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Title

Songs on Home

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Author

Baker, Benjamin

Publication Date

2020

Songs on Home

for
Soprano, flute, bass clarinet, alto
saxophone, violin, viola, cello, and
piano

2019

BEN BAKER

text by
Carolyn Guinzio

Notes

All the text of this work is derived from Carolyn Guinzio's "how much of what falls will be left when it gets to the ground?" (Tolsun Books)

Tremolo - written using trill notation, notated pitch indicates fingering (not sounding pitch)



Highest Possible note-



Woodwinds

Slap tongue Flutter tongue



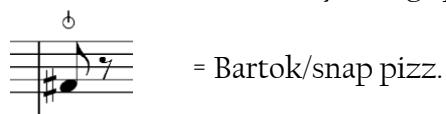
Strings

S.P. = sul ponticello

S.T. = sul tasto

N. = normal playing position

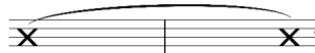
→ = Gradually change playing position (i.e. S.P. → N.)



tr. = artificial harmonic tremolo (rapidly place finger on diamond note)



Soprano



inside, the halls were long and silent

= speak phrase in the given amount of time

I. Across the Sphere

Benjamin Baker

15'' ***10''*** $\text{♩} = 60$

Soprano

Flute

Bass Clarinet in B \flat

Alto Saxophone

Violin

Viola

Violoncello

N. —

sparse nebulous rhythms

Piano

Repd. until indicated

7

8

S. *mp* 3
is it sad— m.

Fl. *flt.* *mp pp* *mp*

B. Cl. *mp* *mp*

Alto Sax.

► S.P. → N. N. → S.P. → N. N.

Vln. *pp* *mp*

Vla. *mp* *mp*

Vc. *pizz.* *arco jete* *mf* *mp* *mp*

8

Pno. *pp*

12

S.

Fl.

B. Cl.

Alto Sax.

Vln. → S.P. —→ N.

Vla.

Vc.

Pno.

is it sad - ness

overblow harmonic

→ S.P. —→ N.

N. → S.P. —→ N.

jete

pizz.

8^{vb}

16

S. *mf*
a sat-el-lite feels in the rain m.

Fl. *tr*. *flt.* *mf fp* *mf flt. mp*

B. Cl. *slp.* *mf*

Alto Sax. *mp*

Vln. N. → S.P. → N. N.

Vla. → S.P. → N. *tr*. *mp*

Vc. *arcō* *mf* *mf*

Pno. *mf* *mp* *mf*

20

S. *mf* 3 what col - lects__ on its arms__ as it swings them

Fl. *flt.* *p* *mp*

B. Cl. *mf mp sub.* *mf*

Alto Sax. *slp.* *mf*

Vln. → S.P. —————→ N. N. —————→ S.P. —————→ N.

Vla. *mf*

Vc. *jete* *mf*

Pno. *mf* *mp* *Led.*

24

S. - - - - - 3 - - - - - ff
 a-cross the sphere know-ing we're loo-king up

F1. - - - - - 6 4 4
 B. Cl. - - - - - 6 4 4 growl
 Alto Sax. - - - - - 6 4 4 pp ff
 growl
 Vln. N. → S.P. → N. 6 4 4
 Vla. 3 6 4 4
 Vc. mf 6 4 4
 Pno. 3 6 4 4 ff

27

S. *mf*
from the ground *mp*

Fl. *p* *wide vib.* *f* *slp.*

B. Cl. *f* *slp.*

Alto Sax. *f*

Vln. *p* *mp* *mf*

Vla. *p* *mp* *mf*

Vc. *p* *mp* *mf*

Pno. *mp* *f* *mp*

32

S. *the moon shim-mer-ing*

Fl. *p* *f*

B. Cl. *mf* *f*

Alto Sax. *f*

Vln. *N.* → *S.P.* *gliss.* *f*

Vla. *N.* → *S.P.* *f*

Vc. *tr.* *mp* *f*

Pno. *f* *mp* *f*

37

S. *flat be-neath the plane* *the flares kept things from reach-ing me* *when I was*

Fl. *p* *mp* *<f*

B. Cl.

Alto Sax. *v>* *v>* *v**

Vln. *gliss.* *f* *gliss.* *f*

Vla. *f* *f*

Vc.

Pno. *v>* *v>* *v>* *v>*

41

S. *wait - ing* *look-ing down* *at my palms*

Fl. *tr* *tr* *ff*

B. Cl. *ff*

Alto Sax. *ff*

Vln. *gliss.* *f*

N. → S.P.

Vla. *f*

Vc. *gliss.* *f*

Pno. *mf* *ff*

43 *mp speak with authority*

S. even uncrossable places mean a leap the living
can make the unfinished pinching so
squarely at your back

Fl. *flt.*
f *mf*

B. Cl.
mf

Alto Sax.
mf

Vln.
gliss. *f* *f* *mf* *ff*

N. —————→ S.P. N. —————→ S.P.

Vla.
f *f* *mf* *ff*

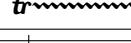
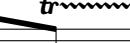
Vc.
f *mf* *mf* *ff*

Pno.
mp *mf*

47

S.   

you must wrap your line of vision clear around the sphere to catch it here

Fl.     

B. Cl. 

Alto Sax. 

Vln.    

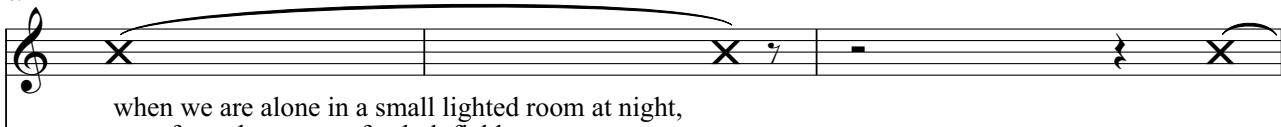
N. —————→ S.P. N. —————

Vla. 

Vc. 

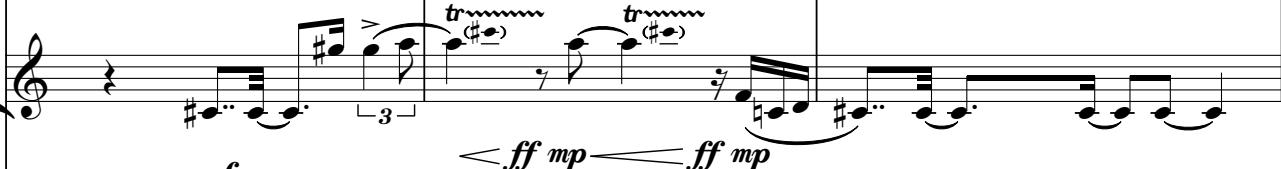
Pno. 

49

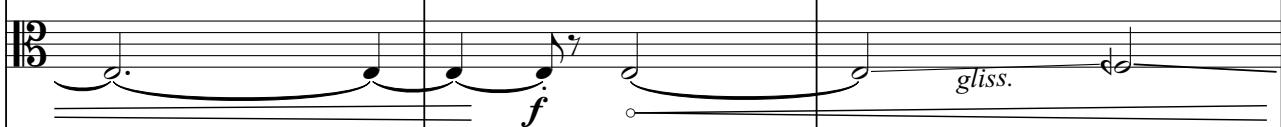
S. 

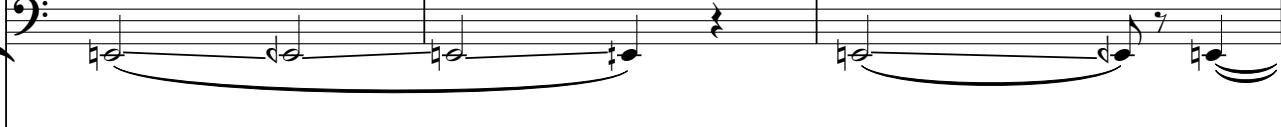
Fl. 

B. Cl. 

Alto Sax. 

Vln. 

Vla. 

Vc. 

Pno. 

when we are alone in a small lighted room at night,
seen from the center of a dark field

52

S. everything that is meaning now is visited upon the tree shadows falling where the violent atmospheres disassembled sap and marrow

F1. ff mf f 3

B. Cl. ff 3

Alto Sax. mf

Vln. gliss. f S.P. N. → S.P. N. → S.P.

Vla. f N. → S.P. f 3 N.

Vc.

Pno.

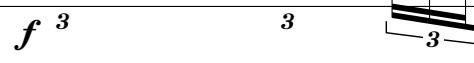
55

S.   

and reassembled bone stood at the window looking in

F1.   

B. Cl.    

Alto Sax.     

Vln.      

Vla.        

Vc. 

Pno.   

57

S. *mf*
Fl. *mf*
B. Cl. *mf* *mp*
Alto Sax. *mf* *p*

N. → S.P.

Vln. *mf*
Vla. *mf* *mp*
Vc. *mf*

Pno. *mp*
8va *ped.*

17

62 *f*

S. plunge the emp - ti - ness -

Fl. *tr*... *fl.* *f*

B. Cl. randomly alternate between given gestures

*at any octave,
vary order and speed*

Alto Sax. *tr*... growl

*at any octave,
vary order and speed*

Vln. N. —————→ S.P. *f*

Vla. *gliss.* *gliss.* *jete* *gliss.* *f*

Vc. *f*

Pno. *f* *8va*-----
Ped.

64

S. of a gap in the fib - er eye a - bove me___

(tr) φ

Fl. f 3 3 tr tr tr

B. Cl.

Alto Sax.

N. → S.P. N.

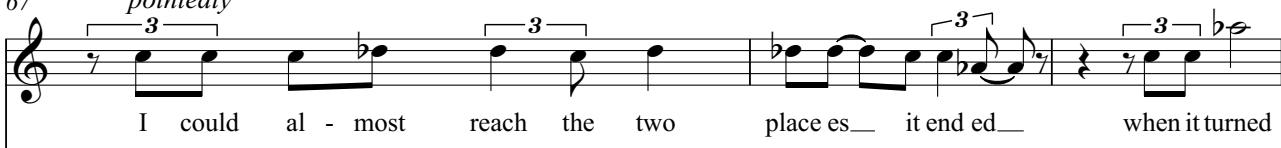
Vln.

Vla.

Vc.

Pno. 8va - - - | V

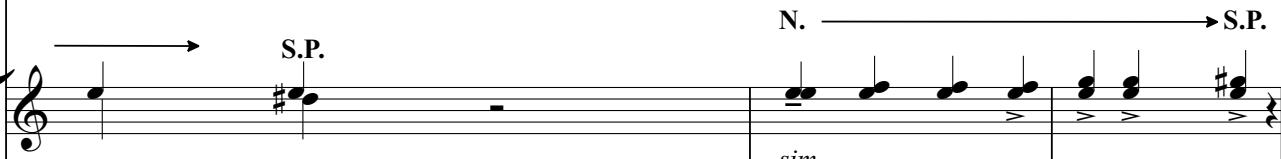
67 *pointedly*

S. 
 I could al - most reach the two place es it end ed when it turned

Fl. 

B. Cl. 

Alto Sax. 

Vln. 

Vla. 

Vc. 

Pno. 

70

S. when it turned a - way a - way

Fl.

B. Cl.

Alto Sax.

Vln. N. → S.P. N. → S.P.

Vla.

Vc.

Pno. ff

72

S.

Fl.

B. Cl.

Alto Sax.

N. → S.P.

Vln.

Vla.

Vc.

ff

ff

ff

ff

follow gesture as closely as possible

Pno.

Pno. *mp*

ped.

73 ***ff*** **poco rit.**

S.

F1.

B. Cl.

Alto Sax.

Vln.

Vla.

Vc.

Pno.

hard cutoff

hard cutoff

hard cutoff

ff ***mf*** ***poco rit.*** ***mp***

77

S.

Fl.

B. Cl.

Alto Sax.

Vln.

Vla.

Vc.

Pno.

slow trill
trill slows to nothing

p

pp

II. Places

Benjamin Baker

rit. = 60
p
 In - side

Soprano: rit.
Flute: f
Bass Clarinet in B♭: 3
Alto Saxophone: f

Violin: tr.....
Viola: p
Violoncello: p
Piano: rit.
ff
3
mp
ff
Ped.

6

S. the halls _____ were long _____ and si -

F1. - - - - - *p*

B. Cl. - - - - - *p* 3

Alto Sax. - - - - - *p* 5

Vln. (tr) - - - - -

Vla. - - - - -

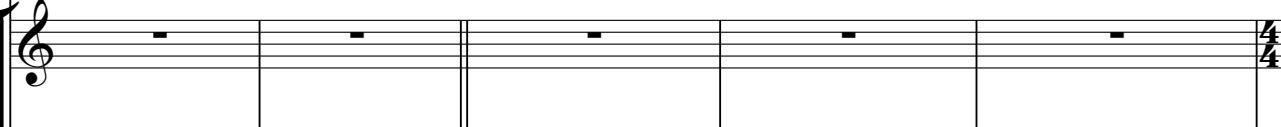
Vc. - - - - -

Pno. - - - - - *mp* 3 3 *Ped.*

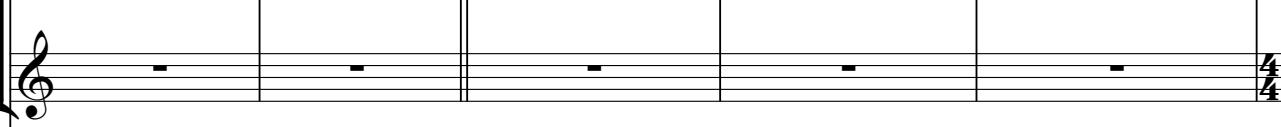
mf *mp*

Quicker $\text{♩} = 96$

S. 

Fl. 

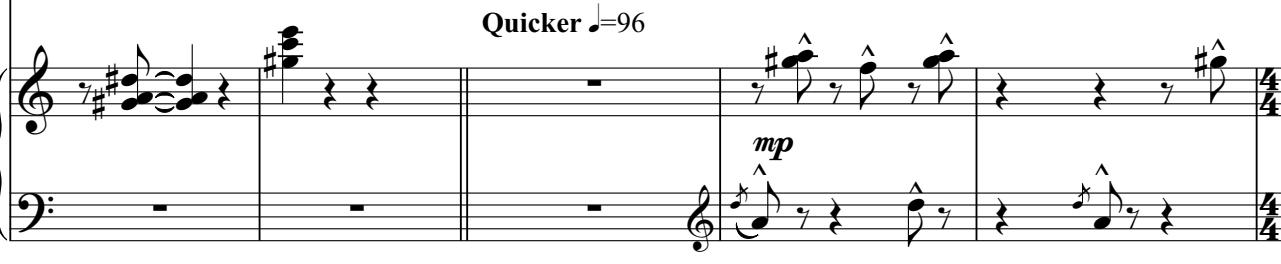
B. Cl. 

Alto Sax. 

Vln. 

Vla. 

Vc. 

Pno. 

16

S. -cies in each door—

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

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

Alto Sax. *f* > *p* *f*

Vln. *f* *pizz.* 3 *mp*

Vla. *f* *mp*

Vc. *f* *mp*

Pno. *f* *mp* 3 *mp* *ped.*

poco rit.

20 *p*

S. a lit - tle hole

22 a tempo

Fl. *p* <*f*

B. Cl. *p* <*f*

Alto Sax. *p* <*f*

Vln. *arco*

Vla.

Vc.

Pno. *p* *mf* *ped.*

24

S.

Fl. *flt.* *mp f* *mp f*

B. Cl. *f*

Alto Sax. *mp f*

Vln. *f* *mf* *p arco* *mf* *S.P.*

Vla. *f* *mf* *p arco* *mf* *S.P.*

Vc. *f* *mf* *p arco* *mf* *S.P.*

Pno. *f*

This musical score page contains six staves of music. The top staff is for Soprano (S.), which has three measures of rests. The second staff is for Flute (Fl.), featuring sixteenth-note patterns with dynamics *mp*, *f*, *mp*, and *f*. The third staff is for Bassoon (B. Cl.), with eighth-note patterns and dynamics *f* and *f*. The fourth staff is for Alto Saxophone (Alto Sax.), with eighth-note patterns and dynamics *mp* and *f*. The fifth staff is for Violin (Vln.), the sixth for Cello (Vla.), and the seventh for Double Bass (Vc.). All three string staves play eighth-note patterns with dynamics *f*, *mf*, *p* (arco), *mf*, and *S.P.* (String Player). The bottom staff is for Piano (Pno.), showing bass and treble clef staves with a dynamic of *f*.

27

S. *mp*
Each hole held a

Fl. *mf*

B. Cl. *mf*

Alto Sax. *mf*

Vln. *f* *p* *gliss.* *mf* *mp*
N.
Vla. *f* *p* *mf* *f*
N.
Vc. *f* *p* *mf* *f*

Pno. *mp*
mf

31

S. *mf*
con - vex eye there were___

Fl. *mp* *f*

B. Cl. *mp* *f* *mf*
slp. *slp.*

Alto Sax. *mp* *f* *mp*

Vln.

Vla.

Vc.

Pno. *mp* *f* *mf*

35

S. — so ma-ny of us_____ we nev-er saw____ each oth - er__

F1. *flt.* *f* *mp*

B. Cl.

Alto Sax. *f*

Vln. *pizz.* *f*

Vla. *pizz.* *f*

Vc. *pizz.* *f* *mf*

Pno. *mf* *mp*

39

S. we watched we

Fl. *flt.*

B. Cl. *f*

Alto Sax. *slp.*

Vln. *mf* *arco*

Vla. *mf* *arco*

Vc. *arco*

Pno. *f* *mf* *mp* *8vb*

42 ***ff*** **Suddenly Slower $\text{♩}=60$** ***mp***

S. watched each oth - er__ with one o - pen__

Fl.

B. Cl.

Alto Sax.

Vln.

Vla.

Vc.

Pno.

(8)-----J

46 *accel.*48 $\text{♩}=92$

S. — eye —

Fl. *flt.*

B. Cl.

Alto Sax.

Vln.

Vla.

Vc.

*accel.*48 $\text{♩}=92$

Pno.

52

S. *mp* 3
a col - lap-si-ble fi - re lad - der

Fl. *f*

B. Cl. *f*

Alto Sax. *f*

Vln. *jete* *mp*

Vla. *mp* 3

Vc. *mp*

Pno. *mp sub. sim.* *8vb*

56

S. 
 in the back of the bed-room clo - set

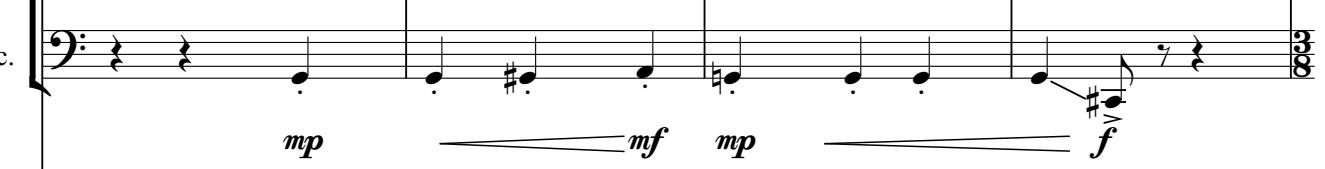
Fl. 

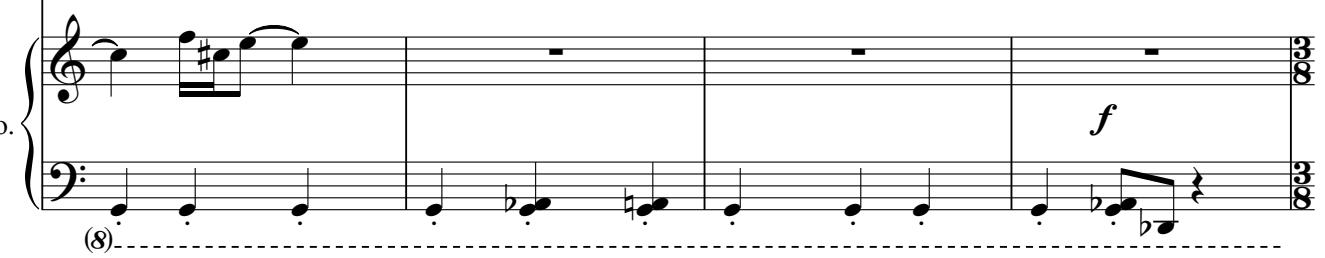
B. Cl. 

Alto Sax. 

Vln. 

Vla. 

Vc. 

Pno. 
 (8) 

60

S. *mf*
what will hap - pen

Fl.

B. Cl. *mf*

Alto Sax.

Vln. *f*
f

Vla. *f*
mp
f

Vc. *f*
f

Pno. *mf*
(8)

64

S. - what will hap-pen in the

Fl. *mf*

B. Cl. *mf* *mp*

Alto Sax. *mf*

Vln. *ff*

Vla. *ff*

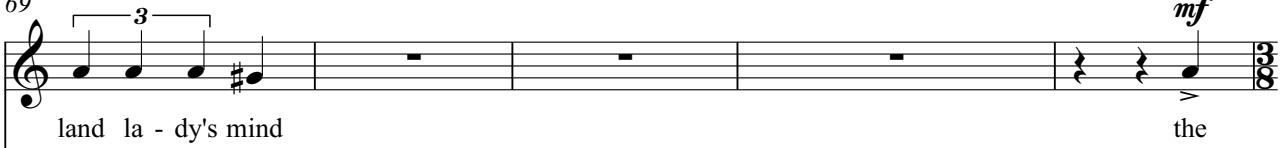
Vc. *mf* *ff*

Pno. *f* *mp*
(8) - |

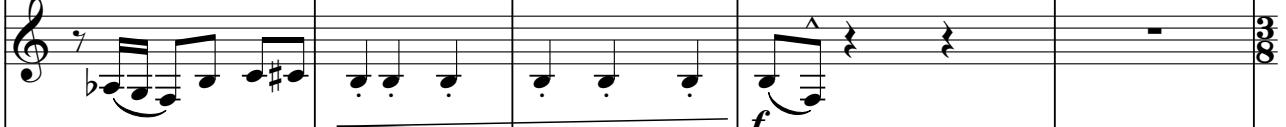
This musical score page contains two measures of music. Measure 64 starts with a rest for the soprano, followed by a melodic line in the flute, bassoon, and alto saxophone. The vocal part enters with the lyrics "what will hap-pen in the". Measures 39 and 40 begin with a forte dynamic from the strings and bassoon, followed by piano dynamics. The vocal part continues in measure 39.

aggressively

69

S. 

Fl. 

B. Cl. 

Alto Sax. 

Vln. 

Vla. 

Vc. 

Pno. 

74

S. *f*
fi - re what will hap - pen

Fl. *f*
mf

B. Cl. *f*
mf

Alto Sax. *f*
mf

Vln. *pizz.* *f*

Vla. *pizz.* *f*

Vc. *mf*

Pno. *f* *mf* *f*

79

S. when the fi - re catch-es them

molto rit.

Fl. flt.

B. Cl.

Alto Sax. slp.

Vln. arco 6 ff

Vla. arco ff

Vc. ff

Pno. ff 3 mp

Reo.

82 - - - - - - - - - - **83** Slower $\text{♩}=60$ *mf*
 as it moves _____

S. Fl. B. Cl. Alto Sax.

Vln. Vla. Vc.

Pno.

S.T.

83 Slower $\text{♩}=60$

86

speak with authority
mp

S. — through the rooms

the letter of the law was being adhered to,
the way the memory is who you are

Fl. *f* *mp* *f*

B. Cl.

Alto Sax.

Vln.

Vla.

Vc.

Pno. *mp*

92

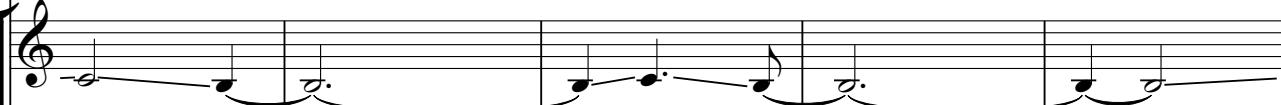
S.   - - -

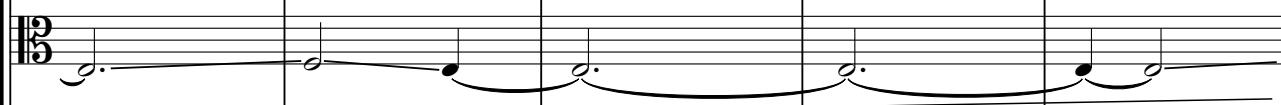
inside, the halls were long and silent

Fl. - - - - -

B. Cl. - - - - -

Alto Sax. - - - - -

Vln. 

Vla. 

Vc. 

Pno. - - - - - 

97

molto rit.

S. X - - - X ♫ ♫ -

over a two-mile radius they poured resources into the myth
that there was ever any hope

Fl. - - - - -

B. Cl. - - - - -

Alto Sax. - - - - -

Vln. *mp* - - - - -

Vla. *mp* - - - - -

Vc. *mp* - - - - -

Pno. - - - ♫ ♫ ♫ ♫ ♫ ♫

This musical score page contains a vocal part and parts for Flute, Bassoon, Alto Saxophone, Violin, Cello, and Piano. The vocal part includes lyrics. The piano part features sustained notes and dynamic markings. A 'molto rit.' instruction is placed above the vocal line.

Full Score

III. Gravity, Grave

Benjamin Baker

 $\text{♩}=60$

Soprano

Flute

Bass Clarinet in B \flat

Alto Saxophone *solo, rubato* $\text{♩}=60$ *mp* $\text{♩}=60$ *mp*

Violin

Viola

Violoncello

Piano

6

S.

Fl. *ppp* *p*

B. Cl. *ppp* *p*

Alto Sax. *fl.* *f p sub.* *mp* *f* *p*

Vln.

Vla.

Vc.

Pno. *ppp* *p*

Rédo.

This musical score page contains six systems of music. The first system (measures 1-5) consists of six staves: Soprano (S.), Flute (Fl.), Bassoon (B. Cl.), Alto Saxophone (Alto Sax.), Violin (Vln.), and Cello (Vla.). The second system (measures 6-10) includes the same six staves plus a Double Bass (Vc.) staff. The third system (measures 11-15) includes the six staves plus a Piano (Pno.) staff. The fourth system (measures 16-20) includes the six staves plus a Double Bass (Vc.) staff. The fifth system (measures 21-25) includes the six staves plus a Piano (Pno.) staff. The sixth system (measures 26-30) includes the six staves plus a Double Bass (Vc.) staff. The piano part in system 6 features a sustained note with a dynamic of *ppp* and a tempo marking of *Rédo.* The other instruments have rests or short notes in this measure.

Moderately Slower $\text{♩}=54$ 3

10

S.

Fl.

B. Cl.

Alto Sax.

Vln.

Vla.

Vc.

Pno.

tr. fl.

mp

mf *6*

f *p sub.*

f *p sub.*

f

S.T.

pp

S.T.

pp

S.T.

pp

f

f

f

p

mp

3

f *p sub.* *3* *mp*

Moderately Slower $\text{♩}=54$

8va

p

mp

3

f *p sub.* *3* *mp*

A

8va

p

mp

3

f *p sub.* *3* *mp*

A

13

S. *mp*
so_ that was the cra-sh in the____ night_____ as if

Fl.

B. Cl.

Alto Sax.

Vln. *p* N. V

Vla. *p* N. V

Vc. *p* N. V

Pno. *f* *Ad.*

19

S. we could turn a-way from each oth-er— slow - ly from the cen-ter

Fl.

B. Cl.

Alto Sax.

Vln. tr.....

Vla. (s)

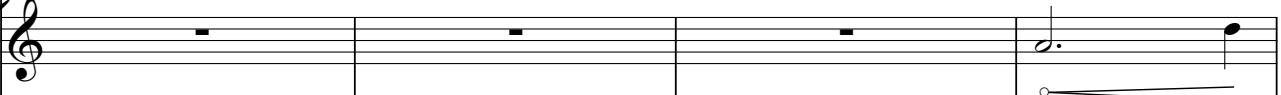
Vc.

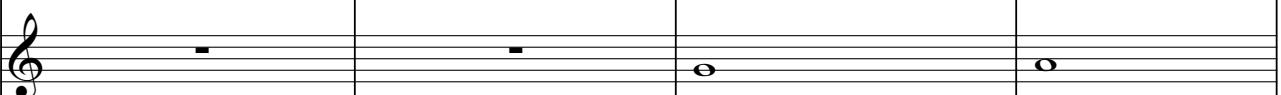
Pno. mp

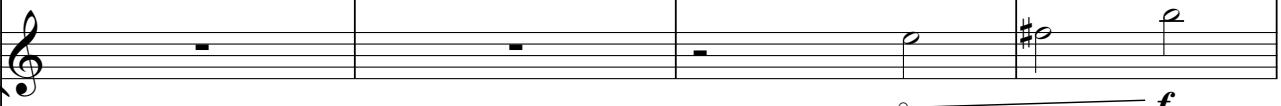
This musical score page contains six staves of music. The top staff is for the Soprano (S.), which begins with eighth-note pairs and includes lyrics: "we could turn a-way from each oth-er— slow - ly from the cen-ter". The second staff is for the Flute (Fl.). The third staff is for the Bassoon (B. Cl.). The fourth staff is for the Alto Saxophone (Alto Sax.). The fifth staff is for the Violin (Vln.), which has sustained notes with grace notes. The sixth staff is for the Viola (Vla.), also with sustained notes and grace notes. The seventh staff is for the Cello (Vc.), featuring sustained notes. The bottom staff is for the Piano (Pno.), which has a melodic line with a dynamic marking of *mp*. The piano staff includes a bracket under the first measure and a fermata over the eighth note of the second measure.

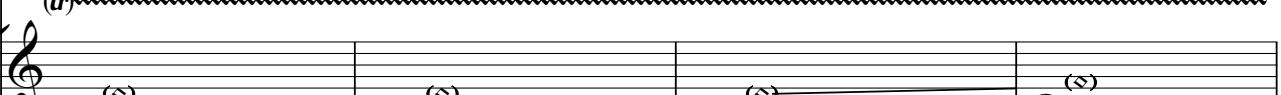
23

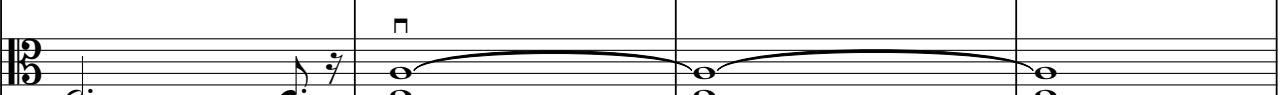
S. 
 — it breaks down _____ as if a tree could choose not to live

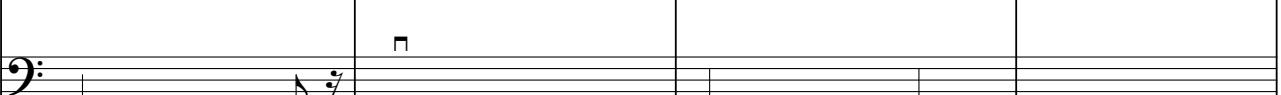
Fl. 

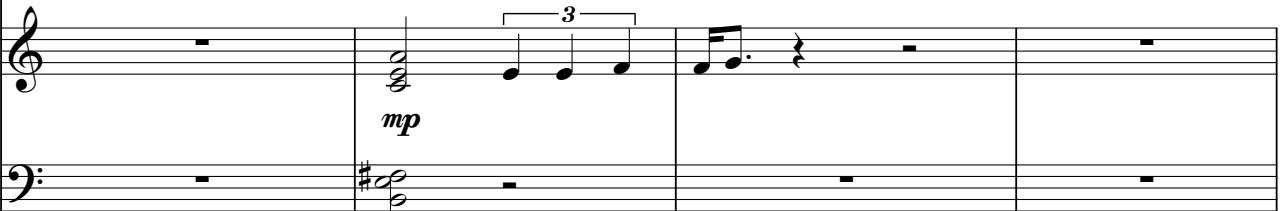
B. Cl. 

Alto Sax. 

Vln. 

Vla. 

Vc. 

Pno. 

Ped. 

27

S. choose not to accept the rain

Fl. *tr.* *fp*

B. Cl. *fp*

Alto Sax. *mp* *pp* *growl, increase amount*

Vln. *(tr.)* *bow pressure*

Vla. *bow pressure*

Vc. *pp*

Pno. *mf*

31

S. *mp* 3
gra - vi - ty

F. *f*
tr.

B. Cl. *f*

Alto Sax. *f*

Vln. *f* *f* *mp*
col legno, ricochet

Vla. *f* *p*
col legno, ricochet

Vc. *f* *p*
gloss.

Pno. *mp* *f* *sharp attack*
ped. *mp*

9

36

S. *grave* what holds you down what

Fl.

B. Cl. *mp* *f* *fl.* *mp*

Alto Sax. *mp* *f* *mp*

pizz.

Vln. *mp* *f* *p*

Vla. *arco* *bow pressure* *f* *p*

Vc. *mp* *pizz.* *pizz.* *mf*

Pno. *mf* *mp* *f* *mp*

40

S. *rolls down dark-en-ing slopes _____ as if the earth could re-fuse the rain _____*

Fl. *p* *mf* *mp* *f*

B. Cl. *mp*

Alto Sax. *p* *mf* *mp* *f*

Vln. *p* *mf*

Vla. *p* *mf*

Vc. *p*

Pno. *p* *mf* *ff*

43 *gradual transition from singing to speaking*

S. *look-ing up* I can see on-ly as far as the forces that hold me down will allow the eyes draw—

Fl. *mp ff f*

B. Cl. *mf* *f*

Alto Sax. *mp f*

Vln. *ricochet* *f mp mf*

Vla. *mp f*

Vc. *arco* *f*

Pno. *mf f*

46

S. — down draw a - round

Fl. 3 f

B. Cl. 3 ff f ff

Alto Sax. f f ff

Vln. f ff

Vla. f ff

Vc. 3 ff f ff

Pno. ff

49

S. we____ can't turn a-way from_ each oth - er__

Fl.

B. Cl.

Alto Sax.

Vln.

Vla.

Vc.

Pno.

52

S. *p solo, rubato*

gra - vi - ty — grave

Fl. *fl.*

B. Cl.

Alto Sax.

Vln.

Vla.

Vc.

Pno.

The musical score consists of seven staves. The top staff is for the Soprano (S.), followed by Flute (Fl.), Bassoon (B. Cl.), Alto Saxophone (Alto Sax.), Violin (Vln.), Cello (Vla.), and Piano (Pno.). The Soprano staff features a melodic line with a dynamic marking of **p** solo, rubato, and the word grave below it. The lyrics gra - vi - ty — are written under the vocal line. The other instruments provide harmonic support with sustained notes or simple patterns. Measure numbers 52 are indicated at the beginning of each staff.