

Tidtu

for saxophone quartet

Jeff Myers
(2005)

Instrumentation

soprano sax

alto sax

tenor sax

baritone sax

Duration: 8'

About *Tidtu*

The title refers to sub-genre of music in Kulintang gong music. Kulintang music comes from the southern Philippines in large island of Mindanao. Kulintang music is centered around an instrument also called the *kulintang* which is comprised of eight small button gongs placed in a row. The other instruments in the ensemble serve to create a rhythmic accompaniment by playing repeating figures. Three of them are also gongs: *gandingan*, *agung*, and *babandir*, and one, the *dabakan*, is a drum.

There are two principle cultures in Mindanao which produce Kulintang music, the Maguindanao and the Mindanao. The *tidtu* style comes from the Maguindanao who tend to favor a faster more aggressive style of playing. The actual piece of music that my composition is based on, *Tidtu sinabay-sabay*, was a practice piece that I had learned while studying Kulintang music in performance. I took this piece and used it as the basis for my piece. *Tidtu* starts out with a literal transcription of *Tidtu-sinabay-sabay* in the alto sax. The other saxophones play portions of the melody around the main melody and gradually the phrase structure of the original melody begins to develop and change along with the resultant textures so that by the end, any semblance of the original melody is gone. It is a process of metamorphosis in which melody dissolves into pure energy.

Performance notes:

1. Accidentals carry through the bar.
2. The indications *brighter* and *darker*, refer to tone production. A brighter tone (with louder partials) may be produced by taking more reed into the mouth, while a darker tone may be achieved by taking less reed in. There are arrows to indicate over what period of time the tone should be gradually changed brighter or darker. After these indications end, it is assumed that the ordinary mode of tone production will be resumed.

Commissioned by the PRISM Saxophone Quartet

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Transposed score

♩ = 108

Soprano
ff *(ff)*

Alto
ff *mp sub.* *ff* *mp sub.*

Tenor
ff *mp sub.* *ff*

Baritone
ff *(ff)* *(ff)*

7

Sopr.
(ff) *mp* *ff* *mf <* *ff*

Alto
ff *ff*

Tenor
mp *ff* *ff*

Bari.
mp sub. *ff* *p* *ff*

13

Sopr. *fp sfz f mp sub. ff mp*

Alto *mp sub. f ff fp*

Tenor *fp sfz ff fp*

Bari. *fp sfz fp* *cantabile*

19

Sopr. *ff p ff (ff) p*

Alto *ff (ff) mp sub. p ff*

Tenor *ff p ff (ff) mp fp*

Bari. *ff p ff mp sub.*

25

Sopr. *ff mp < sfz ff sfz sfz ff*

Alto *ff sfz ff sfz ff p ff*

Tenor *fp cantabile f p sfz p sfz p sfz*

Bari. *(non cresc.) sfz ff sfz p sfz*

32

Sopr. *ff mp p*

Alto *ff mp p*

Tenor *ff p mp*

Bari. *ff p*

39

Sopr. *f* *fp* *mf* *ff* *f* *mf*

Alto *fp* *f* *fz*

Tenor *f* *fp* *f* *fz mp sub.* *f*

Bari. *f* *mp* *f*

cantabile

3

3

3

45

Sopr. *p* *mp* *f* *p* *f*

Alto *mp sub. sfz mp* *f* *f*

Tenor *fz mp sub.* *f*

Bari. *cant.* *ff* *mp* *ff*

3

3

3

51

Sopr. *ffpp* *ff* *f*

Alto *ffpp* *ffmf*

Tenor *ffpp* *ff* *mf*

Bari. *f* *ffpp* *ff* *mf*

57

Sopr. *mf* *sf* *p* *f*

Alto *mf* *sf* *p* *f*

Tenor *p* *f* *mp*

Bari. *p* *f* *mp*

65

Sopr.

Alto

Tenor

Bari.

f

poco

f

f

f

fp

71

Sopr.

Alto

Tenor

Bari.

mf — *f*

f

ff

mf

f

ff

ff

p

f

sf

sf

mf

p

f

p

f

sf

sf

p

78

Sopr. *p* *f* *p* *f* *sf*

Alto *p* *fz* *sf*

Tenor *p* *fz* *ff*

Bari. *p* *f* *fz* *ff*

87

Sopr. *ff* *p* *f* *f* *ff*

Alto *ff* *p* *mp* *ff*

Tenor *p* *f* *ff*

Bari. *p* *ff* *mp* *ff*

96

Sopr. *sf* *fp* *f*

Alto *sf* *fp* *f*

Tenor *p* *f*

Bari. *fp* *fp*

106

Sopr. *fff* *p* *ff*

Alto *fff* *ff*

Tenor *fff* *fp* *ff* *fp* *ff*

Bari. *fff* *p* *ff*

(slap keys and play)

cantabile

7/8 7/8 7/8 7/8 7/8 7/8 7/8 7/8

16 16 16 16 16 16 16 16