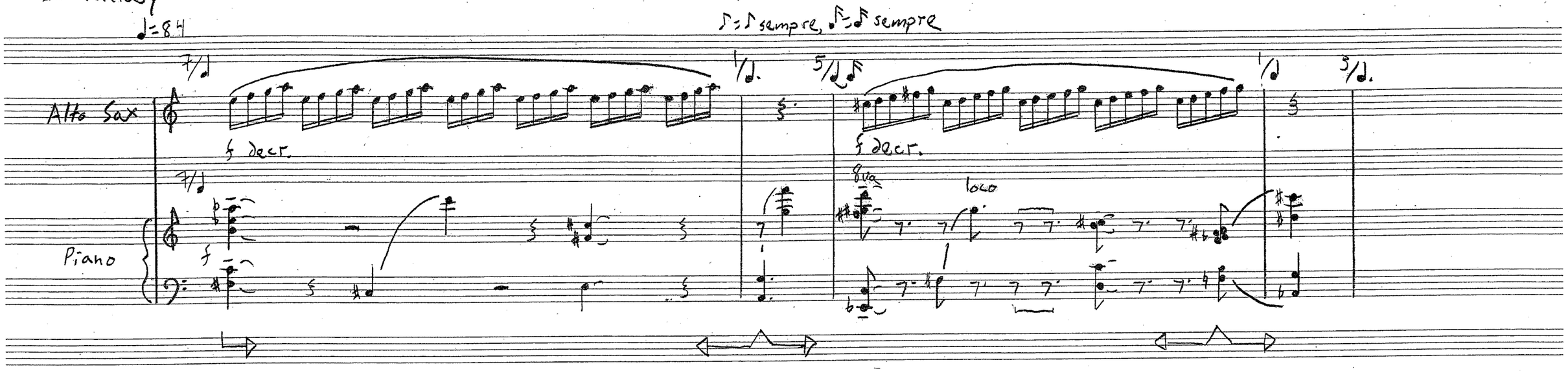
Three Pieces, for Alto Saxophone and Piano - by Ryan Vigil - for Kenneth Radnofsky and John McDonald

I. Fantasy



*) all white - note cluster - play with hand sideways

5+4+3

3+4+5

4+4+3

5+3+3

5+4+4

3+3+5

P, ma sonoro

p

(senza ped.)

3+3+5

3+4+4

3+4+4

4+3

3+4

8va

(p)

(p)

Poco accel. a -- -- -- -- --

2/4 3/4 6+3 5+5+4 3+3+4 3+4 5+4+3

8va

loco

(senza ped.)

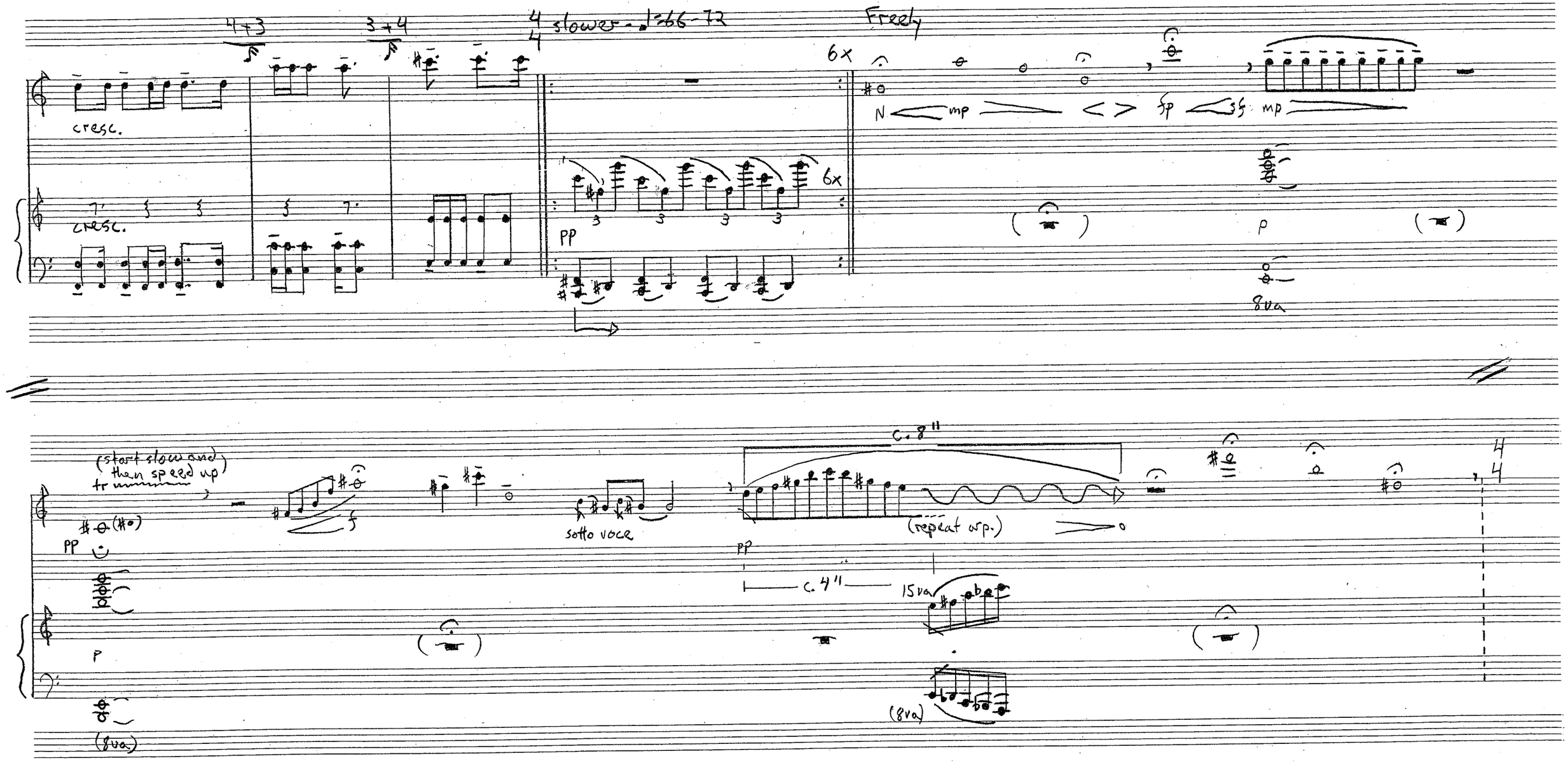
♩= 96-100

5+4+3 3+4+5 4+4+3 5+3+3 5+4+4 3+3+5 3+4+4

fff

8va

loco


4+3
3+4
4 slower - ♩=66-72
Freely
6x
cresc.
cresc.
pp
6x
N
mp
fp
sf
mp
p
8va
(start slow and then speed up)
tr
pp
p
(8va)
sotto voce
c. 8"
(repeat arp.)
pp
c. 4"
15va
(8va)

(freely)

♩= 60

Piano possible

pp

loco

(ped.)

1/14/03

Waltham, MA

duration: c. 4'30"

II. Pavan

♩=46

molto rubato

Alto Sax

Piano

(short fermata)

(long fermata)

espr.

piano

(loco)

8va

pedal each harmony

loco

*)

piano, ma espressivo

(repeat as necessary)

hold pedal

*) although the two parts are to be played at the same general tempo, except where specifically indicated (by a dotted line), the players should not attempt to "line up" (see note at end of piece)

8va

tr

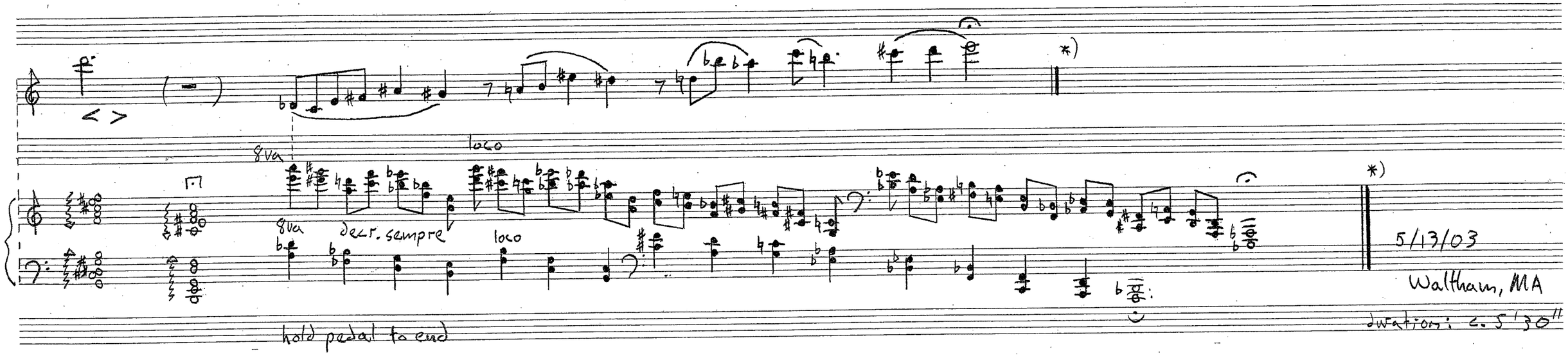
(sim.)

(to here)

8va

(loco)

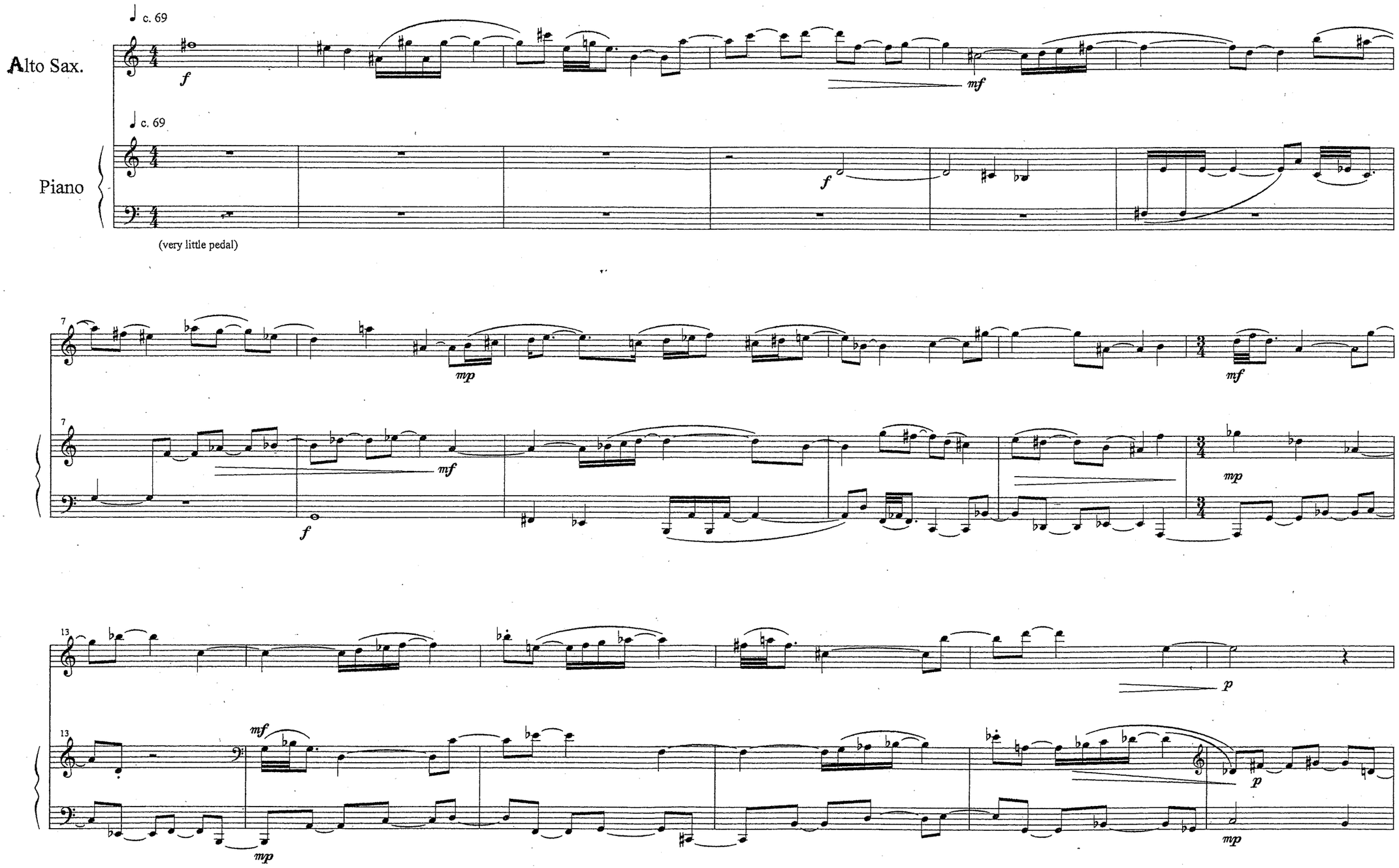
pedal each harmony



*) the players should end at about the same time (the saxophone a little before the piano)

note: at the first dotted line the saxophone should enter sometime between the two chords in the piano part; at the next dotted line (quarter-note rest in the saxophone part) the piano should move on to the new material at the point at which the next chord of the first repeated passage would happen (for example: if the pianist had just played the second chord of the first repeated passage when the saxophone arrives at the dotted line, when the third chord should happen the pianist, instead, begins the second repeated passage); at the next dotted line the two instruments should line up exactly for ten attacks and then continue playing independantly; the saxophone will have to wait for the piano in order for the two players to come in together at the last dotted line (this page) - while the attack indicated should be together, the two instruments should then proceed to the end on their own

III. Ricercare



19

mp

19

p

25

p

25

mp

pp

31

pp

cresc. poco

31

cresc. poco

39

mf

39

mf

mf

mp

46

mp

f

f

mp

ff

51

ff

f

51

ff

57

57

ff

63

legato ma marcato

legato ma marcato

ff

poco

68

aumento

fff

68

aumento

fff

4/9/03 Medford, MA
duration: c. 3' 50"