

sharp edges

for violin, viola, cello, bass and percussion

Robert A. Baker
(2009)

♩ = 84

Percussion *Crot.* *arco* $n \leq p$

Marimba

Violin $n < p > pp$ *s.p.*

Viola *s.p.* $n < p > pp$ $n < p < mp$ *ord.* pp

Cello *flautando* *III flautando* $pp < mf$ *s.t.*

Bass $pp < p > pp$ p pp

7 Perc. $pp < p$

Mrb. $n < p > pp$

Vln. *molto s.p.* $pp < p >$

Vla. *s.p.* *ord.* $pp < p$ pp

Vlc. *III* $pp < p >$ *ord.* *H^{arco} ord.* pp

Cb. *flautando* *ord.* *flautando* $pp < p$ $> pp$ pp $>$

12

Perc.

Mrb.

Vln.

Vla.

Vlc.

Cb.

mp *p*

ppp *p* *pp*

s.t. *arco ord.* *fp* *mf*

pp *p* *pp*

ord. *s.p.* *pp* *p*

pp *p* *pp* *p* *mp* *p*

16

Perc.

Mrb.

Vln.

Vla.

Vlc.

Cb.

mf *p* *f* *p*

s.p. III *pizz.* *p* *mf* *p* *f*

ord. *s.p. IV* *p* *mf* *f* *mf* *p*

s.p. *p* *mp* *f* *mp*

ord. *molto s.p.* *ord.* *pp* *mf* *p* *pp*

(A)

19

Perc.

Mrb.

Vln.

Vla.

Vlc.

Cb.

22

Perc.

Mrb.

Vln.

Vla.

Vlc.

Cb.

(B)

33

Perc. *n* *p*

Mrb.

Vln. *p.* *n* *con sord.* *n*

Vla. *pp* *n* *pp*

Vlc. *pp* *n* *pp*

Cb. *arco* *pp* *p* *pp* *pp*

38

l.v.

Perc. *mp*

Mrb.

Vln. *pp* *mp* *p* *pp*

Vla. *p* *pp*

Vlc. *p* *pp*

Cb. *p* *pp*

Sus. Cym.

l.v.

42

Perc. *n* \rightrightarrows *mp* \rightrightarrows *p*

Mrb.

Vln. *n* \rightrightarrows *mp* \rightrightarrows *p*

Vla. *n* \rightrightarrows *pp* \rightrightarrows *mp* \rightrightarrows *p* \rightrightarrows *mf* *n*

Vlc. *n* \rightrightarrows *pp* \rightrightarrows *mp* \rightrightarrows *p* \rightrightarrows *mf* *n*

Cb. *p* \rightrightarrows *mp* \rightrightarrows *mf*

47

Perc.

Mrb.

Vln. *pp* \rightrightarrows *p* \rightrightarrows *mp* \rightrightarrows *mf*

Vla. *p* \rightrightarrows *pp*

Vlc. *p* \rightrightarrows *pp*

Cb. *p* \rightrightarrows *n* \rightrightarrows *mp* \rightrightarrows *pp*

51

Crot. *lv.*

Perc. *n* *f*

Mrb.

Vln. *f* *p* *mp* *ric. → ord.*

Vla. *f* *n* *p* *mp* *p* *mp*

Vlc. *f* *n* *p* *mp* *fp* *mp*

Cb. *p* *mf*

54

©

Perc.

Mrb. *p* *mp*

Vln. *senza sord.* *pp* *p*

Vla. *mp* *n* *p* *ric. → ord.*

Vlc. *n* *p*

Cb. *f* *p*

56 *poco accel.* -----

Perc.

Mrb.

Vln.

Vla.

Vlc.

Cb.

58 *rit.* -----

Perc.

Mrb.

Vln.

Vla.

Vlc.

Cb.

col legno batt.

60 **(D)** a tempo B. Dr.

Musical score for measures 60-62. The score includes staves for Percussion (Perc.), Maracas (Mrb.), Violin (Vln.), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The key signature has one flat (B-flat) and the time signature is 2/4. Measure 60 starts with a circled 'D' and 'a tempo'. Percussion has a single note in measure 62. Maracas are silent. Violin has a melodic line starting on G4, moving to F4, E4, and D4. Viola is silent. Violoncello has a melodic line starting on G2, moving to F2, E2, and D2. Contrabass has a melodic line starting on G1, moving to F1, E1, and D1. Dynamics include *p*, *mp*, *pizz.*, *arco*, *f*, *mf*, *pp*, and *mp*. A box labeled 'B. Dr.' is above measure 62.

63

Musical score for measures 63-65. The score includes staves for Percussion (Perc.), Maracas (Mrb.), Violin (Vln.), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The key signature has one flat (B-flat) and the time signature is 2/4. Measure 63 starts with a circled 'D' and 'a tempo'. Percussion has a single note in measure 65. Maracas have a rhythmic pattern in measure 64. Violin has a melodic line starting on G4, moving to F4, E4, and D4. Viola has a melodic line starting on G4, moving to F4, E4, and D4. Violoncello has a melodic line starting on G2, moving to F2, E2, and D2. Contrabass has a melodic line starting on G1, moving to F1, E1, and D1. Dynamics include *pp*, *mp*, *pp*, *n*, *p*, *mp*, *p*, *mp*, *pp*, *mp*, *p*, and *mp*. There are also markings for *fp* and *n*.

66

Perc.

Mrb. *mf*

Vln. *f* *p* *mp* *p*

Vla. *mf* *p* *mp*

Vlc. *mf* *p*

Cb. *mf* *p*

69 (E)

Perc.

Mrb.

Vln. *mp* *mf* *p* *mp*

Vla. *mf* *p*

Vlc. *mp* *mf* *p* *p* *mp* *p*

Cb. *mp* *mf* *p*