

Edward Green

***Concerto for Alto Saxophone
and Strings***

I. Andante
II. Allegro Giocoso

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Concerto for Alto Saxophone and Strings by Edward Green

I wrote this concerto in 2004 and revised it somewhat in 2009. Dale Underwood premiered it with the Minnesota Sinfonia, and it has since been played widely: in the US, in South America, and in Europe. In a slightly altered form, it was released on a North/South Consonance CD, as a concerto for clarinet in A, with Arthur Campbell as soloist. (Previously, Dale Underwood had performed it on a CD released by Arizona University Recordings.)

The two movements of the concerto were meant to be strikingly different. The first, in the key of G, is slow and expansive, and in sonata form. In terms of emotion, it accents yearning, wistfulness. The second movement, a rondo, has humor and rough-hewn, carefree high-spirits, and is far more outwardly energetic, even as its tonal center has fallen to a lower key: the key of F.

How can two such different movements cohere? That was my task as a composer, a joyful challenge.

In the mid-1970s, I had the honor to study with Eli Siegel, the great American poet and philosopher who founded Aesthetic Realism—and this concerto arose directly from what I learned from him. In particular, his grand principle of aesthetics, explaining the true relation of Art and Life: *"All beauty is a making one of opposites, and the making one of opposites is what we are going after in ourselves."*

What a kind and profound idea! How the self rises and sinks, has joy and sadness, has heartfelt lyricism and playful humor, is sure of itself and richly doubtful: that is what—in musical terms—this piece is about.

And one technical way I chose to unify the two movements was tonal: while the first movement is in G, its main theme is Mixolydian—using an F natural; the second movement is in F, but its primary theme is Lydian—making use of the B natural which is central to the key of the first movement. In other words, the basic scales are identical, just centered on different tonics.

Concerto for Alto Sax. and Strings

(I) Andante

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The first system of the musical score is for the initial section of the concerto. It features six staves: Alto Sax, Violin I, Violin II, Viola, Violoncello, and Contrabass. The Alto Sax part begins with an *espressivo* marking and a dynamic of *mp*. The Violin I part starts with a *p* dynamic. The Viola part also begins with a *p* dynamic. The Violoncello part starts with a *p* dynamic. The Contrabass part begins with a *pizz.* marking and a dynamic of *pp*. The music is in 4/4 time and the key signature has three sharps (F#, C#, G#).

The second system of the musical score continues the piece. It features six staves: A. Sax., Vln. I, Vln. II, Vla., Vc., and Cb. The A. Sax. part has a box labeled 'A' above it. The Vln. I part has a dynamic of *p*. The Vln. II part has a dynamic of *p*. The Vla. part has a dynamic of *p*. The Vc. part has a dynamic of *p*. The Cb. part has a dynamic of *p*. The music is in 4/4 time and the key signature has three sharps (F#, C#, G#).

A. Sax. B

Vln. I *mf* *f* *espr.* *div.*

Vln. II *mf* *f* *div.*

Vla. *f*

Vc. *sfz* *f*

Cb. *arco* *sfz* *f*

A. Sax. *mp*

Vln. I *unis.*

Vln. II

Vla.

Vc.

Cb.

A. Sx. C
niente

Vln. I *div.*
unis.
p *f* *sub.*

Vln. II *(div.)*
p *f* *sub.*

Vla. *p* *f* *sub.*

Vc. *p* *f* *sub.*

Cb. *pizz.* *f* *sub.* *arco*

A. Sx. D
mp *p* *mp*

Vln. I *(p)*

Vln. II *poco pont.* *mp* *p* *ord.*

Vla. *poco pont.* *mp* *p* *ord.*

Vc. *poco pont.* *mp* *p* *ord.* *espr.* *mp*

Cb. *ord.*

A. Sx.

Vln. I

Vln. II

Vla.

Vc.

Cb.

sfz *p* niente

mp ord.

mp ord.

mp arco

pizz.

mp

F

A. Sx.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf *mf* *mf* *mf* *mf*

div. unis. unis. unis. unis.

sfz

ord. arco

pizz. arco ord. pizz.

A. Sax. *p* *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f* arco

A. Sax. **G** *slightly broader*

Vln. I *ff* div. *a3*

Vln. II *ff* div.

Vla. *ff* div.

Vc. *ff*

Cb. *ff* if possible 8vb

A. Sx.

Vln. I *mf* unis. sub. *mp* poco *tasto*

Vln. II *mf* unis. sub. *mp* *div.* poco *tasto*

Vla. *mf* unis. sub. *mp* poco *tasto*

Vc. *mf* sub. *mp* poco *tasto*

Cb. *mf* sub.

A. Sx. *poco rall.* **H** *p* **Tempo I**

Vln. I *p* *div.* *pp* niente

Vln. II *p*

Vla.

Vc.

Cb. *poco tasto* *p* *pizz.*

A. Sx. *mf*

Vln. I *p*

Vln. II *p*

Vla. arco *p*

Vc. pizz.

Cb. arco *p*

A. Sx. *mp*

Vln. I *8va*

Vln. II ord. *p*

Vla. *6* *3* *mp*

Vc. ord. arco *p*

Cb. ord. *p*

I

A. Sax. *f* (poco accel.) **J** *f* 3

Vln. I *mf* *ff* 3

Vln. II *mp* *f* 6

Vla. *ord.* *mf* *mp* *f*

Vc. *mf* *sfz* *ff*

Cb. *mf* *mp* *sfz* *ff*

A. Sax. 3

Vln. I *sfz* 3

Vln. II 6

Vla. 6

Vc. 6

Cb. 6

A. Sax. 

Vln. I 

Vln. II 

Vla. 

Vc. 

Cb. 

A. Sax. 

Vln. I 

Vln. II 

Vla. 

Vc. 

Cb. 

L

A. Sx. *poco rall.* *(a piacere)* *a tempo* *poco rall.* *p*

Vln. I *(sempre 1/2)* *mp* *p* *mp* *Solo 1st. desk*

Vln. II *(1/2 section only)* *p* *mp* *mp* *Solo 1st. desk*

Vla. *mp* *mp*

Vc. *mp* *p* *mp*

Cb. *mp* *p*

A. Sx. *(a piacere)* *mp* *M* *Tempo I*

Vln. I

Vln. II

Vla. *mp*

Vc. *p* *pizz.* *mp*

Cb. *p* *mp*

[N] *subito meno mosso*

A. Sax. *mf* *f*

Vln. I *f* *ff* *sfz* *ff*

Vln. II *f* *ff* *sfz* *ff* *unis.*

Vla. *ff* *sfz* *ff*

Vc. *ff* *sfz* *ff*

Cb. *arco* *8vb if possible* *ff* *sfz* *ff*

[O] *Tempo I*

A. Sax. *mp* *accel.*

Vln. I *mf* *ff* *div.*

Vln. II *mf* *p* *ff*

Vla. *mf* *p* *ff*

Vc. *mf* *p* *ff*

Cb. *mf* *ff*

A. Sax. *p*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf* pizz.

A. Sax. *mp* **P**

Vln. I *p*

Vln. II *p* div.

Vla. *p* *mf*

Vc. *p* *mf*

Cb. *p* *mf*

A. Sax. *triv.* Q

Vln. I *mf* *unis.*

Vln. II

Vla. *mp*

Vc. *pizz.* *mp*

Cb. *pizz.* *l.v.* *arco* *mp*

A. Sax. R

Vln. I *mf* *div.* *f* *div.*

Vln. II *f*

Vla. *pizz.* *p* *f*

Vc. *pizz.* *l.v.* *p* *arco* *f*

Cb. *pizz.* *l.v.* *p* *arco* *(p)* *f* *sub.* *pizz.*

A. Sax.

Vln. I

Vln. II

Vla.

Vc.

Cb.

sf

unis.

sf

sf

arco

A. Sax.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

mf

mf

mf

mf

mf

mf

p

p

p

p

p

mp

mp

mp

mp

all

$\frac{1}{2}$

6

6

6

A. Sx. S

mf

Vln. I sub. *p* sul tasto 3

Vln. II sub. *p*

Vla. sub. *p* 5

Vc. *p*

Cb. pizz. *mp*

A. Sx.

Vln. I ord. V *mp*

Vln. II *p*

Vla. *p*

Vc. 3

Cb. 1.v.

A. Sax. *mf* *ff* *T*

Vln. I *mp* *f*

Vln. II *mp* *f*

Vla. *f*

Vc. *mp* *sfz* *f*

Cb. *f* arco

A. Sax.

Vln. I

Vln. II

Vla.

Vc.

Cb.

A. Sx.

Vln. I

Vln. II

Vla.

Vc.

Cb.

A. Sx.

Vln. I

Vln. II

Vla.

Vc.

Cb.

U

very gradually relax the tempo

ff

div.

V

Musical score for measures V through W. The score includes parts for A. Sax., Vln. I, Vln. II, Vla., Vc., and Cb. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. Measure V is marked with a box containing 'V'. The Vln. I part features a triplet of eighth notes and a 'unis.' marking. The Vln. II part features a triplet of eighth notes. The Vla. part features a triplet of eighth notes. The Vc. part features a triplet of eighth notes. The Cb. part features a triplet of eighth notes and a 'pizz.' marking. The A. Sax. part is silent in measure V.

W

Musical score for measures W through Z. The score includes parts for A. Sax., Vln. I, Vln. II, Vla., Vc., and Cb. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. Measure W is marked with a box containing 'W'. The A. Sax. part features a triplet of eighth notes and a 'mp' dynamic. The Vln. I part features a triplet of eighth notes and a 'mp' dynamic. The Vln. II part features a triplet of eighth notes. The Vla. part features a triplet of eighth notes and a 'p' dynamic. The Vc. part features a triplet of eighth notes and a 'p' dynamic. The Cb. part features a triplet of eighth notes and a 'pizz.' marking. The A. Sax. part is silent in measure X.

X

A. Sx. niente *p* sub.

Vln. I *mp* *p* niente *pp*

Vln. II *mp* *p* niente div. *(p)*

Vla. *(p)*

Vc. *(p)*

Cb. arco *(p)*

Y Adagio

A. Sx. *pp*

Vln. I niente poco pont. *p* *p*

Vln. II *mp* *mp* *p*

Vla. *mp* *p* *mp* *p* *p*

Vc. *(p)* *p*

Cb. *(p)* *p*

II

(II) Allegro Giocoso

Alto Sax $\text{♩} = 144$ *espressivo*

Violin I

Violin II *p*

Viola *p*

Violoncello *p*

Contrabass *p*

A. Sx.

Vln. I

Vln. II *div.*

Vla.

Vc.

Cb.

A

A. Sx.

Vln. I

Vln. II

Vla.

Vc.

Cb.

A. Sx.

Vln. I

Vln. II

Vla.

Vc.

Cb.

B **C**

A. Sx. *mp*

Vln. I *f p mf*

Vln. II *f p mf*

Vla. *f pmp fp mp*

Vc. *f pmp fp mp*

Cb. *f p fp mp*

A. Sx. *mf*

Vln. I *Solo V*

Vln. II

Vla.

Vc.

Cb. *pizz.*

D

A. Sx. *f*

Vln. I

Vln. II *fp*

Vla.

Vc.

Cb.

E

A. Sx.

Vln. I *mf* unis.

Vln. II *mf*

Vla.

Vc.

Cb.

F

A. Sx. *mf*

Vln. I *mf*

Vln. II *mp*

Vla. *mp*
Solo

Vc. *mp*

Cb.

G

A. Sx.

Vln. I *mp*

Vln. II *p*
div.

Vla. *mp*
unis.
pizz.

Vc.

Cb.

A. Sx. *mf*

Vln. I *mf* *div.* *mf* *unis.* *mf*

Vln. II *mf* *div.* *mf* *unis.* *mf*

Vla. *f* *arco* *mf*

Vc. *f*

Cb. *f*

A. Sx. *mp* *sub.* *mf* *p*

Vln. I *p* *sub.* *mp* *div.* *p*

Vln. II *p* *sub.* *mp* *div.* *p*

Vla. *p* *sub.*

Vc. *p* *sub.*

Cb. *pizz.* *mf*

1

(quasi jazz feel)

A. Sx. *mf*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *mf*

A. Sx.

Vln. I

Vln. II

Vla.

Vc.

Cb.

J

A. Sx. *mp*

Vln. I *mf* *f*

Vln. II *mf* *mf* *div.*

Vla. *mf* *mf*

Vc. *mf* *mf*

Cb. *f*

K

L

A. Sx.

Vln. I

Vln. II *mp* *mp*

Vla. *p* sub. *mp*

Vc. *p* sub.

Cb. *mp*

A. Sx.

Vln. I

Vln. II

Vla.

Vc.

Cb.

arco

f

sf

A. Sx.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f sub.

f sub.

f sub.

f sub.

f sub.

f sub.

A. Sax.

Vln. I

Vln. II

Vla.

Vc.

Cb.

** See "Conductor's Note" below.

A. Sax.

Vln. I

Vln. II

Vla.

Vc.

Cb.

**Conductor's Note: You may wish to shape measures 2 of ^N Letter O this way: While keeping throughout a sense of alternating sharp accents and releases, *sfz* do a slight decrescendo from the middle of measure 2 to measure 5 of N and then for the bars that follow.

♩ = 120
 poco rall. O Meno mosso, ma non troppo

A. Sx. *sf* > *ff*

Vln. I *sfz* > *sfz* > *sfz* > *sfz* > *ff*

Vln. II *sfz* > *sfz* > *sfz* > *sfz* > *ff* *mf*

Vla. *sfz* > *sfz* > *sfz* > *sfz* > *ff* *mf*

Vc. *sfz* *sfz* *sfz* *sfz* *mp*

Cb. *sfz* *sfz* *sfz* *mp* pizz.

A. Sx.

Vln. I

Vln. II *div.*

Vla.

Vc. *mf*

Cb. *arco* *mf*

A. Sx. p *slightly broader*

Vln. I *f*

Vln. II *mf* *unis.*

Vla. *mf*

Vc. *f*

Cb. *f*

A. Sx. *mp* *poco rall.* Q *Accelerando* $\text{♩} = 128$

Vln. I *p*

Vln. II *div.*

Vla. *p* *mf*

Vc. *p*

Cb. *pizz.* *mf*

Tempo I

♩ 144

A. Sx.

Vln. I

Vln. II

Vla.

Vc.

Cb.

R

A. Sx.

Vln. I

Vln. II

Vla.

Vc.

Cb.

A. Sx. S

Vln. I

Vln. II

Vla.

Vc.

Cb.

f *sffz* *ff* *p* sub.

f *sffz* *ff* *p* sub.

f *sffz* *ff* *p* sub.

f *sffz* *ff* *p* sub.

f *sffz* *ff*

A. Sx.

Vln. I

Vln. II

Vla.

Vc.

Cb.

sfz *mp* *mf* *sfz*

mp *mf*

A. Sx. *f* *f* *mp*

Vln. I *f*

Vln. II *div.* *unis.* *mf* *mp*

Vla. *mf* *mp*

Vc. *f* *mp*

Cb. *pizz.* *f* *mp*

A. Sx. *f*

Vln. I *div.*

Vln. II *mf* *div.*

Vla. *mp* *f*

Vc.

Cb.

U

A. Sx.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

f

f

f

f

f

f

arco

A. Sx.

Vln. I

Vln. II

Vla.

Vc.

Cb.

fp

ff sempre

ff sempre

ff sempre

ff

ff

div.

unis.

V

A. Sx. *mp*

Vln. I *mp*

Vln. II *mp*

Vla. *p*

Vc. *p* div. solo [poco tasto] *mp*

Cb. *pizz.* *p*

A. Sx. *mf* *mf* W

Vln. I *mp* div. unis. *mp* div. unis.

Vln. II *mp*

Vla.

Vc. [ord.] unis. *mp*

Cb. arco *mp* *pizz.* *mf*

A. Sx. *mp* *f*

Vln. I *div.* *sfz* *mf* *f* *mf*

Vln. II *mf* *f* *mf*

Vla. *mf*

Vc. *f* *mf*

Cb. *arco* *pizz.* *f*

A. Sx. X

Vln. I *mf* *f* *mf* *div.*

Vln. II *mf*

Vla. *mf*

Vc. *mf* *mp*

Cb. *arco* *mp*

Jazz jump beat feel

A. Sax. *mp*

Vln. I *p*

Vln. II *fp* *fp* *sfz* *fp* *fp* *sfz* *fp*

Vla. *fp* *fp* *fp* *fp* *fp* *fp* *fp*

Vc. *p* *mp*

Cb. *p* *mp*

A. Sax. Y

Vln. I *ord.* *mf*

Vln. II *sfz* *fp* *fp* *fp* *mf* *div.*

Vla. *fp* *fp* *fp* *mf*

Vc. *mf*

Cb. *mf*

A. Sx. *sfz*

Vln. I *mf* *fp* *fp* *sfz* *sfz*

Vln. II

Vla.

Vc.

Cb.

A. Sx. *mf* *f*

Vln. I *sfz* *fp* *mf* *fp* *f* *div.*

Vln. II *unis.* *f*

Vla. *f*

Vc. *f*

Cb. *f*

[Z]
 A. Sx. *mf* ³ *sfz* *mf* ³ *ff* *sfz* *sfz*
 Vln. I *unis.* *div.* *unis.* *div. a3* *fp* *fp*
 Vln. II *div.* *sfz* *sfz* *unis.* *ff* *sfz* *sfz*
 Vla. *sfz* *sfz* *sfz*
 Vc. *sfz* *sfz* *sfz*
 Cb. *sfz* *sfz* *sfz*

A. Sx. *f* *sfz* *sfz* *ff* *sfz*
 Vln. I *fp* *fp* *fp* *sfz* *sfz* *a2*
 Vln. II *sfz* *sfz* *sfz* *sfz* *sfz*
 Vla. *sfz* *sfz* *sfz* *sfz*
 Vc. *sfz* *sfz* *sfz* *sfz* *sfz*
 Cb. *sfz* *sfz* *sfz* *sfz* *sfz*

AA

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

Vln. I unis. *ff* *ff*

Vln. II *ff* *ffz* *ffz* *ff*

Vla. *ff* *ffz* *ffz* *ff*

Vc. *ff* *ffz* *ffz* *ff*

Cb. *ff* *ffz* *ffz* *ff*

A. Sx. *f* *ff* *f* *ff* *ffz* sub. *mf* *ff*

Vln. I *f* *ff* *f* *ff* *ffz* sub. *mf* *ffz*

Vln. II sub. *mf* *ffz*

Vla. sub. *mf* *ffz*

Vc. sub. *mf* *ffz*

Cb. sub. *mf* *ffz*