

Performance Notes

We Sing to Each Other was conceived for alto saxophone. To perform the work on another instrument is at the performer's musical discretion.

As the title suggests, much of this piece suggests a dialogue between two or more people. It is therefore important to distinguish from the beginning between the upper voice (begun in the first three notes of the piece) and the lower voice (begun in the fourth and fifth notes of the piece.) They should differ in dynamics, as indicated, but also perhaps in timbre. (The lower voice could begin without vibrato, for example.) Space between the voices' "comments" is suggested in the beginning, but the performer should feel free to interject space wherever it might help to distinguish the voices without interrupting the musical flow.

The second movement should be performed in rather strict time. (There may be a desire to begin the movement faster than indicated, but this might lead to a slowing down--and therefore decrease in energy--when the 16th-note passages begin.

Program Notes

One aspect of the saxophone that has always drawn me to it is its similarity to the human voice--yet with an incredibly wide expressive range. It is no accident, then, that I heard this solo saxophone piece as a kind of singing, and the intimate dialogue that is suggested in the counterpoint as a kind of singing to each other.

The work was inspired by and dedicated to my wonderful friends and colleagues Jāmal Rossi and Steve Mauk, with great admiration and affection. Its first performance was given by Jāmal at the 1996 North American Saxophone Alliance International Conference, held in Gainesville, Florida.

--Dana Wilson

Dedicated to Jāmal Rossi and Steve Mauk

We Sing to Each Other

for saxophone solo

I. Of beauty and sadness...

Dana Wilson

Expressively $\text{♩} = 52$

p *pp* *p* *pp* (cont. dynamics sim.)

5 *poco rit.* *a tempo*

8

11 *poco rit.* *a tempo*

13