

# ALTO SAXOPHONE

JEFFREY RYAN

# BRAZEN

CONCERTO FOR ALTO SAXOPHONE,  
STRINGS AND PERCUSSION

## *Performance notes:*

Total performance time ca. 18 minutes.



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



give note a slight rhythmic and dynamic stress



saxophone =  $\frac{1}{4}$  tone sharp (special fingerings given in the part)



saxophone =  $\frac{3}{4}$  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

E♭ ALTO SAXOPHONE

BRAZEN

JEFFREY RYAN

♩ = 138 Defiant, taunting

1 *mf* *f* *mf* *f*

8 *mf*

12 *f* *sfp* *f*

18 *f*

22 *ff* *mp*

29 *mf* *mp* *mf* *mp sub.* *mf* *mp* *mf* *mp* *mf*

34 *mp* *mp* *mf* *mp* *mf*

40 *f*

45 *mp* *f* *sfmp* *f* *mf*

RH ○ ○ ○ ○  
tr ~~~~~  
2 (b.o.)

A B C



- alto saxophone -

T T T T T  
 Eb Eb Bb Eb Eb  
 T Eb T Eb T Eb  
 D D D D D

100 **G** *mp* *sim.*

105 **H** *mp* *sultry*

111

117

123 *f*

128 **I** *p* *sim.*

134 **J** *mf* *impertinent*

146

151 **K** *f* *grungy, with a sneer*

156 **L** *f*

161

166

171

178

183

188

193

198

202

206

*f* *f* *ff* *f* *f* *f* *mf* *p* *mp* *mf* *f* *mf* *f* *mf* *f* *ff*

*saucy* *husky* *saucy* *husky*

**M** **N** **O**

RH  $\begin{matrix} \circ \\ \circ \\ \circ \end{matrix}$  *tr*  $\begin{matrix} \circ \\ \circ \end{matrix}$   $\begin{matrix} \circ \\ \circ \end{matrix}$   $\begin{matrix} \circ \\ \circ \end{matrix}$

*V.S.*

216

*f* sempre

*tr*

*Senza misura* ca. 10" *slow trill to...*  $\bullet = 60$  *sim.*

222

$\bullet = 60$  *A tempo*

**P**

*pp* *mf sub.* *pp* *mf* *repeat pattern sim.*

226

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

*accel. to* *(molto)*  $\bullet = 84$  *rit. to*

229

$\bullet = 60$

RH

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

233

*mf* *pp*

*rit. to*  $\bullet = 42$

236

$\bullet = 84$

*pp* *p* *pp sub.*

240

$\bullet = 60$  *sub.* *rit. to*  $\bullet = 42$  **Q**  $\bullet = 60$  *sub.* *tr* *pp*

246 *rit. to*  $\bullet = 42$   $\bullet = 60 \text{ sub.}$   $\bullet = 42 \text{ sub.}$

*pp*

251 *accel. to*  $\bullet = 60$  *tr non-tr.*

*mf pp sub.* *mf pp sub.* *mf pp sub.* *p > pp < p > pp < p > pp < p > pp*

257  $\bullet = 60 \text{ sub.}$

*pp* *mp > pp*

V.S.

Perusal Copy

enticing

263 *pp* 5

266 *mp > pp* *pp* 5

271 *pp* *pp* *tr* *rit. to = 42* **S** = 60 *Sighing dissolutely*

278 5 3

281 3 *p* 6

285 *mp* *pp* 6 6 6 6

288

$T_{\text{Eb}} \begin{matrix} \circ \\ \circ \\ \circ \\ \circ \\ \circ \\ \circ \\ \circ \end{matrix} D$ 
 $T_{\text{Eb}} \begin{matrix} \circ \\ \circ \\ \circ \\ \circ \\ \circ \\ \circ \\ \circ \end{matrix}$ 
 $T_{\text{Eb}} \begin{matrix} \circ \\ \circ \\ \circ \\ \circ \\ \circ \\ \circ \\ \circ \end{matrix}$ 
 $T_{\text{Eb}} \begin{matrix} \circ \\ \circ \\ \circ \\ \circ \\ \circ \\ \circ \\ \circ \end{matrix}$

*rit. to* -----  $\bullet = 42$

*mf* ----- *pp*

291

*enticing, but with an edge*

$T_f \begin{matrix} \circ \\ \circ \\ \circ \\ \circ \\ \circ \\ \circ \\ \circ \end{matrix}$ 
 $B^b \begin{matrix} \circ \\ \circ \\ \circ \\ \circ \\ \circ \\ \circ \\ \circ \end{matrix}$ 
T
 $T_f \begin{matrix} \circ \\ \circ \\ \circ \\ \circ \\ \circ \\ \circ \\ \circ \end{matrix}$ 
 $B^b \begin{matrix} \circ \\ \circ \\ \circ \\ \circ \\ \circ \\ \circ \\ \circ \end{matrix}$

$\bullet = 60 \text{ sub. rit. poco a poco to}$  ----- *fr*

*pp* ----- *mf* ----- *pp* ----- **V.S.**

Perusal Copy

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

300 *pp* *p* *mf*

303 *mf* *p sub.* *mf* *mf* *p sub.*

306 *mf* *pp*

309 *mf* *pp* *mf* *pp*

**V** Caressing

313 *pp* *p* *mp*

**W** turning confrontational

321 *mf* *ff* *mf* *ff* *mf*

325 *p* *ff* *p* *ff* *p* *ff* *sfmf*

RH *sim.* *sim.* transforming, putting on a mask of sweetness...

328 *pp* *mf* *p* *mf*

330 *p*

333 *p* *< mp* *p*

339 *p* *mp* *> p* *p* *mp* *mf* *p sub.*

343 *< mp* *mp* *mf* *p sub.* *mf*

347 *mf* 3 3 *mf*

349 *p*

353 5 3 *p*

**X**

**Y**

**Z**

T  
C  
B  
B  
E

T  
B  
B  
E

T  
B  
B  
E

T  
B  
B  
E

V.S.

362 *ppp* *tr* *non-tr.* *3* *tr* *non-tr.* *ff* *ff* *sfp* *ff*

367 **A1** *mf* *84* *16* *16*

370 *mf* *112* *16* *16*

375 **B1** *mf* *112* *f*

380 **C1** *smoothly* *mp*

386

390 **D1** *(mp)*

394

399 **E1** *mp*

404 *mf*

408 *mp*

411 *mf* *mp sub.* *mf sub. mp* *mf* **F1**

415 *mp* *mf* *p*

420 *f* *f* *f* **G1** *gritty, sneering* **3**

428 *mp sub.* *f sub.* *mp sub.* *f sub.* **H1** *dolce* *gritty* *dolce* *gritty*

437 *mp sub.* *mp* **I1**

446 *mp* *(dolce)* **J1**

453 *mp*

458 **K1**

463

467 *p*

471 *mf* **L1** **2**

*snarling*

477 *f* **M1** *f*

484 *f* *f*

489 *mp* *stlyly*

493 **N1** *muttering* *mp*

501

505

509 **O1** *mf* 3 3 3

514 **P1** *coquettishly* *f* *mp*

521 *mp* *mp*

528

532 **Q1** *pp* *mp*

540 **R1**

549 **S1**

555

560 **T1**

565

570 **U1** = 126 sub. Confrontational

575

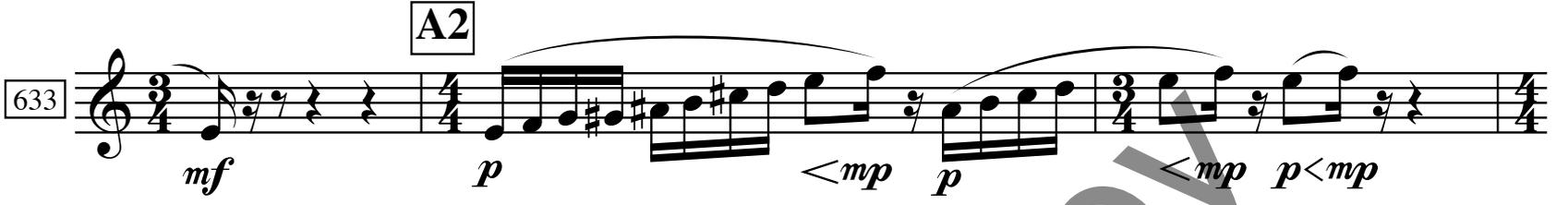
578

581 **V1**



626 

629 

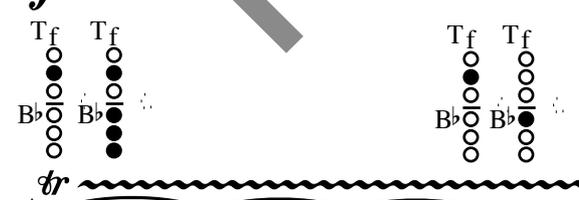
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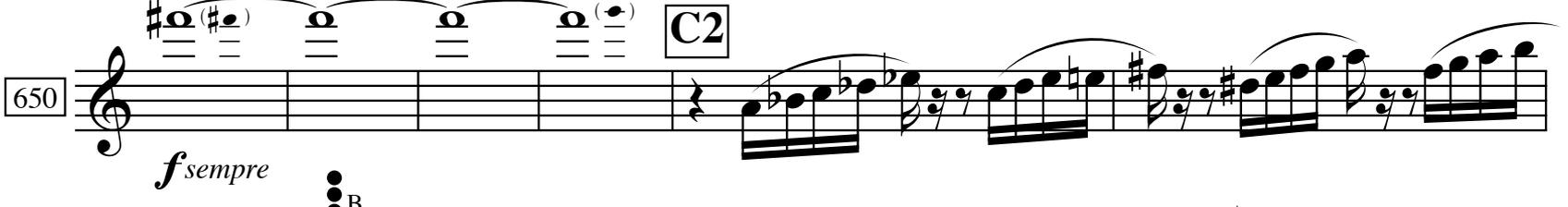
636 

639 

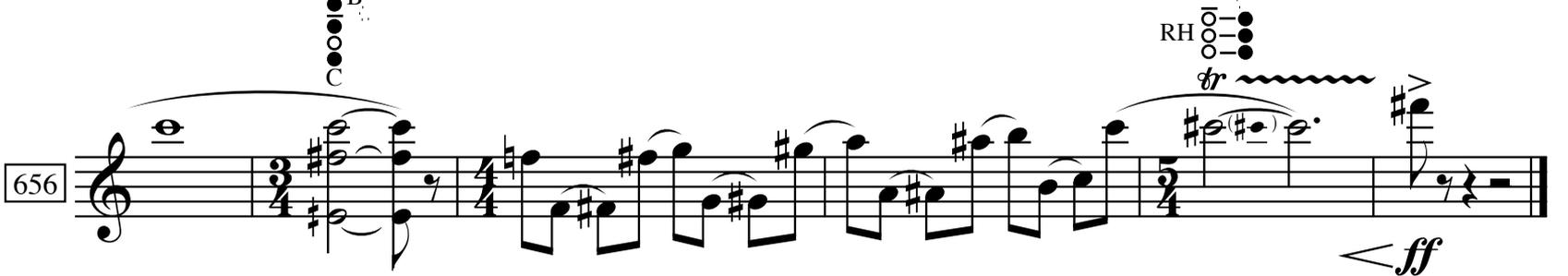
644 

647 

*Tr* 

650 



656 

RH 