

# STRAY

(2010)

FOR  
**ALTO SAXOPHONE AND  
PIANO**

**Steven M. Weimer**

## **Performance Notes**

-The beginning of the first movement requires the saxophonist to depress right-hand keys to create a muted effect on the instrument. This will naturally detune such pitches. The performer should also use side fingerings where possible in this section. Thus, side D and 'biss' B-flat is preferred (see fingering chart on the next page). While the performer should aim to be near  $\frac{1}{4}$  tone flat, the 'shelled' timbre is of greater importance than the exact intonation of these pitches.

-The top of page three (four before reh. 'B') requires the saxophonist to utilize a multiphonic glissando. The fingering calls for a low D, with the left-hand B-flat key depressed (see next page). To play such a gliss, begin by fingering a low D. In adding the left-hand B-flat key, continue to 'sound' the low D. Next, increase the airflow and lift the embouchure in the same manner used to produce altissimo pitches. The resultant sound is an upward multiphonic smear that arrives on a high B-flat (which is the fourth partial of low B-flat). While higher notes are possible on this fingering, the high B-flat speaks naturally and is relatively easy to produce. It may be helpful to experiment with alternate fingerings to create a smooth glissando.

-Square fermatas should be half the duration of round fermatas.

 = A slight pause for a breath or cadence.

-Most non-metered ('X') sections have an approximate duration listed above the passage. Non-metered sections that do not have a duration listed are open to greater rubato, although a metronome marking will be provided to suggest proper pace.

-In non-metered ('X') sections, accidentals apply only to the note they immediately precede, unless the same pitch is repeated. The only exception to this rule is marked in the score at the beginning of mvmt II (Saxophone) and at reh. C of mvmt II (Piano). In metered sections, accidentals carry through the measure as they normally would.

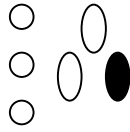
-The score is transposed.

-Duration is approximately fifteen minutes.

-This work originated in late 2009 and was completed in the spring of 2010. It was written for Sean Patayanikorn and Andres Carrizo. The work is dedicated to the thirty-six Chicago Public School children who lost their lives to gun violence during the 2008-2009 school year. That number is the highest youth homicide rate in the United States.

## Pertinent Saxophone Fingerings

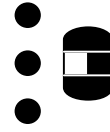
Side D  
(with RH depressed)



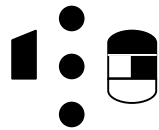
'Biss' B-flat  
(with RH depressed)



Multiphonic B-flat



Long C-Sharp



Long C



# Stray

I

Steven M. Weimer

Alto Sax. Shelled ♩ = 72-76

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

\* -- (Side Fingerings with RH 4-5-6 depressed) -----

Piano

A. Sx.

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

(ord.) (ord.)

A. Sx.

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

*f* *ff*

A. Sx.

*mf* *ff* *sfz*

*ff*

3 4 4

tr (♯)

**A**

**5**  
**4**

**3**  
**4**

A. Sx. *ff* *f* *sfz*

Pno. *ff* *fff* *f*

*loco*

**5**  
**4**

**4**  
**4**

A. Sx. *ff* *f* *sfz*

Pno. *ff* *fff* *f*

*loco*

**5**  
**4**

**2**  
**4**

**4**  
**4**

A. Sx. *ff* *f* *ff*

Pno. *ff* *fff* *ff*

*loco*

7 3 4 3  
4 4 4 4

A. Sx. *mf* *ff* *fp* *Multiphonic Gliss. \**

Pno. *mf* *f* *ff* *f*

2 4 3  
4 4 4 B 4

A. Sx. *mp* *mf* *mp* *Slower* ♩ = 60

Pno. *mp* *p* *mp* *7*

\* *8vb (mp)*

4 3 4 4 3  
4 4 4 4 4

A. Sx. *f* *sfz* *ff* *mf* *p* *8-10"* *X* ♩ = 72-76 *Freely* *Faster* ♩ = 108-114

Pno. *mf* *mp* *mp* *Legato, Ped. ad libitum*

*loco* *8vb loco* *8vb loco* *(release note)*

(\* See Performance Notes)

14-18"

A. Sx.  $X \text{ } \bullet = 72-76$   $4 \text{ } \bullet = 108-114$

*f*  $\text{ }^3$  *fff* *f* *fff* *p* *mp*

(release) *mp*  $8^{vb}$  loco

7-9"

A. Sx.  $X \text{ } \bullet = 72-76$   $4 \text{ } \bullet = 108-114$

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

(release) *mp*  $8^{vb}$  loco  $8^{vb}$  loco  $8^{vb}$  loco

18-22"

A. Sx.  $X \text{ } \bullet = 72-76$

*pp* *p*  $\text{ }^{15}$  *mf* *p* (no sustain) *mp*

(release) *mf* *mp*

2 4 5  
4 ♩ = 88-96 4 4 C

A. Sx. *pp* *mp* *mf*<sup>3</sup> *mp*

Pno. *mf* *mp*

Leo.

4 4  
Slower ♩ = 72-76

A. Sx. *mf* *mp* *mf* *f*

Pno. *mf* *mp*

Leo.

A. Sx. *mf*

Pno. *mf* *f*

6 3



**X** (♩ = 72-76)

A. Sx. *ff* (release note)

Pno. *f* *ff* *mf* *mp* *f*

(\*) *Leg.* \* *mf* *Leg.* \*

A. Sx. ♩ = 88-96

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

Pno. *Legato, Ped. ad libitum*

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

*8vb* *loco* *8vb* *loco* *8vb* *loco* *8vb*

A. Sx. *mf* *mp* *f*

Pno. *ff* *mp* *mf*

*(8vb)* *loco* *8vb* *loco*

A. Sx. **4**  
**4**

**3**  
**4**

**D**

Pno.

This system contains the first system of music. The saxophone part (A. Sx.) has a treble clef and contains a melodic line with dynamic markings of *ff*, *fff*, and *f*. A box labeled 'D' is placed above the saxophone staff. The piano part (Pno.) has a grand staff with treble and bass clefs. It includes dynamic markings of *f*, *ff*, *fff*, and *ff*. Fingerings are indicated by numbers 1-5. Performance instructions include *loco* and *8va*. A dashed line with *8vb* is at the bottom.

A. Sx. **5**  
**8**

**3**  
**8**

**2**  
**4**

**3**  
**4**

**4**  
**4**

Pno.

This system contains the second system of music. The saxophone part (A. Sx.) has a treble clef and contains a melodic line with dynamic markings of *ff*, *fff*, and *f*. The piano part (Pno.) has a grand staff with treble and bass clefs. It includes dynamic markings of *f*, *fff*, and *ff*. Fingerings are indicated by numbers 1-5. Performance instructions include *loco* and *8va*. A dashed line with *8vb* is at the bottom.

A. Sx. **3**  
**4**

Pno.

This system contains the third system of music. The saxophone part (A. Sx.) has a treble clef and contains a melodic line with dynamic markings of *ff*, *f*, *ff*, *fff*, and *f*. A triplet of eighth notes is marked with a '3'. The piano part (Pno.) has a grand staff with treble and bass clefs. It includes dynamic markings of *f* and *ff*. Fingerings are indicated by numbers 1-5. Performance instructions include *loco* and *8va*. A dashed line with *8vb* is at the bottom.

A. Sx. **4**  
**4**

Pno.

*ff* *5* *loco* *5* *ff* *f* *fff* *ff*

*5* *loco* *8<sup>ub</sup>*

A. Sx. **3** **2** **3**

**8** **4** **4**

Pno.

*f* *ff* *fp* *f* *ff*

*loco*

A. Sx. **4** **2** **10-12"** **2**

**4** **4** **X** **4**

*ff* *fff* *mf* *pp* <

*loco* *fff* *mf* *ff*

*8<sup>ub</sup>* *Lo.*

4 E  
4 Very Slow ♩ = 52

A. Sx. *mp* *mf*  
Legato, Ped. with Chord

Pno. *mp*

A. Sx. *mp* *mf* *f*

Pno. *mf* *f*

A. Sx. *ff* *mf* *ff* *Sva*

Pno. *ff* *fff*

# II

35-40"

Shaking Violently ♩ = 132

A Sax.

The saxophone score consists of seven staves. The first three staves feature a rhythmic pattern of eighth notes with accents, starting with a dynamic of *f* and ending with *ff*. The fourth and fifth staves contain a melodic line with a 7-measure and a 13-measure slur, starting with *ff* and ending with *f*. The sixth and seventh staves continue the melodic line with dynamics ranging from *f* to *fff*, including a 7-measure slur and a 'timbral trill' marked with a '4'.

35-40"

(Repeat indefinitely until Sax fermata before continuing)

Pno.

The piano accompaniment is written in bass clef with a tempo of ♩ = 88. It features a series of chords and rhythmic patterns. Above the staff, there are markings for '4 Bell Tones' and various rhythmic values: 4, 3, 4, 3, 4, 4, 4, 4, 4. Some of these are followed by '3x' or '4x'. The dynamics are marked as *ff* and *loco*. Below the staff, there are markings for '8vb' and '8vb simile'.

4/4 (Now Together) A 3/4 4/4 3/4 2/4 4/4

A. Sx. *mp*  $\text{♩} = 72$  (Quarter Tone Flat)

Pno. *fff*  $\text{♩} = 132$  *fff* (Now Together) *p*

8<sup>vb</sup>

(Ord.) 3/4 2/4 4/4 2/4 4/4 2/4

A. Sx. *pp* *mp* *mf* *p* *mf*

Pno. *mf*

**X** *Molto Rubato*  $\text{♩} = 66-69$

A. Sx. *mp* *mf*

Side Fingerings Long Fingerings (Ord.)

A. Sx. *f* *mp* *ff* *mp* *pp*

3 4 2 5  
4 4 4 8

**B**

Slightly Faster ♩ = 80

A. Sx.

Pno.

This system contains the first system of music. The saxophone part (A. Sx.) begins with a rest, followed by a series of notes with accents and slurs, marked with dynamics *f* and *ff*. The piano part (Pno.) consists of two staves. The right hand starts with a *mp* dynamic, followed by *f* and *mf*, and ends with a *f* dynamic. The left hand has rests. A *ped.* marking is present at the end of the system.

3 3 3 4  
4 8 4 4

A. Sx.

Pno.

This system contains the second system of music. The saxophone part (A. Sx.) continues with notes marked *f*, *mf*, and *f*, including a triplet of eighth notes. The piano part (Pno.) continues with *mp*, *f*, and *mf* dynamics. A *ped.* marking is present at the end of the system.

2 5 3 4 3  
4 8 4 4 4

A. Sx.

Pno.

This system contains the third system of music. The saxophone part (A. Sx.) begins with a *ff* dynamic, followed by a *f* dynamic and a triplet of eighth notes. The piano part (Pno.) continues with *f*, *mp*, and *f* dynamics. A *ped.* marking is present at the end of the system.

4 3 4 3 Slower 4 3

4 4 4 4 4 = 60 4 8

A. Sx. *mp* *mf* *f* *p* *mp* *mf*

Pno. *mp* *p* *mp*

2 4 2 4 2 4 2 4

4 4 4 4 4 4 4 4

A. Sx. *mp* *mf* *p* *fp* *fp*

Pno. *mf* *mp* *f* *mf* *f* *mf*

(Space Intentionally Left Blank for Page Turn)



**X** **C** ♩ = 132  
 Half pedal with steady crescendo to 8  
 4

Pno. *mf* (b) (b) *simile*

A. Sax. *f* *ff*

Pno.

A. Sax. *f* *ff*

Pno.

A. Sax. *f* *sfz mp* *f*

Pno. *ff* *fff ff* *f*

**3** **4** **8** **3**  
**4** **4** **8** **8**  
 Broad ♩ = ♩

A. Sx. **8**  
**4**  
*sfz mp*

**3**  
**8**  
*f*

**8**  
**4**  
*sfz mp*

Pno. *ff* *f* *ff*

*rit.* *rit.* \*

A. Sx. **3**  
**4** *ff* *rit.* **3** **4** *fff*  $\text{♩} = 52$

Pno. *ff* *fff* *8vb loco* *8vb loco* *8vb loco*

*rit.* *rit.* \*

A. Sx. **X** **D** **Molto Rubato**  $\text{♩} = 72$  *p* *mf*

*(Piano Release)* \*

A. Sx. *mp* *mf* *f*

A. Sx. *mp* *f* *ff*

A. Sx. *p* *mf* *mp*

A. Sx. **5** **4** **3**  
**4** Faster ♩ = 108-112 **4** **4**

Pno. *mf* *ff*

**X** ♩ = 72 *accel.* . . . . . ♩ = 144

Pno. *subito p* *fff*

A. Sx. **(5)**  
**(4)** *ppp*

**X** Delicate

A. Sx. *pp* *ppp* *p* *mp* *fp* (Ord.)

Side Fingering

A. Sx.  $\frac{3}{4}$  E  $\frac{3}{8}$   $\frac{3}{4}$  *ppp* *fp* *ppp*

Pno. *mp* *p* *mp* *15<sup>ma</sup>*

Lead.

A. Sx.  $\frac{3}{8}$   $\frac{3}{4}$  *fp* *ppp*

Pno. *p* *mp* *p* *15<sup>ma</sup>*

(Hold Until Notes Fade Completely)