

GRAND GUIGNOL

by

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Grand Guignol

for sinfonietta

Jay Hurst

Program Note

Les Théâtre du Grand-Guignol (or simply *Grand Guignol*) was a Parisian theater that opened at the turn of the 20th century. Specializing in horror shows and naturalistic special effects, the theater ran plays that were filled with lurid, pulpy sex, graphic violence, and extreme gore. The special effects were so realistic to early 20th century audiences that many would faint or become sick while watching what happened on stage. *Grand Guignol*'s influence was so great that even since the theater closed after World War II, the term is now applied generally to describe amoral entertainment – from modern stage productions with bloody special effects, to *Hammer Horror* film classics, to the slasher films of today.

I wrote this piece as an imagined overture to a Grand Guignol production: as “the curtain rises”, a quiet, distorted cello enters, seeming to gradually awaken the rest of the ensemble. As more and more of the ensemble become agitated, the strings brutally begin to slash away at a unison D. From there, there is no sense of relief or calm as wave after wave of violent musical lines gnaw and thrash at each other until the brass come in with a grotesque anthem. The ensemble mutates and contorts until catharsis is finally reached and the awful sounds that preceded begin to disintegrate.

After the fade, the piece ends in near-silent horror. The final director of *Les Théâtre du Grand-Guignol*, Charles Nonon, claimed that the theater closed because of World War II. "Before the war, everyone felt that what was happening onstage was impossible. Now we know that these things, and worse, are possible in reality." I feel like this lesson is often lost in our media-saturated age: everything that happens on the stage or screen is melodrama compared to the atrocities committed in reality, a fact that is deeply disturbing for audiences, and me personally, to contemplate.

Performance Notes

Performance Time: approximately 10 minutes

Score is transposed.

All trills should be played as half-step trills throughout entirety of the piece.

Parenthesized notes are approximate.

MSP: molto sul ponticello. Distortion of the original pitch is desired.

estremo sul pont: extreme sul ponticello. Practically on the bridge; total distortion of the original pitch is desired.

harm. tr~: An “harmonic trill”, an unmeasured, fingered trill between open string and natural harmonic. The sound should be distorted and unclear, “somewhere between open string and harmonic”.

hm. gl.: An harmonic glissando. If under the marking “harm. tr”, continue harmonic trill while gradually moving to next notated harmonic. If marked with “on the string”, play notated rhythm while performing harmonic glissandi. In these circumstances, unclear pitch is very desired.

 : crescendo from/diminish to *niente*

 : gradual change

 : highest note possible

Instrumentation

Flute

Oboe

Clarinet in Bb

Bass Clarinet in Bb

Bassoon

Horn in F

Trumpet in C

Trombone

Percussion I

Marimba, Vibraphone, Large tam-tam (shared with Percussion II)

Percussion II

Large tam-tam (shared with Percussion I), Concert Bass Drum

Harp

Piano

Violin I

Violin II

Viola

Violoncello

Contrabass

Grand Guignol

for sinfonietta

Jay Hurst

Hazy and surreal [♩ = 40]

Flute

Oboe

Clarinet in B♭

Bass Clarinet in B♭

Bassoon

Horn in F

Trumpet in C

Trombone

Percussion I

Percussion II

Tam-tam (soft beater, near rim)

Hazy and surreal [♩ = 40]

Violin I

Violin II

Viola

IV, MSP

ord. harm. tr.

p

Violoncello

IV, MSP

ord. harm. tr.

p

Contrabass

hm. gl.

Fl. 5
 Ob. 4
 Cl. 4
 B. Cl. sotto voce, no vib.
 Bsn. p

 Hn. 3
 C Tpt. sotto voce
 Tbn. p

 Perc. I tr... 5 3
 Marimba (soft yarn)
 Perc. II mf
p
pp

 Hp. mf

 Pno. +(mute strings with fingers)
p
Rd. sempre

 Vln. I IV, MSP 3 → ord.
harm. tr... → MSP
3
 Vln. II IV, MSP 3 → ord.
harm. tr... → MSP
hm gl.
3
p

 Vla. hm gl. → MSP
tr... → ord.
hm gl.
3
p

 Vc. hm. tr... → MSP 3 → ord.
tr... → ord.
(MSP) 5 → ord.
tr... → ord.
p

 Cb. mf
3

poco accel.

13 **Uneasy [$\text{♩} = 63$]**

Fl. Ob. Cl. B. Cl. Bsn. Hn. C Tpt. Tbn. Perc. I Perc. II Hp. Pno.

poco accel.

13 **Uneasy [$\text{♩} = 63$]**

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

10 11 12 13 14

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. I

Perc. II

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

23 Agitated [L'istesso tempo]

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. I

Perc. II

Hp.

Pno.

23 Agitated [L'istesso tempo]

Vln. I

Vln. II

Vla.

Vc.

Cb.

22

23

24

25

32 Foreboding [$\text{♩} = 40$]

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. I (Mar.)

Perc. II

Hp.

Pno.

This section shows measures 32 through 35. The instrumentation includes Flute, Oboe, Clarinet, Bassoon, Horn, C Trumpet, Trombone, Percussion I (Maracas), Percussion II, and Harp. Measures 32 and 33 are mostly silent. In measure 34, Bassoon and Trombone play eighth-note patterns. In measure 35, Percussion I and Percussion II play eighth-note patterns. Dynamics include p , p cresc. poco a poco, and mp cresc. poco a poco.

32 Foreboding [$\text{♩} = 40$]

Vln. I

Vln. II

Vla.

Vc.

Cb.

This section shows measures 32 through 35. The instrumentation includes Violin I, Violin II, Cello, Double Bass, and Harp. Measures 32 and 33 show sustained notes. In measure 34, Violin II and Cello play eighth-note patterns. In measure 35, all instruments play eighth-note patterns. Dynamics include pp , pp , MSP , MSP IV, and p cresc. poco a poco.

31 32 33 34 35

accel.

2 **4**

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. I

Bass Drum (wooden beater)

Perc. II

p

Hp.

Pno.

Vln. I

mp cresc. poco a poco

ord. 3 5 6

Vln. II

mp cresc. poco a poco

ord. 3 5 6

Vla.

MSP

Vc.

MSP

ord. 3

Cb.

accel.

2 **4** ord. 3 5 6 tr.....

mp cresc. poco a poco

ord. 3 5 6 tr.....

ord. 3

ord. 3

3
4

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. I

Perc. II

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

This musical score page contains six systems of music, each with multiple staves. The instruments are as follows:

- Flute (Fl.):** Staves 1-2 (top).
- Oboe (Ob.):** Staff 3.
- Clarinet (Cl.):** Staff 4.
- Bassoon (B. Cl.):** Staff 5.
- Bassoon (Bsn.):** Staff 6.
- Horn (Hn.):** Staff 7.
- C Trumpet (C Tpt.):** Staff 8.
- Trombone (Tbn.):** Staff 9.
- Percussion I (Perc. I):** Staff 10.
- Percussion II (Perc. II):** Staff 11.
- Double Bass (Hp.):** Staff 12.
- Piano (Pno.):** Staff 13.
- Violin I (Vln. I):** Staff 14.
- Violin II (Vln. II):** Staff 15.
- Viola (Vla.):** Staff 16.
- Cello/Bass (Vc.):** Staff 17.
- Cello/Bass (Cb.):** Staff 18 (bottom).

The score includes various dynamics and performance instructions, such as *tr* (trill), *f*, *mf*, *mp*, *cresc. poco a poco*, and measures with 3 and 5 counts. Measure numbers 40, 41, and 42 are indicated at the bottom of the page.

44 Brutal [♩ = 126]

Fl.

Ob. (tr)

Cl. (tr)

B. Cl.

Bsn. (tr)

Hn. (tr)

C Tpt.

Tbn. (tr)

Perc. I

To Vib.

Perc. II 5 5 7 sffz

Hp. ff

Pno. ff

44 Brutal [♩ = 126]

Vln. I (tr) ff

Vln. II (tr) ff

Vla. (tr) ff

Vc. (tr) ff

Cb. ff

Fl.
Ob.
Cl.
sffz
B. Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Perc. I
Perc. II
Hp.
Pno.

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

3 **4** **2**

Fl. 4
 Ob. ff
 Cl. ff
 B. Cl. ff
 Bsn. ff
 Hn. f
 C Tpt. open
 Tbn. mf
 Perc. I
 Perc. II
 Hp. f
 Pno. f

 Vln. I tr.
 Vln. II tr.
 Vla. p sub.
 Vc. tr.
 Cb. sfz

61

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. I

Vibraphone (hard yarn)

Perc. II

(B. Drum) molto secco

Hp.

Pno.

Vln. I

Vln. II

Vla.

(tr) Vcl.

Cb.

61

61

62

Fl. *p* 5 *f* *sffz* *p* *f*

Ob. *sffz* *p* *f* *sffz* *p* *f*

Cl. *sffz* *p* 5 *f* *sffz* *p* *f*

B. Cl. *sffz* *f* *sffz* *f* *f*

Bsn. *sffz* *f* *sffz* *f* *f*

Hn. *sffz* *f* *sffz* *f* *sffz*

C Tpt. *sffz* *f* *sffz* *f* *f*

Tbn. *sffz* *f* *sffz* *f* *sffz*

Perc. I *f* *sffz* *f* *f*

Perc. II *f* *sffz* *f* *sffz*

Hp. (empty)

Pno. (empty)

Vln. I *sffz* *p* 5 *f* *sffz* *p* *f*

Vln. II *sffz* *p* *f* *sffz* *p* *f*

Vla. *sffz* *p* *f* *sffz* *p* *f*

Vc. *sffz* *f* *sffz* *p* *f* *sffz*

Cb. *sffz* *f* *f* *f* *f* *sffz*

Fl. 3
 Ob. 4
 Cl. 4
 B. Cl. 3
 Bsn. ff
 Hn. ff
 C Tpt. p
 Tbn. ff
 Perc. I ff
 Perc. II ff
 Hp. ff
 Pno. ff
 Vln. I 3
 Vln. II 3
 Vla. 3
 Vc. ff
 Cb. ff

Fl. 3 4 *p* 5 5 75 4 ff sffz
 Ob. 3 4 *p* 5 5 ff sffz
 Cl. 3 4 *p* 5 5 ff sffz
 B. Cl.
 Bsn.

 Hn. 3 3 *p* ff
 C Tpt. ff sffz
 Tbn. 3 3 *p* ff

 Perc. I ff sffz
 Perc. II 3 3 *p* ff sffz

 Hp. 3 3 *p* ff sffz

 Pno. 3 3 *p* ff sffz

 Vln. I 3 4 *p* 5 5 75 4 ff sffz
 Vln. II 3 4 *p* 5 5 ff sffz
 Vla. 3 3 *p* ff sffz
 Vc. 3 3 *p* ff sffz
 Cb. 3 3 *p* ff sffz

Fl. *p* 3 6 5 **4** *ff* *f* *ff* **3** **2** **4**

Ob. *p* 5 7 *sffz* *f* *ff* *p* 5 7

Cl. *p* 9:8 6 *sffz* *f* *ff* *p* 9:8

B. Cl. *f* *sfz* *sffz* *ff*

Bsn. *f* *sfz* *sffz* *ff*

Hn. *f* *sfz* *sffz* *ff*

C Tpt. *f* *ff*

Tbn. *f* *sfz* *sffz* *ff*

Perc. I *p* 5 *ff* *f* *ff* *p*

Perc. II *sffz* *f* *sfz* *sffz* *ff*

Hp. *f* *sfz* *sffz* *ff*

Pno. *f* *sfz* *sffz* *ff*

Vln. I *p* 5 *ff* *f* *ff* *p*

Vln. II *p* 5 *ff* *f* *ff* *p*

Vla. *f* *sfz* *sffz*

Vc. *f* *sfz* *sffz* *ff*

Cb. *f* *sfz* *sffz* *ff*

A page from a musical score for orchestra and piano. The score is arranged in two systems. The top system includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), C. Trumpet (C Tpt.), Trombone (Tbn.), Percussion I (Perc. I), Percussion II (Perc. II), Double Bass (Cb.), and Piano (Pno.). The bottom system includes parts for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Vc.), and Double Bass (Cb.). The music is in 4/4 time, with various dynamic markings such as *f*, *ff*, *sffz*, and a 9:8 time signature. The score shows complex musical notation with many grace notes and slurs.

Fl. f ff sffz

Ob. f ff sffz

Cl. f ff sffz

B. Cl. ff p 3 3 3 3 3

Bsn. ff p 3 3 3 3 3

Hn. ff p 3 3 3 3 3

C Tpt. ff p 3 3 3 3 3

Tbn. ff p 3 3 3 3 3

Perc. I f ff sffz

Perc. II ff p 3 3 3 3 3

Hp. ff p 3 3 3 3 3

Pno. ff p 3 3 3 3 3

Vln. I f ff sffz

Vln. II f ff sffz

Vla. ff p 3 3 3 3 3

Vc. ff p 3 3 3 3 3

Cb. ff 3 3 3 3 3 3

89 Frenetic

Fl. ff sffz 3 4 tr. 6 6 ff 6 3 6 ff 5 6 5

Ob. ff sffz f 6 tr. b 6 ff 5 6 ff 5

Cl. ff sffz f 6 ff 5

B. Cl. 3 3 ff sffz

Bsn. 3 3 ff sffz

Hn. 3 3 ff sffz

C Tpt. 3 3 ff sffz

Tbn. 3 3 ff sffz

Perc. I ff sffz To Marimba

Perc. II ff sffz

Hp. 3 3 ff sffz

Pno. 3 3 ff sffz

Vln. I ff sffz 3 4 hm gl. ff v 5

Vln. II ff sffz f hm gl. ff v

Vla. 3 3 III hm gl. ff v

Vc. 3 3 III hm gl. ff 3 3 3 hm gl. ff

Cb. 3 3 ff sffz

89 Frenetic on the string

Vln. I ff v hm gl. 5

Vln. II ff v hm gl. ff v

Vla. ff v hm gl. ff v

Vc. ff on the string 3 3 3 hm gl. ff 3 3 3 hm gl. ff

Cb. ff sffz

Fl. dim. poco a poco 3 3 7 6 6

Ob. dim. poco a poco 5 6 tr. 5

Cl. dim. poco a poco 5

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. I

Perc. II

Hp. ff 5 dim. poco a poco

Pno. ff 5 dim. poco a poco

Vln. I 5 hm. gl. 3 3 hm. gl.

IV, on the string

Vln. II ff 5 hm. gl. 3 hm. gl.

III, on the string

Vla. ff hm. gl. 5 hm. gl. hm. gl.

Vc. hm. gl. 3 hm. gl. 5 hm. gl.

Cb.

Musical score for orchestra and piano, page 12, measures 3-7.

Flute (Fl.) plays a melodic line with grace notes and slurs. Measures 3-4: 3 slurs. Measure 5: 3 slurs. Measure 6: 3 slurs. Measure 7: 3 slurs.

Oboe (Ob.) plays a melodic line with grace notes and slurs. Measures 3-4: 6 slurs. Measure 5: 5 slurs. Measure 6: 6 slurs. Measure 7: trill.

Clarinet (Cl.) plays a melodic line with grace notes and slurs. Measures 3-4: 5 slurs. Measure 5: 5 slurs. Measure 6: 5 slurs. Measure 7: -mp.

Bassoon (B. Cl.) rests throughout the measures.

Bassoon (Bsn.) rests throughout the measures.

Horn (Hn.) rests throughout the measures.

C. Tpt. (C Tpt.) rests throughout the measures.

Tuba (Tbn.) rests throughout the measures.

Percussion I (Perc. I) rests throughout the measures.

Percussion II (Perc. II) plays a rhythmic pattern at *p*. Measure 5: 5 slurs.

Harp (Hp.) plays a melodic line with grace notes and slurs. Measures 3-4: 5 slurs. Measure 5: 5 slurs.

Piano (Pno.) plays a melodic line with grace notes and slurs. Measures 3-4: 5 slurs. Measure 5: 5 slurs.

Violin I (Vln. I) plays a melodic line with grace notes and slurs. Measures 3-4: 3 slurs. Measure 5: 3 slurs. Measure 6: 3 slurs. Measure 7: 3 slurs.

Violin II (Vln. II) plays a melodic line with grace notes and slurs. Measures 3-4: 3 slurs. Measure 5: 3 slurs. Measure 6: 3 slurs. Measure 7: 3 slurs.

Cello (Vla.) plays a melodic line with grace notes and slurs. Measures 3-4: 3 slurs. Measure 5: 3 slurs. Measure 6: 3 slurs. Measure 7: 3 slurs.

Bass (Cb.) rests throughout the measures.

Text: To Tam-Tam

Fl. 6 mp 3 6

Ob. (tr) 5 6 5

Cl. 5

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. I

Perc. II

Hp. 5 mp 5

Pno. mp 5

Vln. I p hm. gl. III

Vln. II p hm. gl.

Vla. p hm. gl. II, MSP pp 3 3 3 hm. gl.

Vc. pp II, MSP hm. gl. hm. gl. hm. gl.

Cb.

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. I

Perc. II

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

96

97

98

100 Tense [L'istesso tempo]

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. I

Perc. II

Hp.

Pno.

100 Tense [L'istesso tempo]

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl.

Ob. tr

Cl. tr

B. Cl. p

Bsn.

Hn.

C Tpt. tr

Tbn.

Perc. I

Perc. II p

Hp. p

Pno. p

Vln. I MSP tr ord.

Vln. II MSP tr ord.

Vla. harm. tr hm. gl

Vc. harm. tr hm. gl

Cb. p f p

Fl. *tr.* *mf* 5 **117** **2**
 Ob. *3 3* *mf* 5 *f*
 Cl. *3 3* *mf* *f*
 B. Cl. *f* *poco*
 Bsn. *p* *f poco*
 Hn. *p* *f poco*
 C Tpt. *p* *f poco*
 Tbn. *p* *f poco*
 Perc. I *p* *f poco*
 Perc. II *mf* *to Bass Drum*
 Hp. *f* *p* *f*
 Pno. *p* *f*
 Vln. I *tr.* *mf* 5 **117** **2**
 Vln. II *tr.* *mf* 5 *f*
 Vla. *harm. tr.* *hm. gl.* *f*
 Vc. *harm. tr.* *hm. gl.* *f poco*
 Cb. *f* *f poco*

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. I

Perc. II

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

124 Relentless

Fl. Ob. Cl. B. Cl. Bsn.

Hn. C Tpt. Tbn.

Perc. I Perc. II

Hp.

Pno.

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

30

Fl. *p* *f* *ff* *ff*

Ob. *p* *f* *ff* *ff*

Cl. *tr.* *p* *f* *ff* *ff*

B. Cl. *p* *f* *ff* *sfz* *sffz*

Bsn. *p* *f* *ff* *sfz* *sffz*

Hn. *p* *f* *ff* *sfz* *sffz*

C Tpt. *p* *f* *ff* *sfz* *sffz*

Tbn. *p* *f* *ff* *sfz* *sffz*

Perc. I *p* *ff* *sfz* *sffz*

Perc. II *p* *ff* *sfz* *p*

Hp. *p* *p* *p* *p* *p*

Pno. *p* *p* *p* *p* *p*

Vln. I *p* *f* *ff* *ff*

Vln. II *tr.* *p* *b>* *ff* *ff*

Vla. *p* *f* *ff* *sfz* *sffz*

Vc. *p* *f* *ff* *sfz* *sffz*

Cb. *p* *f* *ff* *sfz* *sffz*

The image shows a page from a musical score for orchestra and piano. The score is arranged in two systems. The top system consists of ten staves for Flute, Oboe, Clarinet, Bassoon, Horn, C. Trumpet, Trombone, Percussion I, Percussion II, and Bassoon. The bottom system consists of five staves for Violin I, Violin II, Viola, Cello, and Double Bass. The page begins with measure 5, which includes dynamic markings such as ff, tr, p, and sfz. Measures 6 through 8 show a continuation of this pattern with various dynamics and articulations. Measures 9 and 10 conclude the section with sustained notes and ff dynamics across all instruments.

molto rit.

Fl. 5 *f* 3 *ff* *p* *a la Morse code*

Ob. 5 *f* 3 *ff* *p* *a la Morse code*

Cl. 5 *f* 3 *ff* *p* *a la Morse code*

B. Cl. *ff*

Bsn. *ff*

133 Dramatic [$\text{♩} = 63$]

Hn. *ff*

C Tpt. *ff* *a la Morse code*
harmon mute (stem out) *p*

Tbn. *ff*

Perc. I *ff* *a la Morse code* *p*

Perc. II *ff* to Tam-Tam

Hp. *f* *ff*

Pno. 3 *f* *ff*

molto rit.

133 Dramatic [$\text{♩} = 63$]

Vln. I 5 *f* 3 *ff* *f*

Vln. II 5 *f* 3 *ff* *f*

Vla. 5 *f* *ff* *f*

Vc. 5 *f* 3 *ff* *f*

Cb. *f* *ff*

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

This section shows the Flute, Oboe, Clarinet, Bassoon, Horn, C Trumpet, and Trombone parts. The Flute, Oboe, and Clarinet play eighth-note patterns. The Bassoon has sustained notes. The Horn and C Trumpet play eighth-note patterns. The Trombone has sustained notes. Measure 135 ends with a dynamic ff. Measure 136 begins with a dynamic f.

Perc. I

Perc. II

Hp.

Pno.

This section shows the Percussion I and Percussion II parts. Percussion I plays eighth-note patterns. Percussion II has sustained notes. The Harp part is also shown. Measure 137 ends with a dynamic ff. Measure 138 begins with a dynamic ff. A note labeled "Tam Tam (soft beater)" is shown with a soft beater symbol.

Vln. I

Vln. II

Vla.

Vc.

Cb.

(8)

1

II

III

IV

135

136

137

This section shows the Violin I, Violin II, Viola, Cello, and Double Bass parts. The strings play eighth-note patterns. The bass part has sustained notes. Measure 135 ends with a dynamic ff. Measure 136 begins with a dynamic ff. Measures 137 and 138 show complex rhythmic patterns with grace notes and slurs. Measure 137 ends with a dynamic ff. Measure 138 begins with a dynamic ff. Measure 138 ends with a dynamic ff.

139 Grotesque; obscene

Musical score for orchestra and piano, page 138, measures 5 and 6.

Measure 5: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), C Trumpet (C Tpt.), Trombone (Tbn.), Percussion I (Perc. I), Percussion II (Perc. II), Piano (Pno.). Dynamics: *p*, *ff*, *ffz*, *ff*, *ff*, *ffz*, *ff*, *f*, *ff*, *ff*, *ff*, *f*, *ff*, *ff*.

Measure 6: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), C Trumpet (C Tpt.), Trombone (Tbn.), Percussion I (Perc. I), Percussion II (Perc. II), Piano (Pno.). Dynamics: *ff*, *ff*.

139 Grotesque; obscene

Musical score for orchestra and piano, page 139, measures 5 and 6.

Measure 5: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Vc.), Double Bass (Cb.). Dynamics: *hm. gl.*, *sfz*, *f*, *sfz*, *f*, *hm. gl.*, *hm. gl.*, *sfz*, *f*, *sfz*, *f*, *hm. gl.*, *hm. gl.*, *sfz*, *f*, *sfz*, *f*, *hm. gl.*, *hm. gl.*.

Measure 6: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Vc.), Double Bass (Cb.). Dynamics: *MSP*, *fff*, *hm. gl.*, *hm. gl.*, *fff*, *MSP*, *fff*, *hm. gl.*, *hm. gl.*, *fff*, *ff*, *ff*, *3 gl.*.

Fl. Ob. Cl. B. Cl. Bsn.
 Hn. C Tpt. Tbn.
 Perc. I
 Perc. II
 Hp.
 Pno.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

to Tam-Tam

140 141 142 143

Fl. 4
 Ob. 2
 Cl. 4
 B. Cl. 3
 Bsn. 4
 Hn. 3
 C Tpt. f
 Tbn. 3
 Perc. I
 Bass Drum (wooden beater)
 molto secco
 ff
 Perc. II fp
 Hp.
 Pno.
 Vln. I 4
 Vln. II 2
 Vla. 3
 Vc. hm. gl.
 Cb. 5

150 Chaotic, accel.

Fl. 5 $\frac{5}{4}$ 3 $\frac{4}{4}$ fff

Ob. 3 fff

Cl. 3 fff

B. Cl. 3 fff

Bsn. 3 fff

Hn. 3 fff

C Tpt. 3 fff

Tbn. 3 ff

Perc. I Tam-tam (soft beater) p

Perc. II 5 5 7 ff p

Hp. 3 fff

Pno. 3 fff

150 Chaotic, accel.

Vln. I 5 hm. gl. > hm. gl. 3 on the string 4 hm. gl. on the string 5

Vln. II hm. gl. > hm. gl. fff p on the string hm. gl. hm. gl.

Vla. hm. gl. > hm. gl. fff p on the string hm. gl. hm. gl.

Vc. hm. gl. > hm. gl. fff p on the string hm. gl. hm. gl.

Cb. ff

Musical score page 10, featuring parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), C Trumpet (C Tpt.), Trombone (Tbn.), Percussion I (Perc. I), Percussion II (Perc. II), Bassoon (Bassoon), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Cv.), and Double Bass (Cb.). The score includes dynamic markings such as *f*, *ff*, *fff*, *tr.*, *hm. gl.*, and *mp*. Measures are numbered 5, 6, 7, and 8. The piano part is shown with two staves. The bassoon part is present in the first half of the page but absent in the second half. The double bass part is also present in the first half and absent in the second half.

[♩ = 126] molto rit.

Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Perc. I
Perc. II
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

158 Cathartic [♩ = 63]

Fl. (8) *fff*
 Ob. (tr) *fff*
 Cl. *fff*
 B. Cl. *fffz* *p* *ff* *p*
 Bsn. *fffz* *p* *ff* *p*
 Hn. *fffz* *p* *ff* *p*
 C Tpt.
 Tbn. *fffz* *p* *ff* *p*
 Perc. I *sffz*
 Perc. II *sffz*
 Hp. *f* *p*
 Pno. *fff* *p*

To Marimba

158 Cathartic [♩ = 63]

Vln. I *fff* *p*
 Vln. II *fff* *p*
 Vla. *fffz* *p* *ff*
 Vc. *fffz* *p*
 Cb. *fff*

rit.

5

4

Fl.

Ob.

Cl.

B. Cl. (8.)

Bsn. (8.)

Hn.

C Tpt.

Tbn.

Perc. I

Perc. II

Hp.

Pno.

rit.

5

4

Vln. I

Vln. II

Vla.

Vc.

Cb.

162 163 164 165

166 Disintegrating [$\text{♩} = 40$]

166 Disintegrating [$\text{♩} = 40$]

4 **3** **4**

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Mar. Marimba (soft mallets)

Perc. II

Hp.

Pno.

Vln. I

Vln. II

Vla. *hm. gl.*

Vc. *hm. gl.*

Cb.

166 Disintegrating [$\text{♩} = 40$]

4 **3** **4**

166 167 168 169 170

rit. al fine.

3

4

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Mar.

Perc. II

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

171

172

173

174

175

176

rit. al fine.

3

4

harm. tr~~~~~

hm. gl. ~~~~~

(~)

MSP

estremo sul pont.

3

mp

MSP

estremo sul pont.

3

mp

MSP

pp

let strings naturally decay

rit. al fine.