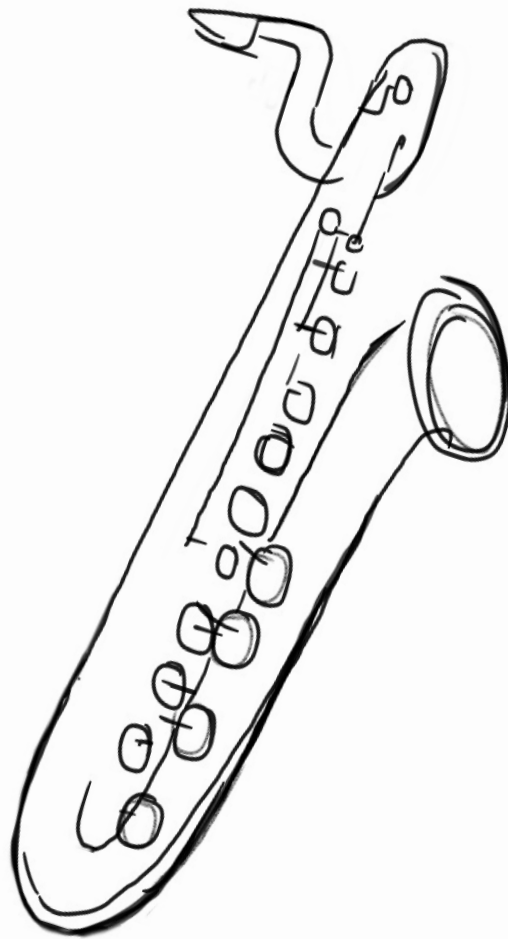


# Sonata

For the Baritone Saxophonist



Jeremy Howell

This piece was created with the specific intention of providing a truly expressive piece of music for baritone saxophonists to call their own. It is not a transcription of a work for another instrument; nor is it an etude without consideration for the audience's perspective. It is a reflection of the unique qualities of the instrument. The movements are sequential in difficulty, ranging roughly from the level of an advanced high school student to a professional level player. They can be performed as standalone pieces, or as a complete set. From a growth perspective, each movement has very clear goals and inspirations which I have outlined below. This may be valuable for planning your (or your students) goals.

#### I. Inner Odyssey: Comfort and Musicianship

This serves as the first foray into concert repertoire on bari sax. The first movement of Paul Creston's Sonata often exemplifies this exact purpose on Alto. As a rarity in saxophone repertoire, the first movement is in sonata form. This movement introduces, to saxophonists, how a piece can serve as a commentary on itself.

#### II. Dances of Distinct Hues: Articulation and Cleanliness

Once one is comfortable on bari, the common frustration is often creating clean and clear energy through articulation. Starting and stopping sound on a bigger instrument is inherently more challenging. Producing clean leaps is also a challenge presented in this movement. I was inspired by the clarity of Henri Tomasi's Saxophone Concerto, which demonstrates these challenges on Alto.

#### III. The Moat of Memories: Altissimo and Intonation

Developing the altissimo register on bari is often neglected until it's called for in quartet repertoire. Because this skill is often underdeveloped compared to our alto altissimo, it can feel and sound unnatural. This movement is intended to challenge this notion. Allow the altissimo register to sing organically! I was thinking of the second movement of Lars-Erik Larsson's Saxophone Concerto when writing this more vulnerable movement.

#### IV. Untamed, Unkept, Unhinged: Complete Mastery

How far can we push the capabilities of virtuosity on our instrument? Can it be as facile and agile as the higher-pitched saxophones? Can we make the audience's jaw drop by showcasing our instrument in a way that seems antithetical to its low nature? I think so! To my knowledge, at the time of writing this there were no other pieces for bari built upon demanding virtuosic fundamentals as this movement is. The absurdity of the last movement of William Albright's Sonata for Alto Saxophone set the bar for the intensely chaotic energy of this movement.

Performance Notes: if all movements are performed in a single setting, it is desirable to have all of the movements in order. There are ideas in each movement that serve as reflections, reactions, or responses to the other movements. There is one idea that serves as an arc for the first three movements, whereas the last movement reflects the completion of this arc. However, if the piece is not performed in its entirety, you should establish an order that works best for your program.

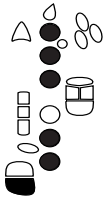
## Performance Notes cont.

### Mvmt II

Accidentals in the cadenza ONLY apply to the note they are notated on.

### Mvmt IV

Suggested multiphonic fingering



### Program Notes:

I. Something is almost entirely missing in saxophone repertoire, and especially for bari, that often surprises other instrumentalists: the usage of sonata form. This well-loved structure affords the composer a vastly intriguing opportunity to have the music create a dialogue within itself. The form creates a period of upheaval, change, and transformation before reestablishing the motifs from the beginning with a different perspective. I utilized the relationships created in this form to highlight a sense of inner conflict or cognitive dissonance. I also leaned on the specific weightiness of the instrument's character in selecting the harmonic and melodic language that is vastly different from the pieces of sonata form of old.

II. Low-pitched instruments are often associated with energy created by the powerful character of their sound alone. However, in this movement the idea of a low instrument creating a wide variety of energy through motion and articulation is explored. To accept all events in life vividly is what creates the adventure of our own lives. Joy, longing, nostalgia, bliss, frustration, contemplation, dread, and elation. All of these feelings are motions through life articulated by experiences. Their meaning is intertwined with the others' meaning.

III. Our own minds can create barriers in an effort to keep us safe. In order to break down these barriers, we often have to traverse uncomfortable states of mind towards acceptance. In the context in front of you, the repetition of a central idea is akin to an inescapable memory from which confusion, anger, and failed attempts at acceptance arise. The performer must traverse higher and higher into their upper range. In this register that can feel unnatural and foreign, they are pushed to create ever-increasing dark and dramatic expressions; a hard feat that is rewarded by a rush of calmness and peace.

IV. Since this piece was created as a pedagogical set, each previous movement has very specific technical goals for the saxophonist and limitations in artistic scope. But this movement is different. There are no limitations; only a creative desire to release a feeling I'd been holding onto for this four-year journey. My ideas exploded into a musical language that was ravenous, wild, and ridiculous. Much of the material was derived through my own improvisations and driven towards finding the limits of what is possible with unapologetic virtuosity.

# Sonata

for the baritone saxophonist

Transposed Score

## Inner Odyssey

Jeremy Howell (2023)

♩ = 116  
*With frustration*

B. Sax

Piano

4

A

7

10

*mp*

*mp*

13

*f*

*ff*

*f*

*ff*

16

cautiously cooling off

B

*p*

*p*

19

*p*

*pp*

*pp*

8va

22 anger rising!

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

25

*ff* *ff* *p*

28 C declamatory!

*ff* *8va*

31

*mp*

*fff mp*

Ped.

34

*p*

*mf*

*f*

*mp*

Ped.

37

*f*

*mp*

*mf* 6

*p*

Ped.

D

a hazy memory

40

*dreamlike*

*p*

*p*

Ped.

44

*mp*

*mp*

48

*tr*

*3*

*3*

*3*

E

yearning

51

*mf*

*mp*

*mf*

*3*

*3*

*3*

*3*



54 *desperate grasping*

3 3 3 3

3 3

57 *tumbling down*

*f* *mf sub.* *mf sub.* *f*

8va

60

*f* *mp*

64

*mp* *mf* *mf*

3 3

67

Musical score for measures 67-69. The system includes a vocal line and a piano accompaniment. The vocal line starts with a melodic phrase in 4/4 time, then changes to 5/4 for two measures. The piano accompaniment features a bass line with triplets and chords. Dynamics include *mf*.

70

weeping

Musical score for measures 70-73. The system includes a vocal line and a piano accompaniment. The vocal line is marked "weeping" and features a melodic line with triplets. The piano accompaniment has a complex texture with triplets and chords. Dynamics include *f* and *mf*.

74

G outraged!

Musical score for measures 74-76. The system includes a vocal line and a piano accompaniment. The vocal line starts with a rest, then a melodic phrase marked "G outraged!". The piano accompaniment features a bass line with triplets and chords. Dynamics include *f* and *mf*.

77

Musical score for measures 77-79. The system includes a vocal line and a piano accompaniment. The vocal line features a melodic line with triplets. The piano accompaniment has a complex texture with triplets and chords. Dynamics include *mf*.

80

*f*

*f*

*f*

83

*f*

*ff*

*ff*

H pleading

88

*f*

*f*

*f*

*f*

91

*ff* *f* *cresc.*

*ff* *f* *cresc.*

94

*ff* *mf*

*ff*

97

*f* *mf* *f*

100

*ff* *ff*

102 **J** renewed frustration

*f* *f* *mp*

105

*mp* *f* *f*

108

*f* *f*

111 **K**

*p* *mp* *8va-1*

114

8va

*f*

*f*

117

*ff*

*ff*

*ff*

120

5/4

5/4

2/4

3

3

3

123

throw it!

*ff*

*mf*

*f*

*mf*

*mp*

6

Ped.

Ped.

Ped.

128 L a dream more memorable

Musical score for measures 128-131. The system includes a vocal line and a piano accompaniment. The piano part features a bass line with a 'Ped.' (pedal) marking and a treble line with triplets. Dynamics include *mp*.

Musical score for measures 132-135. The system includes a vocal line and a piano accompaniment. The piano part features a treble line with triplets and a bass line. Dynamics include *mf* and *mp*.

Musical score for measures 136-137. The system includes a vocal line and a piano accompaniment. The piano part features a treble line with a trill and triplets, and a bass line with triplets. Dynamics include *mf*.

Musical score for measures 138-141. The system includes a vocal line and a piano accompaniment. The piano part features a treble line with chords and a bass line with triplets. Dynamics include *mf*.

M hopeful

141

144

147

N closing in on triumph



149

mf

mf

This system contains measures 149 and 150. It features three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The music is in a key with one sharp (F#) and a 2/4 time signature. Measures 149 and 150 show a melodic line in the treble staff and a more rhythmic accompaniment in the grand staff. Dynamic markings of *mf* (mezzo-forte) are present in both the treble and bass staves.

151

*fp* *f*

*f*

This system contains measures 151, 152, and 153. It features three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The music continues in the same key and time signature. Measure 151 has a dynamic marking of *fp* (fortissimo piano), which transitions to *f* (forte) by measure 152. The bass staff includes triplet markings over measures 151 and 152. Measure 153 shows a continuation of the melodic and rhythmic patterns.

154

*ff*

*ff*

This system contains measures 154, 155, and 156. It features three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The music continues in the same key and time signature. Measure 154 has a dynamic marking of *ff* (fortissimo). The system concludes with a double bar line in measure 156. The bass staff includes triplet markings over measures 155 and 156.

B. Sax

# Sonata

for the baritone saxophonist

Jeremy Howell (2023)

## Inner Odyssey

♩ = 116

*With frustration*

1 *f* *mp*

5 *ff* *f* **A**

9 *mp*

13 *f* *ff*

16 *p* **B**

21 *p* *pp* *mf* *f* *anger rising!*

24 *mp* *f* *ff*

2

28 C *declamatory!*

Musical staff 28-30: Treble clef, 4/4 time signature. Measure 28 starts with a whole rest. Measures 29-30 contain eighth and quarter notes with various accidentals (sharps, naturals, flats) and accents (>).

31

Musical staff 31-33: Treble clef, 4/4 time signature. Measure 31 has eighth notes with accents. Measure 32 has a 2/4 time signature change. Measure 33 has a 4/4 time signature change and a triplet of eighth notes. Dynamics include *mp*.

34 D *dreamlike*

Musical staff 34-36: Treble clef, 5/4 time signature. Measure 34 has a whole rest. Measure 35 has a 2/4 time signature change and a whole rest. Measure 36 has a 5/4 time signature change and a whole rest. A triplet of whole notes is indicated above the staff.

41 *a hazy memory*

Musical staff 41-45: Treble clef, 4/4 time signature. Measure 41 has a whole rest. Measure 42 has a half note with a sharp. Measure 43 has a half note with a sharp. Measure 44 has a half note with a sharp. Measure 45 has a half note with a sharp. Dynamics include *p* and *mp*.

46

Musical staff 46-49: Treble clef, 4/4 time signature. Measure 46 has a half note with a sharp. Measure 47 has a whole rest. Measure 48 has a half note with a sharp. Measure 49 has a half note with a sharp and a trill. Dynamics include *mp*.

50 E *yearning*

Musical staff 50-53: Treble clef, 4/4 time signature. Measure 50 has a half note with a sharp and a trill. Measure 51 has a whole rest. Measure 52 has a half note with a sharp. Measure 53 has a half note with a sharp. Dynamics include *mf*.

54 *desperate grasping*

Musical staff 54-56: Treble clef, 4/4 time signature. Measure 54 has a half note with a sharp. Measure 55 has a half note with a sharp. Measure 56 has a half note with a sharp. Dynamics include *f*.

57 F *tumbling down*

Musical staff 57-59: Treble clef, 4/4 time signature. Measure 57 has a half note with a sharp and a trill. Measure 58 has a half note with a sharp. Measure 59 has a half note with a sharp. Dynamics include *f* and *mf sub.*

60

Musical staff 60-62: Treble clef, 4/4 time signature. Measure 60 has a half note with a sharp. Measure 61 has a half note with a sharp. Measure 62 has a half note with a sharp and a trill. Dynamics include *f* and *mp*.

64

*mf*

68

*f* *mf*

72

weeping

G outraged!

*mf* *f*

76

*mf* *f* *mf*

80

*f*

83

H pleading

*ff*

88

*f* *ff*

92 I

*f* *cresc.* *ff*

96

*mf* *f*

99

*ff*

102 J renewed frustration

*f* *mp*

106

*f*

110 K

*p*

115

*f* *ff*

118

*f*

128 **L** a dream more memorable

2

*mp*

133

*mf* *mp* *tr*

3

137

*mf*

3

141 **M** hopeful

*mf* *f*

3

144

*mf*

**N** closing in on triumph

147

*f* *tr* *f* *f*

150

*mf* *fp* *f* *f*

154

*ff* *ff* *ff*