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KARNATAKAMALIKA

*for Chamber Wind Ensemble*

(2017)

DURG MUSIC, INC.

PERUSAL SCORE

# KARNATAKAMALIKA

*Karnatakamaliika* 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 Eb — Bass Clarinet in Bb — 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

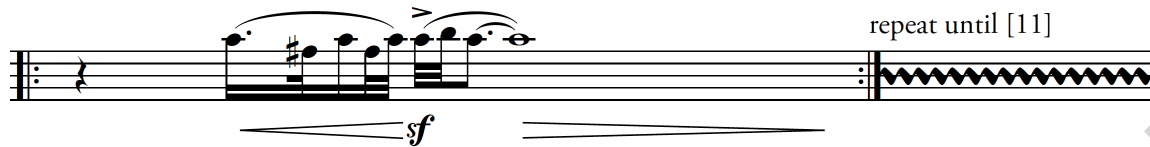
*Karnatakamalika* consists of three continuous movements, conforming to the common Karnatak structure of “*Ragam-Tanam-Pallavi*.” *Ragam* refers to *raga alapana*, a rhythmically free, melodic introduction that explores the full range of expression in the *raga*; *tanam* is a rhythmically driving but 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:

The image shows a musical staff with a treble clef and a key signature of one sharp (F#). The notation begins with a series of notes: a quarter note (F#), an eighth note (G), a quarter note (A), an eighth note (B), a quarter note (C), and a half note (D). This is followed by a vertical dotted line. Above the staff, the text "repeat until [11]" is written. Below the staff, there is a dynamic marking of *sf* (sforzando) under the first note, and a hairpin symbol (a triangle pointing right) under the notes from G to D.

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 9<sup>th</sup>-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 Karnataka,” 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



# Karnatakamalika

I. Ragam

Michael Schachter (b.1987)

1 Free time (♩ = c. 72) 2 3

Flute

Oboe

Alto Saxophone

Bass Clarinet in B♭

Bassoon

Horn in F

Trumpet in C

Trombone

Timpani

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

*n* *p* *n*

1 Free time (♩ = c. 72)  
four drums; with fingertips  
let pitches ring as long as possible, like a plucked *tambura*

*p* *n* *n*

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*

B. Cl.

Bsn. 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*

4

Timp.

5

Fl.

Ob.

A. Sax. solo — keep approximate tempo and "smear," as before  
*sfp* *poco cresc.* *sfp* 3

B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

5

Timp. *p*

The image shows a page of a musical score for 'Karnatakamalika'. The page is numbered '3' in the top right corner. The title 'Karnatakamalika — Full Score' is centered at the top. The score is for a full orchestra, with 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 Alto Saxophone part is the focus, marked as a solo. It begins with a dynamic marking of *sfp* (sforzando piano) and includes the instruction 'solo — keep approximate tempo and "smear," as before'. The saxophone line features a triplet of eighth notes and ends with a dynamic marking of *sfp* (sforzando piano). The other instruments have rests. A large, diagonal watermark reading 'PERUSAL SCORE' is overlaid on the page. There are two boxed numbers '5' at the top and bottom of the page, likely indicating measure numbers.

6

(keep approximate tempo — coord.)

Fl. *p* *p* *sf* *f*

(keep approximate tempo — coord.)

Ob. *p* *p* *sf* *f*

hold approximately four beats, gradually fading out

A. Sax.

(keep approximate tempo — coord.)

B. Cl. *p* *p* *sf* *f*

(keep approximate tempo — coord.)

Bsn. *p* *p* *sf* *f*

(keep approximate tempo — coord.)

Hn. *p* *p* *sf* *f*

(keep approximate tempo — coord.)

Tpt. *p* *p* *sf* *f*

(keep approximate tempo — coord.)

Tbn. *p* *p* *sf* *f*

6

Timp.

7

Fl.

Ob. solo — keep approximate tempo  
*f* *p* *fp*

A. Sax.

B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

7

Timp. *p*

8

(keep approximate tempo — coord.)

[short]

Fl. *f* 5 *p* *sf* *p* *sf* >

hold approximately four beats, gradually fading out

Ob. *p*

(keep approximate tempo — coord.)

[short]

A. Sax. *f* 5 *p* *sf* *p* *sf* >

(keep approximate tempo — coord.)

[short]

B. Cl. *f* 5 *p* *sf* *p* *sf* >

(keep approximate tempo — coord.)

[short]

Bsn. *f* 5 *p* *sf* *p* *sf* >

(keep approximate tempo — coord.)

[short]

Hn. *f* 5 *p* *sf* *p* *sf* >

(keep approximate tempo — coord.)

[short]

Tpt. *f* 5 *p* *sf* *p* *sf* >

(keep approximate tempo — coord.)

[short]

Tbn. *f* 5 *p* *sf* *p* *sf* >

8

Timp. *p*

**9 ca. 12"**

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

*f*

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

*sf*

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

*f*

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

*f*

(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]

*f*

*p*

*f*

*f*

*f*

11 ca. 16" do not coord. repeat until [12]

Fl. *p* do not coord. *sf* repeat until [12]

Ob. *p* do not coord. *sf* repeat until [12]

A. Sax. play to the end of repeated phrase and then stop

B. Cl. do not coord. *p* *sf* repeat until [12]

Bsn. play to the end of repeated phrase and then stop

Hn.

Tpt.

Tbn.

11 ca. 16"

Timp.



12 ca. 18"

Fl. *coord.* *f* *fpp* *fpp* do not coord. repeat until [13]

Ob. *coord.* *f* *fpp* do not coord. repeat until [13]

A. Sax. *coord.* *f* *f* *pp* do not coord. repeat until [13]

B. Cl. *coord.* *f* *fpp* *fpp* do not coord. repeat until [13]

Bsn. *coord.* *f* *fpp* do not coord. repeat until [13]

Hn. *coord.* *f* *fpp* hold for some time, then fade out

Tpt. *coord.* *f* *fpp* hold for some time, then fade out

Tbn. *coord.* *f* *fpp* hold for some time, then fade out

Timp. *f* *fpp* 12 ca. 18"

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

13 ca. 14" repeat until [15] 14 ca. 3"

Fl. *f* *sfp* *cresc. molto*

Ob. *f* *sf* *pp* *cresc. molto*

A. Sax. *f* *sfp* *cresc. molto*

B. Cl. *f* *sf* *pp* *cresc. molto*

Bsn. *f* *sfp* *cresc. molto*

Hn. do not coord. *f* *pp* *cresc. molto*

Tpt. do not coord. *f* *pp* *cresc. molto*

Tbn. do not coord. *f* *pp* *cresc. molto*

Timp. 13 ca. 14" repeat until [14] 14 *cresc. molto* ca. 3"

## 15 Measured Time (♩ = ♩; ♪ = c. 144)

Fl. *f* *p* *f* *p*

Ob. *f* *p* *f* *fp*

A. Sax. *f* *p* *f* *p*

B. Cl. *f* *f*

Bsn. *f* *f*

Hn. *f* *p* *f* *p*

Tpt. *f* *p* *f* *fp*

Tbn. *f* *f*

15 Measured Time (♩ = ♩; ♪ = c. 144)

(ord.) ("pa")

*f*

\*"pa" stroke (with slightly cupped hand, strike center of drumhead, keeping fingers on head to immediately dampen sound)

The musical score is arranged in a standard orchestral format with ten staves. 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 measures by vertical bar lines. The time signature changes from 7/16 to 3/8 and back to 7/16. Dynamic markings include *f* (forte), *p* (piano), *fp* (fortissimo piano), and *mf* (mezzo-forte). The Flute and Oboe parts feature intricate sixteenth-note passages. The Saxophone and Trombone parts have more rhythmic, block-like figures. The Horn and Trumpet parts provide harmonic support with sustained notes and chords. The Timpani part has a prominent role, playing a rhythmic pattern that syncs with the other instruments.

17

a little faster, driving forward. . .

Fl. *f cresc.* *ff ff ff ff* *molto*

Ob. *f cresc.* *ff ff ff ff* *molto*

A. Sax. *f cresc.* *ff ff ff ff* *molto*

B. Cl. *f* *molto* *ff ff ff ff* *ff*

Bsn. *f* *molto* *ff ff ff ff* *ff*

Hn. *fp fp fp* *molto* *ff* *fp* *molto*

Tpt. *f cresc.* *ff* *molto* *ff*

Tbn. *fp fp fp* *molto* *ff* *ff*

17

a little faster, driving forward. . .

center of drumhead (muffled)

Timp. *f* *p* *cresc.*

18 ca. 12"  
Free time (♩=♩; ♩ = c. 72)

19

do not coord. repeat until [19] play to the end of repeated phrase and then stop

do not coord. repeat until [19] play to the end of repeated phrase and then stop

(keep approximate rhythm) [short]

(keep approximate rhythm) [short]

(keep approximate rhythm) [short]

(keep approximate rhythm) [short]

(keep approximate rhythm) [short]

(keep approximate rhythm) [short]

(keep approximate rhythm) [short]

(keep approximate rhythm) [short]

18 ca. 12"  
Free time (♩=♩; ♩ = c. 72)  
(not too long)

(with fingertips) repeat until [23] 19

20

ca. 12"

21

no vibrato  
just intonation with  
ensemble overtones

[short]

Fl. *p*

Ob. *ff > p*

A. Sax. *p* do not coord. repeat until [21]

B. Cl. *sf* do not coord. repeat until [21]

Bsn. *p* do not coord. repeat until [21]

Hn. *ff > p*

Tpt. *ff > p*

Tbn. *ff > p*

Timp. *20 ca. 12"* *21*

*n* *pp* *n* [short]

no vib. [short]

*pp* [short]

no vib. [short]

*pp* [short]

*p* *sf* *n* [short]

*p* [short]

*p* [short]

*pp* [short]

*p* [short]

22 no vibrato just intonation with ensemble overtones [short] 23 ca. 8" sim. 24 ca. 10" (sim.) repeat until [25] attacca. . .

Fl. *n* *pp* *n* [short] *pp* (sim.) repeat until [25] *cresc. molto*

Ob. no vib. [short] [short] *pp* (sim.) repeat until [25] *cresc. molto*

A. Sax. no vib. [short] [short] *pp* (sim.) repeat until [25] *cresc. molto*

B. Cl. [short] [short] *p* repeat until [25] *cresc. molto*

Bsn. [short] [short] *p* *p* *cresc. molto*

Hn. [short] [short] *p* repeat until [25] *cresc. molto*

Tpt. [short] [short] *pp* repeat until [25] *cresc. molto*

Tbn. [short] [short] *p* *pp* repeat until [25] *cresc. molto*

22 23 ca. 8" play to the end of repeated phrase and then stop 24 ca. 10" attacca. . .

Timp. [short] [short] [short]



II. Tanam

25 Measured Time ♩ = c. 144 (♩ = c. 288)  
senza vib. sempre

26

(s.v.)

Fl. *f* > *sim.* > *p* < *sf*

Ob. *f* > *sim.* > *p* < *sf* *p* < *sf* *sf*

A. Sax. *f* *f*

B. Cl. *f* > *sim.* > *p* < *sf* *p* < *sf*

Bsn. *f* *f*

Hn. *f* > *sim.* > *p* < *sf* *p* < *sf* *sf*

Tpt. *f* > *sim.* > *sf* *sim.* *sf* *sf*

Tbn. *f* > *sim.* > *sf* *sim.* *sf*

25 Measured Time ♩ = c. 144 (♩ = c. 288)  
with hands

26

Timp. *p*

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

*p*

27

Fl. *sf*

Ob. *sf*

A. Sax. *cresc.*

B. Cl. *p sf*

Bsn. *cresc.*

Hn. *sf*

Tpt.

Tbn. *sf*

Timp. *cresc.*

27

28 Free time (♩ = ♩ = c. 144)  
solo

29

Fl.

Ob.

A. Sax. [short]

B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp. ("pa")

*f* *dim.* *pp* *p* *f* *p* *molto* *sf* *pp* *pp* *sf* *ord.* *sf* *ord.* *sf*

*n* *f* *n*

PERUSAL SCORE

30

Measured Time (♩ = ♩ = c. 144)

31

Fl. *f* > *sim.* > > > > > *f*

Ob. *f* > *sim.* > > > > > *f* *sf*

A. Sax. *f* > *sim.* > > > > > *f* *p* < *sf*

B. Cl. *f* > *sim.* > > > > > *f* *f* *sf*

Bsn. *f* > *p* < *sf*

Hn. *p* > *sim.* > > > > > *p* < *sf* *p* < *sf*

Tpt. *p* > *sim.* > > > > > *sf* *hand wah* *sim.* *ord.* *sf* *sf*

Tbn. *hand wah* *sim.* *sf* *sf* *sf* *sf*

Timp. *30* Measured Time (♩ = ♩ = c. 144) *31*

32

Fl. *p poco* *p < sf* *p < sf* *f*

Ob. *p < sf* *p poco* *p < sf* *cresc.* *f*

A. Sax. *p poco* *p < sf* *p < sf* *p < sf* *cresc.* *f*

B. Cl. *p < sf* *p poco* *p < sf* *f*

Bsn. *sf* *sf* *p < sf*

Hn. *p < sf* *p < sf* *p < sf* *p < sf*

Tpt. *sf* *sf* *sf* *sf* *f*

Tbn. *sf* *sf* *sf* *sf*

Timp. *p*

32

Fl. *sf* *f* *sf* *f* *sf* *f*

Ob. *cresc.* *f* *f* *f* *f* *f*

A. Sax. *cresc.* *f* *f* *f* *f* *f*

B. Cl. *f* *sf*

Bsn. *f* *sf* *sf*

Hn. *p* *sf* *p*

Tpt. *sf* *f* *sf* *f* *sf* *f*

Tbn. *sf* *cresc.* *sf* *f* *sf* *f*

Timp.

33

Fl. *sf*

Ob. *f sf p*

A. Sax. *f sf*

B. Cl. *f sf p*

Bsn. *f sf*

Hn. *sf sf*

Tpt. *sf sf*

Tbn. *sf sf*

33

Timp.

34 Free time (♩ = ♩ = c. 144) senza vib. 35

The musical score is arranged in a standard orchestral format with ten staves. 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.).

**Measure 34:** The tempo is marked as "Free time" with a metronome marking of  $\text{♩} = \text{♩} = \text{c. } 144$ . The instruction "senza vib." is present. The Flute part features a melodic line with dynamics *sf*, *sf*, *p*, and *cresc.*. The Oboe, Alto Saxophone, Bass Clarinet, and Bassoon parts have dynamics *f* and *p*. The Horn, Trumpet, and Trombone parts have dynamics *sf*. The Timpani part is silent.

**Measure 35:** The Flute part has dynamics *f* and *pp*. The Oboe, Alto Saxophone, Bass Clarinet, and Bassoon parts have dynamics *f* and *p*. The Horn, Trumpet, and Trombone parts have dynamics *sf*. The Timpani part has dynamics *pp* and includes the instruction "with fingertips" above a triplet of notes. Both measures 34 and 35 are marked as "[short]" at the end of the line.



36 Measured time (♩ = ♩ = c. 144)

Fl.

Ob.

A. Sax.

B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

36 Measured time (♩ = ♩ = c. 144)  
with hands

Timp.

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

37 Free time (♩ = ♩ = c. 144)

38 Measured time (♩ = ♩ = c. 144)

Fl. *f* *pp*

Ob. *f* *pp*

A. Sax. *cresc.* *f* *sfpp* *poco* *n*

B. Cl. *f* *f* *p*

Bsn. *cresc.* *f* *p*

Hn. *cresc.* *sf* *f* *sf* *pp*

Tpt. *cresc.* *sf* *f* *sf*

Tbn. *cresc.* *f* *f* *sf*

Timp. *p* *f* *p* *sf*

Fl.

Ob.

A. Sax.

B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

*f* *p*

*f* *p*

*f* *p*

*p*

*p*

*ff* *sf* *p*

*ff* *sf* *p*

*ff* *sf* *p*

(with hands)

*f*

39

Fl. *sf* 3 6

Ob. *sf* 3 6

A. Sax. *f*

B. Cl.

Bsn. *f*

Hn. *sf* *sim.*

Tpt. *sf* *sim.*

Tbn. *sf* *sim.*

Timp. 39

The musical score is written for a full orchestra. The woodwind section (Flute, Oboe, Alto Saxophone, Bass Clarinet, Bassoon) and brass section (Horn, Trumpet, Trombone) are active throughout the piece. The Flute and Oboe parts feature prominent triplets and sixteenth-note runs. The Bassoon part has a more complex rhythmic pattern. The Horn, Trumpet, and Trombone parts play sustained chords with accents. The Timpani part is mostly silent, with a few notes at the end of the section. The score is marked with a large '39' in a box at the top left and bottom left. A large 'PERUSAL SCORE' watermark is visible across the center of the page.

Fl. *f*

Ob. *f*

A. Sax.

B. Cl.

Bsn. *ff*

Hn. *fpp*

Tpt. *fpp*

Tbn. *fpp*

Timp. *p*

*p* *f* *f*

*ff*

*p*

*ff*

*fpp*

*p*

40  
senza vib.

Fl. *p*

Ob. *p*  
senza vib.

A. Sax.

B. Cl. *p*

Bsn. *p*

Hn. *solo*  
*espress.*

Tpt.

Tbn.

Timp. 40

The score is for page 30 of the Karnatakamalika full score. It features eight staves: Flute (Fl.), Oboe (Ob.), Alto Saxophone (A. Sax.), Clarinet (B. Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), and Trombone (Tbn.). The Timpani (Timp.) part is at the bottom. The music is in 5/4 time. The Flute and Oboe parts are marked *p* and *senza vib.*. The Clarinet and Bassoon parts are also marked *p*. The Horn part is marked *solo* and *espress.*. The Timpani part has a box with the number 40. A large diagonal watermark 'PERUSAL SCORE' is visible across the page.

41

Fl. *tr* *p*

Ob. *pp* *tr* *p*

A. Sax. *p espress.*

B. Cl. *ff* *fp*

Bsn. *ff*

Hn. *pp* *p*

Tpt. *p espress.*

Tbn. soft, but accented sharply *p*

Timp. *41*

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

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

A. Sax. *f* *ff*

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

Bsn. *f* *espress.*

Hn. *f*

Tpt. *sf* *sim.*

Tbn. *f* *espress.*

Timp.

PERUSAI SCORE



Fl. *sf* *6* *sf* *sf* *sf* Flz. *sf*

Ob. *sf* *6* *sf* *sf* *sf* growl *sf*

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

B. Cl. *sf* *fp* *f*

Bsn. *sf* *fp* *f*

Hn. *fp* *f* *f dim.*

Tpt. *sf* *sf* *sf*

Tbn. *fp* *f* *f dim.*

Timp. *43*

44

Fl.

Ob. ord.

A. Sax.

B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

44

44

45

Fl.

Ob.

A. Sax.

B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

45

Timp.

*p*

*p-p*

(2+2+3)

(2+2+3)

*p*

*p*

46

Fl. *ord.* *p*

Ob. (2+2+3) *p*

A. Sax. (2+2+3) *p*

B. Cl. *p*

Bsn. *p*

Hn. *p*

Tpt. *p*

Tbn. *p*

Timp. *p*

46

47

Fl.

Ob.

A. Sax.

B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

*p*

*p*

*p*

*p*

*p*

*f*

*p*

*f*

*f*

*f*

*sf*

*p*

47

Fl.

Ob.

A. Sax.

B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

*sf* *p* *sf* *p* *sf* *p* *ff* *p*

*ff* *p* *ff* *p*

48

Fl.

Ob.

A. Sax.

B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

48

49

Fl. *f* *p* *sf* *sf*

Ob. *f* *p* *sf* *sf*

A. Sax. *f*

B. Cl. *fp* *sf* *sf*

Bsn. *fp*

Hn. *sf* *f*

Tpt. *sf* *f*

Tbn. *sf* *f*

49

Timp. *p cresc.* *sf* *p* *sf* *p*



Fl. *sf* 3 3 3 6

Ob. *sf* 3 3 3 6

A. Sax. *tr*

B. Cl. *tr*

Bsn. *tr*

Hn. *tr*

Tpt.

Tbn. *tr*

Timp. *sf* *p* *sf* *p* *sf*

50

Fl. *p sub.*

Ob. *p sub.*

A. Sax. *p sub.* solo *poco f*

B. Cl. *fp*

Bsn. *p sub.* solo

Hn. *pp*

Tpt. *p*

Tbn.

50

Timp.

51

senza vib.

Fl. *pp*

Ob. *pp* *sfpp* *sfpp*

A. Sax. *pp* *sfpp*

B. Cl. *pp* *sfpp*

Bsn. *poco f* *pp*

Hn. *pp*

Tpt. *pp*

Tbn. *pp*

Timp. *pp*

51

52

Fl. *pp sotto voce*

Ob. *sfpp*

A. Sax. *sfpp*

B. Cl. *sfpp*

Bsn. *pp sotto voce*

Hn. -

Tpt. -

Tbn. -

Timp. -

52

53 (♩ = ♩)

Fl.

Ob.

A. Sax.

B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

*sfpp*

*molto*

*ff*

*p*

*molto*

*ff*

*ff*

*p*

*molto*

*ff*

*ff*

*p*

*p*

*ff*

*ff*

*p*

*p*

*ff*

*p*

*sf*

roll with hands

Fl.

Ob.

A. Sax.

B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

*ff*  $\rightrightarrows$  *p*

*p*  $\rightrightarrows$  *ff* *ff*  $\rightrightarrows$  *p* *p*  $\rightrightarrows$  *ff* *ff*

*p*  $\rightrightarrows$  *ff*  $\rightrightarrows$  *p* *p*  $\rightrightarrows$  *ff*

*ff*  $\rightrightarrows$  *p* *ff*

*ff*  $\rightrightarrows$  *p* *ff*

*p*  $\rightrightarrows$  *ff*  $\rightrightarrows$  *p* *p*  $\rightrightarrows$  *ff*

*f*  $\rightrightarrows$  *p*  $\rightrightarrows$  *sf* *f*  $\rightrightarrows$  *p*

Fl. *ff* *p* *p cresc.* *tr.* *tr.* *tr.* *tr.* *attacca...*

Ob. *p* *tr.* *tr.* *tr.* *tr.*

A. Sax. *3* *3* *cresc.*

B. Cl. *p* *p cresc.*

Bsn. *p* *p cresc.*

Hn. *p* *p cresc.*

Tpt. *p* *p cresc.*

Tbn. *p* *cresc.* *p*

Timp. *sf* *p* *attacca...*

III. Pallavi

54

$\text{♩} = 72$  ["Adi tala": 4|2|2]

Fl.

Ob.

A. Sax.

B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

54

$\text{♩} = 72$  ["Adi tala": 4|2|2]  
("dum") ("pa") ("tak")

Timp.

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



55

Musical score for Flute (Fl.), Oboe (Ob.), Alto Saxophone (A. Sax.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), and Trombone (Tbn.). The score is written in treble clef with a key signature of one sharp (F#). The music features various dynamics including *f*, *sf*, *sfz*, and *ff*. A large watermark "PERISAL SCORE" is visible across the score.

55

Musical score for Timpani (Timp.). The score is written in bass clef and includes dynamics such as *sf*, *p*, and *sim.* (sustained).

Fl.

Ob.

A. Sax.

B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

pedal *gliss.*

*sfp*

*sfp*

*p cresc.*

*sfp*

*sfp*

*p cresc.*

*sfp*

*sfp*

*p cresc.*

*sf*

*sf*

*sf*

*sf*

56

Fl. *fp* *fp* *sim.*

Ob. *fp* *fp* *sim.*

A. Sax. *f* *pp*

B. Cl.

Bsn. *espress.*

Hn. *f* *fp* *fp* *fp*

Tpt.

Tbn.

56

Timp. *sf*

57

Fl. *ff* *sf* *f*

Ob. *ff* *sf* *f*

A. Sax. *ff* *sf* solo (dovetailed) *espress.*

B. Cl. *ff* *sf* solo (dovetailed) *espress.*

Bsn. *cresc.* *ff* *sf* *f*

Hn. *ff* *sf* *f*

Tpt. *fp* *ff* *sf* *f*

Tbn. *fp* *ff* *sf* *f*

Timp. *p* *f* *p* *sf* *p* *<sf* *p*

57

Fl.

Ob.

A. Sax.

B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

*f* *p* *sf* *p* *sf* *p* *sf* *p*

(soli)

(soli)

3

PERUSAL SCORE

58

Fl.

Ob.

A. Sax.

B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

58

Timp.

59

Fl. *p* *f* *ff* *f*

Ob. *p* *f* *ff*

A. Sax. *p* *f* *ff*

B. Cl. *f* *ff*

Bsn. *p* *f* *ff* *f*

Hn. *f* *ff* *sf* *p*

Tpt. *p* *f* *ff* *sf*

Tbn. *fp* *p* *f* *ff* *sf* *p*

Timp. *p* *f* *ff* *f* *sf*

59

Fl. *sf*

Ob. *pp*

A. Sax. *pp*

B. Cl. *pp*

Bsn. *sf* *pp*

Hn. *sf* *p* *pp*

Tpt. *f* *pp*

Tbn. *sf* *p* *pp*

Timp. *sim.* solo - with coiled intensity *p*



Fl. *pp* *sf* *sf* *f*

Ob. *sf* *sf* *f*

A. Sax. *f*

B. Cl. *p* *f* *sf* *sf*

Bsn. *p* *f* *sf* *sf*

Hn. *pp* *f*

Tpt. *p* *f* *sf* *sf*

Tbn. *p* *f* *sf* *sf*

Timp. *sf* *sf*

60

60

Fl. *f sf*

Ob. *f sf pp*

A. Sax. *pp*

B. Cl. *f sf*

Bsn. *f sf*

Hn. *p pp*

Tpt. *p pp*

Tbn. *p pp*

Timp. *sim. solo p*

Fl. *pp*

Ob. *pp*

A. Sax.

B. Cl.

Bsn. *f* *pp*

Hn. *pp*

Tpt. *f* *pp* *p*

Tbn. *f* *pp* *p*

Timp.

long pedal gliss.

61

The musical score for page 60 of 'Karnatakamalika — Full Score' features nine staves. The instruments and their parts are as follows:

- Fl. (Flute):** Melodic line with frequent slurs and dynamic markings of *f*.
- Ob. (Oboe):** Melodic line with slurs and dynamic markings of *f*.
- A. Sax. (Alto Saxophone):** Melodic line with slurs and dynamic markings of *f*.
- B. Cl. (Bass Clarinet):** Melodic line with slurs and dynamic markings of *f*.
- Bsn. (Bassoon):** Melodic line with slurs and dynamic markings of *f*.
- Hn. (Horn):** Melodic line with slurs and dynamic markings of *f*.
- Tpt. (Trumpet):** Melodic line with slurs and dynamic markings of *f*, *p*, and *f*.
- Tbn. (Trombone):** Melodic line with slurs and dynamic markings of *f*, *p*, and *f*.
- Timp. (Timpani):** Percussive accompaniment with dynamic markings of *f*.

The score is marked with a large '61' in a box at the top left and bottom left. A prominent watermark 'PERJSAVSCORE' is overlaid diagonally across the page.

62

The musical score is arranged in a standard orchestral format. The woodwind section (Flute, Oboe, Alto Saxophone, Bass Clarinet, Bassoon) and brass section (Horn, Trumpet, Trombone) play melodic lines with complex rhythmic patterns, including triplets. The timpani part provides a rhythmic accompaniment with dynamic markings such as *sf*. The score is marked with dynamics *f* and *ff*. A large watermark 'PERUSAI' is visible across the center of the page.

62

senza vib.

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

Ob. *f* *p*

A. Sax. *sf* *f* *p*

B. Cl. *sf* *f* *p*

Bsn. *sf* *f* *p*

Hn. *sf* *f* *p* *pp*

Tpt. *sf* *f* *p* *pp* *pp*

Tbn. *sf* *f* *p*

Timp. *p* *f* *p* *f* *p* *fp* *sf*

63

Fl.

Ob.

A. Sax.

B. Cl. solo (dovetailed)

Bsn. solo (dovetailed)

Hn.

Tpt. *pp*

Tbn. solo (dovetailed) *pp*

Timp. *sf* *p sempre* continue similarly, with improvised variations *ad lib.*

PERUSAL SCORE

Detailed description: This page of a musical score contains measures 63 through 66. The score is for a woodwind section and timpani. The woodwinds include Flute (Fl.), Oboe (Ob.), Alto Saxophone (A. Sax.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), and Trombone (Tbn.). The timpani (Timp.) part is at the bottom. Measure 63 is marked with a box containing the number '63'. The woodwinds have various melodic lines, with B. Cl. and Bsn. marked 'solo (dovetailed)'. The Tbn. part has a 'solo (dovetailed)' marking and a *pp* dynamic. The Timp. part features a rhythmic pattern with *sf* and *p sempre* dynamics. A large diagonal watermark 'PERUSAL SCORE' is overlaid on the page. The instruction 'continue similarly, with improvised variations ad lib.' is written at the end of the Timp. part.

64

lots of air ord.

Fl.

Ob.

A. Sax.

B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

*p* *sf* *pp* *pp* *pp* *pp* *pp* *pp*

(solo) (solo) solo (dovetailed)

lots of air ord.

64



65

Fl. *tr* *pp* *sf*

Ob. *tr* *pp* *sf*

A. Sax. *pp*

B. Cl. *p* *pp*

Bsn. *solo* *espress.*

Hn. *pp* *pp*

Tpt. *pp*

Tbn. *p* (fake gliss.) (end dovetailed solo) *p* *pp*

Timp.

PERUSAL SCORE

65

senza vib.

Fl.

Ob.

A. Sax.

B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

*pp*

*poco*

growl

ord.

*pp*

*sf*

solo

*espress.*

solo

*espress.*

*fp*

*fp*

66

(senza vib.)

Fl.

Ob.

A. Sax.

B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

*pp*

*pp*

*pp*

*sf*

*poco*

ord. brassy ord.

67

Fl. *f espress*

Ob. *f espress* *fp*

A. Sax. *f espress.*

B. Cl. *mf espress*

Bsn. *mp espress*

Hn. *p espress* *fp*

Tpt. *mp espress* *fp*

Tbn. *p espress* *fp*

Timp. *p* *sf*

68

senza vib.

Fl. *ff* *sfp* *sfp* *sfp*

Ob. *ff* *sfp* *sfp* *sfp*

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

B. Cl. *ff* *sfp* *sfp* *sfp*

Bsn. *ff* *sfp* *sfp* *sfp*

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

Tpt. *ff* *ff* *sfp* *sf*  
 solo  
 solo (dovetailed)  
*espress.*

Tbn. *ff* *sf* *espress.*

Timp. *sf*

68

69

solo (dovetailed)

Fl. *sf* *espress.* solo (dovetailed)

Ob. *sf* *espress.* solo (dovetailed)

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

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

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

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

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

Tbn. *sf* *sf* *sf* *sf*

Timp.

69

70

Fl. (soli)

Ob. (soli)

A. Sax. *sf* *sfpp* *p* *pp*

B. Cl. *sf* *sfpp*

Bsn. *sf* *sfpp* *p*

Hn. *sf* *sfpp* *p* *pp*

Tpt. *sf* *sfpp* to TINGSHA

Tbn. *sf* *sf* *sf* *sf* to HAND CLAPS

70

Timp.

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

72

Fl. *p* smear all notes within slurs!

Ob. *p* smear all notes within slurs!

A. Sax. smear all notes within slurs!

B. Cl. *p* smear all notes within slurs!

Bsn. *p* smear all notes within slurs!

Hn. *p* smear all notes within slurs!

Tpt. Tingsha (or finger cymbals)

Tbn. Adi tala clap/wave pattern

clap wave clap wave clap pinky

Timp. 71 *p* muffled (no l.v.) 72



Fl.

Ob.

A. Sax.

B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

ring middle clap wave clap

PERUSALS SCORE

73

Fl.

Ob.

A. Sax.

B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

wave

clap

pinky

ring

middle

73

73

Timp.

74

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

clap wave clap wave clap pinky

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

74

Timp.

*cresc.*

$\text{♩} = 108$   
[korvai: 3/2 speed]

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

*f* *dim.* *mp*

*f* *dim.* *mp*

*f* *dim.* *mp*

*f* *dim.* *mp*

*f* *dim.* *mp*

ring middle clap wave clap wave

$\text{♩} = 108$   
*f* l.v. muffled

75

Fl.

Ob.

A. Sax.

B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

clap                      pinky                      ring                      middle

75

Timp.

Fl.

Ob.

A. Sax.

B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

clap wave clap wave

Timp.

PERUSAHAAN



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

Fl. *f* *mf* crisply

Ob. *f* *mf* crisply

A. Sax. *f* *mf* crisply

B. Cl. *f* *mf* crisply

Bsn. *f* *mf* crisply

Hn. *f* *mf* crisply

Tpt.

Tbn. clap wave clap wave

Timp.  $\text{♩} = \text{♩} = 144$   
*f* l.v. muffled *mf*



Fl.

Ob.

A. Sax.

B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

clap

pinky

ring

middle

77

Timp.

Fl. *cresc.*

Ob. *cresc.*

A. Sax. *cresc.*

B. Cl. *cresc.*

Bsn. *cresc.*

Hn. *cresc.*

Tpt. *p*

Tbn. *p*

Timp. *cresc.*

clap wave clap *p*

to TRUMPET TRUMPET

to TROMBONE TROMBONE

*gru*-----

78 Tempo 1  
♩ = ♪ = 72

Fl. *ff* *ff* *p*

Ob. *ff* *ff* *p*

A. Sax. *ff* *f* *p* solo

B. Cl. *ff* *ff* *p*

Bsn. *ff* *ff* *p*

Hn. *ff* *f* *p*

Tpt. *ff* *f* *p*

Tbn. *ff* *f* *p*

Timp. *f* *p*  
resonant roll (with hands)  
l.v.

79 Free time (♩ = ♩) ca. 6"      80 ca. 6"      81 ca. 6"      82 ca. 6"      83

Fl. repeat until [81] [continue swells, gradually increasing intensity/power] repeat until [83] tied over; do not rearticulate

do not coord. *cresc. poco a poco* play to the end of repeated phrase and then continue (do not coord.) *fff*

Ob. repeat until [81] [continue swells, gradually increasing intensity/power] repeat until [83] tied over; do not rearticulate

do not coord. repeat until [80] *cresc. poco a poco* play to the end of repeated phrase and then continue (do not coord.) *fff*

A. Sax. do not coord. repeat until [83] tied over; do not rearticulate

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

B. Cl. repeat until [81] repeat until [83] tied over; do not rearticulate

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

Bsn. repeat until [81] [continue swells, gradually increasing intensity/power] repeat until [83] tied over; do not rearticulate

do not coord. *cresc. poco a poco* play to the end of repeated phrase and then continue (do not coord.) *fff*

Hn. repeat until [82] [continue swells, gradually increasing intensity/power] repeat until [83] tied over; do not rearticulate

do not coord. *cresc. poco a poco* play to the end of repeated phrase and then continue (do not coord.) *fff*

Tpt. repeat until [82] [continue swells, gradually increasing intensity/power] repeat until [83] tied over; do not rearticulate

do not coord. *cresc. poco a poco* play to the end of repeated phrase and then continue (do not coord.) *fff*

Tbn. repeat until [83] [continue swells, gradually increasing intensity/power] play to the end of repeated phrase and then continue (do not coord.) *fff*

do not coord. *cresc. poco a poco* *fff*

79 Free time (♩ = ♩) ca. 6"      80 ca. 6"      81 ca. 6"      82 ca. 6"      83

Timp.