

Chris M. Bernotas

Machine Age

INSTRUMENTATION

- | | |
|----------------------------------|--|
| 1 – Conductor | 4 – F Horn |
| 10 – Flute | 3 – Trombone 1 |
| 2 – Oboe | 3 – Trombone 2 |
| 2 – Bassoon | 2 – Euphonium TC |
| 5 – B \flat Clarinet 1 | 2 – Euphonium BC |
| 5 – B \flat Clarinet 2 | 4 – Tuba |
| 2 – B \flat Bass Clarinet | 2 – Orchestra Bells |
| 3 – E \flat Alto Saxophone 1 | 3 – Snare Drum, Ratchet, Bass
Drum |
| 3 – E \flat Alto Saxophone 2 | 3 – Hi-Hat, Suspended Cymbal,
Anvil (or Brake Drum) |
| 2 – B \flat Tenor Saxophone | 1 – Timpani |
| 2 – E \flat Baritone Saxophone | |
| 5 – B \flat Trumpet 1 | |
| 5 – B \flat Trumpet 2 | |

Machine Age is unique and interesting for all players with a mix of rhythmic activity and memorable melodic lines. To achieve a machinery effect many rhythms are syncopated in nature with the use of staccato articulations. The metallic sounds from the hi-hat and anvil will also enhance the effect. The hi-hat should be as closed as possible to create a “ticking” sound, and a substitute for the anvil could be a brake drum. Feel free to experiment with various metal objects and beaters for the sound that you think fits the piece best!

All articulations and dynamics should be keenly observed for the maximum musical performance. Staccato notes should be very short, emulating the sound of machinery in action. Accents should be very weighted and strongly defined. There are many dramatic dynamic changes throughout *Machine Age* as several phrases build to a *ff* and drop to all winds cutting out (ex. M18-19; M32-33). Students should meter their dynamic changes gradually and evenly with crescendo or decrescendo markings but also be prepared for abrupt dynamic changes as well, i.e., M68 (*ff*) M69/71 (*mf*).

The first melodic theme (M25) features the low brass and low woodwinds. The special glissando effect for trombone should be highlighted and audible. It should be a slower glissando lasting through beats 3 and 4 when indicated. Great care will need to be taken with the balance of this line so the trombone effect is clearly heard each time. The contrasting legato section beginning M51 keeps the rhythmic energy throughout while also introducing a half-time melody as well. This section comes to an exciting peak (M68) before we are reintroduced to the pointillistic rhythmic style like the first section, only this time with more voices performing. The brief coda ending (M101-104) reinforces the overall rhythmic sonority and uses a powerful crescendo to make for a strong final statement.

Chris Bernotas

7 9

FL. *mf*

Ob. *mf*

Bsn. *mf*

1 *mf*

B^b Cl. *mf*

2 *mf*

B. Cl. *mf*

1

A. Sax. *mf*

2

T. Sax. *mf*

Bar. Sax. *mf*

7 8 9 10 11 12

1

Tpt. *mf*

2

Hn. *mf*

1 *mf*

Tbn. *mf*

2 *mf*

Euph. *mf*

Tba. *mf*

Bells *mf*

S. D. *mf*

Rat. *mf*

B. D. *mf*

H. H. *mf*

Sus. Cym. *mf*

Anv. *mf*

Timp. *mf*

FL.

Ob.

Bsn.

1
B♭ Cl.

2
B. Cl.

1
A. Sax.

2
T. Sax.

Bar. Sax.

19 20 21 22 23 24

1
Tpt.

2
Hn.

1
Tbn.

2
Euph.

Tba.

Bells

S. D.
Rat.
B. D.

H. H.
Sus. Cym.
Anv.

Timp.

Ratchet

S. D. on rim

ff

Sus. Cym. soft mallet

mf

f

mf

f

mf

25

Fl.

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

Bar. Sax.

25 26 27 28 29

Tpt. 1

Tpt. 2

Hn.

Tbn. 1

Tbn. 2

Euph.

Tba.

Bells

S. D.

Rat.

B. D.

H. H.

Sus. Cym.

Anv.

Timp.

mf *f* *gliss.*

Fl.

Ob.

Bsn.

1
B♭ Cl.

2

B. Cl.

1
A. Sax.

2

T. Sax.

Bar. Sax.

36 37 38 39 40

1
Tpt.

2

Hn.

1
Tbn.

2

Euph.

Tba.

Bells

S. D.
Raf.
B. D.

H. H.
Sus. Cym.
Anv.

Timp.

mf *f*

51

FL. *mf* *mp*

Ob. *mf* *mp*

Bsn. *mf* *mp*

B^b Cl. 1 *mf* *mp*

B^b Cl. 2 *mf* *mp*

B. Cl. *mf* *mp*

A. Sax. 1 *mf* *mp*

A. Sax. 2 *mf* *mp*

T. Sax. *mf* *mp*

Bar. Sax. *mf* *mp*

47 48 49 50 51 52

Tpt. 1 *mf* *mp*

Tpt. 2 *mf* *mp*

Hn. *mf* *mp*

Tbn. 1 *mf* *mp*

Tbn. 2 *mf* *mp*

Euph. *mf* *mp*

Tba. *mf* *mp*

Bells *mf* *mp* *mf*

S. D. *mf* *mp*

Rat. *mf* *mp*

B. D. *mf* *mp*

H. H. *mf*

Sus. Cym. *mf*

Anv. *mf*

Timp. *mf*

53

Fl. *f* *mf* *f*

Ob. *f* *mf* *f*

Bsn. *f* *mf* *f*

1 *f* *mf* *f*

B♭ Cl. *f* *mf* *f*

2 *f* *mf* *f*

B. Cl. *f* *mf* *f*

1 *f* *mf* *f*

A. Sax. *f* *mf* *f*

2 *f* *mf* *f*

T. Sax. *f* *mf* *f*

Bar. Sax. *f* *mf* *f*

53 54 55 56 57 58

1

Tpt. *f* *mf* *f*

2

Hn. *f* *mf* *f*

1

Tbn. *f* *mf* *f*

2

Euph. *f* *mf* *f*

Tba. *f* *mf* *f*

Bells

S. D.

Rat.

B. D.

H. H.

Sus. Cym.

Anv.

Timp.

59

Fl. *mf* *f* *ff*

Ob. *mf* *f* *ff*

Bsn. *mf* *f* *ff*

1 B♭ Cl. *mf* *f* *ff*

2 B♭ Cl. *mf* *f* *ff*

B. Cl. *mf* *f* *ff*

1 A. Sax. *mf* *f* *ff*

2 A. Sax. *mf* *f* *ff*

T. Sax. *mf* *f* *ff*

Bar. Sax. *mf* *f* *ff*

59 60 61 62 63 64

1 Tpt. *mf* *f* *ff*

2 Tpt. *mf* *f* *ff*

Hn. *mf* *f* *ff*

1 Tbn. *mf* *f* *ff*

2 Tbn. *mf* *f* *ff*

Euph. *mf* *f* *ff*

Tba. *mf* *f* *ff*

Bells *mf* *f* *ff*

S. D. *mf* *f* *ff*

Rat. *mf* *f* *ff*

B. D. *mf* *f* *ff*

H. H. *mf* *f* *ff*

Sus. Cym. *mf* *f* *ff*

Anv. *mf* *f* *ff*

Timp. *mf* *f* *ff*

65

Fl. *mf* *cresc.* *ff*

Ob. *mf* *cresc.* *ff*

Bsn. *mf* *cresc.* *ff*

1 B♭ Cl. *mf* *cresc.* *ff*

2 B♭ Cl. *mf* *cresc.* *ff*

B. Cl. *mf* *cresc.* *ff*

1 A. Sax. *mf* *cresc.* *ff*

2 A. Sax. *mf* *cresc.* *ff*

T. Sax. *mf* *cresc.* *ff*

Bar. Sax. *mf* *cresc.* *ff*

65 66 67 68 69 70

1 Tpt. *mf* *cresc.* *ff*

2 Tpt. *mf* *cresc.* *ff*

Hn. *mf* *cresc.* *ff*

1 Tbn. *mf* *cresc.* *ff*

2 Tbn. *mf* *cresc.* *ff*

Euph. *mf* *cresc.* *ff*

Tba. *mf* *cresc.* *ff*

Bells *mf* *cresc.* *ff*

S. D. *mf* *cresc.* *ff*

Rat. *mf* *cresc.* *ff*

B. D. *mf* *cresc.* *ff*

H. H. *mf* *cresc.* *ff*

Sus. Cym. *mf* *cresc.* *ff*

Anv. *mf*

Timp. *mf*

71

Fl. *mf*

Ob. *mf*

Bsn. *mf*

1 B^b Cl. *mf*

2 B. Cl. *mf*

1 A. Sax. *mf*

2 T. Sax. *mf*

Bar. Sax. *mf*

71 72 73 74 75 76

1 Tpt. *mf*

2 Hn. *mf*

1 Tbn. *mf* gliss.

2 Euph. *mf* gliss.

Tba. *mf*

Bells *mf*

S. D. Rat. *mf* on rim

B. D. *mf*

H. H. Sus. Cym. Anv.

Timp.

77 78 79 80 81 82

Fl.

Ob.

Bsn.

1 B^b Cl.

2 B. Cl.

1 A. Sax.

2 T. Sax.

Bar. Sax.

1 Tpt.

2 Hn.

1 Tbn.

2 Euph.

Tba.

Bells

S. D.

Rat.

B. D.

H. H.

Sus. Cym.

Anv.

Timp.

89 93

Fl.

Ob.

Bsn.

1
B♭ Cl.

2

B. Cl.

1
A. Sax.

2

T. Sax.

Bar. Sax.

89 90 91 92 93 94

1
Tpt.

2

Hn.

1
Tbn.

2

Euph.

Tba.

Bells

S. D.
Rat.

B. D.

H. H.
Sus. Cym.
Anv.

f *mf* *f*

Timp.

f

95

Fl. *f* *mf* *mp*

Ob. *f* *mf* *mp*

Bsn. *f* *mf* *mp*

1 *f* *mf* *mp*

B♭ Cl. *f* *mf* *mp*

2 *f* *mf* *mp*

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

1 *f* *mf* *mp*

A. Sax. *f* *mf* *mp*

2 *f* *mf* *mp*

T. Sax. *f* *mf* *mp*

Bar. Sax. *f* *mf* *mp*

95 96 97 98 99

1 *f* *mf* *mp*

Tpt. *f* *mf* *mp*

2 *f* *mf* *mp*

Hn. *f* *mf* *mp*

1 *f* *mf* *mp*

2 *f* *mf* *mp*

Tbn. *f* *mf* *mp*

Euph. *f* *mf* *mp*

Tba. *f* *mf* *mp*

Bells *f* *mf* *mp*

S. D. *f* *mf* *mp*

Rat. *f* *mf* *mp*

B. D. *f* *mf* *mp*

H. H. *f* *mf* *mp*

Sus. Cym. *f* *mf* *mp*

Anv. *f* *mf* *mp*

Timp. *f* *mf* *mp*

