# SRP0147

**Instrumentation:**
*Tenor Saxophone*
*Marimba*

# Benjamin Taylor

2009

*Commissioned by Skyler Murray and Clarrisa Lindsay*

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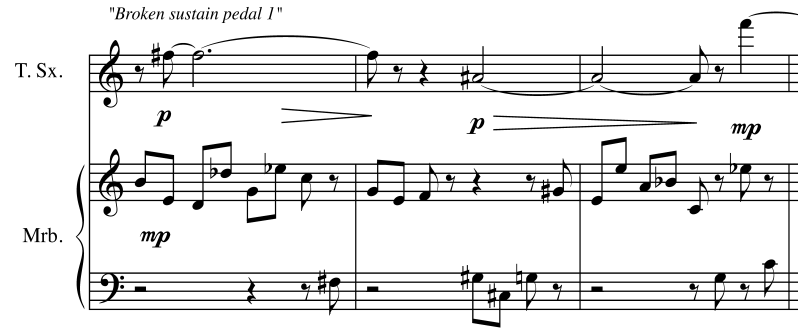
**! "#$%#& ' ( )"*+%,"-.**

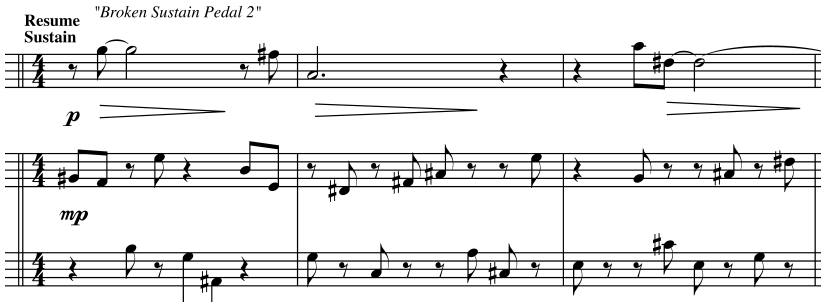
"*Broken Sustain Pedal 1*" The tenor acts as a broken sustain pedal for the marimba by infrequently sustaining pitches played on the marimba. The tenor player will choose pitches to sustain ad. lib. The attacks should be simultaneous with the marimba and the tenor should always decrescendo, although the rate of the decrescendo may vary. Occasional silences in the tenor part are encouraged. (always no vib.)

One possible execution of "*Broken Sustain Pedal 1*"




*"Broken Sustain Pedal 2"* All instructions from above apply with one exception. The tenor may now choose to play one pitch as an eighth note and then sustain the next note.

One possible execution "*Broken Sustain Pedal 2"*



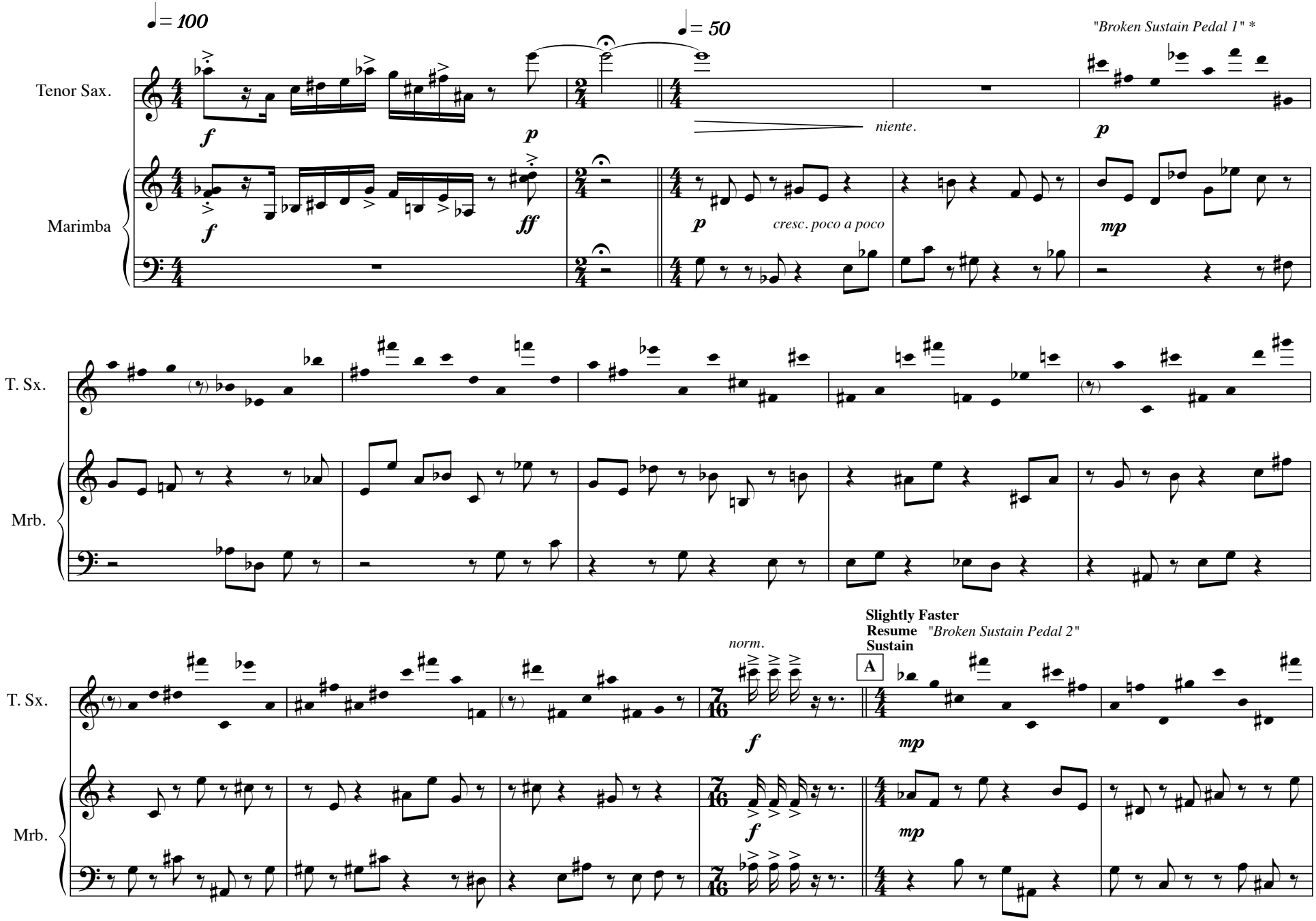

*"Broken Sustain Pedal 3"* All instructions from *Broken Sustain Pedal 1* apply except that now the tenor may play up to three pitches in a row as eighth notes and then sustain the next pitch.

*"Broken Sustain Pedal 4 "* The previous roles are reversed. The tenor plays all the pitches shaping phrases and resting as desired. The marimba now acts as the sustain pedal (using tremelo) to sustain pitches of choice. The marimba should always decrescendo in imitation of a sustain pedal.

Transposed Score

# SRPO147

Benjamin Taylor

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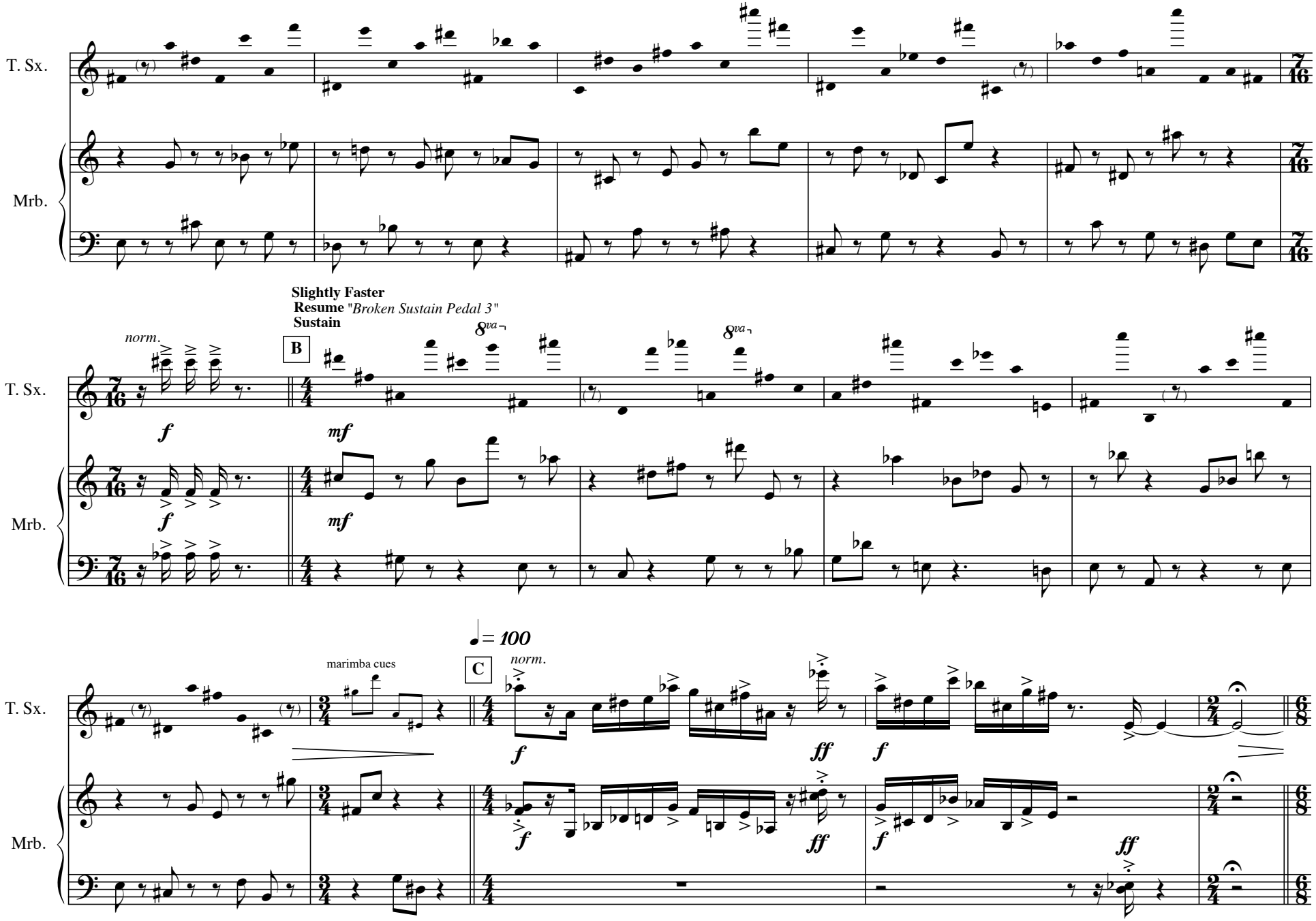
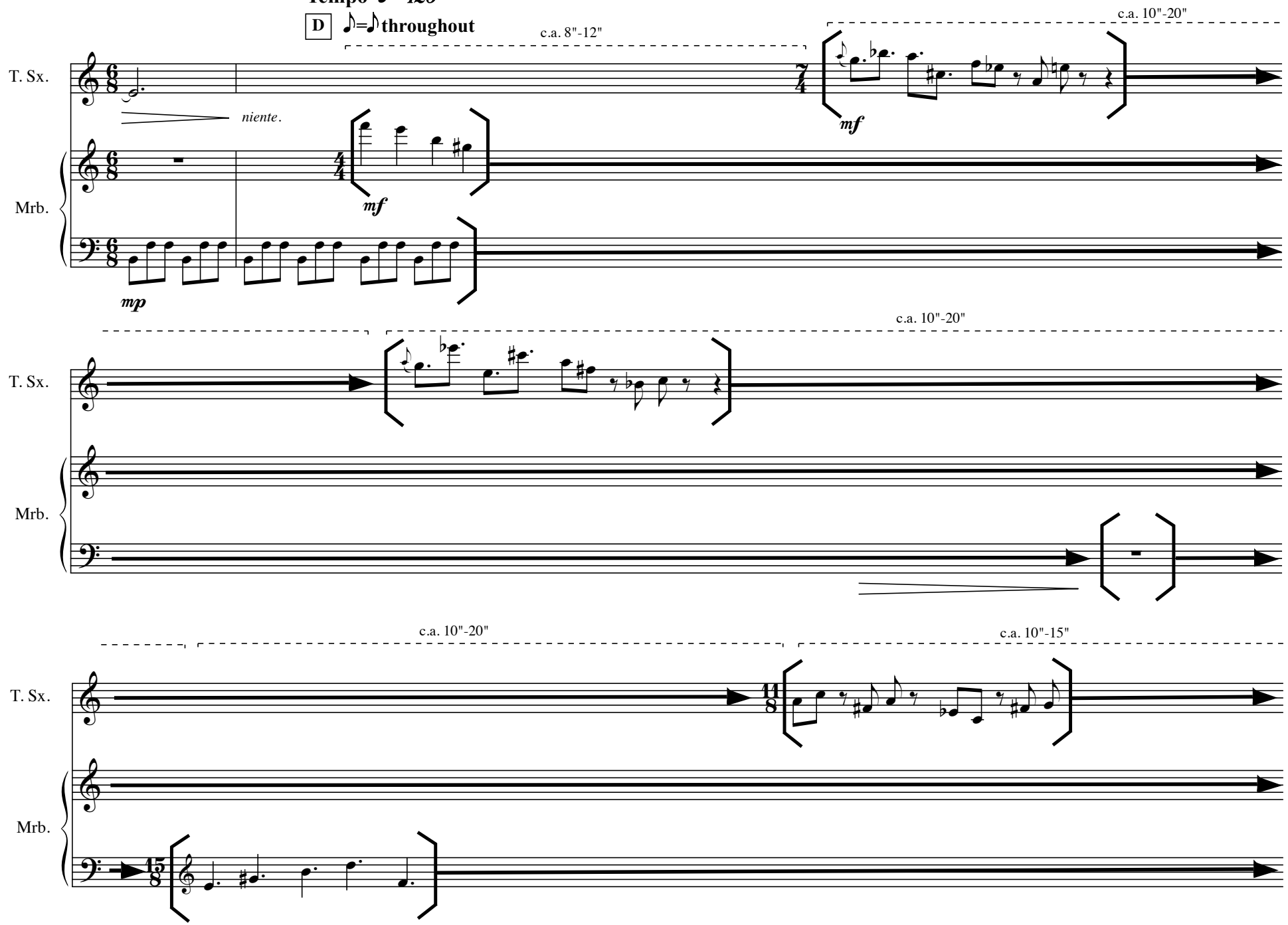
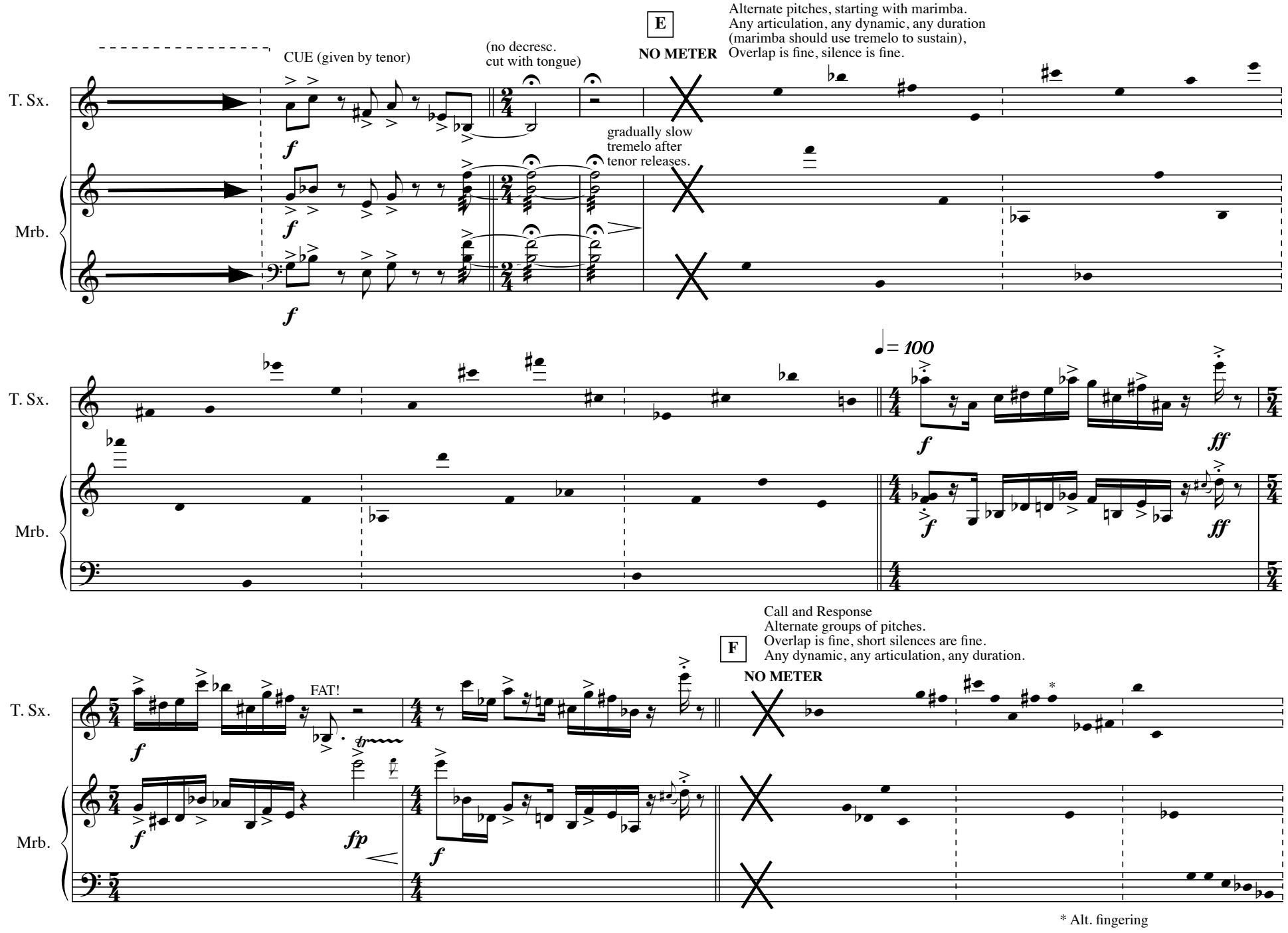
* See performance notes.

# SRP0147- B. Taylor




Tempo ♩= 120
D ♪=♪ throughout
c.a. 8"-12"
c.a. 10"-20"
T. Sx.
Mrb.
niente.
mf
mp
c.a. 10"-20"
c.a. 10"-20"
c.a. 10"-15"

# SRP0147- B. Taylor



Overlap frequently, only short silences.
Still a sense of call and response.

G

T. Sx.

Mrb.

T. Sx.

Mrb.

T. Sx.

Mrb.

# SRP0147- B. Taylor

6 Grow in intensity and independence of line.
Each player should focus on their own line
and away from call and response.

H

T. Sx.

Mrb.

**Frantic Frenzy!**

I

T. Sx.

Mrb.

**VAMP**
Repeat until both players are
in unison. Grow.

T. Sx.

*cresc.*

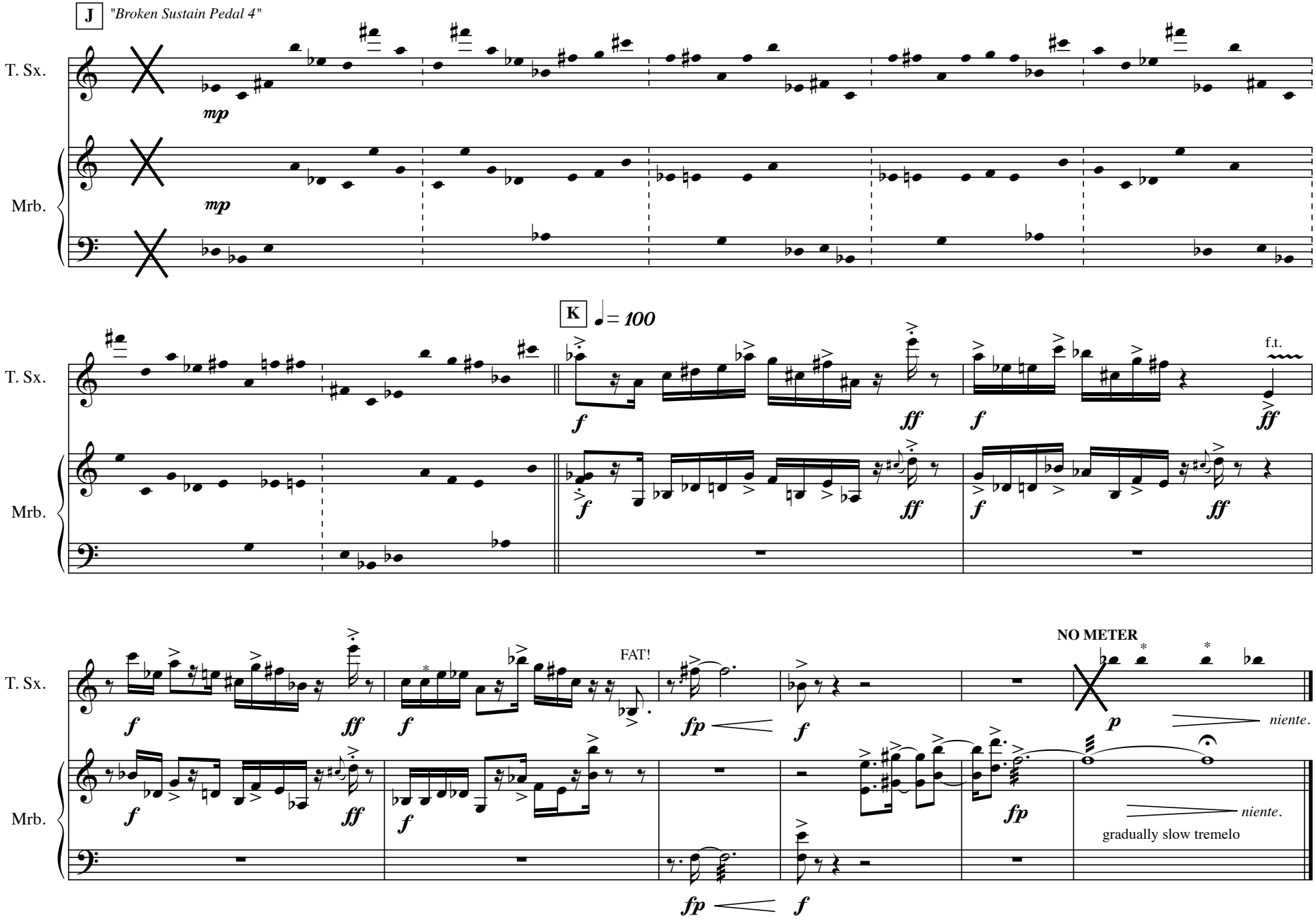
*fff*

G.P.

Mrb.

*fff*

G.P.


J
"Broken Sustain Pedal 4"
T. Sx.
Mrb.
mp
mp
K
= 100
f
ff
f
f.t.
ff
FAT!
NO METER
p
niente.
gradually slow tremelo
fp

Marimba

# SRPO147

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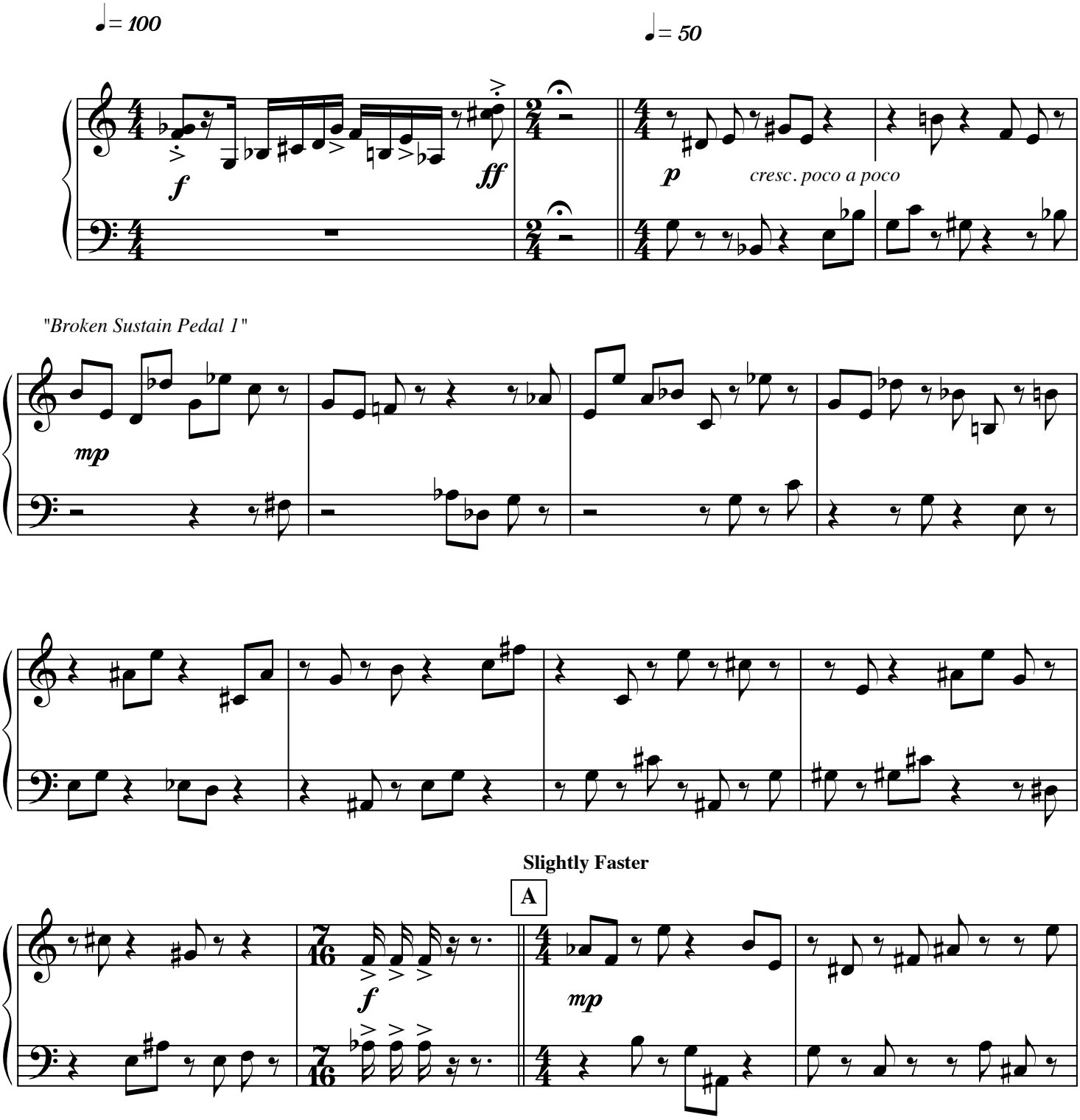


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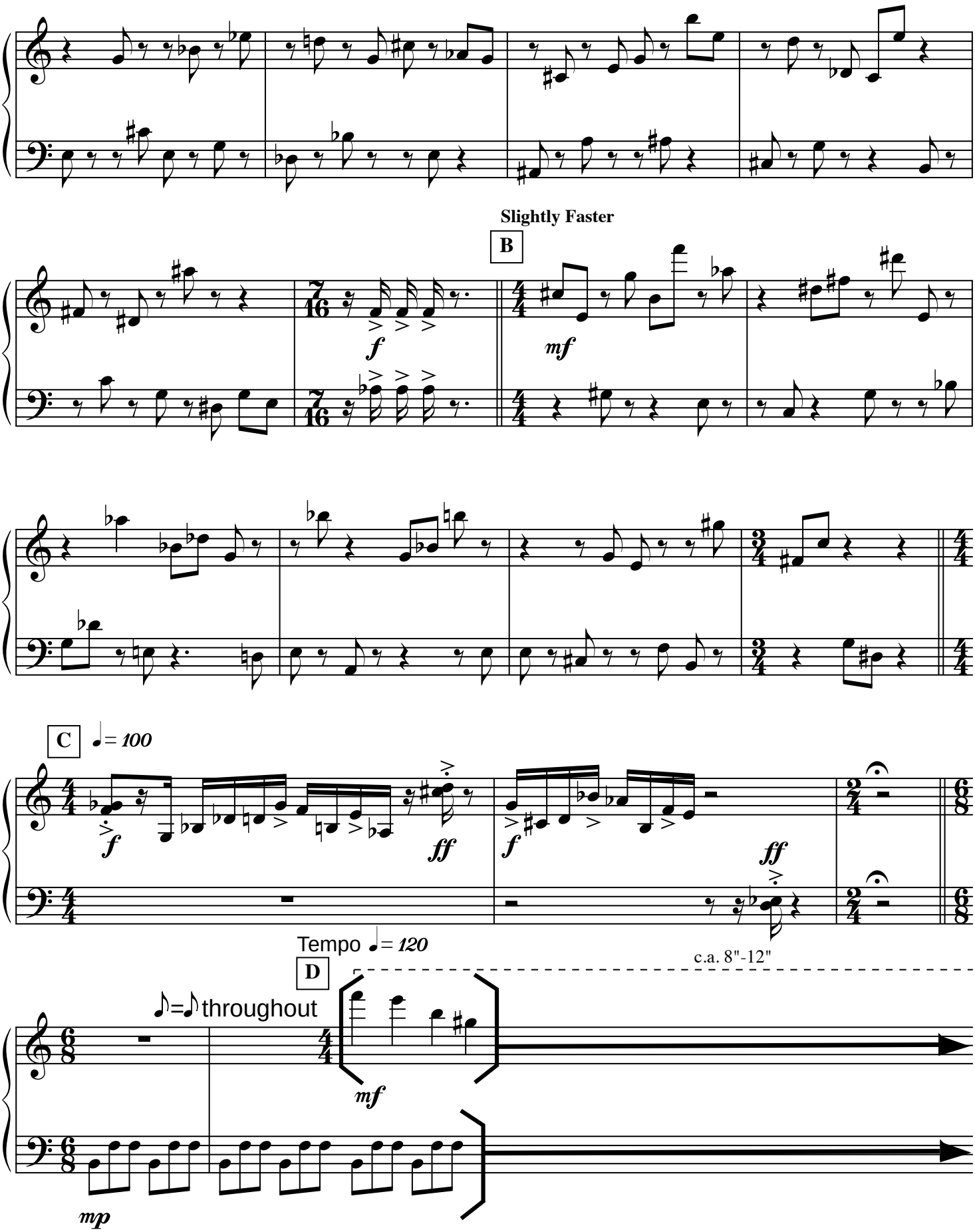
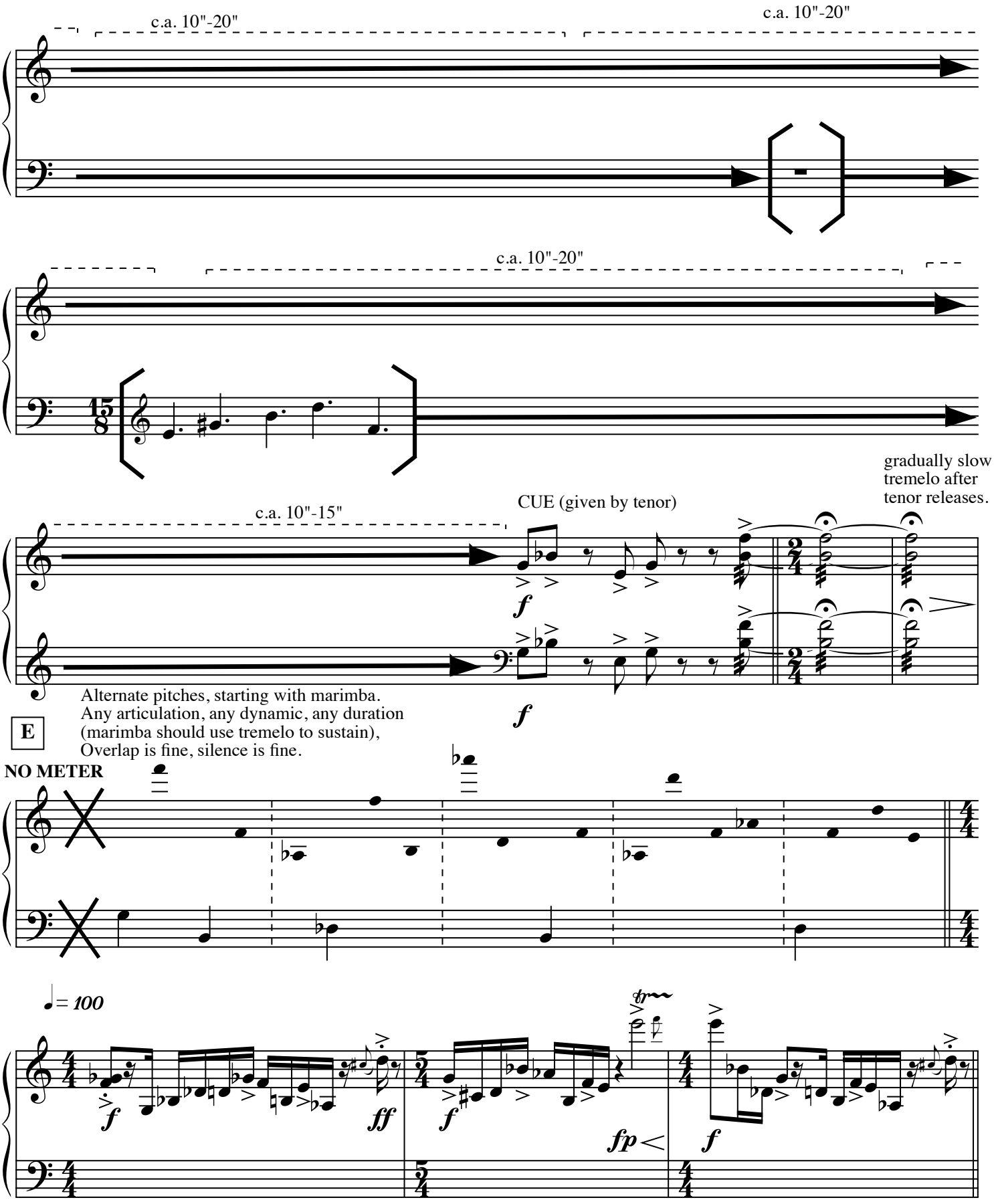
# SRP0147- B. Taylor



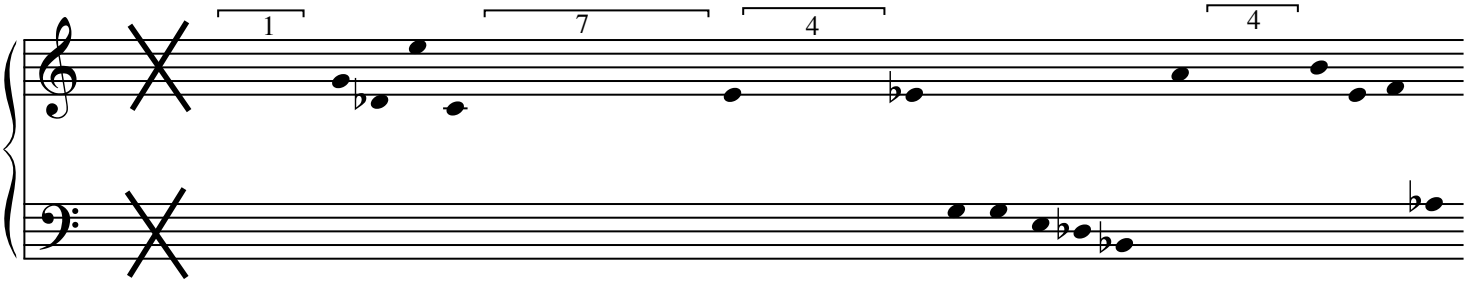

c.a. 10"-20"
c.a. 10"-20"
c.a. 10"-20"
15/8
gradually slow tremelo after tenor releases.
c.a. 10"-15"
CUE (given by tenor)
f
f
Alternate pitches, starting with marimba.
Any articulation, any dynamic, any duration
(marimba should use tremelo to sustain),
Overlap is fine, silence is fine.
E
NO METER
♩= 100
f
ff
f
fp
f

# SRP0147- B. Taylor

**F**

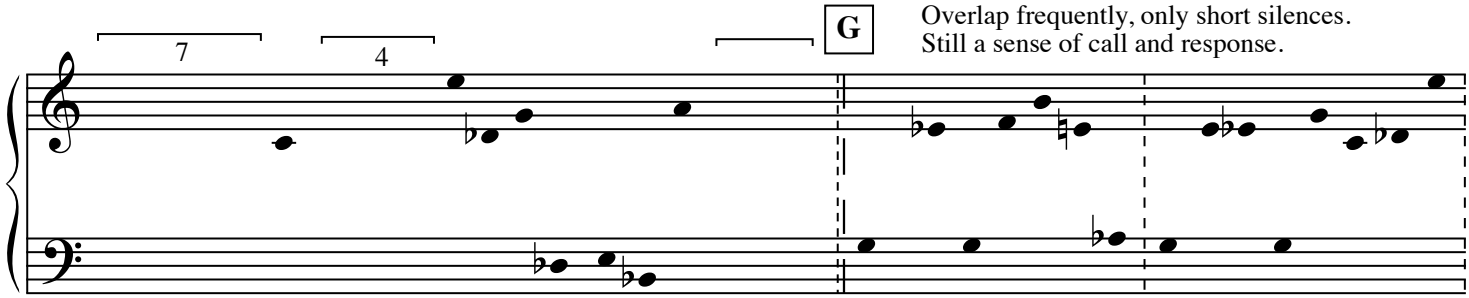
**NO METER**

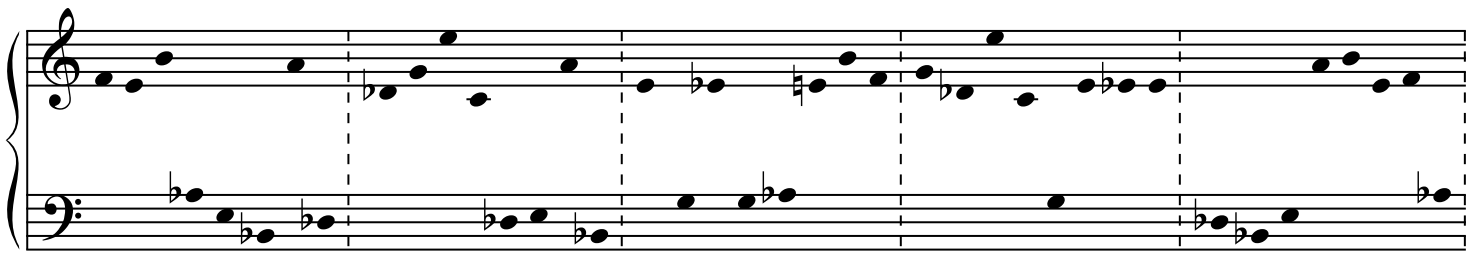
Call and Response
Alternate groups of pitches.
Overlap is fine, short silences are fine.
Any dynamic, any articulation, any duration.

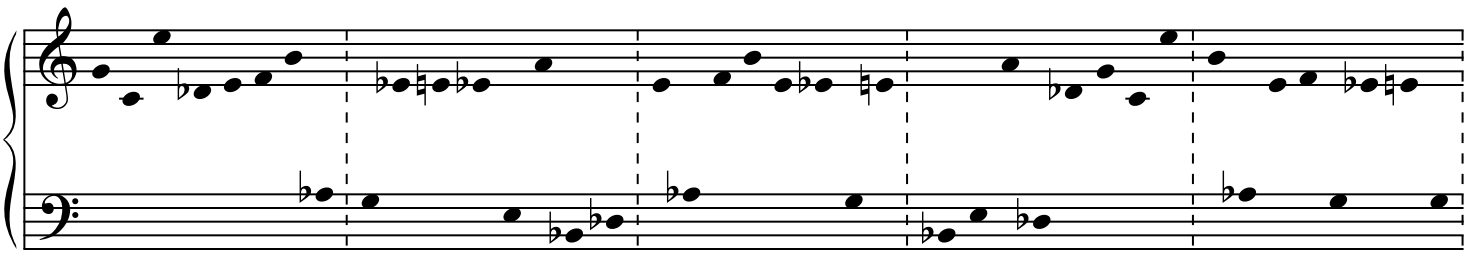



**G**

Overlap frequently, only short silences.
Still a sense of call and response.

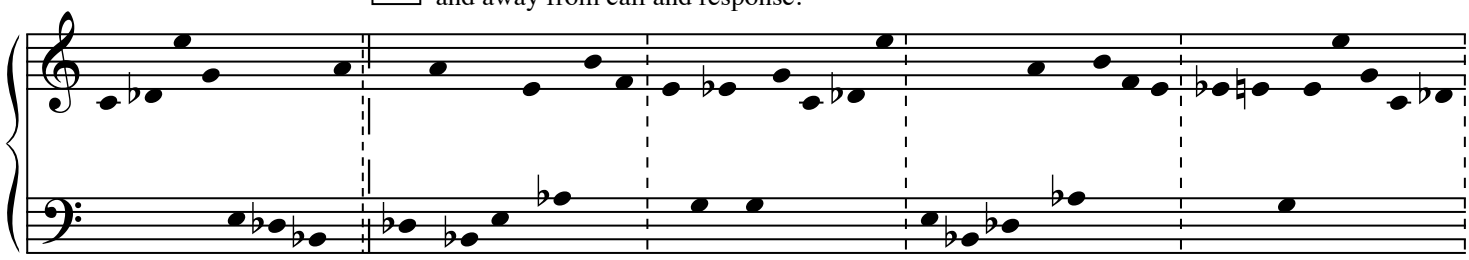


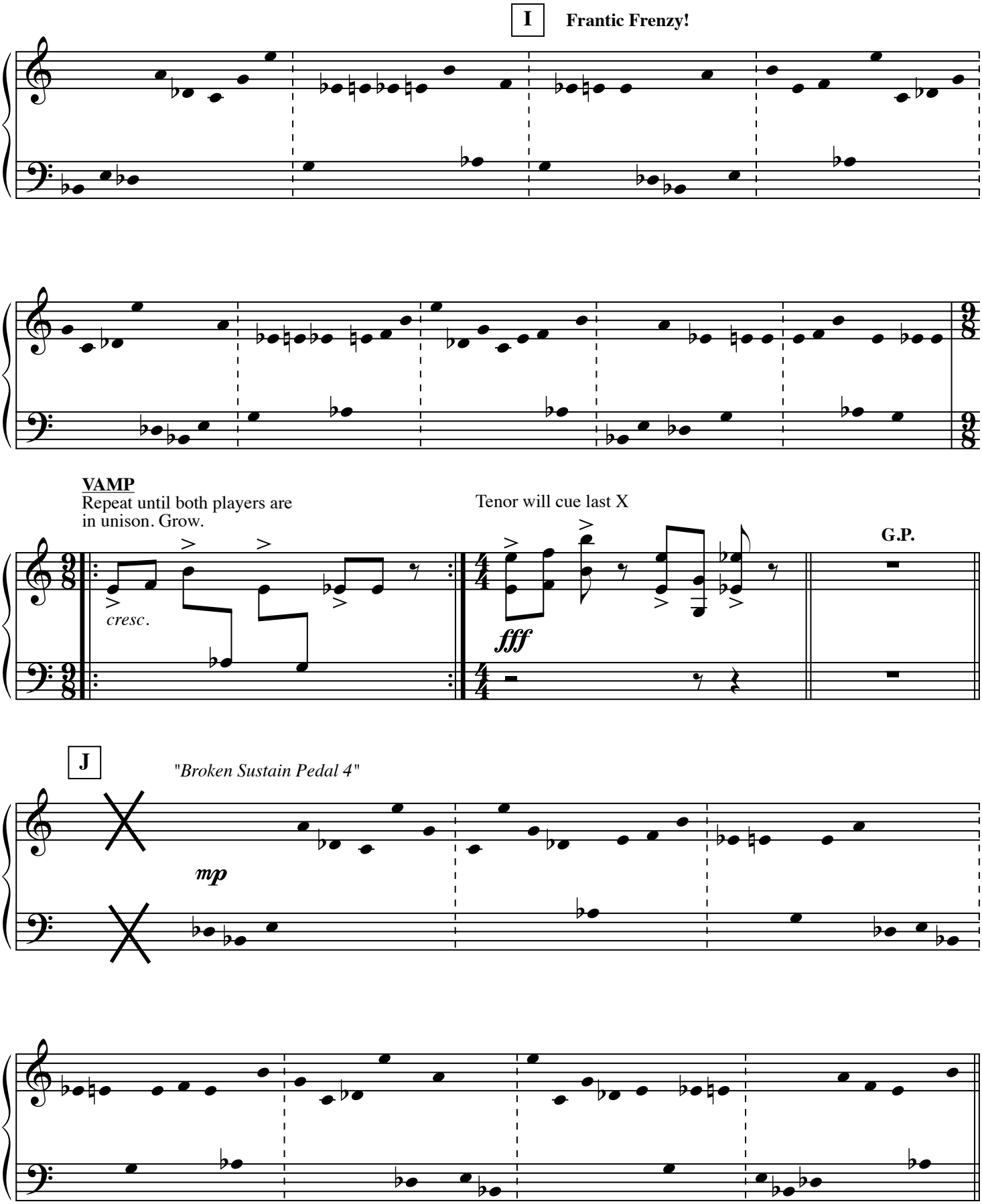





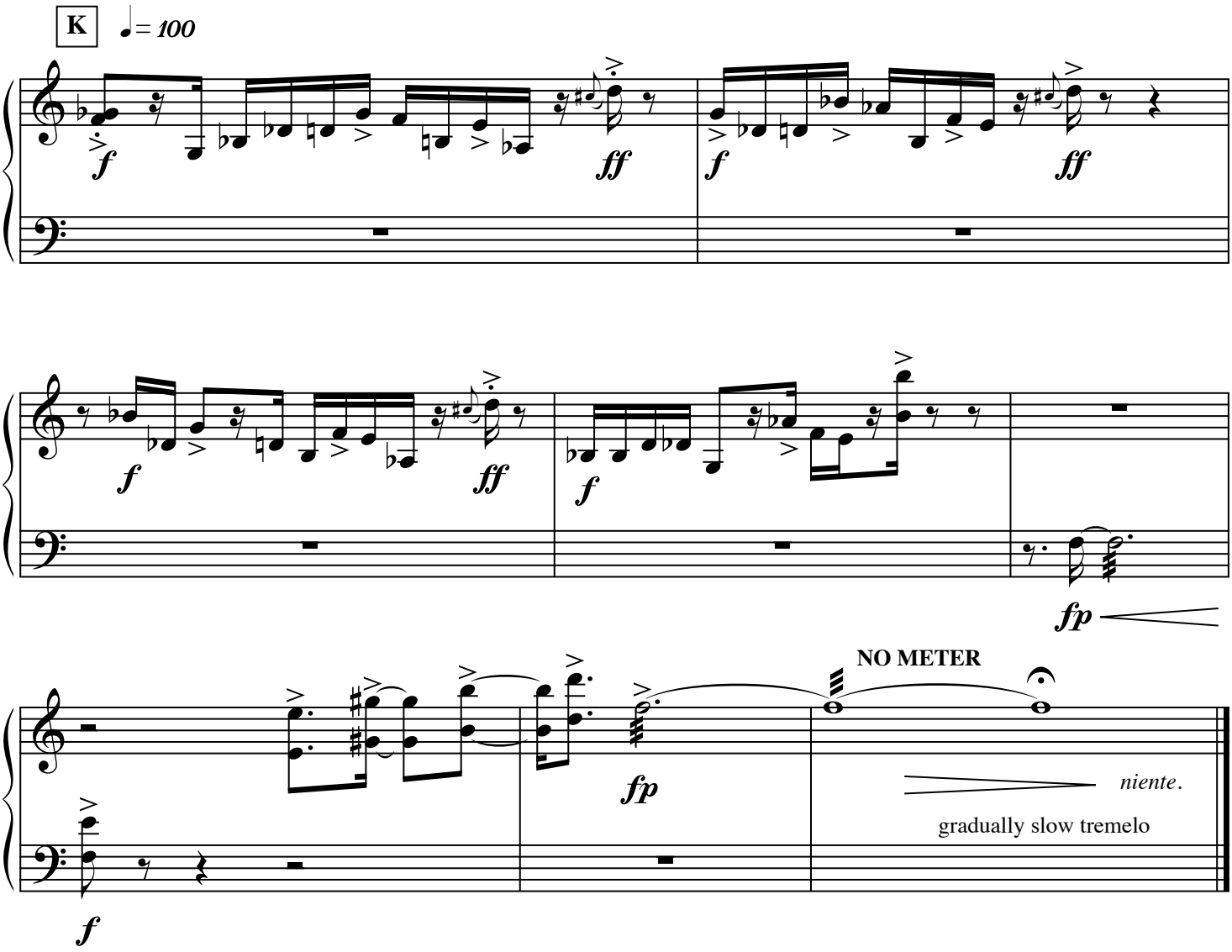
**H**

Grow in intensity and independence of line.
Each player should focus on their own line
and away from call and response.




I
Frantic Frenzy!
VAMP
Repeat until both players are in unison. Grow.
Tenor will cue last X
G.P.
cresc.
fff
J
"Broken Sustain Pedal 4"
mp

# SRP0147- B. Taylor



Tenor Sax.

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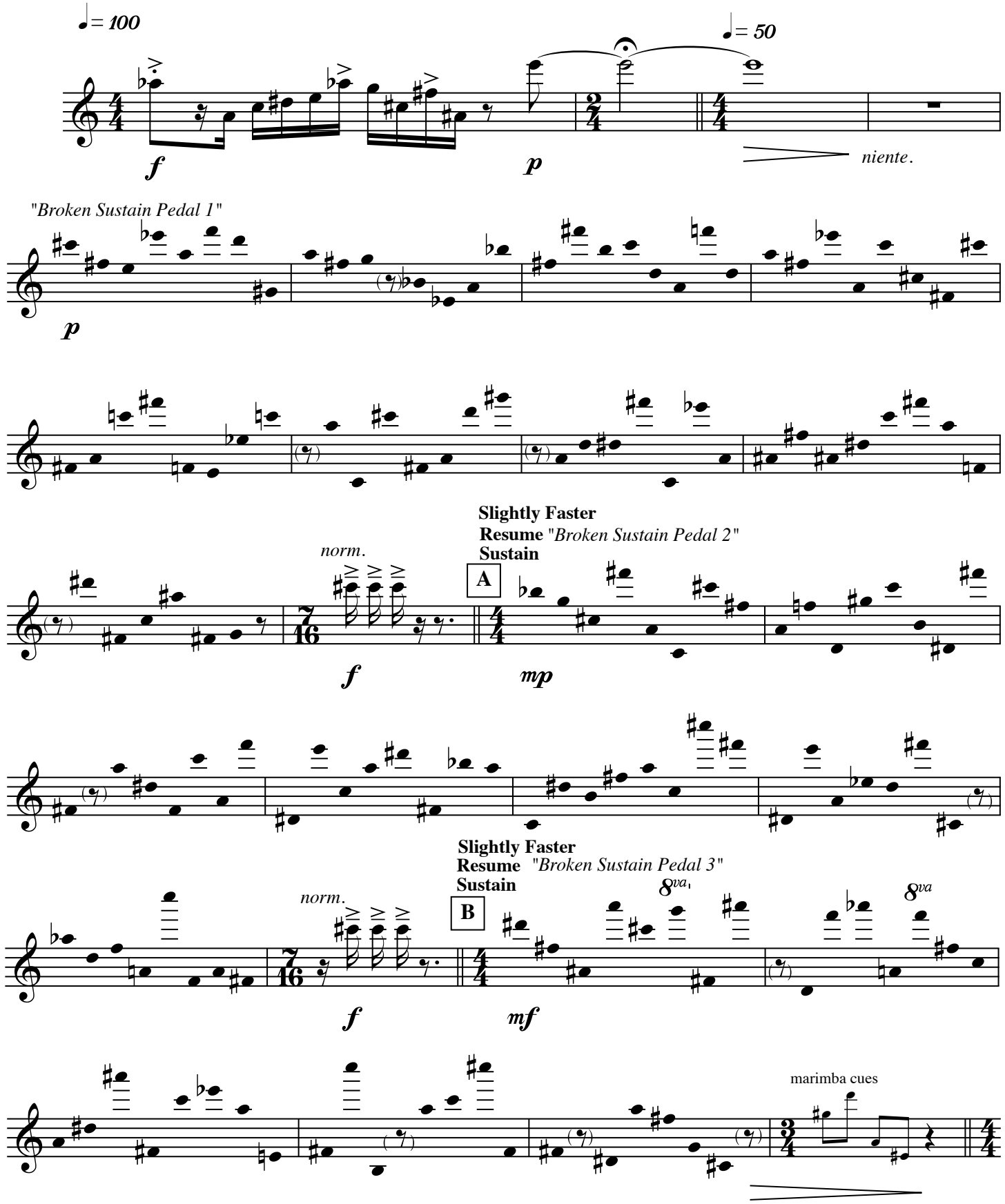


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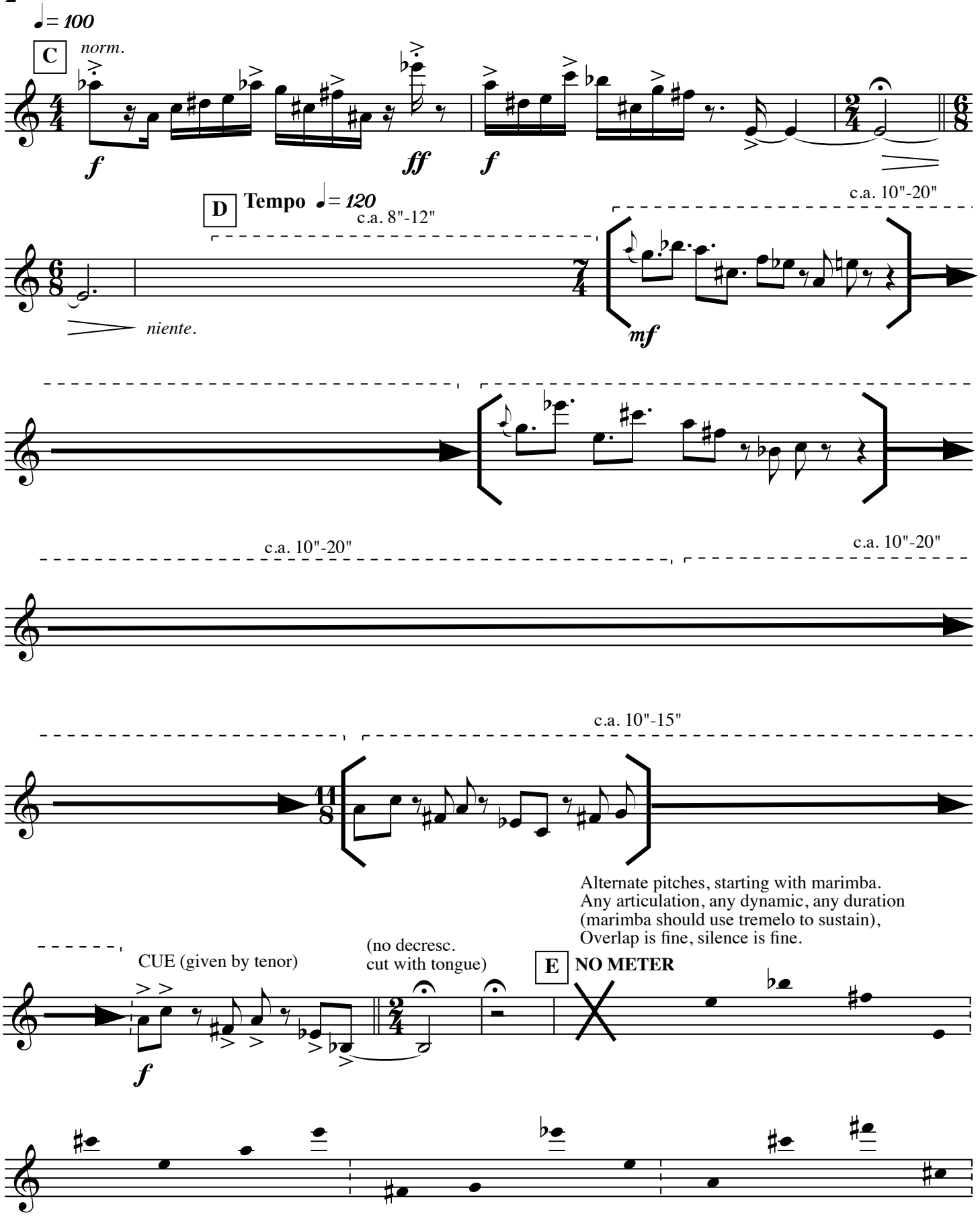
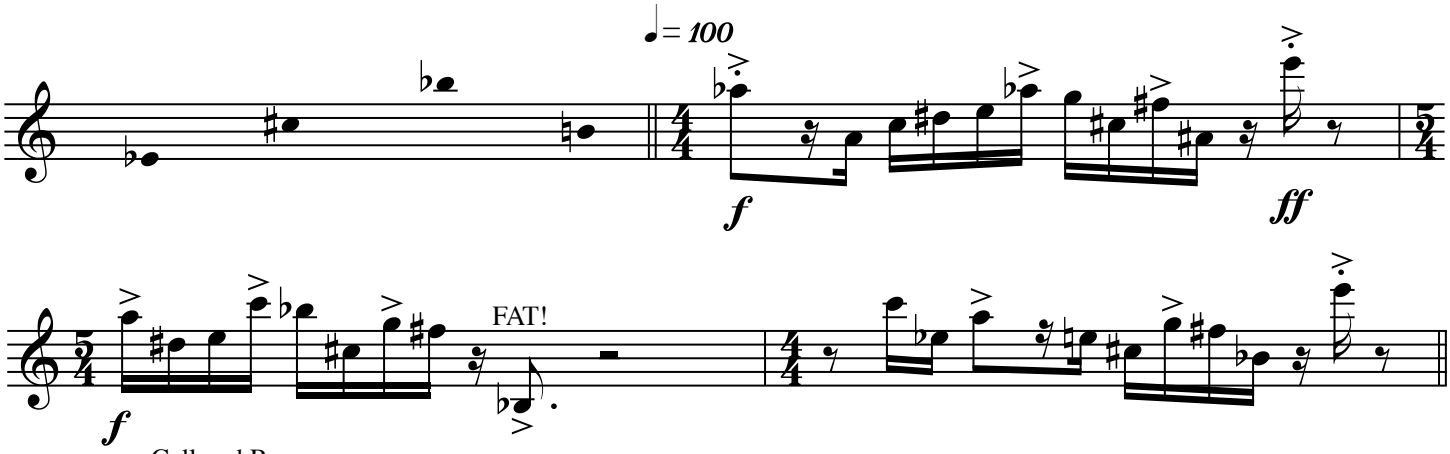
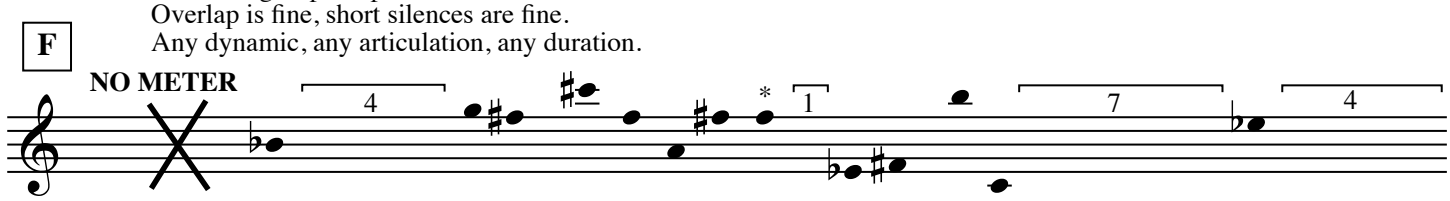


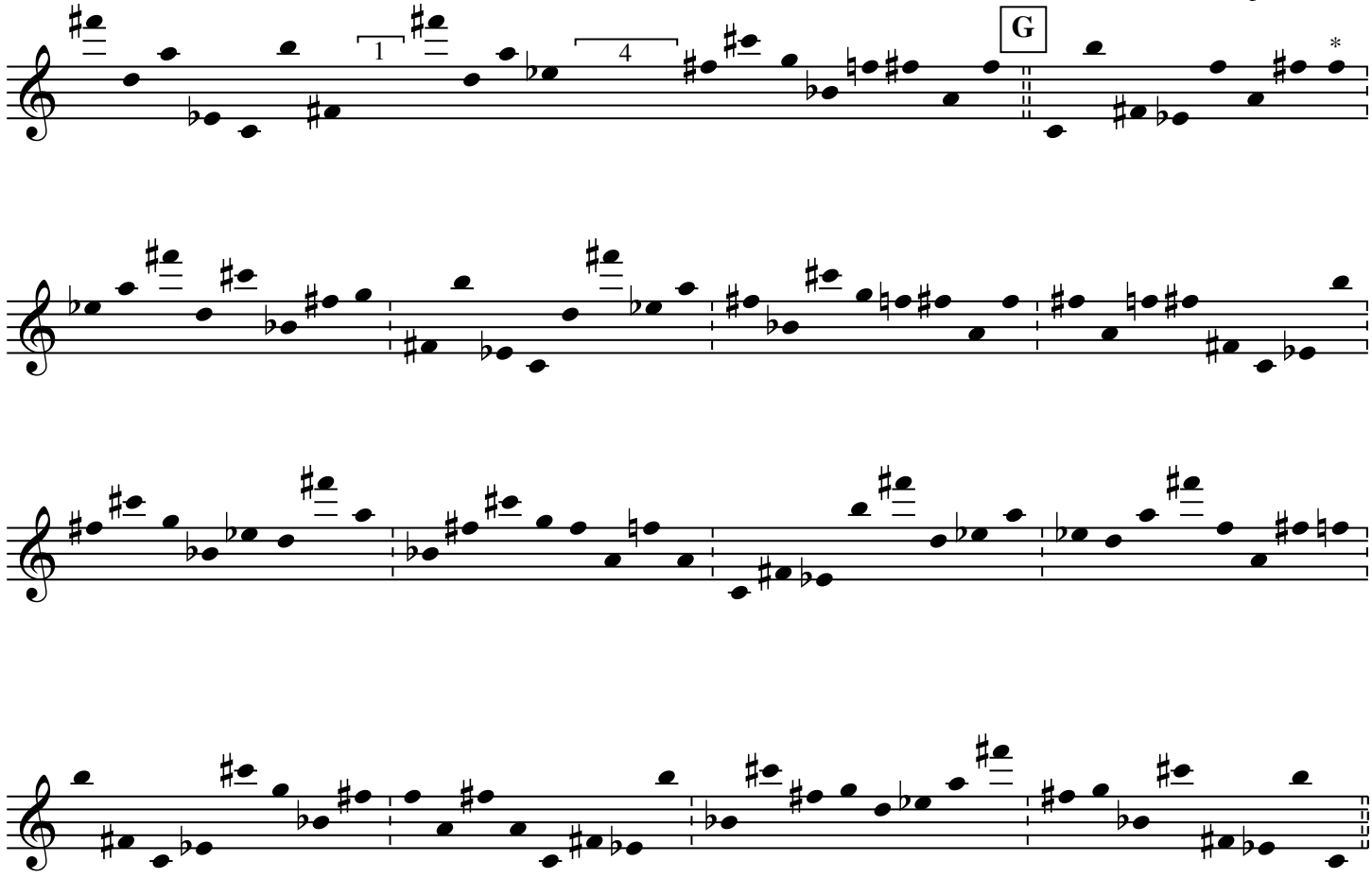



Call and Response
Alternate groups of pitches.
Overlap is fine, short silences are fine.
Any dynamic, any articulation, any duration.




* Alt. fingering

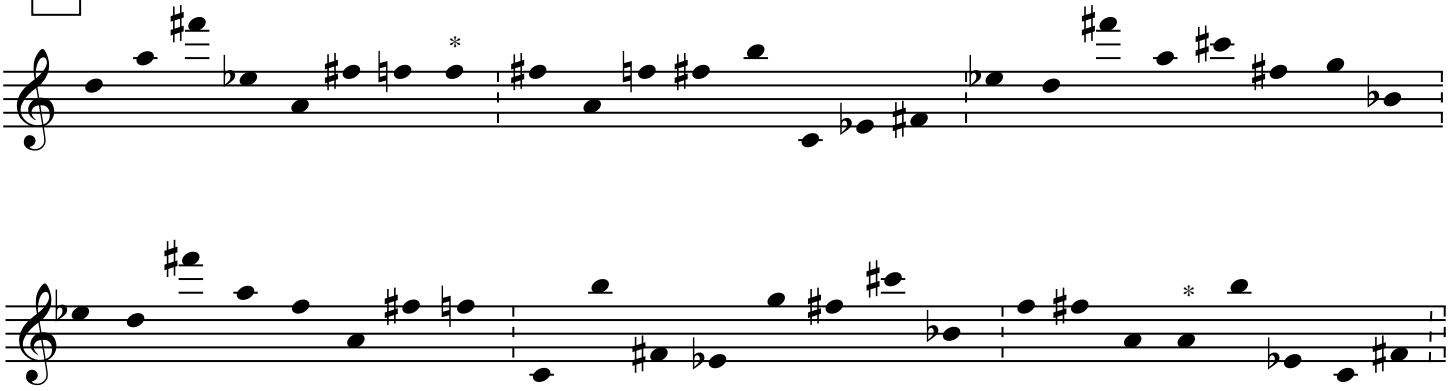
Overlap frequently, only short silences.
Still a sense of call and response.



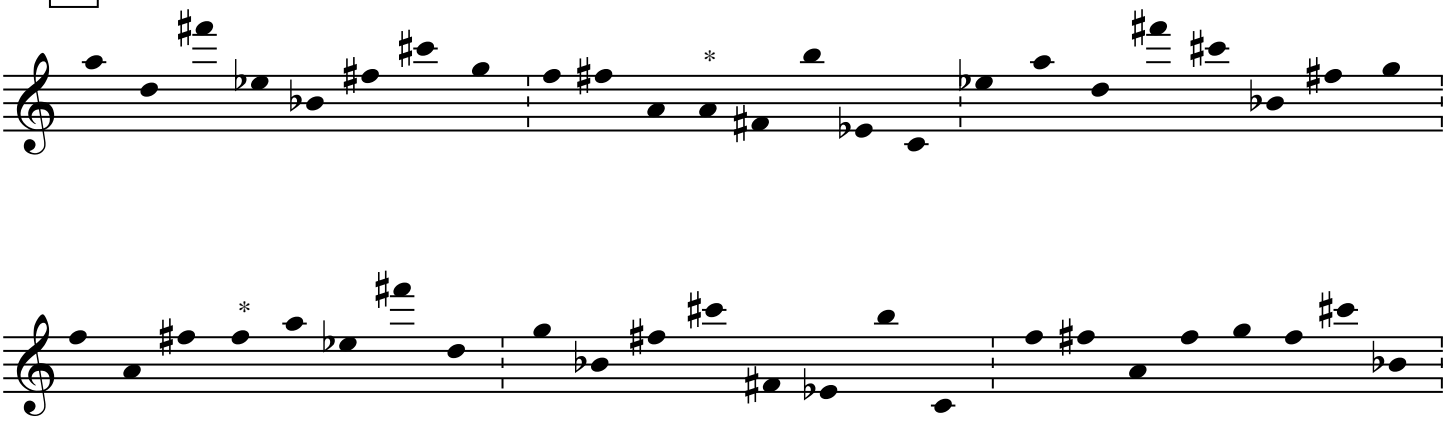
# SRP0147- B. Taylor

Grow in intensity and independence of line.
Each player should focus on their own line
and away from call and response.

**H**

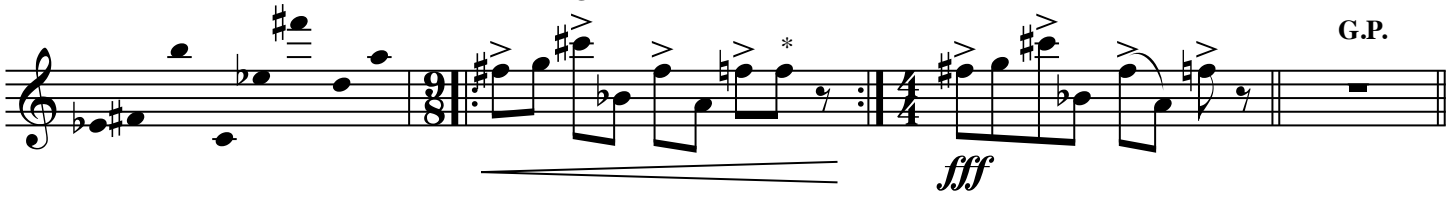


**I** **Frantic Frenzy!**



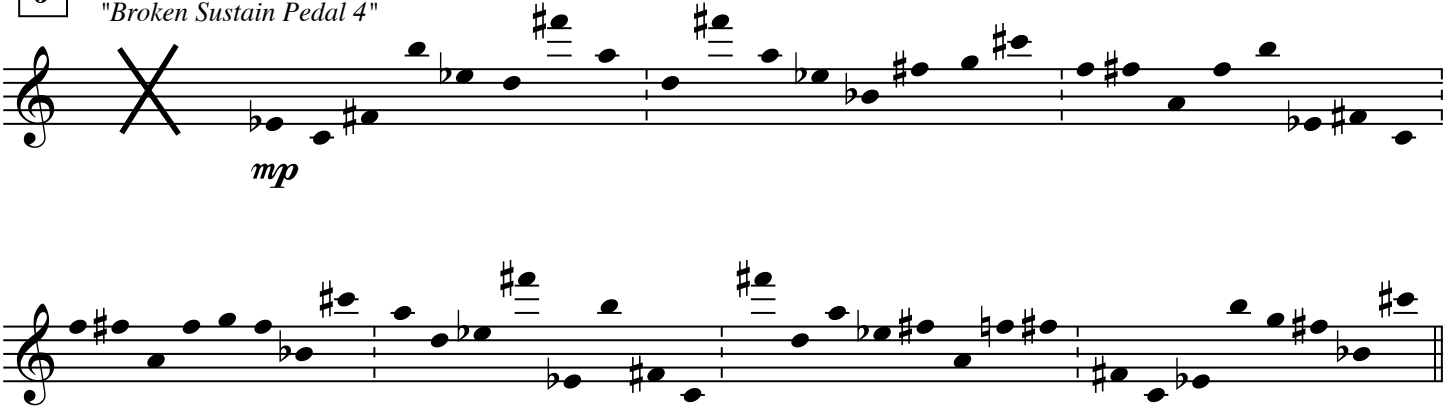
**VAMP**
Repeat until both players are
in unison. Grow.

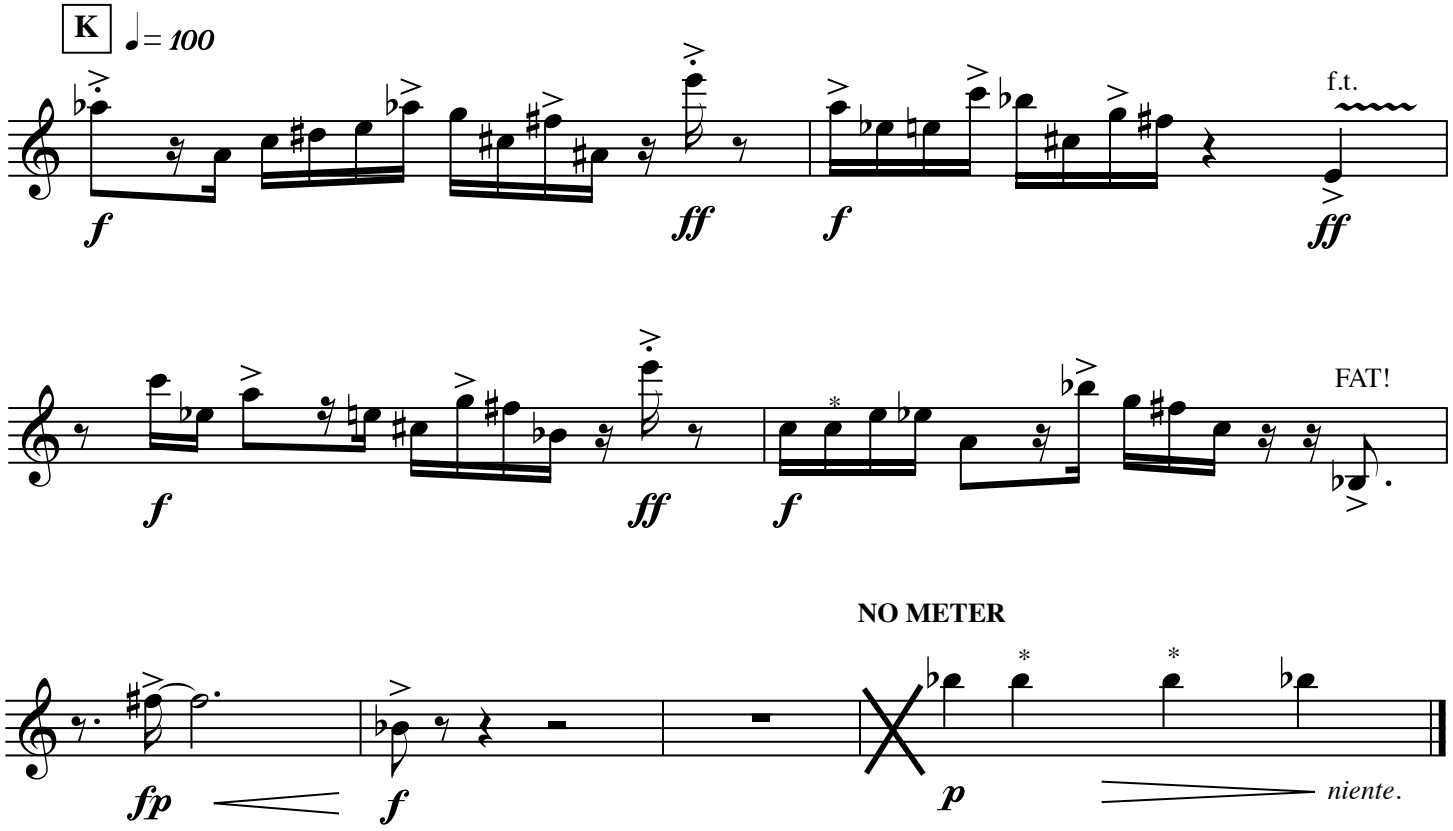
Tenor will cue last X




**J**

*"Broken Sustain Pedal 4"*




K
♩= 100
f
ff
f
f.t.
ff
f
ff
f
FAT!
NO METER
fp
f
p
niente.