

**It Plays You**  
for saxophone quartet  
Colin Holter • 2008

**Performance notes:**

The piece opens with a brief pre-recorded sound. This should be played back from a consumer stereo with CD player seated on a chair between the two upstage performers. The sound should be clearly audible throughout the performance space.

The second alto and tenor saxophones should tune themselves a quarter-tone below the first alto and tenor throughout the piece. In practice, it may be easier for the firsts to play an eighth-tone sharp and the seconds an eighth-tone flat. This detuning can be achieved through a combination of adjustments to the embouchure and the mouthpiece. Moreover, it will become clear during rehearsal that certain sections of the piece require greater attention to precise tuning than others; for example, the contoured material in measures 32-33 is less dependent on accurate intonation than is the cluster immediately following it. Likewise, at rehearsal letter **L**, the first alto and second tenor saxophone have greater intonational leeway than the second alto and first tenor, who are responsible for articulating sustained dyads.

The solo at rehearsal letter **Y** may be played by any member of the ensemble.

Accidentals carry through the bar.

for David McCarthy

# It Plays You

Colin Holter

**6"**

Alto Sax. I

Alto Sax. II

Tenor Sax. I

Tenor Sax. II

▶ Arcana startup sound

**3"**  $\text{♩} = 60$  *flz.*

**A**  $\text{♩} = 80$  *subito*

**3"**  $\text{♩} = 60$  *flz.*

**3"**  $\text{♩} = 60$  *flz.*

**3"**  $\text{♩} = 60$  *flz.*

**9**

**B**

A. I

A. II

T. I

T. II

Detailed description: This is a musical score for saxophones and piano. It features four saxophone parts (Alto Sax. I, Alto Sax. II, Tenor Sax. I, Tenor Sax. II) and a piano part. The score is divided into two main sections, A and B. Section A begins with a 6-measure introduction at a tempo of 60 bpm, marked 'flz.' (flautissimo). This is followed by a 3-measure section at the same tempo, and then section A proper, which starts at a tempo of 80 bpm marked 'subito'. Section B follows section A. The score includes various musical notations such as dynamics (p, pp, mp, mf), articulation (accents, slurs), and complex rhythmic patterns with multi-measure rests and tuplets. The piano part is indicated by a '▶ Arcana startup sound' at the beginning of section A. The saxophone parts feature intricate melodic lines with many slurs and dynamic markings. The piano part provides harmonic support with chords and rhythmic patterns.

19 C

A. I *mf* *mp* *p* *p* *mf* *p* *mf*

A. II *mf* *mp* *p* *p* *mf* *p* *mf*

T. I *mf* *mp* *p* *p* *mf* *p* *mf*

T. II *mf* *mp* *p* *p* *mf* *p* *mf*

29 D ♩ = 60 subito ♩ = 80 subito

A. I *>mf* *f* *mp* *mf* *p* *p* *<mp* *pp* *mp*

A. II *>mf* *f* *mp* *mf* *p* *p* *<mp* *pp* *mp*

T. I *>mf* *f* *mp* *mf* *p* *p* *<mp* *pp* *mp*

T. II *>mf* *f* *mp* *mf* *p* *p* *<mp* *pp* *mp*

42 ♩ = 60 *subito* E

A. I   
 > *pp mp* *f* o *mp* *pp* *f* o *mf* *pp* *f* o o *p*

A. II   
 > *pp* *f* o *mp* *pp* *mp* *pp* *f* o *mp* *pp* *f* o o *p*

T. I   
 > *pp mp* *f* o *mp* *pp* *mp* *pp* *f* o *mp* *pp* *f* o o *p*

T. II   
 > *pp* *f* o *mp* *pp mp* *pp* *f* o *mp* *pp* *f* o o *p*

53 F

A. I   
 > o o *f* o *p* o o *p* o o *mf* o *mp*

A. II   
 > o o *f* o *p* o o *p* o o *mf* o *mp*

T. I   
 > o o *f* o *p* o o *p* o o *mf* o *mp* :mp

T. II   
 > o o *f* o *p* o o *p* o o *mf* o *mp*

G ♩ = 80 subito

66

A. I

A. II

T. I

T. II

*p* *mf* *f*

*p* *mf* *f*

*p* *mf* *f non dim.*

*p* *mf* *f non dim.*

5:4 5:4 3:2 3:2 6:7 3:2 3:2 6:4 7:5 7:6

74

A. I

A. II

T. I

T. II

3:2 3:2 4:5 3:2 3:2 5:6 5:4 5:4 3:2 5:6 6:5 7:6 7:8 7:5 3:2 3:2 3:2

**H**  
80

A. I *f* 3:2 3:2 3:2 3:2 3:2 6:4

A. II *f* 5:4 5:4 5:4 5:4 5:4 5:4

T. I 3:2 3:2 3:2

T. II 5:4 7:8 3:2 7:8 7:8 5:4

**I**  
85

A. I *f* 3:2 3:2 3:2 3:2 5:4 3:2 3:2 3:2 3:2 5:4

A. II *f* 5:4 5:4 5:4 3:2 5:7 3:2 5:6 3:2 5:4 5:4 3:2

T. I 5:4 7:5 5:4

T. II 5:4 3:2 3:2

90 J

A. I  
 A. II  
 T. I  
 T. II

90 91 92 93 94 95

*ff* *f* *f* *mp* *f* *mp* *f* *f* *non dim.*

3:2 5:4 3:2 3:2 5:4 3:2 5:4 3:2 5:4 3:2

5:4 5:4 3:2 3:2 3:2 3:2 5:4 3:2 5:4 3:2

6:4 9:10 3:2 3:2

96 K

A. I  
 A. II  
 T. I  
 T. II

96 97 98 99 100 101

5:4 3:2 3:2 3:2 6:4 5:4 5:4 5:4 5:4 5:4 3:2 3:2

7:6 7:6 7:5 6:7 3:2 3:2

3:2 6:4 3:2



102

A. I

A. II

T. I

T. II

3:2 3:2 3:2 3:2 3:2 3:2

5:4 5:4 5:4 5:4 3:2 5:4 5:4 5:4 5:4 3:2 5:4 5:4

7:5 7:6 3:2 6:4

3:2 3:2

*f* *f*

108

L

A. I

A. II

T. I

T. II

3:2 4:5 3:2 3:2 5:4 5:4 3:2 5:4 3:2 3:2 5:4

5:4 5:6 5:4 5:4 3:2 3:2 3:2 3:2 3:2 3:2 5:4

7:6 3:2 3:2 9:8 5:4 5:4 3:2 3:2 5:4

7:5 6:4

*f* *f*

114

M

A. I

A. II

T. I

T. II

This musical system covers measures 114 to 122. It features four staves: A. I, A. II, T. I, and T. II. The music is characterized by complex rhythmic patterns, including frequent triplets (3:2) and quintuplets (5:4). Many notes are beamed together and have slurs above them. The key signature has one flat (B-flat). A box labeled 'M' is positioned above the first staff at the beginning of measure 115.

123

N

A. I

A. II

T. I

T. II

This musical system covers measures 123 to 131. It features four staves: A. I, A. II, T. I, and T. II. The music continues with complex rhythmic patterns, including triplets (3:2) and quintuplets (5:4). There are also some 6:5 ratios indicated. The key signature has one flat (B-flat). A box labeled 'N' is positioned above the first staff at the beginning of measure 124.

133

A. I

A. II

T. I

T. II

142

A. I

A. II

T. I

T. II

**P**

*p* < *ff*

*p* < *ff*

*p* < *ff*

*p* < *ff*

♩ = 60 *subito*  
152

A. I  
A. II  
T. I  
T. II

**Q** ♩ = 90 *subito*  
158

A. I  
A. II  
T. I  
T. II

164 **R**

Four staves of music (A. I, A. II, T. I, T. II) for measures 164-170. The score features complex rhythmic patterns with various time signatures (3:2, 4:5, 5:6, 5:4, 7:8, 9:8, 7:6, 6:5, 7:5, 7:6, 7:8, 9:8) and dynamic markings (p, f, ff, mp, o, f, ff, p). The music is written for A. I, A. II, T. I, and T. II.

171 **S**

Four staves of music (A. I, A. II, T. I, T. II) for measures 171-176. The score features complex rhythmic patterns with various time signatures (3:2, 7:6, 9:10, 6:5, 7:8, 7:5, 5:4, 15:12, 7:8, 7:5, 3:2) and dynamic markings (f, mp, ff, p, o, f, ff, p, f, o, ff, p, f). The music is written for A. I, A. II, T. I, and T. II.

176

A. I

A. II

T. I

T. II

Musical score for measures 176-180, featuring four staves (A. I, A. II, T. I, T. II) in 4/4 time. The score includes dynamic markings such as *fff*, *ff*, *f*, *ff*, *p*, and *f*. It also contains various articulation marks like accents (>) and slurs. Rhythmic patterns are indicated by brackets with ratios: 4:5, 3:2, 5:4, 5:6, 3:2, 9:12, 3:2, 7:6, 5:6, 3:2, 7:5, 7:6, and 3:2.

181

A. I

A. II

T. I

T. II

Musical score for measures 181-185, featuring four staves (A. I, A. II, T. I, T. II) in 4/4 time. The score includes dynamic markings such as *ff*, *f*, *ff*, *p*, *ff*, *f*, *ff*, *f*, *ff*, *p*, *ff*, and *ff*. It also contains various articulation marks like accents (>) and slurs. Rhythmic patterns are indicated by brackets with ratios: 3:2, 3:2, 5:4, 5:4, 5:4, 3:2, 3:2, 3:2, 3:2, 3:2, 7:8, 7:8, 7:8, 7:8, 7:8, 7:8, 9:8, 7:8, 5:4, 9:8, 7:8, 7:8, and 7:8.

T

187

A. I *ff non dim.* *ritard.* ♩ = 60 *accel.*

A. II *ff non dim.*

T. I *ff non dim.*

T. II *ff non dim.*

♩ = 90  
190

A. I *ritard.*

A. II

T. I

T. II

$\text{♩} = 60$   
 193

$\text{♩} = 90$  subito

**U**

*ritard.*

A. I  
 A. II  
 T. I  
 T. II

*p* *ff*

6:4 6:4 6:4 5:4 5:4 5:4 5:4 5:4

7:8 7:8 7:8 7:8 7:8 7:8 6:4 6:4

5:4 5:4 5:4 5:4 5:4 5:4 7:8 7:8

7:8 7:8 7:8 7:8 6:4 6:4 6:4 6:4 6:4 5:4 5:4

*p* *ff*

3:2 3:2

5:4 5:4

3:2 3:2

$\text{♩} = 60$   
 197

$\text{♩} = 90$  subito

**V**

A. I  
 A. II  
 T. I  
 T. II

*p* *fff* *ff*

6:4 5:4 5:4 5:4 5:4

7:8 7:8 7:8 7:8 6:4 6:4 6:4 6:4

7:8 7:8 7:8 7:8 5:4 5:4 5:4 5:4

7:8 7:8 7:8 7:8 6:4 6:4 6:4 6:4

5:4 5:4 3:2 5:4 *fff* *ff*

3:2 3:2

5:4 5:4



ritard. 200

7:8 7:8 7:8 7:8 7:8

$\text{♩} = 60$

3:2 accel.

$\text{♩} = 90$

6:4 6:4 6:4 6:4

A. I

*p* *fff* *ff*

A. II

5:4 5:4 5:4 5:4 5:4

5:4 3:2

*p* *fff* *ff*

3:2

T. I

6:4 6:4 6:4 6:4 6:4

6:4

*p* *fff* *ff*

5:4 5:4 5:4 5:4

T. II

5:4

*p* *fff* *ff*

7:8 7:8 7:8 7:8

ritard. 204

6:4

accel.

$\text{♩} = 90$

W

*fff sempre*

A. I

5:4 5:4 5:4 5:4 5:4 5:4

*fff sempre*

A. II

7:8 7:8 7:8 7:8 7:8 7:8

7:8 7:8 7:8

*fff sempre*

3:2 3:2 3:2 3:2

T. I

5:4 5:4 5:4

*fff sempre*

7:8 7:8

T. II

7:8 7:8

6:4 6:4 6:4 6:4 6:4 6:4

6:4 6:4 6:4

*fff sempre*

5:4 5:4

208

A. I

A. II

T. I

T. II

X

213

A. I

A. II

T. I

T. II

Y ♩ = 100 or faster

Solo

217

3:2 3:2 5:4 3:2 3:2 7:6 5:4 3:2 5:4 3:2 3:2 7:8

fff p fff p fff ff fff f ff fff

Solo

223

3:2 7:8 7:6 3:2 5:4 5:4 3:2 5:4 7:8 3:2 3:2 3:2 3:2 5:4 5:4 3:2 5:4 3:2

fff fff p molto fff

London  
November 2008