

forty-four north^o for orchestra
Christopher Walker

7 min.

Instrumentation

2 FLUTES
OBOE
2 CLARINETS IN B \flat
BASS CLARINET
2 BASSOONS
CONTRABASSOON

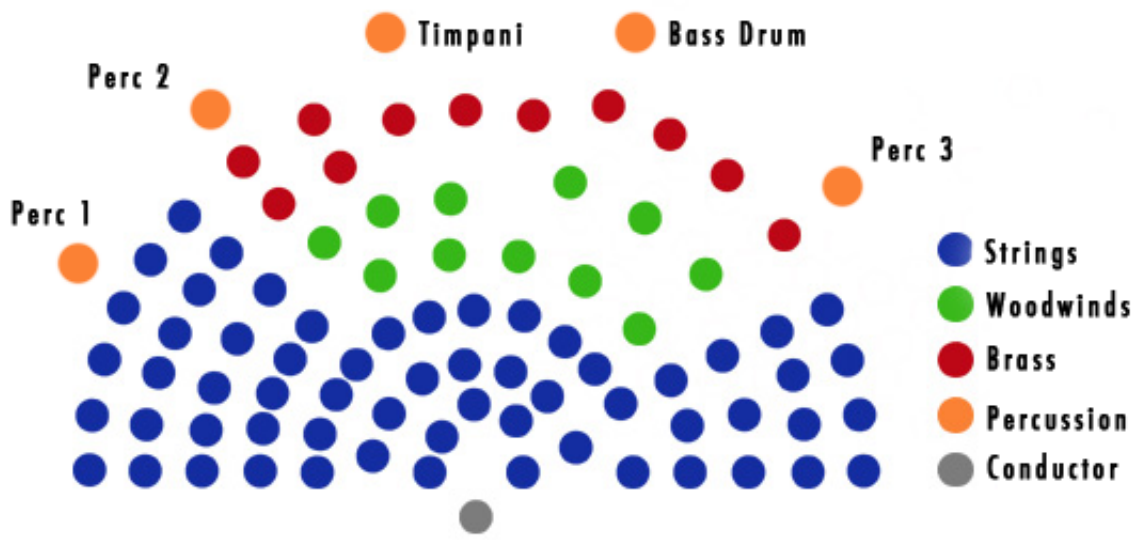
4 HORNS IN F
3 TRUMPETS IN C
2 TROMBONES
BASS TROMBONE
TUBA

4 TIMPANI (32", 28", 25", 23")
PERCUSSION 1 (CROTALES, CRASH CYMBAL, SNARE DRUM)
PERCUSSION 2 (4 FLOOR TOMS, LOW-HIGH)
PERCUSSION 3 (HI-HAT, SNARE DRUM, CRASH CYMBAL)
BASS DRUM

VIOLIN 1
VIOLIN 2
VIOLA
CELLO
BASS

PERFORMANCE and CONDUCTING NOTES

LAYOUT:



PERCUSSION NOTATION:

SPECIAL NOTES:

- I. or II. Indicates a single player in a staff with two players attributed to it.
- \flat 1/4-tone flat
- \sharp 1/4-tone sharp
- \rightarrow (□, √) Indicates a linear progression from full, unmeasured tremolo to ordinary bowing, and vice versa.
- \rightarrow (singing: hmm) Indicates a linear progression from ordinary playing to singing or humming, found in the strings and lower brass. Singing players should perform the notated pitch in the register most suited to him or her.
- (Ooo) \rightarrow (hmm)

Rehearsal markers D through G feature sections which shift from metered time to free time, as indicated by the condensing of the score into a large conducting staff with a duration marked above. Double bar lines will appear right before these sections.

At these points, the orchestra is playing a static texture. The conductor is to slowly bring in the orchestra in the manner of the shaded pattern displayed within the conducting staff. I.e., when the conductor follows the shaded guide and gestures past individual players in an upward motion, those players will play. When the conductor brings his or her second hand past that section again in a downward motion, they stop. The orchestra has been marked to pay strict attention to the conductor in these periods.

The percussion are the only grouping that plays consistently whether being pointed towards or not, and follow the conductor's gestures for when to crescendo and decrescendo.

The condensed conductor's staff is to be considered a spatial representation of the orchestra in time. The "L" and "R" indicate the left and right sides of the orchestra. The shading indicates the spatial portions of the orchestra that are to be playing in both space and time. Additionally, certain sections will not have shading but rather the words "ad lib." in bold. This indicates to the conductor to make his or her own shapings of the material and experiment.

forty-four north[®] for orchestra

Christopher Walker

Score

Measured franticism ♩ = 80

A

1 2 3 4 5 6 7 8 9 10 11 12

Flute 1/2

Oboe

B♭ Clarinet 1/2

Bass Clarinet

Bassoon 1/2

Contrabassoon

F Horn 1/2, 3/4

C Trumpet 1, 2/3

Trombone 1/2

Bass Trombone

Tuba

Timpani

Percussion 1

Percussion 2

Percussion 3

Bass Drum

Violin 1

Violin 2

Viola

Cello

Bass

1 2 3 4 5 6 7 8 9 10 11 12

forty-four north° for orchestra

13 14 15 16 17 18 19 20 21

Fl. II. *fz* I.

Ob. *fz*

Cl. II. I. *fz*

B. Cl. *fz*

Bsn. I. *fz*

C. Bn. *fz*

Hn. II. *fz* Unis. *mf*

Tpt. I. *fz* Unis. *mf*

Tbn. II. *fz* Unis. *mf*

B. Tbn. *mf*

Tuba *mf*

Timp.

Perc. I

Perc. II

Perc. III

B. D. (ord.) *mp* *p* *mf*

13 14 15 16 17 18 19 20 21

Vln. 1 (π, v) *mp* (singing: hmm) [stagger breath]

Vln. 2 (π, v) *mp* (singing: hmm) [stagger breath]

Vla. (singing: hmm) [stagger breath]

Vlc. (π, v)

Cb. (π, v) (singing: hmm) [stagger breath]

B

22 23 24 25 26 27 28 29 30

Fl. *mf*

Ob. *mf* *p*

Cl. *mf* *p* II. I.

B. Cl. *mf* *p* II.

Bsn. *mf* *p* I. II.

C. Bn. *mf*

Hn. *p* I.

Tpt. *p* II. I.

Tbn. *p* I. II.

B. Tbn. *p*

Tuba

Timp.

Perc. I

Perc. II

Perc. III

B. D.

22 23 24 25 26 27 28 29 30

Vln. 1 *(mp)*

Vln. 2 *(mp)*

Vla. *(mp)*
→ (singing: hmmm) [stagger breath]

Vlc. *(mp)*

Cb. *(mp)*

forty-four north° for orchestra

C

31

32

33

34

35

36

37

38

39

I.

Fl.

Ob.

Cl.

B. Cl.

Bsn.

C. Bn.

Hn.

Tpt.

Tbn.

B. Tbn.

Tuba

Timp.

Perc. I

Perc. II

Perc. III

B. D.

31

32

33

34

35

36

37

38

39

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

Fl.

Ob.

Cl.

B. Cl.

Bsn.

C. Bn.

Hn.

Tpt.

Tbn.

B. Tbn.

Tuba

Stopped

f

mf

f Unis.

p

Timp.

Perc. I

Perc. II

Perc. III

B. D.

23"

pp

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

pizz. last two stands only

[repeat cell ad lib.]

add next two stands

pizz. last two stands only

[repeat cell ad lib.]

add next two stands

pizz. last two basses only

[repeat cell ad lib.]

pp

forty-four north° for orchestra

48 49 50

D

51 52

only play when signaled by conductor

Fl.

Ob.

Cl.

B. Cl.

Bsn.

C. Bn.

Hn.

Unis.

Open

Tpt.

Tbn.

B. Tbn.

Tuba

Timp.

Perc. I

Perc. II

Perc. III

B. D.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

mf

mf

mf

mf

mf

mf

mf

mf

mp

mp

mp

pizz.

repeat until Grand cue, swell when signaled by conductor

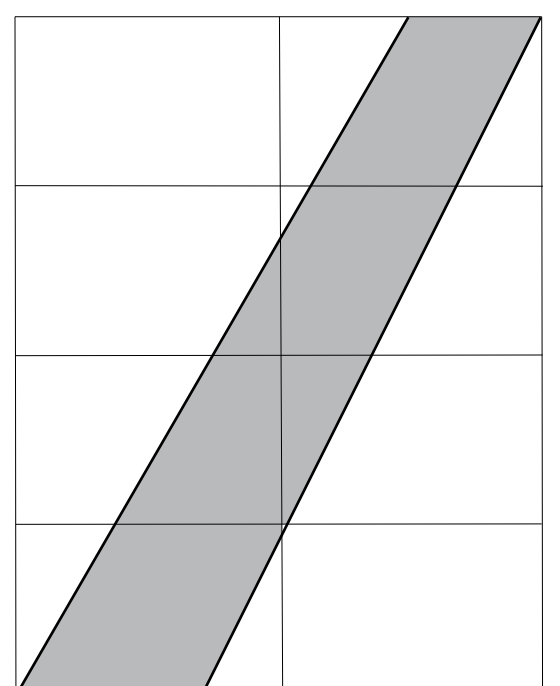
only play when signaled by conductor

51 *8va* 52

D

7"

L



R

D1 ⁵³ only play when signaled by conductor ⁵⁴

Fl.

Ob.

Cl.

B. Cl.

Bsn.

C. Bn.

Hn.

Tpt.

Tbn.

B. Tbn.

Tuba

Timp.

Perc. I

Perc. II

Perc. III

B. D.

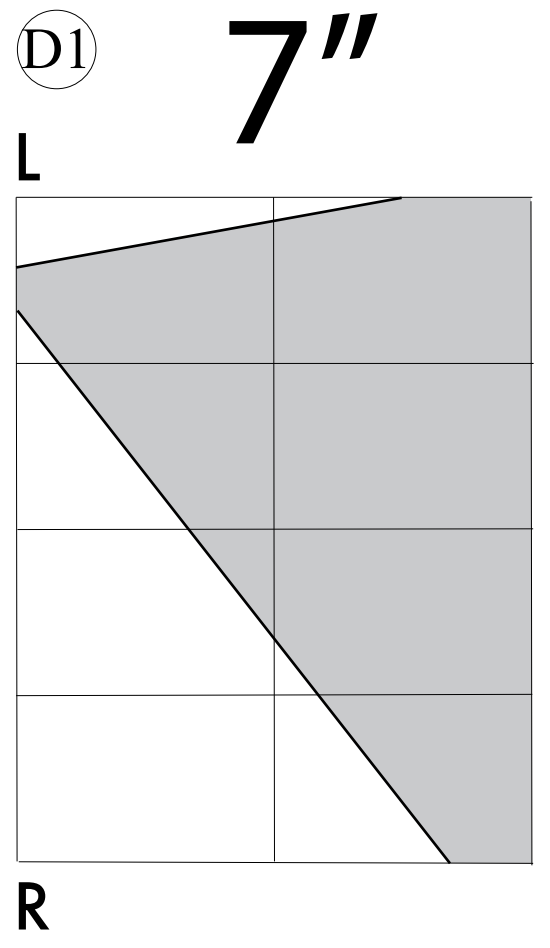
Vln. 1 ⁵³ *8va* ⁵⁴

Vln. 2

Vla.

Vlc.

Cb.



55 56 57 58 59 60

Fl. *mf*

Ob. *mf*

Cl. I. *mf*

B. Cl. *pp* *mf*

Bsn.

C. Bn.

Hn.

Tpt. I. *mp*

Tbn. I. *mp*

B. Tbn.

Tuba

Timp. *p*

Perc. I

Perc. II *p*

Perc. III

B. D. *p*

Vln. 1

Vln. 2

Vla. *pp* last two stands only [repeat cell ad lib.] add next two stands

Vlc. *pp* last four stands only [repeat cell ad lib.]

Cb.

61

62

63

64

65

Fl.

Ob.

Cl.

B. Cl.

Bsn.

C. Bn.

Hn.

Tpt.

Tbn.

B. Tbn.

Tuba

Timp.

Perc. I

Perc. II

Perc. III

B. D.

61

last three stands only

62

[repeat cell ad lib.]

63

64

65

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

add next two stands

E 66 only play when signaled by conductor 67 68

Fl.

Ob.

Cl.

B. Cl.

Bsn.

C. Bn.

Hn.

Tpt.

Tbn.

B. Tbn.

Tuba

Timp.

Perc. I

Perc. II

Perc. III

B. D.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

only play when signaled by conductor

repeat until Grand cue, swell when signaled by conductor

Crash Cym.

mp

gliss ad lib.

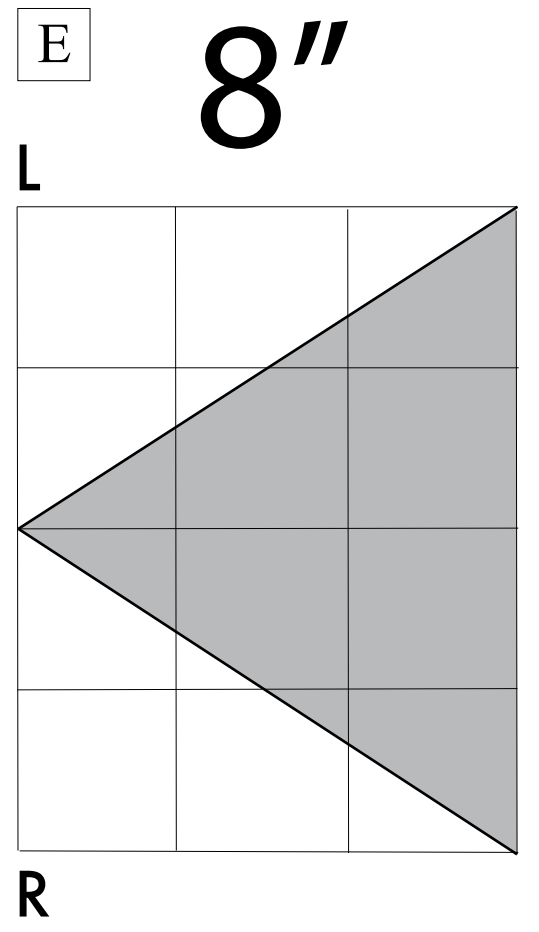
gliss ad lib.

gliss ad lib.

gliss ad lib.

gliss ad lib.

gliss ad lib.



69 70 71 72 73

Fl. II. *mp* I. *mp*

Ob. *mp* *f*

Cl. *mp* *mp*

B. Cl. *mp* *f*

Bsn. I. *mp* II. *mp*

C. Bn. *f*

Hn.

Tpt. *mp*

Tbn. *mp*

B. Tbn. *mp*

Tuba *f*

Timp. *p*

Perc. I Snare Drum *p*

Perc. II

Perc. III

B. D. *p*

Vln. 1

Vln. 2 *mp* last five stands only [repeat cell ad lib.]

Vla.

Vlc.

Cb. last four basses only *mp* [repeat cell ad lib.]

F 74 only play when signaled by conductor 76 77

Fl.

Ob.

Cl.

B. Cl.

Bsn.

C. Bn.

Hn.

Tpt.

Tbn.

B. Tbn.

Tuba

Timp.

Perc. I

Perc. II

Perc. III

B. D.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

74 arco only play when signaled by conductor 76 77

F 10"

L

R

ad lib.

78

79

80

Fl.

Ob.

Cl.

B. Cl.

Bsn.

C. Bn.

Hn.

Tpt.

Tbn.

B. Tbn.

Tuba

Timp.

Perc. I

Perc. II

Perc. III

B. D.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

p

f

pizz

>

>

G 81 only play when signaled by conductor 82 83

Fl.

Ob.

Cl.

B. Cl.

Bsn.

C. Bn.

Hn.

Tpt.

Tbn.

B. Tbn.

Tuba

Timp.

Perc. I

Perc. II

Perc. III

B. D.

Vln. 1

Vln. 2

Vla.

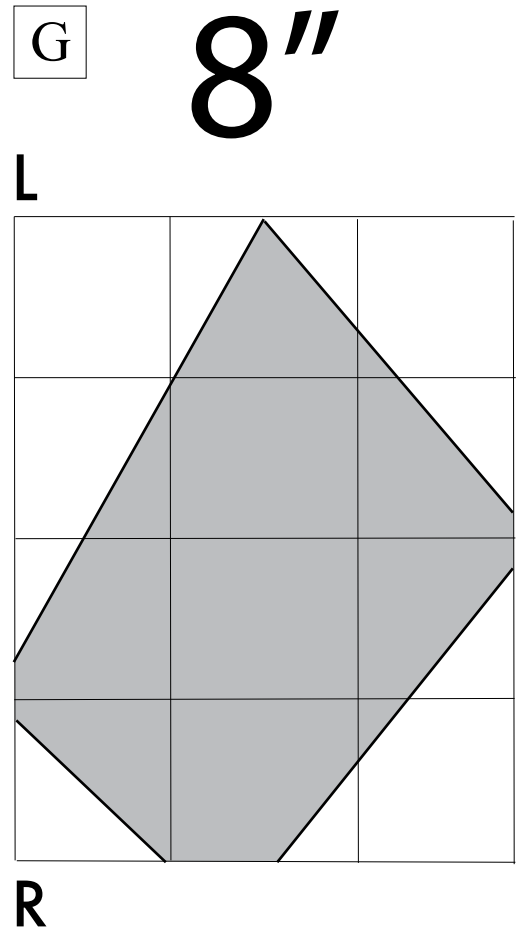
Vlc.

Cb.

only play when signaled by conductor

repeat until Grand cue, swell when signaled by conductor

81 arco 82 83



G1 ⁸⁴ only play when signaled by conductor ⁸⁶

Fl.

Ob.

Cl.

B. Cl.

Bsn.

C. Bn.

Hn.

Tpt.

Tbn.

B. Tbn.

Tuba

Timp.

Perc. I

Perc. II

Perc. III

B. D.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

only play when signaled by conductor

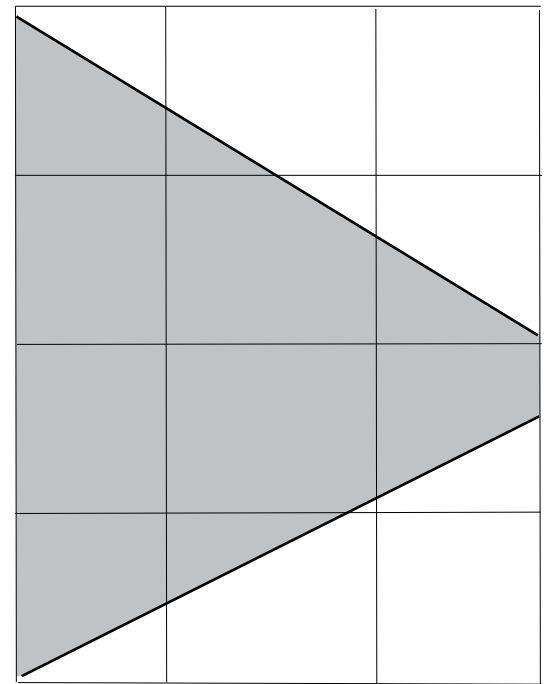
repeat until Grand cue, swell when signaled by conductor

⁸⁴ only play when signaled by conductor ⁸⁵ ⁸⁶

G1

8"

L



R

G2

87 only play when signaled by conductor 88 89

Fl.

Ob.

Cl.

B. Cl.

Bsn.

C. Bn.

Hn.

Tpt.

Tbn.

B. Tbn.

Tuba

Timp.

Perc. I

Perc. II

Perc. III

B. D.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

only play when signaled by conductor

repeat until Grand cue, swell when signaled by conductor

gliss

Unis. only play when signaled by conductor

G2

8"

L

ad lib.

R

G3

only play when signaled by conductor

90

gliss

91

92

Fl. Unis. gliss

Ob. gliss

Cl. Unis. gliss

B. Cl. gliss

Bsn. Unis. gliss

C. Bn. gliss

Hn. Unis. gliss

Tpt. Unis. gliss

Tbn. Unis. gliss

B. Tbn. gliss

Tuba gliss

Timp. repeat until Grand cue, swell when signaled by conductor
28" & 25"

Perc. I

Perc. II

Perc. III

B. D.

Vln. 1 only play when signaled by conductor 90 91 92

Vln. 2

Vla.

Vlc.

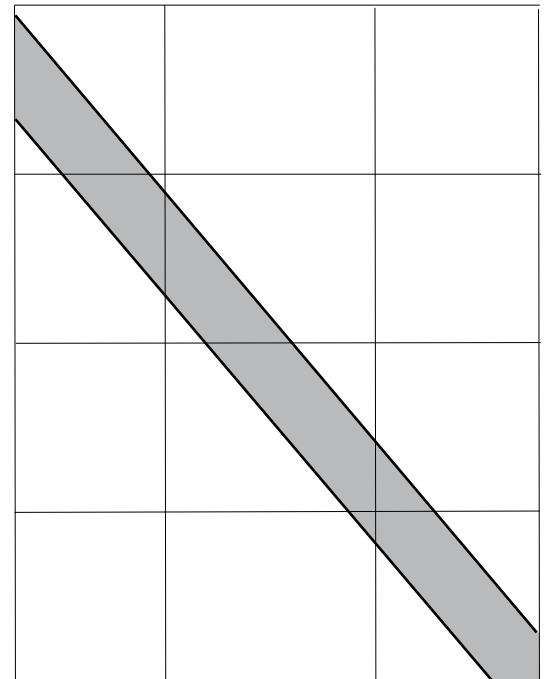
Cb.

G3

8"

L

R



H

94 Quicker ♩ = 96

93

95

96

97

98

99

100

101

102

Fl. *p*

Ob. *p*

Cl. *p*

B. Cl. *p*

Bsn. *p*

C. Bn. *p*

Hn. *p*

Tpt. *p* Remove Mute

Tbn. *p* (ord.) (singing through horn: Ooo) [stagger breath]

B. Tbn. *p* (ord.) (singing through horn: Ooo) [stagger breath]

Tuba *p* (ord.) (singing through horn: Ooo) [stagger breath]

Timp.

Perc. I *pp* pick up bow, move to Crotales bowed Crotales

Perc. II

Perc. III

B. D.

Vln. 1 *p* *mf* (mf, v)

Vln. 2 *p* *mf* *pp*

Vla. *p*

Vlc. *p* *mf* double stop

Cb. *p*

103 104 105 106 107 108 109 110 111 112

Fl. Ob. Cl. B. Cl. Bsn. C. Bn.

Hn. Tpt. Tbn. B. Tbn. Tuba

Timp. Perc. I Perc. II Perc. III B. D.

103 104 105 106 107 108 109 110 111 112

Vln. 1 Vln. 2 Vla. Vlc. Cb.

113 114 115 116 117 118 119 120 121

Fl.

Ob.

Cl.

B. Cl.

Bsn.

C. Bn.

Hn.

Tpt.

Tbn.

B. Tbn.

Tuba

Timp.

Perc. I

Perc. II

Perc. III

B. D.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

I

122 123 124 125 126 127 128 129 130 131

Fl.

Ob.

Cl.

B. Cl.

Bsn.

C. Bn.

Hn.

Tpt.

Tbn.

B. Tbn.

Tuba

Timp. *f* 23" approx. pitches and beats 28" 32" 25" 32" slow roll gradually building speed *mf*

Perc. I *p*

Perc. II

Perc. III

B. D. *ppp*

Vln. 1 *f* decresc. through end approx. beats

Vln. 2 *f* decresc. through end approx. beats

Vla. *f* decresc. through end approx. beats

Vlc. *f* decresc. through end approx. beats

Cb. *f* decresc. through end approx. beats

132 133 134 **J** 135 136 137 138 139 140

Fl.

Ob.

Cl.

B. Cl.

Bsn.

C. Bn.

Hn.

Tpt.

Tbn.

B. Tbn.

Tuba

Timp.

Perc. I

Perc. II

Perc. III

B. D.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

28" 25" 28"

p *mp* *mp*

Rim Shot

L.V. *p* *mp*

almost niente

double stop

141 142 143 144 145 146

Fl.

Ob.

Cl.

B. Cl.

Bsn.

C. Bn.

Hn.

Tpt.

Tbn.

B. Tbn.

Tuba

Timp.

Perc. I

Perc. II

Perc. III

B. D.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

mp

mf

mf

Rim Shot

L.V.

almost niente

almost niente

almost niente

> *almost niente*

K

147

148

149

150

151

152

The score is divided into two systems. The first system (measures 147-152) includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Contrabassoon (C. Bn.), Horns (Hn.), Trumpets (Tpt.), Trombones (Tbn.), Bass Trombone (B. Tbn.), and Tuba. The second system (measures 147-152) includes parts for Timpani (Timp.), Percussion I (Perc. I), Percussion II (Perc. II), Percussion III (Perc. III), Bass Drum (B. D.), Violin I (Vln. 1), Violin II (Vln. 2), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.).

Measure 147: Flute, Oboe, Clarinet, Bass Clarinet, Bassoon, and Contrabassoon are marked with a flat line. Horns, Trumpets, Trombones, Bass Trombone, and Tuba are also marked with a flat line. Timpani has a *p* dynamic marking. Percussion I, II, and III have various rhythmic patterns. Bass Drum has a *f* dynamic marking and a *L.V.* marking.

Measure 148: Flute, Oboe, Clarinet, Bass Clarinet, Bassoon, and Contrabassoon are marked with a flat line. Horns, Trumpets, Trombones, Bass Trombone, and Tuba are also marked with a flat line. Timpani has a *p* dynamic marking. Percussion I, II, and III have various rhythmic patterns. Bass Drum has a *f* dynamic marking and a *L.V.* marking.

Measure 149: Flute, Oboe, Clarinet, Bass Clarinet, Bassoon, and Contrabassoon are marked with a flat line. Horns, Trumpets, Trombones, Bass Trombone, and Tuba are also marked with a flat line. Timpani has a *p* dynamic marking. Percussion I, II, and III have various rhythmic patterns. Bass Drum has a *f* dynamic marking and a *L.V.* marking.

Measure 150: Flute, Oboe, Clarinet, Bass Clarinet, Bassoon, and Contrabassoon are marked with a flat line. Horns, Trumpets, Trombones, Bass Trombone, and Tuba are also marked with a flat line. Timpani has a *p* dynamic marking. Percussion I, II, and III have various rhythmic patterns. Bass Drum has a *f* dynamic marking and a *L.V.* marking.

Measure 151: Flute, Oboe, Clarinet, Bass Clarinet, Bassoon, and Contrabassoon are marked with a flat line. Horns, Trumpets, Trombones, Bass Trombone, and Tuba are also marked with a flat line. Timpani has a *p* dynamic marking. Percussion I, II, and III have various rhythmic patterns. Bass Drum has a *f* dynamic marking and a *L.V.* marking.

Measure 152: Flute, Oboe, Clarinet, Bass Clarinet, Bassoon, and Contrabassoon are marked with a flat line. Horns, Trumpets, Trombones, Bass Trombone, and Tuba are also marked with a flat line. Timpani has a *p* dynamic marking. Percussion I, II, and III have various rhythmic patterns. Bass Drum has a *f* dynamic marking and a *L.V.* marking.