FIRE AND ICE

for baritone saxophone and piano

LEONARD MARK LEWIS

*new pedal at changes of harmony unless otherwise specified.

+ = tongue slap

** This figure idicates gradually moving from ordinary playing into a more edgy sound (more mothpiece in the mouth). The dotted lines are where the sound should transition from ord. to edgy and the bracket indicates where the sound should be completely edgy.

Fire and Ice

for Aaron and Victoria Lington

Leonard Mark Lewis, B.M.I.

Steady, Edgy, Funky and Sometimes Passionately Lyrical ♩ = 116

Baritone Sax.

Piano

B. Sx.

Pno.

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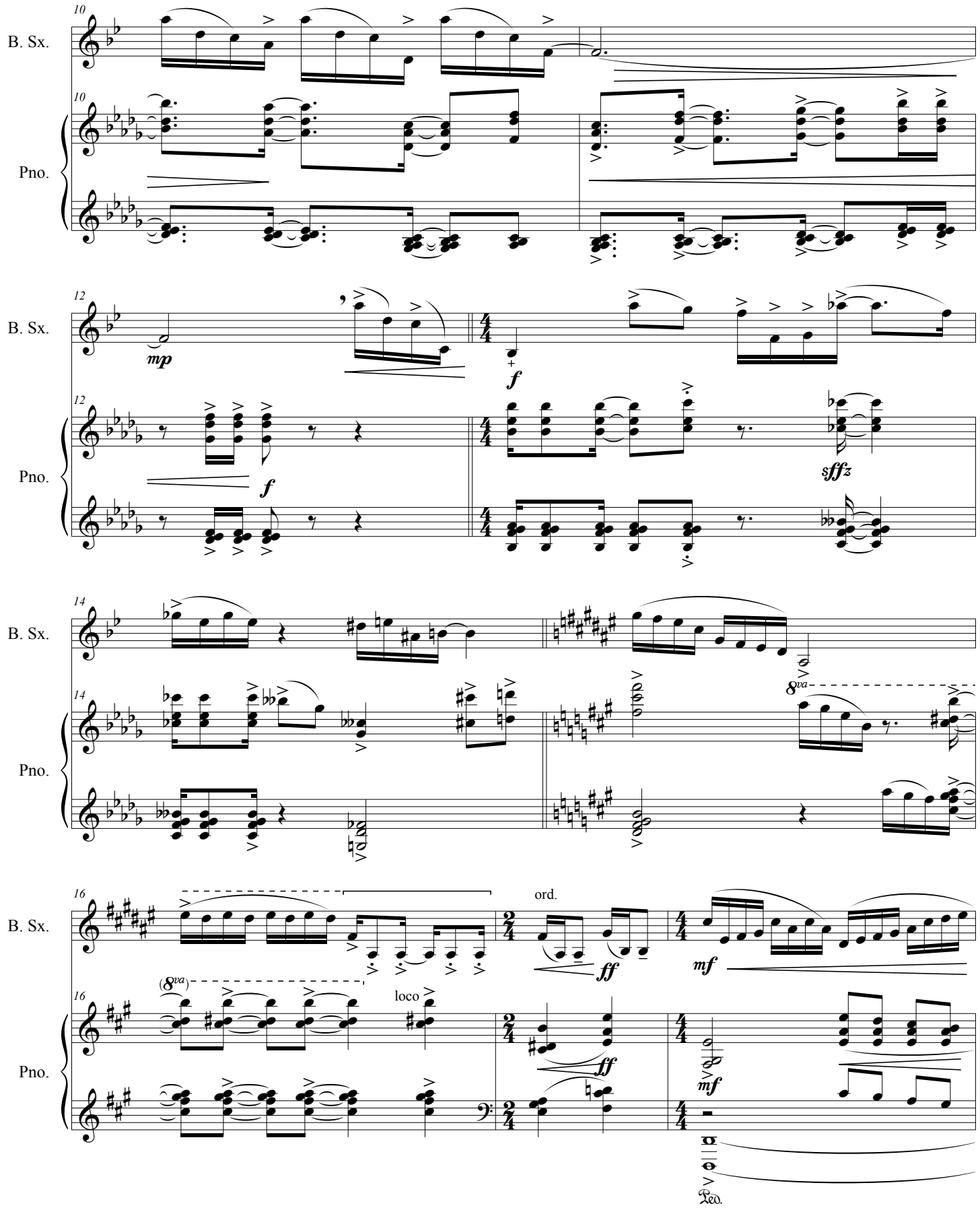
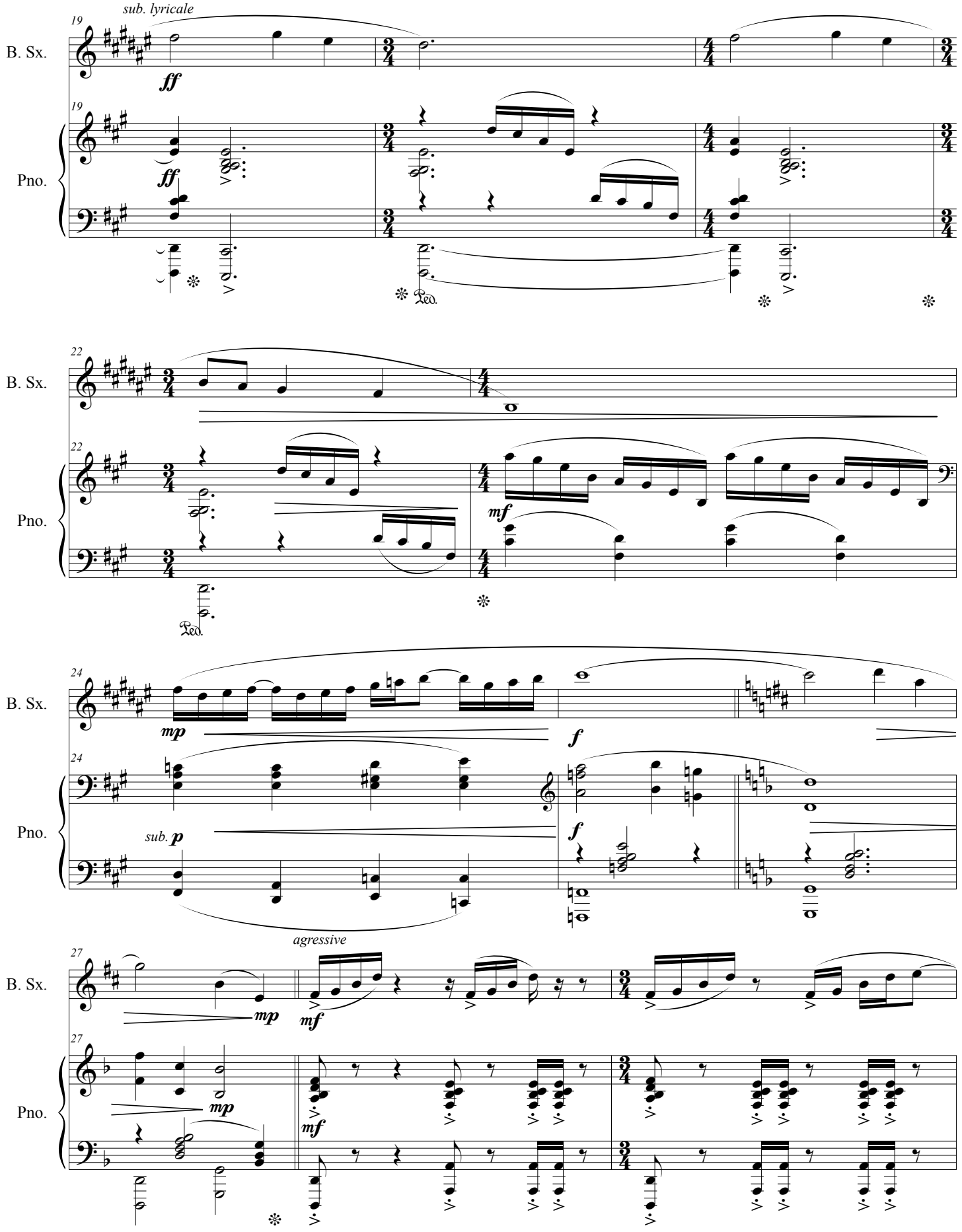
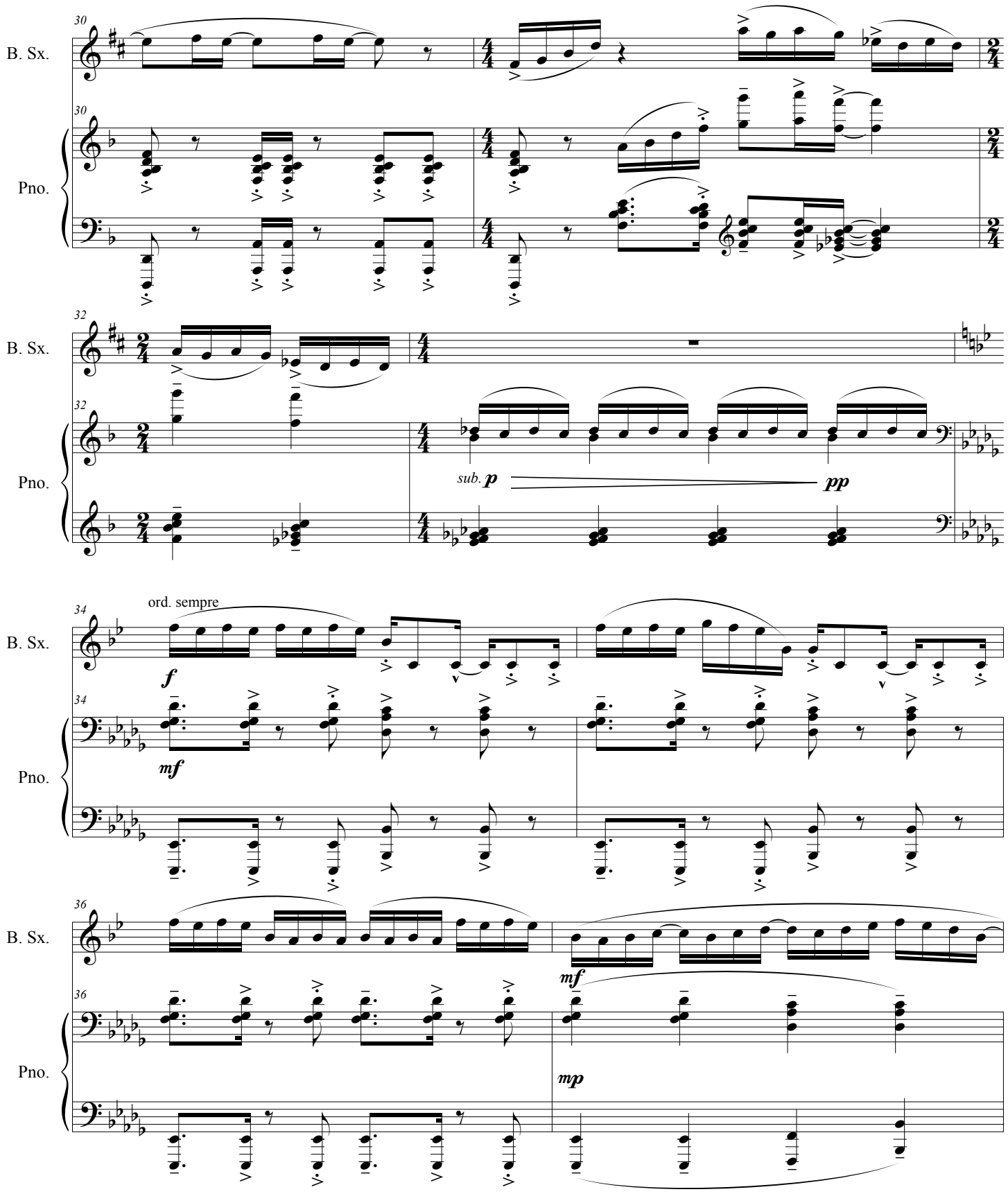
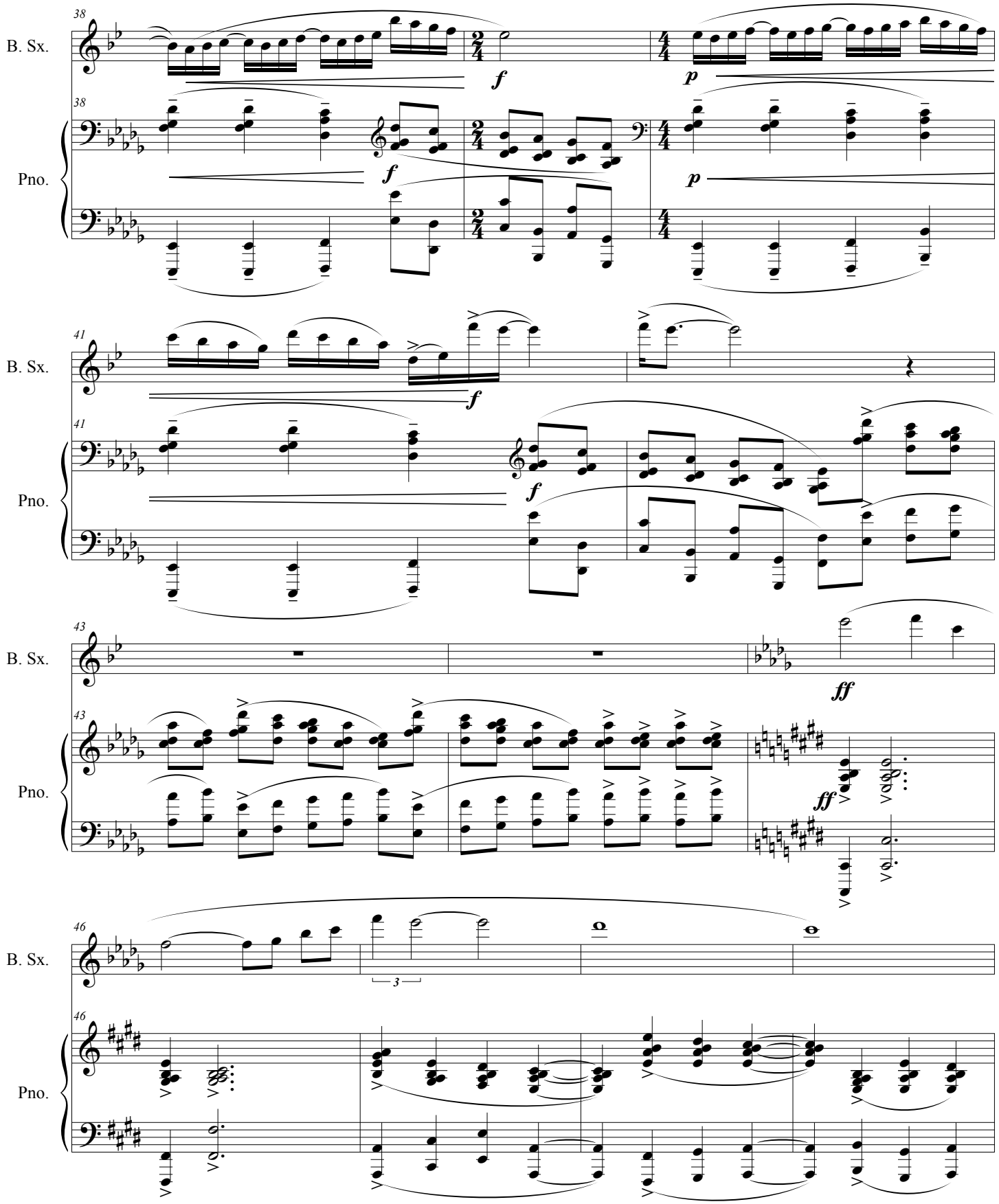
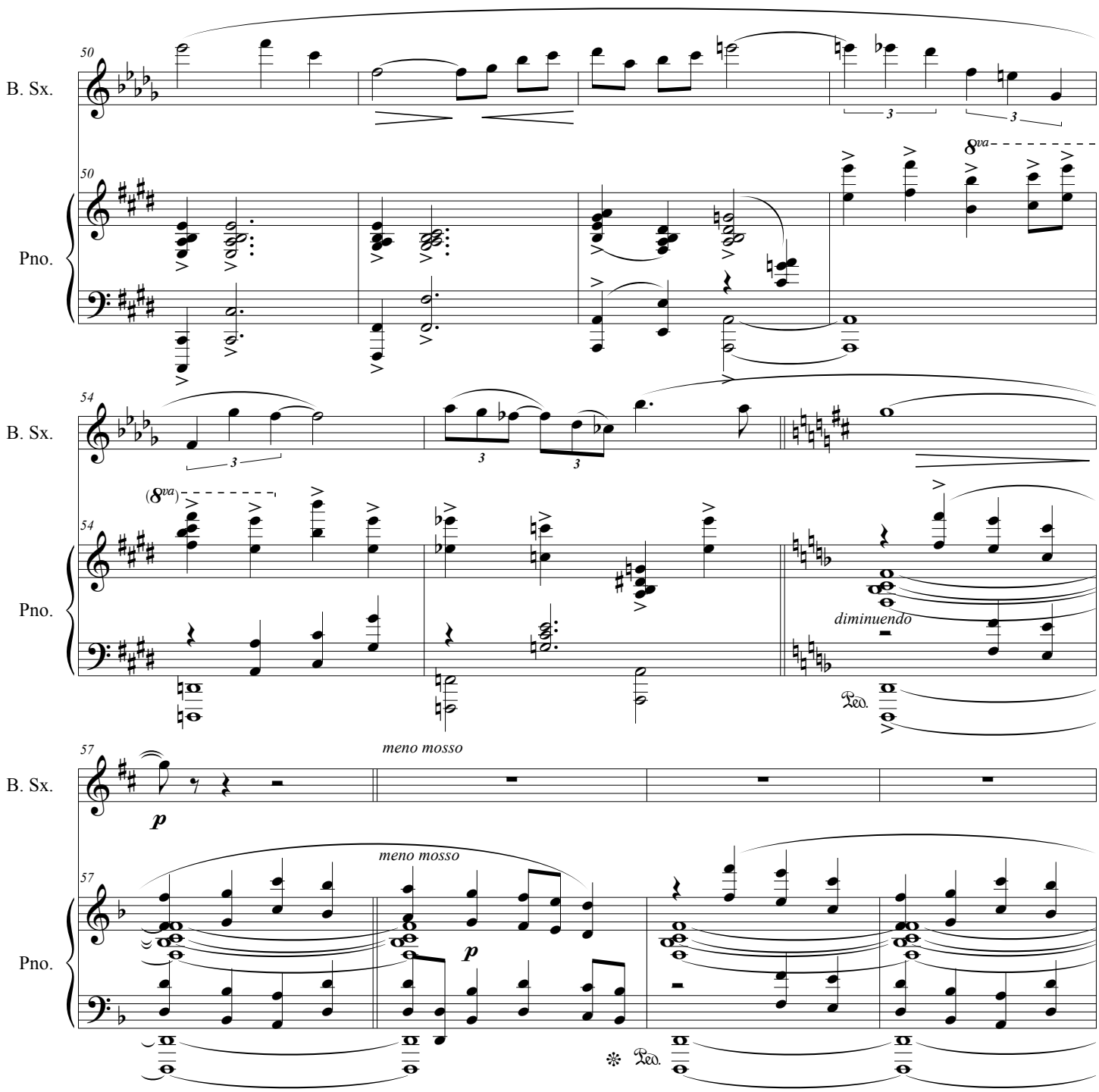
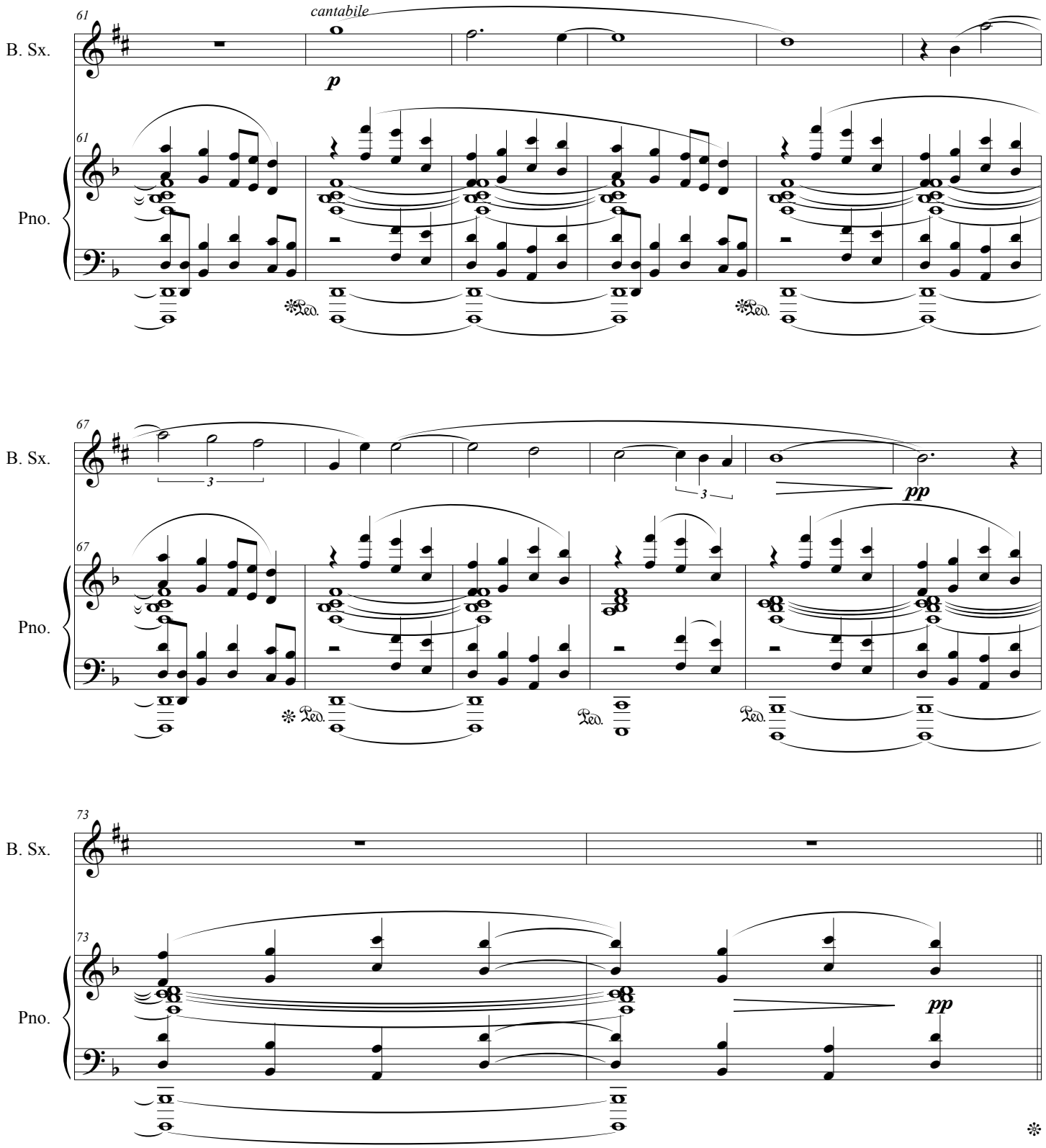

10
B. Sx.
10
Pno.
12
B. Sx.
mp
f
12
Pno.
f
sffz
14
B. Sx.
8va
14
Pno.
16
B. Sx.
ord.
ff
mf
16
Pno.
(8va)
loco
ff
mf
Ped.

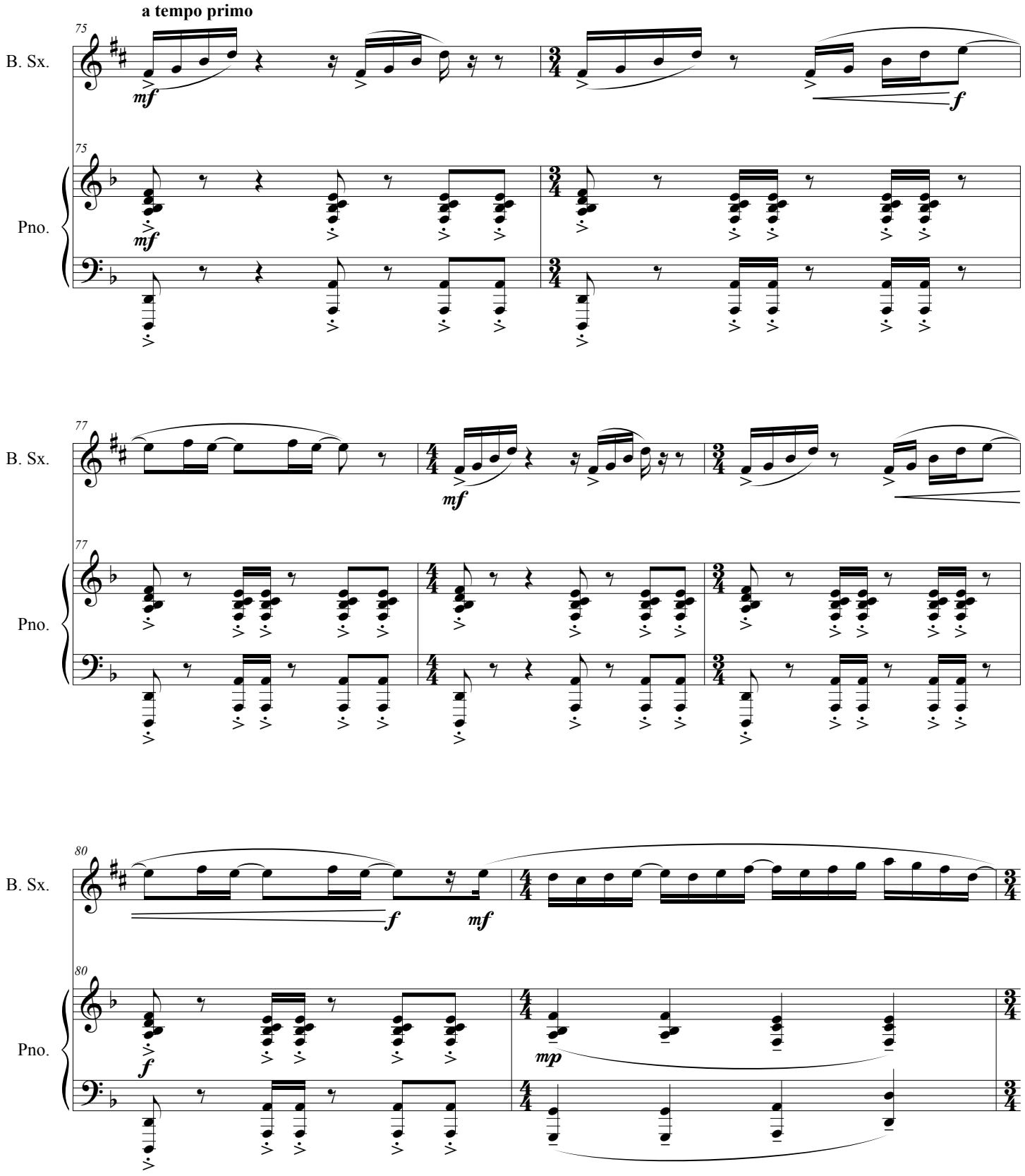

sub. lyricale
19
B. Sx.
Pno.
ff
22
mf
24
mp
f
sub. p
27
agressive

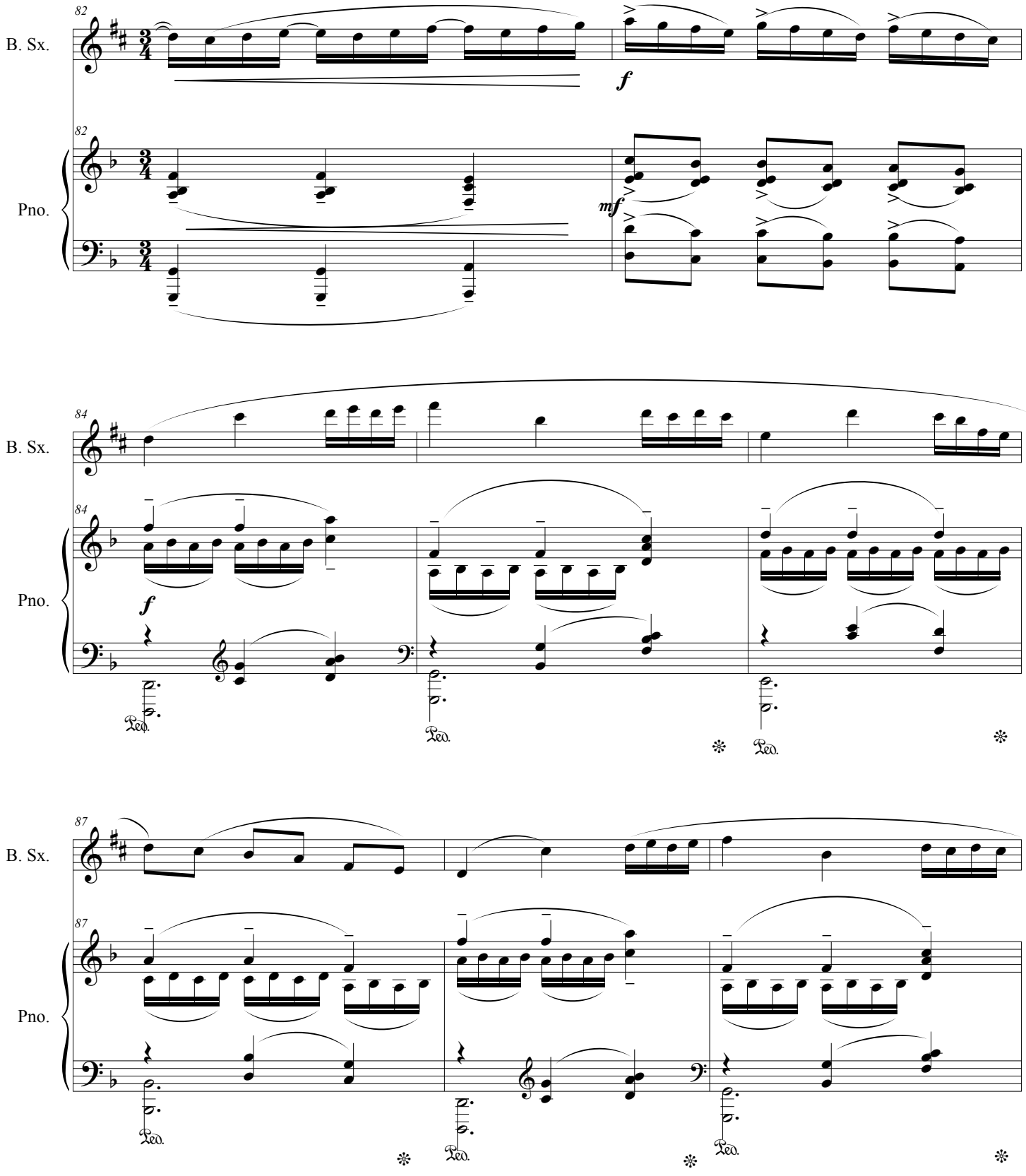

30
B. Sx.
30
Pno.
32
B. Sx.
32
Pno.
sub. p
pp
34
ord. sempre
B. Sx.
f
34
Pno.
mf
36
B. Sx.
36
mf
Pno.
mp

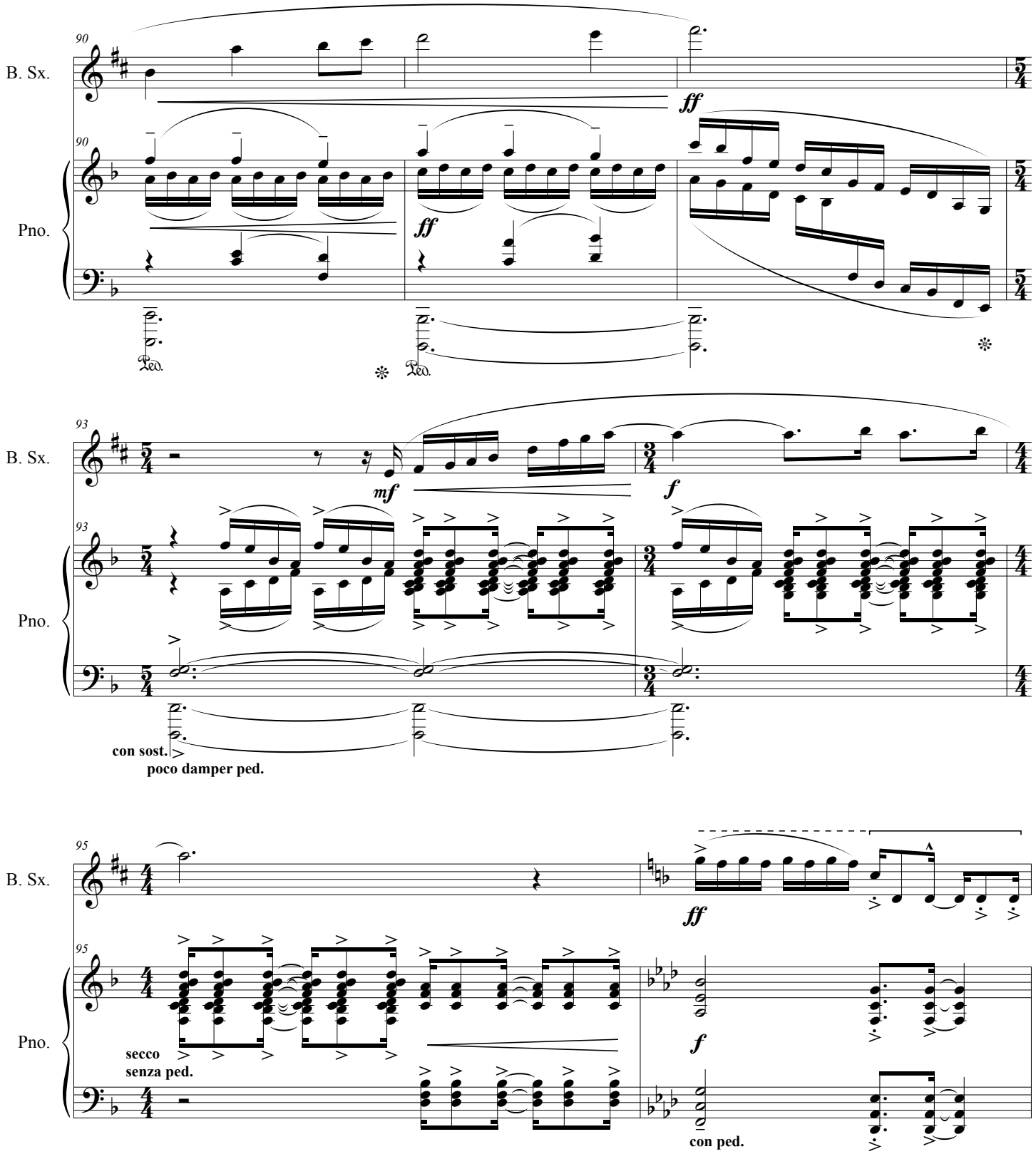

38
B. Sx.
Pno.
f
p
41
B. Sx.
Pno.
f
43
B. Sx.
Pno.
ff
46
B. Sx.
Pno.
3

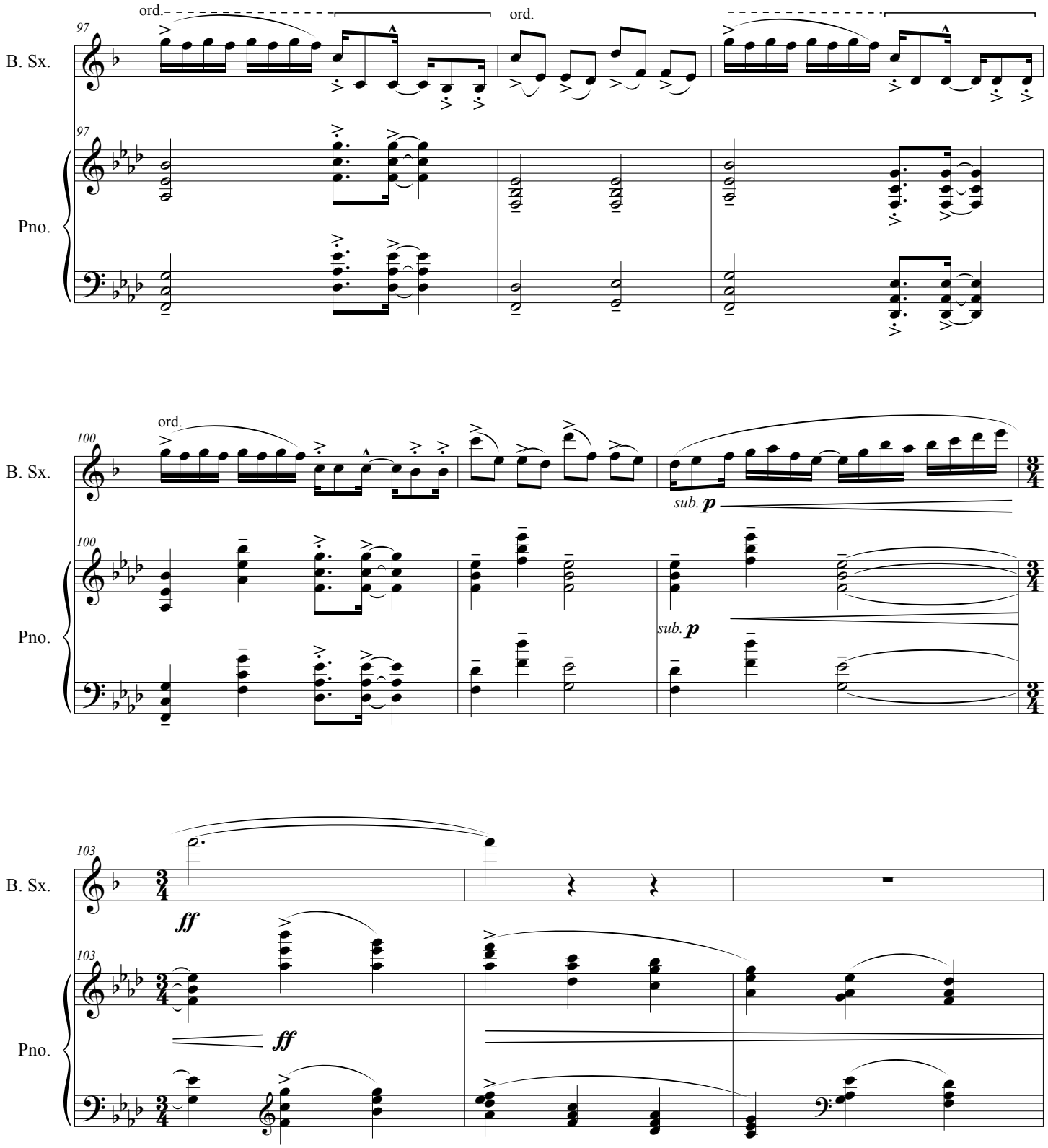

50
B. Sx.
Pno.
8va
54
(8va)
diminuendo
Ped.
57
meno mosso
p
Ped.

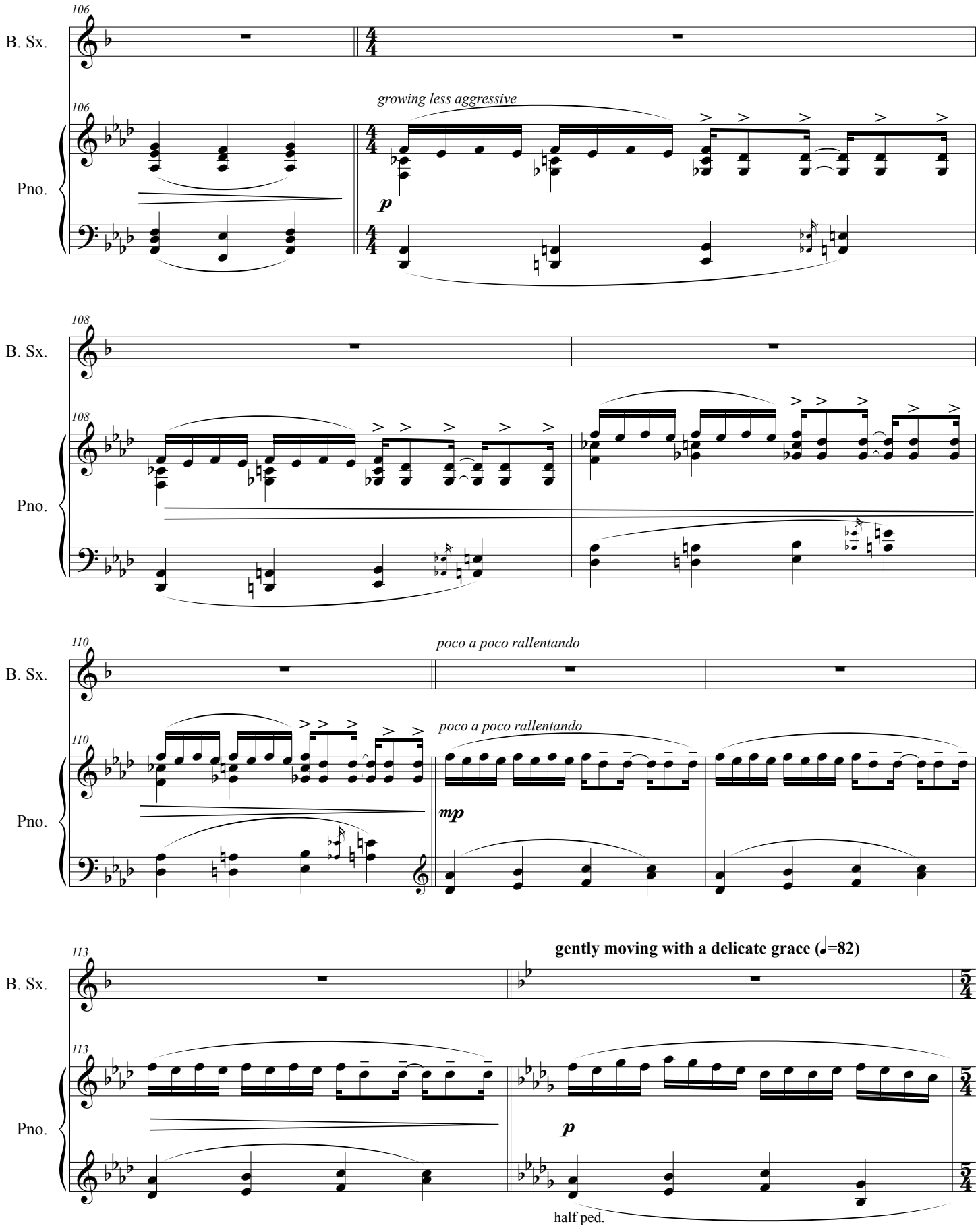

61
cantabile
B. Sx.
p
61
Pno.
Ped.
Ped.
67
B. Sx.
3
3
pp
67
Pno.
Ped.
Ped.
Ped.
73
B. Sx.
73
Pno.
pp

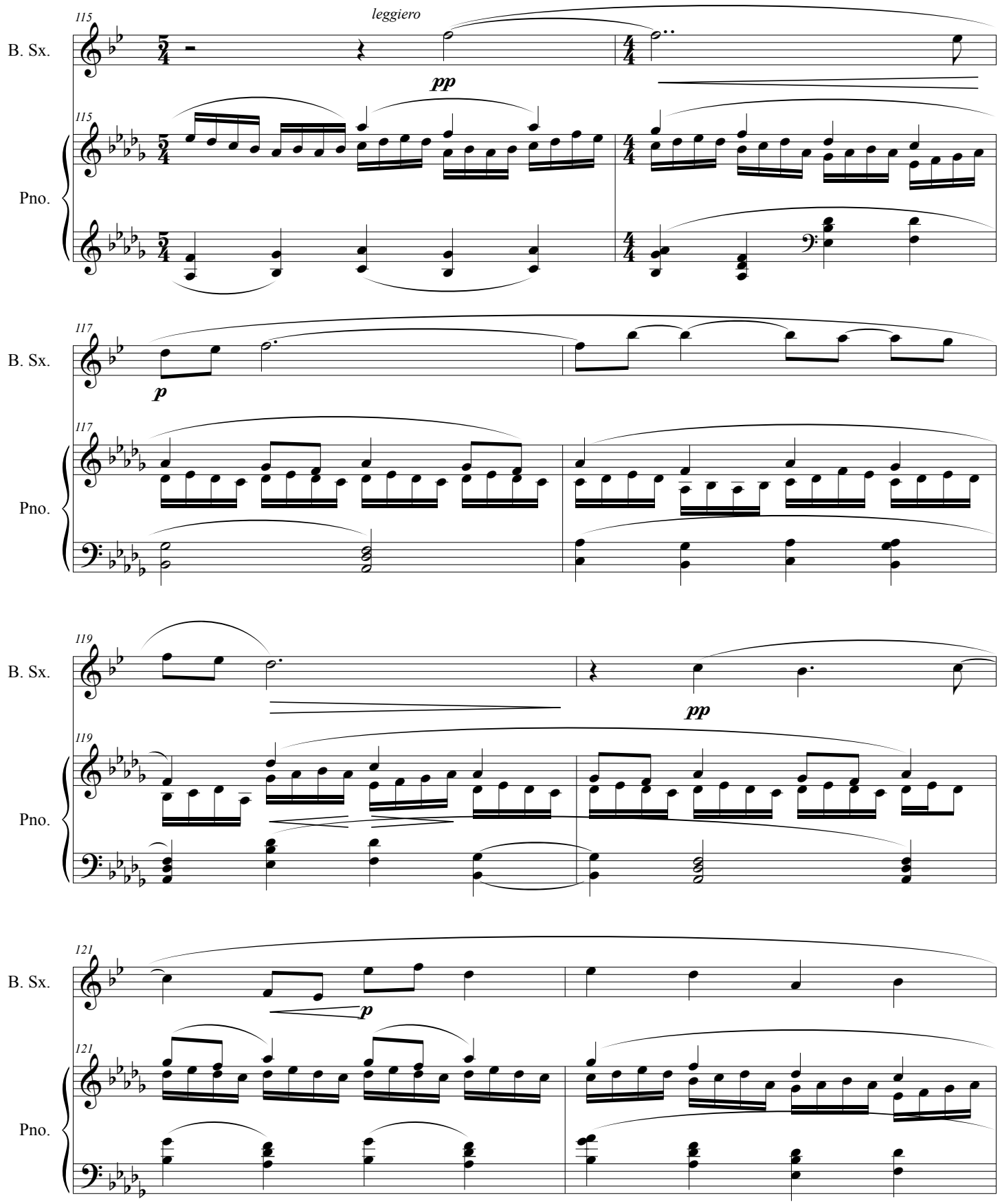

a tempo primo
75
B. Sx.
Pno.
mf
f
77
mf
80
f
mf
mp

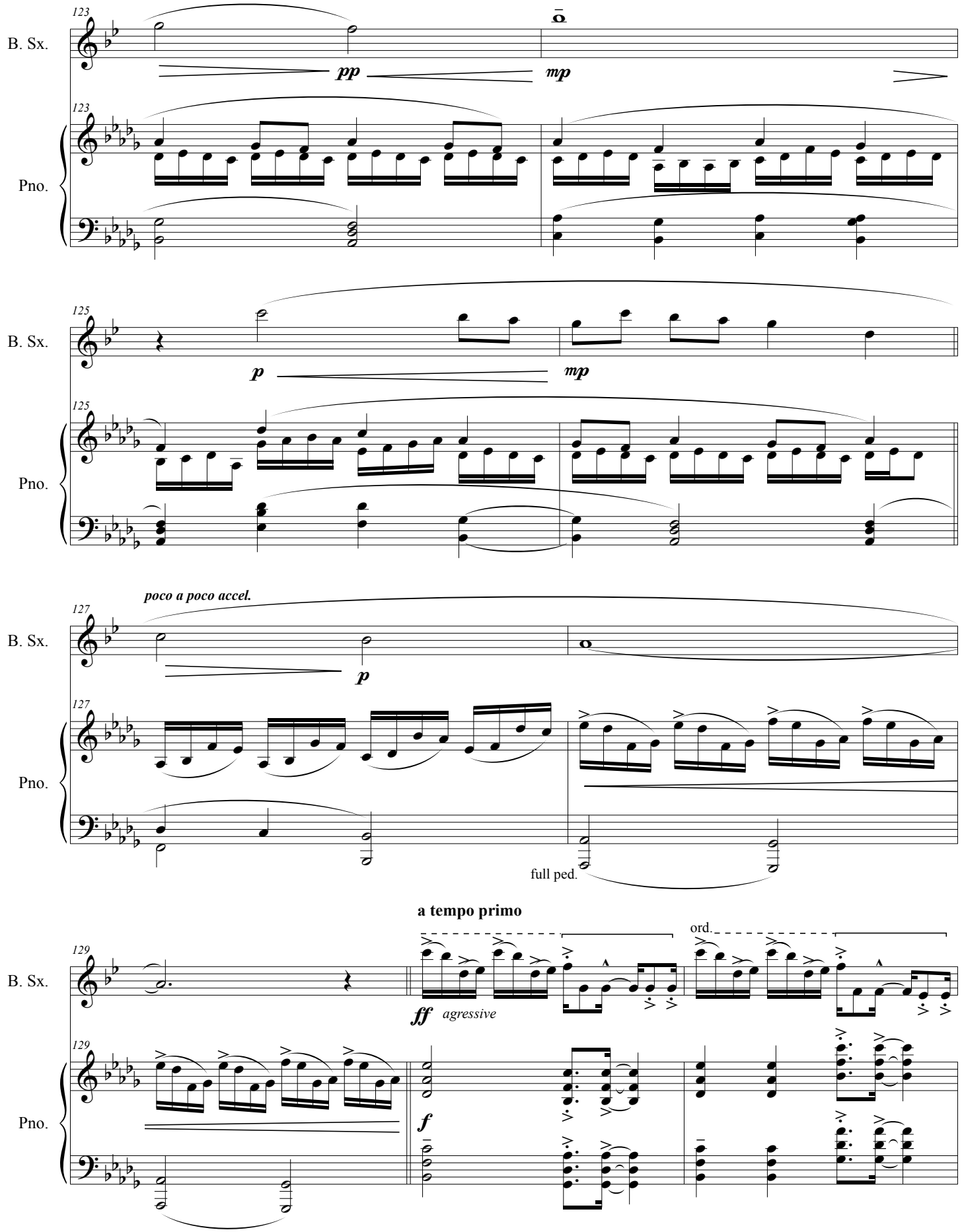

82
B. Sx.
82
Pno.
f
mf
84
B. Sx.
84
Pno.
f
Ped.
Ped.
Ped.
87
B. Sx.
87
Pno.
Ped.
Ped.
Ped.

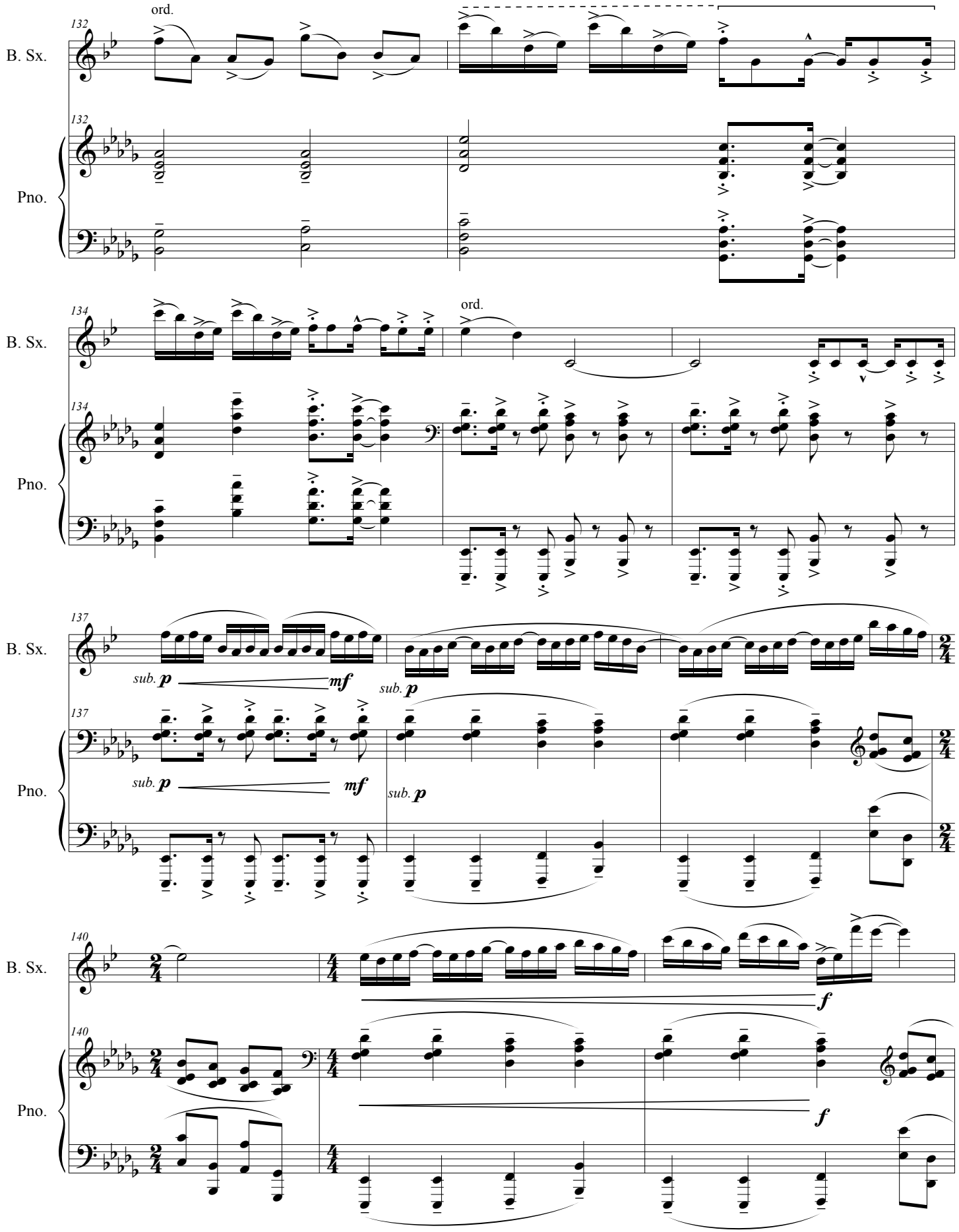

90
B. Sx.
ff
90
Pno.
ff
Ped.
Ped.
93
B. Sx.
mf
f
93
Pno.
con sost.
poco damper ped.
95
B. Sx.
ff
95
Pno.
secco
senza ped.
f
con ped.

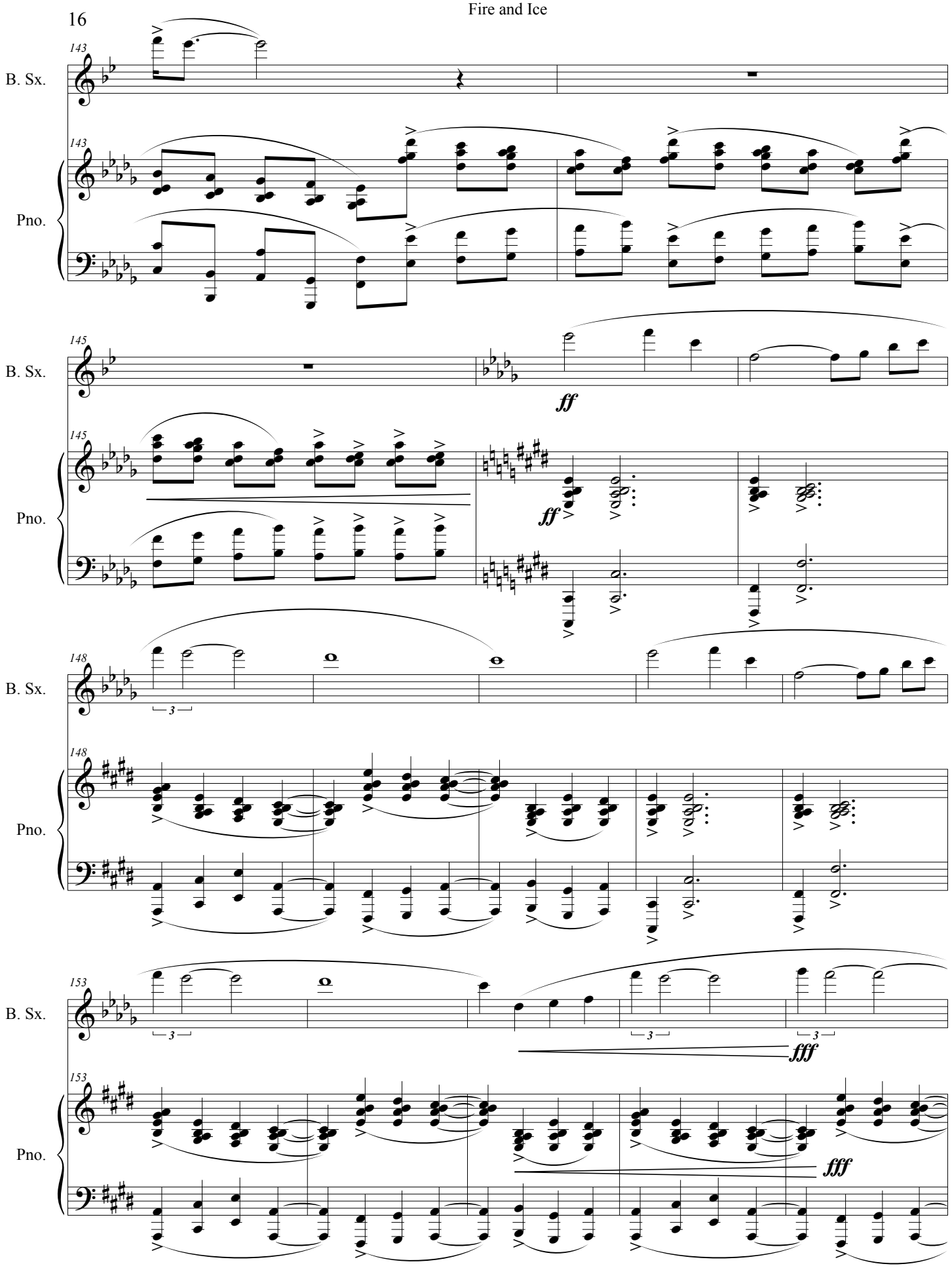

97
ord.
ord.
B. Sx.
Pno.
97
100
ord.
B. Sx.
Pno.
100
sub. p
sub. p
103
B. Sx.
ff
Pno.
103
ff

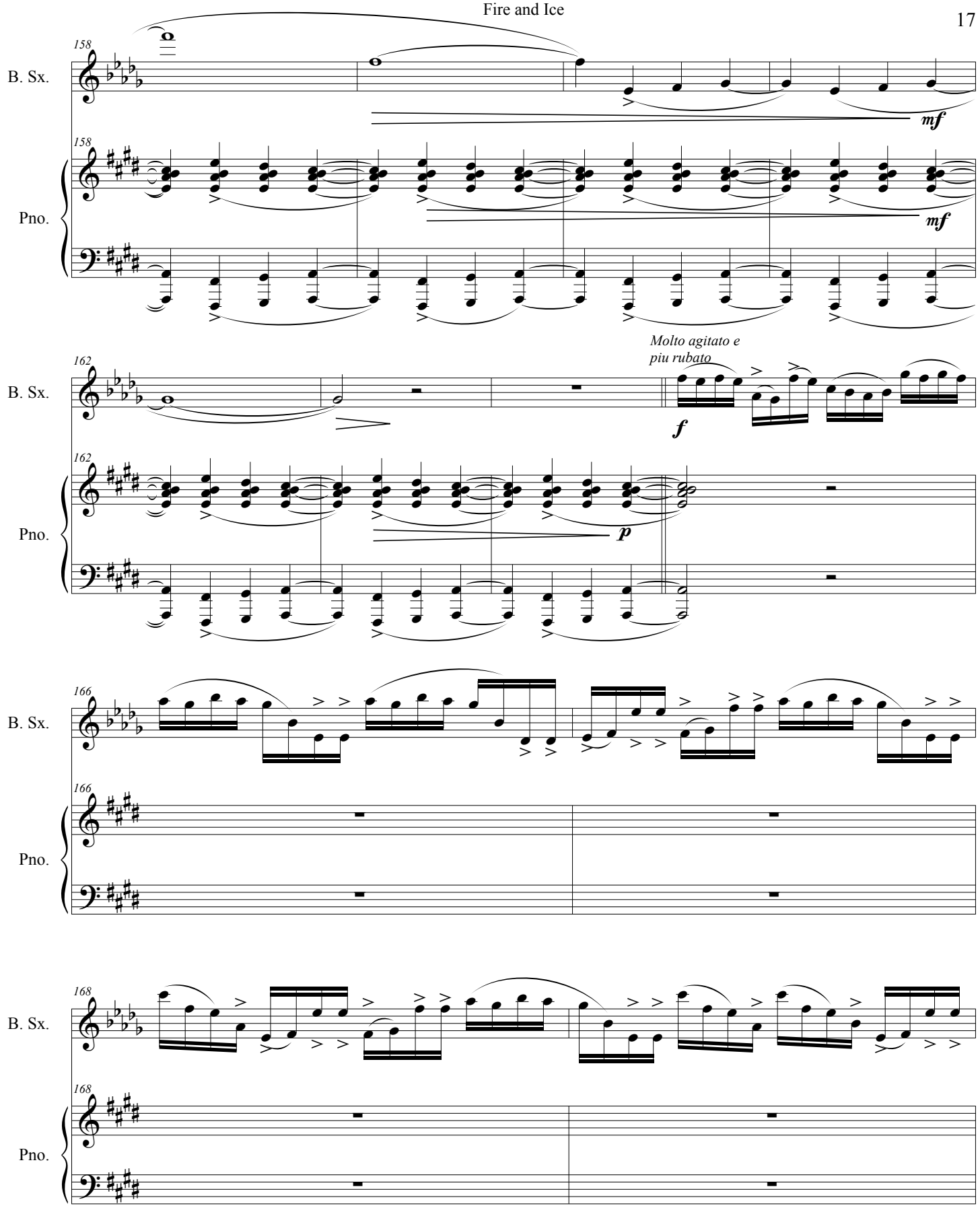

106
B. Sx.
106
growing less aggressive
Pno.
p
108
B. Sx.
108
Pno.
110
poco a poco rallentando
B. Sx.
110
poco a poco rallentando
Pno.
mp
113
gently moving with a delicate grace (♩=82)
B. Sx.
113
Pno.
p
half ped.

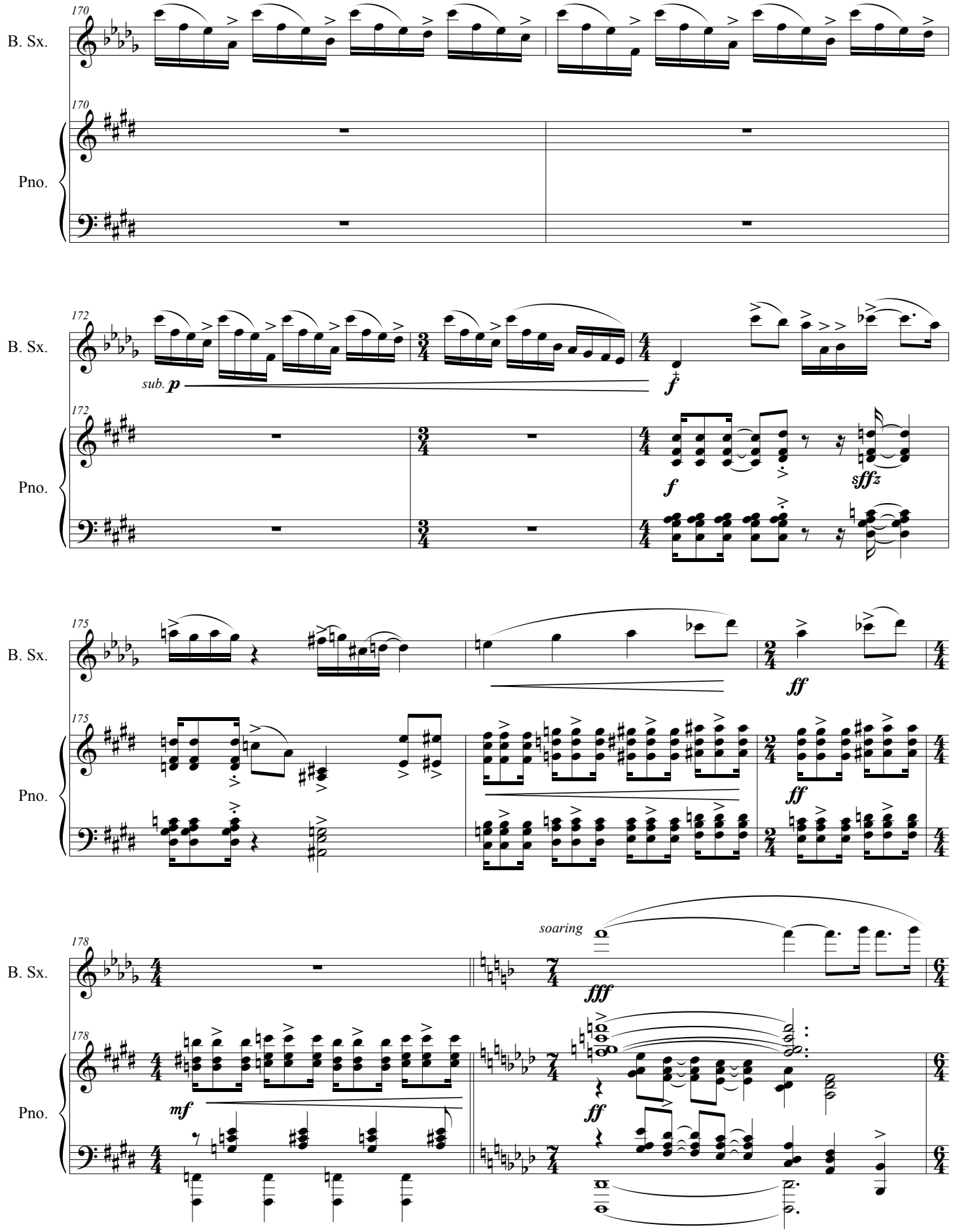

115
leggiero
B. Sx.
pp
115
Pno.
117
B. Sx.
p
117
Pno.
119
B. Sx.
pp
119
Pno.
121
B. Sx.
p
121
Pno.

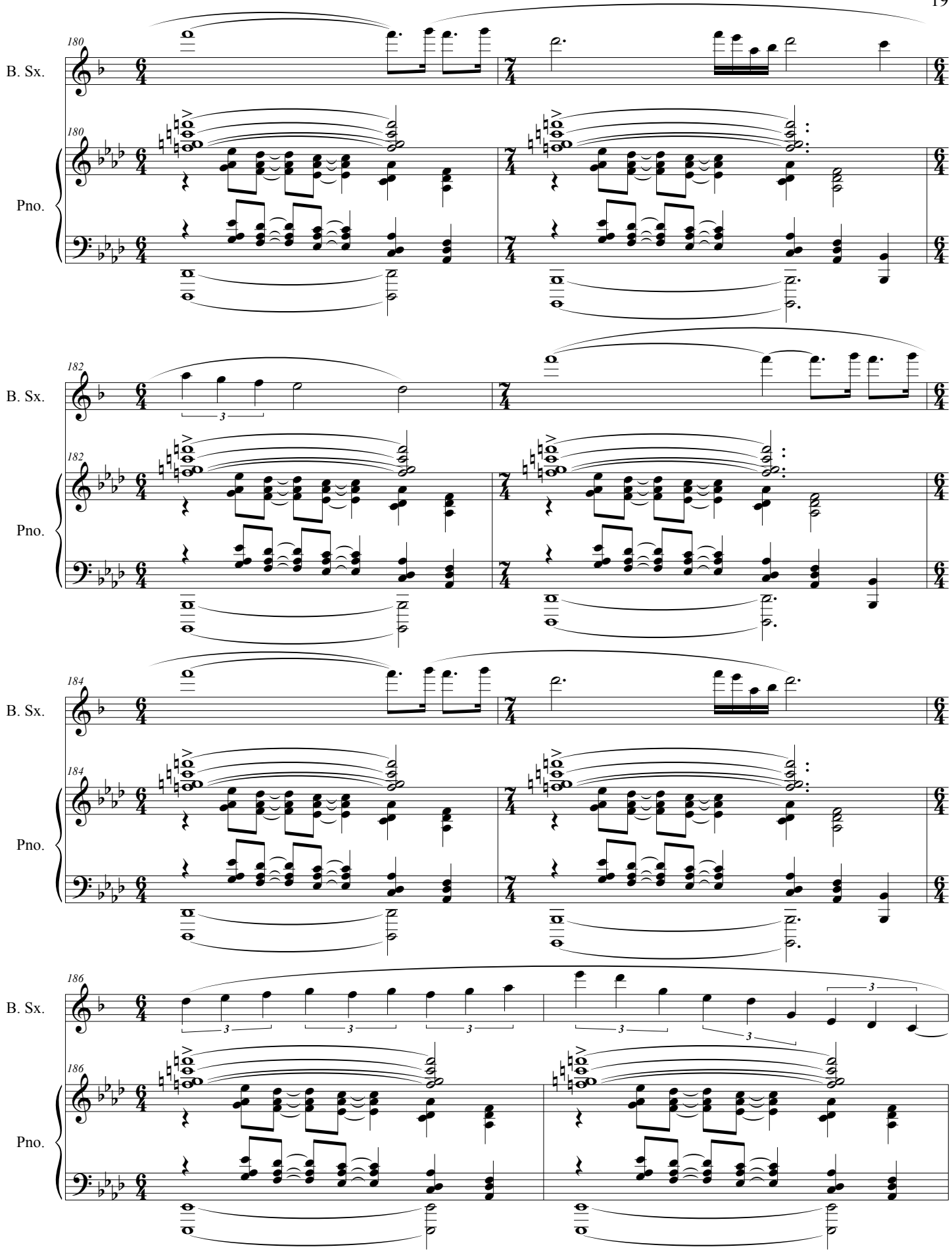

123
B. Sx.
pp
mp
123
Pno.
125
B. Sx.
p
mp
125
Pno.
poco a poco accel.
127
B. Sx.
p
127
Pno.
full ped.
a tempo primo
ord.
129
B. Sx.
ff
agressive
129
Pno.
f

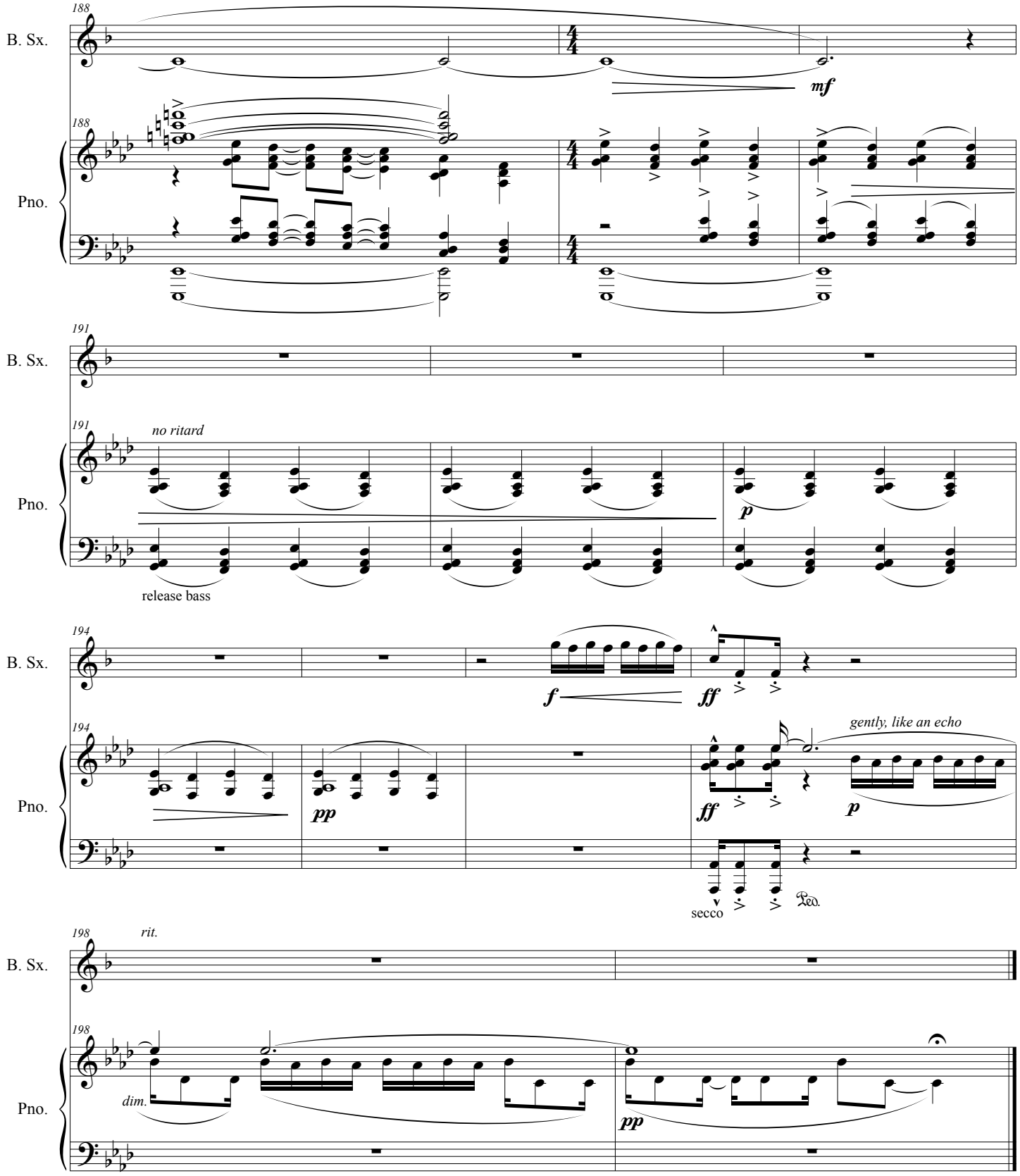

132
ord.
B. Sx.
Pno.
134
ord.
137
sub. p
mf
140
f


143
B. Sx.
143
Pno.
145
B. Sx.
ff
145
Pno.
ff
148
B. Sx.
3
148
Pno.
153
B. Sx.
3
3
3
fff
153
Pno.
fff


158
B. Sx.
mf
158
Pno.
mf
Molto agitato e
piu rubato
162
B. Sx.
f
162
Pno.
p
166
B. Sx.
166
Pno.
168
B. Sx.
168
Pno.


170
B. Sx.
Pno.
172
sub. p
f
sffz
175
ff
178
soaring
fff
mf


180
B. Sx.
180
Pno.
182
B. Sx.
182
Pno.
184
B. Sx.
184
Pno.
186
B. Sx.
186
Pno.


188
B. Sx.
mf
188
Pno.
191
B. Sx.
191
no ritard
Pno.
p
release bass
194
B. Sx.
f
ff
194
Pno.
pp
ff
gently, like an echo
p
secco
Ped.
198
rit.
B. Sx.
198
Pno.
dim.
pp

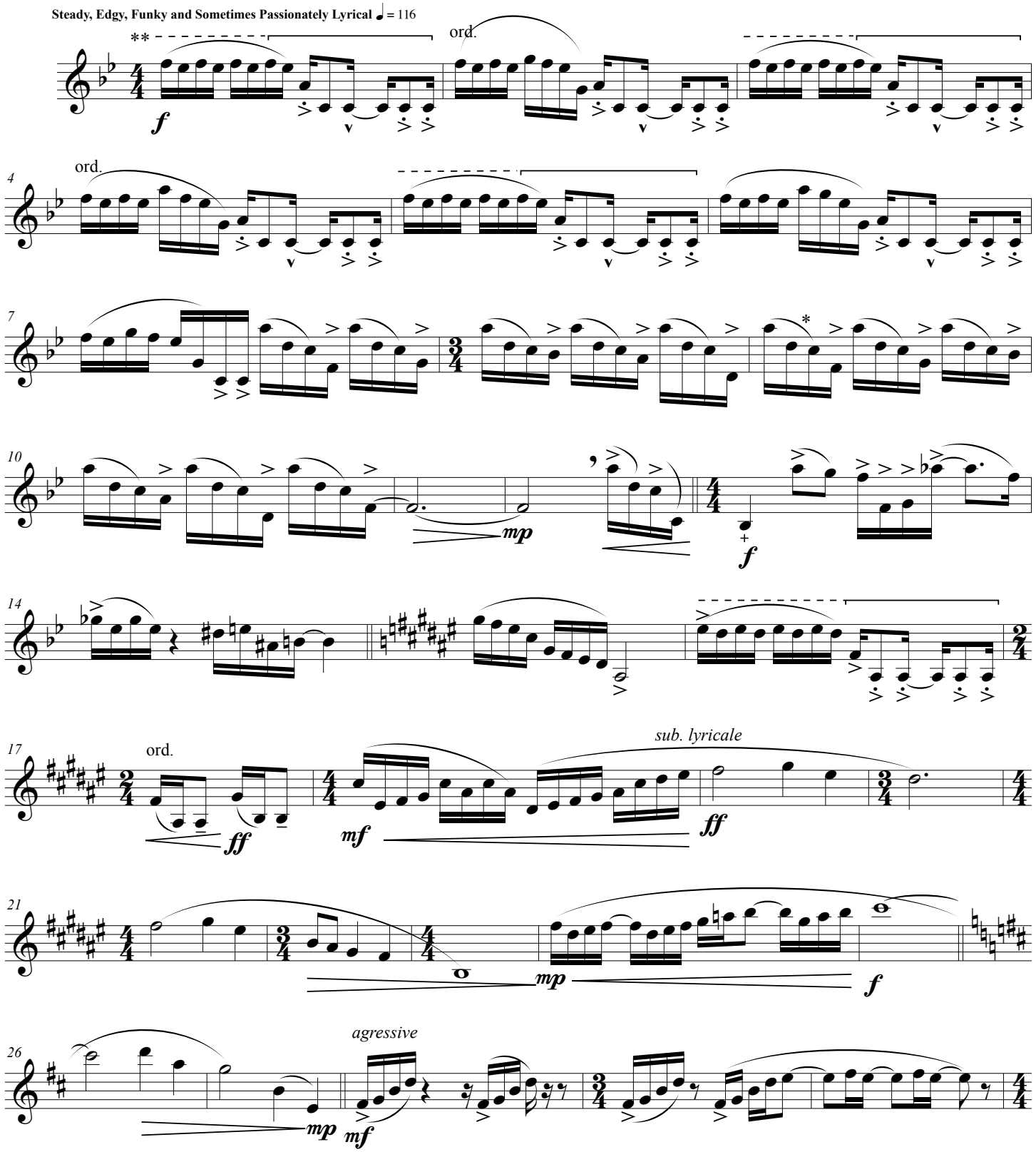
** This figure idicates gradually moving from ordinary playing into a more edgy sound (more mothpiece in the mouth). The dotted lines are where the sound should transition from ord. to edgy and the bracket indicates where the sound should be completely edgy.

+ = tongue slap

Fire and Ice

for Aaron and Victoria Lington

Leonard Mark Lewis, B.M.I.



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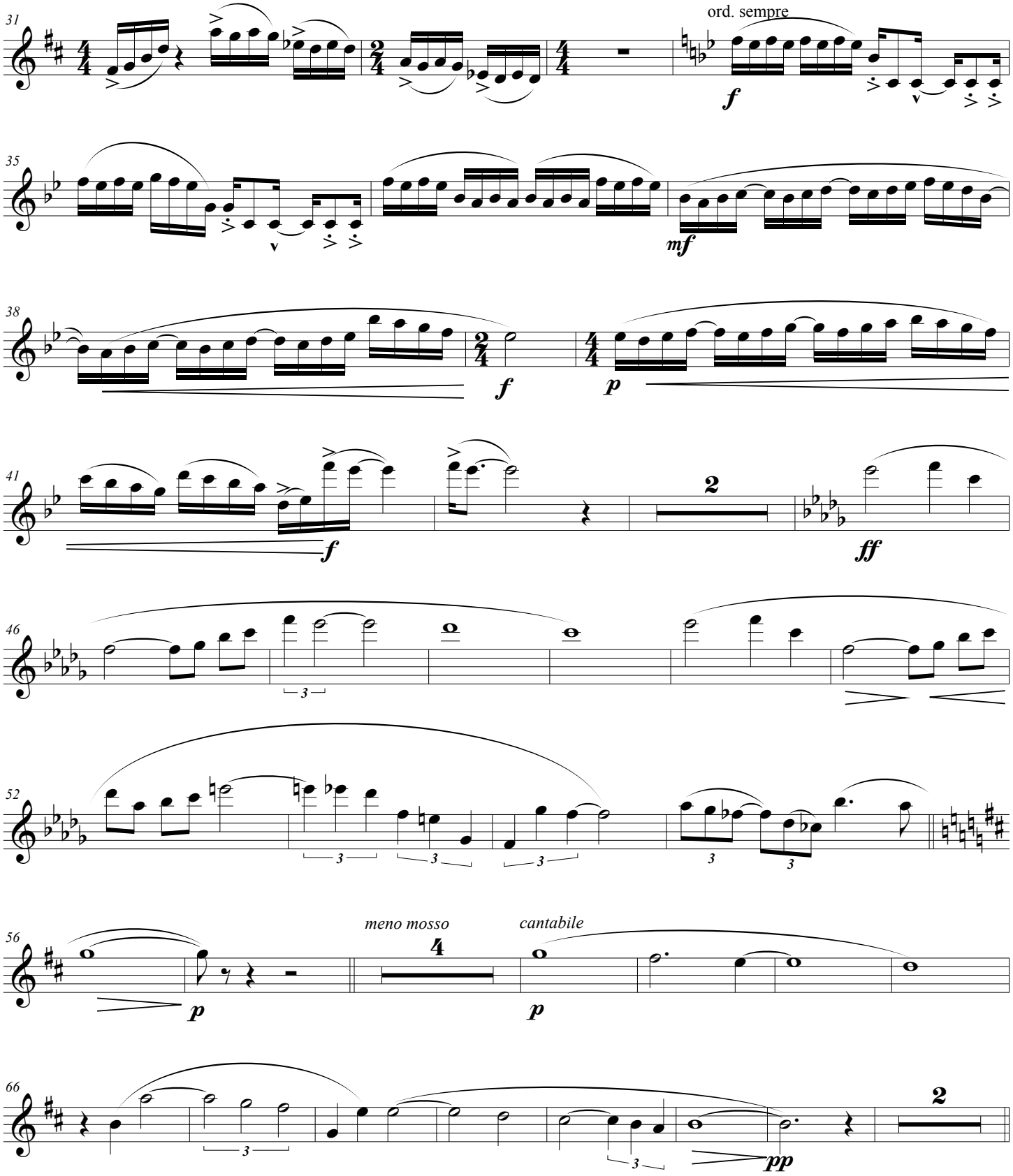
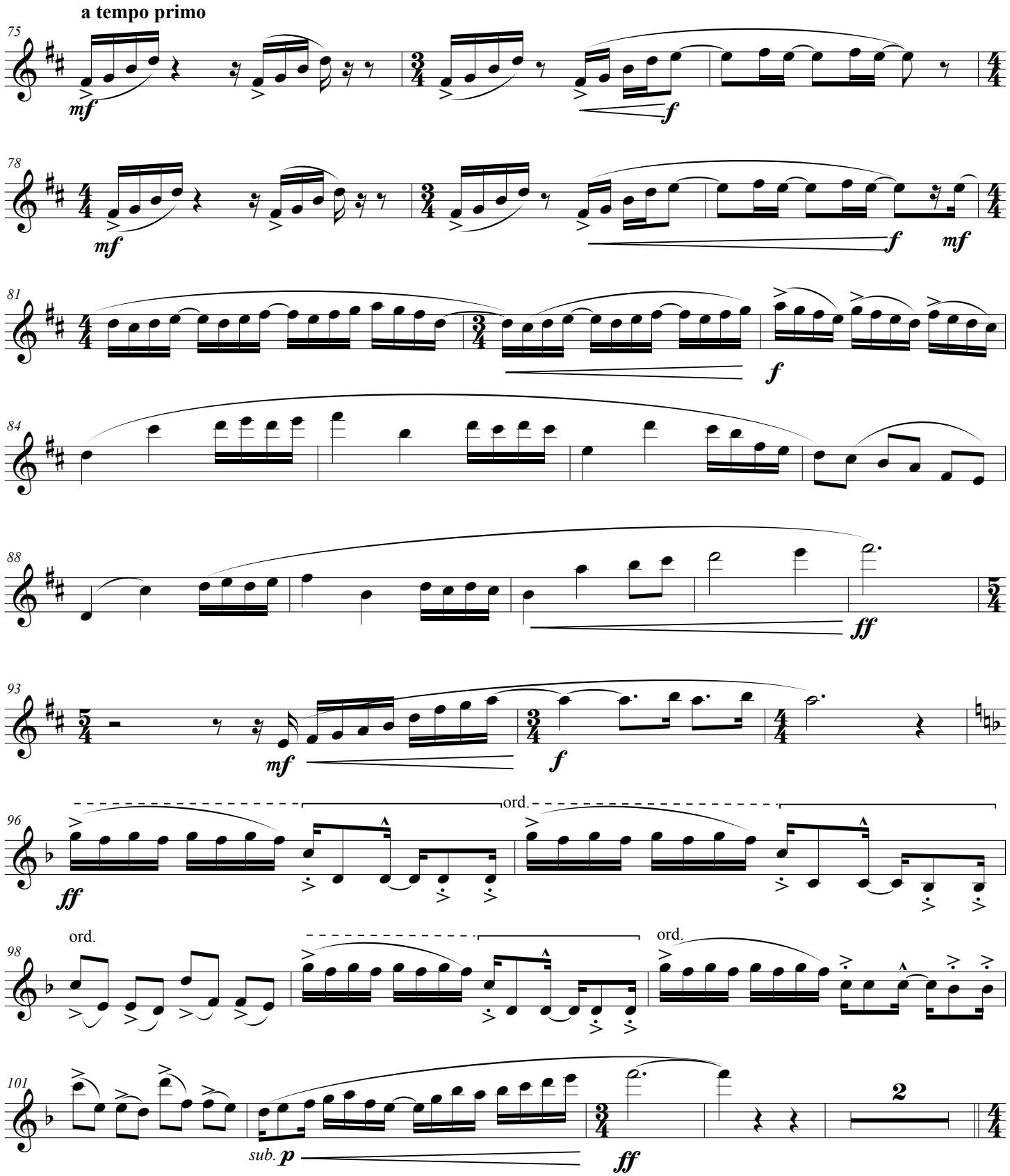
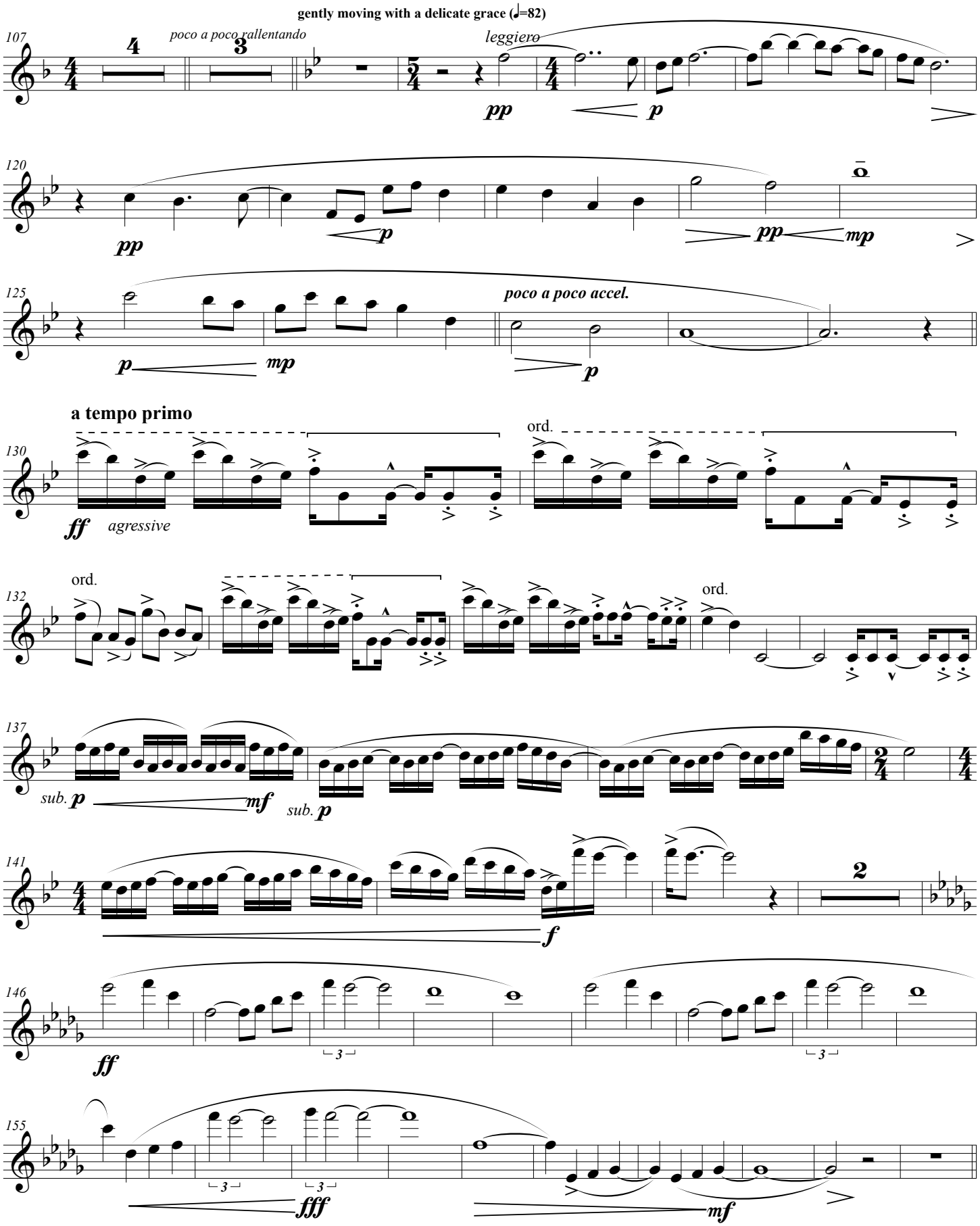
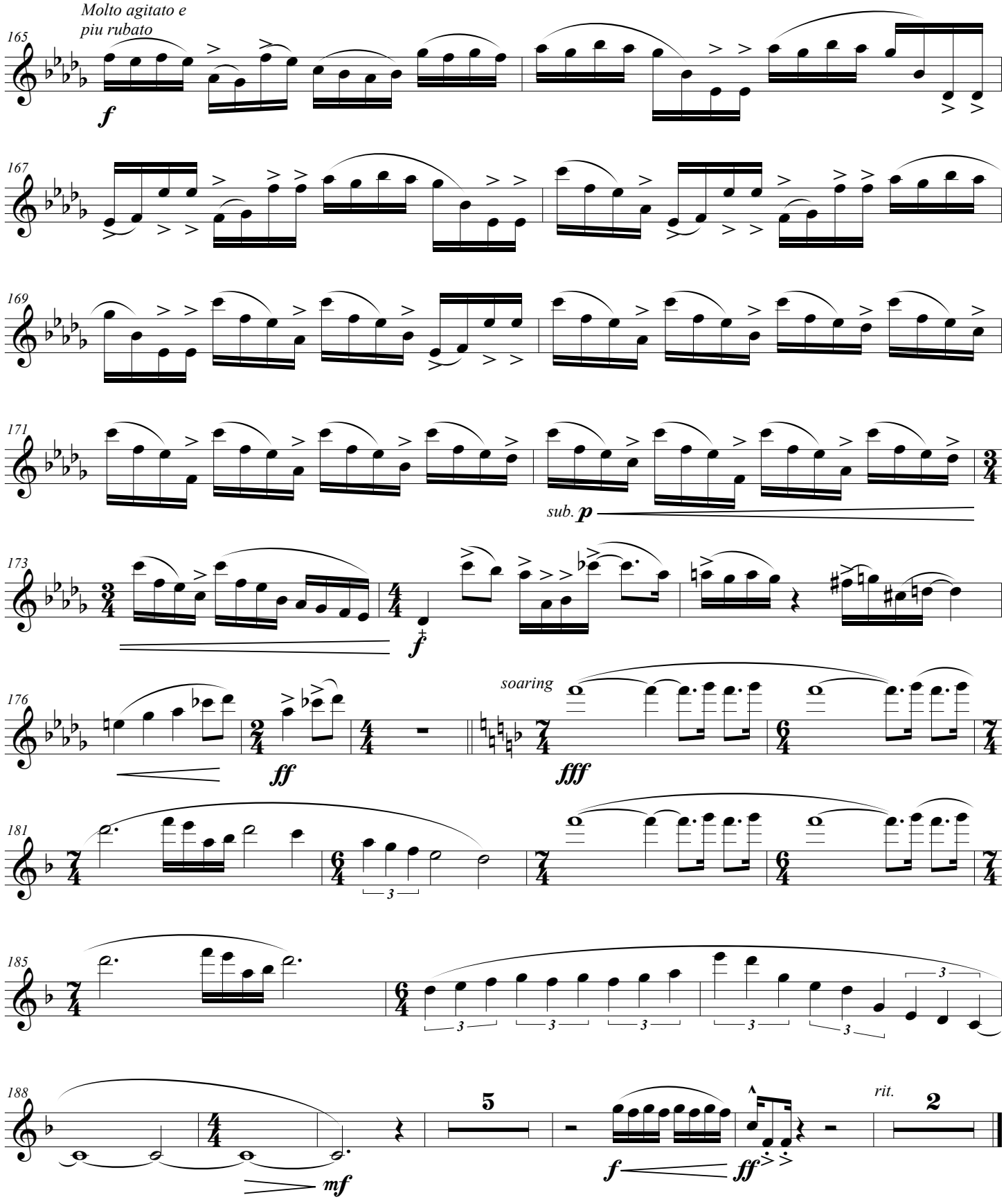

31
ord. sempre
f
35
mf
38
f
p
41
f
2
ff
46
3
52
3
3
3
3
56
meno mosso
4
cantabile
p
p
66
3
3
2
pp


a tempo primo
75
mf
f
78
mf
f
mf
81
f
84
88
ff
93
mf
f
96
ff
ord.
98
ord.
ord.
101
sub. p
ff
2

Fire and Ice

gently moving with a delicate grace (♩=82)




Molto agitato e
piu rubato
165
f
167
169
171
sub. p
173
f
176
ff
soaring
fff
181
3
185
3
188
mf
5
f
ff
rit.
2