

SEAN MICHAEL SALAMON

**Fugue, Waltz, Canon**  
for orchestra

conductor's score  
January 2014

# SEAN MICHAEL SALAMON

## Fugue, Waltz, Canon for orchestra

3/3/3/3 – 4/3/3/1 – T+2 – hp, strings

- { Flute (3)
- { Oboe (3)
- { Clarinet in B-flat (3)
- { Bassoon (3)
  
- { Horn in F (4)
- { Trumpet in C (3)
- { Trombone (2)
- { Bass Trombone
- { Tuba
  
- { Timpani
- { Percussion (2): *bass drum, tam tam, medium tom, crash cymbal, suspended cymbal, snare drum*
  
- { Harp
  
- { Violin I
- { Violin II
- { Viola
- { Cello
- { Double Bass

### FROM THE COMPOSER

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

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

—Sean Michael Salamon  
January 4, 2014

# Fugue, Waltz, Canon

Sean Michael Salamon (b. 1992)

Ad lib.

Fugue. Allegro. (♩=132-140)

Flute 1

Flutes 2, 3

Oboe 1

Oboes 2, 3

Clarinet in B $\flat$  1

Clarinets in B $\flat$  2, 3

Bassoon 1

Bassoons 2, 3

Horns in F 1, 3

Horns in F 2, 4

Trumpet in C 1

Trumpet in C 2, 3

Trombones 1, 2

Bass Trombone

Tuba

Timpani

Percussion 1

Percussion 2

Harp

Violins I

Violins II

Viola

Cello

Double Bass









**Waltz.** (♩=60)

57

B♭ Cl. 2, 3 *mp*

Bsn. 1 *mf*

Hn. 1, 3 *p*

Hn. 2, 4 *p*

Tbn. 1, 2

Timp. *ppp*

Hp. *mp*

Vln. I *mp*

Vln. II *p*

Vla. *fp* *mp*

Vc. *mp* *arco*

D.B. *mp* *mf*

This page of the musical score, numbered 7, contains the following parts and markings:

- Fl. 1:** Flute 1 part, starting at measure 61 with a melodic line.
- Ob. 1:** Oboe 1 part, starting at measure 61 with a melodic line marked *mf*.
- Ob. 2, 3:** Oboe 2 and 3 parts, starting at measure 61 with a melodic line marked *mf*.
- B♭ Cl. 1:** Bass Clarinet 1 part, starting at measure 61 with a melodic line marked *mf*.
- B♭ Cl. 2, 3:** Bass Clarinet 2 and 3 parts, starting at measure 61 with a melodic line marked *mf* and including a *(a2)* marking.
- Bsn. 1:** Bassoon 1 part, starting at measure 61 with a melodic line marked *mf*.
- Bsn. 2, 3:** Bassoon 2 and 3 parts, starting at measure 61 with a melodic line marked *mf*.
- Hn. 1, 3:** Horn 1 and 3 parts, starting at measure 61 with a melodic line.
- Hn. 2, 4:** Horn 2 and 4 parts, starting at measure 61 with a melodic line.
- Tbn. 1, 2:** Trombone 1 and 2 parts, starting at measure 61 with a melodic line marked *mp*.
- Bs. Tbn.:** Bass Trombone part, starting at measure 61 with a melodic line marked *mp*.
- Hp.:** Harp part, starting at measure 61 with a melodic line.
- Vln. I:** Violin I part, starting at measure 61 with a melodic line, including the instruction *Con sord.* (Con sordina).
- Vln. II:** Violin II part, starting at measure 61 with a melodic line.
- Vla.:** Viola part, starting at measure 61 with a melodic line.
- Vc.:** Violoncello part, starting at measure 61 with a melodic line, including markings for *mp* and *p*.
- D.B.:** Double Bass part, starting at measure 61 with a melodic line.

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

70

Fl. 1

Ob. 1

B♭ Cl. 1

B♭ Cl. 2, 3

Hn. 1, 3

Hn. 2, 4

C Tpt. 1

Hp.

Vln. I

Vln. II

Vla.

D.B.

*(solo):*

*mp*

*p*

*mf*

*pp*

*al*

*pp*

*mp*

*al*

*mp*

*Con sord.*

*(solo): mp cantabile*

*pizz.*

*p*

*outside players only*

*sub. p*

*Con sord.*

*divisi*

*pizz.*

*p*

Fl. 1  
*mp cantabile*

Ob. 1  
*mp*

Ob. 2, 3  
*al*  
*mp*

B♭ Cl. 1  
*mp*

B♭ Cl. 2, 3  
*mp*

Bsn. 2, 3  
*mf*  
*al*

C Tpt. 1

Tbn. 1, 2  
*p*

Hp.  
*p*

Vln. I  
*mp cantabile*  
*mf*

Vln. II  
Con sord. *divisi* *p* Senza sord.

Vla.  
*outside players only*  
*pp* *p* *divisi* *p*

Vc.  
Con sord. *mp cantabile* *mf* *p* arco

D.B.  
*p* arco

96

Fl. 1 *mp*

B♭ Cl. 1 *mp*

B♭ Cl. 2, 3

Bsn. 1 *mp*

Bsn. 2, 3

Hn. 1, 3 *mp*

Hn. 2, 4 *mp*

Harp

Vln. I *mf* solo: *p*

Vln. II *mf* *sul G*

Vla. *mp* *mf*

Vc. *mp*

D.B. *mf* *pizz.* *arco* *pizz.* *arco* *pizz.*

109

Fl. 1 *p senza vib.*

Fl. 2, 3

Ob. 1 *mp*

B $\flat$  Cl. 1

B $\flat$  Cl. 2, 3

Bsn. 1 *mp*

Bsn. 2, 3

Hn. 1, 3 *mp*

Hn. 2, 4

C Tpt. 1 *mp cantabile*

Hp.

Vln. I *mp cantabile*

Vln. II *divisi*

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

Vc. *Senza sord.* *mp cantabile*

D.B.

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

121

Fl. 1 *pp* *mf*

Ob. 1 *mf*

B♭ Cl. 1 *pp*

Bsn. 1 *mf*

Hn. 1, 3 *mp* *mf*

Hn. 2, 4 *mf*

C Tpt. 1 *mp*

Hp.

Vln. I

Vln. II *mp*

Vla. *mp*

Vc. *pizz.* *mf*

D.B. *pizz.* *mf*







Canon. Allegretto (♩=106)

163

Fl. 1 *ff* *fp*

Fl. 2, 3 *ff* *fp*

Ob. 1 *ff* *fp*

B♭ Cl. 1 *ff* *fp* *sub. p*

B♭ Cl. 2, 3 *div.* *ff* *fp* *sub. p* *a2*

Hn. 1, 3 *ff* *fp*

Hn. 2, 4 *div.* *ff* *fp*

C Tpt. 1 *f* *f*

C Tpt. 2, 3 *f* *f*

Tbn. 1, 2 *ff* *fp*

Bs. Tbn. *ff* *fp*

Tuba *ff* *fp*

Timp. *ff* *fp* *ff* *mute* *mf*

Perc. 1 *f* *sfz* *sfz* *Mid tom:*

Perc. 2 *163* *sus. cymbal:* *mp* *f* *mute*

Vln. I *ff* *fp*

Vln. II *ff* *fp*

Vla. *ff* *fp* *sub. p*

Vc. *ff* *fp*

D.B. *ff* *fp*

Detailed description: This is a page of a musical score for a symphony orchestra. The title is 'Canon. Allegretto (♩=106)'. The page number is 16. The score is for measures 163 to 166. The key signature has one sharp (F#) and the time signature is 3/4. The instruments are arranged in a standard orchestral layout. The woodwinds (Flutes, Oboe, Clarinets, Horns) and brass (Trumpets, Trombones, Tuba) play a rhythmic pattern of eighth notes. The strings (Violins, Viola, Violoncello, Double Bass) play a similar rhythmic pattern. The percussion includes Timpani, Snare Drum (Perc. 1), and Cymbal (Perc. 2). The dynamics range from fortissimo (ff) to pianissimo (p). The score includes various performance instructions such as 'div.' (divisi), 'sub. p' (subito piano), and 'mute'.



181

Fl. 1 *f* *legato* (*stagger breathe*)

Fl. 2, 3 *f* *legato* (*stagger breathe*)

Ob. 1 *f* *legato* (*stagger breathe*)

Ob. 2, 3 *f*

B $\flat$  Cl. 1 *f* *legato* (*stagger breathe*)

B $\flat$  Cl. 2, 3 *f* *legato* (*stagger breathe*)

Bsn. 1 *f*

Bsn. 2, 3 *f*

C Tpt. 1 *Con sord.*

C Tpt. 2, 3 *Con sord.* *f*

Tbn. 1, 2 *f* *a2*

Bs. Tbn. *f*

Tuba *f*

Timp. *f*

Vln. I *dbl. stop* *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

D.B. *ff*



191

Fl. 1 *ff* *Glissando*

Fl. 2, 3 *ff* *Glissando*

Ob. 1

B♭ Cl. 1 *ff*

B♭ Cl. 2, 3 *a2* *ff*

Bsn. 1

Bsn. 2, 3

Hn. 1, 3

Hn. 2, 4

C Tpt. 1 *f*

C Tpt. 2, 3 *f* *a1* *div.*

Tbn. 1, 2

Bs. Tbn.

Tuba

Timp. *sfz*

Hp. *Glissando*

Vln. I *ff*

Vln. II *ff* *div.*

Vla. *ff*

Vc.

D.B.

197

Fl. 1

Fl. 2, 3

Ob. 1

Ob. 2, 3

B♭ Cl. 1

B♭ Cl. 2, 3

Bsn. 1

Bsn. 2, 3

Hn. 1, 3

Hn. 2, 4

C Tpt. 1

C Tpt. 2, 3

Tbn. 1, 2

Bs. Tbn.

Tuba

Timp.

Perc. 2

bass drum:

Vln. I

Vln. II

Vla.

Vc.

D.B.

*p* *mf* *ff* *sub. p* *mp* *sfz*

This page of a musical score, numbered 22, is titled "Fugue, Waltz, Canon". It covers measures 203 through 207. The score is arranged for a full symphony orchestra. The woodwind section includes Flutes (1, 2, 3), Oboes (1, 2, 3), Bass Clarinets (1, 2, 3), Bassoons (1, 2, 3), Horns (1, 2, 4), Trumpets (1, 2, 3), Trombones (1, 2), Bass Trombone, and Tuba. The percussion section includes Timpani and Percussion 2 (snare). The string section includes Violins I and II, Viola, Violoncello (Vc.), and Double Bass (D.B.).

Key musical features include:

- Measures 203-207:** The woodwinds and strings play complex rhythmic patterns, often in triplet groupings. The brass section provides harmonic support with sustained notes and rhythmic figures.
- Dynamic Markings:** The score uses a variety of dynamics, including fortissimo (ff), fortississimo (fff), sforzando (sfz), and fortissimo piano (fp). There are also crescendos and decrescendos indicated by hairpins.
- Articulation:** Accents and breath marks are used throughout to define the phrasing and attack of the notes.
- Tempo/Character:** The title "Fugue, Waltz, Canon" suggests a complex, multi-layered texture with different rhythmic and melodic motifs.





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

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