Reduced Score

DAVE HOLLINDEN

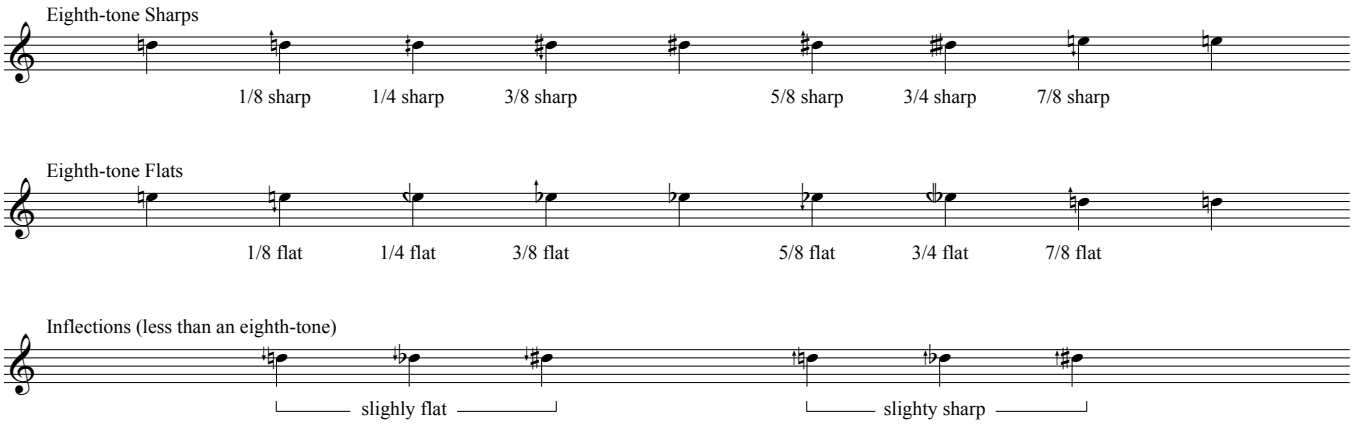
IN TIME TO COME

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.



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.

Transposed Score

Commissioned by
John Nichol and Andrew Spencer

In Time to Come

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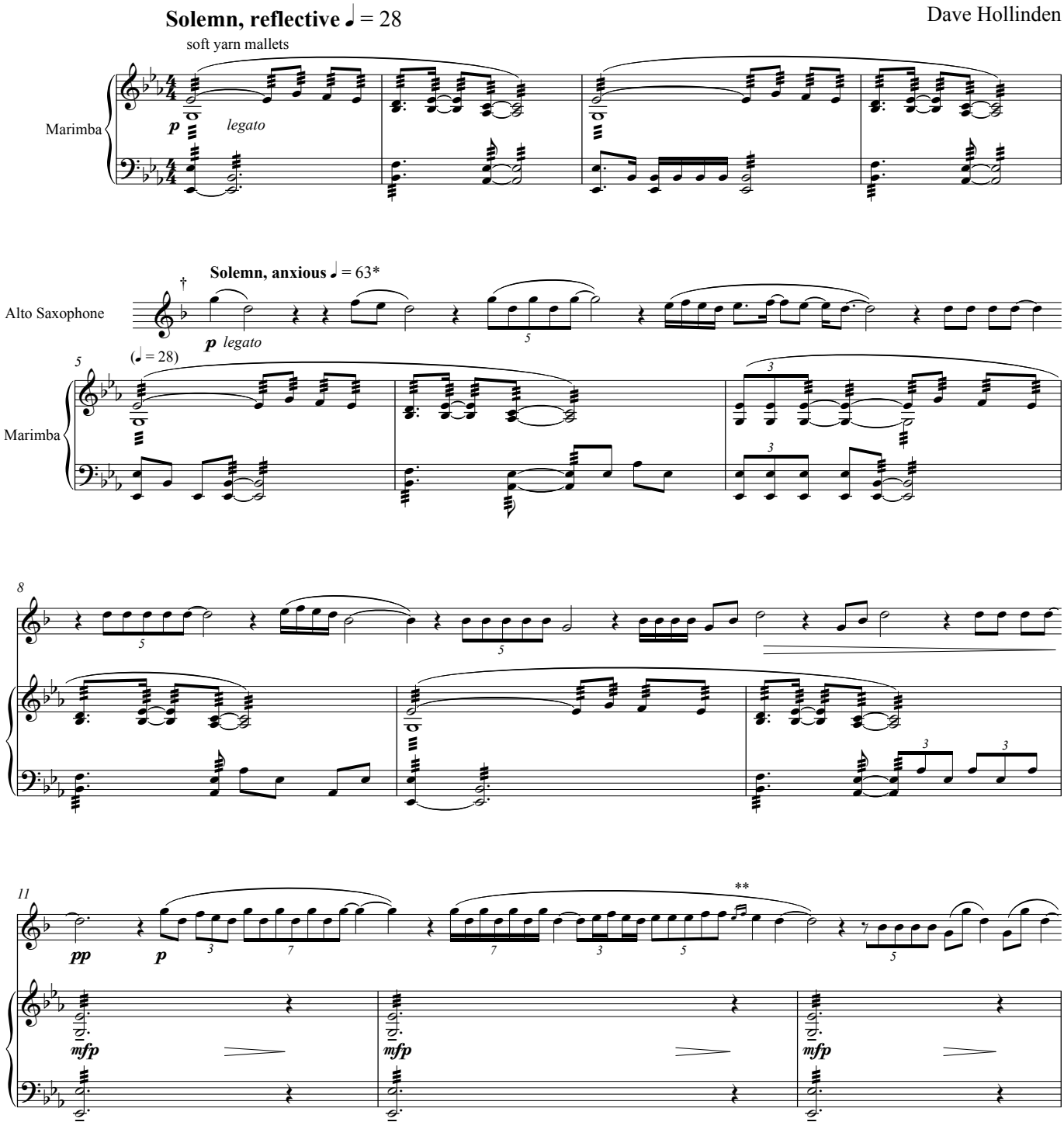

† The key signatures of the saxophone and marimba parts are independent.
* The saxophone music should float over the marimba music at slightly more than twice the tempo.
** All grace notes should be short and rapid.

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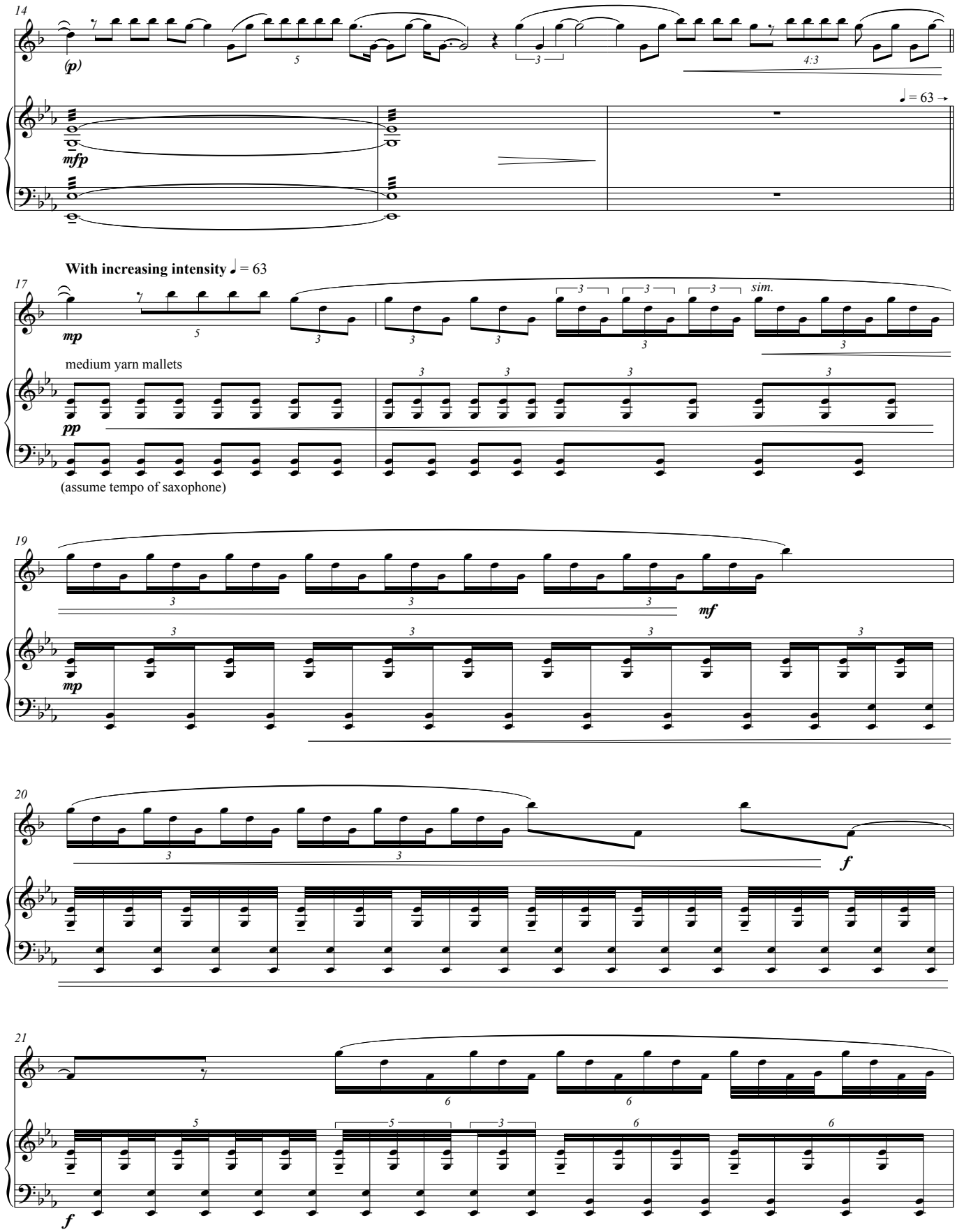
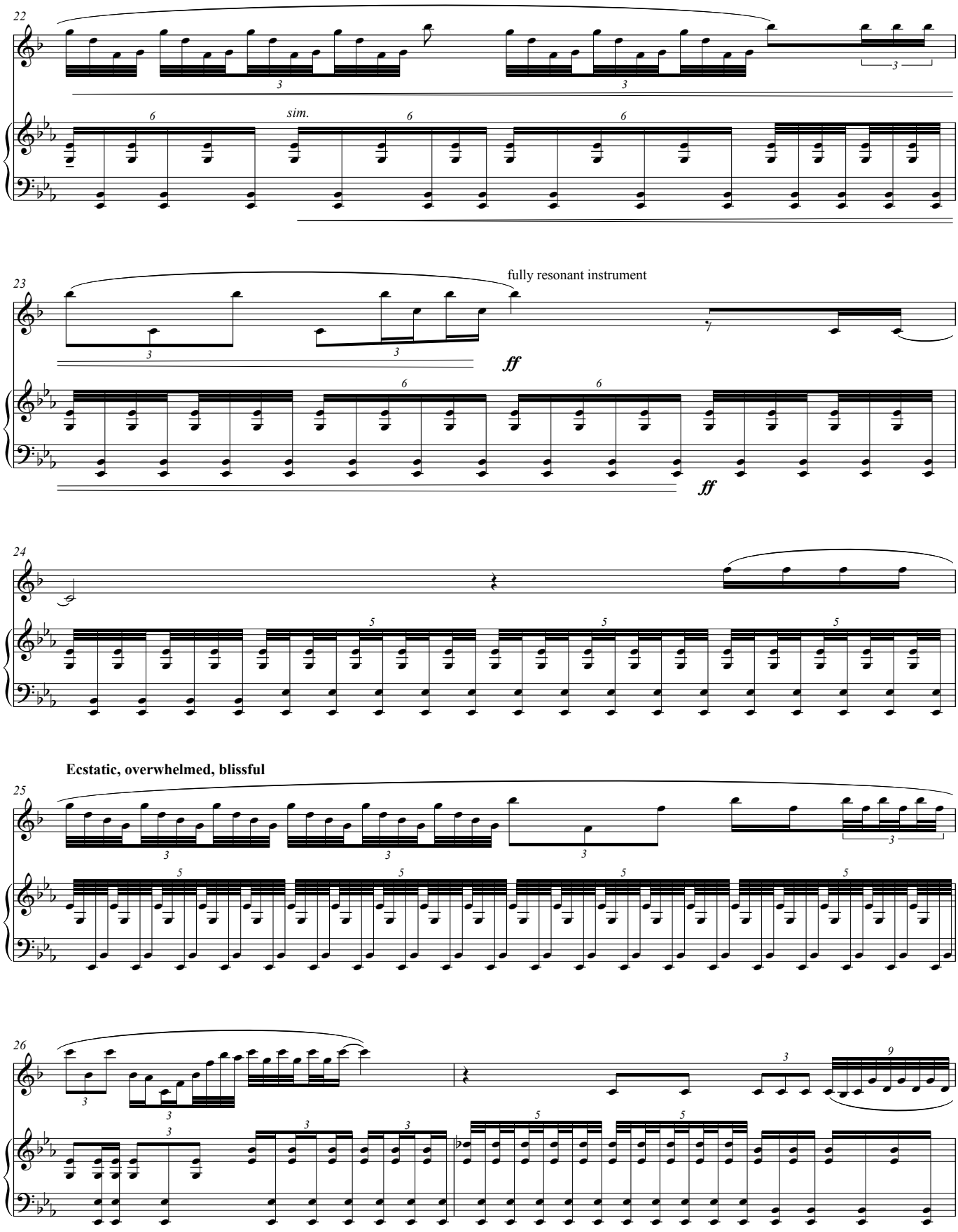
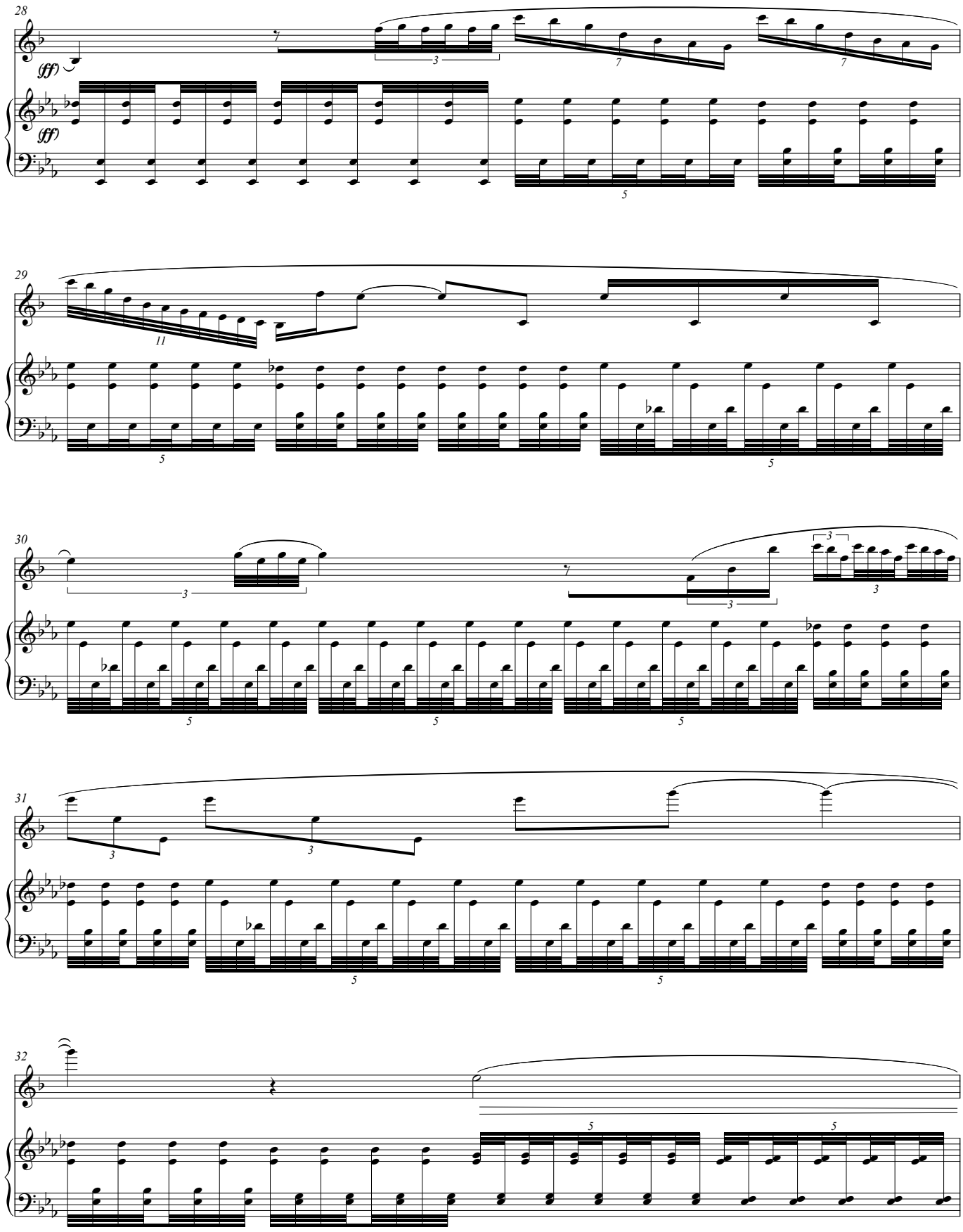
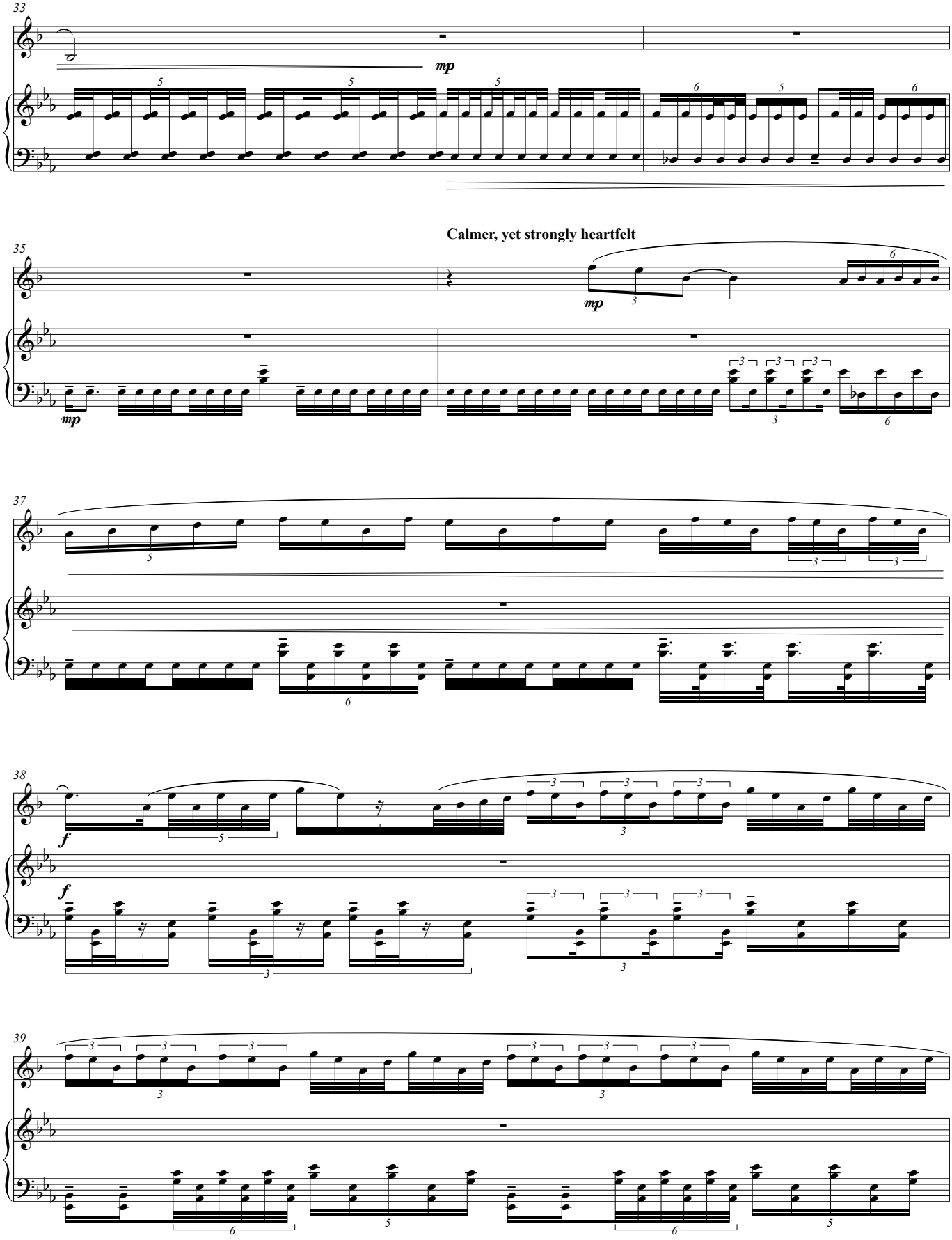
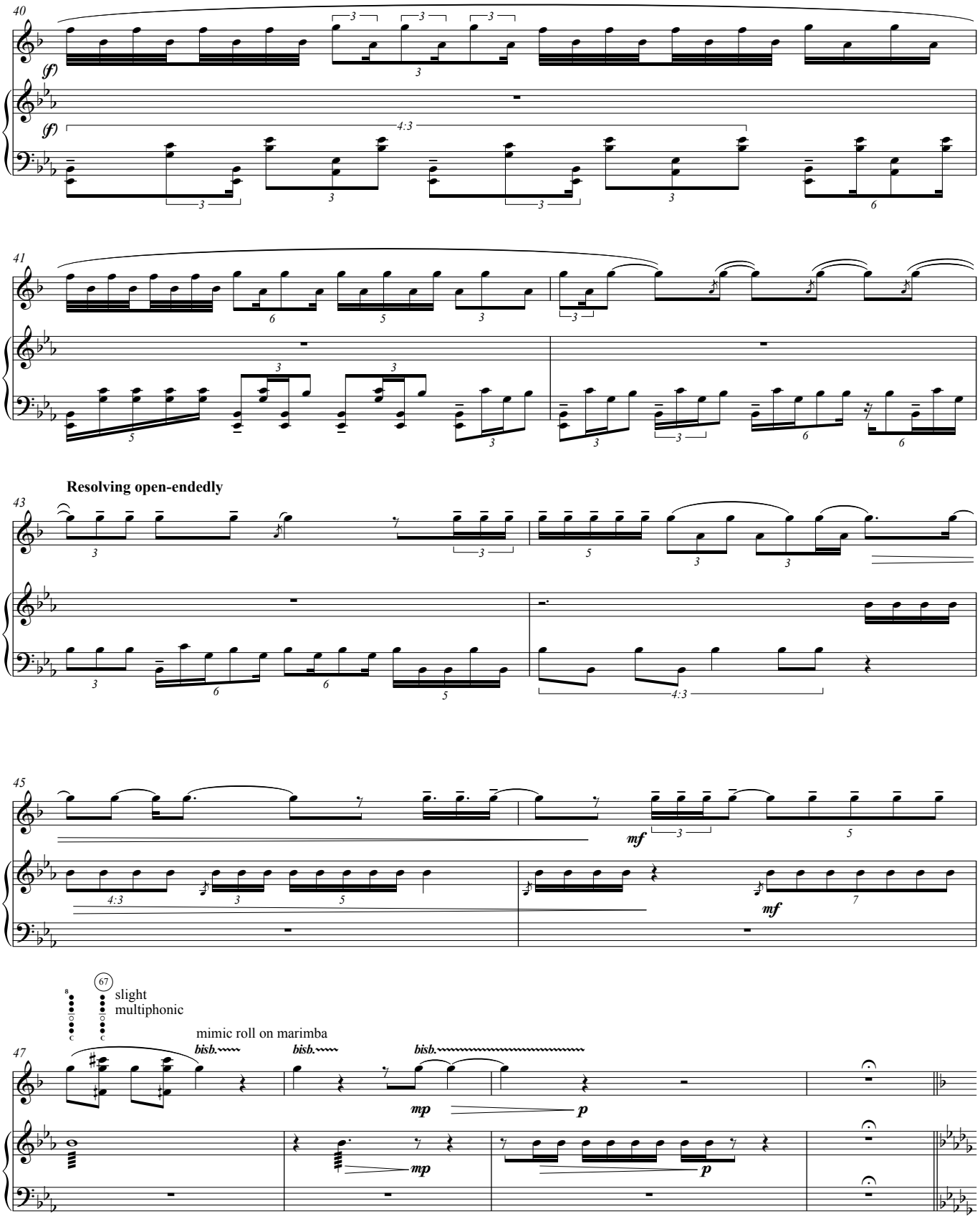

14
(p)
mfp
♩ = 63
With increasing intensity ♩ = 63
17
mp
sim.
medium yarn mallets
pp
(assume tempo of saxophone)
19
mf
mp
20
f
21
f

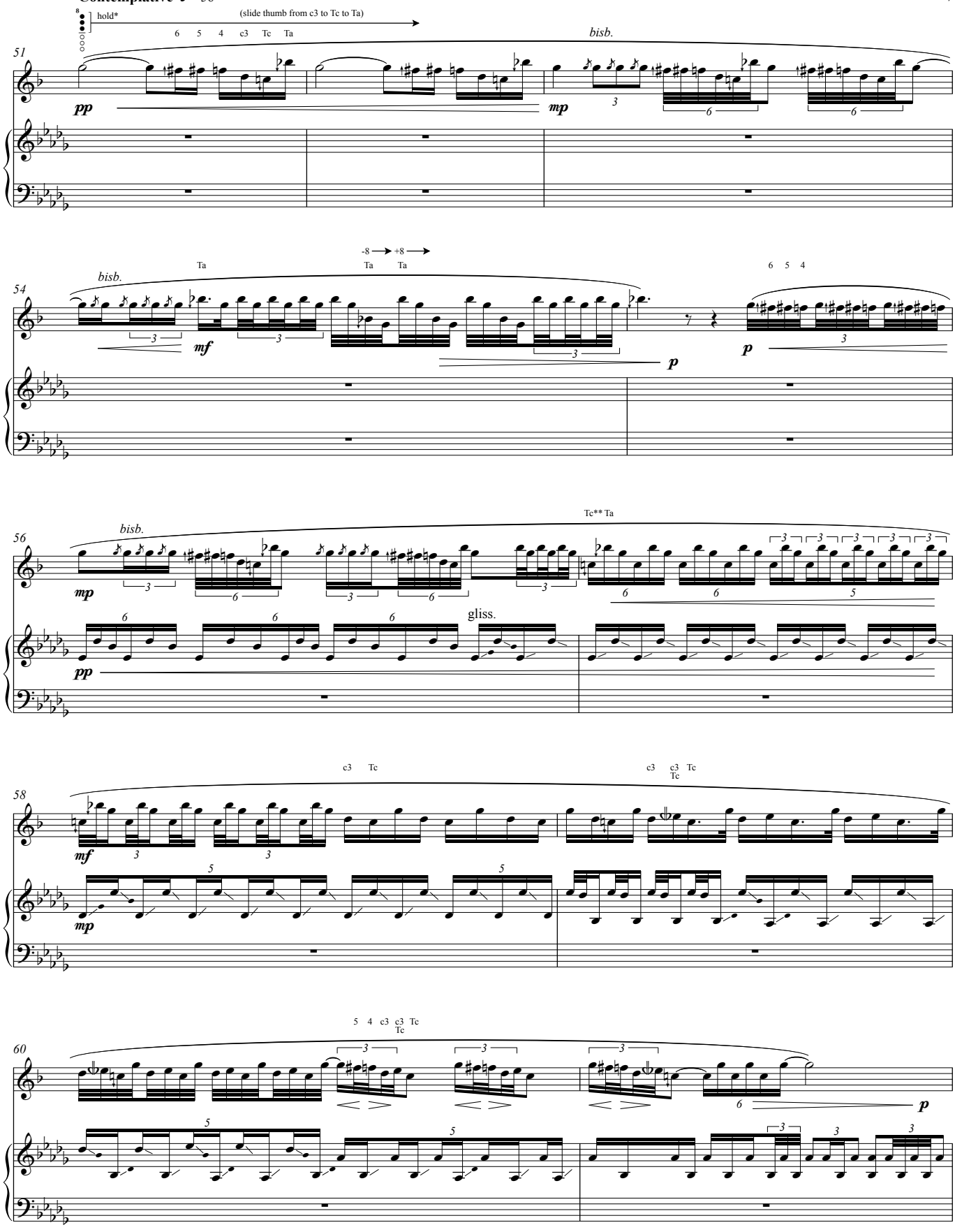

22
sim.
23
fully resonant instrument
ff
ff
24
Ecstatic, overwhelmed, blissful
25
26


28
(ff)
(ff)
29
30
31
32


33
mp
35
Calmer, yet strongly heartfelt
mp
mp
37
38
f
f
39

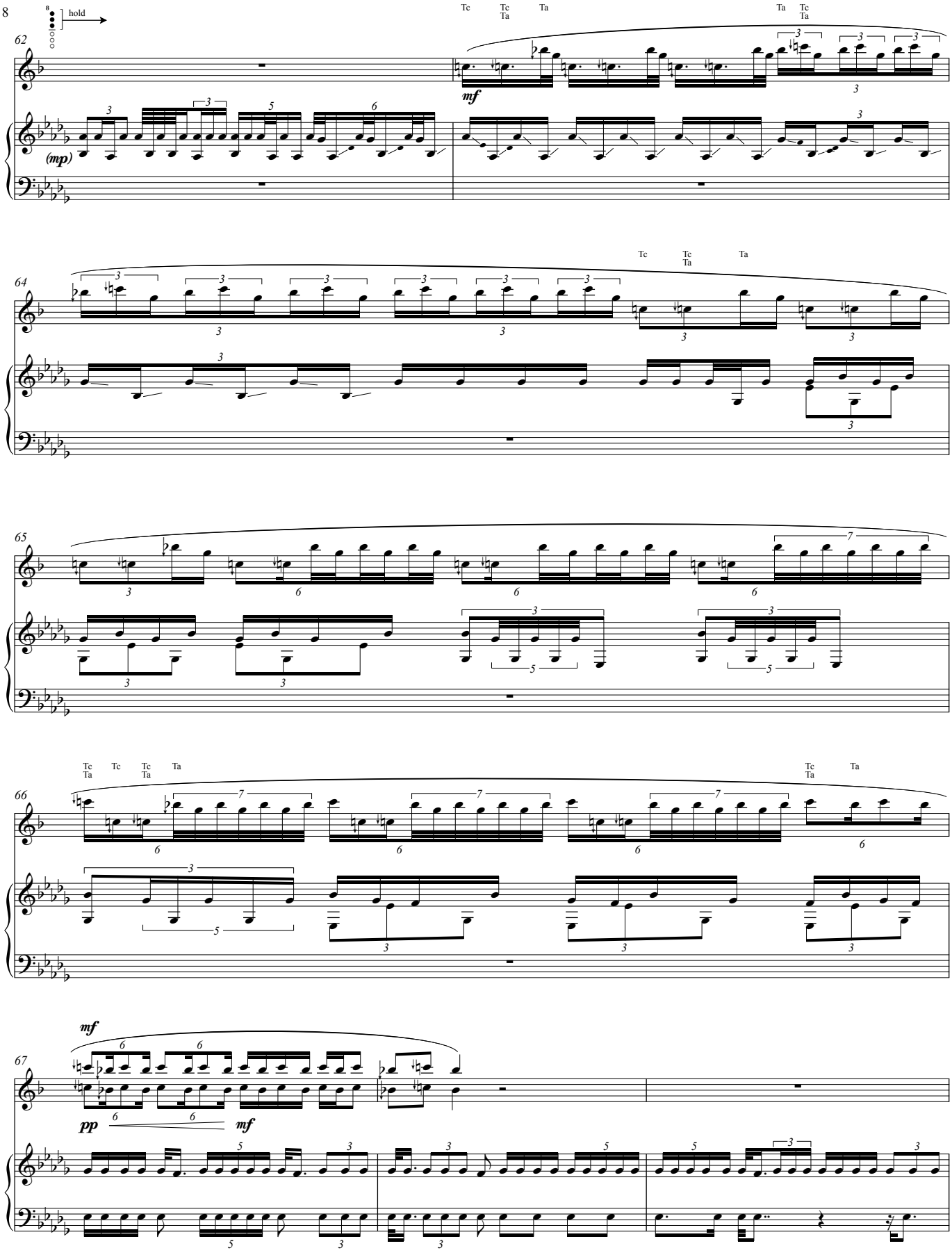

40
(f)
(f)
4:3
41
Resolving open-endedly
43
45
mf
mf
67
slight
multiphonic
mimic roll on marimba
47
bisb.
bisb.
bisb.
mp
p
mp
p

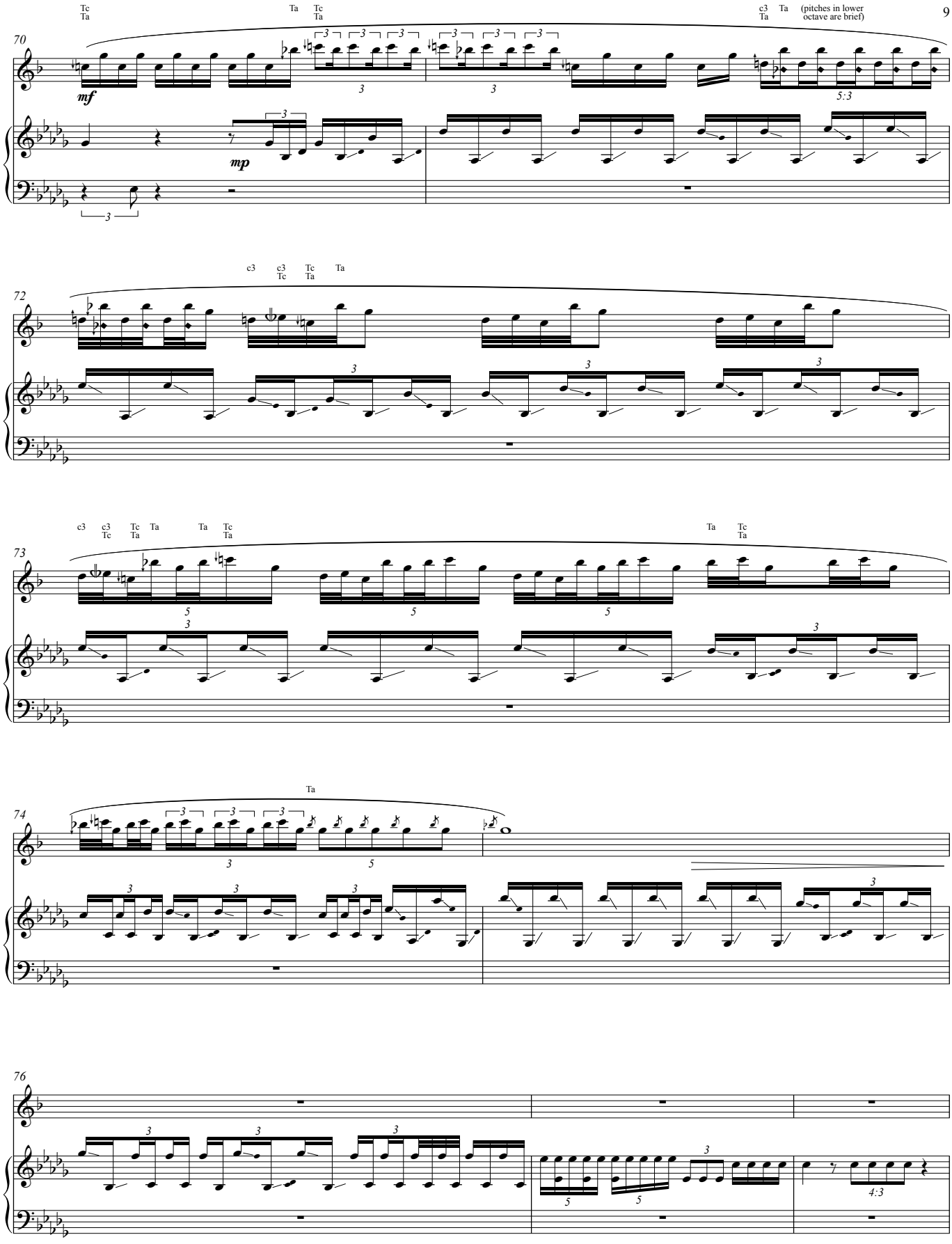
Contemplative ♩ = 56



* 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.


hold
62
Tc
Tc
Ta
Ta
Tc
Ta
mf
(mp)
64
Tc
Tc
Ta
Ta
65
66
Tc
Ta
Tc
Tc
Ta
Tc
Ta
Tc
Ta
67
mf
pp
mf


Tc
Ta
Ta
Tc
Ta
c3
Ta
(pitches in lower
octave are brief)
70
mf
mp
5:3
c3
c3
Tc
Tc
Ta
72
c3
c3
Tc
Tc
Ta
Ta
Tc
Ta
Ta
Tc
Ta
73
Ta
74
76
4:3