

III. A Conservatory Student Struggles with Higher Instrumentation

Langston Hughes*

Doug McConnell

Performance note: Throughout this movement, the tenor and the alto saxophone should clearly be at odds with each other. Allow this movement to be as theatrical as possible! The tenor should be noting the saxophone's opening solo with some disapproval. In contrast, the saxophonist should be enjoying him/herself, oblivious to any concerns from the singer; don't be afraid to be a bit of a threatening force. The pianist can add to the humor as the situation presents itself; be careful not to take sides, however! Above all, have fun with the music; make sure that the audience *sees* as well as hears the humor. . . .

Opening saxophone solo: The suggested tempo range is broad here; find the tempo that works for your situation. The important point is to enjoy playing the licks, and to thoroughly annoy the tenor at the same time. Several "interruption" spots occur in this solo; they are marked with the symbol: // * Use these moments to break with the music, as needed, interact with the tenor in some fashion, etc.

Once the piano enters, please follow the suggested tempo markings more faithfully. The steadier tempo is designed to underscore the views of the singer (text) as well as direct additional conflict. Let the music move forward; don't let it drag. See the score for additional instructions and suggestions.

Performance style: the influence of jazz and blues operates here; please use swing eighths in all parts, unless instructed otherwise, throughout this movement. Incorporate appropriate jazz vibrato for the saxophone part.

Freely, playful and sly ♩ = 96-112

Alto Saxophone

1 *mf* (pleasant) *f* *mp* *mf*

6 *mf* (rough n' sassy!) *ff*

10 *mf* (pleasant) *mp* *p* *f* (aggressive)

14 *mf* *f* *sffpz*

18 *f* *ff* *sub. p* (rough n' sassy!) *growl*

21 *f* *ff* *mf*

(fade.....)

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25 *f* *gliss.* // * (slap-tongue)

28 *ff* *f* *gliss.* // * (slap-tongue) *gliss.* // * *ff* *f* (aggressive)

31 (slap-tongue) // * *p* *mf* (smooth, cool)

Steady, Cool ♩ = 116-120

33 *mf* (spoken, appalled)

VUL - GAR!

Steady, Cool ♩ = 116-120

33 *mf* *mf* (bring out, a la string bass)

OR - - - DI - NA - RY!

36 *f* (haughty)

//* = Brief opportunities to interact with (annoy) the tenor!
The singer should react accordingly.....

39 *mp*

mp (irritated)

The sax - o - phone *mf* has a

39 *mp*

42 *mf*

vul - - - - gar tone.

42 *mf*

45 *tr* *gliss.* *p* *mf*

I wish *mf* it would *f*

45

ETC.