

SEAN MICHAEL SALAMON

Fugue, Waltz, Canon
for orchestra

conductor's score
January 2014

SEAN MICHAEL SALAMON

Fugue, Waltz, Canon

for orchestra

3/3/3/3 – 4/3/3/1 – T+2 – hp, strings

- {

Flute (3)
Oboe (3)
Clarinet in B-flat (3)
Bassoon (3)
- {

Horn in F (4)
Trumpet in C (3)
Trombone (2)
Bass Trombone
Tuba
- {

Timpani
Percussion (2): *bass drum, tam tam, medium tom, crash cymbal, suspended cymbal, snare drum*
- {

Harp
- {

Violin I
Violin II
Viola
Cello
Double Bass

FROM THE COMPOSER

Fugue, Waltz, Canon is based on a four-note theme which is stated ferociously at the beginning and seems to pervade all of the piece. But this theme gradually shown to be a mere façade for a more urgent theme: B-A-C-H. Bach, after all, is the reason this composer is interested in things like fugues and canons in the first place.

He prevails in the end, of course, as Bach always does. After a series of reversals, the piece concludes unambiguously affirming his name.

—Sean Michael Salamon
January 4, 2014

Conductor's Score

For Daniel Curtis and the Carnegie Mellon Philharmonic.

Fugue, Waltz, Canon

Ad lib.

Fugue. Allegro. (♩=132-140)

Sean Michael Salamon (b. 1992)

Fugue. Allegro. (♩=132-140) Sean Michael Salamon (b. 1992)

This musical score is for a piece titled "Fugue. Allegro." by Sean Michael Salamon, with a tempo of 132-140 beats per minute. The score is written for a large orchestra and includes parts for Flute 1, Flutes 2 & 3, Oboe 1, Oboes 2 & 3, Clarinet in B♭ 1, Clarinets in B♭ 2 & 3, Bassoon 1, Bassoons 2 & 3, Horns in F 1 & 3, Horns in F 2 & 4, Trumpet in C 1, Trumpet in C 2 & 3, Trombones 1 & 2, Bass Trombone, Tuba, Timpani, Percussion 1, Percussion 2, Harp, Violins I, Violins II, Viola, Cello, and Double Bass. The score is in 3/4 time and features a key signature of one sharp (F#). The initial key signature is F# major, but it changes to D minor (three flats) for the second system. The score includes various dynamics such as *ff* (fortissimo), *fp* (fortissimo piano), *hushed p* (hushed piano), *pp* (pianissimo), and *mf* (mezzo-forte). The score is written for a large orchestra and includes parts for Flute 1, Flutes 2 & 3, Oboe 1, Oboes 2 & 3, Clarinet in B♭ 1, Clarinets in B♭ 2 & 3, Bassoon 1, Bassoons 2 & 3, Horns in F 1 & 3, Horns in F 2 & 4, Trumpet in C 1, Trumpet in C 2 & 3, Trombones 1 & 2, Bass Trombone, Tuba, Timpani, Percussion 1, Percussion 2, Harp, Violins I, Violins II, Viola, Cello, and Double Bass. The score is in 3/4 time and features a key signature of one sharp (F#). The initial key signature is F# major, but it changes to D minor (three flats) for the second system. The score includes various dynamics such as *ff* (fortissimo), *fp* (fortissimo piano), *hushed p* (hushed piano), *pp* (pianissimo), and *mf* (mezzo-forte).

Fl. 1

Ob. 1

B♭ Cl. 1

Vln. I

Vln. II

mp

mf

mp

mf

slide

B♭ Cl. 2, 3

Bsn. 1

Bsn. 2, 3

Hn. 1, 3

Hn. 2, 4

C Tpt. 1

Tbn. 1, 2

Tuba

Vln. I

Vln. II

Vla.

Vc.

D.B.

a2

a1

Con sord.

sub. p

f

ff

[illegible]

30

Fl. 1

Ob. 1

Bsn. 2, 3

30

Timp.

30

Vln. I

Vln. II

Vla.

Vc.

D.B.

first two desks:

fp

f

mf

f

fp

fp

The image displays a comprehensive musical score for a symphony orchestra, spanning measures 42 to 50. The score is organized into several systems, each containing staves for different instruments or groups of instruments.

Woodwinds:

- Flutes (Fl. 1, 2, 3):** Flute 1 has a solo line starting at measure 42. Flutes 2 and 3 play a triplet of eighth notes.
- Oboe (Ob. 1):** Plays a triplet of eighth notes.
- Clarinets (B♭ Cl. 1, 2, 3):** Clarinet 1 has a solo line. Clarinets 2 and 3 play a triplet of eighth notes.
- Bassoons (Bsn. 1, 2, 3):** Bassoon 1 has a solo line. Bassoons 2 and 3 play a triplet of eighth notes.

Brass:

- Horns (Hn. 1, 3, 2, 4):** Horns 1 and 3 play a triplet of eighth notes. Horns 2 and 4 play a triplet of eighth notes.
- Trumpets (C Tpt. 1, 2, 3):** Trumpet 1 has a solo line. Trumpets 2 and 3 play a triplet of eighth notes.
- Trombones (Tbn. 1, 2, Bs. Tbn.):** Trombone 1 has a solo line. Trombone 2 and Bass Trombone play a triplet of eighth notes.
- Tuba:** Plays a triplet of eighth notes.

Percussion:

- Timpani (Timp.):** Plays a triplet of eighth notes.
- Percussion 1 (Perc. 1):** Plays a triplet of eighth notes.

Strings:

- Violins (Vln. I, II):** Violin I has a solo line. Violin II plays a triplet of eighth notes.
- Viola (Vla.):** Plays a triplet of eighth notes.
- Violoncello (Vc.):** Plays a triplet of eighth notes.
- Double Bass (D.B.):** Plays a triplet of eighth notes.

Dynamic Markings:

- ff (fortissimo):** Used for the woodwinds and strings.
- sfz (sforzando):** Used for the woodwinds and strings.
- mp (mezzo-piano):** Used for the woodwinds and strings.
- p (piano):** Used for the woodwinds and strings.
- pizz. (pizzicato):** Used for the strings.

Tempo: The tempo is marked "Rall." (Ritardando).

Key Signature: The key signature has one sharp (F#).

Waltz. (♩=60)

B♭ Cl. 2, 3

Bsn. 1

Hn. 1, 3

Hn. 2, 4

Tbn. 1, 2

Timp.

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp

mf

p

ppp

f

arco

5/

[illegible]

Rall. - - Andantino molto rubato (♩=50)

70

Fl. 1

Ob. 1

B♭ Cl. 1

B♭ Cl. 2, 3

Hn. 1, 3

Hn. 2, 4

C Tpt. 1

Hp.

Vln. I

Vln. II

Vla.

D.B.

p

mf

mp

pp

al

mp

pp

al

mp

al

mp

pp

pizz.

p

Con sord.

(solo): mp cantabile

outside players only

sub. p

divisi

pizz.

p

Fl. 1

84

mp cantabile

Ob. 1

mp

Ob. 2, 3

al
mp

B♭ Cl. 1

mp

mf

B♭ Cl. 2, 3

mp

mf

Bsn. 2, 3

al

C Tpt. 1

Tbn. 1, 2

p

Hp.

84

3

Vln. I

84

mp cantabile

mf

Vln. II

Con sord. *divisi*

p

Senza sord.

Vla.

outside players only

pp

p

divisi

p

Vc.

Con sord.

mp cantabile

mf

p arco

D.B.

p

arco

96

Fl. 1

B♭ Cl. 1

B♭ Cl. 2, 3

Bsn. 1

Bsn. 2, 3

Hn. 1, 3

Hn. 2, 4

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp

mp

mp

mp

mp

pp

ppp

mf

p

mf

mf

mp

mp

pizz.

arco

pizz.

arco

pizz.

arco

pizz.

mf

sul G

solo:

109

Fl. 1 *p senza vib.*

Fl. 2, 3

Ob. 1 *mp*

B♭ Cl. 1

B♭ Cl. 2, 3

Bsn. 1 *mp*

Bsn. 2, 3

Hn. 1, 3 *mp*

Hn. 2, 4

C Tpt. 1 *mp cantabile*

Hp.

Vln. I *mp cantabile*

Vln. II *divisi*

Vla. *Senza sord. divisi* *outside players only* *pp*

Vc. *Senza sord.* *mp cantabile*

D.B.

Rall. - - - - - **Waltz** (*a tempo*)

[illegible]

This musical score page contains measures 131 through 139. The instrumentation includes:

- Flutes:** Fl. 1 (measures 131-134), Fl. 2, 3 (measures 135-139).
- Oboe:** Ob. 1 (measures 131-139).
- Clarinets:** B♭ Cl. 1, B♭ Cl. 2, 3 (measures 131-139).
- Bassoon:** Bsn. 1 (measures 131-139).
- Horns:** Hn. 1, 3 (measures 131-134), Hn. 2, 4 (measures 135-139).
- Trumpets:** C Tpt. 1, C Tpt. 2, 3 (measures 131-139).
- Violins:** Vln. I, Vln. II (measures 131-139).
- Viola:** Vla. (measures 131-139).
- Violoncello:** Vc. (measures 131-139).
- Double Bass:** D.B. (measures 131-139).

Key musical features include:

- Measure 131:** Fl. 1 enters with a rapid sixteenth-note pattern. Ob. 1 has a melodic line. B♭ Cl. 1 and B♭ Cl. 2, 3 enter with a half-note chord.
- Measure 132:** Fl. 1 continues its pattern. Ob. 1 has a melodic line. B♭ Cl. 1 and B♭ Cl. 2, 3 have a half-note chord.
- Measure 133:** Fl. 1 continues its pattern. Ob. 1 has a melodic line. B♭ Cl. 1 and B♭ Cl. 2, 3 have a half-note chord.
- Measure 134:** Fl. 1 continues its pattern. Ob. 1 has a melodic line. B♭ Cl. 1 and B♭ Cl. 2, 3 have a half-note chord.
- Measure 135:** Fl. 1 has a half-note chord. Ob. 1 has a melodic line. B♭ Cl. 1 and B♭ Cl. 2, 3 have a half-note chord.
- Measure 136:** Fl. 1 has a half-note chord. Ob. 1 has a melodic line. B♭ Cl. 1 and B♭ Cl. 2, 3 have a half-note chord.
- Measure 137:** Fl. 1 has a half-note chord. Ob. 1 has a melodic line. B♭ Cl. 1 and B♭ Cl. 2, 3 have a half-note chord.
- Measure 138:** Fl. 1 has a half-note chord. Ob. 1 has a melodic line. B♭ Cl. 1 and B♭ Cl. 2, 3 have a half-note chord.
- Measure 139:** Fl. 1 has a half-note chord. Ob. 1 has a melodic line. B♭ Cl. 1 and B♭ Cl. 2, 3 have a half-note chord.

Dynamic markings include *mf* (mezzo-forte), *f* (forte), *ff* (fortissimo), *p* (piano), *mp* (mezzo-piano), and *mf* (mezzo-forte). The score also includes performance instructions such as "Senza sord." (without mutes) and "arco" (arco).

molto rall.

151

Fl. 1

Fl. 2, 3

Ob. 1

Ob. 2, 3

B \flat Cl. 1

B \flat Cl. 2, 3

Hn. 1, 3

Hn. 2, 4

C Tpt. 1

C Tpt. 2, 3

Tbn. 1, 2

Bs. Tbn.

Tuba

Perc. 1

Perc. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

152

153

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5

Canon. Allegretto (♩=106)

163

Fl. 1

ff

fp

Fl. 2, 3

ff

fp

Ob. 1

ff

fp

B♭ Cl. 1

ff

fp

sub. *p*

B♭ Cl. 2, 3

div.

fp

sub. *p*

Hn. 1, 3

ff

fp

Hn. 2, 4

div.

fp

C Tpt. 1

f

f

C Tpt. 2, 3

f

f

Tbn. 1, 2

ff

fp

Bs. Tbn.

ff

fp

Tuba

ff

fp

Timp.

163

fp

ff mute

mf

Perc. 1

f

sfz

Mid tom:

sfz

Perc. 2

163

sus. cymbal:

mp

f

mute

Vln. I

ff

fp

Vln. II

ff

fp

Vla.

ff

fp

sub. *p*

Vc.

ff

fp

D.B.

ff

fp

[illegible][illegible]

This image shows a page from a musical score, specifically measures 186 through 190. The score is arranged in two systems of staves. The top system includes woodwinds (Flutes 1 & 2, Oboe, Clarinets Bb and Bb), reeds (Bassoons 1 & 2), brass (Horns 1 & 2, Trumpets C, Trombones 1 & 2, Bass Trombone, Tuba), percussion (Timpani), and strings (Violins I & II, Viola, Violoncello, Double Bass). The bottom system continues the string parts. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations like accents and slurs. Dynamics such as *ff* (fortissimo) and *f* (forte) are indicated throughout. The key signature has one sharp (F#), and the time signature is 4/4. Measure numbers 186, 187, 188, 189, and 190 are clearly visible at the beginning of their respective staves.

[illegible]

This image shows a page of a musical score, likely for a symphony, featuring various instruments. The score is written in a standard musical notation with staves for each instrument. The instruments listed on the left include Fl. 1, Fl. 2, 3, Ob. 1, Ob. 2, 3, B♭ Cl. 1, B♭ Cl. 2, 3, Bsn. 1, Bsn. 2, 3, Hn. 1, 3, Hn. 2, 4, C Tpt. 1, C Tpt. 2, 3, Tbn. 1, 2, Bs. Tbn., Tuba, Timp., Perc. 2, Vln. I, Vln. II, Vla., Vc., and D.B. The score includes musical notation, dynamics (e.g., *p*, *mf*, *ff*, *sub. p*, *mp*, *sfz*), and a rehearsal mark 197. The page is a high-resolution scan of a printed score, showing clear musical notation and instrument labels.

[illegible]



Sean Michael Salamon's music has been performed by numerous ensembles throughout the United States as well as in Canada, Spain, Chile, England, Scotland, Iceland, Germany, Romania, Lithuania, Thailand, Singapore, Malaysia, and Taiwan. He is the founder of early/new music vocal ensemble Ping (*pingvoices.com*), the music director for the CMU Originals (*cmuoriginals.org*), and the composer-in-residence and baritone choral scholar at Trinity Cathedral in downtown Pittsburgh. He studies music composition with Reza Vali at Carnegie Mellon University, having previously studied composition with Nancy Galbraith, and conducting with Robert Page.

Browse his scores online at **IMSLP** and listen on **Soundcloud**.