

Frank Stemper

2304

BETWEEN THE ALLEY
AND THE SHOREWOOD SANITARIUM

For

Alto Saxophone and Digital Audio

Duration: 15 minutes

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Between the Alley and the Shorewood Sanitarium

for Alto Saxophone and Digital Audio

by

Frank Stemper

Notes:

Grace note figures should be played almost like glissandi

All staccati are the same length

◀ = above a note, indicates a nonaccented, smooth initiation or envelope, that begins without vibrato. Vibrato is added a second (a beat) or so after this initiation. Often these pitches fade to niente.

Accidentals do carry through the bar, but do not affect all octaves. I have tried to include as many cautionary accidentals as possible to avoid confusion.

Words in the score, such as "TOGETHER" & "FALLING BEHIND" refer to the performer's synchronization with the digital audio, as canonic-like episodes are created.

The display of the Digital Audio in the score has been characterized to aid in the synchronization between digital audio and live performer. It is not complete (many events are left out) and it is not precise, i.e. some of the canons, some of the climaxes, etc. are merely "renditions" of the sound. In addition, rhythms are often a little "off" and are notated as accurately as possible to help cue the performer. The performer should keep this in mind and treat such inaccuracies as opportunities for expression (e.g. rubato).

During the improvisation section, meas. 162 – 182, the performer is free to add to the audio in any manner. This can include blending in with the recorded sounds or contrasting them; the performer may take on an accompanimental role or that of the principal voice; and, because all the sounds during this section are themselves saxophone sounds, the performer may parallel or "mimic" these sounds.

However, the general *dramatic curve* of the audio should be followed: 15 bars of free unclimactic noises, such as whistles, light screeches, multiphonics, etc., leading to a climactic 4 bars (meas. 177 – 180) of very fast, obtuse, angular and rather loud playing, and concluding with sustained pitches for 2 bars, a big tongue slap on the downbeat of bar 183, and 3 bars of clicks and pops (although the audio "clicks" continue beyond that 3 bars).

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for alto saxophone and digital audio

frank stemper

Part One ♩ = 60 *as if nothing else mattered*

alto sax

sound

8

8va

pp

15

gliss.

subito pp

20

romantically

quasi-gliss.

mf

25 *separated* *poco rit.* *à tempo* *f*

29 *dolcé* *low siren* *subito ppp*

33 *tenatively optimistic* *cresc. to harsh multiphonic ff* *p* *sfz* *subito ppp* *ff*

36 *subito ppp* *ff* *siren*

39

3

no vib. ---vib. espress.

subtly bend down c.Maj.2nd then back up to niente

5

ff subito
ppp

42

5

3

subtly bend up to G

sweetly

fp *niente* *mf*

warbling

f

48

3

bend down M2, slowly

more aggressively

some ghost notes (ad lib)

niente *f*

subito pp

low sounds

53

pp subito

55

57

dolcé

sfzfp *ffp* *subito pp*

59

p *emphatic, but not too loud* *fp* *pp*

Left channel right channel

65

full *sfz* *niente*

70 *hurried - Bebop*

mf

subito mp

72 *sehr rasch*

subito mp

74

subito mp

subito mp

subito ppp

nail this one

slick

76

mp

nail this one, too.

79

ff

sffz

81

echo pipe

niente

88

niente

Part Two
sighing, wispy, sexy
(no vib.----vib.)

94

sffz

don't rush

mp > n. mp > n. mp > n. mp > n. mp > n.

niente

101

mp *n.* *mp* *n.* *p* *n.* *p* *n.*

echo

pp

106 (louder than audio)

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

TOGETHER

CANNONS

BEGINNING TOGETHER

LEFT

RIGHT

p *mf*

AHEAD

111

n. *p* *n.* *mp* *mf* *mf* *mf* *n.* *p*

TOGETHER

GETTING AHEAD

LEFT

115

mf *n.* *mf*

AHEAD & BEHIND

119

mf *f*

mf *f*

5 6 3

3rd voice bending up

niente

123

p *mf* *f* *mp*

ALONE

TOGETHER CANNONS

f *mp*

6 6 3

thick

127

f *mp*

5 6 3 5 6

130

suddenly lyrical

subito *mp* *f*

suddenly lyrical *sudd. lyric.* *sudd. lyric.* *sudd. lyric.*

subito *mp* *f*

3 5 6 3

132 *p* *f* *mp* *down & up*

sudd. lyric. *sudd. lyric.* *sudd. lyric.* *sudd. lyric.* (TOGETHER)

p *sudd. lyric.* *sudd. lyric.* *sudd. lyric.* *sudd. lyric.*

3 *3* *3*

down & up *down & up*

3 *3*

down & up

3 *6*

piercing, then echo

134 *ff* *down & up* *down & up* *down & up*

6 *3* *6*

down & up *down & up* *down & up*

3 *6* *6*

down & up *down & up*

3 *6*

down & up *6*

136 *mp* *mp* *pp* TOGETHER

3 *6* *3* *6* *3*

pp TOGETHER

139 *FALLING BEHIND* *p* *n.* *mp* *n.* *breath* *Lamenting refrain*

3 *3* *3* *3*

FALLING BEHIND *p* *n.* *mp* *n.*

breath

Lamenting refrain

142

mp *n.* *mp* *mp* *mp* *mp*

148

mp *n.* *p* *mp* *mp* *mf*

harsh multiphonic
niente

niente

154

mp *f* *mp* *f*

158

mp

or - ad lib where desired

160

3 3 3 3 3 3 3 3 3 3 3 3

162

IMPROVISATION:
blend in with,
parallel and/or
contrast the audio

squeal

3

167

whistles

7 7 7

Lamenting refrain

172

begin climax

quiet skreetching sax

7 7

177

Musical score for measures 177-178. The score consists of three staves. The top staff is a treble clef with a wavy line indicating a tremolo. The middle and bottom staves contain complex rhythmic patterns with many sixteenth and thirty-second notes. The key signature has two flats.

179

Musical score for measures 179-180. The score consists of three staves. The top staff has a wavy line. The middle and bottom staves feature triplet markings (the number '3') over groups of notes. The key signature has two flats.

180

Musical score for measures 180-183. The score consists of three staves. The top staff has a wavy line and the text "sustained pitch(es)" with a long horizontal line. The middle and bottom staves have "etc." written on them. The key signature has two flats. At the end of the section, there is a "big slap tongue" instruction and a dynamic marking of *sfz*.

184

ad lib clicks, squeeks, etc.

Musical score for measures 184-187. The score consists of three staves. The top staff has a wavy line and the text "(tacet, niente)". The middle and bottom staves have "niente" written on them. The key signature has two flats. At the end of the section, there is a "clicks end" instruction and a dynamic marking of *ppp*. The word "STEREO" is written at the bottom right.

Conclusion

193

mp *n. mp* *n.* *mp* *n. mf*

pp *pp*

198

mp *n.* *mf*

subito niente

203

n. mf *sfz*

207

n. mf *n. mf* *n. f* *mf* *n. mf*

freely, succulently

SIREN

225

15

f subito *p*

228

sfz niente

230

sfz *n.* subito *pp* *p*

235

p niente tacit to end subito *ddd* *sfz*

241

sfz niente