



Balatro

By Minoo Dixon

INSTRUMENTATION

- 10 Flute
- 2 Oboe
- 2 Bassoon
- 6 1st B \flat Clarinet
- 6 2nd B \flat Clarinet
- 2 B \flat Bass Clarinet
- 2 1st E \flat Alto Saxophone
- 2 2nd E \flat Alto Saxophone
- 2 B \flat Tenor Saxophone
- 2 E \flat Baritone Saxophone
- 4 1st B \flat Trumpet
- 4 2nd B \flat Trumpet
- 2 F Horn
- 3 1st Trombone

- 3 2nd Trombone
 - 2 Euphonium
 - 2 Euphonium T.C.
 - 4 Tuba
- Percussion—6 Players:
- 4 Mallet Percussion
(Bells/Xylophone/Chimes/
Vibraphone)
 - 3 Percussion 1
(Snare Drum/Sand Block,
Bass Drum)
 - 8 Percussion 2
(Hi-Hat Cymbals/Flexatone/Triangle/
Ratchet, Suspended Cymbal/Crash
Cymbals/Tambourine/Vibraphone)
 - 2 Timpani

SUPPLEMENTAL and WORLD PARTS

available for download from
www.alfred.com/supplemental

- E \flat Alto Clarinet
(B \flat Tenor Saxophone)
- E \flat Contra Alto Clarinet
- B \flat Contra Bass Clarinet
- E \flat Horn
- 1st B \flat Trombone T.C.
- 2nd B \flat Trombone T.C.
- 1st B \flat Trombone B.C.
- 2nd B \flat Trombone B.C.
- B \flat Euphonium B.C.
- B \flat Tuba T.C.
- B \flat Tuba B.C.
- E \flat Tuba T.C.
- E \flat Tuba B.C.
- String Bass

PROGRAM NOTES

Balatro is the Latin word for “joker.” In this dynamically dark composition, the musicians delve into the varied landscapes shaped by the presence of a *Balatro* (Joker). Central to the piece is the use of the octatonic scale, known for its tonal ambiguity, which allows for fluid shifts in tonality while maintaining a sense of stability. Through this exploration, the music captures the enigmatic essence of the Joker and the intriguing complexities of its world.

NOTES TO THE CONDUCTOR

The hi-hat markings in percussion 2 are optional. If you choose not to open and close the hi-hat, please play it closed as an alternative. It is important to note that all dynamics throughout the piece are to be performed subito, unless a *crescendo* or *decrescendo* is placed. To support the articulated downbeats in the winds, the bass drum between mm. 130 and 140 should rearticulate the roll, having a slight break between each rolled note. Circle-slash in the hi-hat part indicates to have the performer put slight pressure on the pedal to produce a “buzzy” timbre.

Throughout the piece, there are many intentional dissonances; they should be brought out with full purpose to convey the artistic intention of the piece. Also, glissandos should take the full duration on the first note attached to the second note.

Though the tempo has a marked range of 132–148, the preference is to play the piece at 148, with the minimum being 132. The range is provided to allow for discretion in choosing the best tempo for a clean ensemble performance.



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Balatro

FULL SCORE

Duration - 3:55

By Minoo Dixon (ASCAP)

Upbeat ♩ = 132-148

Flute

Oboe

Bassoon

1
B♭ Clarinets

2

B♭ Bass Clarinet

1
E♭ Alto Saxophones

2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Upbeat ♩ = 132-148

1
B♭ Trumpets

2

F Horn

1
Trombones

2

Euphonium

Tuba

Mallet Percussion
(Bells/Xylophone/
Chimes/Vibraphone)

Percussion 1
(Snare Drum/Sand Block,
Bass Drum)

Percussion 2
(Hi-Hat Cymbals/
Flexatone/Triangle/Rachet,
Suspended Cymbal/
Crash Cymbals/
Tambourine/Vibraphone)

Timpani

Tune: G, B♭, D♭, F

1 2 3 4 5



Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

1
A. Saxes.

2

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

1
Tbns.

2

Euph.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

Timp.

mp

p

pp

p

St. Mute

Sand Block

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Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

1
A. Saxes.

2

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

1
Tbns.

2

Euph.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

Timp.

Xyl. (w/rubber mallets)

f

p

pp

16 17 18 19 20

Fl.

Ob.

Bsn.

1

2

Clars.

B. Cl.

1

2

A. Saxes.

T. Sax.

Bar. Sax.

1

2

Tpts.

Hn.

1

2

Tbns.

Euph.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

Timp.

fp *f* *sffz* *p* *fp* *Play*

fp *f* *sffz* *p* *fp*

sffz *p*

p *S.D. (on rim)* *(on head)*

damp.

fp *f* *p*

sffz *p*

33

Fl. *fp* \rightarrow *f*

Ob. *fp* \rightarrow *f*

Bsn.

1 Cls. *fp* \rightarrow *f*

2 Cls. *pp*

B. Cl.

1 A. Saxes. *fp*

2 A. Saxes. *fp*

T. Sax. *fp*

Bar. Sax. *fp*

33

1 Tpts. *fp* \rightarrow *f*

2 Tpts. *fp*

Hn. *fp*

1 Tbns. *fp*

2 Tbns. *fp*

Euph. *fp*

Tuba *fp*

Mlt. Perc.

Perc. 1 *f*

Perc. 2 Flexatone *f*

Timp. *p* \rightarrow *f* *mf*

51804S 33 34 35 36 37 38

50

Fl. *p* *mp* *mf* *cresc.*

Ob. *mp* *cresc.*

Bsn. *cresc.*

1 *p* *mp* *mf* *cresc.*

2 *p* *mp* *mf* *cresc.*

B. Cl. *cresc.*

1 *cresc.*

2 *cresc.*

A. Saxes.

T. Sax. *cresc.*

Bar. Sax. *cresc.*

50

1 *mp* *cresc.*

2 *mp* *cresc.*

Hn. *p* *cresc.*

1 *mp* *cresc.*

2 *mp* *cresc.*

Euph. *p* *mp* *cresc.*

Tuba *p* *mp* *cresc.*

Mlt. Perc.

Perc. 1 *p* *mp* *mp* *cresc.*

Perc. 2 *mp* *pp* *cresc.*

Timp. *p* *mp* *cresc.*

2
4
2
4
2
4
2
4
2
4
2
4

73 *div.*

Fl. *ff* *mp*

Ob. *ff* *mp*

Bsn. *ff* *p*

1 Cls. *ff* *mp*

2 Cls. *ff* *mp*

B. Cl. *ff* *p* *à la pizz.*

1 A. Saxes. *ff* *p*

2 A. Saxes. *ff* *p*

T. Sax. *ff* *p*

Bar. Sax. *ff* *p* *à la pizz.*

73 Tpts. 1 *ff* *St. Mute*

2 Tpts. *ff* *St. Mute*

Hn. *ff* *p*

1 Tbns. *ff*

2 Tbns. *ff*

Euph. *ff* *p* *à la pizz.*

Tuba *ff* *p* *à la pizz.*

Mlt. Perc.

Perc. 1 *ff* *mp*

Perc. 2 *ff* *Cr. Cyms.* *f* *Tri. +*

Timp. *ff* *f* *mf* *p*

ff 73 *f* 74 *mf* 75 *p* 76 77

85

Fl. *p*

Ob. *p*

Bsn. *mf*

1 Cls. *p*

2 Cls. *p*

B. Cl. *mf*

1 A. Saxes.

2 A. Saxes.

T. Sax. *mf*

Bar. Sax. *mf*

85

1 Tpts. *p* *ff*

2 Tpts. *p* *ff*

Hn.

1 Tbns. *mf*

2 Tbns. *mf*

Euph. *mf*

Tuba *mf*

Mlt. Perc. *p* *ff* *mp*

Perc. 1 *mp*

Perc. 2 *p*

Timp.

Fl. *mp cresc.*

Ob. *mp cresc.*

Bsn. *mp cresc.*

1 Cls. *mp cresc.*

2 Cls. *mp cresc.*

B. Cl. *mp cresc.*

1 A. Saxes. *mp cresc.*

2 A. Saxes. *mp cresc.*

T. Sax. *mp cresc.*

Bar. Sax. *mp cresc.*

1 Tpts. *mp cresc. open*

2 Tpts. *mp cresc. open*

Hn. *mp cresc.*

1 Tbns. *mp cresc.*

2 Tbns. *mp cresc.*

Euph. *mp cresc.*

Tuba *mp cresc.*

Mlt. Perc. *p*

Perc. 1 *damp. p cresc.*

Perc. 2 *Sus. Cym. p cresc.*

Timp. *cresc.*

97

Fl.

Ob.

Bsn.

1

2

Clars.

B. Cl.

1

2

A. Saxes.

T. Sax.

Bar. Sax.

1

2

Tpts.

Hn.

1

2

Tbns.

Euph.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

Timp.

96 97 98 99 100 101

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Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

1
A. Saxes.

2

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

1
Tbns.

2

Euph.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

Timp.

Fl.

Ob.

Bsn. *p*

1
Cls. *p* *mp*

2 *p* *mp*

B. Cl. *p*

1
A. Saxes.

2

T. Sax.

Bar. Sax. *p*

123

1
Tpts.

2

Hn.

1
Tbns. Harmon Mute *p*

2 Harmon Mute *p*

Euph. *p*

Tuba *p*

Mlt. Perc. *f*

Perc. 1

Perc. 2 *f* Vib. (motor off) (w/S.B. bow) (share Vibes w/Mlt. Perc.) Flexatone *p*

Timp. *p*

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

1
A. Saxes.

2

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

1
Tbns.

2

Euph.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

Timp.

131

Fl. *p* *mp* *pp* *mf*

Ob.

Bsn. *mp* *p* *mf* *mp*

1 Cls. *p* *mp* *mf* *decesc.*

2 Cls. *p* *mp* *mf* *decesc.*

B. Cl. *mp* *p* *mf* *mp*

1 A. Saxes. *p* (Ob.)

2 A. Saxes.

T. Sax.

Bar. Sax. *mp* *p* *mf* *mp*

131

1 Tpts.

2 Tpts.

Hn.

1 Tbn. (Bsn.) (muted) *mp* *p* *mf* *mp*

2 Tbn. (Bsn.) (muted) *mp* *p* *mf* *mp*

Euph. *mp* *p* *mf* *mp*

Tuba *mp* *p* *mf* *mp*

Mlt. Perc.

Perc. 1 *mp* *p*

Perc. 2

Timp. *mf* *mp*

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

1
A. Saxes.

2

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

1
Tbns.

2

Euph.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

Timp.

growl opt.

growl opt.

growl opt.

growl

bells down

bells up!

p

ff

