

GRADUATE RECITAL

by

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Department of

Music

The University of British Columbia
Vancouver, Canada

Date

28 April 1995

ABSTRACT

The scores here collected represent all the music heard in the recital of 3 April, 1995 (programme on p. iii), save "Shimmering Reflections on a Dark Carrall Street Night." This is an electroacoustic piece which does, however, appear on the accompanying recording.

THE UNIVERSITY OF BRITISH COLUMBIA

SCHOOL OF MUSIC

Recital Hall

Monday, April 3, 1995

8:00 p.m.

MASTERS GRADUATION RECITAL*

CHRISTOPHER KOVARIK, Composer

Redemption

1995

- I. Aggressive, angular
- II. Very fast, unsettled
- III. Soft and expressive, calm

Glen Bolger, *trumpet*

Memorabilia

1993

Chenoa Anderson, *flute*
Nick Braun, *oboe*
Karen Noel-Bentley, *clarinet*
Tracie Pybas, *bassoon*
Paul Luchkow, Aiyana Anderson, Grace Tsang,
Sarah Westwick, Maureen Yuen, *violins*
Robert Ashworth, David Rose, *violas*
Laura McPheeters, Natalie Williams, *cello*
Karl Latvala, *bass*
Wallace Leung, *conductor*

Shimmering Reflections on a Dark Carrall Street Night

1995

electroacoustic tape

- INTERMISSION -

Piano Pieces

1993/94

- I. Dance-like
- II. Very slow, meditative
- III. Delicate, whimsical
- IV. Playfully

Leslie Dala, *piano*

Four Songs
text: Rainer M. Rilke

1994

- I. Der Schwann
- II. Die Gazelle
- III. Der Panther
- IV. Die Flamingos

Carolyn Hart, *soprano*
Jennifer Smyth, *flute*
Adrienne Harrison, *oboe*
Susan Eugelmi, *clarinet*
Heather Walker, *horn*
Alexandra Townsend, *piano*
Andrew Stewart, *percussion*
Andrea Block, *violin*
Heather Heron, *viola*
Natalie Williams, *cello*
Megan Bradfield, *bass*

* In partial fulfillment of the requirements for the Master of Music degree with a major in Composition.

Thanks to all my performers, as well as Kirsten Carlson, Warren Copeland, Cam McKittrick, and Jocelyn Morlock, my stage/reception crew.

Special thanks to Prof. Chatman and the UBC Contemporary Players for agreeing to perform my piece again this evening.

Reception to follow in the Faculty Lounge.

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for unaccompanied trumpet

[illegible]

f p f pp f p f pp f p sub

ff p

ff mp sub

ff f mp

f ff dim poco a poco f

gradually slowing to end

III

Soft and Expressive, Calm $\text{♩} = 98 \text{ } 100$

The musical score consists of five staves of music, each with a treble clef and a key signature of one flat (B-flat). The tempo is marked as 98-100 beats per minute. The dynamics and performance instructions are as follows:

- Staff 1:** Starts with *p exp*, followed by *mf*, *cresc poco a poco*, *f*, *mp*, and ends with *pp*.
- Staff 2:** Starts with *p*, followed by *mf*, *p cresc*, *f dim*, *p*, *mp < mf dim*, *pp p exp*, and ends with *mf*. A performance instruction "playful, but no faster" is written above the staff.
- Staff 3:** Starts with *p*, followed by *mf*, *p*, *mp*, *p*, *mf*, and ends with *mf*.
- Staff 4:** Starts with *cresc*, followed by *f*, *sfz p*, *mp sub*, *pp*, *mf dim poco a poco*, and ends with *mf*.
- Staff 5:** Starts with *p*, followed by *pp exp*, *mp*, *p cresc*, *pp*, *mf*, *pp*, and ends with *ppp*.

Other markings include triplets (indicated by a '3' in a bracket) and a *tutti* marking above the fourth staff.

MEMORABILIA

Score in C

for chamber orchestra

Relaxed, not too fast ♩ = 66 69

Flute

Oboe

Clarinet

Bassoon

1st Violins

2nd Violins

Viola

Cello

Basses

pp

pizz.

mp

Fl

Clar

VI I

Vla

Vc

Bs

[illegible][illegible]

Fl *mp* *cresc.*

Ob *mp* *cresc.*

Clar *mp* *cresc.*

Bsn *cresc.*

VI I *cresc.*

VI II *cresc.*

Vla *cresc.*

Vcl *cresc.*

Bs *cresc.*

Fl *ff*

Ob *ff*

Clar *ff*

Bsn *ff*

VI I *ff* *p*

VI II *ff* *p*

Vla *ff* *p*

Vcl *ff* *mp*

Bs *ff* *mp*

Fl

Ob

Clar

Bsn

VI

VI II

Vla

Vcl

Bs

mp *cresc.* *f* *mf*

mp *cresc.* *f*

cresc. *f* *p*

cresc. *f* *p*

cresc. *f* *mf*

cresc. *f* *mf*

Fl

Ob

Clar

Bsn

VI

VI II

Vla

Vcl

Bs

mf *dim.*

mp *dim.*

mp

dim.

dim.

dim.

dim.

p

Fl *dim.* *p*

Ob *mp* *p*

Clar *p*

Bsn *dim.* *p*

VI I *pp* *p*

VI II *pp* *p*

Vla *pp* *p*

Vcl *pp* *pizz.* *p*

Bs *pizz.* *p*

30

Fl *mp*

Ob

Clar *mp*

Bsn *mp*

VI I *mf*

VI II *mp*

Vla *mp*

Vcl *arco.* *mp*

Bs *arco.* *mp*

The first system of the musical score includes parts for Flute (Fl), Oboe (Ob), Clarinet (Clar), Bassoon (Bsn), Violin I (VI I), Violin II (VI II), Viola (Via), Violoncello (Vcl), and Bass (Bs). The woodwinds and strings are marked *mf* (mezzo-forte), while the strings are marked *p* (piano). The Flute part features a melodic line with a key signature change to one sharp (F#) in the second measure. The Oboe, Clarinet, and Bassoon parts have rests in the second measure. The Violin I and II parts have rests in the second measure. The Viola part has a rest in the second measure. The Violoncello and Bass parts have rests in the second measure.

Fl

Ob

Clar

Bsn

VI I

VI II

Vla

Vcl

Bs

sub. *f*

mp

mf

p

sub. *f*

sub. *f*

sub. *f*

sub. *f*

sub. *f*

sub. *f*

Fl

Ob

Clar

Bsn

VI I

VI II

Vla

Vcl

Bs

p

p

mp

p

p

p

p

pizz.

pizz.

Fl: *mp* *cresc.*

Ob: *mp* *cresc.*

Clar: *p* *mp* *cresc.*

Bsn: *mp* *cresc.*

VI I: *mf* *p*

VI II: *mp* *p*

Vla: *mp* *p*

Vcl: *arco. V* *mp* *p*

Bs: *arco. V* *mp* *p*

Fl: *f*

Ob: *f* *dim.* *p*

Clar: *f*

Bsn: *f*

VI I: *f* *p* *pp*

VI II: *f* *p* *pp*

Vla: *f* *p* *pp*

Vcl: *p*

Bs: *f* *pizz.*

Fl *mp.*

Ob

Clar *mp*

Bsn *mp*

VI

VI II

Vla

Vcl

Bs

Fl *cresc.*

Ob

Clar *cresc.*

Bsn

VI *cresc.*

VI II *cresc.*

Vla *cresc.*

Vcl *cresc.*

Bs *cresc.*

67

Fl *f*

Ob *f*

Clar *f*

Bsn *f*

VI I *f*

VI II *f*

Vla *f*

Vcl *f*

Bs *f* arco. *v*

Fl *mf*

Ob *mf* *mp*

Clar *mp*

Bsn *mp*

VI I *p*

VI II *p*

Vla *p*

Vcl *p pizz.* *f* arco. *v*

Bs *mp pizz.* *f* arco.

94

Much faster, energetic

♩ = 126

Fl

Ob

Clar

Bsn

mp

mf

Much faster, energetic

♩ = 126

VI I

VI II

Vla

Vcl

Bs

pizz.

p

pizz.

p

pizz.

p

arco.

mp

pizz.

p

mf

100

Fl

Ob

Clar

Bsn

mp

dim.

p

dim.

mp

arco.

mp

arco.

p

arco.

p

mp

dim.

p

p

(2+2+3)

Fl *cresc.* *f*

Ob *mf* *f*

Clar *f*

Bsn *cresc.* *f*

VI I *cresc.* *f* *p cresc.*

VI II *f* *p cresc.*

Vla *cresc.* *p cresc.*

Vc *cresc.* *p* *cresc.*

Bs *mf cresc.* *f* *mf*

109

(3+2+2+2) (3+2) (2+3)

Fl

Ob *mp*

Clar *f* *dim.* *p* *mp*

Bsn *mf* *p*

VI I *f* *mp* (3+2) (2+3)

VI II *f* *mp*

Vla *f* *mp* *pp*

Vc *f* *pizz.* *p* *arco.* *p*

Bs *f* *pizz.* *p*

Fl *mp* *p* *p*

Ob *p*

Clar *p* *p*

Bsn *mp* *p* *p*

VI I *mp* *p*

VI II *p* *p*

Vla *p* *mp* *p* *p* *p*

Vc *p* *p* *p* *p cresc.*

Bs

(2+2+3)

Fl *p* *mf cresc.*

Ob *mp dim.* *p*

Clar *mp dim.* *p*

Bsn *mp dim.* *p*

(2+2+3)

VI I *p* *cresc.*

VI II *mp cresc.*

Vla *p* *mp cresc.*

Vc *mf dim.* *p* *p cresc.*

Bs *arco.* *p* *cresc.*

This musical score page contains measures 120 through 123. The instrumentation includes Flute (Fl), Oboe (Ob), Clarinet (Clar), Bassoon (Bsn), Violin I (VI I), Violin II (VI II), Viola (Vla), Violoncello (Vc), and Double Bass (Bs). The key signature is one flat (B-flat major or D minor), and the time signature is 4/8. The score is divided into four systems, each containing five staves. Measure 120 begins with a forte (*f*) dynamic. Measures 121 and 122 continue the melodic and harmonic development. Measure 123 features a key change to two flats (B-flat major or D minor) and a fortissimo (*ff*) dynamic. A rehearsal mark (3+2) is present at the beginning of measure 123. The score includes various musical notations such as slurs, ties, and articulation marks.

Fl *dim.* *p* *exp.* (2+2+3)

Ob *dim.* *mp*

Clar *dim.* *p*

Bsn *dim.* *p*

VI *pp* (2+2+3)

VI II *pp*

Vla *p* *pp*

Vc *pp*

Bs

139 (2+2+3) (2+3) (3+2) (2+2+3)

Fl *mf exp.*

Ob

Clar

Bsn

VI (2+2+3) (2+3) *pizz.* *arco.* (3+2) (2+2+3)

VI II *mf* *mf* *p* *mf exp.*

Vla *pizz.* *arco.* *mf* *exp.*

Vc *pizz.* *arco.* *mf* *exp.*

Bs *mf*

(3+2) (2+3) (2+2+3)

Fl *mf* *mp*

Ob *mp* *mf* *mp*

Clar *mf* *mp*

Bsn *mf* *mp*

VI *ff* *dim.* *mf* *p* *mp*

VI II *ff* *dim.* *mf* *p*

Vla *ff* *dim.* *mf* *p*

Vc *ff* *dim.* *mf* *p* *mp*

Bs *ff* *dim.* *mf* *p* *mp*

148 (2+2+3) (3+2)

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

Ob *mf* *mp* *p cresc.* *ff*

Clar *mf* *mp* *f* *ff*

Bsn *mf* *mp* *p cresc.* *ff*

VI (2+2+3 pizz. arco. *p cresc.* *ff*)

VI II pizz. arco. *p cresc.* *ff*

Vla pizz. arco. *p cresc.* *ff*

Vc pizz. arco. *p cresc.* *ff*

Bs pizz. arco. *p cresc.* *ff*

(2+3+3) (3+2) **159** (2+2+3)

Fl *dim.* *mf* *exp.* *mp*

Ob *dim.* *mf* *mp*

Clar *dim.* *mf*

Bsn *dim.* *mf*

VI I (2+3+3) (3+2) (2+2+3)

VI II *dim.* *mf* *mp* *pp*

Vla *dim.* *mf* *mp* *pp*

Vc *dim.* *mf* *mp* *pp*

Bs *dim.* *mf* *pp pizz.* *p*

(2+2+3) (2+2+2+3) (2+3) **169** (2+2+3)

Fl *p* *mp*

Ob *p*

Clar *p* *mp* *p*

Bsn *p*

VI I (2+2+3) (2+2+2+3) (2+3) (2+2+3)

VI II *p* *p* *mp*

Vla *mp* *p* *mp*

Vc *p*

Bs *p*

177

(2+3)

Fl *mp* *p* *pp*

Ob *mp* *p*

Clar *mp* *p* *pp*

Bsn *mp* *p* *pp*

VI I *mp* *pp*

VI II *p* *pp*

Vla *mp* *p* *pp* *pp* *pizz.*

Vc *p* *pp* *p*

Bs *pizz.* *p*

185

G.P. G.P.

Fl *mp*

Ob G.P. G.P.

Clar G.P. G.P.

Bsn G.P. G.P. *mp*

VI I G.P. G.P. *pizz.*

VI II G.P. G.P. *pizz.*

Vla G.P. G.P.

Vc G.P. G.P. *pizz.*

Bs G.P. G.P. *p* *pizz.*

Fl *dim.* *pp*

Ob

Clar

Bsn *dim.* *pp*

VI I *arco.* *mp* *pp*

VI II

Vla *pizz.* *p* *arco.* *p*

Vc *pp*

Bs *pp*

Fl

Ob *mf*

Clar

Bsn

VI I

VI II

Vla

Vc

Bs

Fl

Ob

Clar

Bsn

VI I

VI II

Vla

Vcl

Bs

mf

p

dim.

pp

v

Fl

Ob

Clar

Bsn

VI I

VI II

Vla

Vcl

Bs

mf

dim.

pp

dim.

pp

mp

dim.

pp

mf

p

dim.

pp

p

arco.

mp

[illegible]

(2+2+3) (3+2)

Fl *f* *dim.* *p*
 Ob *f*
 Clar *f* *dim.* *p*
 Bsn *f* *p*

(2+2+3) (3+2)

VI *f* *p*
 VI II *f* *p*
 Vla *f* *p*
 Vc *arco.* *f* *p*
 Bs *f* *p*

235

Fl *p*
 Ob *mp* *mf* *p*
 Clar *mp* *mf* *p*
 Bsn *p*

VI *p* *mf* *p*
 VI II *p* *mf* *p*
 Vla *p* *mf* *p*
 Vc *p* *mf* *p*
 Bs *p*

Fl *pp* G.P. G.P.

Ob G.P. G.P.

Clar *pp* G.P. G.P.

Bsn *pp* G.P. G.P.

VI I G.P. G.P.

VI II G.P. G.P.

Vla G.P. G.P.

Vc *pizz.* G.P. G.P.

Bs *p* G.P. G.P.

247 *short* **Agitated** ♩ = 152

Fl *f*

Ob *f*

Clar *f*

Bsn *f*

VI I *f* *short* **Agitated** ♩ = 152

VI II *f* *cresc.*

Vla *f* *pizz.* *arco.* *pizz.* *cresc.*

Vc *f* *arco.* *pizz.*

Bs *f* *arco.* *p*

Fl

Ob

Clar

Bsn

VI I

VI II

Vla

Vc

Bs

mp *cresc.*

arco *mf* *cresc.*

mf

(2+3)

Fl

Ob

Clar

Bsn

VI I

VI II

Vla

Vc

Bs

mf *f*

mf *f*

mf *f*

mf *f*

f *f*

f *f*

f *f*

f *f*

f *f*

f *f*

(3+2) 261

Fl *mp* *mf*

Ob *mp* *mf*

Clar *mp* *mf*

Bsn *mp* *mf*

VI I *p*

VI II *p*

Vla *p*

Vc *p*

Bs *p*

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

Ob *mp* *mf* *mp cresc.*

Clar *mp* *mf* *mp cresc.*

Bsn *mp* *mf* *mp cresc.*

VI I *mp* *mf* *mp cresc.*

VI II *mf* *mp* *mp cresc.*

Vla *mf* *mp* *mp cresc.*

Vc *mf* *mp* *mp cresc.*

Bs *mf* *mp* *mp cresc.*

269

Fl *ff* sub. *p*

Ob *ff* sub. *p*

Clar *ff* sub. *p*

Bsn *f cresc.* *ff* sub. *p*

VI I *ff* *pp*

VI II *ff* *pp*

Vla *ff* *pp*

Vc *f cresc.* *ff* *pp pizz.*

Bs *f cresc.* *ff* *p*

(2+2+3)

Fl *p cresc. molto* *ff* *f* tr (he)

Ob *p cresc. molto* *ff* *f* tr (he)

Clar *mf cresc. molto* *ff* *f* tr (he)

Bsn *p cresc. molto* *ff* *f* tr (he)

VI I *cresc. molto* *ff* *f* (2+2+3)

VI II *cresc. molto* *ff* *f*

Vla *cresc. molto* *ff* *f*

Vc *cresc. molto* *ff* *f*

Bs *arco. p cresc. molto* *ff*

Fl *f* *ff* (2+2+3)

Ob *f* *ff*

Clar *ff*

Bsn *ff*

VI *ff* *mf* *cresc.* (2+2+3)

VI II *ff* *mf* *cresc.*

Vla *ff* *mf* *cresc.*

Vc *ff* *mf* *cresc.*

Bs *ff* *mf* *cresc.*

Fl *f* *ff*

Ob *f* *ff*

Clar *f* *ff*

Bsn *ff*

VI *sfz p* *ff*

VI II *sfz p* *ff*

Vla *ff* *ff*

Vc *sfz p* *ff*

Bs *sfz p* *ff*

PIANO PIECES

I

Dance-like ♩ = 48

The musical score is written for piano in 3/8 time. It consists of four systems of staves, each with a treble and bass clef. The key signature has two flats (B-flat and E-flat). Measure numbers 1, 6, 11, and 17 are indicated at the start of their respective systems. The score includes various musical notations such as eighth notes, sixteenth notes, and rests. Dynamic markings include *f* (forte), *mp* (mezzo-piano), *p* (piano), *cresc.* (crescendo), and *pp* (pianissimo). The piece has a dance-like character as indicated by the tempo marking.

1 *f* *mp* *p* *f*

6 *cresc.* *f* *pp*

11 *mp* *pp* *mf* *cresc.*

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

23 *dim.* *mf* *cresc.*

29 *f* *p* *mf* *cresc.*

35 *f cresc.* *ff* *pp* *p*

41

51

60 *cresc.* *f p*

69 *cresc.* *f* *dim.*

75 *mf*

81 *mp* *dim.* *pp* *mf*

86 *cresc.* *f*

92 *mp* *p* *mf* *cresc.*

98 *f* *pp*

104 *mf* *cresc.* *f* *mp* *pp*

II

Very Slow, Meditative

♩ = 60

1 *ppp* 8va

ped. (Hold the pedal down until all sound has faded away at the end of the movement.)

5 8va *ppp cresc.*

8va-----

9

fff 8va

(8va)-----

13

sempre pp
e legatissimo

fff 8vb

14

f

8va-----

16

dim.

ppp

III

Delicate, Whimsical ♩ = 72

1 *pp*

pp

3 *pp* *cresc.*
mp

5 *f*

8 *p dim.* *pp*
8va

10 *pp* *sec.*
mp *sec.*

12 *cresc.* *ff*
8va

(8^{va})

14

mf

sec.

16

dim.

17

pp

8^{va}

19

p

6

3

22

pp

f

dim.

3

24 *p* *pp* *ppp* 8va

27 8va 8vb *ppp*

IV

Playfully ♩ = 220 (♩ = c. 72)

1 *f*

6 16

13 *sub. p* 6 16

15 *f* *ff*

18 *mf* *f sub.* *cresc.* *ff* *dim.*

21 *dim.* *p*

24 *mf* *pp* *cresc.*

30 *mf* *f dim.* *p cresc.*

35 *f* *sub. p*

37 *mp* *p* *molto cresc.*

40 *f*

46 *f* *cresc.* *p*

52 *f sub. dim.*

58 *dim.* *cresc.*

64 *f* *dim.*

67 *p dim.* *f* *ff*

69 *mp cresc.*

71 *f*

Musical score for measures 73-77. The piece is in 3/8 time. Measure 73 begins with a piano (*pp*) dynamic. The melody in the treble clef starts with a half rest, followed by a quarter note G4, a quarter note F#4, and a quarter note E4. The bass line starts with a half rest, followed by a quarter note G3, a quarter note F#3, and a quarter note E3. A slur connects the G4 and F#4 notes in the treble to the G3 and F#3 notes in the bass. The key signature has one sharp (F#).

Musical score for measures 78-82. The piece is in 3/8 time. Measure 78 begins with a piano (*pp*) dynamic. The melody in the treble clef starts with a half rest, followed by a quarter note G4, a quarter note F#4, and a quarter note E4. The bass line starts with a half rest, followed by a quarter note G3, a quarter note F#3, and a quarter note E3. A slur connects the G4 and F#4 notes in the treble to the G3 and F#3 notes in the bass. The key signature has one sharp (F#).

I - Der Schwann

*** Hit lowest strings with large bass drum beater

[illegible]

12

Fl

Ob

Cl (Bb)

Hrn (F)

Piano I

Piano II

Sop

Vln

Vla

Vc

Bass

Und das Sterben die - ses Nicht

50

The musical score for page 50 includes the following parts and markings:

- Flute (Fl):** Starts with a *p* (piano) dynamic.
- Oboe (Ob):** Remains silent.
- Clarinet in B-flat (Cl (Bb)):** Remains silent.
- Horn in F (Hrn (F)):** Remains silent.
- Piano I:** Features a *pp* (pianissimo) dynamic and a *cresc.* (crescendo) marking.
- Percussion/Piano II:** Includes a *piano* marking and a *pp* dynamic.
- Soprano (Sop):** The vocal line with German lyrics: "mehr - fas - sen je - nes Grunds, auf dem wir ta - glich stehn, sei - nem angst - li - chen Sieh - Nie - der". It includes *pp*, *cresc.*, and *mp* (mezzo-piano) markings.
- Violin (Vln):** Features a *pp cresc.* (pianissimo crescendo) marking.
- Viola (Vla):** Features a *pp cresc.* marking.
- Violoncello (Vc):** Features a *pp cresc.* marking.
- Bass:** Includes an *arco* (arco) marking and a *p* dynamic.

* Hit lowest strings with large bass drum beater

[illegible]

17

Fl *pian.*
Ob *mp*
Cl (Bb) *mp*
Hrn (F) *mf*

13

Piano I *mf p*

14

perc/Piano II *mf*

14

Sop *f* Was - - - ser, die ihn santt emp - fan - gen und die sich, wie

14

Vln *f* *dim.*

14

Vla *f* *dim.*

14

Vc *f* *dim.*

14

Bass *f* *dim.*

Picc
 Ob
 Cl (Bb)
 Hrn (F)
 Piano I
 Piano II
 perc/Piano II

Sop
 Vln
 Vla
 Vc
 Bass

gluck - lich und ver - gan - gen
 un - - - ter
 ihm zu - ruck - ziehn Flut um Flut;

Picc *p*

Ob *p*

Cl (Bb) *pp*

Hrn (F) *mp*

Piano I

perc/Piano II

Sop

Vln *pp*

Vla *pp*

Vc *pp*

Bass

wa - rend er un - end - lich still und si - cher im - mer mun - di - ger und ko - nig - li - cher und ge - las - sen - er zu

27

Picc

Ob

Cl (Bb)

Hrn (F)

Piano I

perc/Piano II

Sop

Vln

Vla

Vc

Bass

glock.

pp

sehn

ge - ruht.

pp

pp

pp

II - Die Gazelle

[illegible]

Fl *p*
 Ob *mp*
 Cl (Bb) *mp*
 Hn (F)

Piano *p*
 Perc *p*
 Sop *Reim*
 Vln *p*
 Vla *p*
 Vc *mf*
 Bass *mp*

er rei - chen,
 dir in der
 kommt und geht,
 wie

20

Fl *p* *crec.* *mf* *f* *dim.* *p*

Ob *mf* *mf* *f* *dim.* *p*

Cl (Bb) *mf* *mf* *f* *dim.* *p*

Hn (F) *mf* *mf* *f* *dim.* *p*

Piano *mf* *f* *dim.* *p*

Perc *triangle* *crec.* *dim.*

Sop *auf* *ein* *Zei - chen.*

Vln *mf* *f* *dim.* *mp*

Vla *mf* *f* *dim.* *mp*

Vc *mf* *f* *dim.* *mp*

Bass *mf* *f* *dim.* *mp*

[illegible]

* Treble clef bass harmonics are notated at actual pitch

Fl
Ob
Cl (Bb)
Hn (F)
Piano
Perc

mp dim.
p
mp dim.
p
mp dim.
p
mp
p
pp
cymb.
tri.

Sop
Vln
Vla
Vc
Bass

dem, der nicht mehr liest,
sich auf die Au - gen le - gen,
die er schliesst, um dich zu se - hen:
mp dim.
p
mp dim.
p
mp dim.
p
mp dim.
p

42

Fl

Ob

Cl (Bb)

Hn (F)

Piano

Perc

Sop

Vln

Via

Vc

Bass

hin - ge - tra - gen, als ware mit Sprun - gen je - der Lauf ge -

62

Fl *mf* *f* *dim.* *tr* *mp*

Ob *mf* *f* *dim.* *tr* *mp*

Cl (Bb) *mf* *f* *dim.* *tr* *mp*

Hn (F) *mf* *f* *dim.* *tr* *mp*

Piano *mf* *f* *dim.* *tr* *mp*

Perc *mf* *f* *dim.* *tr* *mp*

Sop *mf* *f* *dim.* *tr* *mp*

Vln *mf* *f* *dim.* *tr* *mp*

Vla *mf* *f* *dim.* *tr* *mp*

Vc *mf* *f* *dim.* *tr* *mp*

Bass *mf* *f* *dim.* *tr* *mp*

la - den und schosse nur nicht ab, so - lang der Hals das

[illegible]

FI *dim.*
 Ob
 Cl (Bb) *dim.*
 Hn (F)
 Piano *dim.*
 Perc
 Sop
 Vln *dim.*
 Vla *dim.*
 Vc *dim.*
 Bass *dim.*

wie wenn beim Ba - den im Wald die Ba - den - de sich

Musical score for page 66, featuring woodwinds, strings, and vocal soloist. The score includes parts for Flute (FI), Oboe (Ob), Clarinet in B-flat (Cl (Bb)), Horn in F (Hn (F)), Piano, Percussion (Perc), Soprano (Sop), Violin (Vln), Viola (Vla), Violoncello (Vc), and Bass. The vocal soloist (Sop) has lyrics: "wie wenn beim Ba - den im Wald die Ba - den - de sich". The score includes various musical notations such as dynamics (*dim.*, *pp*, *mp*), articulation (*pizz.*), and phrasing marks.

70

Fl

Ob

Cl (Bb)

Hn (F)

Piano

Perc

Sop

Vln

Vla

Vc

Bass

un - ter - bricht, den Wald - see im ge - wen - de - - ten Ge - sicht.

75

This page contains measures 75 through 80 of the musical score. The instrumentation includes Flute (Fl), Oboe (Ob), Clarinet in B-flat (Cl (Bb)), Horn in F (Hn (F)), Piano, Percussion (Perc), Soprano (Sop), Violin (Vln), Viola (Vla), Violoncello (Vc), and Bass. The score features various musical notations such as notes, rests, and dynamic markings. A large, sweeping melodic line is played by the Flute, Oboe, Clarinet, and Horn, starting in measure 75 and continuing through measure 80. The Piano part features a complex, rhythmic accompaniment. The Percussion part includes a vibraphone (vib) section. The Violin and Viola parts have a melodic line, while the Violoncello and Bass parts provide a harmonic foundation. The score is written in a single system with 11 staves.

Fl

Ob

Cl (Bb)

Hn (F)

Piano

Perc

Sop

Vln

Vla

Vc

Bass

III - Der Panther

With quiet resolution $\text{♩} = 84$ 88

6

Flute

Oboe

Bb Clarinet

F Horn

Piano

Percussion

Soprano

Violin

Viola

Cello

Bass

pp *p dim.* *pp* *p dim.* *mp* *p dim.*

no ped.

turn-tan *pp*

freely, chant-like

mf Sein Blick ist von Vor-u-ber-gehn der Sta-be so

pp *p dim.* *pp* *p dim.* *p* *p*

[illegible]

This page of a musical score contains the following elements:

- Staves:** Fl I, Ob, Cl (Bb), Hrn (F), Piano I, perc, Sop, Vln, Vla, Vc, Bass.
- Measure Numbers:** 19, 12, 50.
- Dynamic Markings:** *pp* (pianissimo), *f* (forte), *sub. p* (subito piano), *sf* (sforzando).
- Lyrics:** "kei ne Welt." (Soprano part).
- Performance Indicators:** A large bracket under the Piano I staff indicates a section of 12 measures. A "50" is written below the Piano I staff.

[illegible]

31

Fl

Ob

Cl (Bb)

Hrn (F)

Piano I

perc

Sop

Vln

Vla

Vc

Bass

Kraft um ei-ne Mit-te. in der be-täubt ein gro-sser Wöl-le steht. Nur nanchi-mal pizz.

Fl Flute I

Ob Oboe

Cl (Bb) Clarinet in B-flat

Hrn (F) Horn in F

Piano I

perc Percussion

Sop Soprano

Vln Violin

Via Viola

Vc Violoncello

Bass

scheibt der Vor - hang der Pu - pil - le sich laut - los auf Dann geht ein Bild hin - ein, geht durch der Gie - der

39

aan - ge - spann - te Stil - le

Slowing to End

The musical score is arranged in two systems. The first system includes staves for Flute (Fl), Oboe (Ob), Clarinet in B-flat (Cl (Bb)), Horn in F (Hrn (F)), Piano I, Percussion (perc), and Soprano (Sop). The second system includes staves for Violin I (Vln), Viola (Vla), Violoncello (Vc), and Bass. The vocal soloist (Sop) has lyrics in German: "und hort im Her · zen", "auf zu sein.", and "pp". The score includes various musical notations such as notes, rests, and dynamic markings like *pp* (pianissimo) and *p* (piano). The tempo instruction "Slowing to End" is written above the first system.

IV - Die Flamingos

Gently, freely $\text{♩} = 80$ 84

Piccolo
Oboe
Bb Clarinet
F Horn
Piano I
Percussion
Soprano
Violin
Viola
Cello
Bass

10

Picc *pp* *mf*
 Ob *pp* *mp cresc.*
 Cl (Bb) *pp*
 Hrn (F) *pp* *mf*

Piano I

perc.

Sop *mf cresc.* als dir ei - ner bo - te,
 Spi - gel - bil - dem wie von Fra - go - nard ist doch von ih - rem Weiss und ih - rer Ro - te nicht mehr ge - ben,
 Vln *pp*
 Vla *p*
 Vc *p*
 Bass *p* *mp*

Picc *f* *mp sub. dim.* *pp*
 Ob *f* *mp sub. dim.* *p*
 Cl (Bb) *f* *mp sub. dim.* *p*
 Hrn (F) *f* *mp sub. dim.* *p*
 Piano I
 Perc. Glock *f*
 Sop *f* *mf* sie war noch sanft vom Schlaf.
 wenn er von sei - ner Freun - din sagt.
 Vln *f* *mf sub. dim.* *p*
 Vla *f* *mf sub. dim.* *p*
 Vc *f* *mf sub. dim.* *p*
 Bass *f* *mf* *p*

Picc
Ob
Cl (Bb)
Hrn (F)

Piano I

perc.
bass drum

Sop
Denn stei - gen sie ins Gru - ne
und stehn, auf ro - sa Stie - len leicht ge - droht,
bei - sam - men, blu - hand,

Vln
Via
Vc
Bass

34

Picc *mp cresc.*
 Ob *p*
 Cl (Bb) *p*
 Hrn (F) *p*
 Piano I *f*
 Perc. *f*
 Sop *f*
 Vln *f*
 Vla *f*
 Vc *f*
 Bass *f*

Piano I *mf*
 Perc. *pp*
 Sop *pp*
 Vln *pp*
 Vla *pp*
 Vc *pp*
 Bass *pp*

Perc. *glock.*
 Sop *dim.*
 Vln *cresc.*
 Vla *cresc.*
 Vc *cresc.*
 Bass *arco*

Sop *ver - fu - ren sie ver - fu - ren - der als Phry - ne sich sel - ber,*
 Vln *pp*
 Vla *pp*
 Vc *pp*
 Bass *pp*

41

Picc
Ob
Cl (Bb)
Hrn (F)
Piano I
perc.
Sop
Vin
Vla
Vc
Bass

bis sie ih-res Au-ges Blei-che hin-hal-send ber-gen in der ei-gnen Wei-che, in wel-cher Schwarz und Fruch-trot

Picc *dim.*
 Ob *mp*
 Cl (Bb) *mp*
 Hrn (F) *mp*
 Piano I *dim.*
 perc.
 Sop *mp* sie a - ber ha - ben sich er - staunt ge - streckt und schrei - ten ein - zeln *cresc.*
 Vln *p*
 Vln *p*
 Vc *p*
 Bass *p*

liere:
 ins I -

64

This musical score page contains measures 64 through 72 of 'The Song of the Shrike'. The instrumentation includes Piccolo, Oboe, Clarinet in B-flat, Horn in F, Piano I, Percussion, Soprano, Violin, Viola, Violoncello, and Bass. The score is written in 2/4 time with a key signature of one flat. Measure 64 features a Piccolo entry with a forte (f) dynamic. The vocal line (Soprano) begins in measure 65 with the lyrics 'ma - gi - na - re'. The piano accompaniment includes complex textures with triplets and sixteenth-note patterns. Dynamics range from piano (p) to forte (f). The score concludes with a repeat sign at the end of measure 72.

Picc

Ob

Cl (Bb)

Hrn (F)

Piano I

perc.

Sop

Vln

Vla

Vc

Bass

ma - gi - na - re

ma - gi - na - re

[illegible]