

THE GRIGGS SUITE

- I. in all the corners of our being
- II. a glimpse of time
- III. in a flash of recognition

ALTO SAXOPHONE AND PERCUSSION

By
Leroy Osmon
(ASCAP)

Commissioned by and dedicated to Joyce L. Griggs

RBC
PUBLICATIONS

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The Griggs Suite

for Alto Sax & Percussion

The Griggs Suite was composed for and is dedicated to Joyce Griggs at the University of Illinois. It is in a standard three-movement format. The first movement is titled "in all the corners of our being" and begins moderato and progresses with very little change in tempo. The percussion in the first movement uses only the Marimba. It ends with a cadenza in the Alto Sax scored over a pedal point tremolo in the Marimba. The second movement is titled "a glimpse of time" and is marked Very slow with a quarter note equal 40 to 44. The percussion part presents more of an acrobatic challenge being scored for Vibraphone, two Triangles and a Gong. The time that I refer to is like the time that passes us when we are in somewhat of a daze or during daydreaming. It is allusive and has a feeling of "floating." The third and final movement is titled "in a flash of recognition" and is marked Allegro moderato and is technically the most demanding. The percussion part is scored for Xylophone and Temple Blocks.

The Griggs Suite for Alto Sax & Percussion

I. in all the corners of our being

Leroy Osmon

ASCAP

Moderato ♩ = 72

Moderato ♩ = 72

Alto Sax.

Marimba

A. Sax.

Mrb.

A. Sax.

Mrb.

10

A. Sx.

f *p* *f*

Mrb.

f *p*

13

A. Sx.

p

Mrb.

p

16

A. Sx.

mf *f* *accel.*

Mrb.

mf *f* *accel.*

20

A. Sx.

p *In tempo*

Mrb.

p *In tempo*

24 *8va*-----

A. Sx.

Mrb.

poco cresc.

3

3

27

A. Sx.

Mrb.

5

5

3

3

3

3

30 **Slower**
a la cad.

A. Sx.

Mrb.

molto rubato e espressivo

p sempre

A. Sx.

Mrb.

(cont.)

3

5

A. Sx.

Mrb. (cont.)

A. Sx.

Mrb. (cont.)

A. Sx.

Mrb. (cont.)

f *p*

3 3 3

II. a glimpse of time

31 Very slow $\text{♩} = 40 - 44$
" Floating " with slight dyn. changes

A. Sx.

Very slow $\text{♩} = 40 - 44$
(L.H.)

Vibraphone

Triangle (small)
Triangle (large)
Gong

Ped. (R.H.)

p [hum lower 8va.] *molto legato*

3 3

R- H = Right Hand
L- H = Left Hand [According to placement of instruments]

36

A. Sx.

Vib.

Tri. (S)
Tri. (L)
Gong

40

A. Sx.

Vib.

Tri. (S)
Tri. (L)
Gong

Gong

Tri. (S)

Tri. (L)

45

A. Sx.

Tri. (S)
Tri. (L)
Gong

50

A. Sx.

Tri. (S)
Tri. (L)
Gong

Tri. (s)

Gong

55

A. Sx.

Vib.

Tri. (S)
Tri. (L)
Gong

59

A. Sx.

rit. con molto dim.

In tempo

Vib.

In tempo

Tri. (S)
Tri. (L)
Gong

63

A. Sx.

Vib.

Tri. (S)
Tri. (L)
Gong

Tri. (S)

Tri. (L)

71

A. Sx.

Vib.

Tri. (S)
Tri. (L)
Gong

Gong

77

A. Sx.

Vib.

Tri. (S)
Tri. (L)
Gong

81

A. Sx.

Vib.

Tri. (S)
Tri. (L)
Gong

85

A. Sx.

Vib.

Tri. (S)
Tri. (L)
Gong

(hum)

To Xylophone

To Temple Blocks

III. in a flash of recognition

90

Allegro moderato ♩ = 84 - 88

A. Sx.

Xylophone

Temple Blocks

Allegro moderato ♩ = 84 - 88

f

93

A. Sx.

Xylo.

T. B.

96

A. Sx.

Xylo.

T. B.

99

A. Sx.

T. B.

dim.

To Xylo. (quickly)

101

A. Sx.

Xylo.

T. B.

mf

f

(Temple Blocks)

104

A. Sx.

f

Xylo.

f

3

107

A. Sx.

slight

3

Xylo.

8vb

111

A. Sx.

3

Xylo.

simile

8vb

114

A. Sx.

3

Xylo.

8vb

117

A. Sx.

Xylo.

poco accel.

poco accel.

8vb-

120

A. Sx.

Xylo.

cresc.

8vb-

123

A. Sx.

Xylo.

In tempo

molto

mp

In tempo

mp

8vb-

126

A. Sx.

Xylo.

8vb-

129

A. Sx. *f* 3 3 3 3

Xylo. *f* (8vb) *cresc.*

132

A. Sx. *f* *mf cresc.* 6 6

Xylo. *f* *mp* 6 6

To Temple Blocks

134

A. Sx. *f* 3 3 3 3

Xylo. *f*

T. B. (Temple Blocks) *f*

137

A. Sx. 6 6 6 6 6 6 6 6

Xylo. 3 3 3 3

T. B. 3 3 3 3

139

A. Sx.

Xylo.

T. B.

f

141

A. Sx.

Xylo.

ff

ff

6

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