

Instructions

1. This piece may be played by any number of pitched instruments. Parts may be read by more than one player. If possible, a player may read more than one part. (This is most likely limited to keyboard instruments: piano, marimba, etc.)
2. Percussion instruments are allowed as long as they have some sense of approximate pitch.
3. The numbered parts have no relation to traditional score order or to range considerations. (All parts may be played by any instrument or instruments.)
4. In each movement, the notation refers not to specific pitches, but to instruments' range. In the "Chorale," notes on the bottom line, for example, refer to pitches in the approximate bottom ninth of the instruments' range; notes on the top line refer to pitches in the approximate top ninth of the instruments' range. In the "Canon," due to its faster tempo and greater rhythmic activity, the instruments' ranges are split into thirds, rather than ninths.
5. Never perform the same pitch or pitch class twice in a row.
6. Players may read from their part as it is or use it in order to realize a more specific part. That is, the player may decide to realize a version with specific pitches, rather than perform from a part that only indicates approximate pitches. Players performing more than one part may find this especially helpful.
7. Each player should ignore the other players' pitches as best as possible.

Chorale

♩ = c. 80

A musical score for a six-part chorale, consisting of six staves numbered 1 to 6. The score is written in a variety of time signatures: 4/4, 5/4, 3/4, 6/4, and 3/2. Each staff begins with a dynamic marking, and the dynamics change throughout the piece. The markings include *pp*, *mp*, *p*, *mf*, *f*, and *ppp*. The music features a mix of eighth and sixteenth notes, with some measures containing rests. A large, stylized watermark reading 'SALA' is overlaid diagonally across the score.

Canon

♩ = c. 120

1 *mf* *mp*

2 *mf* *mp*

3 *mf*

4

5

6

SAM