

a l i b i
for
saxophone quartet

Work commissioned by
51. International Festival of Contemporary Music
"Warsaw Autumn"

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Guidelines:

- **dynamics should be relative between a minimum and a maximum threshold, according to density, timbre and pitch of all four instruments, performing together or individually.**
The use of the subtone should be the minimum threshold and the slap the maximum.
- **molto lento should be around $\bullet = 40$ MM.**
- **presto should be the maximum relative speed but without losing clarity and articulation.**
- **if necessary, use circular breathing.**
- **little vibrato, only where indicated.**
- **legato, non legato and staccato only where indicated.**
- **no sound interruption inside the repetition boxes or when going out of them.**

Guías:

- **las dinámicas son relativas entre un umbral mínimo y uno máximo, de acuerdo a la densidad, timbre y altura de los cuatro instrumentos, tocando juntos o individualmente.**
El subtone sería el umbral mínimo y el slap el umbral máximo.
- **el molto lento debería estar alrededor de $\bullet = 40$ MM.**
- **el presto debería ser la velocidad máxima relativa, pero sin perder claridad ni articulación.**
- **si fuera necesario, usar respiración circular.**
- **poco vibrato, sólo donde se indica.**
- **legato, non legato y staccato sólo donde se indican.**
- **no interrumpir el sonido ni dentro de las repeticiones de un cuadrado ni al salir de ellos.**

SCORE IN C
PARTITURA EN SONIDOS REALES

alibi
for
saxophone quartet

A Molto lento, da lontano
tutti *pp* poss., poco vibrato

uguale, non legato
tutti subtone

3x

B

mf da lontano

p

C tutti subtone

3x 2x

tutti slap

tutti subtone

3x tutti normal

2x

mp

alibi

38 *tutti pp*

Musical score for measures 38-45. The Soprano part begins with a rest, followed by a melodic line starting at measure 40. The Alto part has rests until measure 40, then a melodic line. The Tenor part has rests until measure 40, then a melodic line. The Baritone part has rests until measure 40, then a melodic line. Dynamics include *p* and *mp*.

46 **G** *lirico*

Musical score for measures 46-52. The Soprano part features a long melodic line starting at measure 46. The Alto part has rests until measure 46, then a melodic line. The Tenor part has rests until measure 46, then a melodic line. The Baritone part has rests until measure 46, then a melodic line. Dynamics include *p*.

53 *lirico sempre p* **H**

Musical score for measures 53-60. The Soprano part features a long melodic line starting at measure 53. The Alto part has rests until measure 53, then a melodic line. The Tenor part has rests until measure 53, then a melodic line. The Baritone part has rests until measure 53, then a melodic line. Dynamics include *p*.

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78 **K** tutti *slap, ff*
presto, preciso, articolato

Musical score for measures 78-82. The score is for Soprano (S.), Alto (A.), Tenor (T.), and Baritone (Bar.). It features a key signature of one flat and a common time signature. The Soprano part begins with a melodic line of eighth notes. The Alto and Tenor parts provide harmonic support with similar rhythmic patterns. The Baritone part has a more active bass line. The system concludes with a double bar line.

Musical score for measures 83-86. The score continues for Soprano (S.), Alto (A.), Tenor (T.), and Baritone (Bar.). The Soprano part features a more complex melodic line with some grace notes. The Alto and Tenor parts continue their harmonic support. The Baritone part maintains its active bass line. The system concludes with a double bar line.

87 **L**

Musical score for measures 87-91. The score continues for Soprano (S.), Alto (A.), Tenor (T.), and Baritone (Bar.). The Soprano part has a melodic line with some grace notes. The Alto and Tenor parts continue their harmonic support. The Baritone part maintains its active bass line. The system concludes with a double bar line.

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92

S. *slap* *norm.* *slap*

A. *slap* *p* *slap*

T. *slap* *slap*

Bar. *slap* *slap*

p subito

97

S. *subito* *lento come prima* **M** *tutti* *subtone*

A. *norm.* *p* *mp*

T. *mp*

Bar. *mp*

103

S. *p* *mp* **N**

A. *p*

T. *p*

Bar. *p*

alibi

109 *tutti*
subtone -----

S.
A.
T.
Bar.

mp
p
p
p

115

S.
A.
T.
Bar.

p
subtone -----

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