

**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.

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, I was trying in this music, to find a way to show that Western and Islamic cultures need not be at war, but could add to each other.

The great American philosopher Eli Siegel, founder of Aesthetic Realism, wrote in an essay titled "What Caused the Wars:"

"The greatest ugliness of self is the seeing of contempt as personal achievement...Contempt for the world simply because it is different from oneself is an insane principle of great place in history."

I had the honor to study with Eli Siegel, and 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 Islamic rhythmic feeling. 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. The groove that comes from an irregular pattern "in 4." So please give an independent accent to the final eighth note.

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--but with 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.



# Sextet

## for Alto Saxophone and Brass Quintet

### 1. Cantilena

Edward Green

Lyricaly ♩ = c. 108 \*

Musical score for measures 1-4. The Alto Saxophone part begins with a melodic line marked *mp*. The Brass Quintet (Trumpet 1, Trumpet 2, Horn, Trombone, Tuba) provides harmonic support, with most parts starting at a *p* dynamic. The key signature is three flats (B-flat major/D-flat minor) and the time signature is 8/8.

Musical score for measures 5-8. Measure 5 is marked with a box 'A'. The tempo is *Poco meno* ♩ = 100. The Alto Saxophone part features a more complex melodic line. The Brass Quintet continues with harmonic support, including a *poco rall.* marking in measure 8. The dynamic for the saxophone in measure 8 is *mp*.

\*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

**C**

Musical score for measures 9-11. The score is for five instruments: A. Sax., Tpt 1, Tpt 2, Hn, and Tba. The key signature is three flats (B-flat major/C minor). The tempo is *Meno Mosso* with a quarter note equal to 88 beats per minute. Measure 9 starts with a *mf* dynamic and features a complex saxophone line with many accidentals. Measure 10 continues the saxophone line. Measure 11 is marked with a *p* dynamic and features a saxophone line with a slur and a fermata. The brass instruments (Tpt 1, Tpt 2, Hn, Tbn, Tba) have simpler parts, with dynamics ranging from *mp* to *p*. The Tbn part includes a slur and a fermata in measure 11.

**D** *Poco Meno* ♩ = 84

Musical score for measures 12-14. The score is for five instruments: A. Sax., Tpt 1, Tpt 2, Hn, and Tba. The key signature changes to two sharps (D major/E minor). The tempo is *Poco Meno* with a quarter note equal to 84 beats per minute. Measure 12 is mostly silent for all instruments. Measure 13 features a saxophone line with a *mp* dynamic and a complex melodic line. The brass instruments (Tpt 1, Tpt 2, Tbn, Tba) have parts with dynamics ranging from *mf* to *p*. Measure 14 concludes the section with a double bar line and repeat signs. The saxophone part in measure 14 has a *p* dynamic and a complex melodic line.

15

A. Sax. *mf*

Tpt 1 *p*

Tpt 2 *p*

Hn *mf*

Tbn. *mp* *mf*

Tba

**E**

18

A. Sax. *p*

Tpt 1 *mp*

Tpt 2 *p*

Hn *p*

Tbn. *mf*

Tba

**F**

G

Poco piu mosso  $\text{♩} = 92$

21

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

Tpt 1 *f*

Tpt 2 *p*

Hn *mf* *p*

Tbn. *mf* *p*

Tba *p*

Detailed description: This system contains measures 21, 22, and 23. Measure 21 features a saxophone solo with a triplet of eighth notes. Measures 22 and 23 show the rest of the brass section. Dynamics include *mf*, *pp*, *mp*, *f*, and *p*. A 'G' rehearsal mark is present above measure 22.

24

A. Sax.

Tpt 1

Tpt 2 *pp*

Hn *pp*

Tbn. *pp*

Tba *pp*

Detailed description: This system contains measures 24, 25, and 26. Measure 24 features a saxophone solo with two triplets of eighth notes. Measures 25 and 26 show the rest of the brass section. Dynamics include *pp*.



27 **H** Subito pui Mosso ♩ = 132

A. Sax. *pp* *mf*

Tpt 1 *mp* *mp* *mp*

Tpt 2 *mp* *mp* *mp* *p*

Hn *mp* *mp* *f* *p*

Tbn. *mp* *mp* *mp* *p*

Tba *mp* *mp* *mp*

Horn lead

**I** accel.

A tempo

31 **Meno Mosso** ♩ = 96

A. Sax. *mp* *mf*

Tpt 1

Tpt 2 *mf*

Hn *mf*

Tbn. *mf*

Tba *mf*

Subito Meno (♩=c. 92)  
(Broadly, like a mountain vista)

33

A. Sax. *mp*

Tpt 1 *f*

Tpt 2 *mp*

Hn *mf*

Tbn. *mf* *f*

Tba *f*

35

A. Sax. *f*

Tpt 1 *p*

Tpt 2 *p* *ppp*

Hn *f* *ff* *mp*

Tbn. *mp* *p*

Tba *mp*

**J** Piu Mosso (♩=c. 96)

38

A. Sax. *mp*

Tpt 1 *p* con sord.

Tpt 2 *p* con sord.

Hn

Tbn.

Tba *mp*

42

A. Sax. *mp* *p* **K** **Meno** ♩ = 84

Tpt 1

Tpt 2

Hn *mp*

Tbn. *mp*

Tba *p* *mp*

46 (Freely) **L**

A. Sax. *p* *pp*

Tpt 1 *pp*

Tpt 2 *pp*

Hn *pp* con sord. *pp*

Tbn. *pp* con sord. *pp*

Tba *pp* con sord. *pp*

## 2. Fugue

Scherzando  $\text{♩} = \text{c. } 126$

Alto Saxophone

*mp*

Trumpet 1 senza sord.

Trumpet 2 senza sord.

Horn senza sord.

Trombone senza sord.

Tuba senza sord.

7

A. Sax.

Tpt 1

Tpt 2

Hn

Tbn.

Tba

13 **A**

A Sax. *pp*

Tpt 1 *mp* *pp*

Tpt 2

Hn *mp*

Tbn.

Tba *mf*

19

A. Sax. *mf*

Tpt 1 *p* *mf*

Tpt 2 *mf*

Hn *mf*

Tbn. *mf*

Tba *pp*

**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 *p* con sord.

Tpt 2 *p* con sord.

Hn *mp* *p*

Tbn. *f*

Tba *f* *p sub.*

37

A. Sax.

Tpt 1

Tpt 2

Hn

Tbn.

Tba

43

A. Sax.

Tpt 1

Tpt 2

Hn

Tbn.

Tba



49

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

Tpt 1 *mf* *f* *mp*

Tpt 2 *mp* senza sord.

Hn *f* *p*

Tbn. *mp* *mp* *p*

Tba *mp* *f*

55

A. Sax. *mf*

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*

**E**

62

A. Sax.

Tpt 1

Tpt 2

Hn

Tbn.

Tba

68

A. Sax.

Tpt 1

Tpt 2

Hn

Tbn.

Tba

**F**

(con sord.)

*f*

*mf*

*mf*

*mp*

75 **G**

A. Sax. *p*

Tpt 1 *mp* *p* *mf* senza sord.

Tpt 2 *mp* *p*

Hn *p*

Tbn. *p*

Tba *p*

82 **H**

A. Sax. *f*

Tpt 1

Tpt 2

Hn

Tbn.

Tba *mf*

I

88

A. Sax. *mp* *mp* *f*

Tpt 1 *mf* *f* *mf* *mp* *f*

Tpt 2 *mf* *f* *mf* *mp* *f*

Hn *f* *mp* *mp* *f* *ff*

Tbn. *mf* *mf* *mp* *ff*

Tba *mp* *mf* *f* *ff*

senza sord.

J

94

A. Sax. *f*

Tpt 1 *f* *ff*

Tpt 2 *f* *ff*

Hn *mf* *ff*

Tbn. *mf* *ff*

Tba *mf* *ff*

100

A. Sax. *ff* *fff*

Tpt 1 *fff*

Tpt 2 *fff*

Hn

Tbn.

Tba

106

A. Sax. *ff*

Tpt 1 *ff*

Tpt 2 *ff*

Hn *fff* *f* *ff*

Tbn. *fff* *f* *ff*

Tba *fff* *f* *ff*

**K**

112

A. Sax.

Tpt 1

Tpt 2

Hn

Tbn.

Tba

118

A. Sax.

Tpt 1

Tpt 2

Hn

Tbn.

Tba

**L**

*sfz*

*sfz*

*sfz*


*sfz*


*fff*


*sfz*

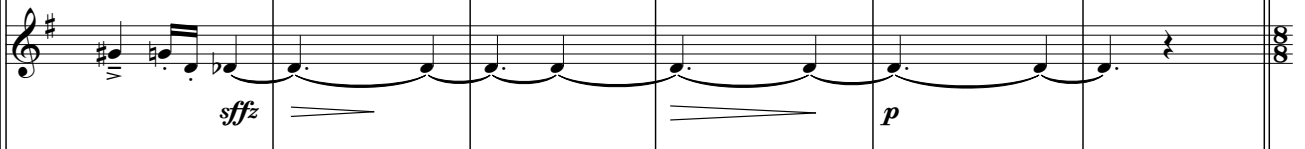
*sfz*


124


A. Sax. 

Tpt 1   
*con sord.*  
*mf*

Tpt 2   
*con sord.*  
*mf*

Hn   
*sfz* *p*

Tbn.   
*p* *mf*

Tba   
*mf*

M

130

A. Sax.   
*mp* *mp*

Tpt 1   
*fp*

Tpt 2   
*sfz*

Hn   
*mp*

Tbn.   
*sfz* *mp*

Tba   
*fp* *mp*

136

A. Sax. *mp*

Tpt 1 *mf* < *f* senza sord.

Tpt 2 *f* senza sord.

Hn *f*

Tbn. *mp*

Tba *mp*

141

A. Sax. *mf* *p* <

Tpt 1 *p*

Tpt 2 *p*

Hn *f* *p* < stopped

Tbn. *mf* *p* *mp*

Tba *mp* *mp*

N



146

A. Sax. *fff*

Tpt 1 *fff*

Tpt 2 *con sord.* *senza sord.* *fff*

Hn *open*

Tbn. *mp* *fff*

Tba *fff sub.*

151

A. Sax.

Tpt 1

Tpt 2

Hn *fff*

Tbn.

Tba

**O**

156

A. Sax.

Tpt 1

Tpt 2

Hn

Tbn.

Tba

160

A. Sax.

Tpt 1

Tpt 2

Hn

Tbn.

Tba

*ffp*

*ffp*

*ffp*

*ffp*

*ffp*

*ff*

*ff*

*ff*

*ffz*

*ffz*

*ffz*

*ffz*

### 3. Recitative

$\text{♩} = 40$  (Molto Rubato)

A. Sax. *p* *mf*

Tpt 1 con sord. *pp*

Tpt 2 con sord. *pp*

Hn con sord. *pp*

Tbn *pp*

Tba

5

A. Sax. *p* *mf* *p*

Tpt 1 *p* *p*

Tpt 2 *mf* *p*

Hn *p* *mf* *p*

Tbn *p* *mf*

Tba *p* *mf* *p*

A

9 **B**

A. Sax. *sfz* *p*

Tpt 1 *p* *mp* *pp*

Tpt 2 *p* *mp* *pp*

Hn *mp* *pp*

Tbn. *p* *mp* *pp*

Tba *p*

13 **C**

A. Sax. *mf*

Tpt 1 *mp*

Tpt 2 *mf*

Hn *mp* *mf*

Tbn. *mp* *mf*

Tba *mp* *mf*

**D** (Somewhat Freely)

16

A. Sax.

Tpt 1

Tpt 2

Hn

Tbn.

Tba

*p* *pp*

# 4. Rondo

Allegro Scherzando ♩ = 120

**A**

Alto Saxophone

Trumpet 1

Trumpet 2

Horn

Trombone

Tuba

*mp*

*p*

*pp*

*mp*

*p*

*pp*

*mp*

*p*

*p*

*pp*

*mp*

*p*

*p*

*pp*

*mp*

*p*

**B**

A. Sax.

Tpt 1

Tpt 2

Hn

Tbn.

Tba

*mf*

*p*

*p*

C

12

A. Sax.

Tpt 1

Tpt 2

Hn

Tbn.

Tba

D

18

A. Sax.

Tpt 1

Tpt 2

Hn

Tbn.

Tba

**E**

**F**

24

A. Sax. *mf*

Tpt 1 *f* *mf*

Tpt 2 *f* *mf*

Hn *mp* *mf*

Tbn. *mp* *mp* *mf*

Tba *mp* *mf*

**G**

31

A. Sax. *f* *p sub*

Tpt 1 *f*

Tpt 2 *f*

Hn *pp*

Tbn.

Tba *pp*



**H**

**I**

38

A. Sax. *ff*

Tpt 1 *ff*

Tpt 2 *pp* < *ff*

Hn *ff*

Tbn. *pp* < *f* *ff* *f*

Tba *f*

**J**

45

A. Sax.

Tpt 1 *mf*

Tpt 2 *mf*

Hn

Tbn.

Tba *f*

**K**

52

A. Sax. *mf*

Tpt 1

Tpt 2

Hn *mf*

Tbn. *mf*

Tba *mf*

**L**

**M**

59

A. Sax. *mp*

Tpt 1 *mp* *lyrically*

Tpt 2 *p*

Hn *p*

Tbn. *p*

Tba *p*

67 N

A. Sax. *p*  $\nabla$  *mf*

Tpt 1 *p* lyrically

Tpt 2 *mp*

Hn.

Tbn.

Tba.

75 O

A. Sax. *f*

Tpt 1 *f*

Tpt 2 *f*

Hn. *f*

Tbn. *f*

Tba. *f*

84

**P** **Q**

A. Sax. *mf* *mp*

Tpt 1 *mf*

Tpt 2 *p* *mf*

Hn *p* *mf*

Tbn.

Tba *p* *mf*

94

**R**

A. Sax.

Tpt 1

Tpt 2

Hn

Tbn. *mf*

Tba

102

**S** **T**

A. Sax. *pp*

Tpt 1 *mf*

Tpt 2 *pp*

Hn *p*

Tbn. *pp*

Tba *pp*

110

**U**

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

Tpt 1 *mf* *f*

Tpt 2 *mf* *f*

Hn *mf* *f*

Tbn. *p* *mf* *f*

Tba *f*

116 V

A. Sax. *mp*

Tpt 1

Tpt 2 *p*

Hn *p*

Tbn. *p*

Tba *p*

122 W

A. Sax. *mf*

Tpt 1 *p*

Tpt 2 *mp*

Hn

Tbn.

Tba

X

129

A. Sax.   
Tpt 1   
Tpt 2   
Hn   
Tbn.   
Tba 

Y

135

A. Sax.   
Tpt 1   
Tpt 2   
Hn   
Tbn.   
Tba 

Z

AA

141

A. Sax.

*mf* *mp* *f*

Tpt 1

*mp* *f*

Tpt 2

*mf* *f*

Hn

*mp* *f* *mf*

Tbn.

*mp* *f* *mp* *f*

Tba

*mp* *f* *mp*

BB

148

A. Sax.

*mf* *sub p*

Tpt 1

*mp* *f*

Tpt 2

*sub p*

Hn

*f* *p*

Tbn.

*sub p*

Tba

*p*



CC

155

A. Sax. *ff*

Tpt 1 *ff*

Tpt 2 *ff*

Hn *ff*

Tbn. *ff*

Tba *ff*

DD

EE

162

A. Sax. *p* *f* *mp*

Tpt 1 *f*

Tpt 2 *f* *mp*

Hn *p* *f* *mp*

Tbn. *p sub.* *f*

Tba *f*

**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

187

A. Sax. *f*

Tpt 1 *f*

Tpt 2 *f*

Hn *f*

Tbn. *f*

Tba *f*

II

JJ

193

A. Sax. *ff*

Tpt 1 *ff*

Tpt 2 *ff*

Hn *f*

Tbn. *f*

Tba *f*

KK

199

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

Tpt 1 *ff* *ffp* *fff*

Tpt 2 *ff* *ffp* *fff*

Hn *ff* *ffp* *fff*

Tbn. *ff* *ffp* *fff*

Tba *ff* *ffp* *fff*