

HENRY L. DORN

MID MICHIGAN  
MINIATURES

for saxophone duo

2023

HLD3 Music (ASCAP)

Perusal Score

# Performance Notes

## Instrumentation

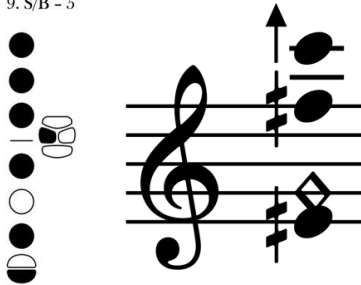
The “instrumentation” for this work varies from movement to movement. The saxophone duo will cycle through soprano, alto, tenor, and baritone based on the movement.

1. “Grand River” – soprano and tenor
2. “I-94” – alto and alto
3. “127 & I-75” – tenor and baritone
4. “96 or 69” – soprano and baritone

## Multiphonics

The multiphonics used in 4. “96 or 69” are (in part) used to mimic the sound of car horns, but they were also chosen for pitch reasons and should be treated knowing they play a harmonic role opposite the somewhat angular, tone-row lines. The multiphonics used come from Marcus Weiss and Giorgio Netti’s *The Techniques of Saxophone Playing* (Barenreiter, 2010) and include reference numbers. The final soprano saxophone multiphonic may not be as easily produced at the extreme dynamic requested at the end of the movement. The following multiphonic can be used in its place:

Weiss Reference  
9. S/B – 5



## Duration

~11-12 minutes

## Program Note

Saxophone in Progress (SiP) Duo – Jacob Nance and Natalia Warthen – approached me about writing a work for them in summer 2022. The product of these talks was months of reflection on my and my family's time in Michigan. My wife, daughter, and I moved to Lansing in 2020 during the height of the pandemic. It was a period that forced us to slow down and really take in the environment around us – *Pure Michigan*, as seen on signs when pulling into the state. I've traveled all over parts of the lower peninsula during my time here and have found many wonderful, beautiful sights. I've also spent a significant amount of time on both I-96 and I-94 in traffic, likely driving from Detroit or Ann Arbor to Lansing or Lansing to Grand Rapids or Chicago. For this work, I settled on writing a series of character pieces related to my travels and time in state.

"Grand River" is a reference to Grand River Ave, which historically ran from the eastern side of the state in Detroit through Lansing – the state capital – to near the western coast in Muskegon, horizontally dissecting the "Mitten." Before it was Grand River Ave, it was a major Native American trail. I thought of this as a historic unification of the state, linking east and west. I also thought of the historic significance of "Music of Motor City" coming out of Detroit. *I-94* starts at Port Huron, MI at the Canadian border and runs through northern Indiana, greater Chicago, IL, Wisconsin, Minnesota, North Dakota, and ends in Montana. It is a major route through southern Michigan (and is often the source of tons of traffic frustration).

*I-127 & I-75* are both routes that run north and south through Michigan. US 127 runs almost exactly through the middle of Michigan starting at its southern border, going through Lansing heading north until it combines with I-75 just south of Grayling, MI. I-75 starts as far south as Miami, FL, but enters MI from Toledo, OH, passing through Detroit, joins US 127 and continues to the upper peninsula and to the Canadian border at Sault Ste. Marie, MI. It is a beautiful, colorful drive as you head north-bound, full of life, change across the state's landscape. At the time of this work's completion (January 2023), it is winter in Michigan. I imagine a nostalgic, if not longing/reflective, drive towards the cold, white north.

The final movement, *96 or 69* was so titled because I constantly mixed them up when I first got to Lansing. I-96 runs northwest out of Detroit to near Muskegon, similar to the original route of Grand River Ave (and still somewhat parallel to it between Detroit and Lansing). It is an interstate only found in Michigan. I-69 starts in southern Texas and (with some incomplete segments) travels north entering MI just south of Kinderhook and going northeast to Port Huron, MI, combining with I-94 near the Canadian border. I-96 and I-69 both start in western parts of the "Mitten," intersect and combine – outlining the western side of the Lansing metro-area, and then I-69 continues northeast while I-96 continues southeast, both ending at a Canadian border. I try to recreate a musical version of this by having soprano and baritone both starting at extremes of their ranges, combining to play a unified line, and eventually "intersecting" by swapping roles, ending with the honking of horns before driving off into the distance.

*Mid Michigan Miniatures* was commissioned by Saxophone in Progress (SiP) Duo  
It was premiered by SiP Duo as part of the *Advanced Studies Gateway at FRIB Concert Series*  
FRIB Laboratory at Michigan State University on April 28, 2023.

Commissioned by SiP Duo

# Mid Michigan Miniatures

Henry L. Dorn

## I. Grand River

**In the pocket** ♩ = 92

5X

Soprano Saxophone

Tenor Saxophone

*sfz* *p* *f*

3

*p* *f* *ff*

5

8

*p* *f* *p* *f*

*sfz* *p* *f* *sfz* *p* *f*

11

*p* *f* *p* *f*

*sfz* *p* *f* *sfz* *p* *f*

A

13

*p* *sfz* *p* *sfz* *p* *f* *f*

*sfz* *sfz* *p* *f* *f*

closed slap 4X closed slap

16

*f* *f* *sub. pp* *cresc.* *f* *sub. pp* *cresc.*

5X 5/4 5/4

mechanical

20

*f* *f*

41 C (♩ = 92)

ord. Swing  
F7(b9)

*f*

45 Straight Swing Straight  
C7(#11)

*ff* *f*

49

*mf* *mp* *f*

*p*

53 D

*p* *f* *p*

*p* *f* *p*

Mid Michigan Miniatures

II. I-94

**Moving** ♩. = 144

Alto Saxophone

Alto Saxophone

First system of musical notation for the Alto Saxophone. It consists of two staves. The top staff begins with a treble clef, a key signature of one flat (B-flat), and a time signature of 6/8. The music starts with a piano (*p*) dynamic and a slur over the first two measures. The bottom staff has whole rests for the first two measures, followed by a melodic line in the third and fourth measures, also starting with a piano (*p*) dynamic.

Second system of musical notation, measures 5-8. The top staff continues the melodic line from measure 4 with a slur. The bottom staff has whole rests for measures 5 and 6, then enters in measure 7 with a melodic line that continues into measure 8.

Third system of musical notation, measures 9-12. Measure 9 is marked with a box containing the letter 'A'. The top staff has a slur over measures 9 and 10. The bottom staff has whole rests for measures 9 and 10, then enters in measure 11 with a melodic line that continues into measure 12.

Fourth system of musical notation, measures 13-16. The top staff has a slur over measures 13 and 14. The bottom staff has whole rests for measures 13 and 14, then enters in measure 15 with a melodic line that continues into measure 16.



**B**

17

21

**C**

25

29

33 **D** flz. *f* *p* *mf* *pp* *mf* *f*

37 *f* *p* *f*

40 **E** *p* *mf* *p* *2*

44 **F** *f* *f*

48

*mf* *p* *f*

52

*p* *f* **G**

56

*p* *p*

60

*f* *f* *p* **H**

64

*p* *f*

68

*f* *f*

72

I

*p* *mf* *p* *mf*

76

*f* *p* *ff* *f*

80

J

*p* *p* *mf* *p*

Mid Michigan Miniatures

III. 127 & I-75

Yearningly ♩ = 56

Tenor Saxophone

Baritone Saxophone

This musical score is for two saxophones, Tenor and Baritone, in 4/4 time. The tempo is marked 'Yearningly' with a quarter note equal to 56 beats per minute. The key signature has one flat (B-flat). The score is divided into four systems, each with two staves. Measure numbers 1, 4, 7, and 9 are indicated at the start of their respective systems. Dynamics include *mf*, *f*, *p*, *pp*, and *mf*. Articulation includes accents and slurs. Rhythmic patterns include eighth notes, quarter notes, and triplets. A section labeled 'A' begins at measure 9, marked 'a tempo'. The score concludes with a double bar line at the end of measure 12.

13

*mf* *p*

16

*f* *p*

19 **B** *con moto* ♩ = c. 63

*pp* *cresc.*

21

*f* *ff*

33

*mf sub. pp* *f* *p*

36

*f* *p*

38

subtone

*pp*

Mid Michigan Miniatures

IV. 96 or 69

Soprano Saxophone

long flz. *sfz*

really exaggerated bend

growl

flz. *sfz*

bisbigliando

Baritone Saxophone

fast as possible *sfz* *sfz* *sfz*

3

*ff* *sfz* *sfz*

play

*ff*

With attitude ♩ = 120

4

*f* *f*

6



8

Measures 8 and 9 of the piece. The music is in 3/4 time and features a complex, rhythmic melody in the right hand with many slurs and ties, and a more straightforward accompaniment in the left hand. The key signature has two flats (B-flat and E-flat).

10

Measures 10 and 11. The melody continues with intricate phrasing and slurs. The accompaniment provides a steady rhythmic foundation. A large, faint watermark reading 'Perusal Score' is visible across the page.

12

Measures 12 and 13. Measure 13 features a change in time signature to 3/4 (from 3/4) and a new melodic line in the right hand, while the left hand continues with a similar pattern. The watermark 'Perusal Score' is still visible.

14

Measures 14, 15, and 16. Measure 14 has a whole note in the right hand and a half note in the left hand. Measures 15 and 16 show a more active melody in the right hand, with a piano (*p*) dynamic marking. The left hand continues with a rhythmic accompaniment. The watermark 'Perusal Score' is visible.

**A Mechanical** ♩ = 104

17

Weiss Reference  
61. B/B<sub>3</sub> + cl

19

21

46

(*mf*)

(*mf*)

49

*ff*

*ff*

♩ = c. 40

\*Not played together

**E**

\*alternate multiphonic in preface

[50]

*fff* dim. poco a poco

*fff* dim. al niente

*p* dim. al niente

*p* dim. al niente