The Baker's Transformation

chamber orchestra

Matthew Guerrieri

Commissioned by the Tanglewood Music Center

Instrumentation

Flute
Oboe
Bass Clarinet in B-flat
Bassoon
Horn in F
Trumpet in C
Piano
Violin
Viola
Violoncello
Contrabass

Score in C. (Contrabass sounds one octave lower than written.)

Spoken text: Ludwig Wittgenstein, *Philosophical Grammar*, ed. Rush Rhees, trans. Anthony Kenny (Berkeley: University of California Press, 1978), pp. 217-18.

Note: The taped segment at the beginning of the piece should be pre-recorded by the pianist.Playback should be handled by the bassoonist from the stage; a portable tape player with a self-contained speaker should be used. High-fidelity reproduction is not a concern—in fact, the sound quality should be such that it is obvious that it is, indeed, a recording. The volume should be adjusted so that the playback reaches the audience at a level comparable to the live piano's *mezzo-piano*. N. B.: Some scheme should be worked out such that the tape may be stopped *silently*—for example, with a tape player utilizing an AC adapter, one could simply disconnect the adapter from the player after the short tape segment. (Upon further reflection, I think an amplified, foot-pedal-controlled dictaphone, if available, would provide an ideal mechanism, for both practical and poetic reasons.)

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1. Envoi

It's a little span of time made friendly by repetition. In a way, it doesn't exist at all.

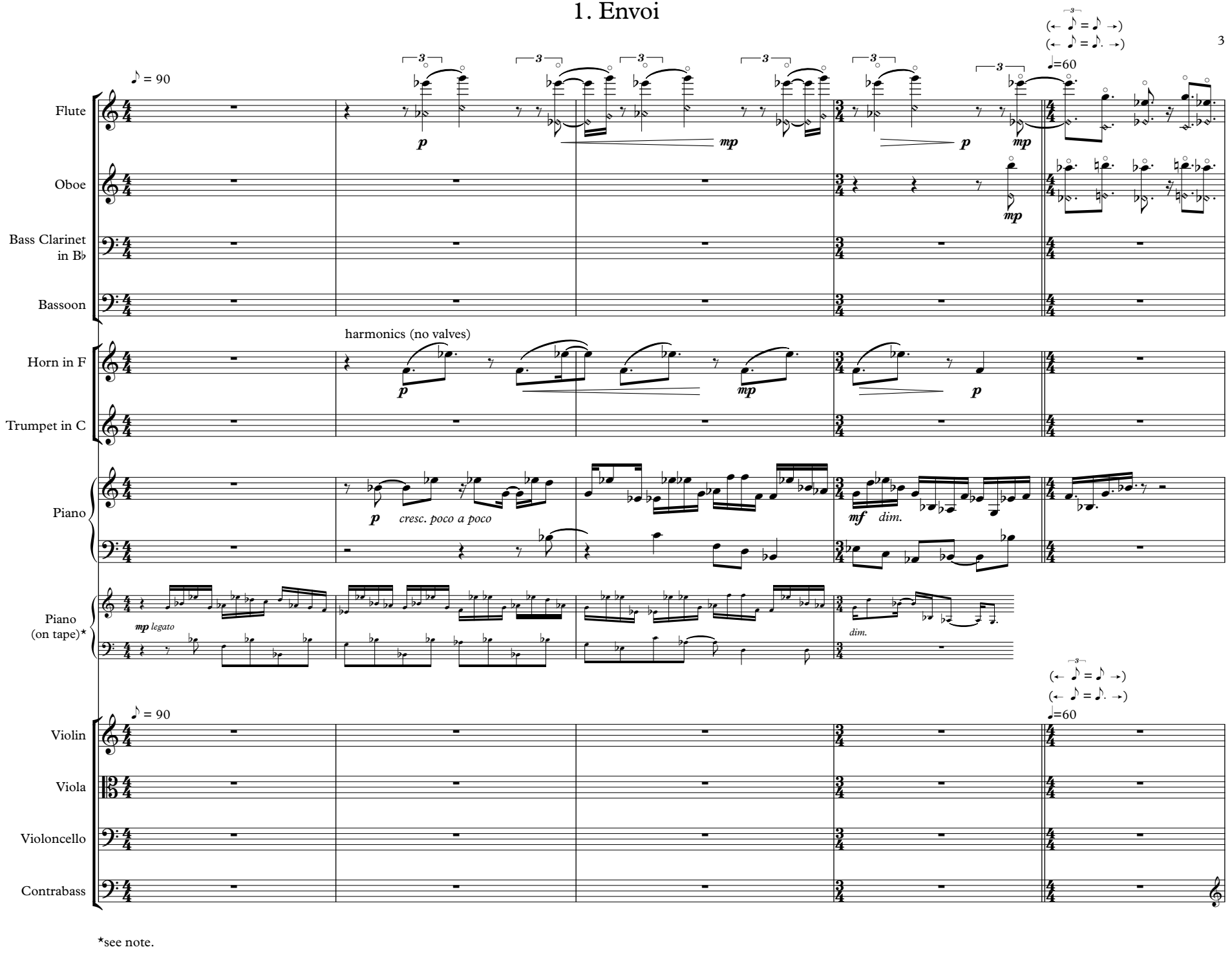
—George W.S. Trow

Why—I want to ask—is the temporal character of propositions so universal?

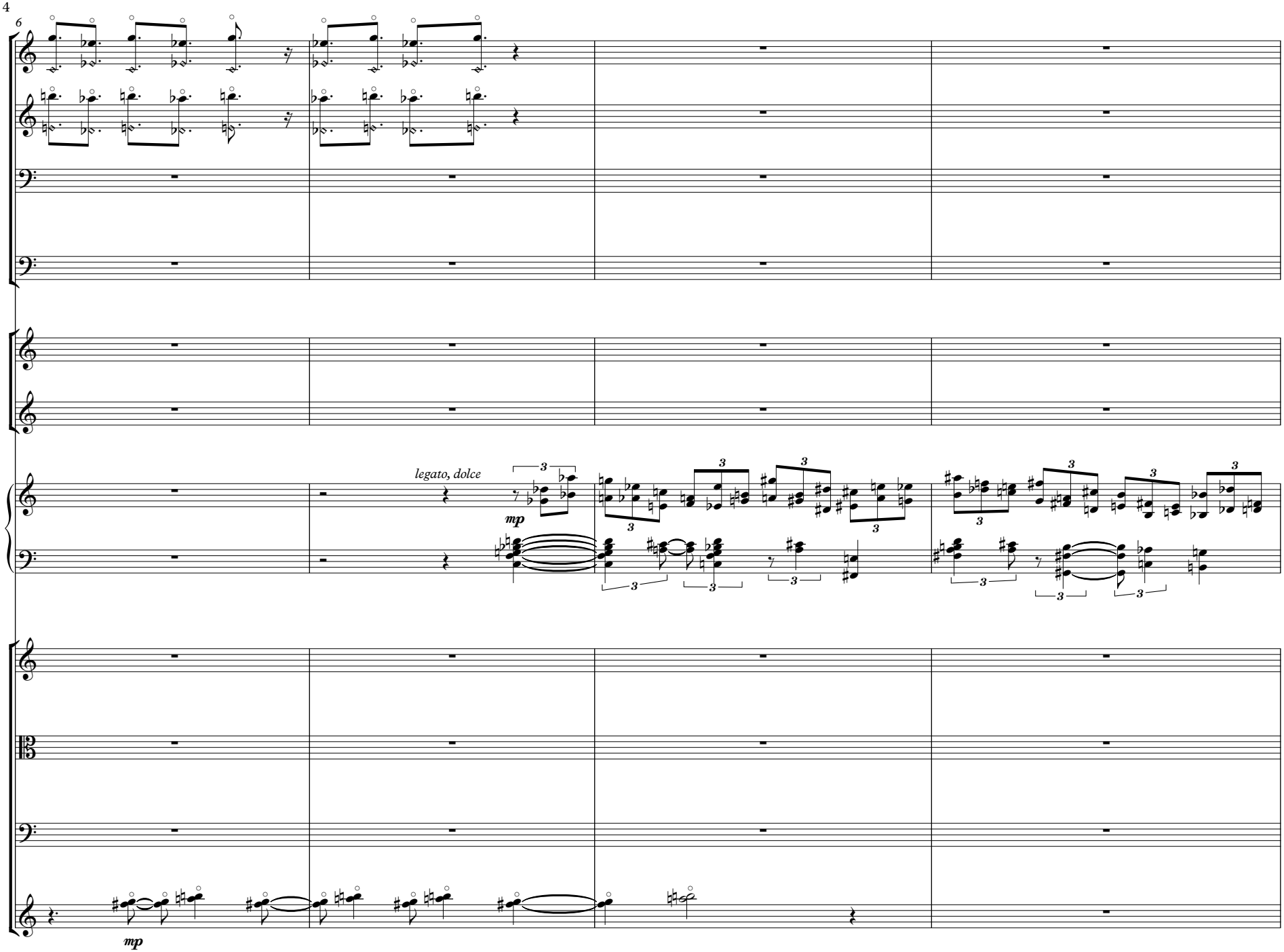
Might one also put the question thus: "How does it happen that every fact of experience can be brought into a relationship with what is shown by a clock?"

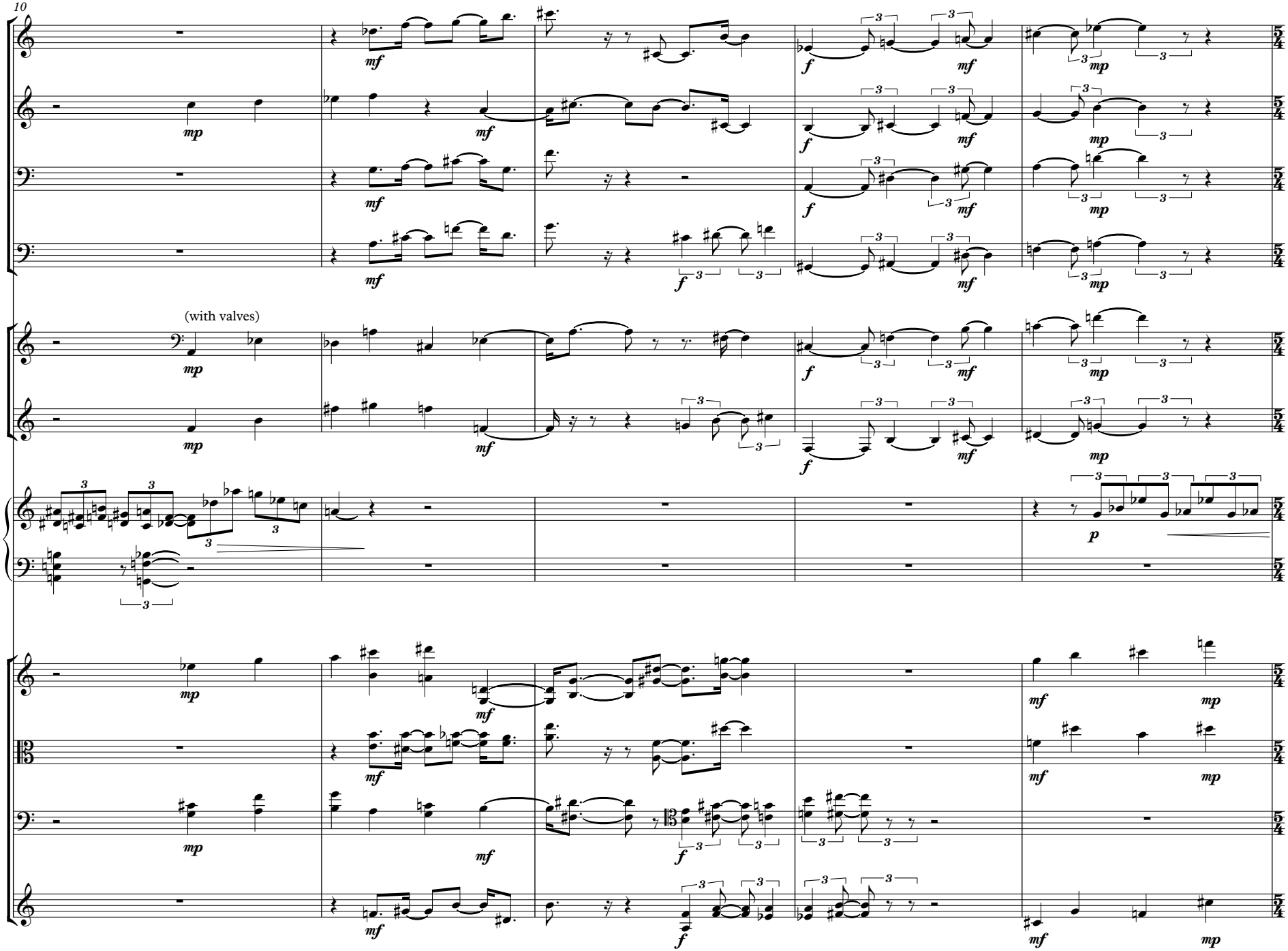
—Ludwig Wittgenstein

1. Envoi

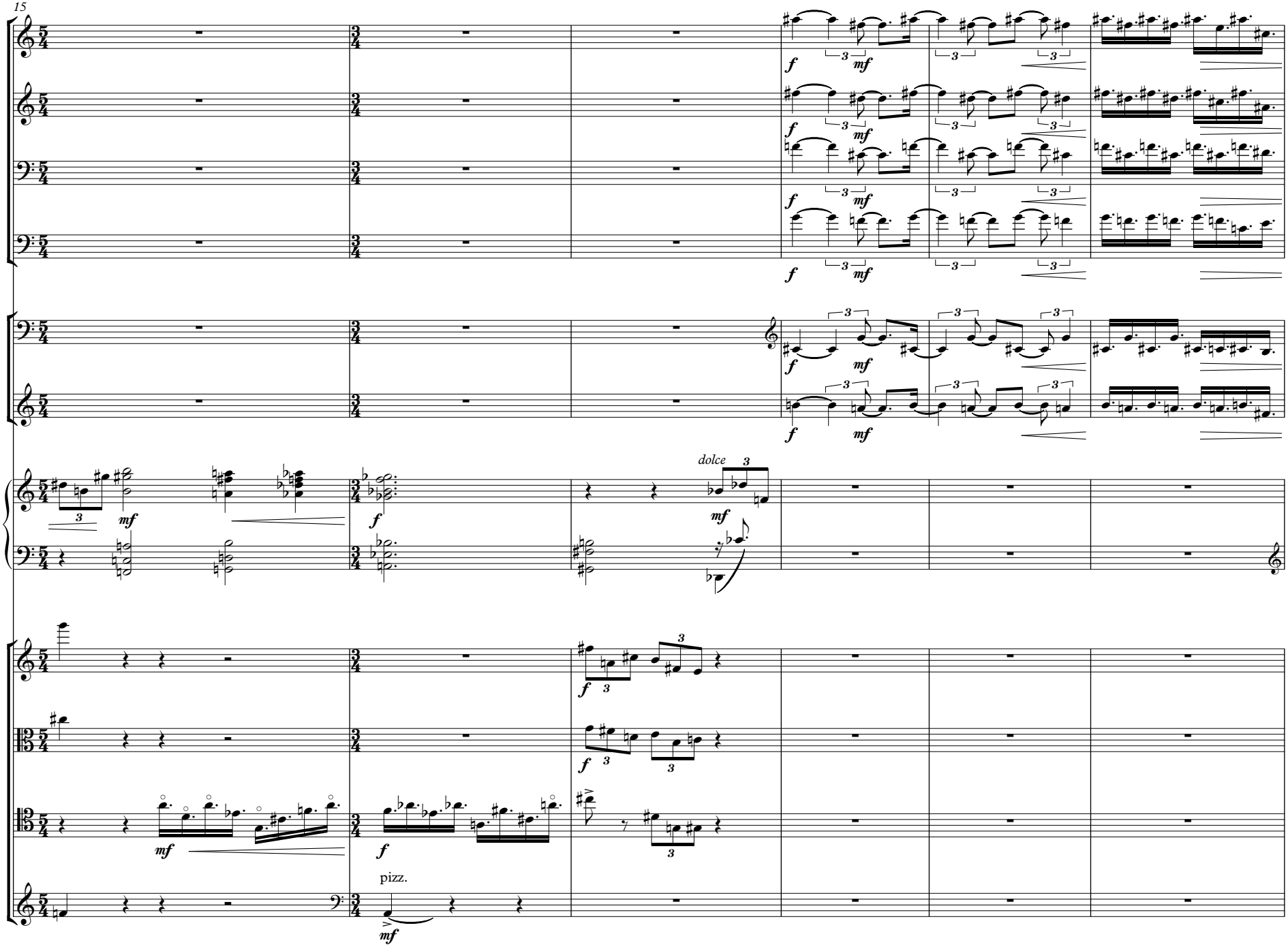


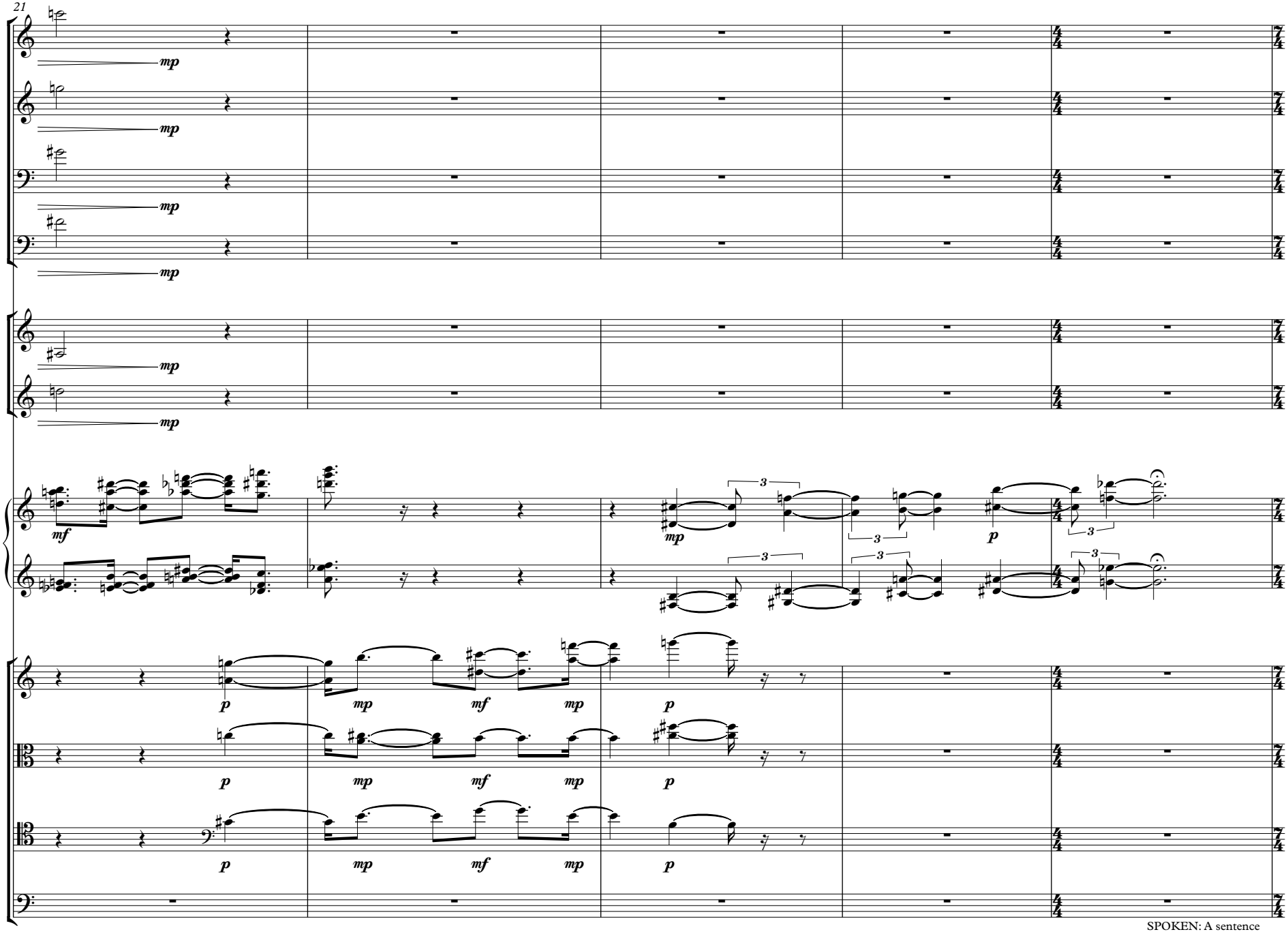
*see note.

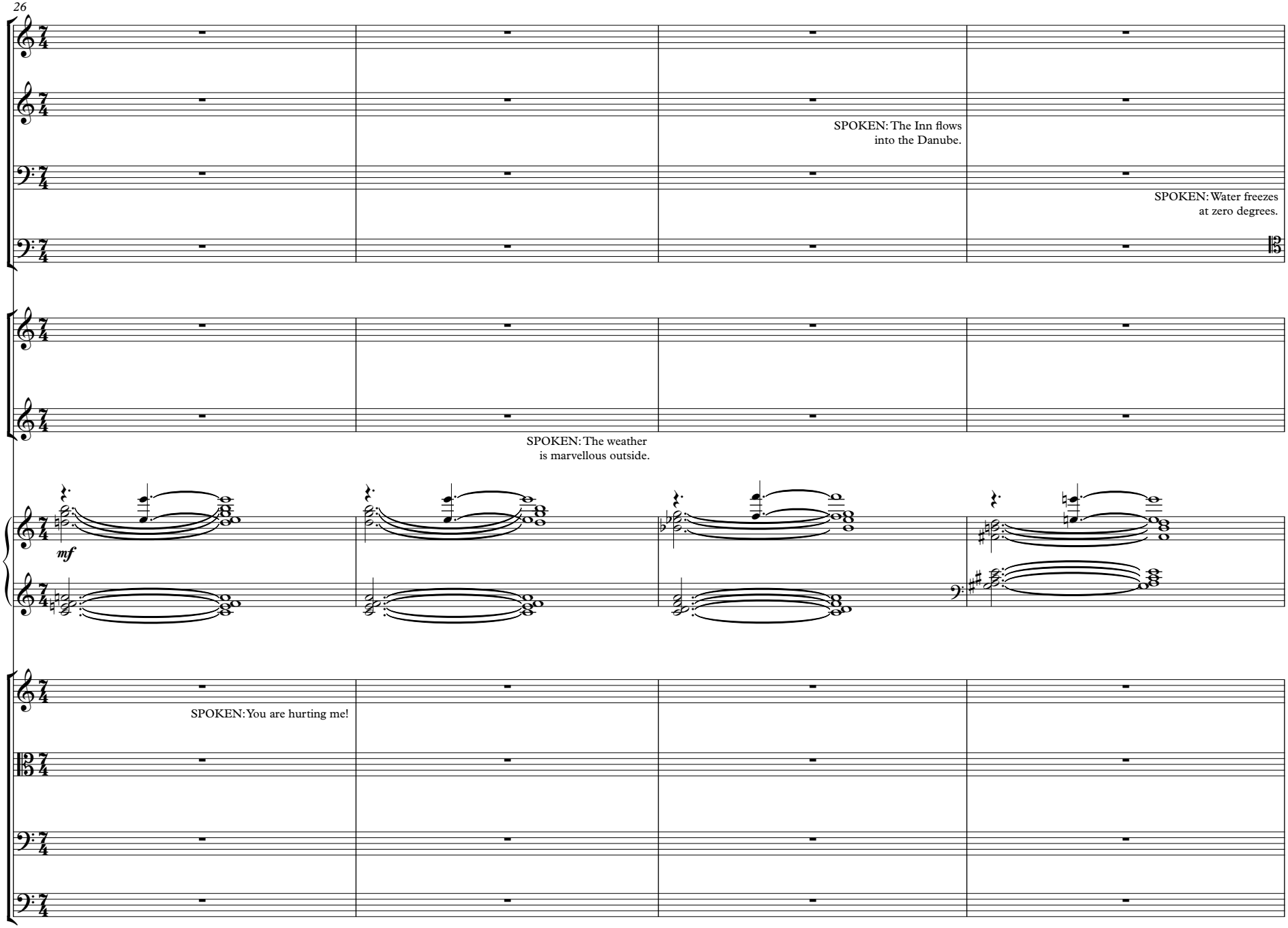

6
legato, dolce
mp
mp

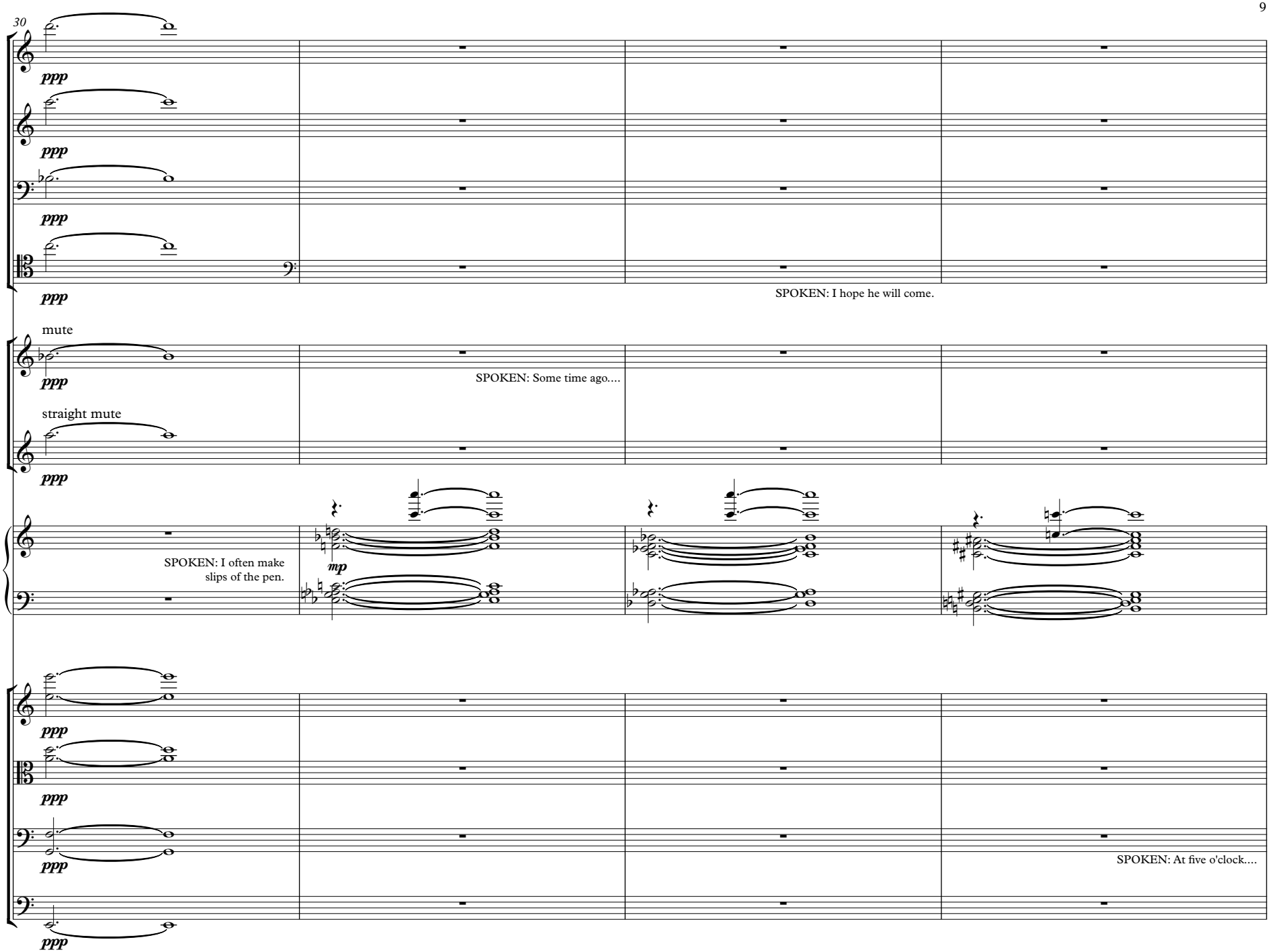

10
(with valves)

15




21
mp
mf
p
3
SPOKEN: A sentence
can contain time in
very different senses.


26
SPOKEN: The Inn flows into the Danube.
SPOKEN: Water freezes at zero degrees.
SPOKEN: The weather is marvellous outside.
mf
SPOKEN: You are hurting me!


30
ppp
ppp
ppp
ppp
SPOKEN: I hope he will come.
mute
ppp
SPOKEN: Some time ago....
straight mute
ppp
SPOKEN: I often make slips of the pen.
mp
ppp
ppp
ppp
SPOKEN: At five o'clock....
ppp

34

SPOKEN: This kind of steel is excellent.

SPOKEN: The earth was once a ball of gas.

pp

2. Laplace's Demon

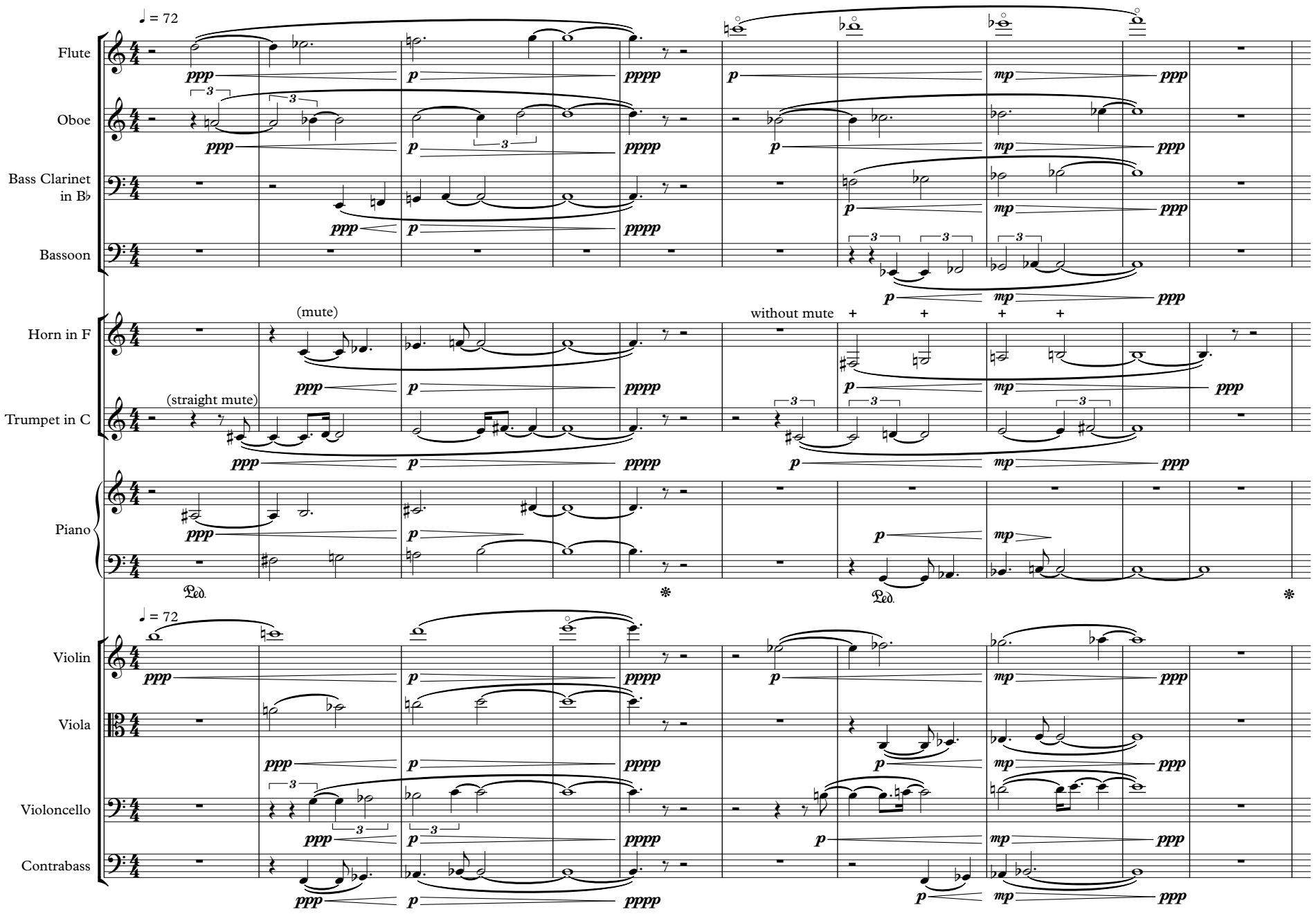
Let us imagine an intelligence who would know at a given instant of time all forces acting in nature and the position of all things of which the world consists; let us assume, further, that this intelligence would be capable of subjecting all these data to mathematical analysis. Then it could derive a result that would embrace in one and the same formula the motion of the largest bodies of the universe and of the lightest atoms. Nothing would be uncertain for this intelligence. The past and the future would be present to its eyes.

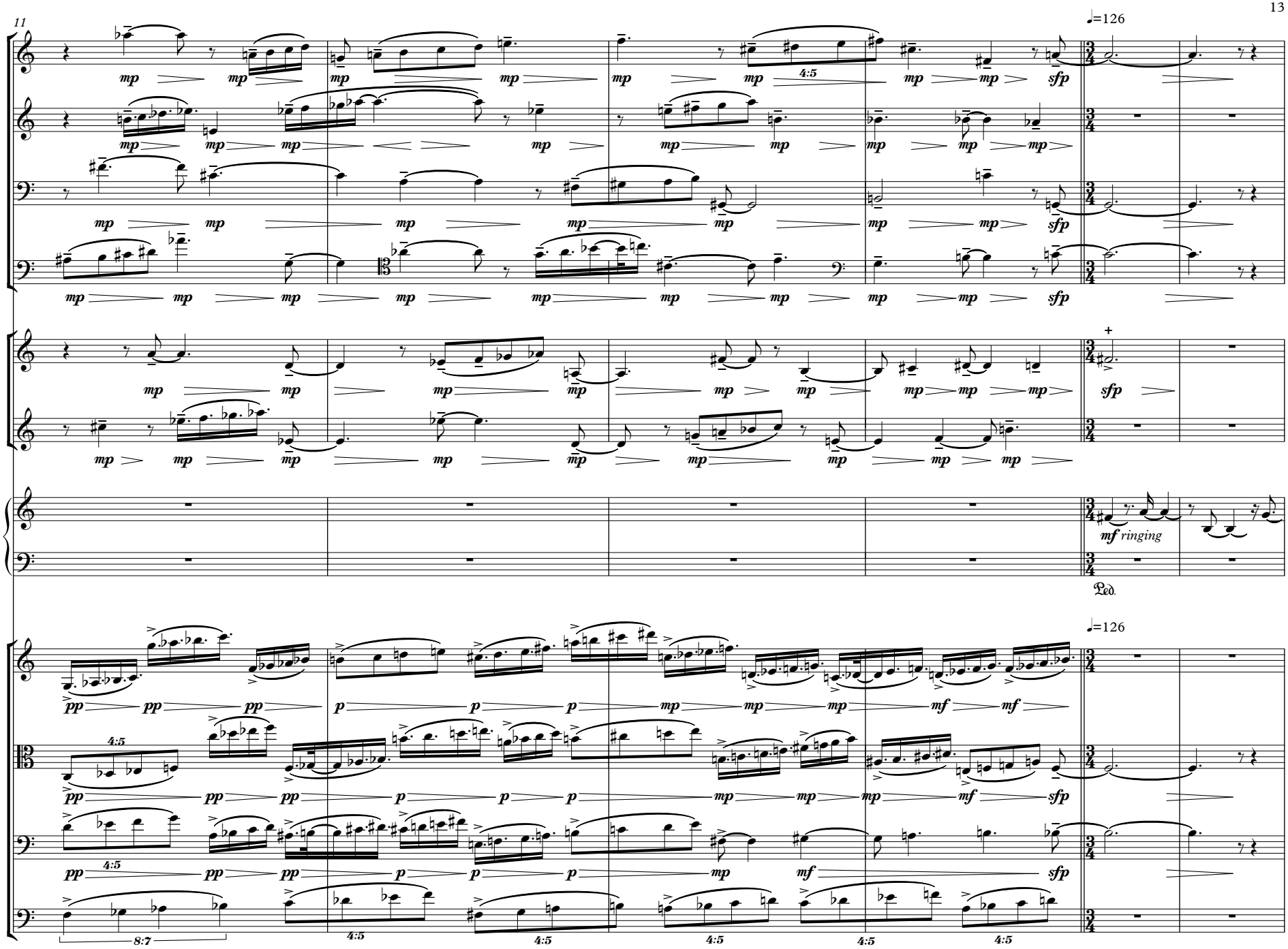
— Pierre Simon de Laplace

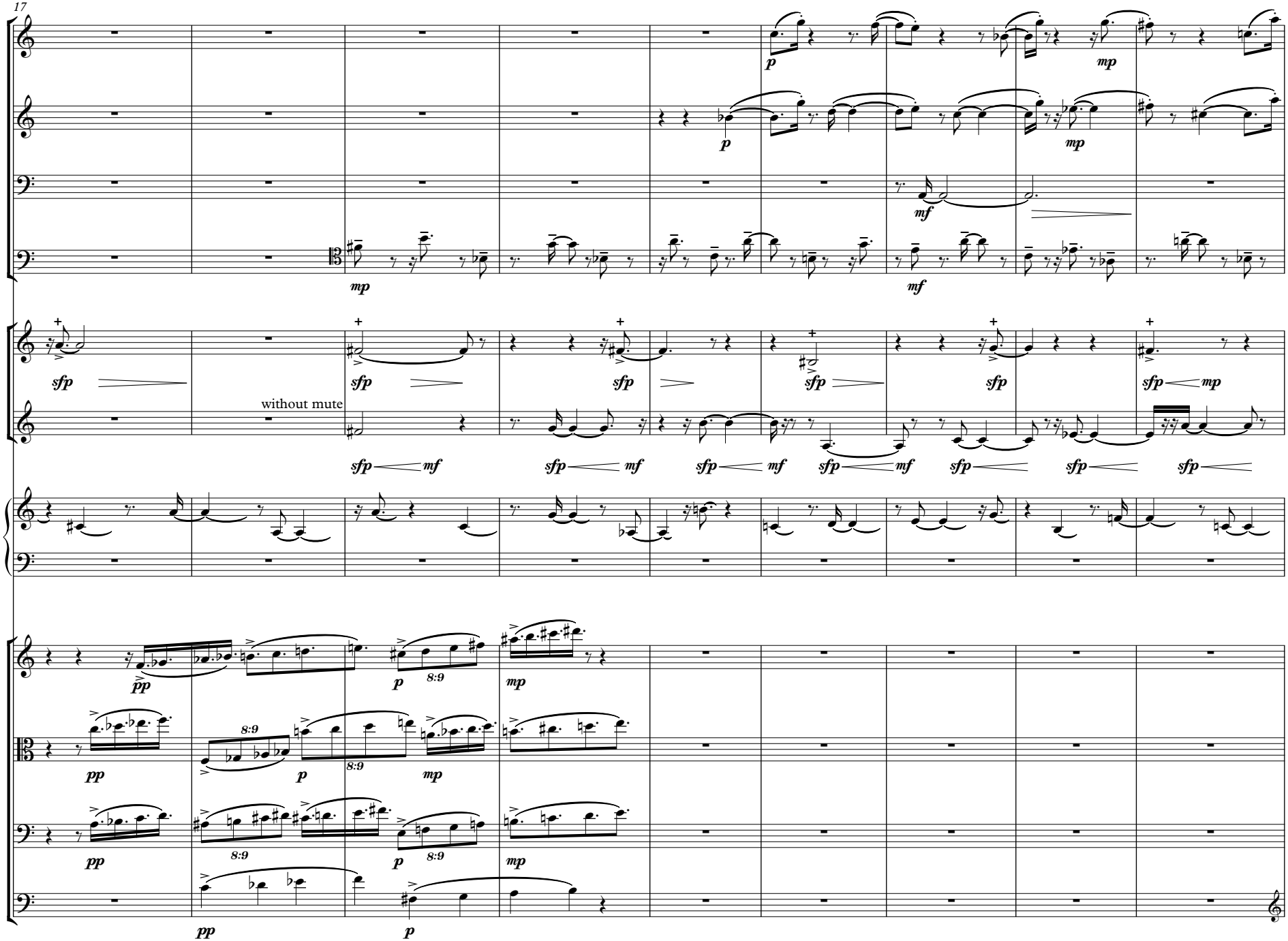
Things are more like they are now than they ever have been before.

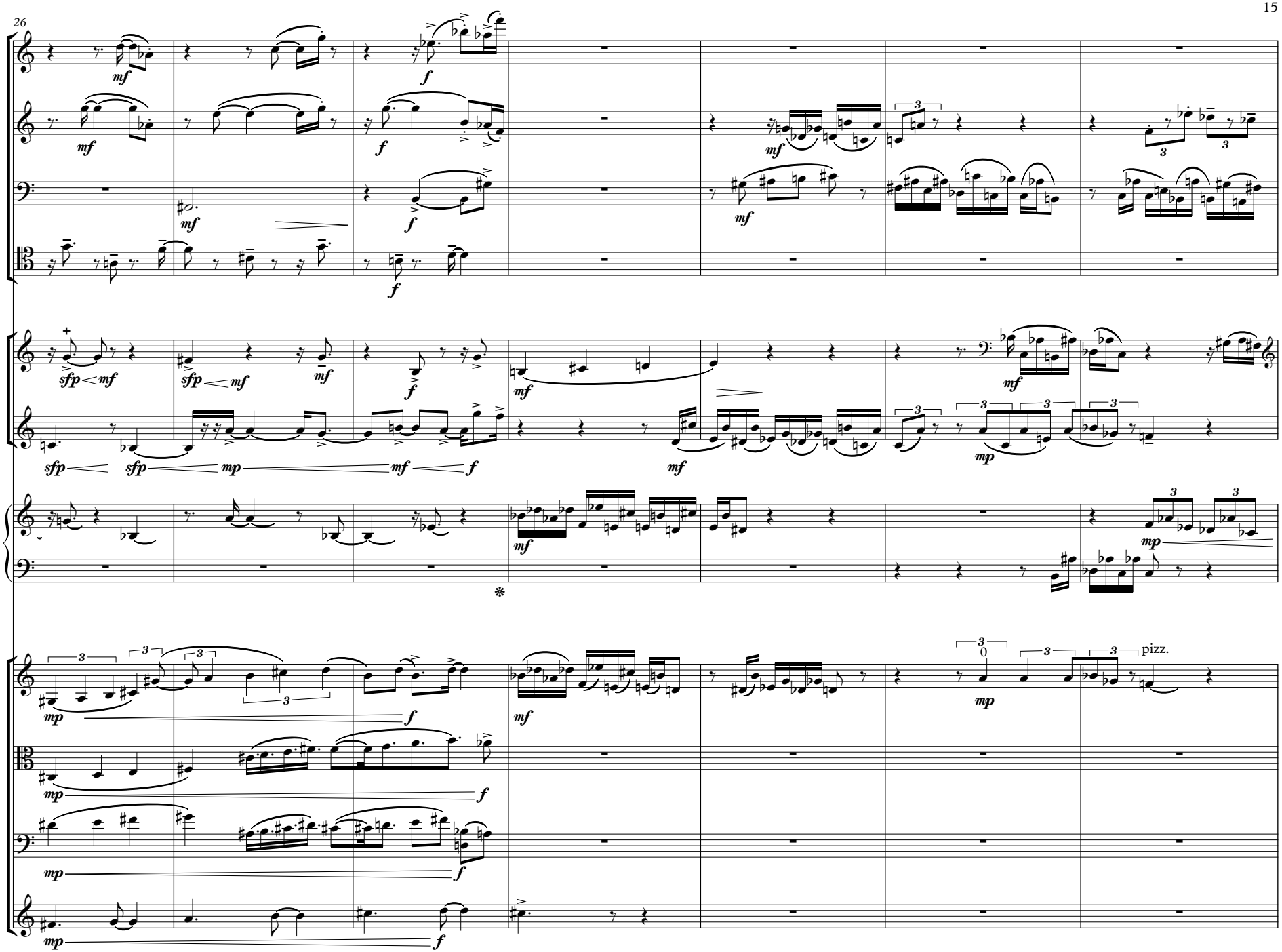
— attrib. Dwight D. Eisenhower

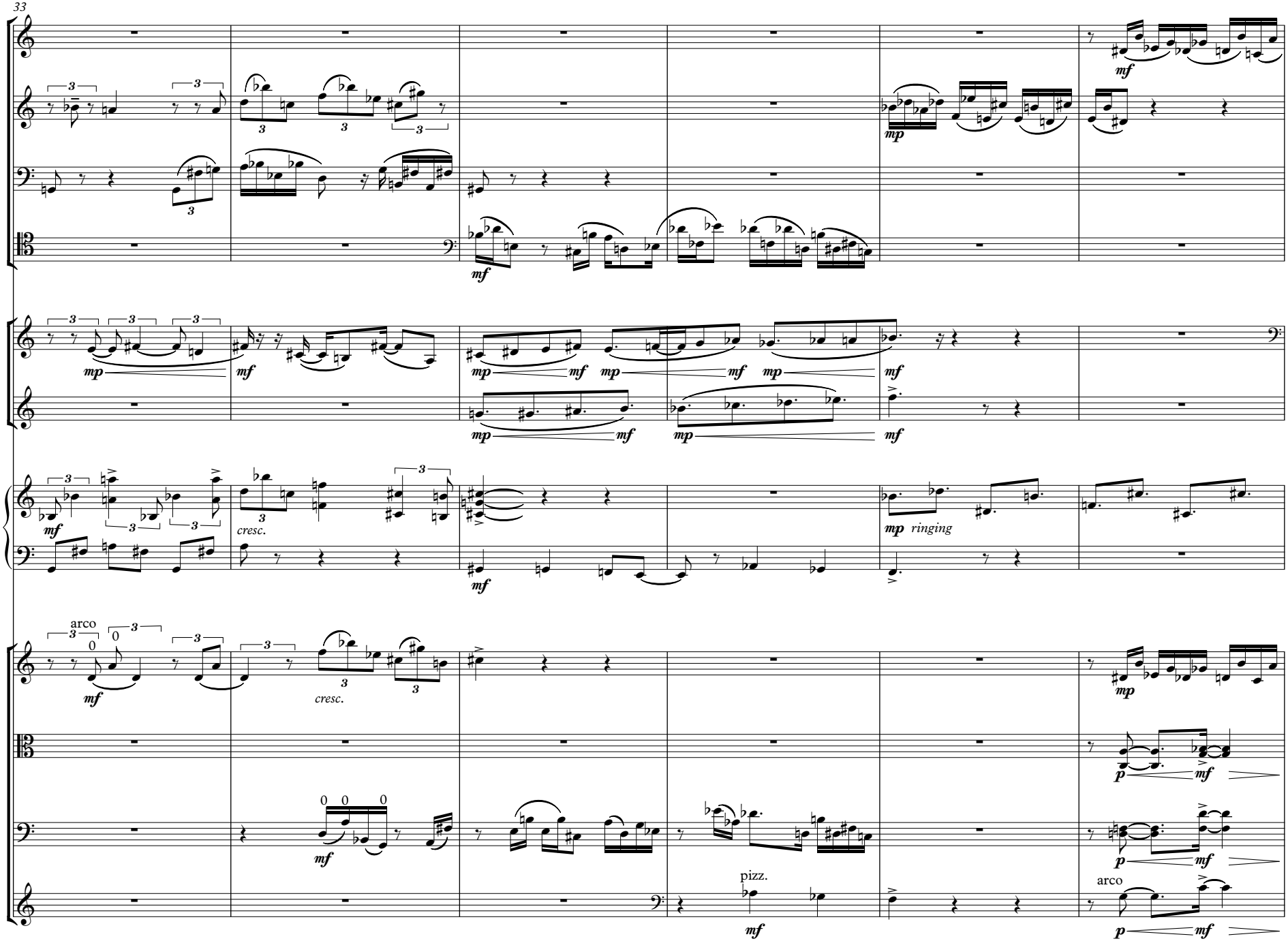
2. Laplace's Demon



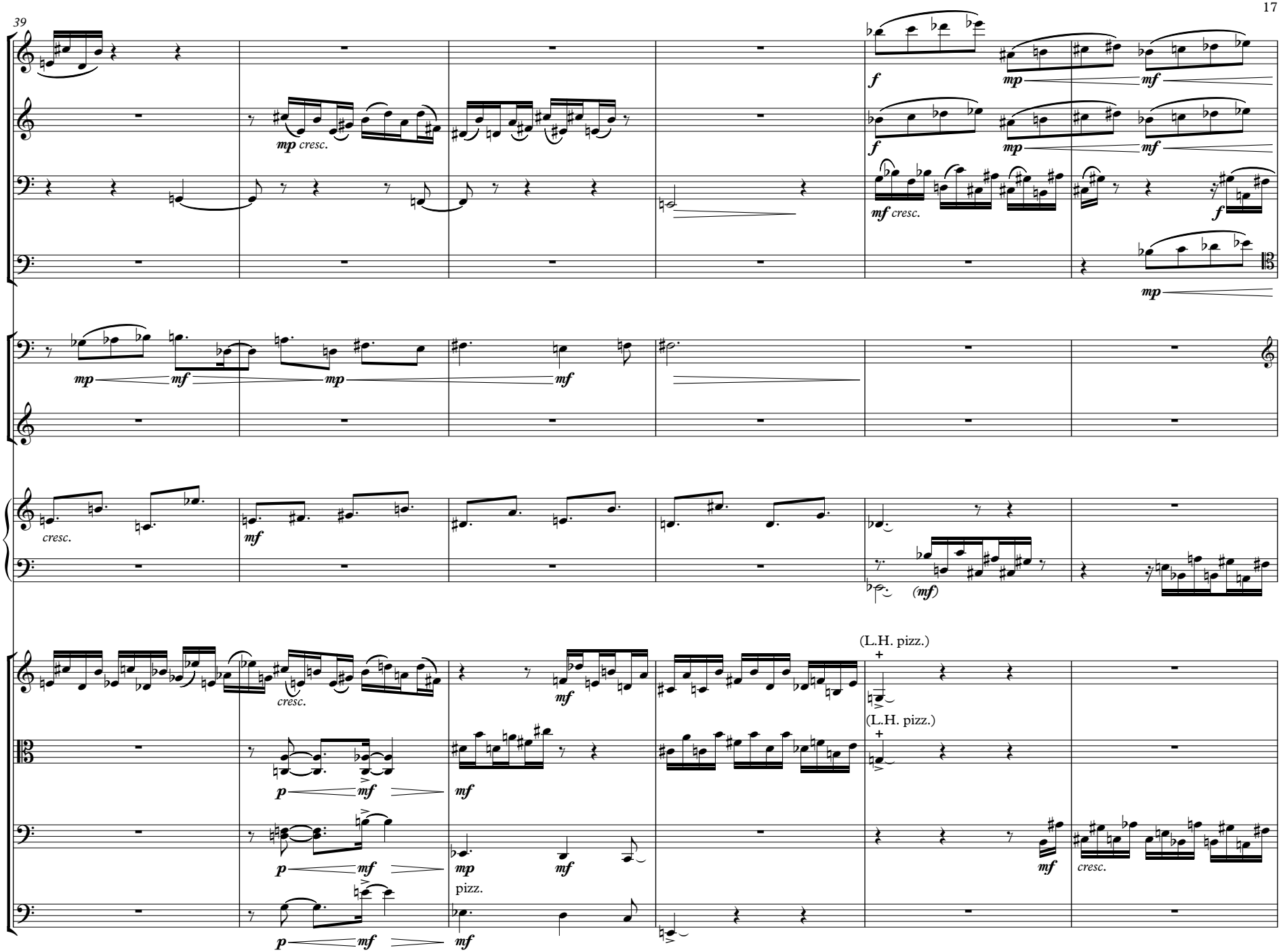

11
♩=126
mp
sfp
4:5
+
mf ringing
Ped.
♩=126
pp
p
mp
mf
sfp
8:7
4:5


17
without mute
8:9


26
pizz.


33
mf
mp
cresc.
ringing
arco
pizz.
p

39


mp cresc.
f
mp
mf
mf cresc.
mp
mf
mp
mf
cresc.
mf
(mf)
cresc.
mf
(L.H. pizz.)
(L.H. pizz.)
p
mf
mf
p
mf
mp
mf
pizz.
p
mf
mf
mf
cresc.

45

f *mf* *mp* *f* *p*

mf cresc. poco *mf cresc.* *f*

mp *mf* *f* *p*

f *mf* *f* *mf* *f* *p*

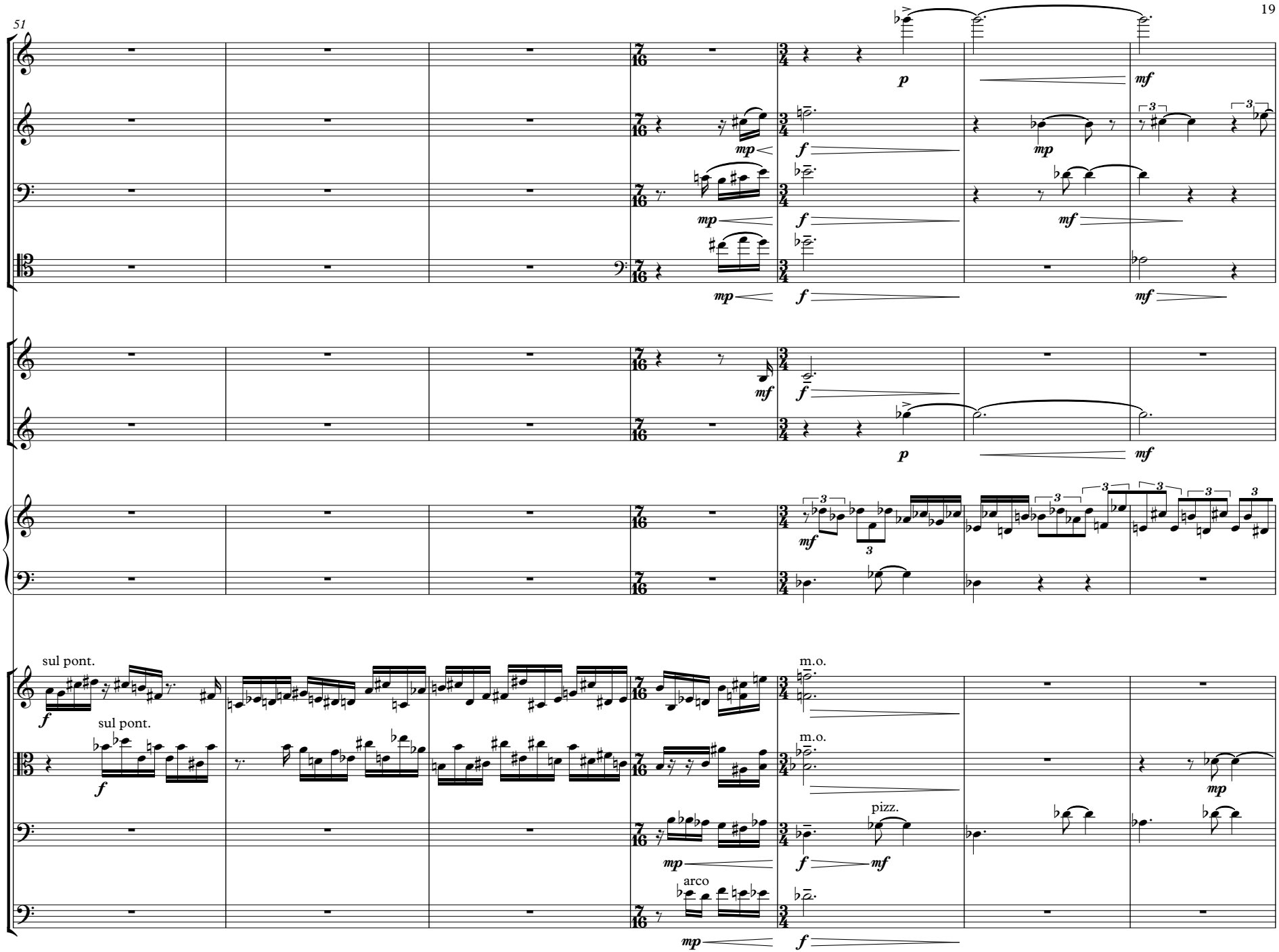
mp *mf* *p*

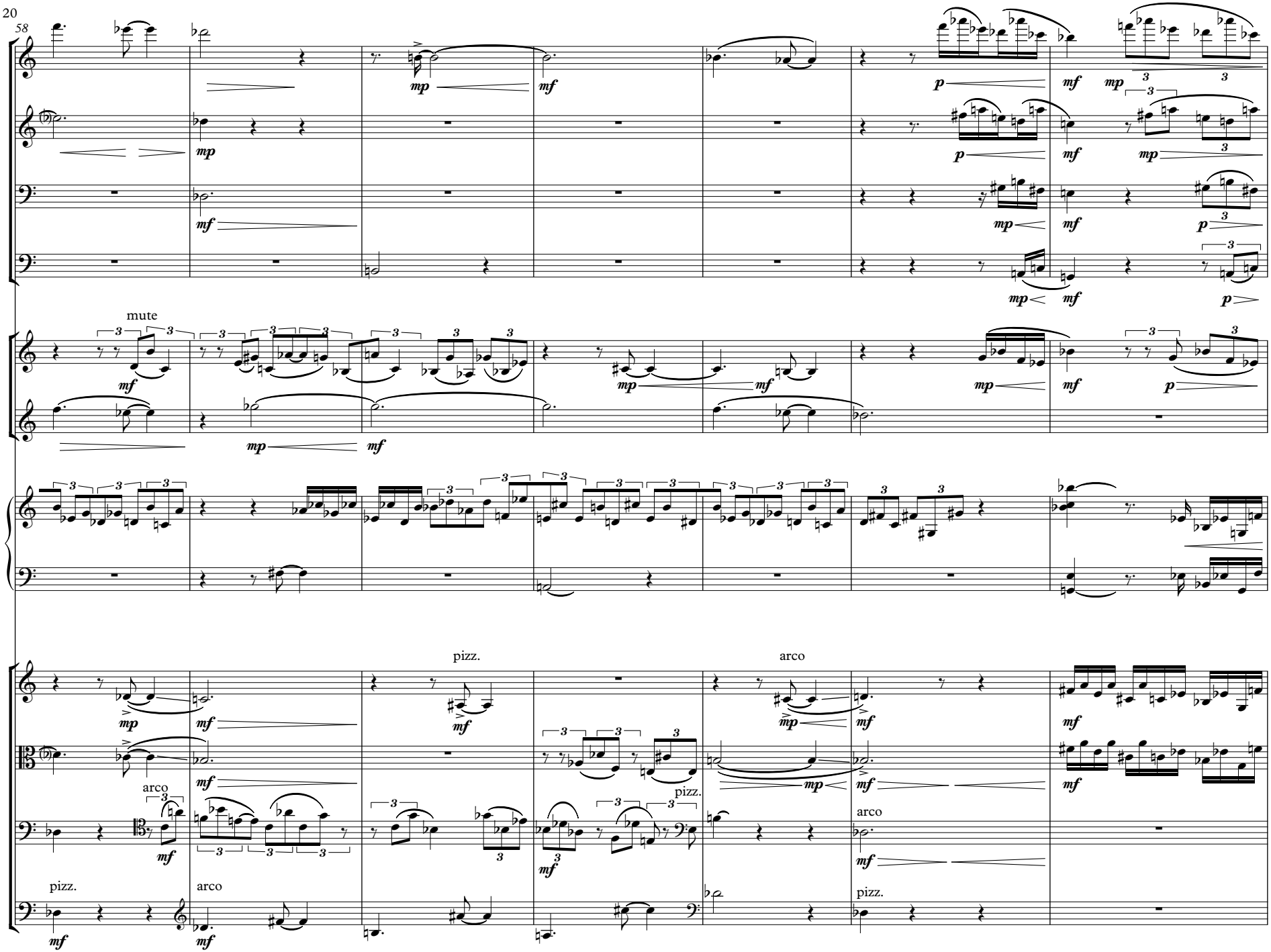
mp *sfp* *mf* *p* *f* *p*

f *mf*

(arco) (arco)

f *mp* *f* *mp*


51
p
mf
mp
f
mf
sul pont.
sul pont.
m.o.
m.o.
pizz.
arco


58
mute
pizz.
arco
arco
pizz.
arco
pizz.
arco
pizz.

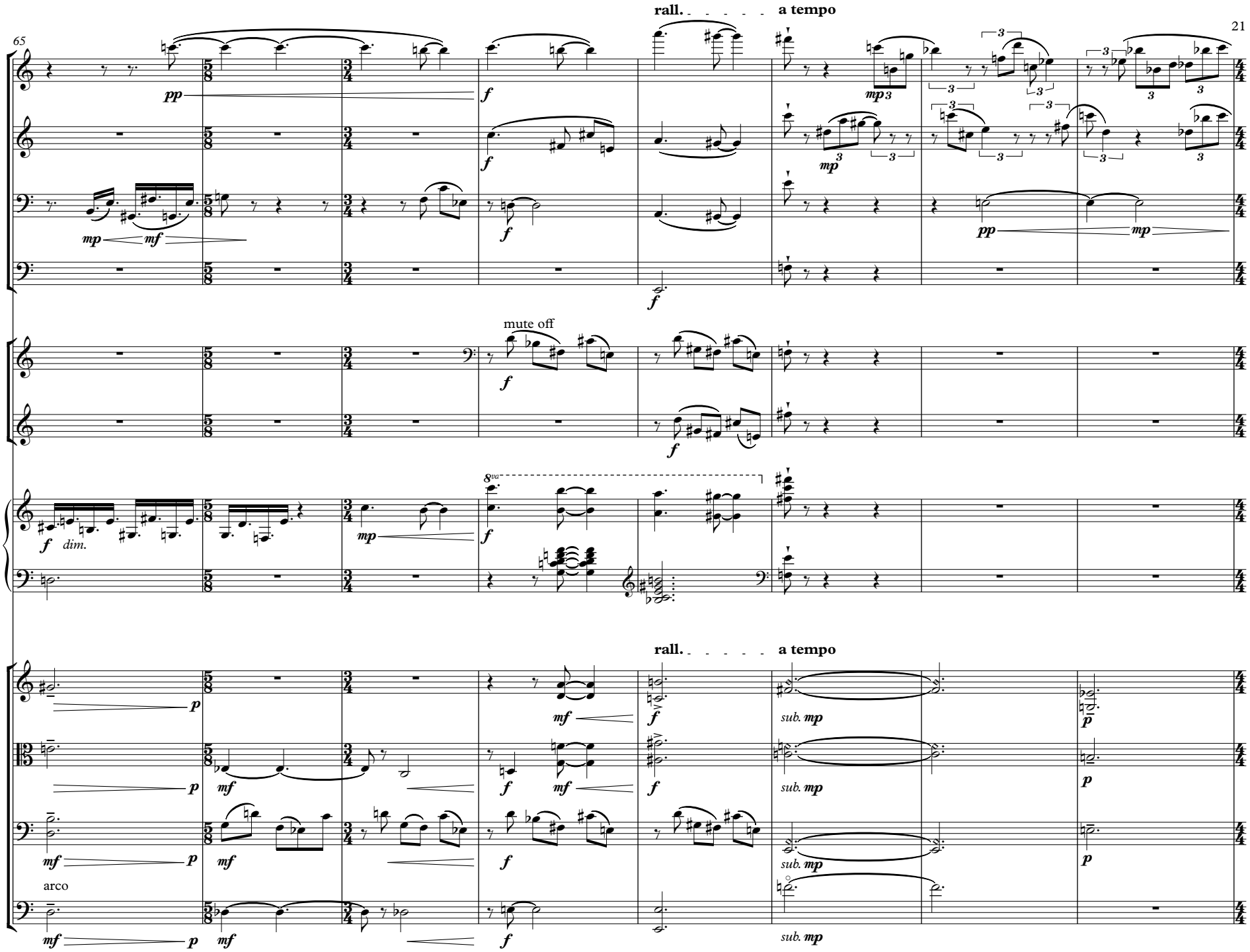
65

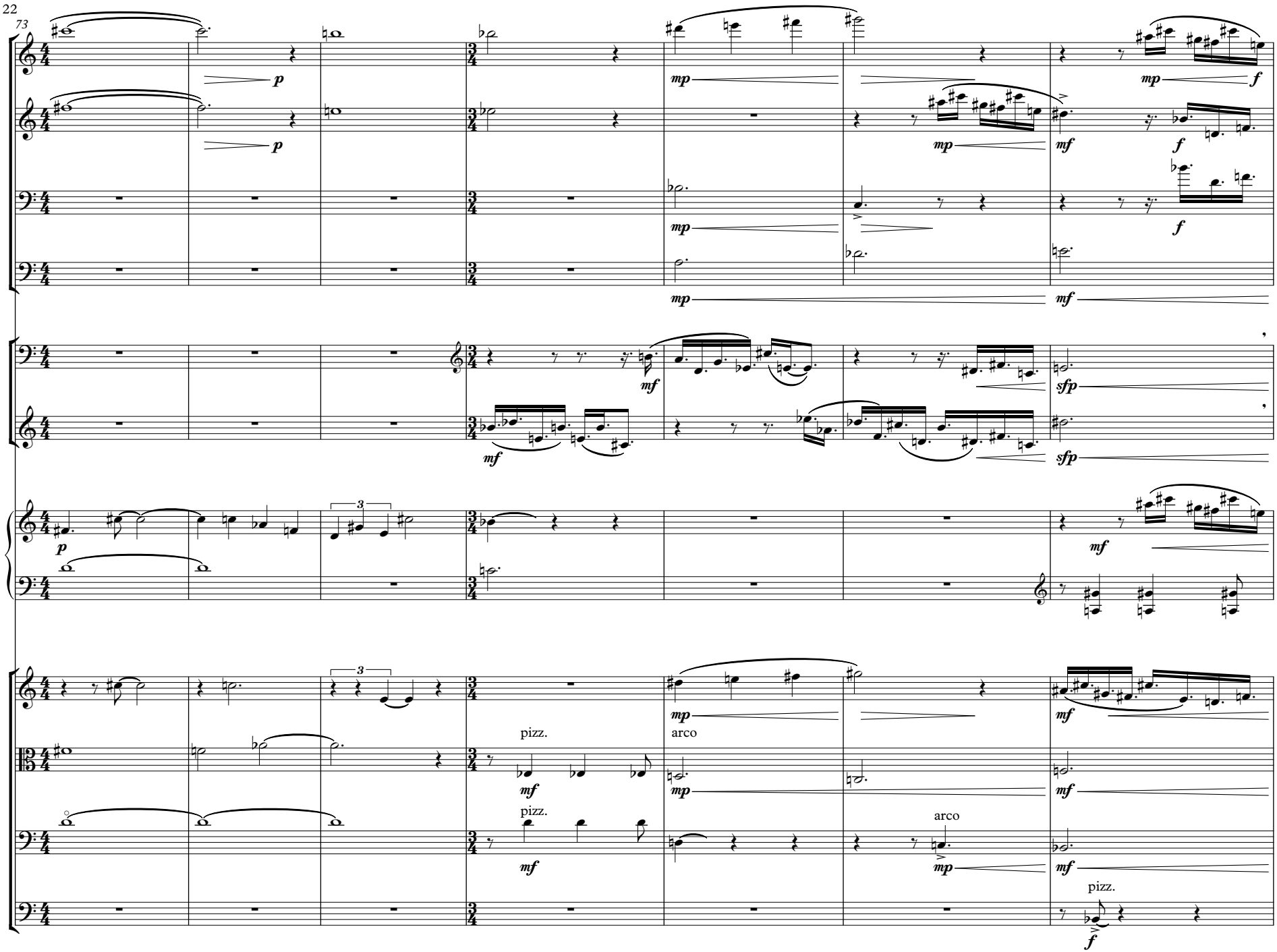
rall. a tempo

mute off

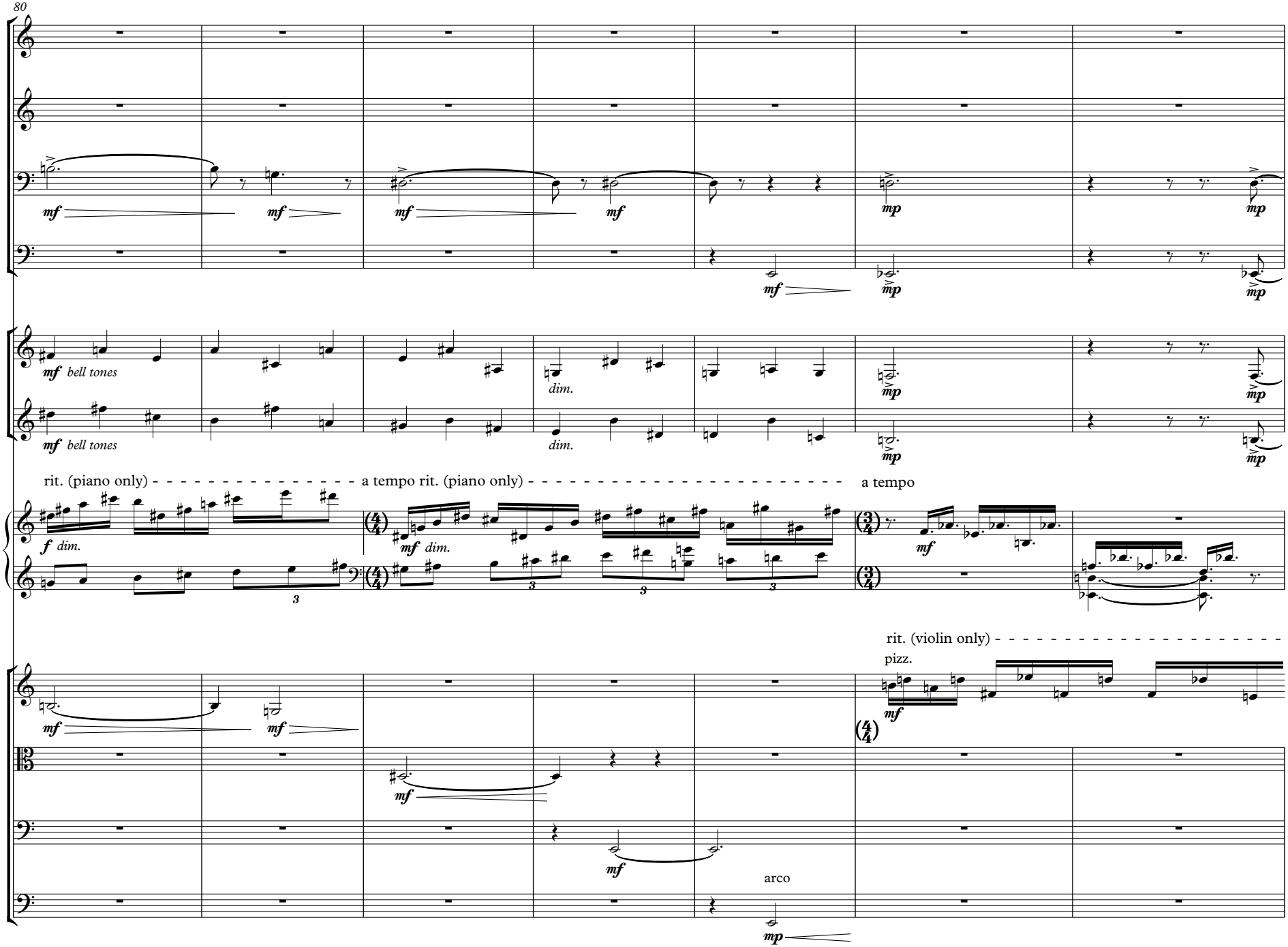
rall. a tempo

arco




73
p
mp
mf
f
sfp
3
pizz.
arco

80


mf
mp
bell tones
dim.
rit. (piano only)
a tempo rit. (piano only)
a tempo
f
rit. (violin only)
pizz.
arco

87

p

mp

mp

p

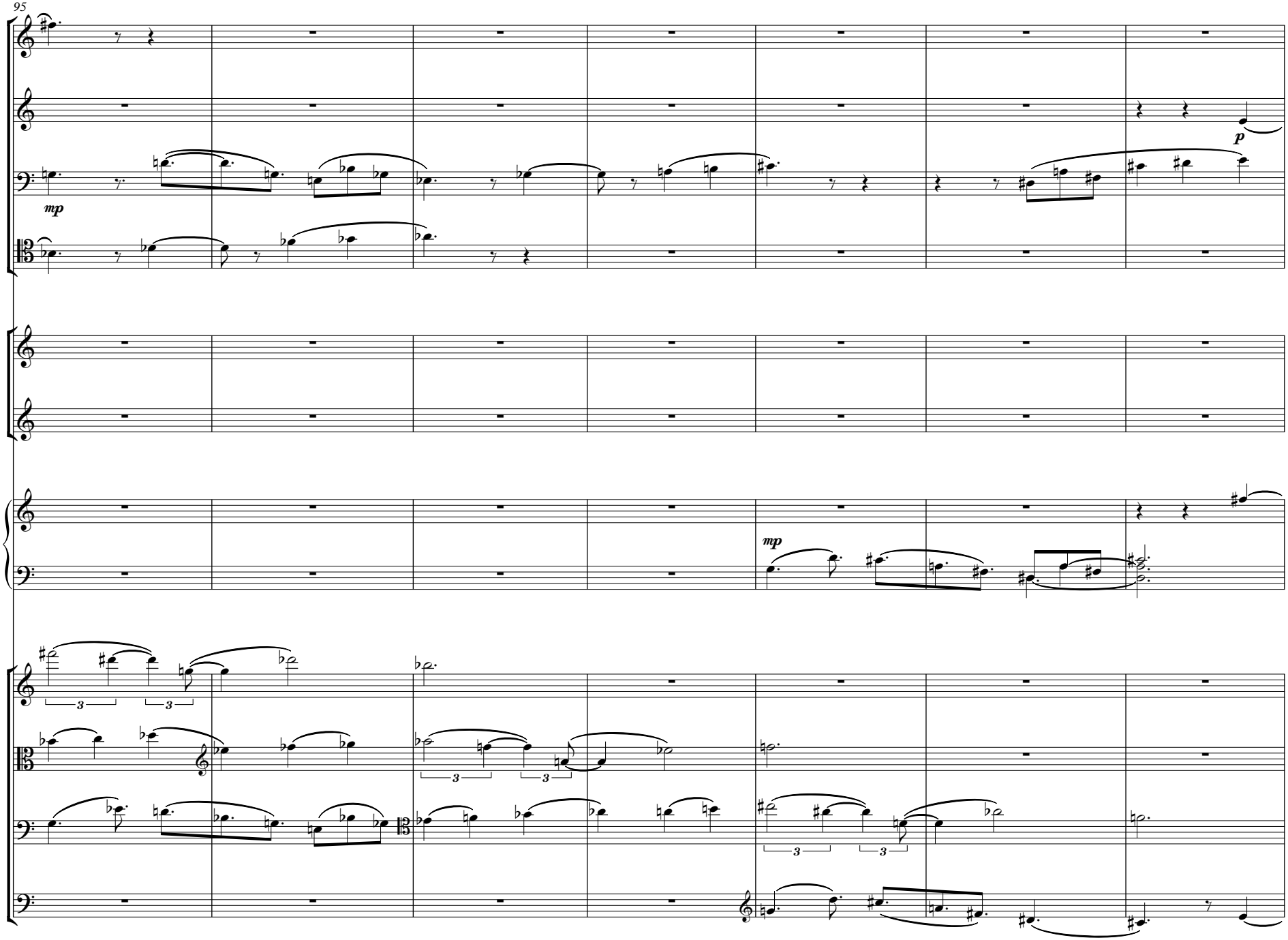
(rit. (violin only)) - a tempo

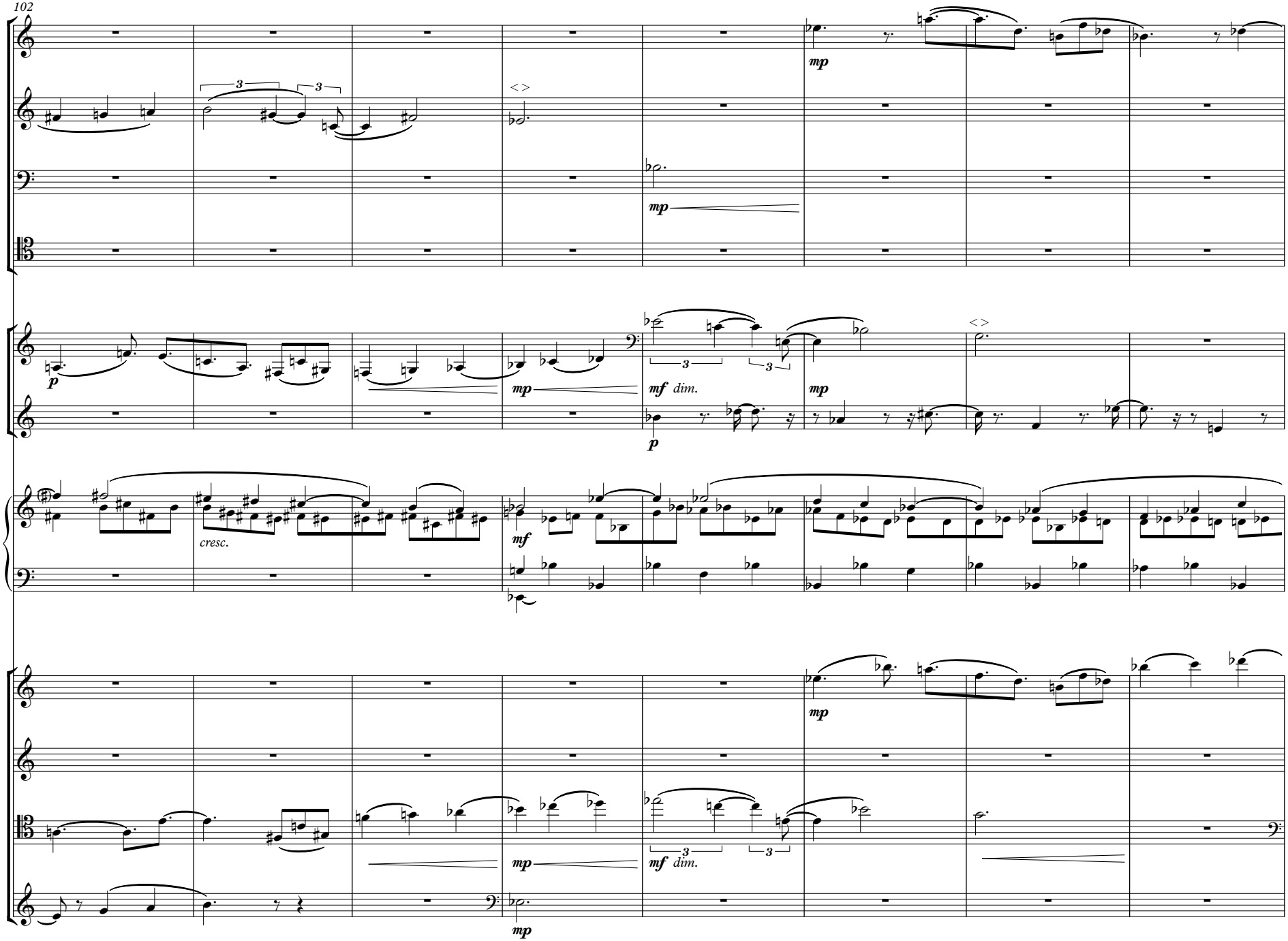
dim.

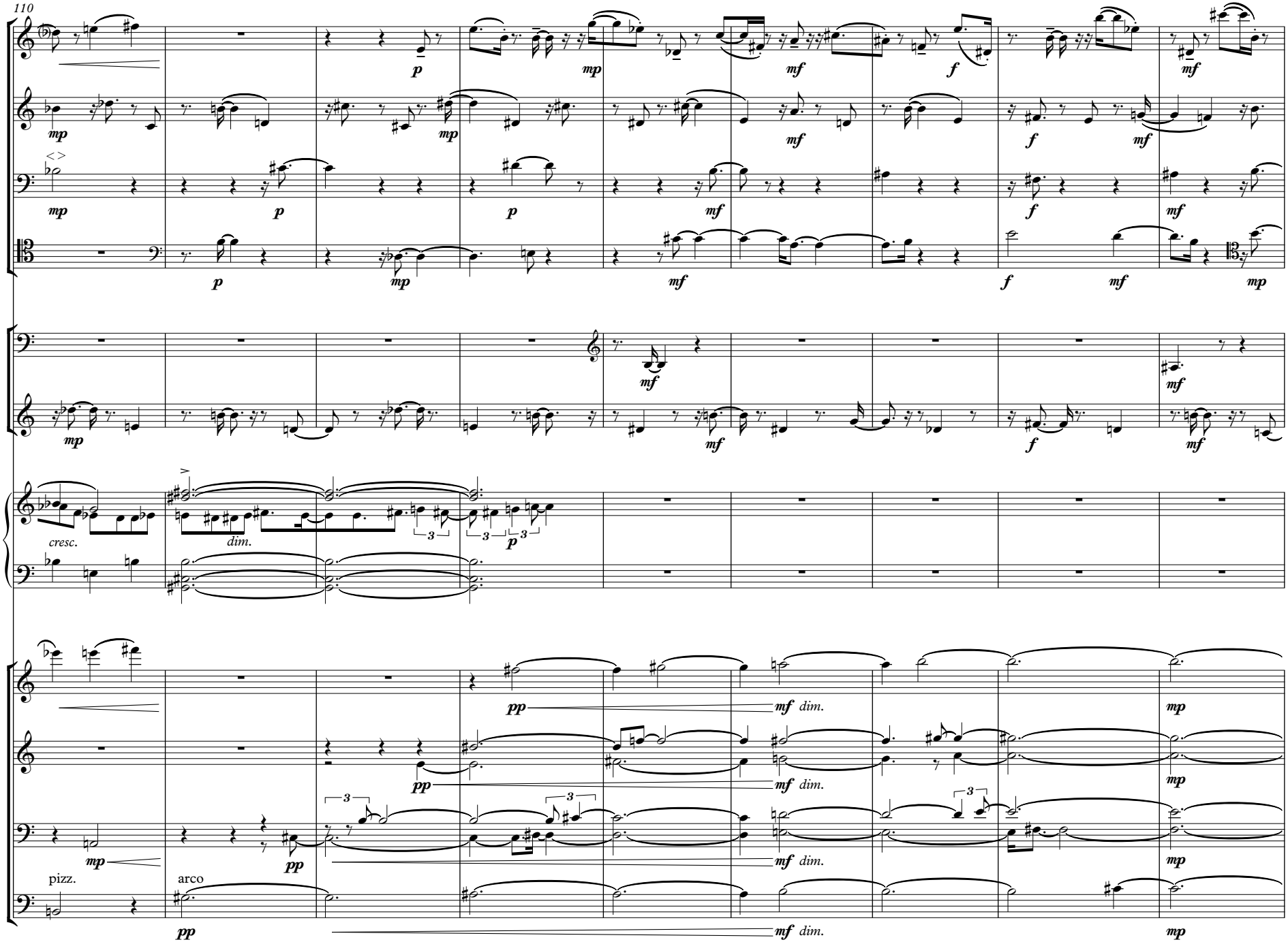
arco

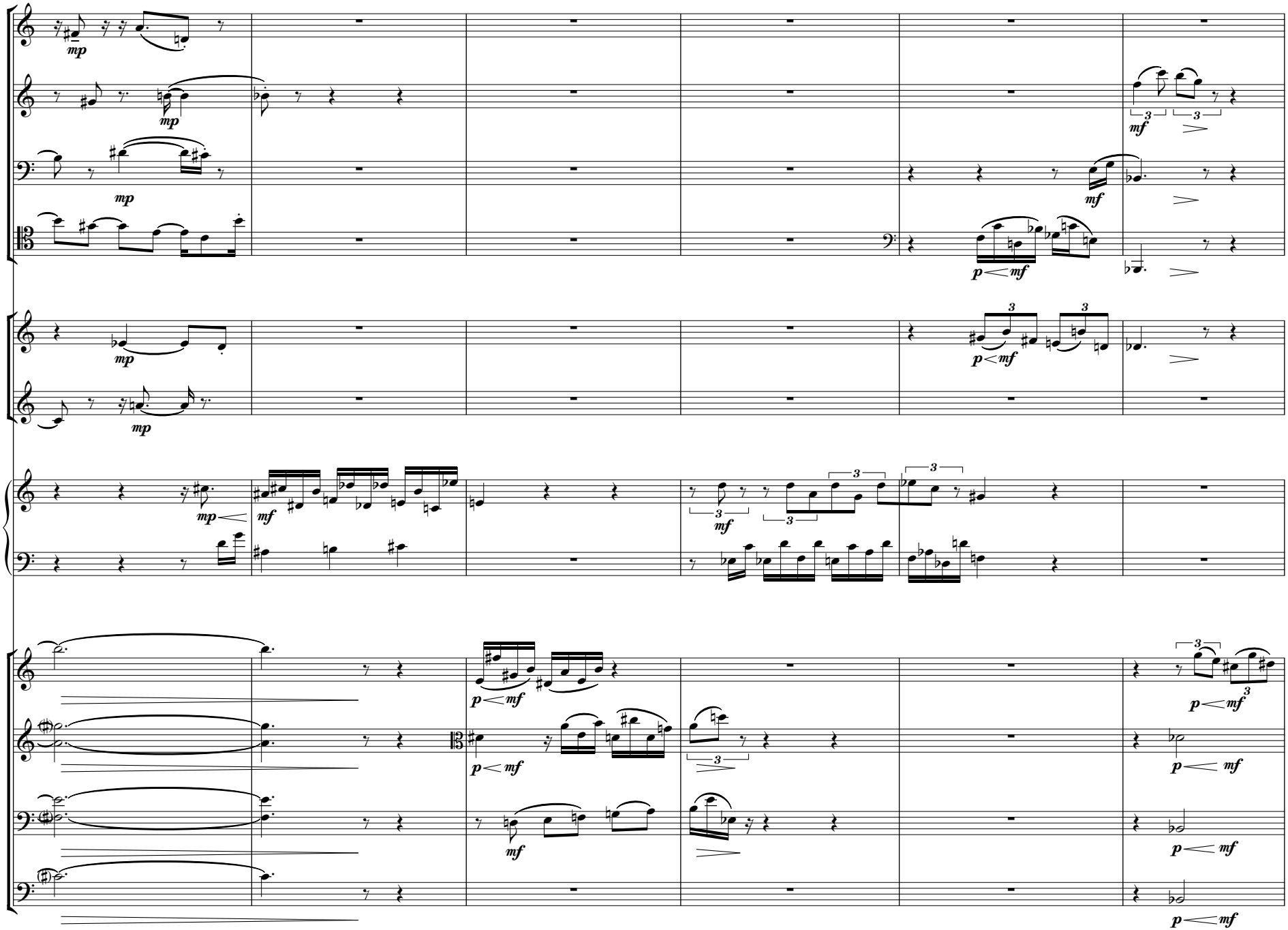
p

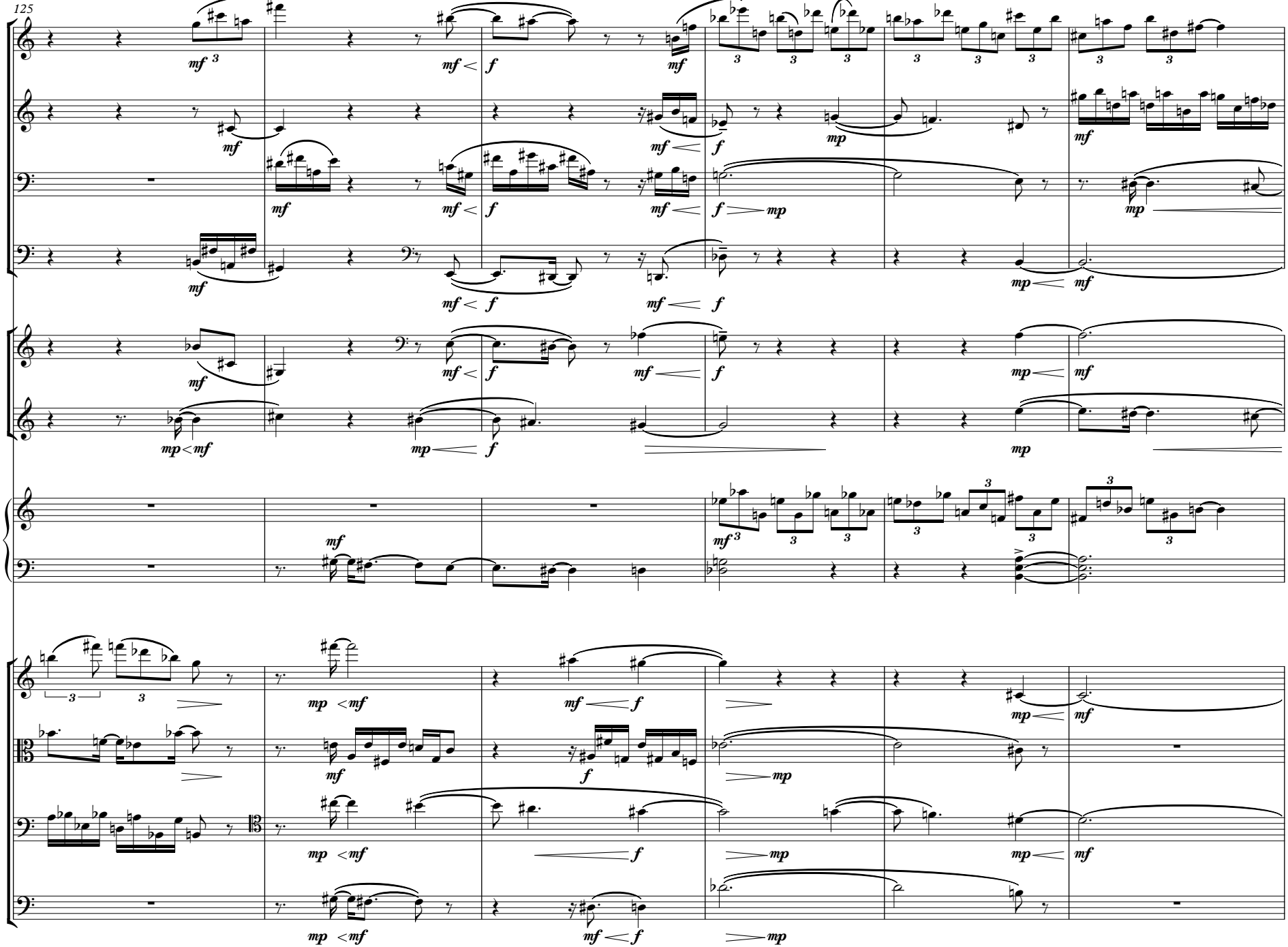
mp

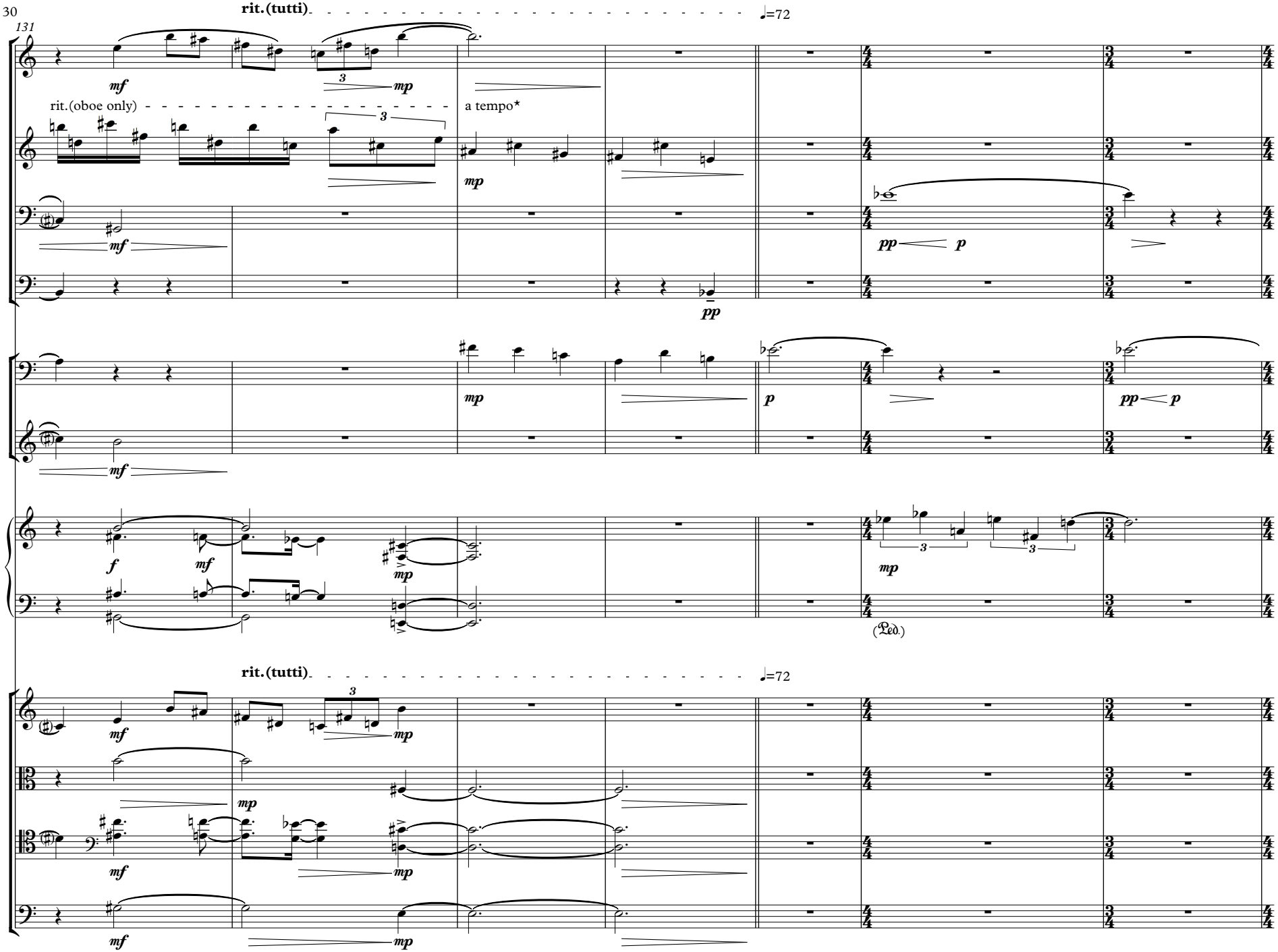

95
mp
p
mp
3
3
3
3
3
3


102
mp
p
mf dim.
cresc.

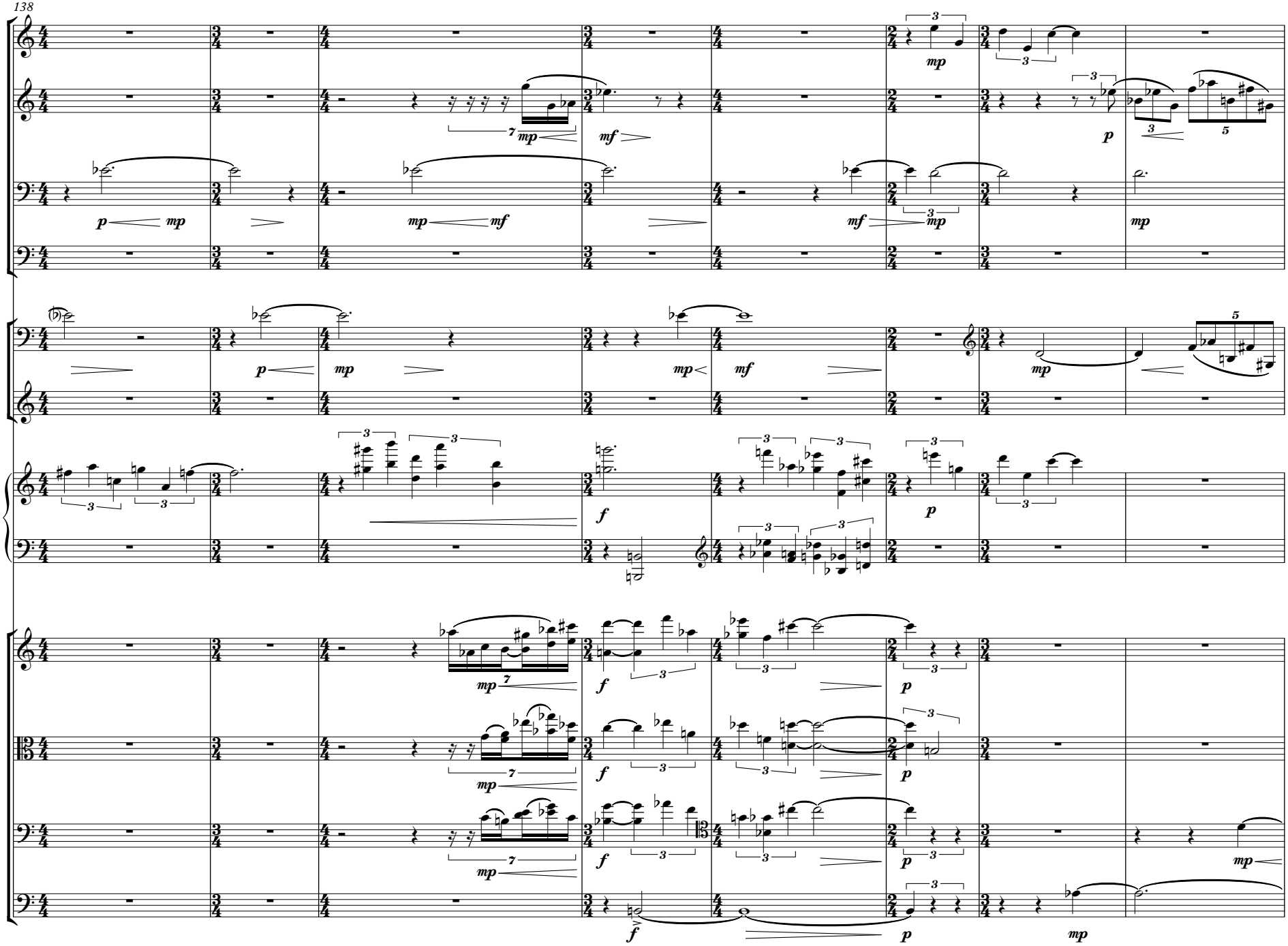

110
cresc.
dim.
pizz.
arco

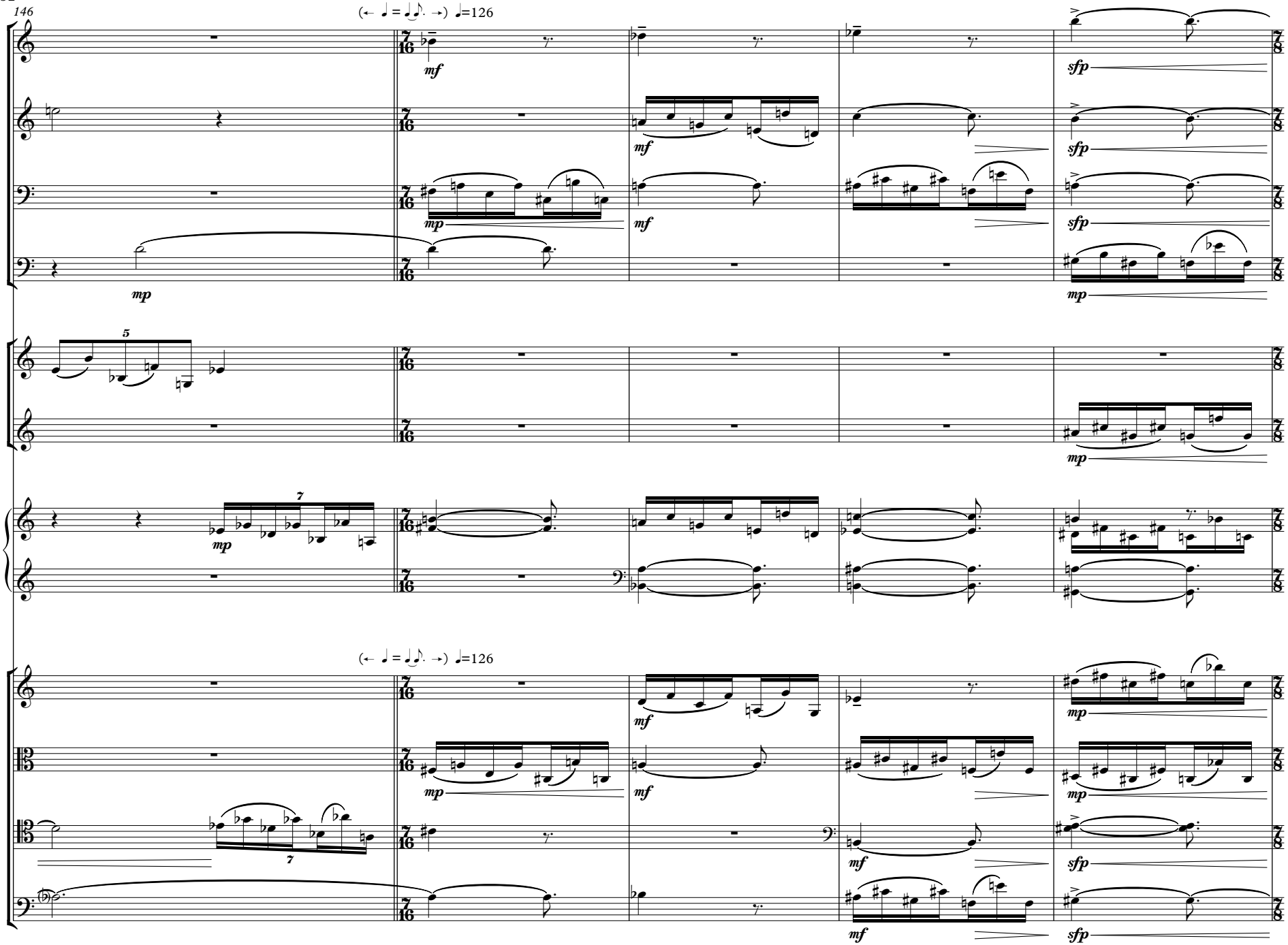

119
mp
mf
p
3

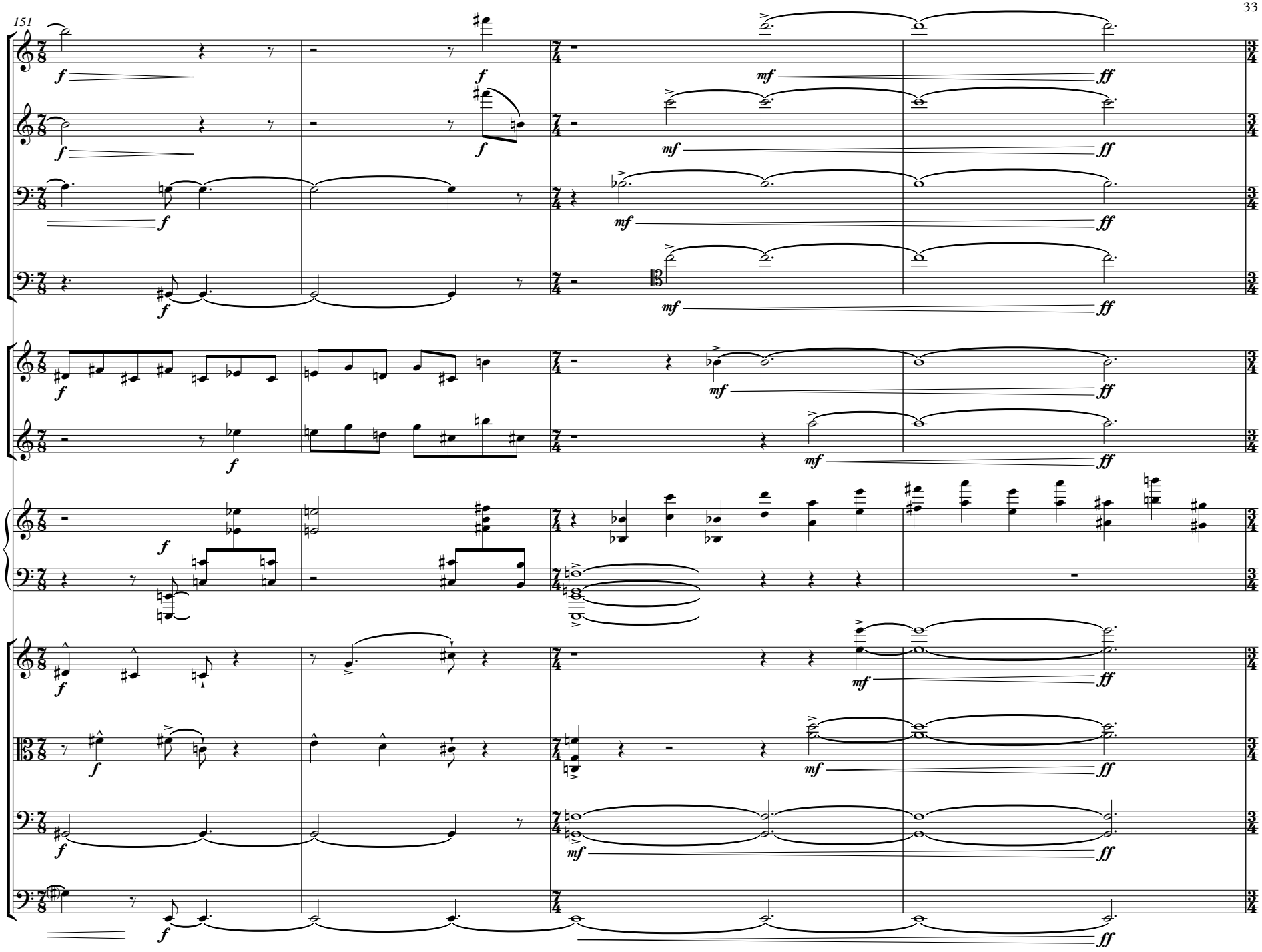

125

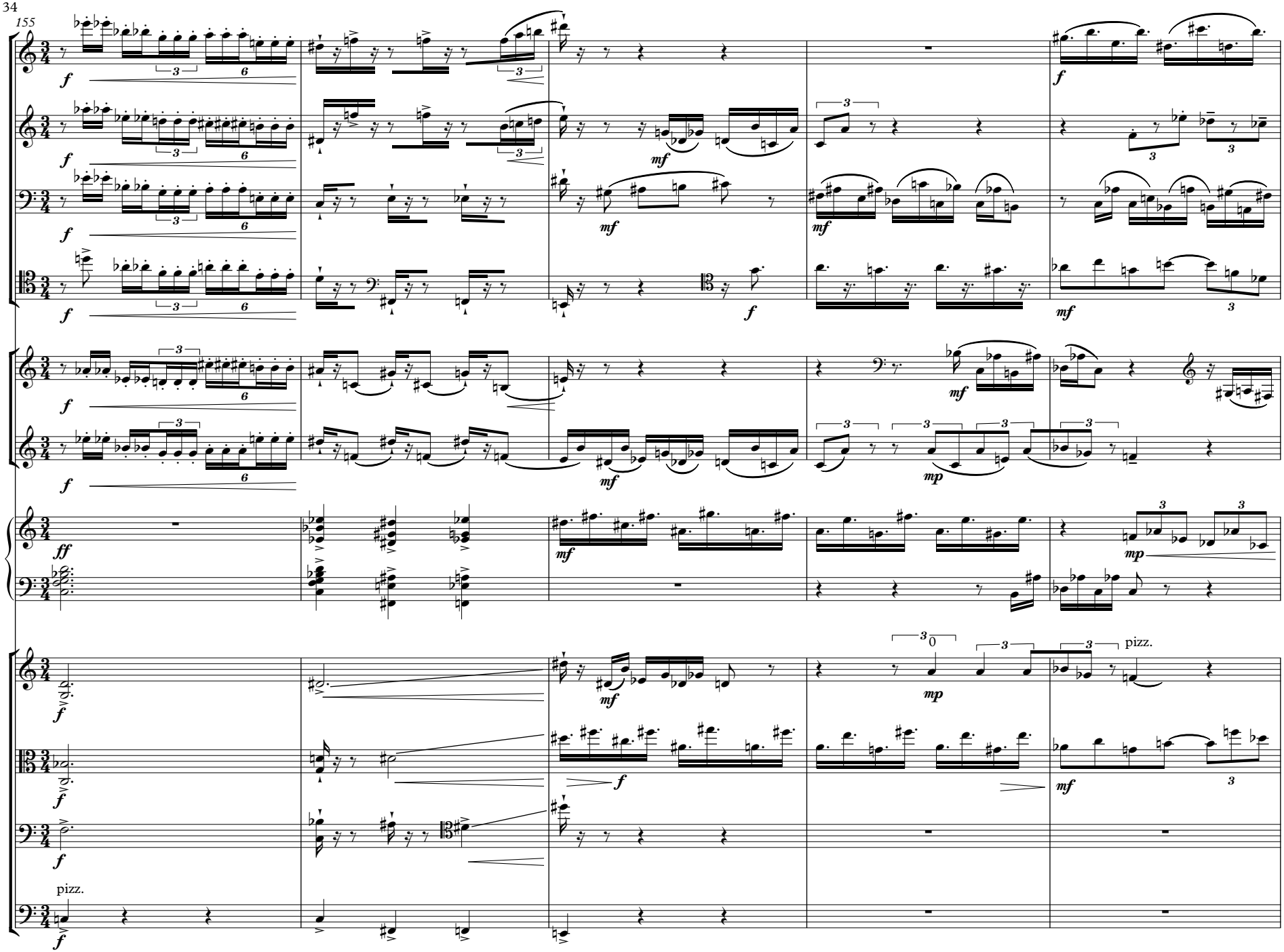


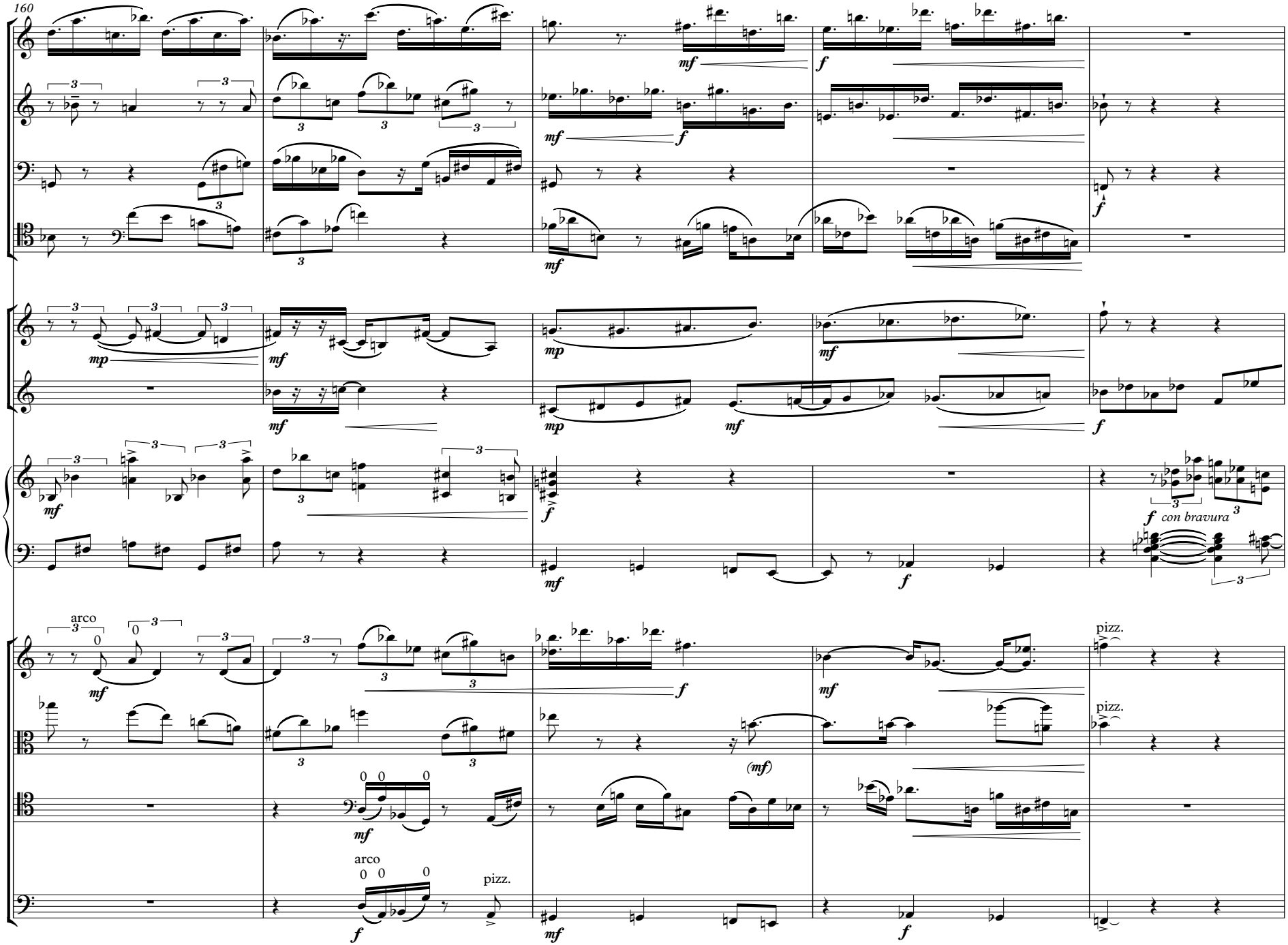
*in tempo with rest of ensemble's *ritardando*

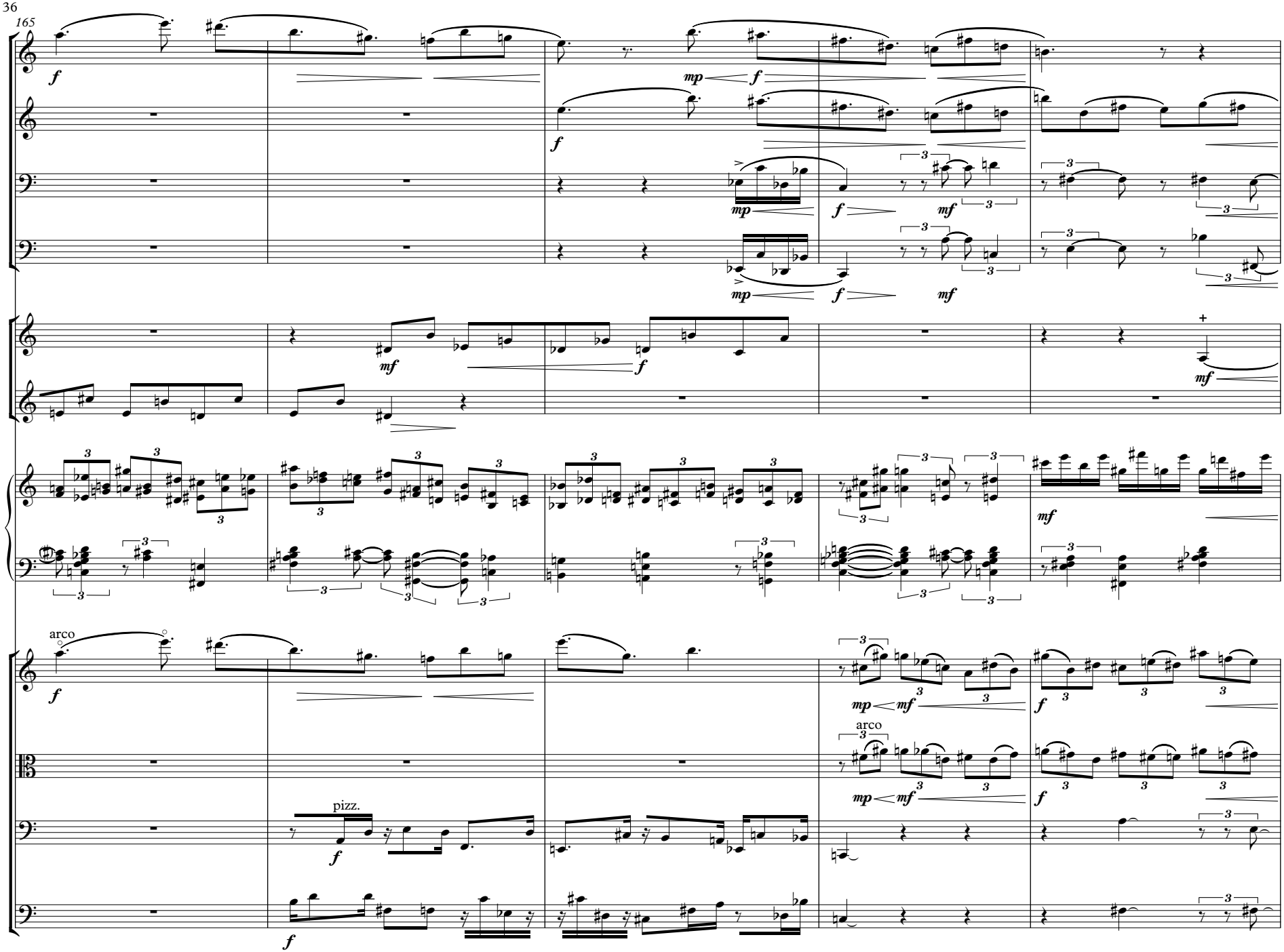

138

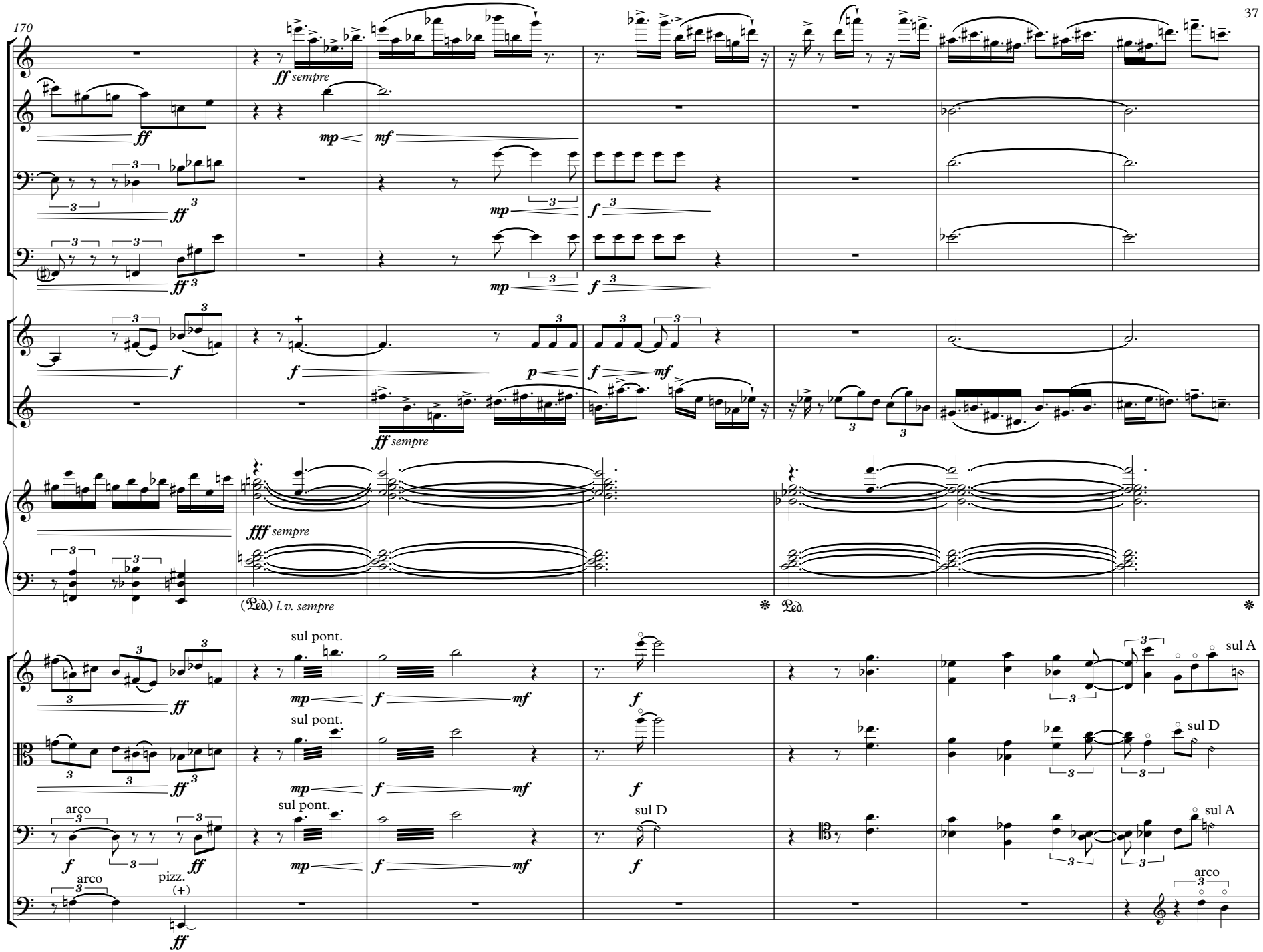

146
(← ♩ = ♩♪. →) ♩=126
mf
mp
sfp
5
7
(← ♩ = ♩♪. →) ♩=126

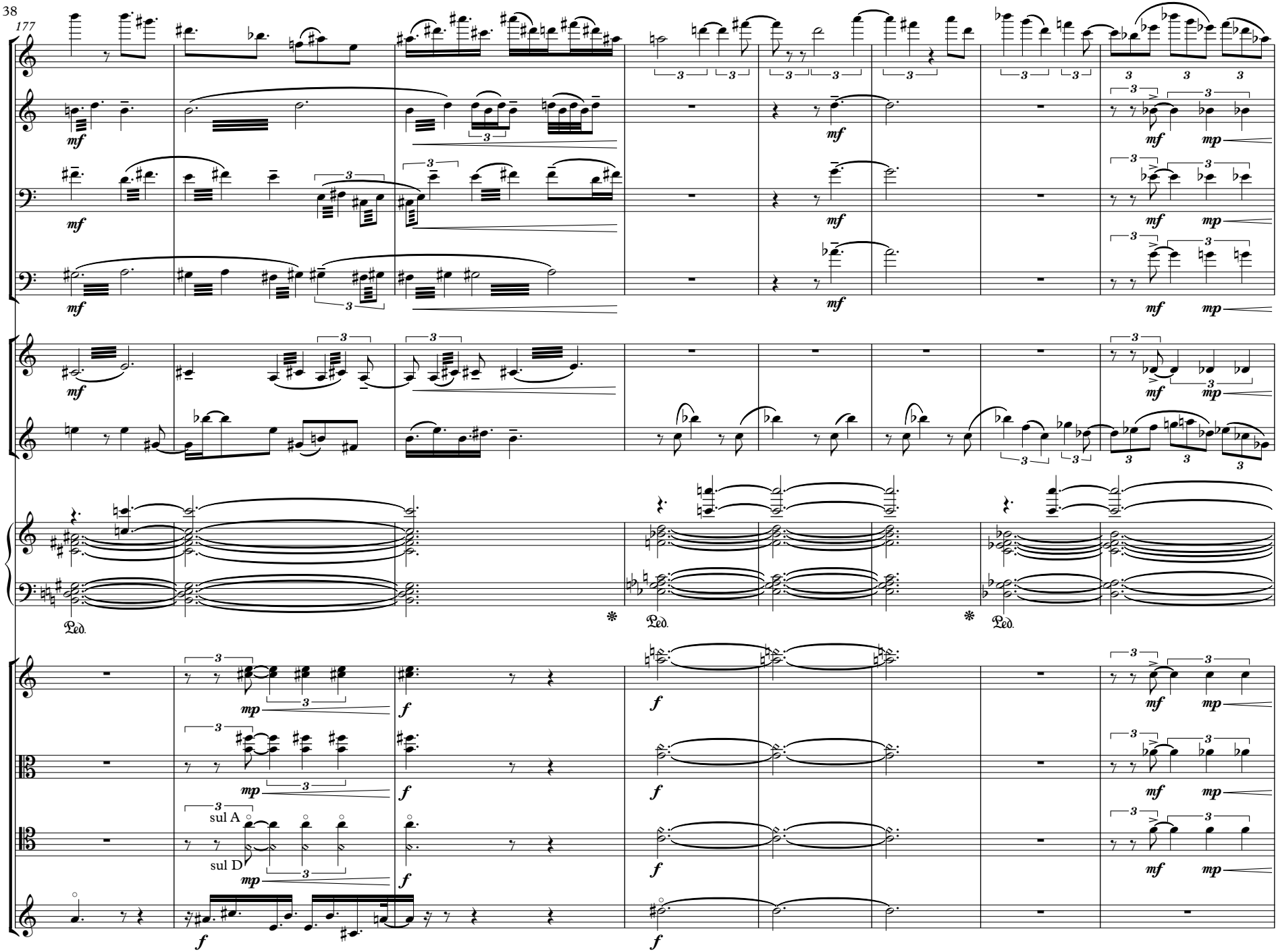

151
f
mf
ff

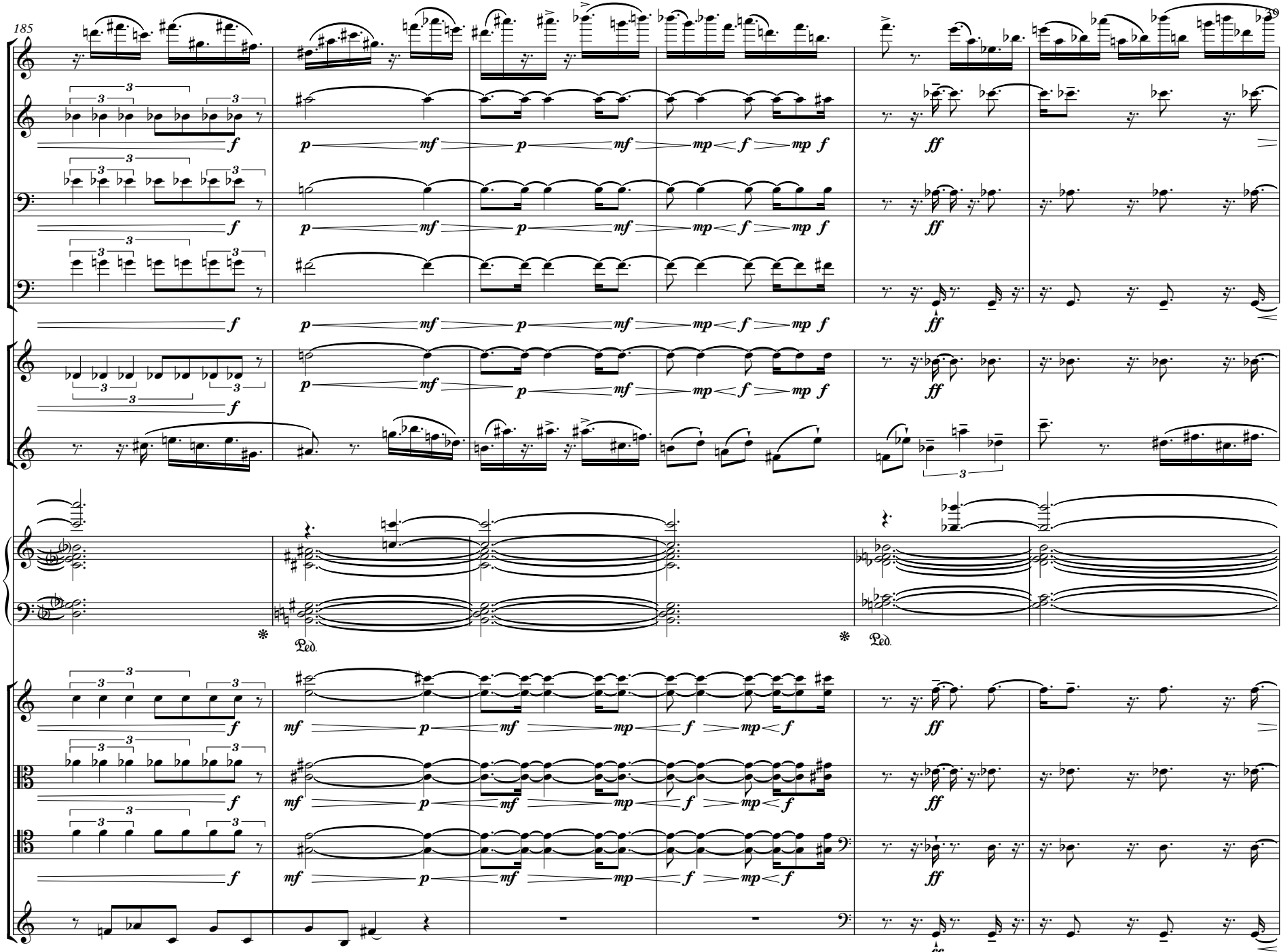

155
pizz.
pizz.

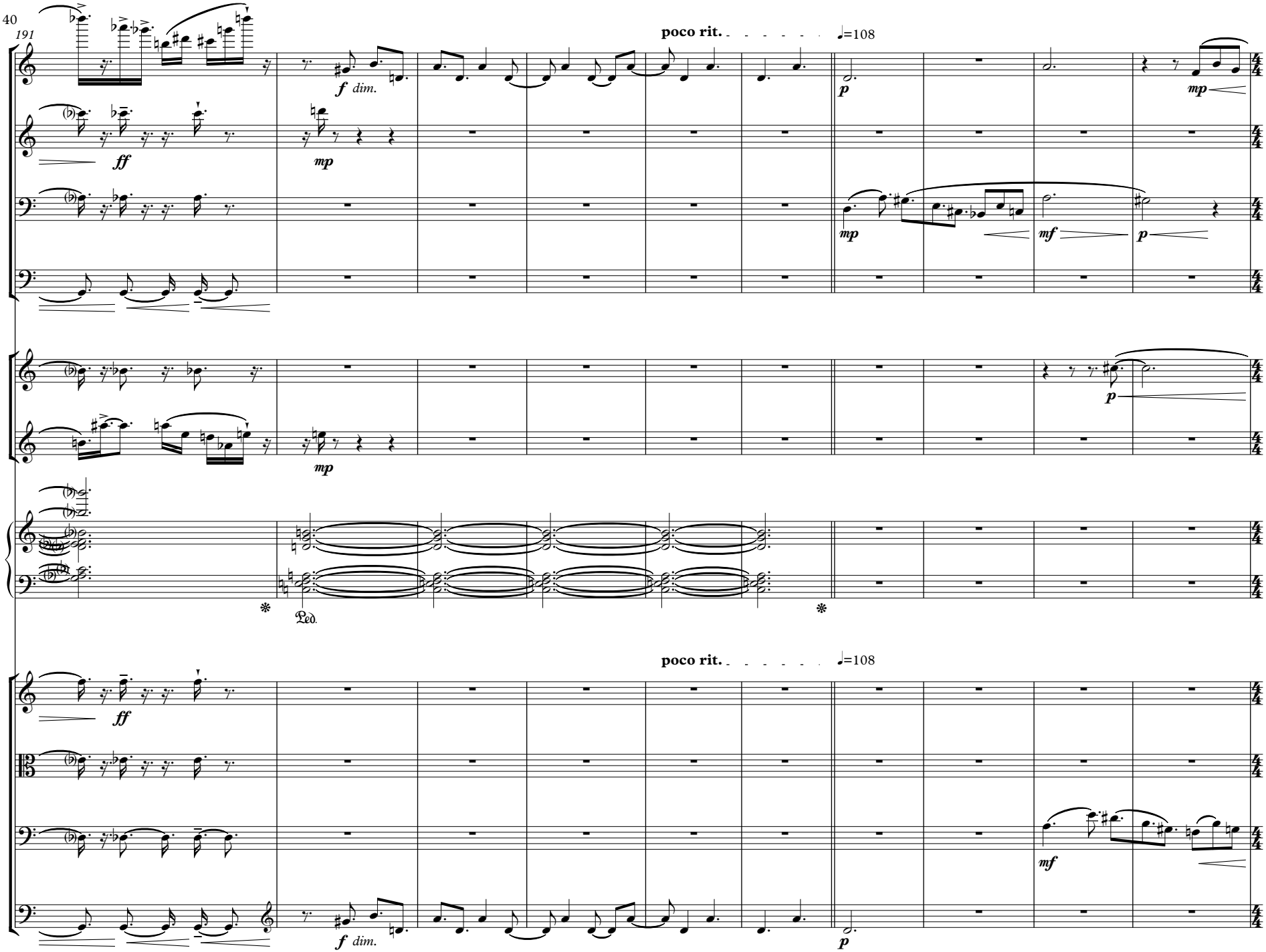

160
mf
f
mp
f con bravura
arco
pizz.
(mf)

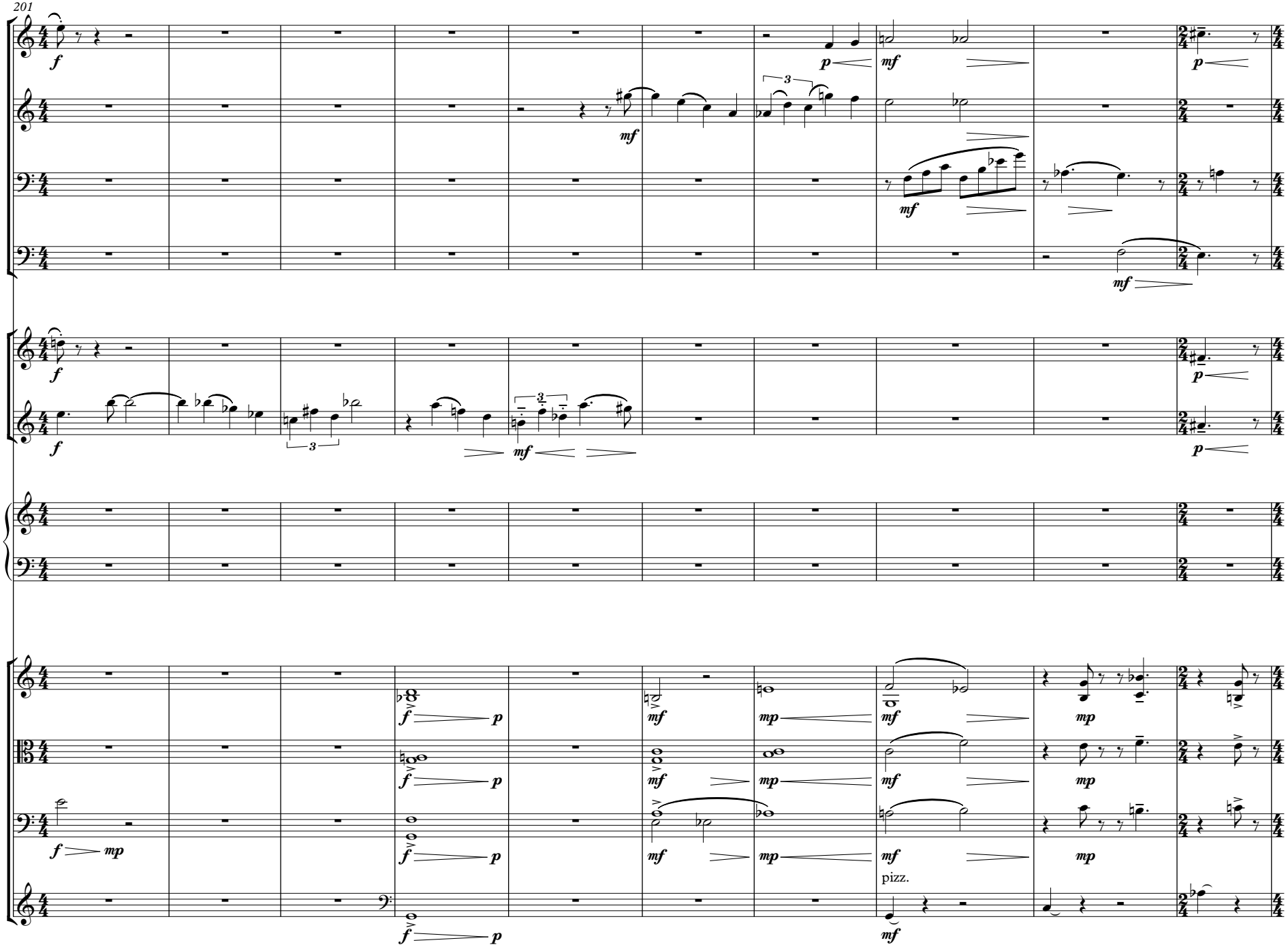

165
arco
pizz.
arco

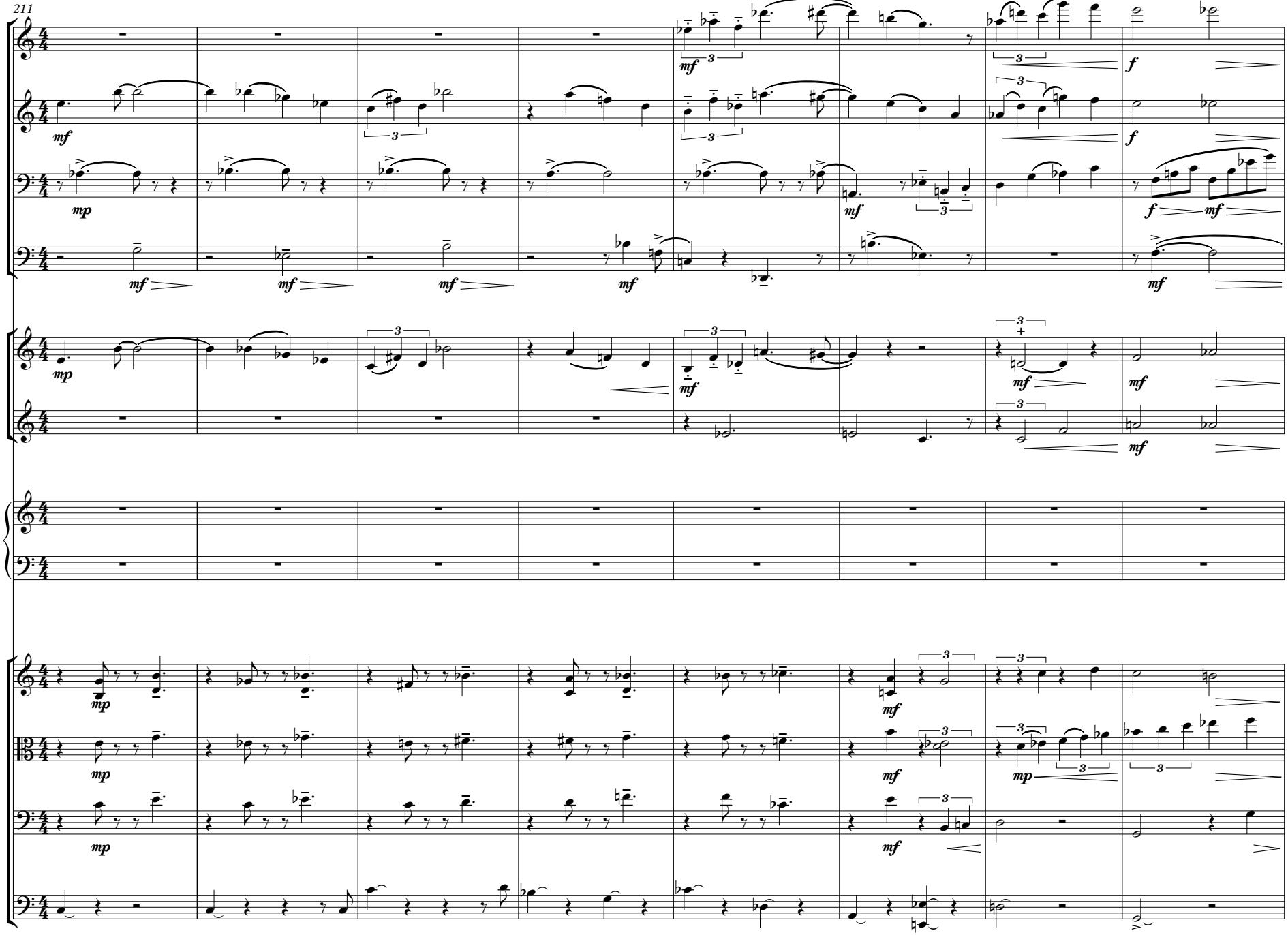

170
ff sempre
mp
mf
f
p
fff sempre
(Ped.) l.v. sempre
Ped.
sul pont.
sul D
sul A
arco
pizz.
(+)

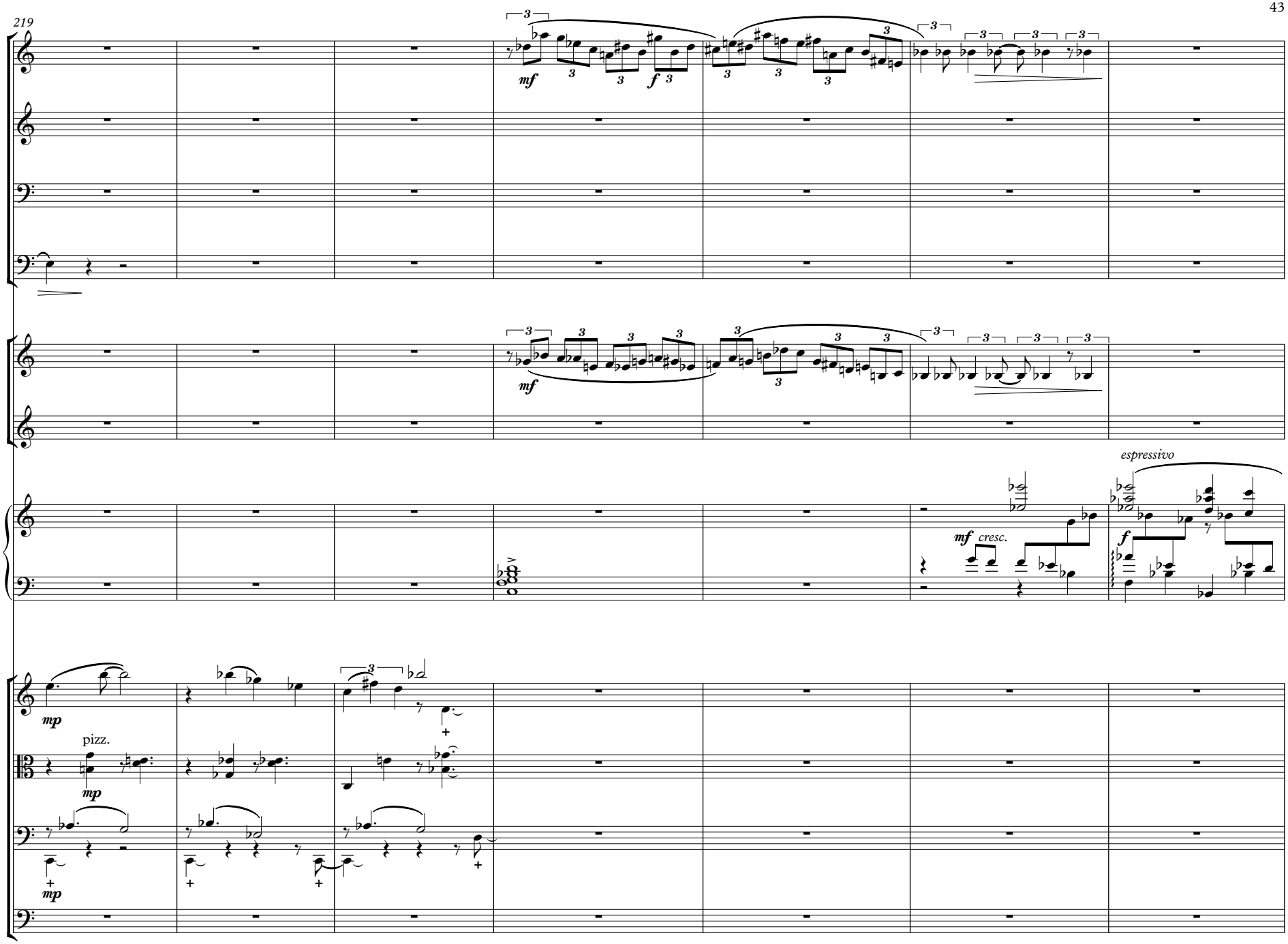

177
mf
mp
f
sul A
sul D
Ped.

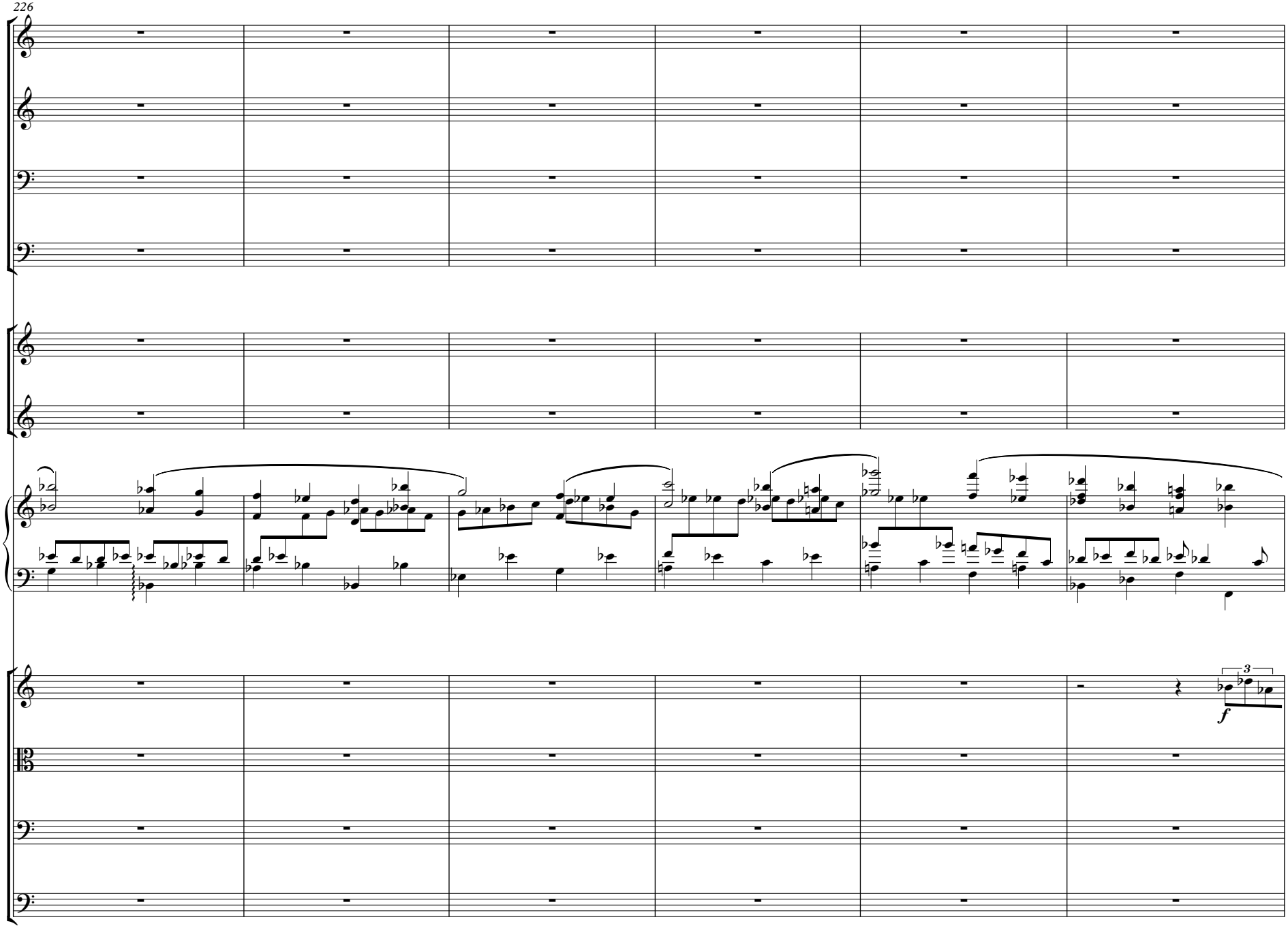

185
Ped.
Ped.

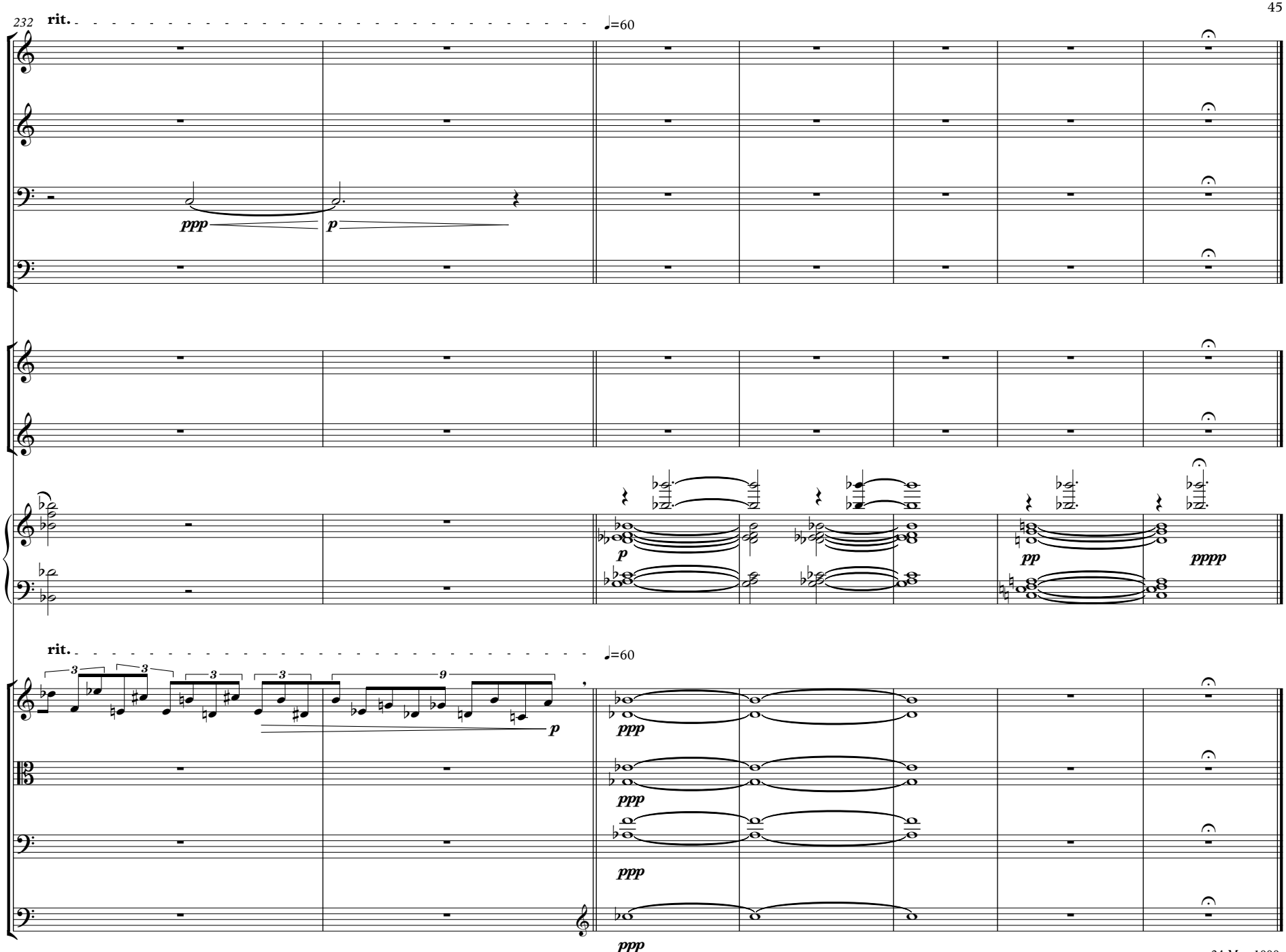

191
poco rit.
♩=108
f dim.
ff
mp
p
mf
Ped.
poco rit.
♩=108
ff
mf
f dim.
p


201
pizz.


211


219
mf
f
mf
cresc.
espressivo
mp
pizz.
mp
mp


226
3
f


232
rit.
♩=60
ppp
p
p
pp
pppp
rit.
♩=60
3
3
3
9
p
ppp
ppp
ppp
ppp