

Lavender

For Saxophone Quartet and Video

Ethan Isaac
2026

Lavender (2026)

Written for ~Nois Saxophone Quartet

Instrumentation:

Soprano Saxophone

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

Video Projection and PA System Required.

Performed to a Click-Track via Logic Pro

Performance Time : Approximately 11.5''

Program Note:

It is a piece about memory, place, friendship, the stresses of American society, difference, and insects. (I'll write a more substantial note once the film is done.)

Performance Notes:

Accents: on the ends of phrases or within phrases are breath accents, increasing the force used.

Staccatos: Long notes (quarters, and eighths when sixteenths are in surrounding context) are written to simplify reading, usually resulting in a note half the written length.

Slap-tone: Essentially, slap on the initial attack, then continue playing the note ord. as written. Ordinary Slap-tongue is marked with X noteheads, slap-tone with dashed noteheads.

Glissandi: Begins on the start of the note, unless otherwise noted.

Harmonic Trills: Marked with white diamond noteheads. Occurs in “Mad, Mercurial, Manic” they are small changes in pitch/timbre to give the impression of multiple attacks at a speed where true attacks would be unfeasible.

Tuning:

The tunings are provided beneath the relevant notes. The C score (in HEJI notation) can be reviewed to see if the notes are beyond 7-limit just intonation, but most often the music is limited to 7 and could be facilitated by ear if one is familiar with them. 40-60, 70-88, 130-160, and briefly at 232-234 contain tonality outside of 7-limit. Playing as a group will clarify the relational nature of the tuning. **Accidentals persist through the bar unless modified by a new cent deviation.**

If no tuning is provided, play ord. with minimizing beating (playing justly by ear). These notes will often be a part of typical major/minor chords.

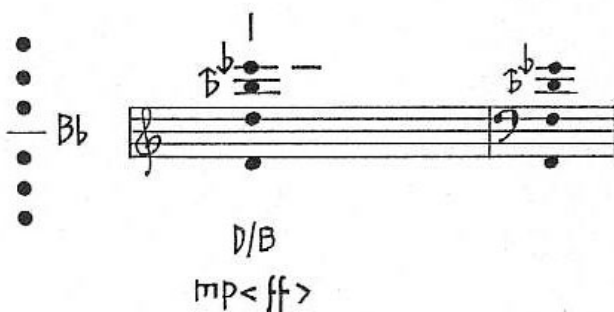
Multiphonics:

In order of appearance, if notated as the lower dynamic version, it is as such. glissing between versions implies as smooth a transition between versions as possible.

Scanning/Spectral Multiphonics:

Marked in two areas, it is a method of forcing multiphonics out of lower notes on the instrument, due to the nature of tubes. They ascend the harmonic series.

(2) B/B $\flat$ -7



(16) A/C -4



(63) T/C# -6 + c2



(94) S/C -4 + c3



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Lavender

A Video Piece, in Just Intonation

Ethan Isaac

Small, Young, Quiet ♩ = 84

Soprano Saxophone

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

pp *sempre pp* *pp* *pp*

sparse key clicks
matching nature sounds

S. Sax.

A. Sax.

T. Sax.

Bar. Sax.

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

S. Sax.

A. Sax.

T. Sax.

Bar. Sax.

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

26

S. Sax.

A. Sax.

T. Sax.

Bar. Sax.

-27.4 *pp* > *pp* > -27.4 *pp* > -9.7 *p* +7.8 *p*

-11.6 *pp* > -11.6 *pp* > -25.5 *p* -36.8 -27.4 *p* > *p* >

-13.6 *pp* > *pp* > -13.6 *pp* > -29.3 *p* -27.4 *p*

-7.9 -5.9 -4.0 -11.6 -9.7 -29.4 *pp* > *pp* > *p* > *p* >

32

S. Sax.

A. Sax.

T. Sax.

Bar. Sax.

-35.2 *pp* -11.6 *p* > *p* > *p* > -13.6 *p* -9.7 -21.4 -7.9 *sempre p*

p *pp* -5.9 -27.4 *p* > *p* > *p* > *mf* -11.6 -25.5 -7.9 -21.4

-35.1 -27.4 -33.1 -21.7 -13.6 *p* > *p* > *p* > +45.1 -27.4 -9.7 -29.4 -38.8 *sempre p*

-15.7 -33.1 -31.1 -35.2 -27.4 *p* > *p* > *p* > *p* > -36.8 -13.6 -9.7 -5.9 *sempre p*

39a tempo

S. Sax.

A. Sax.

T. Sax.

Bar. Sax.

-27.4 +47.2 *mf* < sub. *mp* -42.6 +27.1 +29.2 *f* +17.4 *mf* +39.6 *p* +11.7 +45.3 +41.5

p > -29.4 *mf* < sub. *mp* -7.9 *f* +27.1 *mf* +23.7 *p* +39.6

-35.2 -42.9 *mf* < sub. *mp* +27.7 -1.9 +29.2 +13.5 +23.1 +27.1 +25.8 *p* +25.8

-36.8 +47.5 -42.6 *mf* < sub. *mp* *f* +17.4 *mf* +25.8 *p* +25.8

poco accel.....

46

S. Sax.

+43.5 *f* sub. *mp* -33.0 -31.1 +45.4 *pp* +39.6 -7.9 +43.5 -33.0 -29.0 -7.9 -31.1 +45.4 *f* sub. *mp* *f*

A. Sax.

+23.7 *f* sub. *mp* -46.9 -33.0 -45.0 -31.1 -48.9 *p* +23.7 +39.6 +23.7 *f* -48.9 sub. *mp* -27.4 -33.0 -48.9 *f*

T. Sax.

+31.8 *f* sub. *mp* -48.9 -46.9 -40.9 *pp* +25.8 -33.0 +25.8 -33.0 +31.8 *f* -46.9 sub. *mp* -42.9 -46.9 -40.9 *f*

Bar. Sax.

+8.2 *f* sub. *mp* -46.9 -29.0 *pp* +25.8 +8.2 *f* -46.9 sub. *mp* -29.0 -46.9 -29.0 *f*

.....♩ = 96

52

S. Sax.

-48.9 *p* +39.6 *f* +41.5 *ff* +43.5 *ff* -33.0 sub. *p* -31.1 -45.0 +47.5 -46.9 *f* -46.9 *p ppp < p ppp <*

A. Sax.

+45.4 *p* +23.7 *f* +39.6 *ff* +23.7 *ff* -46.9 sub. *p* -46.9 -45.0 +43.4 *f* +43.4 *p ppp < p ppp <*

T. Sax.

+47.5 *p* +25.8 +43.5 +29.7 +25.8 *ff* +31.8 *ff* -48.9 sub. *p* -33.0 -48.9 *f* -48.9 *p ppp < p ppp <*

Bar. Sax.

+47.5 *p* +25.8 *f* +8.2 *ff* -46.9 sub. *p* +43.5 -31.1 -33.0 *f* -33.0 *p ppp < p ppp <*

57

S. Sax. *p* *ppp* < *p* *ppp* < *p* +19.2 +45.3 +1.9 +31.8 +23.7 -23.4 +0.0

A. Sax. *p* *ppp* < *p* *ppp* < *p* +31.1 +47.2 +33.5 +29.2 +31.1 -38.8 -31.1

T. Sax. *p* *ppp* < *p* *ppp* < *p* +29.2 +43.5 -46.6 +31.5 +27.1 -17.4 +45.3 +22.0

Bar. Sax. *p* *ppp* < *p* *ppp* < *p* +37.5 +47.2 +33.5 -33.0 +25.8

f *ff* *fff*

61

A $\text{♩} = 120$

S. Sax. slap-tongue > -33.0 +31.8 *p* -33.1 *f sub. p* *f*

A. Sax. slap-tongue > -33.0 +33.5 -5.9 *p* -46.7 *f sub. p* <

T. Sax. slap-tongue > -31.1 +31.5 -7.9 *p* +41.5 *f sub. p* <

Bar. Sax. MP.2 sub. *fff* *mp* -33.1 *f sub. p* *f*

65

S. Sax. *pp* -48.8 sub. *p* *f* 3 -33.1 *f sub. p* *f* *pp* -5.9

A. Sax. *f* *pp* -46.7 *f* sub. *p* *f* *pp* -19.5

T. Sax. *f* *pp* -31.1 *f* sub. *p* *f* *pp* -4.0

Bar. Sax. *pp* sub. *p* *f* 3 -33.1 *f sub. p* *f* *pp* -5.9

slur not a tie*

Honey or Blood?

70

S. Sax.

+21.1 +47.2 +21.1 -33.1 +21.1 -29.4
mf *sub. ff*

+47.2 -31.1 -46.6
mf *ff*

> *sub. p* +31.8 -21.4

A. Sax.

+7.8 +33.7 +7.8 -46.7 +7.8 -5.9
mf *sub. ff*

+49.2 -33.1 +23.7 +45.7
mf *ff*

+5.6 *sub. p* +31.5 -21.7

T. Sax.

+23.1
mf

-46.7 -46.7 -48.6 +45.6
ff *mf* *ff*

sub. p +33.5 -19.6

Bar. Sax.

+21.1
mf

-33.1 -33.1 +19.9 +45.6
ff *mf* *ff*

+23.4 *sub. p* +33.5 -19.6

75

S. Sax.

-42.9 -48.8
sub. f

> *mf*

+31.8 +31.8 -21.4 -42.9 -48.8 -33.0 -31.1 -46.9
f *p* *mp* *p* *f*

A. Sax.

-43.1 -25.5
sub. f

> *mf*

+31.5 +31.5 -21.7 -25.5 -48.9 -46.9 +43.4
f *p* *mp* *p* *f*

T. Sax.

-41.2 +33.3 -48.6 +45.6
sub. f *sub. ff* *mf*

Emphasize Beating

+33.5 +33.5 -19.6 +33.3 -46.9 -33.0 -48.9
f *p* *mp* *p* *f*

Bar. Sax.

-41.2 -25.5 +19.9 +45.1 +23.4
sub. f *sub. ff* *mf*

+33.5 +33.5 -19.6 -41.2 -25.5 -46.9 -46.9 -33.0
f *p* *mp* *p* *f*

81

S. Sax.

-21.4 -33.0 -31.1 -46.9 -42.9 -25.5 -48.9 -31.1 -33.0 -46.9 -25.5 -21.4

ff *sub. p* *ff*

A. Sax.

-21.7 -48.9 -46.9 +43.4 -43.1 -25.5 -33.0 -46.9 +43.4 -25.5 -21.7

ff *sub. p* *f* *sub. ff*

T. Sax.

-46.9 -33.0 -48.9 +33.3 -46.9 -33.0 -48.9 +33.3 -19.6

ff *sub. p* *f* *sub. ff*

Bar. Sax.

-46.9 -46.9 -33.0 -41.2 -48.8 -46.9 -46.9 -33.0 -48.8 -19.6

ff *sub. p* *ff*

B $\text{♩} = 96$

86

S. Sax.

-33.0 -29.0 -31.1 -25.5 -46.9 -42.9 -48.8 -46.9 -31.1 -31.1

mp *ff* *mf > f > mp* *mf*

A. Sax.

-48.9 -46.9 -25.5 +43.4 -43.1 -25.5 +43.4 -46.9 -46.9

mp *ff* *mf > f > mp* *mf*

T. Sax.

-46.9 -13.5 -33.0 +33.3 -48.9 -41.2 +33.3 -48.9 -33.0 -33.0

mp *ff* *mf > f > mp* *mf*

Bar. Sax.

-46.9 -29.0 -46.9 -48.8 -33.0 -41.2 -25.5 -33.0 -46.9 -46.9

mp *ff* *mf > f > mp* *mf*

91

S. Sax.

+21.1 +15.4 +15.4
mf *sub. p* *pp* *mf* *sub. p* *f* *sub. mf*

A. Sax.

+23.1 -19.8
mf *sub. p* *pp* *mf* *sub. p* *f* *sub. mf*

T. Sax.

+19.2 +13.5 +13.5
mf *sub. p* *pp* *mf* *sub. p* *f* *sub. mf*

Bar. Sax.

+27.1 +13.5
mf *sub. p* *pp* *mf* *sub. p* *f* *sub. mf*

-5.9 -11.6 -27.4 -11.6 -7.9 -11.6 -36.8 -5.9 +19.5 -5.9 -5.9

-4.0 -27.4 -46.9 +15.4 +4.0 +15.4 +4.0 -4.0 -7.9 +13.5 -7.9

-7.9 -13.6 -29.4 -13.6 +4.0 -13.6 -4.0 -29.4 +9.7 -7.9 -29.4 -7.9

+0.0 -27.4 -13.6 +15.4 +4.0 +15.4 -46.9 -5.9 +4.0 +4.0

95

S. Sax.

+4.0 -5.9 +19.5 +4.0 -4.0 -5.9 -5.9 +19.5 -5.9 -5.9 +4.0
mf

A. Sax.

sim.

T. Sax.

sim.

Bar. Sax.

-5.9 -5.9 +4.0 -5.9 +4.0 -5.9 -5.9 +4.0 +4.0
f *mf*

99

S. Sax.

+0.0 -4.0 +0.0 +4.0 -5.9 -5.9 -5.9 -27.4 *f*

A. Sax.

+34.9 -7.9 +13.5 -7.9 +13.5 -7.9 +13.5 -7.9 +13.5 *f*

T. Sax.

+48.9 -7.9 -29.4 -7.9 -29.4 -7.9 -29.4 -7.9 -29.4 *f*

Bar. Sax.

-4.0 +4.0 -5.9 +4.0 -21.4 -17.4 -27.4 -7.9 -4.0 -7.9 -7.9 -4.0 -7.9 -5.9 -5.9 *f*

♩ = 136

103

S. Sax.

A. Sax.

T. Sax.

Bar. Sax.

-7.9 -27.1 -23.4 -7.9 -27.1 -23.4

mp *f* *mp* *f*

-29.4 -19.5 -23.4 +11.7 -29.4 -19.5 -23.4 29.4 -19.5 -23.4 +11.7

-29.4 -19.5 -23.4 +11.7 -27.1 -27.1 -29.4 -19.5

-5.9 +4.0 -7.9 -27.1 -27.1

f

106

S. Sax.

A. Sax.

T. Sax.

Bar. Sax.

> mp *f* *ff* -9.7

-29.4 -19.5 -23.4 +11.7 +11.7 -29.4 -19.5 -23.4 +11.7

f *f* *mp*

-23.4 -5.9 +11.7 -27.1 -23.4 -29.4 -19.5 -23.4 +11.7 -9.7

ff *f* *ff*

ff -27.1 -23.4 -19.5 -23.4

110

S. Sax.

A. Sax.

T. Sax.

Bar. Sax.

mp *f* *mp* *cresc.*

f *ff* *mp sub. f* -9.7

mp *sub. f* *ff* *mp sub. f*

-23.4 *mp* *sub. f* *ff* +11.7 *mp* *ff*

115

S. Sax. $+11.7$ ff

A. Sax. ff -31.1 mf mp $sub.f$

T. Sax. mp $sub.f$ $+11.7$ f

Bar. Sax. fff mf $sub.f$ mp

119

S. Sax. $+11.7$ mf $sub.fff$ mp $sub.f$ $+11.7$ mp

A. Sax. $+11.7$ $sub.fff$ f mp

T. Sax. mp $+11.7$ $sub.f$ $+11.7$ $sub.fff$ f

Bar. Sax. f mf mp ff

124

S. Sax. ff

A. Sax. $+11.7$

T. Sax. f 3

Bar. Sax. $+11.7$ $+11.7$

slap-tone* (slap into ord.)

♩ = 80 **accel.** ♩ = 120 ♩ = 92

Become Nasty

128

S. Sax. -31.1 *fff* +11.7 -17.4 +11.7 +11.7 -17.4 -38.7 *fff* MP. 16

A. Sax. +11.7 -17.4 +11.7 *sim.* *fff*

T. Sax. *fff* +11.7 +33.3 +11.7 *sim.* *fff*

Bar. Sax. *fff* +11.7 +33.3 +11.7 +11.7 +33.3 -27.4 *fff*

133

S. Sax. -27.1 *sub. ppp* -27.1 -38.7 *fff* MP. 94 *mf < f*

A. Sax. -35.2 *sub. ppp* -35.2 *fff*

T. Sax. -4.0 *sub. ppp* MP. 63 *p* *fff*

Bar. Sax. -38.8 *sub. ppp* -38.8 -27.4 *fff*

138

S. Sax. -27.1 *sub. pp* -27.1 *sub. fff* *sub. mp* MP. 94

A. Sax. -35.2 *sub. pp* -38.8 *sub. fff* -27.4 *sub. p* *sub. f <*

T. Sax. -4.0 *sub. ppp* -4.0 *sub. fff* -23.4 *sub. p* gentle with these grace notes

Bar. Sax. -38.8 *sub. ppp* -35.2 *sub. fff* -27.4 *sub. p*

144

S. Sax. -23.1 f -44.7 -38.7 ff p -48.6

A. Sax. -7.9 ff -27.4 -44.2 -38.7 -27.1 p

T. Sax. $+7.6$ f -23.4 ff -35.2 p

Bar. Sax. $+7.6$ f -48.9 ff p -48.6

poco accel.....

149

S. Sax. -21.4 $+31.8$ -2.8 f $+39.6$ p $+41.5$ $+43.5$ -13.6 f $p<$

A. Sax. -21.7 $+31.5$ -3.1 $+5.6$ $+23.7$ f $+39.6$ $+23.7$ -27.4 p f $p<$

T. Sax. -19.6 $+33.5$ $+25.8$ f $+25.8$ p $+25.8$ $+43.5$ $+23.1$ $+31.8$ -29.4 f $p<$

Bar. Sax. -19.6 $+33.5$ $+23.4$ $+25.8$ $+25.8$ $+8.2$ -9.7 f p f $p<$

156

S. Sax. $+11.7$ -11.6 -9.7 f -13.6 -11.6 -9.7 -11.6 -9.7 p f

A. Sax. -27.4 -27.1 -27.4 -29.4 -27.4 -27.1 -27.4 -27.1 f

T. Sax. -13.6 -7.9 -29.4 -13.6 -7.9 -13.6 -7.9 f

Bar. Sax. -27.4 -23.4 -23.4 -9.7 -27.4 -23.4 -27.4 -23.4 f p f

160

S. Sax.

A. Sax.

T. Sax.

Bar. Sax.

+41.5 +39.6 +39.6

+39.6 +23.7 +23.7

-13.6 -17.6 -17.6 +25.8 +25.8 -13.6 -17.6 +25.8 -13.6 -17.6

+25.8 +25.8 +25.8

ff *ff* *ff* *ff*

Mad, Mercurial, Manic (♩ = 100) D

163

S. Sax.

A. Sax.

T. Sax.

Bar. Sax.

sub. *p* *fp* *f* *mp* *f*

sub. *p* *fp* *f* *ff*

sub. *p* *fp* *f* *mp*

-13.6 -17.6 -13.6 -17.6 -13.6 *mp* -13.6

sub. *p* *fp* *f*

166

S. Sax.

A. Sax.

T. Sax.

Bar. Sax.

solo *f* *ord.* *f*

f *mp* *f* -13.6

f -13.6 *mp* *f* -17.6 -13.6 *mp* *ff* *f*

-17.6

molto accel.....L'istesso tempo

Harmonic Trilling home pitch
is based on the ending pitch

Scanning, wild.
On Beat 2.

178

S. Sax. -38.8 f -17.6 p -13.6 -9.7 -9.7 -9.7 -5.9 -1.9 $+1.9$ -35.2 f p f $sub. mp$

A. Sax. -7.9 -35.2 -35.2 -35.2 $+1.9$ -35.2 -5.9 -9.7 f p $sub. mp$

T. Sax. -1.9 -1.9 -1.9 -1.9 -5.9 -1.9 $+1.9$ -1.9 f p $sub. mp$

Bar. Sax. -17.6 -13.6 -4.0 -13.6 -13.6 $+4.0$ -5.9 -17.6 -17.6 f p f p $sub. mp$

poco accel. $\text{♩} = 110$

180

S. Sax. -4.0 -21.4 f $sub. p$ -21.4 $+46.6$ -21.4

A. Sax. -36.8 $sub. p$ f -36.8 -36.8

T. Sax. $+1.9$ $+1.9$ f $sub. p$ $+1.9$

Bar. Sax. -5.9 -27.4 f $sub. p$ -5.9 -27.4

183

S. Sax. -21.4 -46.6 -42.9 -42.9 -21.4 -42.9 $sub. f$ $sub. p$

A. Sax. -36.8 -36.8 -36.8 p 3

T. Sax. $sub. f$ p 3 3

Bar. Sax. -27.4 -27.4 -27.4 -27.4 -27.4 -27.4 -11.6 $sub. f$ $sub. mp$

186

S. Sax. -23.1 **f** sub. **mp** $+46.6$ -42.9

A. Sax. sempre **p** -23.4 -23.4 solo **f**

T. Sax. sempre **p** -23.4 -23.4 -23.4

Bar. Sax. -19.6 -27.4 -27.4

f sub. **mp**

189

S. Sax. -42.9 **ff** -23.1 rit.....

A. Sax. $+13.6$ -36.8 -21.4 sub. **p**

T. Sax. ord. **mp** -21.4 **ff** sub. **p**

Bar. Sax. $+13.6$ -13.6 -13.6 -21.4 -19.5 -17.4 sub. **p**

ff

.....L'istesso tempo (♩ = 100)

193

S. Sax. -27.1 -15.7 **f** -25.2 -25.2 **p** **f**

A. Sax. -9.7 -15.7 -15.7 -21.4 -31.1 **mf** **p** **f**

T. Sax. -13.8 -33.1 -33.1 -27.4 -33.1 -31.1 **f**

Bar. Sax. -23.4 -17.4 -21.4 -33.1 -33.1 -27.4 -33.1 -31.1 **f**

f **mf** **p** **f**

Thank!

♩ = 108

196

S. Sax. -25.2 -25.2 -25.2 *ff* *mf* *fff*

A. Sax. -25.2 -25.2 *ff* *mf* *fff*

T. Sax. -27.4 -29.4 -29.4 -29.4 *ff* *mf* *fff*

Bar. Sax. -31.1 -33.1 -33.1 -33.1 *ff* *mf* *fff*

Ad lib. As if Cars were a Swarm of Bees.

Gradually attempt Scanning.

199

S. Sax. *mp* *f* *ff* *p* *fff*

A. Sax. *mp* *f* *ff* *p* *fff*

T. Sax. *mp* *f* *ff* *p* *fff*

Bar. Sax. *mp* *f* *ff* *p* *fff*

If scanning doesn't work on T,A or S, use low multiphonics with morphologies.

Settle on a beating pattern, close to the rate of 16th notes in the next passage.

As if it never happened.

207

S. Sax. *f* -42.9 -42.9

A. Sax. -23.1 *f*

T. Sax. solo -19.5 *ff* -21.4

Bar. Sax. *f*

Nasty!

210

S. Sax. -23.4 sub. *fff* *f* -42.9

A. Sax. sub. *fff* *f* +23.1 +21.1 -23.4

T. Sax. -27.4 -23.4 sub. *fff* -27.4 -23.4 -23.4

Bar. Sax. -17.4 -27.4 -23.4 sub. *fff* *f* -27.4

213

S. Sax. +46.6 -23.1 +9.7 *ff* +46.6 -42.9 -23.1 +21.1 +9.7 -36.9

A. Sax. -23.4 *ff* > *mp* > *fff* sub. *p* < *fff*

T. Sax. +25.2 -23.4 *ff* > *mp* > *fff* sub. *p* < *fff*

Bar. Sax. -19.5 *ff* > *mp* > *fff* sub. *p* < *fff*

219

S. Sax. *fp* *f* *mp* +21.1 *p* cresc.

A. Sax. *fp* *f* *mp* sub. *f*

T. Sax. *fp* *f* *mp*

Bar. Sax. -13.6 *fp* -17.6 -13.6 *f* -17.6 *mp* cresc.

222

S. Sax.

A. Sax.

T. Sax.

Bar. Sax.

mp

f

224

S. Sax.

A. Sax.

T. Sax.

Bar. Sax.

f

sub. mp cresc.

f

mp

mp cresc.

+11.6

226

S. Sax.

A. Sax.

T. Sax.

Bar. Sax.

mp

228

S. Sax.

A. Sax.

T. Sax.

Bar. Sax.

f

sub. f

ff

ff

molto rit.

+21.1 -29.2 +13.5 +1.9 +1.9 -1.9

f *mf*

+15.4 -11.7

f *mf*

-25.2 -25.2 -23.4 -36.8 +4.0 +4.0 -9.7

f *mf*

+11.6 +1.9 -7.9 -7.9

f *mf*

Regrowth, Grounded, Lavender ♩ = 64

233♩ = 72

S. Sax. $-1.9 \quad -27.4 \quad -27.4 \quad -13.6 \quad -21.4$
 $p > \circ pp$ p $p+46.6 \quad -23.1$ pp $+46.6 \quad -23.1$

A. Sax. $-21.4 \quad -11.6 \quad -11.6 \quad -29.4 \quad -19.5$
 $p > \circ pp$ p pp

T. Sax. $-9.7 \quad -27.4 \quad -27.4 \quad -27.4 \quad -42.6$
 $p > \circ pp$ p pp

Bar. Sax. $-29.4 \quad -13.6 \quad -13.6 \quad -9.7 \quad -5.9$
 $p > \circ pp$ p p pp $-27.4 \quad -27.4$

240

S. Sax. $> \circ p > \circ p > \circ p > \circ p > \circ p$ mf p $+46.6 \quad -23.1$

A. Sax. $\circ p > \circ p > \circ p > \circ p > \circ p$ p

T. Sax. $\circ p > \circ p > \circ p > \circ p > \circ p$ p

Bar. Sax. $\circ p > \circ p > \circ p > \circ p > \circ p$ p

245

S. Sax. $\circ p$ -23.1 $< mf$ -23.4 $-9.7 \quad -23.4 \quad -9.7 \quad -13.6$ $-23.4 \quad -9.7 \quad -44.7$ $-23.4 \quad -9.7$

A. Sax. $\circ p$ $< mf$ -21.4 $-21.4 \quad -27.4$ $+0.0 \quad -21.4 \quad +22.0$ $+0.0 \quad -21.4$

T. Sax. $\circ p$ $< mf$ -9.7 $-29.4 \quad -9.7 \quad -29.4 \quad -29.4$ $-9.7 \quad -29.4 \quad +25.8$ $-9.7 \quad -29.4$

Bar. Sax. $\circ p$ $< mf$ $-9.7 \quad -9.7 \quad -9.7 \quad -9.7 \quad -9.7$ $-9.7 \quad -9.7 \quad -46.6$ $-9.7 \quad -9.7$

252

As if, Whispered on the Wind

S. Sax.

A. Sax.

T. Sax.

Bar. Sax.

f

pp *mf*

f

pp *mf*

f

pp *mf*

mp

mp

gliss.

gliss.

gliss.

f

pp *mf*

mp

mp

gliss.

259 Giving Them the Breath You No Longer Have

S. Sax.

A. Sax.

T. Sax.

Bar. Sax.

If circ. breathing sounds good, do it

[illegible]

The speaking voice gives F as the final true cadence, as the nature sounds also mimic the pitches of a just chord as the narrative concludes.