

# Hall of Mirrors

duet for Bb soprano saxophone and Eb baritone saxophone

by Richard Power

written for Laurent Estoppey and Steve Stusek

duration: ca. 3'

## Performance notes:

Accidentals carry through the measure, except in the case of octaves. Cautionary accidentals are used in some places to clarify note choice.

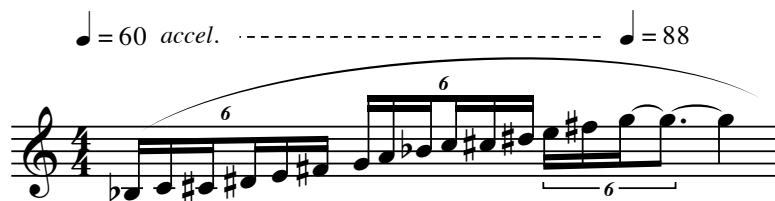
Whenever six notes are notated within one beat with feathered beaming they should be played as sextuplet sixteenth notes that accelerando from approximately quarter note equaling mm. 60 to the piece's regular tempo of quarter note equaling approximately mm. 88. For example:



should be thought of as:



The group of feathered notes in measure 30 should accelerando between the same two tempo extremes, even though there are more than six notes. That is:



In measures 22 – 27 each layer takes turns sustaining a note while the other chooses from one of six different phrases. Different lines can be chosen each time a player has the opportunity to do so. For example, the baritone might play the phase in the fifth line in measure 22, but play the third line in measure 24. It is also possible to play the same line from one opportunity to the next.

When not held with a fermata, note values within measures 22 – 27 should be played at the piece's regular tempo of quarter note = mm. 88.

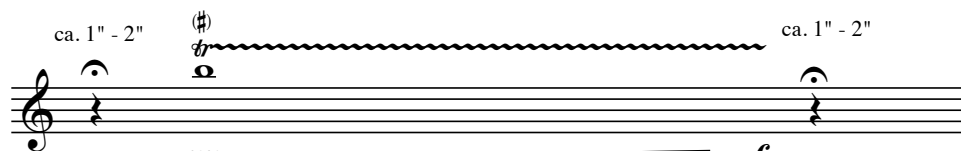
Fermatas with time designations above them should be held within the time frame noted. Fermatas without time designations should be held until the other player has completed their phrase.



Choose to play either the upper two slurred pitches or the lower two slurred pitches. Do not play the upper pitch for the first half note followed by the lower pitch for the second half note, or visa-versa.



Play the notated rhythms in tempo (grace notes fall before the beat), but with any pitch. For example, the phrase above could be played as:



Trill the indicated pitch, and either crescendo or decrescendo between the indicated dynamics.



Choose one of the three pitches and sustain at the given dynamic until the next rest.

for Laurent Estoppey and Steve Stusek

# Hall of Mirrors

Richard Power

capriccioso, quasi rubato

♩ = ca. 88

Bb Soprano Sax.

Eb Baritone Sax.

*mf* *p* *ppp* *mf* *p* *p*

6

*mf* *p* *mf* *p* *mf* *p*

12

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

17

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

22

sop. ca. 1" - 3" *ppp* ca. 1" - 2" *pp* *mf* *p* ca. 1" - 2" *p*

ca. 1" - 3" *ppp* *p*

ca. 1" - 2" *pp* *mf* *p* ca. 1" - 2" *p*

ca. 1" - 2" *ppp* *p*

ca. 1" - 2" *ppp* *p*

ca. 1" - 2" *ppp* *p*

ca. 1" - 2" *pp* *mf* *pp* *p*

23

sop. ca. 1" - 3" ca. 1" - 2" ca. 1" - 2" *pp* *mf* *p* ca. 1" - 2" *p*

ca. 1" - 3" *p*

ca. 1" - 2" *pp* *mf* *p* ca. 1" - 2" *p*

ca. 1" - 2" *p*

ca. 1" - 2" *p*

ca. 1" - 2" *p*

ca. 1" - 2" *pp* *mf* *pp* *p*

24

sop. ca. 1" - 2" ca. 1" - 2" *pp* *mf* *p* ca. 5" - 1" *p*

ca. 5" - 1" *p*

ca. 1" - 2" *p*

ca. 5" - 1" *pp* *mf* *p* ca. 5" - 1" *p*

ca. 5" - 1" *p*

ca. 5" - 1" *p*

ca. 5" - 1" *pp* *mf* *pp* *p*