

THE CRYPTIC SUITE

TRANPOSED SCORE

1. MARY GRACE-SLOW

EDWARD PETERSEN

SOPRANO SAX.

ALTO SAX.

TENOR SAX.

BARITONE SAX.

This system contains the first four staves of the piece. The Soprano Saxophone part begins with a half note G4, followed by a half note A4, and then a half note B4. The Alto Saxophone part begins with a half note G4, followed by a half note A4, and then a half note B4. The Tenor Saxophone part begins with a half note G3, followed by a half note A3, and then a half note B3. The Baritone Saxophone part begins with a half note G2, followed by a half note A2, and then a half note B2. The key signature is one sharp (F#), and the time signature is common time (C).

S. SAX.

A. SAX.

T. SAX.

B. SAX.

This system contains the next four staves. The Soprano Saxophone part continues with a half note C5, followed by a half note D5, and then a half note E5. The Alto Saxophone part continues with a half note C5, followed by a half note D5, and then a half note E5. The Tenor Saxophone part continues with a half note C4, followed by a half note D4, and then a half note E4. The Baritone Saxophone part continues with a half note C3, followed by a half note D3, and then a half note E3. The key signature is one sharp (F#), and the time signature is common time (C).

S. SAX.

A. SAX.

T. SAX.

B. SAX.

This system contains the final four staves. The Soprano Saxophone part continues with a half note F#5, followed by a half note G5, and then a half note A5. The Alto Saxophone part continues with a half note F#5, followed by a half note G5, and then a half note A5. The Tenor Saxophone part continues with a half note F#4, followed by a half note G4, and then a half note A4. The Baritone Saxophone part continues with a half note F#3, followed by a half note G3, and then a half note A3. The key signature is one sharp (F#), and the time signature is common time (C).

15

S. SX.

A. SX.

T. SX.

B. SX.

22

DM7

17

S. SX.

A. SX.

T. SX.

B. SX.

m2

sz

B7(#9)

21

S. SX.

A. SX.

T. SX.

B. SX.

22

25

S. SX.

A. SX.

T. SX.

B. SX.

29

S. SX.

A. SX.

T. SX.

B. SX.

33

S. SX.

A. SX.

T. SX.

B. SX.

37 *ppp* **BARI SOLO-OPEN**

S. SX.

A. SX. *ppp*

T. SX. *ppp*

B. SX. *ppp*

AFTER BARI SOLO-SEQUE

2. "THE GOOFIES"-FAST

41 **fff**

S. SX.

A. SX.

T. SX.

B. SX.

45 **ppp**

S. SX.

A. SX.

T. SX.

B. SX.

49 **mf**

S. SX.

A. SX.

T. SX.

B. SX.

5. SX. 58

KEY CLICKS AND AIR ONLY

A. SX. KEY CLICKS AND AIR ONLY

T. SX. KEY CLICKS AND AIR ONLY

B. SX. KEY CLICKS AND AIR ONLY

5. SX. 57

A. SX.

T. SX.

B. SX.

5. SX. 61

A. SX.

T. SX.

B. SX.

65 *mf*

S. SX.

A. SX.

T. SX.

B. SX.

KEY CLICKS AND AIR ONLY

KEY CLICKS AND AIR ONLY

KEY CLICKS AND AIR ONLY

KEY CLICKS AND AIR ONLY

69 *fff*

S. SX.

A. SX.

T. SX.

B. SX.

75 *ppp*

S. SX.

A. SX.

T. SX.

B. SX.

ppp

ppp

ppp

ppp

77

S. SX.

A. SX.

T. SX.

B. SX.

78

S. SX.

A. SX.

T. SX.

B. SX.

FREE JAZZ-OPEN

AFTER JAM-SEQUENCE

S. SX.
 A. SX.
 T. SX.
 B. SX.

89

S. SX.

A. SX.

T. SX.

B. SX.

S. SX. *m₂*
 A. SX. *m₁*
 T. SX. *m₁*
 B. SX. *m₁*

97 *pp*

S. SX.

A. SX.

T. SX.

B. SX.

101

S. SX.

A. SX.

T. SX.

B. SX.

105

S. SX.

A. SX.

T. SX.

B. SX.

109

S. SX.

A. SX.

T. SX.

B. SX.

This system contains measures 109 through 112. The Soprano Saxophone (S. SX.) part begins with a melodic line in measure 109, while the Alto (A. SX.), Tenor (T. SX.), and Baritone (B. SX.) saxophones play a rhythmic accompaniment of eighth notes. In measure 110, all parts have more complex melodic lines. Measures 111 and 112 continue with intricate melodic and harmonic developments across all four parts.

113

S. SX.

A. SX.

T. SX.

B. SX.

This system contains measures 113 through 116. The Soprano Saxophone (S. SX.) part has a rest in measure 113, while the other three parts continue their melodic lines. In measure 114, the Soprano Saxophone enters with a new melodic phrase. Measures 115 and 116 show further development of the themes, with all parts featuring active melodic lines.

117

S. SX.

A. SX.

T. SX.

B. SX.

This system contains measures 117 through 120. The Soprano Saxophone (S. SX.) part has a rest in measure 117, while the other three parts continue their melodic lines. In measure 118, the Soprano Saxophone enters with a new melodic phrase. Measures 119 and 120 show further development of the themes, with all parts featuring active melodic lines.

121

S. SX.

A. SX.

T. SX.

B. SX.

125

S. SX.

A. SX.

T. SX.

B. SX.

129

S. SX.

A. SX.

T. SX.

B. SX.

135

S. SX.

A. SX.

T. SX.

B. SX.

136

S. SX.

A. SX.

T. SX.

B. SX.

SLOWER

FREE-QUIET HARMONICS-OPEN

pppp

pppp

pppp

pppp

pppp

AFTER JAM-SEGUE

4. CRYPTIC INTERLUDE-FAST

141

S. SX.

A. SX.

T. SX.

B. SX.

145

S. SX.

A. SX.

T. SX.

B. SX.

149

S. SX.

A. SX.

T. SX.

B. SX.

FREE DUET-SOPRANO AND ALTO-OPEN

155

S. SX.

A. SX.

T. SX.

B. SX.

CONTINUE SAM AND SEQUE

BARI-ON CUE-DUET CONTINUES-MED. TEMPO-OPEN

157

S. SX.

A. SX.

T. SX.

B. SX.

SNEAK IN

ON CUE...5. NINO ROTA

159

S. SX.

A. SX.

T. SX.

B. SX.

m2

165

S. SX.

A. SX.

T. SX.

B. SX.

167

S. SX.

A. SX.

T. SX.

B. SX.

171

S. SX.

A. SX.

T. SX.

B. SX.

175

S. SX.

A. SX.

T. SX.

B. SX.

179

S. SX.

A. SX.

T. SX.

B. SX.

SEQUE

6. THE MILL-FAST PLAY SX

185

S. SX.

A. SX.

T. SX.

B. SX.

This system contains measures 185 through 188. It features four staves labeled S. SX., A. SX., T. SX., and B. SX. The key signature has two sharps (F# and C#), and the time signature is 8/8. The music consists of eighth and sixteenth notes with various accidentals (flats and sharps) and slurs. A double bar line appears after measure 186.

187

S. SX.

A. SX.

T. SX.

B. SX.

SEQUE

This system contains measures 187 through 190. It features the same four staves. The key signature changes to one sharp (F#), and the time signature changes to 5/4. The music continues with eighth and sixteenth notes. A double bar line is present after measure 188. The word "SEQUE" is written above the S. SX. staff in measure 190.

7. IRRATIONAL BEING-MED. SLOW

190

S. SX.

A. SX.

T. SX.

B. SX.

194

S. SX.

A. SX.

T. SX.

B. SX.

198

S. SX.

A. SX.

T. SX.

B. SX.

202

S. SX.

A. SX.

T. SX.

B. SX.

206

S. SX.

A. SX.

T. SX.

B. SX.

210

S. SX.

A. SX.

T. SX.

B. SX.

214

S. SX.

A. SX.

T. SX.

B. SX.

218

S. SX.

A. SX.

T. SX.

B. SX.

222

S. SX.

A. SX.

T. SX.

B. SX.

226

S. SX.

A. SX.

T. SX.

B. SX.

230

S. SX.

A. SX.

T. SX.

B. SX.

234

S. SX.

A. SX.

T. SX.

B. SX.

SEQUE

8. ROVING BOVINE-FAST

238

S. SX.

A. SX.

T. SX.

B. SX.

242

S. SX.

A. SX.

T. SX.

B. SX.

246

S. SX.

A. SX.

T. SX.

B. SX.

S. SX. 250

A. SX.

T. SX. SIMILI

B. SX. SIMILI

Measures 250-253. Soprano and Alto parts have whole notes. Tenor and Bass parts have eighth notes. Tenor and Bass parts are marked 'SIMILI'.

S. SX. 254

A. SX.

T. SX.

B. SX.

Measures 254-257. Soprano and Alto parts have whole notes. Tenor and Bass parts have eighth notes.

S. SX. 258

A. SX.

T. SX.

B. SX.

Measures 258-261. Soprano and Alto parts have half notes with slurs. Tenor and Bass parts have eighth notes.

262

S. SX.

A. SX.

T. SX.

B. SX.

266

S. SX.

A. SX.

T. SX.

B. SX.

270

S. SX.

A. SX.

T. SX.

B. SX.

274

S. SX.

A. SX.

T. SX.

B. SX.

278

S. SX.

A. SX.

T. SX.

B. SX.

B^b/C

282

S. SX.

A. SX.

T. SX.

B. SX.

B M7(#11)

286

S. SX.

A. SX.

T. SX.

B. SX.

$B^b7_{\#5}^{+9}$

290

S. SX.

A. SX.

T. SX.

B. SX.

$E^b7_{\#5}^{+9}64$

294

S. SX.

A. SX.

T. SX.

B. SX.

B^b/O

298

S. SX.

A. SX.

T. SX.

B. SX.

$G^b M7(\sharp 11)$

302

S. SX.

A. SX.

T. SX.

B. SX.

$G^b M7(\sharp 11)$

$F7^{\sharp 9}_{\sharp 5}$