

**Commissioned by The Commission Project
for Dale Underwood and Prism Brass Quintet**

Sextet

for Alto Saxophone and Brass Quintet

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The Sextet for Alto Saxophone and Brass was commissioned by Dale Underwood and Prism Brass, who premiered it in 2002 at the Kennedy Center. The work was one of several I composed in response to 9/11. My wife and I live in Lower Manhattan; we saw the attack from the balcony of our apartment, half-mile away.

In this music, I was trying to find a way to show that Western and Islamic cultures need not be at war, but could add to each other—this, at a time when forces on both sides were stoking the flames of war, and wanting to have us fighting, fearing, and despising each other. “Contempt causes war,” wrote the great philosopher Eli Siegel, who founded Aesthetic Realism, and with whom I had the honor to study. This sextet was created in the hope that, through the language of music, I might convey the kind, necessary, and beautiful alternative to contempt: the desire to know and have good will for the world and people different from ourselves.

In this Sextet, aspects of Western and Islamic musical technique constantly interact and merge—most often by having Western musical forms meet Islamic rhythmic cycles. For example, the second movement relies on an Islamic meter (2+3+3+2) while being simultaneously a strict Western fugue—albeit one with strong jazz flavoring. (And humor!)

The opening movement, “Cantilena,” is likewise affected by the world of Islam. It is in quadrupal meter, but is not a typical 4/4; instead, it's a highly irregular “4” in which the eight-notes are grouped 2+3+2+1.

Note: please take care *not* to perform this in an irregular *triple* meter: as 2+3+3. I want the Islamic feeling—the groove that comes from an irregular pattern “in 4.” So please give an independent accent to the final eighth note.

Back to the over-all design: the third movement, “Recitative,” is in free meter, much like an Arabic taqsim; here there is also a melodic salute to the Middle East in certain aspects of the saxophone’s rhapsody. Meanwhile, no microtonal shadings! That much, the music remains typically Western.

Just as most Arabic suites, or nawbahs, conclude with a joyous and rapid dance in 6/8, so does this Sextet—only in a surprising way: nearly every phrase in this high-spirited movement is an unusual five bars in length.

And, yes, it's a Western rondo.

Transposed Score

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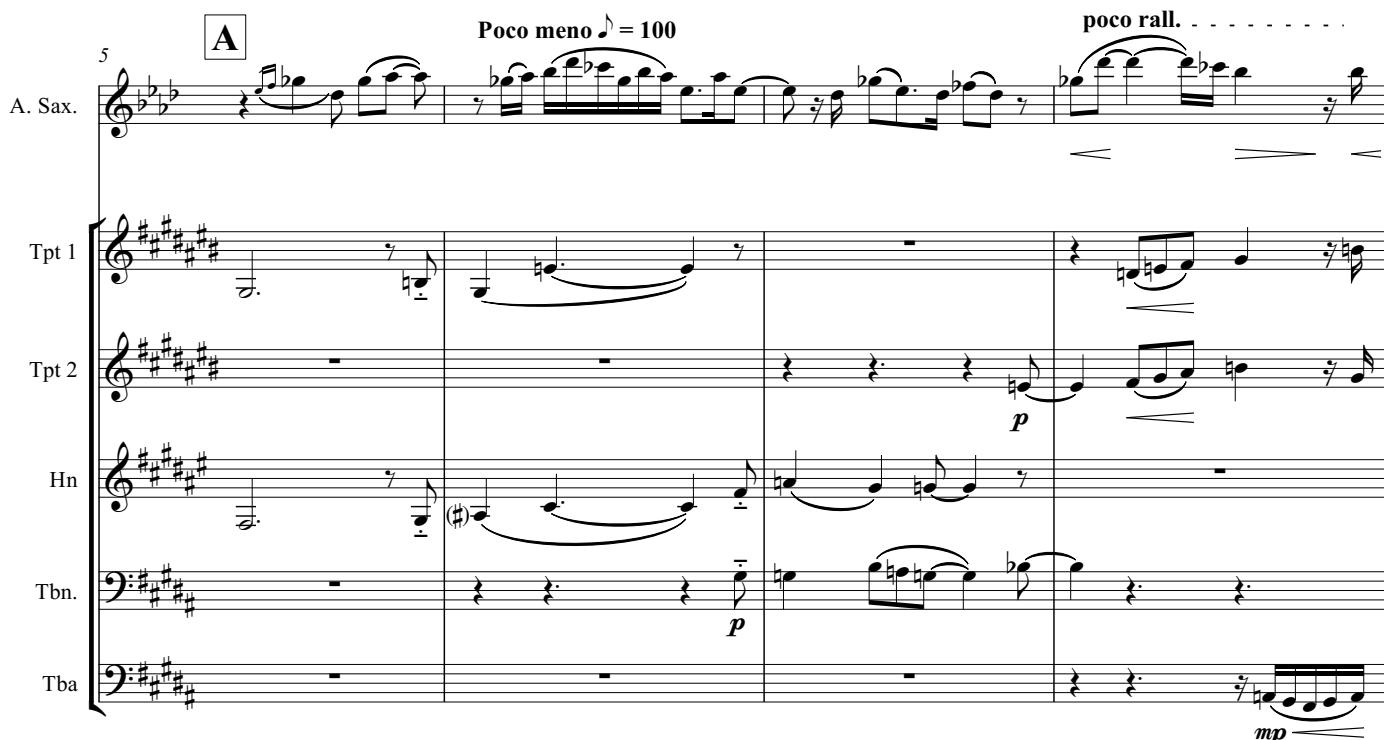
Sextet**for Alto Saxophone and Brass Quintet****1. Cantilena**

Edward Green

Lyrically ♩ = c. 108 *

Alto Saxophone 

A. Sax. **A** Poco meno ♩ = 100 poco rall. - - - - -

Tpt 1 Tpt 2 Hn Tbn. Tba 

*The 8/8 measures in this movement should be played with a feeling of four large beats.
That is, 2+3+2+1, counting in 8ths. It is crucial to avoid the feeling of 3 large beats.

B *Meno Mosso* ♩ = 88

A. Sax.

Tpt 1

Tpt 2

Hn

Tbn.

Tba

C

D *Poco Meno* ♩ = 84

A. Sax.

Tpt 1

Tpt 2

Hn

Tbn.

Tba

15

A. Sax.

E

Tpt 1

Tpt 2

Hn

Tbn.

Tba

mf

p

mf

mp

mf

18

A. Sax.

F

Tpt 1

Tpt 2

Hn

Tbn.

Tba

p

mp

p

mp

p

mf

G

Poco piu mosso $\text{♩} = 92$

21

A. Sax.

Tpt 1

Tpt 2

Hn

Tbn.

Tba

24

A. Sax.

Tpt 1

Tpt 2

Hn

Tbn.

Tba

27 **H** Subito pui Mosso ♩ = 132

A. Sax. *pp*

Tpt 1

Tpt 2

Hn Horn lead *f*

Tbn.

Tba

p

p

p

I *accel.* *A tempo*

31 **Meno Mosso** ♩ = 96

A. Sax. *mp* *mf* *mf*

Tpt 1

Tpt 2

Hn

Tbn.

Tba

Subito Meno ($\text{♩}=\text{c. } 92$)
(Broadly, like a mountain vista)

33

A. Sax.

Tpt 1

Tpt 2

Hn

Tbn.

Tba

35

J

Piu Mosso ($\text{♩}=\text{c. } 96$)

A. Sax.

Tpt 1

Tpt 2

Hn

Tbn.

Tba

38

A. Sax. *mp*

Tpt 1 *con sord.*

Tpt 2 *p*
con sord.

Hn

Tbn.

Tba *mp*

K

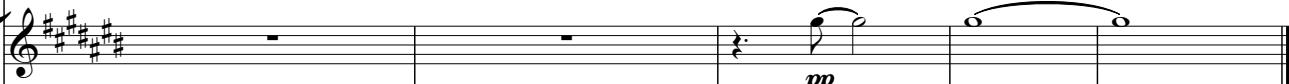
Meno $\text{♪} = 84$

42

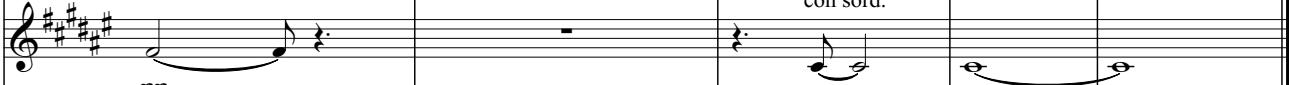
A. Sax. 

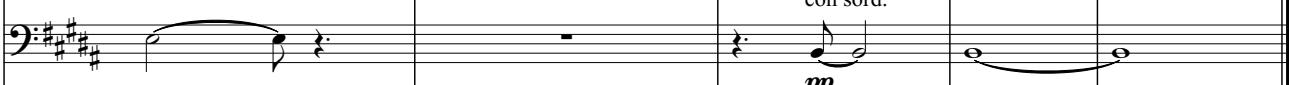
46 (Freely) L

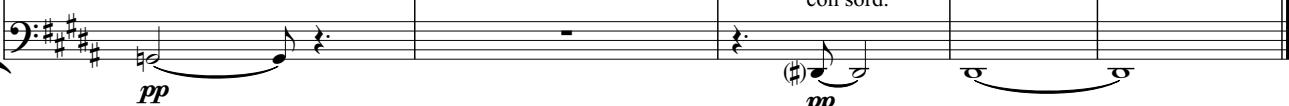
A. Sax. 

Tpt 1 

Tpt 2 

Hn 

Tbn. 

Tba 

2. Fugue

9

Scherzando = c. 126

mp

Alto Saxophone

Trumpet 1 senza sord.

Trumpet 2 senza sord.

Horn senza sord.

Trombone senza sord.

Tuba senza sord.

A. Sax.

Tpt 1

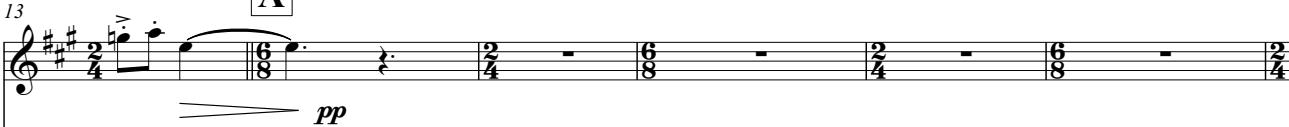
Tpt 2

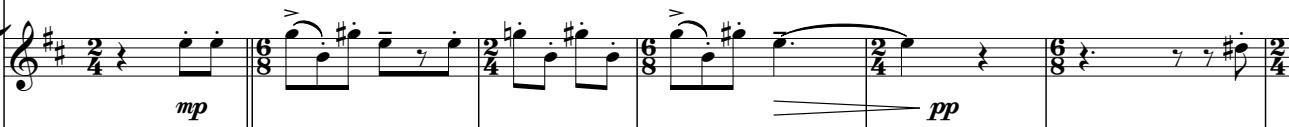
Hn

Tbn.

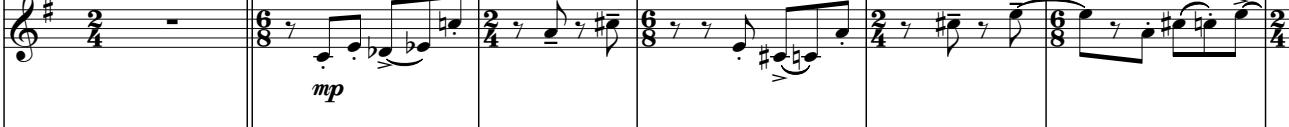
Tba

13 A

A. Sax. 

Tpt 1 

Tpt 2 

Hn 

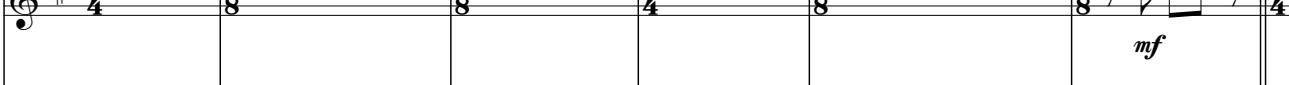
Tbn. 

Tba 

19

A. Sax. 

Tpt 1 

Tpt 2 

Hn 

Tbn. 

Tba 

B

25 A. Sax. *mf* *mp*

Tpt 1 *p*

Tpt 2 *p*

Hn *mf* *p*

Tbn. *mf* *mp* *p*

Tba

C

31 A. Sax.

Tpt 1 *con sord.* *p* *con sord.* *p*

Tpt 2 *mp* *f*

Hn *p*

Tbn. *f*

Tba *f* *p sub.*

37

A. Sax.

Tpt 1

Tpt 2

Hn

Tbn.

Tba

(con sord.)

sffz

43

A. Sax.

Tpt 1

Tpt 2

Hn

Tbn.

Tba

D

senza sord.

pp

mp

mf

mf

mf

mf

49

A. Sax. *mf* — *ff* *mp* —

Tpt 1 *mf* — senza sord.

Tpt 2 *mp* —

Hn *f* — *mp*

Tbn. *mp* — *mp* — *p*

Tba *mp* — *f* —

55

A. Sax. *mf*

E

Tpt 1 *con sord.* *mp* *p* *pp*

Tpt 2 *con sord.* *mp* *p* *pp*

Hn *p* *pp* *f*

Tbn. *mf* — *mf*

Tba *mp* — *mf* — *f*

62

A. Sax.

Tpt 1

Tpt 2

Hn *f*

Tbn

Tba *f*

mf

68

A. Sax. **F**

(con sord.)

Tpt 1 *f* *=mf* *=* *mf*

(con sord.)

Tpt 2 *f* *=mf* *=* *mf*

Hn *mf* *mp*

Tbn *mf* *= mp* *= mp*

Tba *mf* *=* *mp* *mp*

mf

G

A. Sax. 75

This musical score section, labeled 'G', begins at measure 75. The instrumentation includes A. Sax., Tpt 1, Tpt 2, Hn, Tbn., and Tba. The A. Sax. part starts with a dynamic of *p*. The Tpt 1 and Tpt 2 parts play eighth-note patterns with dynamics *mp* and *p* respectively. The Hn, Tbn., and Tba parts provide harmonic support with sustained notes and eighth-note patterns. The section concludes with a dynamic of *mf*.

H

A. Sax. 82

This musical score section, labeled 'H', begins at measure 82. The instrumentation includes A. Sax., Tpt 1, Tpt 2, Hn, Tbn., and Tba. The A. Sax. part features a dynamic of *f*. The Tpt 1 part has a complex eighth-note pattern. The Tpt 2 part consists of sustained notes. The Hn, Tbn., and Tba parts provide harmonic support with sustained notes and eighth-note patterns. The section concludes with a dynamic of *mf*.

88

A. Sax.

Tpt 1

Tpt 2

Hn

Tbn.

Tba

I

Measure 88: A. Sax. 5/8, -; Tpt 1 6/8, $\#$; Tpt 2 6/8, $\#$; Hn 5/8, $\#$; Tbn. 5/8, -; Tba 5/8, -.

Measure 89: A. Sax. 6/8, $\#$; Tpt 1 5/8, $\#$; Tpt 2 5/8, $\#$; Hn 6/8, $\#$; Tbn. 5/8, $\#$; Tba 5/8, $\#$.

Measure 90: A. Sax. 5/8, $\#$; Tpt 1 6/8, $\#$; Tpt 2 5/8, $\#$; Hn 6/8, $\#$; Tbn. 5/8, $\#$; Tba 5/8, $\#$.

Measure 91: A. Sax. 5/8, $\#$; Tpt 1 6/8, $\#$; Tpt 2 5/8, $\#$; Hn 6/8, $\#$; Tbn. 5/8, $\#$; Tba 5/8, $\#$.

Measure 92: A. Sax. 5/8, $\#$; Tpt 1 6/8, $\#$; Tpt 2 5/8, $\#$; Hn 6/8, $\#$; Tbn. 5/8, $\#$; Tba 5/8, $\#$.

Measure 93: A. Sax. 5/8, $\#$; Tpt 1 6/8, $\#$; Tpt 2 5/8, $\#$; Hn 6/8, $\#$; Tbn. 5/8, $\#$; Tba 5/8, $\#$.

94

A. Sax.

Tpt 1

Tpt 2

Hn

Tbn.

Tba

J

Measure 94: A. Sax. 5/8, $\#$; Tpt 1 6/8, $\#$; Tpt 2 5/8, $\#$; Hn 6/8, $\#$; Tbn. 5/8, $\#$; Tba 5/8, $\#$.

Measure 95: A. Sax. 5/8, $\#$; Tpt 1 6/8, $\#$; Tpt 2 5/8, $\#$; Hn 6/8, $\#$; Tbn. 5/8, $\#$; Tba 5/8, $\#$.

Measure 96: A. Sax. 5/8, $\#$; Tpt 1 6/8, $\#$; Tpt 2 5/8, $\#$; Hn 6/8, $\#$; Tbn. 5/8, $\#$; Tba 5/8, $\#$.

Measure 97: A. Sax. 5/8, $\#$; Tpt 1 6/8, $\#$; Tpt 2 5/8, $\#$; Hn 6/8, $\#$; Tbn. 5/8, $\#$; Tba 5/8, $\#$.

Measure 98: A. Sax. 5/8, $\#$; Tpt 1 6/8, $\#$; Tpt 2 5/8, $\#$; Hn 6/8, $\#$; Tbn. 5/8, $\#$; Tba 5/8, $\#$.

Measure 99: A. Sax. 5/8, $\#$; Tpt 1 6/8, $\#$; Tpt 2 5/8, $\#$; Hn 6/8, $\#$; Tbn. 5/8, $\#$; Tba 5/8, $\#$.

17

A. Sax. 100 *ff* *fff*

Tpt 1

Tpt 2 *fff*

Hn

Tbn.

Tba

K

A. Sax. 106 *ff*

Tpt 1

Tpt 2

Hn *fff* *f* *ff*

Tbn. *fff* *f* *ff*

Tba *fff* *f* *ff*

112

A. Sax.

Tpt 1

Tpt 2

Hn

Tbn.

Tba

118

A. Sax.

L

Tpt 1

Tpt 2

Hn

Tbn.

Tba

124

A. Sax.

Tpt 1

Tpt 2

Hn

Tbn.

Tba

con sord.
mf
con sord.
mf
p
p
mf
mf

mf —

M

130

A. Sax.

Tpt 1

Tpt 2

Hn

Tbn.

Tba

mp
fp
sfz
mp
sfz
mp
sfz mp
fp
mp —

136

A. Sax. 

Tpt 1

Tpt 2

Hn

Tbn.

Tba

senza sord.
mf < *f*
senza sord.
f

mp

mp

mp

141

A. Sax. 

Tpt 1

Tpt 2

Hn

Tbn.

Tba

N

p <

p

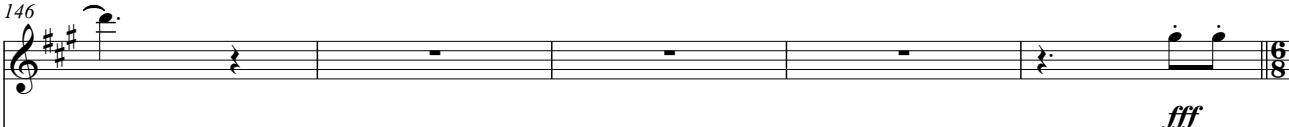
stopped
p <

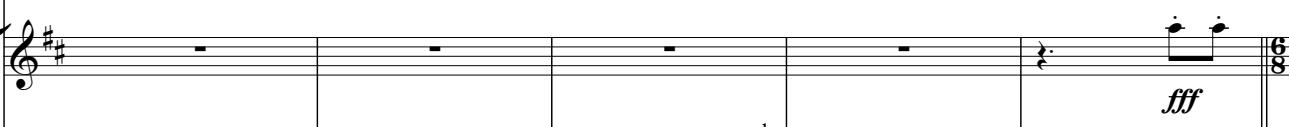
mf < *p*
mp

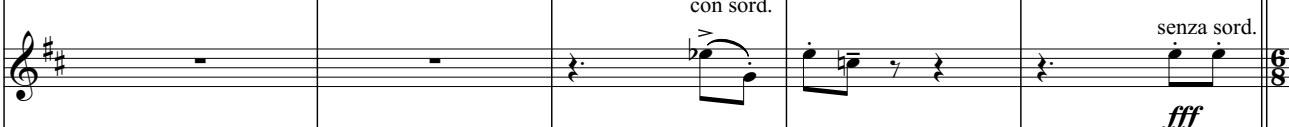
mp

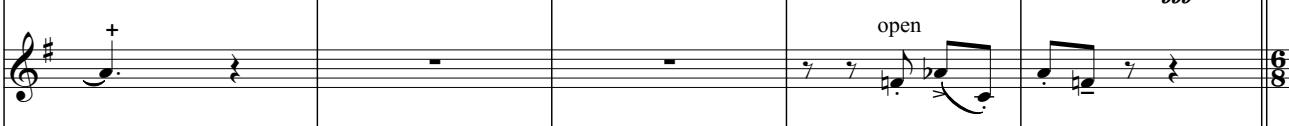
mp

146

A. Sax. 

Tpt 1 

Tpt 2 

Hn 

Tbn. 

Tba 

151

O

A. Sax. 

Tpt 1 

Tpt 2 

Hn 

Tbn. 

Tba 

156

A. Sax.

Tpt 1

Tpt 2

Hn

Tbn.

Tba

160

A. Sax.

Tpt 1

Tpt 2

Hn

Tbn.

Tba

3. Recitative

A. Sax.

Tpt 1

Tpt 2

Hn

Tbn.

Tba

♩ = 40 (Molto Rubato)

p **mf** **con sord.**

pp **con sord.**

pp **con sord.**

pp

pp

A. Sax.

Tpt 1

Tpt 2

Hn

Tbn.

Tba

5

A

p **mf** **p**

p

mf **p**

p

mf **p**

p

mf

p

B

A. Sax. *sfs* *p*

Tpt 1 *p* *mp* *pp*

Tpt 2 *p* *mp* *pp*

Hn *p* *mp* *pp*

Tbn. *p* *mp* *pp*

Tba *p*

C

A. Sax. *mf*

Tpt 1 *mp*

Tpt 2 *mp* *mf*

Hn *mp* *mf*

Tbn. *mp* *mf*

Tba *mp* *mf*

D (Somewhat Freely)

A. Sax. 16

Tpt 1

Tpt 2

Hn

Tbn.

Tba

p — *pp*

p — *pp*

p — *pp*

p — *pp*

The musical score consists of five staves. The top staff is for A. Sax., showing a melodic line with grace notes and slurs. The subsequent four staves are grouped under the heading "D (Somewhat Freely)". The first three staves (Tpt 1, Tpt 2, Hn) have a dynamic of *p* followed by a crescendo line, then *pp*. The last two staves (Tbn. and Tba) also have a dynamic of *p* followed by a crescendo line, then *pp*.

4. Rondo

Allegro Scherzando $\text{♩} = 120$

Alto Saxophone

Trumpet 1

Trumpet 2

Horn

Trombone

Tuba

A

B

A. Sax.

Tpt 1

Tpt 2

Hn

Tbn.

Tba

C

12

A. Sax.

Tpt 1

Tpt 2

Hn

Tbn.

Tba

The musical score for section C begins at measure 12. The first staff (A. Sax.) has a treble clef, a key signature of four sharps, and consists of six measures. The second staff (Tpt 1) has a treble clef, a key signature of two sharps, and consists of six measures. The third staff (Tpt 2) has a treble clef, a key signature of two sharps, and consists of six measures. The fourth staff (Hn) has a treble clef, a key signature of one sharp, and consists of six measures. The fifth staff (Tbn.) has a bass clef, a key signature of one sharp, and consists of six measures. The sixth staff (Tba) has a bass clef, a key signature of one sharp, and consists of six measures. Measures 12 through 17 are shown, with a repeat sign and a double bar line preceding measure 18.

D

18

A. Sax.

Tpt 1

Tpt 2

Hn

Tbn.

Tba

The musical score for section D begins at measure 18. The first staff (A. Sax.) has a treble clef, a key signature of four sharps, and consists of six measures. The second staff (Tpt 1) has a treble clef, a key signature of two sharps, and consists of six measures. The third staff (Tpt 2) has a treble clef, a key signature of two sharps, and consists of six measures. The fourth staff (Hn) has a treble clef, a key signature of one sharp, and consists of six measures. The fifth staff (Tbn.) has a bass clef, a key signature of one sharp, and consists of six measures. The sixth staff (Tba) has a bass clef, a key signature of one sharp, and consists of six measures. Measures 18 through 23 are shown, with a repeat sign and a double bar line preceding measure 24.

E

A. Sax.

24

F

Tpt 1

Tpt 2

Hn

Tbn.

Tba

G

A. Sax.

31

Tpt 1

Tpt 2

Hn

Tbn.

Tba

38 H

A. Sax.

29 I

This section contains two staves of musical notation. The top staff is for 'A. Sax.' in G major (three sharps). It starts with a sixteenth-note pattern followed by several rests. The bottom staff consists of five brass instruments: 'Tpt 1', 'Tpt 2', 'Hn', 'Tbn.', and 'Tba'. Each instrument has its own unique rhythmic and melodic line. Dynamics include 'ff' (fortissimo) for Tpt 1 at the start, 'pp' (pianissimo) for Tpt 2, 'ff' for Hn, 'f' for Tbn., and 'f' for Tba at the end. Measure numbers 38 and 29 are indicated at the top of each staff respectively.

45 J

A. Sax.

This section contains two staves of musical notation. The top staff is for 'A. Sax.' in G major (three sharps). The bottom staff consists of five brass instruments: 'Tpt 1', 'Tpt 2', 'Hn', 'Tbn.', and 'Tba'. The instruments play eighth-note patterns with various dynamics like 'mf' (mezzo-forte) and 'f' (forte). Measure numbers 45 and 29 are indicated at the top of each staff respectively.

30

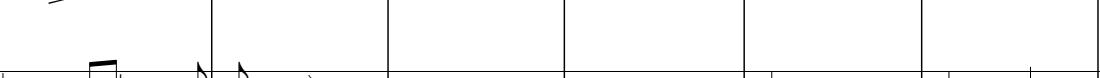
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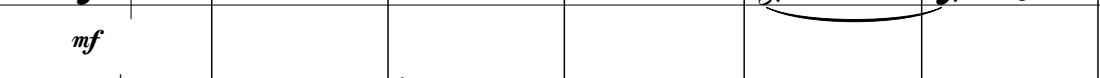
K

A. Sax. 

Tpt 1 

Tpt 2 

Hn 

Tbn. 

Tba 

59

L

A. Sax. *mp*

Tpt 1 *lyrically*

Tpt 2 *mp*

Hn *p*

Tbn. *p*

Tba *p*

67

A. Sax.

N

p \longrightarrow **mf**

Tpt 1

Tpt 2

Hn

Tbn.

Tba

75

A. Sax.

O

f

Tpt 1

Tpt 2

Hn

Tbn.

Tba

84

P

A. Sax.

Q

Tpt 1

Tpt 2

Hn

Tbn.

Tba

R

A. Sax.

Tpt 1

Tpt 2

Hn

Tbn.

Tba

102

S

A. Sax.

Tpt 1

Tpt 2

Hn

Tbn.

Tba

T

pp

mf

pp

p

pp

110

U

A. Sax.

Tpt 1

Tpt 2

Hn

Tbn.

Tba

p

mp

mf

f

mf

f

p

mf

f

f

116

V

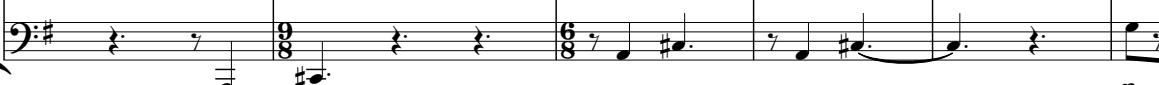
A. Sax. 

Tpt 1 

Tpt 2 

Hn 

Tbn. 

Tba 

mp

p

p

p

p

122

W

A. Sax. 

mf

Tpt 1 

p

Tpt 2 

mp

Hn 

Tbn. 

Tba 

129

X

A. Sax.

p

Tpt 1

Tpt 2 *mf* *mp*

Hn

Tbn.

Tba

135

Y

A. Sax.

Tpt 1

Tpt 2

p

Hn

Tbn.

Tba

141

Z

A. Sax.

AA

Tpt 1
Tpt 2
Hn
Tbn.
Tba

148

BB

A. Sax.

Tpt 1
Tpt 2
Hn
Tbn.
Tba

155 CC

A. Sax. 

Tpt 1

Tpt 2

Hn

Tbn.

Tba

162 DD EE

A. Sax. 

Tpt 1

Tpt 2

Hn

Tbn.

Tba

FF

168

A. Sax. *p* ————— *mf*

Tpt 1

Tpt 2 *p* *mf*

Hn *p* *mf*

Tbn. *mp* = *p* *mf*

Tba *mp* = *p* *mf*

GG

175

A. Sax. ————— *mf*

Tpt 1 ————— *f*

Tpt 2 *f* ————— *mf* *f*

Hn ————— *mf*

Tbn. ————— *mf*

Tba ————— *mf*

HH

181

A. Sax. *f* *p*

Tpt 1

Tpt 2 *f* *p*

Hn *f* *p*

Tbn. *f* *p*

Tba

II

187

A. Sax. *f*

Tpt 1

Tpt 2 *f*

Hn *f*

Tbn. *f*

Tba *f*

JJ

193

A. Sax. *ff*

Tpt 1 *ff*

Tpt 2 *ff*

Hn *f*

Tbn. *f*

Tba *f*

KK

199

A. Sax. *ff* *ff* *ff* *fff*

Tpt 1 *ff* *ff* *ff* *fff*

Tpt 2 *ff* *ff* *ff* *fff*

Hn *ff* *ff* *ff* *fff*

Tbn. *ff* *ff* *ff* *fff*

Tba *ff* *ff* *ff* *fff*