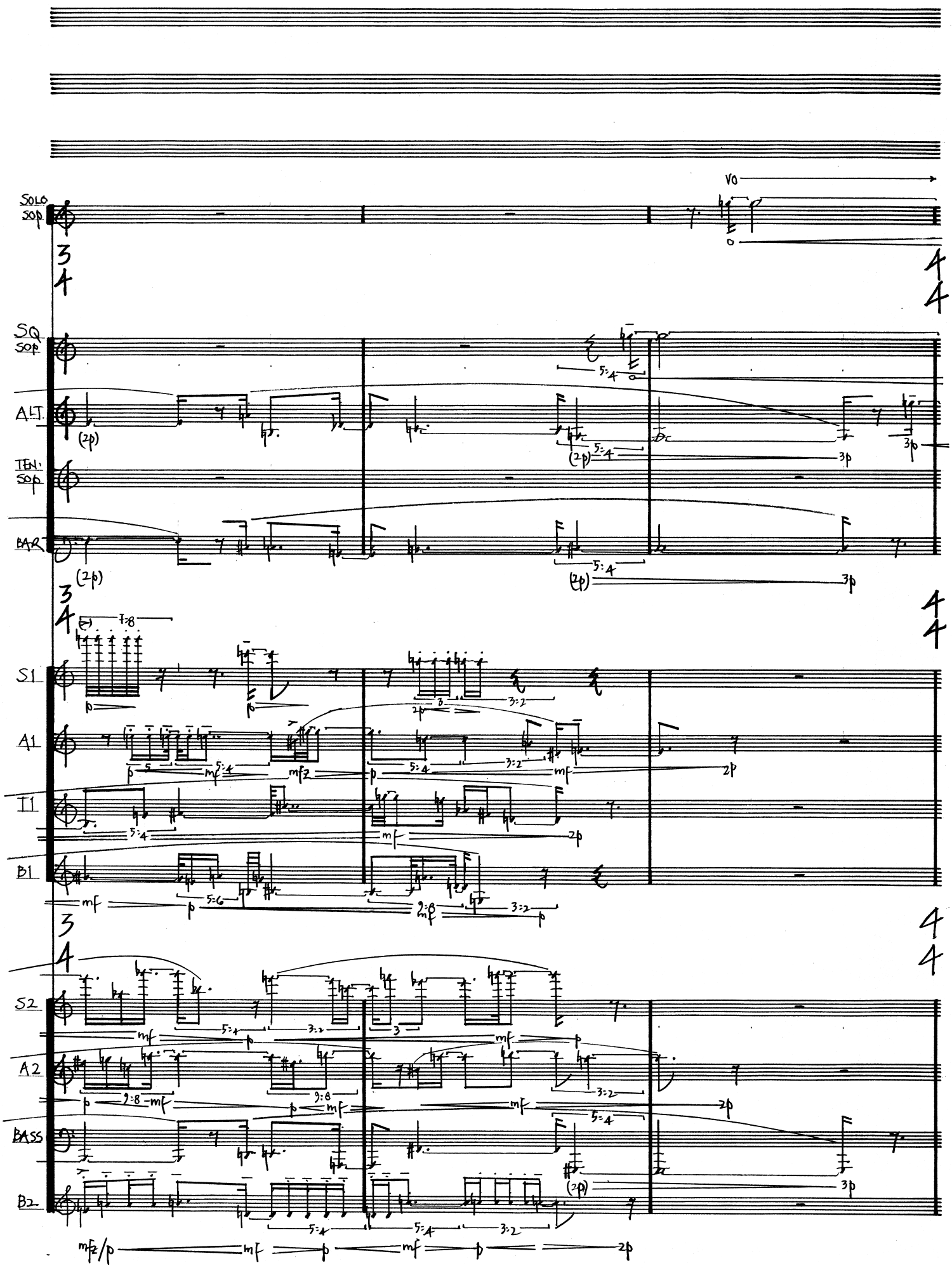

SOLO
SOP
SQ
SOP
ALT
TEN
SOP
BAR
S1
A1
T1
B1
S2
A2
BASS
B2

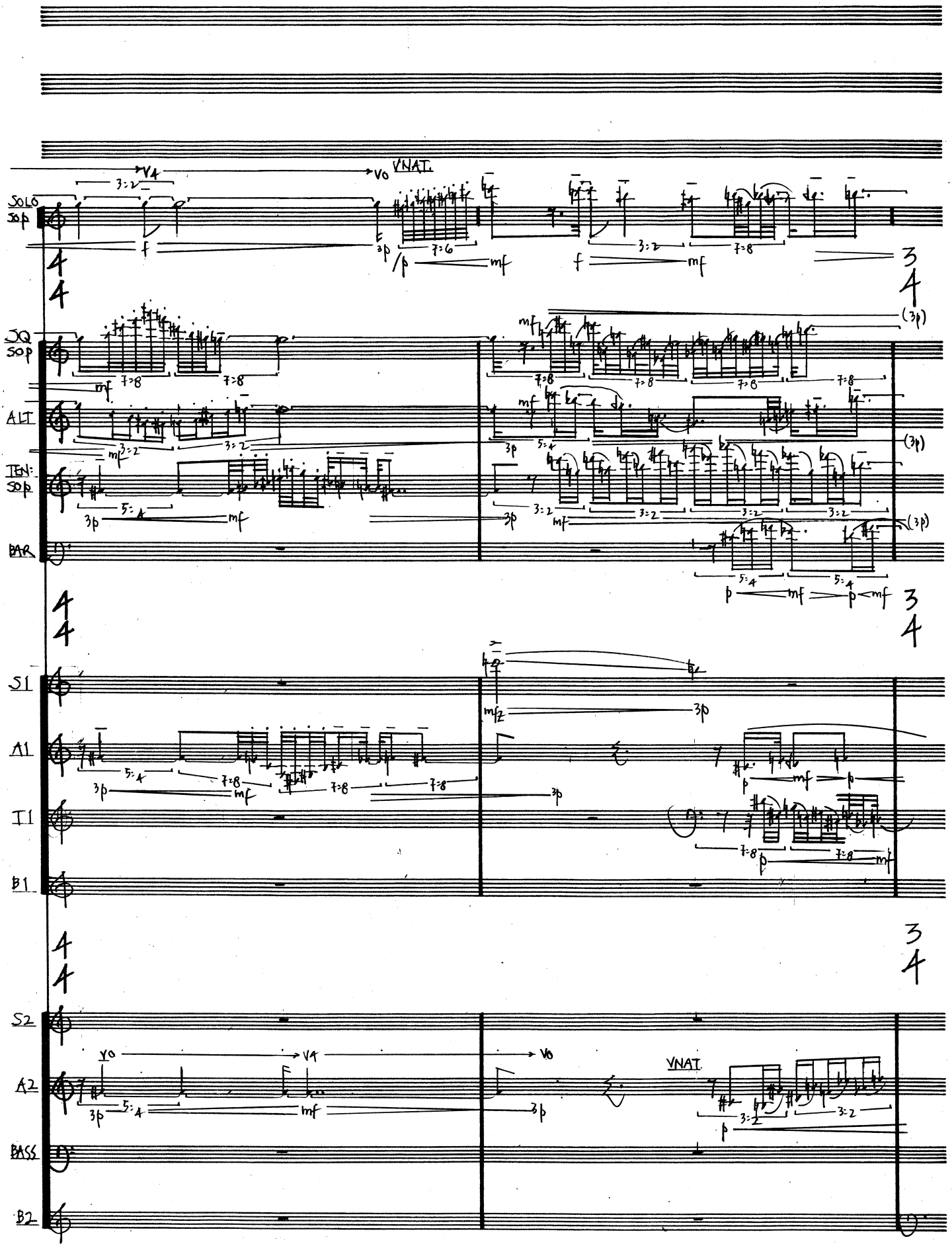

C2
SOLO sop.
SQ sop.
ALT.
TEN. sop.
BAR
S1
A1
T1
B1
S2
A2
BASS
B2

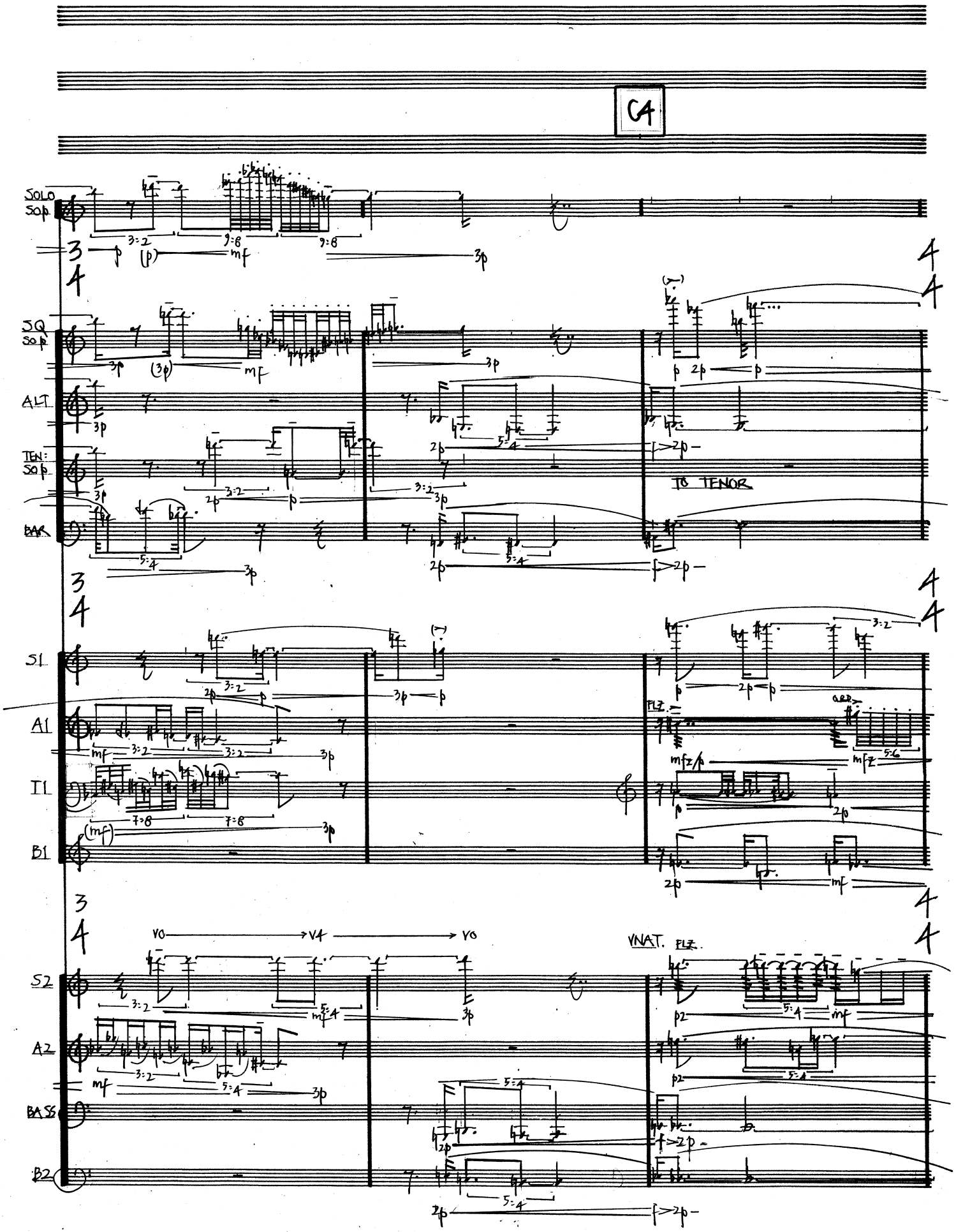

Solo Sop
SQ Sop
ALT
TEN: Sop
BAR
(2p)
S1
A1
T1
B1
S2
A2
BASS
(2p)
B2

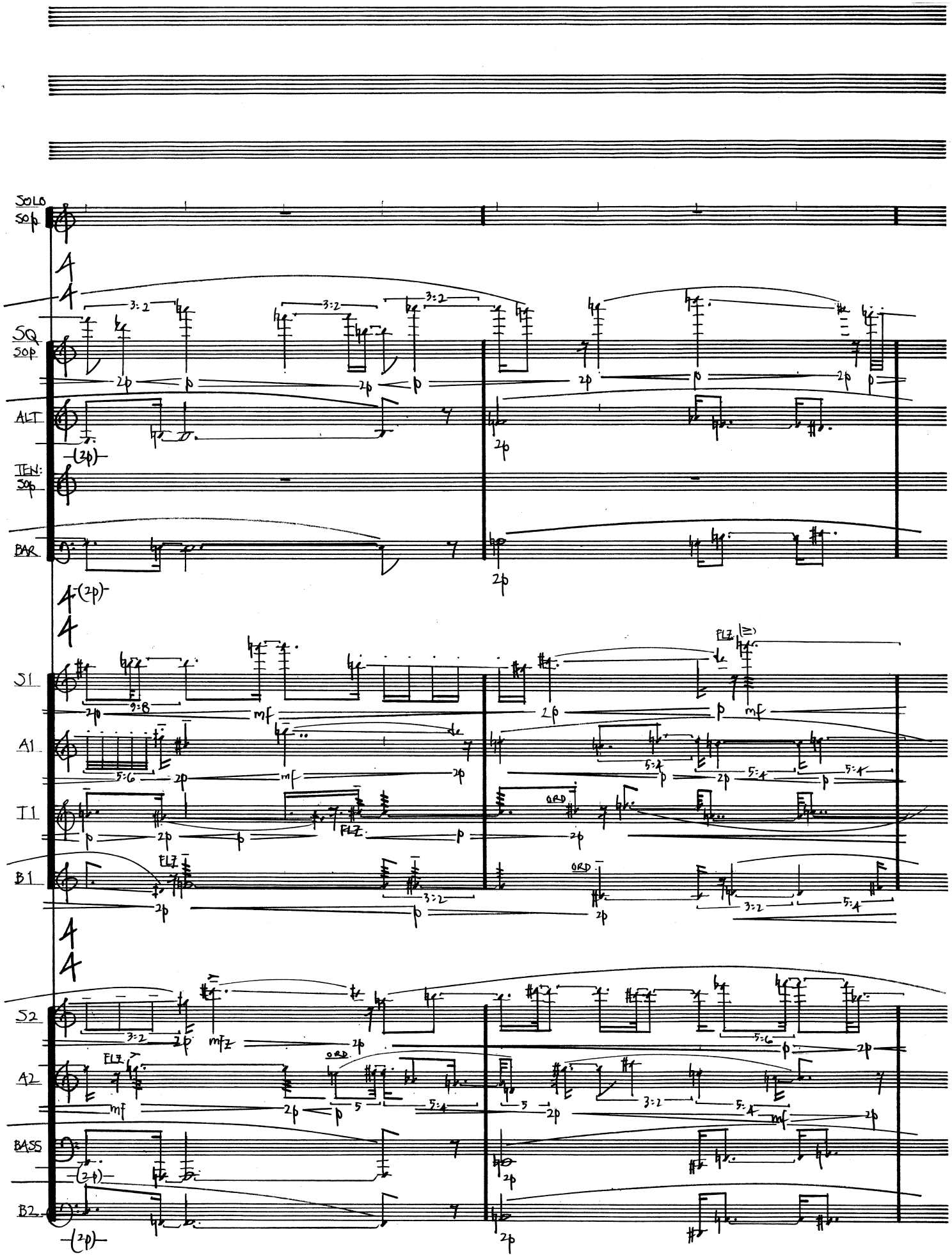

SOLO Sop
SQ Sop
ALT
TEN: Sop
BAR
S1
A1
T1
B1
S2
A2
BASS
B2


C3
SOLO SOP.
SQ SOP.
ALT
TEN. SOP.
BAR.
S1
A1
T1
B1
S2
A2
BASS
B2
poco
FLZ.
ORD.


SOLO SOP.
VO
SQ SOP.
ALT.
TEN. SOP.
BAR.
S1
A1
T1
B1
S2
A2
BASS
B2


SOLO SOP
SQ SOP
ALT
TEN SOP
BAR
S1
A1
T1
B1
S2
A2
BASS
B2
VNAT.
VNAT.


C4
SOLO SOP
SQ SOP
ALT
TEN: SOP
BAR
TO TENOR
S1
A1
T1
B1
S2
A2
BASS
B2
VNAT.
FLZ.


SOLO
SOP
SQ
SOP
ALT
TEN.
SOP
BAR
S1
A1
T1
B1
S2
A2
BASS
B2
FLZ.
ORD.

41 ATOMIC

← ♩ D1 = ♩. →

SOLO Sop.

JQ Sop.

ALT

TEN

BAR

S1

A1

T1

B1

S2

A2

BASS

B2

12/8

FLZ.

ORD.

3p

p

p2

mfz

(2p)

sfz

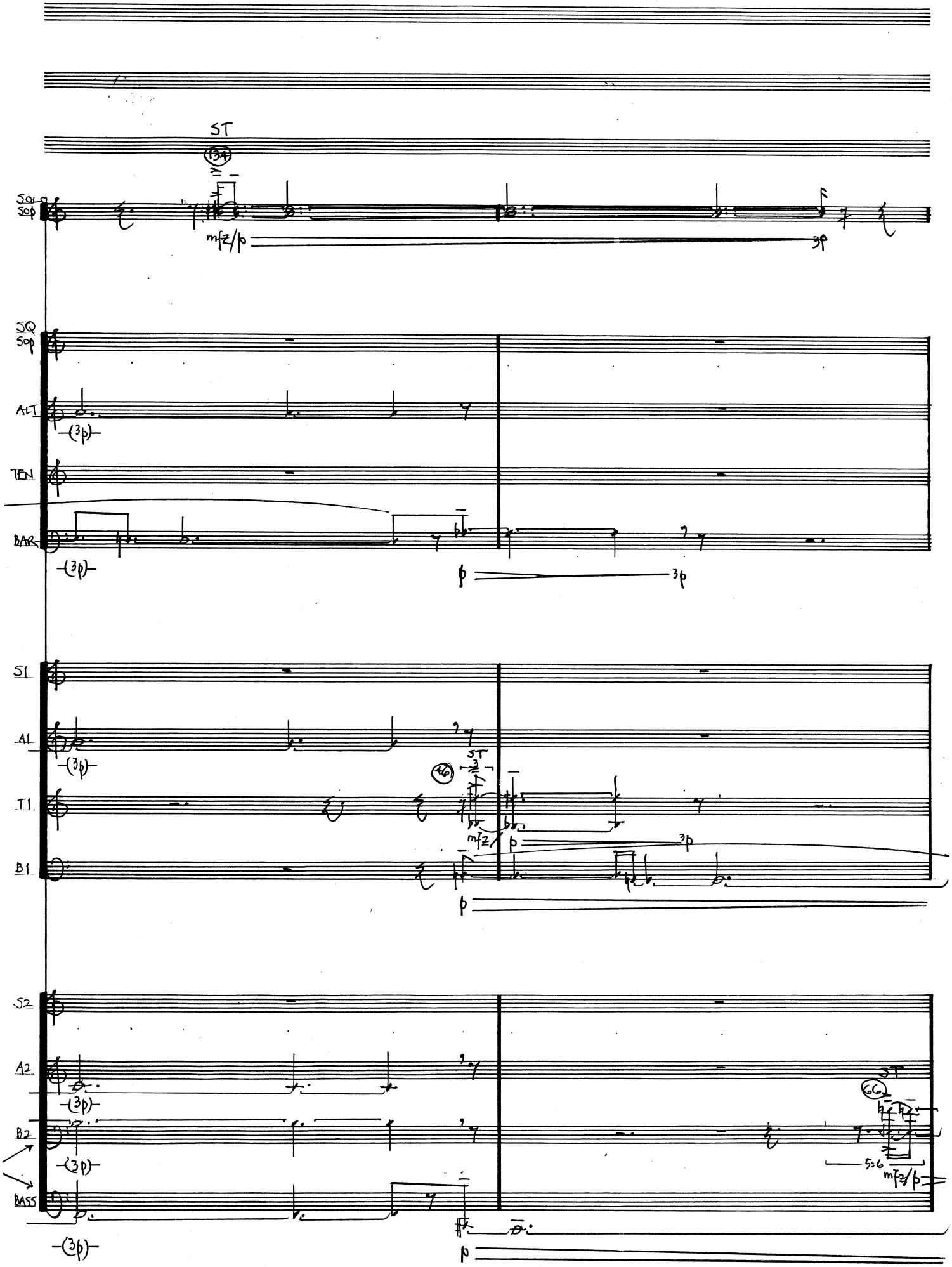
mf

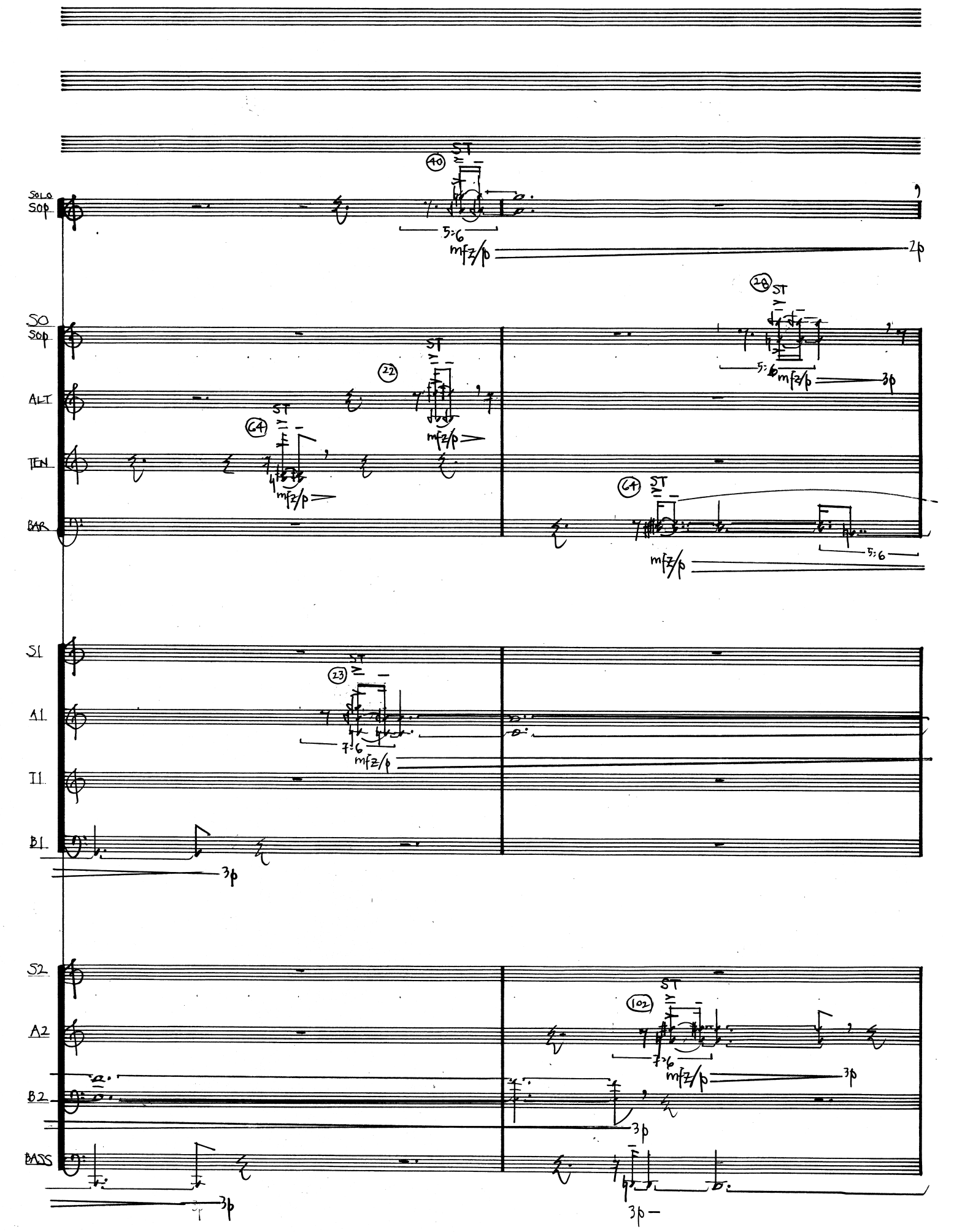
5:4

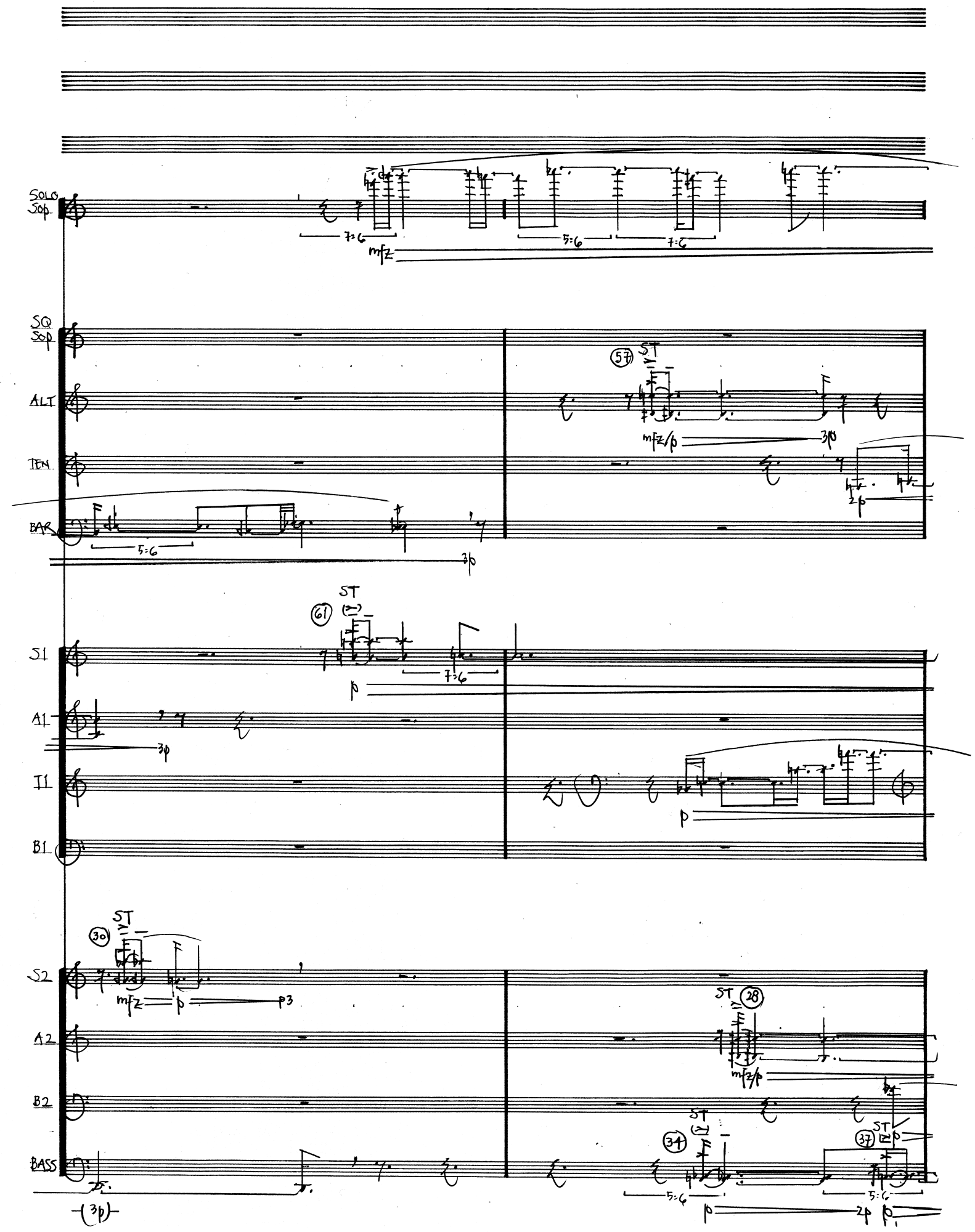
3:2

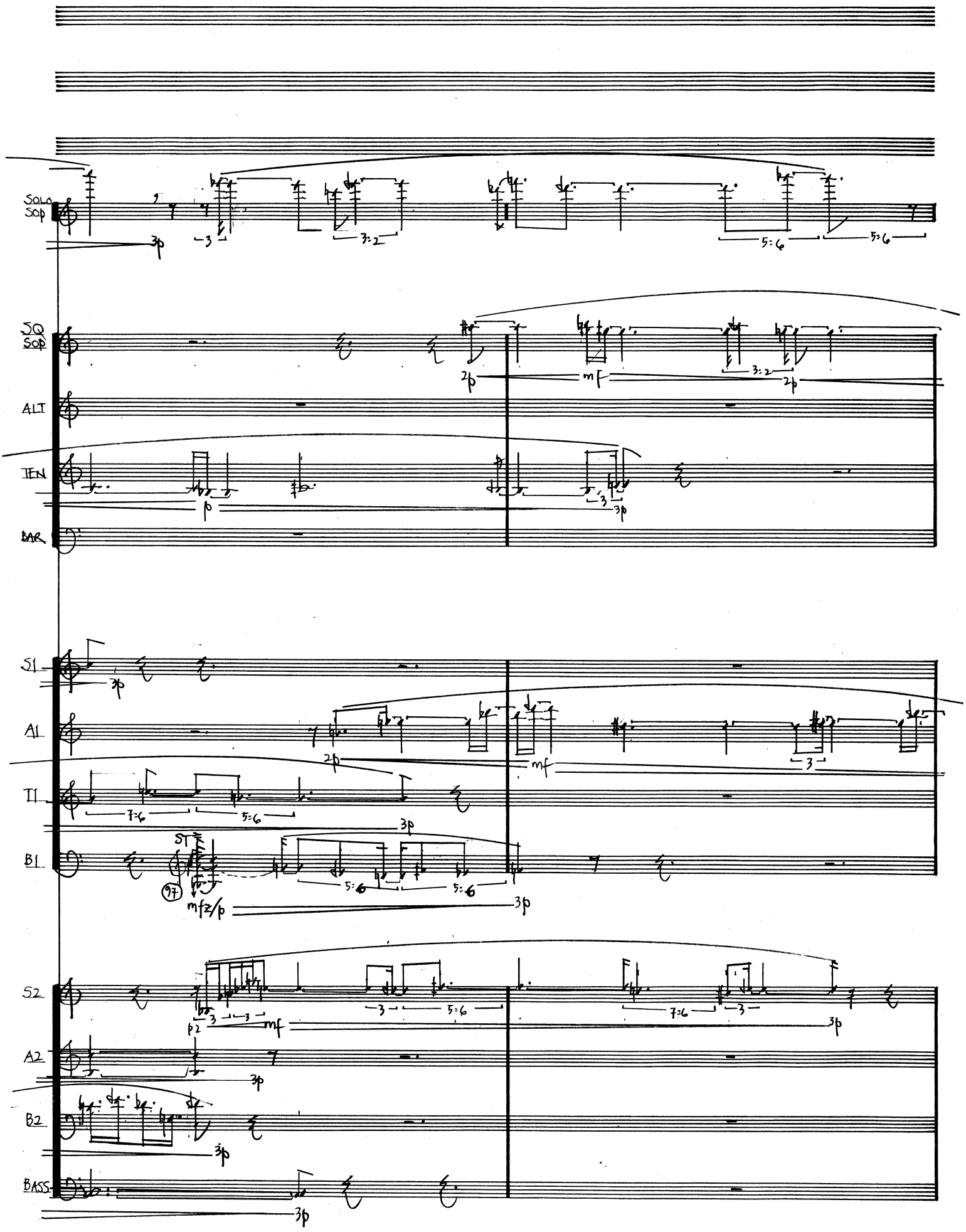
poco

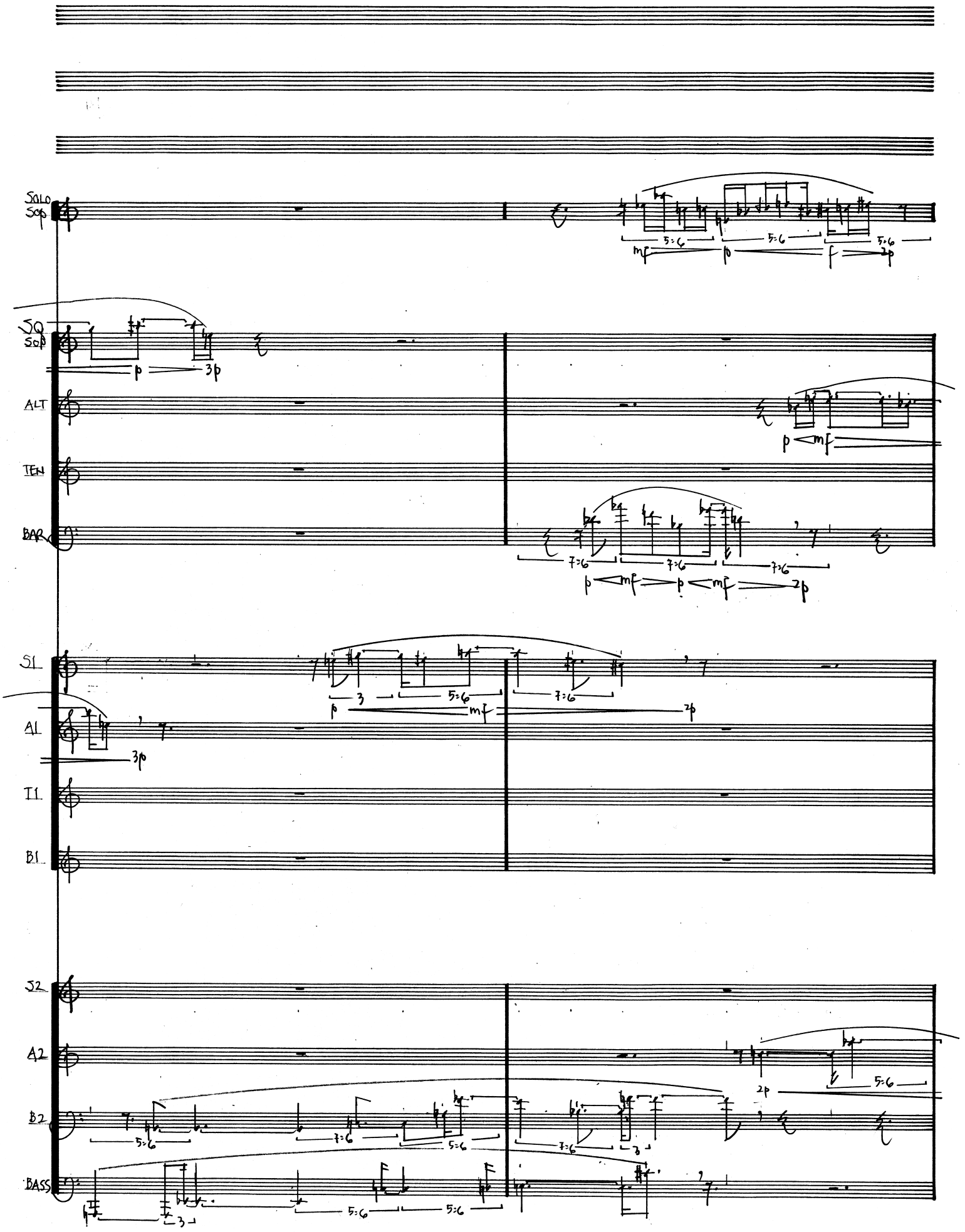
2p

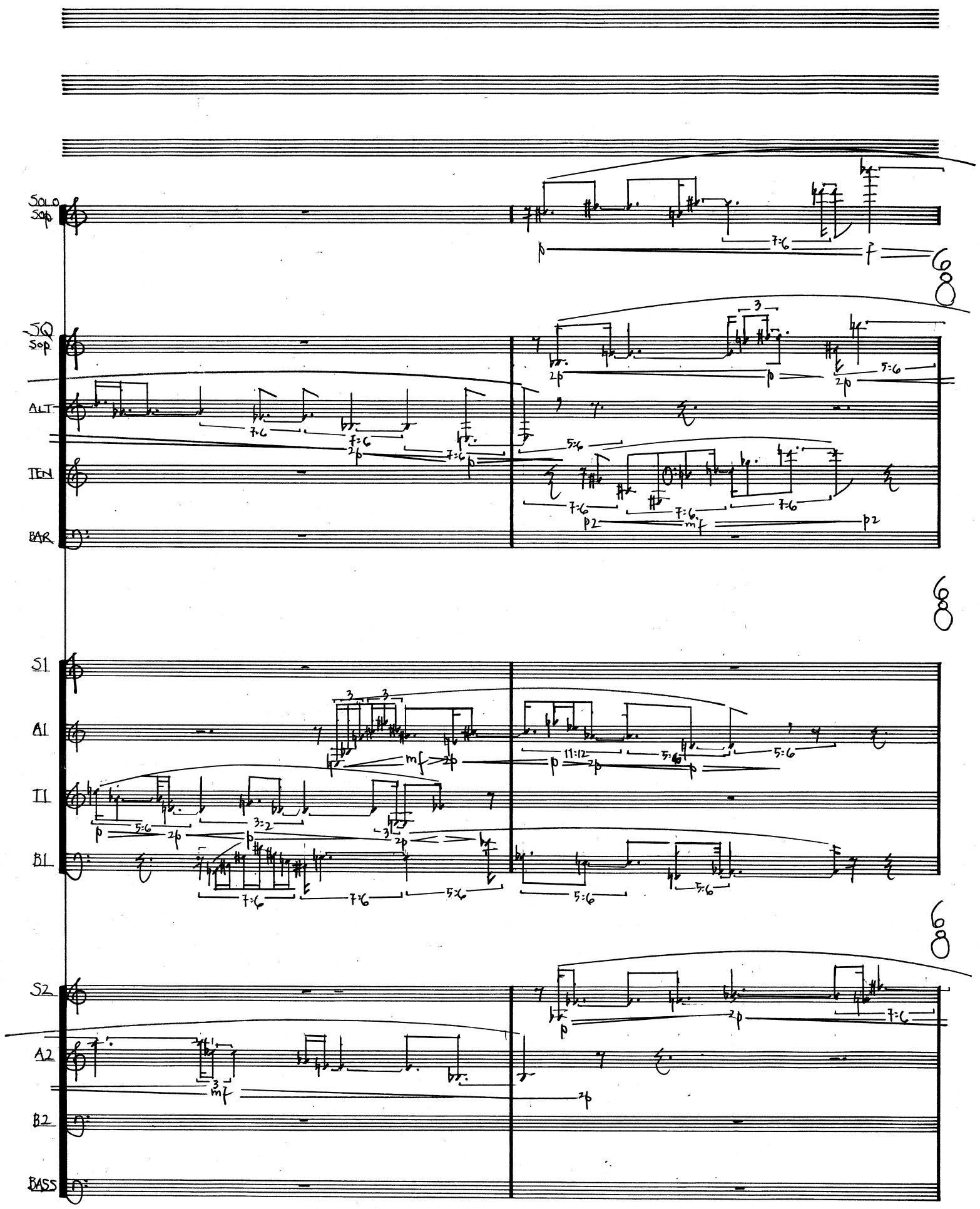

ST
134
SQ
Sop
mfz/p
3p
SQ
Sop
ALT
(3p)
TEN
BAR
(3p)
p
3p
S1
A1
(3p)
ST
46
T1
mfz/
p
3p
B1
p
S2
A2
(3p)
B2
(3p)
BASS
(3p)
p
ST
66
5:6
mfz/p

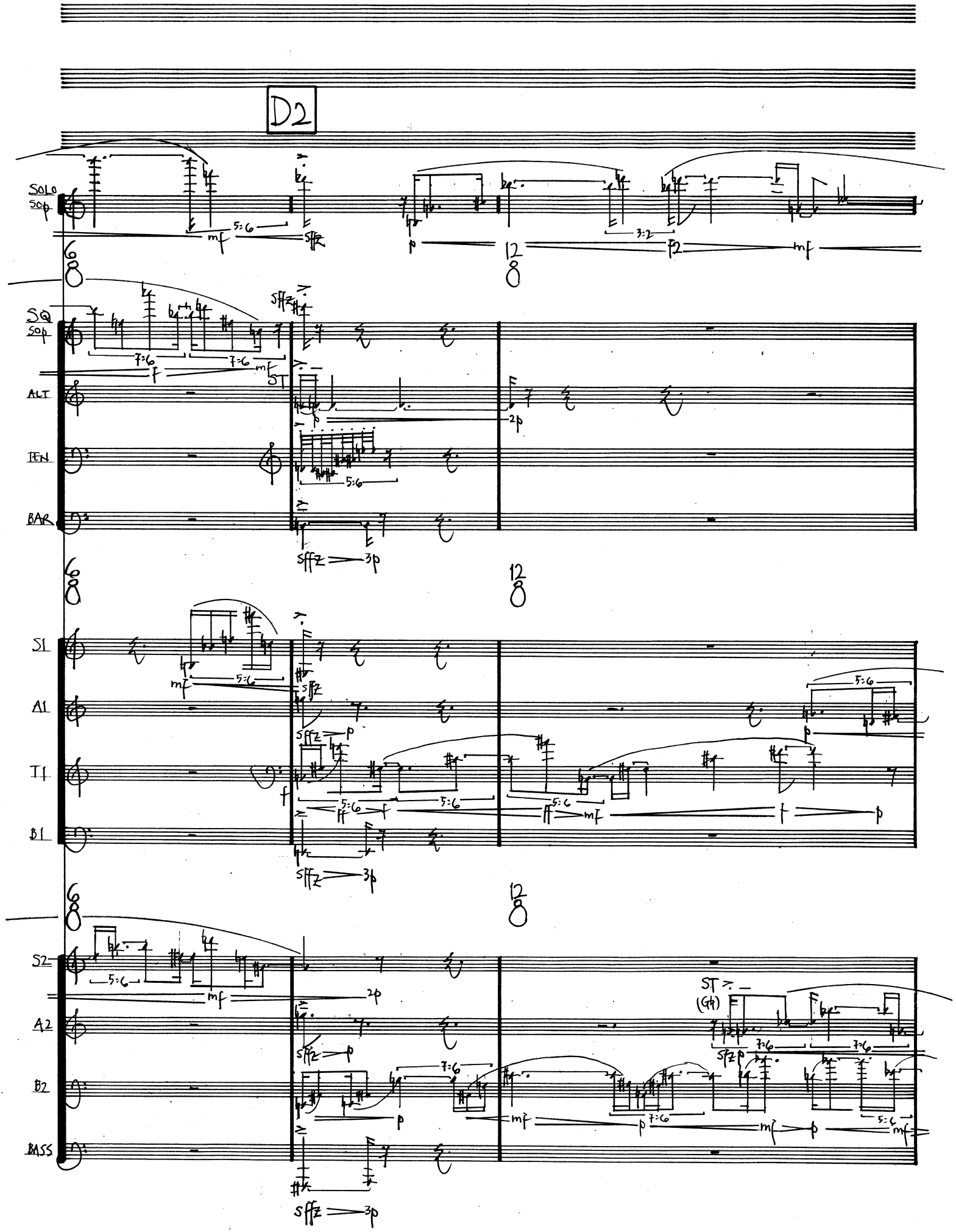

SOLO SOP
SO SOP
ALT
TEN
BAR
S1
A1
T1
B1
S2
A2
B2
BASS
ST
40
5:6
mfz/p
2p
28
22
64
23
7:6
102
3p

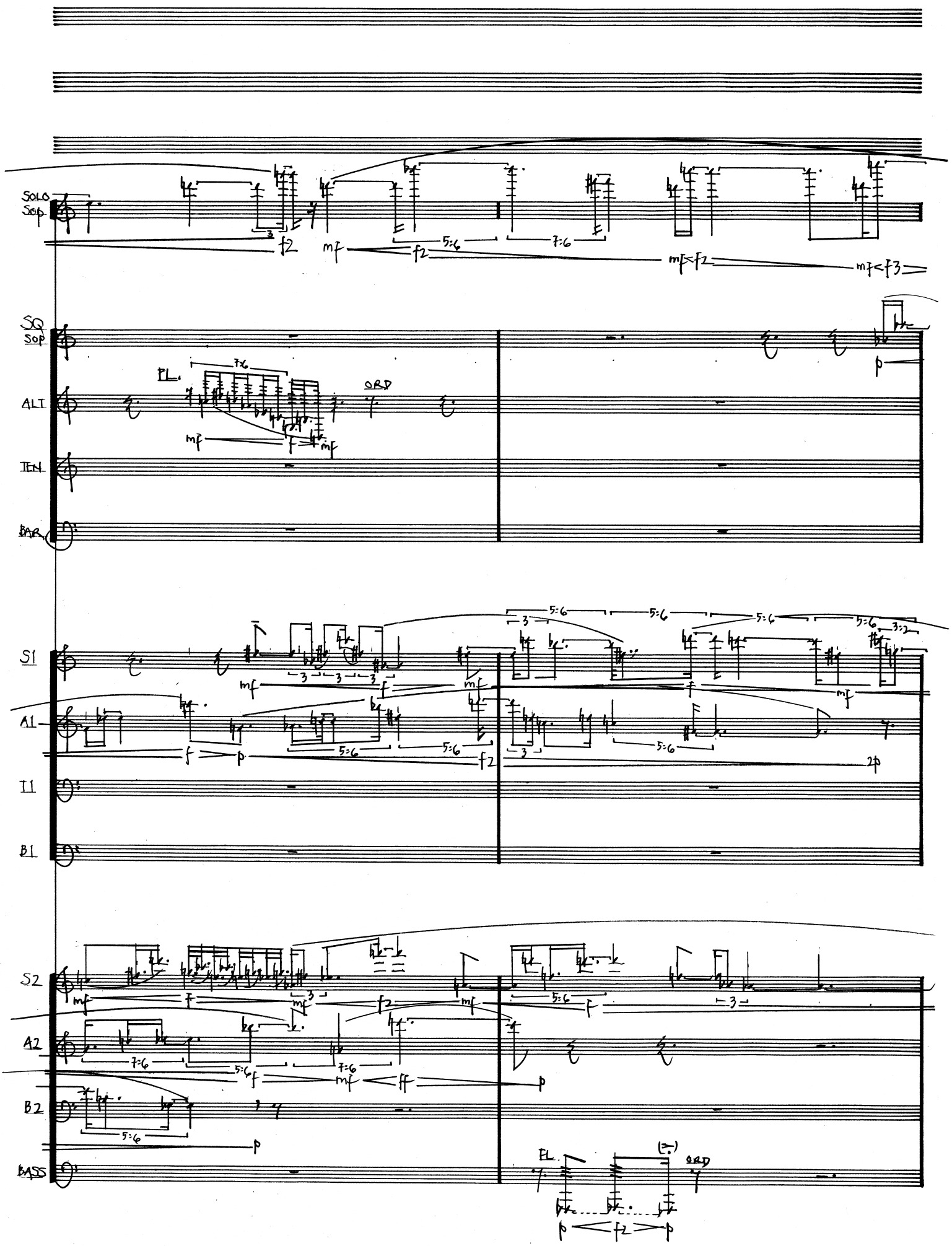

SOLO Sop.
7:6
5:6
7:6
mfz
SQ Sop.
ALT
TEN.
BAR
5:6
3p
57
ST
mfz/p
3p
2p
61
ST
7:6
p
S1
A1
3p
T1
p
B1
30
ST
mfz
p
p3
S2
A2
B2
BASS
(3p)
ST
28
mfz/p
34
ST
5:6
p
37
ST
2p
5:6
2p
p

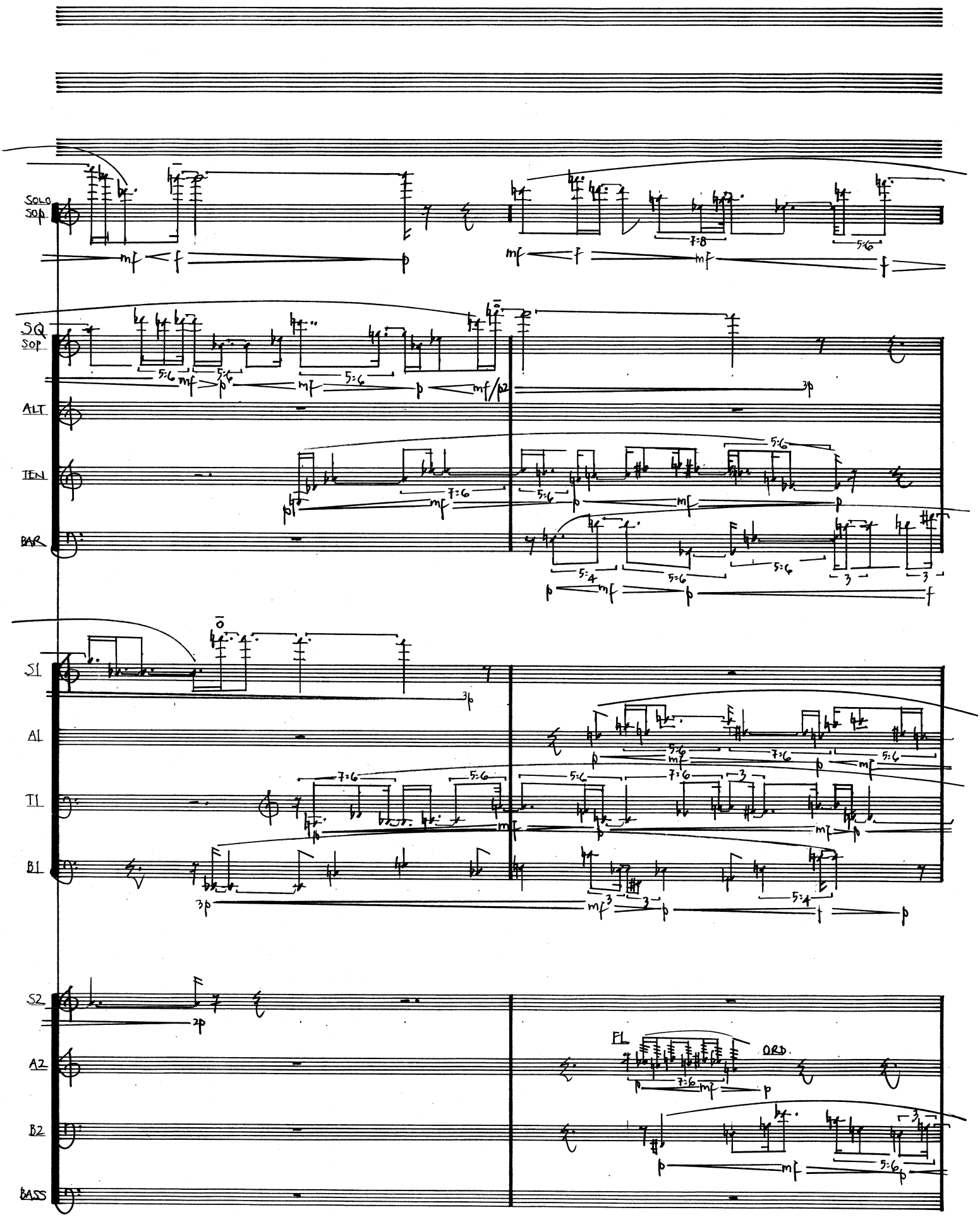

SOLO SOP
SQ SOP
ALT
TEN
BAR
S1
A1
T1
B1
S2
A2
B2
BASS
97
mfz/p

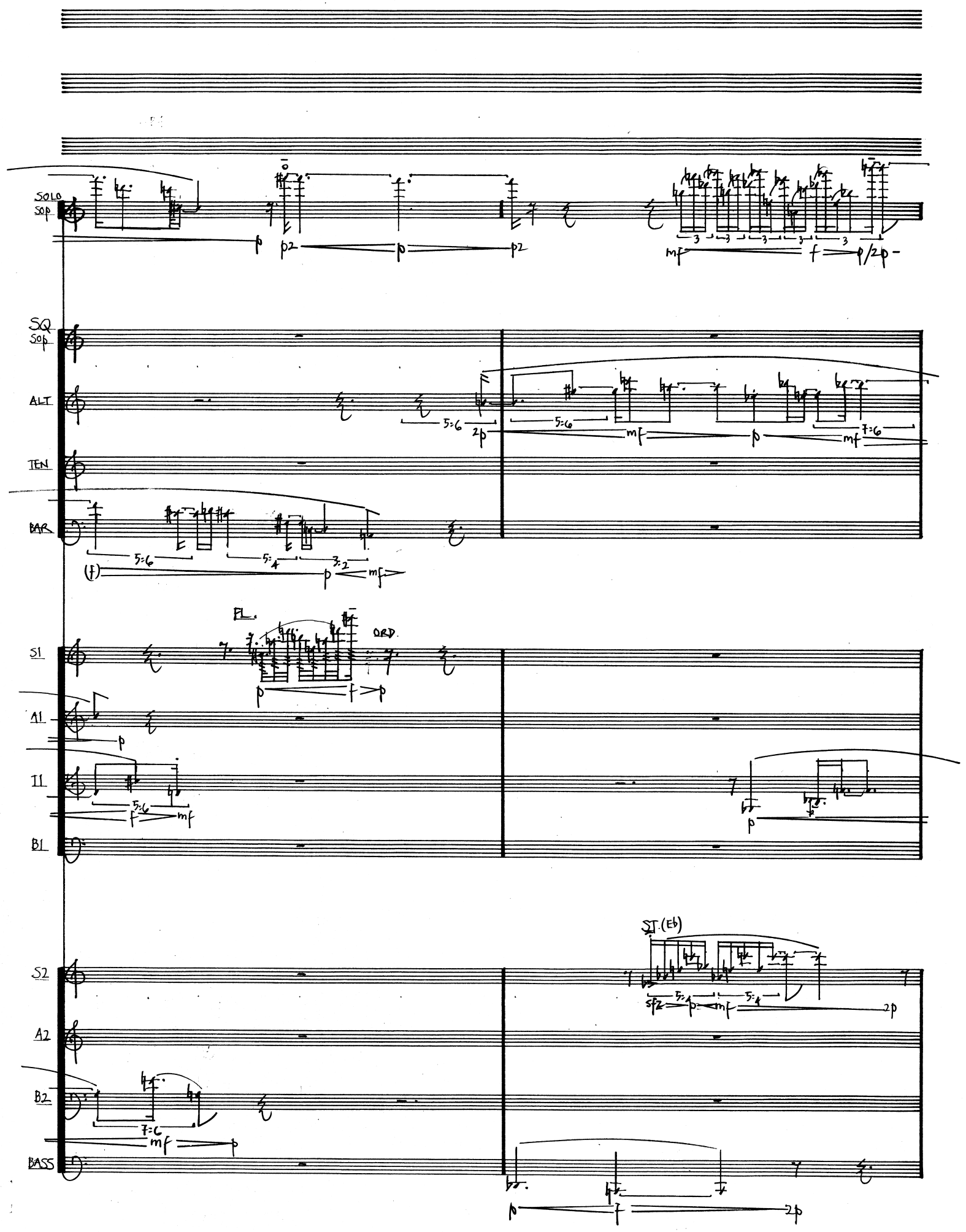

SOLO Sop
SQ Sop
ALT
TEN
BAR
S1
A1
T1
B1
S2
A2
B2
BASS

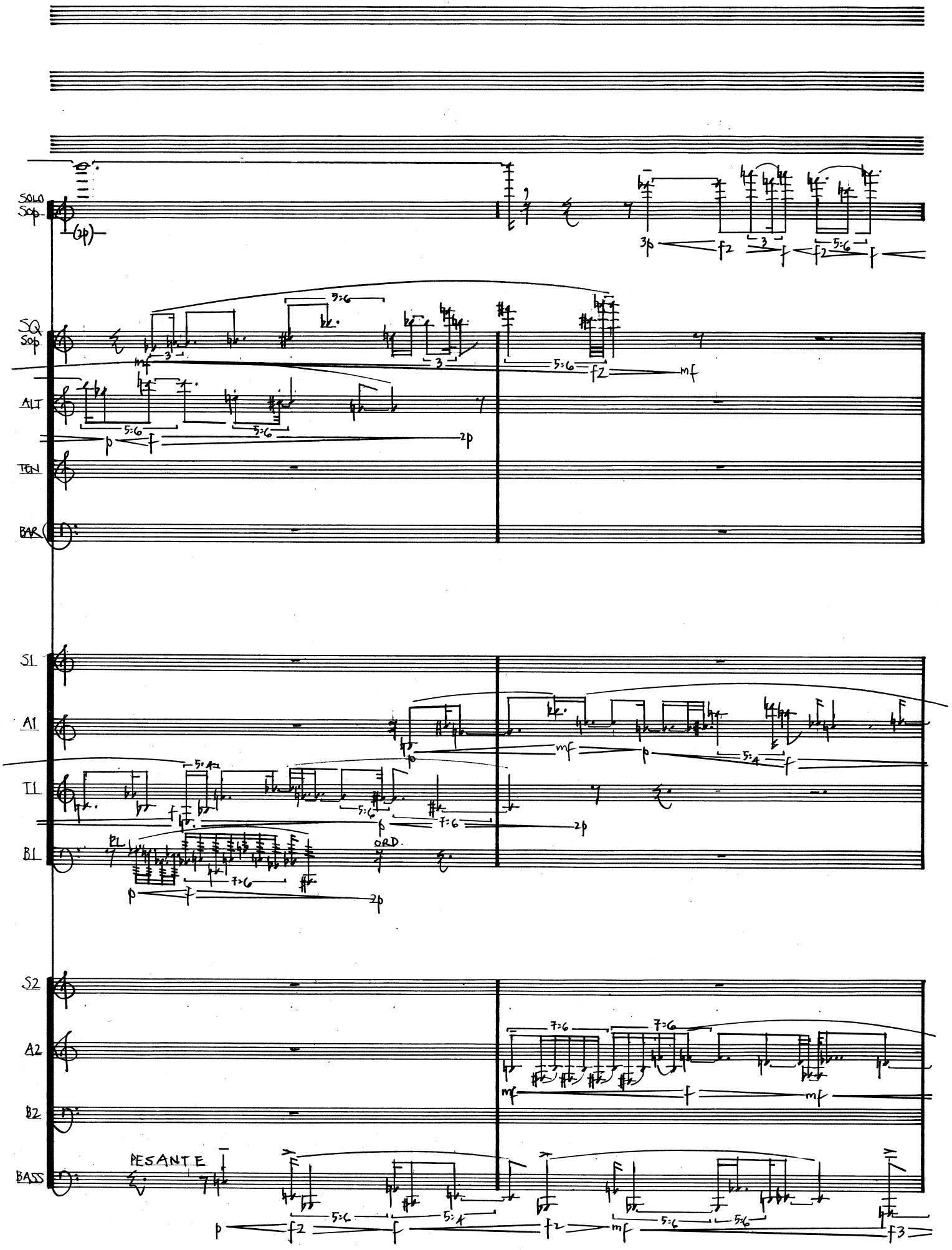

SOLO Sop
SQ Sop
ALT
TEN
BAR
S1
A1
T1
B1
S2
A2
B2
BASS

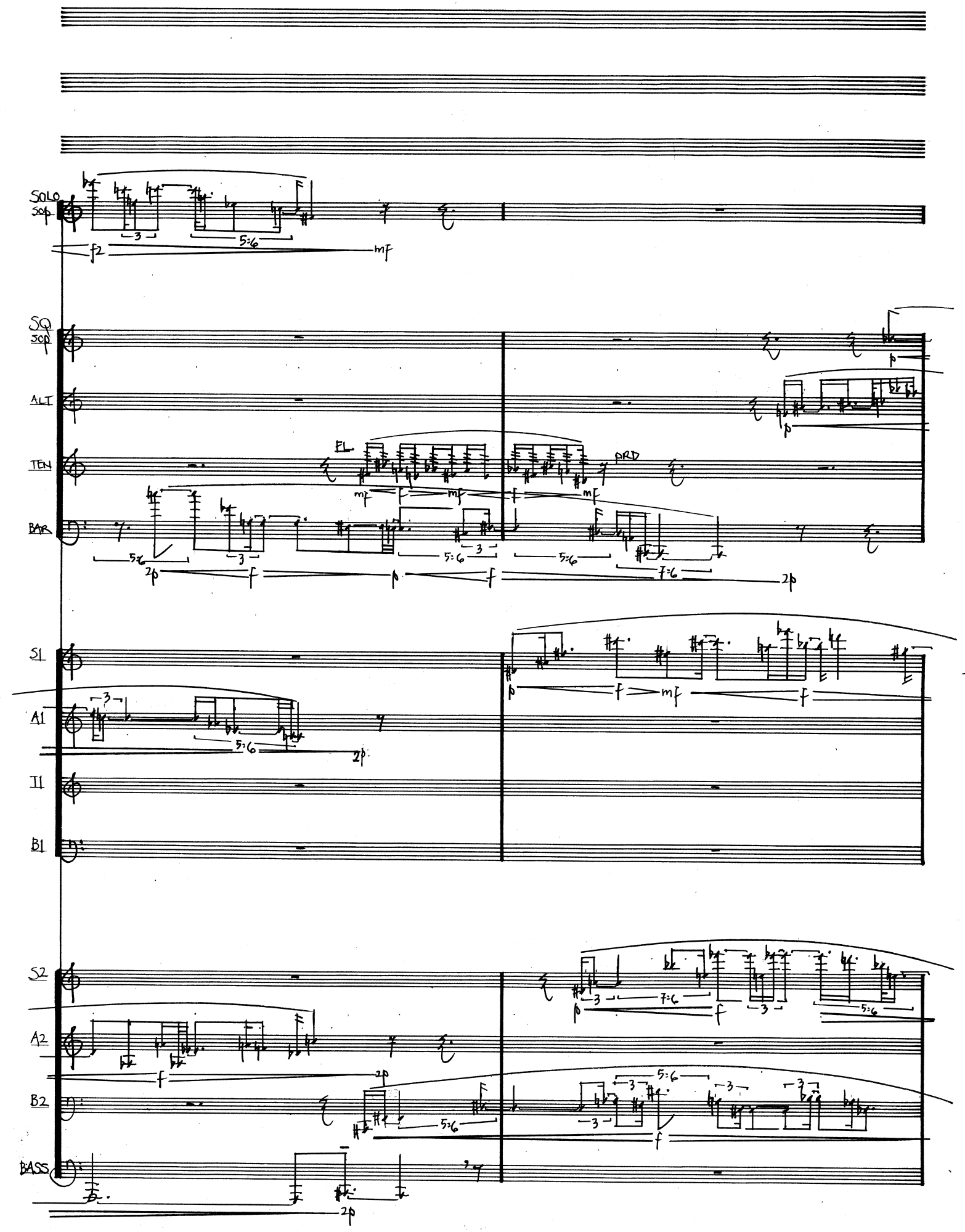

D2
SOLO
Sop
SQ
Sop
ALT
TEN
BAR
S1
A1
T1
B1
S2
A2
B2
BASS
ST
(gh)

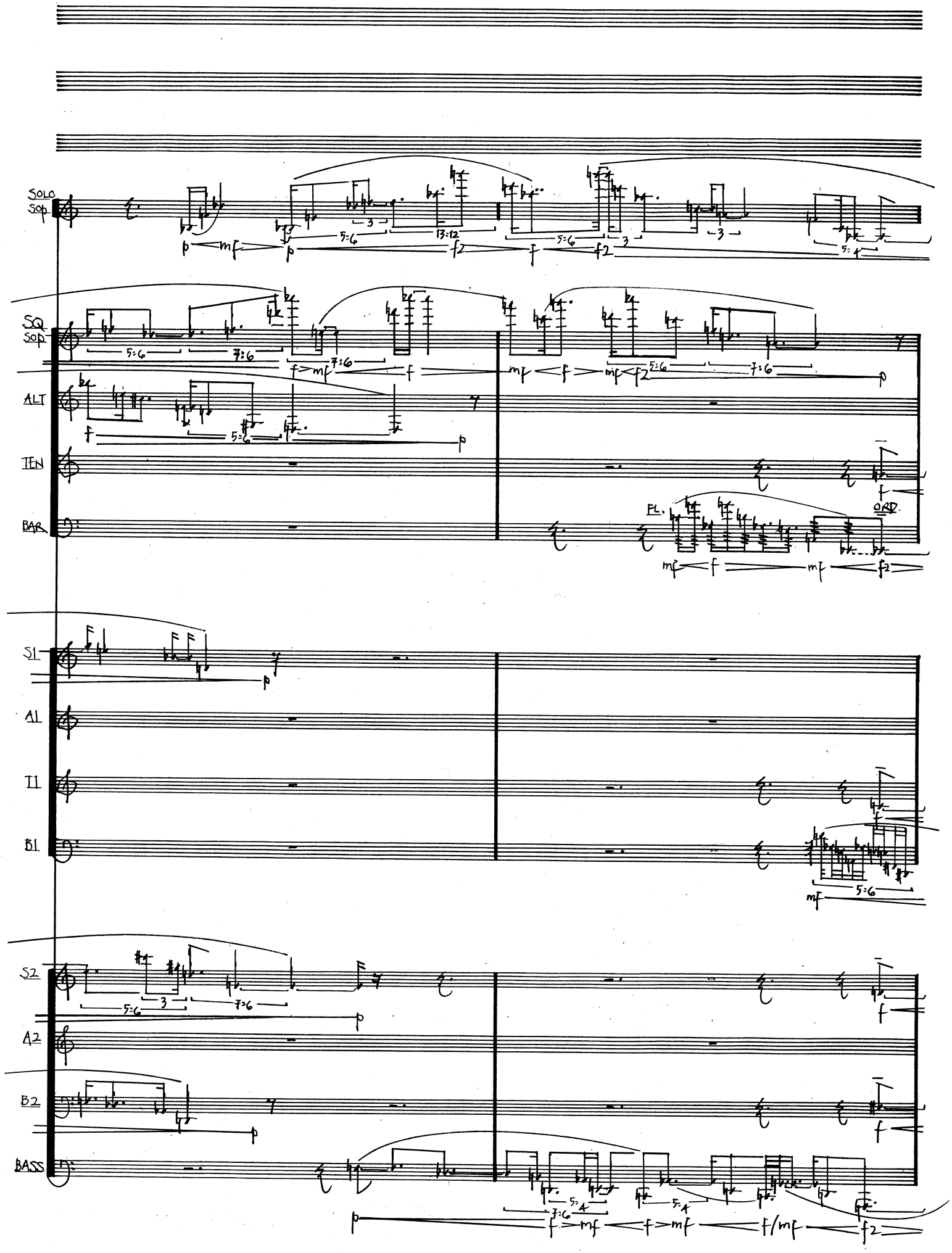

SOLO
Sop.
SQ
Sop
ALT
TEN
BAR
S1
A1
T1
B1
S2
A2
B2
BASS
FL.
ORD

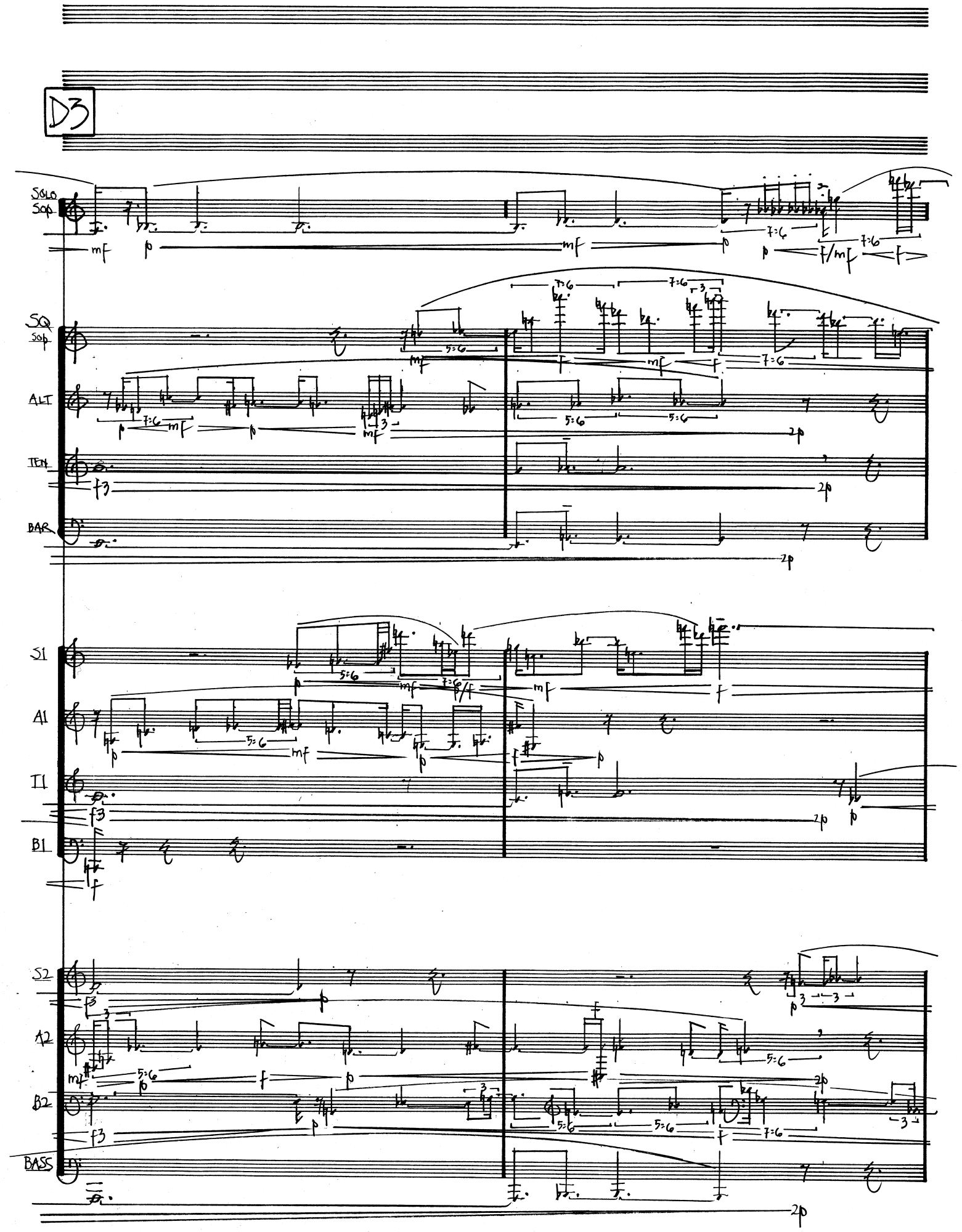

SOLO SOP.
SQ SOP.
ALT.
TEN.
BAR.
S1
A1
T1
B1
S2
A2
B2
BASS
FL.
ORD.

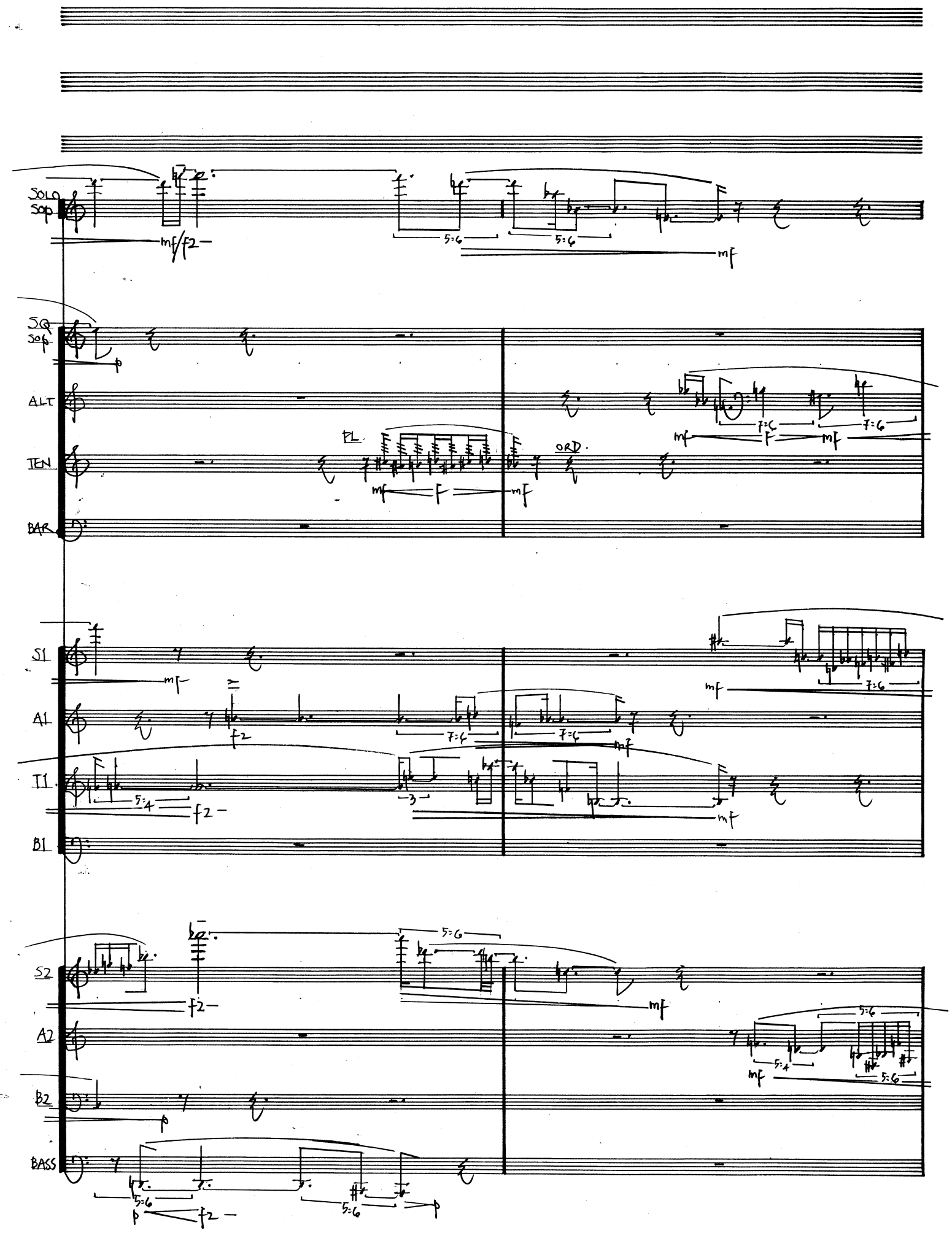

SOLO
SOP
SQ
SOP
ALT
TEN
BAR
FL.
ORD.
S1
A1
T1
B1
ST. (Eb)
S2
A2
B2
BASS

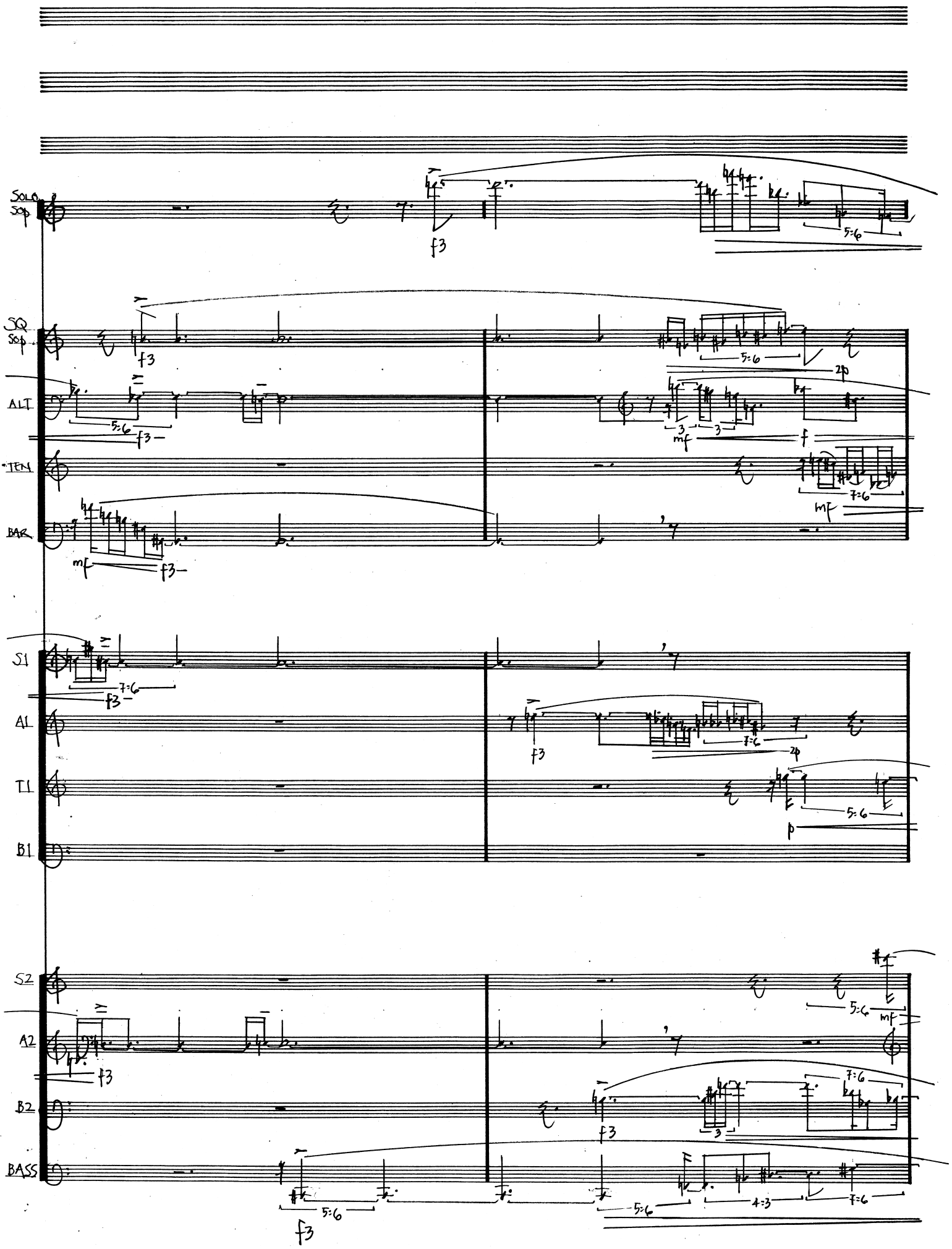

SOLO Sop.
SQ Sop.
ALT
TEN
BAR
S1
A1
T1
B1
S2
A2
B2
BASS
PL
ORD.
PESANTE

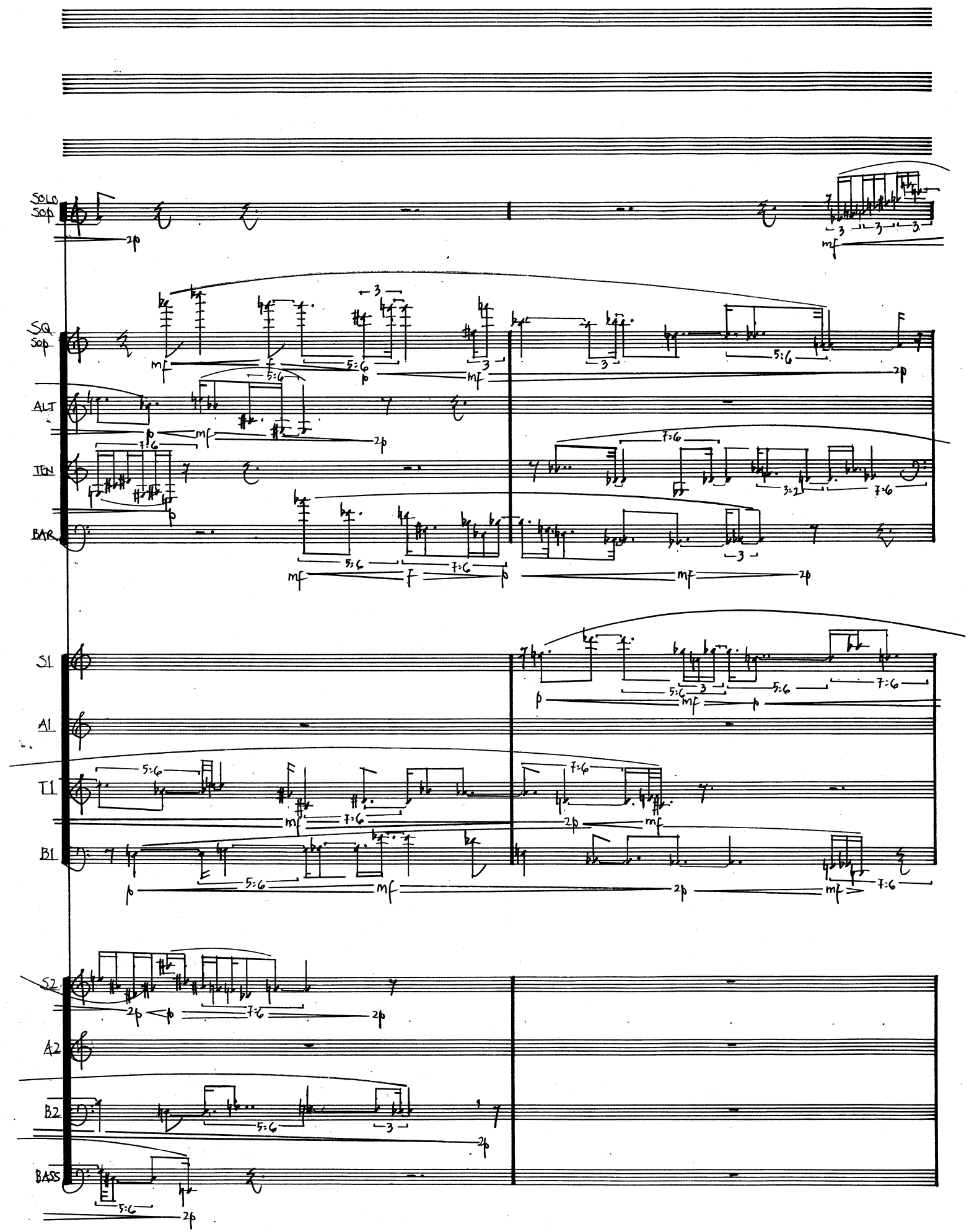

SOLO
SOP
SQ
SOP
ALT
TEN
BAR
S1
A1
T1
B1
S2
A2
B2
BASS
EL
ORD

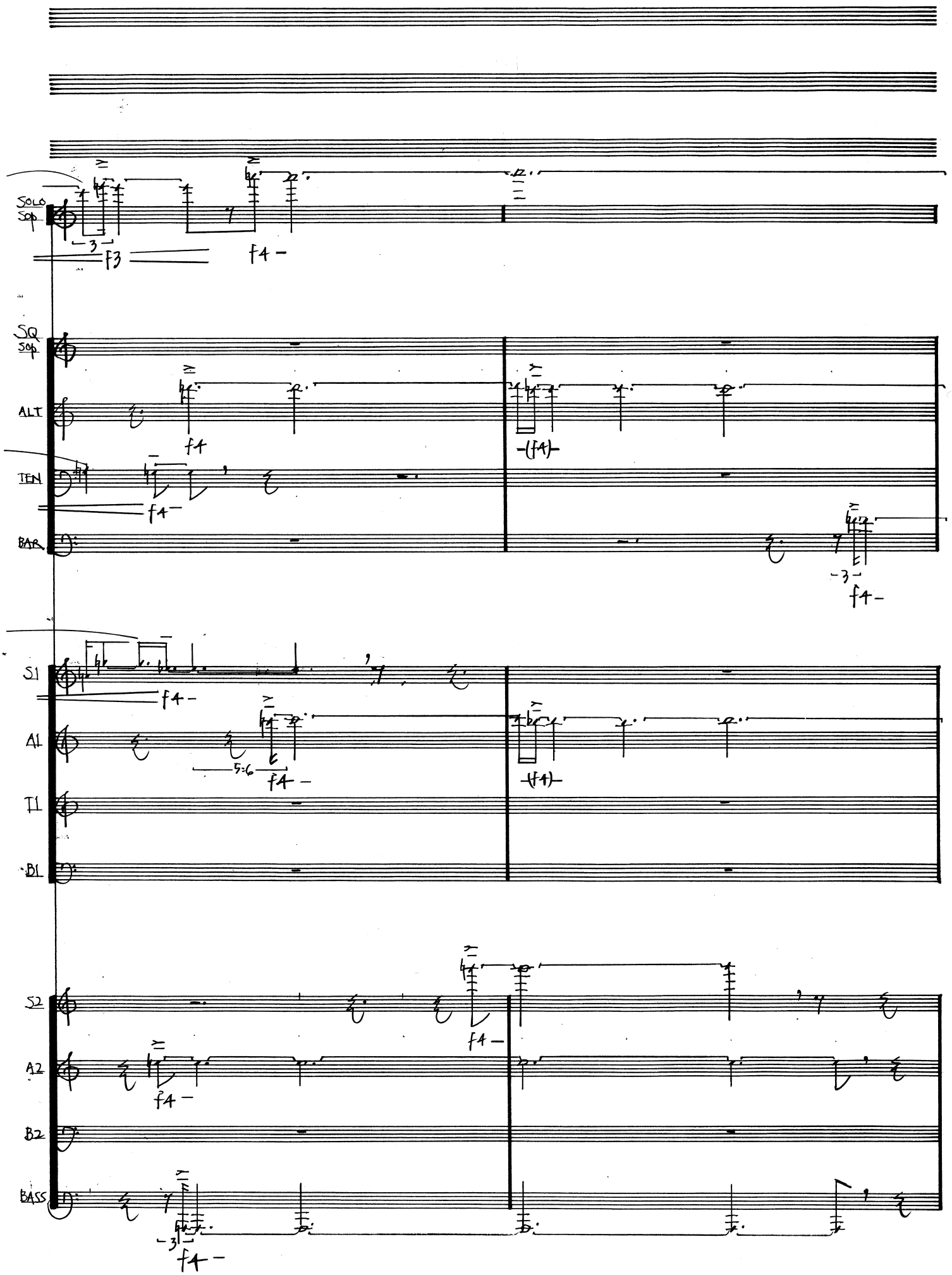

SOLO
Sop
SQ
Sop
ALT
TEN
BAR
S1
A1
T1
B1
S2
A2
B2
BASS
FL.
ORD.

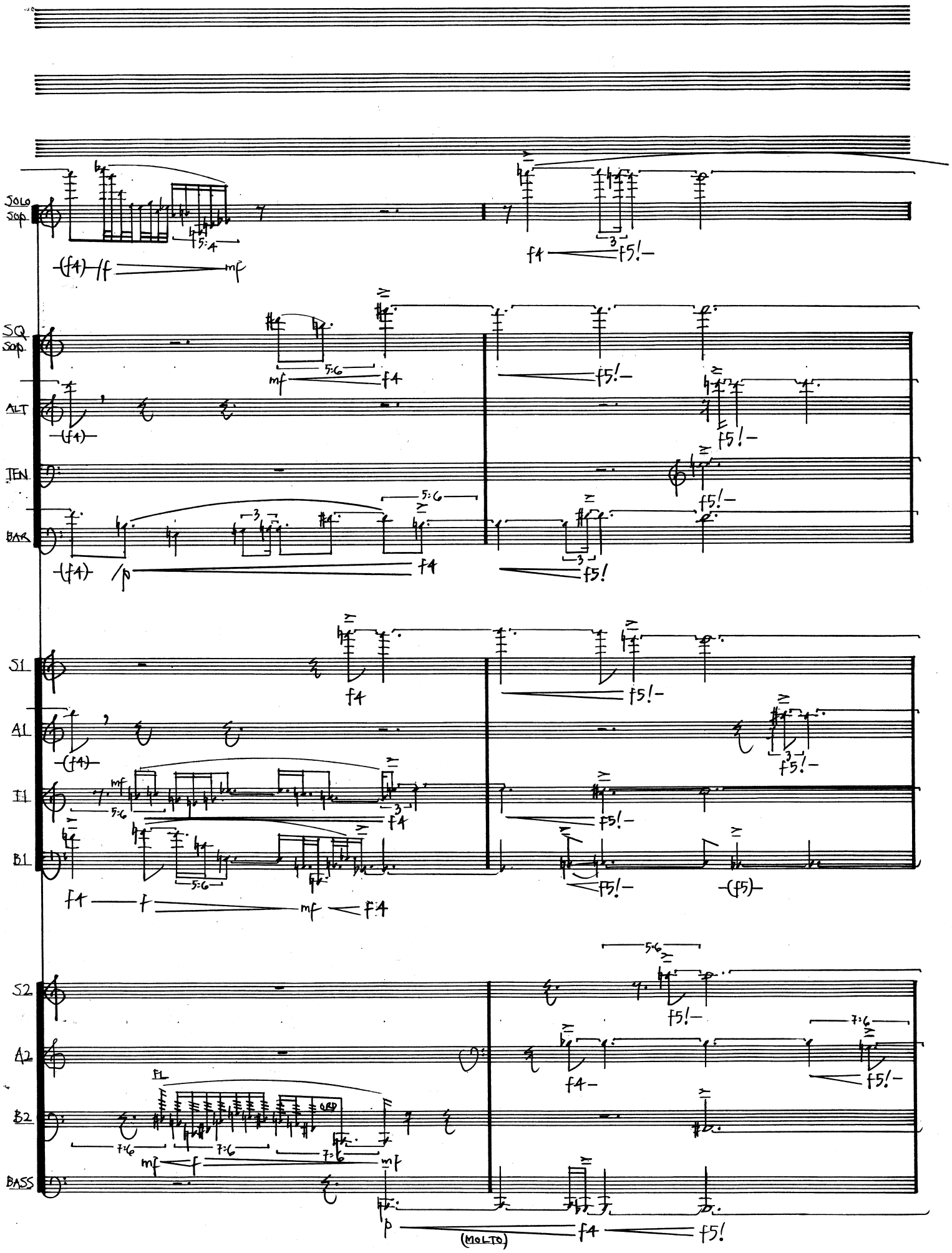

D3
SOLO Sop
SQ Sop
ALT
TEN
BAR
S1
A1
T1
B1
S2
A2
B2
BASS

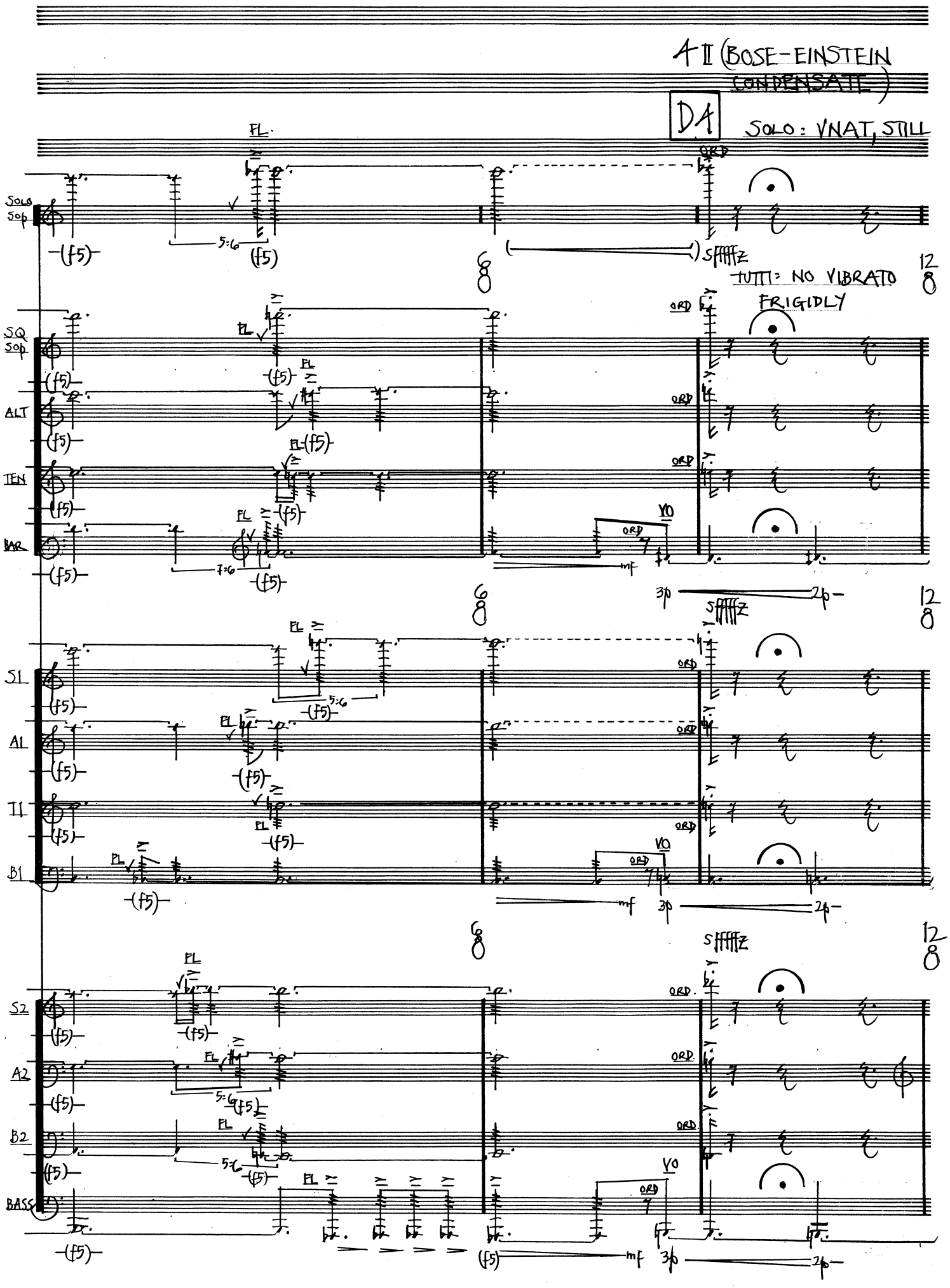

SOLO Sop.
mf/f2
5:6
5:6
mf
SQ Sop.
p
ALT
TEN
BAR
FL.
mf
f
mf
ORD.
7:6
7:6
mf
f
mf
S1
mf
7:6
mf
A1
f2
7:6
7:6
mf
T1
5:4
f2
3
mf
B1
S2
f2
5:6
mf
A2
5:4
5:6
mf
B2
p
BASS
5:6
p
f2
5:6
p


SOLO
Sop
SQ
Sop
ALT
TEN
BAR
S1
A1
T1
B1
S2
A2
B2
BASS
f3
5:6
2p
mf
f
7:6
p
4:3


SOLO SOP
SQ SOP
ALT
TEN
BAR
S1
A1
T1
B1
S2
A2
B2
BASS


SOLO SOP
SQ SOP
ALT
TEN
BAR
S1
A1
T1
B1
S2
A2
B2
BASS


SOLO SOP
SQ SOP
ALT
TEN
BAR
S1
A1
T1
B1
S2
A2
B2
BASS
(MOLTO)


4 II (BOSE-EINSTEIN CONDENSATE)
D4
SOLO: VNAT, STILL
SOLO Sop
SQ Sop
ALT
TEN
BAR
S1
A1
T1
B1
S2
A2
B2
BASS
TUTTI: NO VIBRATO
FRIGIDLY
FL
ORD
VO
sffffz
mf
3p
2p

AS DOWN FOURTH

C1

COLLA PARTE

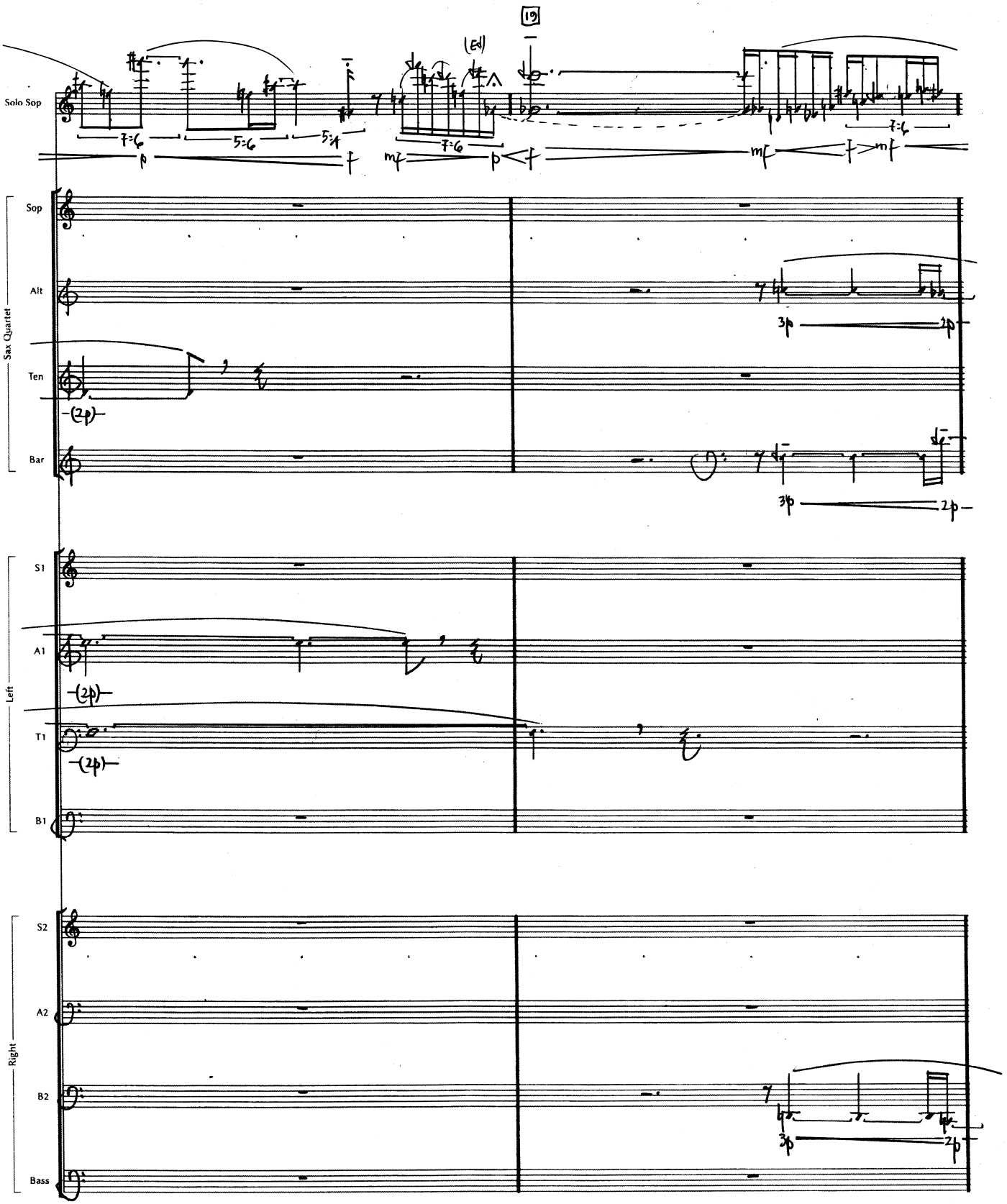
FLUENTLY— INTROSPECTIVELY

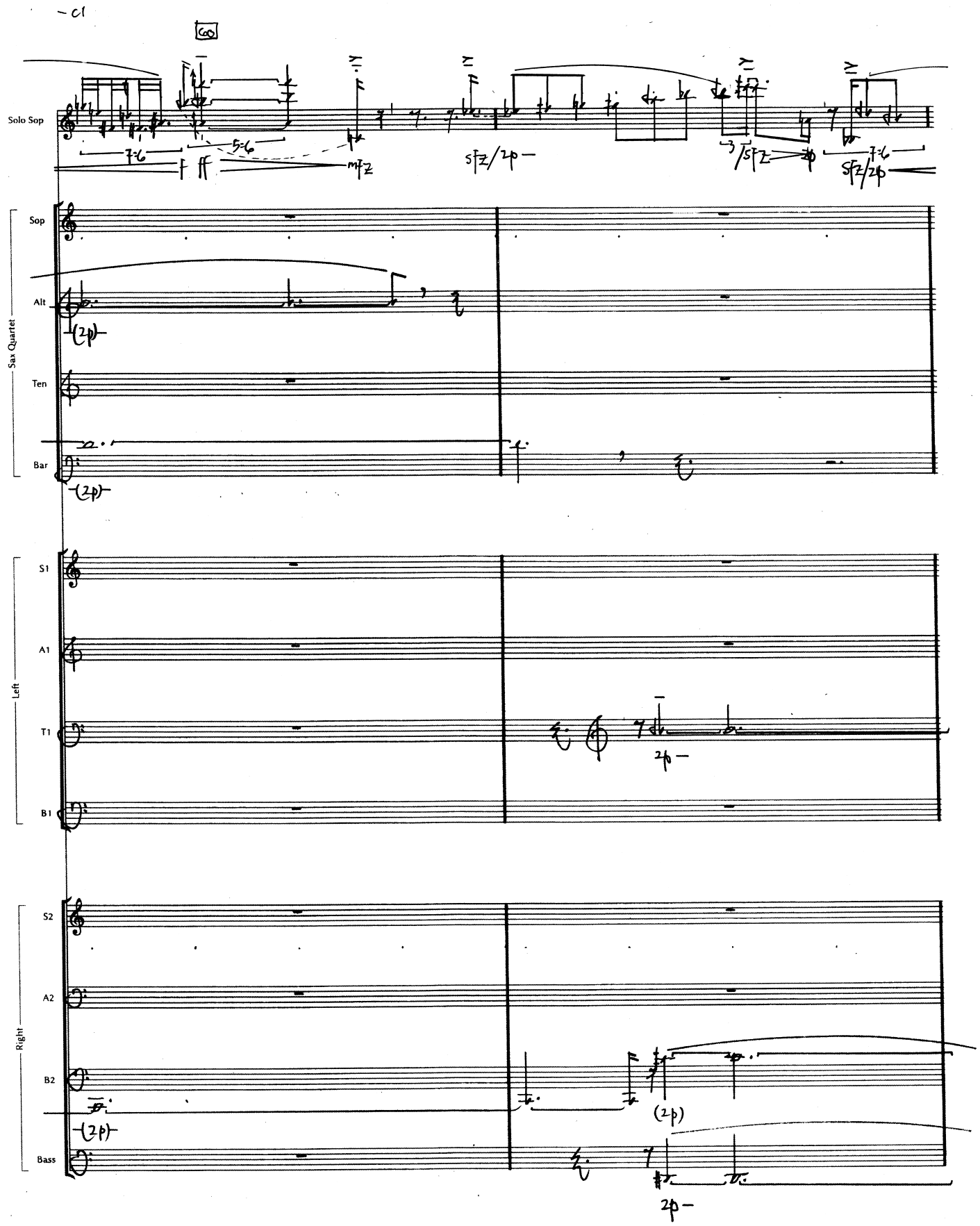
Solo Sop

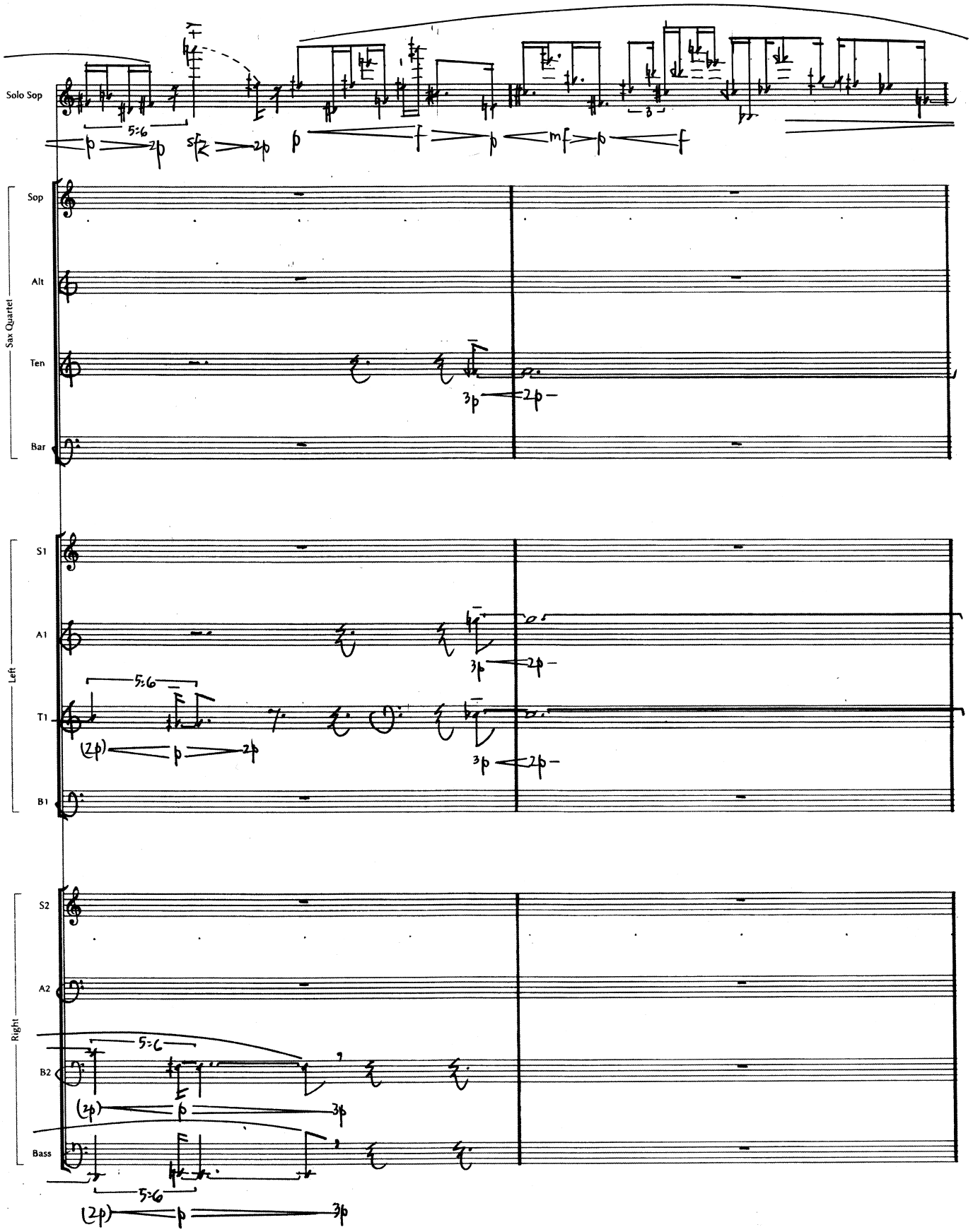
Sax Quartet: Sop, Alt, Ten, Bar

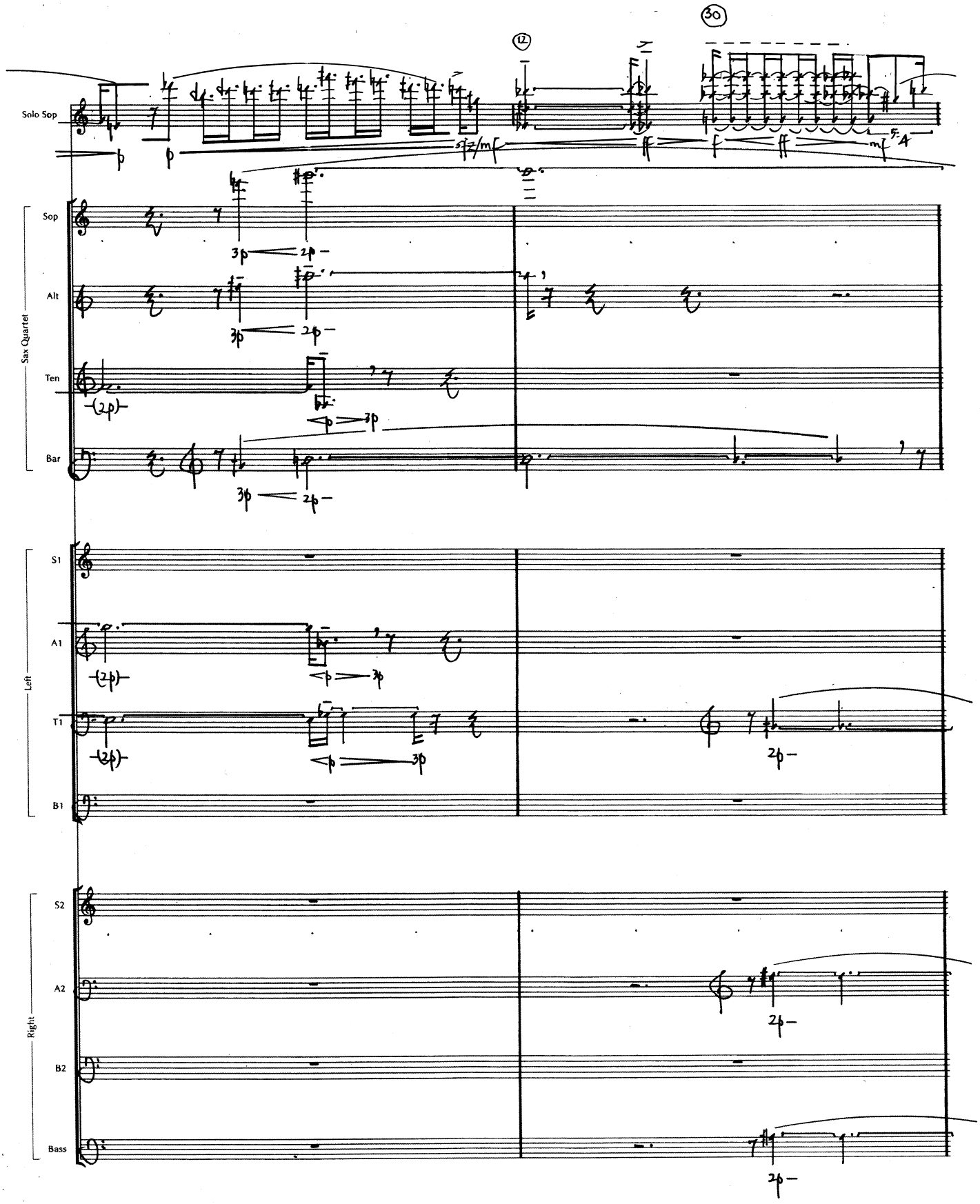
Left: S1, A1, T1, B1

Right: S2, A2, B2, Bass

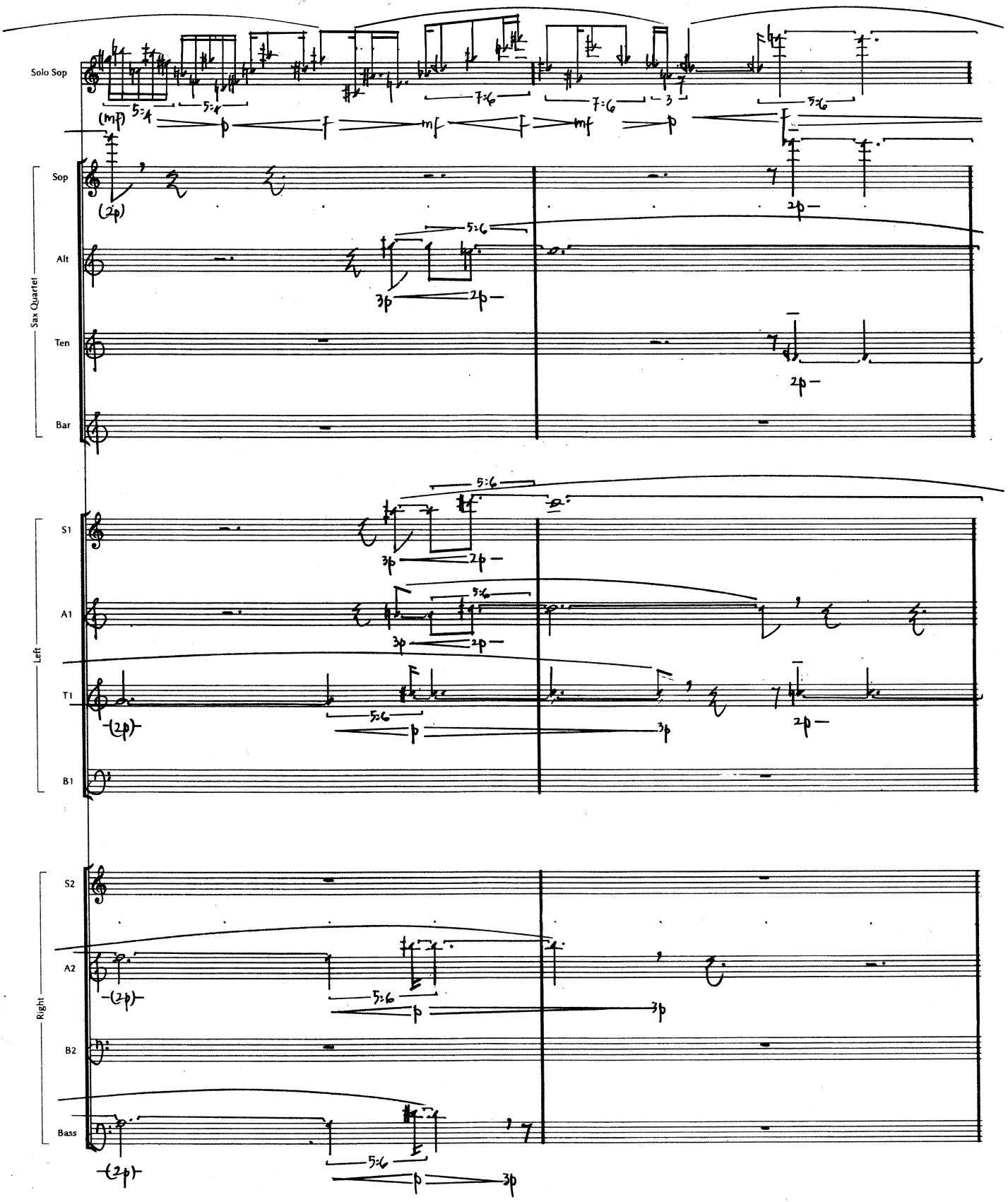

19
(Ed)
Solo Sop
7:6
5:6
5:4
7:6
7:6
Sax Quartet
Sop
Alt
Ten
Bar
Left
S1
A1
T1
B1
Right
S2
A2
B2
Bass


-cl
60
Solo Sop
7:6
5:6
ff
mfz
sfz/2p
3/sfz
sfz/2p
Sax Quartet
Sop
Alt
(2p)
Ten
Bar
(2p)
Left
S1
A1
T1
2p
B1
Right
S2
A2
B2
(2p)
(2p)
Bass
2p


Solo Sop
Sax Quartet
Sop
Alt
Ten
Bar
Left
S1
A1
T1
B1
Right
S2
A2
B2
Bass


12
30
Solo Sop
Sop
Alt
Ten
Bar
Sax Quartet
S1
A1
T1
B1
Left
S2
A2
B2
Bass
Right

-D2


Solo Sop
Sax Quartet
Sop
Alt
Ten
Bar
Left
S1
A1
T1
B1
Right
S2
A2
B2
Bass

E3

D5

36

18

Solo Sop

Sax Quartet

Sop

Alt

Ten

Bar

Left

S1

A1

T1

B1

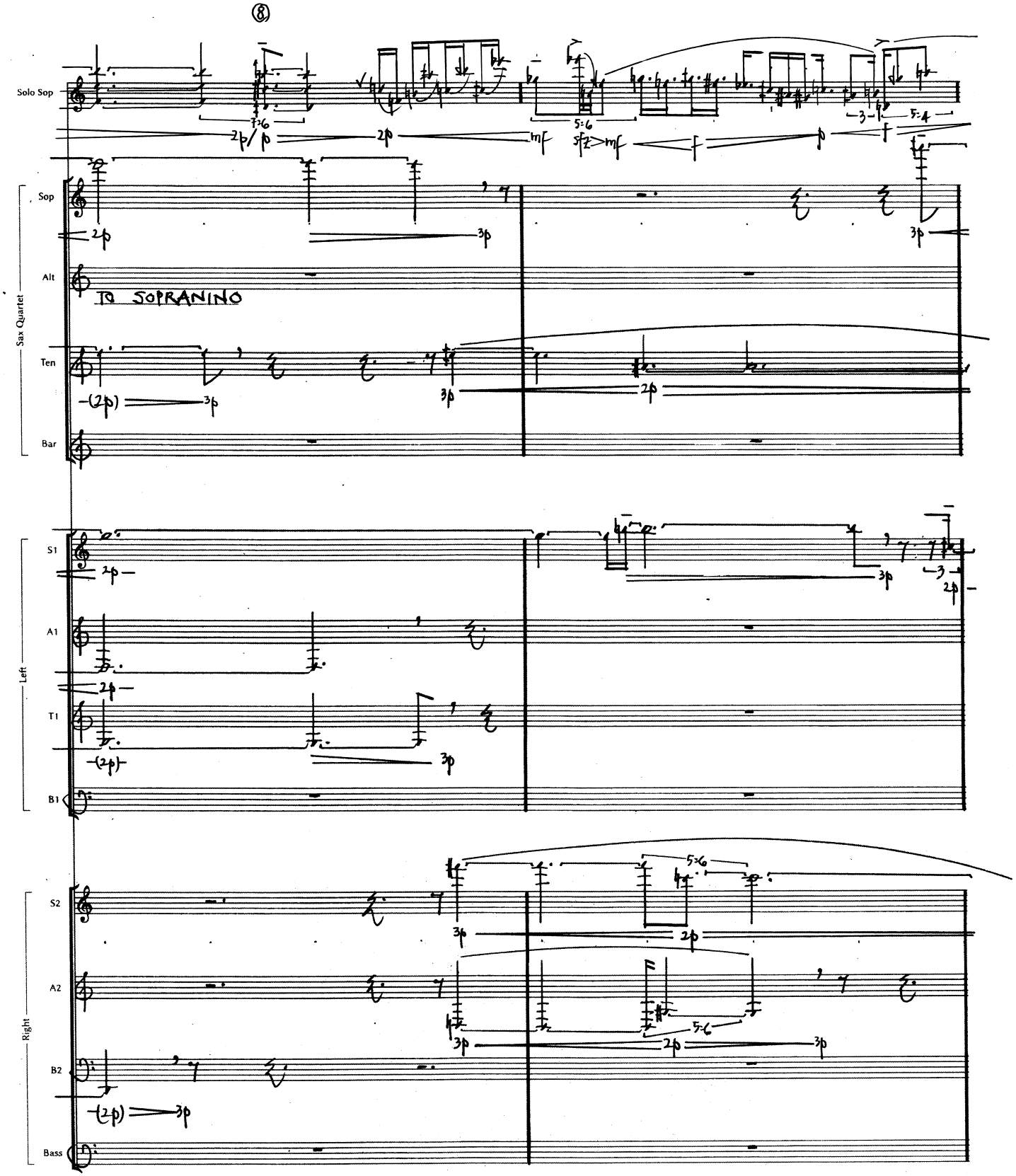
Right

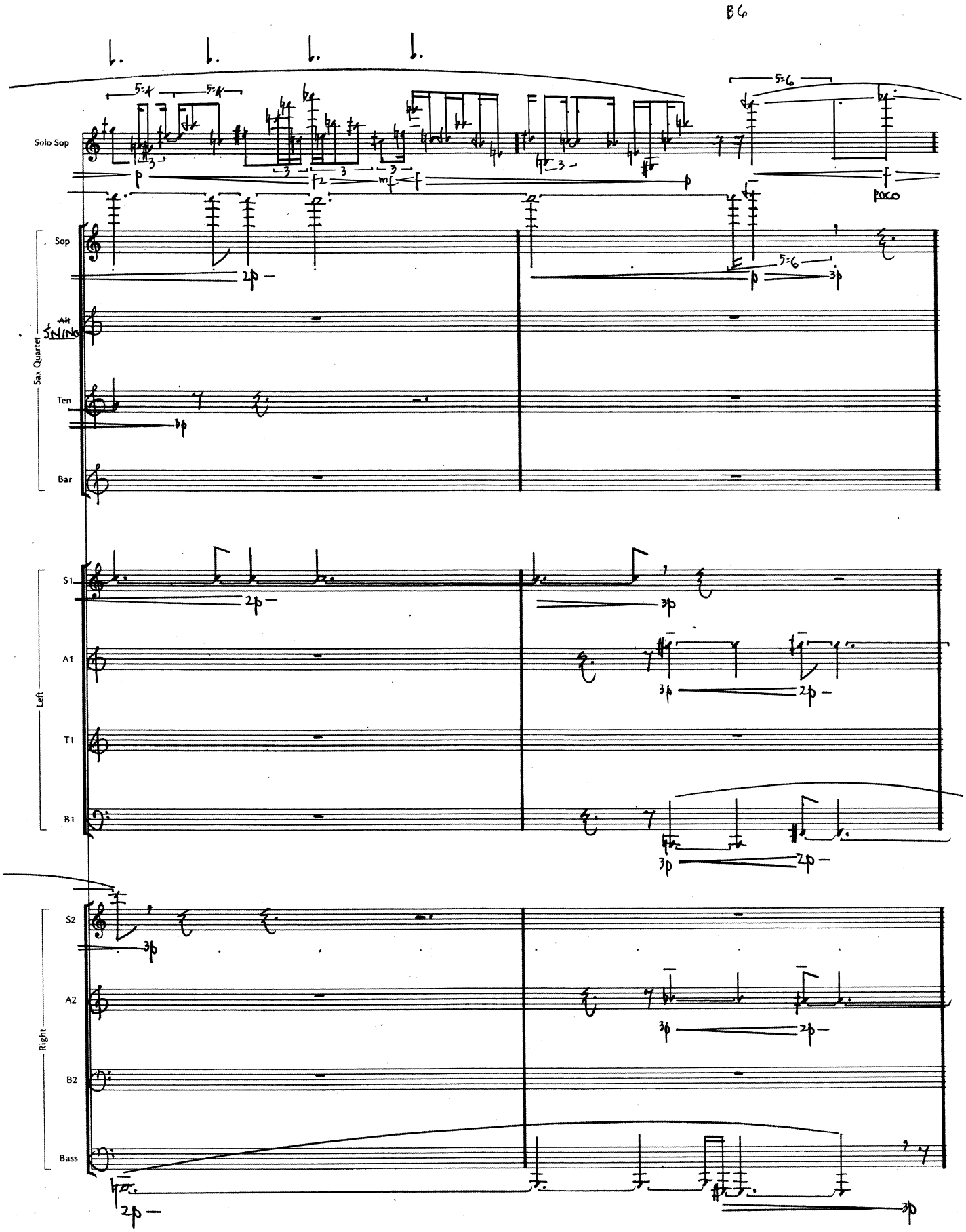
S2

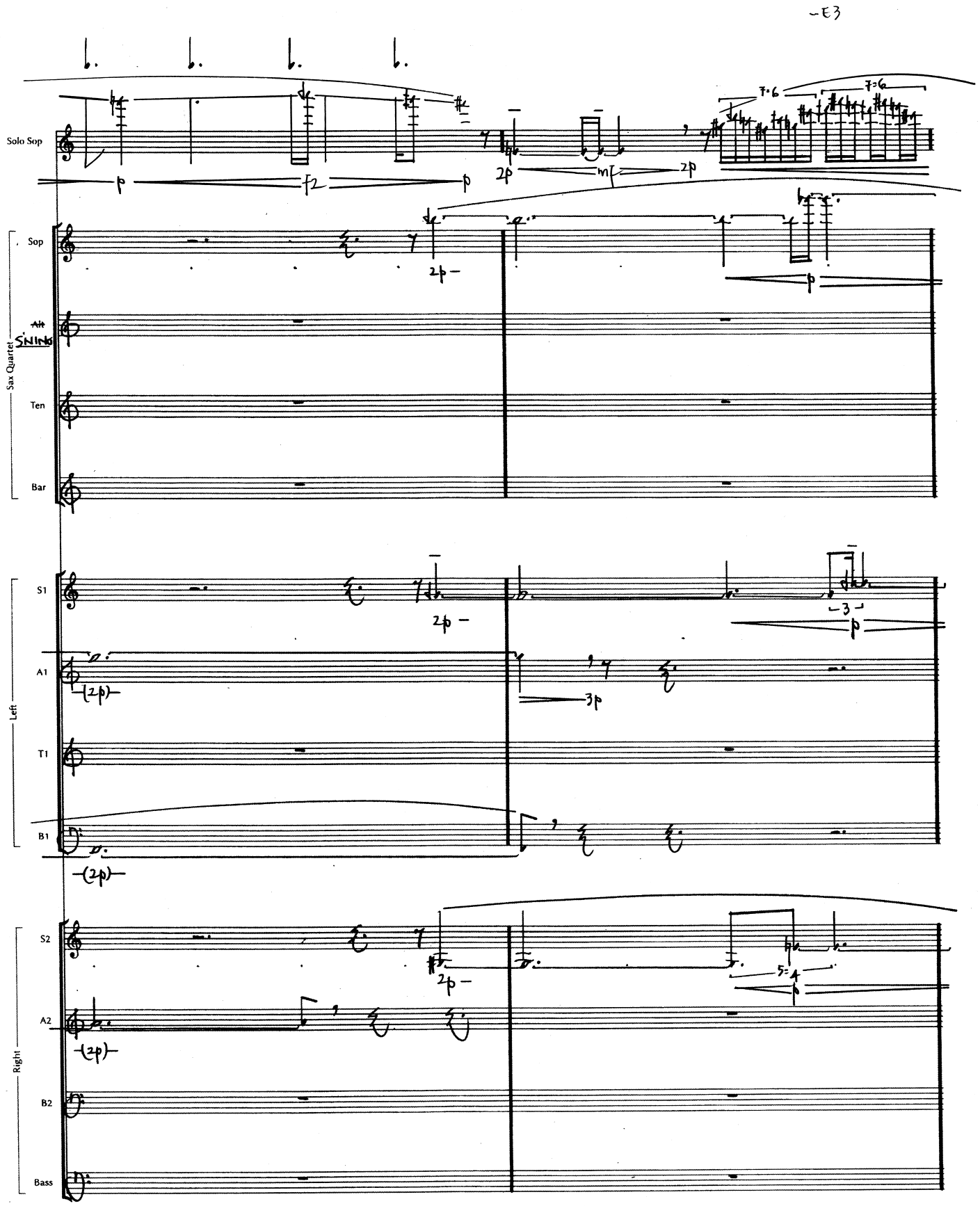
A2

B2

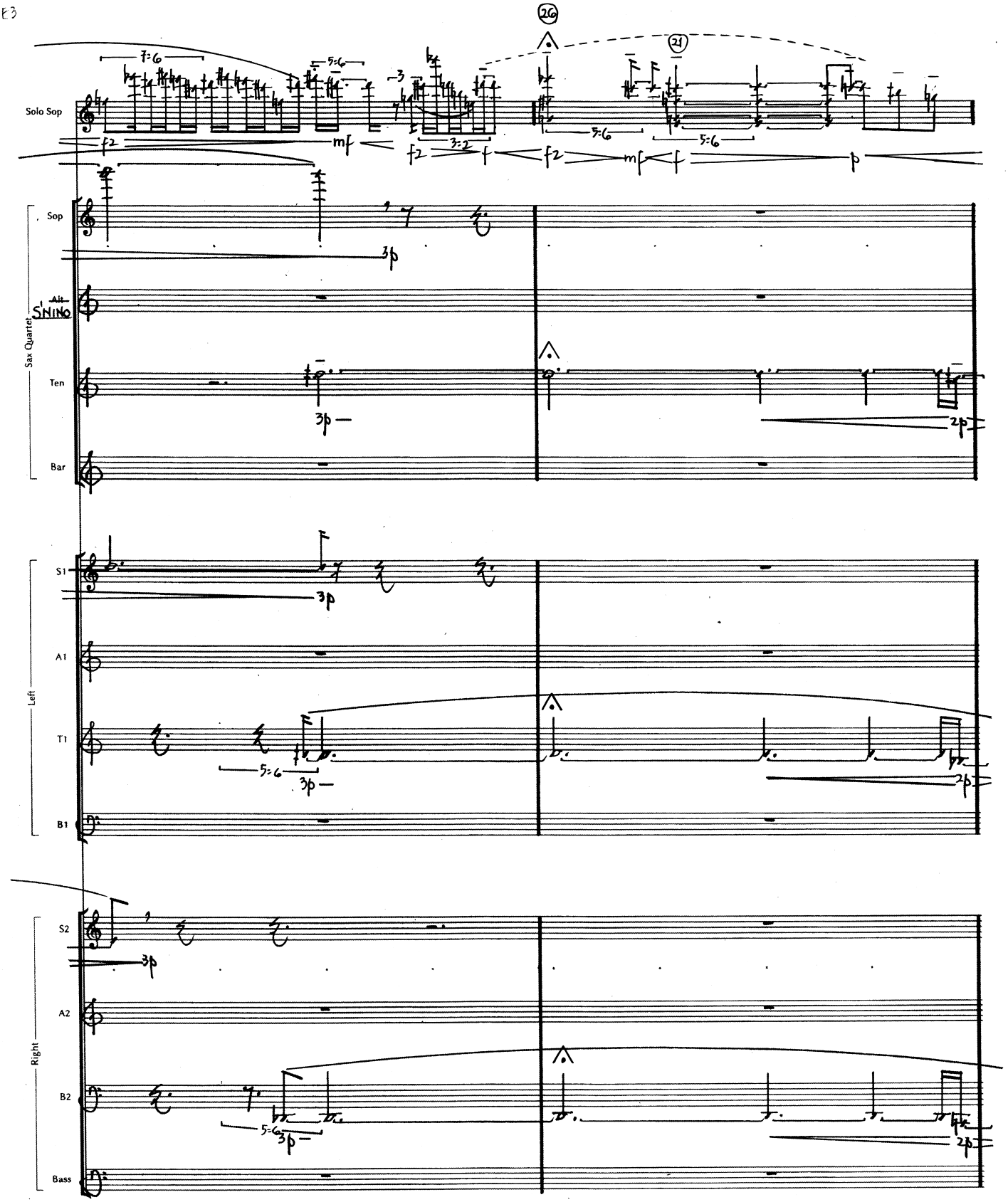
Bass

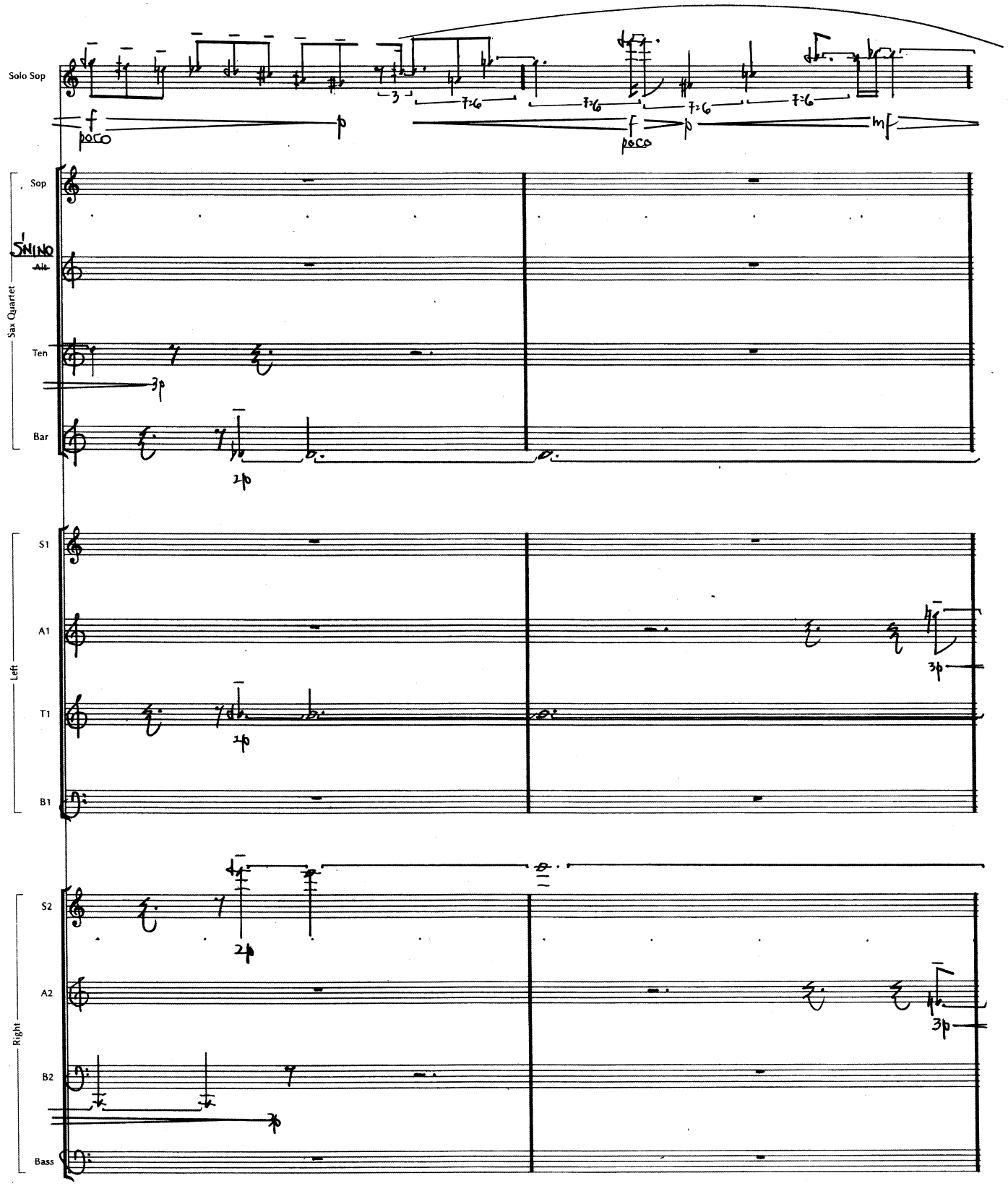

⑧
Solo Sop
Sax Quartet
Sop
Alt
TO SOPRANINO
Ten
Bar
Left
S1
A1
T1
B1
Right
S2
A2
B2
Bass


B6
Solo Sop
poco
Sax Quartet
Sop
Alt
Ten
Bar
Left
S1
A1
T1
B1
Right
S2
A2
B2
Bass


~E3
Solo Sop
Sop
Alt
Ten
Bar
Sax Quartet
S1
A1
T1
B1
Left
S2
A2
B2
Bass
Right

-E3


26
21
Solo Sop
Sax Quartet
Sop
Alt
Ten
Bar
Left
S1
A1
T1
B1
Right
S2
A2
B2
Bass


Solo Sop
f
poco
p
f
poco
p
mf
Sax Quartet
Sop
SNINO
Alt
Ten
Bar
Left
S1
A1
T1
B1
Right
S2
A2
B2
Bass

T4

68

Solo Sop

Sax Quartet

Sop

SNINO

~~Alt~~

Ten

Bar

Left

S1

A1

T1

B1

Right

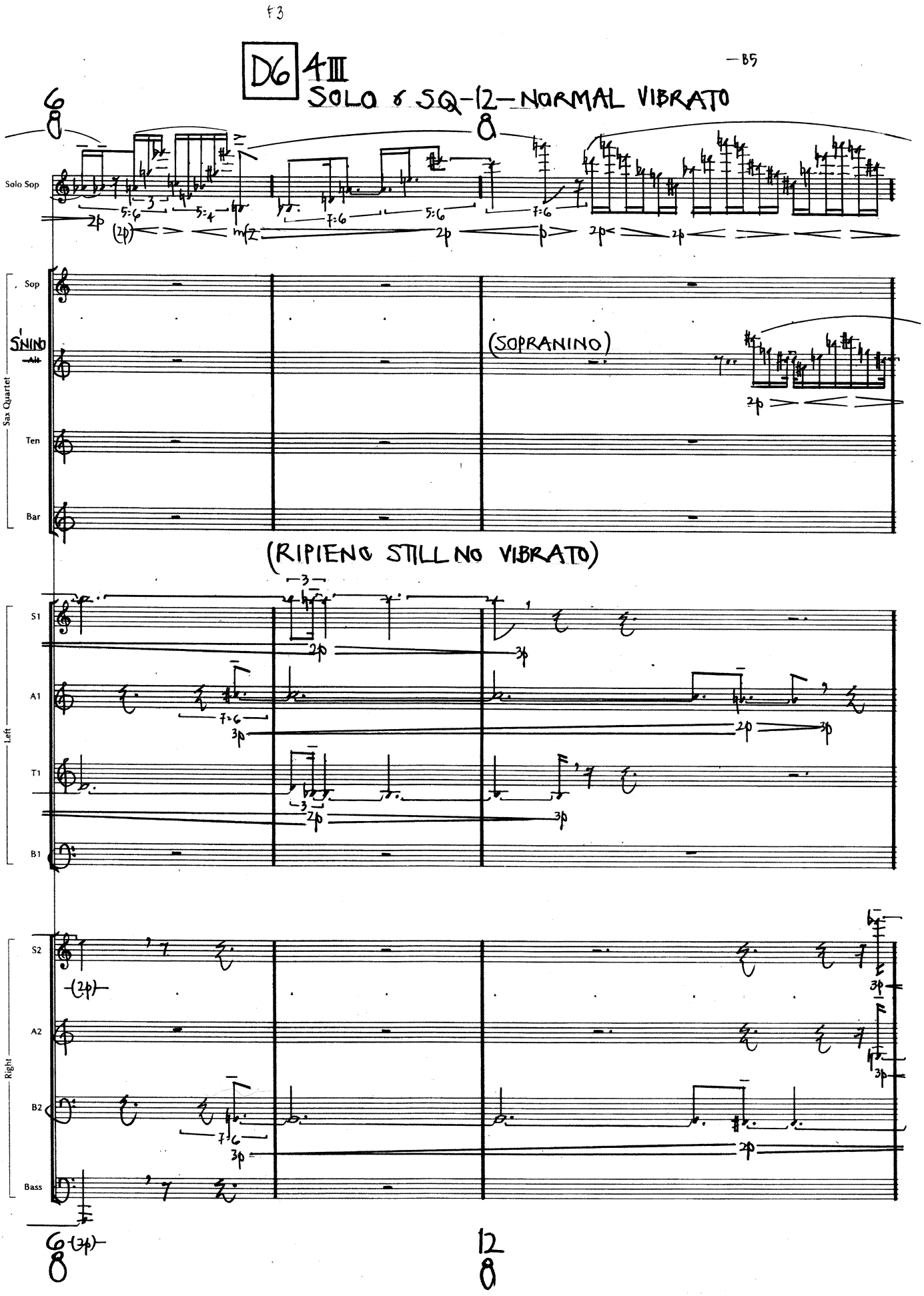
S2

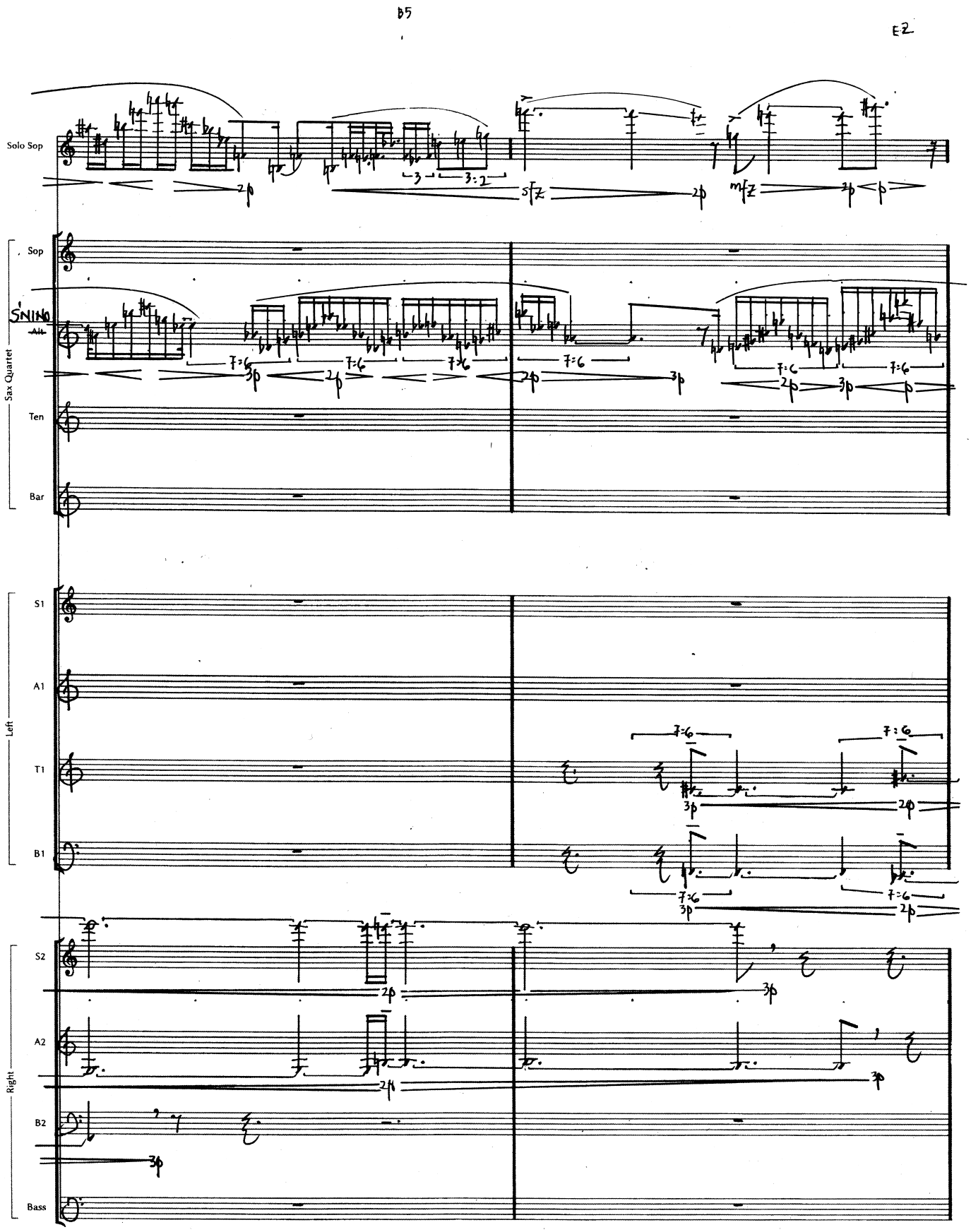
A2

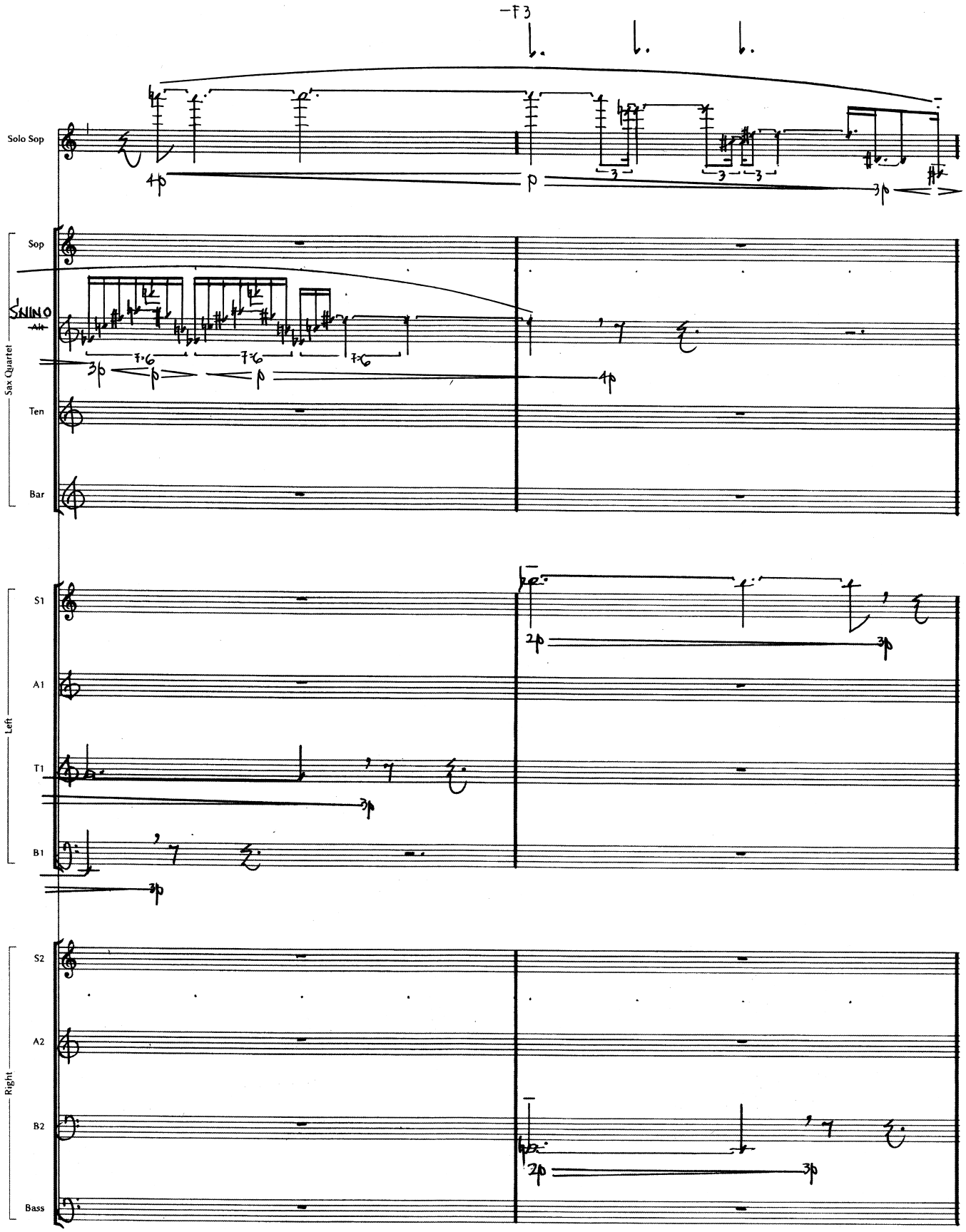
B2

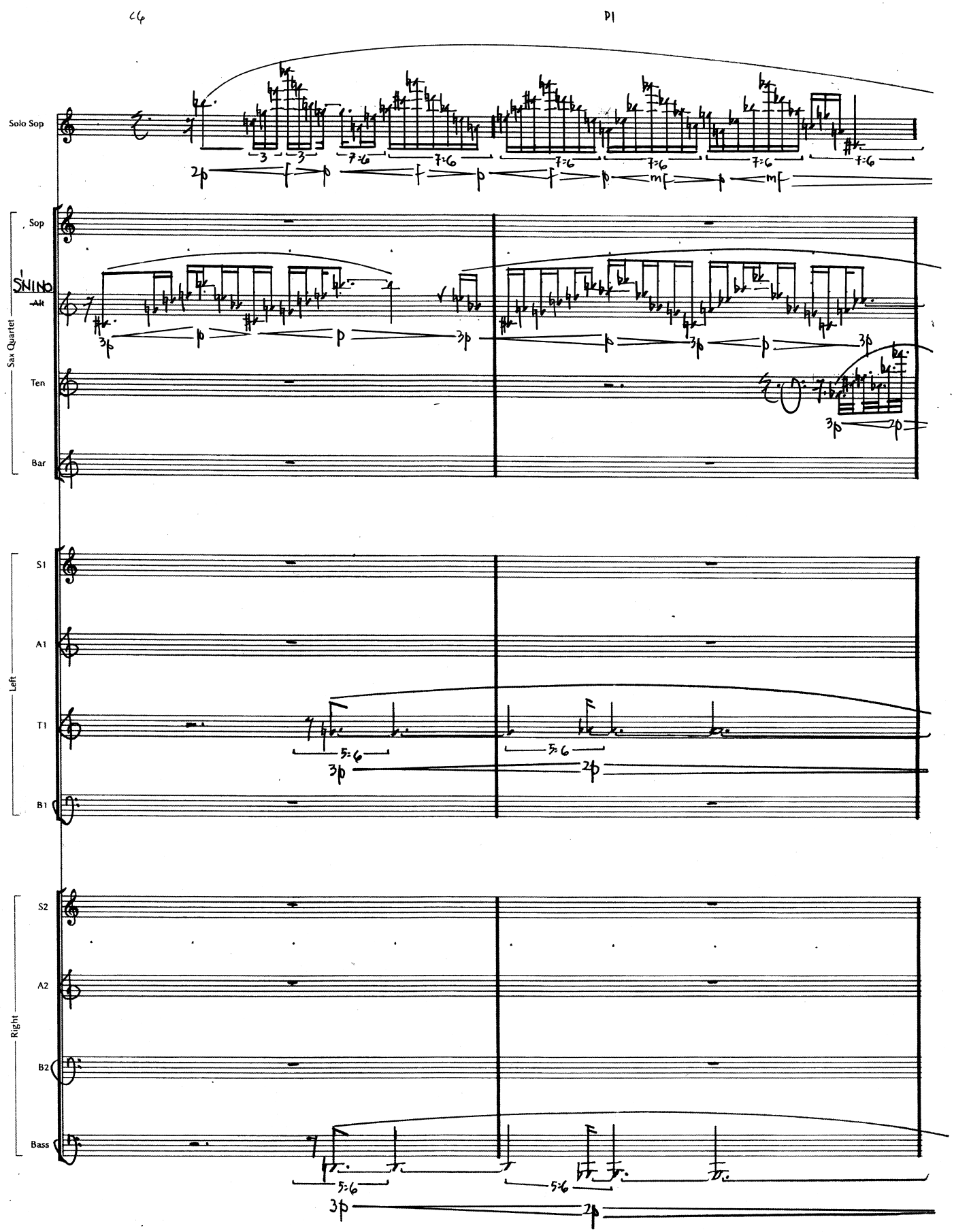
Bass

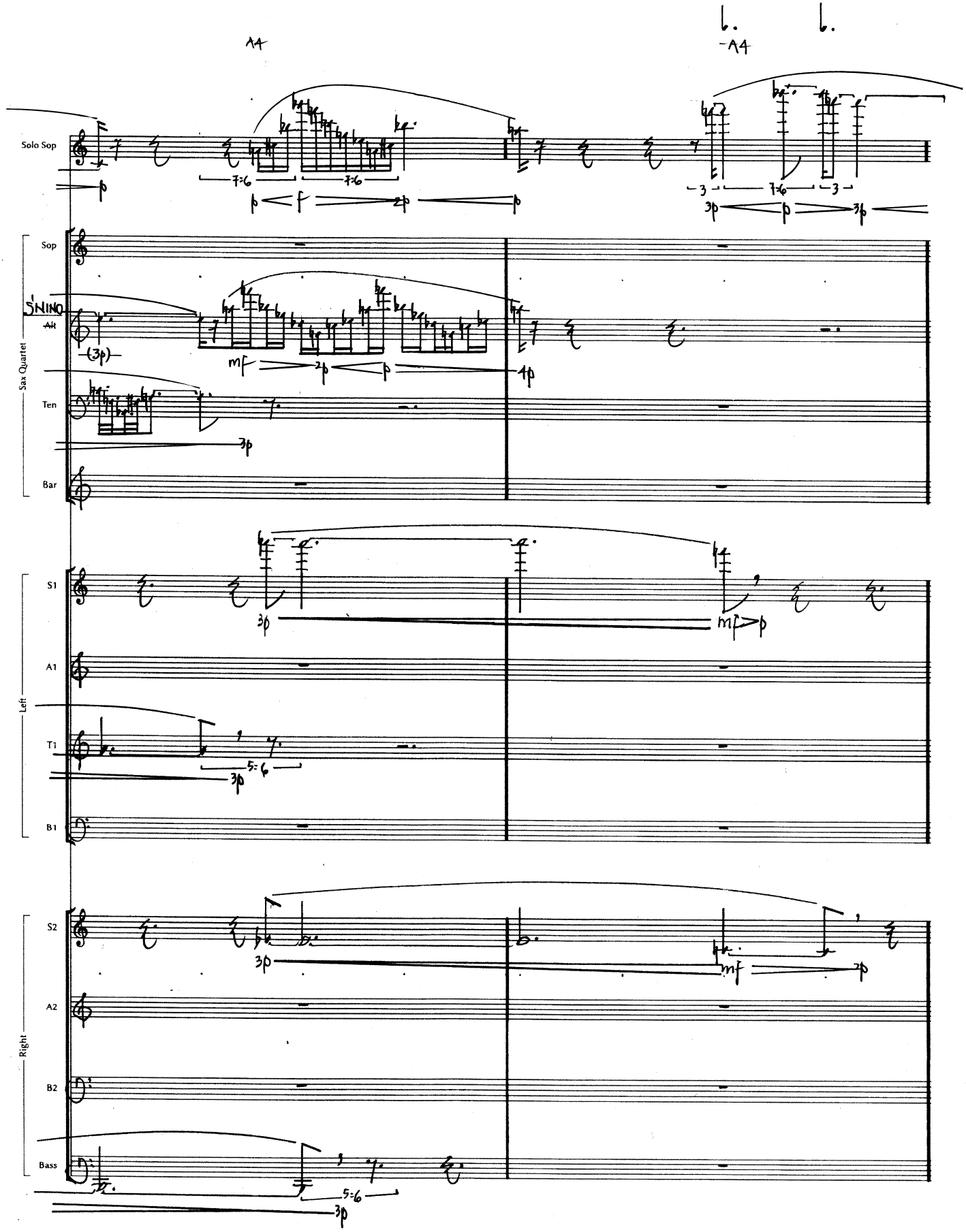
68

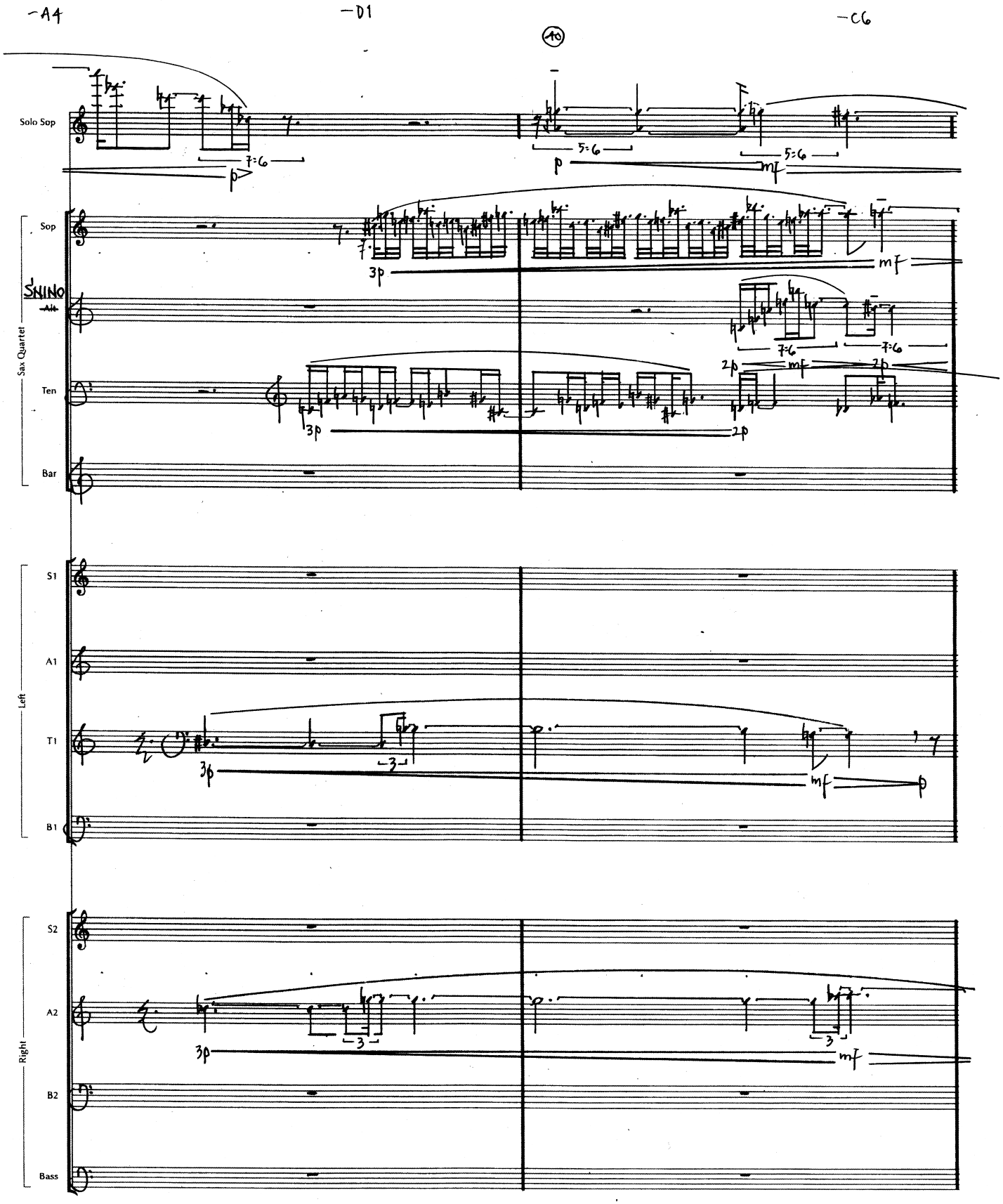

D6 4III
SOLO & SQ-12-NORMAL VIBRATO
Solo Sop
Sop
S'NINO
Ten
Bar
Sax Quartet
(SOPRANINO)
(RIPIENO STILL NO VIBRATO)
S1
A1
T1
B1
Left
S2
A2
B2
Bass
Right


B5
E2
Solo Sop
Sop
SNING
Alt
Ten
Bar
Sax Quartet
S1
A1
T1
B1
Left
S2
A2
B2
Bass
Right


Solo Sop
Sax Quartet
Sop
Alt
Ten
Bar
Left
S1
A1
T1
B1
Right
S2
A2
B2
Bass


66
P1
Solo Sop
Sop
SNINO
Alt
Ten
Bar
Sax Quartet
S1
A1
T1
B1
Left
S2
A2
B2
Bass
Right


A4
A4
Solo Sop
Sop
SINING
Alt
Ten
Bar
Sax Quartet
S1
A1
T1
B1
Left
S2
A2
B2
Bass
Right


-A4
-D1
-C6
10
Solo Sop
Sop
SNINO
Alt
Ten
Bar
Sax Quartet
S1
A1
T1
B1
Left
S2
A2
B2
Bass
Right

84

-C6

-E2

21
16

Solo Sop

Sax Quartet

Sop

SWING

Alt

Ten

Bar

RIPIENO: NORMAL VIBRATO

Left

S1

A1

T1

B1

VNAT

Right

S2

A2

B2

Bass

VNAT

21
16

E1 MOLECULAR

21/16 ♩ = c 175

7:6

Solo Sop

MESMERICALLY

Sop

S'NINO

Alt

Ten

Bar

Sax Quartet

(TUTTI: VNAT)

RIPIENO: TACET TO E3.2

S1

A1

T1

B1

Left

S2

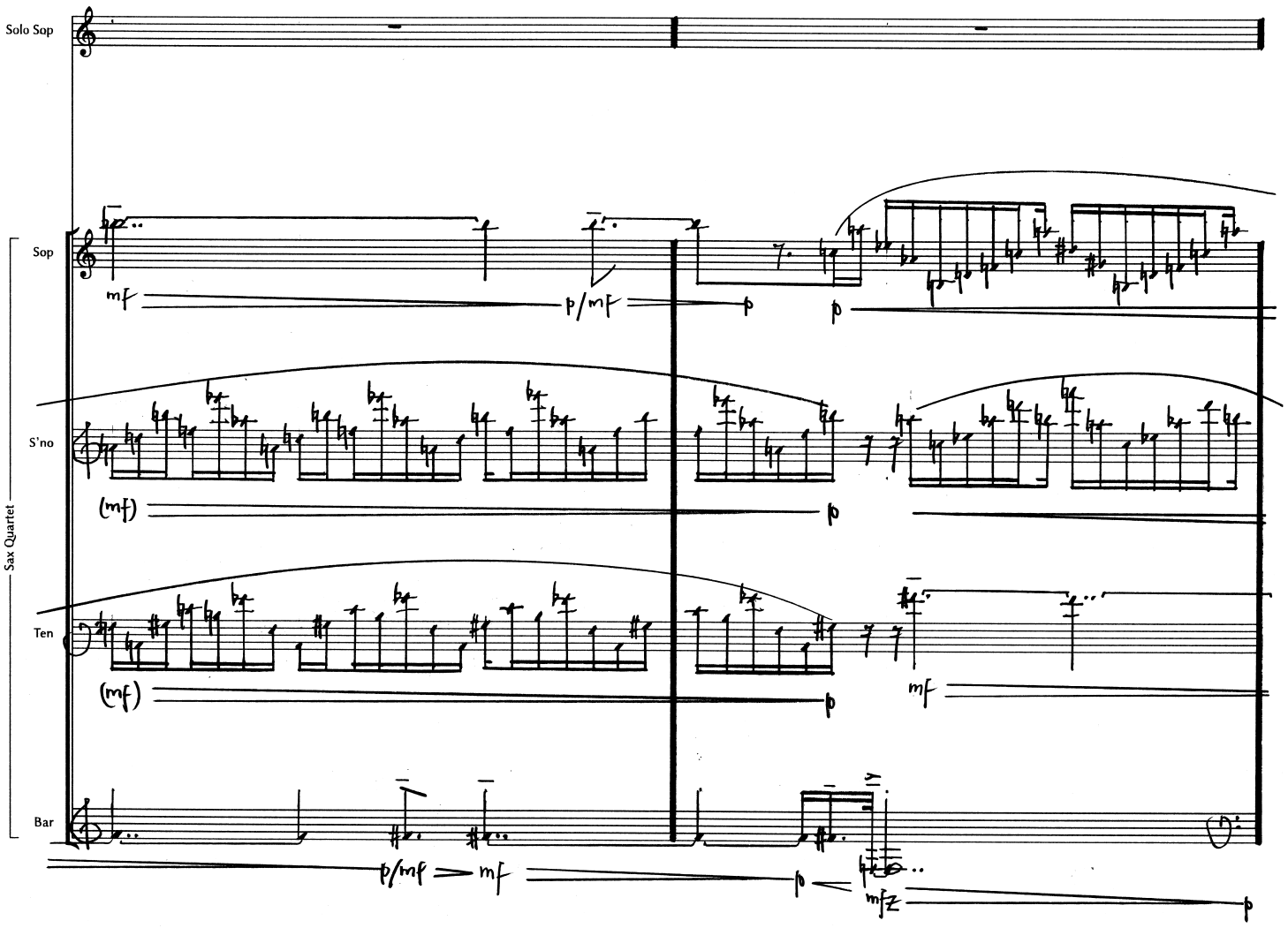
A2

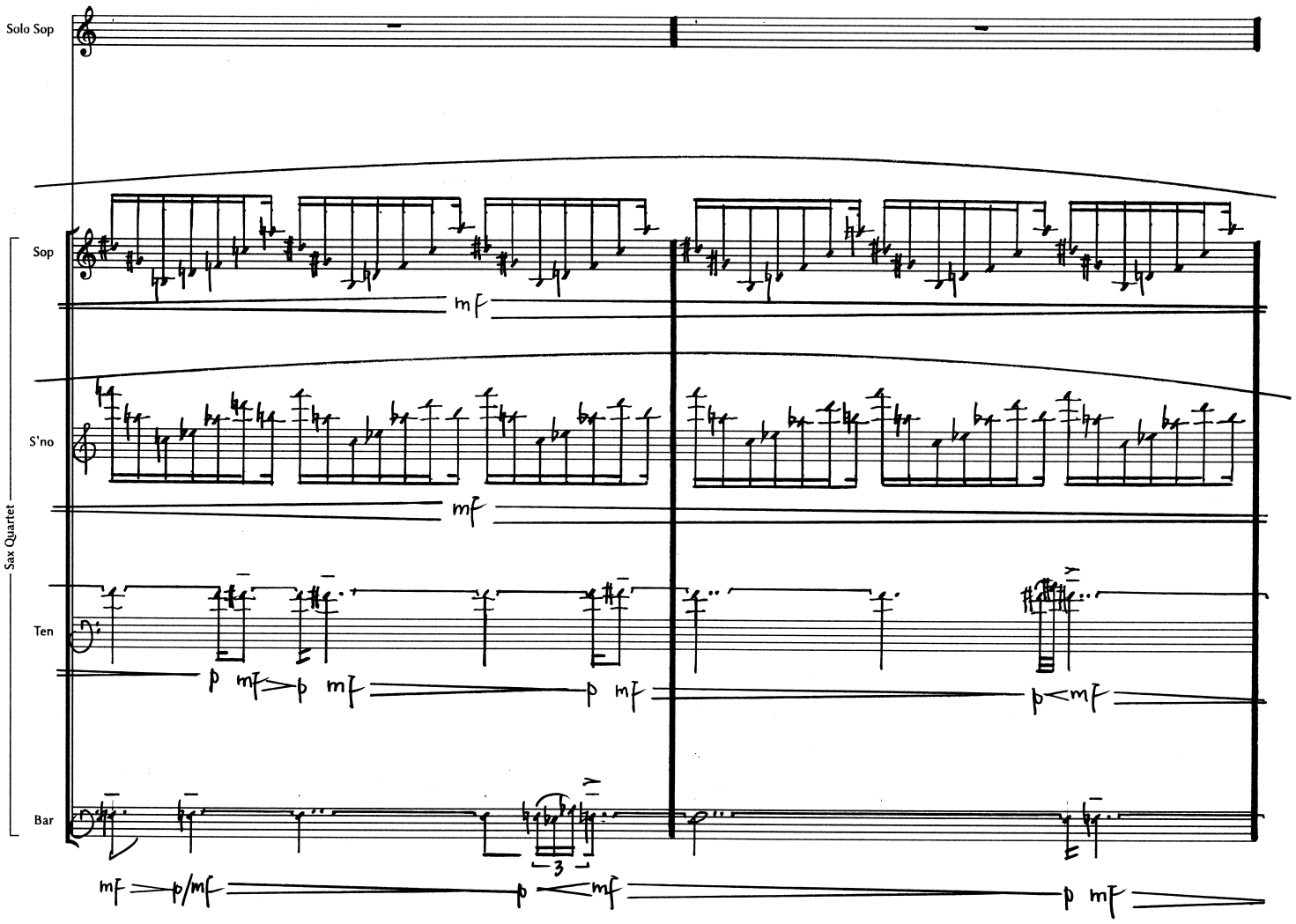
B2

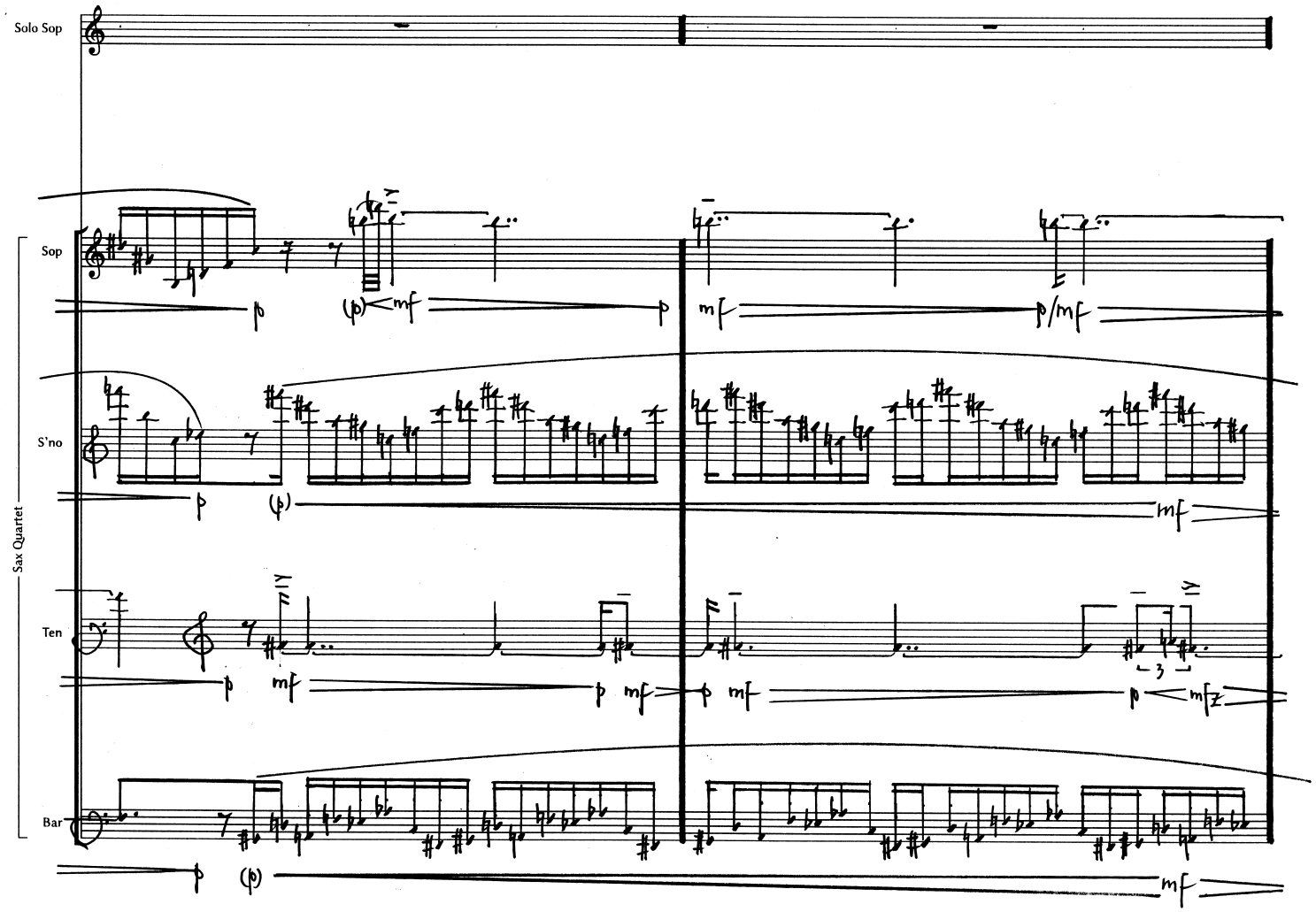
Bass

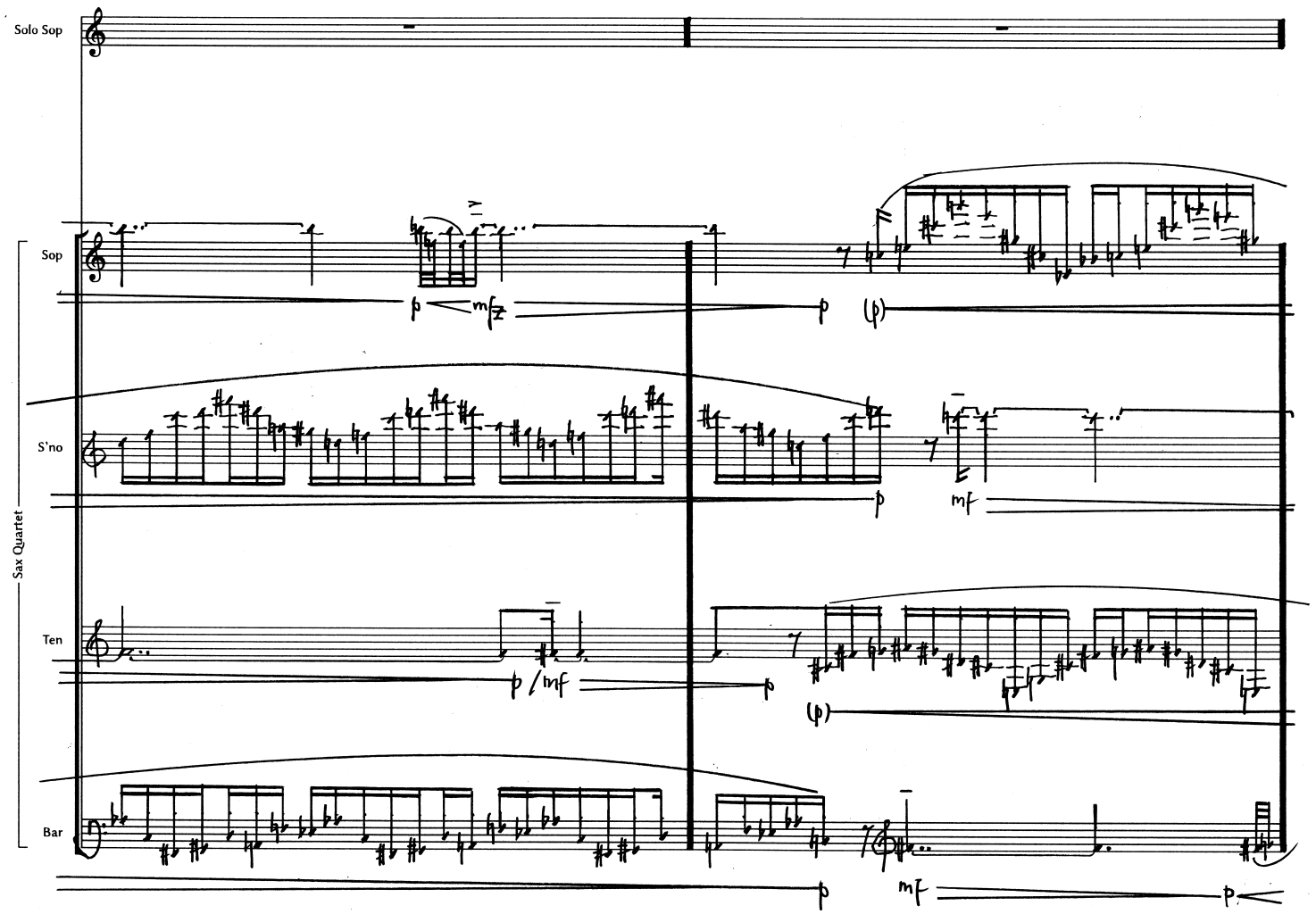
Right

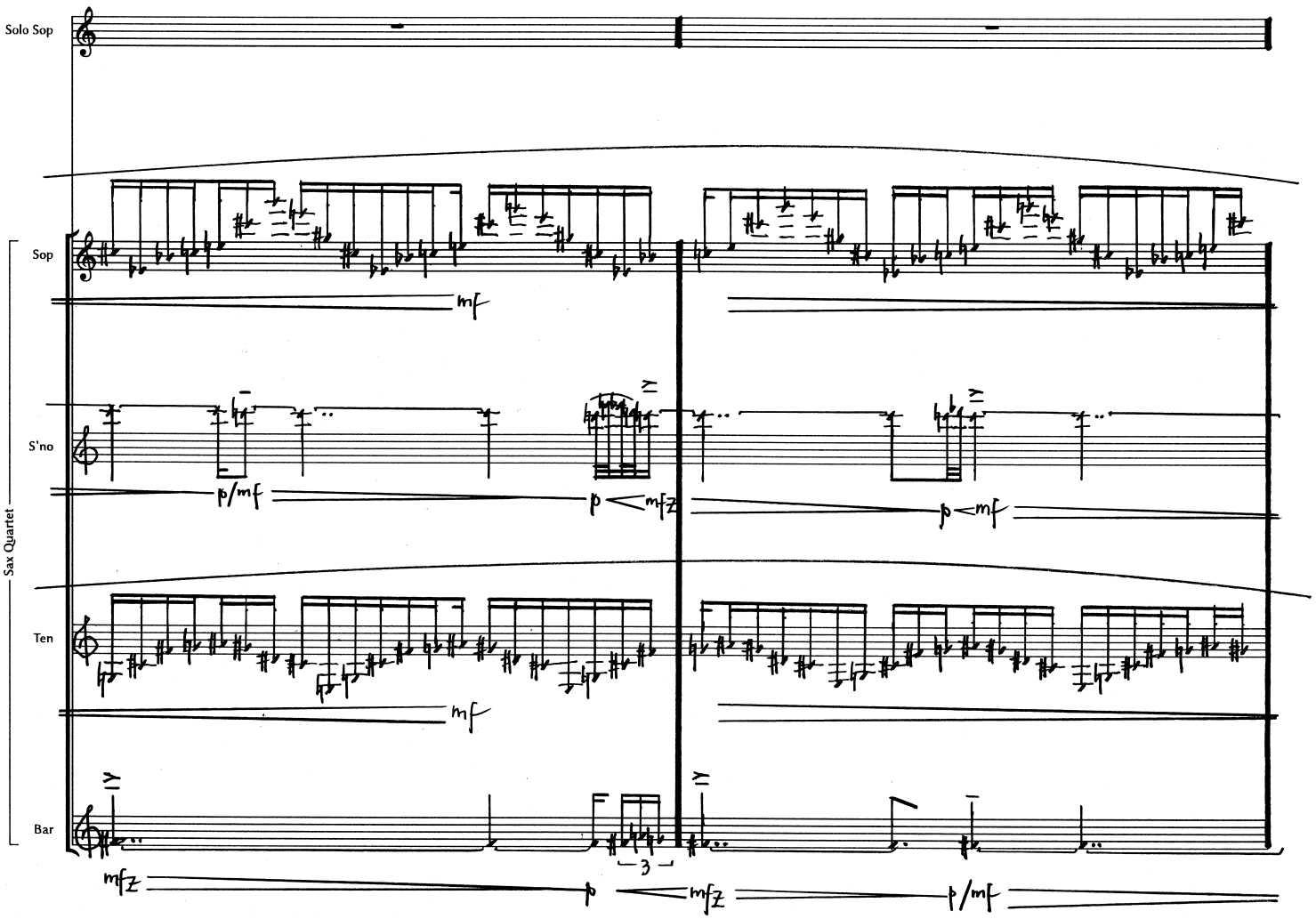
21/16

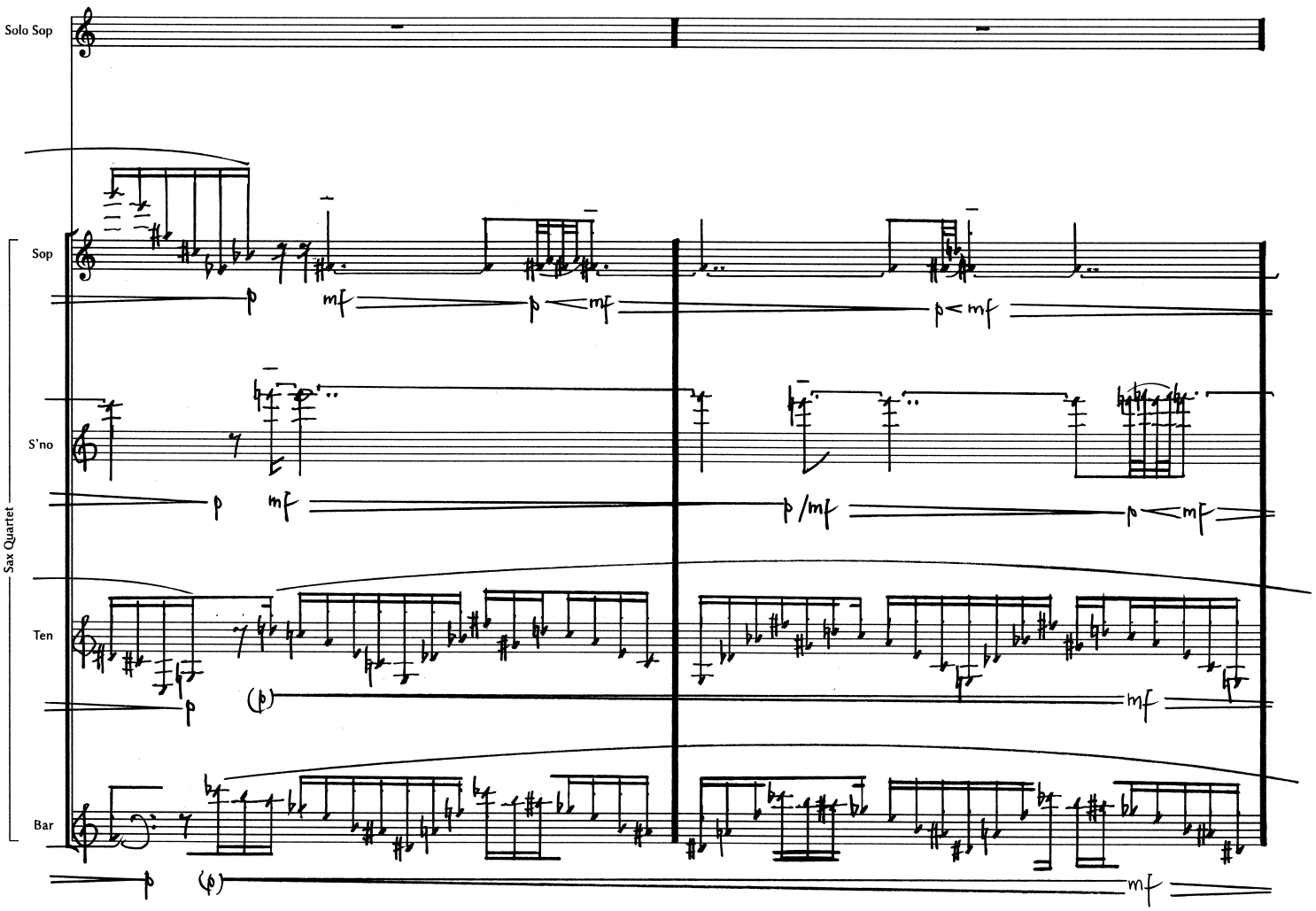

Solo Sop
Sax Quartet
Sop
mf
p/mf
p
p
S'no
(mf)
p
Ten
(mf)
p
mf
Bar
p/mf
mf
p
mfz
p


Solo Sop
Sax Quartet
Sop
mf
S'no
mf
Ten
p mf
p mf
p mf
p
mf
Bar
mf
p/mf
p
mf
3
p mf

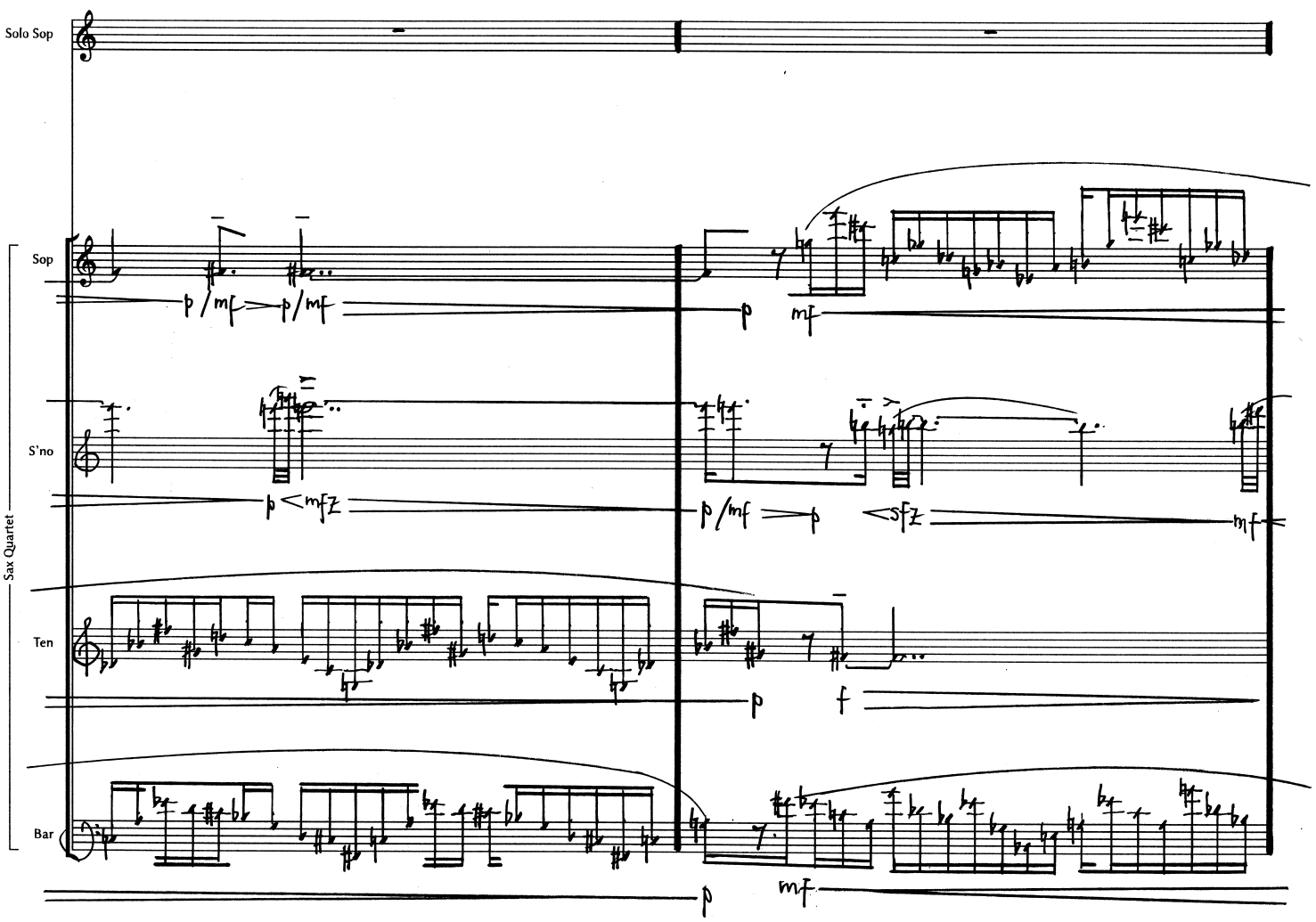

Solo Sop
Sax Quartet
Sop
S'no
Ten
Bar

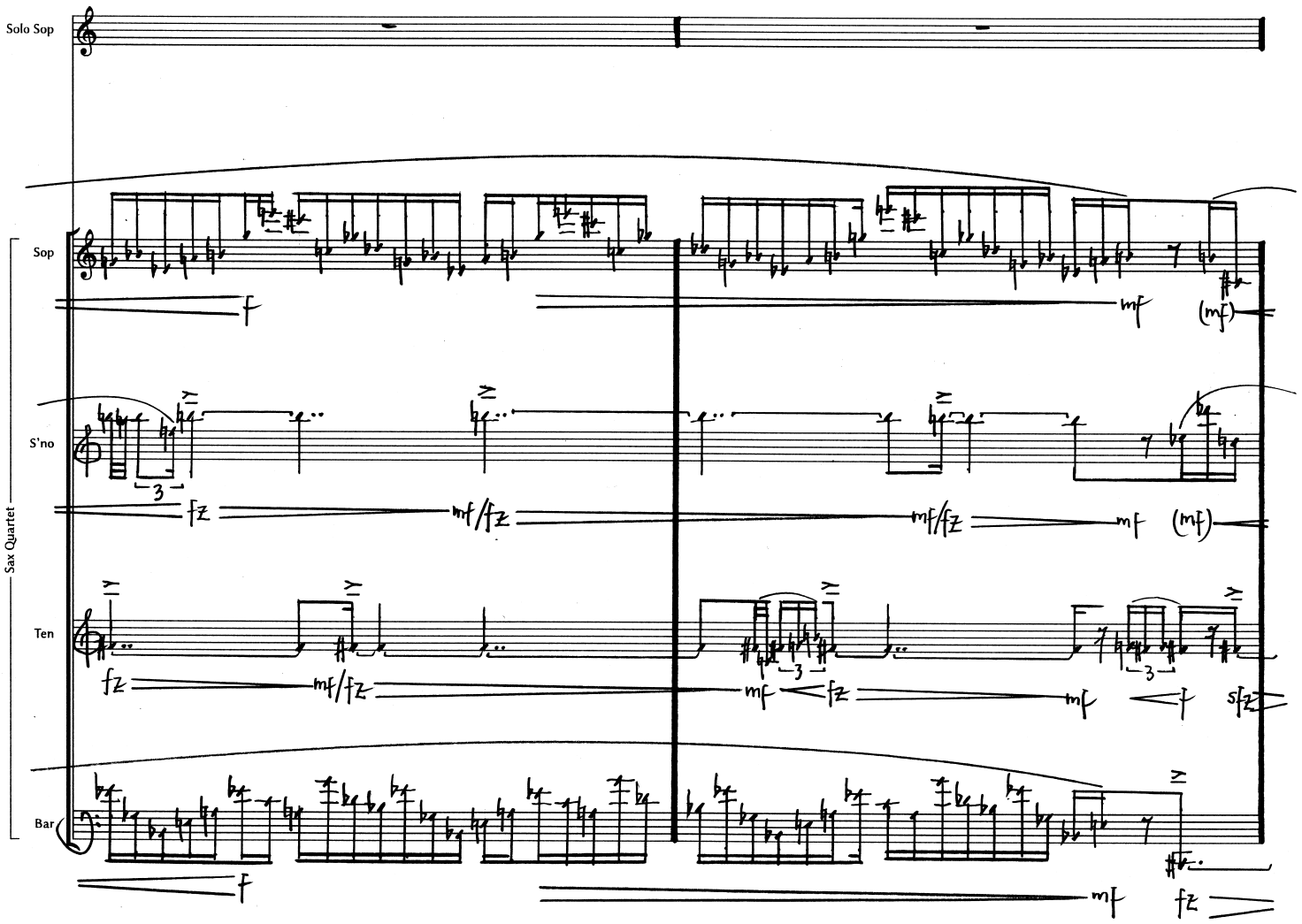

Solo Sop
Sop
S'no
Ten
Bar
Sax Quartet
p
mfz
(p)
mf
p/mf

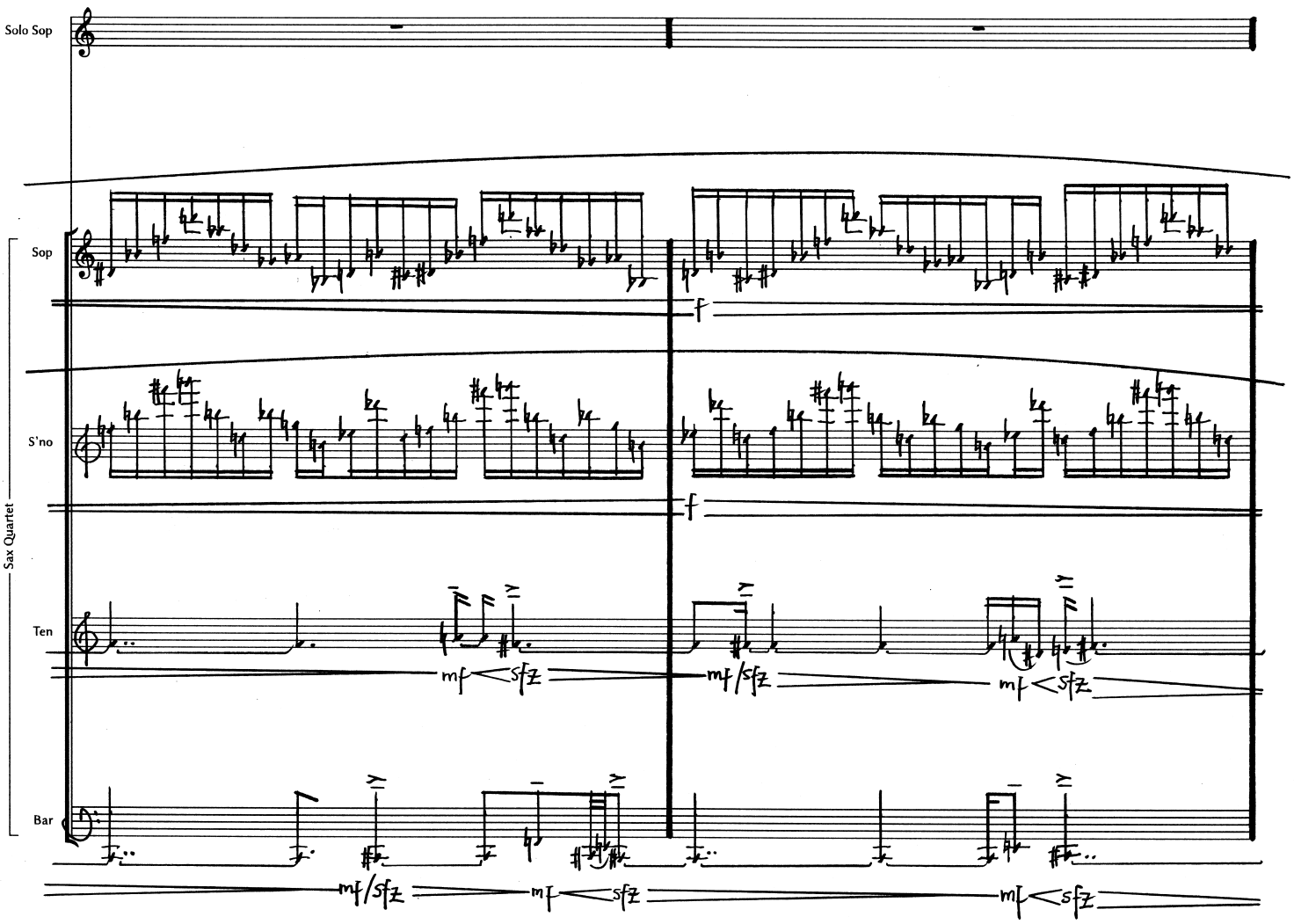

Solo Sop
Sax Quartet
Sop
mf
S'no
p/mf
p
mfz
p
mf
Ten
mf
Bar
mfz
p
3
mfz
p/mf


Solo Sop
Sax Quartet
Sop
S'no
Ten
Bar

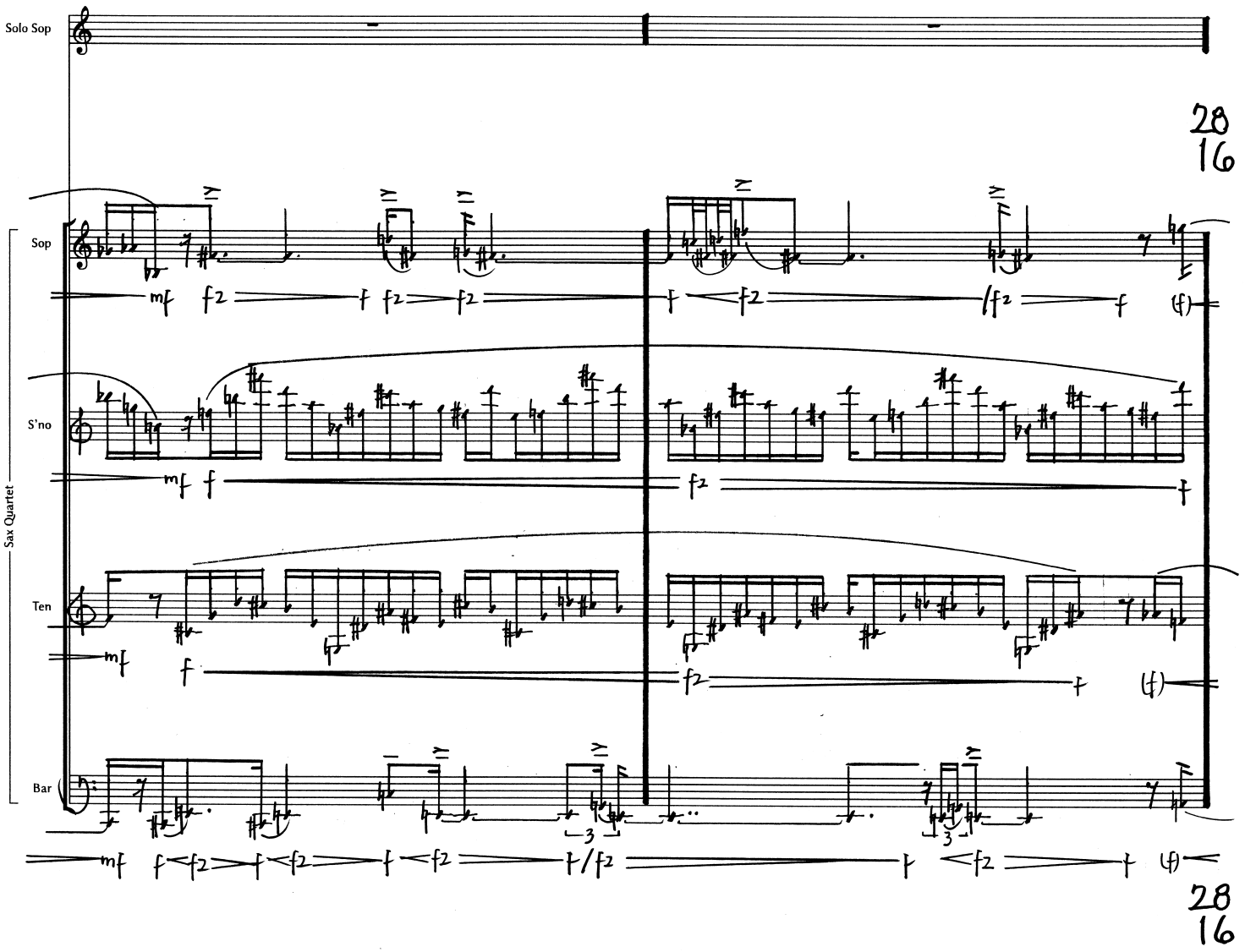
GRADUAL CRESCENDO

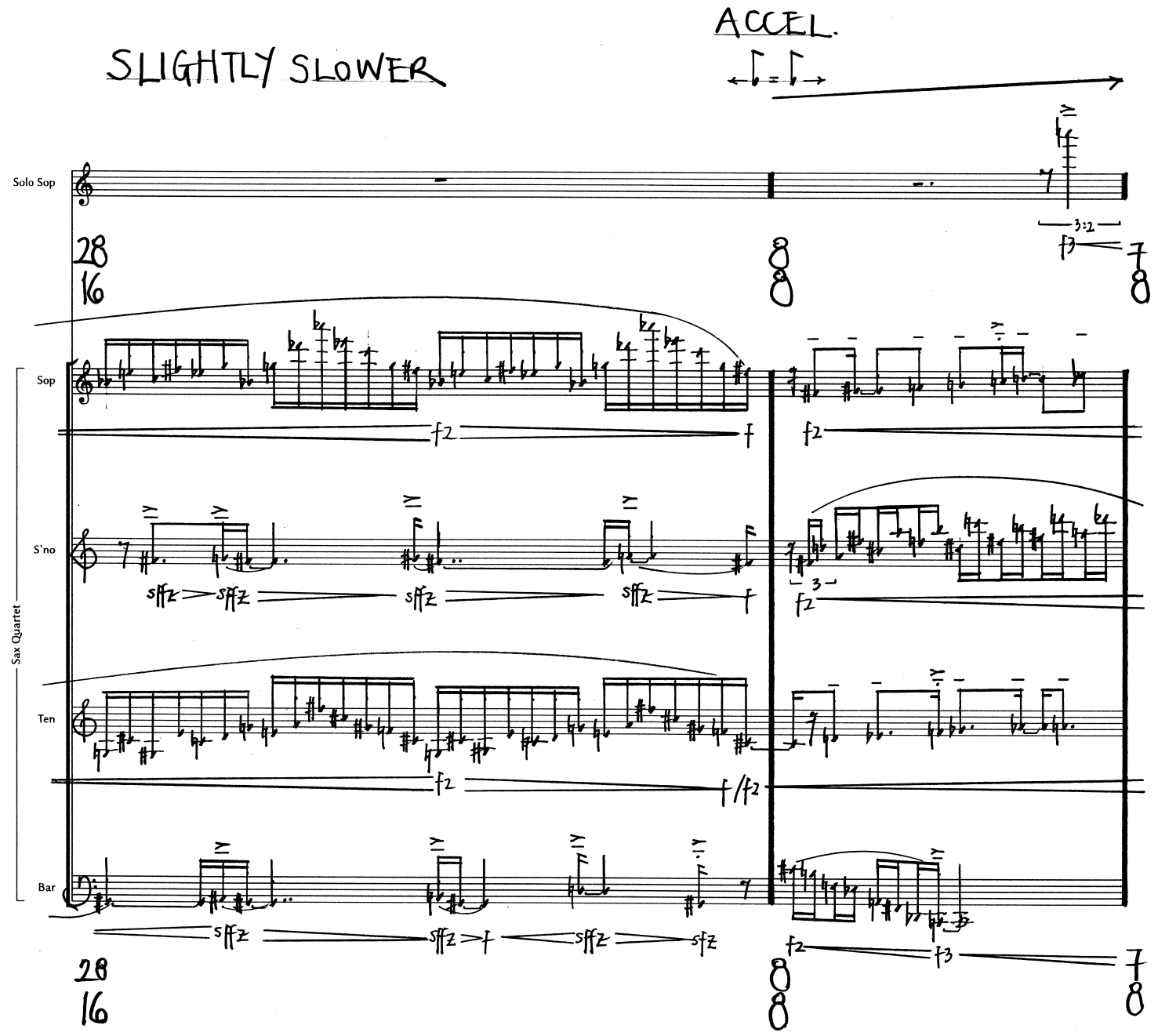



Solo Sop
Sax Quartet
Sop
S'no
Ten
Bar
f
mf
(mf)
fz
mf/fz
sfz

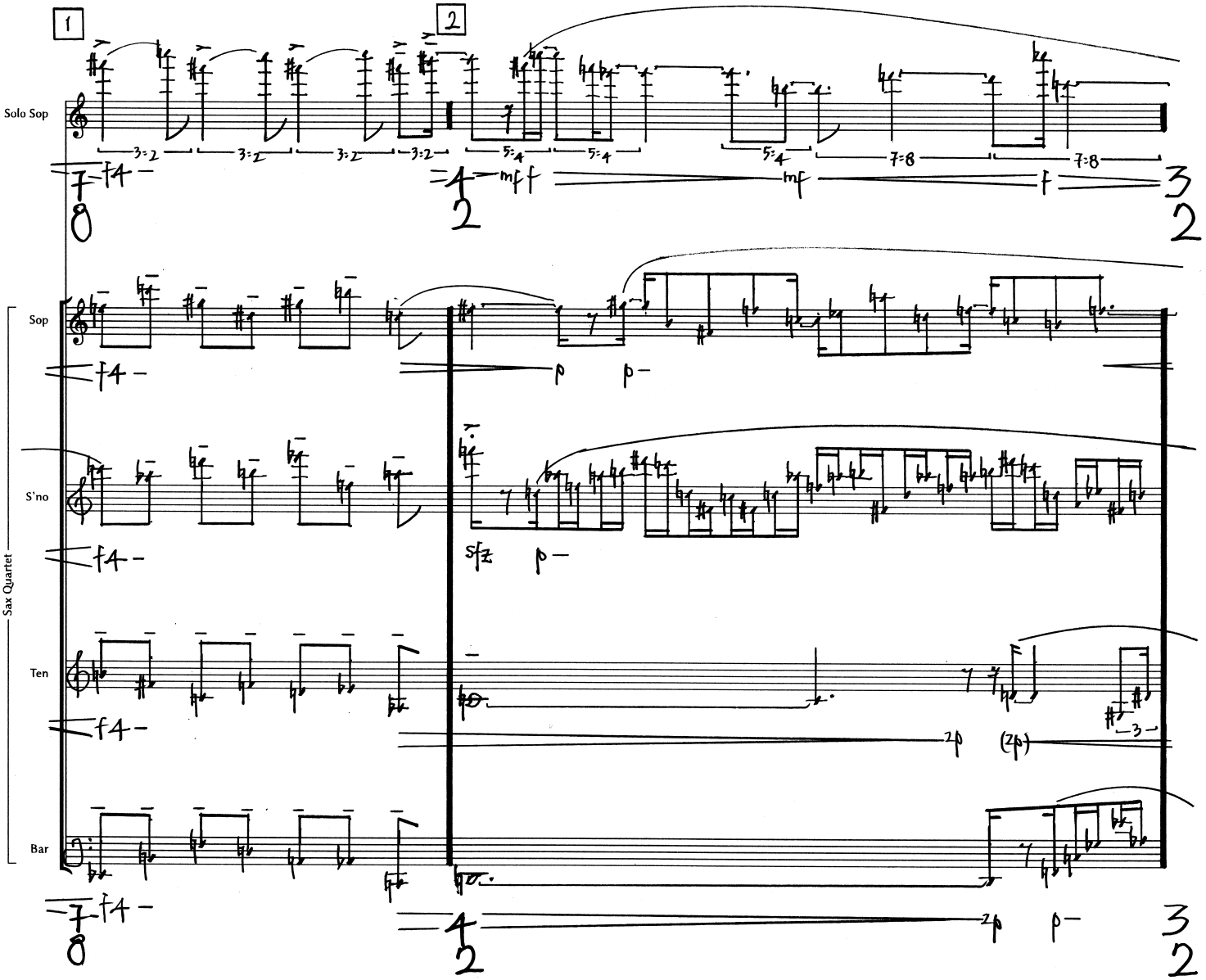

Solo Sop
Sax Quartet
Sop
S'no
Ten
Bar
f
f
mf < sfz
mf/sfz
mf < sfz
mf/sfz
mf < sfz
mf < sfz

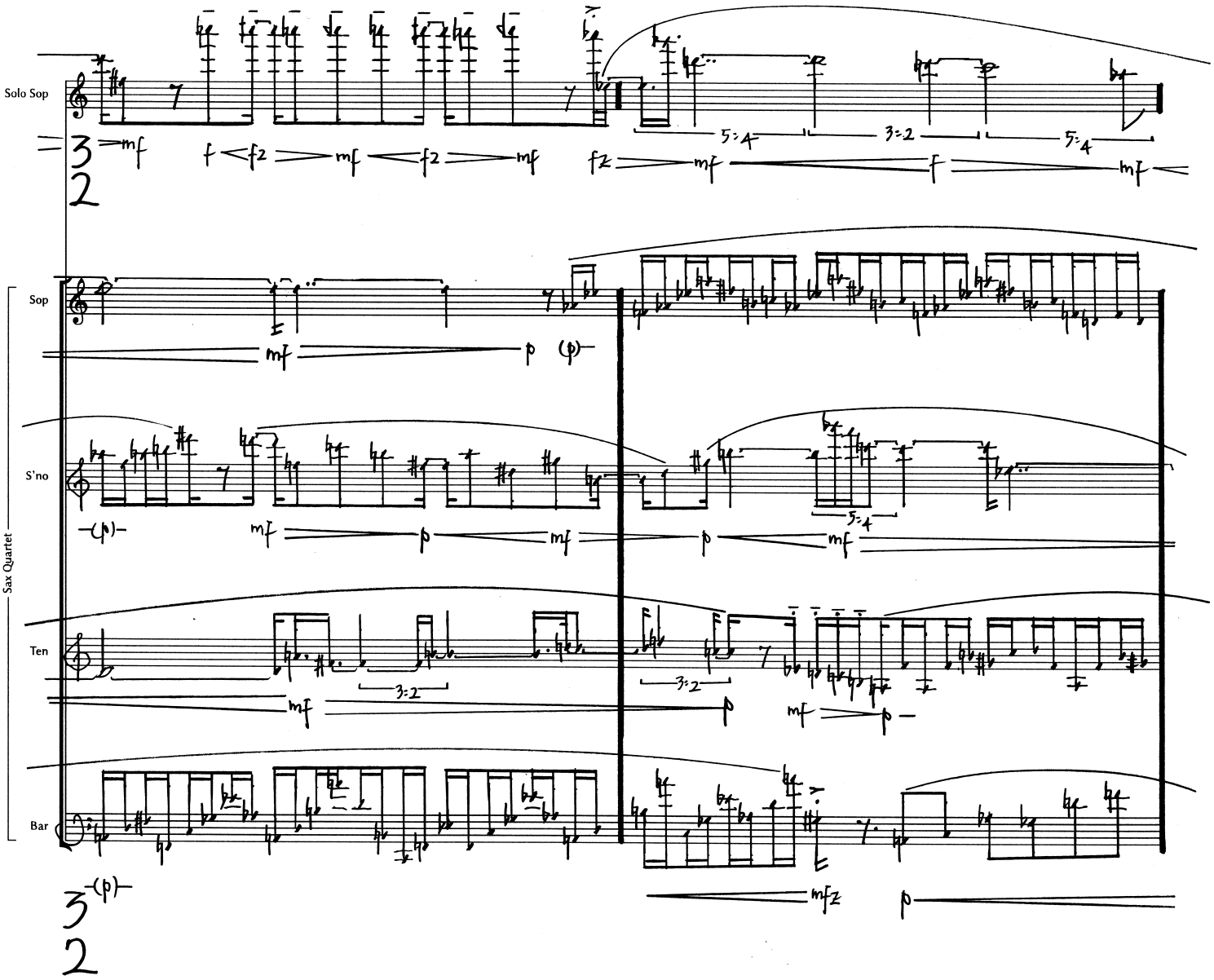
POCO RALL.




SLIGHTLY SLOWER
ACCEL.
Solo Sop
Sax Quartet
Sop
S'no
Ten
Bar
3:2
sffz

E2 A TEMPO (♩= c. 175)




Solo Sop
Sop
S'no
Ten
Bar
Sax Quartet

Solo Sop

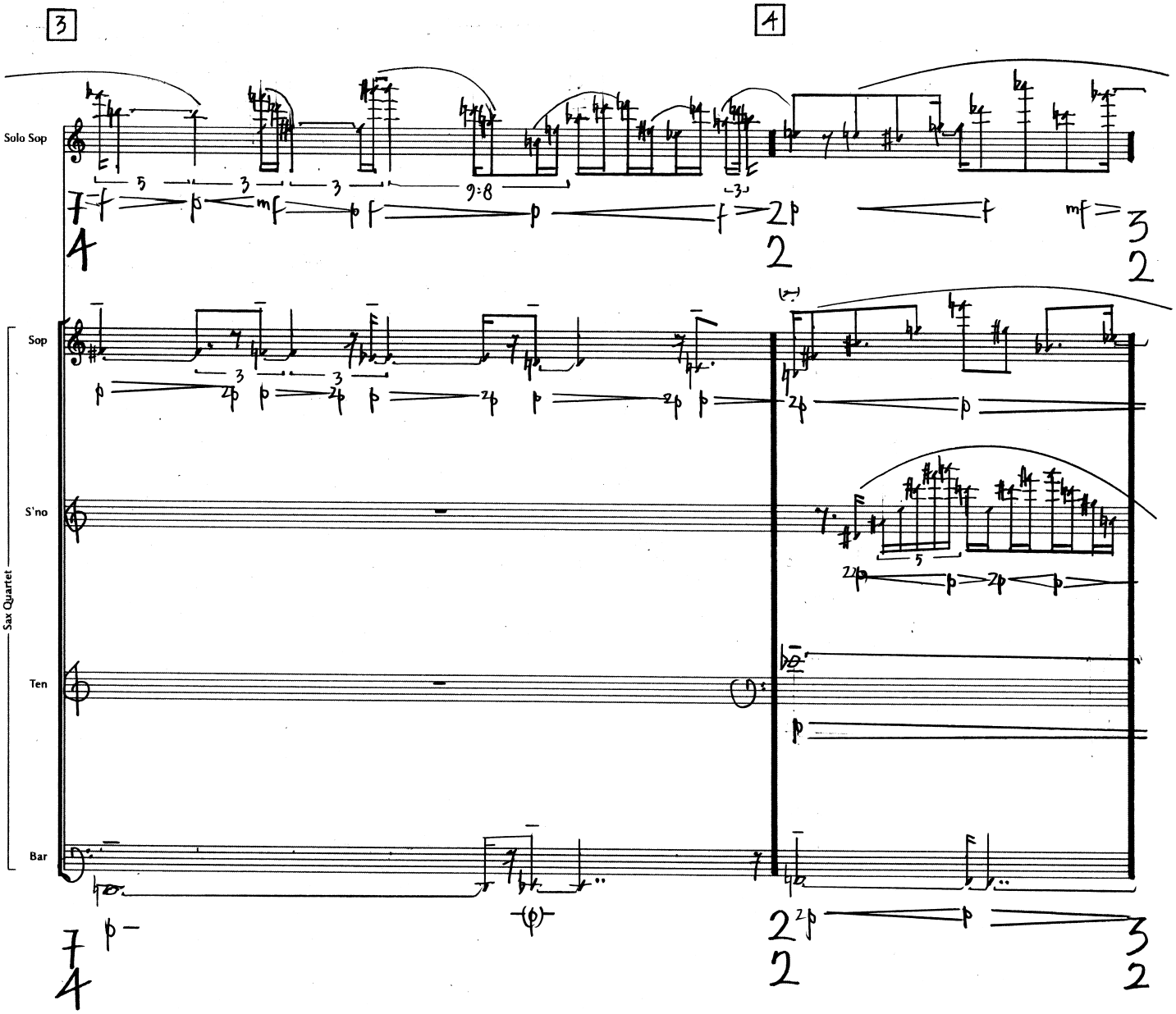
Sax Quartet

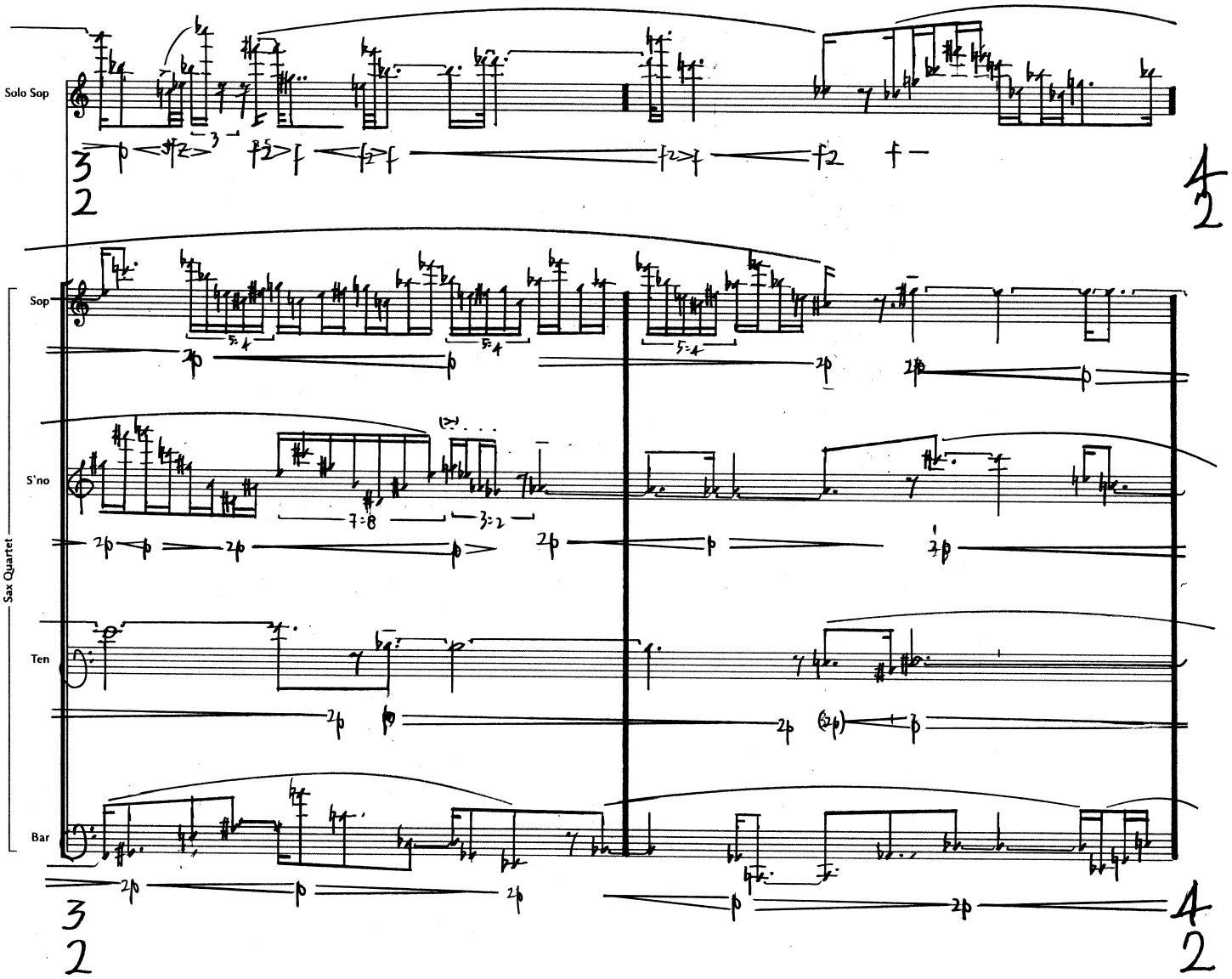
Sop

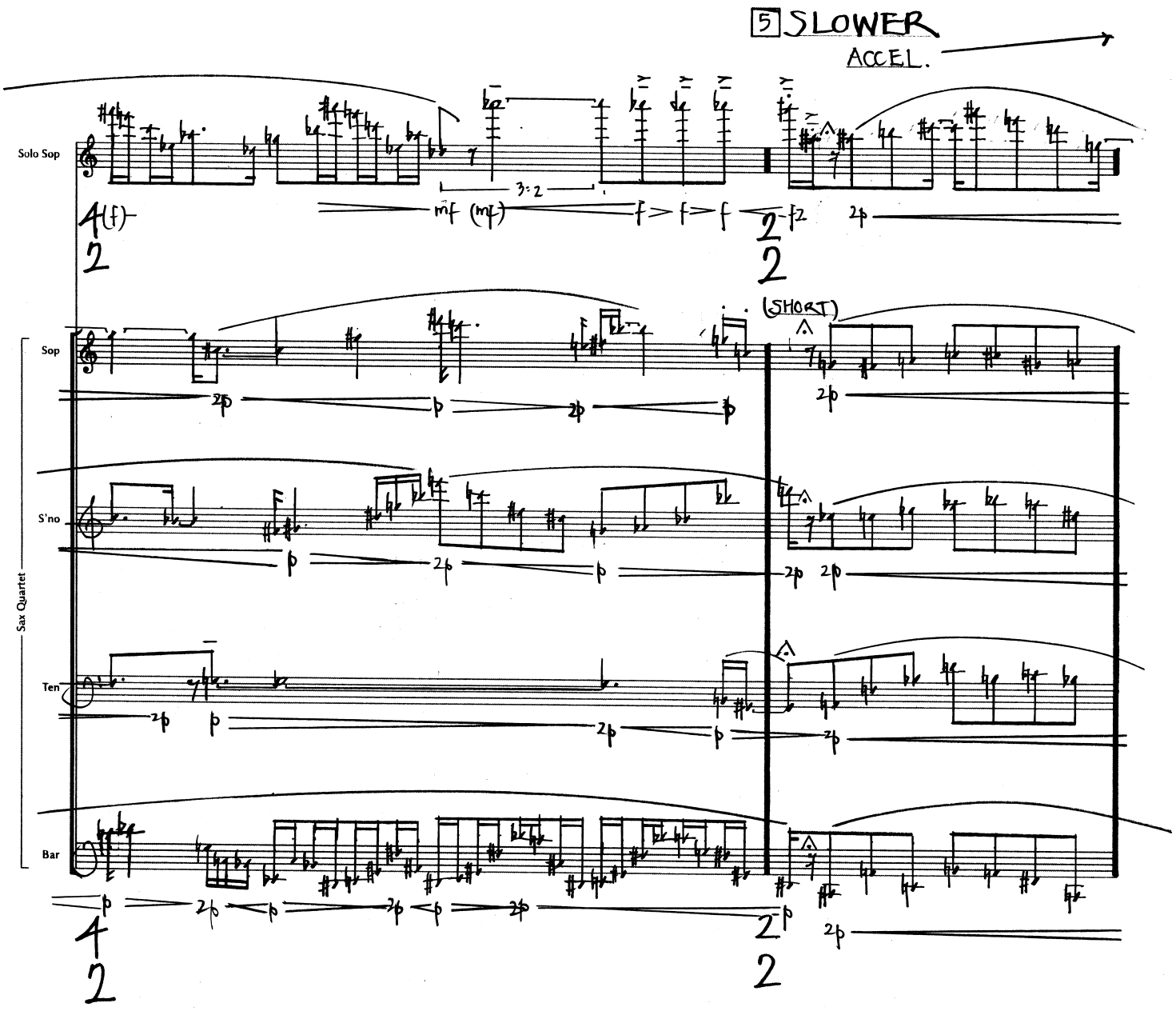
S'no

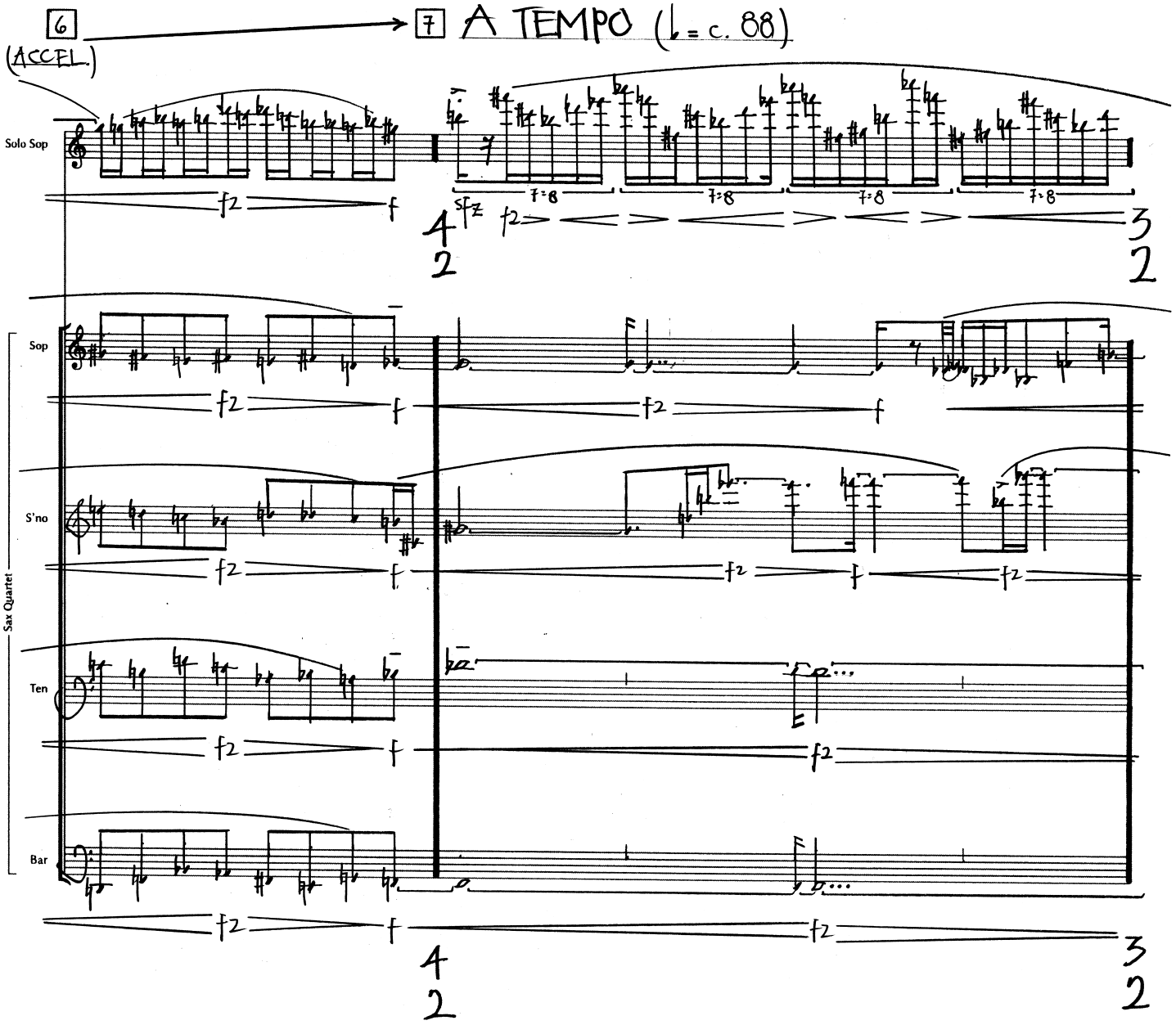
Ten

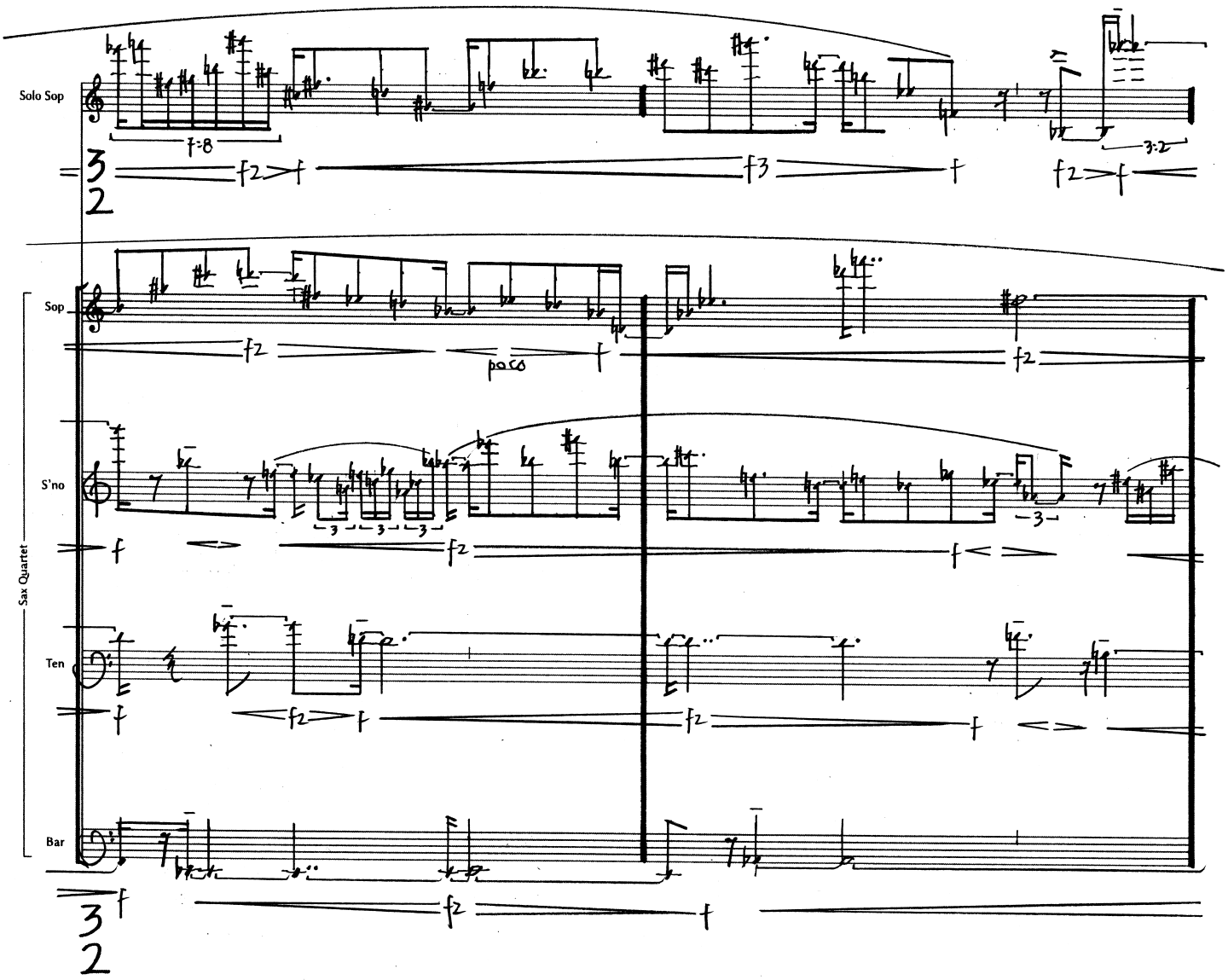
Bar

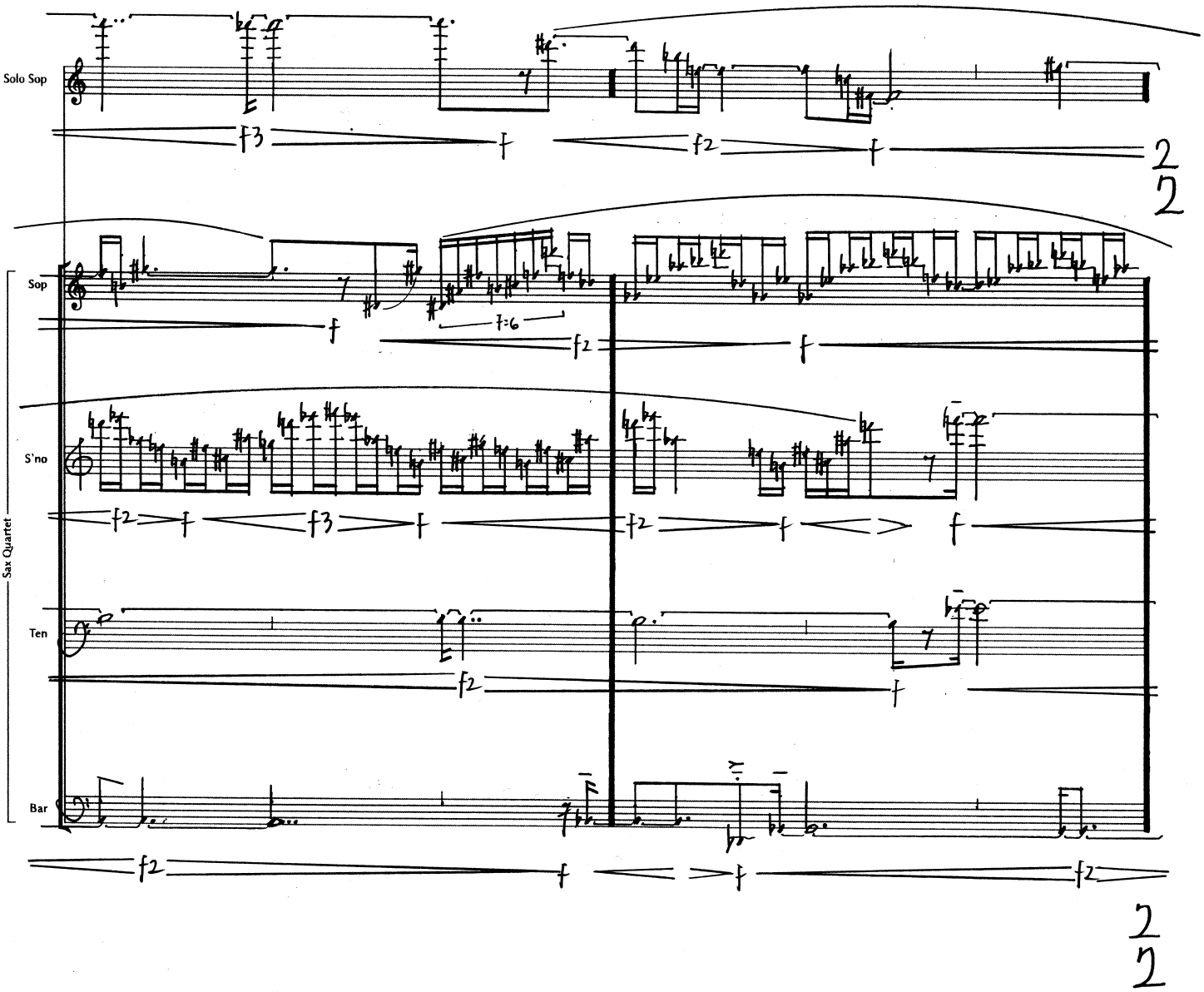

3
4
Solo Sop
Sop
S'no
Ten
Bar
Sax Quartet


Solo Sop
Sop
S'no
Ten
Bar
Sax Quartet

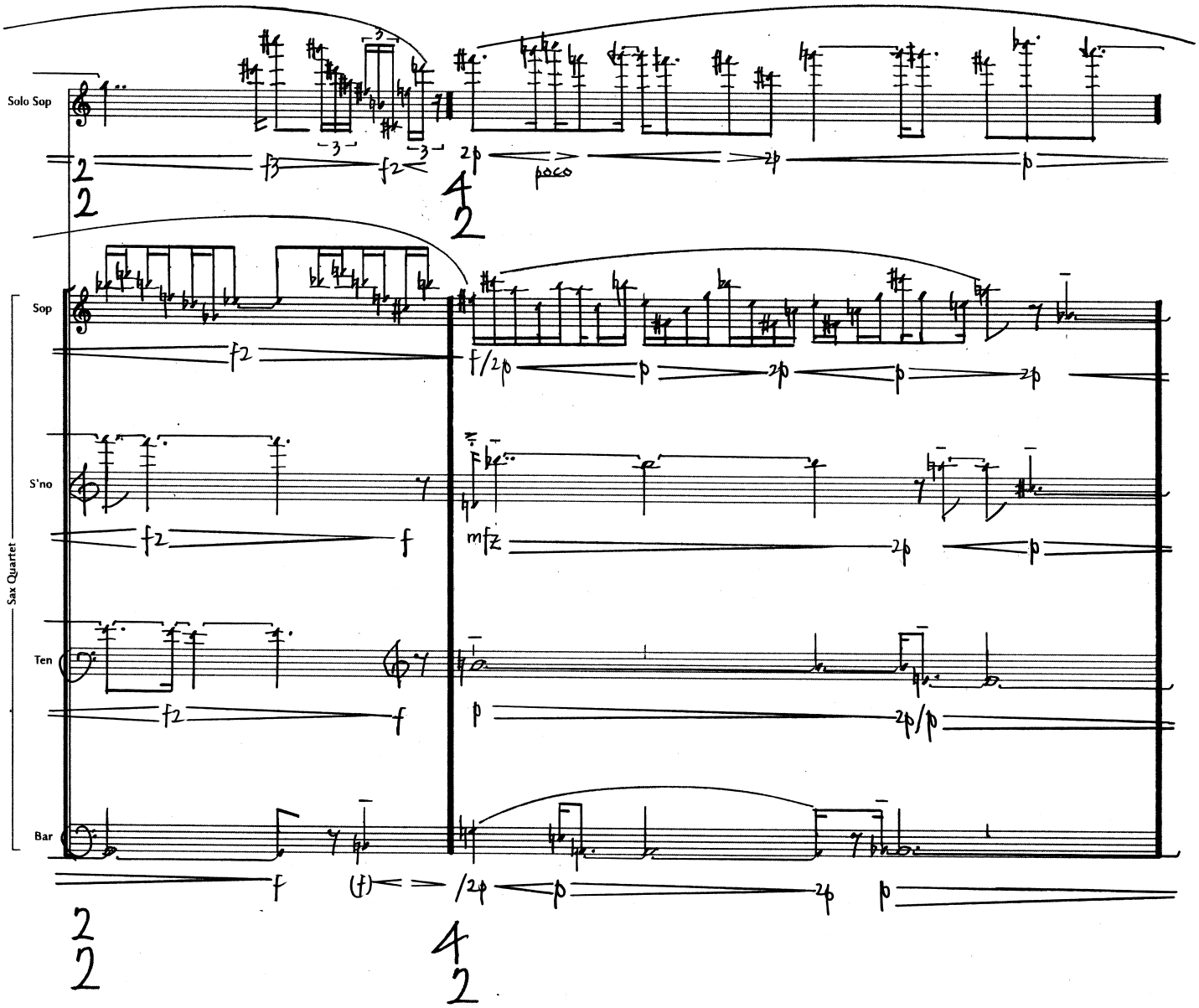

5 SLOWER
ACCEL.
Solo Sop
Sop
S'no
Ten
Bar
Sax Quartet
(SHORT)

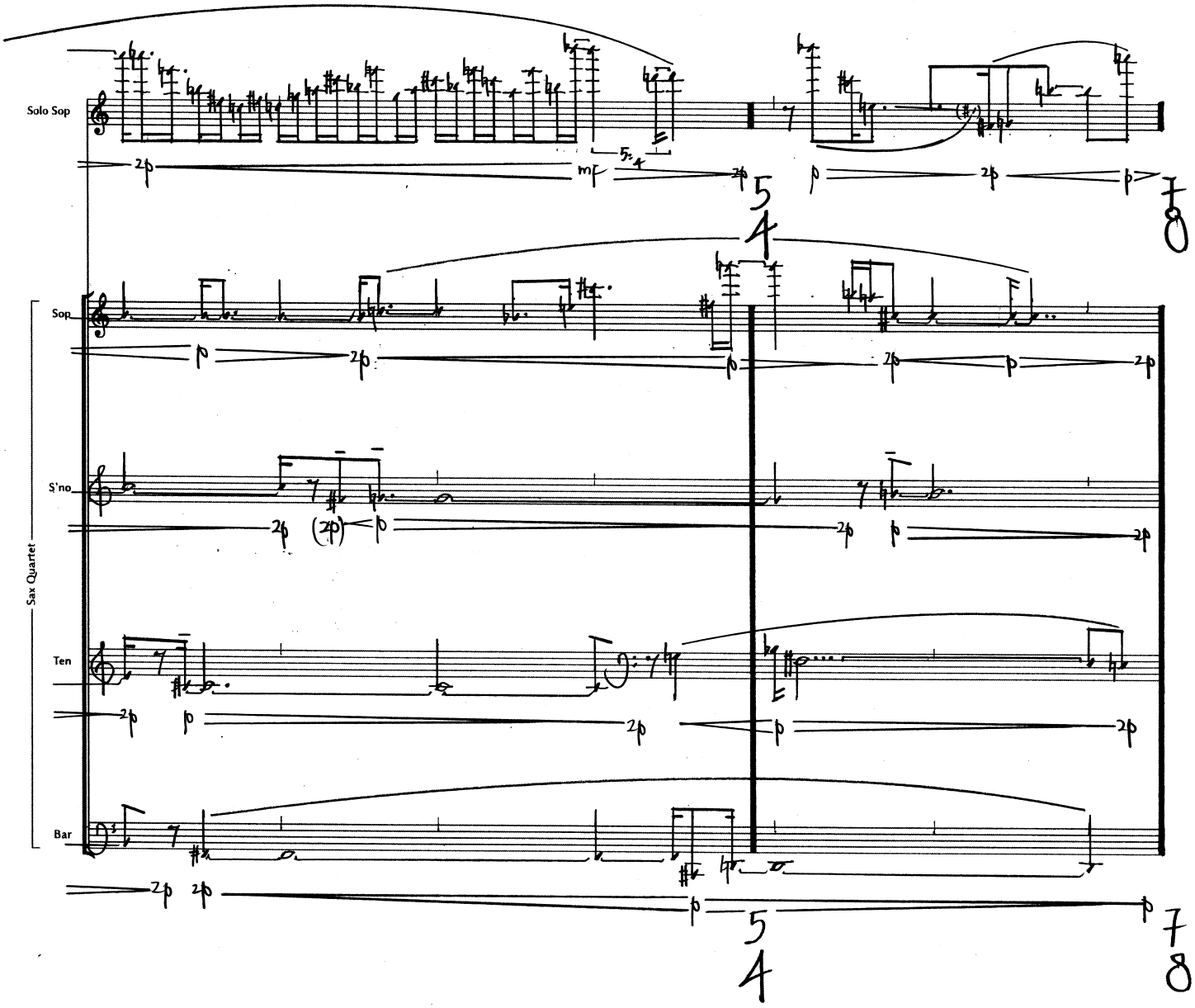

6
(ACCEL.)
7 A TEMPO (♩= c. 88)
Solo Sop
Sop
S'no
Ten
Bar
Sax Quartet
f2
f
sfz
7:8

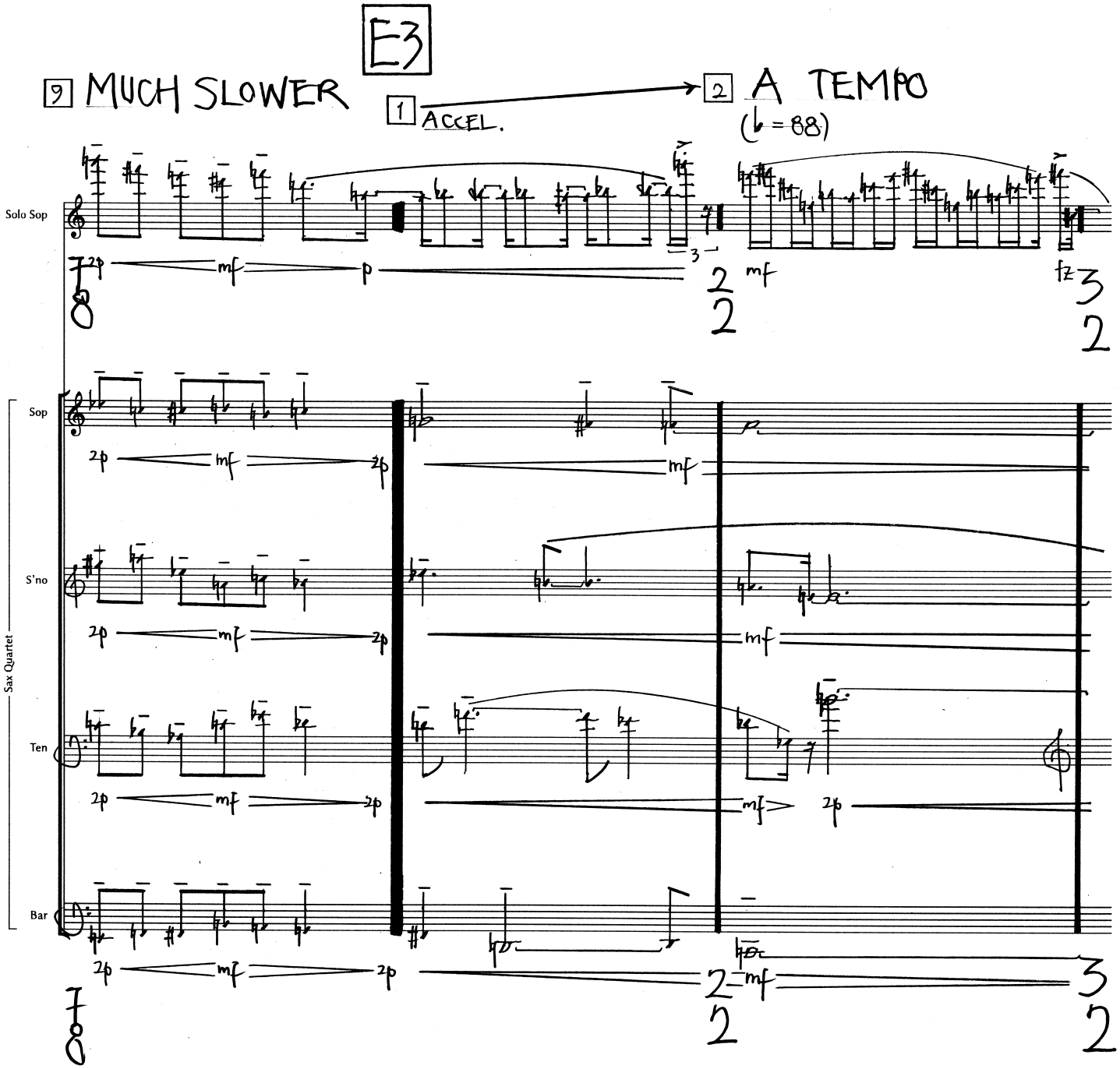

Solo Sop
Sop
S'no
Ten
Bar
Sax Quartet
poco

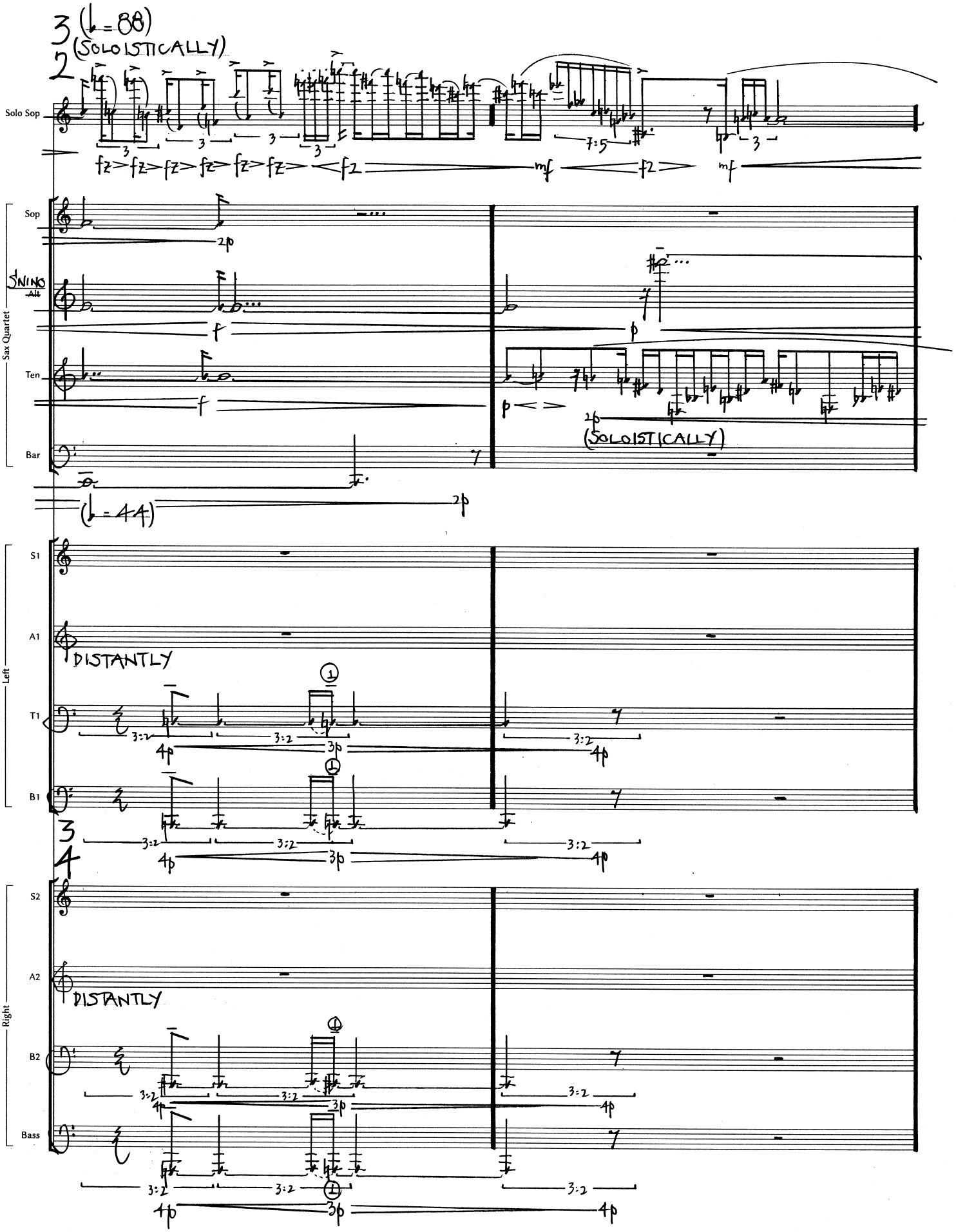

Solo Sop
Sop
S'no
Ten
Bar
Sax Quartet
7:6

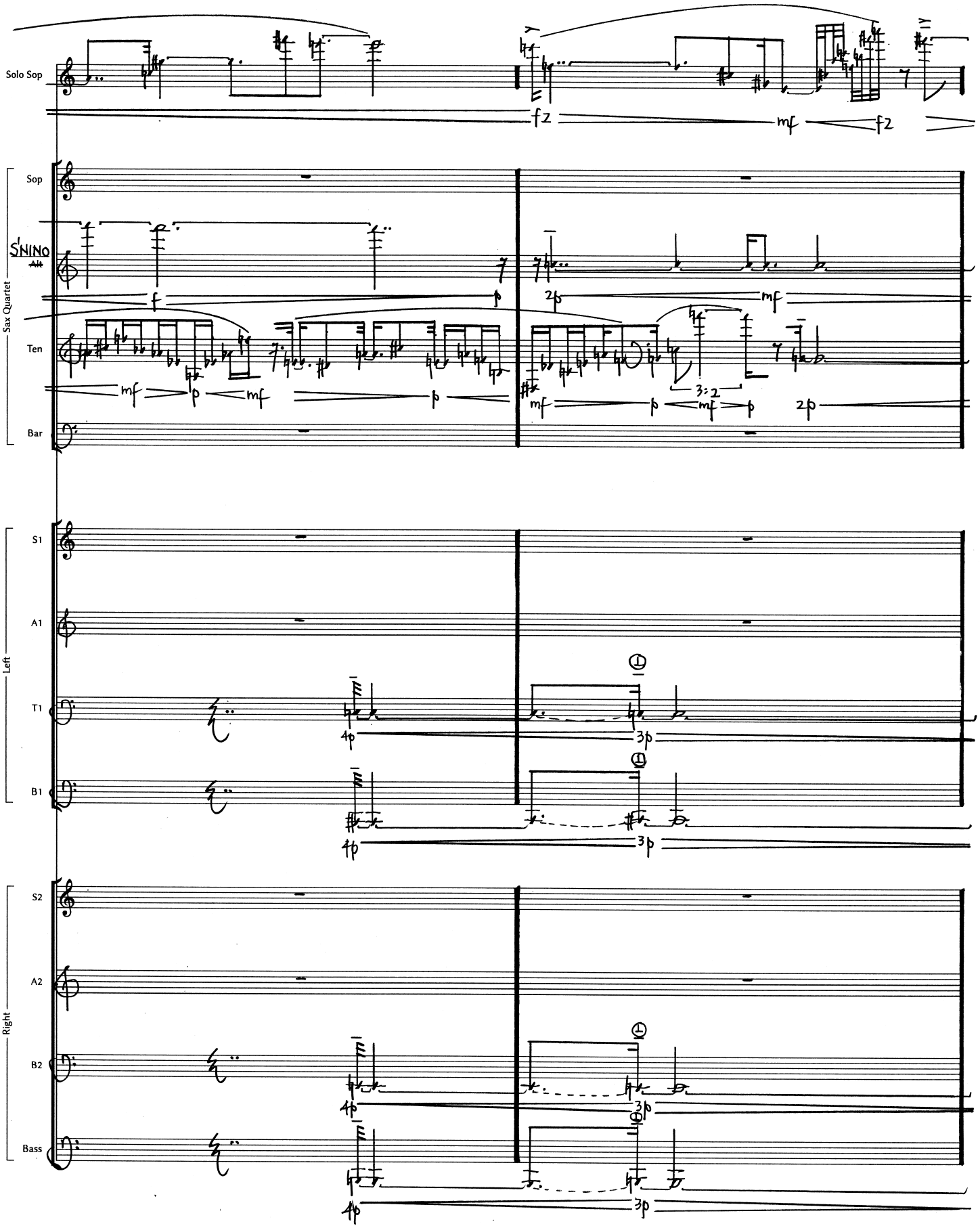
8 SUDDENLY HUSHED

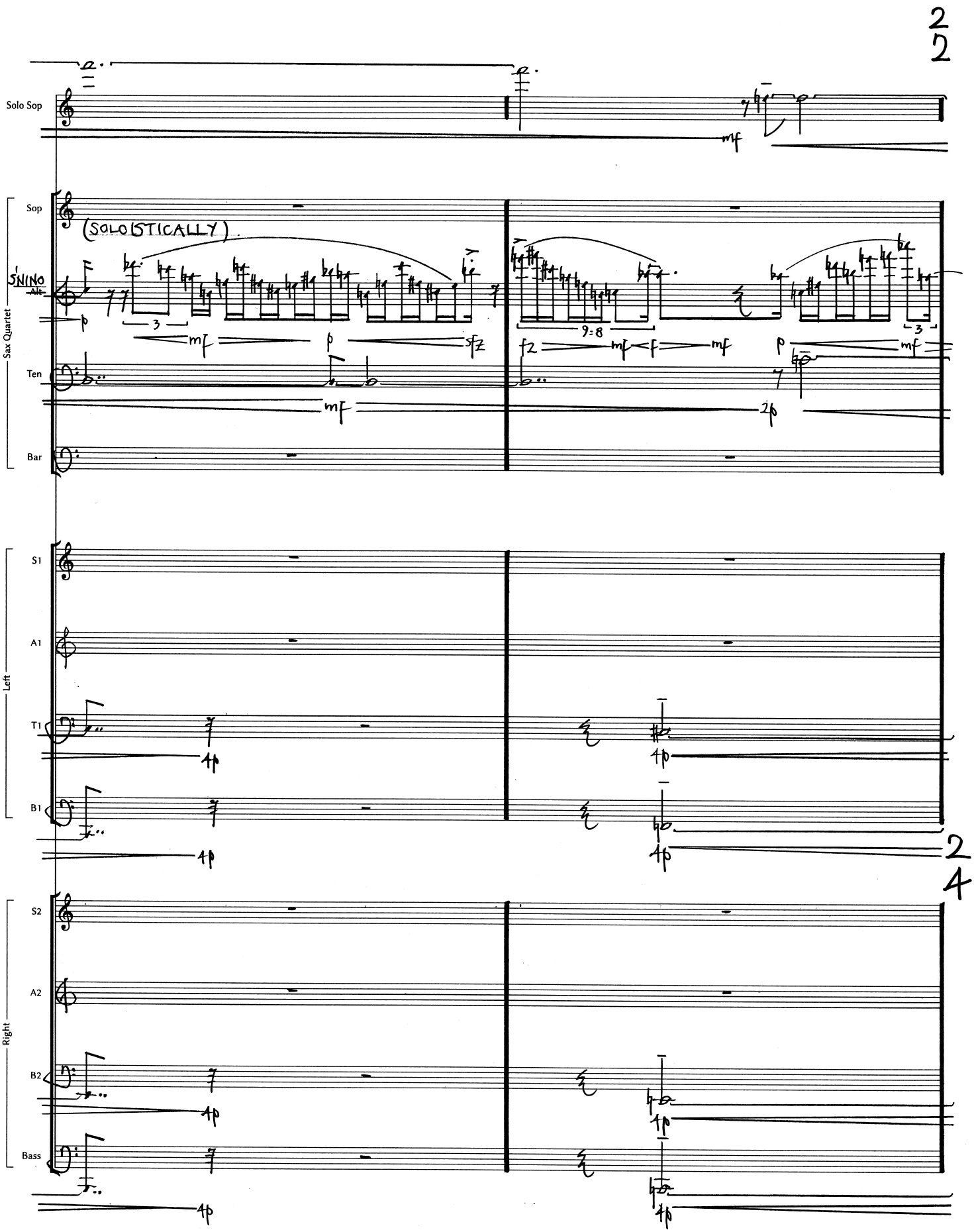


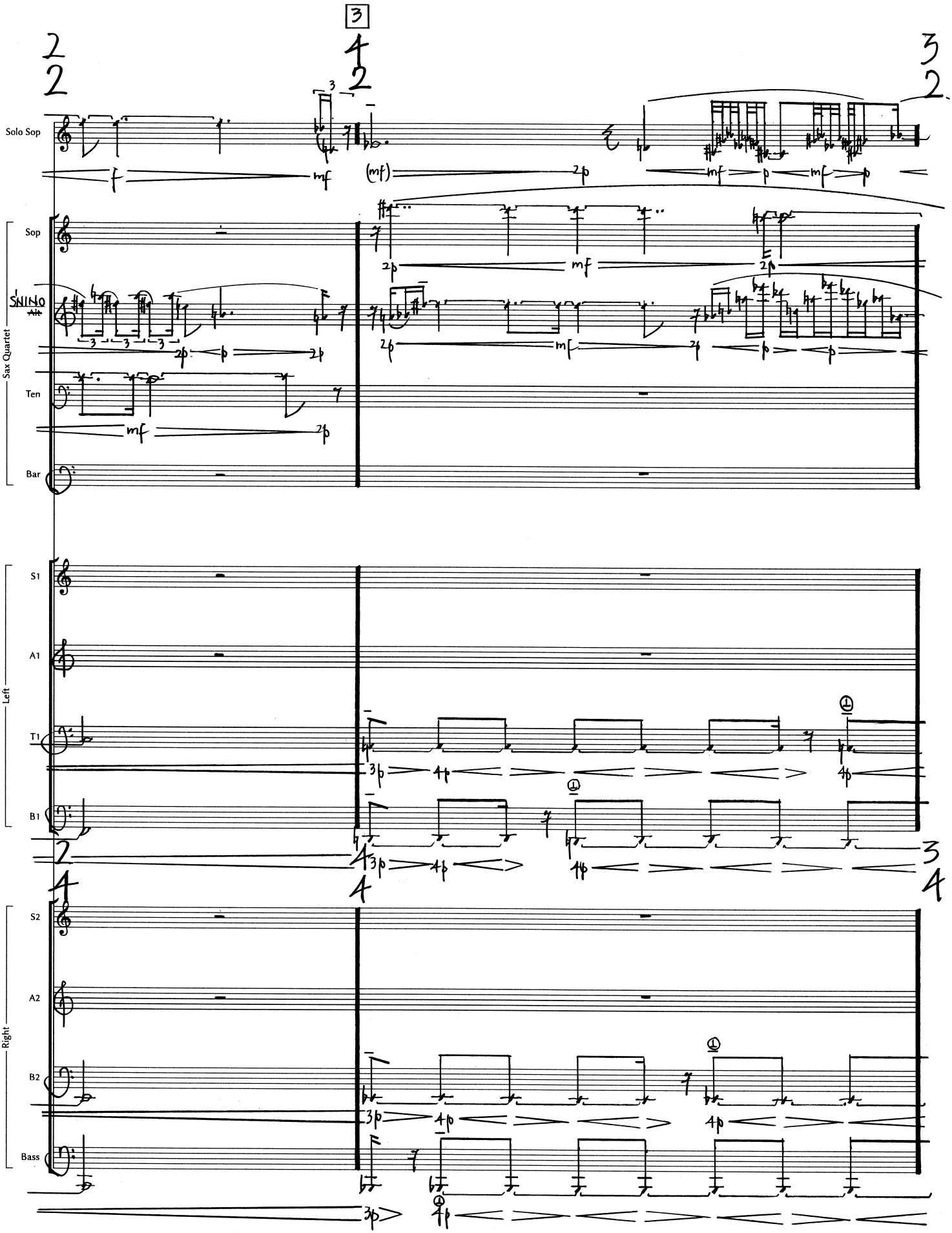

Solo Sop
Sop
S'no
Ten
Bar
Sax Quartet

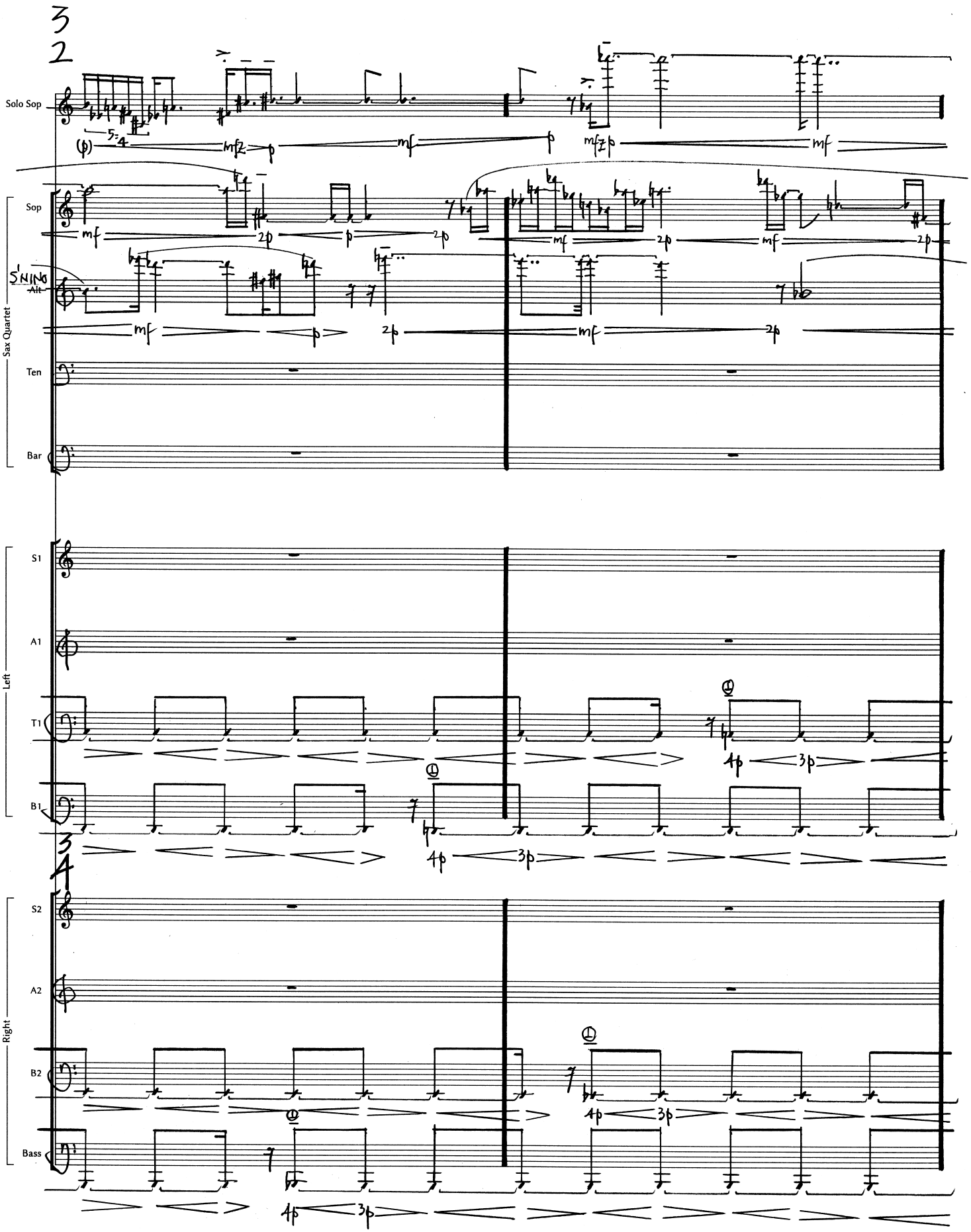

E3
9 MUCH SLOWER
1 ACCEL.
2 A TEMPO
(♩ = 88)
Solo Sop
Sop
S'no
Ten
Bar
Sax Quartet
2p
mf
p
fz

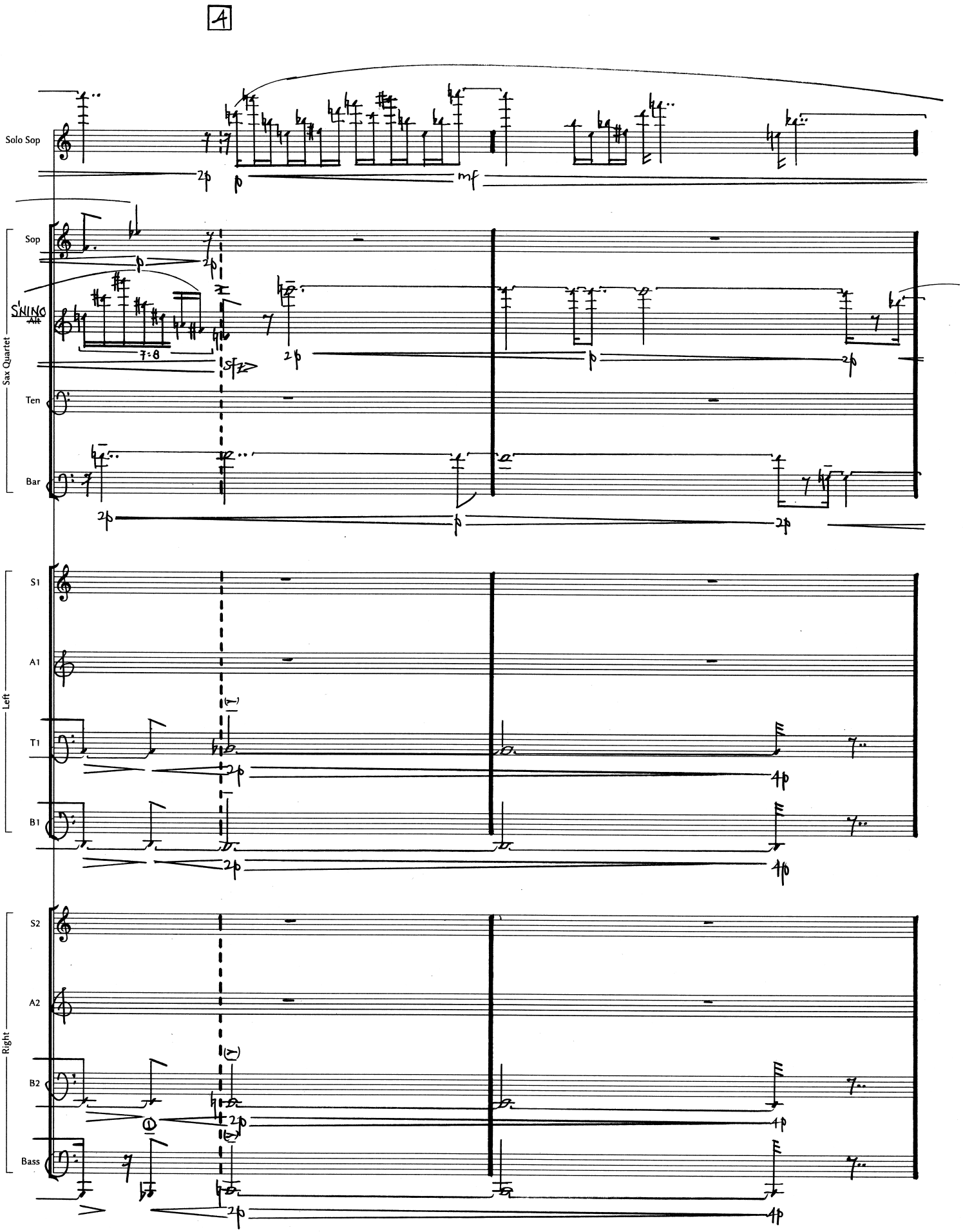

3 (♩=88)
2 (SOLOISTICALLY)
Solo Sop
Sop
SWING
Alt
Ten
Bar
(SOLOISTICALLY)
(♩=44)
S1
A1
DISTANTLY
T1
B1
3
4
S2
A2
DISTANTLY
B2
Bass
Sax Quartet
Left
Right

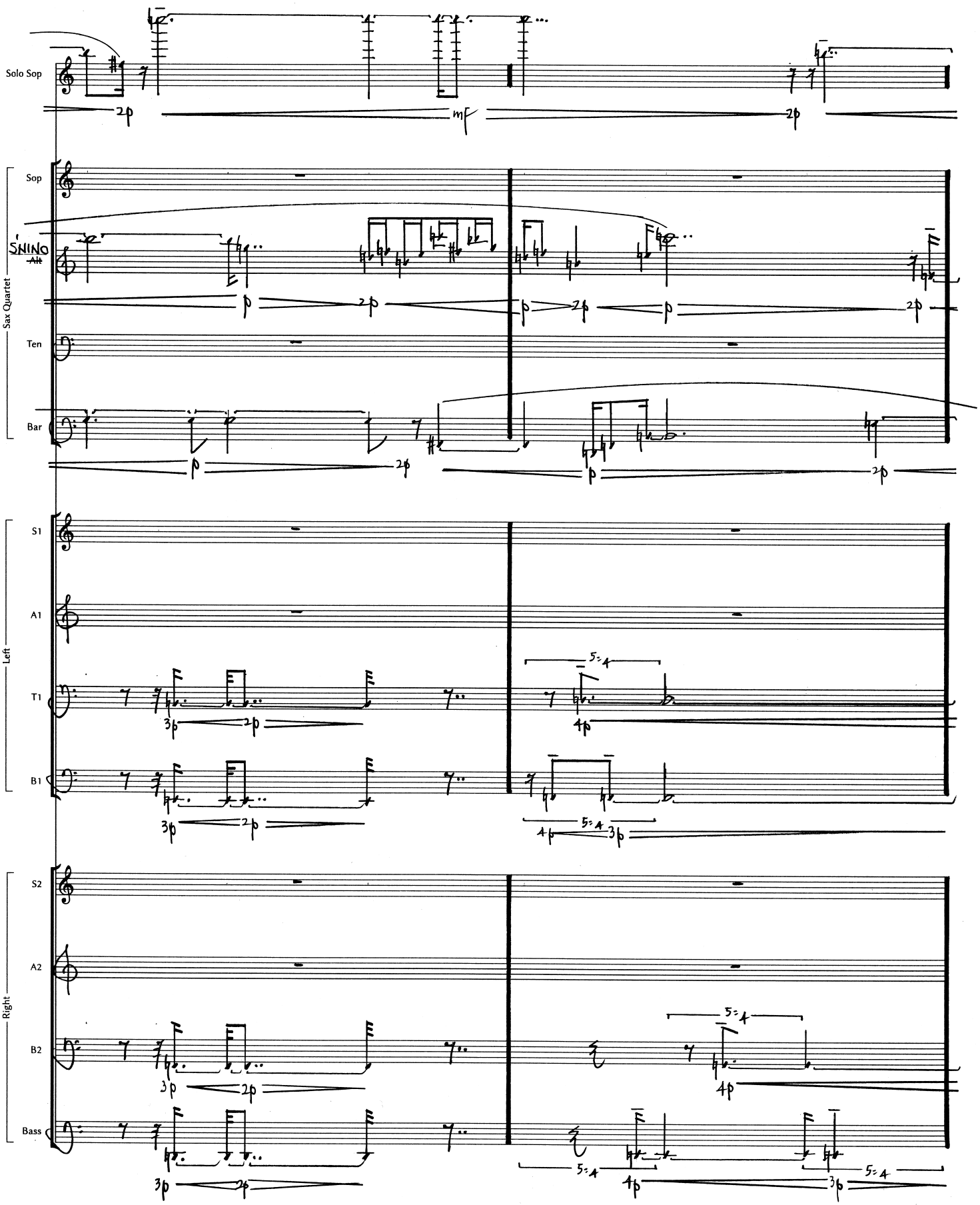

Solo Sop
Sax Quartet
Sop
S'NINO
Alt
Ten
Bar
Left
S1
A1
T1
B1
Right
S2
A2
B2
Bass

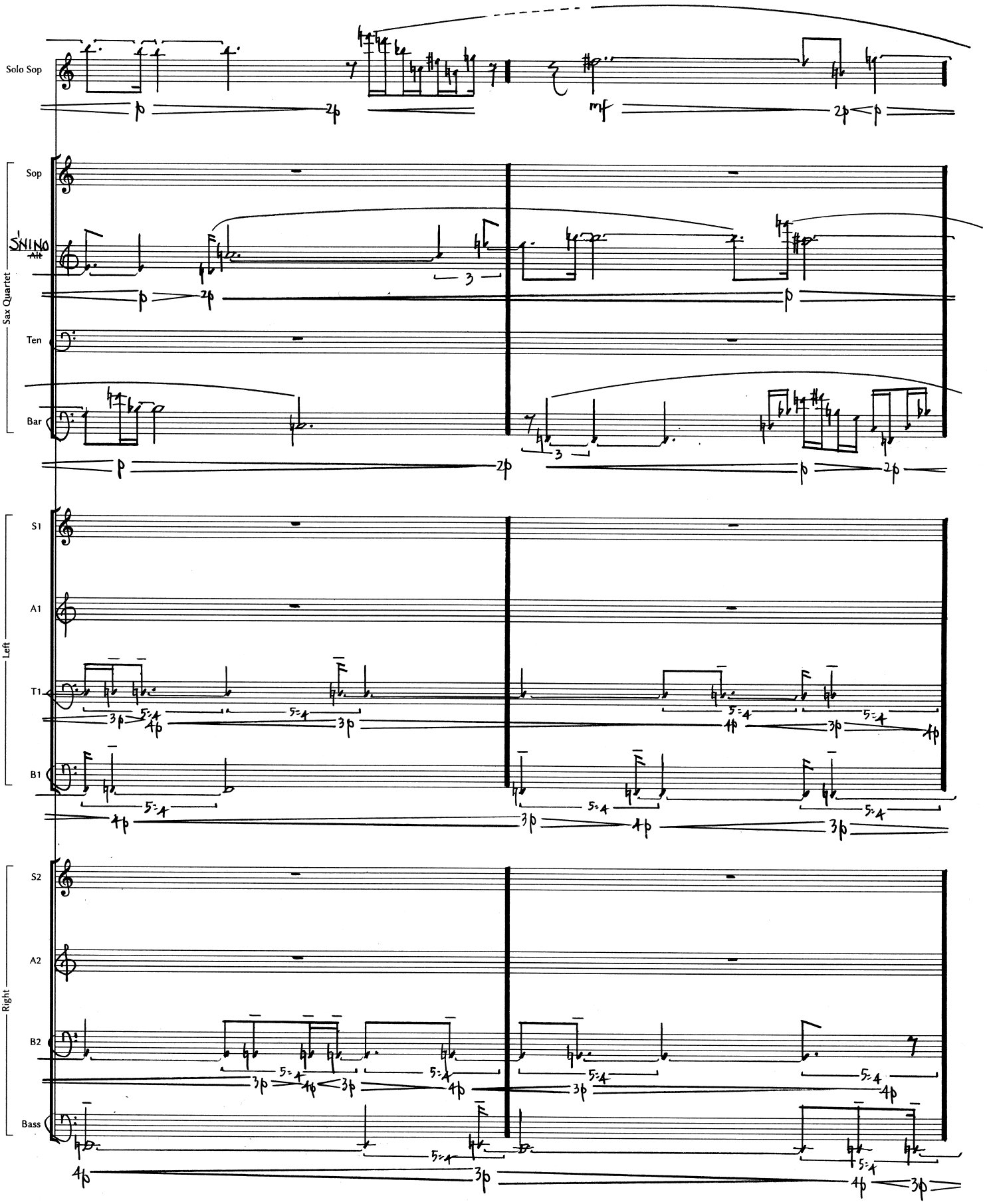

Solo Sop
mf
Sax Quartet
Sop
(SOLOISTICALLY)
S'NINO
Alt
p
3
mf
p
sfz
9:8
fz
mf
f
mf
p
mf
3
Ten
mf
2p
Bar
Left
S1
A1
T1
4p
B1
4p
Right
S2
A2
B2
4p
Bass
4p

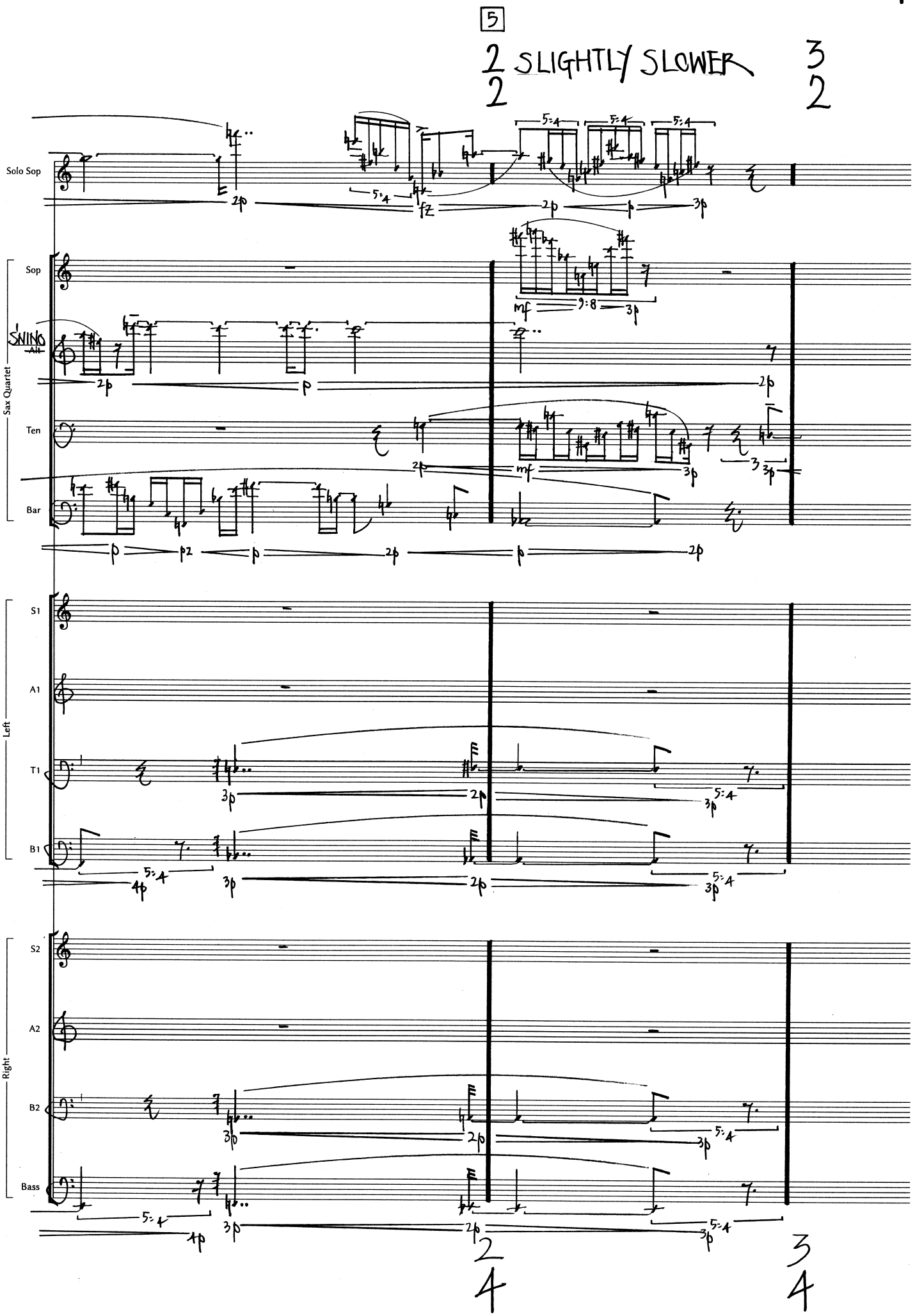

3
Solo Sop
Sop
SNINO
Alt
Ten
Bar
Sax Quartet
S1
A1
T1
B1
Left
S2
A2
B2
Bass
Right

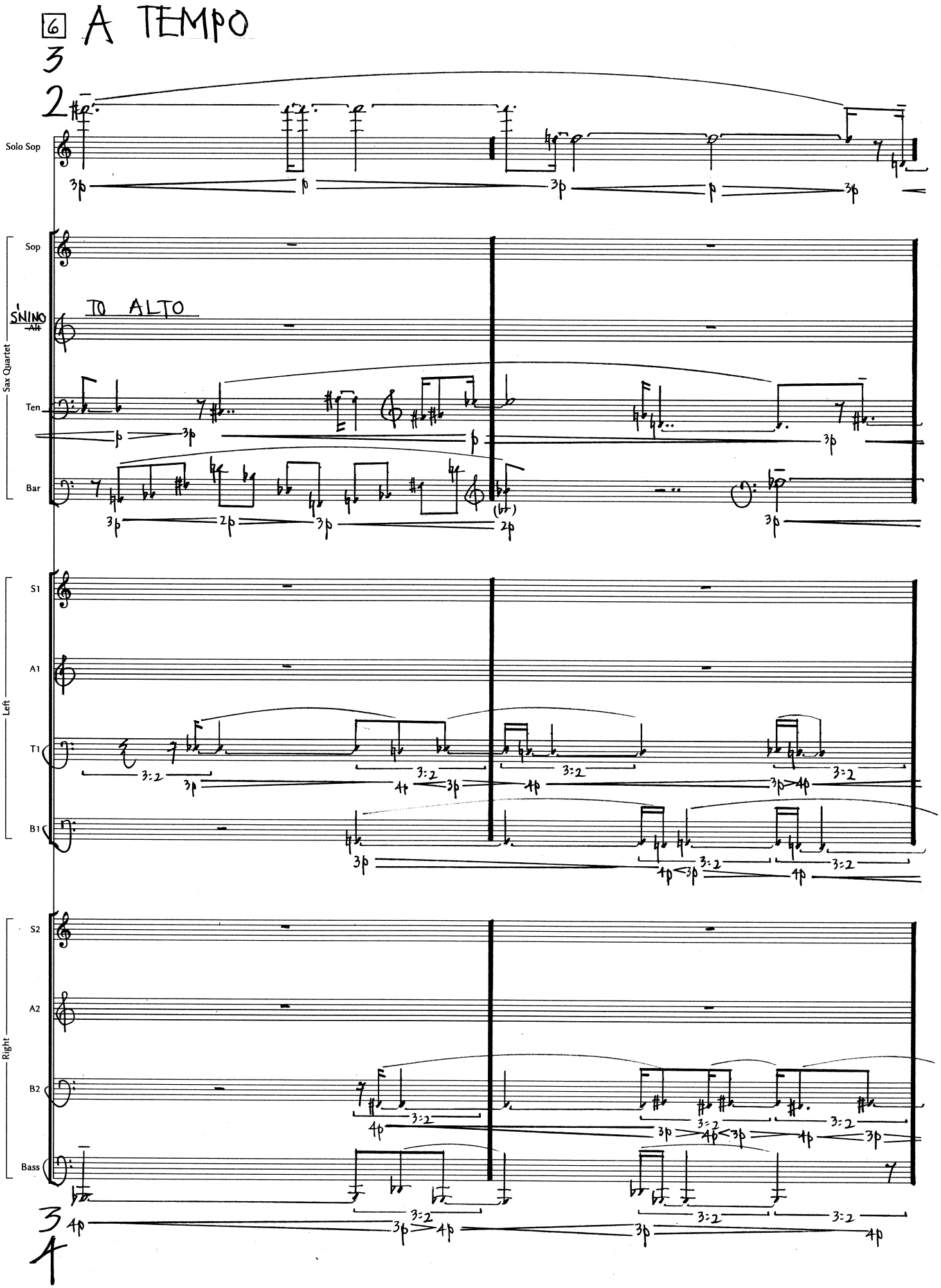

Solo Sop
Sop
SINING
Alt
Ten
Bar
Sax Quartet
S1
A1
T1
B1
Left
S2
A2
B2
Bass
Right

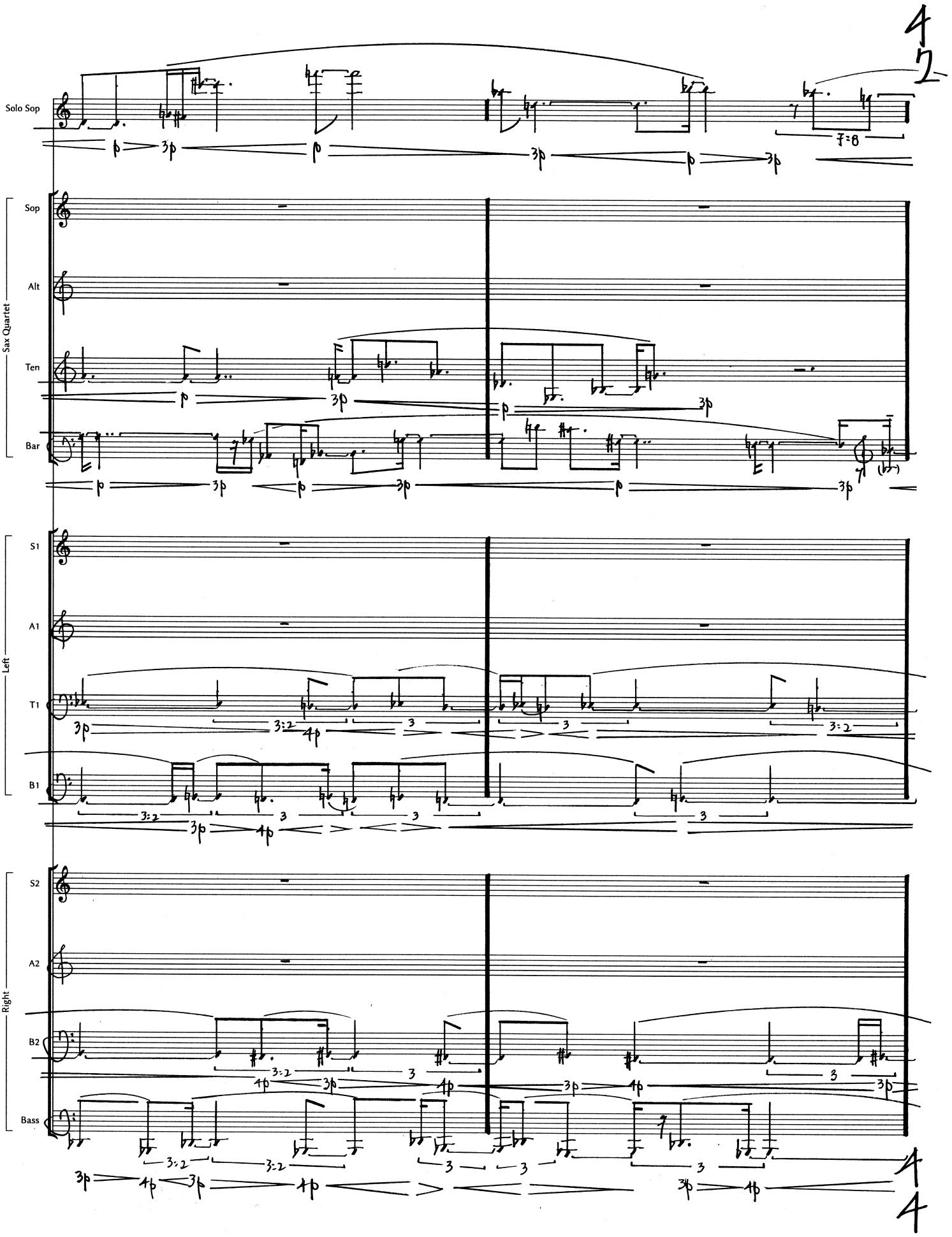

4
Solo Sop
Sop
S'NINO
Alt
7:8
Ten
Bar
Sax Quartet
S1
A1
T1
B1
Left
S2
A2
B2
Bass
Right

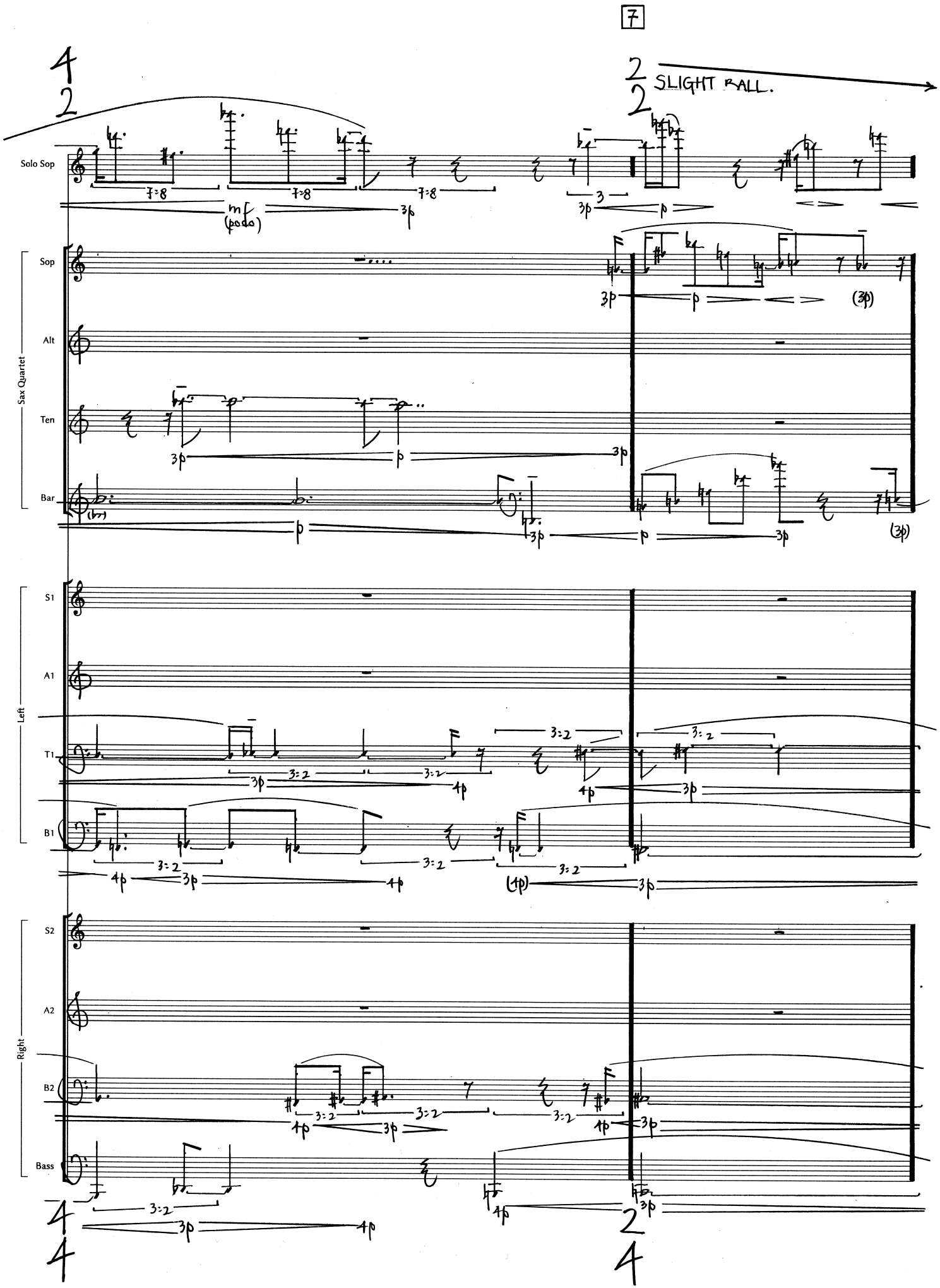

Solo Sop
Sop
SNINO
Alt
Ten
Bar
Sax Quartet
S1
A1
T1
B1
Left
S2
A2
B2
Bass
Right


Solo Sop
Sop
SNINO
Alt
Ten
Bar
Sax Quartet
S1
A1
T1
B1
Left
S2
A2
B2
Bass
Right


5
SLIGHTLY SLOWER
Solo Sop
Sop
SWING
Alt
Ten
Bar
Sax Quartet
S1
A1
T1
B1
Left
S2
A2
B2
Bass
Right


6
A TEMPO
Solo Sop
Sop
S'NINO
TO ALTO
Alt
Ten
Bar
Sax Quartet
S1
A1
T1
B1
Left
S2
A2
B2
Bass
Right


Solo Sop
Sax Quartet
Sop
Alt
Ten
Bar
Left
S1
A1
T1
B1
Right
S2
A2
B2
Bass


7
SLIGHT RALL.
Solo Sop
Sax Quartet
Sop
Alt
Ten
Bar
Left
S1
A1
T1
B1
Right
S2
A2
B2
Bass
mf
(poco)
p
(3p)

(SLIGHT RALL.)

(LONG)

Solo Sop

Sax Quartet: Sop, Alt, Ten, Bar

Left: S1, A1, T1, B1

Right: S2, A2, B2, Bass

CHICAGO VERSION
BLACK HILL STUDIO
15 JAN 2026