Edward Green

Overture in G

Revised Version, 2022

Copyright © 2022

208 East Broadway, J-1007
New York, N.Y. 10002

edgreenmusic@gmail.com

Overture in G

Instrumentation

Picc
2 Fl
2 Ob
2 Cl (in A)--2nd. doubles Bcl
2 Bsn

4 Hn
2 Tpt (with straight, cup & harmon mutes)
2 Tbn
Bass Tbn
Tba

Percussion (two players)

- Rosewood Sticks
- Finger Cymbals
- Woodblock
- Sus. Cymbal
- Snare Drum
- Guiro
- Field Drum
- Slap Stick
- Bass Drum

Timpani

Harp (preferably two; if one, discretely amplified)

Strings

Conductor's Notes

Page 7 (reh.G): The Violas must be quieter than the horns in this accompanying figure.

Page 8 (m.46): The breath marks indicate a true break in the sound, however short.

Page 9 (m.52): If Horn 1 cannot do this measure lyrically at "mp " please transfer the figure to Trumpet 1,open. But I much prefer the Horn, if at all possible.

Page 20 (m.115): The crescendi of the percussion must not take attention away from the violin melody.

Page 21 (m.120): Tempo I°-- - subito on the quarter note string & trumpet entrance, just before reh. S.

Overture in G

This overture has a long history. In its first form, it was scored for only two pianos and two flutes, and quite literally was an “overture” since it introduced an evening of Dramatic Autobiographies at the Aesthetic Realism Foundation in New York City. That was 1976; I was not quite 25.

I first orchestrated it in 2002, and it was premiered that year by the Staten Island Symphony. In that form, it was heard later by audiences in California, Romania, upstate New York, and elsewhere. Then, more recently, David Handel wrote saying he wanted to give the work its South American premiere. That took place, in Quito in 2022, and for that performance I decided to give the overture yet another form. A year later, it was also presented in Australia, at Hamer Hall in Melbourne, under the baton of John Ferguson.

Yet, I am sure that even in its revisions, it remains at his heart a “young man’s piece.” New keys, new tempi, new musical textures emerge constantly. There's a sense of adventure; a feeling of the world opening up: a world rich in possibilities. There's ebullience and lyricism; there’s humor, heartfelt melody, and even—at the end—a triumphant waltz!

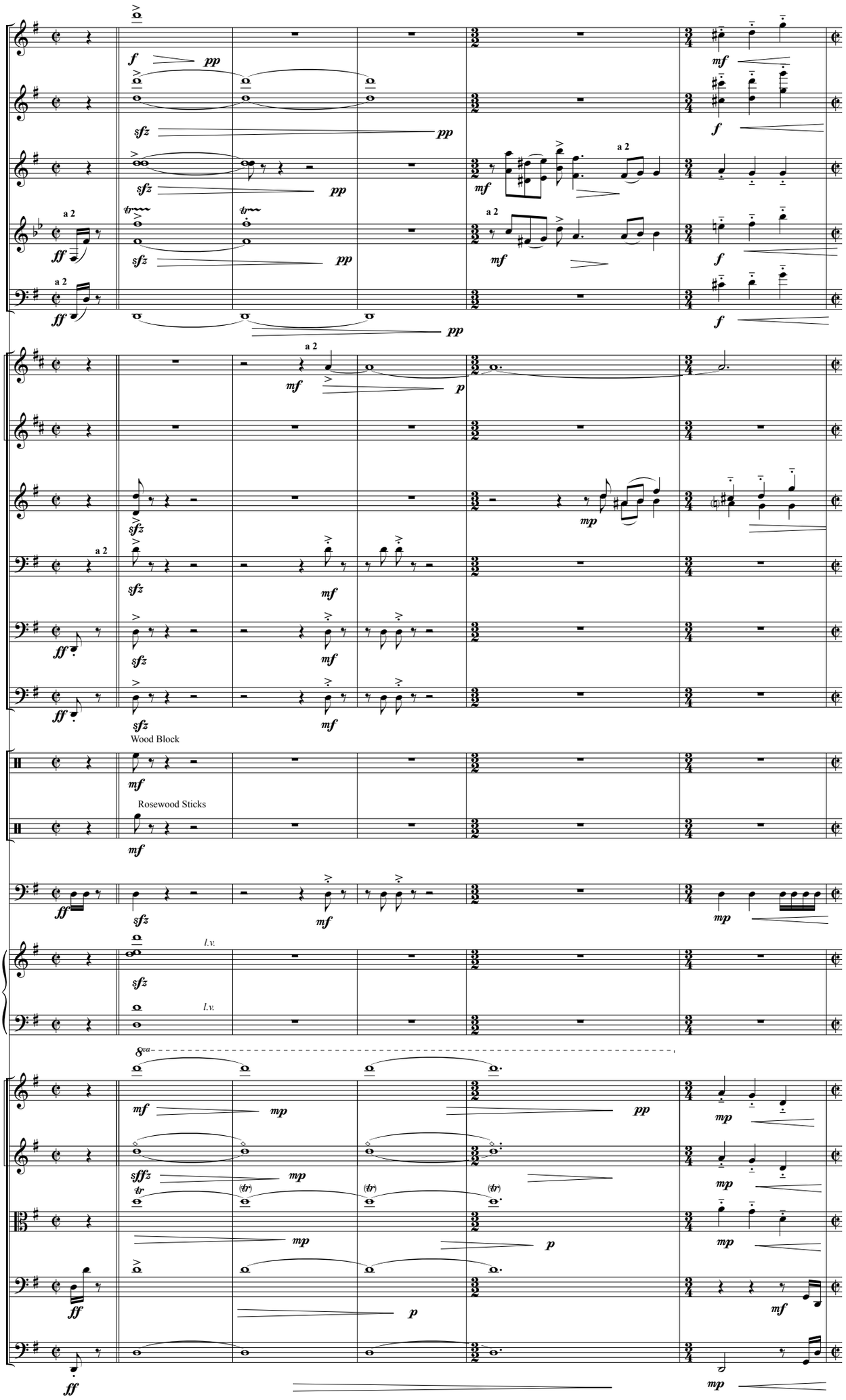
In this overture, I hoped to give musical form to how, in every person’s life, there is a drama of opposites. In particular: energy and thoughtfulness; playfulness and seriousness; the need for strictness, firmness, strength, and the equally deep need we feel for warmth, flexibility, tenderness.

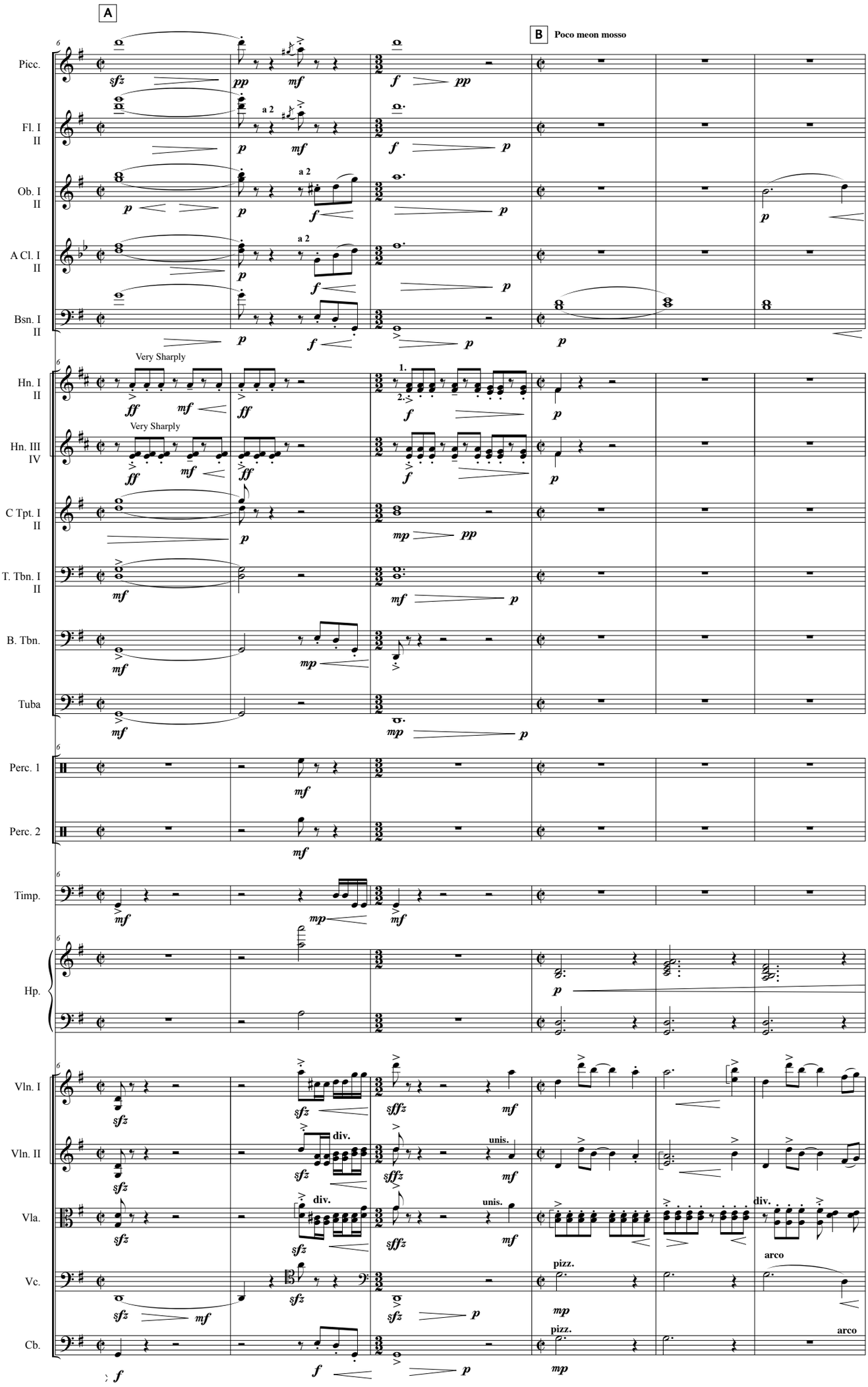
The inspiration for thinking of the overture this way came from a core principle of Aesthetic Realism, stated the great poet and philosopher Eli Siegel, with whom I had the honor to study in the 1970s: “All beauty is a making one of opposites, and the making one of opposites is what we are going after in ourselves."

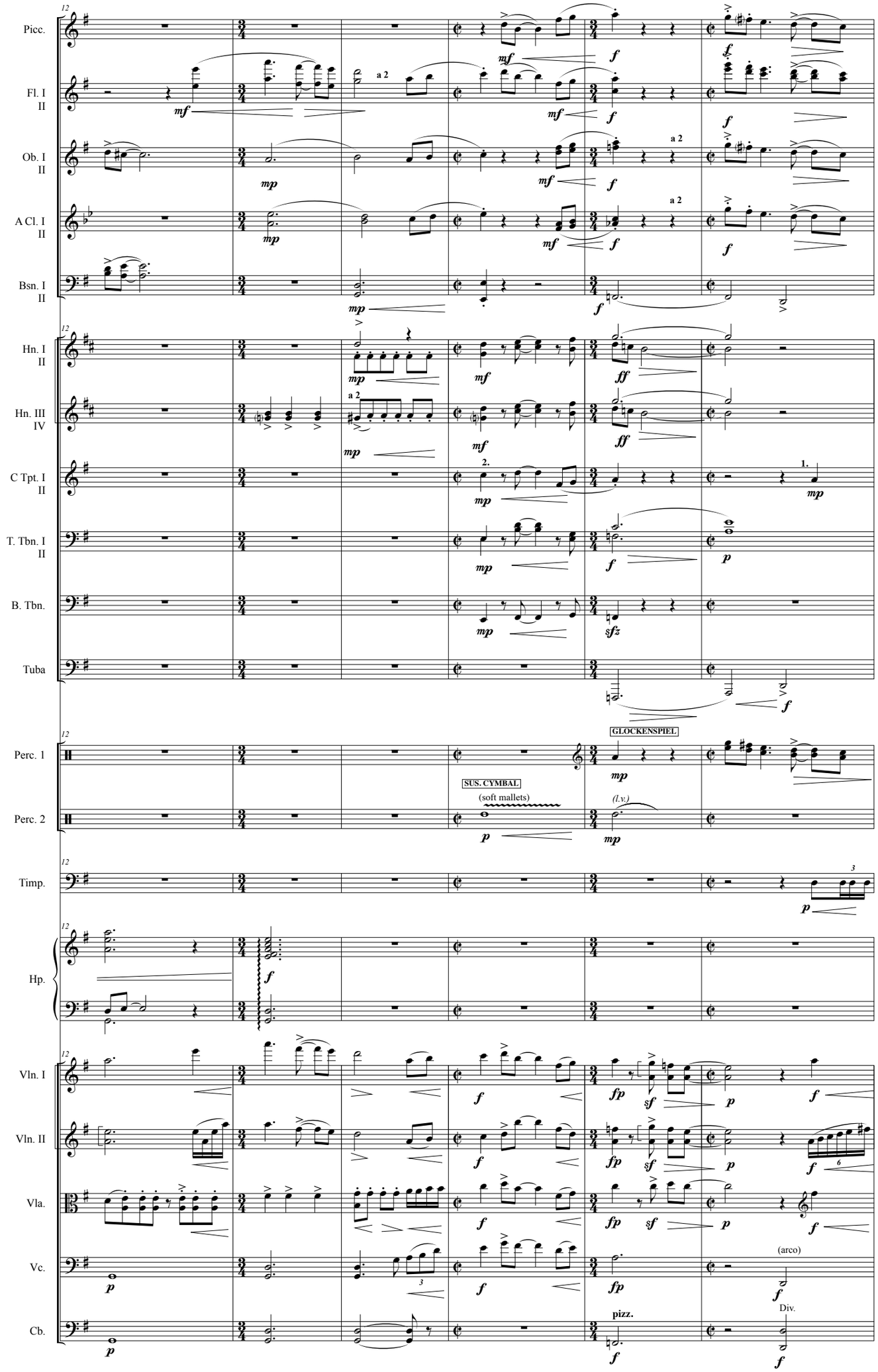
Overture in G

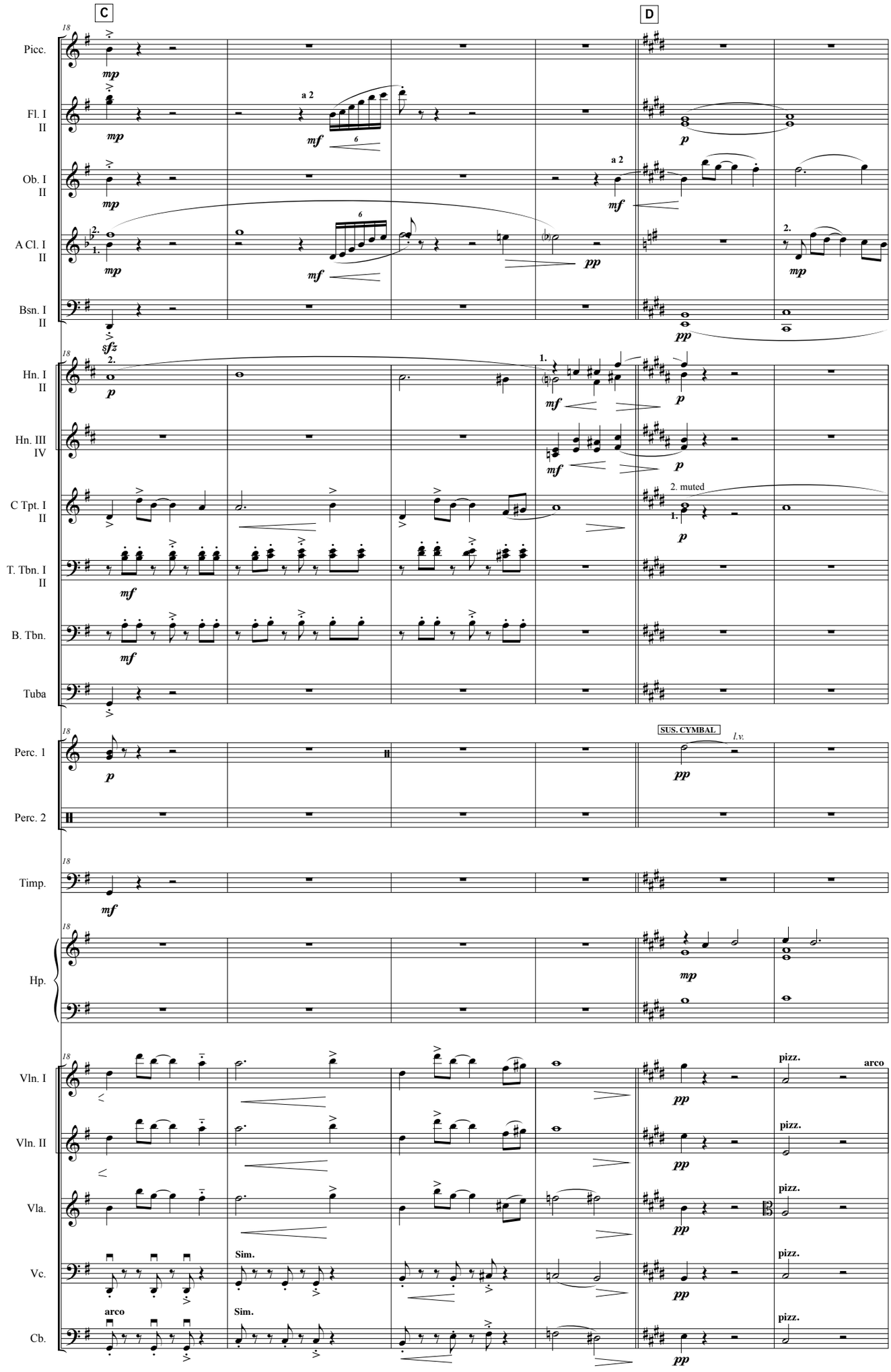
Edward Green

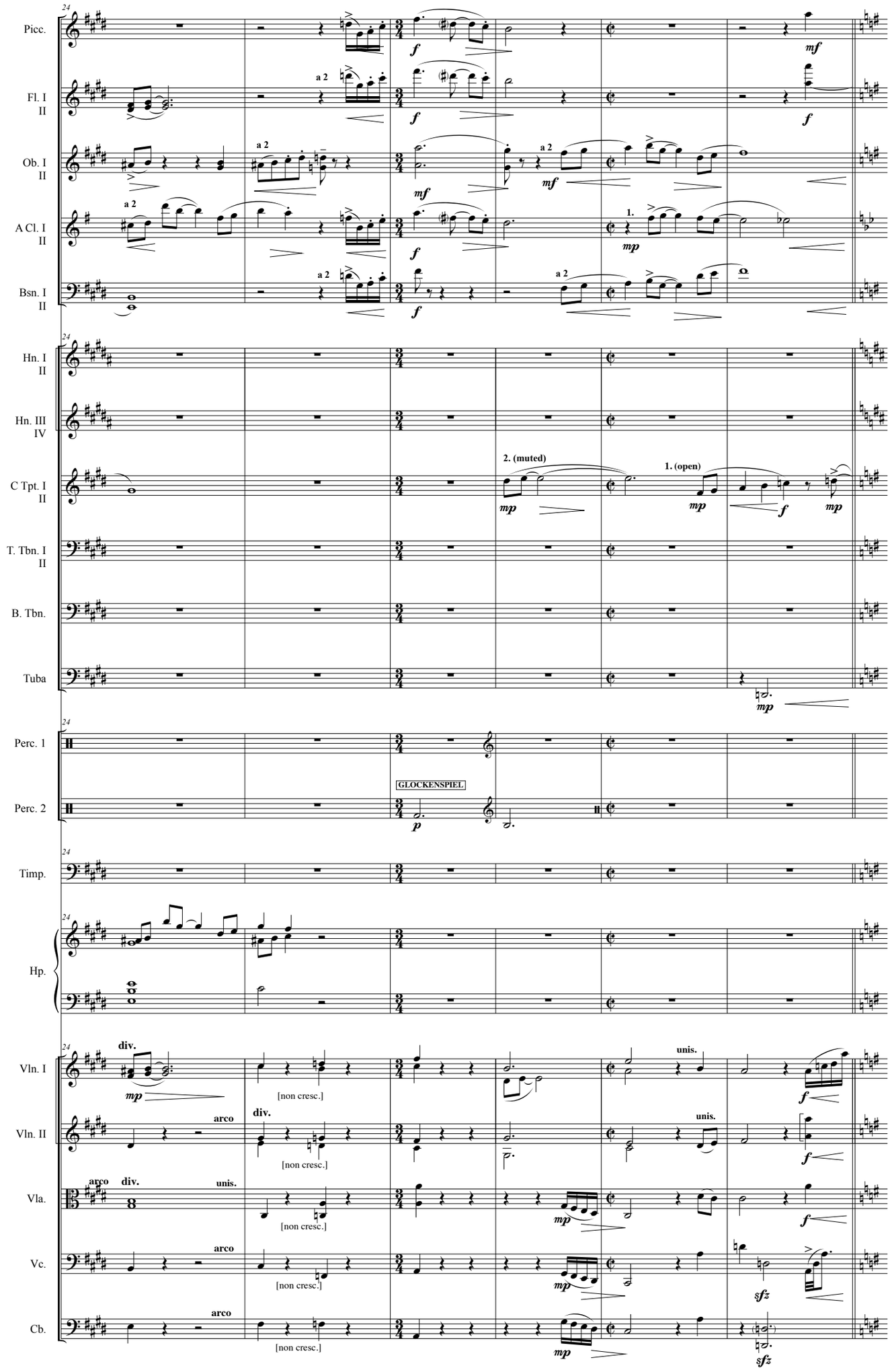
Allegro giocoso ♩= 72-76

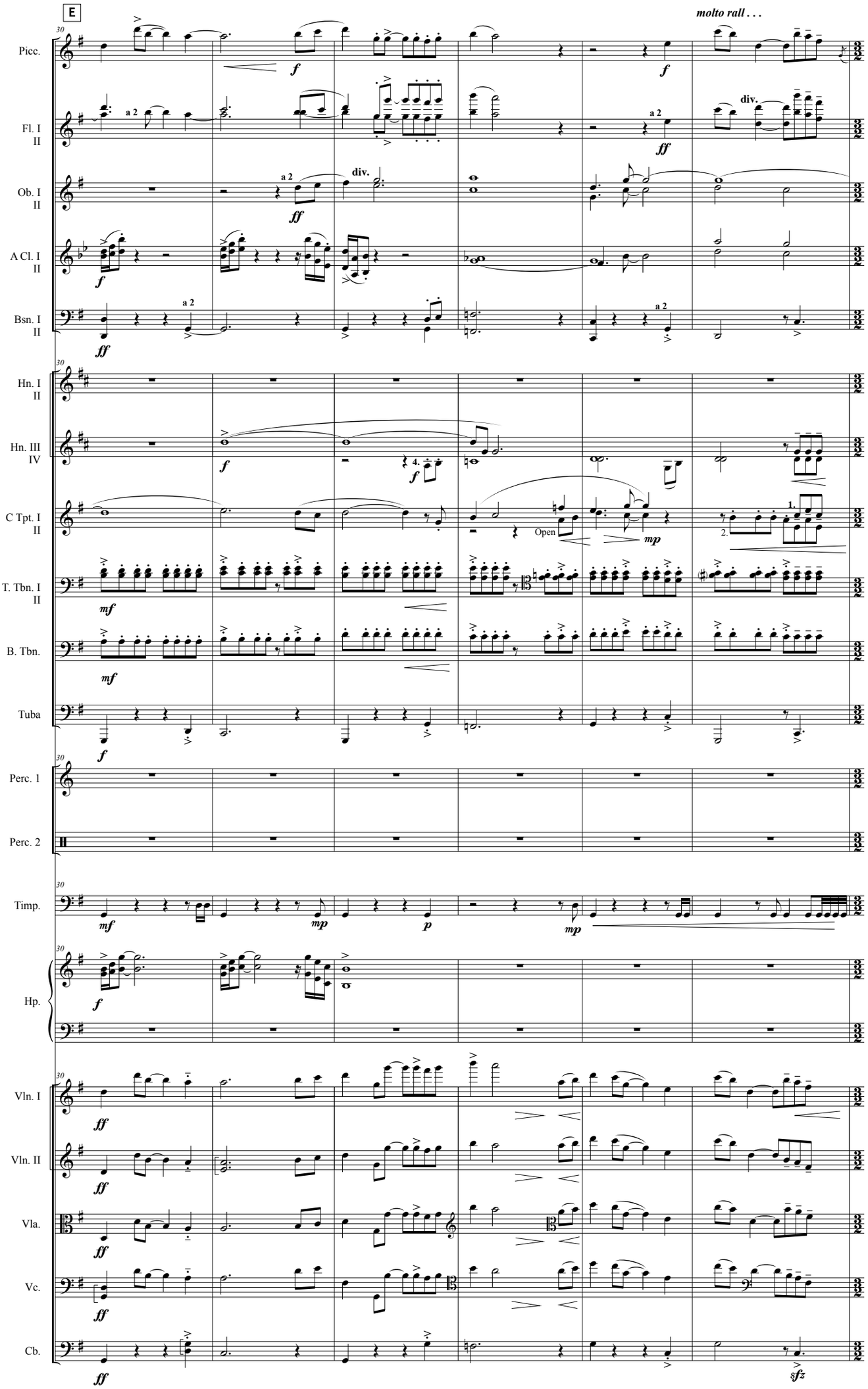


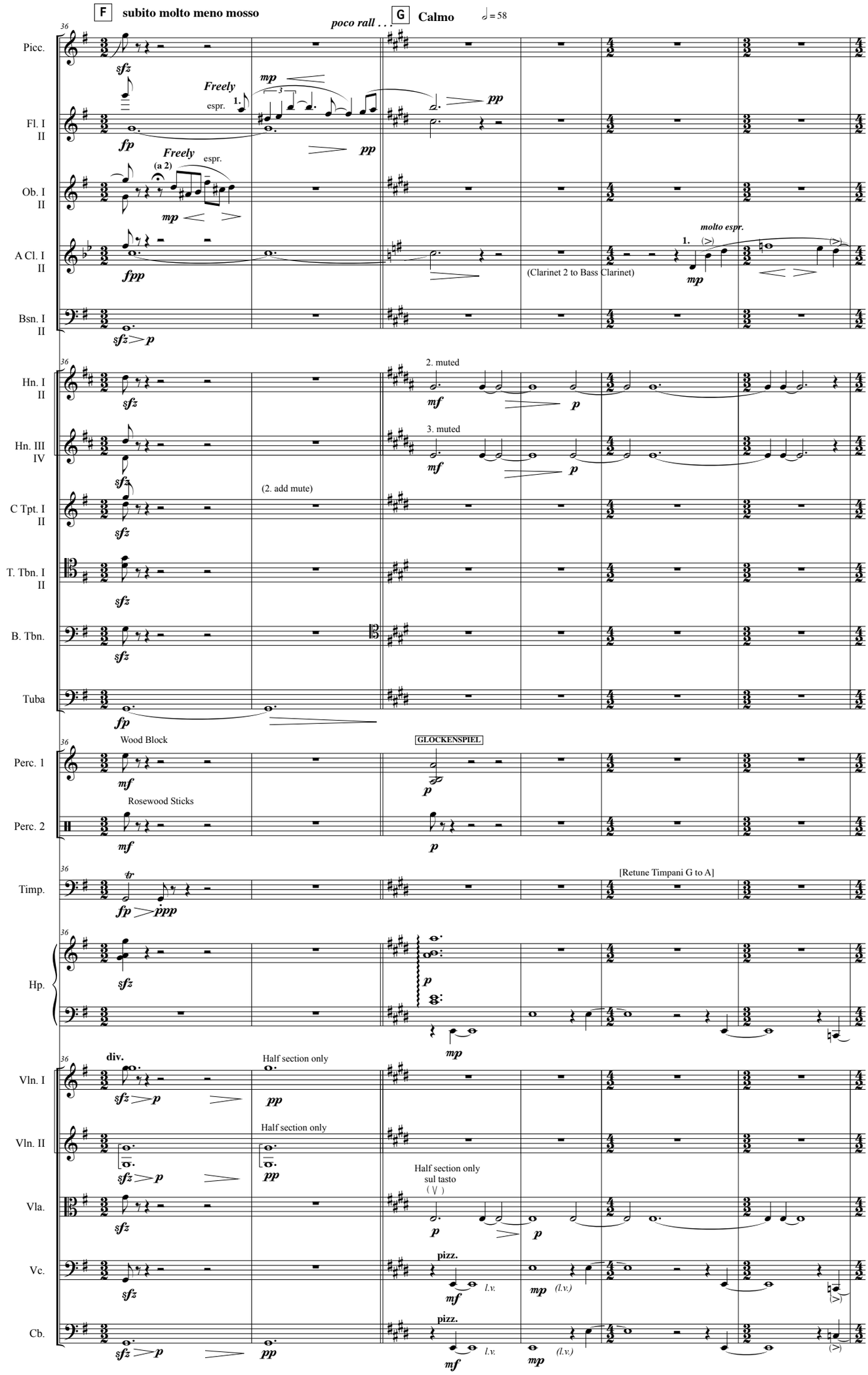

A
B
Poco meon mosso
Picc.
Fl. I II
Ob. I II
A Cl. I II
Bsn. I II
Hn. I II
Hn. III IV
C Tpt. I II
T. Tbn. I II
B. Tbn.
Tuba
Perc. 1
Perc. 2
Timp.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
Very Sharply
a 2
1.
2.
div.
unis.
pizz.
arco

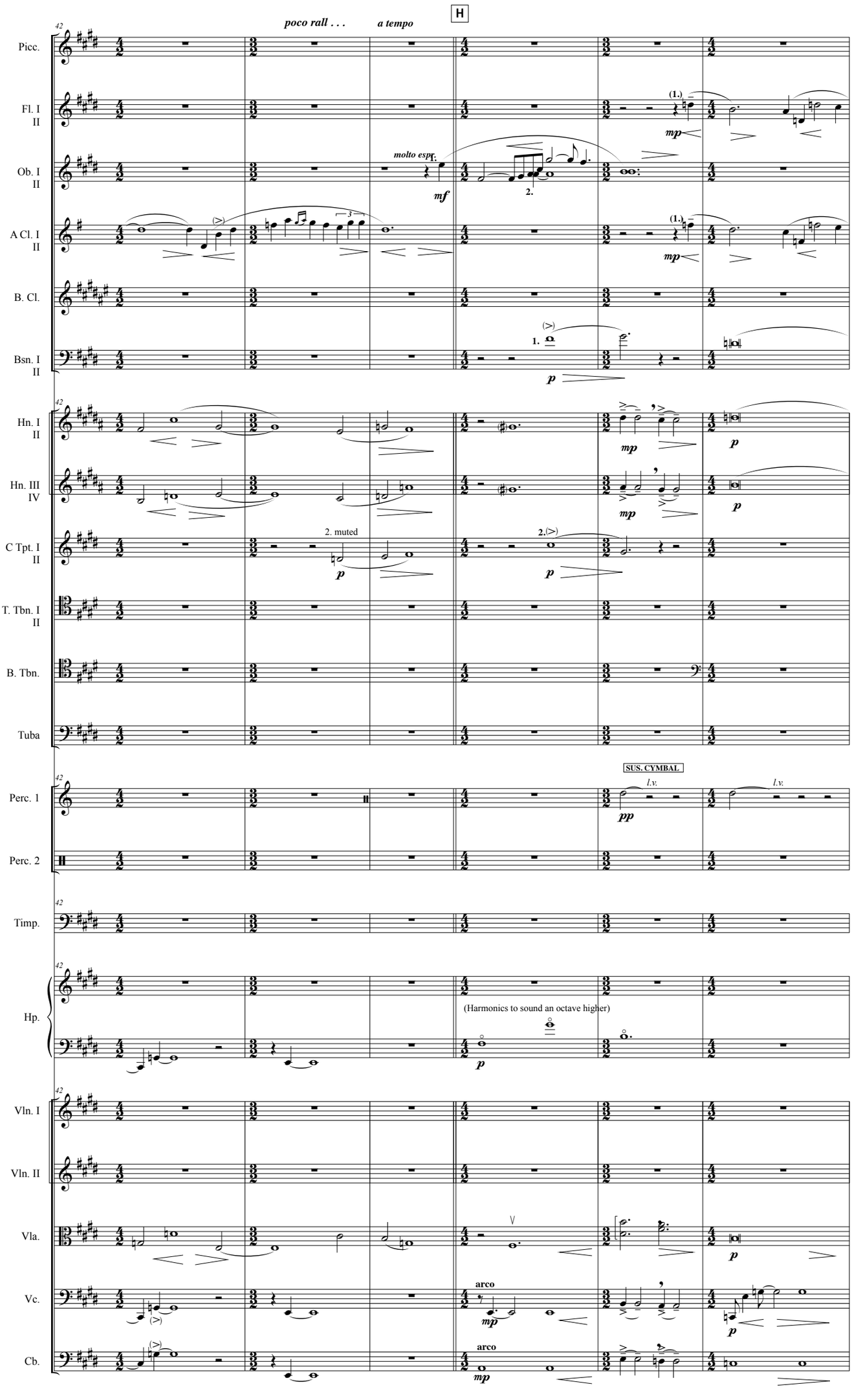

Picc.
Fl. I II
Ob. I II
A Cl. I II
Bsn. I II
Hn. I II
Hn. III IV
C Tpt. I II
T. Tbn. I II
B. Tbn.
Tuba
Perc. 1
Perc. 2
Timp.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
GLOCKENSPIEL
SUS. CYMBAL
(soft mallets)
(l.v.)
(arco)
pizz.
Div.
a 2

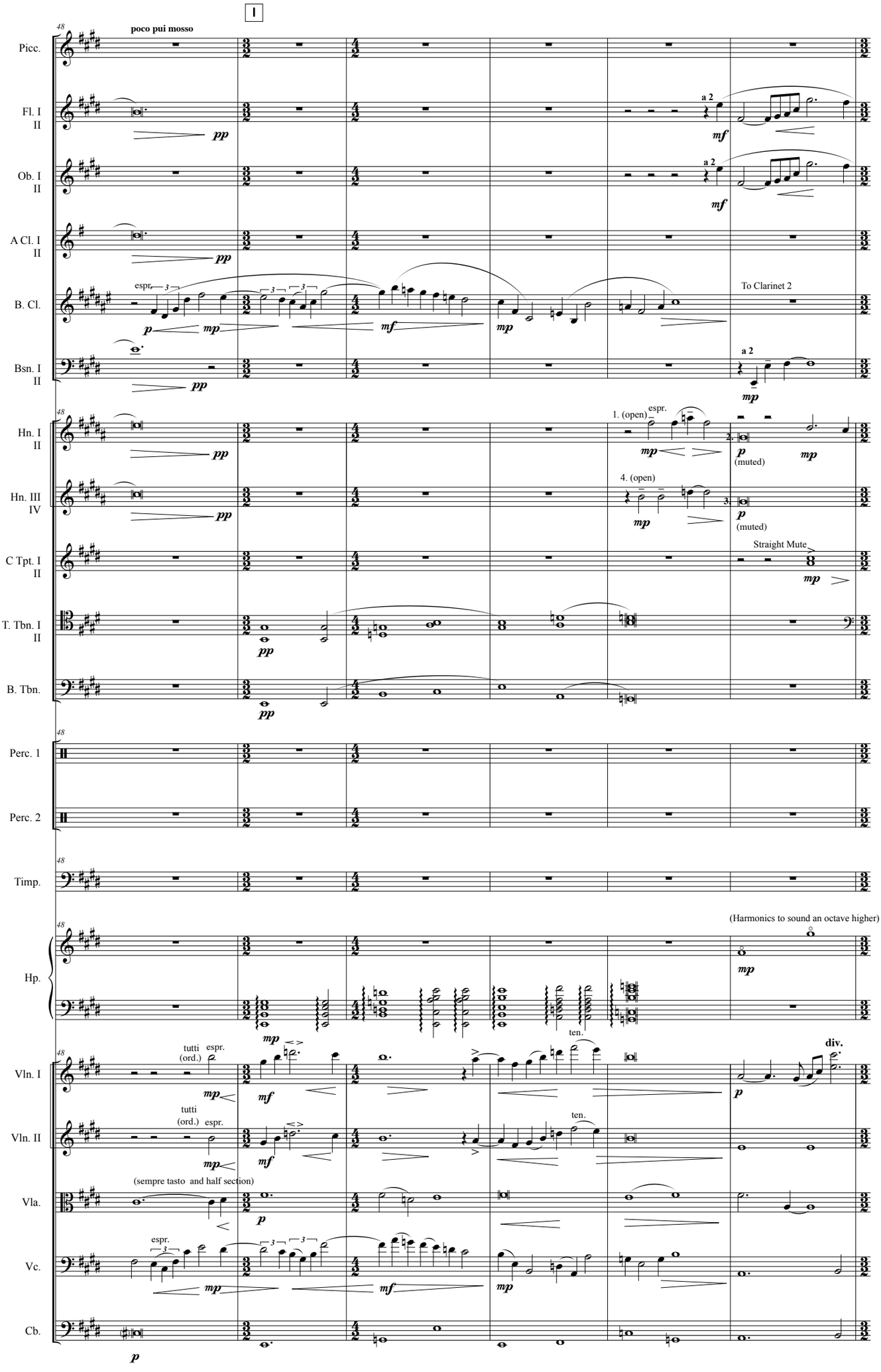

C
D
Picc.
Fl. I II
Ob. I II
A Cl. I II
Bsn. I II
Hn. I II
Hn. III IV
C Tpt. I II
T. Tbn. I II
B. Tbn.
Tuba
Perc. 1
Perc. 2
Timp.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
a 2
2. muted
SUS. CYMBAL
l.v.
Sim.
arco
pizz.

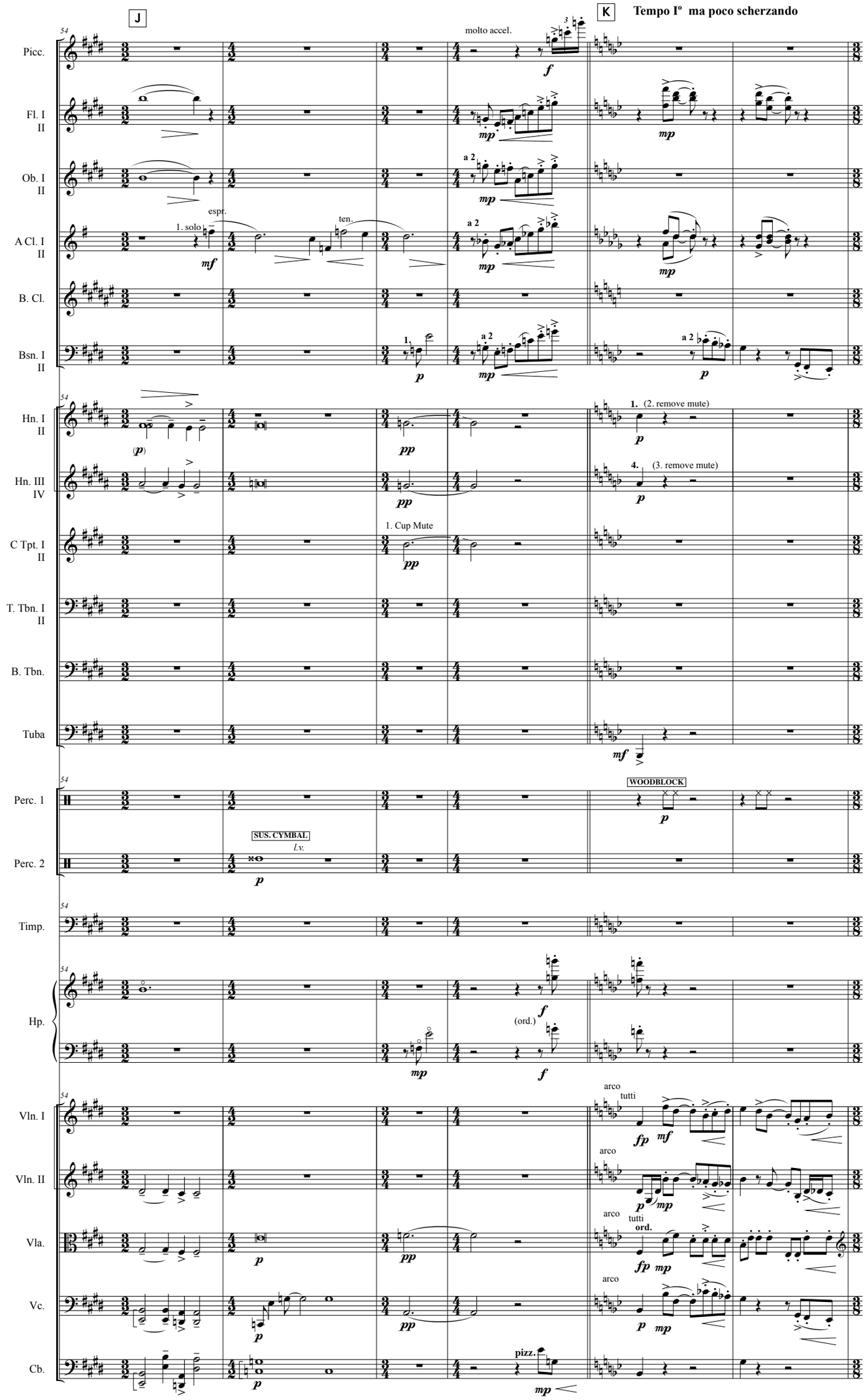

Picc.
Fl. I II
Ob. I II
A Cl. I II
Bsn. I II
Hn. I II
Hn. III IV
C Tpt. I II
T. Tbn. I II
B. Tbn.
Tuba
Perc. 1
Perc. 2
Timp.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
a 2
1.
2. (muted)
1. (open)
GLOCKENSPIEL
div.
unis.
arco
[non cresc.]

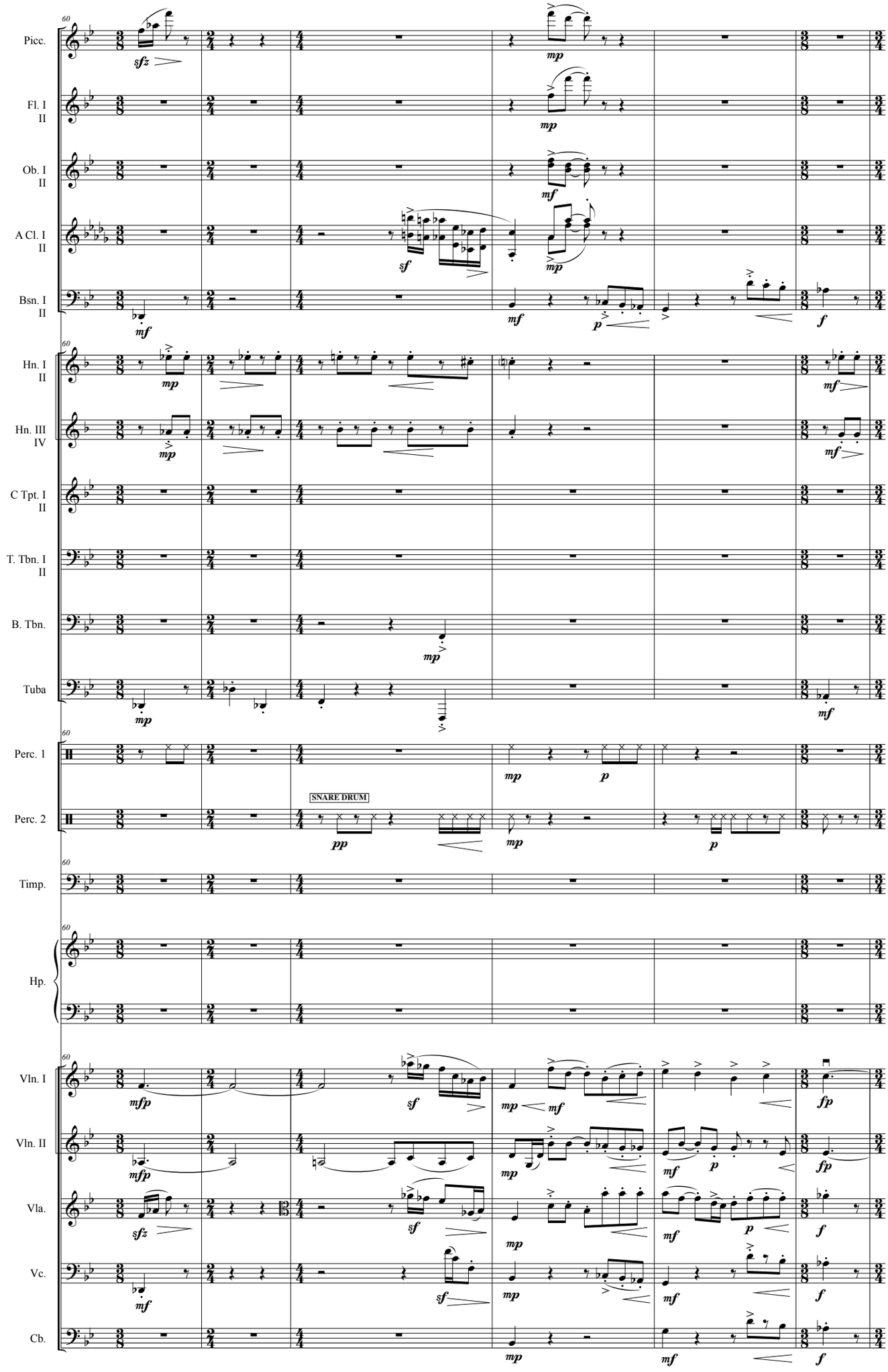

E
molto rall . . .
Picc.
Fl. I II
Ob. I II
A Cl. I II
Bsn. I II
Hn. I II
Hn. III IV
C Tpt. I II
T. Tbn. I II
B. Tbn.
Tuba
Perc. 1
Perc. 2
Timp.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
a 2
div.
Open
1.
2.
sfz


F subito molto meno mosso
poco rall . . .
G Calmo
♩ = 58
Picc.
Fl. I II
Ob. I II
A Cl. I II
Bsn. I II
Hn. I II
Hn. III IV
C Tpt. I II
T. Tbn. I II
B. Tbn.
Tuba
Perc. 1
Perc. 2
Timp.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
Freely
espr.
(a 2)
molto espr.
(Clarinet 2 to Bass Clarinet)
2. muted
3. muted
(2. add mute)
Wood Block
Rosewood Sticks
GLOCKENSPIEL
[Retune Timpani G to A]
div.
Half section only
Half section only
Half section only
sul tasto
pizz.
pizz.
l.v.
(l.v.)

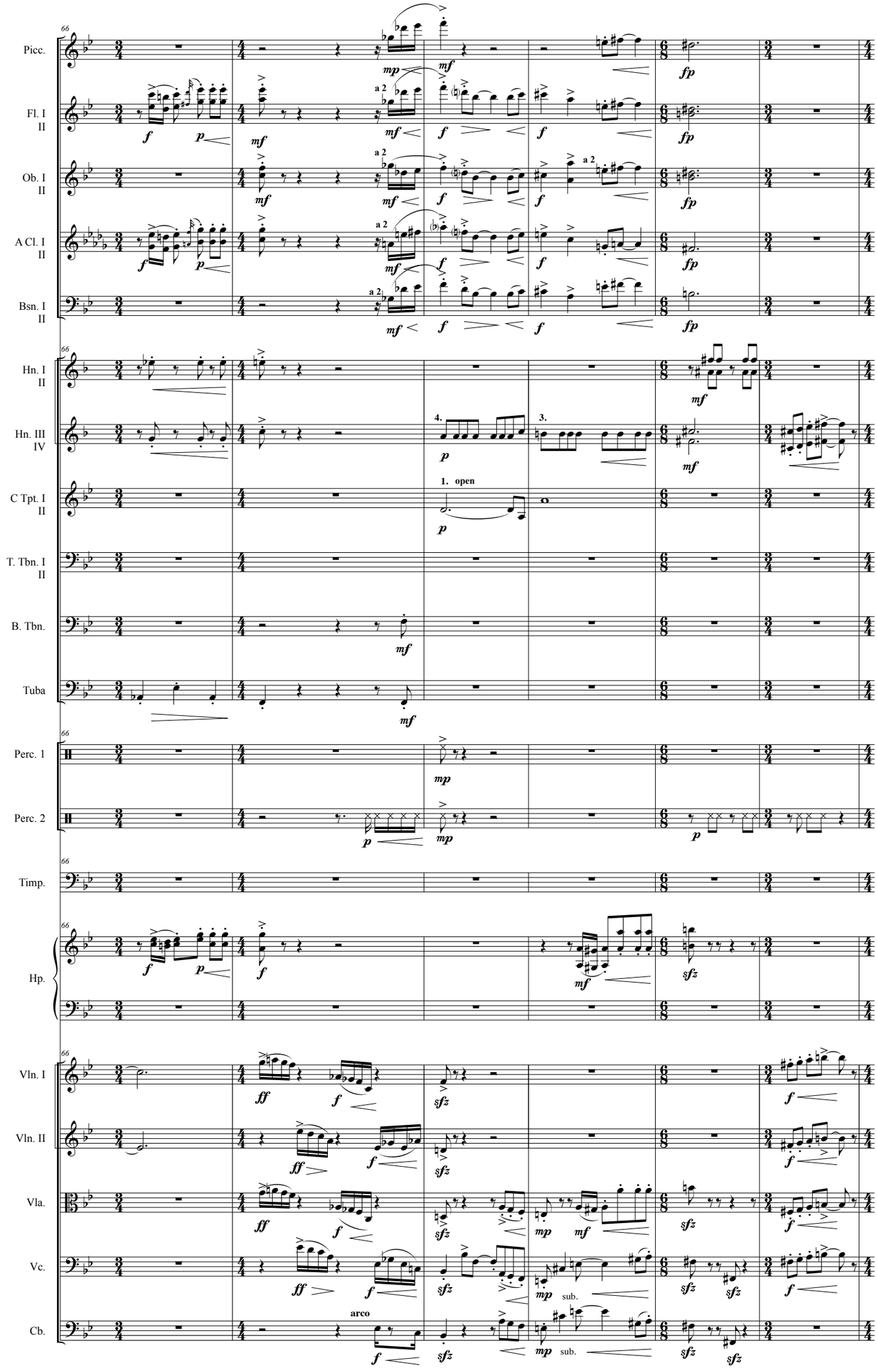

H
poco rall . . .
a tempo
Picc.
Fl. I
II
Ob. I
II
molto espr.
A Cl. I
II
B. Cl.
Bsn. I
II
Hn. I
II
Hn. III
IV
2. muted
C Tpt. I
II
T. Tbn. I
II
B. Tbn.
Tuba
SUS. CYMBAL
l.v.
Perc. 1
Perc. 2
Timp.
Hp.
(Harmonics to sound an octave higher)
Vln. I
Vln. II
Vla.
Vc.
arco
Cb.
arco

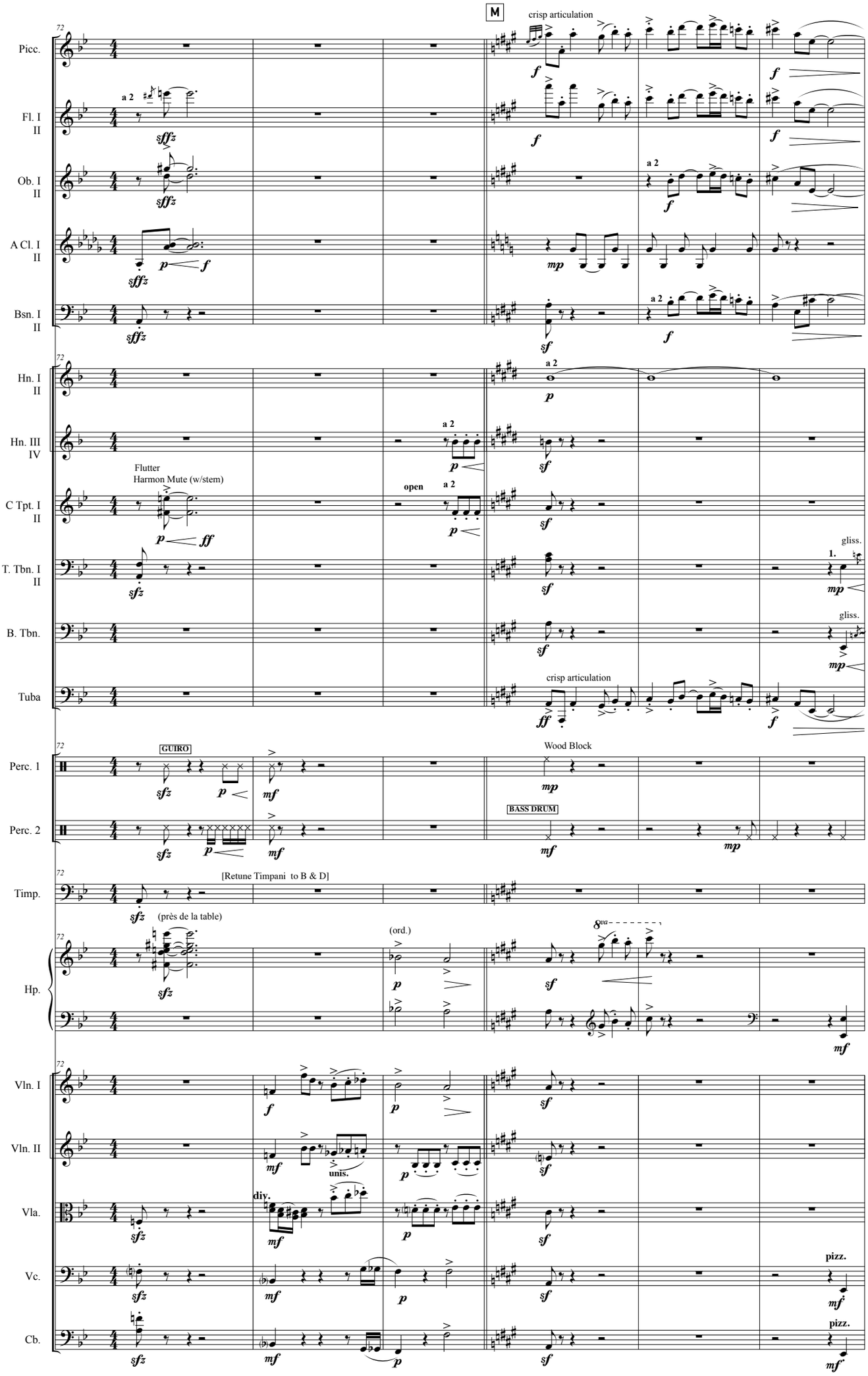

I
poco pui mosso
Picc.
Fl. I II
Ob. I II
A Cl. I II
B. Cl.
Bsn. I II
Hn. I II
Hn. III IV
C Tpt. I II
T. Tbn. I II
B. Tbn.
Perc. 1
Perc. 2
Timp.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
a 2
To Clarinet 2
1. (open)
2.
(muted)
4. (open)
3.
Straight Mute
(Harmonics to sound an octave higher)
ten.
div.
tutti
(ord.)
espr.
(sempre tasto and half section)

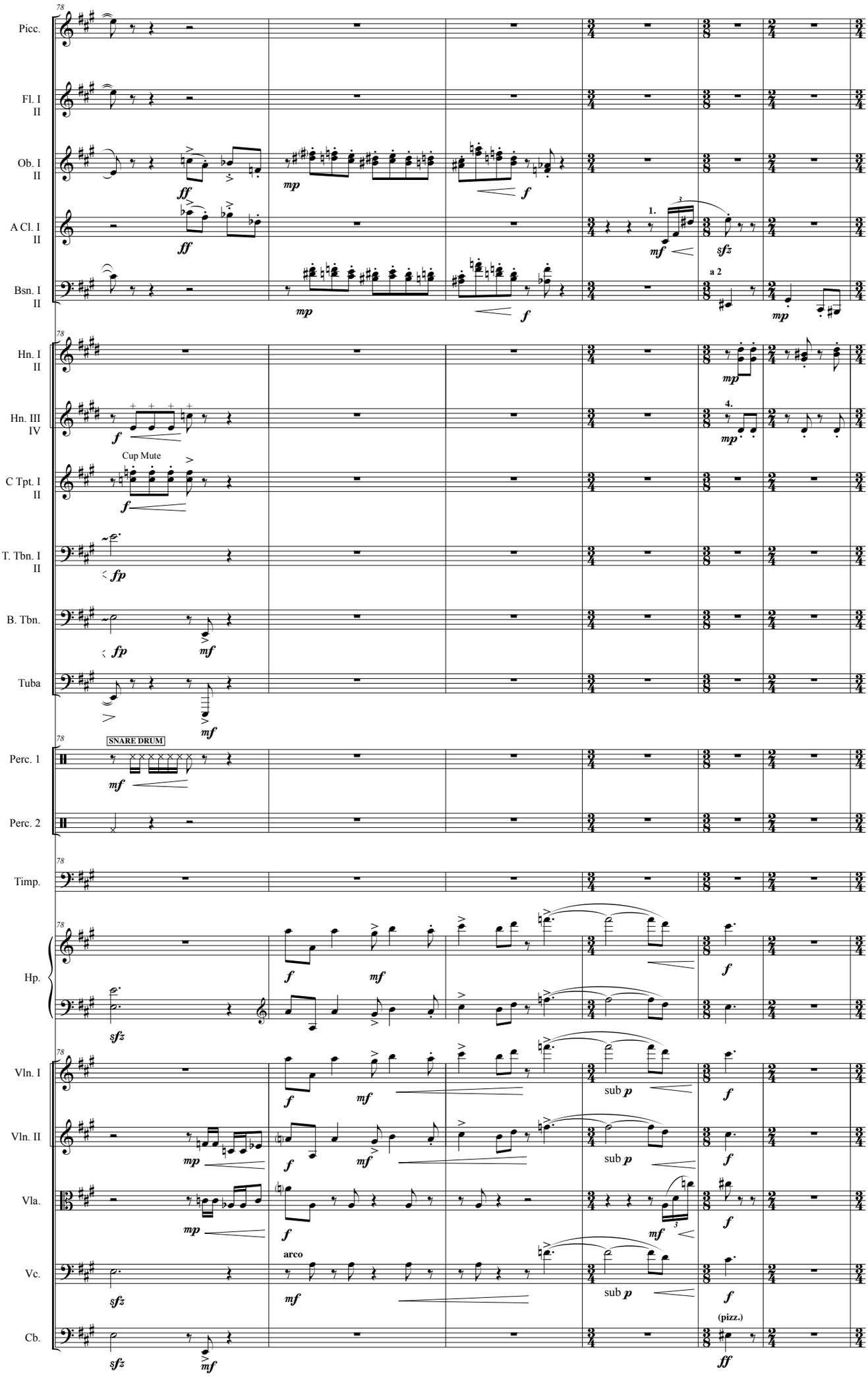

J
K
Tempo Iº ma poco scherzando
molto accel.
Picc.
Fl. I II
Ob. I II
A Cl. I II
B. Cl.
Bsn. I II
Hn. I II
Hn. III IV
C Tpt. I II
T. Tbn. I II
B. Tbn.
Tuba
Perc. 1
Perc. 2
Timp.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
espr.
1. solo
ten.
a 2
1. Cup Mute
(2. remove mute)
(3. remove mute)
WOODBLOCK
SUS. CYMBAL
l.v.
(ord.)
arco
tutti
ord.
pizz.

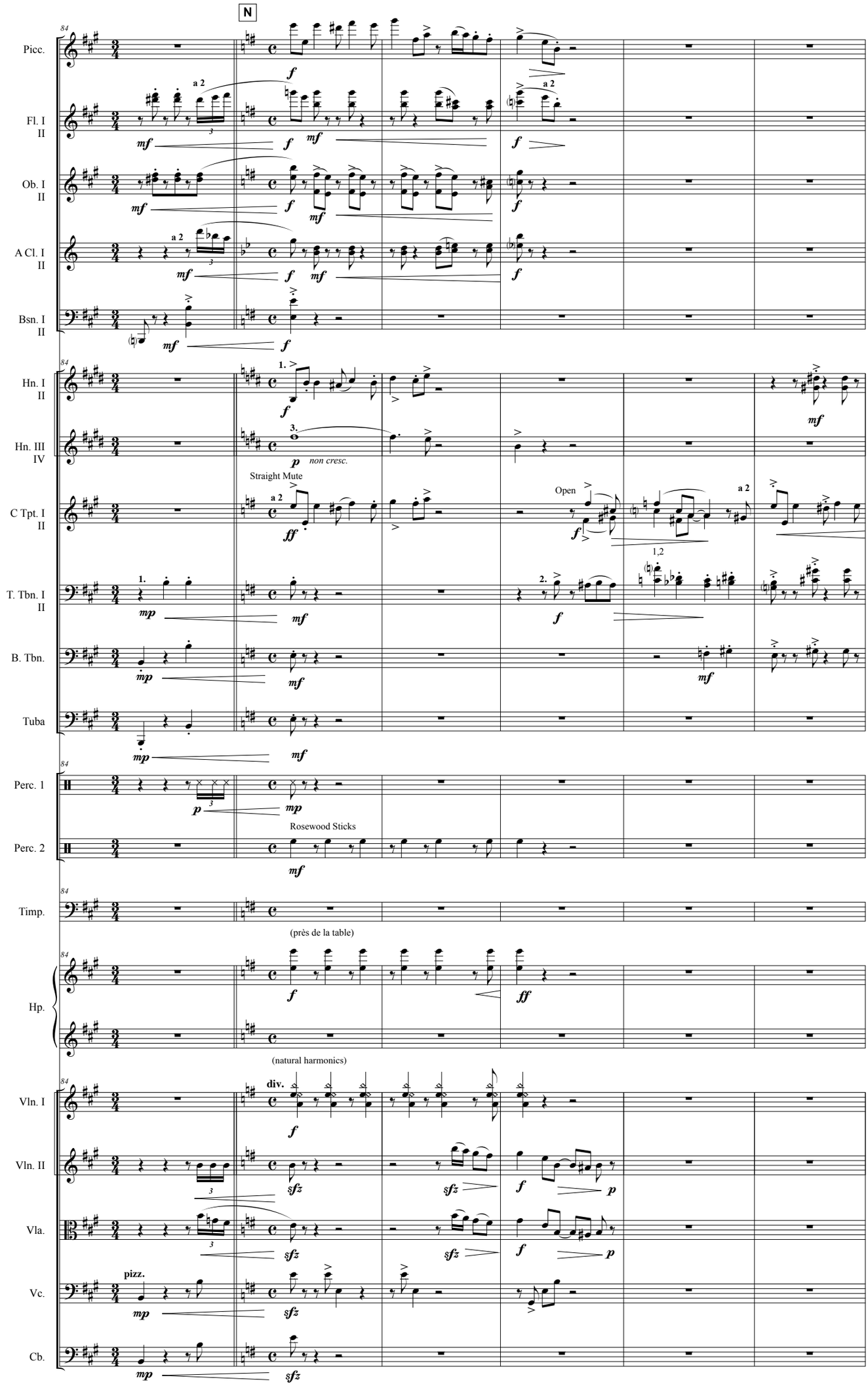

60
Picc.
Fl. I II
Ob. I II
A Cl. I II
Bsn. I II
Hn. I II
Hn. III IV
C Tpt. I II
T. Tbn. I II
B. Tbn.
Tuba
Perc. 1
Perc. 2
SNARE DRUM
Timp.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

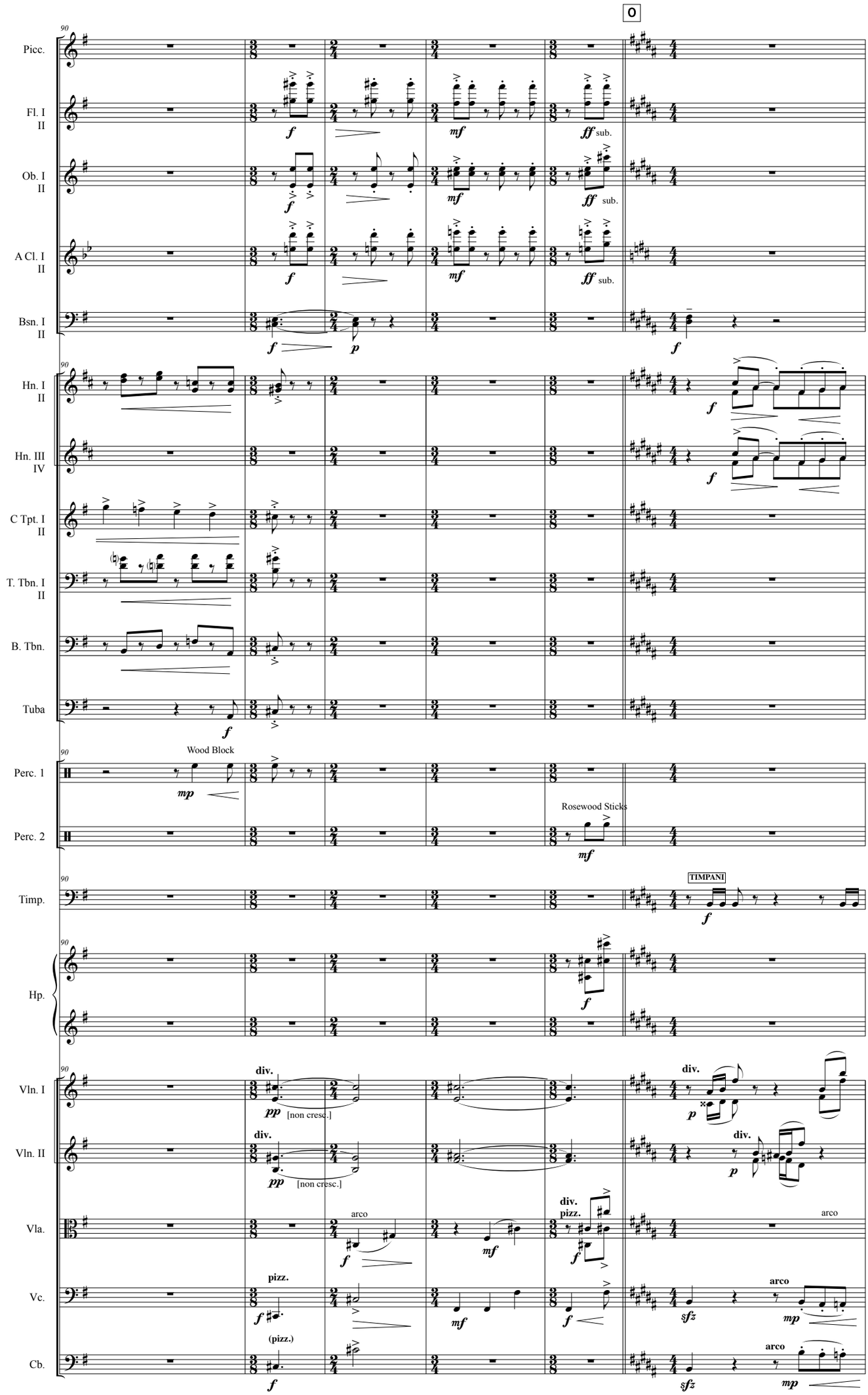
L

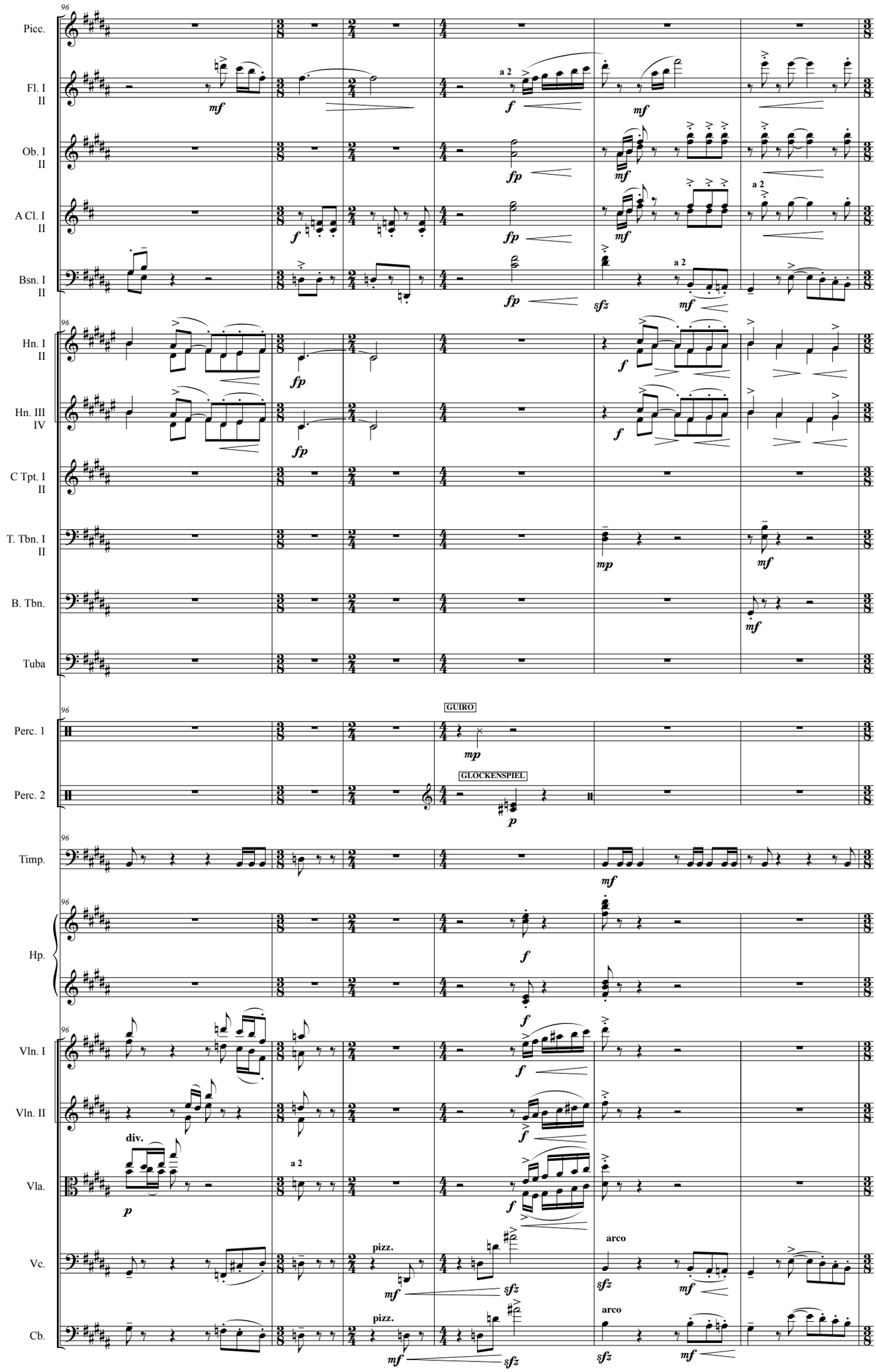

Picc.
Fl. I II
Ob. I II
A Cl. I II
Bsn. I II
Hn. I II
Hn. III IV
C Tpt. I II
T. Tbn. I II
B. Tbn.
Tuba
Perc. 1
Perc. 2
Timp.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
66
a 2
4.
3.
1. open
arco
sub.

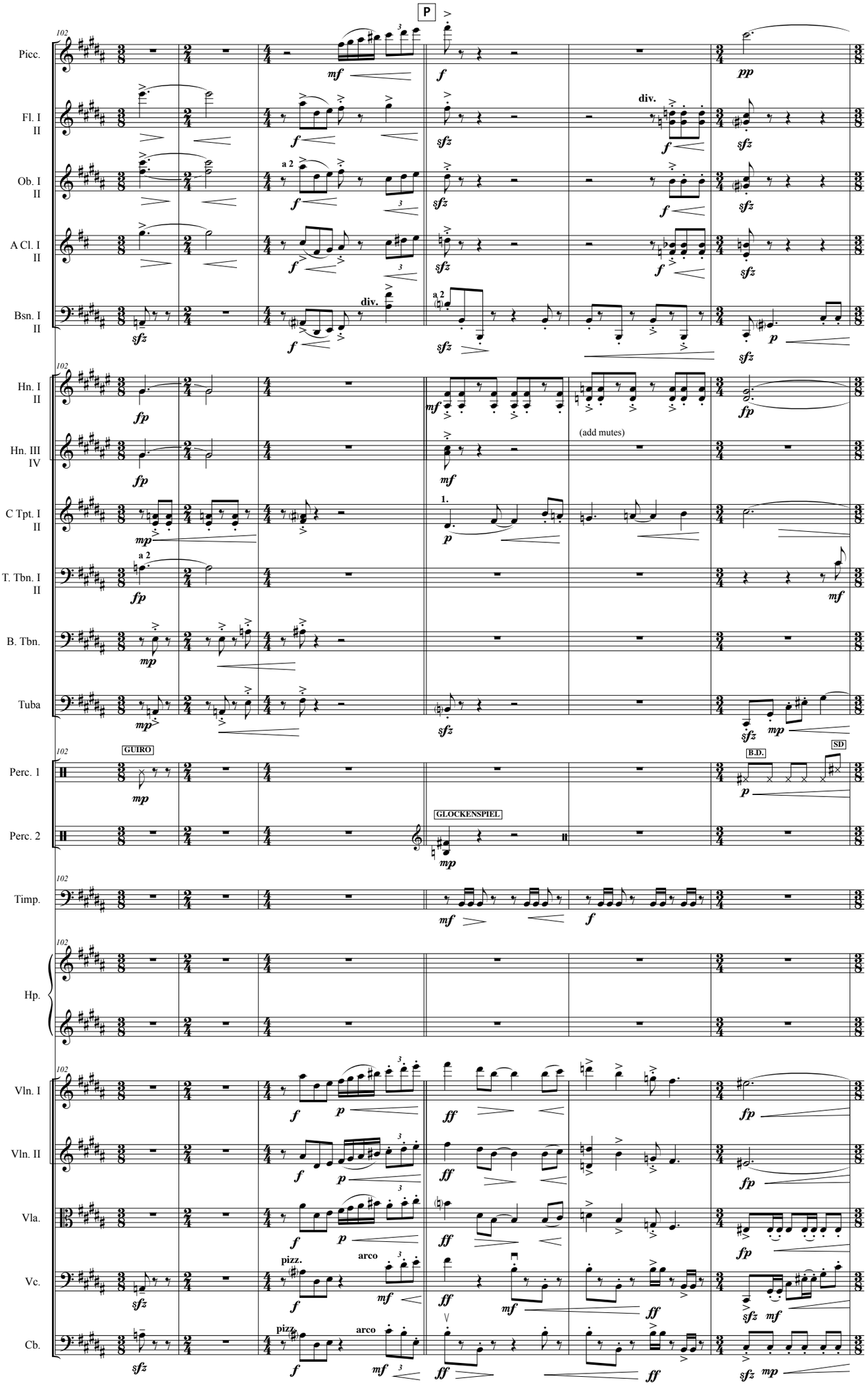

M
crisp articulation
Picc.
Fl. I II
Ob. I II
A Cl. I II
Bsn. I II
Hn. I II
Hn. III IV
Flutter
Harmon Mute (w/stem)
C Tpt. I II
open
T. Tbn. I II
gliss.
B. Tbn.
Tuba
crisp articulation
Perc. 1
GUIRO
Wood Block
Perc. 2
BASS DRUM
Timp.
[Retune Timpani to B & D]
Hp.
(près de la table)
(ord.)
Vln. I
Vln. II
unis.
Vla.
div.
Vc.
pizz.
Cb.
pizz.

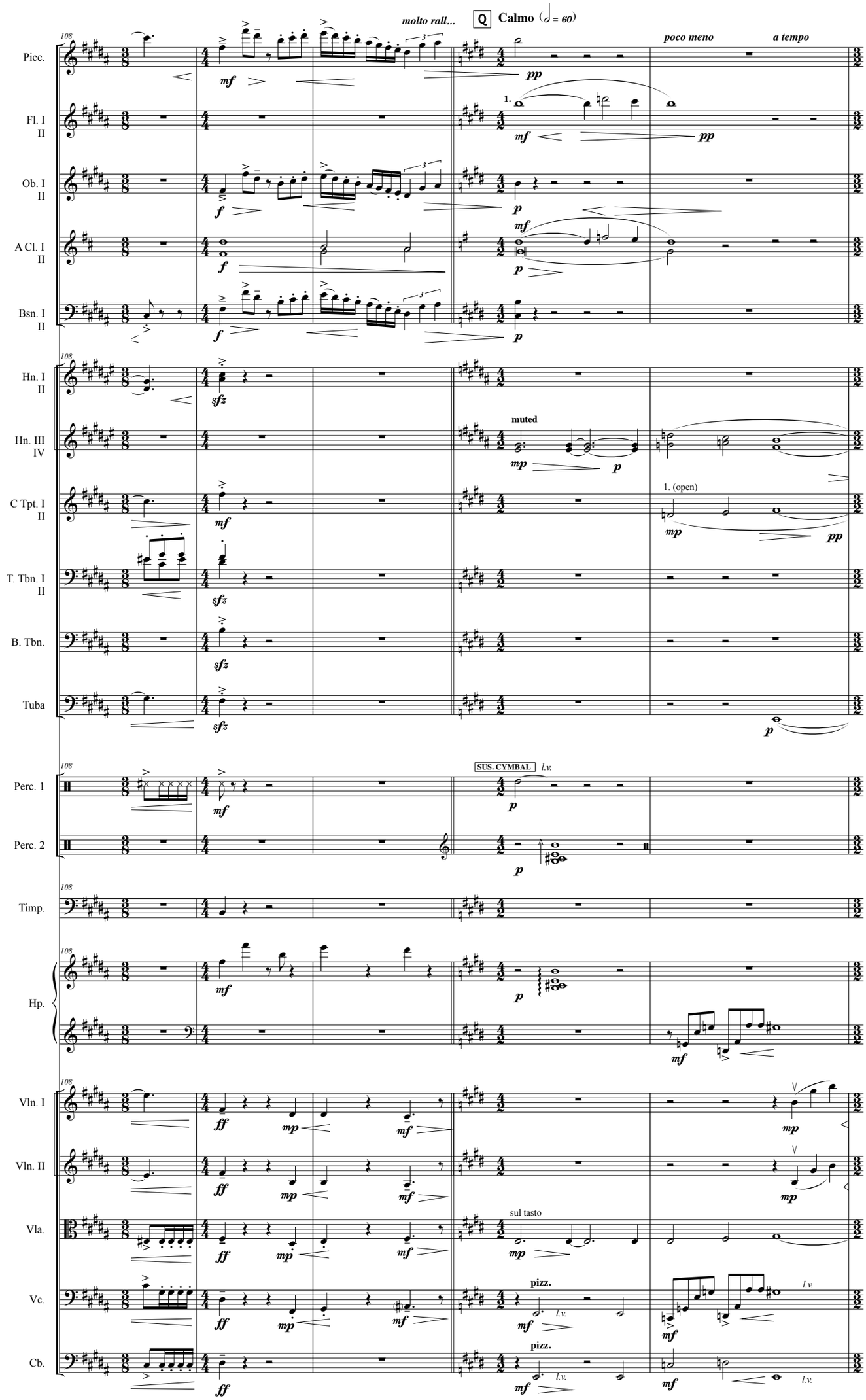

78
Picc.
Fl. I
II
Ob. I
II
A Cl. I
II
Bsn. I
II
Hn. I
II
Hn. III
IV
Cup Mute
C Tpt. I
II
T. Tbn. I
II
B. Tbn.
Tuba
SNARE DRUM
Perc. 1
Perc. 2
Timp.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
1.
4.
a 2
arco
sub p
(pizz.)

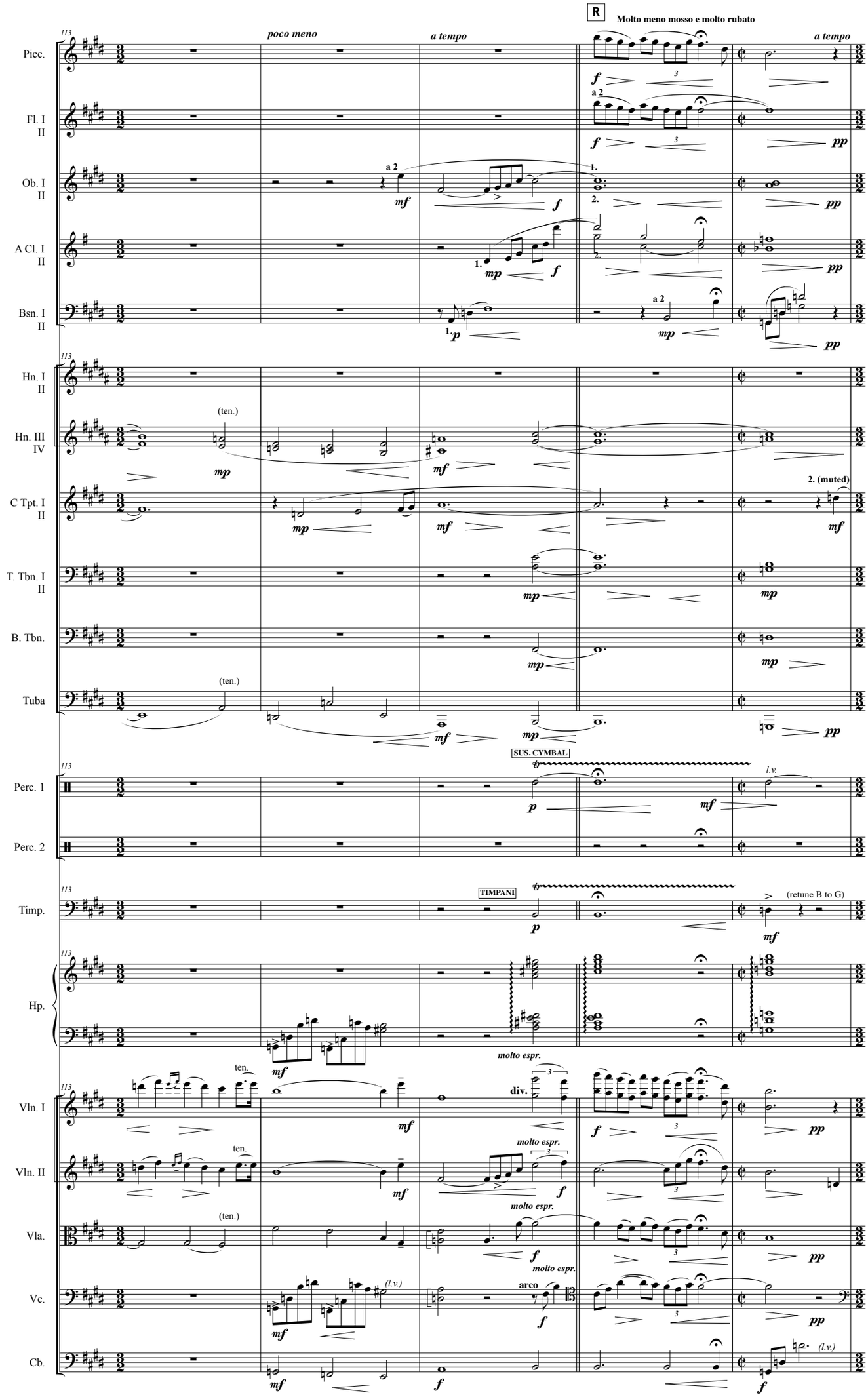

N
Picc.
Fl. I II
Ob. I II
A Cl. I II
Bsn. I II
Hn. I II
Hn. III IV
C Tpt. I II
T. Tbn. I II
B. Tbn.
Tuba
Perc. 1
Perc. 2
Timp.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
a 2
non cresc.
Straight Mute
Open
1,2
Rosewood Sticks
(près de la table)
(natural harmonics)
div.
pizz.

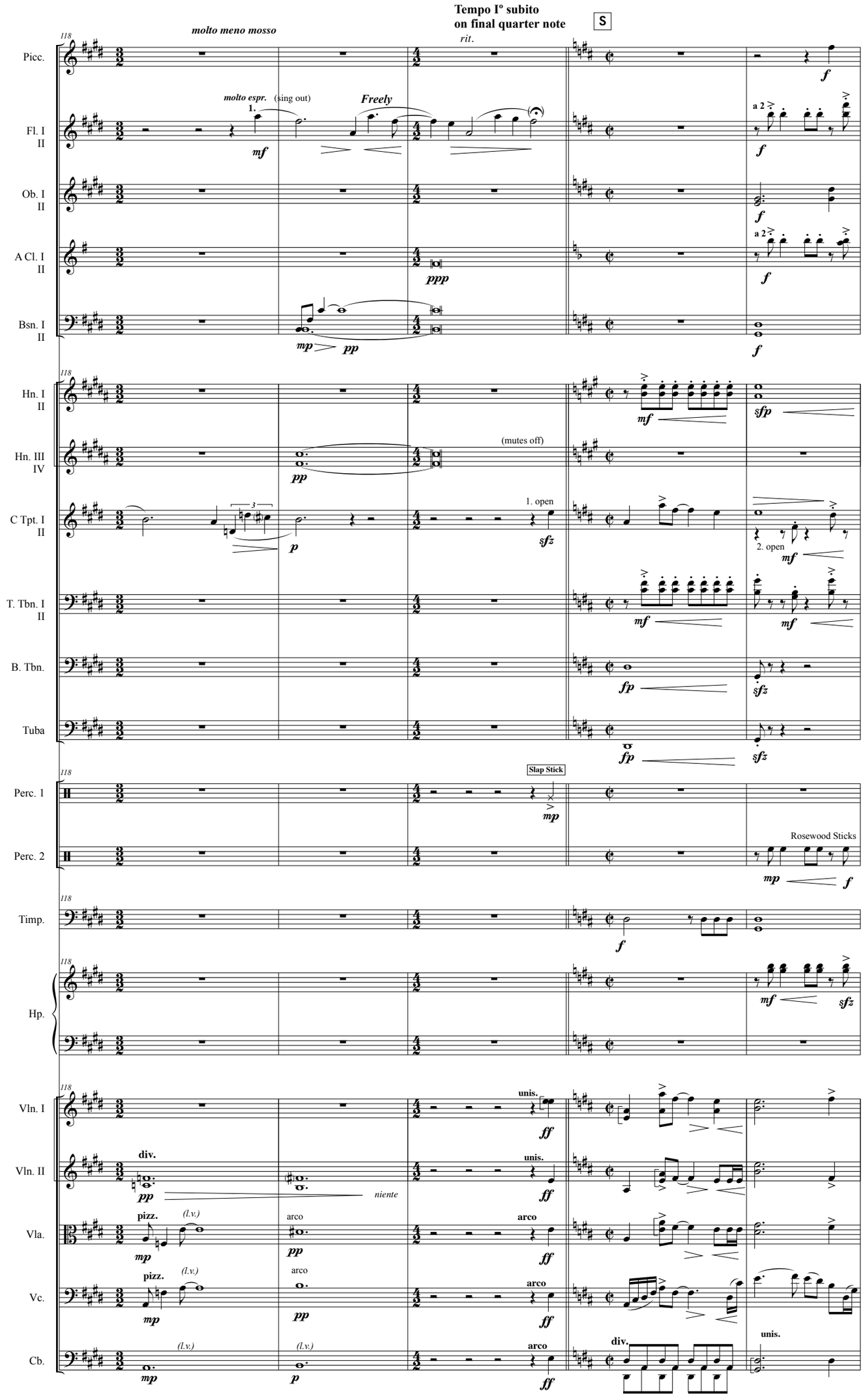

O
Picc.
Fl. I II
Ob. I II
A Cl. I II
Bsn. I II
Hn. I II
Hn. III IV
C Tpt. I II
T. Tbn. I II
B. Tbn.
Tuba
Perc. 1
Perc. 2
Timp.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
Wood Block
Rosewood Sticks
TIMPANI
div.
[non cresc.]
arco
pizz.
(pizz.)
sub.

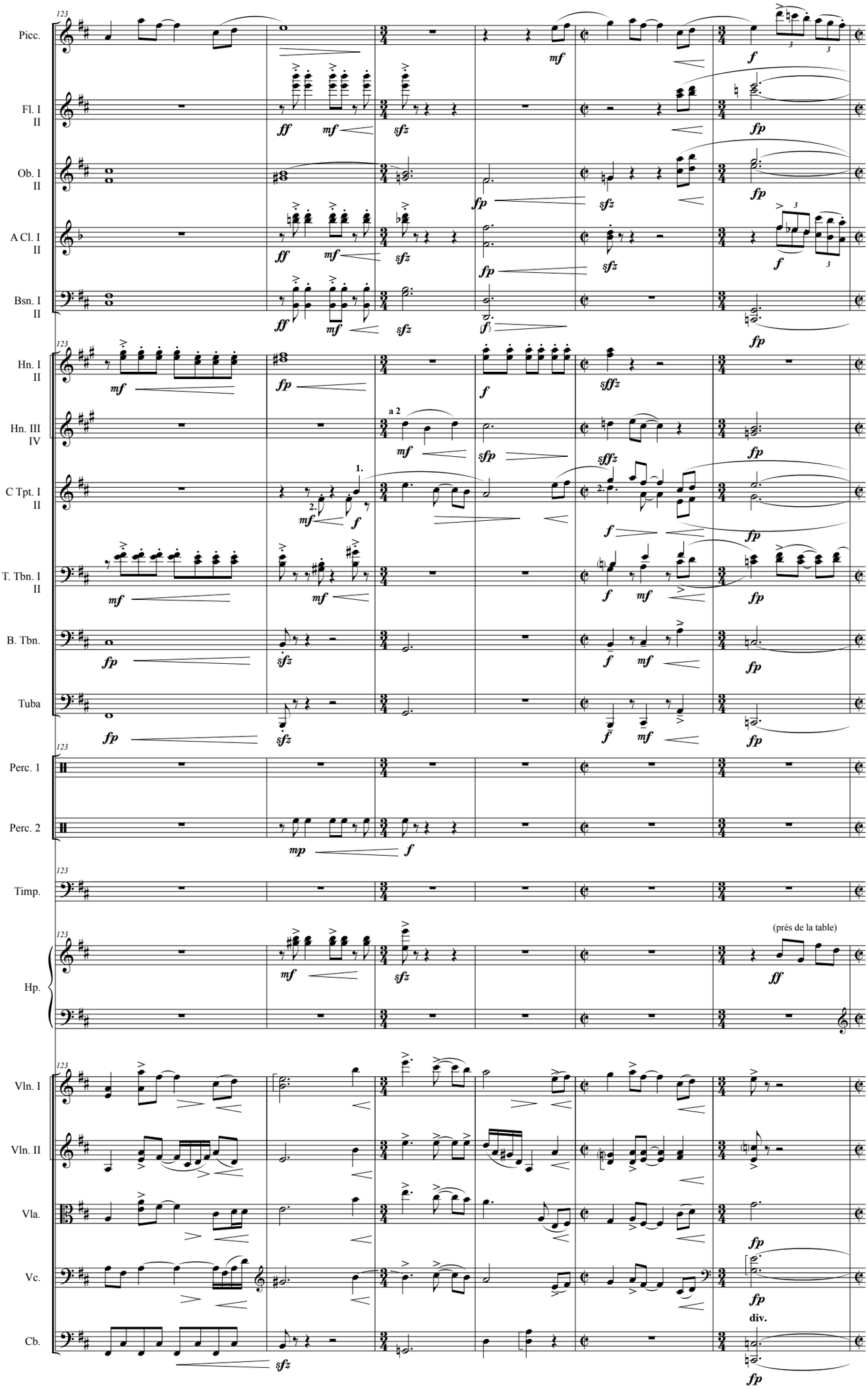

96
Picc.
Fl. I II
Ob. I II
A Cl. I II
Bsn. I II
Hn. I II
Hn. III IV
C Tpt. I II
T. Tbn. I II
B. Tbn.
Tuba
Perc. 1
Perc. 2
GUIRO
GLOCKENSPIEL
Timp.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
a 2
div.
pizz.
arco
mf
f
fp
sfz
mp
p

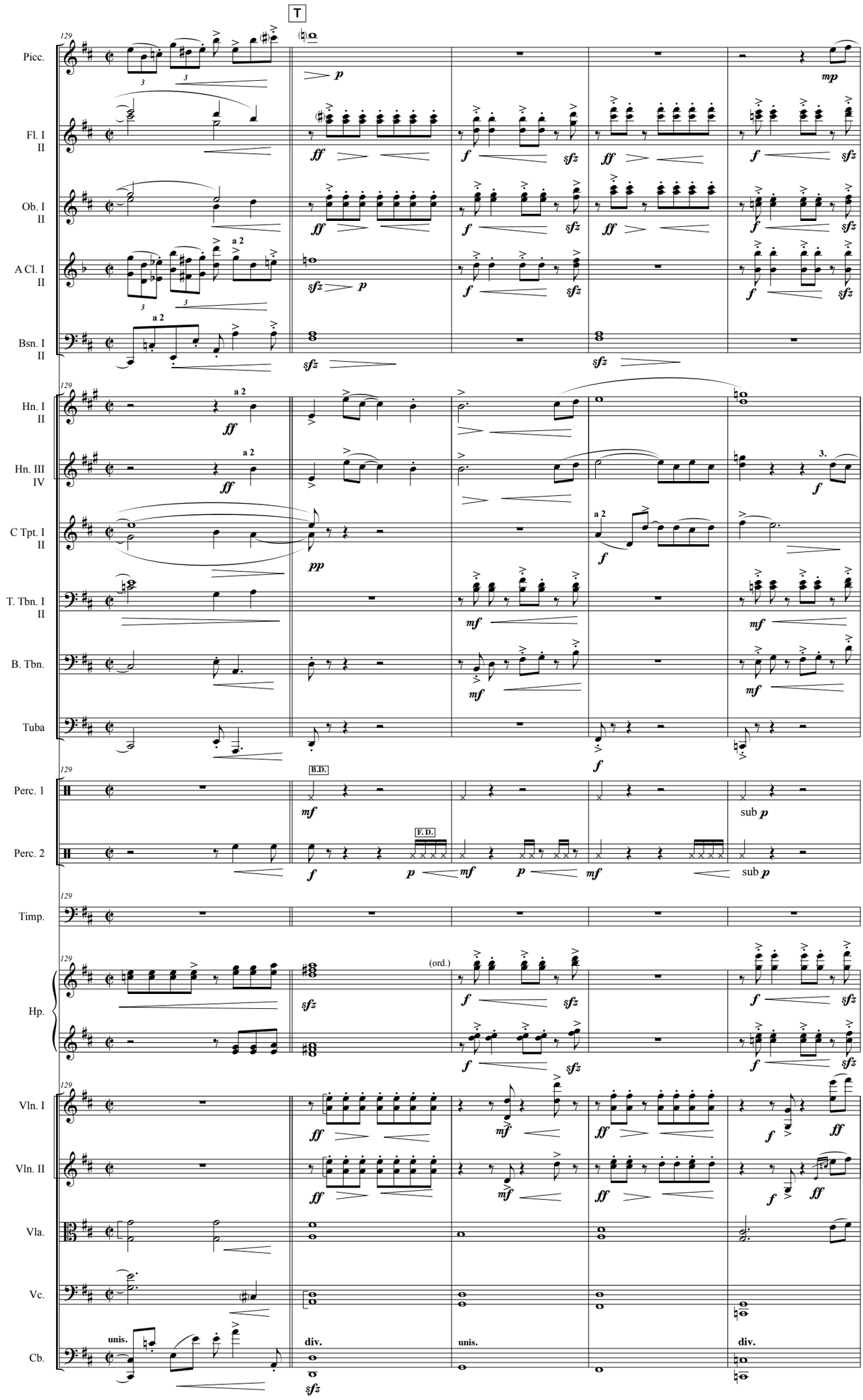

P
Picc.
Fl. I II
Ob. I II
A Cl. I II
Bsn. I II
Hn. I II
Hn. III IV
C Tpt. I II
T. Tbn. I II
B. Tbn.
Tuba
Perc. 1
Perc. 2
Timp.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
GUIRO
GLOCKENSPIEL
B.D.
SD
div.
a 2
1.
(add mutes)
pizz.
arco

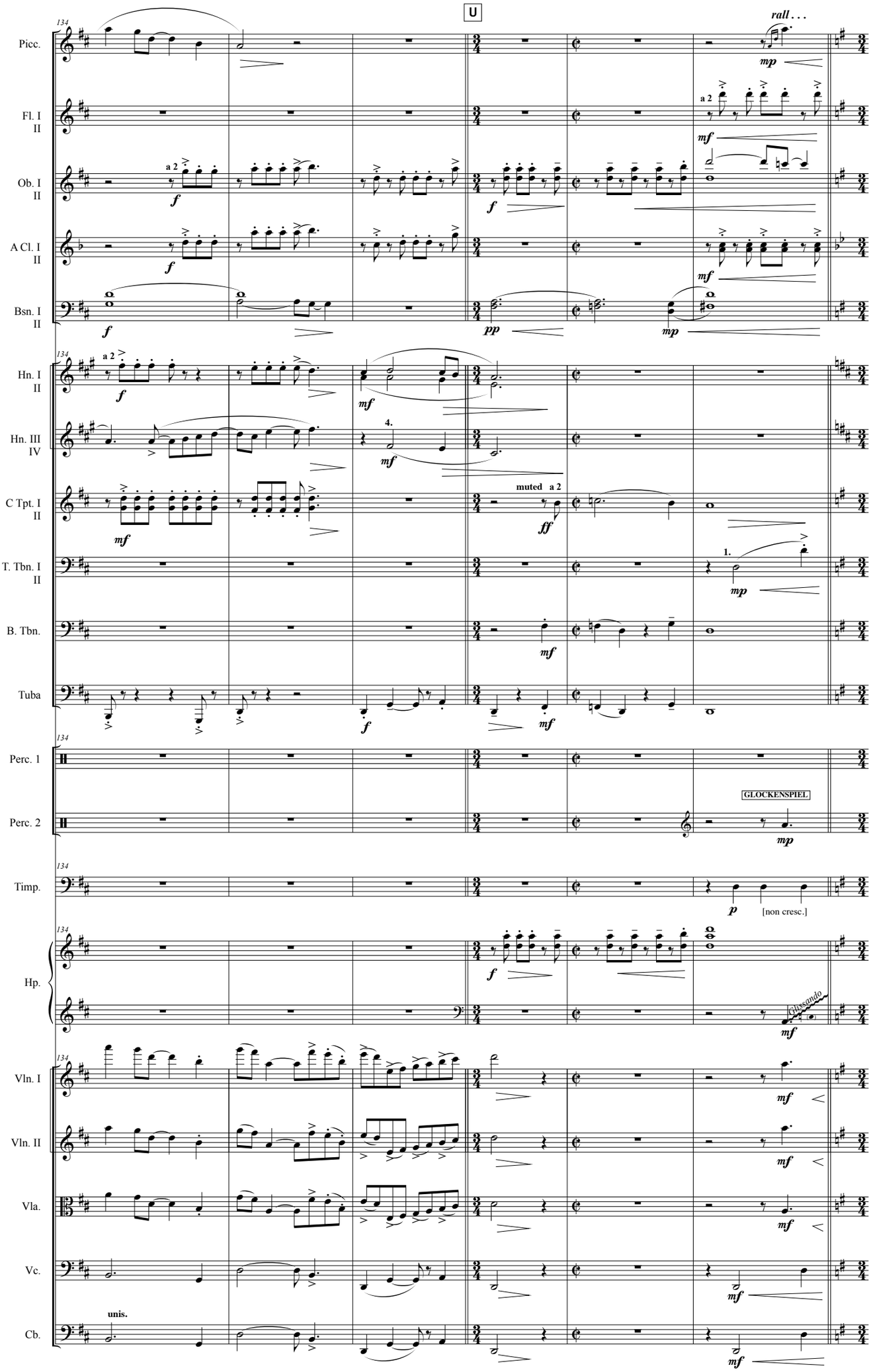

molto rall...
Q
Calmo (♩ = 60)
poco meno
a tempo
Picc.
Fl. I II
Ob. I II
A Cl. I II
Bsn. I II
Hn. I II
Hn. III IV
muted
C Tpt. I II
1. (open)
T. Tbn. I II
B. Tbn.
Tuba
Perc. 1
SUS. CYMBAL
l.v.
Perc. 2
Timp.
Hp.
Vln. I
Vln. II
Vla.
sul tasto
Vc.
pizz.
Cb.
pizz.

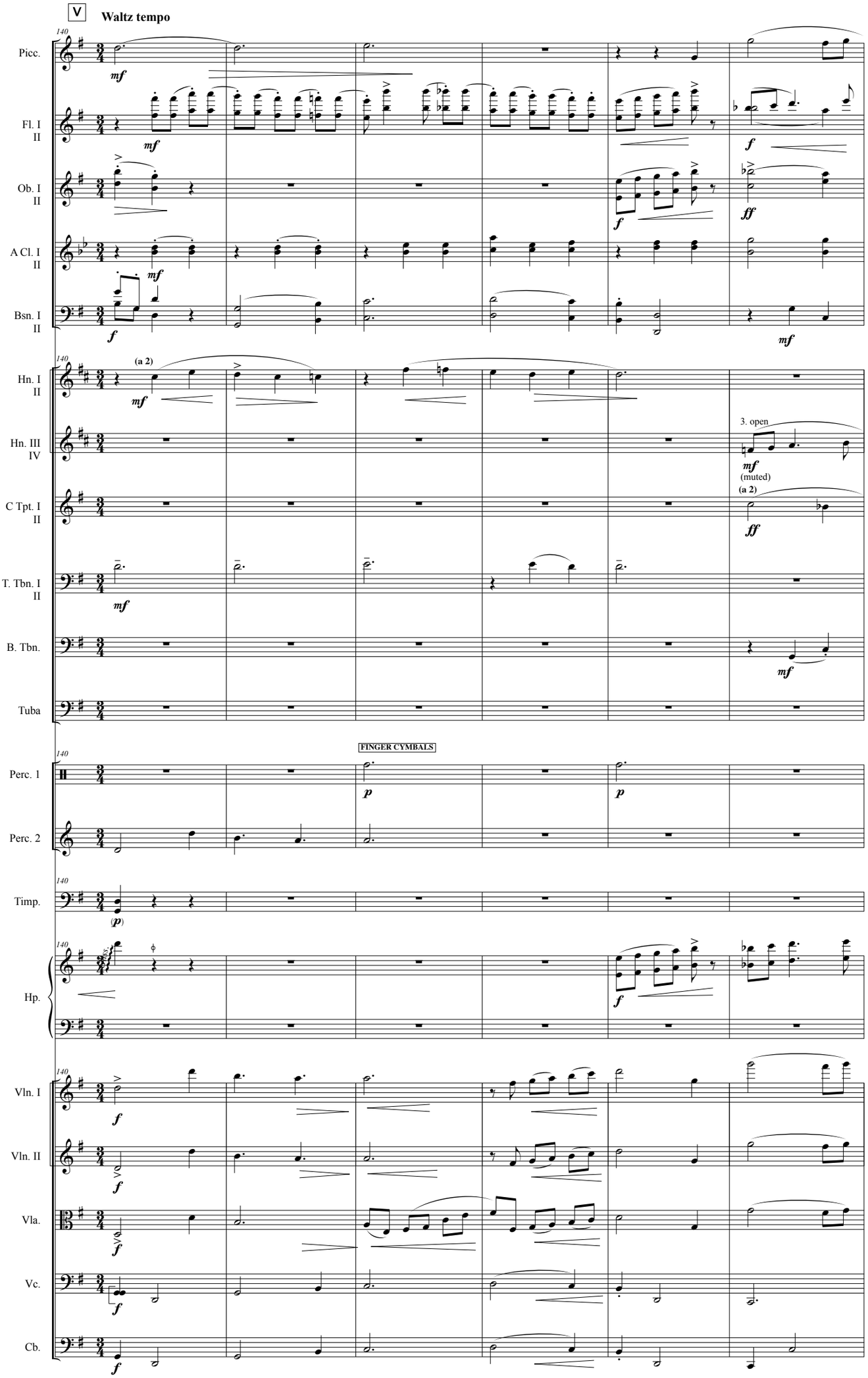

R
Molto meno mosso e molto rubato
poco meno
a tempo
a tempo
Picc.
Fl. I II
Ob. I II
A Cl. I II
Bsn. I II
Hn. I II
Hn. III IV
C Tpt. I II
T. Tbn. I II
B. Tbn.
Tuba
Perc. 1
Perc. 2
Timp.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
SUS. CYMBAL
TIMPANI
(retune B to G)
molto espr.
div.
arco
2. (muted)
(ten.)
(l.v.)

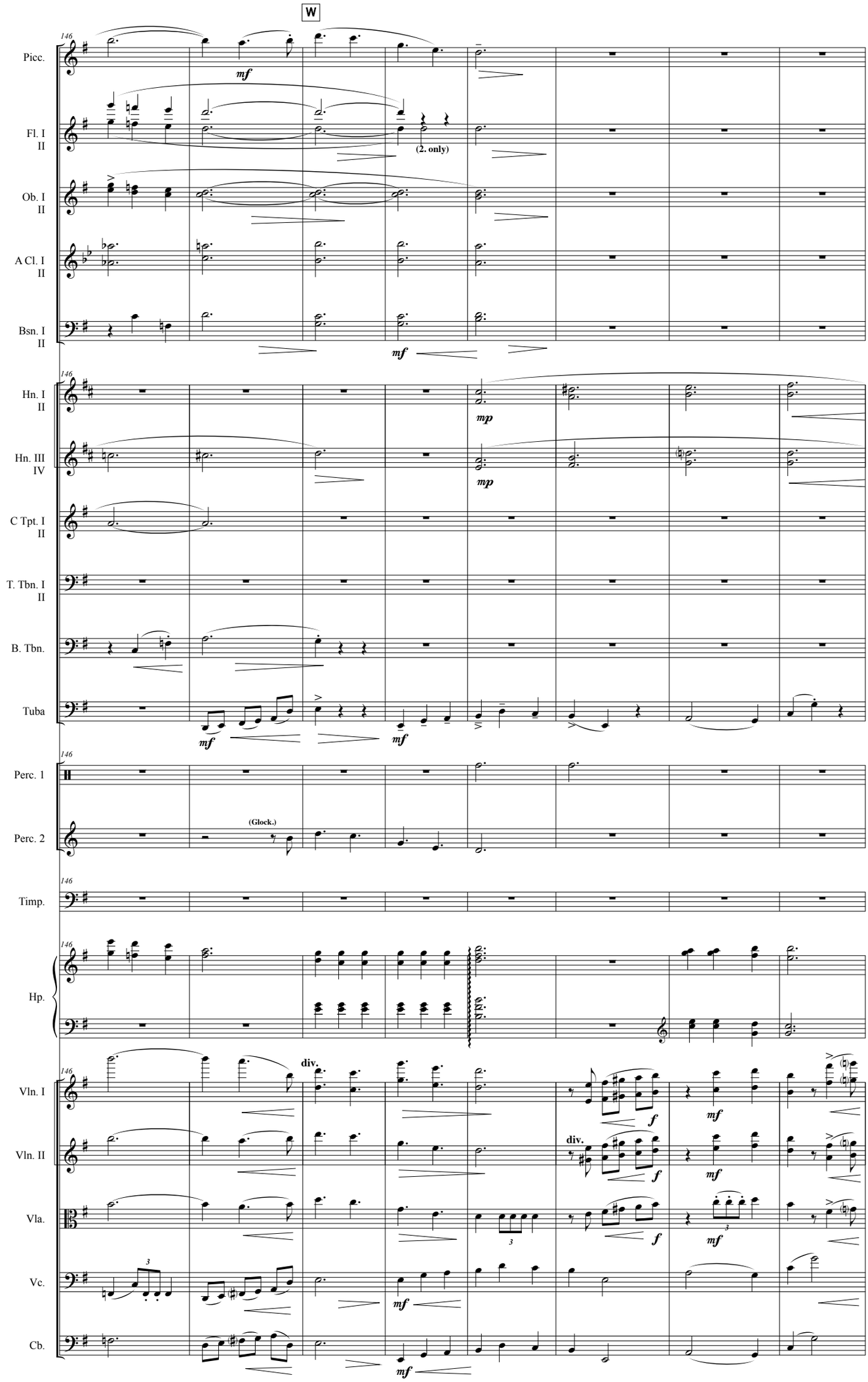

Tempo Iº subito
on final quarter note
S
molto meno mosso
rit.
Picc.
molto espr.
(sing out)
Freely
Fl. I II
Ob. I II
A Cl. I II
Bsn. I II
Hn. I II
Hn. III IV
(mutes off)
C Tpt. I II
1. open
2. open
T. Tbn. I II
B. Tbn.
Tuba
Slap Stick
Perc. 1
Perc. 2
Rosewood Sticks
Timp.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
div.
unis.
pizz.
arco
niente
(l.v.)

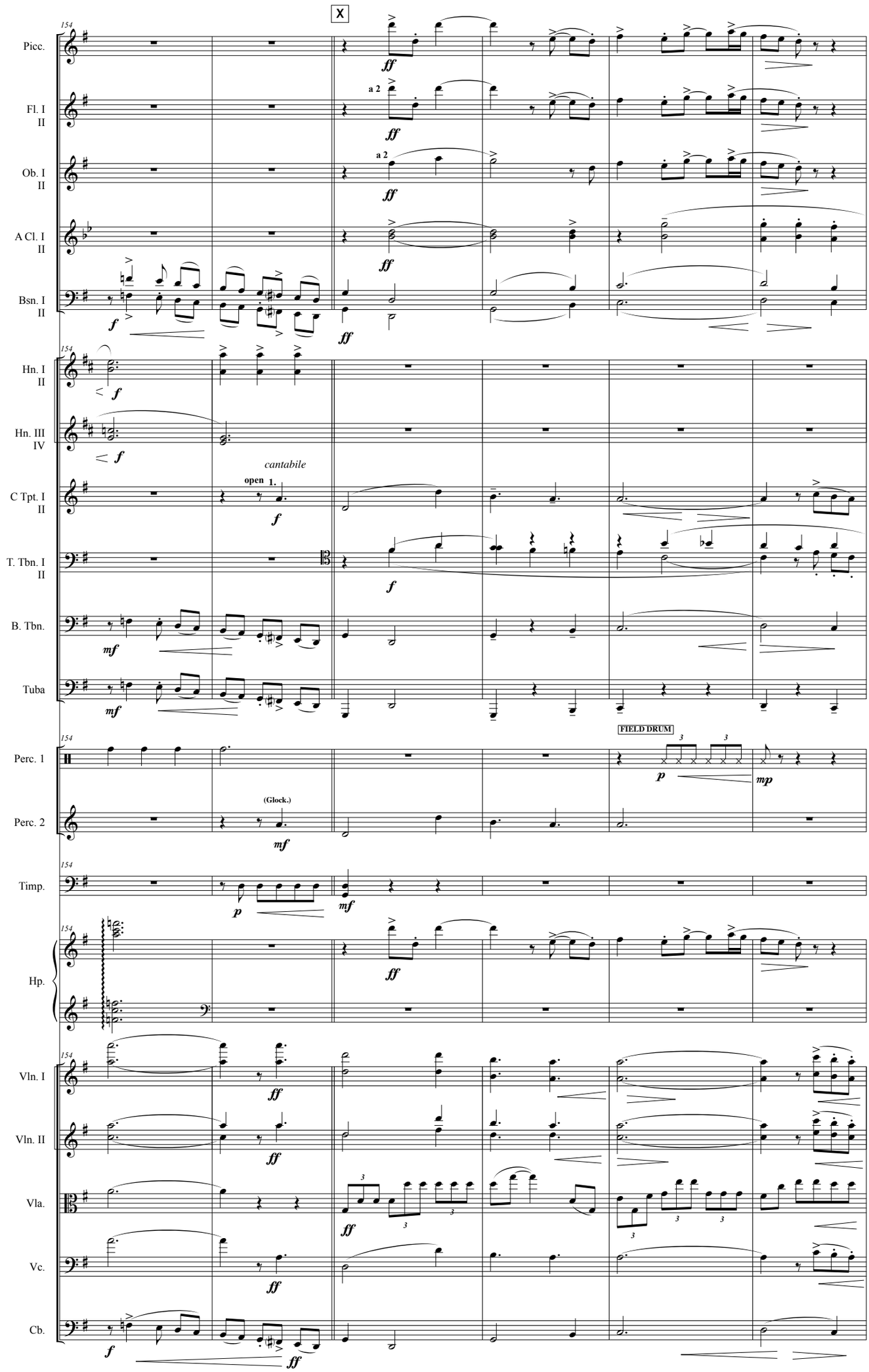

Picc.
Fl. I II
Ob. I II
A Cl. I II
Bsn. I II
Hn. I II
Hn. III IV
C Tpt. I II
T. Tbn. I II
B. Tbn.
Tuba
Perc. 1
Perc. 2
Timp.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
a 2
(près de la table)
div.

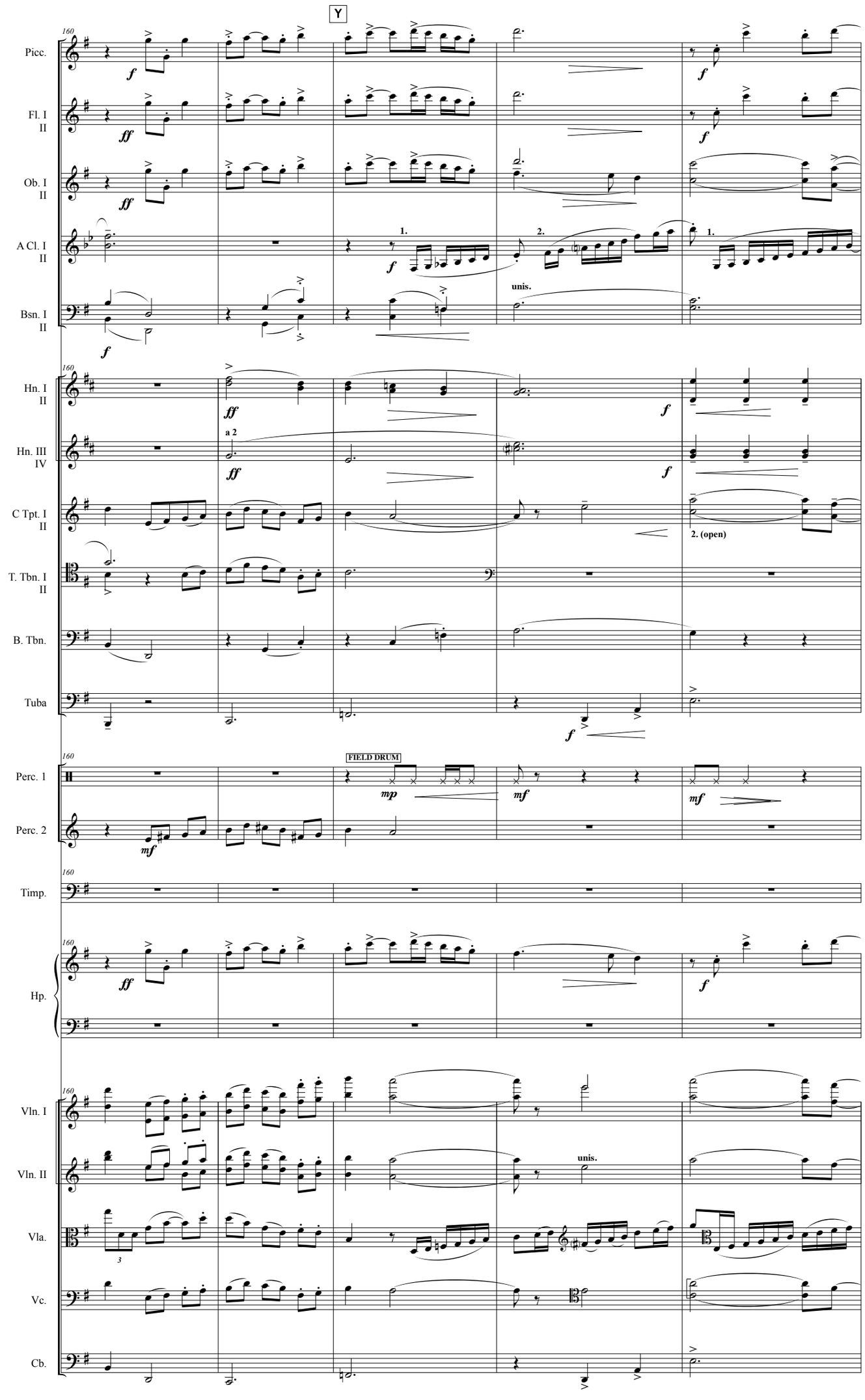

T
Picc.
Fl. I II
Ob. I II
A Cl. I II
Bsn. I II
Hn. I II
Hn. III IV
C Tpt. I II
T. Tbn. I II
B. Tbn.
Tuba
Perc. 1
Perc. 2
Timp.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
B.D.
F. D.
a 2
(ord.)
unis.
div.
sub p

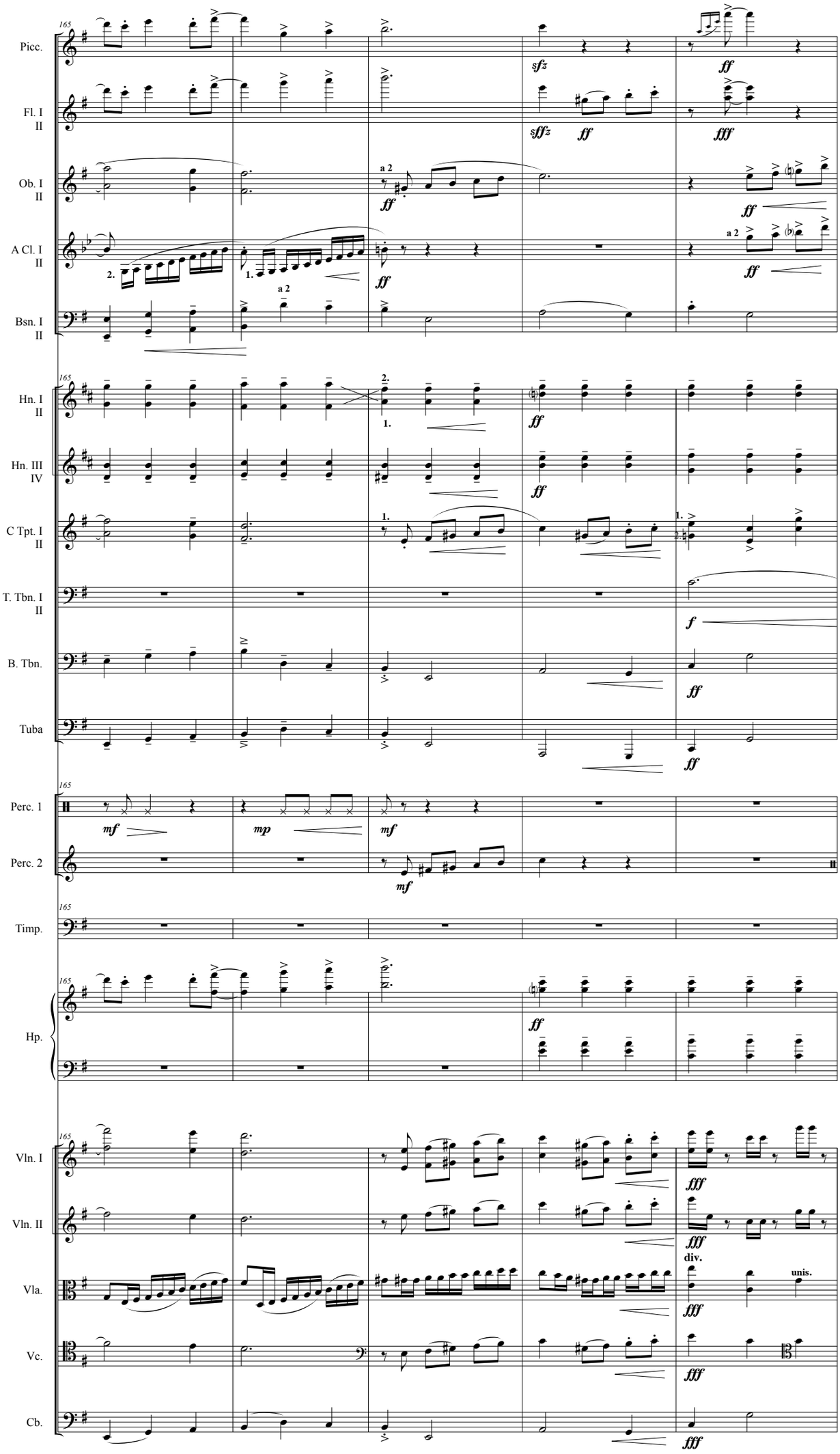

U
rall . . .
Picc.
Fl. I II
Ob. I II
A Cl. I II
Bsn. I II
Hn. I II
Hn. III IV
C Tpt. I II
T. Tbn. I II
B. Tbn.
Tuba
Perc. 1
Perc. 2
GLOCKENSPIEL
Timp.
[non cresc.]
Hp.
Glissando
Vln. I
Vln. II
Vla.
Vc.
Cb.
unis.
muted
a 2

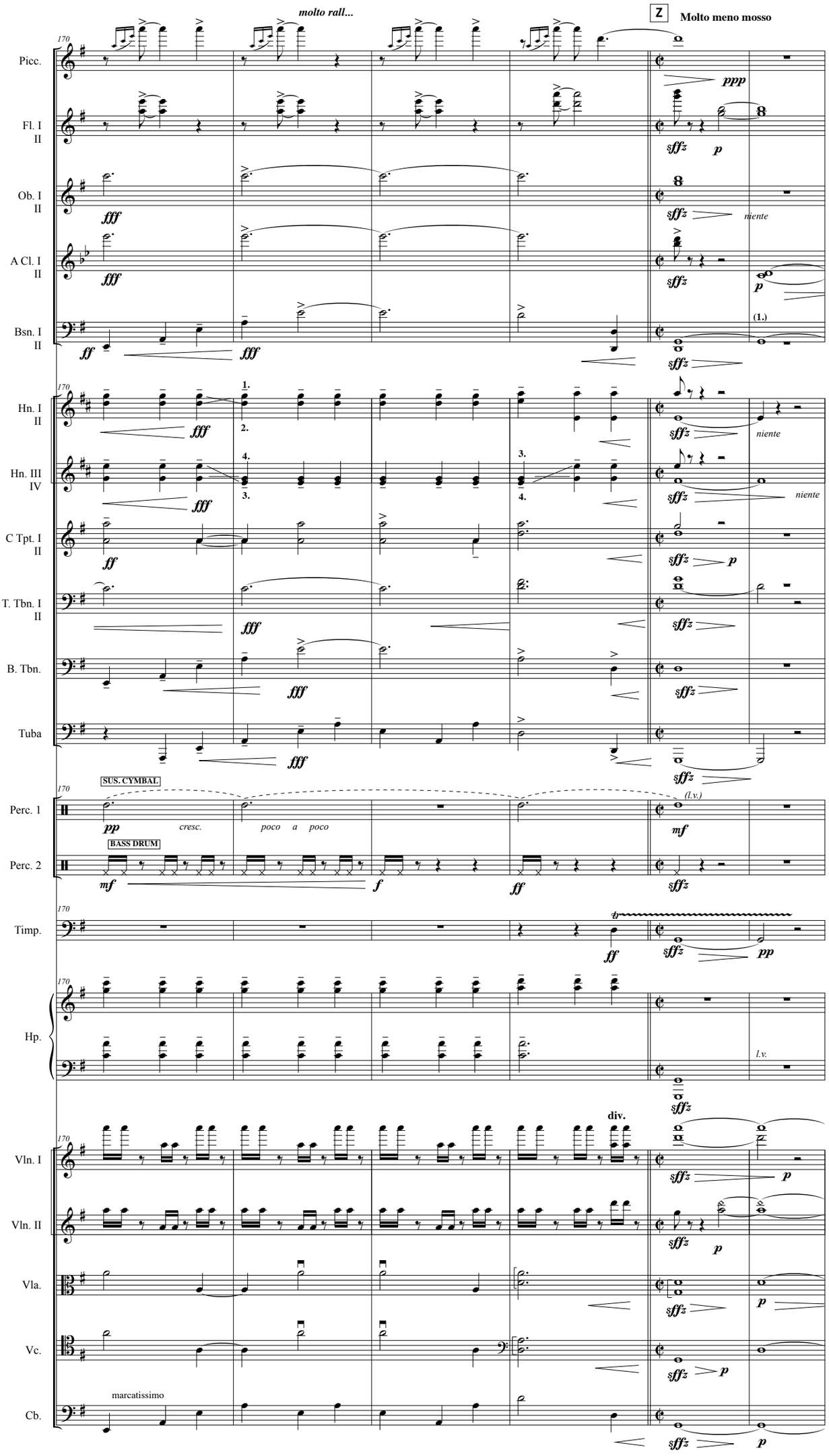

V
Waltz tempo
140
Picc.
Fl. I II
Ob. I II
A Cl. I II
Bsn. I II
Hn. I II
(a 2)
Hn. III IV
3. open
(muted)
C Tpt. I II
(a 2)
T. Tbn. I II
B. Tbn.
Tuba
FINGER CYMBALS
Perc. 1
Perc. 2
Timp.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

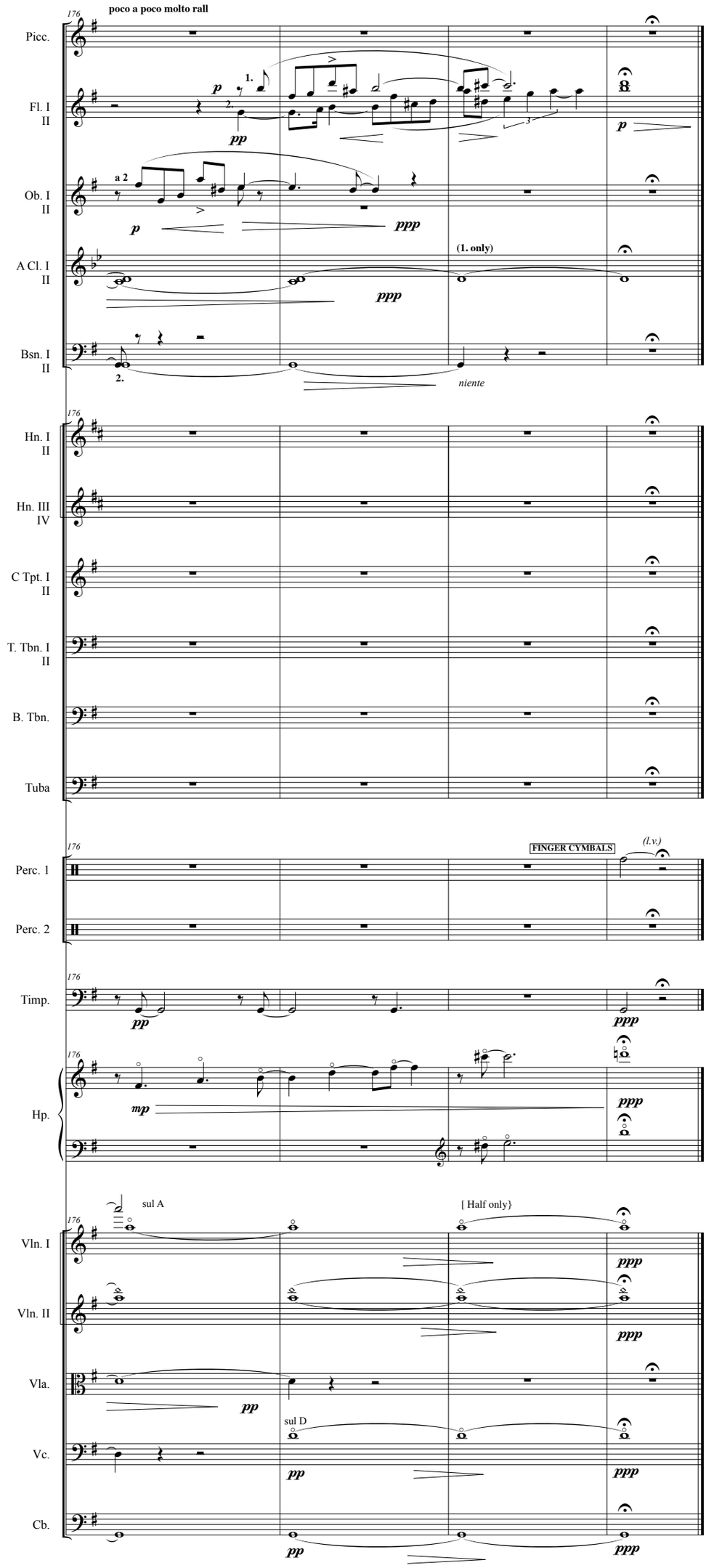

W
146
Picc.
mf
Fl. I
II
(2. only)
Ob. I
II
A Cl. I
II
Bsn. I
II
mf
146
Hn. I
II
mp
Hn. III
IV
mp
C Tpt. I
II
T. Tbn. I
II
B. Tbn.
Tuba
mf
mf
146
Perc. 1
Perc. 2
(Glock.)
146
Timp.
146
Hp.
146
Vln. I
div.
f
mf
Vln. II
div.
f
mf
Vla.
f
mf
Vc.
mf
Cb.
mf


X
154
Picc.
Fl. I
II
a 2
Ob. I
II
a 2
A Cl. I
II
Bsn. I
II
Hn. I
II
Hn. III
IV
cantabile
C Tpt. I
II
open
1.
T. Tbn. I
II
B. Tbn.
Tuba
Perc. 1
FIELD DRUM
Perc. 2
(Glock.)
Timp.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.


Y
160
Picc.
Fl. I II
Ob. I II
A Cl. I II
Bsn. I II
Hn. I II
Hn. III IV
C Tpt. I II
T. Tbn. I II
B. Tbn.
Tuba
Perc. 1
Perc. 2
Timp.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
FIELD DRUM
a 2
unis.
2. (open)


165
Picc.
Fl. I
II
Ob. I
II
A Cl. I
II
Bsn. I
II
Hn. I
II
Hn. III
IV
C Tpt. I
II
T. Tbn. I
II
B. Tbn.
Tuba
Perc. 1
Perc. 2
Timp.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
a 2
div.
unis.


molto rall...
Z
Molto meno mosso
Picc.
Fl. I II
Ob. I II
A Cl. I II
Bsn. I II
Hn. I II
Hn. III IV
C Tpt. I II
T. Tbn. I II
B. Tbn.
Tuba
Perc. 1
Perc. 2
SUS. CYMBAL
BASS DRUM
cresc.
poco a poco
Timp.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
div.
marcatissimo
niente
(l.v.)
(1.)


176
poco a poco molto rall
Picc.
Fl. I
II
Ob. I
II
A Cl. I
II
Bsn. I
II
Hn. I
II
Hn. III
IV
C Tpt. I
II
T. Tbn. I
II
B. Tbn.
Tuba
Perc. 1
Perc. 2
Timp.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
a 2
(1. only)
niente
FINGER CYMBALS
(l.v.)
sul A
[Half only}
sul D