



Fernando Lerman

CUATRO PRELUDIOS Y FUGAS PARA CUARTETO

PRELUDIO AMILONGADO



Cuarteto de Saxos

Soprano, Alto, Tenor y Baritono



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PRELUDIO AMILONGADO

Score

FERNANDO LERMAN

The musical score is for a piece titled "PRELUDIO AMILONGADO" by Fernando Lerman. It is written for four saxophone parts: Soprano Sax, Alto Sax, Tenor Sax, and Baritone Sax. The key signature is D major (two sharps) and the time signature is 4/4. The score is divided into three systems. The first system (measures 1-4) shows the Soprano Sax starting with a rest, while the other three parts enter with eighth-note patterns. All parts have a "cresc." (crescendo) marking. The second system (measures 5-8) features more complex rhythmic patterns, including sixteenth notes and eighth-note beams. The third system (measures 9-14) continues the development of the themes, with the Soprano Sax and Alto Sax having rests in measures 9 and 10. The score includes various musical notations such as slurs, ties, and dynamic markings like *fp* (fortissimo piano) and *f* (forte).

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15

15

f

mf

mf

This system contains measures 15 through 19. It features a piano with four staves. The key signature has two sharps (F# and C#). The time signature changes from 2/4 to 4/4 at measure 16 and remains 4/4 for the rest of the system. Dynamics include *f* (forte) in measure 17 and *mf* (mezzo-forte) in measures 18 and 19. The music includes various note values, rests, and slurs.

20

20

This system contains measures 20 through 24. The piano continues with four staves. The key signature remains two sharps. The time signature is 4/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

25

25

This system contains measures 25 through 28. The piano continues with four staves. The key signature remains two sharps. The time signature is 4/4. The music concludes with a final measure (28) featuring a whole note chord.

29

mf

mf

mf

This system contains measures 29 through 32. It features four staves: two treble and two bass. The key signature has two sharps (F# and C#). The music is marked with a mezzo-forte (*mf*) dynamic. The notation includes various note values, rests, and slurs across the staves.

33

solo

f

This system contains measures 33 through 37. The key signature remains two sharps. The time signature changes from 4/4 to 3/4 in measure 33, then to 2/4 in measure 34, and back to 4/4 in measure 35. The music is marked with a forte (*f*) dynamic, and a 'solo' instruction is placed above the bass staff in measure 35. The notation includes various note values, rests, and slurs.

38

f

This system contains measures 38 through 41. The key signature remains two sharps. The music is marked with a forte (*f*) dynamic. The notation includes various note values, rests, and slurs, concluding the piece with a double bar line at the end of measure 41.

PRELUDIO AMILONGADO

Soprano Sax

FERNANDO LERMAN

7

15

19

27

31

37

cresc.

f

mf

p

f

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PRELUDIO AMILONGADO

Alto Sax

FERNANDO LERMAN

7

13

18

24

30

35

cresc. *fp*

f

mf

mf

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PRELUDIO AMILONGADO

Tenor Sax

FERNANDO LERMAN

7

14

20

26

31

36

cresc.

mf

solo

f

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PRELUDIO AMILONGADO

Baritono Sax

FERNANDO LERMAN

6

12

18

24

29

34

cresc.

mf

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FUGA AMILONGADA



Cuarteto de Saxos

Soprano, Alto, Tenor y Baritono



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FUGA AMILONGADA

Score

FERNANDO LERMAN

milonga allegro ♩ = 120

Soprano Sax.

Alto Sax.

Tenor Sax.

Baritone Sax.

5

9

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12



This system contains measures 12 through 15. It features four staves: two treble clefs and two bass clefs. The key signature has one flat (B-flat). The music is characterized by complex rhythmic patterns, including sixteenth and thirty-second notes, and frequent use of slurs and ties across measures.

16



This system contains measures 16 through 19. The key signature changes to two sharps (F# and C#). The notation continues with intricate rhythmic figures and melodic lines across the four staves, maintaining the complex texture established in the previous system.

20



This system contains measures 20 through 23. The key signature changes to two sharps (F# and C#). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, with some measures containing rests. The four-staff layout continues to show a dense and detailed musical texture.

23

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

This system contains measures 23 through 26. It features four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature has two sharps (F# and C#). Measure 23 starts with a piano (*p*) dynamic in the first two staves and a mezzo-forte (*mf*) dynamic in the last two. Measure 24 continues with similar dynamics. Measure 25 shows a change in dynamics, with the first two staves becoming piano (*p*) and the last two mezzo-forte (*mf*). Measure 26 ends with a mezzo-piano (*mp*) dynamic in the first two staves and mezzo-forte (*mf*) in the last two. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests.

27

This system contains measures 27 through 29. It features four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature has two sharps (F# and C#). Measure 27 starts with a rest in the first two staves and a mezzo-forte (*mf*) dynamic in the last two. Measure 28 continues with similar dynamics. Measure 29 ends with a mezzo-forte (*mf*) dynamic in the first two staves and a mezzo-forte (*mf*) dynamic in the last two. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests.

30

This system contains measures 30 through 33. It features four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature has two sharps (F# and C#). Measure 30 starts with a mezzo-forte (*mf*) dynamic in the first two staves and a mezzo-forte (*mf*) dynamic in the last two. Measure 31 continues with similar dynamics. Measure 32 ends with a mezzo-forte (*mf*) dynamic in the first two staves and a mezzo-forte (*mf*) dynamic in the last two. Measure 33 ends with a mezzo-forte (*mf*) dynamic in the first two staves and a mezzo-forte (*mf*) dynamic in the last two. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests.

34



System 34: Four staves of music. The first two staves are in treble clef, and the last two are in bass clef. The key signature has two flats. The music features complex rhythmic patterns with many beamed sixteenth and thirty-second notes, and frequent rests.

38



System 38: Four staves of music. The first two staves are in treble clef, and the last two are in bass clef. The key signature has two flats. The music continues with intricate rhythmic figures and rests.

41



System 41: Four staves of music. The first two staves are in treble clef, and the last two are in bass clef. The key signature has two flats. The music features complex rhythmic patterns with many beamed sixteenth and thirty-second notes, and frequent rests.

45

ff

ff

ff

48

f

p

mf

p

p

f

mf

mf

52

mf

f

56



System 56: This system contains measures 56-58. It features four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one flat (B-flat). Measure 56 shows a complex rhythmic pattern with eighth and sixteenth notes. Measure 57 continues this pattern with some rests. Measure 58 shows a continuation of the melodic lines with some rests.

59



System 59: This system contains measures 59-62. It features four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one flat (B-flat). Measure 59 shows a continuation of the melodic lines. Measure 60 has some rests in the upper staves. Measure 61 shows a continuation of the rhythmic pattern. Measure 62 shows a continuation of the melodic lines.

63



System 63: This system contains measures 63-66. It features four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one flat (B-flat). Measure 63 shows a continuation of the melodic lines. Measure 64 shows a continuation of the rhythmic pattern. Measure 65 shows a continuation of the melodic lines. Measure 66 shows a continuation of the melodic lines, ending with a double bar line.

FUGA AMILONGADA

Soprano Sax.

FERNANDO LERMAN

milonga allegro ♩ = 120

4

8

14

19

23

26

p *mf*

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31

The musical notation for measure 31 shows a treble clef with a key signature of three sharps (F#, C#, G#). The melody consists of eighth notes and quarter notes, ending with a double bar line.

35 

41 

46

50

p *mf* *f*

54 

58 

64

Musical notation for measures 64-67. Measure 64: Treble clef, key signature of one sharp (F#), common time. The melody starts with a quarter rest, followed by a quarter note G4 (with an accent), a quarter note A4 (with an accent), and a quarter note B4 (with an accent). Measure 65: Treble clef, key signature of one sharp (F#), common time. The melody starts with a quarter note B4 (with an accent), a quarter note A4 (with an accent), a quarter note G4 (with an accent), and a quarter note F#4 (with an accent). Measure 66: Treble clef, key signature of one sharp (F#), common time. The melody starts with a quarter note F#4 (with an accent), a quarter note G4 (with an accent), a quarter note A4 (with an accent), and a quarter note B4 (with an accent). Measure 67: Treble clef, key signature of one sharp (F#), common time. The melody starts with a quarter note B4 (with an accent), a quarter note A4 (with an accent), a quarter note G4 (with an accent), and a quarter note F#4 (with an accent). The piece ends with a double bar line.

FUGA AMILONGADA

Alto Sax.

FERNANDO LERMAN

milonga allegro $\text{♩} = 120$

6

11

16

21

24

28

p

p

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FUGA AMILONGADA

Tenor Sax.

FERNANDO LERMAN

milonga allegro ♩ = 120

8

11

15

19

24

28

33

mf

p

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FUGA AMILONGADA

Baritone Sax.

FERNANDO LERMAN

milonga allegro ♩ = 120

6

10

14

18

23

mp *mf*

27

31

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Fernando Lerman

CUATRO PRELUDIOS Y FUGAS PARA CUARTETO

PRELUDIO PARA LOS DOS OLIVERIOS



Cuarteto de Saxos

Soprano, Alto, Tenor y Baritono



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PRELUDIO PARA LOS DOS OLIVERIOS

FERNANDO LERMAN

The image shows a musical score for the song "The Rose Tree". It is written for four parts: Soprano, Alto, Tenor, and Bass. The key signature is one sharp (F#), and the time signature is 3/4. The score is divided into four measures. The Soprano part begins with a treble clef and a key signature of one sharp. The Alto part begins with a treble clef and a key signature of one sharp. The Tenor part begins with a bass clef and a key signature of one sharp. The Bass part begins with a bass clef and a key signature of one sharp. The lyrics "The Rose Tree" are written below the Soprano and Alto parts. The lyrics "The Rose Tree" are written below the Tenor and Bass parts. The score includes various musical notations such as notes, rests, and bar lines. There are also some performance markings like "3" and "3" above some notes, and "3" and "3" below some notes. The score is written in a standard musical notation style.

11

mf

mf

mf

mp

mf

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16

Measures 16-21 of the score. The music is in G major (one sharp). Measure 16 has a treble clef with a half note G4 and a bass clef with a half note G2. Measure 17 has a treble clef with a half note A4 and a bass clef with a half note A2. Measure 18 has a treble clef with a half note B4 and a bass clef with a half note B2. Measure 19 has a treble clef with a half note C5 and a bass clef with a half note C3. Measure 20 has a treble clef with a half note D5 and a bass clef with a half note D3. Measure 21 has a treble clef with a half note E5 and a bass clef with a half note E3. Dynamics include *mf* and *p*. The word *cantabile* is written above the staff in measure 17.

22

Measures 22-26 of the score. Measure 22 has a treble clef with a half note F#4 and a bass clef with a half note F#2. Measure 23 has a treble clef with a half note G4 and a bass clef with a half note G2. Measure 24 has a treble clef with a half note A4 and a bass clef with a half note A2. Measure 25 has a treble clef with a half note B4 and a bass clef with a half note B2. Measure 26 has a treble clef with a half note C5 and a bass clef with a half note C3. Dynamics include *f*, *mp*, and *p*. Trills are marked in measures 22, 23, and 24.

27

Measures 27-31 of the score. Measure 27 has a treble clef with a half note D5 and a bass clef with a half note D3. Measure 28 has a treble clef with a half note E5 and a bass clef with a half note E3. Measure 29 has a treble clef with a half note F#5 and a bass clef with a half note F#3. Measure 30 has a treble clef with a half note G5 and a bass clef with a half note G3. Measure 31 has a treble clef with a half note A5 and a bass clef with a half note A3. Dynamics include *mf*. Trills are marked in measures 27, 28, and 29.

32

System 32-37: This system contains six measures of music. The first measure (32) has a treble clef with a key signature of one sharp (F#) and a common time signature. The second measure (33) has a bass clef. The third measure (34) has a treble clef. The fourth measure (35) has a bass clef. The fifth measure (36) has a treble clef. The sixth measure (37) has a bass clef. The dynamics *mf* (mezzo-forte) are indicated at the end of measures 32, 34, 36, and 37. There are also triplets in measures 34 and 35.

38

dolce

System 38-43: This system contains six measures of music. The first measure (38) has a treble clef. The second measure (39) has a bass clef. The third measure (40) has a treble clef. The fourth measure (41) has a bass clef. The fifth measure (42) has a treble clef. The sixth measure (43) has a bass clef. The dynamics *f* (forte) and *dolce* (dolce) are indicated at the beginning of measures 39, 40, 41, and 42. The dynamics *mp* (mezzo-piano) are indicated at the end of measures 40, 41, 42, and 43. There are also triplets in measures 39, 40, 41, and 42.

44

System 44-49: This system contains six measures of music. The first measure (44) has a treble clef. The second measure (45) has a bass clef. The third measure (46) has a treble clef. The fourth measure (47) has a bass clef. The fifth measure (48) has a treble clef. The sixth measure (49) has a bass clef. The dynamics *mf* (mezzo-forte) are indicated at the beginning of measures 44, 45, 46, and 47. The dynamics *mp* (mezzo-piano) are indicated at the end of measures 45, 46, 47, and 48. The dynamics *pp* (pianissimo) are indicated at the end of measures 48 and 49. There are also triplets in measures 45, 46, 47, and 48.

sobre el modo de trasposición limitada tono y medio - semi tono

PRELUDIO PARA LOS DOS OLIVERIOS

Soprano Sax.

FERNANDO LERMAN

tango lento ♩ = 72

4

mp

9

mf

16

6

f

mp

27

mf

33

mf

38

dolce

f

mp

44

mf

mp

pp

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sobre el modo de trasposición limitada tono y medio - semi tono

PRELUDIO PARA LOS DOS OLIVERIOS

Alto Sax.

FERNANDO LERMAN

tango lento $\text{♩} = 72$

5

10

17

22

26

32

mp

mf

mp

mf

mp

f

p

mf

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Fernando Lerman - Preludio para los dos Oliverios (Alto Sax.) - 2

37 *mf* *f* *dolce*

Musical notation for measures 37-39. Measure 37 starts with a treble clef and a key signature of three sharps (F#, C#, G#). It contains a quarter rest followed by a half note G4. Measure 38 has a half note F#4, a quarter note E4, and a quarter note D4. Measure 39 has a half note C#4, a quarter note B3, and a quarter note A3. Dynamics include *mf* at the start, a crescendo line, and *f* at the end. The word *dolce* is written above the final measure.

40 *mp*

Musical notation for measures 40-42. Measure 40 has a quarter note G#4, a quarter note F#4, and a quarter note E4. Measure 41 has a quarter note D4, a quarter note C#4, and a quarter note B3. Measure 42 has a quarter note A3, a quarter note G3, and a quarter note F#3. Dynamics include *mp* at the start and a decrescendo line.

45 *mf* *mp* *pp*

Musical notation for measures 45-47. Measure 45 has a quarter note G#4, a quarter note F#4, and a quarter note E4. Measure 46 has a quarter note D4, a quarter note C#4, and a quarter note B3. Measure 47 has a quarter note A3, a quarter note G3, and a quarter note F#3. Dynamics include *mf* at the start, a decrescendo line, *mp* in the middle, another decrescendo line, and *pp* at the end.

sobre el modo de trasposición limitada tono y medio - semi tono

PRELUDIO PARA LOS DOS OLIVERIOS

Tenor Sax.

FERNANDO LERMAN

tango lento ♩ = 72

4

pp

10

mf *mp*

16

mf *p*

22

f *p* 3 3

28

mf

35

mf *f* *dolce*

40

mp *mf* *mp* 3 *pp*

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sobre el modo de trasposición limitada tono y medio - semi tono

PRELUDIO PARA LOS DOS OLIVERIOS

Baritone Sax.

FERNANDO LERMAN

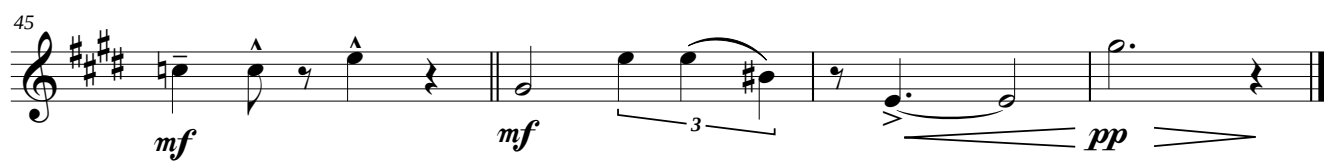
tango lento $\text{♩} = 72$

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Fernando Lerman - Preludio para los dos Oliverios (Baritone Sax.) - 2





Fernando Lerman

CUATRO PRELUDIOS Y FUGAS PARA CUARTETO

FUGA PARA LOS DOS OLIVERIOS



Cuarteto de Saxos

Soprano, Alto, Tenor y Baritono



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Sobre el modo de trasposición limitada semitono - tono

FUGA PARA LOS DOS OLIVERIOS

Score

FERNANDO LERMAN

$\text{♩} = 100$
Marcato

Soprano Sax

Alto Sax

Tenor Sax

Baritono Sax

5

9

f
sfz *mf*
sfz
sfz *mf*
sfz *f*
sfz *mf*
p
p
p

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14

dolce *p* *f*

18

sfz *p* *mf* *mp*

22

mf *f*

26

Measures 26-29. Dynamics: *f*, *ff*, *mf*.

30

Measures 30-33. Dynamics: *f*, *pp*, *p*.

34

Measures 34-37. Dynamics: *mf*, *sfz*, *f*.

38

sfz f

sfz mf

sfz mf

sfz

42

f

ff

ff

ff

46

sfz pp

sfz pp

sfz pp

sfz p

Sobre el modo de trasposición limitada semitono - tono

FUGA PARA LOS DOS OLIVERIOS

Soprano Sax

FERNANDO LERMAN

$\text{♩} = 100$
Marcato

7 *sfz* *f* *sfz* *mf* *sfz*

14 *dolce* *p* *f*

18 *sfz* *p*

24 *mf* *f*

28 *ff* *mf* *f*

32 *pp*

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Sobre el modo de trasposición limitada semitono - tono

FUGA PARA LOS DOS OLIVERIOS

Alto Sax

FERNANDO LERMAN

$\text{♩} = 100$
Marcato

4

8

14

18

22

27

f *sfz* *mf* *p* *dolce* *f* *sfz* *mf* *mp* *f* *ff* *mf*

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pp

Sobre el modo de trasposición limitada semitono - tono

FUGA PARA LOS DOS OLIVERIOS

Tenor Sax

FERNANDO LERMAN

$\text{♩} = 100$
Marcato

5 *mf* *sfz*

11 *mf* *p* *dolce* *p*

15 *f* *sfz* *f*

19 *mp*

23 *mf*

27 *f* *ff* *mf*

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31



pp

Musical staff 31-34: Treble clef, key of B-flat major. Measures 31-34 feature a repeating eighth-note pattern: B-flat, A, G, F, E, D, C, B-flat. The dynamics are marked *pp* (pianissimo).

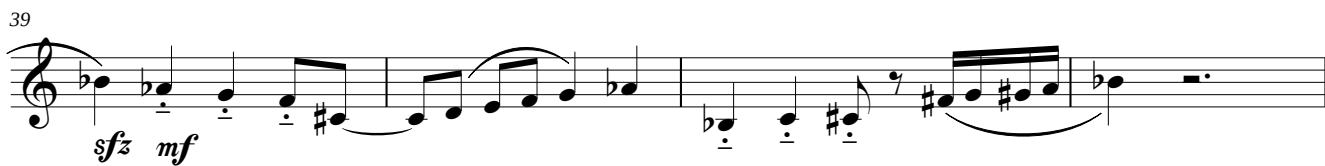
35



mf *f*

Musical staff 35-38: Treble clef, key of B-flat major. Measures 35-38 feature a melodic line with a triplet in measure 36. The dynamics are marked *mf* (mezzo-forte) and *f* (forte).

39



sfz *mf*

Musical staff 39-42: Treble clef, key of B-flat major. Measures 39-42 feature a melodic line with a triplet in measure 40. The dynamics are marked *sfz* (sforzando) and *mf* (mezzo-forte).

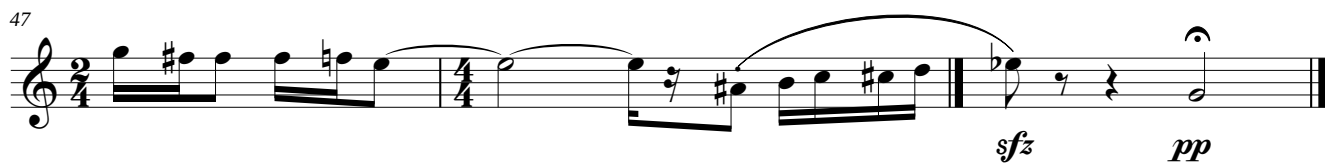
43



ff

Musical staff 43-46: Treble clef, key of B-flat major. Measures 43-46 feature a melodic line with a triplet in measure 44. The dynamics are marked *ff* (fortissimo).

47



sfz *pp*

Musical staff 47-50: Treble clef, key of B-flat major. Measures 47-50 feature a melodic line with a triplet in measure 48. The dynamics are marked *sfz* (sforzando) and *pp* (pianissimo).

Sobre el modo de trasposición limitada semitono - tono

FUGA PARA LOS DOS OLIVERIOS

Baritono Sax

FERNANDO LERMAN

$\text{♩} = 100$ Marcato

7

11

15

19

24

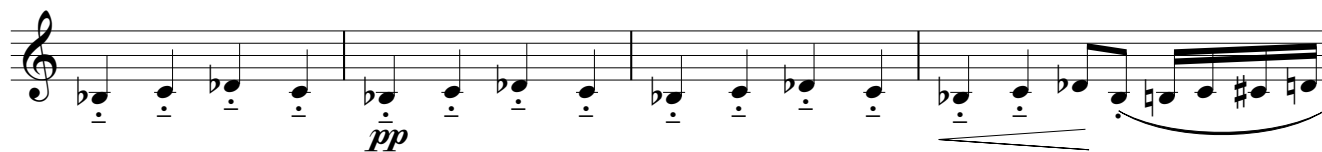
28

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32



36



41



45





Fernando Lerman

CUATRO PRELUDIOS Y FUGAS PARA CUARTETO

PRELUDIO CHAYERO



Cuarteto de Saxos

Soprano, Alto, Tenor y Baritono



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PRELUDIO CHAYERO

Score

FERNANDO LERMAN

muy aereo ♩ = 66

Soprano Sax.

Alto Sax.

Tenor Sax.

Baritone Sax.

4

8

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12

System 12-15: This system contains measures 12 through 15. It features four staves. The top staff has a whole rest in measure 12, followed by eighth-note patterns in measures 13 and 14, and a half note in measure 15. The second staff has eighth-note patterns in measures 12 and 13, a whole rest in measure 14, and eighth-note patterns in measure 15. The third and fourth staves provide a harmonic accompaniment with quarter and eighth notes across all measures.

16

System 16-20: This system contains measures 16 through 20. The top staff begins with a sixteenth-note pattern in measure 16, followed by quarter notes in measures 17 and 18, and eighth notes in measures 19 and 20. The second staff has a whole rest in measure 16, followed by quarter notes in measures 17 and 18, eighth-note patterns in measure 19, and a whole rest in measure 20. The third and fourth staves continue the accompaniment with various note values.

21

System 21-25: This system contains measures 21 through 25. The top staff has eighth notes in measures 21 and 22, followed by eighth-note patterns in measures 23 and 24, and a whole rest in measure 25. The second staff has eighth-note patterns in measures 21 and 22, a whole rest in measure 23, and eighth notes in measures 24 and 25. The third and fourth staves provide a consistent accompaniment throughout the system.

26

p

29

mf *cresc.* *f*

33

38

System 38-42: This system contains five measures of music. The first measure (38) has a whole rest in the treble and a half note in the bass. Measures 39-42 feature a complex texture with multiple sixteenth-note patterns in the treble and eighth-note patterns in the bass. The key signature is B-flat major (two flats).

43

System 43-46: This system contains four measures. Measures 43-44 feature rapid sixteenth-note runs in the treble, while the bass plays a steady eighth-note accompaniment. Measures 45-46 show a transition with sustained notes in the treble and a more active bass line. The key signature remains B-flat major.

47

System 47-51: This system contains five measures. Measures 47-48 are marked with a forte (*f*) dynamic and feature sixteenth-note runs in the treble. Measures 49-51 continue with similar textures, including sustained notes in the treble and active bass lines. The key signature is B-flat major.

52

57

61

ff *pp* *ff* *p* *ff* *pp* *ff* *pp* *ff* *mp* *p* *pp*

PRELUDIO CHAYERO

Soprano Sax.

FERNANDO LERMAN

muy aereo ♩. = 66

6

10

16

20

25

30

cresc.

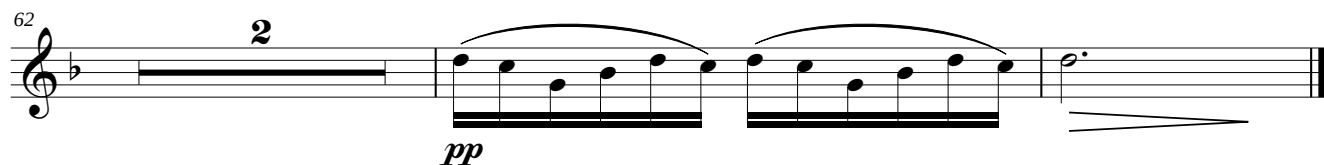
f

mf

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PRELUDIO CHAYERO

Alto Sax.

FERNANDO LERMAN

muy aereo $\text{♩} = 66$

5

8

12

17

21

26

mf

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Fernando Lerman - Preludio Chayero (Alto Sax.) - 2

30 *cresc.* *f*

35

41

45

51

56

61 *ff* *p* *pp*

The musical score is written for Alto Saxophone in treble clef with a key signature of one sharp (F#). It consists of seven staves of music, each containing measures 30 through 61. The notation includes eighth and sixteenth notes, rests, and various dynamic markings. A crescendo line is present in measures 30-31, leading to a forte (f) dynamic. A slur is used over a sixteenth-note pattern in measures 41-42 and 51-52. The score concludes with a fortissimo (ff) dynamic in measure 61, followed by a piano (p) dynamic and then a pianissimo (pp) dynamic in measure 62, ending with a double bar line.

PRELUDIO CHAYERO

Tenor Sax.

FERNANDO LERMAN

muy aereo $\text{♩} = 66$



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Fernando Lerman - Preludio Chayero (Tenor Sax.) - 2



PRELUDIO CHAYERO

Baritone Sax.

FERNANDO LERMAN

muy aereo ♩. = 66

6

13

20

28

34

41

mf

cresc.

f

p

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Fernando Lerman - Preludio Chayero (Baritone Sax.) - 2





Fernando Lerman

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FUGA CHAYERA



Cuarteto de Saxos

Soprano, Alto, Tenor y Baritono



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FUGA CHAYERA

Score

FERNANDO LERMAN

gracioso ♩. = 86

Soprano Sax.

Alto Sax.

Tenor Sax.

Baritone Sax.

5

9

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13

This system contains measures 13 through 16. It features four staves: a vocal line and three piano accompaniment staves. The vocal line begins with a half rest in measure 13, followed by eighth notes in measures 14 and 15, and a half note in measure 16. The piano accompaniment includes a variety of rhythmic patterns, such as eighth-note runs, quarter notes, and sixteenth-note chords, with some notes marked with accents.

17

This system contains measures 17 through 20. The vocal line has half rests in measures 17, 18, and 19, and a quarter note in measure 20. The piano accompaniment continues with complex rhythmic textures, including sixteenth-note passages and chords, with accents placed on specific notes.

21

This system contains measures 21 through 24. The vocal line has half rests in measures 21, 22, and 23, and a quarter note in measure 24. The piano accompaniment features a steady eighth-note bass line and more active upper parts, including a sixteenth-note run in measure 24. Accents are used throughout the piano part.

25

Measures 25-28 of the musical score. The system consists of four staves. The top staff (treble clef) features a melodic line with eighth and sixteenth notes, including a triplet in measure 26. The second staff (treble clef) provides a harmonic accompaniment with eighth notes. The third staff (treble clef) continues the accompaniment with eighth notes. The bottom staff (bass clef) provides a steady bass line with eighth notes. Dynamic markings include accents (>) and a mezzo-forte (mf) marking at the end of measure 28.

29

Measures 29-32 of the musical score. The system consists of four staves. The top staff (treble clef) has a melodic line with a triplet in measure 30. The second staff (treble clef) has a melodic line with a triplet in measure 30. The third staff (treble clef) has a melodic line with a triplet in measure 30. The bottom staff (bass clef) has a melodic line with a triplet in measure 30. Dynamic markings include piano (p), forte (f), and mezzo-forte (mf).

33

Measures 33-36 of the musical score. The system consists of four staves. The top staff (treble clef) has a melodic line with eighth notes. The second staff (treble clef) has a melodic line with eighth notes. The third staff (treble clef) has a melodic line with eighth notes. The bottom staff (bass clef) has a melodic line with eighth notes. Dynamic markings include piano (p) and forte (f).

37

mp

mf

mf

This system contains measures 37 through 40. It features four staves. The first staff begins with a melodic line marked *mp*. The second staff has a melodic line that starts with a *mf* dynamic. The third and fourth staves provide harmonic support with various rhythmic patterns and dynamics, including *mf* markings.

41

mf

This system contains measures 41 through 44. The first staff has a melodic line marked *mf*. The second staff continues the melodic development. The third and fourth staves provide harmonic support with various rhythmic patterns and dynamics.

45

This system contains measures 45 through 48. The first staff has a melodic line. The second staff has a melodic line. The third and fourth staves provide harmonic support with various rhythmic patterns and dynamics.

49

mf

53

p

f

57

f

f

f

f

62

62

mf

This system contains measures 62 through 66. It features four staves. The first staff has whole rests for measures 62-65 and a half note with a grace note in measure 66. The second staff has a half note in measure 62, followed by eighth-note patterns in measures 63-65, and a half note in measure 66. The third staff begins with a forte (*f*) dynamic and contains a continuous eighth-note melody. The fourth staff has a mezzo-forte (*mf*) dynamic and features a bass line with eighth notes and some rests.

67

67

f

This system contains measures 67 through 71. The first staff has a half note in measure 67, followed by eighth-note patterns in measures 68-70, and a half note in measure 71. The second staff has a half note in measure 67, followed by eighth-note patterns in measures 68-70, and a half note in measure 71. The third staff has a half note in measure 67, followed by eighth-note patterns in measures 68-70, and a half note in measure 71. The fourth staff has a half note in measure 67, followed by eighth-note patterns in measures 68-70, and a half note in measure 71. A forte (*f*) dynamic is indicated in measure 71.

72

72

mp

This system contains measures 72 through 76. The first staff has a half note in measure 72, followed by eighth-note patterns in measures 73-75, and a half note in measure 76. The second staff has a half note in measure 72, followed by eighth-note patterns in measures 73-75, and a half note in measure 76. The third staff has a half note in measure 72, followed by eighth-note patterns in measures 73-75, and a half note in measure 76. The fourth staff has a half note in measure 72, followed by eighth-note patterns in measures 73-75, and a half note in measure 76. A mezzo-piano (*mp*) dynamic is indicated in measure 72.

77

p
f
p
mf

81

mf
mf
mf
mf

85

f
f
f
f

2' 04"

FUGA CHAYERA

Soprano Sax.

FERNANDO LERMAN

gracioso $\text{♩} = 86$

6

12

24

30

36

42

p

mp

mf

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FUGA CHAYERA

Alto Sax.

FERNANDO LERMAN

gracioso $\text{♩} = 86$

4

8

14

20

26

32

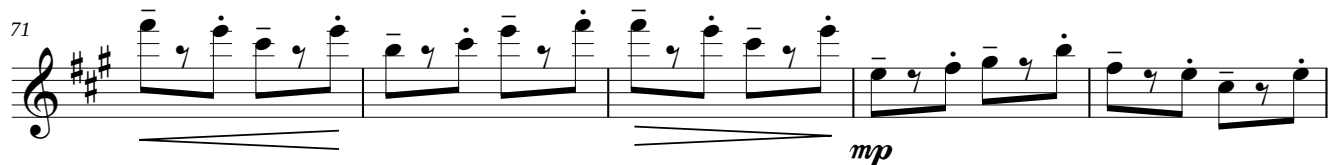
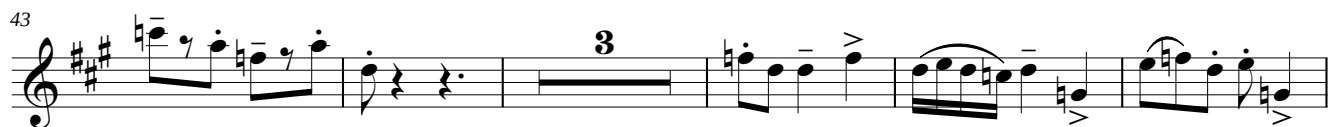
37

f *p* *mf*

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FUGA CHAYERA

Tenor Sax.

FERNANDO LERMAN

gracioso $\text{♩} = 86$

10

15

22

29

p

35

f

40

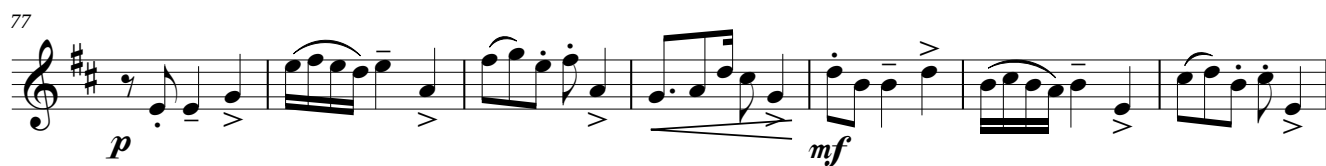
5

50

f

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FUGA CHAYERA

Baritone Sax.

FERNANDO LERMAN

gracioso $\text{♩} = 86$

14

18

24

30

36

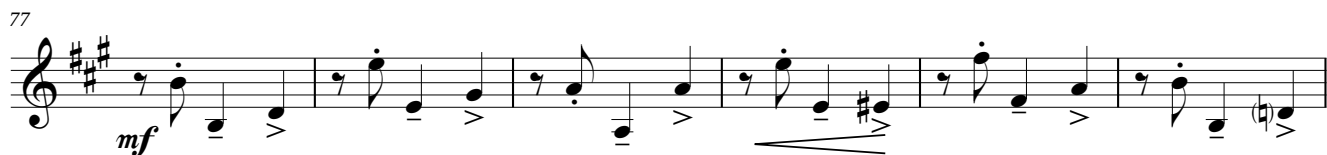
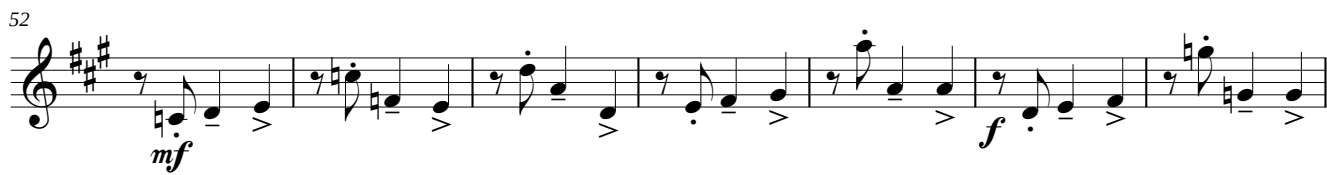
42

46

3

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Fernando Lerman

CUATRO PRELUDIOS Y FUGAS PARA CUARTETO

PRELUDIO CIUDADANO



Cuarteto de Saxos

Soprano, Alto, Tenor y Baritono



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Antigona Furiosa de Griselda Gambaro

PRELUDIO CIUDADANO

Score

FERNANDO LERMAN

Soprano Sax.

Alto Sax.

Tenor Sax.

Baritone Sax.

6

11

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15

f

fp

f

f

20

simile

fp

fp

fp

mp

27

p

mp

p

mp

p

mp

33

Measures 33-38 of the score. The music is in 3/4 time and B-flat major. Measures 33-34 are marked *mf*. Measures 35-36 are marked *ff*. Measures 37-38 are marked *mf* and *dolce*. The score features a piano part with a steady eighth-note accompaniment and a violin part with a melodic line. The piano part has a *mf* dynamic throughout, while the violin part has a *ff* dynamic in measures 35-36 and a *mf* dynamic in measures 37-38.

39

Measures 39-43 of the score. Measures 39-40 are marked *pp*. Measures 41-43 are marked *mp*. The piano part continues with its eighth-note accompaniment, while the violin part plays a melodic line with a triplet in measure 41. The piano part has a *pp* dynamic in measures 39-40 and a *mp* dynamic in measures 41-43. The violin part has a *mp* dynamic throughout.

44

Measures 44-48 of the score. Measures 44-45 are marked *pp*. Measures 46-48 are marked *mp*. The piano part continues with its eighth-note accompaniment, while the violin part plays a melodic line with a triplet in measure 44. The piano part has a *pp* dynamic in measures 44-45 and a *mp* dynamic in measures 46-48. The violin part has a *mp* dynamic throughout.

49

54

dolce

mp

mf

dolce

mp

mf

dolce

mp

mf

dolce

mp

mf

60

marcato

f

marcato

f

marcato

f

marcato

f

p

p

p

p

64

64

mf *ff* *mf* *ff* *mf* *ff* *mf*

70

70

f *f* *f* *f* *f* *f* *f*

76

Rallentando

76

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

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Antígona Furiosa de Griselda Gambaro

PRELUDIO CIUDADANO

Soprano Sax.

FERNANDO LERMAN

6

3

10

3

3

14

19

f *fp* *simile*

26

p *mp*

32

mf *ff*

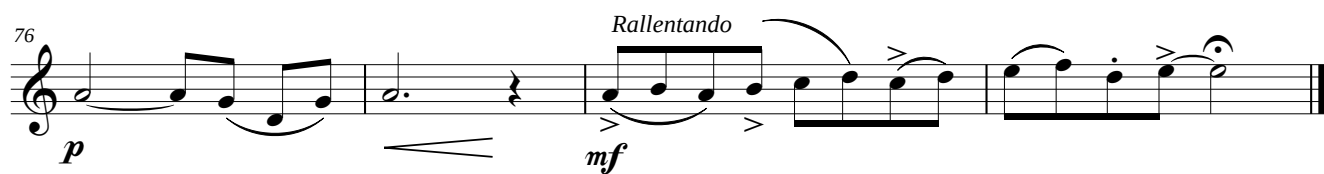
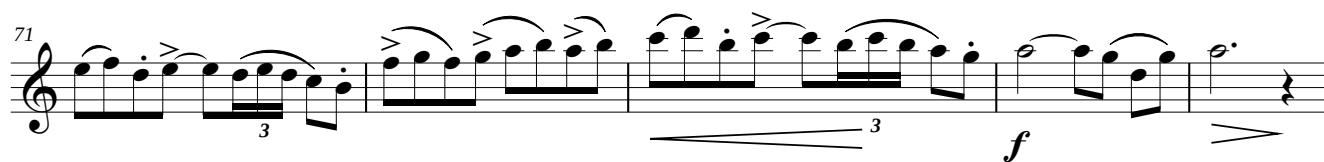
37

mf *pp* *mp* *dolce* 3

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Antígona Furiosa de Griselda Gambaro

PRELUDIO CIUDADANO

Alto Sax.

FERNANDO LERMAN

8

12

17

24

30

35

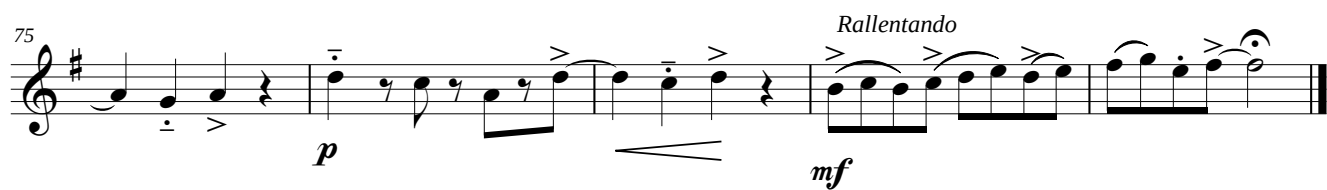
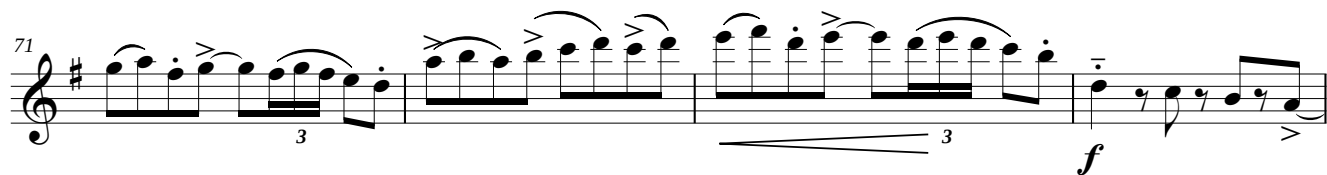
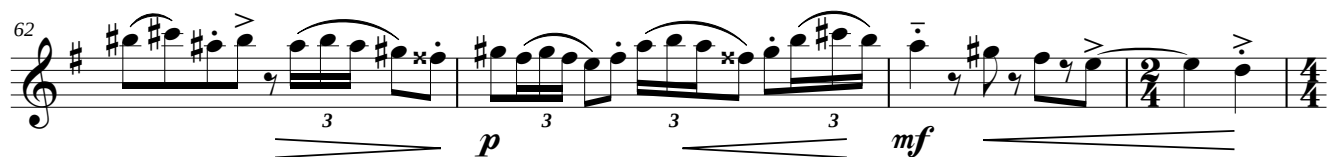
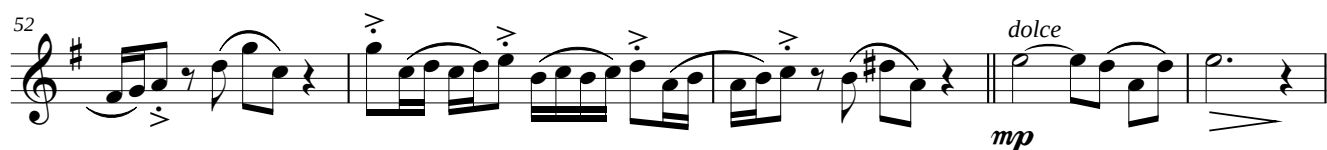
f *fp* *p* *mp* *mf* *ff* *dolce* *pp*

simile

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Antígona Furiosa de Griselda Gambaro

PRELUDIO CIUDADANO

Tenor Sax.

FERNANDO LERMAN

6

12

16

21

29

34

f

fp

p

mp

mf

ff

mf

pp

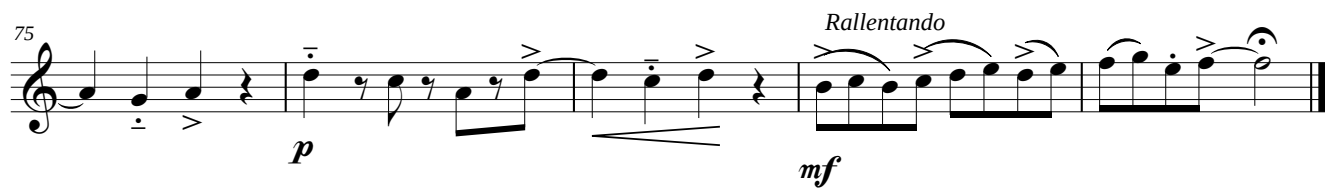
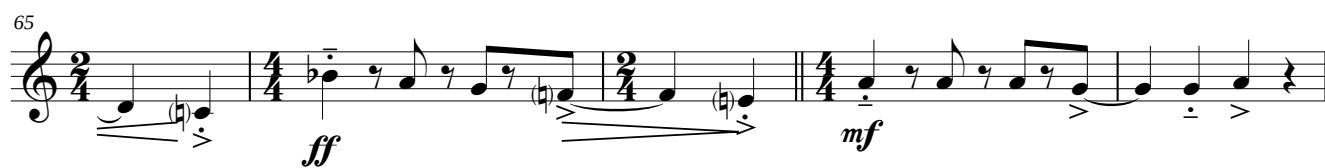
simile

dolce

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Escrito con el material compuesto para
Antígona Furiosa de Griselda Gambaro

PRELUDIO CIUDADANO

Baritone Sax.

FERNANDO LERMAN

6

12

18 *f* *mp* *simile*

24 *p*

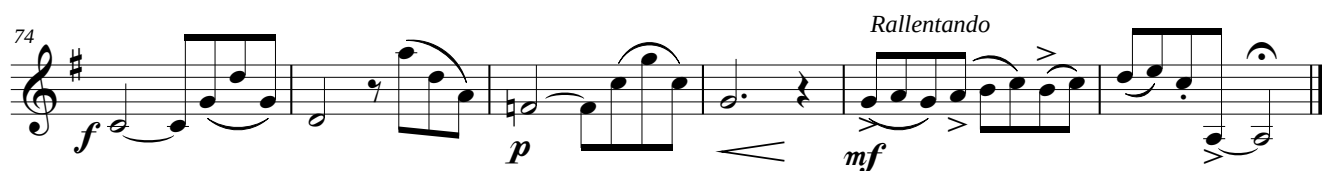
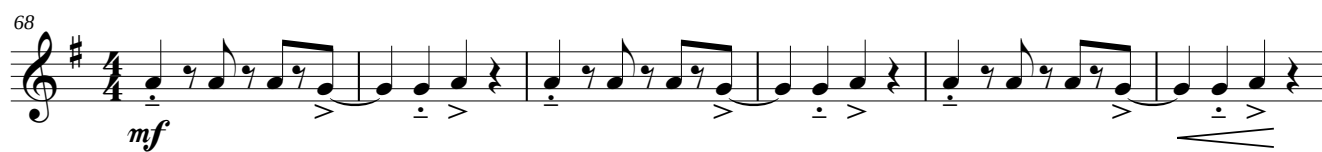
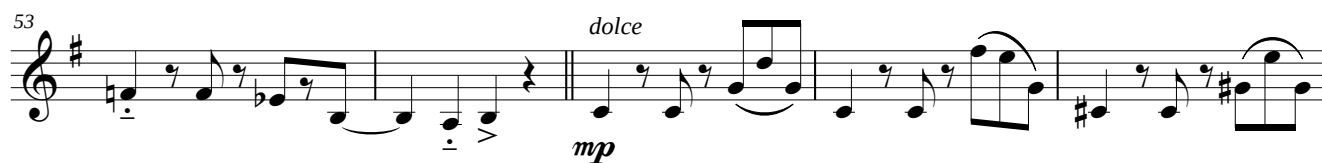
30 *mp* *mf*

35 *ff* *mf* *pp* *dolce*

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Fernando Lerman

CUATRO PRELUDIOS Y FUGAS PARA CUARTETO

FUGA CIUDADANA



Cuarteto de Saxos

Soprano, Alto, Tenor y Baritono



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FUGA CIUDADANA

Score

FERNANDO LERMAN

Allegro (M.M. ♩ = c. 132)

Soprano Sax. Alto Sax. Tenor Sax. Baritone Sax.

6

11

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16

Measures 16-20 of the score. The key signature changes from one flat to two sharps (D major) at measure 17. The score is written for four staves. Measures 16-17 are marked *f* (forte). Measures 18-20 are marked *mf* (mezzo-forte). The music features complex rhythmic patterns with many beamed sixteenth and thirty-second notes, and various rests.

21

Measures 21-25 of the score. The key signature remains two sharps (D major). The score is written for four staves. Measures 21-23 are marked *mp* (mezzo-piano). Measures 24-25 are marked *mp*. The music continues with complex rhythmic patterns and rests.

26

Measures 26-30 of the score. The key signature remains two sharps (D major). The score is written for four staves. Measures 26-27 are marked *f* (forte). Measures 28-30 are marked *f*. The music continues with complex rhythmic patterns and rests.

31

ff

ff

ff

ff

36

mf

mp

mf

mp

mf

mp

mf

mp

41

mp

mp

f

mf

mf

46



46

mf

mf

This system contains measures 46 to 50. It features four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has five flats. Measures 46-47 show active eighth-note patterns in the upper staves. Measures 48-50 show a more sustained texture with some eighth-note movement in the lower staves. Dynamic markings *mf* are present in measures 47 and 48.

51



51

ff

ff

f

ff

This system contains measures 51 to 55. Measures 51-52 are mostly rests in the upper staves. Measures 53-55 show a significant increase in intensity with *ff* (fortissimo) markings in measures 53, 54, and 55. The lower staves continue with active eighth-note patterns. A *f* (forte) marking is also present in measure 51 of the bottom staff.

56



56

mf

mf

mf

f

p

p

mf

f

This system contains measures 56 to 60. Measures 56-57 show a return to a moderate intensity with *mf* markings. Measures 58-60 show a dynamic shift, with *p* (piano) markings in measures 58 and 59, and a *f* marking in measure 60 of the bottom staff. The texture remains complex with active eighth-note patterns in the lower staves.

61

mf *f* *mf* *f* *mf* *f*

66

mp *mp* *mp* *mp* *ff* *ff* *ff* *ff* *mf* *mf* *mf* *mf* *rallentando molto*

Moderato (♩ = c. 80)

70

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

FUGA CIUDADANA

Soprano Sax.

FERNANDO LERMAN

Allegro (M.M. ♩ = c. 132)

7

12 *f*

17 *mf*

22 *mp* *f*

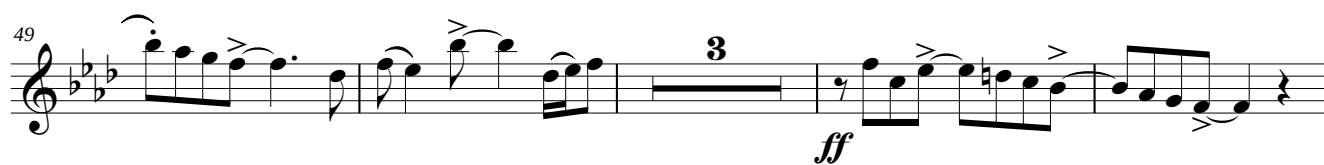
27 3

34 *ff* *mf* *mp*

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FUGA CIUDADANA

Alto Sax.

FERNANDO LERMAN

Allegro (M.M. ♩ = c. 132)

8

15

22

28

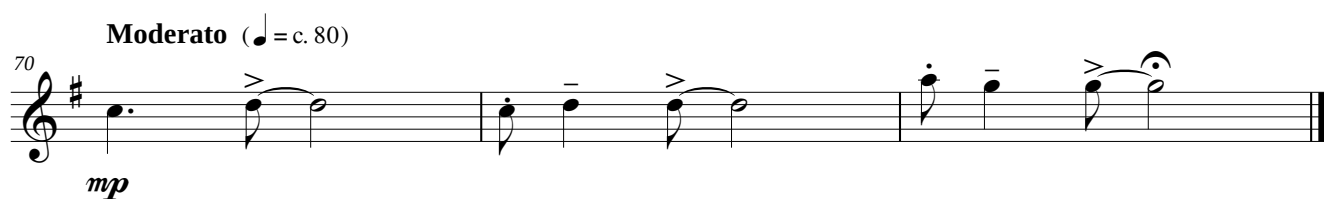
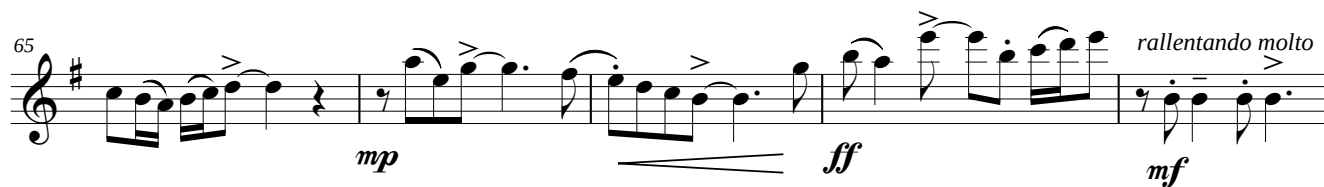
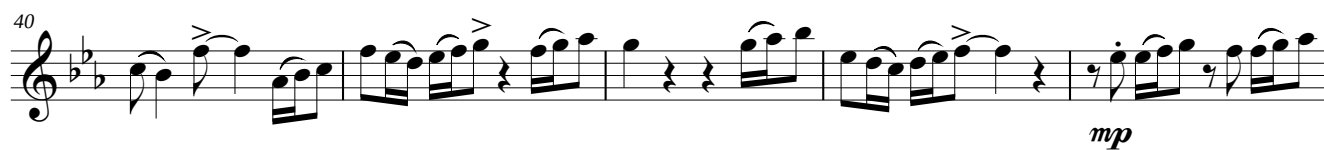
35

f *mf* *f* *ff* *mf* *mp*

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FUGA CIUDADANA

Baritone Sax.

FERNANDO LERMAN

Allegro (M.M. ♩ = c. 132)

10

14

f *mf*

19

mp

26

f

31

ff

35

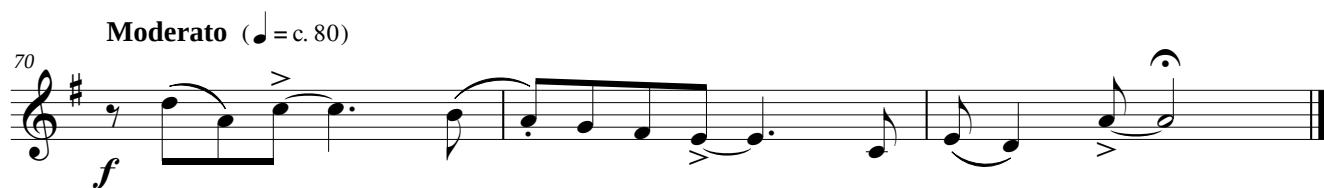
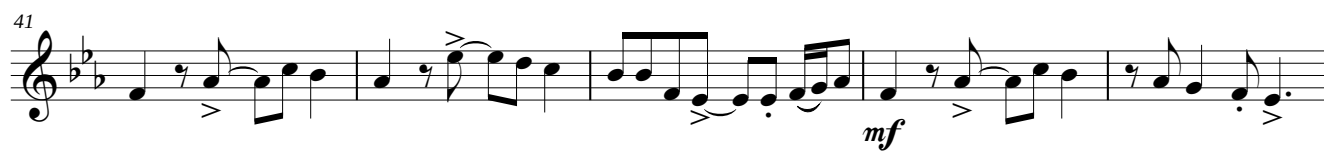
mf *mp*

3

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FUGA CIUDADANA

Tenor Sax.

FERNANDO LERMAN

Allegro (M.M. ♩ = c. 132)



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