

All diminuendos ending without a dynamic indicate a fade to silence.

All accidentals apply throughout the measure, but only in the octave in which they appear.

for the Prism Saxophone Quartet

# Maxine

Rand Steiger

♩ = 112

Soprano Sax. 1  
pp  $\rightrightarrows$  f  $\rightrightarrows$  n  $\rightrightarrows$  mf  $\rightrightarrows$  n  $\rightrightarrows$  mf  $\rightrightarrows$  n  $\rightrightarrows$  f  $\rightrightarrows$  n  $\rightrightarrows$  f  $\rightrightarrows$  n  $\rightrightarrows$  mf  $\rightrightarrows$  ff

Soprano Sax. 2 (and alto)  
f n  $\rightrightarrows$  mf  $\rightrightarrows$  n  $\rightrightarrows$  mf  $\rightrightarrows$  n  $\rightrightarrows$  f  $\rightrightarrows$  n  $\rightrightarrows$  f  $\rightrightarrows$  n  $\rightrightarrows$  mf  $\rightrightarrows$  ff

Tenor Sax.  
f

Soprano Sax. 3 (and baritone)  
f n  $\rightrightarrows$  mf  $\rightrightarrows$  n  $\rightrightarrows$  mf  $\rightrightarrows$  n  $\rightrightarrows$  mf  $\rightrightarrows$  n  $\rightrightarrows$  mf  $\rightrightarrows$  n  $\rightrightarrows$  f  $\rightrightarrows$  n  $\rightrightarrows$  mf  $\rightrightarrows$  n  $\rightrightarrows$  ff (slightly sharp)

S. Sax. 1  
n  $\rightrightarrows$  f  $\rightrightarrows$  n  $\rightrightarrows$  f (slightly sharp) n  $\rightrightarrows$  f p  $\rightrightarrows$  f n  $\rightrightarrows$  f

S. Sax. 2  
f n  $\rightrightarrows$  f n  $\rightrightarrows$  f mf  $\rightrightarrows$  ff f

T. Sax.  
f n  $\rightrightarrows$  f f n  $\rightrightarrows$  mf

S. Sax. 3  
f n  $\rightrightarrows$  f  $\rightrightarrows$  n  $\rightrightarrows$  f  $\rightrightarrows$  n  $\rightrightarrows$  f p  $\rightrightarrows$  f n  $\rightrightarrows$  f

♩ = 100

S. Sx. 1

S. Sx. 2

T. Sx.

S. Sx. 3

S. Sx. 1

S. Sx. 2

T. Sx.

S. Sx. 3

43  $\text{♩} = 112$

S. Sx. 1 *sfzp* *ff* *sfzp* *mf* *n* *mf* *n* *f* *n* *mf* *p*

S. Sx. 2 *n* *ff* Change to Alto Alto *n* *f* *sfzp* *ff* *f*

T. Sx. *sfzp* *ff* *sfzp* *f* *n* *f*

S. Sx. 3 *f* *pp* *ff* *mf* *f* *n* *mf*

52

S. Sx. 1 *<mf* *f* *n* *mf* *n* *mf*

A. Sx. *f* *sfzp* *f* *sfzp* *ff* *sfzp* *ff* *mf* *ff* *sfzp* *ff*

T. Sx. *f* *p* *f*

S. Sx. 3 *pp* *mf* *n* *mf* *pp* *f*

♩ = 100

S. Sx. 1  
A. Sx.  
T. Sx.  
S. Sx. 3

Musical score for measures 59-65. The score is for four staves: S. Sx. 1, A. Sx., T. Sx., and S. Sx. 3. The key signature is one sharp (F#) and the time signature is 4/4. Measure 59 starts with a *pp* dynamic and a fermata. Dynamics include *mf*, *f*, *sfzp*, and *n*. Fingerings of 2, 3, 5, and 6 are indicated. A wavy line above the first staff indicates a tremolo effect.

S. Sx. 1  
A. Sx.  
T. Sx.  
S. Sx. 3

Musical score for measures 66-72. The score is for four staves: S. Sx. 1, A. Sx., T. Sx., and S. Sx. 3. The key signature is one sharp (F#) and the time signature is 4/4. Measure 66 starts with a *f* dynamic. Dynamics include *f*, *pp*, *n*, *sfzp*, *mf*, *p*, *f*, *sfzp*, and *mf < ff*. Fingerings of 5 and 6 are indicated. A wavy line above the second staff indicates a tremolo effect.

♩ = 108

S. Sx. 1

A. Sx.

T. Sx.

S. Sx. 3

S. Sx. 1

A. Sx.

T. Sx.

S. Sx. 3

86

S. SX. 1

A. SX.

T. SX.

S. SX. 3

Musical score for measures 86-93. The score is for four parts: S. SX. 1, A. SX., T. SX., and S. SX. 3. The music is in 3/4 time and features complex rhythmic patterns with triplets and dynamic markings. The dynamics range from *f* (forte) to *sfzp* (sforzando piano) and *ff* (fortissimo). The key signature changes from one sharp to two flats. The score includes various articulations such as accents and slurs.

94

S. SX. 1

A. SX.

T. SX.

S. SX. 3

Musical score for measures 94-101. The score continues for the four parts: S. SX. 1, A. SX., T. SX., and S. SX. 3. The music maintains the complex rhythmic patterns and dynamic markings from the previous system. The dynamics include *f*, *sfzp*, *mf*, *n* (piano), and *ff*. The key signature remains two flats. The score includes various articulations such as accents and slurs.

rit. ----- ♩ = 60

102

S. Sx. 1

A. Sx.

T. Sx.

S. Sx. 3

change to Baritone

rit. ----- ♩ = 52

110

S. Sx.

A. Sx.

T. Sx.

Baritone

118 *rit.* ----- ♩ = 44

S. Sax. *n* *p* *n* *p* *n* *p* *n* *p*

A. Sax. *p* *n* *p* *n* *p* *n* *p* *n* *p*

T. Sax. *n* *p* *n* *p* *n* *p* *n* *p* *n* *pp*

Bar. Sax. *mf* *n* *mf* *pp* *mf* *pp* *mf* *n* *mf* *n* *mf* *n* *mf* *n* *mf* *n* *p*

126 *rit.* ----- ♩ = 40

S. Sax. *n* *pp* *n* *pp* *n* *pp* *n* *pp*

A. Sax. *pp* *n* *p* *n* *p* *n* *p* *n* *p*

T. Sax. *n* *pp* *n* *p* *n* *p* *n* *p* *n* *p* *n*

Bar. Sax. *n* *p* *n* *pp* *n* *pp* *n* *pp* *n* *pp*



*accel.* ----- *poco a poco* -----

134

S. Sx. *n* *pp* *n* *p* *p*

A. Sx. *n* *p* *n* *p* *n* *p* *n* *p*

T. Sx. *p* *n* *p* *n* *p* *n* *p* *p*

Bar. Sx. *n* *pp* *n* *pp* *n* *p* *n*

----- *poco a poco* ----- ♩ = 56 ♩ = 112

141

S. Sx. *n* *mf* *n* *f* *fff*

A. Sx. *n* *mf* *n* *f* *fff*

T. Sx. *n* *mf* *f* *fff*

Bar. Sx. *mf* *n* *mf* *ppp* *fff*

*rit.* ----- ♩ = 100

147

S. Sx.

A. Sx.

T. Sx.

Bar. Sx.

*ad libitum - angry*

*ff* *mf* *ff* *sfzp* *ff* *mf* *ff* *sfzp* *ff* *mf* *ff* *mf* *ff*

*n* *ff* *sfzp* *ff*

152

S. Sx.

A. Sx.

T. Sx.

Bar. Sx.

*n* *ff* *sfzp* *ff* *f*

*sfzp* *ff* *mf* *ff* *sfzp* *ff* *sfzp* *ff*

*sfzp* *ff* *mf* *ff* *mf* *ff* *f* *sfzp* *ff* *f*

157

S. Sx.

A. Sx.

T. Sx.

Bar. Sx.

Detailed description of the musical score for measures 157-161: This system contains four staves for saxophones. The Soprano Saxophone (S. Sx.) part starts with a dynamic of *f*, followed by *mf*, *f*, and *sfzp*. The Alto Saxophone (A. Sx.) part begins with a *n* (no dynamics) and moves to *f*, *mf*, *ff*, *f*, *mf*, and *ff*. The Tenor Saxophone (T. Sx.) part starts with *sfzp*, then *ff*, *mf*, *ff*, *f*, *sfzp*, *f*, *mf*, *ff*, *mf*, *ff*, *f*, *sfzp*, and *ff*. The Baritone Saxophone (Bar. Sx.) part begins with *mf*, *ff*, *f*, *sfzp*, *ff*, *f*, *sfzp*, *ff*, *f*, *mf*, *ff*, *f*, *mf*, *ff*, *f*, and *sfzp*. The score includes various articulations such as accents (>), slurs, and dynamic hairpins.

162

S. Sx.

A. Sx.

T. Sx.

Bar. Sx.

Detailed description of the musical score for measures 162-166: This system continues the four saxophone parts. The Soprano Saxophone (S. Sx.) part starts with *ff*, *f*, *sfzp*, *f*, *sfzp*, and *f*. The Alto Saxophone (A. Sx.) part begins with *sfzp*, *f*, *mf*, *ff*, *f*, *sfzp*, *f*, *mf*, *ff*, *sfzp*, and *f*. The Tenor Saxophone (T. Sx.) part starts with *mf*, *ff*, *sfzp*, *f*, *mf*, *ff*, *f*, *mf*, *ff*, *f*, *sfzp*, *ff*, *mf*, *ff*, *f*, *mf*, and *ff*. The Baritone Saxophone (Bar. Sx.) part begins with *sfzp*, *f*, *mf*, *ff*, *f*, *sfzp*, *ff*, *f*, *sfzp*, *ff*, *f*, *sfzp*, *ff*, *f*, and *sfzp*. The score includes various articulations such as accents (>), slurs, and dynamic hairpins.

accel. ----- ♩ = 112

167

S. Sx. *fff* *sfzp* *mf*

A. Sx. *fff* *f* *sfzp* *ff*

T. Sx. *sfzp* *ff* *f* *sfzp* *f* *n* *f*

Bar. Sx. *fff* *f* *sfzp* *f* *sfzp* *f*

173

S. Sx. *p* *mf* *p* *fp* *mf* *p* *f*

A. Sx. *f* *f* *sfzp* *f* *sfzp* *ff* *sfzp* *ff* *mf* *ff*

T. Sx. *mf* *f* *mf* *f*

Bar. Sx. *sfzp* *f* *sfzp* *f*

♩ = 100

180

S. Sx. *pp* *mf*

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

T. Sx. *sfzp* *f*

Bar. Sx. *sfzp* *ff* *f* *sfzp* *f* *f*

187

S. Sx. *n* *f* *sfzp* *mf* *f* *fp* *fp* *f*

A. Sx. *p* *f* *p* *f* *sfzp* *mf* *sfzp* *f* *sfzp*

T. Sx. *f* *sfzp* *mf* *sfzp* *f* *sfzp* *f*

Bar. Sx. *mf* *ff* *f* *mf* *ff* *f* *sfzp* *f*

193

S. Sx.  $mf < ff$   $f$   $sfzp < f$   $n < f$

A. Sx.  $f sfzp$   $f sfzp < f$   $sfzp < f$   $sfzp < f$   $sfzp < f$   $sfzp < f$   $sfzp < f$

T. Sx.  $mf < ff$   $sfzp < f$   $sfzp < f$   $n < f$   $sfzp < f$

Bar. Sx.  $sfzp < f$   $sfzp < f$   $mf < ff$   $f$   $sfzp < f$   $sfzp < f$   $mf < ff$

200

S. Sx.  $mp$

A. Sx.  $f sfzp < f$   $fp$   $mf$   $fp$   $mf$   $fp$

T. Sx.  $sfzp < f$   $sfzp < f$   $sfzp < f$   $f$   $sfzp < f$   $sfzp < mf$

Bar. Sx.  $f sfzp < f$   $sfzp < f$   $sfzp < f$   $mf$   $p$   $sfzp$

205

*rit.* ..... ♩ = 60

S. Sx. *f* *p* *mf* *n* *mf* *n* *mp*

A. Sx. *mf* *n* *mf* *n* *mf* *n* *mf* *n* *p*

T. Sx. *fp* *mf* *n* *mf* *mf* *mp* *n* *p*

Bar. Sx. *mf* *fp* *mf* *change to Soprano* *Soprano* *n* *p*

214

S. Sx. 1 *n* *p* *n* *p* *n* *p* *n* *p* *pp*

A. Sx. *n* *p* *n* *p* *n* *p* *n* *p*

T. Sx. *esp.* *n* *mp* *n* *p* *n* *p* *n* *p*

S. Sx. 3 *n* *p* *n* *p* *n* *p* *n* *p* *n* *p* *n* *p* *pp*