





Sonatina

for alto saxophone and piano

by Coleman Rowlett
(2015)



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Sonatina

for alto saxophone and piano

I. With Angst (2'01")

II. Solemn (4'05")

Total Duration: 6'06"

About the Piece:

Sonatina for saxophone and piano is a work that came to life in the summer of 2015. The material was inspired by the feeling of restlessness from being disengaged from the world. This restlessness is embodied in the first movement with seemingly endless tension, and motifs that lead the listener towards destinations though rarely arriving at a resolution. In the second movement, this restlessness is portrayed by a theme that continually repeats. With each cycle, the theme grows more and more agitated before it breaks free at the end of the movement.

The piece was originally conceived in the order printed. However, performers may choose to switch the order of the movements to conform to standard concert practice pertaining to the relationship of fast and slow movements.

About the Composer:

Coleman Rowlett received his B.M. in Music Composition at Susquehanna University in 2016 where he studied composition under Dr. Patrick Long. In addition, Rowlett holds a M.M. in Music Composition from Butler University where he studied under Michael Schelle and James Aikman. Rowlett has been commissioned by Dr. Gail B. Levinsky, the Akira Quartet, Joshua Heaney, the SUSQ Quartet, the Quakertown Community Band, and the Mifflinburg Area High School Symphonic Band. In addition to his studies under Dr. Long, Dr. Schelle, and Dr. Aikman, Rowlett has had the privilege to participate in masterclasses and lessons with composers such as Marilyn Shrude and Libby Larsen and attended the 2016 Snow Pond Composer's workshop with Dr. Ed Jacobs and Dr. Richard Nelson. Rowlett has had compositions performed at multiple North American Saxophone Alliance conferences as well as the 40th Annual Navy Band Saxophone Symposium.

Rowlett's compositions are eclectic in style, mixing various elements of some of his favorite music including jazz, classical, expressionist, avant-garde, serialist, and others. In addition to his compositional activities, Rowlett is also an active performer and teacher of the saxophone. When he is not composing or performing, Rowlett can be found hiding in the woods, meditating by bodies of water, or playing with his cat, Buttons.

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I

With Angst (♩ = 132)

Alto Sax

Piano

5

8

9

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16

5

Musical score for measures 14-17. The right hand (RH) starts with a melodic line marked *espress.* and *p*. The left hand (LH) provides harmonic support with chords and moving lines, marked *mf*, *f*, and *p leggiero*. A fermata is present over measure 16 in both hands.

Musical score for measures 18-22. The RH continues with a melodic line, marked *mf* and *mp*. The LH continues with harmonic support, marked *mf* and *mp*. A fermata is present over measure 22 in both hands.

Musical score for measures 23-27. The RH features a melodic line with dynamic markings *p*, *f*, *sfz*, and *ff*. The LH provides harmonic support with chords and moving lines, marked *p*, *f*, and *ff*. A fermata is present over measure 27 in both hands.

Musical score for measures 28-32. The RH starts with a melodic line marked *leggiero* and *p*. The LH provides harmonic support with chords and moving lines, marked *leggiero*, *p*, and *sfz*. A fermata is present over measure 32 in both hands.

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33 36

sfz *p*

38

mp *sfz*

43 45

mf *sfz* *pp* *cresc.* *accel.*

48

mf *cresc.* *fp*

53 **Faster** (♩ = 144)

Musical score for measures 53-57. The right hand features a melodic line with eighth-note patterns and slurs. The left hand provides a rhythmic accompaniment with chords and eighth-note patterns. Dynamics include *f* and *sfz*.

Musical score for measures 58-61. Measure 58 shows a melodic line with a fermata. Measures 59-61 continue with eighth-note patterns in both hands. Dynamics include *mf* and *sfz*.

Musical score for measures 62-65. Measures 62-64 feature eighth-note patterns. Measure 65 shows a change in tempo and dynamics, marked with *f*.

Musical score for measures 66-69. Measures 66-68 are marked *rit.* and *mp*. Measure 69 is marked *a tempo* and *mf*. The left hand has a *ff* dynamic in measure 68.

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70

mp

mp

Detailed description: This system covers measures 70 to 73. The upper staff features a melodic line with eighth-note patterns and slurs, marked with accents (^) and a mezzo-piano (mp) dynamic. The piano accompaniment in the lower staves consists of chords and eighth-note figures, also marked mp.

74

77

p

mf

f

p

Detailed description: This system covers measures 74 to 77. Measure 77 is boxed. The upper staff has a melodic line with slurs and a piano (p) dynamic. The piano accompaniment shows dynamic changes: mezzo-forte (mf) in measure 75, forte (f) in measure 76, and piano (p) in measure 77.

78

Detailed description: This system covers measures 78 to 81. The upper staff continues the melodic line with slurs. The piano accompaniment features a steady eighth-note pattern in the bass line and chords in the treble.

82

2/4

3/4

Detailed description: This system covers measures 82 to 85. The upper staff has a melodic line with slurs. The piano accompaniment features a steady eighth-note pattern in the bass line and chords in the treble. The time signature changes from 2/4 to 3/4 at the end of the system.

86

f *ff* *sfz*

f *ff* *sfz*

opt 8va

II

Solemn (♩=65)

Alto Sax

p

p espress. *p*

Ped. * *Ped.* *Ped.*

Pno.

mp *mp* *p*

Ped. *

Pno.

rit. *p*

Ped.

Less Motion

Pno.

14

p

Ped. Ped. Ped. *

Pno.

18

mf

Ped. Ped. Ped. Ped. Ped. Ped.

Pno.

22

f *mf* *marcato*

Ped. Ped. Ped. Ped. Ped.

Pno.

27

f *mf*

Ped. Ped. * Ped. * Ped. Ped. *

30 *rit.* *mp*

Pno.

30 30 30 30

3 3

rit. *mp*

ped. *

34 *mp*

Pno.

34 34 34 34

mp

ped. *ped.* *ped.* *ped.*

38 *ff* *mp* Solemn (♩=65) 5

Pno.

38 38 38 38 38 38 38 38

ff *mp*

ped. *ped.* *ped.* *ped.* *ped.* *

42 5

Pno.

42 42 42 42 42 42 42 42

mp

46 *mf* 5

Pno.

50 *f* Pushing Forward 6 3 6

Pno.

53 3 6

Pno.

56 *rit.* 6 *n*

Pno.

60 **Slowing to the End** *rall.*

Pno.

60

60