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## *Music Composition*

Casken, J. A.

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CANDIDATE FOR DEGREE OF D.MUS.

MR. J.A. CASKEN

LIST OF WORKS SUBMITTED

- |    |   |      |
|----|---|------|
| 1. | MASQUE for solo oboe, two horns and strings | 1982 |
| 2. | ORION OVER FARNE for orchestra              | 1984 |
| 3. | VAGANZA for large ensemble                  | 1985 |
| 4. | SALAMANDRA for two pianos                   | 1986 |
| 5. | GOLEM - opera: Prelude and Legend           | 1989 |

plus a recording of each work (two cassettes)

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D. Mus.



1 DEC 1992

Thesis++  
1990/CAS

John Casken

# Salamandra

for two pianos  
(1986)

Study Score  
ED 12375

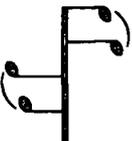
Schott & Co. Ltd · London  
B. Schott's Söhne · Mainz  
Schott Music Corp. · New York  
Schott Japan Ltd · Tokyo

Salamandra is the Greek form of salamander, the term both for a lizard-like creature and an elemental spirit which are supposed to live in fire.

Notes:



a note of no fixed duration: its length will be determined to some extent by the context in which it occurs and also by the interpretation of the performers; some durations of passages are suggested only where the composer's intentions may appear ambiguous.



always with 'rubato', sustained, non-regular.

dotted bar-lines indicate 'senza-misura' passages: strict synchronization is only essential just after the dotted bar-line — thereafter as the graphic layout suggests.



Pedal markings

both pedals

Instructions above the upper stave refer to both pianos unless otherwise indicated.

Accidentals: accidentals apply to the same notes within one group in the same octave register; some cautionary accidentals have been added.

Salamandra ist das griechische Wort für Salamander und bezeichnet ein eidechsenartiges Geschöpf ebenso wie Elementargeister, die im Feuer hausen sollen.

Anmerkungen:



Note von nicht festgelegter Länge: Diese wird zum einen teilweise durch den Kontext, zum anderen durch die individuelle Interpretation des Spielers bestimmt. Bei einigen Abschnitten wird die Länge nur angegeben, wo nicht ganz eindeutig ist, was der Komponist im Sinne hatte.



immer mit „rubato“, ausgeschalten, unregelmäßig.

gestrichelte Taktstriche geben stets „senza misura“-Passagen an: Eine genaue Einhaltung der zeitlichen Übereinstimmung ist daher nur unmittelbar nach dem Taktstrich erforderlich — ansonsten entsprechend der graphischen Darstellung.



Pedalangaben

beide Pedale

Wenn nicht anders angegeben, beziehen sich die Anweisungen über dem oberen Notensystem auf beide Klaviere.

Versetzungszeichen: Vorzeichen gelten generell für alle gleichen Noten innerhalb einer Tongruppe (in der gleichen Oktavlage). Dennoch erschien es sinnvoll, hier und da Sicherheitsvorzeichen zu setzen.

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Handwritten musical score for a piano instrument, measures 152-166. The score is written on a grand staff with treble and bass clefs. It features complex rhythmic patterns, including triplets and sixteenth notes. Dynamics include *pp*, *mf*, *f*, and *p*. Performance markings include *Bva* (Basso Continuo) and *Bva* with arrows. A tempo marking of  $\text{♩} = 152$  is present. A box containing the number "2" is located below the staff. The piece concludes with a *Bva* marking and a final chord.

Handwritten musical score for a piano instrument, measures 167-180. The score continues with complex rhythmic patterns and dynamics such as *p*, *f*, and *p*. Performance markings include *Bva* and *Bva* with arrows. A tempo marking of  $\text{♩} = 132$  is present. A box containing the number "2" is located below the staff. The piece concludes with a *Bva* marking and a final chord.

Handwritten musical score for a piano instrument, measures 181-200. The score continues with complex rhythmic patterns and dynamics such as *f*, *sfz*, and *sfz*. Performance markings include *Bva* and *Bva* with arrows. A tempo marking of  $\text{♩} = 152$  is present. A box containing the number "2" is located below the staff. The piece concludes with a *Bva* marking and a final chord.

poco rit. - - - - - ♩ = 100

Handwritten musical score for the first system. It consists of multiple staves with complex notation, including triplets, sixteenth notes, and dynamic markings like 'ff' and 'sffz'. There are also markings for 'Bva.' and '10'.

Handwritten musical score for the second system. It continues the complex notation with dynamic markings 'f' and 'p', and numerical markings '4 8' and '5 8'. There are also markings for 'ff' and 'p'.

Handwritten musical score for the third system. It includes a section marked 'piu mosso' and '12'' with dynamic markings 'ff' and 'f'. There are also markings for 'ff' and 'f'.

Musical score for the first system, featuring piano and violin parts. The piano part includes dynamics such as *f*, *mp*, and *mf*, along with performance markings like *acc.* (accelerando) and *rit.* (ritardando). The violin part includes dynamics like *f* and *mp*. The system is marked with a measure number **5** and a tempo marking  $\text{♩} = 138$ .

Musical score for the second system, continuing the piano and violin parts. The piano part includes dynamics such as *f*, *mp*, and *pp*, along with performance markings like *con ped.* (con sordina). The violin part includes dynamics like *f* and *pp*. The system is marked with measure numbers **3** and **8**, and a tempo marking  $\text{♩} = 138$ .

Musical score for the third system, concluding the piano and violin parts. The piano part includes dynamics such as *f* and *mf*, along with performance markings like *con ped.* and *rit.*. The violin part includes dynamics like *f* and *mf*. The system is marked with measure numbers **3** and **8**, and a tempo marking  $\text{♩} = 138$ .

Musical score for system 6, consisting of two staves. The upper staff features a complex melodic line with many slurs and ties, and includes the instruction "8va" above it. The lower staff provides a harmonic accompaniment with chords and moving lines. Dynamic markings include *mf* and *f*. A circled number "6" is located at the beginning of the system.

Musical score for system 7, consisting of two staves. The notation continues with complex melodic and harmonic structures. Dynamic markings include *mf* and *f*. A circled number "7" is located at the beginning of the system.

Musical score for system 8, consisting of two staves. The notation continues with complex melodic and harmonic structures. Dynamic markings include *mf*, *mp*, and *f*. A circled number "8" is located at the beginning of the system.

Musical score for the first system, consisting of two staves. The music is written in treble clef with a key signature of one sharp (F#). The first staff contains a triplet of eighth notes marked *p* (piano) and *ff* (fortissimo). The second staff contains a triplet of eighth notes marked *pp* (pianissimo) and *f* (forte). A wavy line below the second staff is labeled "(can poco ped.)".

Musical score for the second system, consisting of two staves. The first staff contains a triplet of eighth notes marked *p* and *ff*. The second staff contains a triplet of eighth notes marked *pp* and *f*. A wavy line below the second staff is labeled "(can poco ped.)".

Musical score for the third system, consisting of two staves. The first staff contains a triplet of eighth notes marked *p* and *ff*. The second staff contains a triplet of eighth notes marked *pp* and *f*. A wavy line below the second staff is labeled "sub. p".

Handwritten musical score for the first system, measures 1-8. The score is written on two staves. The left staff contains rhythmic markings: 2/8, 3/8, and 3/8. The right staff contains notes and rests. Dynamics include *pp*, *p*, and *f*. The word *Svna* is written above the first staff. A circled number 9 is located at the beginning of the first staff.

Handwritten musical score for the second system, measures 9-16. The score is written on two staves. The left staff contains rhythmic markings: 4/8 and 4/8. The right staff contains notes and rests. Dynamics include *f*, *ffz*, and *ff*. The word *Svna* is written above the first staff. A circled number 10 is located at the beginning of the first staff.

Handwritten musical score for the third system, measures 17-24. The score is written on two staves. The left staff contains rhythmic markings: 4/8 and 4/8. The right staff contains notes and rests. Dynamics include *mf* and *presto subito*. The word *Svna* is written above the first staff. A circled number 11 is located at the beginning of the first staff.

Handwritten musical score for piano, measures 132-136. The score is written on five staves. Measure 132 is marked with a box containing the number 11 and the tempo marking  $\text{♩} = 132$ . The music features complex rhythmic patterns, including triplets and sixteenth notes, with dynamic markings such as  $fz$ ,  $f$ , and  $mf$ . The key signature changes from one flat to two flats. The score concludes with a double bar line and the number 316.

Handwritten musical score for piano, measures 137-140. The score is written on five staves. Measure 137 is marked with the tempo marking  $\text{♩} = 120$ . The music features complex rhythmic patterns, including triplets and sixteenth notes, with dynamic markings such as  $mp$ ,  $p$ ,  $mfz$ , and  $pp$ . The key signature changes from two flats to one flat. The score concludes with a double bar line and the number 140.

Handwritten musical score for piano, measures 141-144. The score is written on five staves. Measure 141 is marked with the tempo marking  $\text{♩} = 120$ . The music features complex rhythmic patterns, including triplets and sixteenth notes, with dynamic markings such as  $mfz$ ,  $mf$ , and  $f$ . The key signature changes from one flat to two flats. The score concludes with a double bar line and the number 144.

*poco a poco rit.* ---  $\text{♩} = 60$  --- *sub. rit.* ---  $\text{♩} = 72$  --- *molto accel.*

12

13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28

29 30 31 32 33 34





Musical score for measures 15-16. The score is written for two systems of staves. The upper system contains a vocal line with lyrics and a piano accompaniment. The lower system contains a bass line. Measure 15 features a piano (p) dynamic and a five-measure rest in the vocal line. Measure 16 features a mezzo-forte (mf) dynamic. The piano accompaniment includes chords and melodic lines with slurs and accents.

Musical score for measures 17-18. The score is written for two systems of staves. The upper system contains a vocal line with lyrics and a piano accompaniment. The lower system contains a bass line. Measure 17 features a pianissimo (ppp) dynamic and a five-measure rest in the vocal line. Measure 18 features a piano (p) dynamic. The piano accompaniment includes chords and melodic lines with slurs and accents.

Musical score for measures 19-20. The score is written for two systems of staves. The upper system contains a vocal line with lyrics and a piano accompaniment. The lower system contains a bass line. Measure 19 features a piano (p) dynamic and a five-measure rest in the vocal line. Measure 20 features a piano (p) dynamic. The piano accompaniment includes chords and melodic lines with slurs and accents.

18

Musical score for measures 18-24. The score consists of two systems of two staves each. The first system (measures 18-21) features a melodic line with triplets and a bass line with chords. The second system (measures 22-24) continues the melodic and bass lines. Dynamics include *f* and *ff*. Fingerings are indicated with numbers 1-5. A box labeled '18' is present at the beginning of the first system.

Musical score for measures 25-31. The score consists of two systems of two staves each. The first system (measures 25-28) features a melodic line with triplets and a bass line with chords. The second system (measures 29-31) continues the melodic and bass lines. Dynamics include *f* and *mf*. Fingerings are indicated with numbers 1-5. A box labeled '18' is present at the beginning of the first system.

Musical score for measures 32-38. The score consists of two systems of two staves each. The first system (measures 32-35) features a melodic line with triplets and a bass line with chords. The second system (measures 36-38) continues the melodic and bass lines. Dynamics include *mp*, *f*, and *ff*. Fingerings are indicated with numbers 1-5. A box labeled '18' is present at the beginning of the first system.

1 = 2, 3  
 p sub.  
 10 p sub.  
 16

(p) f r. h. h. (cresc.)  
 mp  
 mf  
 f  
 sf

p  
 f sub.  
 p  
 f  
 p  
 f sub.  
 p  
 f  
 p sub.

28  
 28

Handwritten musical score for measures 21 and 22. The score is written on two systems of staves. The first system (measures 21-22) includes dynamic markings such as *mp*, *f*, and *sfz*. The second system (measures 23-24) includes dynamic markings such as *f* and *mp*. The notation includes various rhythmic values, including 2/8, 9/16, and 16/16, and features complex fingering and articulation marks.

Handwritten musical score for measures 25 and 26. The score is written on two systems of staves. The first system (measures 25-26) includes dynamic markings such as *f*, *mp*, and *ff*. The second system (measures 27-28) includes dynamic markings such as *f* and *mp*. The notation includes various rhythmic values, including 2/4, 4/4, and 16/16, and features complex fingering and articulation marks.

Handwritten musical score for measures 29 and 30. The score is written on two systems of staves. The first system (measures 29-30) includes dynamic markings such as *f* and *mp*. The second system (measures 31-32) includes dynamic markings such as *f* and *mp*. The notation includes various rhythmic values, including 9/16 and 16/16, and features complex fingering and articulation marks.





Musical score for page 27. The score is written for piano (p) and violin (v). It features complex rhythmic patterns, including triplets and sixteenth notes. Dynamics range from *f* (forte) to *mp* (mezzo-piano). The piano part includes a section marked "Basso" with a *f:mp* dynamic. The violin part has several slurs and accents. The page number "27" is centered at the bottom.

Musical score for page 28. The score is written for piano (p) and violin (v). It features complex rhythmic patterns, including triplets and sixteenth notes. Dynamics range from *f* (forte) to *mp* (mezzo-piano). The piano part includes a section marked "Basso" with a *f:mp* dynamic. The violin part has several slurs and accents. The page number "28" is centered at the bottom.

Musical score for page 29. The score is written for piano (p) and violin (v). It features complex rhythmic patterns, including triplets and sixteenth notes. Dynamics range from *f* (forte) to *mp* (mezzo-piano). The piano part includes a section marked "Basso" with a *f:mp* dynamic. The violin part has several slurs and accents. The page number "29" is centered at the bottom.

Musical score for strings, measures 575-584. The score features complex rhythmic patterns with many sixteenth and thirty-second notes. There are several slurs and accents throughout. Dynamic markings include piano (p) and forte (f). Some notes are marked with 'sim.' (sforzando). The key signature has one sharp (F#).

Musical score for strings, measures 585-594. This section is marked with a forte dynamic and includes the instruction "tutta forza!". There are several slurs and accents. The key signature has one sharp (F#).

Musical score for strings, measures 595-604. This section includes dynamic markings of piano (p) and forte (f). It features complex rhythmic patterns with many sixteenth and thirty-second notes. The key signature has one sharp (F#).

Musical score for the first system, measures 50-58. The piano part includes a "Ped. hold until \*" instruction. The bassoon part (Bua) features dynamics such as *pp* (pianissimo), *f* (forte), and *mf* (mezzo-forte), along with articulations like accents and slurs. Measure numbers 50 and 58 are clearly marked.

Musical score for the second system, measures 31-39. The piano part is marked *pp* (pianissimo) with a "rubato" instruction. The bassoon part (Bua) includes dynamics *f* (forte) and *pp* (pianissimo), with a "rubato" instruction. A measure number "31" is boxed in the bassoon staff. The system concludes with a double bar line and a repeat sign.

Musical score for the third system, measures 40-48. The piano part includes dynamics *mp* (mezzo-piano) and *mpb* (mezzo-pianissimo). The bassoon part (Bua) features dynamics *pp* (pianissimo) and *mf* (mezzo-forte). A section of the piano part is labeled "(Sim.)" for *Simulazione*. The system ends with a double bar line and a repeat sign.

This page contains a handwritten musical score for guitar, organized into several systems of staves. The notation includes various musical symbols and dynamics. Key elements include:

- System 1 (Top):** Features a treble clef staff with a melodic line and a bass clef staff with chords. Dynamics include *pp* (pianissimo) and *mp* (mezzo-piano). A circled section of the treble staff is marked with a star (\*).
- System 2:** Continues the melodic and harmonic development. Dynamics include *pp* and *mp*. A circled section is present.
- System 3:** A boxed number **32** is placed between the staves. This system includes a section with a wavy line, possibly indicating a tremolo or a specific texture. Dynamics include *pp*, *sfz* (sforzando), and *p* (piano).
- System 4:** Features a section with a wavy line and a circled section. Dynamics include *pp*, *sfz*, and *p*. A circled section of the bass staff is marked with a star (\*).
- System 5:** Includes a section with a wavy line and a circled section. Dynamics include *sfz* and *p*. A circled section of the bass staff is marked with a star (\*).
- System 6:** Contains a section with a wavy line and a circled section. Dynamics include *sfz* and *p*. A circled section of the bass staff is marked with a star (\*).

The score is densely written with musical notation, including notes, rests, accidentals, and dynamic markings. The handwriting is clear and professional.

Musical score for the right side of the page, consisting of multiple staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. Key dynamics include *f* (forte), *sfz* (sforzando), and *mp* (mezzo-piano). There are also performance markings like *tr* (trill) and *acc* (accents). The score is organized into systems, with some staves containing dense rhythmic patterns.

Musical score for the left side of the page, consisting of multiple staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. Key dynamics include *mf* (mezzo-forte) and *mp* (mezzo-piano). There are also performance markings like *tr* (trill) and *acc* (accents). The score is organized into systems, with some staves containing dense rhythmic patterns.

Warten 14 September 86

A series of empty musical staves on the left side of the page, consisting of multiple horizontal lines without any notation.



John Casken

# Orion over Farne

for orchestra  
(1984, revised 1986)

Study Score  
ED 12335

Schott & Co. Ltd · London  
B. Schott's Söhne · Mainz  
Schott Music Corp. · New York  
Schott Japan Ltd · Tokyo



Great strings next the post of the harp  
clang, the horn has majesty,  
flutes flicker in the draft and flare.  
Orion strides over Farne.

from 'Briggflatts' by Basil Bunting

Commissioned by the British Broadcasting Corporation for Musica Nova 1984,  
Glasgow's Sixth International Festival of Contemporary Music

First Performance: 17 September 1984, Glasgow  
Scottish National Orchestra  
Conducted by Matthias Bamert

## Instrumentation

3 Flutes (3rd doubling piccolo)  
2 Oboes  
Cor Anglais  
3 Clarinets (3rd doubling Bass Clarinet)  
2 Bassoons  
Contra-Bassoon

4 Horns  
2 Trumpets  
2 Tenor Trombones  
Bass Trombone  
Tuba

Timpani (4)

Percussion (3 players):

- I Marimba, 2 Congas, Tenor Drum (unsnared), Glockenspiel,  
Suspended Cymbal, Pair of Clash Cymbals
- II Vibraphone, 4 Bongos, Suspended Cymbal,  
Tam-tam, 3 Gongs, Bass Drum\*
- III Bass Drum\*, Xylophone, 4 Tom-toms, Crotales, Tubular Bells,  
Suspended Cymbal, 3 Drums (unsnared, hollow sounding if possible,  
e.g. similar to log-drum)

\*Bass Drum to be used by both II and III

Harp

Piano/Celesta

Strings (16.14.12.10.8)

Duration: 20 minutes

The score is written in C. Some indication is given in the score concerning the preference for hard or soft beaters used by the percussionists —  denotes soft or medium beaters,  denotes hard beaters. The exact beaters may be left to the discretion of the players.

 denotes a short break

 denotes a distinct, marked break

*Orion over Farne* is a one movement work: I-IV mark out the main structural divisions and should not be regarded as separate movements.

Die Partitur ist in C notiert. In der Partitur finden sich Vorschläge für die Verwendung von harten oder weichen Schlegeln:  steht für weiche oder mittlere,  für harte Schlegel. Die Entscheidung über die Auswahl der Schlegel bleibt jedoch dem Spieler selbst überlassen.

 bezeichnet eine Zäsur

 markiert eine deutliche Pause

*Orion over Farne* ist ein 1sätziges Werk: I-IV kennzeichnen die strukturellen Hauptabschnitte, die nicht als einzelne Sätze betrachtet werden sollen.

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# John Casken

## Orion over Farne

To Witold and Danuta Lutoslawski  
in gratitude for their friendship and encouragement

I ♩ = c. 66

fl. 1 2 3

ob. 1 2

c. ang.

cl. 1 2

b. cl.

bsn. 1 2

c. bsn.

hrt. 1 2 3 4

tr. 1 2

tr. 3

tuba

timp.

marimba I

vibraphone II

Bass Drum III

hp.

pf.

vn. I

vn. II

vl.

vc.

db.

48

1

Handwritten musical score for a symphony orchestra, page 2. The score includes parts for woodwinds (flute, oboe, clarinet, bassoon, contrabassoon), brass (trumpets, trombones, tuba, timpani, snare drum, cymbals, horn), strings (violin I & II, viola, violoncello, double bass), and piano. The music is in 4/4 time and features complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamic markings such as *f*, *sfz*, *p sub.*, and *mp* are used throughout. Performance instructions like *Con Sord.* and *arco* are present. A rehearsal mark '1' is located at the top center. The page is numbered '2.' in the top left and '3 4' on the right side.

fl. *picc.* *f* *ff* *p* *mp* *f*

ob. *f* *ff*

c.ang. *f* *ff*

c. *f* *ff*

b.c. *f* *ff*

bns *f* *p* *mp* *f*

c.bsn *f* *p* *mp* *f*

hns *mp* *f*

tr. *f*

trb I *f* *p*

trb II *f* *p*

trb III *f*

timp. *f*

I mba *f*

II vibr. *f* *p* *mp*

III B. dm *f*

hp. *f* *mp* *f*

pt. *f* *mp* *f*

v. I *pizz.* *arco* *div a 4* *f*

v. II *pizz.* *arco* *div a 4* *f*

vl. *f* *ff* *p* *f*

vc. *f* *p* *ff*

db. *f* *p* *ff*

4  
8

Handwritten musical score for a symphony orchestra. The score is arranged in a standard orchestral layout with staves for woodwinds, brass, strings, and percussion. The instruments listed on the left are: fl., ob., C. ang., cl., b. cl., bsn., c. bsn., mns., tr., tr. 1, tr. 2, tr. 3, tbn., timp., I 2 ang., II, III xyl., hp., pf., m. I, m. II, vl., vc., and db.

The score is divided into four measures. The first measure contains the beginning of the piece, marked with a forte (*f*) dynamic and includes various articulations such as accents and slurs. The second measure continues the musical development. The third measure features a change in tempo and meter, indicated by a large '3' and '4' written vertically. The fourth measure concludes the section with a *ffz* dynamic marking.

Key musical elements include:
 

- Woodwinds:** Flute and Oboe parts with complex rhythmic patterns and triplets. Clarinet and Bassoon parts provide harmonic support.
- Brass:** Trumpet and Trombone parts with dynamic markings like *f* and *sfz*.
- Strings:** Violin and Viola parts with detailed bowing and fingering instructions, including *div. arco* and *unis. pizz.* markings.
- Percussion:** Timpani and xylophone parts with specific rhythmic patterns.
- Piano:** Part with complex chordal textures and dynamic markings.

3 (♩ = ♩)

fi.

ob.

c. ang.

cl.

b. cl.

bsw

c. bsw

hwr

tr

tw 1/2

tw 3 tuba

timp

I

II

III xyl

hp

pf.

(♩ = ♩)

vr

vr

vl.

vc.

db.

4

poco meno mosso  $\text{♩} = c. 120$

Handwritten musical score for orchestra and strings. The score is divided into two systems. The first system includes parts for Flute (fl.), Piccolo (picc.), Oboe (ob.), Cor Anglais (c. ang.), Clarinet (cl.), Bass Clarinet (b. cl.), Bassoon (bsw.), Contrabassoon (c. bsw.), Horns (hms), Trumpets (tr.), Trombones 1 & 2 (tr 1, 2), Trombones 3 & 4 (tr 3, 4), Timpani (timp.), Mallet Percussion I (I mba), Mallet Percussion II (II), Mallet Percussion III (III xyl.), Harp (hp), and Cymbals (cf.). The second system includes Violin I (vi I), Violin II (vi II), Viola (vl), Violoncello (vc), and Double Bass (db.).

The score contains various musical notations including dynamics (e.g., *mp*, *f*, *mf*, *sf*, *p*), articulation (e.g., accents, slurs), and performance instructions (e.g., *con sord.*, *div.*, *pizz.*, *unis.*). There are also handwritten annotations such as "1.", "2.", "a2", and "tuba" in the tuba part. The bottom of the page features the instruction "poco meno mosso Forte" and further dynamic markings like *p < mf* and *f*.

3  
8

Handwritten musical score for a symphony orchestra. The score is arranged in staves for various instruments and includes dynamic markings, articulation, and performance instructions.

**Instrumentation and Dynamics:**

- Flute (fl):** *f*
- Piccolo (picc.):** *f*
- Oboe (ob):** *f*
- Clarinet in A (c. ang):** *f*
- Clarinet in Bb (cl):** *f*
- Bass Clarinet (b. cl):** *f*
- Bassoon (bsn):** *f*
- Contrabassoon (c. bsn):** *f*
- Trumpet (tr):** *f*
- Trumpet 1 (tr 1):** *f*
- Trumpet 2 (tr 2):** *f*
- Trumpet 3 (tr 3):** *f*
- Tuba (tuba):** *f*
- Timpani (timp):** *p*, *f*
- Snare Drum I (I mba):** *f*
- Snare Drum II (II):**
- Snare Drum III (III xyl):** *f*
- Harpsichord (hp):** *f*
- Piano (pf):** *f*
- Violin I (vni):** *f*
- Violin II (vni):** *f*
- Viola (vl):** *f*
- Violoncello (vc):** *f*
- Double Bass (db):** *f*

**Performance Instructions:**

- Change to fl. 3:** Indicated in the flute part.
- Arco unis. / held bow:** Instructions for the string sections.
- div arco:** Divisi arco instruction for the double bass.
- unis arco:** Unison arco instruction for the double bass.
- Ped:** Pedal markings for the piano.
- Pizz:** Pizzicato markings for the string sections.

**Tempo and Rhythm:** The score features complex rhythmic patterns, including triplets and sixteenth notes, with tempo changes indicated by the number of measures per bar (e.g., 3, 4, 3).

4  
8

Handwritten musical score for a symphony orchestra, page 8. The score is arranged in systems with various instruments and parts labeled on the left:

- Flutes (Fl. 1, 2, 3):** Flute 1 and 2 parts are at the top, with dynamic markings like *f* and *ff*. Flute 3 is below them.
- Oboes (ob.):** Oboe part below the flutes.
- Clarinets (c. clar. Bb):** Clarinet in Bb part.
- Alto Saxophone (cl.):** Clarinet in C part.
- Bassoon (b. cl.):** Bassoon part.
- Baritone (brn.):** Baritone part.
- Contrabassoon (c. brn.):** Contrabassoon part.
- Horns (hms):** Horns part.
- Trumpets (tr.):** Trumpets part, including a section marked "Senza Sord." (without mutes).
- Trumpets 2 (tr. 2):** Second trumpet part.
- Trumpets 3 (tr. 3):** Third trumpet part.
- Timpani (timp.):** Timpani part.
- Snare Drum (I tamb.):** First snare drum part.
- Snare Drum (II tamb.):** Second snare drum part.
- Tom-toms (III tamb.):** Tom-tom part.
- Harps (hp.):** Harp part.
- Piano (pf.):** Piano part.
- Violins (vI, vII):** Violin I and Violin II parts.
- Viola (vl.):** Viola part.
- Cello (vc.):** Cello part.
- Double Bass (db.):** Double bass part.

The score includes various musical notations such as notes, rests, dynamics (*f*, *ff*, *mf*), articulation marks, and performance instructions like "Senza Sord." and "arco".

Handwritten musical score for a full orchestra. The score is arranged in systems, with each instrument or section on a separate staff. The instruments listed on the left are:

- fl 1, 2
- fl 3
- ob.
- C. ang.
- cl.
- b. cl.
- bsn.
- c. bsn.
- wn.
- tr.
- tm 1, 2
- tm 3
- tuba
- timp.
- I glock.
- II 4 bps.
- III xyl.
- hp.
- pf.
- Ped.
- vn I
- vn II
- vl.
- vc.
- vb.

The score includes various musical notations such as notes, rests, dynamics (e.g., *ff*, *f*, *mf*), articulation (e.g., *acc.*, *stacc.*), and performance instructions (e.g., *div.*, *arco*, *unis.*). There are also some handwritten annotations and markings throughout the score, including a large circled '5' on the right side of the page.

58

Handwritten musical score for a large ensemble, including strings, woodwinds, brass, and percussion. The score is divided into systems and includes various musical notations such as dynamics, articulation, and performance instructions.

**Instrumentation:** Flute (fl.), Clarinet (cl.), Bassoon (b.s.), Contrabassoon (c.b.s.), Horns (horns), Trumpets (tr. 1, 2), Trombones (tr. 3, tuba), Snare Drum (sn.), Vibraphone (vib.), Cymbals (cym.), Harp (hp.), Piano (pf.), Violin I (vi. I), Violin II (vi. II), Viola (vl.), Violoncello (vc.), and Double Bass (db.).

**Key Features:**

- Rehearsal Markers:** Large numbers 5, 3, and 4 are written above the first, second, and third measures of the first system, respectively.
- Dynamics:** Includes markings such as *f* (forte), *ff* (fortissimo), *mf* (mezzo-forte), *sfz* (sforzando), *pp* (pianissimo), and *ppizz* (pizzicato).
- Articulation:** Includes accents (*acc.*), slurs, and phrasing slurs.
- Performance Instructions:** Includes *arco* (arco), *pizz.* (pizzicato), *tr.* (trill), and *rit.* (ritardando).
- Tempo/Character:** Includes markings like *rit.* and *rit. dim.*.

The score is written in a standard musical notation style with a key signature of one sharp (F#) and a common time signature (C). The notation includes stems, beams, and various ornaments for woodwinds and strings.

7

$\delta = \delta (=60)$

$\overset{-3}{\curvearrowright} = \overset{-5}{\curvearrowright} \quad (\delta = 36)$

$\begin{pmatrix} 4 \\ 4 \end{pmatrix}^* (l=72)$

Handwritten musical score for various instruments including fl., ob., cong., cl., b.cl., dsn, c.tbn, hrs, tr., tm 1, tm 2, tm 3 tuba, timp, I mba, II susp. cym., III 4-tbm, hp, pf., w.I, w.II, vl., vc., and db.

The score includes complex rhythmic notations such as  $\overset{-3}{\curvearrowright}$ ,  $\overset{-5}{\curvearrowright}$ , and  $\begin{pmatrix} 4 \\ 4 \end{pmatrix}^*$ . It features dynamic markings like *f*, *pp*, *sim.*, and *div. arco*. There are also large handwritten numbers '2' and '1' indicating measures or sections.

\* it may be necessary to beat the  $\frac{3}{4}$  as  $\frac{4}{4}$ , but nevertheless, the music should feel as though in 2

pizz

Handwritten musical score for a symphony orchestra, page 12 of 8. The score includes staves for flutes (1, 2, 3), oboe, cor Anglais, clarinet, bassoon, contrabassoon, woodwinds, trumpets (1, 2, 3), tuba, timpani, I, II, III xylophone, harp, piano, violins (I, II), viola, cello, and double bass. The score is heavily annotated with performance instructions such as *f*, *mf*, *p*, *diviso*, *arco*, *unis.*, and *2nd time only*. It also features various musical notations including slurs, ties, and fingerings.

9

Handwritten musical score for orchestra and strings, page 13, rehearsal mark 9. The score includes parts for flutes (fl), oboe (ob.), clarinet (cang), alto saxophone (a.), bass clarinet (b.c.), bassoon (bsn), contrabassoon (c.bsn), horns (hms), trumpets (tr 1, 2), trombones (tn 1, 2, 3), timpani (timp), harp (hp), piano (pf), woodwinds (w.I, w.II), violins (vl.), violas (vl.), violoncello (vc.), and double bass (db.).

The score is written in a complex, multi-measure format with various musical notations including notes, rests, dynamics (e.g., *f*, *ff*), articulation (e.g., *acc*, *div. arco*), and performance instructions (e.g., *pizz.*, *arco*). It features numerous slurs, ties, and fingering indications (e.g., 5, 3, 2, 1). The percussion part includes a snare drum and cymbal, with specific rhythmic patterns and dynamics. The harp part includes a *gliss* instruction. The piano part includes a *ff* dynamic and a *ped* instruction. The woodwind and string parts include various articulations and dynamics, with some parts marked *div. arco* and *pizz.*.

Handwritten musical score for orchestra, page 14. The score includes staves for flutes (fl. 1, 2, 3), oboes (ob.), English horn (e. ang.), clarinets (cl. 1, 2), bassoon (b. cl.), contrabassoon (c. bsn.), horns (hms), trumpets (tr.), trombones (tr. 1, 2, 3), tuba, timpani (timp), snare drum (I mba), III & tom-toms, harp (hp), piano (pf), violins (v. I, II), viola (vi), cello (vc.), and double bass (db.). The score is heavily annotated with dynamics (ff, f, mf, fp), articulation (accents, slurs), and fingering (5, 3, 2, 1). It features complex rhythmic patterns, including triplets and sixteenth-note runs, and various musical notations such as slurs, ties, and dynamic markings.



Handwritten musical score for a symphony orchestra, page 16. The score includes parts for woodwinds (flute, oboe, clarinet, bassoon, contrabassoon), brass (trumpets, trombones, tubas), percussion (snare, bass, xylophone, timpani), strings (violin I & II, viola, cello, double bass), and harp. The score is divided into three measures with dynamic markings like 'f' and 'p', and includes performance instructions such as 'picc.', 'non div.', and 'pizz.'. Large handwritten numbers (2, 3, 4, 5, 10, 16) are present in the woodwind and string sections, likely indicating fingerings or bowings. A large '48' is written vertically on the right side of the page.

$\text{♩} = 60 (= 96)$

fi.  
 picc.  
 ob.  
 c. ang.  
 cl.  
 b. cl.  
 bsn.  
 c. bsn.  
 hrs.  
 tr.  
 tm 1  
 tm 2  
 tm 3  
 tuba  
 timp.  
 I  
 II Baskr.  
 III  
 hp.  
 pf.  
 vln I  
 vln II  
 vl.  
 vc.  
 db.

Handwritten musical score for a full orchestra. The score includes staves for woodwinds (flute, piccolo, oboe, clarinet, bassoon), brass (trumpet, trombone, tuba, timpani), strings (violin, viola, violin, cello, double bass), and keyboard (harp, piano). The score is marked with various dynamics (f, p, pp, mf) and includes performance instructions such as *arco*, *div.*, and *unis.*. There are several large handwritten numbers (4, 8, 3) and circled numbers (6, 16) indicating measures or sections. The tempo is marked as  $\text{♩} = 60 (= 96)$ . The score is written in a single system with multiple staves.



$\Gamma. = \Gamma(1=1) \text{ } \text{ } = 64$

Fl.  
ob.  
c. ang.  
cl.  
s. cl.  
brw.  
c. brw.

hns.  
tr.  
tn 1  
tn 2  
tn 3  
tuba

timp.  
I  
II  
III

hp.  
pf.

$\Gamma. = \Gamma(1=1) \text{ } \text{ } = 64$

vc.  
vb.  
vi.  
vc.  
cb.

fi.  
ob.  
cong.  
cl.  
b.cl.  
ban.  
c. ban.

Handwritten musical score for woodwinds and percussion. The staves are labeled: fi., ob., cong., cl., b.cl., ban., and c. ban. The score includes dynamic markings such as *f*, *p*, and *pp*. There are handwritten annotations: a bracket with '5' above the first measure of the flute part, and circled numbers '3', '7', and '16' in the conga, clarinet, and bass clarinet parts respectively. The tempo marking '♩ = 1' is in the top right corner.

hws  
tr.  
tr.  
tm 3  
tuba

Handwritten musical score for brass instruments. The staves are labeled: hws, tr., tr., tm 3, and tuba. The score includes dynamic markings such as *f* and *f3*. There are handwritten annotations: circled numbers '3', '7', and '16' in the horn, trumpet, and trombone parts respectively, and a circled '3' in the tuba part. A first ending bracket labeled '1.' is present in the horn part.

timp

Handwritten musical score for timpani (timp). It includes dynamic markings such as *f*.

I  
II vib.  
III B.D.

Handwritten musical score for strings. The staves are labeled: I, II vib., and III B.D. (Double Basses). It includes dynamic markings such as *f* and the instruction 'Back Drum'.

hp  
pf

Handwritten musical score for harp (hp) and piano (pf). It includes dynamic markings such as *f*, *mf*, and *ff*. There are handwritten annotations: circled numbers '3', '7', and '16' in the harp part, and circled numbers '3', '7', and '16' in the piano part. A first ending bracket labeled '1.' is present in the piano part.

wt  
wt  
vi.  
vi.  
cb

Handwritten musical score for strings. The staves are labeled: wt, wt, vi., vi., and cb. It includes dynamic markings such as *f*, *p*, and *pp*. There are handwritten annotations: circled numbers '3', '7', and '16' in the violin and viola parts, and circled numbers '3', '7', and '16' in the double bass part. The instruction 'pizz.' (pizzicato) is written above the violin and viola parts.

2  
4

♩ = 1

$\text{♩} = \text{♩} = c.84$

Handwritten musical score for a symphony orchestra, page 14. The score is arranged in systems for various instruments. The tempo is marked as  $\text{♩} = \text{♩} = c.84$ . The key signature has one flat (B-flat). The score includes dynamic markings such as *f*, *mf*, *mp*, *p*, *pp*, and *ff*. It features numerous triplets and other rhythmic patterns. The woodwind section includes flutes (fl), oboes (ob.), clarinets (c. ang., cl.), bass clarinet (b. cl.), bassoon (bss), and tubas (tuba). The string section includes violins (vi. 1, 2), violas (vi. 3), cellos (c.), and double basses (db.). Percussion includes timpani (timp.), three vibraphones (I, II, III), and harp (hp.). The piano part (pf.) is also present. The score is marked with a 4/4 time signature and includes various performance instructions like *div. arco* and *pp*.

*f* meno mosso poco rit...

Handwritten musical score for woodwinds and brass. The staves are labeled as follows:

- fl.* (Flute)
- ob.* (Oboe)
- C. ang.* (Cor Anglais)
- cl.* (Clarinet)
- b. cl.* (Bass Clarinet)
- brn* (Bassoon)
- c. ten* (Corno Tenore)

The score includes various musical notations such as notes, rests, and dynamic markings like *f* and *ff*.

Handwritten musical score for strings and percussion. The staves are labeled as follows:

- hns* (Violini)
- tr.* (Violoncelli)
- tin 1* (Trombe 1)
- tin 3* (Trombe 3)
- tuba* (Tuba)
- hmp.* (Fagotti)
- I mba* (Mimbassi I)
- II* (Mimbassi II)
- III xyl* (Xilofoni III)
- hp.* (Arpa)
- pf* (Pianoforte)

The score includes various musical notations such as notes, rests, and dynamic markings like *f* and *ff*. There are also some handwritten annotations like "con cord" and "1. sfz".

3  
8

meno mosso poco rit...

Handwritten musical score for strings and double bass. The staves are labeled as follows:

- vi I* (Violini I)
- vi II* (Violini II)
- vi.* (Viola)
- vc.* (Violoncello)
- db.* (Contrabbasso)

The score includes various musical notations such as notes, rests, and dynamic markings like *f* and *ff*. There are also some handwritten annotations like "non div.", "div.", and "unis".

$\text{♩} = c. 132 (\text{♩} = 66)$

15

$\text{♩} = \text{♩}$  senza misura

Fl.

ob.

C. ang.

cl.

b. cl.

Drum.

c. bsn.

hmt

tr

tn 1/2

bn 3 tuba

timp.

I tambr. 2 cong.

II tam-tam

III ht-tm

hp.

pf

$\text{♩} = c. 132 (\text{♩} = 66)$

$\text{♩} = \text{♩}$  senza misura

vn I

vn II

vl.

vc.

cb.

fi.

ob.

Clang.

cl.

b. cl.

brn 1

c. brn

hms

tr 1

tr 2

truba

trmp.

2. cong.

II

III Bas. dr.

hpf.

wI

wII

vl.

vc.

d.b.

mf p p f f

rit. poco f p

mf

(rit.....)

mf p

Tutti v. I

Tutti v. II

2

4

Tempo primo ♩ = 66

Handwritten musical score for a symphony orchestra, page 16. The score is written in G major (one sharp) and 4/4 time. The tempo is marked "Tempo primo ♩ = 66".

**Instrumentation and Parts:**

- Flutes (fl.):** 1 and 2. Part 1 has a melodic line with dynamics *pp*, *p*, and *f*. Part 2 has a similar line with dynamics *pp*, *p*, and *f*.
- Oboe (ob.):** Part 1 with dynamics *pp* and *p*.
- Clarinets (c.ing.):** 2 and 4.
- Clarinets (c.):** 4 and 8.
- Bass Clarinet (b.cl.):** 8.
- Bassoon 1 (bso 1):** *pp*.
- Contrabassoon (c.bso):** *pp*.
- Trumpets (tr):** 2 and 4.
- Trumpets 1 (tr 1):** 4 and 8.
- Trumpets 2 (tr 2):** 4 and 8.
- Trumpets 3 (tr 3):** 4 and 8.
- Timpani (timp.):** *mp*.
- Drum I (I):** *pp*.
- Drum II (II):** *pp*.
- Drum III (III):** *pp*.
- Harpsichord (hp.):** 2 and 4. Includes a section marked "(Solo) *mp*" with a triplet of notes.
- Piano (pf.):** *pp*.
- Violins I (v.I):** *pp*, *p*, *f*. Includes markings "Con Sord." and "div a B".
- Violins II (v.II):** *pp*, *p*, *f*. Includes markings "Con Sord." and "Bliss."
- Violas (vl.):** *pp*, *p*, *f*. Includes markings "div.", "univ. Con Sord.", and "3-".
- Violoncellos (vc.):** *pp*, *p*, *f*. Includes markings "div.", "univ. Con Sord.", and "1-5".
- Double Basses (db):** *pp*, *p*, *f*. Includes markings "div.", "univ. Con Sord.", and "6-10".

**Handwritten Annotations:**

- Large numbers 2, 4, and 8 are written in the woodwind and brass staves, likely indicating fingerings or breath marks.
- Dynamic markings include *pp*, *p*, *f*, *mp*, and *mf*.
- Performance instructions include "Con Sord." (con sordina), "div." (divisi), "univ. Con Sord." (univ. con sordina), "pizz." (pizzicato), and "Bliss." (bliss).
- Tempo markings include "Tempo primo ♩ = 66" and "div a B".

Handwritten musical score for orchestra and strings, page 17. The score includes staves for Flute 1, Flute 2, Oboe, Clarinet, Bassoon, Bassoon II, Horns, Trumpets, Percussion, Piano, Double Bass, Violin I, Violin II, Viola, Violoncello, and Double Bass. The music is in a key with one sharp (F#) and a 4/4 time signature. It features complex rhythmic patterns, including triplets and sixteenth-note runs, and dynamic markings such as mp, pp, mf, p, and sf.

Key markings and dynamics include:

- Flute 1: *mf*, *mf*
- Clarinet: *p*, *sf*
- Horn: *mf*
- Trumpet: *pp*
- Percussion: *pp*
- Piano: *mp*, *pp*, *mf*
- Double Bass: *p*, *mf*
- Violin I: *mp*, *pp*, *mf*
- Violin II: *mf*, *p*, *mf*
- Viola: *p*, *mf*
- Violoncello: *p*, *mf*
- Double Bass: *p*, *mf*

Other markings include *arco*, *pizz*, *unif arco*, and various articulation marks like accents and slurs.

fi. *pp* Solo

picc. *MP* *p*

ob.

C. ang.

cl. *pp*

b. cl. *pp*

trn. *pp*

c. trn.

hms. *pp*

tr 1

tr 2

*rit.*

6

8

I glock. *p*

II

III crochals. *p*

hp. *pp* *Bre*

pf. *pp* *Bre* *to celesta subito!*

*Ped.*

*rit.*

2

4

w. I *Bre*

w. II *div*

vl. *pp*

vc. *pp*

db. *pp*

*rit.*

6

8





più mosso 1 = 56

fi

picc.

ob.

C. ang.

cl.

b. cl.

trm

hms

tuba

Susp. Cym.

3 Bongs

t. bells

hp.

Cd.

più mosso 1 = 56

vi I

vi II

vl.

vc.

db.

Tutti div arco

pizz.

Handwritten musical score for a symphony orchestra, page 20. The score is divided into four systems. The instruments listed on the left are: fl., picc., ob., c. ang., cl., b. cl., bsn., hrf., tr., tr., trn 3 tuba, timp., mba, 3 drum., hp., Col., mtr., w. II, vl., vc., and db. The score includes various musical notations such as notes, rests, dynamics (pp, p, mp, mf, f, sfz), articulation (accents, staccato), and performance instructions (e.g., "senza sord", "div.", "pizz."). Large numbers (4, 8, 2, 3, 4) are written in the staves, likely indicating measures or rehearsal marks. The key signature is one sharp (F#).

accel. ----- ♩ = 84

fi. 1/2

fi. 3

ob.

c. ang.

cl. 1

cl. 2

bn. 1

bn. 2

tr. 1, 2

mba

hp.

accel. ----- ♩ = 84

MI

MI

vl.

vc.

cb.



fl

ob.

Corang.

cl.

b.cl.

bsn.

hw.

tr.

tr 1

tr 3

tuba

I 2 congas

II 3 bongos

III 3 drums

hp.

-----  $\text{♩} = 66$  -----

wt I

wt II

vl.

vc.

db.

Handwritten musical score for orchestra and strings. The score is divided into three systems. The first system includes woodwinds (flutes, clarinet, bassoons, trumpets, trombones, timpani), percussion (maracas, vibraphone, 3 drums), and harp. The second system includes strings (violin I, violin II, viola, violin III, violin IV, violoncello, double bass) and celesta. The score features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as *f*, *mf*, *mp*, *p*, and *pp*. Time signatures change from 3/4 to 2/4 to 4/8. The piece concludes with a *pizz.* (pizzicato) marking for the strings.

♩ = ♩ = 88 rit. ----- ♩ = 72

Handwritten musical score for a symphony orchestra, page 24. The score is divided into two systems, each with a tempo change from 88 to 72. The first system includes parts for Flute (fl.), Oboe (ob.), Clarinet in G (c. ang.), Clarinet in Bb (cl.), Bassoon (b. cl.), Bassoon (b. s.), Horns (horns), Trumpets (tr.), Trombones (tr. 1, tr. 2), Timpani (Timp.), Violin I (I vln.), Violin II (II vln.), Violin III (III vln.), Harp (hp.), and Cymbals (cel.). The second system includes parts for Trumpets (tr.), Trombones (tr.), Violin I (I vln.), Violin II (II vln.), Violin III (III vln.), Viola (vi.), Cello (vr.), and Double Bass (vb.). The score features various musical notations including dynamics (mp, fp, poco f, f, f subito), articulation (accents, slurs), and performance instructions (pizz., arco, div. Tutti). Large handwritten numbers (7, 2, 3, 2, 16, 4, 4, 4) are placed above the staves, likely indicating rehearsal marks or measure counts. The tempo markings are ♩ = ♩ = 88 rit. ----- ♩ = 72.

f subito



$\text{♩} = 66$

Handwritten musical score for the first system, featuring multiple staves for various instruments. The score includes dynamic markings such as *f*, *mp*, *p*, and *pp*, as well as performance instructions like *(solo)* and *(pizz.)*. The notation includes complex rhythmic patterns, triplets, and slurs. A large bracketed section is marked with a '4' below it, indicating a specific measure or group of measures.

*subito f*

$\text{♩} = 66$

Handwritten musical score for the second system, continuing the piece. It features a *subito f* (sudden forte) dynamic change. The score includes performance instructions such as *unis.* (unison), *pizz.* (pizzicato), and *div. arco* (diverse arco). The notation includes complex rhythmic patterns, triplets, and slurs. A large bracketed section is marked with a '4' below it, indicating a specific measure or group of measures.

Handwritten musical score for orchestra and strings, page 39. The score includes staves for Flute (fl.), Clarinet in B-flat (cl.), Bassoon (b.c.), Trumpet (tr.), Trombone (tr.), Horns (hns), Violin I (vI), Violin II (vII), Viola (vc), and Double Bass (db). The music features complex rhythmic patterns, including triplets and sixteenth-note runs, and dynamic markings such as p, pp, mf, mp, and f. Performance instructions like 'div.' and 'tr.' are present. A large handwritten number '48' is on the right side.

48

26  $\text{f} = \text{f}$  subito pp

Handwritten musical score for a full orchestra. The score is divided into several systems of staves. The instruments listed on the left are:

- Flutes (fl):** Two staves, marked *f* and *sub*.
- Oboes (ob):** One staff, marked *pp*.
- Clarinets (Cmg):** One staff, marked *pp*.
- Clarinets (cl):** One staff, marked *pp*.
- Bass Clarinet (B.cl):** One staff, marked *pp*.
- Bassoon (bn):** One staff, marked *pp*.
- Contrabassoon (c.bn):** One staff, marked *pp*.
- Horns (hrt):** Two staves, marked *pp*.
- Trumpets (tr):** Three staves, marked *pp*.
- Timpani (timp):** One staff, marked *subito pp*.
- Drum Major (I mba):** One staff, marked *pp*.
- II vtr:** One staff, marked *pp*.
- III Str:** One staff, marked *pp*.
- Harps (hp):** Two staves, marked *pp*.
- Piano (pf):** Two staves, marked *pp*.
- Violins (vI, vII):** Two staves, marked *div. pizz.*, *arco*, *pizz.*, *arco*.
- Viola (vl):** One staff, marked *div. pizz.*, *arco*, *pizz.*, *arco*.
- Cello (vc):** One staff, marked *mf*.
- Double Bass (db):** One staff, marked *f*, *mf sempre*.

The score includes various musical notations such as dynamics (*f*, *pp*, *mf*, *f*), articulation (*sub*, *subito*), and performance instructions (*arco*, *pizz.*, *div. pizz.*). There are also large handwritten numbers (5, 8) and circled numbers (8) in the right margin, possibly indicating rehearsal marks or measures. The notation is dense with many notes, rests, and slurs.

fi.

ob.

c. ang.

cl.

b. cl.

bn.

e. bn.

hns

tr

tn<sub>1</sub>

tn<sub>2</sub>

tn<sub>3</sub>

tuba

(2)  
(4)

tm.p.

I mda

II vib

III Str.

hp

pf.

(2)  
(4)

v<sub>I</sub>

v<sub>II</sub>

v<sub>III</sub>

v<sub>IV</sub>

v<sub>V</sub>

db.

pizz.

arco

unis.

tr.

div.

ff

dim - - - e molto rit - - - - - p

Handwritten musical score for woodwinds and strings. The staves are labeled on the left as follows: fl, ob, C. ang, cl., b. cl., bsn, C. Bsn, hrs, tr., tr. 1, tr. 2, tr. 3, tuba.

The score shows complex rhythmic patterns with many beamed notes and rests. Dynamic markings include accents (>) and slurs. The key signature has two sharps (F# and C#). The woodwinds play intricate melodic and harmonic lines, while the strings provide a rhythmic and harmonic foundation.

dim - - - e poco rit - - - - - p

Handwritten musical score for percussion and piano. The staves are labeled on the left as follows: timp, I wdr, II wdr, III wdr, hp, pf.

The percussion section includes timpani, three snare drums, and a hi-hat. The piano part features complex chordal textures and melodic lines. Dynamic markings include accents (>) and slurs. The key signature has two sharps (F# and C#). The piano part includes some triplets and sixteenth-note patterns.

dim - - - e molto rit - - - - - p

Handwritten musical score for brass instruments. The staves are labeled on the left as follows: tr. 1, tr. 2, e., db.

The brass section includes three trumpets, euphonium, and tuba. The score features complex rhythmic patterns with many beamed notes and rests. Dynamic markings include accents (>) and slurs. The key signature has two sharps (F# and C#). The brass instruments play powerful melodic and harmonic lines.

dim - - - e molto rit - - - - - p

to celato

$\text{♩} = 66$

fi.  
 ob. 1  
 2  
 cl.  
 b.cl.  
 bn 1  
 2  
 I mbr.  
 II mbr.  
 hp  
 Celesta  
 $\text{♩} = 66$   
 w. I  
 w. II  
 v. I  
 v. II  
 c.  
 db.

rit - - - -

fi.  
picc.  
ob 1  
ob 2  
cl.  
b.c.  
brn 1  
brn 2

Detailed description: This section of the score covers woodwinds and brass. The flute (fi.) and piccolo (picc.) parts feature complex rhythmic patterns with triplets and slurs. The oboe (ob) and bassoon (brn) parts have more sustained lines with some triplet markings. The clarinet (cl.) and bass clarinet (b.c.) parts are mostly rests. Dynamics include *mf*, *pp*, and *mp*.

I mba  
II vibr  
lp.  
celesta

Detailed description: This section covers mallet instruments. The mallet bass (I mba) and vibraphone (II vibr) parts have rhythmic patterns with triplets. The xylophone (lp.) and celesta parts also feature triplet markings. Dynamics include *mf* and *pp*.

(One)  
wt  
wt II  
vl  
vc  
db

Detailed description: This section covers strings and woodwinds. The woodwind (One) part has a melodic line with slurs. The woodwind (wt) and woodwind II (wt II) parts have dense textures with many notes. The violin (vl) and viola (vc) parts have rhythmic patterns with triplets. The double bass (db) part has a simple line with some triplet markings. Dynamics include *mf*, *pp*, and *mp*. There are handwritten notes "3.4" and "7.8" near the end of the section.

4  
4

(K)



molto rit. -----

Handwritten musical score for orchestra, page 46, rehearsal mark 30. The score is in 4/4 time and includes the following parts:

- Flute (fl):** Starts with a *p* dynamic.
- Oboe (ob.):** Starts with a *p* dynamic.
- English Horn (c. ang.):** Starts with a *p* dynamic.
- Clarinet (cl.):** Starts with a *p* dynamic.
- Bass Clarinet (b. cl.):** Starts with a *p* dynamic.
- Bassoon (bso):** Starts with a *p* dynamic.
- Horn (hru):** Starts with a *p* dynamic.
- Trumpet 1 (tr 1):** Starts with a *p* dynamic.
- Trumpet 2 (tr 2):** Starts with a *pp* dynamic.
- Trumpet 3 (tr 3):** Starts with a *pp* dynamic.
- Tuba (tuba):** Starts with a *pp* dynamic.
- Drum (I kdr):** Starts with a *p* dynamic.
- Vibraphone (II vibr.):** Starts with a *p* dynamic.
- Cymbal (III cym):** Starts with a *p* dynamic.
- Harpsichord (hp):** Starts with a *p* dynamic.
- Cello (cel.):** Starts with a *p* dynamic.
- Violin I (vI):** Starts with a *p* dynamic.
- Violin II (vII):** Starts with a *p* dynamic.
- Viola (vl):** Starts with a *pp* dynamic.
- Violoncello (vc):** Starts with a *pp* dynamic.
- Double Bass (F12 db.):** Starts with a *pp* dynamic.

The score features various dynamics including *p*, *pp*, *mp*, and *divaz*. It includes rehearsal marks 4, 7, and 8, and tempo markings *molto rit.* and *a tempo*. The bottom right corner has a large handwritten number '4'.





III 32 J=096

Handwritten musical score for a symphony orchestra, measures 32-35. The score includes parts for Flute (fl.), Oboe (ob.), Clarinet (cl.), Bassoon (b.c.), Bassoon I (brn I), Bassoon II (c.brn), Horns (hms), Trumpet (tr.), Trumpet I (tr 1), Trumpet II (tr 2), Trumpet III (tr 3), Trombone (tuba), Timpani (timp), Percussion I (I), Percussion II (II), Percussion III (III), Harp (hp.), Piano (pf.), Violin I (vI), Violin II (vII), Viola (vl.), Violoncello (vc.), and Double Bass (db.).

Measure 32: Flute and Oboe parts feature triplets and sixteenth-note patterns. Clarinet and Bassoon parts have complex rhythmic figures. Horns and Trumpets play sustained notes with dynamic markings like *pp* and *p*. The Harp and Violins play pizzicato patterns.

Measure 33: Similar to measure 32, with dynamic markings such as *mf*, *pp*, and *f*. The Harp part includes a "cow bond" marking.

Measure 34: Continuation of the orchestral textures. Dynamic markings include *pp*, *p*, and *mf*. The Harp part has a "tuba" marking.

Measure 35: Final measure of the page. Dynamic markings include *f* and *mf*. The Harp part has a "Ped" marking.

Tempo:  $\text{♩} = c.96$

3  
4

Handwritten musical score for a symphony orchestra, page 50, rehearsal mark 33. The score is arranged in systems for various instruments:

- Flutes (fl.):** 1 and 2 staves. Includes dynamics *p*, *f*, and *sf*. Features a *tr* (trill) and *acc* (accents).
- Oboes (ob.):** 1 and 2 staves. Includes dynamics *p*, *f*, and *sf*. Features a *tr* and *acc*.
- Clarinets (cl.):** Bass Clarinet (b.cl.) and Clarinet in B-flat (cl.). Includes dynamics *p*, *f*, and *sf*. Features a *tr* and *acc*.
- Bassoon (bso.)** and **Contrabassoon (cbso.)** staves.
- Horns (hr.):** 1 and 3 staves. Includes dynamics *f*, *sf*, and *f*. Features a *tr* and *acc*.
- Trumpets (tr.):** 1 and 3 staves. Includes dynamics *p*, *sf*, and *f*. Features a *tr* and *acc*. Includes performance instructions: *con Sord.*, *con Sord. 2.*, and *senza Sord.*
- Tuba (tu.)** and **Timpani (timp.)** staves.
- Drum Major (dm.)** I, II, and III staves.
- Harps (hp.)** and **Percussion (pt.)** staves. Includes dynamics *sfz*.
- Violins (vi.)** I and II staves. Includes dynamics *pp*, *mf*, *sf*, *f*, and *mp*. Features *arco* and *pizz.* markings.
- Viola (vi.)** and **Double Basses (db.)** staves. Includes dynamics *pp*, *mf*, *sf*, *f*, and *mp*. Features *arco* and *pizz.* markings.

The score is heavily annotated with performance directions, including *acc* (accents), *tr* (trills), *sfz* (sforzando), *sf* (sforzando), *f* (forte), *mp* (mezzo-piano), *pp* (pianissimo), *arco* (arco), and *pizz.* (pizzicato). It also includes rehearsal marks (3, 4) and first/second endings (1., 2.).

Handwritten musical score for a symphony orchestra, page 51. The score is arranged in systems for various instruments:

- Flutes (fl):** 1 and 2 parts. Includes a piccolo (picc.) part.
- Oboes (ob.):** 1 and 2 parts.
- Clarinets (cl.):** 1 and 2 parts.
- Bass Clarinet (b.cl.):** Part with a dynamic marking of *f*.
- Bassoon (bsn):** Part with a dynamic marking of *f*.
- Contrabassoon (c.bsn):** Part with a dynamic marking of *p*.
- Horns (hns):** 1 and 3 parts.
- Trumpets (tr):** 1 and 2 parts. Includes a section marked "(con Sord.)".
- Trombones (trb):** 1 and 2 parts.
- Tuba (tuba):** Part 3.
- Timpani (timp.):** Part.
- Drum Set (I Glock, II Vibr.):** Glockenspiel and Vibraphone parts.
- Harps (hp.):** Part with a dynamic marking of *mf*.
- Piano (pf.):** Part with a dynamic marking of *f*.
- Violins (vl):** 1 and 2 parts.
- Violas (vl):** Part.
- Violoncello (vc.):** Part.
- Double Bass (db.):** Part with a dynamic marking of *f*.

The score contains numerous musical notations including dynamics (p, mf, f, mp), articulations (accents, slurs), and performance instructions like "pizz" (pizzicato) and "div" (divisi). There are also some handwritten annotations and corrections throughout the manuscript.

Handwritten musical score for a symphony orchestra. The score includes parts for Flute (fl.), Piccolo (picc.), Oboe (ob.), Clarinet (Cang.), Bassoon (cl.), Bassoon (b.c.), Bassoon (b.b.), Contrabassoon (c. bsn), Horns (hms), Trumpets I (tr 1), Trumpets II (tr 2), Trombones (tuba), Timpani (timp), I Chorus (I chor), II Chorus (II chor), III Chorus (III chor), Harp (hp.), Piano (pf.), Violin I (vi I), Violin II (vi II), Viola (vi.), Violoncello (vc.), and Double Bass (db.).

The score is marked with various dynamics such as *f*, *mf*, *mp*, *p*, *sf*, and *ff*. It features complex rhythmic patterns, including triplets and 5:2 ratios. There are several handwritten annotations and corrections throughout the score, including "Ped", "Doco", "meno mosso", "arco", "pizz.", "vib.", "db 1-5 arco", and "(db 1-5)".

Large handwritten numbers "3" and "4" are written on the right side of the page, spanning across the timpani and tuba parts.

3  
4

\* db 1-5 natural harmonics

fi. *f* *mp* *f* *ff*

Picc. *f* *mp* *f* *ff*

ob. *f* *mp* *f* *ff*

Clang. *p* *f* *ff*

cl. *f* *mp* *f* *ff*

bcl. *p*

c. bsn. *p*

hms *p* *f* *ff*

F 1 *Senza Sord.* *f* *mp* *f* *ff*

F 2 *Senza Sord.* *f* *mp* *f* *ff*

tr 1 *Senza Sord. (va. wa.)* *sf* *p* *f* *ff*

timp.

I mba. *p* *f* *sf*

II

III xyl. *p* *f* *sf*

hp. *f* *sf*

pf.

vl. *ffp* *p* *f* *ff*

vc. *p* *f* *ff*

db 1-5 *p* *f* *ff*

db 6-8 *p* *f* *ff*

a tempo

Handwritten musical score for a symphony orchestra, page 35. The score is written in 4/4 time and includes the following parts:

- Flute (fl.):** Part 1, marked *ff*.
- Oboe (ob.):** Part 1, marked *ff*.
- Clarinet in A (C. aug.):** Part 1, marked *ff*.
- Clarinet in Bb (cl.):** Part 1, marked *ff*.
- Bassoon (b. cl.):** Part 1, marked *ff*.
- Contrabassoon (c. b. cl.):** Part 1, marked *ff*.
- Harp (hms):** Part 1, marked *ff*.
- Violin I (v. 1):** Part 1, marked *ff*.
- Violin II (v. 2):** Part 1, marked *ff*.
- Trombone I (tr. 1):** Part 1, marked *ff*.
- Trombone II (tr. 2):** Part 1, marked *ff*.
- Trombone III (tr. 3):** Part 1, marked *ff*.
- Tuba (tuba):** Part 1, marked *ff*.
- Timpani (timp.):** Part 1, marked *ff*.
- Trumpet I (I):** Part 1, marked *ff*.
- Trumpet II (II):** Part 1, marked *ff*.
- Trumpet III (III):** Part 1, marked *ff*.
- Snare Drum (hp.):** Part 1, marked *ff*.
- Cymbal (pf.):** Part 1, marked *ff*.
- Violin III (v. 3):** Part 1, marked *ff*.
- Violin IV (v. 4):** Part 1, marked *ff*.
- Viola (vl.):** Part 1, marked *ff*.
- Cello (vc.):** Part 1, marked *ff*.
- Double Bass (db.):** Part 1, marked *ff*.

The score features complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamic markings range from *ff* to *ffp*. The tempo is marked *a tempo*. The score is divided into two systems, with the first system ending at measure 34 and the second system starting at measure 35. The page number 35 is written in a box at the top.

36 poco meno mosso

Handwritten musical score for a full orchestra, starting at rehearsal mark 36. The tempo is marked "poco meno mosso". The score includes parts for woodwinds (flute, piccolo, oboe, cor Anglais, clarinet, bass clarinet, bassoon, contrabassoon), brass (trumpets, trombones, tuba), percussion (snare, cymbals, tom-toms, xylophone, maracas, triangle, castanets, crotales, harp, piano), and strings (violin I, violin II, viola, violoncello, double bass). The score features complex rhythmic patterns, including triplets and sixteenth-note runs, and dynamic markings such as *mp*, *f*, *mf*, *pp*, and *ff*. Performance instructions like *arco*, *pizz.*, and *ped.* are present. A section of the piano part is marked "poco meno mosso" and includes a *ped.* instruction. The score is divided into measures with bar lines and includes various musical notations such as slurs, accents, and fingering numbers.



Handwritten musical score for the first system, including parts for Flute (fl.), Oboe (ob.), Clarinet 1 (cl 1), Clarinet 2 (cl 2), Bassoon (bsn), Contrabassoon (c.bsn), Horns (horns), Trumpets 1, 2, and 3 (tr 1, tr 2, tr 3), Trombones (tuba, tpt, tbn), Timpani (timp), Snare Drum (I tuba), Cymbals (II xyl), Harp (hp.), and Piano (pf.).

Dynamic markings include *mp*, *mf*, *f*, *fz*, *fz#*, *ff*, and *p*. Performance instructions include *Senza forid.* and *accel*. The score features complex rhythmic patterns with many triplets and sixteenth notes.

accel

Handwritten musical score for the second system, including parts for Violin I (vI), Violin II (vII), Viola (vi.), Violoncello (vc.), and Double Bass (cb.).

Dynamic markings include *mp*, *mf*, *f*, *fz*, *fz#*, *ff*, and *p*. Performance instructions include *div. arco* and *unil.*. The score features complex rhythmic patterns with many triplets and sixteenth notes.

accel -----  $\text{♩} = 126$

accel ----- ( $\text{♩} = c. 120$ ) -----

fi.  
ob.  
c. ang.  
cl.  
b. cl.  
brn.  
c. brn.

Handwritten musical score for woodwinds and brass. Flutes (fi.) and oboes (ob.) play sustained notes with accents. Clarinets (c. ang.) and bassoons (b. cl.) play similar parts. Trumpets (brn.) and trombones (c. brn.) play rhythmic patterns. Handwritten numbers '3' and '4' are present in the clarinet and bassoon staves.

hms.  
tr.  
tr 1  
tr 2  
tr 3  
tuba

Handwritten musical score for horns (hms.), trumpets (tr.), and tubas (tr 1, tr 2, tr 3, tuba). Horns play sustained notes with accents. Trumpets play rhythmic patterns. Tubas play sustained notes. Handwritten numbers '3' and '4' are present in the horn and trumpet staves.

timp  
I  
II  
III

Handwritten musical score for timpani (timp) and three snare drums (I, II, III). Timpani play sustained notes with accents. Snare drums play rhythmic patterns.

hp  
pf

Handwritten musical score for harp (hp) and piano (pf). Harp plays sustained notes with accents. Piano plays rhythmic patterns. Handwritten numbers '3' and '4' are present in the harp and piano staves.

accel ----- ( $\text{♩} = c. 120$ ) ----- *Poco Ped.* -----  $\text{♩} = 126$  ----- *Sin.* -----

vi.  
vc.  
vb.

Handwritten musical score for violins (vi.), violas (vc.), and cellos (vb.). Violins and violas play rhythmic patterns. Cellos play sustained notes with accents. Handwritten numbers '3' and '4' are present in the violin and viola staves.



Handwritten musical score for a symphony orchestra, page 60, rehearsal mark 39. The score includes parts for woodwinds (flute, oboe, clarinet, bassoon), brass (trumpets, trombones, tubas, timpani), strings (violin, viola, cello, double bass), and piano. It features complex rhythmic patterns, triplets, and various dynamics.

**Flute (fl.):** *traw* (trills), *traw* (trills), *traw* (trills), *traw* (trills), *traw* (trills). Rhythmic patterns: 5:6, 5:6, 5:6, 5:6. Dynamics: *f*.

**Oboe (ob.):** Rhythmic patterns: 3, 3, 3, 3, 3, 3. Dynamics: *f*.

**Clarinet (c. ang.):** Rhythmic patterns: 3, 3, 3, 3, 3, 3. Dynamics: *f*.

**Clarinet (cl.):** Rhythmic patterns: 3, 3, 3, 3, 3, 3. Dynamics: *f*.

**Bassoon (b. cl.):** *bass clarinet to cl. 3 in Bb*. Rhythmic patterns: 3, 3, 3, 3, 3, 3. Dynamics: *f*.

**Bassoon (baw):** Rhythmic patterns: 3, 3, 3, 3, 3, 3. Dynamics: *f*.

**Contrabassoon (c. baw):** Rhythmic patterns: 3, 3, 3, 3, 3, 3. Dynamics: *f*.

**Horn (hws):** *fp*. Rhythmic patterns: 5:4, 5:4, 5:4, 5:4. Dynamics: *f*.

**Trombone (tr):** *fp*. Rhythmic patterns: 5:4, 5:4, 5:4, 5:4. Dynamics: *f*.

**Trumpets (tr 1, tr 2, tr 3):** *f*. Rhythmic patterns: 3, 3, 3, 3, 3, 3. Dynamics: *f*.

**Tuba (tuba):** *f*. Rhythmic patterns: 3, 3, 3, 3, 3, 3. Dynamics: *f*.

**Timpani (timp):** Empty staff.

**Drum I (I), II (II), III (III):** Empty staves.

**Harpsichord (hp):** Rhythmic patterns: 5:4, 5:4, 5:4, 5:4. Dynamics: *f*.

**Piano (pf):** Rhythmic patterns: 5:4, 5:4, 5:4, 5:4. Dynamics: *f*.

**Violin I (vI):** Rhythmic patterns: 5:4, 5:4, 5:4, 5:4. Dynamics: *f*.

**Violin II (vII):** Rhythmic patterns: 5:4, 5:4, 5:4, 5:4. Dynamics: *f*.

**Viola (vl):** Rhythmic patterns: 5:4, 5:4, 5:4, 5:4. Dynamics: *f*.

**Cello (vc):** Rhythmic patterns: 5:4, 5:4, 5:4, 5:4. Dynamics: *f*.

**Double Bass (db):** Rhythmic patterns: 5:4, 5:4, 5:4, 5:4. Dynamics: *f*.

Handwritten musical score for a symphony orchestra, page 40. The score includes parts for Flute (Fl.), Piccolo (Picc.), Oboe (ob.), Cor Anglais (C. ang.), Clarinet 1 (cl. 1), Clarinet 2 (cl. 2), Bassoon (bssn), Contrabassoon (C. bssn), Horns (horns), Trumpets (tr.), Trombones 1 (tn 1), Trombones 2 (tn 2), Trombones 3 (tn 3), Tuba, Timpani (Timb.), Cymbals (I 2 cymg, II 4 bongs, III 4 tombs), Harp (hp), Piano (pf), Violin I (v. I), Violin II (v. II), Viola (vl.), Violoncello (vc.), and Double Bass (db.).

The score is written in a single system with multiple staves. It features complex rhythmic patterns, including triplets and quintuplets, and dynamic markings such as *f* (forte) and *ff* (fortissimo). There are also performance instructions like *div.* (divisi) and *ff* *ave*. The notation includes various accidentals and articulation marks.

At the top of the page, there is a circled number "40" and a page number "61" in the upper right corner. The score begins with a first ending bracket labeled "1. = 1".

*piu mosso*

fl. 1. 2.

Dec.

ob.

C. ang.

cl. 1. 2.

cl. 3.

brn.

C. brn.

hms.

tr.

tr. 1. 2.

tr. 3.

tuba

tr. hp.

I 2 cong.

II 4brn.

III 4brn.

hp.

pf.

*piu mosso*

vn I

vn II

vi.

vc.

db.

Handwritten musical score for a symphony orchestra, page 63. The score includes staves for woodwinds (flute, oboe, clarinet, bassoon, horn, trumpet, trombone), percussion (snare, cymbal, triangle, tom-tom, timpani), strings (violin, viola, cello, double bass), and keyboard instruments (piano, celesta). The music is written in a complex, multi-measure format with various dynamics and articulations.

**Woodwinds:**  
Flute (fl.)  
Oboe (ob.)  
Clarinet 1 (cl. 1)  
Clarinet 2 (cl. 2)  
Clarinet 3 (cl. 3)  
Bassoon (bso)  
Contrabassoon (c. bso)  
Horn 1 (hu 1)  
Horn 2 (hu 2)  
Horn 3 (hu 3)  
Trumpet 1 (tr 1)  
Trumpet 2 (tr 2)  
Trumpet 3 (tr 3)  
Trombone 1 (tu 1)  
Trombone 2 (tu 2)  
Trombone 3 (tu 3)

**Percussion:**  
Snare (sn)  
Cymbal (cym)  
Triangle (tri)  
Tom-tom (tom)  
Timpani (timp)

**Keyboard:**  
Piano (p)  
Celesta (cel)

**Strings:**  
Violin I (vl I)  
Violin II (vl II)  
Viola (vi)  
Cello (vc)  
Double Bass (db)

**Dynamics and Articulations:**  
The score features a wide range of dynamics including *f* (forte), *sf* (sforzando), *ff* (fortissimo), and *mf* (mezzo-forte). Articulations such as accents (>), slurs, and breath marks are used extensively throughout the woodwind and string parts.

accel

Handwritten musical score for the first system, including parts for fl, ob, Camp, cl 1/2, cl 3, bsn, c. bsn, hms, tr, tr 1/2, tr 3 tuba, timp., I 2 cong., II 4 bongo, III 4 timb., hp., and H. The score features complex rhythmic patterns, dynamic markings (f, sf, ff), and articulation symbols. The key signature has one sharp (F#).

accel

Handwritten musical score for the second system, including parts for wt, vl., vc., and db. The score continues with complex rhythmic patterns, dynamic markings (f, sf, ff), and articulation symbols. The key signature has one sharp (F#).



fl.

ob.

C. ang.

cl.

bso

c. bso

hwr

tr 1

2

timp.

I

II

III

1-4

5-10

11-16

1-4

5-10

11-16

vl.

vc.

db.

$\text{♩} = \text{♩}$

Handwritten musical score for woodwinds and strings. The score is divided into three measures. The instruments listed on the left are: fl (flute), ob. (oboe), E ang. (English horn), cl. (clarinet), bsn (bassoon), cbn (contrabassoon), hrs (harp), strings (I, II, III, IV, V, VI, VII, VIII), and db. (double bass). The woodwind parts feature complex rhythmic patterns with many beamed notes and slurs. The string parts are mostly blank, with some light markings in the lower strings.

Handwritten musical score for woodwinds and strings, continuing from the previous page. The instruments listed on the left are: fl, ob., E ang., cl., bsn, cbn, hrs, strings (I, II, III, IV, V, VI, VII, VIII), and db. This section contains dense, intricate musical notation for all instruments, including many beamed notes, slurs, and dynamic markings. The woodwind parts are particularly complex, with many sixteenth and thirty-second notes.

bB

This is a handwritten musical score for a symphony, organized into two systems. The first system includes staves for Flute (fl.), Piccolo (picc.), Oboe (ob.), Clarinet in A (C. ang.), Clarinet in D (cl.), Bassoon (bsn), Contrabassoon (c. bsn), Horns (horns), Trumpets 1 and 2 (tr 1, tr 2), Timpani (timp), and Percussion I and II (I, II sup. cymb.). The second system includes Violins I and II (vi I, vi II), Viola (vi), Violoncello (vc), and Double Bass (db.). The score is written in a key signature of two flats (B-flat major or D-flat minor) and a 4/4 time signature. It features various musical notations such as notes, rests, slurs, and dynamic markings like *f* (forte) and *pp* (pianissimo). The woodwinds and strings play melodic and harmonic lines, while the brass and percussion provide rhythmic support and accents. The piano part is written in a grand staff with complex chordal textures.

ff. Picc. ob. c. ang. cl 1 2 3 bsn c. bsn hrs tr tm 1 2 tw 3 tuba timp. I II III hp. pf.

div. vl. vc. db. gliss. bliss. 1 = 1.

fi.

picc.

ob.

ang.

cl.

tr.

c. tr.

hms

tr

tr 1

tr 2

tr 3

tuba

timp.

I

II Susp. Sn

III Bass Dr

hp.

pf.

wt I

wt II

vl.

vc.

db.

12  
8





poco più mosso

d = d.

1st time only

fl. PP < PP < PP <

picc.

ob. PP < PP < PP <

C. ang. PP < PP < PP <

d. PP < PP < PP <

b. cl. PP < PP < PP <

b. f. w.

C. b. w.

1st time only

tr. 1 con Sard. (harmon.)

tr. 2 con Sard. (harmon.)

tr. 1

tr. 2

tr. 3 tuba

tr. 4

I mba

II

hp. (1st time)

hp. (2nd time)

pf.

1st time only

picc.

vi. P

vc. P

db.

9  
4

poco più mosso

d = d.

$\text{♩} = 56$

Handwritten musical score for a symphony orchestra. The score is divided into three systems. The first system includes flutes (fl.), oboes (ob.), clarinets (cl.), bassoons (bsn), contrabassoons (c.bsn), horns (hms), trumpets (tr), trombones (tr 2, tr 3), tubas, timpani (timp), strings (I, II, III), harp (hp), and piano (pf). The second system includes woodwinds (wI, wII), violins (vl.), violas (vl.), cellos (vc.), and double basses (db.).

Key features of the score include:

- Flutes (fl.):** Part 1 and 2 with dynamics *mf*, *p*, and *mf*.
- Oboes (ob.):** Part 1 and 2 with dynamics *p* and *mf*.
- Clarinets (cl.):** Part 1 and 2 with dynamics *mf*, *p*, and *mp*.
- Bassoons (bsn):** Part 1 and 2 with dynamics *p* and *mf*.
- Contrabassoons (c.bsn):** Part 1 and 2 with dynamics *pp* and *sim.*
- Horns (hms):** Part 1 and 2 with dynamics *pp* and *sim.*
- Trumpets (tr):** Part 1 and 2 with dynamics *pp* and *sim.*
- Trombones (tr 2, tr 3):** Part 1 and 2 with dynamics *pp* and *sim.*
- Tubas:** Part 1 and 2 with dynamics *pp* and *sim.*
- Timpani (timp):** Part 1 and 2 with dynamics *p sempre*.
- Strings (I, II, III):** Part 1 and 2 with dynamics *pp* and *sim.*
- Harp (hp):** Part 1 and 2 with dynamics *p* and *sim.*
- Piano (pf):** Part 1 and 2 with dynamics *pp* and *sim.*
- Woodwinds (wI, wII):** Part 1 and 2 with dynamics *pp*, *p*, and *sim.*
- Violins (vl.):** Part 1 and 2 with dynamics *pp*, *p*, and *sim.*
- Violas (vl.):** Part 1 and 2 with dynamics *pp*, *p*, and *sim.*
- Cellos (vc.):** Part 1 and 2 with dynamics *pp*, *p*, and *sim.*
- Double Basses (db.):** Part 1 and 2 with dynamics *pp*, *p*, and *sim.*

Handwritten annotations include "Bve" with a dashed arrow, "con. Sord.", "pp <", and "sim.". A large "94" is written vertically on the right side of the page.

poco più mosso d. = 60

Handwritten musical score for a symphony orchestra. The score is written on multiple staves, including woodwinds (flute, oboe, clarinet, bassoon), brass (trumpet, trombone, tuba, horn), percussion (timpani, snare, bass drum, cymbal), and strings (violin I & II, viola, violoncello, double bass). The tempo is marked "poco più mosso" with a metronome marking of  $d. = 60$ . The score includes various musical notations such as dynamics (mf, mp, p), articulation (accents), and performance instructions like "div 2/4" and "d. = 1/2 senza cond. unis.". There are also some handwritten annotations and corrections throughout the score.



(♩ = c. 66)

non crescendo!

Fl.  
ob.  
c. ang.  
cl. 1.  
b. cl.  
bn.  
c. bn.

mus.  
tr 1  
tr 2  
tr 3  
tuba

non crescendo!

tr 1  
tr 2  
tr 3  
tuba

non crescendo!

hp.  
pf.

(♩ = c. 66)

non crescendo!

vi. I  
vi. II  
vb.  
vc.  
db.

piu mosso

52

♩ = c. 72

ff.

ob. 1

cl. 1  
2

b.c.

trc

Imba

II vibr

hp

piu mosso

♩ = c. 72

dim

mI

1-4

5-8

9-12

13-16

mII

1-4

5-7

8-11

12-14

vt.

1-6

7-12

vc

12 (sai)

34

5-7

8-10

db.

mf dim

poco a poco accel. - - - -

♩ = c. 84

A set of empty musical staves for various instruments: fl. (flute), cl. (clarinet), b.cl. (bassoon), hrs. (horn), tw. 1 (trumpet 1), I (trumpet II), II (trumpet III), and hp. (harp).

poco a poco accel. - - - - ♩ = c. 84

A detailed musical score for woodwinds, strings, and harp. It includes staves for woodwinds I (w. I), woodwinds II (w. II), strings I (st. I), strings II (st. II), and harp (hp.). The woodwind parts feature complex rhythmic patterns with triplets and sixteenth notes. The string parts are marked with *pp sempre* and include *div.* (divisi) markings. The harp part is marked *pp*. The score is annotated with performance instructions such as *dim.* (diminuendo) at the beginning and end, and various dynamics like *p*, *pp*, and *ppp*.

(dim) - - - -

Handwritten musical score for orchestra and strings. The score includes parts for woodwinds (flute, oboe, clarinet, bassoon, horn, trumpet, trombone), percussion (I Glocke, II vibr., III Cristales, hp, pf, tam-tam), strings (Violin I, Violin II, Viola, Violoncello, Contrabasso), and piano. The score is marked with dynamic levels (pp, p, f, mf, ff) and articulation (accents, slurs). Performance instructions include *Piu mosso* (twice) and *to celesta*. The tempo is indicated as  $\text{♩} = c. 112$ . The score features complex rhythmic patterns, including triplets and quintuplets, and includes a section for the celesta. The woodwind and string parts are heavily notated with slurs and dynamic markings. The percussion parts include specific instructions for the Glocke, vibrato, and Cristales. The piano part includes a section for the celesta. The overall score is a dense and detailed orchestration.

poco a poco dim

poco a poco rit

fl. 1

ob. 1

Cl. 1

b. cl.

bn.

c. bn.

hws

tr.

tr. 1

tr. 2

tr. 3

tr. 4

poco a poco dim

timp

I

II

III

poco a poco dim

poco a poco rit

hp.

Wt I

Wt II

vl.

vc.

db.

poco a poco dim

(rit)

♩ = 76

Handwritten musical score for a symphony orchestra. The score is divided into two systems, each marked with a ritardando (rit) and a tempo of 76 beats per minute.

**System 1 (Measures 1-4):**

- Flute (fl.):** Starts with a fortissimo (f) dynamic, then moves to pianissimo (pp) and includes a *Sim.* (Sostenuto) marking.
- Piccolo (pic):** Remains silent.
- Oboe (ob.):** Starts with a piano (p) dynamic, then moves to pianissimo (pp).
- Clarinet in A (C. Ang.):** Remains silent.
- Clarinet in Bb (cl.):** Starts with a piano (p) dynamic, then moves to pianissimo (pp) and includes a *Sim.* marking.
- Bass Clarinet (b.cl.):** Remains silent.
- Double Bass (Dsm):** Starts with a piano (p) dynamic, then moves to pianissimo (pp).
- Horn (hmr):** Remains silent.
- Trumpets (I, II):** Remains silent.
- Timpani (III xyl):** Remains silent.
- Harpsichord (hp.):** Starts with a mezzo-piano (mp) dynamic.
- Celesta:** Starts with a mezzo-forte (mf) dynamic.

**System 2 (Measures 5-8):**

- Violin I (vI):** Starts with a piano (p) dynamic, then moves to pianissimo (pp). Includes a *Sim.* marking.
- Violin II (vII):** Starts with a piano (p) dynamic, then moves to pianissimo (pp). Includes a *Sim.* marking.
- Violins (1-4):** Includes a *Sim.* marking.
- Violins (5-8):** Includes a *Sim.* marking.
- Violins (9-12):** Includes a *Sim.* marking.
- Viola (vl.):** Starts with a piano (p) dynamic, then moves to pianissimo (pp). Includes a *Sim.* marking.
- Violoncello (vc):** Starts with a piano (p) dynamic, then moves to pianissimo (pp). Includes a *Sim.* marking.
- Double Bass (db):** Starts with a piano (p) dynamic, then moves to pianissimo (pp). Includes a *Sim.* marking.

Additional markings include *pp*, *ppp sempre*, *mf*, *mf con fmd arco*, *arco*, *pizz.*, *diu. 8-11*, and various fingering and phrasing indications.

(pp)

fl. *mp*

picc *solo*  
*mp espr.*

ob.

Canj

cl.

b.c.

bnw

I

II

III xyl.

hp.

celesta

1 solo *mf* *mp* *p* *con cord.*

2 solo *pp*

vn I 3-8 *pizz.*

9-16 *pp*

vn II 1 solo

2 solo

3-7

8-11

vi 1-4 5-8

9-12

vc.

db.

This page of a handwritten musical score, page 56, features a full orchestral and string arrangement. The score is organized into several systems of staves. The top system includes woodwinds: Flute (fl.), Piccolo (picc.), Oboe (ob.), Cor Anglais (C. ang.), Clarinet (cl.), Bass Clarinet (b. cl.), and Bassoon (bn.). The second system is for strings, with parts for Violin I (I), Violin II (II), Violin III (III), Viola (vl.), and Cello (C.). The third system contains Percussion (Perc.), Harp (Hp), and Celesta. The bottom two systems are for the string section, with Violin I (I) and Violin II (II) parts. The Violin I part includes fingerings (1-4, 5-8) and dynamics (p, f). The Violin II part includes fingerings (3-7, 8-24) and dynamics (p, f). The score is written in a major key with a 2/4 time signature. It contains various musical notations such as notes, rests, slurs, ties, and dynamic markings. The handwriting is clear and professional.

fi  
picc  
ob.  
C. ang.  
cl.  
b. cl.  
1  
2  
brn

I  
II  
III xyl  
hp.  
Celista

1 solo  
2 solo  
3-7  
8-14  
vi  
vc.  
db.

poco accel

$\text{♩} = 96$

fl.

picc.

ob.

claus.

cl.

b.cl.

bsw.

tr. (con sm.)

I

II

III xyl.

hp.

Celesta

poco accel

$\text{♩} = 96$

1-16

2-16

3-16

1-16

2-16

3-7

8-4

1-4

5-8

9-2

v.

tr.

db.

fl.

picc.

ob.

c. ang.

cl.

S. cl.

bsn.

tr.

*p* *pp* *pp*

I

II

III

hp.

*p*

*Ence*

Celesta

1560

1560

3-16

1560

2560

senza vib.

senza vib.

senza vib.

senza vib.

(vib. norm.)

3-7

8-14

vl.

vc.

db.

*piu mosso* - - - - ->

fl. 1  
fl. 2  
picc.

Musical notation for flutes and piccolo. Flute 1 and 2 have a melodic line starting with a forte (f) dynamic. Piccolo has a rhythmic accompaniment with a forte (f) dynamic. There are some handwritten notes and markings above the staves.

Tr 1  
Tr 2

Musical notation for two trumpets. Both parts start with a forte (f) dynamic and play a melodic line. There are some handwritten notes and markings above the staves.

I glock.  
II vibr.  
III  
hp  
celesta

Musical notation for glockenspiel, vibraphone, harp, and celesta. The glockenspiel and vibraphone parts include instructions like "i.v. susp. cymbal" and "suspended cymbal". Dynamics range from fortissimo (ff) to pianissimo (pp). The harp and celesta parts have melodic lines with forte (f) dynamics.

*piu mosso* - - - - ->

1 solo  
2 solo  
vn I (1-4)  
3, 4  
5, 6  
7, 8  
vn II (1-4)  
1, 2  
3, 4  
v I (1-3)  
3  
vc (1-2)  
1  
2  
db.

Musical notation for strings. Violins and violas have melodic lines with dynamics like fortissimo (ff) and piano (p). Violoncello and double bass parts are mostly sustained notes with dynamics like pianissimo (ppp) and piano (p). There are some handwritten notes and markings above the staves.

fl.

picc.

ob.

cong.

d.

b.c.

br.

c.bsn.

hms.

tr.

tr.<sup>1</sup>

tr.<sup>2</sup>

tr.<sup>3</sup>  
tuba

timp.

I

II

III

hp.

celesta

v.I

v.II-4

v.

v.

db.

tuba and tr. 3-con. Ford

ppp

al niente

i.v.

Tam-tam

\* timpanist plays tremolo on inverted symbol resting on skin of timp.

mp

1.

John Carter  
April - July 1984



John Casken

# Vaganza

for large ensemble  
(1985)

Study Score  
ED 12326

Schott & Co. Ltd · London  
B. Schott's Söhne · Mainz  
Schott Music Corp. · New York  
Schott Japan Ltd · Tokyo



Commissioned by the 1985 St. Albans International Organ Festival  
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First Performance: 12 July 1985

1985 St. Albans Festival

Aquarius

Conducted by Nicholas Cleobury

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I	Display	pp.1-23	4'00"
II	Archaic Dance	pp.24-34	3'20"
	Interlude – Puppets I	pp.35-36	1'15"
III	Eructavit in Vaganza	pp.37-48	4'40"
IV	Puppets II and Melting Mood Blues	pp.49-59	5'00"
V	Parade	pp.60-78	4'30"
	Interlude – Puppets III	pp.79-81	1'00"
VI	Display	pp.82-102	3'00"

*Vaganza* can be performed complete, or in separate suites of varying lengths as below:

*Vaganza* kann komplett aufgeführt oder in einzelne Abschnitte von verschiedener Länge aufgeteilt werden, so wie unten angegeben:

- Suite:
1. V Parade  
Interlude – Puppets III  
II Archaic Dance  
IV Puppets II and Melting Mood Blues  
Interlude – Puppets I  
VI Display  
*Duration c. 18 minutes*
  2. V Parade  
IV Puppets II and Melting Mood Blues  
Interlude – Puppets I  
VI Display  
*Duration c. 14 minutes*
  3. I Display  
II Archaic Dance  
III Eructavit in Vaganza  
*Duration c. 12 minutes*
  4. II Archaic Dance  
III Eructavit in Vaganza  
VI Display  
*Duration c. 11 minutes*
  5. V Parade  
II Archaic Dance  
VI Display  
*Duration c. 11 minutes*
  6. Interlude – Puppets III, attacca  
Interlude – Puppets I, attacca  
IV Puppets II and Melting Mood Blues  
Interlude – Puppets III  
VI Display  
*Duration c. 11 minutes*

## Instrumentation

Flute (doubling Alto Flute and Piccolo)  
Oboe (doubling Cor Anglais)  
Clarinet (doubling E flat Clarinet, Bass Clarinet and Soprano Saxophone)  
Bassoon (doubling Contrabassoon)

Horn  
Trumpet  
Trombone

Percussion (1 player):  
2 Bongos, 3 Woodblocks, Hi-hat, Side Drum, Bass Pedal Drum,  
Guero, Ratchet, Xylophone, Bell-Tree, 2 Congas,  
Tam-tam, Gran Cassa, Suspended Cymbal, Frusta (whip)

Harp

Chamber Organ (one manual )

approximate specification:

Stopped flute 8'  
Spitz Principal 8'  
Recorder 4'  
Block flute 2'  
Larigot 1 1/3'  
Cymbale II  
Krumhorn 8'

Violin 1  
Violin 2  
Viola  
Violoncello  
Double bass (to low C)

Duration: 27 minutes

The score is written in C.

In general, accidentals apply to the same note within a whole group, but occasionally accidentals are repeated to avoid ambiguity.

A double bar-line marks the beginning of a 'senza misura' section and does not signify a break or pause; in these sections, synchronization is shown by vertical lines.

Die Partitur ist in C notiert.

Vorzeichen gelten im allgemeinen für alle betreffenden Töne innerhalb einer Notengruppe. Gelegentlich wurden jedoch Vorzeichen auch wiederholt, um Mißverständnisse auszuschließen.

Der Doppeltaktstrich markiert den Beginn eines „senza misura“-Abschnittes, er bedeutet aber keine Unterbrechung oder Pause. In diesen Abschnitten wird die Synchronisation durch vertikale Linien angezeigt.

# John Casken

## Vaganza

### I

♩ = 112

fl.

ob.

cl(B♭)

ban.

huv.

kr.

tn.

\* hi-hat cymbals: + = closed, ♯ = slightly open but touching, unless specified ♮ (close with pedal), play with wooden sticks

2 bgs.  
3 w.bl.  
perc.

\* hi-hat  
bass ped. dr.

harp

organ

vn 1

vn 2

vla

vc.

cb.

ff

This musical score is for a full orchestra and percussion ensemble. It is divided into three systems of staves. The first system includes Flute (fl.), Oboe (ob.), Clarinet (cl.), Bassoon (bsn.), Horn (hn.), Trumpet (tr.), and Trombone (bn.). The second system includes two Bassoons (2 b.gos.), three Woodblocks (3 w.bl.), Hi-hat, Bass Drum (b.p.dr.), Harp (hp.), and Organ (org.). The third system includes Violin 1 (vn.1), Violin 2 (vn.2), Viola (vla.), Violoncello (vc.), and Contrabass (cb.). The score features complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamic markings such as *ff*, *f*, *sfz*, and *p* are used throughout. Performance instructions like *pizz* and *arco* are present for the cello. The organ part includes a specific chord voicing:  $D\sharp E_4 G_4$ . The percussion parts include hi-hat and bass drum patterns. The string parts feature various bowing techniques and dynamics. The score is marked with large numbers 2, 3, and 4, likely indicating measures or sections. A large '3' and '8' are written at the end of the first system, and another '3' and '8' are at the end of the second system.



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

- Flute (fl.):** Features a complex melodic line with many accidentals (sharps and naturals).
- Oboe (ob.):** Features a melodic line with many accidentals.
- Clarinet (cl.):** Features a melodic line with many accidentals.
- Bassoon (brw.):** Features a melodic line with many accidentals.
- Horn (+):** Features a melodic line with many accidentals.
- Trumpet (tr.):** Features a melodic line with many accidentals.
- Baritone (br.):** Features a melodic line with many accidentals.
- 3rd Bassoon (3w.bl.):** Features a melodic line with dynamic markings  $f > mp$ .
- Harpsichord (hp.):** Features a melodic line with dynamic marking  $sfz$ .
- Organ (org.):** Features a melodic line with dynamic marking  $sfz$ .
- Violin 1 (vn.1):** Features a melodic line with dynamic markings  $f < ff$ .
- Violin 2 (vn.2):** Features a melodic line with dynamic markings  $f < ff$  and a *pizz* marking.
- Viola (vla.):** Features a melodic line with dynamic marking  $sfz$ .
- Violoncello (vc.):** Features a melodic line with dynamic markings  $f < ff$ .
- Double Bass (cb.):** Features a melodic line with dynamic marking  $sfz$ .

Dynamic markings include  $p$ ,  $sf$ ,  $f$ ,  $mp$ ,  $ff$ , and  $sfz$ . The score is written in a key signature with one sharp (F#) and a common time signature (C).

3

3<sub>1</sub>

4

$f = f$

$J = 120$

ft.  $f$

cb.  $f$

cl.  $f$

bsw.  $f$

hn.  $pp$   $mf$

tr.  $f$  *senza sord.*

tw.  $pp$   $mf$   $f$

2

4

$f$   $ff$

$f = f$

hp.  $mp$  *pizz.* *molto accel.*  $f$

2

4

$f = f$

org.  $mp$  *pizz.*  $f$

\* stop immediately at the downbeat of the next section

$J = 120$

vn.1 *pizz.*  $f$

vn.2 *pizz.*  $f$

vla. *(pizz.)*  $f$

vc. *pizz.*  $f$

cb. *arco*  $mf$   $p$



6

accel - - - - -

$\text{♩} = 144$

fl. *p f p f p*

ob. *p f p f p*

cl. *p f p f p*

bfn. *p f p f p*

hm. *5:3 sfz sfz p sfz p*

tr. *3 2 4 3 4*

bn. *mf - f senza cord.*

2/4

side drum (snare on)

bass ped. *pp*

hp. *Bb F# G#*

org. *8' 4' 2' f 3 3 5*

2/4

accel - - - - -

$\text{♩} = 144$

vn. 1 *p f p f p*

vn. 2 *p f p f p*

vla. *p f p f p*

vc. *p f p f p*

cb. *f*

2/4

$\text{♩} = \text{♩} = 92$  poco a poco più mosso

Fl.

ob.

cl.

bsw.

hn.

tr.

tn.

2. bps.  
3 wbl.

hi-hat  
Bass pedal drum

hp.

org.

$\text{♩} = \text{♩} = 92$  poco a poco più mosso

vn. 1

vn. 2

vla.

vc.

cb.



8

81

$\text{♩} = 120$  subito

accel \_ \_ \_ \_ \_

$\text{♩} = c. 132$

ff. *f* *p*

ob. *f* *p*

cl. *f* *p*

bnw *f* *p*

hm. *pp*

tr. *sfz*

tr. *sfz*

tr. *sfz*

2. b.ges. *sfz*

ratchet *f* *f*

hp. *mp*

org. *mp* *x 3*

$\text{♩} = 120$  subito *arco* *ff tutta forza!* *sfz* *p* *mp*

*ff* *sfz* *mp*





10

$\text{♩} = \text{♩} = 80 (\text{♩} = 160)$  poco a poco rit. — — — — —  $\text{♩} = 112$

fl. *f*

ob. *f*

cl. *f*

Drum *f*

hw. *f*

tr. *f*

tw. *f*

*p* ————— *sfz* *f*

2 bgs. *f*

hp *f*

org. *f*

$\text{♩} = \text{♩} = 80 (\text{♩} = 160)$  poco a poco rit. — — — — — 112

vn.1 *f*

vn.2 *f*

vla *f*

vc *f*



12

12,1

13

fl. *f* *p* *f* *picc.*

ob. *f* *p* *f*

cl. *f* *p* *f*

bso. *mp* *f* *f*

hn *p* *f*

tr.

tn. *senza sord.* *p* *f*

xyl. *p* *f*

hp. *mf* *Ah*

org. *x3*

vn.1 *p* *f*

vn.2 *p* *f*

vla. *pizz.* *mf* *arco* *p* *f*

vc. *mf* *arco* *f*

cb. *p* *f*

picc.  $\text{p}$

ob.  $\text{p}$

cl.  $\text{p}$

bn

hn

tr. *con sord. (harmon)*  $f$

tn

xy.

hp. *gliss.*  $f$   $mp$

org

(♩ = 132)

vn.1 *con sord.*  $f$

vn.2 *con sord.*  $f$

vla. *con sord.*  $f$

vc. *con sord.*  $f$  *gliss.*

cb.  $f$



16

16.1

17

picc. *mf* *b $\flat$*  *mf* *f* *ff*

ob. *mf* *f* *ff*

cl. \*

bn. \*

hn. *p* *mf* *f* *ff*

tr. *con sord. (straight)* *p* *mf* *f* *ff*

tn. *con sord.* *p* *mf* *f* *ff*

myl. *f* *ff* *ff* *ff* *J = c. 120-132*  
(with strings)

hp. *\* at the signal [16] complete the present group should the conductor's signal not occur in a break between groups*

oro. *J = c. 120-132*

vn1 *p* *senza sord.* *f*

vn2 *(dim..) p* *senza sord.* *f* *ff* *\*\**

va. *p* *senza sord.* *f* *ff*

vc. *p* *senza sord.* *f* *ff*

cb. \*

\*\* Conductor beats first two bars only

18

18<sub>1</sub>

ff. *dim..*

ob. *f dim..*

cl. *f dim..*

bn. *f dim..*

hn. *f dim..*

tr. *f dim..*

tu. *f dim..*

hp. *mezzo mosso*  
*E<sub>4</sub> G<sub>4</sub> A<sub>4</sub> B<sub>4</sub>* *f*

org. *(rit...)* *mf (rit...)* *82'13*

v.m.1 *dim..*

v.m.2 *dim..*

va. *dim..*

vc. *dim..*

cb. *f dim..*

\* at the signal [18] complete the idea up to the repeat bracket before stopping

\* from this point begin independent rit.

♩ = 112

fl. *pp* *p* *ff*

ob. *pp* *p* *ff*

cl. *pp* *p* *ff*

brn. *pp* *f* *ff*

hn. *pp* *ff*

tr. *pp* *senza cord.* *ff*

tn. *pp* *senza cord.* *ff*

2 bgs. *f*

hi-hat *f*

bas p.d. *f*

hp. *3* *2*  
*4* *4*

org. *molto meno mosso* *8' 2'* *p*

♩ = 112

vn.1 *p* *f*

vn.2 *p* *f*

va. *p* *f*

ve. *f*

cb. *pp* *f*

20

(♩ = 132)

accel

Handwritten musical score for a full orchestra. The score is divided into several systems of staves. The instruments listed on the left are: Fl., Ob., Cl., Bsn., Hr., Tr., Tm., 2 Bsns., Hi-hat bass p.dr., Hp., Org., Vn. 1, Vn. 2, Vla., Vc., and Cb.

The score includes various musical notations such as dynamics (ff, mf, mp, p), articulation (accents, slurs), and performance instructions like "pizz." (pizzicato) and "arco" (arco). There are also large handwritten numbers (3, 4, 2) indicating measures or sections. The tempo is marked as ♩ = 132, and there is an "accel" (accelerando) marking.

At the bottom right, there is a handwritten note: "\* the attacks should be at irregular intervals and the line discontinuous gradually the gaps between notes should increase to give the effect of a rallentando."

21

fi.

ob.

cl.

bnw

hu.

tr.

tu.

hp

org.

v.m.1

v.m.2

via.

vc.

cb.

a piacere

accel. →

rit. →

p

\* the figuration should always be fast; the rests should gradually become longer to give the effect of a *ritardando*

trm trm trm trm trm  
 b $\flat$ (b $\natural$ ),  $\sharp$ ( $\flat$ ),  $\sharp$ ( $\flat$ )/ $\sharp$ ( $\flat$ ),  $\sharp$ ( $\flat$ )  
 trm, trm trm, trm trm trm  
 $\sharp$ ( $\flat$ )  $\sharp$ ( $\flat$ ), b $\flat$ (b $\natural$ )  $\sharp$ ( $\flat$ )

22

fl.

ob.

cl.

bsn.

hn.

tr.

tm.

hp.

org.

vn.1

vn.2

vla.

vc.

cb.

pp

p

(dim..)

(dim..)

\* at the signal complete the phrase up to the repeat bracket or to the dotted bar line, whichever is the closer.

II

$\text{♩} = 80$  quietly rhythmic and solemn

alto fl. *non espr.* *p* *3* *3* *3* *5:4* *(espr.)*

ob. *5*

b. cl. *4* *p* *3*

brn.

hw.

tr. *5* *4* *con sord (harm.)* *pp* *p* *pp*

tn

bell tree *l.v.* *p*

hp. *5* *4* *B♭ C# D4 E) F# G4 A4*

org. \* *pp*

$\text{♩} = 80$  quietly rhythmic and solemn

\* If a harpsichord is used, ignore the tied notes as indicated by the brackets and re-take the chord. This instruction applies to all subsequent movements

v. 1 *p* *pp*

v. 2 *5* *p* *pp*

vla. *4* *(non espr.)* *p* *3* *3* *3*

vc. *p* *pp*

cb. *pp*

24

a. fl. *non espr.*  $\overset{\sim}{3}$   $\overset{\sim}{3}$   $\overset{\sim}{5:4}$   $\overset{\sim}{3}$   $\overset{\sim}{3}$   $\overset{\sim}{3}$   $\overset{\sim}{3}$   $\overset{\sim}{3}$   
 ob.  
 b. cl.  $\overset{\sim}{3}$   $\overset{\sim}{3}$   $\overset{\sim}{3}$   $\overset{\sim}{3}$  *Sim.*  
 bsn. *P*  
 hn.  
 tr. *pp*  $\overset{\sim}{3}$   $\overset{\sim}{3}$  *p*  $\overset{\sim}{3}$  *pp*  
 tr.  
 (low) conga *single rubber mallet* *\* Conga: beat toward upwards with elbow*  
 bell-tree *p* *p < mp*  
 hp. *p* *D#E4* *b4* *#4* *b4*  
 org. *8' 4'* *p* *8'* *pp* *8' 4'* *p*  
 m. 1 *p* *#2* *p* *pp* *p*  
 m. 2 *p* *(non espr.)*  $\overset{\sim}{3}$   $\overset{\sim}{3}$   $\overset{\sim}{3}$   $\overset{\sim}{3}$   $\overset{\sim}{3}$   $\overset{\sim}{3}$   $\overset{\sim}{3}$   
 vla. *p*  $\overset{\sim}{3}$   $\overset{\sim}{3}$   $\overset{\sim}{3}$   $\overset{\sim}{3}$  *p* *pp* *p*  
 vc. *p < mp* *p < mp* *p < mp* *p < mp* *p*  
 cb. *p*  $\overset{\sim}{3}$   $\overset{\sim}{3}$   $\overset{\sim}{3}$   $\overset{\sim}{3}$  *pp* *p*

a. fr.   
 ob.   
 b. cl.   
 bn.   
 m.   
 tr.   
 tu.   
 conga   
 hp.   
 org.   
 vn. 1   
 vn. 2   
 via.   
 vc.   
 cb.

Musical score for page 25, measures 1-4. The score includes parts for woodwinds (flute, oboe, clarinet, bassoon), brass (trumpet, trombone), percussion (conga, timpani, organ), and strings (violin, viola, violin, cello). It features various musical notations such as triplets, slurs, and dynamic markings like p, pp, mp, and non espr.

Woodwind parts: a. fl., ob., b. cl., bsn., hn., tr., bn.

String parts: vn. 1, vn. 2, vla., vc., cb.

Percussion and other parts: conga, bell-tree, hp., org.

Key features:   
- Flute: triplets, 5:4 time signature, slurs.   
- Bassoon: *(espr.)* marking.   
- Horns: *p*, *mp*, *p* dynamics.   
- Trumpets: *pp*, *p*, *pp* dynamics.   
- Trombones: *p*, *pp* dynamics.   
- Conga: *< p*, *p < mp*, *p < mp*, *< p* dynamics.   
- Organ: *pp*, *p* dynamics, 8' and 8:4' registrations.   
- Cello/Double Bass: *< mp*, *p < mp*, *p < mp*, *p*, *mp*, *p*, *mp* dynamics.   
- Horns/Trombones: *p > pp*, *p > pp*, *p > pp*, *p* dynamics.

Handwritten musical score for a symphony orchestra, page 26. The score is in 5/4 time and includes parts for woodwinds, strings, percussion, and brass.

**Woodwinds:**

- a.fl.**: Flute part with a 5:4 time signature and dynamic markings *f*.
- ob.**: Oboe part with dynamic markings *f*, *mf*, *mp*, *p*, *pp*.
- b.cl.**: Bass Clarinet part with dynamic markings *mp*, *mf*, *f*.
- brw.**: Bassoon part with dynamic markings *f*, *mf*, *mp*, *p*.
- tr.**: Trumpet part with dynamic markings *f*, *mf*, *mp*, *p*, *pp*.
- tr.**: Trombone part with dynamic markings *mp*, *p*, *pp*, *mf*, *mp*.

**Strings:**

- vn.1**, **vn.2**, **vla.**, **vc.**, **cb.**: Violin, Viola, Violoncello, and Contrabass parts with various dynamic markings including *mp*, *f*, *mf*, *mp*, *p*, *pp*, *mf*.

**Percussion:**

- cong.**: Conga part with dynamic markings *<p*, *p*, *mf*, *f*, *mf*, *mp*, *p*.
- hp.**: Harp part with dynamic markings *mp*, *f*, *mf*, *mp*, *p*, *pp*. Includes a chord sequence: *C# Gb Ab Db*.

**Other:**

- org.**: Organ part, currently blank.

The score features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings ranging from *pp* (pianissimo) to *f* (forte).

Handwritten musical score for a symphony orchestra, page 29. The score includes staves for various instruments and dynamic markings.

**Instrumentation and Dynamics:**

- a. fl.** (Alto Flute): *mp*
- ob.** (Oboe): *mp (solo)*
- b. cl.** (Bass Clarinet): *pp*, *p*, *pp*, *p*
- brw.** (Bassoon): *pp*, *p*, *pp*, *p*
- hw.** (Horn): *pp*, *p*, *pp*, *p*
- tr.** (Trumpet): *pp*
- tr.** (Trombone): *p*
- hp.** (Harpsichord): *p*, *mf*, *mf*
- org.** (Organ): *pp*
- vn. 1** (Violin I): *mp*, *p*, *pp*, *mp*
- vn. 2** (Violin II): *mf*, *mp*, *p*, *mp*, *p*
- vla.** (Viola): *mf*, *mp*, *p*, *mp*, *p*
- Vc.** (Violoncello): *pizz*, *pp*, *mp*, *p*
- cb.** (Cello): *pp*, *p*, *pp*, *p*

**Performance Instructions:**

- con Sord (wa-wa)* (with mutes)
- l.v.* (largo vivace)
- B'* (Basso continuo)
- Trills and triplets are indicated with "3" and a vertical line.
- Dynamic markings include *pp* (pianissimo), *p* (piano), *mp* (mezzo-piano), and *mf* (mezzo-forte).

più mosso

27\* più mosso  $\text{♩}/\text{♩} = 11$

a. fl. *change to fl. ord.*

ob. *f change to cl. ord.*

b. cl.

brn.

hm.

tr.

tn

*from 27 to 28:*  
*fl's woodw. recorded by*

mp.

org.

più mosso  $\text{♩}/\text{♩} = 116$

vn. 1

vn. 2

vla.

vc.

cb.

*arco*

$\text{♩} = \text{♩}$

(fl. orb.)

fl.

ob.

cl.

brw

hm.

tr.

tm.

bongos

congas

hp.

org.

\*If a harpsichord is used, strike this chord once rather than re-taking it.

più mosso  $\text{♩}/\text{♩} = 126$

vn.1

vn.2

vla

vc.

cb.

This page of a musical score, numbered 32, features a variety of instruments. The woodwind section includes flutes (fl.), oboes (ob.), clarinets (cl.), bassoons (bssn.), horns (hu.), trumpets (tr.), and trombones (bn.). The percussion section consists of bongos, congas, and a harp (hp.). The keyboard section includes an organ (org.). The string section is represented by violins 1 and 2 (vn. 1, vn. 2), violas (vla.), violas (vc.), and cellos (cb.). The score is written in a key with one sharp (F#) and a 4/4 time signature. It contains complex rhythmic patterns, including triplets and sixteenth-note runs. The harp part includes chordal indications such as Bb, D# F#4, and D# G# Ab. The organ part features dense, rapid sixteenth-note passages. The percussion parts are marked with dynamics like *f* and *ff*. The bottom of the page has a small number 131 centered under the cello part.

(J. = 1)

poco a poco meno mosso

fi.  
ob.  
cl.  
brn.  
hru.  
tr.  
tn.

ff f f mf mp mf  
# f f f mf mp mf  
ff f f mf mp mf  
ff f mf mp mf mp p  
f # mf f mp mf p  
# f f mf mp mf mp p  
f # mf f mp mp p

Bongas  
congas  
hp.

tam-tam metal beater  
Gran Cassa timp. stick

E♭ G♭ A♭ B♭ C♯ B♭ G♭ A♭

<mf <mf  
ff f f mf

org.

f f mf

poco a poco meno mosso

m.1  
m.2  
vla.  
vc.  
cb.

ff f f mf mp mf mp mf mp p  
ff f f mf mp mf mp mf mp p  
ff f f mf mp mf mp mf mp p  
ff f f mf mp mf mp mf mp p  
f # mf f mp mp p

MENO MOSSO

$\text{♩} = 80$

fl. *p* *pp* *ppp*

ob.

cl.

brn. *mp* *p* *ppp*

hm.

tr. *mp* *p*

tn.

bell tree *pp*

hp. *pp*

org.

MENO MOSSO

$\text{♩} = 80$

v.1. *mp* *p* *pp*

v.2. *mp* *p* *ppp*

vla. *mp* *p* *pp* *ppp*

vc. *mp* *p* *pp* *p* *p* *pp* *p* *ppp*

cb.

(Archaic Dance)



31

Handwritten musical score for orchestra and strings, numbered 31. The score is divided into two systems. The first system includes parts for c.bsn., hm., tn., org., m.1, m.2, vla., vc., and cb. The second system includes parts for c.bsn., hm., tn., org., m.1, m.2, vla., vc., and cb. The score features various musical notations including dynamics (f, mf, mp, p), articulation (stacc., to), and performance instructions (change to bassoon, c. 5"-10", p senza vib.).

**System 1:**

- c.bsn.:** *f*, *mf (stacc.)*, *f*
- hm.:** *f*, *mf*, *f*, *mf*, *f*, *to*
- tn.:** *mp < mf*, *mp < mf*, *mp < mf*
- org.:** *f*
- m.1:** *p*, *f*, *p*, *mf*
- m.2:** *p*, *f*, *p*, *mf*
- vla.:** *p*, *mf*
- vc.:** *p*, *mf*
- cb.:** *f*, *mf*, *f*

**System 2:**

- c.bsn.:** *f (stacc.)*, *mf*, *p*, *f*, *change to bassoon*
- hm.:** *ff*, *f*, *mf*, *p*, *to*
- tn.:** *mp < mf*, *mf < f*
- org.:** *mf*, *p*, *f*
- m.1:** *f*, *f*, *p*, *c. 5"-10"*, *p senza vib.*
- m.2:** *f*, *f*, *p*, *c. 5"-10"*, *p senza vib.*
- vla.:** *p*, *f*, *p*
- vc.:** *p*, *f*, *p*
- cb.:** *f*, *mf*, *p*, *f*

(Interlude - Puppets I)

III

32

♩ = 120

fi.  
ob.  
cl.  
bsn.

tr.  
tm.

senza cord.  
2nd time only

senza cord.  
3  
2nd time only

senza cord.  
4  
2nd time only

f < sfz    f < ff    f < sf

f    f    f

xyl.  
2 bongs  
s. dr.  
(snares off)

medium beaters (xyl.)

f

hp.  
org.

2nd time only ff

Bb C# D# E# F# G# A#

C#

B# C#

B, 4', Cymbale II

2nd time only f

♩ = 120

vn.1  
vn.2  
vla.  
vc.  
cb.

(norm.)

(norm.)

2nd time only >

f

$\text{♩} = 60$

fi.  
ob.  
cl.  
bsn.  
hm.  
tr.  
tn.

2 bass  
s.d.  
hp.  
org.

$\text{♩} = 60$

vn.1  
vn.2  
vla.  
vc.  
cb.





♩ = 120

ff. *ff*

ob. *4* *f* *mp*

cl. *8* *f*

bwn. *ff* *p* *ff* *f* *f* *f*

hw. *sfz* *senza sord.* *sfp* *f* *sfp* *f* *sfz*

tr. *8* *f*

tn.

xyl. *f* *p* *medium* *snicks* *f*

2 bongos s.dr.

hp. *4* *8* *c#* *sfz*

org. *8'* *f* *8'4'* *mp*

vn.1 *sf mf* *gliss.*

vn.2 *4* *8* *arco* *sf mf* *gliss.*

vla. *8* *arco* *f* *mp* *p(c)*

vc. *f sempre*

cb. *arco* *f*

This page contains a musical score for various instruments. The instruments listed on the left are: fl., ob., cl., bsn., tm., tr., bn., xyl., 2 bongos s.dr., hp., org., m.1, m.2, vla., vc., and cb. The score is written in a common time signature (C) and includes a variety of musical notations such as notes, rests, and dynamic markings. Key dynamic markings include *f*, *mp*, *sf*, *mf*, *ff*, *sfz*, *sfz2*, *sfz3*, *sfz4*, *sfz5*, *sfz6*, *sfz7*, *sfz8*, *sfz9*, *sfz10*, *sfz11*, *sfz12*, *sfz13*, *sfz14*, *sfz15*, *sfz16*, *sfz17*, *sfz18*, *sfz19*, *sfz20*, *sfz21*, *sfz22*, *sfz23*, *sfz24*, *sfz25*, *sfz26*, *sfz27*, *sfz28*, *sfz29*, *sfz30*, *sfz31*, *sfz32*, *sfz33*, *sfz34*, *sfz35*, *sfz36*, *sfz37*, *sfz38*, *sfz39*, *sfz40*, *sfz41*, *sfz42*, *sfz43*, *sfz44*, *sfz45*, *sfz46*, *sfz47*, *sfz48*, *sfz49*, *sfz50*, *sfz51*, *sfz52*, *sfz53*, *sfz54*, *sfz55*, *sfz56*, *sfz57*, *sfz58*, *sfz59*, *sfz60*, *sfz61*, *sfz62*, *sfz63*, *sfz64*, *sfz65*, *sfz66*, *sfz67*, *sfz68*, *sfz69*, *sfz70*, *sfz71*, *sfz72*, *sfz73*, *sfz74*, *sfz75*, *sfz76*, *sfz77*, *sfz78*, *sfz79*, *sfz80*, *sfz81*, *sfz82*, *sfz83*, *sfz84*, *sfz85*, *sfz86*, *sfz87*, *sfz88*, *sfz89*, *sfz90*, *sfz91*, *sfz92*, *sfz93*, *sfz94*, *sfz95*, *sfz96*, *sfz97*, *sfz98*, *sfz99*, *sfz100*. The score also includes articulation marks like accents (>) and slurs, as well as performance instructions like *2nd time*. The page number 42 is in the top left, and the rehearsal mark 37 is in a box at the top right.

fl.

ob.

cl.

bss.

hn.

tr.

tb.

xyl.

2 bongos s. dr.

hp.

org.

vln. 1

vln. 2

vla.

vc.

cb.

38

43

fi.  
ob.  
cl.  
brn.  
lm.  
tr.  
tm.

xyl.  
2bngs  
s.dr.  
mp.  
org.

m.1  
m.2  
vla.  
vc.  
cb.

40

Fl. *mp* *ff subito* *p*  
 Ob. *ff subito* *p*  
 Cl. *mf* *p* *ff subito* *p apr.*  
 Bsn. *ff subito*  
 Hrn. *sfz* *ff* *f* *mp* *p* *mf* *p*  
 Tr. *ff subito*  
 Xyl. *p < mf* *p* *ff subito*  
 Hp. *mp* *p* *ff subito* *près de la table* *f* *mf* *mp* *p*  
 Org. *p*  
 Vn.1 *mf p* *mf p* *ff subito*  
 Vn.2 *mf p* *mf p* *ff subito* *pizz.vib.* *pp* *mf* *pp* *mf*  
 Vla. *mf* *mp <* *ff subito* *pizz.vib.* *p*  
 Vc. *mp* *mp* *ff subito* *p*  
 Cb. *mp* *mp*

41

fl. *mp*

ob. *mp* *3* *8* *Repeat strictly in tempo until the conductor's signal and go into the next section without a break*

cl. *mp* *p*

bn. *mp*

mm. *f* *sfz* *sfz*

tr. *mp* *3* *8* *(con sord.)*

tm. *mp*

xyl. *p < mf* *p*

hp. *mp* *8'*

org. *p* *as before*

m.1 *(solo)* *f* *p < ff* *f* *p < ff* *f*

m.2 *p*

vla. *arco* *mp* *p*

vc. *arco* *mp*

cb. *mp*

fl.

ob.

cl. poco a poco dim.

brn.

hn.

tr. poco a poco dim.

tr.

2  
4

poco a poco dim.

hp.

org.

2  
4

m.1 *poco a poco dim.*  
*repeat the phrase between the brackets, gradually  
 synchronizing with the tempo of the ensemble;  
 stop at the conductor's signal for the  
 down-beat of the next section.*

m.2

vla.

vc. poco a poco dim.

cb.

42

\*  $\text{♩} = 60$

fi.

cl.

xy.

hp.

org.

\* This section should interrupt the previous one without a break: if possible, the down beat should occur at the end of the second of the two bar repeated phrase, even if it means breaking off the solo violin mid-phrase.

m.2

vc.

fi.

cl.

xy.

hp.

org.

m.2

vc.

(Eructavit in Vaganza)



cor ang. *pp* *p*

hn.

tr.

xyl. *tr3* *b<sub>2</sub>* *b<sub>2</sub>*

hp. *F#* *F#* *G#*

org. *tr3* *b<sub>2</sub>* *b<sub>2</sub>*

vla.

vc. *mp* *pp*

cor ang. **44** *pp*

hn. *+*

tr. *sfz*

xyl. *tr5* *tr3*

hp. *p*

org. *tr5* *tr3*

vla. *tr* *gliss.* *mp* *gliss.* *pp*

vc. *mp* *pp*

45

Cor ang. *mf* *mf*

hn.

tr. *sfp* *sfp*

xyl. *p* *p*

hp.

org. *p*

Vla. *gliss.* *mp* *pp*

Vc. *mp* *pp*

Cor ang. *p* *f (solo)*

Sop. Sax. *p*

hn.

tr.

xyl. *sfp*

hp.

org. *tr.* *p*

Vla. *gliss.* *mp* *gliss.*

Vc. *mp* *pp* *mp*

46

poco a poco rit. -----

The musical score is divided into two systems. The upper system includes parts for fl., cor ang., sop. sax., bsn., hm., tr., tw., xyl., hp., and org. The lower system includes parts for m.1, m.2, vla., vc., and cb. The score features dynamic markings such as *p*, *mf*, *mp*, *p*, *sfp*, *pp*, and *gliss.*. Performance instructions include *Con sord.* (Con sordina) and *poco a poco rit.* (poco a poco ritardando). The music is in 4/4 time and includes various musical notations such as slurs, ties, and articulation marks.

47

47<sub>1</sub>

47<sub>2</sub>

47<sub>3</sub>

48

meno mosso (♩ = c. 72)

fi. *mf* *p* *f* *trm*

Cor Ang. *p* *change to oboe*

Sop. Sax. *(Solo)* *mf* *mp* *mf*

Str. *mf* *p* *mf*

hm *p* *mf* *p*

tr. *mf* *p*

tm *mf* *p*

sup. cymb. *(medium beat)* *ppp* *p*

xyl. *p*

hp. *Bb D4 E4 F# G4 A4* *f* *mp* *Bb F4* *mf*

org. *\* If a harpsichord is used, spread this chord* *pp*

*Meno Mosso*  
(♩ = c. 72)

m. 1 *mf* *p* *f* *trm* *trm* *trm* *trm* *mf*

m. 2 *f* *mf* *p*

vla. *mf* *p*

vc. *mf* *p*

cb. *pizz.* *mf* *p* *f* *arco* *p*

48<sub>1</sub> 48<sub>2</sub> 48<sub>3</sub> 49

f. *trambon*  
*mp* *p* *mf* *p*

ob. *mp* *p* *p*

sop. sax. *mp* *mf* *f* *p*

brn. *mp* *p* *mf* *p*

hm. *mp* *p*

kr. *con sord.* *mf* *p* *con sord. (harmon) (solo)*

tn. *mp* *p* *mf* *p* *con sord.*

s.dr. *(with snares)* *wire brushes* *mf* *p* *p* *pp*

hp. *B $\flat$  C $\sharp$  D $\sharp$  F $\sharp$  G $\sharp$*  *mf* *mp* *C $\sharp$*

org. *trambon* *pp*

vn.1 *p* *p*

vn.2 *mp* *p* *p*

vla. *mp* *p*

vc. *mp* *pizz.* *mf* *p*

cb. *mp* *p* *mf* *p*

51

♩ = c. 84

51<sub>1</sub>

51<sub>2</sub>

fl.

ob.

Sop. sax.

Bar.

hm.

tr.

tm.

susp. cym.

s. dr.

hp.

org.

m. 1

m. 2

vla.

vc.

cb.

soft sticks.

pp

mp

f

mf

ppizz.

(rit.)

gliss.

arco

8'

♩ = c. 84

52

$\text{♩} = 66$

fi.  $\text{mp}$   $\text{p}$   $\text{mf}$   $\text{mp}$

ob.  $\text{mf}$   $\text{mp}$

sop. sax.  $\text{mp}$   $\text{p}$   $\text{f}$   $\text{mf}$

bsn.  $\text{mp}$   $\text{p}$   $\text{mf}$   $\text{mp}$

hw.  $\text{mp}$   $\text{p}$   $\text{mf}$   $\text{mp}$

tr.  $\text{mf}$   $\text{mp}$   $\text{mp}$   $\text{mp}$

tw.  $\text{mp}$   $\text{p}$   $\text{mf}$

s.dr. wire brushes  $\text{pp}$   $\text{mf}$

hp.  $\text{mf}$   $\text{#}^\flat$   $\text{l.v.}$

org.  $\text{p}$   $\text{mp}$   $\text{#}^\flat$   $\text{#}^\flat$

$\text{♩} = 66$

v.1  $\text{mp}$   $\text{p}$   $\text{mf}$

v.2  $\text{mp}$   $\text{p}$   $\text{mf}$

vla.  $\text{mp}$   $\text{p}$   $\text{mf}$   $\text{mp}$

vc.  $\text{mp}$   $\text{p}$   $\text{mf}$   $\text{mp}$

cb. arco  $\text{mp}$   $\text{p}$   $\text{bizz.}$   $\text{mf}$

$\text{♩} = \text{♩}$

Handwritten musical score for a full orchestra. The score is divided into systems for woodwinds, brass, percussion, strings, and keyboard. The instruments listed on the left are: fl., ob., Sop. Sax., Drm., Clar., Trp., Sup. Cym., Hp., Org., Vn. 1, Vn. 2, Vla., Vcl., and Cb.

Key features of the score include:

- Woodwinds:** Flute (fl.), Oboe (ob.), Soprano Saxophone (Sop. Sax.), Clarinet (Clar.), and Trumpet (Trp.).
- Brass:** Trombone (Tbn.).
- Percussion:** Snare Drum (Drm.), Cymbal (Cym.), and Organ (Org.).
- Strings:** Violin 1 (Vn. 1), Violin 2 (Vn. 2), Viola (Vla.), Violoncello (Vcl.), and Double Bass (Cb.).
- Keyboard:** Harp (Hp.).

Dynamic markings and performance instructions are scattered throughout the score, including *pp*, *p*, *mp*, *f*, *mf*, *soft sticks*, *arco*, *pizz.*, and *trm.*. A tempo marking  $\text{♩} = \text{♩}$  is present at the top left. A rehearsal mark *8'2'* is located above the Organ part. A *Solo* marking is present above the Oboe part. The score is written in a single system with multiple staves per instrument.

fi.

ob. *poco accel. ....*  
*p* *mf* *p* *pp*

sop. sax.

brn

hn

tr.

tn

susp. cym

hp.

org. *trmm* *8' #*  
*pp*

v. 1

v. 2

via

vc.

cb.

*\* If a harpsichord is used, trill the F - F# continuously and spread the other notes as suggested*

fl.

ob.

sop. sax.

bar.

hm.

tr.

tm.

susp. cym.

hp.

org.

m.1

m.2

vla.

vc.

cb.

*P* ————— *pp*  
 (Puppets II and Melting Mood Blues)

# V

$\text{♩} = 120$  Noisily

picc.   
 ob.   
 Eb cl.   
 bn.   
 hn.   
 tr.   
 tu.   
 hi-hat   
 \* side drum   
 bass ped-dr.   
 hp.   
 org.   
 vn. 1   
 vn. 2   
 vla.   
 vc.   
 cb.

\* side drum: all notes to be played as rimshots unless notated as a roll, then play towards the centre of the drum as normal

Note: four distinct but interlocking groups are present in this movement:   
 1) percussion - in the manner of a stammering jazz drummer   
 2) Eb clarinet, oboe, piccolo - in the manner of piping   
 3) vn 1+2, trumpet, trombone, bassoon, double bass - in the manner of a folk-band   
 4) horn, viola, cello, harp - in the manner of an obstinate drone: organ - impatient

7  
16

7  
16

57

picc.

ob.

E♭ cl.

b♭w.

hw.

tr.

tr.

7 5 3 7 3

16 16 8 16 8

senza sord. senza sord.

f f f f f

f > mf f > mf

f f

\* While the trumpet is marked f, it should not dominate the two violins

hi-mat s.d.

bass per.

f

hp.

org.

7 5 3 7 3

16 16 8 16 8

f f f

8'4'2'

\*\* In this movement, some bars for vn. 1 and vn. 2 may be played *Bra* higher. These are marked by a square bracket. If one instrument is to play *Bra*, the other is to do likewise

vn. 1

vn. 2

vla.

vc.

cb.

7 5 3 7 3

16 16 8 16 8

f f f f f

Mf < f

Mf < f

f > mf f > mf

f f

Picc.   
 ob.   
 Eb cl.   
 bsw.   
 hm.   
 tr.   
 tm.   
 hi-hat s. dr.   
 bass p. dr.   
 hp.   
 org.   
 vn. 1   
 vn. 2   
 vla.   
 vc.   
 cb.

Musical notation includes notes, rests, and dynamic markings: *f*, *mf*, *p*, *pizz.*, *arco*. Time signatures include 4/8 and 3/8. Performance instructions like *P(♯)* and *b♯: C* are present.

This page contains a musical score for measures 58 through 63. The instruments listed on the left are Piccolo (picc.), Oboe (ob.), English Clarinet (Eb. cl.), Bassoon (bssn.), Horn (hn.), Trumpet (tr.), Trombone (tn.), Hi-hat/Small Drum (hi-hat s.dr.), Bass Drum (bass p. dr.), Harp (hp.), Organ (org.), Violin 1 (vn.1), Violin 2 (vn.2), Viola (v.la.), Violoncello (vc.), and Oboe Bass (ob.).

The score is divided into two systems. The first system covers measures 58-63, and the second system covers measures 64-69. The key signature is one sharp (F#) and the time signature is common time (C). The music features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as *f*, *mf*, and *arco*. A "1st time only" bracket spans measures 58-63, and a "2nd time only" bracket spans measures 64-69. The harp part includes a section with a 2/8 time signature in measures 58-63. The organ part has a short melodic line in measure 60. The string parts (vn.1, vn.2, v.la., vc.) have various rhythmic figures and dynamic markings, including *arco* and *pizz.* (pizzicato). The woodwinds (picc., ob., Eb. cl., bssn., hn., tr., tn., ob.) have melodic lines with various articulations and dynamics.

This musical score page, numbered 64, contains the following instruments and parts:

- Picc.** (Piccolo): Woodwind part with various articulations and dynamics.
- ob.** (Oboe): Woodwind part with dynamics like *f* and *mf*.
- Cl. cl.** (Clarinet): Woodwind part with dynamics like *f* and *mf*.
- bhn.** (Bassoon): Woodwind part with dynamics like *f*.
- hn.** (Horn): Horn part with dynamics like *f* and *mf*.
- tr.** (Trumpet): Trumpet part with dynamics like *f* and *mf*.
- bn.** (Trombone): Trombone part with dynamics like *f*.
- hi-hat s. dr.** (Hi-hat/Snare Drum): Percussion part with rhythmic notation.
- bass p. dr.** (Bass Drum): Percussion part with rhythmic notation.
- hp.** (Harp): Harp part with dynamics like *f*.
- org.** (Organ): Organ part with various articulations.
- vn. 1** (Violin 1): String part with dynamics like *f* and *mf*.
- vn. 2** (Violin 2): String part with dynamics like *f* and *mf*.
- vla.** (Viola): String part with dynamics like *f* and *mf*.
- vc.** (Violoncello): String part with dynamics like *f* and *mf*, including *arco* and *pizz.* markings.
- cb.** (Contrabass): String part with dynamics like *f*.

The score includes various musical notations such as dynamics (*f*, *mf*), articulations (*arco*, *pizz.*), and rhythmic markings (3/8, 4/8).

59

picc. 4/4

ob. 2 5 4 3 3

E♭ cl. 8 16 8 16 8

brw. f f

hw. f > mf f > mf

tr. 2 5 4 3 3

tr. 8 16 8 16 8

tr. f f

hi-hat s.d.r.

bas.p.dr.

hp. 2 5 4 3 3

hp. 8 F# 16 8 16 8

org.

m.1

vn.2 2 5 4 3 3

vla. 8 16 8 16 8

vla. f > mf f > mf f > mf f > mf

vc. f > mf f > mf f > mf f > mf

cb. f f

4/8

2nd time only

Picc. *f*  
 Eb. *f*  
 Eb. cl. *f*  
 Bsn. *f* — *p*  
 Tr. *f* — *p*  
 Tr. *f* — *p*  
 Ni-hat  
 Sdr. *mp* < *f*  
 Bass pdr.  
 Hp. *f*  
 Org.  
 M. 1 *mf*  
 M. 2 *mf*  
 Vla. *mf* pizz *f* *arco* *f* > *mf* *f* > *mf*  
 Vc. *f* *f* > *f*  
 Cb. *f*



picc. *mp* *f*  
 ob. *f*  
 Eb. cl. *f*  
 bsn. *f*  
 hm.  
 tr. *p* *f* *mf* *f*  
 tn. *f* *f* *f*  
 hi-hat s.dr. *mp* *f* *mp* *mf*  
 bass p.dr.  
 hp. *f*  
 org. *4' 2'* *8' 4' 2'*  
 vn. 1 (solo) *ff* *f*  
 vn. 2 *f*  
 vla. *f* *f > mf* *f > mf*  
 vc. *f*  
 ob. *f*

The musical score is arranged in a standard orchestral layout. The top section includes woodwinds and strings: Piccolo (picc.), Oboe (ob.), Eb Clarinet (Eb cl.), Bassoon (Bsn.), Horn (Horn), Trumpet (tr.), Trombone (tn.), Percussion (perc.), Harp (hp.), and Organ (org.). The bottom section includes Violin 1 (vn.1), Violin 2 (vn.2), Viola (vla.), Violoncello (vc.), and Contrabass (cb.).

The score is written in 4/8 time. The key signature has one sharp (F#). The music is characterized by complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamic markings such as *f* (forte), *mf* (mezzo-forte), and *p* (piano) are used throughout. The harp part includes a section marked "Eh". The organ part features several chords and melodic lines. The string parts have various rhythmic figures and dynamic markings.

62

change to fi.

picc.

ob.

Eb cl.

bn.

hn.

tr.

tn.

hi-hat

s-dr.

bass p.dr.

hp.

org.

vln. 1

vln. 2

vla.

vc.

cb.

\* from this point the groups remain essentially the same, but with one or two changes of allegiance

\* If a harpsichord is used, strike this chord once rather than re-taking it.

63

fi.

ob.

Ep cl.

brw.

hm.

tr.

bn.

hi-hat

s.dr.

bass p.dr.

hp.

org.

vn.1

vn.2

Vla.

vc.

cb.

Handwritten musical score for rehearsal mark 63. The score is arranged in systems for various instruments. The first system includes Flute (fi.), Oboe (ob.), English Clarinet (Ep cl.), Bassoon (brw.), Horn (hm.), Trumpet (tr.), and Trombone (bn.). The second system includes Hi-hat, Snare Drum (s.dr.), and Bass Drum (bass p.dr.). The third system includes Harp (hp.) and Organ (org.). The fourth system includes Violin 1 (vn.1), Violin 2 (vn.2), Viola (Vla.), Violoncello (vc.), and Contrabass (cb.). The score contains numerous musical notations, including notes, rests, and articulation marks. Dynamic markings such as *mf*, *f*, *fp*, and *f* are present. Performance instructions like *pizz.* and *arco* are also included. Rehearsal counts (5, 4, 5, 3) are written above the staff lines. A boxed number '63' is at the top left.

ff

change to pic.

8va

f

ff

f

f

f

f

4

8

4

8

hi-hat s-dr.

bass p. dr.

harp.

org.

vn. 1

vn. 2

vla.

vc.

cb.

fp

f

f

mf

D<sub>4</sub>

B<sub>b</sub>

A<sub>b</sub>

G<sub>4</sub> D<sub>#</sub> E<sub>b</sub> A<sub>#</sub> B<sub>4</sub>

The image displays a page of a musical score for orchestra and strings, covering measures 1 through 5. The score is arranged in systems for various instruments:

- picc.** (Piccolo): Part of the woodwind section.
- ob.** (Oboe): Part of the woodwind section.
- E♭ cl.** (E-flat Clarinet): Part of the woodwind section.
- bn.** (Bassoon): Part of the woodwind section.
- hm.** (Horn): Part of the brass section.
- tr.** (Trumpet): Part of the brass section.
- tn.** (Trombone): Part of the brass section.
- hi-har s-dr.** (Hi-hat and Snare Drum): Part of the percussion section.
- bak p-dr.** (Bass Drum): Part of the percussion section.
- hp.** (Harpsichord): Part of the keyboard section.
- org.** (Organ): Part of the keyboard section.
- m.1** and **m.2** (Violin I and Violin II): Part of the string section.
- vla.** (Viola): Part of the string section.
- vc.** (Violoncello): Part of the string section.
- cb.** (Contrabasso): Part of the string section.

Key features of the score include:

- Time Signatures:** The score begins in 4/4, changes to 3/8 in measure 2, 4/8 in measure 3, and returns to 5/8 in measure 5.
- Dynamic Markings:** Various dynamics are used, including *f* (forte), *ff* (fortissimo), *fp* (fortissimo piano), and *sf* (sforzando).
- Performance Instructions:** Includes *(+ Cymbale II)* for the organ part in measure 3.
- Handwritten Annotations:** Large handwritten numbers (3, 4, 5) are placed above the time signature changes, and *D4 Ab* is written next to the organ part in measure 5.
- Complex Figurations:** The woodwind and organ parts feature intricate rhythmic patterns, including triplets and sixteenth-note runs.

This page contains a musical score for measures 65 through 70. The score is arranged in systems for various instruments:

- picc.** (Piccolo): Treble clef, 4/8 time signature. Features complex rhythmic patterns with triplets and accents.
- ob.** (Oboe): Treble clef, 4/8 time signature. Similar rhythmic patterns to the piccolo.
- Fl. cl.** (Flute/Clarinet): Treble clef, 8/8 time signature. Features a steady eighth-note accompaniment.
- brn.** (Bassoon): Bass clef, 4/8 time signature. Includes a dynamic marking of *f* and a *tr* (trill) marking.
- hm.** (Horn): Treble clef, 4/8 time signature. Includes a dynamic marking of *f*.
- tr.** (Trumpet): Treble clef, 4/8 time signature. Includes a dynamic marking of *f*.
- tm.** (Trombone): Bass clef, 4/8 time signature. Includes a dynamic marking of *f*.
- hi-hat s.dr.** (Hi-hat/Snare Drum): Percussion staff with rhythmic notation.
- baas p.dr.** (Bass Drum): Percussion staff with rhythmic notation.
- hp.** (Harpsichord): Treble clef, 4/8 time signature. Includes a large *8* marking and chord symbols: *F#*, *E4*, and *A4*.
- org.** (Organ): Treble clef, 4/8 time signature. Features complex rhythmic patterns with triplets.
- vn.1** (Violin I): Treble clef, 4/8 time signature. Features complex rhythmic patterns with triplets.
- vn.2** (Violin II): Treble clef, 4/8 time signature. Features complex rhythmic patterns with triplets.
- vla.** (Viola): Bass clef, 4/8 time signature. Includes dynamic markings of *f* and *fp* (fortissimo piano).
- vc.** (Violoncello): Bass clef, 4/8 time signature. Includes dynamic markings of *f* and *fp*.
- cb.** (Cello): Bass clef, 4/8 time signature. Includes a *pizz* (pizzicato) marking and a dynamic marking of *f*.

66

pic. *f*

ob. *f*

E♭ cl. *f*

bn. *f*

tn. *f*

tr. *f*

tm. *f*

ni-har  
s.dr. *f*

bass ped. *f*

hp. *f*  
C# # Ab F#

org.

vn.1 *f*

vn.2 *f*

vla. *f*

vc. *f*

cb. *f*  
arco

Handwritten musical score for a symphony orchestra, page 76. The score includes parts for Piccolo, Oboe, Eb Clarinet, Bassoon, Horns, Trumpets, Trombones, Snare Drum, Bass Drum, Harp, Organ, Violins I & II, Viola, Violoncello, and Double Bass. The music features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as *ff* and *sfz*. The score is divided into measures with various time signatures and includes performance instructions like *gliss.* and *pizz.*

**Instrument Parts:**

- picc.** (Piccolo)
- ob.** (Oboe)
- E♭ cl.** (Eb Clarinet)
- bn.** (Bassoon)
- hm.** (Horn)
- tr.** (Trumpet)
- tn.** (Trombone)
- hi-hat s.dr.** (Hi-hat Snare Drum)
- bass p.dr.** (Bass Drum)
- hp.** (Harp)
- org.** (Organ)
- vn.1** (Violin I)
- vn.2** (Violin II)
- vla.** (Viola)
- vc.** (Violoncello)
- cb.** (Double Bass)

**Performance Markings:**

- ff* (fortissimo)
- sfz* (sforzando)
- gliss.* (glissando)
- pizz.* (pizzicato)
- tr.* (trill)
- 3*, *5*, *8*, *16* (rhythmic groupings)

**Other Notations:**

- G♯ A♯*, *E♭*, *G♯* (chords)
- + Krummhorn 8'* (instrumentation change)
- 8/16*, *3/8*, *5/16*, *3/8* (time signatures)

67

picc. *ff*

ob. *ff*

E♭ cl. *ff*

bar. *ff*

hm. *f*

tr. *f*

tm. *f*

*4*  
*8*

*poco a poco dim.*

hi-hat

s.dr. *mf* *f* *mf* *f* *(mp)*

bass p.dr. *f* *mf* *f* *mf* *f*

hp. *ff*

org. *8'4'2'*  
*Krumm. Cymb. off. (f)*

*poco a poco dim.*

w.1 *pizz > arco* *ff*

w.2 *pizz > arco* *ff*

vla. *pizz.* *ff*

vc. *pizz.* *ff*

cb. *(f)*

*4*  
*8*

picc. *f*

ob. *pp*

E♭ cl. *f* *pp*

brw. *f* *pp*

lm. *f* *pp*

tr. *f* *pp*

tm. *f* *pp*

*poco a poco dim.* *pp*

hi-hat *mf* *+* *f* *p*

s.dr. *pp* *p*

bass p.dr. *mp*

hp. *pp*

org. *pp*

*poco a poco dim.* *pp*

vn.1 *f* *pp*

vn.2 *pp*

via. *pp*

vc. *pp*

cb. *pp*

*pp* (Parade)

Interlude

$\text{♩} = 84$

fl.  $\text{♩} = 84$   
 ob. 3  
 cl. (Bb) 4  
 bsn. (4)  
 hn. 3  
 tr. 4  
 tm.  
 hp. 3  
 org. 4  
 $\text{♩} = 84$   
 m.1  
 m.2 3  
 vla. 4  
 vc.  
 cb.



69

69

fl.   
 ob.   
 cl.   
 bsn.   
 m.   
 tr.   
 tm.   
 hp.   
 org.   
 m.1   
 m.2   
 vla.   
 vc.   
 cb.

Musical score for measures 69 and 70. The score includes parts for flute (fl.), oboe (ob.), clarinet (cl.), bassoon (bsn.), mellophone (m.), trumpet (tr.), trombone (tm.), horn (hp.), organ (org.), mellophone 1 (m.1), mellophone 2 (m.2), viola (vla.), violin (vc.), and cello (cb.).  
 Measure 69 features complex rhythmic patterns with triplets and sixteenth notes. The horn part (hp.) includes a key signature change to C# major (C# G# A#) and a 4/4 time signature. The organ (org.) and mellophone 1 (m.1) parts also feature intricate rhythmic figures with triplets and sixteenth notes. The mellophone 2 (m.2) part is marked *pizz.* (pizzicato) and *p* (piano).  
 Measure 70 shows a continuation of the rhythmic patterns, with a *pp* (pianissimo) dynamic marking in the horn part.

(Interlude - Puppets III)

# VI

*♩* = c. 120

fl. *tr mm tr mm tr mm*  
*p(=) p(b) p(b)*

ob. *tr mm tr mm tr mm*  
*p(=) p(b) p(b)*

cl. *tr mm tr mm tr mm*  
*p(=) p(b) p(b)*

brn. *f* *ff* *sfz*

hm. *sfz* *tr mm tr mm tr mm*  
*p(=) p(b) p(b)*

tr. *f* *tr mm tr mm tr mm*  
*p(=) p(b) p(b)*

tn. *f* *ff* *sfz*

xyl. *tr mm tr mm tr mm*  
*p(=) p(b) p(b)*

*tr mm tr mm tr mm*  
*p(=) p(b) p(b)*

hp. *Bb Cb Db Eb Fb Gb Ab*

org. *8' 4' 2' 1'* *f* *sfz*

*♩* = c. 120

m.1 *arco* *tr mm tr mm tr mm*  
*p(=) p(b) p(b)*

m.2 *tr mm tr mm tr mm*  
*p(=) p(b) p(b)*

vla. *f* *ff* *sfz*

vc. *f* *ff* *sfz*

cb. *f* *ff* *sfz*



This musical score page, numbered 84, contains staves for various instruments. The woodwind section includes flutes (fl.), oboes (ob.), clarinets (cl.), bassoons (bso.), and a contrabassoon (cb.). The string section includes violins (vn. 1 and 2), violas (vla.), violas (vc.), and cellos (cb.). Keyboard instruments include xylophone (xyl.), harp (hp.), and organ (org.). The score is written in 2/4 time and features a key signature of one flat (B-flat). Handwritten annotations include dynamic markings such as *f* and *ff*, and performance instructions like *tr* (trills) and *acc* (accents). The woodwinds and strings play melodic lines with various articulations, while the keyboard instruments provide harmonic support. The organ part features a complex, rhythmic pattern. The xylophone and harp parts are more rhythmic and percussive. The string parts are primarily melodic and harmonic. The overall texture is dense and orchestral.



fl. *f*

ob. 3 2 *f*

cl. 4 4 *f*

bn. *f*

hn. 3 2 *f*

tr. 4 4 *f*

tn. *f*

xyl. *f*

hp. 3 2 4 4

org.

vn.1 *f*

vn.2 3 *f*

vla. 4 *f*

vc. *f*

cb. *f* arco



74

$\text{♩} = 120$

rit. -----

ff

ob. 3 4

cl. 4

bn.

mm.

tr. 3 4

tn. *f* *gliss.* *mf* *f*

2 trumpets

s.dr. *hi-hat* *bass ped. dr.*

hp. 3 4 *C#Db* *f* *sfz*

org.

$\text{♩} = 120$

rit. -----

m.1

m.2

vla. *f* *pizz.* *arco*

vc. *f* *pizz.* *arco*

cb. *f* *arco*

*gliss.*

75  $\text{♩} = 92$

fi.  
ob.  
cl.  
Dsn.  
hm.  
tr.  
tn.

3  
8

hp.  
Cb

org.  
B'4'2'1's' stacc. simile

3  
8

$\text{♩} = 92$   
m.1  
m.2  
vla.  
vc.  
cb.

$\text{♩} = \text{♩} = \text{c.60} (\text{♩} = 120)$  poco a poco accel. -----  $\text{♩} = 132$

fi.  $\text{ff}$  5:3 5:3  $\text{ff}$

ob. 3 5:3 2 3

cl. 8 5:3 4 8

bn.  $\text{ff}$

hm.  $\text{ff}$

kr. 3  $\text{sffz}$  2 (con sord.) 3

tn. 8 4  $\text{ff}$

$p$  -----  $\text{sffz}$  -----  $\text{ff}$

2  
4

hp. 3  $\text{sffz}$  2  $\text{Bb}$  3

org. + Cymbale  $\text{ff}$  3 3

$\text{♩} = \text{♩} = \text{c.60} (\text{♩} = 120)$  poco a poco accel. -----  $\text{♩} = 132$

m.1  $\text{ff}$

m.2 3 2 3

vla 8 4 8

vc.  $\text{ff}$

cb.  $\text{ff}$

fl. p p < mf sf P. p < f mf

ob. 2 p p < mf sf P. p < f mf

cl. 4 p p < mf sf P. p < f mf

brn. p p < mf sf P. p < f mf

hm. + f

tr. 2 4

tr. f

3 w. bl. p p p < mf

hp. 2 4 p Bb C4 A#

8' 2' only

org. mf

m.1 p = mp p mp mp < f f 3 mf 3 mp 3

m.2 2 p = mp p mp mf < f f 3 mf 3 mp 3

Vla. pizz. p arco mp f 3 mf 3 mp 3

Vc. pizz. p = mp p mp p mp f 3 mf 3 mp 3

cb. p p mp p mp f 3 mf 3 mp 3

P P P f

fi.  
cb.  
cl.  
bn.  
hm.  
tr.  
tn.

ff  
f  
mp  
ff  
f  
mp  
ff  
f  
Senza Sord.  
f

hp.

ff

org.

f  
+ cymbale

m.1  
m.2  
vla.  
vc.  
cb.

f  
mp  
ff  
f  
mp  
ff  
arco  
f  
ff



79<sub>2</sub>

79<sub>3</sub>

fl.

ob.

cl.

bsn.

hm.

tr.

tm.

ratchet

hi-hat

hp.

org.

m.1

m.2

v.a.

vc.

cb.

con sord.

pp

f

#

p

ffz

x3

x5

x6

80

80<sub>1</sub>

fl.

ob.

cl.

brn.

hn.

tr.

tm.

3 wbl.

hp.

org.

w.1

w.2

vla.

vc.

cb.

plastic-headed sticks

*ff*

*p ff*

B $\flat$  C $\sharp$  D $\flat$  E $\flat$  F $\sharp$  G $\sharp$  A $\flat$

x4

x6

x5

x8

pizz. (rit.)

*ff*

pizz. (accel.)

*ff*

arco

*ppp*



presto  $\text{♩} = 152$

fi.

ob.

cl.

brw.

change to corba Bassoon

hm.

tr.

3 #

4 #

senza cord.

tm.

Tam-tam

Tam-tam beater

Bass-drum stick

f

G.C.

hp.

3 sfz

4 #

C# D#

sfz Bb

org.

full

presto  $\text{♩} = 152$

vn.1

vn.2

vla.

vc.

cb.

fl. *change to picc.* *picc.*  
 ob.  
 cl. *f*  
 c. Drm. *f*  
 hm. *f*  
 tr. *f*  
 tm. *f* *con sord (ua-ua)*  
 guiro *(wooden stick)*  
 frusta  
 bass p. dr. *f*  
 hp. *Bb C# D# Eb F# G# A#* *ff sempre* *Bb*  
 org.  
 vn. 1 *f*  
 vn. 2 *f*  
 vla. *f*  
 vc. *f*  
 cb. *f*



This page contains a handwritten musical score for a large ensemble. The instruments and parts are as follows:

- picc.** (Piccolo): Treble clef, dynamic markings *ff* and *fff*.
- ob.** (Oboe): Treble clef, dynamic markings *ff* and *fff*.
- cl.** (Clarinet): Treble clef, dynamic markings *ff* and *fff*.
- c. bsn.** (Cornet/Bassoon): Bass clef, dynamic markings *f* and *ff*.
- hn.** (Horn): Treble clef, dynamic markings *f* and *ff*.
- tr.** (Trumpet): Treble clef, dynamic markings *f* and *ff*.
- tn.** (Trombone): Bass clef, dynamic markings *f* and *ff*.
- 2 congas**: Treble clef, dynamic marking *f*, includes the instruction "rubber mallets".
- hp.** (Harpsichord): Treble and Bass clefs, dynamic marking *f*.
- org.** (Organ): Treble and Bass clefs, dynamic marking *f*.
- vn.1** (Violin 1): Treble clef, includes the instruction "(D) e b b b b b b".
- vn.2** (Violin 2): Treble clef, includes the instruction "(D) e b b b b b b".
- vla.** (Viola): Treble clef, dynamic markings *f* and *ff*.
- vc.** (Violoncello): Bass clef, dynamic markings *f* and *ff*.
- cb.** (Cello): Bass clef, dynamic markings *f* and *ff*.

The score is written in a single system with multiple staves. It features complex rhythmic patterns, including triplets and sixteenth notes. Dynamic markings range from *f* (forte) to *fff* (fortissimo). The notation includes various articulations such as accents and slurs. The key signature is one flat (B-flat), and the time signature is 4/4.



sempre presto - non rit.!

>  
 picc. *ff* *p*  
 ob. *ff* *p*  
 cl. *ff* *p*  
 c.bm.  
 hm.  
 tr. (con sord.) *ff* *p*  
 tn.  
 hp. *ffz*  
 org. *ff*  
 sempre presto - non rit.  
 m.1 *ff* *p*  
 m.2 *ff* *p*  
 vla. *ff* *p*  
 vc.  
 cb.

McAtee March - June 1985

(Display)



**John Casken**

**GOLEM**



# GOLEM

opera in two acts

words and music by JOHN CASKEN

libretto created in collaboration with Pierre Audi

## characters:

Maharal      a Rabbi; leader of his community      Baritone

Golem      a large figure made from clay (given the name of Olem)      Bass Baritone

\*  
\*\* Miriam      Maharal's wife      Soprano

Ometh      a wounded person      Counter-tenor

## Four people from the town:

\* Stoikus      a senior figure      Tenor

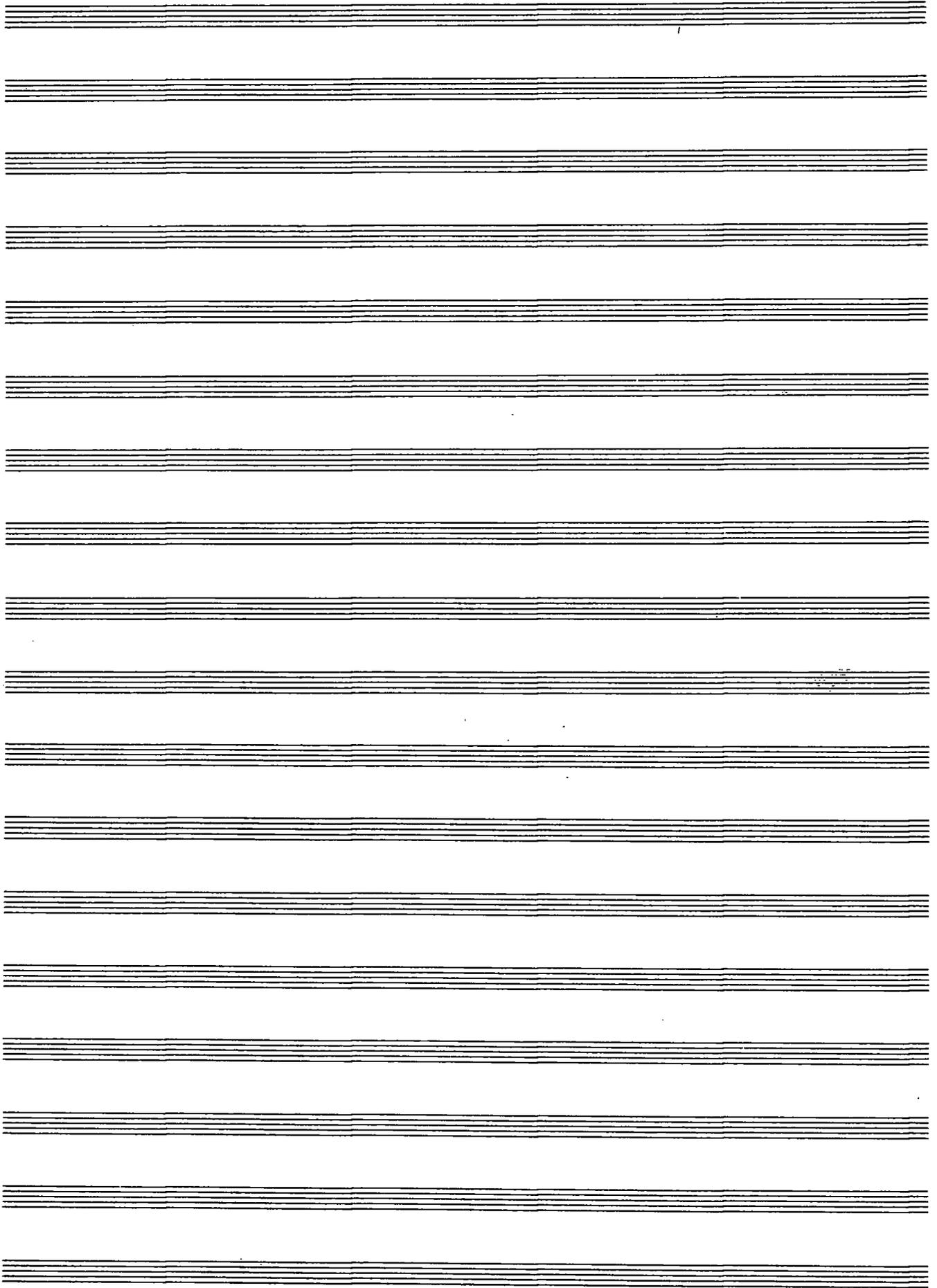
\*  
\*\* Gerty      a middle-aged woman      Mezzo-soprano

\*  
\*\* Stump      a cripple      Tenor

\*  
\*\* Jadek      an old man (J pronounced hard as in Jack)      Baritone

\* sing the chorus parts in Act 1  
\*\* sing the chorus of celestial voices in Act 2, Sc. 3

Correct at 26/6/90



Instrumentation:

flute (doubling alto flute and piccolo) (fl.)

cor anglais (ca.)

clarinet (Bb and A, doubling bass clarinet, soprano saxophone, alto saxophone)

horn (hn.)

trombone (tn.)

electronic tape (two channel stereo)

SCORE IN C

Voice:

sprechstimme

unpitched, heightened speech

percussion: (Bass drum, Bass pedal-drum, cabaca, tam-tam, gong, 3 spring coils, castles, 3 suspended cymbals, bell-tree, frusta, 4 roto-toms, 2 bongos, large cow-bell, 2 wood-blocks, 4 temple-blocks, log-drum, five clay plant-pots,\* chains, Anklung,\*\* guiro, hi-hat, sizzle cymbal marimba, flexatone)

harp

violin (vn.)

cello (vc.)

double-bass (cb.)

$\frac{1}{2}$   $\frac{1}{4}$   $\frac{1}{8}$   $\frac{1}{16}$  4 tone higher  
 $\frac{1}{2}$   $\frac{1}{4}$   $\frac{1}{8}$   $\frac{1}{16}$  4 tone lower

Percussion:

- 9  $\circ$  soft beaters
- 9  $\circ$  medium beaters
- 9  $\circ$  hard beaters
- W wooden (side-drum) sticks
- \* wire brush
- ✓ metal beater
- 9 large beater
- 9 wooden end of stick

roto-toms:

hi-hat:

closed close with pedal open

\* five resonant clay plant-pots, large to medium/small, each giving a different pitch, suspended like bells.

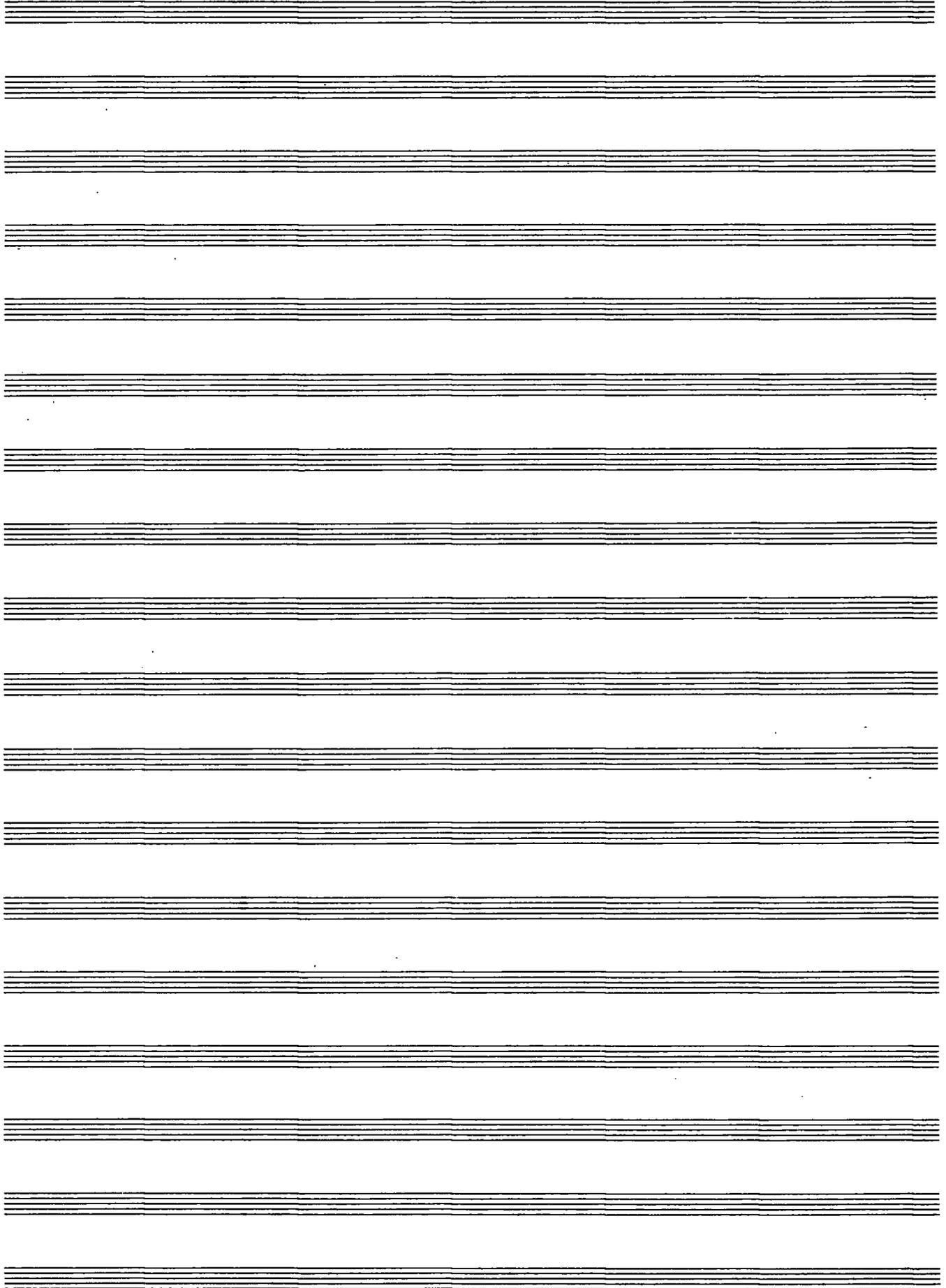
\*\* Anklung three Javanese bamboo rattles pitched as below:

electronic tape: graphic presentation of unpitched material is only very approximate.

piano reduction: a reduction of the ensemble appears at the foot of each page; as far as possible, a balance between practicality and essential information has been aimed at; however, in some places (notably in Act 2),

practicality has given way to maximum information; in such passages it is obviously impossible to play everything; in some places, percussion instruments have been given on approximate pitch.

accidentals: accidentals affect notes of the same pitch within a group; some repetitions of accidentals occur as reminders



# GOLEM

JOHN CASKEN

## Act 1 (Prelude) An abandoned place

*♩ = 84*

picc. *f* *p* *pp*

C.a. *f* *p* *pp*

cl. in Bb *f* *p* *pp*

hn. *f* *p* *pp*

tn. *f* *p* *pp*

Bass drum *f* *p* *pp* *Anklung*

hp. *f* *p* *pp* *A distant, lost violin*

tape *f* *p* *pp* *PP sempre*

Mah. *f* *p* *pp*

*♩ = 84*

1 (\* a door slams shut; echo reverberates; distant; lost violin emerges)

An abandoned place. The Mahara in old age remembers

how, as a young man, he created a golem. He is surrounded

by remnants from the past. A chorus of ghostly madrigalists

reveal scenes from the legend and confirm or dispute what the Mahara remembers.....

*♩ = 84*

vn. *f* *pizz.* *p* *mp* *pp*

vc. *f* *pizz.* *p* *mp* *pp*

cb. *f* *p* *mp* *pp*

ensemble reduction *f* *p* *pp* *Anklung*



$\text{♩} = 72$

3<sub>4</sub> 3<sub>5</sub> 4

fl. C.a. cl. hn. tn. perc. hp. tape

mp pp mf p

3 4

C# P mf F# PP P

tape (for perc.)

3<sub>4</sub> 3<sub>5</sub> 4  $\text{♩} = 72$

Mah. choro. vn. v. cb.

p mf pp m

3 4 4

3 4

pp mf pp mp

\* complete the present dyad and then stop

3<sub>4</sub> 3<sub>5</sub> 4  $\text{♩} = 72$

tape

pp mp p mf

3 4

fl. *pp* *mp* *pp*

c.a.

cl. *mf* *pp*

hn.

tn. *p*

perc. *pp* tam-tam

hp. *mp* *p* 3 4 D 4 F 7 A#

tape

Mah. *f* *p* Receive, re-mem-ber Sleep

chorus *p* *m* *m*

vn. *p* *pp*

vc. *p* *mp* *mp*

cb. *pp*

(tape) *mp* *p* *mp* *p* *pp*

5

fi. *mp* *pp* *p* *mp* *p* *pp*

an.

d. *p* *mp* *pp* *mp* *pp* *p* *pp*

ha.

ba. *p*

bass. Bass drum *p* -3-

hp. *A4* *p* *p* *B#* *p*

tape

5

Mah. *mf* *p* *f* *mf* *mp* *f*

a circle, Locked, Pure and fer-tile A lake Man, son of Adam, the

chorus *m* *m* *m* *m* *pp* *m* *pp* *m* *pp* *m*

vn. *mf* *p* *mf* *p* *mf* *mp* *pp*

vc. *mp* *p* *pp* *mp*

cb. *pp* *mp*

5

(#)

*p* *mp* *f* *mf* *pp* *fi. pp*

*p* *mp* *mf* *p* *pp*

6

61

change to picc

fl. *mf* *pp*

ca.

cl. *pp*

hm.

tn. *con sord.* *pp* *p* *pp*

perc.

hp. *mf* *p* *p#* *pp*

tape

6

61

Mah. *mf* *p* *mf* *f*

Source Link by link, the chain gives way. Memory escapes escapes

chorus

w. *mf* *p* *pp*

vc. *p* *pp*

cb.

6

61

vc. *mf* *p* *pp* *m. hn.* *pp*

62 7 ♩ = 144

picc. *stacc. sim.*

Ca.

cl.

hn.

tr.

*f*

*stacc. sim.*

Anklang

perc.

hp.

tape

*f* *P*

C4 Db EbF# G# A#

8 *f*

Db D#A#

62 7 ♩ = 144

Mah.

escapes

chorus

62 7 ♩ = 144

vn.

vc.

cb.

*f* *P*

*pizz.*

*f*

*stacc. sim.*

62 7 ♩ = 144

ankl. vn.

8va

cl.

*f* *P*

*stacc. sim.*

♩ = ♪ [8] change to f. out.

Picc. *f* *mf* *p*

ca. *f* *mf* *p*

cl. *f* *mf* *p*

hn. *mp* *p*

tn. *p*

perc. temple block *f* *mf* *p*  
log drum *p* *f* *mf* *p* *mp*

hp. *D#* *E#*

tape ♩ = ♪ [8]

Mah.

chorus

(Miriam) *f*  
(Gerety) *f* Formed of ribs... Obs-  
(Stump) *f* Formed of ribs... Obscured in  
Obscured in fo... rests

vn. *f* *mf*

vc. *arco* *mf*

cb. *mf*

(Bva.)

ca. *f* *mf* *p*

cl. *p*

vn. *f*

vc. *mf*

tn. *p*

piu mosso  
♩ = 84

fi.  
ca.  
d.  
tn.  
tn.  
Bass drum *pp* *mf*

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

*pp* *mf*

G4 Ab C# D4 Bb G# A4

piu mosso ♩ = 84

chru.  
vn.  
vc.  
cb.

scared in fo- - - rests Monsters rose , Rashed down like floods like floods In - tor- - - rents of mud mud mud  
fo- - - rests Monsters rose , Rashed down like floods like floods In - tor- - - rents of mud torrents of mud  
Mon- - - sters rose , Rashed down like floods like floods In - tor- - - rents of mud in torrents of mud

*mf* *f* *mf* *sfz* *mf*

piu mosso ♩ = 84

ca.  
tn.  
tn.

*mf* *f* *mf*





poco rit... ♩ = 144

10

fl. *stacc. sim.*

ca.

cl. *stacc. sim.*

hn.

tn. *con Sord.*

pp ————— p ————— pp

perc. *crotales*

hp. *sfz* 1# 4# 4# 4# 4# *p* A#

poco rit... ♩ = 144

10

Mah. *ff*

Not of ribs!

chorus

*ff* ————— *f*

*sfz* *ff*

ribs!

ribs!

ribs!

*sfz* ————— *f*

vn. *stacc. sim.*

vc. *pp* ————— *p* ————— *pp*

cb.

10 poco rit... ♩ = 144

fl. *stacc. sim.*

cl. *stacc. sim.*

fi

poco a poco cresc.

ca.

cl.

hn

ln

p pp mp mf

crotales

hp

Bb Gb mp Bb #c F# mf f

tape

Mah

chorus

m.

v.

cb.

pizz. p mp mf

(cresc.)

poco a poco cresc. bp.

poco a poco cresc.

11

fi. *f* *mf*

ca. *f* (*f sempre*) *mf*

cl. *f* *mf*

hn. *mf*

bn. *mf*

*fp* ————— *f* *mf*

perc. 2 bongos *mf* *f*

hp. *f* Eb *f* *mf* Ch A4

tape

11

Mah.

(chanting like a group of children)

(Miriam)  
(Gerty)  
(Stoikus)  
(Stump)  
(Jadek)

*f* Dumb clay re-vived, The clock is set, Lies and libels in his net, Regal man, sceptre in hand, Sur-

*f* Dumb clay re-vived, The clock is set, Lies and libels in his net. Regal man, sceptre in hand, Sur-

v. *f* *mf*

vc. *f* *mf*

cb. *f* arco *f*

11

*f* *f* *mf*

cl. *f* *mf*

vc. *f* *mf*

$\text{♩} = \text{♩} (\text{♩} = 72)$

12

fi.  
ca.  
cl.  
hn.  
hn.

perc.  
hp.

Ankunft

trape.

Mah.

(with tenderness) (♩ = 72)

I made a go-----lem,

chord.

veys his kingdom Spick and span.

vn.  
vc.  
cb.

pizz arco con Sord

poco a poco dim..... pp

12

$\text{♩} = \text{♩} (\text{♩} = 72)$

ve. ff

trape

etc

pp

12<sub>1</sub>

fl.

ca.

cl.

hn.

tr.

Doc.

hp.

tape

12<sub>1</sub>

Mah. *mf* *f* *mp*  
 Moulded life, Reached out be---yond the soul. "Shall make man," To toil for me: A

chorus

vn.

vr.

cb.

12<sub>1</sub>

12z

13

$\text{♩} = 120$

poco a poco accel...  $\text{♩} = 144$

fi. *senza sord.* *pp.*

ca. *mf*

cl. *mf*

hn. *mf*

ln. *mf* *p*

perc. triangle *p* spring coil *p*

hp. *D# E# A#*

tape *no*

12z

13

$\text{♩} = 120$

poco a poco accel...  $\text{♩} = 144$

Mah. *5.6* *f* *mp* *mf*

golem with... out need He had youth and strength And now, walled up in old

instr. *no*

\* complete the present dyad and then stop

*senza sord.*

vn. *b $\flat$*

vc. *pp* *mf* *p*

cb. *no* *p* *pp* *mf*

12z

13

$\text{♩} = 120$

poco a poco accel...  $\text{♩} = 144$

vc. *pp*

cb. *no* *mf* *p* *mp* *p*

$\text{♩} = \text{♩} = 48$  accel. -----  $\text{♩} = 60$

14

fi

ca.

d.

hn

tr

Handwritten musical score for woodwinds. Flute (fi) and Clarinet (ca.) parts are active, featuring complex rhythmic patterns with triplets and quintuplets. Dynamics range from *mp* to *pmp*. Double reed (d.) and Horn (hn) parts are mostly rests. Trumpet (tr) part is also mostly rests.

perc.

Empty musical staff for percussion.

hp.

4

C4 F# G#

p mp mf mf mp

Handwritten musical score for harp (hp). The part consists of a series of chords: C4, F#, G#. Dynamics are marked as *p*, *mp*, *mf*, *mf*, and *mp*.

tape

Empty musical staff for tape.

14  $\text{♩} = \text{♩} = 48$  accel. -----  $\text{♩} = 60$

Mah.

age - - - - -

Handwritten musical score for Mahou instrument. The part includes the lyrics "age - - - - -".

chorus

2

4

(Miriam) mp (Certy) For-get old age: There's joy - There's joy - in youth

Handwritten musical score for the chorus. It includes two vocal lines: (Miriam) and (Certy). The lyrics are "For-get old age: There's joy - There's joy - in youth". Dynamics are marked as *mp* and *mf*.

vn.

2

vc.

4

cb.

p mf mf

Handwritten musical score for strings. Violin (vn.) and Viola (vc.) parts are active, with dynamics marked as *p*, *mf*, and *mf*. Cello (cb.) part is mostly rests.

14  $\text{♩} = \text{♩} = 48$  accel. -----  $\text{♩} = 60$

ca.

3

5

3

mp mf mf

Handwritten musical score for Clarinet (ca.). The part features complex rhythmic patterns with triplets and quintuplets. Dynamics range from *mp* to *mf*.

rit

fi.  
ca.  
cl.  
hn.  
tn.

pp  
p  
pp  
con sord. (wa-wa)  
pp

perc.  
hp.

crotales  
pp  
p

Mah.

rit

chorus

mp (Gerty)  
mp  
mf  
mf  
mf

The breeze sings, The breeze sings, The tide drifts drifts drifts  
And sweetest scent The breeze sings, The breeze sings, The tide drifts drifts drifts

vn.  
vc.  
cb.

p  
p  
pp  
pp  
p

rit

meno mosso  $\text{♩} = 52$ ,  $\text{♩} = 80$  più mosso

15

fl.  $\text{p}$   $\text{mf}$   $\text{mf}$

ca.  $\text{p}$   $\text{mf}$   $\text{p}$   $\text{mf}$

cl.  $\text{p}$   $\text{mf}$   $\text{p}$   $\text{mf}$

hn.  $\text{p}$   $\text{mf}$

tn.  $\text{mf}$   $\text{mf}$  (4)

marimba  $\text{pp}$

hp.  $\text{p}$   $\text{mf}$   $\text{p}$   $\text{mf}$

tape

meno mosso  $\text{♩} = 52$  15 più mosso  $\text{♩} = 80$

Mah.  $\text{mf}$  I breathed

chorus  $\text{p}$

Dive deep and Swim

Dive deep and swim

3 2 3 2

4 4 4 4

vn.  $\text{pizz}$   $\text{mf}$   $\text{arco}$   $\text{mf}$

vc.  $\text{pizz}$   $\text{mf}$   $\text{mf}$

cb.  $\text{pizz}$   $\text{mf}$   $\text{mf}$  (4)

15

meno mosso  $\text{♩} = 52$  più mosso  $\text{♩} = 80$

fl.  $\text{p}$   $\text{mf}$   $\text{p}$   $\text{mf}$

ca.  $\text{p}$   $\text{mf}$   $\text{p}$   $\text{mf}$

cl.  $\text{p}$   $\text{mf}$   $\text{p}$   $\text{mf}$

hn.  $\text{p}$   $\text{mf}$

tn.  $\text{mf}$   $\text{mf}$  (4)

marimba  $\text{pp}$

hp.  $\text{p}$   $\text{mf}$   $\text{p}$   $\text{mf}$

vn.  $\text{pizz}$   $\text{mf}$   $\text{arco}$   $\text{mf}$

vc.  $\text{pizz}$   $\text{mf}$   $\text{mf}$

cb.  $\text{pizz}$   $\text{mf}$   $\text{mf}$  (4)

fl. *p* *f*

ca. *f*

cl. *p* *f*

hn. *p*

tn. *f*

perc. temple block *f*  
log drum *p* *f*

hp. *p* *f*  
B $\flat$  E $\sharp$  F $\sharp$  G $\flat$  A $\sharp$

tape

Mah. *f*  
life into his soul, Gave him youth  
But he be--

choral. *f*  
(Stoikus) *f* A golem is not man  
(Jadek) A golem has no soul, *f* And cannot die.

vn. *pizz* *f*

vc. *f*

cb. *f* arco *sf p*

ca. *f*

cb. *sf p* (log dr.)

16

fi. *mf*

ca. *pp*

cl. *p*

hn. *p*

tn. *Senza cord. mp*

perc.

hp. *f*

tape

Detailed description: This system contains staves for Flute I (fi.), Clarinet in A (ca.), Clarinet in Bb (cl.), Horn (hn.), Trombone (tn.), Percussion (perc.), Harp (hp.), and Tape. Measure 16 features a key signature change to two sharps (F# and C#) and a time signature change to 3/4. The flute part has a melodic line with slurs and fingerings (5, 6). The clarinet and horn parts have similar melodic lines. The trombone part has a bass line with slurs and fingerings (2, 3, 4). The harp part has a chordal accompaniment. Dynamics include *pp*, *p*, and *mf*.

16

Mah. *mf*

chorus

(Miriam) *f*

(Louty) *f* It was desire

(Stoikus) *f*

(Stump) *f* You were de-ceived,

3

4

Detailed description: This system contains staves for Mahogany Horn (Mah.), Chorus, and vocal soloist. The Mahogany Horn part has a melodic line with slurs and fingerings (3, 4). The chorus part has a bass line with slurs and fingerings (3, 4). The vocal soloist part has a melodic line with slurs and fingerings (3, 4). Lyrics include: "--gan to want the things man wants", "Every girl was at his door", "(Miriam) (Louty) It was desire", "(Stoikus)", and "(Stump) You were de-ceived,". Dynamics include *mf* and *f*.

16

hn. *f*

vn. *mf*

vc. *f*

cb. *f*

hp. *f*

vc. *f*

cb. *f*

3

4

Detailed description: This system contains staves for Horn (hn.), Violin (vn.), Viola (vc.), Cello (cb.), Harp (hp.), and Double Bass (vc.). The horn part has a melodic line with slurs and fingerings (5, 6). The violin part has a melodic line with slurs and fingerings (5, 6). The viola part has a melodic line with slurs and fingerings (5, 6). The cello part has a bass line with slurs and fingerings (5, 6). The double bass part has a bass line with slurs and fingerings (5, 6). The harp part has a chordal accompaniment. Dynamics include *f* and *mf*.





18

fi. *mp* *p* *mf* *p* *mf* *mp*

ca.

cl. *sop. Sax.* *pp* *f* *mf* *p*

hn. *mp* *p* *mf* *p*

tn. *pp* *p*

perc. *J Susp. cymbals* *p* *pp* *p* *pp* *p*

hp. *mp* *f* *p* *D# A#* *C# F#* *A#* *D# F#* *E#* *C# D#* *A#* *E#*

18

Mah. *mf* *mp* *f* *mp*

Hands turning, Pressing, yearning Hands opening straining mad, Ris-ing, tearing Hands turning

chorus

vn. *mp* *pp* *f* *p* *pp*

vc. *p*

cb. *p*

18

*mp* *pp* *f* *mp*

*sop. Sax.* *pp* *f* *pp*

poco accel ----- 19 ♩ = 80

tr mm tr mm tr mm

fl. *f* *f* *mf* *f* *mf*

ca. *f* *f* *mf* *f* *mf*

Sop. Sax *p* *mp* *mp* *f* *mf*

hn *mp* *f* *f* *f* *mf*

tn *mf* *f* *f* *mf*

perc.

hp. *mf* *ff* *ff* *f*

tape

Chords: D# G# A# *mf* A# 5 F# G# A# *ff* C# A# *ff* C# D# *f*

poco accel ----- 19 ♩ = 80

Mah. *f* *ff*

year ----- ning

more serious than the previous chant

Chorus:

(Miriam) *ff* The will to live the urge to

(Gearty) *ff* The will to live the urge to

(Stroikas) *ff* The will to live the urge to

(Stump) *ff* The will to live the urge to

(Jadek) *ff* The will to live the urge to

vi. *mf* *f* *ff* *f*

vc. *f* *f* *ff* *f*

cb. *mf* *f* *ff* *mf*

poco accel ----- 19 ♩ = 80

tr mm tr mm tr mm

*mf* *f* *ff* *f*

poco rit - - - - - ♩ = 66 (♩ = 132) ♩ = ♩ = c.84

fl. *f* *mf* *mp* *p* *pp*

ca. *mf* *mp* *p* *pp*

Sp. Sax. *mf* *mp* *p* *pp*

hn. *mf* *mp* *p* *pp*

bn. *mf* *mp* *p* *pp*

change to cl.

perc. 4 rolls - turns

hp. *f* *sfz* *p*

tape

poco rit - - - - - [2,0] ♩ = 66 (♩ = 132) ♩ = ♩ = c.84 (with sadness)

Mah. *p*

Lust turned

(Aur.) *f* *sfz* *p*

(Cyl.) *f* *sfz* *p*

(Str.) *f* *sfz* *p*

chorus *f* *sfz* *p*

(Sax.) *f* *sfz* *p*

kill; *f* The lust for life, The rage, the strife

vn. *f* *p* *senza vib.*

vc. *mf* *f* *p* *senza vib.*

cb. *mf* *f* *p* *senza vib.*

*pizz* *arco*

poco rit - - - - - ♩ = 66 (♩ = 132) ♩ = ♩ = c.84

*mf* *mp* *p*

*Off*

vn. *mf* *mp* *p*

vc. *mf* *mp* *p*

cb. *mf* *mp* *p*

$\text{♩} = \text{♩}$

fi.  
ca.  
cl.  
hn.  
tn.

perc.  
trp.  
tuba

$\text{♩} = \text{♩}$

Mah. *(determined)*

in him The will to live as man, The urge to kill as man. The on-----ly

chorus

vn.  
vc.  
cb.

vib norm.

$\text{♩} = \text{♩}$

cl.  
vc.  
cb.

fl. *mf mp f*

ca. *mp f*

cl. *mp f*

hn. *mp mf f*

bn. *mp mf f*

perc.

hp. *Bb Cb Db Eb G# mf f*

Mah. *ff f*  
 way to stop, A lure to snare him in a bed of human fruit

chorus

vn. *mp mf f*

vc. *mp mf f*

cb. *mp mf f*

tr.

22 poco a poco rall. e meno mosso

fi.  
ca.  
cl.  
hn.  
tn.

Musical score for woodwinds (flute, clarinet, oboe, horn, trumpet) with dynamic markings (f, mf, mp, p) and articulation (accents, slurs).

perc.  
trp.

marimba *p*

Musical score for percussion (marimba) and trumpet with dynamic markings (p, mf) and chord symbols (D#G#b, Eb).

22 poco a poco rall. e meno mosso

Mah.

Once there, se-cret words, Se-ven times round, Ten points, the tree

Musical score for Mahou instrument with lyrics and dynamic markings (f, mf).

chorus

Musical score for chorus with dynamic markings (f, mf) and articulation (accents, slurs).

vn.  
vc.  
cb.

Musical score for strings (violin, viola, cello) with dynamic markings (f, mf, mp, p) and articulation (accents, slurs).

22 poco a poco rall. e meno mosso

Musical score for strings (violin, viola) with dynamic markings (f, mf, mp, p) and articulation (accents, slurs).

♩ = 52 ♩ = ♩. [23]

fl. *p* *pp* *p* *pp* *p*

ca. *p* *pp* *p* *pp* *p*

cl. *p* *pp* *mp* *p*

hn. *p* *pp* *p* *pp* *p*

tn. *p* *pp* *p* *pp* *p*

*son son.*

perc. *p*

hp. *p* *p* *p* *p* *p*

*Dh Eh P* *Bh* *Ch* *Ch* *h* *Ah*

lape

♩ = 52 ♩ = ♩. [23]

Mah. *p*

Life up-root-ed

(simply but not too sweet)

(Miriam) *p* *p* *p* *p* *p*

(Gretel) *p* *p* *p* *p* *p*

(Stummi) *p* *p* *p* *p* *p*

Re. turned to fer-tile earth. Damned for kill-ing Damned to breathe no more

vn. *p* *pp* *p*

vc. *p* *pp* *mp* *p*

cb. *p* *pp* *p*

♩ = 52 ♩ = ♩. [23]

cl. *p* *pp* *mp* *p*

vn. *p* *pp* *p*

vc. *p* *pp* *mp* *p*

cb. *p* *pp* *p*

fi. *pp* *change to picc.* *picc.* *pp*

ca. *pp*

cl. *pp* *mp* *p* *p* *pp* *pp*

hn. *pp*

tn.

perc.

hp. *A<sup>b</sup>* *F<sub>7</sub>* *B<sup>b</sup>*

tape

Mah.

chris. *(Mir.) pp* *ppp* *Crumbled ... gone ...* *ppp Crumbled ... gone ...*

*(Gty) pp* *Crumbled ... gone ...*

*(Str.) pp* *Crumbled ... gone ...*

vn. *pp* *con sord.* *p*

vc. *pp mp* *pp mp* *pp mp* *pp*

cb. *pp mp* *pp mp* *pp mp* *pp*

*mp* *p* *picc.* *pp*

3  
4

3  
4

3  
4

♩ = ♩

change to alto flute

24

24<sub>1</sub>

Pic. *p* *bp* *p* *p*

Co. 3 2

cl. 4 4

hn. *pp* (2)

tn. *pppp*

*pppp*

five clay plant-pots

*pp*

*mf*

*mf* *pp*

*mf* *pp*

small

large

3 2

4 4 C#

mf *pp*

♩ = ♩

24

24<sub>1</sub>

Mah. 3/4 2/4

Voice of Golem 3/4 2/4

Maharal re-lives the death of the golem

vn. 3 2

vc. 4 4

cb. 4 4

*mp* *mf* *pp* *pp*

♩ = ♩

24

24<sub>1</sub>

vn. 3 2

vc. 4 4

cb. 4 4

hp. plant-pots *mf*

*pp*

24<sub>2</sub> tr 24<sub>3</sub>

a. fl. *p* *mp*

ca. *tr*

cl. *pp*

hn

tn

perc *mp*

hp. Eb Gb *mp* *pp* *repeat*

tape

24<sub>2</sub> 24<sub>3</sub>

Mah. *mf* *remembering* *resigned, but firm*

Gol. *p* *3* *3* *3* *3*

Where now, Master?

Through the graveyard Over the

(Voice of golem off stage, or dimly lit in a corner; the full form of the golem should not be seen)

vn. *mf* *pp*

vc. *mf* *pp*

cb.

24<sub>2</sub> 24<sub>3</sub>

a. fl. *p* *mf* *pp*

vn. *mf* *pp*

vc. *mf* *pp*

cb. *mp* *pp* *mp*

24<sub>a</sub>

25

25<sub>1</sub>

a.fl. *P* *PP* *f* *pp*

ca. *P* *PP*

cl. *pp*

hn. *ppp* *con sord.*

tn. *ppp*

perc. *plant. pcls* *mp* *p* *p*

hp. *Ab Bb* *mp* *pp* *f*

tape

24<sub>a</sub>

25

25<sub>1</sub>

Mah. *he* *be* *be* *be* *p* *f* *#* *b* *bb*  
crowded, leaning stones. Hurry!

Gol. *P*  
What must I

vr. *mp* *p* *pp* *senza sord.*

vc. *mp* *pp* *mf* *pp*

cb.

24<sub>a</sub>

25

25<sub>1</sub>

*f* *P* *pp* *pp* *mf* *mf* *f* *pp* *pp*

cl. *pp*

vc. *mf* *f* *pp*

hn.

25<sub>2</sub> 25<sub>3</sub> 25<sub>4</sub>

afi. ca. d. hn. tn.

pp *senza sord.* *senza sord.*

plant-pots perc. hp. tape

pp *Bb Eb G# A4*

25<sub>2</sub> 25<sub>3</sub> 25<sub>4</sub>

Mah. *f* *p* *mf* *p* *mf*

Do not ask. Soon you'll see the place. Lie on the ground and wait. Here!

Gol. do?

\* if the clarinet is playing at 25<sub>4</sub> it should cut off immediately at the Maharaj's entry.

vn. vc. cb.

*f* *pp* *pp*

(approximately with Maharaj)

25<sub>2</sub> 25<sub>3</sub> 25<sub>4</sub>

cl. *f* *f* *pp* *pp*

cl. trill cuts off at the Maharaj's entry

25s

26

♩ = 120

♩ = 5

Fl. p

Cl. p

change to Bass clarinet

pp mp

p p#

p p#

p p

p p

3 2 3

8 4 4

Bass drum

marimba pp

pp mf p p

3 2 3

8 4 4

25s

26

♩ = 120

♩ = 5

(said to a child)

mf f mp

Shoes off. Lie down. Stretch your

mf 3

Who comes?

f pp

3 2 3

8 4 4

25s

26

♩ = 120

♩ = 5

cl. vc.

marimba mba.

pp mf p

3 2 3

8 4 4

af. *P*  $\rightarrow$  *pp* *P*

ca. *P*  $\rightarrow$  *pp* 2 3 2

b.cl. 4

hn. *P*  $\rightarrow$  *pp* *mp* *p* 4 4

tn. *P*  $\rightarrow$  *pp* *P*

mba

perc.

hp. 2 3 2

4 4 4

*mp*  $\#$  *p*  $\#$

tape

Mah. *p* *mf* *f*

legs Lie down, still Legs straight

Crol. *mf* *f*

What will you do? Why do you walk round me like that?

vn. *P*  $\rightarrow$  *pp* *p* *mp* *f*  $\rightarrow$  *mf*

vc. 2 3 2

cb. 4 4 4

*A. ca.* *p* *vn.* *vc.*

*b.cl., hp.* *mp* *hp.cb.* *cb.*

Meno mosso  $\downarrow = c.52$

$\downarrow = \downarrow$

27

af. ca. b.cl. hn. bn.

per. mba. hp. tape

27 meno mosso  $\downarrow = c.52$

$\downarrow = \downarrow$

Mol.

Close your eyes Breathe no more

(choked)

Ctol.

Slipping, I'm slipping Do not see me a-way!

vn. vc. cb.

27 meno mosso  $\downarrow = c.52$

$\downarrow = \downarrow$

pp mba. hp. mp pp p mp pp vc. cb. mf

$\text{♩} = \text{♩}$ . meno mosso  $\text{♩} = 44$

28

af.  $\text{pp}$

ca.  $\text{pp}$

bcl.  $\text{pp}$

hn.  $\text{pp}$

tn.  $\text{pp}$

perc.  $\text{p}$   $\text{pp}$   $\text{p}$   $\text{pp}$   $\text{p}$   $\text{pp}$

trp.  $\text{mp}$

$\text{♩} = \text{♩}$ . meno mosso  $\text{♩} = 44$

(valedictory)

Mah.  $\text{p}$

Mouth now closed \_\_\_\_\_

Bo.dy dries \_\_\_\_\_,

breaks up.

Gol.

vn.  $\text{pp}$

vc.  $\text{pp}$

cb.  $\text{pp}$

28

$\text{♩} = \text{♩}$ . meno mosso  $\text{♩} = 44$

va.  $\text{pp}$

cb.  $\text{pp}$

perc.  $\text{pp}$   $\text{mp}$   $\text{pp}$   $\text{p}$

trp.  $\text{mp}$

trb.  $\text{p}$

vc.  $\text{p}$

cb.  $\text{p}$

29

af. ca. cl. m. bn.

Flute: *p*, *mp*  
 Clarinet: *p*  
 Oboe: *pp*  
 Bassoon: *pp*

G.P.

perc. p. p.

Percussion: *p*  
 Piano: *p*, *mp*

5:4

27

(coming back to his senses...)

The final breath

G.P.

G.P.

n. c. b.

Horn: *pp*, *p*  
 Cello: *pp*, *p*  
 Double Bass: *pp*, *p*

29

(tape)

Violin: *pp*, *f*, *mp*  
 Viola: *pp*, *p*  
 Piano: *pp*, *p*

30

$\text{♩} = 96$

31

af. ca. b.cl. hn. tn.

Handwritten musical notation for woodwinds. The clarinet part (ca.) has a long note with a slur and a dynamic marking of *f*. The bass clarinet part (b.cl.) has a dynamic marking of *mp*. The saxophone parts (af., hn., tn.) are mostly rests.

perc. hp. tape

Handwritten musical notation for percussion, harp, and tape. The percussion part (perc.) includes *cabaca* and *temple block* with dynamic markings *f*, *mp*, and *pp*. The harp part (hp.) has a dynamic marking of *p* and the instruction "(glass with tuning key)". The tape part (tape) has a dynamic marking of *p* and the instruction "gliss".

30

$\text{♩} = 96$

31

Mah. Om.

Handwritten musical notation for Mah. and Om. Mah. has a dynamic marking of *mf* and the instruction "Me-mo-ry". Om. has a dynamic marking of *p*.

vn. vc. cb.

Handwritten musical notation for strings (vn., vc., cb.). The violin part (vn.) has a dynamic marking of *f*. The viola (vc.) and cello (cb.) parts have dynamic markings of *mp* and *pp*.

30

$\text{♩} = 96$

31

(tape) ca. af. hp. (tuning key gliss.)

Handwritten musical notation for tape, ca., af., and hp. The tape part (tape) has a dynamic marking of *f*. The clarinet part (ca.) has a dynamic marking of *mp*. The saxophone part (af.) has a dynamic marking of *pp*. The harp part (hp.) has a dynamic marking of *p* and the instruction "(tuning key gliss.)".

31<sub>1</sub>

31<sub>2</sub>

31<sub>3</sub>

change to fl. o. r

af. *p* *mf* *f*

ca. *p*

d.

hn. *f*

tn. *f*

Anklang

*mp*

*pp*

Ah

*p* gliss (sim)

31<sub>1</sub>

31<sub>2</sub>

31<sub>3</sub>

3

4

Mah *p* *mf* *f*

es - - - - capes

(Voice of Ometh: Ometh only half-seen)

Do not forget this naked man, A

3

4

vn. *pizz.* *f*

vc. *sfz*

cb.

31<sub>1</sub>

31<sub>2</sub>

31<sub>3</sub>

anklung

*mp*

*pp*

hn.

*sfz*

(hp.)

3

4

32  $\text{♩} = 72$  accel - - - -  $\text{♩} = 120$  rit - - - -  $\text{♩} = 84$

fl.  $\text{♩}$

ca.  $\text{♩}$

cl.  $\text{♩}$

hn.  $\text{♩}$

tn.  $\text{♩}$

con Sord

*f* *p* *f*

perc.  $\text{♩}$

mba. *p* *f* *f*

hp.  $\text{♩}$

$\text{E}^b \text{G}^b$   $\text{B}^b \text{D}^b \text{F}^b \text{G}^b \text{A}^b$

32  $\text{♩} = 72$  accel - - - -  $\text{♩} = 120$  rit - - - -  $\text{♩} = 84$

Mah.  $\text{♩}$

Om.  $\text{♩}$

rope around my neck And will-ing knives to stab me

vn.  $\text{♩}$

vc.  $\text{♩}$

cb.  $\text{♩}$

*pizz.* *arco* *f* *sfz* *gliss*

32  $\text{♩} = 72$  accel - - - -  $\text{♩} = 120$  rit - - - -  $\text{♩} = 84$

$\text{♩}$

*sfz* *f* *ff* *sfz*

vn. *pizz.* *arco* *f* *sfz*

vc. *f* *sfz*

cb. *f* *sfz*

33

Handwritten musical score for the first system. It consists of five staves. The top staff has a treble clef and a key signature of one sharp (F#). The second staff has a 2/4 time signature and a dynamic marking of *ff*. The third staff has a 3/4 time signature and a dynamic marking of *ff*. The fourth staff has a 4/4 time signature and a dynamic marking of *ff*. The fifth staff has a dynamic marking of *ff*. There are various musical notations including notes, rests, and slurs.

Handwritten musical score for the second system. It consists of five staves. The top staff has a treble clef and a key signature of one sharp (F#). The second staff has a 2/4 time signature and a dynamic marking of *f*. The third staff has a 3/4 time signature and a dynamic marking of *f*. The fourth staff has a 4/4 time signature and a dynamic marking of *f*. The fifth staff has a dynamic marking of *f*. There are various musical notations including notes, rests, and slurs.

33

♩ = 84

Handwritten musical score for the third system. It consists of five staves. The top staff has a treble clef and a key signature of one sharp (F#). The second staff has a 2/4 time signature and a dynamic marking of *f*. The third staff has a 3/4 time signature and a dynamic marking of *f*. The fourth staff has a 4/4 time signature and a dynamic marking of *f*. The fifth staff has a dynamic marking of *f*. There are various musical notations including notes, rests, and slurs.

(angrily and with some arrogance)

Handwritten musical notation for a vocal line, starting with a dynamic marking of *f*. It includes notes, rests, and slurs.

That in-trusion nipped the golem's

Handwritten musical score for the fourth system. It consists of five staves. The top staff has a treble clef and a key signature of one sharp (F#). The second staff has a 2/4 time signature and a dynamic marking of *f*. The third staff has a 3/4 time signature and a dynamic marking of *f*. The fourth staff has a 4/4 time signature and a dynamic marking of *f*. The fifth staff has a dynamic marking of *f*. There are various musical notations including notes, rests, and slurs.

33

♩ = 84

Handwritten musical score for the fifth system. It consists of five staves. The top staff has a treble clef and a key signature of one sharp (F#). The second staff has a 2/4 time signature and a dynamic marking of *f*. The third staff has a 3/4 time signature and a dynamic marking of *f*. The fourth staff has a 4/4 time signature and a dynamic marking of *f*. The fifth staff has a dynamic marking of *f*. There are various musical notations including notes, rests, and slurs.

fl. *tr mm tr mm tr mm*  
*f (1=2) f (1=2) fp (1=2)*

ca. *tr mm tr mm tr mm*  
*f (1=2) f (1=2) fp (1=2)*

cl. *tr mm tr mm tr mm*  
*f (1=2) f (1=2) fp (1=2)*

hn. *f*

tn. *f*

perc. *chain* *glockenspiel*

hp. *cf* *f* *bp* *Gb* *Bb* *Cb* *Fb*

Om.

Mah. *need For me..... for me..... for me*

vn. *pizz* *tr mm tr mm*  
*f (1=2) f (1=2) fp (1=2)*

vc. *pizz* *tr mm tr mm*  
*f (1=2) f (1=2) fp (1=2)*

cb. *f*

vn. *arco* *tr mm tr mm*  
*f (1=2) f (1=2) fp (1=2)*

vc. *arco* *tr mm tr mm*  
*f (1=2) f (1=2) fp (1=2)*

hn., tn., vc., cb. *f* *fp* *gluck.*

fl. *f* *mf* *mf*

ca. *f* *mf*

cl. *f* *mf*

ln. *f* *mf*

tr. *f* *mf*

perc. *f*

hp. *f*

34 meno mosso  $\text{♩} = 132$  ( $\text{♩} = 66$ )

Om. *f*

Mah. *ff* *f*

(turning away from the voice of Ormuth)

When I think that bed that bed will

vn. *f* *mf*

vc. *f* *mf*

cb. *f* *mf*

34 meno mosso  $\text{♩} = 132$  ( $\text{♩} = 66$ )

fl. *f* *mf*

ca. *f* *mf*

cl. *f* *mf*

ln. *f* *mf*

tr. *f* *mf*

hp. *mf*

cb. *mf*

fl. *mp* *p* *p* *mp* *mf*

ca. *mp* *p* *mp* *p* *mf*

cl. *p* *mp* *p* *mp* *mf*

hn. *p* *mp* *p* *mp* *mf*

tn. *p* *p* *mp* *p* *mp* *p* *mp* *mf*

Dec.

hp. *Bb Ab Eb* *Gb* *mp* *b7*

Om. *mf* *f*

Near ----- by stood an oven ----- Cast-iron door red-hot.

Mah. *mp* *mf* *mp*

com- - - - fort That sleep ----- will bring re- - - - lief -----, Dreams and visions

vn. *mp* *p* *mp* *p* *mp* *p* *mp*

vc. *p* *mp* *p* *mp* *p* *mp* *p* *mp*

cb. *p* *p* *mp* *p* *mp* *p* *mp* *p* *mp*

*mp* *p* *mp* *p* *mp* *p* *mp* *p* *mp*

35

Handwritten musical score for the first system. It consists of four staves. The top staff has a treble clef and a key signature of one flat. The second staff has a bass clef. The third and fourth staves have a bass clef and a 4/4 time signature. Dynamic markings include *mp*, *mf*, and *f*. There are also some handwritten notes like "trmm" and "trmm".

Handwritten musical score for the second system. It includes a section labeled "4 rolo-toms". The notation includes notes, rests, and dynamic markings like *p*, *mp*, and *f*. There are also some handwritten notes like "5" and "5".

35

Handwritten musical score for the third system, featuring lyrics. The lyrics are: "They dragged me to it Un-til my feet began To ss me about Till morning light In-festing my bu-dy with worms Covering my". The notation includes notes, rests, and dynamic markings like *f* and *ff*.

Handwritten musical score for the fourth system, including the instruction "(detached)". The notation includes notes, rests, and dynamic markings like *mp*, *mf*, and *f*. There are also some handwritten notes like "3" and "5".

35

Handwritten musical score for the fifth system, featuring various instruments like *vn.*, *hn*, *hp.*, *cb.*, and *ln.*. The notation includes notes, rests, and dynamic markings like *mf*, *f*, and *ca.*. There are also some handwritten notes like "3" and "5".

Fl. *Mf*  
 Cl. *f* *Mf*  
 Ob. *f* *Mf*  
 Hr. *f > p*  
 Tr. *p < f* *p < f*

Perc. 4 rototoms *Mf*  
 Hp. *f*  
 Chords: *Bb Eb F# A# f* *Eb f b*

Om. *to smoke They pulled me back And thrust me close again*

Mah. *skin with scabs*

Vn. *f*  
 Vc. *f*  
 Cb. *f*

Piano accompaniment with dynamics *f*, *Mf*, *ff* and articulation marks. Includes performance instructions like *(tr.)*, *(hp.)*, *(cb.)*, *(vn.)*, *(vc.)*, *(cl., hr., tr.)*, *(ca., vn., vc.)*.

36

fl. *f* *p sub.*

ca. *p sub.*

cl. *p sub.*

hn. *ff* *f p sub.*

tn. *f p sub.*

4 solo-toms

perc. *p* *f* *f p* *p dp* *p pp* *p pp*

hp { *B<sub>b</sub> C# D<sub>b</sub> A<sub>b</sub>*

36

Om. *mp*

(more withdrawn)

Mah. *mp* *p*

When I think that bed that bed will com- - - - - fort

vn. *p sub.*

vc. *f* *p sub.*

cb. *ff* *f p sub.*

36

fl., cl., vn. *f* *p sub.*

ca. *f*

hn., tn., vc., cb. *pp*

52 meno mosso ♩ = 100

più mosso ♩ = 72

poco a poco

37

fi. *pp*

ca. *pp*

cl. *pp*

hn. *pp*

tn. *p*

*p < mp*

perc. 4 roto-toms *pp*

hp. *p*

meno mosso ♩ = 100

37 più mosso ♩ = 72

poco a poco

Mah *p*

That sleep will bring re----- lief

(mocking, provoking)

chorus

(Miriam) *pp* A-wake, a-rise, Pull out your eyes And

(Shirley) *pp* A-wake, a-rise, Pull out your eyes And

(Stump) *pp* A-wake, a-rise, Pull out your eyes And

(Jadek) *pp* A-wake, a-rise, Pull out your eyes And

vn. *pp*

vc. *p < mp*

cb. *p*

*pizz.*

37

meno mosso ♩ = 100

più mosso ♩ = 72

poco a poco

hp. *pp*

tn. *p*

cl. vn (pizz.) *mp*

vc. *p*

*p < mp*

accel. --- ♩ = 96

accel. ---

♩ = 120 ♩ = ♩

Musical score for strings and woodwinds, measures 1-4. The score includes dynamics such as *mf*, *f*, and *fp*. There are various articulations and slurs throughout the passage.

4 rotu-toms

Musical score for 4 rototoms, measures 1-4. The score includes dynamics such as *mf* and *Db*.

accel. --- ♩ = 96

accel. ---

♩ = 120 ♩ = ♩

(wildcat)

Musical score for vocal line, measures 1-4. Includes lyrics: "Dreams and visions Toss me a-bout In-fest-ting my body with". Dynamics include *f* and *ff*.

Musical score for vocal line, measures 5-8. Includes lyrics: "hear what time of day: And when you've done Pull out your tongue And see what you can say". Dynamics include *mf* and *f*.

Musical score for woodwinds and strings, measures 5-8. Includes dynamics such as *f*, *mf*, and *fp*. Articulations include *arco* and *dizz.*

accel. --- ♩ = 96

accel. ---

♩ = 120

Musical score for strings and woodwinds, measures 9-12. The score includes dynamics such as *mf*, *f*, and *fp*. There are various articulations and slurs throughout the passage.

$\text{♩} = 120$

accel - - - - -

38

$\text{♩} = 132$

fi.  
Ca.  
cl.  
hn.  
tn.

perc.  
hp.

$\text{♩} = 120$

accel - - - - -

38

$\text{♩} = 132$

Mah.

(disgustedly, breaking up, laughing)

worms with worms

vn.  
vc.  
Cb.

38

$\text{♩} = 120$

$\text{♩} = 132$

cl.  
ca.  
cb.

più mosso ♩ = 144

fi.  
ca.  
cl.  
hn.  
bn.

wood blocks  
Perc.  
bongos

4 roto toms

hp.

B $\flat$  C $\sharp$  F $\flat$  A $\sharp$

più mosso ♩ = 144

vn.  
vc.  
Cb.

pizz. arco

più mosso ♩ = 144

5 = ♯ (♩. = 120)      ♯ = ♯ = 120

fi. *f* *p* *mp*

ca. *ff* *fp* *mp*

cl. *f* *p* *mp*

hn. *f* *p* *mp*

tn. *p*

39

4 rototoms

perc. *f* *mf*

2 6 2

8 16 4

hp. *p* *mp*

C4 E4 F4      ♯2 A4 E# G4      E4 F4      E4 A4

5 = ♯ (♩. = 120)      ♯ = ♯ = 120

vn. *p*

vc. *ff* *mp* *p* *mp*

cb. *p* *mf*

39

5 = ♯ (♩. = 120)      ♯ = ♯ = 120

cl. *ff* *f* *p* *mp*

hn. *p*

39

accel ..... ♩ = 132

Fl. *ff* *mf* *f* *mf* *ff* *mf*

Ca. *ff* *f* *mf* *ff* *mf* *ff*

Cl. *ff* *ff* *ff* *ff* *ff* *ff*

hn. *ff* *mf* *mp* *mf* *ff* *mf*

tn. *ff* *mf* *ff* *mf* *ff* *mf*

wood blocks *pl*

perc. *pl* *ff*

3 2

4 4

hp { G<sub>4</sub> A<sub>4</sub> C# *f* > *mf* *mf* *ff* *f* *mf* C<sub>4</sub>

accel ..... ♩ = 132

vn. *ff* *f* *mf* *ff* *mf* *ff* *mf* *mf*

vc. *mf* *ff* *f* *mf* *ff* *f* *mf* *mf*

cb. *ff* *ff* *ff* *ff* *ff* *ff* *mf* *mf*

pizz. arco *f* *mf*

pizz. *f* *mf*

accel ..... ♩ = 132

vi. *ff* *f* *mf* *ff* *mf* *ff* *mf* *mf*

vc. *mf* *ff* *f* *mf* *ff* *f* *mf* *mf*

40

fi.  
ca.  
cl.  
m.  
tn.

perc.

Wood blocks

hp.

40

vn.  
vc.  
cb.

40





42

fl. *f* *mp* *p* *f*

ca. *f* *mp* *mp* *p* *f*

b.cl. *f* *mp* *mp* *p* *f*

hn. *f* *mp* *f* *mp* *p*

tn. *f* *mp* *f* *mp* *p*

perc. *mfz* *mp* *mp* *p* *mp*

hp. *f* *C#A4* *D4 F4* *f* *E4*

42

Mah. *f* *mf* *f*

they make el...e...menta-ry gold. But dry and lacking. mois-

vn. *ord. f* *f* *mp* *p*

vc. *f* *mp* *mp* *p*

ch. *f* *f* *mp* *p*

42 (tutti)

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



Handwritten musical score for the first system, featuring multiple staves with notes, rests, and dynamic markings such as *fp*, *f*, and *ff*.

Handwritten musical score for the second system, including percussion parts for *B-drum [ped.]*, *Low tom-tom*, and *Cb*, with dynamic markings like *p* and *fz*.

Handwritten musical score for the third system, featuring a melodic line with the word *stone* written below the notes.

Handwritten musical score for the fourth system, marked *furioso!*, with dense rhythmic patterns and dynamic markings such as *ff*, *arco*, *pizz.*, and *sfz*.

Handwritten musical score for the fifth system, including parts for *con-bell*, *vn.*, *vc.*, and *cb.*, with dynamic markings like *f* and *tr*.

44 fit.

fi.  
ca.  
b.cl.  
hn.  
tn.

f p  $\leftarrow$  f2  
f  
f  
f  
mf  
mp

perc.  
hp.

cabaca  
Bassdrum p

3 4 3  
8 8  
c# d#  
# b b# c

44

Mah.

ff b7/8  
No \_\_\_\_\_, not alchemy!

Chorus

(accusing) (Gerty) ff  
(Stoikus) ff (Stump) ff

Alchemy's a game!  
Somewhat like the tricks of cards  
Somewhat like the tricks of cards

vn.  
vc.  
cb.

ff  
ff  
ff p

44

mp  
mf

fi.  
Ca.  
Bcl.  
Hn.  
Tr.

Perc.  
Harp

Mah.

f mp-3

Not that! Not that! Not cheat-----ing

(disingenuously)

5  
16

Chorus

(Miriam) (Soprano) (Stump)

(Jadek)

Tell us Tell us more of your e-li-xir!

Tell us Tell us more of your e-li-xir!

Tell us Tell us more mp of your e-li-xir!

Vn.  
Vc.  
Cb.

(tutti)

45

fi  
ca  
b.c.  
hn.  
tn.

perc.

hp.

45

Mah.

Painted — scenes And pageants of the brain

(Mir.)  
(Gty.)  
(Str.)  
Chorus  
(Jdk.)

Your stone — Sul-phur and your mer-cu-ry  
your medicine, Sul-phur and your mer-cu-ry

vn.  
vc.  
cb.

45

fl. vn.  
ca.  
vc.  
vn.  
ca.  
hn.  
b.c.  
vn.  
fi.  
ca.

(♩ = ♩)

46 46<sub>1</sub> 46<sub>2</sub> 47

♩ = 96

sfz, p, mf, f, marimba, C# Ab, Gb, C#

(♩ = ♩)

46 46<sub>1</sub> 46<sub>2</sub> 47

♩ = 96

Mixtures of Merlin, you say? No! Earth only, and water.

5:6

(♩ = ♩)

46 46<sub>1</sub> 46<sub>2</sub> 47

♩ = 96

sfz, mf, hp, mf

6  
16

6  
16

Fl. *mp* *mf* *f* *mf* *mp* *p*

Ca. *mp* *mf* *f* *mf* *mp* *p*

b.c.l. *mp* *mf* *f* *mf* *mp* *p*

tr. *mp* *mf* *f* *mf* *mp* *p*

tr. *mp* *mf* *f* *mf* *mp* *p*

perc. *mp* *mf*

hp. *mp* *mf* *f* *mf* *mp*

Mah. *f*

Earth and water!

choir

(Miriam) *f* *mf* *mp* *mf*

(Levty) *f* *mf* *mp* *mf*

(Stoikus) *f* Your oil of height, Your tree of life, Your blood,

*f* Your oil of height, Your tree of life, *f* Your mercasite

vn. *mp* *mf* *f* *mf* *mp* *mf*

vc. *mp* *mf* *f* *f* *mf* *mp*

cb. *mp* *mf* *f* *f* *mf* *mp*

fl. vn. ca. *mf* *mp* *mf*

vn, vc. pizz. *f* *mf* *mp* *mf*

bc. *f* *mf* *mp* *mf*

fi.  
ca.  
b.cl.  
hn.  
tn.

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

perc.  
hp.

Bass drum *pp* *ff*

Bb C#

Mah.

(with exasperation)

*f* *f* *ff*

My tree of life!? My tree!? My blood!? (d)

(Mir.)  
(Coty.)  
(See.)  
chorus

Your tu-tie

(Jadek)  
*p* Your magne-si-a

*p* Your magne-si-a

vn.  
vc.  
Cb.

*arco* *pp* *mp* *p* *mf* *fff*

*p* *pp* *p* *mf*

(tutti)

*pp* *f* *ff* *ff*

*pp* Cb.

Meno mosso ♩ = 100

50

49

fl. ca. bcl. hn. tn.

Bass drum

perc.

hp.

Large cow-bell

Gong

sfz

ff

Con Sord.

Ankling

fff

C4 G# A#

G.P.

49 Meno mosso ♩ = 100

50

Mah.

(with full, marking tone)

(Mir.) (Gtr.)

(Strk.) (Str.)

(Jnk.)

Your toad, your crow, Your dragon

and your pan-ther;

(three high voices →)

Your toad, your crow, Your dragon

and your pan-ther;

Your toad, your crow, Your dragon

and your pan-ther;

vn.

vc.

cb.

pizz. o

arco

sfz

pizz. o

arco

pp

arco

poco accel ...

sfz

arco

p

pp

49

Meno Mosso ♩ = 100

50

Bass dr.

(strgs. pizz sfz)

(cowbell)

ankling

G.P.

ff

mi.

vc.

cb.

ff

poco accel ...

50<sub>1</sub>

50<sub>2</sub>

fr. *f*

ca. *f*

cl. *f*

hn. *f*

tr. *f*

*P* ——— *ppp*

ppp

*P* ——— *ppp*

br.

pp

50<sub>1</sub>

50<sub>2</sub>

ah

*J* = 0.60 (mysteriously, withdrawing, unobscured)

(Miriam) *mf*

(Gerty) *mf*

(Ometh) *mf*

Broths, menstrues Hair o' the head \_\_\_\_\_, Broths, menstrues Hair o' the head \_\_\_\_\_, Broths, menstrues \_\_\_\_\_,

Broths, menstrues \_\_\_\_\_, Hair o' the head \_\_\_\_\_, Broths, menstrues \_\_\_\_\_, Hair o' the head \_\_\_\_\_, Broths, menstrues Hair o' the

Broths \_\_\_\_\_, menstrues \_\_\_\_\_, Hair o' the head, Broths, menstrues \_\_\_\_\_, Hair o' the head \_\_\_\_\_, Broths

*f* ——— *pp*

*P* ——— *pp*

50<sub>1</sub>

50<sub>2</sub>

b.c. (E<sub>4</sub>)      vn (E<sub>4</sub>)      fl. (F<sub>4</sub>)      ca (G<sub>4</sub>)

*p*      *(G<sub>4</sub>)*

cb.      *p*

repeat ad libitum in any order

50<sub>3</sub>

51

52

♩ = 120

fi. *ppp*

ca. *ppp*

bcl. *ppp*

hn. *pp*

tn. *pp*

perc. *triangle* *p*

hp. *Ch F#* *mp* *pp*

*Spring coil* *p* *(1:1)*

50<sub>3</sub>

51

52

♩ = 120

Mah. *pp*

(Mir.) *poco a poco* *dim* (add pauses ad libitum) \*

(Gty.) *Head o' the head,* *poco a poco* *dim* (2/8) (add pauses ad libitum) \*

(Om.) *head,* *poco* (2/8) *a poco* *dim* (add pauses ad libitum) \*

*menstrues*

\* complete the cratchet group and then stop.

chorus gradually withdrawn

vn. *ppp*

vc. *ppp*

cb. *ppp*

\* Complete the phrase and then go on

50<sub>3</sub>

51

52

♩ = 120

52, 53, 54

$\text{♩} = 60$

fi. ca. b.c.l. hn. tn.

perc. triangle, spring coil.

hp. Bb ChDb, Bb Df Fg, Gf Ag

lunga

52, 53, 54

$\text{♩} = 60$

Mah.

(quietly, but with great presence)

(Mir.) pp Burnt clouts, Chalk merds, Clay

(Grty) chorus pp Burnt clouts, Chalk merds, Clay

(Om.) pp Burnt clouts, Chalk merds, Clay

vn. vc. cb.

con sord.

lunga

52, 53, 54

$\text{♩} = 60$

triangle and spring coil

fi. ca. b.c.l. hn. tn.

perc. triangle and spring coil

hp. Bb ChDb, Bb Df Fg, Gf Ag

con sord.

lunga

fi. *pp* *mp* *p* *pp*

ca. *p*

bcl. *pp*

hn. *pp*

tr. *(low sord.)* *p* *pp*

perc.

hp. *p* *C# mp* *B# p* *B# mp* *p*

*(the song of an old man at the end of his life)*

Mah. *p* *f* *f* *f* *f*

Give me the

chords

vn. *mp* *pp* *p*

vc. *mp* *pp* *p*

cb. *p*

fi. *pp* *mp* *p* *pp*

ca. *p*

bcl. *pp*

hn. *pp*

tr. *p* *pp*

hp, tr., vc. *mp* *p* *mp* *p*

change to piccolo

fl. Ca. b.c. hn. tn.

perc. hp.

Mah.

splen- did si- lent sun Give me juicy au- tum- nal fruit

vn. vc. cb.

vn. hp, tn., vc. hp, hn, vc. (Ova)

56

(picc.)

picc. *pp*

Ca. *mf* *pp* *pp*

b.d. *mp* *p* *pp*

hn. *mp* *p* *pp*

tn. *p* *pp* *p* *pp*

perc.

hp. *mf* *p* *mp* *pp*

*Cb Eb F# Bb Gb Ab Ch Bb A#*

56

Mah. *mf* *p*

Give me a field of fresh — corn — Give me a night — of per —

vn. *mp* *p* *pp*

vc. *mp* *p* *pp*

cb. *p* *pp*

56

ca. *mf* *p* *pp*

ca. *mf* *p* *pp*

hp. *mp* *pp*

hn. *mf* *p* *pp*

tr. *mf* *p* *pp*

57 poco più mosso  $\text{♩} = 72$

picc.  $\text{p}$   $\text{mp}$

ca.  $\text{p}$   $\text{mp}$

bcl.  $\text{p}$

hn.  $\text{pp}$   $\text{mp}$

tn.  $\text{mp}$

perc.

hp.  $\text{pp}$   $\text{ch}$   $\text{Bb}$   $\text{Fb}$   $\text{Gh}$   $\text{p}$   $\text{Db}$   $\text{mp}$   $\text{Dh}$   $\text{mf}$   $\text{ch}$   $\text{Db}$

57 poco più mosso  $\text{♩} = 72$

Mah.  $\text{mp}$   $\text{mf}$

---fect quiet --- Give me a gar den --- Give me for marriage a sweet-breathed

vn.  $\text{p}$   $\text{mp}$   $\text{mf}$

vc.  $\text{pp}$   $\text{p}$   $\text{mp}$   $\text{pp}$   $\text{mp}$   $\text{mf}$

cb.  $\text{p}$   $\text{mp}$   $\text{mf}$

57 più mosso  $\text{♩} = 72$

(Bsn)  $\text{p}$   $\text{mp}$   $\text{mf}$

+ mba.

picc.  $\text{p}$   $\text{mp}$   $\text{mf}$

vn.  $\text{p}$   $\text{mp}$   $\text{mf}$

trn.  $\text{p}$   $\text{mp}$   $\text{mf}$

Meno Mosso

58

Picc. *mf* *mf* *f* *mp* *p*

Ca. *mf* *f* *mf* *f* *p*

b.cl. *mf* *f* *mf* *f* *mp* *p*

hn. *mf* *f* *mf* *f* *mp* *p*

tn. *mf* *f* *mf* *f* *mp* *pp*

perc

hp. *E♭* *F♯* *f* *E♭* *F♯* *ff* *F♯* *mp* *E♭* *p* *D♭* *E♭*

58 meno mosso

Mah. *f* *ff* *mp* *p*

wo---man \_\_\_\_\_ Give me a perfect child \_\_\_\_\_ Give me a--- way a-----

vn. *mf* *f* *mp* *p*

vc. *mf* *f* *mp* *p*

cb. *mf* *f* *mp* *p*

58 meno mosso

picc. *mf* *f* *mp* *p*

vn. *mf* *f* *mp* *p*

vc. *mf* *f* *mp* *p*

59

Picc. *mf* *pp*

ca. *mf* *pp*

b.c. *mf* *mp* *p* *pp* *ppp*

hn. *mf* *mp* *p*

tn. *mp* *mf* *p*

perc.

hp. *mp* *mf* *f* *mf* *mp* *p*

Mah. *f* *pp*

...side from the noise Give me to war-ble spon-tan-...e-ous songs Give me

vn. *mf* *mp* *p* *pp*

vc. *mf* *mp* *p* *ppp*

cb. *mf* *mp* *p* *pp*

picc. *mf* *pp*

ca. *mf* *pp*

vn. *mf* *pp*

vc. *mf* *pp*

hn. *mf* *pp*

tn. *mf* *pp*

perc. *pp*

hp. *pp*

picc. *pp*

ca. *pp*

b.c. *ppp*

hn. *pp*

tn. *pp* *p* *pp*

perc. *ppp*

hp. *pp* *p* *pp* *Bb Db Gb* *p* *ppp*

Miriam slowly approaches the Maharaj bearing a rose. He rises to his full height. She stretched up to hand

Mah. *so...li...tude*

vn. *pp* *p* *pp* *p* *pp*

vc. *pp* *pp* *p* *pp* *p* *pp*

cb. *p* *p* *p* *p* *p* *p*

tn. *pp* *pp* *pp* *pp*

hp. *pp* *pp* *pp* *pp*

hn., vn. *pp* *pp* *pp* *pp*

ca. *pp* *pp* *pp* *pp*

60

pic.

Ca

b.cl. *change to cl. in Bb*

hn.

tn.

perc.

suspended cymbal

arco v l.v.

pp P

hp

C# D Bb A# P #0 mf 2 A4

tape

him the rose, sweet scent of youth.

He remembers death

pp

long slow descent

60

vn.

vc.

cb.

senza sord.

pp

60

vc.

hp.

pp

p b0

mf 2

tape

long slow descent

♩ = 144

61

pic. *mf* *pp*

ca. 4

cl. *mf* *pp* *lunga*

hn. *f* *p* *pp* *ppp*

tn.

perc. *Crotales* *mf* *p*

hp. *mf* *Bb* *p* *Cb* *Eb* *pp*

tape (long slow descent)

61

♩ = 144

vn. *mf* *pp*

vc. *pp* *lunga*

cb. *mp* *mf* *pp* *ppp* **End of Act I**

61

Bva

pic. *mf* *pp*

vn. *f*

Act 2 (Legend)

Sc. 1

♩ = 60

2'50"

allop. ca. cl(A) hn. tn.

2'50"

♩ = 60

perc. hp.

cabaca  
Bass drum p

B<sub>4</sub> C<sub>4</sub> D<sub>4</sub> E<sub>4</sub> F<sub>4</sub> G<sub>4</sub> A<sub>4</sub>

tape

ppp (very quiet, thin sounds, floating, breathing, ringing) continues sim. (accent on tape)

2'50"

vn. vc. Cb.

con sord.

ppp

By the banks of a river: a large prominent rock.

A young man, the Maharaj, in contemplation.

tape

ppp (very quiet, thin sounds, floating, breathing, ringing) continues sim.

2'50"

cl.

ppp (< p >) ppp

vc. cb. pp

(breathy)

a. fl. *pp* *pp*

ca.

cl.

hn. *ppp* *p* *pp*

bn. *pp*

3<sup>rd</sup> Perc. *pp* *pp* *p* *p*

tam-tam *pp* *pp* *p* *p*

hp. *mf* *p* *pp*

scrape with metal rod Cabaca bass dr. Gong Spring coil (strike with metal rod)

tape →

\* scrapes on tam-tam, gong and cymbals: / or \ = rapid scrape across; ⊙ = around circumference (less rapid).

vn. *pp* *pp* *p* *pp*

vc. *pp* *pp*

cb. *p* *ppp* *pp > ppp* *p* *pp* *p* *pp*

vn. *pp* *pp* *pp* *pp*

cb. *p* *ppp* *pp > ppp* *pp* *pp* *p* *pp*

hp. *mf* *pp* *pp*

d. *ppp* *pp* *pp*

a. fl. *pp* *pp*

1

af. *p < mp mf* *pp* *p < mp* *p < mp* *p < mf*

ca.

cl.

hn.

tn.

*p ppp p ppp p ppp p ppp*

perc.

cabaca

arco

1

*mp* *pp* *suspended cymbal* *pp* *mp* *bas drum* *p* *pp*

hp.

*mf* *pp* *p* *mp* *Db* *7* *mp* *pp* *Cb Eb*

tape

vn.

vc.

cb.

*p* *p* *mf* *pp* *p* *pp < mf* *pp < pp < pp* *p < p < mf* *mf*

*p* *mf* *pp*

*pp*

*gliss*

1

af. *p < mp* *mf* *p < mf* *pp* *p* *pp* *pp* *pp* *af.* *p* *mp* *mf* *pp* *tr mm*

hp.

*mf* *p* *pp* *mp* *pp*

af. ca. cl. hn. tn.

Handwritten musical score for woodwinds. The staves are labeled af., ca., cl., hn., and tn. The music features various dynamics including *mf*, *p*, *f*, *ff*, *mp*, and *pp*. There are also markings for *mf* and *mp* with arrows indicating crescendos or decrescendos. Some notes have slurs and accents.

perc. hp. tape.

Handwritten musical score for percussion, harp, and tape. The percussion part includes *mf* *cabaca*, *p* *tam-tam* (metal rod), *f* *Spring coil*, and *mf* *cabaca*. The harp part shows chords: *D7 G#*, *Ab*, *Gb*, *A4*, and *C4 D# E4 G4*. Dynamics include *f*, *mf*, and *pp*. A *(fade)* marking is present for the tape part.

vn. vc. cb.

Handwritten musical score for strings. The staves are labeled vn., vc., and cb. Dynamics include *mp > p*, *f*, *mf < mf <*, *fp*, *p*, *mf*, and *pp*. There are also markings for *ord.* and *sul pont.*

Handwritten musical score for piano. The score includes woodwind parts (ca., af.), string parts (vn., vc.), and harp parts (hp.). Dynamics range from *mf* to *pp*. There are various musical notations including slurs, accents, and dynamic markings.

af. ca. cl. hn. tn.

2

perc. hp. tape

2

cratales p arco v suspended cymbals p mp p mp mf tam-tan

vn. vc. cb.

2

3 pp < mf gliss < mf 7 5 f p f p

hp. cb. (cymbal arco) ca. m. hp. cb. tape

2

3 cl. 5 7 5 p f p

♩ = ♩

♩ = ♩

af. ca. cl. hn. tn.

♩ = ♩

♩ = ♩  
Bass drum pp

perc. hp. tape

vn. vc. cb.

tape

poco accel. . . . .  $\text{♩} = 66$

af. Ca. cl. hn. tn.

senza sord.

perc. hp. tap.

bell-tree (wire brush) cabaca bass drum

(fade)

vn. vc. cb.

tap. vn. vc. cl. tn.

(fade)

♩ = 66

3

af. ca. cl. hn. tn.

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

3 5 3 5

3 ♩ = 66

perc. hp. tape.

Cabaca B. drum

*p* *p* *f* *f* *f* *f*

A# B# D# C# D#

vn. vc. cb.

*p* *< f* *f* *f* *f* *f*

3 4

3 ♩ = 66

tape ca. vn. ca. vn.

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

cl. hn. tn. cb.

*f* *f*

apf. *f* *ff*

ca. *f* *ff*

cl. *f* *ff*

hn. *f* *ff*

tn. *f* *ff*

perc. Spring coil 2 *f* Cabaca *ff*

tam-tam *mf* (scrape) *p* *ff* sizzle cymbal *ff* (rapid)

mp { *Bb* *F4 G4* *F4 A4* *ff* *Eb* *ff* *D# Eb* *ff*

*mf* *ff* *glisc.*

tape *f*

(From the distance, the sound of beating wings approaches)

vn. *f* *ff*

vc. *f* *ff*

cb. *f* *ff*

tape (hall) *f*

(From the distance, the sound of beating wings approaches) *hp.*

*f* *ff* *ff* *ff*

*m, cb.* *f* *ff* *ff*

Meno Mosso  $\text{♩} = c. 60$

4

af. *mp* *P* *pp* *f* *sf*

ca. *mp* *pp* *P* *pp* *f* *f* *sf*

cl. *mp* *P* *pp* *f* *f* *sf*

hn. *P* *pp* *f* *sf*

tn. *mp* *P* *pp* *f* *f*

4 Meno Mosso  $\text{♩} = c. 60$

crotales

perc. *pp*

hp. *E<sub>b</sub>* *P* *D<sub>4</sub>* *F<sub>4</sub>* *D<sub>4</sub>* *E<sub>4</sub>*

tape (fade)

4

m. *mp* *P* *P* *pp* *f* *f* *f*

vc. *mp* *P* *pp* *pp* *mf* *f* *f*

cb. *f* *f* *f*

4 Meno Mosso  $\text{♩} = c. 60$

(fade)

tape (fade)

af. *mp* *P* *P* *pp* *f* *f* *f*

m. *mp* *P* *P* *pp* *f* *f* *f*

ca. *mp* *P* *P* *pp* *f* *f* *f*

cl. *mp* *P* *P* *pp* *f* *f* *f*

hn. *f* *f* *f*

tn. *f* *f* *f*

(tutti)

m., hp., cb. *f*

af. ca. cl. hn. tn.

Handwritten musical score for woodwinds. The first system includes parts for af. (flute), ca. (clarinet), cl. (clarinet), hn. (horn), and tn. (trumpet). The af. part features a dynamic marking of *ff* and includes complex fingering (5s) and slurs. The ca. part has a dynamic marking of *f*. The cl. part has a dynamic marking of *f*. The hn. part has a dynamic marking of *f*. The tn. part has a dynamic marking of *f*. The second system shows dynamics of *p* and *pp* for all instruments.

per. hp.

Handwritten musical score for percussion (per.) and harp (hp.). The hp. part features a dynamic marking of *f* and includes a *bb* (flat) marking. The per. part is mostly empty with some rhythmic notation.

tape

Handwritten musical score for tape, featuring a large bracketed section with the annotation "(breathing)".

vn. vc. cb.

Handwritten musical score for strings: vn. (violin), vc. (viola), and cb. (cello). The vn. part features a dynamic marking of *f* and includes the instruction "poco a poco dim" (poco a poco dim) and a dynamic marking of *pp*. The vc. part has a dynamic marking of *f*. The cb. part has a dynamic marking of *f*. The second system shows dynamics of *p* and *pp* for all instruments.

af. ca. cl. hn. vn. vc. cb.

Handwritten musical score for woodwinds and strings. The woodwind parts (af., ca., cl., hn.) and string parts (vn., vc., cb.) are shown. The af. part features a dynamic marking of *ff* and includes complex fingering (5s). The vn. part features a dynamic marking of *f* and includes the instruction "poco a poco dim" and a dynamic marking of *pp*. The vc. part has a dynamic marking of *f*. The cb. part has a dynamic marking of *f*. The second system shows dynamics of *p* and *pp* for all instruments. The tape part from the previous system is also visible, with the annotation "(breathing)".

5

*change to fl. ovrt.*

fl. *mp* *mp* *p* *f* *ff*

ca. *p* *f* *f* *ff*

cl. *p* *mp* *mp* *f* *ff*

hn. *p* *fp* *mf* *f* *p*

tn. *p* *fp* *mf* *f* *p*

*con. smrt.*

5

*bell tree*

perc. *p*

hp. *p* *B♭ D# A#*

tape *continuous dir.* *(fade)*

*(c. 3'22")*

vn. *p* *mp* *mp* *f* *f* *ff*

vc. *p* *mp* *f* *ff*

cb. *p* *mf* *f* *f* *p*

5

tape *continuous dir.* *(fade)*

cl. *p* *f* *f* *ff*

ca. vn. *f* *ff*

*af. ca., d. lip. vn.*

piu mosso  $\text{♩} = 72$

6

fl. ca. cl. hn. tn.

6 piu mosso  $\text{♩} = 72$

perc. hp.

Bass drum  $9p$   
mp

B♭ D♭ C# A# D#

vn. vc. b.

6 piu mosso  $\text{♩} = 72$

fl. ca., vn.

(tutti)

poco a poco cresc

♩ = 66

7

fl.

ca.

cl.

hn.

tn.

4  
8

♩ = 66

7

Bass drum

perc.

hp.

tape

(c. 3'59")  
(Beating wings)

continues intermittently

poco a poco cresc

vn.

vc.

cb.

4  
8

poco a poco cresc

♩ = 66

7

fl. d.

vc.

tr.

Org.  
(Bass drum)

accel

fi. *ff*

Ca. *ff*

cl. *ff*

hn. *f* *ff* *f*

tn. *mp* *ff*

accel

perc. *crotales*

harp *f* *G#* *C# G#* *f* *C# Eb G#*

tape (wings)

vn. *ff*

vc. *f* *ff*

cb. *f* *ff*

accel

hn, vc. *f* *ff*

vn. *ff*

♩ = 84 accel ----- ♩ = 92

♩ = ♩ [8]

fi. *frmm trmm trmm trmm trmm trmm*

ca. *frmm trmm trmm trmm trmm trmm*

cl. *frmm trmm trmm trmm trmm trmm*

hn. *frmm trmm trmm trmm trmm trmm*

tn. *senza sord.*

*f # mf*

♩ = 84 accel ----- ♩ = 92

♩ = ♩

perc. *sizzle cymbal* *tam-tam* *sfz* *p* *ff* *sfz* *4 vdo-toms*

hp. *sfz* *Db* *ff* *Db* *ff* *E4* *3* *F4* *3* *Db Eb Gb*

tape *ff*

vn. *frmm*

vc. *pizz.* *arco* *mf* *p*

cb. *ff* *mf*

[8]

(The shadow of a huge bird is seen)

♩ = 84 accel ----- ♩ = 92

♩ = ♩

tape *ff* *trmm*

vc., cl., vn. *ff* *p*

perc. *tr.* *sfz*

$\text{♩} = 92$

$\text{♩} = 1$

9

10

fl.

ca.

cl.

hn.

hn.

mp p f b $\flat$  ff

Can. Savd.

f fr. f p

gloss.

9

10

$\text{♩} = 92$

$\text{♩} = 1$

tam-tam

ff

fl.

ca.

cl.

hn.

hn.

mp p

ff

(nervously)

f

A dark air clings.....

9

10

fl.

ca.

cl.

hn.

hn.

pp

f

ff

A great bird casts its shadow over the scene

9

10

$\text{♩} = 92$

$\text{♩} = 1$

fl.

ca.

cl.

hn.

hn.

mp p

mf

ca. cl. vn.

tr.

ve. cb. (1)

sf p

10

$\text{♩} = 60$

11

fi.  $f$   $p$

ca.  $f$   $sfz$   $f$

cl.  $pp$   $f$

hn.  $pp$   $f$   $mf$

tn.  $f$   $f$   $p$

cabaca  $f$   $p$  4 rotoms  $f$  3 susp. cymbals  $p < f$

perc.  $mf$   $p$   $pp$   $f$   $sfz$  (scrape)  $p < f$

mp.  $C\# D\# E\# G\# A\#$   $D\# D\#$   $F\#$   $sfz$   $b\#$

10<sub>1</sub>

11  $\text{♩} = 60$

tape  $f$

Mah.  $p$   $mp$   $f$   $mf$

A sha-dow, Wings of thun-der Bea-ting...

m.  $pp$   $long\ slow\ gliss.$   $sfz$   $pizz.$   $3$

vc.  $mp$   $f$   $sfz$

cb.  $f$   $sfz$

10<sub>1</sub>

11  $\text{♩} = 60$

tape  $f$

fi.  $f$   $mp$   $f$

ca.  $f$   $sfz$   $f$

cl.  $pp$   $f$

hn.  $pp$   $f$   $mf$

tn.  $f$   $f$   $p$

fi. ca. cl. hn. tn.

Handwritten musical notation for flutes (fi.), clarinet (ca.), horn (hn.), and trumpet (tn.). The score includes various dynamics such as *p*, *ff*, *sfz*, *f*, and *sf2*. There are also slurs, accents, and other performance markings.

perc.

Handwritten musical notation for percussion (perc.). It includes parts for 'Susp. cymb' and 'rototoms'. Dynamics include *p < f p < f*.

hp.

Handwritten musical notation for harp (hp.). It includes notes *Bb C4 Eb F4 A4* and dynamics like *f*.

tape

Handwritten notation for a tape recording, showing a wavy line representing the sound and a dynamic marking of *mf*.

Mah.

Handwritten musical notation for Mah. It includes lyrics: "Skim - - - - - ming..." and dynamics like *f*.

vn. vc. ob.

Handwritten musical notation for violin (vn.), viola (vc.), and oboe (ob.). It includes dynamics like *p*, *ff*, *sfz*, *f*, and *sf2*. There are also markings for *arco* and *pzz.*

Empty musical staves.

tape

Handwritten notation for a tape recording, showing a wavy line representing the sound and a dynamic marking of *mf*. A boxed number **12** is present.



fi. ca. cl. hn. tn.

perc.

hp.

tape

Mah.

What is it? What What scrapes a against the rock?

vn. vc. cb.

tape

ca. vn. cl., vn. hn.

13

change to piccolo

Diec.

Handwritten musical score for the first system, featuring multiple staves with complex notation, including triplets and dynamic markings such as *f* and *ff*. The notation includes various rhythmic values and articulation marks.

senza scr.

rotor-toms

Handwritten musical score for the second system, including staves for rotor-toms and piano accompaniment. The piano part includes chordal structures with notes like C4 G# and F4 Gb, and dynamic markings like *f*.

13

(fade)

A section of the score consisting of heavily scribbled-out musical notation, indicating a deletion or a section to be faded out.

(Maharaj tries to fend off the shapes and sounds which seem to attack him)

Handwritten musical score for the third system, featuring complex notation with dynamic markings like *f* and *ff*, and the instruction *arco*.

13

(fade)

A section of the score with scribbled-out notation, followed by a system of musical notation with dynamic markings like *f* and *ff*, and the instruction *picc.*

Picc.  
 Ca.  
 Cl.  
 hn.  
 tn.

Handwritten musical notation for Piccolo, Clarinet in A, Clarinet in Bb, Horn in F, and Trombone. Includes dynamic markings like *f* and *mf*, and articulation marks.

perc.  
 rto-toms

Handwritten musical notation for Percussion, specifically Roto-toms. Includes dynamic markings like *ff*, *f*, and *ff*.

hp.

Handwritten musical notation for Harp. Includes chord symbols: *Bb Cb Db*, *D4 A1*, and *B4 C1*. Includes dynamic marking *sfz*.

Celestial Voices, very distant, overlapping, approaching

tape

*pp* Leave him Leave him Leave him Leave him Leave him Leave him Leave him

*pp* Leave him Leave him Leave him Leave him Leave him Leave him Leave him

Handwritten musical notation for a tape recording of voices. Includes the lyrics "Leave him" repeated. Includes dynamic marking *pp*.

Mah.

Handwritten musical notation for Mandolin.

vn.  
 vc.  
 cb.

Handwritten musical notation for Violin, Viola, and Cello/Bass. Includes dynamic markings like *ff* and *f*, and articulation marks.

Picc. Ova.

Handwritten musical notation for Piccolo and Oboe. Includes dynamic markings like *ff* and *f*.

♩ = ♩ 14 change to flute

14,

Picc.

Ca.

Cl.

Hn.

Tn.

perc.

hp.

tape

Mah.

Who Who speaks? What sounds are these?

vn.

vc.

cb.

♩ = ♩ 14

14,

repeat ad lib. in any order

15  $\text{♩} = c.46$

fi.  $\text{♩}$   $\text{♩}$   $\text{♩}$   $\text{♩}$   $\text{♩}$   $\text{♩}$   $\text{♩}$   $\text{♩}$

ca.  $\text{♩}$   $\text{♩}$   $\text{♩}$   $\text{♩}$   $\text{♩}$   $\text{♩}$   $\text{♩}$   $\text{♩}$

cl.  $\text{♩}$   $\text{♩}$   $\text{♩}$   $\text{♩}$   $\text{♩}$   $\text{♩}$   $\text{♩}$   $\text{♩}$

hn.  $\text{♩}$   $\text{♩}$   $\text{♩}$   $\text{♩}$   $\text{♩}$   $\text{♩}$   $\text{♩}$   $\text{♩}$

tn.  $\text{♩}$   $\text{♩}$   $\text{♩}$   $\text{♩}$   $\text{♩}$   $\text{♩}$   $\text{♩}$   $\text{♩}$

\*\* Stop at the end of the bar

perc.  $\text{♩}$   $\text{♩}$   $\text{♩}$   $\text{♩}$   $\text{♩}$   $\text{♩}$   $\text{♩}$   $\text{♩}$

hp (8va)  $\text{♩}$   $\text{♩}$   $\text{♩}$   $\text{♩}$   $\text{♩}$   $\text{♩}$   $\text{♩}$   $\text{♩}$

hp (8va)  $\text{♩}$   $\text{♩}$   $\text{♩}$   $\text{♩}$   $\text{♩}$   $\text{♩}$   $\text{♩}$   $\text{♩}$

tape *Leave him Leave him Leave* *slowly dissolving, changing, always floating*

*Leave him Leave him*

15  $\text{♩} = 46$

chore (Miriam)  $\text{♩}$   $\text{♩}$   $\text{♩}$   $\text{♩}$   $\text{♩}$   $\text{♩}$   $\text{♩}$   $\text{♩}$

\* Celestial Voices, (Graty) (Stump) *p* *Leave him un-born Be-fore light be-fore breath Be-fore*

in the shadowy (Jadek) *p* *Leave him Leave him be-fore be-fore light*

*p* *Leave him Leave him be-fore*

Mah  $\text{♩}$   $\text{♩}$   $\text{♩}$   $\text{♩}$   $\text{♩}$   $\text{♩}$   $\text{♩}$   $\text{♩}$

*mp* *p* *What sounds?*

vn.  $\text{♩}$   $\text{♩}$   $\text{♩}$   $\text{♩}$   $\text{♩}$   $\text{♩}$   $\text{♩}$   $\text{♩}$

ve.  $\text{♩}$   $\text{♩}$   $\text{♩}$   $\text{♩}$   $\text{♩}$   $\text{♩}$   $\text{♩}$   $\text{♩}$

cb.  $\text{♩}$   $\text{♩}$   $\text{♩}$   $\text{♩}$   $\text{♩}$   $\text{♩}$   $\text{♩}$   $\text{♩}$

\* go on immediately

15  $\text{♩} = 46$

(8va)  $\text{♩}$   $\text{♩}$   $\text{♩}$   $\text{♩}$   $\text{♩}$   $\text{♩}$   $\text{♩}$   $\text{♩}$

cl.  $\text{♩}$   $\text{♩}$   $\text{♩}$   $\text{♩}$   $\text{♩}$   $\text{♩}$   $\text{♩}$   $\text{♩}$

(♩ = 69)

16

Handwritten musical score for measures 1-16. The score includes vocal lines with lyrics and piano accompaniment. Dynamics include *p*, *mf*, and *p*. A 'Can Solo' marking is present in the piano part. The tempo is marked as  $\text{♩} = 69$ .

\* complete the present group and then stop

16

(♩ = 69)

Handwritten musical score for measures 17-32. The score includes vocal lines with lyrics and piano accompaniment. Dynamics include *mf*, *p*, *f*, and *mf*. The lyrics are: "Be-fore death Leave him un-born Without hope", "Be-fore life Leave him Without", "be-fore life Leave him", "Un---born? No!". The tempo is marked as  $\text{♩} = 69$ .

16

(♩ = 69)

Handwritten musical score for measures 33-48. The score includes vocal lines with lyrics and piano accompaniment. Dynamics include *p*, *mf*, and *f*. The lyrics are: "Be-fore death Leave him un-born Without hope", "Be-fore life Leave him Without", "be-fore life Leave him", "Un---born? No!". The tempo is marked as  $\text{♩} = 69$ .

17  $\text{♩} = 66$

fi. *f*

ca. *f*

cl. *f*

hn. *f*

tr. *f*

*p* *f*

*p* *f*

rototoms

perc. *f*

hp *mp*

tape

17  $\text{♩} = 66$

Chorus

*f* without need — without grief —

without hope — without grief — without greed —

without need — without grief —

*f* It is

Leave him

(angrily and with great determination)

Mah. No! No! No! — No! — Come he must!

vn. *f*

vc. *f*

cb. *mp* *f*

17  $\text{♩} = 66$

vi. *f*

vn. *f*

hn, tr. *f*

hp, cb, tr. *mp*

fi. *f* *mf* *mp* *f*

Ca. *f* *mf* *mp* *f*

cl. *f* *mf* *mp* *f*

hn. *f* *mf* *mp* *f*

tn. *f* *mf* *mp* *f*

roto-toms *f*

perc. *f*

hp. *f* *f*

tape

chorus

Do not call him into the sun light  
not our wish! Do not call him Do not call him

Do not in- sist he enter the  
Do not Do not in-  
Do not Do not in-

Mah. Come he will! Come he will Our shield and joy

vn. *f* *pizz* *arco*

vc. *f* *pizz* *arco*

cb. *f* *arco*

fl. d. *f* *mf* *mf* *f*

cl. *f* *mf* *mf* *f*

tn. *f* *mf* *mf* *f*

hp. *f* *mf* *mf* *f*

cb. *f* *mf* *mf* *f*

fi.  
ca.  
cl.  
hn.  
tn.

fp f f P

perc.  
hp.

2 bongos

Bb C4 G4 Ab

tape

choir

mind's light

sister

---sister

f A A

Mah.

A saint to do God's work in se--cret Through me he comes to

ff f

vn.  
ve.  
cb.

fp f mf P

fl. d. vn. vn. vc. vc.

ff p



19

fl. *f*

ca. *ff* > *mf*

cl. *f*

hn. *f*

tn. *fp* — *f* *fp* — *f*

perc. Bass pedal drum

hp.i. *ff*

tape

19 ♩ = 120

*f* *ff*

Mah. raise up them that fall

vn. *f* *mf* *pizz.*

vc. *f* *pizz.*

cb. *f* *mf*

19 ♩ = 120

hp. I *ff*

cb. *f*

piu mosso  $\text{♩} = 66$

$\text{♩} = 72$

fi.  
ca.  
cl.  
hn.  
tn.

perc.  
hp.

rototoms (retune lowest to A<sub>4</sub>) (\* raise pitch by turning with free hand) low rate

tape

piu mosso  $\text{♩} = 66$   $\text{♩} = 72$

chorus

AAA 8oy... lem! A 8oy... lem! A 8oy... lem!

Mah.

For our salvation

vn.  
ve.  
cb.

arco f arco piaz arco

# piu mosso  $\text{♩} = 66$  f  $\text{♩} = 72$

trm trm trm

20

poco a poco dim....

poco a poco rit...

fi. *ff* *poco a poco dim....* *pp*

ca. *ff* *poco a poco dim....* *pp*

cl. *ff* *poco a poco dim....* *pp*

hn. *con Sord.* *ff* *mf* *mp* *pp*

tn. *ff* *f* *mf* *mp* *pp*

Bass drum *p* *f* *f* *mf* *mp*

hp *2* *4* *p*

20

poco a poco rit...

Chorus *2* *4*

Mah. *I must!* *(to himself)* *mp* *What clouds his coming?*

vn. *ff* *f* *mf* *mp* *p* *pp sul pont.*

vc. *ff* *f* *mf* *mp* *pp sul pont.*

cb. *ff* *f* *mf* *mp* *p* *dizz.*

20

poco a poco rit...

ca. *ff* *f* *mf* *mp* *p* *pp*

vn. *ff* *f* *mf* *mp* *p* *pp*

vc. *ff* *f* *mf* *mp* *p* *pp*

cb. *ff* *f* *mf* *mp* *p* *pp*

21 ♩ = 60

rit

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

Ca. *mp* *pp* *pp* *mp* *pp* *pp* *p* *p*

Cl. *mp* *pp* *pp* *mp* *pp* *pp* *p* *p*

Vn. *p* *pp* *pp* *pp* *pp* *pp* *p* *p*

Va. *mp* *pp* *pp* *pp* *pp* *pp* *p* *p*

bc

g

*p*

rit

*mp* *mp* *mp* *pp* *pp* *pp* *pp* *pp*

Leave him in darkness deny him the air

Leave him in darkness deny him the air

*mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp*

Before hope

21 ♩ = 60

rit

Voice of Ometh *p* *mp* *mf* *f*

(unseen) aa aa aa a

*gliss.*

*mp* *pp* *mp* *pp* *pp* *pp* *pp* *pp*

*ovd.*

*pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

21 ♩ = 60

*f, ca.* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

*pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

accel ----- [22]  $\text{♩} = 72$

fi. *mp p mp mf f f p*

ca. *mp 5:4 f p*

cl. *mp mp mp f f p*

hn. *mp mp mp f f*

tn. *p mp mp mf p*

perc. *2 2 2 2 2 2*

hp. *mp f Gq f*

chorus *mp Before rage and de-spair Leave him Leave him Leave him Leave him*

*and re-gret*

*and re-gret*

accel ----- [22]  $\text{♩} = 72$

On. *mf f ff*

*ua aa*

Mah. *2 2 2 2 2 2*

vn. *p mp mp mf f*

vc. *p mp mp mf f*

cb. *4 mp 4 mf f 4p*

[22]  $\text{♩} = 72$

co. *5:4*

ve. *f p*

lunga  $\text{♩} = \text{♩}$

23 change to piccolo

Fl. *p* *mf* *ff*

Ca. *p* *mf* *ff*

Cl. *p* *mf* *ff*

Hr. *p* *mf* *ff*

Tn. *p* *mf* *ff* senza cord.

*sf* (*mp*)

perc. Bass drum *p sfz* chains *f*

Tam-tam *p f*

hp. *mf*

Chorus

born *mf*

born *mf*

Leave him A--sleep in the clay *ff*

Leave him A--sleep in the clay 23  $\text{♩} = \text{♩}$

Om. *p* *mf* *f* *ff* *lunga* *ff*

aa aa aa aa aa

(Voice of Ometh, a disembodied, bewildered cry of pain, as though through the rock.)

Mah. *lunga*

vn. *p* *mf* *ff*

ve. *p* *mf* *ff*

cb. *p* *mf* *ff*

23  $\text{♩} = \text{♩}$

*sf*





rit - - - - - [25] ♩ = 72

picc. *f mp mp < f mp f f ff ff f*

ca. *f mp mp < f mp f f ff ff f*

cl. *f mp mp < f mp f f ff ff f*

hn. *f mp mp < f mp f mf ff* *Can. Sord. sfz*

tn. *f mp mp < f mp f mf ff sfz*

Bassdrum *p mp mf f ff* *-5- roto-toms sfz*

hp. *C# D# #*

rit - - - - - [25] ♩ = 72

Om. *ff* *3* *ff* *27*  
 size of him What shall he be? Nature warns

Mah. *ff*  
 mad-ness How can this be?

vn. *f mf f f ff f ff*

vc. *f mf < f mf f ff f ff sfz* *cresc.....*

*poco a poco cresc.....* *rit* *[25] ♩ = 72*

(♩ = 144)

Meno Mosso ♩ = 132

change to flute (ord.)

picc. *mp* *p*

ca. *fp* *f* *mf* *mp* *p*

cl. *f* *p* *f* *mp* *p*

hn. *f* *p* *f* *mp* *p*

tn. *f* *p* *f* *mp* *p*

perc. *f* *ff*

rototoms

hp. *Bb Ch* *mp*

(♩ = 144)

Meno Mosso ♩ = 132

Om. *f* *mf* *mp*

To punish, To suffer, To hope, All bound to go

Mah.

vn. *fp* *f* *mp* *p*

vc. *fp* *f* *mp* *p*

cb. *fp* *f* *mp* *pizz* *arco*

(♩ = 144)

Meno Mosso ♩ = 132

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

mp. cb. *f* *mp*

cl. vn. *f* *mp*

26

fl. *mp* *f* *mf* *p*

ca. *mp* *f* *mf* *p*

cl. *mp* *f* *mf* *f* *p*

hn. *mp* *f* *mf* *f* *p*

tn. *mp* *f* *mf* *f*

perc. *rol-tom* *f*

hp. *F# A#* *mp* *D#* *mf* *f* *Ab*

26

On. *mf* *f*

... ther, Three in one ...

Mah. *f*

This This must bethe way! The magic let-ters will

vn. *mp* *f*

vc. *pizz.* *arco* *f* *mf* *f* *p*

cb. *mp* *pizz.* *arco* *f* *sfz* *f* *p*

26

(hrt)

cl. vn. *mp* *f* *sfz* *f* *p*

27

Musical score for the first system, measures 27-31. It features a piano part with complex rhythmic patterns and dynamics like *f*, *sfz*, and *p*. There are also some handwritten annotations.

foto: toms

Musical score for the second system, measures 27-31. It shows a single staff with a few notes and a dynamic marking of *sfz*.

Musical score for the third system, measures 27-31. It features a piano part with various time signatures and dynamics like *sfz* and *p*.

27

Musical score for the fourth system, measures 27-31. It shows a single staff with a few notes and a dynamic marking of *p*.

do their work. Impotent, we rage at in---

Vocal line for the fifth system, measures 27-31. It includes lyrics and dynamic markings like *f* and *sfz*.

Musical score for the sixth system, measures 27-31. It features a piano part with complex rhythmic patterns and dynamics like *f*, *sfz*, and *p*.

27

Musical score for the seventh system, measures 27-31. It features a piano part with complex rhythmic patterns and dynamics like *sfz*, *p*, and *f*.

fi.  
ca.  
cl.  
hn.  
tn.

perc.  
2 bongos

hp.)

Om.

Mah.  
Justice, Burke, he, he will take the rage, Point it at the evil, Root out the

vn.  
vc.  
cb.

fi.  
ca.

Fl. *mp* *f* *pp*

Ca. *mp* *f* *pp*

cl. *mp* *mf < f* *pp*

hn. *mp* *f* *pp*

tn. *mp* *mf* *p* *pp*

perc.

hp { C# *mp* *f* BbA#

2  
4

Om.

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

rotten Re--store us to E-----den Re--store us to E-----

m.

vc. *mp* *mf < f* *pp*

cb. *mp* *mf* *f* *mf* *mp* *p* *pp*

2  
4

*mp* *f* *pp*

28

f. *ff*

ca.

cl.

hn.

tn. *senza cord*

perc. *temple block pp*

hp. *pp*

chDbEb

28

Om.

Mah. *den.* *P* *The rock... it's weeping... Red... Is this blood!? How...*

vn. *sub. point.* *sf pp* *sf pp*

vc. *sub. point.* *sf pp* *sf pp*

cb.

28

hp. *sf pp* *sf pp*

vc.

$\text{♩} = 120$  (♩ = 60)

29

fl. *sfz* *p* *mp* *mp* *p* *mp* *p*

ca. *sfz* *p* *mp* *p* *mp* *p*

cl. *sfz* *mf* *p* *mp* *p* *mp*

hn. *sfz* *mp*

tn. *sfz*

perc. *f*

hp

29  $\text{♩} = 120$  (♩ = 60)  
(with some sense of pride, but not dramatic)

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

How can this be? Clay! Clay!

vn. *ov. sfz* *f* *mf* *p* *mp* *mp* *p* *mp*

vc. *ov. sfz* *p* *mp*

ob. *sfz* *p* *mp*

29  $\text{♩} = 120$  (♩ = 60)

vn. *ov. sfz* *mf* *p* *mp* *mp* *p* *mp*

vc. *ov. sfz* *p* *mp* *mp* *p* *mp*

ob. *ov. sfz* *p* *mp*

poco a poco accel - - - - -

fi. *p mp mf*

ca. *p mp mf*

cl. *p mp mf f*

hn. *p mp mf sf*

tn. *mp mf mf f*

perc.

hp.

(Slowly, the form of the golem is revealed at the base of

poco a poco accel - - - - -

Mah. *mp f*

I've shaped this clay!

vn. *p mp mf f*

vc. *p mp mf f*

cb. *p mp mf f*

poco a poco accel - - - - -

fi. *fi.*

ca. *ca.*

cl. *cl.*

hn. *hn.*

tn. *tn.*

vc. *vc.*

cb. *cb.*

poco a poco cresc. ca. cl. fi.

$\text{♩} = 96$

30

fl.

ca.

cl.

hn.

tn.

perc. *plant-pots*

hp.

*the rack: the shadow of the bird recedes.)*

30

$\text{♩} = 96$

*(nervously and with anticipation)*

Mah.

*Silent now... But soon, the*

vn.

vc.

cb.

30

$\text{♩} = 96$

*(plant pots)*

vc. cb.

hp., cb.



30<sub>4</sub> 30<sub>5</sub> 31  $\text{♩} = 72$

fi.  $\text{PPP}$   $\text{mp}$

ca.  $\text{P} < \text{mp} > \text{p}$

cl.  $\text{PPP}$

hn.  $\text{P} < \text{mp}$

tn.

plant-pots

perc.  $\text{P}$

harp  $\text{mp}$   $\text{G4 A4}$   $\text{pp}$   $\text{p}$

30<sub>4</sub> 30<sub>5</sub> 31  $\text{♩} = 72$

Mah.  $\text{mf}$   $\text{pp}$  (sung)  $\text{mf}$   $\text{p}$

But soon, the life will flow, Shall see, a glowing light. For our dark times. Shall see beyond the sight of man, And

Corn Solo.

vn.  $\text{pp}$   $\text{PPP}$

vc.  $\text{P} < \text{mp} >$

cb.  $\text{PPP}$

30<sub>4</sub> 30<sub>5</sub> 31  $\text{♩} = 72$

vn.  $\text{pp}$   $\text{PPP}$

vc.  $\text{P} < \text{mp} >$

cb.  $\text{PPP}$

ca.  $\text{p} < \text{mp} > \text{p}$

hn.  $\text{mp}$

fi.  
ca.  
cl.  
hn.  
tn.

Con Sord (wa-wa)

p pp mp p pp p pp

perc.  
hp.

Bass drum

Bb Ab p F# G# p Bb Eb

Mah.

hear be-yond the lightest whi...-per... the lightest whi...-per...

mp < mf < f p pp

vn.  
vc.  
cb.

Con Sord.

p mp p pp < p pp

Con Sord.

pp

pp cb.

fi. *p mp mf ff* *trm trm trm*

ca. *p mp mf ff* *trm trm trm*

cl. *p mp mf ff* *trm trm trm*

hn. *p mp mf ff* *trm trm trm*

tn. *p mp mf ff* *trm trm trm*

senza sord.

Bass drum

perc. *f sfz sfz* *tam-tam p*

hp. *3 4 2 4*

Mah. *mp mf f ff ff*

Fire, water, Rock, whirl-----wind, None shall conquer him. None None

vn. *p mp mf ff* *trm trm trm*

vc. *p mp mf ff* *trm trm trm*

cb. *p mp mf ff* *trm trm trm*

senza sord.

*mf Ball drum*

*(Drum) Bra*

$\text{♩} = c. 66-72$

(rubato - each line independent tempo)

32<sub>1</sub>

32

fl.  $mp > p$

ca.  $mp > p$

cl.  $mp > p$

hn.  $mp > p$

tn.  $mp > p$

perc.

hp.  $mp$  C<sub>4</sub> B<sub>3</sub>

32

$\text{♩} = c. 66-72$

32<sub>1</sub>

Mah.  $p$  (to the golem)  $mf$   $p$

I know the pain you feel — But come — As the sun ri---ses —, so shall you.

vn.  $mp > p$

vc.  $mp > p$

cb.  $mp > p$

(tutti)

32

$\text{♩} = c. 66-72$

32<sub>1</sub>

Handwritten musical score for a symphony orchestra and vocal soloist. The score is divided into three systems, each containing measures 32<sub>2</sub>, 32<sub>3</sub>, and 32<sub>4</sub>.

**System 1 (Measures 32<sub>2</sub> - 32<sub>4</sub>):**

- Flute (fl.):** Measures 32<sub>2</sub> and 32<sub>3</sub> feature a melodic line with triplets, starting at *p* and reaching *ppp* in measure 32<sub>3</sub>. Measure 32<sub>4</sub> is a whole rest.
- Clarinet (cl.):** Measure 32<sub>2</sub> has a whole rest. Measure 32<sub>3</sub> has a whole rest with the instruction "change to bass clarinet". Measure 32<sub>4</sub> has a whole rest.
- Trumpet (tr.):** Measures 32<sub>2</sub> and 32<sub>3</sub> have whole rests. Measure 32<sub>4</sub> has a whole rest.
- Drum (perc.):** Measures 32<sub>2</sub> and 32<sub>3</sub> have whole rests. Measure 32<sub>4</sub> has a whole rest.
- Harpsichord (hp.):** Measures 32<sub>2</sub> and 32<sub>3</sub> have whole rests. Measure 32<sub>4</sub> has a whole rest.

**System 2 (Measures 32<sub>2</sub> - 32<sub>4</sub>):**

- Mah. (Soprano):** Measures 32<sub>2</sub> and 32<sub>3</sub> have whole rests. Measure 32<sub>4</sub> has a whole rest. The vocal line includes lyrics: "Al... most with us", "You stand at the edge of a great", "jour... ney:", and "Step forward in... to". Dynamics include *mf*, *p*, *mf*, *p*, and *pp*.
- Violin (vn.):** Measures 32<sub>2</sub> and 32<sub>3</sub> have whole rests. Measure 32<sub>4</sub> has a whole rest.
- Viola (vc.):** Measures 32<sub>2</sub> and 32<sub>3</sub> have whole rests. Measure 32<sub>4</sub> has a whole rest.
- Celli (cb.):** Measures 32<sub>2</sub> and 32<sub>3</sub> have whole rests. Measure 32<sub>4</sub> has a whole rest with the instruction "at 32<sub>4</sub> stop immediately".

**System 3 (Measures 32<sub>2</sub> - 32<sub>4</sub>):**

- Flute (fl.):** Measures 32<sub>2</sub> and 32<sub>3</sub> have whole rests. Measure 32<sub>4</sub> has a whole rest.

Sc. 2

33  $\downarrow = c. 66$  33<sub>1</sub> 33<sub>2</sub>

fl.  $\ast$  Complete the present  $\rightarrow$  and then stop

ca.

bcl. *fit.*  
*mf* (breath)  $\rightarrow$  *p*  $\rightarrow$  *pp*  $\rightarrow$  *p*  $\rightarrow$  *mf*  $\rightarrow$  *f*  $\rightarrow$  *pp*  $\rightarrow$  *f*  $\rightarrow$  *p*  $\rightarrow$  *pp*

hn. *mp*  $\rightarrow$  *pp*  $\rightarrow$  *mp*  $\rightarrow$  *pp*

tn. *mp*  $\rightarrow$  *pp*  $\rightarrow$  *mp*  $\rightarrow$  *pp*

perc. Bass drum *mp*  $\rightarrow$  *p*  $\rightarrow$  *mp*  $\rightarrow$  *p*  $\rightarrow$  *sf* *Cobaca*  
 Tam-tam *p*  $\rightarrow$  *pp*  $\rightarrow$  Log drum *p*  $\rightarrow$  *f*  $\rightarrow$

hp

33  $\downarrow = c. 66$  33<sub>1</sub> 33<sub>2</sub>

(The golem rises and struggles to his feet with very great difficulty)

Mah. life \_\_\_\_\_

$\ast \ast$   $\ast$  Complete the present  $\leftarrow \rightarrow$  and then stop

vn. pizz

vc. *mf*  $\rightarrow$  *mf*  $\rightarrow$  *mf*  $\rightarrow$  *pp*  $\rightarrow$  *mf*  $\rightarrow$  *pp*

cb. *mf*  $\rightarrow$  *pp*  $\rightarrow$  *mf*  $\rightarrow$  *pp*

33  $\downarrow = c. 66$  33<sub>1</sub> 33<sub>2</sub>

b.c. *mf*  $\rightarrow$  *p*  $\rightarrow$  *p*  $\rightarrow$  *mf*  $\rightarrow$  *f*  $\rightarrow$  *f*  $\rightarrow$  *p*  $\rightarrow$  *pp*

fi. 33<sub>3</sub> 33<sub>4</sub> 33<sub>5</sub> 34

ca.

bcl. *pp* *p* *mf* *pp* *p* *mf* *p* *pp*

hn.

tn. *mp* *pp* *con Sord. (wa-wa)* *fil. (breathy)*  
*mp* *pp* *p*

perc. *sizzle cymbal* *3 suspended cymbals* *p* *mf* *1.v.*

mp. *F# G#* *p* *p* *pp* *♩ = 60*

33<sub>3</sub> 33<sub>4</sub> 33<sub>5</sub> 34

Mah.

vc. *arco* *pp* *gliss.* *mf* *p* *pp* *p* *mp* *p* *mf* *p* *pp* *poco meno mosso* *♩ = 60* *pp*

cb. *p* *ppp* *p* *pp*

33<sub>3</sub> 33<sub>4</sub> 33<sub>5</sub> 34

vc. *mf* *p* *pp* *p* *hp* *mp* *mf* *p* *pp* *(vc.)* *pp* *hp.*

*pp* *p* *mf* *pp* *p* *pp* *pp*

$\text{♩} = 60$

34

35

fi. *f* *trmm*

ca. *f* *pp*

b.d. *f* *trmm* *mp*

hn. *f*

tn. *f* *senza sord.*

perc. *mp* *f* *rota-tom*

hp. *f* *p* *Bb Eb Ah*

\* complete the group and then stop

34

35

$\text{♩} = 60$

(The golem falls to his knees, in the pause (m), he is helped to his feet by the Maharal)

Mah.

vn. *f* *mp*

vc. *mf* *mp* *p* *ppp*

cb. *f*

34

35

$\text{♩} = 60$

(tutti)

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

fl.

ca.

c.d.

hn.

tn.

Bass drum

*p* *mf* *mp*

*p*

E4F4G4

(with great patience)

*mf* *p* *mf*

First you must walk \_\_\_\_\_ One foot ..... now the o-----ther.

*pizz* *gliss.* *gliss.* *pp* *mp* *p* *mf* *f* *p* *f*

*cb.* *ve.* *f* *p* *mf* *p* *p* *mf* *f* *mp* *f*

*b♭* *Oran* *mf*

(Bdr)Oran

36

fi.  
ca.  
bd.  
hn.  
tn.

G.P.

perc.  
hp.

sizzle cymbal arco v. l.v.

B# C# D# E# F# G#

36

Mah.

Eyes... see Ears..... hear

vn.  
vc.  
cb.

pizz arco f pp

arco pp

arco pp < ff

36

vc.  
hn.  
bd.  
sizzle cymbal arco

f. G.P. pp

pp < ff

pp < p

*piu mosso* 37  $\text{♩} = 72$

*meno mosso*  $\text{♩} = 60$

change to alto flute

fl.   
 Ca.   
 bcl.   
 hn.   
 tn.

vc.   
 P.

flexatone

*piu mosso* 37  $\text{♩} = 72$

*meno mosso*  $\text{♩} = 60$

nah.

Mouth... for eating      Tongue... for speaking      Try:—

vn.   
 vc.   
 cb.

*meno mosso*  $\text{♩} = 60$

piu mosso 37  $\text{♩} = 72$

tn., vc.   
 bd. cb.   
 hp.   
 ca.   
 vn.



39 ♩ = 72

Musical score for the first system, measures 1-4. It features a piano part with dynamics *mf*, *p*, and *mf*, and a vocal line with lyrics "(Corr. Sord.)".

Musical score for the second system, measures 5-8. It features a solo-tamur part with dynamics *mp* and *pp*.

Musical score for the third system, measures 9-12. It features a piano part with dynamics *f* and *p*, and a vocal line with lyrics "Bb C4" and "Bb D# E4 A4".

39 ♩ = 72

Musical score for the fourth system, measures 13-16. It features a piano part with dynamics *mp*, *f*, and *f*, and a vocal line with lyrics "I am Ma---ster Your name is Olem".

Musical score for the fifth system, measures 17-20. It features a piano part with dynamics *p* and *mf*, and a vocal line with lyrics "Ma---ster O---lem".

Musical score for the sixth system, measures 21-24. It features a piano part with dynamics *mf* and *p*, and a vocal line with lyrics "Ma---ster O---lem".

39 ♩ = 72

Musical score for the seventh system, measures 25-28. It features a piano part with dynamics *mf* and *p*, and a vocal line with lyrics "Ma---ster O---lem".

♩ = 120

40

fi  
ca  
b.c.  
hn.  
tn.  
perc.  
hp

40

♩ = 120

Mah.  
Gol.

(firmly)  
Qui-----et! This turbulence within, This force which grasps your throat

(golem suddenly very agitated)

40

♩ = 120

(tutti)  
m., vc.  
(sfz)  
(sfz)  
P  
pp  
f  
f  
pp  
pp  
f

fl. *f* *mp* *f* *ff*

ca. *f* *mp* *f* *ff*

bcl. *mf* *mp* *f* *ff*

hn. *f* *ff*

tr. *mp* *f* *ff*

perc.

hp. *f* *ff*

Mah. *f* *mp* *f* *ff*

Your arms... your legs, Shall find a serious pur...-pose in the world

Gr. *f* *mp* *f* *ff*

vn. *f* *mp* *f* *ff*

vc. *f* *mp* *f* *ff*

cb. *f* *mp* *f* *ff*

fl. ca. *f* *ff*

vn. *f* *ff*

vc. *f* *ff*

cb. *f* *ff*

meno mosso ♩ = 100

41

fi. ca. b.c. hn. tn.

hp.

41 meno mosso ♩ = 100

Mah. Gol.

First, put your strength to chopping wood, for fire, for warmth

vn. vc. cb.

41 meno mosso

♩ = 100

(bath)

Handwritten musical score for the first system. It consists of several staves. The top staff has a dynamic marking of *p*. The second staff has *p* and *ff*. The third staff has *ff*. The fourth staff has *p* and the instruction "senza son.". The fifth staff has *ff* and *mf*. The sixth staff has *ff* and *mf*. The seventh staff has *ff*. The eighth staff has *ff*. The ninth staff has *ff*. The tenth staff has *ff*. The eleventh staff has *ff*. The twelfth staff has *ff*. The thirteenth staff has *ff*. The fourteenth staff has *ff*. The fifteenth staff has *ff*. The sixteenth staff has *ff*. The seventeenth staff has *ff*. The eighteenth staff has *ff*. The nineteenth staff has *ff*. The twentieth staff has *ff*. The twenty-first staff has *ff*. The twenty-second staff has *ff*. The twenty-third staff has *ff*. The twenty-fourth staff has *ff*. The twenty-fifth staff has *ff*. The twenty-sixth staff has *ff*. The twenty-seventh staff has *ff*. The twenty-eighth staff has *ff*. The twenty-ninth staff has *ff*. The thirtieth staff has *ff*. The thirty-first staff has *ff*. The thirty-second staff has *ff*. The thirty-third staff has *ff*. The thirty-fourth staff has *ff*. The thirty-fifth staff has *ff*. The thirty-sixth staff has *ff*. The thirty-seventh staff has *ff*. The thirty-eighth staff has *ff*. The thirty-ninth staff has *ff*. The fortieth staff has *ff*. The forty-first staff has *ff*. The forty-second staff has *ff*. The forty-third staff has *ff*. The forty-fourth staff has *ff*. The forty-fifth staff has *ff*. The forty-sixth staff has *ff*. The forty-seventh staff has *ff*. The forty-eighth staff has *ff*. The forty-ninth staff has *ff*. The fiftieth staff has *ff*. The fifty-first staff has *ff*. The fifty-second staff has *ff*. The fifty-third staff has *ff*. The fifty-fourth staff has *ff*. The fifty-fifth staff has *ff*. The fifty-sixth staff has *ff*. The fifty-seventh staff has *ff*. The fifty-eighth staff has *ff*. The fifty-ninth staff has *ff*. The sixtieth staff has *ff*. The sixty-first staff has *ff*. The sixty-second staff has *ff*. The sixty-third staff has *ff*. The sixty-fourth staff has *ff*. The sixty-fifth staff has *ff*. The sixty-sixth staff has *ff*. The sixty-seventh staff has *ff*. The sixty-eighth staff has *ff*. The sixty-ninth staff has *ff*. The seventieth staff has *ff*. The seventy-first staff has *ff*. The seventy-second staff has *ff*. The seventy-third staff has *ff*. The seventy-fourth staff has *ff*. The seventy-fifth staff has *ff*. The seventy-sixth staff has *ff*. The seventy-seventh staff has *ff*. The seventy-eighth staff has *ff*. The seventy-ninth staff has *ff*. The eightieth staff has *ff*. The eighty-first staff has *ff*. The eighty-second staff has *ff*. The eighty-third staff has *ff*. The eighty-fourth staff has *ff*. The eighty-fifth staff has *ff*. The eighty-sixth staff has *ff*. The eighty-seventh staff has *ff*. The eighty-eighth staff has *ff*. The eighty-ninth staff has *ff*. The ninetieth staff has *ff*. The hundredth staff has *ff*. The hundred and first staff has *ff*. The hundred and second staff has *ff*. The hundred and third staff has *ff*. The hundred and fourth staff has *ff*. The hundred and fifth staff has *ff*. The hundred and sixth staff has *ff*. The hundred and seventh staff has *ff*. The hundred and eighth staff has *ff*. The hundred and ninth staff has *ff*. The hundred and tenth staff has *ff*. The hundred and eleventh staff has *ff*. The hundred and twelfth staff has *ff*. The hundred and thirteenth staff has *ff*. The hundred and fourteenth staff has *ff*. The hundred and fifteenth staff has *ff*. The hundred and sixteenth staff has *ff*. The hundred and seventeenth staff has *ff*. The hundred and eighteenth staff has *ff*. The hundred and nineteenth staff has *ff*. The hundred and twentieth staff has *ff*. The hundred and twenty-first staff has *ff*. The hundred and twenty-second staff has *ff*. The hundred and twenty-third staff has *ff*. The hundred and twenty-fourth staff has *ff*. The hundred and twenty-fifth staff has *ff*. The hundred and twenty-sixth staff has *ff*. The hundred and twenty-seventh staff has *ff*. The hundred and twenty-eighth staff has *ff*. The hundred and twenty-ninth staff has *ff*. The hundred and thirtieth staff has *ff*. The hundred and thirty-first staff has *ff*. The hundred and thirty-second staff has *ff*. The hundred and thirty-third staff has *ff*. The hundred and thirty-fourth staff has *ff*. The hundred and thirty-fifth staff has *ff*. The hundred and thirty-sixth staff has *ff*. The hundred and thirty-seventh staff has *ff*. The hundred and thirty-eighth staff has *ff*. The hundred and thirty-ninth staff has *ff*. The hundred and fortieth staff has *ff*. The hundred and forty-first staff has *ff*. The hundred and forty-second staff has *ff*. The hundred and forty-third staff has *ff*. The hundred and forty-fourth staff has *ff*. The hundred and forty-fifth staff has *ff*. The hundred and forty-sixth staff has *ff*. The hundred and forty-seventh staff has *ff*. The hundred and forty-eighth staff has *ff*. The hundred and forty-ninth staff has *ff*. The hundred and fiftieth staff has *ff*. The hundred and fifty-first staff has *ff*. The hundred and fifty-second staff has *ff*. The hundred and fifty-third staff has *ff*. The hundred and fifty-fourth staff has *ff*. The hundred and fifty-fifth staff has *ff*. The hundred and fifty-sixth staff has *ff*. The hundred and fifty-seventh staff has *ff*. The hundred and fifty-eighth staff has *ff*. The hundred and fifty-ninth staff has *ff*. The hundred and sixtieth staff has *ff*. The hundred and sixty-first staff has *ff*. The hundred and sixty-second staff has *ff*. The hundred and sixty-third staff has *ff*. The hundred and sixty-fourth staff has *ff*. The hundred and sixty-fifth staff has *ff*. The hundred and sixty-sixth staff has *ff*. The hundred and sixty-seventh staff has *ff*. The hundred and sixty-eighth staff has *ff*. The hundred and sixty-ninth staff has *ff*. The hundred and seventieth staff has *ff*. The hundred and seventy-first staff has *ff*. The hundred and seventy-second staff has *ff*. The hundred and seventy-third staff has *ff*. The hundred and seventy-fourth staff has *ff*. The hundred and seventy-fifth staff has *ff*. The hundred and seventy-sixth staff has *ff*. The hundred and seventy-seventh staff has *ff*. The hundred and seventy-eighth staff has *ff*. The hundred and seventy-ninth staff has *ff*. The hundred and eightieth staff has *ff*. The hundred and eighty-first staff has *ff*. The hundred and eighty-second staff has *ff*. The hundred and eighty-third staff has *ff*. The hundred and eighty-fourth staff has *ff*. The hundred and eighty-fifth staff has *ff*. The hundred and eighty-sixth staff has *ff*. The hundred and eighty-seventh staff has *ff*. The hundred and eighty-eighth staff has *ff*. The hundred and eighty-ninth staff has *ff*. The hundred and ninetieth staff has *ff*. The hundred and ninety-first staff has *ff*. The hundred and ninety-second staff has *ff*. The hundred and ninety-third staff has *ff*. The hundred and ninety-fourth staff has *ff*. The hundred and ninety-fifth staff has *ff*. The hundred and ninety-sixth staff has *ff*. The hundred and ninety-seventh staff has *ff*. The hundred and ninety-eighth staff has *ff*. The hundred and ninety-ninth staff has *ff*. The hundredth staff has *ff*.

molto più mosso ♩ = 138

Handwritten musical score for the second system. It includes lyrics: "Where are you off to?". Performance directions include: "(gotem even more agitated)", "Off....", "Quiet....", and "Air....". The score features complex notation with dynamics like *ff* and *mf*.

Handwritten musical score for the third system. It includes performance markings: "pizz.", "arco", "f. ca. vn.", and "bd.". The score features complex notation with dynamics like *p*, *ff*, *mf*, and *sfz*.



piu mosso  $\text{♩} = 80$

$\text{♩} = \text{♩}$  a piacere

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

Ca. *p* *pp* *p*

Cl. (Bb) *p* *pp* *p*

Tr. *p* *pp* *p*

mp { 2/4 3/4 2/4

piu mosso  $\text{♩} = 80$

$\text{♩} = \text{♩}$  a piacere

Vcl. *mp* *p* *pp* *p*

You are my servant, tired — A long journey — wan-der-ing

Viol. *mp* *p* *pp* *p*

Vc. *p* *pp* *pizz* *p*

cb. *p*

piu mosso  $\text{♩} = 80$

$\text{♩} = \text{♩}$

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

Ca. *p* *pp* *p*

Cl. (Bb) *p* *pp* *p*

Tr. *p* *pp* *p*

45  $\text{♩} = 120$

fl. *p* *pp* *mf* *f* *p* *p* *mf*

ca.

cl.

hn.

fn. *senza sord.*

perc. *bongos* *pp* *f*

hp. *C4 D4 E#4 F#4 G4* *Bb*

45  $\text{♩} = 120$

Mah. *mp* *f* *p* *f*

But now you live with us, A friend No stay

Col. *f*

Off... tired... tired

45  $\text{♩} = 120$  (tutti)

vn.

vc.

cb.

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

*bongos*

piu mosso  $\text{♩} = 132$

$\text{♩} = 1$

Musical score for strings and woodwinds, measures 1-4. The score is in 4/4 time and features complex rhythmic patterns with accents and slurs. Dynamic markings include *sfz*, *mp*, *f*, *p*, *mf*, and *pp*. There are also markings for *tr.* (trills) and *7* (sevens).

Cabaca

Bass pedal drum

low rot. tom

Musical score for Cabaca and Bass pedal drum, measures 1-4. The Cabaca part is marked *ff*. The Bass pedal drum part includes *sfz*, *f*, *mp*, and *p* markings. The low rot. tom part is marked *sfz*.

piu mosso  $\text{♩} = 132$

here!

Quiet,

O----len

(golem makes as if to attack the Maharal)

Musical score for vocal line, measures 1-4. The tempo is *piu mosso* with  $\text{♩} = 132$ . The score includes dynamic markings *mf* and *p*. The lyrics are "here!", "Quiet,", and "O----len".

blis.

Musical score for strings and woodwinds, measures 1-4. The score is in 4/4 time and features complex rhythmic patterns with accents and slurs. Dynamic markings include *sfz*, *mp*, *f*, *p*, *mf*, and *pp*. There are also markings for *tr.* (trills) and *7* (sevens).

piu mosso  $\text{♩} = 132$

fl. vn. cabaca.

(tutti)

Musical score for strings and woodwinds, measures 1-4. The score is in 4/4 time and features complex rhythmic patterns with accents and slurs. Dynamic markings include *sfz*, *mp*, *f*, *p*, *mf*, and *pp*. There are also markings for *tr.* (trills) and *7* (sevens). Specific instrument markings include *fl.*, *vn.*, *cabaca.*, *rot. tom*, and *B. drum*.

$\text{♩} = \text{♩} = 88$

46  $\text{♩} = \text{♩}$

fi. *pp*

ca. *pp*

cl. *ppp*

hn.

tn.

per.

hp. *pp*

$\text{♩} = \text{♩} = 88$

46  $\text{♩} = \text{♩}$

Mah. *(♩ = 88) mf* *< f >* *mf* *P*

Now, a simple job chopping wood. I'll fetch the axe. . . Wait

Gol.

(A wood on the edge of the town)

m.

ve. *ppp*

cb.

$\text{♩} = \text{♩} = 88$

46  $\text{♩} = \text{♩}$

fi. *ppp* *cl.*

461 462 463 47  $\text{♩} = 100$

fl.  $\text{pp}$

ca.  $\text{pp}$

cl.  $\text{pp}$

hn.  $\text{pp}$

tr.  $\text{pp}$

\* complete the present group and then stop

perc.

hp.  $\text{E}_4$   $\text{p}$

461 462 463 47  $\text{♩} = 100$

Mah.  $\text{mf}$  You have to learn to be a lone Wait here

*(The Mahomed goes to fetch the axe)*

new *Mesto*

Gol.  $f$   $f$   $\text{mf}$   $\text{p}$  Master st st stay  $\text{p}$

*(golem, disbelieving, lost)*

m. *con sord.*  $\text{pp}$

vc. *con sord.*  $\text{pp}$

cb. *Sul tasto*  $\text{pp}$

$\text{p}$

461 462 463 47  $\text{♩} = 100$

\* complete the present group and then stop

cb.  $\text{p}$   $\text{pp}$   $\text{p}$   $\text{pp}$

♩ = 96

fl. ca. cl. hn. tn.

perc.

hp.

♩ = 96

Mah.

Gov.

vn.

vc. (solo)

cb. (pp sempre)

♩ = 96

cl. ca. vc. (cb.)

48

ppp  
mp  
pp  
p

marimba  
ppp legato possibile

ppp  
pp  
mp  
p

mp  
ppp  
pp  
p

48

Very distant, a humming, gradually getting nearer

ppp  
mp  
ppp  
p

\* repeat freely and independently

mp  
p  
f  
p  
f

48

(+ marimba trem.)

mp  
p  
f  
p  
f

fl. ca. cl. hn. tn.

perc. hp.

Gerty Stump Jadedk

(Gerty, Stump and Jadedk come into view carrying axes)

vn. vc. cb.

$\text{♩} = 60$

49

fl.  $f$   $mp$

ca.  $f$   $mp$

cl.  $f$   $mp$

hn.

tn.

Bass drum  $mf$   $mp$

hp.  $mf$   $f$   $mf$

49  $\text{♩} = 60$

(without elegance)

Party  $mf$   $f$   $mf$

Strung  $mf$   $f$   $mf$

Tuba  $mf$   $f$   $mf$

Ma ha Ma ha a Ma ha ha Ma ha ha Ma ha a

(golem watches the three approaching)

(Maharal returns with an axe for the golem)

Vn.  $mf$   $f$   $mp$

Vc.  $mf$   $f$   $mp$

Cb.  $mp < mf$   $mf < f$   $mf < f$   $p < mp$

49

$\text{♩} = 60$

Vn.  $mf$   $f$   $mp$

Vc. (pizz)  $mf$   $f$   $mp$

Cb.  $mp$   $mf$   $f$   $mp$

fl.  $f$   $mp$

cl.  $f$   $mp$

hn.  $f$   $mp$

tn.  $f$   $mp$

Bass drum  $mf$   $f$   $mp$

Piu mosso  $\text{♩} = 80$   
50

fi  
ca.  
cl.  
hn.  
tn.

Ball drum

hp.

50 piu mosso  $\text{♩} = 80$

Gerty  
Shuny  
Jadek

(seeing the golem the three hesitate, then freeze)

Ma Ma ha  
Ma Ma ha  
Ma ha

Mah

(reassuring)

A friend from distant parts, A new helper, O-----lem is his name: He's strong

vn.  
vc.  
cb.

arco

piu mosso  $\text{♩} = 80$

50

(Bassoon)  
mp  
p

vn.  
vc.  
p

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meno mosso  $\text{♩} = c. 72$

51

Handwritten musical score for five staves (Fl., A., Cl., Tr., H.). The score includes dynamic markings such as *f*, *p*, *pp*, *mf*, and *con Sordob.*. It features various musical notations including notes, rests, and slurs. A large handwritten number '4' is present in the second measure of the Flute part.

Handwritten musical score for a single staff labeled 'log drum'. It includes dynamic markings like *pp* and *f*, and a tempo marking of *90*.

Handwritten musical score for two staves, likely for strings. It includes dynamic markings like *p* and *pp*, and features a large handwritten number '4' in the second measure.

51 meno mosso  $\text{♩} = c. 72$

(the three go off to fetch logs)

Handwritten musical score for three staves, possibly for woodwinds. It features large handwritten numbers '2', '3', and '2' in the first measure, and '4', '4', and '4' in the second measure.

Handwritten musical score for a single staff with lyrics. The lyrics are: "Be thank-----ful Now, to work (the Maharal hand: the axe to the golem who holds it with reverently: he begins to swing it wildly.)".

Handwritten musical score for five staves. It includes dynamic markings like *f*, *pp*, *p*, and *mf*. It features various musical notations including notes, rests, and slurs.

51 meno mosso  $\text{♩} = c. 72$

Handwritten musical score for five staves. It includes dynamic markings like *f*, *pp*, *p*, and *mf*. It features various musical notations including notes, rests, and slurs. A large handwritten number '4' is present in the second measure.

fl. *p < f* *sfz* *p < f* *p < f f* *p*

ca. *p < f* 3 2 *p < f* *p < f* 3 2 *p < f*

cl. *p < f* 4 4 *p < f* *p < f* *p < f* 16 4 *p < f*

hn. *p < f* *f* *p* *p < f* *p < f f* *p < f*

tn. *pp* *p < f* *p < f* *p < f* *p < f*

perc. 4 temple blocks *pp* *p* *f* *pp* log drum *f* (*pp sim*) *f*

hp. 3 2 3 2 *B<sub>4</sub> Eb A<sub>4</sub>* *f*

4 4 16 4 *p*

Gerty 3 2 3 2

Stump 4 4 16 4

Jadek

(Gerty, Stump and Jadek return rolling and carrying logs)

Mah. *f* No. no. Like this

vn. *p < f* 3 *sfz* 2 *p < f* *p < f* 3 2 *p < f*

vc. *p < f* 4 4 *p* *p < f* *p < f* 16 4 *p < f*

cb. *p < f* *p < f* *p < f* *p < f*

*p < f* *p* *p < f* *p* 3 2 16 4 *p < f*





$\text{♩} = \text{♩} = c. 108$

54

Handwritten musical score for the first system, featuring multiple staves with complex rhythmic patterns and dynamic markings. The notation includes various note values, rests, and articulation marks.

Handwritten musical score for the second system, including a section labeled "4-rato-fant" and dynamic markings such as *f*, *mf*, and *f*.

Handwritten musical score for the third system, showing rhythmic notation with large numbers (3, 6, 16, 4) and dynamic markings like *f* and *f#*.

54

$\text{♩} = \text{♩} = c. 108$

Handwritten musical score for the fourth system, featuring a section labeled "Swing" and rhythmic notation with large numbers (3, 6, 16, 4).

Handwritten musical score for the fifth system, showing rhythmic notation with large numbers (3, 6, 16, 4).

Handwritten musical score for the sixth system, including complex rhythmic patterns and dynamic markings like *f* and *f#*.

54  $\text{♩} = \text{♩} = c. 108$

Handwritten musical score for the seventh system, featuring complex rhythmic notation and dynamic markings.

fl. *f* *fz* *fz*

ca. *f* *fz* *fz* *fz*

cl. *f* *fz* *fz* *fz*

hn *f* *fz* *fz* *fz*

tr. *f* *fz* *fz* *fz*

perc.

harp

Gerty

Stump

Jabek

Mah. *f* *mf* *f*

Swing your body — stretch — Swing

vn. *f* *fz* *fz* *fz*

vc. *f* *fz* *fz* *fz*

cb. *f* *fz* *fz* *fz*

*f* *fz* *fz* *fz*

*f* *fz* *fz* *fz*

*f* *fz* *fz* *fz*



fi. *f*

ca. *mf* *f* *mf*

cl. *mf* *f* *mf*

hn. *f* *mf* *f*

tn. *f* *p* *f* *p* *f* *p* *f*

perc. *f*

hp. *f* *f*

Gty. *mp* *mp* *mp*

Stp. *f* *mp* *mp*

Juke *f* *mp* *mp*

Swing your body

Swing

Swing

Mah. *f*

Yes, that's it.

Swing your bo...dy

Cor. *f* *f* *f*

Swing

Swing

bo...dy

vn. *f* *mf* *mf*

vc. *f* *mf* *mf*

cb. *f* *mf* *mf*

pizz arco

arco

pizz

arco

pizz

*fz*

cl. *f* *f* *f*

vc. *f* *mf* *mf*

hn. *f* *mf* *mf*

cl. *f* *mf* *mf*

(log drum)

*fz*

*mf*

*mf*

56

7:6  
ff  
7:6  
7:6  
7:6  
f  
ff

4 rotations

4 rotations  
f

56

Swing  
Swing  
Swing

Swing the axe — Swing your bo-dy —, Swing the axe —; Hear the timber — As it cracks.

(um)

(Golm's chopping now coincides with beginning of each bar as suggested)

f  
ff  
7:6  
7:6  
f  
ff

56

f  
ff  
7:6  
7:6  
f  
ff

57

fi.  $P < f$   $f$   $f$   $f$   $f$

ca.  $P < f$   $f$   $f$   $f$   $f$

cl.  $P < f$   $f$   $f$   $f$   $f$

hn.  $P < f$   $f$   $f$   $f$   $f$

tn.  $P < f$   $f$   $f$   $f$   $f$

perc.  $\#$   $f$   $f$   $f$   $f$

hp.  $E^b G^b F^b G^b$   $f$   $E^b D^b E^b G^b$

57

Grnty  $f$   $f$   $f$   $f$   $f$

Stump  $f$   $f$   $f$   $f$   $f$

Jadek  $f$   $f$   $f$   $f$   $f$

Mah.  $f$   $f$   $f$   $f$   $f$

Gol.  $f$   $f$   $f$   $f$   $f$

vn.  $P < f$   $f$   $f$   $f$   $f$

vc.  $P < f$   $f$   $f$   $f$   $f$

cb.  $P < f$   $f$   $f$   $f$   $f$

hn.  $P$   $(-f)$   $mp$   $mf$   $f$

tn.  $mp$   $mf$   $f$

log drum  $\#$   $f$   $f$   $f$   $f$

Swing

Hear the timber As it cracks

(No axe in this bar)

(axe movements improvised from here)

(from this point on, the swinging of the axe begins to get out of control, becoming ever wilder)

pizz  $f$   $arco$   $f$

57  $\text{♩} = 80$

poco a poco accel

♩ = 108

58

fi.  
ca.  
cl.  
hn.  
tn.

Handwritten musical score for woodwinds. Flute (fi.), Clarinet (ca.), Oboe (cl.), Horn (hn.), and Trumpet (tn.) parts. Includes dynamic markings like *f*, *mp*, and *ff*, and articulation such as accents and slurs. A box with the number 58 is present.

perc.  
hp.

Handwritten musical score for Percussion (perc.) and Harp (hp.). Includes dynamic markings like *f*, *mp*, *f*, *mf*, and *ff*. A box with the number 58 is present.

poco a poco accel

58

♩ = 108

(the three now fear that the golem's axe will strike them all)

Gertr.  
Strom.  
Jadek.

Handwritten musical score for vocalists Gertrude (Gertr.), Stromboli (Strom.), and Jadek. Includes dynamic markings like *f* and *ff*, and the tempo marking *Swing*.

Mah.

Handwritten musical score for Mahogony (Mah.). Includes dynamic markings like *f* and the tempo marking *Swing*.

Tot.

Handwritten musical score for Totopelt (Tot.). Includes dynamic markings like *f* and the tempo marking *Swing*. The lyrics "Hear...tan...ber" are written below the staff.

m.  
vc.  
cb.

Handwritten musical score for strings: Violin (m.), Viola (vc.), and Cello/Bass (cb.). Includes dynamic markings like *f*, *mp*, and *ff*, and the tempo marking *poco a poco accel*.

Conductor's part

Handwritten musical score for the conductor, showing various dynamics and articulations. Includes dynamic markings like *f*, *mp*, and *ff*, and the tempo marking *poco a poco accel*. A box with the number 58 is present.

molto accel

$\text{♩} = c. 120$

fi.  
Ca.  
cl.  
hn.  
tn.

59

perc.  
ff

hp.  
C# D# E# F# G# A#  
\* harp plays as closely as possible with Miriam

Mir.  
Gerty, Stump and Jadek scatter (in the distance, independent tempo) p Swing, swing, Make it ring

Gty.  
Sp.  
Jdk.  
Swing

59

molto accel

$\text{♩} = c. 120$

Mah.  
Enough!  
(to the golden)

Gd.

vn.  
vc.  
cb.

molto accel

(hp with Miriam)  $\text{♩} = c. 120$

59

60  $\text{♩} = 84$

pp  
3  
4  
pp

C#E#F D# C#E#F  
mp

60  $\text{♩} = 84$

mp  
f mf p  
Swing your body, We shall sing Swing, swing make it  
He's tired..... tired..... a

(reassuring the others)

(the golem, aware of Miriam's voice, stands spellbound; Miriam appears with a basket of bread and overhears the Maharal's words)

3  
4

60  $\text{♩} = 84$

(+f. d.)  
mp

fi.  
ca.  
cl.  
hn.  
tn.

pp < p

perc.  
hp.

mf  
mp  
p

Mir

ring ——— Swing — your body ——— We shall ——— sing ———

mf  
p

Mah

long ——— your ——— ney ———

mf  
p

Ord.

vn.  
vc.  
cb.

p < mp < mf  
mp  
pp < p  
pp < p  
pp < mp

mf  
mp

61 ♩ = 48-60

fl. *pp* \*\*

ca. *pp* \*\*

cl. *pp* \*\*

hn. *pp* \*\*

tr.

perc. *p*

hp. *pp* \*\*

\*\* each pair should complete its phrase and then stop. Likewise, the harp should complete its phrase

61 ♩ = 48-60

Mir.

Mah. *p* *mf* *pp*  
Here's bread! ... Let's pray ... give thanks

Gol. (Maharal breaks the bread and hands it round, lastly to the golem)

\* instruments should always play in rhythmic unison in pairs: cor anglais and horn, violin and cello, flute and clarinet; first entry should be in rhythmic unison with other pairs and harp, thereafter, independent tempo for each pair

vn. *pp* \*\*

ve. *pp* \*\*

cb.

61 ♩ = 48-60

ca. *pp*

hn. *pp*

hp.

vn. *pp*

ve. *pp*

cl. *pp*

repeat in any order with some loosening of regular rhythm

62 (♩ = 84)

fl  
ca.  
cl. breathe at necessary  
hn. breathe at necessary  
tn.

perc. log drum pp < mp  
hp. B4 C4 D4 F4 G4

62 (♩ = 84)

G.P.  
Gty. p mf p < f > mp  
Sp. p #M Mou Mouth like the like the jaws of a a  
Jdk. Swing... Swing... are... cracks... mf  
Swing Swing cracks Swing Swing Head... like an

(silence, but for the sounds of eating: the golem  
wolves his bread: Gerty Stamp and Jodelo watch,  
protecting their own morsels. They decide to withdraw,  
taking their axes and rolling the logs.....)

Mah.

G.P.

vn.  
vc.  
cb.

62 (♩ = 84)

(log drum)  
cl., hn, vn, vc., cb.

63  $\text{♩} = 92$

Handwritten musical score for the first system, measures 63-68. It includes staves for vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment (Violin I, Violin II, Viola, Cello, Double Bass, Marimba). The score features dynamic markings such as *pp* and *ppp*, and includes the instruction "can. cord." for the vocal parts. The piano accompaniment includes a marimba part and a section marked "Sim." (Simplicity).

63  $\text{♩} = 92$

Handwritten musical score for the second system, measures 63-68. It features vocal lines with lyrics: "an animal", "like an ox", and "(aside) A poor and simple people". The score includes dynamic markings such as *dim* and *mp*.

63  $\text{♩} = 92$

Handwritten musical score for the third system, measures 63-68. It includes staves for Violin I (vn. I), Violin II (vn. II), Viola (va.), Cello (cb.), and Double Bass (db.). The score features dynamic markings such as *pp* and *ppp*.



64  $\text{♩} = \text{♩}$

Fl. *mf* *f* *p*

Ca. *p* *mp* *p* *mf* *f* *p*

Cl. *p* *mp* *p* *mf* *f* *p*

hn.

tn.

mba

perc.

mp *mp* *mf* *DB Ab*

64  $\text{♩} = \text{♩}$

Mir. *f* *f*  
starved, yet strong

(In Micram)

Mah. *mf*  
I found this man on the edge of the town

64  $\text{♩} = \text{♩}$

vn. *p* *mf* *p* *mf* *f* *p*

vc. *p* *mf* *p* *mf* *f* *p*

cb. *p* *mf* *p* *mf* *f* *p*

*f*, *ca.*, *cl.*  
*vn.*, *vc.*

65  $\text{♩} = 92$  rit.  $\text{♩} = 90$

f. *p* *mf* *pp*

ca. *p* *mf* *pp*

cl. *p* *mf* *pp* *con Sord.* *pp* *p*

hn. *p* *mf* *pp*

tn. *p* *mf* *pp*

perc.

hp)  $\frac{2}{4}$   $\frac{3}{4}$

65  $\text{♩} = 92$  rit.  $\text{♩} = 90$

Mic.

Mah. *p* *mf* *pp* *p* *mp*

A---sleep I invited him He's lonely and con-

vn. *p* *mf* *pp* *con Sord.*

vc. *p* *mf* *pp* *con Sord.* *pp*

cb. *p* *mf* *pp* *con Sord.* *pp*

65  $\text{♩} = 92$  rit.  $\text{♩} = 90$

cl. *pp* *p*

vn. *pp* *legato*

vc. *pp* *legato*

cb. *pp* *legato*

First system of musical notation. It includes a piano staff with a treble clef and a vocal staff with a soprano clef. The piano part features a melodic line with dynamic markings *p*, *mp*, and *pp*. The vocal part has a few notes with a dynamic marking *pp*.

Second system of musical notation, consisting of five empty staves.

Third system of musical notation. It features a vocal staff with lyrics: "fused, His needs are great But not as great as ours. Another pair of hands, Two". The piano accompaniment is visible below the vocal line. Dynamic markings *mf* and *f* are present above the vocal line.

Fourth system of musical notation. It consists of piano accompaniment for the vocal line above. The piano part has a complex texture with many notes and rests. Dynamic markings *mp*, *p*, and *pp* are used throughout the system.

Fifth system of musical notation. It continues the piano accompaniment from the previous system. Dynamic markings *mp*, *pp*, and *f* are visible. The system ends with a *ff* marking above the piano staff.

poco rit. --- a tempo

66

fi.  
ca.  
cl.  
hn.  
tn.

per.  
hp.

poco rit. --- 66 a tempo

Mari.

strong legs And two firm feet Will help us with our load And daily bur-den And daily bur-den

Gol.

vn.  
vc.  
cb.

poco rit. --- a tempo

66

ca.

fl. *pp* *mf* *pp*

ca. *mp* *pp* *mf*

cl. *change to bass clarinet*

hn. *p* *pp* *mf* *pp*

tn. *p* *pp* *mf* *pp*

*pp* *mp* *pp*

perc.

hp. *B♭ C♭* *mf* *3* *A♭* *3*

Man. *f*  
Now drink and wash

Col. *mf* *3* *3*  
(copying the Maharal, but to himself) Two strong legs..... two firm feet.....

vn. *mp* *pp* *mp* *pp* *mf* *pp* *mp* *pp*

vc. *mp* *pp* *mp* *pp* *mf* *pp* *mp* *pp*

cb. *pp* *p* *pp* *mp* *pp* *mf* *pp* *pp*

fl. *mf* *pp* *mf* *pp*

ca. *mf* *pp*

fi. *mp* *p* *pp*

ca.

b.c.

hn. *p* *pp* *ff*

tn. *p* *pp*

perc. Cabaca *mf*  
Bass drum

hn. C# D# G# *mp* *pp* *ff*

\* independent tempo from here

67 1=1

Mir. *mp* *p* *ff* (angrily)

Make it ring We shall sing

Mah. *p* *ff* (angrily)

All stains he'll wash a way On your feet!

(aside)

Gol. *mp*

Swing ring Swing your body Swing ring Swing your body ring

(golem, washing, remembers Miriam's song)

vn. *mp* *pp*

vc. *p* *mp* *pp*

cb. *pp* *f* *ff* senza sord.

*mf* *f* *ff*

(bc1) *f*

671

672

fi.  
ca.  
b. cl.  
hn.  
tn.

change to cl. ord

perc.  
Cabaca  
Bass drum

G.P.

hp.

BUCDBEH

Mir.

we shall sing

But I

Mah.

Walk to the town : You'll find your way. Use the river as your guide A... lone!

(The Maharal stops Miriam abruptly and shows with authority of the golem.)

Gol.

A... lone?

(golem leaves slowly)

vn.

(con sord.)

mf f p

senza sord pizz

con sord.

vc.

pizz #

con sord.

G.P.

671

672

vn.

(cabaca Bass dr.) mf b

hp.

vc.

cb.

f

68  $\text{♩} = 66$

fl. *p* *mp* *p* *pp* *p* *mf* *f*

ca. *p* *mp* *p* *pp* *mf* *f*

cl. *p* *mp* *p* *pp* *mf* *f*

hn. *p* *pp* *pp* *mf* *f* *mf*

tn. *p* *pp* *pp* *mf* *f*

perc. *gong* *mp*

hp. *p* *D<sub>4</sub>* *p* *B<sub>4</sub> C<sub>4</sub> D<sub>4</sub>* *mf* *f* *B<sub>4</sub>* *f*

68  $\text{♩} = 66$

Mir.

vn. *con sord.* *p* *mp* *p* *pp* *pp* *mf* *f*

vc. *p* *p* *mf* *f*

cb. *con sord.* *p* *mf* *f*

68  $\text{♩} = 66$   
(Full)

ca. *pp*

hn. *pp*

tn. *pp*

hp., gong, vc., cb. *mf*

rit. --- [69]  $\text{♩} = 72$  rit. ---  $\text{♩} = 66$

fi. *mp* *pp* *p* *mp* *p*

ca. *mp* *pp* *p* *mp* *p*

cl. *mp* *pp* *p* *mp* *p*

hn. *mp* *pp* *mp* *p* *pp*

tr. *mp* *pp* *mp* *p* *pp*

tam-tam *pp*

hp. *mp* *p* *mf* *pp*

*Ch D7 Eb F# G#*

rit. --- [69]  $\text{♩} = 72$  (*dreamily to herself*) rit. ---  $\text{♩} = 66$

Mic. *mp* *f* *p*

He is that wan-der-er Those legs pushing up-wards Through the mud, That

vn. *mp* *pp* *p* *mp* *mf* *mp* *pp*

vc. *mp* *pp* *p* *mp* *p* *pp*

cb. *mp* *pp*

rit. --- [69]  $\text{♩} = 72$

fi. *mp* *pp* *p* *ca.* *mf* *p* *pp*

cl. *mp* *pp* *p* *mf* *p* *pp*

70

fl. *pp* *change to picc.*

ca. *pp*

cl. *pp* *change to alto sax*

hn. *senza cord.*

tn.

perc. (tam-tam) *lv*

hp. *mp p* *mp p* *Ab* *pp*

70

Mir. *dream* -----

Mah. *f (impatiently) mf* *f*

Indeed!? He will find his way. The day draws on. Come! \_\_\_\_\_

(exit Mahari and Miriam)

vn. *mp > pp mp > pp mp > pp mp > pp*

vc.

cb.

70

vn. *mp > pp mp > pp mp > pp mp > pp*

vc.

cb.

Sc. 3

71 ♩ = 112

ff  
(Cow Sord) dia  
4/2

hi-hat  
bass pedal drum  
sfz

71 ♩ = 112

(rather highly string)  
(Enter Stoikus, suddenly) f < ff ff 6 3  
Axe? Axe? I'll show him how to use an axe!

senza sord. ricchet  
Senza sord.  
pizz  
arco battuto  
(arco battuto)

71 ♩ = 112

fl. ca.  
ob.  
a. sax.  
cb.

72  $\text{♩} = \text{♩}$  72.1

pic.  $\text{♩}$   $\text{♩}$

ca.  $\text{♩}$   $\text{♩}$

a. sax.  $\text{♩}$   $\text{♩}$   
pp sub.  $\text{♩}$   $\text{♩}$   
f  $\text{♩}$   $\text{♩}$   
p sub.  $\text{♩}$   $\text{♩}$

hm  $\text{♩}$   $\text{♩}$

tn  $\text{♩}$   $\text{♩}$   
long slow gliss.  $\text{♩}$   $\text{♩}$   
pp  $\text{♩}$   $\text{♩}$

perc.  $\text{♩}$   $\text{♩}$   
Burr  $\text{♩}$   $\text{♩}$   
Burr pedal drum  $\text{♩}$   $\text{♩}$   
mp  $\text{♩}$   $\text{♩}$

hp  $\text{♩}$   $\text{♩}$   
Cb F# G# A#  $\text{♩}$   $\text{♩}$   
p  $\text{♩}$   $\text{♩}$

72  $\text{♩} = \text{♩}$  72.1

stk.  $\text{♩}$   $\text{♩}$   
(exaggerated)  $\text{♩}$   $\text{♩}$   
p  $\text{♩}$   $\text{♩}$   
I'm no tender-hearted barber  $\text{♩}$   $\text{♩}$   
(bar 4) mp  $\text{♩}$   $\text{♩}$   
All night I lie with twisted limbs  $\text{♩}$   $\text{♩}$

gtd.  $\text{♩}$   $\text{♩}$

vn.  $\text{♩}$   $\text{♩}$   
pp  $\text{♩}$   $\text{♩}$   
gliss.  $\text{♩}$   $\text{♩}$

vc.  $\text{♩}$   $\text{♩}$   
pp  $\text{♩}$   $\text{♩}$   
pizz  $\text{♩}$   $\text{♩}$   
arco  $\text{♩}$   $\text{♩}$   
sul pont  $\text{♩}$   $\text{♩}$   
sf  $\text{♩}$   $\text{♩}$   
p  $\text{♩}$   $\text{♩}$

cb.  $\text{♩}$   $\text{♩}$   
(balkata) ff  $\text{♩}$   $\text{♩}$   
sfz  $\text{♩}$   $\text{♩}$

72 72.1

pp  $\text{♩}$   $\text{♩}$   
(gliss)  $\text{♩}$   $\text{♩}$   
a. sax. (4)  $\text{♩}$   $\text{♩}$   
f  $\text{♩}$   $\text{♩}$   
p sub.  $\text{♩}$   $\text{♩}$

cb.  $\text{♩}$   $\text{♩}$   
ff  $\text{♩}$   $\text{♩}$

73 più mosso  $\text{♩} = 132$

picc. *change to fl. ord.* (fl.)

Ca.

asa

hn

tn.

*ff* *sfz* *f* *sfz* *f* *sfz* *f*

*5* *4* *3*

h-hat

3 Spring coils

*ff* *f*

*3*

pp

*f* *sfz* *f*

B $\flat$  C $\flat$  D $\flat$  A $\flat$

73 più mosso  $\text{♩} = 132$

tr.

*f* *sfz* *f* *sfz* *f* *sfz* *f*

re...membering

(menacing)

mp

Well \_\_\_\_\_, what of it?

*3* *3*

ord.

col legno ricochet

ord ricochet

ord

arco

*ff* *f* *f* *f* *f* *f* *f*

*5*

73 più mosso  $\text{♩} = 132$

Spring coils

*ff* *f* *f* *f* *f* *f* *f*

*5* *3*



74  $\downarrow = \downarrow = 66$

fl. *f* *ff* *p non vib.* *pp*

*p* *non vib.* *pp*

*mf < f* *p non vib.* *pp*

*p* *non vib.* *pp*

Bass drum *p*

*f*

74  $\downarrow = \downarrow = 66$  (Stoikus is unaware of Golem)

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

So much for the shelter I gave To raise you free of con-science, Free of pain.

... the golem is following the course of the river, he copies Stoikus' words, but to himself)

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

*p < mf* *p < mf* *p < mf* *p < mf* *p < mf*

*p < mf* *p < mf* *p < mf* *p < mf* *p < mf*

74  $\downarrow = \downarrow = 66$

*f* *ff* (asax) *p* *pp*

(Bdrum) *p* *pp*

vc. cb. *p* (*mf*) *p* (*sim*) *p* (*Bdr.*) *p* *pp* *p* (*Bdr.*)

Fl. *vib.* *non vib.* *ord.* 75  $\text{♩} = 5$

Ca. *vib.* *non vib.* *ord.*  $\text{♩} = 5$

a Sax. *vib.* *non vib.* *ord.*  $\text{♩} = 5$

hn. *vib.* *non vib.* *ord.*  $\text{♩} = 5$

tn.  $\text{♩} = 5$

Bassdrum

mp.  $\text{♩} = 5$

Stic. *p* *mf* *ff*  $\text{♩} = 5$

You were sublime ..... to be worshipped. Without him  
(turning to the gallery)

Gol. *mf* *mp* *p*

Free ..... of ..... pain

vn. *pp* *mp* *p* *pp*  $\text{♩} = 5$

vc. *p < mf* *p < mp* *mp < f* *mp < f* *mp < f*

cb. *p < mf* *p < mp* *mp f* *mp < f* *mp < f*

$\text{♩} = 5$

*p* *p (Bdr.)* *mp* *mp (Bdr.)* *mp*

fl. *f* *p* *pp*

Ca. *f* *p* *pp*

asax *f* *p* *sub*

hn. *f*

tn. *f* *p*

76

perc. 4 roto-toms

hp { *p*

high falsetto note

76

Stk. *mf* *f* *pp* *fz*

all hope flies a-way Just flies gliss

Gol. *f* *mp* *p* *fz*

sub- -line flies

vn. *f* *p* *mp* *pp*

vc. *f* *p* *mp* *pp*

cb. *f* *p* *pp*

76

76 (hold)

vc. *f*

cb (trans. gliss.) (+vc)

accel

fl.

ca.

asa.

hn.

tn.

Musical score for woodwinds. Flute (fl.), Clarinet (ca.), Saxophone (asa.), Horn (hn.), and Trumpet (tn.) parts. Includes dynamic markings such as *mf*, *p*, *p < mf*, *f*, *mp*, and *sfz*. Features articulation like accents and slurs. Large numbers 5 and 4 are written above the staves.

perc.

hi-hat

roto-toms

Percussion score for hi-hat and roto-toms. Includes dynamic markings *mf* and *sfz*.

hp.

Harpsichord (hp.) part with large numbers 5 and 4 written above the staff.

accel

Strk.

I see the darkness of the drip----- ping brush

Bristles red

Thistles

String (Strk.) part with lyrics: "I see the darkness of the drip----- ping brush", "Bristles red", "Thistles". Includes performance instructions like "ping brush" and "Bristles red". Dynamic markings include *mf*, *mp*, *f*, and *sfz*. Triplet markings (3) are present.

Grd.

a-way

red

Guitar (Grd.) part with lyrics "a-way" and "red". Includes dynamic markings *mf* and *f*. Triplet markings (3) are present.

vn.

vc.

cb.

arco

pizz.

arco

pizz.

Violin (vn.), Viola (vc.), and Cello (cb.) parts. Includes performance instructions "arco" and "pizz.". Dynamic markings include *mp < mf*, *p*, *p < mf*, *f*, *mp*, and *sfz*. Triplet markings (3) are present.

accel

Piano part with dynamic markings *p* and *mf*. Triplet markings (3) are present.

accel \_\_\_\_\_

77

$\text{♩} = \text{♩} = 92$

Handwritten musical score for strings and woodwinds. The score includes parts for Flute (fl.), Clarinet (ca.), Saxophone (sax.), Violin (vn.), and Cello/Double Bass (cb.). It features complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamics range from *f* (forte) to *mf* (mezzo-forte). There are handwritten annotations such as "3-7" and "8" above some notes.

Handwritten musical score for percussion and piano. The percussion part includes "chains" and "tam-tam (scrape)". The piano part includes chords *Bb Eb Ah* and *Of*. Dynamics include *f* and *p*. There are handwritten annotations like "3" and "4" above the piano part.

accel \_\_\_\_\_

77

$\text{♩} = \text{♩} = 92$

Handwritten musical score for vocal parts. The lyrics are: "bled, His poor head, His poor head, An-o-ther voice, Rings of i-ron". Dynamics include *f*, *mp*, and *p*. There are handwritten annotations such as "3-7" and "not really listening to folkies, but as though aware of something else."

Handwritten musical score for strings and woodwinds. It includes parts for Violin (vn.), Viola (vl.), Cello/Double Bass (cb.), Flute (fl.), Clarinet (ca.), and Saxophone (sax.). Dynamics range from *f* to *pp*. There are handwritten annotations like "3", "4", "pizz", "blow", "arco", and "pp".

\* from this point vn., vl., and cb. accelerando independently to  $\text{♩} = c. 132$  before going on at each's own tempo

accel \_\_\_\_\_

77

$\text{♩} = \text{♩} = 92$

(strings' independent accel.) (winds, brass)

Handwritten musical score for strings and woodwinds. It includes parts for Violin (vn.), Viola (vl.), Cello/Double Bass (cb.), Flute (fl.), Clarinet (ca.), and Saxophone (sax.). Dynamics range from *f* to *pp*. There are handwritten annotations like "3", "4", "pizz", "blow", "arco", and "pp".

78  $\text{♩} = 112$

78<sub>1</sub>

fl. ca. a sax. hn. tn.

perc. chains hi-hat Bass pedal drum

78  $\text{♩} = 112$  78<sub>1</sub>

str. (distorted) subito f Mu-ti.

sol. f *clanging in my head* Far a... way

vn. vc. cb. *trun trun trun trun trun*

\* repeat with the rests becoming increasingly longer

\*\* complete the phrase and then stop

78  $\text{♩} = 112$

78<sub>1</sub>

(wind brass) vn. vc. cb. *trun trun trun trun trun trun*



fi. *pp* *ppp*

ca. *pp*

asax *ppp*

hn.

tn.

perc. *f* *mf* *mp* *p* *pp* *pp*

hp. *F# G# Ab* *p* *bf*

Str. *f* *f* *mf* *mp* *f*

You'll never know This This This keen----ing for the world. He was stronger than the rest

Gol. *mf* *Beat----*

vn. *pp* *pp* *mp* *pp* *mp* *pp* *mp*

vc.

cb. *solo* *mf* *p* *mp* *pp*

*ppp* *m.* *pp* *pp* *mp* *pp*

*mf* *p* *mp* *pp*

piu mosso

80 ♩ = 92

(Solo)

Fl. *p* *pp* *p* *pp* *p* *pp*

Cl. *pp*

Ob. *pp*

Hr. *pp con sord.*

Tn. *pp* *sfz*

3  
4

Perc. *p*

Bas. *p*

Drum *p*

piu mosso

80 ♩ = 92

3  
4

Fl. *mf* *f*

Strong...er than the ea...gle You... you...

Fl. *mp* *p* *mf* *f* *p*

...ing wings, Slow, Slow, black wings Iron rings

Vn. *pp* *p* *ppp* *p* *ppp* *f* *ff*

Vc. *pp* *p* *ppp* *p* *ppp* *f* *ff*

Cb. *p* *ppp* *p* *ppp* *f* *ff*

col legno ricochet

80 ♩ = 92

piu mosso

Fl. *pp* *p* *pp* *p* *pp* *f* *ff*

Vn., Vc., col legno ricochet

3  
4



piu mosso  
♩ = 112

81 change to alto flute

fl. *fit.* *f* *p* *pp* *change to alto flute*

ca. *f* *p* *pp* *change to bass clarinet*

asax *f* *p* *pp*

hn *f* *p* *pp*

tn. *f* *p* *pp* *fp* *f* *p* *ff*

perc. *hi-hat* *sfz*

Bass pedal drum *sfz*

hp. *Bb Eb F#m G# Ab* *G#* *#* *ff* *D#* *p*

81 piu mosso ♩ = 112

strk. *you know?* *(Statius exits briskly)*

rot. *(the golem snaps out of his daydream, then follows slowly)*

vn. *arco* *f* *p* *pp* *mp* *ff*

vc. *f* *p* *pp* *mp* *ff*

cb. *f* *p* *pp* *ff* *mp* *ff*

81 piu mosso  
♩ = 112

*vn.* *ff* *mp* *ff* *hp.*

*hi-hat* *ff*

*vc, cb.* *(+hp)*

poco a poco rit. [82]  $\text{♩} = 96$

af. ca. b.c. hn. tn.

Handwritten musical notation for woodwinds. Flute (af.) and Clarinet (ca.) parts feature dynamic markings of *p* and *pp*. Bassoon (b.c.) has a *pp* marking. Horn (hn.) and Trumpet (tn.) parts are mostly rests.

perc. marimba *pp*

Handwritten musical notation for percussion (perc.) and marimba. The marimba part has a *pp* dynamic marking.

hp

Handwritten musical notation for harp (hp) with figured bass notation (3, 4) below the notes.

poco a poco rit. [82]  $\text{♩} = 96$

Mir. (Miriam enters from the other side carrying sheets. she stops by the river and begins to wash the sheets, singing) *p* White sheets

Handwritten musical notation for soprano (Mir.). Includes lyrics and stage directions: "(Miriam enters from the other side carrying sheets. she stops by the river and begins to wash the sheets, singing)". Dynamic marking *p* and the text "White sheets" are present.

Gol.

Handwritten musical notation for guitar (Gol.).

vn. vc. cb.

Handwritten musical notation for strings: violin (vn.), viola (vc.), and cello (cb.). Dynamic markings include *p*, *pp*, and *ppp*.

poco a poco rit. [82]  $\text{♩} = 96$

(+ marimba trem) *f* *fl.* *vn.* *vc.* *cb.*

Handwritten musical notation for strings and marimba. Includes performance instructions: "(+ marimba trem)", dynamics *f*, *pp*, and *ppp*, and instrument abbreviations *fl.*, *vn.*, *vc.*, and *cb.*

Handwritten musical score for the first system, featuring piano and grand staff notation. Dynamics include *pp*, *p*, and *con sord.* A triplet of eighth notes is marked with a '3' and a slur.

Handwritten musical score for the second system, including a single staff with *mba.* and a grand staff with *Bb G# A#* and *mp*. A triplet of eighth notes is marked with a '3' and a slur.

Handwritten musical score for the third system, featuring a vocal line with lyrics: "river deep Round the linen, The fish can't sleep White sheets". Dynamics include *mp*.

Handwritten musical score for the fourth system, including piano and grand staff notation. Dynamics include *pp*, *p*, *mp*, and *glis.* Triplet markings are present.

Handwritten musical score for the fifth system, including piano and grand staff notation. Dynamics include *pp*, *p*, *mp*, *afz.*, *ca.*, and *pp bcl.* Triplet markings are present.

af. *pp* *mf mp* *p* *pp* *pp*

Ca. *mp* *pp* *mp* *p* *pp* *pp*

b.cl. *pp*

hn. *pp* *p* *pp*

tn. *pp* *p* *pp* *p* *pp* *pp* *p* *pp*

*pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp*

perc. *mba.*

hp. *mp* *p* *p* *pp* *pp* *cs* *pp* (legato)

Mir. *mf* *mp*

water wide, Scrub these clothes The birds have died

God. (golem enters)

vn. *pp*

vc. *pp*

cb. *pp*

vn. *af.* *pp* *mf* *mp* *pp* *pp* *pp* *pp* *pp*

83

af. ca. bcl. hn. tn.

pp p mp mf p

p mp p

perc. p. nba.

pp mp p

p mp G4 P Eb Ab

83

ir.

White sheets, pools of tears, I make his shroud But no-one But

p mf mp

h. c. b.

p mp p p mp p

pizz p pp

83

af. ca. bcl. hn. tn.

p mp p p mp p

af. p mp p

bel. hp, cb. pizz.



85 più mosso ♩ = 108

Musical score for the first system. It includes piano (p) and clarinet parts. The piano part has a dynamic marking of *p* and a performance instruction *(sempre non legato)*. The clarinet part has a dynamic marking of *p* and a performance instruction *espr.*. A handwritten instruction *change to clarinet in Bb* is present. The system concludes with a *p* dynamic marking.

Musical score for the second system, primarily piano accompaniment. It features a dynamic marking of *p*.

Musical score for the third system, featuring vocal lines. The lyrics are "Oh, it's washing sheets: Why not help me?". The dynamic markings are *mf* and *mp*.

85 più mosso ♩ = 108

Musical score for the fourth system, including vocal lines. The lyrics are "Oh, it's washing sheets: Why not help me?". The dynamic marking is *mf (1st time)*.

(1st time: Miriam turns round and sees the golem watching her) (they wash the sheets together)

Musical score for the fifth system, featuring piano accompaniment with complex rhythmic patterns.

Musical score for the sixth system, including piano and vocal parts. The piano part has a dynamic marking of *p*. The vocal part has a dynamic marking of *cor ang*. The system concludes with a dynamic marking of *vc. (imba.)*.

af. ca. d. hn. tn.

mf p p

mf — p

perc. mba.

hp.

F# D# mp

Mic.

mf

Now we

Gol.

vn. vc. cb.

(poco) p (sim) esp. mf — p

fl. ca. vn. vc. cb.

mf p

mf

86 più mosso J = 120

af. Ca. cl. hn. tn.

mp mf

pp<p p=mp p<mp sim

perc.

p mp mf

hp.

F# b p Ch mp mf D#

86 più mosso J = 120

Nir.

have to wring them dry, Like this: Turn and twist, Squeeze it

(the twisting and wringing of sheets becomes increasingly purposeful)

nd. rn. c. b.

mp mf

p mf

86 più mosso J = 120

mf

af. *f* *mp* *p*

ca. *f* *mf* *mf* *mp* *p*

d. *f* *mp* *mf* *mp* *mp*

hn. *f* *mp* *mf* *mp* *mp*

tn. *mf* *mf* *mf* *mp* *mp*

*mf* *mf* *mf* *mp*

uba. *f* *mf* *mp* *p*

*f* *E♭* *mf* *mp* *p*

*f* *mp*

right Turn and twist, Squeeze it right Till the drops no lon-ger drip

Col.

vn. *f* *mf* *mf* *mp* *p*

vc. *f* *mf* *mf* *mp* *p*

cb. *mp* *mf* *mf* *p* *mp* *p* *mp* *p*

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

*p* *mp* *p* *mp* *p*

*mf*

87

pp < p  
 Sim  
 p > pp  
 Sim

mba.

G#

87

mp  
 mf  
 Yes, that's it, You're learn...ing

mf  
 Till the drops no lon...ger drip

mp p mp p mp p p mp p mp

87

(af, vn)  
 (cl, mba, vc.)  
 (cb) (<)

af. *mp* *f* *mf*

ca. *mp* *f* *mf*

cl. *mp* *mf* *f* *mf*

hn. *mp* *mf* *f* *mf*

tn. *mp* *mp* *mf* *mf* *f*

perc. *mf*

hp. *F4* *mp* *f* *mf*

Mir.

Col.

vn. *mp* *f* *mf*

vc. *mp* *mf* *f* *mf*

cb. *p* *mp* *mf* *f*

*poco a poco cresc.*

*f* *mf*

(m.)

88

change to flute ord.

mf. ca. cl. hn. tn.

mba.

pp. Bb

88

Nir. Writing them dry Swing... sing... Writing them dry

cl.

n. b. pp. P PP P PP

88

vc. mba., cb. (+hp.) p cb. pp P PP P PP



90

Handwritten musical score for the first system. It consists of five staves. The top staff has a treble clef and contains complex rhythmic patterns with many beamed notes. The second and third staves have a bass clef and contain similar complex notation. The fourth and fifth staves have a bass clef and contain simpler rhythmic patterns. Dynamic markings include *p*, *pp*, *mp*, and *pp*. There are also some accidentals and slurs throughout the system.

Crotales

A single musical staff for Crotales, starting with a treble clef. It contains sparse notation, including a few notes and rests, with a dynamic marking of *pp*.

Bb Cb Fb Gb Ab

A musical staff with a treble clef. It contains chord symbols: *Bb Cb Fb Gb Ab*, *p Ab*, *Db Fb*, and *Db p*. There are also some notes and accidentals written below the staff.

90

A musical staff with a treble clef. It contains several notes with stems, some of which are beamed together. A dynamic marking of *mf* is present.

Her golden hair, The sun

Handwritten musical score for the second system. It consists of five staves. The top staff has a treble clef and contains complex rhythmic patterns with many beamed notes. The second and third staves have a bass clef and contain similar complex notation. The fourth and fifth staves have a bass clef and contain simpler rhythmic patterns. Dynamic markings include *p*, *pp*, *mp*, *pizz*, and *arco*. There are also some accidentals and slurs throughout the system.

\* from this point on, the reduction is written out to show the different textural strands; consequently it is often impossible to play all the given material.

90

Handwritten musical score for the third system. It consists of five staves. The top staff has a treble clef and contains complex rhythmic patterns with many beamed notes. The second and third staves have a bass clef and contain similar complex notation. The fourth and fifth staves have a bass clef and contain simpler rhythmic patterns. Dynamic markings include *p*, *pp*, *mp*, *mf*, and *pp*. There are also some accidentals and slurs throughout the system.



91

fi.  
ca.  
cl.  
hn.  
tn.

crotales

mp.

91

Mir.

What dat sense? His pulse? His pain? His strange-----

rd.

Two eyes a-flame Her touch my dream In my dream A gate leads in-to a

m.  
vc.  
cb.

91

fi. *p* *pp* *mf* *p* *mp* *mf* *mp* *p* *mp* *p*

ca. *p* *pp* *p* *pp* *mf* *mp* *p* *mp* *p* *mp* *p*

cl. *mp* *p* *mf* *mp* *p* *mf* *mp* *p* *mp* *p*

hn. *mp* *p* *mf* *mp* *p* *mf* *mp* *p* *mp* *p*

tn. *mp* *p* *mp* *p*

perc. bell-tree *p* *mf* *mf*

critals 1/

hp. *mf* *F#* *mf* *C# A#* *Eb Ab* *D#* *mf* *f*

Mir. *mf* *In...*

ness?

Fl. *f* *mf* *f* *mf*

meadow; Sweet-scented gar-don. Steps down to a ri-ver. Secret paths

vn. *mp* *p* *mp* *mf* *mp* *mf* *mp* *p*

vc. *mf* *p* *mf* *p*

cb. *mf* *p* *mf* *p*

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

accel -----

change to picc. (subito)

mp mp p mp mp mf ff

mp p mp p p < mp p mp p mf > mf f fp < f

pp suspended cymbal i.v. Bell-tree

pp mp mf

Cl# D# E# D# Ab mf Bb G# D# G# f

accel -----

f f

to my being Di-----ying down And I am not a----- lone

Her breasts She, She, She, She, Half me Half me

f # f ff f f

pizz

mp mp p p < mp mp mf p f > mf f

acc. a poco cresc. accel

mp mp mf f mf

$\text{♩} = 66$

93

picc. *pp (non legato)*

Ca. *pp*

cl. *pp*

hn. *pp*

tn. *pp*

perc. *Marimba pp*

hp. *C<sub>4</sub> P A<sub>4</sub> B<sub>4</sub>*

$\text{♩} = 66$

93

Mir. *mp* *mf* *f*  
My bo-dy my bo-dy my

Col. *p*  
And from a tree of ho...ly fruit Hang mirrors...

vn. *pp*

vc. *pp*

cb. *pp*

$\text{♩} = 66$

93

picc. vn. *pp*

hn. vc. *pp*

vc. ca. *pp*

hn. cb. *pp*

cl. *pp*

ca. *mf*

cl. *mf*

$\text{♩} = 5 (\text{♩} = \text{c. } 100)$

94

picc. ca. cl. hn. m.

perc. p. Fl.

$\text{♩} = 5$  [94] ( $\text{♩} = \text{c. } 100$ )

mp p mp mf 3

bo----- dy reaches out rea----- ches out These dripping

mf f mp

Ten glass green stones Reflecting me in her Reflecting me in her

mf pp mp p

$\text{♩} = 5 (\text{♩} = 100)$

94

ca. picc. vn. mba.

pic  
ca.  
cl.  
hn.  
tn.

pp mf mp p < mp p < mp mp p mf

(mba)  
perc

p mf mp p

hp.)

D7 Eb Eb G# C# F#

Mir.

chains These coiling threads co coiling co o o

mp mf

Gol.

Drawn in by

f

vn.  
vc.  
cb.

pp mf pp p < mp p < mp mp p f

p mf pp

95

p mp p mp mp mp  
 p mp p mp mp mp

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

C4  
 Db Eb Bb Eb Gb  
 Eb mp

95

mp f mp f mf mf  
 mp f mp f mf mf

coiling coiling Come Come Come

mf mp  
 mf mp  
 mf mp  
 mf mp

long white arms We are one Drawn in

mf mp  
 p mp  
 p mp  
 p mp

95

p mp  
 p mp  
 p mp  
 p mp

cl. cl. hp.  
 f  
 ca.

Handwritten musical score for a symphony orchestra and vocal soloists. The score includes parts for Piccolo, Clarinet, Flute, Horn, Trombone, Percussion, Harp, Miriam, and Goliath. It features complex rhythmic patterns with triplets and quintuplets, dynamic markings (f, mf, mp, p, ff), and articulation. The vocal parts have lyrics: "Come Come Come Come Come" and "Drawn in The garden spins and opens up opens up spins spins".

96

Handwritten musical score for the first system, featuring multiple staves with complex notation, including five-fingered chords, triplets, and dynamic markings like *f*, *ff*, *p*, and *mf*.

Handwritten musical score for the second system, continuing the complex notation with various dynamics and articulation marks.

96

Handwritten musical score for the third system, including a vocal line with the word "Come" and descriptive text in parentheses: "(at the height of the frenzy, coils of sheets everywhere)".

Handwritten musical score for the fourth system, featuring a bass line with descriptive text: "spins and opens up" and "(it has been growing dark)".

Handwritten musical score for the fifth system, showing detailed notation with dynamic markings and performance instructions like "pizz" and "arco".

96

Handwritten musical score for the sixth system, continuing the complex notation with various dynamics and articulation marks.

97

picc. ca. cl. hn. bn.

perc. 3 suspended cymbals p, f, p, f, p, f

hp. Eb Fb Gb A#

97

Mah. (the Maharal enters carrying a torch)

Gol. (the golem and Miriam, locked, face to face) (Miriam moves away from the golem)

vn. vc. cb.

\* the 'almost literal reduction' ends here  
(Fatti)

97 3 suspended cymbals p, f, p, f, p, f

99  $\downarrow = 60$  100  $\downarrow = \downarrow$  100<sub>1</sub>

Bell-tree

99  $\downarrow = 60$  100  $\downarrow = \downarrow$  100<sub>1</sub>

(The Maharal calms the golem)

(to The Maharal) (innocently)

Sweet meadows through a gate: — She rose up — And held a mirror

Con. Sord.

99  $\downarrow = 60$  100  $\downarrow = \downarrow$  100<sub>1</sub>



molto meno mosso

$\text{♩} = 66$

fl. *f* *f* *p*

ca. *f* *f* *p*

bcl. *f* *f* *p*

hn. *f* *f* *p*

tn. *f* *f* *p*

(retune lower r. solo-tomb to B $\flat$ )

perc.

p.

molto meno mosso

$\text{♩} = 66$

ach. *ff* *f* *f* *f*

Such per-fec-tion! ———— Woman does not be-long in your world! ———— She

ol. *mp*

Master, it was my dream

n. *f* *f* *p*

c. *f* *f* *p*

b. *f* *f* *p*

molto meno mosso

$\text{♩} = 66$

230 più mosso

102  $\text{♩} = 84$

change to alto flute

change to clarinet in Bb

fi  
ca.  
bcl.  
hn.  
tn.

rototoms

11

perc.

hp.

102 più mosso  $\text{♩} = 84$

Mah.

is for... bid... den. The time has come for you to rest. You will go to the synagogue To

Con.

vn.  
vc.  
cb.

102 più mosso

$\text{♩} = 84$

cb.  
hp.  
(rototom)

103 poco più mosso  
♩ = 92

Con Sord.

pp sempre

pp mp P pp < P

103 poco più mosso  
♩ = 92

sleep... And wait I must leave you. There are  
(lost)

Will you come too? Do not leave

P mf f

103 poco più mosso  
♩ = 92

pp a.f. pp mp P > P

af. *pp* *mp* *mf* *pp* *mp* *pp* *p* *mp*

ca. *3* *4* *3*

cl. *4* *4* *4*

hn. *4* *4* *4*

tr.

perc.

hp. *3* *4* *3*

*4* *4* *4*

Man. *f* *mp* *mf* *p*

other things to do \_\_\_\_\_ go! \_\_\_\_\_ Now!

Gol. *p* *p*

me! \_\_\_\_\_ (exit golem)

vn. *3* *4* *4* *3*

vc. *mp* *mf* *p*

cb. *4* *4* *4*

*pp* *mp* *mf* *pp* *mp* *pp* *p* *mp*

*mp* *mf* *p*

Handwritten musical score for the first system, including dynamics (p, mp, mf, mp, p, pp, mp, pp, mf) and fingering numbers (7, 3, 4, 4, 7).

Handwritten musical score for the second system, including fingering numbers (7, 4, 3, 4, 7).

Handwritten musical score for the third system, including fingering numbers (7, 4, 3, 4, 7).

Handwritten musical score for the fourth system, including dynamics (f, p, p, pp, pp, mp, mp) and fingering numbers (7, 4, 3, 4, 7).

Handwritten musical score for the fifth system, including dynamics (p, mp, mf, mf, mp, p, pp, mp, pp, mf) and fingering numbers (7, 4, 3, 4, 7).

change to flute ord.

af. *pp*

ca

cl. *pp*

hn. *p*

tn.

perc

hp

Mah

Gol

vn.

vc. *f* *pp* senza sord.

cb

fl. *f* *pp* cl.

$\text{♩} = 72$

$\text{♩} = \text{♩}$

$\text{♩} = \text{♩}$

sfz  $\rightarrow$  pp con sord.

chains ?

$\text{B}^{\flat} \text{C}^{\flat} \text{D}^{\flat} \text{E}^{\flat} \text{F}^{\flat} \text{G}^{\flat} \text{A}^{\flat} \text{B}^{\flat}$

$f$   $G^{\flat}$

$\text{♩} = 72$

105

106

$mf$   $pp$

A ... no ... ther stranger here?

Enter Ormetw, as if following the gdem.

sul pont.

$pp$   $f$   $pp$

ord.

$\text{♩} = 72$

105

106

vn.

$pp$   $f$   $pp$

ord.

fr. vn. ca. vn. hn.

cb. tn.

fi. ca. cl. hn. tn. perc. hp. Mir. Om. Mph. vn. vc. cb.

chairs wood block

con. sord.

This cru...el grip I can not es cape Wan...dering, Shud...

fl. vn. ca. vc. cl. tn.

107

107,

108 più mosso  $\text{♩} = 80$

Musical score for measures 107-108, top system. Includes staves for strings and woodwinds with dynamic markings like *mf*, *pp*, *p*, and articulation like accents and slurs.

Musical score for measures 107-108, vocal line. Includes lyrics: "Miriam rushes forward to help him. Hus... band, this man is wound-ed. dering Wan... der-ing, Shu-u-u Shuddering. Don't touch him! Leave him! There's".

Musical score for measures 107-108, middle system. Includes staves for strings and woodwinds with dynamic markings like *mp*, *pp*, *p*, and articulation like slurs and accents.

Musical score for measures 107-108, bottom system. Includes staves for strings and woodwinds with dynamic markings like *pp*, *mf*, *p*, and articulation like slurs and accents.

fi  
ca  
cl.  
hn  
tn  
per. marimba  
hp  
Mir.  
Om.  
Mah. *madness in his eyes Be ware: His suffering is a trap! Gro-*  
vn.  
vc.  
cb.  
hp, mba.  
vc., cl., tn., tutti

Meno Mosso  $\text{♩} = 60$  109

Musical score for the first system, measures 1-6. It features a piano introduction with a 4/4 time signature. The music is written for piano and includes dynamic markings such as 'pp' and 'p esp.' along with triplet markings.

Musical score for the second system, measures 7-10. It continues the piano introduction with triplet markings and dynamic markings like 'pp'.

Meno Mosso  $\text{♩} = 60$  109

Musical score for the third system, measures 11-14. This system begins the vocal line with the lyrics "We must nurse him nurse nurse him". It includes dynamic markings like 'p' and triplet markings.

Musical score for the fourth system, measures 15-18. It continues the vocal line with lyrics "home: Leave him to me Miriam... please go". Dynamic markings include 'mp', 'f', and 'p'.

Musical score for the fifth system, measures 19-24. This system features a piano accompaniment with complex rhythmic patterns, including triplets and sixteenth notes, with dynamic markings like 'pp'.

Meno Mosso  $\text{♩} = 60$  109

Musical score for the sixth system, measures 25-30. It continues the piano accompaniment with dynamic markings like 'pp' and 'p'.

110

fl. *f*

Ca. *f*

cl. *f*

hn. *f*

tn. *f*

perc. *f*

marimba *f*

hp. *f* *ff*

D4 E4 F4 G4 A4

G4

110

Mir.

Om. *ff*

Exit Miriam Proud Rabbi, Blind, Your ways have little changed!

Mah. *pp* *f*

home! What intrusion is this?

(Suddenly, to Ometw)

m. *f* *ff*

v. *f*

cb. *f*

110

d. *f* *ff*

fl. mbo., hp. *f*

m.

111 più mosso  $\text{♩} = 72$

fi. a. l. m. n. mba.

111 più mosso  $\text{♩} = 72$

h. v.

I fol-low the trail of him A brother... the man with freedom

Why this spectacle of tortured flesh?

111 più mosso  $\text{♩} = 72$

cl. v. mba. p. a. l. m. n.

fl. *p* *mf* *p* *mf*

ca. *p* *mf* *p* *mf*

cl. *p* *mf* *p* *mf*

hn. *p* *mf* *p* *mf*

tn. *p* *mf* *p* *mf*

perc. 3 suspended cymbals *pp* *p*

hp. *f* *mf*

Db F# *f* D# E4 *mf*

Om. *f* *mp* *mf*

written on his brow His voice I heard call-ing for help a--cross the universe Re--

Mah. *f*

What do you know of his work here?

vn. *mf* *p* *mf*

vc. *p* *mf* *p* *mf*

cb. *p* *mf* *p* *mf*

*pizz* *arco*

vn. *mf*

cl. *mf*

fl. *mf*

hp. *mf*

tn. *mf*

Handwritten musical score for the first system. It includes piano (p), violin (v), and cymbal parts. Dynamic markings include *p*, *mf*, *fp*, and *cresc.*. There are also performance instructions like *trmn* and *trm*. The system concludes with a double bar line and a fermata.

Handwritten musical score for the second system, primarily piano part. Dynamic markings include *p* and *mf*. The system concludes with a double bar line and a fermata.

Handwritten musical score for the third system, featuring piano and cymbal parts. Dynamic markings include *f* and *mf*. The system concludes with a double bar line and a fermata.

Handwritten vocal line with lyrics: "...sisting your spell, Re-sisting the clay Have you for got... ten the words: "Nature warns!"". The lyrics are written below the notes. The system concludes with a double bar line and a fermata.

Handwritten musical score for the fourth system, featuring piano and violin parts. Dynamic markings include *p*, *f*, and *mf*. Performance instructions like *pizz.* and *arco* are present. The system concludes with a double bar line and a fermata.

Handwritten musical score for the fifth system, featuring piano and violin parts. Dynamic markings include *p*, *mf*, and *f*. Performance instructions like *vo.* and *mf* are present. The system concludes with a double bar line and a fermata.





fi.  
Ca.  
cl.  
hn.  
tn.

perc.  
hp.

Om.

pain \_\_\_\_\_, The penalty \_\_\_\_\_ for- your- deaf ears \_\_\_\_\_.

Mah.

Not \_\_\_\_\_ deaf!

vn.  
vc.  
Cb.

ca., vn., vc.  
ca. cl.  
hp.

(♩ = 160) rit. . . . ♩ = 126

Handwritten musical score for the first system. It consists of five staves. The top staff has dynamics *ff*, *mp*, and *p*. The second staff has a *p* dynamic. The third and fourth staves have *mp* and *p* dynamics. The fifth staff has *ff*, *mp*, and *p* dynamics. There are various musical notations including slurs, accents, and dynamic markings.

bass drum *b*

Handwritten musical score for the bass drum part. It shows three measures with dynamics *mp < f*, *mp < f*, and *p < mp*.

Handwritten musical score for guitar. It shows two measures with chords *E<sup>b</sup> G<sup>4</sup>* and *E<sup>b</sup> A<sup>b</sup>*. Dynamics include *p*.

(♩ = 160) rit. . . . ♩ = 126

Handwritten musical score for the vocal line. It includes the lyrics: "You did not heed the warnings Too far the scales are tipped And human blood shall be the". The score features triplets and dynamics *f* and *mp*.

Handwritten musical score for piano accompaniment. It shows three measures with dynamics *mp* and *p*. There are various musical notations including slurs and accents.

(♩ = 160) rit. . . . ♩ = 126

Handwritten musical score for violin (vn.) and viola (vc.) parts. It shows three measures with dynamics *mp* and *p*.

114 più mosso  $\text{♩} = 72$

fi.  
Ca.  
cl.  
hn.  
tn.  
perc.  
mp.

114 più mosso  $\text{♩} = 72$

Om.  
Mah.

price for your make be-lieve, your clay pre-tence. The time

vn.  
vc.  
Cb.

pizz. arco

114 più mosso  $\text{♩} = 72$

ch. vn.  
co.

tutti

Fl. *mf* *f* *ff*

Ca. *mf* *f* *ff*

Cl. *mf* *f* *ff*

Vn. *mf* *f* *ff*

Va. *mf* *f* *ff*

Bass drum *mp < f* *f < ff* *f < ff*

pf *mf* *f* *ff*

C4 C#

*ff* *ff*

has come for me to stand, Un-----bound

Mah.

Vn. *mf* *f* *ff*

Va. *mf* *f* *ff*

cl., vn. *mf* *f* *ff*



115

accel - - - - ♩ = 132

Musical score for strings and woodwinds, measures 115-118. The score is in 4/4 time and features a key signature of one flat. It includes dynamic markings such as *p* (piano) and *f* (forte), and articulation like accents and slurs. There are also handwritten annotations like '3' and 'b7' above notes.

Musical score for percussion and E♭ F# instrument, measures 115-118. The percussion part includes Bass drum and Tam-tam with dynamic markings *f* and *ff*. The E♭ F# instrument part has a dynamic marking *f*. There are handwritten annotations like '4 rotations' and '11' above the bass drum staff.

115

accel - - - - ♩ = 132

Musical score for vocal line, measures 115-118. The lyrics are: "The golem's strength must break these chains". The score includes dynamic markings *f* and *ff*, and features a triplet and a quintuplet.

Musical score for vocal line, measures 115-118. The lyrics are: "His strength shall". The score includes a dynamic marking *f*.

Musical score for strings and woodwinds, measures 115-118. The score includes dynamic markings *f* and *ff*, and features articulation like *pizz.* (pizzicato) and *arco* (arco). There are also handwritten annotations like '3' and '5' above notes.

115

accel - - - - ♩ = 132

Musical score for strings and woodwinds, measures 115-118. The score includes dynamic markings *p* and *f*, and features articulation like accents and slurs. There are also handwritten annotations like '3' and 'b7' above notes.

116

ff *senza sord.* sfz sfz sfz sfz

Perc. 4 roto-toms f

hp { C# Eb A# sfz sfz

116

Om. f u-----

Mah. 5 not be used for this!

vn. vc. cb. ff ff

116

(trumpet) ff

rit. ----- ♩ = ♩ (♩ = 60)

fl.

ca.

cl.

hn.

tn.

Can. Sord.

4 rebo-tones

p.

E4 F4 A4

rit. ----- ♩ = ♩ (♩ = 60)

m.   
 --ni-----ted , Two in one The scales will stand correct

lah.   
 Your time has not yet come Ours belongs to Olem

vn.

vc.

cb.

rit. ----- ♩ = ♩ (♩ = 66)

fl., d., vn. 37

f a.v.

fl.

ca.

cl.

hn.

tn.

Detailed description: This block contains the woodwind parts for the first system. It includes staves for flute (fl.), clarinet (ca.), clarinet in C (cl.), horn (hn.), and tenor horn (tn.). The music features various dynamics such as *pp*, *mf*, *p*, and *sim.* (sustained). There are also some performance markings like *mf* and *pp* with hairpins.

perc.

Drum

pp

Detailed description: This block shows the percussion part, labeled 'perc.' and 'Drum'. It features a single staff with a *pp* dynamic marking and some rhythmic notation.

hp.

Bb Cb Db Eb Gb Ab

p

Detailed description: This block contains the harp part, labeled 'hp.'. It includes a chord list: Bb Cb Db Eb Gb Ab. The music is written in a single staff with a *p* dynamic marking.

Om.

Detailed description: This block shows the oboe part, labeled 'Om.'. It consists of a single staff with a treble clef.

Man

(with almost a sense of wonder)

(with quiet, but strong determination)

Man of clay Those ancient Gods, Whose purpose you opposed

Detailed description: This block contains the vocal line for the male soloist, labeled 'Man'. It includes performance directions: '(with almost a sense of wonder)' and '(with quiet, but strong determination)'. The lyrics are 'Man of clay Those ancient Gods, Whose purpose you opposed'. Dynamics include *p*, *pp*, and *mp*.

vn.

vc.

cb.

(coarse)

pp mf p pp p pp sim.

Detailed description: This block contains the string parts for violins (vn.), violas (vc.), and cellos (cb.). It includes a performance direction '(coarse)'. Dynamics range from *pp* to *sim.* (sustained).

cl.

vc, cb

pp mf

Detailed description: This block shows the clarinet (cl.) and string (vc, cb) parts. It includes dynamics *pp* and *mf*.

poco a poco cresc -----

Musical score for the first system, including vocal lines and piano accompaniment. The piano part features a bass line with dynamics *p*, *mp*, *p*, *mf*, *mp* and a bass drum part with dynamics *p*, *mp*, *p*, *mf*, *mp*. The vocal lines have dynamics *p*, *mp*, *p*, *mf*.

Bass drum

Piano accompaniment with chords *D4 G4*, *D4 Gb*, *A4*, *G4*, *D4*.

poco a poco cresc -----

Vocal line with lyrics "This This" and dynamics *mf*.

Vocal line with lyrics "To save man---kind With gifts of fire and hope, They saw your tricks As I see them now" and dynamics *f*, *mf*.

poco a poco cresc -----

Piano accompaniment with dynamics *mp*, *p*, *sim.*

Piano accompaniment with dynamics *mp*, *p*, *sim.*

poco a poco cresc -----



First system of musical notation. It includes a piano part with multiple staves, a bass drum part, and a section with notes labeled F4, E4, and A4. Dynamics include *f*, *p*, and *pp*. There are also some handwritten annotations like *ca.* and *vc.* in the lower staves.

(not listening to the Maharad's increasingly passionate utterances)

Vocal line with lyrics: "Good and pure Good and pure in unison:". Dynamics range from *f* to *mp*. Includes triplet markings.

Vocal line with lyrics: "And tear the pure white throats of children, What good is cunning then? What good, e----". Dynamics include *mp* and *p*. Includes triplet markings.

Second system of musical notation. It includes a piano part and a violin part. Dynamics include *f*, *p*, and *pp*. There are also some handwritten annotations like *ca.* and *vc.* in the lower staves.

Meno Mosso

119  $\text{♩} = 66$

fl. *pp* *mp* *mf*

ca. *pp* *mf*

cl. *mp* *mp < mf*

hn. *mp* *mp* *mp < mf*

tn. *p* *mp* *mp < mf* *mf*

perc.

hp. *p* *p* *mp*

*bb G#* *Db* *Ab* *F# G#*

119 meno mosso  $\text{♩} = 66$

Om. *p* *mp* *mf* *mp*

What songs for mankind we could sing — Good — and pure in u—ri—son: What songs for mankind

Mah. *p* *mf* *mf*

— lu—sive hope —? First my golem's tasks His fists to smash the tyrants His fists to

vn. *p* *mp* *p* *mp* *mf*

vr. *5:4* *mp* *p* *mp* *mf*

cb. *p* *mp* *mp < mf*

(vc.) *hp.* *mp* *mp*

120 *piu mosso*  $\downarrow = 72$

fl. *fp* *pp* *f*

ca. *fp* *pp* *ff*

cl. *fp* *pp* *ff*

m. *f* *p* *pp* *f*

m. *f* *p* *pp* *f*

cr. *crotales* *pp* *4 rato-toms* *f*

2/4 3/4 4/4 2/4

120 *piu mosso*  $\downarrow = 72$

*f* *p* *mf* (ambiguously, but in part to the Maharaj)

we could sing ———— What songs ———— Deaf

*f* *p* *ff*

smash the tyrants And — their — offspring Fists — to smash the tyrants

2/4 3/4 4/4 2/4

120 *piu mosso*  $\downarrow = 72$

*f* *p* *pp* *ff*

*pizz.* *arco* *pp* *ff* *pizz.*

*f* *pp* *ff*

2/4 3/4 4/4 2/4

Handwritten musical score for a symphony orchestra and vocal soloist. The score is written in 4/4 time and includes the following parts:

- Flute (fl.):** Features triplet patterns and dynamic markings of *f* and *sim.*
- Clarinet (ca.):** Includes triplet patterns and dynamic markings of *mf* and *f*.
- Clarinet in B (cl.):** Includes triplet patterns and dynamic markings of *f*.
- Horn (hn.):** Features dynamic markings of *mf* and *f*.
- Trumpet (tr.):** Features dynamic markings of *mf* and *f*.
- Drum (perc.):** Includes *tam-tam*, *cabaca*, and *Bass drum* parts with dynamic markings of *p*, *f*, and *mp*.
- Piano (hp.):** Shows chord progressions:  $B^{\flat} G^{\sharp} A^{\flat}$ ,  $D^{\flat}$ ,  $F^{\sharp}$ ,  $G^{\flat} A^{\flat}$ ,  $A^{\flat}$ , and  $(A^{\flat})$ . Dynamic markings include *f*.
- Oboe (Om.):** Includes dynamic markings of *mf* and *f*, and the instruction *ad libitum*. The lyrics "blind... Dumb... dying... Deaf..." are written below the staff.
- Mah. (Soprano):** Features the lyrics "He He He" with dynamic markings of *f*.
- Violin (vn.):** Includes dynamic markings of *mf* and *f*.
- Viola (vc.):** Includes dynamic markings of *mf* and *f*.
- Cello (cb.):** Includes dynamic markings of *p* and *f*.
- Double Bass (fl. d.):** Includes dynamic markings of *mf* and *f*.

The score is heavily annotated with performance instructions such as *mf*, *f*, *sim.*, *ad libitum*, and *ca.* (crescendo). It also includes various rhythmic notations like triplets and dynamic markings like *p* and *mp*.

121

First system of musical notation, measures 1-4. Includes vocal line and piano accompaniment. Dynamics: *f*, *mp*. Rhythmic markings: 4, 3, 4.

Piano accompaniment for the first system, measures 1-4. Chords: C# D#, C<sub>b</sub>.

121

Second system of musical notation, measures 5-8. Includes vocal line and piano accompaniment.

(\* finish in own time)

Vocal line for the second system, measures 5-8. Lyrics: He alone will do the works From God. Dynamics: *f*, *ff*.

Piano accompaniment for the second system, measures 5-8. Dynamics: *f*, *mp*. Rhythmic markings: 4, 3, 4.

Third system of musical notation, measures 9-12. Includes piano accompaniment. Dynamics: *f*, *ff*. Rhythmic markings: 4, 3, 4.

poco rit...  $\text{♩} = 120$  [122]

fi. *f* *mf* *ff*

ca. *f*

d. *f*

hn. *f* *ff*

tn. *f* *ff*

perc. 4 roto-toms

hp. *f* *ff*

$D_4$   $F_4$   $D_4^\#$   $E_4 F_4^\#$   $Bb_4 E_4$

poco rit...  $\text{♩} = 120$  [122]

Om.

Mah. *mf* *f*

he comes To strengthen To com... fort To

m. *f* *mf* *ff*

vc. *f* *mf* *ff*

cb.

cl. *f* *mf* *ff*

poco rit...  $\text{♩} = 120$  [122]

fi. *f* *ff* *f* *ff* *f*

ca. *f* *ff* *f* *ff* *f*

cl. *f* *ff* *f* *ff* *f*

hn. *f* *fp* *f* *ff* *sf*

tr. *fp* *f* *fp* *f*

2  
4

*f* *ff* *f* *ff* *f*

A<sub>4</sub> C<sub>4</sub> D<sub>4</sub> E<sub>4</sub> B<sub>4</sub> C<sub>5</sub> D<sub>5</sub> E<sub>5</sub>

*ff*

2  
4

raise up them that fall \_\_\_\_\_ Through me! \_\_\_\_\_ Through

pizz. arco *f* *ff* *f* *ff* *f*

pizz. arco *f* *ff* *f* *ff* *f*

vc. *f* *ff* *f* *ff* *f*

cb. *f* *ff* *f* *ff* *f*

cl. *f* *ff* *f* *ff* *f*

2  
4

piu mosso  $\text{♩} = 72$

123

fi. *mf* *mp* *f*

ca. *mf* *mp*

cl. *mf*

hn. *mf* *3*

tn. *mf* *con sord.* *mp* *mf* *p* *mp* *mf* *f*

perc. *Anklung* *mf* *p* *sim.* *cabaca*

hp *4<sup>be</sup>* *C#* *D<sup>b</sup> A<sup>b</sup>* *B<sup>b</sup> D<sup>b</sup> C<sup>b</sup>* *C# D<sup>b</sup> E<sup>b</sup>* *G<sup>b</sup> B<sup>b</sup> F<sup>b</sup>* *mp*

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

123 piu mosso  $\text{♩} = 72$

(suddenly, to the Maharad)

Om. *mf* *f* *3*

Is this rock of clay A mere machine to grind and crush — The bones of men? —

Mah. *mf* *f*

me! — me! — Ma-chine? —

vn. *mf* *p*

vc. *mf* *arco* *8va* *p* *mp* *mf* *f*

cb. *mf* *mf* *f*

123 piu mosso  $\text{♩} = 72$

*(non legato)* *mf* *cl. hp.* *tn.* *hn.* *p(m)* *mp* *mf* *f*

*8va* *p* *mp* *mf* *f*

*tn., hp., vc., cb.*

First system of musical notation. It consists of seven staves. The top staff has dynamic markings *f* and *mp*. The second staff has *f* and *p*. The third staff has *f*. The fourth staff has *sf p* and *mf*. The fifth staff has *mf* and *p*. The sixth staff has *mf* and *p*. The seventh staff has *mf* and *p*. There are various musical notations including triplets, slurs, and accents throughout the system.

Second system of musical notation. It includes a vocal line with lyrics and piano accompaniment. The lyrics are: "To crush the bones of men?". Above the vocal line are dynamic markings: *mf*, *p*, *f*, *mf*, *mp*. The piano accompaniment consists of two staves with various chords and rhythmic patterns.

In a rage the Maharal raises his arms and with a powerful gesture dismisses Ometh. As he departs, Ometh sings a lament.

Third system of musical notation. It consists of seven staves. The top staff has dynamic markings *f*, *f mp*, and *p*. The second staff has *f*, *mf*, and *mp*. The third staff has *f*, *mf*, and *mp*. The fourth staff has *f*, *mf*, and *mp*. The fifth staff has *f*, *mf*, and *mp*. The sixth staff has *f*, *mf*, and *mp*. The seventh staff has *f*, *mf*, and *mp*. There are various musical notations including triplets, slurs, and accents throughout the system.

124

fi. *p* *mf* *mf* *f* *mf* *p*

ca.

cl. *p* *mf* *p* *mp* *mp* *f*

hn. *p* *mf*

tn. *p* *p*

perc. marimba *pp* *pp*

hp. *G#* *Bb* *p*

124

(Lamenting to himself)

Om. *p* *p*

My heavy chains ring on — ring on — ring on — Unheard by those — who do men wrong

Mah.

vn. *mp* *mp* *mf* *f* *p*

vc. *p*

cb.

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

(Ova) *p* *mp* *mp* *mf* *f* *pp*

cl., vn. *p* *mp* *mp* *mf* *f*

trn. *p*

mba. *pp*

meno mosso  
♩ = 66

125 molto meno mosso

rit. ----- ♩ = ♩. ♩ = 48

fi.  
ca.  
cl.  
m.  
m.

mba.

meno mosso ♩ = 66 rit. ----- ♩ = ♩. ♩ = 48

My bleeding side pours out The tears of human tor<sup>(A)</sup>ment Light and breath

meno mosso ♩ = 66 rit. ----- ♩ = ♩. ♩ = 48 molto meno mosso ♩ = 48

hp. vc. ca, hn

*♩ = ♩*

fi. *p*

ca. *p*

cl. *p*

hri. *p*

tr. *p*

perc  
Bass drum *p* *mp*  
tam-tam *p* *mp*

hp.  
B♭ G<sup>♯</sup> A♭ C<sub>4</sub> D♭ F<sub>4</sub> C♭ D<sub>4</sub>  
*p* *mp*

126

Om. *(pp)* *p*

Life and death Hope and need Grief and greed

vn. *mp* *pp* *mp* *p* *mp*

vc. *p* *mp* *p*

cb. *p* *mp* *p*

126

*p* *pp* *mp* *mp* *mp* *mp* *mp* *mp*

*B♭* *mp* *mp* *mp* *mp* *mp* *mp* *mp*

127 meno mosso

$\text{♩} = \text{♩} = 40$

fi. ca. d. hn. bn.

pp < p

Dec. p.

B<sub>b</sub> C<sub>b</sub> C#A# F# Ab

127 meno mosso

$\text{♩} = \text{♩} = 40$

m.

Must these be yours a... lone a... lone A... lone?...

(offstage) pp

n. c. b.

meno mosso

$\text{♩} = \text{♩} = 40$

127

pp

fi.

ca.

cl.

hn.

tn.

perc.

hp.

Om.

vn.

vc.

cb.

Con Sord. (ovd)

pp

pp

A...lone?.....

A...lone?.....

Detailed description of the musical score: The score is written on 18 staves. The top five staves are for woodwinds: Flute (fi.), Clarinet (ca.), Clarinet (cl.), Horn (hn.), and Trombone (tn.). The sixth staff is for Percussion (perc.). The seventh and eighth staves are for Harp (hp.), with chord symbols E4F4, D#, D4 B4, and E4 A4. The ninth staff is for Oboe (Om.) with lyrics 'A...lone?.....'. The tenth and eleventh staves are for strings: Violin (vn.) and Viola (vc.). The twelfth staff is for Cello (cb.). The bottom two staves are for Piano (p), with a 'Con Sord. (ovd)' marking. Dynamics include 'pp' in several places. The score is handwritten and includes various musical notations like slurs, ties, and accidentals.

128

♩ = 60

poco rit... a tempo rit... ♩ = 56

fi. *mf* *f* *mp* *mp* *mf* *mp* *mf* *pp* *pp*

ca. *mf* *f* *mp* *mf* *mf* *pp*

cl. *mf* *f* *mp* *p* *mf* *p* *mf* *pp*

hn. *mf* *f* *mp* *mf* *mf* *mf* *pp*

hn. *mf* *f* *mp* *mf* *mf* *mf* *pp*

perc. *crotales* *p* *mp* *tam-tam* *p* *crotales* *pp*

P. *Cb Db Eb* *mf* *C# D# E# Ab* *p* *mf* *C#* *F# G# A#* *mp* *mf* *Bb* *pp*

128

♩ = 60

poco rit... a tempo rit... ♩ = 56

m. *mf* *f* *mp* *mf* *mf* *pp*

(Srit Mahara)

tr. *mf* *f* *mp* *mf* *mf* *pp*

b. *mf* *f* *mp* *mf* *mf* *pp*

128

♩ = 60

poco rit... a tempo rit... ♩ = 56

tr. *mf* *f* *mp* *mf* *mf* *pp*

b. *mf* *f* *mp* *mf* *mf* *pp*

cl. *mf* *f* *mp* *mf* *mf* *pp*

$\text{♩} = \text{♩}$

change to *allegro* flute

fl.  $\text{♩}$   $\text{♯D}$   $\text{pp}$   $\text{mp}$   $\text{mf}$   $\text{p}$

ca.  $\text{♩}$   $\text{♯D}$   $\text{pp}$   $\text{mp}$   $\text{mf}$   $\text{p}$

cl.  $\text{♩}$   $\text{♯D}$   $\text{pp}$   $\text{mp}$   $\text{p}$   $\text{pp}$   $\text{mf}$   $\text{p}$   $\text{pp}$   $\text{b}\flat$

hn.  $\text{♩}$   $\text{♯D}$   $\text{pp}$   $\text{mp}$   $\text{pp}$   $\text{p}$   $\text{pp}$   $\text{p}$   $\text{pp}$   $\text{p}$   $\text{pp}$   $\text{p}$

hn.  $\text{♩}$   $\text{♯D}$   $\text{pp}$   $\text{mp}$   $\text{mf}$   $\text{p}$   $\text{pp}$   $\text{p}$   $\text{pp}$   $\text{p}$   $\text{pp}$   $\text{p}$

Perc. *tam-tam*  $\text{mf}$

hp.  $\text{♩}$   $\text{♯D}$   $\text{p}$   $\text{pp}$   $\text{b}\flat$

Om.  $\text{♩}$   $\text{♯D}$

vn.  $\text{♩}$   $\text{♯D}$   $\text{pp}$   $\text{mp}$   $\text{p}$   $\text{pp}$   $\text{mf}$   $\text{p}$  *con sord.*  $\text{pp}$   $\text{p}$   $\text{pp}$   $\text{p}$

vc.  $\text{♩}$   $\text{♯D}$   $\text{pp}$   $\text{mp}$   $\text{p}$   $\text{pp}$   $\text{mf}$   $\text{p}$  *con sord.*  $\text{pp}$   $\text{p}$   $\text{pp}$   $\text{p}$

cb.  $\text{♩}$   $\text{♯D}$   $\text{pp}$   $\text{mp}$   $\text{p}$   $\text{pp}$   $\text{mf}$   $\text{p}$  *sul tasto*  $\text{pp}$   $\text{p}$   $\text{pp}$   $\text{p}$

Övn.  $\text{♩}$   $\text{♯D}$   $\text{pp}$   $\text{mp}$   $\text{p}$   $\text{pp}$   $\text{mf}$   $\text{p}$   $\text{pp}$   $\text{p}$   $\text{pp}$   $\text{p}$



130<sub>1</sub>

130<sub>2</sub>

allo fi. *f* *mp* *pp* *f* *p* *f* *f*

ca.

cl. *change to soprano sax.*

hn.

tn.

perc. *spring cals* *mf* *mp* *(loco)*

hp. *(2nd)* *mf (gliss sim.)* *p* *1.v.* *C# G#* *Bb* *mf (> p)*

130<sub>1</sub>

130<sub>2</sub>

City. *mp* *m* *mp* *m*

Strk. *(spoken)*

vn. *(+)* *mf*

vc. *senza cord.*

cb.

130<sub>1</sub>

130<sub>2</sub>

*f* *mp* *1.v.* *f* *hp* *p* *mf* *vn.* *mf* *allo fi.*

130<sub>3</sub>

Wolfl. *mf* *f* *f* *p* *f* *mf* *mp* *mp* *f*

Ca.

Sax.

hn.

tn.

trc.

mp. { *D<sub>4</sub> Eb* *f* *poco rit.* *p*

130<sub>3</sub>

ity. *mf* *p*

kc. *mf*

You pure, unstained virgins.      *Beggars, your trusty servants,*

130<sub>3</sub>

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

*hp*

130<sub>4</sub>

altpf. *p mp f mp p f p p*

ca.

s.sax.

hn.

tn.

perc.

hp. *B<sub>4</sub> f B<sub>b</sub> mf (= p)*

130<sub>4</sub>

City. *p mp p*

Stk. *m m*

And me, your lord and master! Soon, you'll lose your shine:

130<sub>4</sub>

vn. *mp f p*

vc.

cb.

*hp*



131

131,

131<sub>2</sub>

ultra fl. *ff* *P* *pp* *pp* *mf* *pp*

ca. *f* *P* *pp*

S. sax. *f* *P* *pp*

lm. *f* *P* *pp*

tn. *f* *P* *pp*

perc. 4 temple blocks *p* *mf*

hp *f* *p* *mf*

Gty *f* *p* *mf*

Strump *f*

All day carry this, carry that, Build this, build that.

Strk. *f*

Jadeb *mf* *p*

Forever talking, forever weeping, .....

senza sord

vn *f* *P* *pp* *p* *mp* *mf* *mf* *p* *mf* *p*

vc *f* *P* *pp* *p* *mp* *mf* *mf* *p* *mf* *p*

cb. *f* *P* *pp*

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

131<sub>3</sub>

131<sub>4</sub>

large suspended cymbal

arco i.v.

pp mp

F<sub>4</sub> B<sub>4</sub> C#<sub>5</sub> E<sub>5</sub> F<sub>5</sub> A<sub>5</sub>

131<sub>3</sub>

131<sub>4</sub>

For e---ver working, for e---ver

And then, by moonlight, Hear him come..... The scraping starts

p mp pp poco rall. ppp

poco f p

ord. III

pp

131<sub>3</sub>

131<sub>4</sub>

\* first entry of cello must not coincide with the flute

vc.

131<sub>s</sub>

132

132<sub>s</sub>

alfo ft.

ca.

s. sax.

hn.

tn.

perc.

hp.

Gty.

Str.

Strk.

Jdk.

m.

vc.

cb.

ppp

Con Sord (Wu-wa) (p.p.p.)

marimba pp

picc de labbe

C4 E4 F4

moan-----ing.....

Set a beggar on a horse And he'll ride ride ride

Cold, vermin, hard-floor.....

pizz

f

132<sub>2</sub>

132<sub>3</sub>

132<sub>4</sub>

alto fl  
ca.  
s. sax  
lm.  
tn.

4 temple blocks  
Dr.

pp C# F# (ovd.) # C# C#

132<sub>2</sub>

132<sub>3</sub>

132<sub>4</sub>

City  
ride the Devil!

fp. (lusciously) f I'd rather ride mp ride

tr.  
dk.

m.  
vc.

b.

132<sub>2</sub>

132<sub>3</sub>

132<sub>4</sub>

ca. m.  
m. f. p. mp. pp.

133

change to fl. ord.

133<sub>1</sub>

134  $\text{♩} = 120$

altpf. *p*

ca. *p*

s.sax. *f*

hn. *Senza son.*

tn. *p*

perc. *f* hi-hat //

hp *B<sub>4</sub> A<sub>4</sub>*

133

133<sub>1</sub>

134  $\text{♩} = 120$

Qty. *p*

*Petal, petal.... prattle, prattle...*

stp.

strk. *(Coughs)*

*Petal !!!*

tlk. *(spoken)*

*You stay clear of him, Gerty. old petal!*

vn. *pizz sfz* *arco*

vc. *pizz sfz* *arco*

cb. *pizz sfz*

133

133<sub>1</sub>

134  $\text{♩} = 120$

perc. *(pr. (sax.))*

hi-hat

fl. *mp* *mf* *f* *f* *p* *p < f*

ca. *f* *p* *p < f*

s.sax. *p* *p < f*

hn. *mp* *mf* *f* *f* *p* *p < f*

tn. *p* *p < f*

perc. hi-hat *p*

hp { *mp* *mf* *f* *ff* *p*

gtr.

stp.

str. *mf* *f* *ff* *f* *ff*

Prattle... protect... Prepare... prophet... Re...rish... Prepare pro...tect

tdk. *mp* *f*

Forever talk...ing, forever plot...ting

wn. *mp* *mf* *f* *f*

vc. *mp* *mf* *f* *f*

cb.

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

fl. ca. s. sax. hn. tn.

perc. woodblocks con-bell hp.

Qty. Strp.

Strk. Jak.

You'll see! You'll see! Bristles red,

(exaggerated)  
plot-ting for-e-ver

vn. vc. cb.

cb.

fi.  
ca.  
Sax.  
hn.  
tn.

perc.  
4 rato-toms

hp.

Gty.

Stp.

Strk.

yes, my word! yes, my word! yes \_\_\_\_\_ my word! \_\_\_\_\_

Jdk.

vn.  
vc.  
cb.

fl. *f*

ca. *f*

S. Sax *f*

hn. *f*

tn. *f*

perc.

hp. *mf* *f* *sfz*

C# F# *mf* *f* C# Db F# *sfz*

City. *mp* *f* *f*

It's here in the cards: They'll be back at a

Strp.

Strk.

Jdk.

vn. *f* *sfz*

vc. *f* *sfz*

cb. *f* *sfz*

$\text{♩} = \text{♩}$

rit.

a tempo

fi. *f* *f* *f* *p*

ca. *f* *f* *p* *p*

ssax. *f* *f* *f* *p*

trm. *f* *f* *f* *p*

trb. *f* *f* *f* *p*

perc. wood blocks *f*

cow-bell *f*

hp. *mf* *f*

Qty. *f* *mp*

time \_\_\_\_\_ Viscious words, Poisoned smiles \_\_\_\_\_, E---vic---tion in---

Str. *f*

Tdk. *f*

m. *f* *f* *f* *p*

c. *f* *f* *f* *p*

cb. *f* *f* *f* *p*

$\text{♩} = \text{♩}$  rit. a tempo

fl. *pp*

ca. *pp*

ssax. *pp*

hn. *con. fard.*

tn. *mf pp*

perc. *marimba pp*

hp. *C# D# G# pp*

Gty. *f mp mp*

...evitable

Perse cu...tion - never ending

(Gty: più mosso J=80)

Stikus is right.

Stp. *p*

Eviction Per se-cution

*ppp*

\* Complete line present group and then stop

Strk. *p*

Persecution E-viction

*ppp*

Jdk.

vn. *mf pp*

vc. *pp*

cb. *pp*

*mf pp*

*pp*

*mf*

*pp*

*pp*

137

137



fl.

ca.

S.Sax.

hn.

tr.

(f) dim. --- (pp)  
 (#+) (#+)

*mp* *f*

*pp*

\* on the word 'death', complete the present crotchet group and then stop

perc.

hp.

marimba

Db

*pp*

*f*

*p* *f*

Gty.

*f*

Hold!

Stp.

*f* (*i=80*) *mp* *p* *pp*

Mutilated, bled to death. To day's the day.....

Strk.

*f*

Don't mourn! —

Jdk.

*f*

No, strike out! Strike out, carve the way!

v.

cb.

*mf* *f*

Fl.

Ca.

S. Sax.

Hn.

Tn.

Perc. *marmba*

hp.

Meno mosso  $\text{♩} = 80$

Gty.

We need new tactics, a plan... Who will strike first? Who's the strangest, Who's the fast--est?

Strp.

Strk.

No. \_\_\_\_\_

Jdk.

Vn.

Vc.

Cb.

Meno mosso  $\text{♩} = 80$

S. Sax.

Fl.

Ca.

Hn.

Tn.

♩ = ♩ [139]

[140] ♩ = 66

fi  
ca.  
s.sax  
hn.  
tn.

hi-hat  
perc.  
hp.

C4 F# Bb C# G4 Ab C4 F#

♩ = ♩ [139]

[140] ♩ = 66

Gty.

stp.

stk.

strike for now! We wait.... He comes He will,

jdk.

vn.  
vc.  
cb.

ricochet  
arco (balkate)  
ord.

♩ = ♩ [139]

[140] ♩ = 66

s.sax  
hi-hat  
cb.



fl. *poco a poco cresc.* *mp* *mf*

ca. *poco a poco cresc.* *mp* *mf*

s. sax *ppp*

hn. *mp* *mf*

tn. *mp* *pp* *mp* *pp* *mp* *mp* *mf*

perc. 3 suspended cymbals *pp* *mp*

hp *p* *mf* *pp* *mf*

gtr.

stp.

strk. *f* *mp* *mf*

Pre pare your hearts He comes

(Starkus goes off into a dream world of his own)

tdk. (Golem enters, unseen)

vn. *poco a poco cresc.* *mp* *mf*

vc. *mp* *pp* *mp* *pp* *mp* *mp* *mf*

cb. *mp* *pp* *mp* *pp* *mp* *mp* *mf*

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

meno mosso  $\text{♩} = 60$

142

fl. *f* *pp* *p*

ca. *f* *mf* *pp* *pp*

str. *f* *mf* *pp* *pp*

hn. *f* *mf* *p* *pp*

tn. *f* *mf* *p* *pp*

marimba *p* *f*

hp. *mp* *f* *mp* *f* *mp* *f*

*B<sub>4</sub> C<sub>4</sub> E<sub>4</sub> A<sub>4</sub>* *E<sub>4</sub>* *D<sub>4</sub> G<sub>4</sub>* *E<sub>4</sub>* *D<sub>4</sub> F<sub>4</sub> A<sub>4</sub>* *D<sub>4</sub> F<sub>4</sub>*

142 meno mosso  $\text{♩} = 60$

City. *mf* *f* *mf* *f* *mp* *mf*

Gerty prepares a ritualistic reading of the cards. Meanwhile, she recalls an episode from the past. I screamed \_\_\_\_\_ and screamed a gain \_\_\_\_\_. Then they stuffed my mouth with dirty

Str. *f*

Strk. *f*

Jak. *f*

vn. *f* *mf* *p* *f* *mf* *p*

vc. *f* *mf* *pp* *sempre*

cb. *f* *mf* *pp* *sempre*

meno mosso  $\text{♩} = 60$

142

*dim.* *dim.* *dim.* *dim.*

*(L.A.)*



Musical score for five staves. The first four staves are in treble clef, and the fifth is in bass clef. Dynamic markings include *mp*, *p*, and *mp*. There are accents and slurs throughout. The fifth staff has a *p* marking and a slur.

marimba

Musical score for marimba. It consists of two staves. The first staff has dynamic markings *pp* and *mp*. The second staff has a *mp* marking.

mf      f

Musical score for a single staff. It features dynamic markings *mf* and *f*. There are triplet markings (3) and slurs. The lyrics below the staff are: "forth, Sat me up —, Knaked medaun, Twist---ed my legs — Till — I squirmed with — pain —".

Musical score for three staves. The first staff has dynamic markings *mp* and *mf*. The second and third staves have *mp* and *p* markings.

Musical score for three staves. The first staff has dynamic markings *p*, *mp*, and *mf*. The second and third staves have *p* and *mp* markings.



Fl. *mp < mf mp < mf f f < #*

Cl. *mp < mf mp < mf f f < #*

Sax. *mp < mf mp < mf f f < #*

M. *p < mf p < mf mp < mf f f < #*

B. *mp < mf mf < mf < f mf < f f mf < mf < mf < f < # f < # f < # 2*

marimba

*< mf p < mf p < mf mp < mf mf < f mf < mf < f f #*

*B4 C# F# A4 f #*

ty *ff*

me \_\_\_\_\_, From a-bove, From \_\_\_\_\_ be-----low \_\_\_\_\_

Fl. *mp < mf mp < mf f f #*

Cl. *mp < mf mf < mf < f mf < f mf < mf < mf f < # f < # f < #*

B. *mp < mf mf < mf < f mf < f mf < mf < mf f < # f < # f < #*

*p < mf p < mf mp f #*

f.

Ca.

S. Sax.

hn

tr.

change to Bb clar.

con. sord.

perc.

hp.

marimba

pp

ff

E4 E4 C4 F4 F#Ab E4Ab Bb E4

Gty.

f

Fingers..... night.... ri....ver.....

Ribs... fool

Stp.

(the card ritual begins)

f

Rock... hermit... shroud.... thorns.....

Str.

Jdk.

f

Soul... wings.. hanged-man....

vn.

v.

cb.

pizz.

ff sempre

ff sempre

ff sempre

vc.

cb.

fl.

ca.

cl.

hn.

tn.

perc.

rp.

146

trp.

fp.

trk.

tdk.

tdl.

m.

vc.

cb.

146



meno mosso ♩ = 132

rit. ----- ♩ = 112

fl. ca. cl. hn. tn.

perc. marimba hp.

meno mosso ♩ = 132 rit. ----- ♩ = 112

City. Strp.

Strk. Tdk.

td.

Syn... a-gogue... I'm looking for the synagogue... To rest

vn. vc. cb.

meno mosso ♩ = 132 rit. ----- ♩ = 112

vn. vc. cl., hn.



fi. *mf*

ca. *mf*

cl. *mf*

hn. *mf*

tn. *mf*

perc. *mf*

marimba

mp.

trp.

stp.

stk.

tdk.

sol.

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

I chop wood for my Master, And af-ter that a-way "A--

vn.

*mf*

vc.

*mf*

cb.

db.

*mf*

fi. *mf* *p*

ca. *mf* *p*

cl. *mf* *p*

hn. *mp* *mf* *pp* *p*

tn. *mp* *mf* *p*

Marimba

perc. *mf*

hp { *E<sub>b</sub>*

sty. *f* *accel*

stp. Why — to the town, what

stk. *mf* *f*

Jdk. You came to creep on us dis-rupt.....

Gol. *mf* *f* *p*

-- way a lone" he says — A long road ..... to the town .....

vn. *mf* *p*

vc. *mf* *p*

cb. *p* *accel*

*mp* *mf* *p*

150  $\text{♩} = 132$

fl. *f* *mf*

ca. *f* *mf*

cl. *f* *mf*

hn. *f* *mf*

tn. *f* *mf*

Bass drum *mf*

Tam-tam *mp*

mp { *f* *ff*

150  $\text{♩} = 132$

stry. there?

stp.

stk. *mp*

jdk. Echoes? — Echoes of

gob. *f*

Dark — cellars..... lost — echoes — .....

vn. *f* *mf*

vc. *f* *mp*

cb. *f* *mp*

150  $\text{♩} = 132$

mp { *f* *mf*

fi. *mf*  $\rightarrow$  *pp* *mf*  $\rightarrow$  *pp*

ca. *pp*

cl. *mf*  $\rightarrow$  *pp* *mf*  $\rightarrow$  *pp*

lin. *mf*  $\rightarrow$  *pp* *mf*  $\rightarrow$  *pp*

tr. *pp* *mf*

perc.

hp. *p* *p*

Gty.

Stp.

Strk.

Jbb. *p* *f* *f*

what? If you're a stranger here \_\_\_\_\_ How \_\_\_\_\_ come you know the

Col.

m. *mf*  $\rightarrow$  *pp* *mf*  $\rightarrow$  *pp*

vc. *pp* (7) *fp* *fp*

cb. (7) *pp* *fp* *fp*

*mf*  $\rightarrow$  *pp* *p* *mf*  $\rightarrow$  *pp*

151

fi.  
ca.  
cl.  
hn.  
tn.

perc.  
hp.

151

tr.  
dk.

town so well?

tbl.

Cellars I only know the cellars, Dark--

m.  
vc.  
cb.

151



fl. *pp* *sim.* *mp* *pp* *mp* *pp* *pp*

ca. *pp* *mp* *pp* *pp* *mp* *mp* *pp* *pp*

cl. *mp* *pp* *pp* *sim.* *mp* *pp* *mp* *pp* *pp*

hn. *pp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *pp*

fn. *pp* *pp* *mp* *pp* *mp* *pp* *con sord.* *pp* *mp*

(wa-wa)

perc. *log-drum* *pp* *mp* *mp*

hp. *A4* *f* *E1*

City. *f*

Stp. *f* *f* *f* *f*

Why not get him to join us? At his strength to real use? Join us!? Join us!? He wouldn't know a ty-rant from a

Strk.

Jak.

Gal. *bad wood from the good*

vn. *p* *mp* *pp* *mp* *pp* *pp* *mp* *pp*

vc. *p* *p* *mp* *mp* *pp* *pp* *mp* *pp*

cb.

*im. (solo)*



accel - - - - -

f. ca. cl. hn. tn.

perc. hp.

accel - - - - -

Gtry. Stp.

His clumsy axe will kill us all!

A wolf at full

Strk. Jdk.

(exit Stoikus)

see!!

Is yours some o---ther weapon?

Gol.

Do not doubt my strength my eyes my silent speed

vn. vc. cb.

accel - - - - -

accel

154  $\text{♩} = 112$

fi.  
ca.  
cl.  
hn.  
tn.

perc.  
hp.

log-drum

Ch D# F# A#

accel - - - - 154  $\text{♩} = 112$

City.  
Strp.

That's it - our goylem!  
moon! -

Join us!  
Join us! Practise... train ...

Practise, train, Strike without  
Practise, train, Strike without

(all laugh)

Strk.  
Jdk.

Join us!  
Strike without remorse,

vn.  
vc.  
cb.

accel

154  $\text{♩} = 112$

log-drum

accel ----- [155] ♩ = 120

fi.  
ca.  
cl.  
hn.  
tn.

f  
f  
f  
f  
f → p ————— f

sfz  
sfz  
sfz  
sfz

perc.  
p.

roto-toms

D<sub>4</sub> E<sub>4</sub> F<sub>4</sub>

ff  
sfz

accel ----- [155] ♩ = 120

Gty.  
Stp.

mf ————— f ————— ff

--morse, Practise.. train.. Strike without re--morse, Practise.. train.. Strike with out remorse, Strike

--morse. Practise.. train.. Strike without re--morse, Practise.. train.. Strike without remorse, Strike

Strk.  
Tdk.

ff

Hit'em hard!

Practise.. train.. Strike without remorse, Strike

Pol.

mp ————— f ————— mf ————— ff

Leave ————— me Leave ————— me Leave

vn.  
vc.  
Cb.

f  
f  
f  
pizz f<sub>0</sub>  
sfz  
sfz

accel ----- [155] ♩ = 120

sfz  
f

fi. *p*

ca. *p*

cl. *p*

hn. *p*

tn. *p*

per.

hp. *p*  
Bb A4 *mf*

con Sord. (ovd)

molto meno mosso  $\text{♩} = 80$

Qty. *f* *mf*

Stp. *mf* *mp* *f* *mf* *f*

Strk. *mf* (exaggerated) *f*

Jdk. *mf* (exaggerated) *f*

Clam-face, clumsy clown.....

That's enough, *mf*

You'll scare him off!

Clone-bone.. cloggynose... (exaggerated)

Qui...et, you

God. *me*

vn. *p*

vc. *p*

cb.

molto meno mosso  $\text{♩} = 80$

*p*

*piu mosso*  $\text{♩} = 92$

156

fi. *p*

ca. *mp* 2 *p* 3

cl. 4 *p* 0

hn. *mp* *mf* *mp*

tn. *mp*

perc. *f* *mf*  
Guira  
Bass pedal drum

hp. } *B# C# Eb G# A#* 2 *p* *E4* 3 *B4 Eb* 4

156

*piu mosso*  $\text{♩} = 92$

trp. *f*

trb. *f* *mf* *mp* *mf* *mp*

tk. *f* *mf* *mp* *mf* *mp*

tdk. *f* *mf* *mp* *mf* *mp*

you dd virus! He'll soon bend!

rol. *f* *mf* *mp* *mf* *mp*

Sim...ple beggars!... My Master's wrong. I see your in--

vn. *mp* *mf* *mp* *mf* *mp*

vc. *mp* *mf* *mp* *mf* *mp*

cb. *mp* *mf* *mp* *mf* *mp*

156

*piu mosso*  $\text{♩} = 92$

vn. *mf* *mp* *mf* *mp* *mf* *mp*

vc. *mf* *mp* *mf* *mp* *mf* *mp*

cb. *mf* *mp* *mf* *mp* *mf* *mp*

bd. *mf* *mp* *mf* *mp* *mf* *mp*

318

fl. *f*

ca. *mp* *mf* *f*

cl. *mp* *mf* *f*

hn. *mp* *mf* *f*

tn. *mp* *mf* *f*

perc.

hp. *f* *mf*

D# E4 C# D#

Gty.

Stp.

Srk.

Jdk.

Col. *f* *ff*

- ten - - - - - tion I hear be - - - - - neath the sur - - - - - face - - - - - Seething, blind de - - - - - sire - - - - - ty

vn. *f*

vc. *f*

cb. *mf* *f* *dizz*

*mp* *f*

fi. *f*

ca. *f*

cl. *f*

hn. *mf*

tn. *mf*

*p* *f*

*frull.*

*p* *f*

perc.

mp. *f* F# G# A#

157

poco accel

City.

Stp. *ff* *3*

Go on, be our

trk.

dk.

sol. *mf* *f*

— for eye, tooth for tooth. Rings — of ir...ow clanging in my ears.....

vn. *f*

vc. *f*

cb. *f*

*p* *f*

157

poco accel

*p* *f*

fi. *ff* *p*

ca. *ff* *p*

cl. *ff* *p*

hn. *ff* *f* *p*

tn. *ff* *mf* *p*

perc. *f* *mf* *mp* *pp* *ppp* *sim.*

hp. *f* *p*

Gty. *ff* *mf*

Stp. *mf*

*goylem!* *Goy...lem foil'em,* *goytem nail'em!* *Goytem boi'em*

*(Stump and Jack, in a vulgar fashion)*

Strc.

Jdk. *mf*

*Goytem foil'em,* *goytem nail'em! Goytem boi'em*

vn. *ff* *p*

vc. *ff* *p*

cb.

*ff* *p*

rit. ----- a tempo

[159]

fl. *mf* *mf* *f*

ca. *mf* *f*

cl. *mf* *mf* *f*

hn. *mf* *f*

tn. *mf* *f*

perc. hi-hat *mf* *mf<f*

hp. *F#* *D#* *f*

rit. ----- a tempo

Gty.

Stp. *f*

goylem flail'em! Goylem goylem Goy-----lem foil-----em goy-----lem  
(hysterical but nasty laughter)

Strk.

Jdk. *f*

goylem flail'em! sail'em, tail'em! nail'em! boil'em,  
(hysterical but nasty laughter)

Gol.

vn. *mf* *f*

vc. *mf* *f*

cb. *mf* *f*

rit. ----- *mf* [159] a tempo

*mf* *f*

fi. *kehe kehe kehe*

ca.

cl.

hn.

tn.

perc. *hi-hat*

hp.

*Bb D# A#*

Gty.

Stp.

*flail...em rail'em flail'em soil'em tail'em Goy...lem*

Strk.

Jdk.

*foil'em boil'em soil'em tail'em Goy...lem*

Gr.

*No! No!*

vn.

vc.

cb.

*arco*

*pizz*

pui mosso  $\text{♩} = 120$

$\text{♩} = \text{♩}(\text{♩} \cdot \text{♩})$   $\text{♩} = \text{♩}$

160

fi.

ca.

cl.

hn.

tn.

mba. pp. 3

p.

16

5

8

E<sub>b</sub>

A<sub>b</sub>

160 pui mosso  $\text{♩} = 120$

ty.

tp.

Gerty, Shump and Jacko run off in great commotion chased by the Golem.

trk.

tdk.

(Golem strikes out with his eye.)

trd.

No!

m.

vc.

cb.

16

5

3

160 pui mosso  $\text{♩} = 120$

324

fl.  
ca.  
cl.  
hn.  
tn.

*sf p* *f* *fp* *f*

perc.  
hp

merimba

F4 Gb # C# D4 G# B# E4

Gty.

Stp.

(Enter Stoikus with the words 'One question', randomly)

Stk.

(a) (a) (a)

[One question] - - - - -

Jak.

Gol.

(Golem returns, agitated)

vn.  
vc.  
cb.

pizz. arco sfz

161

$\text{♩} = \text{♩} (= 60)$

fi.  
ca.  
cl.  
hn.  
tn.

marimba  
Bass drum  
tam-tam

hp.

161

$\text{♩} = \text{♩} (= 60)$

City  
Step

(Stikus' manner is wild and uncontrolled. He tries to grab the galen's arm. A fierce struggle.)

tr.  
dk.

sol.

m.  
k.  
tb.

161

$\text{♩} = \text{♩} (= 60)$

accel

$\text{♩} = 84$

fl. *ff sfz f*

ca. *ff sfz f*

cl. *ff sfz f*

hn. *ff sfz f*

tr. *f senza sord. ff sfz f*

perc. *B.dr. tam-tam p p*

hp *f* *B $\flat$  C $\flat$  E $\sharp$  F $\sharp$ A $\flat$*

*4 rototoms*

accel

$\text{♩} = 84$

Gty

Stp.

Strk. *One que... que... que*

Jak.

(Graham stays Striker)

Cpl.

vn. *ff sfz f*

vc. *ff sfz f*

cb. *ff sfz f*

accel

$\text{♩} = 84$

*ff*

163

poco a poco rit...

Handwritten musical score for the first system, measures 163-167. It includes staves for strings (A, B, C, D, E), woodwinds (F, G), and percussion (log-drum, tam-tam). The score features complex rhythmic patterns with triplets and sixteenth notes, dynamic markings such as *ff*, *f*, and *mf*, and articulation like accents and slurs. The woodwind parts (F and G) have a melodic line with slurs and dynamic changes.

163

poco a poco rit...

Handwritten musical score for the second system, measures 168-172. It features a melodic line in the woodwind part (F) with slurs and dynamic markings. The percussion parts (log-drum and tam-tam) continue with rhythmic accompaniment.

Axe splits, Blood spills, The red blood dries Goes hard, like

Handwritten musical score for the third system, measures 173-177. It includes staves for strings (A, B, C, D, E) and woodwinds (F, G). The string parts feature complex rhythmic patterns with groups of 7 and 5 notes. The woodwind parts (F and G) have melodic lines with slurs and dynamic markings.

163

poco a poco rit...

Handwritten musical score for the fourth system, measures 178-182. It features a melodic line in the woodwind part (F) with slurs and dynamic markings. The percussion parts (log-drum and tam-tam) continue with rhythmic accompaniment.

rit. -----

♩ = 60

fi. *mp* *p*

ca. *pp* *p* *mp* *p*

cl. *mp* *pp* *p* *mp* *p* *Change to bass clarinet*

hn. *pp* *p* *mp* *p* *Conv. Spnd.*

tn. *pp* *p* *mp* *p*

perc. *G.P.* *pp* *p* *mp* *p* *pp* *lunga*  
Two clay plant-pots (largest)

mp { *B♭* *G* *H* *P*

rit. ----- ♩ = 60

Grd. *mf* *p* *p* *mp* *mf* *mp* *p* *mf* *lunga*  
clay Red clay This crusty skin is like my own

vn. *mp* *p* *pp* *p* *mp* *p* *lunga*

vc. *pp* *p* *mp* *p*

cb. *pp* *p* *mp* *p*

rit. ----- ♩ = 60

*mp* *p* *(vn.)* *G.P.* *pp* *p* *mp* *p* *lunga*

♩ = 52

fi.  
ca.  
vd.  
in.  
n.  
B drum

Con sord.  
pp  
ppp

165 ♩ = 52

mf p mf p mf

Con sord.

Howl---ing man, Howl---ing man, now---

Con sord.

sul pont.  
pp

5  
mp  
ord.

Dizz.  
p

165 ♩ = 52

pp

5  
p mp p mp p

vc.

bcl.

fi.

ca.

b.c.

hn.

tn.

B drum

perc.

hp.

Gol.

still... still. No sound, no smile.... Stand up.... You must walk....

(he listens, head on Storkus chest)

vn.

vc.

cb.

p pp sim.

p mp p pp f

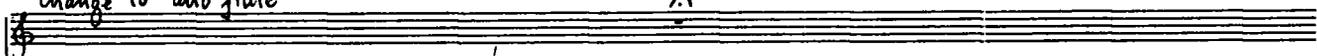
b+ <mp p < mp

p pp sim.

(D) 1 2 (E) 1 2 (F) 1 2

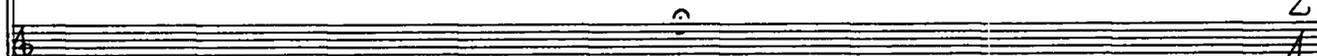
166

change to alto flute

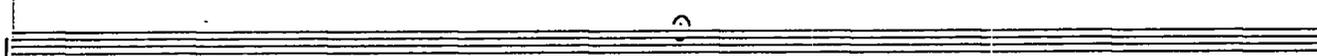
1. 

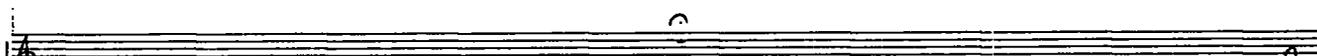
2. 

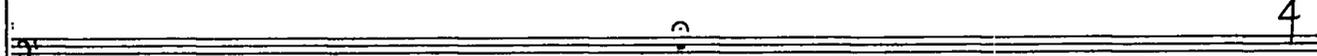
3. 

4. 

5. 

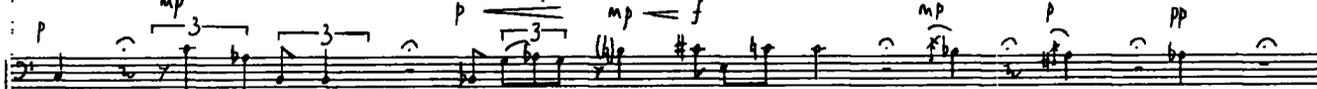
6. 

7. 

8. 

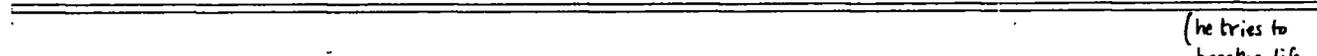
166

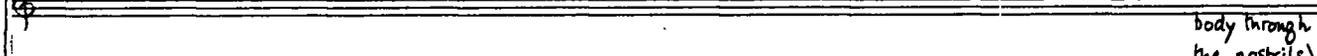
$\text{♩} = 60-72$  (fast)

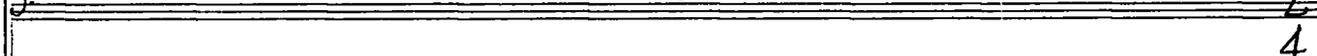
*p* 

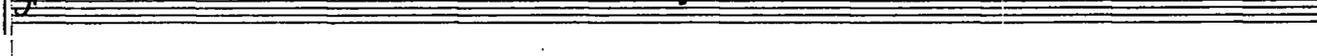
Speak.... Tongue for speaking..... No beat...ing heart inside these ribs. Eyes.... closed. Hear....

(he tries to breathe life into the body through the nostrils)

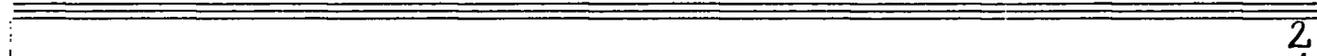
9. 

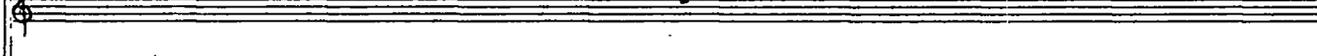
10. 

11. 

12. 

166

13. 

14. 

167

$\downarrow = 52$

più mosso  $\downarrow = 80$

a.fl.  $\downarrow$   $pp$

ca.  $2$   $3$

b.cl.  $4$   $pp$   $4$

hn.

tn.

perc.

hp  $2$   $4$   $3$   $4$

167

$\downarrow = 52$

più mosso  $\downarrow = 80$

Gol.  $p$   $pp$   $mp$   $p$   $p$   $p$

Gone\_ Gone\_ Where have you gone?\_ Where.... Stiff\_

vn.  $2$   $3$   $pp$

vc.  $4$   $pp$   $pp$   $4$

cb.  $pp$

Senza sord.

Senza sord.

167

$\downarrow = 52$

più mosso  $\downarrow = 80$

$p$   $mp$   $pp$   $pp$

vc., cb.  $3$   $4$   $pp$

168

Musical score for the first system, measures 1-5. The vocal line features dynamics *p*, *mp*, and *pp*. The piano accompaniment includes a 4/4 time signature.

168

Musical score for the second system, measures 6-10. The vocal line includes lyrics: "Cold \_\_\_\_\_, a-lone, Like me \_\_\_\_\_ Am I \_\_\_\_\_ al- so cold \_\_\_\_\_ Un-smil-ing \_\_\_\_\_". Dynamics include *pp* and *mf*.

168

Musical score for the third system, measures 11-15. The vocal line features dynamics *p* and *mp*. The piano accompaniment includes dynamics *pp* and *mf*.

169

af. mp pp mp mf mp mp > p pp p mp p

ca. 3 4 3

bcl. pp 4 4 4 pp

hn.

tn.

perc. p  
tam. tom. pp

hp. 3 4 4 3 4 4

169

Gol. p mf f p p < mf > p

— dead? — Living man — laughs and sings — Is — warned —

vn. 3 4 3

vc. pp gliss. 4 4 4 pp gliss.

cb. pp pp

169

mp mf mp mp > p pp p. p. mp p

3 4 4 3 4

Musical score system 1, measures 1-4. The system includes a vocal line with dynamics *pp*, *p*, *mp*, *mp*, *mp* and piano accompaniment with time signatures 4 and 3.

Musical score system 2, measures 5-8. The system includes a piano accompaniment with time signatures 4 and 3, and a vocal line with dynamics *p*. Chords  $B\sharp C\sharp A\sharp$  and  $\sharp B: C$  are indicated.

Musical score system 3, measures 9-12. The system includes a vocal line with lyrics: "by love \_\_\_\_\_ That's not for me \_\_\_\_\_ for \_\_\_\_\_ me \_\_\_\_\_ No \_\_\_\_\_ hot desires, burning \_\_\_\_\_". Dynamics include *f*, *mp*, *p*, *p*, *mf*, *p*, *mp*. Time signatures 4 and 3 are present.

Musical score system 4, measures 13-16. The system includes a piano accompaniment with time signatures 4 and 3, and a vocal line with dynamics *mp*, *pp*, *mp*.

Musical score system 5, measures 17-20. The system includes a piano accompaniment with time signatures 4 and 3, and a vocal line with dynamics *pp*, *p*, *mp*.

170

$\text{♩} = 66$

af. ca. b.c. hn. ln. perc. hp.

4 3 2 4

*mp* *f* *sfz* *sfp* *fp* *<f*

*p* *mp* *sfz* *fp* *<f*

4 3 2 4

C4 Eb Fb Gb Ab

170

Gd.

*mf* *f* *ff*

yearning... No rising, straining, for me... for me... So much not done.

vn. vc. cb.

4 3 2 4

*mf* *f* *sfz* *fp* *<f*

*mf* *sfz* *fp* *<f*

170

$\text{♩} = 66$

4 3 2 4

*f* *sfz* *fp* *<f*





173

$\text{♩} = c. 60$

173<sub>1</sub>

173<sub>2</sub>

Handwritten musical score for measures 173-173<sub>2</sub>, measures 1-6. The score includes a vocal line and piano accompaniment. Dynamics include *p*, *pp*, *mf*, *fz*, and *f*. Performance markings include *mba.*, *gairo*, and *f <#*. The piano part features a *B<sub>4</sub>* marking and a *(buzz)* marking.

173

$\text{♩} = c. 60$

173<sub>1</sub>

173<sub>2</sub>

Handwritten musical score for measures 173-173<sub>2</sub>, measures 7-10. The score includes a vocal line with lyrics and piano accompaniment. Dynamics include *p*, *pp*, *mf*, *p*, *mp*, *f*, and *f*. Performance markings include *(buzz)*, *f <#*, and *f*. The piano part features a *5* marking.

A chasm, black, near, bigger... bigger... Stay away! Rope around my neck, Pulling..up..up..

173

$\text{♩} = c. 60$

173<sub>1</sub>

173<sub>2</sub>

Handwritten musical score for measures 173-173<sub>2</sub>, measures 11-14. The score includes a vocal line and piano accompaniment. Dynamics include *p*, *pp*, *fz*, *f*, and *f*. Performance markings include *mba.*, *(buz)*, *(b)*, and *(b)*. The piano part features a *2* marking.

174

$\text{♩} = 120$

fi. *pp* *P < f*

ca. *pp* *P < f*

cl. *pp* *f*

hn. *pp* *P* *f* *P* *f* *if p*

tn. *Senza Sord.* *f* *f* *f*

perc. *chains* *P* *f*

hp. *3* *4*

174

$\text{♩} = 120$

Gol. *P* *f* *P* *mf* *f* *f*

up ---- Back-----wards downwards Ears—ring Clanging, deaf----

vn. *ovd.* *pp* *P < f* *f*

vc. *pp* *P < f* *f*

cb. *pp* *P < f* *f*

174

$\text{♩} = 120$

*pp* *f* *(p)*

175

Handwritten musical score for multiple staves (i, a, l, n, n, c, p). The score includes various musical notations such as notes, rests, and dynamic markings like *ff*, *fz*, and *f < ff*. Performance instructions include "Anklang" and "metal bar".

175

Handwritten musical score for a single staff (bl). It features a melodic line with dynamic markings like *ff* and *fz*. Performance instructions include "---ening noise" and "Chains".

Handwritten musical score for multiple staves (n, vc, b). The score includes notes, rests, and dynamic markings such as *ff*, *fz*, *f < ff*, and *sfz*. Performance instructions include "pizz." and "arco".

175

Handwritten musical score for multiple staves (hp, vc, cb). The score includes notes, rests, and dynamic markings like *ff* and *fz*. Performance instructions include "Ant." and "hp. vc. cb."

176

fl. *ff* *fz* *f* *f* *mf* *p* *mf* *p* *mp* *pp* *p* *pp*

ca. *ff* *fz* *f* *f* *mf* *p* *mf* *p* *mp* *pp* *p* *pp*

cl. *ff* *fz* *f* *f* *mf* *p* *mf* *p* *mp* *pp* *p* *pp*

hn. *fz* *f* *f* *mf* *p* *mf* *p* *mp* *pp* *p* *pp*

tn. *fz* *f* *f* *mf* *p* *mf* *p* *mp* *pp* *p*

perc. 4 roto-toms *fff* *f* *p*

hp { D4 Eb Gb *fz*

(Enter Ometh)

176

Gr. *ff* *mp* *p*

chains..... A wounded body: The ghost of him

vn. *ff* *fz* *f* *f* *mf* *p* *mf* *p* *mp* *pp* *p* *pp*

vc. *ff* *fz* *f* *f* *mf* *p* *mf* *p* *mp* *pp* *p* *pp*

cb. *fz* *f* *f* *mf* *p* *mf* *p* *mp* *pp* *p*

176

(hlls) *fz* *f* *f* *mf* *p* *mf* *p* *mp* *pp* *p*

(roto-toms) (3)

$\text{♩} = \text{♩}$  177

177,

178  $\text{♩} = 48$

fi. *f*

ca.

cl.

hn.

tn.

*p*  $\rightarrow$  *pp*

perc. high crotchet

*p* *pp* *f* *p*

hp { *B $\flat$  C $\sharp$  D $\sharp$  G $\flat$*  *mp* *mf* *f* *C $\sharp$  F $\sharp$*

$\text{♩} = \text{♩}$  177

177,

178  $\text{♩} = 48$

Dr.

Gol.

killed by — my — axe?

vn.

vc.

cb.

*p*  $\rightarrow$  *pp* *p* *mp* *pp* *p*

con. cord.

con. cord.

con. cord.

177

177,

178  $\text{♩} = 48$

vn.

vc.

cb.

*p* *pp* *p* *mp* *pp* *p*

con. cord.

con. cord.

con. cord.

fi. *mf* *pp* *pp* *p* *mp* *pp* *p* *pp*

ca. *pp* *mp* *pp* *pp* *pp* *pp*

cl. *pp* *mp* *pp* *pp* *pp* *pp*

tn. *mf* *pp* *pp* *pp* *pp* *pp*

tr. *mf* *pp* *pp* *pp* *pp* *pp* *con. Sord.*

perc. *marimba* *p* *pp* *p* *pp*

hp. *E# Ah* *p* *p* *3* *4* *4* *D# E# F# G# A#*

Om. *p* *You*

Gr. *3* *4*

vn. *mf* *pp* *pp* *p* *mp* *pp* *pp* *pp*

vc. *mf* *pp* *p* *mp* *pp* *pp* *pp* *pp*

cb. *mf* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

*mf* *pp* *pp* *p* *mp* *pp* *pp* *pp*

fi.  
ca.  
cl.  
hn.  
tn.

perc.

hp.

Orn.

tr.

vn.  
vc.  
cb.

vn.  
vc.  
cb.

fi. *mf*

ca. *mf*

cl. *mf*

hn. *mf*

tn. *mf*

perc. *bell-tree*

hp. *p*

*G# A# F# Db Eb Cb Bb F#*

Om. *mp* *mf* *f* *mp*

At last \_\_\_\_\_ It \_\_\_\_\_ is \_\_\_\_\_ you \_\_\_\_\_

Gol.

v. *mf*

vc. *mf*

cb. *p* *mf*

*p > pp*

*molto rit*

a tempo 181

poco più mosso

meno mosso

fi. *pp* *p* *p* *mp* *p* *p*

ca. *pp* *mp*

cl. *pp* *mp*

hn. *pp* *p* *pp*

tn. *pp* *p* *pp*

perc.

*mf* *mf* *mf* *mp*

a tempo 181

poco più mosso

meno mosso

at last. It is you Long have I followed you My poor dear friend.

My ears did not deceive me did not not

*mp* *mf* *f* *ff* *f* *mp* *mf* *mp*

m. *pp* *p* *mp* *pp* *p*

vc. *pp* *mf* *p* *mp* *pp* *p*

cb. *pp* *mf* *p* *mp* *pp* *p*

a tempo 181

poco più mosso

meno mosso

*pp* *pp* *mp* *pp* *pp*

*piu mosso*

fi. *pp* *pp* *mp* *pp* *pp*

ca. *pp* *pp* *mp* *pp* *pp*

cl. *pp* *pp* *mp* *pp* *pp*

hn. *pp* *pp* *mp* *pp* *pp*

tn. *pp* *pp* *mp* *pp* *pp*

perc. *8088* *pp* *pp*

*tam-tam* *pp* *pp*

hp. *pp* *pp* *mp* *pp* *pp*

*F#* *C# D# E# F# G#* *B# C# F# A#*

Om. *p* *mf* *mp* *p* *mf*

My — poor — dear — dear — friend — I saw your lonely life here

Gr. *pp* *pp* *pp* *pp* *pp*

vn. *pp* *pp* *mp* *pp* *pp* *pp* *pp*

vc. *pp* *pp* *mp* *pp* *pp* *pp* *pp*

cb. *pp* *pp* *mp* *pp* *pp* *pp* *pp*

*mp > pp*

*Senza Sord.*

*piu mosso*

*pp* *pp* *pp* *pp* *pp* *pp* *pp*

rit... a tempo

poco a poco più Mosso

fi.  
ca.  
cl.  
hn.  
tn.

crystalles

perc.  
mp.

rit... a tempo

poco a poco più mosso

Om.  
Gol.

Heard you calling be-fore your birth. We are to-gether Vic-----tims of the

You You need help

(rit... a tempo)

vn.  
vc.  
cb.

senza sord.

rit... a tempo

poco a poco più Mosso

183  $\text{♩} = 58$

fl. *mf* *f* *p* *mp* *mf* *p*

ca. *mf* *f* *p* *mp* *mf* *p*

cl. *f* *mp* *p*

hn. *f* *mp* *mf* *p*

tn. *f* *mp* *mp* *mf* *p*

perc. 3  
4

hp. *f* *mp* *f* *mp*

Ah F#Gb Bb D# E# F#G# D# C# D#

183  $\text{♩} = 58$

Om. *f* *mf* *f* *mf*

same the same the same

Grö. *f* *ff* *f* *mf*

Peace, warmth, a quiet strength; All these in

vn. *f* *mp* *mf* *p*

vt. *f* *mp* *mf* *p*

cb. *f* *mp* *mf* *p*

183  $\text{♩} = 58$

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

184  $\text{♩} = 66$

fi. *mf* *mp* *mf* *f*

ca. *mp* *mf* *f*

cl. *f* *p* *mf* *mp* *mf* *f*

hn. *mp* *mf* *f*

tn. *mp* *mf* *f*

perc.

mp } *f* *mf* *mp* *f* *ff*

*Bb* *F# Gb Ab* *F#* *A#* *Bb Ab* *b*

184  $\text{♩} = 66$

Dr. *f* *f* *f*

In you is hope, but not the way your Master wills it.

Gol. *f* *ff*

you Let me bathe these wounds

vn. *mf* *mp* *mf* *f* *ff*

vc. *f* *mp* *mf* *f* *ff*

cb. *f* *mp* *mf* *f* *ff*

184  $\text{♩} = 66$

*f* *mp* *mf* *f* *ff*

fi. *ff* *mf* *mp* *mf* *p* *mf* *mp*

ca. *mf* *f* *mp* *mf* *p* *mp*

cl. *mf* *f* *mp* *mf* *p* *mp*

hn. *ff* *mf* *f* *mp* *mf* *p* *mp*

tn. *ff* *f* *mp* *mp*

*molto rit.*  $\text{♩} = 52$

per. *mf* *mf* *mp* *p*

*tantum*

hp. *ff* *mf* *mp*

*E<sub>b</sub>* *C<sub>4</sub>* *D<sub>4</sub>* *C<sub>4</sub>*

Om.

Gol. *ff* *mf*

Let me ease your pain

vn. *ff* *f* *mp* *mf* *p* *mp*

vc. *ff* *f* *mp* *mf* *p* *mp*

cb. *ff* *f* *mp* *mf* *p* *mp*

*ca. cl.* *mf*

*ca. cl.*

$\text{♩} = 48$

186

poco più mosso  $\text{♩} = 56$

fi. *mp*  $\rightarrow$  *pp*

ca. *pp*

cl. *p*  $\rightarrow$  *mp*  $\rightarrow$  *p* *pp*

hn. *p* *pp*

tn. *pp*

crotales *p*

hp. *mp*  $\rightarrow$  *p* *pp*

*D $\flat$  E $\flat$*  *C $\flat$  E $\flat$*

$\text{♩} = 48$

186

poco più mosso  $\text{♩} = 56$

Dr. *p*

sol. *mp*  $\rightarrow$  *p* *mp*  $\rightarrow$  *pp*

Let me touch \_\_\_\_\_ and soothe \_\_\_\_\_ your suffering \_\_\_\_\_

m. *mp*  $\rightarrow$  *pp* *p*

c. *mf* *pp*

cb. *mf* *pp*

186

poco più mosso  $\text{♩} = 56$

$\text{♩} = 48$

ca. *pp*

d.v.m.

Fl. ca. cl. hn. tn.

perc. lam-tam (metal beater)

hp.

Om.

Gol.

At last I find in you my equal: I am as you I am as

vn. con sord.

vc. con sord.

cb. con sord.

fi  
Ca.  
Cl.  
hm.  
tm.

perc.

mp

vm.

you Sweet, gentle man These chains this burden Re-lease me

vp.

you as you as you as you as

m.  
c.  
b.



poco a poco piu mosso (♩=60) ♩ = ♩ = 60

189

ff non legato! sfz

mf p mf sfz sfz

Bass drum

ff f sfz mf < ff

hp

mf

C4 D4 E4

poco a poco piu mosso ... (♩=60) ♩ = ♩ = 60

(Suddenly, the Mahara! enters. With a powerful gesture, he immobilises the Golem, turning him into a rock which collapses, destroying Ometh.)

Mah

Gol.

p mp f

I will

ord.

pizz. arco

p mp f sfz sfz sfz

p mf sfz sfz

poco a poco piu mosso (♩=60) ♩ = ♩ = 60

189

p f sfz sfz sfz

(3.3.) (3.3.) (3.3.) (3.3.)



190

fi. *f* *mp*

ca. *f* *mp*

cl. *f* *mp*

hn. *f* *ff* *p* *mf*

tn. *f* *ff* *p* *mf*

perc.

mp.

190

nah

My word shall be a lantern for your feet, And for your path a light

vn.

vc.

ch.

190

fi.  
ca.  
cl.  
hn.  
tn.

Cabaca  
Bass drum

hp.

Mah.

You will awake and go... Defeating e...vil.

vn.  
vc.  
cb.

change to pizz.

fl. ca. cl. hn. tn.

fl. ca. cl. hn. tn.

*f* *mf* *fp* *fp* *fp*

perc. Cabaca B. dr.

perc. Cabaca B. dr.

hp. G# E4 Cb F4 Db G4 Ab

hp. *mf* *mf* *mf*

Mah. f 3 f 3 5:4

Mah. *f* 3 *f* 3 5:4

You shall not spare those who plot to destroy us, Those who desecrate our graves, Ab-duct our chil-dren.

m. vc. cb. sul pont. p pizz mf ff

m. vc. cb. *sul pont.* *p* *pizz* *mf* *ff*

mf mf mf

*mf* *mf* *mf*

Picc. *mf*

Ca.

Cl. *mf*

hn. *mf*

tn. *con sord*

ppp (tn: poco a poco cresc.....)

3

perc.

hp. *f*

3

Mah. *f*

Let nothing dis-tract you. Let no-thing dis-tract you

m. *p*

vc. *arco*

cb. *mp*

3

Picc. *mf*

Ca.

Cl. *mf*

hn. *mf*

tn. *mf*

173 accel - - - (♩ = 80)

Picc. *ff* *p*

Ca. *pp* *f*

Cl. *ff* *p*

Hr. *f* *p* *f*

Ln. *f* *p* *f<sub>2</sub>*

senza sord.

Perc.

Mp. *ff* *pp*

Db Eb Gb Ah

193

accel - - - ♩ = 80 (freely)

ah. *ff* *f* *mp* *f* *ff*

See beyond the visible. Hear beyond si-lence. Work a-lone, Fear less Invincible. Our Saviour,

m. *mp* *ad libitum*

c. *mp* *ad libitum*

b. *mp* *ad libitum*

*f* *ff* *mp*

193

accel - - - (♩ = 80)

*mp* *pp*

2  
4



picc. *mf* *f* *mf* *f*

ca. *mf* *f* *mf* *f*

cl. *mf* *f* *mf* *f*

hn. *f*

tn. *mf* *f* *mf* *f*

Ball drum

perc.

hp.

Gb F#b Db C# E# Eb

nah. *f* *mf* *f* *mf* *f*

*Una corda*

I am your father! your

(Slowly enter Grethy, Stump and Jadeki)

vn. *mp* *f*

vc. *mp* *f*

cb. *mp* *f*

acc'd  $\text{♩} = 80$  [196] *change to alto flute*

picc.  $\text{ff}$   $\text{mf}$

ca.  $\text{ff}$   $\text{mf}$   $\text{mp}$   $\text{p}$

cl.  $\text{ff}$   $\text{mf}$   $\text{mp}$   $\text{p}$

hn.  $\text{ff}$   $\text{mf}$   $\text{mp}$   $\text{p}$

tn.  $\text{ff}$   $\text{mf}$   $\text{p}$

perc. Tam-tam  $\text{p}$   $\text{ff}$   $\text{f}$  *crotales*

Bass drum  $\text{p}$   $\text{ff}$   $\text{f}$

hp.  $\text{ff}$

acc'd  $\text{♩} = 80$

Gty.  $\text{ff}$   $\text{f}$

Stp.  $\text{ff}$   $\text{f}$

Jak.  $\text{ff}$   $\text{f}$

a

(2m)

Mah. *(Proud and triumphant, the Maharal then notices the bloodied corpse of Stoikus next to the golem's axe. Recoiling, he slowly realises the awful truth.)*

fa ----- ther!

vn.  $\text{ff}$   $\text{mf}$   $\text{mp}$   $\text{p}$

vc.  $\text{ff}$   $\text{mf}$   $\text{mp}$   $\text{p}$

cb.  $\text{ff}$   $\text{mf}$   $\text{p}$

acc'd [196]  $\text{♩} = 80$

cro.



198

af. ca. cl. hn. tn.

pp mp p change to bass clarinet

perc. B. drum

mp mp mp

hp.

mf pp mp C4 D4 F#

198

Grty. Stp. Jdk.

p a a a

Mah.

vn. vc. cb.

con sord. mp pp senza sord. mf

198

mf pp mp p

$\text{♩} = \text{♩} (= 60)$

altpf. *p mp pp p mp p mf mp pp*

ca.

b.cl.

hn

tn. *p*

perc.

hp.

199  $\text{♩} = \text{♩} (= 60)$

Gty. *p*  $\text{♩} = \text{♩} (= 60)$

Srp. *p*  $\text{♩} = \text{♩} (= 60)$

Jaw. *p*  $\text{♩} = \text{♩} (= 60)$

Mah.

vn. *pp p pp*

vc. *con sord.*  $\text{♩} = \text{♩} (= 60)$

cb. *mp p p pp=p mp pp p*

\* repeat the B harmonic: each time, the note and the following rest should be slightly longer

199

$\text{♩} = \text{♩} (= 60)$

vn. *sim.*

vc. *mp p*

cb. *p mp p mf mp pp*

199<sub>1</sub>

199<sub>2</sub>

altpf. *mf* *p* *pp* *pp* *p* *mp*

ca.

b.cl.

hn.

tn. *mp* *p* *pp*

perc. *pp* *pp* two clay plant-pots (largest) *pp*

hp. *mf* *pp*

199<sub>1</sub>

199<sub>2</sub>

Gty. *poco a poco dim. al niente*

Stp. *poco a poco dim. al niente*

Jak. *poco a poco dim. al niente*

(Gerty, Stump and Jack now off stage)

Mah.

vn. (1) (2)

vc. *pp* *mp* *p* *arco* *pp*

cb. *mf* *pp*

John Carter  
13 November 88

199<sub>1</sub>

199<sub>2</sub>

(adff.) *mf* *pp* *mp* *p* *pp* *pp*

cb. *mf* *pp*



John Casken

# Masque

for solo oboe, horns and strings

(1982)

Study Score

ED 12156

Schott & Co. Ltd · London  
B. Schott's Söhne · Mainz  
Schott Music Corp. · New York  
Schott Japan Ltd · Tokyo



Commissioned by the City of London Sinfonia with funds  
generously provided by the Arts Council of Great Britain

First Performance: 9 October 1982

Eton College

Heinz Holliger

City of London Sinfonia

Conducted by Richard Hickox

## Instrumentation

Solo Oboe

2 Horns

(sounding as written)

Strings:

(6.4.3.2.1)

	the normal pitch flattened by $\frac{1}{4}$ tone
	the normal pitch flattened by $\frac{3}{4}$ tone
	the normal pitch sharpened by $\frac{1}{4}$ tone
	the normal pitch sharpened by $\frac{3}{4}$ tone
	a note of indeterminate duration
	repeat the pattern or note
	the small number in the box denotes the number of fingers of the left-hand the conductor shows to mark the subdivision of the section

	Normale Tonhöhe um einen $\frac{1}{4}$ – Ton erniedrigt
	Normale Tonhöhe um einen $\frac{3}{4}$ – Ton erniedrigt
	Normale Tonhöhe um einen $\frac{1}{4}$ – Ton erhöht
	Normale Tonhöhe um einen $\frac{3}{4}$ – Ton erhöht
	Note unbestimmter Länge
	Wiederhole das Schema oder die Note
	Die kleine Zahl im Kasten benennt die Anzahl der Finger der linken Hand, die der Dirigent zur Unterteilung des Abschnittes anzeigt.

Duration: c. 24 minutes

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# John Casken

## Masque

♩ = c. 52-56

ob. solo  
*p* (as if off-stage) *poco* *p*

(+) = altered tone (divinat)

1  
hms  
2

w I  
3 7 3 2 3  
4 8 4 4 4

w II  
3 7 3 2 3  
4 8 4 4 4

vle  
*div.* *p* *poco* *ppp*

vc  
*p* *poco* *ppp*

cb  
*p*

Detailed description: This is a page of a musical score for the piece 'Masque' by John Casken. The score is written for an oboe solo and woodwinds. The oboe part is a melodic line with various ornaments and dynamics. The woodwind parts (flutes, clarinets, and bassoon) provide harmonic support with rhythmic patterns. The score includes performance instructions such as 'as if off-stage' and 'altered tone (divinat)'. The tempo is marked as 'c. 52-56' (quarter note). The score is in 3/4 time and features a key signature of one sharp (F#).

ob. solo

*poco* *p* (+) (+)

1  
hms

2

vn I

vn II

vc

cb.

3  
8

3  
8

2

ob. sfl

pp  
mp  
arco

hmc

1  
2

ppp  
p

vi I

arco  
p  
pp  
mp

vi II

ppp  
p  
arco

ve

mp  
p  
arco

vc

mp  
arco

cb

mp

poco a poco accelerando  $\text{♩} = 132$

ob. solo

hms 1  
2

wI  
wII  
vle  
vc  
cb

Handwritten musical score for a chamber ensemble. The score is arranged in systems for the following instruments: Oboe Solo (ob. solo), Horns 1 and 2 (hms 1, 2), Woodwinds I and II (w.I, w.II), Viola (vle), Violin (v), and Cello (cb). The music is written in 4/8 time and consists of four measures. The Oboe Solo part features a melodic line with triplets and dynamic markings of *mf* and *f*. The Horns and Cello parts play sustained notes with dynamic markings of *p*. The Woodwinds and Viola parts have more complex rhythmic patterns with various dynamic markings including *pp*, *mp*, *mf*, and *vis.* (viscous). The Violin part is mostly sustained notes with some dynamics like *p* and *mf*. The score includes various musical notations such as slurs, accents, and dynamic markings.





5

(♩ = c. 84)

senza misura

b. solo

mp > < > f  
quasi recit.

hcs

1  
2

v. I

v. II

vle

1. solo  
sul pont. (h)

unis pizz.

unis pizz.

arco 1. solo

sul pont.

arco 2. solo

sul pont.

pp

ord.

ord.

ord.

p

pizz.

pizz.

p

l.v.

l.v.

3  
8

3  
8



8

$\text{♩} = 66$

ob. solo

mp  $\rightarrow$  p

hms

1 2 3 4

2 4

pp  $\rightarrow$  mp

vn I

1. sul pont. 3. 5. 4 P  $\rightarrow$  3. 4 pp

vn II

arco 1. sul pont. 2. 4 P  $\rightarrow$  3. 4 P

vle

2 4 P  $\rightarrow$  3 4 P

vc

2 4

cb

3 4

pp

9

Senza misura

ob. solo

*P* (*recit. sim.*) *f* *ff* *mp* *f* *mf* *mp* *ppp*

1  
hrt

2

vn I

vn II

vle

vc

cb

3  
4

3  
4

10

11

$\text{♩} = 112$

senza misura

ob. solo

1  
hms

vn I

vn II

vn

vc

cb.

12

13

13

$\text{♩} = c. 56$

Senza misura

ob solo

1  
hns

2

va I

(tr)

vn II (tr)

vtc

vc

cb

ob solo

*mp* *f subito* *f* *pp*

1  
hns

2

*pp*

va I

3 *pp*

4 *pp*

(tr)

vn II (tr)

3 *pp*

4 *pp*

*slow gliss. cresc.*

vtc

3 *pp*

4 *pp*

vc

3

4

cb

3

4

14

♩ = 100

più mosso

♩ = 132

ob. solo

1

2

hms

1. sul pont.

2

3

4

5. sul pont.

6

7

8

9

10

11

12

13

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996

997

998

999

1000



15

$\text{♩} = 132$

ob. solo *f*

hms 1 *f* *sf*  
2 *mp* *f* *sf*

vi I *mp* *f* *unis. pizz.*  
*mp* *f* *unis. pizz.*

vi II *mp* *f* *unis. pizz.*  
*mp* *f* *unis. pizz.*

via *mp* *f* *unis. pizz.*  
*mp* *f* *pizz.*

vc *pp* *sub. part.* *f* *ord.* *ff sub.* *sim.* *ord.*

cb *pp* *sub. part.* *f* *ord.* *ff sub.* *sim.* *ord.*

16

16,

Senza misura

cb. solo

hns

2

MI

MT

vle

v

cb.

The musical score is written on ten staves. The top staff is for Clarinet Solo (cb. solo), followed by Horns (hns) with two parts. The next three staves are for the string section (MI, MT, vle), each with an 'arco' instruction and a dynamic marking of 'f'. The fifth staff is for Viola (vle), also with 'arco' and 'f'. The sixth and seventh staves are for Violin (v), with 'arco' and 'f'. The eighth staff is for Clarinet (cb.). The score includes various musical notations such as slurs, ties, and dynamic markings. A section starting at measure 16 is marked 'Senza misura'. The bottom of the page shows several empty staves.

17

♩ = 108

ob. solo

mf p mf

hms

pp

vi I

mp p pp mp p pp mp

pizz. arco sul pont. ord. pizz. ord. arco sul pont. pizz. ord. arco sul pont.

vi II

pp p mp

vle (b)

pp p mp

vc

pp p mp

cb

mp mp sim.

9  
16

9  
16

12  
16

12  
16

12  
16



18

poco rit -----  $\text{♩} = 96$  /  $\text{♩} = 96$

ob. solo *f* *dim...* *p*  $\text{♩} = 5$

hms  
1  
2 *mf*

1  $\text{♩} = 5$   
2 *mp* *pp*  
3 *mp* *pp*  
w I 4 *mp* *pp*  
5 *Sim.* *mp* *pp*  
6 *mp* *pp*

w II  
(?) *mf* *p*  
(?) *mf* *p*

vl  
v  
cb.

19

Handwritten musical score for orchestra, measures 19-20. The score is written on multiple staves with various musical notations including notes, rests, and dynamic markings.

- Oboe (ob. solo):** Measure 19 starts with a dynamic marking of *p*. Measure 20 has a dynamic marking of *f*.
- Horns (hnt):** Two staves. Measure 19 has a dynamic marking of *p*.
- Woodwinds (wvI):** Four staves (flute, oboe, clarinet, bassoon). Measure 20 features a complex passage with a dynamic marking of *pp*.
- Woodwinds (wvII):** Two staves. Measure 20 includes markings for *div.*, *#F*, and *pp*.
- Violins (vln):** Four staves. Measure 20 includes markings for *pp* and *p*.
- Violas (vln):** Two staves. Measure 20 includes markings for *pp* and *p*.
- Celli (cb):** Two staves. Measure 20 has a dynamic marking of *f*.

Measure 20 contains a circled number **16** in the right margin.

This page of a handwritten musical score, numbered 22, features a variety of instruments. At the top, there are three empty staves. Below them, the *ob solo* part is written on a single staff with a *p* dynamic marking. The *hms* section consists of two staves, with the first staff also marked *p*. The *wt* section is a large block of six staves, each containing dense, rhythmic patterns. The *wtr* section follows with two staves, including a *16* measure rest and *pp* dynamics. The *vl* and *vc* sections each have two staves, and the *cb* section has one staff at the bottom. The score is filled with complex notation, including slurs, ties, and various dynamic markings.



II\*

21 Game of Nudge

♩ = c. 120

ob. solo

1. *pp* *p* *p* *mf*

① Since the strings are muted throughout this movement, how dynamics should never be allowed to obtuse.

1.2

3.

vn I

4.5

6.

con sord. *pp* *p* *mf* *pizz.* *arco* *f* *p* *mf* *arco* *con sord.* *pp* *p* *mf*

1.2

3.4

vn II

1

2

3

vc 2

con sord. *p* *mf* *f* *p* *mf* *con sord.* *p*

1

2

vc 1

cb

con sord. *pizz.* *arco* *pp* *p* *mf* *con sord.* *pizz.* *arco* *p* *mf*

\* In this movement, the strings play in three groups: 1. vn. I 1-3; vla. 1; cb.

2. vn. I 4-6; vla. 2; vc. 1

3. vn. II 1-4; vla. 3; vc. 2

ob. 1/2

hms 1 2

vni 1.2 3. 4.5 6

vni

ve 1. 2. 3.

vc 1 2

cb.

mp p mf f mp f mp f mp p

pp < p pp < p p < f pizz. arco div. arco p mp arco p

pp < p pp < p pizz. arco p p p p p p p

pp < p mf pp < p pp < p pp < p f p < mf pp

pizz. arco pizz. arco pizz. arco pizz. arco

p < f pizz. mf pp < p p < mf p < mf

p < mp p

22

ob. solo

mp f mp mp f mp p mp

1 mp mf p mp p

2 p mf pp < p

1.2 mp mf mp p

3 mp mf mp p

4.5. non div. mf pizz. arco div. p mp

6 p mp arco p mp

Con Sord. pp (no) p pp < p pizz. arco mf pp p

Con Sord. p pizz. arco pp < p mf pp < p

1 pizz. p mp arco mf mp arco pp mp > pizz. arco

2 p mp arco pizz. mf mp arco pp p pp < p

Con Sord. p p < f p < mp pizz. arco p pp < p

3 p p pizz. arco mf pp < p f p < mf arco

1 Con Sord. p mp p

2 Con Sord. pizz. p p arco

arco p pizz. mf

cb. p mf p mf





24

This page contains a handwritten musical score for a full orchestra. The instruments listed on the left are: ob. (oboe), hns (horns), wI (woodwinds I), wII (woodwinds II), vln (violins), and vc (violoncello). The score is organized into systems, with each instrument part on its own staff. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. The dynamic markings are: *f* (forte), *mp* (mezzo-piano), *mf* (mezzo-forte), *p* (piano), and *pp* (pianissimo). The score is marked with a box containing the number '24' in the upper right corner. At the bottom of the page, there are additional dynamic markings: *p*, *mf*, *p*, *mp*, *pp*, *mp*, *pp*, and *pp sempre*.

ob. *f mp f p p*

hms 1 *p mp > p p mp mp p mp*  
2 *> pp p mp > pp p > pp mf > pp mf > pp mp > p*

1.2 *p mp > p p mp > p p mp > p*  
3 *p mp > p p mp > p p mp > p*  
4.5 *> p mf > p mp > pp mp > pp mp > p*  
6 *> p mf > p mp > pp f > mp f > mp f > mp*

W II *mf p f > mp f > mp f > mp*  
*mf p f > mp f > mp f > mp*

Vle 1 *p mp > p p mp > p p mp > p*  
2 *> p mf > mp mp > pp mp > pp mp > p*  
3 *mf p f > mp f > mp f > mp*

Vo 1 *mf > p mp > p mp > pp sempre*  
2 *mf f > mp f > mp f > mp mf*

25

Handwritten musical score for page 31, featuring multiple staves for various instruments. The score includes dynamic markings such as *f*, *mf*, *mp*, *p*, and *pp*, along with various musical notations like notes, rests, and slurs.

**ob. solo** (Oboe solo): *f*, *mf*, *f*, *mp*, *f*, *p*, *f*

**hms** (Horns):  
1. *mf*, *p*, *pp*, *mf*, *p*, *mf*  
2. *mp* > *pp*, *mp*, *pp*, *f*, *mp*, *p* > *pp*, *p*, *mp* > *p*

**1. 2.** (Woodwinds): *mf*, *mp*, *mf*, *mf*, *mf*, *mf*

**3.** (Woodwinds): *mf*, *mp*, *mf*, *mf*, *mf*, *mf*

**v. I** (Violins I): *mp* > *p*, *p*, *mp* > *p*, *p*, *mp* > *p*, *p*, *mp* > *p*

**6.** (Violins I): *mp*, *p*, *mp*, *p*, *p*, *mp*, *p*, *mp*, *p*, *mp*, *p*

**v. II** (Violins II): *p*, *mf*, *p*, *mf*, *p*, *mp*, *pp*, *mp*, *pp*, *mp*, *p*

**1.** (Violas): *mf*, *mp*, *mf*, *mf*

**v. 2.** (Violas): *mp* > *p*

**3.** (Violas): *p*, *mf* > *p*, *mf*, *p*, *mp*, *pp*, *mp* > *pp*, *mp* > *p*

**1.** (Violoncello): *mf*, *mp*, *pp*

**2.** (Violoncello): *mf*, *p*, *mp*, *pp*, *mp* > *pp*, *pp sempre*

**cb.** (Cello/Double Bass): *mf*, *mf*, *mf*

ob. *mf* < *f* *mp* *f* *mp* *f* *mf* *f* *mp*

hms 1 *f* *mf* *f* *p*  
2 *mf* *mp* > *p* *mf* *p* *mp* *mf* *p*

1,2 *mf* *f* *mf* *f*  
3 *f* *mf* *f* *f*  
wI 4,5 *mf* *mp* *mf* *mf* *mf*  
6 *mf* *mp* *mf* *mf* *mf*

wII *p* *mp* > *p* *p* *mp* > *p* *p*  
*p* *mp* > *p* *p* *mp* > *p* *p*

1 *f* *mf* *f*  
Vla 2 *mf* *mf* *mf* *mf*  
3 *p* *mp* > *p* *p* *mp* > *p* *p*

1 *mf* *mf* *mf* *mf*  
vc 2 *mf* *mf* *mf* *mf*

cb *f* *f*

26

Handwritten musical score for orchestra and woodwinds, page 33, rehearsal mark 26. The score is written on multiple staves with various dynamics and articulations.

**ob.** (Oboe): *f*, *mp*, *mf*, *f*, *p*, *mf*

**hms** (Horns):  
1: *mp* > *p*  
2: *mf*, *f*, *p*, *f*, *mf*

**1.2** (Trumpets): *mp*, *p*

**3** (Trumpets): *mp*, *p*

**4.5** (Trumpets): *mf*, *f*, *mf*, *f*

**6** (Trumpets): *mf*, *f*, *mf*, *f*

**mI** (Violins): *mp* > *p*, *mf*, *mp*, *mf*, *mf*

**1** (Violas): *mp*, *p*, *p*

**Vk** (Violoncelli):  
2: *mf*, *f*, *mf*, *f*  
3: *mp* > *p*, *mf*, *mp*, *mf*, *mf*

**vc** (Violoncelli):  
1: *f*, *f*  
2: *mf*, *mf*

**cb** (Cello/Bass): *pizz*, *mf*

Additional dynamics: *p*

27

ob. *mp f mp f mp f* *(and.)* *ff* *f* *f*

horns 1 *p* *f* *mf* *p*  
2 *p* *p* *f* *f* *mf* *p*

vln I 1.2 *f*  
3 *f*  
4.5 *mp* *p* *f* *p*  
6 *mp* *p* *f* *p*

vln II *p* *p* *f* *p*

vln 1 *f* *p*  
2 *mp* *p* *f* *p*  
3 *p* *p* *pizz.* *p*

vln 1 *f* *p*  
2 *p* *f* *p*

cb *f* *arco* *f* *p*

ob. *p* *mf* *f* *mf* *(mol.)*

hms 1 *p* *f* *mp* *p*  
2 *f* *p* *mf* *p*

v. I 1.2 *p* *p* *mf* *mp* *f*  
3. *p* *f* *f* *f*  
4.5 *f* *f* *f* *f*  
6 *f* *f* *f* *f*

v. II *mp* *p* *p* *p* *p*

v. 1 *p* *mf* *p* *mf* *f* *mp* *f*  
2 *p* *p* *mf* *f* *mp* *f* *mp*

3 *mp* *p* *p* *p* *p* *pizz.*

v. 1 *arco* *f* *pizz.* *f* *f*  
2 *f* *pizz.* *f* *f*

cb. *pizz. arco* *p* *mf* *p* *f* *f*





ob. xlo  
 (carefree) *ff* (*oboe now dim.*) *f* *ff*

hms  
 1 *ff* *f* *sf* *f* *f*  
 2 *f* *sf* *f* *f* *f*

wfl  
 1, 2 *ff*  
 3 *ff*  
 4, 5 *ff*  
 6 *ff*

wfl  
 1 *ff*  
 2 *ff*  
 3 *ff*

ve  
 1 *ff*  
 2 *ff*  
 3 *ff*

vc  
 1 *ff* *arco*  
 2 *ff*

cb  
*ff* *arco* *ff*

*poco a poco diminuendo*



ob.

*p*

*poco a poco diminuendo* *ppp*

hms  
1  
2

*p* *sf*

*p < sf* *p < sf*

mI  
1.2  
3  
4.5  
6

*mp > p* *sim.*

*mp > p* *sim.*

*mp > p* *sim..*

*mp > p* *sim.*

*mp > p* *sim.*

*mp > p* *sim.*

vle  
1  
2  
3

vc  
1  
2

*p > pp* *sim.*

*p > pp* *sim.*

cb.

*p > pp* *sim.*

*poco a poco diminuendo* *ppp*

Handwritten musical score for page 41. The score includes the following parts and markings:

- ob**: Oboe part with *pp* dynamic marking.
- hms**: Horns 1 and 2 parts with *p* dynamic marking.
- mI**: Music I section, including staves 1.2, 3, 4.5, and 6.
- mII**: Music II section, including staves 1 and 2.
- vle**: Violins 1, 2, and 3 parts, each with *arco* marking.
- vc**: Violoncello part.
- cb.**: Double Bass part.

The score is written on multiple systems of staves. A large bracket on the right side of the page encompasses the Music I and Music II sections, with the instruction "Senza Sord." written to the right of the bracket.

The pause between  
movements II and III  
should be short.

III

31 Antimasque I

♩ = 72

ob. solo

hms 1

hms 2

vn I\*

vn II\*

ve\*

vc\*

cb\*

vn I : playful

vn II : obstinate

ve/vc/cb.: dark and chorale-like

Handwritten musical score for a chamber ensemble, page 43. The score includes parts for Flute (Fl.), Violin I (Vn. I), Violin II (Vn. II), Viola (Vla.), Violoncello (Vcl.), and Contrabass (Cb.).

**Flute (Fl.):** Starts with a melodic line marked *mf sub.* and *p*. Includes a circled triplet of eighth notes.

**Violin I (Vn. I):** Features a melodic line with dynamics *p*, *mf*, and *p*. Includes a circled triplet of eighth notes.

**Violin II (Vn. II):** Features a melodic line with dynamics *p*, *mf*, and *p*. Includes a circled triplet of eighth notes.

**Viola (Vla.):** Features a melodic line with dynamics *pp*, *f*, *mf*, and *p*. Includes a circled triplet of eighth notes.

**Violoncello (Vcl.):** Features a melodic line with dynamics *p < f* and *f > p < f*. Includes a circled triplet of eighth notes.

**Contrabass (Cb.):** Features a melodic line with dynamics *mf* and *p*. Includes a circled triplet of eighth notes.

**Other markings:** The score includes various performance instructions such as *unis.* (unison), *pizz.* (pizzicato), *arco* (arco), *div.* (divisi), and dynamic markings like *pp*, *f*, *mf*, *p*, and *mf sub.*. There are also circled numbers 3 and 4, likely indicating rehearsal marks or specific measures.

32

ob. solo  
f p < mf f mf < f mf

hms. 1 sfz f p  
2 f sfz f p

WI 4 f pizz. arco non div. pizz. arco  
4 div. f pizz. arco non div. pizz. arco  
4 div. f pizz. arco non div. pizz. arco

WI 4 f pizz. arco non div. pizz. arco  
4 div. f pizz. arco non div. pizz. arco

vle 4 f p

v 4 f p

cb. 4 f p

Handwritten musical score for orchestra, measures 32-34. The score includes parts for ob. solo, horns (hms. 1 and 2), woodwinds (WI and WII), violins (vle), violas (v), and double bass (cb.). The music is in 4/4 time and features various dynamics (f, p, mf, sfz, mp) and articulations (pizz., arco, div.). The woodwind parts include complex rhythmic patterns and fingerings. The string parts are primarily pizzicato with some arco passages. The double bass part is a simple bass line.

b. solo

1

2

m I

m II

b.

c.

b.

This page of a handwritten musical score, numbered 45, contains several staves of music. The instruments are labeled on the left: 'b. solo' (solo bassoon), '1' and '2' (string pairs), 'm I' and 'm II' (middle woodwinds), and 'b.', 'c.', 'b.' (bassoon, clarinet, and bassoon). The score is written in a single system with three measures. The bassoon part features complex rhythmic patterns with triplets and slurs, marked with dynamics like *f* and *fp*. The string parts (1 and 2) use a variety of dynamics including *fp*, *f*, *mp*, and *sf*, with some notes marked with '+' signs. The middle woodwind parts (m I and m II) include dynamics such as *pp*, *mf*, and *ff*, and are annotated with performance techniques like 'arco' and 'pizz.'. The bassoon, clarinet, and bassoon parts at the bottom of the system are marked with *mp* and *p*. The notation includes various note values, rests, and articulation marks.

poco rit-----

33 a tempo

Handwritten musical score for a full orchestra, including parts for db. solo, hml, mtr, vln I, vln II, vla, vc, and cb.

The score is divided into two systems, each with a 3/4 and 4/4 time signature. The first system includes dynamics such as *mf*, *pp*, and *p*. The second system includes dynamics such as *f*, *mp*, *pp*, and *p*, along with performance instructions like *arco*, *pizz.*, and *dim.*. The score concludes with the instruction *unis.* (unison).

Handwritten numbers '4' and '4' are present on the right side of the staves, likely indicating rehearsal marks or measures.

Violin I

Violin II

Viola

Cello/Double Bass

Handwritten musical score for a string quartet, page 47. The score includes parts for Violin I, Violin II, Viola, and Cello/Double Bass. It features complex rhythmic patterns, triplets, and various dynamic markings such as *f*, *sfz*, *p*, and *mf*. Performance instructions like *div.* and *unis* are also present.

34

Handwritten musical score for orchestra and woodwinds. The score is arranged in systems from top to bottom: ob. w/o, woodwinds (flute 1 and 2), strings (Violin I, Violin II, Viola, Violoncello, and Contrabasso), and brass (Trumpets and Trombones). The music is in 3/4 time and features complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamics range from *pp* (pianissimo) to *f* (forte). Performance instructions include *arco* (arco) and *pizz.* (pizzicato). The score is divided into measures, with some measures containing multiple staves for different instruments. The number '34' is written in a box at the top left of the page.

35

35

Senza misura

b. solo

ms

wt

viI

vle

vc

cb.

Handwritten musical score for a string quartet, measures 35-35. The score includes parts for Bass Solo, Msn (1 and 2), Violin I, Violin II, Viola, Violoncello, and Contrabasso. The music is marked "Senza misura" and contains various performance instructions such as "p sub.", "f", "sf p", "pp", "div.", "arco", "pizz.", and "ff sempre". There are also dynamic markings like "arco" with a circled asterisk and "pp" with "arco" and "pp".

⊙ viI glissando independently of one another, arriving on the next note in the player's own time.

35<sub>2</sub>

36

*frivolous*

ob. solo

1  
hms

2

vi I

vi II

vl

vc

cb.

3  
8

3  
8

11

4

1

1

1

1

1

1

1

1

1

1

Handwritten musical score for orchestra, measures 35-36. The score includes parts for Oboe Solo, Flutes 1 and 2, Violins I and II, Viola, Violoncello, and Contrabass. It features dynamic markings like pp, p, and ppp, and performance instructions such as "frivolous", "pizz.", and "div.". Measure numbers 2, 4, 5, 8, and 11 are indicated at the start of various staves.



ob. solo

(as fast as possible)

*f furioso*

(rhythmic)

*f*

hms I

4

mt

4

*mp* *pp* *mp* *pp*

mt

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

*mp* *p* *sf* *p* *p* *mf* *mf*

tr

4

*p* *mp* *p* *p* *mp* *p*

38

*molto più mosso*  $\text{♩} = 84$

ob. solo

*molto vib*  
*f*  
(key vibr.)

hms 1  
2

tr I

tr II

vln

vcl

cb.



$\tau = 1 = 96$

40

Handwritten musical score for a string ensemble, including parts for *tr. solo*, *hms* (1 and 2), *vi I*, *vi II*, *ve*, *vc*, and *cb*. The score is marked with a tempo of  $\tau = 1 = 96$  and a rehearsal mark of 40. It features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as *f*, *pp*, *mf*, *p*, and *ppizz.*. Performance instructions include *with jazz!*, *unis. pizz.*, *arco non div.*, and *pizz.*. The notation includes various articulations, slurs, and dynamic hairpins.





41<sub>1</sub>

41<sub>2</sub>

41<sub>3</sub>

sb. solo

mus 1

mus 2

m. I

m. II

vle

vc

cb

*mf*

*dim*

*p*

4/8

4/8

Detailed description: This page of a musical score contains measures 41.1, 41.2, and 41.3. The top staff is for solo strings (sb. solo) in treble clef, featuring a melodic line with slurs and dynamic markings of *mf*, *dim*, and *p*. Below it are two staves for woodwinds (mus 1 and mus 2) in treble clef, with a 4/8 time signature. The woodwind parts consist of sustained notes with slurs. The string section includes first (m. I) and second (m. II) violins and violas (vle) in treble clef, and violas (vle) and cellos (vc) in bass clef. The cellos and double basses (cb) also play sustained notes. The score is marked with dynamic changes and slurs throughout.

42

43

$\text{♩} = c. 112$

rit. ....

$\text{♩} = 72$

Violino

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

1

2

*sfp*

I

II

e

b.

*pp* *sf* *p* *arco* *pizz. arco* *div.*

sb. solo

hms 1

2

vn I

vn II

vle

vc

cb

This page of a handwritten musical score, numbered 60, contains the following parts and markings:

- sb. solo:** Solo part for the solo bassoon, starting with a forte (*f*) dynamic and featuring complex rhythmic patterns and slurs.
- hms 1 & 2:** Horn parts with dynamics including *sfz*, *f*, *p*, and *fp*. The first horn part includes triplet markings.
- vn I & II:** Violin parts with various articulations such as *pizz.* (pizzicato), *div.* (divisi), and *arco* (arco). The first violin part includes markings for *arco unis. 1.* and *arco unis. 3.* with dynamic markings like *mf* and *p*. The second violin part includes *arco unis. 5.* and dynamic markings like *p* and *pp*.
- vle, vc, cb:** Viola, Violoncello, and Contrabasso parts, primarily consisting of sustained notes with dynamic markings such as *p*, *mp*, and *pp*.

accel .....  $\text{♩} = 96$

**Solo**  
ff Pantomime!

**I**  
sf sf sf sf

**II**  
pizz. arco pizz. arco  
f f

**C**

**Pantomime!**

Div. Mosso (♩ = c. 104)

♩ = 52

Handwritten musical score for a symphony orchestra, page 45. The score is in 3/4 time and marked "Div. Mosso" with a tempo of approximately 104 quarter notes per minute. The key signature has one flat (B-flat).

The score includes parts for:

- Flute Solo (fl. solo):** Features a melodic line starting with a forte (*f*) dynamic, followed by a section marked *p* (as if off-stage).
- Woodwinds (Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, Bassoons 1 & 2):** Support the solo with various textures, including *fp* (fortissimo piano) and *ff* (fortissimo) dynamics.
- Violins (Vn I & II):** Play complex rhythmic patterns, with the first violin part marked *furioso* (furious).
- Violas (Vla):** Accompany the woodwinds with *sfz* (sforzando) accents and *div.* (divisi) markings.
- Violas (Vcl):** Similar to the first violas, using *sfz* and *div.* markings.
- Celli (Cb):** Provide a rhythmic foundation with *sfz* accents.

The score concludes with a 3/4 measure followed by a 4/4 measure, indicating a change in the time signature.

46

Solo

(+) = altered tone (distant)

ms

1

2

v. I

v. II

v. e

v. c

c. b.

Detailed description of the musical score: The score is for a rehearsal mark labeled '46'. It features a solo line at the top with a melodic line containing triplets and altered tones (marked with '+'). Below this are staves for various instruments: 'ms' (mutes), 'v. I' and 'v. II' (violin parts), 'v. e' (viola), 'v. c' (violin), and 'c. b.' (cymbals). The 'ms' and violin parts include rhythmic patterns and fingerings (7, 8, 3, 4, 2, 4). The woodwind and brass parts have dynamic markings such as *pp*, *ap*, and *poco*. The cymbal part is marked *p*. The score is written in a standard musical notation with a key signature of one sharp (F#).



47

Solo

Musical notation for the solo part, featuring a melodic line with triplets and accents. Dynamics include *poco* and *mp*. There are also some handwritten notes like (+) above the staff.

1

2

Musical notation for the first and second parts, showing rhythmic patterns and some melodic fragments.

VI

Musical notation for the VI part, including complex chordal structures and dynamic markings like *p*, *mp*, and *mp*.

III

Musical notation for the III part, showing rhythmic patterns and some melodic fragments.

Ve

Musical notation for the Ve part, featuring rhythmic patterns and some melodic fragments.

Ve

Musical notation for the Ve part, featuring rhythmic patterns and some melodic fragments.

cb

Musical notation for the cb part, showing a simple melodic line.

7  
8

Handwritten musical score for page 66. The score includes parts for the following instruments:

- ob solo:** Features a melodic line with a *pp* dynamic marking and a hairpin crescendo.
- hms 1 & 2:** Horn parts with fingerings 7 and 8 in the first measure, and 3 and 4 in the second measure.
- wI (Woodwinds I):** Includes parts for flute (fl) and oboe (ob), with fingerings 7 and 8, and 3 and 4.
- vle (Violins):** Includes parts for violin I and II, with fingerings 7 and 8, and 3 and 4.
- vc (Viola):** Includes a part with fingerings 7 and 8, and 3 and 4.
- cb (Double Bass):** Includes a part with fingerings 7 and 8, and 3 and 4.

The score is divided into measures, with a section labeled "Senza Sord" (without mutes) starting in the final measure of the woodwind and string parts.

IV

48 Dream of Nudge

$\downarrow = c. 36 (\downarrow = 72)$

ob. solo

ppp

1 4

2 2

1.2 4 pp Sim.

3.4 2 pp Sim.

5.6 2 pp Sim.

pp Corn Sound.

1.2 4 ppp

3.4 2 ppp

1.2 4 ppp

3. 2 ppp

1 4

2 2

3b 2

\* vtr I should sound clear, detached and bell-like



poco accel. . . . .

b. solo

Handwritten musical notation for the Bassoon (b. solo) part. It features a melodic line with dynamic markings: *pp*, *mp*, *ppp*, *mp*, and *f*. A 5/2 fingering is indicated above a sequence of notes. The notation includes slurs and accents.

hms 1

Handwritten musical notation for the Horns 1 (hms 1) part. It shows a melodic line with dynamic markings *pp* and *p*, and includes triplet markings (3).

2

Handwritten musical notation for the Horns 2 (hms 2) part. It shows a melodic line with dynamic markings *pp*, *p*, and *mp*, and includes triplet markings (3).

poco a poco crescendo (mp)

wI

Handwritten musical notation for the Woodwinds I (wI) part. It features complex rhythmic patterns with dynamic markings *pp*, *p*, and *ppp*. It includes markings for *div.* (divisions), *gliss.* (glissando), and *senza sord.* (without mutes). There are also triplet markings (3) and a *unis.* (unison) instruction.

wII

Handwritten musical notation for the Woodwinds II (wII) part. It features complex rhythmic patterns with dynamic markings *pp*, *p*, and *ppp*. It includes markings for *div.* (divisions) and *senza sord.* (without mutes).

vle

Handwritten musical notation for the Violins (vle) part. It features complex rhythmic patterns with dynamic markings *pp*, *p*, and *ppp*. It includes markings for *mf* and *senza sord.* (without mutes).

vc

Handwritten musical notation for the Violas (vc) part. It features complex rhythmic patterns with dynamic markings *mf* and *p*. It includes markings for *senza sord.* (without mutes) and *arco* (arco).

cb

Handwritten musical notation for the Contrabass (cb) part. It features complex rhythmic patterns with dynamic markings *pp* and *mp*. It includes markings for *pizz.* (pizzicato) and *arco* (arco).







Senza misura

54

53

a tempo (horns and strings)

independent of base

Solo

lymphatic, and with rubato

1  
2

I  
II  
k  
c  
b.

molto rit - - - - - d = d

ob. solo

hns  
1 ppp stacc. sempre  
2 ppp stacc. sempre

mI  
mII  
1.  
vle  
2.3  
vc  
cb.  
pizz.  
pp

4  
2

Detailed description: This is a handwritten musical score for page 74. The score is arranged in a standard orchestral layout. At the top, there are five empty staves. Below them, the tempo and dynamics are indicated as 'molto rit - - - - - d = d'. The woodwind section includes an oboe solo part, two horns (hns), and two trumpets (mI, mII). The string section includes first violins (1.), violas (vle), violas (2.3), violas (vc), and cellos (cb.). The score features various musical notations such as slurs, accents, and dynamic markings like ppp, pp, and p. There are also performance instructions like 'stacc. sempre' and 'pizz.'. On the right side, there are large handwritten numbers '4' and '2' next to the mI and mII staves, possibly indicating rehearsal marks or measures. The bottom of the page shows several more empty staves.

55 rit. . . . .  $\text{♩} = 36 (1=72)$

Solo

oboe stop immediately

f

1

2

with chord from v. II, vlc, cb.

senza sord.

pp

poco a poco crescendo (mp)

I

II

e

c

b.

4/2

pp

div.

pp

mf

senza sord.

arco

pp

mp

p

Handwritten musical score for a symphony orchestra, page 76. The score includes parts for Oboe Solo, Horns 1 and 2, Violins I and II, Violas, Cellos, and Double Basses. It features dynamic markings such as *mp*, *f*, *poco a poco dim.*, and *p*, along with performance instructions like "poco a poco dim." and "ppp". The notation includes various musical symbols like slurs, accents, and triplets.

**ob. solo**  
*mp* *f* poco a poco dim. *p*

**hns 1**  
*mf* *mp* *ppp*

**hns 2**  
*mf*

**vi I**  
*mp* *f* *mp* *p*

**vi II**  
*mp* *f* *mf* *mp*

**ve**  
*mp* *f* *mf* *mp*

**vc**  
*mp* *f* *mf* *mp*

**cb.**  
*mp* *mf* *mp*

Senza misura

56

561

Handwritten musical score for a chamber ensemble. The score includes parts for Solo (S1, S2), Violin I (V1), Violin II (V2), Viola (Vle), Violoncello (Vc), and Contrabasso (Cb). The tempo is marked "Senza misura".

The Solo part (S1, S2) features a melodic line with sixteenth-note patterns, including triplets and sixteenth-note groups. The instruction "leggero, and with rubato" is written below the Solo part.

The string parts (V1, V2, Vle, Vc, Cb) are primarily playing sustained chords or simple rhythmic patterns. The Violoncello (Vc) part includes specific performance instructions: "pizz." (pizzicato), "p" (piano), "stacc." (staccato), and "J = c. 120" (metronome marking).

Rehearsal marks 56 and 561 are indicated by boxed numbers above the Solo part.

\* Vc. pizz together



57

$d = 36$  rit - - - - -  $d = 30$  ( $d = 60$ )

accel - - - - -

$\frac{3}{2}$   $\overbrace{\text{TTTTTT}}^6 = \frac{3}{4}$  TTTT (d = 56)

Handwritten musical score for multiple instruments. The score is organized into systems, each with a staff number (1, 2, 3, 4) and an instrument label on the left:

- b. solo**: Solo part with notes and dynamics like *ppp* and *pp*.
- wt**: Woodwinds, with dynamic markings *pp* and *ff*.
- vn I**: Violin I, featuring complex rhythmic patterns and dynamics *pp*.
- vn II**: Violin II, with dynamics *ppp* and *pp*.
- vle**: Viola, with dynamics *ppp* and *pp*.
- c.**: Cello, with dynamics *pp*.
- cb.**: Double Bass, with dynamics *pp* and *pizz*.

The score includes various musical notations such as slurs, ties, and dynamic markings. There are also large numbers (3, 4) written vertically on the right side of the page, possibly indicating measures or sections.

58

$\frac{3}{2}$   $\overbrace{\text{mmmm}}^6 = \frac{3}{4}$   $\text{mmmm}$

$\text{♩} = 160$

ob. solo *ff tutta forza!* *Sim.*

hms 1 *ff* *sffz* *sffz*

2 *ff* *sffz*

1.2 *ff Sub.* *Sim.*

3. *ff Sub.* *Sim.*

4.5 *ff Sub.* *Sim.*

6 *ff Sub.* *Sim.*

1.2 *ff Sub.* *Sim.*

v. II (mis) 3.4 *ff Sub.* *Sim.*

1 *ff Sub.* *Sim.*

vle 2 *ff Sub.* *Sim.*

3 *ff Sub.* *Sim.*

1 *arco ff Sub.* *Sim.*

2 *arco ff Sub.* *Sim.*

cb *arco ff Sub.* *Sim.*

V

59 Antimasque II

$\text{♩} = 120$

Violoncello I (v. solo), Violoncello II (v. II), Violoncello III (v. III), Violoncello IV (v. IV), Violoncello V (v. V), Violoncello VI (v. VI), Violoncello VII (v. VII), Violoncello VIII (v. VIII)

The score consists of eight staves, each representing a different instrument. The top staff is for a solo violin (v. solo). The remaining seven staves are for cellos, labeled v. I through v. VIII. The music is in 3/8 time and begins with a tempo marking of 120 beats per minute. Dynamics range from mezzo-forte (mf) to piano (p). Performance instructions include *pizz.* (pizzicato), *arco* (arco), and *div.* (divisi). The notation includes various rhythmic values, slurs, and articulation marks.



60

Solo

Musical notation for the Solo part, featuring a treble clef and a key signature of one sharp (F#). The notation includes a series of sixteenth-note chords starting with a fortissimo (ff) dynamic, followed by a decrescendo (dim) and a piano (p) section, and concludes with a mezzo-forte (mf) section and a fortissimo (f) section. There are also some triplet markings.

1

Musical notation for the first part, consisting of two staves. The first staff has a treble clef and the second has a bass clef. Dynamics include sfz, f, and ppp. There are also some triplet markings.

II

Musical notation for the second part, consisting of three staves. The first two staves have treble clefs and the third has a bass clef. Dynamics include ff, f, and pp. There are also some triplet markings and a 5-measure rest.

WI

Musical notation for the third part, consisting of two staves. The first staff has a treble clef and the second has a bass clef. Dynamics include f and mf.

vle

Musical notation for the fourth part, consisting of two staves. The first staff has a treble clef and the second has a bass clef. Dynamics include p and f.

rc

Musical notation for the fifth part, consisting of two staves. The first staff has a treble clef and the second has a bass clef. Dynamics include f, mp, and p. There are also some triplet markings.

cb

Musical notation for the sixth part, consisting of two staves. The first staff has a treble clef and the second has a bass clef. Dynamics include f and mp.

$\text{♩} = 1 = 80$

This page contains a musical score for an orchestra. The instruments listed on the left are: ob. solo, hms (Horns 1 and 2), vn I (Violins I), vn II (Violins II), vlc (Violas), vcl (Violas), vc (Violas), and cb. (Cellos). The score is divided into measures, with some measures containing large numbers (3, 2, 16, 4) indicating fingerings or specific performance instructions. The music includes various dynamics such as *f*, *ff*, *fz*, *mf*, *p*, and *mf*. There are also performance markings like *arco*, *div.*, and *pizz.*. The notation includes complex rhythmic patterns, triplets, and slurs. The tempo is indicated as  $\text{♩} = 1 = 80$  at the top.

61

rit - - - - - ♩ = 60 (♩ = 120)

Handwritten musical score for orchestra and soloist, measures 61-64. The score is written on ten staves. The top staff is for the Soloist (Solo), and the remaining nine staves are for the orchestra: Violin I (vln I), Violin II (vln II), Viola (vle), Violoncello (vc), and Contrabasso (cb). The Soloist part begins with a forte (f) dynamic, followed by mezzo-forte (mf) and mezzo-piano (mp) dynamics, and ends with a forte (f) dynamic. The orchestra parts are marked with various dynamics including mp, f, and mf, and include performance instructions such as *unis.*, *div.*, *pizz.*, and *arco*. The score features complex rhythmic patterns, including triplets and sixteenth notes. A large number '2' is written on the right side of the page, and a large number '4' is written at the bottom right corner.



623

63

$\text{♩} = 132$

This page contains a musical score for measures 623 and 63. The tempo is marked as  $\text{♩} = 132$ . The score is divided into two systems. The first system includes a solo part (labeled 'Solo') and two string parts (labeled '1' and '2'). The solo part features a melodic line with a forte (*ff*) dynamic and a *molto cantabile* marking. The string parts consist of rhythmic patterns, with dynamics ranging from *f* to *ff*. The second system includes woodwind parts (labeled 'I' and 'II') and additional string parts. The woodwinds play a rhythmic accompaniment with dynamics of *f* and *ff*. The string parts continue with rhythmic patterns, including some with *pizz.* (pizzicato) and *arco* (arco) markings. The score is written in a key signature of one sharp (F#) and a 4/4 time signature. Measure numbers 623 and 63 are indicated at the beginning of the first system. The page number 87 is in the top right corner.

Handwritten musical score for orchestra, page 88. The score includes staves for db. solo, hms (1 and 2), vn I, vn II, ve, vc, and cb. It features complex rhythmic patterns, dynamic markings like 'ff' and 'f', and performance instructions such as 'pizz.' and 'arco'. The music is written in a key with one flat and includes various time signatures and articulation marks.

64

piu mosso ♩ = 144

Violoncello I (Vcllo I) and Violoncello II (Vcllo II) parts. The score includes various musical notations such as triplets, slurs, and dynamic markings like *ff* and *f*. The Vcllo I part features intricate patterns with slurs and accents, while the Vcllo II part includes markings for *pizz.* (pizzicato) and *arco* (arco). The bottom of the page shows empty staves for Violini I (Vln I), Violini II (Vln II), and Contrabbassi (Cb).

48

65

$\text{♩} = \text{♩} = 96$

(k) *ob. Solo*

*hms*  
1  
2

*WI*

*WII*

*vlc*

*vc*

*cb.*

$\text{♩} = \text{♩}(=192)$   $\text{♩} = \text{♩} = 128$

*solo*

*poco a poco diminuendo*

1

2

*poco a poco diminuendo*

*I*

*II*

*e*

*y*

*b.*

*f*

*poco a poco diminuendo*

66

cb. solo

hns  
1  
2

vn I

vn II

vle

vo

cb.

Handwritten musical score for page 92, rehearsal mark 66. The score includes parts for Cb. solo, Horns 1 & 2, Violin I & II, Viola, and Cello. It features complex rhythmic patterns, dynamic markings (p, mp, mf, f, ff), and performance instructions like 'gliss.', 'pizz.', and 'furiato'. The time signature is 4/8.



671

672

key vib.

*fla.*  
*tutta forza*  
*prestissimo possibile*  
*tutta forza*  
*prestissimo*  
*ff*

*dn.*  
*f*

*p*

*p*

1  
2

1  
2

3  
4  
5  
6

vII

vle

tr

tr

cb.

Detailed description: This page of a musical score contains measures 671 and 672. The top staff is for the Flute (fla.), which has a key signature change to one sharp (F#) and a dynamic marking of *fla.* at the start. It features a melodic line with slurs and accents, with dynamic markings *tutta forza*, *prestissimo possibile*, *tutta forza*, *prestissimo*, and *ff*. A *key vib.* instruction is written above the staff. Below the flute are staves for the string section: Violins I (1, 2), Violins II (3, 4, 5, 6), Viola (vle), Violoncello (tr), and Contrabass (cb.). The strings play sustained notes with various dynamics, including *p* and *f*. A double bassoon (dn.) part is also present, playing a sustained note with a dynamic marking of *f*. The score is written in a standard musical notation style with various articulations and dynamic markings.

68 69 70

*pizz. massa*

$\text{♩} = 108$

*f*  $\leftarrow \#$

ob. cadenza  $\text{ff} = \text{ff}$

4  
8

*pizz.* *ff*

*ord.* *ffz* *pizz.* *ffz*

*ord.* *ffz* *pizz.* *ffz*

*ffz* *ffz*

$\overset{-3}{F} = \text{f}$      $\text{f} = \text{f}$

ob. solo

Staff for oboe solo, featuring triplets and dynamic markings such as **fff** and **ff**.

hms

Staff for horn mutes, including dynamic markings like **sfz** and **ff**.

vi I

Staff for Violin I, with markings for *arco*, *pizz.*, and dynamic markings like **4ff**, **8ff**, **16**, and **9**.

vi I

Staff for Violin I, with markings for *div.*, *unis.*, *pizz.*, and dynamic markings like **4**, **8**, **3**, **16**, and **9**.

va

Staff for Viola, with dynamic markings like **4**, **8**, **3**, **16**, and **9**.

vc

Staff for Violoncello, with markings for *arco* and dynamic markings like **4**, **8**, **3**, **16**, and **9**.

cb.

Staff for Contrabass, with markings for *arco*, *pizz.*, and dynamic markings like **4**, **8**, **3**, **16**, and **9**.

Solo

A musical staff containing a series of notes with various accidentals (sharps, flats, naturals) and slurs. The notes are arranged in a sequence that suggests a melodic line.

poco a poco diminuendo

ms

A musical staff with notes and dynamics. It includes the instruction "sin." above the staff and "f." below it. The notes are mostly quarter notes and half notes.

poco a poco diminuendo

A block of six musical staves (numbered 1-6) containing complex musical notation. It includes various notes, accidentals, slurs, and dynamics such as "f." and "mf". The notation is dense and includes many accidentals.

I

A block of two musical staves (numbered 7-8) with notes and dynamics. It includes "f" and "mf" markings and some slurs. The notation is less dense than the previous block.

le

A musical staff with notes and dynamics, including "f" and "mf" markings.

c

A musical staff with notes and dynamics, including "f" and "mf" markings.

b

A musical staff with notes and dynamics, including "f" and "mf" markings.

poco a poco diminuendo

72

ob. solo (dim ----)

--- d i m i n u e n d o ---

ms 1

2

--- d i m i n u e n d o ---

1

2

3

4

5

6

7

8

ve

ve

ve

cb.

--- d i m i n u e n d o ---

$(\frac{9}{16}) \text{ } \dot{\text{r}} = (\frac{3}{8}) \text{ } \dot{\text{r}}$

$(\frac{3}{8}) \text{ } \dot{\text{r}} = (\frac{3}{8}) \text{ } \dot{\text{r}}$

73

Solo (dim.....) PPPP **ff**

1 PP PPP PPPP **ff**

2 **ff**

1 PP PPP PPPP **ff**

2 PPP PPPP **ff**

3 PPP PPPP **ff**

4 PPP PPPP **ff**

5 PPP PPPP **ff**

6 PPP PPPP **ff**

~II PPP PPP PPPP **ff**

le PPP PPP PPPP **ff**

tr PPP PPP PPPP **ff**

cb PP PPP PPPP **ff**

