

# In ellipses...

Delicate, growing  $\text{♩} = 52$

Adam Melvin

*poco rubato*

Alto Saxophone

*ppp* *p* *pp* *pp*

\* - use G side key rather than altissimo where available

pluck strings

Piano

*pp*

\*\* 'catch' the grace note with the sostenuto pedal so that the following two notes of the triplet are dry- then depress the sustain pedal so that the final triplet note of the triplet, the grace note and subsequent notes are reverberated.

*pp*

*8<sup>ub</sup>*

*pp*

*Ped.* *Ped. sost.* *Ped.*

7

A. Sax.

*pp* *p* *mp* *sub. p*

Pno.

*p* *mp*

*Ped.*

11

A

A. Sax.

*pp* *mf*

see bar 6

*pp* *mf*

*3*

*pp*

*8<sup>ub</sup>*

*pp*

*scrape* (string indicated inside piano)

*pp*

*Ped. sost.* *Ped.*

14

A. Sax. *p* *mf* *pp*

Pno. *mp* *pp* *mf*

*8<sup>va</sup>* *8<sup>va</sup>* *8<sup>va</sup>*

*3* *3* *3*

*8<sup>sub</sup>* *p* *pp* *pp* *mf* *p* scrape

Ped. sost. Ped. | Ped. sost. Ped.

18 **B**

A. Sax. *(mp)* *p* *p*

Pno. *p*

*8<sup>va</sup>* *3* *3* *8<sup>va</sup>*

*ad lib.*  
tr o +

I.v. throughout

22

A. Sax. *mf* *p*

Pno. *mp* *p*

*3* *3* *3*

*ad lib.*  
tr o +

Ped.

**C**

A. Sax. 25 *mp* *f*

Pno. *f* *p* *mf*

8va

3

5

Ped.

\*\*\* - notes grouped in brackets should be played rubato

A. Sax. 27

Pno. *mf* *p*

3

3

A. Sax. 29

Pno. *mp* *mf* *mf*

3

3

8va

31

A. Sax.

Pno.

33

A. Sax.

Pno.

mp

p

mf

p

Red.

Red.

\*\*\*\* Saxophone gradually fades in its trill figure as piano sound dies away. Once the piano has reached virtual silence, the pianist should trigger D (and the quicker tempo feel) with the first 'chime' of bar 39. The saxophone should move seamlessly over the tempo change but may breathe where necessary.

36

A. Sax.

Pno.

pp

pp

pp

Red.

pp

ppp

8<sup>va</sup>

\*\*\*\* sh sk sim.

D ♩ = 126 hovering

sim.

sh - 'short' Bb

sk - 'side key' Bb

I.v.

\*\*\*\*

pp

pp

Red.