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# UNIVERSITY OF CINCINNATI

June, 19 70

*I hereby recommend that the thesis prepared under my supervision by* Walter Allan Mays  
*entitled* Funeral Music for Jan Palach

*be accepted as fulfilling this part of the requirements for the degree of* Doctor of Musical Arts

*Approved by:*

John Takas      Paul M. Palumbo  
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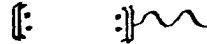
INSTRUMENTATION

- |                                    |                              |
|------------------------------------|------------------------------|
| 3 flutes (III also piccolo)        | 4 horns in F                 |
| 2 oboes                            | 3 trumpets in B <sup>b</sup> |
| 1 English horn                     | 3 trombones                  |
| 2 clarinets in A                   | 1 tuba                       |
| 1 bass clarinet in B <sup>b</sup>  |                              |
| 3 bassoons                         |                              |
| Percussion (3 players)             | celesta                      |
| 4 timpani, bass drum, tenor drum,  | piano                        |
| 2 snare drums (different pitches), | harp                         |
| large tam-tam, chimes, güiro,      |                              |
| 2 suspended cymbals (high and low) | strings                      |

DURATION: 13-14 minutes

NOTATION AND MANNER OF PERFORMANCE

Throughout most of this score each performer is required to execute his part in a rhythmically accurate but totally independent manner, thus not in synchronization with any other part. To insure this the conductor gives only a downbeat for each cue number. Time between cue numbers is determined by the conductor when given in seconds or by events in the orchestra which the conductor must follow when there is no indication at the top. Any note falling immediately to the right of a vertical cue line is to be executed exactly with the conductor's beat. Placement of other notes between cues is determined by independent subjective counting of the indicated durations by each performer. Melodic lines, rhythmic motives, and rapid figures are written in conventional rhythmic notation and are to be executed accurately (but independently) according to prescribed metronome marks. Durations of sustained notes, trills, and tremolos are indicated in seconds. Where exact ensemble relationships are required, methods of coordination are given in the score.

 indicates that material between the repeat signs is to be repeated continuously until the wavy line stops.

- 4 types of rests employed:
1. conventionally notated rests in a specific tempo
  2. horizontal double bars with seconds indicated above to be counted by the performer
  3. caesuras (') indicating short interruptions of 1/2 to 2 seconds
  4. fermatas indicating slightly longer pauses of 2 to 4 seconds

A long vertical line down through the left margin of two pages indicates a score page of 48 staves (pages 5-7 and 12-19).

This score is written in the conventional transpositions, not in concert pitch.

# FUNERAL MUSIC FOR JAN PALACH

2

Walter Mays

A

$\text{♩} = 80 \pm$

1

2

3

4

The score is divided into four measures, each marked with a boxed number (1, 2, 3, 4) and a duration: 4", 4", 3", and 5" = 6".

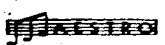
- Flutes (fl.):** I and II. Measure 4 includes dynamics *pp* and *pp*.
- Clarinets (clar.):** I in A and II in B $\flat$ . Measure 3 includes dynamics *ppp* and *pp*. Measure 4 includes dynamics *pp*.
- Bass Clarinet (bass clar.):** in B $\flat$ . Measure 3 includes dynamic *ppp*. Measure 4 includes dynamic *pp*.
- Bassoons (bshs.):** I and II. Measure 3 includes dynamics *ppp* and *ppp*. Measure 4 includes dynamics *ppp*.
- Horns (hrns.):** I, II, III in F and IV. Measure 3 includes dynamic *ppp* and the instruction "mute". Measure 4 includes dynamic *p* and the instruction "1st horn cues".
- Tam-tam (tam.):** Measures 1-4 include dynamic *p*.
- Harp:** Measures 1-4 include dynamic *f*.
- Violins (vc. div. a 4):** Measures 3-4 include dynamic *ppp*, the instruction "spiccato", and a bracketed section labeled "mutes".
- Violas (c.b. div. a 4):** Measures 1-4 include dynamics *f* and *f*, and the instruction "pizz. (vib.)". Measure 2 includes the instruction "simile".

**Measure 5:**

- Flutes (I, II, III):** 4" and 7" rests, dynamics *pp*.
- Clarinets (I, II):** 5" and 6" rests, dynamics *pp*, *no cresc.*, *ppp*.
- Horns (I, II, III):** 3" rest, *1st cues cutoff*.
- Trumpets (I, II):** *coll*, *st. mute*, *sf*, *st. mute*.
- 2 SUS. Cym.:** 8" rest, *< mf > pp*.
- 2 S. Dr.:** *Solo d=40*, *Poco*, *Snare off pp*.
- Harp:** 4" and 8" rests, *sfz*, *pp*, *f*, *pp*, *l.v.*
- Violin I (div. mutes):** 8" rest, *die away*.
- Violin II (div. mutes):** 2" rest, *pizz.*, *div. a 3 arco. (sul A)*, *ppp*, *die away*.
- Viola (div. mutes):** 4" rest, *pizz.*, *arco. all vlas. play independently*, *pp*, *f*, *pp*.

**Measure 6:**

- Flutes (I, II, III):** *wait 4"-5" after clar. harp via activity has ceased*.
- Clarinets (I, II):** *wait 4"-5" after clar. harp via activity has ceased*.
- 2 SUS. Cym.:** *Solo d=40*, *Poco*.
- 2 S. Dr.:** *Solo d=40*, *Poco*.





*♩ = 62-60*

**Conductor gives up beat**

**9** **10**

I ob. *molto espr.*

II *complete repetition then stop*

I tbr. II

III

tuba

tam.

bass dr. *Solo* *mf* *very slow and stately*

pf. *wait at least 10" after all str. have stopped before giving 9*

vln. I *mutes off* *Pizz.*

vln. II *mutes off* *f*

vla. *mutes off* *f*

vc. *mutes off* *Pizz.* *arco.* *trvn* *gliss.* *ff*

c.b. *(Pizz.)* *f* *arco.* *trvn* *gliss.* *ff*

*♩ = 56*

*f* *f* *f* *mf*

*6"* *9"*

*trvn* *trvn*

*tr. 1 leads count 5 beats*

*follow 1st tbr.* *follow 1st tbr.* *follow tbr.*

*trombones and tuba play exactly together throughout 10*

*trvn* *trvn*

*ped.*



all winds, celesta, piano, harp and tamtam stop immediately on hearing tenor drum entrance

(1) eng. hrn cues  $\text{♩} = 64$

eng. hrn. count 6  
I follow eng. hrn.  
II follow eng. hrn.  
III

(2) begin just after tbr. and tuba each time

A clar. I II  
Bb bass clar. II  
hrns III IV

(3) 1st tbr. cues  $\text{♩} = 60$

tbr. I II III  
tuba  
tam.

(4)

cel.  
pf.  
harp

eng. hrn and bsns. I II III play exactly together led by eng. hrn. but independent of the conductor and all other instruments

clar. I, II, bass clar. and hrns. II III IV enter immediately after each tbr. - tuba repetition but should not coordinate with each other ( $\text{♩} = 80 \pm$ )

tbr. I II III and tuba play exactly together led by the 1st tbr. but independent of the conductor and all other instruments

tamtam, celesta, piano, and harp each enter on their own without reference to conductor or other instruments ( $\text{♩} = 60-80$ )



1 = 56, entire orchestra coordinates with conductor

Handwritten musical score for orchestra, measures 56-58. The score includes parts for Flutes I, II, III, Oboes I, II, English Horn, Clarinets A and B, Bass Clarinet, Bassoons I, II, III, Horns I, II, III, IV, Trumpets Bb I, II, III, Trombones I, II, III, and Tuba. Dynamics range from piano (p) to fortissimo (ff). Performance markings include 'sf' (sforzando), 'molto', and 'st. mutes'.

timp.

Musical notation for timpani, including dynamics *f*, *P*, and *f*.

pf.

Musical notation for piano, including dynamics *f* and *ped.*

harp

Musical notation for harp, including dynamics *f*.

vl. I  
div.  
a 3

Musical notation for Violin I, including dynamics *ff*, *cresc.*, and *st.*

vl. II  
div.  
a 3

Musical notation for Violin II, including dynamics *ff*, *cresc.*, and *st.*

vla.  
div.  
a 3

Musical notation for Viola, including dynamics *ff*, *cresc.*, and *st.*

vc.  
div.  
a 3

Musical notation for Violoncello, including dynamics *ff*, *cresc.*, and *st.*

cb.

Musical notation for Contrabass, including dynamics *ff*, *cresc.*, *molto*, and *sfz*.



timp.

10:8  
p f

tam.

mf

pf.

f f dim.

harp

f

vlh. I  
a3

vlh. II  
a3

vla.  
a3

vc.  
a3

cb.

molto sfz f cresc. dim.

ob. I II

eng. hrn.

A clar. I II

B $\flat$  bass clar.

bsn. I II

hrn. I II

III IV

snare dt.

bass dt.

pf.

vl. I a3

vl. II a3

vla. unis.

vc. a3 diva 2

cb. a3 unis.

contrabasses: 4 players arco, 2 players pizz

immediately after bass drum the 1st clar. marks off 4 beats,  $\text{♩} = 80$  establishing a tempo contrary to that of the conductor and cues entrance of bsn. and clar. II

$\text{♩} = 80$  independent of the conductor

P snares on

follow snare dt

P

conductor continues to conduct the lower strgs. in  $\frac{4}{4}$  ( $\text{♩} = 56$ )

Sostenuto pesante

conductor continues to beat  
4/4  $\text{♩} = 56$  for the strings

under the leadership of the 1st clar. bsns. I II III,  
clar. I II and eng. horn perform exactly together  
maintaining a strict tempo ( $\text{♩} = 80$ ) but independent  
of the conductor

eng. horn  $\text{♩} = 80$  marcato

A clar. I II  $\text{♩} = 80$  f marcato

bsn. I II III  $\text{♩} = 80$  f marcato

horn I 1st horn enters precisely in relation to clar. bsn. line after each arrow but performs in a rhythmically independent manner  $\text{♩} = 80$  mf marcato

vla.

vc.

cb.

eng. horn

A clar.

bsn.

I horn. II *sotto 1st horn* mute mf marcato

tam.

timp. conductor cues percussion on the beat after vln. I sf P strike at center 2" 6" 4"

pf. bass dr. mallet on low strings 5" L.V.

vln. I with conductor  $\text{♩} = 56$  f fp

vla.

vc.

cb.

each flute plays independently  
♩ = 80 ± rubato espr.

when clar. and bsn. have finished  
give a cue to fls. on 2nd beat and  
then cue trp. and bass clar. on the  
1st beat of the following measure.

I  
Fl. II  
III  
eng. hrn.  
A clar. 2  
bsn. 3  
I  
hrn. II  
vln.  
vc.  
cb.

after 1st  
after 2nd  
P  
P  
P  
clar. I  
bsn. I  
dim.  
dim.  
dim.  
dim.  
dim.  
dim.

on cue from conductor play  
up to caesura then stop



stop conducting

wait 10" - 12" after  
all str. have  
finished before  
giving BII

trp. and bass clar. on cue from conductor  
♩ = 56 exactly with the strings

B♭ bass clar.  
B♭ trp. I  
P(mf) st. mute

5" - 10" guiro  
PP  
sf

5" - 10" (snare on) snare dr.  
bass dr.  
PP

5" - 10" small sus. cym. (metal)  
large sus. cym. PP (yarn)

vln.  
vc.  
cb.

pp  
pp

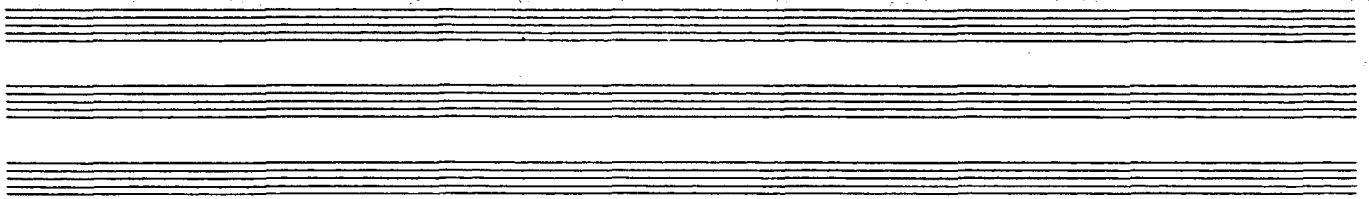
after conductor stops  
continue for 1 or 2  
measures in strict  
tempo each player  
fading away at a  
different moment

percussion continues up to BII  
without break

dim.  
dim.  
dim.

strs. PP on entrance of trp and bass clar.  
senza rit. → niente





4 10" - 12" 5

I  
Fl. II  
III  
I  
A clar.  
II  
I  
bshs II  
III

pp  
pp  
pp  
pp  
pp  
pp  
pp  
pp  
pp rit.

accel.

Fhrn I

B'trp. II

(cup m.)

ppp

chimes

yarn mallet

snare dr.

bounce

ppp snare on

ff ped L.v.

Cel.

f

ped. L.v.

pf. *f* *ped.* *L.V.*

harp *f* *(b=)* *(b=)* *L.V.*

10" left hand cue 4"

vn I *unis.* *fp*

vn II div. *mutes off* *fp*

Vla. 6 players *pp* *poca espr.* *4"*

tutti celli div. a 4 *Pizz.* *PP* *3*

cb. *6"* *1 player* *f*

wait 5"-7" then begin to conduct str. in 5/4 J=132

6 J=80-120 rubato

I

Fl. II

III

I

ob. II

eng. horn

I

A clarinet

II

B<sup>b</sup> bass clar.

I

WWS II

III

open

I

II

hrnc III

IV

I

B<sup>b</sup> trps. II

III

I

tbr. II

III

cel.  $\text{♩} = 90-120$   
*rubato*  
 I ped.

pf. *rubato*  
 I ped.

harp *rubato*  
 I

$\text{♩} = 132$  str. in strict tempo with conductor  
 vln I *sf* 5"-7" *pp*  $\text{mf}$

vln II *sf* *pp*  $\text{mf}$

vla. *sf* *pp*  $\text{mf}$

vc. arco. *pp*  $\text{mf}$

cb. arco. *pp*  $\text{mf}$

give this cue with both hands

25" - 30"

**7**

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

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

Picc. *change to piccolo quickly* *mf* *cresc.* *ff*

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

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

eng. hrn. *mf* *cresc.* *ff*

A clar. I *mf* *cresc.* *ff*

A clar. II *mf* *cresc.* *ff*

B<sup>b</sup> bass clar. *mf* *cresc.* *ff*

bsns. I *f* *cresc.* *ff*

bsns. II *f* *cresc.* *ff*

bsns. III *f* *cresc.* *ff*

hrns. I *f* *cresc.* *ff*

hrns. II *f* *cresc.* *ff*

hrns. III *f* *cresc.* *ff*

hrns. IV *f* *cresc.* *ff*

tr. I *open quickly* *poco cresc.* *mf*

tr. II *open quickly* *poco cresc.* *mf*

tr. III *open quickly* *poco cresc.* *mf*

tuba *mf* *cresc.* *f*

chimes *solo*  
 2" *ped.* *ff* *L.V.* *(2-3)" f*

not conducted; each player is independent (quasi cadenza)

*mf espr.* *cresc.* *ff*

*mf espr.* *cresc.* *ff*

*mf espr.* *cresc.* *ff*

*mf espr.* *cresc.* *ff*

*5"* *f espr.* *cresc.* *ff*

*4"* *f espr.* *cresc.* *ff*

*4"* *f espr.* *cresc.* *ff*

*3* *5*

begin to conduct in 4/4 = 60

when all players have reached 4/4 continue for one or two bars, then CUE trombone solo

8

Handwritten musical score for a 24-piece orchestra. The score is divided into several sections with specific performance instructions:

- Flutes (Fl. I & II):** make 4 more repeats, then join conductor
- Piccoboni (Picc.):** make 4 more repeats, then join conductor
- Oboes (Ob. I & II):** make 2 more repeats, then join conductor
- English Horn (eng. horn):** cresc. ff
- Alto Clarinet (A clar.):** cresc. ff
- Bass Clarinet (Bb bass clar.):** cresc. ff
- Woodwinds (wds. I, II, III):** cresc. ff
- Horns (horns I, II, III, IV):** 2 more repeats, then join conductor
- Trombones (tbr. I, II):** 2 more repeats, then stop; wait for conductor's cue
- Tuba:** 2 more repeats, then stop; wait for tbr. I entrance
- Tuba (lower):** make one more repeat; wait for cue from tbr. II; then stop

The score includes various musical notations such as dynamics (ff, cresc.), articulation (accents), and repeat signs. A large bracket on the left side groups the instruments into sections.

(do not follow conductor)

chimes <sup>(2<sup>n</sup>)</sup>  
dim.

with conductor

pf. **f** *cresc.* **ff**

make 3 more repeats, then join conductor

vlh I div. **ff**

make 3 more repeats, then join conductor

vlh II div. **ff**

make 2 more repeats, then join conductor

make 2 more repeats, then join conductor

vla. **ff**

make one more repeat, then join conductor

vc. **ff**

make one more repeat, then join conductor

ch. **ff**

continue to conduct in 4

woodwinds, horns, tbr. III, piano, and strings continue in strict 4/4 ♩=60

I  
Fl. II

picc.

I  
ob. II

eng. horn

I  
A clar. II

B<sup>b</sup> bass clar.

I  
bsh. II  
III

I  
II  
hrns. III  
IV

tbr. III

enter in relation to tbr. I cue  
but continue independently  $\downarrow=80\pm$

I  
B $\flat$  tps.  
II  
III

\* tbr. I enters on L. H.  
cue from conductor

$\downarrow=80\pm$

I  
tbr.  
II

f enter in relation to tbr. I  
but continue independently  
 $\downarrow=80\pm$

tuba

begin after  
tbr. II signal  
 $\downarrow=80\pm$

bass dr.

tam.

pf.

vlh. I

vlh. II

vla.

vl.

cb.

\* following entry each brass instrument continues independently in a rubato style  $\downarrow=80\pm$  using the notated rhythm as a guide, this should be without relation to each other or to the conductor.

Continue to conduct in 4/4

I  
 fl  
 II

picc.

I  
 ob.  
 II

eng.hrn.

I  
 A clar.  
 II

B<sup>b</sup> bass clar.

I  
 bsns.  
 II  
 III

I  
 II  
 III  
 IV

+br. III

I  
B<sup>b</sup> trps.  
II  
III

I  
tbr.  
II

tuba

Conductor waits for all brass to reach repetition, then cues bass dr with II.

bass dr.

hand sticks \* Solo  $J=140$  roll (3"-5")

tam.

roll  
PP

tam tam follows conductor into [ ] with *molto cresc.*

p.f.

vl. I

vl. II

vla.

vc.

cb.

\* bass drum enters on a cue from the conductor but plays independently in a tempo that conflicts with the rest of the orchestra ( $J=140 \pm$  vs  $J=60$ )

conduct 9 bars of 4/4, stop, wait 6", then give next cue

9



Handwritten musical score for a full orchestra. The score is divided into several sections:

- Flutes (Fl.):** I and II staves.
- Piccobonias (Picc.):** I and II staves.
- Oboes (ob.):** I and II staves.
- English Horn (eng. horn):** I and II staves.
- Clarinets (A clar. and Bb bass clar.):** I and II staves.
- Bassoons (bass.):** I, II, and III staves.
- Horns (horn.):** I, II, III, and IV staves.
- Trumpets (Bb trps.):** I, II, and III staves.
- Trombones (tbr.):** I, II, and III staves.

The score includes various musical notations such as dynamics (e.g., *fff*, *dim.*, *P*, *fp*), articulation marks, and a large number '9' in a box at the top left. The music is written in 4/4 time.

musical score for tuba, tam., timp., pf., vln I, vln II, vla., vc., and cb. with dynamic markings such as fff, ff, dim., P, fp, and PP.

tuba  
fff  
P P fp

tam.  
fff

timp.  
ff  
dim. PP

pf.  
fff  
dim. I

vln I  
fff  
dim. P P fp

vln II  
fff  
P fp

vla.  
fff  
P fp

vc.  
fff  
P fp

cb.  
fff (P)  
P fp

10

wait several seconds after all moving parts have ceased then give cue III

11

— 15" —

12

I Fl.

II Fl.

Picc.

I obs.

II obs.

eng. horn.

wds. horns. tuba

I A clar.

II A clar.

Bb bass clar.

I bsn.

II bsn.

III bsn.

I horns.

II horns.

III horns.

IV horns.

I Bb trps.

II Bb trps.

III Bb trps.

I tr. II

II tr. II

III tr. II

each trombone player is completely independent after his entrance

bucket mutes

*mf* *espr.* *morendo*

*mf espr.* *morendo*

*mf espr.* *morendo*

*mf espr.* *morendo*

tuba

cym.

cel.

vlh I  
div. a 3

vlh II  
div. a 3

vla.  
div.

v.c.  
div. a 3

cb.  
div.

count 5"

SUS CYM  
(deep sound)

roll

← P yarn mallets

PP

strings play up to end  
of repetition making  
a dim., then go onto  
sustained note

ped.

L.v.

all strings  
tremolo, *subtasto*

div.

count

Wait for harp to reach steady pulse, then give cue 14

hrn. I Solo  $J=60\pm$

tuba stop shortly before conductor finishes circle

cym. *sempre p*

cel. 2"-4" after [12] conductor makes a circle lasting 30" with L.H. starting and ending up, then cue [13] is given with R.H.

pf. *ff*  $\frac{3}{2}$  ped. dim. *rit.* *PP*

harp *ff*  $\frac{3}{2}$  ped. *rit.* *J=48 steady*  
 all string players change independently but should reach fermata at bottom of conductor's circle

strings need not observe cue [13] exactly

vl. I a3 *poco*

vl. II a3

vla

vc. a3

cb. *poco*



cue horns with L.H.

cue horns with L.H.

Fl. I

picc.

I obs.

II obs.

A clar. I

B<sup>b</sup> bass clar.

bsn. I

horns II III

trp. I

trp. II III

timp.

snare dr.

celesta

harp

vln I

vln II

cb.

\* oboes I and II coordinate approximately with each other  
 all rhythmic motives on this page ♩=80± marcato pp

C

1 4" 2 3 4

wait several seconds after activity has stopped

Fl. I

Aclar.

B<sup>b</sup> bass clar. I

bsn II

III

hrn. I

snare dr.

pf.

harp

vlw I

vlw II

vla. dir.

vc. div a 3

cb. div a 4

f

dim.

pp

mf

f

dim.

pp

mf

f

dim.

pp

slow dim.

pp (s.p.)

slow dim.

pp (s.p.)

sfz pp subito

mutes

3"

mutes off

ff

mutes dim.

3"

pp

mutes off

ff

dim.

pp

f vib.

SHARPES ON

P → PP

SOLO

mf

f

dim.

3

P



I Aclar. *P dim. niente*  
 II Aclar. *P dim. niente*  
 Bb bass clar. *P dim. niente*  
 I bsn II *P dim. niente*  
 III *P dim. niente*  
 timp. *P dim. niente*  
 tam. *hard yarn mallet mf P — PP*  
 pf. *(on the keyboard) ff ped.*  
 harp *sb. solo J=116± rubato f ff*  
 1st stand vln. I *(muffle strings with L.H. and slide wood) f 2"*  
 others *f dim. 10"*  
 vln. II *mutes off 8" - 11" pizz. P dim.*  
 vla. *6" - 9" pizz. P dim.*  
 vc. *4" - 7" pizz. P dim.*  
 cb. dir. a 3 *3" 2" - 5" pizz. P dim.*

all pizz. strings enter at different times and play independently J=116±

