

# UNOPETUPI

## Bb sopran saxophone

Guido Kramann 06/2023

sopran saxophone | vibraphone | marimbaphone | plucked double bass

[1] '+96-(/1144\*384)  
[2] 210\*72\*(/[1]/90+1\*3)\*(/'384+1\*8)  
[3] [2]/([1]\*(/[1]/6%8+3)\*440\_)\$2\$6  
[4] [2]/([1]\*(/[1]/6%8+3)\*660\_)\$3\$8  
[5] [2]/([1]\*(/[1]/6%8+3)\*330\_)\$3\$6  
[6] [2]/([1]\*(/[1]/6%8+3)\*550\_)\$3\$4  
[7] [2]/([1]\*(/[1]/6%8+3)\*660\_)\$6\$6  
[8] [2]/([1]\*(/[1]/6%8+3)\*440\_)\$3\$2  
[9] [2]/([1]\*(/[1]/6%8+3)\*440\_)\$3\$3\$6  
[10] [2]/([1]\*(/[1]/6%8+3)\*330\_)\$3\$4  
[11] "[4],[5],[6],[7],[8],[9]"G\*3+15+(/'768\*8)  
[12] "[3],[4],[5],[6],[7],[8],[9],[10]"~"(55H),(84H)"\*(/'24%3+(/'1344)\$)°6  
[13] "[3],[4],[5],[6]"~"(55H),(84H)"\*(/'72+2%3+(/'960)\$)  
[14] "[7],[8],[9],[10]"~"(38H),(65H)"\*(/'144+2%3+(/'768)\$)  
[15] "[6],[7]"~"(31H),(53H)"\*(/'288+1%3+(/'1152)\$)  
[16] '/15+330B  
[17] 0M"64,0,0"  
[18] 0M"64,0,1"  
[19] 0M"64,0,2"  
[20] 0M"64,0,3"  
[21] [12]E"12,([11]+38+(/'1400\*10)),6,0,0,100,0"  
[22] [13]E"12,([11]+48+(/'1400\*10)),4,0,1,100,0"  
[23] [14]E"12,([11]+58+(/'1400\*10)),4,0,2,100,0"  
[24] [15]E"12,([11]+68+(/'1400\*10)),4,0,3,100,0"  
[25]

EMO12

tick 0-1400

[kramann.info/UNOPETUPI.zip](http://kramann.info/UNOPETUPI.zip)

see also:

[kramann.info/42\\_AOGscript](http://kramann.info/42_AOGscript)

UNOPETUPI (Bb sopran saxophone)

sax in Bb  $\text{♩} = 112$

The musical score is written for a Bb soprano saxophone in 6/8 time with a tempo of 112. It consists of 11 staves of music, each starting with a measure number. The key signature has one sharp (F#). The score includes various dynamics such as *f*, *mf*, and *mp*, along with articulation marks like accents and slurs. The piece concludes with a final measure on the 11th staff.

9

17

24

32

39

47

55

61

69

76

83

91

Musical score for a single melodic line in G major, measures 97-177. The score is written on a single staff in treble clef. The key signature has one sharp (F#). The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings are used throughout to indicate volume changes.

Measures and dynamics:

- 97: *f*
- 105: *mf*, *f*, *mf*, *f*
- 112: *f*
- 119: *mf*
- 127: *f*, *ff*, *f*, *ff*
- 134: *f*, *ff*
- 142: *f*, *ff*, *f*
- 150: *ff*, *f*, *ff*
- 156: *f*, *ff*
- 164: *f*, *ff*, *f*, *ff*, *f*
- 170: *ff*, *f*
- 177: *ff*, *f*, *ff*, *f*, *ff*

184 Musical staff 184-190. Measures 184-190. Dynamics: *f*, *ff*, *f*. Includes accents and slurs.

191 Musical staff 191-198. Measures 191-198. Dynamics: *f*. Includes slurs and a hairpin crescendo. Text: poco a poco accelerando ...

199 Musical staff 199-205. Measures 199-205. Dynamics: *ff*, *f*, *ff*, *f*. Includes slurs and accents.

206 Musical staff 206-213. Measures 206-213. Dynamics: *ff*, *f*, *ff*, *f*, *ff*. Includes slurs and accents.

214 Musical staff 214-221. Measures 214-221. Dynamics: *f*, *ff*, *f*, *ff*. Includes slurs and accents.

222 Musical staff 222-227. Measures 222-227. Dynamics: *f*, *ff*, *f*, *ff*. Includes slurs and accents.

228 Musical staff 228-235. Measures 228-235. Dynamics: *f*, *ff*, *f*, *ff*, *f*, *ff*. Includes slurs and accents.