

Reduced Score

DAVE HOLLINDEN

# IN TIME TO COME

for Alto Saxophone and Marimba

Duration: approx. 11 minutes

### Microtonal Accidentals:

The accidentals shown below are used to notate microtonal pitches that result from alternate fingerings specified in the music. These microtonal accidentals carry through the measure but not across the bar line, the same as ordinary accidentals. The microtonal pitches are a natural byproduct of the specified fingerings and need not be precisely tuned.

Eighth-tone Sharps

1/8 sharp    1/4 sharp    3/8 sharp                      5/8 sharp    3/4 sharp    7/8 sharp

Eighth-tone Flats

1/8 flat    1/4 flat    3/8 flat                      5/8 flat    3/4 flat    7/8 flat

Inflections (less than an eighth-tone)

slightly flat    slightly sharp

### Key Signatures

The performers play in different keys throughout the piece. Therefore the key signatures are notated independently and do not reflect the expected transposition between alto saxophone and marimba.

### Effects with the Tc Key

In the section marked "Contemplative" the saxophone music largely consists of short groups of pitches that are repeated in various rhythmic patterns under a long slur. At measures 57 and 63 the groups of pitches begin with C eighth-flat and end on G above the staff, with the C eighth-flats being obtained by adding the Tc key to the fingering for the G at the end of the previous group. As the Tc key is depressed a brief burst of harmonics may be heard which effectively creates a slight percussive articulation on each C eighth-flat. These articulations (so to speak) should be allowed to speak freely so that they contribute to the overall timbre and help accentuate the patterns in the rhythm.

Further, at measure 79 the performer is instructed to make staccato percussive taps on the Tc key while a G is sounding. The key should be fully depressed and immediately released. This action essentially isolates the harmonics described above by only allowing the C eighth-flat to speak briefly. The net effect is a sustained G punctuated by a staccato percussive timbre somewhat reminiscent of a muted stroke on the marimba.

# In Time to Come

Solemn, reflective ♩ = 28

Dave Hollinden

soft yarn mallets

Marimba

Solemn, anxious ♩ = 63\*

Alto Saxophone

Marimba

† The key signatures of the saxophone and marimba parts are independent.

\* The saxophone music should float over the marimba music at slightly more than twice the tempo.

\*\* All grace notes should be short and rapid.

14

*p*

7 5 3 4:3

*mfp*

♩ = 63 →

17

With increasing intensity ♩ = 63

*mp*

7 5 3 3 3 3 3 3 3

*sim.*

medium yarn mallets

*pp*

(assume tempo of saxophone)

19

3 3 3 3

*mf*

*mp*

20

3 3

*f*

21

7 6 6 3 6 6

*f*



28

Musical score for measures 28-29. The system consists of a treble clef staff and a grand staff (treble and bass clefs). The treble staff begins with a fermata over a whole note, followed by a triplet of eighth notes and two groups of seven sixteenth notes. The grand staff features a steady eighth-note accompaniment in the bass and chords in the treble. Measure 29 continues the treble staff's melodic line with a triplet of eighth notes and a group of seven sixteenth notes.

29

Musical score for measures 29-30. The system consists of a treble clef staff and a grand staff. The treble staff features a melodic line with a triplet of eighth notes and a group of seven sixteenth notes. The grand staff continues with eighth-note accompaniment and chords. Measure 30 shows the continuation of the treble staff's melodic line.

30

Musical score for measures 30-31. The system consists of a treble clef staff and a grand staff. The treble staff has a triplet of eighth notes, a fermata, and another triplet of eighth notes. The grand staff features eighth-note accompaniment and chords. Measure 31 continues the treble staff's melodic line with a triplet of eighth notes and a group of seven sixteenth notes.

31

Musical score for measures 31-32. The system consists of a treble clef staff and a grand staff. The treble staff has a triplet of eighth notes, a fermata, and another triplet of eighth notes. The grand staff features eighth-note accompaniment and chords. Measure 32 continues the treble staff's melodic line with a triplet of eighth notes and a group of seven sixteenth notes.

32

Musical score for measures 32-33. The system consists of a treble clef staff and a grand staff. The treble staff has a fermata, a rest, and a group of seven sixteenth notes. The grand staff features eighth-note accompaniment and chords. Measure 33 continues the treble staff's melodic line with a group of seven sixteenth notes.

33

*mp*

Calmer, yet strongly heartfelt

35

*mp*

37

38

39

40

Measures 40-41. Treble clef: *f* dynamics, triplets of eighth notes. Bass clef: *f* dynamics, chords with triplets and a sextuplet.

41

Measures 41-42. Treble clef: *f* dynamics, eighth notes with slurs. Bass clef: *f* dynamics, chords with triplets and a sextuplet.

Resolving open-endedly

43

Measures 43-44. Treble clef: *f* dynamics, eighth notes with slurs and triplets. Bass clef: *f* dynamics, eighth notes with slurs and triplets.

45

Measures 45-46. Treble clef: *mf* dynamics, eighth notes with slurs and triplets. Bass clef: *mf* dynamics, eighth notes with slurs and triplets.

47

Measures 47-49. Treble clef: *mp* to *p* dynamics, notes with slurs and wavy lines. Bass clef: *mp* to *p* dynamics, chords with slurs. Includes a circled measure number 67 and a vertical dotted line.

67 slight multiphonic

mimic roll on marimba

bisb. wavy

*mp* *p*

Contemplative ♩ = 56

8  
hold\* (slide thumb from c3 to Tc to Ta)

6 5 4 c3 Tc Ta

bisb.

51

bisb.

Ta

-8 → +8 →  
Ta Ta

6 5 4

54

bisb.

Tc\*\* Ta

56

c3 Tc

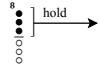
c3 c3 Tc

58

5 4 c3 c3 Tc

60

\* Hold fingering in RH until instructed to release it. Add or remove LH fingerings as indicated.  
 \*\* Any brief harmonics that result when Tc is depressed should be used to articulate patterns in the rhythm.



Tc Tc Ta

Ta Tc

*mf*

Tc Tc Ta

Tc Tc Tc Ta

Tc Ta

*mf*

*pp*

*mf*

