

JEFFREY RYAN

# BRAZEN

CONCERTO FOR ALTO SAXOPHONE,  
STRINGS AND PERCUSSION

Perusal Copy

# BRAZEN

## *Instrumentation*

E♭ alto saxophone solo

Percussion (1 player):

vibraphone	chimes	flexatone
anvil	triangle	large tam-tam
large cowbell	hi-hat cymbal	3 suspended cymbals (H/M/L)

Orchestral strings

## *Performance notes:*

Total performance time ca. 18 minutes.

Score in C. All instruments sound as written, except for contrabass which sounds an octave lower.



note ends with a breath accent for saxophone; no bow change for strings



give note a slight rhythmic and dynamic stress



saxophone = ¼ tone sharp (special fingerings given in the part)



saxophone = ¾ tone sharp (special fingerings given in the part)



saxophone = bend pitch with embouchure

*c.l.b.* strings = col legno battuto

All glissandi begin immediately after the first pitch is sounded; glissandi of duration greater than a quarter note are notated with an opening eighth note along with the required duration.

In *senza misura* sections, accidentals apply only to the note immediately following and within each beamed group.

Other performance notes are given as required in the score and/or part.

## *Programme Note:*

In my high school concert band, I played alto saxophone. In fact it was the first instrument I really learned how to play. But in spite of that history, somehow in my professional career the opportunity to write for the saxophone never came my way, aside from its inclusion in one band piece. So when saxophonist Julia Nolan approached me about writing a concerto for her, I jumped at the chance.

While thinking about the instrument and scouting around for inspiration, I came across the word “brazen” and I was attracted by its double meaning. “Made of brass” was certainly appropriate for a saxophone concerto. But its other meaning “bold and shameless” is what got me thinking musically and provided character to the soloist. It suggests brash and defiant, sexy and seductive, calculating and manipulative. I was reminded of *All About Eve*’s Eve Harrington, who, from Margo Channing’s perspective, shamelessly went after what she wanted. Yet is it truly “brazen” to have ambition and confidence, to take power, to go after what one wants? Or is it only deemed to be “brazen” by those who would lose power as a result? In *Brazen*, we see an Eve, wrapped in orchestral strings and metallic percussion, from many sides: through her own eyes, the eyes of those persuaded by her, and the eyes of those who would keep her in their idea of her appropriate place.

*Brazen* was commissioned by saxophonist Julia Nolan, with partial assistance from the British Columbia Arts Council.



BRITISH COLUMBIA  
ARTS COUNCIL

An agency of the Province of British Columbia

to Julia Nolan

# BRAZEN

JEFFREY RYAN

♩ = 138 Defiant, taunting

asax

perc

I

vn

II

va

vc

cb

*mf* *f* *mf* *f*

ANVIL

*f* *exhale (air) ff* *mf* *p* *f* *arco* *pizz. non-div.*

*mf* *p* *mf* *p* *mf* *p* *f*

*mf* *p* *mf* *p* *mf* *p* *f*

*mf* *p* *mf* *p* *mf* *p* *f*

*mf* *p* *mf* *p* *mf* *p* *f*

*mf* *p* *mf* *p* *mf* *p* *f*

1 2 3 4 5 6

asax

perc

I

vn

II

va

vc

cb

*mf* *f* *f* *f* *f*

*sim. f* *pizz. sim.* *arco* *pizz.* *arco* *pizz.*

*sim. f* *pizz. sim.* *arco* *pizz.* *arco* *pizz.*

*sim. f* *pizz. sim.* *arco* *pizz.* *arco* *pizz.*

*sim. f* *pizz. sim.* *arco* *pizz.* *arco* *pizz.*

*sim. f* *pizz. sim.* *arco* *pizz.* *arco* *pizz.*

*sim. f* *pizz. sim.* *arco* *pizz.* *arco* *pizz.*

7 8 9 10 11

asax *f* *b* *b* *tr* *sfp* *f* *f* **A**

perc

I *arco* *mf* *pizz.* *f* *arco non-div.* *p* *f*

vn *arco* *mf* *pizz.* *f* *arco non-div.* *p* *f*

II *arco* *mf* *pizz.* *f* *arco non-div.* *p* *f*

va *arco* *mf* *pizz.* *f* *arco* *p* *f*

vc *arco* *mf* *pizz.* *f* *arco* *p* *f*

cb *mf* *f* *pizz.* *f* *p* *f*

12 13 14 15 16 17 18

asax *ff*

perc

I

vn

II

va

vc

cb

19 20 21 22 23 24

B

asax

perc

I

vn

II

va

vc

cb

*f* *ha ha ha ha ha ha ha ha*

*div.* *f* *ha ha ha ha ha ha ha ha*

*ha ha ha ha ha ha ha ha*

*f* *ha ha ha ha ha ha ha ha*

*arco* *f* *ha ha ha ha ha ha ha ha*

ANVIL *f*

*mp* *< mf* *mp*

*p* *unis.*

*p* *gl.*

*pizz.* *arco* *pizz.*

*f* *ha ha ha ha ha ha ha ha*

25 26 27 28 29

asax

perc

I

vn

II

va

vc

cb

*mf* *mp* *sub.* *< mf* *mp* *mf* *mp* *mf* *mp*

*div.* *f* *ha*

*p* *div.* *f* *ha*

*p* *ha*

*p* *ha*

*mp* *ha*

*p* *ha*

*f* *ha*

*f* *ha*

*f* *ha*

*arco* *pizz.* *arco* *pizz.* *arco*

*gl.* *gl.* *gl.*

*f* *ha*

*f* *ha*

*f* *ha*

30 31 32 33 34 35

**C**

asax *mp* *< mf* *mp* *< mf*

perc

I *div.* *unis.*  
vn *mf* *mp* *mp*

II *unis.* *div.* *unis.*  
vn *p* *mf* *mp*

va *p* *mp* *p* *mp* *mp*

vc *p* *gl.* *mp* *mp* *mp*

cb *pizz.* *arco* *pizz.* *arco* *mp*

*p*

36 37 38 39 40 41

asax *f* *mp* *f* *sfmp* *f*

perc

I *mf*

II *mp* *mf*

va *mf*

vc *mp* *mf* *mf* *mf*

cb *mf*

42 43 44 45 46 47

**D**

asax *mf* *p*

perc TRIANGLE *p*

I *mf* *p* *pp*

vn *pp*

II *mf* *p* *pp*

va *mf* *p* *pp*

vc *pp*

cb *pp*

48 49 50 51 52

asax *p*

perc *p*

I (air) *f* *arco* *pp* *sim. mf*

vn ha *pp* *arco* *sim. mf*

II (air) *f* *arco* *pp* *sim. mf*

va ha *pp* *arco* *sim. mf*

vc (air) *f* *arco* *pp* *sim. mf*

cb (air) *f* *arco* *pp* *sim. mf*

53 54 55 56 57 58

asax

perc

I

vn

II

va

vc

cb

59

60

61

62

63

64

65

ha

ha

ha

ha

ha

ha

arco

p

mf

arco

p

mf

arco

p

mf

arco

p

mf

arco

p

mf

gl.

p < mf

p < mf

p < mf

p < mf

asax

perc

I

vn

II

va

vc

cb

E

66

67

68

69

70

71

72

73

f

mf

f

mf

f

mf

f

mf

f

mf

mp

mf

f

f

mf

f

p

pizz. arco

pizz.

arco

pizz.

mf

f

p

pizz. arco

pizz.

arco

pizz.

gl.

gl.

gl.

gl.

gl.

mf

p < mf

p < mf

p < mf

p < mf

mf < f

pizz.

gl.

mf



asax *mf mp* *<mf mp*

perc

I

vn *arco pizz. arco pizz. arco pizz. arco*

II

va *arco pizz. arco pizz. arco pizz. arco*

vc *solo* *mp* *p*

cb

74

75

76

77

78

79

80

asax *mp* *<mf* *mp* *<mf mp*

perc ANVIL *mf*

I *solo* *mp* *<mf* *mp* *<mf*

vn *pizz. arco pizz. arco pizz. arco pizz.*

II *pizz. arco pizz. arco pizz. arco pizz.*

va *pizz. arco pizz. arco pizz. arco pizz.*

vc *solo* *mp*

cb *pizz. non-div. gl.* *mf* *pizz.* *p*

81

82

83

84

85

86

asax

perc

I vn

II vn

va

vc

cb

*mf* *f* *ff sub.* *mf*

*arco pizz.* *arco* *f* *f sub.* *tutti* *f* *mf* *f*

87 88 89 90 91 92

asax

perc

I vn

II vn

va

vc

cb

*f* *ff sub.* *mf* *f* *ff sub.*

*p* *p* *p* *p*

93 94 95 96 97 98

**G**

asax *VIB. motor off/med.mallets* *mp*

perc *p* → hold pedal down

I *f* *pizz. non-div.* *arco* *mf > p*

II *f* *pizz. non-div.* *arco* *mf > p*

va *f* *pizz. non-div.* *arco* *mf > p*

vc *f* *pizz. non-div.* *arco* *mf > p*

cb *f* *slap strings\** *arco* *mf > p*

99 100 101 102 103 104 105

*\*slap strings on fingerboard with left hand; do not release hand*

**H** *sultry*

asax *mp*

perc

I *pizz. sim.* *arco* *shout!* *f* *pizz.* *f* *pizz.*

II *pizz. sim.* *arco* *shout!* *f* *pizz.* *f* *pizz.*

va *pizz. sim.* *arco* *shout!* *f* *pizz.* *f* *pizz.*

vc *pizz. sim.* *arco* *shout!* *f* *pizz.* *f* *pizz.*

cb *slap sim.* *arco* *shout!* *f* *slap* *f* *p*

106 107 108 109 110 111 112

asax

perc

I vn

II vn

va

vc

cb

(VIB.)

*p*

*gl.*

*p*

113

114

115

116

117

118

119

asax

perc

I vn

II vn

va

vc

cb

*p*

*gl.*

*p*

*mf*

120

121

122

123

124

125

126

**I**

asax *f* TRIANGLE *p* *let fade*

perc *p* *stagger bow changes*

I vn *gl.* *mf*

II *mf*

va *mf*

vc

cb

127 128 129 130 131 132 133 134 135

**J** *impertinent*

asax *mf*

perc LARGE TAM-TAM *let ring*

I vn *mf*

II *mf*

va *mf*

vc *mf*

cb *mf*

136 137 138 139 140 141 142 143 144 145 146

**K** grungy, with a sneer

asax

perc

I

vn

II

va

vc

cb

147 148 149 150 151 152

asax

perc

I

vn

II

va

vc

cb

153 154 155 156 157 158

L

asax

perc

I

vn

II

va

vc

cb

159

160

161

162

163

asax

perc

I

vn

II

va

vc

cb

164

165

166

167

168

169





asaX

perc

I vn

II vn

va

vc

cb

saucy

husky

mf

p

mp

HI-HAT  
snare sticks

pp

p

gl.

unis.

pizz.

slap

180

181

182

183

184

185

asaX

perc

I vn

II vn

va

vc

cb

mf

mf

186

187

188

189

190

N

asax

perc

I

vn

II

va

vc

cb

*mf* *f* *mf* *f*

*unis.* *p* *mf* *p* *mf* *mf* *gl.* *p*

*unis.* *p* *mf* *p* *mf* *mf* *gl.* *p*

*p* *mf* *mf* *p*

*p* *mf* *mf* *p*

*arco* *p* *mf* *mf* *gl.* *p*

*p* *mf* *mf* *p*

191 192 193 194 195 196

asax

perc

I

vn

II

va

vc

cb

*mf*

*pizz. non-div.* *arco* *pizz. sim.* *div. arco*

*mf* *f* *mf* *f* *mf* *p* *mf* *p*

*pizz. non-div.* *arco* *pizz. sim.* *div. arco*

*mf* *f* *mf* *f* *mf* *p* *mf* *p*

*pizz. non-div.* *arco* *pizz. sim.* *div. arco*

*mf* *f* *mf* *f* *mf* *p* *mf* *p*

*pizz. non-div.* *arco* *pizz. sim.* *div. arco*

*mf* *f* *mf* *f* *mf* *p* *mf* *p*

*mf* *mf* *mf* *mf* *mf* *p* *mf* *p*

*mf* *mf* *mf* *mf* *mf* *p* *mf* *p*

197 198 199 200 201 202



asax

perc

I vn

II vn

va

vc

cb

*f* sempre

ANVIL

*f*

*p* — *f*

*p* — *f*

*p* — *f*

*p* — *f*

*p* — *f*

ca. 10" *Senza misura*

slow trill to... (♩ = 60)

215 216 217 218 219 220 221

asax

perc

**P** ♩ = 60 *A tempo*

*pp* *mf sub.* *pp* *mf* *pp* *mf sub.*

LARGE COWBELL COWBELL

repeat pattern sim.

222 223 224 225 226

asax

perc

*pp* *mf* *pp* *mf* *pp sub.*

3 5 5

*mf* *pp* *mf* *pp sub.*

accel. to (molto) ♩ = 84 rit. to ♩ = 60

COWBELL

227 228 229 230 231

asax

*mf* *mf* *pp sub.* *mf* *pp*

9 9 6

rit. to ♩ = 42

232 233 234 235

asax  $\bullet = 84$   
 pp 236  $p$  237 *pp sub.* 238 239 240 *mf* 241

asax  $\bullet = 60$  sub. rit. to  $\bullet = 42$  **Q**  $\bullet = 60$  sub. *tr* rit. to  $\bullet = 42$   $\bullet = 60$  sub.  $\bullet = 42$  sub. *tr*  
 pp CHIMES (mallets) pp  
 perc 242 243 244 245 246 247 248 249

asax *tr* *tr* *tr non-tr.* *b*  
 mf *pp sub.* *mf pp sub.* *mf pp sub.* *p > pp < p > pp < p > pp < p > pp*  
 perc *pp* *let fade*  
 250 251 252 253 254 255 256

**R** Seductively ( $\bullet = 60$ )  
 asax *pp* *mp* *pp*  
 perc *pp* \*damp previous note while striking next note *let fade*

I vn II va vc cb  
*mf* *p* *gl.* *gl.* *gl.*  
*mf* *p* *p* *p*  
*mf* *p* *p* *p*  
*p* (harmonics sound 8ve lower) *p*  
 257 258 259 260 261 262

enticing

asax *pp*

perc

I

vn

II *pp*

va *pp*

vc *pp*

cb *pp*

*mf* 5

*mf* 5 3

*p*

263 264 265 266

asax *mp* *pp* *pp*

perc

I *p > pp*

II *mf* 5 3 *p > pp*

va *p* 3 *p > pp* *gl.*

vc *p* *gl.* *p*

cb *p* *p > pp*

*p*

267 268 269 270 271

rit. to -----  $\bullet = 42$  S  $\bullet = 60$  *Sighing* *dissolutely*

asax

perc TRIANGLE *pp* VIB. *motor slow/soft mallets* *pp*

I *sul A* *mf* *pp* *gl.*

II *sul A* *mf* *pp* *div. con sord.* *mf* *pp* *gl.*

va *mf* *pp* *con sord.* *mf* *pp* *gl.*

vc *pp*

cb

272 273 274 275 276 277

asax *5* *3*

perc *p* *p*

I *div. con sord.* *a slow gasp* *pp < p*

II *a slow gasp* *pp < p* *pp < mf > pp* *gl.*

va *a slow gasp* *pp < p* *pp < mf > pp* *gl.*

vc *con sord.* *a slow gasp* *pp < p*

cb

278 279 280 281

asax

perc

I

vn

II

va

vc

cb

282

283

284

285

asax

perc

I

vn

II

va

vc

cb

286

287

288



*rit. to* -----  $\bullet = 42$  *enticing, but with an edge* **T**  $\bullet = 60 \text{ sub.}$

asax *mf* 9 *pp* *pp*

perc SUSP. CYMBS. H/M/L  
*single swish with wire brush* *p*

I vn *unis. protesting at first...* *f*

II vn *unis. protesting at first...* *f*

va *protesting at first...* *f*

vc *pizz.* *pp* *f arco protesting at first...*

cb *pizz.* *pp* *f pizz.*

289 290 291 292 293 294 *mf sempre* 295

**||** *rit. poco a poco to* ----- *tr* *(b.e.)*

asax *mf* *pp*

perc

I vn *mf* *mp* *p* *acquiescing...*

II vn *mf* *mp* *p* *acquiescing...*

va *mf* *mp* *p* *acquiescing...*

vc *mf* *mp* *p* *acquiescing...*

cb *mf* *mp* *p*

296 297 298 299

**U**  $\bullet = 42$  Gently *slinkily*

asax  $\text{mf}$   $\text{p sub.}$   $\text{mf}$   $\text{mf}$   $\text{p sub.}$   $\text{mf}$

CHIMES (mallets)  $\text{pp}$   $\text{p}$

perc  $\text{pp}$   
 release pedal when sound has faded  
 a whisper change bow imperceptibly as needed

I  $\text{pp}$  a whisper change bow imperceptibly as needed

vn  $\text{pp}$  a whisper change bow imperceptibly as needed

II  $\text{pp}$  a whisper change bow imperceptibly as needed

va  $\text{pp}$  a whisper change bow imperceptibly as needed

vc  $\text{pp}$

cb

300 301 302 303 304

asax  $\text{mf}$   $\text{p sub.}$   $\text{mf}$   $\text{pp}$

perc

I

vn

II

va

vc

cb

305 306 307 308

asax TAM-TAM arco *mf* *pp* *mf* *pp*

perc *mf* *mf*

I *mf* *pp* *mf* *pp* *gl.* *n.*

vn *mf* *pp* *mf* *pp* *gl.* *n.*

II *mf* *pp* *mf* *pp* *gl.* *n.*

va *mf* *pp* *mf* *pp* *gl.* *n.*

vc *mf* *pp* *mf* *pp* *gl.* *n.*

cb

309

310

311

312

**V** Caressing

asax *pp* *p*

perc

I *pp* *mp* *pp* *mp*

vn *pp* *mp* *pp* *mp*

II *pp* *mp* *pp* *mp*

va *pp* *pp* *pp*

vc *pp* *pp*

cb *pp*

313

314

315

316

asax *mp* *mf*

perc TAM-TAM  
single swish with wire brush *mf* *let fade*

I *pp* *mp* *pp* *pp* *pp*

vn *pp* *mp* *pp* *pp* *pp*

II *pp* *mp* *pp* *pp* *pp*

va *pp* *pp* *pp* *pp* *pp*

vc *pp* *pp* *pp* *pp* *pp*

cb *pp* *pp* *pp* *pp* *pp*

*hushed (seamless bowing)*

*pp sempre hushed (seamless bowing)*

*pp sempre hushed (seamless bowing)*

*pp sempre*

317 318 319 320 321

asax *<ff* *mf* *<ff* *mf*

perc

I *pizz.* *f* *f* *f*

vn *f* *f* *f*

II *f* *f* *f*

va *f* *f* *f*

vc *f* *f* *f*

cb

turning confrontational

322 323 324 325

asax *p < ff p < ff p < ff sfmf < pp < mf p* *growing*

perc

I *arco f*

II

va

vc

cb

*hushed (seamless bowing)*

*pp sempre*

326 327 328

asax *mf p* *transforming, putting on a mask of sweetness...*

perc

I *hushed (seamless bowing)*

II *pp sempre*

va

vc

cb

329 330 331 332

X

asax

perc

I vn

II vn

va

vc

cb

*p* *<mp* *p* *VIB.* *motor slow/soft mallets* *p* *<mp* *>p*

*gl.* *>ppp* *gl.* *>ppp* *gl.* *>ppp* *gl.* *>ppp* *gl.* *>ppp*

333 334 335 336 337 338 339 340 341

asax

perc

12

*p* *mp* *mf* *p sub.* *<mp* *mp* *mf* *p sub.* *mf* *tr*

342 343 344 345 346

Y

asax

perc

*mf* *mf* *3* *3* *10* *10* *10* *10* *3*

*repeat pattern*

347 348 349

asax

perc

*p* *3* *6* *5* *5* *3*

350 351 352 353 354

Z

asax

perc

I

vn

II

va

vc

cb

*ppp*

*senza sord.* *tr* *non-tr.* *tr* *non-tr.*

*pp* *senza sord.* *tr* *non-tr.* *tr* *non-tr.*

*pp* *div.* *senza sord.* *unis.*

*pp < p* *pp < p* *pp*

*pp < p* *pp < p* *pp*

*senza sord.* *pp*

*pp*

355 356 357 358 359 360 361 362

asax

perc

I

vn

II

va

vc

cb

**A1**

*tr non-tr.* *tr non-tr.* *mf*

*ff* *ff* *sfp* *ff* *mf*

**HI-HAT**  
*snare stick*

*f* *f*

*slap strings\**

*ff* *ff* *ff* *ff*

*ff* *ff* *ff* *ff*

*ff* *ff* *ff* *ff*

*ff* *ff* *ff* *ff*

*ff* *ff* *ff* *ff*

*ff* *ff* *ff* *ff*

*ff* *ff* *ff* *ff*

*ff* *ff* *ff* *ff*

363 364 365 366 367

*\*slap strings on fingerboard with left hand; do not release hand*

asax  
perc  
I  
vn  
II  
va  
vc  
cb

368 369 370 371 372

Detailed description: This block contains the musical score for measures 368 through 372. It features seven staves: asax (saxophone), perc (percussion), I (violin I), vn (violin II), II (viola), va (viola), vc (violin), and cb (cello). The asax staff has a melodic line with various articulations and dynamics. The other staves are mostly empty, with some rests and dynamic markings. The time signature changes from 5/16 to 2/4 and back to 5/16, ending with a 6/16 time signature. A large watermark 'Percussal Copy' is overlaid on the score.

asax  
perc  
I  
vn  
II  
va  
vc  
cb

373 374 375 376 377 378

*f*  
*mf*  
*arco non-div.*  
*ff*  
*arco non-div.*  
*ff*  
*arco non-div.*  
*ff*  
*arco non-div.*  
*ff*  
*arco quasi gl.*  
*p*

*♩ = 112* **B1** *♩ = 112*

Detailed description: This block contains the musical score for measures 373 through 378. It features the same seven staves as the previous block. The asax staff has a melodic line with dynamics *f* and *mf*. The perc staff has rests. The string staves (I, vn, II, va, vc, cb) have rests in measures 373 and 374, followed by notes in measures 375-378. The cb staff has a melodic line with dynamics *ff* and *p*. The time signature changes from 5/16 to 6/16 and back to 5/16. A large watermark 'Percussal Copy' is overlaid on the score.



C1 smoothly

asax *f* *mp*

perc

I *ff*

vn *ff*

II *ff*

va *ff*

vc *ff* *pizz. III* *p* *arco*

cb *f* *ff* *p*

379 380 381 382 383

asax

perc

I

vn

II

va

vc

cb

384 385 386 387 388

D1

asax

perc HI-HAT brushes + →

I vn mp

II p

va p

vc p pizz. mf arco p pizz. mf

cb p mf p

389 390 391 392 393

asax

perc

I vn mp

II

va

vc arco p div. p

cb p mf

394 395 396 397 398

E1

asax

perc

I vn

II vn

va

vc

cb

*mp*

*mf*

*mp*

*mf*

*pizz. secco*

*mf*

*unis.*

*f*

*pizz. secco*

*mf*

*snare stick*

o + o + o + o +

*p*

*p*

*p*

*p*

*p*

399 400 401 402 403

asax

perc

I vn

II vn

va

vc

cb

*mf*

*mf*

*mf*

*p*

*mp*

*p*

*p*

*p*

*mf*

*mf*

*mf*

*p*

*mp*

*p*

*arco*

*p*

*p*

*div.*

(HI-HAT) o +

404 405 406 407 408

asax *mf*

perc

I *mf unis.*

vn *mf*

II *mf*

va *mf*

vc

cb

409 410 411 412

413 414 415 416

asax *F1*  
*mp sub. mf sub. mp mf mp mf p*  
TRIANGLE

perc *p*

I *mf*

vn *mf*

II *mf* *p*

va *mf mp*

vc *mf mp*

cb *pizz. secco sim.*  
*mf*

asax

perc

I vn

II vn

va

vc

cb

*p*

*p*

*p*

*pizz. secco*

*f*

*f*

*f*

*f*

*f*

*f*

417 418 419 420

asax

perc

I vn

II vn

va

vc

cb

**G1**

*gritty, sneering*

*f*

*f*

*pizz.*

*arco*

*pizz.*

*arco*

*pizz.*

*arco*

*mp*

*p*

*mp*

*p*

*mp*

*p*

*p*

*mp*

*p*

*mp*

*p*

*mp*

*p*

*mp*

*p*

421 422 423 424 425 426

H1

asax *dolce* *mp sub.* *gritty* *f sub.* *dolce* *mp sub.* *b*

perc

I *pizz.* *mp* *arco* *p*

II

va *pizz.* *mp* *arco* *p*

vc

cb *pizz.* *p*

427 428 429 430 431 432

asax *gritty* *f sub.* *dolce* *mp sub.* *b*

perc

I *p*

II

va *p*

vc

cb *pizz.* *p*

433 434 435 436 437 438

I1

asax *mp*

perc

I *p*

II *p*

va *p*

vc *p*

cb

439

440

441

442

443

444

asax *(dolce)* *mp*

perc

I *p*

II *p*

va *p*

vc *p*

cb

445

446

447

448

449

J1

asax

perc TAM-TAM *let fade*

I *div.* *gl.*

vn *div.* *gl.* *unis.*

va *div.*

vc *div.* *gl.*

cb *arco* *gl.*

*p*

450 451 452 453 454

asax

perc

I *gl.*

vn *div.* *gl.* *unis.* *div.*

va *unis.* *div.*

vc *gl.*

cb *gl.*

455 456 457 458 459



K1

asax

perc  
HIGH SUSP. CYMB.  
snare sticks

choke

pp mf

I vn  
II vn  
va  
vc  
cb

gl. unis. div. mf

460

461

462

463

464

asax

perc  
VIB.  
motor off/med.mallets

p

unis. pizz. p

va  
vc  
cb

arco unis. p

465

466

467

468

469

L1

asax

perc

I

vn

II

va

vc

cb

*mf*

*solo arco*

*arco*

*p sempre*

*p*

*mf*

470

471

472

473

474

asax

perc

I

vn

II

va

vc

cb

*snarling*

*f*

*sim.*

*(p)*

*gli altri arco div. ff*

*div. pizz.*

*gl.*

*ff*

*div. pizz. >*

*gl.*

*ff*

*pizz. >*

*gl.*

*ff*

*pizz. >*

*gl.*

*ff*

*ff*

475

476

477

478

479

asax

perc

I

vn

II

va

vc

cb

480

481

482

483

484

M1

asax

perc

I

vn

II

va

vc

cb

485

486

487

488

489

ff

asax

perc

I

vn

II

va

vc

cb

*slyly*

*ff*

*arco*

*pizz.*

*gl.*

*univ. arco*

*div. pizz.*

*ff*

*arco*

*pp*

*tutti div.*

*(p)*

*(mp)*

*ff*

*pp*

*(p)*

*(mp)*

*ff*

*pp*

*(p)*

*(mp)*

490 491 492 493 494 495

asax

perc

I

vn

II

va

vc

cb

**N1** *muttering*

*mp*

*(mf)*

*f*

*univ.*

*ff*

*univ.*

*ff*

*univ.*

*ff*

*p sub.*

*ff*

*p sub.*

*ff*

*p sub.*

496 497 498 499 500 501

asax

perc

I

vn

II

va

vc

cb

*div.*

*mf*

502 503 504 505 506

Detailed description: This system of musical notation covers measures 502 to 506. The saxophone part (asax) features a melodic line with eighth and sixteenth notes, often beamed together. The percussion part (perc) is mostly silent, with occasional rests. The violin parts (I and II) are mostly silent, with a few notes in measure 503. The viola part (va) and cello part (vc) play a more active role, with the va part featuring a melodic line and the vc part providing a harmonic accompaniment. The double bass part (cb) is mostly silent. A large watermark 'Perusal Copy' is overlaid on the score.

asax

perc

I

vn

II

va

vc

cb

*div.*

*mf*

507 508 509 510 511

Detailed description: This system of musical notation covers measures 507 to 511. The saxophone part (asax) continues with a melodic line, now including some triplet rhythms. The percussion part (perc) has some activity in measures 508 and 509. The violin parts (I and II) have some notes in measure 508. The viola part (va) and cello part (vc) continue with their melodic and harmonic lines. The double bass part (cb) is mostly silent. A large watermark 'Perusal Copy' is overlaid on the score.

01

asax *mf* 3 3 3 3 3 3 3 *f*

perc

I *mf* *unis.* *f*

vn *mf* *f*

II *mf* *f*

va *mf* *f*

vc *mf* *f*

cb

512

513

514

515

516

asax *mp* *coquettishly* *mp*

perc COWBELL *mf*

I *woingly* *mp* *pizz.* *p*

vn *pizz.* *p*

II *pizz.* *p* *woingly arco* *mp*

va *p* *woingly* *mp*

vc *mp* *pizz.* *p*

cb

517

518

519

520

521

522

asax

perc

I

vn

II

va

vc

cb

*mp*

*woolyly arco*

*arco*

*p*

*pizz.*

*p*

*pizz.*

*p*

*arco*

*mp*

*arco*

*p*

*mf*

*pizz.*

*II gl.*

*arco*

*p*

*mf*

*gl.*

*p*

*mf*

523

524

525

526

527

asax

perc

I

vn

II

va

vc

cb

*pp*

*solo*

*p*

*solo*

*p*

*solo*

*p*

*pizz.*

*arco*

*non-div.*

*0*

*solo*

*p*

*p*

*mf*

*gl.*

*p*

*slap strings, as before*

*ff*

528

529

530

531

532

533

asax

perc

I

vn

II

va

vc

cb

*mp*

*b*

*gl.*

534

535

536

537

538

asax

perc

I

vn

II

va

vc

cb

**R1**

539

540

541

542

543



asax

perc

I

vn

II

va

vc

cb

544

545

546

547

548

asax

perc

I

vn

II

va

vc

cb

**S1**

TAM-TAM

*mp*

*p*  
tutti  
(solo ties into measure)

*p*  
tutti

*p*  
tutti  
(solo ties into measure)

*p*  
tutti

*p*

549

550

551

552

553

asax

perc

I

vn

II

va

vc

cb

*mf* *mp* *mp*

554 555 556 557 558

T1

asax

perc

I

vn

II

va

vc

cb

*mf* *mp* *mp* *mf*

asax

perc

I

vn *mf*

II

va *mf*

vc *mf*

cb *mf*

565 566 567 568 569 570

asax

perc

I

vn *f*

II

va *f*

vc *f*

cb *f*

571 572 573 574

**U1** ♩ = 126 sub. Confrontational

*ff* *mp* *mf* *mp* *mf*

FLEXATONE

asax

perc

I

vn

II

va

vc

cb

*mp* *mf* *f* *mp* *mf*

*f* *f* *mf* *f* *mf*

*f* *mp* *f*

*f* *p* *f*

*f* *f*

575 576 577

asax

perc

I

vn

II

va

vc

cb

*mp* *mf* *mp* *f*

HI-HAT  
snare sticks +

*f*

*f* *f* *f* *f*

*f* *f* *f* *f*

*f* *f*

578 579 580

V1

rit. to -----

asax

CHIMES  
chime hammers

perc

I

vn

II

va

vc

cb

*mf* *mp*

*ff*

*ff* *pizz.*

*ff* *pizz.*

*ff* *pizz.*

*ff* *pizz.*

581 582 583 584 585

asax

perc

I

vn

II

va

vc

cb

*ppp* *p*

*p* *let fade*

*pizz.* *arco* *sul tasto* *change bow imperceptibly as needed*

*mf* *arco* *ppp* *sul tasto* *change bow imperceptibly as needed*

*mf* *pizz.* *ppp* *arco* *sul tasto* *change bow imperceptibly as needed*

*mf* *arco* *ppp* *sul tasto* *change bow imperceptibly as needed*

*mf* *pizz.* *ppp*

586 587 588 589 590 591

asax

perc

I vn

II vn

va

vc

cb

*p* *< mp* *pp* *mp* *< mf*

*slow gl. (♩)*

592

593

594

595

asax

perc

I vn

II vn

va

vc

cb

*mp < mf* *p < mp* *pp* *pp*

VIB. motor off/med.mallets

*pp* *pp* *ped. each note*

X1

596

597

598

599

600

601

asax

perc

I

vn

II

va

vc

cb

(switch to brushes) ⊕

brushes

pp

ord.

ppp

ord.

ppp

ord.

ppp

ord.

ppp

arco

change bow imperceptibly as needed

ppp

602 603 604 605 606

asax

perc

I

vn

II

va

vc

cb

Y1 ♩ = 150 Quietly determined

p

p

607 608 609 610

asax

perc

I vn

II vn

va

vc

cb

*c.l.b.*

*p*

*(c.l.b.)*

611 612 613 614

asax

perc

I vn

II vn

va

vc

cb

615 616 617 618



Z1

asax

perc

I

vn

II

va

vc

cb

*p*

*mp*

*mf*

*p*

*arco*

*mp*

*mp*

*mp*

*arco*

*mp*

*mp*

619

620

621

asax

perc

I

vn

II

va

vc

cb

*mf*

ANVIL

*f*

*mp*

*mp*

*mp*

*mp*

*f*

622

623

624

625

asax

perc

I vn

II vn

va

vc

cb

*p*

*f*

*p*

*f*

626 627 628 629

Detailed description: This block contains the musical score for measures 626 through 629. The score is arranged in a grand staff with seven staves: asax (alto saxophone), perc (percussion), I vn (violin I), II vn (violin II), va (viola), vc (cello), and cb (contrabass). The key signature has one flat (B-flat). The time signature changes from 2/4 to 4/4 at measure 628. Dynamics include *p* (piano) and *f* (forte). A double bar line is present at the beginning of measure 626.

asax

perc

I vn

II vn

va

vc

cb

*mf*

*mf*

*mf*

*mf*

630 631 632 633

Detailed description: This block contains the musical score for measures 630 through 633. The instrumentation remains the same as in the previous block. The key signature has one flat. The time signature changes from 2/4 to 3/4 at measure 632 and back to 4/4 at measure 633. The dynamic *mf* (mezzo-forte) is used throughout. A double bar line is present at the beginning of measure 630.

A2

asax *p* *<mp* *p* *<mp* *p<mp* *p* *<mp* *p*

perc

I *p* *p*

II *p* *p*

va *p* *mp* *p*

vc *p* *mp* *p*

cb *pizz. ord.* *p* *p*

634

635

636

asax *<mp* *p<mp* *mp* *<mf* *mf* *f* *f*

perc

I *mp* *p <mp* *mf* *f* *f*

II *mp* *p <mp* *mf* *f* *f*

va *p <mp* *mf* *f*

vc *mp* *p <mp* *mf* *f*

cb *p* *f arco*

637

638

639

640

asax  
perc  
I vn  
II vn  
va  
vc  
cb

*f* *f* *f* *f*

641 642 643 644

This musical system covers measures 641 to 644. It features six staves: saxophone (asax), percussion (perc), first violin (I vn), second violin (II vn), viola (va), and cello (vc). The saxophone and violas play a melodic line with a forte (*f*) dynamic. The violins and cello provide harmonic support, also marked *f*. The percussion part is mostly silent, with some rhythmic markings. The time signature changes from 2/4 to 4/4 and back to 2/4.

asax  
perc  
I vn  
II vn  
va  
vc  
cb

*p* *mf* *mf* *mf* *mf* *mf*

ANVIL

*gl.* *gl.* *gl.* *gl.*

645 646 647

This musical system covers measures 645 to 647. It features the same six staves as the previous system. Measure 645 is marked with a piano (*p*) dynamic. Measures 646 and 647 feature a dynamic shift to mezzo-forte (*mf*). The saxophone and violas continue their melodic line. The violins and cello provide harmonic support. The percussion part includes a section labeled "ANVIL" with a forte (*f*) dynamic. The time signature changes from 2/4 to 4/4 and back to 2/4.

asax *f sempre*

perc

I vn *unis.* *p* *f p* *f p*

II vn *p* *f p* *f p*

va *p* *f p* *f p*

vc *p* *f p* *f p*

cb *p* *f p* *f p*

648 649 650 651

asax *C2*

perc

I vn *f p* *f p* *f* *pizz.* *arco* *pizz.* *arco* *pizz.* *arco* *pizz.* *arco* *pp*

II vn *f p* *f p* *f* *pizz.* *arco* *pizz.* *arco* *pizz.* *arco* *pizz.* *arco* *pp*

va *f p* *f p* *f* *pizz.* *arco* *pizz.* *arco* *pizz.* *arco* *pizz.* *arco* *pp*

vc *f p* *f p* *f* *pizz.* *arco* *pizz.* *arco* *pizz.* *arco* *pizz.* *arco* *pp*

cb *f p* *f p* *f* *pizz.* *arco* *pizz.* *arco* *pizz.* *arco* *pizz.* *arco* *pp*

652 653 654 655 656

asax

perc

I vn

II vn

va

vc

cb

HIGH SUSP. CYMB.  
snare sticks

choke

*f*

*ff*

*p*

*ff*

*f*

*f*

*f*

*f*

*f*

*gl.*

*gl.*

*gl.*

*gl.*

*gl.*

*tr*

*non-div.*

*non-div.*

*ff*

*ff*

*ff*

*ff*

*ff*

*arco*

*ff*

657

658

659

660

661

Perusal Copy