

Any thing that Is strang

for alto saxophone and electronics

Lee Weisert

“...on Ellophants head with the teeth In it very large
on River horsses head of the Biggest kind that can be gotton
on Seabulles head withe horns
All sorts of Serpents and Snakes Skines & Espetially of that sort
that hathe a Combe on his head Lyke a Cock
All sorts of Shining Stones or of Any Strange Shapes
Any thing that Is strang.”

-Tradescant the Elder, 1625

Performance Instructions

General Performance Requirements:

- 1. Performance requires stereophonic playback of fixed audio accompaniment (available from the composer).
- 2. The saxophone should be amplified in order to match the output of the audio playback, which should be set to a reasonably loud volume.
- 3. Headphones providing a metronome click set to 60 bpm may be used in order to synchronize the live performance with the electronic playback. However, it is preferred that no click track is used, and that synchronization is achieved through visual cues on the score.

Explanation of graphical notation:

- 1. Graphical representation of the electronic accompaniment is provided on a separate staff as a means of achieving synchronization.
- 2. Pitch height of sounds in the electronic playback are approximated by the placement of the graphics along the vertical axis of the speaker staff.
- 3. Volume levels of sounds in the electronic playback are approximated by the sizes and shapes of the graphics on the speaker staff.
- 4. Color coordination is used to communicate sound types:

Light Blue: single tones

Red: pitched key clicks

Green: multiphonics

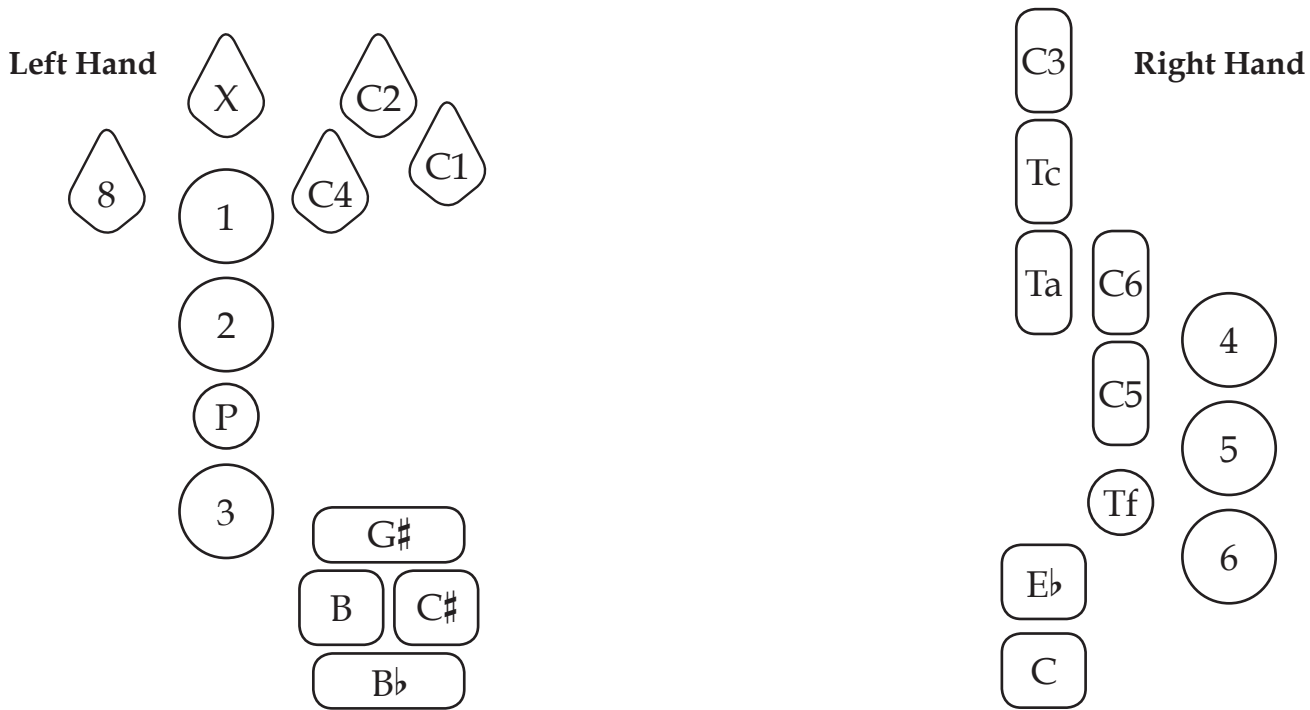
Gray: all air, no tone

Dark Blue: chords

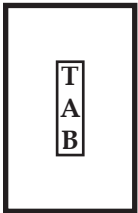
Pink: unpitched key clicks

Yellow: reed squeaks

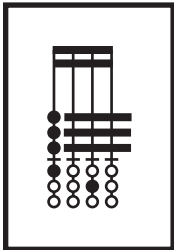
Saxophone Fingering Chart:



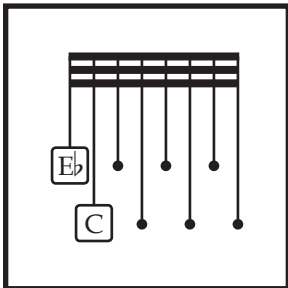
Explanation of non-standard saxophone notation:



Tablature clef: notation that follows indicates fingerings as opposed to musical pitches.



Pitched key click notation: circles refer to fingered keys. In this example, keys 1, 2, and 3 are depressed while keys 4 and 5 are struck in alteration, resulting in two distinct pitches.



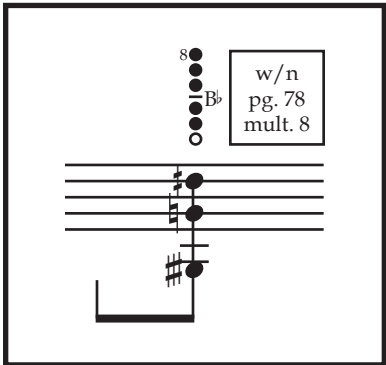
Unpitched key click notation: letters/numbers in boxes refer to fingered keys to be struck. Vertical placement reflects location of keys on the instrument. Small circular noteheads immediately following a key indicate that the previous key is struck again.



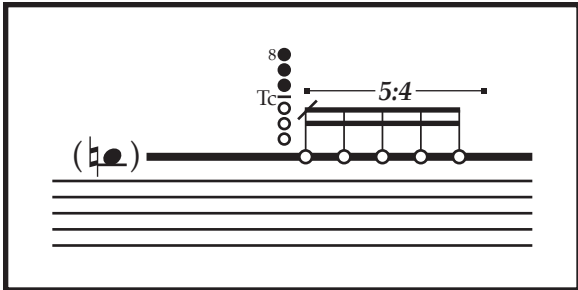
Air sounds: open diamond noteheads indicate a pure airstream with no reed vibration. Indistinct pitch contour should still be audible.



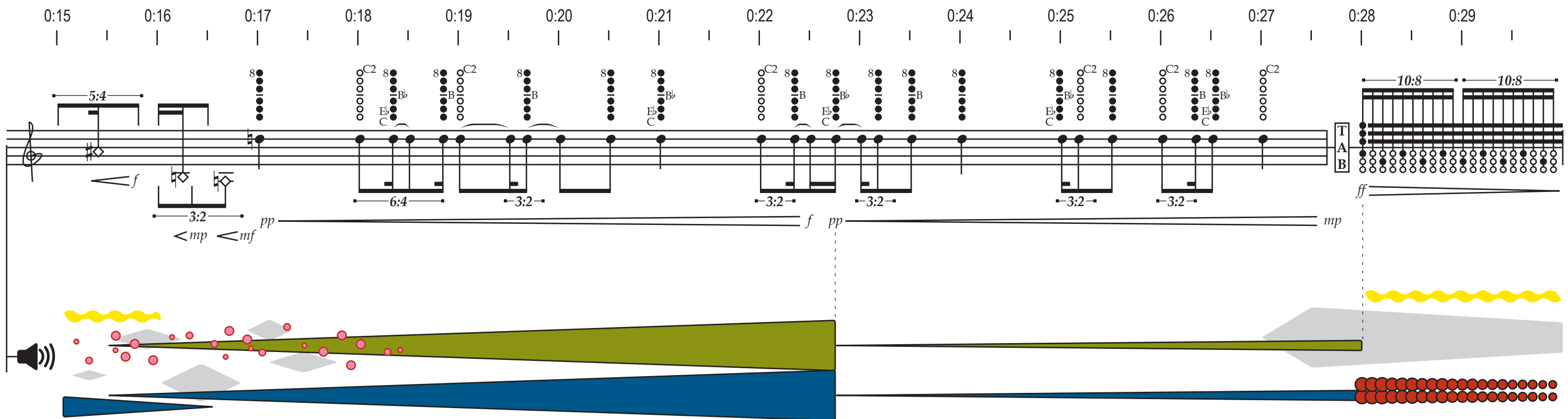
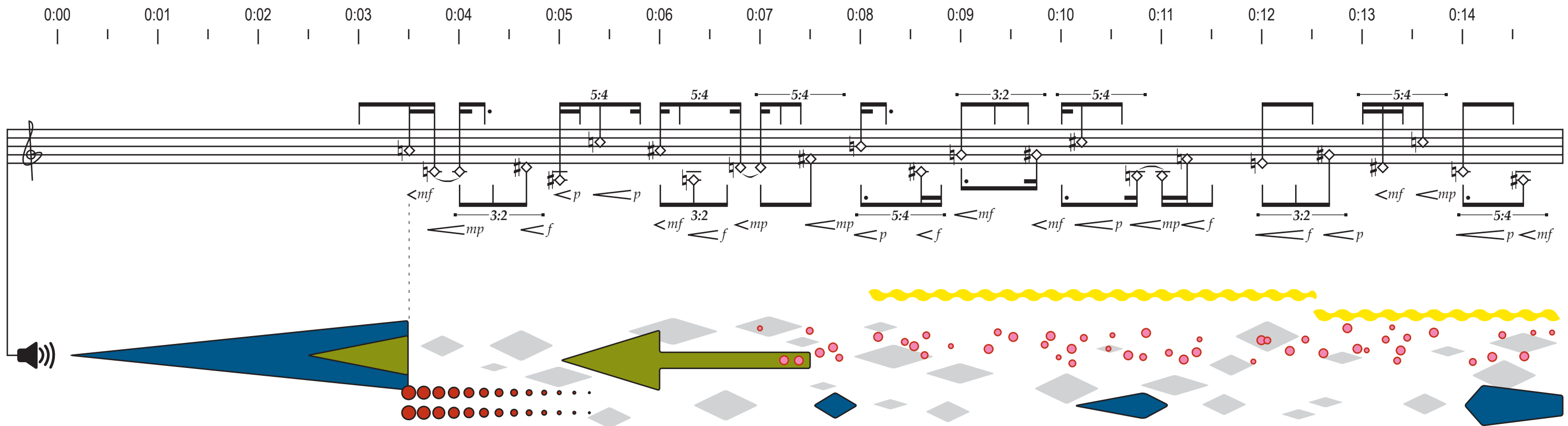
Half air, half tone: pitch should be audible but significantly masked by air sounds.



Multiphonics: annotations refer to “The Techniques of Saxophone Playing” by Marcus Weiss and Giorgio Netti (w/n). Pitches provided are non-transposing.



Timbre trill: alternate fingering should interrupt the sustained tone in the rhythm provided. Attacks should be as grace notes (as short as possible), resulting in a continuous tone with rhythmic pulsations.



0:30 0:31 0:32 0:33 0:34 0:35 0:36 0:37 0:38 0:39 0:40 0:41 0:42 0:43 0:44

TAB

10:8 10:8

mp *pp*

5:4 5:4 3:2 3:2 5:4 5:4 5:4

p < *mf* > *p* < > *sim.* < > < > < > < > < > < > < > < > < >

0:45 0:46 0:47 0:48 0:49 0:50 0:51 0:52 0:53 0:54 0:55 0:56 0:57 0:58 0:59

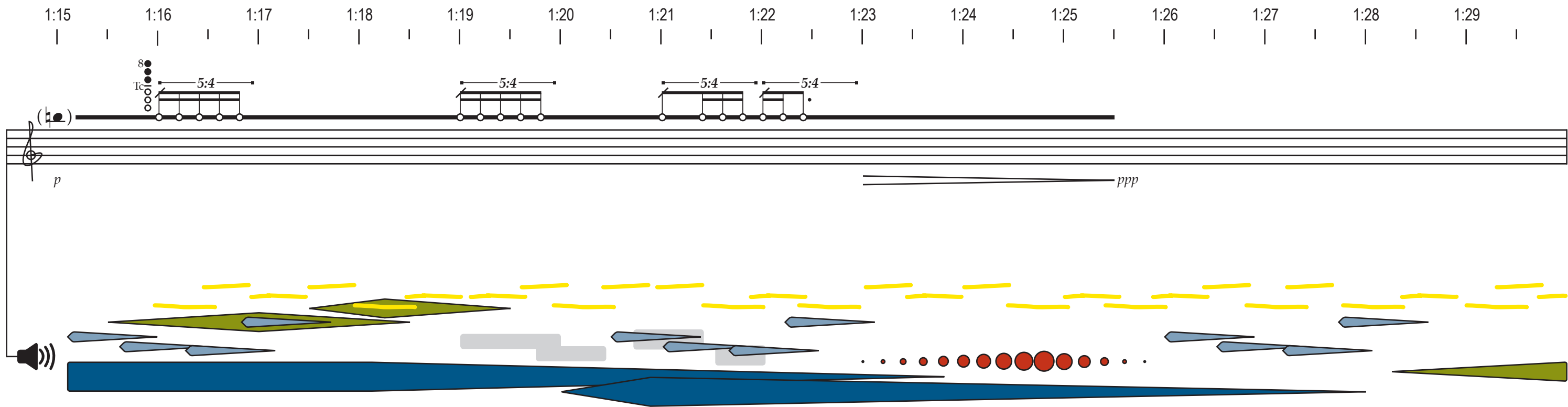
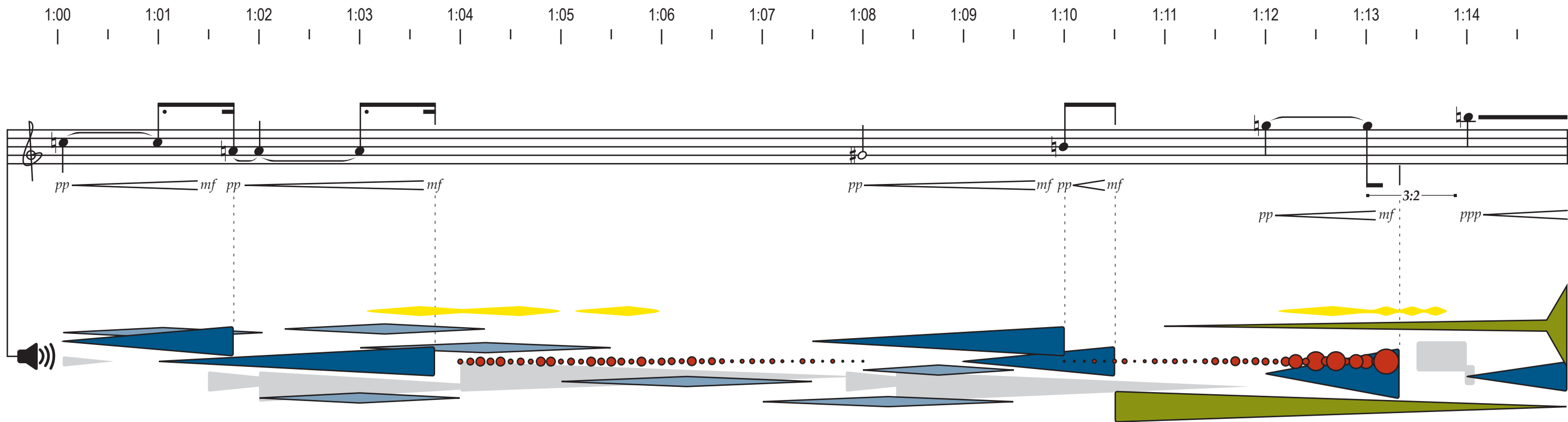
6:4

5:4 3:2

< > < > < > < > < >

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p



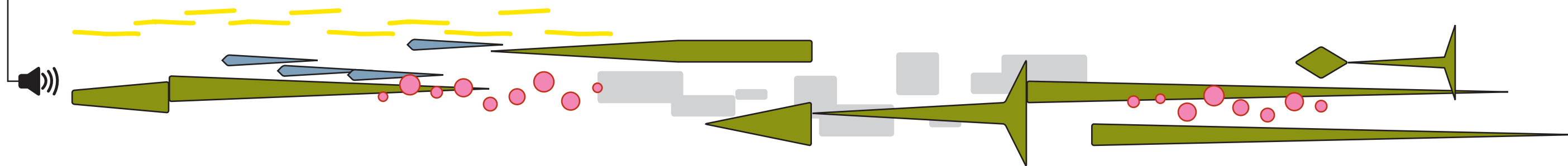
1:30 1:31 1:32 1:33 1:34 1:35 1:36 1:37 1:38 1:39 1:40 1:41 1:42 1:43 1:44

f poss. *mf* *mp* *mf* *ff* *f poss.*

3:2 3:2

TAB

8 C1 C2 1 5 2 C4 G# C3 C



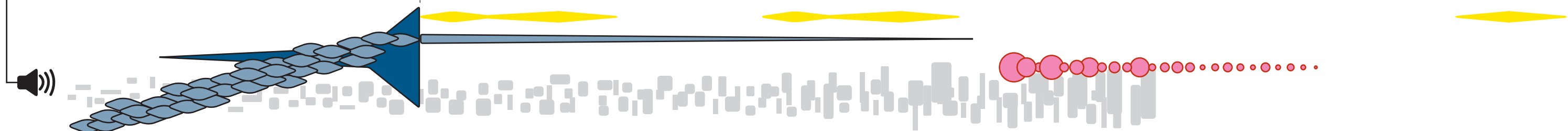
1:45 1:46 1:47 1:48 1:49 1:50 1:51 1:52 1:53 1:54 1:55 1:56 1:57 1:58 1:59

pp *f* *f poss.* *pp*

5:4

TAB

8 C1 C2 1 5 2 C4 G# C3 C



2:00 2:01 2:02 2:03 2:04 2:05 2:06 2:07 2:08 2:09 2:10 2:11 2:12 2:13 2:14

T
A
B

f poss. *pp* *mp* *pp* *mp*

2:15 2:16 2:17 2:18 2:19 2:20 2:21 2:22 2:23 2:24 2:25 2:26 2:27 2:28 2:29

pp *mf* *pp* *pp* *mf* *pp*

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mult. 12

2:30 2:31 2:32 2:33 2:34 2:35 2:36 2:37 2:38 2:39 2:40 2:41 2:42 2:43 2:44

bell-like

mp *pp* *sim.*

mp *pp*

2:45 2:46 2:47 2:48 2:49 2:50 2:51 2:52 2:53 2:54 2:55 2:56 2:57 2:58 2:59

mp *pp* *mf*

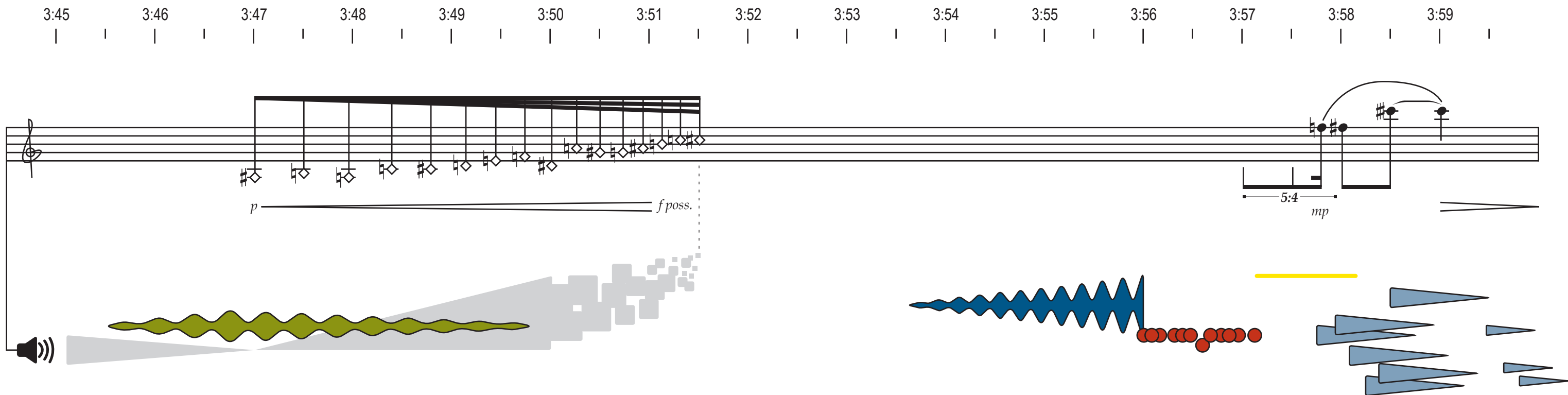
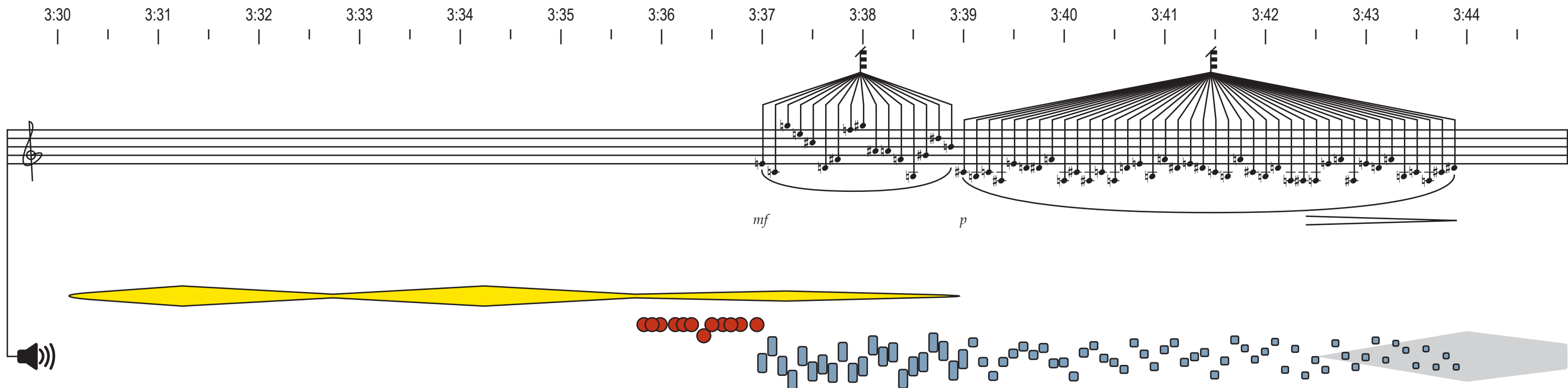
3:00 3:01 3:02 3:03 3:04 3:05 3:06 3:07 3:08 3:09 3:10 3:11 3:12 3:13 3:14

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

3:15 3:16 3:17 3:18 3:19 3:20 3:21 3:22 3:23 3:24 3:25 3:26 3:27 3:28 3:29

pp *f* *pp* *mp* *pp*

as fast as possible



4:00 4:01 4:02 4:03 4:04 4:05 4:06 4:07 4:08 4:09 4:10 4:11 4:12 4:13 4:14

silently depress

3:2

mp

T
A
B

C

B $\flat$

Tc

f poss.

6:4

7:4

3:2

3:2

3:2

3:2

pp $\triangleleft$ *p*

pp $\triangleleft$ *p* $\triangleright$ *pp* $\triangleleft$ *p*

4:15 4:16 4:17 4:18 4:19 4:20 4:21 4:22 4:23 4:24 4:25 4:26 4:27 4:28 4:29

T
A
B

1

3

1

3:2

5:4

f poss.

pp $\triangleleft$ *mf* *p*

4:30 4:31 4:32 4:33 4:34 4:35 4:36 4:37 4:38 4:39 4:40 4:41 4:42 4:43 4:44

pp *mf*

TAB *f poss.*

4:45 4:46 4:47 4:48 4:49 4:50 4:51 4:52 4:53 4:54 4:55 4:56 4:57 4:58 4:59

dynamic contour range: *pp* - *ff*

3:2 3:2 3:2 5:4

5:00 5:01 5:02 5:03 5:04 5:05 5:06 5:07 5:08 5:09 5:10 5:11 5:12 5:13 5:14

pp pp pp mf pp mf

5:15 5:16 5:17 5:18 5:19 5:20 5:21 5:22 5:23 5:24 5:25 5:26 5:27 5:28 5:29

p poss. p p poss. p mf

cycle through alternate fingerings in random order
fluid range of rhythms: ♩ - ♩

5:30 5:31 5:32 5:33 5:34 5:35 5:36 5:37 5:38 5:39 5:40 5:41 5:42 5:43 5:44

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

all notes begin *pp* →

tremolo effect (*pp*-*mf*):

5:45 5:46 5:47 5:48 5:49 5:50 5:51 5:52 5:53 5:54 5:55 5:56 5:57 5:58 5:59

half breath, half tone
trill as fast as possible

mp ————— *f* ————— *mp*

5:4

6:00 6:01 6:02 6:03 6:04 6:05 6:06 6:07 6:08 6:09 6:10 6:11 6:12 6:13 6:14

mp *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp*

bell-like (decay on long notes)

6:15 6:16 6:17 6:18 6:19 6:20 6:21 6:22 6:23 6:24 6:25 6:26 6:27 6:28 6:29

mp

6:30 6:31 6:32 6:33 6:34 6:35 6:36 6:37 6:38 6:39 6:40 6:41 6:42 6:43 6:44

mp 5:4 5:4 5:4 5:4 5:4

TAB Bb ff mf ff mf

7:4 7:4 C Eb mp ff

6:45 6:46 6:47 6:48 6:49 6:50 6:51 6:52 6:53 6:54 6:55 6:56 6:57 6:58 6:59

TAB 3 4 5 6 f poss. 3:2 3:2 3:2 Tc C3 mp 3:2 mp 3:2 pp mf pp mp pp f

7:00 7:01 7:02 7:03 7:04 7:05 7:06 7:07 7:08 7:09 7:10 7:11 7:12 7:13 7:14

pp *mp* *mp* *pp*

slow 1/4 tone vibrato (ca. 1 sec. per oscillation)

7:15 7:16 7:17 7:18 7:19 7:20 7:21 7:22 7:23 7:24 7:25 7:26 7:27 7:28 7:29

w/n
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mult. 10

pp *f* *pp* *f poss.*

7:30 7:31 7:32 7:33 7:34 7:35 7:36 7:37 7:38 7:39 7:40 7:41 7:42 7:43 7:44

half air, half tone

pp < *mp* > *pp* < *mp* > *pp*

pp < *mp* > *pp* < *mp* > *pp*

pp < *mp* > *pp* < *mp* > *pp*

pp < *mf* > *pp*

3:2 3:2

8:30 8:31 8:32 8:33 8:34 8:35 8:36 8:37 8:38 8:39 8:40 8:41 8:42 8:43 8:44

6:4

f

ppp *mf* *mp* *ppp*

slow 1/4 tone vibrato (ca. 1 sec. per oscillation)

8:45 8:46 8:47 8:48 8:49 8:50 8:51 8:52 8:53 8:54 8:55 8:56 8:57 8:58 8:59

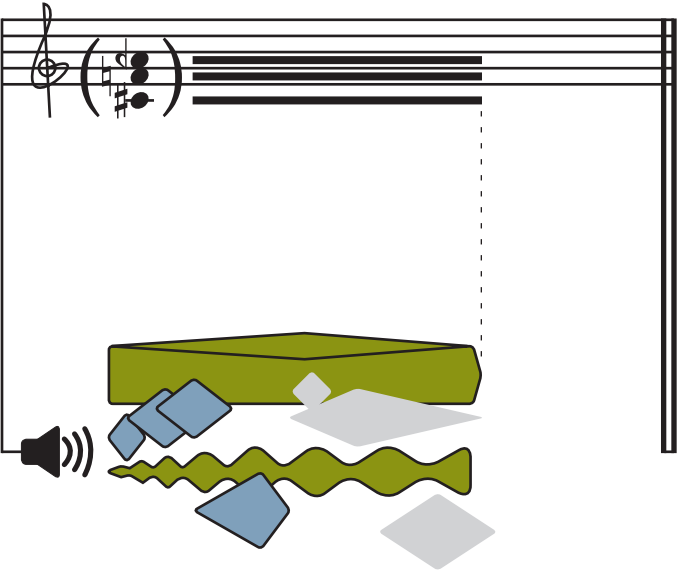
3:2

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

8
C5
C

w/n
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mult. 116

9:00 9:01 9:02 9:03



Chapel Hill, NC
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