

Note that this is a miniature score, letter 8" x 11".  
The original is on US Std Fanfold 11" x 14.875".

# **Segue**

for

alto saxophone

**Paul Lombardi**



# Segue

Paul Lombardi

Composed for Eric Lau

First performed on October 15, 2007  
At Keller Hall, University of New Mexico  
Albuquerque, NM, USA

## Performance Instructions

Accidentals apply only to notes which they immediately precede. Quarter tones are notated as follows: three-quarters sharp ( $\sharp$ ), half sharp ( $\sharp$ ), quarter sharp ( $\sharp$ ), natural ( $\natural$ ), quarter flat ( $\flat$ ), half flat ( $\flat$ ), three-quarters flat ( $\flat$ ).

Triplets are given with the traditional 3. Other tuplets are given as  $x:y$ , which means  $x$  notes in the span of  $y$  notes. For example, the 5:3 tuplet two systems after rehearsal letter A means that there are five eighth notes in the span of three eighth notes. Partial tuplets are given as  $z/x:y$ , which means  $z$  parts of the  $x:y$  tuplet. For example, consider the 1/3:2 tuplet at rehearsal letter C. Here, the 3:2 in the denominator means that there are three quarter notes in the span of two quarter notes. The 1 in the numerator means that only one third of the three quarters is given. Immediately following the tuplet, the beat is shifted by one third of a half note. The partial tuplets given in this piece are not hard to perform because they appear in succession with full tuplets.

Quarter note equals 66 is the tempo given at the beginning, and the music at this opening passage is quantized to the quarter-note beat. At rehearsal letter A and other similar places, however, the music is not quantized to the quarter note and is instead unmeasured. Here, the phrases are separated by pauses of different lengths indicated by breath marks, eighth rests, and quarter rests. The durations of the eighth- and quarter-rest pauses should be performed as notated. The breath-mark pauses should be just long enough to take a short breath.

The feathered beams indicate that the velocity should gradually change from one note duration to another. At the first system after rehearsal letter A, the constant eighth notes gradually speed up to the solid unstemmed notes, which are labeled *prestissimo* (*presto*.) and are to be played as fast as possible. The time spanned by the notes in the feather-beamed and unstemmed-note groups is unmeasured.

Velocity is an important aspect to this piece. Throughout the piece, there are phrases that consist entirely of notes of a single duration. Some examples of these phrases can be seen as follows: the dotted-eighth notes immediately before rehearsal letter B, the eighth notes immediately before rehearsal letter E, and the sixteenth notes and sixteenth-note triplets following rehearsal letter F. The velocities of these phrases should be performed as accurately as possible; however, the velocity in relationship to the quarter-note beat is more important than the beat itself.

Three final notes on techniques throughout the piece: 1) In the slow quiet sections, the changes between *senza vibrato* (*s.v.*) and *con vibrato* (*c.v.*) should be used to expressively shape the phrases. 2) *Growl* (*gr.*) is accomplished with the throat while simultaneously blowing the notes, and is used for a harsh strident tone. It is indicated by the tremolos on the note stems. The amount of growl is indicated by the height of the trailing line, as seen at rehearsal letter C. When growl is shown without the trailing line, such as at rehearsal letter F, the growl tone should be as harsh and strident as possible. 3) The small notes at rehearsal letter G indicate a distant and unfocused sound and are labeled *leggero*. Note that *legg.* is the abbreviation for *leggero*, while *leg.* is the abbreviation for *legato*.



# Segue

to Eric Lau

Paul Lombardi

Alto Sax.  $\text{♩} = 66$

senza vibrato *legato* con vibrato S.V. C.V. S.V. C.V. S.V. C.V. S.V. C.V.

*pp*  $\text{p}$   $\text{pp}$  *pp*  $\text{p}$  *pp*  $\text{p}$   $\text{mp}$   $\text{mf}$

*pp* *f* *mp*  $\text{f}$  *mp*  $\text{f}$  *mp*  $\text{f}$

*mp* *f* *mp* *f*

*p* *espress.* *3* *3* *3* *5:3* *f*

*p* *f*

*ff* *pp*  $\text{p}$

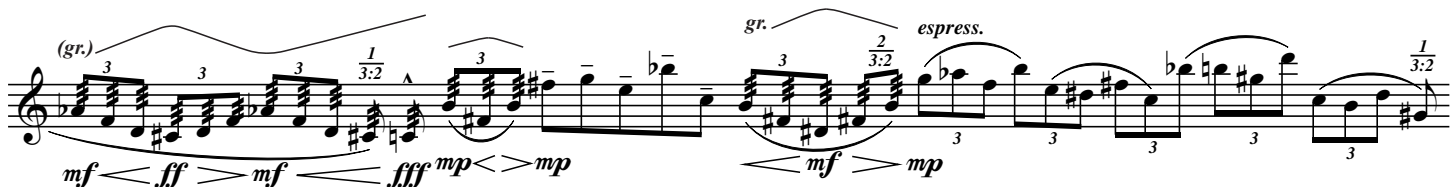
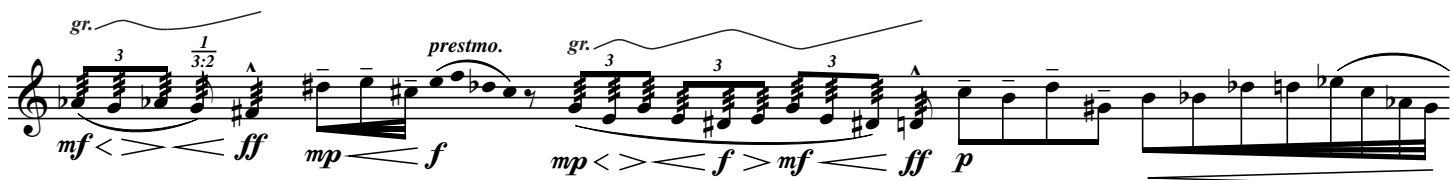
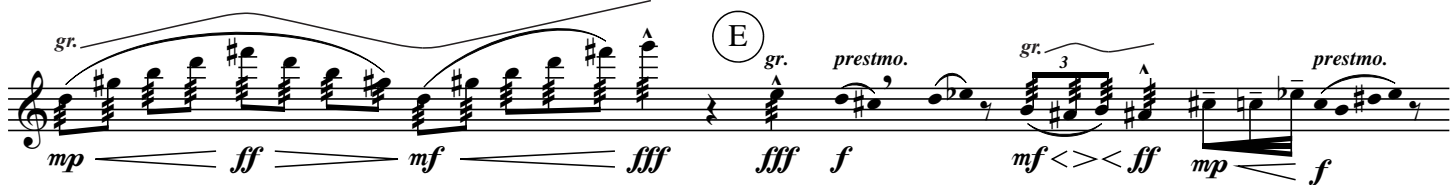
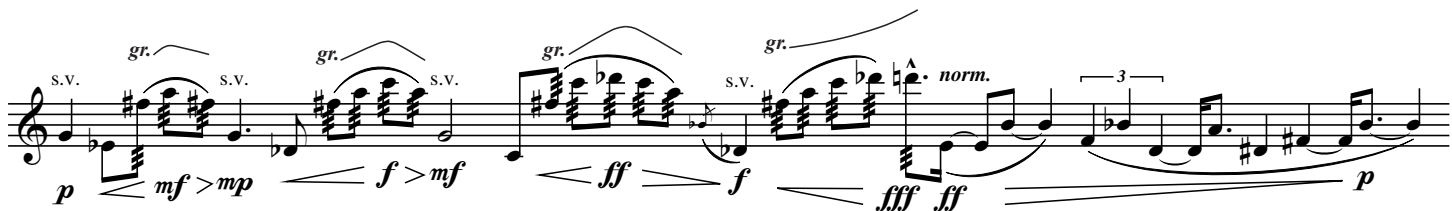
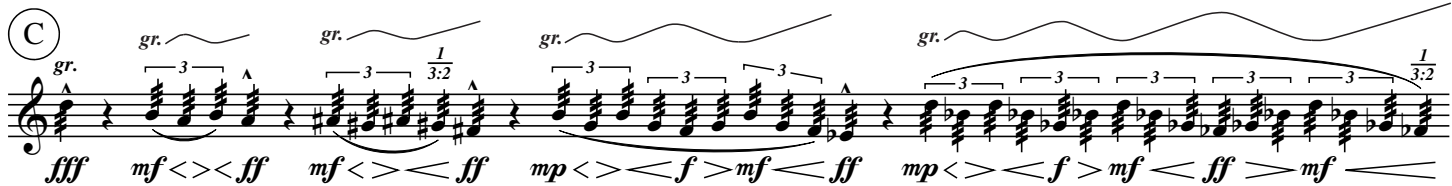
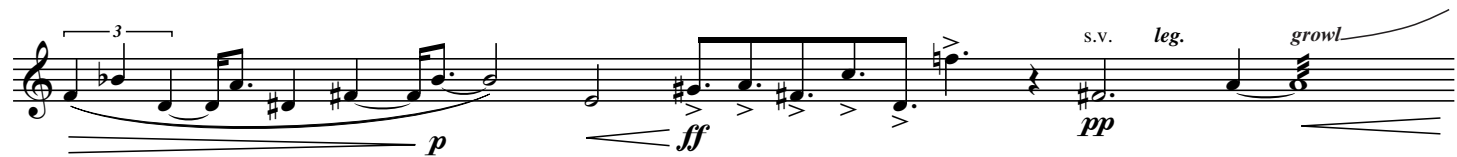
*f* *pp*  $\text{p}$  *mp* *p*  $\text{mp}$  *pp*  $\text{mp}$  *pp*  $\text{mp}$  *pp*  $\text{mp}$

*p*  $\text{mf}$  *mp*  $\text{mf}$  *f* *mf*

*f* *p*

**A** *prestissimo* *prestmo.* *prestmo.*

**B** S.V. *leg.* C.V.



*prestmo.* *f* *gr.* *mf* *3* *2* *3:2* *prestmo.* *f* *fff*

(F)  $\text{♩} = 160$  *s.v.* *leg.* *p* *prestmo.* *f* *gr.* *fff* *prestmo.* *f* *gr.* *fff* *s.v.* *p* *gr.* *fff* *s.v.* *leg.* *prestmo.* *f* *s.v.* *p*

*gr.* *fff* *prestmo.* *f* *gr.* *fff* *prestmo.* *f* *s.v.* *p* *prestmo.* *f* *s.v.* *p* *gr.* *fff*

*s.v.* *prestmo.* *f* *gr.* *fff* *prestmo.* *f* *gr.* *fff* *s.v.* *p* *gr.* *fff*

*s.v.* *prestmo.* *f* *gr.* *fff* *norm.* *3* *3* *1* *3:2*

*gr.* *3* *3* *3* *2* *3:2* *norm.* *gr.* *3* *3* *3* *3* *3* *3* *norm.*

*gr.* *3* *3* *3* *3* *2* *3:2* *lunga* (G) *Tempo 1* *s.v.* *leg.* *p* *c.v.* *leg.* *p* *leg.* *p* *s.v.* *leg.* *p*

*s.v.* *c.v.* *legg.* *mp* *p* *c.v.* *legg.* *p* *pp* *3* *3* *s.v.* *leg.* *pp* *legg.* *3* *pp*

*s.v.* *leg.* *pp* *legg.* *3* *pp* *s.v.* *ppp* *legg.* *3* *pp* *s.v.* *ppp* *legg.* *3* *ppp* *s.v.* *pppp*