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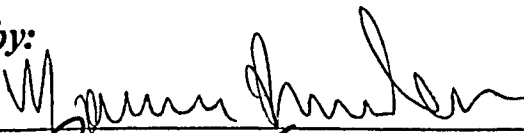

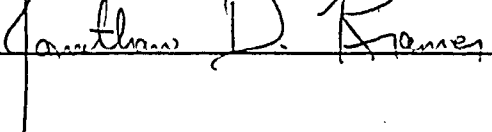
# UNIVERSITY OF CINCINNATI

June 19 82

*I hereby recommend that the thesis prepared under my supervision by* DAVID M. CLEARY  
*entitled* "Five Pieces on Paintings of Max Ernst"

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

*Approved by:*



Five Pieces  
on Paintings  
of Max Ernst

by

David Cleary



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Dedicated to Norman Dinerstein  
with many thanks

Begun: Sept. 24, 1979, 8:15 PM

Writing finished: June 19, 1980, 6:25 PM

Scoring finished: June 24, 1980, 9:15 PM

Written in Cincinnati, Ohio

### Instrumentation

Piccolo	Horns I, II, III, IV, V, VI in F	Viola I
Flutes I, II	Trumpets I, II, III in B <sup>b</sup>	Violin II
Oboes I, II	Trombones I, II, III	Viola
English Horn (Oboe III)	Tuba	Violoncello
Clarinets I in B <sup>b</sup> and A	Timpani	Contrabass
Clarinets II in B <sup>b</sup> (E <sup>b</sup> Clarinet)	Percussion I, II, III, IV	
Bass Clarinet in B <sup>b</sup> (B <sup>b</sup> Clarinet III)	I - Bass Drum, Tam-Tam, Pair Cymbals, Suspended Cymbals	
Contrabass Clarinet in B <sup>b</sup>	II - Snare Drum, Triangle, Tam-Tam, Tambourine, Cowbells	
Bassoons I, II	III - Pair Cymbals, Suspended Cymbals, Tam-Tam, Xylophone, Timbales	
Contrabassoon (Bassoon III)	IV - Marimba, Glockenspiel, Bass Drum, Xylophone, Suspended Cymbals	
	Anvil, Tam-Tam, Pair Cymbals	

### Performance Notes

1. Accidentals carry through the measure; accidentals also carry through ties and dotted ties. Accidentals apply only to the register and part in which they appear.

2. This is not a "C" score. The transpositions are the following:

- Piccolo and Xylophone sound P<sub>4</sub> higher than written
- English Horn and Horn in F sound P<sub>5</sub> lower than written
- Clarinets in B<sup>b</sup> and Trumpets in B<sup>b</sup> sound M<sub>3</sub> lower than written
- Clarinets in A sound m<sub>3</sub> lower than written
- Clarinets in E<sup>b</sup> sound m<sub>3</sub> higher than written
- Bass Clarinet in B<sup>b</sup> sound M<sub>9</sub> lower than written
- Contrabass Clarinet in B<sup>b</sup> sound M<sub>16</sub> lower than written
- Contrabassoon and Contrabass sound P<sub>8</sub> lower than written
- Glockenspiel sounds P<sub>15</sub> higher than written

3. Horn in bass clef sounds P<sub>5</sub> lower than written ("new notation").

4. Trumpets in C (or D, E<sup>b</sup>) may be substituted for B<sup>b</sup> trumpets in high passages, if desired.

5. If it proves impractical for one player to play both the anvil and the cymbals/tam-tam in the fourth movement, a fifth percussionist should be employed to play the anvil.

6. Notes in parentheses found in this score designate the following:

- a. optional notes, to be played if possible. These are nearly always located at the extreme high or low end of the instrument's range. In most cases, an alternate note is given; if not, omit the note entirely if the note in parenthesis is not played.
- b. the second of the two notes involved in a trill.
- c. (in the timpani part, first movement) the pitch at which a glissando should end, used only when the pitch at the end of the glissando is not struck.

7. The term "ritard." suggests a very slight slowing of speed, as opposed to "ritard." or "stowing", which imply a more definite deceleration.

8. "Expr." is an abbreviation for the English words "expressive" and "expressively". It is not a misspelled abbreviation for the Italian word "espressivo".

9. Metronome markings are only approximations.

10. Notation of percussion instruments is the following:

low high low high low high low high

Bass Drum Tom-Toms Tam-Susp. Hand Triangle Anvil Tambourine Snare Cowbells Timbales T (28") II (30") III (25") IV (29")

Cymbals Cymbals Drums Timpani

### Contents

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# Five Pieces on Paintings of Max Ernst

## I. The Célèbes Elephant

David Cleary

Marchlike ( $\downarrow \approx 84$ ), but clumsy and humorous (Tempo I)

5

Musical score for the first system of 'The Célèbes Elephant'. The score includes staves for Piccolo, Flutes I and II, Oboes I and II, English Horn, Bassoons I and II, Clarinets in Bb (I and II), Bass Clarinet in Bb, Bassoon in C, Contrabassoon, Horns in F (I, II, III, IV), Trumpets in Bb (I, II, III), Trombones I and II, Trombone III and Tuba, Timpani, and Percussion I, II, and III. The woodwinds and strings play sustained notes, while the percussion features a rhythmic pattern with dynamic markings like *pp sempre*, *gliss.*, and *heavy beater p sempre*.

Marchlike ( $\downarrow \approx 84$ ), but clumsy and humorous (Tempo I)

5

Musical score for the second system of 'The Célèbes Elephant'. This system features the string section: Violins I and II, Viola, Violoncello, and Contrabass. The strings play a rhythmic accompaniment with dynamic markings such as *col legno batt.*, *mp sempre*, *p*, and *very dry and short sempre*.

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10

B<sup>b</sup>BsCl

B<sup>b</sup>CbCl

Tuba

Timp

Per I

*mp-bring out*

*mf*

*mp*

*mf*

*mp*

*gliss.*

*gliss.*

10

I

Vln

II

Vla

Vcl+cb



15

B<sup>b</sup>BsCl

B<sup>b</sup>CbCl

Tuba

Timp

Per I

*mf*

*mp*

*mf*

*f*

*mf*

*gliss.*

*gliss.*

15

I

Vln

II

Vla

Vcl+cb

20

B<sup>b</sup>BsCl

B<sup>b</sup>CbCl

Tuba

Timp

Perc I

*mp cresc* *mf* *mp* *poco* *a poco cresc*

20

I

Vln II

Vla

Vclt Cb



25

30

B<sup>b</sup>BsCl

B<sup>b</sup>CbCl

Tuba

Timp

Perc I

*f* *mf*

25

30

I

Vln II

Vla

Vclt Cb

35

Fl I II, Ob I, B♭ Cl I II, B♭ B♭ Cl, B♭ C♭ Cl, Tuba, Timp, Perc I

35

Vln I II, Vla, Vcl + Cb

40

Fl I II, Ob I, B♭ Cl I II, B♭ B♭ Cl, B♭ C♭ Cl, Bsn, Cbsn, Timp, Perc I

40

Vln I II, Vla, Vcl + Cb





I Fl  
 II Fl  
 EH  
 I B<sup>b</sup>Cl  
 III B<sup>b</sup>Cl  
 Bsn I  
 B<sup>b</sup>Trp I

*poco dim* *subito p* *mp*  
*f* *subito p* *cresc - - a? - mp*

Vln I  
 Vln II  
 solo Vln  
 half section Vln  
 Vcl solo

*tr. (ba)* *pp sempre* *cresc - - a? - mp*  
*f* *subito p* *arco V* *dim - - a? - mp*  
*poco dim* *subito p* *f expr.* *cresc - - a? - mp*

I Fl  
 II Fl  
 EH  
 I B<sup>b</sup>Cl  
 III B<sup>b</sup>Cl  
 Bsn I  
 B<sup>b</sup>Trp I

*subito pp* *mp* *dim - - a? - p*  
*subito pp* *mp* *dim - - a? - p*  
*subito pp* *mp* *dim - - a? - p*  
*subito pp* *mp* *dim - - a? - p*

change to B<sup>b</sup> Bass Clarinet

Vln I  
 Vln II  
 Vln solo  
 Vln half section  
 Vcl solo  
 Vcl the others

*tr. (ba)* *pp* *dim sempre*  
*subito pp* *mp* *dim - - a? - p*  
*subito pp* *mp* *dim - - a? - p*  
*mp expr.* *mf* *dim - - a? - mp* *p subito dim - -*

phrase - - - Tempo II



Picc

I

Fl

II

Ob

EH

B<sup>b</sup>Cl I

E<sup>b</sup>Cl

B<sup>b</sup>BsCl

B<sup>b</sup>CbCl

Bsn

Cbsn

I, II

Hr

in III, IV

F

V, VI

without mutes

B<sup>b</sup>Trp

ff bring out

ff bring out

ff bring out

ff bring out

ff bring out

Tuba

ff bring out

Timp

I

Perc

II

III

I

Vln

II

Vla

Vcl + Cb

90

Picc

I

Fl

II

Ob

EH

B<sup>b</sup>Cl I

E<sup>b</sup>Cl

B<sup>b</sup>BsCl

B<sup>b</sup>CbCl

Bsn

Cbsn

I, II

Hr in F

III, IV

V, VI

B<sup>b</sup>Trp

Trb

Tuba

Timp

I

Perc II

III

90

I

Vln

II

Vla

Vcl + Cb

**95**

Picc (8)

I

Fl I

Fl II

Ob

EH

B♭Cl I

E♭Cl

B♭B♭Cl

B♭ObCl

Bsn

Obsn

Hn I, II

Hn in III, IV

F

I, II

B♭Trp

Trb

Tuba

Timp

Perc I

Perc II

Perc III

**96**

I

Vln II

Vla

Vcl+Cb

Detailed description: This is a page of a musical score, likely for a symphony or concert band. It contains two systems of music, labeled 95 and 96. The first system (95) includes parts for Piccolo (8), Flute I and II, Oboe, English Horn, Clarinets in B-flat and E-flat, Bass Clarinet, Bassoon, Contrabassoon, Horns I and II, Horns in III and IV, Trumpets in F, Trumpets in B-flat, Trombones, Tuba, and Timpani. The second system (96) includes parts for Violin I and II, Viola, and Violoncello/Double Bass. The score is written in a complex, multi-measure format with various musical notations such as dynamics (cresc., ff, p), articulation (gliss., pif), and phrasing. The key signature and time signature are not explicitly shown but are implied by the notation.

**100**

Picc

I

Fl II

Ob

EH

B<sup>b</sup>Cl I

E<sup>b</sup>Cl

B<sup>b</sup>BsCl

B<sup>b</sup>CbCl

Bsn

Obsn

An I, II

in II, IV

F

I, II

B<sup>b</sup>Trp

Trb

Tuba

Timp

Perc I

II

III

**100**

I

Vln II

Vla

Vclt Cb

105

110

Picc

I

Fl I

Ob

EH

B<sup>b</sup>Cl I

E<sup>b</sup>Cl

B<sup>b</sup>BsCl

B<sup>b</sup>CbCl

Bsn

Cbsn

Hn I, II  
in III, IV  
F

B<sup>b</sup>Trp

Trb

Tuba

Timp

I

Perc II

III

Detailed description: This block contains the musical notation for measures 105 through 110 for the woodwind and brass sections of an orchestra. The instruments listed on the left are Piccolo, Flute I, Oboe, English Horn, B-flat Clarinet I, E-flat Clarinet, B-flat Bass Clarinet, Bassoon, Contrabassoon, Horns I and II (in III and IV), Trumpets B-flat, Trombones, Tuba, and Timpani. The percussion section includes a snare drum (Perc II) and a cymbal (III). The notation includes various note values, rests, and dynamic markings such as *ff* and *piu f*. There are also some performance instructions like *BVA* and *ab*.

105

110

I

Vln II

Vla

Vcl+Cb

Detailed description: This block contains the musical notation for measures 105 through 110 for the string section of an orchestra. The instruments listed on the left are Violin I, Violin II, Viola, and Violoncello/Double Bass (Vcl+Cb). The notation includes various note values, rests, and dynamic markings such as *ff* and *piu f*.

115

Picc  
I  
Fl II  
Ob  
EH  
B<sup>b</sup>Cl I  
E<sup>b</sup>Cl  
B<sup>b</sup>BsCl  
B<sup>b</sup>CbCl  
Bsn  
Cbsn  
I, II  
Hn in D, E<sup>b</sup>, F  
B<sup>b</sup>Trp  
Trb  
Tuba  
Timp  
I  
Perc II  
III  
I  
Vln II  
Vla  
Vcl+Cb

115

Much Slowing-- Tempo I 120

Picc

I

Fl II

Ob

EH

B<sup>b</sup>Cl I

E<sup>b</sup>Cl

B<sup>b</sup>BsCl

B<sup>b</sup>CbCl

Bsn

Cbsn

I, II

Hrn in III, IV

F

V, VI

B<sup>b</sup>Trp

Trb

Tuba

Timp

I

Perc II

III

Much Slowing-- Tempo I 120



Ritard- [135] ----- ← ♩ = ♩ → Tempo II (♩ ≈ 63)

Picc

Fl I

Ob I

EH

B<sup>b</sup>Cl I

E<sup>b</sup>Cl

B<sup>b</sup>BsCl

B<sup>b</sup>CbCl

Bsn

Cbsn

Hr in F

B<sup>b</sup>Trp

Trb

Tuba

Perc II

*(mf)* *bring out* *mf* *bring out* *dim* *p*

*II muted* *I* *mf bring out* *etc.* *II* *I* *3* *3*

*II muted* *etc.* *III* *II* *I* *3* *3*

*muted* *etc.* *P sempre* *III* *3* *3*

*(mp)* *etc.* *PPP* *PPP* *3*

*(mp)* *etc.* *PPP* *PPP* *3*

*(mp)* *etc.* *PPP* *PPP* *3*

Ritard [135] ----- ♩ = ♩ → Tempo II (♩ ≈ 63)

I

Vln II

Vla

Vcl

Cb

*f* *expr.*

*div. in 4 f expr.*

*mp* *div.*

*p*

140

Picc *f coldly* *mf*

Fl I *f coldly* *mf*

Ob I *f coldly* *mf*

EH *pp*

B♭Cl I *f coldly* *mf*

E♭Cl *f coldly* *mf*

Hr in F *f coldly* *mf*

B♭Trp *soft sticks* *pp* *mutated* *pp* *pp*

Parc IV (marimba) *mp*

Vn I

Vn II

Vla

Vcl

Cb

This page of a musical score contains the following parts and markings:

- Picc:** Piccolo part with notes and slurs.
- Fl I, Ob I, EH:** Flute I, Oboe I, and English Horn parts.
- B<sup>b</sup>Cl I, EbCl:** Bass Clarinet I and E-flat Clarinet parts.
- Hr in F:** Horn in F part with fingering numbers (I, II, III, IV) and triplet markings.
- B<sup>b</sup>Trp:** Bass Trumpet part with the instruction *pacato*.
- Perc IV:** Percussion IV part with the instruction *etc.*
- I, Vln I, Vln II:** Violin I and Violin II parts with dynamic markings: *dim*, *mf*, *ff subito*, and *mf subito*.
- Vla:** Viola part.
- Vcl, Cb:** Violoncello and Contrabass parts.

Rehearsal marks are present in boxes labeled **144** and **145**.

Picc *mp* *mf*  
 Fl I *mp* *mf*  
 Ob I *mp* *mf*  
 EH *ppp*  
 B♭Cl I *mp* *mf*  
 E♭Cl I *mp* *mf*  
 Hn in F *pp* *ppp* *ppp* *ppp*  
 B♭Trp *ppp* *ppp*  
 Perc II *p*  
 Vln I *mf*  
 Vln II *mf*  
 Vla *p*  
 Vcl *pp*  
 Cb *pp*

**150**

Picc *mp*

Fl I *mp*

Ob I *mp*

EH

Bbc I *mp*

Ebc I *mp*

Hr  
in  
F

BbTrp

Perc II *etc.*

**150**

Vln I *mf* *f* *mf*

Vln II *mf* *f* *mf*

Vla

Vcl

Cb

**155** *Ritard*

Picc *p sempre*

Fl I *p sempre*

Ob I *p sempre*

EH *p sempre*

B♭Cl I *p sempre*

E♭Cl *p sempre*

Hrn in F

B♭Trp

Perc II

**155** *Ritard*

Vln I *mf* *dim* *al* *mp* *dim*

Vln II *mf* *dim* *al* *mp* *dim*

Vla

Vcl

Cb

160

Tempo II (♩=63) - rather grotesque

Picc

Fl I

Ob I

EH

B♭Cl I

E♭Cl

B♭Scl

I

Bsn

II

Cbsn

Hr

in

F

B♭Trp

Trb III

Perc IV

*mock expr. much vibr.*

*mp bring out*

*f mock expr. much vibr.*

*muted*

*ppp*

160

Tempo II (♩=63) - rather grotesque

I

Vln

II

Vla

Vcl

Cb

*a2*

*pp*

*un's. col legno batt*

*mp*

*col legno batt*

*mp*

165 170 phrase

B<sup>b</sup>ccl I  
Bsn II  
Cbsn  
Hr in F

*f as before*  
*mp bring out*  
II + without mute  
PPP  
II + without mute  
PPP  
VI + with mute

165 170 phrase

Vcl  
Cb

Tempo II 175

Picc  
Ob I  
EH  
E<sup>b</sup>ccl  
Cbsn

pp  
pp

Tempo II 175

Vln I  
Vln II  
Vcl  
Cb

pizz  
mp  
pizz  
pizz #  
p

# II. The Robing of the Bride

Moderate speed, but very intense (♩ = 72)

5

The musical score is divided into two systems. The first system includes woodwinds (Piccolo, Flutes I & II, Oboes I & II, English Horn/Oboe III, Clarinets in Bb I & II, Bass Clarinet, Bassoons I & II, Contrabassoon), brass (Horns I, II, III, IV, Trumpets in Bb I, II, III, Trombones I, II, III + Tuba), and percussion (Timpani, Snare Drum, Cymbals). The second system features strings (Violins I & II, Viola, Violoncello, Contrabass). The score is marked with dynamic levels such as *mf*, *ff*, *pp*, and *ppp*, and includes performance instructions like "without mute", "hard sticks", "snare off - snare drum sticks", and "div. arco, on bridge". A boxed number "5" appears in the upper right of both systems.

B<sup>b</sup>BscI  
 B<sup>b</sup>CbcI  
 Bsn  
 Cbsn  
 Timp  
 I  
 Perc  
 II

Glock. - hard mallets  
 pp

Vln I  
 Vln II  
 Vla  
 Vcl  
 Cb

pp eerie  
 arco  
 pp eerie  
 pp eerie  
 pp eerie

B<sup>b</sup>CbcI  
 Bsn  
 Cbsn  
 Hrn in F  
 I, II  
 Trb  
 III  
 Timp  
 I  
 Perc  
 II (Glock.)

p muttering  
 pp  
 mp always marked - molto cresc.  
 mp always marked - molto cresc.  
 mp always marked - molto cresc.  
 mp always marked - molto cresc.  
 mp always marked - molto cresc.  
 mp always marked - molto cresc.  
 heavy beaters  
 p  
 mp  
 mf  
 cresc.

I  
 Vln  
 II  
 Vla  
 Vcl  
 Cb

unis. p  
 nat. pos.  
 p  
 nat. pos.  
 pizz muted  
 mf  
 unis. pizz  
 cresc  
 cresc

75

Picc *mf*

I *mf*

Fl II *mf*

B<sup>b</sup>Cl *mf*

Bsn *f* *cresc* *ff*

Chsn *f* *cresc* *ff*

Hr in F *f* *cresc* *ff*

I, II *f* *cresc* *ff*

Tob III *f* *cresc* *ff*

Timp *f* *cresc* *ff* *change D to D#(I)*

Perc I *pp* *poco cresc* *mp*

Perc II (Glock.) *f*

75

Vln I *muted* *div.* *pp*

Vln II *muted* *pp*

Vla *muted* *(div.)* *pp*

Vcl *arco* *nat. pos.* *pp* *div.* *arco* *nat. pos.* *ff*

Cb *arco* *pp* *div.* *arco* *pp*

20 *cresc* *al* *f*

Picc

I  
FI  
II

I  
B<sup>b</sup>Cl

II

B<sup>b</sup>BsCl

B<sup>b</sup>CbCl

Bsn

Cbsn

Hn in F

I, II  
Trb

III

Tuba

Timp

Perc IV  
(Glock)

20

*gradually remove mutes*

Vln I

Vln II

Vla

Vcl

Cb

25

Ob I, II, III  
 B<sup>b</sup>Cl I, II  
 Bsn I, II  
 Hn in F I, II, III, IV  
 Bb Trp I, II

*ff strident*  
*f strident*  
*muted*

Perc I medium-sticks  
 Perc II *mf* *hard-wound sticks*  
 Perc III *mf sempre* (*fall or yarn - not a snare drum stick*)

25

Vln I *f subito*  
 Vln II *f subito*  
 Vla *f subito*  
 Vcl *f subito*  
 Cb *f subito*

*unis. - without mute*  
*pp subito*  
*f subito*

30

Suddenly broader (*♩* ≈ 50)

Ob I, II, III  
 B<sup>b</sup>Cl  
 Bsn

Hn in F I, II, III, IV

B<sup>b</sup> Trp I, II  
 Trb I, II  
 Trb III + Tuba  
 Timp

Perc I (heavy beater)  
 Perc II (heavy beater)  
 Perc III (*cr*) *let ring*

Vln I *cresc*  
 Vln II *cresc*  
 Vla *cresc*  
 Vcl + Cb *cresc*

*without mute*  
*ff fanfare-like*  
*ff fanfare-like*  
*ff fanfare-like*  
*ff fanfare-like*

30

Suddenly broader (*♩* ≈ 50)

I, II  
Bb Trp  
III

Trb I, II

Tib III +  
Tuba

Timp

I

Perc.  
II



Tempo I (♩ = 42) **35**

Picc

Fl

I, II  
Ob

III

B♭ Cl

B♭ B♭ Cl

Bsn

Cbsn

Horn F

Tuba

Timp

*pp but energetic*

*pp but energetic*

*pp but energetic*

*bring out*

*mf dim - - - - P change to Bassoon III*

*mf bring out*

*medium sticks*

*pp*

Tempo I (♩ = 42) **35**

I

Vln

II

Vla

Vcl

Cb

*vibrato!*

*pp dir. very much on bridge - no vibrato*

*pp very much on bridge - no vibrato*

*pp very much on bridge - no vibrato*

*pp*

*very much on bridge - no vibrato*

*no vibrato*

*vibrato*

*vibrato*

**[40]**

Picc *mf* always accented - bring out

Fl I *mf* always accented - bring out

Fl II *mf* always accented - bring out

Ob I *mf* always accented - bring out

Ob II *mf* always accented - bring out

B<sup>b</sup>Cl *mf* always accented - bring out

B<sup>b</sup>BsCl *mf* always accented

Bsn *mf* always accented

Hr I, II *mf* always accented

Hr in III, IV *mf* always accented

F *mf* always accented

B<sup>b</sup>Trp I *ppp* muted

B<sup>b</sup>Trp II *ppp*

Tuba

Timp *dim* *ppp* change B<sup>b</sup> to C<sup>#</sup> (III)

**[40]**

Vln I *nat. pos.* half section *p* always accented

Vln II *nat. pos.* *p* always accented

Vla *div.* *nat. pos.* *p* always accented

Vcl *nat. pos.* *mf* always accented - bring out on D string

Cb *div.* *nat. pos.* *mf* always accented - bring out



50

Picc *mf* always accented

I *mf* always accented

Fl II *mf* always accented

Ob *mf* always accented

EH *mf* always accented

I *mf* always accented

B♭Cl II *mf* always accented

B♭Bsc I *mf* always accented

Bsn I *mp* 3 energetic

Bsn II *mp* energetic

Bsn III *mp* energetic

I, II *mp* 3 energetic

Hrn in III, IV *mp* 3 energetic

F II, III *mp* 3 energetic

I *mp* always accented

B♭ Trp II *mp* always accented muted

III *mp* always accented

Trb I, II *mp* but snobistic

Trb III + Tuba *mp* but snobistic

50

Vln II (half section) *mp* 3:d

Vla *mp* 3:d

Vcl *mp*

Cb *mp*

Picc  
 Fl I  
 Oboe I  
 Oboe II  
 English Horn  
 Clarinet in Bb I  
 Clarinet in Bb II  
 Clarinet in Bb/Bass Clarinet  
 Bassoon I  
 Bassoon II  
 Bassoon III  
 Trumpet in Bb I  
 Trumpet in Bb II  
 Trumpet in Bb III  
 Trombone I  
 Trombone II  
 Trombone III + Tuba  
 Violin I  
 Cello/Double Bass

*a2*  
*VMS PIZZ*  
*Pizz*

-34-

153

Picc

Fl

I

Ob

II

EH

I

B<sup>b</sup>Cl

II

B<sup>b</sup>BscCl

B<sup>b</sup>CbcCl

I

Bsn

II

III

B<sup>b</sup>Trp

II

III

Trb I, II

Trb III +  
Tuba

154

Vcl

Cb

change to  
Contra-  
bassoon

**60**

Picc *ff*

Fl I *ff*

Fl II *ff*

Ob I *f energetic*

Ob II *f energetic*

EH *f energetic*

B<sup>b</sup>Cl I *f energetic*

B<sup>b</sup>Cl II *f energetic*

B<sup>b</sup>BsCl *f energetic*

B<sup>b</sup>CbCl *f energetic*

Bsn I *f energetic*

Bsn II *f energetic*

Hrn I, II *f energetic*

Hrn in III, IV *f energetic*

F I, II *f energetic*

B<sup>b</sup>Trp I *f energetic*

B<sup>b</sup>Trp II *f energetic*

Trb I, II *without music*

Trb III + Tuba *without music*

**60**

Vln I *nat. pos. ff*

Vln II *nat. pos. (div.) ff*

Vla *unis. ff*

Vcl *arco ff*

Cb *arco div. ff*

Picc  
I  
Fl II  
Ob I  
Ob II  
EH  
B<sup>b</sup>Cl I  
B<sup>b</sup>Cl II  
B<sup>b</sup>BsCl  
B<sup>b</sup>cbCl  
Bsn I  
Bsn II  
Hrn I, II  
in III, IV  
F  
V, VI  
B<sup>b</sup>Trp I  
B<sup>b</sup>Trp II  
Trb I, II  
Trb III +  
Tuba  
Vln I  
Vln II  
Vla  
Vcl  
Cb

-37-

**65**

Picc

I

Fl

II

I

Ob

II

EH

I

B♭Cl

II

B♭B♭Cl

B♭CbCl

I

Bsn

II

I, II

Hr

in III, IV

F

I, II

B♭Trp

I

II

Trb I, II

Trb III +  
Tuba

**65**

(8)

I

Vln

II

Vla

Vcl

Cb

3

4

Picc  
 I  
 Fl  
 II  
 I  
 ob  
 II  
 EH  
 I  
 B<sup>b</sup>Cl  
 II  
 B<sup>b</sup>Bscl  
 B<sup>b</sup>CbCl  
 I  
 Bsn  
 II  
 I, II  
 Hrn  
 in F  
 III, IV  
 I, II  
 B<sup>b</sup>Trp  
 I  
 II  
 Trb I, II  
 Trb III +  
 Tuba  
 I  
 Vln  
 II  
 Vla  
 Vcl  
 Cb

-39-

**70**

Picc

I

Fl

II

Ob

I

II

EH

B<sup>b</sup>Cl

I

II

B<sup>b</sup>BsCl

B<sup>b</sup>CbCl

Bsn

I

II

Hr

I, II

in III, IV

F

I, II

B<sup>b</sup>Trp

I

II

Trb

I, II

Trb III +  
Tuba

**70**

(8)

I

Vln

II

Vla

Vcl

Cb

Picc  
 Fl  
 Ob  
 EH  
 B<sup>b</sup>Cl  
 B<sup>b</sup>BsCl  
 Bsn I  
 I, II  
 Hn in III, IV  
 F  
 I, II  
 B<sup>b</sup>Trp  
 II, III  
 Tbn I, II  
 Timp  
 Perc I  
 II  
 III  
 I  
 Vln  
 II  
 Vla  
 Vcl  
 Cb

*hard sticks*  
*3 3*  
*ff molto ff*  
*(hard wound sticks)*  
*(snare off) (snare drum stick)*  
*pizz*  
*unis. pizz*  
*arco*  
*arco*  
*ba*  
*3 3*



Picc  
 Fl I  
 Fl II  
 Ob I  
 Ob II  
 EH  
 B<sup>b</sup>Cl I  
 B<sup>b</sup>Cl II  
 B<sup>b</sup>BsCl  
 B<sup>b</sup>CbCl  
 Bsn  
 Cbsn  
 B<sup>b</sup>Trp I  
 B<sup>b</sup>Trp II  
 Trb III  
 Tuba  
 Timp  
 Perc I  
 Perc II  
 Vln I  
 Vln II  
 Vla  
 Vcl  
 Cb

80 *cresc.*

Picc *mf*

Fl I *mf*

Fl II *mf*

Ob *f* always accented

EH *f* always accented

B<sup>b</sup>Cl *f* always accented

B<sup>b</sup>BsCl *mf*

B<sup>b</sup>CbCl *mf*

Bsn *f* always accented

Hr I *f* always accented

Hr II, III *f* always accented

Hr F IV *f* always accented

Trp I, II *f* always accented

Trp III *f* always accented

Trb I, II *f* always accented

Trb III *f* always accented

Tuba *f* always accented

Timp *f* # etc. *cresc.*

Perc I (heavy beater) *f*

Perc II *mf* *pizz*

Vln I *mf*

Vln II *mf*

Vla *mf*

Vcl *f*

Cb *f*

80



Slowly ( $\text{♩} \approx 60$ ) **90**

Flutertongue

Flute I (Fl) *mp* *mf*

Flute II (Fl II) *mp expr.*

Clarinet in C (CbCl) *mp expr.*

Bassoon (Bsn) *p* but soloistic *3:d*

Contrabassoon (Cbsn) *p* but soloistic *3:d*

Trumpet I (Trb I) *pp* but soloistic *3:d*

Trumpet II (Trb II) *pp* but soloistic muted *3:d*

Tuba *pp* but soloistic *3:d*

Percussion I (Perc I) *heavy beaters* *tr* *ppp*

Percussion II (Perc II) *ppp*

Percussion III (Perc III) *ppp*

Percussion IV (Perc IV)

Slowly ( $\text{♩} \approx 60$ ) **90**

Violin I (Vln I) *pp* *8va* *5:d*

Violin II (Vln II) *pp* *8va* *5:d*

Viola (Vla) *pp* *8va* *5:d*

Violoncello (Vcl) *pp* *3:d*

Double Bass (Cb) *pp* *3:d* *mp* *mf*

Flute I (Fl) *mp*

Flute II (Fl II) *mp*

Clarinet in C (CbCl) *mp*

Bassoon (Bsn) *p* as before *dim* *3:d*

Contrabassoon (Cbsn) *p* as before *dim* *3:d*

Percussion I (Perc I) *ppp*

Violin I (Vln I) *mp*

Violin II (Vln II) *mp*

Viola (Vla) *mp*

Violoncello (Vcl) *mp*

Double Bass (Cb) *mp*

95

~(tr)~~~~~

Perc I  
Perc II  
Perc III

tr  
tr  
tr

mf

95

Vln I  
Vln II  
Vla  
Vcl

on bridge  
on bridge  
on bridge  
on bridge

p  
p  
p  
p



I  
 B<sup>b</sup>Cl II  
 III  
 B<sup>b</sup>CbCl  
 I  
 Bsn  
 II  
 Cbsn  
 Perc I  
 Vln. I  
 Vln. II  
 Vla  
 Vcl  
 Cb

*f*  
*p*  
*mf*-quasi pizz.  
*mf*  
*mp*  
*arco nat. pos.*  
*p* lightly  
*nat. pos.*  
*p* lightly  
*mf*  
*mf*

I  
 B<sup>b</sup>Cl II, III  
 B<sup>b</sup>CbCl  
 Bsn  
 Cbsn

etc.  
 B<sup>b</sup> Clarinet III change to B<sup>b</sup> Bass Clarinet  
*mf*  
*mf*-quasi pizz.  
*cresc*  
*f*  
*mp*

Vln I  
 Vln II  
 Vla  
 Vcl  
 Cb

*poco cresc*  
*poco cresc*  
*poco cresc*  
*pizz*  
*mf*  
*cresc*  
*cresc*  
*arco*  
*tr*  
*tr*  
*mp*  
*poco cresc*

15

B<sup>b</sup>Cl  
 Bsn  
 B<sup>b</sup>Trp  
 Perc IV  
 Marimba - medium mallets  
 p  
 mf  
 mp  
 mf  
 f subito

15  
 Vln I  
 Vln II  
 Cb  
 unis.  
 p subito - but spirited  
 unis. p subito - but spirited etc.  
 div.  
 p subito

20  
 Ob  
 B<sup>b</sup>Cl  
 Bsn  
 B<sup>b</sup>Trp  
 Perc II (Marimba)  
 f  
 mf  
 f  
 mf  
 f  
 mp  
 cresc  
 etc.

20  
 Vln I  
 Vln II  
 Vla  
 Vcl  
 Cb  
 cresc  
 arco unis  
 nel. pos.  
 arco-div.  
 mp  
 cresc  
 etc.  
 cresc



*f*

Picc *mf* *humorously*

I Fl *mf* *humorously*

II Fl *mf* *humorously*

Ob *mf* *humorously*

EH *mf* *humorously*

B<sup>b</sup>Cl *mf* *etc.*

Cbn *mf* *etc.*

I, II B<sup>b</sup>Trp *mf* *humorously*

I Perc *mf*

II Perc *f*

I Vln *mf* *unis.*

II Vln *mf* *unis.*

Vla *mf* *f*

Picc *f*

I Fl *mf*

II Fl *mf*

Ob *f*

B<sup>b</sup>Cl *f*

Bsn *pp* *forceful*

Cbn *pp* *forceful*

B<sup>b</sup>Trp *f* *pp* *forceful*

I Perc *mf*

II Perc *f*

III Perc *mf* *scrape with triangle beater*

I Vln *mf* *arco*

II Vln *mf* *arco*

Cb *mf* *pp* *forceful*

*mf* *humorously* *etc.* *unis.* *pp* *forceful* *mf* *scrape with triangle beater* *pp* *forceful* *mf* *arco* *pp* *forceful*

40 45

Ob *mp* *etc.*

EH *mp* *etc.*

B♭Cl *I* *fp* *etc.*

I *mp* *forceful* *etc.*

Bsn *mp* *etc.*

Cbsn *mp* *etc.*

B♭Trp *I* *mp* *etc.*

II *mp* *etc.*

I *mp* *forceful* *etc.*

Vln *mp* *forceful* *etc.*

II *mp* *forceful* *etc.*

Vla *mp* *forceful* *etc.*

Vol *mp* *forceful* *etc.*

Cb *mp* *etc.*

40 45

Picc *f* *I* *etc.*

Fl *fp* *as before* *etc.*

Ob *as before* *etc.*

EH *as before* *etc.*

I, II *as before* *etc.*

B♭Cl *as before* *etc.*

III *as before* *etc.*

Bsn *as before* *etc.*

I *mf* *etc.*

Perc *f* *etc.*

II *f* *etc.*

40 45

I *as before* *etc.*

Vln *as before* *etc.*

II *as before* *etc.*

Vla *as before* *etc.*

Vol *as before* *etc.*

Picc *f*

I *f*

Fl II *f*

Ob *mf*

EH *mf*

I

B♭Cl II *p*

III *p*

Bsn *mf* without mute etc.

I *mp*-incisive

B♭Trp II *mp*-incisive

I *f*

Perc II *ff*

I *mf*

Vln II *mf*

Vla *mf*

Vcl *mf*

Cb *mf*



60

Picc

f

I

Fl

II

Ob

cresc

EH

cresc

I

B<sup>b</sup>Cl

II

cresc

III

cresc

B<sup>b</sup>Cbcl

cresc

Bsn

cresc

Cbsn

cresc

I

B<sup>b</sup>Trp

II

cresc

III

cresc

I

Perc

II

*f poss*

III

Xylophone  
hard mallets  
(one instrument)  
(two players)

Xylophone  
hard mallets

etc

etc

mf

cresc

60

I

Vln

II

cresc

Vla

cresc

Vcl

cresc

Cb

etc

cresc



Picc  
 Fl I  
 Fl II  
 Ob I  
 Ob II  
 EH  
 B<sup>b</sup>Cl I  
 B<sup>b</sup>Cl II  
 B<sup>b</sup>Cl III  
 B<sup>b</sup>CbCl  
 Bsn I  
 Bsn II  
 Timp  
 Perc IV  
 Marimba - hard mallets  
 Vln I  
 Vln II  
 Vla  
 Vcl  
 Cb



**80**

Picc  
Fl  
Ob  
EH  
B♭Cl  
Bsn

III  
Perc  
IV

**80**

I  
Vln  
II  
Vla  
Vcl  
Cb

scrape with triangle beater  
mp  
(Marimba)  
Crescendo notes

div.  
arco  
muted  
nat. pos.

unis. pizz

pizz

div. arco muted

half section arco muted

half section arco muted

arco-muted

mf (quasi pizz.)

**85**

Ob  
EH  
Bsn  
Perc IV (Marimba)

3-3

**85**

I  
Vln  
II  
Vla  
Vcl  
Cb

muted arco

f at the frog

muted arco

f at the frog

90

Picc *tr*  
*p cresc*  
*p (ba)*

Fl I *tr*  
*p cresc*  
*p (ba)*

Fl II *tr*  
*p cresc*  
*p (ba)*

Ob *tr*  
*p cresc*  
*p (ba)*

EH *tr*  
*p cresc*  
*p (ba)*

B<sup>b</sup>Cl I *tr*  
*p cresc*  
*p (ba)*

B<sup>b</sup>Cl II, III *tr*  
*p cresc*  
*p (ba)*

Bsn *tr*  
*p cresc*  
*p (ba)*

Perc II *tr*  
*p cresc*  
*p (ba)*

Perc IV (Marimba) *tr*  
*p cresc*  
*p (ba)*

Vln I *tr*  
*p cresc*  
*p (ba)*

Vln II *tr*  
*p cresc*  
*p (ba)*

Vla *tr*  
*p cresc*  
*p (ba)*

Vcl *tr*  
*p cresc*  
*p (ba)*

90

Fl I *tr*  
*p cresc*  
*p (ba)*

Ob *tr*  
*p cresc*  
*p (ba)*

EH *tr*  
*p cresc*  
*p (ba)*

B<sup>b</sup>Cl I *tr*  
*p cresc*  
*p (ba)*

Bsn *tr*  
*p cresc*  
*p (ba)*

B<sup>b</sup>Trp I *tr*  
*p cresc*  
*p (ba)*

B<sup>b</sup>Trp II *tr*  
*p cresc*  
*p (ba)*

Perc IV (Marimba) *tr*  
*p cresc*  
*p (ba)*

Vln I (bottom half) *tr*  
*p cresc*  
*p (ba)*

Vln II (bottom half) *tr*  
*p cresc*  
*p (ba)*

Vla (bottom half) *tr*  
*p cresc*  
*p (ba)*

Vcl (bottom half) *tr*  
*p cresc*  
*p (ba)*

95

Fl

Ob

EH

B<sup>b</sup>Cl

Bsn

I  
B<sup>b</sup>Trp

II

Perc II  
(Marimba)

95

Vln I

Vln II

Vla

Vcl

1.  $\text{#}^{\flat}$

3.  $\text{#}^{\flat}$

2.  $\text{#}^{\flat}$

3.  $\text{#}^{\flat}$

Vln I

Vln II

Vla

Vcl

100

Picc *mf* *p* *cresc.* *f* *dim.* *p*

Fl *p* *tr* *mf* *cresc.* *f* *dim.* *p*

Ob *p* *tr* *mf* *cresc.* *f* *dim.* *p*

EH *mf* *cresc.* *f* *dim.* *p*

I II *mf* *cresc.* *f* *dim.* *p*

B<sup>b</sup> Cl *p* *tr* *mf* *cresc.* *f* *dim.* *p* *mp* *smoothly*

III *p* *tr* *mf* *cresc.* *f* *dim.* *p*

B<sup>b</sup> Cl *mp* *cresc.* *f* *dim.* *p*

Bsn *p* *mf* *cresc.* *f* *dim.* *p* (muffled) - strike near edge

Timp *soft sticks* *tr* *pp*

I *pp* *cresc.* *mf* *dim.* *pp* *heavy beaters* *tr*

Perc III *ppp* *Glockenspiel*

IV *medium hard mallets* *mp*

100

I *mf* *cresc.* *f* *dim.* *p* *div. in 2*

II *mf* *cresc.* *f* *dim.* *p* *div. in 2*

Vla *a?* *mf* *cresc.* *f* *dim.* *p* *half section*

Vcl *a?* *mf* *cresc.* *f* *dim.* *p* *half section*

Cb *a?* *mf* *cresc.* *f* *dim.* *p* *2 players*

*p* *cresc.* *f* *dim.* *p* *pp*

105

B<sup>b</sup> Cl *mf* *dim.* *a?* *mp*

Timp *tr*

III *tr*

Perc (Glock.) *mf* *dim.* *a?* *mp*

105

I *etc.*

II *etc.*

Vla (half section) *etc.*

Vcl (half section) *etc.*

Cb (two players)

\* - viola trills are  
 D<sup>b</sup>-E<sup>b</sup> and E<sup>b</sup>-D  
 in 99

Bb Cl  
 Timp  
 Perc  
 III  
 II (Glock.)  
 I Vln  
 II Vln  
 Vla (half section)  
 Vcl (half section)  
 Cb (two players)  
 Bb Cl  
 Timp  
 Perc  
 III  
 II (Glock.)  
 I Vln  
 II Vln  
 Vla (half section)  
 Vcl (half section)  
 Cb (two players)  
 Bb Cl  
 Timp  
 Perc  
 III  
 II (Glock.)  
 I Vln  
 II Vln  
 Vla (half section)  
 Vcl (half section)  
 Cb (two players)

mp  
 cresc. — a? — mf  
 mp subito  
 mp  
 mf  
 mp  
 pp  
 dim. — a? — p  
 change ebt. (III)  
 p  
 pp  
 p  
 mp  
 p  
 mp  
 p  
 mp

160  
 170

**115**

B♭Cl

Timp

III Perc

IV (Glock)

**115**

I Vin

II Vin

Vla (half section)

Vcl (half section)

Cb (two players)

**120**

B♭Cl

Timp

III Perc

IV (Glock)

**120**

I Vin

II Vin

Vla (half section)

Vcl (half section)

Cb (two players)

*pp* lightly  
I

*pp* lightly

Fl

Timp

II

Perc III (tr)

IV

Xylophone medium mallets (2) *pp* lightly

I

Vn

II

Vla (half section)

Vcl (half section)

Cb (two players)

125

Fl

EH

B<sup>b</sup>Cl

Bsn

B<sup>b</sup>Trp

Perc IX (xylo)

*p* incisive

*p* incisive

Fl

Ob

II

Perc III

IV (xylo)

4 scrape with triangle beater *mp*

3 *mp*

4

4

130

Picc

Fl

II

Perc III

IV (xylo)

*mp*

*etc.*

*mp*

*etc.*



# IV. The Angel of the Hearth

Fast and intense ( $\text{♩} \approx 132$ ) - Tempo I

The musical score is arranged in a standard orchestral format. The top section includes:

- Picc
- Fl I and II
- Ob I and II
- EH
- B<sup>b</sup>Cl I
- E<sup>b</sup>Cl
- B<sup>b</sup>BsCl (B<sup>b</sup>Cl III)
- B<sup>b</sup>CbCl
- Bsn I and II
- Cbsn
- Hn in F I, II, III, and IV
- B<sup>b</sup>Trp I, II, and III
- Trb I and II
- Trb III and Tuba
- Temp
- Perc I, II, III, and IV

The percussion part is highly detailed, with specific instructions for each instrument:

- Snare: hard sticks, *ff*
- Drum sticks: *ff*
- Snare on rim: rim shot, *ff*
- Drum on sticks: *ff*
- Drum sticks: *ff*
- Anvil mallet: *ff*

Below the percussion is a section for strings:

- Vln I and II
- Vla
- Vcl
- Cb

The tempo and dynamics markings are consistent with the top section.

5

Slower (♩ = 72) - Tempo II

B♭Cl  
 E♭Cl  
 B♭B♭Cl  
 B♭C♭Cl  
 I  
 Bsn  
 II  
 Cbsn  
 I  
 Hn  
 II  
 III  
 IV  
 F  
 I  
 II  
 B♭Trp  
 Trb I  
 II  
 Tuba  
 Timp  
 I  
 Perc  
 II  
 III  
 IV  
 hard wood stick (fait or yaca - not a snare drum stick)

6

Slower (♩ = 72) - Tempo II

without mute  
 B♭Cl  
 play moderate-speed  
 glissandi (each player  
 performs this event  
 independently) - repeat  
 until sign (SS.)  
 I  
 Vln  
 II  
 mp without (unis.)  
 Vln  
 without (unis.)  
 Vln  
 without mute  
 Vln  
 P without mute  
 Vln  
 fp  
 Vln  
 mp sempre







Musical score for a large orchestra, featuring staves for various instruments including woodwinds, brass, strings, and percussion. The score includes dynamic markings like *p*, *f*, *mf*, *ff*, and *cresc.*, as well as performance instructions such as *etc.* and *Unison*. A large **-73-** is centered at the bottom of the page.

**35**

Picc *f* *sub. molto*

Fl *sf* *molto*

Ob *sf*

EH *sf*

B<sup>b</sup>Cl *sf* *molto*

E<sup>b</sup>Cl *sf*

B<sup>b</sup>BsCl *sf*

B<sup>b</sup>CbCl *sf*

Bsn *sf*

Cbsn *sf*

Hn in F *mf* *f* *mf* *mf* *f* *mf*

Trb I *mf* *f* *mf* *mf* *f* *mf*

Trb II *mf* *f* *mf* *mf* *f* *mf*

Trb and III *mf* *f* *mf* *mf* *f* *mf*

Tuba *mf* *f* *mf* *mf* *f* *mf*

Timp *sf* *sf* *sf* *sf* *sf* *sf*

change C to C<sup>#</sup>(I)

**35**

Vln I *f* *sf* *f* *sf* *f* *sf*

Vln II *f* *sf* *f* *sf* *f* *sf*

Vla *f* *sf* *f* *sf* *f* *sf*

Vcl *f* *sf* *f* *sf* *f* *sf*

Cb *f* *sf* *f* *sf* *f* *sf*



**45**

Picc *mf cresc* *ff cresc*

Fl *mf cresc*

Ob *mf cresc*

EH *etc.* *mf cresc*

B<sup>b</sup>Cl *mf* *cresc* *ff cresc*

F<sup>b</sup>Cl *mf* *cresc* *ff cresc*

B<sup>b</sup>BsCl *mf* *cresc* *ff cresc*

B<sup>b</sup>CbCl *f* *p* *f* *p* *f* *p* *f*

Bsn *f* *p* *f* *p* *f* *p* *f*

Cbsn *f* *p* *f* *p* *f* *p* *f*

Hr I *f* *p* *f* *p* *f* *p* *f*

Hr II *f* *p* *f* *p* *f* *p* *f*

Hr III *f* *p* *f* *p* *f* *p* *f*

Hr IV *f* *p* *f* *p* *f* *p* *f*

Hr V *f* *p* *f* *p* *f* *p* *f*

Hr VI *f* *p* *f* *p* *f* *p* *f*

B<sup>b</sup>Trp I *f* *p* *f* *p* *f* *p* *f*

B<sup>b</sup>Trp II *f* *p* *f* *p* *f* *p* *f*

B<sup>b</sup>Trp III *f* *p* *f* *p* *f* *p* *f*

Trb I *f* *p* *f* *p* *f* *p* *f*

Trb II *f* *p* *f* *p* *f* *p* *f*

Trb III and Tuba *f* *p* *f* *p* *f* *p* *f*

Perc I

*mf cresc* *ff cresc* *mf cresc* *ff cresc* *mf cresc* *ff cresc* *mf cresc* *ff cresc*

*2+3* *3* *3* *3* *3* *3* *3* *3*

*4* *4* *4* *4* *4* *4* *4* *4*

**45**

I *mf* *cresc* *ff*

Vln I *mf* *cresc* *ff*

Vln II *mf* *cresc* *ff*

Vla *mf* *cresc* *ff*

Vcl *mf* *cresc* *ff*

Cb *f* *p* *f* *p* *f* *p* *f*

*mf* *cresc* *ff* *mf* *cresc* *ff* *mf* *cresc* *ff* *mf* *cresc* *ff*

*2+3* *3* *3* *3* *3* *3* *3* *3*

*4* *4* *4* *4* *4* *4* *4* *4*

*f unis.*

Picc *mf* *cresc*  
 Fl I *mf*  
 Fl II *mf* *cresc*  
 Ob *mf* *cresc*  
 EH *mf* *cresc*  
 B♭Cl *mf* *cresc*  
 E♭Cl *mf* *cresc*  
 B♭B♭Cl *mf* *cresc*  
 B♭Cl *p* *mf* *p* *mf* *p* *mf* *p* *mf* *f*  
 Bsn *p* *mf* *p* *mf* *p* *mf* *p* *mf*  
 Cbsn *p* *mf* *p* *mf* *p* *mf* *p* *mf*  
 Hr I *mf* *f*  
 Hr II *mf* *f*  
 Hr III *mf* *f*  
 Hr IV *mf* *f*  
 B♭Trp I *mf* *f*  
 B♭Trp II *mf* *f*  
 B♭Trp III *mf* *f*  
 Trb I *mf* *f*  
 Trb II *mf* *f*  
 Trb III and Tuba *heavy beaters to...*  
 Perc I *mp* *cresc*  
 Perc II *mp* *cresc*  
 Vln I *mf* *cresc*  
 Vln II *mf* *cresc*  
 Vla *p* *mf* *p* *mf* *p* *mf* *p* *mf*  
 Vcl *p* *mf* *p* *mf* *p* *mf* *p* *mf*  
 Cb *p* *mf* *p* *mf* *p* *mf* *p* *mf*



Picc  
 Fl I  
 Fl II  
 Ob I  
 Ob II  
 EH  
 B♭Cl I  
 E♭Cl  
 B♭Cl III  
 Bsn  
 Hr I  
 Hr II  
 Hr III  
 Hr IV  
 Trb I  
 Trb II  
 Trb III  
 and  
 Tuba  
 Perc II  
 Vln I  
 Vln II  
 Vla  
 Vcl  
 Cb

Picc  
 Fl I  
 Fl II  
 Ob I  
 Ob II  
 EH  
 B♭Cl I  
 E♭Cl  
 B♭Cl III  
 Bsn  
 Hrn I  
 Hrn II  
 F III  
 Trb I  
 Trb II  
 Trb III  
 and  
 Tuba  
 Vln I  
 Vln II  
 Vla  
 Vcl  
 Cb

Musical score for various instruments including Piccolo, Flutes (I, II), Oboes (I, II), English Horn, Clarinets (B♭, E♭, B♭ III), Bassoon, Horns (I, II, F III), Trumpets (I, II, III and Tuba), Violins (I, II), Viola, and Cello. The score is written in 4/4 time and includes dynamic markings and articulation.





*Slower - very forceful (2<sup>a</sup> H<sup>2</sup>)*

Picc

F1

Ob

EH

B<sup>b</sup>Cl I

E<sup>b</sup>Cl

B<sup>b</sup>Cl III

Bsn

Cbsn

Hn I

in II

F III

IV

B<sup>b</sup>Trp I

II

III

Trb

Timp

Perc I

II

III

IV

*Slower - very forceful (2<sup>a</sup> H<sup>2</sup>)*

Vln I

II

Vla

Vcl

Cb

65

Ob *a2* etc.

EH

B<sup>b</sup>C I

E<sup>b</sup>C I

B<sup>b</sup>C II *3*

Bsn

Cbsn

B<sup>b</sup>Trp *I*

Trb I *I*

Trb III *I*

65

I

Vln II

Vla

Picc

Fl *a2* *ff*

Ob

EH

B<sup>b</sup>C I *3* *etc.*

E<sup>b</sup>C I *3*

B<sup>b</sup>C II *3*

Bsn

Cbsn

B<sup>b</sup>Trp

Trb I *(#)*

Trb III *(#)*

I *etc.*

Vln I *f* *(h)* *3* *3*

Vln II *f* *(h)* *3* *3*

Vla *f* *(h)* *3* *3*

70

Picc  
Fl  
Ob  
BbcI I  
EbcI  
BbcI III  
Bsn  
Cbsn  
Bbtrp I  
Bbtrp II  
Trb I  
Trb II

I  
Vln  
II

Detailed description: This section of the score covers measures 70 through 75. It includes parts for Piccolo, Flute, Oboe, B♭ Clarinet I and III, E♭ Clarinet, Bassoon, Contrabassoon, B♭ Trumpet I and II, and Trombone I and II. The string section consists of Violin I and Violin II. The woodwinds play a complex melodic line with many accidentals and dynamic markings such as *f*, *etc.*, and *mf*. There are several triplet markings (3) and slurs. A double bar line is present at the end of measure 75.

75

Picc  
Fl  
Ob  
BbcI I  
EbcI  
BbcI III  
Bsn  
Cbsn  
Hrn in. F  
Bbtrp  
Trb I  
Trb II  
I  
Vln  
II

Detailed description: This section of the score covers measures 75 through 80. It includes parts for Piccolo, Flute, Oboe, B♭ Clarinet I and III, E♭ Clarinet, Bassoon, Contrabassoon, Horn in F, B♭ Trumpet, and Trombone I and II. The string section consists of Violin I and Violin II. The woodwinds continue with their melodic line, featuring dynamic markings like *dim-etc.*, *mf*, and *f*. There are triplet markings and slurs. The Horn part has a marking *I+III a2*. The string parts have some markings like *mf* and *V*. A double bar line is present at the end of measure 80.

Picc  
 Fl I  
 Fl II  
 Ob  
 EH  
 B<sup>b</sup>Cl I  
 E<sup>b</sup>Cl  
 B<sup>b</sup>Cl II  
 Bsn  
 Hr in F I  
 Hr in F II  
 Hr in F III  
 Hr in F IV  
 Trp in B<sup>b</sup> I  
 Trp in B<sup>b</sup> II  
 Trp in B<sup>b</sup> III  
 Trb  
 Vln I  
 Vln II  
 Vla  
 Vcl







Empty musical staves for brass instruments: B♭ B♭, C♭ C♭, Bsn, Cbsn.

*Tempo IV* (♩=144) - twice as fast 100

B♭ B♭ s.c.l.  
 B♭ C♭ c.l.  
 Bsn  
 Cbsn  
 Hn I  
 in II  
 F III  
 IV  
 B♭ Trp I  
 II  
 III  
 Trb I  
 Tuba  
 Timp  
 Perc I  
*snare drum stick (or a similar kind stick)*  
*etc.*

*Tempo IV* (♩=144) - twice as fast 100

Vla  
 Vcl  
 Cb  
*unis.*  
*etc.*  
*etc.*





The musical score is arranged in a standard orchestral format. The instruments listed on the left are: Picc, Fl, Ob I, Ob II, EH, BbCII, EbCII, BbBscI, BbcBcI, Bsn I, Bsn II, Obsn, Hr in F I, Hr in F II, Hr in F III, Hr in F IV, Hr in F V, Hr in F VI, BbTrp I, BbTrp II, BbTrp III, Trb I, Trb II, Trb III and Tuba, and Perc I. The score features complex rhythmic patterns, including many triplets and sixteenth-note runs. Dynamics range from *mf* to *ff*. Performance markings include *cresc.*, *al-*, and *f*. The Percussion part (Perc I) is marked with *ultr.* and *ff*. The score is written in a key with one sharp (F#) and a 4/4 time signature.

















# V. Petrified City

1 2 3

Slow tempo basis (♩ = 60) - but very flexible, especially in cadenza-like sections

Fl I

Ob I

EH

B♭Cl I

B♭BscI

B♭CbCl

Bsn

Hn in F I

Timp

Vln I

Vln II

Vla

Vcl

Cb

*soft sticks*

*tr*

*div. P*

*mf*

*mp*

*mf*

*mf*

*mf*

1 Slow 2 tempo 3 basis (♩ = 60) but very flexible, especially in cadenza-like sections

B<sup>b</sup>BsCl  
 Timp  
 I  
 Vln  
 II  
 Vla  
 Vcl  
 Cb

B<sup>b</sup>BsCl  
 Timp  
 I  
 Vln  
 II  
 Vla  
 Vcl  
 Cb

(blowing)

Fl  
 Ob  
 B<sup>b</sup>BsCl  
 Timp  
 I  
 Vln  
 II  
 Vla  
 Vcl  
 Cb

4 5 6

Musical score for measures 7-11. Instruments include Flute (Fl), Oboe (Ob), Bass Clarinet (BbCl), Bass Bass Clarinet (BbBbCl), Timpani (Timp), Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vcl), and Contrabass (Cb). Measures 7-11 are marked with measure numbers in boxes. Dynamics include *mf*, *mp*, *p*, *f*, and *dim.*. A tempo marking *al. (br.)* is present. A handwritten note at the end of measure 11 reads "(poco meno un beat)".

Musical score for measures 12-14b. Instruments include Flute (Fl), Oboe (Ob), Bass Clarinet (BbCl), Timpani (Timp), Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vcl), and Contrabass (Cb). Measures 12-14 are marked with measure numbers in boxes. Measure 14 is further divided into 14a and 14b. Dynamics include *p*, *mp*, *f*, and *div.*. A tempo marking *al. (br.)* is present. A handwritten note at the end of measure 13 reads "(poco meno un beat)".

**14c**

F1

B<sup>b</sup>Cl

I

Vln

II

Vla

Vcl

Cb

**14d** **14e**

F1

B<sup>b</sup>Cl

Hn in F

I

Vln

II

Vla

Vcl

Cb

**14f** **14g** **14h**

F1

B<sup>b</sup>Cl

Hn in F

I

Vln

II

Vla

Vcl

Cb

**146**

B♭Cl *mf* *f* *mf* *ff* *poco f* *f* *ff sempre*

Vln I *poco a poco cresc*

Vln II *poco a poco cresc*

Vla *poco a poco cresc*

Vcl *poco a poco cresc*

Cb *poco a poco cresc*

**147**

*(showing)*

B♭Cl *f* *mf* *mp* *mf* *p*

Vln I

Vln II

Vla

Vcl

Cb

**146** **147** **148**

Fl *mp* *mf* *p*

EH *mp* *mf* *p*

B♭Cl *mp* *mf* *p*

Hr inf *mf* *mp*

19 20 Ritard----- 21 In Tempo 22 23a

Fl  
EH  
3<sup>b</sup>CbCl  
Bsn  
Hn in F  
Timp

*mp*  
*mp sempre*  
*pp*  
*muffled tr*

19 20 Ritard----- 21 In Tempo 22 23a

Vln I  
Vln II  
Vla  
Vcl  
Cb

*pp* *nat. pos. muted*  
*pp* *nat. pos. - muted*  
*pp* *nat. pos. - muted*  
*pp* *nat. pos. - muted*  
*pp* *nat. pos. - muted*  
*pp* *nat. pos. - muted*  
*pp* *unis. nat. pos. - muted*  
*pp*

23b 23c 23d 23e

Fl  
B<sup>b</sup>CbCl  
Bsn  
Timp  
I  
Vln II  
Vla  
Vcl  
Cb

*f*  
*tr*  
*mp - mf mf - f*  
*f*  
*mp*

**23f** **23g**

B<sup>b</sup>CbCl *mf* *mp* *f* *mf* *p* *mf* *mp* *p*

Bsn *tr*

Timp *tr*

I *tr*

Vln I *tr*

Vln II *tr*

Vla *tr*

Vcl *tr*

Cb *tr*

**23k**

B<sup>b</sup>CbCl *mp* *tr* *p* *mf* *mp* *p*

Timp *tr*

I *tr*

Vln I *tr*

Vln II *tr*

Vla *tr*

Vcl *tr*

Cb *tr*

*(mf triplets)*

*pp sempre* **24**

B<sup>b</sup>CbCl *pp*

Timp *tr*

I *tr*

Vln I *tr*

Vln II *tr*

Vla *tr*

Vcl *tr*

Cb *tr*

*dying away*

*dying away*

*dying away*

*dying away*

*dying away*