

**Pernicious Dances**

**Score: Free**

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**(see contact page)**

Hayden Stacki

# **Pernicious Dances**

For Orchestra

# ***Pernicious Dances* (2022) – Hayden Stacki (b. 1998)**

**For Orchestra**

**Duration:** ca. 7' 10"

## **Instrumentation:**

Piccolo  
2 Flutes  
2 Oboes  
English Horn  
2 Clarinets in B $\flat$   
Bass Clarinet in B $\flat$   
2 Bassoons  
Contrabassoon

4 Horns in F  
3 Trumpets in C  
2 Tenor Trombones  
Bass Trombone  
Tuba

Timpani (4)

Percussion 1: Suspended Cymbal, Bongos, Triangle, Vibraphone

Percussion 2: Concert Bass Drum, Tam-Tam, Tambourine, Concert Toms (2), Glockenspiel

Percussion 3: Xylophone, Cowbell, Snare Drum

Piano/Celesta

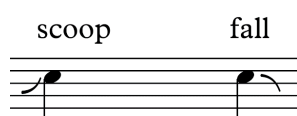
Strings

## **Performance Notes:**

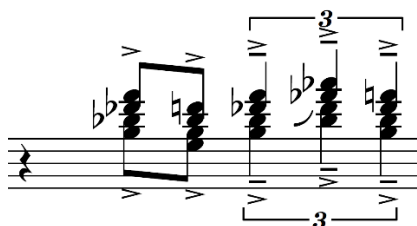
### General

- ♦Accidentals carry throughout the measure in the octave in which they appear
- ♦Grace notes should be played before the beat
- ♦Scoops/Falls

♦Scoops and falls are notated as follows:



♦m170 – scoops apply to all voices on the beat they are written (e.g. below – all 4 violin notes should be scooped into)



### Winds

- ♦Flutter tongue
  - ♦Notated with three slashes through the stem
- ♦Air (no pitch)
  - ♦Blow air through the instrument without producing a tone from the instrument. The written pitch is irrelevant
- ♦Bass Trombone – m156-157
  - ♦This glissando may be broken if the player does not have a G valve

### Percussion

Percussion notation key (unpitched instruments):

#### **Percussion 1**



- 1) Bongos
- 2) Suspended Cymbal
- 3) Triangle

#### **Percussion 2**



- 1) Tam-Tam
- 2) Bass Drum
- 3) Toms (2)
- 4) Tambourine

#### **Percussion 3**



- 1) Snare Drum
- 2) Stick Shot (on snare)
- 3) Cowbell

- ♦All implement choices and dampening are left to the performers' discretion unless otherwise marked
- ♦“Stick shots” are played by pressing the tip of one stick against the snare drum head and striking the depressed stick with the other stick
- ♦Cowbell muting should be done in a way that allows both hands to be free to play. Two cowbells may be used (one for “muted” and one for “unmuted”) but this is not required



9 *sim.*  
*p* 7 5 *n*

*pp* 7 *sim.* *p* *n*

Fl. 1 2 *ppp* *n*

Ob. 1 2

Eng. Hn.

Cl. 1 2

B. Cl.

Bsn. 1 2

Cbsn.

Hn. 1 2

Hn. 3 4

Tpt. 1

Tpt. 2 3

Tbn. 1 2

B. Tbn. Tba.

Timp.

Perc. 1

Perc. 2 Glockenspiel *mp*

Perc. 3

Celesta

Vln. I *tutti (sul tasto)* *ord.* *p*

Vln. II *sul tasto* *pppp* *ord.* *p* *ppp*

Vla. *sul pont., div.* *ppp* *ord.* *pp* *poco sul pont.* *ord., unis.* *n* *pp* *gliss.*

Vc. *div.* *pp* *ord.* *p* *pp*

Cb.

**A**

16

ord.

rit. . . . .

Picc.

Fl. 1  
2

Ob. 1  
2

Eng. Hn.

Cl. 1  
2

B. Cl.

Bsn. 1  
2

Cbsn.

Hn. 1  
2

Hn. 3  
4

Tpt. 1  
2  
3

Tbn. 1  
2

B. Tbn.  
Tbn.

Timp.

Perc. 1

Perc. 2

Perc. 3

Celesta

1. - molto rubato

*p* *ppp* *p* *ppp* *p* *ppp* *p* *ppp*

*pp* *p* *pp* *pp* *p* *pp* *pp* *p* *pp*

*p* *ppp* *p* *ppp* *p* *ppp* *p* *ppp*

*mp* *p*

**A**

rit. . . . .

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp* *pp* *mp* *mp* *pp*

*mp* *unis., pizz.* *mp*

*div.* *mp* *b.d.*

**B** ♩ = 68

breathy (*come prima*) poco rit. . . . . **A Tempo**

Picc. *p* *pp*

Fl. 1 2

Ob. 1 2 *p* *mp* *n* *pp* *mp* *pp*

Eng. Hn. *solo* *p* *mp* *n*

Cl. 1 2 *1. - non rubato* *pp* *n*

B. Cl.

Bsn. 1 2 *1. - solo* *mp* *n* *1. (still solo)* *mp* *pp* *ppp* *n*

Cbsn. *ppp*

Hn. 1 2 *1. - muted* *pp* *ppp* *muted a2* *p* *ppp*

Hn. 3 4 *4.* *ppp* *n*

Tpt. 1

Tpt. 2 3

Tbn. 1 2

B. Tbn. Tba.

Timp.

Perc. 1 *Vibraphone pedal sempre ad lib.* *p*

Perc. 2

Perc. 3

Celesta *pp* *ppp* *rubato* *p* *n*

**B** ♩ = 68

poco rit. . . . . **A Tempo**

Vln. I

Vln. II *ppp*

Vla. *ppp*

Vc.

Cb. *ppp*

31 ord.

Picc. *mp* *mf* *pp*

Fl. 1 2 *p* *mf* *pp*

Ob. 1 2 *mp* *mf* *pp*

Eng. Hn. *p* *mf* *pp*

Cl. 1 2 *p* *mp* *mf* *pp*

B. Cl. *p* *mf* *pp*

Bsn. 1 2 *mp* *mf* *pp*

Cbsn. *mp* *mf* *pp*

Hn. 1 2 a2, open *p* *mp*

Hn. 3 4 a2 *p*

Tpt. 1 *pp* *mf* *pp*

Tpt. 2 3 2. *pp* *mf* *pp*

Tbn. 1 2

B. Tbn. Tba.

Timp.

Perc. 1 S. Cym. *pp* *mf* Bongos - always with sticks *mp*

Perc. 2 Bass Drum *p* *mp*

Perc. 3 Snare Drum *p*

Celesta

Vln. I *p* *mp*

Vln. II *p* *mp*

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

Vc. arco *p* *div.* *unis.* *mp*

Cb. *unis.* *p* *mp*



36

rit. . . . . A Tempo

Picc. Fl. 1 2 Ob. 1 2 Eng. Hn. Cl. 1 2 B. Cl. Bsn. 1 2 Cbsn.

Hn. 1 2 Hn. 3 4 Tpt. 1 2 3 Tbn. 1 2 B. Tbn. Tba. Timp. Perc. 1 Perc. 2 Perc. 3 Celesta

rit. . . . . A Tempo

Vln. I Vln. II Vla. Vc. Cb.

poco rit.

**D** Spirited ♩ = 132

Picc. 43

Fl. 1 2

Ob. 1 2

Eng. Hn.

Cl. 1 2

B. Cl.

Bsn. 1 2

Cbsn.

Hn. 1 2

Hn. 3 4

Tpt. 1

Tpt. 2 3

Tbn. 1 2

B. Tbn. Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Celesta

poco rit.

**D** Spirited ♩ = 132

Vln. I

Vln. II

Vla.

Vc.

Cb.



**E**

56

Picc. *mp* *mf*

Fl. 1 2 *mf* 1. 2. *mf* *mp* *mf*

Ob. 1 2 *a2* *mf* *mf*

Eng. Hn. *mf*

Cl. 1 2 *mp* *mf* *mp* 2. *mf*

B. Cl. *mp*

Bsn. 1 2 *mp*

Cbsn.

Hn. 1 2 1. *mp*

Hn. 3 4

Tpt. 1 *p* *mp*

Tpt. 2 3

Tbn. 1 2

B. Tbn. Tba. *mp* *mf* *pp*

Timp.

Perc. 1

Perc. 2 *mp* *mf*

Perc. 3 *mp* *mf*

Celesta *mf*

Piano pedal *sempre ad lib.* unless marked

**E**

Vln. I *mf*

Vln. II *mf*

Vla. *unis.* *mp* *div.* *mf*

Vc. *mf* *gliss.*

Cb. *mp* *mf* *gliss.*

F

62

Picc. *mp* *f* *mf*

Fl. 1 *a2* *mp* *f* *mf*

Fl. 2 *1.* *mp* *f* *mf*

Ob. 1 *1.* *mf*

Ob. 2 *1.* *mf*

Eng. Hn. *mf* *mp* *mf* *mp* *mf*

Cl. 1 *mp* *mf* *mp* *mf* *a2* *mf*

Cl. 2 *mf* *mp* *mf* *mp* *mf*

B. Cl. *ppp* *mf*

Bsn. 1 *mf* *ppp* *mf* *3* *3* *3* *3*

Bsn. 2 *ppp* *mf*

Cbsn. *ppp* *mf*

Hn. 1 *mf* *ppp* *mf* *a2*

Hn. 2 *ppp* *mf*

Hn. 3 *4.* *3.* *ppp* *mf*

Hn. 4 *3.* *4.* *ppp* *mf*

Tpt. 1 *mf* *muted* *mf*

Tpt. 2 *2. - muted* *mf*

Tbn. 1 *ppp* *mf*

Tbn. 2 *ppp* *mf*

B. Tbn. *ppp* *mf*

Tba. *ppp* *mf*

Timp.

Perc. 1 *Bongos* *mp* *f*

Perc. 2 *mf* *3* *3*

Perc. 3 *Xylophone* *mf*

Pno.

Vln. I *div.* *unis.* *mp* *mf*

Vln. II *6* *mp* *mf* *mp* *div.* *mf*

Vla. *unis.* *mp* *div.* *mf*

Vc. *p* *mf*

Cb. *p* *mf*

67

Picc. *f*

Fl. 1 2 (fl. 1 *mf*) *p* *mf* *p* *f* *mf* *f*

Ob. 1 2 *p* *mf* *f*

Eng. Hn. *p* *mf* *f*

Cl. 1 2 *f* *mf* *f* *mp*

B. Cl. *f* *p*

Bsn. 1 2 *ppp* *f* *p*

Cbsn. *f*

Hn. 1 2 *f*

Hn. 3 4 *mp* *f*

Tpt. 1 solo, open *f* *p* *f*

Tpt. 2 3 3. - muted *p* *f*

Tbn. 1 2 *f* *p*

B. Tbn. Tba. *f*

Timp. *mf* *f*

Perc. 1 *mf*

Perc. 2 (ord. mallet) *mp*

Perc. 3 *f* *mf* *f* *p* SD

Pno. *f* *mf* *f* *p* *sfz*

Vln. I *f* *p*

Vln. II *f* *p*

Vla. *f* *mp*

Vc. *f* *p* *gliss.*

Cb. *f* *p* *gliss.*

*unis., glissando over both measures*

*both pitches glissando over both measures*



78

Picc. *solo* *ff* *mf* *f*

Fl. 1 2 (fl. 1 *mf*) *p* *f* *mp* *f*

Ob. 1 2 *p* *f* *mp* *f*

Eng. Hn. *p* *f* *mp* *f*

Cl. 1 2 *mp* *f*

B. Cl. *mp* *f*

Bsn. 1 2 *mp* *f*

Cbsn. *mp* *f*

Hn. 1 2 *mp* *f*

Hn. 3 4

Tpt. 1 *p*

Tpt. 2 3 *p*

Tbn. 1 2

B. Tbn. Tbn. *ff* *ppp*

Timp.

Perc. 1 *mp*

Perc. 2 *mp*

Perc. 3 *mp* *f*

Pno. *mp*

Vln. I *pp* *p* *f*

Vln. II *pp* *p* *f*

Vla. *pp* *p* *f*

Vc. *mp* *f*

Cb. *mp* *f*

*ppp*

*pp* *unis.*, glissando over both measures

*pp* both pitches glissando over both measures

13



82

Picc.

Fl. 1  
2

Ob. 1  
2

Eng. Hn.

Cl. 1  
2

B. Cl.

Bsn. 1  
2

Cbsn.

Hn. 1  
2

Hn. 3  
4

Tpt. 1  
2  
3

Tbn. 1  
2

B. Tbn.  
Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

1. - soli with tuba  
*mp* *ff*

*p* *mf*

*mp* *f*

*p* *f*

*p* *f*

2. *p* 1. - open *p* a2, open *f*

open a2 *f*

Tba. - soli with piano *p* soli with oboe *mf* *p* a2 *f*

*mp* *f* B. Tbn.

*ff* 6

soli with tuba *p* rh loco *f* *etiss.*

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

*p* *f*

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

*p* *f*

*p* *f*

H

88

Picc. *ff* 6

Fl. 1 2 *ff* 6

Ob. 1 2

Eng. Hn. *ff* 6

Cl. 1 2 *ff* 6

B. Cl.

Bsn. 1 2 *ff*

Cbsn.

Hn. 1 2 *ff*

Hn. 3 4 *ff*

Tpt. 1 open *ff*

Tpt. 2 3 open a2 *ff*

Tbn. 1 2 *ff*

B. Tbn. Tba. *ff*

Timp.

Perc. 1

Perc. 2 *ff* *mp*

Perc. 3

Pno. *ff*

H

Vln. I *ff* *div.* *unis.* 6 *pp* solo

Vln. II *ff* *div.* *unis.* 6 *half* *ppp* *pp*

Vla. *ff* *unis.* *ppp*

Vc. *ff* *unis.* *ppp*

Cb. *ff*

I  $\text{♩} = \overset{\sim}{3}$  ( $\text{♩} = 88$ )

95

Picc. -

Fl. 1 2  
1. - soli with vibes/pno. *p* *mp* 1. - blend with clarinet *pp* *mp*

Ob. 1 2  
*mp* 3 3 3 3

Eng. Hn. -

Cl. 1 2  
gradually overtake strings *pp* 6 6 6 a2 *mp*

B. Cl. -

Bsn. 1 2  
1. - blend with clarinet *pp* 6 *mp*

Cbsn. -

Hn. 1 2  
Hn. 3 4

Tpt. 1  
Tpt. 2 3

Tbn. 1 2

B. Tbn. Tba.

Timp. -

Perc. 1  
Vibraphone - soli with flute/pno. *p* *mp*

Perc. 2  
Glockenspiel *mp* 3 3 3 3

Perc. 3 -

Pno.  
soli with flute/vibes *p* *mp*

Vln. I  
tutti, div. *mp* 6 6 6 6 unis. 3 3

Vln. II  
tutti *mp* 3 3 3 3

Vla.  
pizz. *pp*

Vc.  
*mp* 3 3 3 3

Cb.  
*mp* 3 3 3 3



105

Picc. *mf* *ff*

Fl. 1 2 *mf* *ff*

Ob. 1 2 *p* *mf* *ff*

Eng. Hn. *f* *ff*

Cl. 1 2 *mf* *ff*

B. Cl. *f*

Bsn. 1 2 *f*

Cbsn. *f*

Hn. 1 2 *f* a2

Hn. 3 4 *f* a2

Tpt. 1 *f* 6 3 open

Tpt. 2 3 *mf* muted a2 *f* 3 a2, open

Tbn. 1 2 *f* a2 5

B. Tbn. Tba. *f* a2 5

Timp. *f*

Perc. 1 Bongos *f* 3

Perc. 2 BD *mf*

Perc. 3 stick shot *f* *p* *f*

Pno. *mp*

Vln. I *f* *pp* *div. 3* *f* *unis.*

Vln. II *f* *pp* *f*

Vla. *f*

Vc. *f* *mp*

Cb. *f* *mp*

109

Picc. *f* *ff*

Fl. 1 2 *f* *ff*

Ob. 1 2 *f* *ff* *mp* *f*

Eng. Hn. *f* *ff* *mp* *f*

Cl. 1 2 *f* *ff* *mp* *f*

B. Cl. *mp*

Bsn. 1 2 *mp*

Cbsn. *p*

Hn. 1 2 *pp* *f*

Hn. 3 4 *pp* *f*

Tpt. 1

Tpt. 2 3 *a2*

Tbn. 1 2 *a2* *fp*

B. Tbn. Tba. *a2* *p*

Timp.

Perc. 1 *mp* *f*

Perc. 2 *f* *mf*

Perc. 3

Pno. *f*

Vln. I *p*

Vln. II *p*

Vla. *mp*

Vc. *f* *mp*

Cb. *f* *p*

**J** ♩ = ♩. (♩. = 88)

113

Picc. *mp* *f*

Fl. 1 *mp* *f* *pp* *f*

Fl. 2 *mp* *f* *pp* *f*

Ob. 1 *mp* *f* *pp* *f*

Ob. 2 *mp* *f* *pp* *f*

Eng. Hn. *mp* *f* *pp* *f* *pp* *f*

Cl. 1 *mp* *f* *pp* *f* *pp* *f*

Cl. 2 *mp* *f* *pp* *f* *pp* *f*

B. Cl. *fp* *f* *pp* *f*

Bsn. 1 *fp* *f* *pp* *f*

Bsn. 2 *fp* *f* *pp* *f*

Cbsn. *fp* *f*

Hn. 1 *f* *fp* *f*

Hn. 3 *f* *fp* *f*

Tpt. 1 *mf* *f*

Tpt. 2 *f*

Tpt. 3 *f*

Tbn. 1 *fp* *f*

Tbn. 2 *fp* *f*

B. Tbn. *fp* *f*

Tba. *fp* *f*

Timp. *mp* *f*

Perc. 1 *mp* *f*

Perc. 2 *mp* *f* *mf* *f* *mf*

Perc. 3 *mp* *f*

Pno. *f* *mp* *f* *mp* *f*

Vln. I *f* *p* *f* *fp* *f*

Vln. II *f* *p* *f* *fp* *f*

Vla. *fp* *f* *pp* *f* *fp* *f*

Vc. *fp* *f* *pp* *f* *pizz.* *arco* *p* *f*

Cb. *fp* *f* *pizz.*

**J** ♩ = ♩. (♩. = 88)

*solo, grandioso loco a2*

*solo, sim.*

*8va*

*lh loco*

*div.*

*arco*

*pizz.*

rit. . . . .  $\text{♩} = 64$

118

Picc.  $mf$   $ff$

Fl. 1  $a_2$   $mf$   $ff$

Fl. 2  $mf$   $ff$

Ob. 1  $a_2$   $mf$   $ff$

Ob. 2  $mf$   $ff$

Eng. Hn.  $mf$   $ff$

Cl. 1  $a_2$   $mf$   $ff$

Cl. 2  $mf$   $ff$

B. Cl.  $pp$   $f$   $ff$

Bsn. 1  $a_2$   $pp$   $f$   $ff$

Bsn. 2  $pp$   $f$   $ff$

Cbsn.  $f$   $ff$

Hn. 1  $a_3$   $fp$   $f$   $ff$

Hn. 2  $fp$   $f$   $ff$

Hn. 3  $a_2$   $fp$   $f$   $ff$

Hn. 4  $fp$   $f$   $ff$

Tpt. 1  $f$   $ff$

Tpt. 2  $ff$

Tpt. 3  $ff$

Tbn. 1  $a_2$   $f$   $ff$

Tbn. 2  $f$   $ff$

B. Tbn.  $f$   $ff$

Tbn.  $fp$   $f$   $ff$

Timp.  $mf$   $f$   $ff$

Perc. 1  $ff$

Perc. 2  $f$   $ff$

Perc. 3  $ff$

Pno.

rit.  $\text{div. a4}$   $\text{♩} = 64$

Vln. I  $unis.$   $div.$   $fp$   $f$   $ff$   $p$   $ff$   $p$

Vln. II  $unis.$   $div.$   $fp$   $f$   $ff$   $p$   $ff$   $p$

Vla.  $unis.$   $div.$   $fp$   $f$   $ff$   $p$   $ff$   $p$

Vc.  $pizz.$   $arco$   $p$   $f$   $ff$   $p$   $ff$   $p$

Cb.  $arco$   $f$   $ff$   $p$   $ff$   $p$



**K**

accel.

Picc.

Fl. 1 2

Ob. 1 2

Eng. Hn.

Cl. 1 2

B. Cl.

Bsn. 1 2

Cbsn.

Hn. 1 2

Hn. 3 4

Tpt. 1

Tpt. 2 3

Tbn. 1 2

B. Tbn. Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

130 ♩ = 120

accel. . . . .

**L** Frenetic ♩ = 168

Picc.

Fl. 1 2

Ob. 1 2

Eng. Hn.

Cl. 1 2

B. Cl.

Bsn. 1 2

Cbsn.

Hn. 1 2

Hn. 3 4

Tpt. 1 2 3

Tbn. 1 2

B. Tbn. Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Cel.

♩ = 120

accel. . . . .

**L** Frenetic ♩ = 168

Vln. I

Vln. II

Vla.

Vc.

Cb.

138

Picc. 1 2

Fl. 1 2

Ob. 1 2

Eng. Hn.

Cl. 1 2

B. Cl.

Bsn. 1 2

Cbsn.

Hn. 1 2

Hn. 3 4

Tpt. 1 2 3

Tbn. 1 2

B. Tbn. Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Cel.

Detailed description of the woodwind and percussion staves: This section contains staves for Piccolo, Flute (1 and 2), Oboe (1 and 2), English Horn, Clarinet (1 and 2), Bass Clarinet, Bassoon (1 and 2), Contrabassoon, Horn (1 and 2), Horn (3 and 4), Trumpet (1, 2, and 3), Trombone (1 and 2), Bass Trombone/Tuba, Timpani, and three Percussion parts. The woodwinds are mostly silent, with some activity in the Bass Clarinet and Bassoon. The Trombone 1 part has a dynamic marking of *p* and *mf*, with a note '1. - muted under bcl./tuba'. The Bass Trombone/Tuba part has a dynamic marking of *f*. The Percussion 3 part has a series of accents (*sfz*) and a dynamic marking of *f* at the end. The Timpani part has a dynamic marking of *ppp*. The Percussion 1 and 2 parts are silent.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description of the string staves: This section contains staves for Violin I, Violin II, Viola, Violoncello, and Contrabass. The Violin I part has a dynamic marking of *p*. The Viola and Violoncello parts have a dynamic marking of *f* and *sfz*. The Contrabass part has a dynamic marking of *p* and *pp*. The Viola and Violoncello parts have a note 'pizz.' and a note 'arco'. The Contrabass part has a note 'div., arco'.

146

Picc.

Fl. 1  
2

Ob. 1  
2

Eng. Hn.

Cl. 1  
2

B. Cl.

Bsn. 1  
2

Cbsn.

Hn. 1  
2

Hn. 3  
4

Tpt. 1  
2  
3

Tbn. 1  
2

B. Tbn.  
Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

1. *p*

1. *p*

*p* *ppp* *p* *mp* *pp*

1. - open  
2. - muted  
*pp* *f* *pp*

1. - open  
*pp* *f* *pp*

Tba.

*p* *ppp* *p* *mp* *pp*

Vibraphone  
*p*

Glockenspiel  
*p*

Xylophone  
(opt. 4 mallets)  
*p*

Piano  
*p* *mf*

arco  
*p*

*div. a2*

*div. a2*

154

Picc. *f* *p* *f*

Fl. 1 *p* *f*

Fl. 2 *f*

Ob. 1 *mp* *f*

Ob. 2 *p* *f*

Eng. Hn. *mf* *f*

Cl. 1 *f*

Cl. 2 *f*

B. Cl. *mp* *f*

Bsn. 1 *mp* *f*

Bsn. 2 *f*

Cbsn. *mp* *mf* *p* *mp* *f*

Hn. 1 *pp* *f* *pp* *mf*

Hn. 2 *pp* *f* *pp* *mf*

Hn. 3 *pp* *f* *pp* *mf*

Hn. 4 *pp* *f* *pp* *mf*

Tpt. 1 *mp* *f* *mf* *ff sub. mf* *ff*

Tpt. 2 *mp* *f* *mf* *ff sub. mf* *ff*

Tpt. 3 *mp* *f* *mf* *ff sub. mf* *ff*

Tbn. 1 *pp* *f* *pp*

Tbn. 2 *pp* *f* *pp*

B. Tbn. *pp* *f* *pp*

Tuba. *pp* *f* *pp*

Timp. *mp* *mf* *p* *mp* *f*

Perc. 1 *mf* *pp* *mf* *f*

Perc. 2 *mf* *f*

Perc. 3 *mf* *f*

Pno. *pp*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

**N** Guttural. Obscene. ♩ = 84  
non vibrato until m172

161

Picc. *f* 3 3 3 3 *fff* non vibrato until m172

Fl. 1 2 *f* 3 3 3 3 *fff* non vibrato until m172

Ob. 1 2 *f* 3 3 3 3 *fff* non vibrato until m172

Eng. Hn. *f* 3 3 3 3 *fff* non vibrato until m172

Cl. 1 2 *fmp* (cresc. a2) growl a2 *fff* ord. a2 non vibrato until m172

B. Cl. *f* *fff* non vibrato until m172

Bsn. 1 2 *f* *fff* non vibrato until m172

Cbsn. *f* *fff* non vibrato until m172

Hn. 1 2 *fp* *pp* *f* a2, rips *fff* non vibrato until m172

Hn. 3 4 *fp* *pp* *f* a2, rips *fff* non vibrato until m172

Tpt. 1 *mf* *fff* non vibrato until m172

Tpt. 2 3 *mf* *fff* non vibrato until m172

Tbn. 1 2 *f* *fff* non vibrato until m172

B. Tbn. Tba. *f* a2 *fff* non vibrato until m172

Timp. *f* *fff*

Perc. 1 Bongos *f* *fff*

Perc. 2 Tam-Tam *f* *mp* *fff* (dampen)

Perc. 3 *fmp* *fff* Cowbell (muted) *fff*

Pno. *f* 3 3 3 3 *fff*

**N** Guttural. Obscene. ♩ = 84  
div. a4 non vibrato until m172

Vln. I *fmp* 3 3 3 3 *fff* div. a4 non vibrato until m172

Vln. II *fmp* 3 3 3 3 *fff* div. a4 non vibrato until m172

Vla. *fmp* *umis.* 3 3 3 3 *fff* div. a4 non vibrato until m172

Vc. *fmp* 3 3 3 3 *fff* div. a4 non vibrato until m172

Cb. *f* *umis.* *fff*



173 **molto accel.** **O Cruel and Relentless** ♩ = 120

Picc. *f*

Fl. 1 2 *mf* *f*

Ob. 1 2 *mp* *f*

Eng. Hn. *mf* *f*

Cl. 1 2 *mf* *f*

B. Cl. *mf* *f*

Bsn. 1 2 *mp* *f*

Cbsn.

Hn. 1 2 *p* *ff*

Hn. 3 4 *p* *ff*

Tpt. 1

Tpt. 2 3

Tbn. 1 2

B. Tbn. Tba.

Timp. *f*

Perc. 1

Perc. 2 *mf* *f*

Perc. 3 (unmuted) *f*

Pno.

**molto accel.** **O Cruel and Relentless** ♩ = 120

Vln. I *mp* *f* *loco, unis.*

Vln. II *mp* *f* *unis.*

Vla. *mp* *f* *unis.* alternate between  $\pi/V$  each note

Vc. *f* *unis.* *div.*

Cb. *f* *unis.* *div.*





Picc. *mf* 3

Fl. 1 2 *mf* 3

Ob. 1 2 *mf* 3

Eng. Hn.

Cl. 1 2 *pp* *ff* 3

B. Cl. *pp*

Bsn. 1 2

Cbsn.

Hn. 1 2

Hn. 3 4 *mf* 3

Tpt. 1 *p* *f* *mp* *f* plunger mute

Tpt. 2 3 *p* *f* *mp* *f* 2. - plunger mute

Tbn. 1 2 *pp* *f* a2

B. Tbn. Tbn. *pp* *mf*

Timp.

Perc. 1

Perc. 2

Perc. 3

Pno. *f*

Vln. I

Vln. II

Vla. *um.*

Vc. 3

Cb. 3

Picc. *f*

Fl. 1 2 *f*

Ob. 1 2 *f*

Eng. Hn. *f*

Cl. 1 2 *ffff* *f*

B. Cl. *ff* *f*

Bsn. 1 2 *mf* *f* *ff* *f*

Cbsn. *f* *ff* *ff*

Hn. 1 2 *mf* *f* *f* *ff* *ff* *sfz* *f* *ff*

Hn. 3 4 *f* *f* *ff* *ff* *sfz* *f* *ff*

Tpt. 1 *open* *mf* *ff* *f* *ff* *sfz*

Tpt. 2 3 *a2, open* *mf* *ff* *f* *ff* *sfz*

Tbn. 1 2 *f* *ff* *f* *ff* *f*

B. Tbn. Tba. *f* *ff* *f* *ff* *f*

Timp. *mf* *f*

Perc. 1 *f* *3* *mf* *solo* *p*

Perc. 2 *f* *3*

Perc. 3 (unmuted) *f* *p*

Pno. *f* *ff* *mf* *6*

Vln. I *alternate bowing (come prima)* *f*

Vln. II *alternate bowing (come prima)* *f*

Vla. *6* *f* *div.* *unis.*

Vc. *f*

Cb. *unis.* *f* *ff* *div.* *unis.* *ff*

molto accel. . . . .

191

Picc. *ff* 6

Fl. 1 2 *ff* 6

Ob. 1 2 *ff* a2

Eng. Hn. *ff*

Cl. 1 2 *ff* 6 a2

B. Cl. *ff* *mf* *ff*

Bsn. 1 2 *ff* *mf* *ff*

Cbsn. *ff*

Hn. 1 2 *ff* a2 3 *fff*

Hn. 3 4 *ff* a2 3 *ff*

Tpt. 1 *ff*

Tpt. 2 3 *ff*

Tbn. 1 2 *ff* *mf* *ff*

B. Tbn. Tba. *ff* *mf* *ff*

Timp. *ff* 6 3 6

Perc. 1 *ff* *p*

Perc. 2 *ff*

Perc. 3 *ff* 3 *mp* Xylophone - solo

Pno. *ff*

molto accel. . . . .

Vln. I *ff* 6 *p*

Vln. II *ff* *p*

Vla. *ff* *div.* *unis.* *p*

Vc. *ff* *unis.*

Cb. *ff*

This page of a musical score, page 34, measures 195-200, features a variety of instruments including Piccolo, Flutes (1 and 2), Oboes (1 and 2), English Horn, Clarinets (1 and 2), Bass Clarinet, Bassoons (1 and 2), Contrabassoon, Horns (1, 2, 3, 4), Trumpets (1, 2, 3), Trombones (1 and 2), Bass Trombone/Tuba, Timpani, Percussion (1, 2, 3), Piano, Violins (I and II), Viola, Violoncello, and Contrabass. The score is written in 4/4 time and includes dynamic markings such as *mf*, *f*, and *mp*. Performance instructions like *div.* and *unis.* are present for the strings. The woodwinds and strings play complex rhythmic patterns, while the percussion provides a steady accompaniment.

200

Picc. *fff*

Fl. 1 2 *fff*

Ob. 1 2 *fff*

Eng. Hn. *fff*

Cl. 1 2 *fff*

B. Cl. *fff*

Bsn. 1 2 *fff*

Cbsn. *fff*

Hn. 1 2 *f* 1. - opt. growl instead of flutter tongue *fff* ord.

Hn. 3 4 *f* 3. - opt. growl instead of flutter tongue *fff* a2, ord.

Tpt. 1 *f* *fff* opt. 8va

Tpt. 2 3 *f* *fff* a2

Tbn. 1 2 *fff* a2

B. Tbn. Tba. *fff*

Timp. *fff*

Perc. 1 *mf* *fff*

Perc. 2 *fff*

Perc. 3 Cowbell *mf* *fff* (muted) *pppp* *fff*

Pno. *fff*

Vln. I *fff* *div.* *fff* *A Tempo* half, *unis.* *pppp* *fff* tutti

Vln. II *fff* *half* *pppp* *fff* tutti

Vla. *fff* *unis.* *fff*

Vc. *fff* *unis.* *fff*

Cb. *fff*