

Claude

BAKER

**CARMEN INFERNARUM
MACHINARUM FUGAX**
for Sixteen Players

Full Score



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CARMEN INFERNARUM
MACHINARUM FUGAX

The Fleeting Song of the Infernal Machines
for Sixteen Players

2023, rev. 2024

Full Score

*Composed while in residence at Copland House, Cortlandt Manor, New York,
as a recipient of the Copland House Residency Award.*

Duration ca 12'



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INSTRUMENTATION

Concert Score: Piccolo and Double Bass are notated at their written pitch.

Flute (doubling Piccolo)

Oboe

2 Clarinets in B-flat (2nd doubling Bass Clarinet)

Bassoon

Horn (F): also plays Medium Temple Block* (mounted)

Trumpet (C): also plays Medium High Temple Block* (mounted)

Trombone: also plays Medium Low Temple Block* (mounted)

Percussion (2 players)

I. Marimba

Guiro (wood, mounted)

Vibraslap (mounted)

II. Vibraphone

Güira (metal, mounted)

Low Temple Block*

Very Small Wood Block (or High Temple Block*)

Piano: the 7-foot (or smaller) instrument is recommended for ease of playing “inside-the-piano” effects.

2 Violins

Viola

Cello

Double Bass

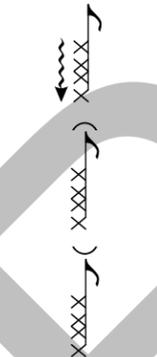
* Temple Blocks should be constructed of wood, not plastic.

Duration: approximately 12 minutes

PERFORMANCE NOTES

N.B. The indicated dynamics are resultant levels. Therefore, some events may have to be played more forcefully in order to achieve the proper dynamic balance.

Woodwinds:



key noise: rapid, tight arpeggiation

key noise: forcefully depress all keys simultaneously

key noise: release all keys audibly



keep the keys depressed before releasing them in the rhythm indicated; if no audible release is specified, lift the keys noiselessly



breath only (no tongued attack)



“pizzicato” with an exhalation of breath



“slap tongue”



“slap tongue” on any note in the lowest register; precise pitch should not be discernible

For both “pizz.” and “slap-tongue” effects in oboe and bassoon, the pitches indicated in the score and parts are sounding ones. Therefore, to accurately execute these techniques with the reed removed, the notes should be fingered a half step lower.

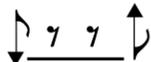


“tongue ram” on any note in the lowest register; precise pitch should not be discernible (flute)

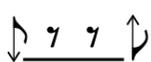
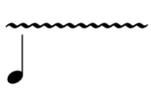
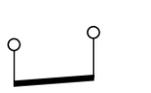


discernible pitch, but with a lot of breath (flute and clarinets)

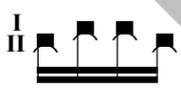
Brass:

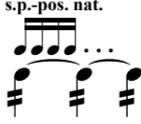
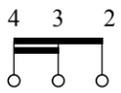
-  forcefully depress all valves simultaneously (horn and trumpet)
-  release all valves audibly (horn and trumpet)
-  keep the valves depressed before releasing them in the rhythm indicated; if no audible release is specified, lift the valves noiselessly (horn and trumpet)
-  breath only, but articulated with tongue (horn and trumpet)
-  breath only, but with no tongued attack (all brass)
-  "pizzicato"; short, pointed, breathy attack (horn)
-  "slap tongue" (trumpet and trombone)
-  "slap tongue" on any note in the lowest register; precise pitch should not be discernible (all brass)

Piano:

-  forcefully depress the damper pedal
-  release the damper pedal audibly
-  keep the pedal depressed before releasing it in the rhythm indicated; if no audible release is specified, lift the pedal noiselessly
-  scrape metal plectrum lengthwise along winding of the string (although "B¹" is always indicated, any of the wound bass strings may be substituted); make a single stroke, with the motion away from the performer
-  strike soundboard with fingertips through circular openings in the frame
-  mute string; apply firm pressure with the l.h. on the indicated string close to the pinboard

Strings:

- s.t.** sul tasto
- s.p.** sul ponticello
- m.s.p.** molto sul ponticello
- p.s.p.** poco sul ponticello
- c.l.b.** col legno battuto
- c.l.t.** col legno tratto
- 1/2 c.l.** use both hair and wood of the bow on the string simultaneously
- op** overpressure
-  rapid, tight arpeggiation of the strings behind the bridge with fingernails
-  bow behind the bridge (the numbers of the strings are always indicated)
-  forcefully close l.h. on neck, dampening all 4 strings
-  quickly open l.h., thereby setting all strings in vibration
-  while l.h. dampens all 4 strings, pluck the strings with the right thumb (from the fourth string to the first)
-  keep the l.h. pressed on the strings before quickly opening it in the rhythm indicated; if no audible release is specified, lift the hand noiselessly
-  bow directly on the bridge (breath effect); no pitch should be heard

	lightly pressing all strings with the l.h., bow on strings III and IV (breath effect); no pitch should be heard
	bow (with hair) on the edge of the instrument's body
	fingering without bowing; slap down fingers of l.h. on indicated pitches
	snap pizzicato
	snap the indicated open string against the fingerboard while l.h. dampens all 4 strings
	for x-headed events, lightly press all strings with l.h. (no pitch should be heard)
	on each 16th note, move the bow parallel to the string (col legno non tratto) between the positions indicated
	highest notes possible on strings I and II
	circular bowing (one complete cycle per each measure indicated)
	play on the body of the instrument (lower bout on violins and viola; upper bout on cello and double bass) with fingertips (specific digits are indicated, with the thumb being #1)
	strike the rib of the instrument (the section between the body and the back) with the thumb

PROGRAM NOTE

When I told my former teacher, longtime mentor, and cherished friend Samuel Adler that I was going to undertake a new work for Alarm Will Sound, he said “You know, Baker, you can’t write your usual Postmodernist, quotation-filled stuff for them. It’s Alarm Will Sound: Lots of noise. Lots of notes.” I had already determined that my “usual stuff” would not be appropriate for this unique “new music band,” but I had not yet selected an alternative aesthetic direction. Because of Mr. Adler’s comment about “lots of noise,” however, I decided that I would extensively incorporate in my work multiple types of non-traditional and non-pitched performing techniques for each instrument (although, truth be told, these effects have been in use for so long and are now so ubiquitous that they can hardly be considered “non-traditional”). In preparation, I revisited pieces (some of which I had known for decades) of composers who are associated with using “noise-based” materials – most notably, Helmut Lachenmann and those he directly influenced. Of the latter, I was drawn especially to the music of Gérard Pesson, a brilliant French composer whose deftly crafted works invariably reveal his powerful intellect, his intense musicality, and his engaging sense of playfulness and whimsy. His influence can be seen throughout my score, both sonically and notationally, and the opening seconds of my piece are a respectful nod to the beginning of his 2002 orchestral work *Aggregations et final*.

The title of my composition is a riff on both Harrison Birtwistle’s *Carmen arcadiae mechanicae perpetuum* (*The Perpetual Song of Mechanical Arcady*) and Christopher Rouse’s *The Infernal Machine*. For centuries, composers have been fascinated with and have drawn inspiration from the sounds and operations of mechanical devices of various sorts: consider Haydn’s use of the ticking rhythm in the second movement of his “Clock” Symphony, Beethoven’s tribute to Maelzel’s metronome in the 8th Symphony, the Futurists’ attempts in the early 20th century to imitate industrial machinery in their music; etc. During the course of my piece, relatively short, machine-like events (some pitched, some non-pitched) continually start up, sputter, and inevitably stall. Just when it seems as if they are at last humming along, having become increasingly pitch-centric in the process, a spanner is thrown into the works, and everything is brought abruptly to a halt. The machines struggle to restart themselves, but, in the end, their song does indeed prove to be all too fleeting.

For Alarm Will Sound

CARMEN INFERNARUM MACHINARUM FUGAX

Claude Baker
(2023; rev., 2024)

Flute: $\frac{3}{4}$ [tight] $\frac{3}{8}$ $\frac{2}{4}$ $\frac{5}{16}$ $\frac{7}{8}$ $\frac{4}{4}$
 Oboe: $\frac{3}{4}$ $\frac{3}{8}$ $\frac{2}{4}$ $\frac{5}{16}$ $\frac{7}{8}$ $\frac{4}{4}$
 Clarinet: $\frac{3}{4}$ $\frac{3}{8}$ $\frac{2}{4}$ $\frac{5}{16}$ $\frac{7}{8}$ $\frac{4}{4}$
 Bass Clarinet: $\frac{3}{4}$ $\frac{3}{8}$ $\frac{2}{4}$ $\frac{5}{16}$ $\frac{7}{8}$ $\frac{4}{4}$
 Bassoon: $\frac{3}{4}$ $\frac{3}{8}$ $\frac{2}{4}$ $\frac{5}{16}$ $\frac{7}{8}$ $\frac{4}{4}$
 Horn: $\frac{3}{4}$ $\frac{3}{8}$ $\frac{2}{4}$ $\frac{5}{16}$ $\frac{7}{8}$ $\frac{4}{4}$
 Trumpet: $\frac{3}{4}$ $\frac{3}{8}$ $\frac{2}{4}$ $\frac{5}{16}$ $\frac{7}{8}$ $\frac{4}{4}$
 Trombone: $\frac{3}{4}$ $\frac{3}{8}$ $\frac{2}{4}$ $\frac{5}{16}$ $\frac{7}{8}$ $\frac{4}{4}$
 Percussion 1: $\frac{3}{4}$ $\frac{3}{8}$ $\frac{2}{4}$ $\frac{5}{16}$ $\frac{7}{8}$ $\frac{4}{4}$
 Percussion 2: $\frac{3}{4}$ $\frac{3}{8}$ $\frac{2}{4}$ $\frac{5}{16}$ $\frac{7}{8}$ $\frac{4}{4}$
 Piano: $\frac{3}{4}$ $\frac{3}{8}$ $\frac{2}{4}$ $\frac{5}{16}$ $\frac{7}{8}$ $\frac{4}{4}$
 Violin I: $\frac{3}{4}$ [tight] with nails $\frac{3}{8}$ $\frac{2}{4}$ $\frac{5}{16}$ $\frac{7}{8}$ $\frac{4}{4}$
 Violin II: $\frac{3}{4}$ [tight] with nails $\frac{3}{8}$ $\frac{2}{4}$ $\frac{5}{16}$ $\frac{7}{8}$ $\frac{4}{4}$
 Viola: $\frac{3}{4}$ [tight] with nails $\frac{3}{8}$ $\frac{2}{4}$ $\frac{5}{16}$ $\frac{7}{8}$ $\frac{4}{4}$
 Cello: $\frac{3}{4}$ [tight] with nails $\frac{3}{8}$ $\frac{2}{4}$ $\frac{5}{16}$ $\frac{7}{8}$ $\frac{4}{4}$
 Double Bass: $\frac{3}{4}$ [tight] with nails $\frac{3}{8}$ $\frac{2}{4}$ $\frac{5}{16}$ $\frac{7}{8}$ $\frac{4}{4}$

* Depress all valves silently.

(2+3) $\frac{5}{4}$ * match "pitch" of oboe $\frac{2}{4}$ 9

Fl. *f* *pp* maintain same "pitch"

Ob. *f* *pp* * maintain same "pitch" (*pp*)

Cl. *f* *pp* * maintain same "pitch" (*pp*)

B. Cl. *f* *pp* * match "pitch" of clarinet (*pp*)

Bn. *f* *pp* * maintain same "pitch" (*pp*)

Hn. *f* *pp* * match "pitch" of bn.

Tpt. *f* *pp* * match "pitch" of trb.

Tbn. *f* *pp sub.* *

Perc. 1 2

Pno.

Vln. 1 *f* arco, quasi salt. $\frac{5}{4}$ $\frac{2}{4}$ 9 c.l.b., salt. s.p. *pp* sempre 6 6

Vln. 2 *f* arco, quasi salt. $\frac{5}{4}$ $\frac{2}{4}$ 9 c.l.b., salt. s.p. *pp* sempre

Vla. *f* arco, quasi salt. $\frac{5}{4}$ $\frac{2}{4}$ 9 c.l.b., salt. s.p. *pp* sempre 5

Vc. *f* arco, quasi salt. $\frac{5}{4}$ $\frac{2}{4}$ 9 c.l.b., salt. s.p. *pp* sempre 3

D.B. *pp* sempre

* Make exchanges between paired instruments (fl./ob., cl./b.cl., bn./hn., tpt./tbn.) as seamless as possible.

This musical score page covers measures 10 through 14. The instruments and parts are as follows:

- Fl.** (Flute): Treble clef, starting with a *pp* dynamic. Measures 10-11 have a half note, measure 12 has a quarter note, and measures 13-14 have a half note.
- Ob.** (Oboe): Treble clef, starting with a quarter rest, then a half note in measure 10, and a half note in measure 14.
- Cl.** (Clarinet): Treble clef, starting with a quarter rest, then a half note in measure 10, and a half note in measure 14.
- B. Cl.** (Bass Clarinet): Bass clef, starting with a half rest, then a half note in measure 11, and a half note in measure 14.
- Bn.** (Bassoon): Bass clef, starting with a half note in measure 10, and a half note in measure 14.
- Hn.** (Horn): Treble clef, starting with a half rest, then a half note in measure 11, and a half note in measure 14.
- Tpt.** (Trumpet): Treble clef, starting with a quarter rest, then a half note in measure 11, and a half note in measure 14.
- Tbn.** (Tuba): Bass clef, starting with a half note in measure 10, and a half note in measure 14. Includes the instruction "maintain same 'pitch'" and a *pp* dynamic.
- Perc.** (Percussion): Two staves (1 and 2) with rests.
- Pno.** (Piano): Two staves with rests.
- Vln. 1** (Violin 1): Treble clef, playing sixteenth-note patterns with sixths, marked with a "6".
- Vln. 2** (Violin 2): Treble clef, playing sixteenth-note patterns with sixths.
- Vla.** (Viola): Treble clef, playing sixteenth-note patterns with fifths, marked with a "5".
- Vc.** (Violoncello): Treble clef, playing sixteenth-note patterns with thirds, marked with a "3".
- D.B.** (Double Bass): Bass clef, playing sixteenth-note patterns with thirds, marked with a "3".

3/4 18 2/4

Fl.

Ob.

Cl.

B. Cl.

Bn.

Hn.

Tpt.

Tbn.

1

Perc.

2

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

3/4 18 2/4

(s.p.) → s.t.

molto

pp sempre

3

5

6

15 16 17 18

2/4

Fl.

Ob.

Cl.

B. Cl.

Bn.

2/4

Hn.

Tpt.

Tbn.

2/4

1

Perc.

2

Pno.

2/4

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

crini (non salt.)
pos. nat.

f sub.

19 20 21 22 23

28

Fl.

Ob.

Cl.

B. Cl.

Bn.

Hn.

Tpt.

Tbn.

1

Perc.

2

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

ff

ff

ff

ff

ff

ff

ff

pp *poco*

pp *poco*

pp

pp

pp

ff sub.

ff sub.

ff

Guiro (single scrape)

Güira

Very Small Wood Block, med. yarn *

24 25 26 27 28 29

* Match timbre of struck soundboard in piano.

Fl. (tight) *mp*

Ob. (tight) *mp*

Cl. (tight) *mp*

B. Cl. (tight) *mp*

Bn. (tight) *mp*

Hn. *mp* *p* *mp*

Tpt. *mp* *p* *mp*

Tbn. *mp* *p* *mp*

1 Perc. *pp* *poco* *p* *pp* Vibraslap

2 Perc. *pp* *poco*

Pno. *p* non *leg.* *mp* (*mp*)

Vln. 1 (tight) (nails) *p* (arco) III IV *p*

Vln. 2 (tight) (nails) *p* (arco) III IV *p*

Vla. (tight) (nails) *p* (arco) III IV *p*

Vc. (tight) (nails) *p* (arco) III IV *p*

D.B. (arco) *p* *p*

This page of a musical score, page 13, contains the following parts and measures:

- Fl.** (Flute): Measures 42-47. Dynamics: *p*, *mp*, *p*, *p*, *mp*.
- Ob.** (Oboe): Measures 42-47. Dynamics: *p*, *mp*, *p*, *p*, *mp*.
- Cl.** (Clarinet): Measures 42-47. Dynamics: *p*, *mp*, *p*, *p*, *mp*.
- B. Cl.** (Bass Clarinet): Measures 42-47. Dynamics: *p*, *mp*, *p*, *p*, *mp*.
- Bn.** (Bassoon): Measures 42-47. Dynamics: *p*, *mp*, *p*, *p*, *mp*.
- Hn.** (Horn): Measures 42-47. Dynamics: *mp*, *mp*, *mp*, *mp*, *mp*.
- Tpt.** (Trumpet): Measures 42-47. Dynamics: *mp*, *mp*, *mp*, *mp*, *mp*.
- Tbn.** (Trombone): Measures 42-47. Dynamics: *mp*, *p*, *mp*, *p*, *mp*.
- Perc.** (Percussion): Measures 42-47. Two staves, mostly silent.
- Pno.** (Piano): Measures 42-47. Dynamics: *mp*, *(mp)*.
- Vln. 1** (Violin I): Measures 42-47. Dynamics: *p*, *mp*, *p*, *mp*, *mp*. Includes fingerings (IV).
- Vln. 2** (Violin II): Measures 42-47. Dynamics: *p*, *mp*, *p*, *mp*, *mp*. Includes fingerings (IV).
- Vla.** (Viola): Measures 42-47. Dynamics: *p*, *mp*, *p*, *mp*, *mp*. Includes fingerings (III).
- Vc.** (Violoncello): Measures 42-47. Dynamics: *p*, *mp*, *p*, *mp*, *mp*. Includes fingerings (III).
- D.B.** (Double Bass): Measures 42-47. Dynamics: *p*, *p*, *p*.

Measures 42, 43, 44, 45, 46, and 47 are indicated at the bottom of the score.

Fl. *cresc.*

Ob. *cresc.*

Cl. *cresc.*

B. Cl. *cresc.*

Bn. *cresc.*

Hn. *cresc.*

Tpt. *cresc.*

Tbn. *cresc.*

1 Perc.

2 Perc.

Pno. *cresc.*

Vln. 1 *cresc.*

Vln. 2 *cresc.*

Vla. *cresc.*

Vc. *cresc.*

D.B. *mp cresc.*

insert reed

insert st. mute

poco f

hold until silent

52 *f* arco, quasi salt.

52 *f* arco, quasi salt.

52 *f* arco, quasi salt.

52 *pp sub.* arco, quasi salt.

6 6

3/4 2/4

Vln. 1 *n*

Vln. 2 *n* *s.t.* *pp* *cresc. poco a poco*

Vla. *n* *s.t.* *pp* *cresc. poco a poco*

Vc. *cresc. poco a poco*

D.B. *n*

6 6 *n*

53 54 55 56 57 58

3/4

Vln. 1 *cresc. poco a poco* *sfp* *sfp* *sfp* *f sub.* *ord. trem.*

Vln. 2 *(cresc.)* *sfp* *sfp* *f sub.* *ord. trem.*

Vla. *(cresc.)* *sfp* *sfp* *f sub.* *ord. trem.*

Vc. *(cresc.)* *sfp* *sfp* *f sub.* *ord. trem.*

D.B.

59 60 61 62 63 64

2/4

Vln. 1 *p* *(crini) move gradually to trem.* *c.l.t. (non tr)* *pp*

Vln. 2 *p* *(crini) move gradually to trem.* *c.l.t. (non tr)* *pp*

Vla. *p* *trem.* *(crini) move gradually to trem.* *c.l.t. (non tr)* *pp*

Vc. *p* *trem.* *(crini) move gradually to trem.*

D.B.

65 66 67 68 69

70 $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

Vln. 1 (pos. nat.) c.l. non tratto s.p. → s.t. → s.p. → s.t. → s.p. → s.t. → s.p. → s.t. c.l.t. s.p./pos. nat. s.p./pos. nat. s.p.

Vln. 2 (pos. nat.) c.l. non tratto s.p. → s.t. → s.p. → s.t. → s.p. → s.t. → s.p. → s.t. c.l.t. s.p./pos. nat. s.p./pos. nat.

Vla. (pos. nat.) c.l. non tratto s.p. → s.t. → s.p. → s.t. → s.p. → s.t. → s.p. → s.t. c.l.t. s.p./pos. nat. s.p./pos. nat.

Vc. c.l.t. (non $\#$) (pos. nat.) c.l. non tratto s.p. → s.t. → s.p. → s.t. → s.p. → s.t. → s.p. → s.t. c.l.t. s.p./pos. nat. s.p./pos. nat.

D.B.

pp *sfpp* *sfpp* *sfpp* *sfpp*

70 71 72 73 74 75

Vln. 1 pos. nat. crini/c.l.t. s.p./pos. nat.

Vln. 2 pos. nat. crini/c.l.t. s.p./pos. nat.

Vla. pos. nat. crini/c.l.t. s.p./pos. nat.

Vc. pos. nat. crini/c.l.t. s.p./pos. nat.

D.B.

cresc. *f* *pp* *cresc.* *sfz*

76 77 78 79 80 81 82 83

$\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$

Vln. 1 crini/c.l.t. c.l. non tratto s.p.-pos. nat. (c.l.t.) → crini (s.p.) → op → pos. nat. *ffz/pp* *cresc.* *f* *molto*

Vln. 2 crini/c.l.t. c.l. non tratto s.p.-pos. nat. (c.l.t.) → crini (s.p.) → op → pos. nat. *ffz/pp* *cresc.* *f* *molto*

Vla. crini/c.l.t. c.l. non tratto s.p.-pos. nat. (c.l.t.) → crini (s.p.) → op → pos. nat. *ffz/pp* *cresc.* *f* *molto*

Vc. crini/c.l.t. c.l. non tratto s.p.-pos. nat. (c.l.t.) → crini (s.p.) → op → pos. nat. *ffz/pp* *cresc.* *f* *molto*

D.B.

84 85 86 87 88

89 $\leftarrow \text{♩} = \text{♩} \rightarrow \text{♩} = \text{ca. } 144$

4/4

Fl. * quasi jeté *p*

Ob.

Cl. * quasi jeté *p*

B. Cl.

Bn.

Hn.

Tpt. * quasi jeté st. mute *p (non cresc.)*

Tbn.

1 Mar., med. yam * quasi jeté *p*

2 Vibe. med. yam * quasi jeté *p non cresc.*

Pno.

89 $\leftarrow \text{♩} = \text{♩} \rightarrow \text{♩} = \text{ca. } 144$

4/4

Vln. 1 * jeté *p*

Vln. 2 * jeté *p (non cresc.)*

Vla. * jeté *p (non cresc.)*

Vc.

D.B.

* "ricochet" ad lib.

98 $\frac{2}{4}$

Fl. *p*

Ob. *remove reed*
p

Cl. *p*

B. Cl. *p*

Bn. *p*

Hn. *p*

Tpt. *open*
p

Tbn. *p*

Perc. 1 *Guiro (come sopra)*
pp — *poco* — *pp* — *poco* — *sim.*

Perc. 2 *Güira/Wd. Blk. (come sopra)*
pp — *poco* — *pp* — *poco* —

Pno. *pp* — *poco* — *pp* — *poco* —

98 $\frac{2}{4}$

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc. *p*

D.B. *p*

98 99 100 101 102

* If possible, play passage in parentheses with one hand while removing the reed with the other.

4/4 107

Fl. *cresc.*

Ob. *cresc.*

Cl. *cresc.*

B. Cl. *cresc.*

Bn. *cresc.*

Hn. *cresc.*

Tpt. *cresc.*

Tbn. *cresc.*

Perc. 1 (Guero) *(pp) cresc.*

Perc. 2 (Güira/Wd. Blk.) *pp cresc.*

Pno. *(pp) cresc.*

Vln. 1 *cresc.*

Vln. 2 *cresc.*

Vla. *cresc.*

Vc. *cresc.*

D.B. *cresc.*

4/4

to Temple Blk.

insert reed

insert reed

insert st. mute; to Temple Blk.

insert st. mute; to Temple Blk.

Vibraslap

to Mar.

poco f

to Low Temp. Blk.

f

hold until silent

4/4 107

c.l.b. crini, salt. s.t. s.p. s.t. s.p.

crini, salt. s.t. s.p. s.t. s.p. sim.

c.l.b. crini, salt. s.t. s.p. s.t. s.p. sim.

c.l.b. crini, salt. s.t. s.p. s.t. s.p. sim.

c.l.b. crini, salt. s.t. s.p. s.t. s.p.

mp *mf* *f*

103 104 105 106 107

Vln. 1 *sim.*
dim. poco a poco *(mf)*
 Vln. 2 *dim. poco a poco* *(mf)*
 Vla. *dim. poco a poco* *(mf)*
 Vc. *dim. poco a poco* *(mf)*
 D.B. *sim.*
dim. poco a poco *(mf)*

108 109 110 111

Vln. 1 *(dim.)* *(mp)*
 Vln. 2 *(dim.)* *(mp)*
 Vla. *(dim.)* *(mp)*
 Vc. *(dim.)* *(mp)*
 D.B. *(dim.)* *(mp)*

112 113 114 115

Vln. 1 *(dim.)* *(p)*
 Vln. 2 *(dim.)* *p*
 Vla. *(dim.)* *(p)*
 Vc. *(dim.)* *(p)* *pp*
 D.B. *(dim.)* *p*

116 117 118 119

This page of a musical score contains staves for the following instruments: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Bassoon (Bn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Percussion (Perc. 1 and 2), Piano (Pno.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The score is divided into four measures. The first three measures (120-122) are mostly silent for most instruments, with some activity in the strings and woodwinds. The fourth measure (123) features a prominent woodwind and string entry. The woodwinds (Fl., Ob., Cl., B. Cl., Bn.) and Percussion 1 play a rhythmic pattern of eighth notes, marked *pp* and *ord.*. The strings (Vln. 1, Vln. 2, Vla., Vc., D.B.) play a similar rhythmic pattern, also marked *pp*. The Percussion 2 part is silent. The Piano part is also silent. The score includes dynamic markings (*pp*), articulation (*ord.*), and performance instructions such as *Mar., med. yarn* for the first percussionist and *(non salt.) (s.t.) → s.p.* for the strings.

Picc.

Ob.

Cl.

B. Cl.

Bn.

Hn.

Tpt.

Tbn.

1

Perc.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

Picc. *ff* *marc.* *ff*

Ob. *ff* *marc.* *ff*

Cl. *ff* *marc.* *ff*

B. Cl. *ff* *marc.* *ff*

Bn. *ff* *marc.* *ff*

Hn. *f poss.*

Tpt. *f poss.*

Tbn. *f poss.*

Perc. 1 *hard yarn ff* *marc.* *ff*

Perc. 2 *f poss.*

Pno. *ff*

Vln. 1 *f poss.*

Vln. 2 *f poss.*

Vla. *f poss.*

Vc. *f poss.*

D.B. *f poss.*

133 134 135 136 137

143 change to Fl.

change to Cl.

remove reed

3/4 2/4

Hn. (Temp. Blk.) *p*

Tpt. (Temp. Blk.) *p*

Tbn. (Temp. Blk.) *p*

1 to Guiro, Vibraslap

Perc. 2 (Low Temp. Blk.) *p*

Pno.

Vln. 1 143 5 4 3 2 *p*

Vln. 2 5 4 3 2 *p*

Vla. 5 4 3 2 1 5 *p*

Vc. 5 4 3 2 1 5 *p*

D.B. 5 4 3 2 1 *p*

154 $\text{♩} = 72$



Picc.

Ob.

Cl.

B. Cl.

Bn.

Hn. (Temp. Blk.) v^c to Hn. Hn. (open) *ff* 3

Tpt. (Temp. Blk.) v^c to Tpt.

Tbn. (Temp. Blk.) v^c to Tbn. Trb., st. mute *ff* 3

1 Perc.

2 Perc. (Temp. Blk.) v^c to Güira/Wd. Blk.

Pno.

154 $\text{♩} = 72$



Vln. 1 2 1 4 3 2 1 3 2 1

Vln. 2 2 1 4 3 2 1 3 2 1

Vla. 2 1 4 3 2 1 4 3 2 1 2 1 4 3 2

Vc. 2 1 4 3 2 1 4 3 2 1 2 1 4 3 2

D.B. 3 2 1 3 2 1 4 3 2 1 *secco possibile* *ff* 5 5 5 5 5 5 5 5

151 152 153 154 155 156

Picc. **4/2** **2022**

Ob. **4/2** **2022**

Cl. **4/2** **2022**

B. Cl. **4/2** **2022**

Bn. **4/2** **2022**

Hn. **4/2** **2022**

Tpt. **4/2** **2022**

Tbn. **4/2** **2022**

1 **4/2** **2022**

Perc. **4/2** **2022**

2 **4/2** **2022**

Pno. **4/2** **2022**

Vln. 1 **4/2** arco, pos. nat. **2022**

Vln. 2 arco, pos. nat. **2022**

Vla. arco, pos. nat. **2022**

Vc. arco, pos. nat. **2022**

D.B. arco, pos. nat. **2022**

162

Flute ten. *ff* 5 6 *p sempre*

Ob. ten. *ff* 6 *pp*

1 Cl. ten. *ff* 5 6 *ppp* *p sempre*

2 Cl. ten. *ff* 6 *ppp* *p sempre*

Bn. *p sempre*

Hn.

Tpt.

Tbn.

1 Perc. *Vibraslap* * *Guiro 1"-2"* (sim.) *pp sempre*

2 Perc. *Güira/Wd. Blk., (med. yarn)* * *1"-2"* (sim.) *pp sempre*

Pno. *pp sempre*

162

Vln. 1 ten. *ff* 5 6 *ppp* *p sempre*

Vln. 2 ten. *ff* 6 *ppp* *p sempre*

Vla. ten. *ff* *ppp* *p sempre*

Vc. ten. *ff* *ppp* *p sempre*

D.B.

161 162 163

* Repeat the phrase within the signs (||: :||) until the point indicated. Play independently of the conductor's beat.

** Vibraslap should not be included in repetitions of the phrase – strike only on the downbeat of m. 162.

Fl. *pp* *p* *pp* *p*

Ob. *p sempre*

1 Cl. *p* *pp* *p*

2 Cl.

Bn.

Hn. *p sempre*

Tpt. *Tpt., st. mute* *p sempre*

Tbn. *(st. mute)* *p sempre*

Perc. 1

Perc. 2

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

D.B. *pizz., secco possibile* *p sempre*

164 165 166

* At this point, play to the end of the repeated phrase and stop.

Fl. *p* *(p)* *f* *poco* *pp* *pp* *mf* *p*

Ob. *5* *5* *5* *5*

1 Cl. *pp* *p* *pp* *pp* *mp* *p* *mf* *sub.* *pp* *p*

2 Cl. *mf* *pp* *pp* *mf* *mp* *pp* *f* *pp* *poco* *f* *pp* *p*

Bn.

Hn. *3* *3* *3*

Tpt. (st. mute) *3* *3* *3*

Tbn. (st. mute) *3* *3* *3*

1 Perc.

2 Perc.

Pno.

Vln. 1 *martelé, secco possibile* *f poco cresc.* *3*

Vln. 2 *martelé, secco possibile* *f poco cresc.*

Vla.

Vc. *martelé, secco possibile* *f poco cresc.*

D.B. (pizz.) *5* *5*

Fl. *(p)* *pp* *p* *pp* *ppp*

Ob.

1 *(p)* *pp* *mp* *pp* *pp* *ppp*

Cl. *(o)* *pp* *p*

2 *pp* *p*

Bn.

Hn.

Tpt.

Tbn.

1

Perc. 2

Pno.

Vln. 1 *ff dim.*

Vln. 2 *ff dim.*

Vla. *martelé, secco possibile* *f poco cresc.* *ff dim.*

Vc. *ff dim.*

D.B.

171

Fl. *p sempre*

Ob. *p sempre* (ord.) *(p)*

1 Cl. *p sempre*

2 Cl. *p sempre*

Bn. *p sempre*

Hn. *p sempre*

Tpt. (st. mute) *p sempre*

Tbn. (st. mute) *p sempre*

1 Perc. $\frac{4}{4}$ (Guiro) come sopra *pp sempre*

2 Perc. $\frac{4}{4}$ (Güira/Wd. Blk.) come sopra *pp sempre*

Pno. come sopra *pp sempre* $\frac{4}{4}$

171

Vln. 1 (dim.) *(mf)* *p sempre* (martelé)

Vln. 2 (dim.) *(mp)* *p sempre* (martelé)

Vla. (dim.) *(mp)* *p sempre* (martelé)

Vc. (dim.) *(mf)* *p sempre* (martelé)

D.B. *p sempre* pizz., come sopra *(p)*

This page of a musical score includes the following parts and details:

- Flute (Fl.):** Features triplet patterns and a melodic line with dynamics *pp* and *p*.
- Oboe (Ob.):** Features a melodic line with a dynamic marking of *v.*
- Clarinets (Cl. 1 & 2):** Both parts feature triplet patterns and melodic lines with dynamics *pp* and *p*.
- Bassoon (Bn.):** Features triplet patterns.
- Horn (Hn.):** Features a melodic line with a dynamic marking of *v.*
- Trumpet (Tpt.):** Features a melodic line with a dynamic marking of *v.*
- Tuba (Tbn.):** Features a melodic line with a dynamic marking of *v.*
- Percussion (Perc. 1 & 2):** Includes a maracas part labeled "to Mar." and a vibraphone part labeled "to Vibe." with asterisked notes.
- Piano (Pno.):** Features a wavy line representing a tremolo effect.
- Violins (Vln. 1 & 2):** Feature triplet patterns and melodic lines.
- Viola (Vla.):** Features triplet patterns and melodic lines.
- Violoncello (Vc.):** Features triplet patterns and melodic lines.
- Double Bass (D.B.):** Features a melodic line with a dynamic marking of *(pizz.)* and a five-fingered scale.

* See note on pg. 31.

Fl. *p* *pp* *pp* *mp* *p non cresc.* *mf* *pp* *p*

Ob. *cresc.*

1 Cl. *pp* *pp* *mf* *mp* *pp* *f* *pp* *f* *pp*

2 Cl. *p* *(p) non cresc.* *poco f* *pp* *pp* *mf* *p cresc.*

Bn.

Hn. *cresc.*

Tpt. *(st. mute)* *cresc.*

Tbn. *(st. mute)* *cresc.*

1 Perc.

2 Perc.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

D.B. *(pizz.)* *cresc.*

179 [♩ = ca. 144]

Fl. *cresc.* *ff* *ord.* $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

Ob. *ff* *ord.* $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

1 Cl. *p cresc.* *f* *ord.* $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

2 Cl. *(cresc.)* *ff* *ord.* $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

Bn. *ff* *ord.* $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

Hn. *ff* *ord.* $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

Tpt. *ff* *ord.* $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

Tbn. *ff* *ord.* $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

Perc. 1 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

Perc. 2 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

Pno. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

179 [♩ = ca. 144]

Vln. 1 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

Vln. 2 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

Vla. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

Vc. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

D.B. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

178

179

180

* For the "slap-tongue" effect, the pitches indicated in the score are sounding ones. In the player's individual part, the notes are written a M7 higher.

3/4

Fl.

Ob.

1

Cl.

2

Bn.

3/4

Hn.

Tpt.

Tbn.

3/4

1

Perc.

2

Pno.

3/4

Vln. 1

ff sub.

p

ff sub.

p non cresc.

Vln. 2

ff sub.

p

ff sub.

p non cresc.

Vla.

ff sub.

p

ff sub.

p non cresc.

Vc.

ff sub.

p

ff sub.

p non cresc.

D.B.

ff sub.

p

ff sub.

p non cresc.

181 182 183 184 185

Fl.

Ob.

1
Cl.

2

Bn.

Hn.

Tpt.

Tbn.

1
Perc.

2

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

191

4/4 [♩ = ca. 96]

Fl. *ff sub.* *p* *pp* *p non dim.*

Ob. *ff sub.* insert reed

1 Cl. *ff sub.* *pp* *mf*

2 Cl. *ff sub.* *p non dim.*

Bn. *ff sub.* insert reed

Hn. *ff sub.*

Tpt. *ff sub.* insert st. mute

Tbn. *ff sub.* insert st. mute

1 Perc. Mar., med. yarn *p sempre*

2 Perc.

Pno. *pp sempre* ord. *p sempre non red.*

191

4/4 [♩ = ca. 96]

Vln. 1 *ff sub.* *dim. poco a poco*

Vln. 2 *ff* *dim. poco a poco*

Vla. *ff* *dim. poco a poco*

Vc. *ff* *dim. poco a poco*

D.B. *ff sub.*

martelé (come sopra)

* Place each event in the approximate metric position indicated.

Fl. *pp* *mp* *pp* *mf* *p* *non cresc.* *mp* *pp* *mf* *pp* *f* *pp* *pp*

Ob. *p*

Cl. 1 *p* *pp* *mp* *pp* *pp* *mp* *f* *pp* *p non cresc.* *poco* *f* *pp* *mf* *pp*

Cl. 2 *pp* *mf* *poco* *f* *pp* *mp* *pp* *pp* *mf* *f* *pp* *p non cresc.* *poco* *f*

Bn. *p*

Hn. *p*

Tpt. *st. mute* *p*

Tbn. *st. mute* *p*

Perc. 1 *Vibe., med. yarn*

Perc. 2 *p sempre*

Pno.

Vln. 1 *p*

Vln. 2 *p*

Vla. *mp*

Vc. *p*

D.B. *pizz. (secco possibile)* *p (non dim.)*

* Place each event in the approximate metric position indicated.
 ** Lightly pedal each slurred event (fan off sempre).

Fl. *mf* *pp* *mp* *p non cresc.* *mf* *pp* *mp* *pp* *p*

Ob. *poco dim.*

1 Cl. *pp* *poco f* *p non dim.* *pp* *f* *mp* *pp* *mp* *pp* *p*

2 Cl. *pp* *p non dim.* *pp* *f* *mf* *pp* *pp* *mp* *pp* *mf* *mp* *pp*

Bn. *poco dim.*

Hn. *poco dim.*

Tpt. (st. mute) *poco dim.*

Tbn. (st. mute) *poco dim.*

1 Perc. (Mar.)

2 Perc. (Vibe.)

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

D.B. *(pizz.)*

The image shows a page of a musical score, likely for a symphony or concert band. It contains staves for various instruments: Flute (Fl.), Oboe (Ob.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bassoon (Bn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Percussion (Perc.) with Maracas (Mar.) and Vibraphone (Vibe.), Piano (Pno.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The score is written in 4/4 time and includes dynamic markings such as *mf*, *pp*, *mp*, *p*, *f*, *non cresc.*, *poco dim.*, and *pizz.*. There are also performance instructions like *(st. mute)* for the brass and *(pizz.)* for the double bass. The page number 42 is at the top left, and the page numbers 196 and 197 are at the bottom.

Fl. *pp* *f* *pp* *mp* *mf* *pp* *p non dim.* *pp*

Ob. *poco f*

1 Cl. *pp* *f* *pp* *f* *pp* *mp* *mf* *pp* *p non dim.*

2 Cl. *pp* *mf* *p non cresc.* *mp* *pp* *pp* *p* *p*

Bn. *poco f*

Hn. *poco f*

Tpt. (st. mute) *poco f*

Tbn. (st. mute) *poco f*

1 Mar. (come sopra) *p sempre*

2 Vibe. (come sopra) *p sempre*

Pno. (come sopra) *pp sempre* *p sempre*

Vln. 1 *f*

Vln. 2

Vla. *3*

Vc. *5*

D.B. (pizz.) *poco f*

Fl. *mf* *mp* *pp* *f* *pp* *poco f* *pp*

Ob. *dim.*

1 Cl. *pp* *mf* *mp* *pp* *f* *pp*

2 Cl. *pp* *pp* *mp* *p non cresc.* *mf* *pp*

Bn. *dim.*

Hn. *dim.*

Tpt. *dim.*

Tbn. *dim.*

Perc. 1 Guiro *pp cresc. poco a poco*

Perc. 2 Wd. Blk./Güira *pp cresc. poco a poco*

Pno. *pp cresc. poco a poco*

Vln. 1

Vln. 2

Vla.

Vc.

D.B. *dim.*

Fl.

Ob. *(dim.)* *pp* remove reed

1

Cl. 2

Bn. *(dim.)* *pp* remove reed

Hn. *(dim.)* *pp* remove mute

Tpt. *(dim.)* *pp* remove mute

Tbn. *(dim.)* *pp* remove mute

Perc. 1 (Guiro) *(cresc.)*

Perc. 2 (Wd. Blk./Güira) *(cresc.)*

Pno. *(cresc.)*

Vln. 1 *(martelé)* *p cresc.*

Vln. 2 *(martelé)* *p cresc.*

Vla. *(martelé)* *p cresc.*

Vc. *(martelé)* *p cresc.*

D.B. *(dim.)* *pp*

Fl. *mp non cresc.* *mf* *p* *mp cresc.* *ff*

Ob.

1 *f* *p* *f poco* *p* *mp cresc.*

2 *f* *p* *mf* *mp cresc.* *ff*

Bn.

ord.

3/4

Hn.

Tpt.

Tbn.

3/4

1 *mp* *cresc.* *ff*

2 *poco f* *mp* *cresc.* *ff*

Perc. *Vibraslap* *Mar.*

Pno. *poco f* *mp* *cresc.* *ff*

3/4

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vcl. *ff*

D.B.

3/4

210

 $\frac{3}{4}$ [♩ = ca. 144]

Fl. *p*

Ob. *w/o reed* *p*

1 Cl. *p*

2 Cl. *p*

Bn. *w/o reed* *p*

 $\frac{3}{4}$

Hn. *p*

Tpt. *open* *p*

Tbn. *open* *p*

 $\frac{3}{4}$

1 Perc.

2 Perc.

Pno.

210

 $\frac{3}{4}$ [♩ = ca. 144]

Vln. 1 *p non cresc.*

Vln. 2 *p non cresc.*

Vla. *p non cresc.*

Vc. *p non cresc.*

D.B. *p non cresc.*

210

211

212

213

214

* For the "slap-tongue" effect, the pitches indicated in the score are sounding ones. In the player's individual part, the notes are written a M7 higher.

This page contains the musical score for measures 215 through 220. The score is arranged in a standard orchestral format with the following parts from top to bottom:

- Fl. (Flute)
- Ob. (Oboe)
- Cl. 1 (Clarinet 1)
- Cl. 2 (Clarinet 2)
- Bn. (Bassoon)
- Hn. (Horn)
- Tpt. (Trumpet)
- Tbn. (Tuba)
- Perc. 1 (Percussion 1)
- Perc. 2 (Percussion 2)
- Pno. (Piano)
- Vln. 1 (Violin 1)
- Vln. 2 (Violin 2)
- Vla. (Viola)
- Vc. (Violoncello)
- D.B. (Double Bass)

The score features a variety of musical notations, including eighth and sixteenth notes, rests, and dynamic markings such as *v.* (piano) and *v.v.* (pianissimo). The woodwind and string sections are active throughout the measures, while the percussion and piano parts are mostly silent. A large, semi-transparent watermark is visible across the center of the page.

221

Fl. *ff sub.* *p* *ff* *p* *mf* *p* *mp* *ff* *mp*

Ob. insert reed *ord.* *poco* *f* *f*

1 Cl. *ff sub.* *(ff)* *p* *ff* *p* *mf* *f* *(f)*

2 Cl. *ff sub.* *(ff)* *p* *ff* *p* *mf* *f* *(f)*

Bn. insert reed *ff sub.*

Hn. insert B. Trb. Harmon mute *ff sub.*

Tpt. insert Harmon mute *ff sub.*

Tbn. *ord.* *poco f poco cresc.* 5 insert Harmon mute

Perc. 1 (Mar.) hard yarn *ff* *p* *ff* *p* *mp* *ff* *mp*

2 (Vibe.) hard yarn *ff* *p* *ff* *p* *(p) sim.* *f* *(f)*

Pno. *ffz* *f poco cresc.* 5 3 *piu f* *dim.*

221

Vln. 1 *arco, norm* *ff sub.* *p* *ff* *p* *(p)* *ff* *mp*

Vln. 2 *arco, norm* *ff sub.* *p* *mf* *p* *ff* *mp*

Vla. *ff sub.* *pizz.* *f* *poco* *arco, salt.*, 1/2 c.l.* *ff* *dim.*

Vc. *ff sub.* *pizz.* 5 *f* *ff* *arco, 1/2 c.l.* *salt.*, (1/2 c.l.)* *(ff)* *dim.*

D.B. *(o)* *ff sub.* *pizz.* *f* *poco* *arco, salt.*, 1/2 c.l.* *ff* *dim.*

221

222

223

224

* A precise no. of bounces is not desired; however, the bow should continue to bounce for the entire duration indicated.

Fl. *mf* *pp* *f*

Ob. *p* *mp* *f*

1 Cl. *p* *mp* *f*

2 Cl. *p* *mp* *f*

Bn.

Hn. *f* B. Trb. Harmon mute

Tpt. *f* Harmon mute

Tbn. *f* Harmon mute

Perc. 1 *mf* *pp*

Perc. 2 *p*

Pno. *(dim.) poco a poco*

Vln. 1 *mf* *pp* *f* pizz. secco

Vln. 2 *mf* *mp* *f* pizz. secco

Vla. *(dim.) poco a poco* *p*

Vc. *(dim.) poco a poco*

D.B. *(dim.) poco a poco* *p*

Fl. *ff sub.* *non dim.* *f* *poco f*

Ob. *ff sub.* *non dim.* *f*

Cl. 1 *ff sub.* *non dim.* *f*

Cl. 2 *ff sub.* *non dim.* *f*

Bn. *f* *cresc. poco a poco*

Hn. (o) *cresc. poco a poco*

Tpt.

Tbn.

Perc. 1 *ff non dim.* *f*

Perc. 2 *(ff)* *f* *(f)*

Pno. *(ff)*

Vln. 1 *ff sub.* *non dim.* *f*

Vln. 2 *ff sub.* *non dim.* *f*

Vla. *ff* *f*

Vc. *f cresc. poco a poco*

D.B. *f cresc. poco a poco*

Fl. *mf mp p pp mp f*

Ob. *poco f mf mp p pp < p mf f ff*

1 Cl. *poco f mf mp pp p mf poco f ff*

2 Cl. *poco f mf mp p pp p mp poco f ff*

Bn. *(cresc.) ff*

Hn. *(Harmon mute) (c) (cresc.) ff (Harmon mute)*

Tpt. *molto f (Harmon mute)*

Tbn. *molto f*

1 Perc. *(Mar., hard yarn) poco f mf mp pp mp mf ff*

2 Perc. *(Vibe., hard yarn) mf p pp p mp f ff*

Pno.

Vln. 1 *poco f mf mp pp mp mf ff*

Vln. 2 *poco f mf mp pp mp poco f ff*

Vla. *poco f mf p pp p poco f ff*

Vc. *(cresc.) s.p.* ff*

D.B. *(cresc.) s.p.* ff*

237 238 239 240

* Match brass timbre.

241

Fl. *ff*

Ob. *ff*

1 Cl. *ff*

2 Cl. *ff*

Bn. *ff*

Hn. *dim.* *p*

Tpt. *dim.* *p*

Tbn. *dim.* *p*

Perc. 1 *f*

Perc. 2 *(blend with piano)*

Pno. *ff* *ord.*

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vc. *dim.* *p* *ord.* *ff*

D.B. *dim.* *p* *ord.* *ff*

241 242 243 244

* Grace notes are to be played just before the beat.

Fl. *f sub.*

Ob. *f*

1 Cl. *f sub.*

2 Cl. *f*

Bn. *brutale*
(ff)

Hn. *(Harmon mute)*
ff

Tpt. *(Harmon mute)*
molto f

Tbn. *(Harmon mute)*
brutale
molto f

1 Perc. *(Mar., hard yarn)*
brutale
ff sempre

2 Perc.

Pno.

Vln. 1 *f sub.*

Vln. 2 *f*

Vla.

Vc.

D.B. *brutale*
(ff)

250

Fl. *sub. ff mf ff mf ff mf ff mf*

Ob. *sub. ff mf ff mf ff mf ff mf*

1 Cl. *sub. ff mf ff mf ff mf ff mf*

2 Cl. *brutale ff (ff)mf ff*

Bn. *(ff)mf ff*

Hn.

Tpt.

Tbn. *(brutale) (o) (molto f)*

1 Perc. *(Vibe., hard yarn) f*

2 Perc.

Pno. *loco loco f*

250

Vln. 1 *sub. ff mf ff mf ff mf ff mf*

Vln. 2 *sub. ff mf ff mf ff mf ff mf*

Vla. *brutale ff (ff)mf ff*

Vc. *brutale ff (ff)mf ff*

D.B. *(brutale) (ff)mf ff*

This page of a musical score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bassoon (Bn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Percussion (Perc.), Piano (Pno.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The score is divided into measures 253, 254, 255, and 256. Dynamics range from *mf* to *ff*. Performance instructions include "(Harmon mute) (stem in)", "(Harmon mute) (stem in) (o)", and "stem half out".

Fl.

Ob.

1

Cl.

2

Bn.

Hn.

Tpt.

Tbn.

1

Perc.

2

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

poco cresc.

stem out

più f

stem half out

stem out

poco

più f

ff

marc.

(ord.)

(ff) marc.

(ff) marc.

(ff) marc.

(ff) marc.

257

258

259

260

261

Fl. *ff* 10

Ob. *ff*

1 Cl. *ff*

2 Cl. *ff*

Bn.

Hn. (Harmon mute) remove stem

Tpt. (Harmon mute) remove stem

Tbn. (Harmon mute) remove stem

Perc. (Mar., hard yarn) 8 *ff*

Pno. *ff* 8

261

Vln. 1 *ff* *mf* *ff* salt.*, 1/2 c.l. s.p. → s.t.

Vln. 2 *ff* *mf* *ff* salt.*, 1/2 c.l. s.p. → s.t.

Vla. *ff* *mf* *ff* salt.*, 1/2 c.l. s.p. → s.t.

Vc. *ff* *mf* *ff* salt.*, 1/2 c.l. s.p. → s.t.

D.B. *ff marc.* 3 p.s.p. → m.s.p.

261 262 263 264

* A precise no. of bounces is not desired; however, the bow should continue to bounce for the entire duration indicated.

Fl. **4/4** 271

Ob.

1

Cl.

2

Bn.

ff

ff marc.

ff marc.

ff marc.

Hn.

Tpt.

Tbn.

4/4

1 (Mar., hard yarn)

Perc.

2 (Vibe., hard yarn)

Pno.

4/4

ff sub. (marc.)

ff (marc.)

Vln. 1 **4/4** 271

Vln. 2

Vla.

Vc.

D.B.

ff marc.

ff marc.

ff sub. (marc.)

Fl.

Ob.

1
Cl.

2

Bn.

Hn.

Tpt.

Tbn.

1
Perc.

2

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

272

273

274

275

(2+2+3)

284

$\frac{3}{4}$ [$\text{♩} = \text{ca. } 54$]

Fl. *p* *ff* *pp*

Ob. *p* *ff* remove reed *pp*

1 Cl. *p* *ff* *pp*

2 Cl. *p* *ff* *pp*

Bn. *(p)* *ff* remove reed *pp*

Hn. *(p)* *f* *pp*

Tpt. *(p)* *f* *pp*

Tbn. open *pp*

1 Perc. $\frac{3}{4}$

2 Perc. (Vibe., hard yarn) *(p)* *ff*

Pno. *(p)* *ff*

(2+2+3)

284

$\frac{3}{4}$ [$\text{♩} = \text{ca. } 54$]

Vln. 1 *p* *ff* *pp* *(pp)*

Vln. 2 *p* *ff* *pp* *(pp)*

Vla. *p* *ff* *pp* *(pp)*

Vc. *p* *ff* *pp* *(pp)*

D.B. *pp* *(pp)*

Fl.

Ob.

1

Cl.

2

Bn.

Hn.

Tpt.

Tbn.

1

Perc.

2

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

289

290

291

292

293

insert reed

insert reed

insert st. mute

insert st. mute

(Mar.)
med. yarn

p *mp* *pp*

(Vibe.)
med. soft yarn

mp *pp*

pp *mp* *pp*

non *leg.*

* dead stroke

296

change to Picc.

Fl.

Ob.

1

Cl.

2

Bn.

Hn.

Tpt.

Tbn.

1

Perc.

2

Pno.

(Mar., med. yarn) +

(Vibe., med. soft yarn)

p *mp* *pp*

mp *pp*

pp *mp* *pp*

296

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

Fl.

Ob.

1

Cl.

2

Bn.

Hn.

Tpt.

Tbn.

1

Perc.

2

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

299 300 301 302 303

p *mp*

pp *mp*

mp

5 5

6

Detailed description: This page of a musical score covers measures 299 to 303. The woodwind section (Flute, Oboe, Clarinets 1 & 2, Bassoon) and brass section (Horn, Trumpet, Trombone) are mostly silent, indicated by rests. The Percussion section (Perc. 1 & 2) and Piano (Pno.) have specific rhythmic patterns starting in measure 303. Percussion 1 plays a sequence of eighth notes with accents, marked *p* and *mp*. Percussion 2 plays a similar sequence, marked *pp* and *mp*. The Piano part has a few notes in measure 303, marked *mp*. The string section (Violins 1 & 2, Viola, Violoncello, Double Bass) plays a consistent rhythmic pattern of eighth notes with accents throughout the measures, with some phrasing slurs.

4/4 rit. 3/4 2/4

Fl.

Ob.

1

Cl.

2

Bn.

Hn.

Tpt.

Tbn.

(Mar.)

1

Perc.

(Vibe.)

2

Pno.

6

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

(non dim.)

304 305 306

307

$\frac{2}{4}$ [$\text{♩} = \text{ca. } 144$]

salt. (crini) *
s.t. → s.p.

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

307 308 309 310 311 312 313

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

314 315 316 317 318 319 320

* A precise no. of bounces is not desired; however, the bow should continue to bounce for the entire duration indicated.

325 Picc. *quasi jeté *mp* *dim.*

Ob. (ord.) *quasi jeté *mp* *dim.*

1 *quasi jeté *mp* *dim.*

Cl. 2 *quasi jeté *mp* *dim.*

Bn.

Hn.

Tpt. *quasi jeté *mp* *dim.* *st. mute*

Tbn.

1 (Mar., med. yarn) *quasi jeté *mp* *dim.*

Perc. 2

Pno.

325

Vln. 1 *ppp* *s.t.* *s.p.*

Vln. 2 *ppp* *s.t.* *s.p.*

Vla. *ppp* *s.t.* *s.p.*

Vc. *ppp* *s.p.* *s.t.*

D.B. *ppp* *s.p.* *s.t.*

321 322 323 324 325 326 327

* "ricochet" ad lib.

change to Fl.

Picc. *pp*

Ob. *pp*

1 *pp*

Cl. 2 *pp*

Bn.

Hn.

Tpt. *pp*

Tbn.

1 *pp*

Perc. 2

Pno.

Vln. 1 *ppp* s.t. s.t. s.p. s.p. s.t.

Vln. 2 *ppp* s.t. s.p. s.t.

Vla. *ppp* s.t. s.p. s.t.

Vc. *ppp* s.p. s.p. s.t.

D.B. *ppp* s.p. s.t. s.p.

328 329 330 331 332 333 334

340

Fl. *mf dim.*

Ob. *mf dim.*

1 *mf dim.*

2 *mf dim.*

Bn.

Hn.

Tpt. *(st. mute)*
mf dim. (poco)

Tbn.

1 *(Mar., med. yarn)*
mf dim. (poco)

2 *(Vibe.) med. yarn*
mf *poco*

Pno.

340

Vln. 1 *s.p.* → *s.t.* *s.t.* → *s.p.* *s.p.* → *s.t.* *s.p.* → *s.t.* *s.p.* → *s.t.* *1/2 c.l. → s.t.*

Vln. 2 → *s.p.* *s.p.* → *s.t.* *1/2 c.l. → s.p.* → *s.t.*

Vla. *s.p.* → *s.t.* *s.t.* → *s.p.* *s.t.* → *s.p.* *1/2 c.l.*

Vc. *s.p.* → *s.t.* *s.t.* → *s.p.* *1/2 c.l. → s.p.* → *s.t.* *(s.t.) s.t.*

D.B. *s.p.* → *s.t.* *s.t.* → *s.p.* *1/2 c.l. → s.p.* → *s.t.*

pp *pp* *pp* *pp* *pp* *p*

335 336 337 338 339 340 341

(ord.) -----> o -----> change to Picc.

Fl. *pp*

Ob. *p*

1 Cl. *pp*

2 Cl. *p*

Bn.

Hn.

Tpt. *mp*

Tbn.

1 Perc. *mp*

2 Perc.

Pno.

Vln. 1 *p* *p* *p* *p* *mp* *mp*

Vln. 2 *p* *p* *mp*

Vla. *p* *p* *p* *mp* *mp*

Vc. *p* *mp* *mp*

D.B. *p* *p* *mp*

342 343 344 345 346 347 348

Musical score for measures 349-355, featuring five staves: Vln. 1, Vln. 2, Vla., Vc., and D.B. The score includes dynamic markings such as *mp*, *mf*, and *f*, and performance instructions like *s.t.*, *s.p.*, and *c.l.b.*. The measures are numbered 349, 350, 351, 352, 353, 354, and 355.

Musical score for measures 356-362, featuring five staves: Vln. 1, Vln. 2, Vla., Vc., and D.B. The score includes dynamic markings such as *f*, *più f*, and *ff*, and performance instructions like *s.p.*, *s.t.*, and *(s.t.)*. The measures are numbered 356, 357, 358, 359, 360, 361, and 362.

Picc. **363** *rit.***

Picc. *f dim.* *pp*

Ob. *f dim.* *pp*

1 *f dim.* *pp*

Cl. (ord.) *f dim.* *pp*

2 (ord.) *f dim.* *pp*

Bn. *f dim.* *pp*

Hn. *f dim.* (st. mute) *pp*

Tpt. *f dim.* st. mute *pp*

Tbn. *f dim.* *pp*

1 (Mar.) hard yarn *f dim.* *pp*

Perc. 2 (Vibe., med. yarn) balance w/ pno. *fz* *Red.* (hold until silent)

Pno. *fz* *Red.* (hold until silent)

363 *crini, quasi salt.* *rit.***

Vln. 1 *ff* *crini, quasi salt.* *n*

Vln. 2 *ff* *crini, quasi salt.* *n*

Vla. *ff* *3 3 3 3 3 3* *n*

Vc.

D.B.

363 364 365 366 367 368 369

* quasi jeté; "ricochet" ad lib.

** Keep the speed of the individual "ricochets" the same during the ritardando.

371 a tempo

370 371 372 373 374 375 376

377 378 379 380 381 382 383

* Precise starting pitches for ascending glissandi or ending pitches for descending ones are not important. Open strings should not be used, however.

388

Fl. *mf dim.*

Ob. *mf dim.*

1 Cl. *mf dim.*

2 Cl. *mf dim.*

Bn.

Hn.

Tpt. (st. mute) *mf dim. (poco)*

Tbn.

1 Perc. (Mar.) med. yarn *mf dim. (poco)*

2 Perc. (Vibe., med. yarn) *mf* *poco* *mp*

Pno.

388

Vln. 1 (c.l.b.) salt. s.p. → s.t. *mp*

Vln. 2 c.l.b. pos. nat. *p* (c.l.b.) salt. s.t. → s.p. *mp* crini, salt. s.p. *(mp)*

Vla. c.l.b., salt. s.p. → s.t. *(mp)* (c.l.b.) pos. nat. *mp*

Vc. 1/2 c.l., salt. s.t. → s.p. *p* crini (s.p.) *mp* (crini) salt. (s.p.) *(mp)*

D.B. *mp* (c.l.b., salt. s.p.) *(mp)*

384 385 386 387 388 389 390

* Precise starting pitches for ascending glissandi or ending pitches for descending ones are not important. Open strings should not be used, however.

(ord.) -----> o

change to Picc.

Fl. *(dim.)* *pp*

Ob. *(dim.)* *p* (ord.) -----> o

1 Cl. *(dim.)* (ord.) -----> o *pp*

2 Cl. *(dim.)* *p*

Bn.

Hn.

Tpt. *(dim.)* *mp*

Tbn.

(Mar., med. yarn)

1 Perc. *(dim.)* *mp*

2 Perc.

Pno.

Vln. 1 *mf* 1/2 c.l., salt. s.t. -----> s.p. c.l.b. (salt.) (s.p.) -----> s.t. 3 *mf*

Vln. 2 *mp* c.l.b. pos. nat. (c.l.b.) salt. s.t. -----> s.p. 3 *mf* 1/2 c.l., salt. s.t. -----> s.p. (mf) c.l.b. (salt.) (s.p.) *mf*

Vla. *mf* (c.l.b.) salt. s.p. -----> s.t. *mf* c.l.b. pos. nat. (mf)

Vc. *mp* 1/2 c.l., salt. s.t. -----> s.p. crini (s.p.) (crini) salt. (s.p.) c.l.b. pos. nat. *mf* 1/2 c.l., salt. s.t. -----> s.p. (mf)

D.B. *mf* (c.l.b.) pos. nat. crini, salt. s.p. * *(mf)*

391 392 393 394 395 396

* Precise starting pitches for ascending glissandi or ending pitches for descending ones are not important. Open strings should not be used, however.

Fl.

Ob.

1
Cl.

2

Bn.

Hn.

Tpt.

Tbn.

1
Perc.

2

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

397 398 399 400 401 402

Annotations in string parts include: *crini, salt. s.p.*, *c.l.b., salt. s.t.*, *1/2 c.l., salt. s.t.*, *pos. nat.*, *poco f*, *f*, *s.p.*, *s.t.*, *crini (s.p.)*, *(c.l.b., salt.) (s.t.)*.

* Precise starting pitches for ascending glissandi or ending pitches for descending ones are not important. Open strings should not be used, however.

Fl.

Ob.

1 Cl.

B. Cl.

Bn.

Hn.

Tpt.

Tbn.

1 Perc.

2 Perc.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

crini (s.p.) c.l.b., salt. s.p. s.t.

c.l.b., salt. s.t. crini (salt.) (s.p.)

1/2 c.l. (salt.) s.t. s.p.

c.l.b. (salt.) (s.p.) s.t.

1/2 c.l., salt. s.t. s.p.

crini (s.p.) c.l.b., salt. (s.p.) s.t.

1/2 c.l., salt. s.t. s.p.

crini salt. s.p. c.l.b., salt. (s.p.) s.t.

c.l.b. pos. nat. crini, salt. s.p.

c.l.b. pos. nat. (c.l.b.) salt. s.t. s.p.

c.l.b. pos. nat. (c.l.b.) salt. s.p. s.t.

crini s.p. c.l.b., salt. (s.p.) s.t.

c.l.b. pos. nat. (c.l.b.) salt. s.p. s.t.

409 410 411 412 413 414

ff *ff* *fff* *fff* *fff* *fff*

rit. poco a poco**

415

Picc. *ff dim.*

Ob. *ff dim.*

1 *ff dim.*

Cl. 2 *ff dim.*

Bn. *ff dim.*

Hn. *ff dim.*

Tpt. (st. mute) *ff dim.*

Tbn. (st. mute) *ff dim.*

1 (Mar.) hard yarn *ff dim.*

Perc. 2 (Vibe., med. yarn) balance w/ pno. *ffz* *ad.* (hold until silent)

Pno. *ffz* *ad.* (hold until silent)

415

Vln. 1 *ff dim.*
crini, jeté *
→ pos. nat.

Vln. 2 *ff dim.*
(crini) jeté *
→ pos. nat.

Vla. *ff dim.*
crini, quasi salt.

Vc. *(fff)*
crini, quasi salt.

D.B. *(fff)*

3 3 3 3 3 3 3 3 n

* "ricochet" ad lib.

** Keep the speed of the individual "ricochets" the same during the ritardando.

Claude Baker (b. 1948) attained his doctoral degree from the Eastman School of Music, where his principal composition teachers were Samuel Adler and Warren Benson. As a composer, Mr. Baker has received a number of professional honors, including an Academy Award in Music from the American Academy of Arts and Letters; two Kennedy Center Friedheim Awards; a “Manuel de Falla” Prize (Madrid); the Eastman-Leonard and George Eastman Prizes; BMI-SCA and ASCAP awards; commissions from the Koussevitzky Music Foundation, the Fromm Music Foundation, the Barlow Endowment for Music Composition, and Meet the Composer (Commissioning Music/USA); a Paul Fromm Residency at the American Academy in Rome; and fellowships from the John Simon Guggenheim Memorial Foundation, the National Endowment for the Arts, the Rockefeller Foundation, the Bogliasco Foundation, and the state arts councils of Indiana, Kentucky and New York.

Among the many orchestras that have performed his music are those of Saint Louis, San Francisco, Atlanta, Pittsburgh, Indianapolis, and Louisville, as well as the New York Philharmonic, the National Symphony Orchestra, the Orquesta Sinfonica de RTV Española, the Orquesta Nacional de España and the Musikkollegium Winterthur. Other ensembles include the Cleveland Chamber Symphony, the Esprit Orchestra, the Voices of Change, the Left Coast Chamber Ensemble, the Empyrean Ensemble, and the Pacifica String Quartet (with pianist Ursula Oppens). His works are published by Lauren Keiser Music and Carl Fischer, and are recorded on the Naxos, ACA, Gasparo, Jeanné, IUMusic, TNC and Louisville First Edition labels.

Mr. Baker has served on the faculties of the University of Georgia and the University of Louisville and has been a Visiting Professor at the Eastman School of Music. He is the Class of 1956 Chancellor’s Professor Emeritus of Composition in the Jacobs School of Music at Indiana University, Bloomington. At the beginning of the 1991-92 concert season, he was appointed Composer-in-Residence of the Saint Louis Symphony Orchestra, a position he held for eight years. In recognition of his contributions to the St. Louis community during that period, Mr. Baker was awarded an honorary doctorate by the University of Missouri-St. Louis in 1999.

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