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 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."*

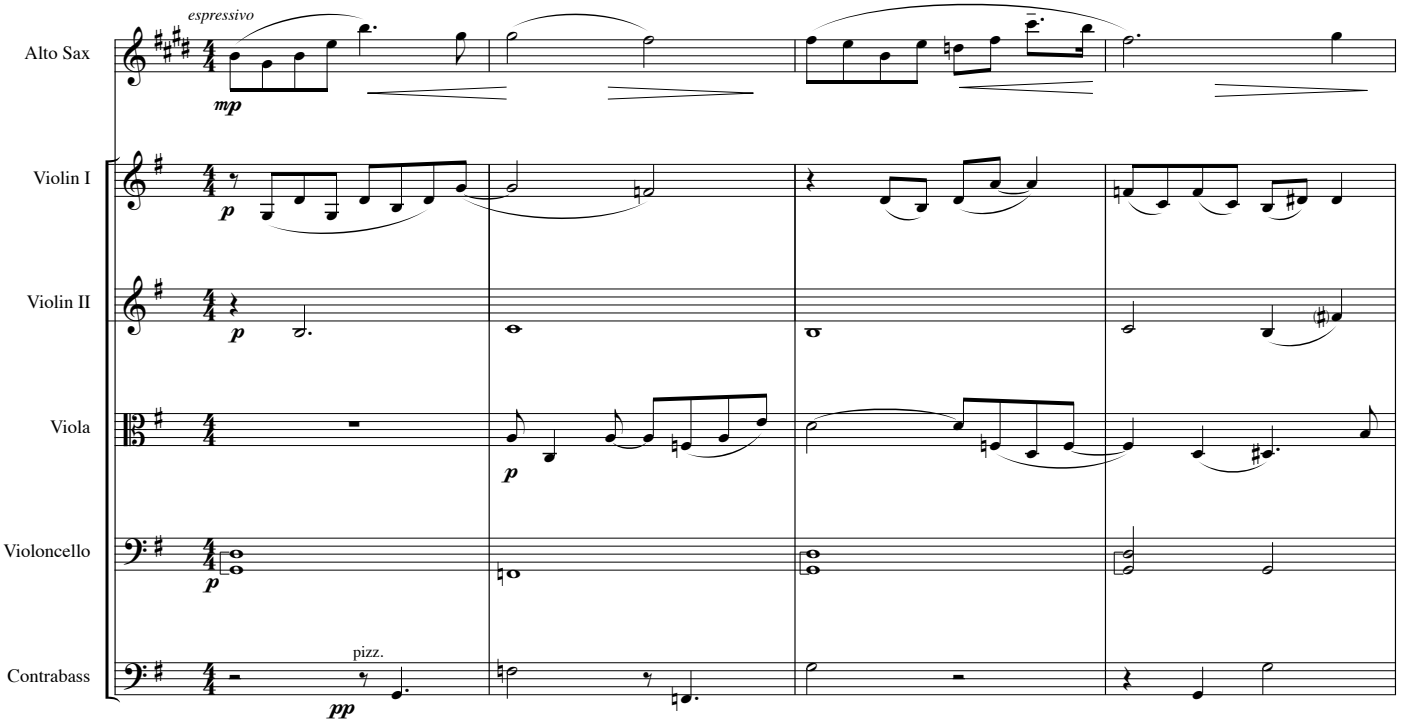
What a kind and profound idea! How the self rises and sinks, has joy and sadness, has heartfelt lyricism and playful humor, is sure of itself and richly doubtful: that is what—in musical terms—this piece is about.

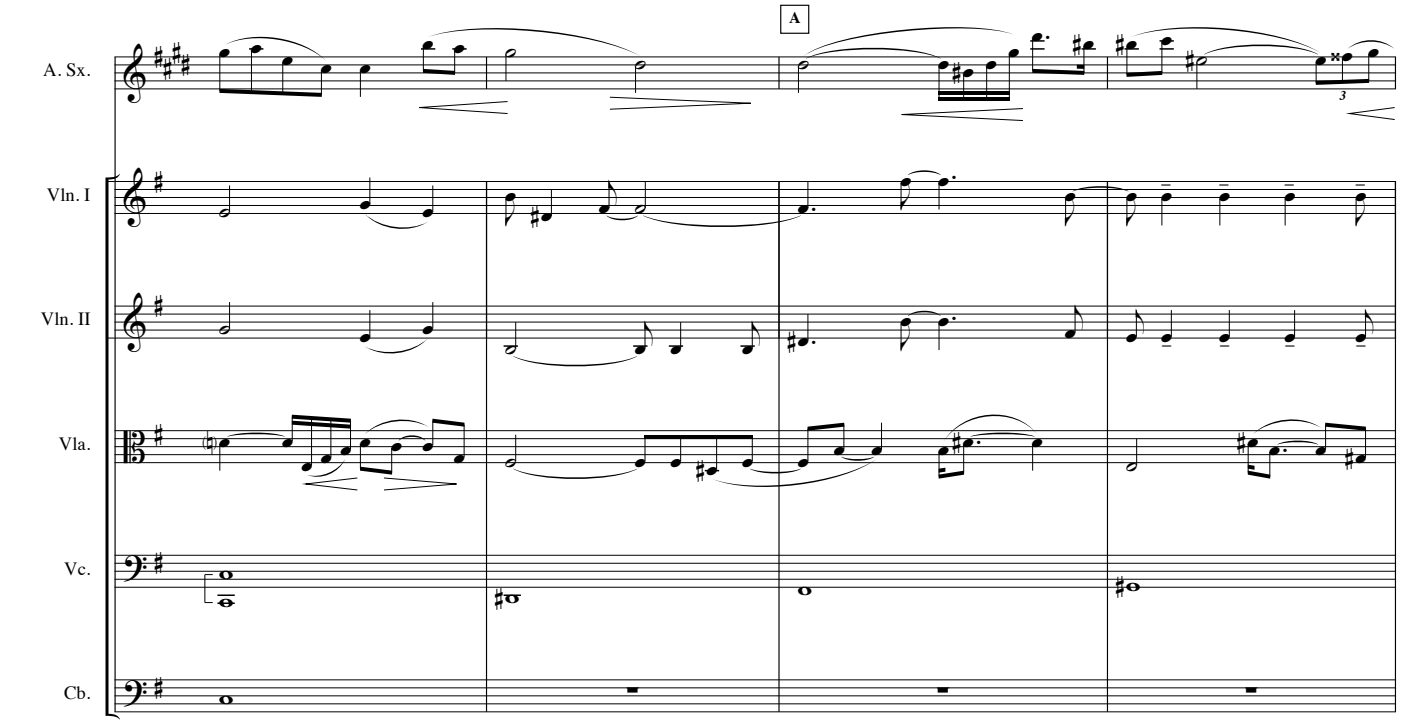
And one technical way I chose to unify the two movements was tonal: while the first movement is in G, its main theme is Mixolydian—using an F natural; the second movement is in F, but its primary theme is Lydian—making use of the B natural which is central to the key of the first movement. In other words,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

Concerto for Alto Sax. and Strings

(I) Andante

Edward Green





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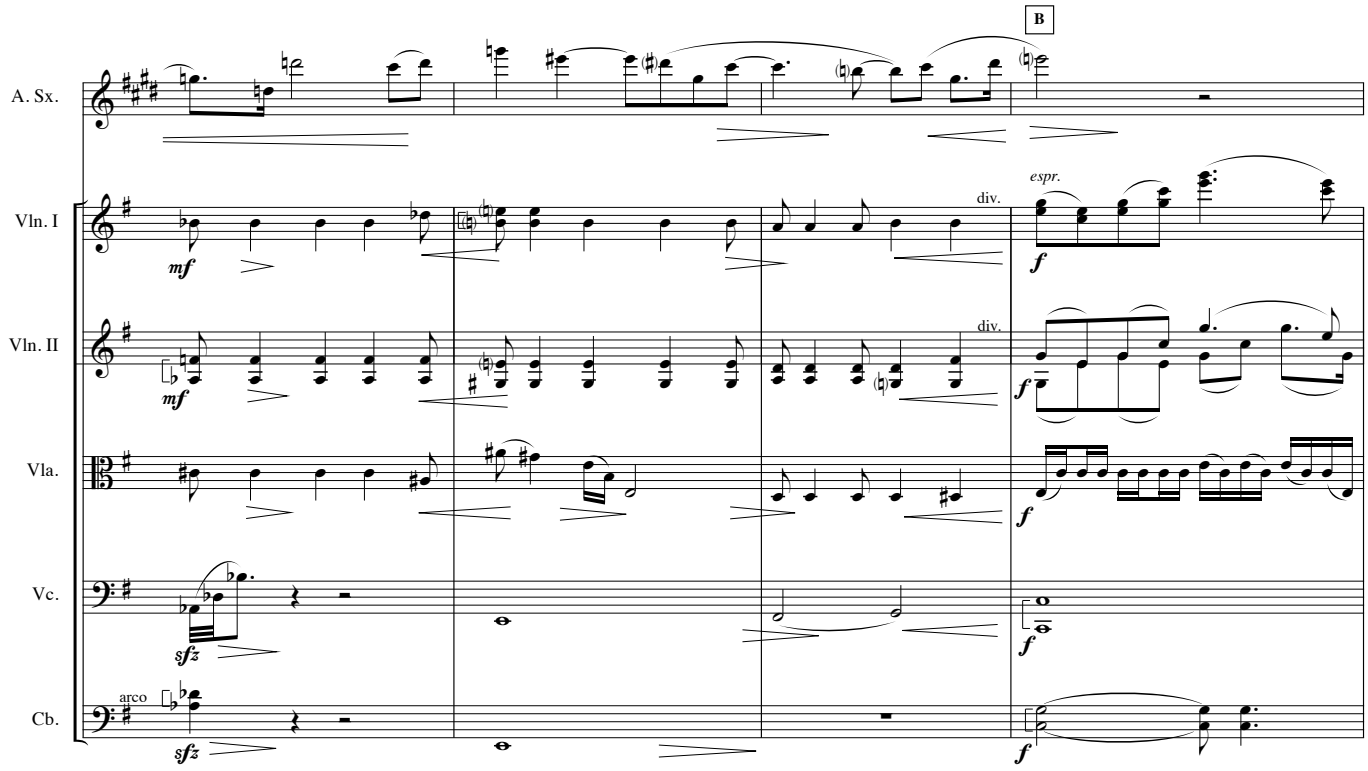
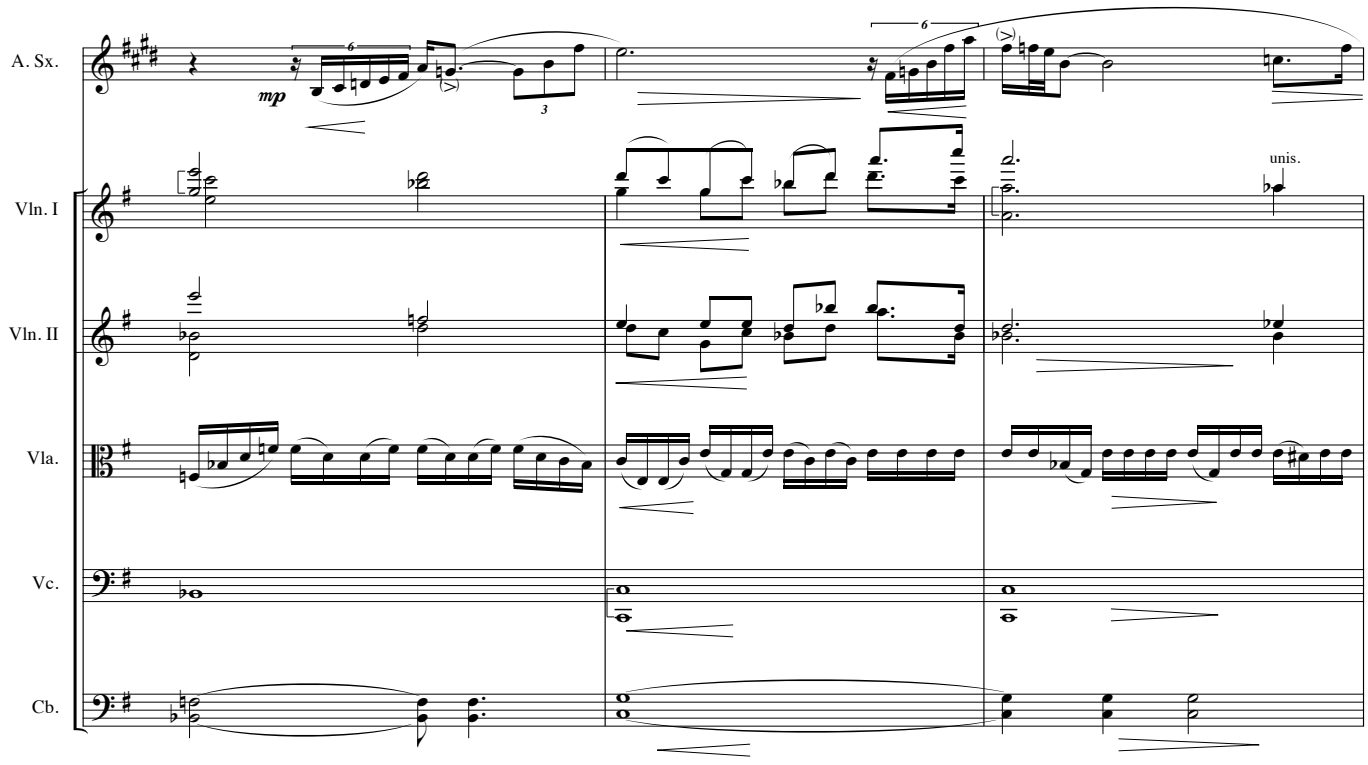
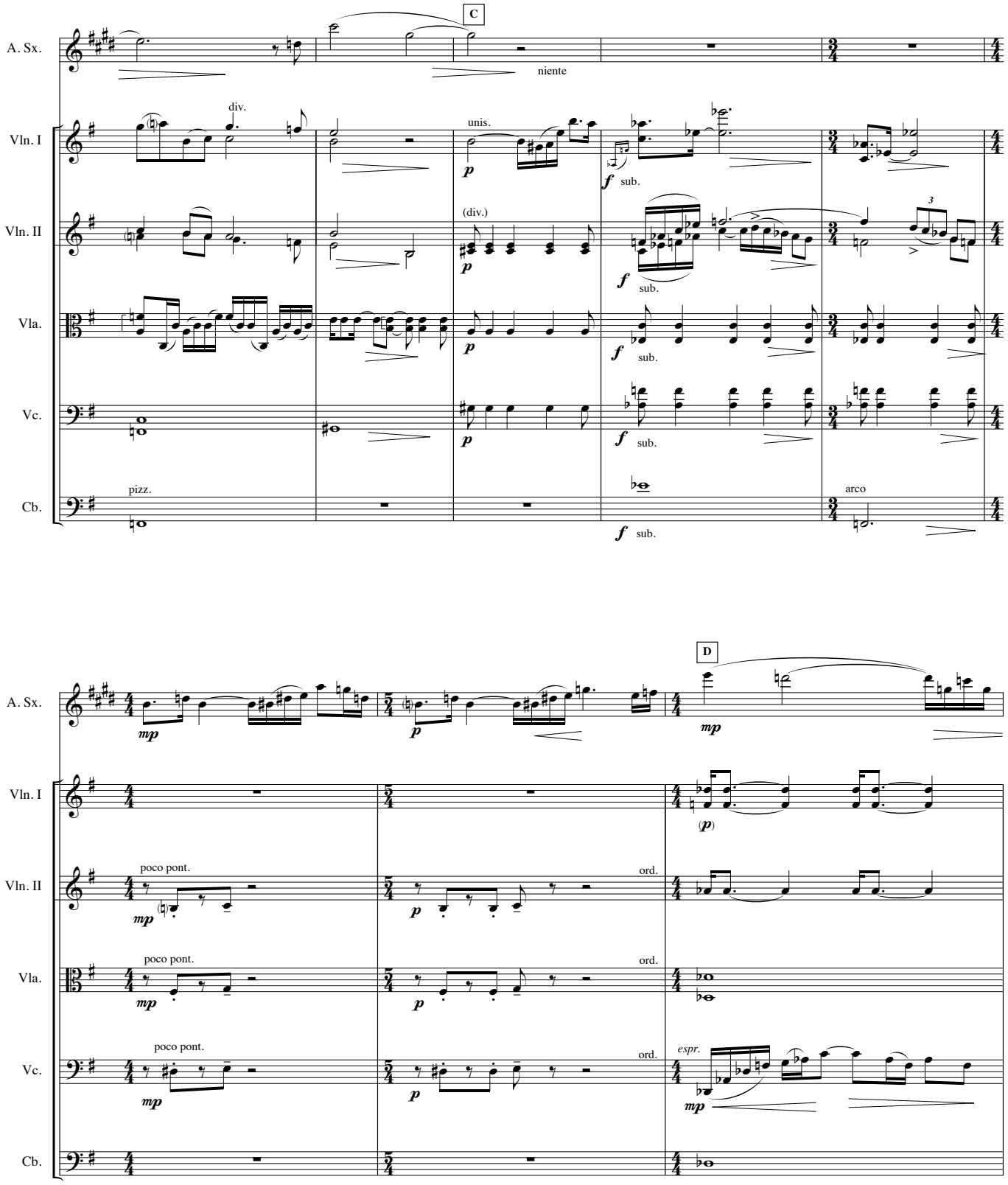
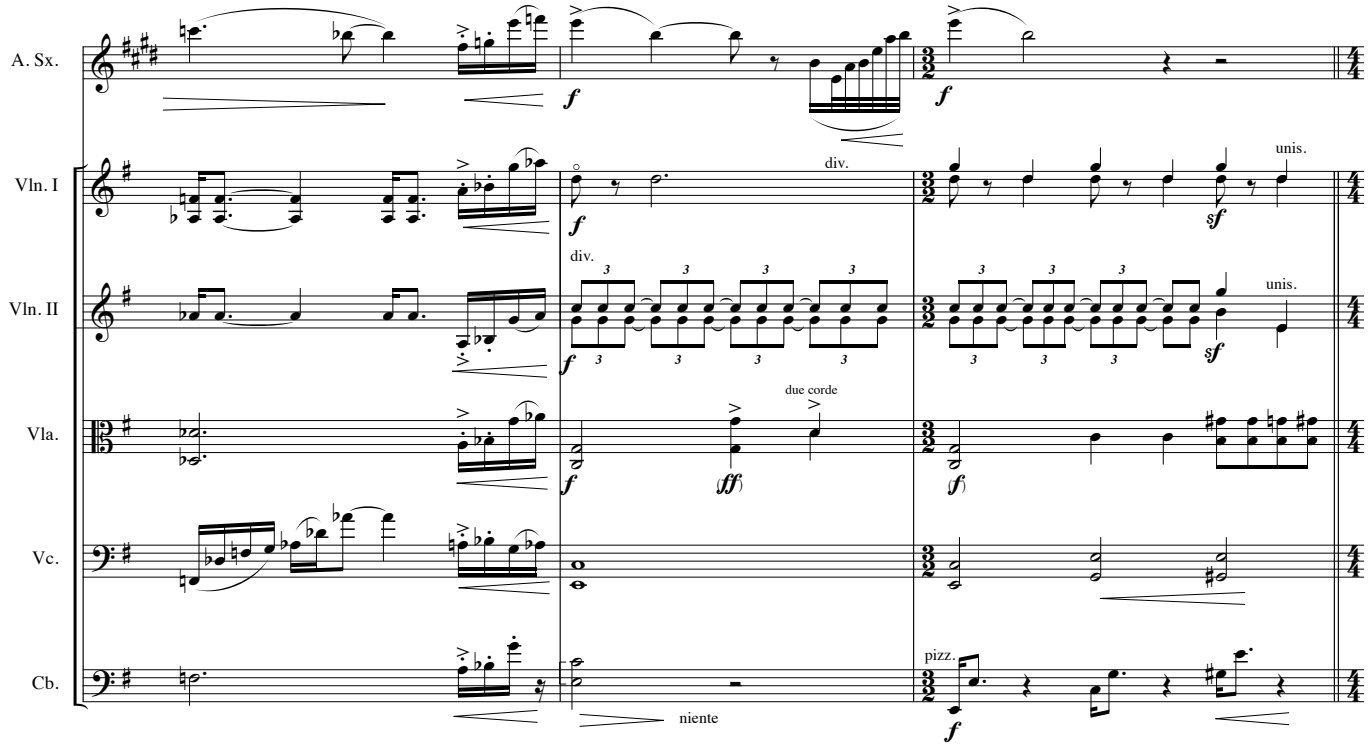
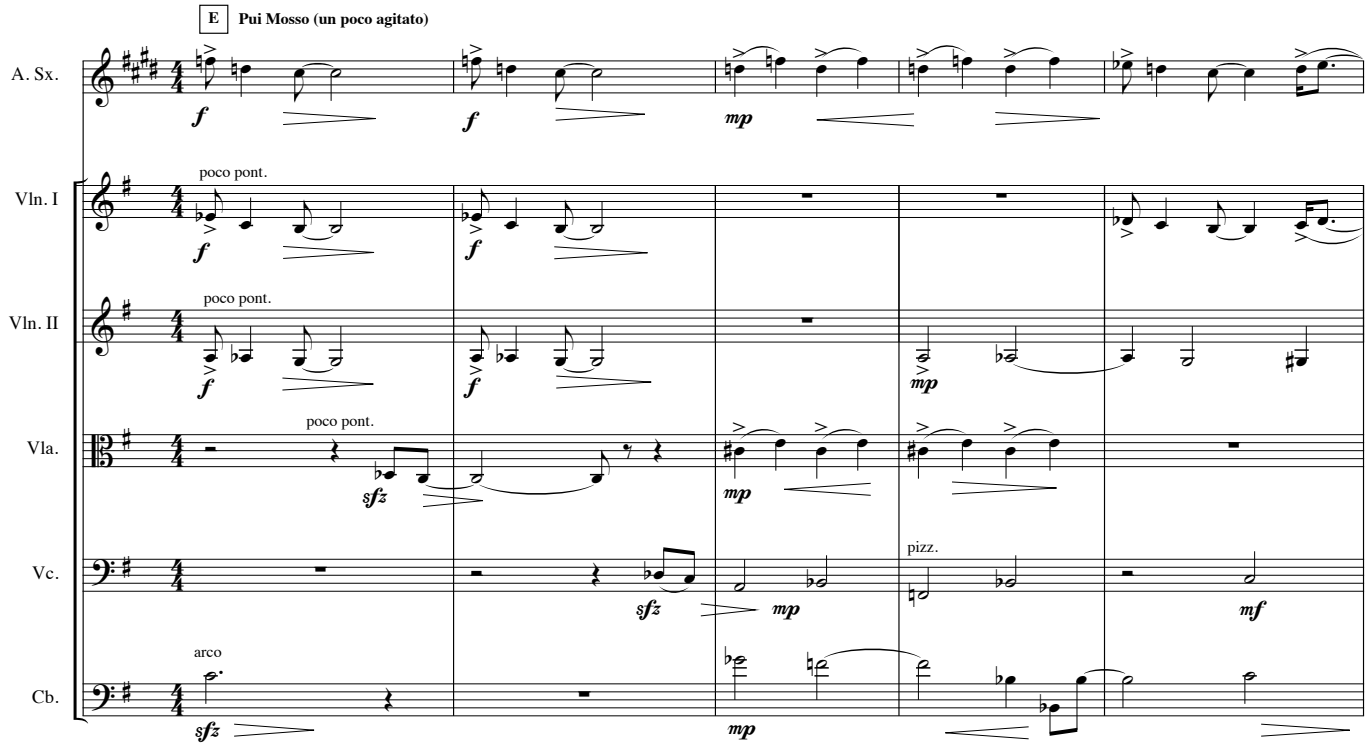
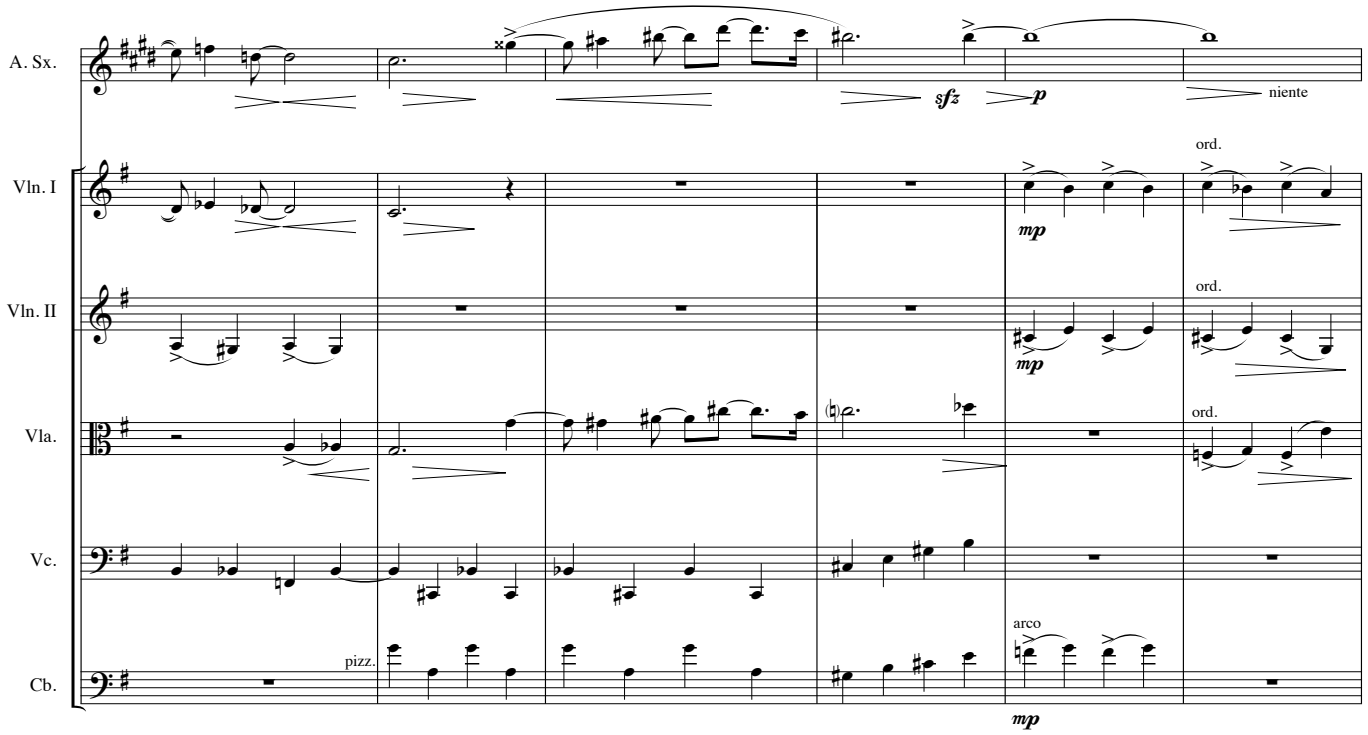

B
A. Sx.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mf
sfz
arco
div.
espr.
f

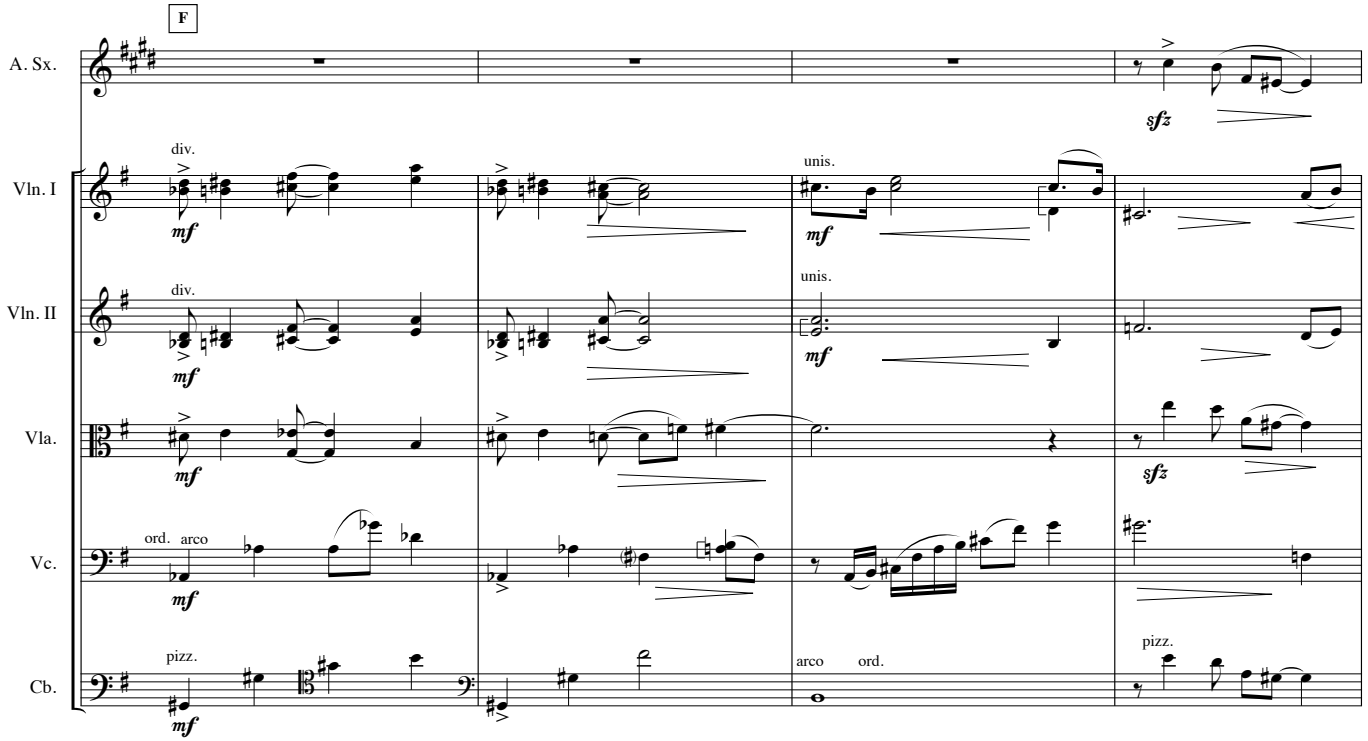

A. Sx.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mp
unis.

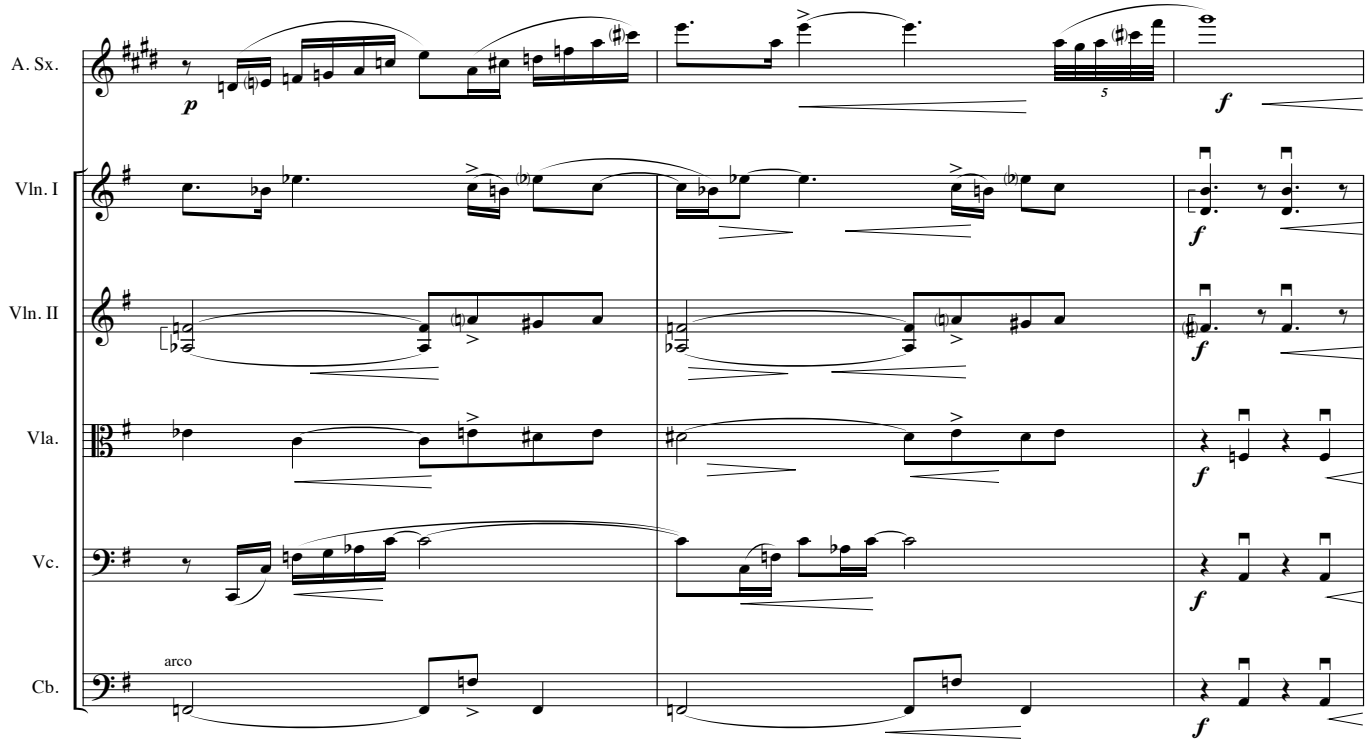

C
A. Sx.
niente
Vln. I
div.
unis.
sub.
Vln. II
(div.)
sub.
Vla.
sub.
Vc.
sub.
Cb.
pizz.
sub.
arco
D
poco pont.
ord.
espr.

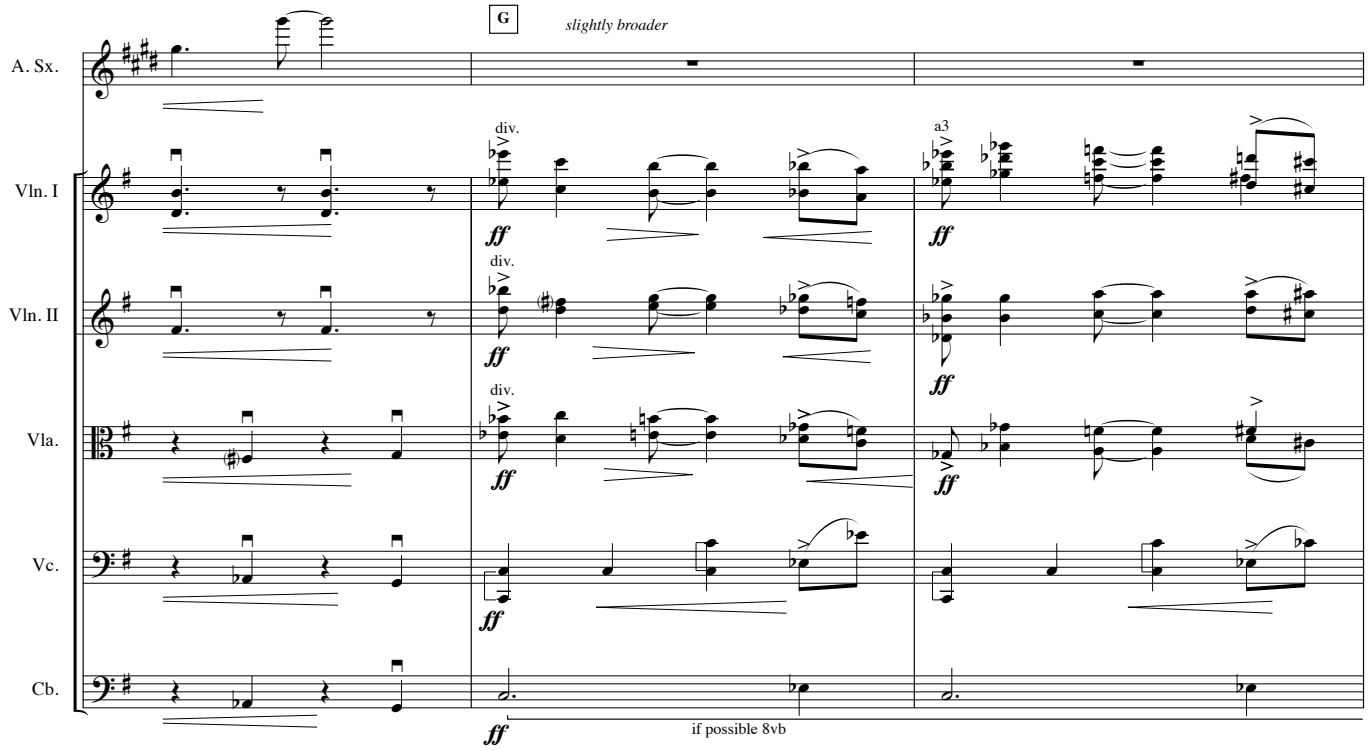

A. Sx.
Vln. I
Vln. II
Vla.
Vc.
Cb.
f
div.
unis.
sf
due corde
(ff)
(f)
pizz.
niente

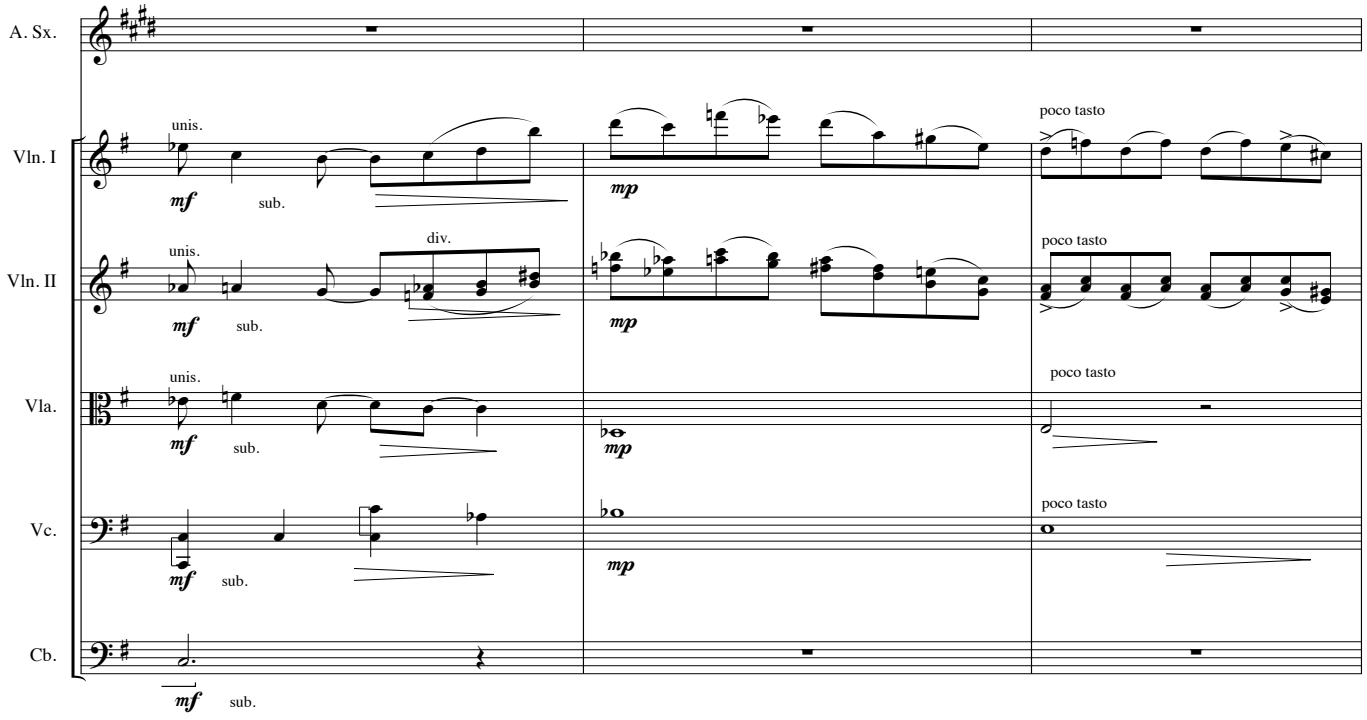

E
Pui Mosso (un poco agitato)
A. Sx.
Vln. I
Vln. II
Vla.
Vc.
Cb.
poco pont.
arco
f
mp
sfz
pizz.
mf

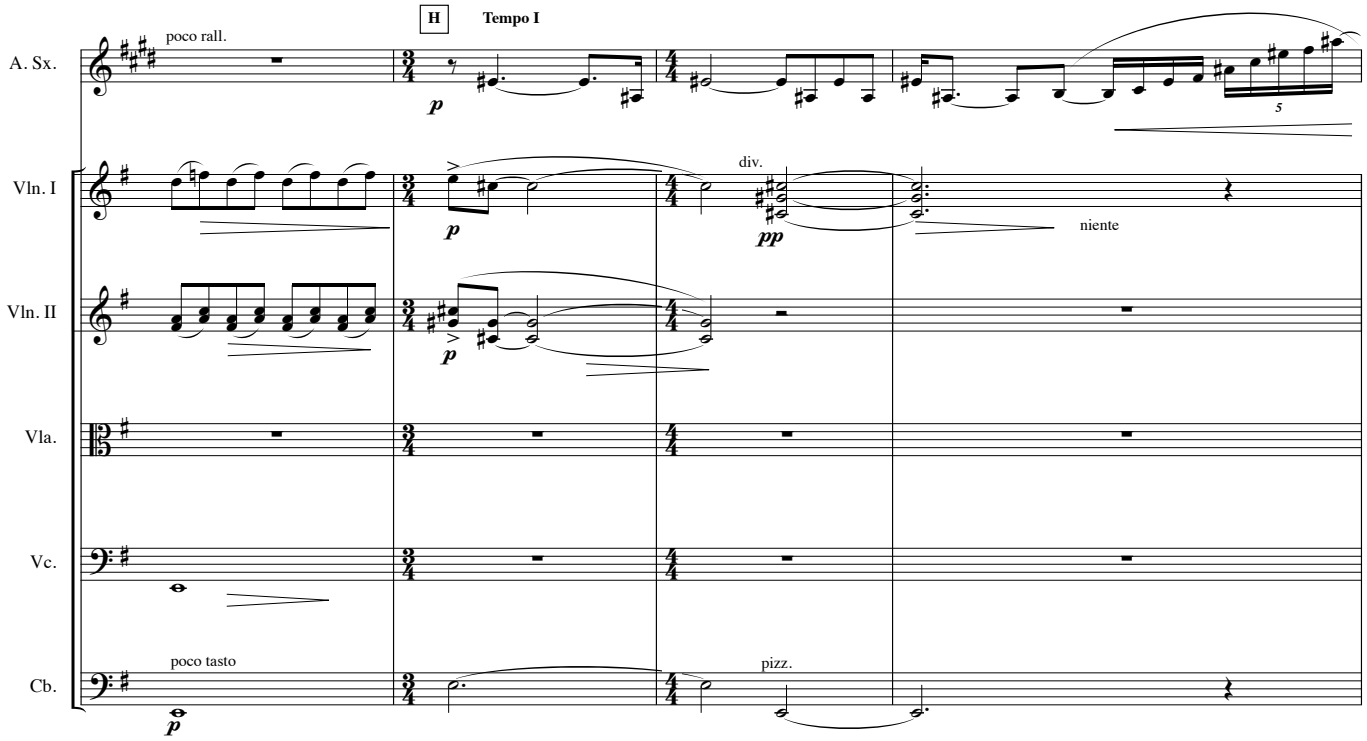

A. Sx.
Vln. I
Vln. II
Vla.
Vc.
Cb.
sfz
p
niente
ord.
mp
pizz.
arco

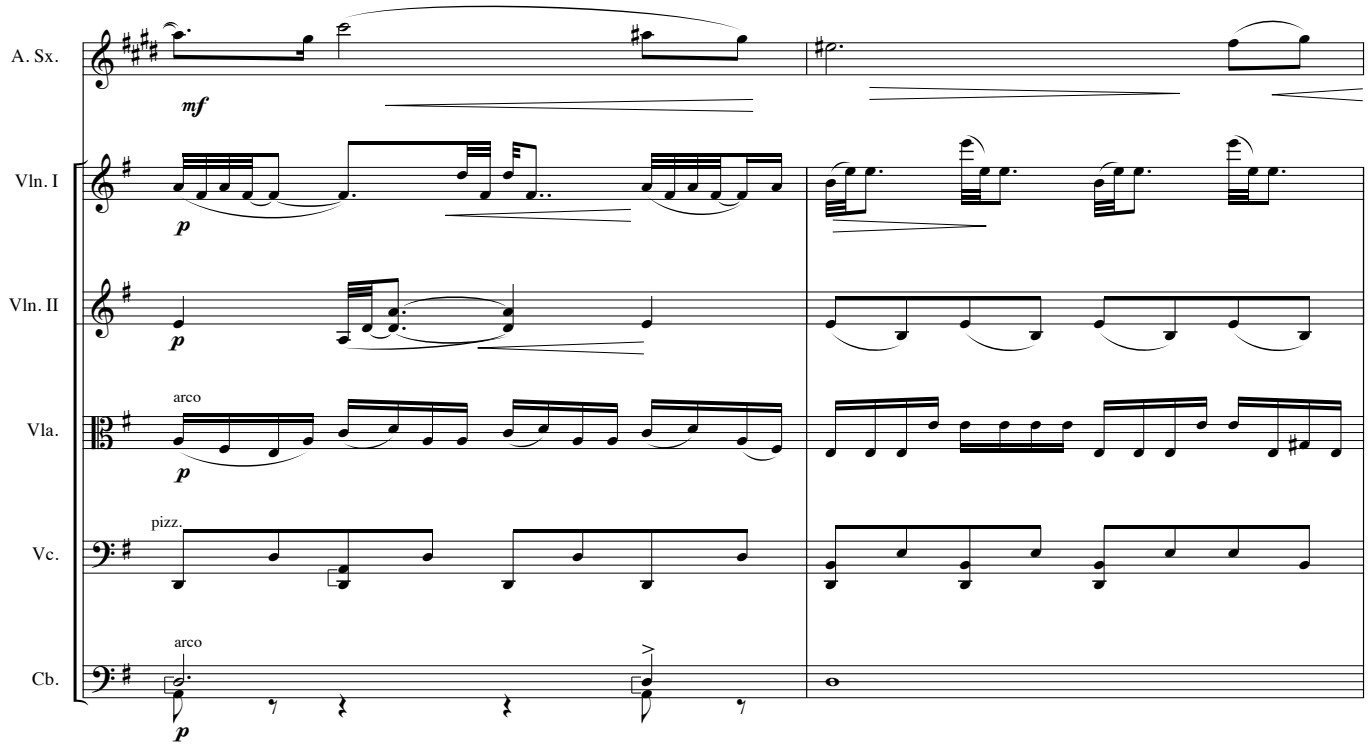

F
A. Sx.
Vln. I
Vln. II
Vla.
Vc.
Cb.
sfz
div.
unis.
mf
ord.
arco
pizz.

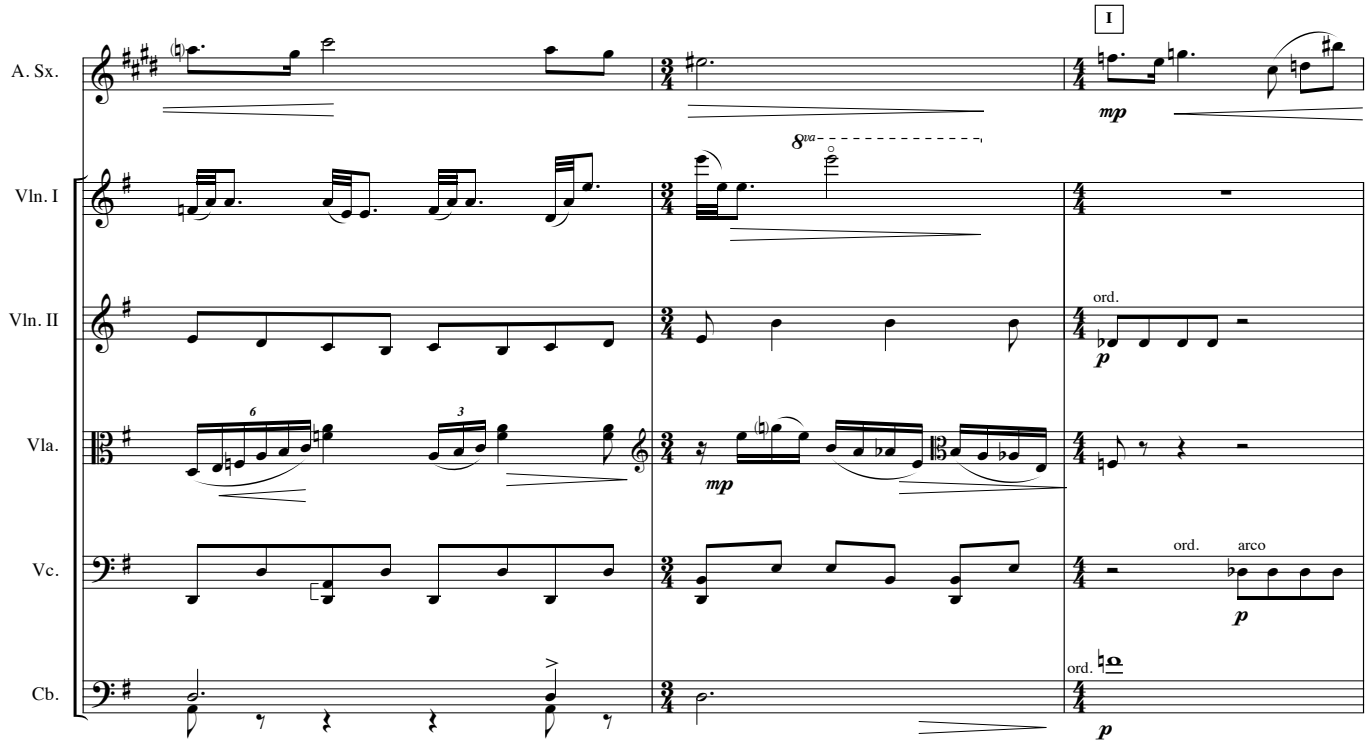

A. Sx.
Vln. I
Vln. II
Vla.
Vc.
Cb.
p
f
arco
5

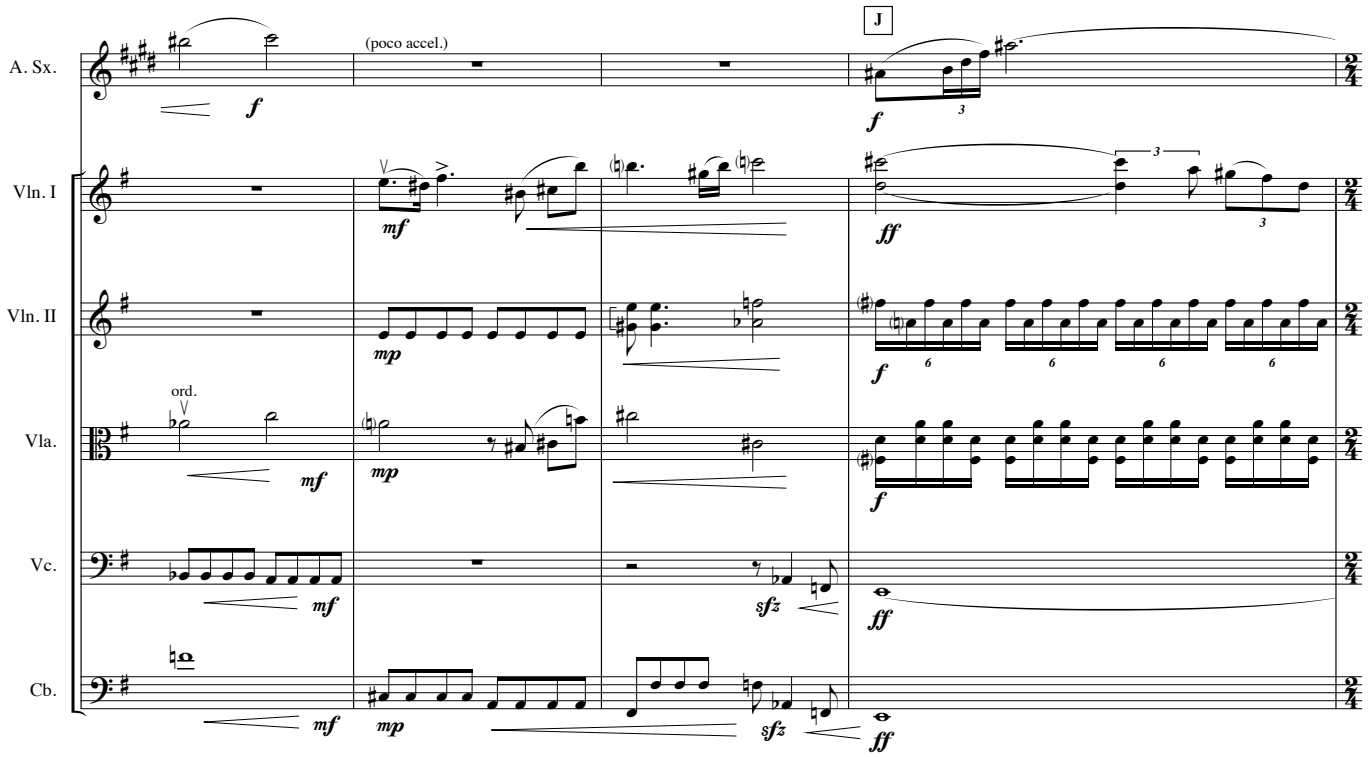

G
slightly broader
A. Sx.
Vln. I
Vln. II
Vla.
Vc.
Cb.
div.
a3
ff
if possible 8vb

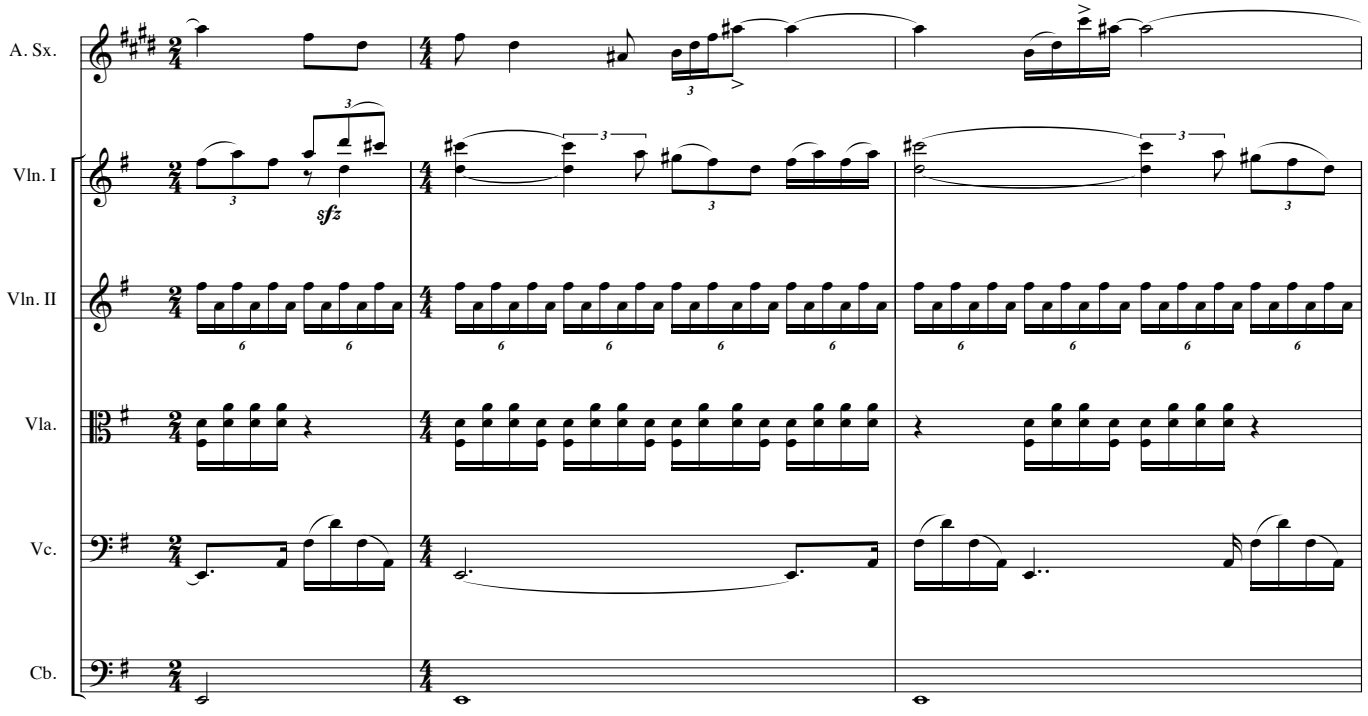

A. Sx.
Vln. I
Vln. II
Vla.
Vc.
Cb.
unis.
mf
sub.
div.
mp
poco tasto

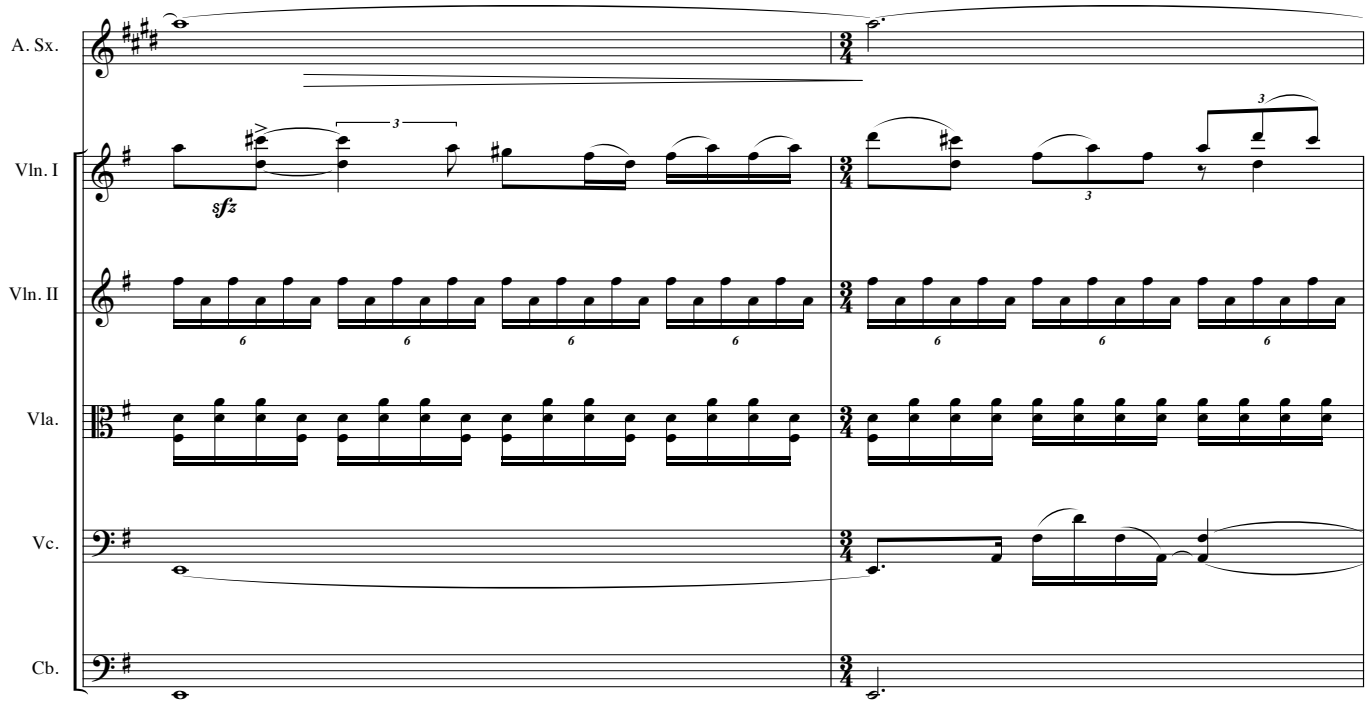

H
Tempo I
poco rall.
A. Sx.
Vln. I
Vln. II
Vla.
Vc.
Cb.
p
pp
div.
niente
poco tasto
pizz.
5

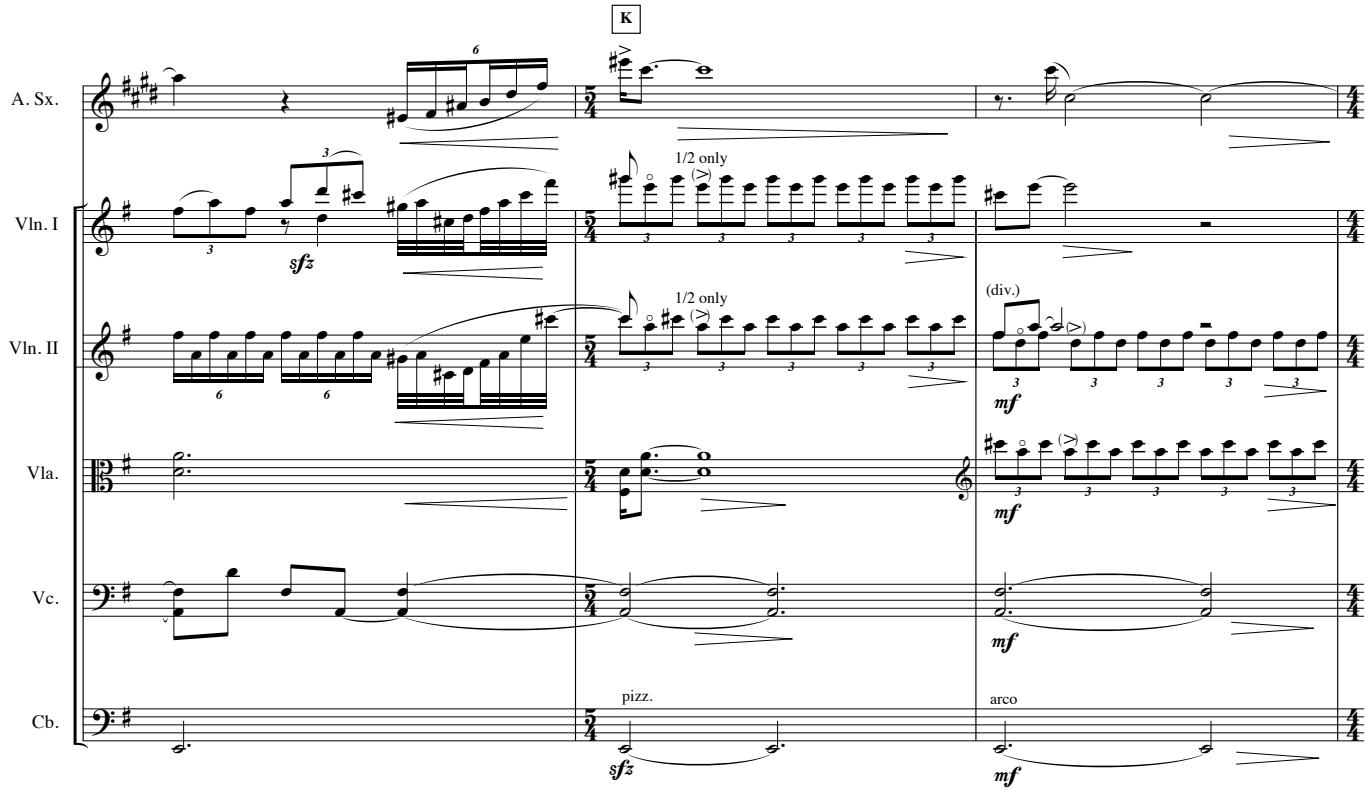

A. Sx.
mf
Vln. I
p
Vln. II
p
Vla.
arco
p
Vc.
pizz.
Cb.
arco
p

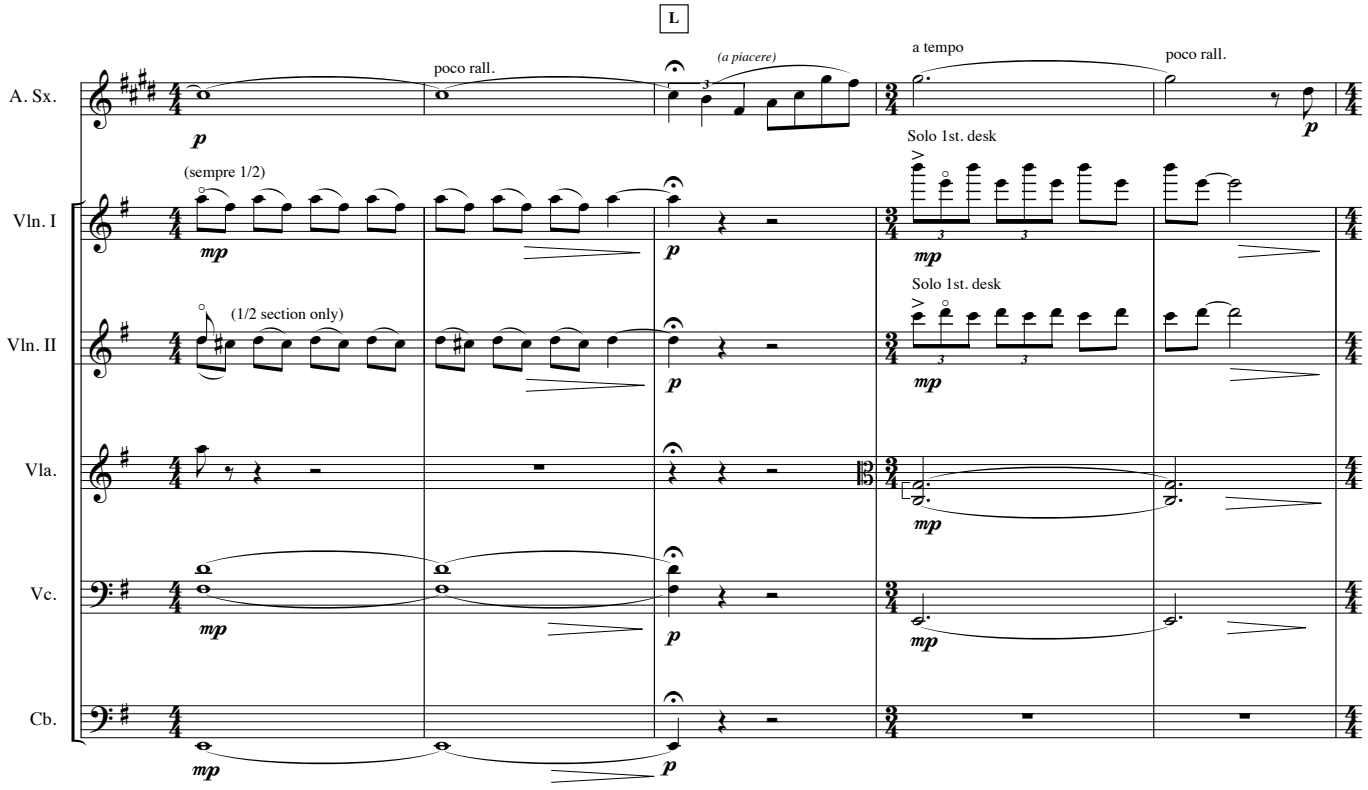

A. Sx.
I
mp
Vln. I
8va
Vln. II
ord.
p
Vla.
6
3
mp
Vc.
ord.
arco
p
Cb.
ord.
p

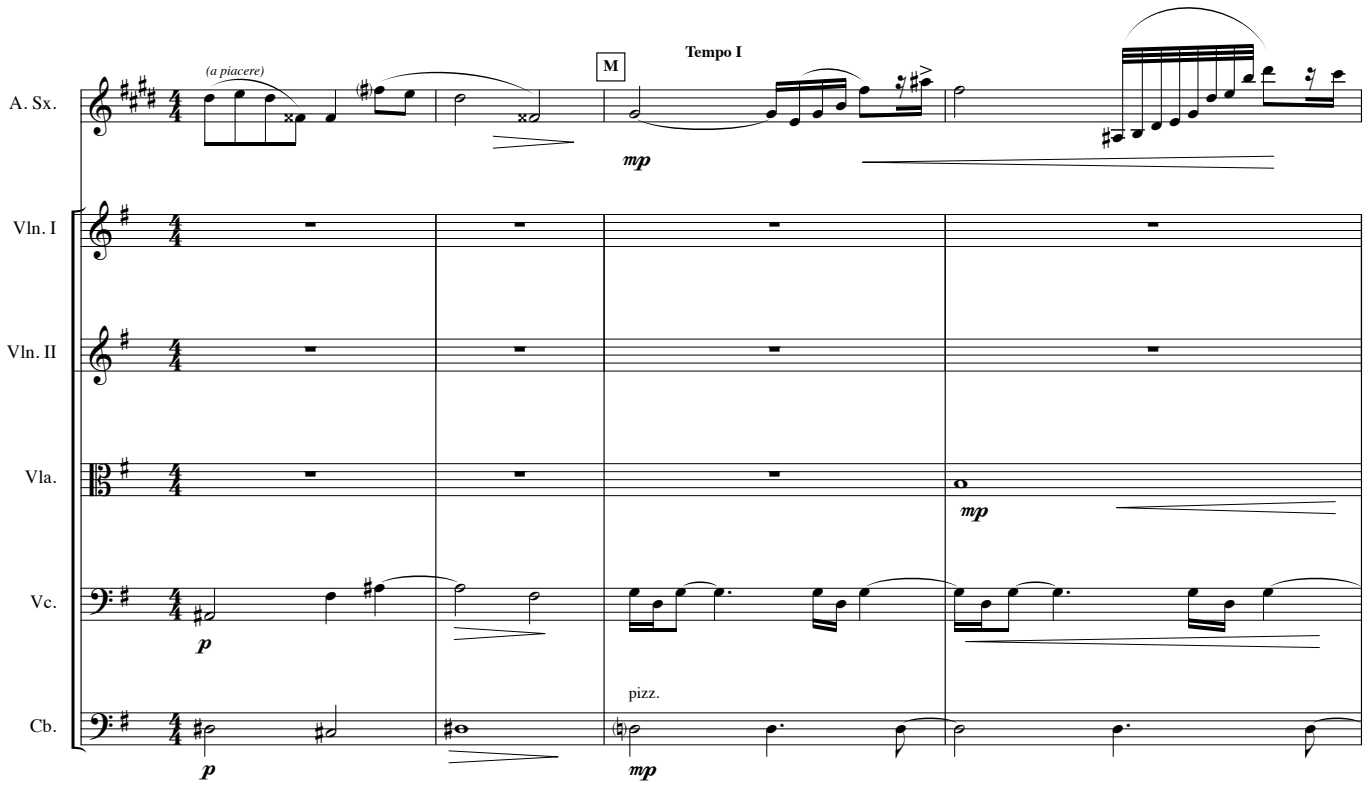

A. Sx.
(poco accel.)
J
Vln. I
Vln. II
ord.
Vla.
Vc.
Cb.

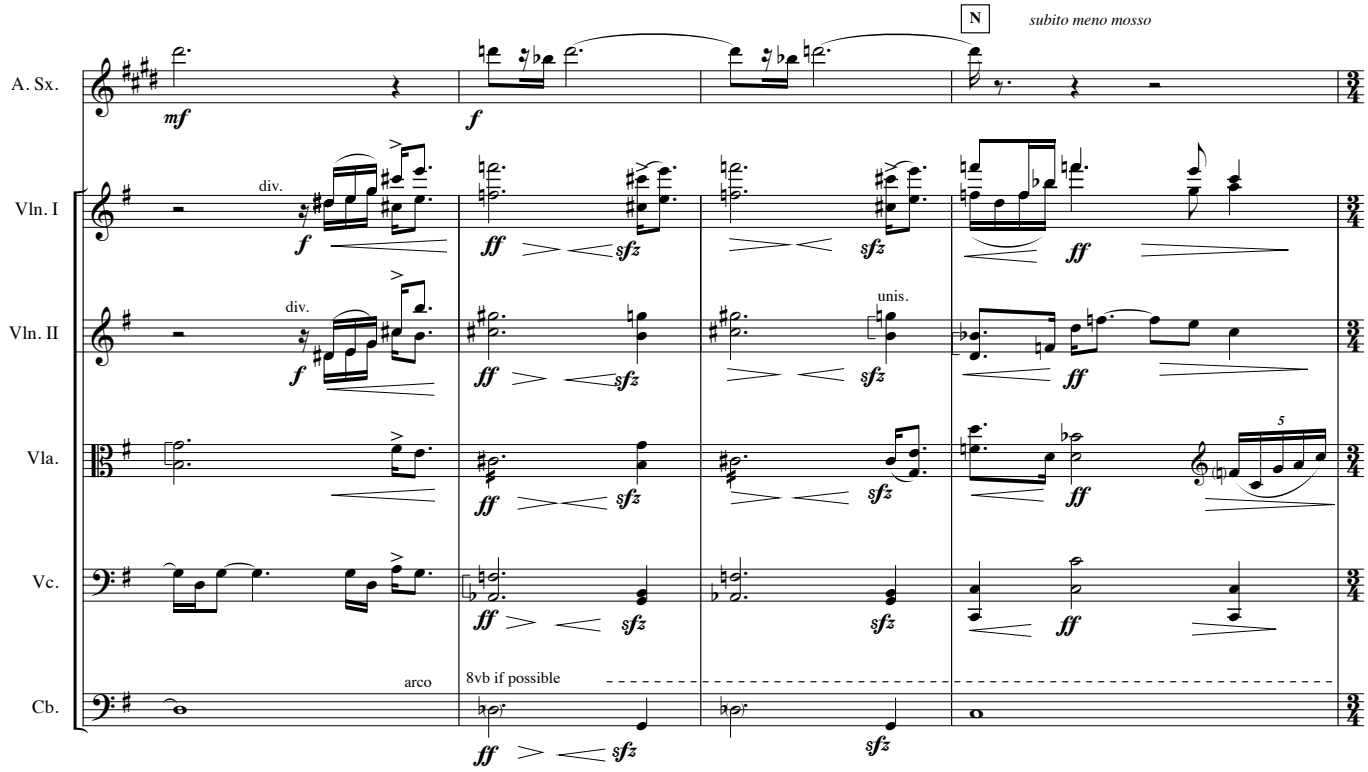

A. Sx.
Vln. I
Vln. II
Vla.
Vc.
Cb.

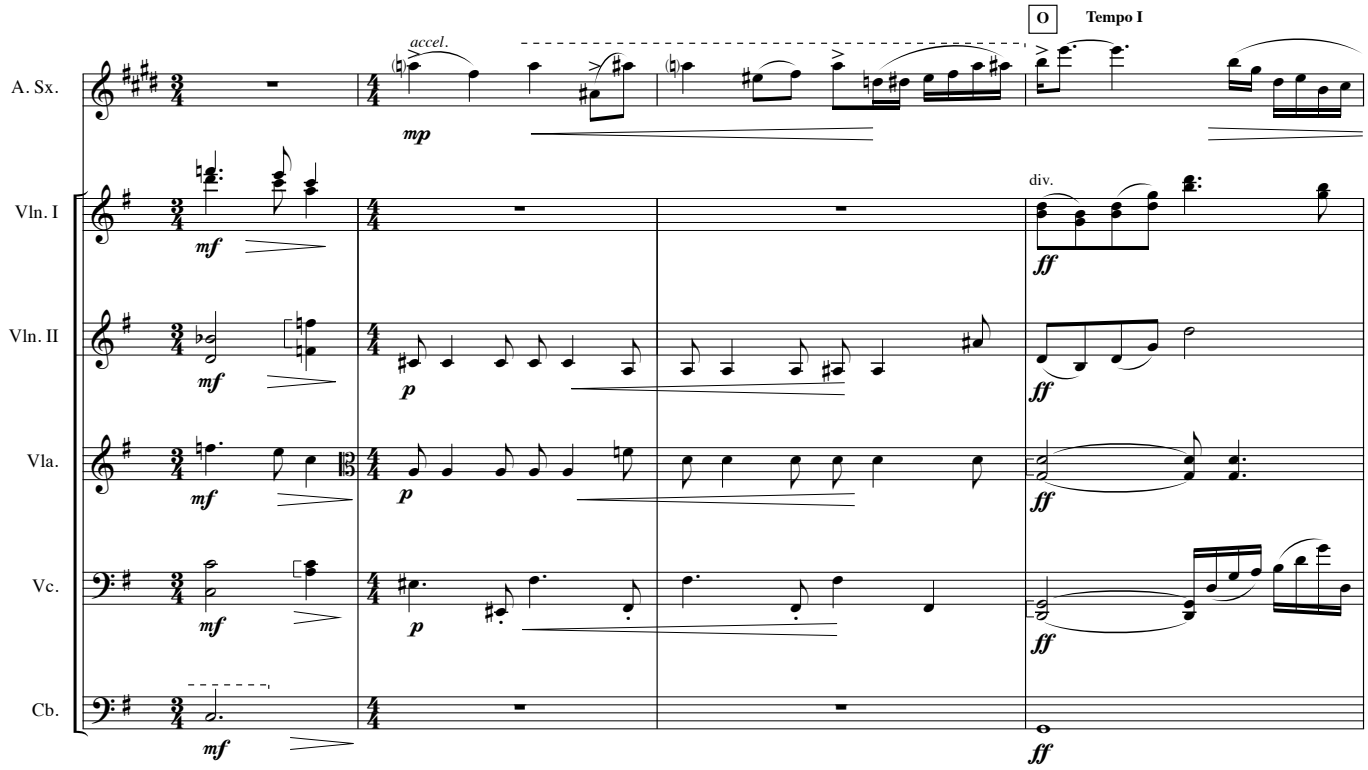

A. Sx.
Vln. I
Vln. II
Vla.
Vc.
Cb.
sfz

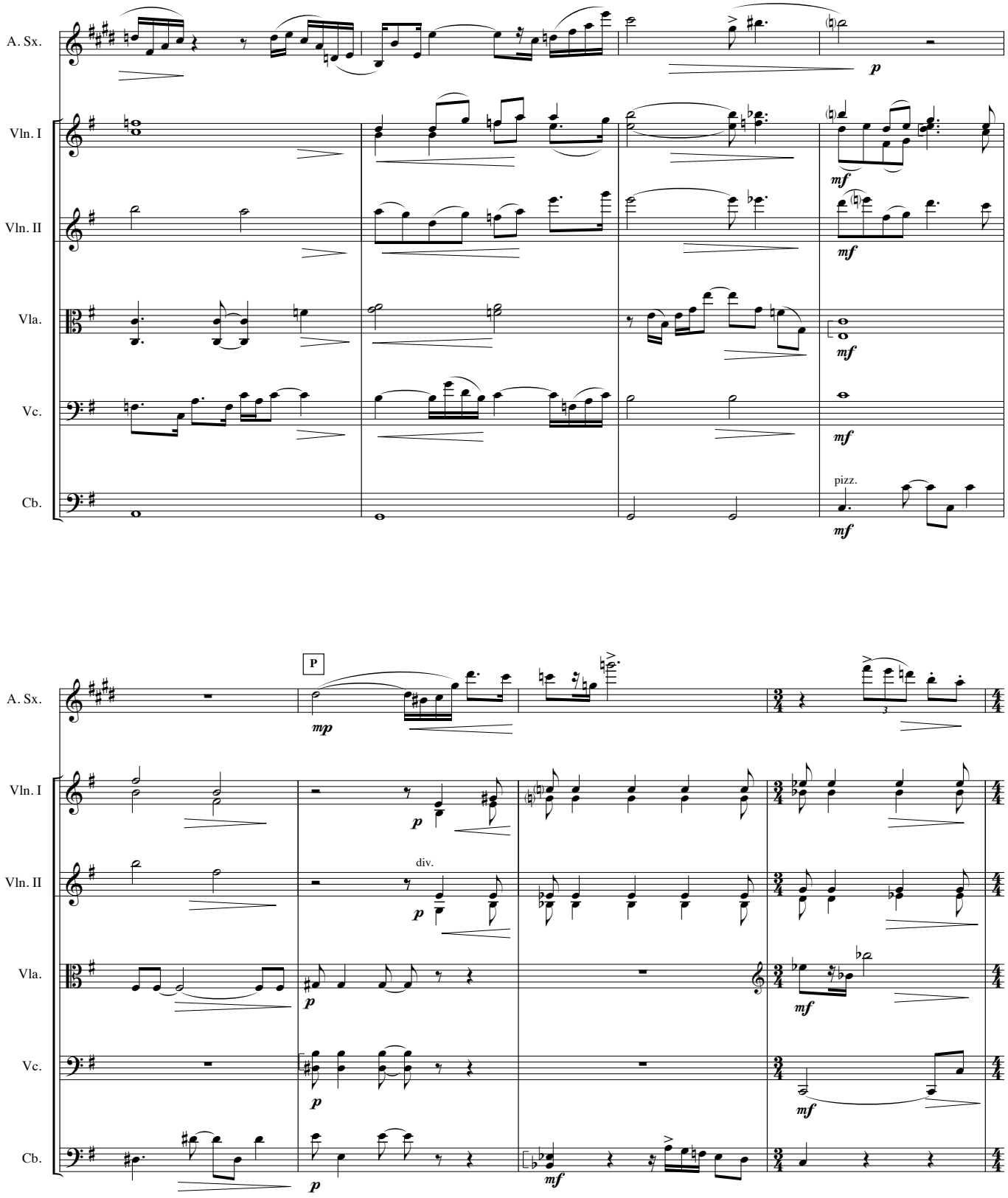

K
A. Sx.
Vln. I
Vln. II
Vla.
Vc.
Cb.
sfz
1/2 only
1/2 only
(div.)
mf
mf
mf
pizz.
sfz
arco
mf

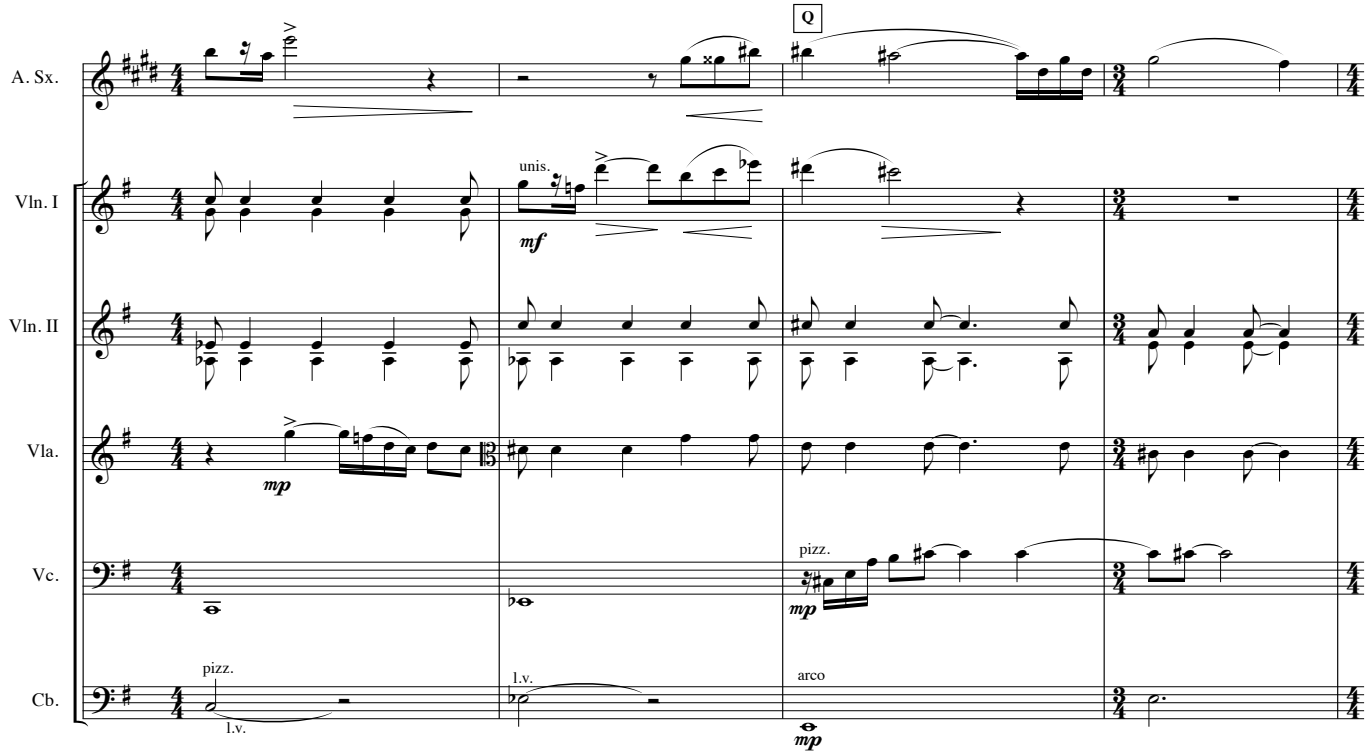

L
A. Sx.
Vln. I
Vln. II
Vla.
Vc.
Cb.
poco rall.
(a piacere)
a tempo
poco rall.
(sempre 1/2)
(1/2 section only)
Solo 1st. desk
Solo 1st. desk
p
mp

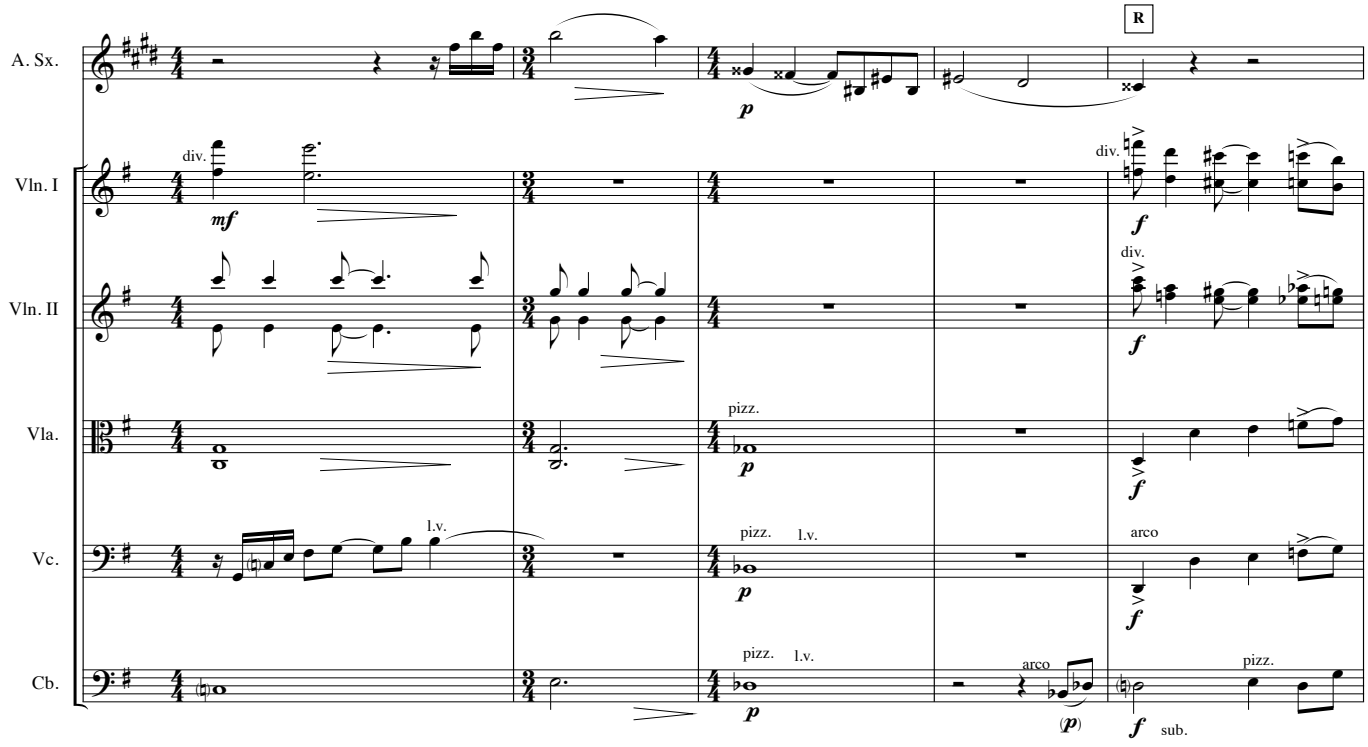

M
Tempo I
A. Sx.
Vln. I
Vln. II
Vla.
Vc.
Cb.
(a piacere)
pizz.
p
mp

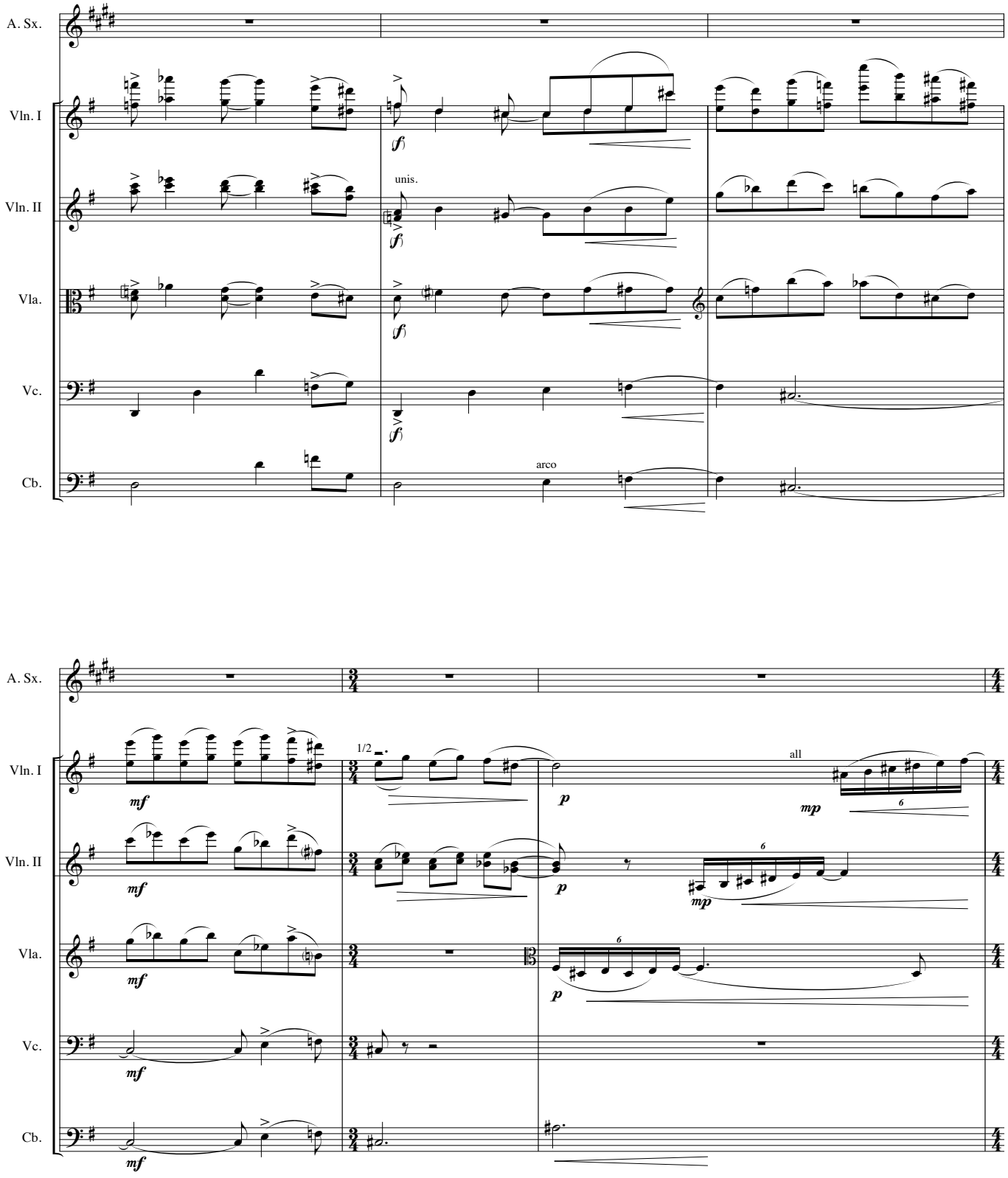

N
subito meno mosso
A. Sx.
Vln. I
Vln. II
Vla.
Vc.
Cb.
div.
unis.
arco
8vb if possible
mf
f
ff
sfz

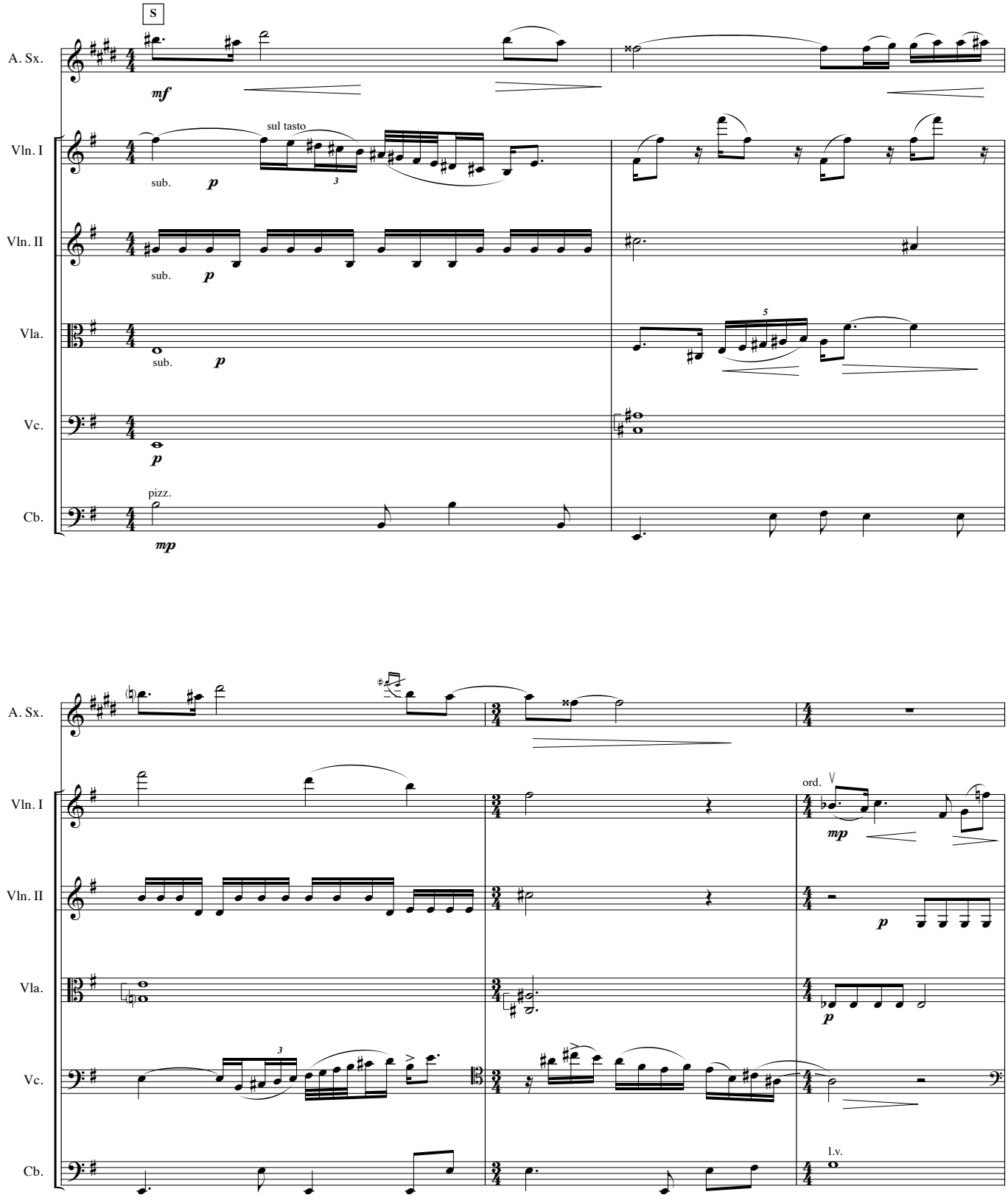

O
Tempo I
accel.
A. Sx.
Vln. I
Vln. II
Vla.
Vc.
Cb.
div.
mp
mf
p
ff

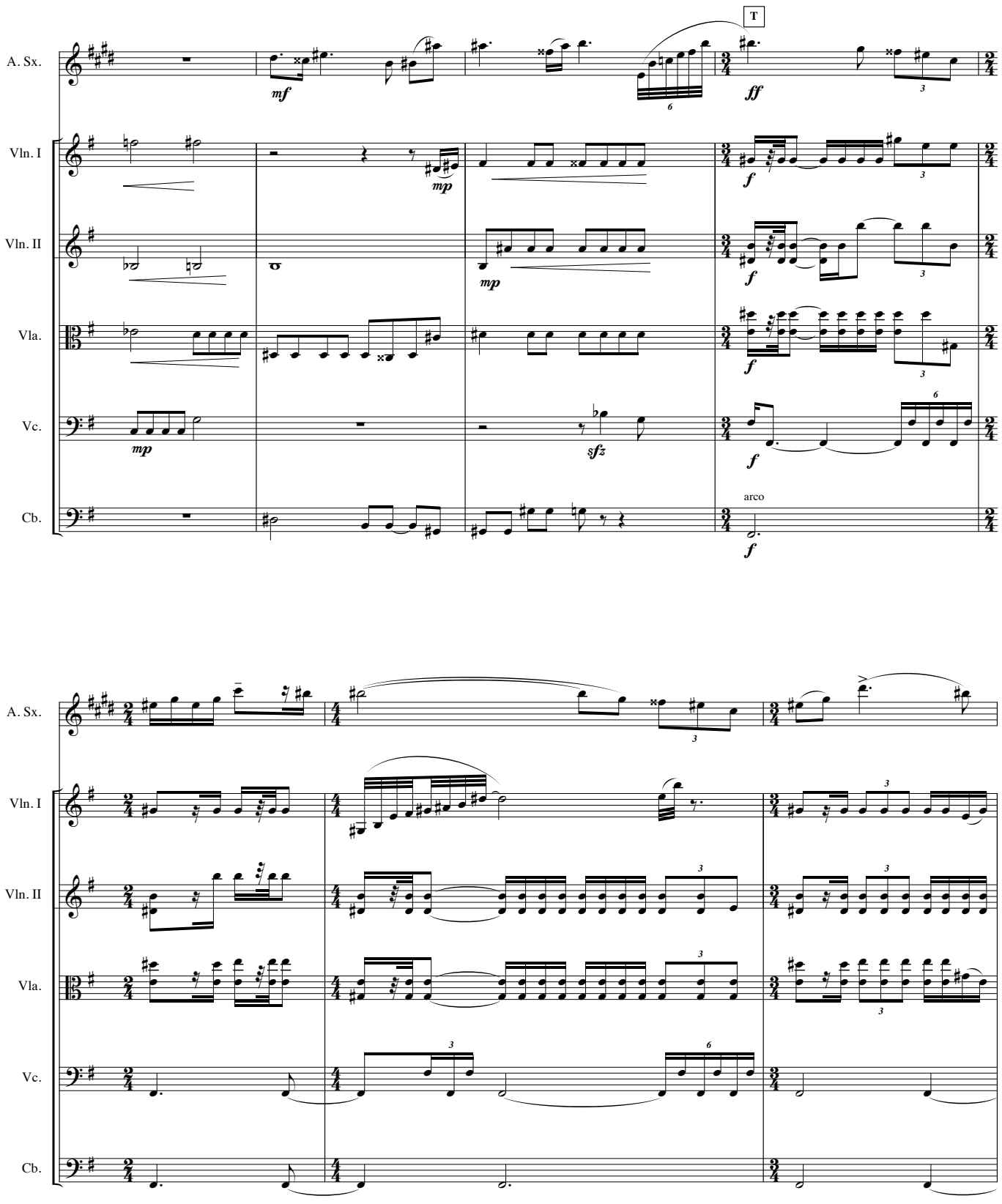

A. Sx.
Vln. I
Vln. II
Vla.
Vc.
Cb.
p
mf
pizz.
P
mp
div.

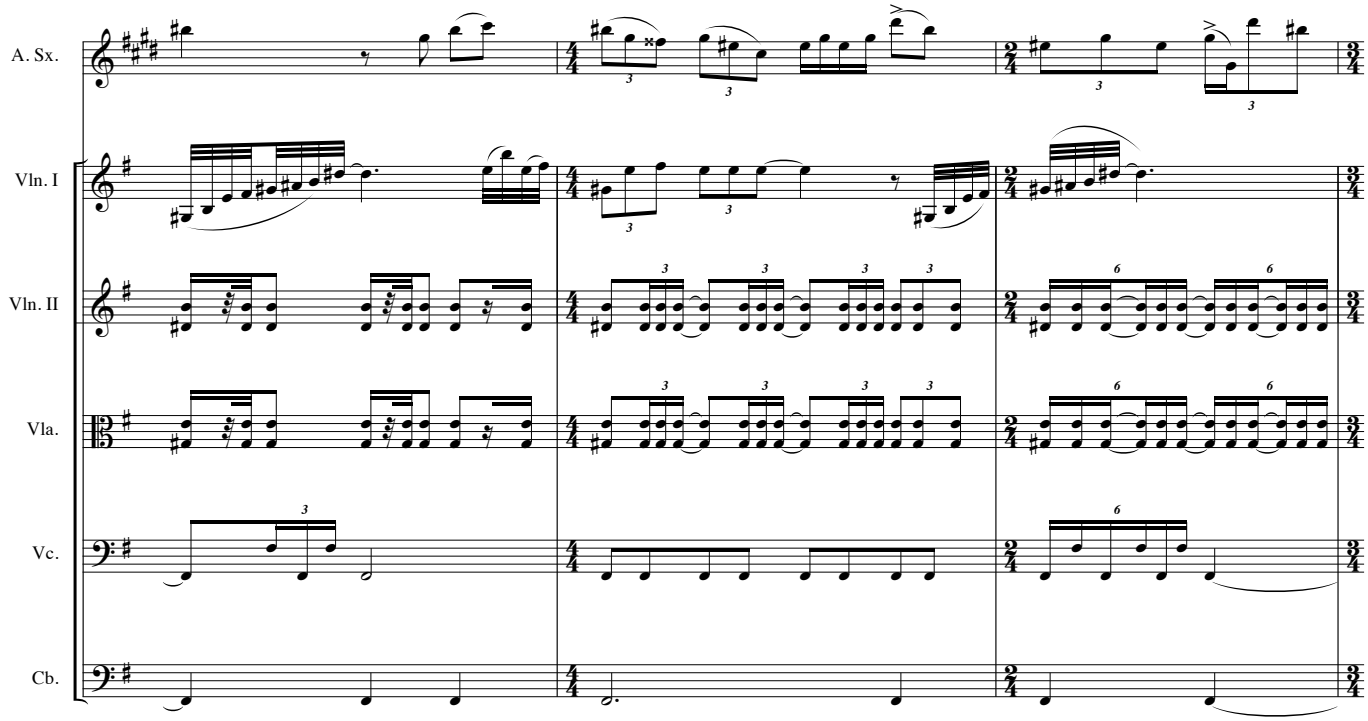

Q
A. Sx.
Vln. I
Vln. II
Vla.
Vc.
Cb.
unis.
mf
mp
pizz.
l.v.
arco


R
A. Sx.
Vln. I
Vln. II
Vla.
Vc.
Cb.
div.
mf
p
f
pizz.
l.v.
arco
sub.

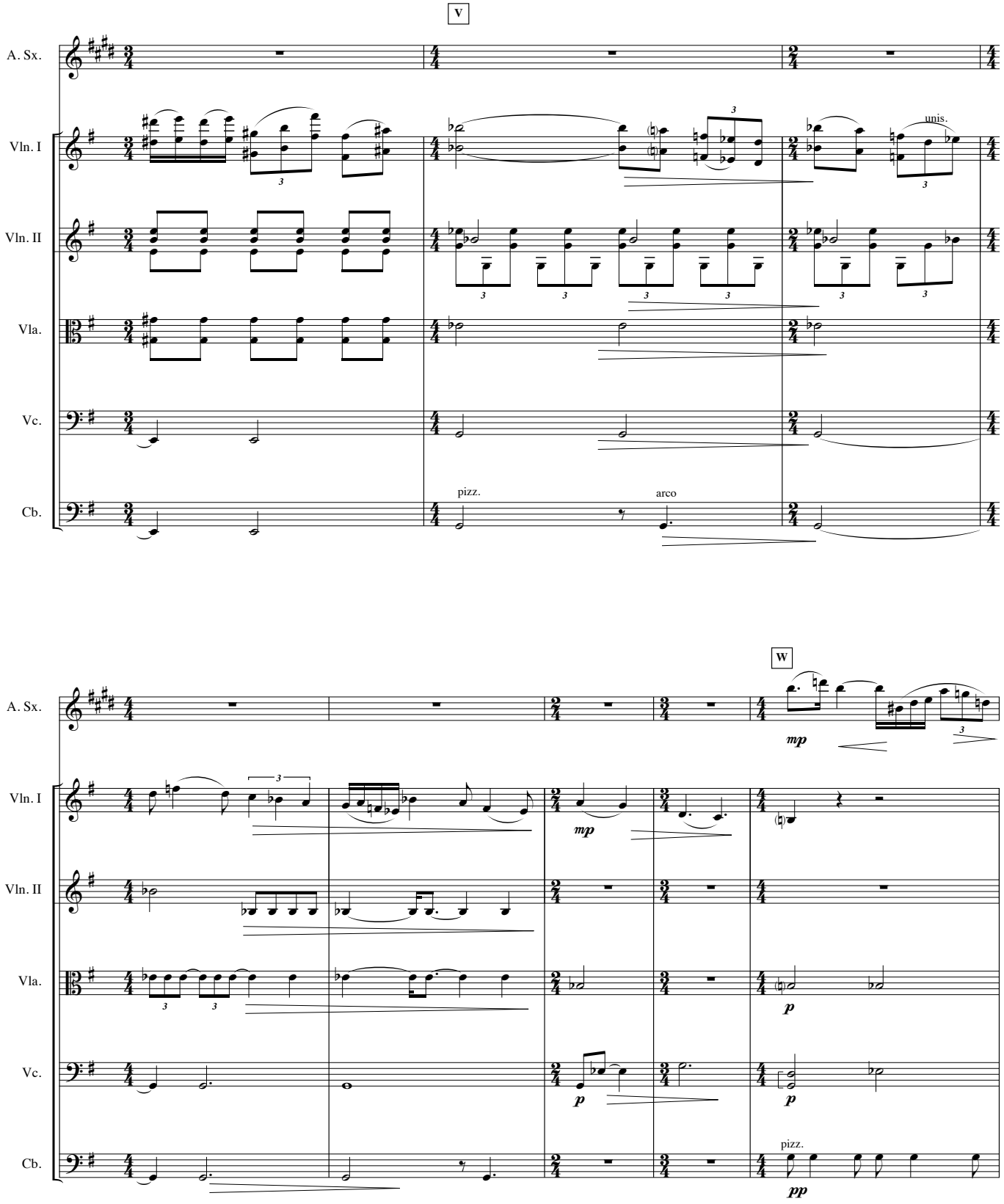

A. Sx.
Vln. I
Vln. II
Vla.
Vc.
Cb.
unis.
arco
1/2
all

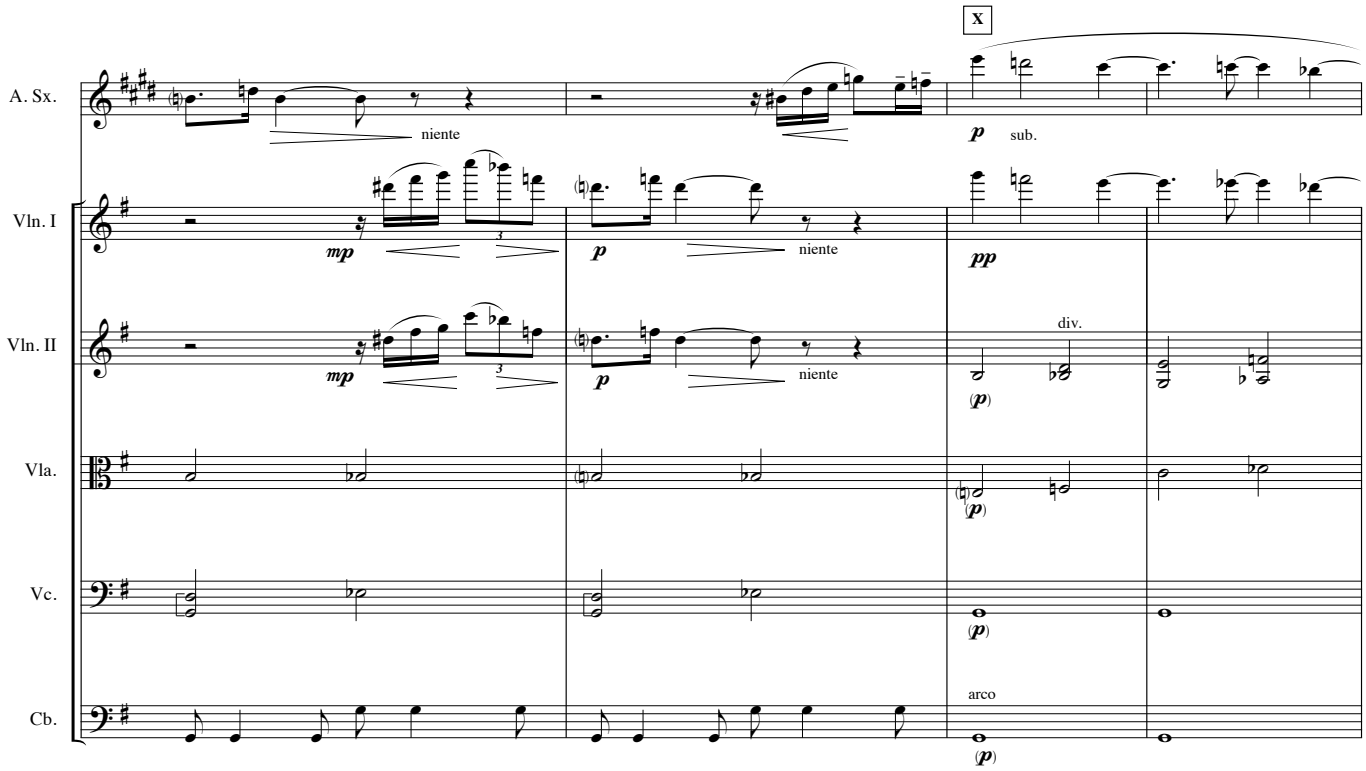

S
A. Sx.
mf
Vln. I
sul tasto
sub.
p
Vln. II
sub.
p
Vla.
sub.
p
5
Vc.
p
Cb.
pizz.
mp
A. Sx.
Vln. I
ord.
mp
Vln. II
p
Vla.
p
Vc.
3
Cb.
l.v.

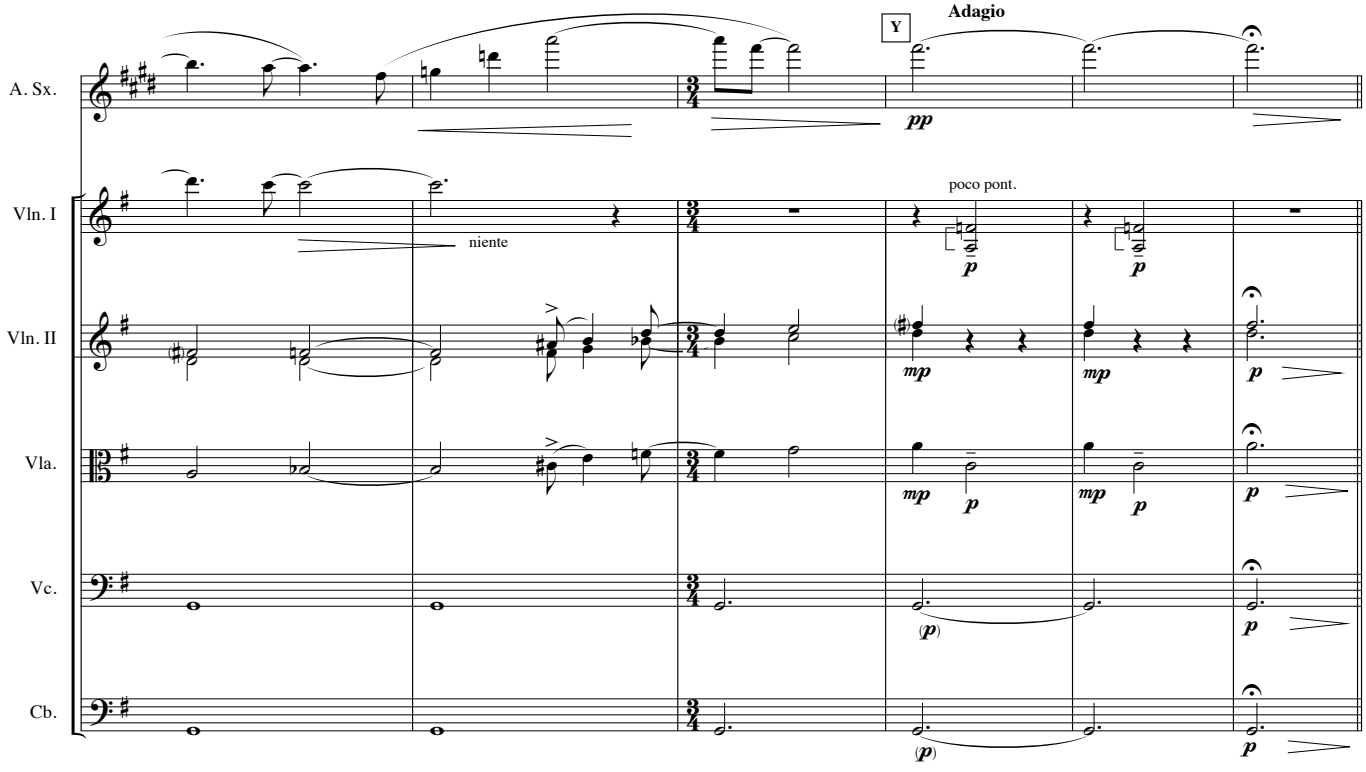

A. Sx.
Vln. I
Vln. II
Vla.
Vc.
Cb.
T
mf
ff
mp
f
sfz
arco


A. Sx.
Vln. I
Vln. II
Vla.
Vc.
Cb.

U
very gradually relax the tempo
A. Sx.
div.
ff
Vln. I
div.
Vln. II
Vla.
Vc.
Cb.

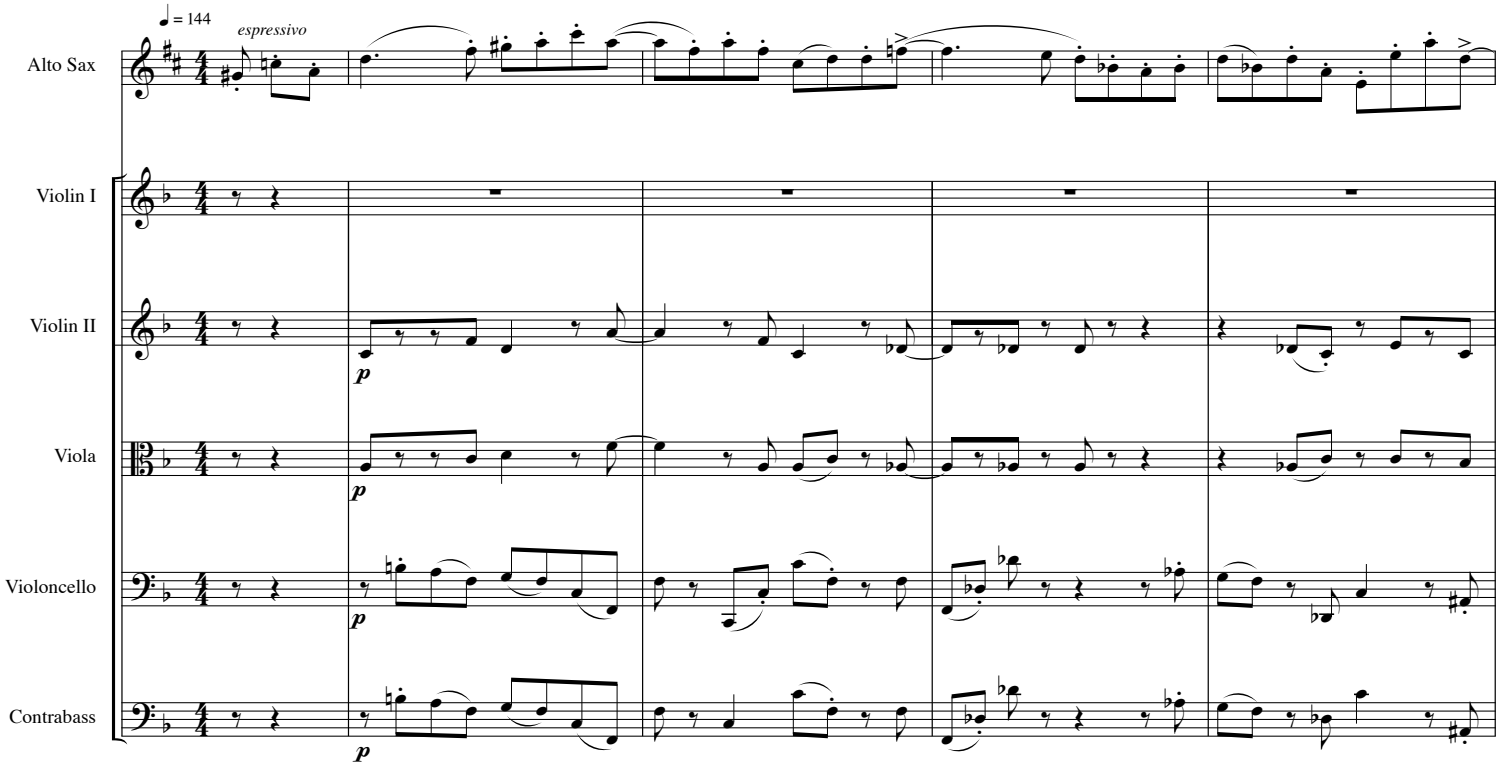

V
A. Sx.
Vln. I
Vln. II
Vla.
Vc.
Cb.
unis.
pizz.
arco
W
mp
p
pp
pizz.

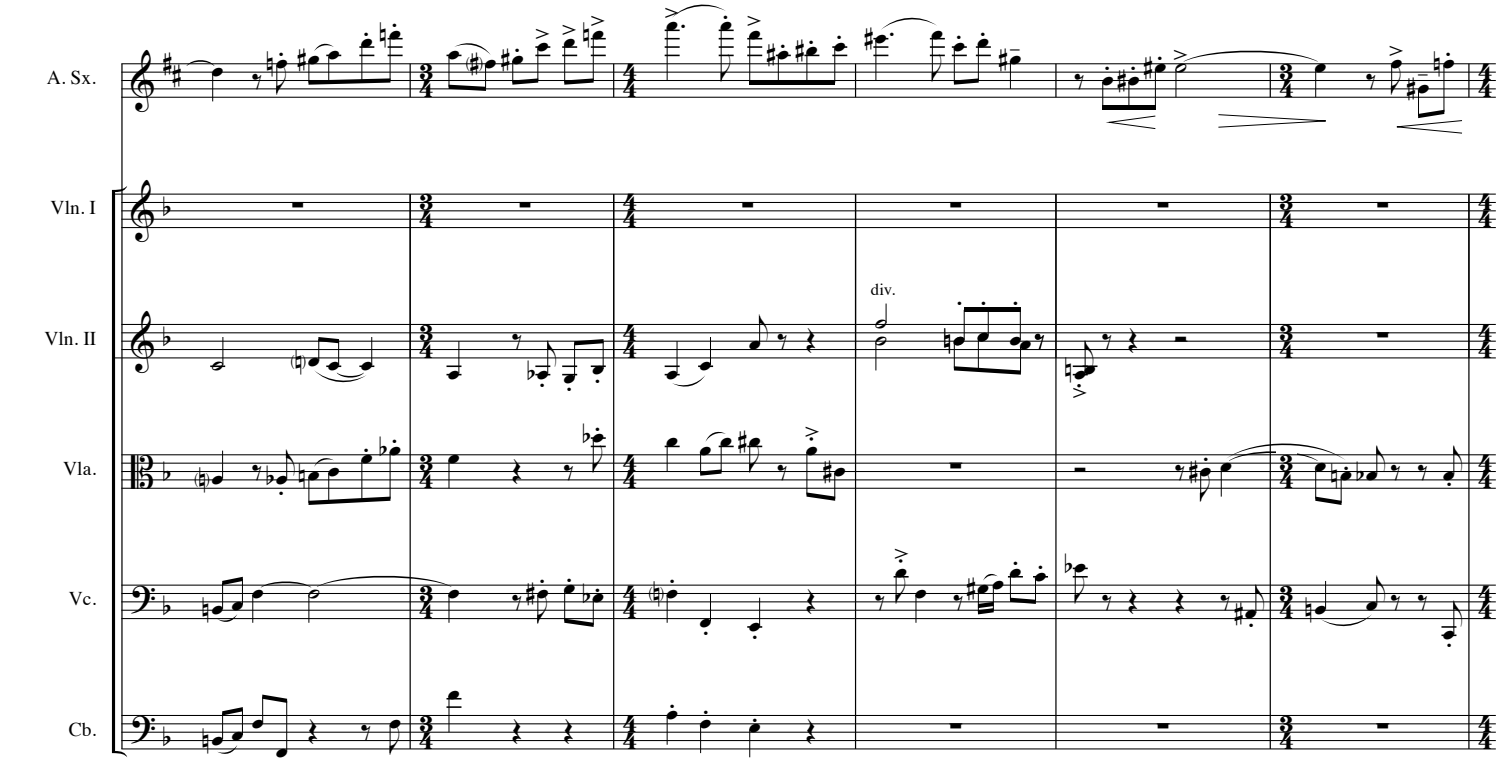

X
A. Sx.
Vln. I
Vln. II
Vla.
Vc.
Cb.
niente
sub.
div.
arco

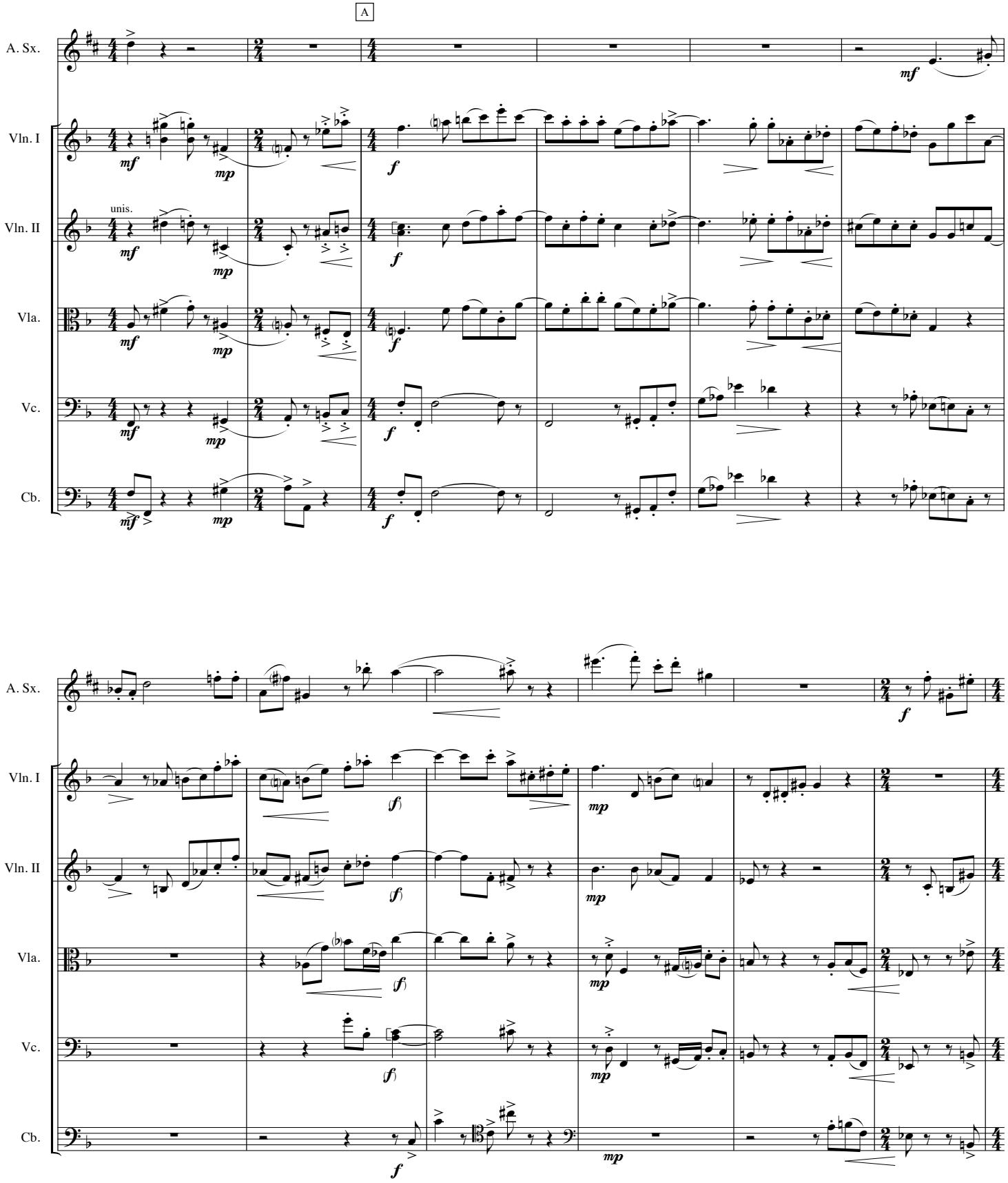

Adagio
Y
A. Sx.
Vln. I
Vln. II
Vla.
Vc.
Cb.
niente
poco pont.

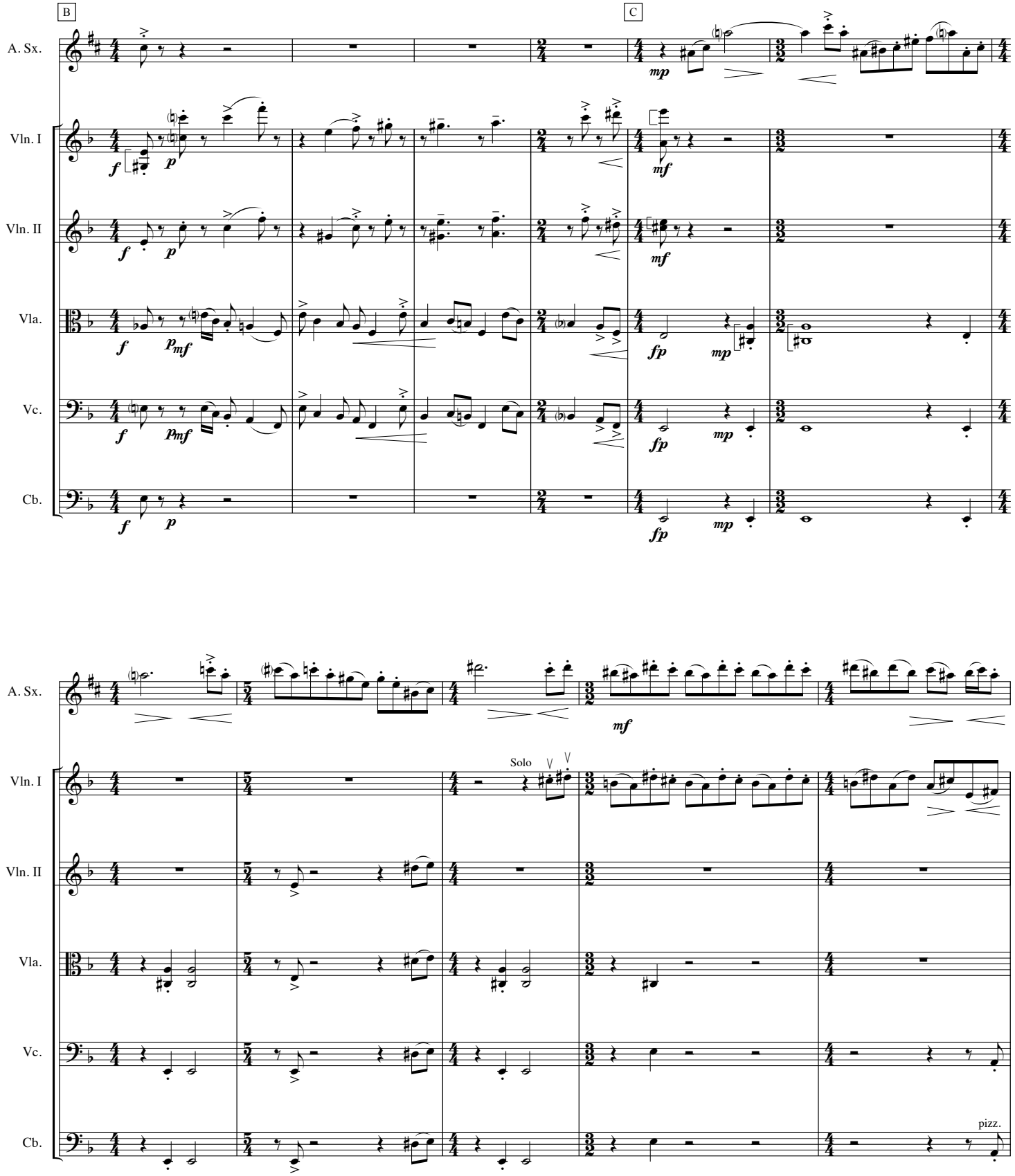
II

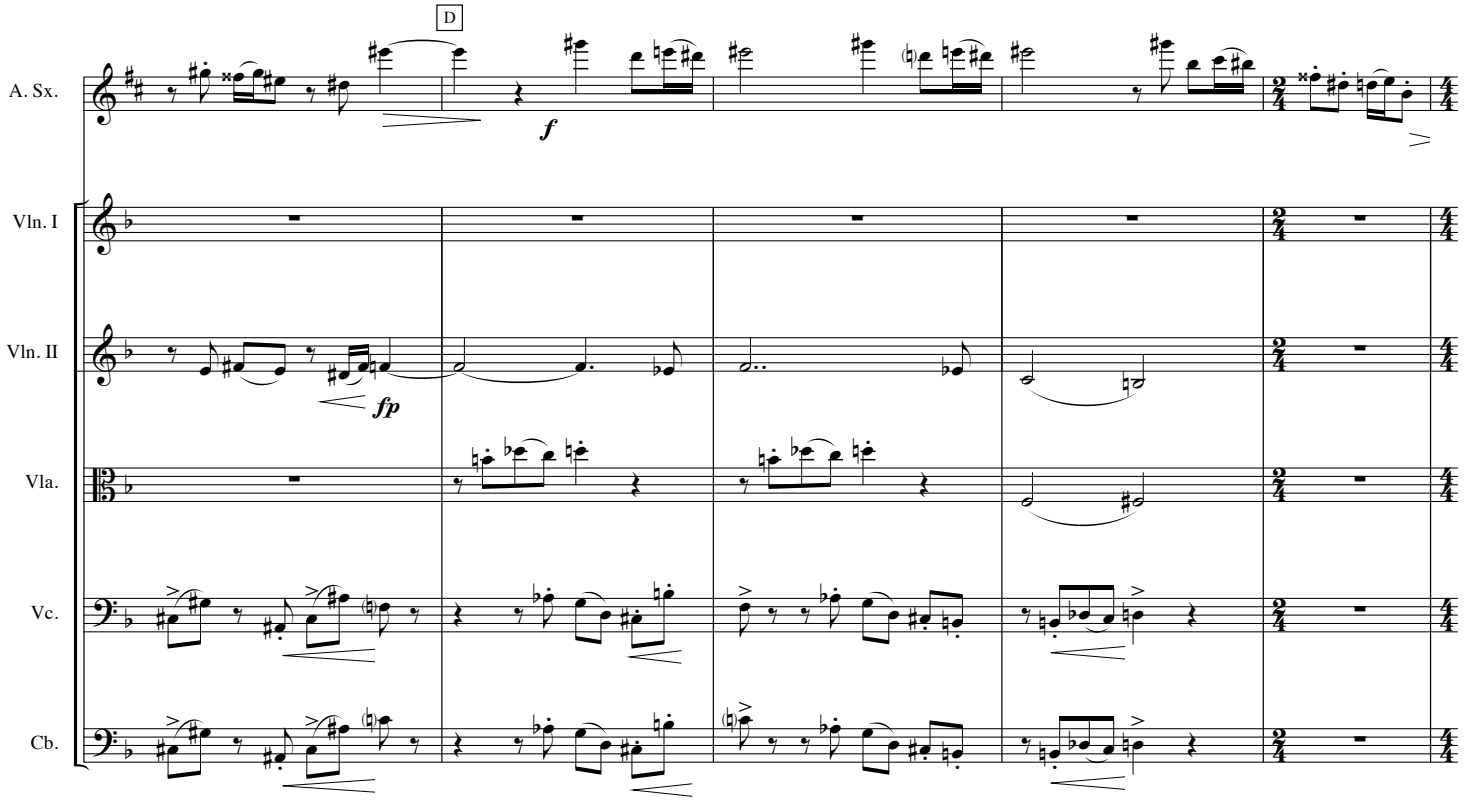
(II) Allegro Giocoso

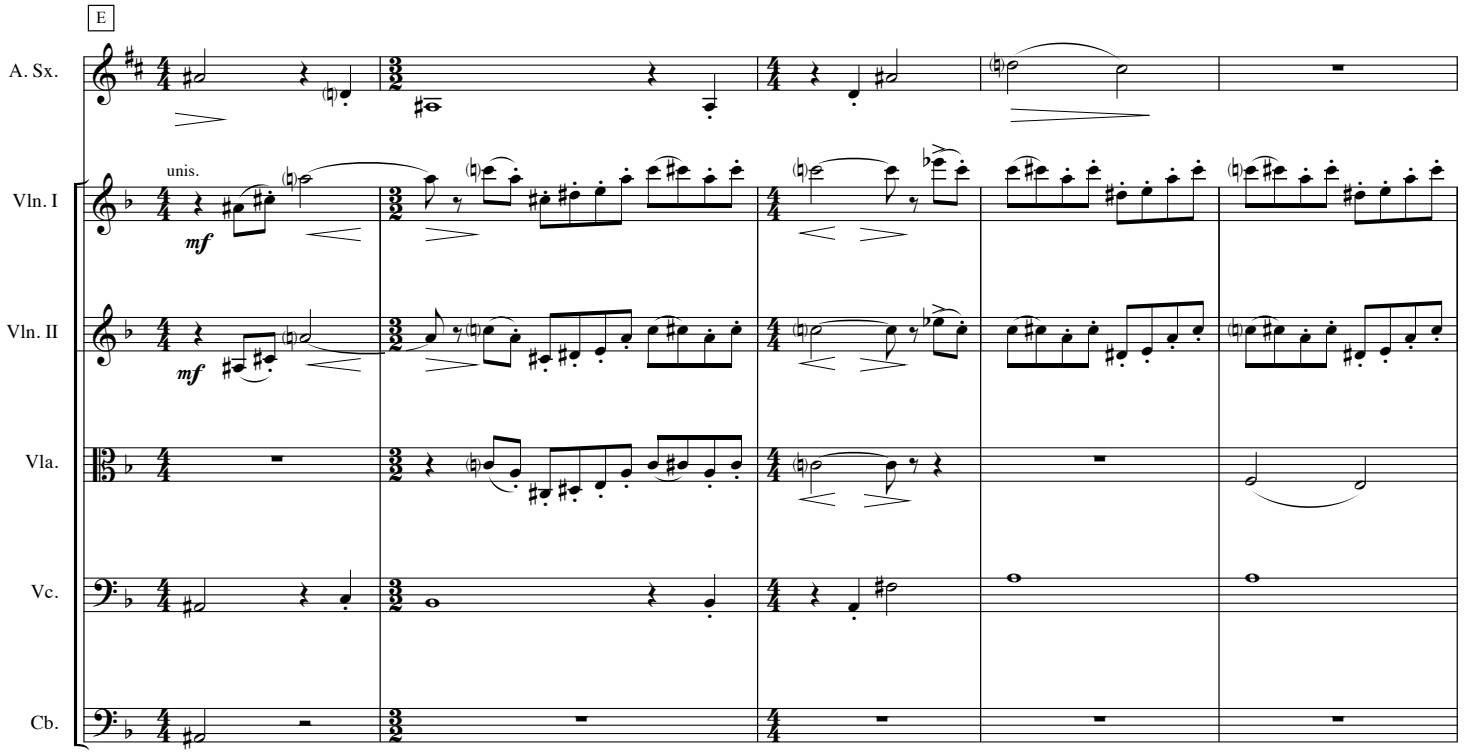


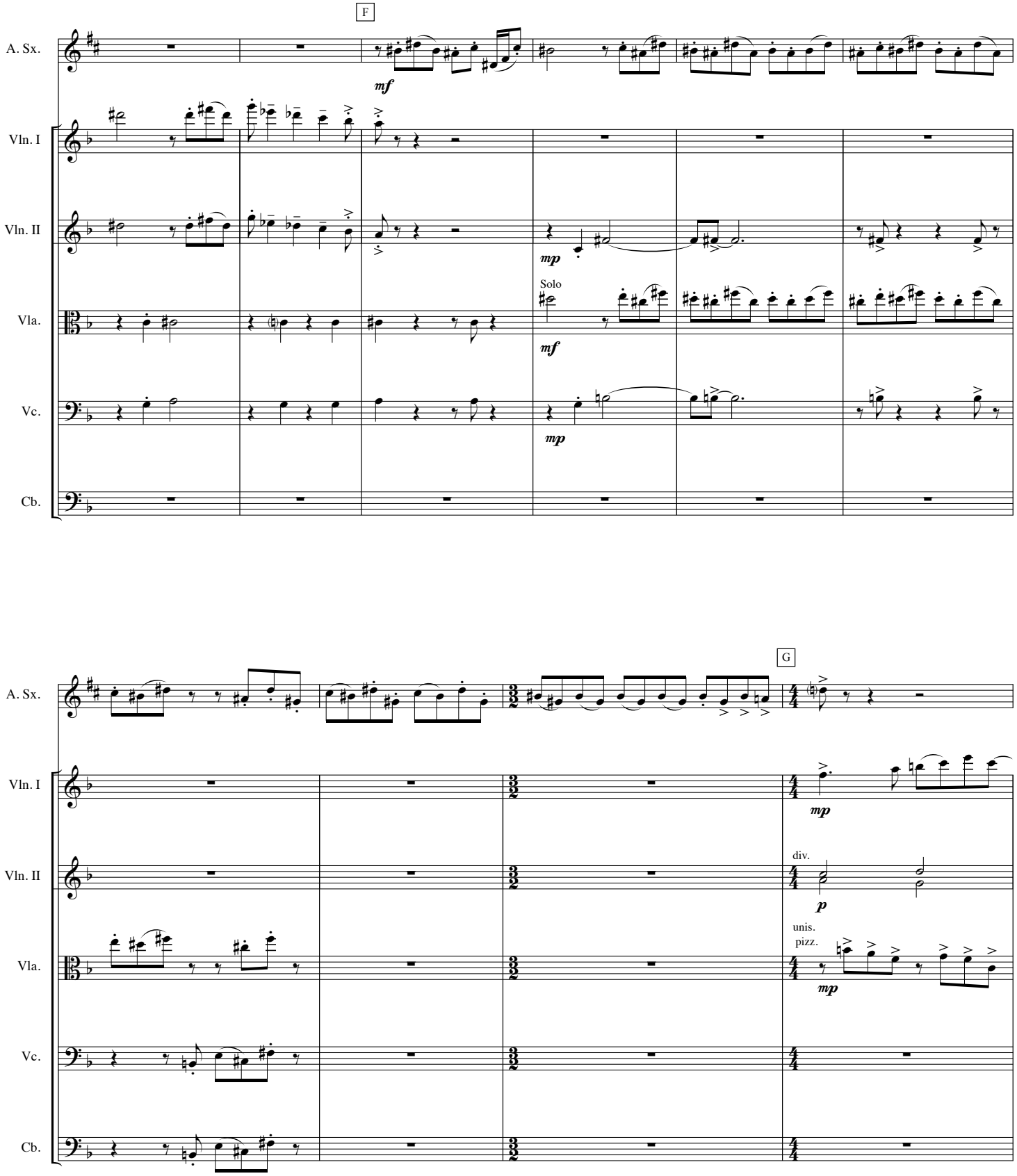


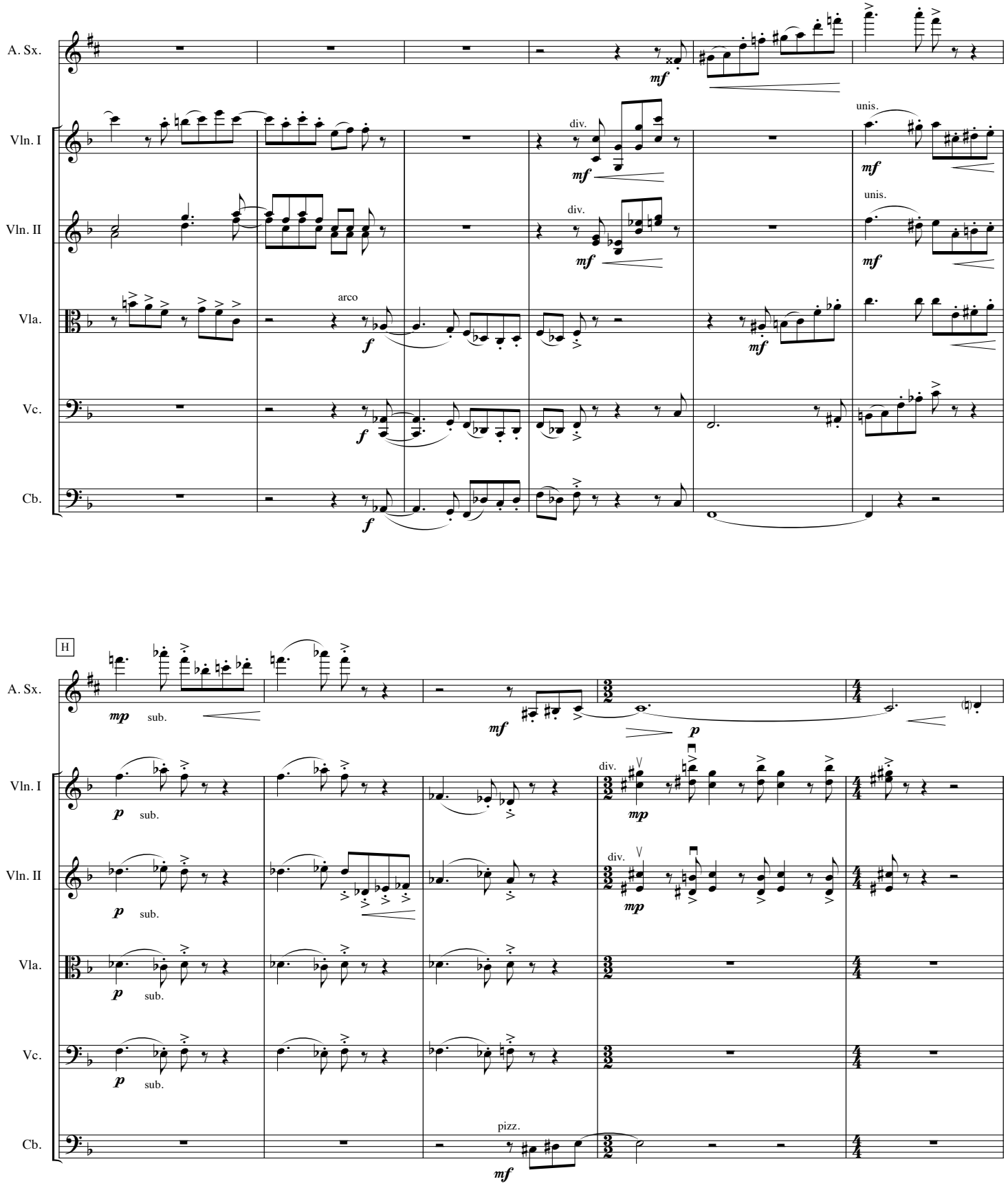

A
A. Sx.
Vln. I
Vln. II
unis.
Vla.
Vc.
Cb.
mf
mp
f
(f)

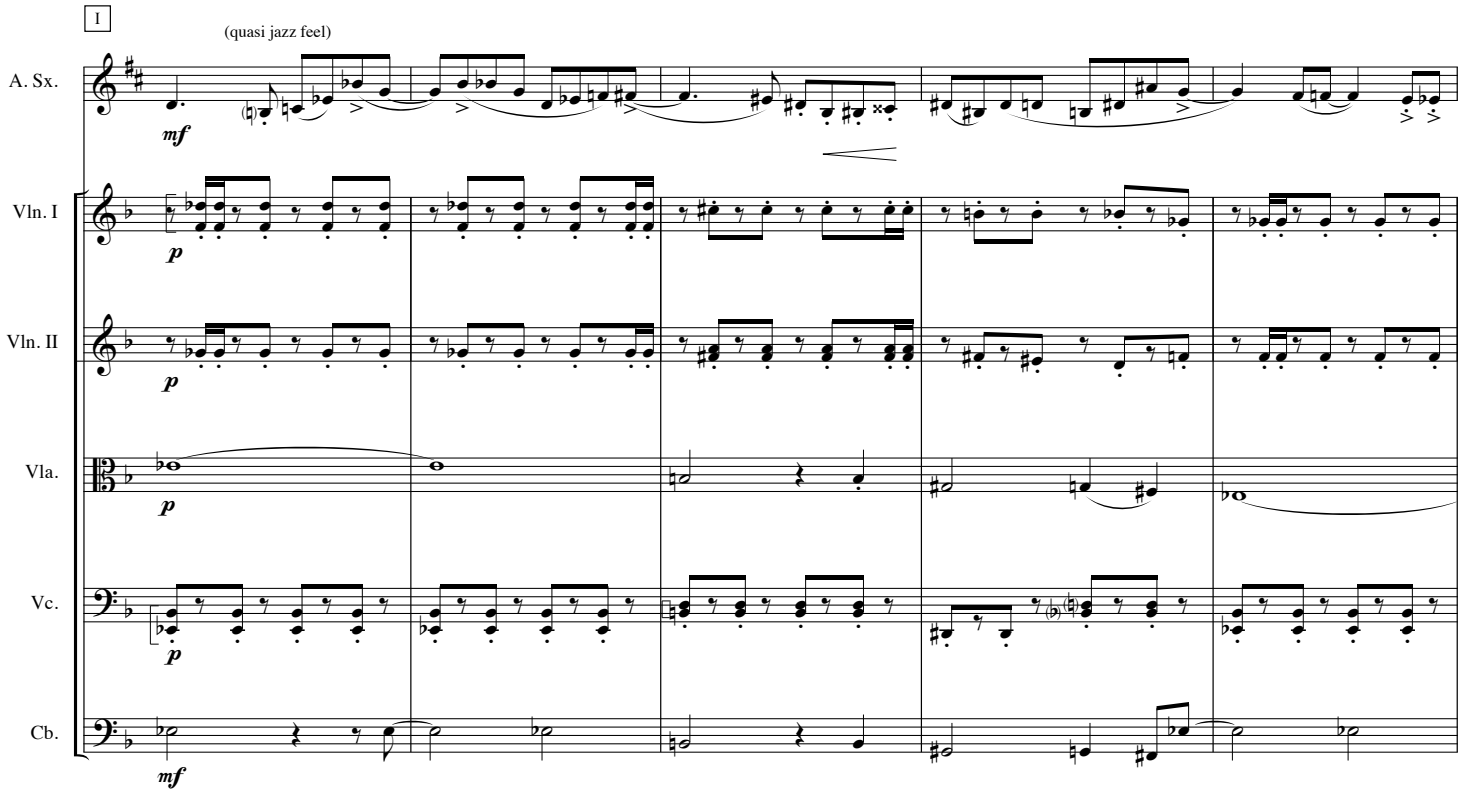

B
C
A. Sx.
Vln. I
Vln. II
Vla.
Vc.
Cb.
Solo
pizz.

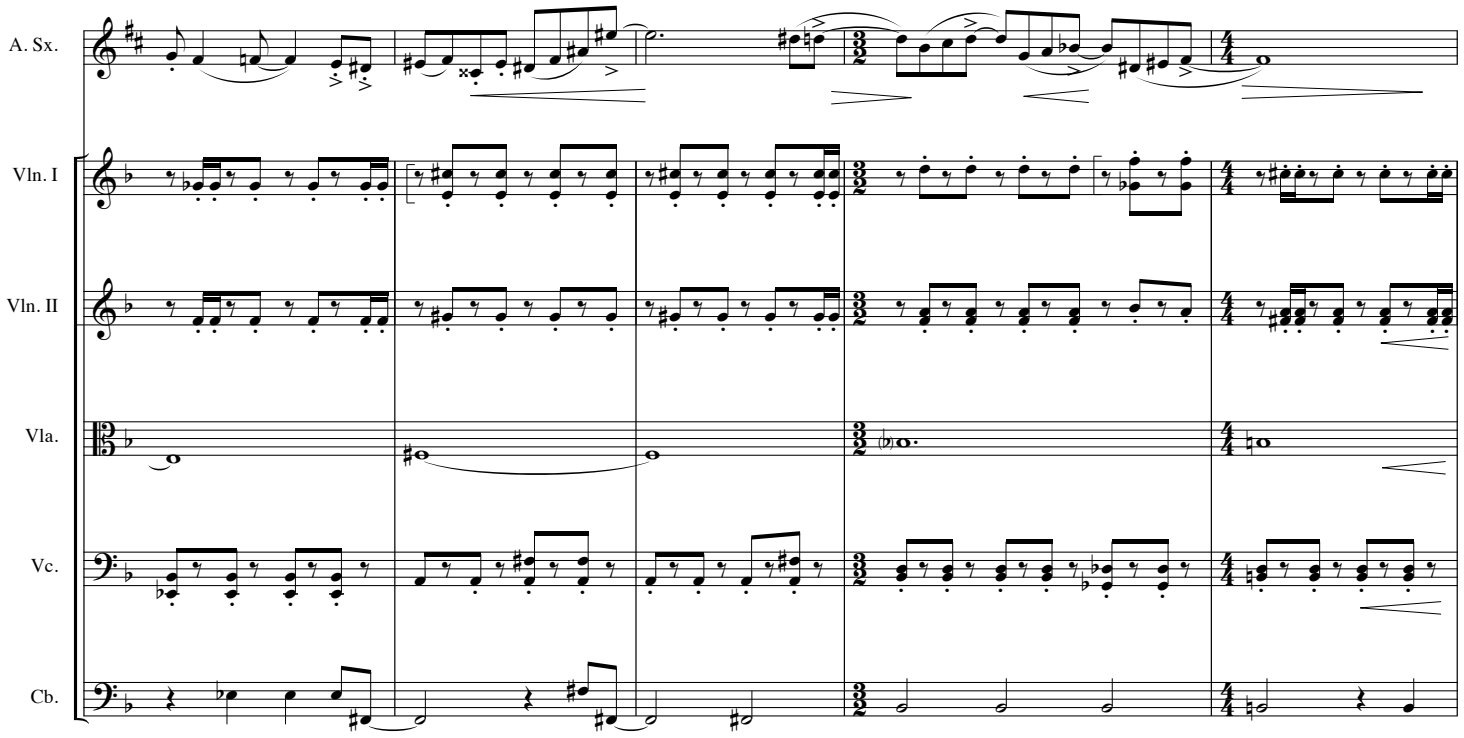

D
A. Sx.
Vln. I
Vln. II
Vla.
Vc.
Cb.
f
fp

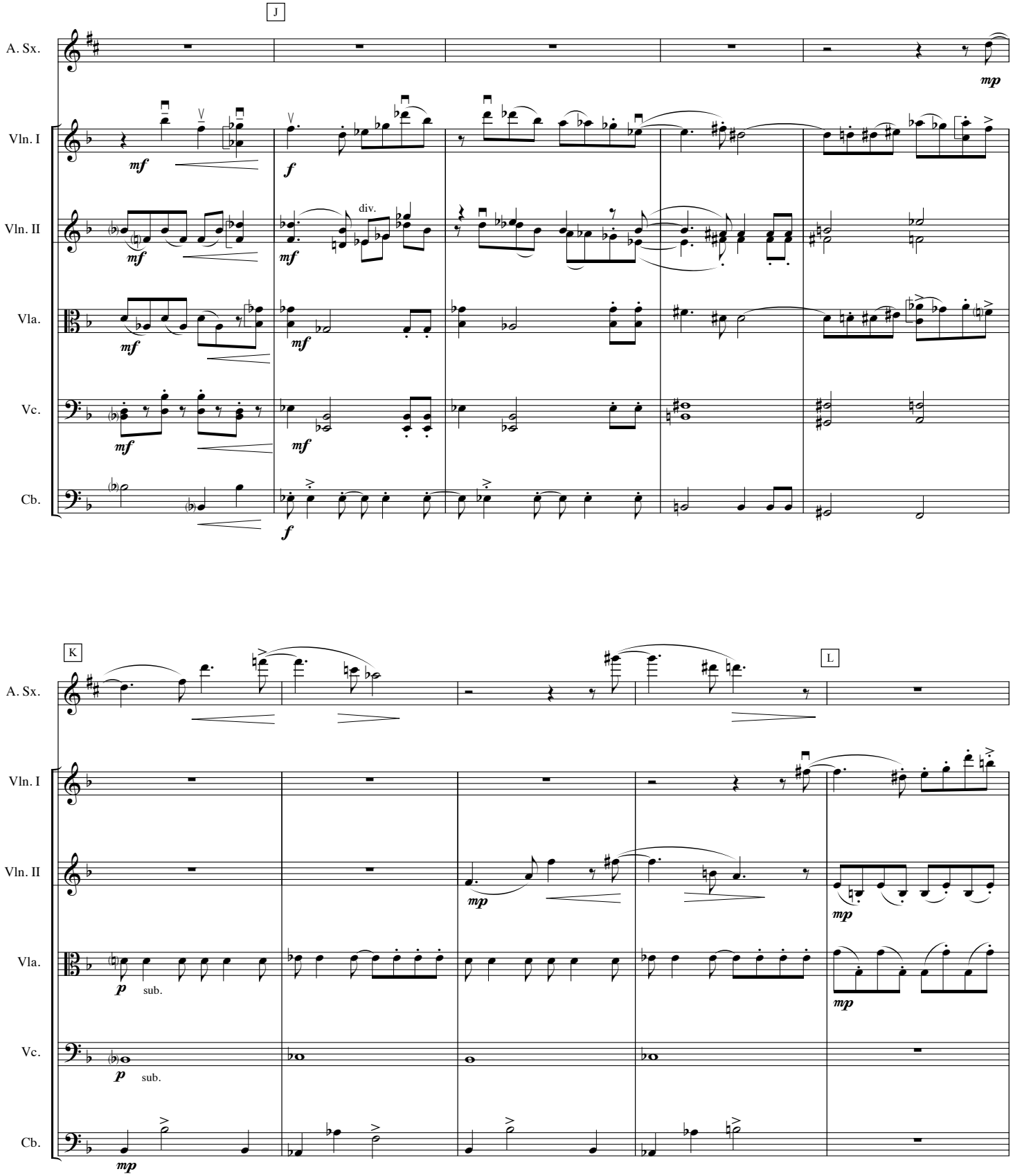

E
A. Sx.
Vln. I
Vln. II
Vla.
Vc.
Cb.
unis.
mf
mf

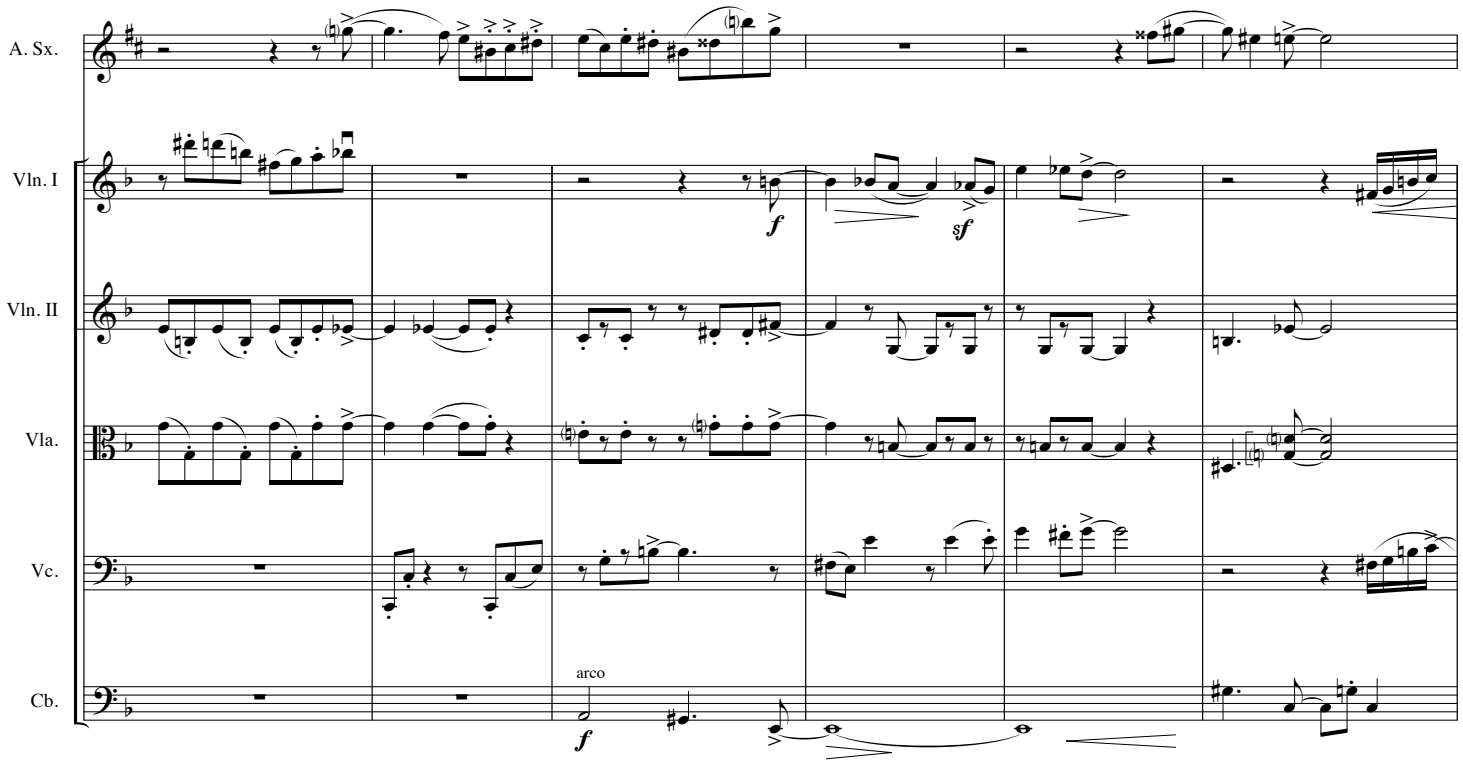

F
A. Sx.
mf
Vln. I
Vln. II
mp
Solo
Vla.
mf
Vc.
mp
Cb.
G
A. Sx.
Vln. I
mp
Vln. II
div.
p
Vla.
unis.
pizz.
mp
Vc.
Cb.

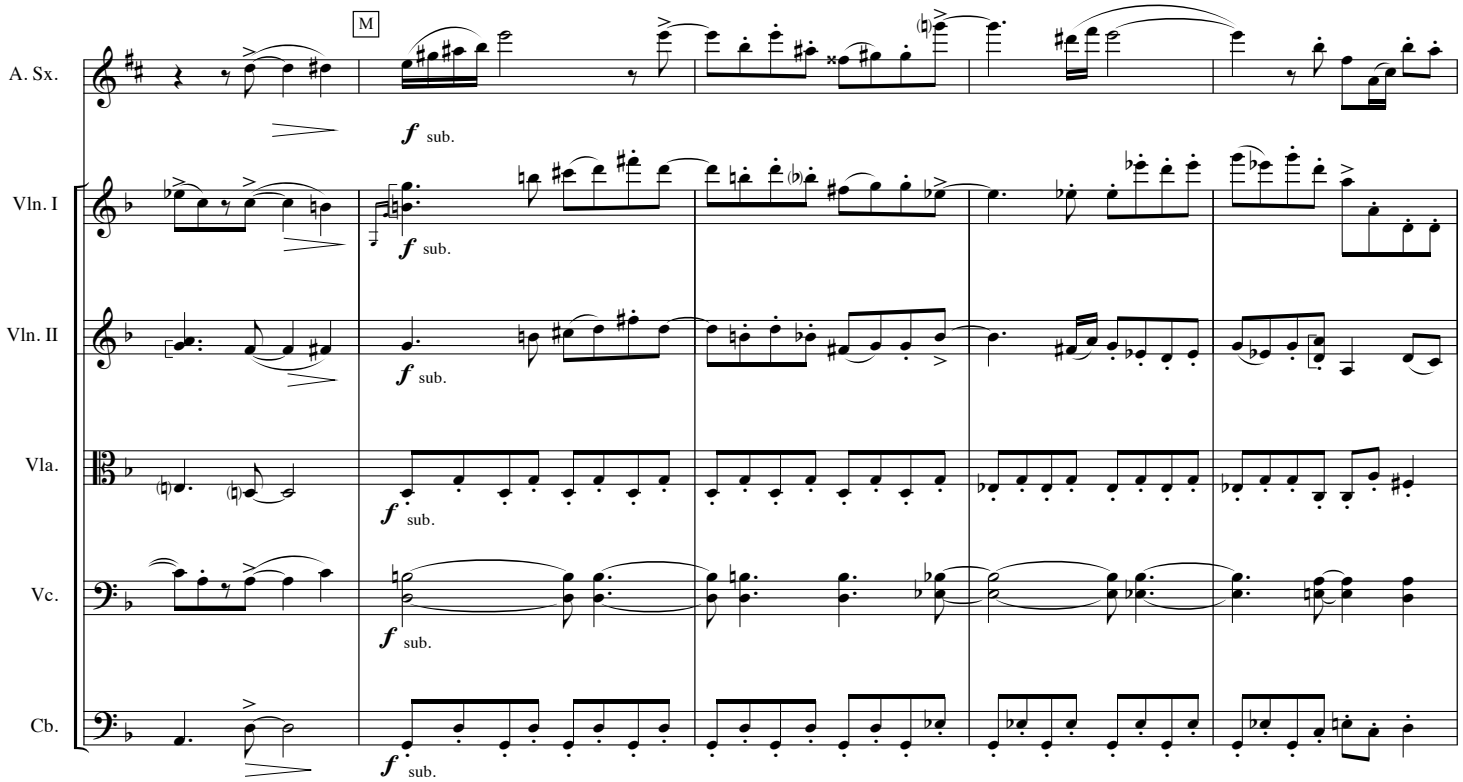

A. Sx.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mf
div.
unis.
arco
f
H
mp
sub.
p
pizz.

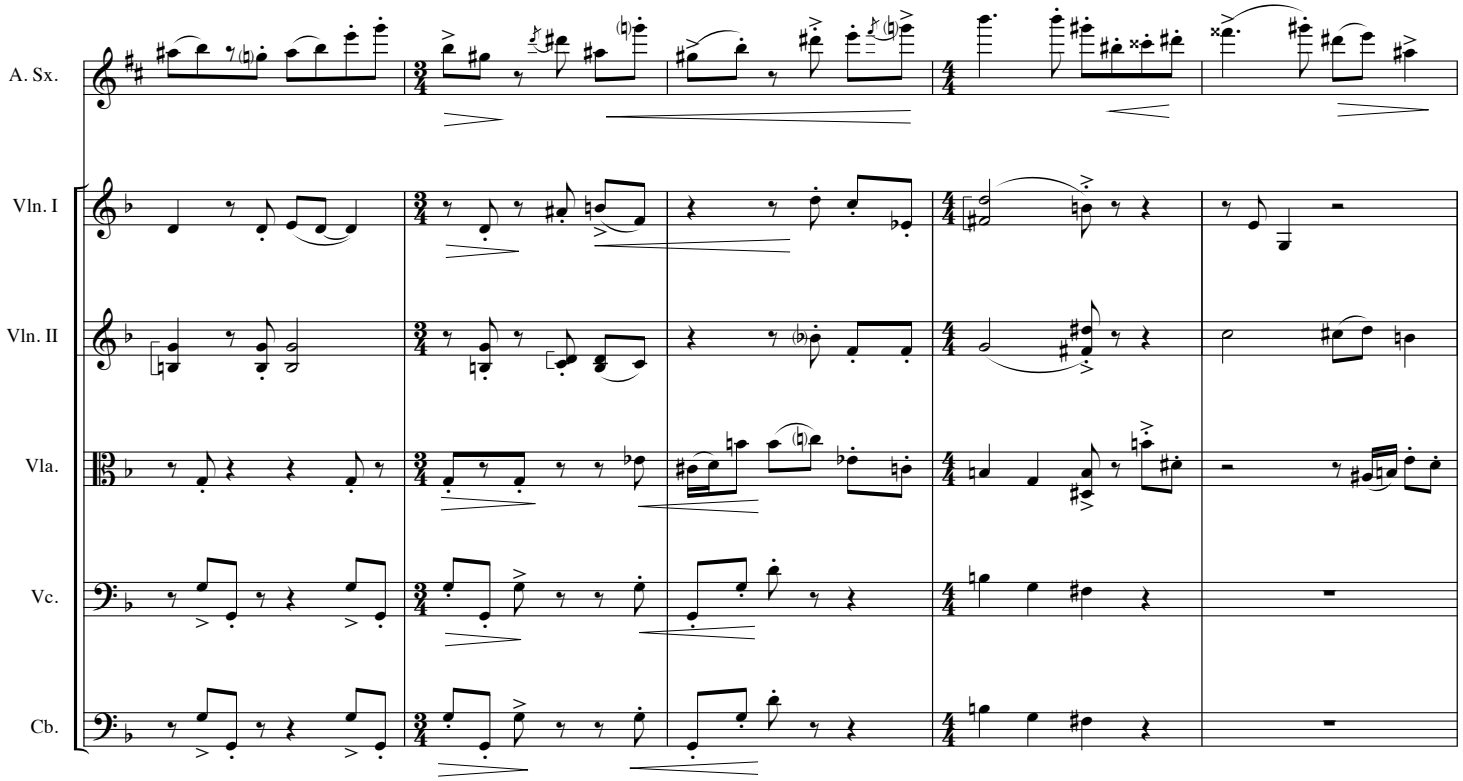

I
(quasi jazz feel)
A. Sx.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mf
p
p
p
mf


A. Sx.
Vln. I
Vln. II
Vla.
Vc.
Cb.

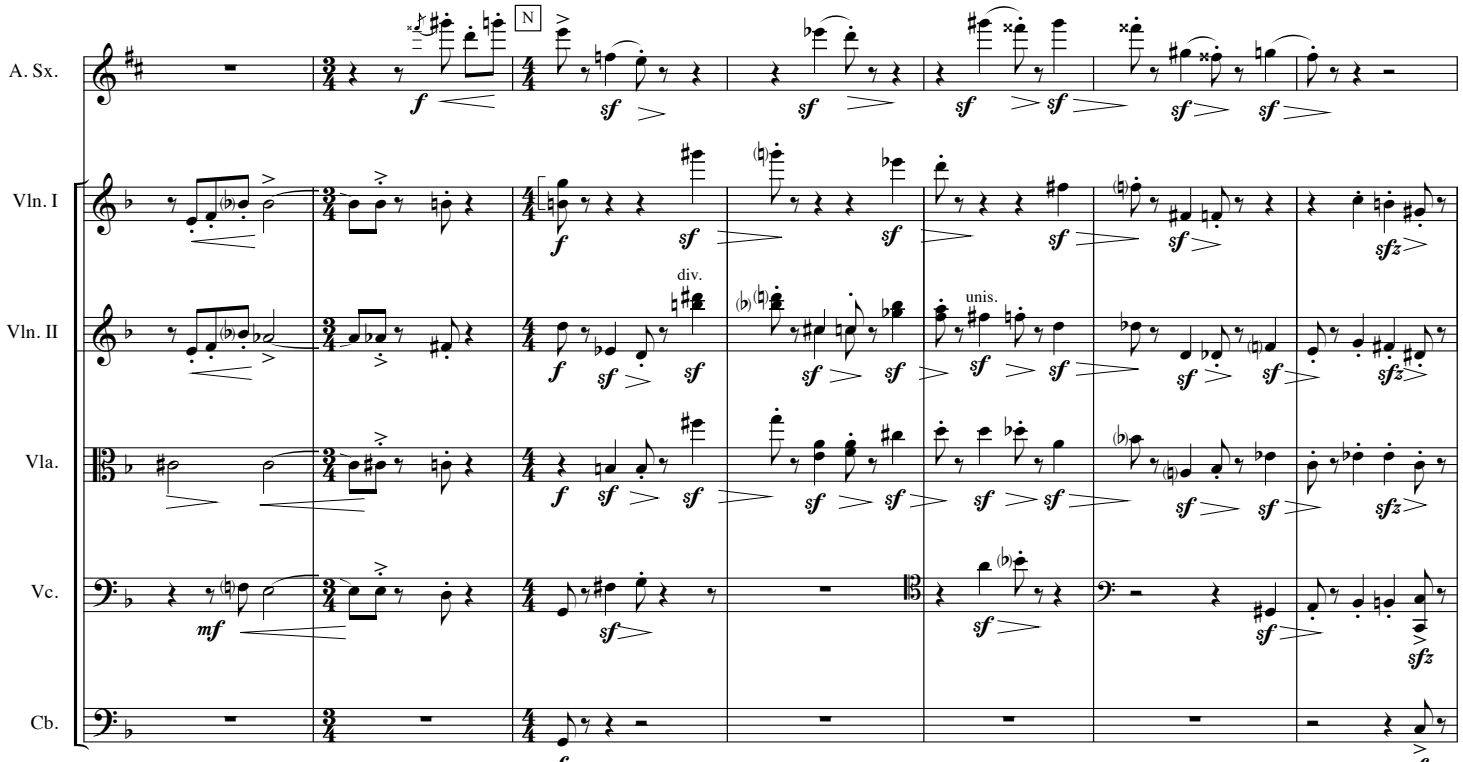

J
A. Sx.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mf
f
mp
div.
K
L
p
sub.


A. Sx.
Vln. I
Vln. II
Vla.
Vc.
Cb.
arco

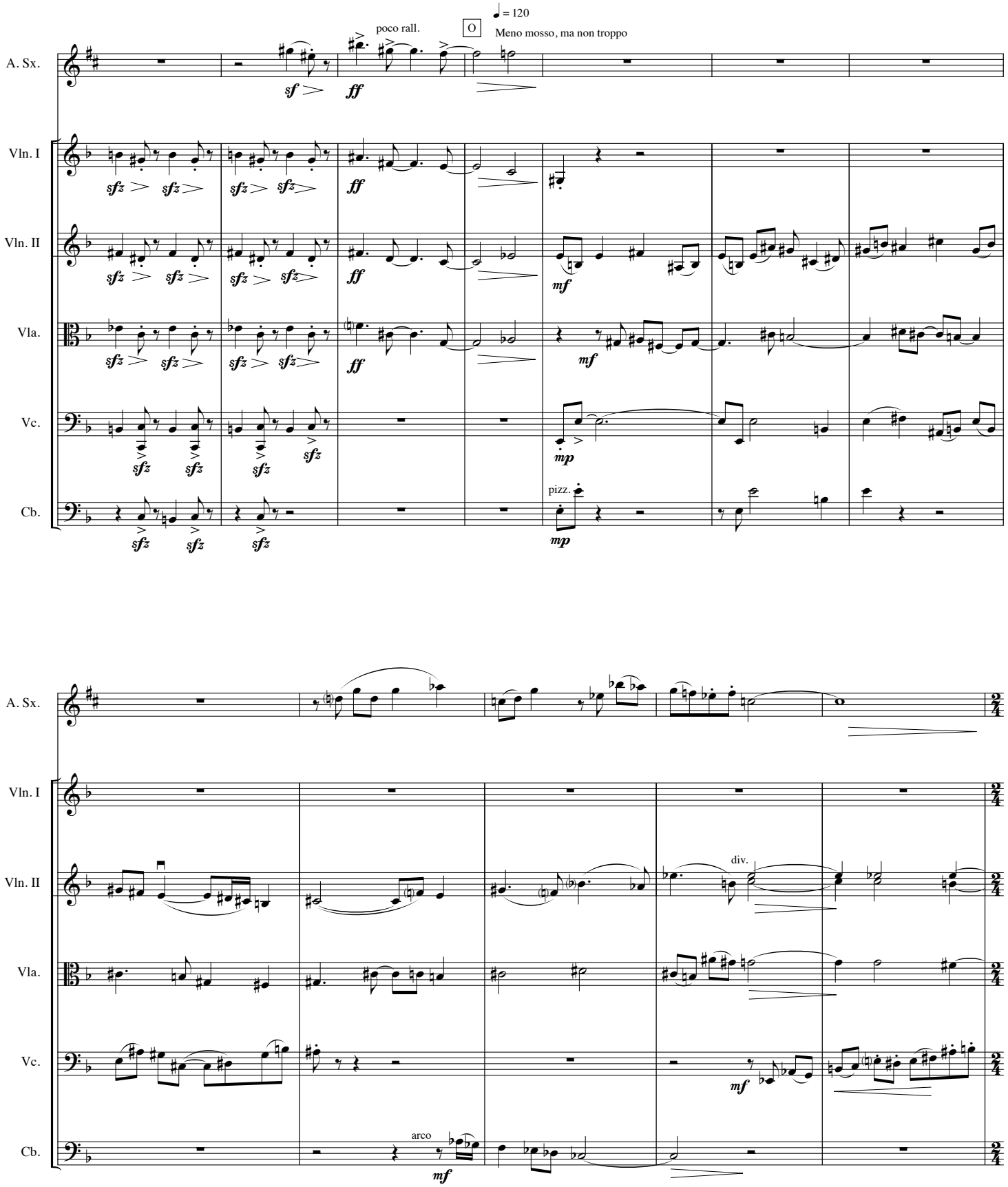

M
A. Sx.
Vln. I
Vln. II
Vla.
Vc.
Cb.
sub.

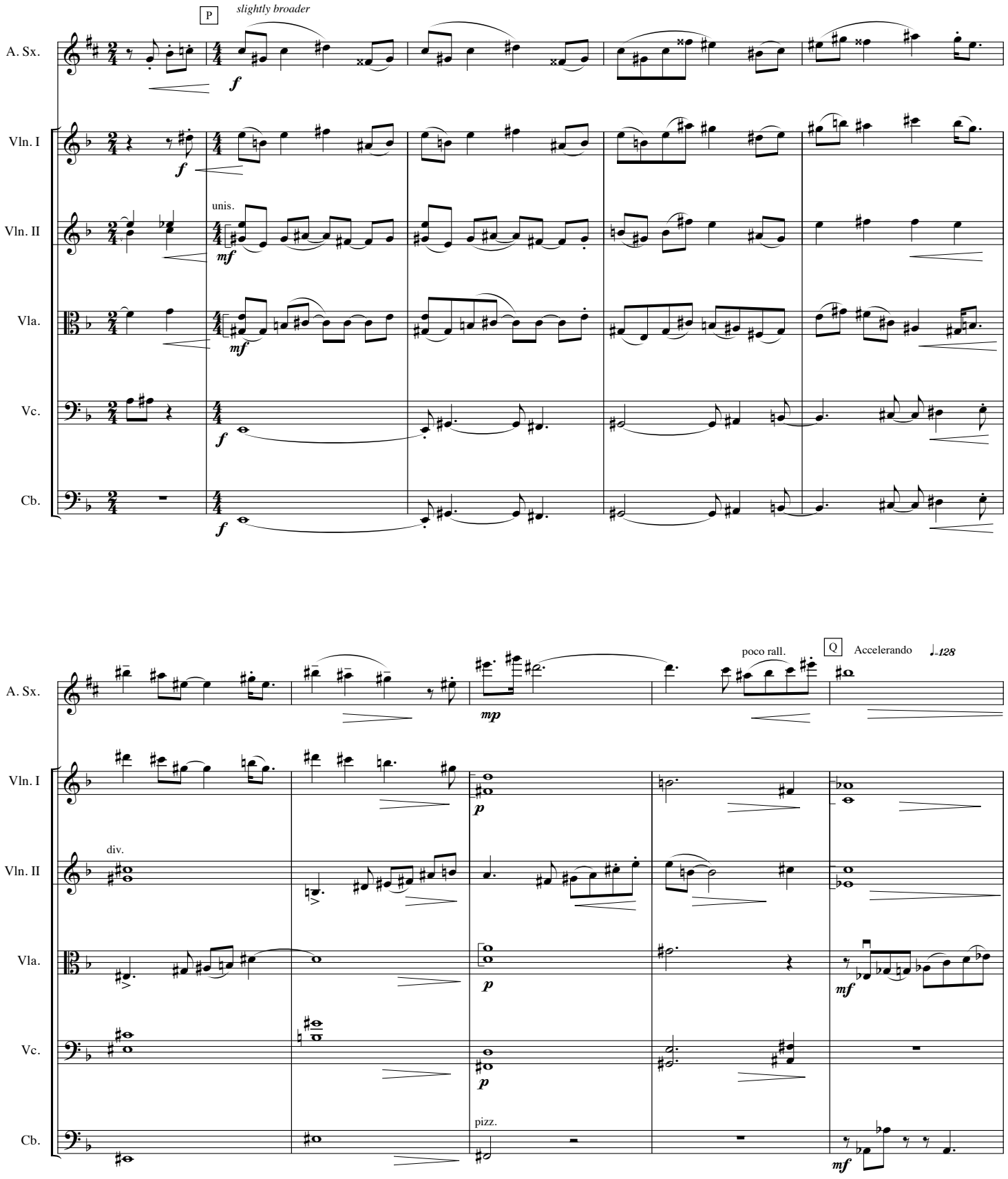


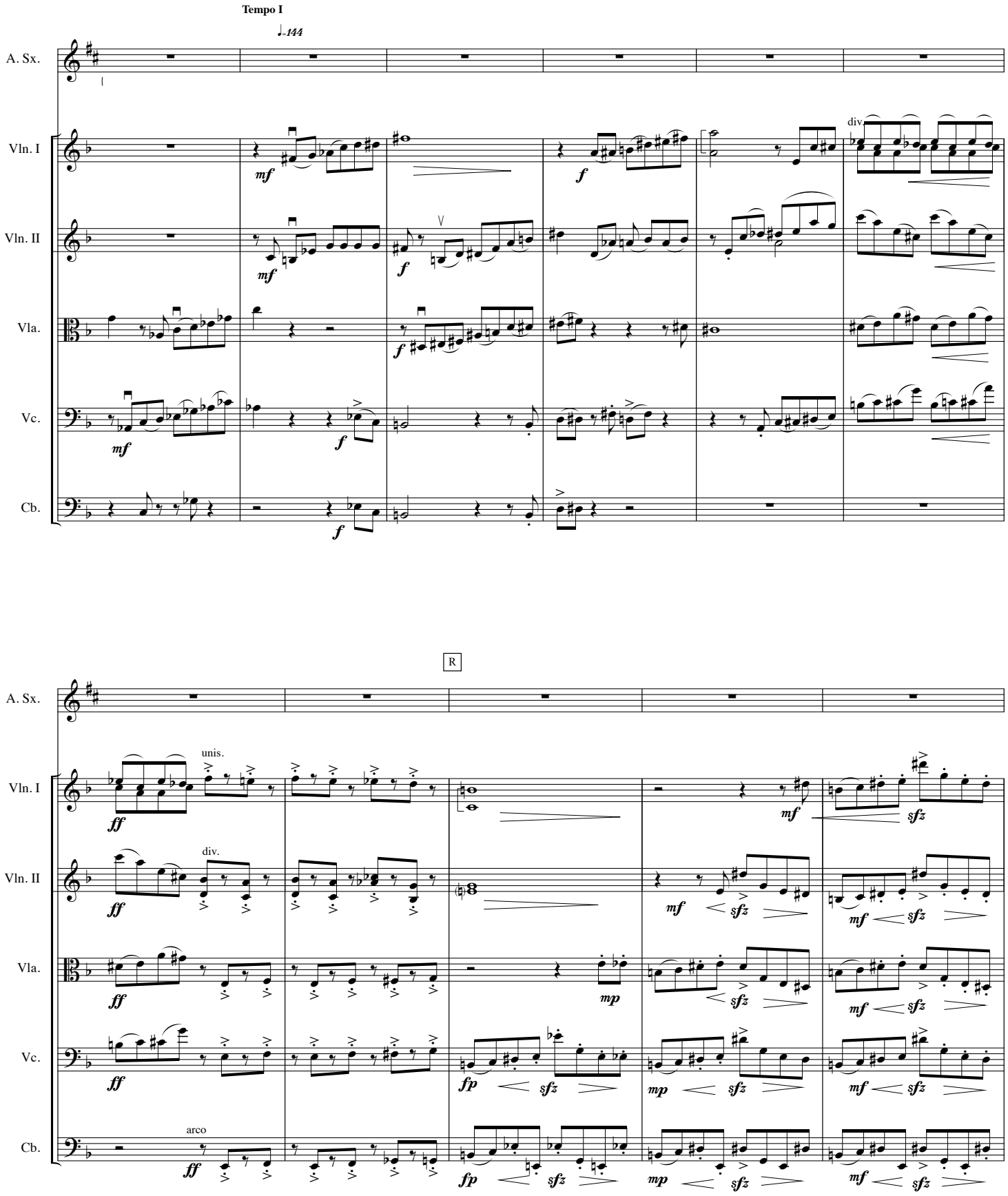
** See "Conductor's Note" below.

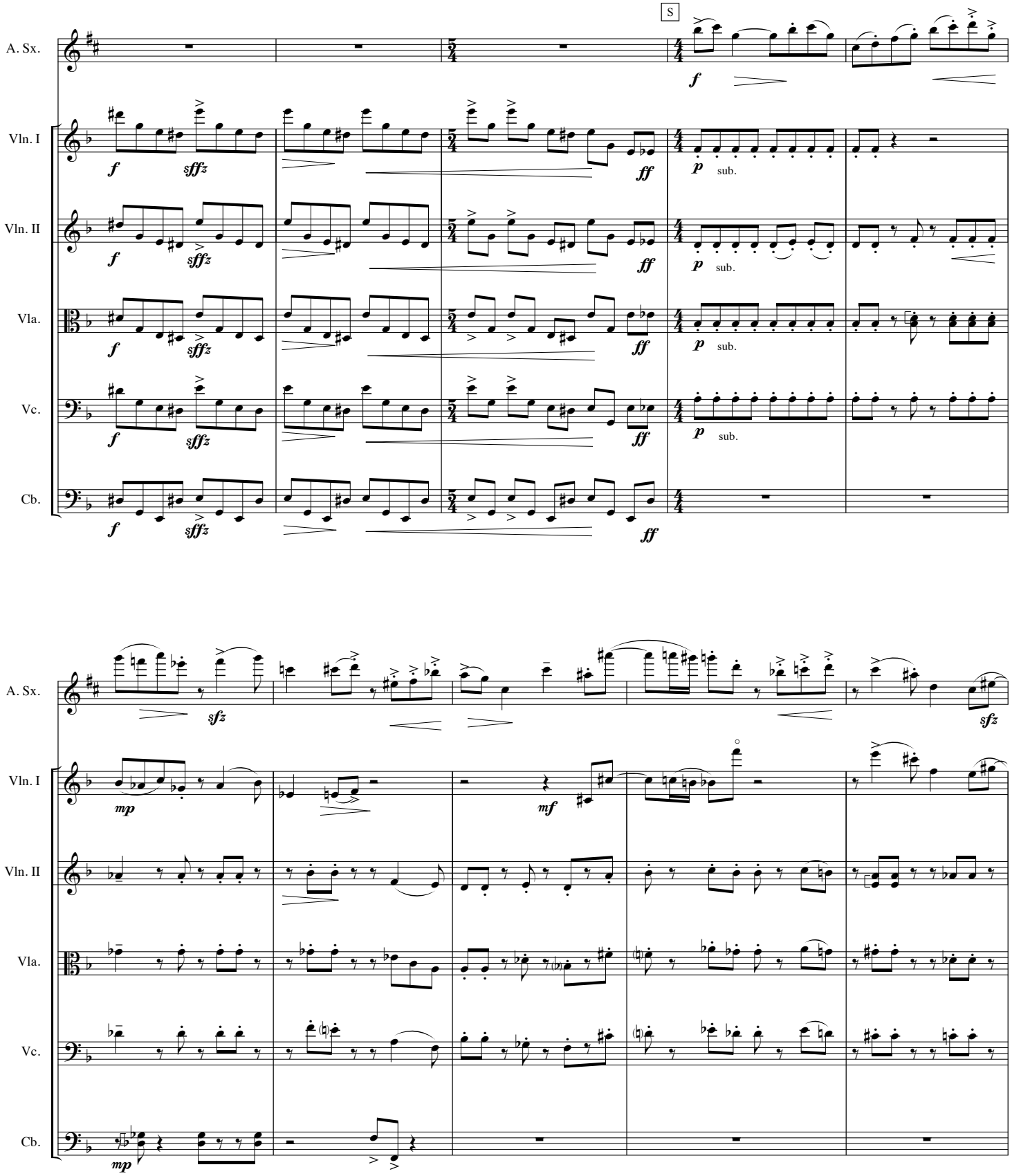


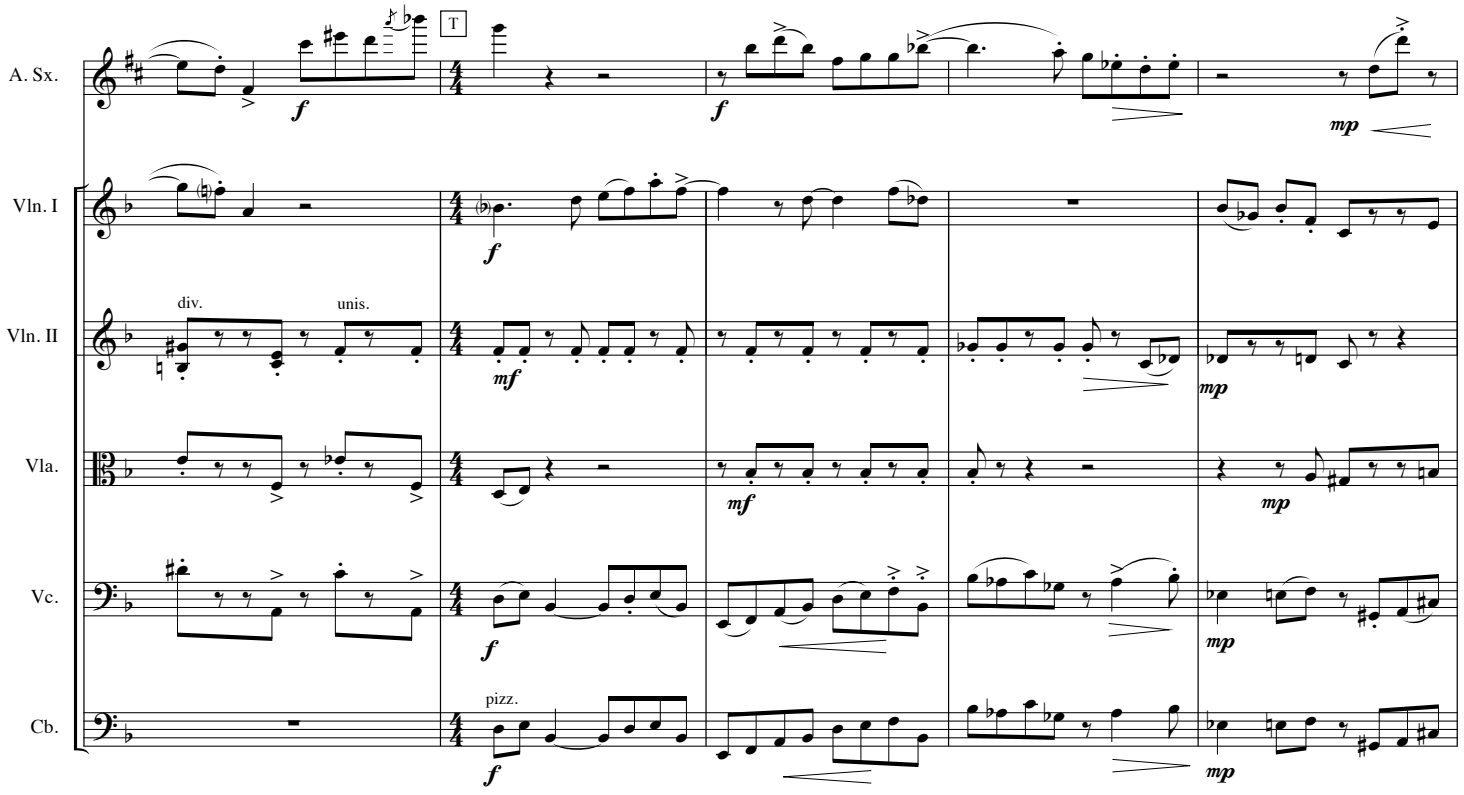
**Conductor's Note: You may wish to shape measures 2 of N to Letter O this way: While keeping throughout a sense of alternating sharp accents and releases, do a slight decrescendo from the middle of measure 2 to measure 5 0f N and then for the bars that follow.

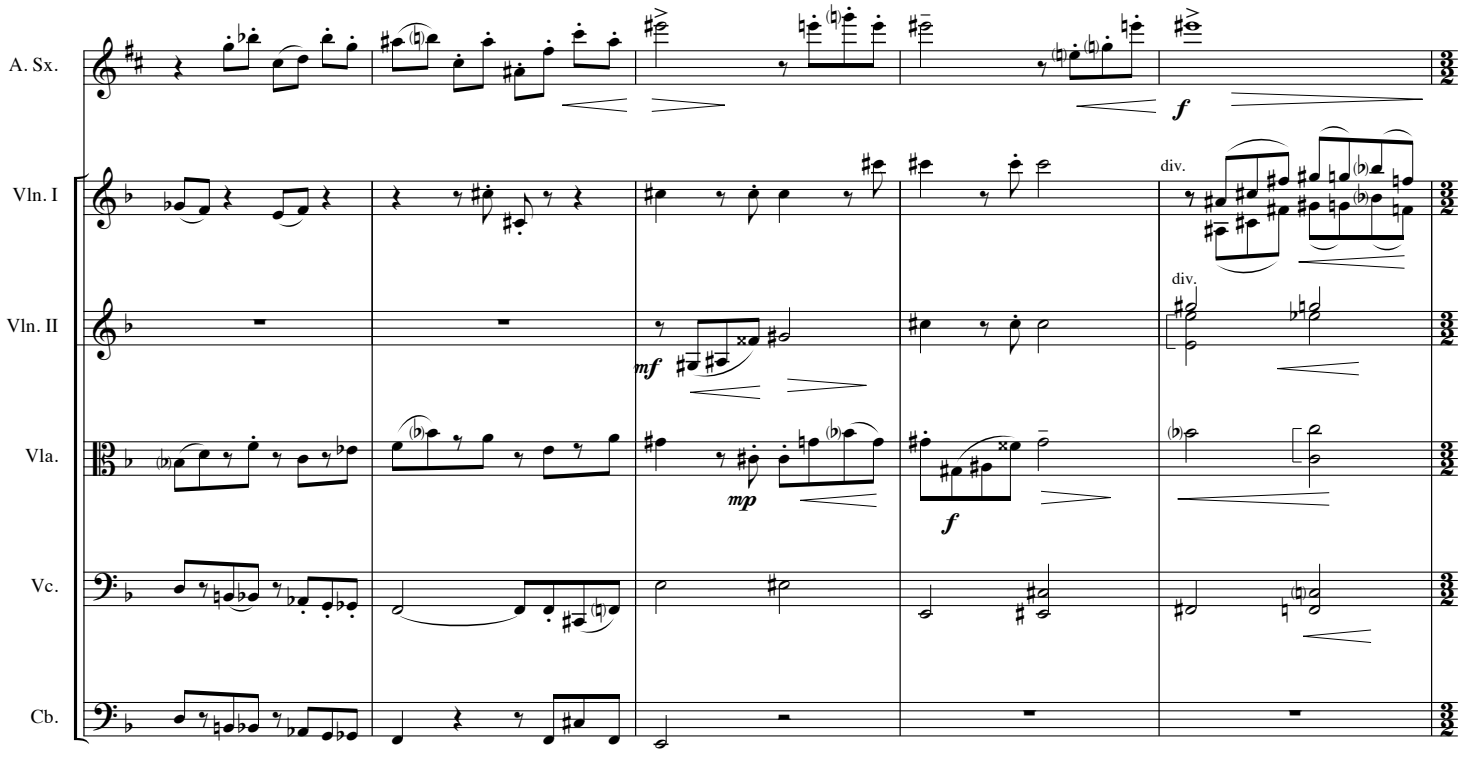

poco rall.
O
♩ = 120
Meno mosso, ma non troppo
A. Sx.
Vln. I
Vln. II
Vla.
Vc.
Cb.
pizz.
div.
arco

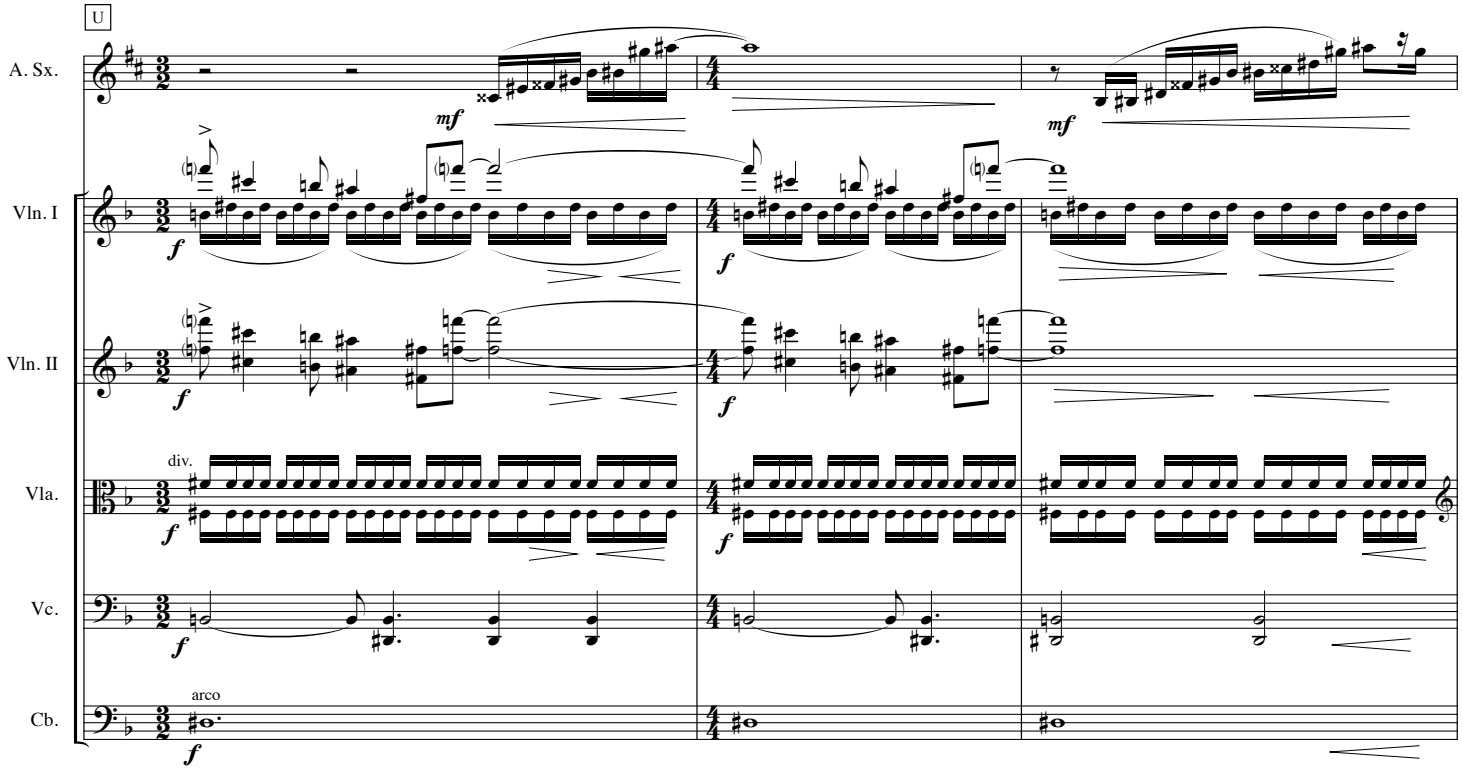

P
slightly broader
A. Sx.
Vln. I
Vln. II
unis.
Vla.
Vc.
Cb.
f
mf
poco rall.
Q
Accelerando
mp
p
div.
pizz.

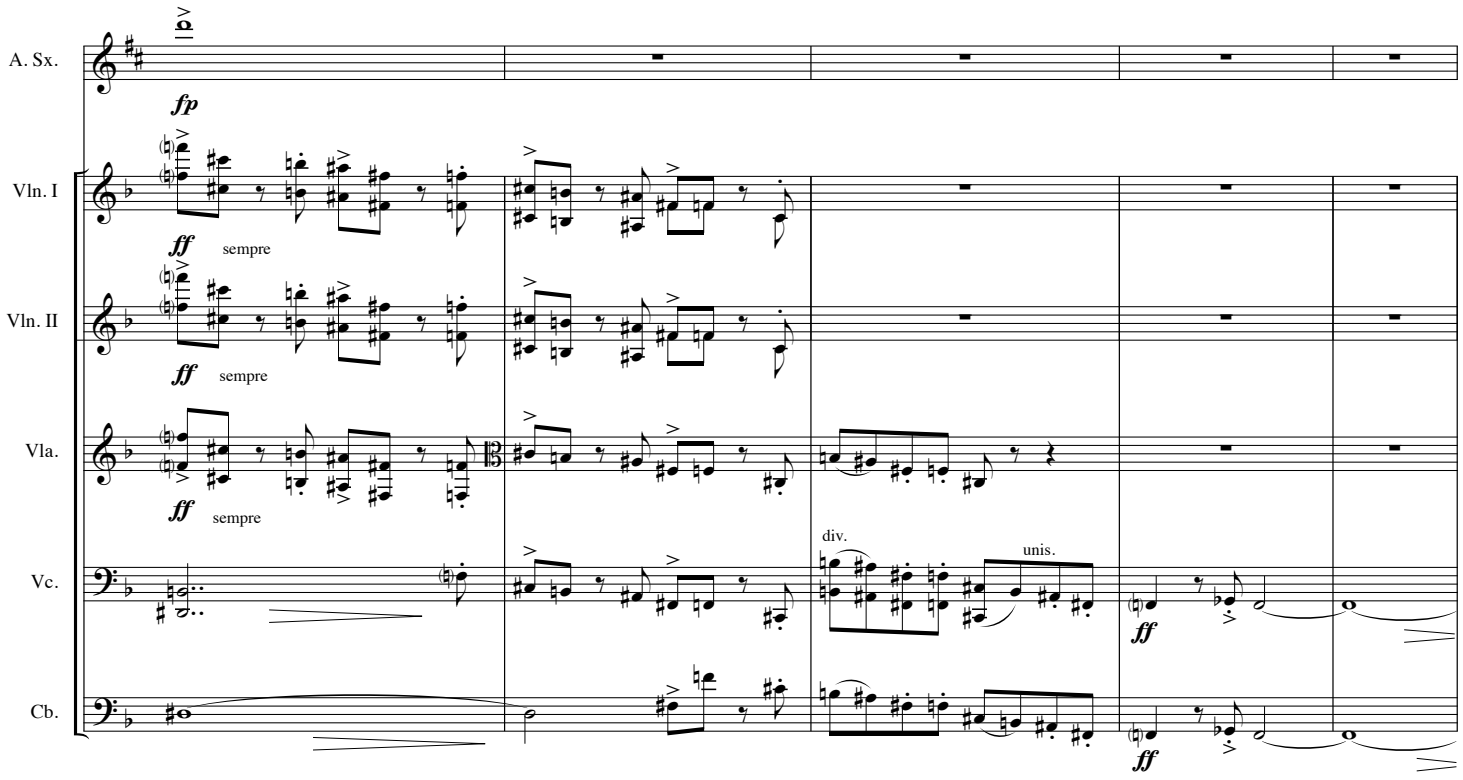

Tempo I
♩=144
A. Sx.
Vln. I
Vln. II
Vla.
Vc.
Cb.
div.
R
unis.
div.
arco

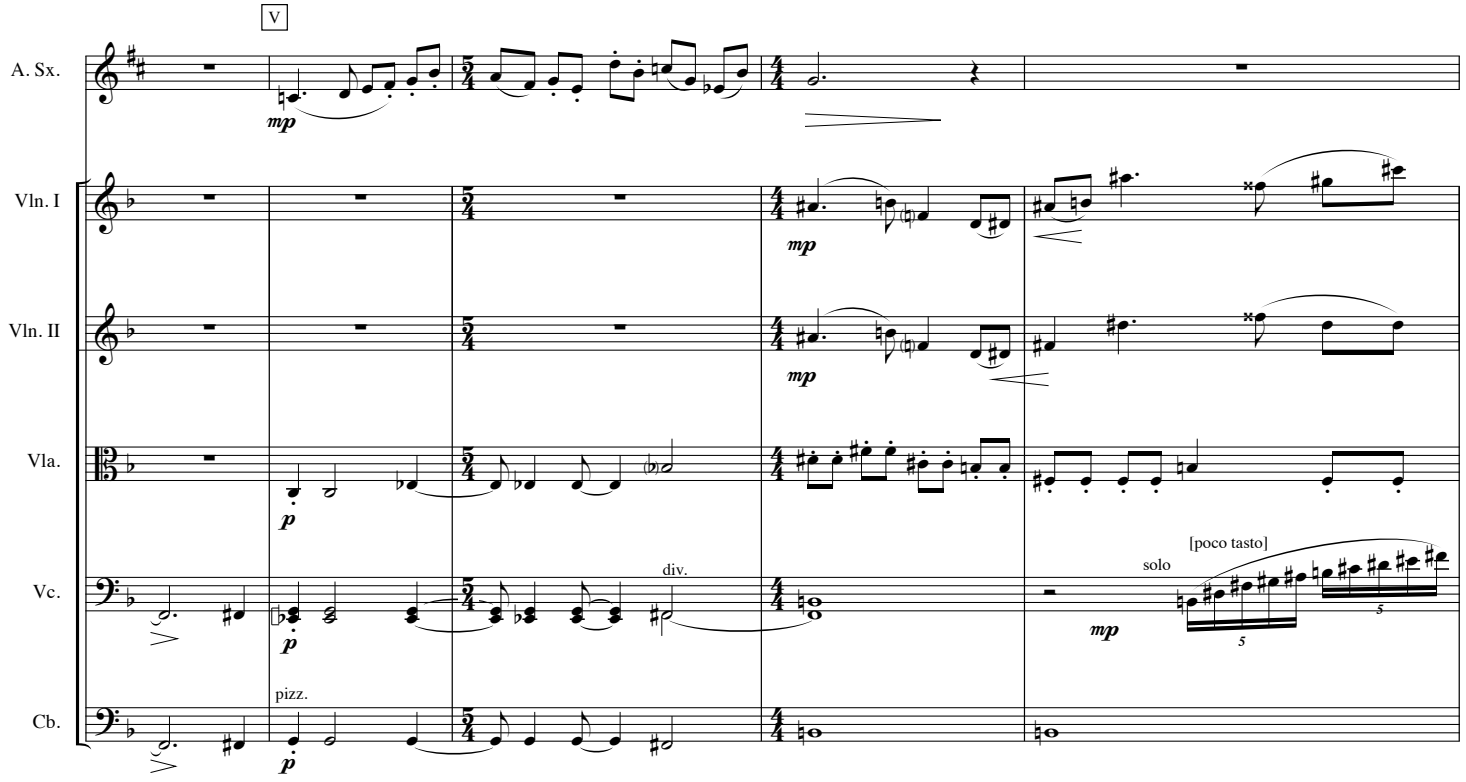

S
A. Sx.
Vln. I
Vln. II
Vla.
Vc.
Cb.
f
sffz
ff
p
sub.
sfz
mp
mf

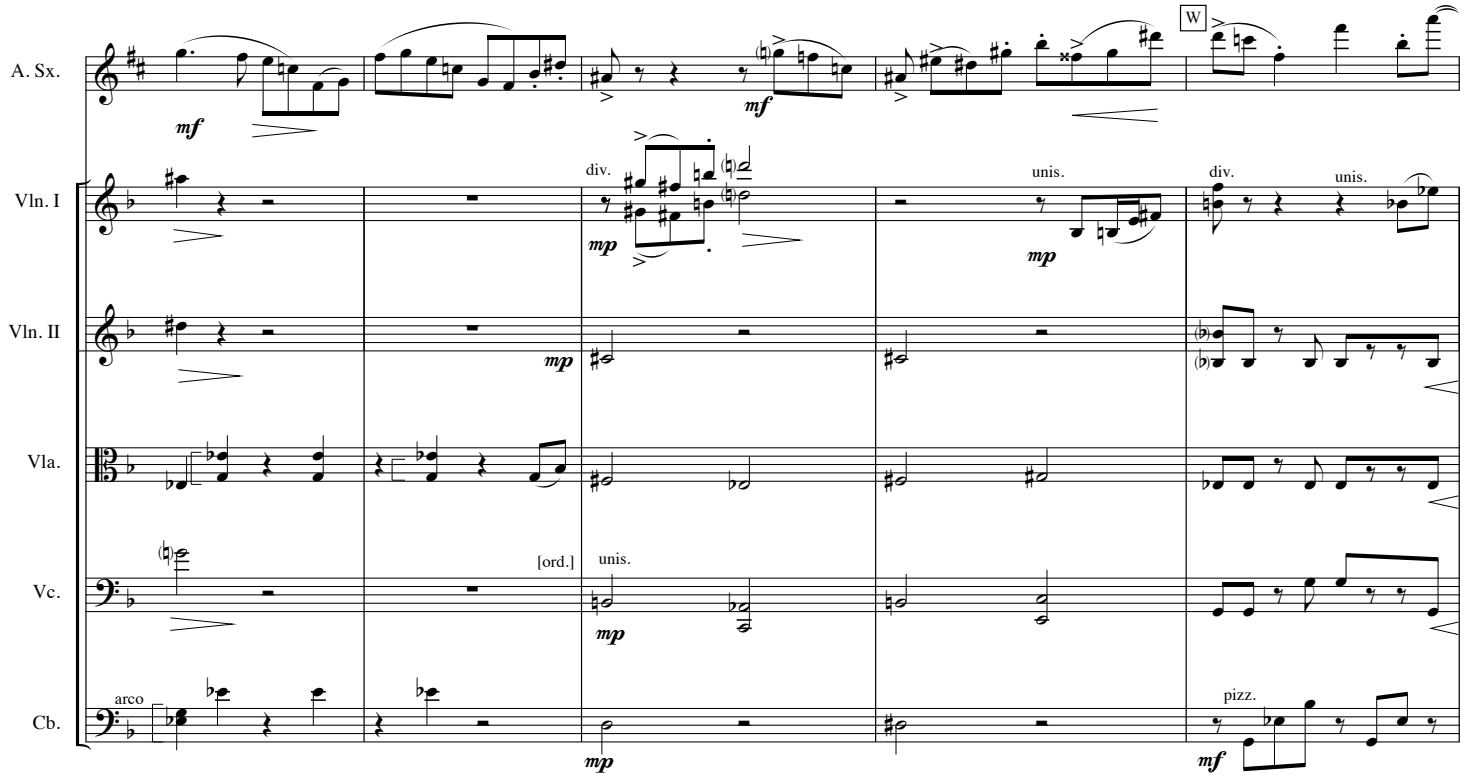

A. Sx.
Vln. I
Vln. II
Vla.
Vc.
Cb.
T
div.
unis.
pizz.
f
mf
mp

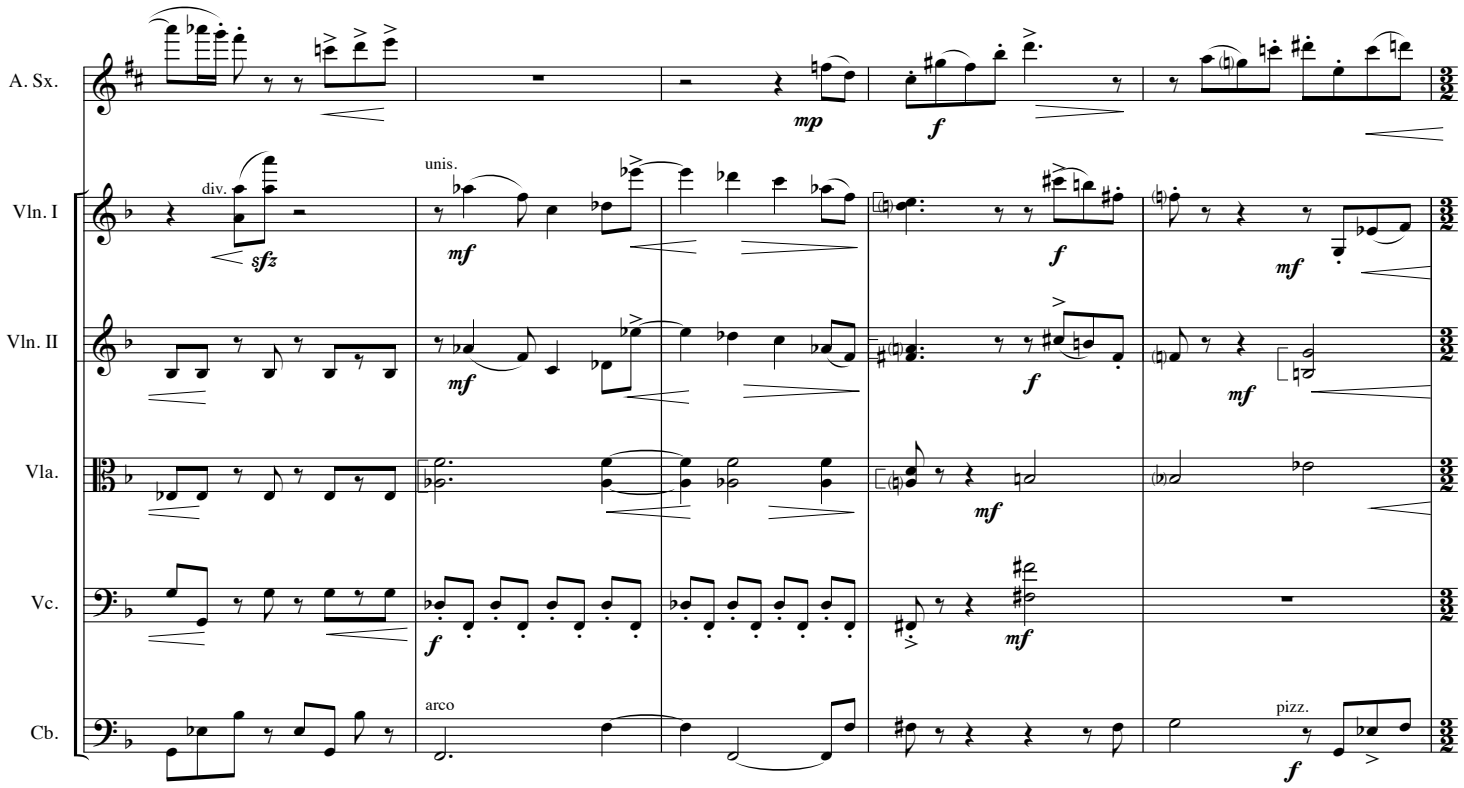

A. Sx.
Vln. I
Vln. II
Vla.
Vc.
Cb.
div.
f
mf
mp

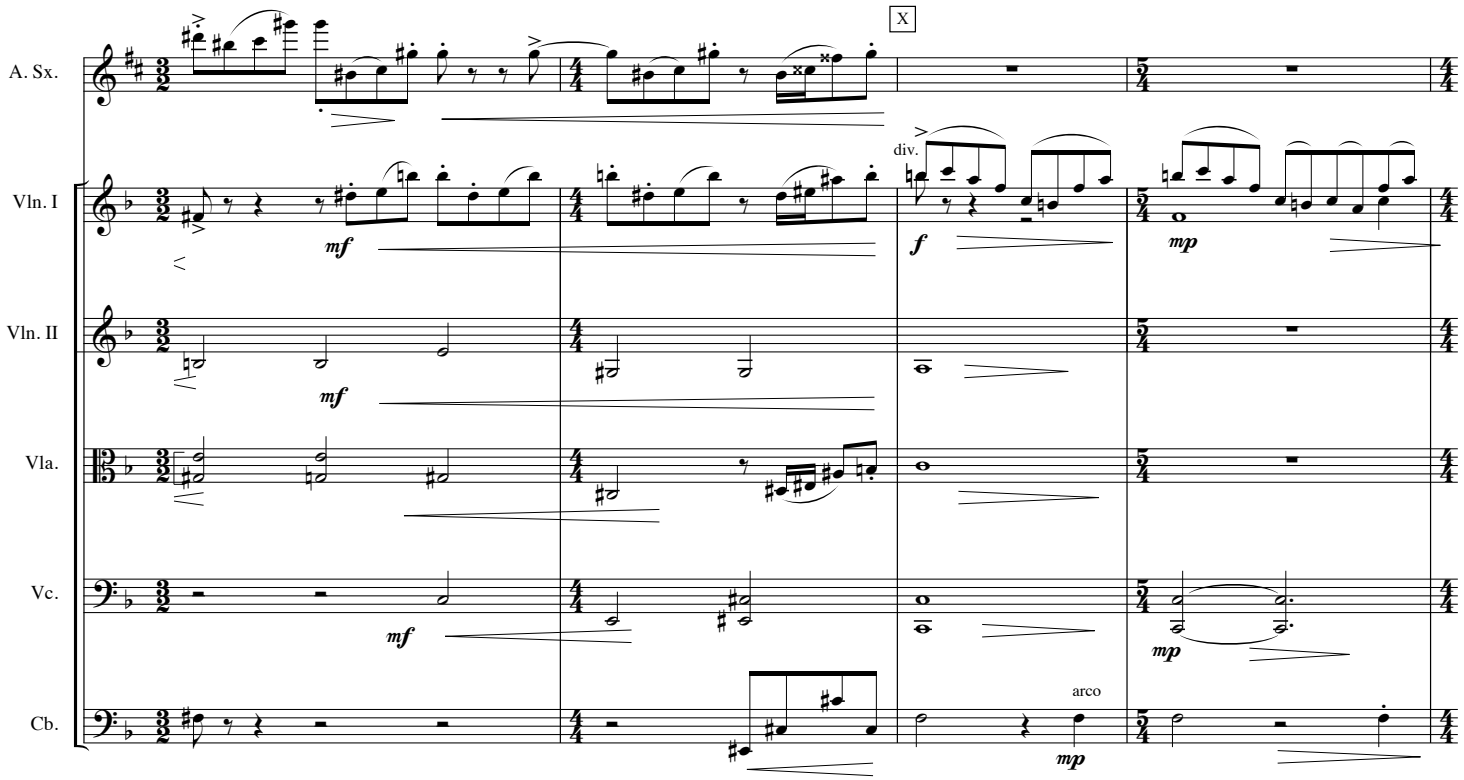

U
A. Sx.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mf
f
div.
arco

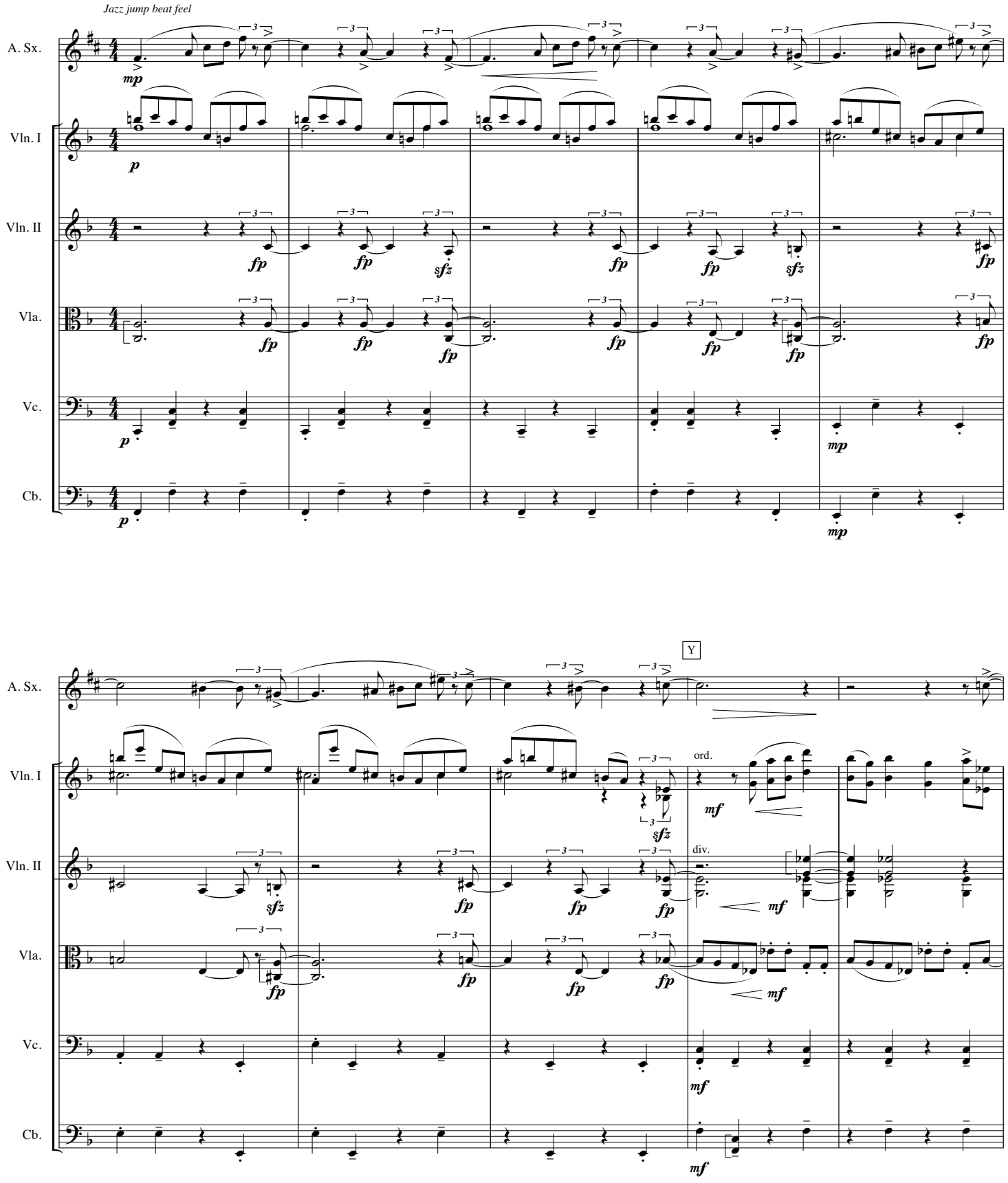

A. Sx.
Vln. I
Vln. II
Vla.
Vc.
Cb.
fp
ff
sempre
div.
unis.

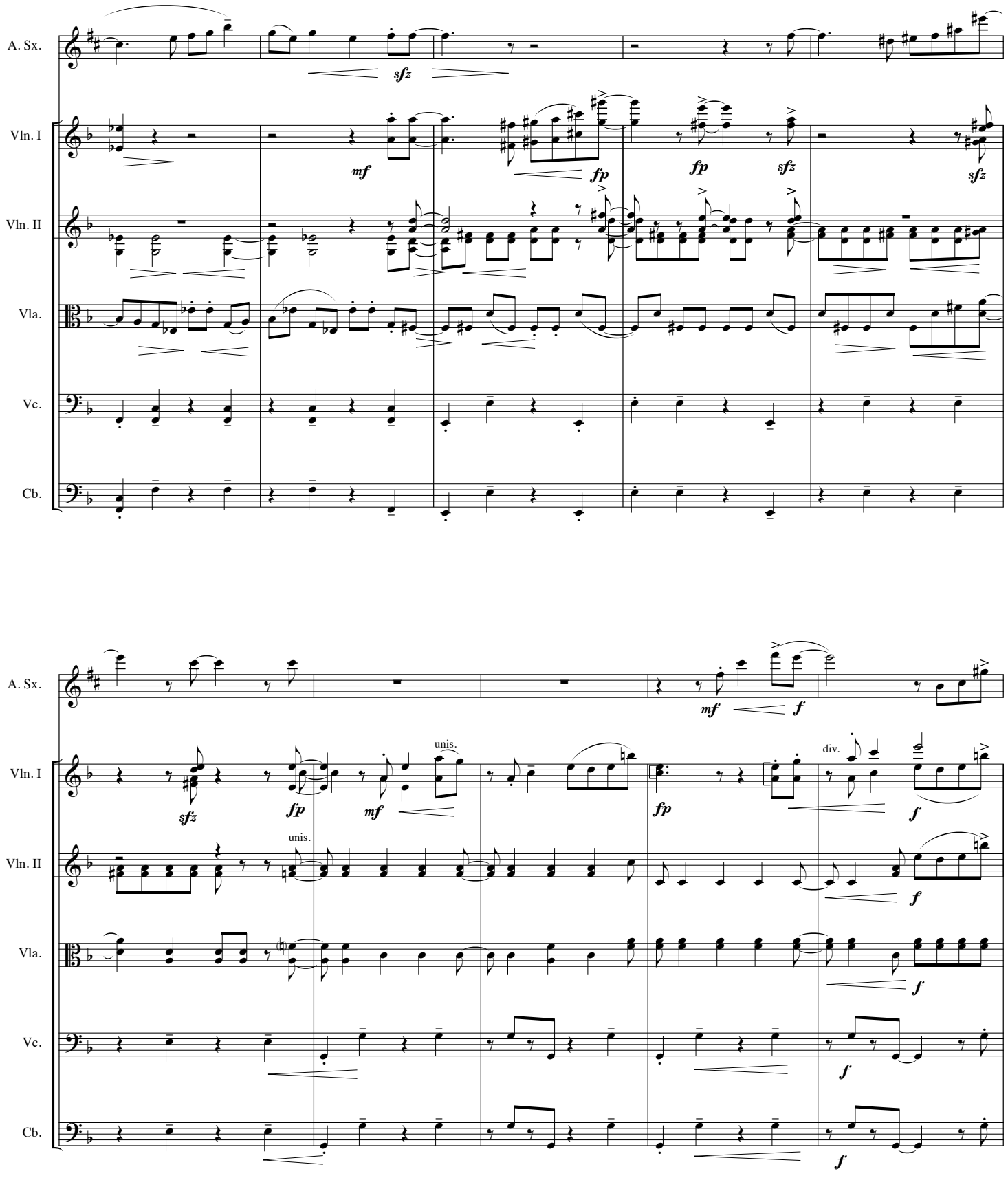

V
A. Sx.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mp
p
div.
pizz.
solo
[poco tasto]
5

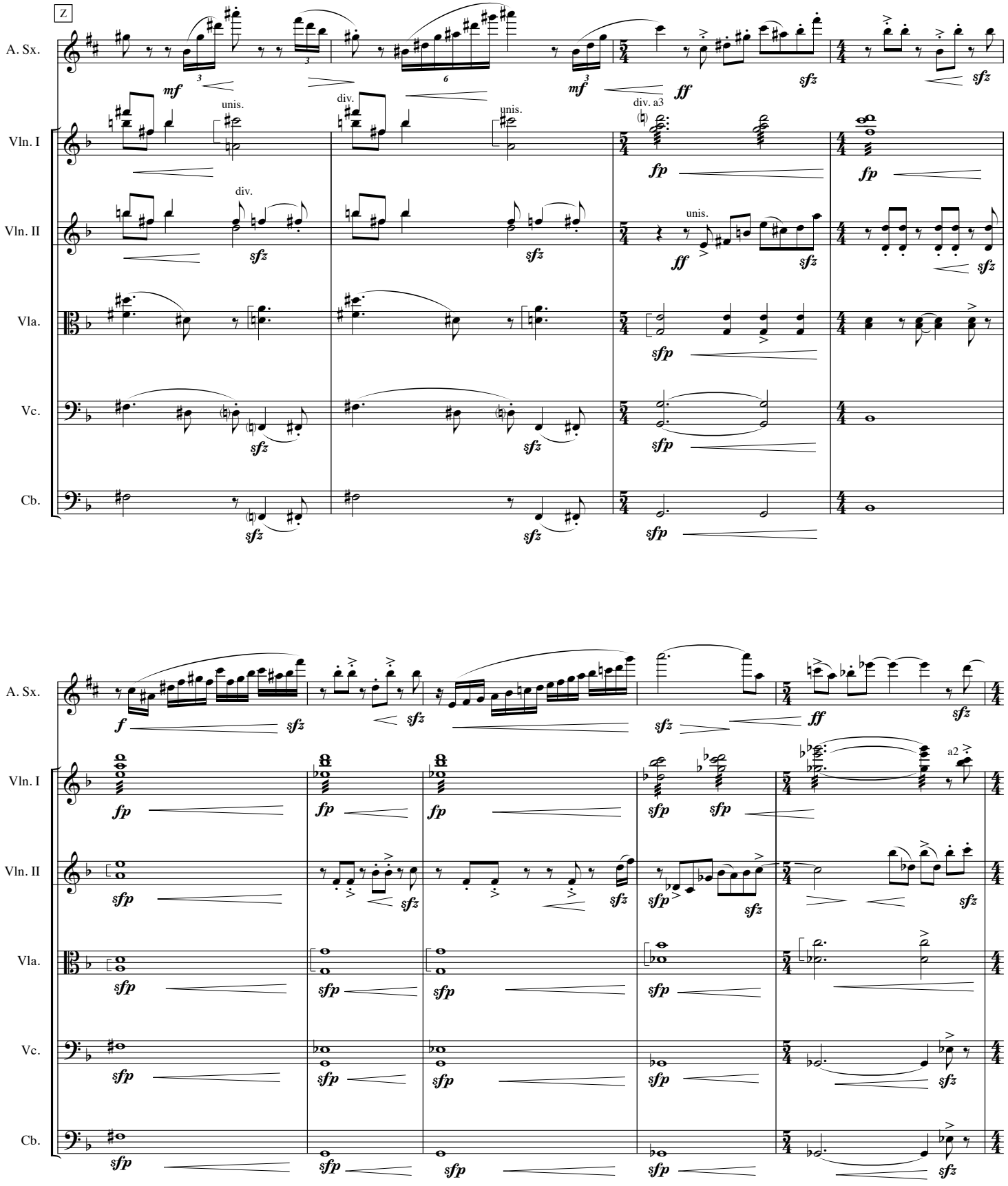

W
A. Sx.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mf
mp
div.
unis.
[ord.]
arco
pizz.

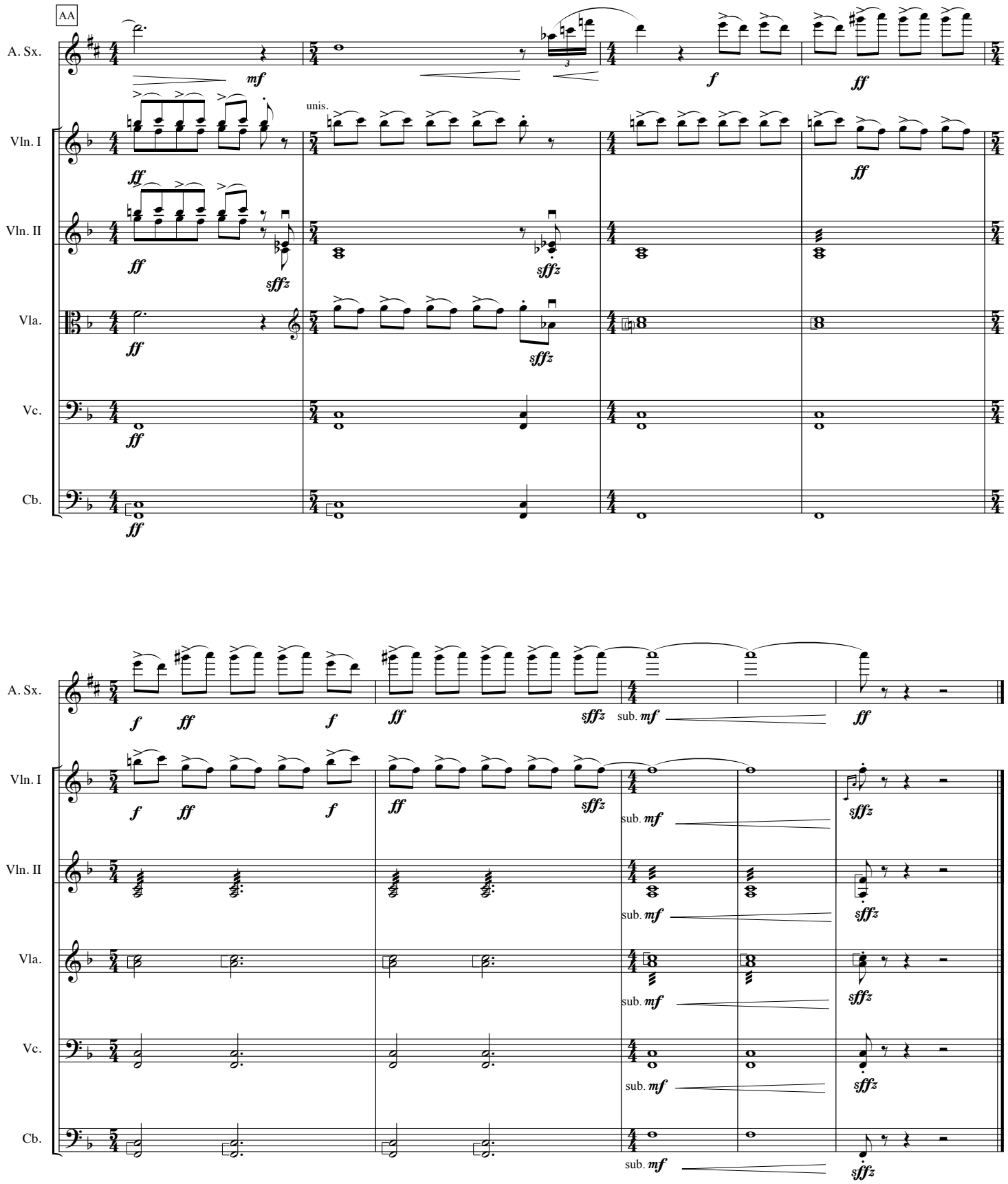

A. Sx.
Vln. I
Vln. II
Vla.
Vc.
Cb.
div.
sfz
unis.
mf
f
arco
pizz.


A. Sx.
Vln. I
Vln. II
Vla.
Vc.
Cb.
X
div.
mf
f
mp
arco


Jazz jump beat feel
A. Sx.
Vln. I
Vln. II
Vla.
Vc.
Cb.
Y
ord.
div.


A. Sx.
Vln. I
Vln. II
Vla.
Vc.
Cb.
sfz
mf
fp
fp
sfz
sfz
mf
f
sfz
fp
mf
unis.
fp
f
unis.
div.
f
f
f
f


Z
A. Sx.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mf
unis.
div.
div. a3
ff
fp
sfz
sfp
f
a2


AA
A. Sx.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mf
f
ff
unis.
sffz
sub. mf