

John Oliver

Cha\$ the Money

for alto saxophone and string orchestra
pour saxophone alto et orchestre à cordes

STUDY SCORE

Commissioned by Éditions musicales Opus 102
Commande de Éditions musicales Opus 102

Composer's Manuscript

NOT FOR RESALE

PREFERRED INSTRUMENTATION
(fulfills the composers intention of massed sound)

alto saxophone
12 Violins
4 Violas
4 Cellos
2 Double Bases

MINIMUM INSTRUMENTATION
(allows the work to be heard, but does not realize the composer's sonic intention.)

alto saxophone
2 Violins
1 Viola
1 Cello
1 Double Bass

DURATION: 10 minutes

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Score and parts available from
Éditions musicales Opus 102
10472, boul. St-Michel,
Montréal-Nord,, PQ H1H 5H4

Microtonal alto saxophone fingerings
from *Chase the Money*

The microtonal fingerings that appear in *Chase the Money* are the essence of the work. At slow speeds, the correct intonation will create new expressive possibilities. At faster speeds, a kind of colouristic bubbling occurs.

The keys labeled 8 and 9 are the first two side keys often used as alternate fingerings for B \flat and C. The key labeled 7 is the lower small key often used as an alternate for F \sharp . These were based on the fingering chart found in the 1957 edition of the *Handy Manual of fingering charts for instrumentalists* compiled by Clarence V. Hendrickson and published by Carl Fischer.

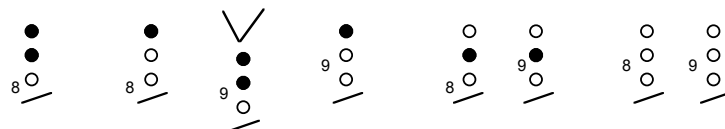
Chase the Money is a chasing game between the pure penetrating tone of the alto saxophone and the massed sound of the string orchestra. Beginning with the entire group playing middle C, the single idea that generates the music is the expansion of this interval from unison to a minor seventh. The corresponding expanding motivic material that emerges becomes the subject of the middle section. I think of the sound the musicians make as a living being that is not arbitrarily structured, but

structured according to the various behaviours, acoustical properties, and psychoacoustic affects of sounds when they are combined. I am writing directly with sound. I wrote the saxophone part directly on the instrument, using several idiomatic microtonal fingerings. *Chase the Money* was commissioned by the Montreal publisher Éditions musicales opus 102. I thank Bernard Savoie for commissioning the work and saxophonist Otis Murphy for invaluable inspiration and consultation during the creation of the music. I am especially indebted to Vancouver saxophonist David Branter for his championing of the work.

pitch notation



fingering tablature



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2000

♩ = 76

5

Alto Sax

Violin 1

Violin 2

Viola

Cello

Bass

ff

ff

f *ff* *ff* *sim.*

ff *pizz.* *arco*

ff *pizz.*

ff

6

6 6 6 6

5 12

6 6 6

9

6 6

ff 3

ff 3

arco

ff

13

mf *ff* *mf* *ff* *mf* *ff* *p* *ff*

$\text{♩} = 76$ *accelerando*

16 17

p *ff* *p* *ff* *ff* *p* *ff*

pizz.

ff sempre

$\text{♩} = 86$ (continuous breathing optional)

19

f *ff* *ff*

pizz.

21

8 9

p

23

ff

25

8 9

p

27 *ff*

29 *p*

31 *ff* *p* *ff* *ff*

33

p ff

35

5 6

37

p ff

5 6

39

42

45

51

ff mp

arco

p f

57 59

mf

mf

ff ff

p ff ff ff

66

ff

ff

ff

ff

ff

ff pizz.

ff