
MICHAEL SCHACHTER

KARNATAKAMALIKA

for Chamber Wind Ensemble

(2017)

DURG MUSIC, INC.

PERUSAL SCORE

KARNATAKAMALIKA

Karnatakamalika was commissioned by the University of Michigan Bands in celebration of the university's bicentennial (1817-2017), with support from the H. Robert Reynolds Commissioning Fund and a consortium of institutions organized by Dr. Courtney Snyder. It received its premiere by the University of Michigan Concert Band, conducted by Courtney Snyder, on December 6, 2017, in Hill Auditorium in Ann Arbor. Participating ensembles include:

Michigan State University Symphony Band—David Thornton, director
The State University of New York at Potsdam Wind Ensemble—Brian Doyle, director
The University of North Carolina at Greensboro Symphonic Band—Kevin Gerald, director
The University of Texas at San Antonio Wind Ensemble—John Zarco, associate director
Virginia Tech Wind Ensemble—Jonathan Caldwell, director
University of Colorado Boulder Wind Symphony—Don McKinney, director
University of Georgia Wind Ensemble—Cynthia Johnston Turner, director
University of Minnesota Wind Ensemble—Emily Threinen, director
University of Montana Symphonic Wind Ensemble—James Smart, director
University of Oregon Wind Ensemble—Rodney Dorsey, director
University of South Carolina Wind Ensemble—Scott Weiss, director
Oregon Episcopal School Upper School Symphony Band—Jeff Hornick, director

PERFORMING FORCES

Flute — Oboe — Alto Saxophone in E \flat — Bass Clarinet in B \flat — Bassoon
Horn in F — Trumpet in C (doubling Tingsha or Finger Cymbals) — Trombone (doubling hand claps)
Timpani (four drums, played exclusively with hands)

PERFORMANCE DURATION

15–18 minutes

PERUSAL SCORE

NOTE FROM THE COMPOSER

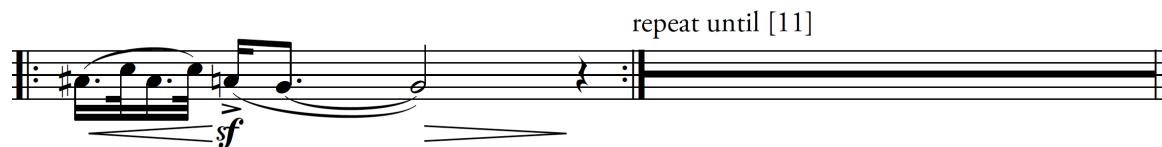
Performance considerations

Karnatakamalika consists of three continuous movements, conforming to the common Karnatak structure of “*Ragam-Tanam-Pallavi*.[”] *Ragam* refers to *raga alapana*, a rhythmically free, melodic introduction that explores the full range of expression in the *raga*; *tanam* is a rhythmically driving but metrically-flexible form based on the strumming technique on the *veena*; and *pallavi* is a strict compositional section set within a particular *raga* and *tala* (metric cycle). In traditional Karnatak practice, the *raga alapana* and *tanam* are entirely improvised, and while the *pallavi* is pre-composed, it nonetheless offers several points at which the performers can interject improvisation within the form.

My work is fully notated, but considerable freedom is given to the performers within the confines of the score. Throughout the “*Ragam*” movement (and in a few points elsewhere in the score), I call for “Free time” instead of traditional meter. In these sections, the conductor should give a strong downbeat for the rehearsal number at the beginning of each “measure” (organized section) and allow players to execute their parts freely therewithin without further direction. I use vertical dotted lines to indicate entrances or cutoffs that should be aligned, and the conductor may choose to employ subtle means to aid these alignments. Though players will not coordinate in these sections, they should keep an internal pulse so that rhythms can be executed in close approximation of the tempo indicated. This is especially important for counting rests at the beginning of a rehearsal number so that entrances can be properly slotted.

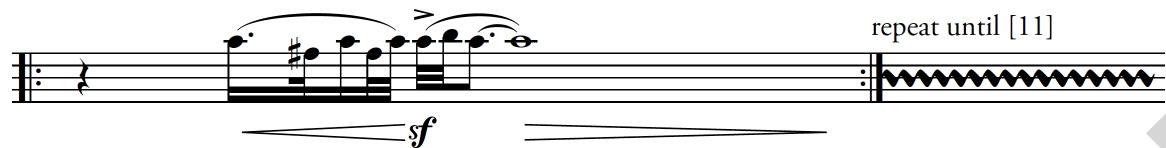
In some of these sections, I employ a sort of “controlled aleatoricism” in which I ask players to repeat particular passages for prescribed durations without coordinating with one another. In these instances, I use notation similar to that of Lutoslawski in his later orchestral works (Symphony #2 and on). Repeated passages followed by a straight bar indicate that the performer should cut off precisely at the ensuing indicated rehearsal number:

repeat until [11]



The musical score shows a melodic line with slurs and grace notes. A repeat sign is followed by a vertical dotted line, indicating a point of alignment for entrances. The dynamic *sf* is marked below the staff.

While repeated passages followed by a wavy bar indicate that the performer should take the ensuing indicated rehearsal number as a sign to finish the particular iteration of the passage but see it through to completion (a cutoff with spillover, essentially):



I do not ask performers to perform microtonal ornamentation; all characteristic ornamentation (*gamaka*) is translated to standard Western pitches and rhythms, with the exception of pitch slides, which are notated with *glissando* lines. Notated *Glissandi* should be voiced and the slide should last the full notated duration of the note. Some instruments (such as the trombone) can perform *glissandi* within the confines of standard performance practices; still others can use lip and breath effects (or, in the case of the timpani, pedaling effects) to approximate the gesture to the best degree possible. Within all slurs, notes should be “smeared” to most closely approximate a vocal melisma. Additionally, all notes with *tenuto* or accent marks at the start of slurred passages should be slightly louder than the following notes, as if imitating the pluck and decay of the *veena*.

In an effort to emulate the effects of Indian percussion styles and the plucked *tambura* (resonant drone instrument), the timpanist is asked to use their hands instead of mallets for the entirety of the piece. If performers or ensembles are uncomfortable with this technique, it can be creatively approximated by muffling the drum head and using a range of sticks/mallets/Rutes etc. for the various effects. Different pitches (or different stem directions on the same pitch) indicate that different drums are being used, while different notehead styles indicate the range of techniques called for (“pa,” “dum,” and “tak”—all of which are explained in the score and part).

Background

Karnatak music—the “classical” tradition of South India—has been enormously impactful in my musical life. I was instantly entranced by my first exposure in an ethnomusicology course I took in my undergraduate years at Harvard, and after graduating in 2009, I received a John Knowles Paine Fellowship to study Karnatak singing, theory, and the *veena* (a stringed lute, cousin to the *sitar*) for a year with 9th-generation virtuoso Karaikudi S. Subramanian in Chennai, India, the epicenter of Karnatak musical life. Since returning to the United States, I have traveled back to Chennai on three separate occasions for study and additional practice, and I’ve

brought my research on Karnatak music to American audiences with presentations at national conferences and publications in scholarly journals. More importantly, however, my experiences in India have deeply transformed my musical sensibility and my life more generally. When Courtney Snyder at the University of Michigan asked me to write a piece specifically based on Indian music, I was only too excited to take on the challenge.

While Indian influences pepper almost all of my works written since my time living in Chennai—without conscious intent, they have organically flowered in my compositional voice—*Karnatakamalika* is one of my only works to thoroughly adapt Karnatak musical language to Western instruments and performance practices. I have long harbored skepticism towards self-conscious attempts at musical “fusion”—while musical grafts can be operationally successful, the patients rarely survive the procedure. Western and Indian musicians have long held mutual fascination with the others’ art forms, and while their points of convergence (diatonic tonal system, twelve chromatic steps in an octave, harmonic primacy of the perfect fifth) invite ample opportunity for communication, their points of divergence yield very real systemic and philosophic hurdles (notated vs. oral transmission, through-written vs. improvised practice, twelve-tone quantization vs. access to the full microtonal spectrum, compositional and performative license vs. absolute stricture of *raga* tradition, harmonic change vs. harmonic stasis, and so on).

With the weight of this discourse in mind, I set out to write a work not of fusion but of *translation*. *Karnatakamalika* is a Western composition, period, in which I render the forms, techniques, and sensibility of Karnatak musical practice in the language and performative traditions of Western notated music. The title “*Karnatakamalika*” literally translates to “garland of Karnatak,” a reference to the common Karnatak form of “*ragamalika*,” or “garland of *ragas*,” a classification which is reserved for those uncommon works that dare to combine multiple *ragas* (scales/tonal systems) within a single work. In a sense, all of Western tonal practice is built on “garlands”—of harmonic zones, of disparate influences, of timbral and dynamic shadings—and I thought it most fitting that a Western work steeped in Indian influence would represent a gathering place for quintessential Karnatak features. With this work I have two ambitions: (1) to provide performers and audiences with an accessible window into the unbelievably rich world of Karnatak music, as well as (2) to stand alone as a successful piece of music in its own right, without the necessity of explanatory blather.

PERUSAL SCORE

Full Score

Karnatakamalika

I. Ragam

Michael Schachter (b.1987)

Flute

Oboe

Alto Saxophone

Bass Clarinet in B \flat

Bassoon

Horn in F

Trumpet in C

Trombone

Timpani

1 Free time ($\text{♩} = \text{c. } 72$)

2

3

solo — keep approximate tempo
always "smear" notes within each slur grouping

n $>p$ $>n$

1 Free time ($\text{♩} = \text{c. } 72$)

four drums; with fingertips
let pitches ring as long as possible, like a plucked tambura

p $>n$

Karnatakamalika — Full Score

4 keep approximate tempo — coord. with ensemble
always "smear" notes within each slur grouping [align cutoff]

Fl. f keep approximate tempo — coord. with ensemble
always "smear" notes within each slur grouping

Ob. f keep approximate tempo — coord. with ensemble
always "smear" notes within each slur grouping

A. Sax. f keep approximate tempo — coord. with ensemble
always "smear" notes within each slur grouping

B. Cl.

Bsn. f keep approximate tempo — coord. with ensemble
always "smear" notes within each slur grouping

Hn. f keep approximate tempo — coord. with ensemble
always "smear" notes within each slur grouping

Tpt. f keep approximate tempo — coord. with ensemble
always "smear" notes within each slur grouping

Tbn. f keep approximate tempo — coord. with ensemble
always "smear" notes within each slur grouping

Tim. 4

The musical score consists of eight staves, each representing a different instrument: Flute (Fl.), Oboe (Ob.), Alto Saxophone (A. Sax.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), and Timpani (Tim.). The score is set in 4/4 time and uses a key signature of four sharps. The instruments play eighth-note patterns with slurs. Dynamic markings include 'f' (fortissimo) and 'x' (crossed-out dynamic). Performance instructions such as 'keep approximate tempo — coord. with ensemble' and 'smear notes within each slur grouping' are placed above the staves. A large, semi-transparent watermark reading 'REHABUSAL SCORE' is diagonally across the page. In the bottom right corner, there is a small box containing the number '4'.

Fl. 5

Ob.

A. Sax. solo — keep approximate tempo and "smear," as before
sfp poco cresc. *sfp*

B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timpani 5 *p*

The musical score page 3 displays parts for Flute, Oboe, Alto Saxophone, Bassoon, Horn, Trumpet, Trombone, and Timpani. The Alto Saxophone part contains specific performance instructions: 'solo — keep approximate tempo and "smear," as before', dynamic 'sfp', dynamic 'poco cresc.', and dynamic 'sfp'. The page is marked with a large diagonal watermark reading 'PERUSAL SCORE'.

Karnatakamalika — Full Score

6

(keep approximate tempo — coord.)

Fl. *p* (keep approximate tempo — coord.)

Ob. *p* (keep approximate tempo — coord.)

A. Sax. hold approximately four beats, gradually fading out

B. Cl. *p* (keep approximate tempo — coord.)

Bsn. *p* (keep approximate tempo — coord.)

Hn. *p* (keep approximate tempo — coord.)

Tpt. *p* (keep approximate tempo — coord.)

Tbn. *p* (keep approximate tempo — coord.)

Timp.

Karnatakamalika — Full Score

5

7

Fl.

Ob. solo — keep approximate tempo
f → *p* → *sfp*

A. Sax.

B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tim. 7
p

The musical score page 5 features eight staves for different instruments: Flute (Fl.), Oboe (Ob.), Alto Saxophone (A. Sax.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), and Trombone (Tbn.). The Oboe staff contains specific performance instructions: "solo — keep approximate tempo", dynamic markings "f", "p", and "sfp", and measure numbers 7 and 8. The other staves are mostly blank, with measure numbers 7 and 8 appearing above them. The page is marked with a large diagonal watermark reading "PERUSAL SCORE".

Karnatakamalika — Full Score

8 (keep approximate tempo — coord.) [short]
Fl. f 5 p sf p sf >
Ob. hold approximately four beats, gradually fading out
(keep approximate tempo — coord.)
A. Sax. f 5 p sf p sf > [short]
(keep approximate tempo — coord.)
B. Cl. f 5 p sf p sf > [short]
(keep approximate tempo — coord.)
Bsn. f 5 p sf p sf > [short]
(keep approximate tempo — coord.)
Hn. f 5 p sf p sf > [short]
(keep approximate tempo — coord.)
Tpt. f 5 p sf p sf > [short]
(keep approximate tempo — coord.)
Tbn. f 5 p sf p sf > [short]

8

This musical score page contains eight staves, each representing a different instrument: Flute (Fl.), Oboe (Ob.), Alto Saxophone (A. Sax.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), and Timpani (Tim.). The music is set in 2/4 time with a key signature of one sharp. Measure 8 begins with a dynamic of forte (f). Following this, measure 5 is marked with piano (p), then sforzando (sf), then piano (p), and finally sforzando (sf) followed by a fermata. An instruction above the Oboe staff says "hold approximately four beats, gradually fading out". Several staves include the instruction "(keep approximate tempo — coord.)" above them. Measure numbers 5 and 8 are printed below the staves for reference.

Fl.

Ob.

A. Sax.

B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timpani

9 ca. 12"

(always keep approximate tempo — do not coord.) repeat until [11]

10 ca. 12" (always keep approximate tempo — do not coord.) repeat until [11]

(always keep approximate tempo — do not coord.) repeat until [11]

(always keep approximate tempo — do not coord.) repeat until [11]

(always keep approximate tempo — do not coord.) repeat until [11]

(always keep approximate tempo — do not coord.) repeat until [11]

9 ca. 12"

repeat until [10]

10 ca. 12"

Karnatakamalika — Full Score

11

ca. 16"
do not coord.

repeat until [12]

repeat until [12]

play to the end of repeated phrase and then stop

do not coord.

repeat until [12]

play to the end of repeated phrase and then stop

11 ca. 16"

Karnatakamalika — Full Score

12

ca. 18"

Fl.

Ob.

A. Sax.

B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tim.

coord.
3
f

do not coord.
fpp

repeat until [13]

coord.
3
f

do not coord.
fpp

repeat until [13]

coord.
3
f

pp

do not coord.
fpp

repeat until [13]

coord.
3
f

fpp

repeat until [13]

coord.
3
f

fpp

hold for some time, then fade out

coord.
3
f

fpp

hold for some time, then fade out

coord.
3
f

fpp

hold for some time, then fade out

coord.
3
f

fpp

12 ca. 18"

Karnatakamalika — Full Score

play to the end of repeated phrase and then continue (do not coord.)

13 ca. 14"

repeat until [15]

14 ca. 3"

repeat until [15]

13 ca. 14"

14 cresc. molto ca. 3"

15

Measured Time ($\text{♩} = \text{♩}$; $\text{♪} = \text{c. } 144$)

Fl. $\frac{7}{16}$ f $\frac{8}{16}$ p $\frac{3}{8}$ f $\frac{9}{16}$ p

Ob. $\frac{7}{16}$ f $\frac{8}{16}$ p $\frac{3}{8}$ f $\frac{9}{16}$ fp

A. Sax. $\frac{7}{16}$ f $\frac{8}{16}$ p $\frac{3}{8}$ f $\frac{9}{16}$ p

B. Cl. $\frac{7}{16}$ f $\frac{8}{16}$ f $\frac{3}{8}$ f $\frac{9}{16}$ f

Bsn. $\frac{7}{16}$ f $\frac{8}{16}$ f $\frac{3}{8}$ f $\frac{9}{16}$ f

Hn. $\frac{7}{16}$ f $\frac{8}{16}$ p $\frac{3}{8}$ f $\frac{9}{16}$ p

Tpt. $\frac{7}{16}$ f $\frac{8}{16}$ p $\frac{3}{8}$ f $\frac{9}{16}$ fp

Tbn. $\frac{7}{16}$ f $\frac{8}{16}$ f $\frac{3}{8}$ f $\frac{9}{16}$ f

Timp. $\frac{7}{16}$ f * "pa" stroke (with slightly cupped hand, strike center of drumhead, keeping fingers on head to immediately dampen sound) $\frac{8}{16}$ (ord.) $\frac{3}{8}$ ("pa") $\frac{9}{16}$

Karnatakamalika — Full Score

16

Musical score for Karnatakamalika, page 12, section 16. The score includes parts for Flute (Fl.), Oboe (Ob.), Alto Saxophone (A. Sax.), Bassoon (Bsn.), Clarinet (B. Cl.), Trombone (Tbn.), Trumpet (Tpt.), and Timpani (Timp.). The score features complex rhythmic patterns with 16th-note figures, dynamic markings like *f*, *p*, and *fp*, and time signature changes between 5/8, 8/8, 2/8, 7/8, and 3/8.

The score is divided into measures by vertical bar lines. Measure 1 starts with Flute and Oboe in 5/8 time at *f*. Measure 2 begins with a dynamic *p*. Measure 3 starts with Flute and Oboe in 8/8 time at *f*. Measure 4 begins with a dynamic *p*. Measure 5 starts with Flute and Oboe in 2/8 time at *f*. Measure 6 begins with a dynamic *p*. Measure 7 starts with Flute and Oboe in 7/8 time at *p*. Measure 8 begins with a dynamic *p*.

Measure 9 starts with Alto Saxophone in 5/8 time at *f*. Measure 10 begins with a dynamic *fp*. Measure 11 starts with Alto Saxophone in 8/8 time at *f*. Measure 12 begins with a dynamic *f*. Measure 13 starts with Bassoon in 7/8 time at *f*. Measure 14 begins with a dynamic *f*.

Measure 15 starts with Bassoon in 16/16 time at *f*. Measure 16 begins with a dynamic *f*. Measure 17 starts with Bassoon in 7/8 time at *f*. Measure 18 begins with a dynamic *f*.

Measure 19 starts with Bassoon in 16/16 time at *f*. Measure 20 begins with a dynamic *f*. Measure 21 starts with Bassoon in 7/8 time at *f*. Measure 22 begins with a dynamic *f*.

Measure 23 starts with Bassoon in 16/16 time at *f*. Measure 24 begins with a dynamic *f*. Measure 25 starts with Bassoon in 7/8 time at *f*. Measure 26 begins with a dynamic *f*.

Measure 27 starts with Bassoon in 16/16 time at *f*. Measure 28 begins with a dynamic *f*. Measure 29 starts with Bassoon in 7/8 time at *f*. Measure 30 begins with a dynamic *f*.

Measure 31 starts with Bassoon in 16/16 time at *f*. Measure 32 begins with a dynamic *f*. Measure 33 starts with Bassoon in 7/8 time at *f*. Measure 34 begins with a dynamic *f*.

Measure 35 starts with Bassoon in 16/16 time at *f*. Measure 36 begins with a dynamic *f*. Measure 37 starts with Bassoon in 7/8 time at *f*. Measure 38 begins with a dynamic *f*.

Measure 39 starts with Bassoon in 16/16 time at *f*. Measure 40 begins with a dynamic *f*. Measure 41 starts with Bassoon in 7/8 time at *f*. Measure 42 begins with a dynamic *f*.

Measure 43 starts with Bassoon in 16/16 time at *f*. Measure 44 begins with a dynamic *f*. Measure 45 starts with Bassoon in 7/8 time at *f*. Measure 46 begins with a dynamic *f*.

17

a little faster, driving forward. . .

Fl. *f cresc.*

Ob. *f cresc.*

A. Sax. *f cresc.*

B. Cl. *f*

Bsn. *molto*

Hn. *fp*

Tpt. *f cresc.*

Tbn. *fp*

Timpani *f*

17

a little faster, driving forward. . .

center of drumhead (muffled)

p cresc.

Karnatakamalika — Full Score

18

ca. 12"

Free time ($\text{♩}=\text{♪}$; ♩ = c. 72)

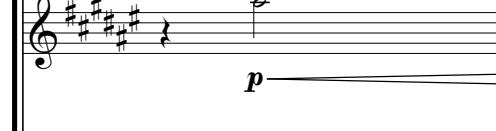
do not coord.

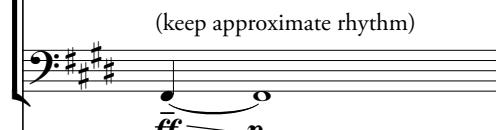
repeat until [19]

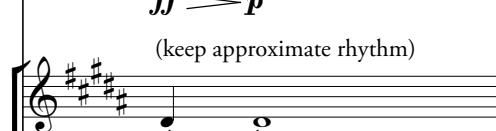
Fl. 

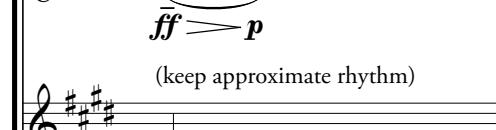
Ob. 

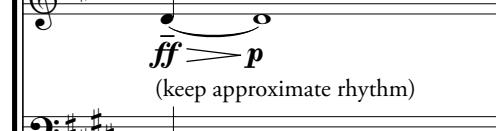
A. Sax. 

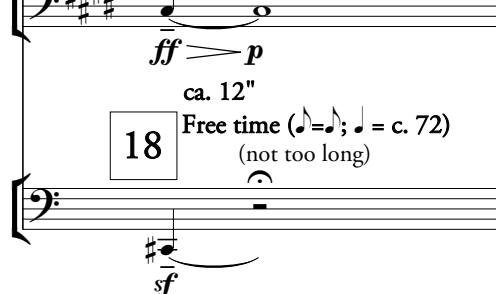
B. Cl. 

Bsn. 

Hn. 

Tpt. 

Tbn. 

Timp. 

repeat until [19]

19

play to the end of repeated phrase and then stop

play to the end of repeated phrase and then stop

(keep approximate rhythm) [short]

[short]

[short]

[short]

[short]

p < —————

19

ca. 12"

Free time ($\text{♩}=\text{♪}$; ♩ = c. 72)

(not too long)

(with fingertips)

repeat until [23]

20 ca. 12"

Fl.

Ob.

A. Sax.

B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timpl.

do not coord. repeat until [21]

do not coord. repeat until [21]

repeat until [21]

no vibrato
just intonation with
ensemble overtones

[short]

ff>p

p

sfp

p

3

p

ff>p

ff>p

ff>p

20 ca. 12"

21

n pp n

no vib. p < --

pp < --

p sf n

p

p

pp

p < --

21

Karnatakamalika — Full Score

22 no vibrato
just intonation with ensemble overtones [short]

23 ca. 8" sim.

24 ca. 10"
(sim.) repeat until [25] attacca...

Fl.

Ob.

A. Sax.

B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

II. Tanam

25

Measured Time $\text{♩} = \text{c. } 144$ ($\text{♪} = \text{c. } 288$)
senza vib. sempre

Fl.

Ob.

A. Sax.

B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timpani

Measure 25: Flute, Oboe, A. Sax., B. Cl., Bassoon, Horn, Trumpet, Trombone, Timpani. Dynamics: f, sim., >, >, >, >, >, >. Measure 26: Flute, Oboe, A. Sax., B. Cl., Bassoon, Horn, Trumpet, Trombone, Timpani. Dynamics: p, sf, (s.v.), p, sf, f, p, sf, p, sf, f, p, sf, hand wah, sim., sf, hand wah, sim., sf, sf, sf.

26

(s.v.)

25

Measured Time $\text{♩} = \text{c. } 144$ ($\text{♪} = \text{c. } 288$)
with hands

26

Timpani

p *"dum" stroke (strike where mallet typically strikes for strong resonant, pitched sound)

Measure 25: Timpani. Dynamics: f, sim., >, >, >, >, >, >. Measure 26: Timpani. Dynamics: sf, sf, sf, sf, sf, sf, sf, sf.

Karnatakamalika — Full Score

27

Fl.

Ob.

A. Sax.

B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

27

cresc.

cresc.

Karnatakamalika — Full Score

19

28 Free time ($\text{♩} = \text{♪} = \text{c. } 144$) solo

Fl.

Ob.

A. Sax. [short]

B. Cl.

Bsn. $\ll f$ dim. $\gg pp$

Hn.

Tpt.

Tbn.

Timp. ("pa") $\ll sf$

29

p f p molto sf pp pp sf ord. sf ord. sf

28 Free time ($\text{♩} = \text{♪} = \text{c. } 144$)

pp

29

30 Measured Time ($\text{♩} = \text{♩} = \text{c. } 144$)

31

Fl.

Ob.

A. Sax.

B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timpani

30 Measured Time ($\text{♩} = \text{♩} = \text{c. } 144$)

31

Karnatakamalika — Full Score

21

32

Fl. *p poco*

Ob. *p < sf*

A. Sax. *p poco*

B. Cl. *p < sf*

Bsn. *sfs*

Hn. *p < sf*

Tpt. *sfs*

Tbn. *sfs*

Timpani

p

32

Karnatakamalika — Full Score

Musical score for Karnatakamalika, page 22, featuring staves for Flute (Fl.), Oboe (Ob.), Alto Saxophone (A. Sax.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), and Timpani (Timp.). The score is in 2/4 time, with various key signatures (F major, G major, C major, D major, E major, F# major, G# major) indicated by the staff key signature and a global key signature at the top left.

The score consists of four systems of music. The first system starts with a dynamic of *sf* for Flute, followed by a crescendo for Oboe and Alto Saxophone, and a decrescendo for Bassoon. The second system begins with a dynamic of *f* for Bassoon, followed by a crescendo for Alto Saxophone and a decrescendo for Bassoon. The third system starts with a dynamic of *f* for Bassoon, followed by a crescendo for Alto Saxophone and a decrescendo for Bassoon. The fourth system begins with a dynamic of *f* for Bassoon, followed by a crescendo for Alto Saxophone and a decrescendo for Bassoon.

Instrumental parts include:

- Fl.**: Flute part, starting with *sf*.
- Ob.**: Oboe part, with dynamics *cresc.*, *f*, and decrescendos.
- A. Sax.**: Alto Saxophone part, with dynamics *cresc.*, *f*, and decrescendos.
- B. Cl.**: Bass Clarinet part, with dynamics *sf* and *f*.
- Bsn.**: Bassoon part, with dynamics *f*, *>*, *sf*, and *sf*.
- Hn.**: Horn part, with dynamics *p*, *sf*, and *p*.
- Tpt.**: Trumpet part, with dynamics *sf*, *f*, *>*, *sf*, *f*, *>*, *sf*, and *f*.
- Tbn.**: Trombone part, with dynamics *sf*, *cresc.*, *>*, *sf*, *f*, *>*, *sf*, and *f*.
- Timp.**: Timpani part, consisting of a single rhythmic pattern across all measures.

33

Fl.

Ob.

A. Sax.

B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

34 Free time ($\text{♩} = \text{♪} = \text{c. } 144$) senza vib. 35 [short]

Fl.

Ob.

A. Sax.

B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timpani

[short]

[short]

34 Free time ($\text{♩} = \text{♪} = \text{c. } 144$) 35 with fingertips [short]

pp

36

Measured time ($\text{♩} = \text{♪} = \text{c. } 144$)

Fl.

Ob.

A. Sax.

B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

36 Measured time ($\text{♩} = \text{♪} = \text{c. } 144$)
with hands

Timp.

p semper

**"tak" stroke (rotate finger into drumhead
very close to rim; resulting sound is short,
clipped, and higher frequency than "dum"/"pa")

Karnatakamalika — Full Score

Fl.

Ob.

A. Sax.

B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

37 Free time ($\text{♩} = \text{♪} = \text{c. } 144$)

38 Measured time ($\text{♩} = \text{♪} = \text{c. } 144$)

37 Free time ($\text{♩} = \text{♪} = \text{c. } 144$)

38 Measured time ($\text{♩} = \text{♪} = \text{c. } 144$)

Fl.

Ob.

A. Sax.

B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

(with hands)

Karnatakamalika — Full Score

39

Musical score for Karnatakamalika, page 28, measure 39. The score includes parts for Flute (Fl.), Oboe (Ob.), Alto Saxophone (A. Sax.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), and Timpani (Timp.). The instrumentation is as follows:

- Flute (Fl.):** Playing eighth-note pairs with grace notes, dynamic *sf*, and a tempo marking of $\frac{5}{4}$.
- Oboe (Ob.):** Playing eighth-note pairs with grace notes, dynamic *sf*, and a tempo marking of $\frac{5}{4}$.
- Alto Saxophone (A. Sax.):** Playing sixteenth-note patterns, dynamic *f*, and a tempo marking of $\frac{5}{4}$.
- Bass Clarinet (B. Cl.):** Resting.
- Bassoon (Bsn.):** Playing eighth-note pairs with grace notes, dynamic *f*, and a tempo marking of $\frac{5}{4}$.
- Horn (Hn.):** Playing eighth-note pairs with grace notes, dynamic *sf*, dynamic *sim.*, and a tempo marking of $\frac{5}{4}$.
- Trumpet (Tpt.):** Playing eighth-note pairs with grace notes, dynamic *sf*, dynamic *sim.*, and a tempo marking of $\frac{5}{4}$.
- Trombone (Tbn.):** Playing eighth-note pairs with grace notes, dynamic *sf*, dynamic *sim.*, and a tempo marking of $\frac{5}{4}$.
- Timpani (Timp.):** Resting.

The score is marked with measure numbers 39 at the beginning and end of the page.

Karnatakamalika — Full Score

29

Musical score for Karnatakamalika, page 29, featuring parts for Flute (Fl.), Oboe (Ob.), Alto Saxophone (A. Sax.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), and Timpani (Timp.). The score is in 5/4 time, with key signatures changing throughout the page.

The score includes dynamic markings such as *sforzando* (*sfor*), *fortissimo* (*f*), *fortississimo* (*fpp*), *pianississimo* (*p*), and *ff*. The vocal part (not shown) has a melodic line with sustained notes and grace notes.

Instrumental parts include:

- Flute (Fl.):** Playing eighth-note patterns with *sfor* dynamics.
- Oboe (Ob.):** Playing eighth-note patterns with *sfor* dynamics.
- Alto Saxophone (A. Sax.):** Playing eighth-note patterns with *sfor* dynamics.
- Bass Clarinet (B. Cl.):** Playing eighth-note patterns with *sfor* dynamics.
- Bassoon (Bsn.):** Playing eighth-note patterns with *sfor* dynamics.
- Horn (Hn.):** Playing sustained notes with *fpp* dynamics.
- Trumpet (Tpt.):** Playing sustained notes with *fpp* dynamics.
- Trombone (Tbn.):** Playing sustained notes with *fpp* dynamics.
- Timpani (Timp.):** Playing eighth-note patterns with *p* dynamics.

Karnatakamalika — Full Score

40

senza vib.

Fl. *p*

Ob. *p*

A. Sax.

B. Cl. *p*

Bsn. *p*

Hn. solo *espress.*

Tpt.

Tbn.

Timpani

The musical score consists of eight staves, each representing a different instrument: Flute (Fl.), Oboe (Ob.), Alto Saxophone (A. Sax.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), and Timpani (Tim.). The score is set in 5/4 time, with key signatures fluctuating between B-flat major and A minor. Measure 40 begins with sustained notes from the Flute and Ob., both marked "senza vib." and dynamic "p". The A. Sax. and Bsn. provide harmonic support with sustained notes. The B. Cl. enters with a rhythmic pattern marked "p". The Hn. has a melodic line, marked "solo" and "espress.". The Tpt. and Tbn. are silent. The Timpani is also silent. Measure 40 concludes with sustained notes from the Flute and Ob. The measure numbers "40" are printed in boxes at the start and end of the measure.

41

Fl.

Ob. *pp*

A. Sax. *p* *espress.*

B. Cl. *fff*

Bsn. *fff*

Hn. *pp*

Tpt. *p* *espress.*

Tbn. *p* soft, but accented sharply

Timp.

41

Karnatakamalika — Full Score

42

Fl.

Ob.

A. Sax.

B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

42

43

Karnatakamalika — Full Score

33

Fl.

Ob.

A. Sax.

B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

Flz. growl

sf

sfp

ff

f

sf

f

sf

f

dim.

sf

f

dim.

sf

43

Karnatakamalika — Full Score

44

Fl.

Ob. ord.
p

A. Sax. p

B. Cl. p

Bsn. p

Hn. p

Tpt.

Tbn. p

Timp.

45

Fl.

Ob.

A. Sax.

B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

(2+2+3)

(2+2+3)

p

p

p

45

p

Karnatakamalika — Full Score

Karnatakamalika — Full Score

37

Fl. *p*

Ob. *p* *p*

A. Sax. *p*

B. Cl. *p*

Bsn. *p*

Hn.

Tpt.

Tbn.

Timp. *f*

47

47

This page contains musical staves for eight instruments: Flute, Oboe, Alto Saxophone, Bass Clarinet, Bassoon, Horn, Trumpet, Trombone, and Timpani. The music is in 3/4 time, with some measures in 6/8 or 4/4. Dynamic markings include *p* (piano), *f* (fortissimo), and *sfp* (sforzando piano). Measure 47 is marked with a box around the first two measures of the second system. Measure 48 is marked with a box around the last measure of the second system.

Karnatakamalika — Full Score

Musical score page 38 for Karnatakamalika — Full Score. The score consists of eight staves, each with a different instrument:

- Fl.**: Flute, Treble clef, key signature of three flats. Notes are mostly rests.
- Ob.**: Oboe, Treble clef, key signature of three flats. Notes are mostly rests.
- A. Sax.**: Alto Saxophone, Treble clef, key signature of one flat. Notes are mostly rests.
- B. Cl.**: Bass Clarinet, Treble clef, key signature of one flat. Notes are mostly rests.
- Bsn.**: Bassoon, Bass clef, key signature of three flats. Notes are mostly rests.
- Hn.**: Horn, Treble clef, key signature of three flats. Playing eighth-note patterns with grace notes.
- Tpt.**: Trumpet, Treble clef, key signature of three flats. Playing eighth-note patterns with grace notes.
- Tbn.**: Trombone, Bass clef, key signature of three flats. Playing eighth-note patterns with grace notes.
- Timp.**: Timpani, Bass clef, key signature of three flats. Playing eighth-note patterns with grace notes.

The score is divided into measures by vertical bar lines. Measure numbers 8, 9, and 10 are indicated above the staves. Dynamics and performance instructions are included in some measures:

- Measure 8: Hn. dynamic ff, Tpt. dynamic ff, Tbn. dynamic ff.
- Measure 9: Hn. dynamic p, Tpt. dynamic p, Tbn. dynamic ff.
- Measure 10: Hn. dynamic ff, Tpt. dynamic ff, Tbn. dynamic ff.

A large, semi-transparent watermark "APRASSAL SCORE" is diagonally across the page.

48

Fl.

Ob.

A. Sax.

B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

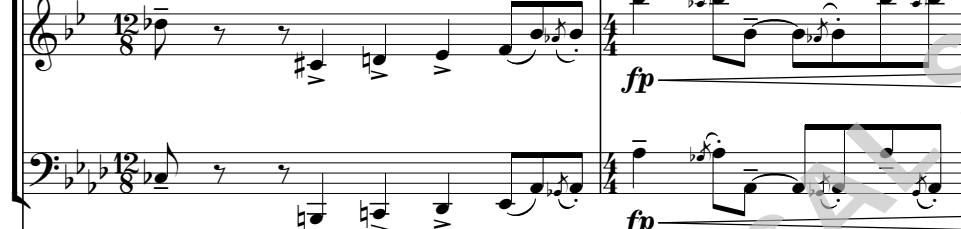
Karnatakamalika — Full Score

Fl. 

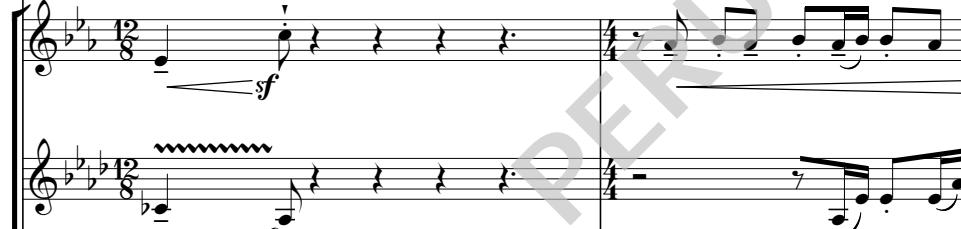
Ob. 

A. Sax. 

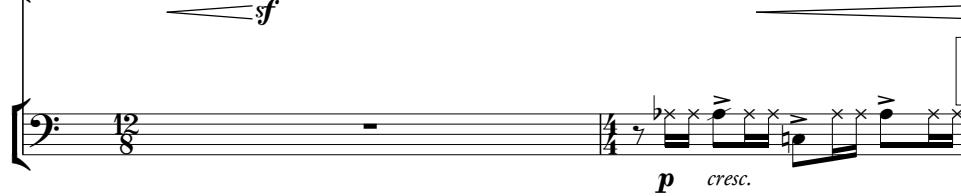
B. Cl. 

Bsn. 

Hn. 

Tpt. 

Tbn. 

Timp. 

49

49

Karnatakamalika — Full Score

41

Musical score for Karnatakamalika, page 41, featuring parts for Flute (Fl.), Oboe (Ob.), Alto Saxophone (A. Sax.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), and Timpani (Timp.). The score is in 5/4 time, with key signatures of B-flat major (two flats) and one sharp. The music consists of three measures. Measure 1: Flute and Oboe play eighth-note patterns with grace notes, dynamic *sf*, and triplets indicated by a bracket. Measure 2: Similar patterns for Flute and Oboe, dynamic *sf*, and a wavy line indicating sustained notes. Measure 3: Flute and Oboe continue their patterns, dynamic *sf*, and a wavy line. A. Sax., B. Cl., and Bsn. play eighth-note patterns. Hn. and Tpt. play eighth-note patterns. Tbn. plays eighth-note patterns. Timp. plays eighth-note patterns, dynamic *p*, and *sf*.

Karnatakamalika — Full Score

50

Fl. *p sub.*

Ob. *p sub.*

A. Sax. *p sub.*

B. Cl.

Bsn. *p sub.*

Hn.

Tpt. *p*

Tbn.

Timp. 50

solo *fp*

poco f

pp

Karnatakamalika — Full Score

43

51 senza vib.

Fl. *pp*

Ob. *pp* *sfp* *sfp*

A. Sax. *pp* *sfp*

B. Cl. *pp* *sfp*

Bsn. *poco f* *pp*

Hn. *pp*

Tpt. *pp*

Tbn. *pp*

Timp. 51

The score consists of eight staves, each representing a different instrument: Flute (Fl.), Oboe (Ob.), Alto Saxophone (A. Sax.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), and Timpani (Timp.). The music is divided into measures by vertical bar lines. Measure 1 starts with a sustained note on the flute, followed by eighth-note patterns. Measures 2-4 show the oboe and alto saxophone playing eighth-note patterns with grace notes. Measure 5 shows a dynamic change to *poco f* for the bassoon, followed by *pp*. Measures 6-8 show the horn and trumpet playing sustained notes. Measures 9-11 show the trombone playing eighth-note patterns with a dynamic change to *pp*. The timpani part is labeled '51'.

Karnatakamalika — Full Score

52

Musical score page 52 for Karnatakamalika — Full Score. The score is divided into two systems of four measures each. The instrumentation includes Flute (Fl.), Oboe (Ob.), Alto Saxophone (A. Sax.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), and Timpani (Timp.). The key signature is mostly B-flat major (two flats), with changes in measure 11 (one sharp) and measure 14 (one sharp). Measure 11 starts with a forte dynamic (f) followed by a piano dynamic (p). Measures 12-13 show woodwind entries with slurs and grace notes. Measures 14-15 feature sustained notes and eighth-note patterns. Measures 16-17 conclude with sustained notes. Measure 18 begins with a piano dynamic (pp) sotto voce. Measures 19-20 show woodwind entries with slurs and grace notes. Measures 21-22 feature sustained notes and eighth-note patterns. Measures 23-24 conclude with sustained notes. Measure 25 begins with a piano dynamic (pp) sotto voce. Measures 26-27 show woodwind entries with slurs and grace notes. Measures 28-29 feature sustained notes and eighth-note patterns. Measures 30-31 conclude with sustained notes.

53 (♩ = ♩)

Fl.

Ob. *sfp*

A. Sax. *molto*

B. Cl. *molto*

Bsn. *solo* *poco f*

Hn. *p* *ff* *ff*

Tpt. *p* *ff* *ff*

Tbn. *p* *ff*

Timpani *f* *p* *f*

53 (♩ = ♩)
roll with hands

Karnatakamalika — Full Score

Musical score for Karnatakamalika, page 46, featuring parts for Flute (Fl.), Oboe (Ob.), Alto Saxophone (A. Sax.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), and Timpani (Timp.). The score consists of five systems of music, each with a different instrumentation. The instruments play various notes and rests, with dynamic markings such as **ff**, **p**, **ff > p**, **p > ff**, **sf**, and **f > p**. The vocal part is represented by a large watermark reading "PERUSMUSIC SCORE".

The instrumentation includes:

- Flute (Fl.)
- Oboe (Ob.)
- Alto Saxophone (A. Sax.)
- Bass Clarinet (B. Cl.)
- Bassoon (Bsn.)
- Horn (Hn.)
- Trumpet (Tpt.)
- Trombone (Tbn.)
- Timpani (Timp.)

Dynamic markings include: **ff**, **p**, **ff > p**, **p > ff**, **sf**, and **f > p**.

Karnatakamalika — Full Score

47

Musical score for Karnatakamalika, page 47, featuring parts for Flute (Fl.), Oboe (Ob.), Alto Saxophone (A. Sax.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), and Timpani (Timp.). The score consists of eight staves, each with a different dynamic marking and performance instruction.

The score includes the following markings:

- Flute (Fl.): **ff** **p**
- Oboe (Ob.): **p**
- Alto Saxophone (A. Sax.): **#p** **cresc.**
- Bassoon (Bsn.): **p** **cresc.**
- Horn (Hn.): **p** **cresc.**
- Trumpet (Tpt.): **p** **cresc.**
- Trombone (Tbn.): **p** **cresc.**
- Timpani (Timp.): **sf**, **p**

Performance instructions include **attacca...** and **3**.

Karnatakamalika — Full Score

III. Pallavi

54 ♩ = 72 ["Adi tala": 4|2|2]

Fl.

Ob.

A. Sax.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

(for more hand drum-like sound, timpani
may need to be muffled)

54 ♩ = 72 ["Adi tala": 4|2|2]
(“dum”) (“pa”) (“tak”)

55

Fl.

Ob.

A. Sax.

B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

55

f *ff* *f*

f *sf* *sf*

f *sf* *sf*

f *ff* *f*

f *ff* *f*

f *sf* *sf*

f *ff* *f*

f *ff* *f*

55

f *sf* *sim.*

Karnatakamalika — Full Score

Musical score for Karnatakamalika, page 50, featuring eight staves of music for various instruments. The instruments are:

- Fl. (Flute)
- Ob. (Oboe)
- A. Sax. (Alto Saxophone)
- B. Cl. (Bass Clarinet)
- Bsn. (Bassoon)
- Hn. (Horn)
- Tpt. (Trumpet)
- Tbn. (Trombone)
- Timp. (Timpani)

The score consists of four measures. The Flute, B. Cl., and Tbn. play eighth-note patterns. The Ob., A. Sax., and Hn. play sustained notes with dynamic markings: *sf*, *sf*, *p* *cresc.*, *p* *cresc.*, and *p* *cresc.* respectively. The Tpt. plays sixteenth-note patterns. The Timpani provides harmonic support with a pedal glissando, indicated by the text "pedal gliss." at the bottom of its staff.

56

Fl.

Ob.

A. Sax.

B. Cl.

Bsn. solo
espress.

Hn.

Tpt.

Tbn.

56

Fl. Ob. A. Sax. B. Cl. Bsn. Hn. Tpt. Tbn. Timp.

The score consists of eight staves. The first four staves (Flute, Oboe, Alto Saxophone, Bass Clarinet) have dynamics sfp, sim., f, and pp respectively. The fifth staff (Bassoon) has a dynamic solo and espress. The sixth staff (Horn) has dynamics f, pp, fp, fp, and fp. The seventh staff (Trumpet) has dynamics f, pp, fp, fp, and fp. The eighth staff (Trombone) has dynamics f, pp, fp, fp, and fp. The ninth staff (Timpani) has a dynamic sf. Measure numbers 56 are shown in boxes at the top left and bottom left.

Karnatakamalika — Full Score

57

Fl.

Ob.

A. Sax.

B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

cresc.

fp

ff

3

sff

sf

3

espress.

solo (dovetailed)

3

espress.

3

sf

fp

ff

ff

ff

ff

ff

ff

p

f

p

f

p

<sf

p

Musical score for Karnatakamalika, page 53, featuring eight staves:

- Fl.**: Flute. Dynamics: \textit{sf} , \textit{sf} , \textit{sf} , \textit{sf} .
- Ob.**: Oboe. Dynamics: \textit{sf} , \textit{sf} , \textit{sf} , \textit{sf} .
- A. Sax.**: Alto Saxophone. Dynamics: \textit{sf} , \textit{sf} , \textit{sf} , \textit{sf} . Soli markings: (soli), (soli).
- B. Cl.**: Bass Clarinet. Dynamics: \textit{sf} , \textit{sf} , \textit{sf} , \textit{sf} .
- Bsn.**: Bassoon. Dynamics: \textit{sf} , \textit{sf} , \textit{sf} , \textit{sf} .
- Hn.**: Horn. Dynamics: \textit{sf} , \textit{sf} , \textit{sf} , \textit{sf} .
- Tpt.**: Trumpet. Dynamics: \textit{sf} , \textit{sf} , \textit{sf} , \textit{sf} .
- Tbn.**: Trombone. Dynamics: \textit{sf} , \textit{sf} , \textit{sf} , \textit{sf} .
- Timp.**: Timpani. Dynamics: \textit{sf} , p , $<\textit{sf}$, p , $<\textit{sf}$, p , $<\textit{sf}$, p .

The score includes a large diagonal watermark reading "PERUSAAL SCORE".

58

Fl.

Ob.

A. Sax.

B. Cl.

Bsn.

Hn. solo
espress.

Tpt.

Tbn.

Timp.

58

fp *fp* *fp*

fp *fp* *fp*

fp *fp* *fp*

sfp *sfp* *sim.*

sfp *sim.*

fp

59

Fl.

Ob.

A. Sax.

B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

Musical score for Karnatakamalika, page 56, featuring eight staves of music for various instruments. The instruments are:

- Fl. (Flute)
- Ob. (Oboe)
- A. Sax. (Alto Saxophone)
- B. Cl. (Bass Clarinet)
- Bsn. (Bassoon)
- Hn. (Horn)
- Tpt. (Trumpet)
- Tbn. (Trombone)
- Timpani (Timpani)

The score is divided into four measures. Dynamics and performance instructions include:

- Measure 1: Flute (sf), Oboe, Alto Saxophone, Bass Clarinet, Bassoon (sf), Trumpet (f).
- Measure 2: Oboe, Alto Saxophone, Bass Clarinet, Bassoon (p), Horn (sf), Trumpet (f).
- Measure 3: Oboe, Alto Saxophone, Bass Clarinet, Bassoon (pp), Horn (pp), Trombone (p).
- Measure 4: Oboe, Alto Saxophone, Bass Clarinet, Bassoon (pp), Horn (pp), Trombone (pp), Timpani (p).

A large diagonal watermark reading "PERUSAL SCORE" is visible across the page.

sim.

solo - with coiled intensity

Musical score page 60 featuring eight staves of musical notation for various instruments. The instruments are: Flute (Fl.), Oboe (Ob.), Alto Saxophone (A. Sax.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), and Timpani (Timp.). The score is divided into measures by vertical bar lines. Measure 1 starts with a dynamic of *pp* for Flute and ends with a dynamic of *s*. Measures 2-3 show the Flute playing eighth-note patterns. Measures 4-5 show the Oboe and Alto Saxophone playing eighth-note patterns. Measures 6-7 show the Bassoon and Trombone playing eighth-note patterns. Measures 8-9 show the Horn and Trumpet playing eighth-note patterns. Measures 10-11 show the Trombone and Timpani playing eighth-note patterns. Measures 12-13 show the Timpani playing eighth-note patterns. Measure 14 ends with a dynamic of *sf*.

Musical score for Karnatakamalika, page 58, featuring eight staves of music for various instruments. The instruments are: Flute (Fl.), Oboe (Ob.), Alto Saxophone (A. Sax.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), and Timpani (Timp.). The score is divided into measures by vertical bar lines. Dynamic markings include **f**, **sf**, **pp**, **p**, and **sim.** (simile). The Timpani part includes a solo section marked **solo** and **p**.

The Flute and Oboe both play eighth-note patterns in measure 1, followed by sustained notes. The Alto Saxophone and Bassoon provide harmonic support. The Horn and Trumpet enter in measure 2 with eighth-note patterns. The Trombone adds to the harmonic texture in measure 3. The Timpani provides rhythmic punctuation throughout the section, with a prominent solo in measure 4.

Musical score for Karnatakamalika, page 59, featuring eight staves for Flute (Fl.), Oboe (Ob.), Alto Saxophone (A. Sax.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), and Timpani (Timp.). The score is divided into three measures by vertical bar lines. Measure 1: Flute rests, Oboe plays a sustained note (pp dynamic), Alto Saxophone has a melodic line, Bassoon rests, Horn rests, Trumpet rests, Trombone rests. Measure 2: Flute rests, Oboe plays a sustained note (pp dynamic), Alto Saxophone rests, Bassoon plays a melodic line, Horn rests, Trumpet rests, Trombone rests. Measure 3: Flute rests, Oboe rests, Alto Saxophone rests, Bassoon rests, Horn plays a melodic line (f dynamic), Trumpet rests, Trombone rests. Measure 4: Flute rests, Oboe rests, Alto Saxophone rests, Bassoon rests, Horn rests, Trumpet rests, Trombone rests. Measure 5: Flute rests, Oboe rests, Alto Saxophone rests, Bassoon rests, Horn rests, Trumpet rests, Trombone rests. Measure 6: Flute rests, Oboe rests, Alto Saxophone rests, Bassoon rests, Horn rests, Trumpet rests, Trombone rests. Measure 7: Flute rests, Oboe rests, Alto Saxophone rests, Bassoon rests, Horn rests, Trumpet rests, Trombone rests. Measure 8: Timpani plays a rhythmic pattern (x x x x) followed by a long pedal glissando (long pedal gliss.) indicated by a bracket under the staff.

Karnatakamalika — Full Score

61

Fl.

Ob.

A. Sax.

B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

62

Fl.

Ob.

A. Sax.

B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timpani

Karnatakamalika — Full Score

Musical score for Karnatakamalika, page 62, featuring nine staves of music for various instruments. The instruments are: Flute (Fl.), Oboe (Ob.), Alto Saxophone (A. Sax.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), and Timpani (Timp.). The score is divided into four measures. The first measure starts with a dynamic of *ff* for the Flute, followed by *f*, *p*, and *ff*. The second measure starts with *f*, followed by *p*, *3*, and *ff*. The third measure starts with *pp*, followed by *p*, *p*, and *pp*. The fourth measure starts with *p*, followed by *p*, *p*, and *pp*. The Flute has a dynamic instruction "senza vib." above it. The Timpani staff shows rhythmic patterns with dynamics *p*, *f*, *fp*, and *f*.

63

Fl.

Ob.

A. Sax.

B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timpani

63

solo (dovetailed)

pp

so

pp

so

sf p sempre

continue similarly, with improvised variations *ad lib.*

Karnatakamalika — Full Score

64

lots of air

ord.

Fl.

Ob.

A. Sax.

B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

(solo)

solo (dovetailed)

p

pp

pp

pp

64

65

Musical score for Karnatakamalika, page 65, featuring staves for Flute (Fl.), Oboe (Ob.), A. Sax., B. Cl., Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), and Timpani (Timp.). The score includes dynamic markings like **pp**, **f**, and **sforzando**, and performance instructions like *solo*, *espress.*, *(fake gliss.)*, and *(end dovetailed solo)*.

The score consists of two systems of music. In the first system, the Flute and Oboe play eighth-note patterns with **pp** dynamics and **f** sforzandi. The Bassoon has a sustained note with a **p** dynamic. The second system begins with the Bassoon playing a sixteenth-note pattern labeled *solo* and *espress.*. The Trombone has a sustained note with a **pp** dynamic. The Trumpet plays a sixteenth-note pattern labeled *(fake gliss.)*. The Trombone has a sustained note with a **p** dynamic, followed by a sixteenth-note pattern labeled *(end dovetailed solo)*. The Timpani provides rhythmic support with eighth-note patterns throughout both systems.

66

senza vib.

Musical score for Karnatakamalika, page 66, featuring nine staves of music for various instruments. The instruments are:

- Fl. (Flute)
- Ob. (Oboe)
- A. Sax. (Alto Saxophone)
- B. Cl. (Bass Clarinet)
- Bsn. (Bassoon)
- Hn. (Horn)
- Tpt. (Trumpet)
- Tbn. (Trombone)
- Timp. (Timpani)

The score includes dynamic markings such as **pp**, **poco**, **growl**, **ord.**, **sf**, **solo**, **espress.**, and **fp**. Measure 66 begins with a forte dynamic (**fp**) for the Horn and Trombone. The Bassoon has a melodic line with dynamic markings **pp**, **poco**, **growl**, **ord.**, and **sf**. The Alto Saxophone and Bass Clarinet play sustained notes. The Flute, Oboe, and Timpani provide harmonic support. The piece concludes with a dynamic marking **pp** and a solo line for the Bassoon.

Karnatakamalika — Full Score

67

(senza vib.)

This musical score page from Karnatakamalika shows a six-measure section for a ensemble of instruments. The instrumentation includes Flute (Fl.), Oboe (Ob.), Alto Saxophone (A. Sax.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), and Timpani (Tim.). The score is in common time and consists of six measures. Measures 1-3 feature sustained notes with grace marks and slurs. Measures 4-6 show more complex rhythmic patterns, including eighth-note chords and sixteenth-note figures. Dynamics such as **pp**, **sf**, and **poco** are indicated. The Trombone part includes performance instructions: "ord.", "brassy", and "ord.". The Timpani part consists of six vertical strokes per measure.

Fl.

Ob.

A. Sax.

B. Cl.

Bsn.

Hn. **pp**

Tpt.

Tbn. **pp**

Tim. **pp** **sf**

(senza vib.)

ord. brassy ord.

Karnatakamalika — Full Score

67

Musical score page 68, measure 67, featuring nine staves for Flute (Fl.), Oboe (Ob.), Alto Saxophone (A. Sax.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), and Timpani (Timp.). The score includes dynamic markings such as *mp*, *p*, *f*, *fp*, and *sf*, and performance instructions like "espress". Measure 67 consists of six measures of music. The first measure contains rests for most instruments. The second measure features eighth-note patterns on the Bassoon and Trombone, with the Bassoon marked *mp* *espress*. The third measure shows eighth-note patterns on the Bassoon and Trombone, with the Bassoon marked *mf* *espress*. The fourth measure contains rests for most instruments. The fifth measure features eighth-note patterns on the Bassoon and Trombone, with the Bassoon marked *f* *espress*. The sixth measure features eighth-note patterns on the Bassoon and Trombone, with the Bassoon marked *fp*. The Timpani staff at the bottom right shows a dynamic *sf* with a grace note.

68

senza vib.

Fl. *ff* *sf* *sf* *sf*

Ob. *ff* *sf* *sf* *sf*

A. Sax. *ff* *sf* *sf* *sf*

B. Cl. *ff* *sf* *sf* *sf*

Bsn. *ff* *sf* *sf* *sf*

Hn. *ff* *sf* *sf* *sf*

Tpt. *ff* *ff* *sf* *sf*

Tbn. *ff* *sf* *espress.* *solo (dovetailed)*

Timp. *ff* *sf* *espress.* *sf*

68

69

solo (dovetailed)

espress.

solo (dovetailed)

espress.

Fl.

Ob.

A. Sax.

B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

69

70

(soli)

(soli)

A. Sax.

B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

70

70

Karnatakamalika — Full Score

71 [korvai: original speed]
smear all notes within slurs!

71

72

Fl.

Ob.

A. Sax.

B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timpani

71

72

p
smear all notes within slurs!

p
smear all notes within slurs!

smear all notes within slurs!

p
smear all notes within slurs!

Tingsha (or finger cymbals)

Adi tala clap/wave pattern

clap wave clap wave clap pinky

p muffled (no l.v.)

Karnatakamalika — Full Score

73

Fl.

Ob.

A. Sax.

B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

ring middle clap wave clap

73

Fl.

Ob.

A. Sax.

B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

wave clap pinky ring middle

73

74

Musical score for measures 74-75. The score includes parts for Flute (Fl.), Oboe (Ob.), Alto Saxophone (A. Sax.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), and Timpani (Timp.). The score shows various musical patterns with dynamics like crescendo (cresc.) and specific hand gestures indicated below the staff.

Fl. Ob. A. Sax. B. Cl. Bsn. Hn. Tpt. Tbn.

cresc.
cresc.
cresc.
cresc.
cresc.

clap

wave

clap

wave

clap

pinky

74

Continuation of the musical score for measure 74, focusing on the Timpani (Timp.) part. The score shows a dynamic crescendo (cresc.) at the end of the measure.

Timp.

cresc.

Karnatakamalika — Full Score

$\overbrace{^3\dot{\underline{\underline{J}}}} = \underline{\underline{J}} = 108$
[korvai: 3/2 speed]

Fl.

Ob.

A. Sax.

B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

ring middle clap wave clap wave

Timpani

$\overbrace{^3\dot{\underline{\underline{J}}}} = \underline{\underline{J}} = 108$

f l.v. muffled

75

Fl.

Ob.

A. Sax.

B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

clap pinky ring middle

Timp.

Musical score for Karnatakamalika, page 78, featuring staves for Flute (Fl.), Oboe (Ob.), A. Saxophone (A. Sax.), B. Clarinet (B. Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), and Timpani (Timp.). The score is in 4/4 time and includes a large 'PERUSA SCORE' watermark.

The instruments play a complex rhythmic pattern of eighth and sixteenth notes. The bassoon (Bsn.) and trumpet (Tpt.) staves have specific performance instructions: 'clap' and 'wave' respectively, indicated by symbols below the staff.

76

Fl.

Ob.

A. Sax.

B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timpani

cresc.

cresc.

cresc.

cresc.

clap

pinky

ring

middle

cresc.

Karnatakamalika — Full Score

$\text{♩} = \text{♩} = 144$
[korvai: 2x speed]

Fl.

Ob.

A. Sax.

Bsn.

Hn.

Tpt.

Tbn.

Timpani

crisply

crisply

crisply

crisply

crisply

clap

wave

clap

wave

$\text{♩} = \text{♩} = 144$

f l.v.

muffled **mf**

77

Fl.

Ob.

A. Sax.

B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

clap pinky ring middle

77

Timpani.

Karnatakamalika — Full Score

Fl. *cresc.*

Ob. *cresc.*

A. Sax. *cresc.*

B. Cl. *cresc.*

Bsn. *cresc.*

Hn. *cresc.*

Tpt. *z*

Tbn. *x*

Timp. *cresc.*

PERUSA SCORE

to TRUMPET

TRUMPET

to TROMBONE

p

p

clap

wave

clap

p

p

Karnatakamalika — Full Score

78 Tempo 1
 $\textcircled{o} = \textcircled{d} = 72$

Fl.

Ob.

A. Sax.

B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timpani

(8) Δ \textcircled{o} \textcircled{d}

78 Tempo 1
 $\textcircled{o} = \textcircled{d} = 72$

resonant roll (with hands)

l.v.

ff ff

ff ff

ff

f

p

p

p

p

p

p

f

p

f

p

p

p

p

f

p

Karnatakamalika — Full Score

79 Free time ($\bullet = \bullet$)
ca. 6"

80 ca. 6"
[continue swells, gradually increasing intensity/power]

81 ca. 6"
repeat until [83]
play to the end of repeated phrase and then continue (do not coord.)

82 ca. 6"
repeat until [83]
play to the end of repeated phrase and then continue (do not coord.)

83 tied over; do not rearticulate
fff

Fl. do not coord.
repeat until [81] cresc. poco a poco

Ob. do not coord. repeat until [80] cresc. poco a poco

A. Sax. do not coord.
repeat until [81] play to the end of repeated phrase and then continue (do not coord.)

B. Cl. do not coord.
repeat until [81] play to the end of repeated phrase and then continue (do not coord.)

Bsn. do not coord.
repeat until [81] play to the end of repeated phrase and then continue (do not coord.)

Hn. do not coord.
repeat until [82] cresc. poco a poco

Tpt. do not coord.
repeat until [82] cresc. poco a poco

Tbn. do not coord.
repeat until [83] cresc. poco a poco

Tim. do not coord.
repeat until [83] cresc. poco a poco

79 Free time ($\bullet = \bullet$)
ca. 6"

80 ca. 6"

81 ca. 6"

82 ca. 6"

83 tied over; do not rearticulate
fff