

DURCH, in memoriam Gérard Grisy

For saxophone quartet

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ERRATUM & INTERPRETATION ADVISE

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* **Beginning** : The two levels (sfz in foreground, ppp behind) must be clearly separated. The sfz must be really strong, almost imitated physically. The tempo will be chosen so that it is as energetic as possible (which doesn't mean as fast as possible, since the regularity of the motoric aspect gives more energy than something unclear).

* **Mes. 12, alto and tenor, first beat, slap with accent** : mp. Together.

* **Mes. 29 and after, all** : the crescendo coming from niente represent a third level, a third instrument, and must have the same singular shape : the crescendo must be energetic, and cut subito at the end, like an electronic reverse sound.

* **Mes. 36, bariton** : the cresc. goes until P

* **Mes. 42-42, 46-48, and 51-52, all** : be careful with the articulations, slurs/stacc./tenuto and playing techniques (very differentiated).

* **Meas 69, soprano, last beat** : the last slur is unnecessary.

* **Mes. 70-73, tenor** : if the G quarter tone is too complex, play G natural

* **Mes. 79, baritone** : Depending of the acoustic of the room, go until f instead of ff. You must simply appear from nothing, « holding the harmony » with the bass.