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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

UNIV. DURHAM
1 DEC 1992

Thesis++
1990/CAS

John Casken

Salamandra

for two pianos
(1986)

Study Score
ED 12375

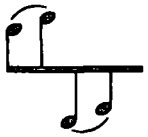
Schott & Co. Ltd · London
B. Schott's Söhne · Mainz
Schott Music Corp. · New York
Schott Japan Ltd · Tokyo

First Performance: 20 November 1986
St. Paul's Hall, Huddersfield
Andrew Ball and Julian Jacobson

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

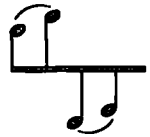
Instructions above the upper stave refer to both pianos unless otherwise indicated.

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", ausgehalten, 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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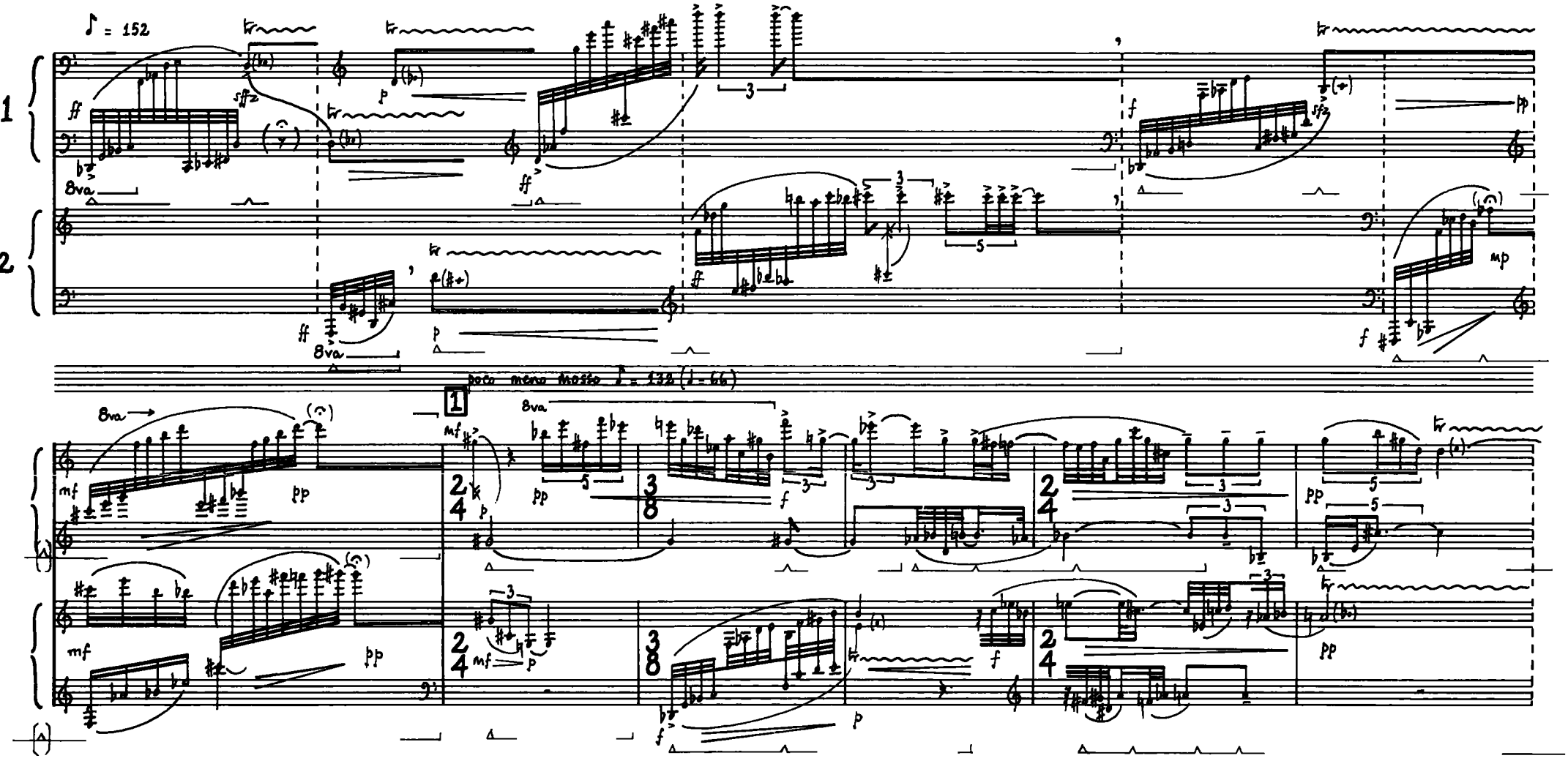
Salamandra

fire-haunt for two pianos

John Casken



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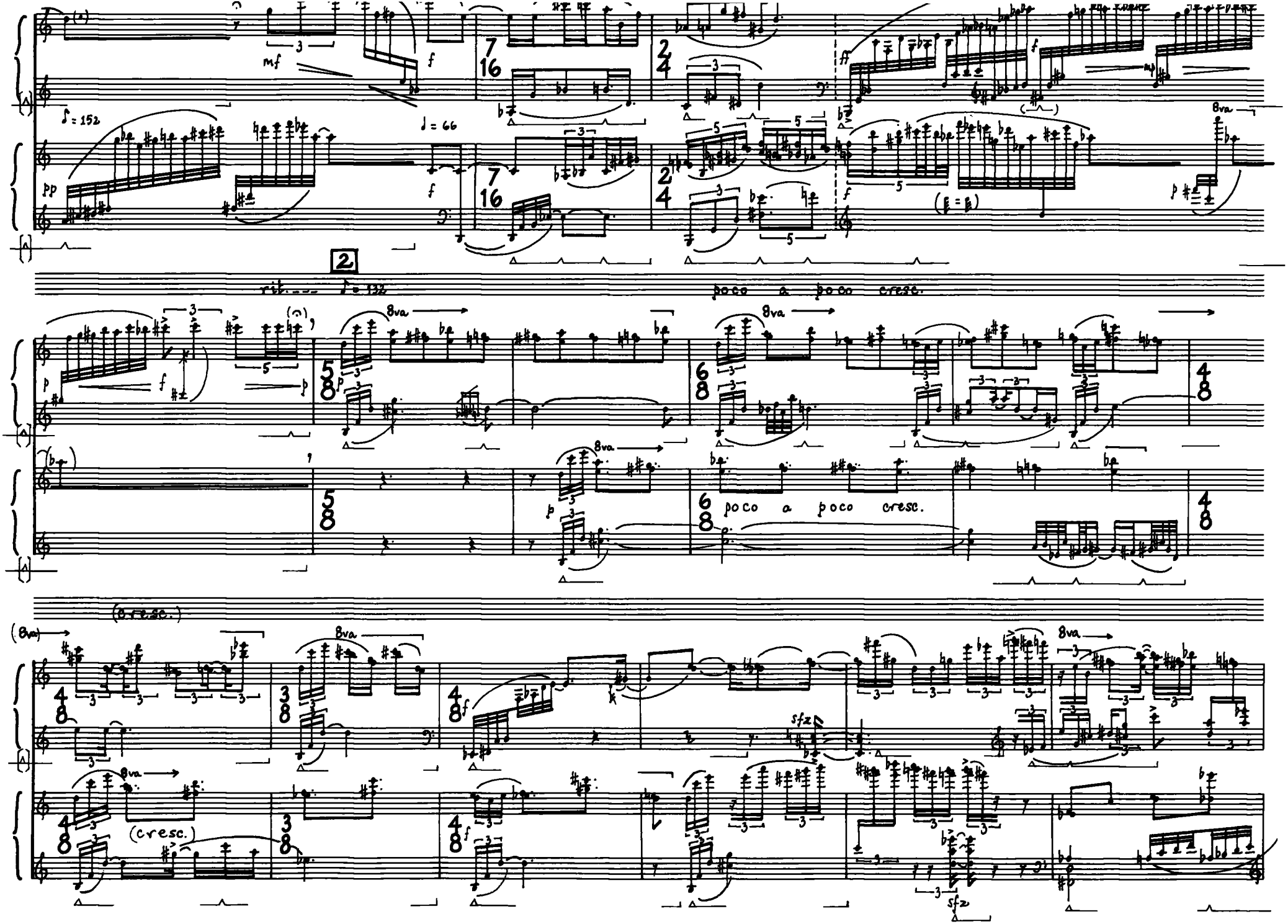
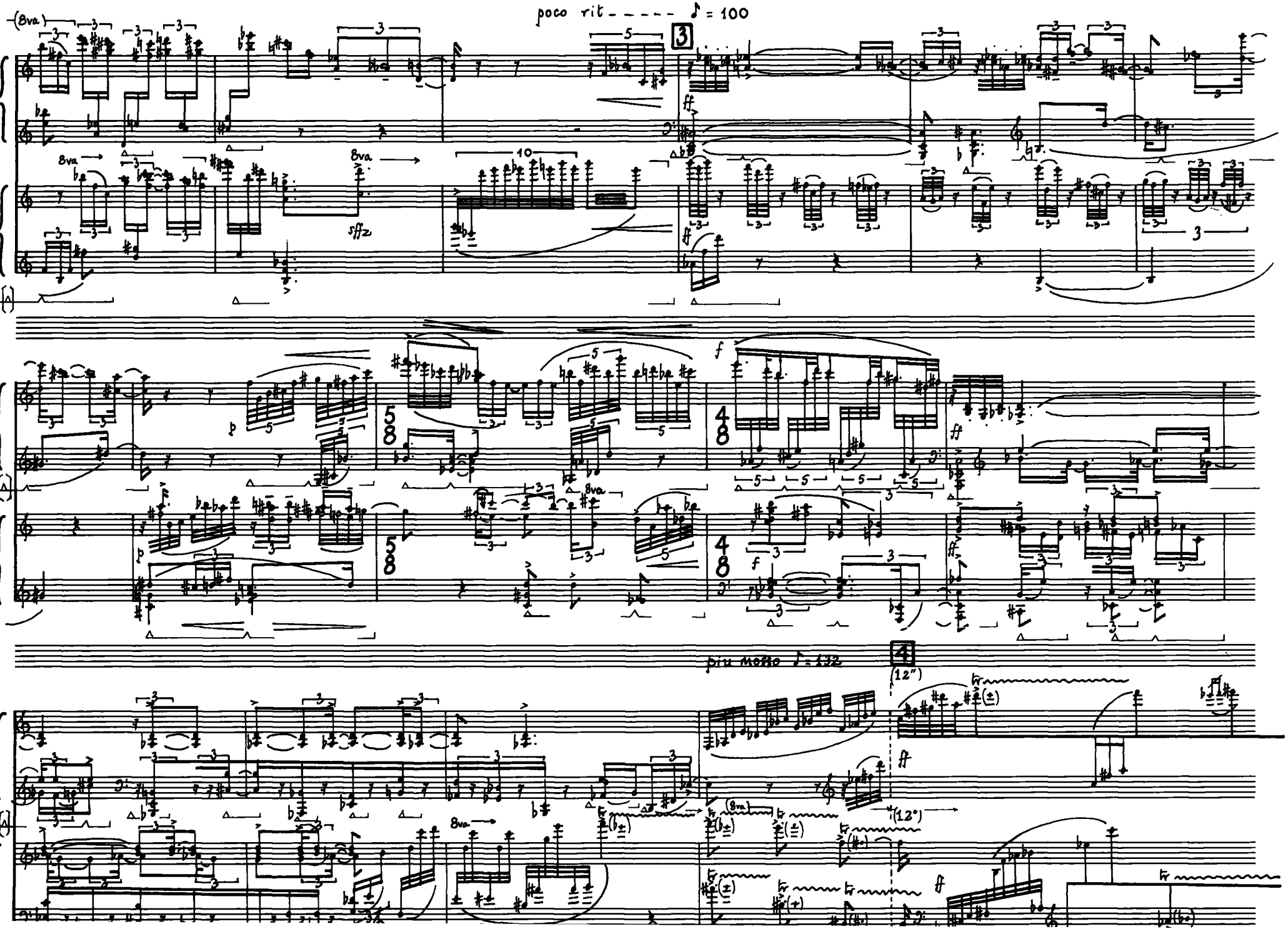
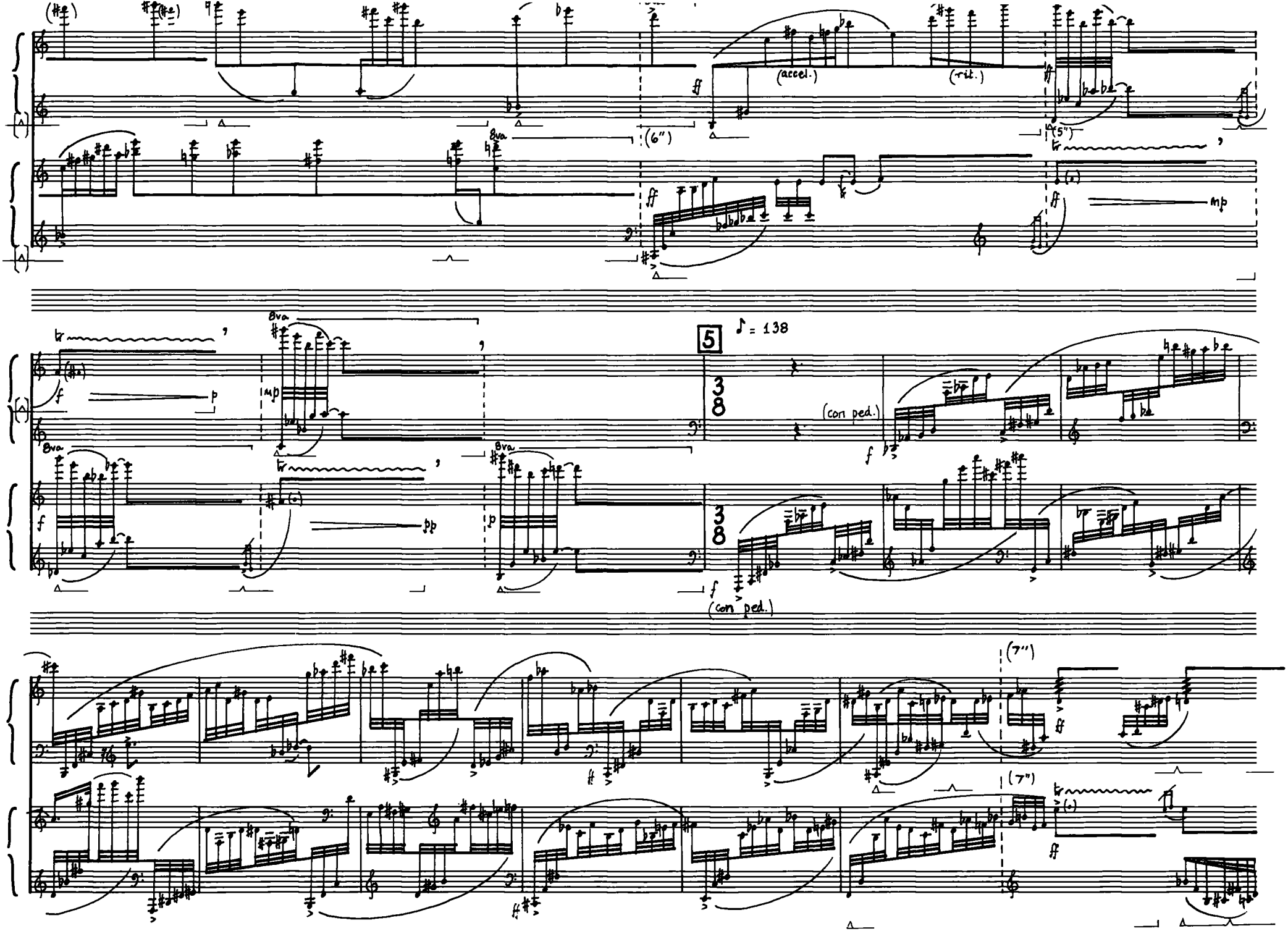
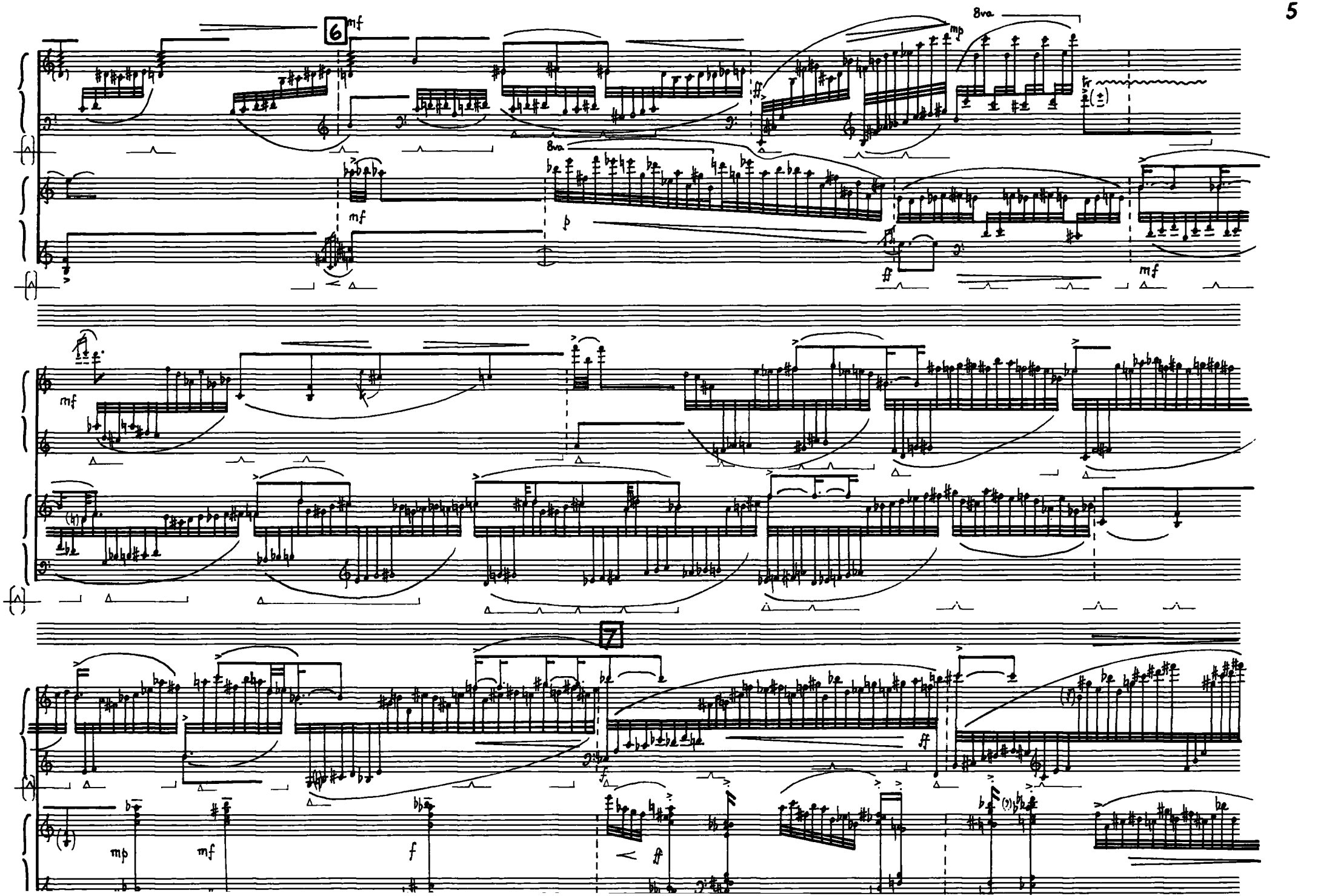
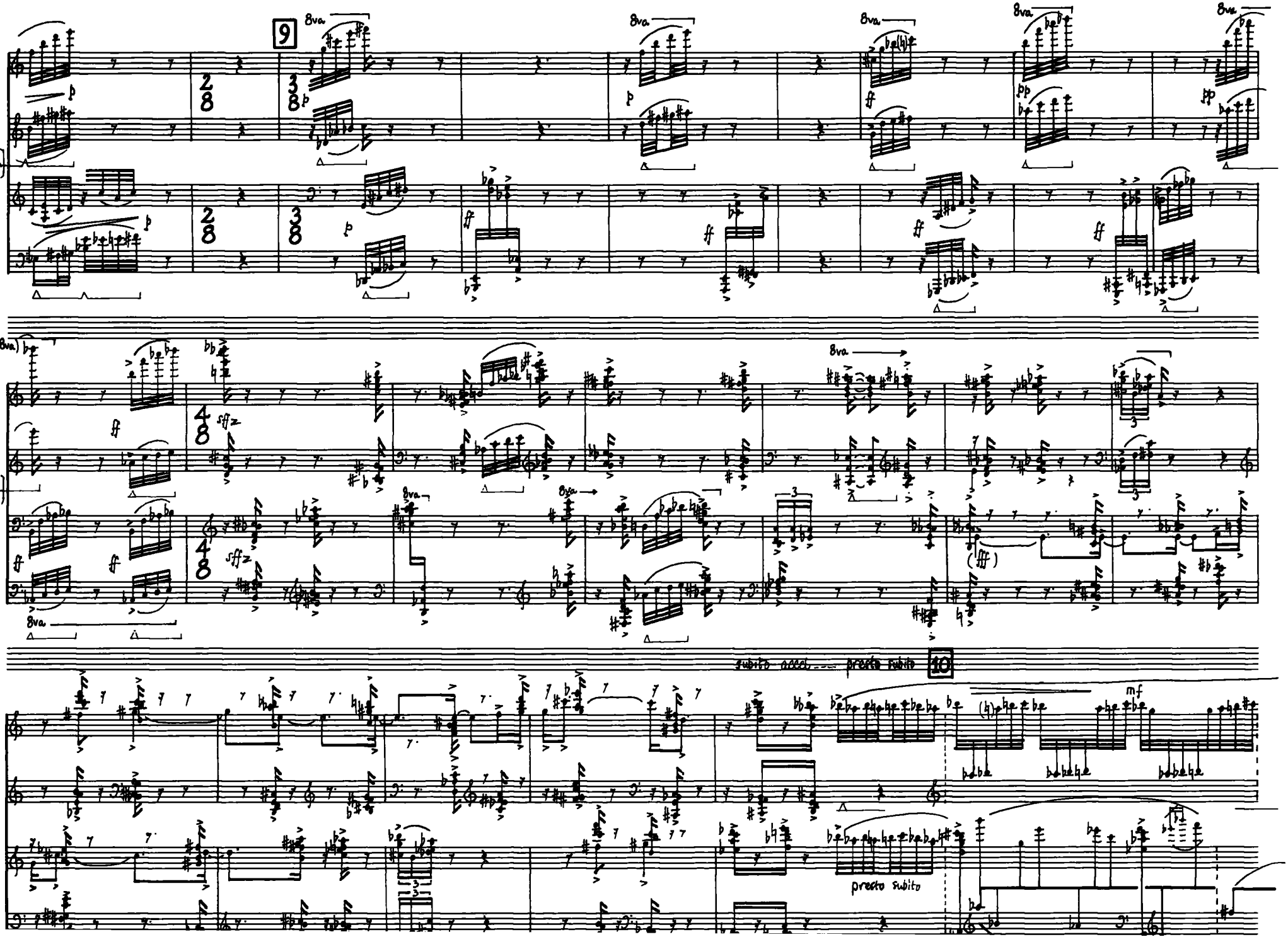
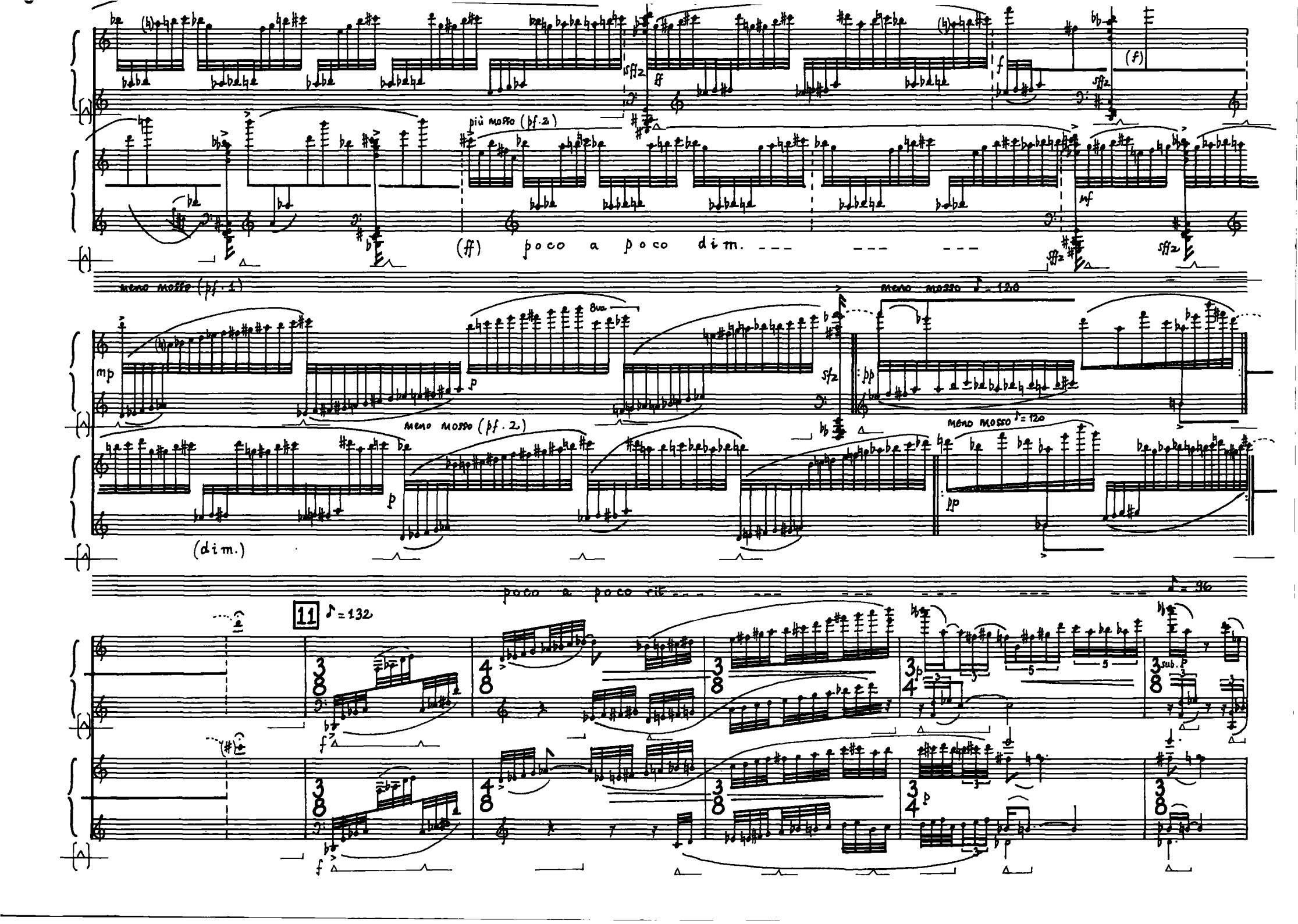
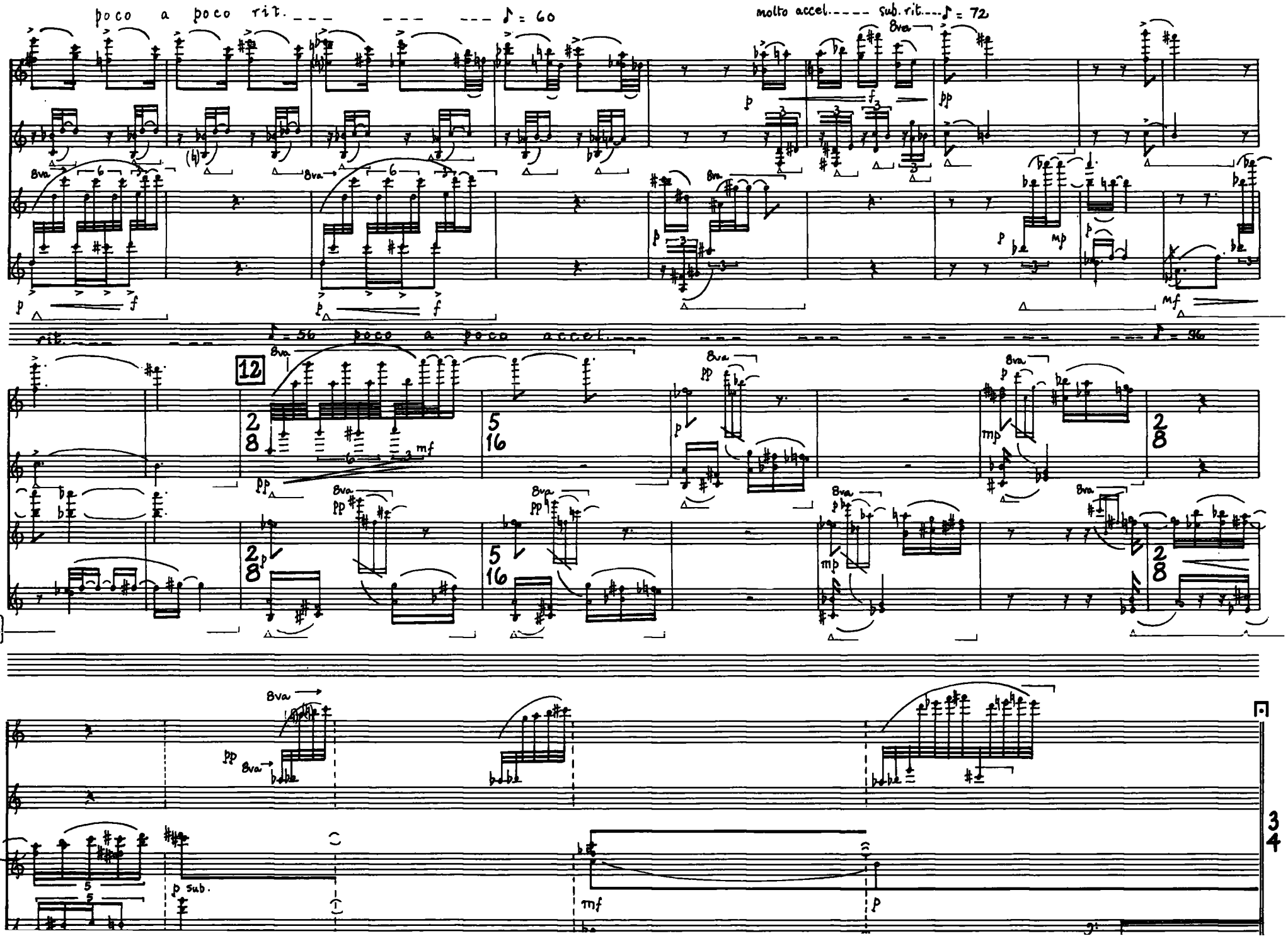
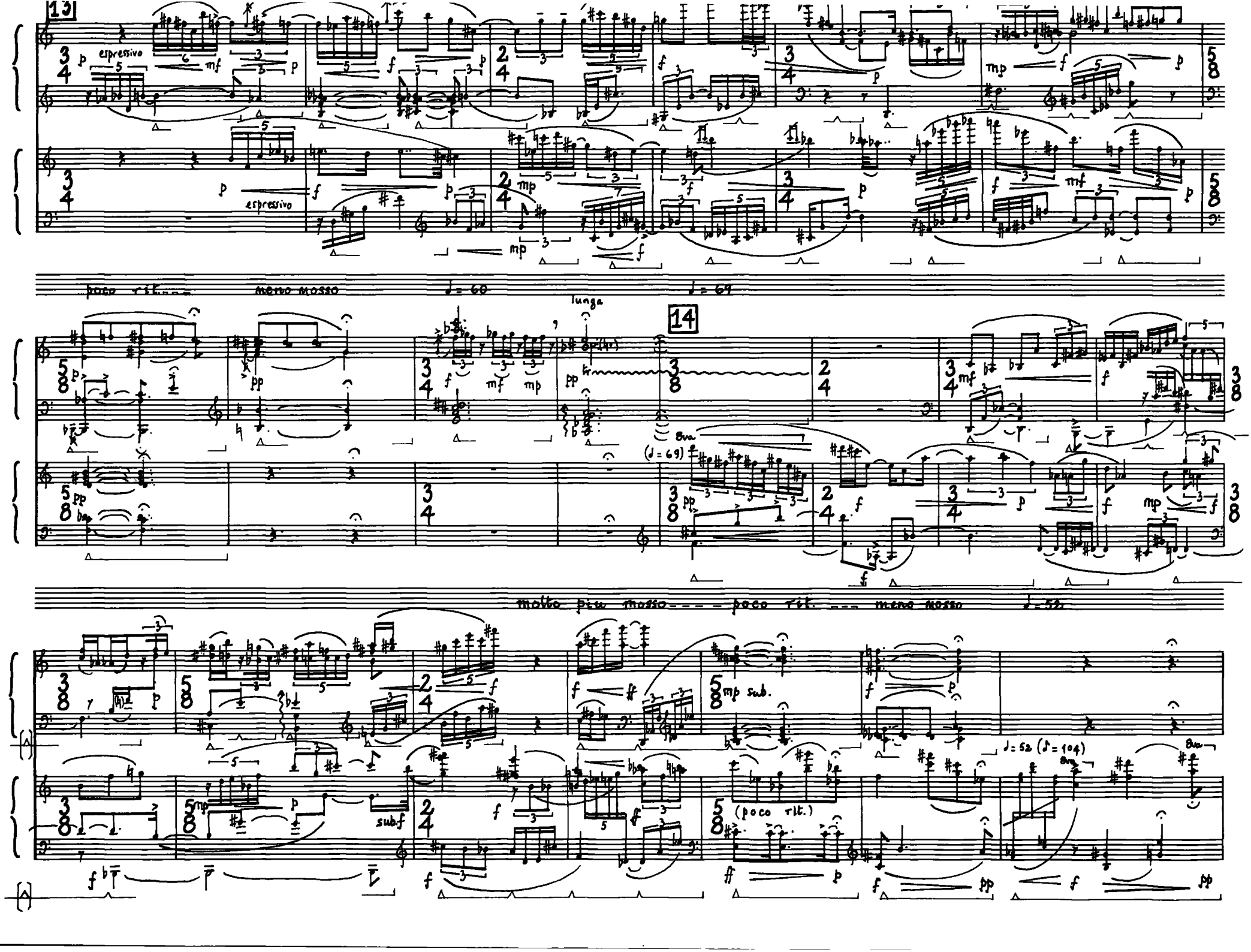
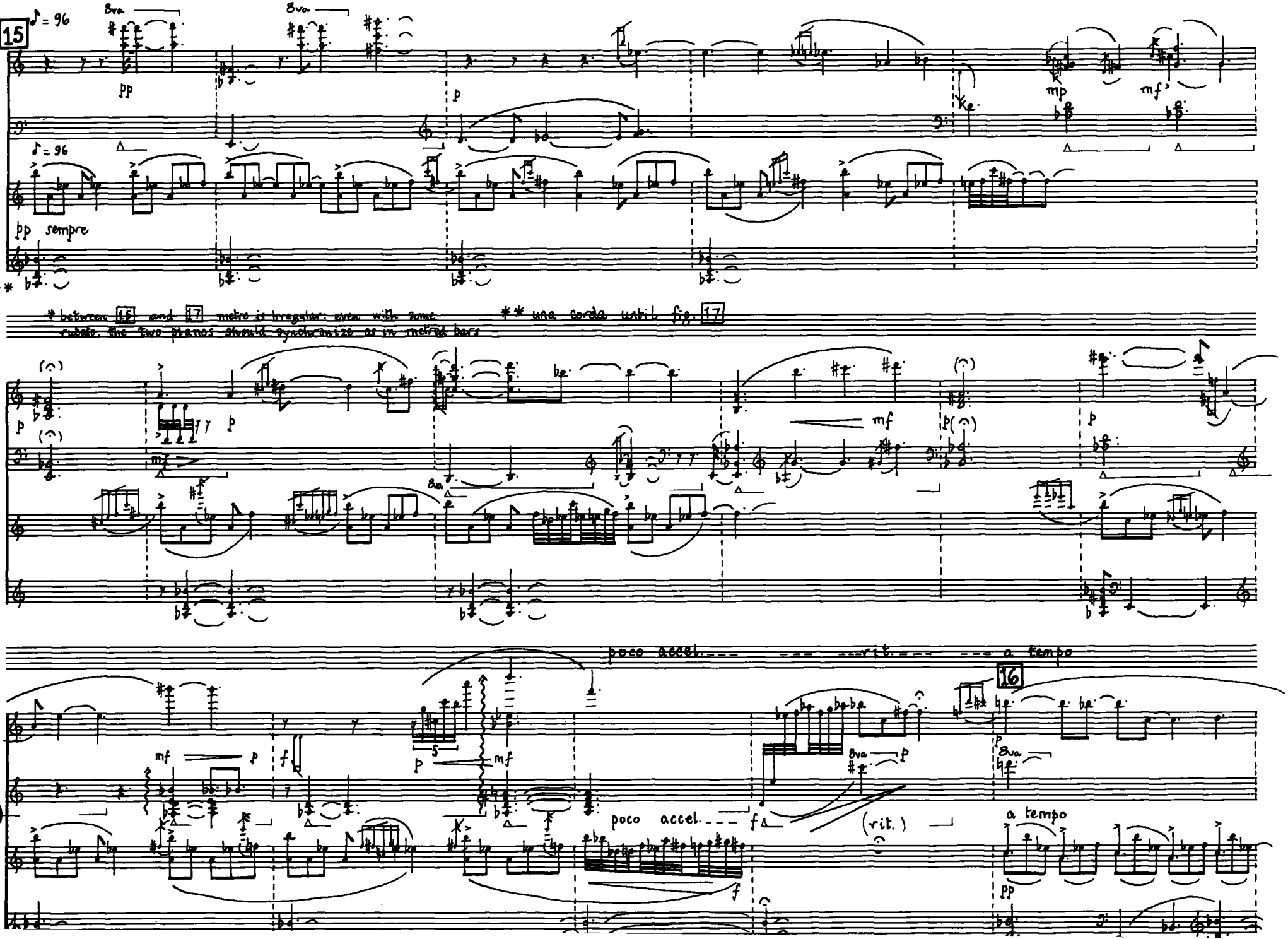

mf
f
ff
pp
p
♩= 152
♩= 66
2
rit.
♪= 132
poco a poco cresc.
8va
(cresc.)
sfz

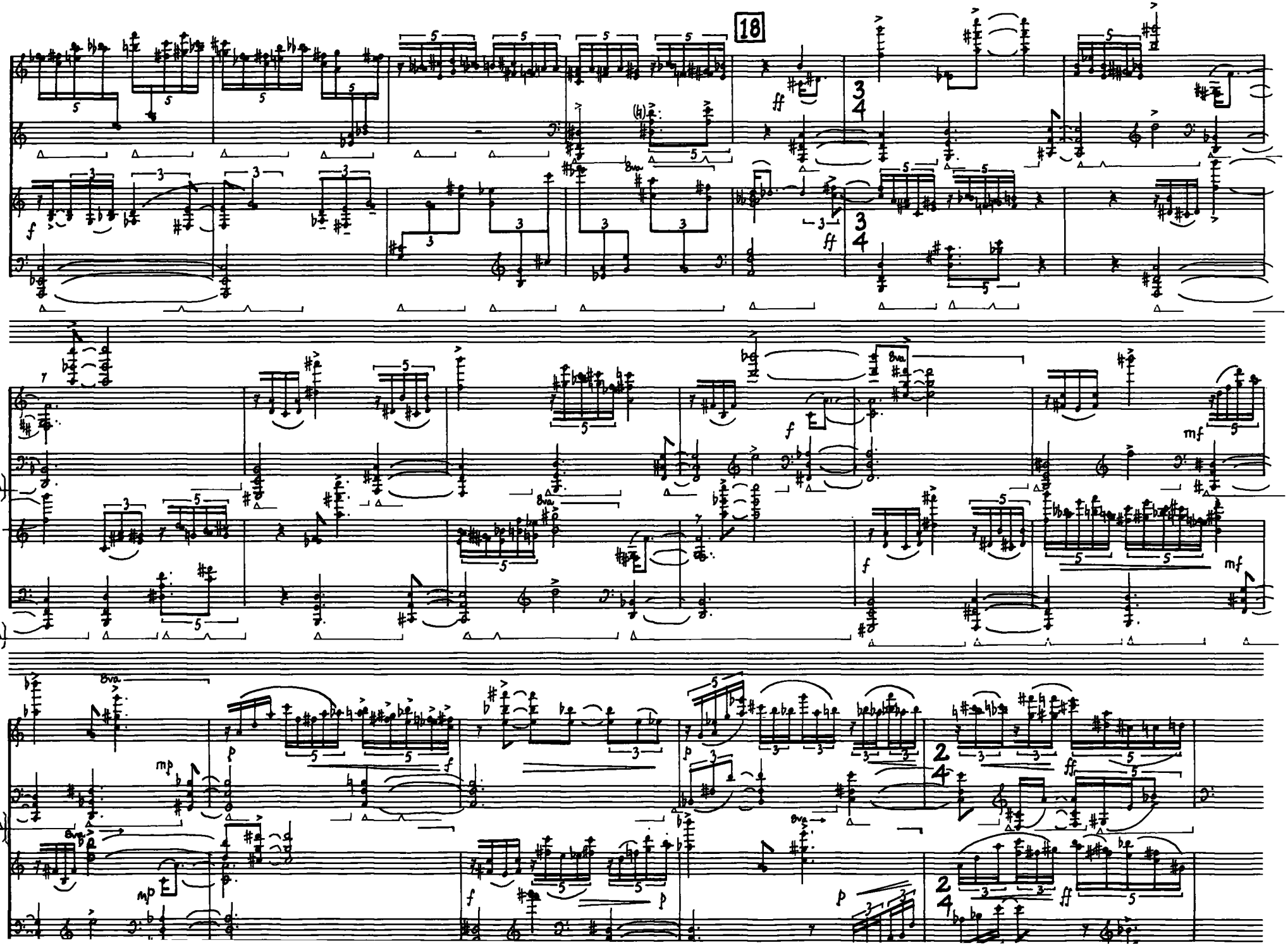
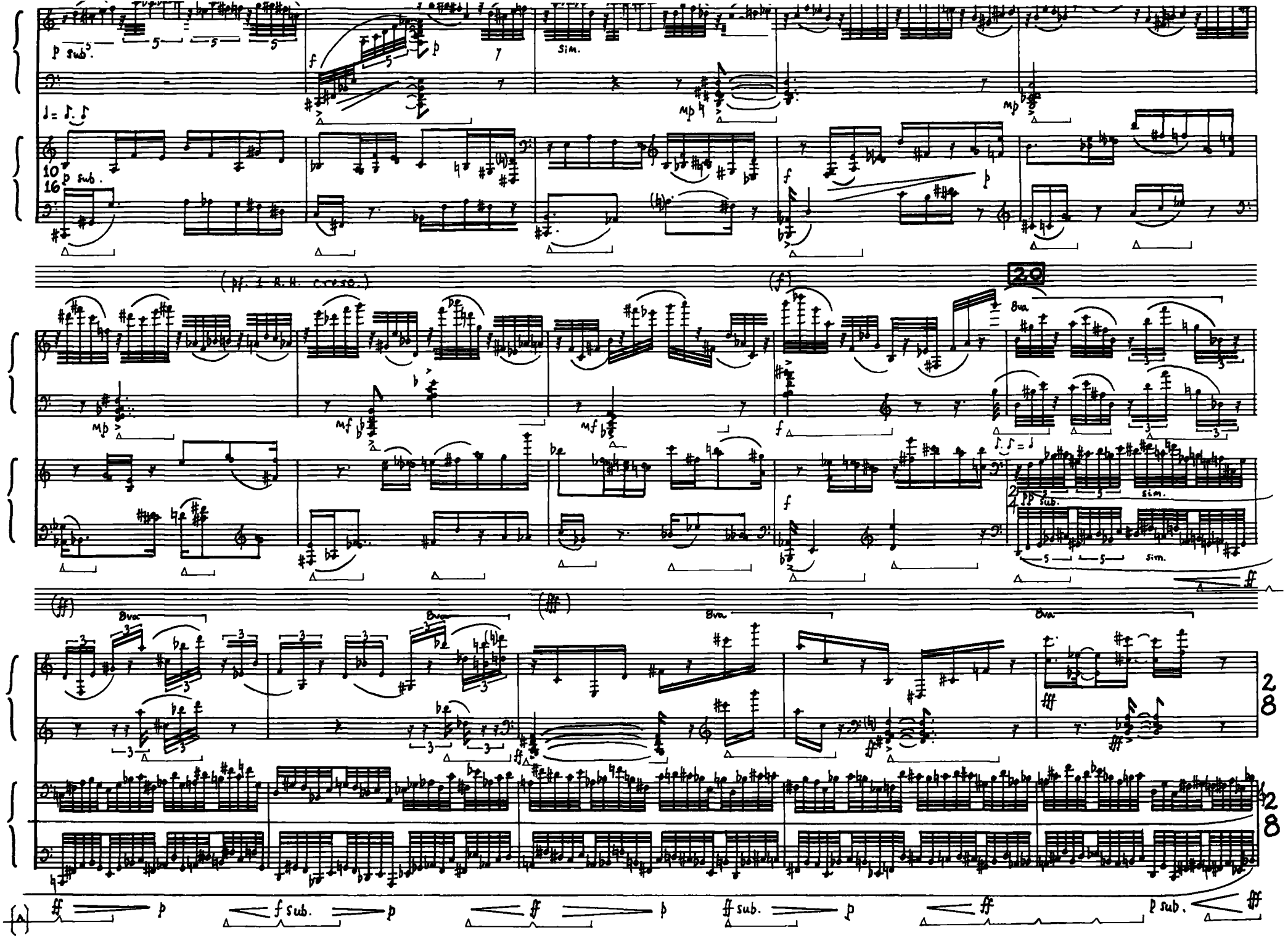
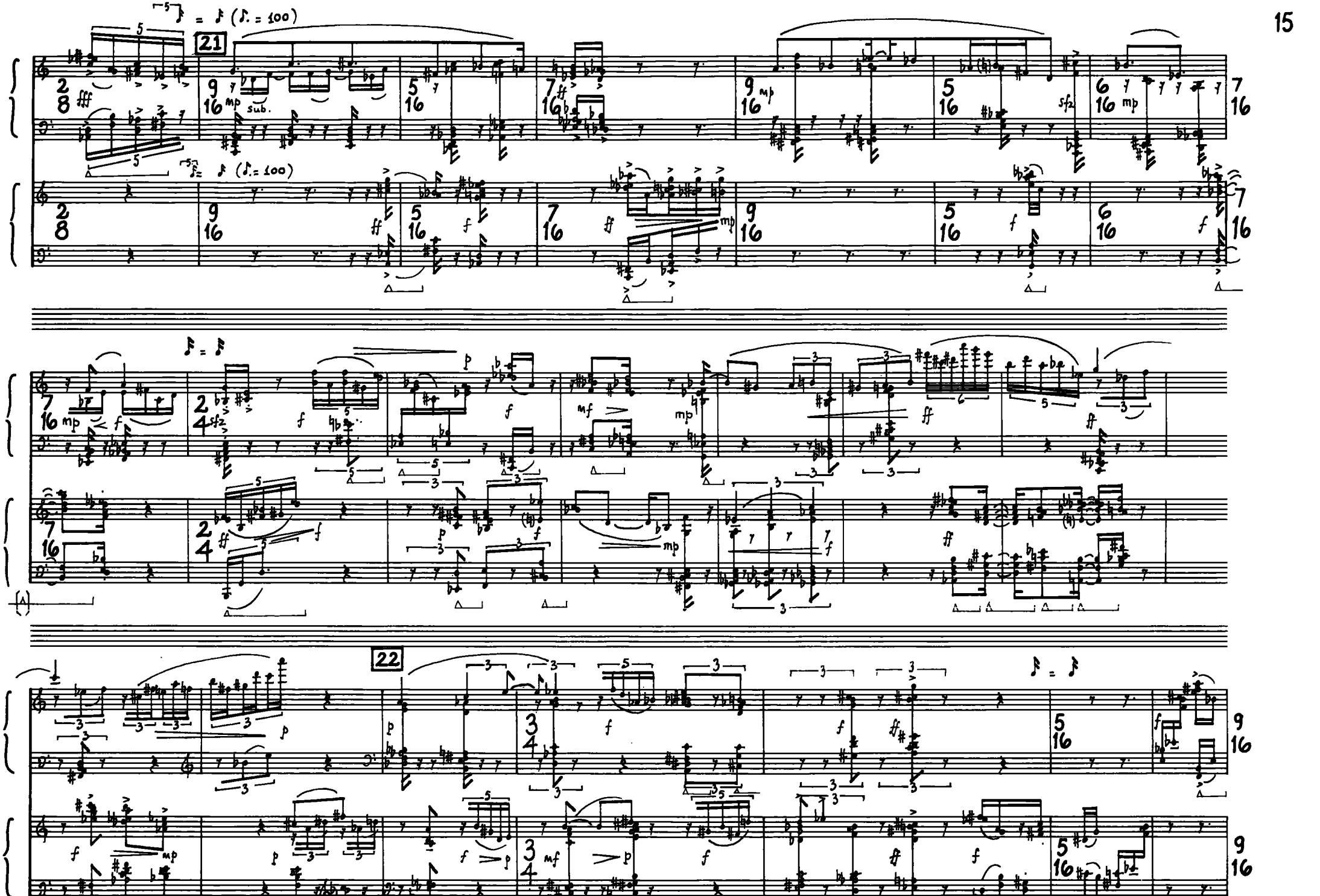

poco rit
♪ = 100
(8va)
8va
sffz
ff
f
p
5/8
4/8
più mosso ♪ = 132
(12")
(8va)

(accel.)
(rit.)
(6")
(5")
8va
mp
5
♪ = 138
(con ped.)
(7")

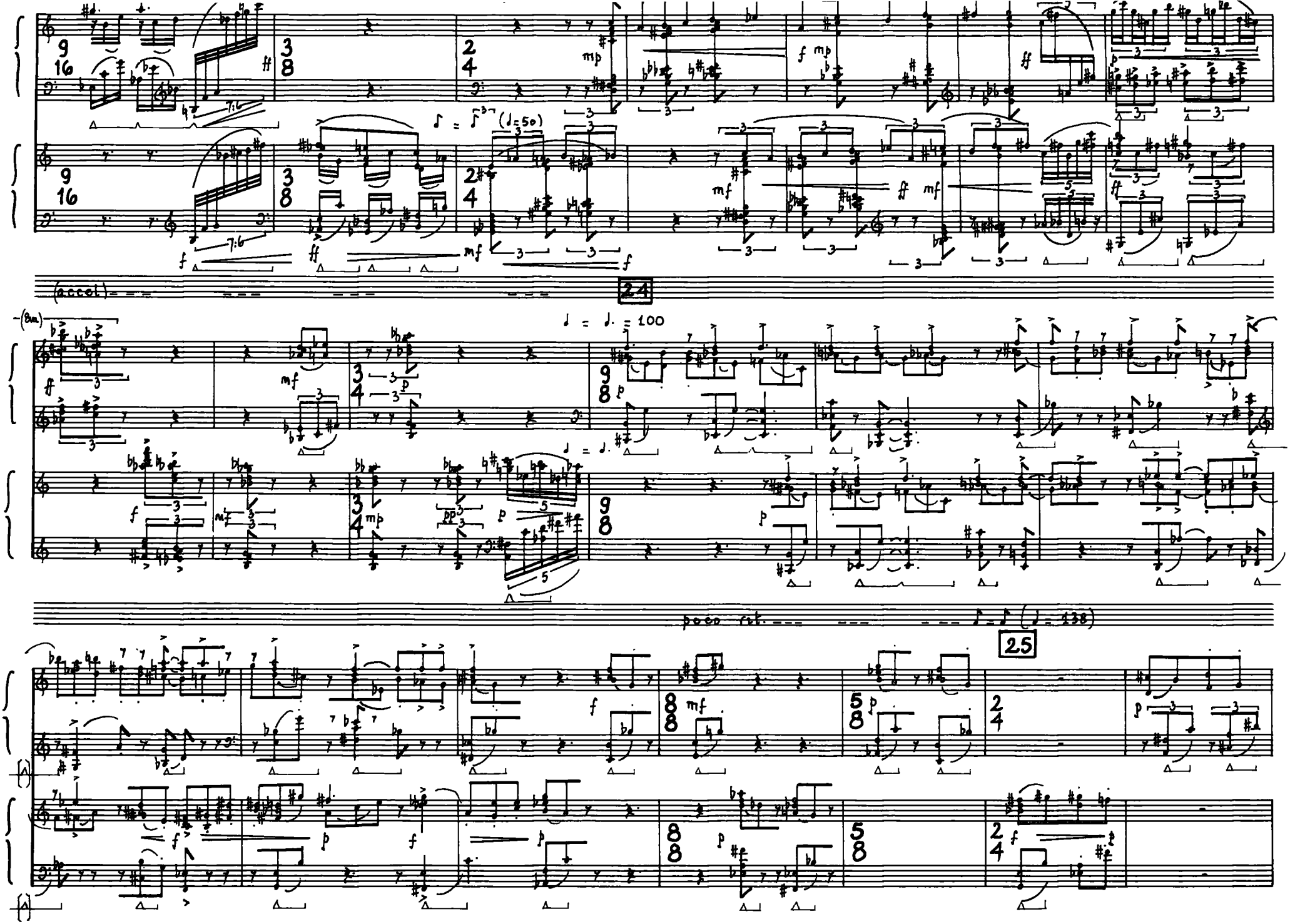
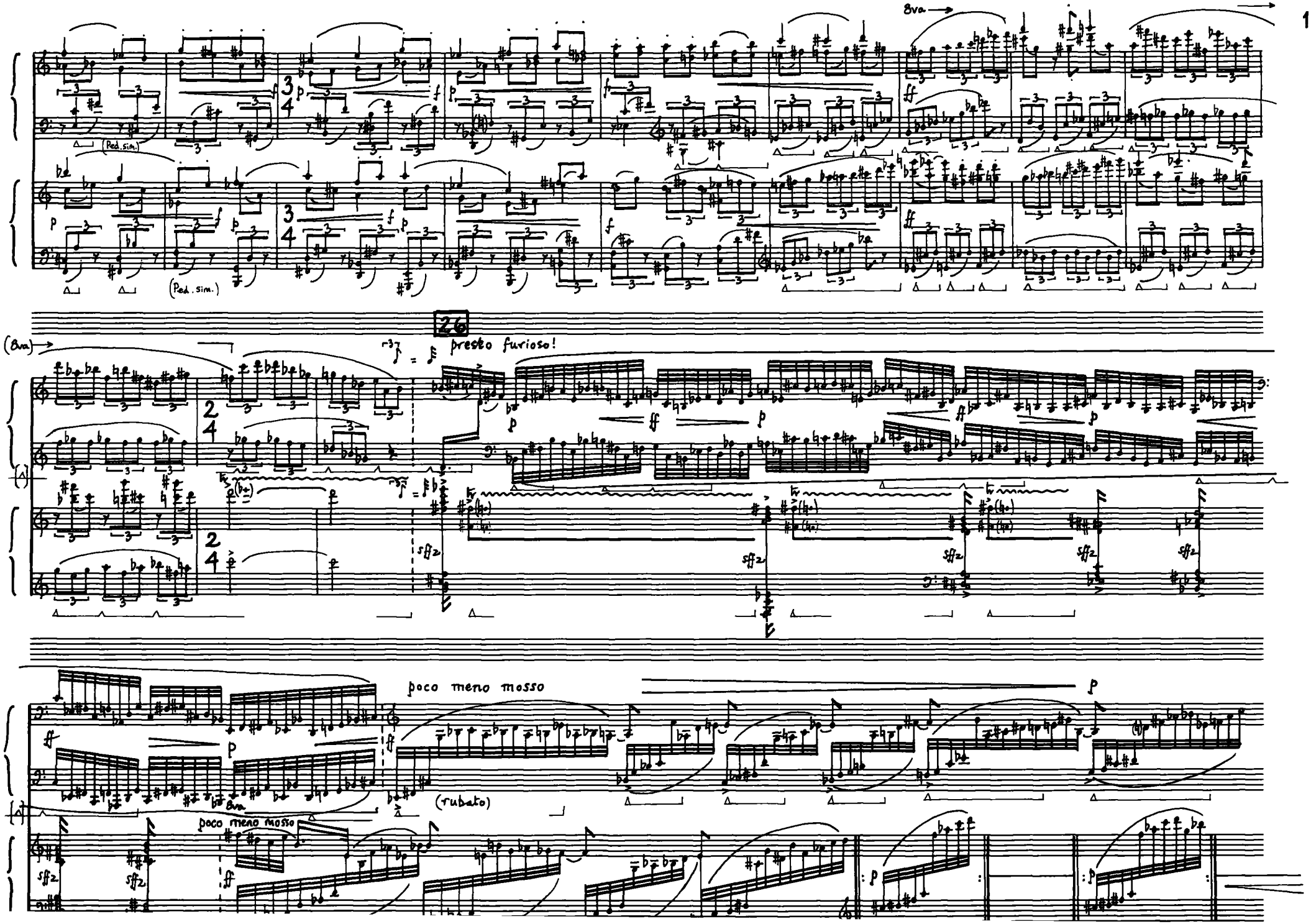

6
7
8va
8va
mf
mp
mf
p
ff
mf
mf
mf
mp
mf
f
ff
ff

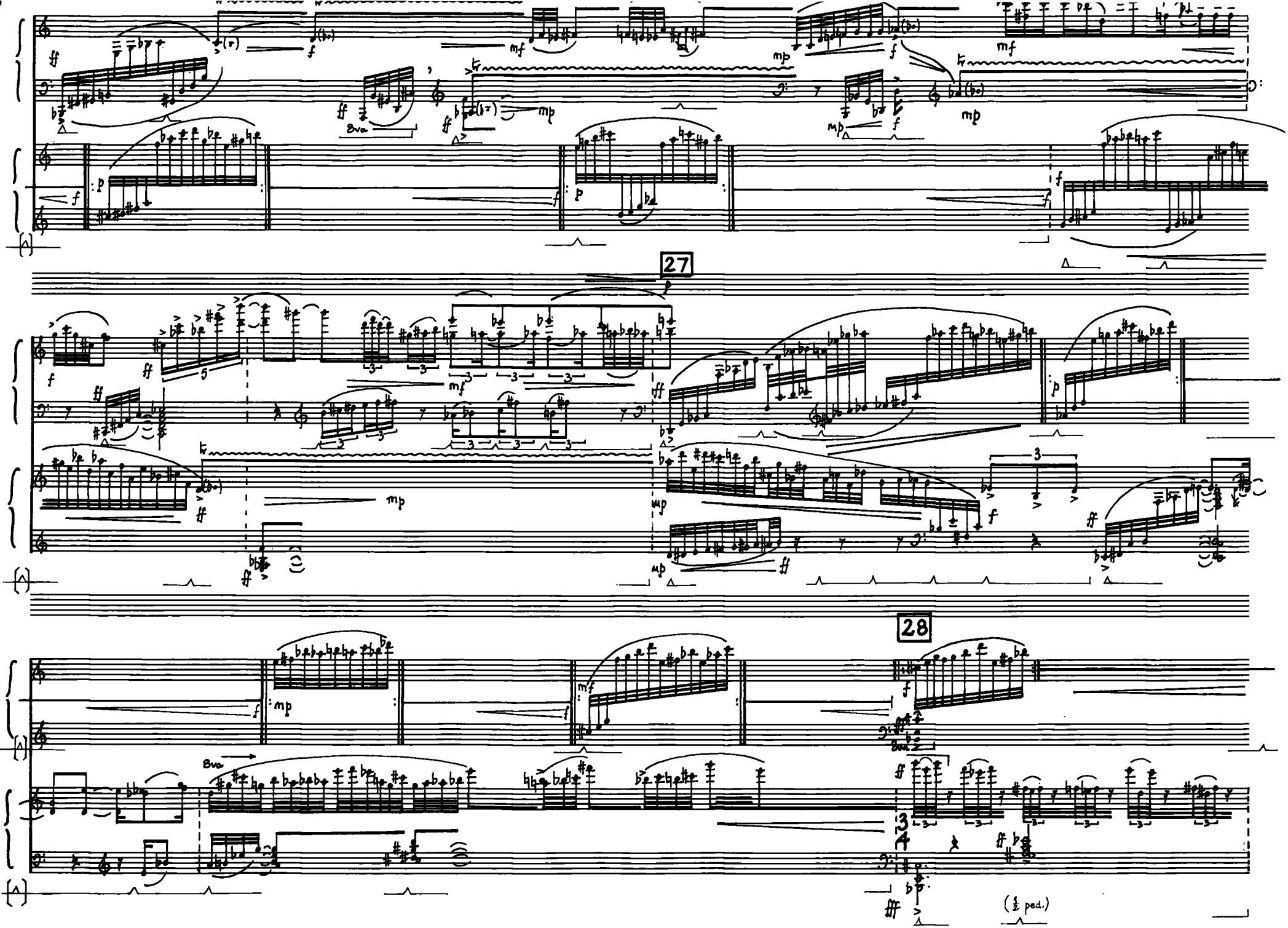
sub.p
(con poco ped.)
(con poco ped.)

9
8va
2/8
3/8
4/8
sffz
ff
pp
mf
(ff)
subito allarg.
presto subito
10
presto subito

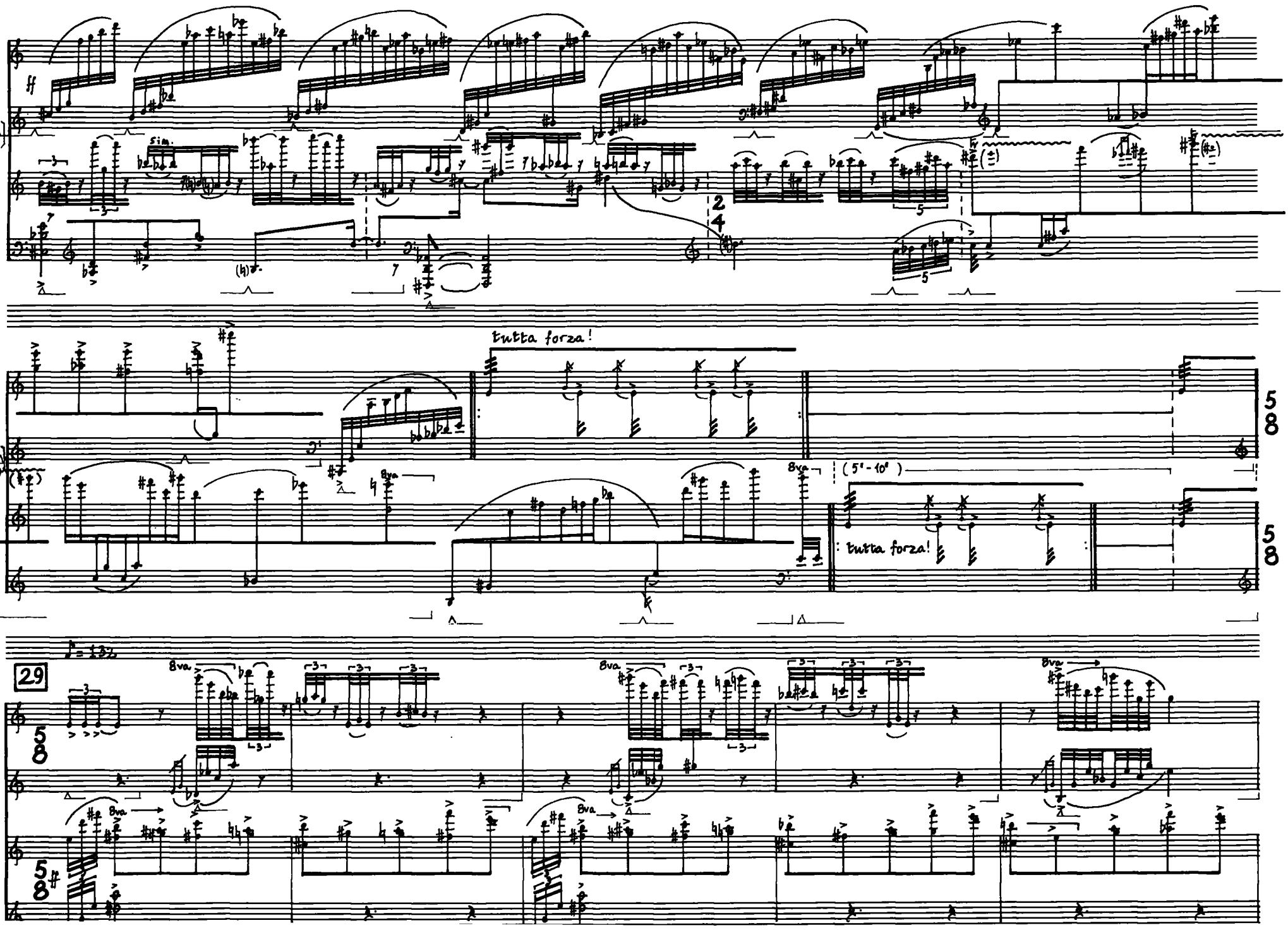

più mosso (pf.2)
(ff) poco a poco dim.
meno mosso (pf.1)
8va
meno mosso (pf.2)
meno mosso ♪= 120
(dim.)
poco a poco rit.
11 ♪= 132
sub.P

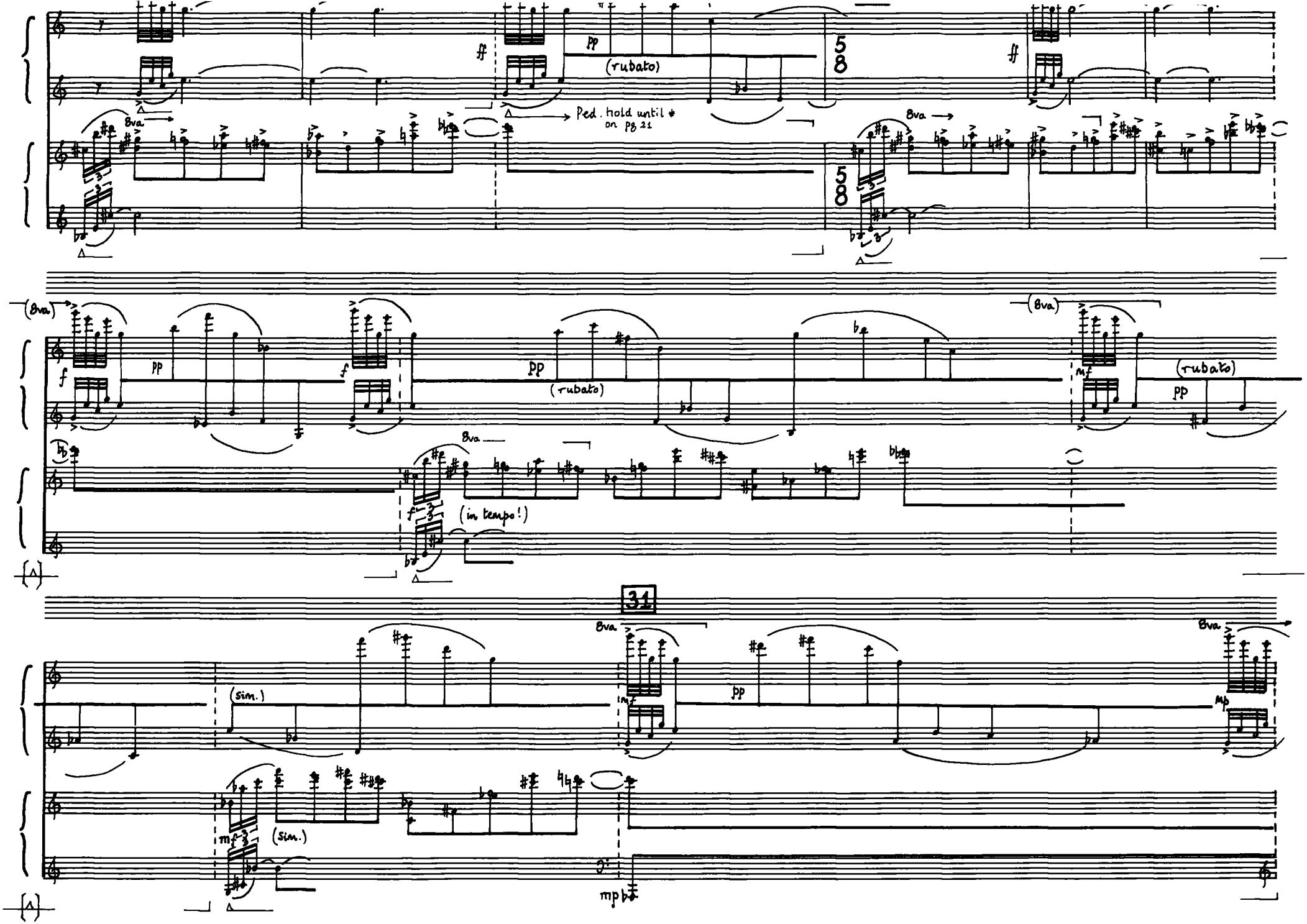

poco a poco rit.
♪ = 60
molto accel.
sub. rit.
♪ = 72
8va
rit.
poco a poco accel.
12
mf
pp
p
mp
f
sub.
3
4

13
espressivo
espressivo
poco rit.
meno mosso
♩= 60
♩= 69
lunga
14
8va
(♩= 69)
molto più mosso
poco rit.
meno mosso
♩= 52
sub.
sub.f
(poco rit.)
♩= 52 (♩= 104)
8va

15
♪ = 96
8va
pp
p
mp
mf'
pp sempre
* between 15 and 17 metre is irregular: even with some rubato, the two pianos should synchronize as in metred bars
** una corda until fig. 17
mf
poco accel.
rit.
a tempo
16
(rit.)

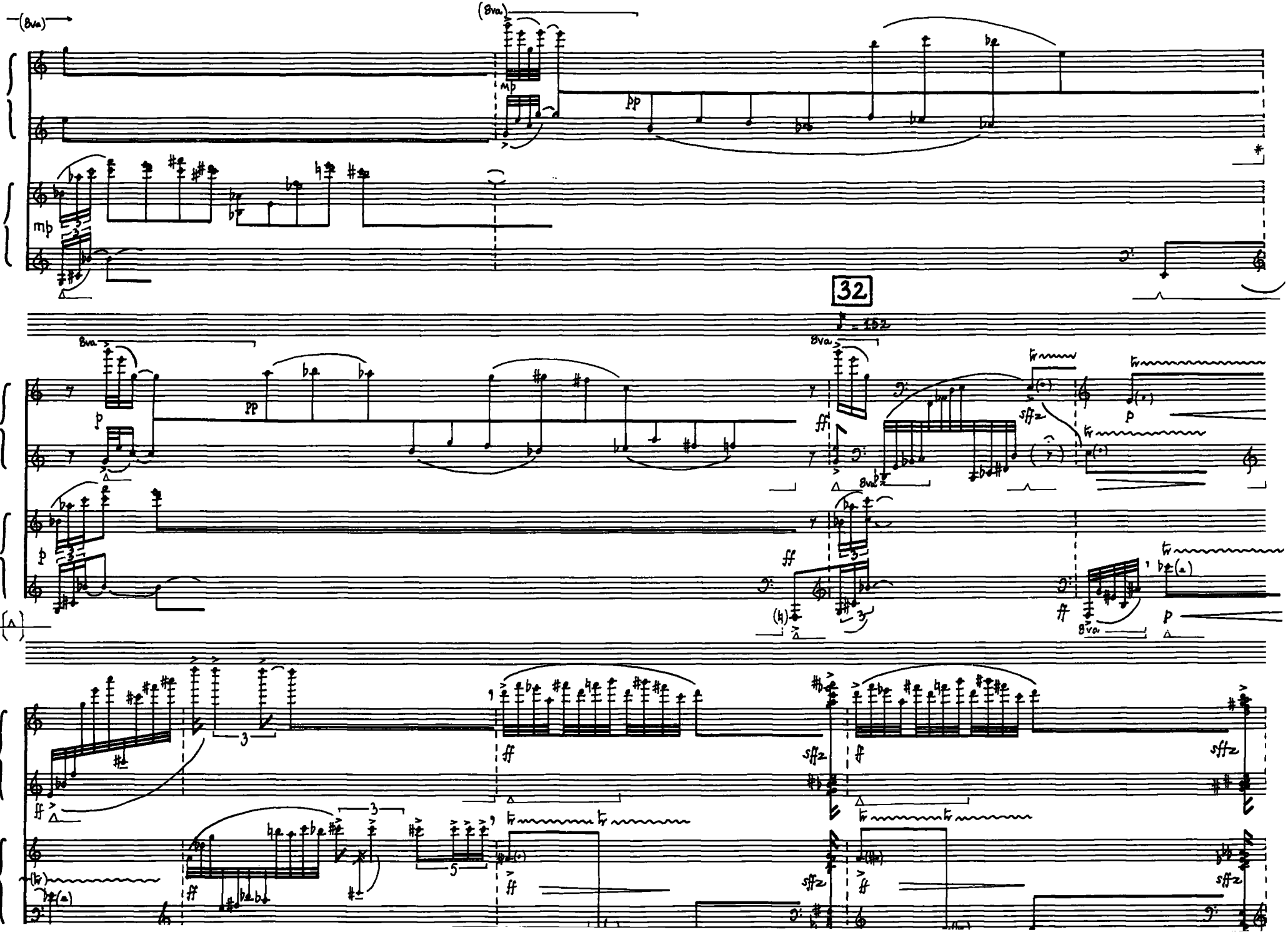

18
8va
mf
mp
ff
p
3/4
2/4

p sub.
sim.
mp
10
16
p sub.
(pf. i R.H. cresc.)
20
Bva
mp
mf
mf
f
pp sub.
sim.
sim.
(ff)
Bva
(ff)
Bva
Bva
ff
28
28
ff
p
f sub.
p
ff
p
ff sub.
p
ff
p sub.
ff

21
22
sub.

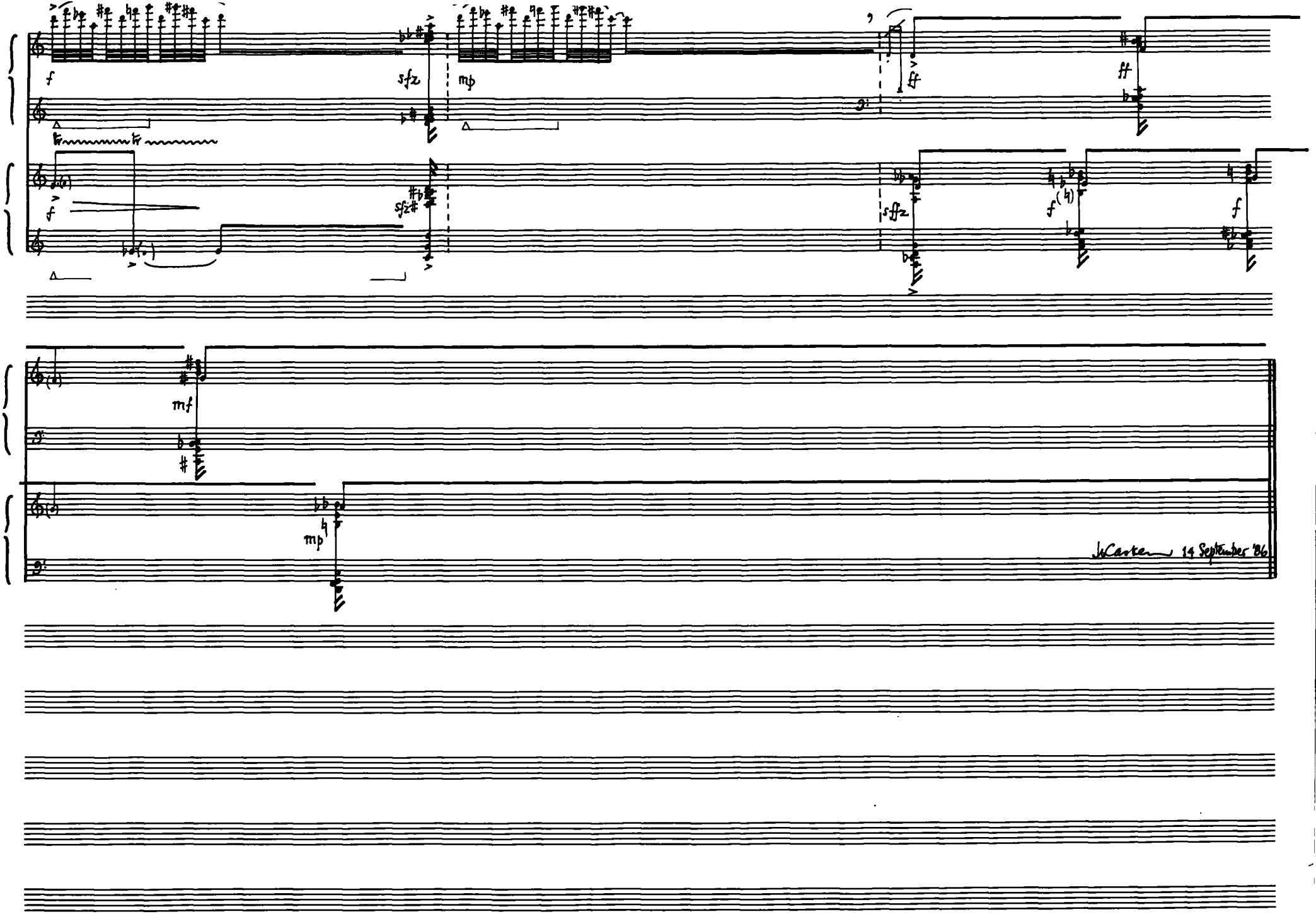

(accel.)
24
poco rit.
25

8va
(Ped. sim.)
(Ped. sim.)
26
presto furioso!
(8va)
poco meno mosso
(rubato)
poco meno mosso


27
28
8va
8va
(½ ped.)


ff
sim.
2
4
tutta forza!
8va
(5'-10")
tutta forza!
5
8
29
5
8
5
8


ff
pp
(rubato)
Ped. hold until * on pg 21
8va
5/8
(8va)
f
(in tempo!)
mf
31
(sim.)
mp


(8va)
mp
pp
32
♩ = 152
8va
ff
sffz
P
(h)



UNIV DUNDEE

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

© Basil Bunting 1978. From Basil Bunting's 'Collected Poems' (1978)
by permission of Oxford University Press.

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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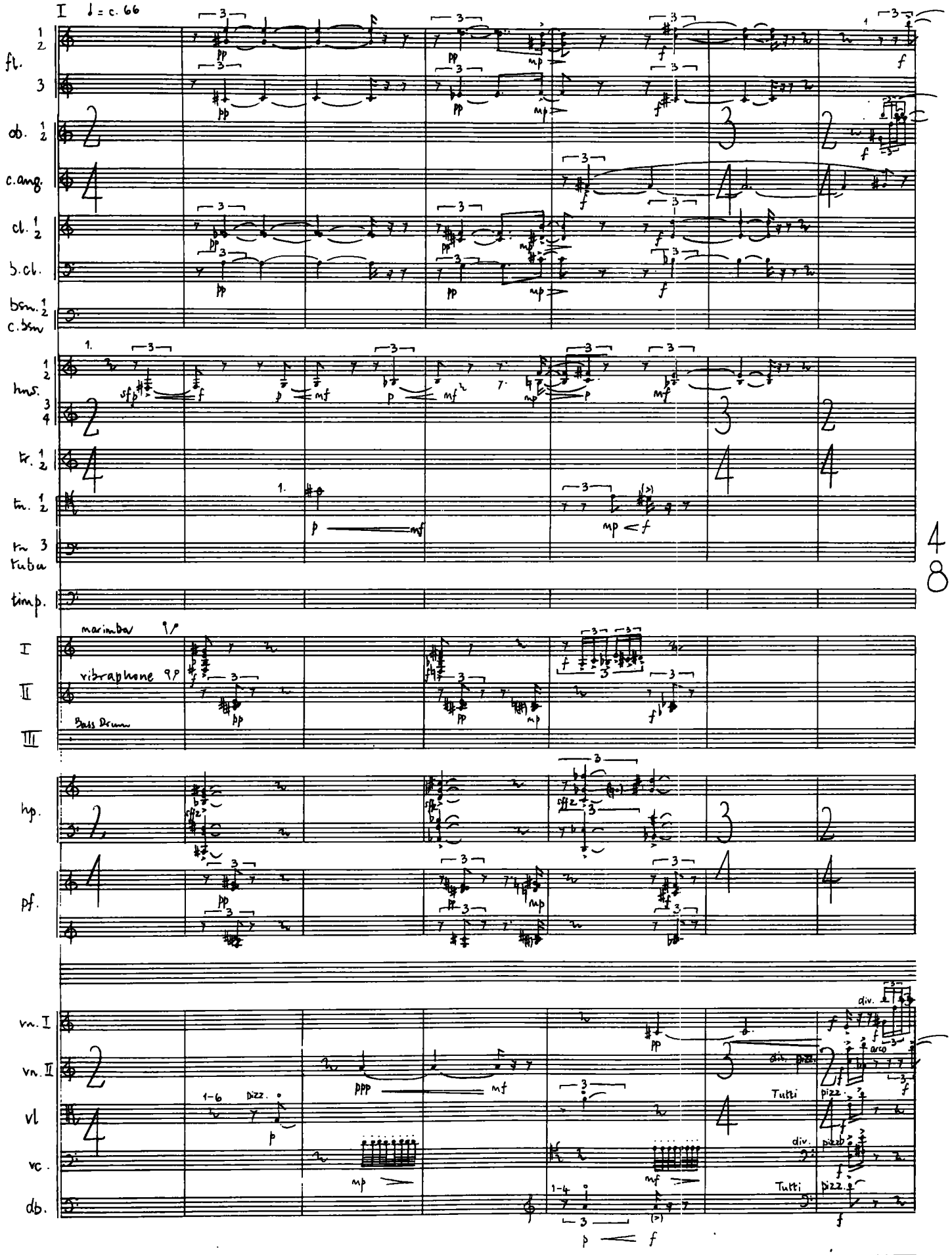
John Casken

Orion over Farne

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

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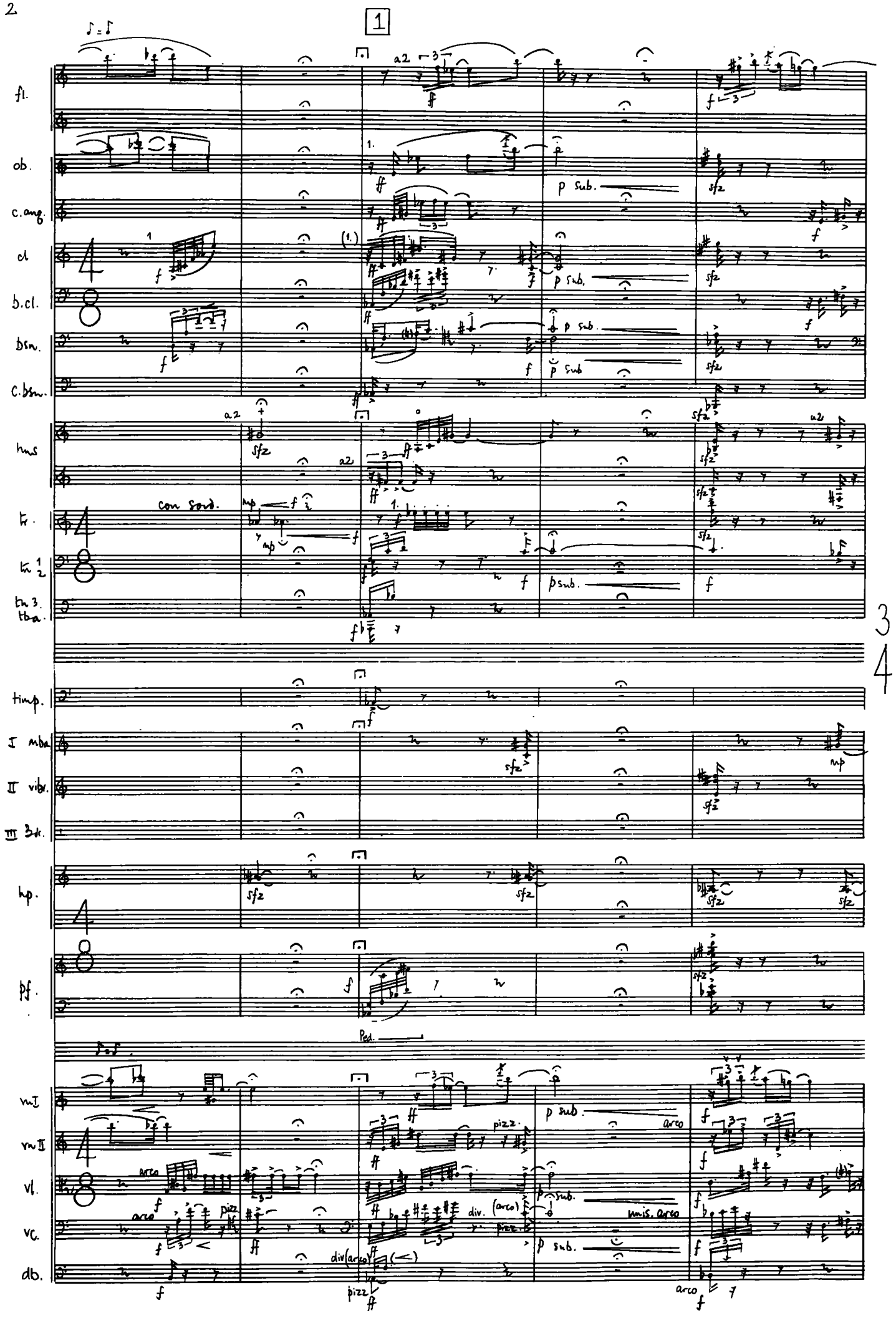
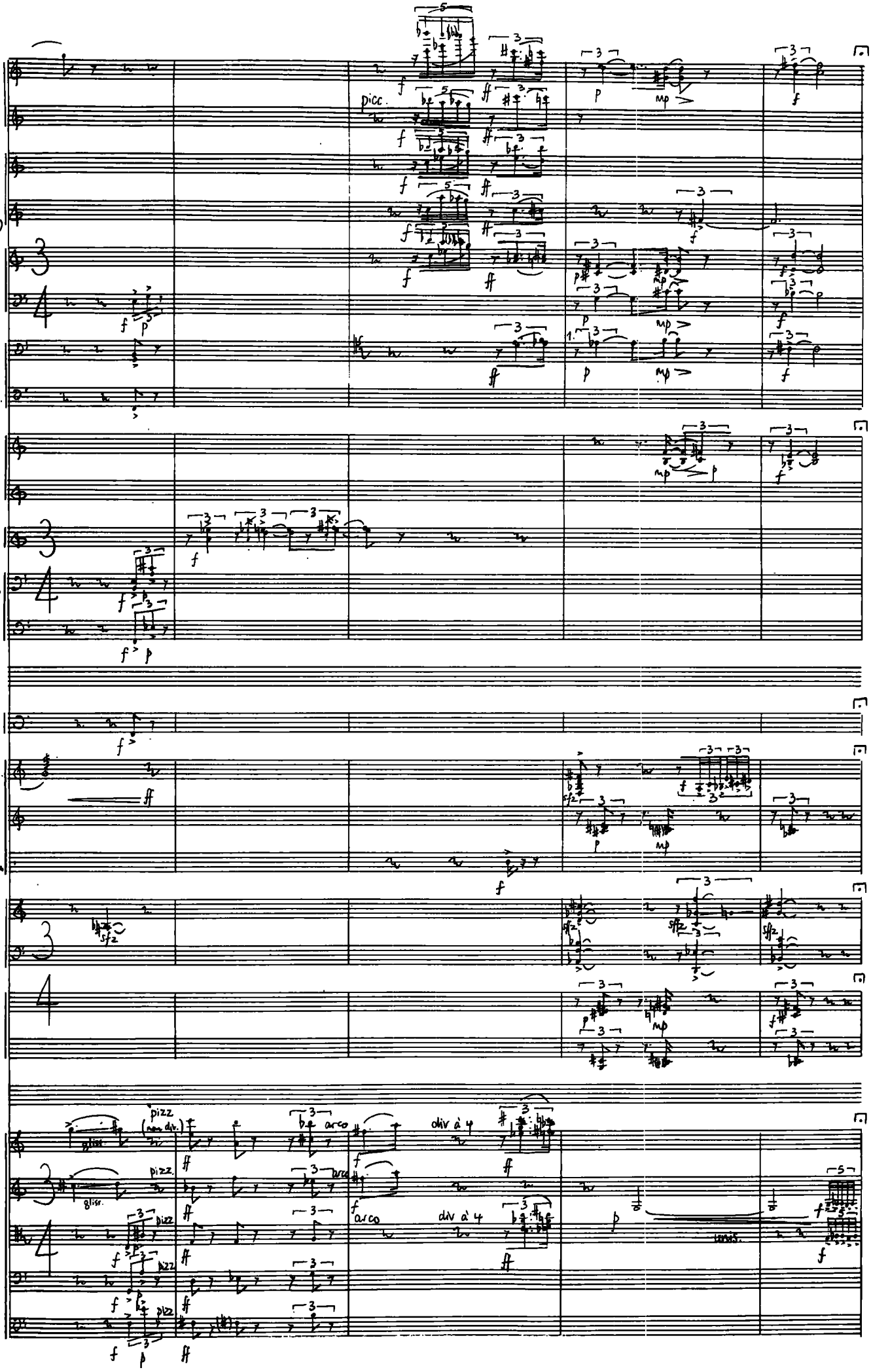
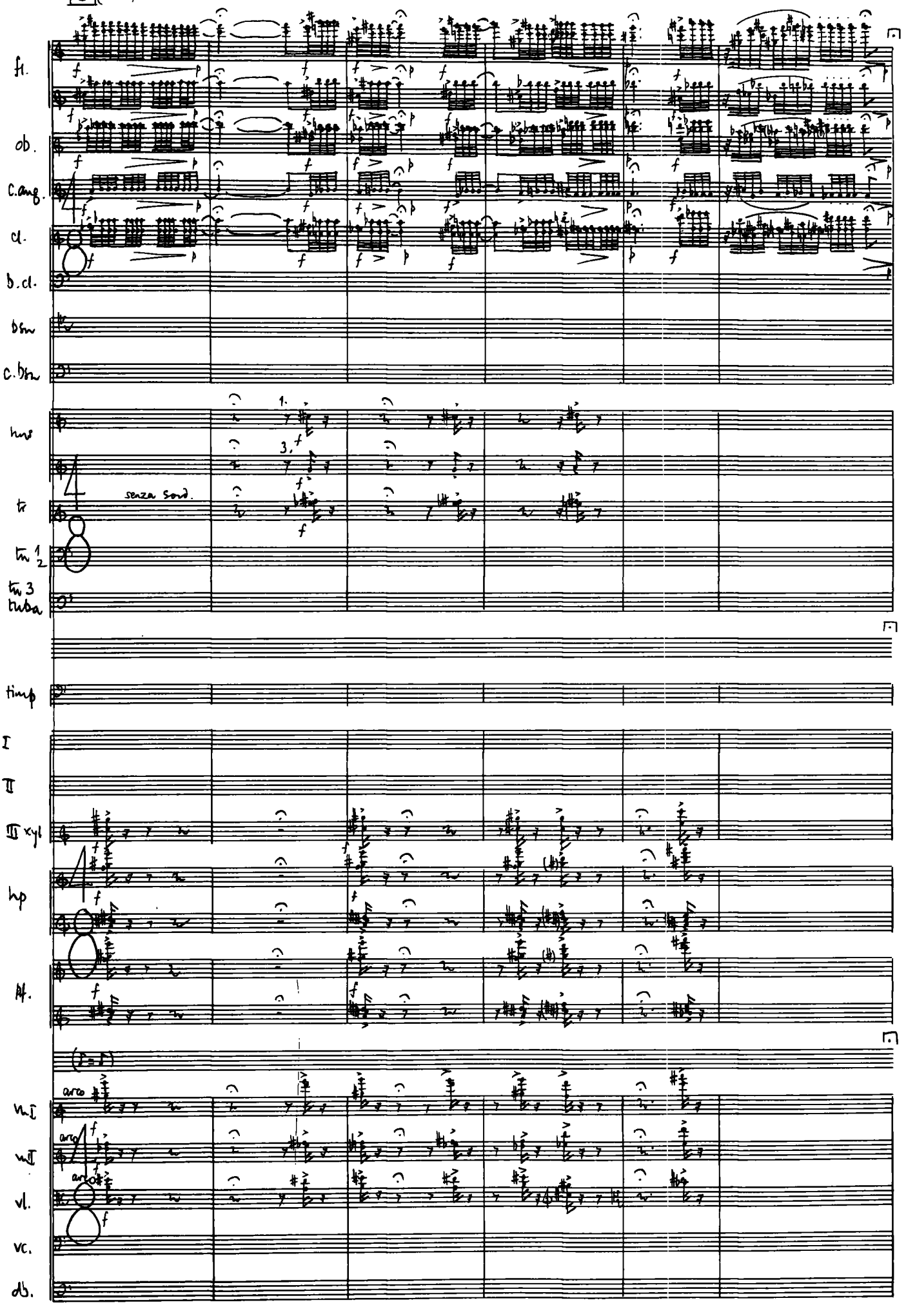

1
fl.
ob.
c.ang.
cl
b.cl.
bsn.
C.bsn.
hns
con sord.
tr.
tn 1 2
tn 3 tba.
timp.
I mba.
II vibr.
III Str.
hp.
pf.
Ped.
vn I
vn II
vl.
vc.
db.
a2
1.
(1.)
p sub.
sfz
arco
pizz.
div.
(arco)
mis. arco
3
4


fl.
ob.
cang.
cl.
b.cl.
bns.
c.bn.
hns.
tr.
tr1
tr3
tba
timp.
I tuba
II vibr.
III B.drum
hp.
pf.
vl.I
vl.II
vl.
vc.
db.
picc.
pizz
arco
div à 4
glissr.
4
8

2

fl.
ob.
c.ang.
cl.
b.cl.
bsns.
c.bn.
hns.
tr.
tm. 1 2
hn 3 tba.
timp.
I 2 cngs
II
III xyl
hp.
pf.
vl I
vl II
vl.
vc.
db.

48


3 (♪= ♪)
fl.
ob.
c.ang.
cl.
b.cl.
bsn
c.bsn
hns
1.
3.
senza sord.
tr
tn 1 2
tn 3 tuba
timp
I
II
III xyl
hp
pf.
(♪= ♪)
arco
vn I
vn II
vl.
vc.
db.

4

poco meno mosso ♩= c. 120

fl.
picc.
ob.
c.ang.
cl.
b.cl.
bsn
c.bsn
hns
tr
tbn 1 2
tbn 3 tuba
timp
I mba
II
III xyl.
hp
pf.
vn I
vn II
vl.
vc.
db.

3/8

3/4

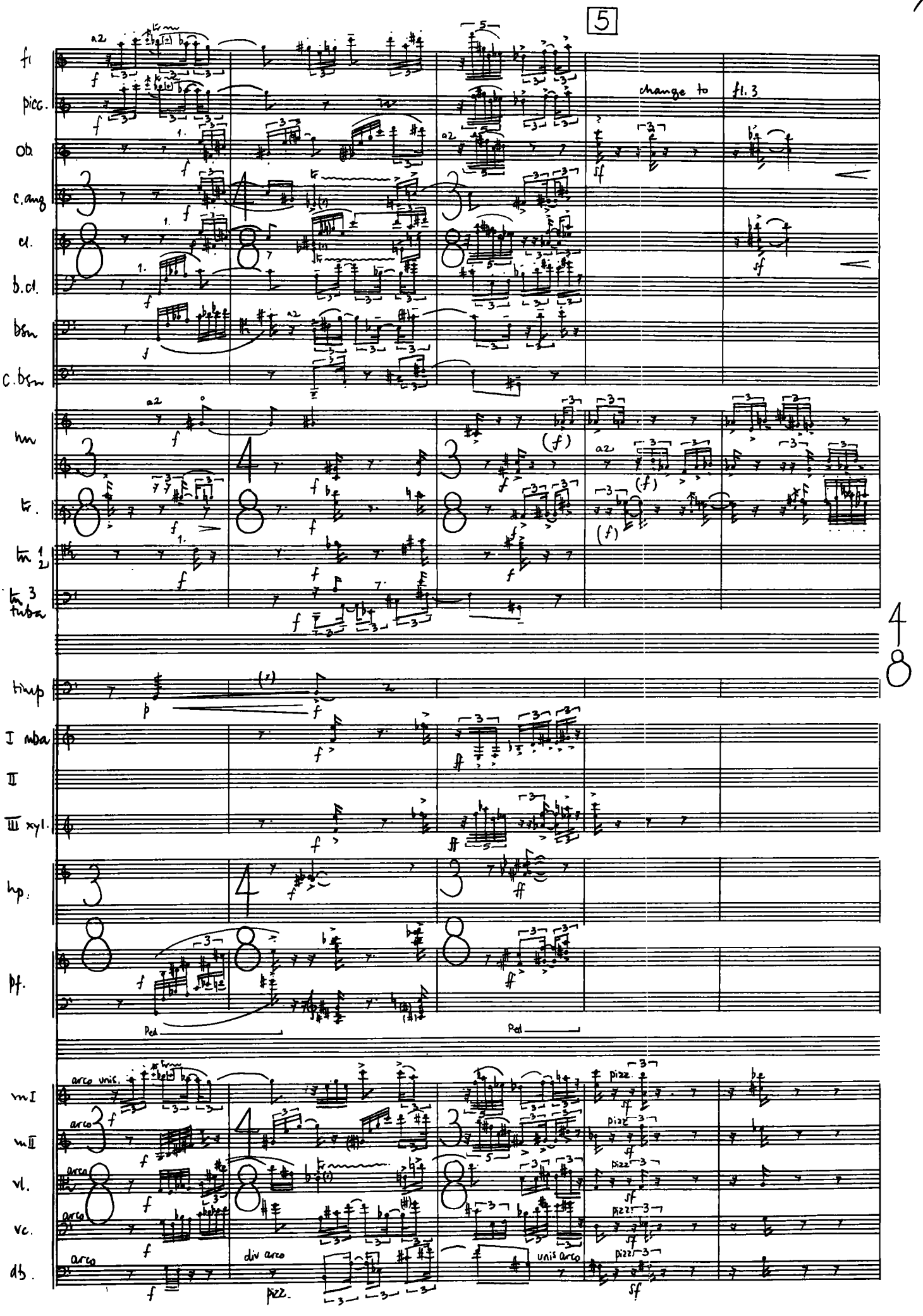
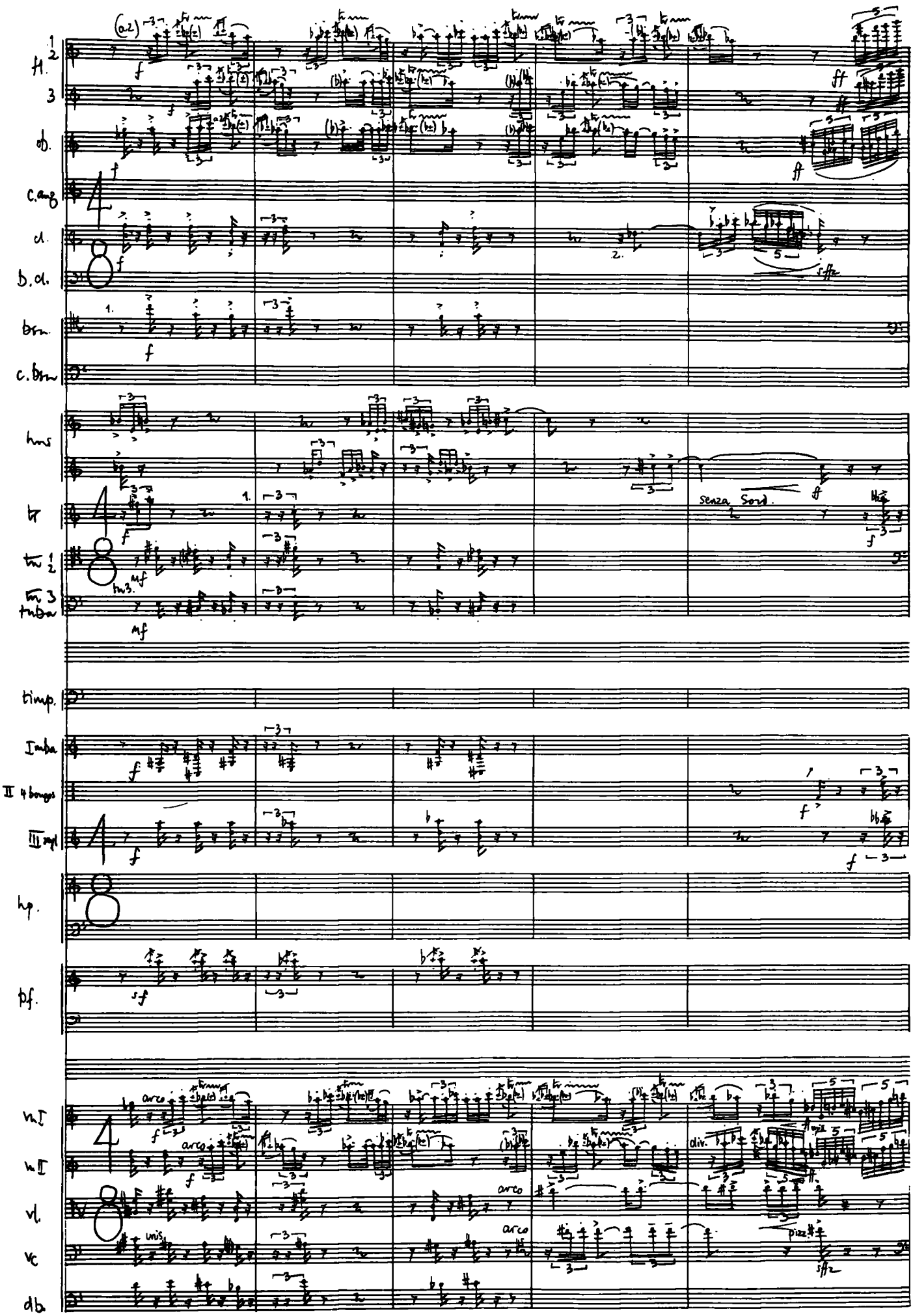
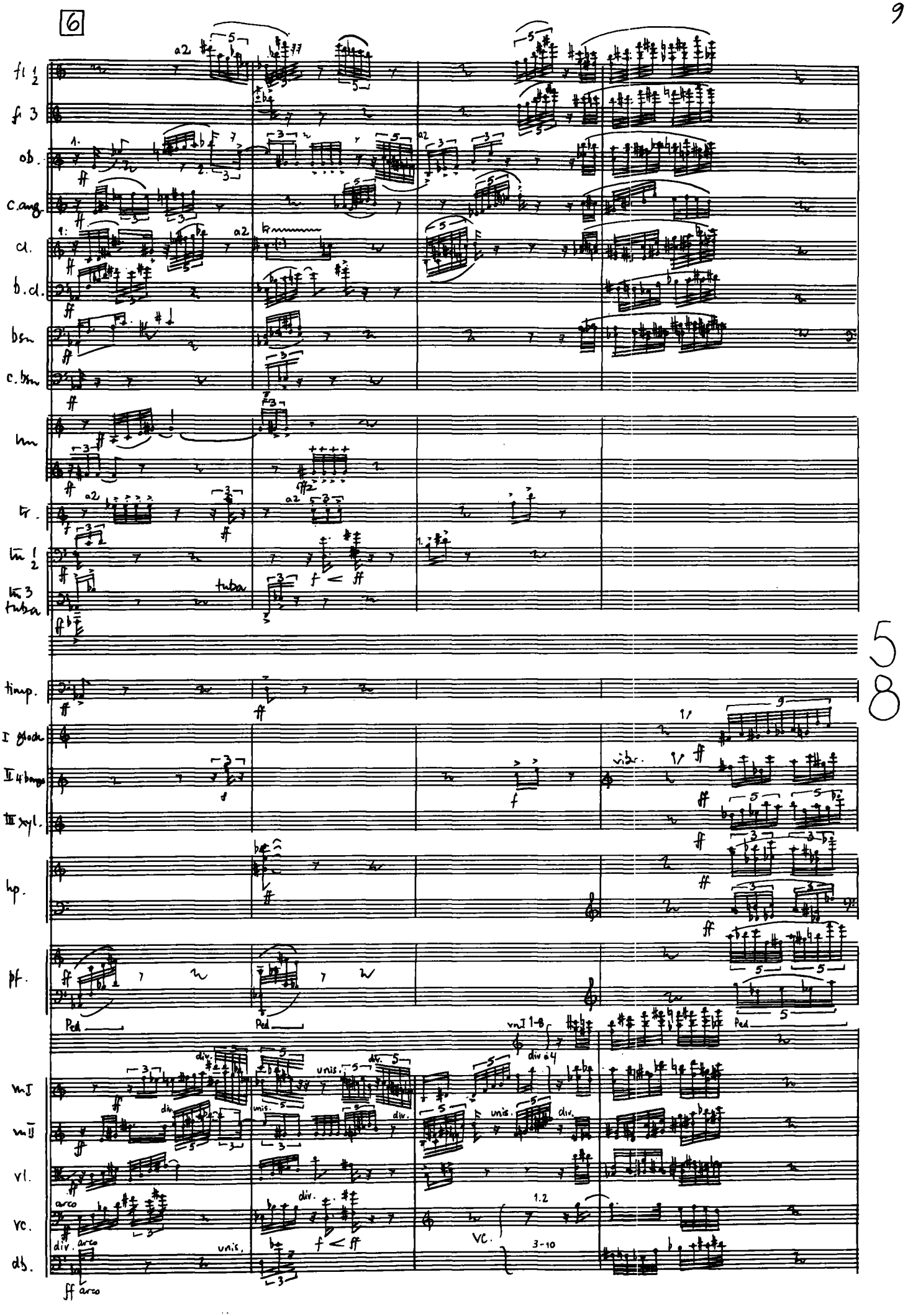
Ped

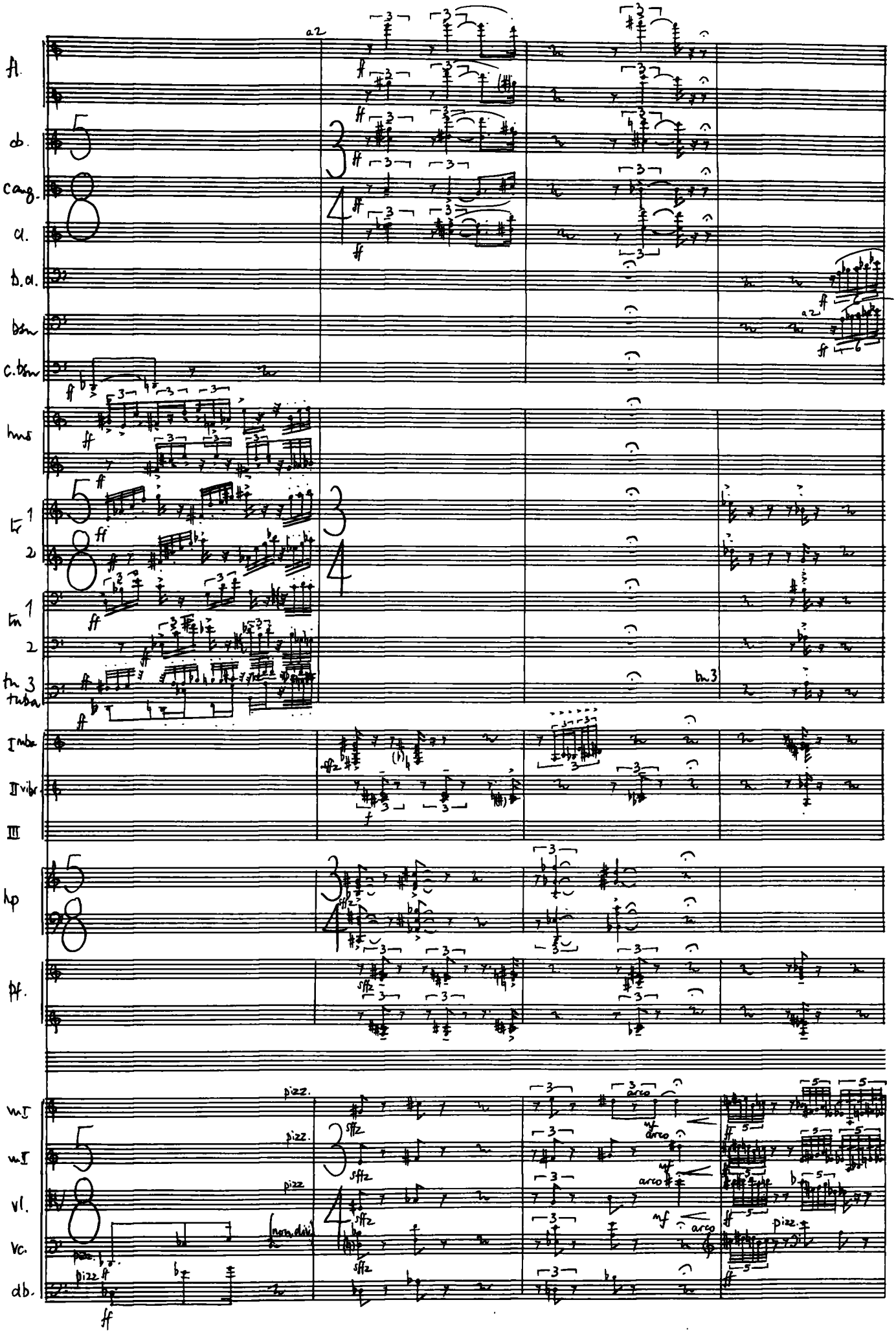
div.

unis.

pizz.

Tutti

1-3

5
fl
picc.
ob.
c.ang.
cl.
b.cl.
bsn
c.bsn
hn
tr.
tn 1 2
tn 3 tuba
timp
I mba
II
III xyl.
hp.
pf.
vn I
vn II
vl.
vc.
db.
change to
fl. 3
a2
arco
arco unis.
div arco
unis arco
pizz.
Ped
48

(a2)
senza Sord.
arco
div.
pizz.

6
fl 1 2
fl 3
ob.
c.ang.
cl.
b.cl.
bsn
c.bsn
hn
tr.
tbn 1 2
tbn 3 tuba
timp.
I glock.
II vibraph.
III xyl.
hp.
pf.
vn I
vn II
vl.
vc.
db.
a2
tuba
vib.
Ped
div.
unis.
arco
vn I 1-8
VC.
1.2
3-10
5
8


a2
fl.
ob.
cang.
cl.
b.cl.
bsn
c.bsn
hns
tr 1
2
tn 1
2
tn 3
tuba
I mba
II vib
III
hp
pf.
vn I
vn II
vl.
vc.
db.
pizz.
arco
mf
sffz
ff

7

♩ = ♩ (=60) ♪ = ♪ (♩=36) (4/4)* (♩=72)

fl.
ob.
cang
cl.
b.cl.
bsn
c.bsn
hns
tr.
tbn 1 2
tbn 3 tuba
timp
I mba
II susp.cym
III 4 t-toms
hp
pf.
vn I
vn II
vl.
vc.
db

Tamtam (♀)

(pizz)

div. arco

pizz

* it may be necessary to beat the 2/4 as 4/4, but nevertheless, the music should feel as though in 2

8

fl. 1 2 3

ob.

c.ang

cl.

b.cl.

bsn

c.bsn

hns

tr.

tn 1 2

tn 3 tuba

timp.

I

II

III xyl.

hp.

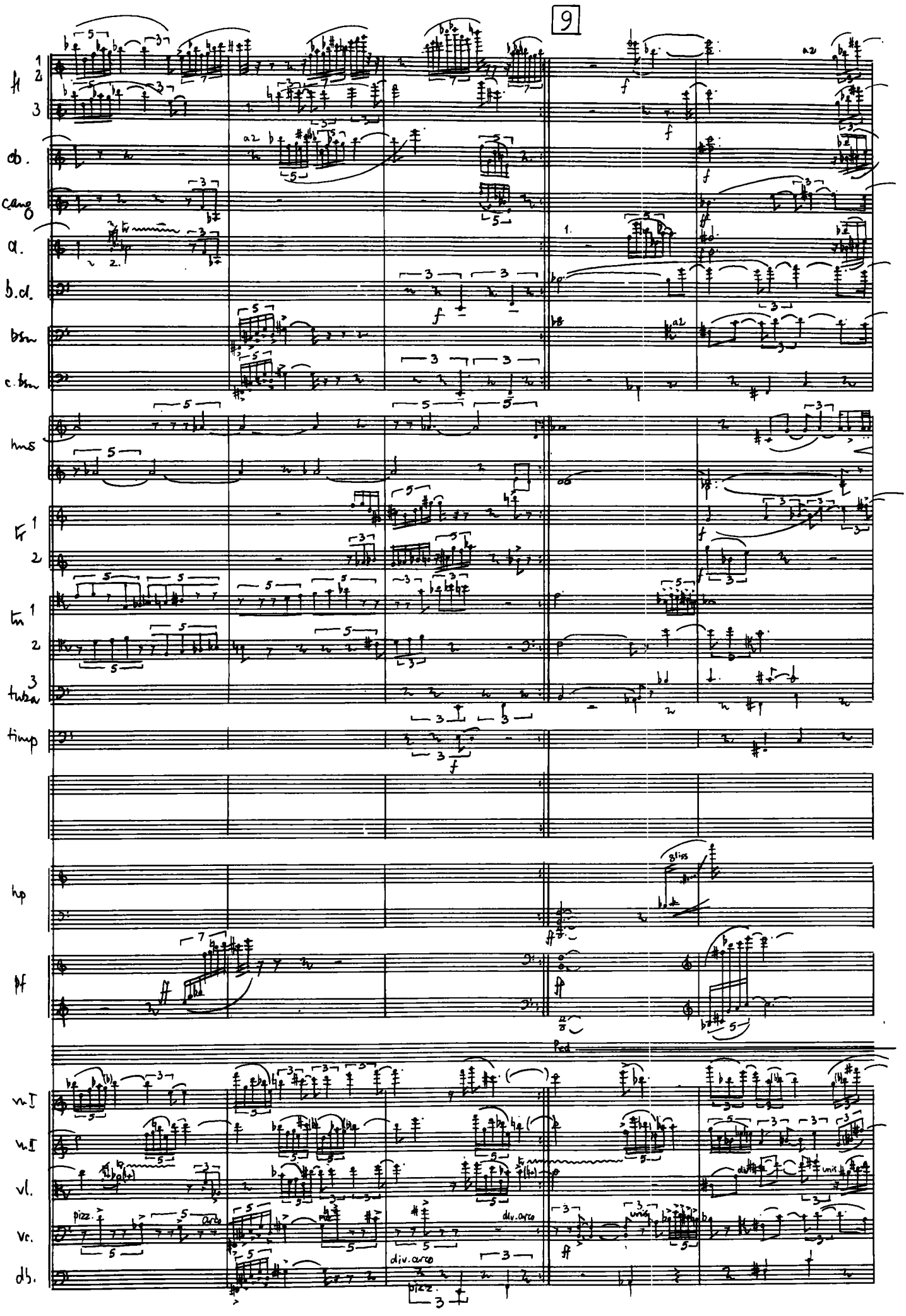
pf.

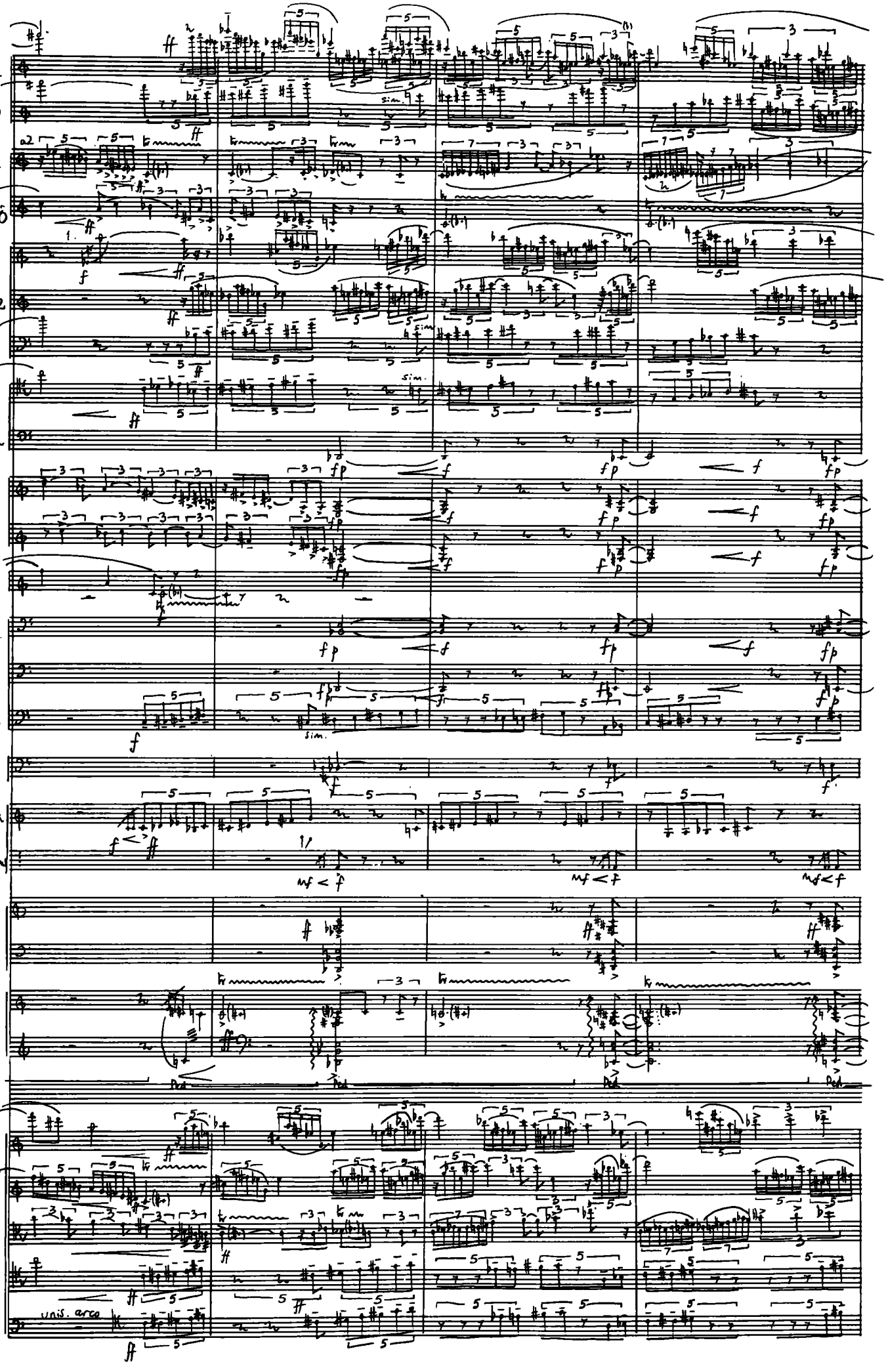
vn I

vn II

vl.

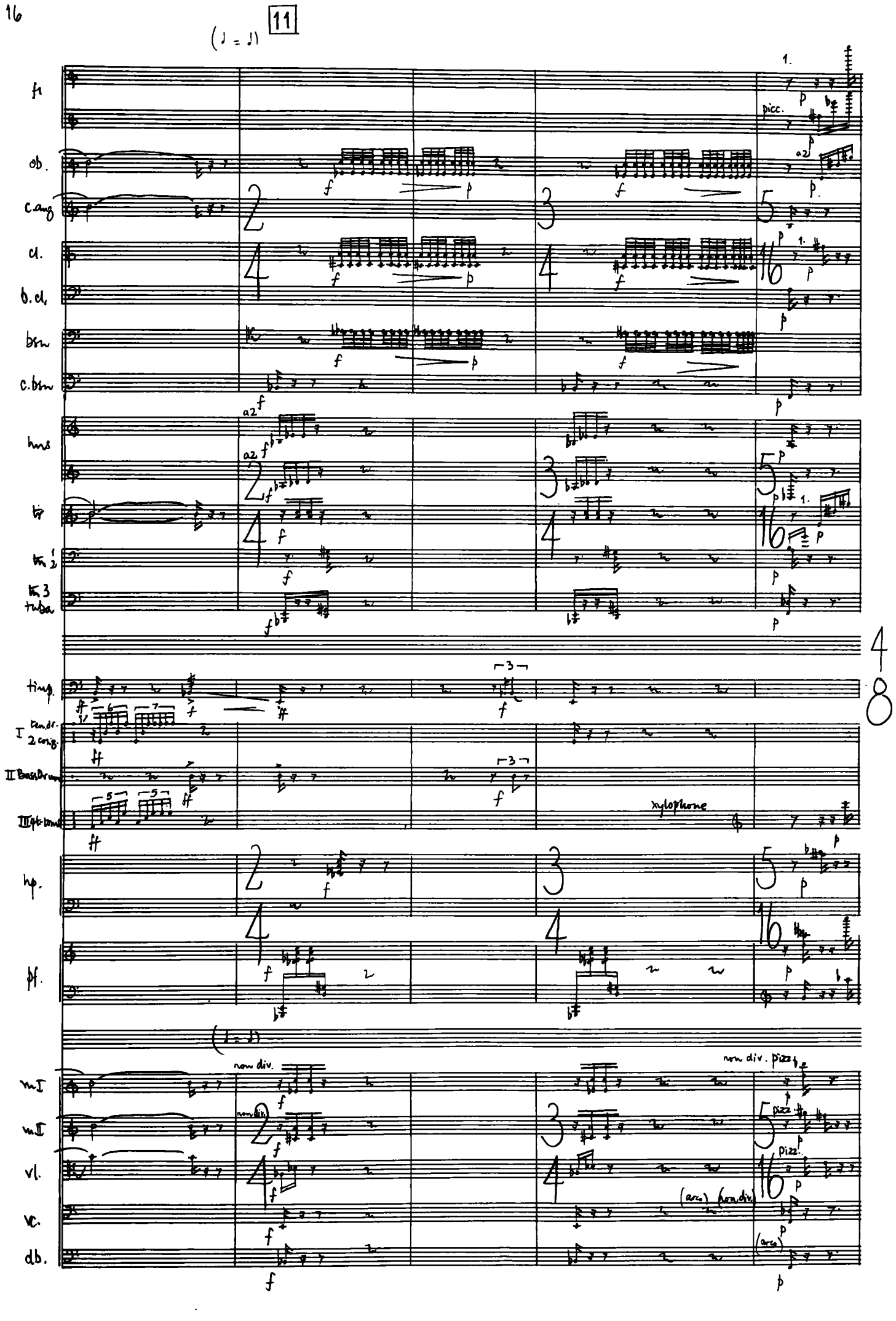
vc.

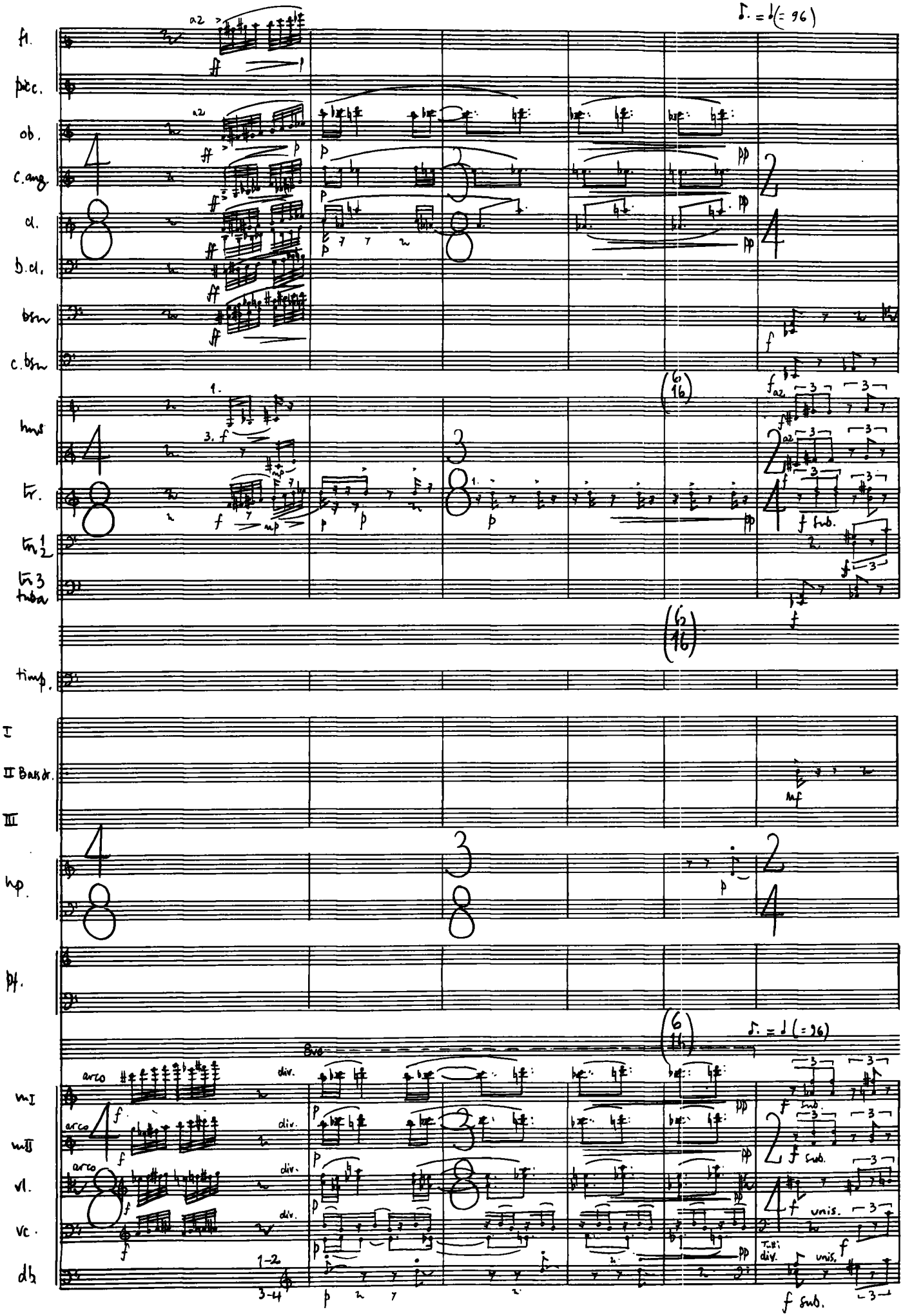
db

9
fl 1 2 3
ob.
cang
cl.
b.cl.
bsn
c.bsn
hns
tr 1 2
tn 1 2 3
tuba
timp
hp
pf
vn I
vn II
vl.
vc.
db.
a2
1.
2.
f
ff
gliss
pizz.
arco
div.
unis

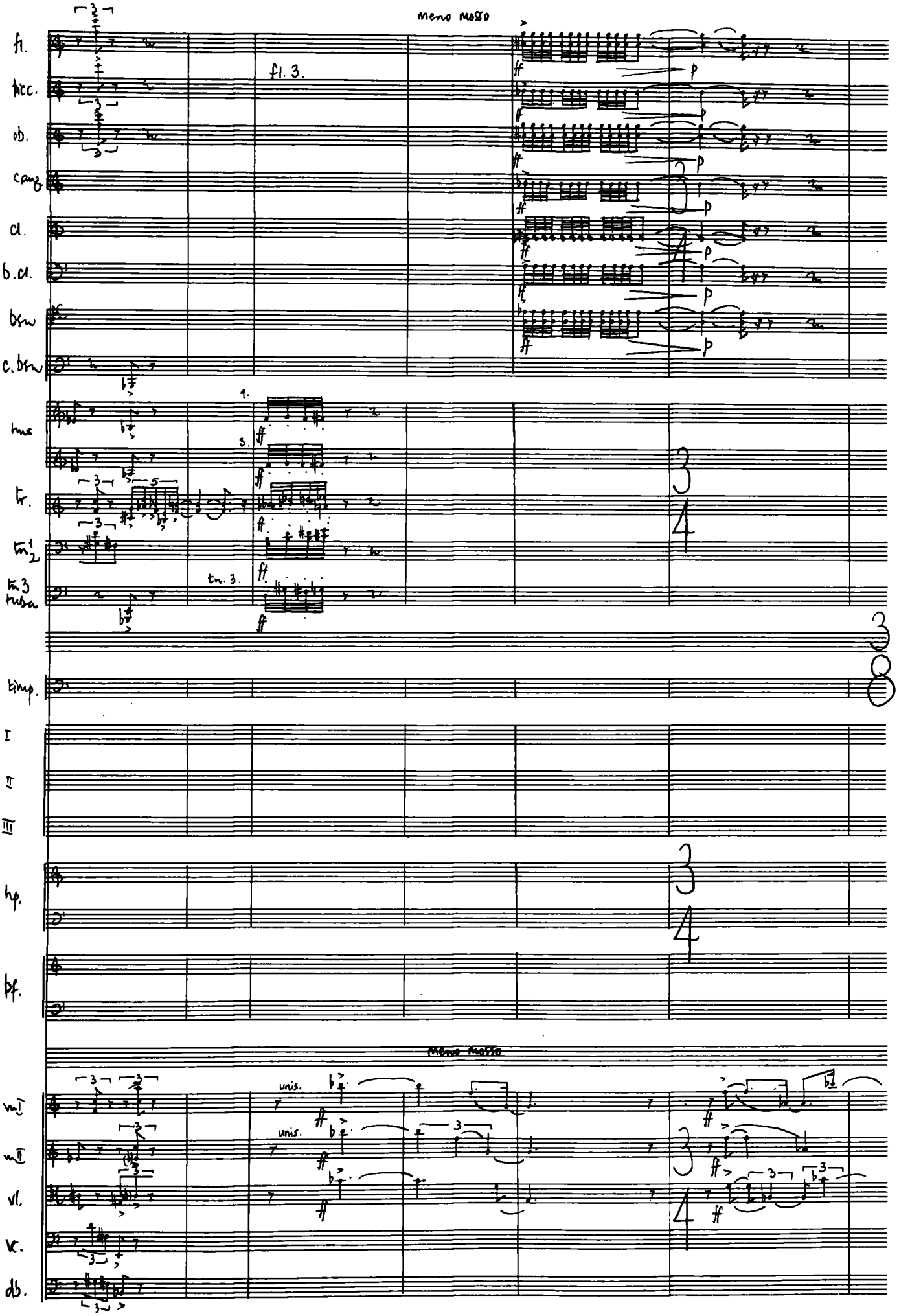

fl. 1 2
fl. 3
ob.
e.a.ob.
cl.1
cl.2
b.cl.
bsn
c.bsn
hns
tr.
tr. 1/2
tr. 3
tuba
timp
Inst.
III & bs.tmb.
hp.
pf.
vn I
vn II
vl
vc.
db.
unis. arco

10

fl. 1 2 3
ob
c.ang.
cl. 1
cl. 2
b.cl.
bsn
c.bsn
hns
tr.
tn 1 2
tn 3
tuba
timp
I tuba
II Tam-tams
III 4 timbales
hp.
pf.
vn I
vn II
vl.
vc.
db.

a2
div.
unis.
Ped.
tenor drum
2 bongos
(II tam-tams)
to B.D (III)

11
fl.
ob.
c.ang.
cl.
b.cl.
bsn
c.bsn
hns
tr
tbn 1,2
tbn 3 tuba
timp.
I tenor. 2 cong.
II Bass Drum
III Glockenspiel
xylophone
hp.
pf.
vn I
vn II
vl.
vc.
db.
non div.
pizz.
(arco)
4
8

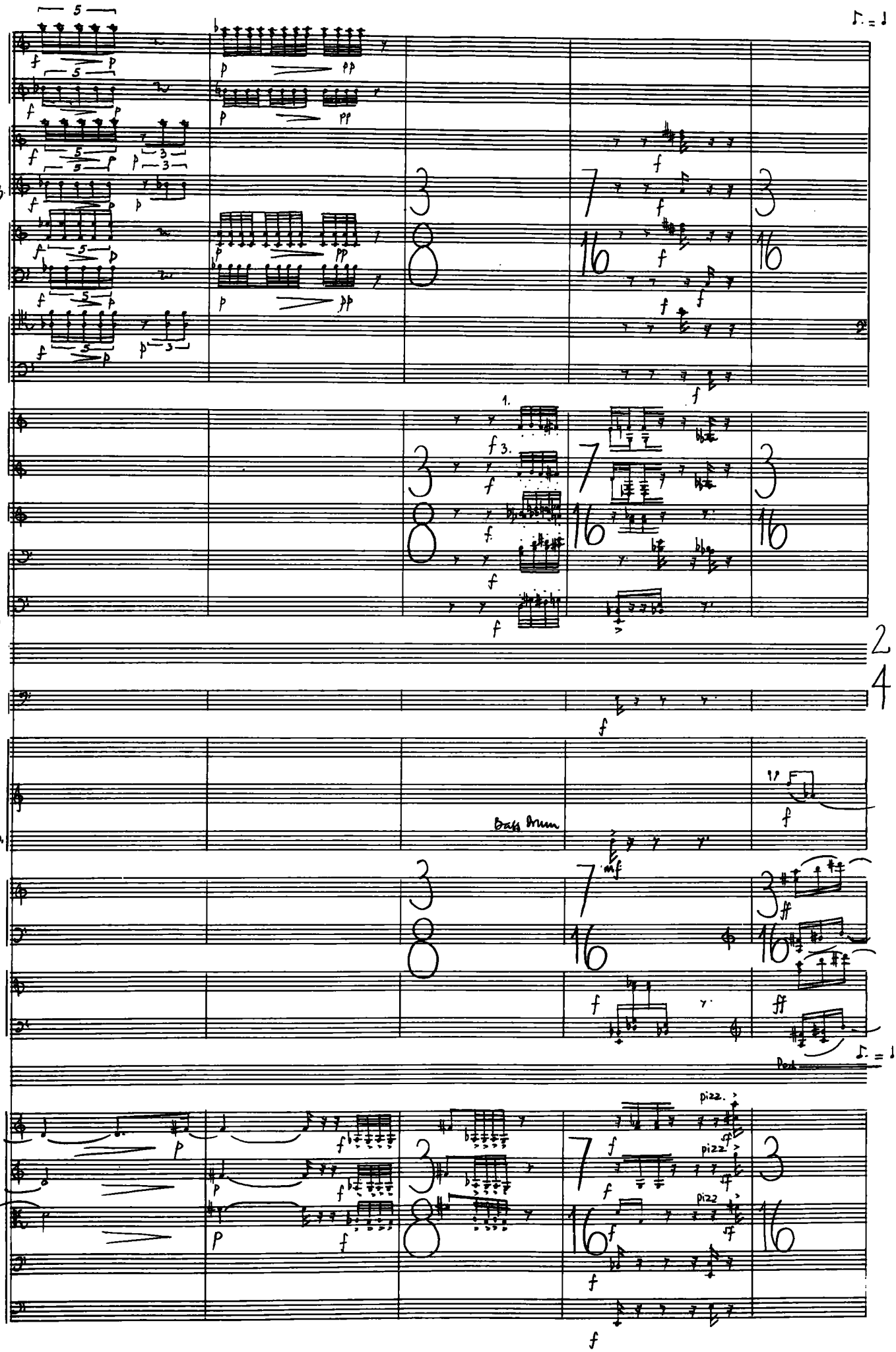
12

fl.
picc.
ob.
c.ang.
cl.
b.cl.
bsn
c.bsn
hns
tr.
tn 1 2
tn 3 tuba
timp.
I
II Bass dr.
III
hp.
pf.
vn I
vn II
vl.
vc.
db
arco
div.
unis.
f sub.
mf
8va


meno mosso
fl.
acc.
ob.
cang
cl.
b.cl.
bsn
c.bsn
hns
tr.
tn 1,2
tn 3 tuba
timp.
I
II
III
hp.
pf.
meno mosso
vl I
vl II
vl.
vc.
db.
fl. 3.
tn. 3.
unis.
unis.

13

♩. = ♩(♩. = ♩) ♩= 64

fl.
ob.
c.ang.
cl.
b.cl.
bsn
c.bsn
hns
tr
tn 1 2
tn 3 tuba
timp
I
II
III
hp
pf
vl I
vl II
vl.
vc.
db.


fl.
ob.
cang.
cl.
b.cl.
bsn
c.bsn
hns
tr
tr
tr 3
tuba
timp
I
II vibr
III B.D.
Bass drum
hp
pf
vn I
vn II
vl.
vc.
db
pizz.

14

♪. = ♩ = c.84

fl

ob.

c.ang.

cl.

b.cl.

bsn

c.bsn

hns

tr.

tr 1/2

tr 3 tuba

timp.

I

II vib

III

hp.

pf.

(Ped)

♪. = ♩ = c.84

8va

vn I

vn II

vl

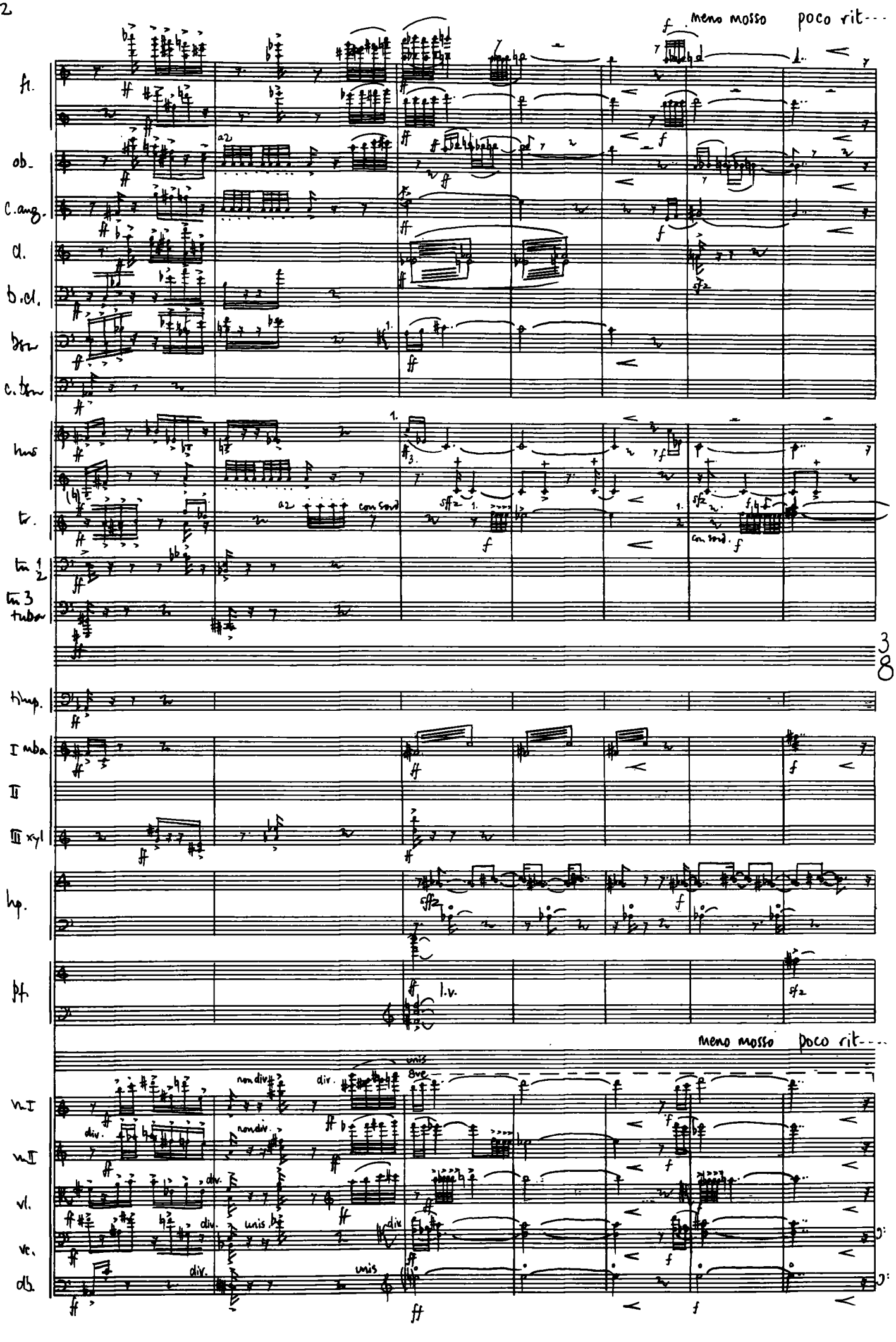
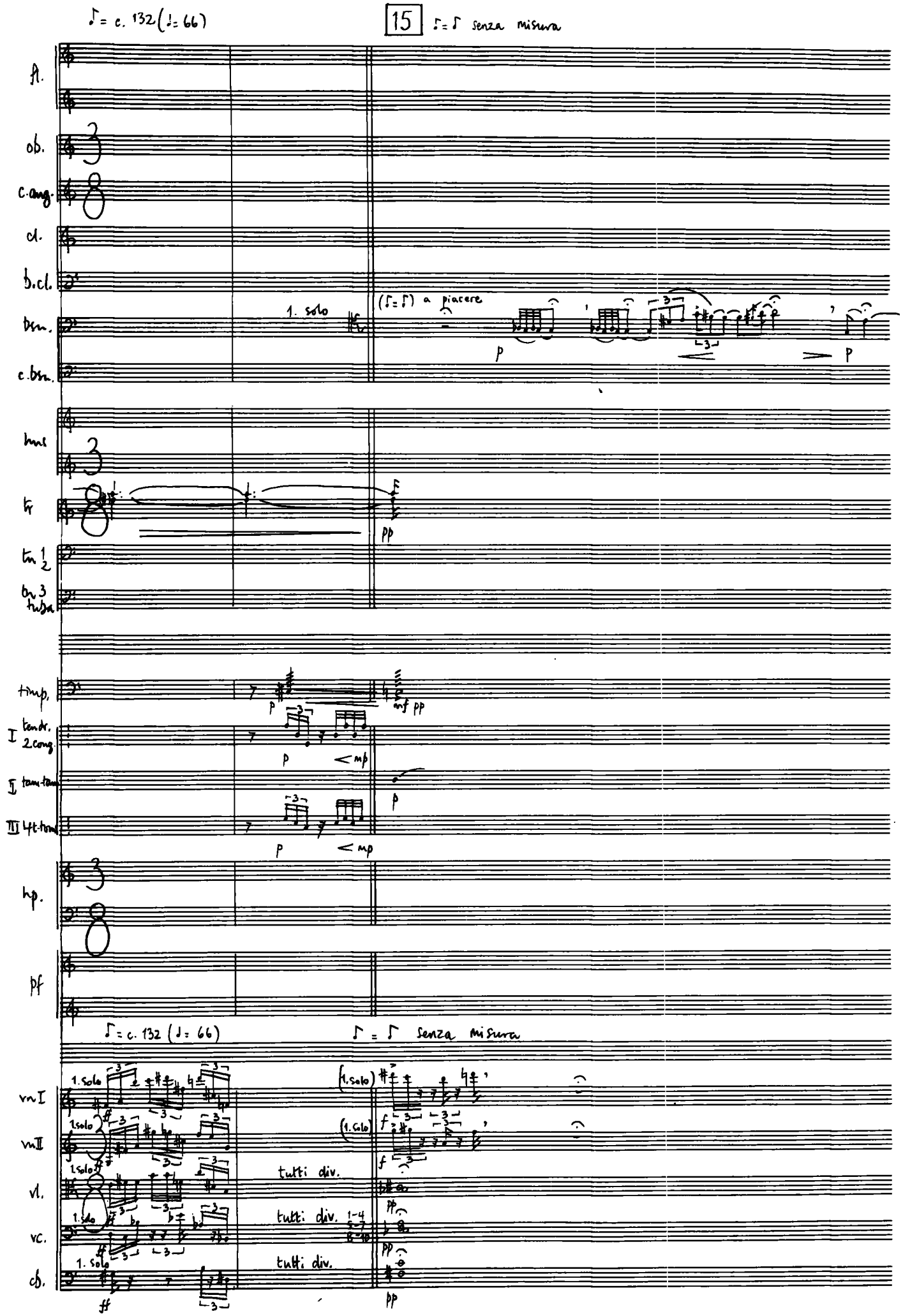
vc

db

a2

picc.

div. arco

unis.

meno mosso
poco rit---
Fl.
Ob.
C.ang.
Cl.
B.cl.
Bsn
C.bsn
Hns
Tr.
Tm 1 2
Tm 3 tuba
Timp.
I mba
II
III xyl
Hp.
Pf.
l.v.
meno mosso
poco rit---
Vn.I
Vn.II
Vl.
Vc.
Db.
a2
con sord.
div.
non div.
unis
8ve
38

♪ = c. 132 (♩ = 66)
15
♪ = ♪ senza misura
fl.
ob.
c.ang.
cl.
b.cl.
bsn.
c.bsn.
1. solo
(♪ = ♪) a piacere
p
p
hns
tr
pp
tn 1 2
tn 3 tuba
timp.
mf pp
I tendr. 2 cong
II tam-tam
III 4t-tom
mp
hp.
pf
♪ = c. 132 (♩ = 66)
♪ = ♪ senza misura
vn I
vn II
vl.
vc.
cb.
1. solo
tutti div.
tutti div. 1-4
tutti div.
ff
pp

15₁

fl.

ob.

C'ang.

cl.

B.cl.

bsn 1

mf p p f f

C. bsn

hns

tr 1 2

tr tuba

timp.

gliss. poco f p gliss.

I 2 cong

mf

II

III Bass dr.

(rit.....)

mf p

hp.

Tutti vn I

Tutti vn II

vn I

vn II

vl.

vc.

d.b.

2
4

16

Tempo primo ♩=66

fl. 1 2

ob.

c.ang.

cl.

b.cl.

bsn 1

c.bsn

hns

tr

tn 1 2

tn 3 tuba

timp.

I

II Tambur

III

hp.

pf.

Tempo primo ♩=66 con Sord div.

vn I

vn II

vl.

vc.

db

(Solo) mp

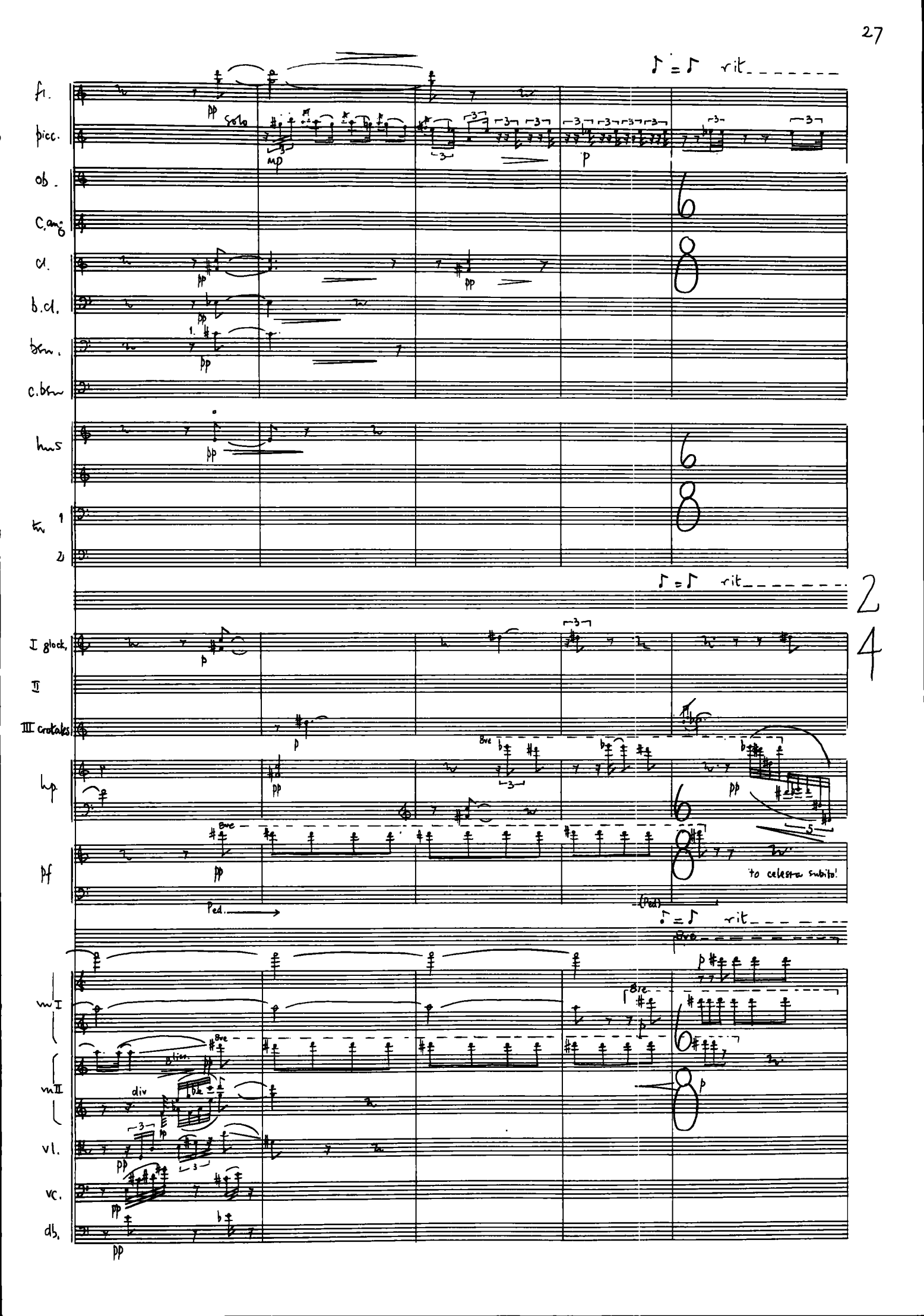
Con Sord.

unis. Con Sord.

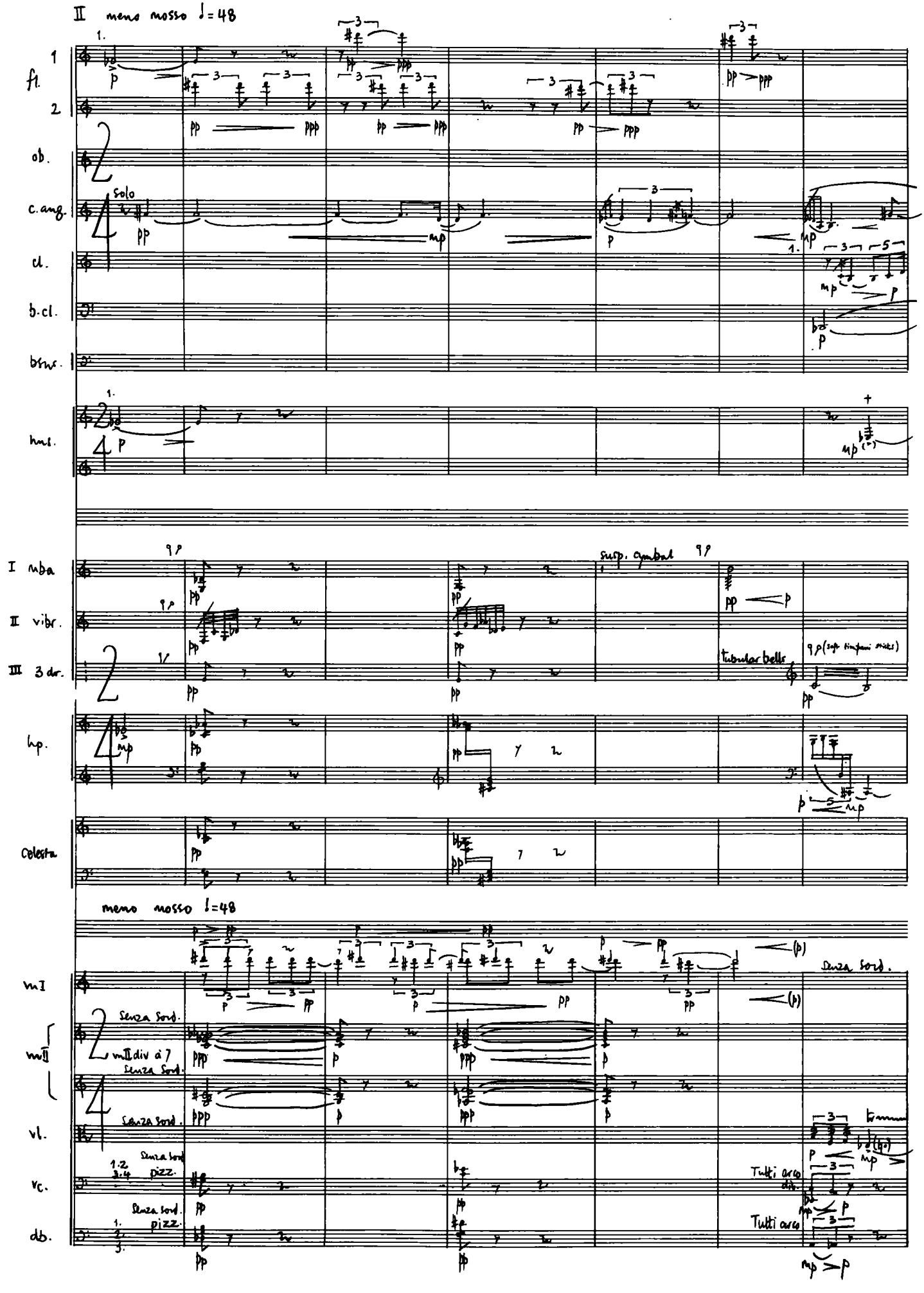
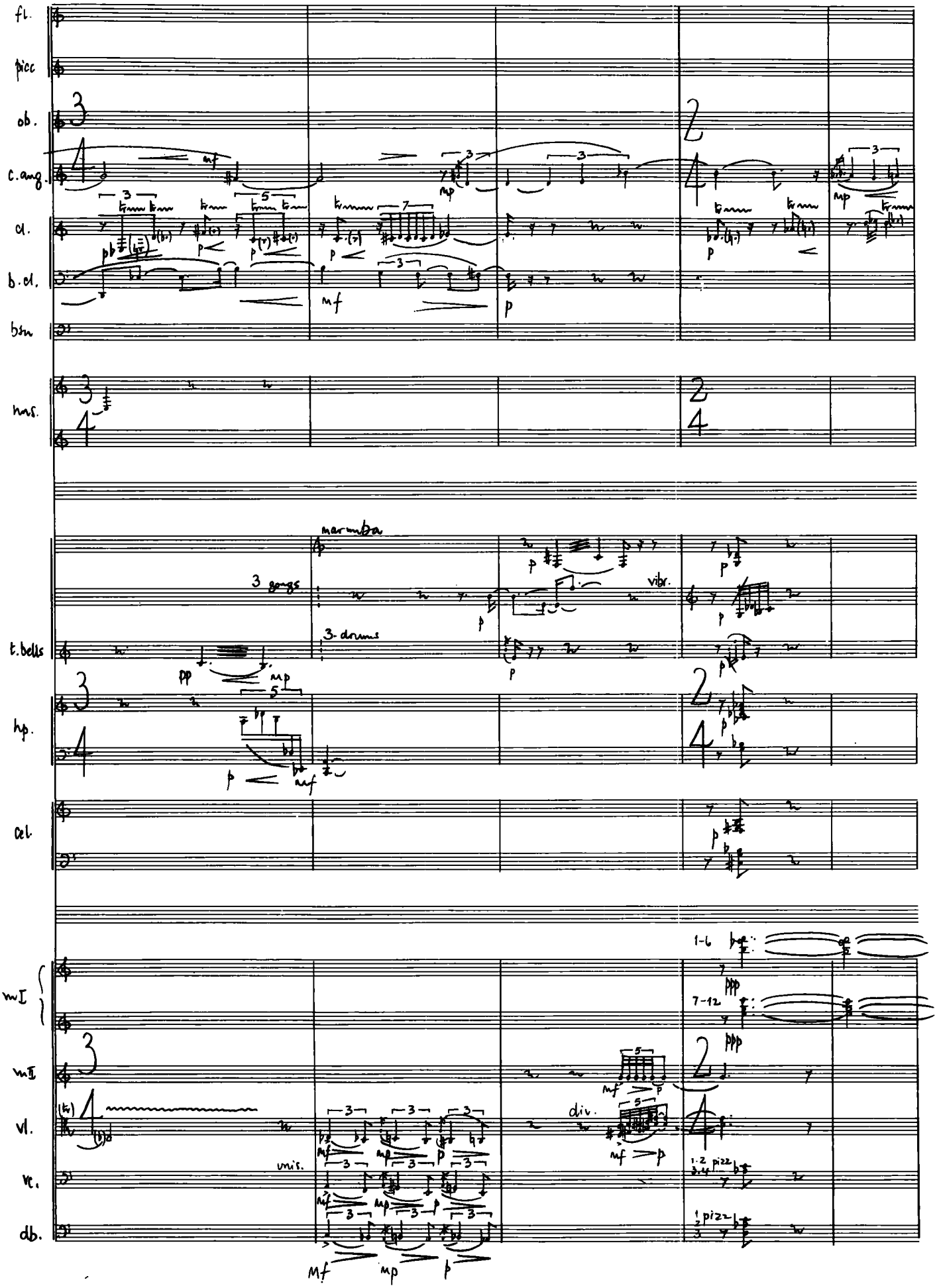
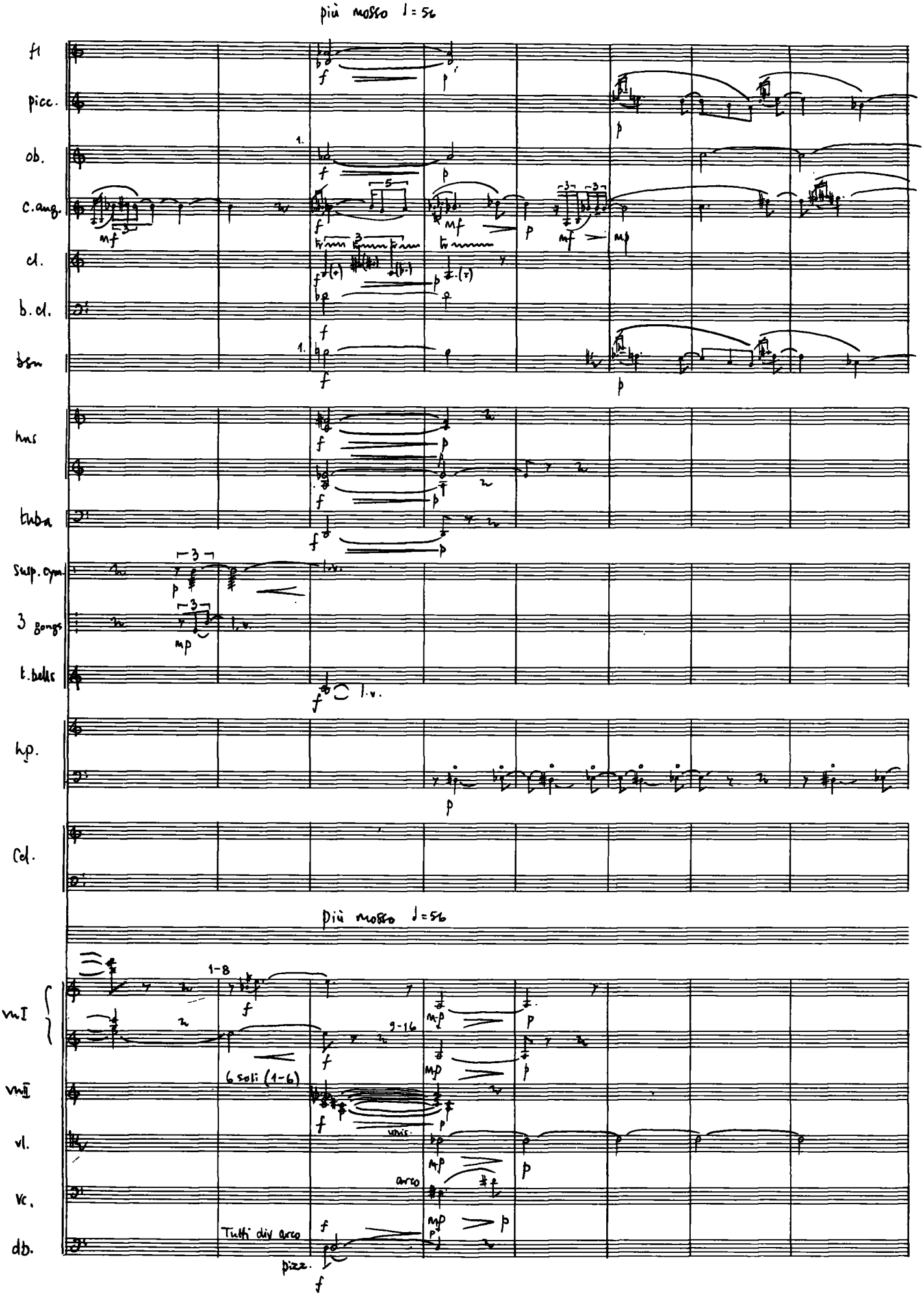
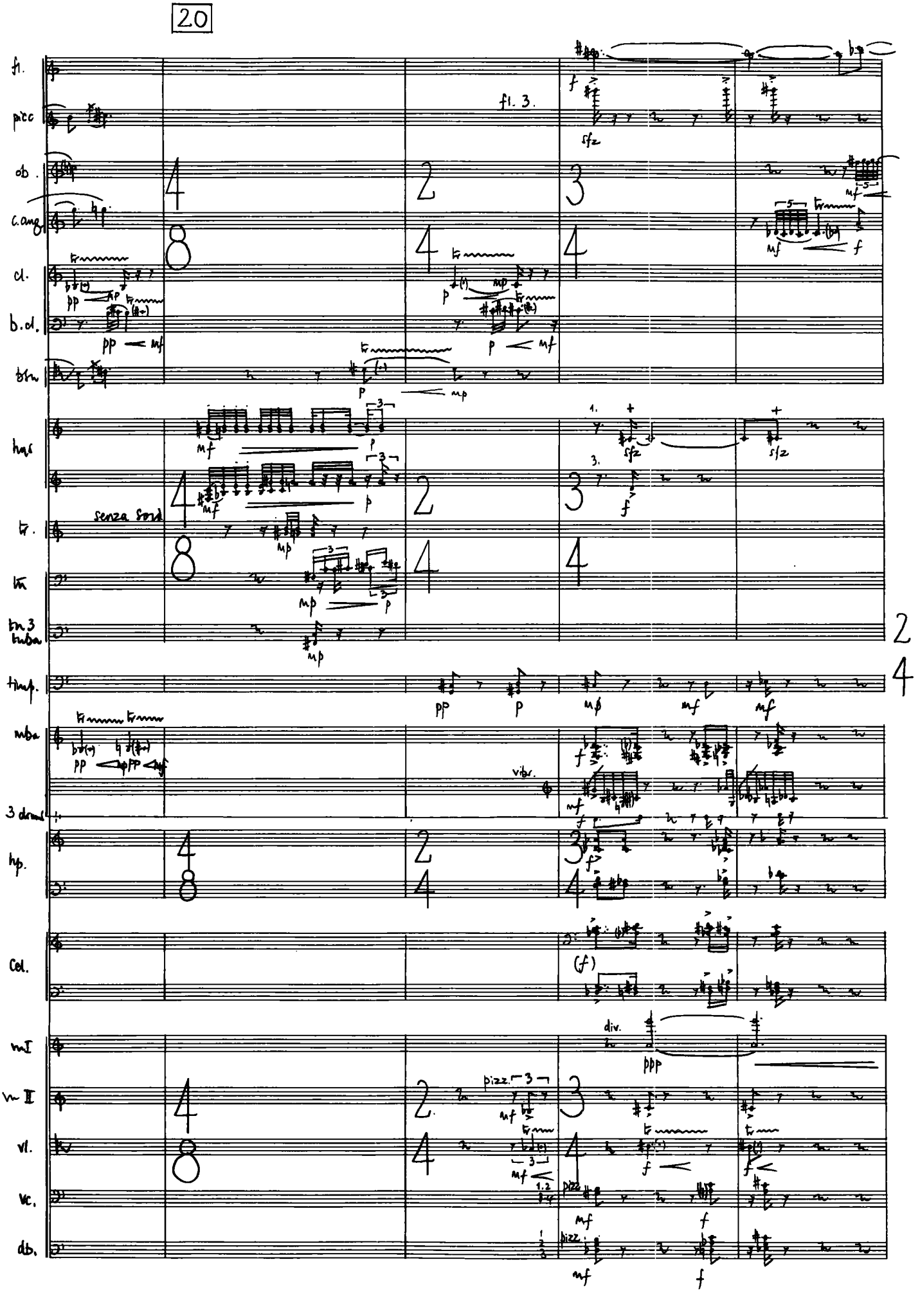
gliss.

pizz.

17

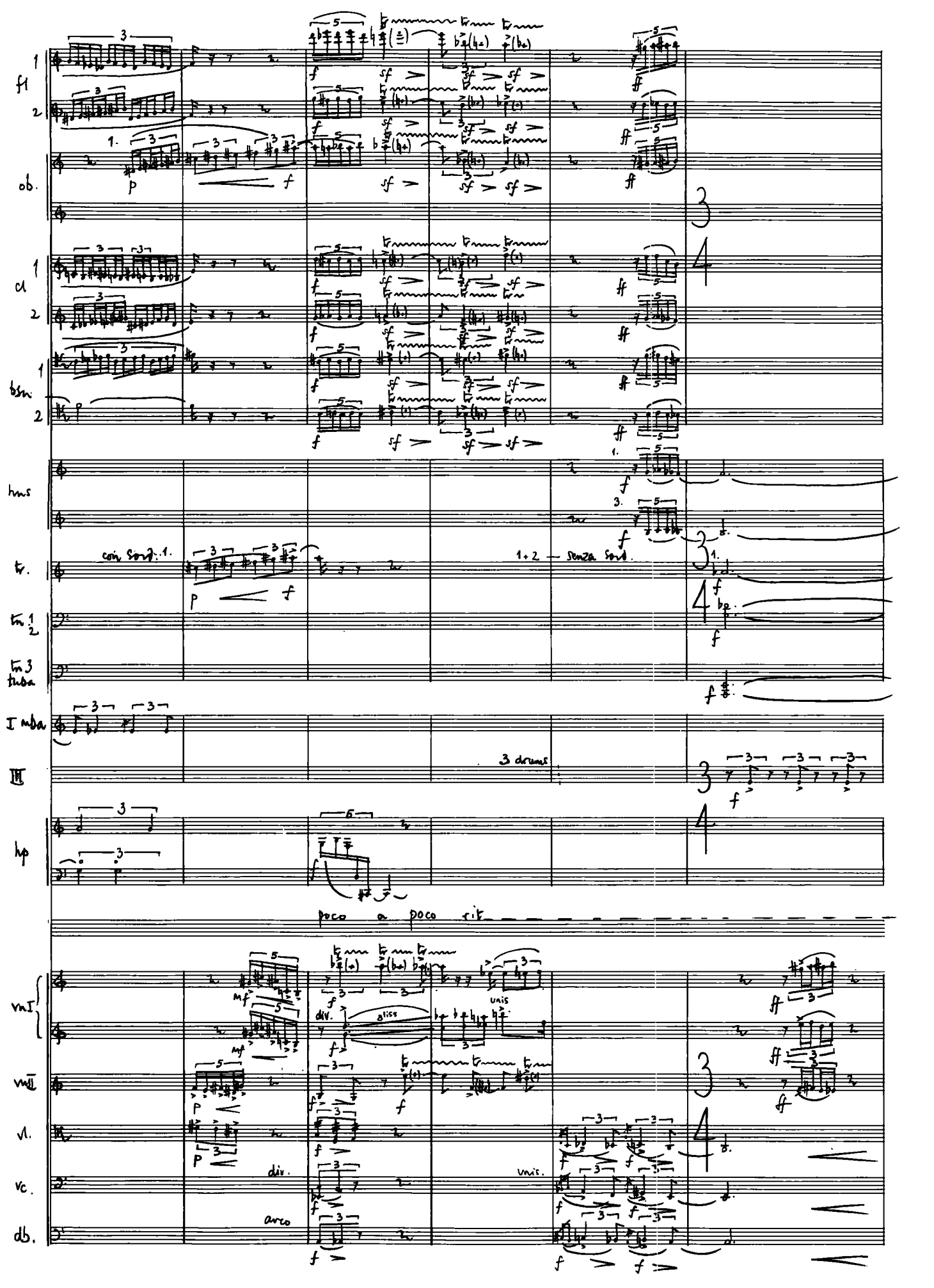
fl. 1
2
ob.
c.ang.
cl
b.cl.
bsn
c.bsn
hns
tr
timp.
I
II
III
hp.
pf.
vn I
vn II
vl.
va.
db.

fl.
picc.
ob.
C.ang.
cl.
b.cl.
bsn.
c.bsn
hns
tr 1
2
I glock.
II
III crotales
hp
pf
vn I
vn II
vl.
vc.
db.
♪ = ♪ rit
Solo
mp
p
pp
1.
8va
Ped.
to celesta subito!
(Ped)
div
pizz.
arco
2
4

18

II meno mosso ♩=48

19

fl.
picc
ob.
c.ang.
cl.
b.cl.
bsn
hns.
t.bells
hp.
cel.
vl I
vl II
vl.
vc.
db.
marimba
3 gongs
3 drums
vibr.
unis.
div.
1-6
7-12
1.2 pizz
3.4 pizz
1 pizz

più mosso ♩ = 56
fl
picc.
ob.
c.ang.
cl.
b.cl.
bsn
hns
tuba
Susp. cym.
3 bongos
t. bells
hp.
Cel.
più mosso ♩ = 56
vn I
vn II
vl.
vc.
db.
1-8
9-16
6 soli (1-6)
unis.
arco
Tutti div arco
pizz.

20
fl.
picc
ob.
c.ang.
cl.
b.cl.
bsn
hns
tr.
tbn
tbn 3
tuba
timp.
mba
3 drums
hp.
Cel.
vl I
vl II
vl.
vc.
db.
fl. 3.
senza sord
vibr.
div.
pizz.

21

accel. ♩ = 84

fl. 1 2
fl. 3
ob.
C. ang.
cl. 1 2
bsn. 1 2
tr. 1. 2
mba.
hp.
accel. ♩ = 84
vl. I
vl. II
vl.
vc.
clb.

poco a poco rit.
fl 1
fl 2
ob.
cl 1
cl 2
bsn 1
bsn 2
hns
tr.
con Sord. 1.
1+2 — Senza Sord.
tm 1 2
tm 3 tuba
I tuba
III
3 drums
hp
poco a poco rit.
vn I
vn II
vl.
vc.
db.
div.
unis.
arco

22

♩= 66

fl

ob.

corang.

cl.

b.cl.

bsn.

hn.

tr.

tn 1,2

tn 3 tuba

I 2 congas

II 3 bongos

III 3. drums

Tam-tam

hp.

♩= 66

vn I

vn II

1-7

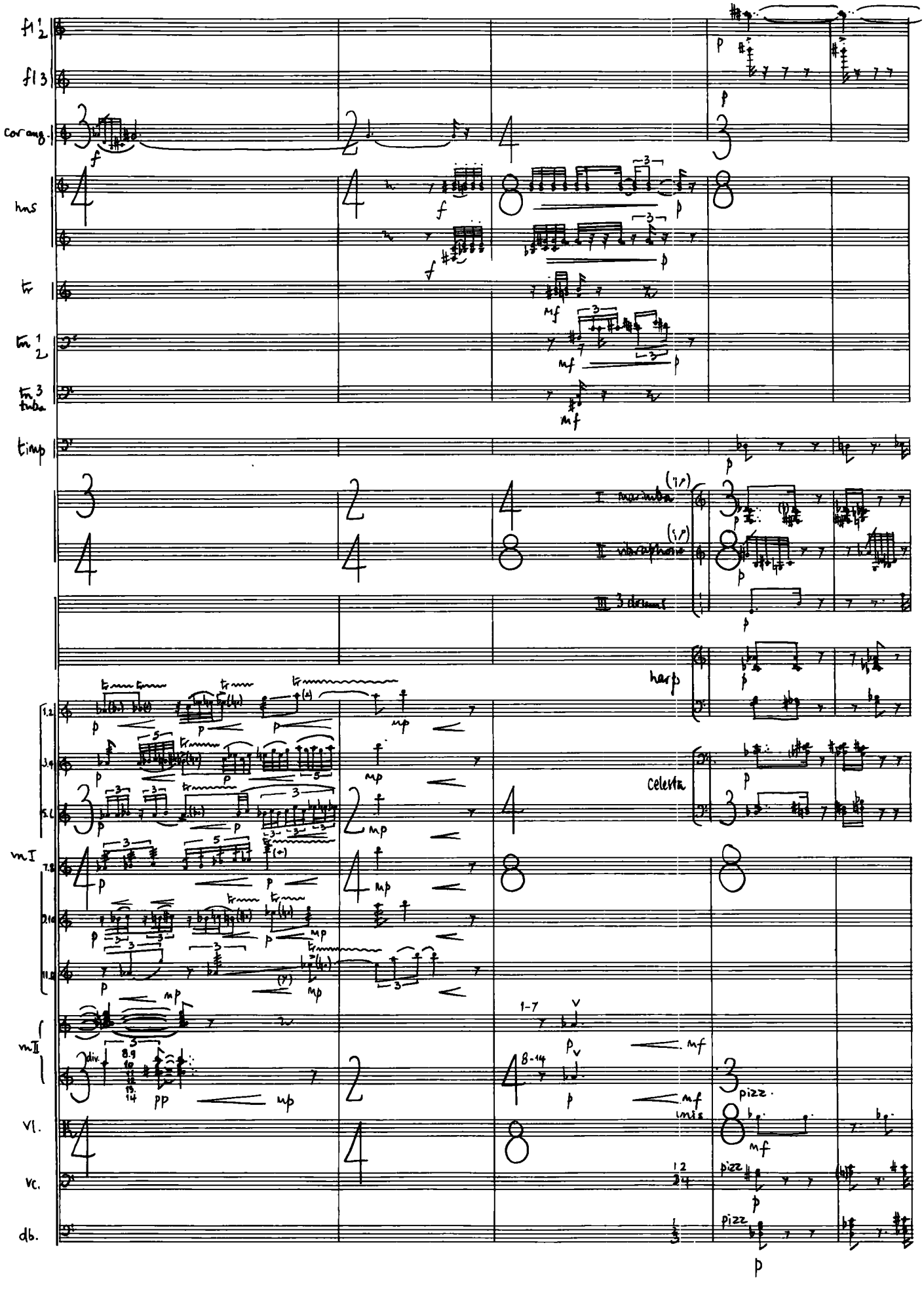
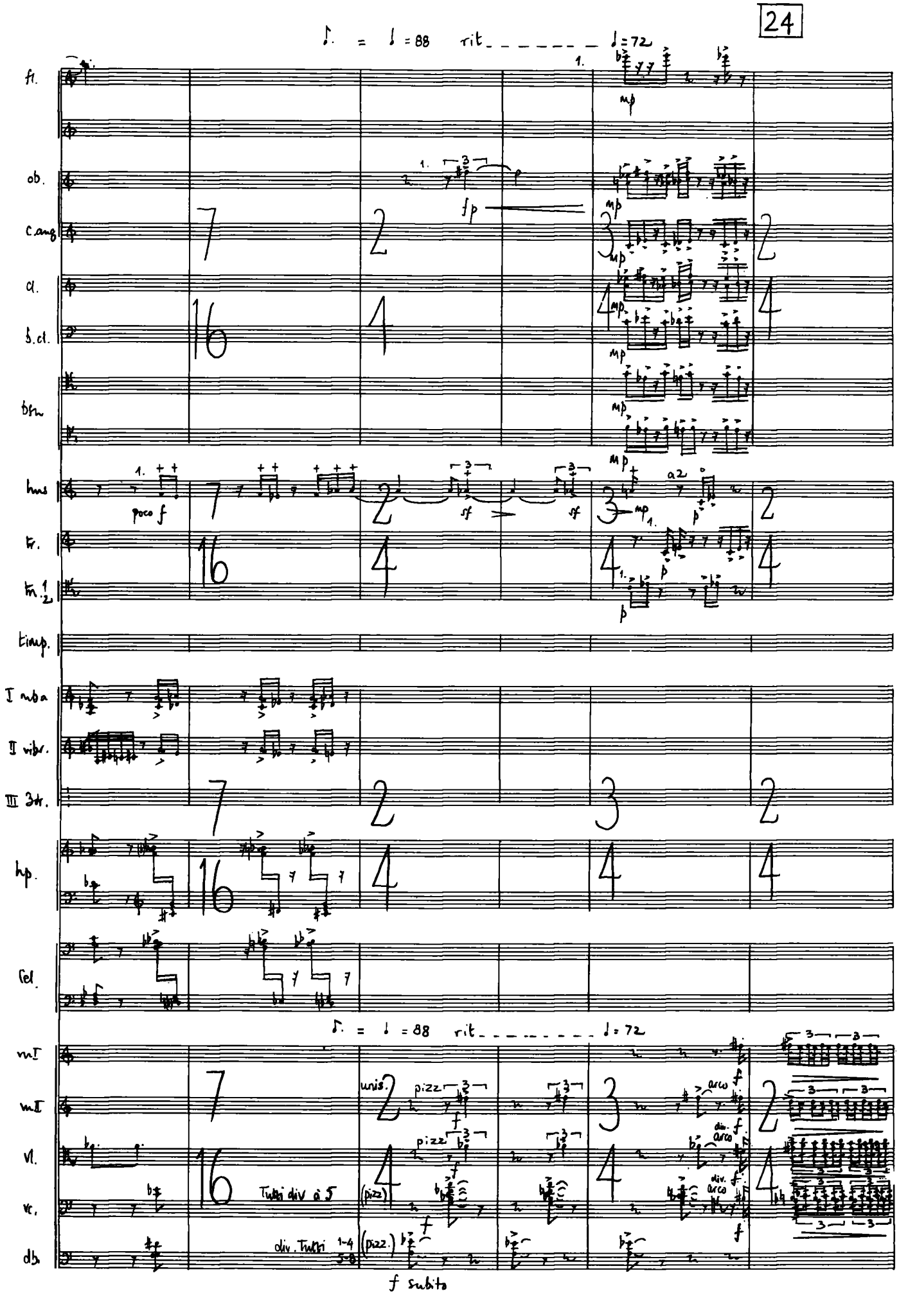
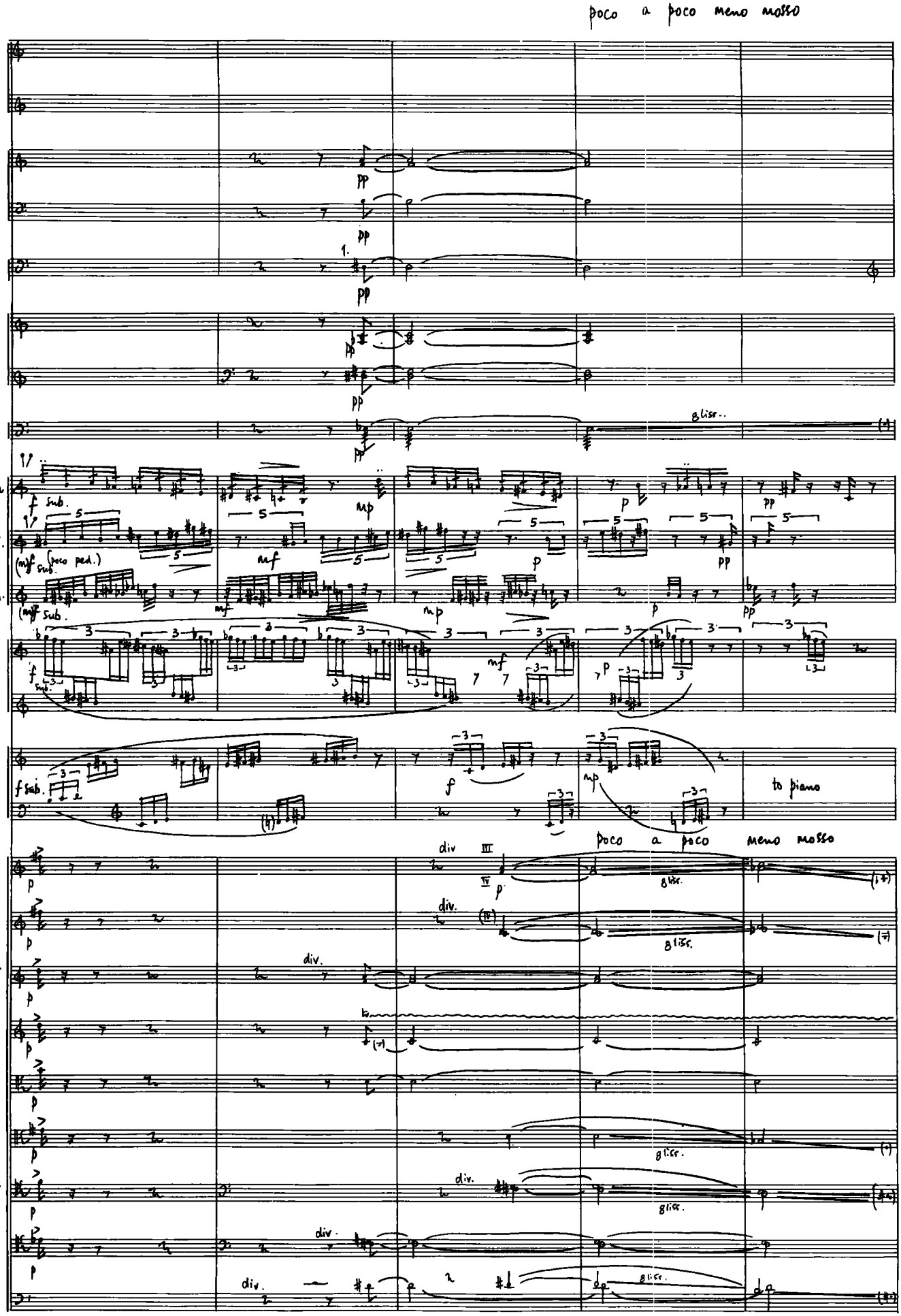
8-14

vl.

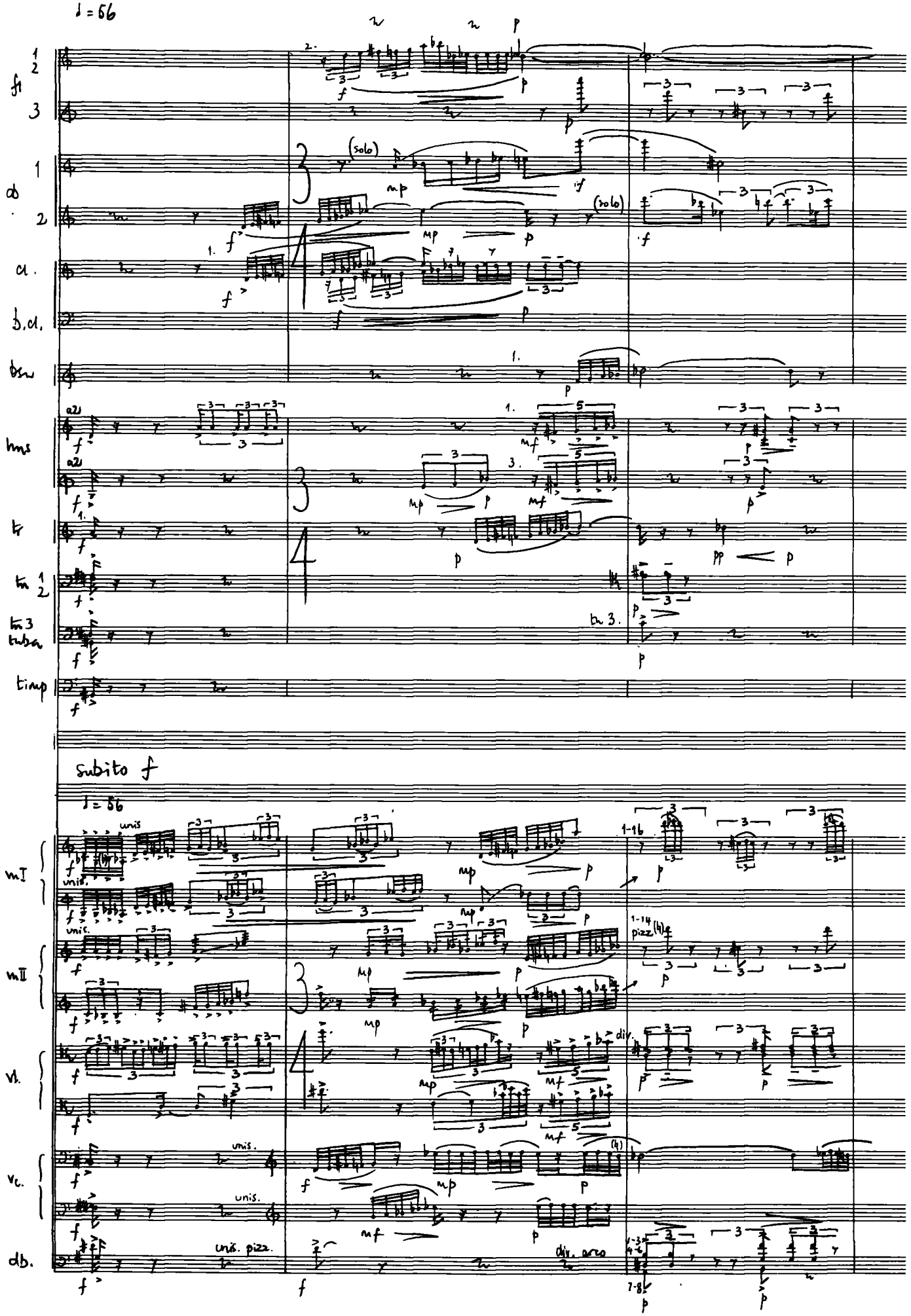
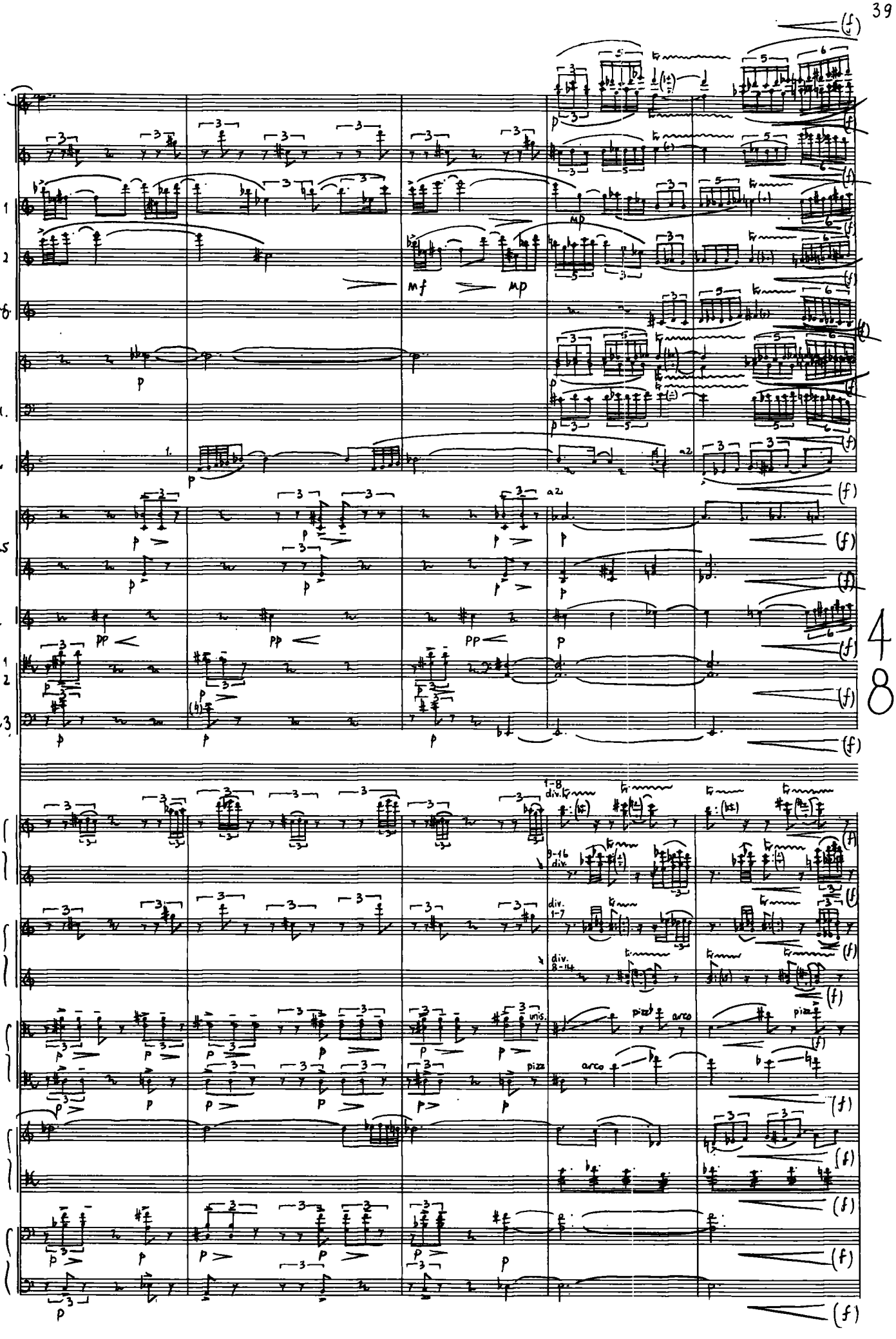
div.

vc.

db.

23

fl 1 2
fl 3
cor ang.
hns
tr
tr 1 2
tr 3 tuba
timp
I marimba
II vibraphone
III 3 drums
harp
celesta
1.2
3.4
5.6
vn I
7.8
9.10
11.12
vn II
vl.
vc.
db.
div.
pizz.
unis.

24
♪. = ♩ = 88 rit ♩ = 72
fl.
ob.
c.ang.
cl.
b.cl.
bsn
hns
tr.
tbn.
timp.
I mba
II vibr.
III str.
hp.
cel.
♪. = ♩ = 88 rit ♩ = 72
vI
vII
vl.
vc.
db.
mp
fp
poco f
sf
a2
p
unis.
pizz
arco
div.
Tutti div a 5
div. Tutti 1-4 5-8
f subito

poco a poco meno mosso
fl.
ob.
b.cl.
bsn
hns
timp.
I mba
II vibr.
III xyl.
hp.
cel.
to piano
poco a poco meno mosso
vl.
vc.
db.

25

♩ = 66

fl 1 2
fl 3
ob 1
ob 2
a. cl.
b. cl.
bsn
hns
tr
tn 1 2
tn 3 tuba
timp
Subito f
♩ = 66
vn I
vn II
vl.
vc.
db.
unis.
unis. pizz.
div. arco
(solo)
tn 3.
1-16
1-14 pizz.
7-8

fl.
ob 1
ob 2
c.ang.
cl.
b.cl.
bsn
hns
tr.
tm 1 2
tm 3
mI
mII
vl.
vc
db
48
mf
mp
pp
p
f
a2
div.
unis.
arco
pizz.

26 ♪=♪ subito pp

fl
ob
Cang.
cl
B.cl.
bsn
c.bsn
hn I
hn II
tr 1 2
tr 3 tuba
timp.
I mba
II vibr
III bir.
hp
pf.
vn I
vn II
vl.
vc
db.

a2

(a2)

subito pp

div. pizz.

arco

pizz.

mf

mf sempre

27

fl.

ob.

c.ang.

cl.

b.cl.

bsn

c.bsn

hns

tr

tn 1 2

tn 3 tuba

timp.

I tuba

II vibr

III 3 tr.

hp

pf.

mI

mII

vl

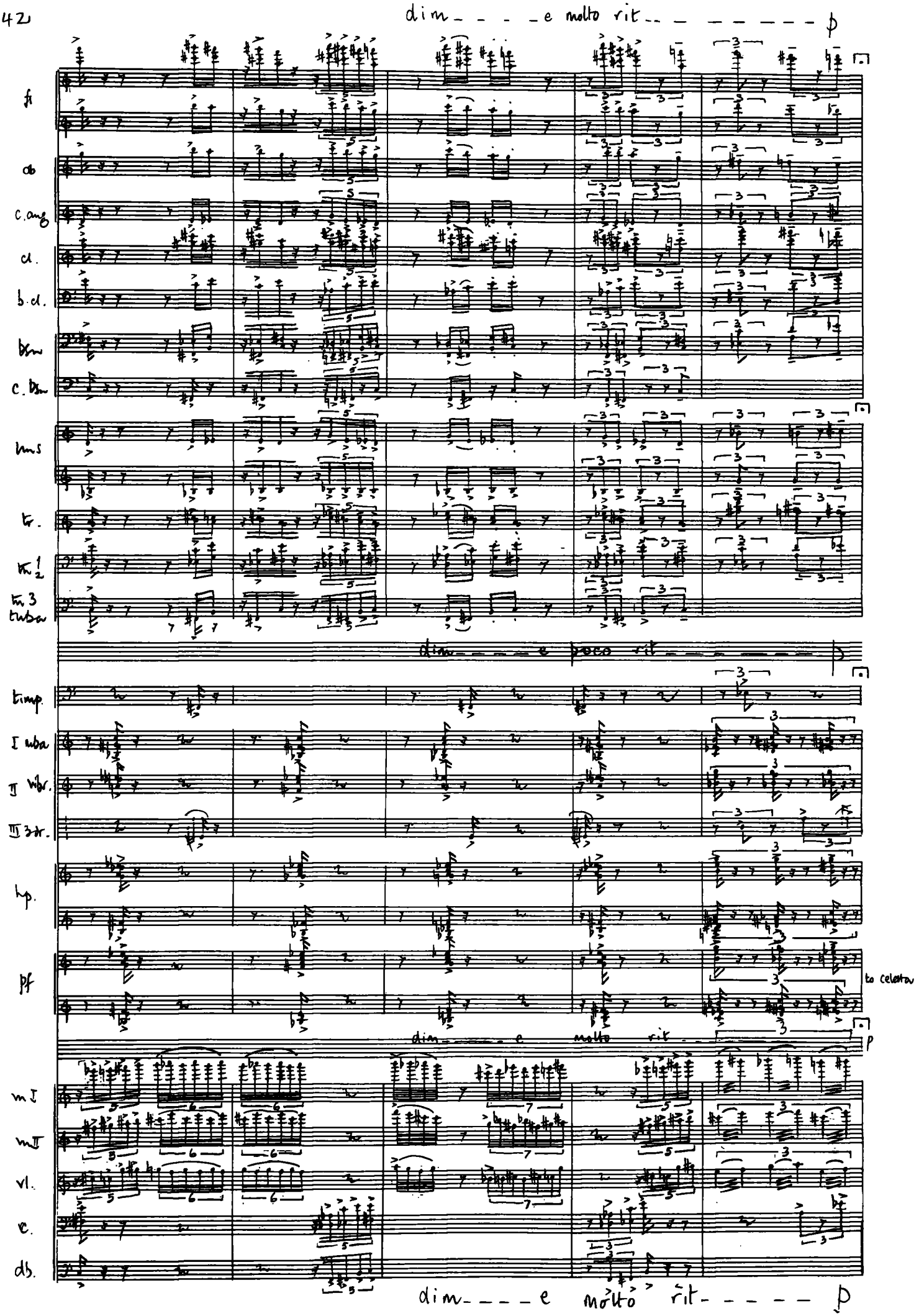
vc

db.

pizz. arco pizz. arco

unis.

div.


dim - - - - e molto rit - - - - - - - - - p
fl
ob
c.ang
cl.
b.cl.
bsn
c.bsn
hns
tr.
tbn 1 2
tbn 3 tuba
dim - - - - e poco rit - - - - - - - - - p
timp.
I tuba
II tbr.
III tbr.
hp.
pf
to celesta
dim - - - - e molto rit - - - - - - - - - p
vn I
vn II
vl.
vc.
db.
dim - - - e molto rit - - - - - p

28

♩ = 66

fl.

ob. 1 2

cl.

b.cl.

bsn 1 2

I mba

II vibr.

hp

Celesta

♩ = 66

8va

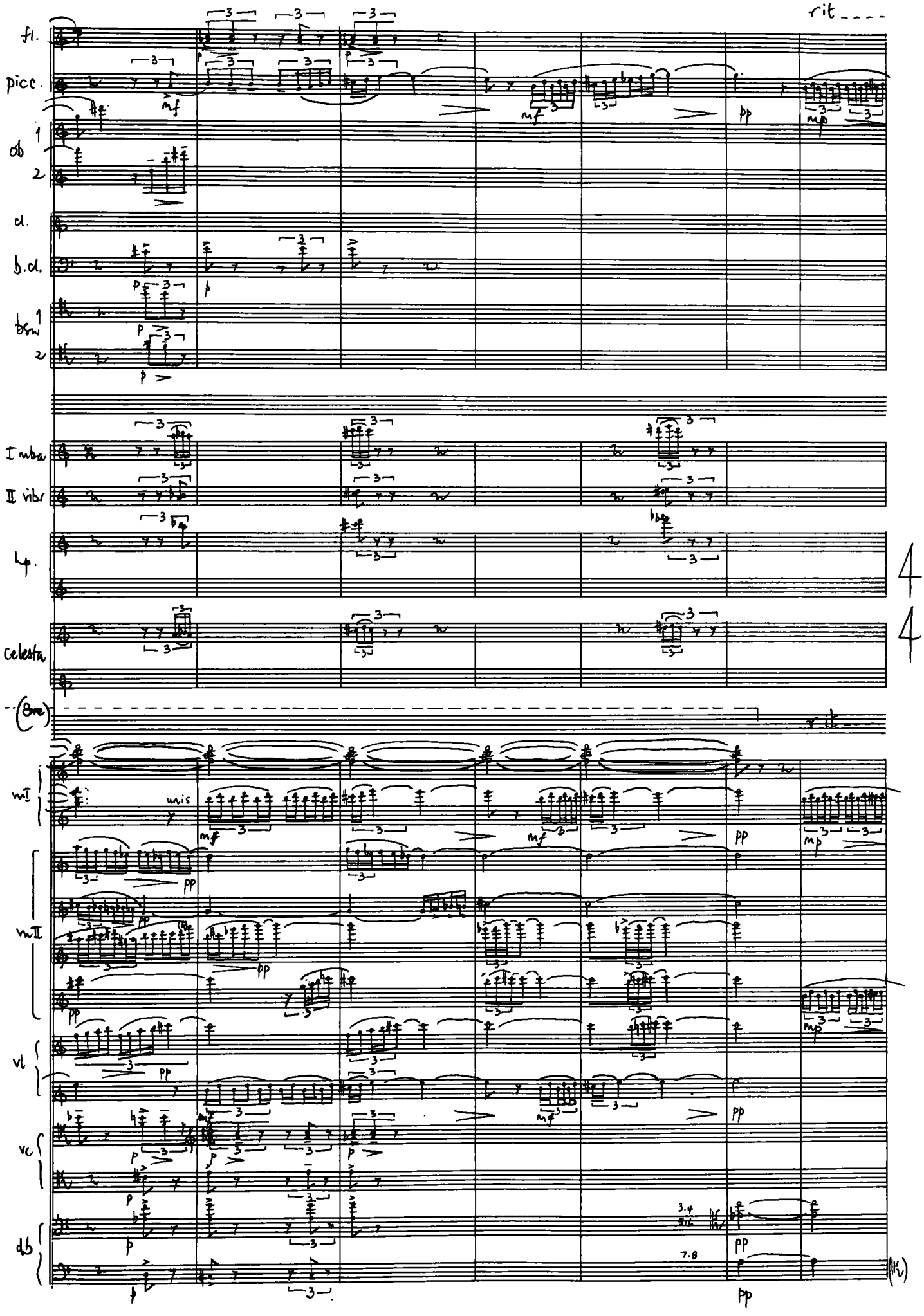
m.I

m.II

vl.

1. solo

vc.

db.

rit
fl.
picc.
ob
1
2
cl.
b.cl.
bsn
1
2
I mba
II vibr
hp.
celesta
(8va)
rit
vl I
unis
vl II
vl
vc
db
mf
mp
pp
p
4
4

29 ♩=♩ (♩= c.52)

fl.
picc.
ob.
c.ang.
cl.
b.cl.
bsn
hns
tp 1,2
tp 3
tuba
hp
♩=♩ (♩= c.52)
vl I
vl II
vl
Vc
db.

30 a tempo

molto rit

fl

ob.

e.ang.

cl.

b.cl.

bsn

hns

tr 1,2

tr 3 tuba

I hbs

II vibr.

III xilof.

hp.

cel.

molto rit

a tempo

mI

mII

vl

vc

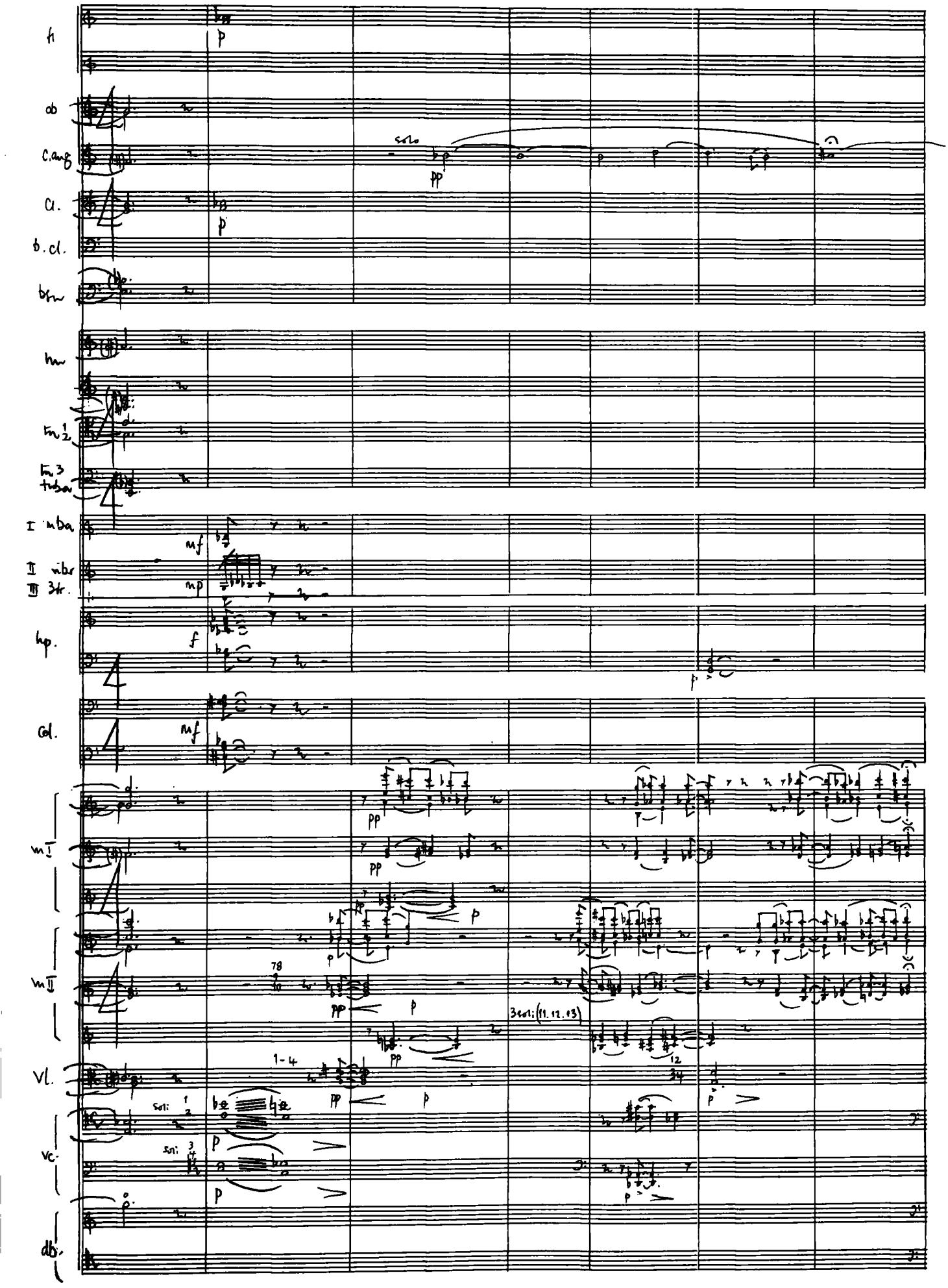
db.

4/4

p

pp

mp

div a2

fl
ob
c.ang
cl.
b.cl.
bsn
hn
tp 1 2
tp 3 tuba
I timba
II timb
III tr.
hp.
Cel.
vn I
vn II
Vl.
Vc.
db.
solo
pp
p
mf
mp
f
78
1-4
sol: 1 2
sol: 3
3 sol: (11. 12. 13)
12

31

meno mosso ♩=60

fl

ob.

c.ang.

cl.

b.cl.

bsn

hns

tbn 1 2

tbn 3 tuba

I

II

III

tubular bells 9.0

hp

pp

l.v.

Sempre

meno mosso ♩= 60

vl I

1.3.4.6

vl II

Tutti div.

vl.

pp

1.2

vc 3.4

5.6

pppp

db.

div

pizz

arco pp

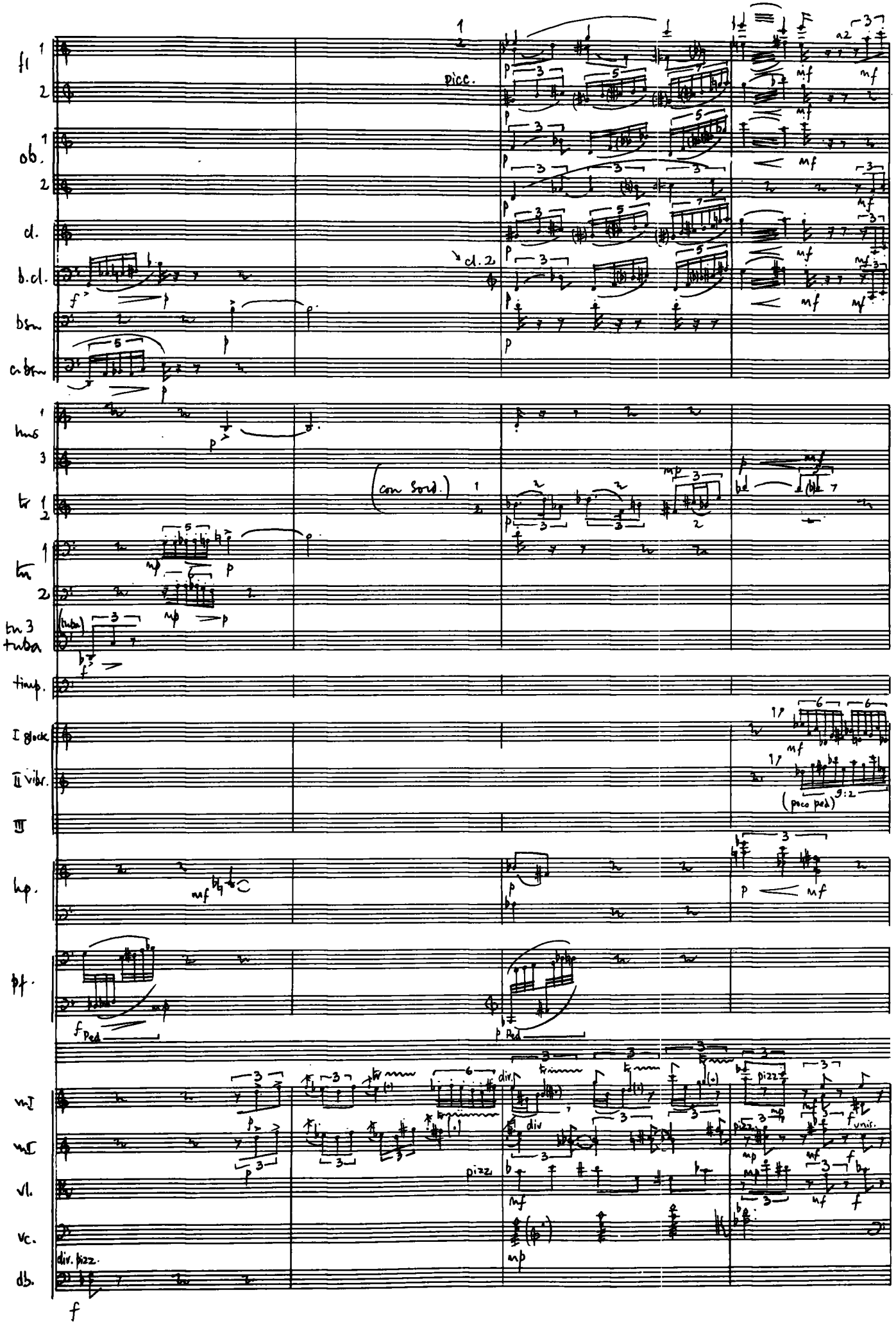
III 32 ♩ = c.96

fl. 1 2
ob. 1 2
cl
b.cl.
bsn 1
c.bsn
hns
con sord.
tr.
tbn 1 2
tbn 3 tuba
timp
I
II
III
hp.
pf.
♩ = c.96
vl I
vl II
vl.
vc.
db.

33

fl. 1
2
ob. 1
2
cl.
b. cl.
bsn
c. bsn
hrn 1
3
tr. 1
tr 1
tm 3 tuba
timp.
I tuba
II
III
hp
pf
vn I
vn II
vl.
vc.
db.

a2
con Sord. (wa-wa)
con Sord. 2.
senza Sord.
pizz
arco
unis. pizz


fl 1
2
ob. 1
2
cl.
b.cl.
bsn
cbsn
hns 1
3
tr 1
2
tbn 1
2
tbn 3
tuba
timp.
I glock
II vibr.
III
hp.
pf.
vn I
vn II
vl.
vc.
db.
picc.
cl. 2
(con Sord.)
(tuba)
(poco ped)
Ped
div.
pizz.
unis.
div. pizz.

34 poco meno mosso

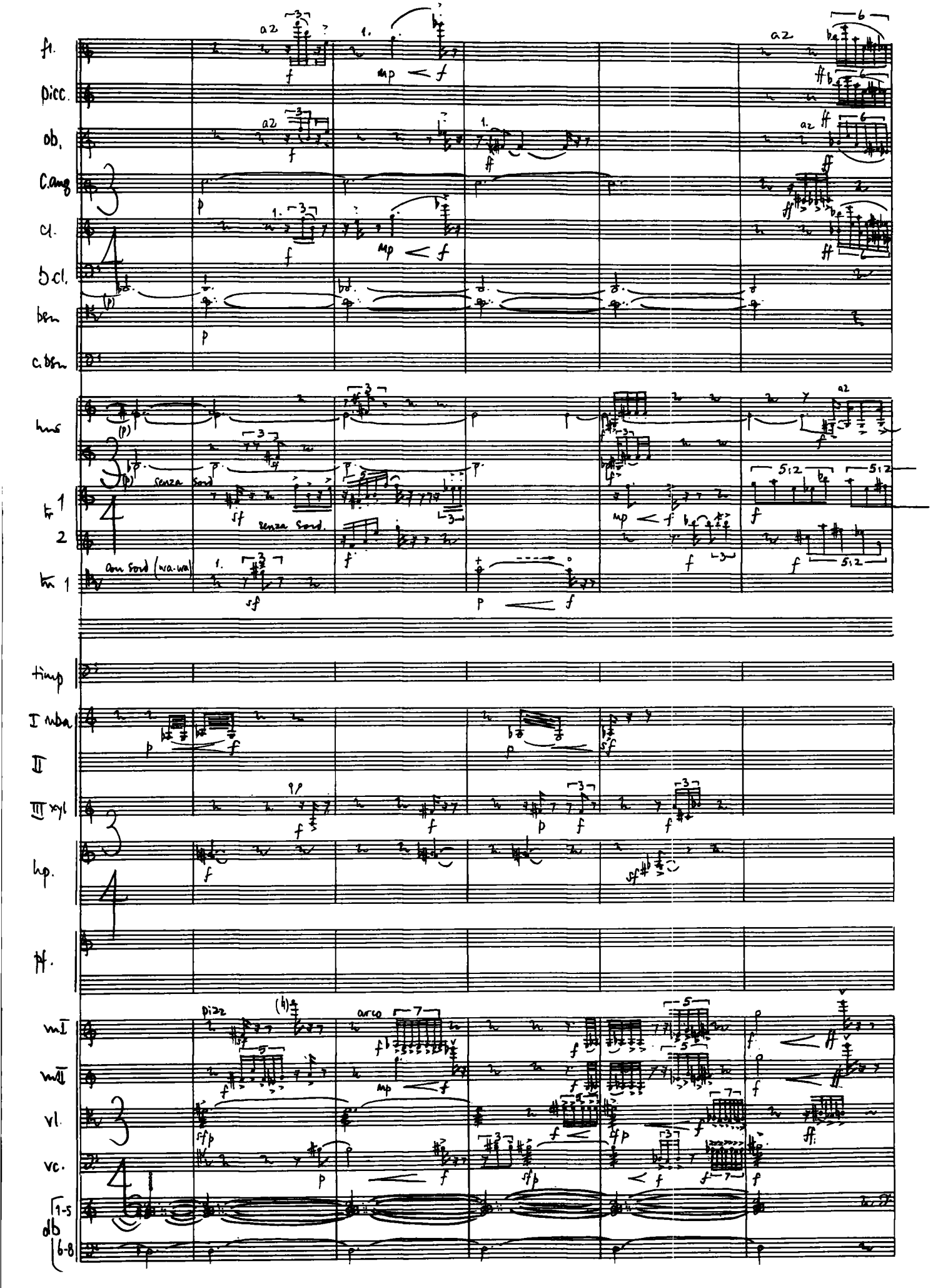
fl.
picc.
ob.
Cang.
cl.
b.cl.
bsn
c.bsn
hns
tr 1
tr 1
tuba
timp
Iglock
II
III crot.
hp.
pf.
vI
vII
vl.
vc.
db.

3/4

Ped. poco meno mosso (Ped.)

unis arco pizz. arco pizz. pizz.vib. div 1-5 pizz vib. 6-8 arco

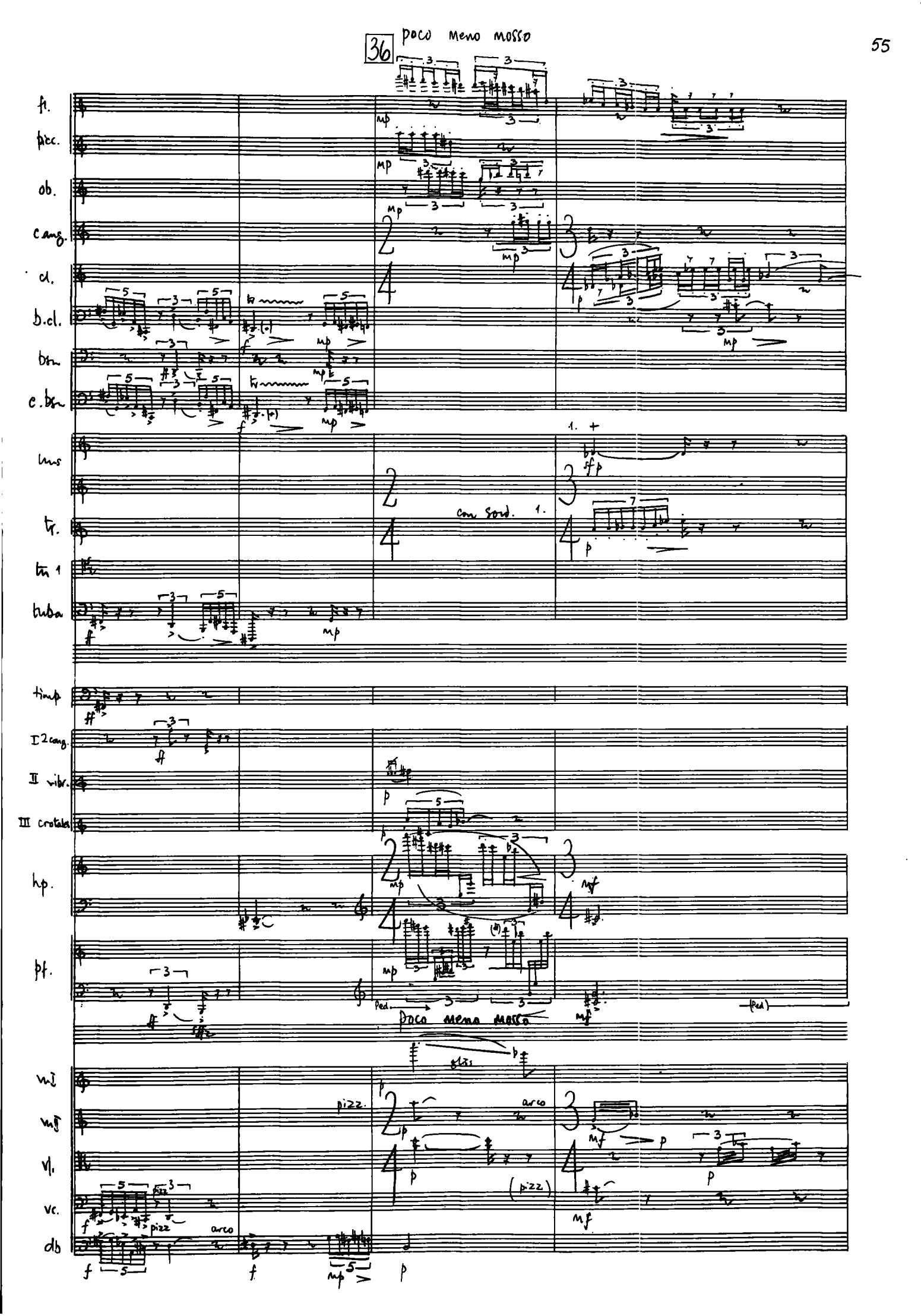
db 1-5 arco * (db 1-5)

* db 1-5 natural harmonics

fl.
picc.
ob.
C.ang
cl.
b cl.
bsn
c.bsn
hns
1
2
tr 1
timp
I tuba
II
III xyl
hp.
pf.
vn I
vn II
vl.
vc.
db
1-5
6-8
a2
senza Sord.
con Sord (wa-wa)
pizz
arco

35

a tempo

fl.
picc.
ob.
c.ang.
cl.
b.cl.
bsn
c.bsn
hns
tr 1
tr 2
tn 1
tn 3
tuba
timp.
I
II
III
hp.
pf.
vn I
vn II
vl.
vc.
db.

a2
hns
(senza sord)
tuba
a tempo
Ped.
pizz.
arco
unis.

36
poco meno mosso
fl.
picc.
ob.
cang.
cl.
b.cl.
bsn
c.bsn
hns
tr.
tbn 1
tuba
timp
I 2 cang.
II vibr.
III crotales
hp.
pf.
vn I
vn II
vl.
vc.
db
con sord. 1.
Poco meno mosso
pizz.
arco

37

a tempo

fl

picc

ob.

cang

cl.

b.cl.

bsn

c bsn.

1
hns
3

tr 1

tn 1
2

tn 3
tuba

timp.

I

II vib.

III crot.

hp.

pf.

Ped

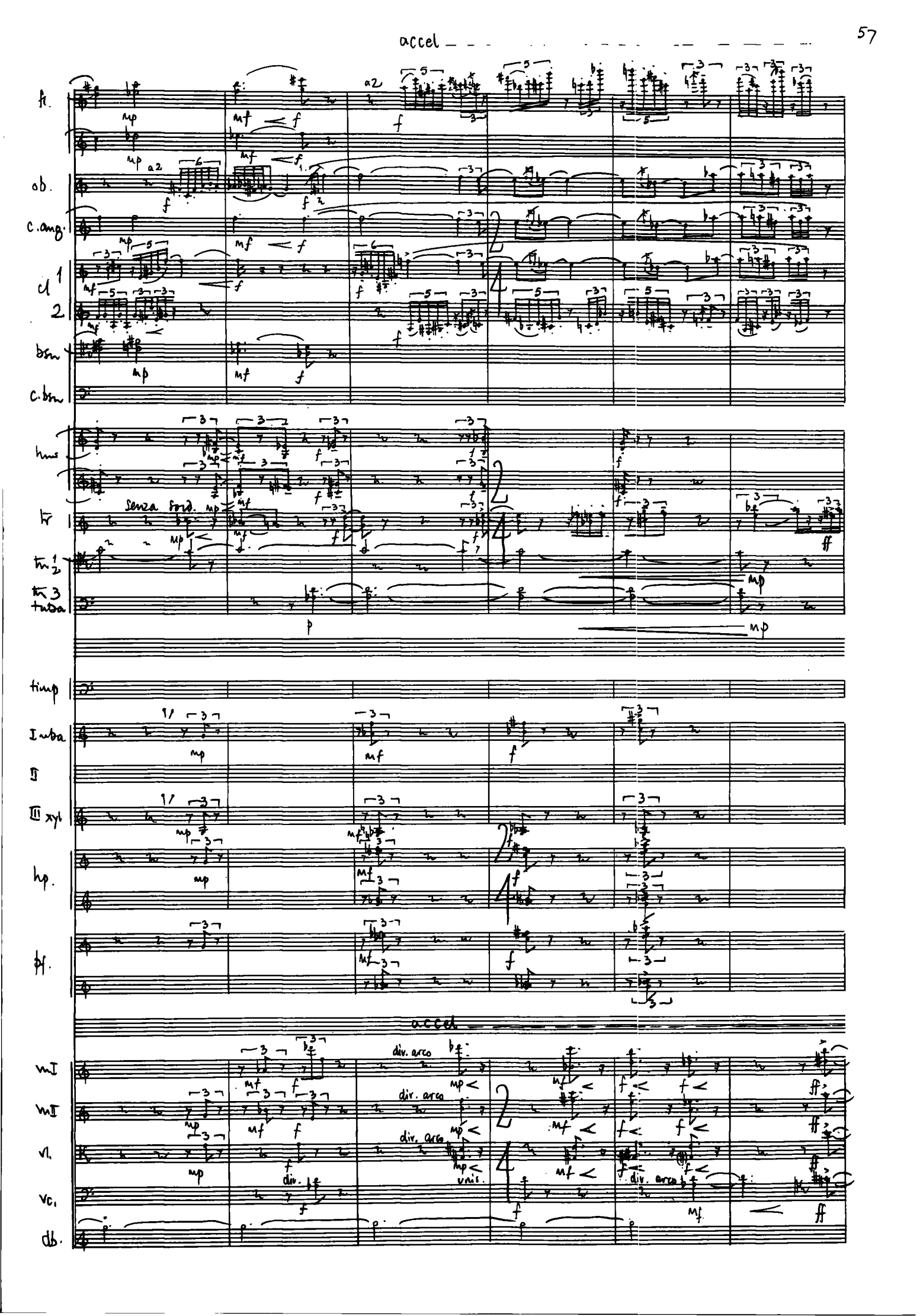
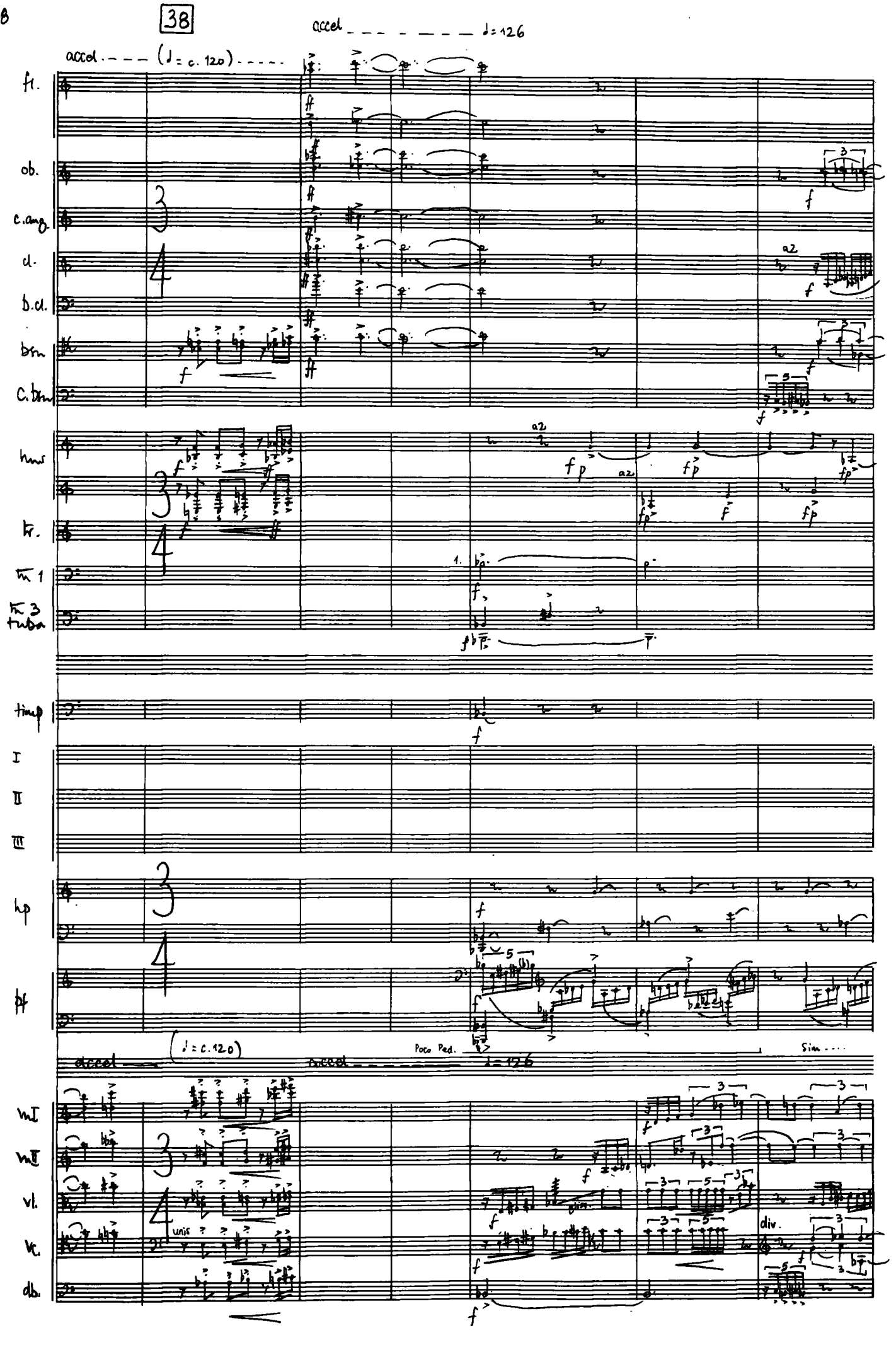
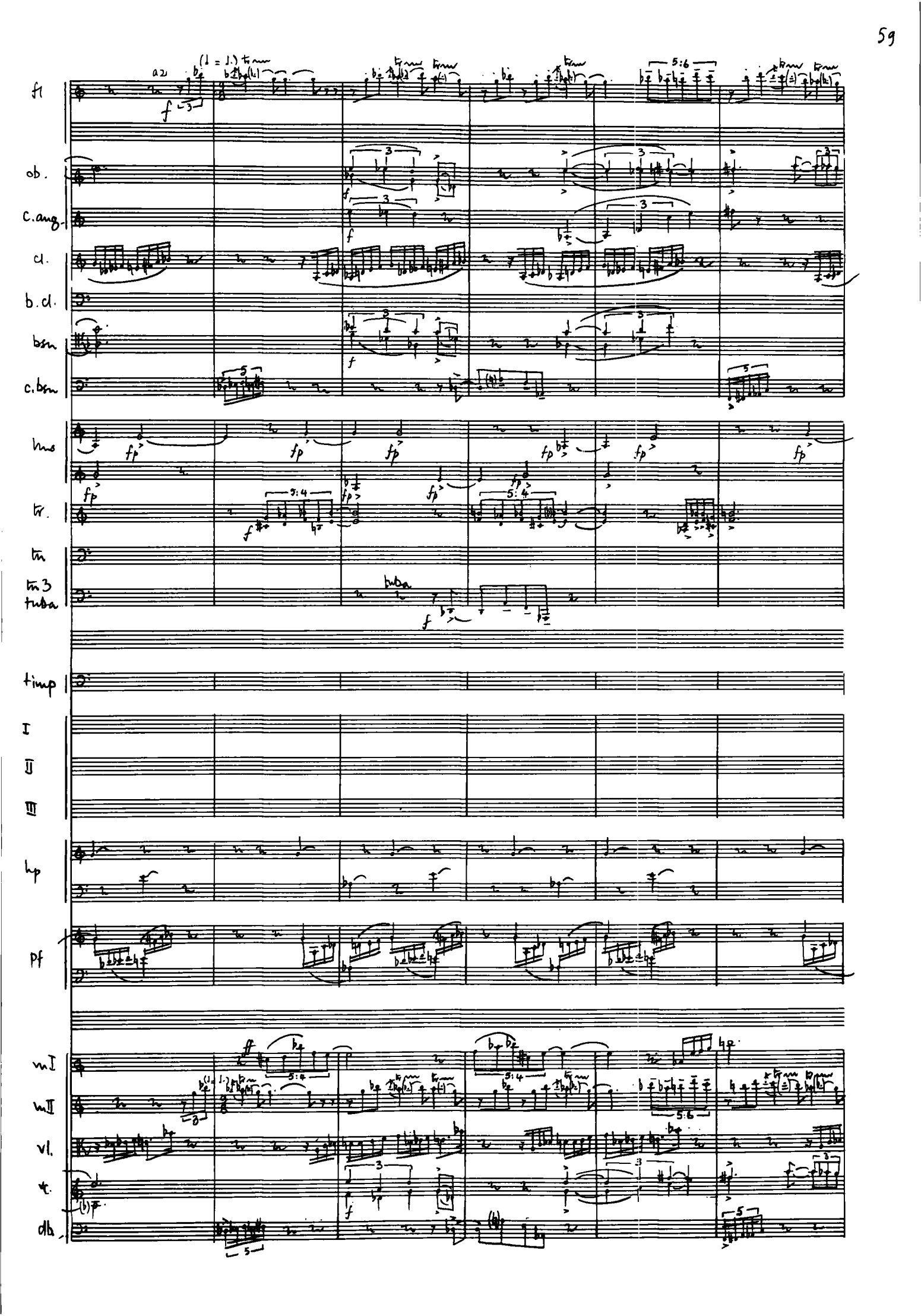
a tempo

mI

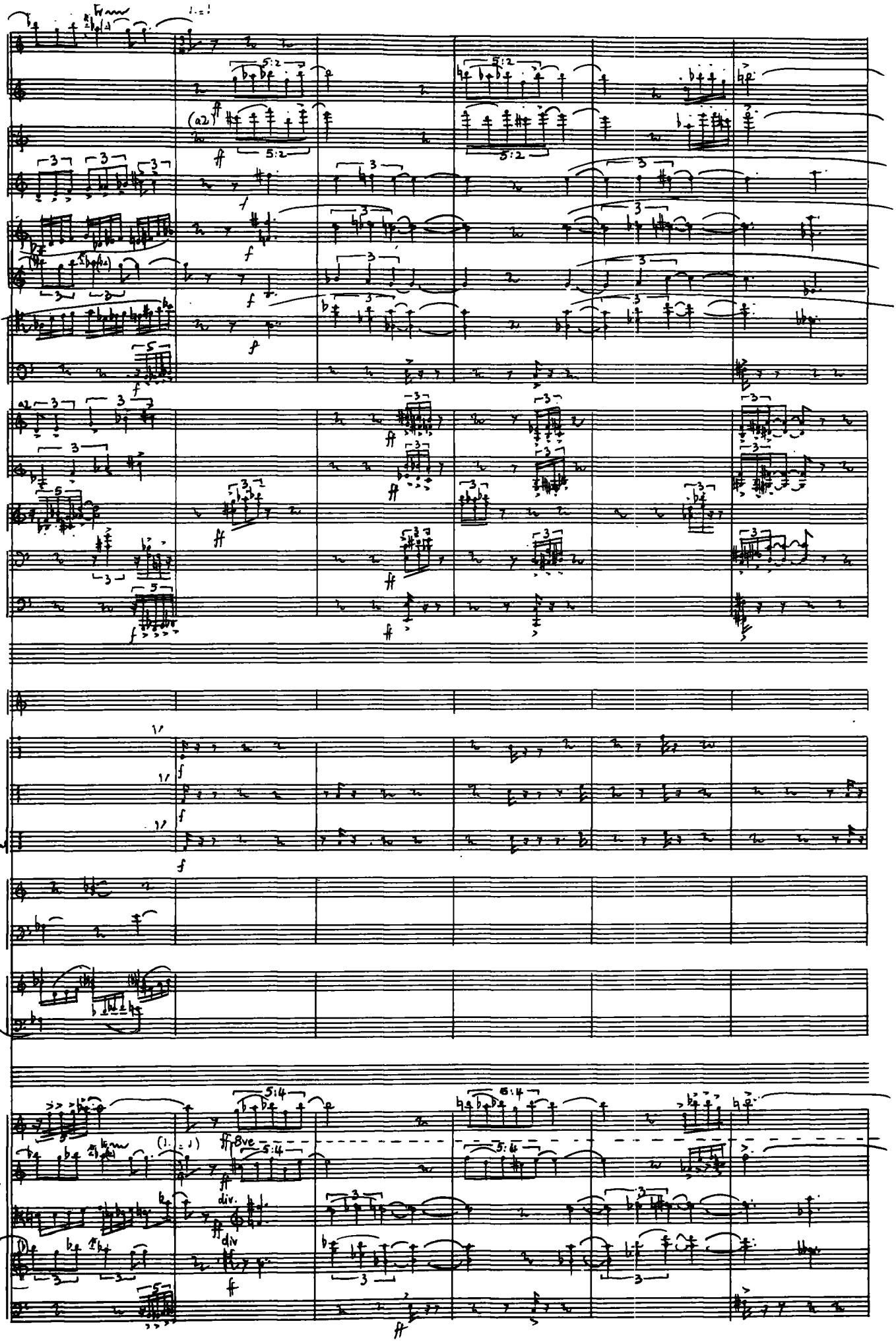
mII

vl.

vc.

db

accel
fl.
ob.
c.ang.
cl 1
2
bsn
c.bsn
hns
tr
tn 1,2
tn 3 tuba
timp
I tuba
II
III xyl
hp.
pf.
accel
vn I
vn II
vl.
vc.
db.
a2
Senza sord.
div. arco
unis.

38
accel. - - - - (♩= c. 120) - - - - -
accel. - - - - - - - - ♩= 126
fl.
ob.
c.ang.
cl.
b.cl.
bsn
C.bsn
hns
tr.
tn 1
tn 3
tuba
timp
I
II
III
hp
pf
(♩= c. 120)
accel. - - - - - - - - -
Poco Ped.
♩= 126
Sim. . . .
vlI
vlII
vl.
vc.
db.
unis
div.
a2
1.

fl
ob.
c.ang.
cl.
b.cl.
bsn
c.bsn
hns
tr.
tn
tn 3
tuba
timp
I
II
III
hp
pf
vn I
vn II
vl.
vc.
db.

39

fl.
picc
ob.
c.ang.
cl.
b.cl.
bsn
c.bsn
hns
tr
tn 1 2
tn 3 tuba
timp
I
II
III
hp
pf
vn I
vn II
vl.
va
db

fl.
picc
ob.
c.ang.
cl. 1 2
cl. 3
bsn
c.bsn
hns
tr.
tn 1 2
tn 3 tuba
timp.
I 2 cong.
II 4 bongos
III 4 tom-toms
hp
pf
vn I
vn II
vl.
vc.
db.

41

più mosso

fl.
picc.
ob.
c.ang
cl. 1/2
cl 3
bsn
c.bsn
hns
tr.
tn 1/2
tn 3 tuba
timp.
I 2 cong. tam tam
II 4 bongos
III 4 tom-toms
hp.
pf
vn I
(div.)
vn II
vl.
vc.
db.

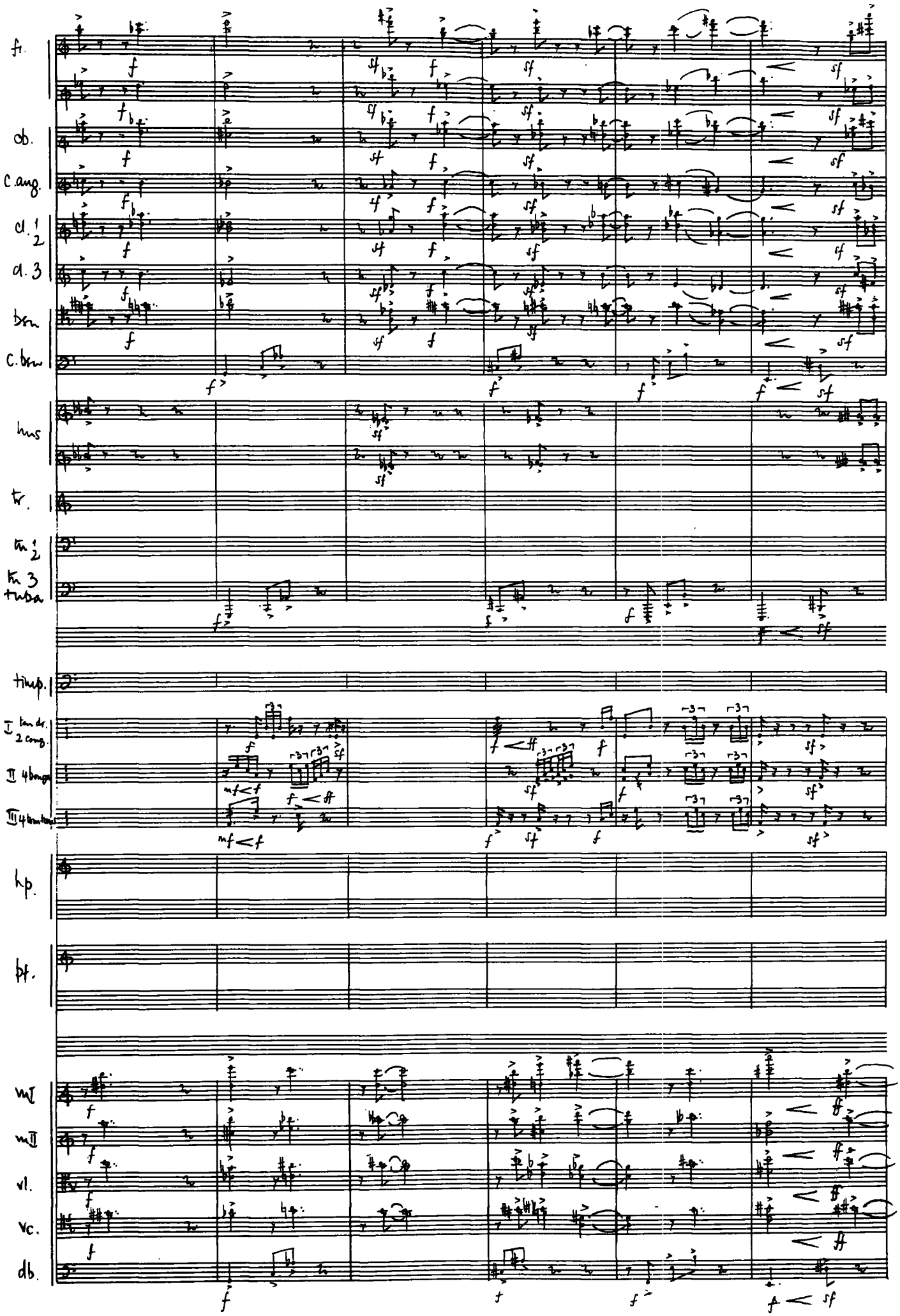
fl. 3

Con Sord.

Con Sord.

più mosso

div.

div.

fl.
ob.
C.ang.
cl. 1 2
cl. 3
bsn
C.bsn
hns
tr.
tn 1 2
tn 3 tuba
timp.
I kan dr. 2 cong.
II 4 bongos
III 4 timbales
hp.
pf.
vl I
vl II
vl.
vc.
db.

42

accel

fl 1 2 3

ob.

cang.

cl. 1 2

cl 3

bsn

c. bsn

hns

tr

tr 1 2

tr 3 tuba

timp.

ten. dr. I 2 cong.

II 4 bongos

III 4 timbales

hp.

pf.

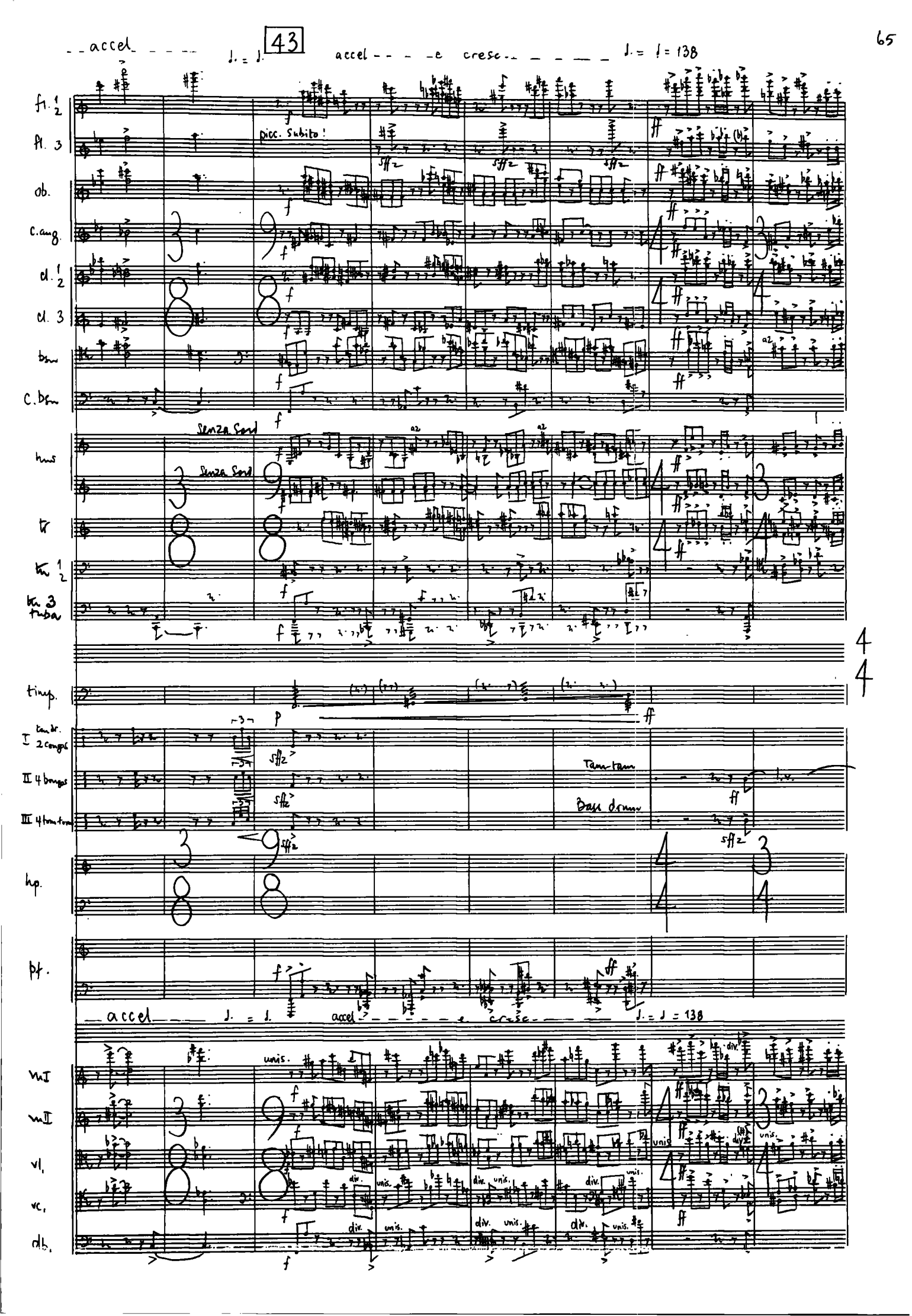
accel

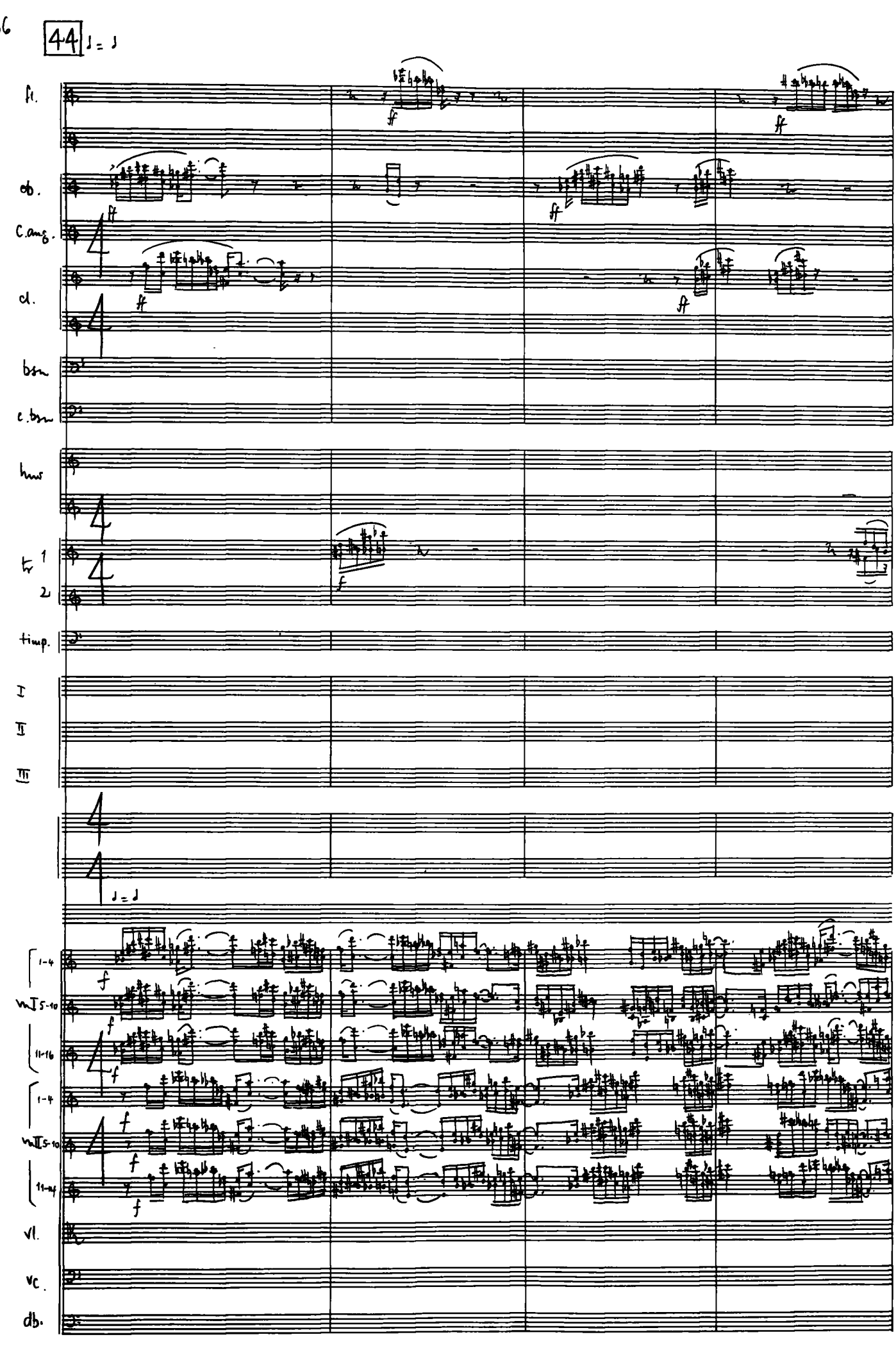
vn I

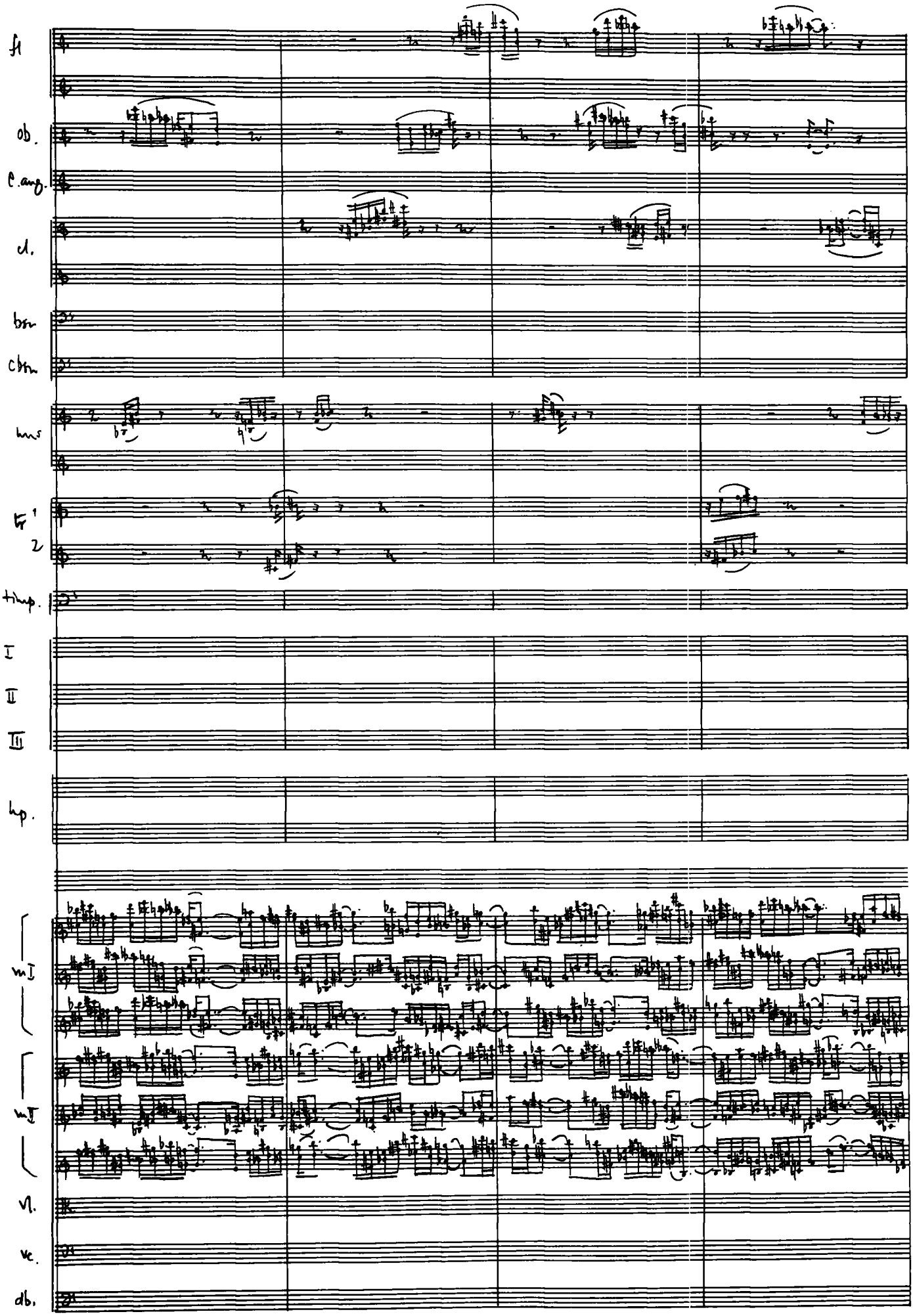
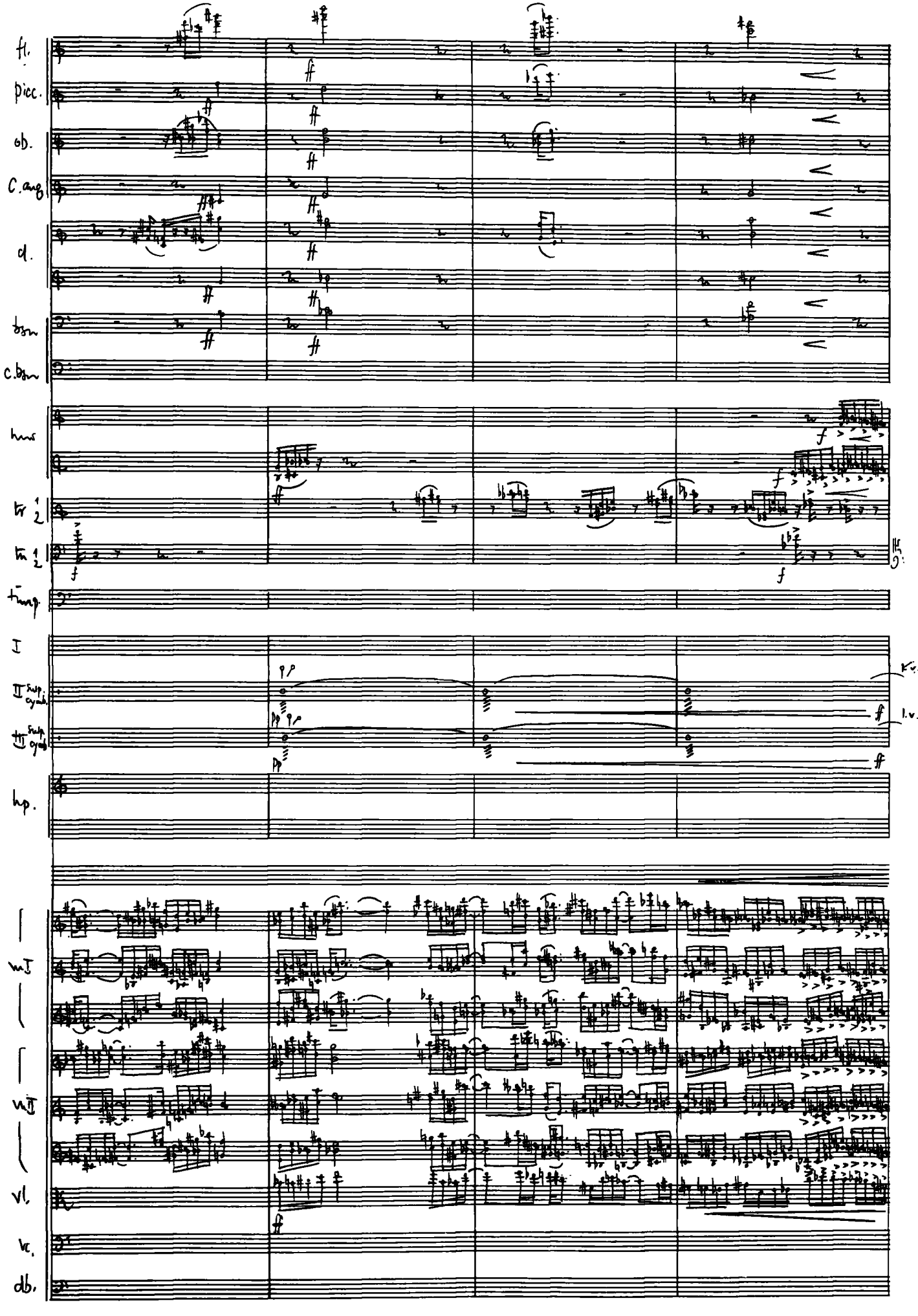
vn II

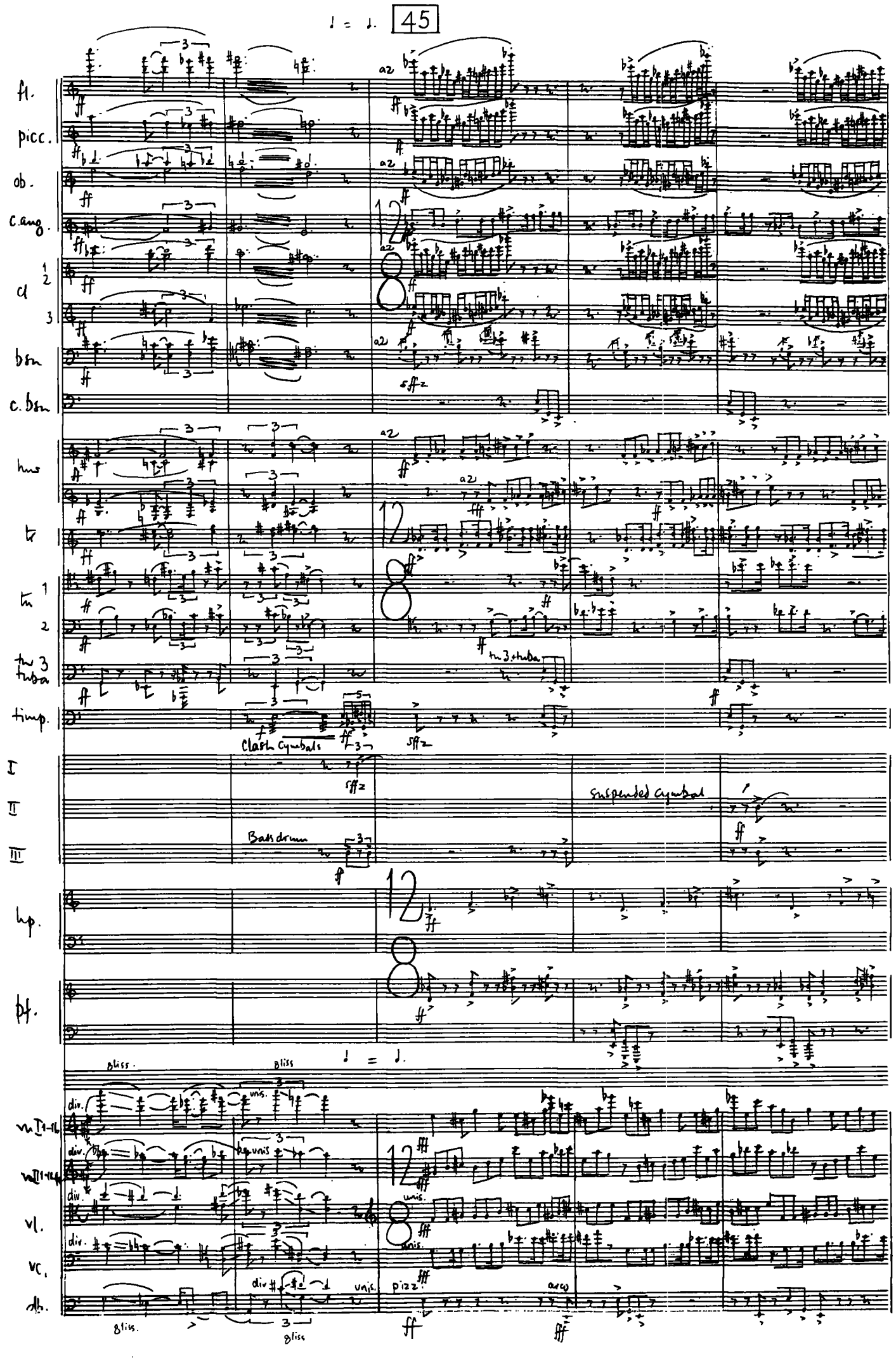
vl.

vc.

db.

43
accel
accel e cresc
Fl. 1 2
Fl. 3
picc. Subito!
Ob.
C.ang.
Cl. 1 2
Cl. 3
Bsn
C.Bsn
Senza Sord
Hns
Tr
Tbn 1 2
Tbn 3 tuba
timp.
Tam-tam
Bass drum
I 2 congas
II 4 bongos
III 4 tom-toms
Hp.
Pf.
accel
accel
cresc
Vn I
Vn II
Vl.
Vc.
Db.
unis.
div.


44 ♩ = ♩
fl.
ob.
C.ang.
cl.
bsn
c.bsn
hns
1
2
timp.
I
II
III
♩ = ♩
1-4
vnI 5-10
11-16
1-4
vnII 5-10
11-14
vl.
vc.
db.


fl
ob.
C.ang.
cl.
bsn
Cbsn
hns
1
2
timp.
I
II
III
hp.
vl I
vl II
vl.
vc.
db.

fl.
picc.
ob.
C.ang
cl.
bsn
c.bsn
hns
tr 1 2
tn 1 2
timp.
I
II susp. cymb.
III susp. cymb.
hp.
vn I
vn II
vl.
vc.
db.
l.v.
l.v.


♩ = ♩.
45
fl.
picc.
ob.
c.ang.
cl
1
2
3
bsn
c. bsn
hns
tr
tbn
1
2
tbn 3
tuba
timp.
I
II
III
hp.
pf.
♩ = ♩.
vn I 1-16
vn II 1-14
vl.
vc.
db.
a2
sffz
tbn 3 + tuba
Clash Cymbals
Bass drum
Suspended cymbal
Bliss.
div.
unis.
pizz.
arco

46

fl.
picc.
ob.
Cang.
cl.
bsn
C.bsn
hns
tr
tb 1
2
tb 3
tuba
timp.
I
II susp.cym
III Bass dr
hp.
pf.
vI
vII
vl.
vc.
db.

molto arco

div.

div.

div.

div.

ff

molto arco

(vl)

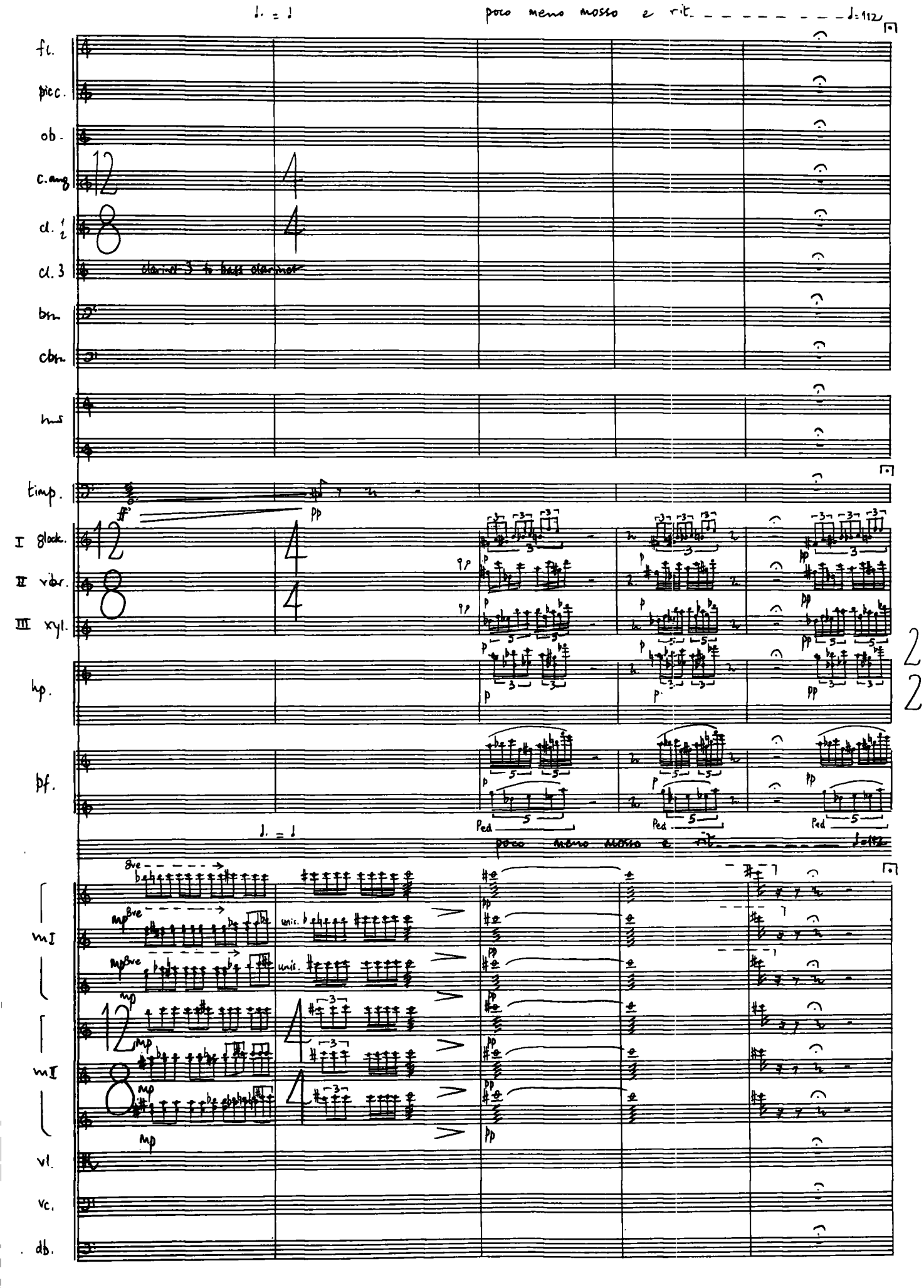
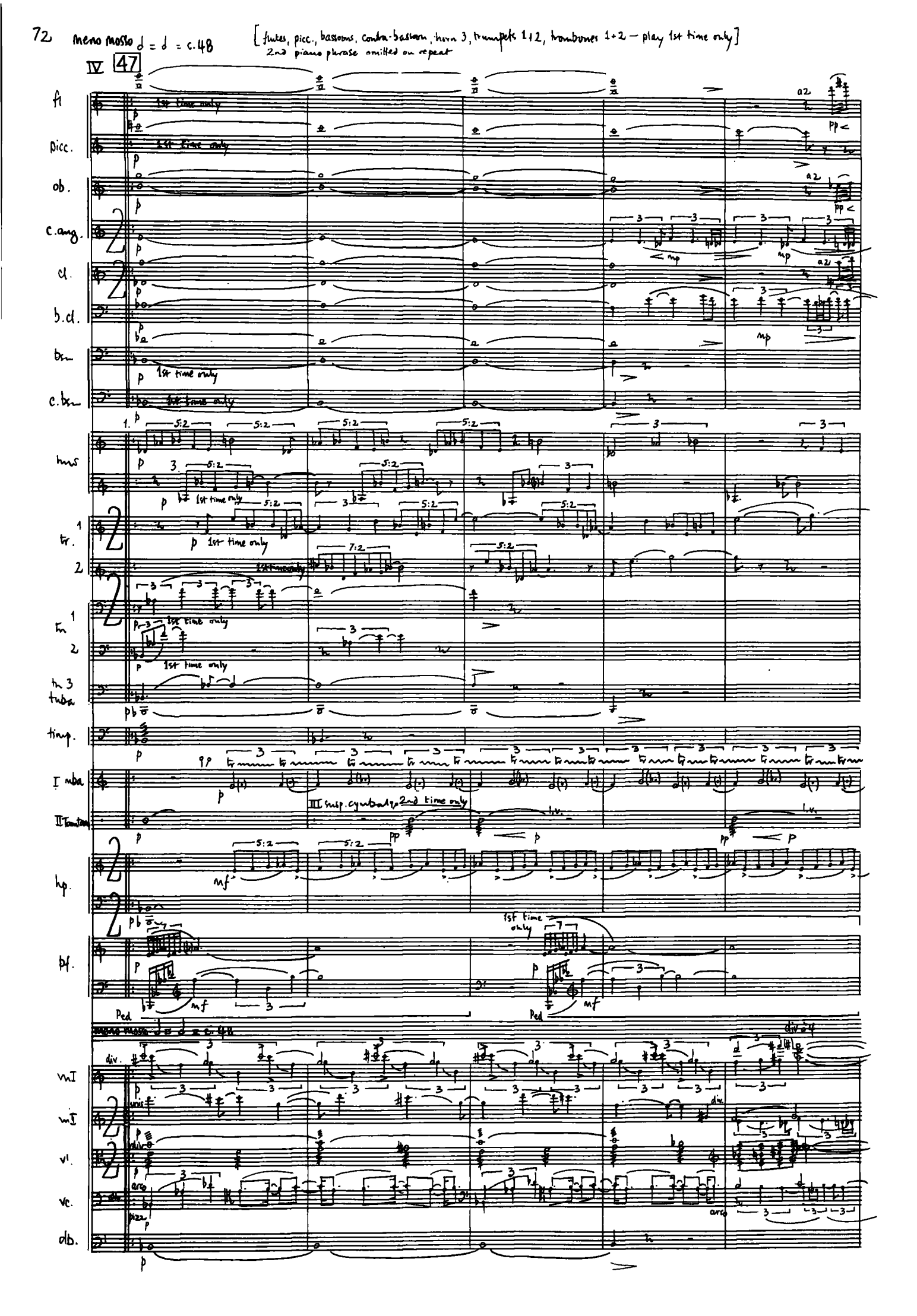
(vc)

(db)

f

5

12
8


poco meno mosso e rit.
poco meno mosso e rit.
fl.
picc.
ob.
c.ang.
cl. 1/2
cl. 3
clarinet 3 in bass clarinet
bn.
cbn.
hns.
timp.
I glock.
II vibr.
III xyl.
hp.
pf.
Ped
mI
mII
vl.
vc.
db.
unis.
8va

72
meno mosso ♩ = ♩ = c.48
[flutes, picc., bassoons, contra-bassoon, horn 3, trumpets 1+2, trombones 1+2 – play 1st time only]
2nd piano phrase omitted on repeat
IV 47
fl
picc.
ob.
c.ang.
cl.
b.cl.
bsn
c.bsn
hns
tr. 1
2
hn 1
2
hn 3
tuba
timp.
I mba
II Tamtam
III Susp.cymbal
hp.
pf.
vn I
vn II
vl.
vc.
db.
1st time only
2nd time only
Ped
div.
arco
pizz.

48

poco più mosso ♩ = ♩.

fl.
picc
ob.
C.ang.
cl.
b.cl.
bsn
C.bsn
hrn 1
2
tr 1
2
tr 3
tuba
timp.
I tuba
II
(1st time)
hp.
(2nd time)
pf.
mI
mII
vl.
vc.
db

1st time only

con sord. (harmon)

9/4

49

♩. = 56

fl. 1 2

ob.

c.ang

cl. 1 2

bsn

c.bsn

hns

tr

tbn 1/2

tbn 3 tuba

timp

I

II

III

hp

pf

vl I 1-6

vl I 7-12

vl II

vl.

vc.

db.

9/4

50

poco più mosso ♩.= 60

fl 1 2

ob.

cang.

cl. 1 2

bsn

cbsn

hns

tr

tn 1 2

tn 3 tuba

timp.

I tuba

II

III

hp.

pf.

poco più mosso ♩. = 60

vn I

vn II

vl.

vc.

db.

div à 4

unis.

senza sord. unis.

51

♩. = ♩ = 60

poco più mosso

fl

ob.

c.ang.

cl.

b.cl.

bn

c.bn

hns

tr

tn 1 2

tn 3 tuba

timp.

I vlni

II vlni

III

hp

pf.

poco più mosso

♩. = ♩ = 60

senza sord. unis.

senza sord. unis.

vlI 1-8

vlI 9-16

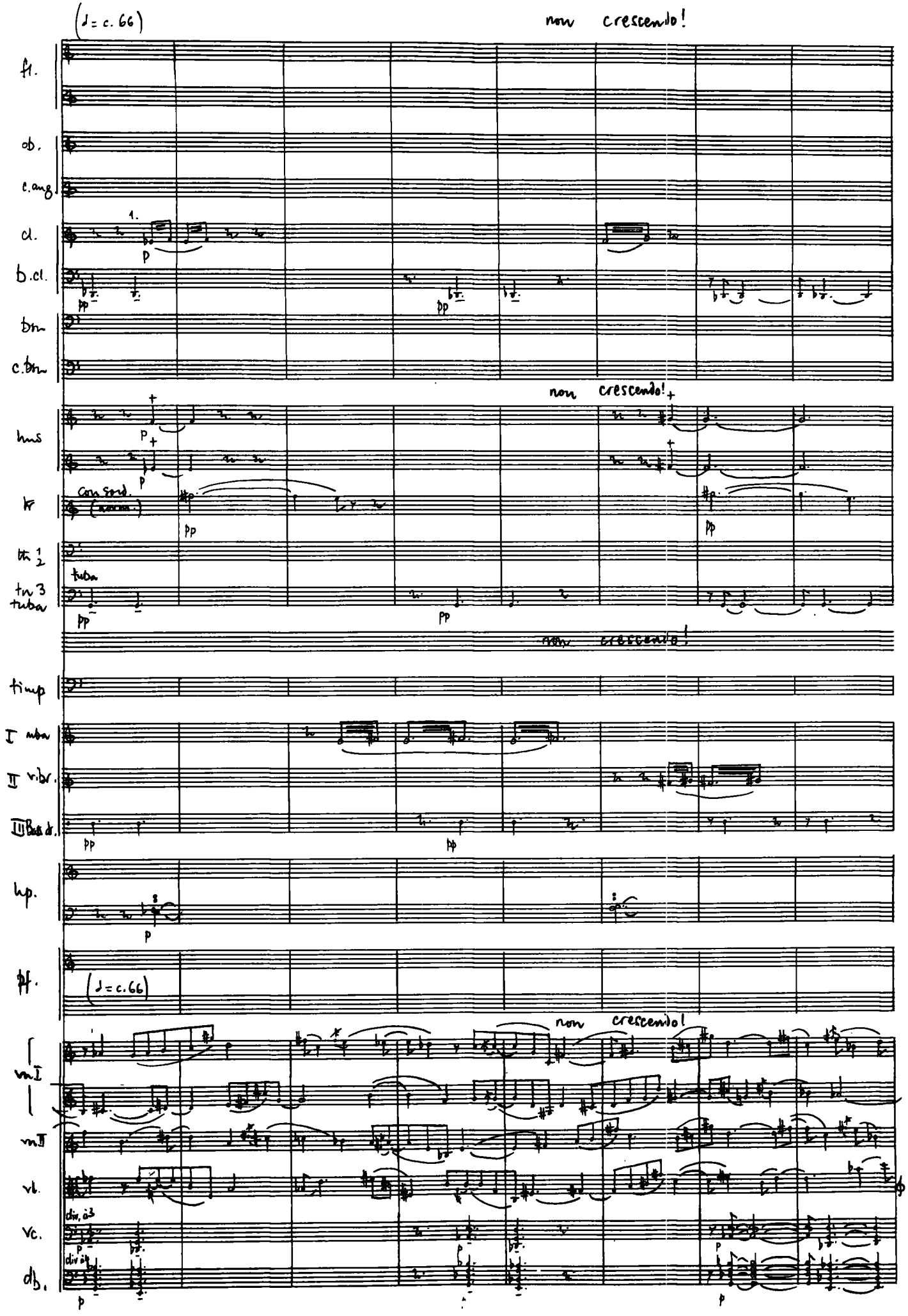
vlII

vl.

vc.

senza sord.

db.

senza sord.

(♩= c. 66)
non crescendo!
fl.
ob.
c.ang.
cl.
b.cl.
bsn
c.bsn
hns
tr
tbn 1 2
tbn 3 tuba
timp
I mba
II vib.
III Bass dr.
hp.
pf.
vn I
vn II
vla.
vc.
db.
Con Sord.
tuba
div. a3
div. a3

52

più mosso

♩ = c. 72

fl.

ob. 1

cl. 1

2

b.cl.

bns

I tba

II vlc

hp

più mosso

♩ = c. 72

dim

1-4

5-8

mI

9-12

13-16

1-4

5-7

mII

8-11

12-4

1-6

vl.

7-12

12

(sol)

34

vc

5-7

8-10

db.

(dim)

dim

53

poco a poco accel. - - - - - ♩= c. 84

fl.

cl.

b.cl.

hns

tbn 1

I

II

hp.

poco a poco accel. - - - - - - - - ♩. c. 84

(dim) - - - -

1

2

(soli)

3

4

vn I

5-8

9-12

13-16

div.

1-4

5-7

vn II

8-11

12-14

vla.

12

34

vc

5&7

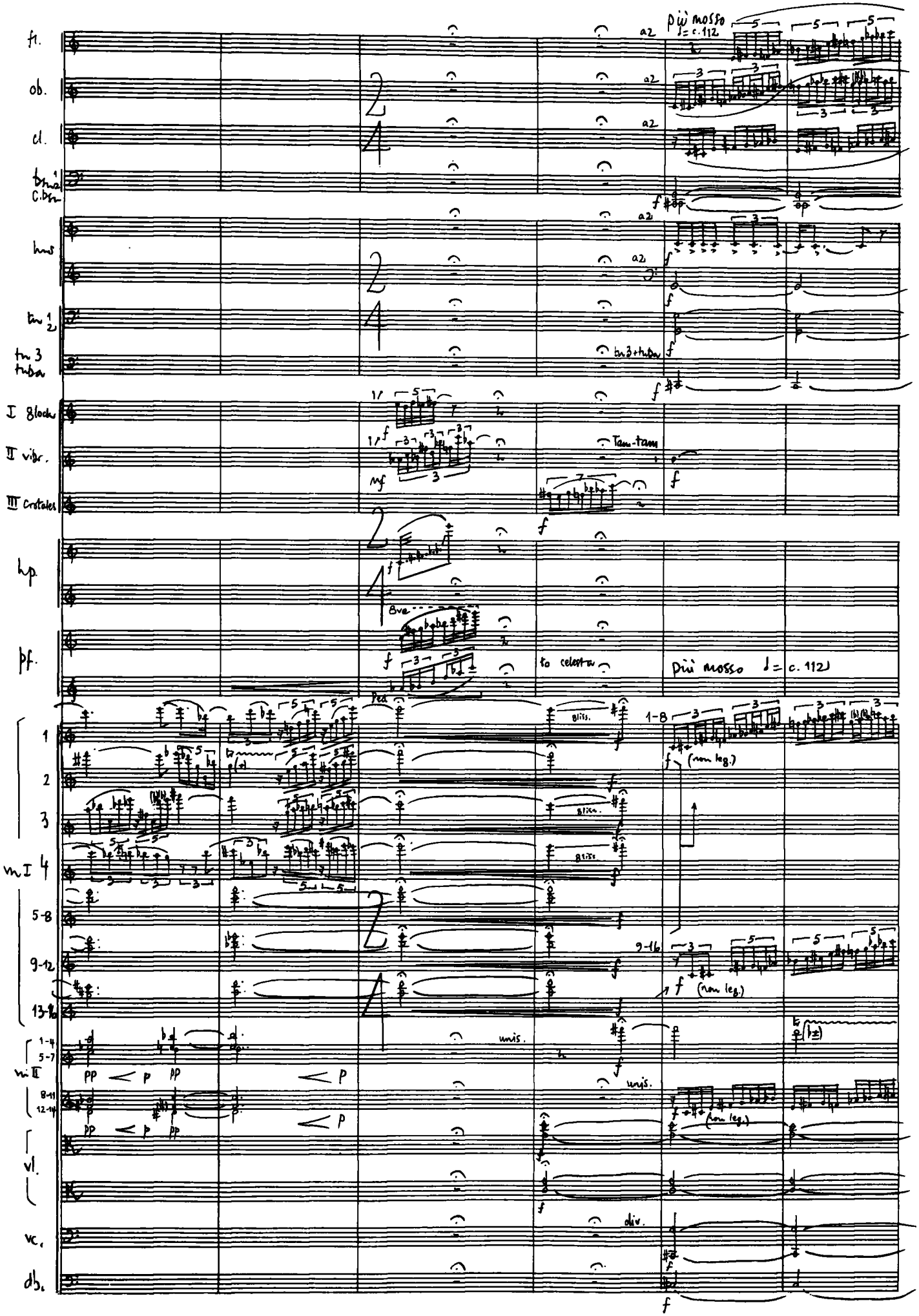
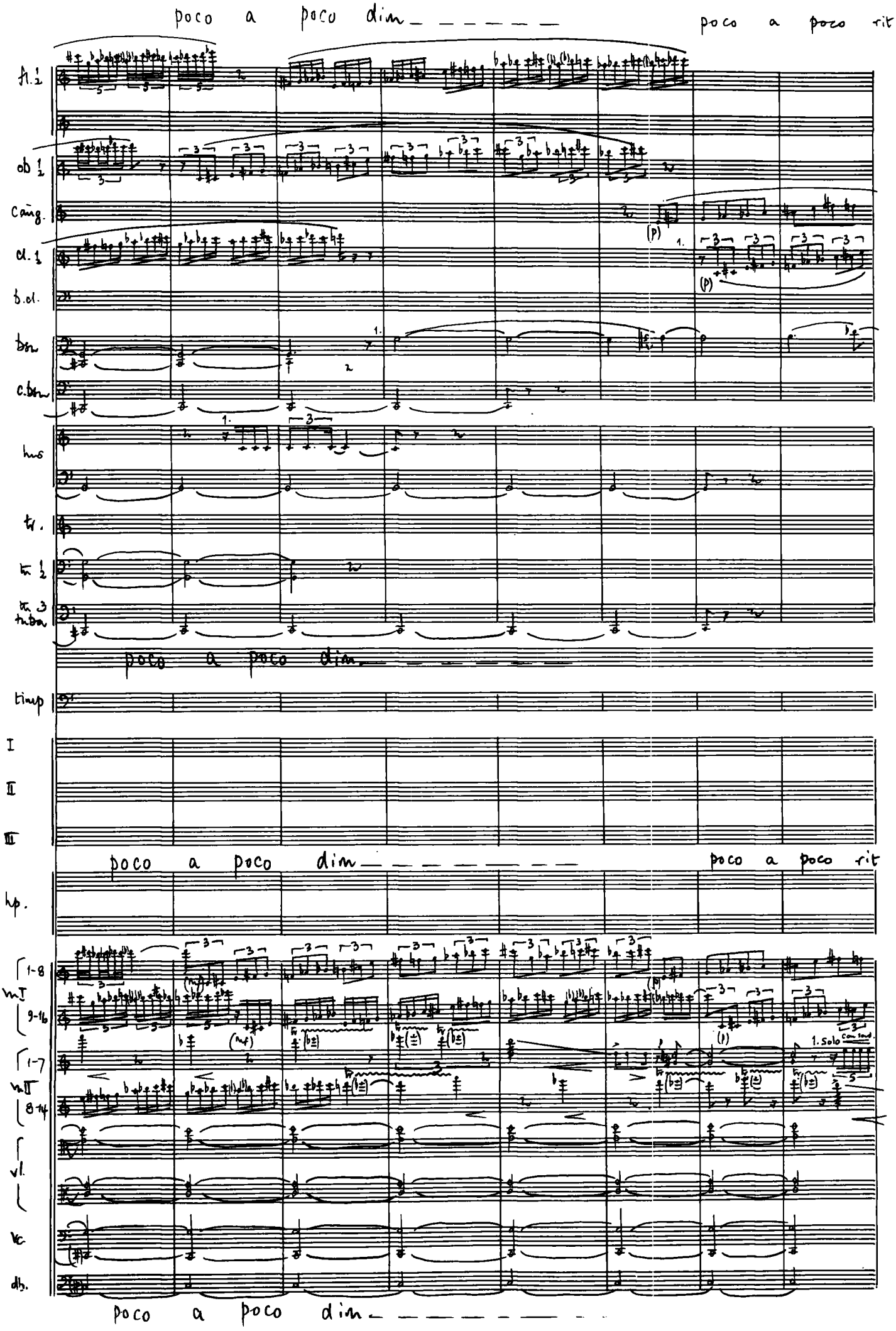
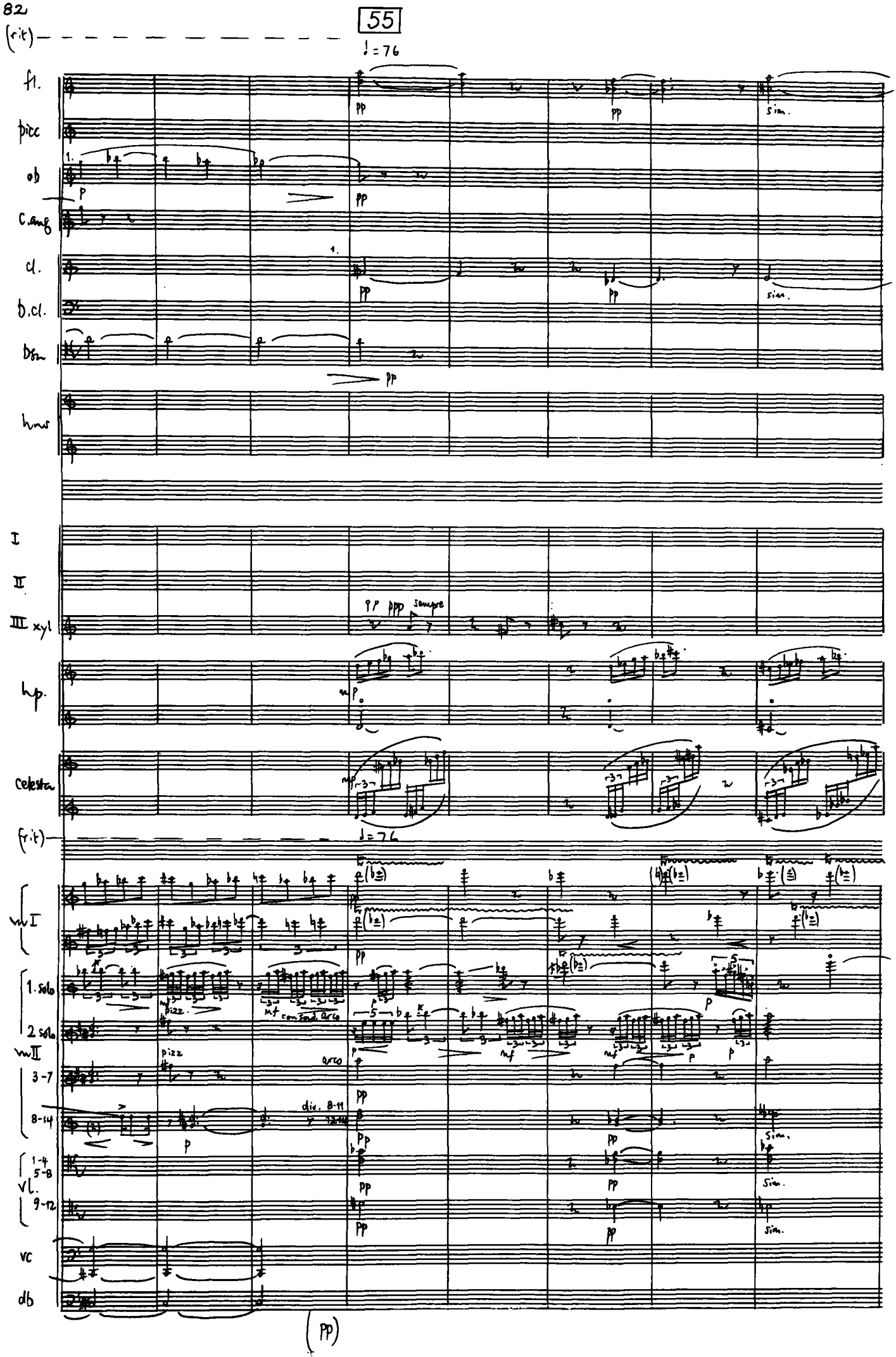
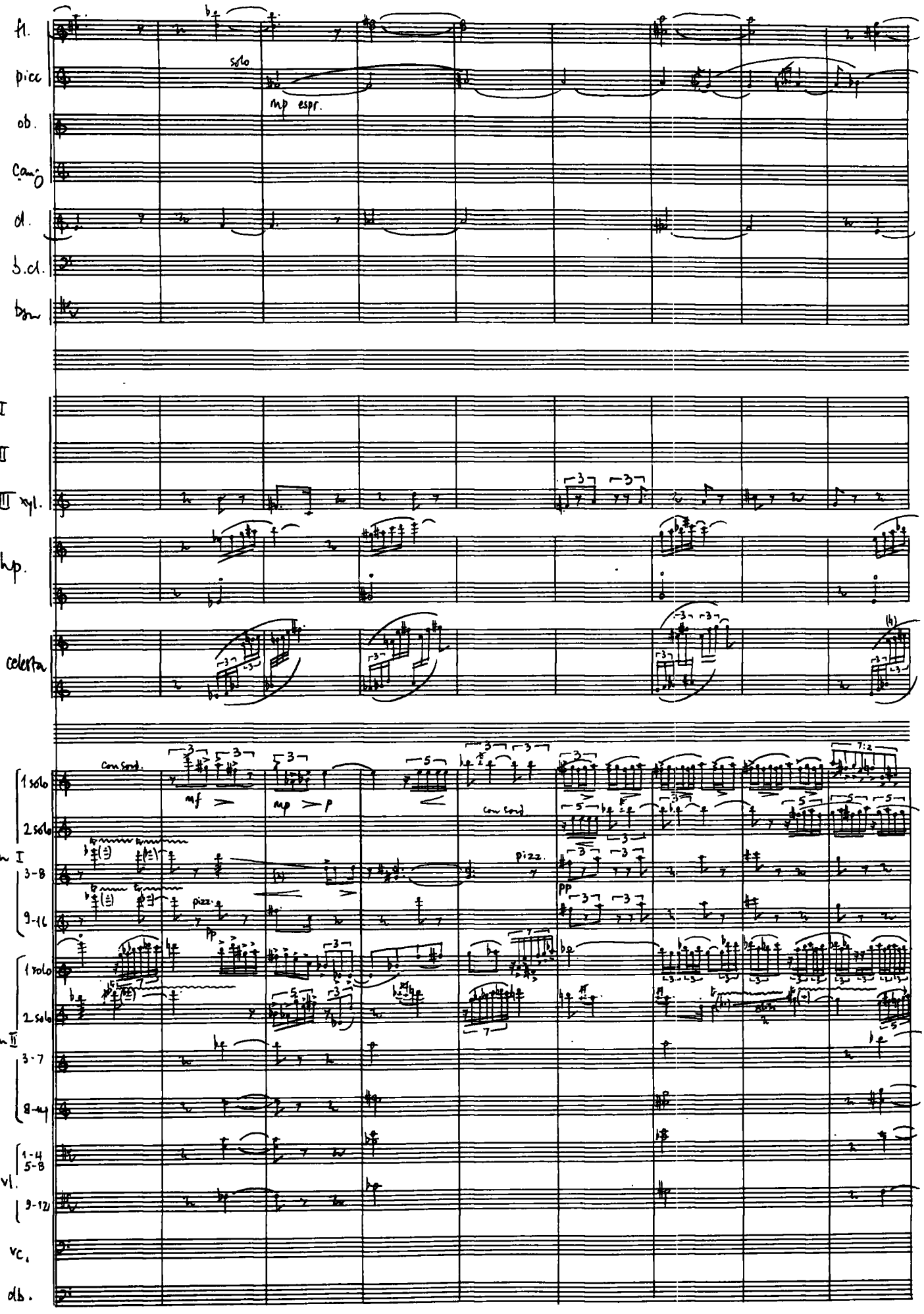
8&10

p

pp

sempre

(dim) - - - - - -

54

più mosso ♩= c. 112
fl.
ob.
cl.
bn 1 C.bn
hns
tpt 1 2
tpt 3 tuba
I Blocks
II vibr.
III Crotales
hp.
pf.
Tam-tam
8va
to celesta
più mosso ♩= c. 112
(non leg.)
vn I
vn II
vl.
vc.
db.
unis.
div.

poco a poco dim
poco a poco rit
fl. 1 2
ob 1 2
Cang.
cl. 1
b.cl.
bsn
c.bsn
hns
tr.
tr 1 2
tr 3 tuba
poco a poco dim
timp
I
II
III
poco a poco dim
poco a poco rit
hp.
1-8
mI
9-16
1-7
mII
8-14
vl.
vc
db.
1. Solo
poco a poco dim

55
(rit)
♩=76
fl.
picc
ob
C.ang
cl.
b.cl.
bsn
hrns
I
II
III xyl
hp.
Celesta
(rit)
♩=76
vn I
1. solo
2. solo
vn II
3-7
8-14
vl.
1-4
5-8
9-12
vc
db
sempre
pizz.
arco
div. 8-11
Sim.
(pp)

fl.
picc
ob.
Cam.
cl.
b.cl.
bsn
I
II
III xyl.
hp.
celesta
vn I
1 solo
2 solo
3-8
9-16
vn II
1 solo
2 solo
3-7
8-14
vl.
1-4
5-8
9-12
vc.
db.
solo
mp espr.
con sord.
mf
mp
p
pizz.
pp

56

fl.

picc.

ob.

C.ang.

cl.

b cl.

bsn

I

II

III xyl

hp

Celesta

1 solo

m I 2 solo

3-16

1 solo

2 solo

m II

3-7

8-14

1-4

5-8

vl.

9-12

vc.

db.

poco a

fl
picc
ob.
C.ang.
cl.
b.cl.
bsn 1
2
I
II
III xyl
hp.
Celesta
poco a
1 solo
III 2 solo
3-16
1 solo
2 solo
III
3-7
8-14
vl
vc.
db.

poco accel

57

♩= 96

fl.

picc.

ob.

c.ang.

cl.

b.cl.

bsn

tr.

(con sord.)

pp

I

II

III xyl

hp.

celesta

poco accel

♩= 96

mp

p

pp

mI 1-6

2-12

3-16

1-16

2-16

mII

3-7

8-14

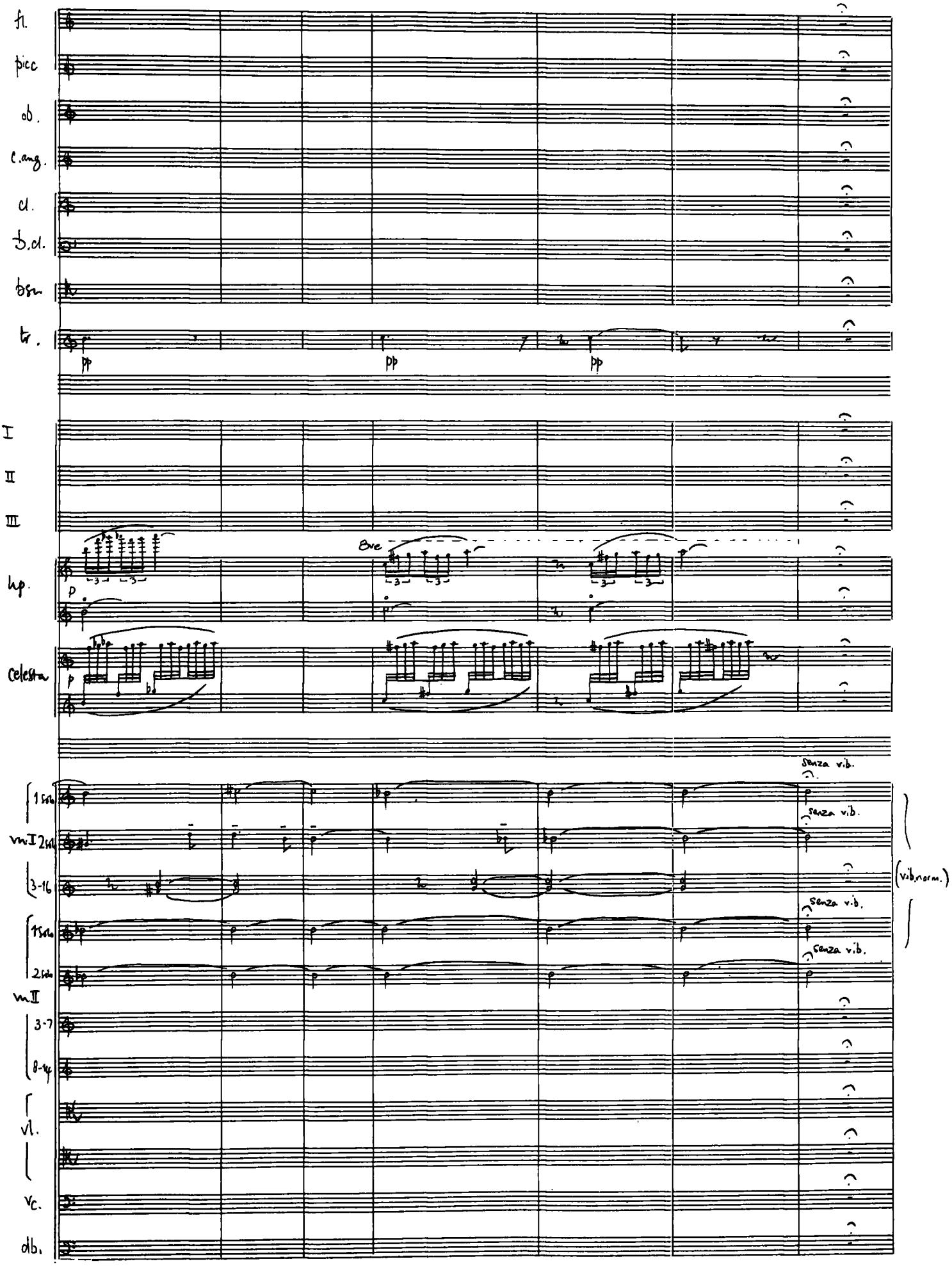
vl.

1-4

5-8

9-12

vc.

db.

fl.
picc
ob.
c.ang.
cl.
b.cl.
bsn
tr.
pp
pp
pp
I
II
III
hp.
8va
p
p
Celesta
p
Senza v.b.
vn.I
1 sola
2 sola
3-16
Senza v.b.
Senza v.b.
(v.b.norm.)
Senza v.b.
Senza v.b.
vn.II
1 sola
2 sola
3-7
8-14
vl.
vc.
db.

58

più mosso - - - - - >

fl. 1 2

picc.

Con sord. (harmon)

tr 1 2

(harmon)

I glock.

II vibr.

III

Suspended cymbal

Susp. cymbal

hp

celesta

più mosso - - - - >

senza sord

1 solo

2 solo

vn I (1-8)

3.4

5.6

7.8

1.2

vn II (1-4)

Con sord.

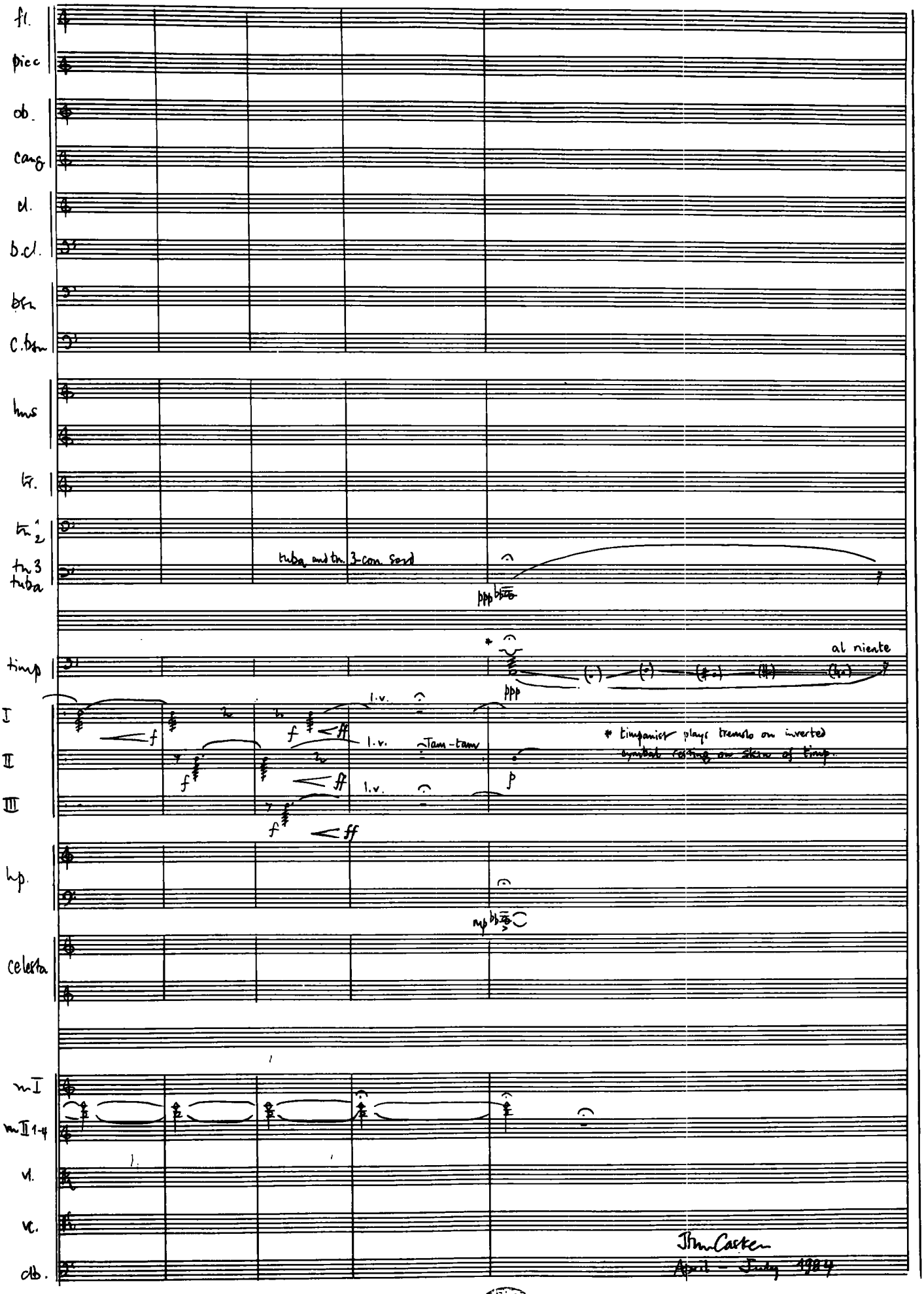
3.4

1 solo

vl (1-3)

3.

vc (1-2) 1 2

db.

fl.
picc
ob.
cang
cl.
b.cl.
bsn
C.bsn
hns
tr.
tn 1 2
tn 3 tuba
tuba and tn. 3 con. sord
timp
al niente
* timpanist plays tremolo on inverted cymbals resting on skins of timp.
I
II
III
l.v.
Tam-tam
hp.
celesta
vn I
vn II 1-4
vl.
vc.
cb.
John Casken
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
with funds provided by the Arts Council of Great Britain

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

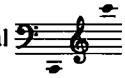
Instrumentation

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,
Guiro, 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 1⅓′
Cymbale II
Krumhorn 8′

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

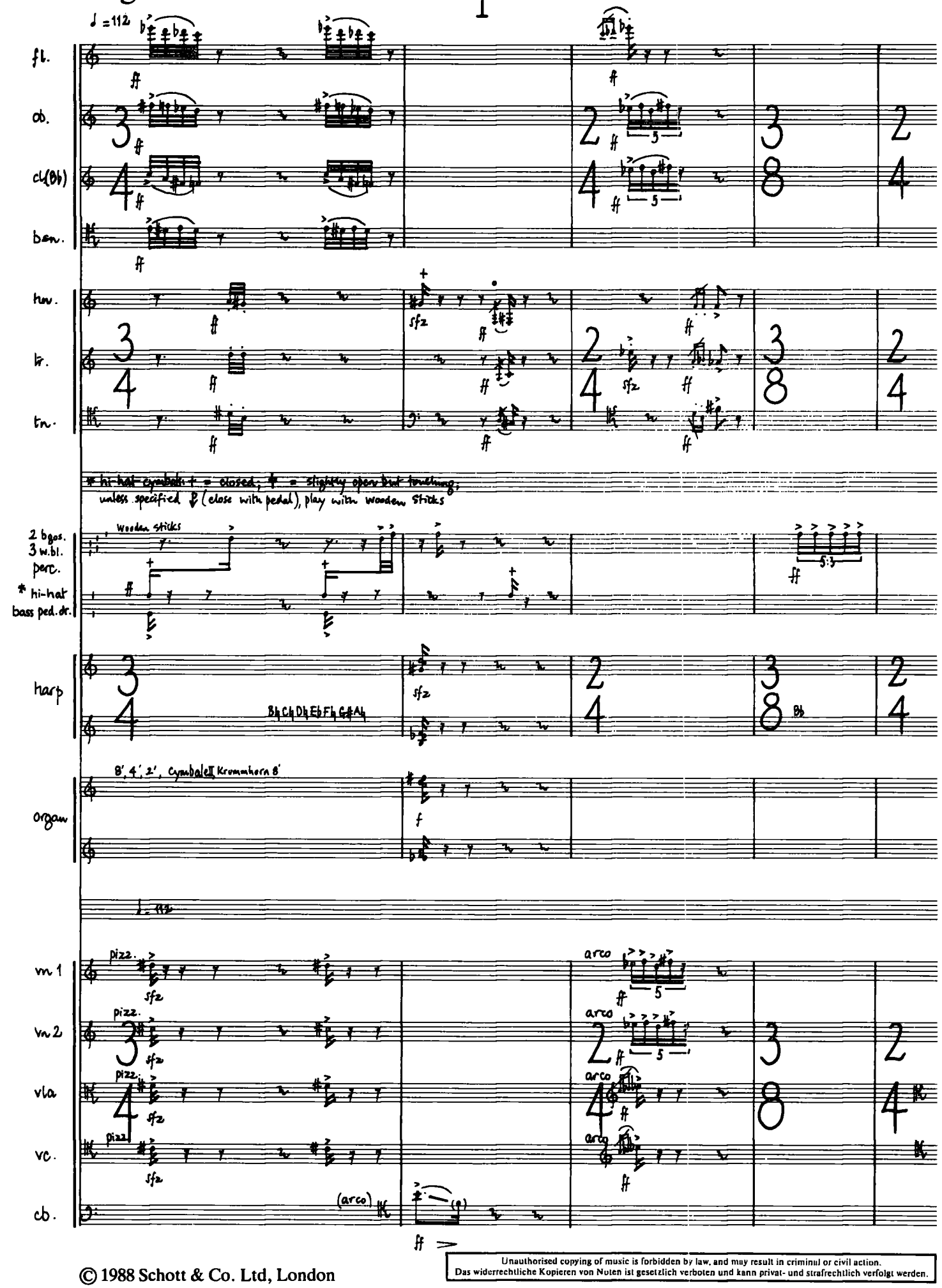
Duration: 27 minutes

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 'sensa 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

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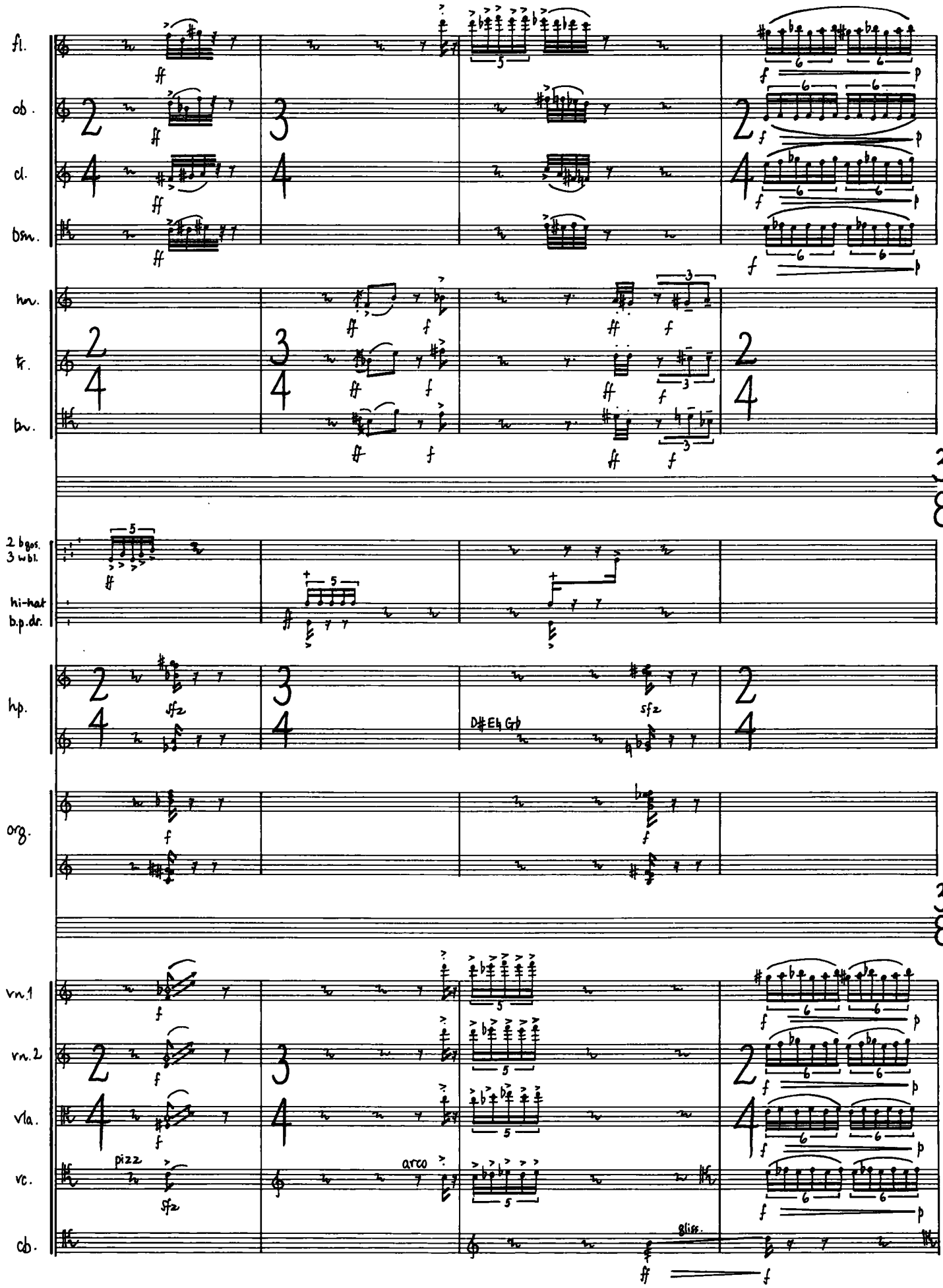
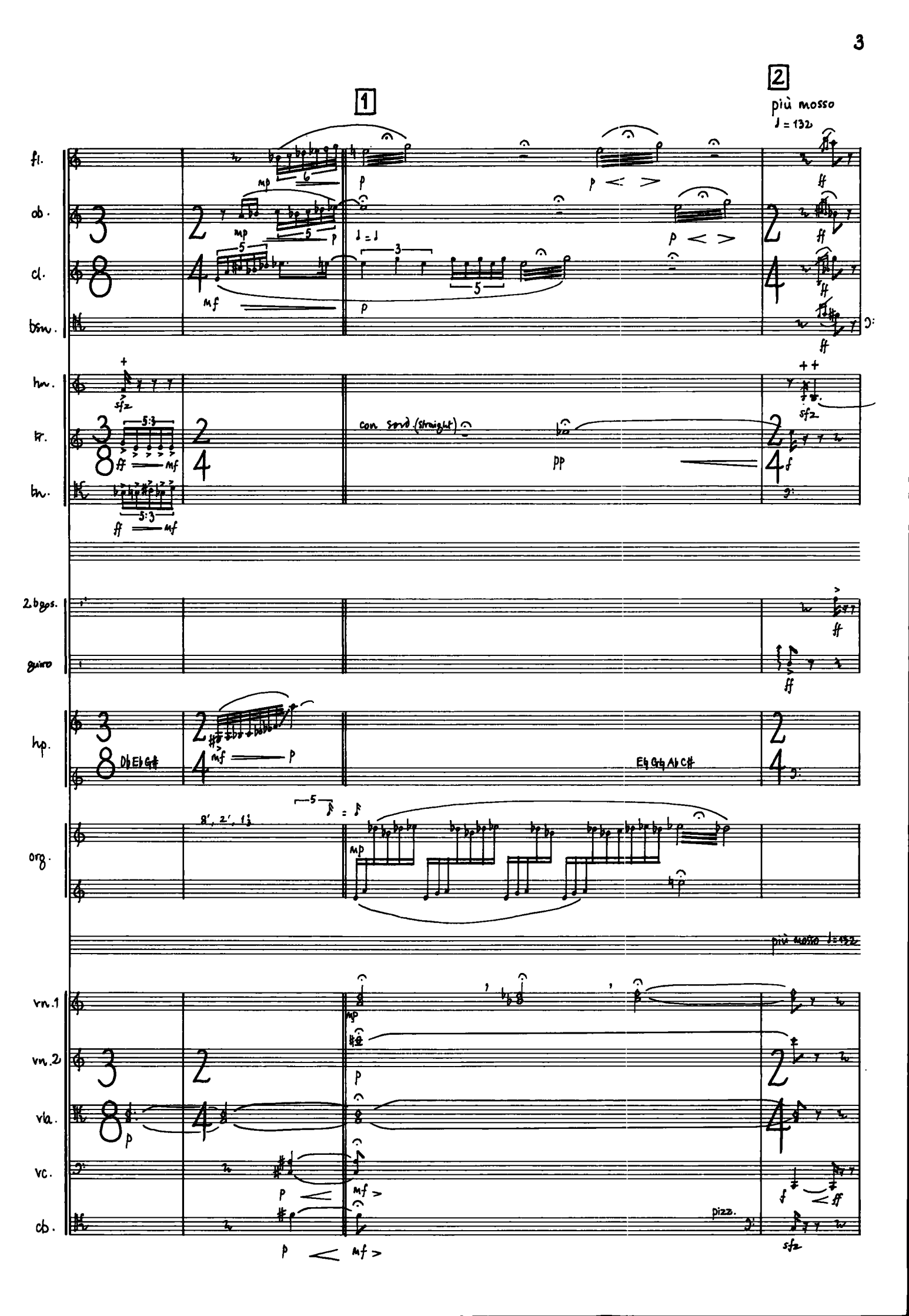
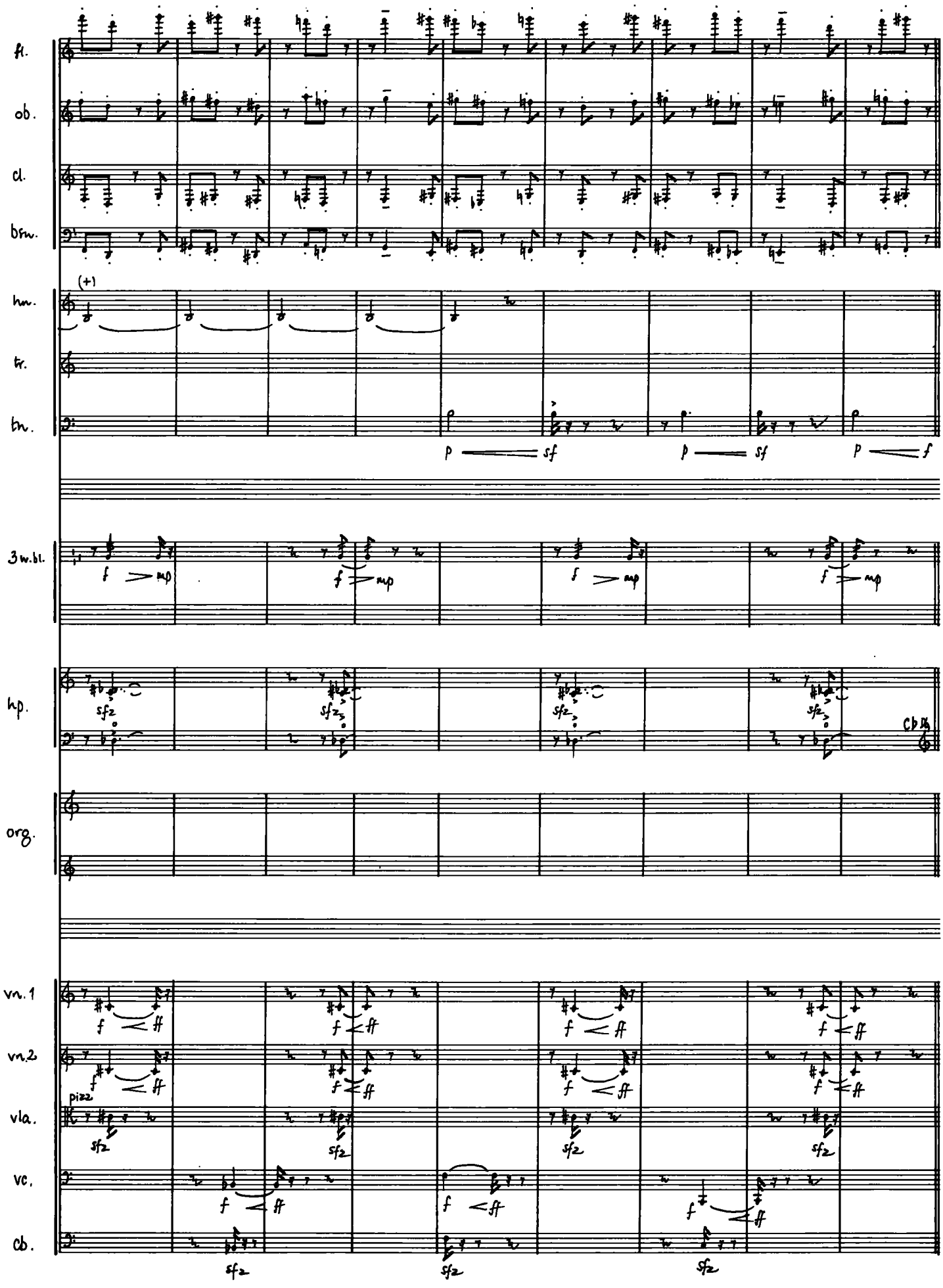
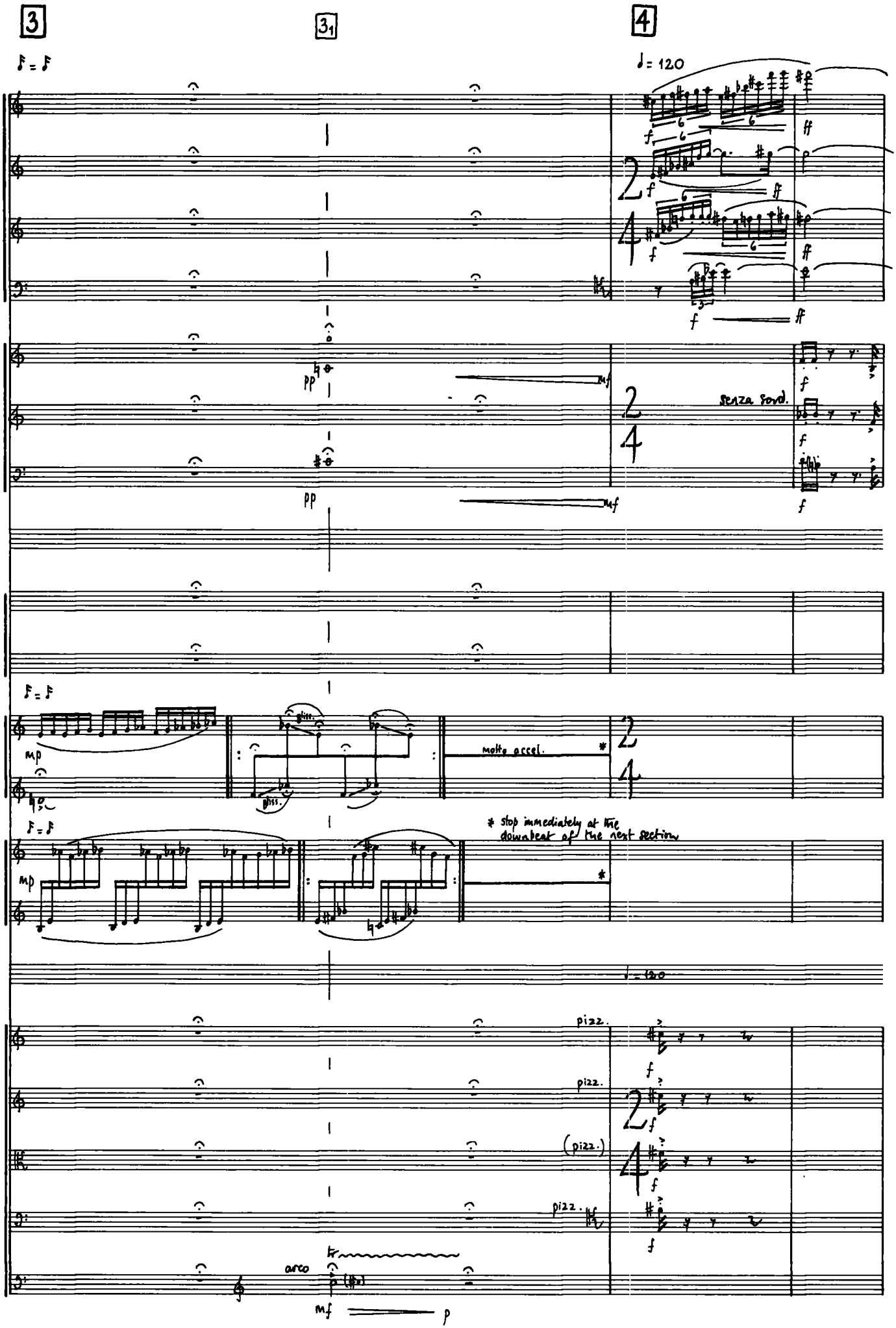
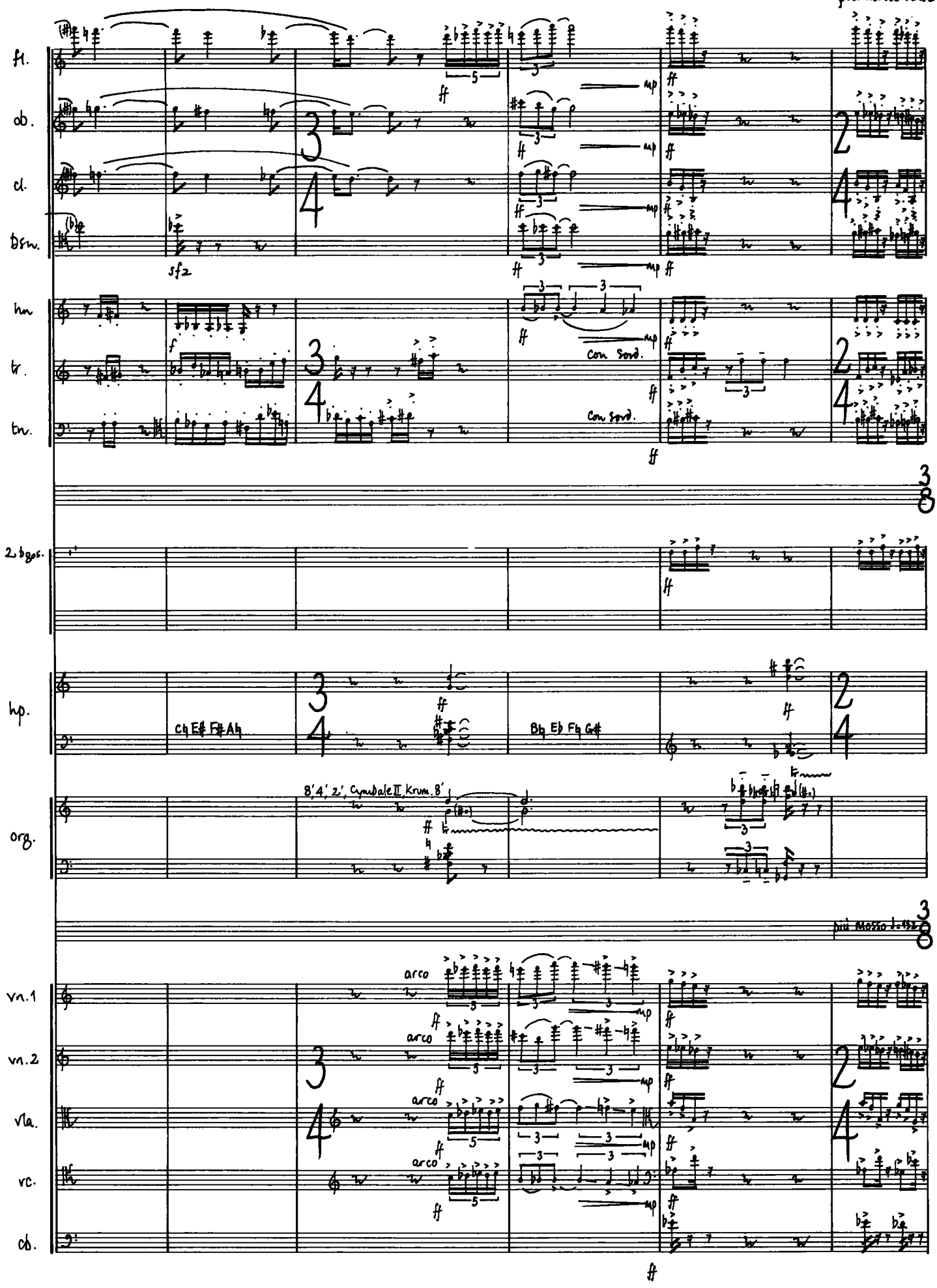
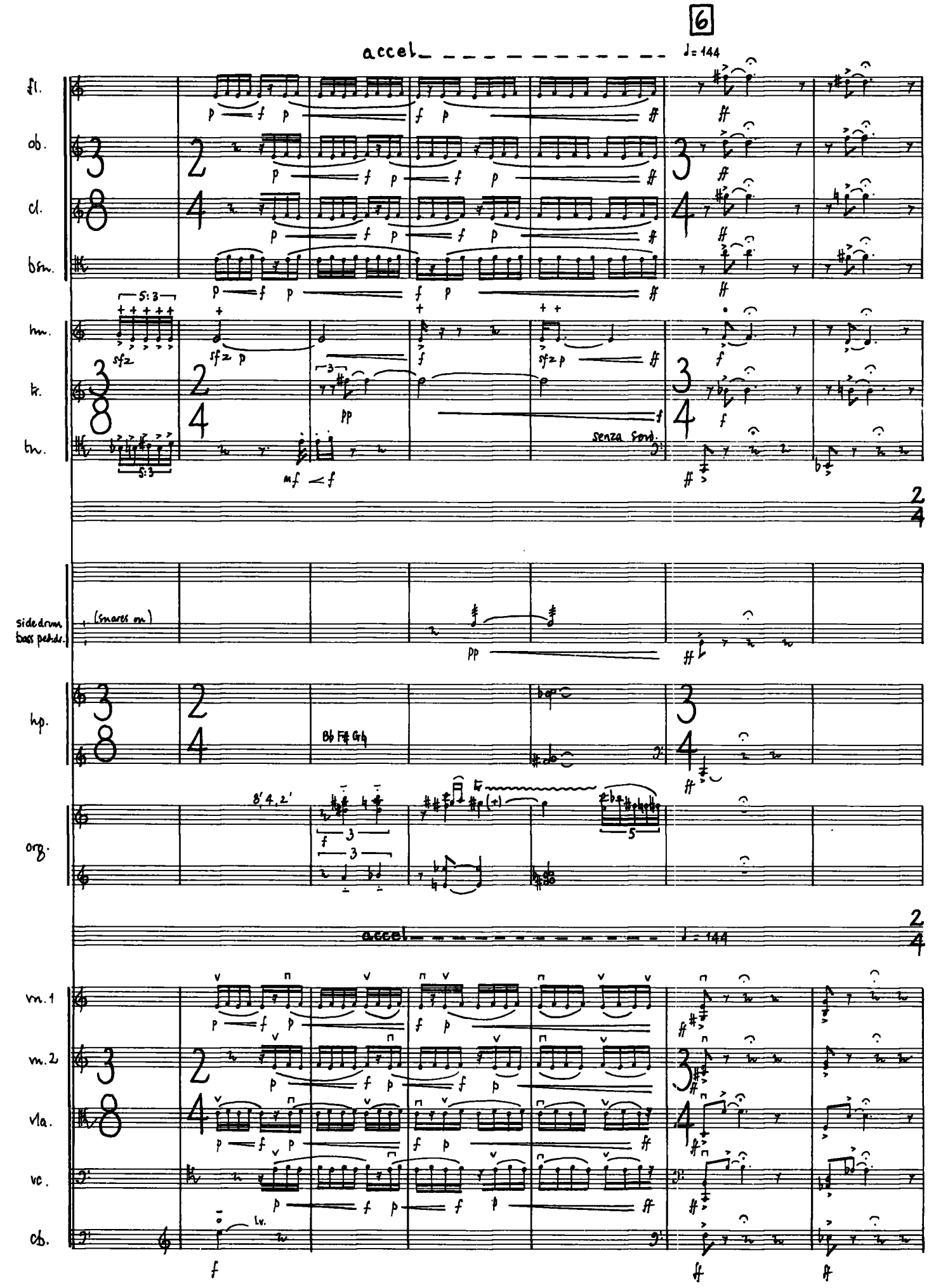
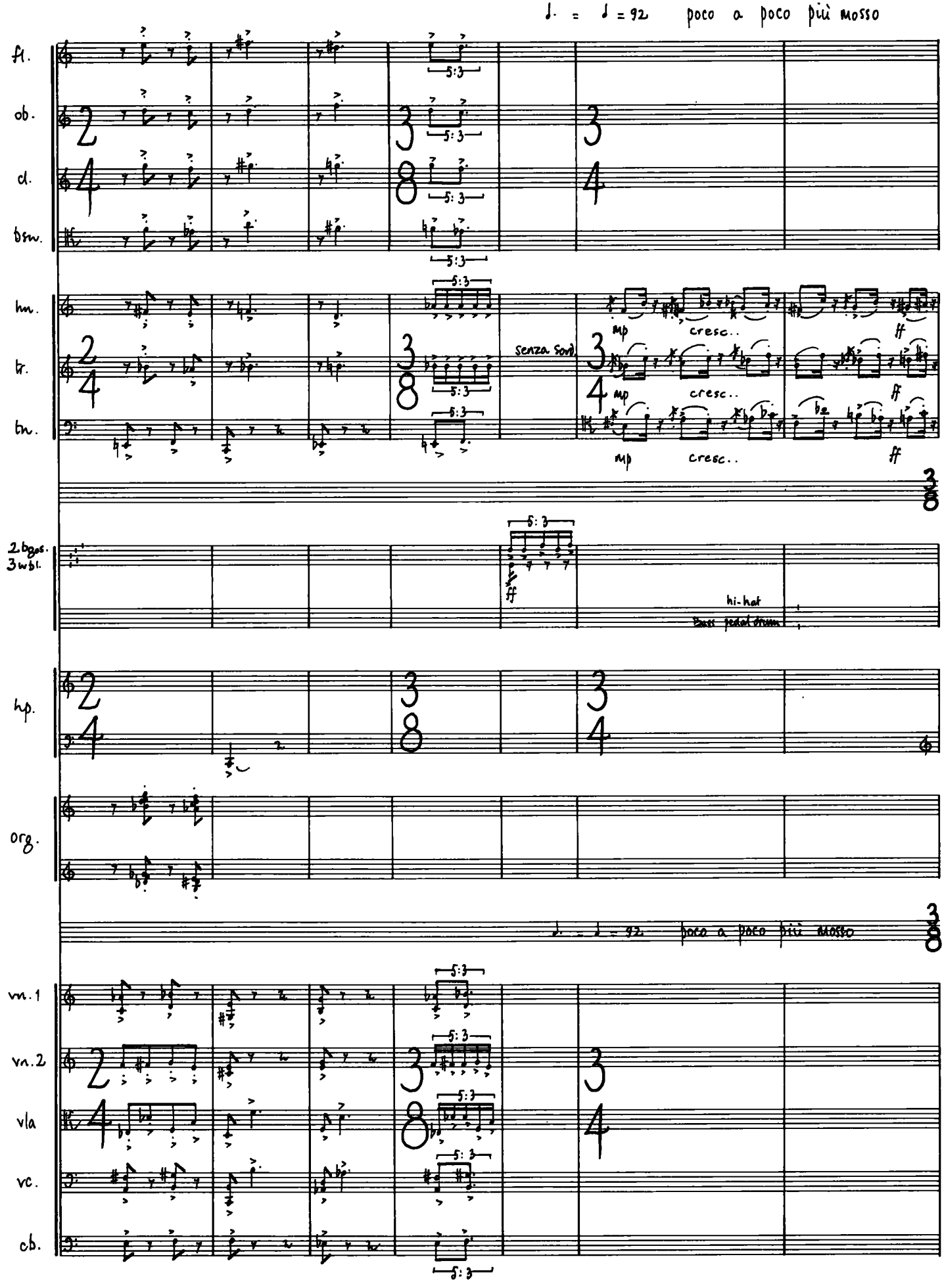
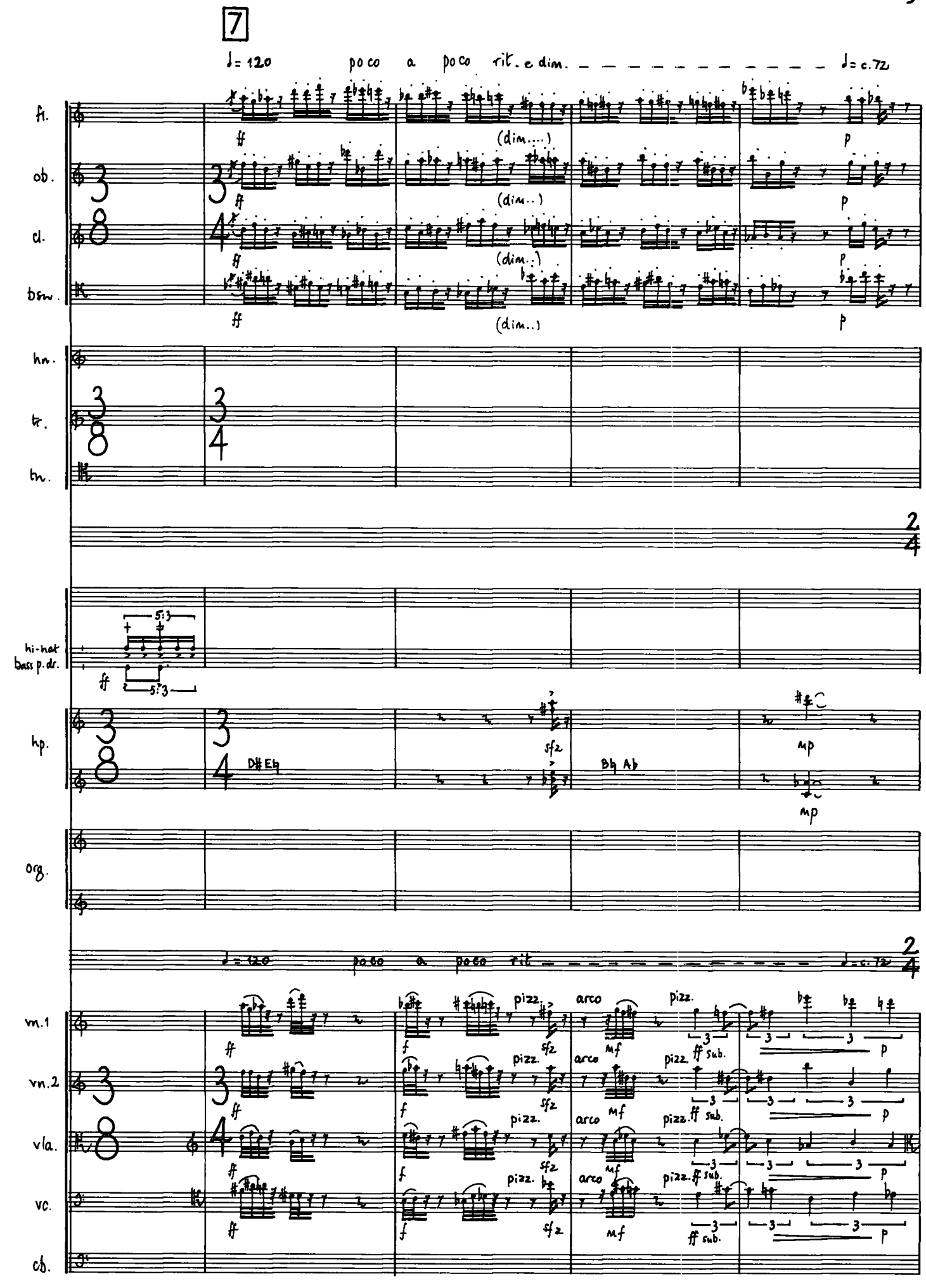
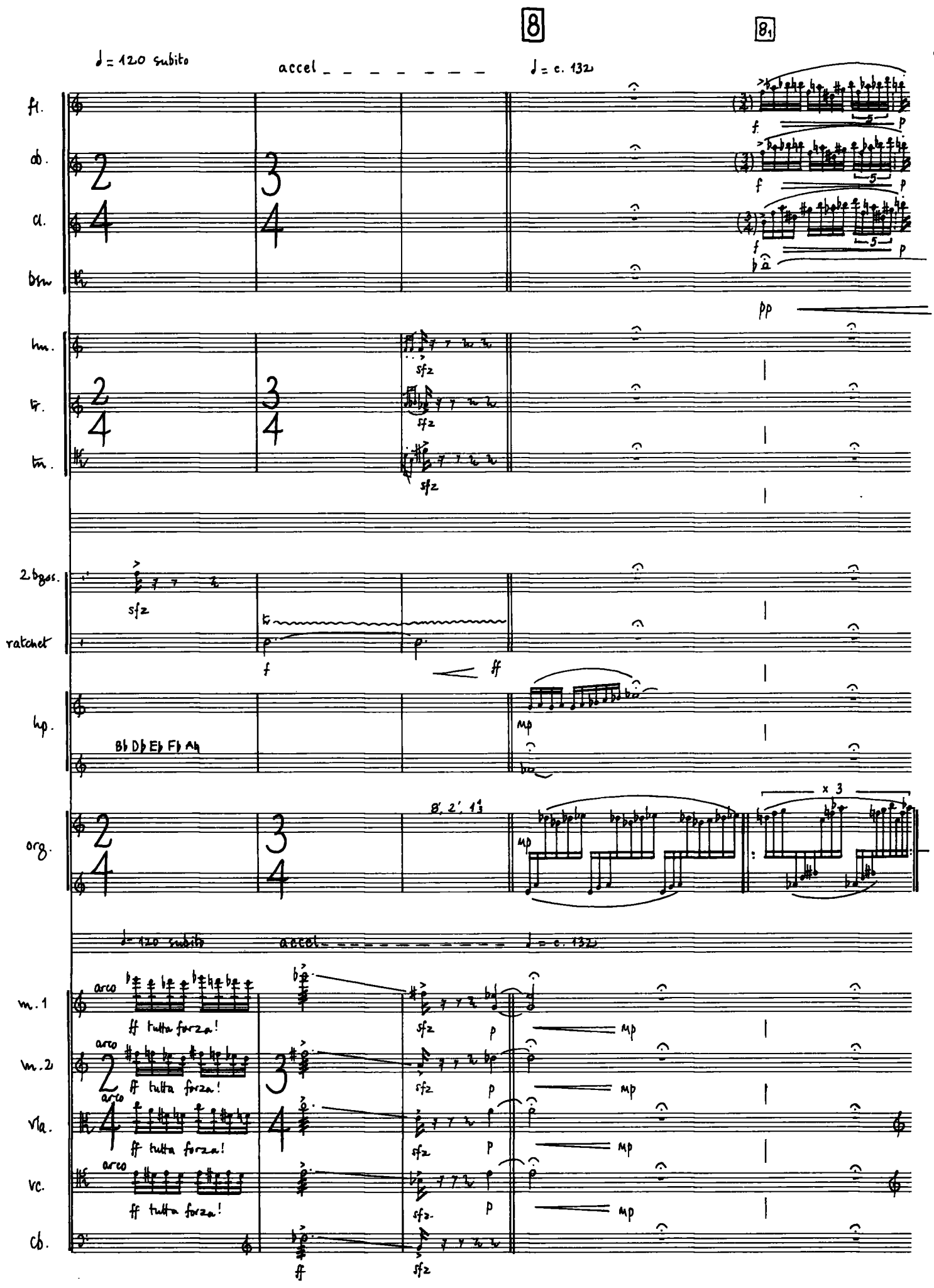
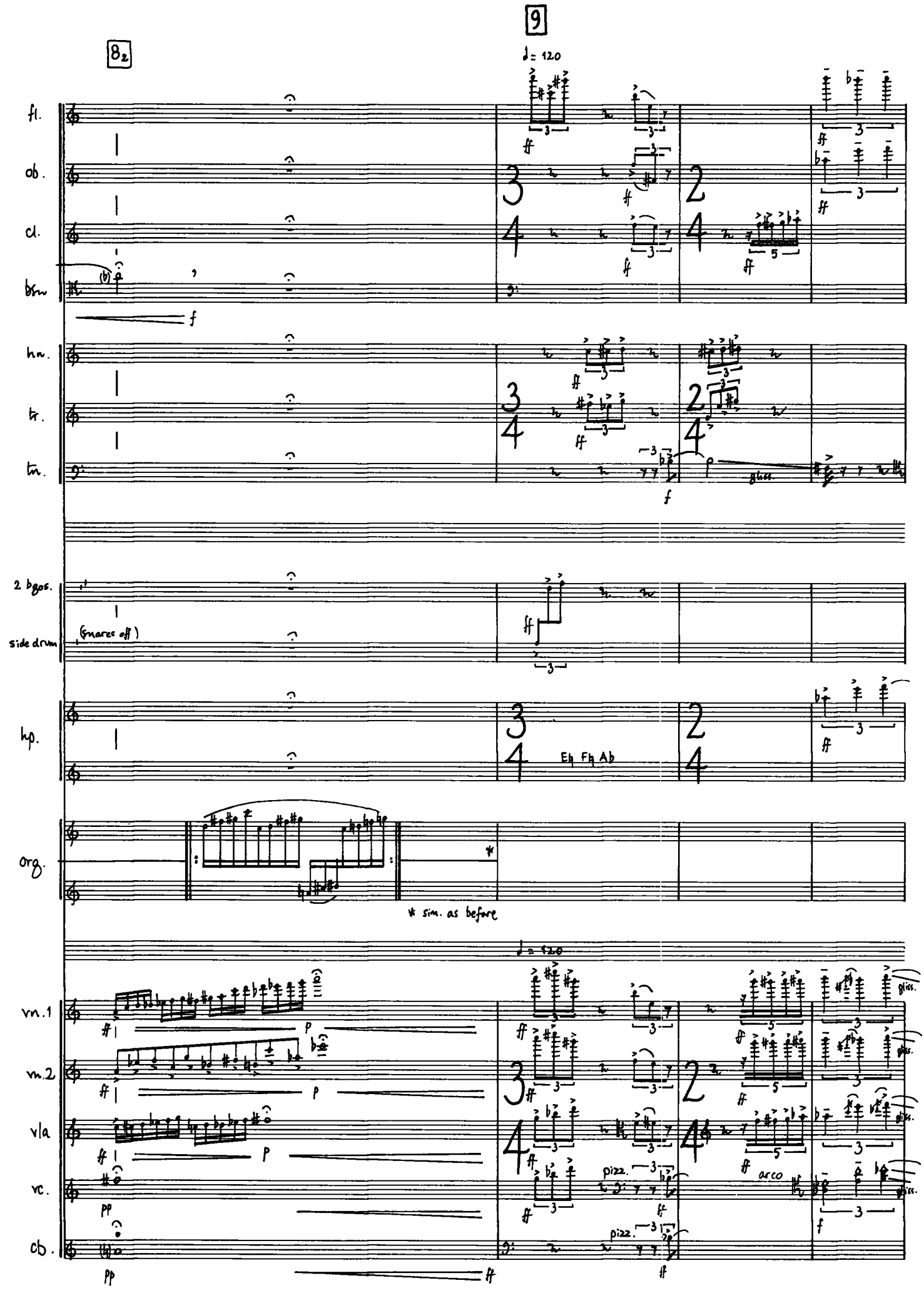
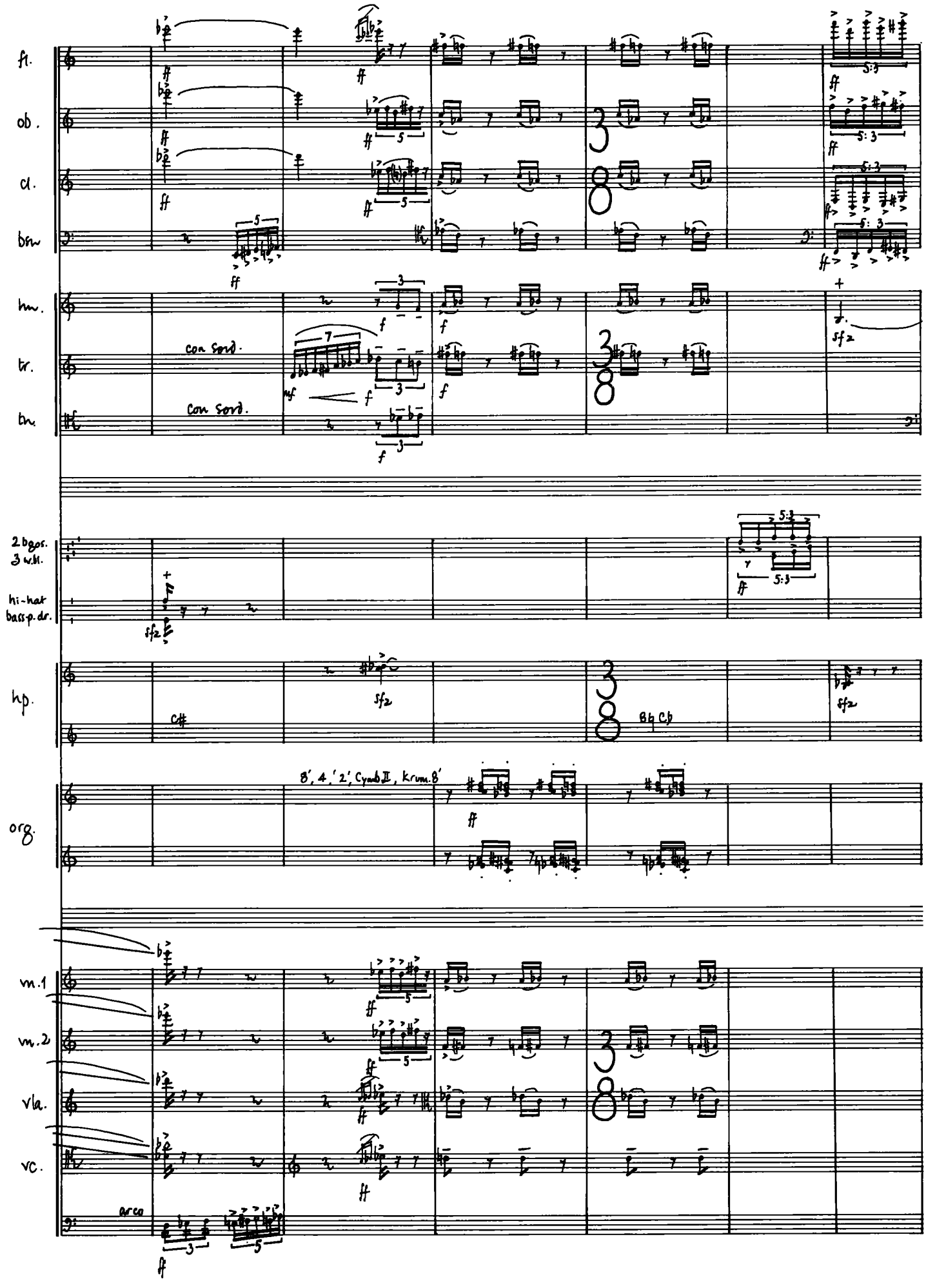

fl.
ob.
cl.
bsn.
hn.
tr.
bn.
2 bgos.
3 tbl.
hi-hat
b.p.dr.
hp.
org.
vn.1
vn.2
vla.
vc.
cb.
pizz
arco
gliss.
D# Eb Gb

1
2
più mosso
♩ = 132
fl.
ob.
cl.
bsn.
hn.
tr.
tn.
con sord. (straight)
2 bgos.
guiro
hp.
Db Eb Gb
Eb Gb Ab C
org.
8', 2', 1⅓
più mosso ♩=132
vn.1
vn.2
vla.
vc.
cb.
pizz.

fl.
ob.
cl.
bsn.
(+)
hn.
tr.
tn.
p sf
p sf
p f
3 w.bl.
f mp
f mp
f mp
f mp
hp.
sfz
sfz
sfz
sfz
Cb fl
org.
vn. 1
vn. 2
vla.
vc.
cb.
f ff
pizz
sfz

3
3₁
4
♪ = ♪
♩ = 120
fl.
ob.
cl.
bsn.
hn.
tr.
tb
hp.
org.
vn.1
vn.2
vla.
vc.
cb.
pp
mf
f
ff
senza sord.
molto accel.
* stop immediately at the downbeat of the next section
pizz.
(pizz.)
arco
mp
p

5

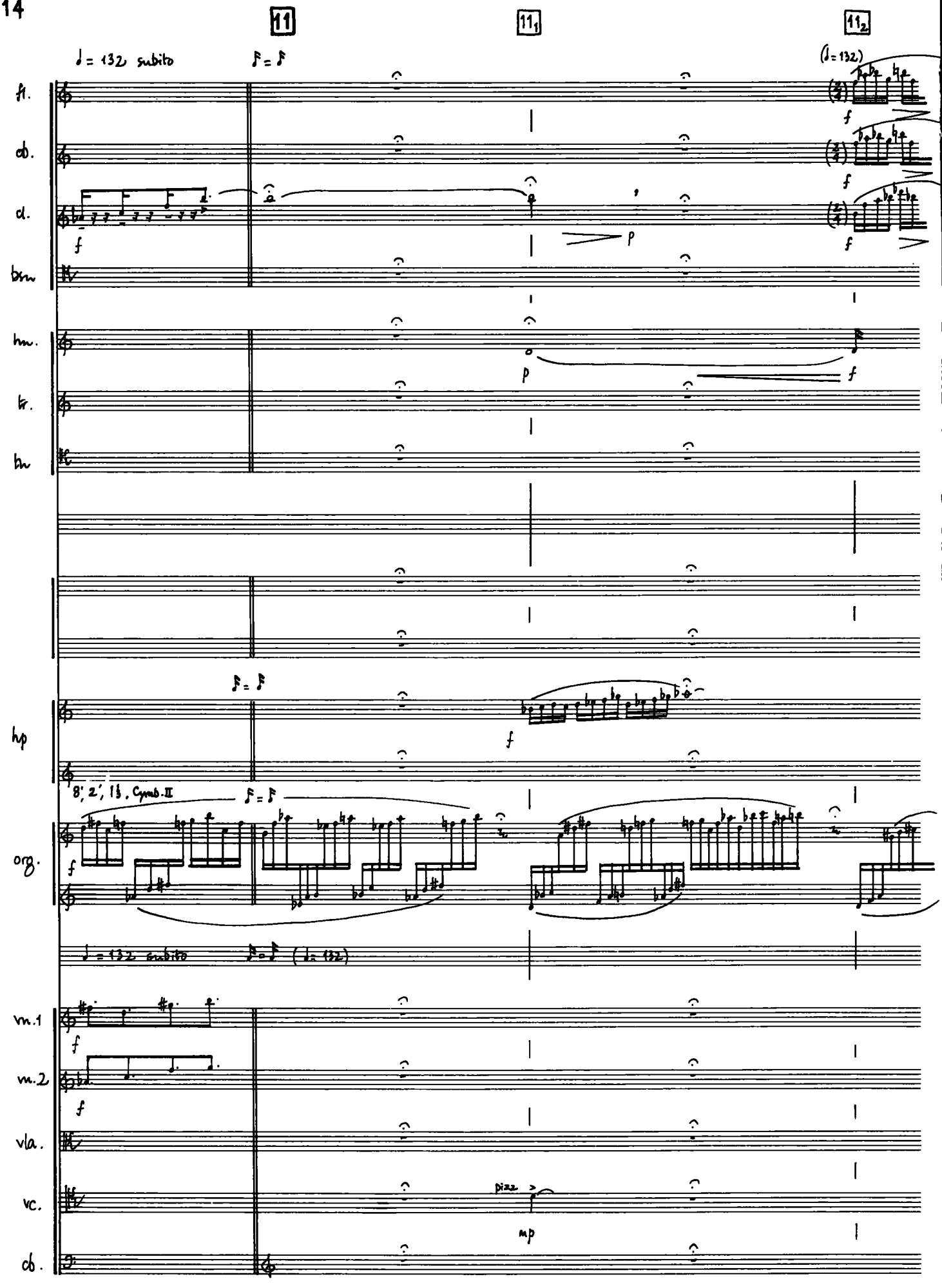
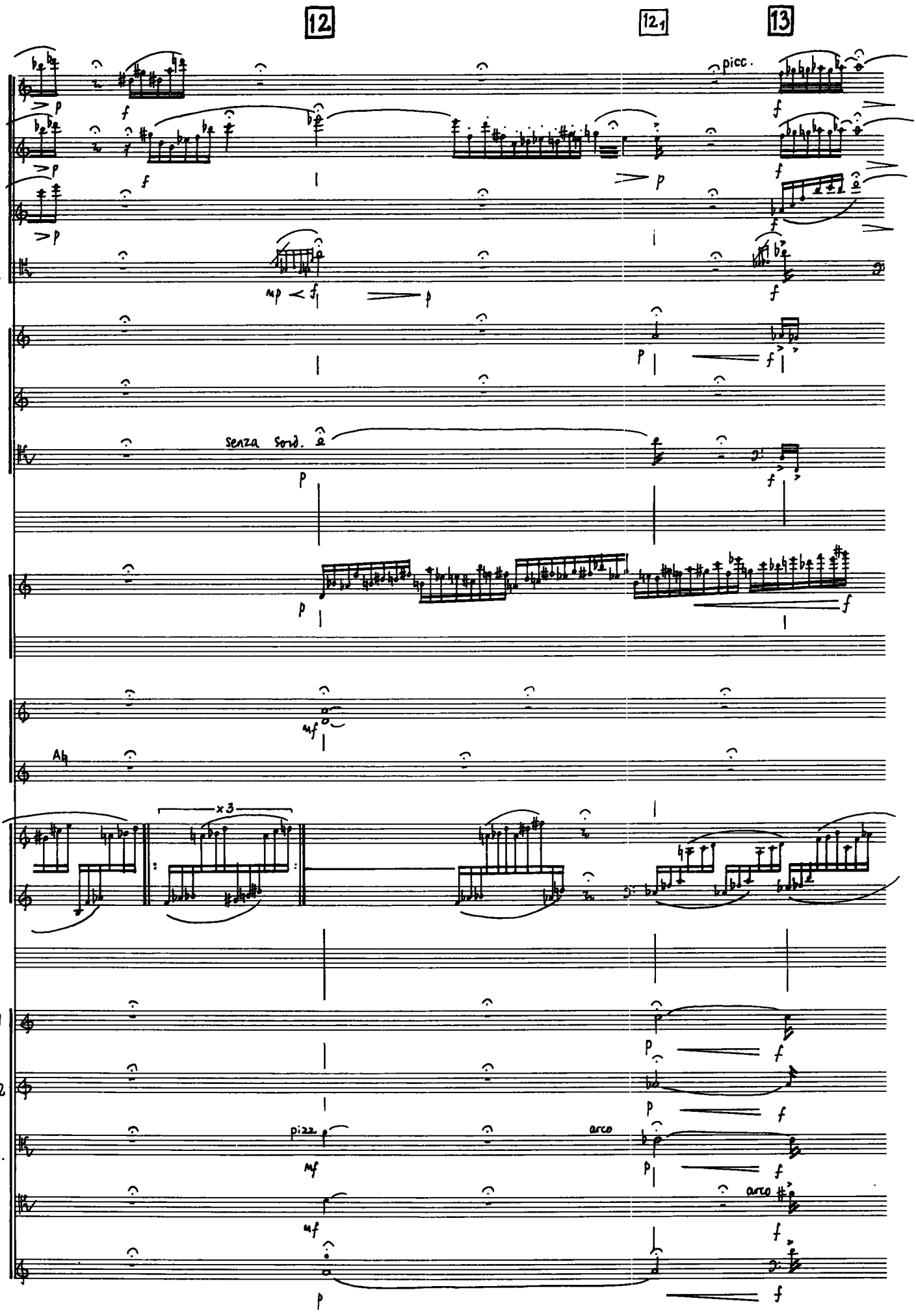
più mosso ♩=132

6
accel
♩= 144
fl.
ob.
cl.
bsn.
hn.
tr.
tn.
sfz
sfz p
pp
mf
f
Senza Sord.
2/4
side drum
bass pedals
(snares on)
hp.
Bb F# G#
org.
8' 4' 2'
accel
♩= 144
vn. 1
vn. 2
vla.
vc.
cb.
l.v.

♩. = ♩ = 92 poco a poco più mosso
fl.
ob.
cl.
bsn.
hn.
tr.
tn.
5:3
Senza Sord.
mp
cresc..
ff
2 bgos.
3 wbl.
hi-hat
bass pedal drum
hp.
org.
♩. = ♩ = 92 poco a poco più mosso
vn.1
vn.2
vla
vc.
cb.

7
♩= 120
poco a poco rit. e dim.
♩= c.72
fl.
ob.
cl.
bsn.
hn.
tr.
tn.
hi-hat
bass p.dr.
hp.
org.
vn.1
vn.2
vla.
vc.
cb.
(dim....)
(dim..)
(dim..)
(dim..)
D# E♮
B♮ A♭
pizz.
arco
ff sub.

8
8,1
♩= 120 subito
accel
♩= c. 132
fl.
ob.
cl.
bsn
hn.
tr.
tn.
2. bass.
ratchet
hp.
org.
vn. 1
vn. 2
vla.
vc.
cb.
Bb Db Eb Fb Ab
8', 2', 1 1/3
x 3
arco
ff tutta forza!
sfz
p
mp
pp
f
ff

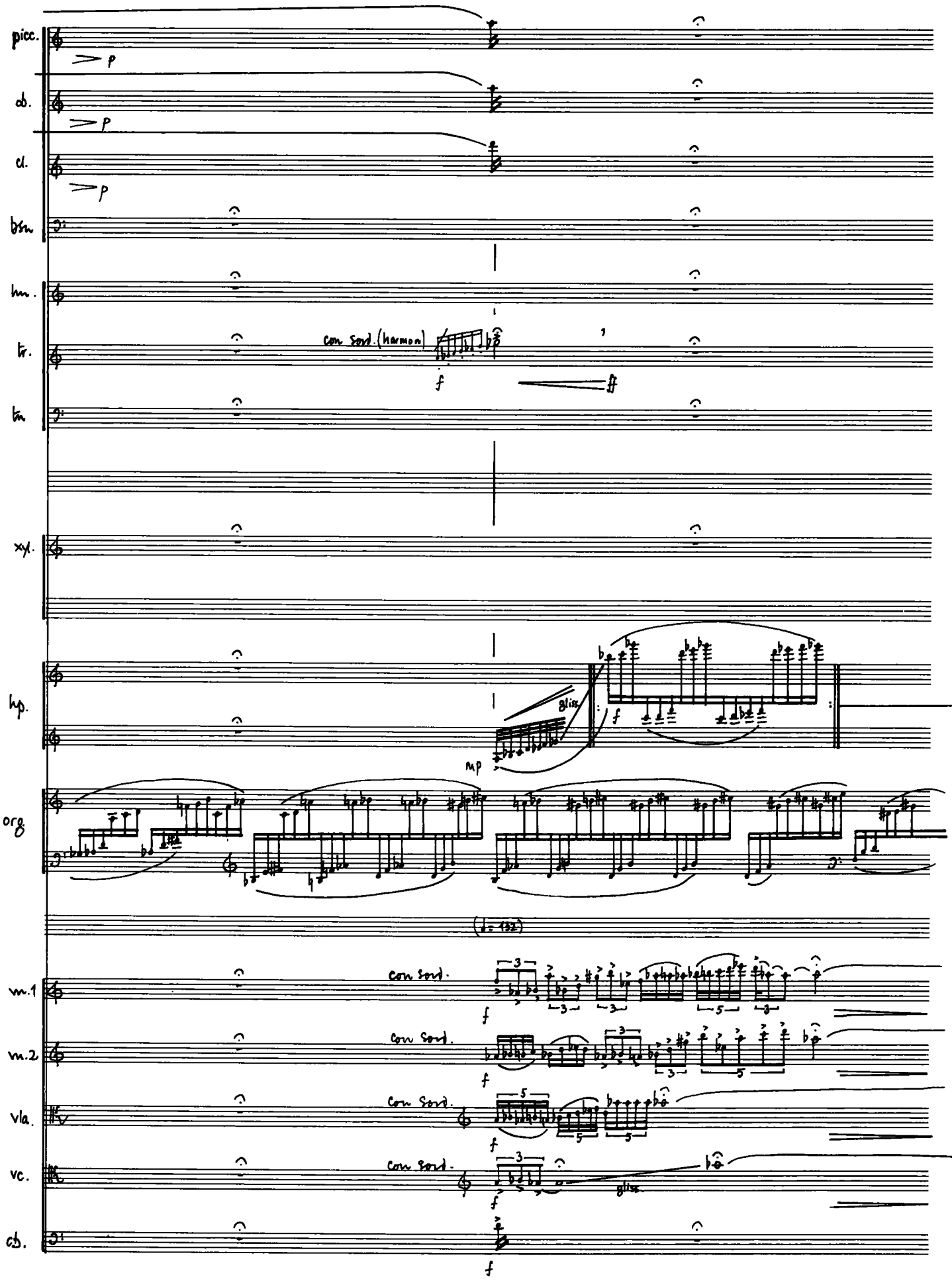

8₂
9
♩= 120
fl.
ob.
cl.
bsn
hn.
tr.
tm.
2 bgos.
side drum
(snares off)
hp.
Eb Fb Ab
org.
* sim. as before
♩= 120
vn.1
vn.2
vla
vc.
cb.
pizz.
arco
gliss.

fl.
ob.
cl.
bsn
hn.
tr.
tn.
con sord.
con sord.
2 bgos.
3 w.bl.
hi-hat
bass p. dr.
hp.
C♯
B♭ C♭
8', 4', 2', Cymb II, krum. 8'
org.
vn. 1
vn. 2
vla.
vc.
arco

10

♩. = ♩ = 80 (♩= 160) poco a poco rit - - - - - - - - - - - - ♩=112

fl.
ob.
cl.
bsn
hn.
tr.
tn
2. bsns.
hp
org.
vn.1
vn.2
vla
vc

Bb C♮ D♮ Eb Gb

11
11₁
11₂
♩ = 132 subito
𝅗𝅥 = 𝅗𝅥
(♩ = 132)
fl.
ob.
cl.
bsn
hn.
tr.
tba
hp
8', 2', 1⅓, Cymb. II
org.
vn.1
vn.2
vla.
vc.
db.
pizz.
mp

12
12.1
13
picc.
senza sord.
x3
pizz.
arco
arco
fl.
ob.
cl.
bsn.
hn.
tr.
tn.
xyl.
hp.
org.
vn.1
vn.2
vla.
vc.
cb.

14

picc.
ob.
cl.
bsn
hn.
tr.
con sord.(harmon)
tm
xyl.
hp.
org
gliss
mp
(♩.=132)
vn.1
con sord.
vn.2
con sord.
vla.
con sord.
vc.
con sord.
gliss
cb.

14₁

15 4/4 for strings; 15₁ enters on seventh beat

15₁

picc.

ob.

cl.

bsn

hn.

tr.

tbn.

* the clarinet, bassoon and double-bass should begin each group together, double-bass leading

(4/4) strings only

xyl.

(4/4) strings only

at 15₁ complete the group and then stop

hp.

org.

vn.1/2, vla, vc. in tempo! ♩ = c. 120–132

vn.1

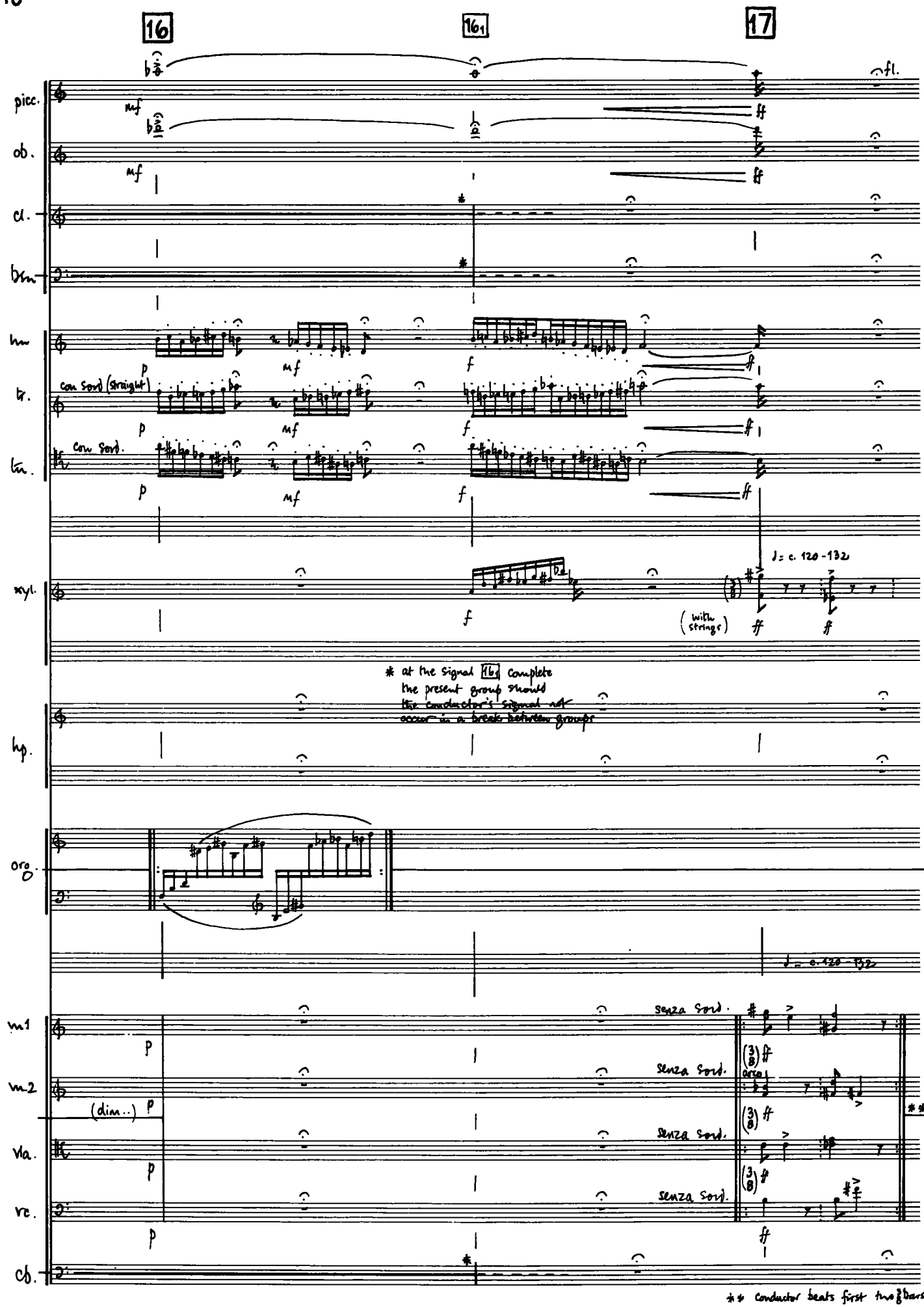
vn.2

vla

vc.

cb.

poco a poco dim.

x 2 (play the material twice)

16
16½
17
picc.
fl.
ob.
cl.
bsn.
hn.
tr.
con Sord. (Straight)
tba.
con Sord.
xyl.
♩ = c. 120 - 132
(with strings)
* at the Signal 16½ complete the present group should the conductor's signal not occur in a break between groups
hp.
oro.
vn1
vn2
Senza Sord.
(dim..)
arco
Vla.
vc.
cb.
** Conductor beats first two 8 bars only

18

18₁

fl.

ob.

cl.

bsn.

hn.

tr.

tn.

hp.

org.

m.1

m.2

vla

vc.

cb.

ff

f

dim..

mezzo mosso

Eb G# A# Bb

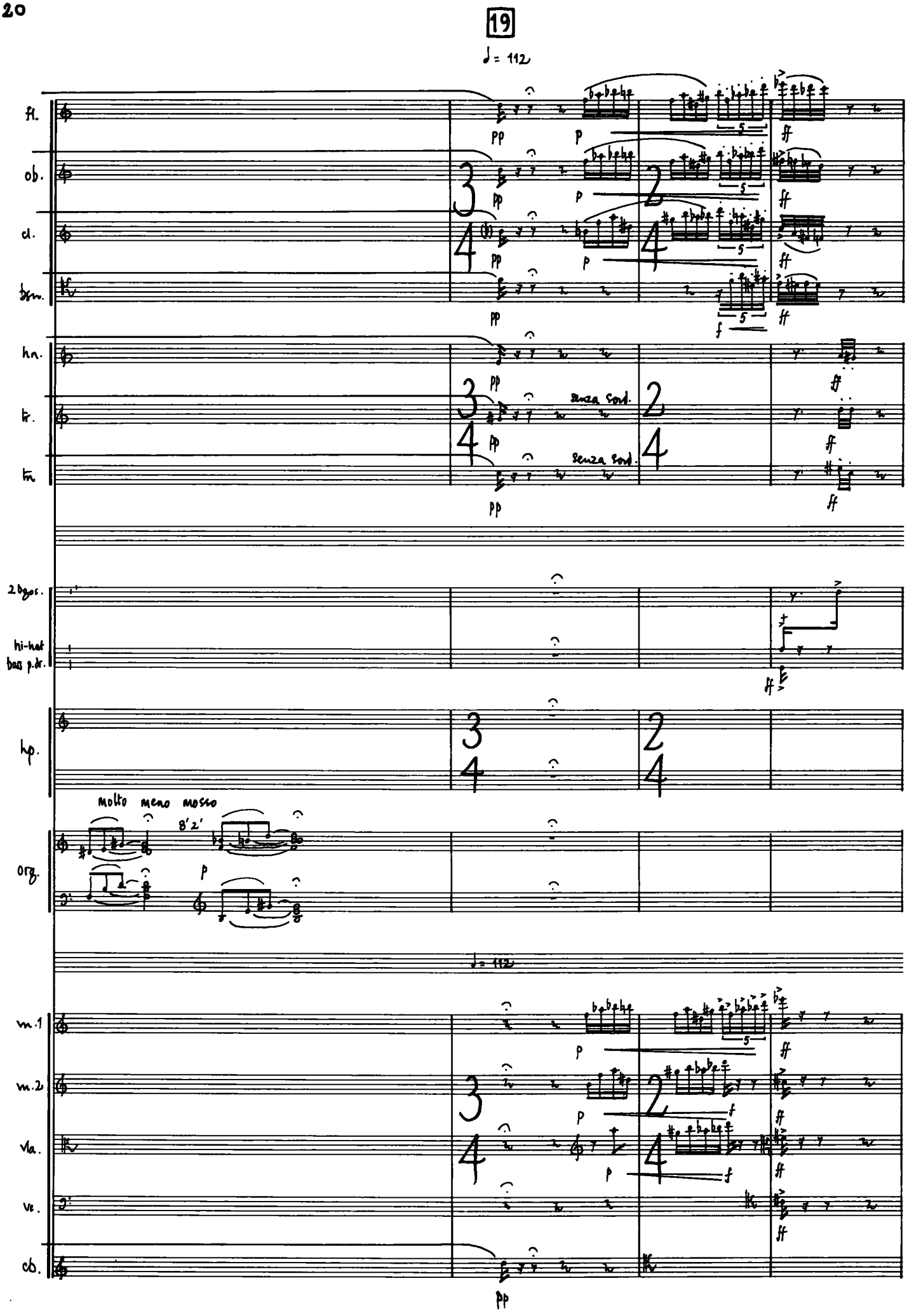
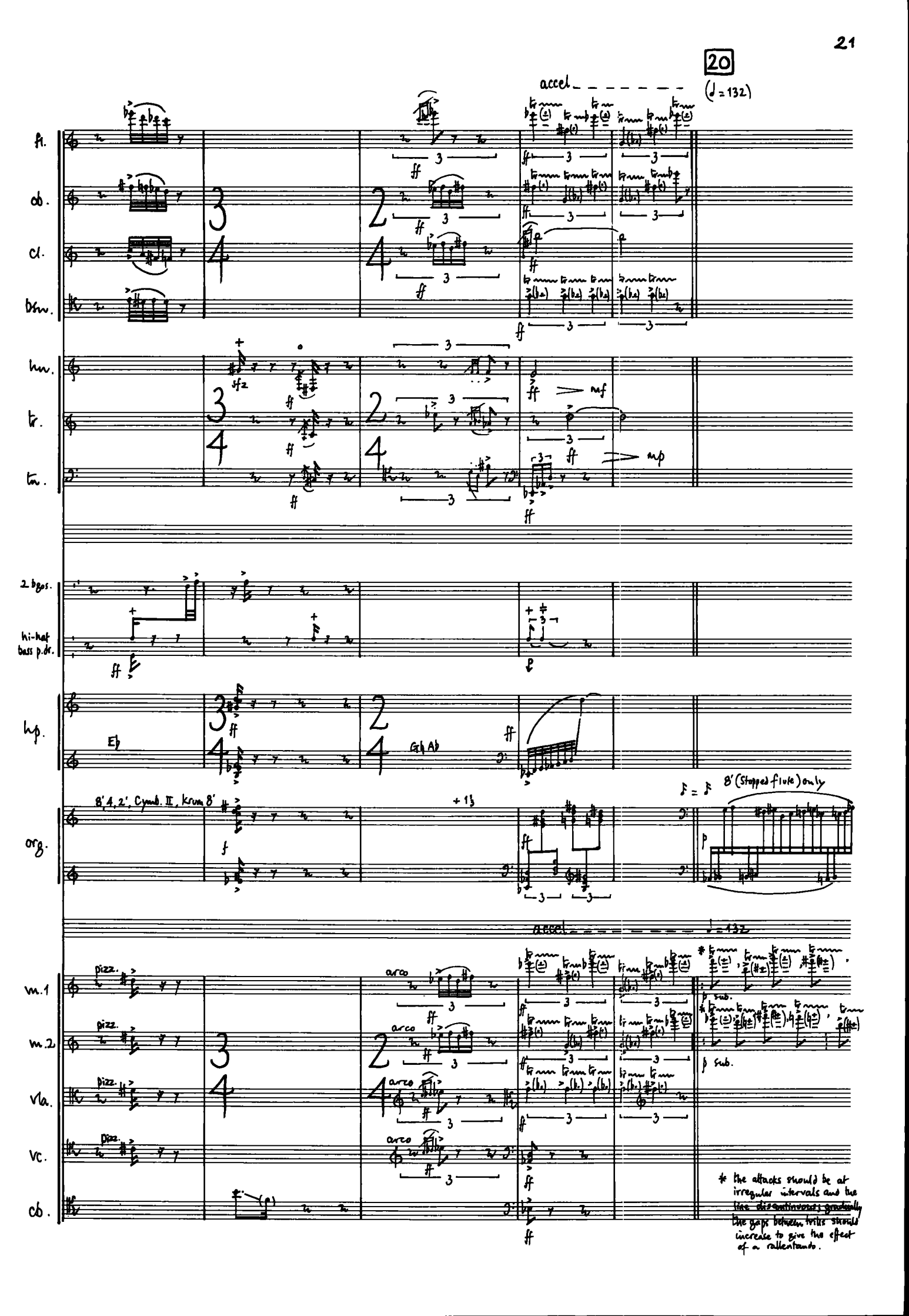
8'2'1⅓

(rit..)

mf (rit..)

* from this point begin independent rit.

* at the signal 18₁ complete the idea up to the repeat bracket before stopping


19
♩= 112
fl.
ob.
cl.
bsn.
hn.
tr.
tn.
2 bgos.
hi-hat
bass p.dr.
hp.
org.
molto meno mosso
8'2'
senza sord.
senza sord.
♩= 112
vn.1
vn.2
vla.
vc.
cb.

20
accel
(♩ = 132)
fl.
ob.
cl.
bsn.
hn.
tr.
tn.
2 bgos.
hi-hat
bass p.dr.
hp.
Eb
Gb Ab
org.
8', 4', 2', Cymb. II, krum 8'
+ 1⅓
8' (Stopped flute) only
accel
vn.1
vn.2
vla.
vc.
cb.
pizz.
arco
* the attacks should be at irregular intervals and the line discontinuous; gradually the gaps between trills should increase to give the effect of a rallentando.

21

fl.

ob.

cl.

a piacere accel. rit.

p

bsn

hn.

tr.

tn.

hp

org.

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

vn.1

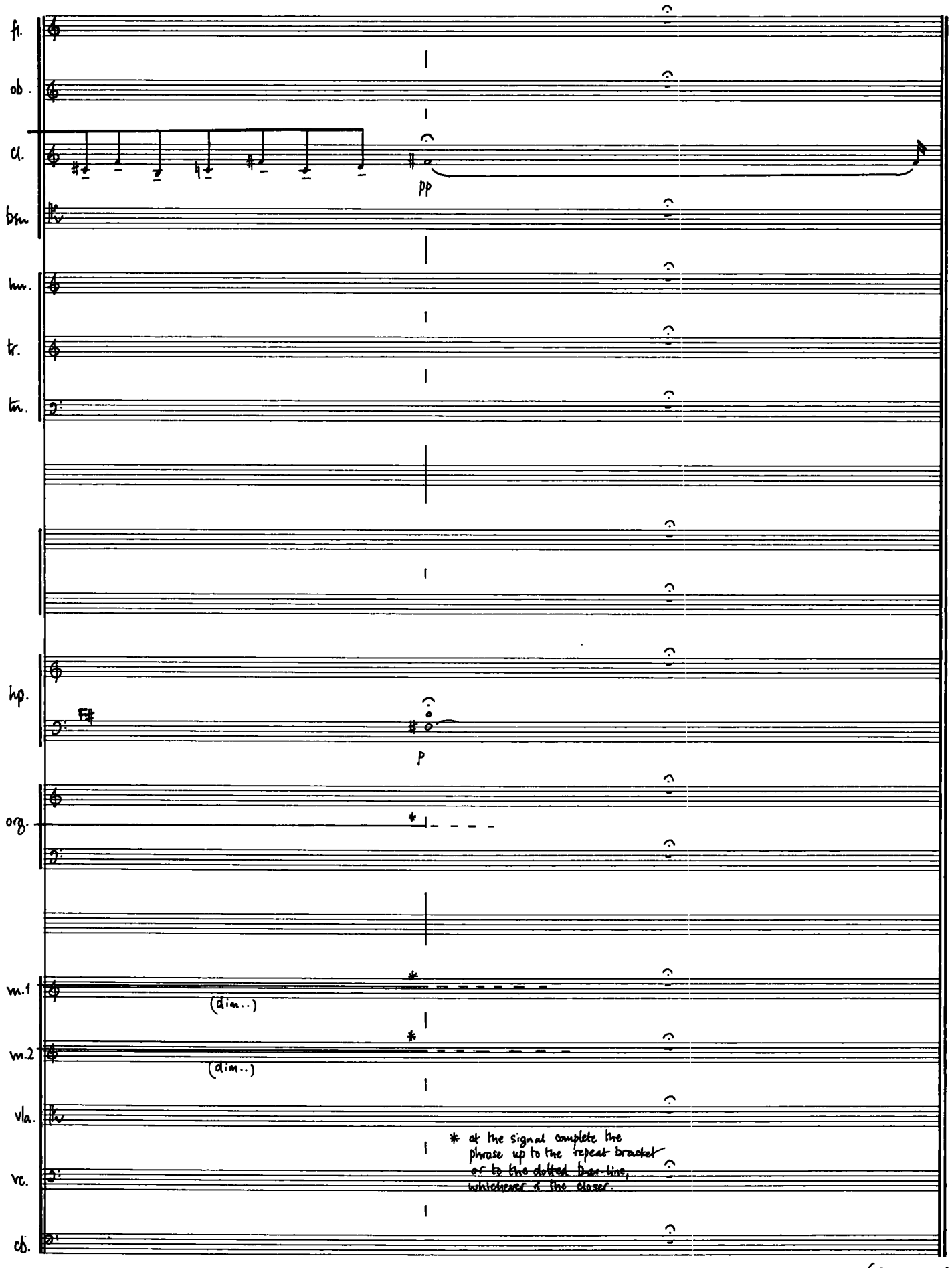
vn.2

vla.

vc.

cb.

22


fl.
ob.
cl.
pp
bsn.
hn.
tr.
tn.
hp.
F♯
p
org.
m.1
(dim..)
m.2
(dim..)
vla.
* at the signal complete the phrase up to the repeat bracket or to the dotted bar-line, whichever is the closer.
vc.
cb.

(Display)

23

II

♩ = 80 quietly rhythmic and solemn

alto fl.
ob.
b. cl.
bsn.
hn.
tr.
tbn
bell-tree
hp.
org. *
vn. 1
vn. 2
vla.
vc.
cb.

non espr. p 5:4 (espr.) con sord (harmon) pp p pp l.v. p Bb C# Db Eb F# G♮ A♮ 8' pp

* 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.

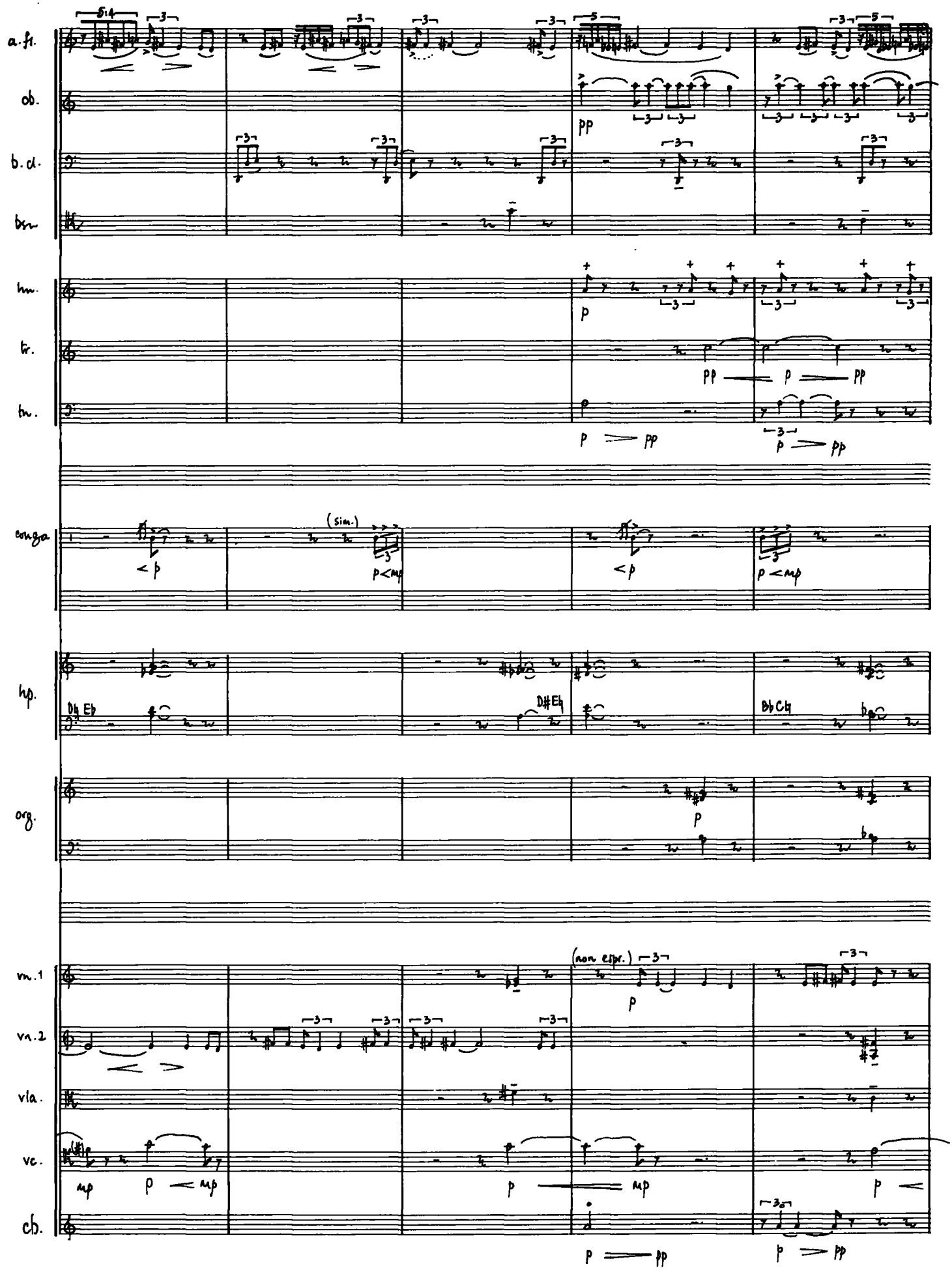
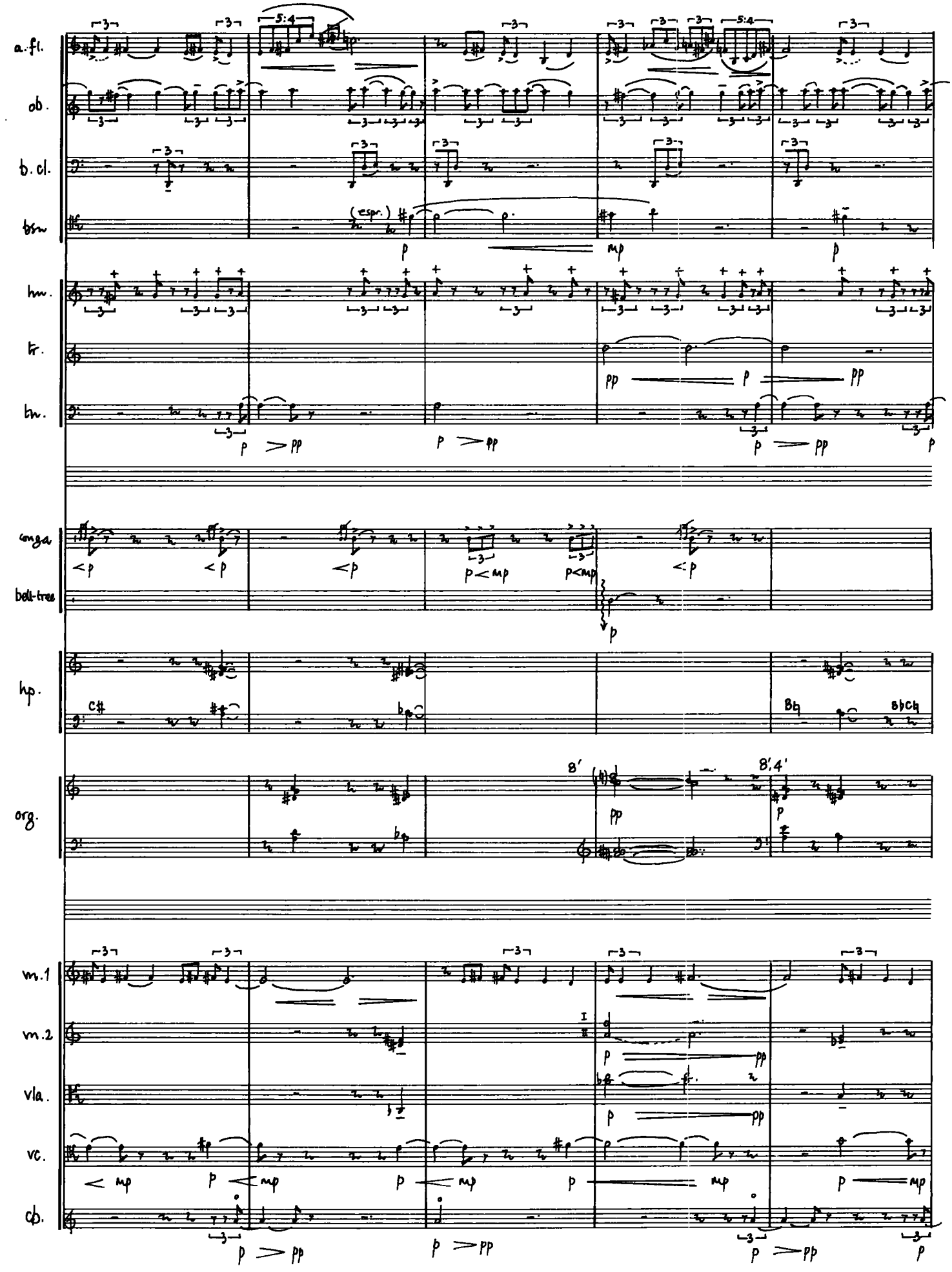
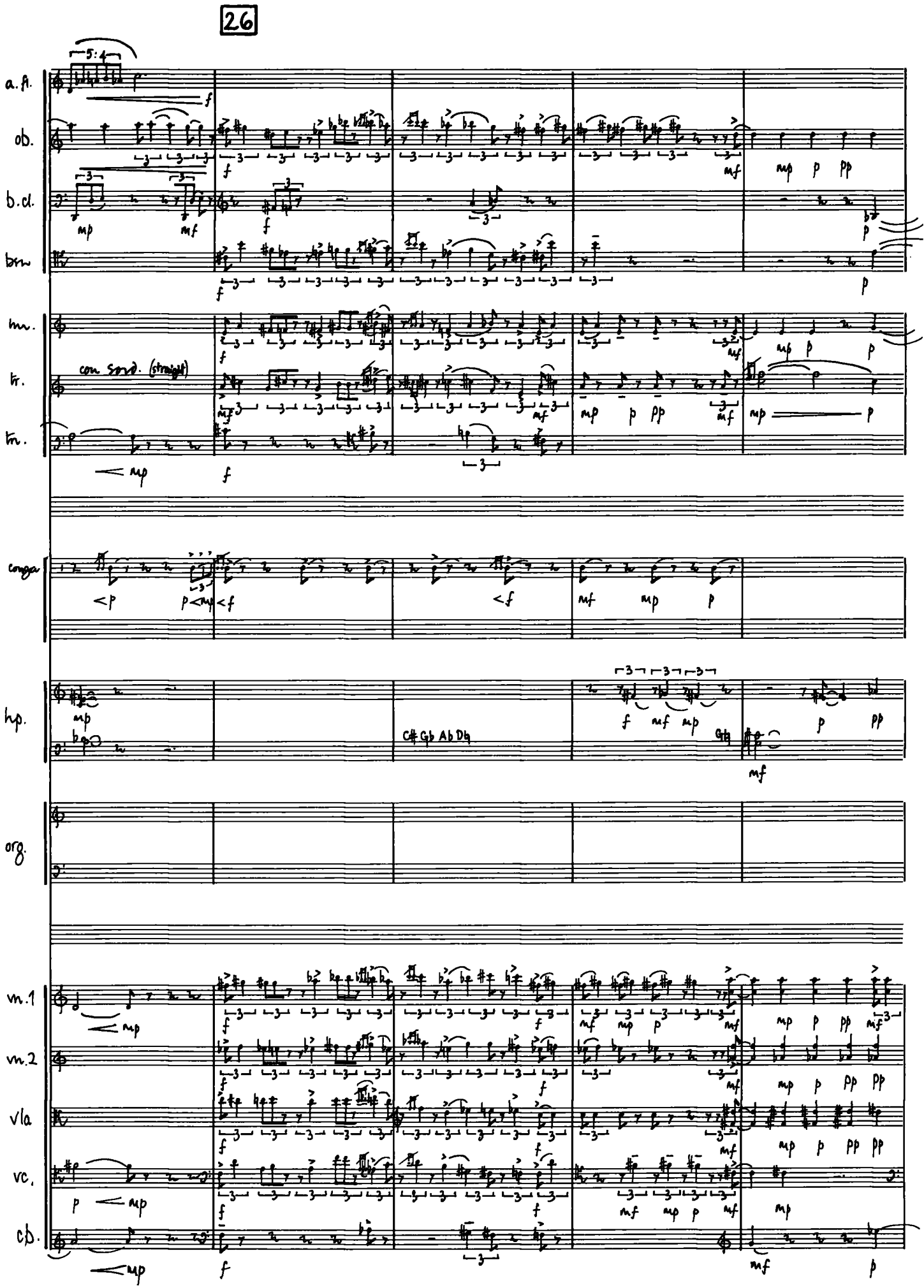
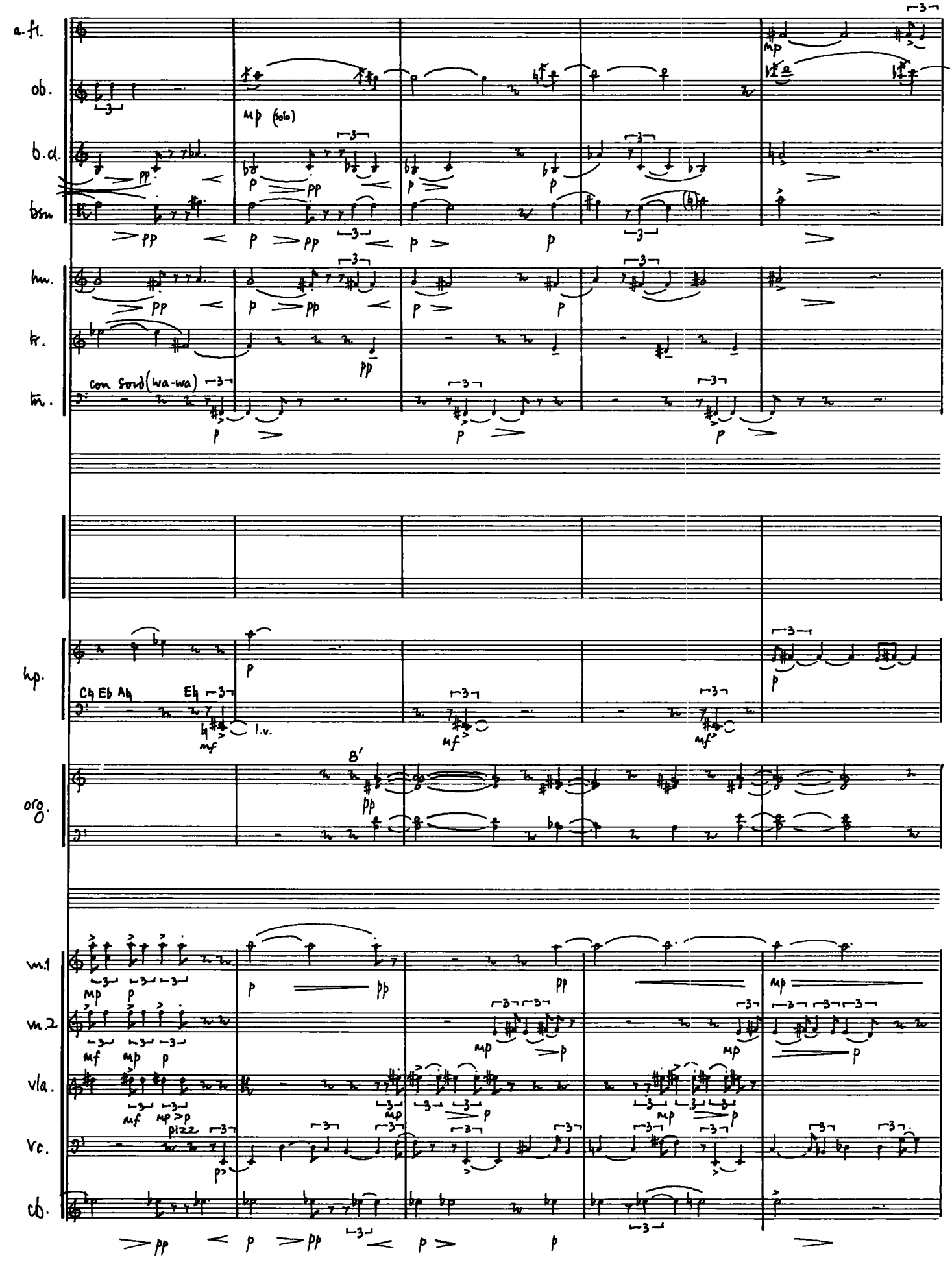
♩ = 80 quietly rhythmic and solemn

I II p pp (non espr.) p pp

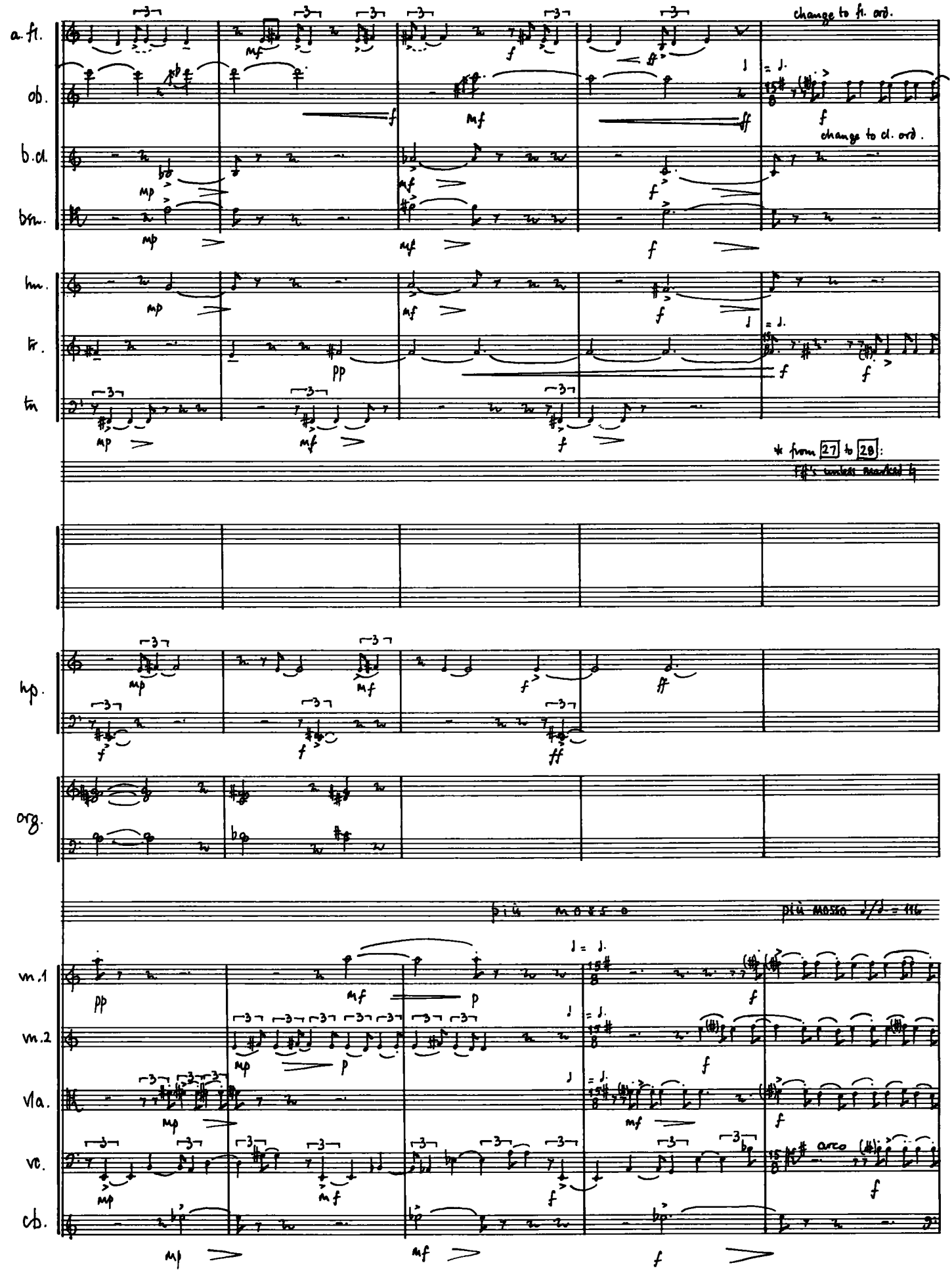
24

a.fl.
ob.
b.cl.
bsn
hn
tr.
tbn.
(low) conga
bell-tree
hp.
org.
m.1
m.2
vla.
vc.
cb.

non espr.
5:4
Sim.
* conga: beat toward upwards with elbow
single, rubber mallet
D# E♭
B♭
8', 4'
8'
(non espr.)

25

a.fl.
ob.
b.cl.
bsn
hn.
tr.
tn.
conga
hp.
org.
vn.1
vn.2
vla.
vc.
cb.
(sim.)
(non espr.)
Db Eb
D# Eb
Bb C♮

a.fl.
ob.
b.cl.
bsn
(espr.)
hn.
tr.
tbn.
conga
bell-tree
hp.
org.
8'
8',4'
vn.1
vn.2
vla.
vc.
cb.

26
a. fl.
ob.
b. cl.
bsn
tr.
con sord. (straight)
tr.
tn.
conga
hp.
C♯ G♭ A♭ D♭
G♮
org.
vn. 1
vn. 2
vla
vc.
cb.

a.fl.
ob.
b.cl.
bsn
hn.
tr.
tm.
hp.
orc.
vn.1
vn.2
vla.
vc.
cb.
mp (solo)
con Sord (wa-wa)
Cb Eb Ab
Eb
l.v.
8'
pizz.

più mosso

27 * più mosso ♩/♩. = 11

28 più mosso ♩/♩. = 126

fl.
ob.
cl.
bsn
hn.
tr.
tm.
bongos
congas
hp.
org.
vn.1
vn.2
vla.
vc.
cb.

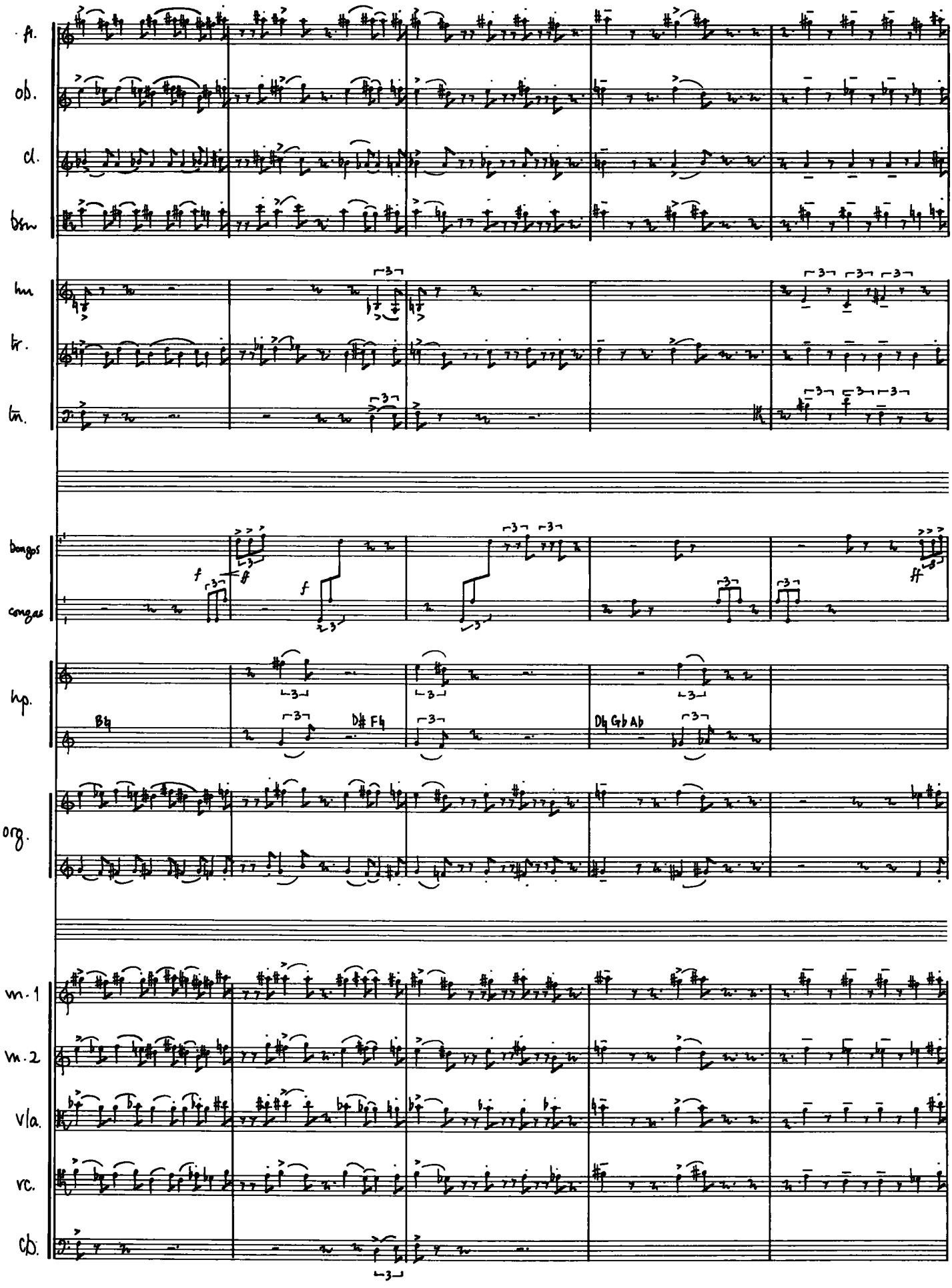
(fl. ord.)

(rubber mallets)

8',4'

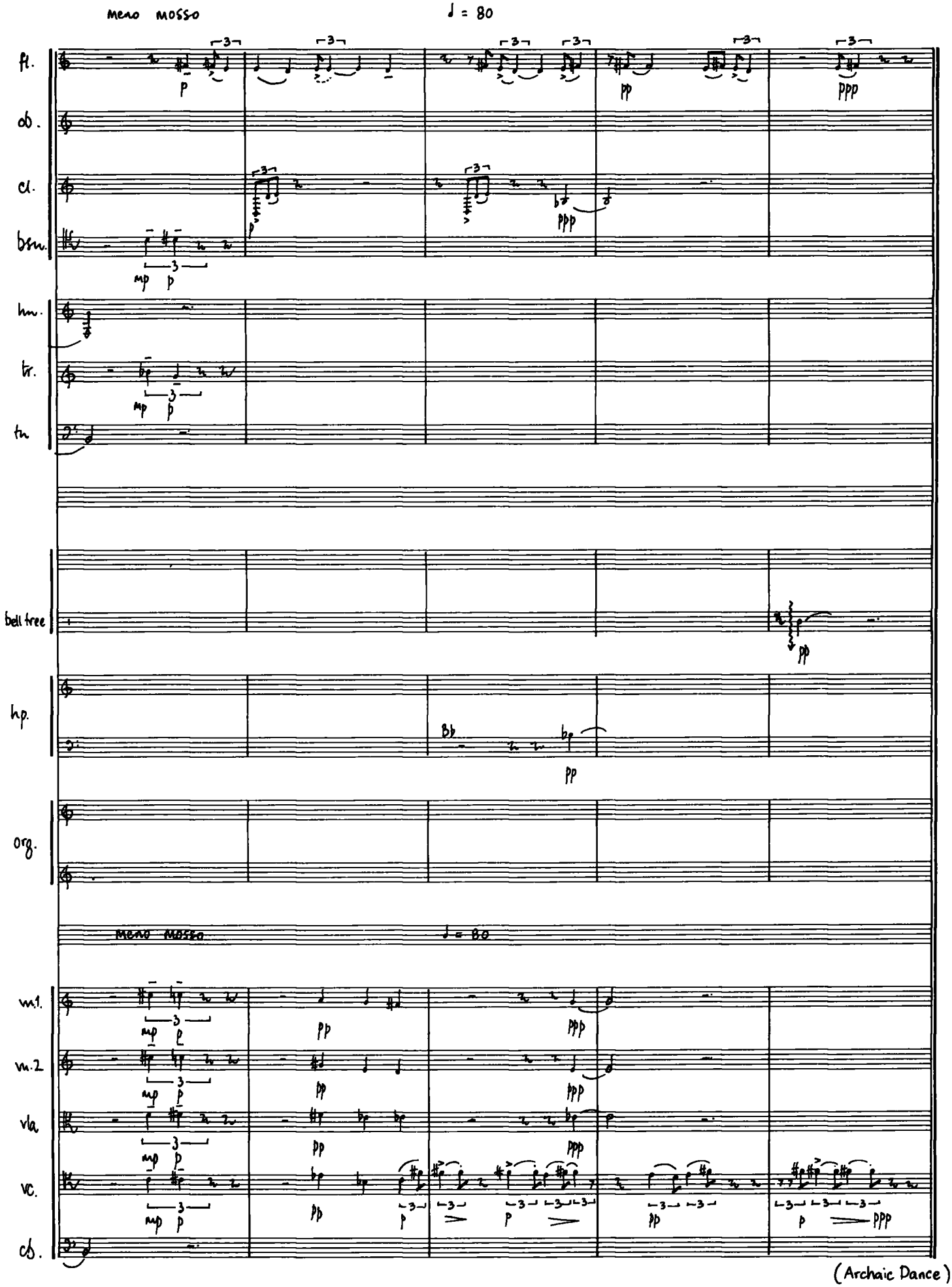
8',4',2'

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

più mosso ♩/♩. = 126

fl.
ob.
cl.
bsn
hn
tr.
tm.
bongos
congas
hp.
Bb
D# F#
Db Gb Ab
org.
vn.1
vn.2
vla.
vc.
cb.

29

poco a poco meno mosso

fl.
ob.
cl.
bsn.
hn.
tr.
tn.
bongos
congas
tam-tam metal beater
gran cassa timp. stick
hp.
Eb Gb Ab
Bb C#
Bb Gb Ab
org.
vn.1
vn.2
vla.
vc.
cb.

Meno mosso
♩ = 80
fl.
ob.
cl.
bsn.
hn.
tr.
tn.
bell tree
hp.
org.
Meno mosso
♩ = 80
vn.1.
vn.2
vla.
vc.
cb.

Interlude

♩ = 152

30

contra bsn.

(Solo) 3 mf con Sord.

hn

4 mf con Sord (wa-wa) +o

tn

mp<mf

Krumahorn 8'

org.

3 mf

4

stacc simile

vn.1

vn.2

3

vla.

4

p

vc.

cb.

mf

stacc simile

cbsn.

f

mf (stacc.)

hn.

mf

f

+o

mp<mf

org.

vn.1

p

vn.2

p

vla.

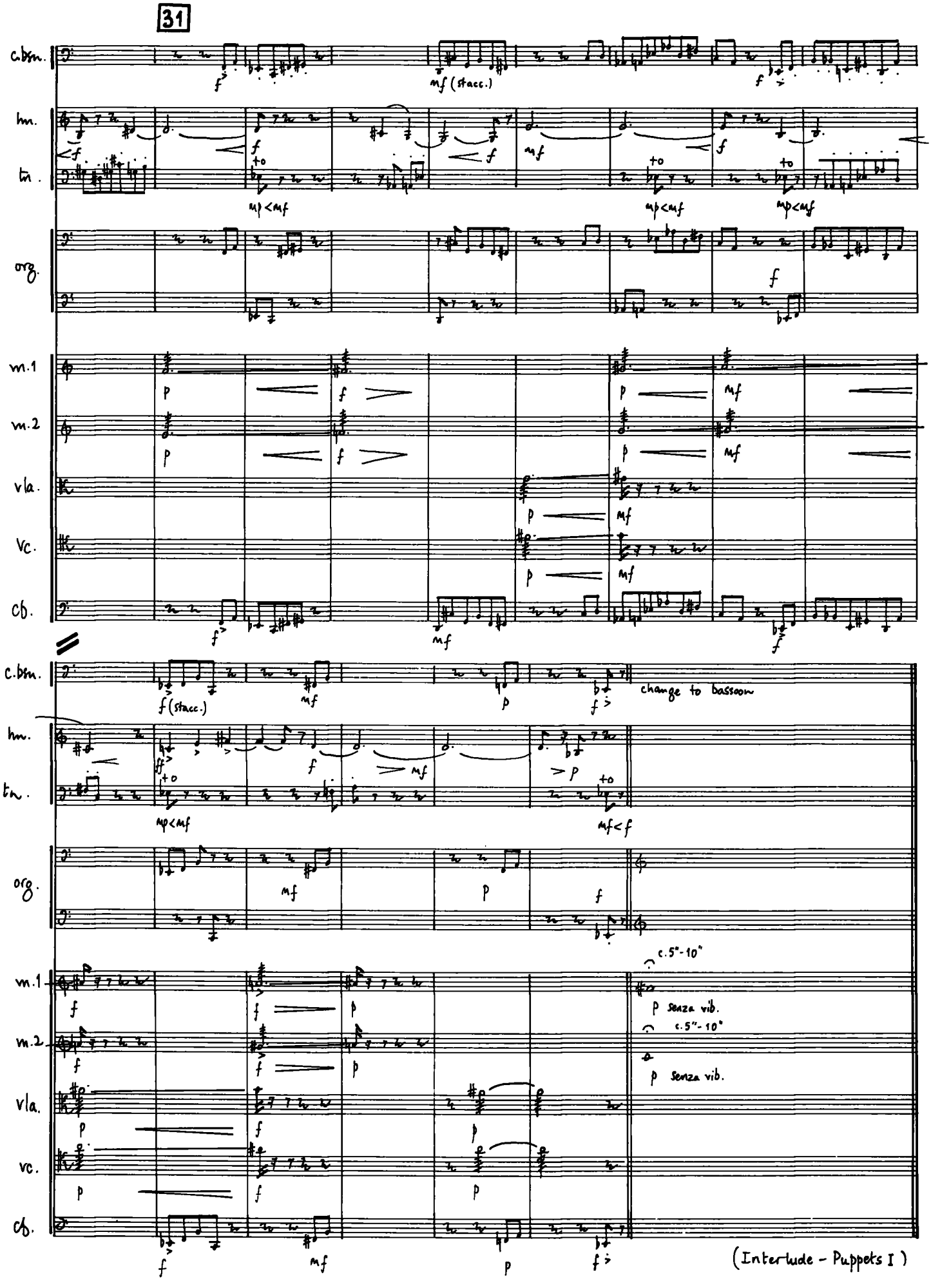
p

vc.

p

cb.

f

mf

31
c.bsn.
hn.
tn.
org.
vn.1
vn.2
vla.
vc.
cb.
f
mf (stacc.)
mp<mf
+o
p
change to bassoon
f (stacc.)
mf<f
c.5"-10"
p senza vib.
(Interlude - Puppets I)

III

32

♩ = 120

fl.

ob.

cl.

bsn.

hn.

tr.

tm.

xyl.

2 bongos
s. dr.
(snares off)

hp.

org.

vn. 1

vla.

vc.

cb.

senza sord.

2nd time only

medium beaters (xyl.)

8', 4', Cymbale II

(norm.)

33

♩ = ♩ = 60

fl.
ob.
cl.
bsn
hn.
tr.
tm.
2 b Bas
s.d.
hp.
org.
m.1
m.2
vla.
vc.
cb.

p espr.
pizz. vib.
pizz. vib.
8'

34

fl.
ob.
cl.
bsn
hn.
tr.
con sord (straight)
tn.
con sord (wa-wa)
hp.
org.
vn.1
vn.2
vla.
vc.
cb.

* vn.1 plays 'senza misura' and with rubato, and should not attempt to synchronize with the ensemble

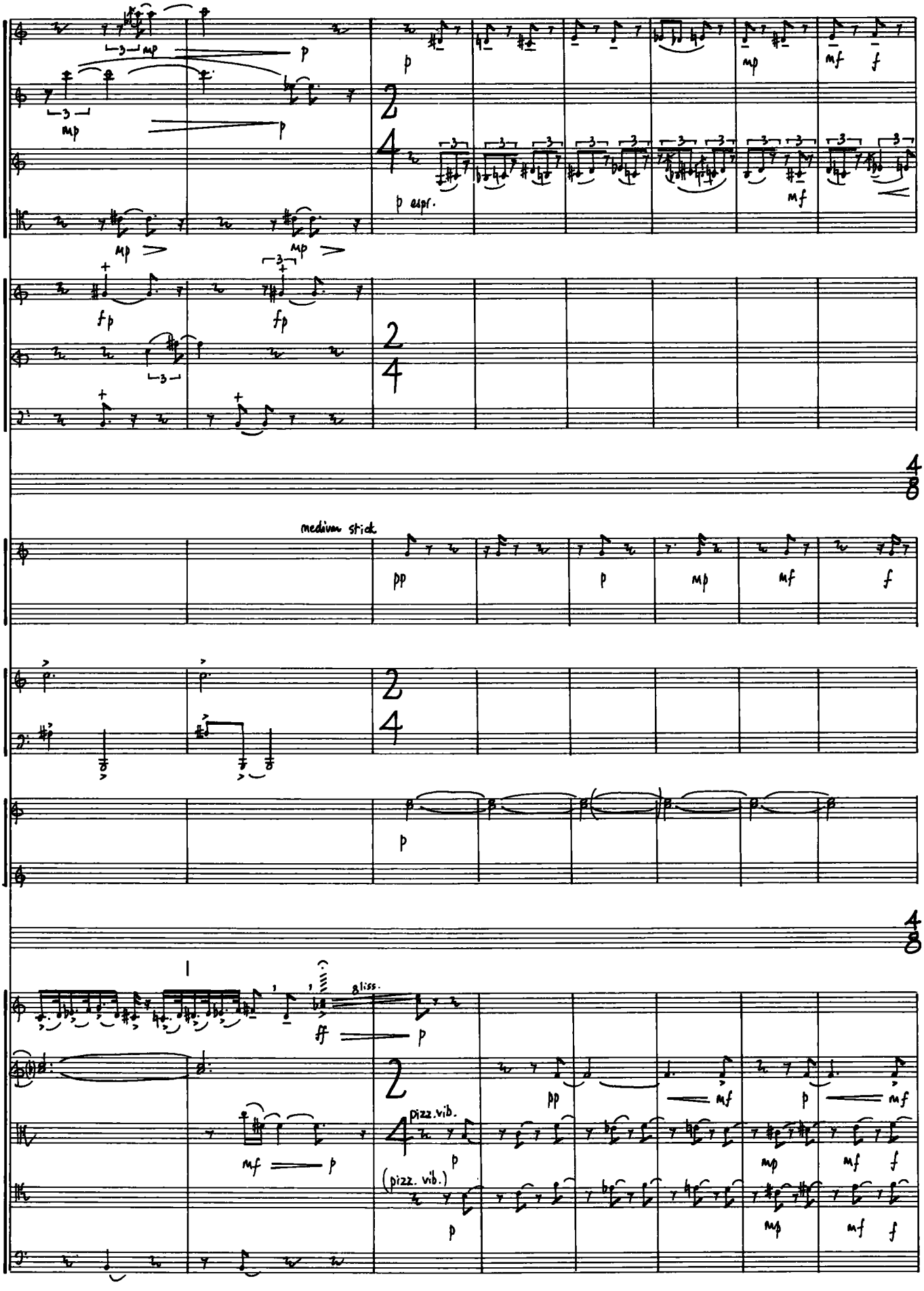
(solo)

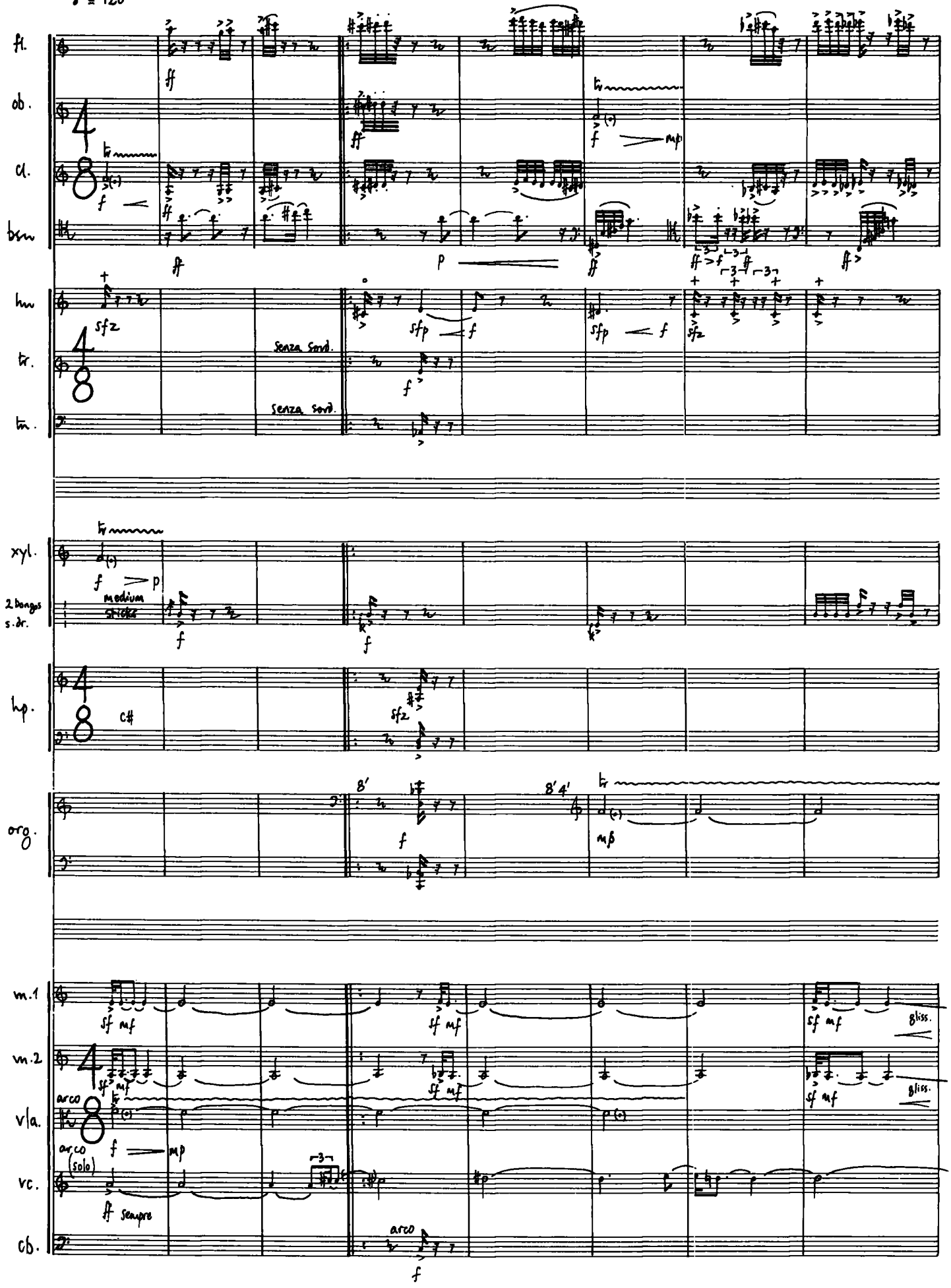
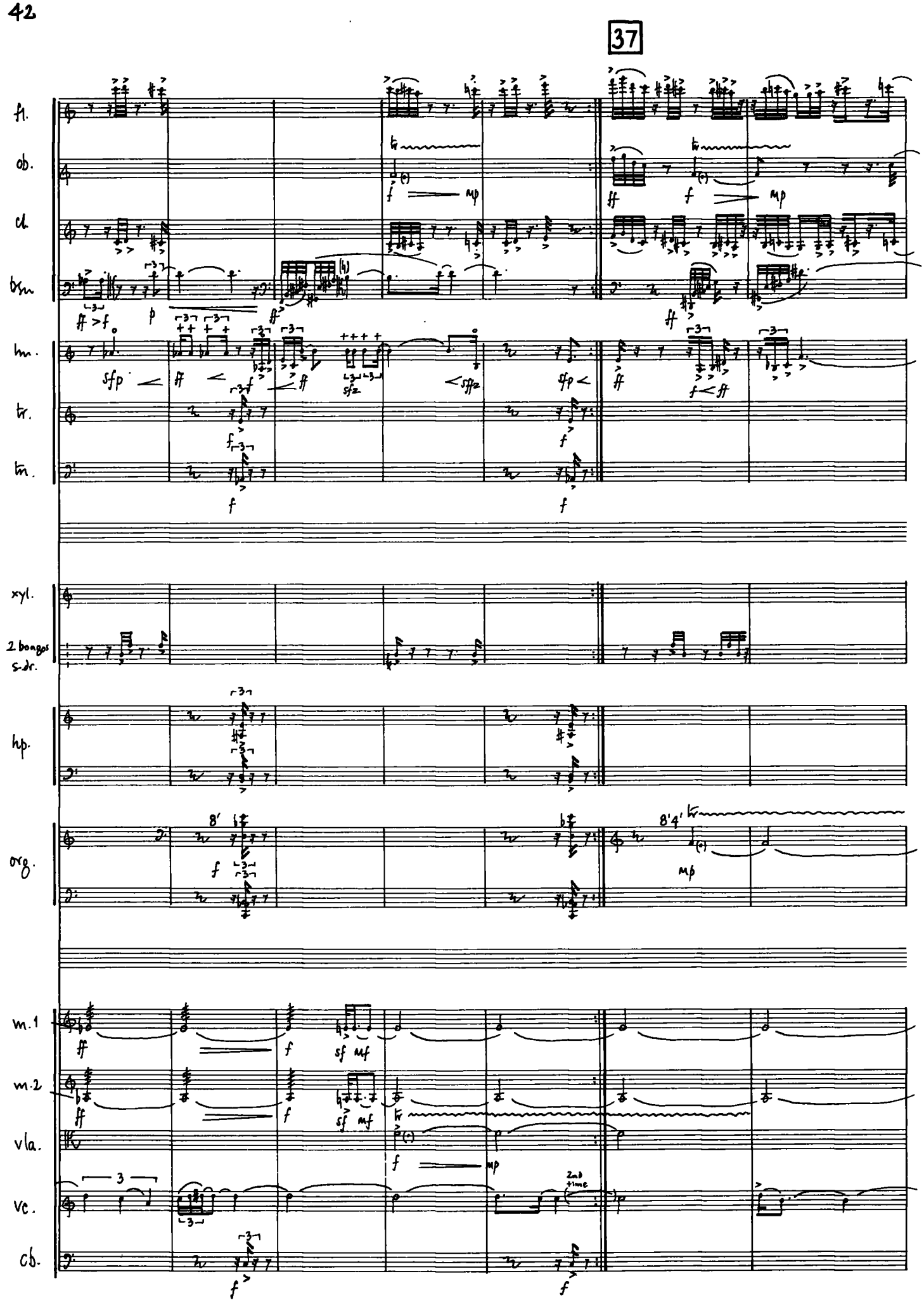
f (rather pompous)

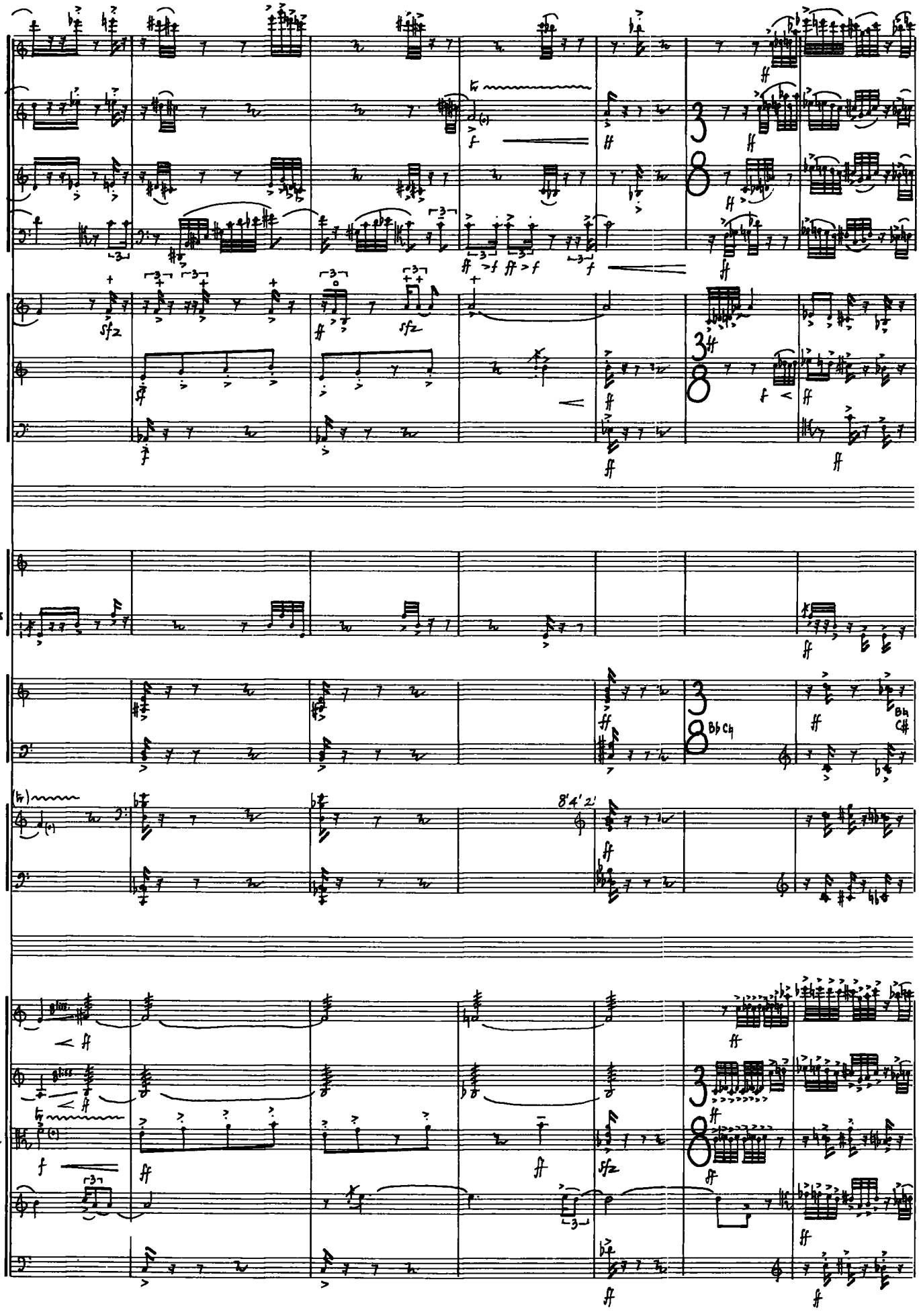
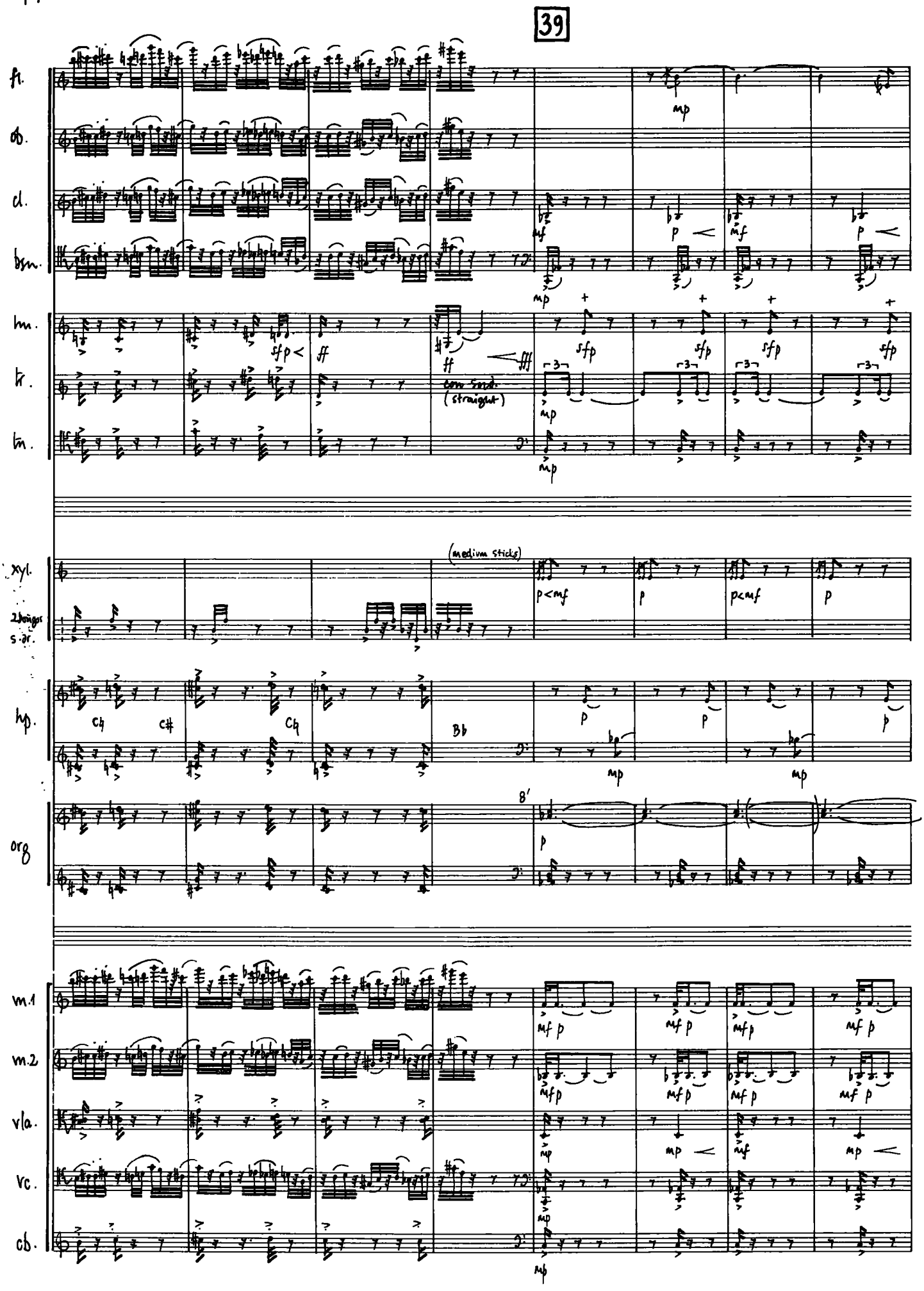
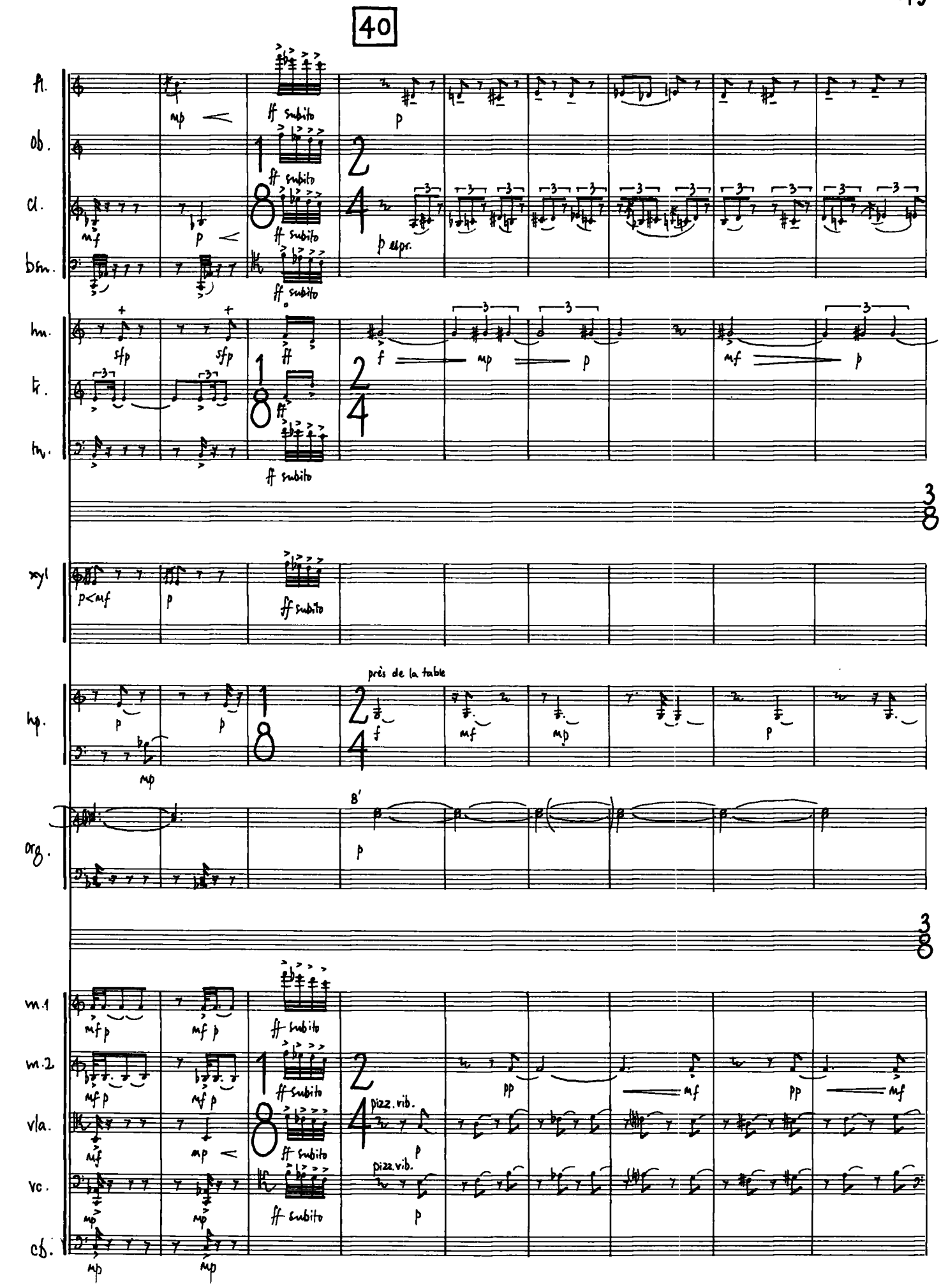
arco

pizz.

35

fl.
ob.
cl.
bsn
hn.
tr.
tbn.
xyl.
hp.
org.
vn.1
vn.2
vla.
vc.
cb.

36

♪ = 120

fl.
ob.
cl.
bsn
hn
tr.
tm.
xyl.
2 bongos
s.dr.
hp.
org.
vn.1
vn.2
vla.
vc.
cb.
Senza Sord.
Senza Sord.
medium sticks
C#
8'
8'4'
arco
arco (solo)
ff sempre
arco
bliss.
bliss.

37
fl.
ob.
cl.
bsn.
hn.
tr.
tm.
xyl.
2 bongos
s.dr.
hp.
org.
m.1
m.2
vla.
vc.
cb.
8'
8'4'
2nd time

38

fl.
ob.
cl.
bsn.
hn.
tr.
tn.
xyl.
2bongos
s.dr.
hp.
org.
vn.1
vn.2
vla.
vc.
cb.
sfz
Bb Cb
Bb C#
8'4'2'

39
fl.
ob.
cl.
bsn.
hn.
tr.
tm.
con sord. (straight)
xyl.
(medium sticks)
2 bongos
s. dr.
hp.
Cb
C#
Bb
org
8'
m.1
m.2
vla.
vc.
cb.

40
fl.
ob.
cl.
bsn.
hn.
tr.
tn.
xyl
hp.
org.
vln.1
vln.2
vla.
vc.
cb.
près de la table
pizz.vib.

41

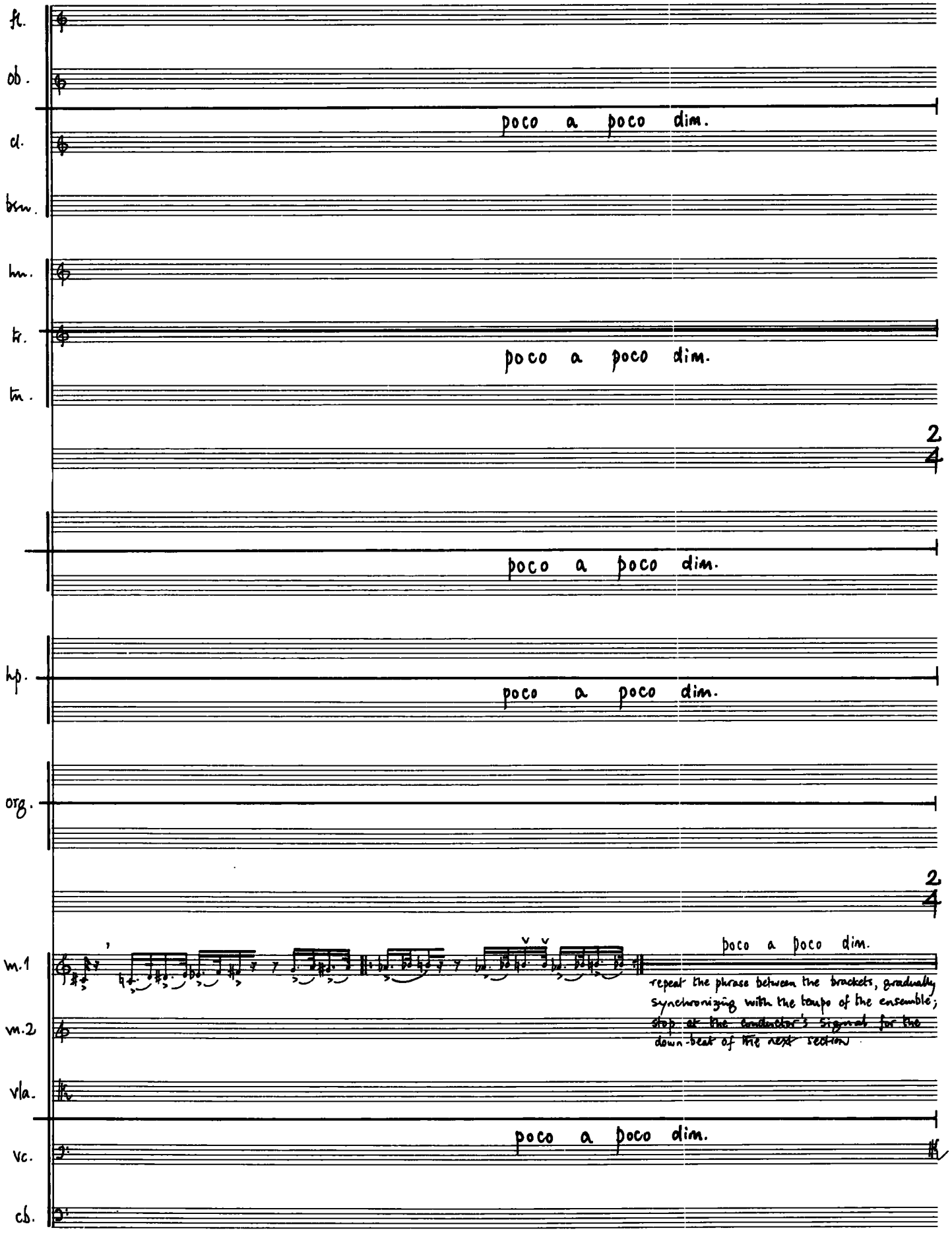
fl.
ob.
cl.
bsn
hn
tr
tn
xyl.
hp.
org.
vn.1
vn.2
vla.
vc.
cb.

(con sord.)

repeat strictly in tempo until the conductors signal and go into the next section without a break

(solo)

* as before


fl.
ob.
cl.
bsn.
hn.
tr.
tn.
poco a poco dim.
poco a poco dim.
2
4
poco a poco dim.
hp.
poco a poco dim.
org.
2
4
vn.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
vn.2
vla.
poco a poco dim.
vc.
cb.

42

♩ = 60

fl.
cl.
xyl.
hp.
org.
m.2
vc.

p
p espr.
p sempre
près de la table
p sempre
8' 2'
p
pizz. vib.
pp
mf
p
pp
mf
p
pp
mf

* 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.

mf
PPP
pp
mf

(Eructavit in Vaganza)

IV

♩ = 112

(solo)

Cor ang.

Hn.

Tr.

Con Sord. (harmon)

sf p

medium beaters

Xyl.

pp sempre

Hp.

Bb C Db Eb F G# Ab

2', Krummhorn 8'

Org.

sul pont. con sord.

Vla.

Vc.

Con Sord.

gliss.

mp

pp

43

Cor ang.

Hn.

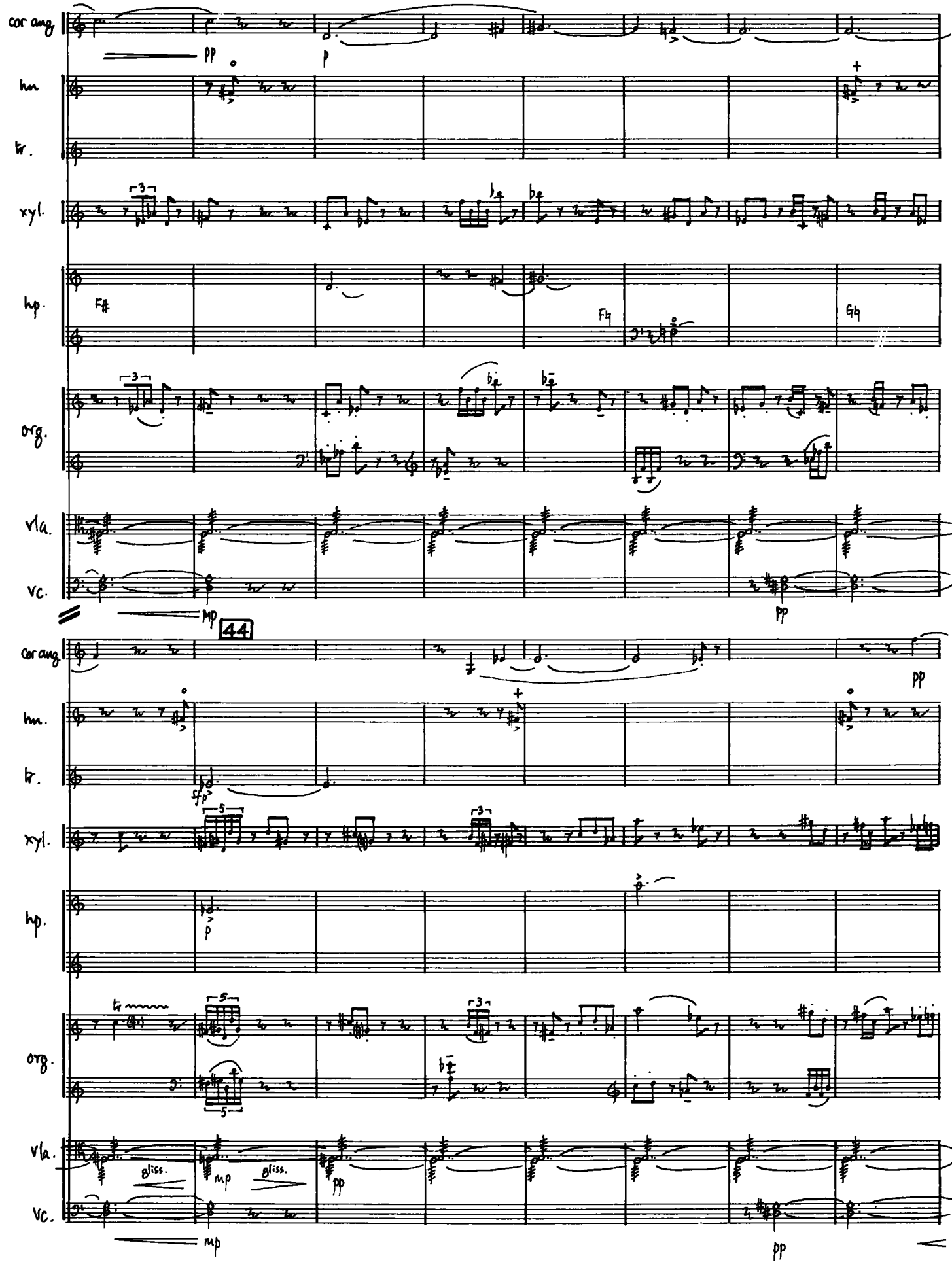
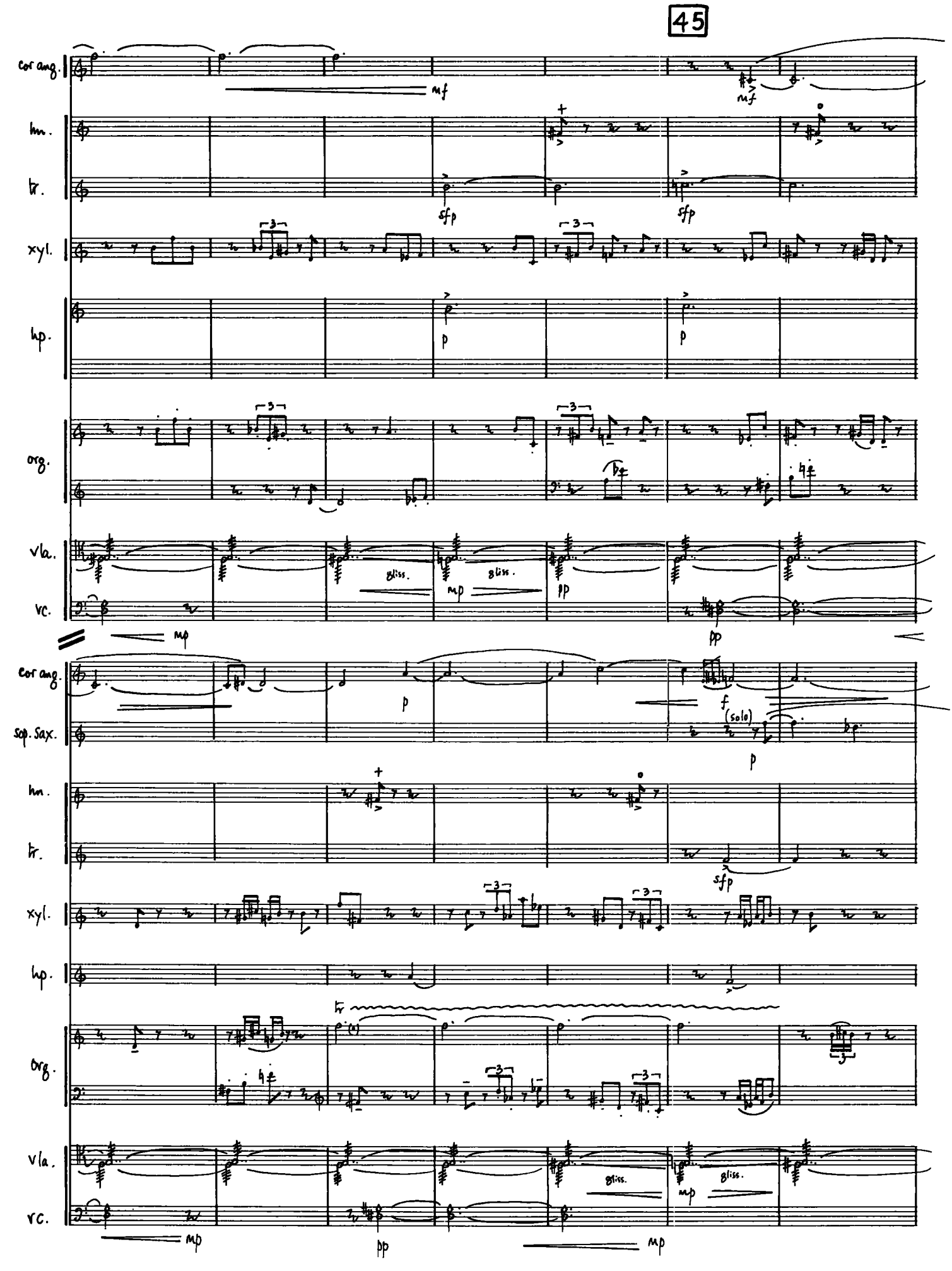
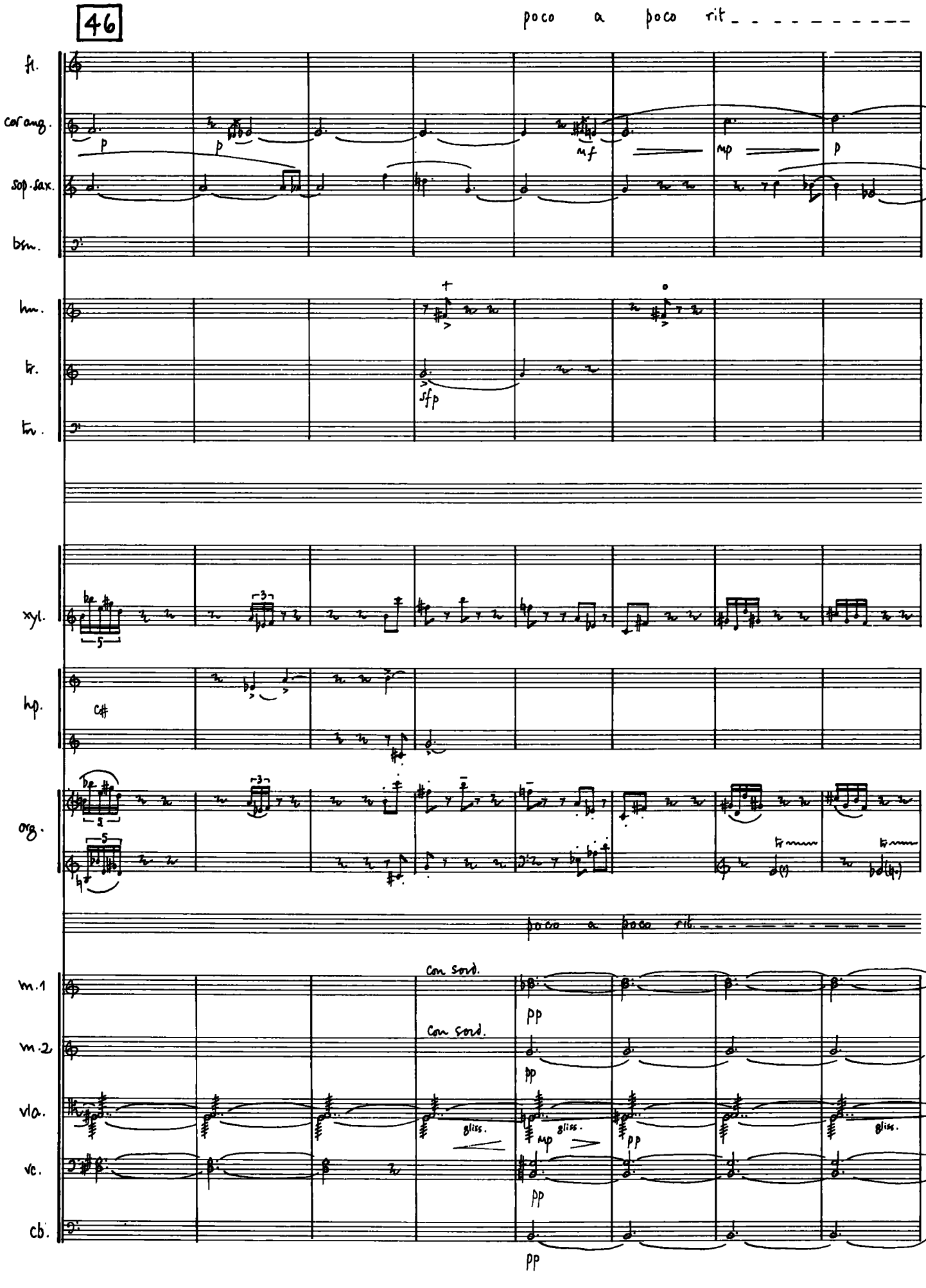
Tr.

Xyl.

Hp.

Org.

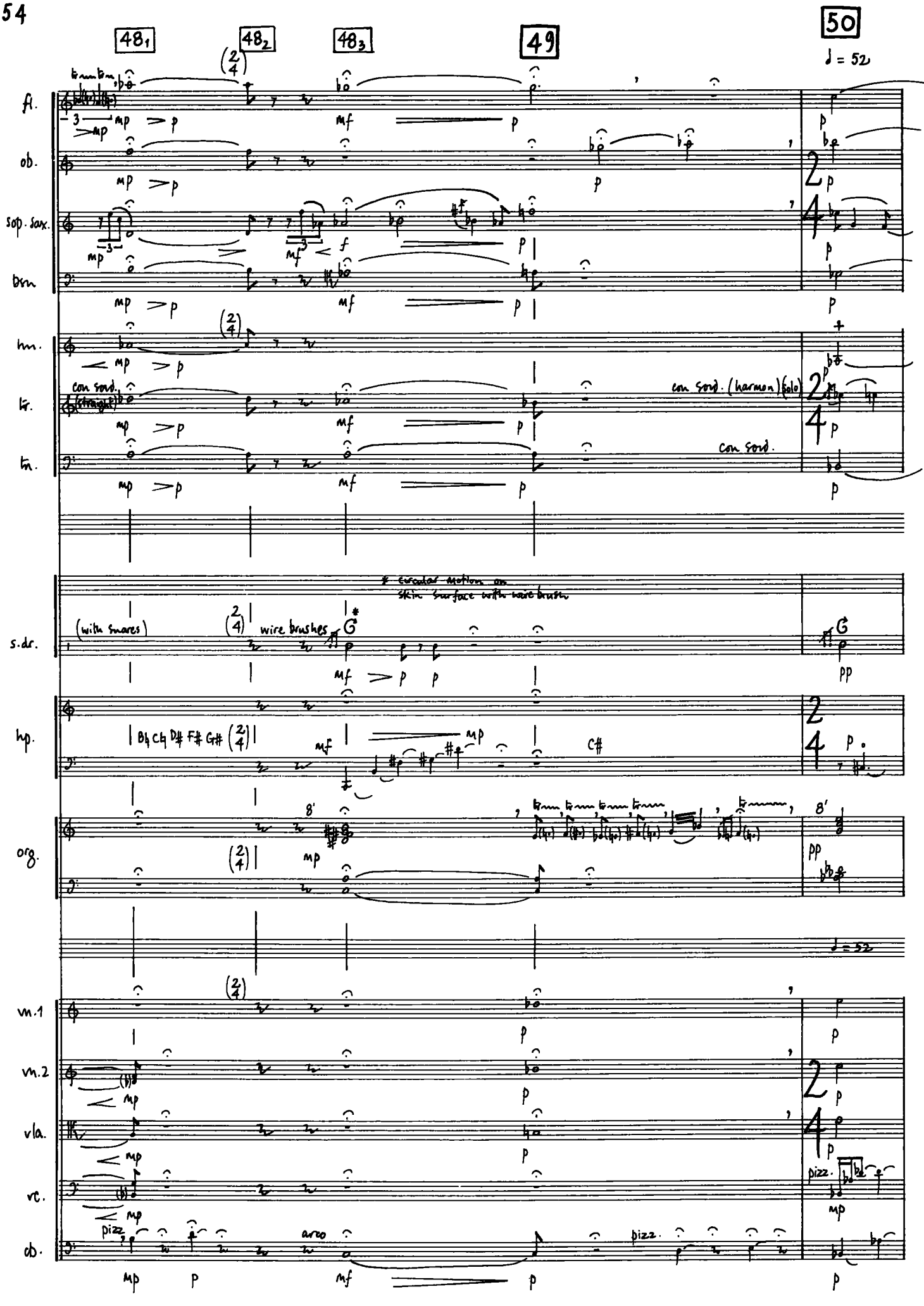
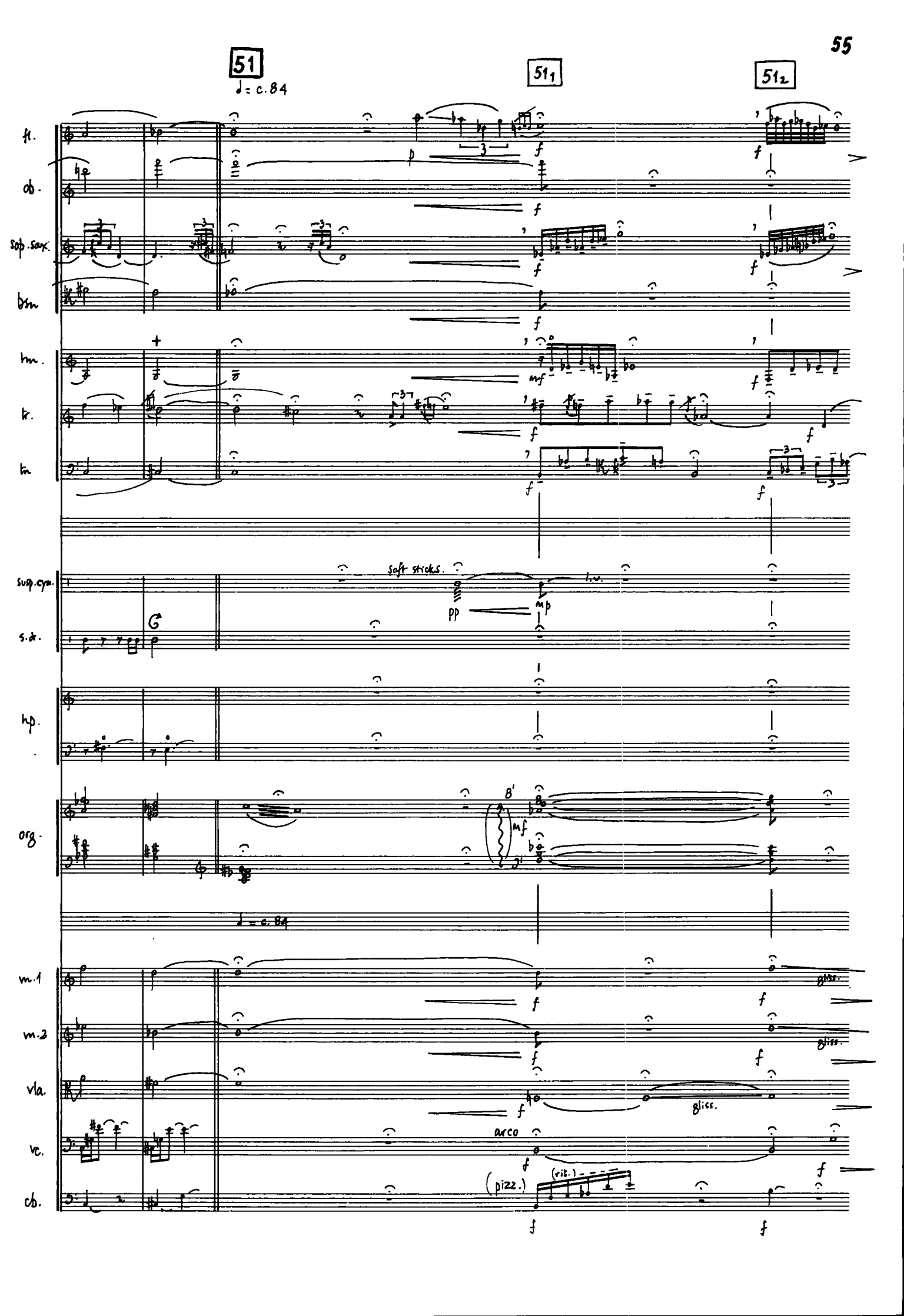
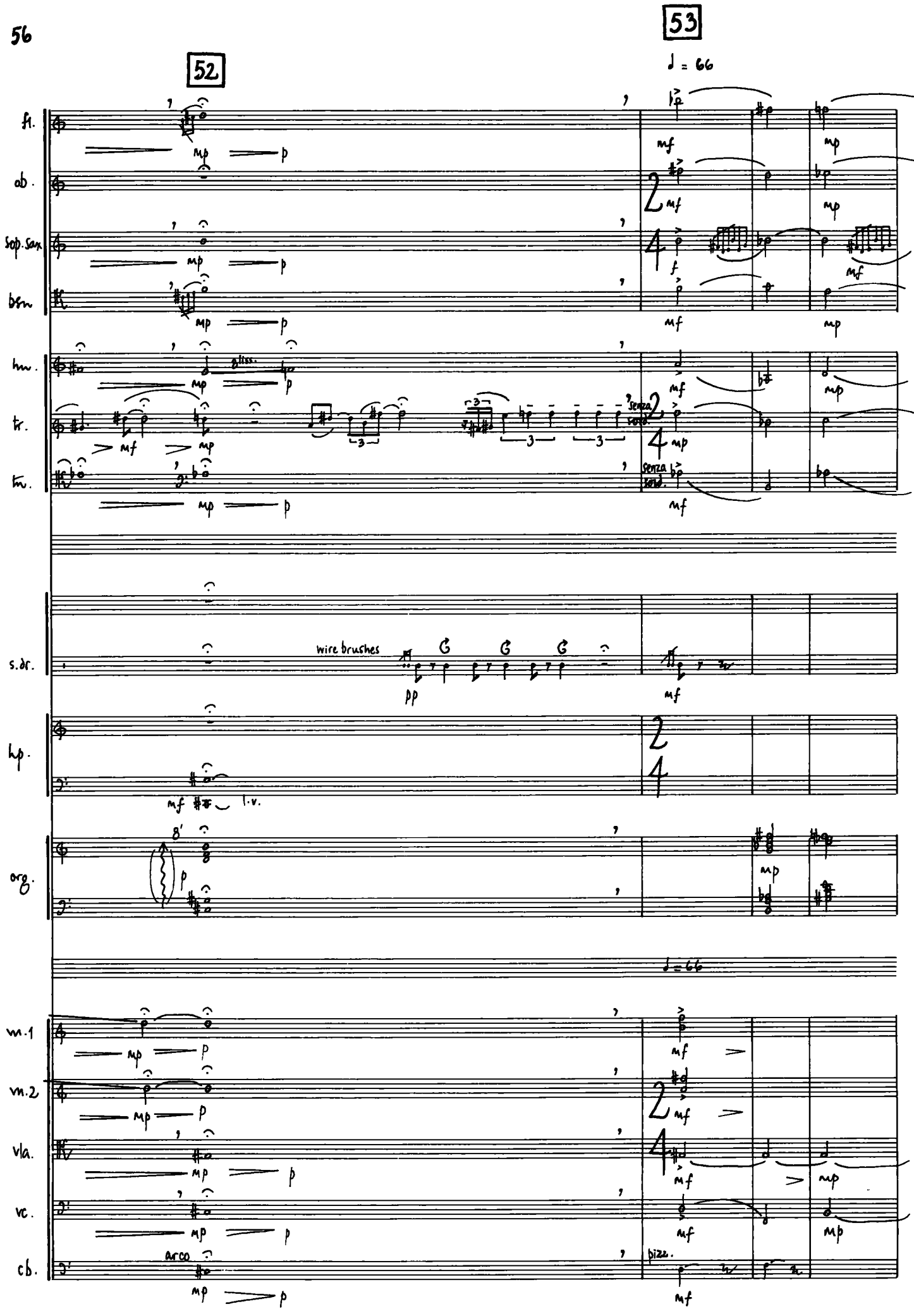
Vla.

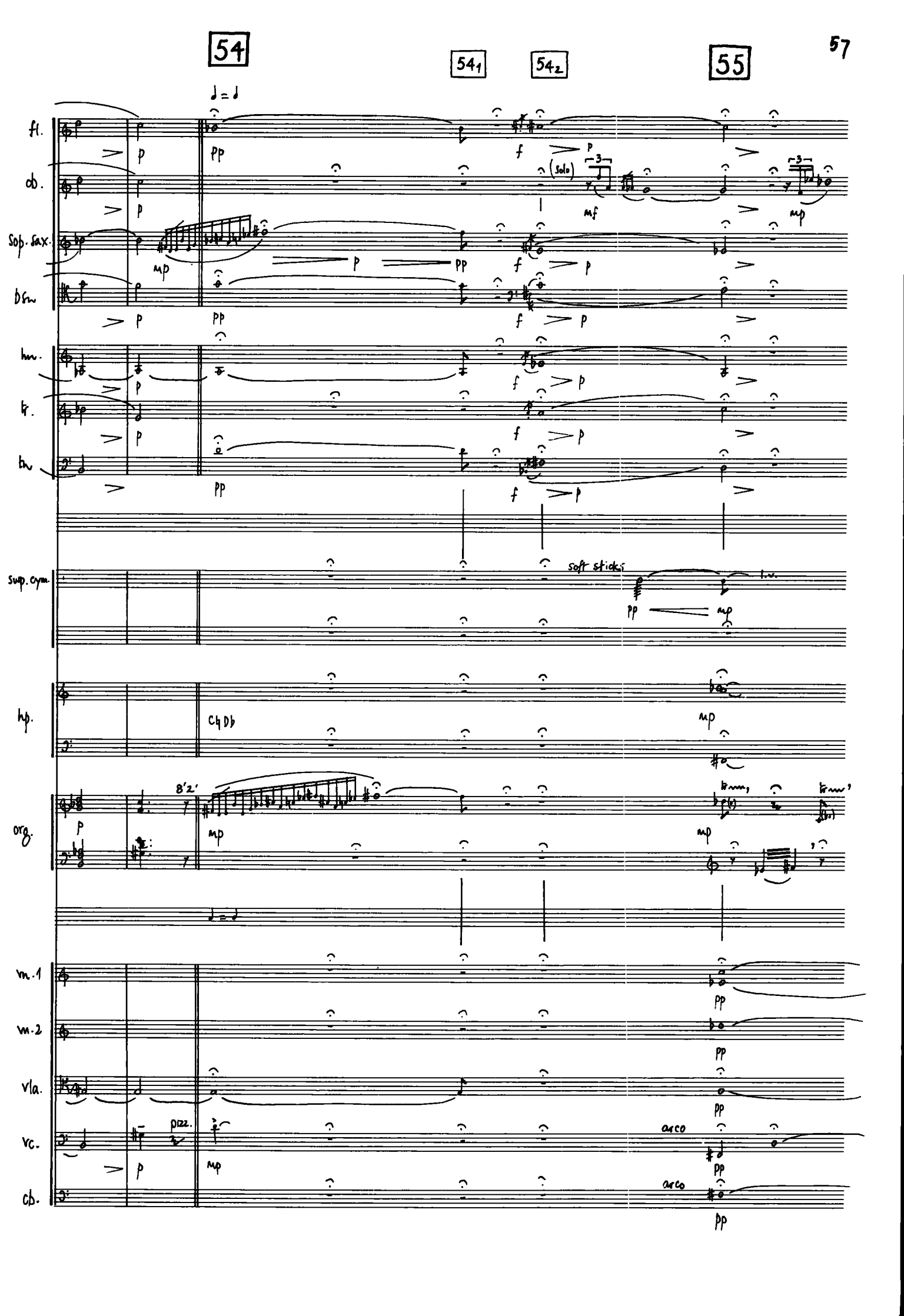
Vc.

cor ang.
hn.
tr.
xyl.
hp.
org.
vla.
vc.
pp
p
mp
44
sfp
gliss.
gliss.

45
cor ang.
hn.
tr.
xyl.
hp.
org.
vla.
vc.
sop. Sax.
mf
sfp
p
gliss.
mp
pp
f
(solo)

46
poco a poco rit
fl.
cor ang.
sop. sax.
bsn.
hn.
tr.
tn.
xyl.
hp.
org.
m.1
m.2
vla.
vc.
cb.
Con sord.
gliss.
p
mf
mp
sfp
pp

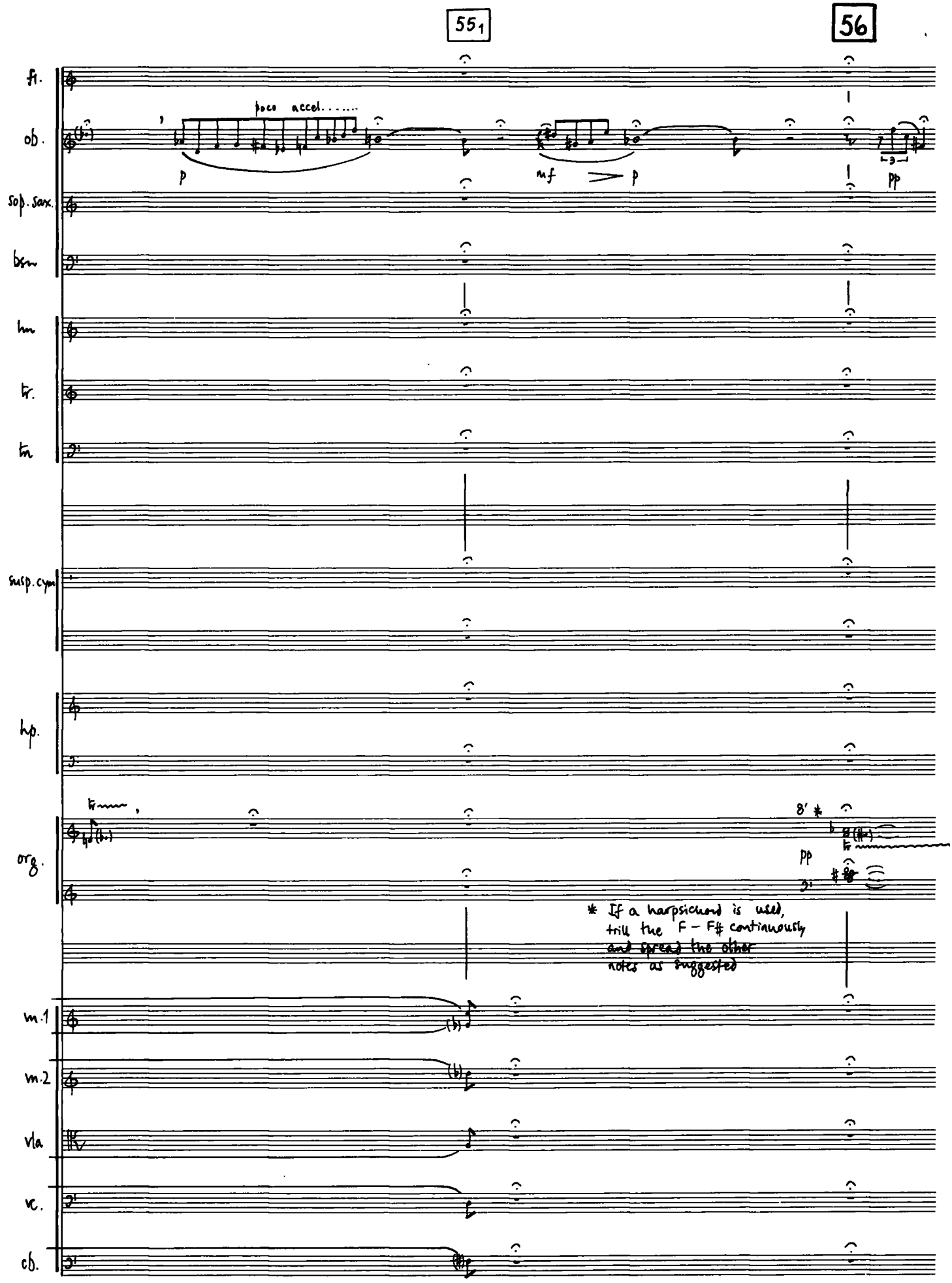
47 47₁ 47₂ 47₃ 48

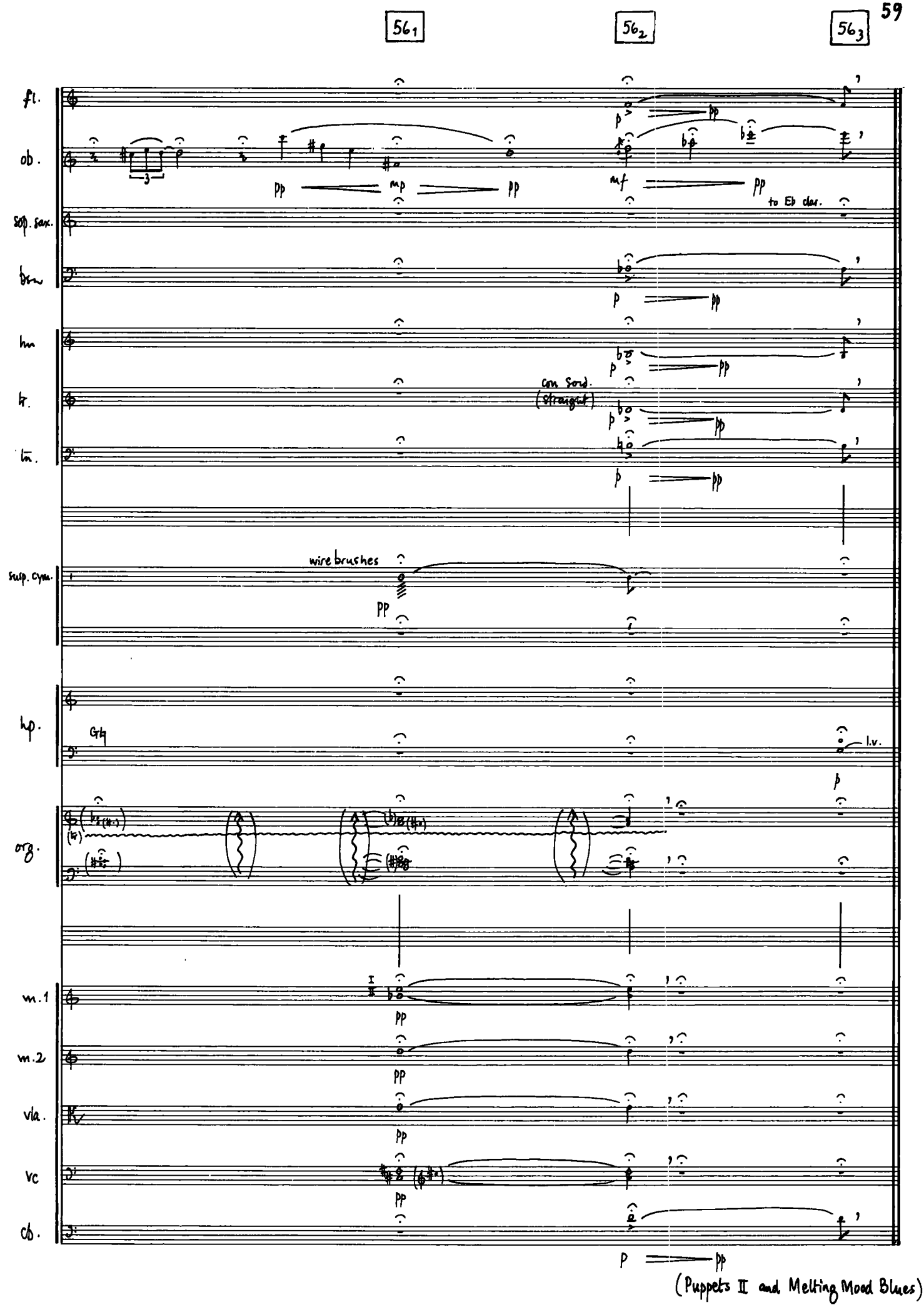
meno mosso (♩= c. 72)

fl.
cor ang.
sop. sax.
bsn
hn
tr.
tn
sup. cymb.
xyl.
hp.
org.
vn. 1
vn. 2
vla.
vc.
cb.

change to oboe
(solo)
(medium beaters)
l.v.
Bb Db Eb F# G♮ A♮
Db F♮
8' 4'
* If a harpsichord is used, spread this chord
meno mosso
(♩= c. 72)
sul tasto
pizz.
arco

48₁
48₂
48₃
49
50
♩ = 52
fl.
ob.
sop. sax.
bsn
hn.
tr.
tn.
s.dr.
hp.
org.
vn.1
vn.2
vla.
vc.
cb.
con sord.
con sord. (harmon) (solo)
(with snares)
wire brushes
* circular motion on skin surface with wire brush
Bb C♮ D# F# G#
C#
pizz.
arco

51
♩= c. 84
51₁
51₂
fl.
ob.
sop. sax.
bsn
hn.
tr.
tn.
susp. cym.
soft sticks
l.v.
s. dr.
hp.
org.
8'
♩= c. 84
vln. 1
vln. 2
vla.
vc.
cb.
arco
(pizz.)
(rit.)
gliss.

52
53
♩ = 66
fl.
ob.
sop.sax
bsn.
hn.
tr.
tu.
s.dr.
wire brushes
hp.
l.v.
org.
8'
vn.1
vn.2
vla.
vc.
cb.
arco
senza sord.
pizz.

54 541 542 55

♩ = ♩
fl.
ob.
Sop. sax.
bsn.
hn.
tr.
tb.
sup. cym.
hp.
org.
vn. 1
vn. 2
vla.
vc.
cb.
(solo)
soft sticks
C♭ D♭
8'2'
pizz.
arco
arco


55₁
56
fl.
ob.
poco accel.....
p
mf
p
pp
sop. sax.
bsn
hn
tr.
tn
susp. cym
hp.
8' *
pp
org.
* If a harpsichord is used, trill the F – F# continuously and spread the other notes as suggested
m.1
m.2
vla
vc.
cb.


56₁
56₂
56₃
fl.
ob.
Sop. Sax.
bsn
hn
tr.
tn.
Susp. Cym.
hp.
org.
vn.1
vn.2
vla.
vc
cb.
wire brushes
Con Sord.
(straight)
to Eb clar.
l.v.
(Puppets II and Melting Mood Blues)

V

♪= 120 Noisily

piec.
ob.
Eb cl.
bsn.
hn.
tr.
tn.
hi-hat
*side drum
bass ped-dr.
hp.
org.
vn.1
vn.2
vla.
vc.
cb

(hard sticks) (snares on) f (mf)

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

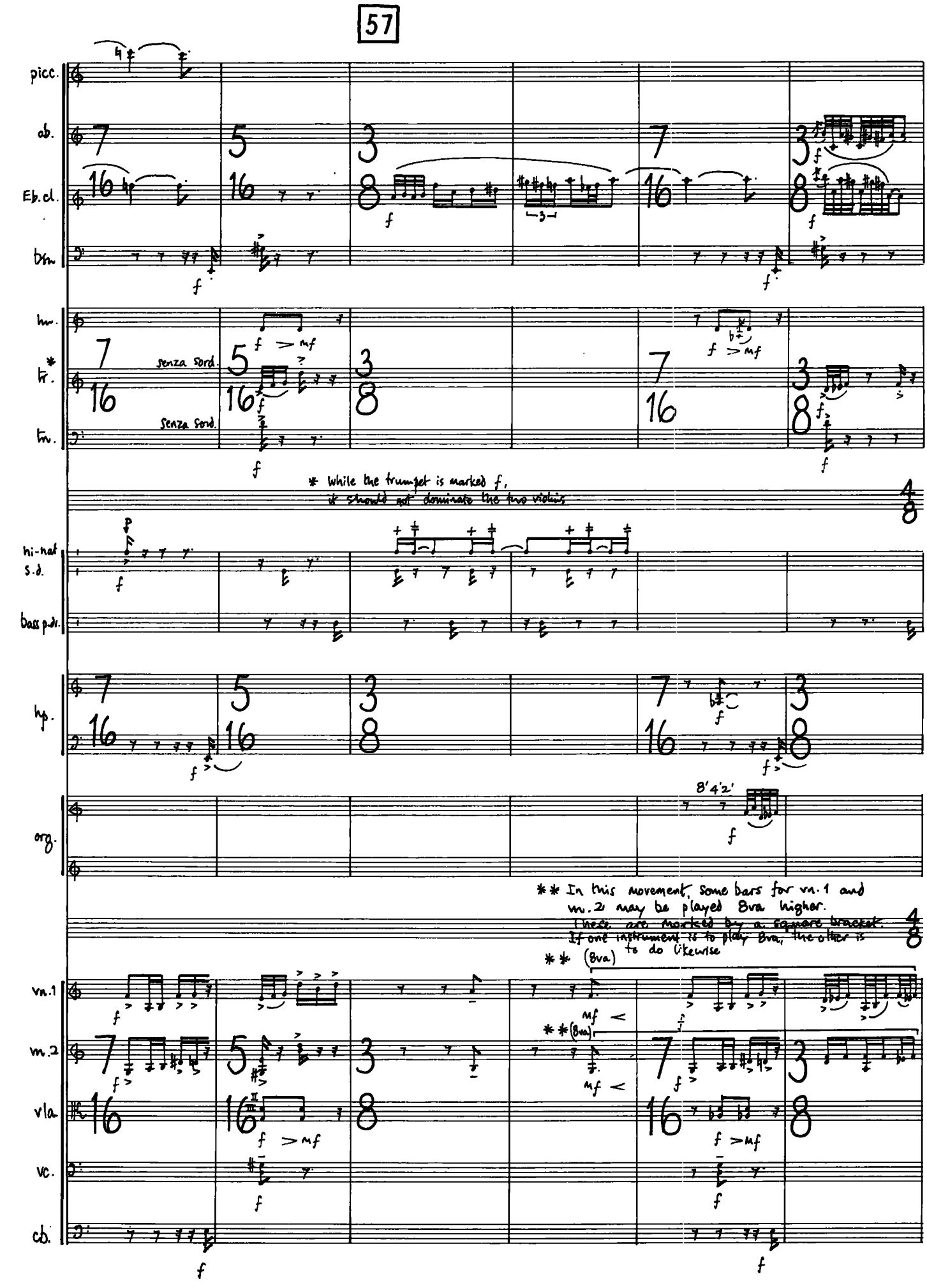
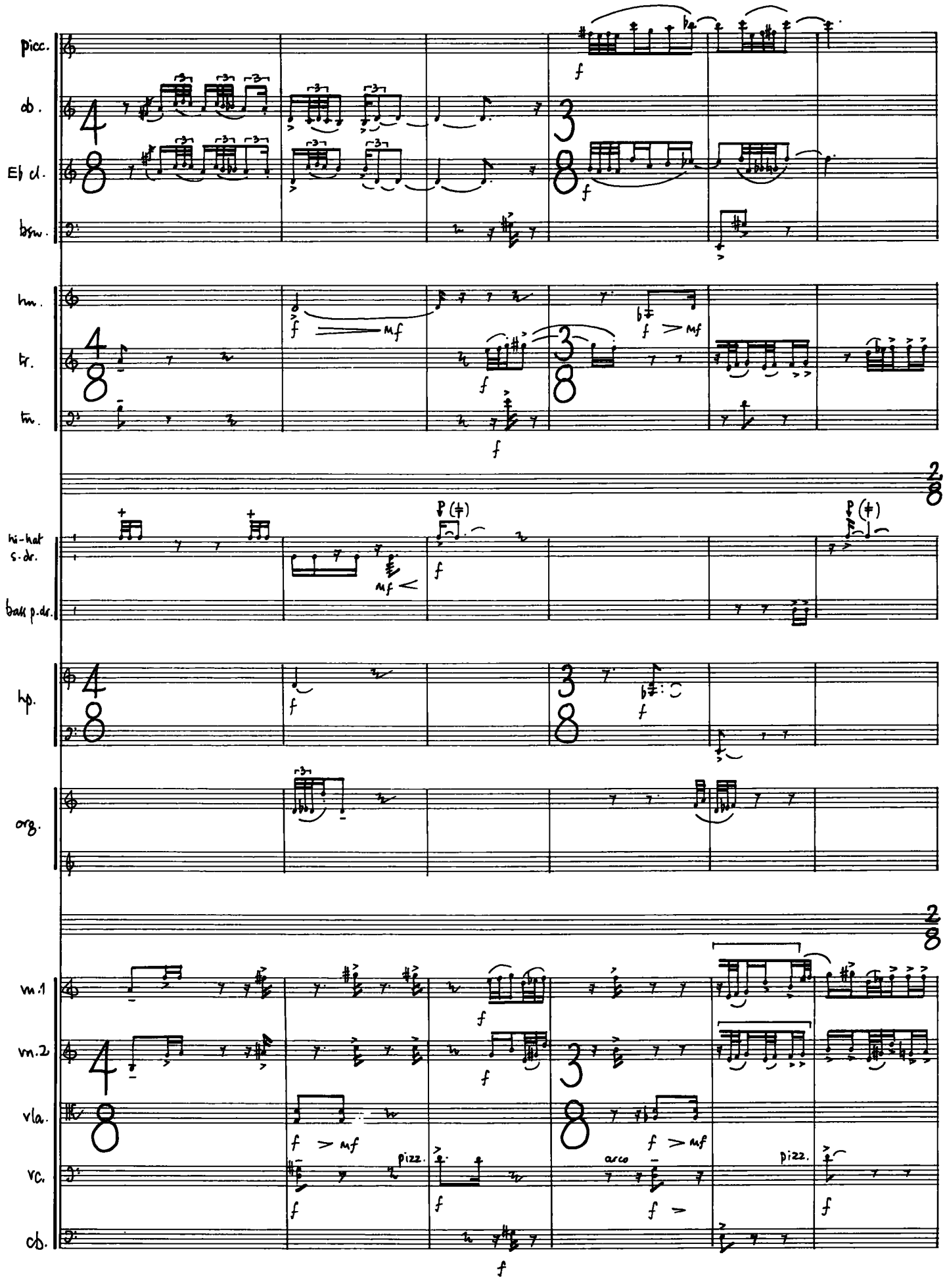
Bb Cb Db Eb Fb Gb Ab

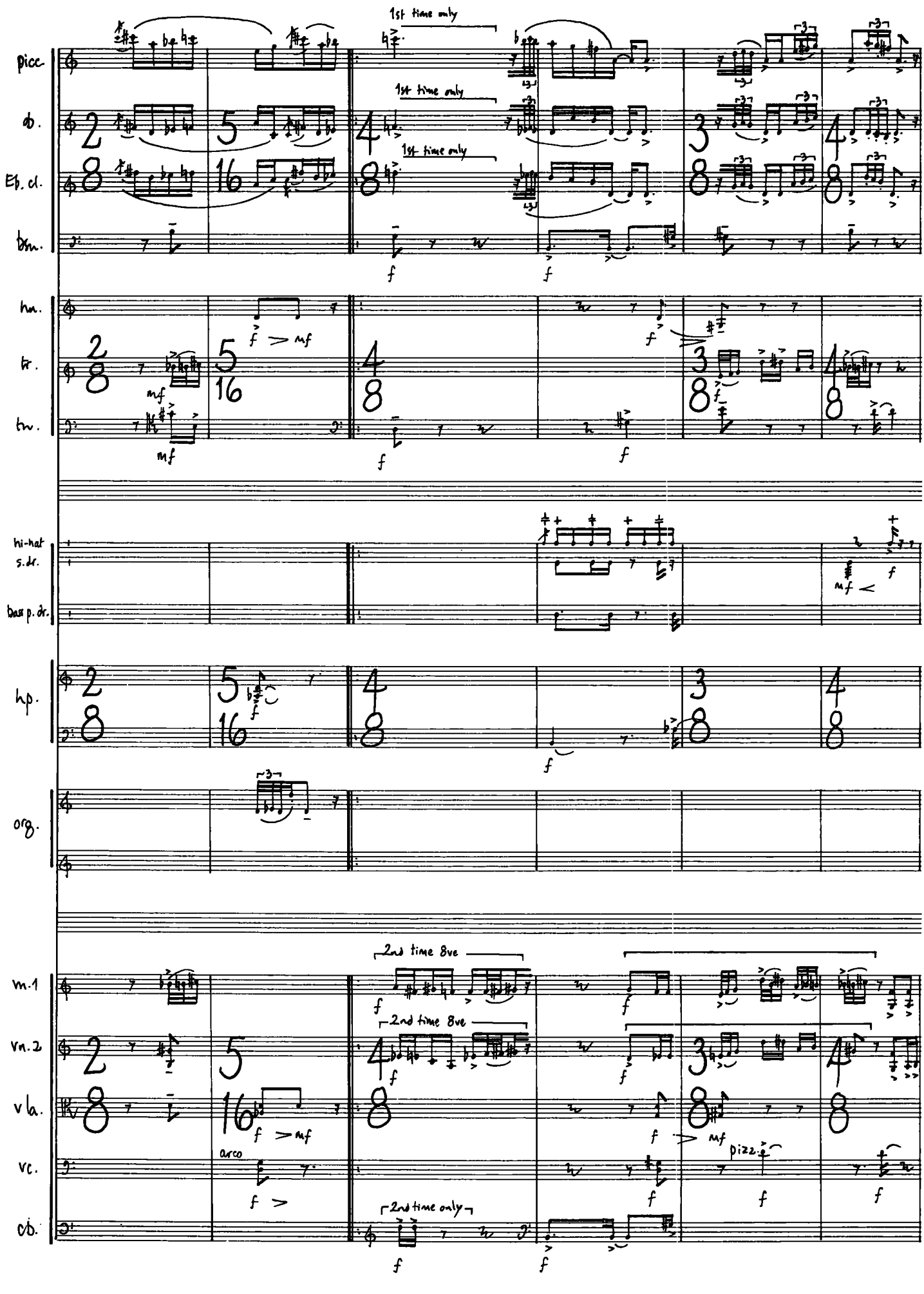
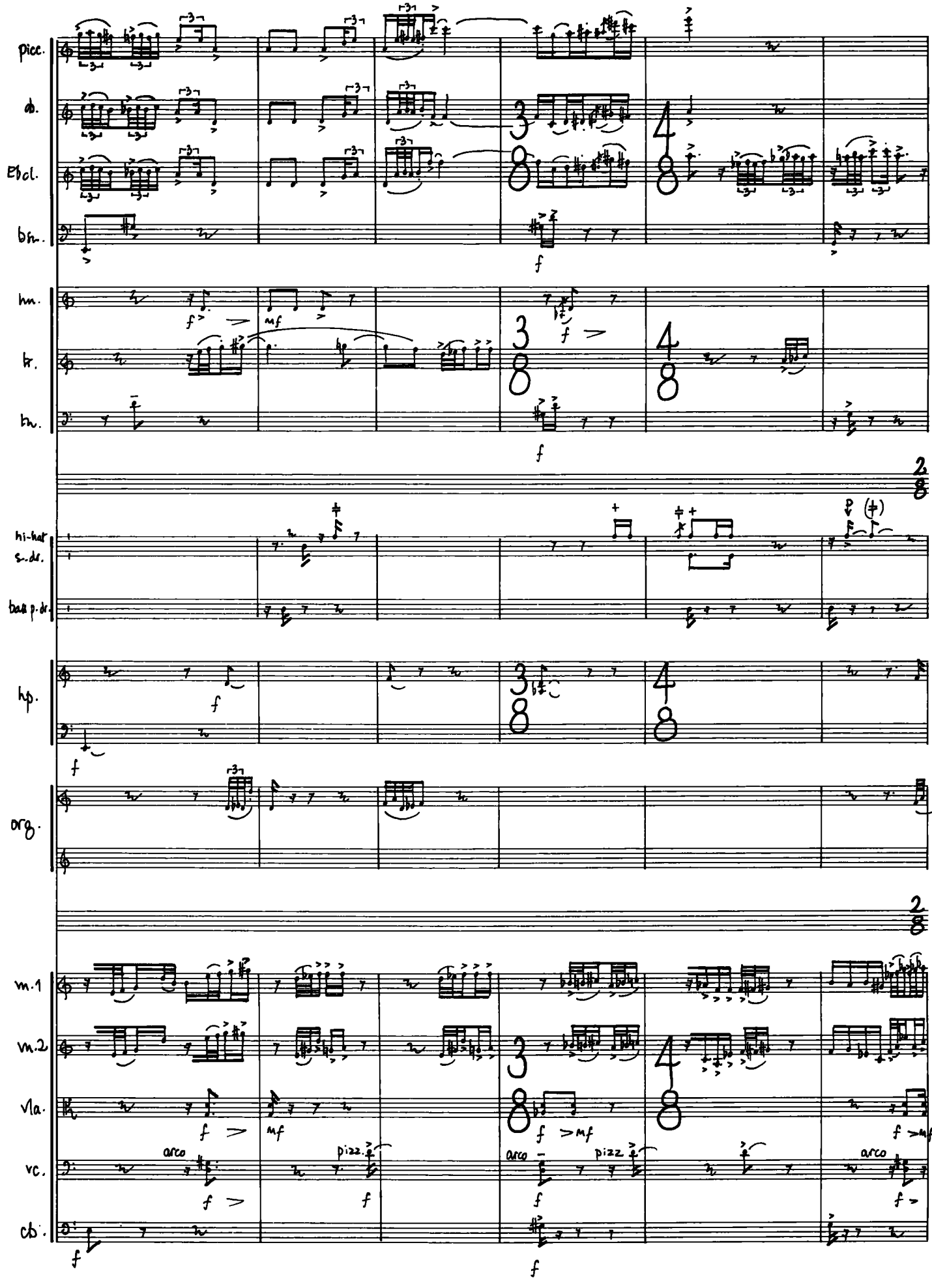
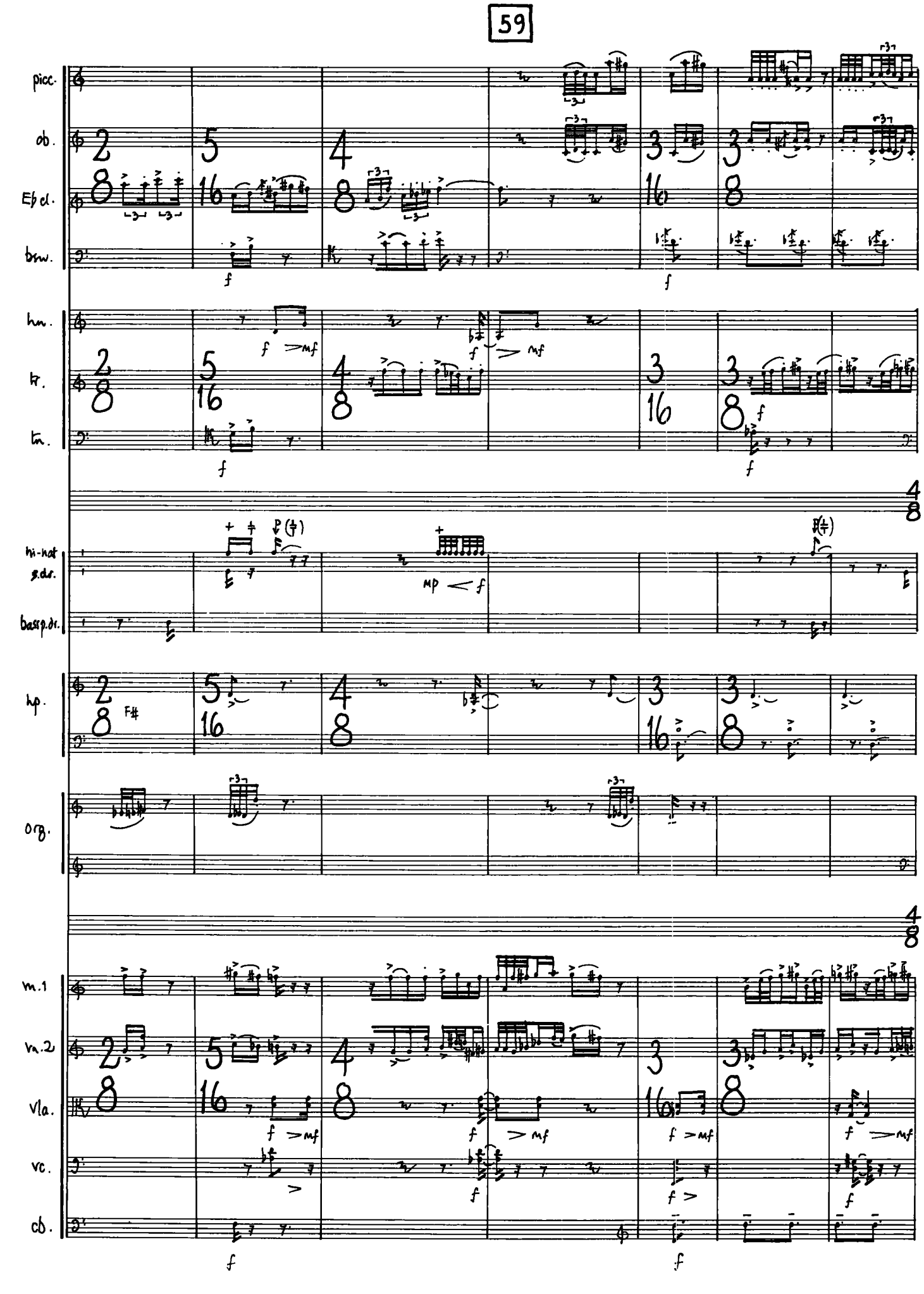
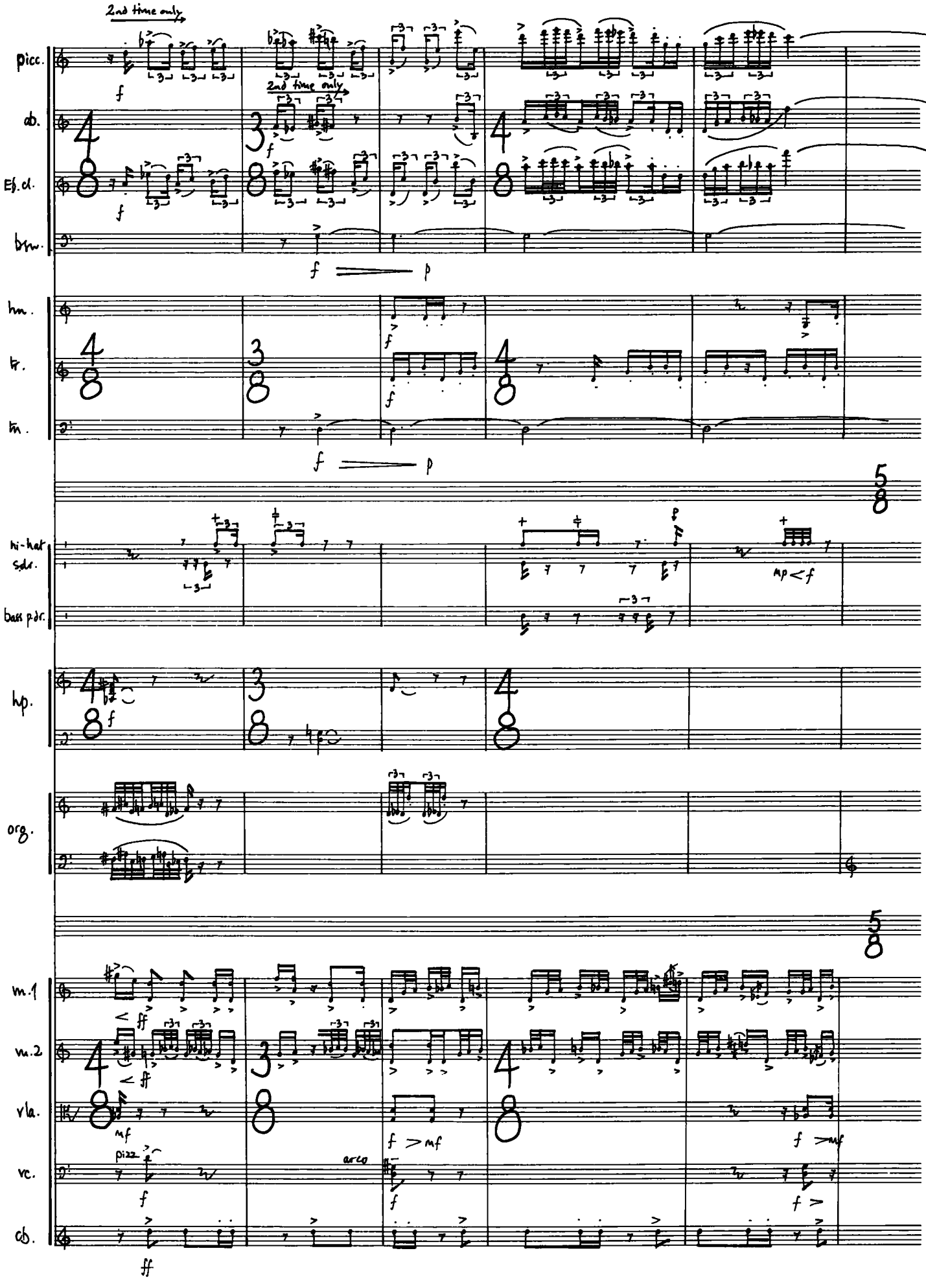
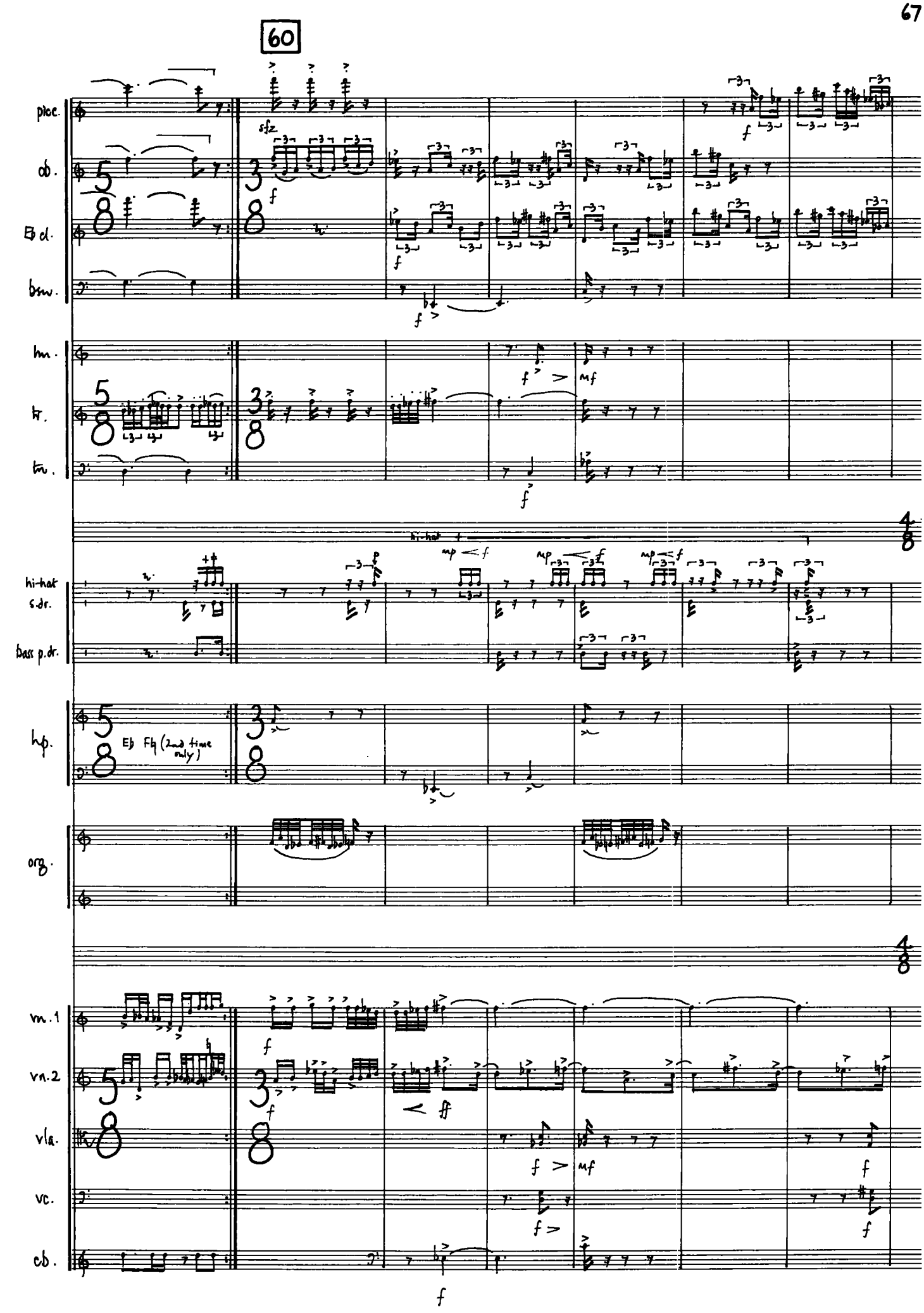
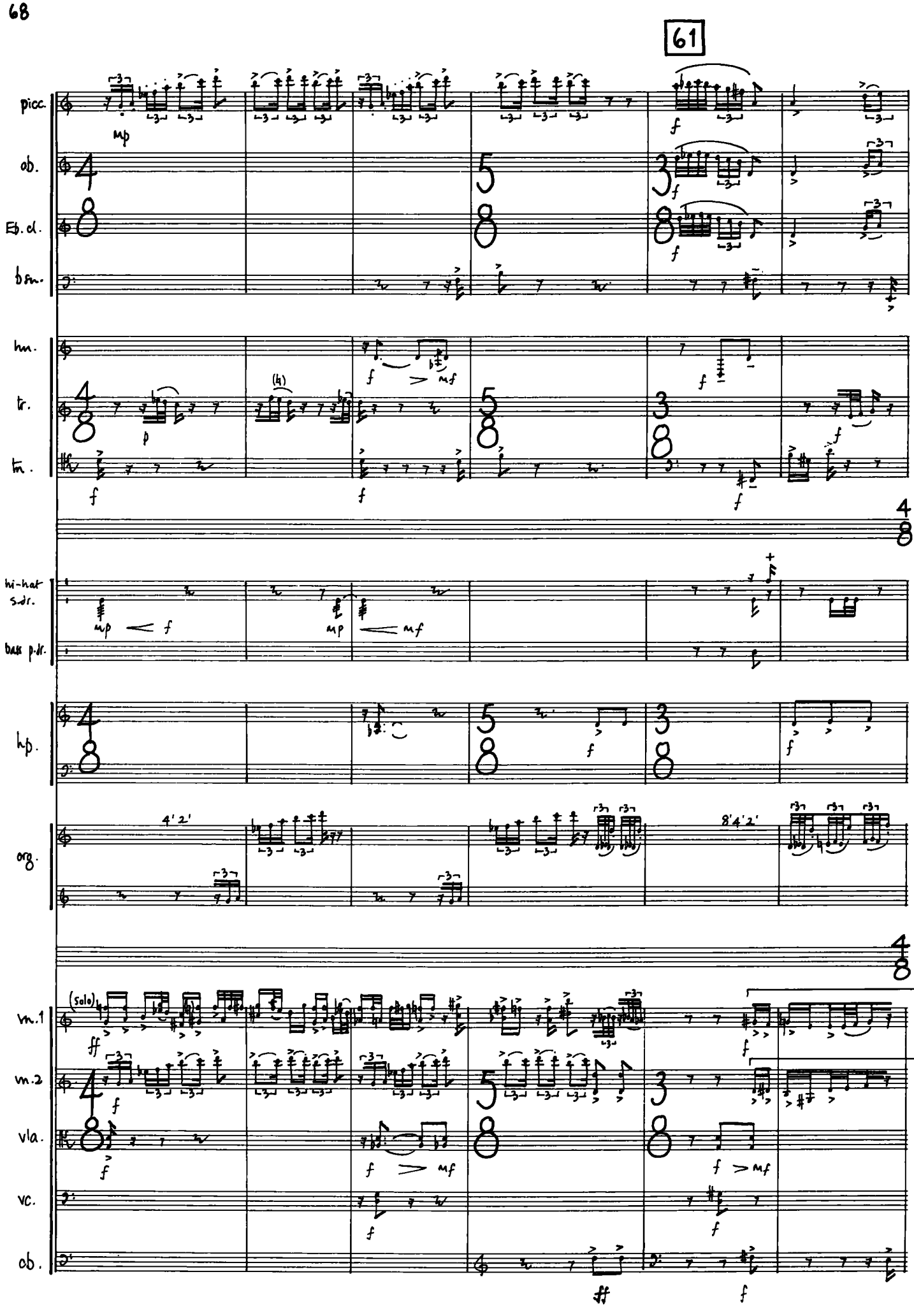
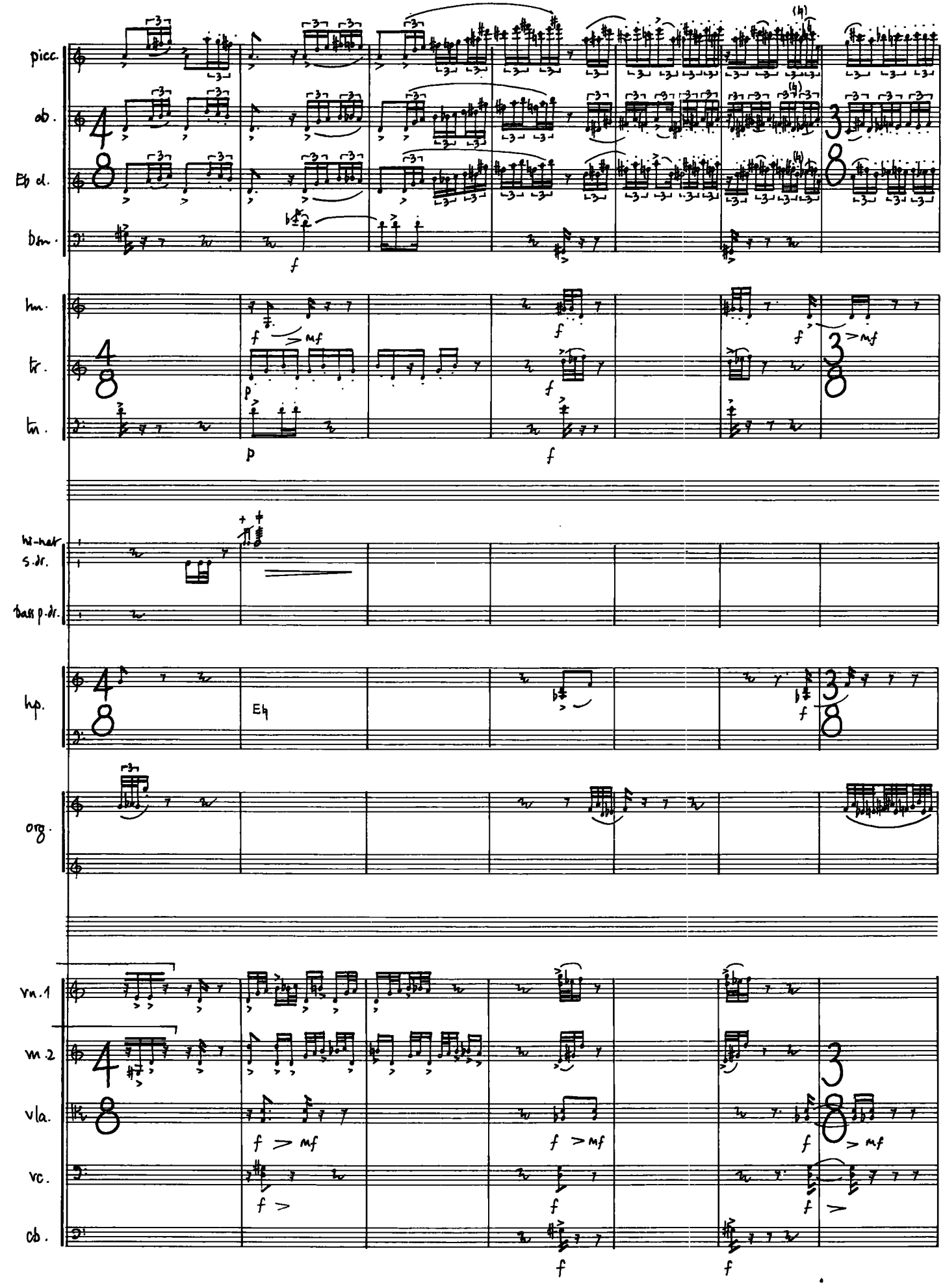
mf

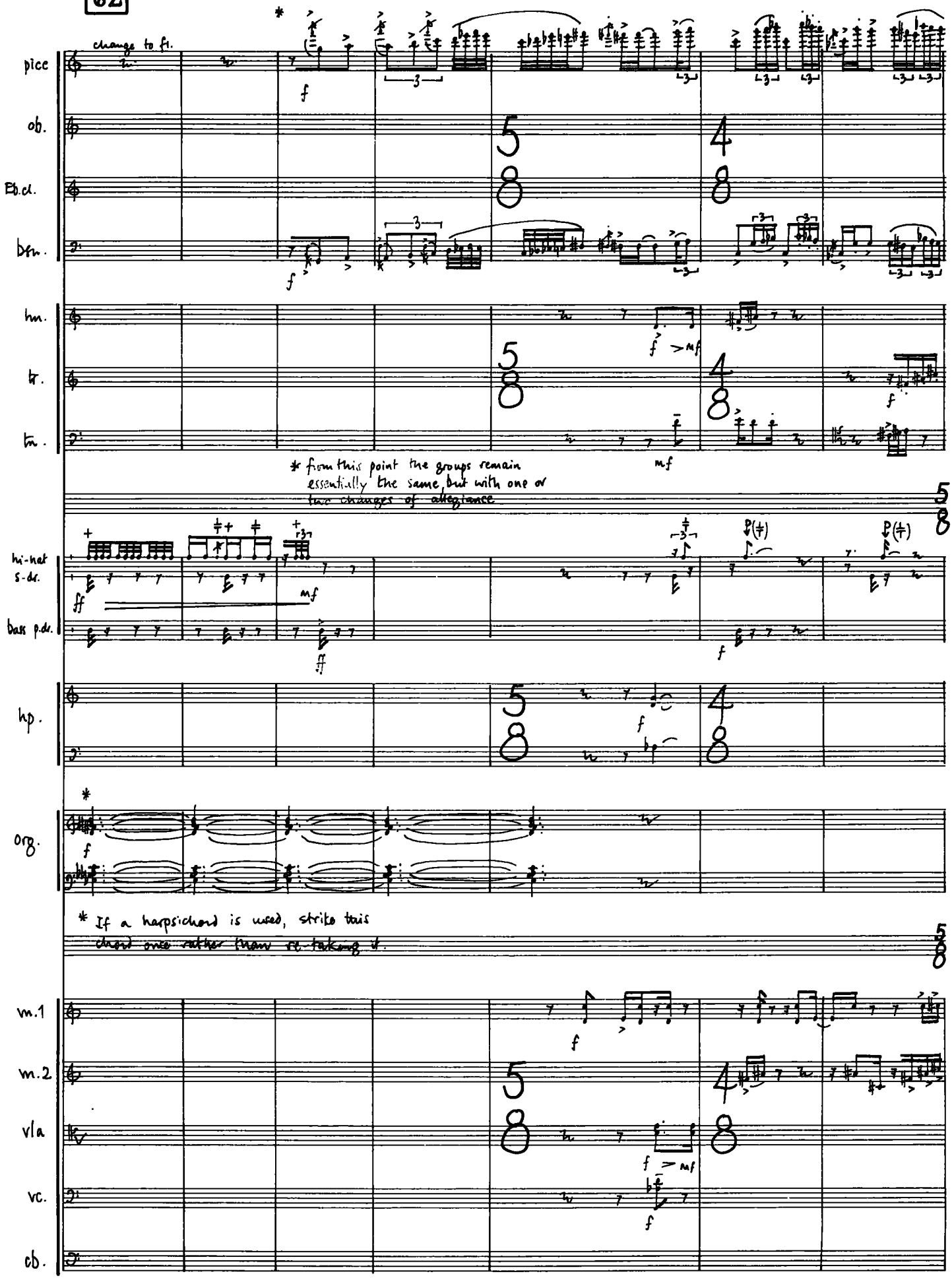
Note: four distinct but interlocking groups are present in this movement:
1) percussion – in the manner of a stammering jazz drummer
2) Eb clarinet, oboe, piccolo – in the manner of piping
3) vn 1+2, trumpet, trombone, bassoon, double bass – in the manner of a folk-band
4) horn, viola, cello, harp –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

♪= 120

Senza Sord.

mp

57
picc.
ob.
Eb. cl.
bsn.
hn.
tr.
tbn.
senza sord.
senza sord.
* While the trumpet is marked f,
it should not dominate the two violins
hi-hat
s.d.
bass d.
hp.
org.
8'4'2'
** In this movement, some bars for vn. 1 and
vn. 2 may be played 8va higher.
These are marked by a square bracket.
If one instrument is to play 8va, the other is
to do likewise
** (8va)
vn. 1
vn. 2
vla.
vc.
cb.

picc.
ob.
Eb cl.
bsn.
hn.
tr.
tn.
hi-hat
s.dr.
bass p.dr.
hp.
org.
vn.1
vn.2
vla.
vc.
cb.
pizz.
arco
pizz.

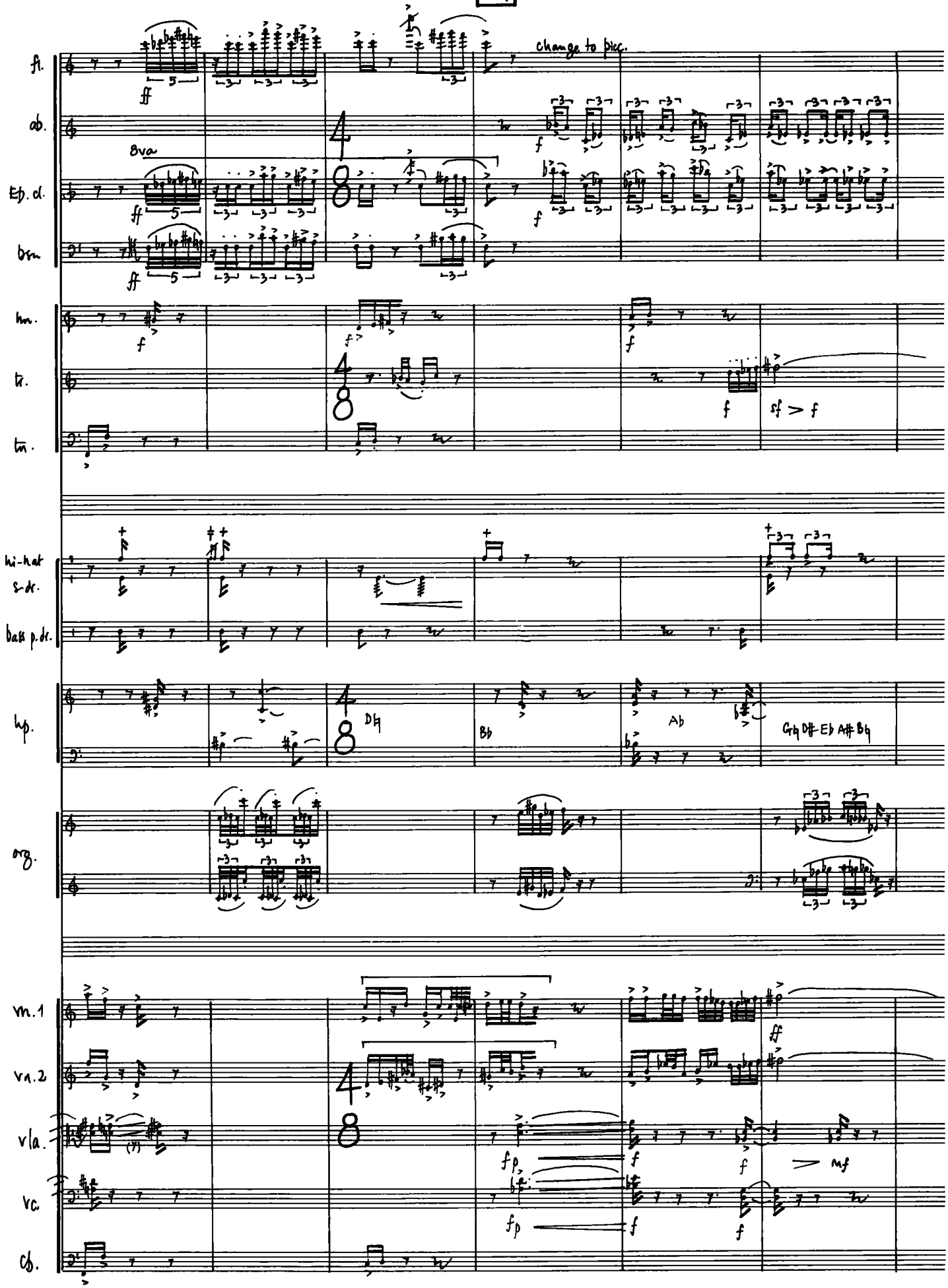
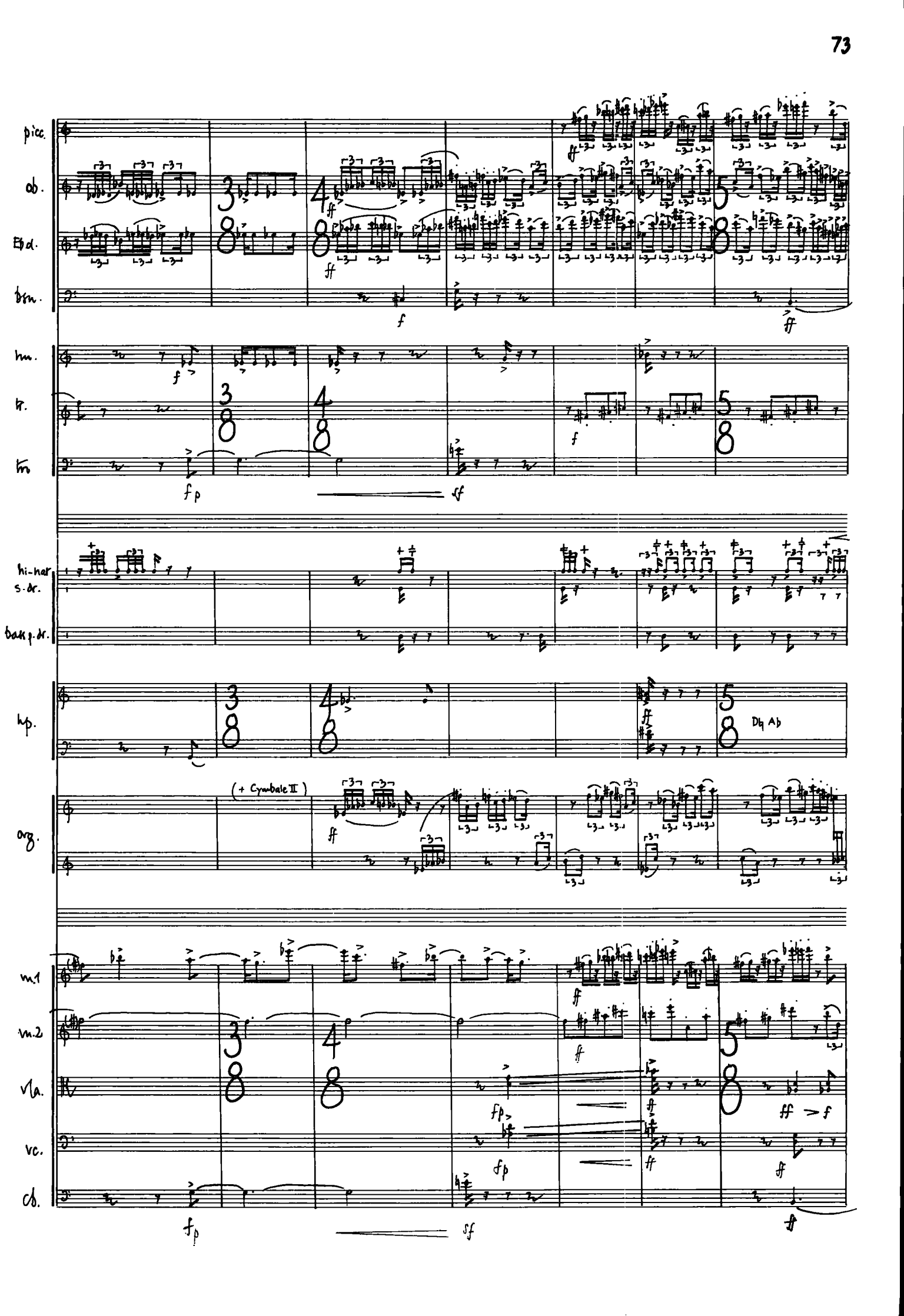
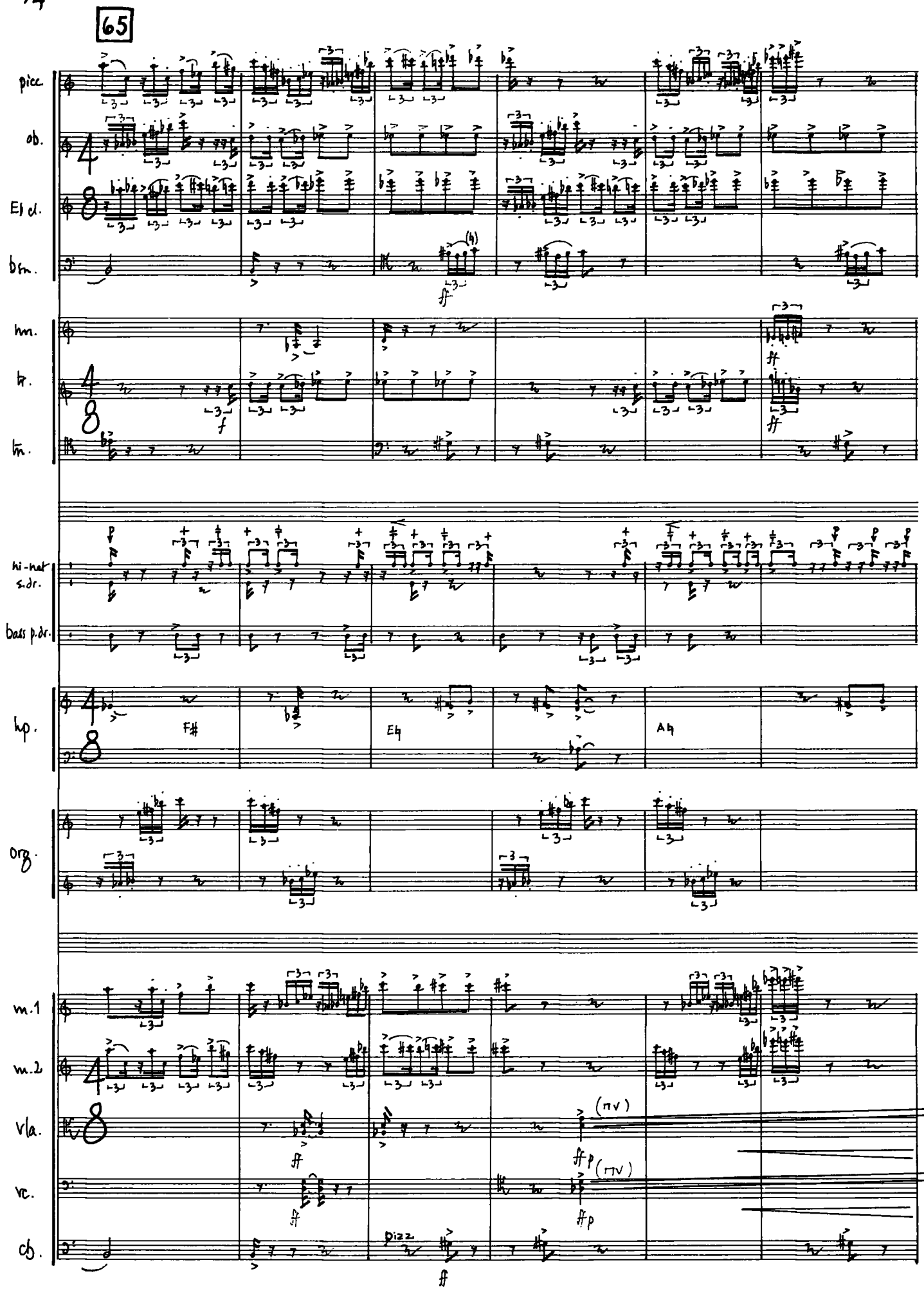
58

picc.
fl.
Eb. cl.
bsn.
hn.
tr.
tbn.
hi-hat
s.dr.
bass p. dr.
hp.
org.
vn.1
vn.2
vla.
vc.
cb.
1st time only
2nd time 8ve
2nd time only
arco
pizz.

picc.
ob.
Eb cl.
bn.
hn.
tr.
tn.
hi-hat
s.dr.
bass p.dr.
hp.
org.
vn.1
vn.2
vla.
vc.
cb.
f
mf
arco
pizz.

59
picc.
ob.
Eb cl.
bsn.
hn.
tr.
tn.
hi-hat
s.dr.
bass p.dr.
hp.
F#
org.
vn.1
vn.2
vla.
vc.
cb.

2nd time only
picc.
ob.
Eb.cl.
bsn.
hn.
tr.
tm.
hi-hat
sdr.
bass pdr.
hp.
org.
vn.1
vn.2
vla.
vc.
cb.
pizz.
arco

60
picc.
ob.
Eb cl.
bsn.
hn.
tr.
tm.
hi-hat
s.dr.
bass p.dr.
hp.
Eb Fb (2nd time only)
org.
vn.1
vn.2
vla.
vc.
cb.

61
picc.
ob.
Eb. cl.
bsn.
hn.
tr.
tm.
hi-hat s.dr.
bass p.dr.
hp.
org.
vn.1
vn.2
vla.
vc.
cb.
(Solo)

picc.
ob.
Eb cl.
bsn.
hn.
tr.
tn.
hi-hat
s.dr.
bass p.dr.
hp.
Eb
org.
vn.1
vn.2
vla.
vc.
cb.

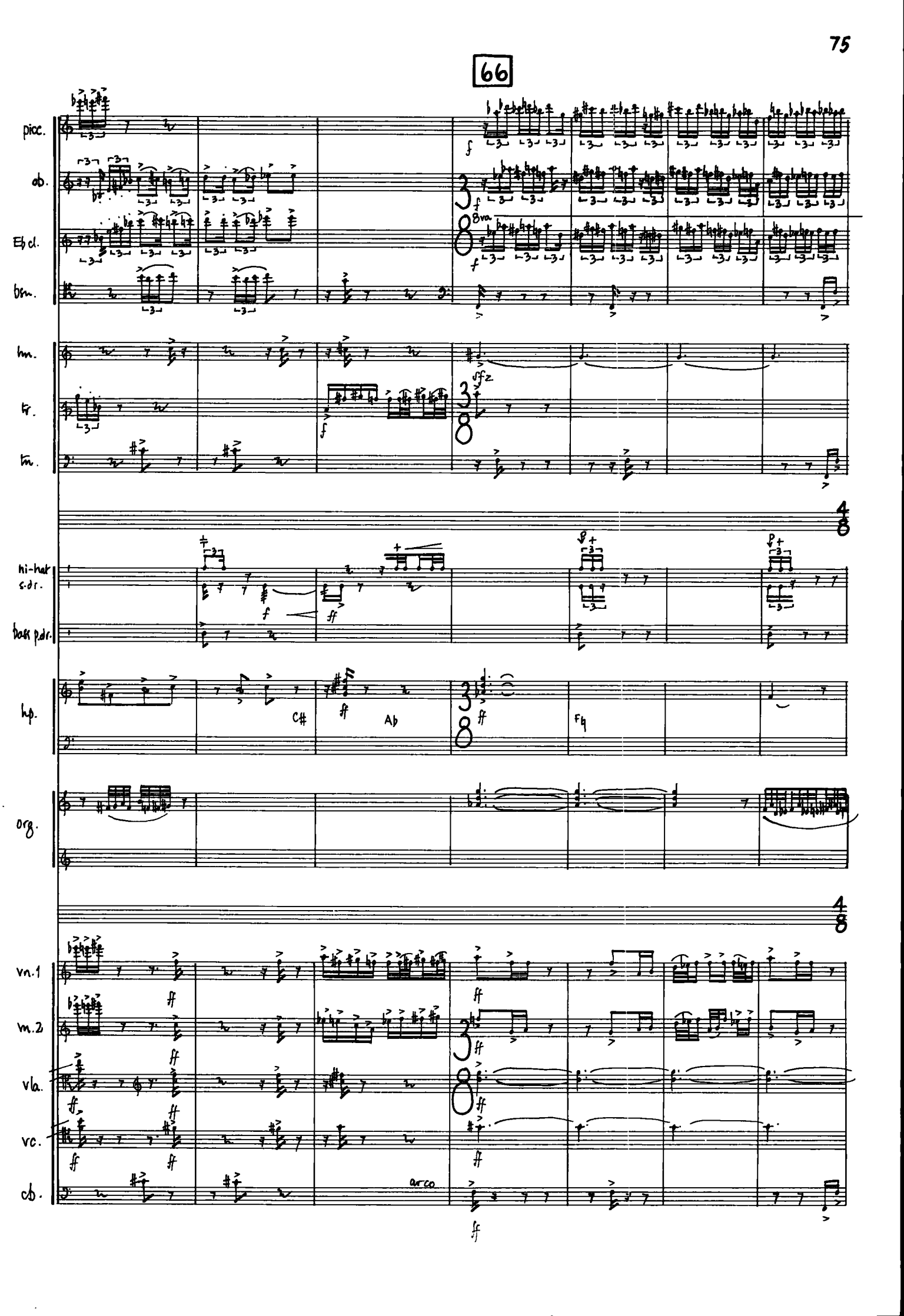
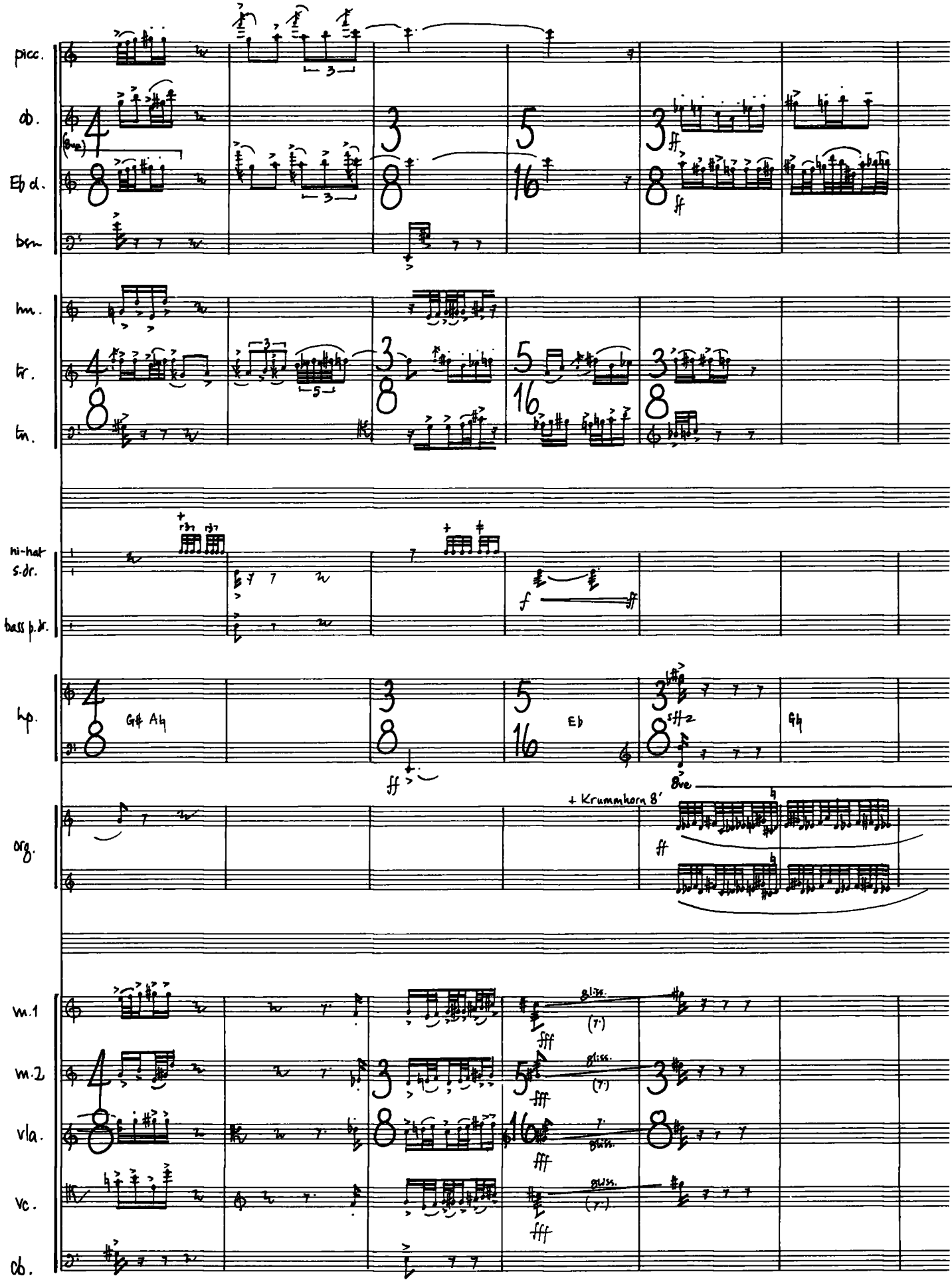
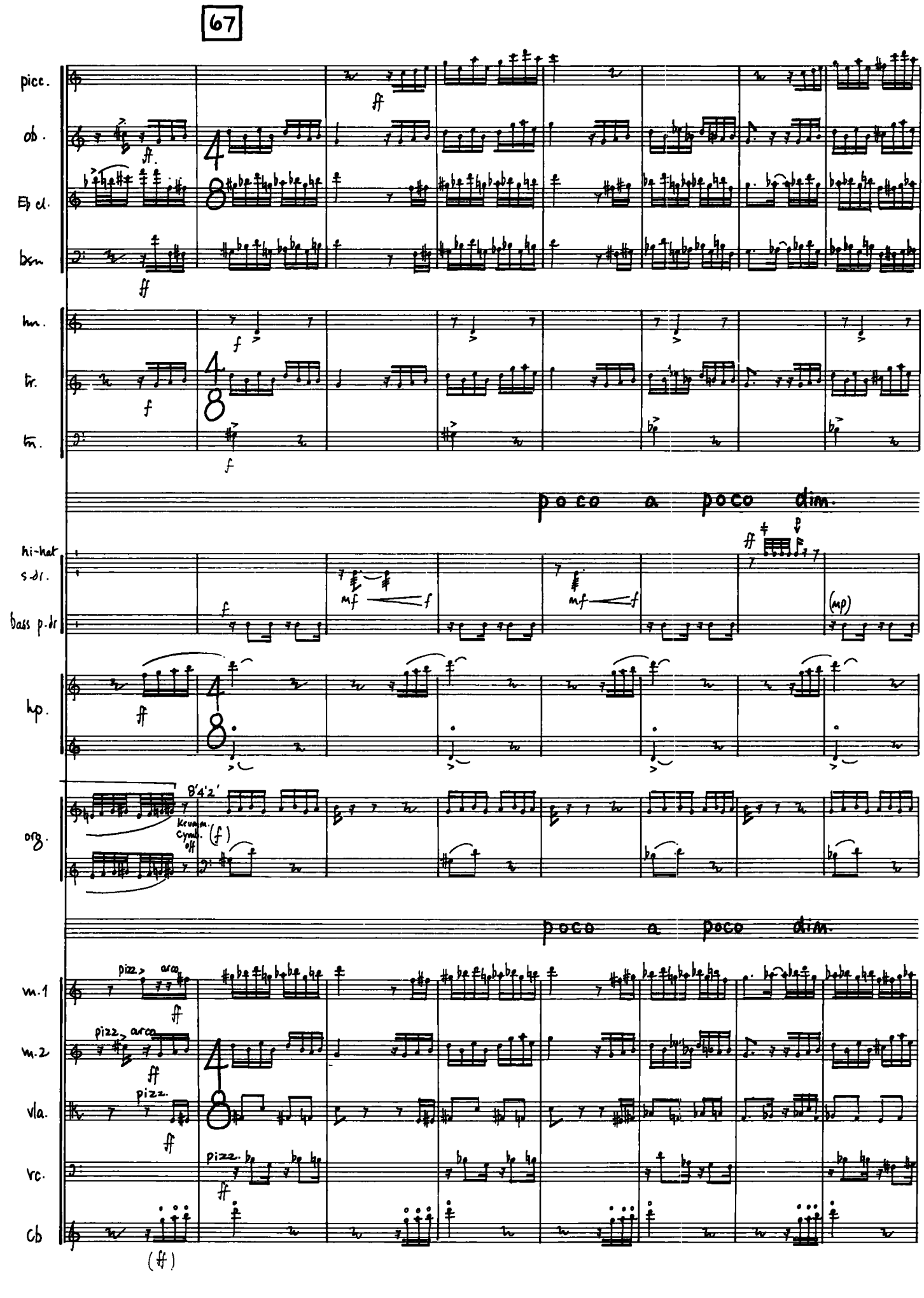
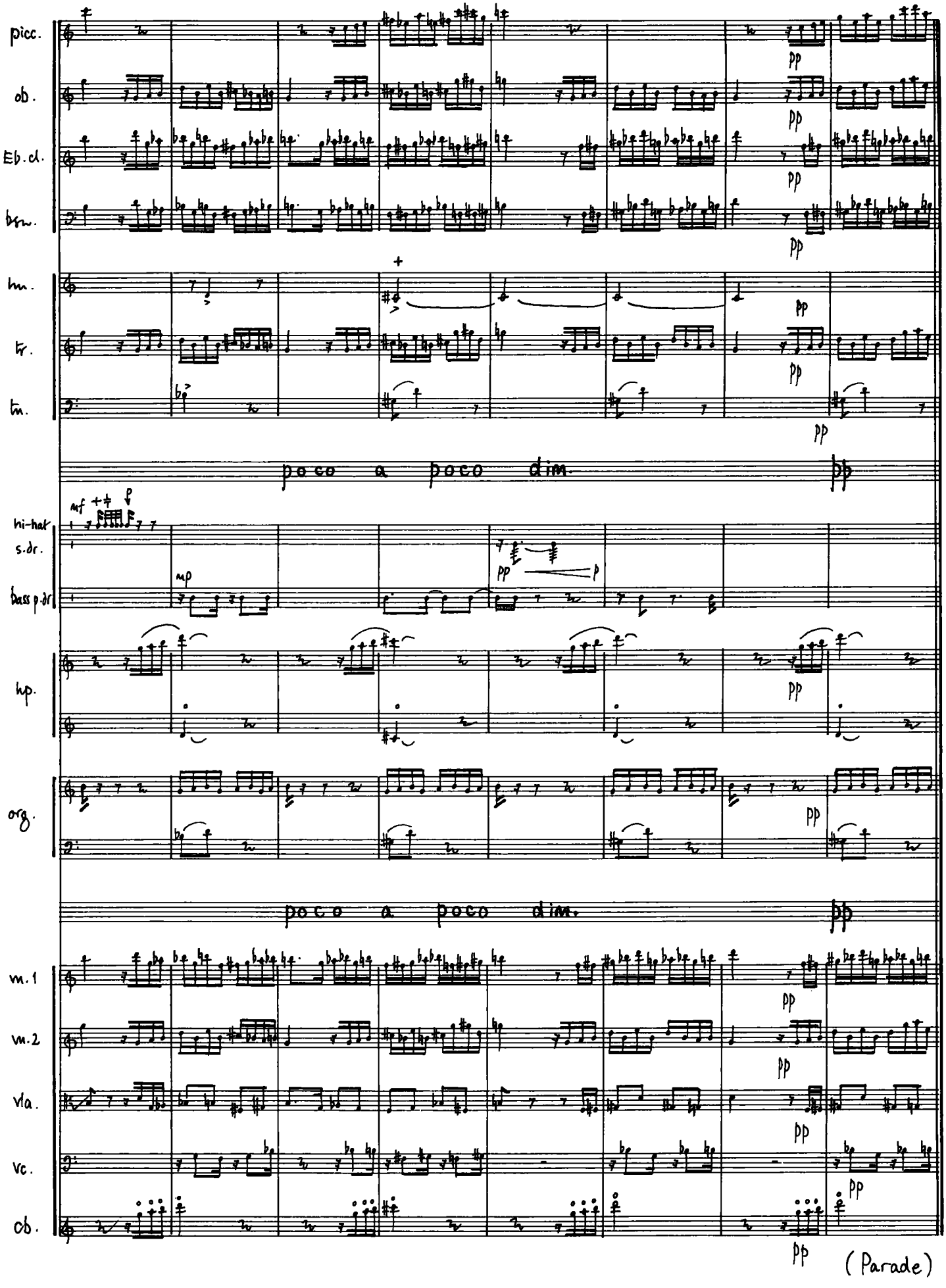
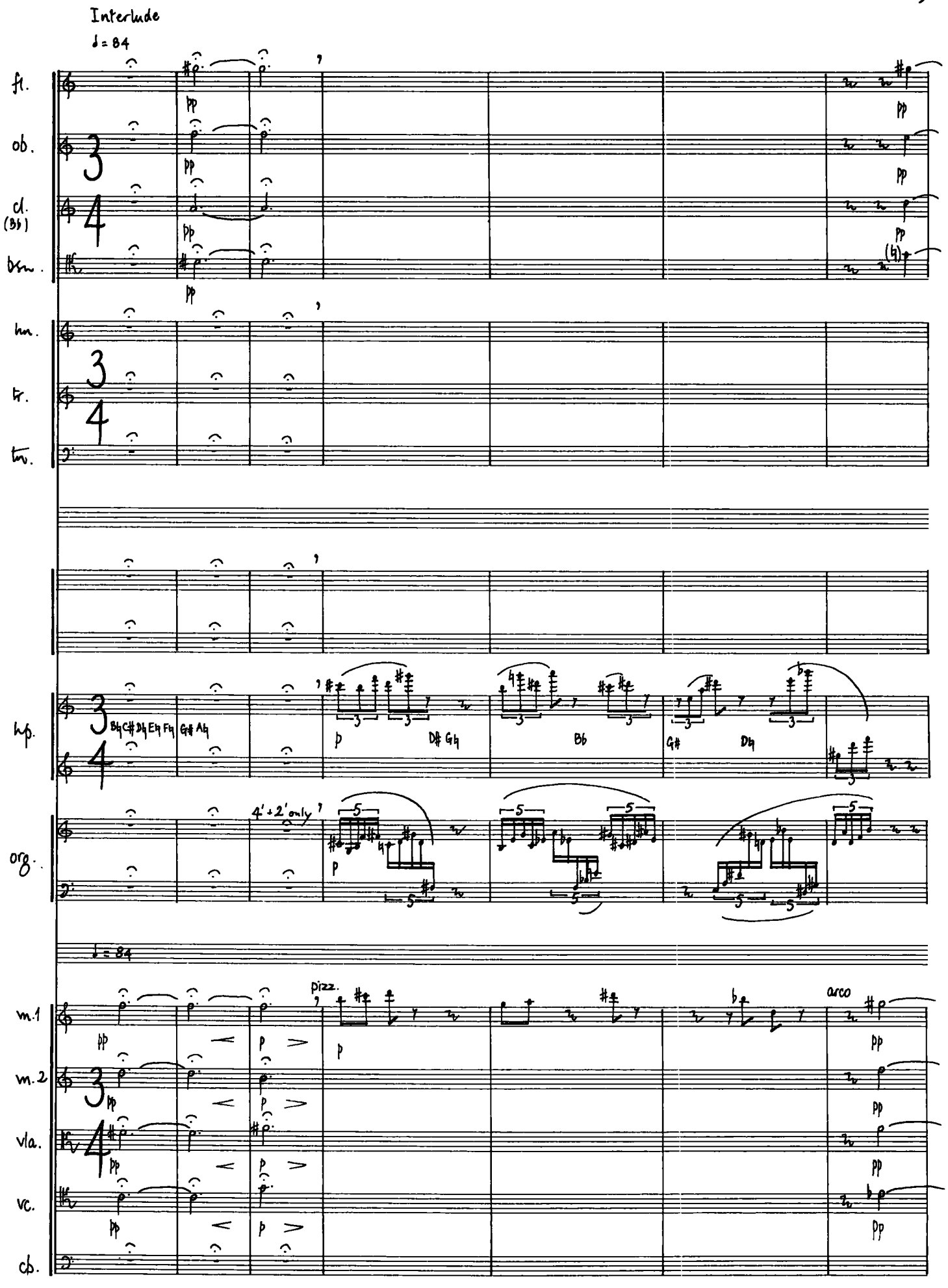
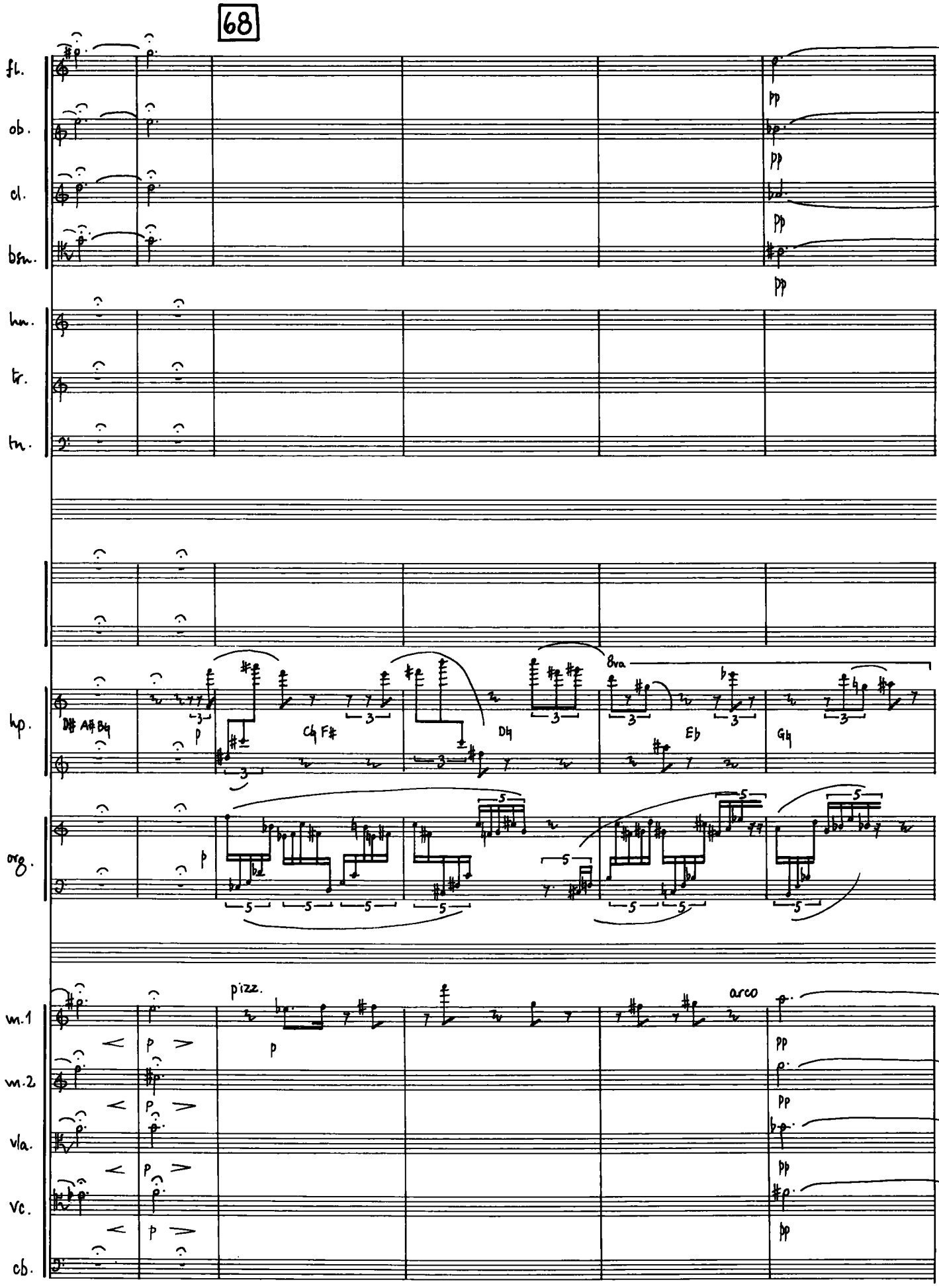
62

change to fl.
picc
ob.
Eb.cl.
bsn.
hn.
tr.
tm.
* from this point the groups remain essentially the same but with one or two changes of allegiance
hi-hat
s-dr.
bass p.dr.
hp.
org.
* If a harpsichord is used, strike this chord once rather than re-taking it.
vl.1
vl.2
vla
vc.
cb.

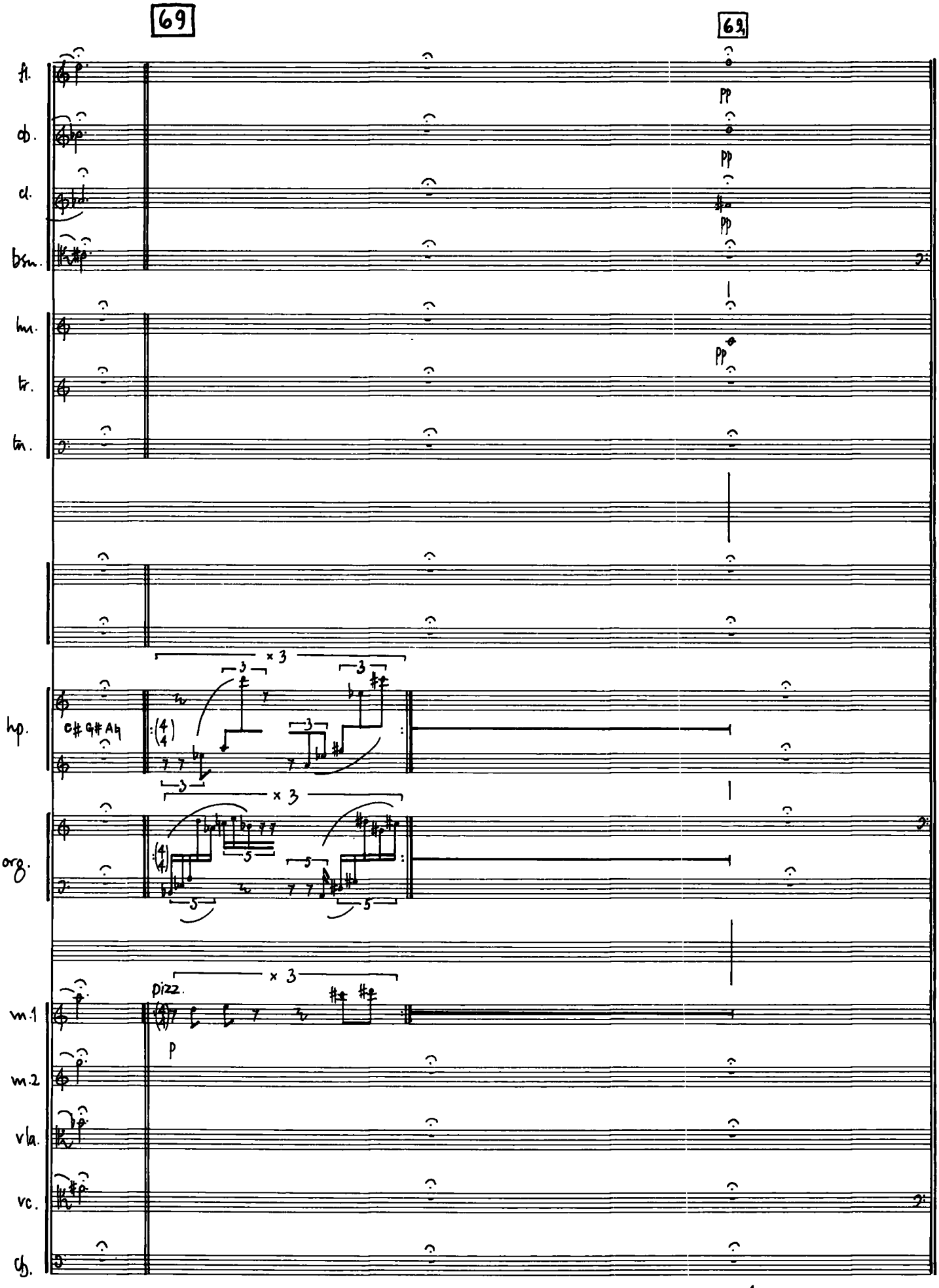
63

fl.
ob.
Eb cl.
bsn
hn.
tr.
tn.
hi-hat
s.dr.
bass p.dr.
hp.
org.
vn.1
vn.2
vla.
vc.
cb.

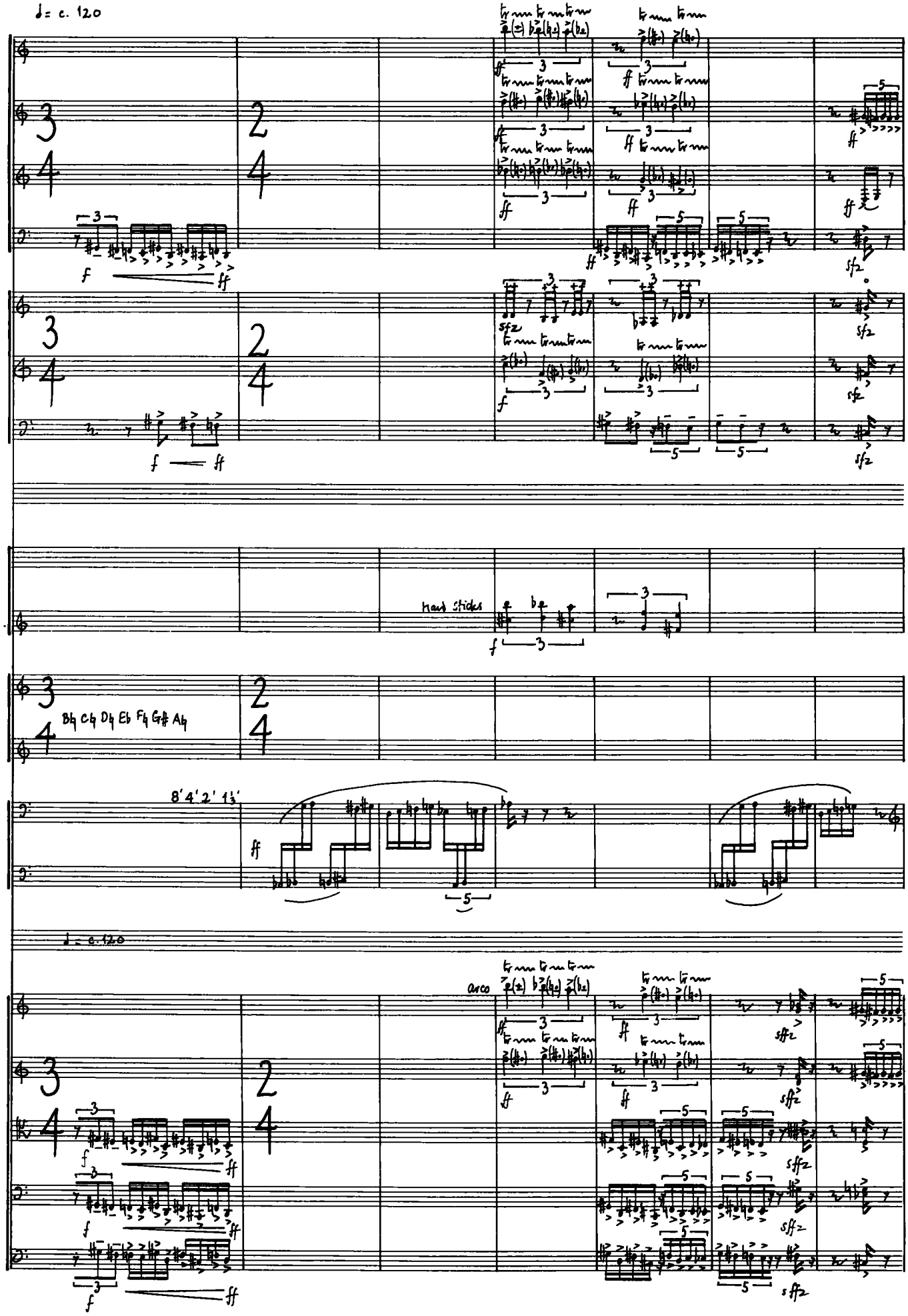
mf
f
p
fp
gliss.
pizz.
arco

64

fl.
ob.
Eb. cl.
bsn
change to picc.
8va
hn.
tr.
tn.
hi-hat
s.dr.
bass p.dr.
hp.
Db
Bb
Ab
Gb Db Eb Ab Bb
org.
vn.1
vn.2
vla.
vc.
cb.

picc.
ob.
Eb cl.
bsn.
hn.
tr.
tbn
hi-hat
s.dr.
bass dr.
hp.
Db Ab
org.
(+ Cymbale II)
vn.1
vn.2
vla.
vc.
cb.

65
picc.
ob.
El cl.
bsn.
hn.
tr.
tn.
hi-hat
s.dr.
bass p.dr.
hp.
F#
Eb
Ab
org.
m.1
m.2
vla.
vc.
cb.
(nv)
(nv)
pizz.

66

picc.
ob.
Eb cl.
bsn.
hn.
tr.
tm.
hi-hat
s.dr.
bass dr.
hp.
org.
vn.1
vn.2
vla.
vc.
cb.
8va
C#
Ab
F♮
arco

picc.
ob.
Eb cl.
bcl.
bn.
hn.
tr.
tn.
hi-hat
s.dr.
bass p.dr.
hp.
G♯ A♭
E♭
G♭
+ Krummhorn 8'
org.
vl.1
vl.2
vla.
vc.
cb.

67
picc.
ob.
Eb cl.
bsn
hn.
tr.
tm.
poco a poco dim.
hi-hat
s.dr.
bass p.dr
hp.
org.
8'4'2'
Kruam. Cymb. off
(f)
poco a poco dim.
vn.1
vn.2
vla.
vc.
cb
pizz.
arco
(ff)

picc.
ob.
Eb.cl.
bsn.
hn.
tr.
tn.
poco a poco dim.
mf
p
mp
pp
hi-hat
s.dr.
bass p.dr
hp.
org.
poco a poco dim.
vn.1
vn.2
vla.
vc.
cb.
(Parade)

Interlude
♩= 84
fl.
ob.
cl.
(B♭)
bsn.
hn.
tr.
tbn.
hp.
org.
4' + 2' only
♩= 84
vn.1
vn.2
vla.
vc.
cb.
pizz.
arco

68
fl.
ob.
cl.
bsn.
hn.
tr.
tn.
hp.
org.
vn.1
vn.2
vla.
vc.
cb.
pp
8va
pizz.
arco

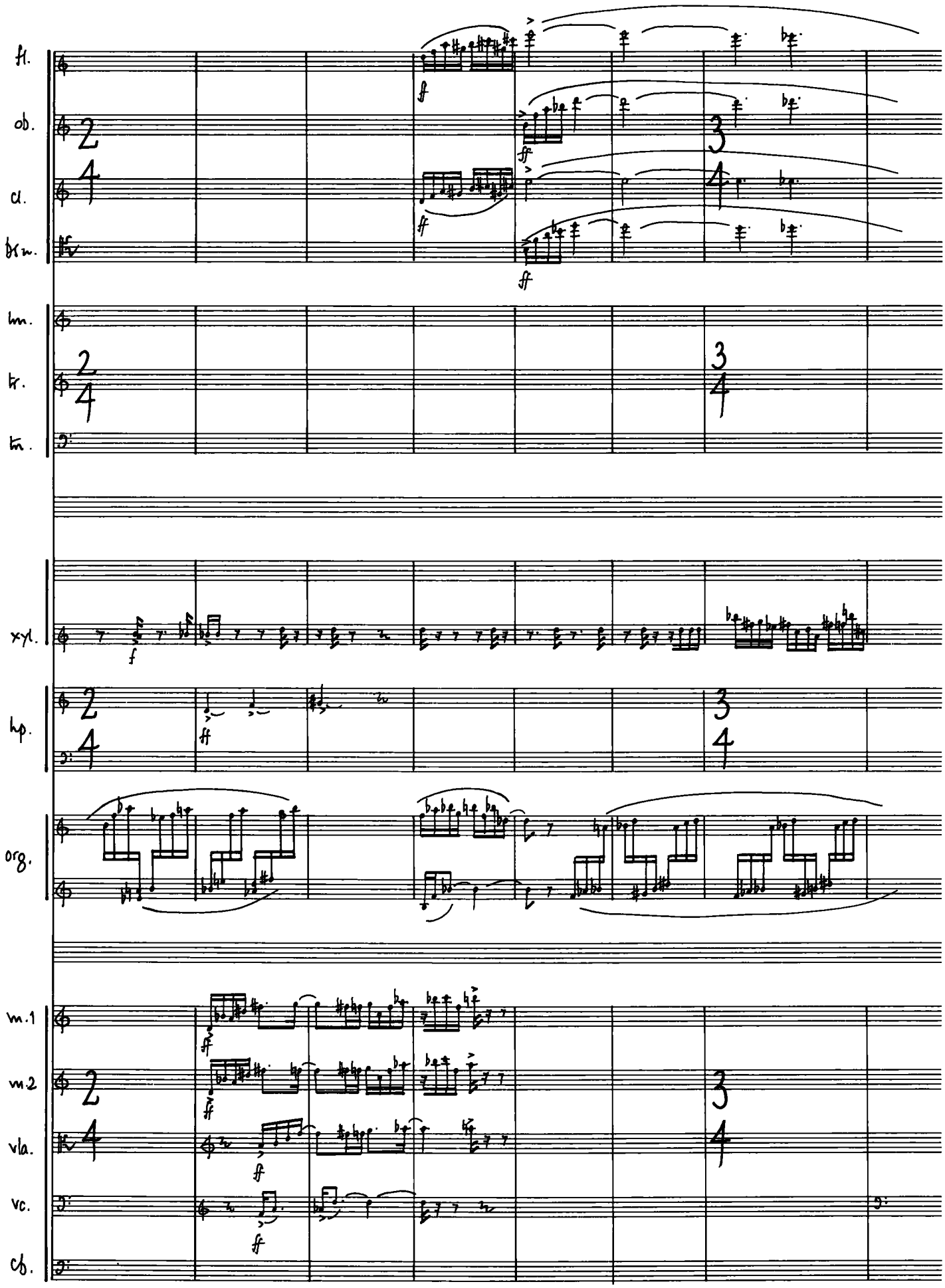


(Interlude - Puppets III)

VI

♩= c. 120
fl.
ob.
cl.
bsn.
hn.
tr.
tn.
xyl.
hard sticks
hp.
Bb Cb Db Eb Fb G# Ab
org.
8' 4' 2' 1 1/3'
♩ = c. 120
vn.1
vn.2
vla.
vc.
cb.
arco

70

più mosso ♩= 144

fl.
ob.
cl.
bsn.
hn.
tr.
tb.
xyl.
hp.
org.
vn.1
vn.2
vla
vc.
cb.

fl.
ob.
cl.
bsn.
hn.
tr.
tn.
xyl.
hp.
org.
vn.1
vn.2
vla.
vc.
cb.

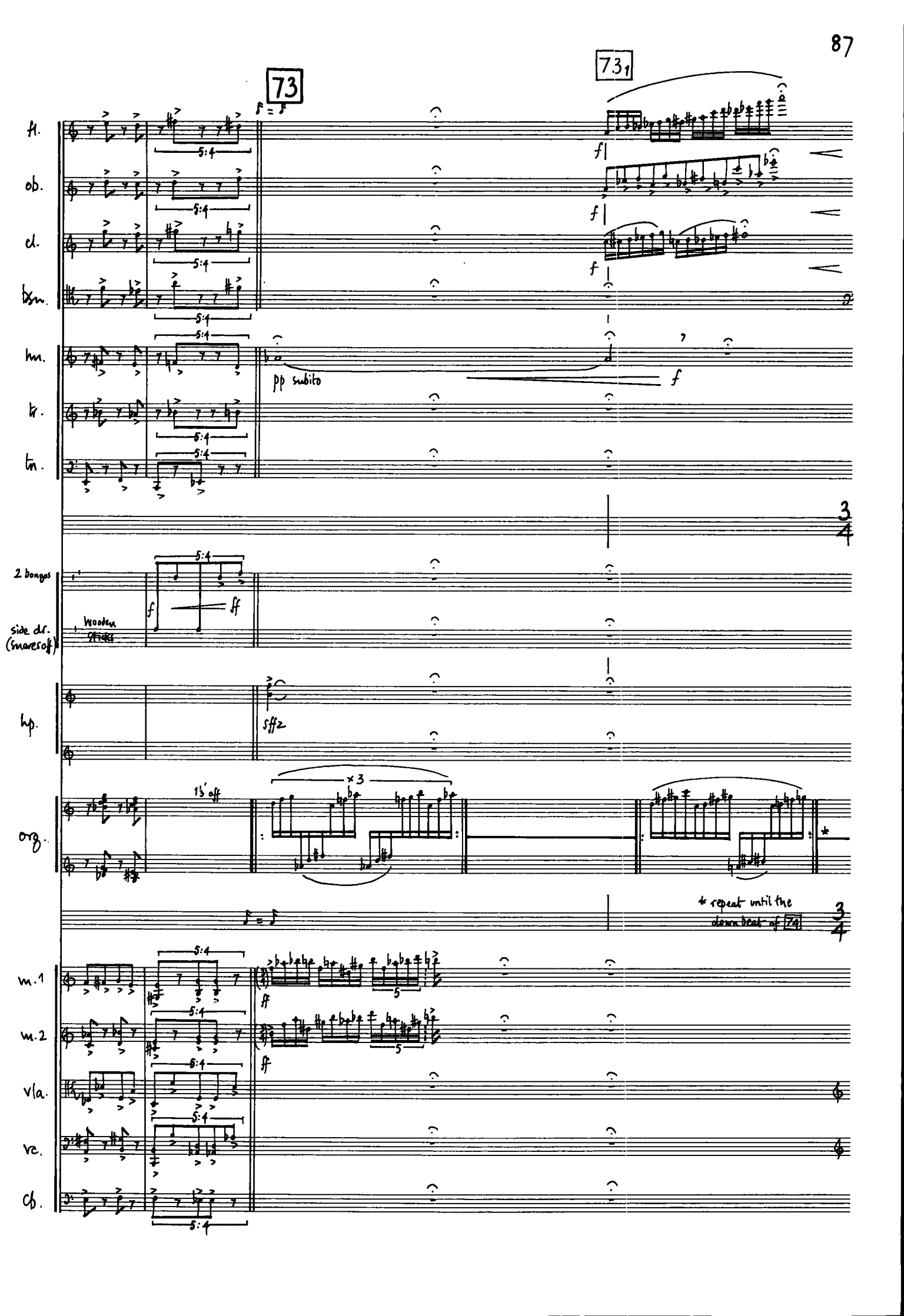
71

fl.
ob.
cl.
bsn.
hn.
tr.
tm.
xyl.
hp.
org.
vn.1
vn.2
vla.
vc.
cb.

Bb Cb
Bb Eb
8'4'
8'4'2'1⅓' Cymbale
pizz.

72

fl.
ob.
cl.
bsn.
hn.
tr.
tn.
xyl.
hp.
org.
vn.1
vn.2
vla.
vc.
cb.

ff
f
5
arco

73
73.1
fl.
ob.
cl.
bsn.
hn.
tr.
tn.
pp subito
f
3/4
2 bongos
side dr. (snares off)
wooden sticks
hp.
sffz
org.
1 1/3' off
x 3
* repeat until the downbeat of 74
m.1
m.2
vla.
vc.
cb.
5:4
ff

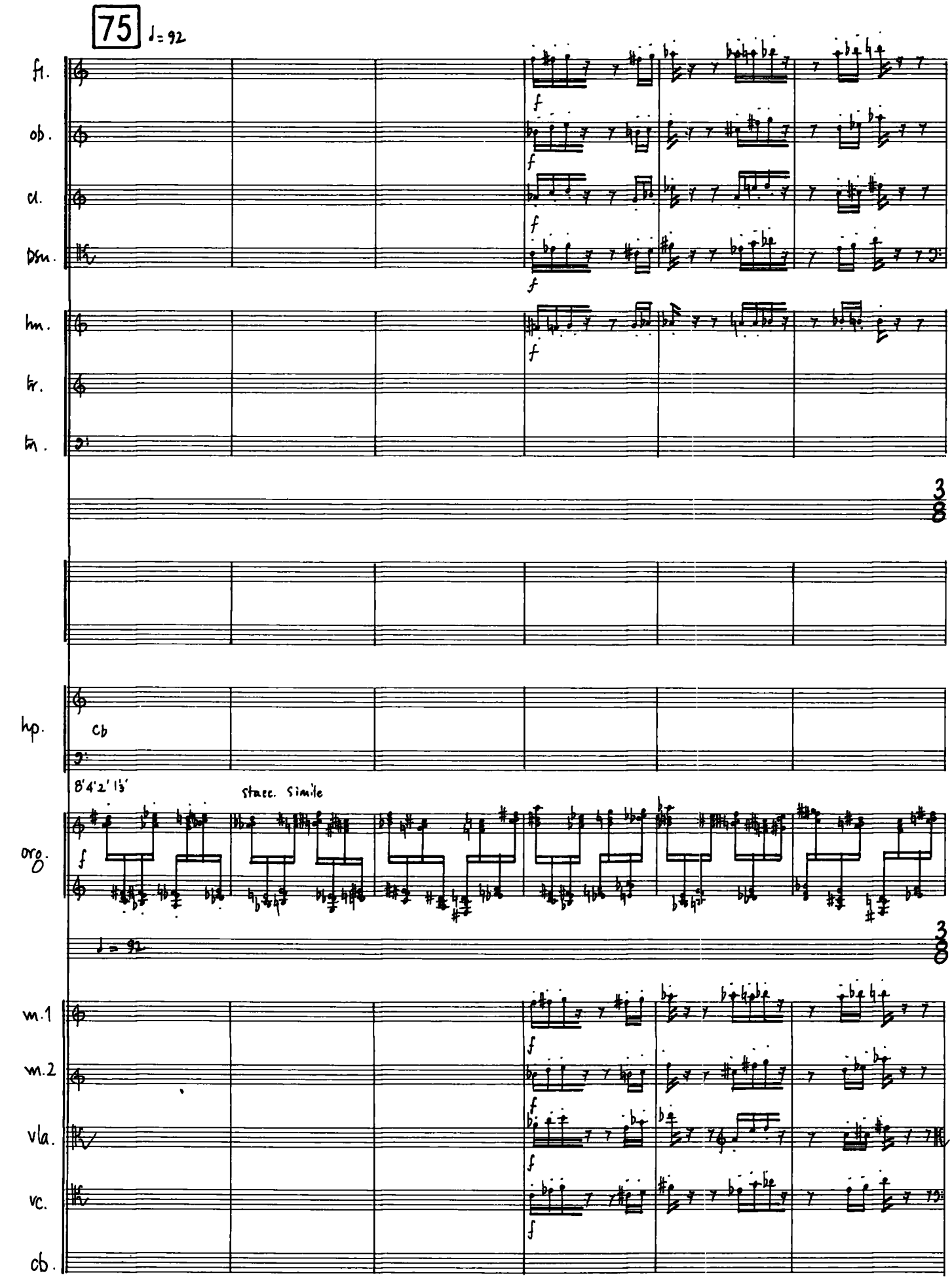
74

♩= 120

rit.

fl.
ob.
cl.
bsn.
hn.
tr.
tn.
2 bongos
s.dr.
hp.
org.
vn.1
vn.2
vla.
vc.
cb.

ff
f
mf
3
5
7
gliss.
Con sord.
hi-hat
bass ped.dr.
C#Db
sfz
pizz.
arco

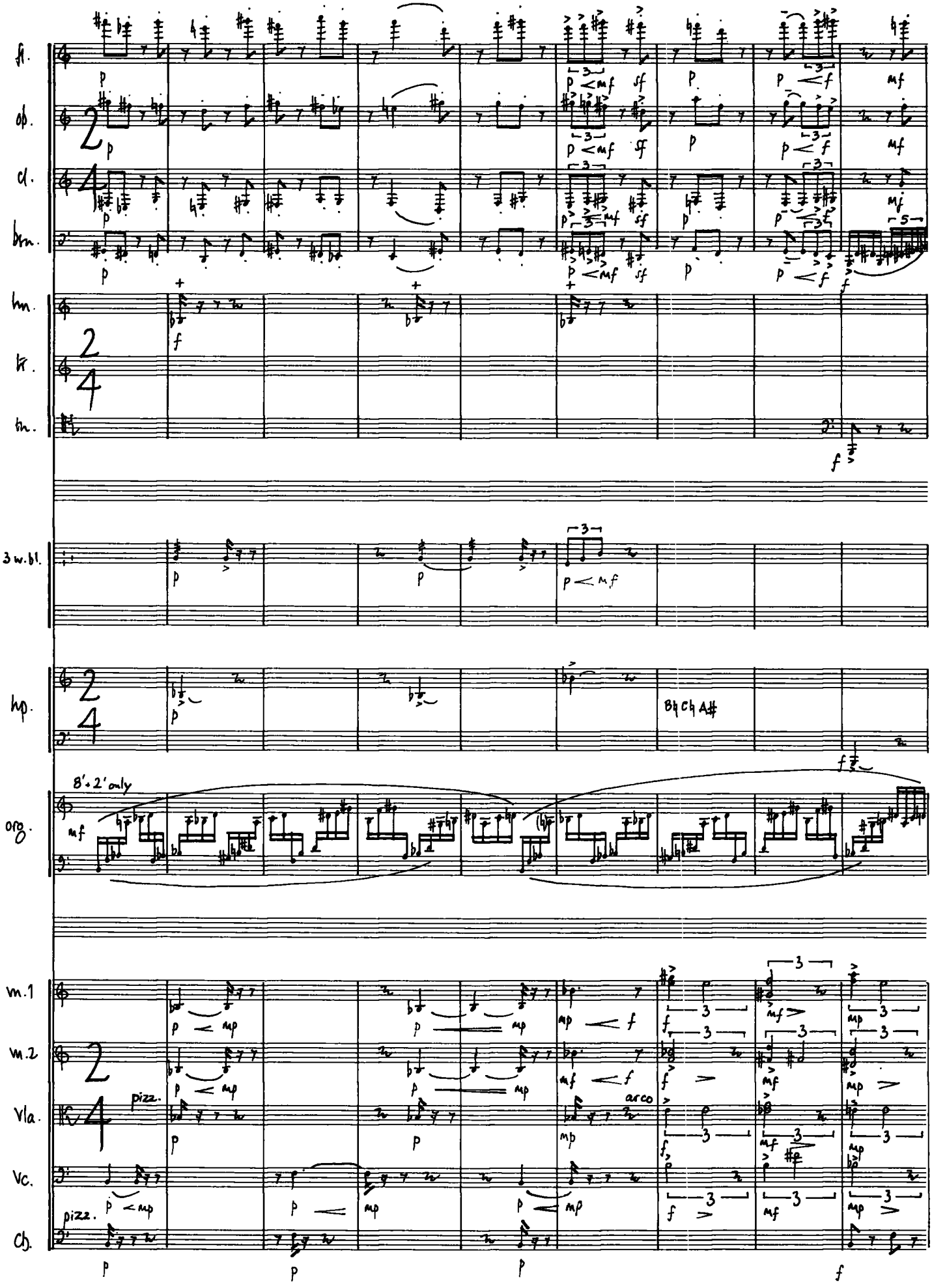

75
♩= 92
fl.
ob.
cl.
bsn.
hn.
tr.
tn.
3/8
hp.
Cb
8'4'2'1⅓'
Stacc. Simile
org.
♩= 92
vn.1
vn.2
vla.
vc.
cb.

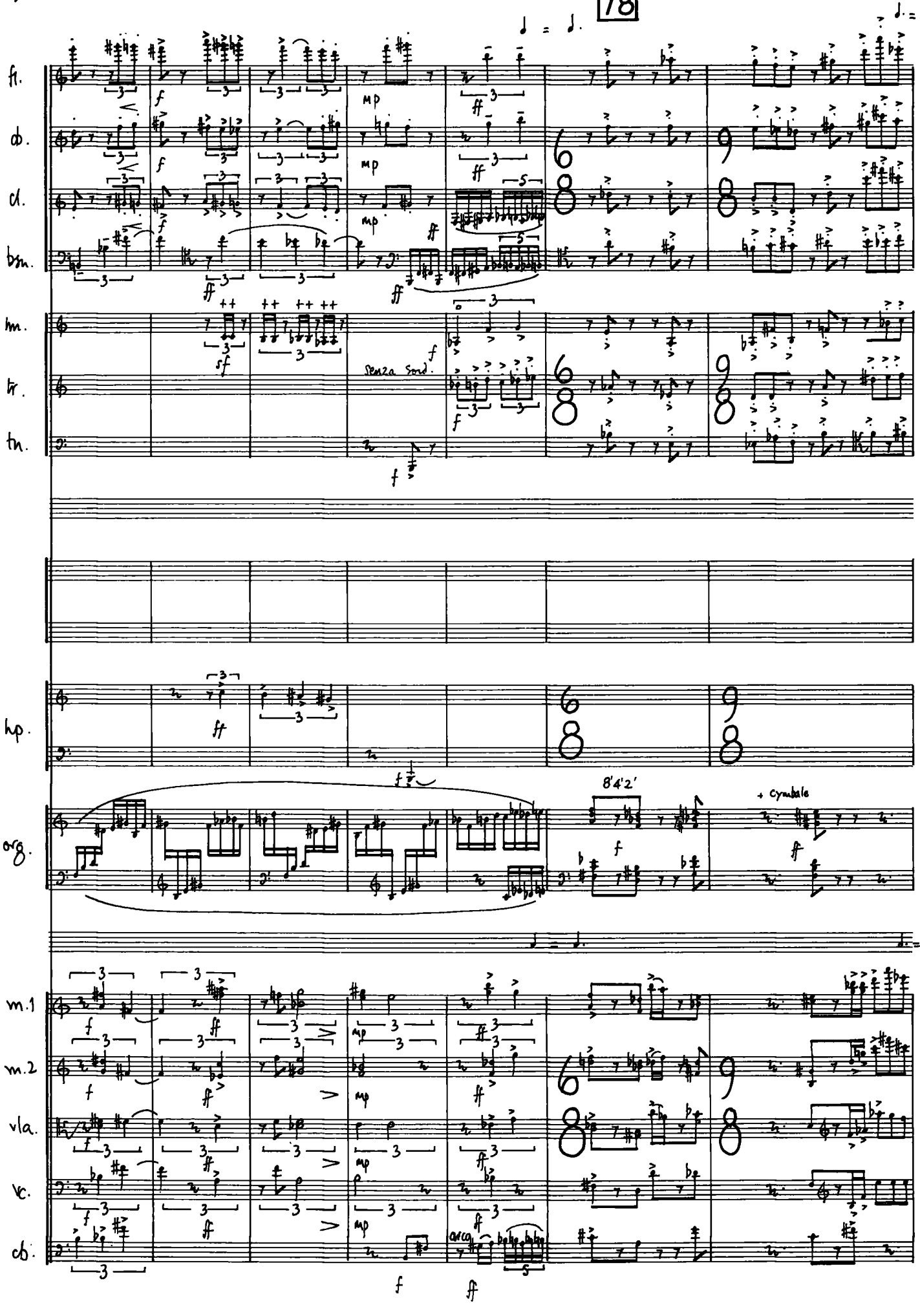
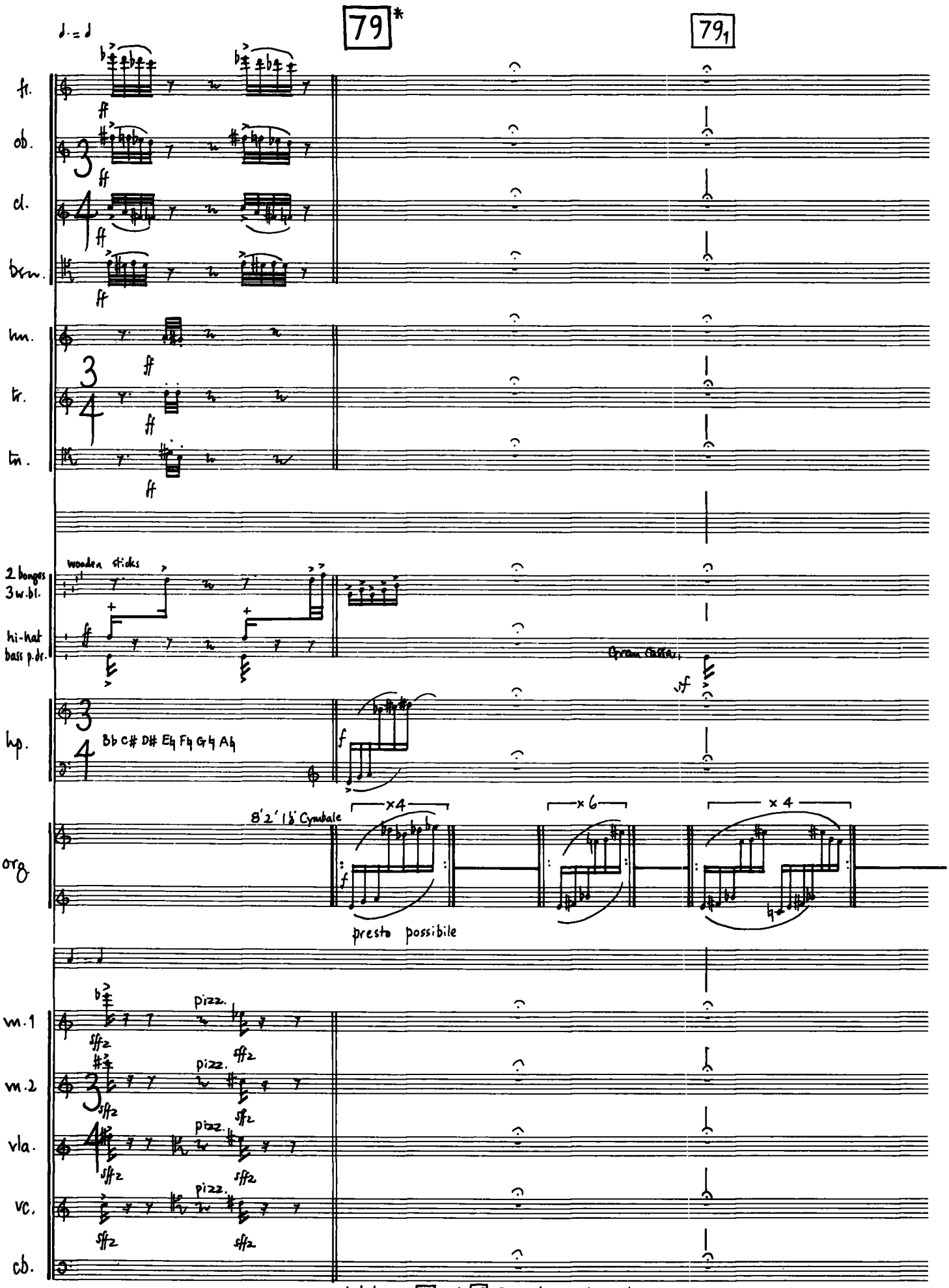
76

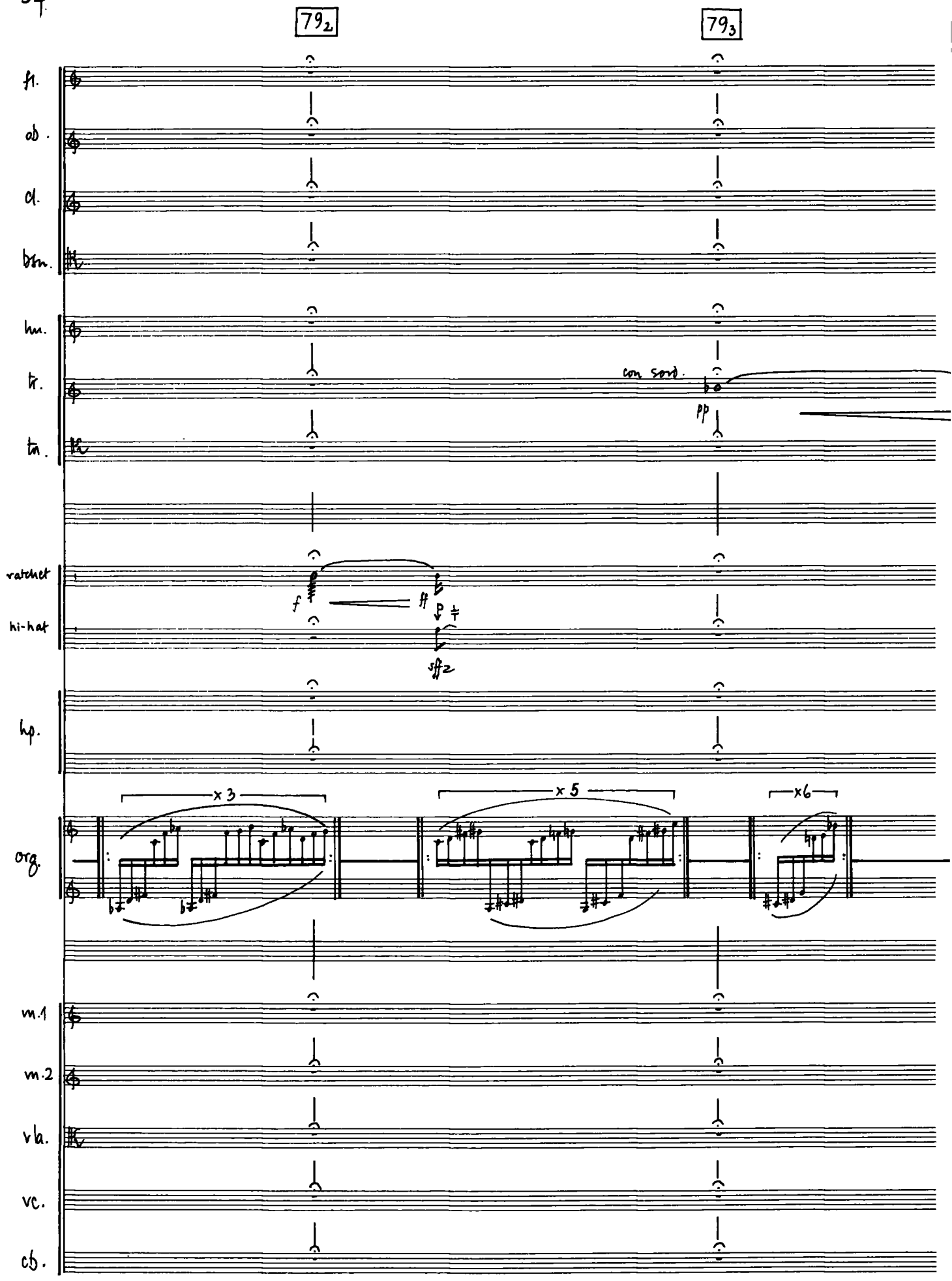
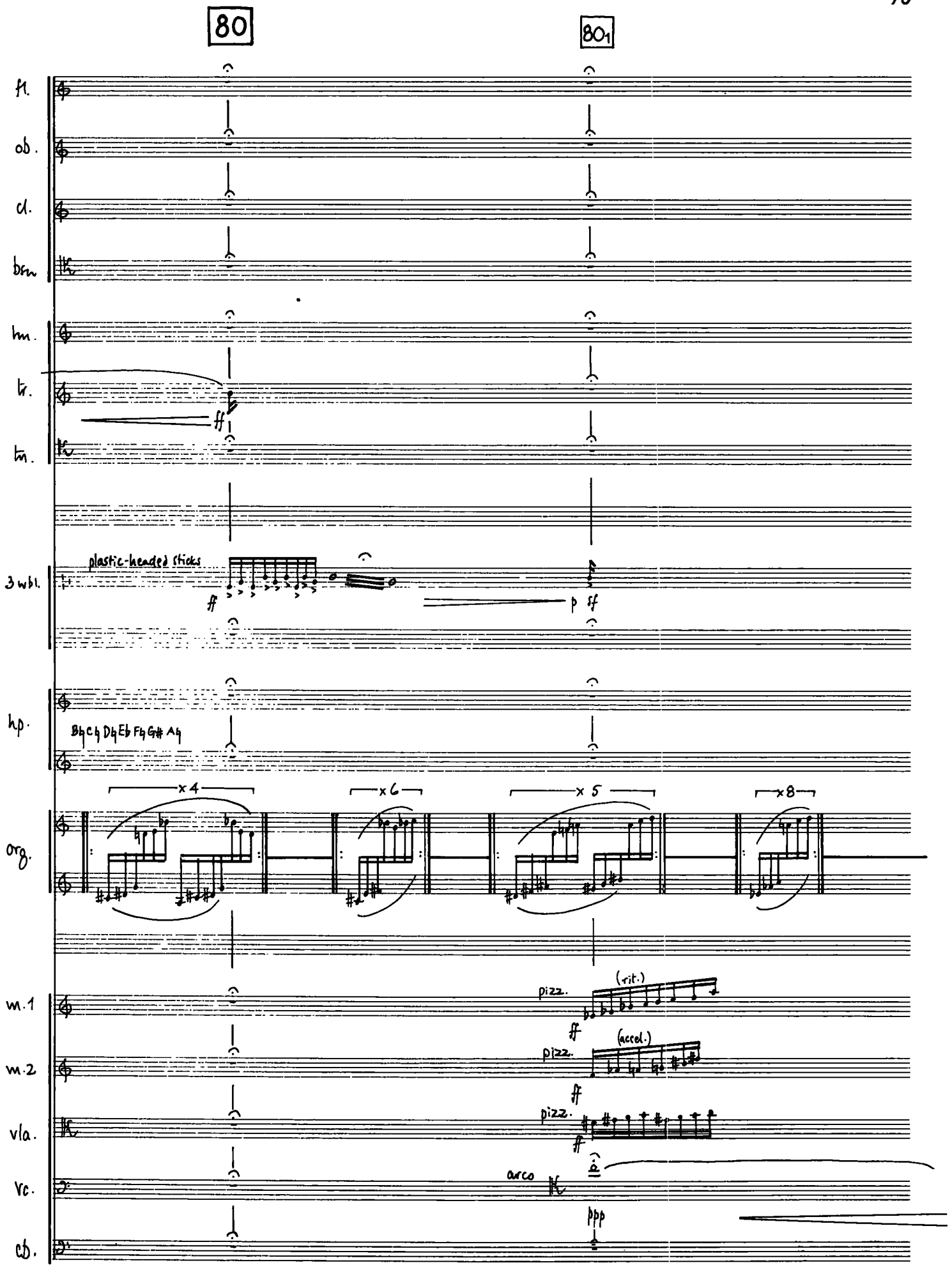
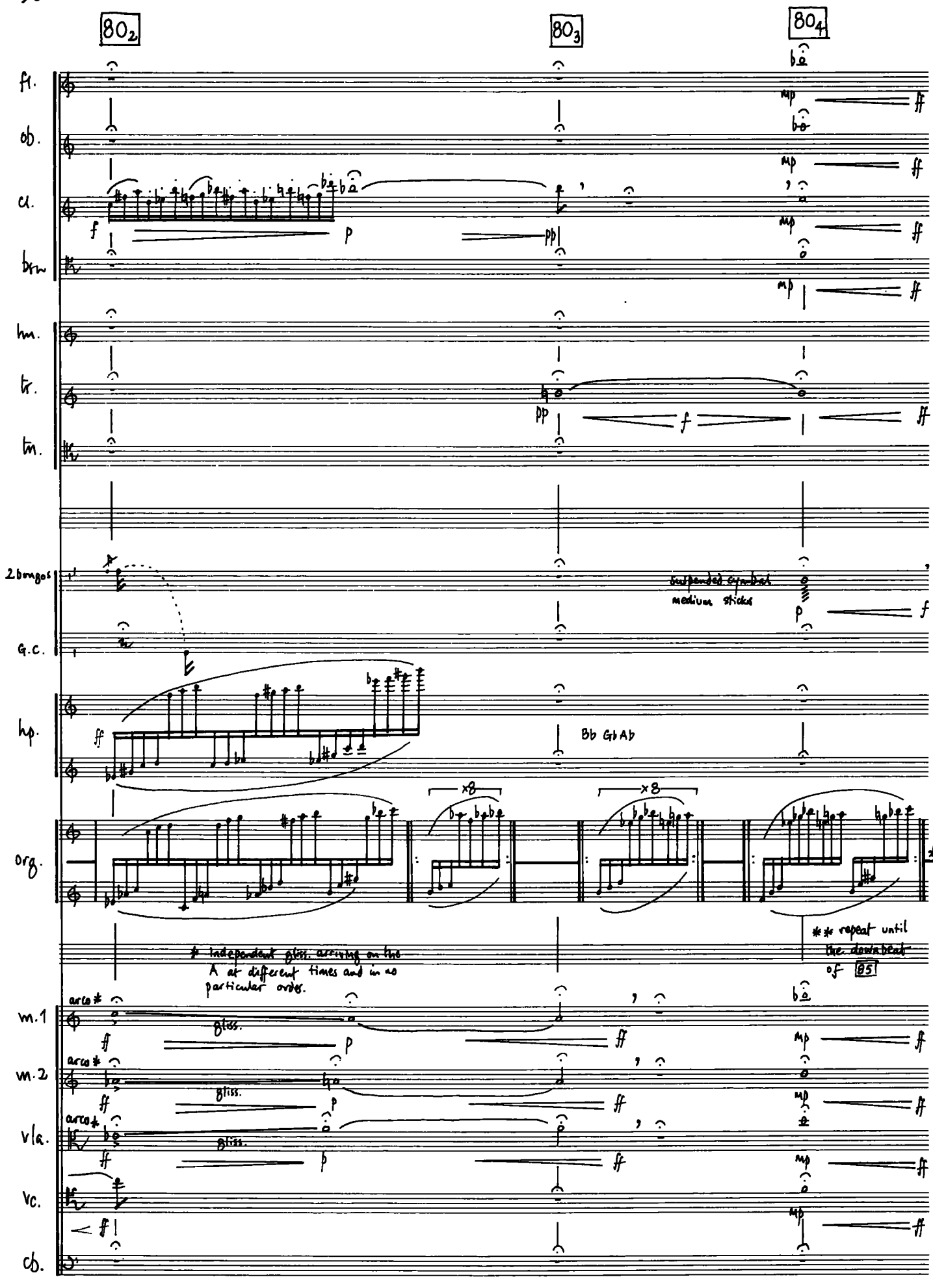
♩. = ♩ = ca.60 (♩= 120) poco a poco accel. ♩=132

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

ff 5:3 sfz p (con sord.) + Cymbale Bb

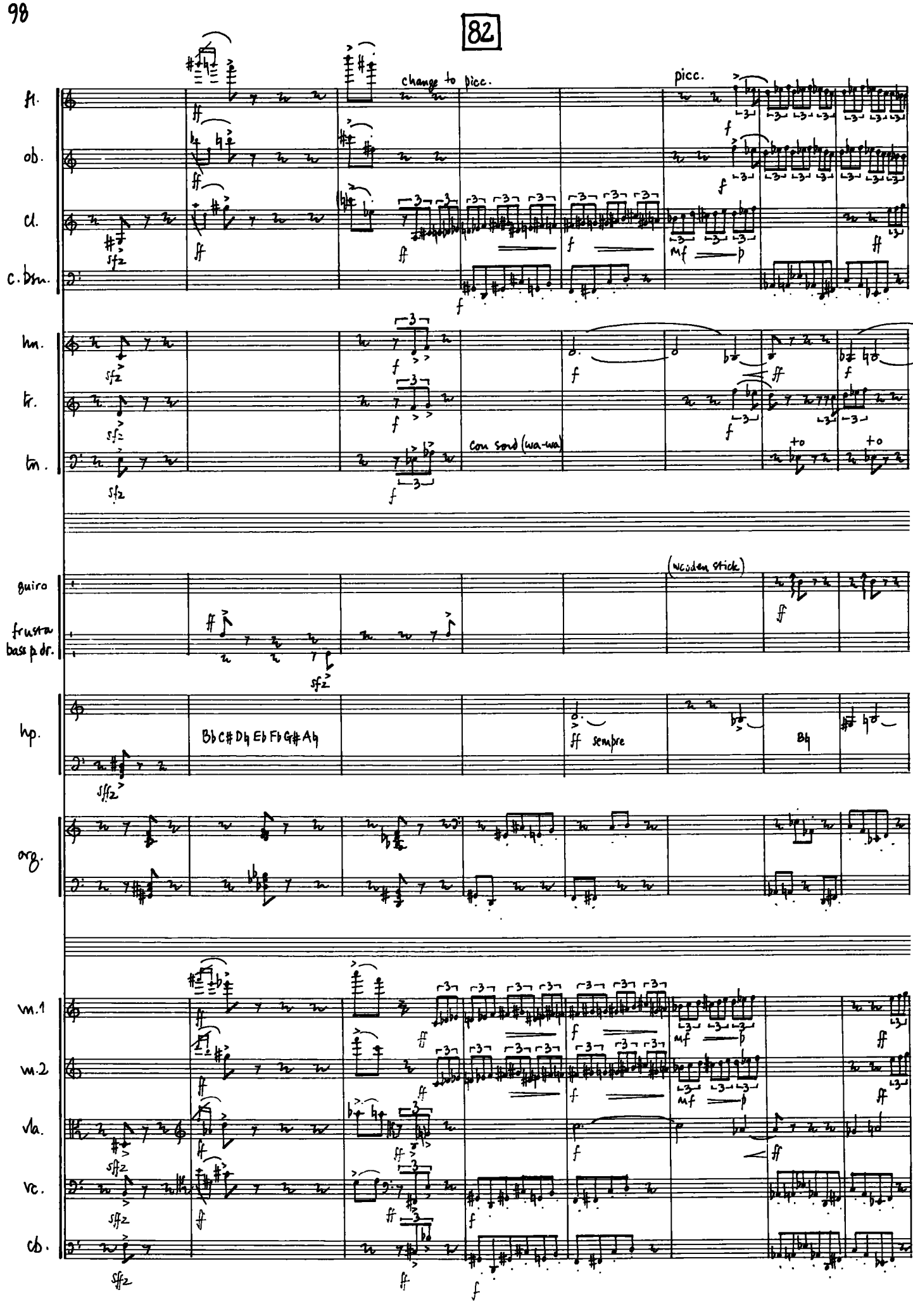
77

fl.
ob.
cl.
bsn.
hn.
tr.
tn.
3 w.bl.
hp.
Bb Ch A#
8'+2' only
org.
vn.1
vn.2
Vla.
pizz.
arco
Vc.
pizz.
Cb.

78

fl.
ob.
cl.
bsn.
hn.
tr.
tn.
hp.
org.
8'4'2'
+ cymbale
senza sord.
m.1
m.2
vla.
vc.
cb.
arco

* between 79 and 85 it is not important that the ensemble entries be synchronized exactly with the organ part: their placing against the keyboard figuration is intended only as an approximation in the score.

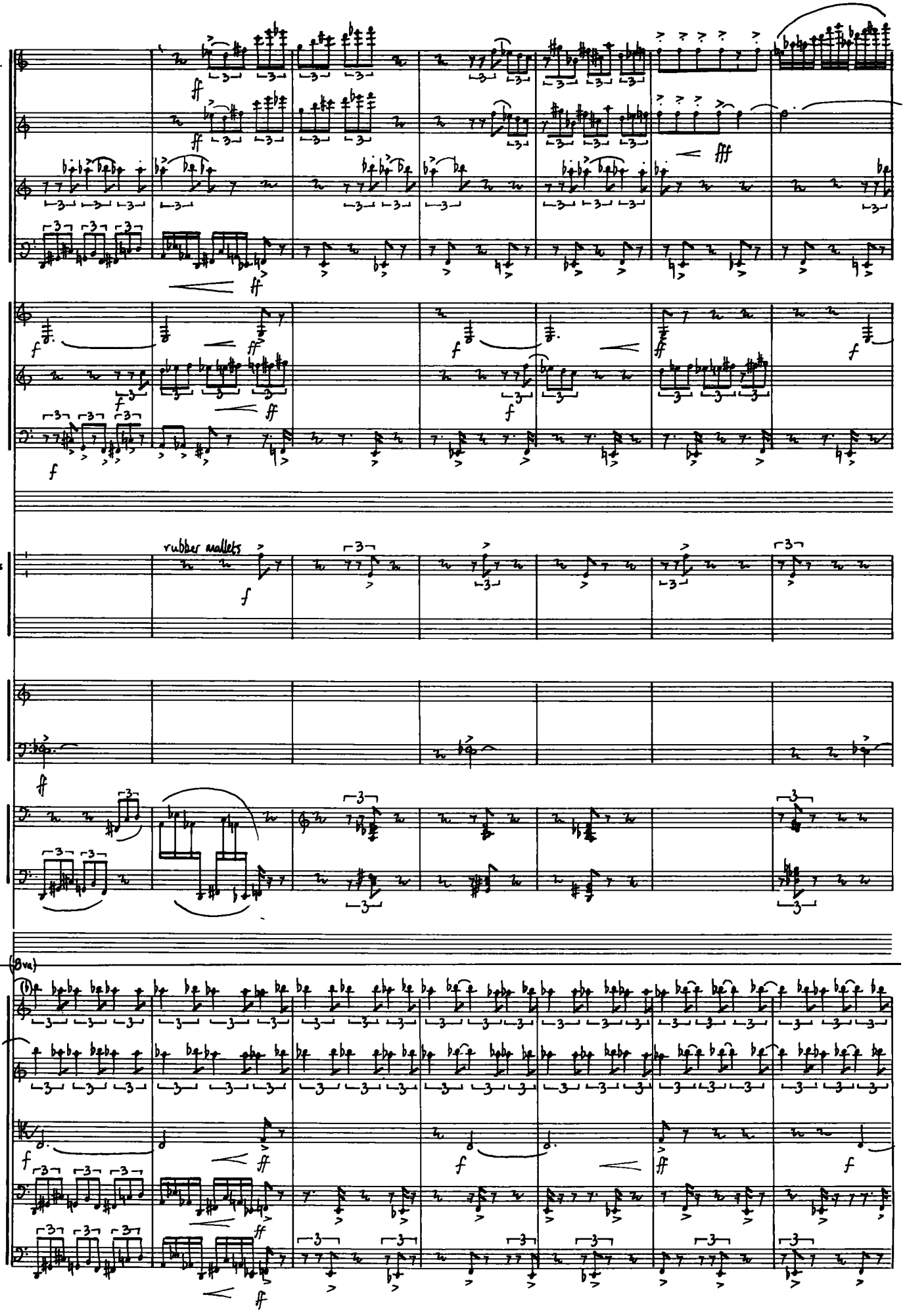
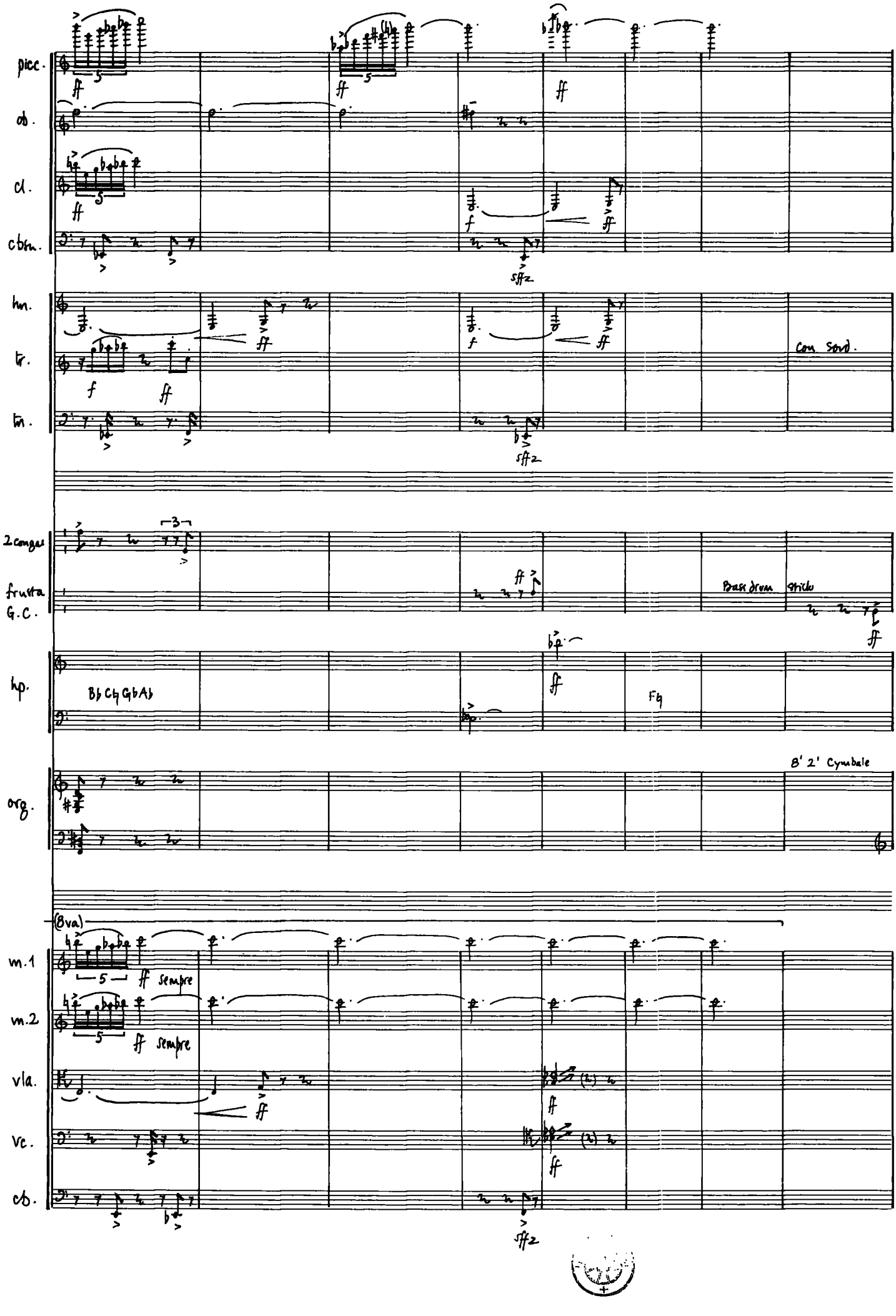

79₂
79₃
fl.
ob.
cl.
bsn.
hn.
tr.
con sord.
pp
tn.
ratchet
hi-hat
f
ff
p
sffz
hp.
x 3
x 5
x 6
org.
m.1
m.2
vla.
vc.
cb.

80
80₁
fl.
ob.
cl.
bsn.
hn.
tr.
tn.
plastic-headed sticks
3 wbl.
ff
p sf
hp.
B♭ C♭ D♭ E♭ F♭ G♯ A♭
org.
x 4
x 6
x 5
x 8
vn. 1
vn. 2
vla.
vc.
cb.
pizz.
(rit.)
ff
(accel.)
pizz.
ff
pizz.
ff
arco
ppp

80₂
80₃
80₄
fl.
ob.
cl.
bsn
hn.
tr.
tn.
2 bongos
G.C.
hp.
org.
vln.1
vln.2
vla.
vc.
cb.
suspended cymbal
medium sticks
Bb Gb Ab
x8
x8
* independent gliss. arriving on the A at different times and in no particular order.
** repeat until the downbeat of 85
arco *
gliss.

81

presto ♩= 152

fl.
ob.
cl.
bsn
change to contra bassoon
hn.
tr.
senza sord.
tm.
Tam-tam
Tam-tam beater
G.C.
Bass-drum stick
hp.
C# D#
Bb
org.
full
presto ♩= 152
vn.1
vn.2
vla.
vc.
cb.

82
change to picc.
picc.
fl.
ob.
cl.
c. bsn.
hn.
tr.
tm.
con sord (wa-wa)
guiro
frustra
bass p dr.
(wooden stick)
hp.
Bb C# Db Eb Fb G# Ab
ff sempre
Bb
org.
vn.1
vn.2
vla.
vc.
cb.

83

picc.
ob.
cl.
c.bn.
Stacc. Sim.
hn.
tr.
tn.
Senza Sord.
guiro
G.C.
Tam-tam
hp.
Gb
Eb
org.
Stacc. Sim.
vn.1
vn.2
8va
ff sub.
vla.
vc.
Stacc. Sim.
Stacc. Sim.

picc.
ob.
cl.
c. bsn
hn.
tr.
tn.
2 congas
rubber mallets
hp.
org.
(8va)
vn.1
vn.2
vla.
vc.
cb.

picc.
ob.
cl.
cbsn.
hn.
tr.
tn.
Con Sord.
2 congas
frusta
G.C.
Bass drum
stricto
hp.
Bb Cb Gb Ab
Fb
B' 2' Cymbale
org.
(8va)
vn.1
vn.2
ff sempre
vla.
vc.
cb.

sempre presto - non rit.!

picc.
ob.
cl.
c.bn.
hn.
(con sord.)
tr.
tn.
hp.
org.
sempre presto - non rit.!
vn.1
vn.2
vla.
vc.
cb.

March - June 1985

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. 5

Correct at 26/6/90

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Challispress Limited 14 Hollingworth Court, Ashford Road Maidstone, Kent 0622-683884

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, crotales~~, 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.)

♮ ♯ ¼ tone higher

♮ ♯ ♭ ¼ tone lower

Percussion:

soft beaters; medium beaters; wire brush

hard beaters; wooden (side-drum) sticks; wooden end of stick

metal beater; large beater

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 an approximate pitch.

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

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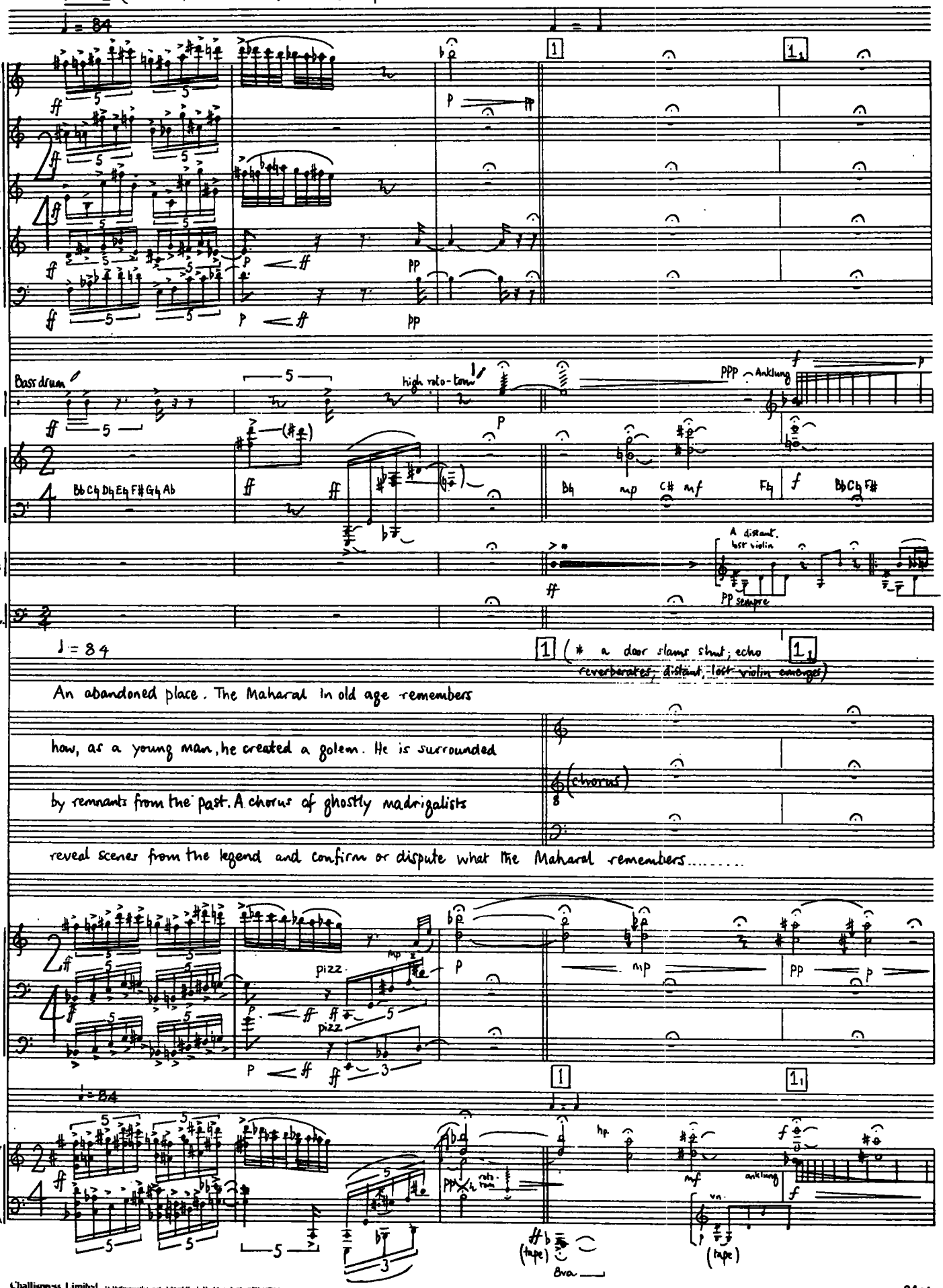
GOLEM

JOHN CASKEN

Act 1 (Prelude) An abandoned place

Challispress Limited
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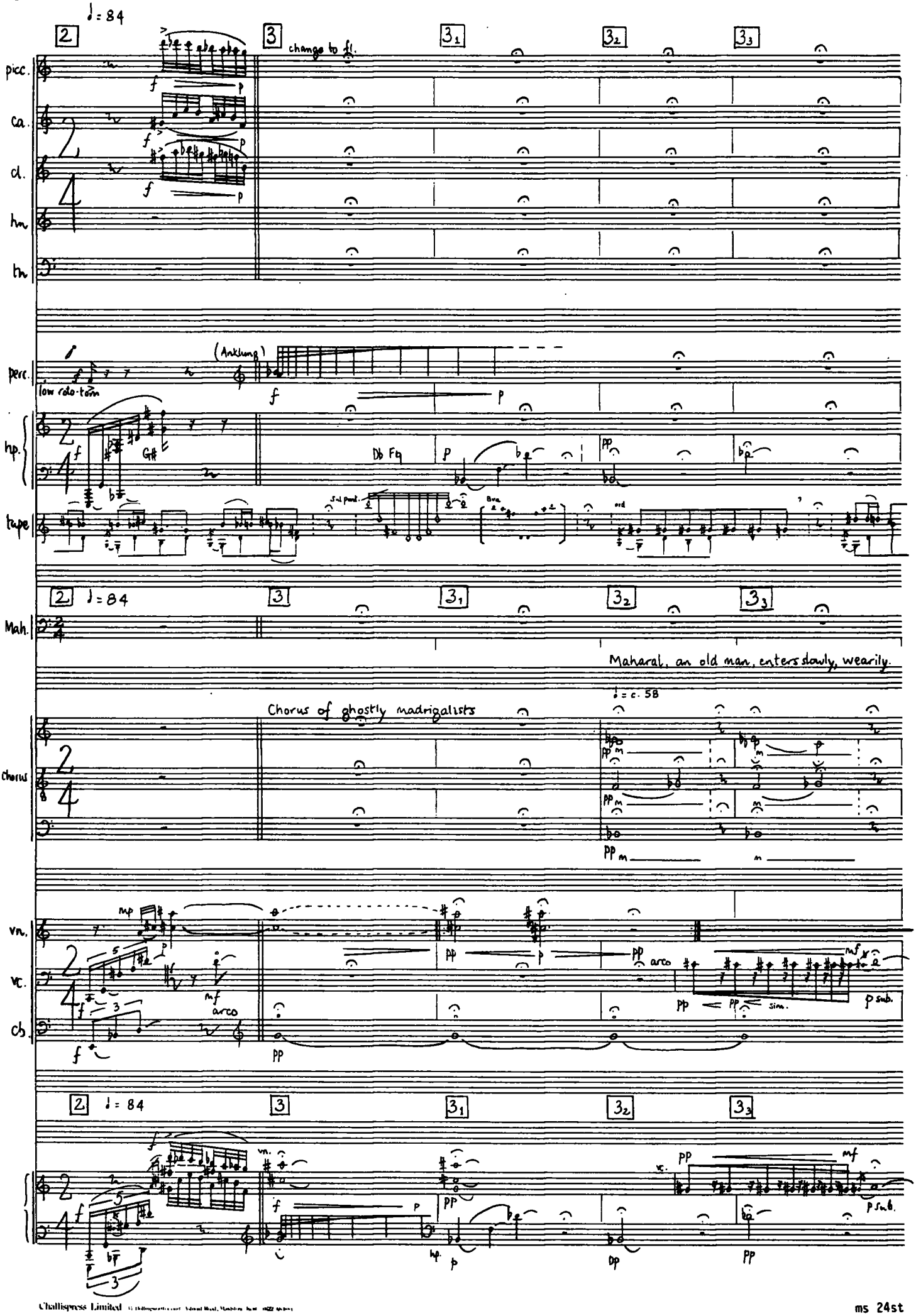
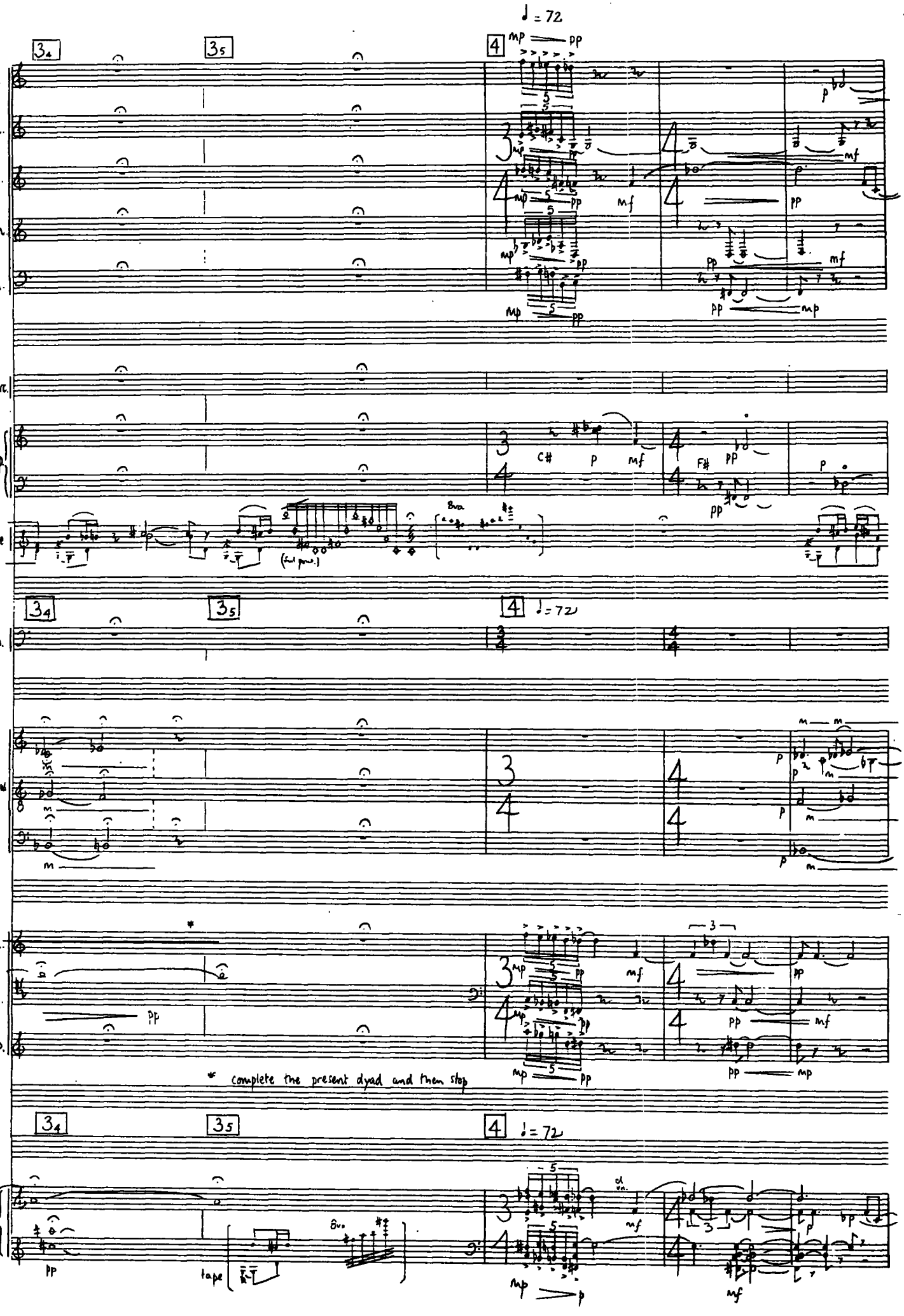
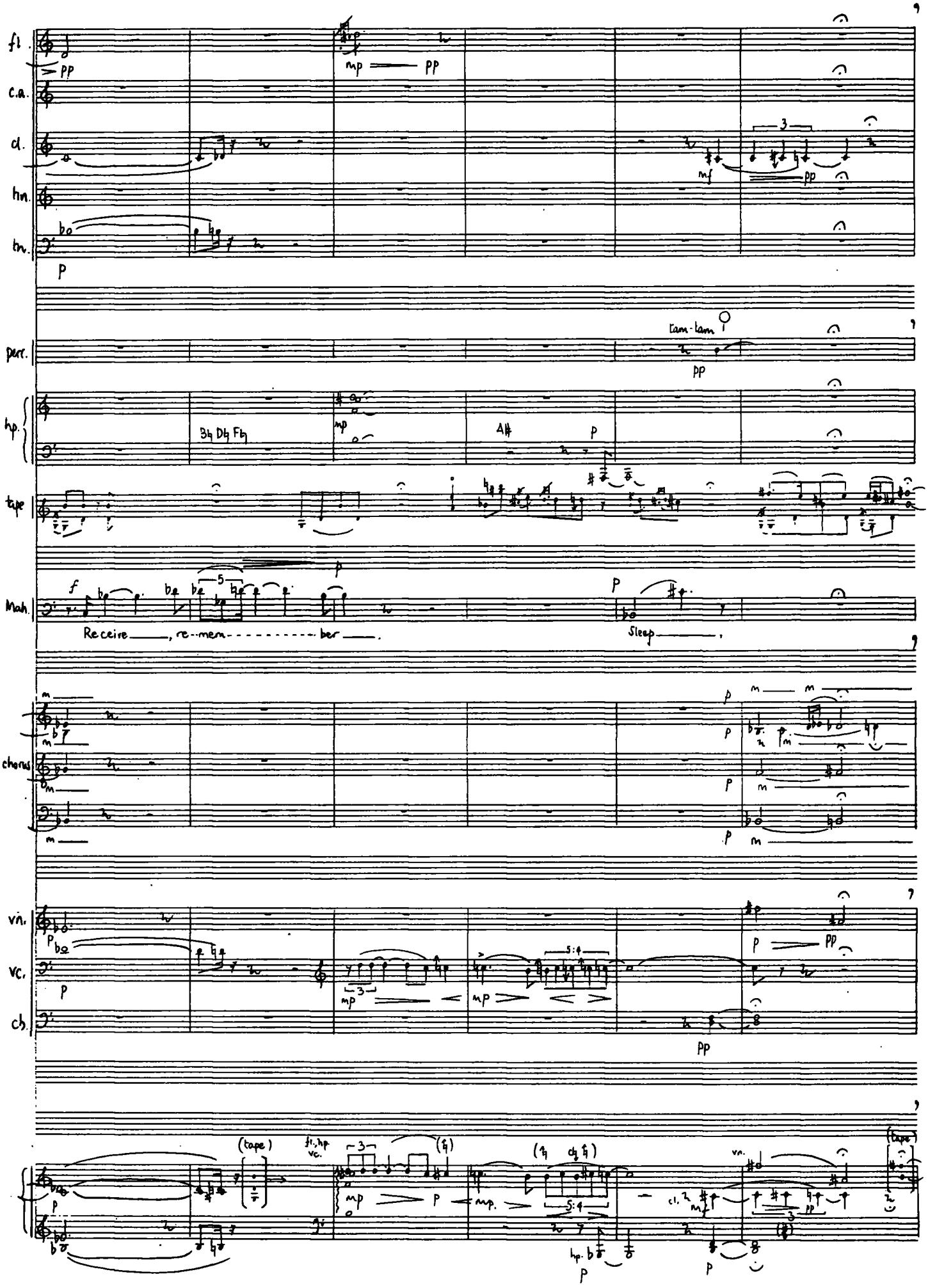
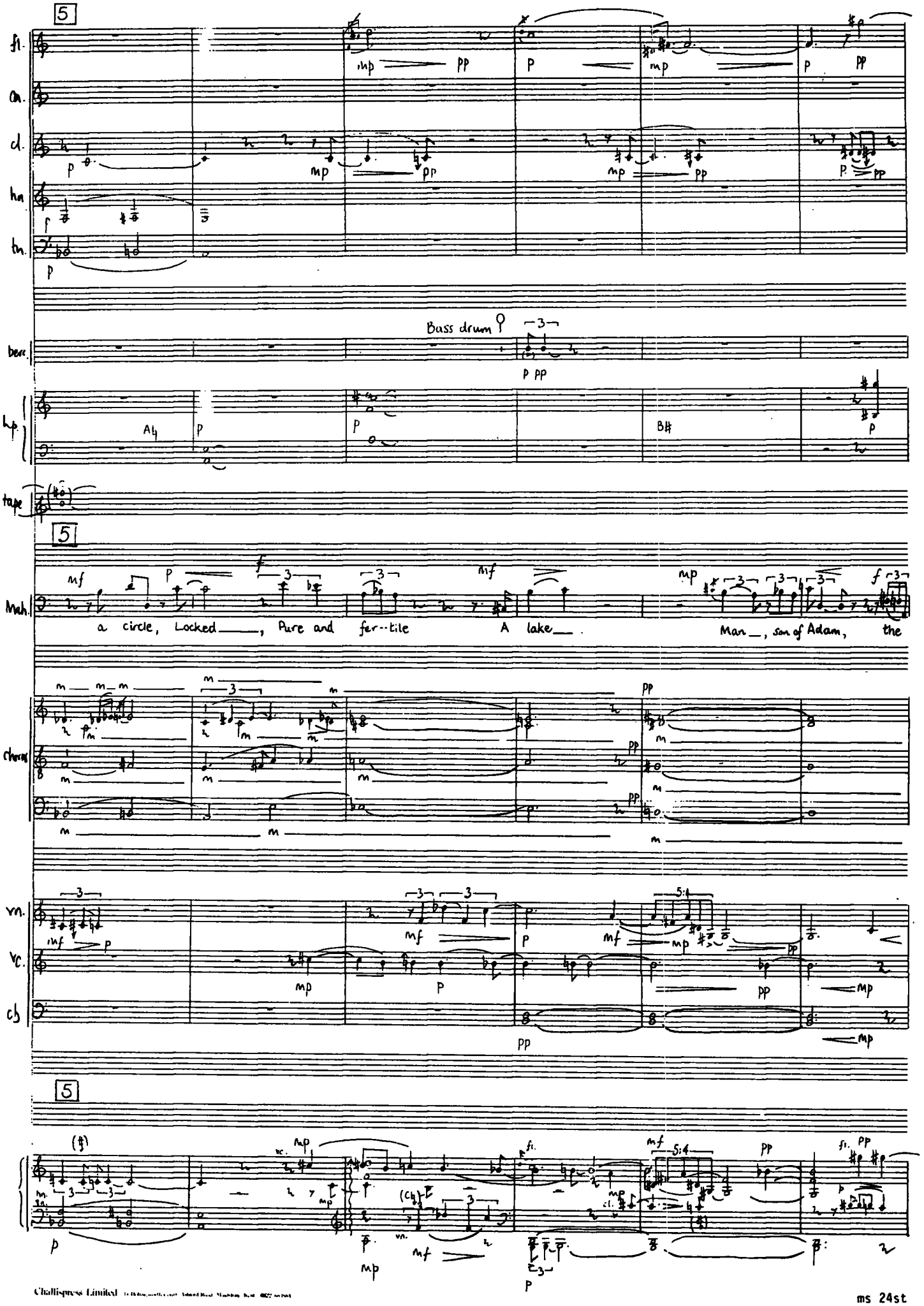
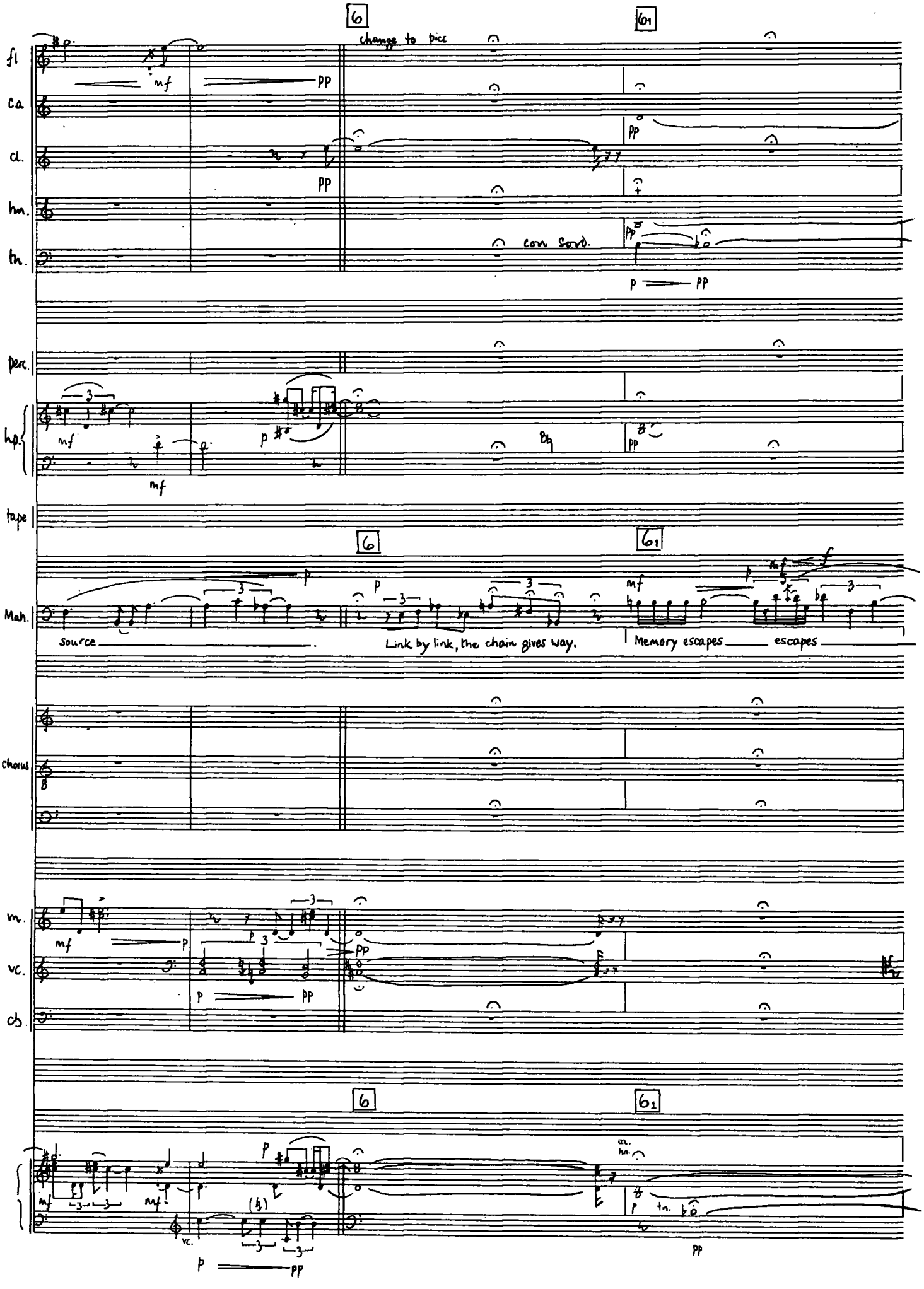
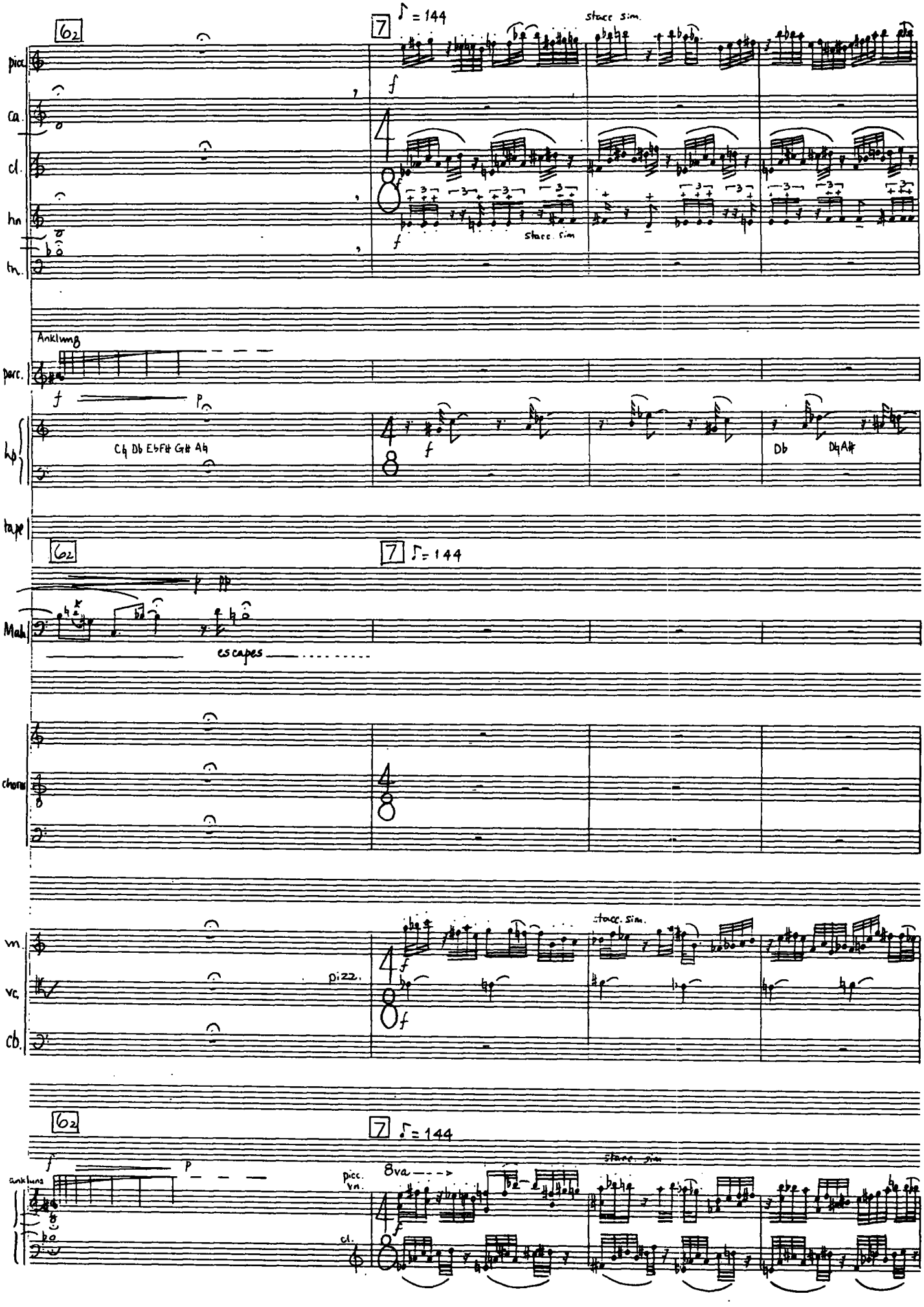
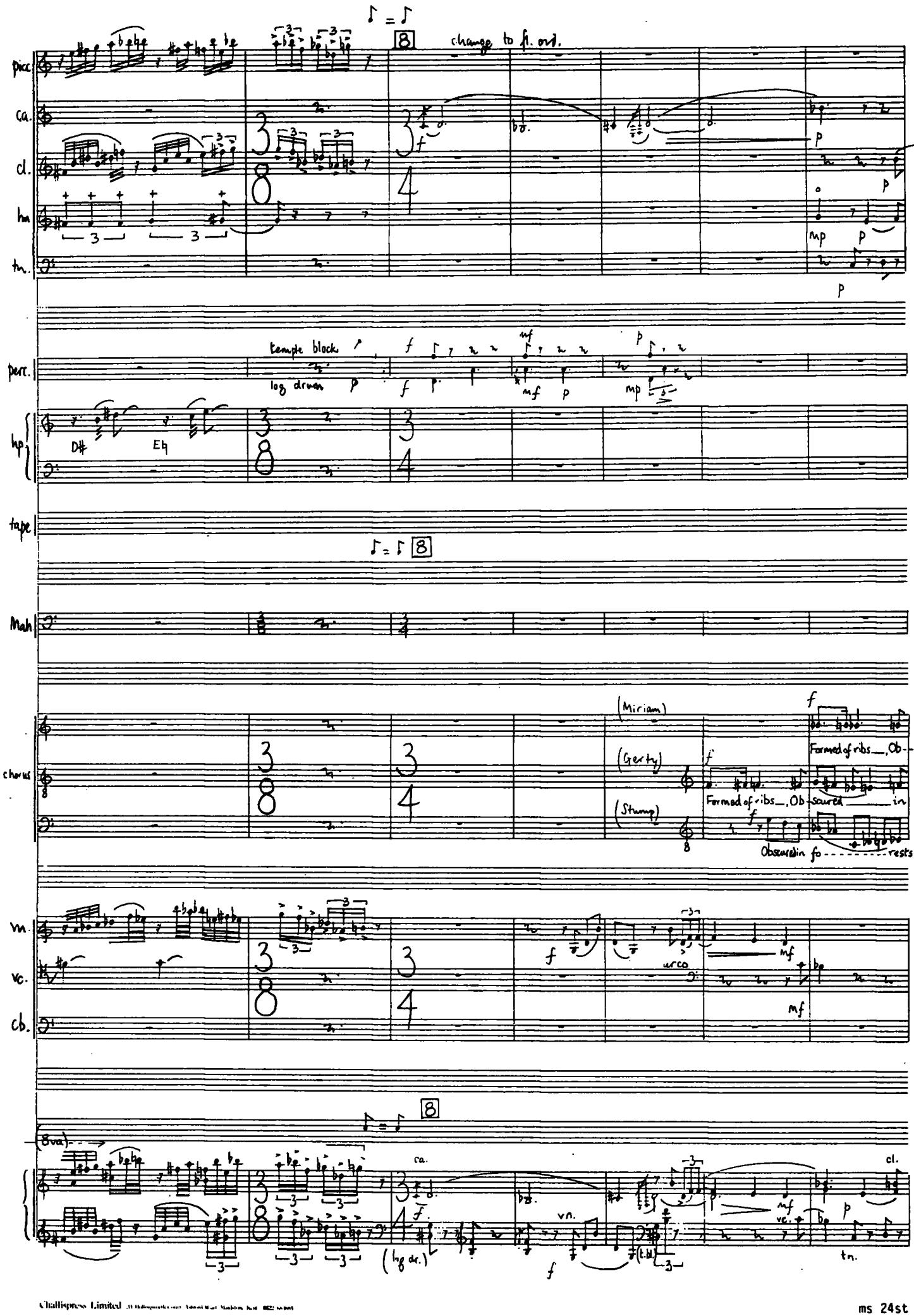
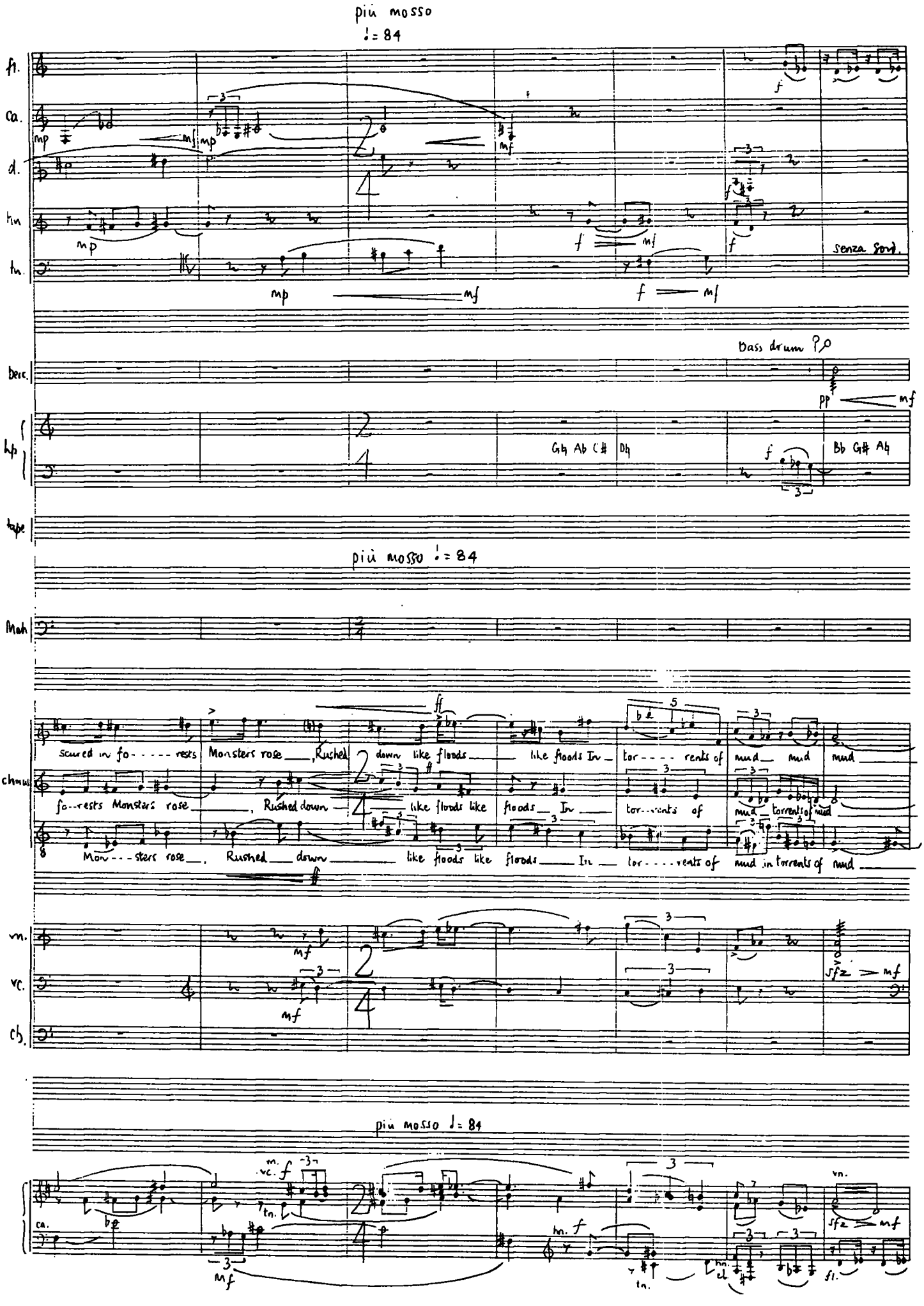
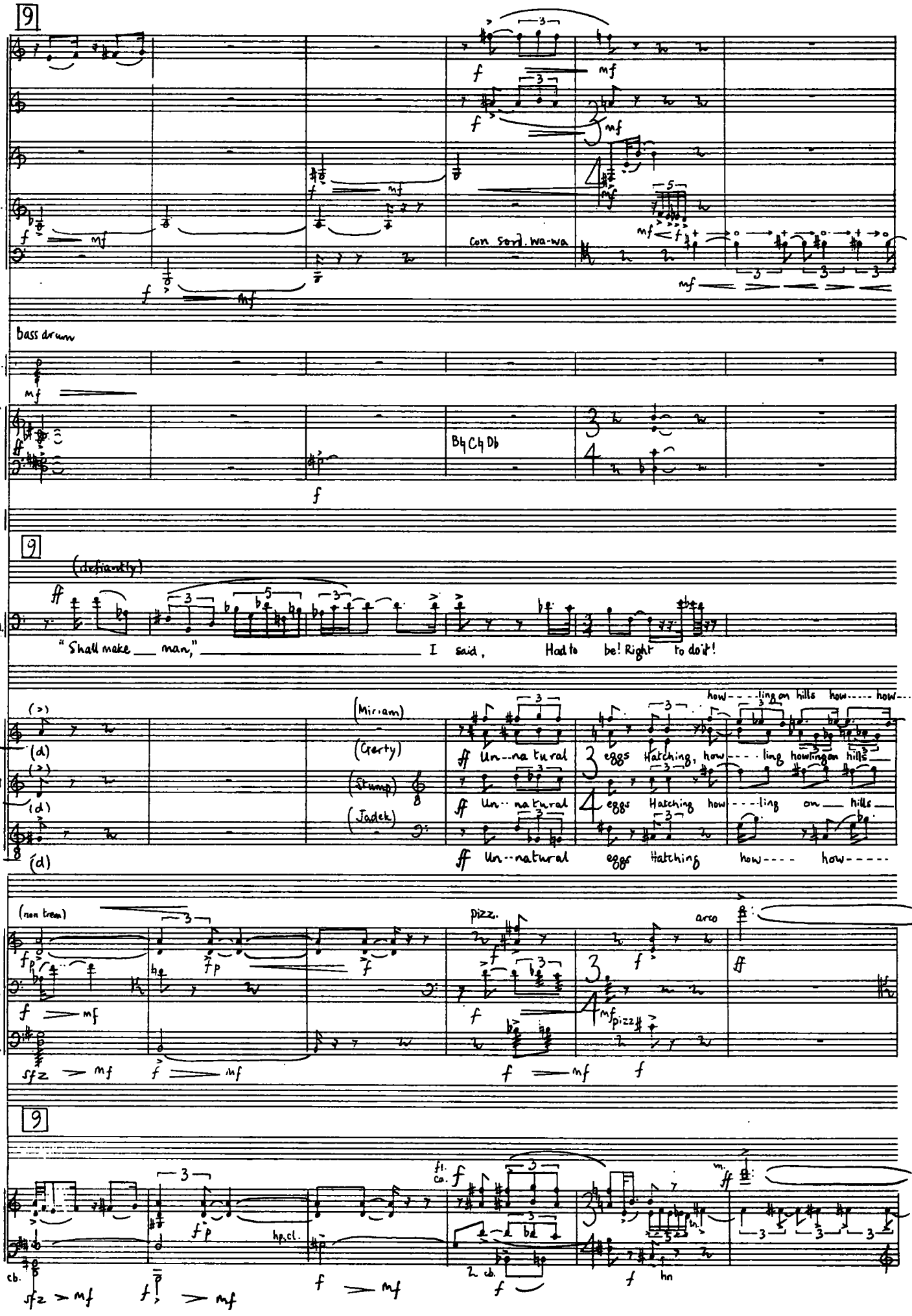
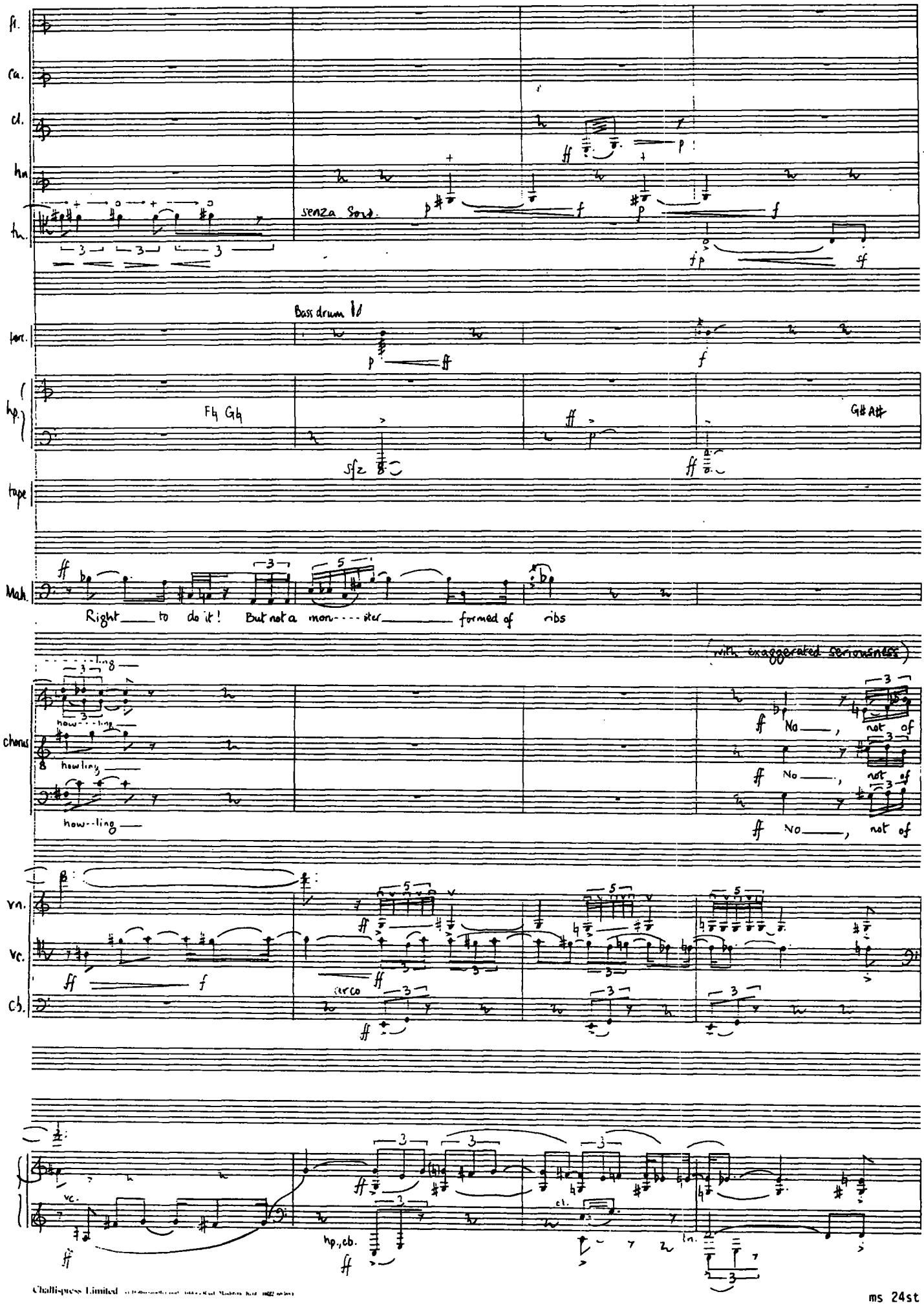
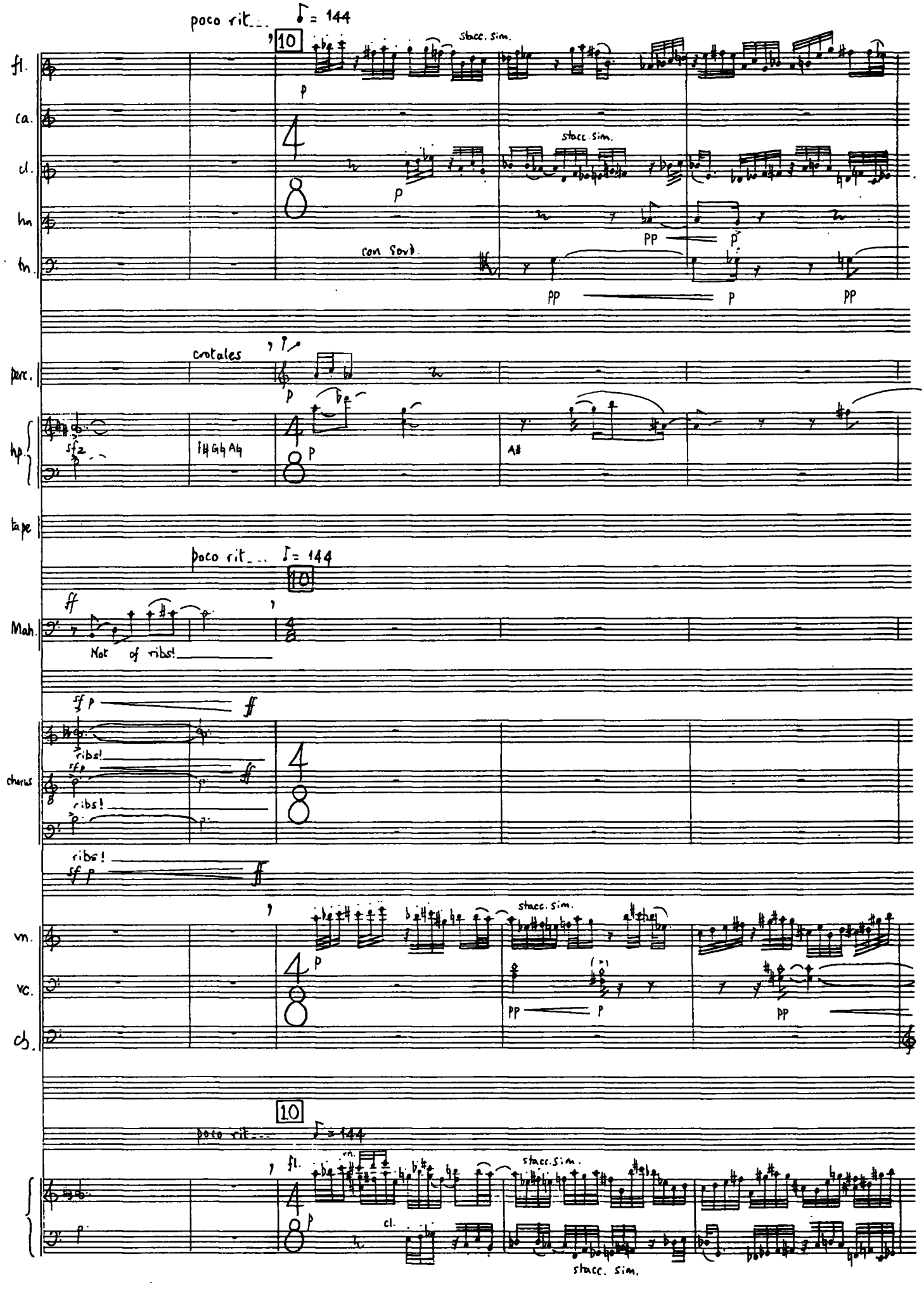
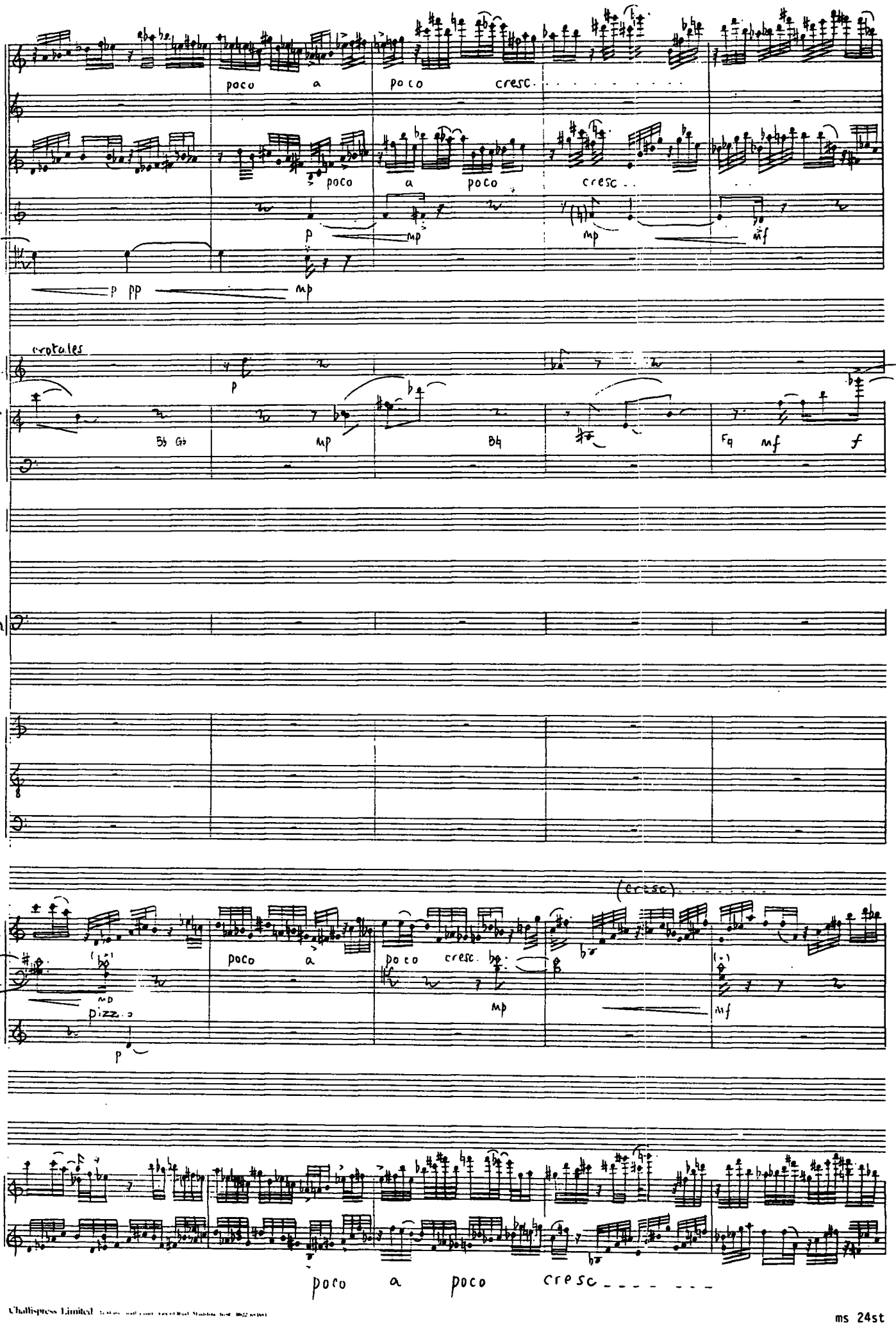
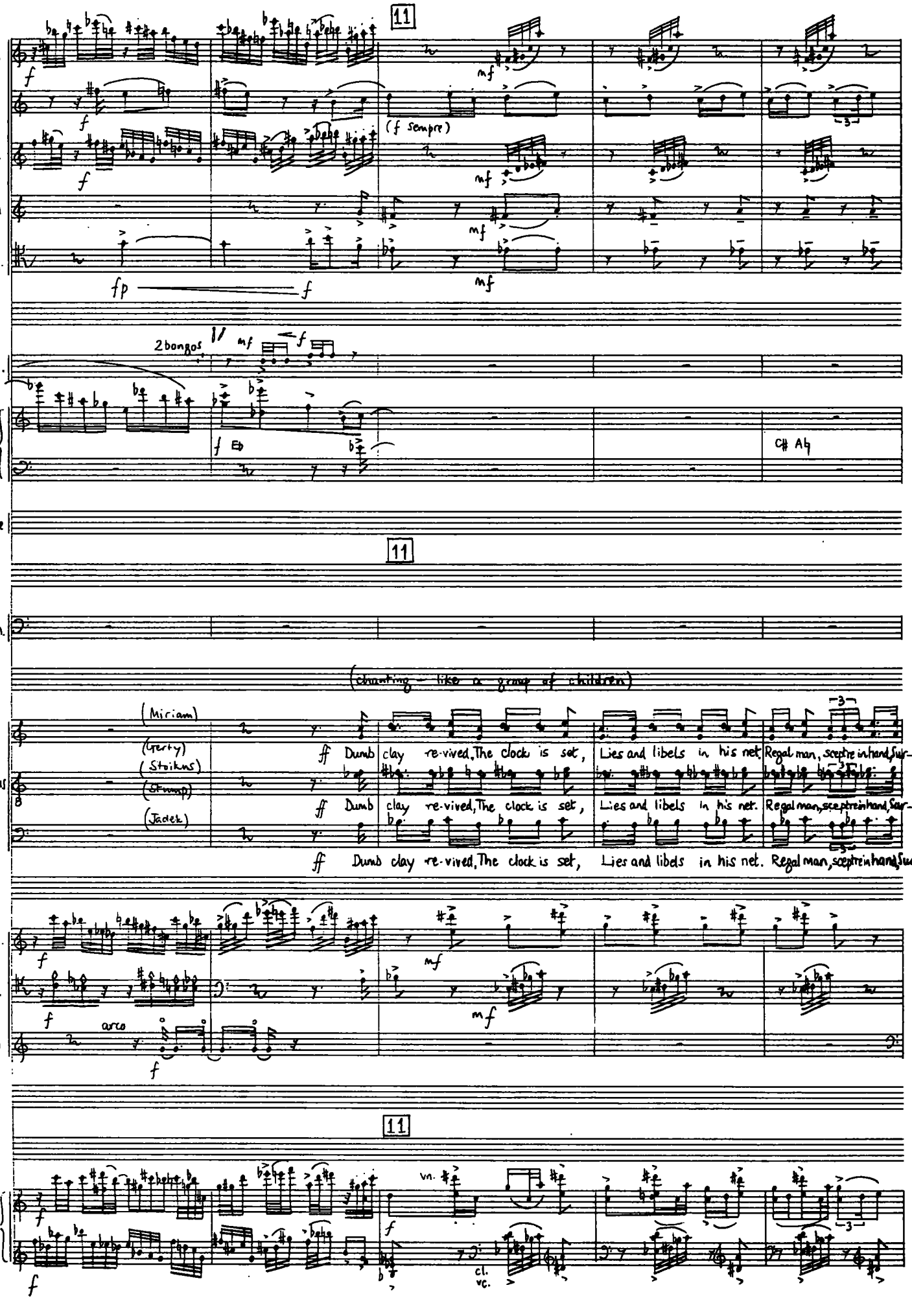
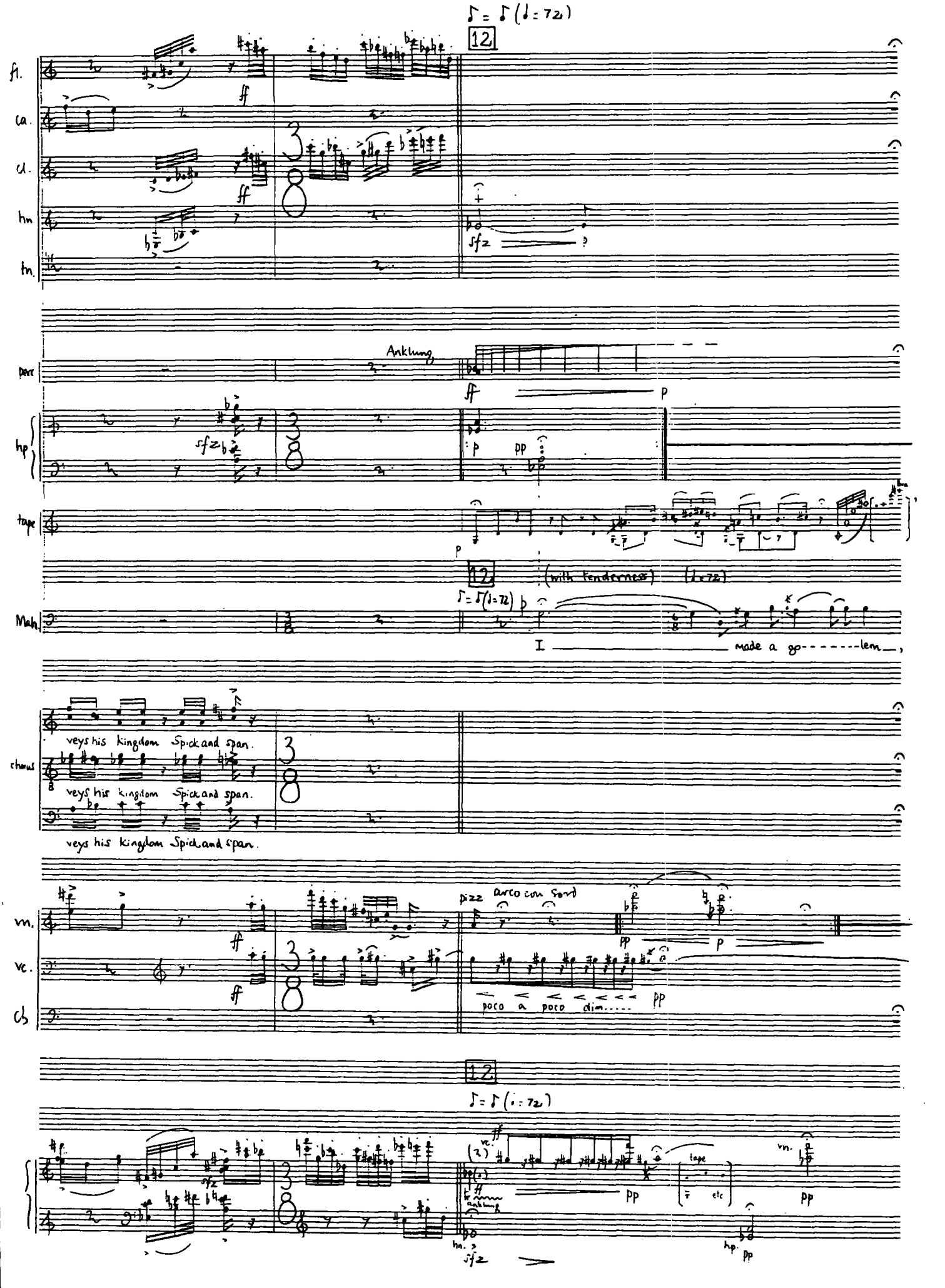
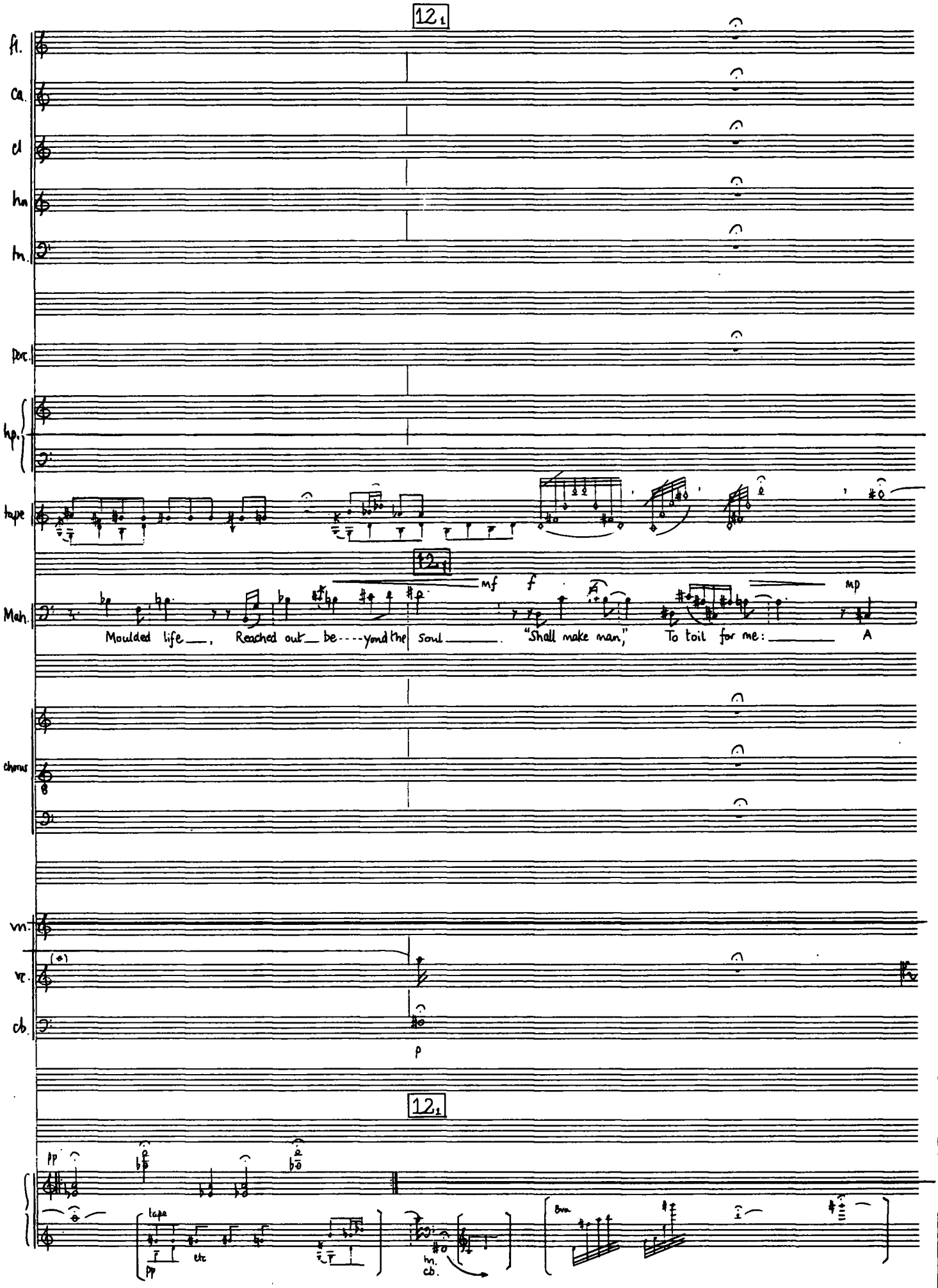
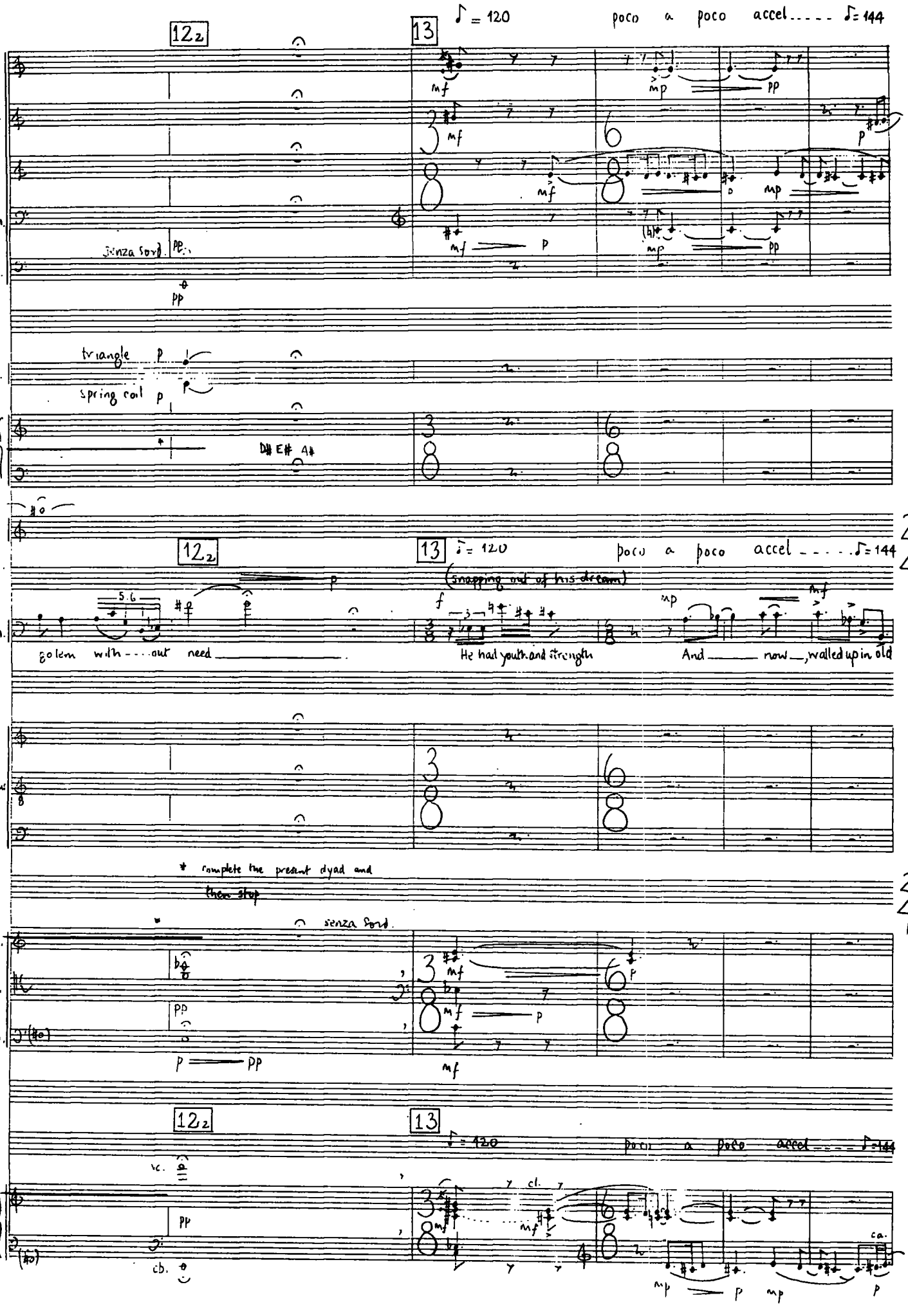
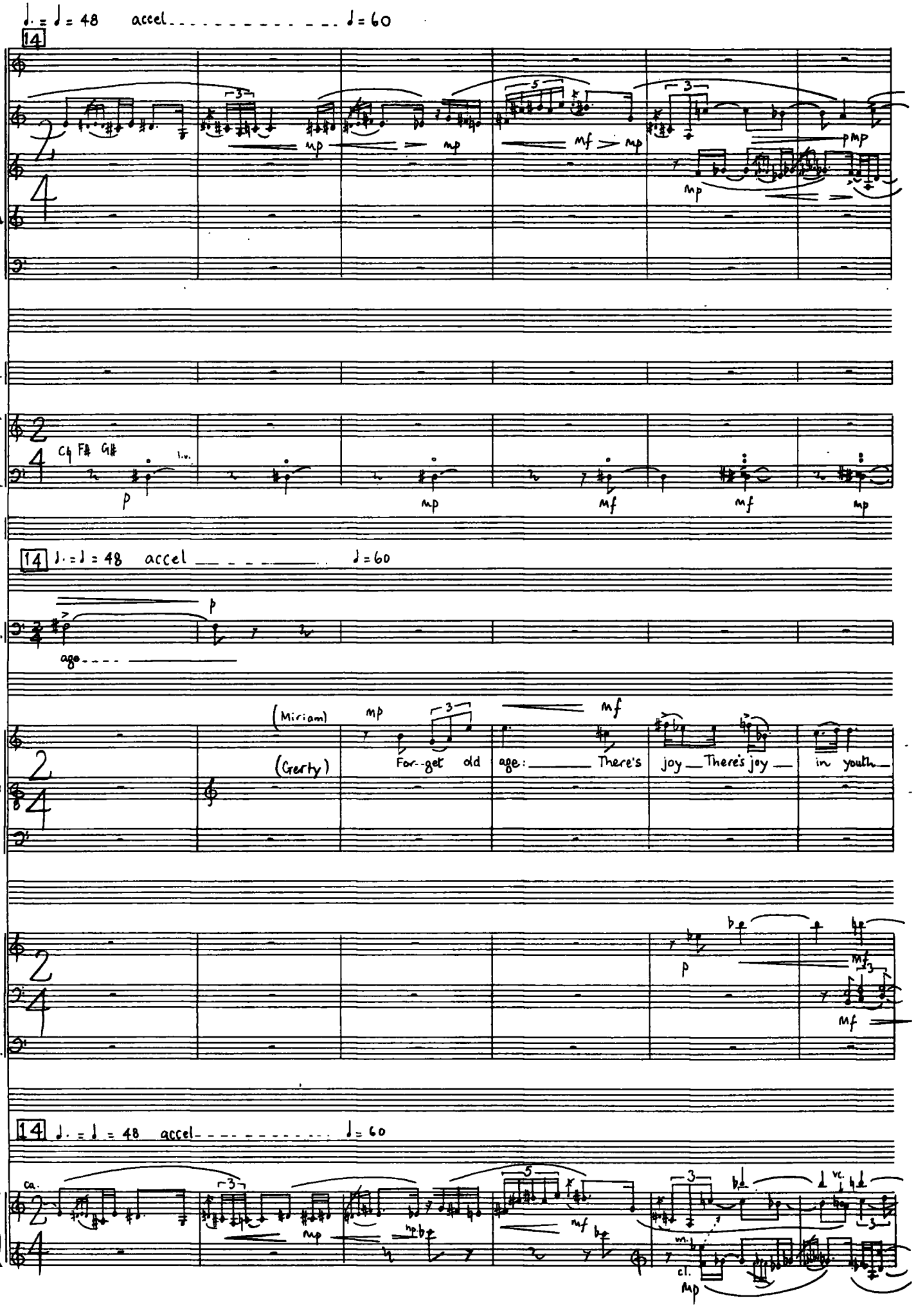
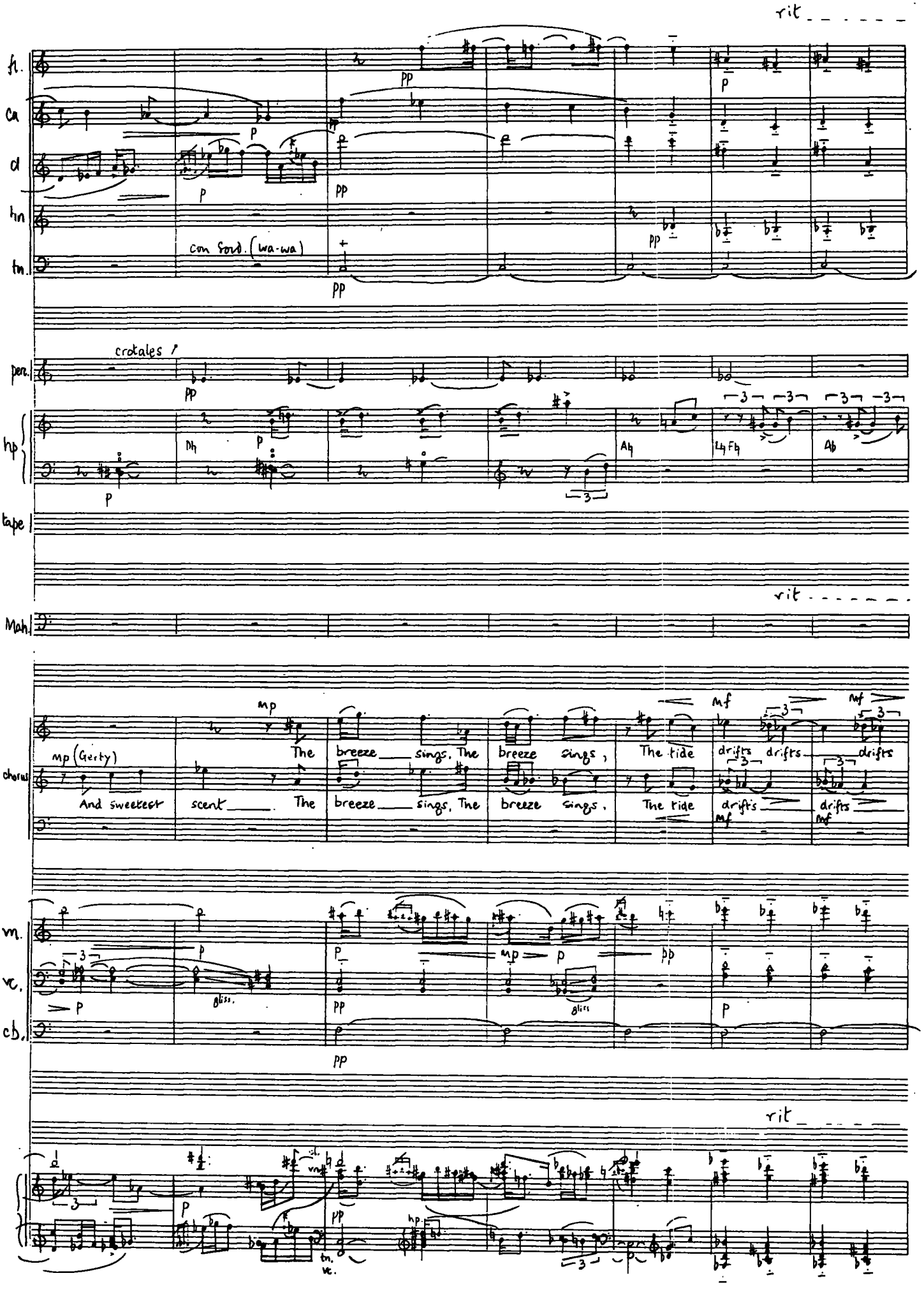
ms 24st

Correct at 26/6/90

♩= 84
2
3
3₁
3₂
3₃
change to fl.
picc.
ca.
cl.
hn.
tn.
perc.
(Anklang)
low rato-tom
hp.
Db Fq
tape
Mah.
Maharal, an old man, enters slowly, wearily.
♩= c. 58
Chorus of ghostly madrigalists
chorus
vn.
vc.
cb.
arco
sim.
p sub.
mf

♩ = 72
3/4
3/5
4
fl.
c.a.
cl.
hn.
tn.
perc.
hp
tape
(tuning pause)
8va
Mah.
chorus
vn.
vc.
cb.
* complete the present dyad and then stop
tape
8va
ord.

fl.
c.a.
cl.
hn.
tn.
perc.
hp.
tape
Mah.
chorus
vn.
vc.
cb.
pp
mp
mf
p
f
tam-tam
3♭ D♭ F♭
A♯
Receive, re-mem-ber.
Sleep.
(tape)
fl, hp
vc.
cl. 2
hp.

5
fl.
ob.
cl.
hn.
tn.
Bass drum
perc.
hp.
A♮
B♯
tape
5
Mch.
a circle, Locked ___, Pure and fer--tile A lake ___ Man ___, son of Adam, the
chorus
vn.
vc.
cb.
5
(♯)
(cb.)

6
6₁
change to picc
fl
ca
cl.
hn.
tn.
con sord.
perc.
hp.
tape
Mah.
Source
Link by link, the chain gives way.
Memory escapes
escapes
chorus
m.
vc.
cb.
vc.
a.
hn.
tn.

62
7 ♪ = 144
stacc sim.
pic.
ca.
cl.
hn
tn.
Anklung
perc.
hp
C♭ D♭ E♭ F♭ G♭ A♭
D♭
D♭ A♭
tape
62
7 ♪ = 144
Mah.
escapes
chorus
vn.
vc.
cb.
stacc. sim.
pizz.
62
7 ♪ = 144
anklungs
picc. vn.
8va
cl.
stacc. sim.

change to fl. ord.
temple blocks
log drum
(Miriam)
(Gerty)
(Stump)
Formed of ribs_, Ob-
scured in
Obscure in fo
rests
(8va)
(lg dr.)
(t.b.)
picc.
ca.
cl.
hn.
tn.
perc.
hp.
tape
Mah.
chorus
vn.
vc.
cb.

più mosso
♩= 84
fl.
cl.
d.
hn
tn.
mp
mf
f
Senza Sord.
Bass drum
pp
mf
hp
Gb Ab C#
Db
Bb G# Ab
tape
più mosso ♩= 84
Mah
ff
scured in fo- - - - rests
Monsters rose
Rushed
down like floods
like floods In
tor- - - - rents of
mud
mud
mud
chimes
fo--rests Monsters rose
Rushed down
like floods like
floods In
tor--rents of
mud
torrents of mud
Mon- - - sters rose
Rushed
down
like floods like
floods
In
tor- - - - rents of
mud in torrents of mud
vn.
vc.
cb.
sfz
più mosso ♩= 84
ca.
tn.
hn.
fl.

9
fl.
ca.
cl.
hn.
tn.
con sord. wa-wa
bass drum
perc.
hp.
Bb Cb Db
tape
9
(defiantly)
Mah.
"Shall make ___ man," ___ I said, Had to be! Right to do it!
chorus
(Miriam)
(Gerty)
(Stump)
(Jadek)
Un--na tural eggs Hatching, how---ling howling on hills
Un--na tural eggs Hatching how---ling on ___ hills
Un--natural eggs Hatching how---- how-----
(non trem)
pizz.
arco
vn.
vc.
cb.
9
hp. cl.
fl. ca.
2 cb.
hn
cb.

fl.
ca.
cl.
hn.
tr.
senza Sord.
Bass drum
perc.
hp.
F♮ G♮
G♯ A♯
tape
Mah.
Right to do it! But not a mon---ster formed of ribs
(with exaggerated seriousness)
chorus
how--ling
No, not of
vn.
vc.
cb.
arco
hp., cb.

poco rit...
♩ = 144
10
fl.
cl.
hn
tn.
stacc. sim.
con Sord.
perc.
crotales
hp.
tape
Mah.
Not of ribs!
chorus
ribs!
vn.
vc.
cb.
fl.
cl.

fl
ca.
cl.
hn.
tp
poco a poco cresc.
p mp mp mf
p pp mp
perc.
crotales
hp
Bb Gb
Eq
tape
Mah
Chorus
m.
vc.
cb.
(cresc)
pizz.
mp
mf
poco a poco cresc.

11
fl.
ca
cl.
hn
tn.
(f sempre)
2 bongos
perc.
hp.
C# Ab
tape
11
Mah.
(chanting - like a group of children)
(Miriam)
(Gerty)
(Stoikus)
(Stumpf)
(Jadek)
chorus
Dumb clay re-vived, The clock is set, Lies and libels in his net, Regal man, sceptre in hand, Sur-
Dumb clay re-vived, The clock is set, Lies and libels in his net. Regal man, sceptre in hand, Sur-
Dumb clay re-vived, The clock is set, Lies and libels in his net. Regal man, sceptre in hand, Sur-
vn.
arco
vc.
cb
11
cl.
vc.

12
Fl.
Ca.
Cl.
Hn
Tn.
Perc
Ankling
Hp
Tape
12
(with tenderness)
Mah.
I made a go-----len,
veys his kingdom Spick and span.
veys his kingdom Spick and span.
veys his kingdom Spick and span.
Chorus
Vn.
Vc.
Cb
pizz
arco con Sord
poco a poco dim.....
12
Vc.
Vn.
tape
etc
Hn.
Hp.


12₁
fl.
ca.
cl
hn
tbn.
perc.
hp.
tape
12₂
mf
f
mp
Moulded life, Reached out be---yond the soul "Shall make man," To toil for me: A
chorus
vn.
vc.
cb.
p
12₁
pp
tape
pp
vc
hn.
cb.
8va

12₂
13
♪ = 120
poco a poco accel..... ♪ = 144
fl.
cl.
hn.
tu.
senza sord.
perc.
triangle
spring coil
hp
tape
Mah.
golem with---out need
(snapping out of his dream)
He had youth and strength
And now, walled up in old
chorus
* complete the present dyad and then stop
vn.
vc.
cb.
senza sord.
ca.

♩. = ♩ = 48 accel. ♩ = 60
14
fl
ca.
cl.
hn.
tn.
perc.
hp.
C♮ F♯ G♯
l.v.
tape
14 ♩. = ♩ = 48 accel ♩ = 60
Mzh.
age
chorus
(Miriam)
(Gerty)
For-get old age: There's joy There's joy in youth
vn.
vc.
cb.
14 ♩. = ♩ = 48 accel ♩ = 60
ca.
cl.
vc.

rit
fl.
cl
cl
hn
tn.
con Sord. (wa-wa)
crotales
perc.
hp
tape
Mah.
rit
chorus
mp (Gerty)
And sweetest scent
The breeze sings. The breeze sings, The tide drifts drifts drifts
vn.
vc.
cb.
rit
hp
tn.
vc.

meno mosso ♩= 52 , più mosso ♩= 80

15

fl.
ca.
cl.
hn.
tp.
perc.
hp.
tape
Mah.
chorus
vn.
Vc.
cb.

marimba

Gb

Bb Eb

Bb

I breathed

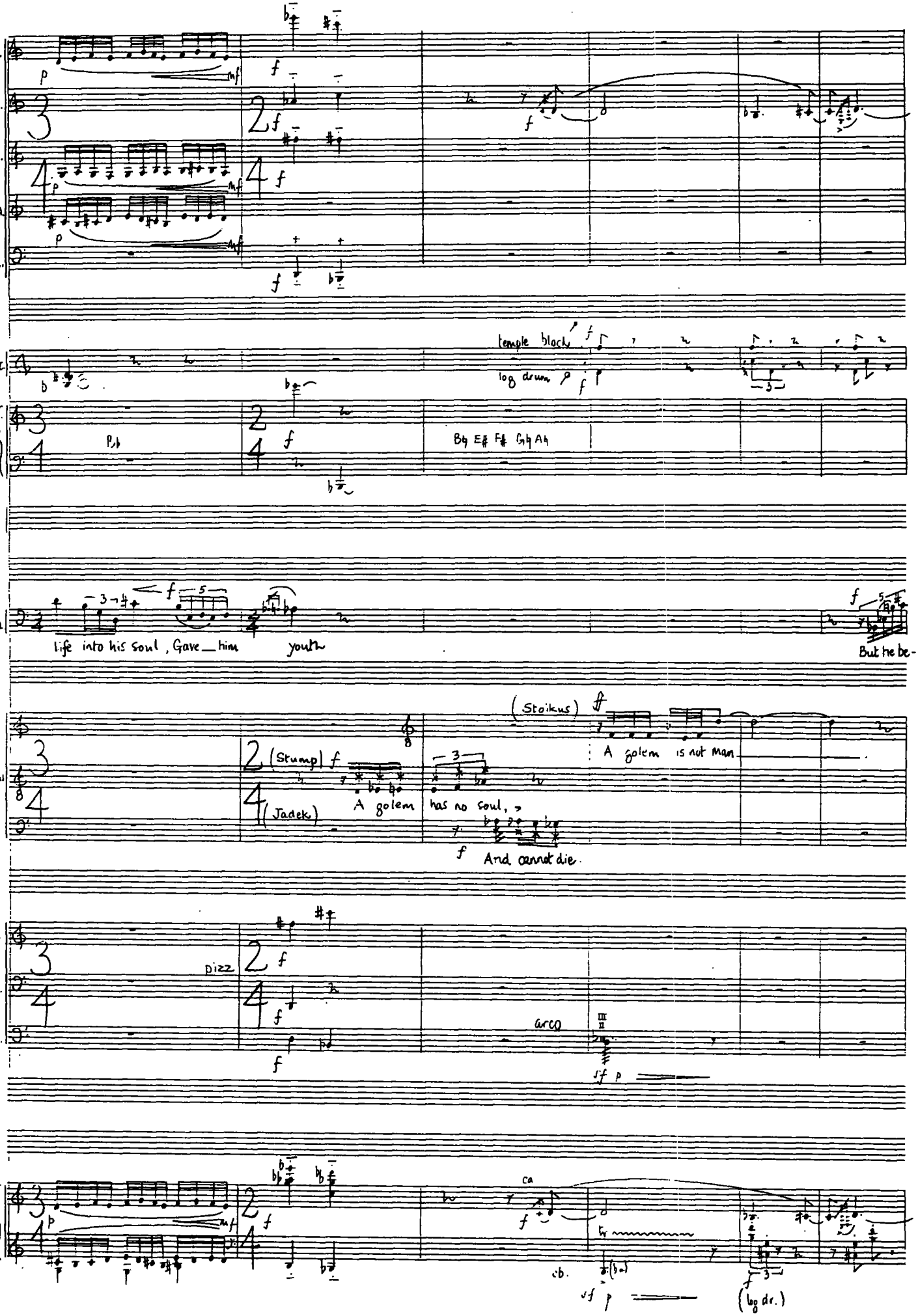
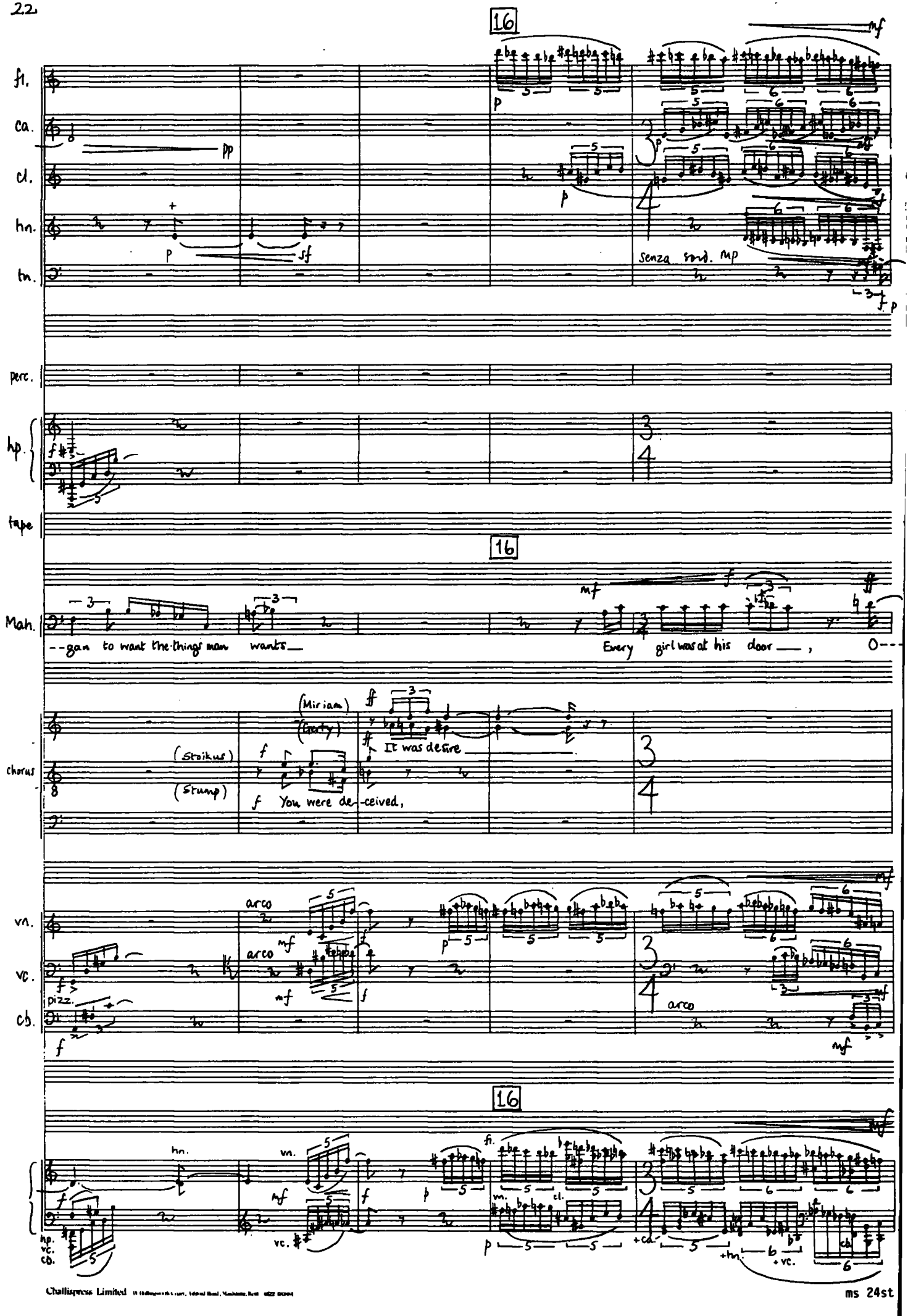
Dive deep and swim

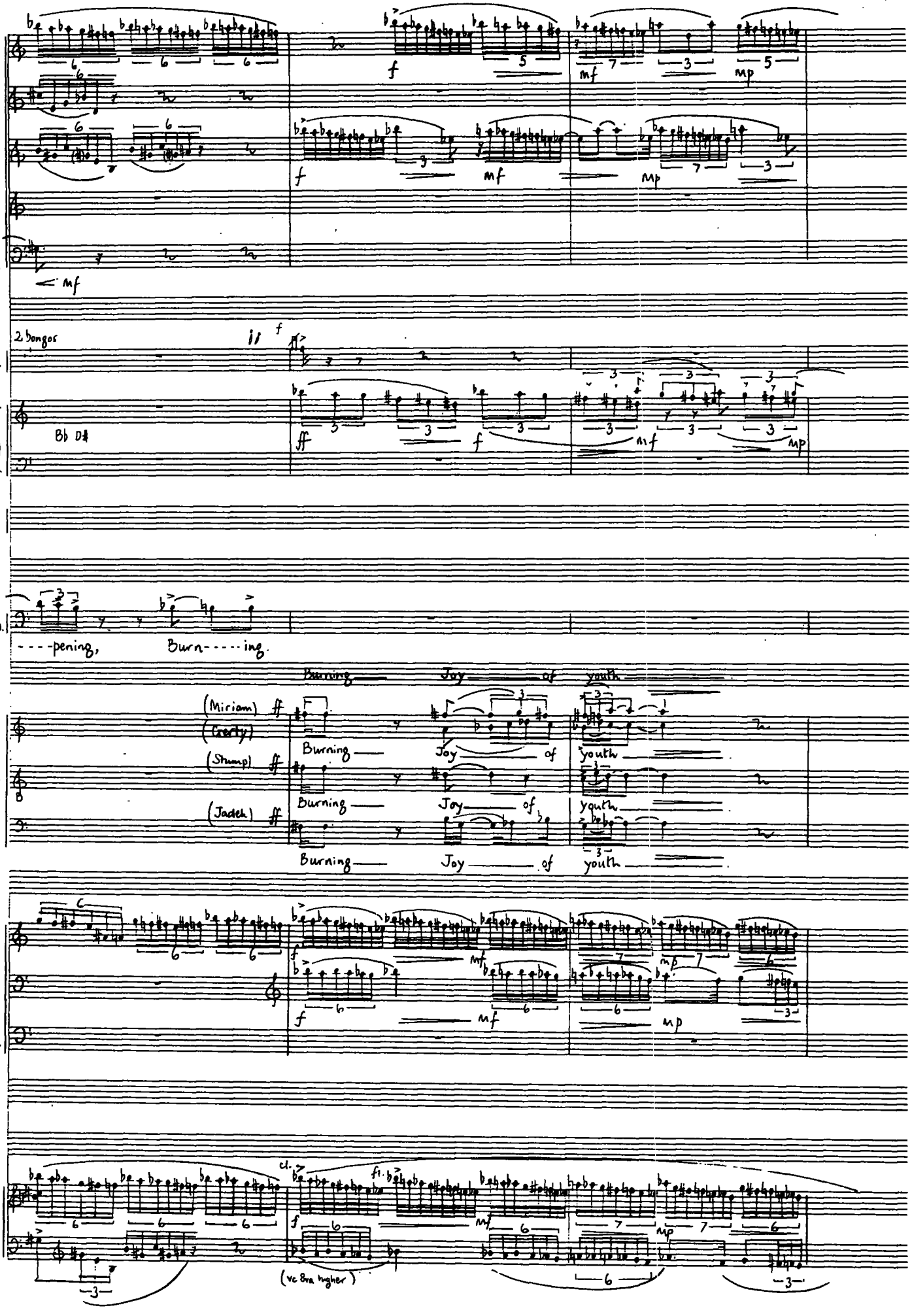
Dive deep and swim

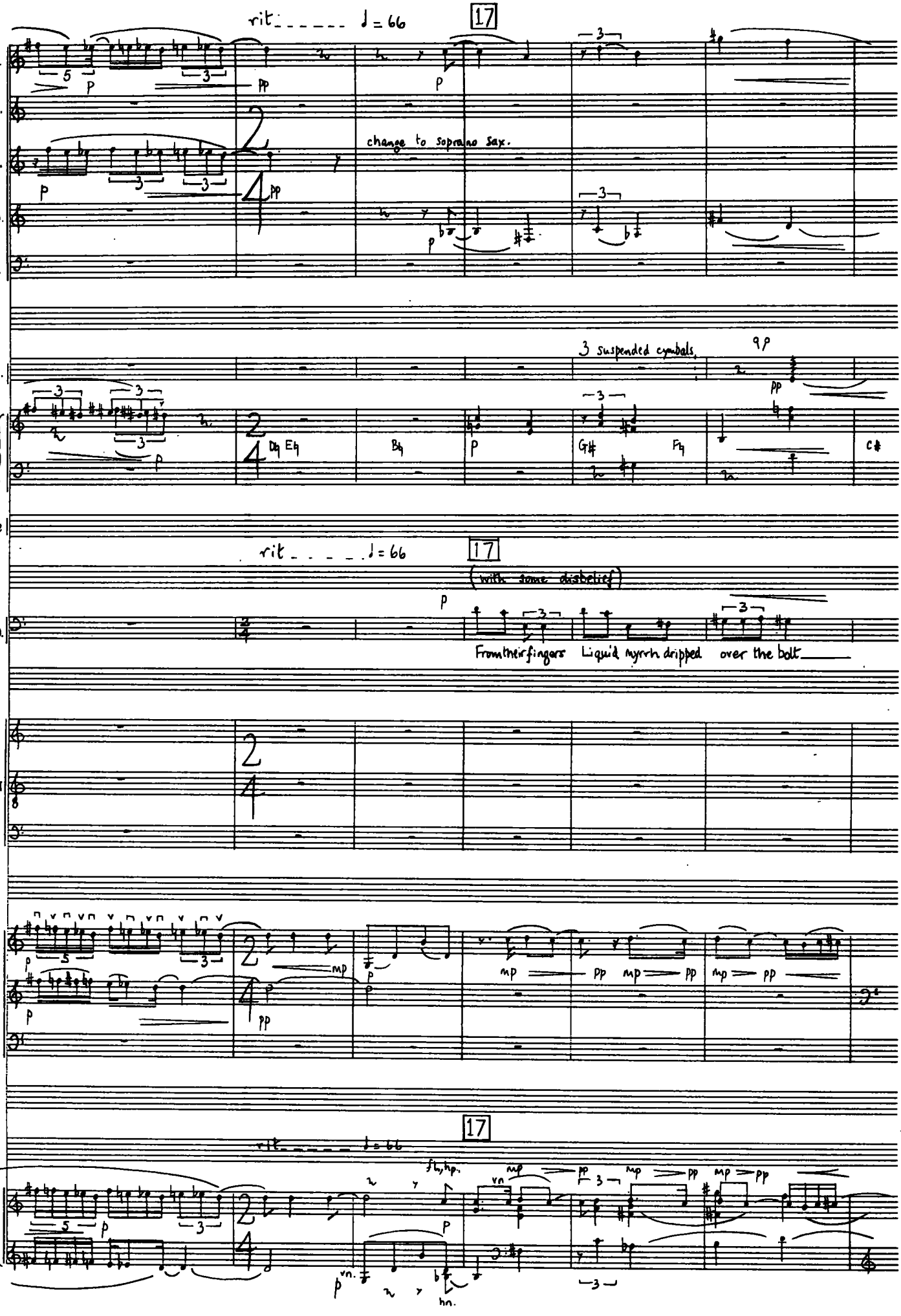
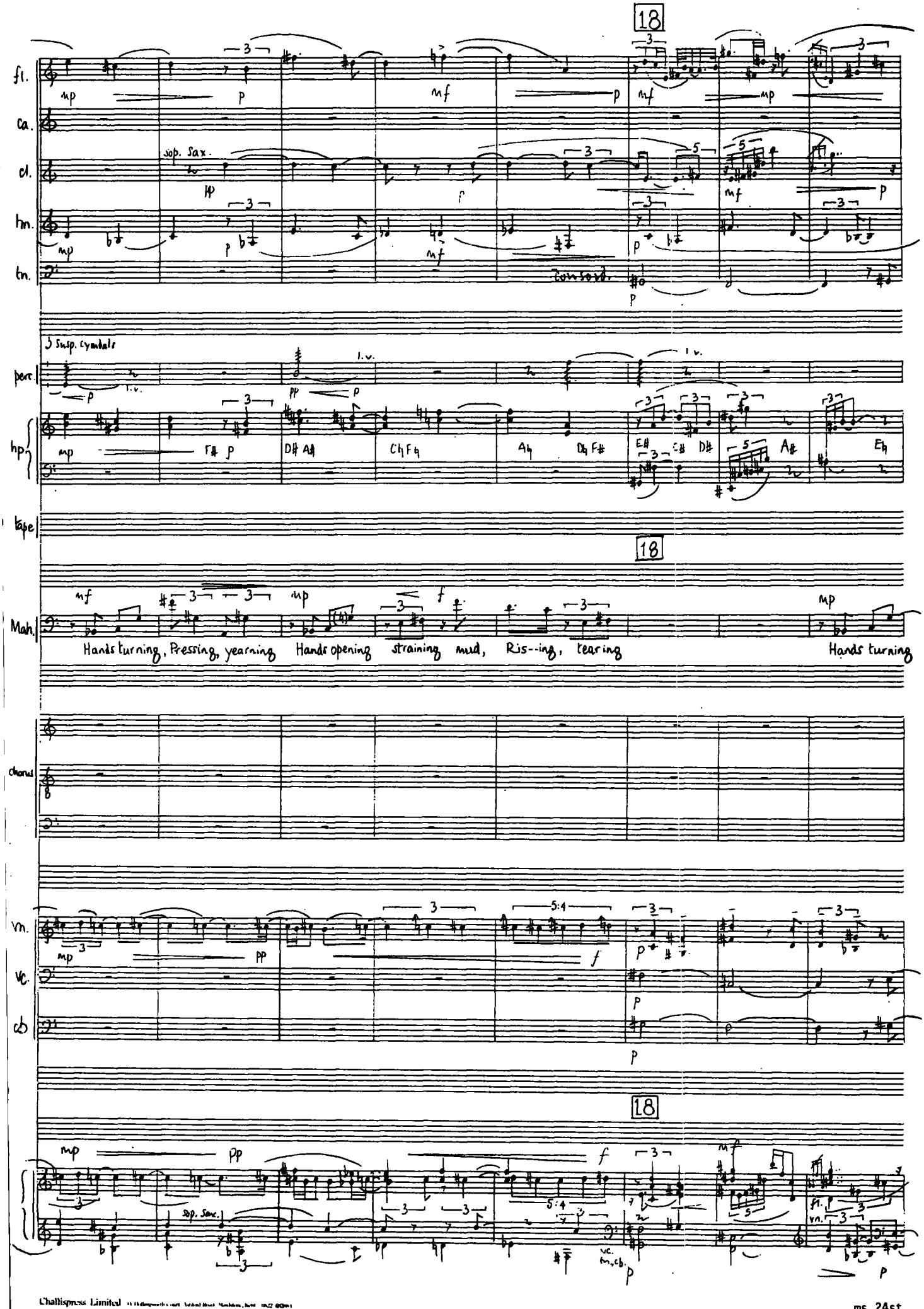
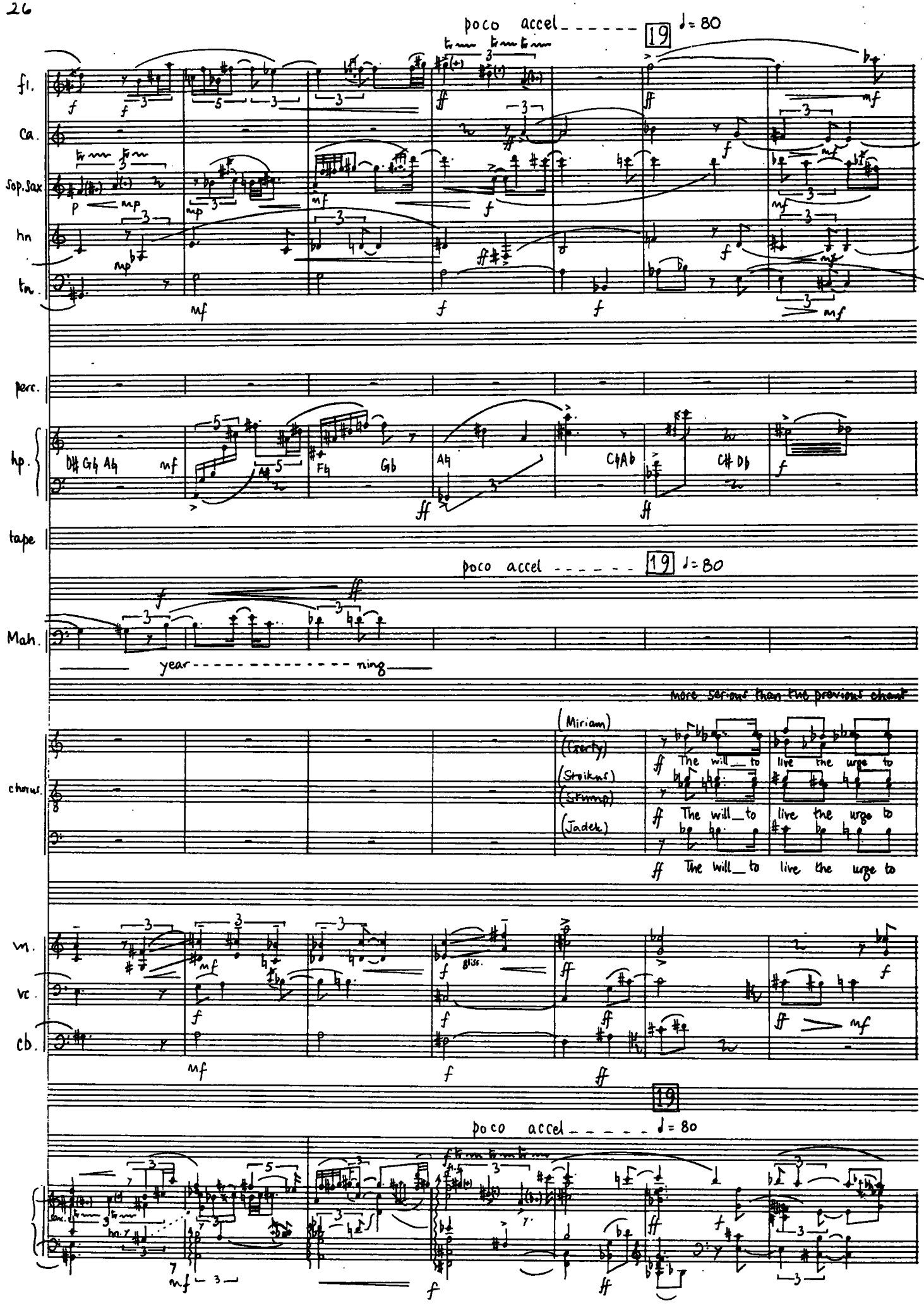
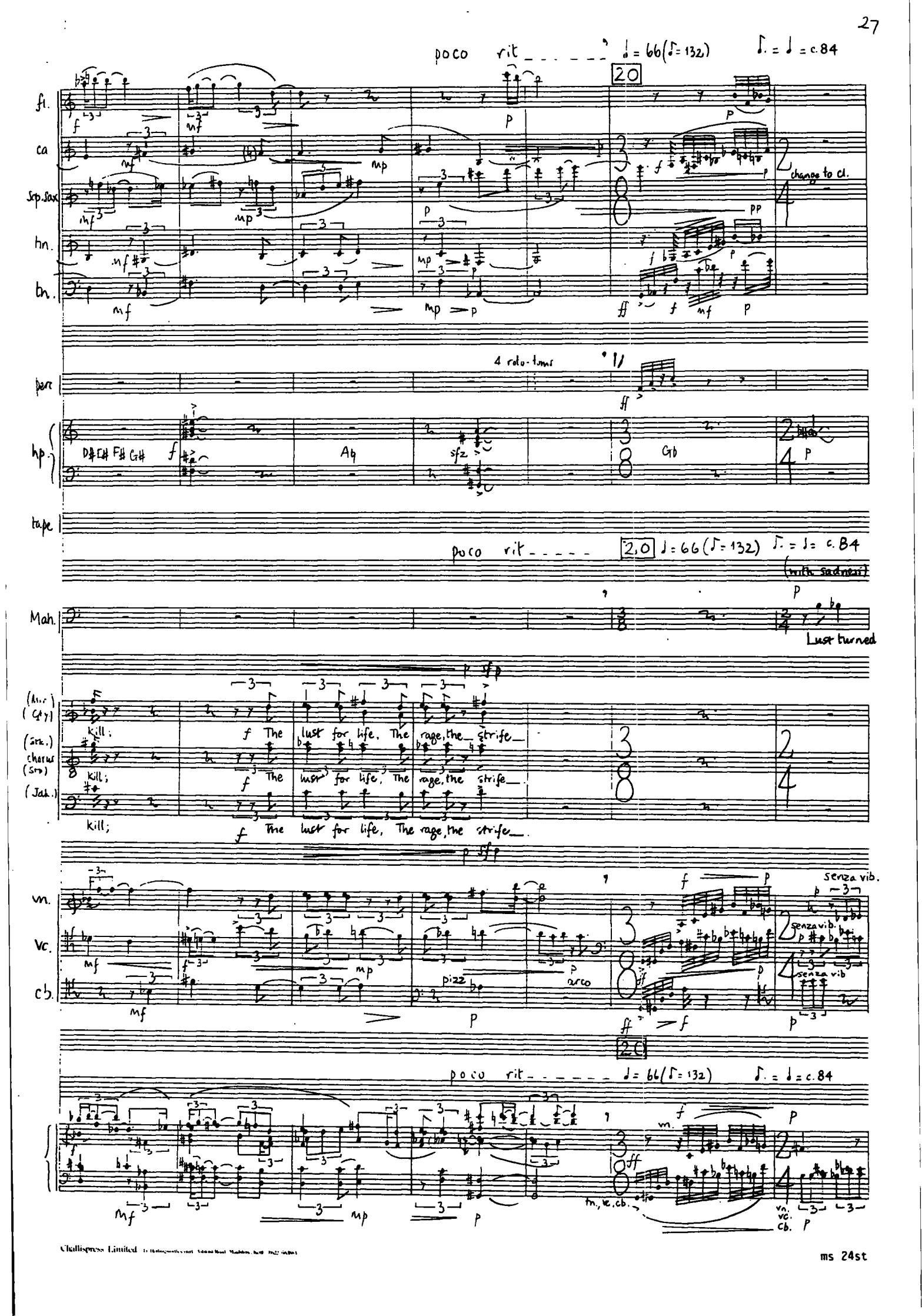
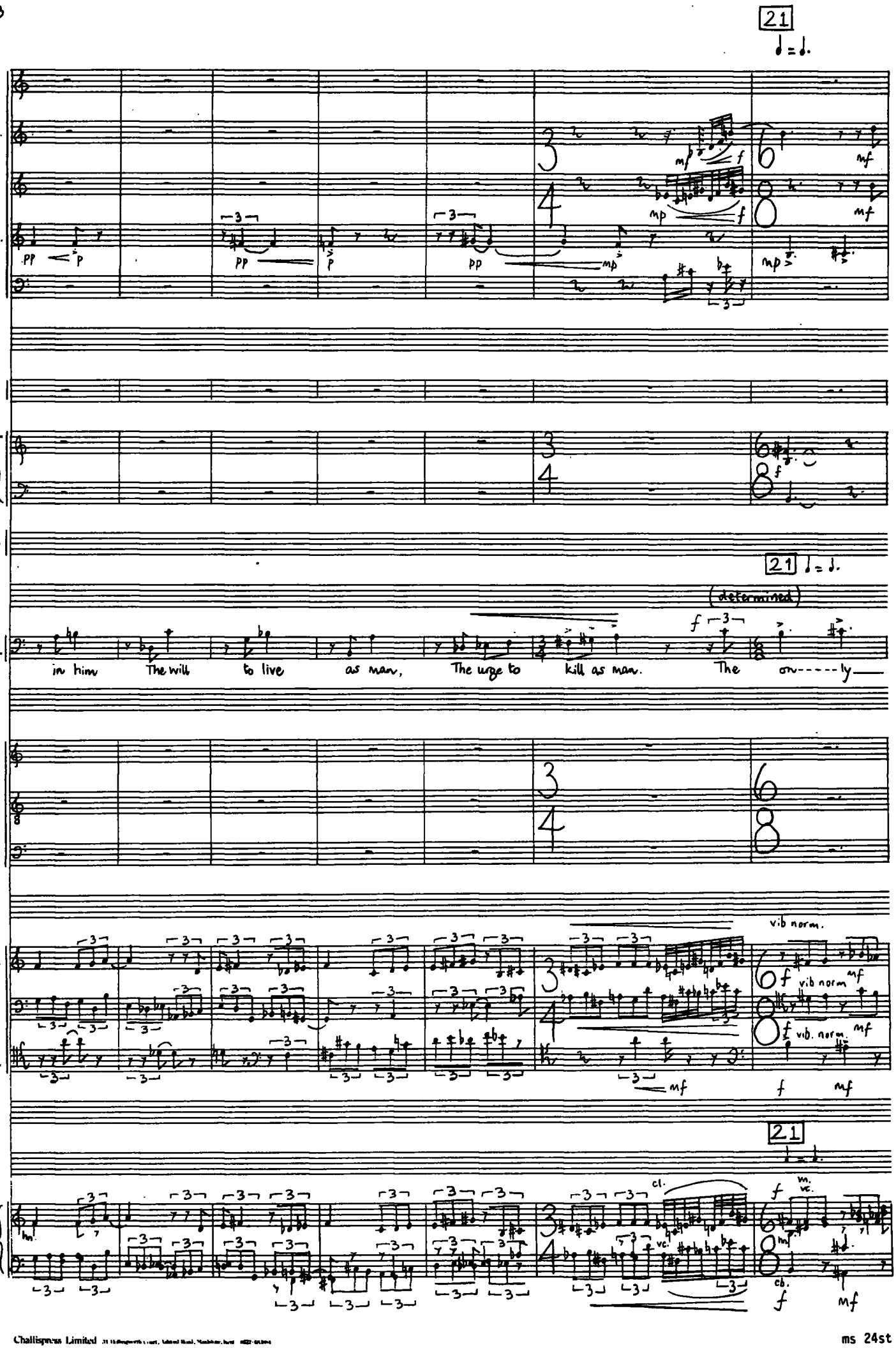
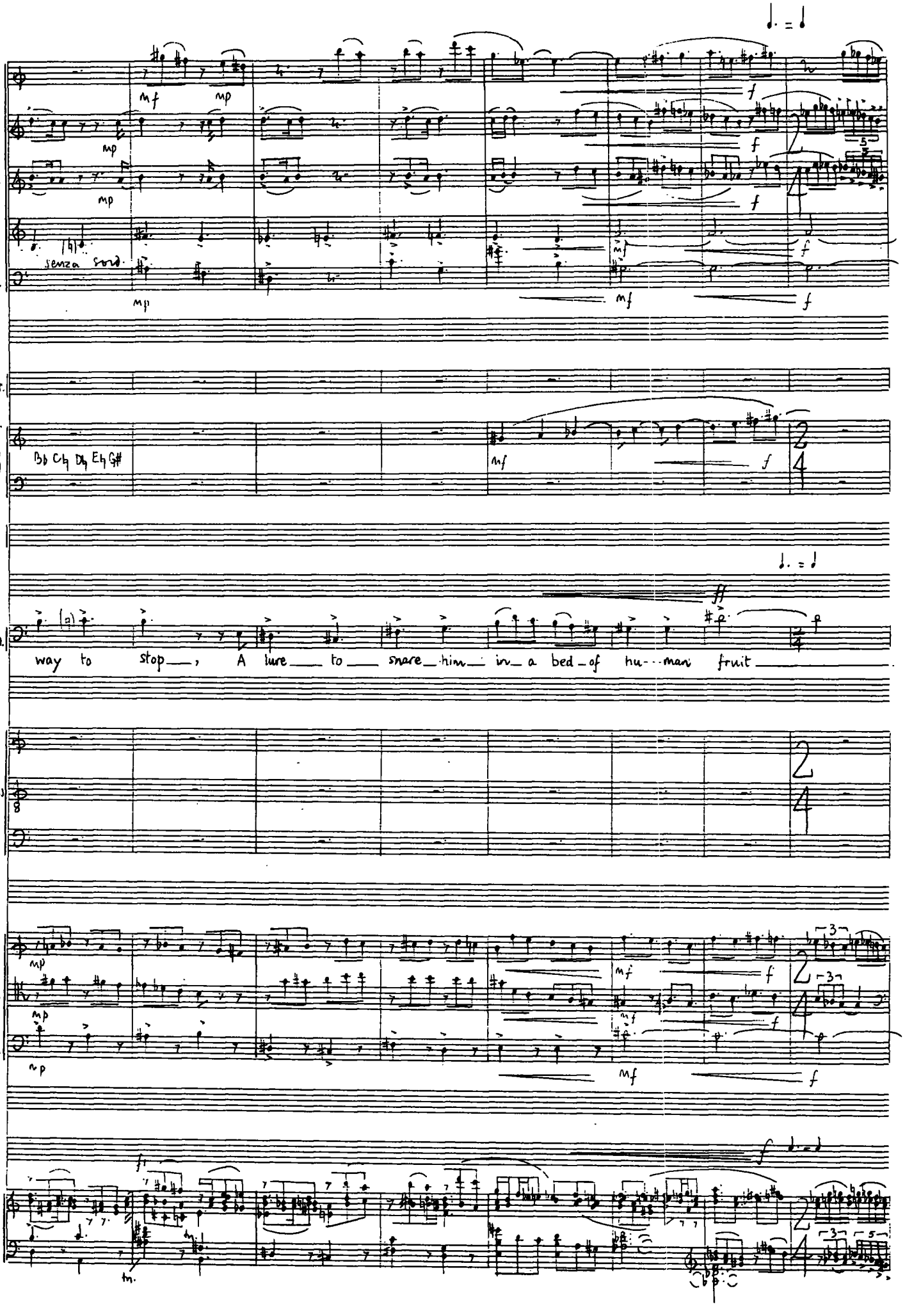
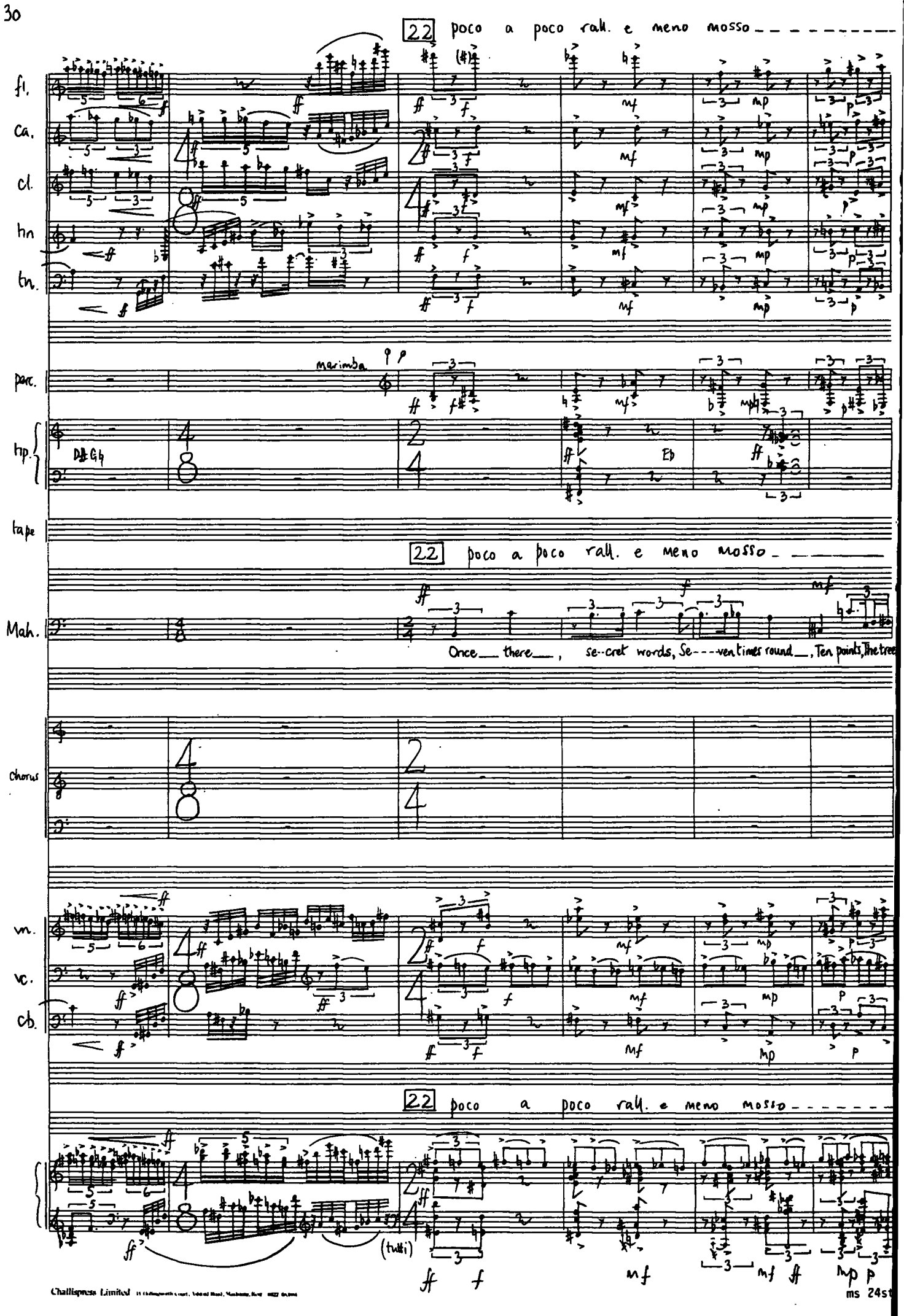
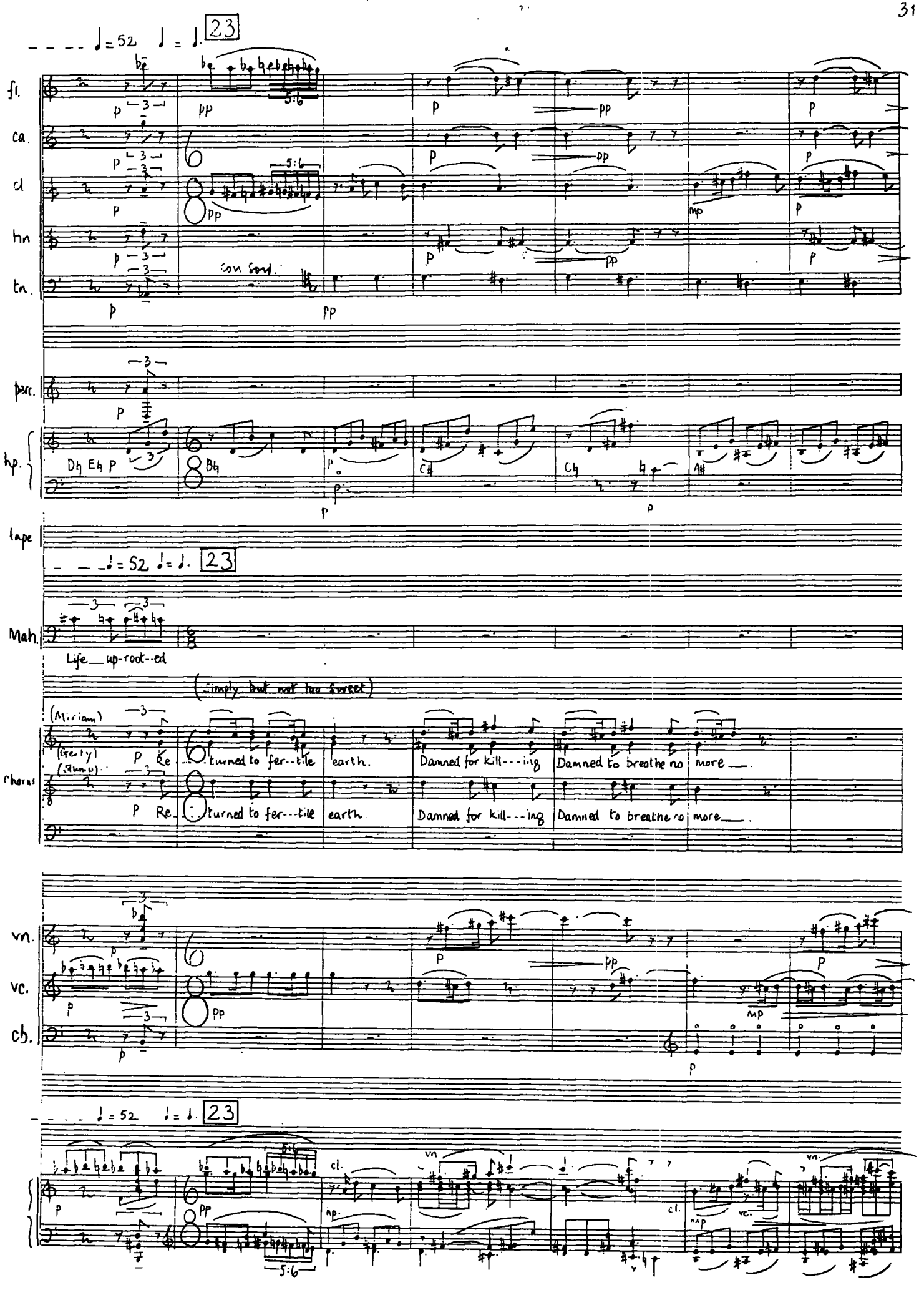
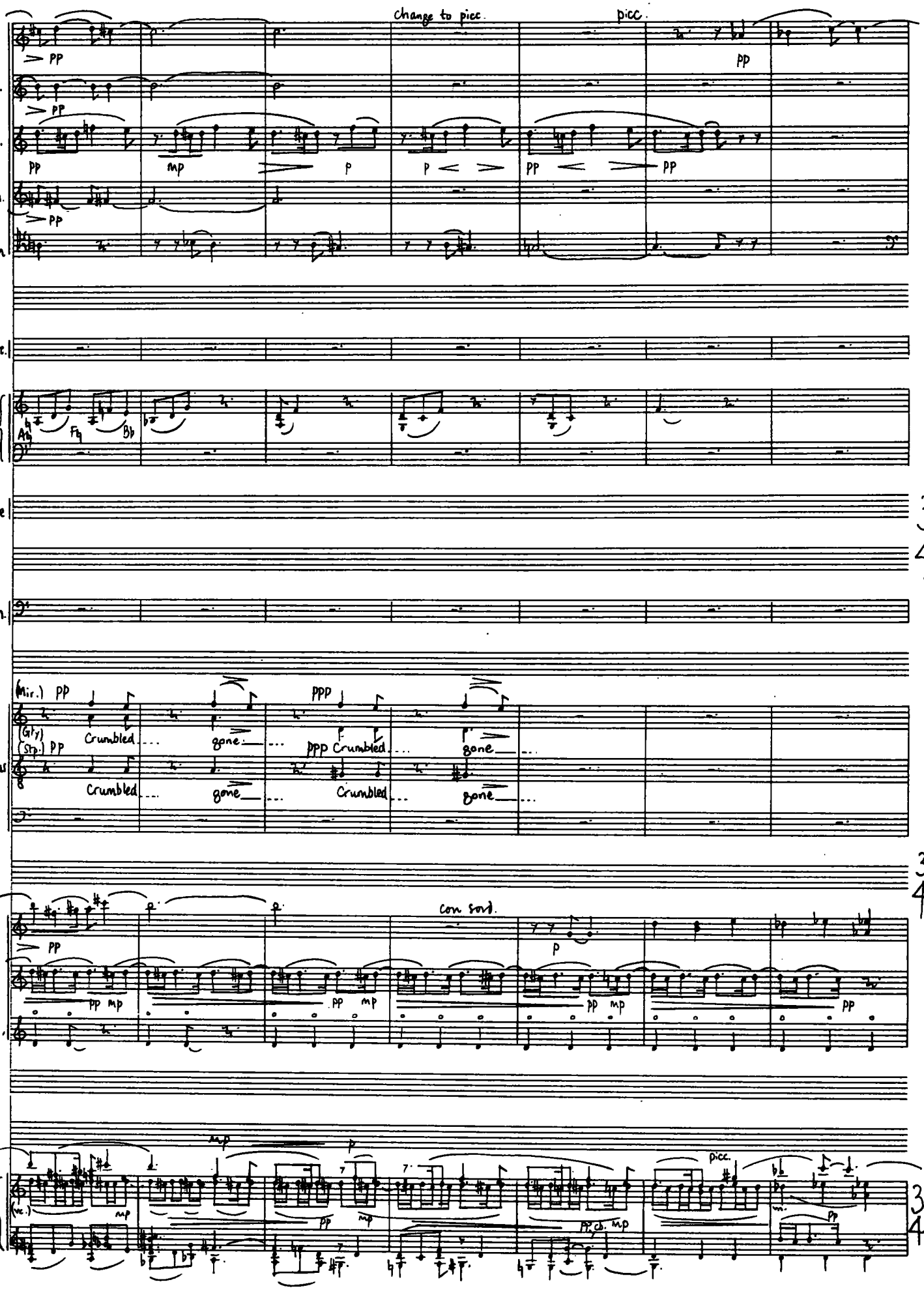
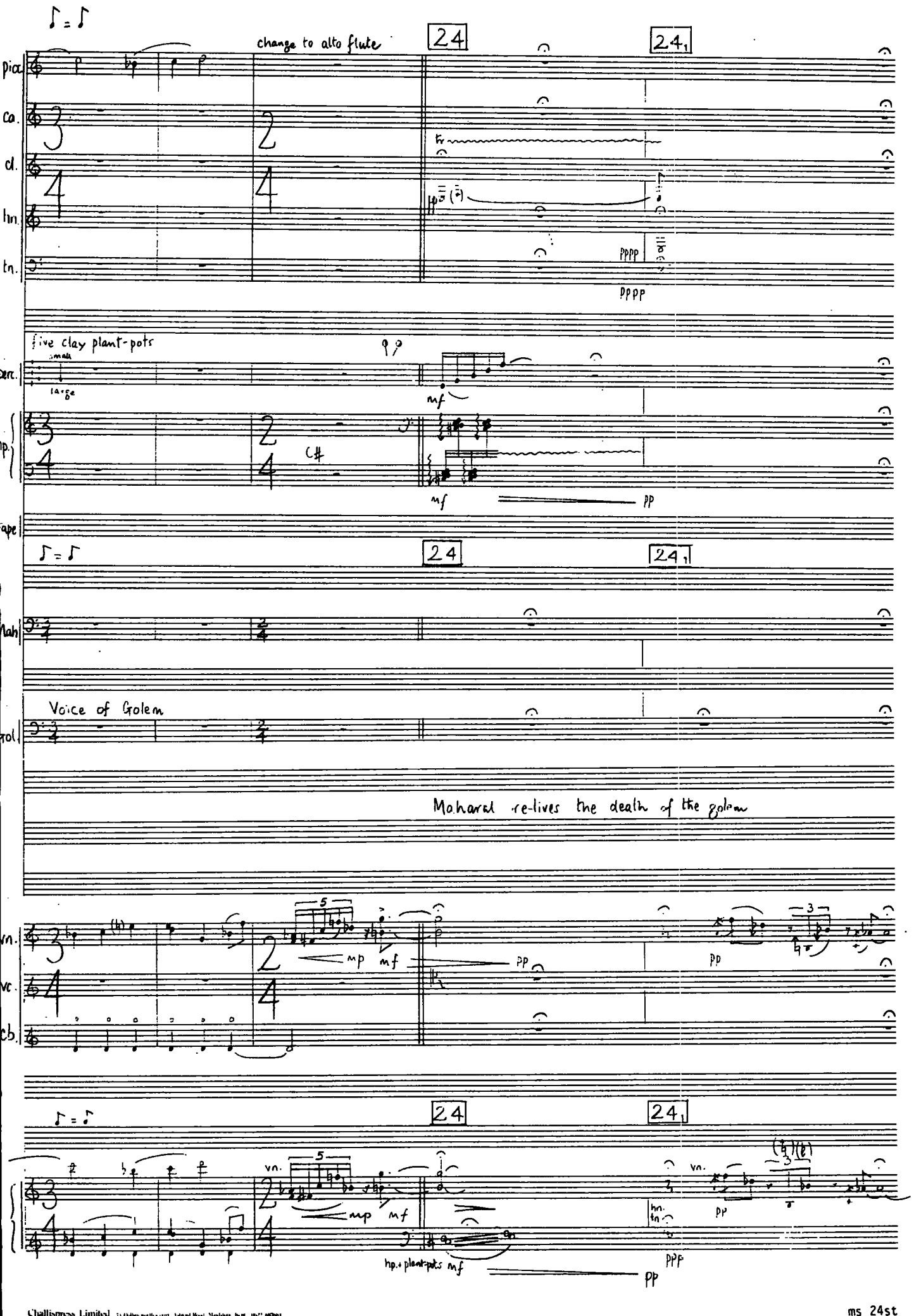
pizz.

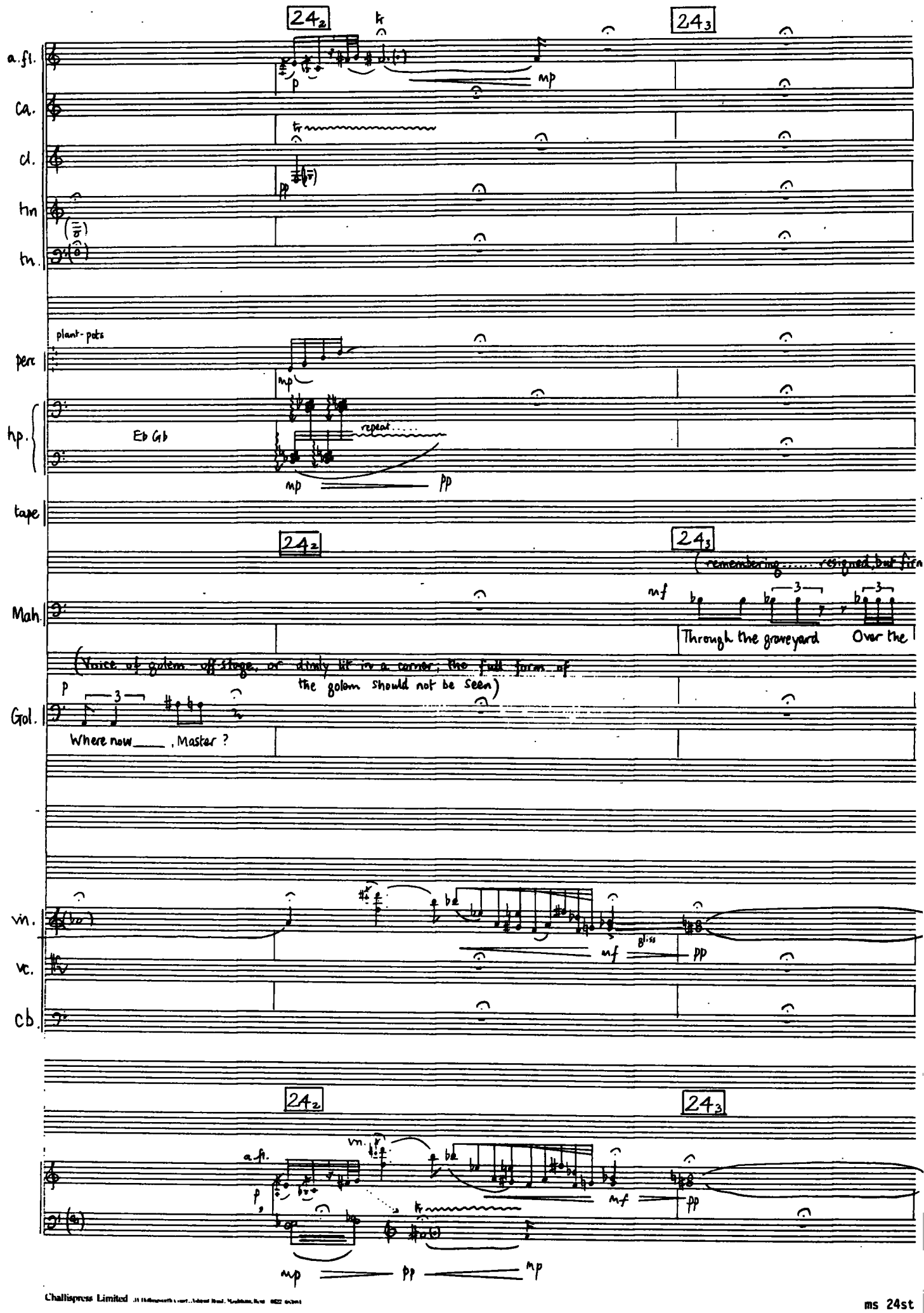
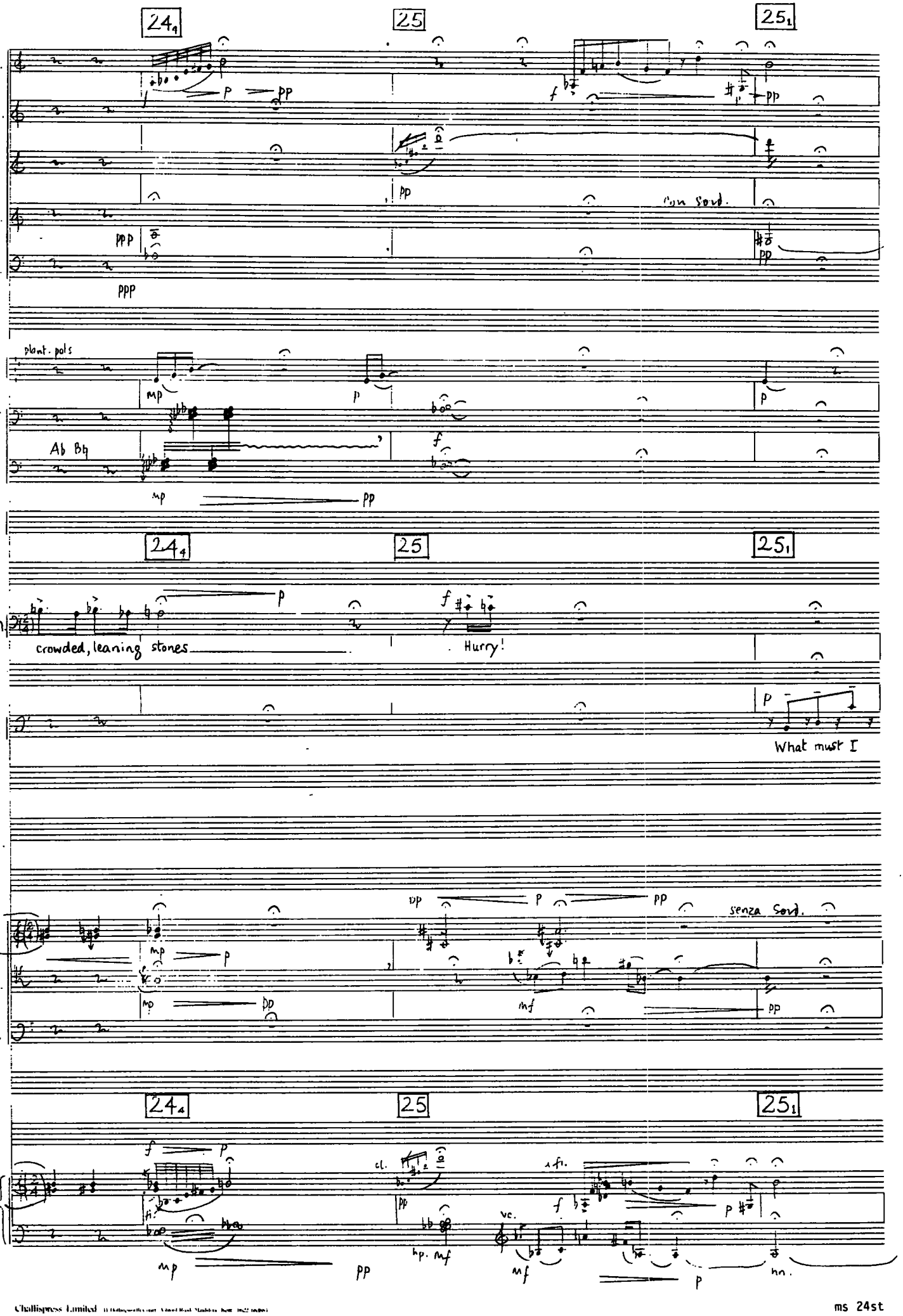
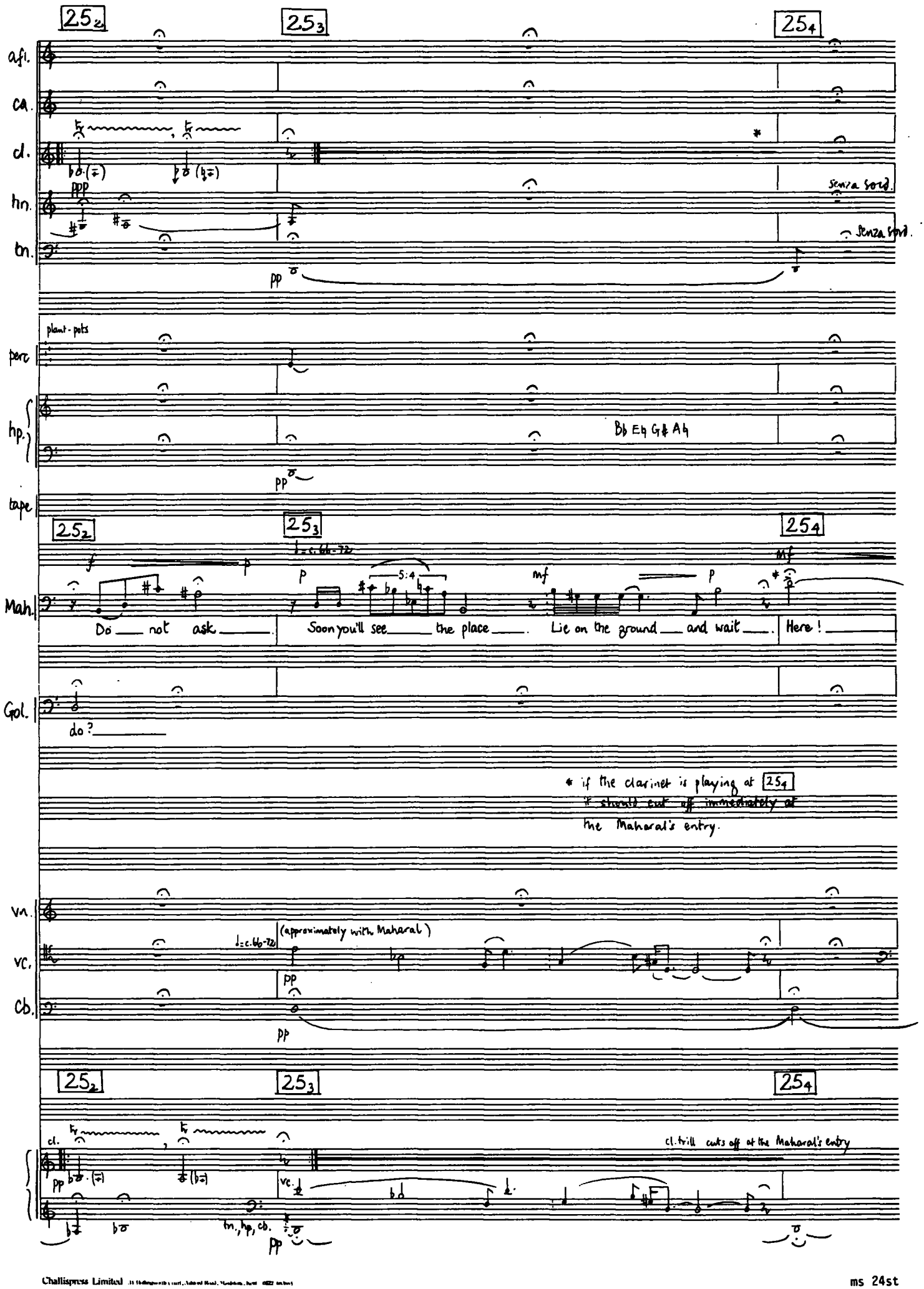
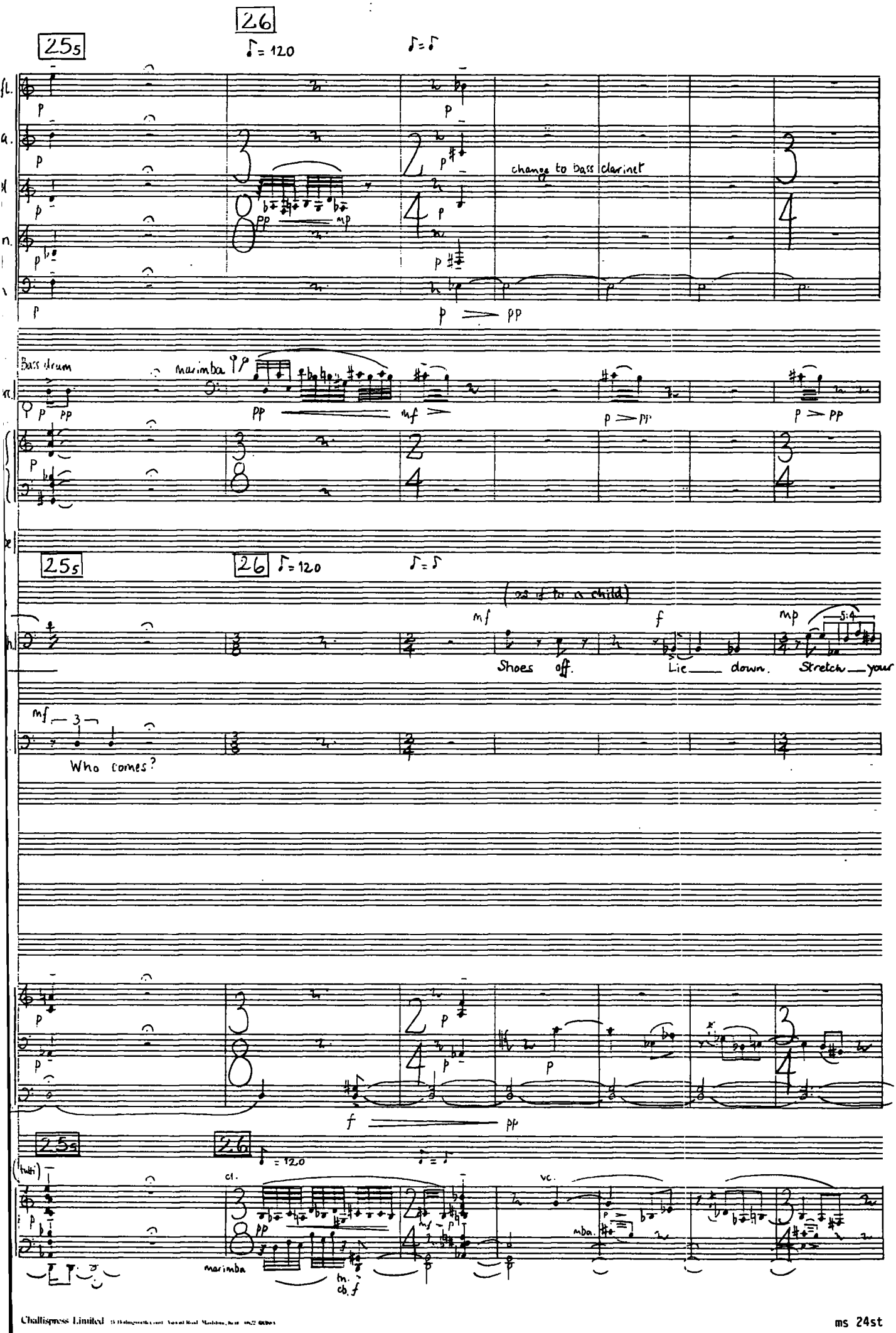
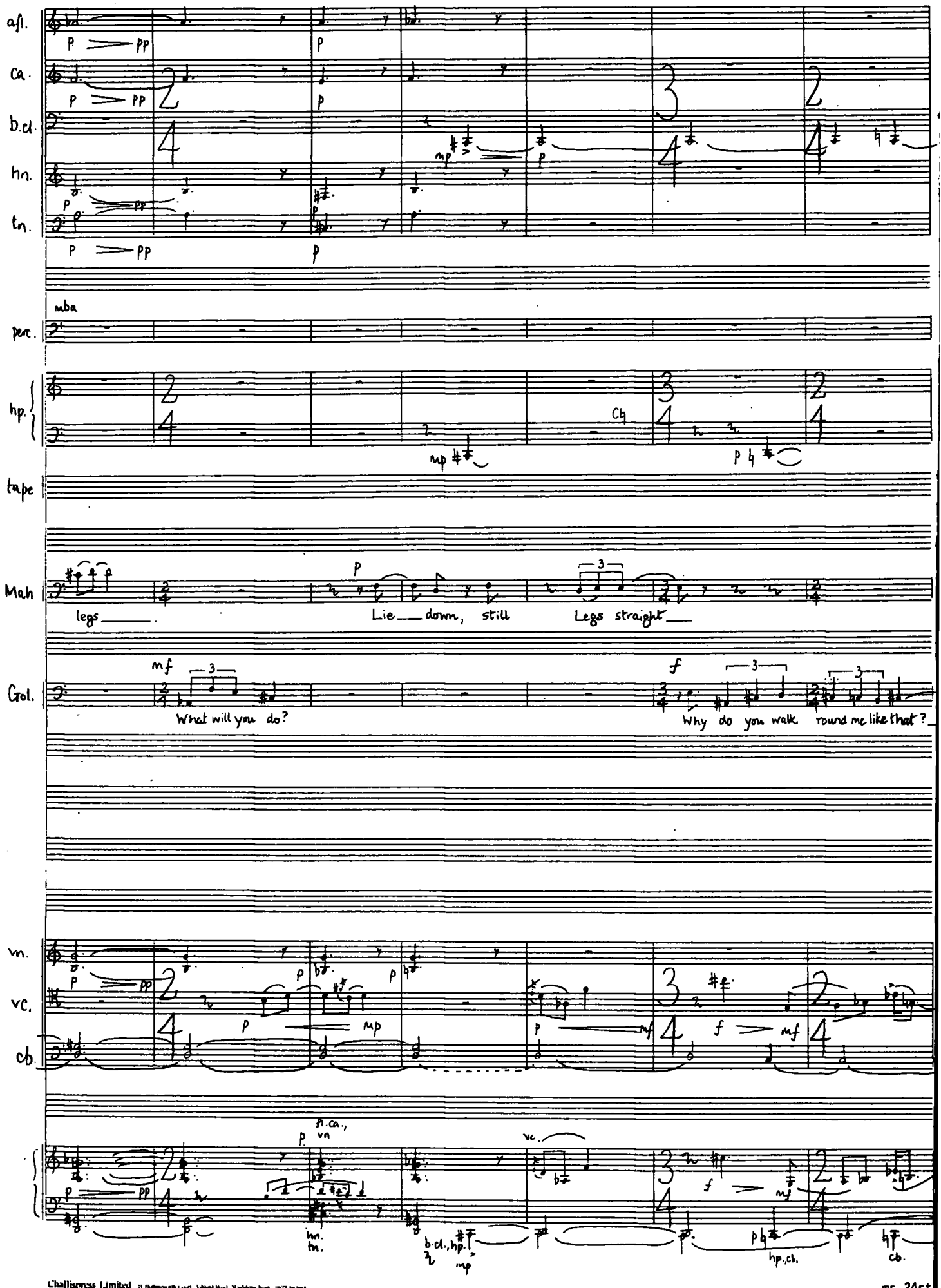
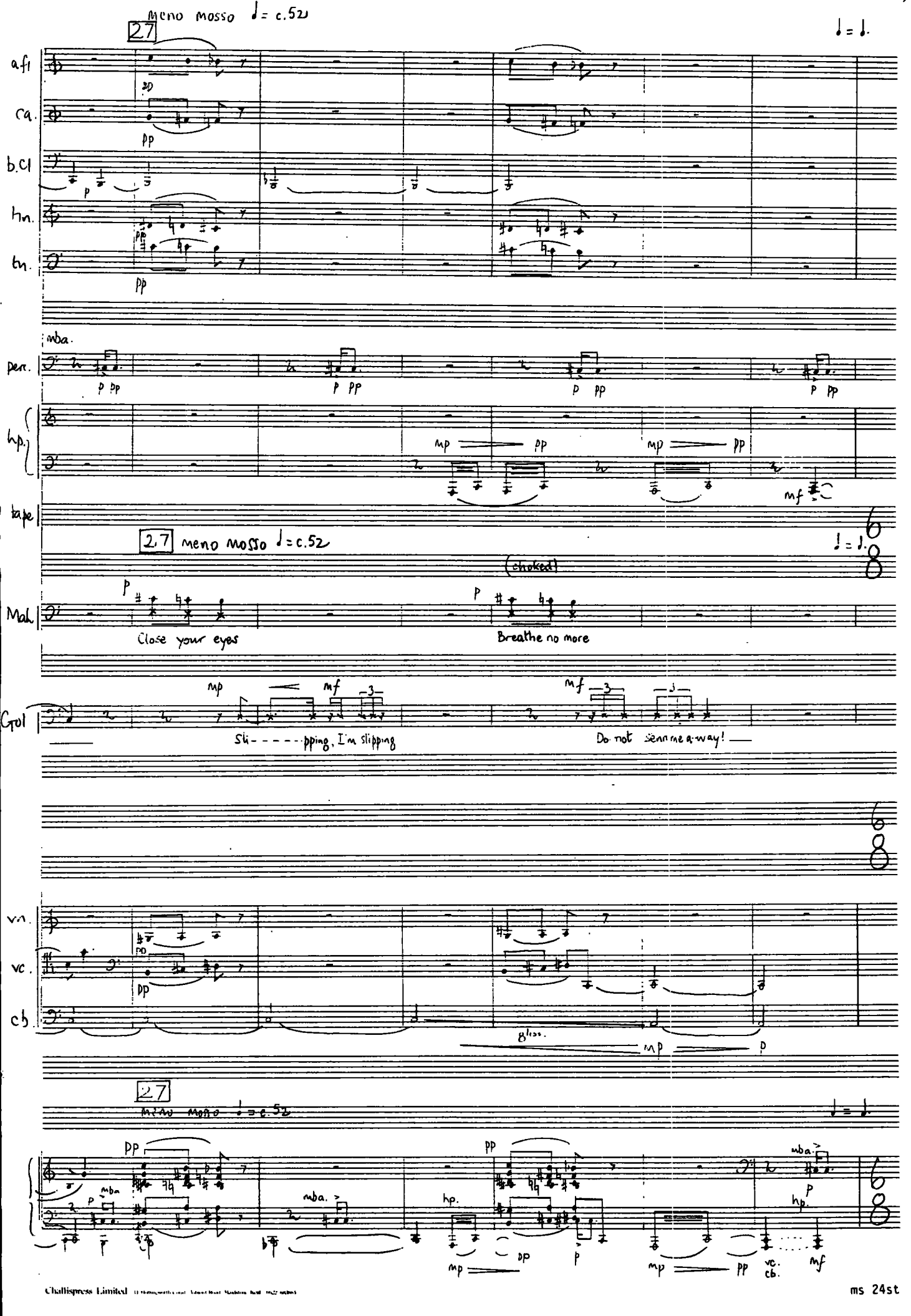
arco

meno mosso ♩= 52 15 più mosso ♩= 80

+ strgs. pizz.

fl.
ca.
cl.
hn.
tn.
perc.
temple block
log drum
hp
Bb
Bb E# F# Gb Ab
tape
Mah.
life into his soul, Gave_him youth
But he be--
choral
(Strumpf)
A golem
(Jadek)
has no soul,
And cannot die.
(Stoikus)
A golem is not man
vn.
vc.
cb.
pizz.
arco
ca
cb.
(log dr.)

16
fl.
ca.
cl.
hn.
tn.
pp
p
sf
mf
Senza sord. mp
f p
perc.
hp.
tape
16
Mah.
--gan to want the things man wants
mf
Every girl was at his door ,
(Miriam)
(Gerty)
ff
It was desire
chorus
(Stoikus)
(Stump)
f
You were de-ceived,
vn.
vc.
cb.
arco
pizz.
mf
f
16
hn.
vn.
fl.
cl.
+ca.
+tn.
+vc.
hp.
vc.
cb.


fl.
ca.
cl.
hn.
tn.
mf
perc.
2 bongos
hp.
Bb D#
tape
Mah.
---pening,
Burn-----ing.
chorus
(Miriam)
(Geerty)
(Stump)
(Jadek)
Burning
Joy
of
youth
vn.
vc.
cb.
(vc 8va higher)


rit. ♩ = 66
17
fl.
ca.
cl.
change to soprano sax.
hn.
tn.
perc.
3 suspended cymbals
hp.
tape
rit. ♩ = 66
17
(with some disbelief)
Mah.
From their fingers Liquid myrrh dripped over the bolt
chorus
vn.
vc.
cb.
17
rit. ♩ = 66
fl, hp.
vn.
hn.

18
fl.
ca.
cl.
hn.
tn.
sop. Sax.
con sord.
perc.
3 Susp. cymbals
l.v.
hp
tape
Mah.
Hands turning, Pressing, yearning
Hands opening
straining
and,
Ris--ing,
tearing
Hands turning
chorus
vn.
vc.
cb
sop. Sax.
vc.
m.cb.

poco accel
19
♩= 80
fl.
Ca.
Sop.Sax
hn
tn.
perc.
hp.
tape
Mah.
year ning
more serious than the previous chant
(Miriam)
(Gerty)
(Stoikos)
(Simmo)
(Jadek)
The will to live the urge to
vn.
vc.
cb.
gliss.
poco accel
19
♩= 80

poco rit
♩ = 66 (♪ = 132)
♪. = ♩ = c. 84
20
fl.
ca
Sop. Sax
hn.
tb.
change to cl.
4 roto-toms
perc
hp.
D# E# F# G#
A♭
G♭
tape
poco rit
20 ♩ = 66 (♪ = 132)
♪. = ♩ = c. 84
(with sadness)
Mah.
Lust turned
kill;
The lust for life, The rage, the strife
vn.
vc.
cb.
senza vib.
pizz
arco
20
poco rit
♩ = 66 (♪ = 132)
♪. = ♩ = c. 84
tm., tc., cb.
vn.
vc.
cb.

21
fl.
ca.
cl.
hn.
tn.
perc
hp.
tape
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.
cl.
vc.
cb.

fl.
ca.
cl.
hn.
tn.
senza sord.
per.
hp.
Bb C♭ D♭ Eb G#
Mah.
(a)
way to stop, A lure to snare him in a bed of hu-man fruit
chorus
vn.
vc.
cb.
tm.

22 poco a poco rall. e meno mosso
fl.
ca.
cl.
hn
tn.
perc.
marimba
hp.
tape
22 poco a poco rall. e meno mosso
Mah.
Once there, se--cret words, Se---ven times round, Ten points, The tree
chorus
vn.
vc.
cb.
22 poco a poco rall. e meno mosso
(tutti)

♩= 52 ♩ = ♩. 23
fl.
ca.
cl.
hn
tn.
con sord.
perc.
hp.
Dh Eh P
Bh
C#
Ch
A#
tape
Mah.
Life up-root--ed
(simply but not too sweet)
(Miriam)
(Greta)
(Ruth)
chorus
turned to fer--tile earth.
Damned for kill---ing
Damned to breathe no more
vn.
vc.
cb.
cl.
vn.
vc.

change to picc.
picc.
fl.
ca.
cl.
hn.
tn.
perc.
hp.
tape
Mah.
chorus
(Mir.)
(Gly)
(Str.)
Crumbled
gone
vn.
vc.
cb.
con sord.
(vc.)
sul pont.

change to alto flute
24
24,
pic.
ca.
cl.
hn.
tn.
PPPP
five clay plant-pots
small
large
perc.
hp.
mf
pp
tape
Voice of Golem
Maharal re-lives the death of the golem
vn.
vc.
cb.
mp
hp.+ plant-pots mf
PPP


24₂
24₃
a.fl.
ca.
cl.
hn
tn.
plant-pots
perc
hp.
Eb Gb
repeat
tape
Mah.
(remembering ..... resigned, but firm
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)
Gol.
Where now ___ , Master ?
vn.
vc.
cb.
gliss
a.fl.
vn.

24₄
25
25₁
a.fl.
ca.
cl.
hn.
tn.
Con Sord.
perc.
plant. pols
hp.
Ab Bb
tape
Mah.
crowded, leaning stones
Hurry!
Gol.
What must I
vn.
vc.
cb.
senza Sord.
cl.
a.fl.
hp.
vc.
hn.

25₂
25₃
25₄
afl.
ca.
cl.
hn.
tn.
Senza sord.
Senza sord.
pp
perc
plant-pots
hp.
Bb Eb G# Ab
pp
tape
25₂
25₃
25₄
Mah.
Do not ask
Soon you'll see the place
Lie on the ground and wait
Here!
Gol.
do?
* if the clarinet is playing at 25₄
it should cut off immediately at
the Maharal's entry.
vn.
vc.
cb.
(approximately with Maharal)
pp
pp
25₂
25₃
25₄
cl.
cl. trill cuts off at the Maharal's entry
vc.
tn., hp., cb.
pp

25s
26
♩= 120
♪=♪
fl.
a.
cl.
n.
change to bass clarinet
p
pp
Bass drum
marimba
mf
25s
26
♩= 120
♪=♪
(as if to a child)
mf
f
mp
5:4
Shoes off.
Lie down.
Stretch your
mf 3
Who comes?
f
pp
25s
26
♩= 12.0
♪=♪
(tutti)
cl.
vc.
marimba
tm.
cb. f

afl.
ca.
b.cl.
hn.
tn.
mba
perc.
hp.
Ch
tape
Mah
legs
Lie down, still
Legs straight
Gol.
What will you do?
Why do you walk round me like that?
vn.
vc.
cb.
A.ca., vn
hn. tn.
b.cl., hp.
vc.
hp., cb.
cb.

meno mosso ♩= c.52
27
♩= ♩.
afl
ca.
b.cl
hn.
tn.
pp
mba.
perc.
hp.
mp
pp
mf
tape
27 meno mosso ♩= c.52
(choked)
Mah
Close your eyes
Breathe no more
Gol
Sli- - - - - pping, I'm slipping
Do not send me a-way!
vn.
vc.
cb.
gliss.
27
meno mosso ♩= c.52
mba.
hp.
vc.
cb.

♩=♩. meno mosso ♩. = 44

28

aft. pp p

cl. p

b.cl. pp p

hn pp p

tn. pp p

mba.

perc. p pp p pp p pp

hp B♭ A♯ mp

tape

♩=♩. meno mosso ♩.=44

(valedictory)

Mah p

Mouth now closed ___. Bo-dy dries___, breaks up.

Gol.

vn. pp sim. f p

vc. pp p

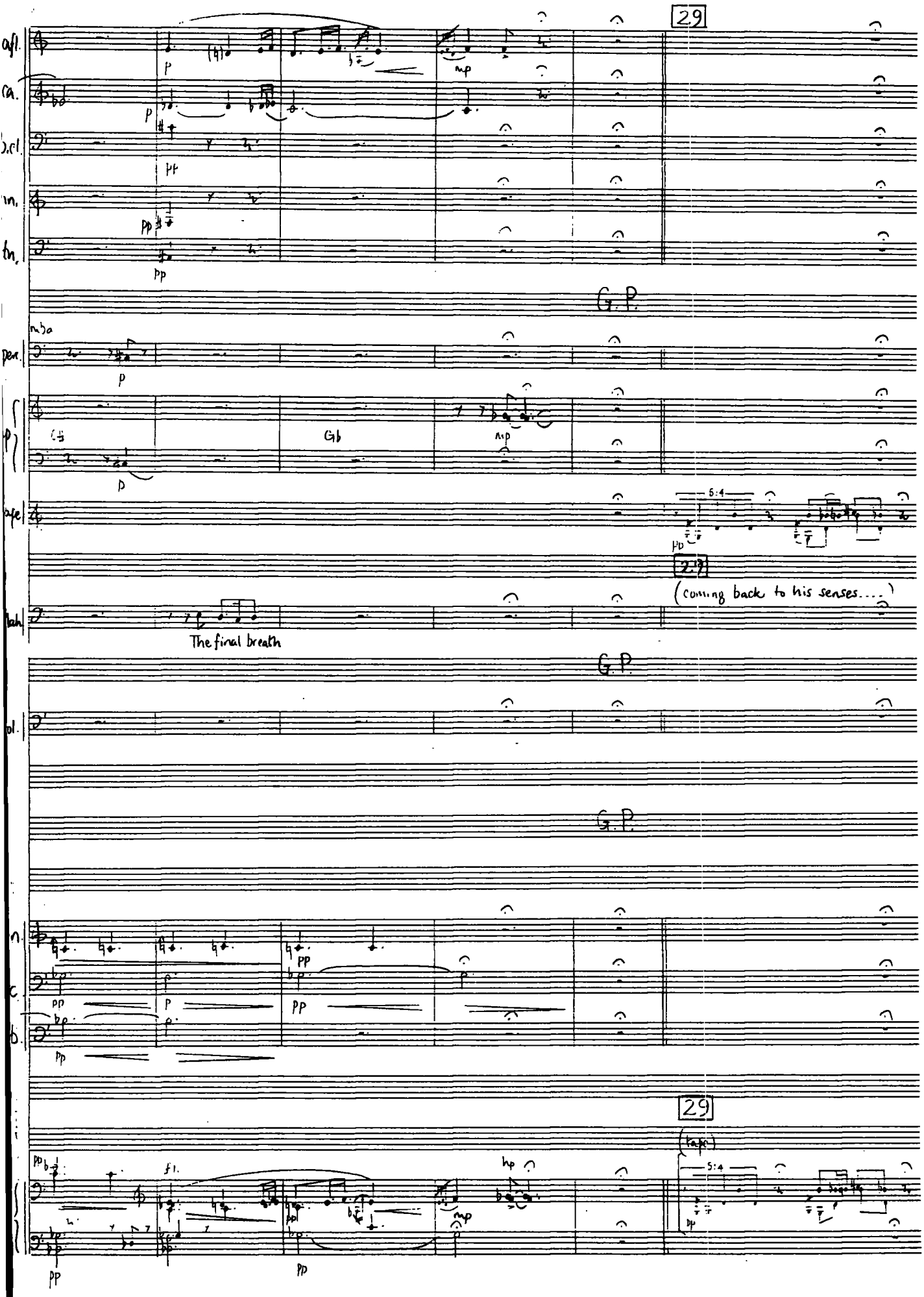
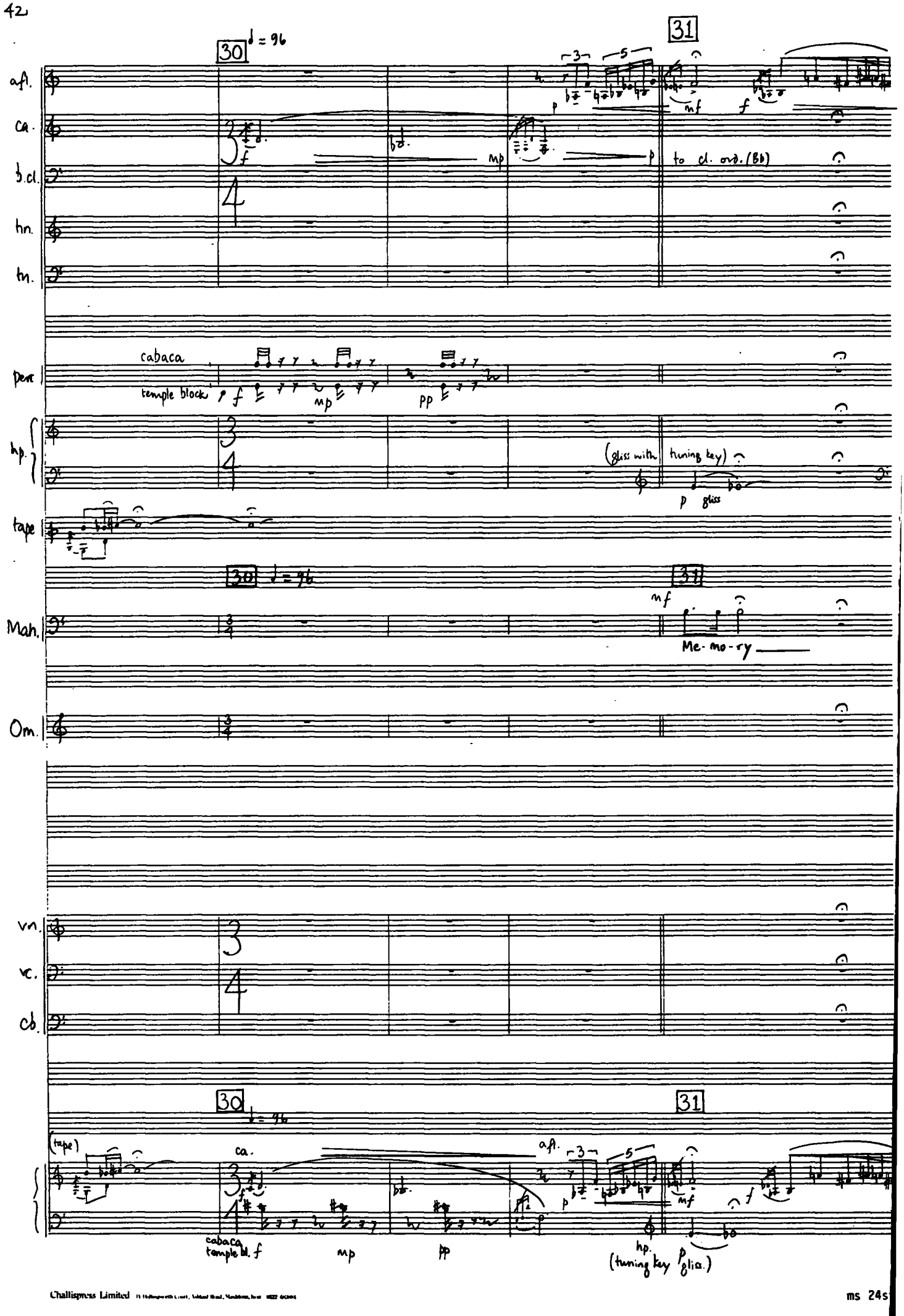
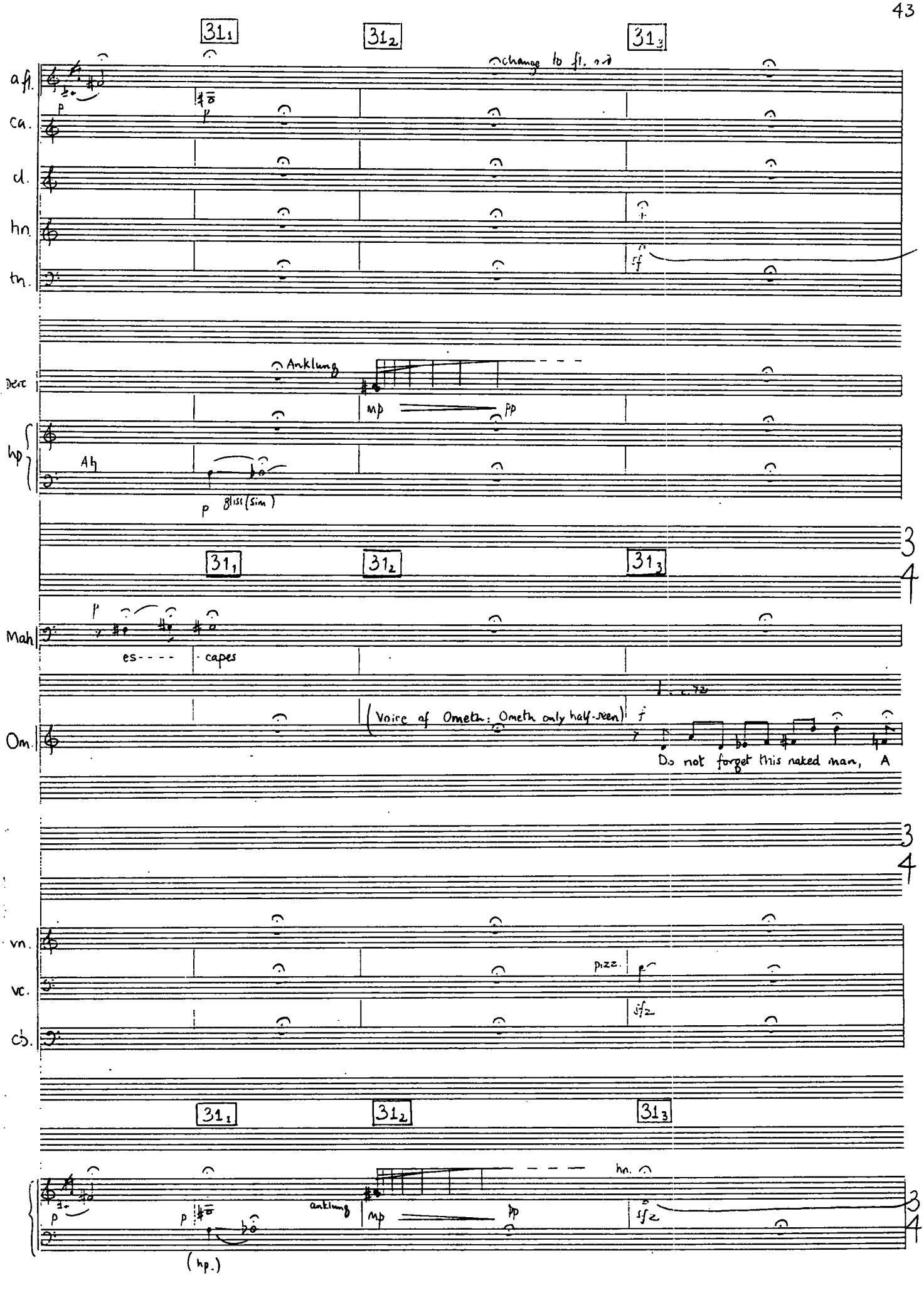
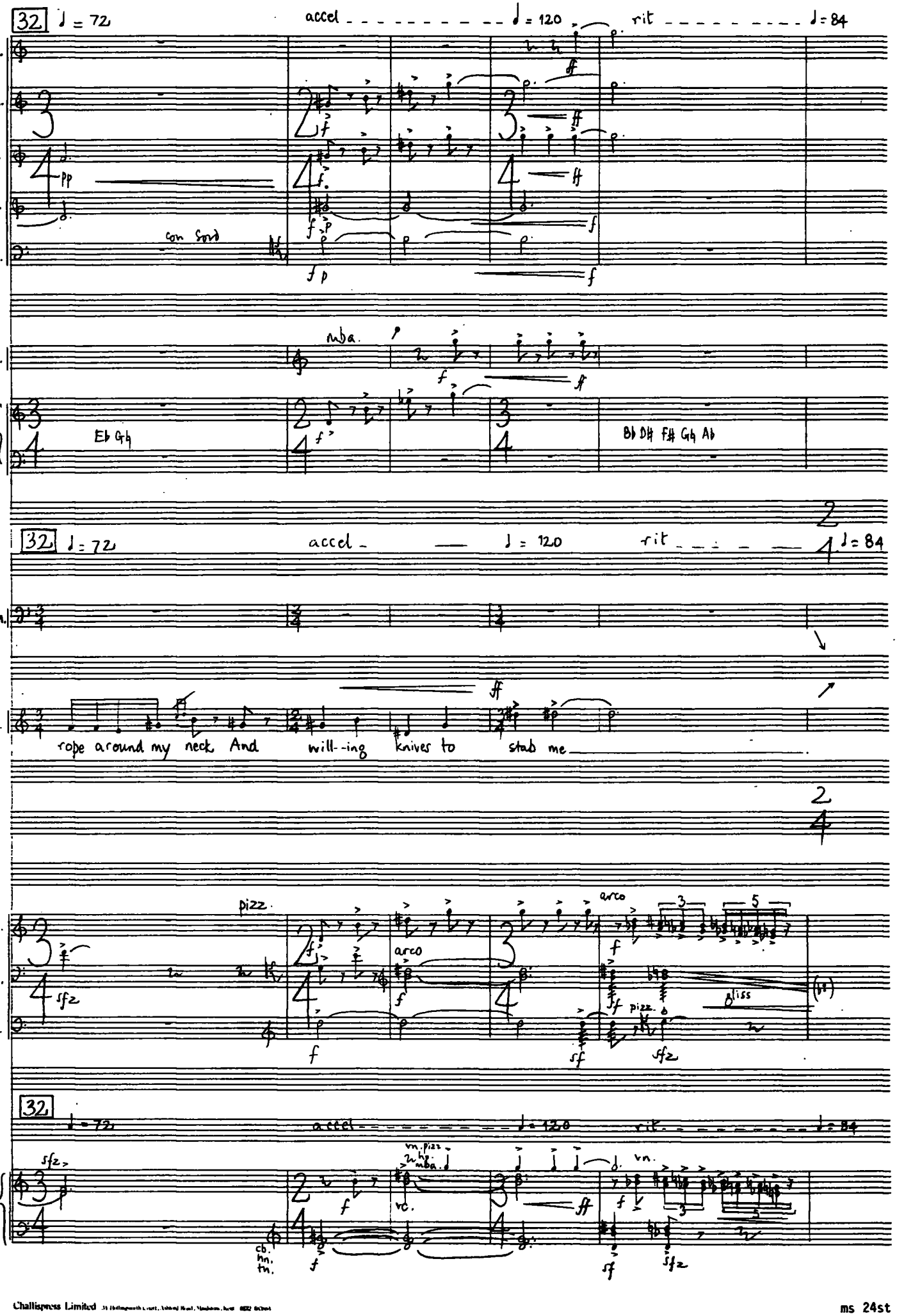
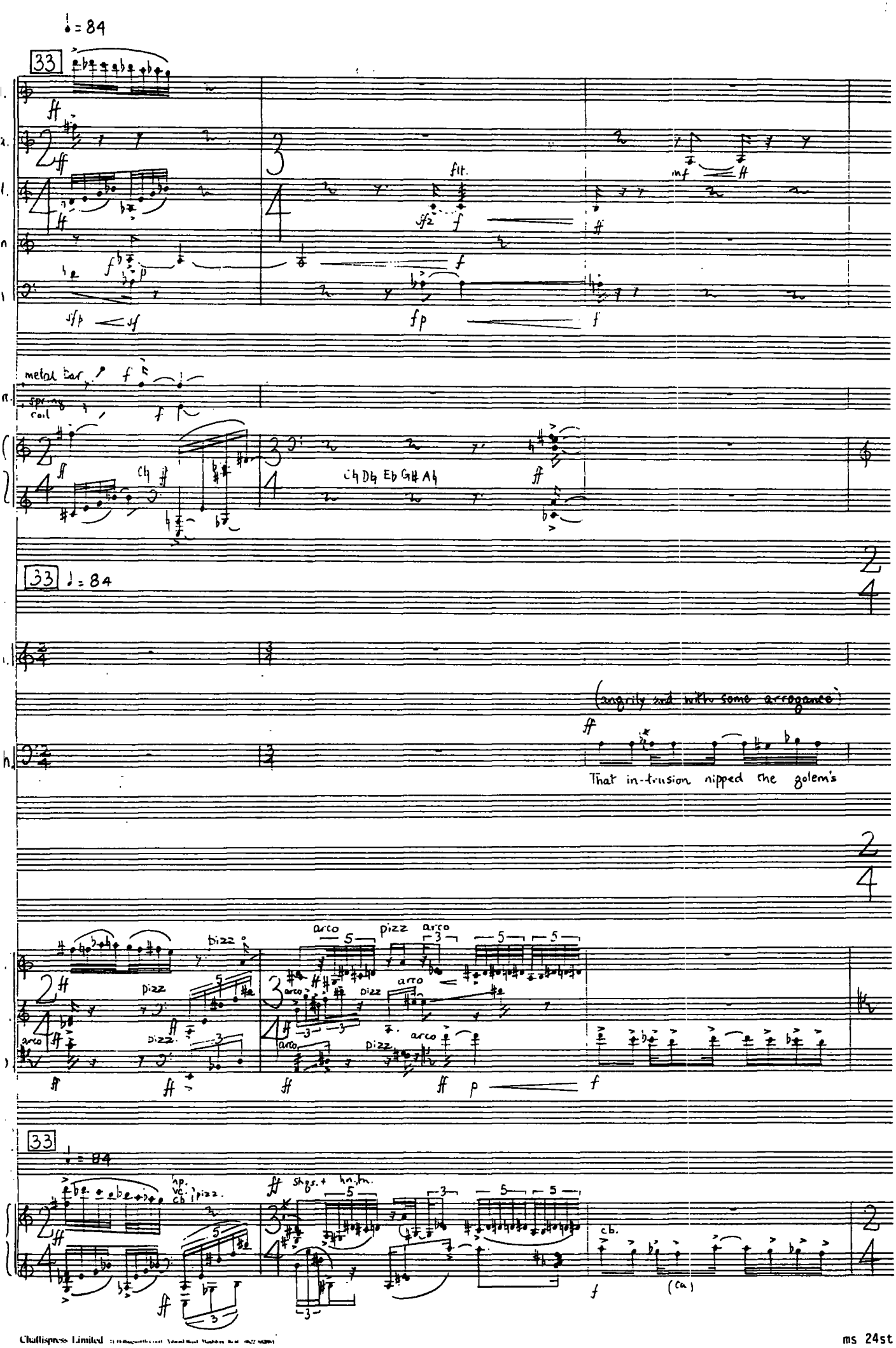
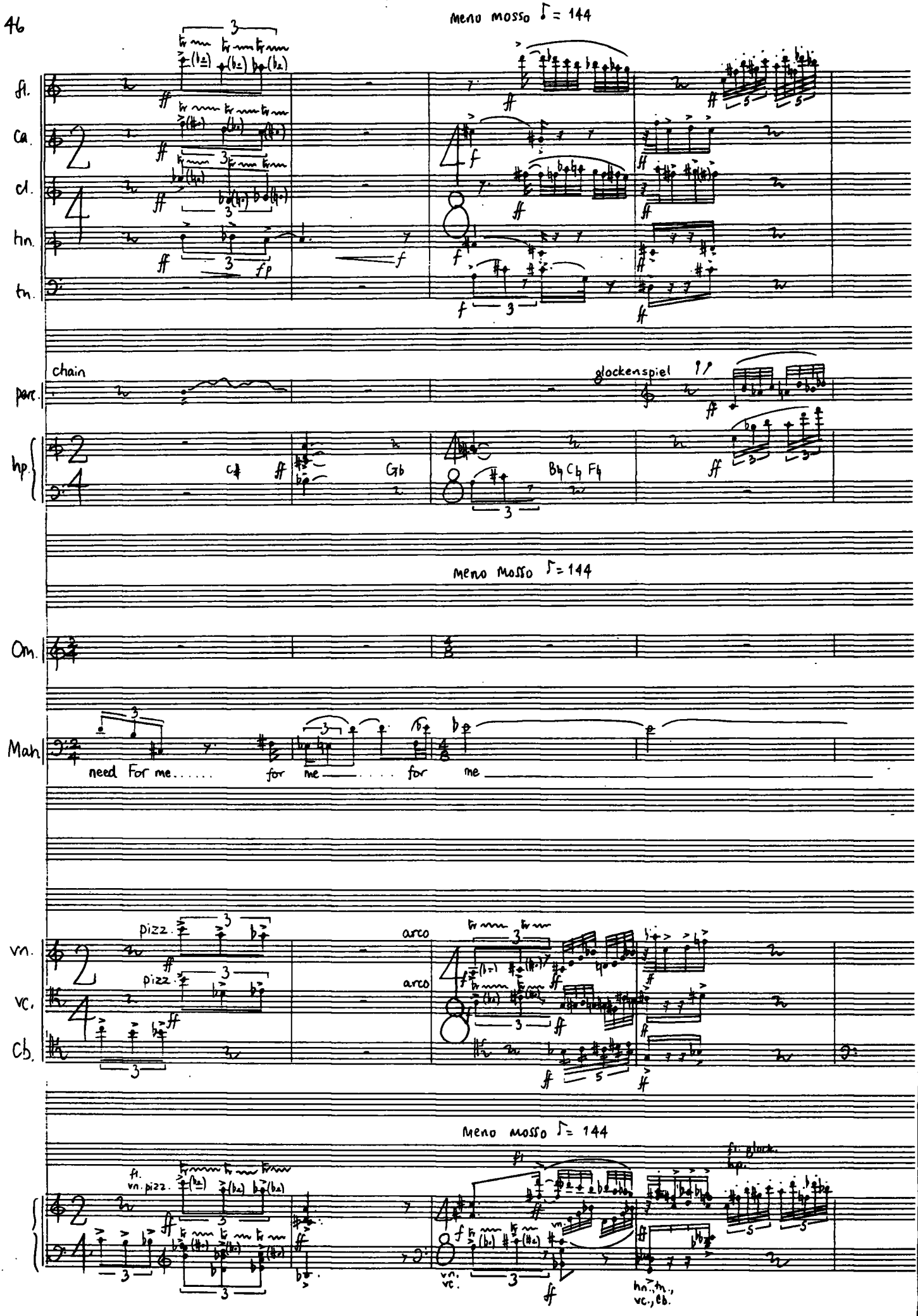
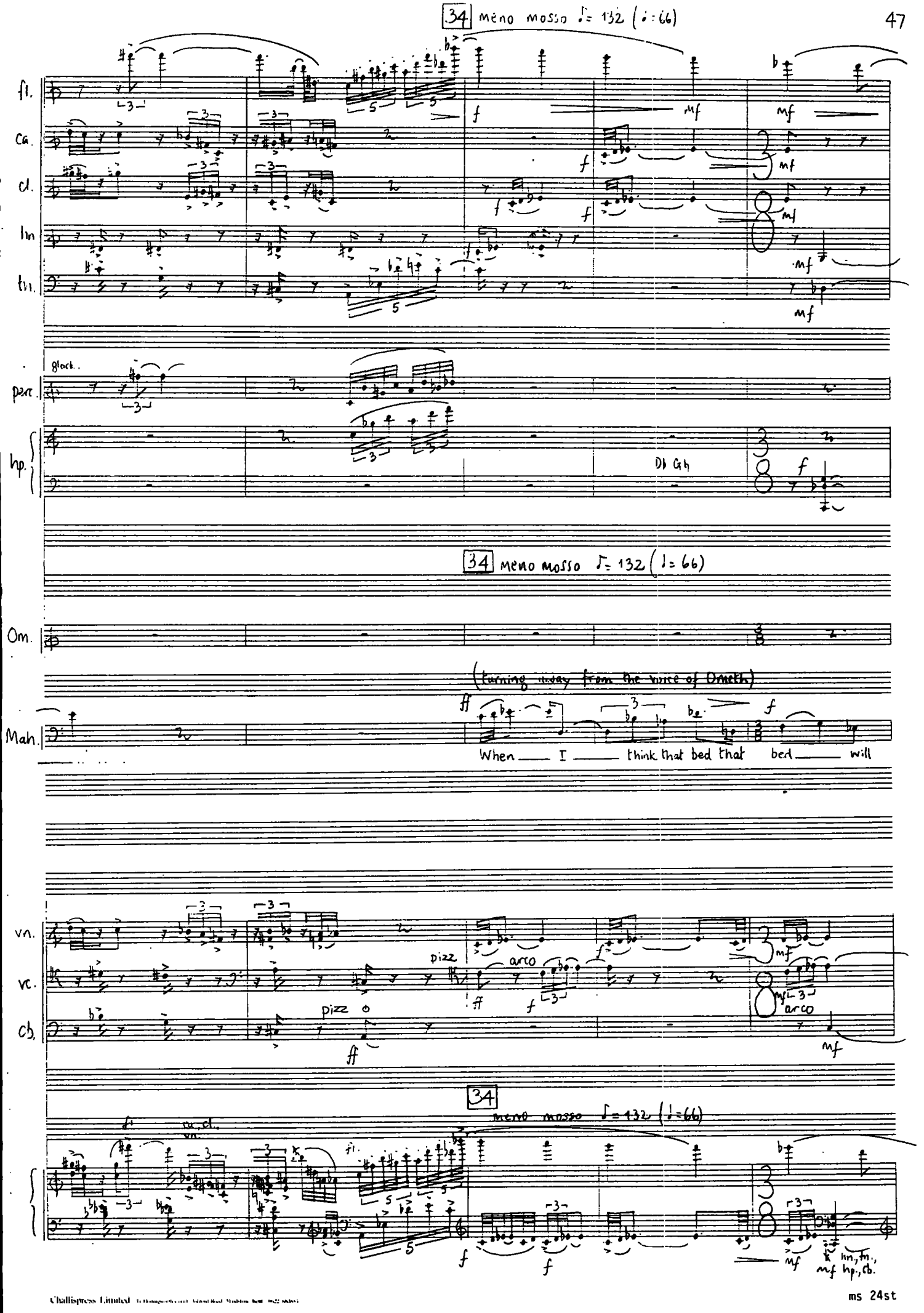
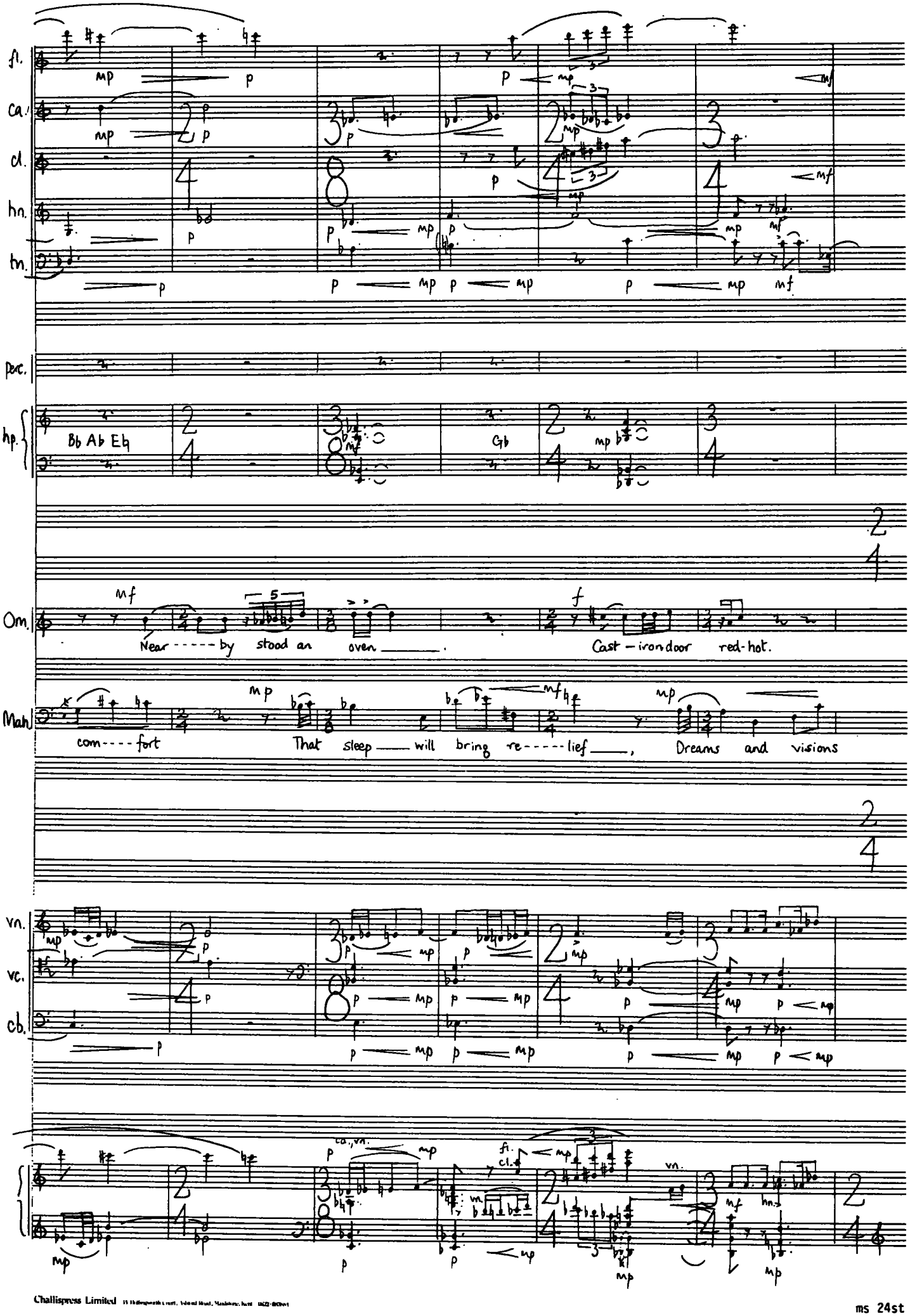
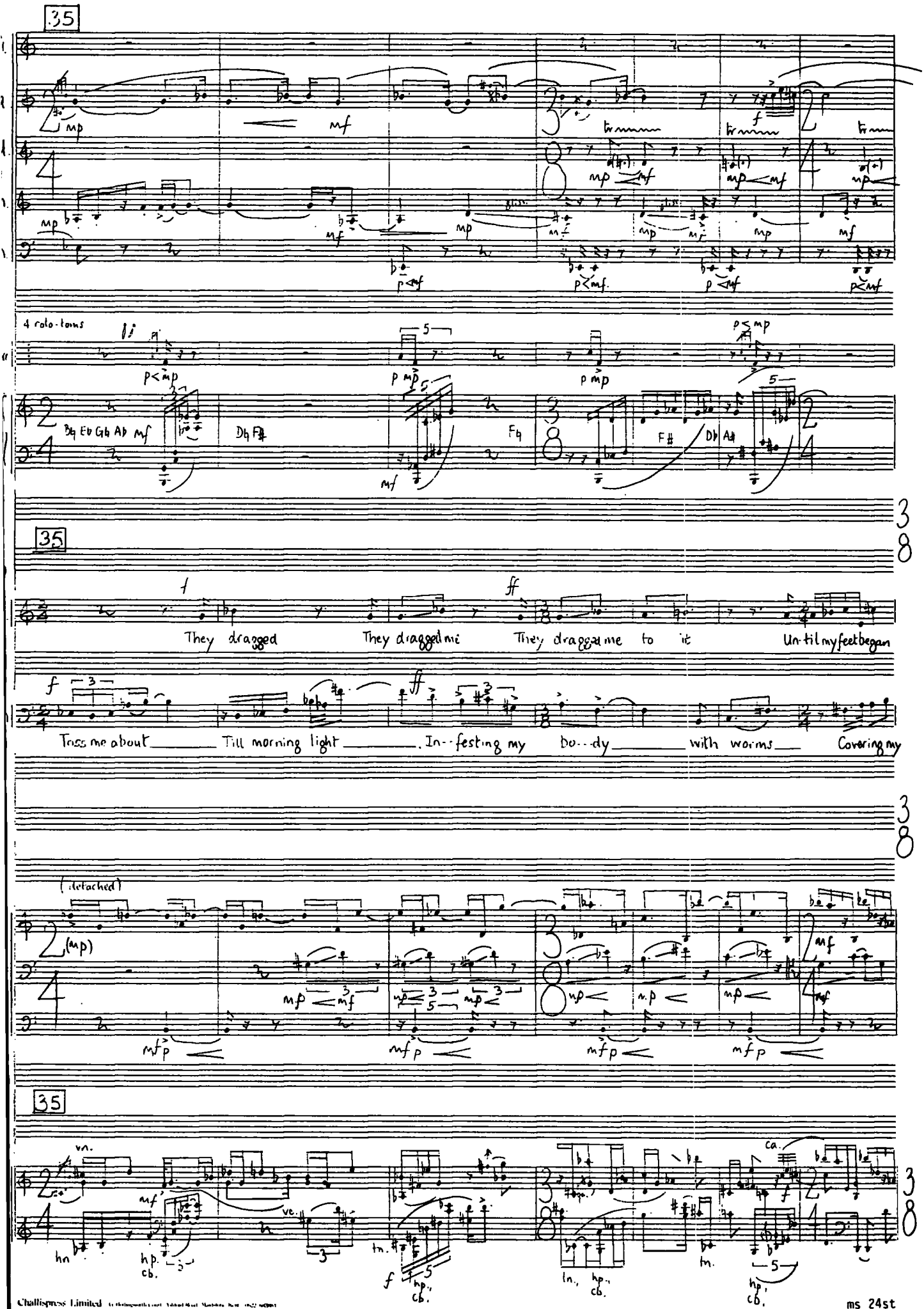
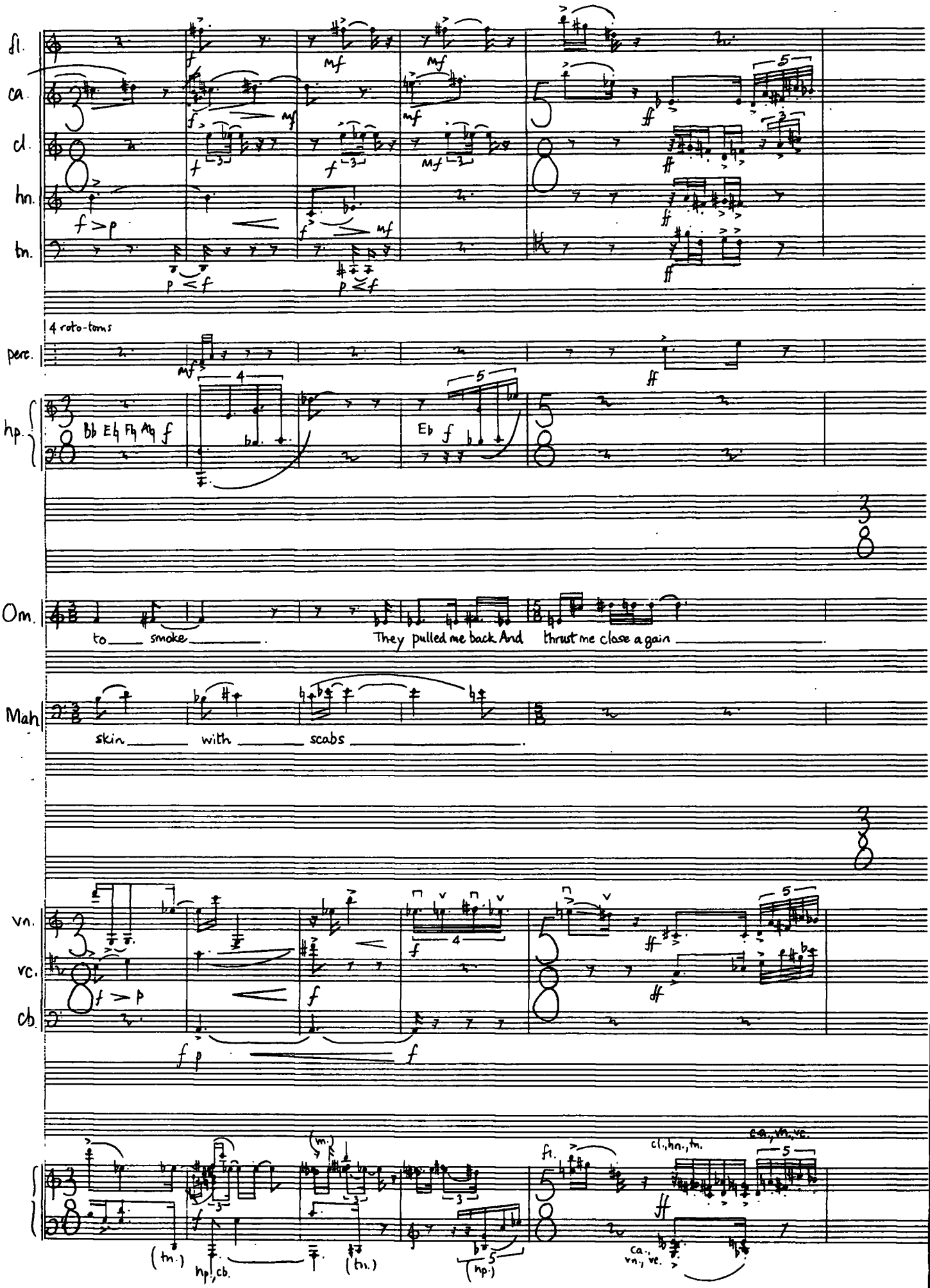
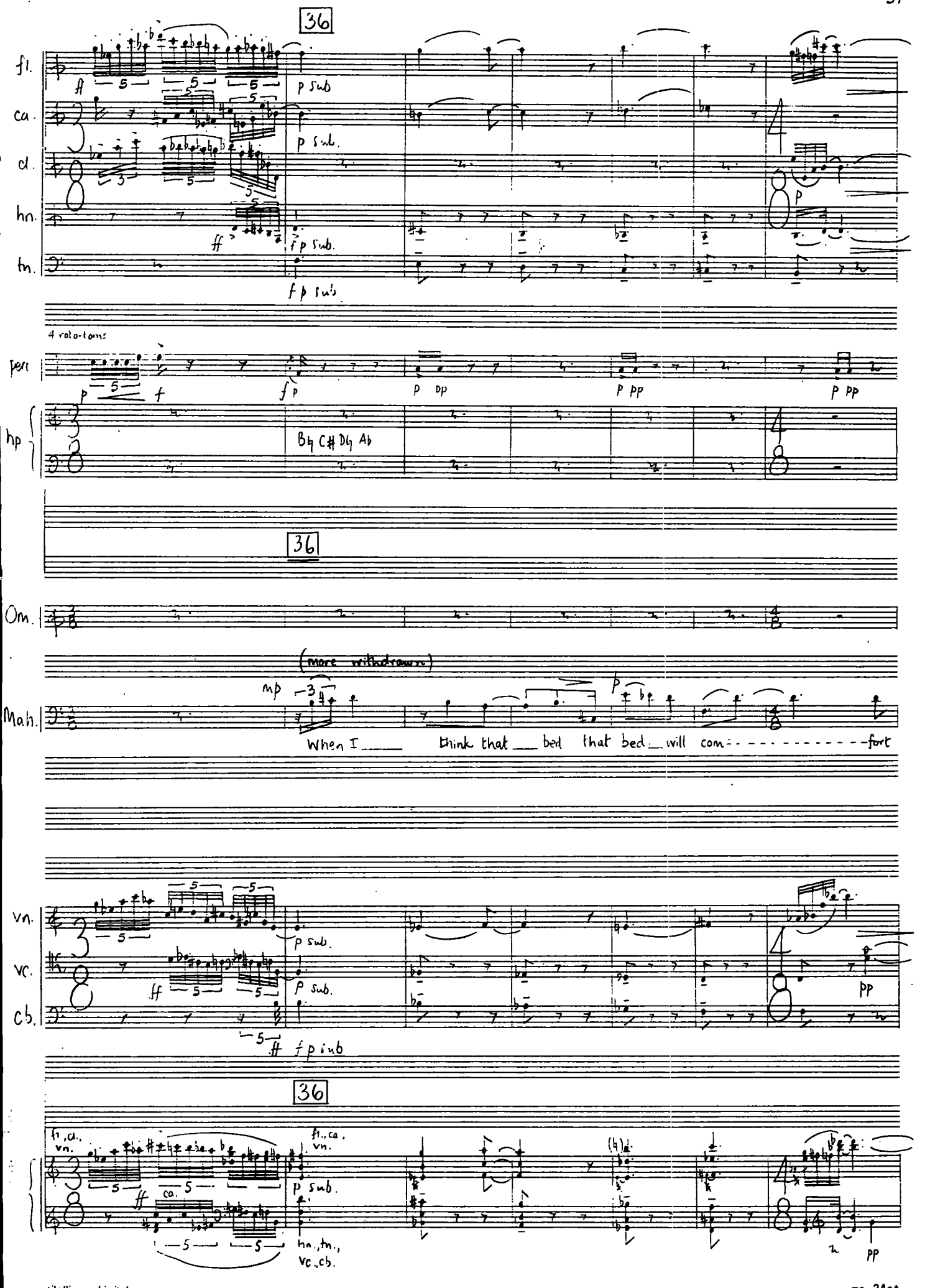
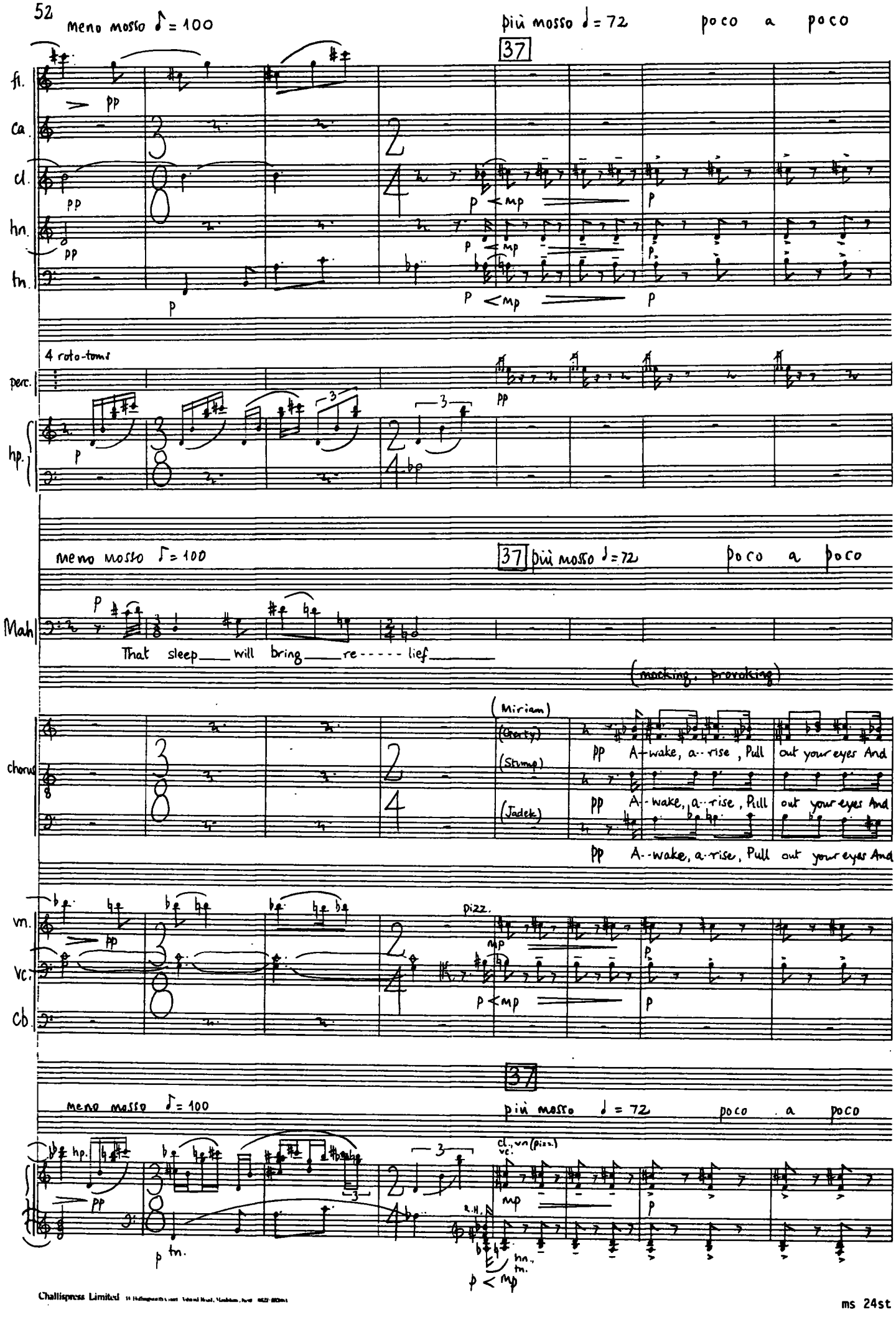
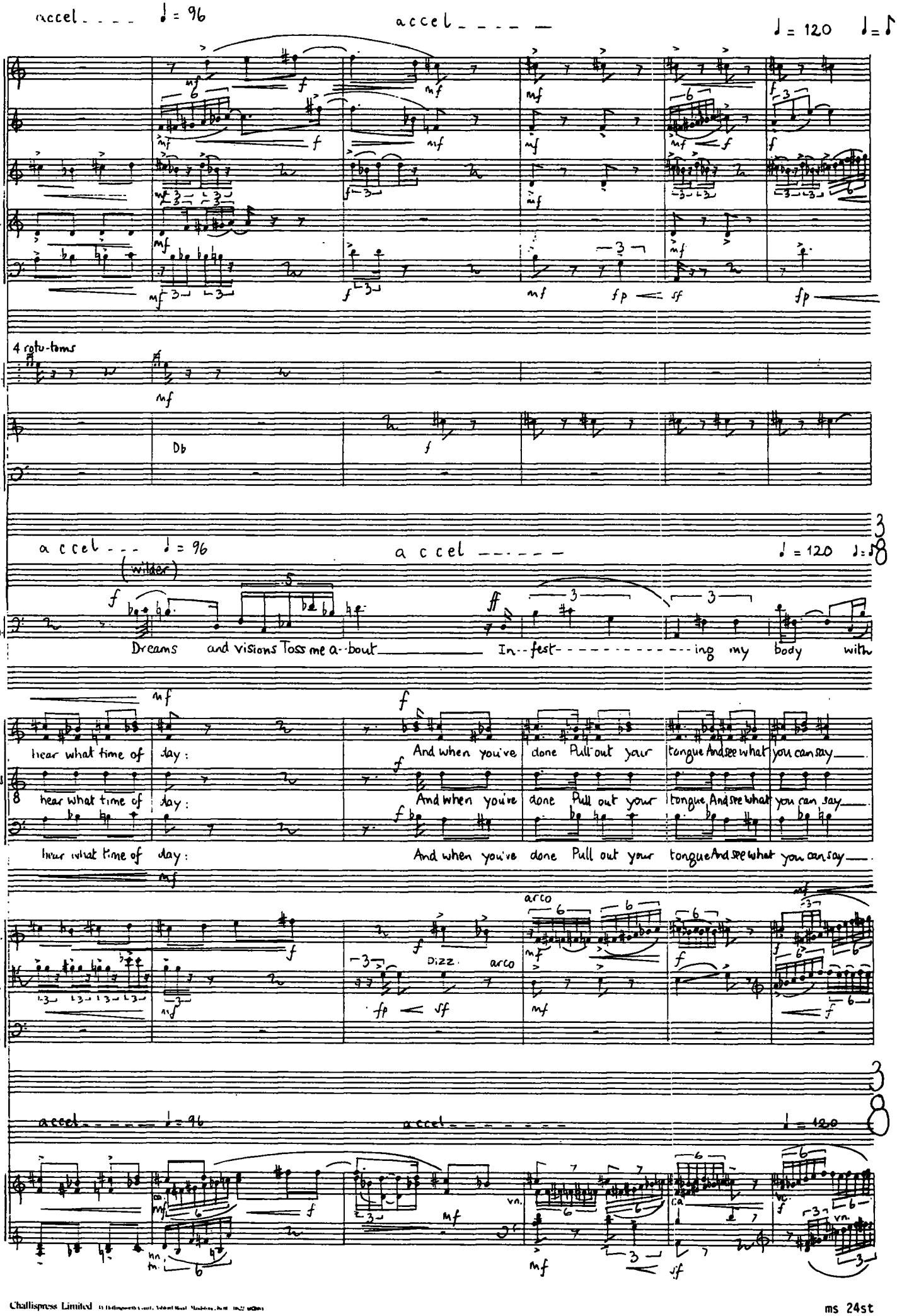
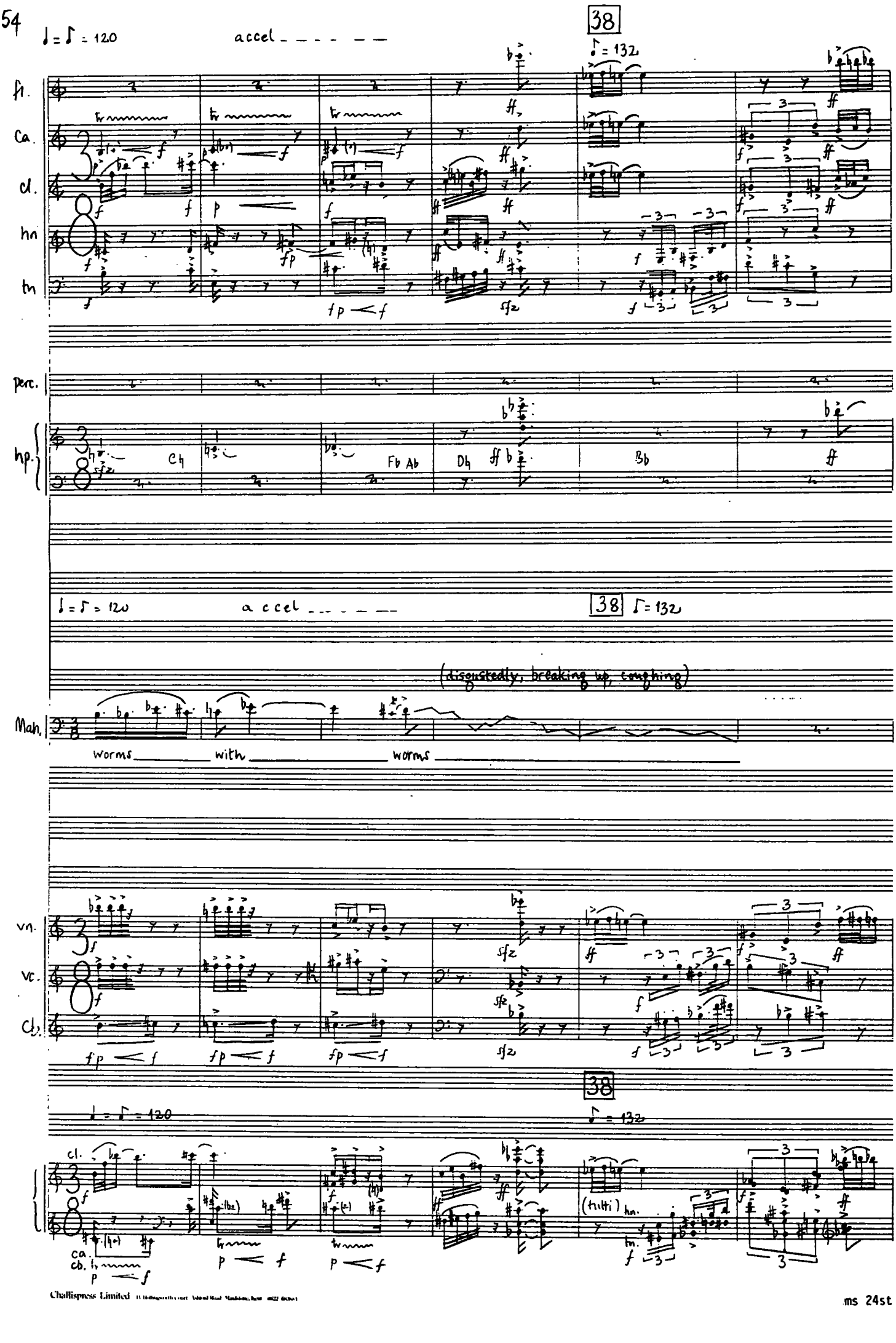
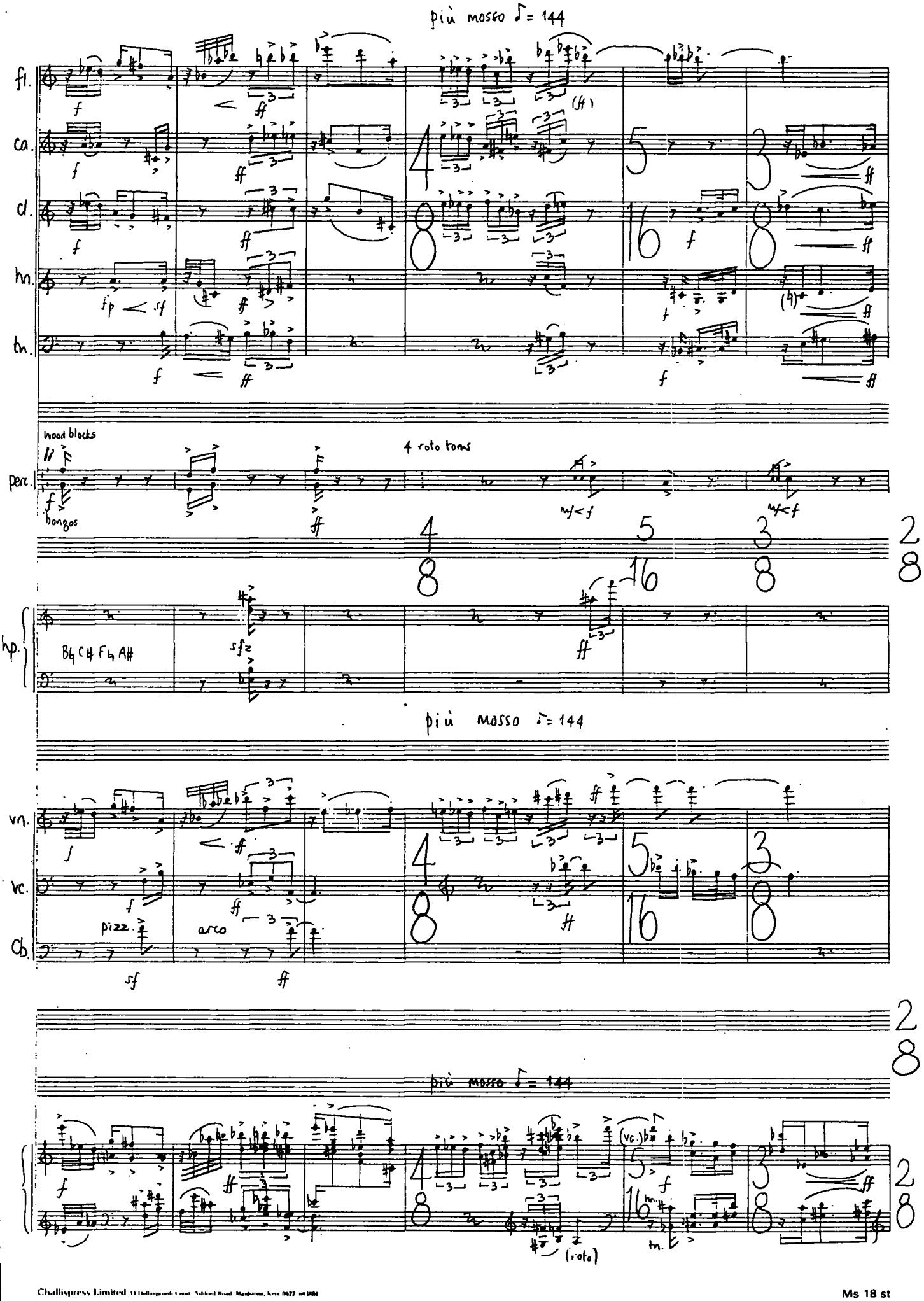
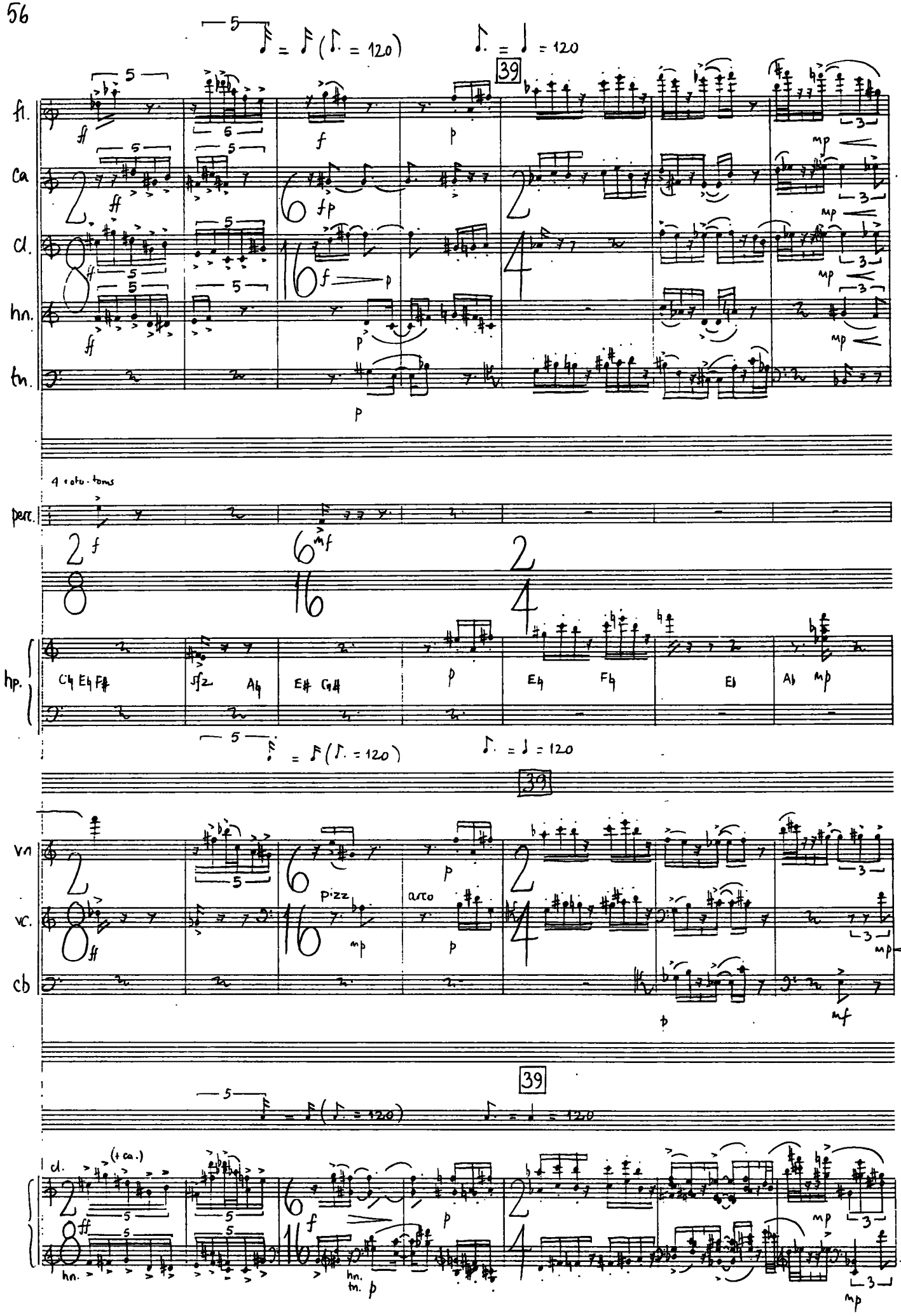
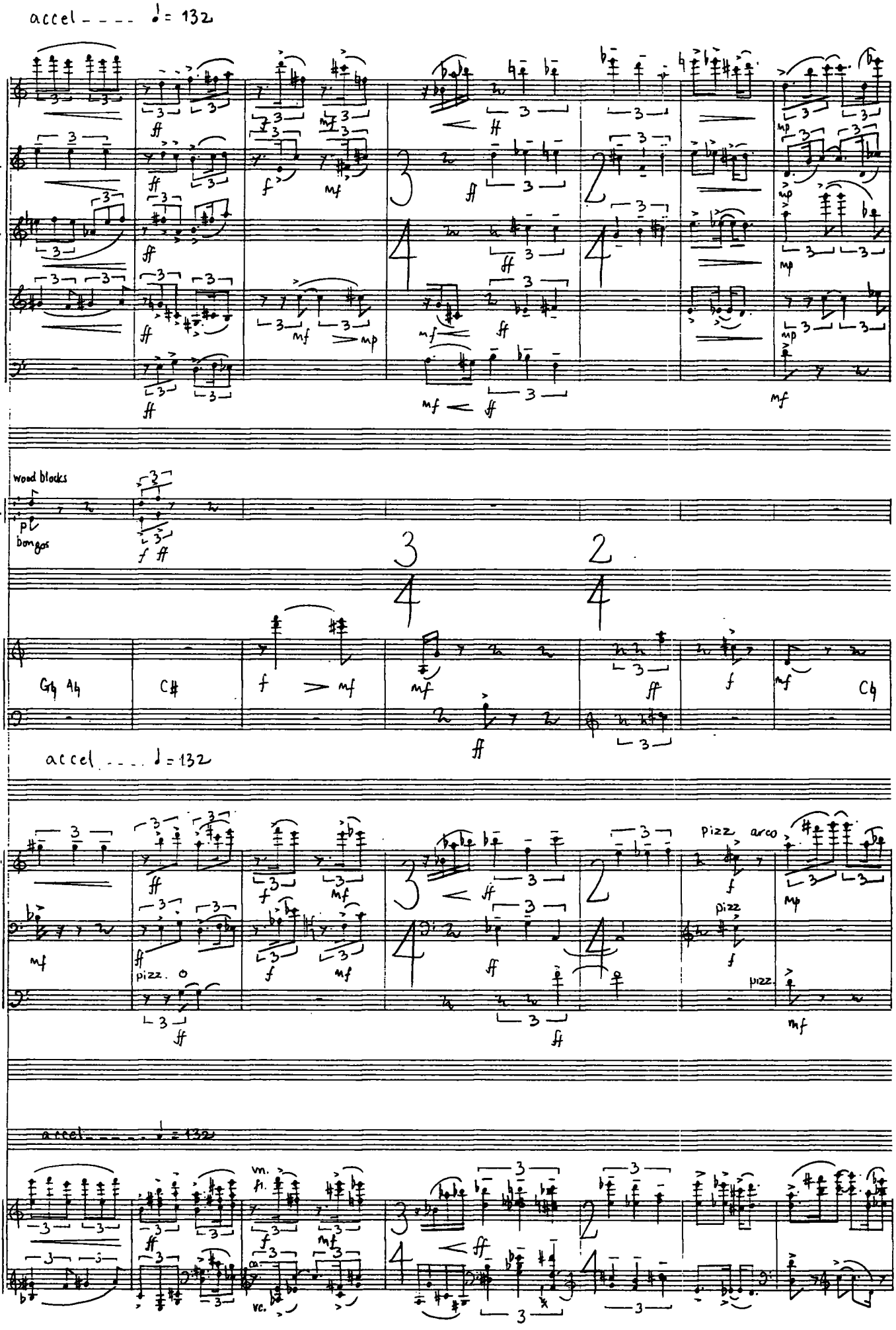
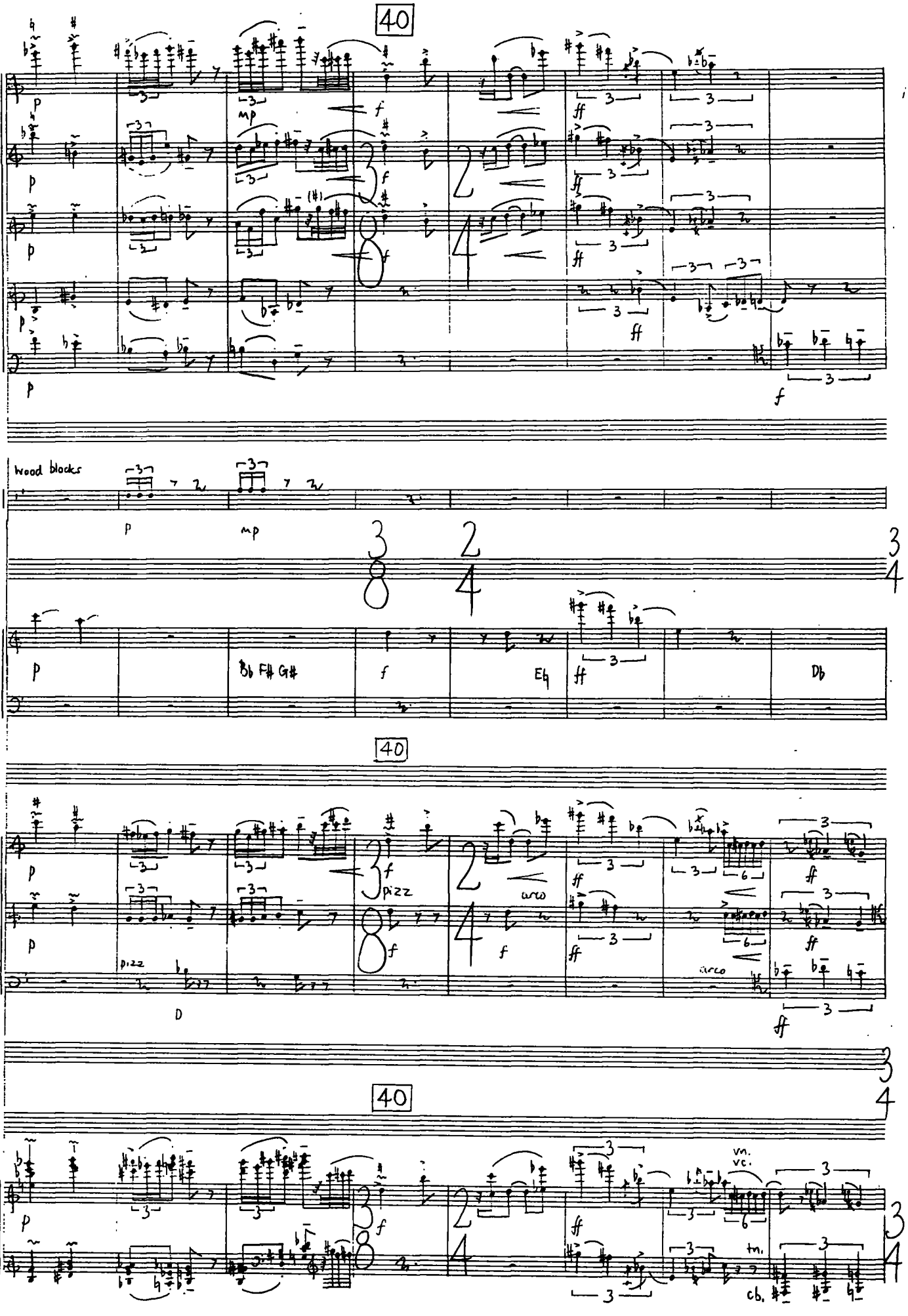
cb. pp p

28

♩=♩. meno mosso ♩. = 44

vn. vc. cb. pp sim. m. pp p

p mba. hp. mp pp p

a.fl. b.cl. hn. tn. pp vc. cb.

29
G.P.
Gb
5:4
29
(coming back to his senses....)
The final breath
G.P.
G.P.
29
(harp)
5:4

30
♩ = 96
31
afl.
ca.
b.cl.
hn.
tn.
cabaca
temple block
to cl. ord. (Bb)
(gliss with tuning key)
gliss
tape
Mah.
Me- mo- ry
Om.
vn.
vc.
cb.
(tape)
cabaca
temple bl.
hp.
(tuning key gliss.)

31₁
31₂
31₃
a fl.
change to fl. 2
ca.
cl.
hn.
tn.
ff
Anklang
mp
pp
hp
Ah
p
gliss (sim)
Mah
es - - - -
capes
Om.
(Voice of Ometh: Ometh only half-seen)
f
Do not forget this naked man, A
vn.
vc.
cb.
pizz.
sfz
hn.
anklang
(hp.)

32 ♩ = 72
accel
♩ = 120
rit
♩ = 84
fl.
ca.
cl.
hn.
tn.
con Sord
perc.
mba.
hp.
Eb Gb
Bb Db F# Gb Ab
32 ♩ = 72
accel
♩ = 120
rit
♩ = 84
Mch.
Om.
rope around my neck And will--ing knives to stab me
vn.
vc.
Cb.
pizz.
arco
bliss
32
accel
rit.
vn. pizz
mba.
vc.
cb.
hn.
tn.

♩= 84
33
metal bar
spring coil
Ch Db Eb Gb Ab
33 ♩= 84
(angrily and with some arrogance)
That in-trusion nipped the golem's
arco
pizz
33
hp. vc. cb. pizz.
Sfgs. + hn. fm.
cb.
(ca)

Meno mosso ♩= 144
fl.
ca.
cl.
hn.
tn.
chain
perc.
glockenspiel
hp.
Meno mosso ♩= 144
Orn.
Mah.
need For me.....
for me
for me
pizz.
arco
vn.
vc.
Cb.
Meno mosso ♩= 144
fl.
vn. pizz.
fl. block.
hp.
vn.
vc.
hn., tn.,
vc., cb.

34 meno mosso ♩= 132 (𝅗𝅥 = 66)
fl.
ca.
cl.
tn
tn.
mf
glock.
perc.
hp.
Db Gb
34 meno mosso ♩= 132 (𝅗𝅥 = 66)
Om.
(turning away from the voice of Ometh)
Mah.
When I think that bed that bed will
vn.
vc.
cb.
pizz
arco
34
meno mosso ♩= 132 (𝅗𝅥 = 66)
vn. cl.
fl.
hn, tn., hp., cb.

fl.
ca.
cl.
hn.
tn.
perc.
hp.
Bb Ab Eb
Gb
Om.
Near - - - - - by stood an oven _____.
Cast - iron door red-hot.
Mah.
com - - - - fort
That sleep _____ will bring re - - - - - lief _____, Dreams and visions
vn.
vc.
cb.
ca., vn.
fl.
cl.
vn.
hn.

35
4 solo-toms
35
They dragged
They dragged me
They, dragged me to it
Un-til my feet began
Toss me about
Till morning light
In--festing my
Bo--dy
with worms
Covering my
(detached)
35
vn.
hn
hp.
cb.
tn.
ca.

fl.
ca.
cl.
hn.
tn.
4 roto-toms
perc.
hp.
Bb Eb Fb Ab
Eb
Om.
to smoke
They pulled me back And thrust me close a gain
Mah.
skin with scabs
vn.
vc.
cb.
(tn.)
hp, cb.
(hp.)
fl.
cl., hn., tn.
ca., vn., vc.

36
fl.
ca.
cl.
hn.
tn.
ff
p sub
fp sub
4 rota-toms
perc
hp
Bb C# Db Ab
36
Om.
(more withdrawn)
mp
Mah.
When I
think that
bed
that bed
will com
fort
vn.
vc.
cb.
ff
fp sub
36
fl., cl., vn.
ca.
fl., ca., vn.
hn., tn., vc., cb.
pp

meno mosso ♪ = 100
più mosso ♩ = 72
poco a poco
37
fl.
ca.
cl.
hn.
tn.
4 roto-toms
perc.
hp.
Mah
That sleep will bring re----- lief
(mocking, provoking)
(Miriam)
(Greta)
(Stump)
(Jadek)
pp A-wake, a-rise, Pull out your eyes And
chorus
vn.
vc.
cb.
pizz.
cl., vn (pizz.)
vc.
hp.
tn.
tm.

accel ♩ = 96
accel
♩ = 120
4 roto-toms
Db
accel ♩ = 96
accel
♩ = 120
(wilder)
Dreams and visions Toss me a-bout In-fest-ing my body with
hear what time of day:
And when you've done Pull out your tongue And see what you can say
Dizz.
arco
accel ♩ = 96
accel
♩ = 120

♩= ♪ = 120
accel
38
♪ = 132
fl.
ca.
cl.
hn
tn
perc.
hp.
Ch
Fb Ab
Db
Bb
♩= ♪ = 120
accel
38
♪= 132
(disgustedly, breaking up, coughing)
Man.
worms with worms
vn.
vc.
Cb.
38
♩= ♪ = 120
♪ = 132
cl.
(trilli)
hn.
ca.
cb.

più mosso ♪ = 144
fl.
ca.
cl.
hn.
tn.
wood blocks
4 roto toms
perc.
bongos
hp.
B♭ C♯ F♭ A♯
più mosso ♪ = 144
vn.
vc.
cb.
pizz.
arco
più mosso ♪ = 144
(vc.)
(roto)

39
fl.
ca.
cl.
hn.
tn.
4 roto-toms
perc.
hp.
39
vn.
vc.
cb.
39
cl.
(+ca.)
hn.
tn.

accel - - - - ♩= 132
fl.
ca.
cl.
hn.
tn.
wood blocks
perc.
bongos
hp
Gb Ab
C#
Cb
accel - - - - ♩= 132
vn.
vc.
cb.
pizz.
arco
accel - - - - ♩= 132

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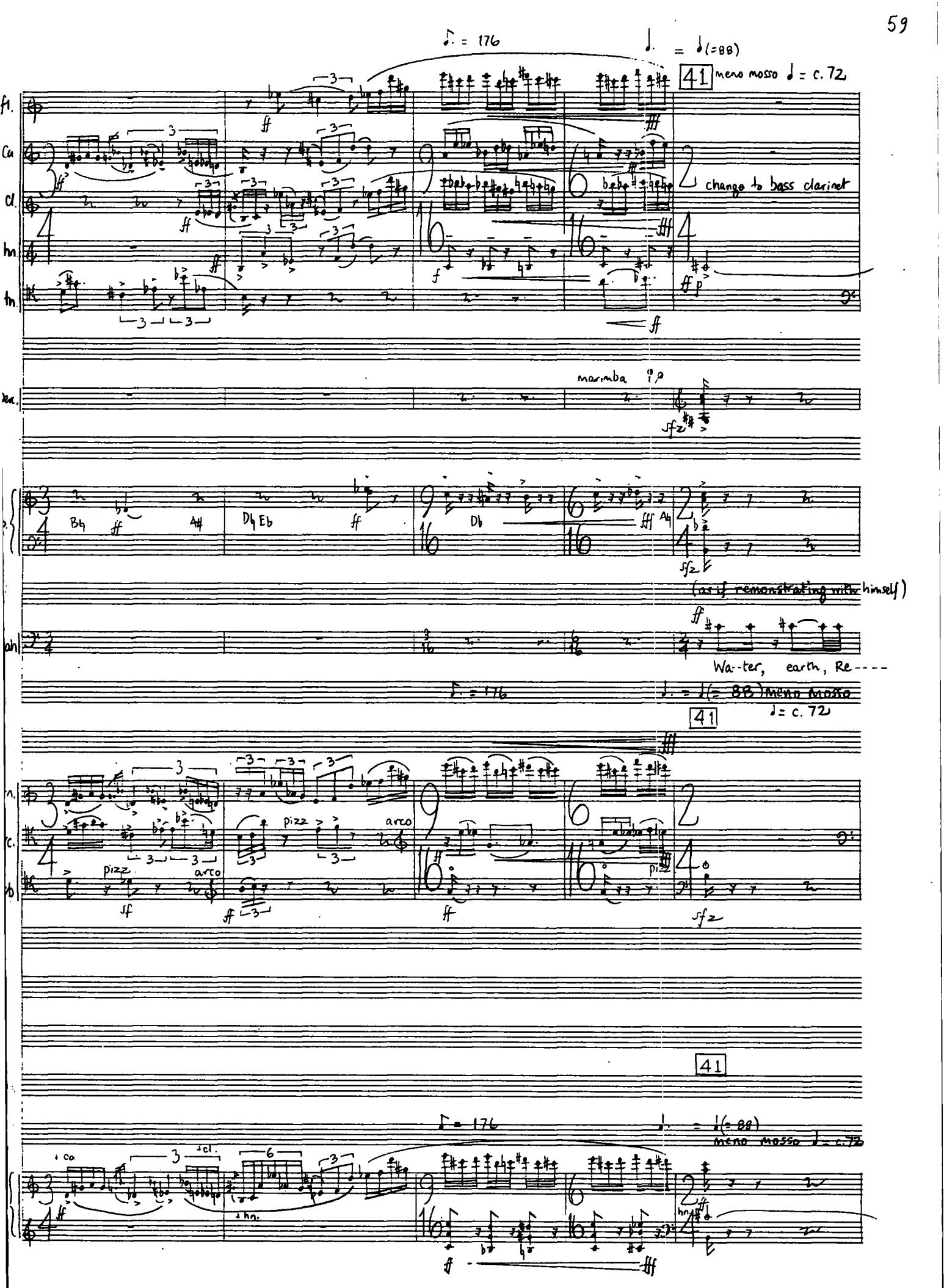
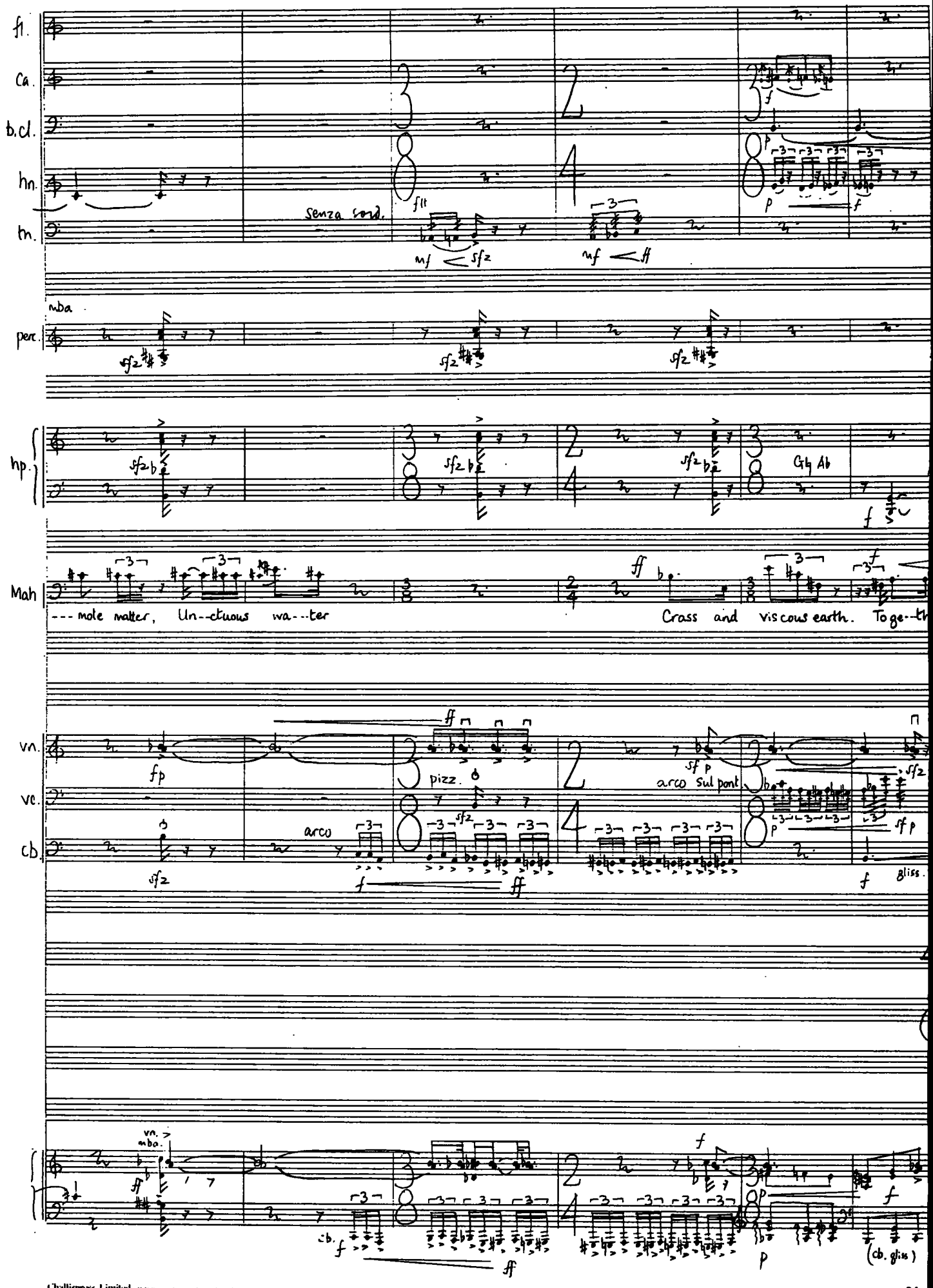
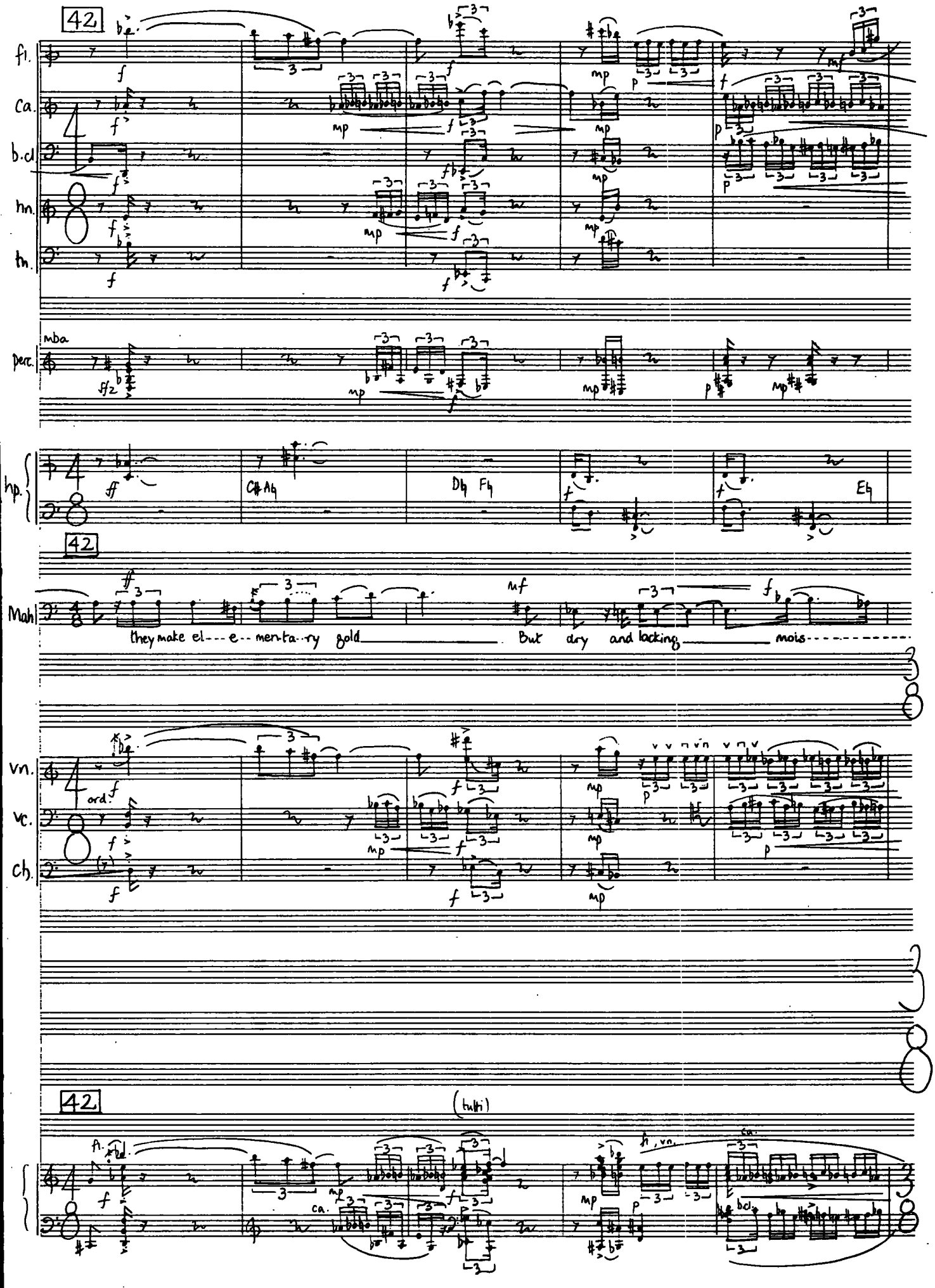
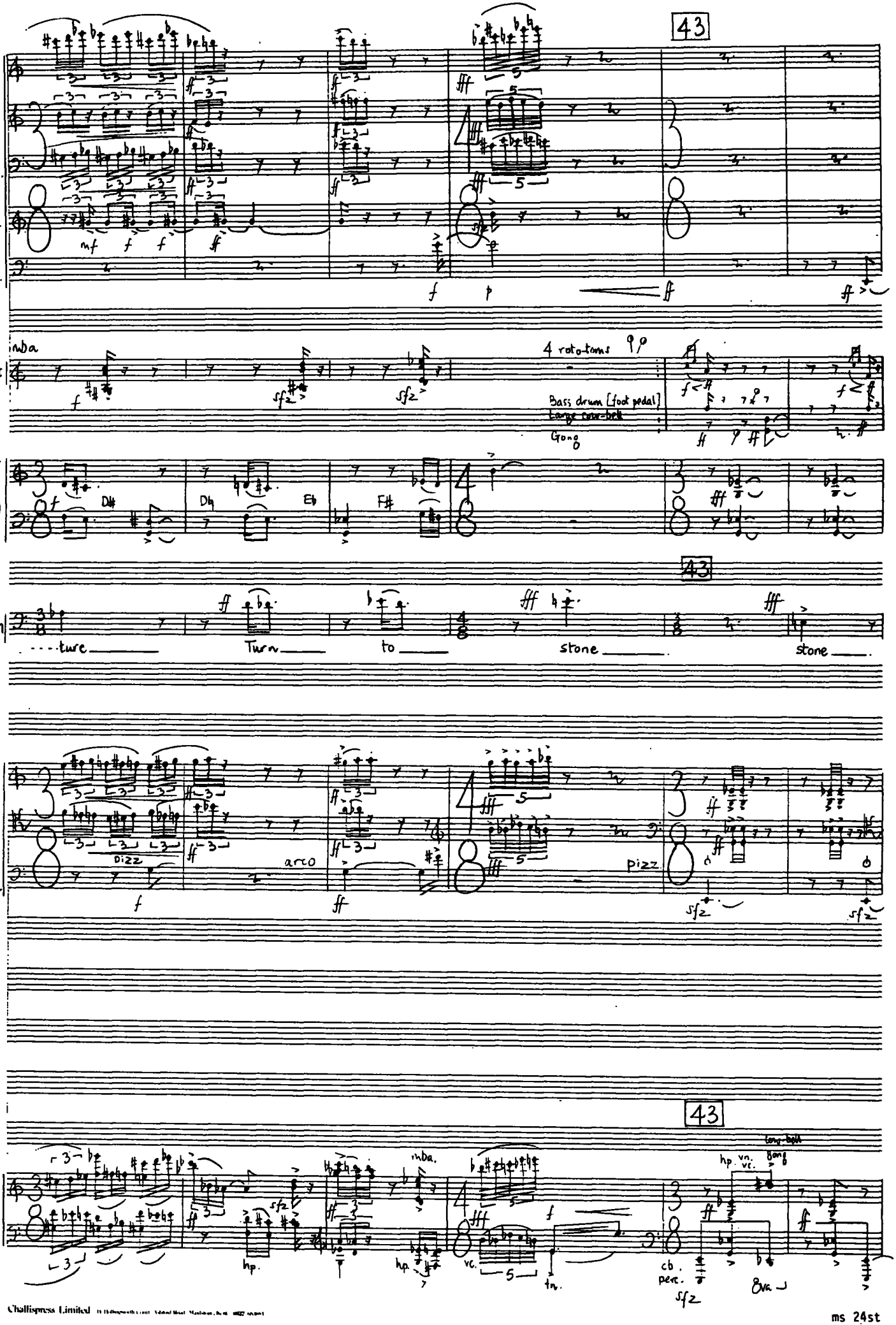
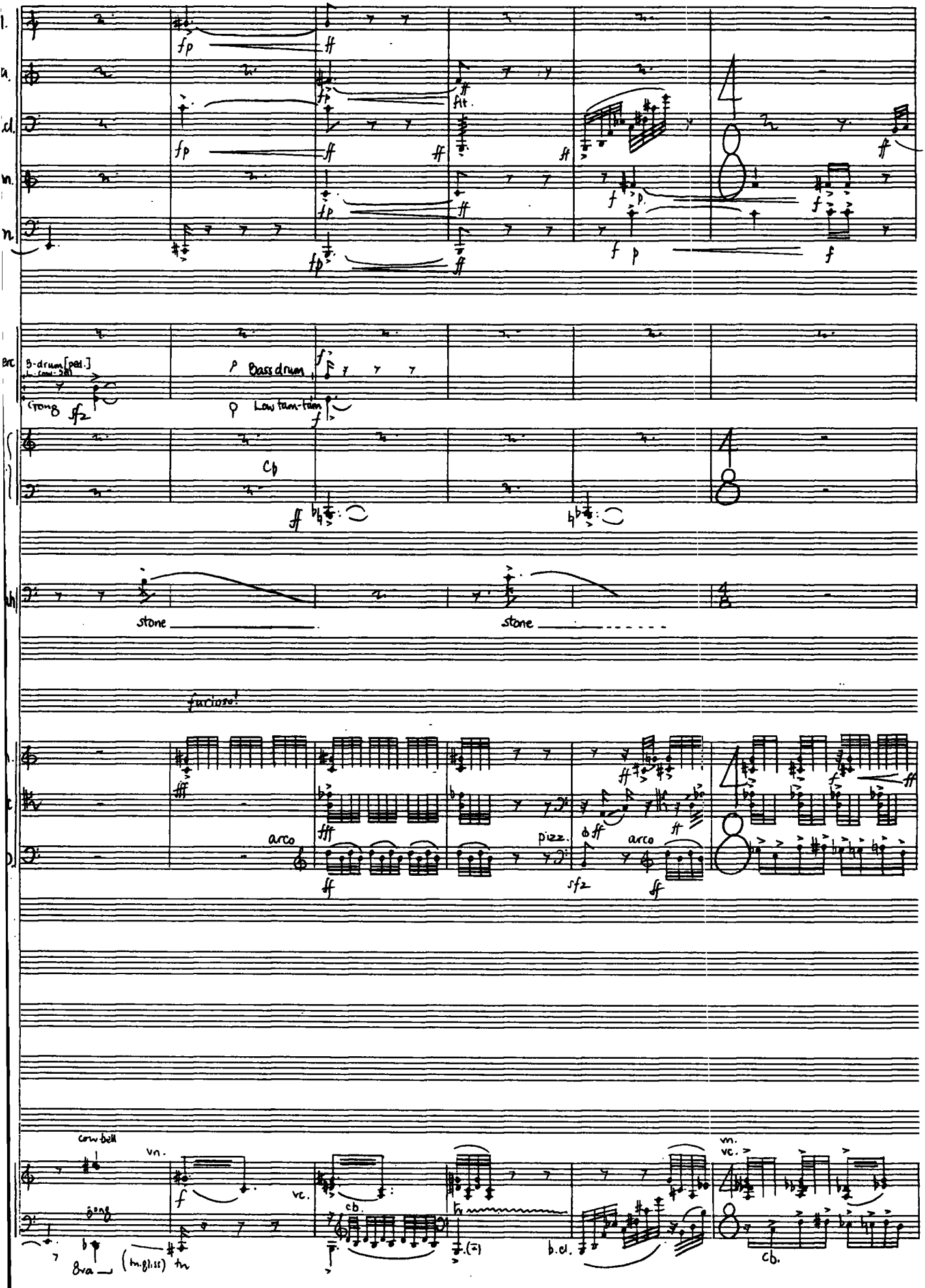
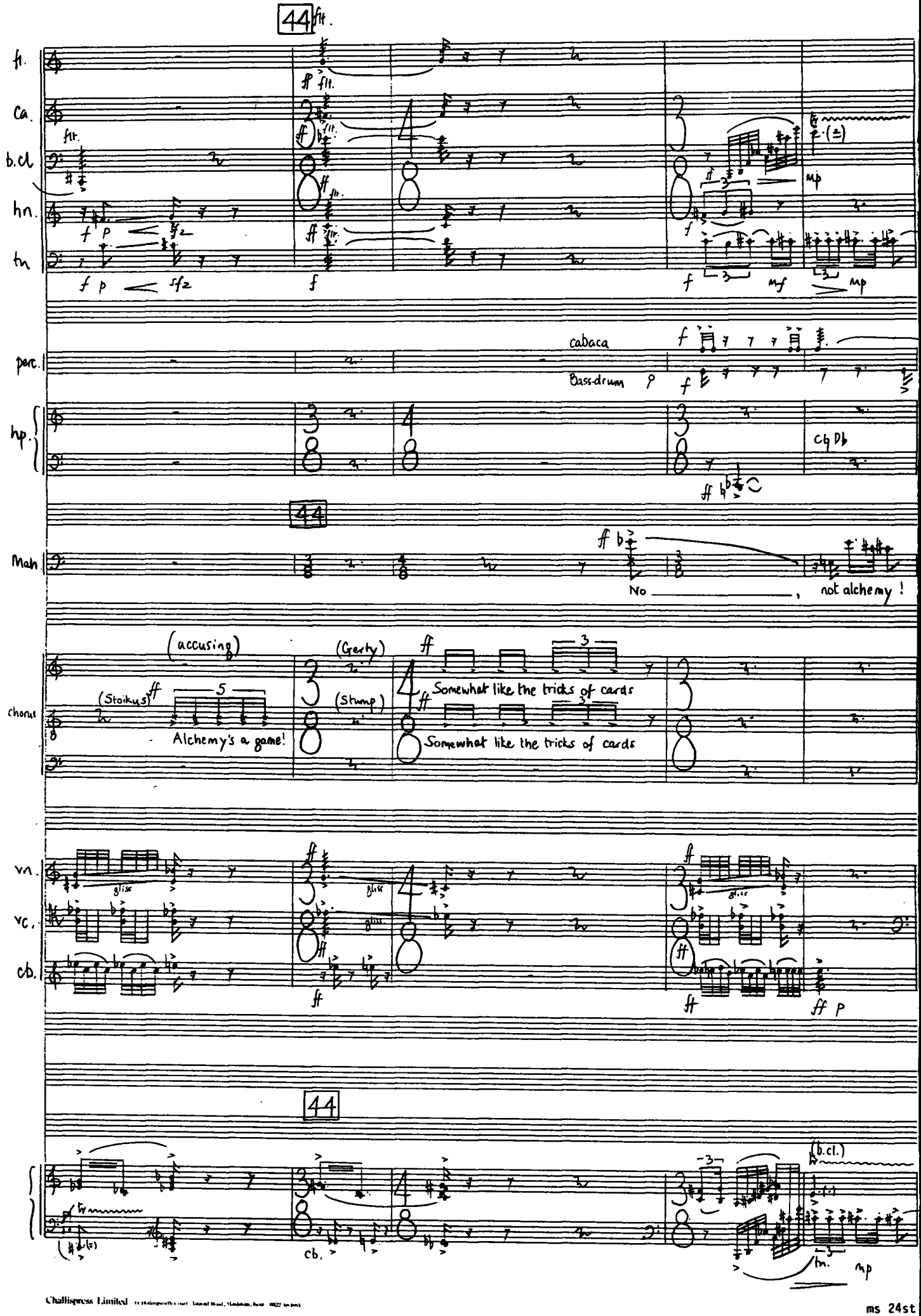
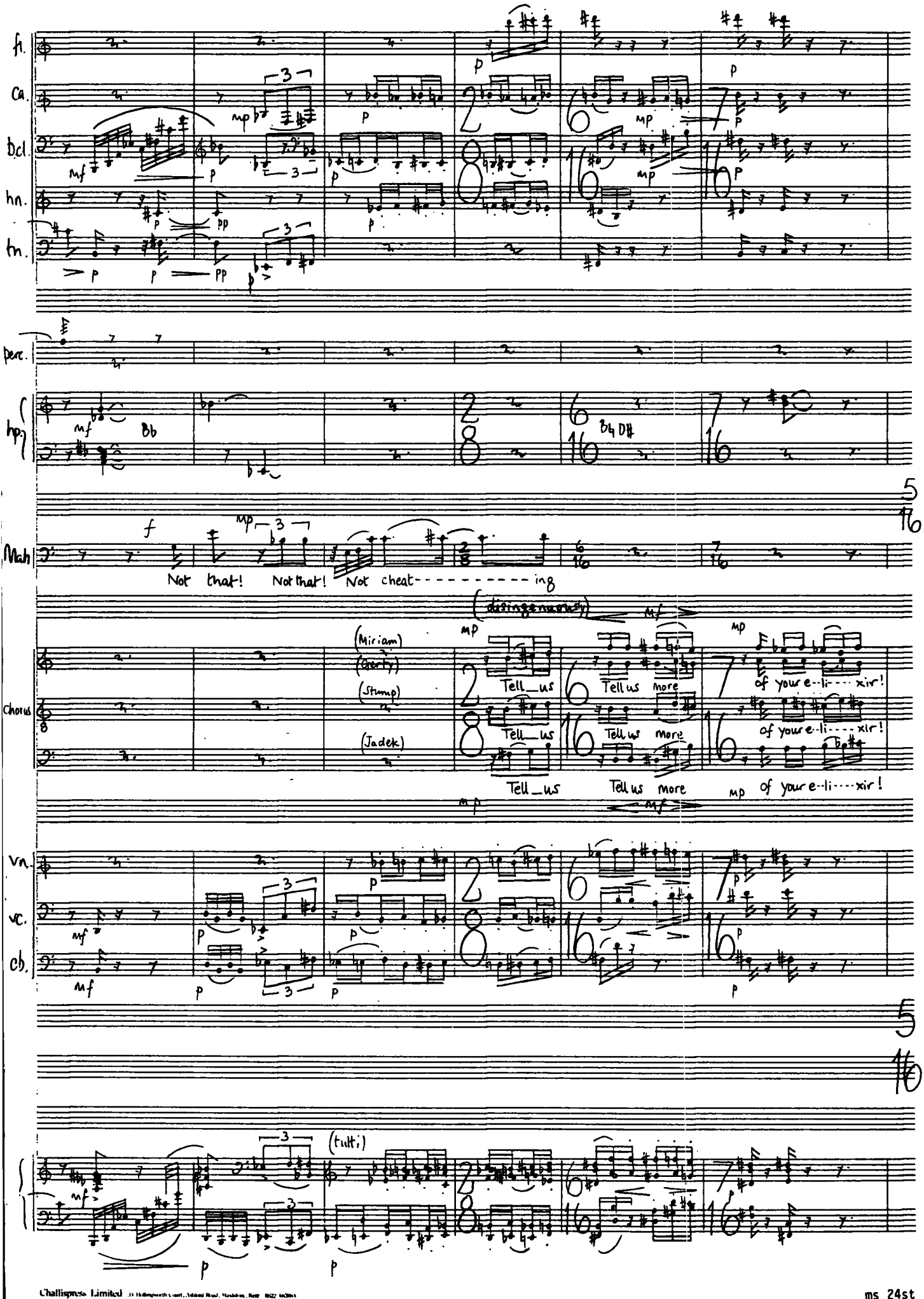
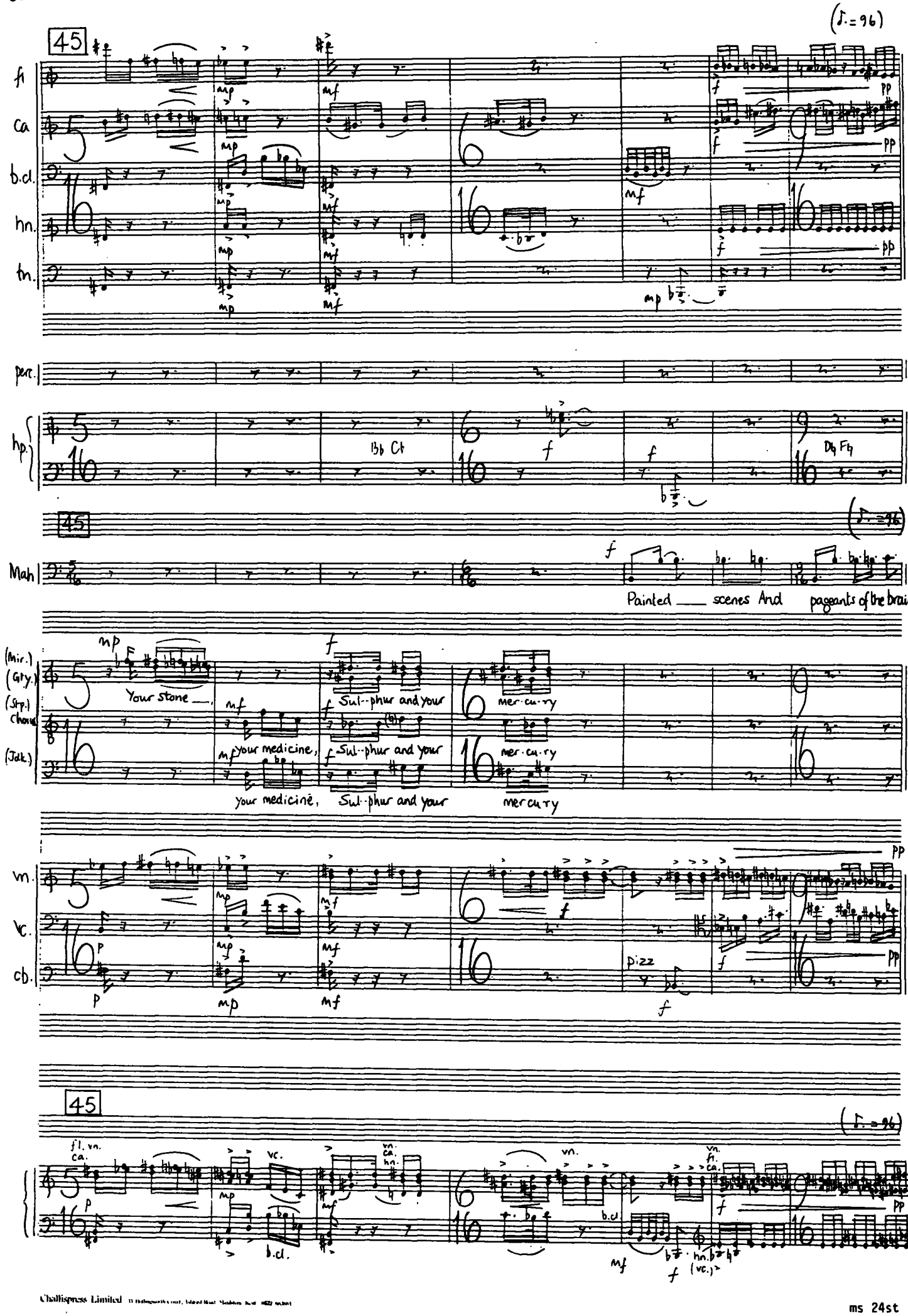
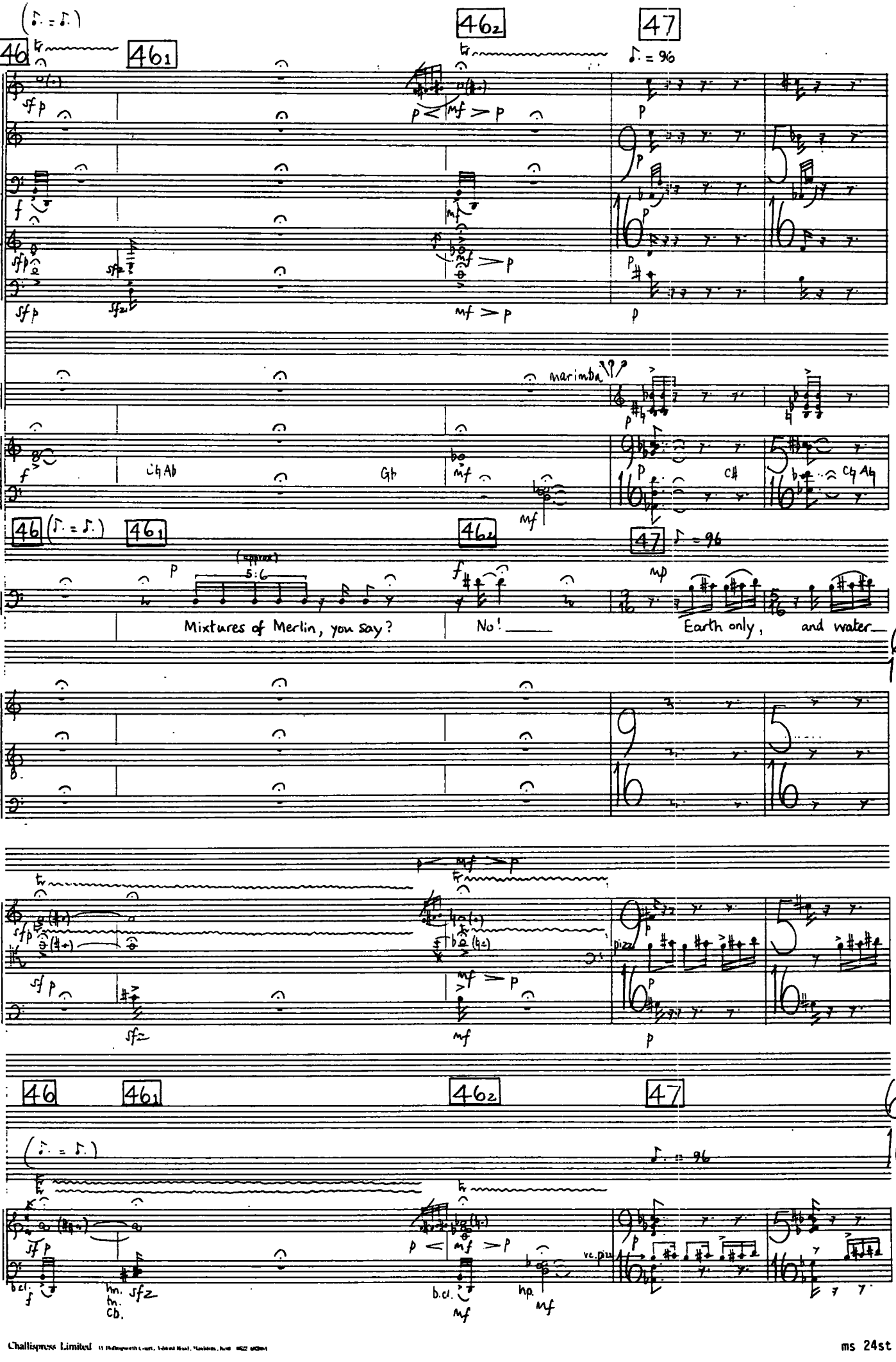
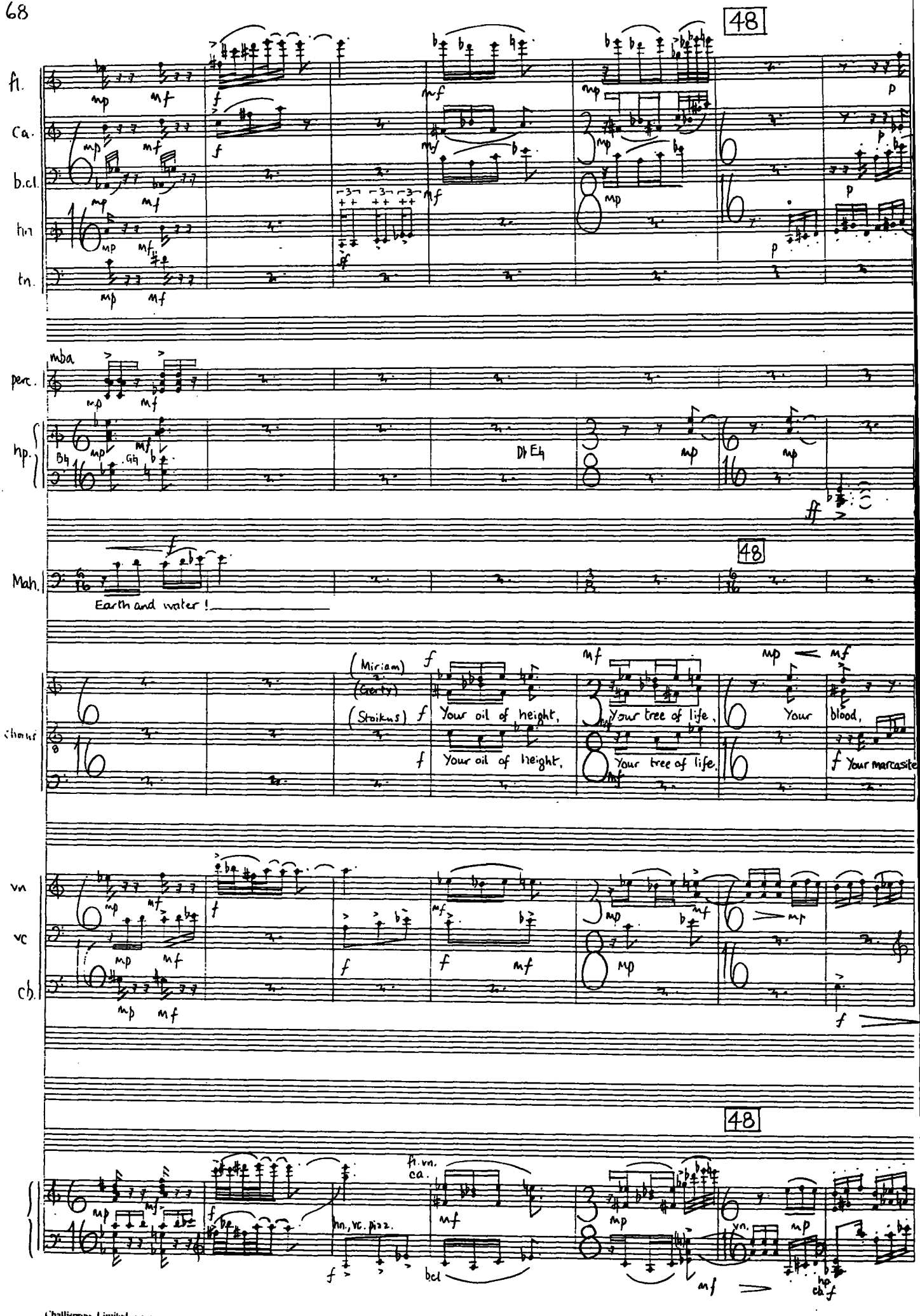
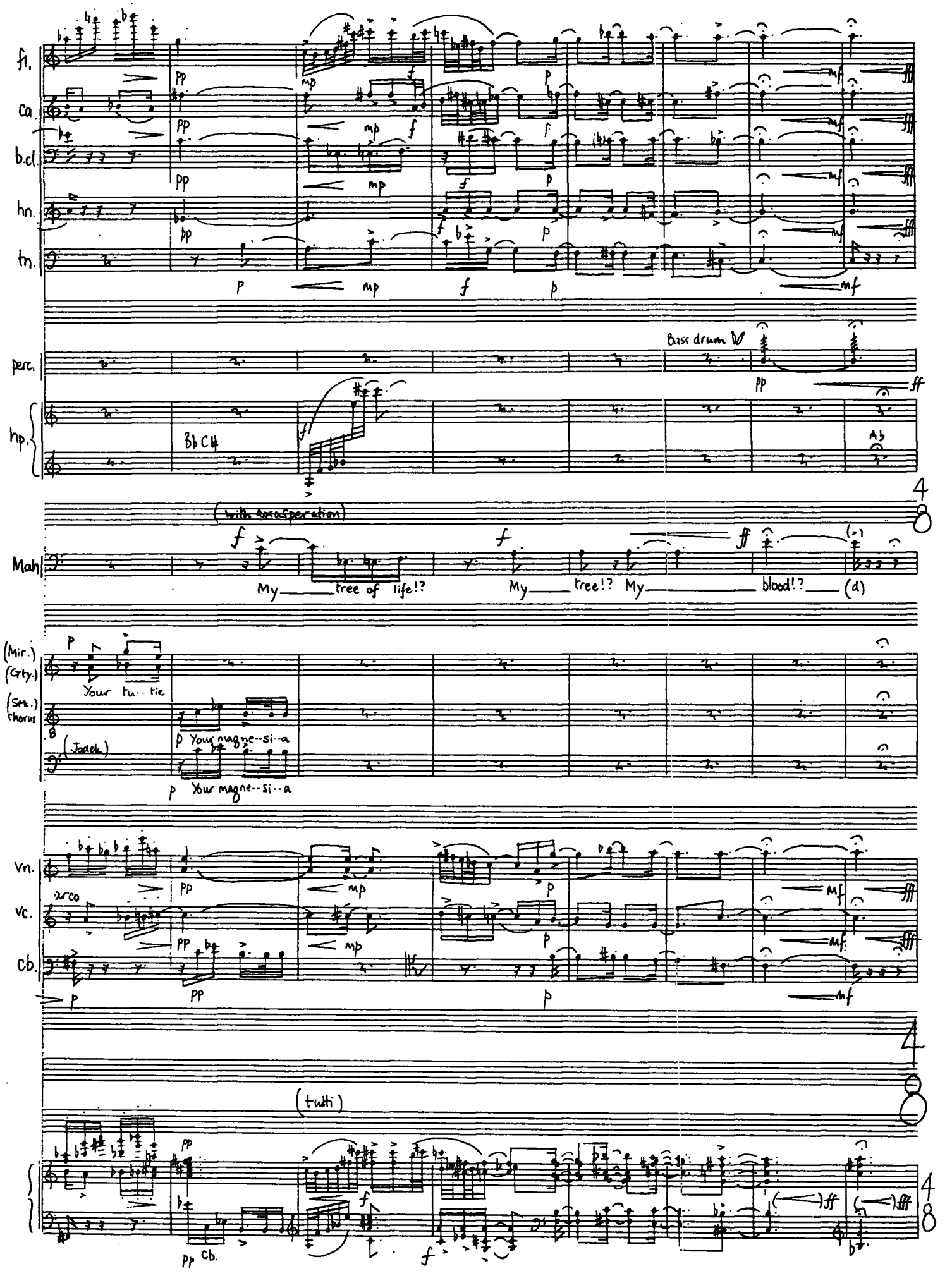
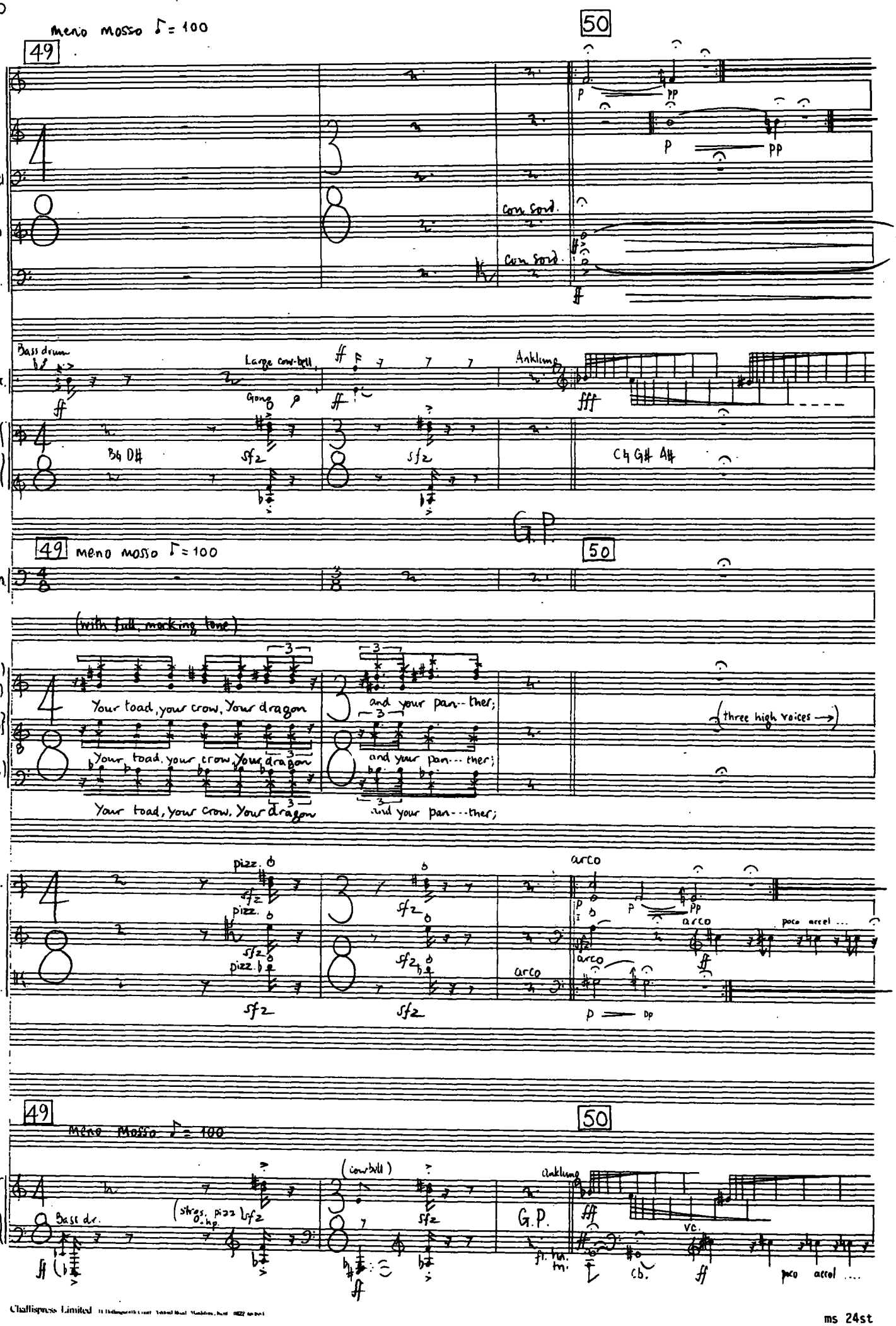
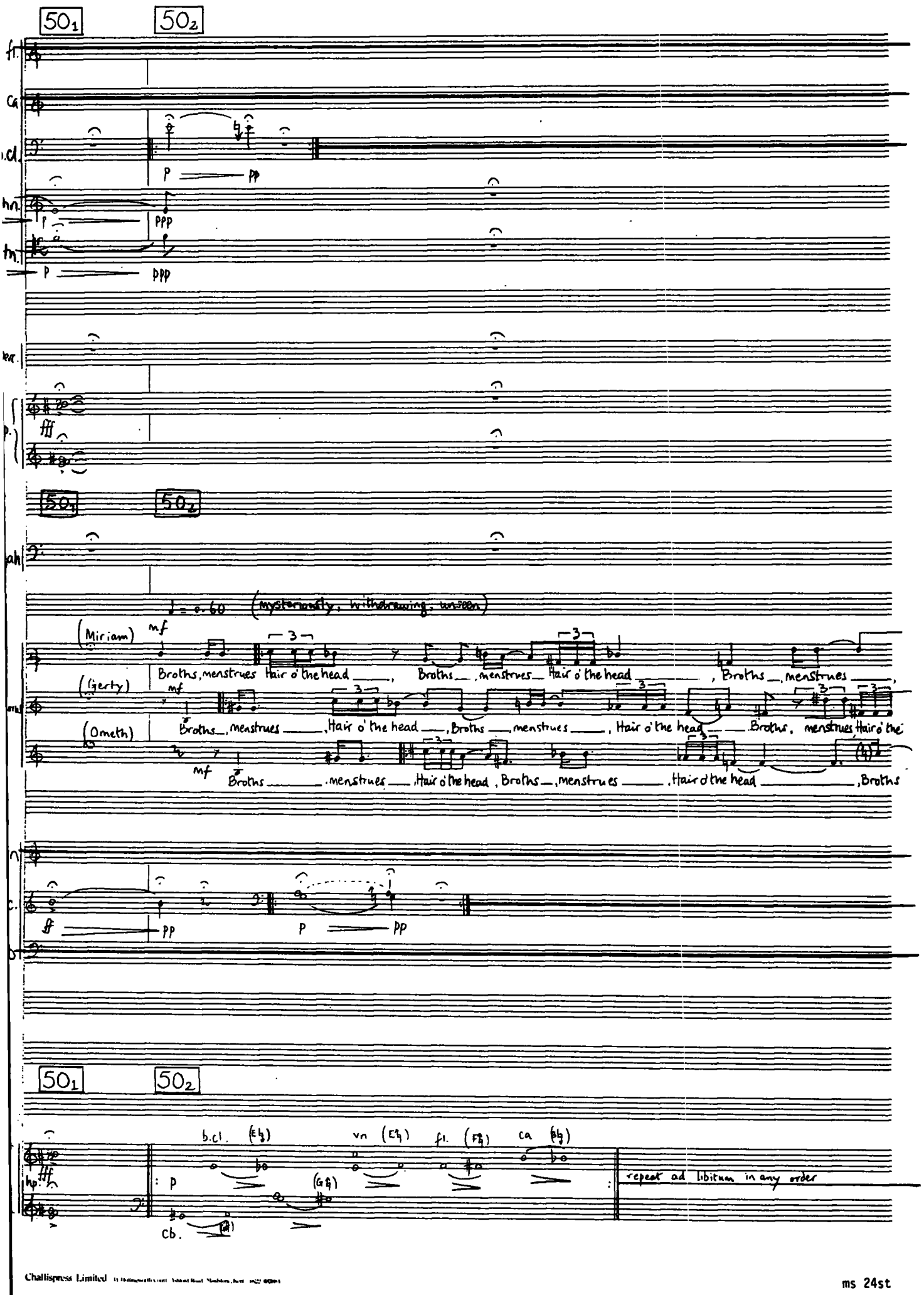
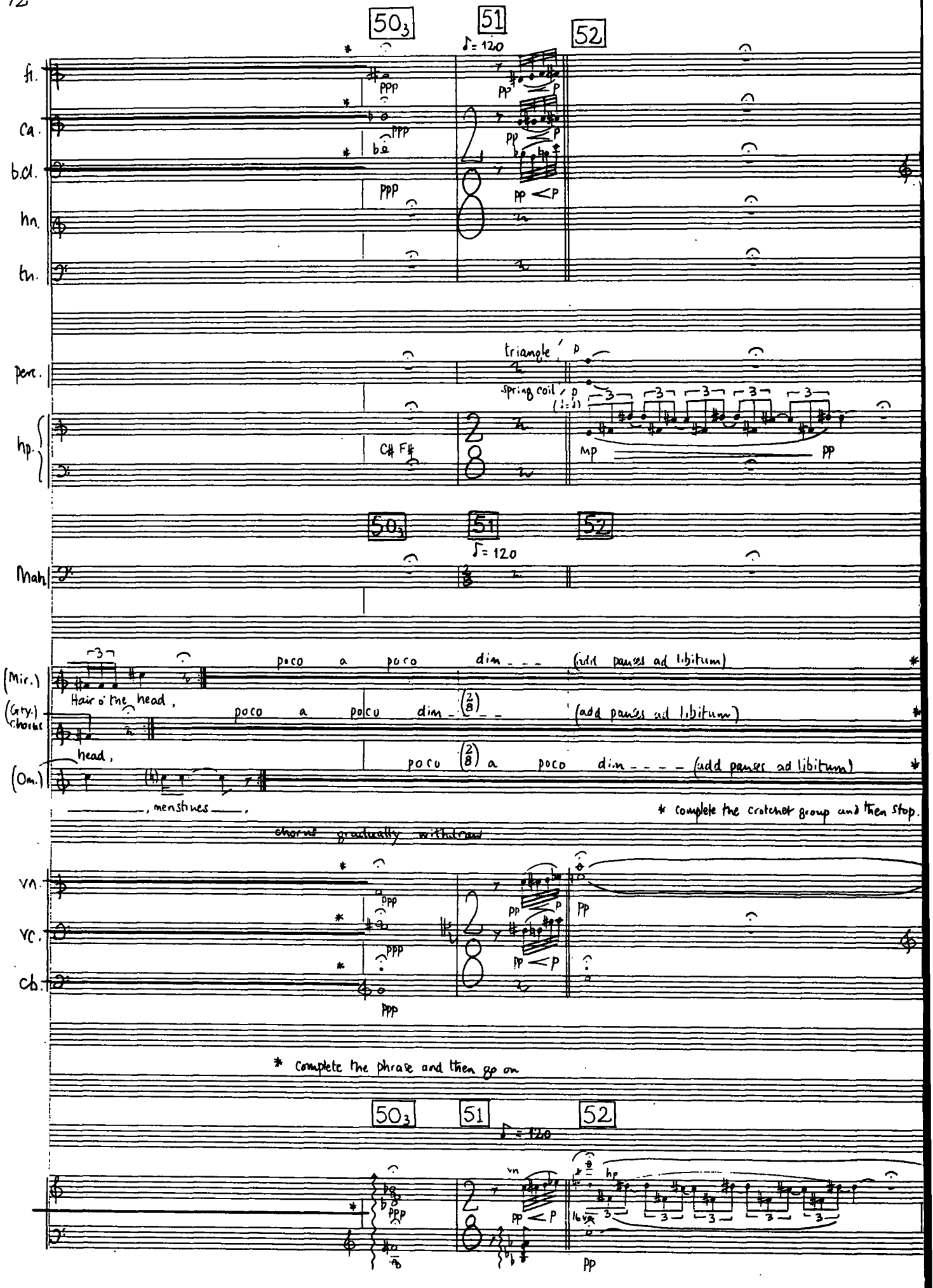
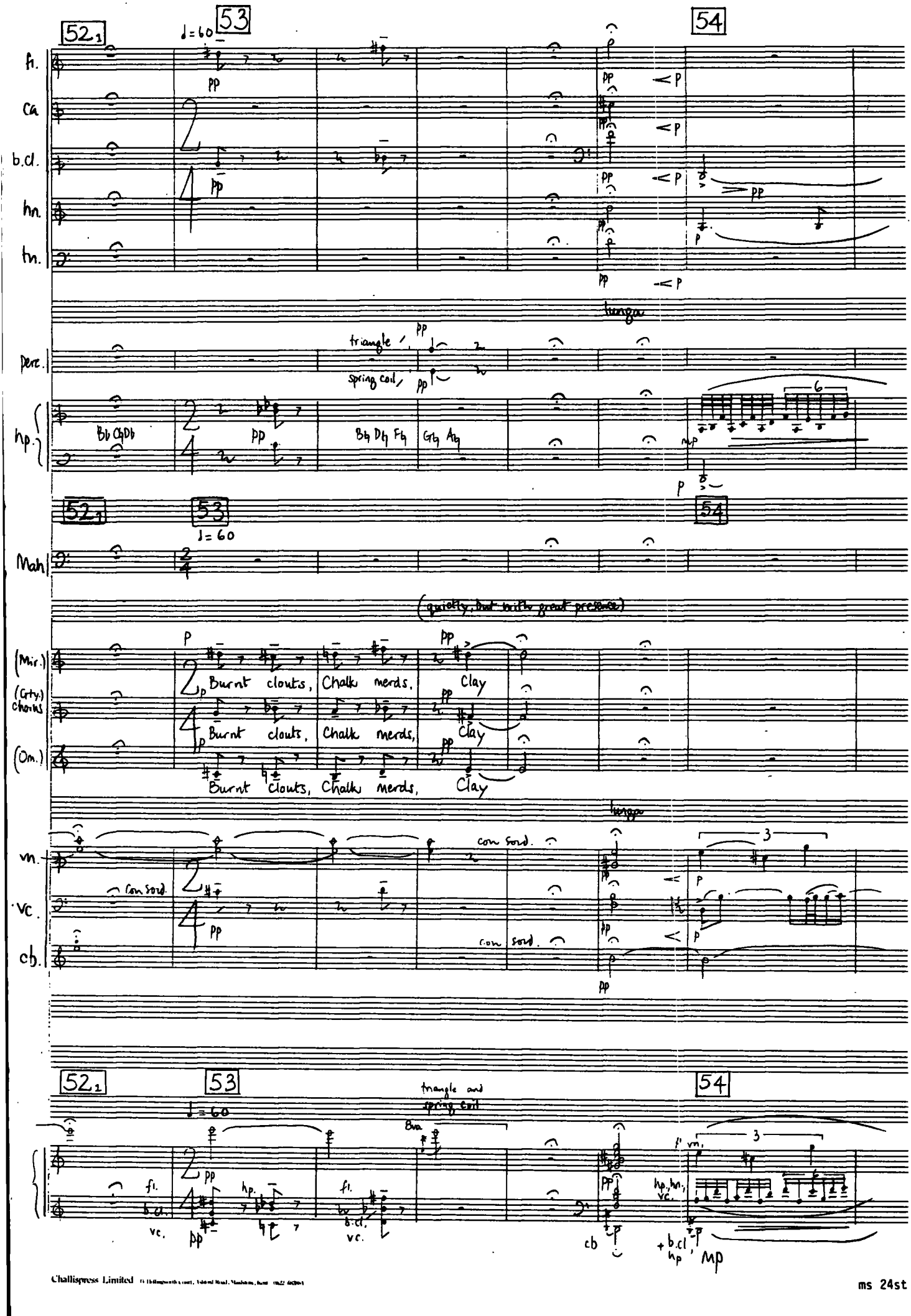
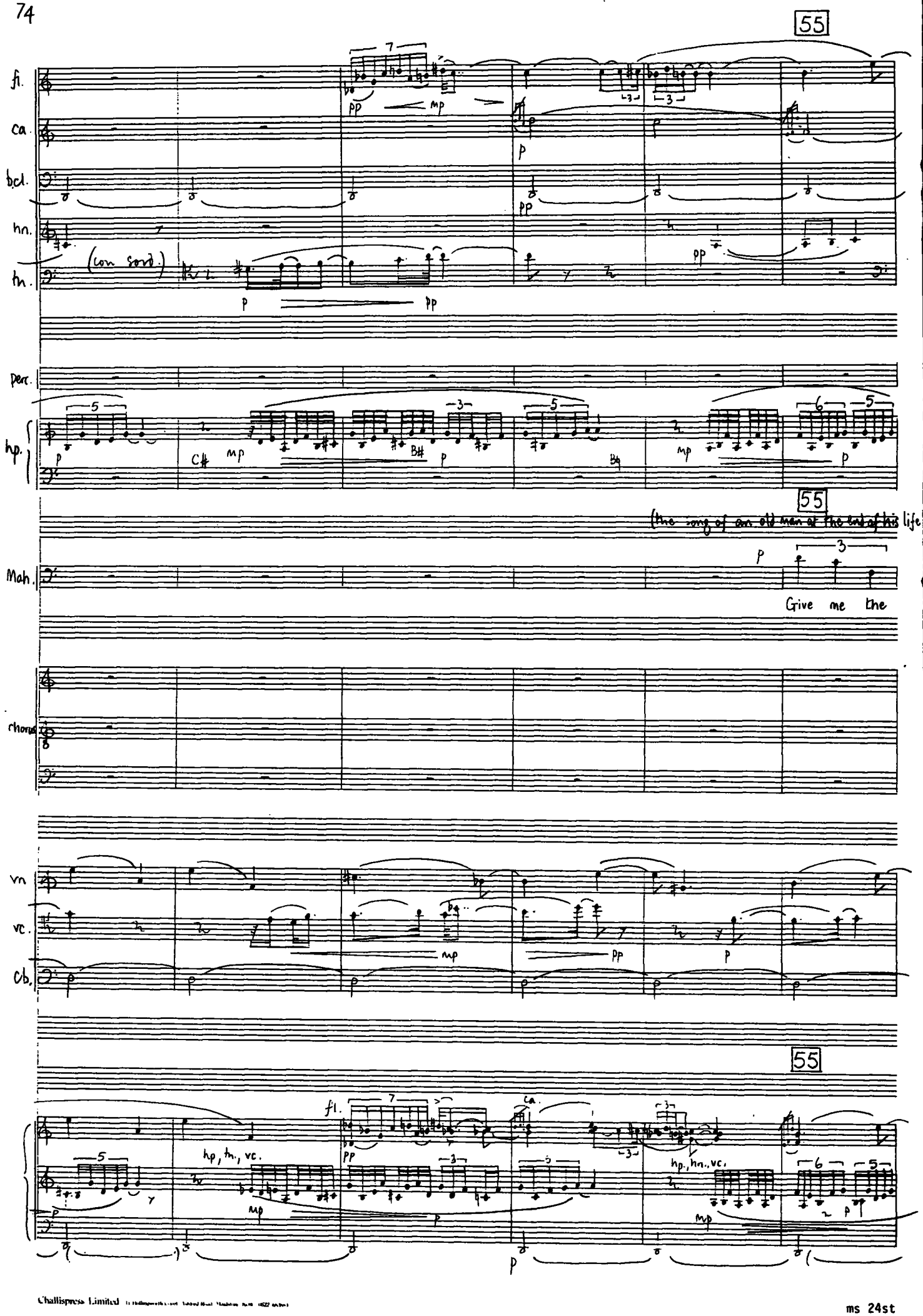
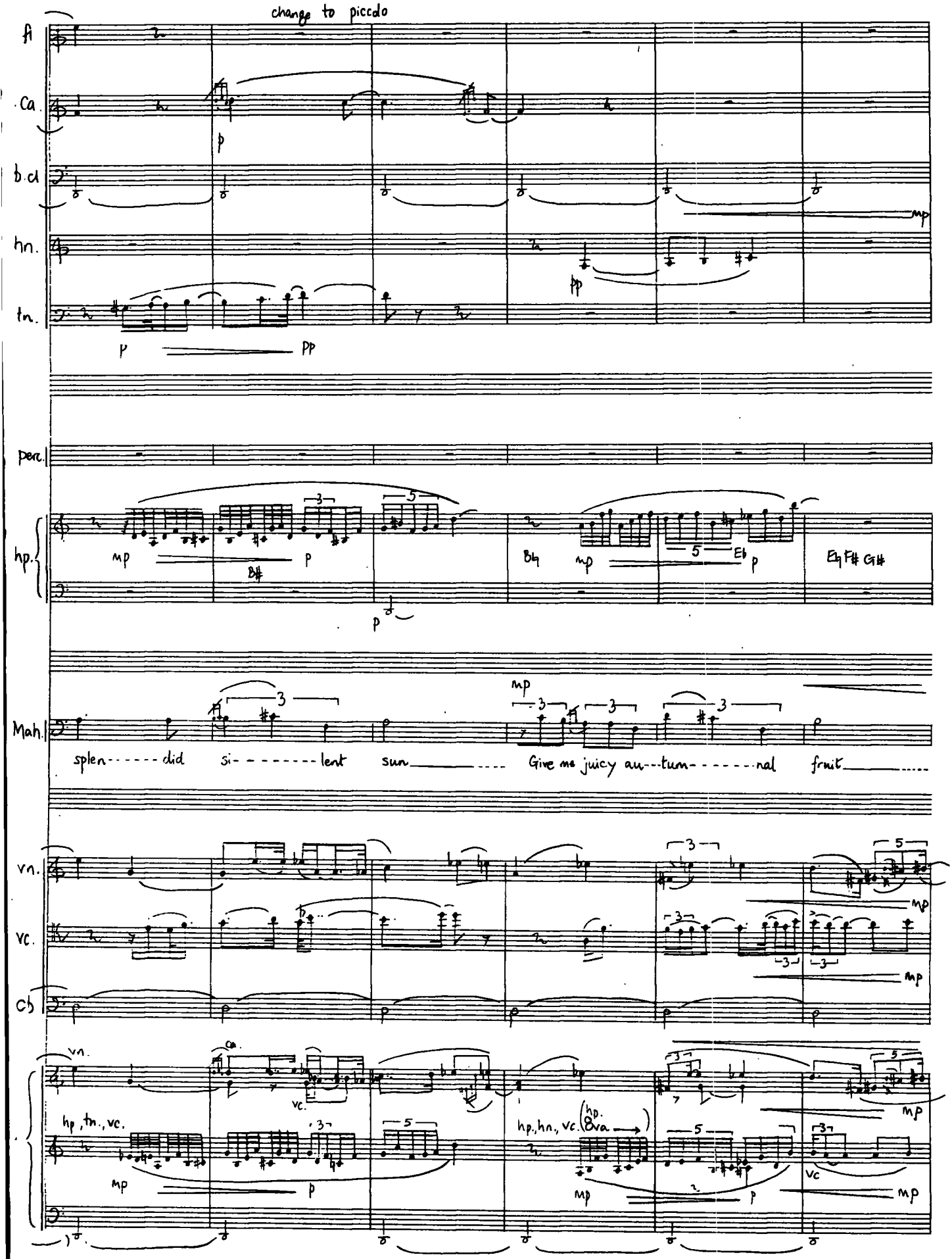
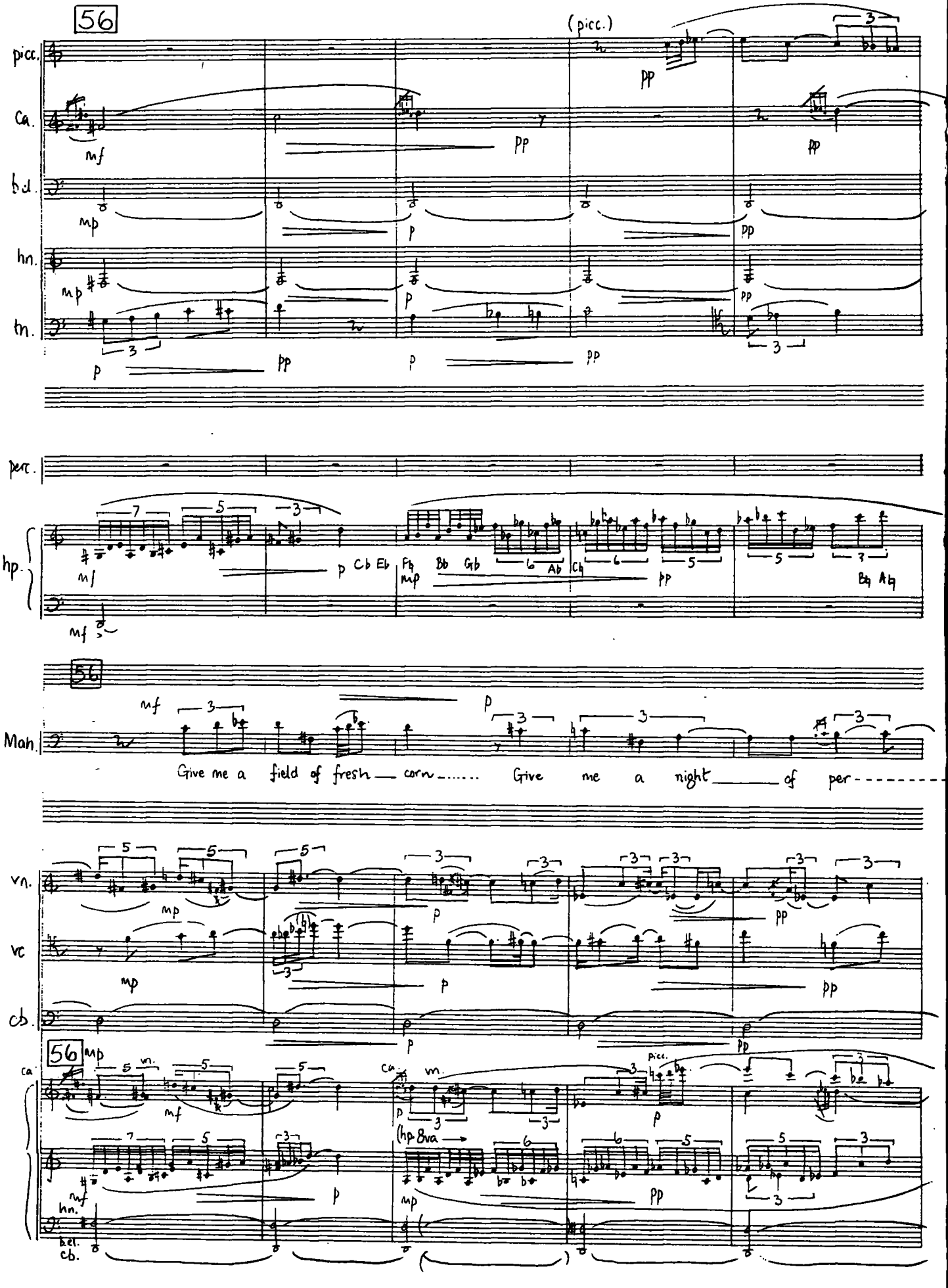
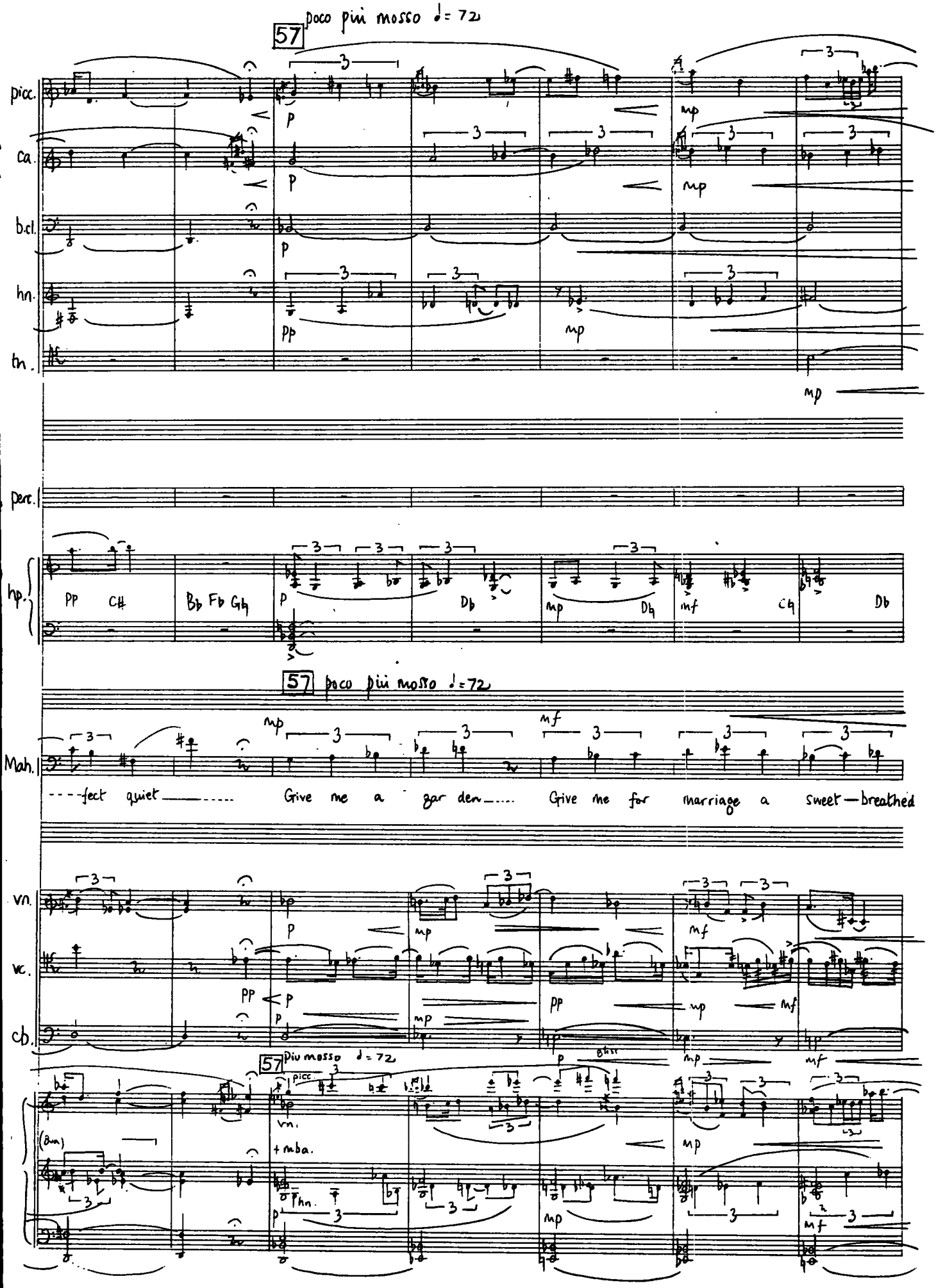
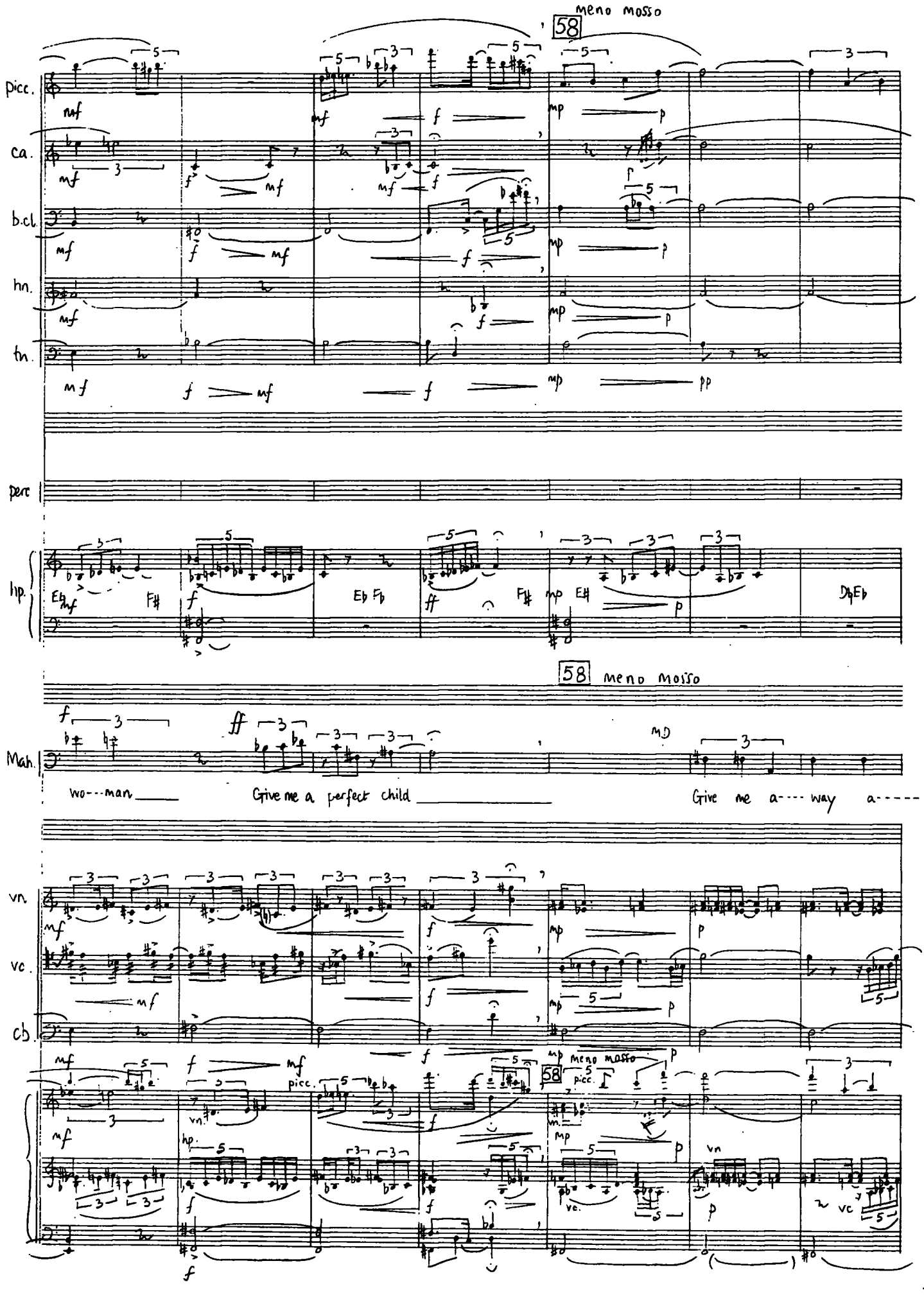

41
meno mosso ♩ = c. 72
change to bass clarinet
marimba
(as if remonstrating with himself)
Wa--ter, earth, Re----
pizz
arco
+ cl.
+ hn.


fl.
ca.
b.cl.
hn.
tn.
Senza sord.
mba
perc.
hp.
Gb Ab
Mah
--- mole matter, Un--ctuous wa---ter
Crass and viscous earth. To ge--th
vn.
vc.
cb.
pizz.
arco
arco Sul pont.
gliss.
vn.
mba.
cb.
(cb. gliss)

42
fl.
ca.
b.cl
hn.
tn.
mba
perc.
hp.
C♯ A♮
D♭ F♮
E♮
42
Mah
they make el--- e-- men-ta-ry gold
But dry and lacking
mois
vn.
vc.
ch.
42
(tutti)
fl.
ca.
h, vn.
ca.
bcl.

43
fl
ca.
b.cl.
hn.
tn.
mba
perc
4 roto-toms
Bass drum [foot pedal]
Large tom-tom
Gong
hp.
D♯
D♮
E♭
F♯
43
Mah
ture
Turn
to
stone
stone
vn
vc.
cb.
Dizz
arco
pizz
43
mba.
hp.
vc.
tn.
cb.
perc.
hp. vn. vc.
Bang
Long roll
8va

fp
ff
f
p
Bass drum
Low tam-tam
Gong
stone
stone
furioso!
arco
pizz.
arco
cow bell
vn.
vc.
cb.
b.cl.
8va
(to gliss)
vn.
vc.
cb.

44
fl.
ca.
b.cl.
hn.
tn
perc.
cabaca
Bass-drum
hp.
Cb Db
Mah
No
not alchemy !
(accusing)
(Stoikus)
Alchemy's a game!
(Gerty)
(Stump)
Somewhat like the tricks of cards
Somewhat like the tricks of cards
Chorus
vn.
vc.
cb.
gliss
44
(b.cl.)
cb.
hn.
mp

fl.
Ca.
B.cl.
hn.
tn.
perc.
hp.
Bb
Bb D#
Mah
Not that! Not that! Not cheat - - - - - - - - - - ing
(distinguemonsly)
Chorus
(Miriam)
(Gerly)
(Stump)
(Jadek)
Tell_us
Tell us more
of your e--li----xir!
Vn.
vc.
cb.
(tutti)

45
(♩.=96)
fl
ca
b.cl.
hn.
tn.
perc.
hp.
Bb Cl
Db Fb
Mah
Painted ___ scenes And pageants of the brain
(Mir.)
(Gly.)
(Stp.)
chorus
(Talk.)
Your stone ___,
your medicine,
your medicine,
Sul--phur and your
Sul--phur and your
Sul--phur and your
mer-cu-ry
mer-cu-ry
mercury
vn.
vc.
cb.
pizz
fl. vn.
ca.
b.cl.
hn.
(vc.)

(♪. = ♪.)
46
46₁
46₂
47
♪. = 96
marimba
Cb Ab
Gb
C♯
Cb Ab
(approx.)
5:6
Mixtures of Merlin, you say?
No! ___
Earth only, and water___
pizz.
hn.
tm.
CB.
b.cl.
hp.
vc.pizz.


48
fl.
ca.
b.cl.
hn
tn.
perc.
mba
hp.
Mah.
Earth and water!
48
choirs
(Miriam)
(Geerty)
(Stoikus)
Your oil of height,
Your tree of life,
Your blood,
Your marcasite
vn
vc
cb.
48
fl. vn.
ca.
hn., vc. pizz.
bcl
vn.
hp.
cb.

fl.
ca.
b.cl.
hn.
tn.
perc.
Bass drum
hp.
Bb C#
Ab
(with exasperation)
Mah.
My tree of life!?
My tree!?
My blood!?
(d)
(Mir.)
(Grty.)
(Sne.)
chorus
Your tu--tie
(Jodek.)
Your magne--si--a
Your magne--si--a
vn.
vc.
cb.
arco
(tutti)
Cb.

Meno mosso ♩= 100
49
50
fl.
ca.
b.cl.
hn.
tn.
con sord.
con sord.
Bass drum
Large cow-bell
Gong
Ankling
perc.
hp.
B♭ D♯
C♭ G♯ A♯
Mah.
(with full, mocking tone)
(Mir.)
(Gty)
(Stk)
Stp.
(Jdk.)
Your toad, your crow, Your dragon
and your pan--ther;
(three high voices →)
vn.
vc.
cb.
pizz.
arco
poco accel ...
Meno Mosso ♩= 100
Bass dr.
(strgs. pizz)
(cow-bell)
G.P.
fl. tn. tm.
vc.
cb.

50₁
50₂
fl.
ca.
b.cl.
P
pp
hn.
ppp
tn.
ker.
ff
p.
50₁
50₂
ah
♩ = c. 60 (mysteriously, withdrawing, unseen)
(Miriam)
mf
Broths, menstrues Hair o' the head , Broths menstrues Hair o' the head , Broths menstrues ,
(Gerty)
mf
Broths, menstrues , Hair o' the head , Broths , menstrues , Hair o' the head , Broths, menstrues Hair o' the
(Ometh)
mf
Broths , menstrues , Hair o' the head , Broths , menstrues , Hair o' the head , Broths
ff
pp
P
pp
50₁
50₂
b.cl. (E♭)
vn (E♭)
fl. (F♯)
ca (B♭)
hp.
: P
(G♯)
repeat ad libitum in any order :
cb.


50₃
51
52
♪= 120
fl.
ca.
b.cl.
hn.
tn.
perc.
triangle
spring coil
hp.
C♯ F♯
Mah.
(Mir.)
(Gry.)
chorus
(Om.)
Hair o' the head,
poco a poco dim - - - (add pauses ad libitum)
head,
poco a poco dim - - - - (add pauses ad libitum)
, menstrues ,
* complete the crotchet group and then stop.
chorus gradually withdraw
vn.
vc.
cb.
* complete the phrase and then go on
vn
hp

52₁
53
54
♩= 60
Fl.
Cl.
b.cl.
Hn.
Tn.
pp
< p
Perc.
triangle
spring coil
Hp.
Bb Cb Db
Bb Db Fb
Gb Ab
Mah
(quietly, but with great presence)
(Mir.)
(Grty.) chorus
(Om.)
Burnt clouts, Chalk nerds, Clay
Vn.
Vc.
Cb.
con sord.
triangle and spring coil
8va
Hp.
Vc.
Cb
+b.cl, Hp
mp

55
fl.
ca.
b.cl.
hn.
tn.
(con sord.)
perc.
hp.
55
(the song of an old man at the end of his life)
Mah.
Give me the
chorus
vn.
vc.
cb.
55
fl.
ca.
hp., hn., vc.
hp., hn., vc.

change to piccolo
fl.
Ca.
b.cl.
hn.
tn.
perc.
hp.
Mah.
splen - - - did si - - - - - lent sun
Give me juicy au - - tum - - - - - nal fruit
vn.
vc.
cb.
hp., tn., vc.
hp., hn., vc.
8va
Vc

56
(picc.)
picc.
Ca.
b.d.
hn.
tn.
perc.
hp.
Mah.
Give me a field of fresh corn..... Give me a night of per-
vn.
vc
cb.
56
Ca.
(hp 8va)
hn.
bel.
cb.

57 poco più mosso ♩= 72
picc.
ca.
b.cl.
hn.
tn.
perc.
hp.
Mah.
---fect quiet ---- Give me a gar den ---- Give me for marriage a sweet—breathed
vn.
vc.
cb.
57 Più mosso ♩= 72
picc.
vn.
+mba.
hn.

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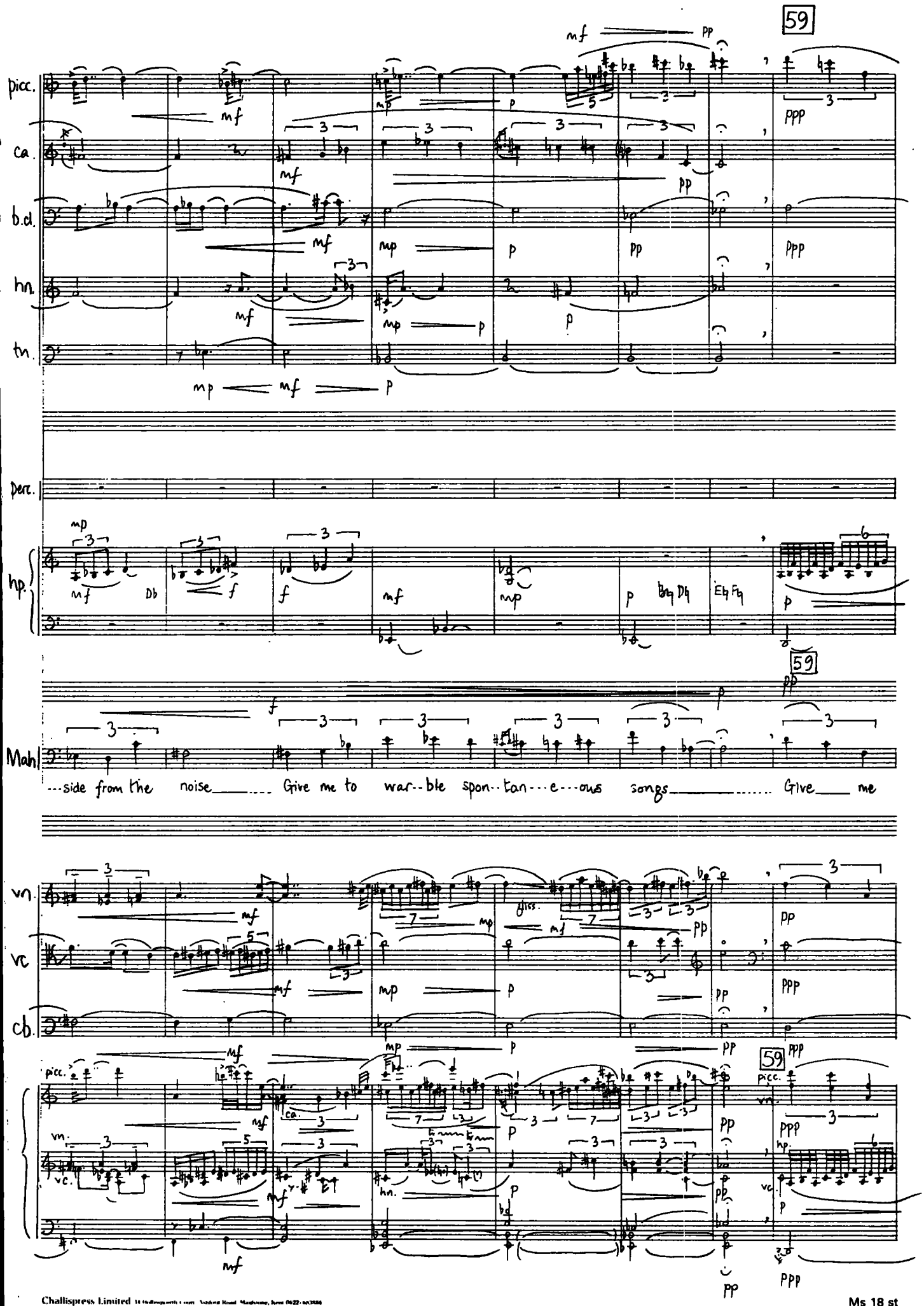
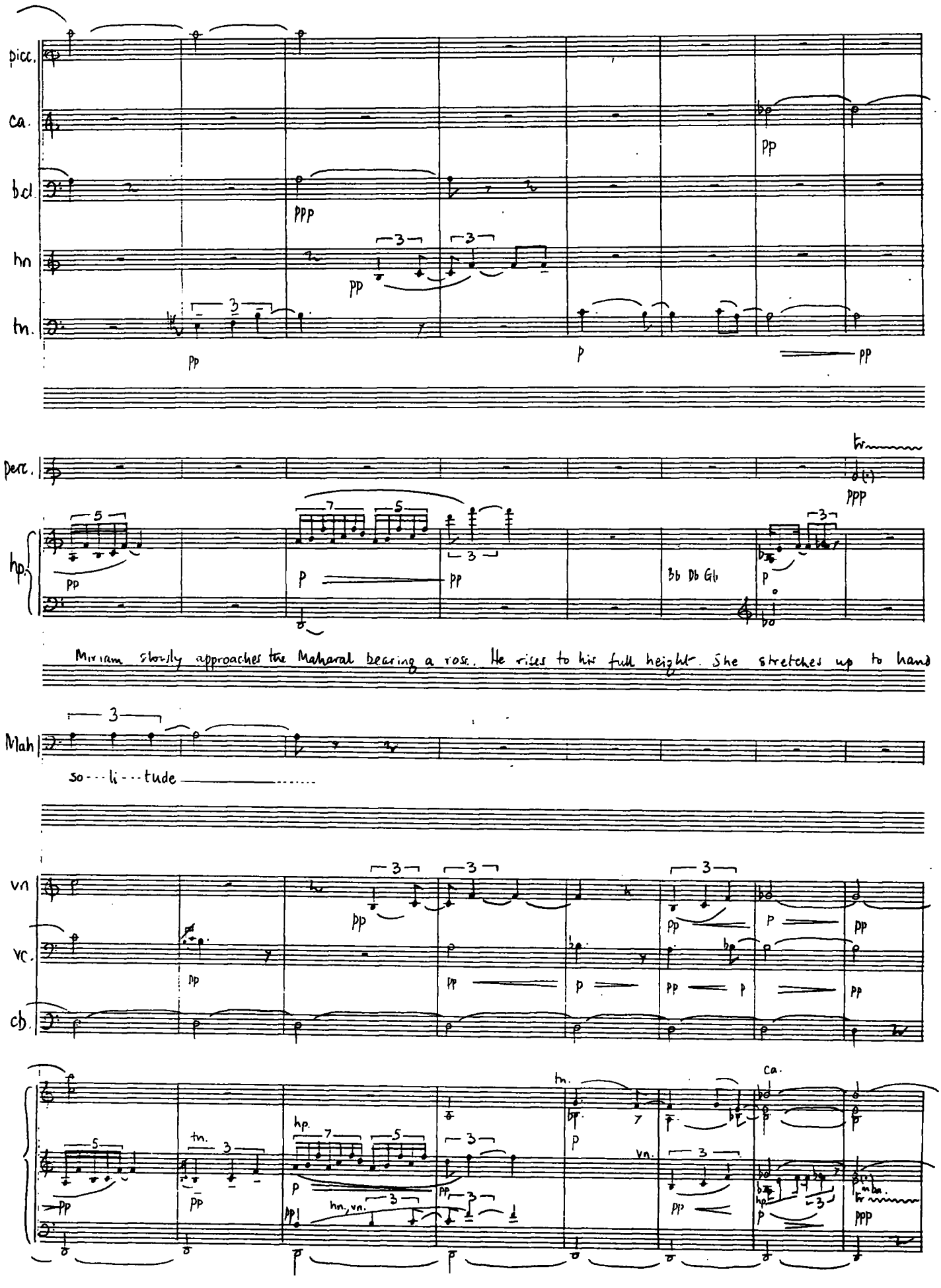
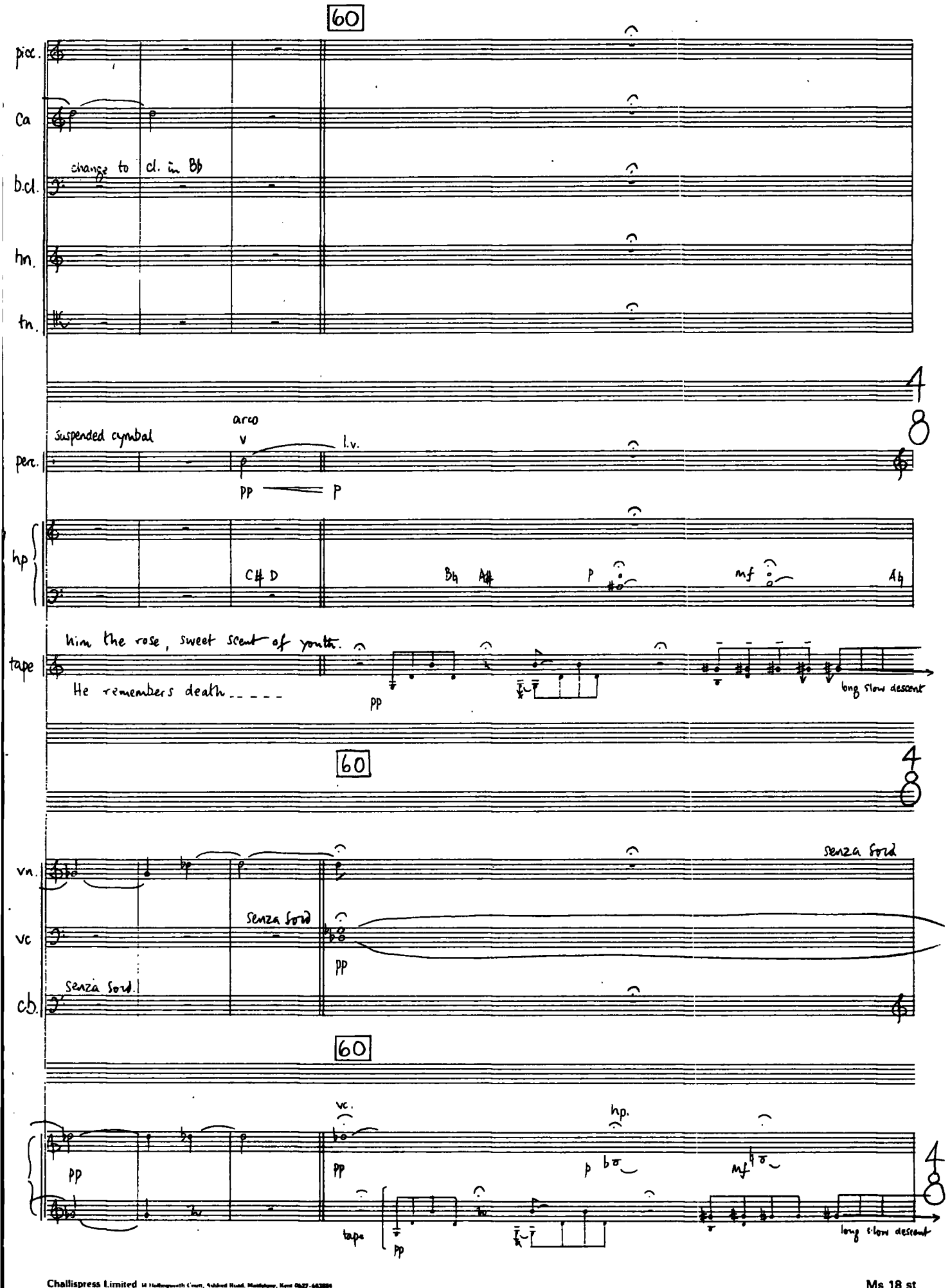
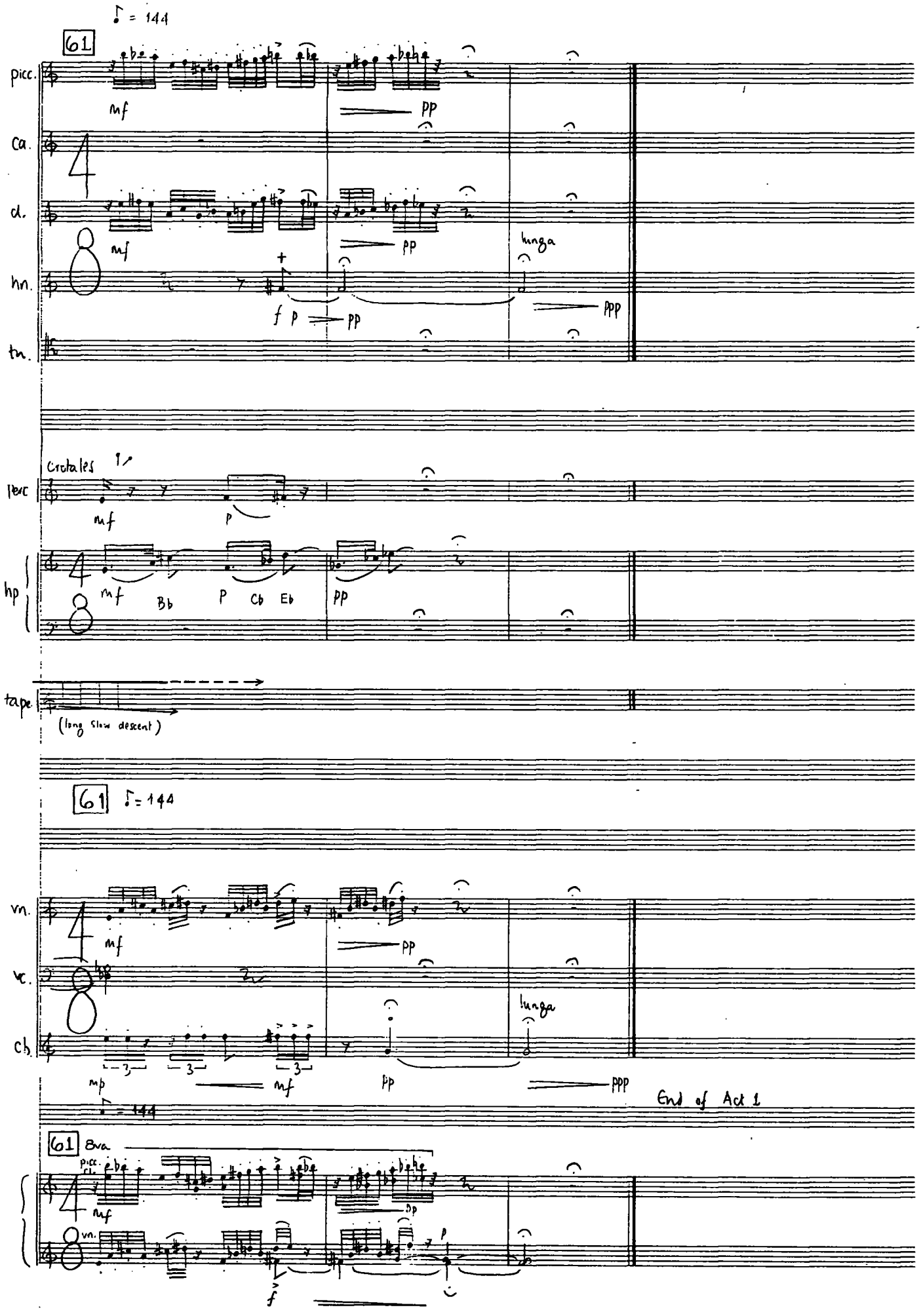
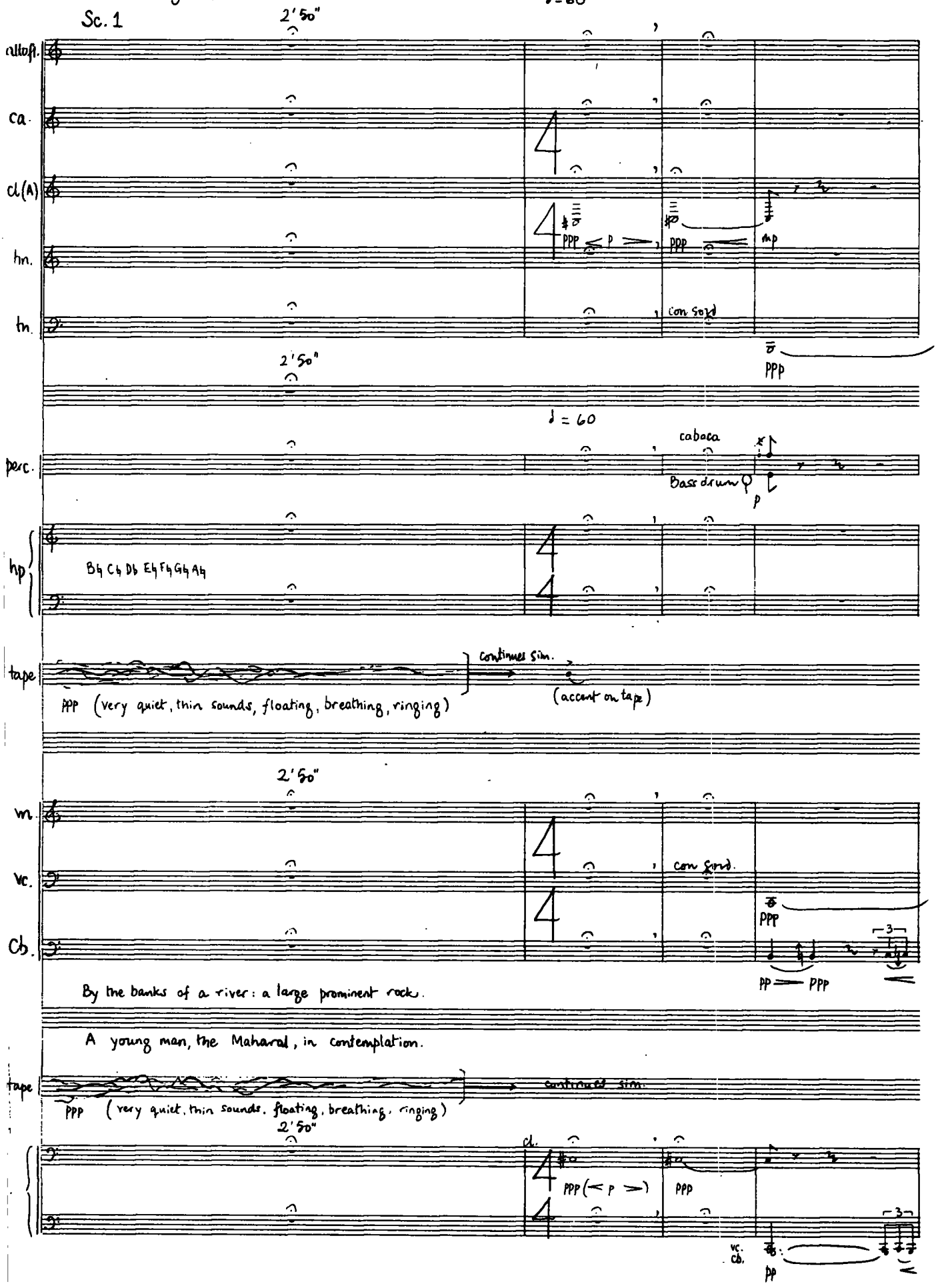

59
picc.
ca.
b.cl.
hn.
tn.
perc.
hp.
Mah.
---side from the noise---- Give me to war--ble spon--tan---e---ous songs---------- Give---- me
vn.
vc.
cb.

picc.
ca.
bcl.
hn
tn.
perc.
hp.
Bb Db Gb
Miriam slowly approaches the Maharal bearing a rose. He rises to his full height. She stretches up to hand
Mah
so---li---tude
vn
vc.
cb.
hp.
tn.
hn., vn.
vn.
ca.

60
pic.
ca
change to cl. in Bb
b.cl.
hn.
tn.
4/8
Suspended cymbal
arco
v
l.v.
pp
p
perc.
hp
C# D
Bb A#
p
mf
Ab
him the rose, sweet scent of youth.
He remembers death - - - -
pp
long slow descent
tape
60
4/8
vn.
senza sord
vc
senza sord
pp
Senza Sord.
cb.
60
vc.
hp.
pp
pp
p
mf
tape
pp
long slow descent

♩ = 144
61
picc.
ca.
cl.
hn.
tn.
mf
PP
lunga
f p
PPP
Crotales
perc
hp
Bb
Cb
Eb
tape
(long slow descent)
61 ♩ = 144
vn.
vc.
cb.
mp
3
End of Act 1
61 8va
picc.
cl.
vn.

Act 2 (Legend)

Sc. 1

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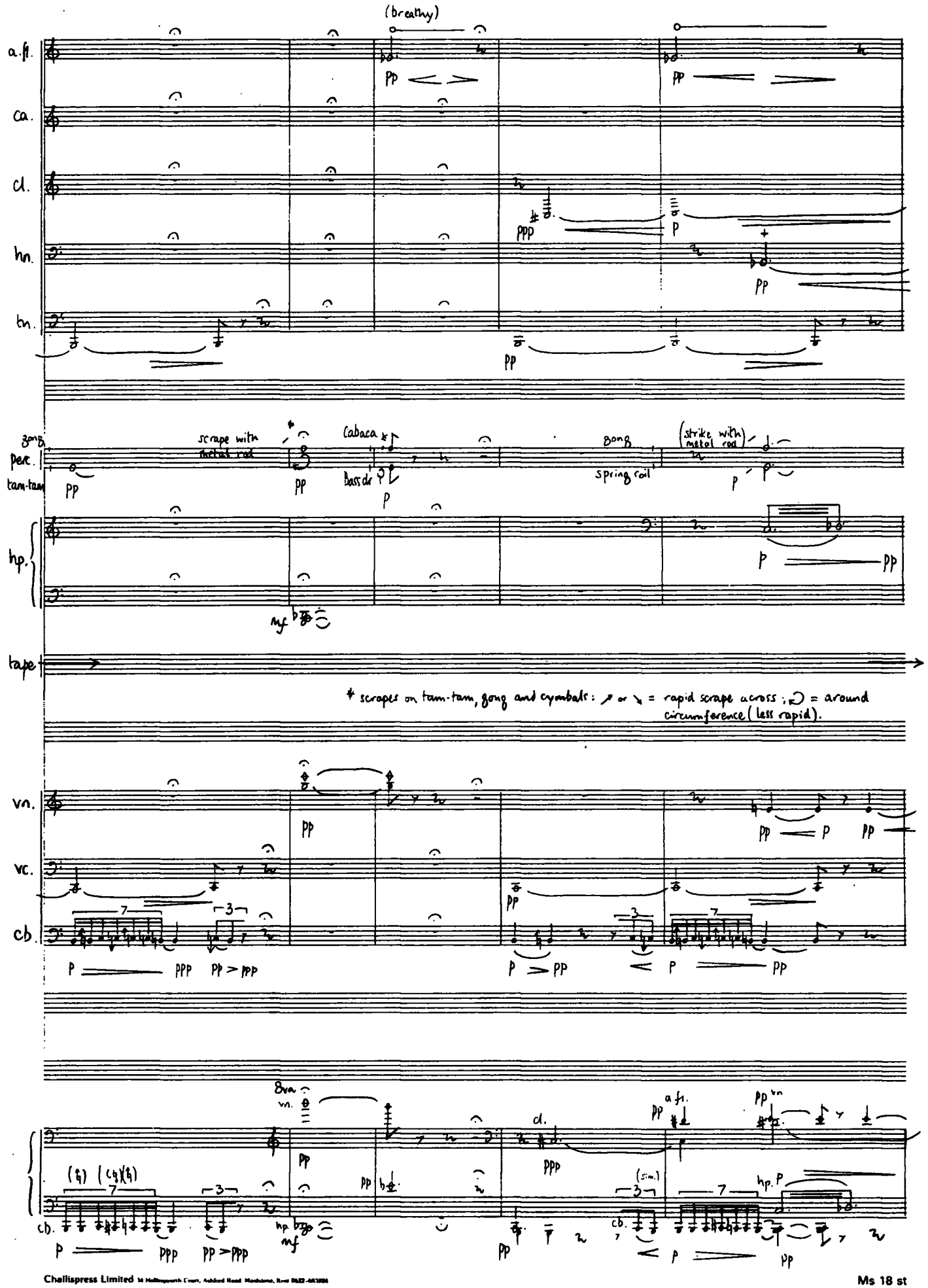
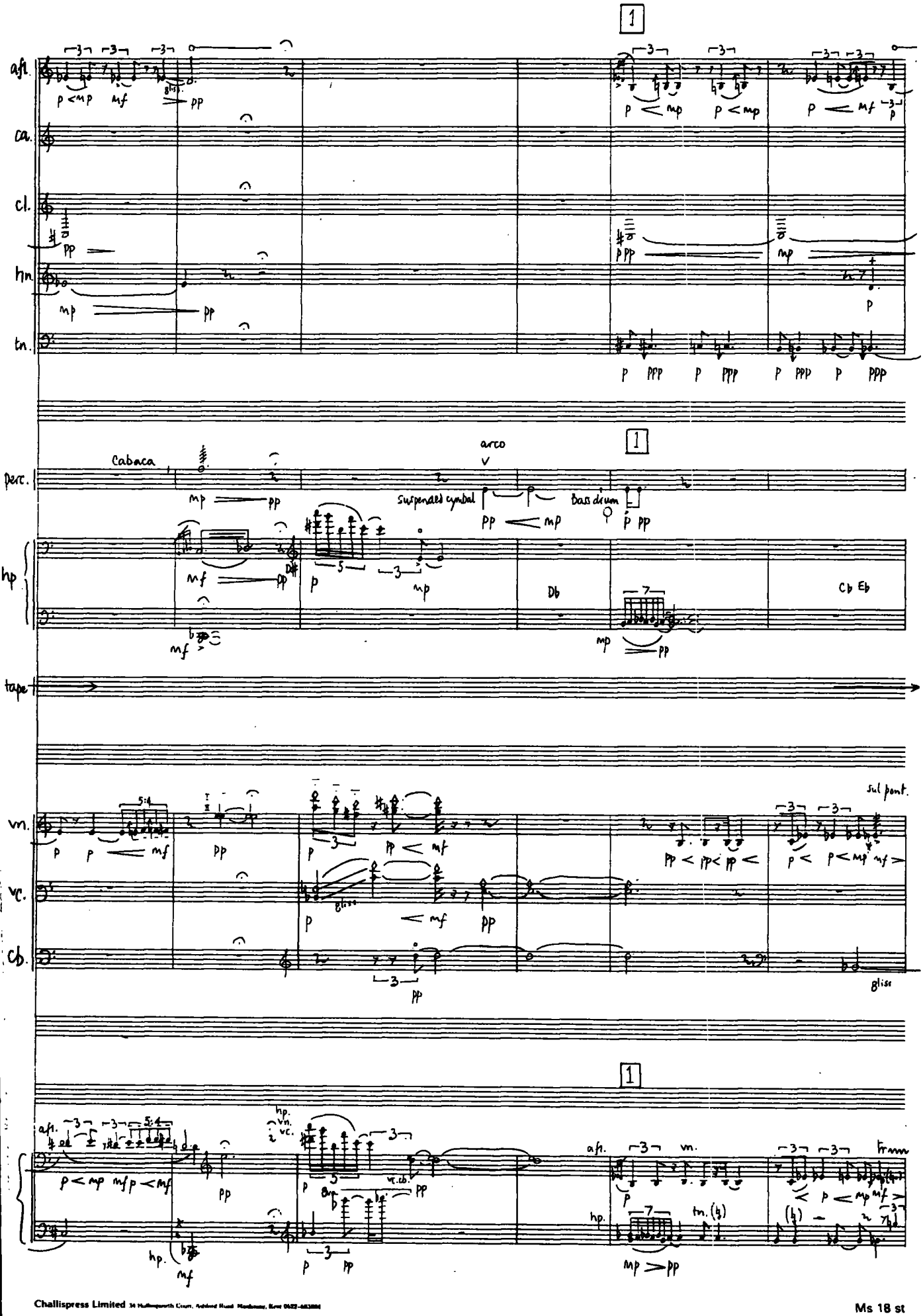
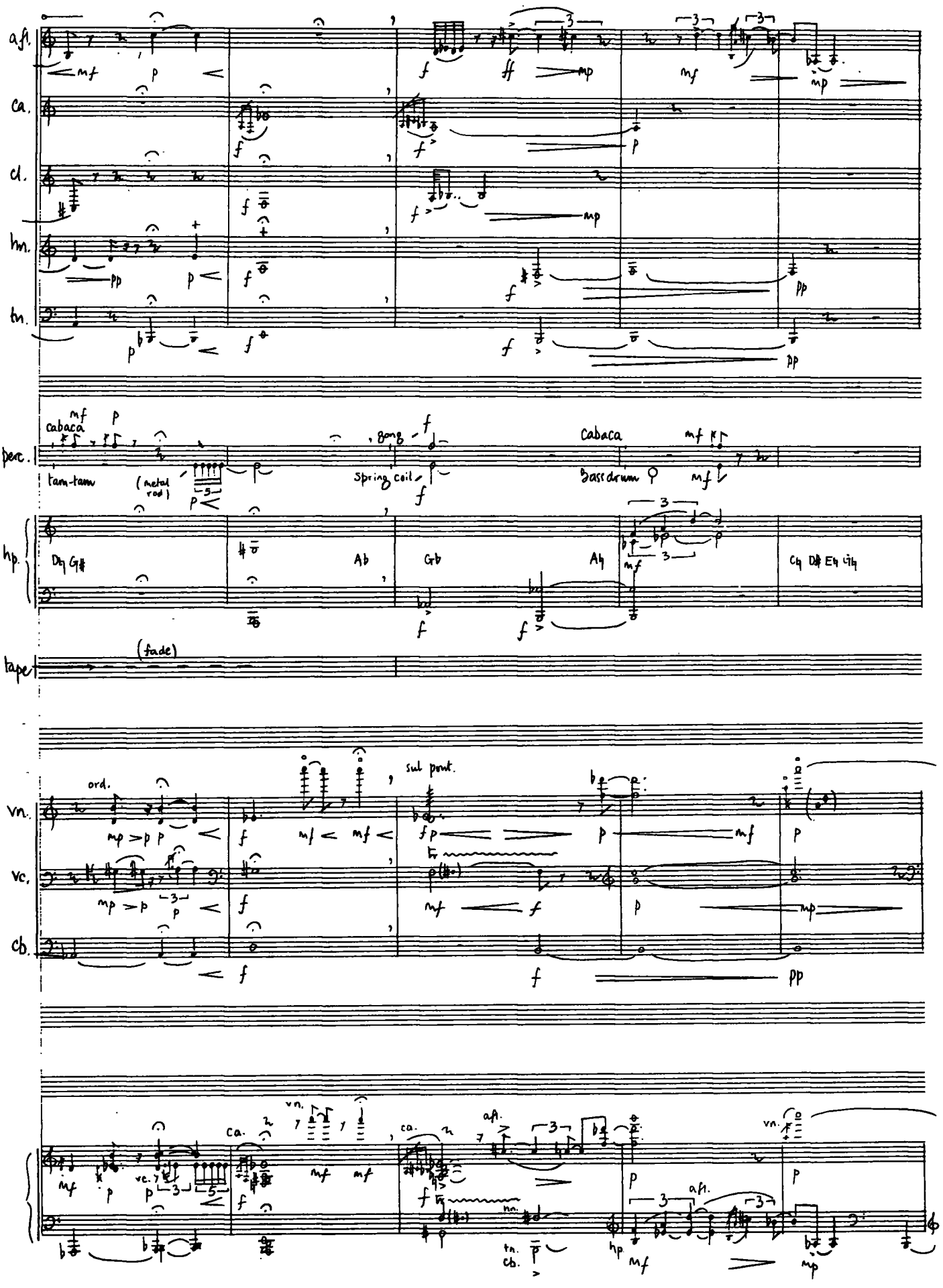
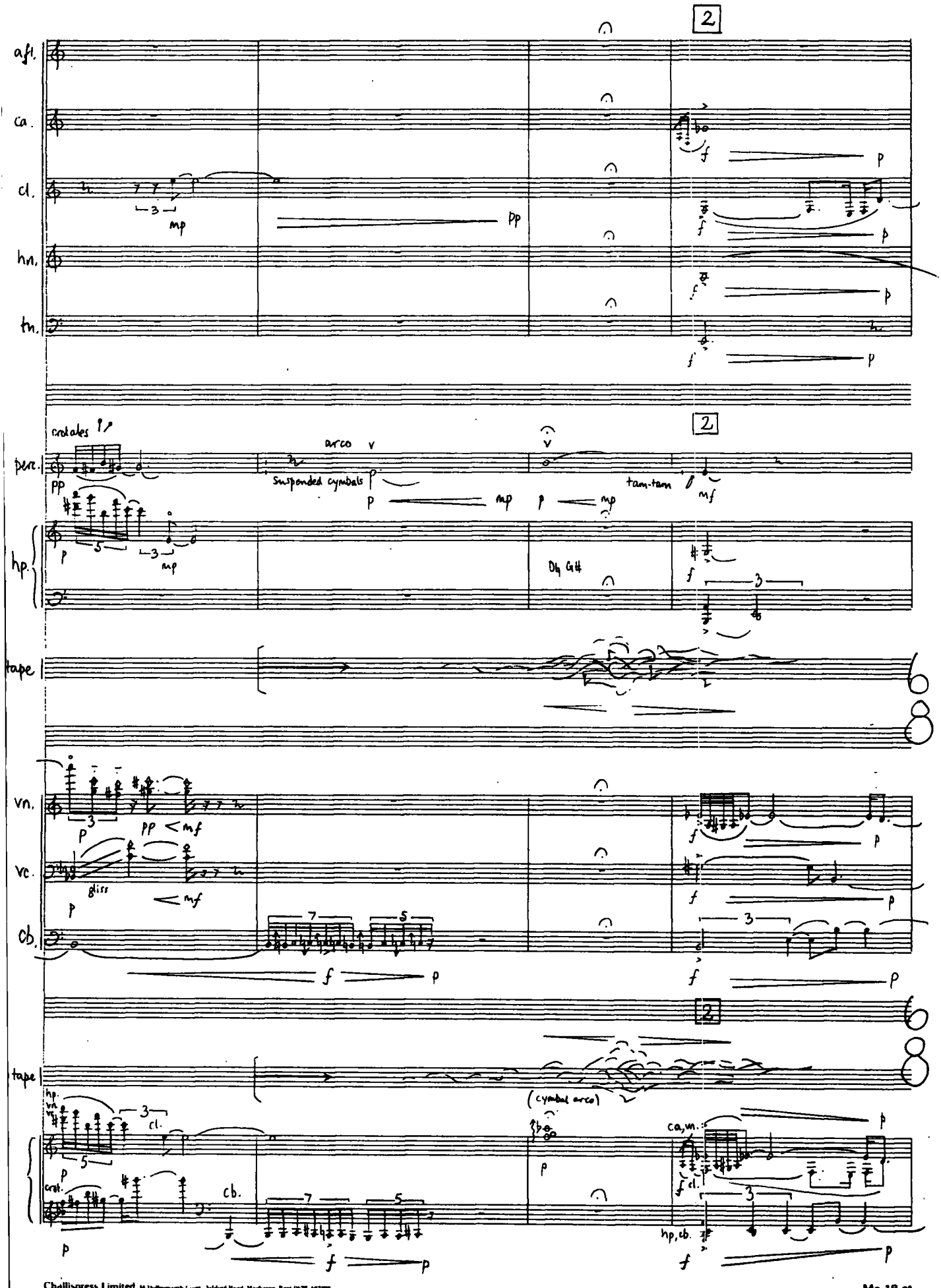
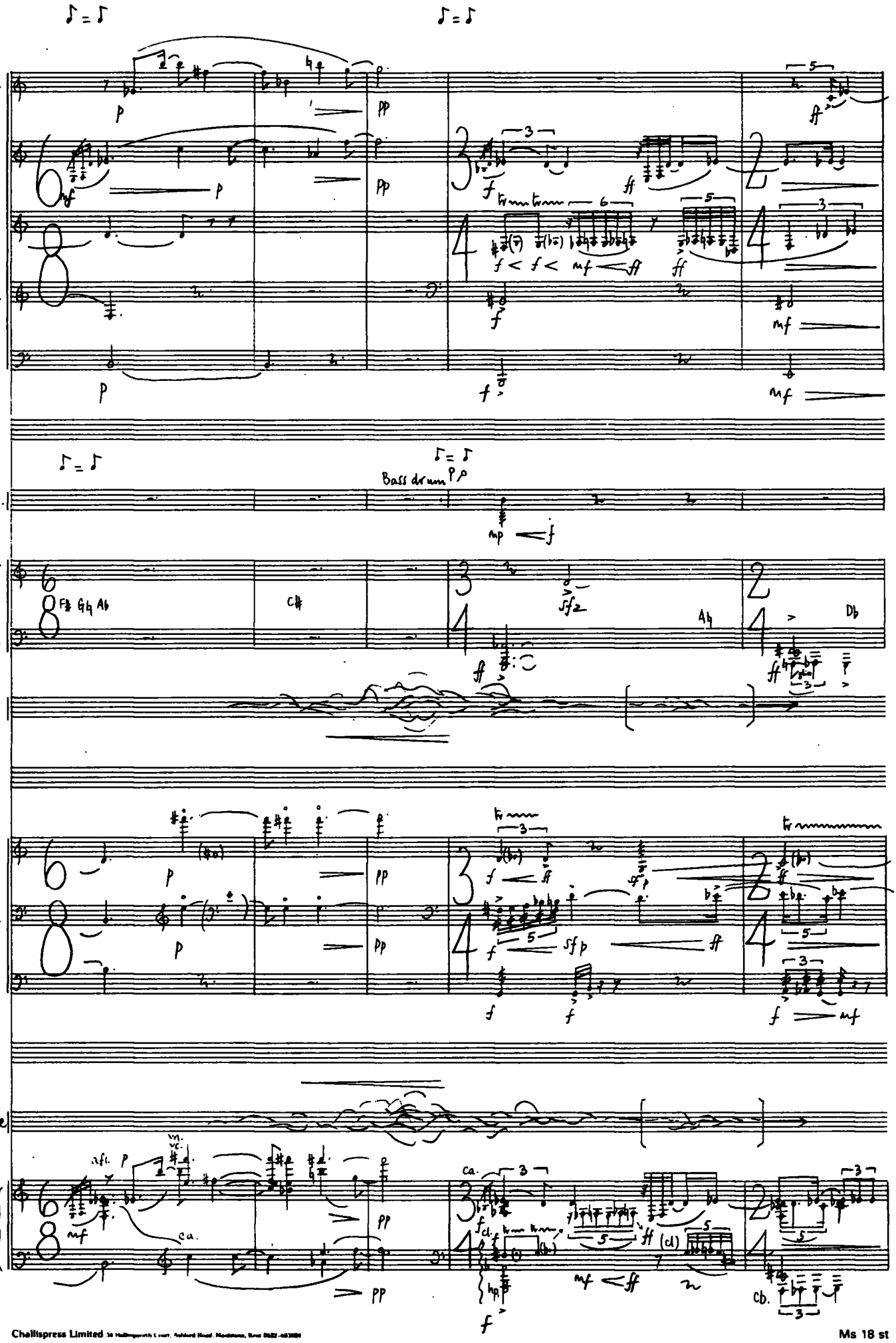
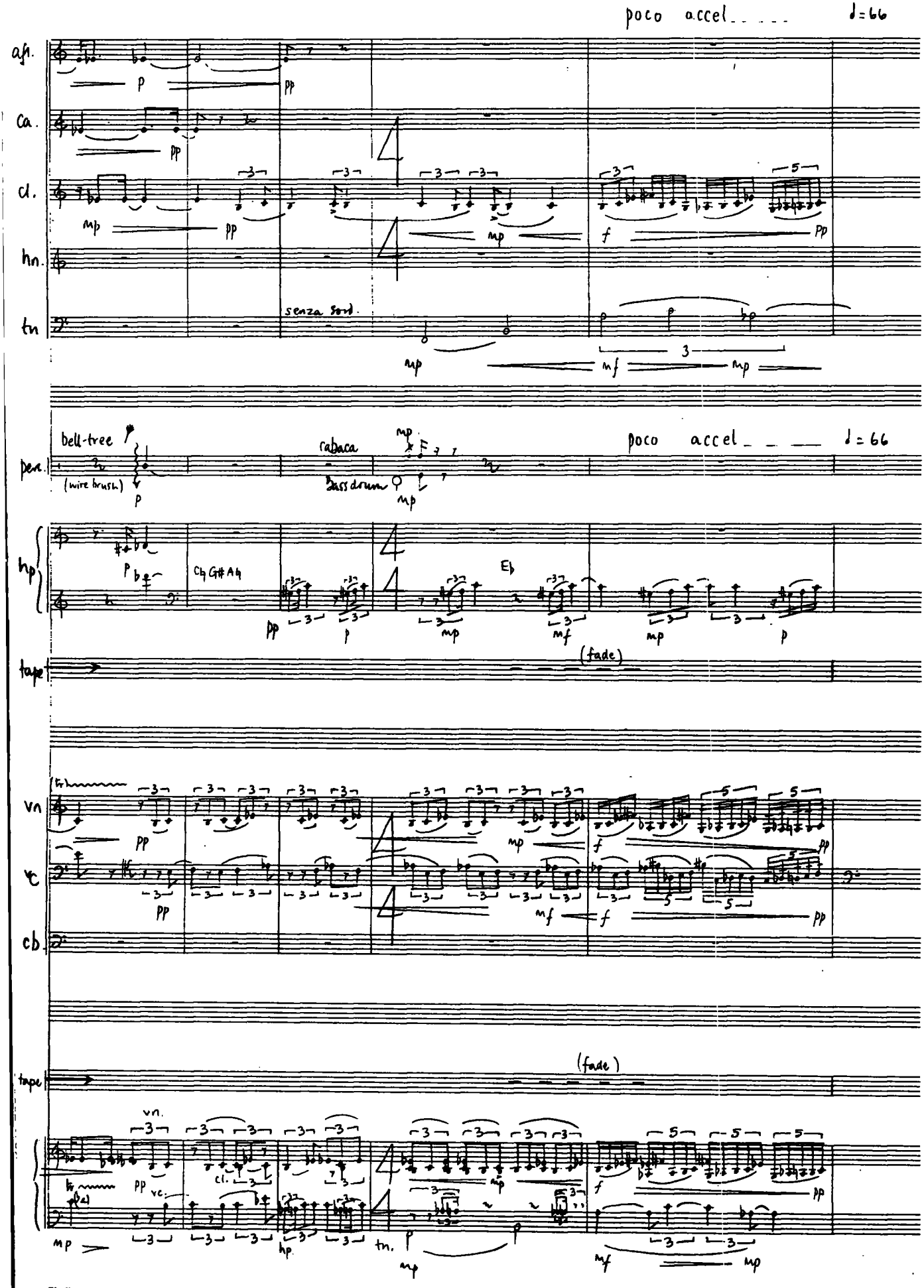
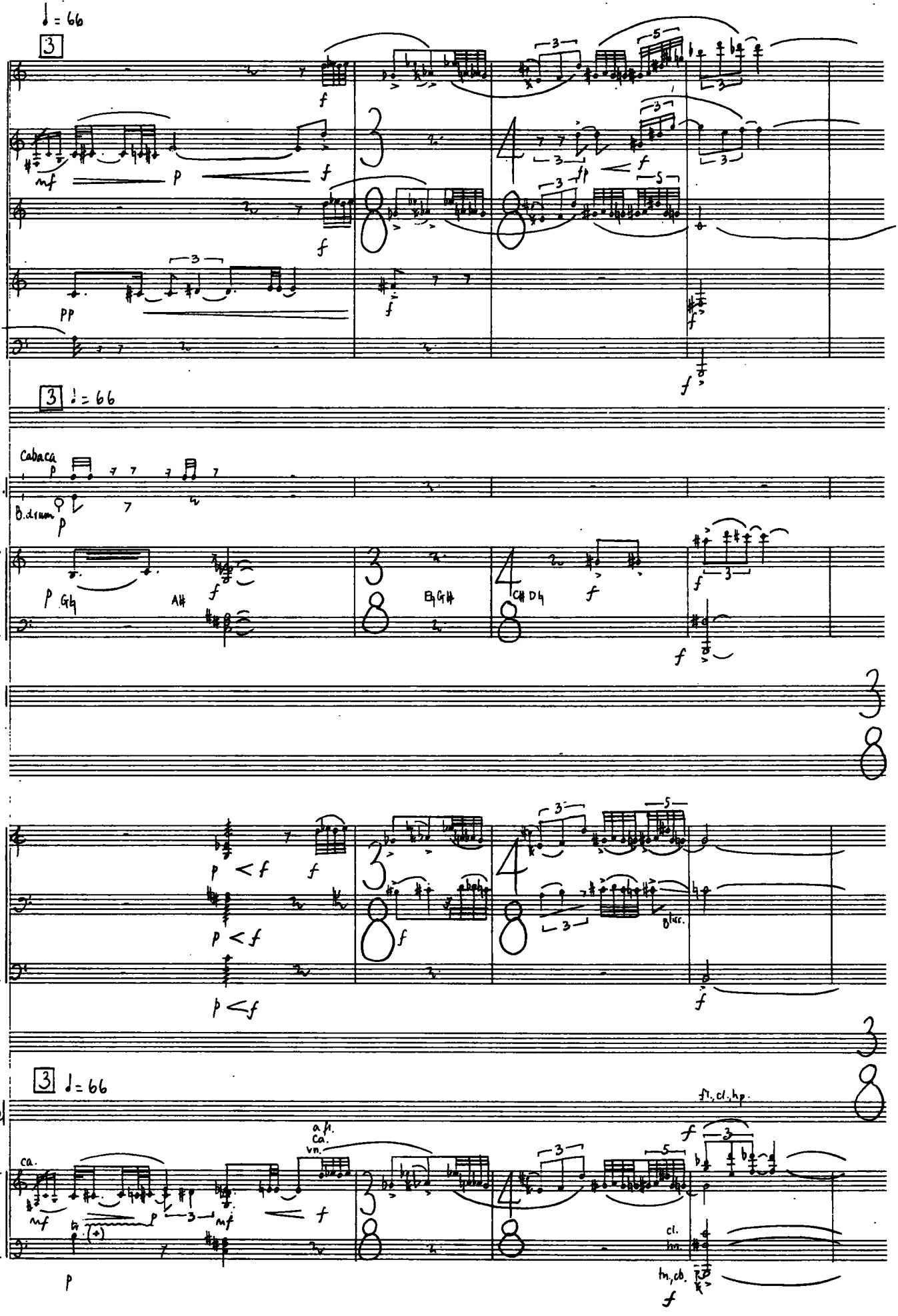
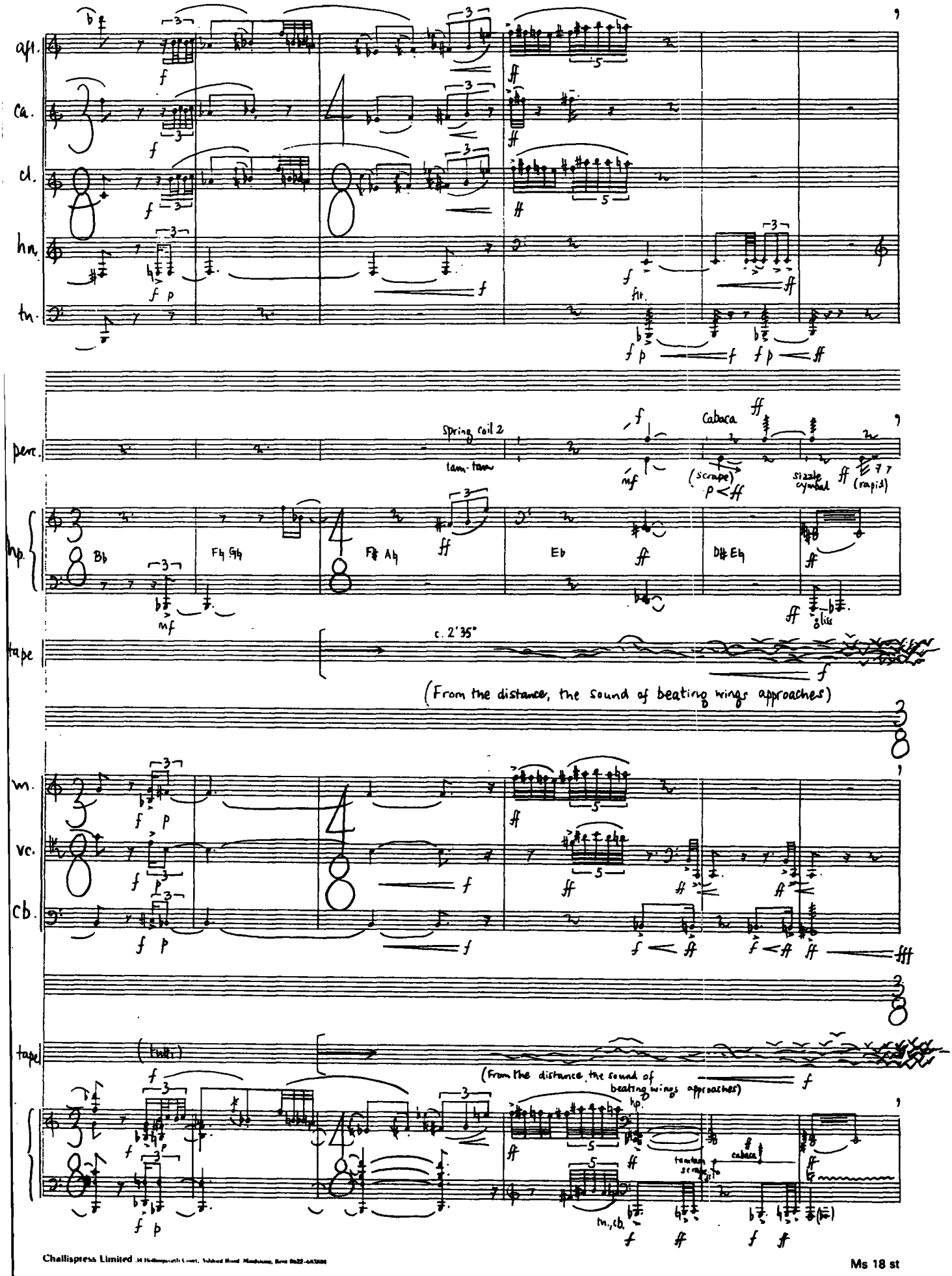
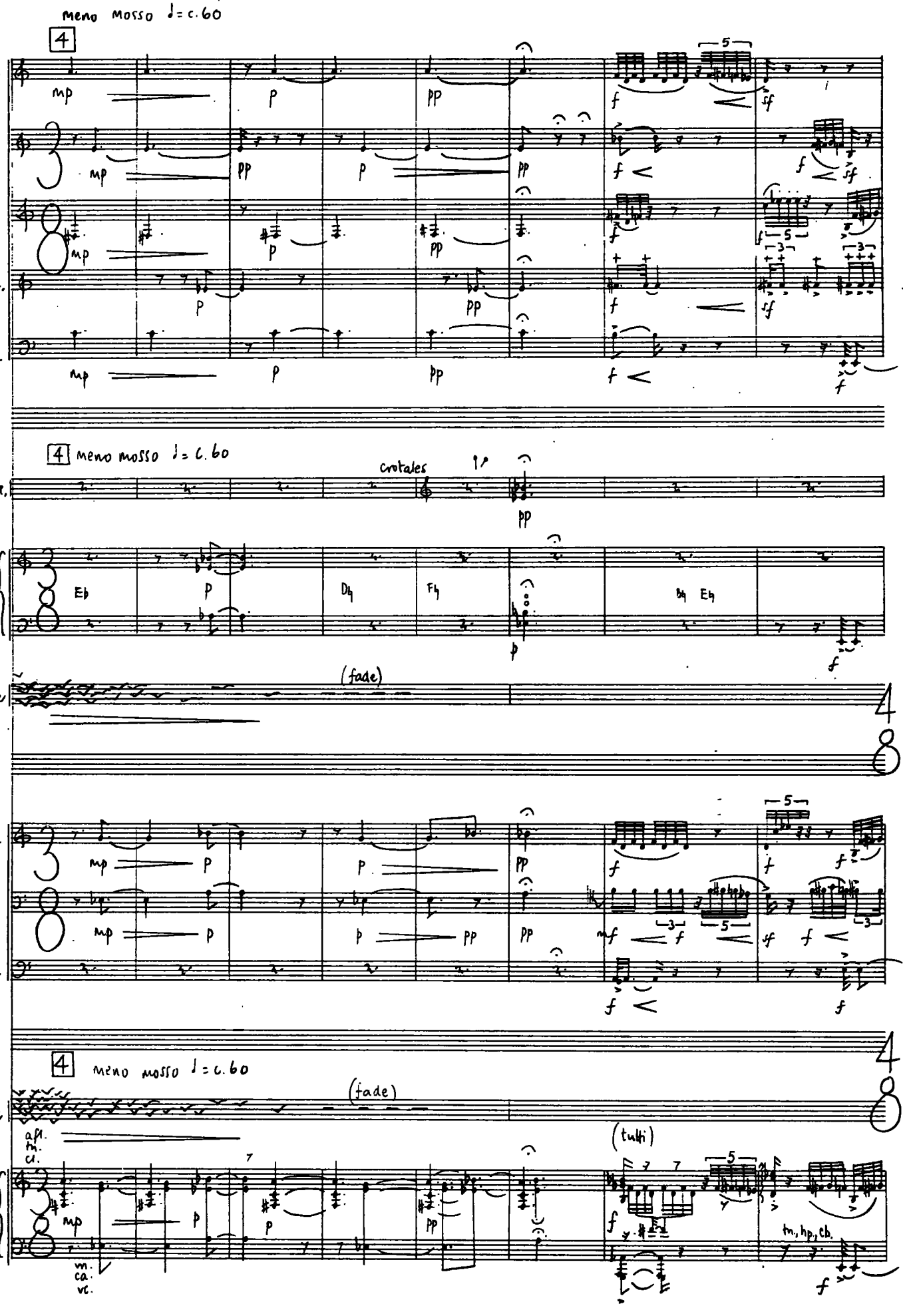
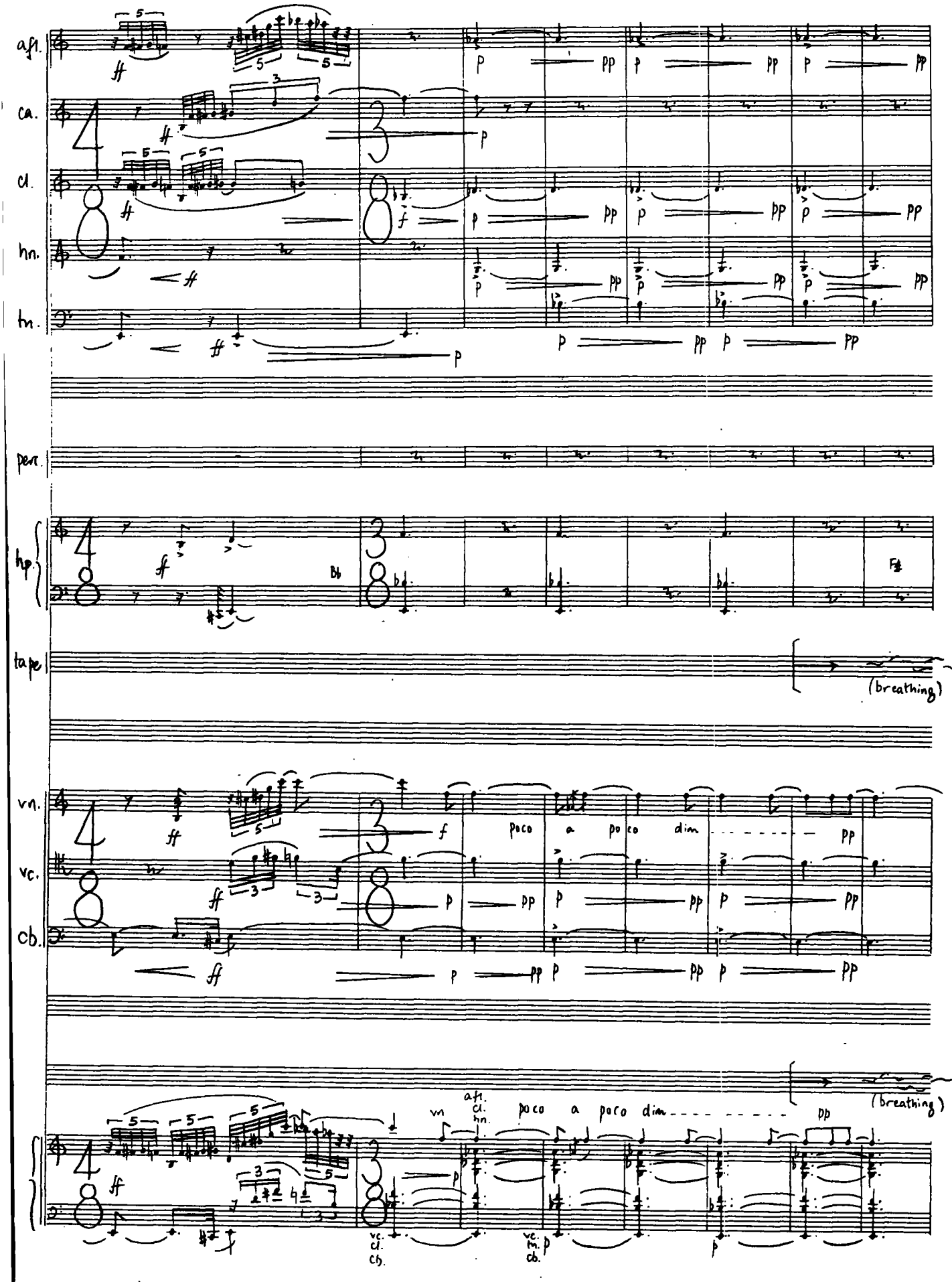
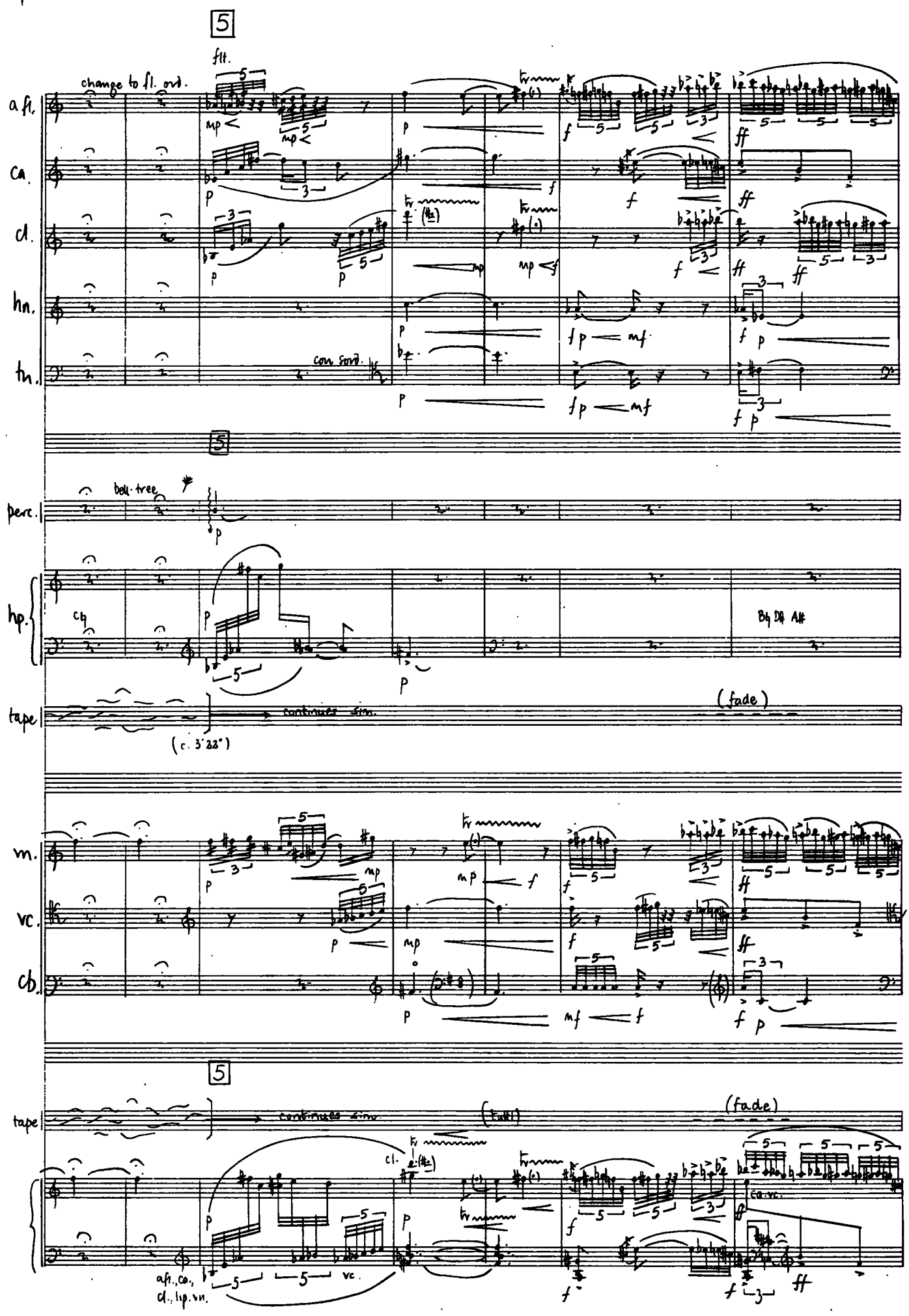
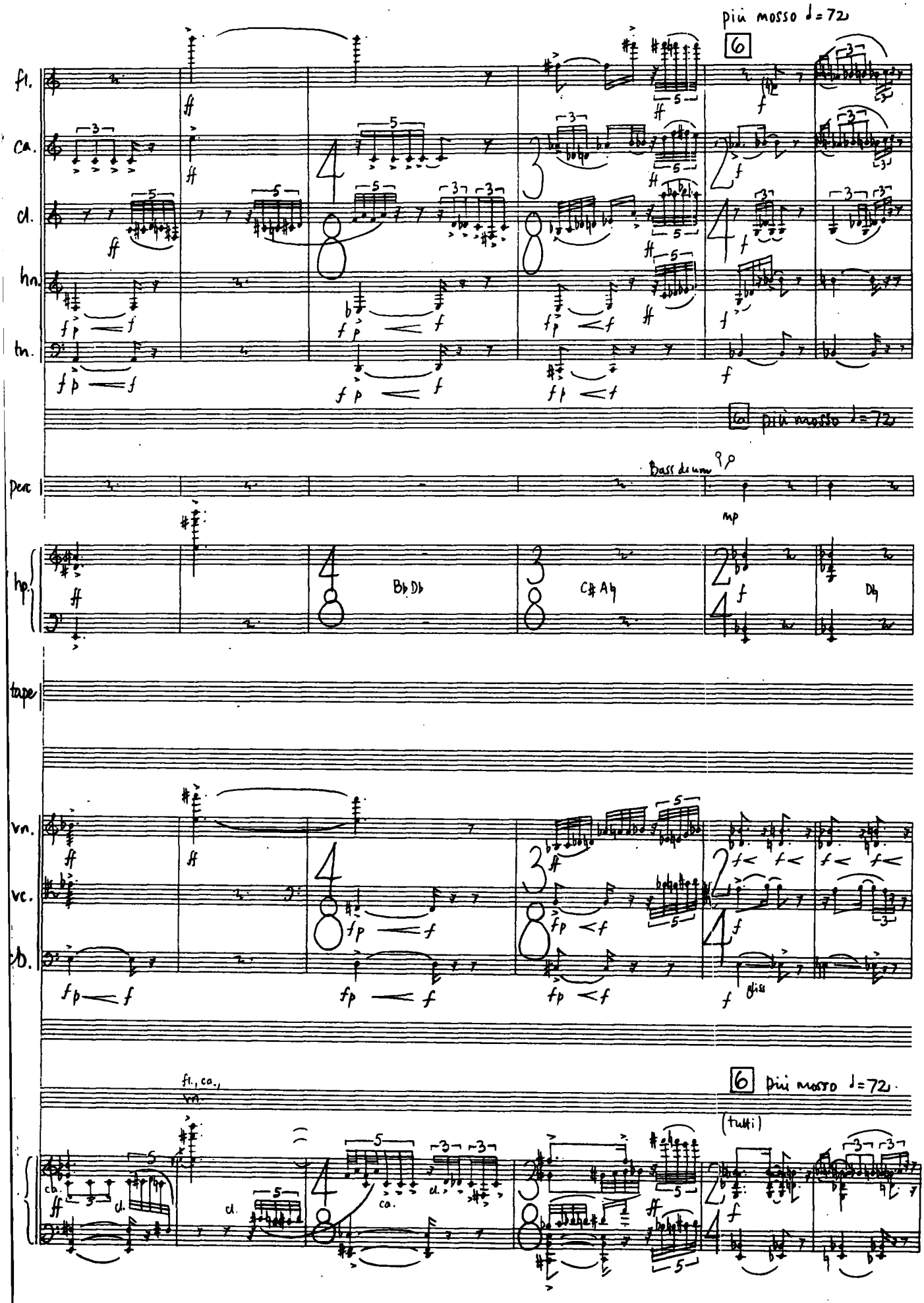
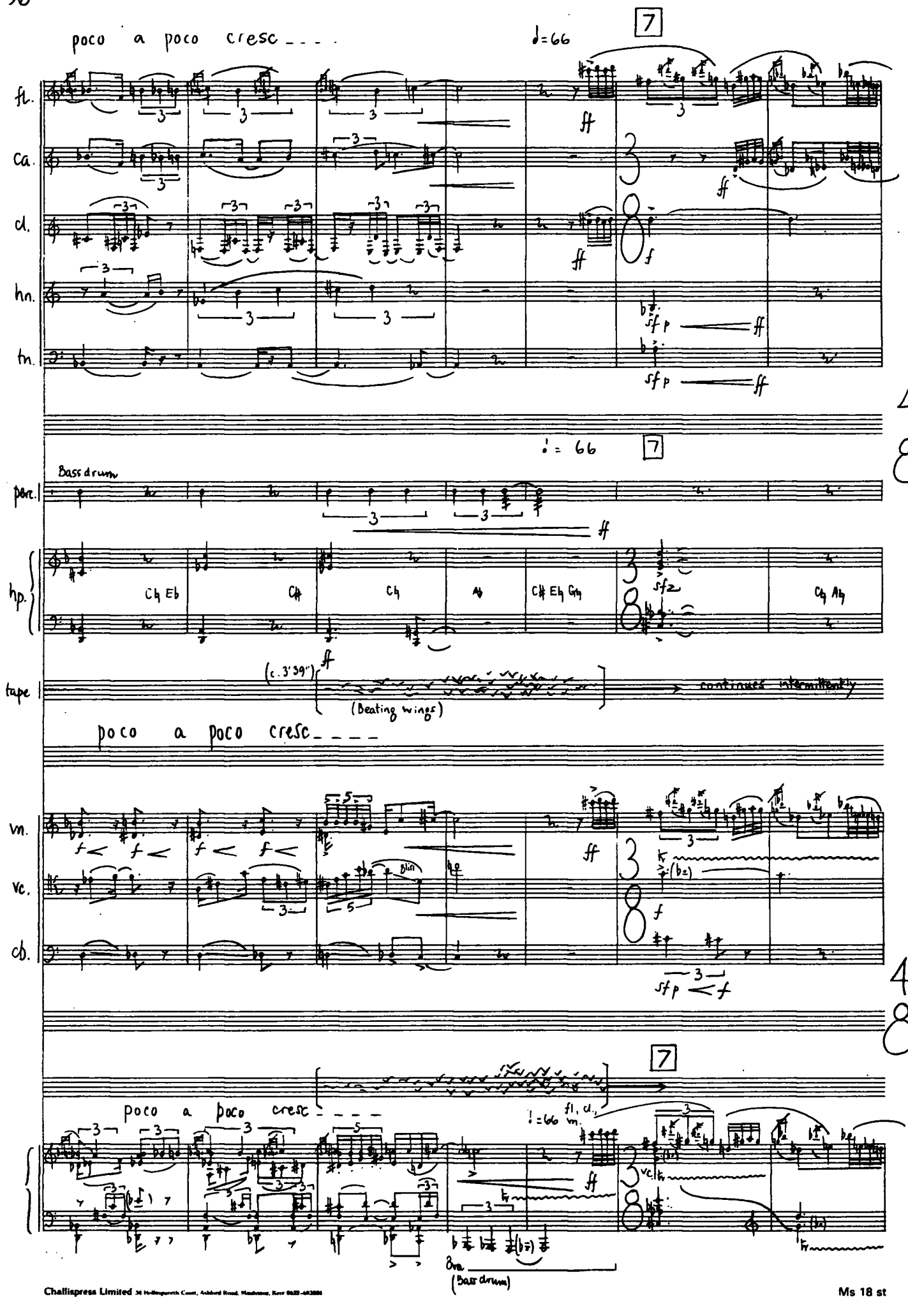
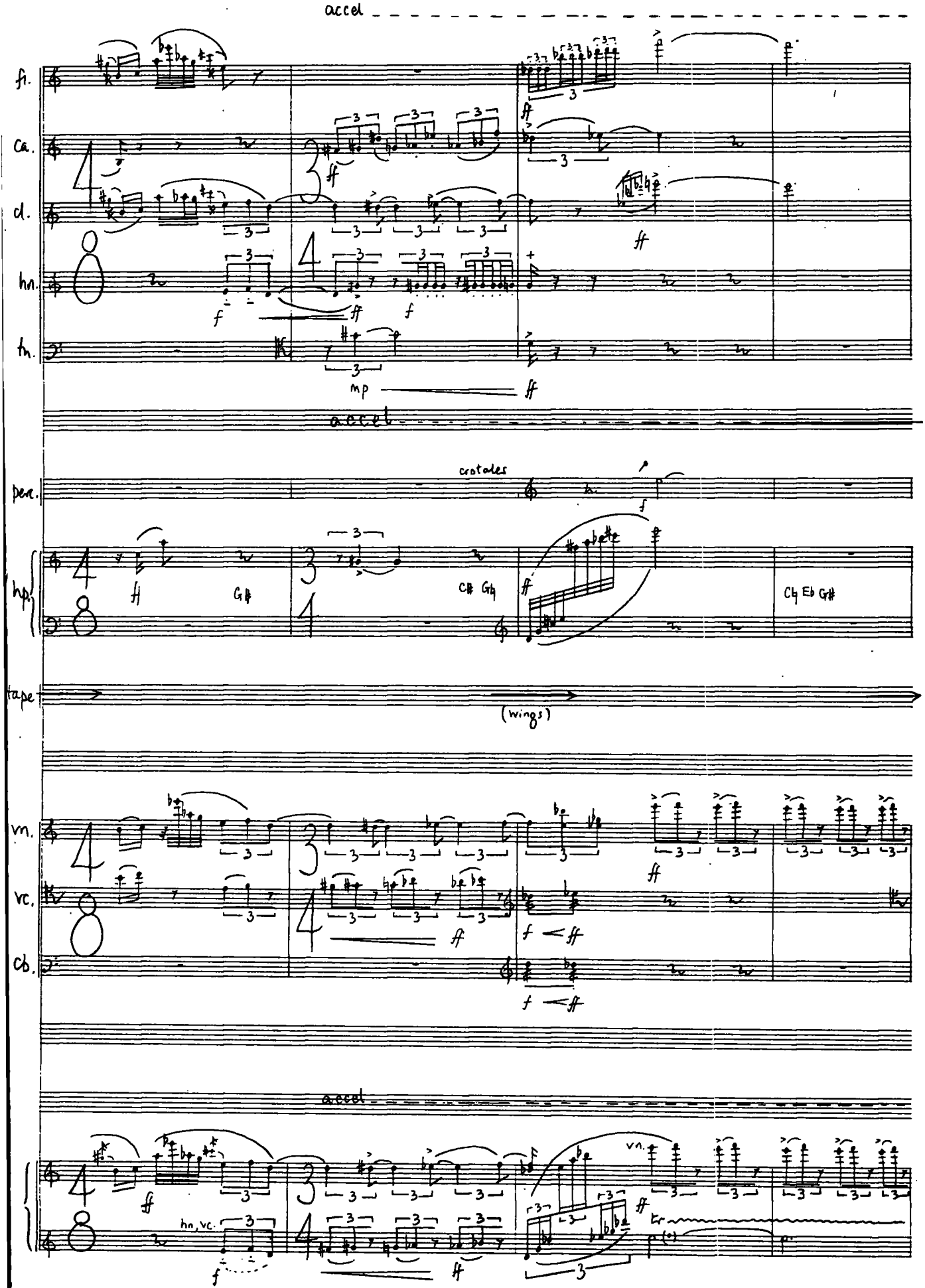
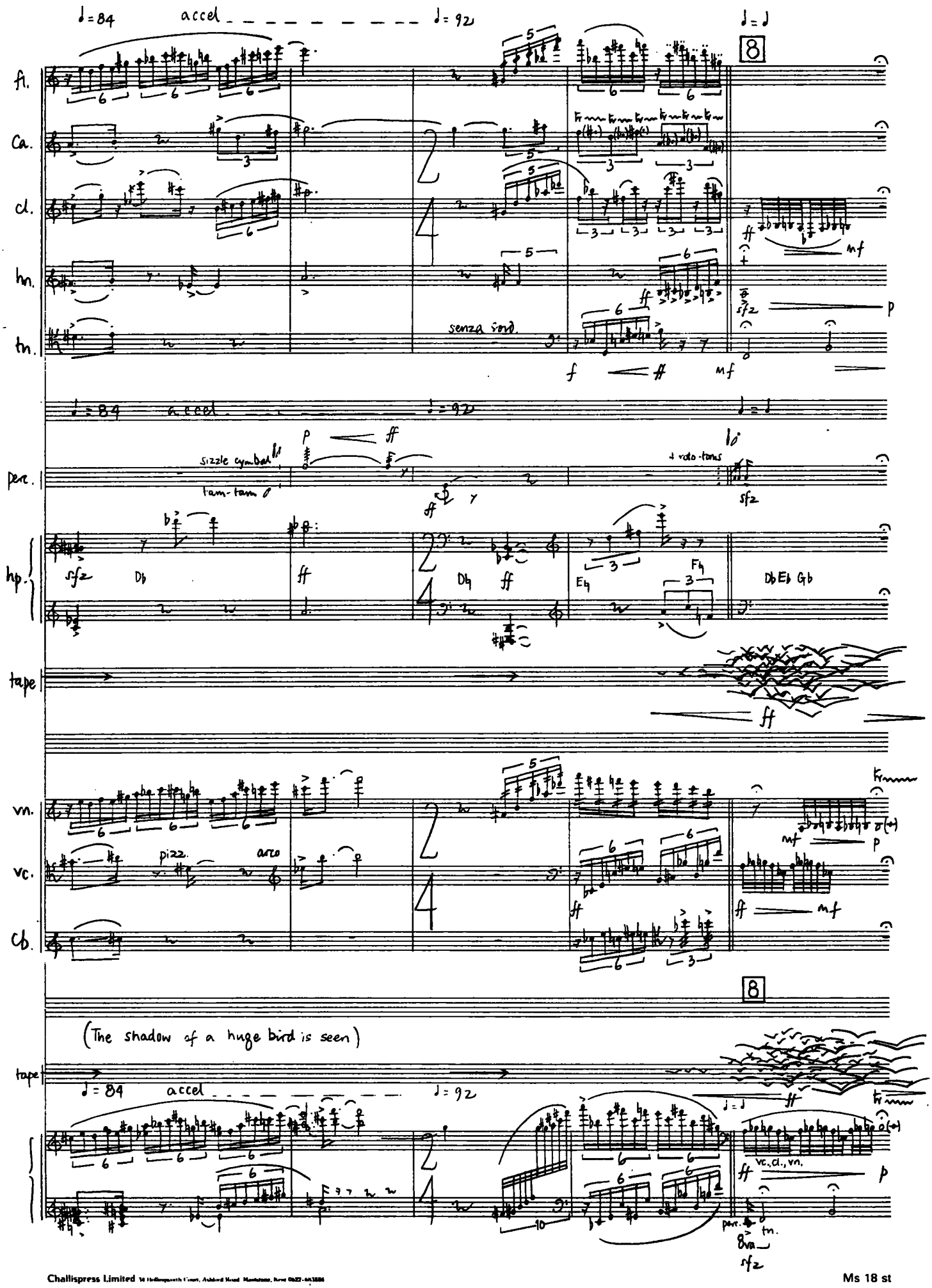
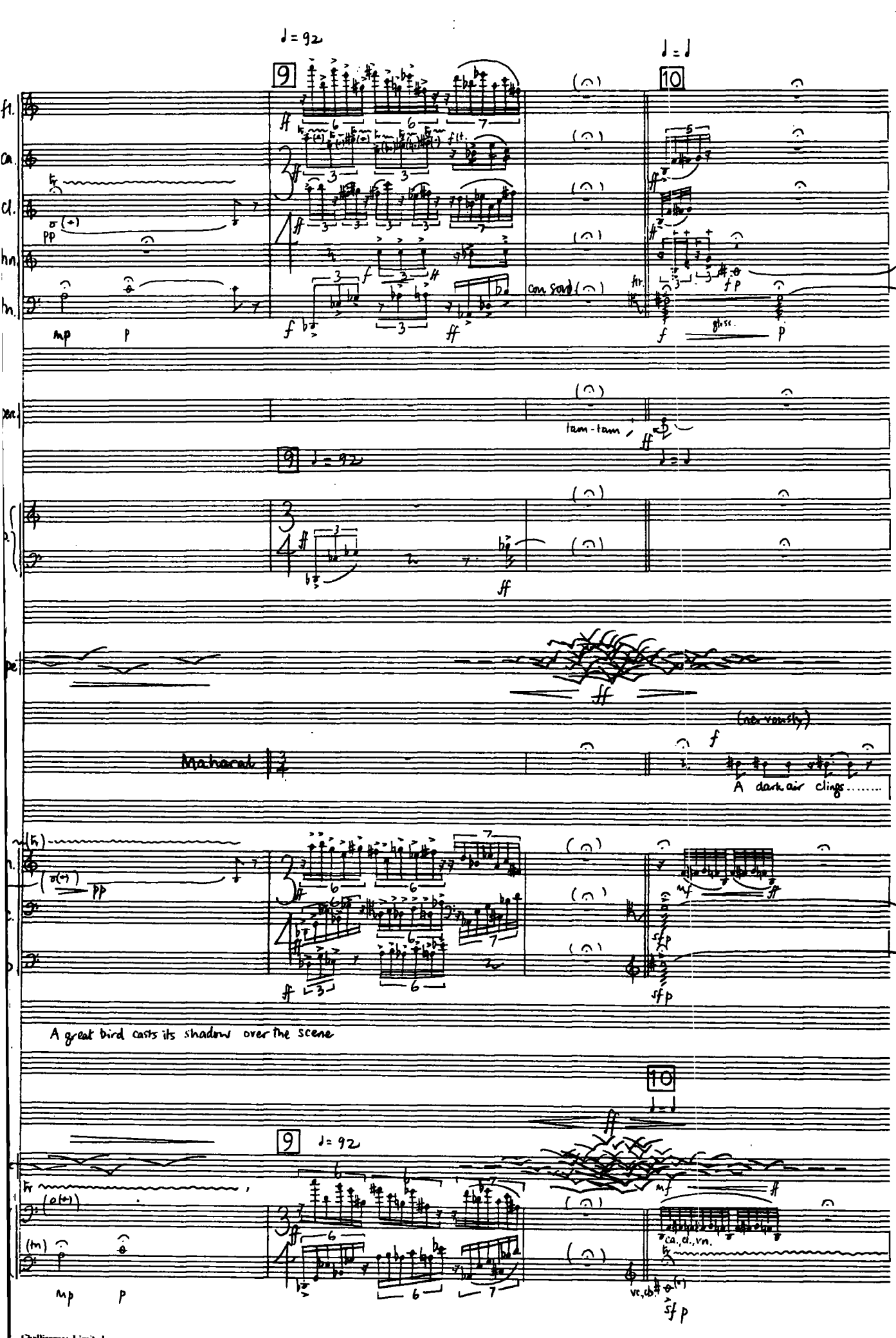
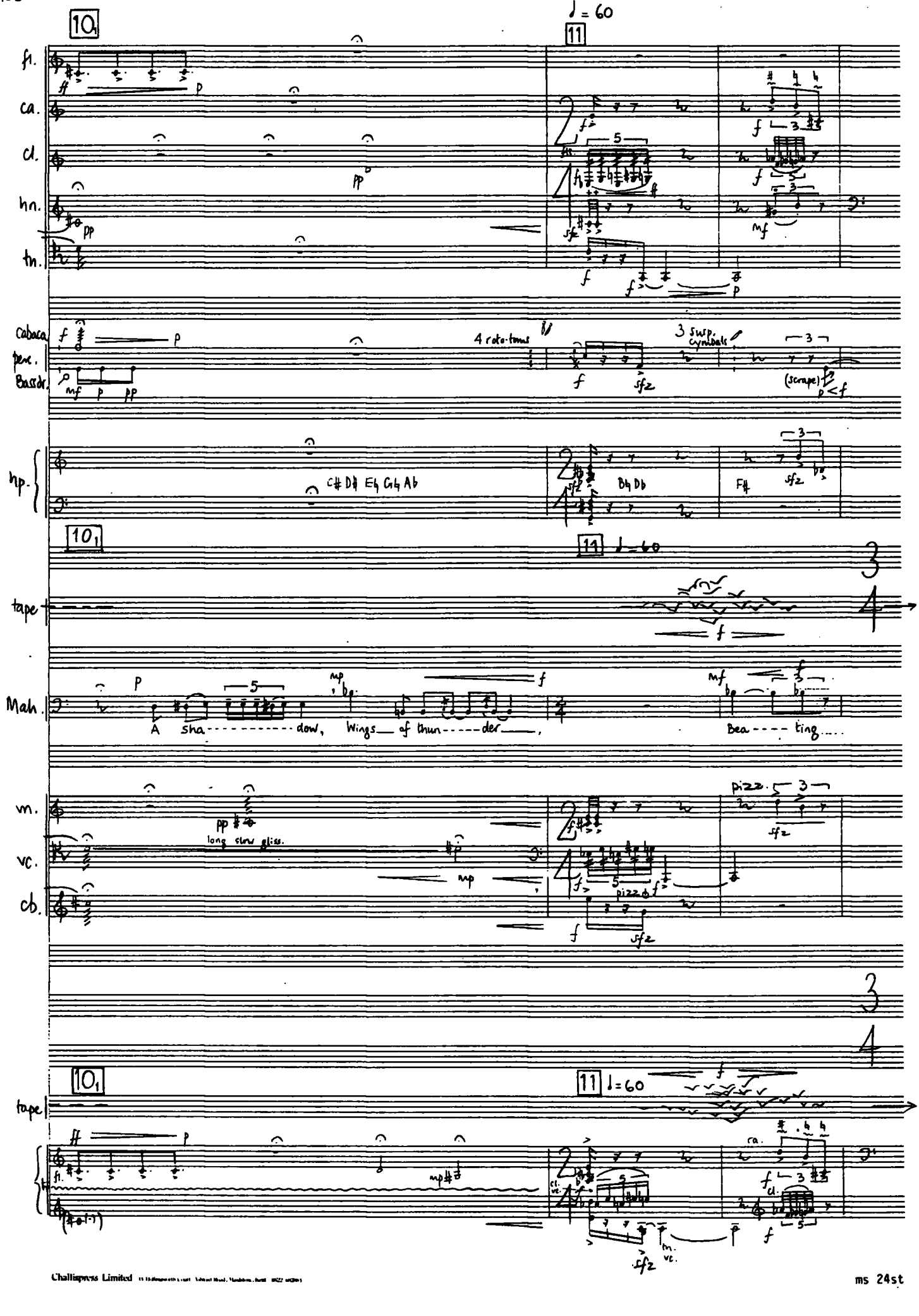
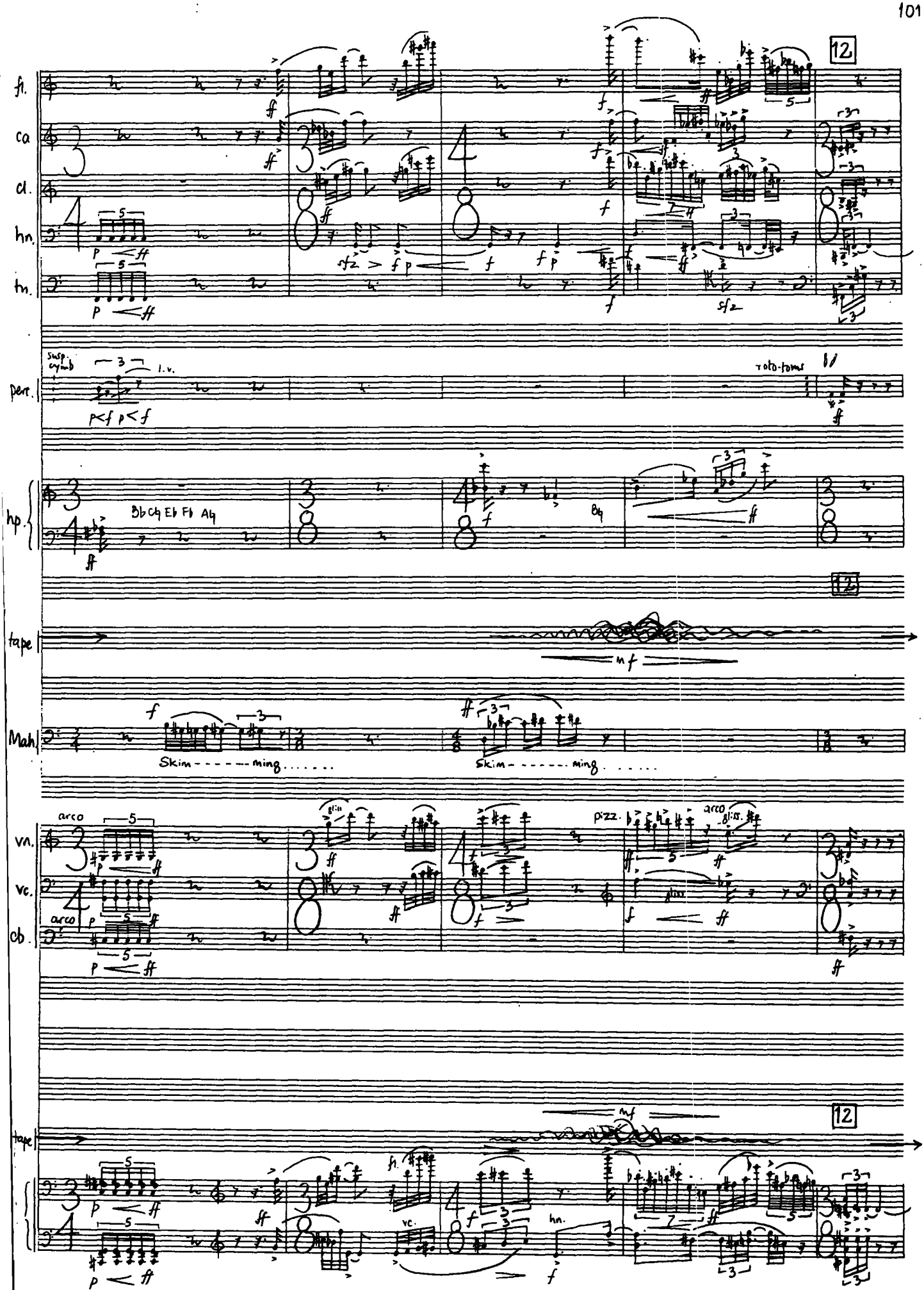
Ms 18 st

Correct at 26/6/90

Challispress Limited

afl.
ca.
cl.
hn.
tn.
perc.
Cabaca
arco
Suspended cymbal
bass drum
hp
Db
Cb Eb
tape
vn.
vc.
cb.
sul pont.
gliss.
afl.
hp.
vn.
vc.
vc.cb.
hn.
tn.

a.fl.
ca.
cl.
hn.
tn.
perc.
cabaca
tam-tam
(metal rod)
gong
Spring coil
cabaca
bassdrum
hp.
Db Gb
Ab
Gb
Ab
Cb Db Eb Gb
tape
(fade)
vn.
vc.
cb.
ord.
sul pont.
ca.
a.fl.
hn.
tn.
cb.
hp.

2
afl.
ca.
cl.
hn.
tn.
crotales
arco
suspended cymbals
tam-tam
per.
hp.
Db G#
tape
vn.
vc.
cb.
gliss
2
tape
(cymbal arco)
hp.
vn.
vc.
cl.
cb.
cro.
ca, vn.
cl.
hp, cb.

afl.
ca.
cl.
hn.
tr
perc.
Bass drum
hp.
tape
vn.
vc.
cb.
tape
afl.
ca.
cb.

poco accel. . . . . ♩=66
afl.
ca.
cl.
hn.
tn
senza sord.
bell-tree
(wire brush)
rabaca
bass drum
poco accel. . . . . ♩=66
per.
hp
Ch G# Ab
Eb
tape
(fade)
vn
vc
cb
(fade)
tape
vn.
cl.
vc.
hp.
tn.

♩= 66
3
afl.
ca.
cl.
hn.
tn.
3 ♩= 66
Cabaca
B.drum
perc.
hp.
tape
vn.
Vc.
Cb.
3 ♩= 66
tape
ca.
afl.
ca.
vn.
fl., cl., hp.
cl.
hn.
tn, cb.

afl.
ca.
cl.
hn.
tn.
perc.
Spring coil 2
tam-tam
Cabaca
(scrape)
sizzle cymbal
(rapid)
hp.
Bb
Fb Gb
F# Ab
Eb
D# Eb
tape
c. 2'35"
(From the distance, the sound of beating wings approaches)
vn.
vc.
cb.
tape
(From the distance, the sound of beating wings approaches)
hp.
tambourine scrape
cabaca
tn., cb.

meno mosso ♩= c. 60
4
afl.
ca.
cl.
hn.
tn.
4 meno mosso ♩= c. 60
crotales
perc.
hp.
Eb
Db
Fb
Bb Eb
tape
(fade)
vn.
vc.
cb.
4 meno mosso ♩= c. 60
tape
(fade)
afl.
hn.
cl.
(tutti)
tn., hp., cb.
vn.
ca.
vc.

Challispress Limited

5
flt.
change to fl. ord.
a fl.
ca.
cl.
hn.
tn.
con sord.
5
perc.
bell-tree
hp.
Cb
Bb Db Ab
tape
continues sim.
(fade)
(c. 3'22")
vn.
vc.
cb.
5
tape
continues sim.
(fade)
cl.
a fl., ca., cl., hp. vn.
vc.
ca. vc.

più mosso ♩=72
6
fl.
ca.
cl.
hn.
tn.
più mosso ♩=72
Bass drum
perc
mp
hp.
Bb Db
C# Ab
Db
tape
vn.
vc.
db.
fl., ca.,
vn.
6 più mosso ♩=72
(tutti)
cb.
cl.
ca.

poco a poco cresc. . . .
♩=66
7
fl.
ca.
cl.
hn.
tn.
ff
sfp
ff
4/8
♩= 66
7
Bass drum
perc.
hp.
C♭ E♭
C♭
C♭
A♭
C♭ E♭ G♭
C♭ A♭
sfz
tape
(c. 3'39")
(Beating wings)
continues intermittently
poco a poco cresc. . . . .
vn.
vc.
cb.
f
ff
sfp
4/8
7
poco a poco cresc. . . .
♩=66
fl., cl., vn.
vc.
8va
(Bass drum)


accel
fl.
cl.
hn.
tbn.
mp
ff
accel
crotales
perc.
hp.
Gb
Cb Gb
Cb Eb Gb
tape
(wings)
vn.
vc.
cb.
accel
hn, vc.
vn.

♩= 84
accel
♩= 92
♩= ♩
8
fl.
Ca.
cl.
hn.
tn.
senza sord.
sizzle cymbal
tam-tam
+ roto-toms
perc.
hp.
Db
Eb
Fb
DbEbGb
tape
vn.
vc.
cb.
pizz.
arco
(The shadow of a huge bird is seen)
vc., cl., vn.
perc.
tn.
8va


♩= 92
9
10
fl.
ca.
cl.
hn.
tr.
con sord.
gliss.
tam-tam
Maharah
(nervously)
A dark air clings.....
A great bird casts its shadow over the scene
ca., cl., vn.
vc., cb.

10₁
11
♩ = 60
fl.
ca.
cl.
hn.
tn.
cabaca
perc.
Bassdr.
4 roto-toms
3 susp. cymbals
(scrape)
hp.
C# D♯ E♮ G♮ A♭
B♮ D♭
F♯
tape
Mah.
A sha - - - - - dow, Wings of thun - - - der,
Bea - - - ting
vn.
vc.
cb.
long slow gliss.
pizz.
pizz.
ca.
cl.
vc.



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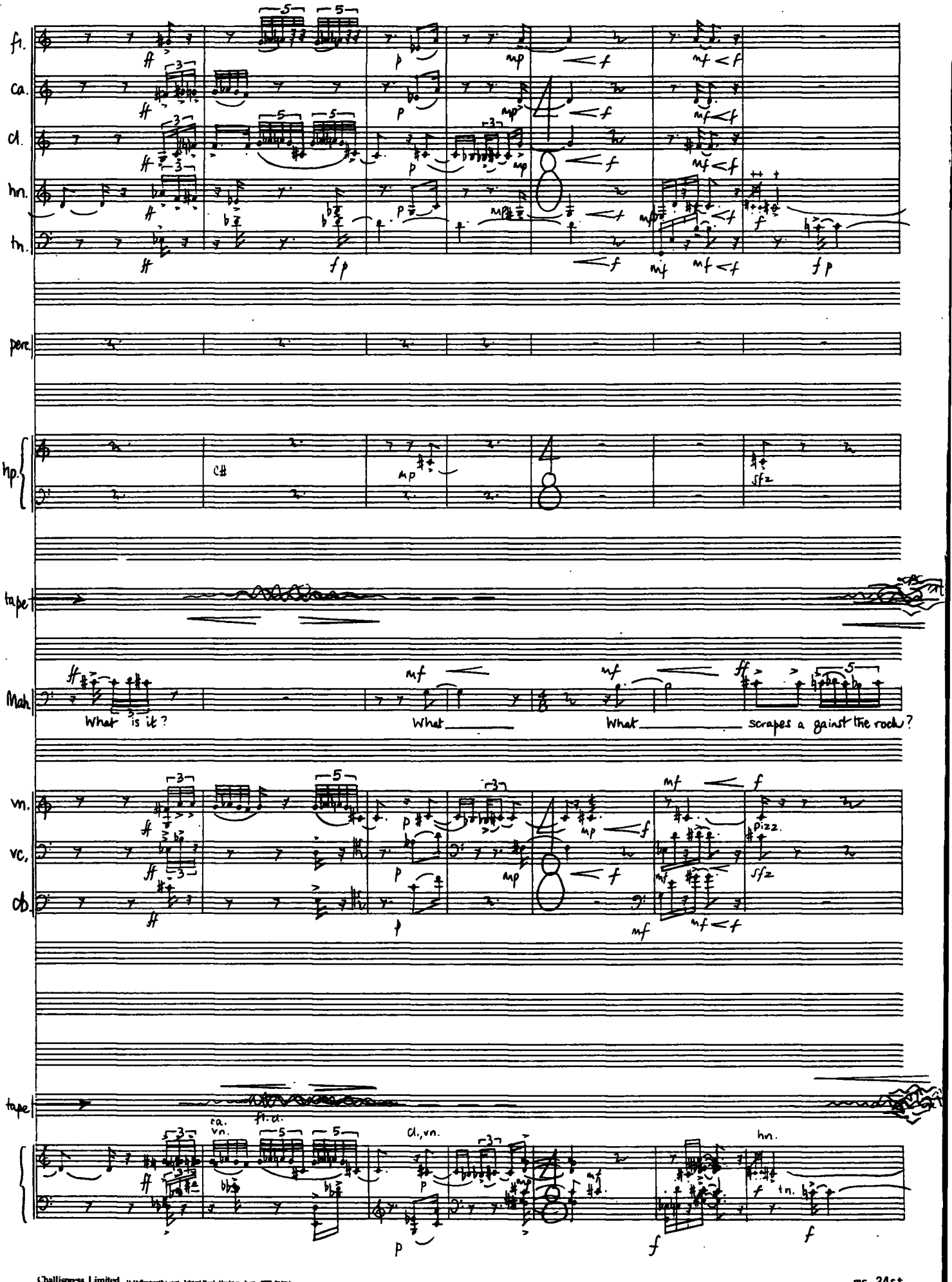
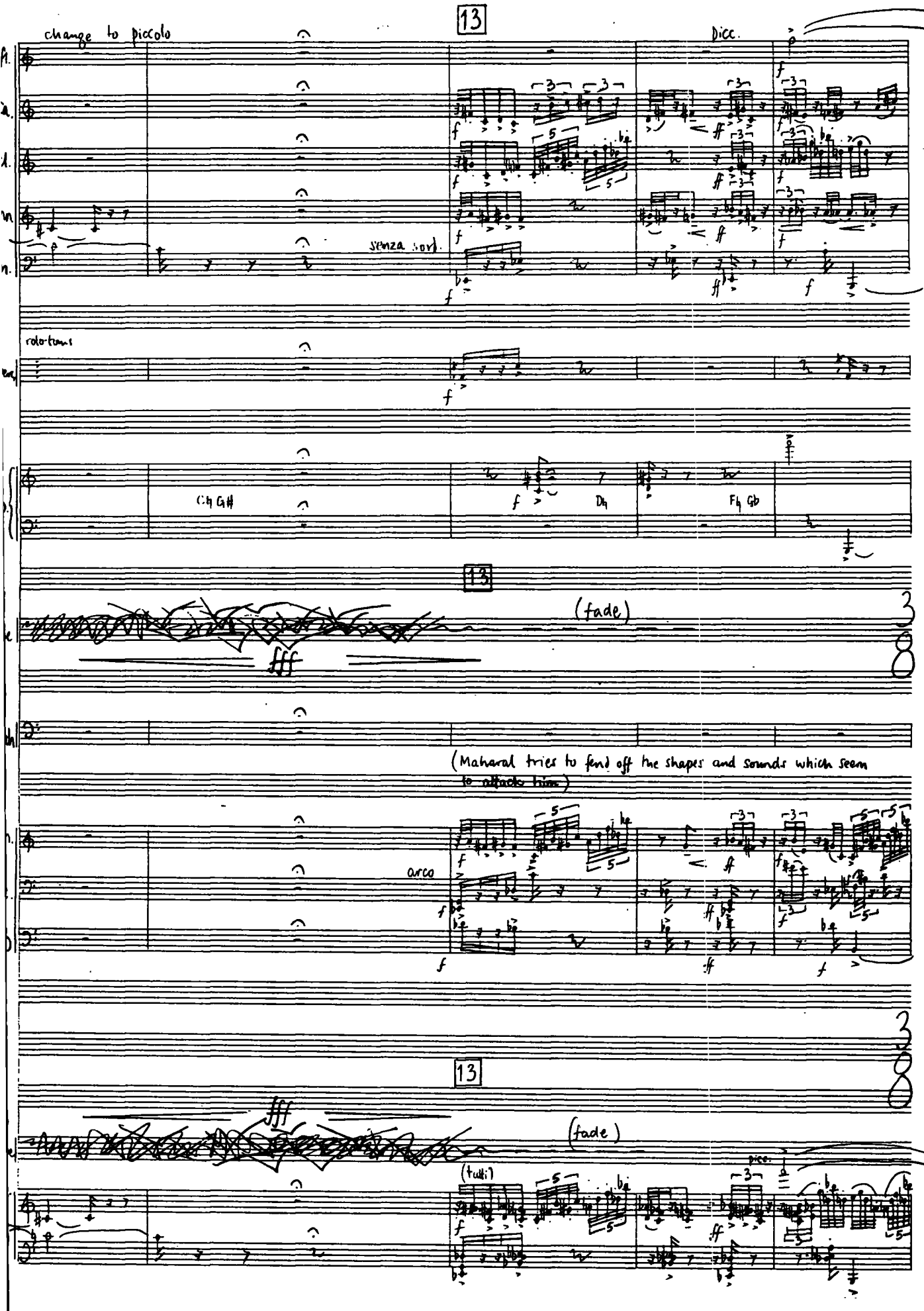
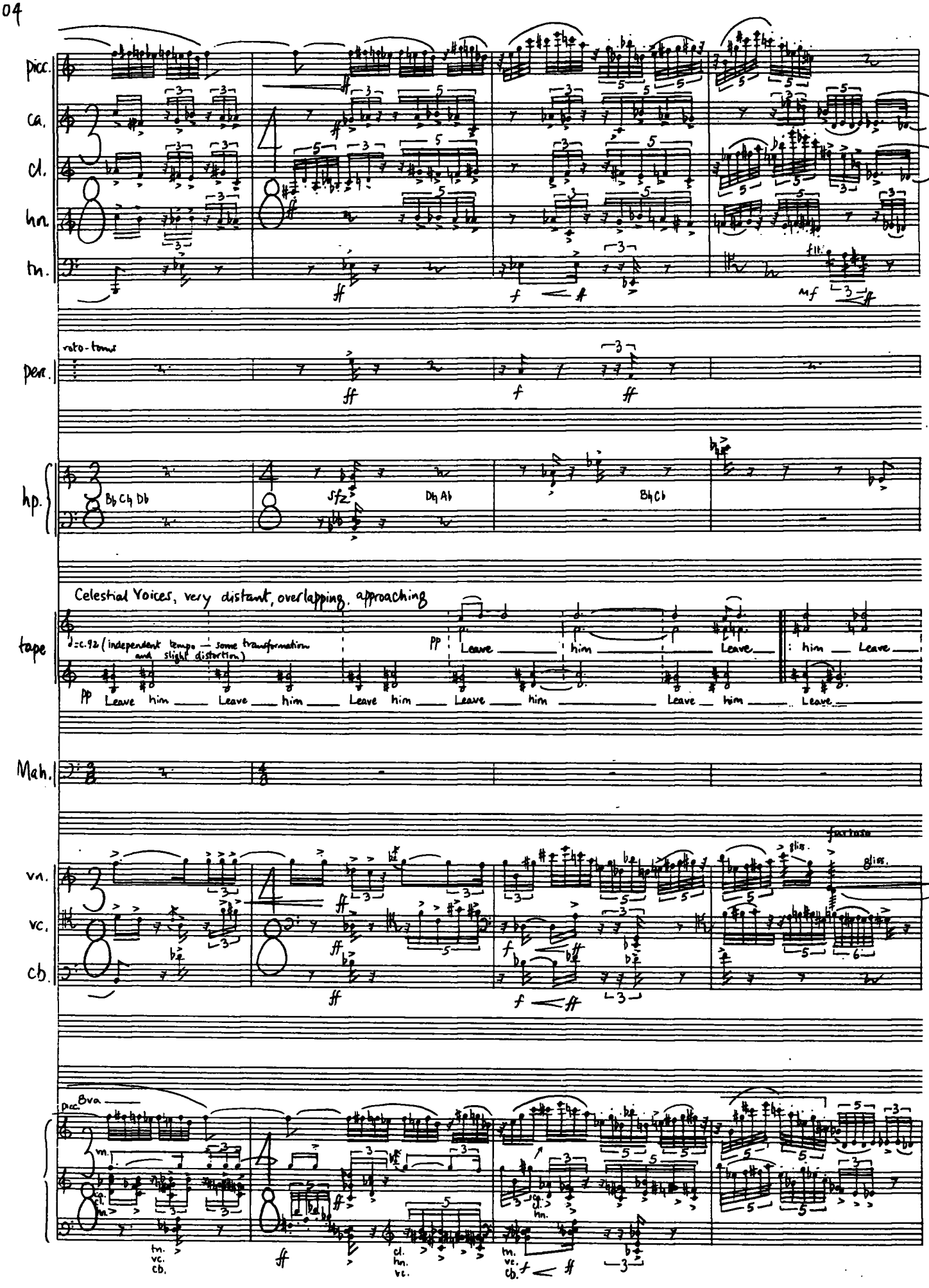
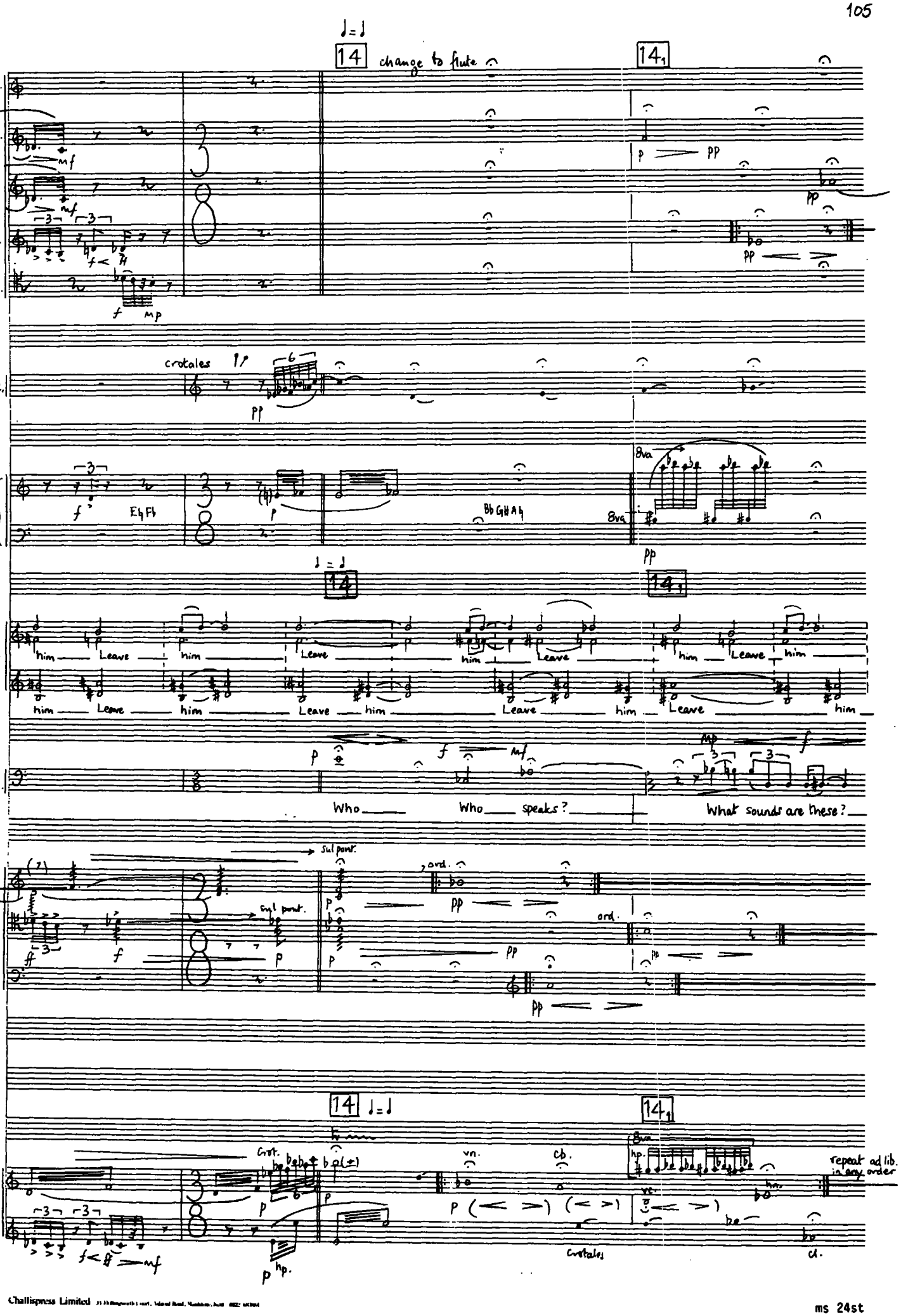

fl.
ca.
cl.
hn.
tn.
perc.
hp.
tape
Mah.
What is it?
What
What
scrapes a gainst the rock?
vn.
vc.
cb.
tape
ca.
vn.
fl. cl.
cl., vn.
hn.

change to piccolo
13
Picc.
senza sord.
rototoms
C♯ G♯
D♯
F♯ G♭
13
(fade)
(Maharal tries to fend off the shapes and sounds which seem to attack him)
arco
13
(fade)
(tutti)
Picc.

picc.
ca.
cl.
hn.
tn.
perc.
roto-toms
hp.
Bb Cb Db
Db Ab
Bb Cb
Celestial Voices, very distant, overlapping, approaching
tape
♩=c.92 (independent tempo — some transformation and slight distortion)
pp Leave him Leave him Leave him Leave him Leave him Leave him Leave
Mah.
vn.
vc.
cb.
fortissimo
gliss.
picc.
8va
vn.
cl.
hn.
tn.
vc.
cb.
cl.
hn.
vc.
tn.
vc.
cb.

14 change to flute
14₁
picc.
ca.
cl.
hn.
tn.
crotales
perc.
hp.
Eb Fb
Bb G# A b
8va
tape
him Leave him Leave him Leave him Leave him Leave him
Mah.
Who Who speaks?
What sounds are these?
vn.
vc.
cb.
Sul pont.
ord.
Crot.
repeat ad lib. in any order

15 ♩. = c.46

fl.
ca.
cl.
hn.
tn.

** Stop at the end of the bar

perc.
hp
(8va)
(8va)

tape
Leave him Leave him Leave
Leave him Leave him
slowly dissolving, changing, always floating

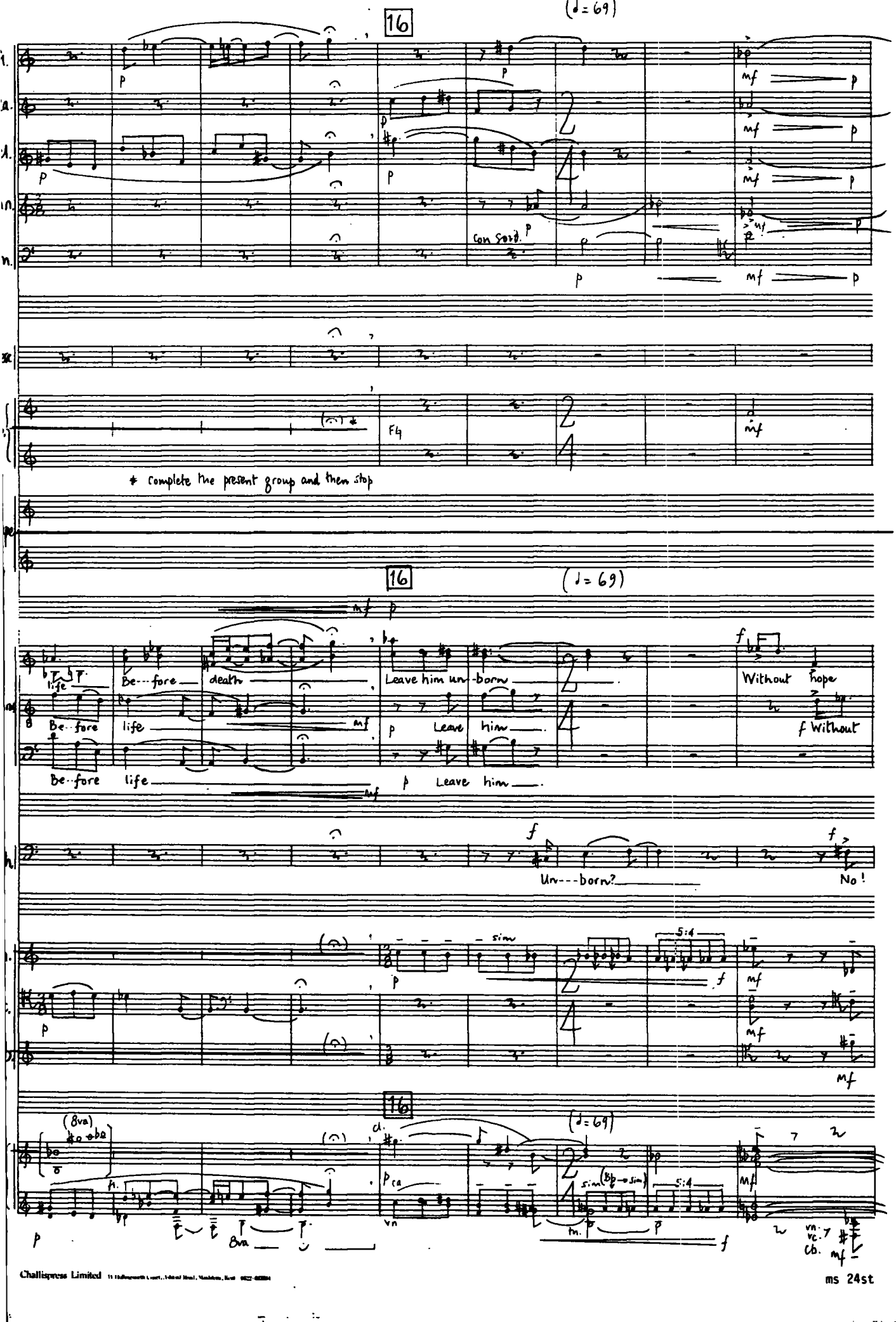
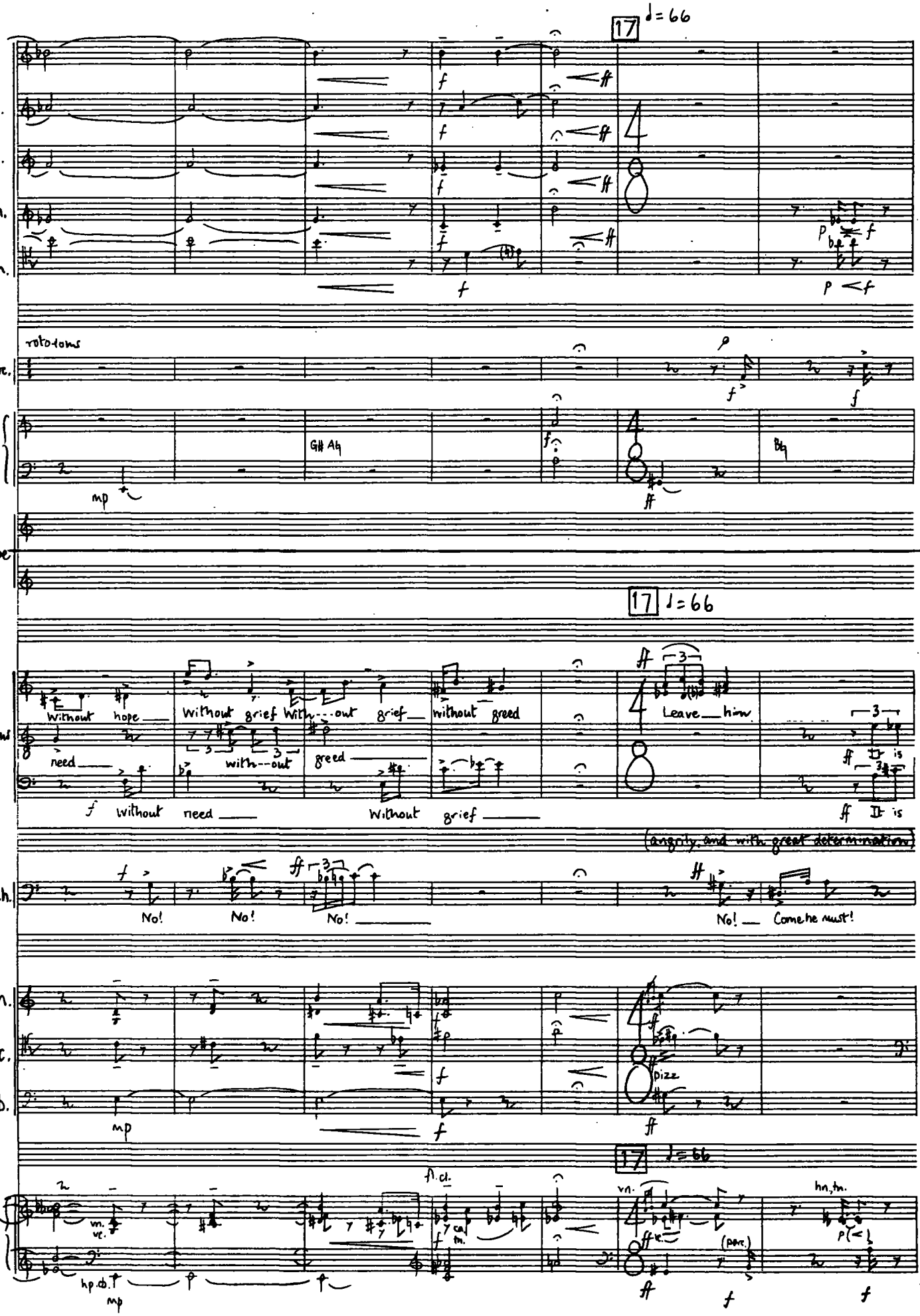
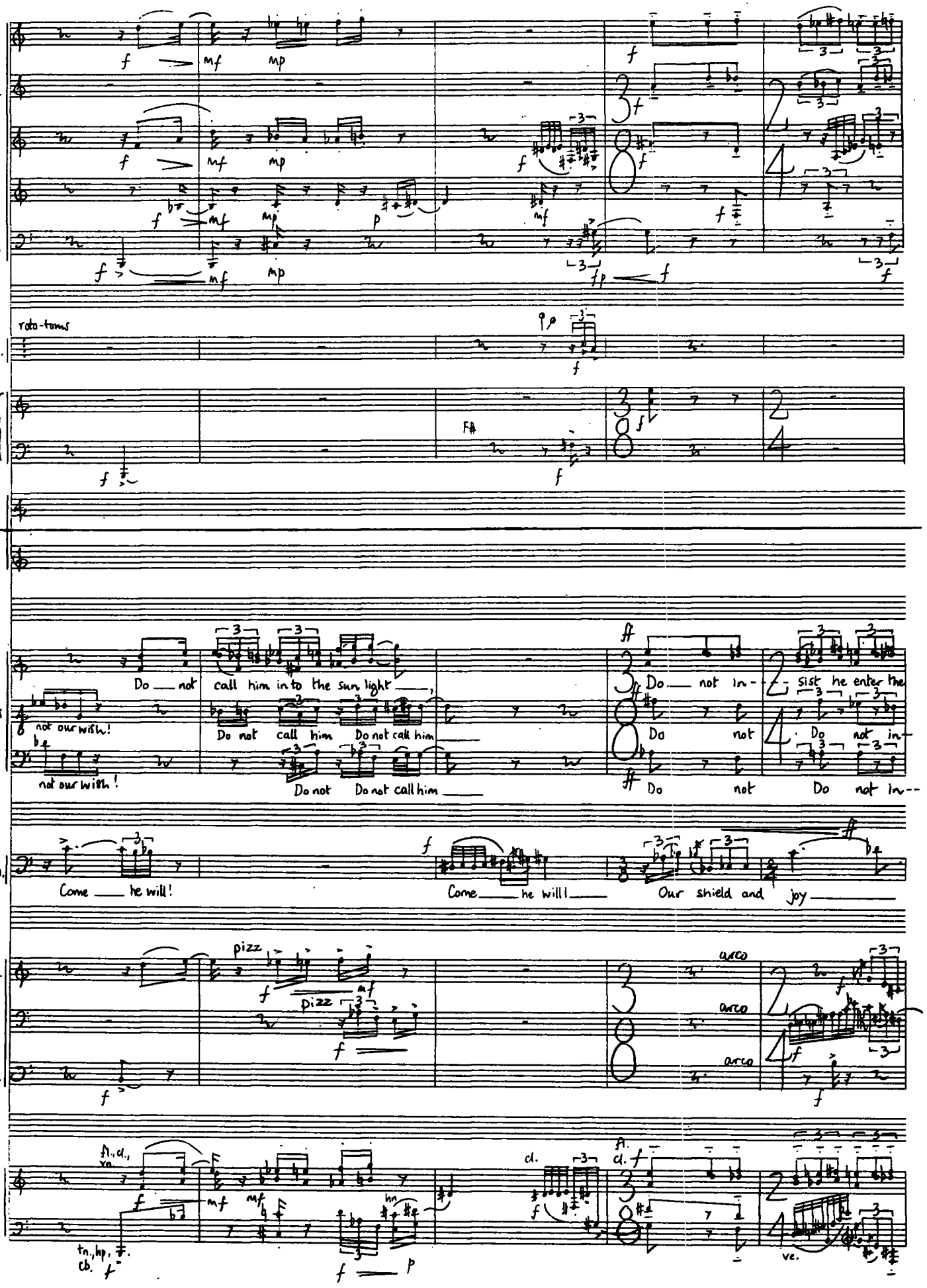
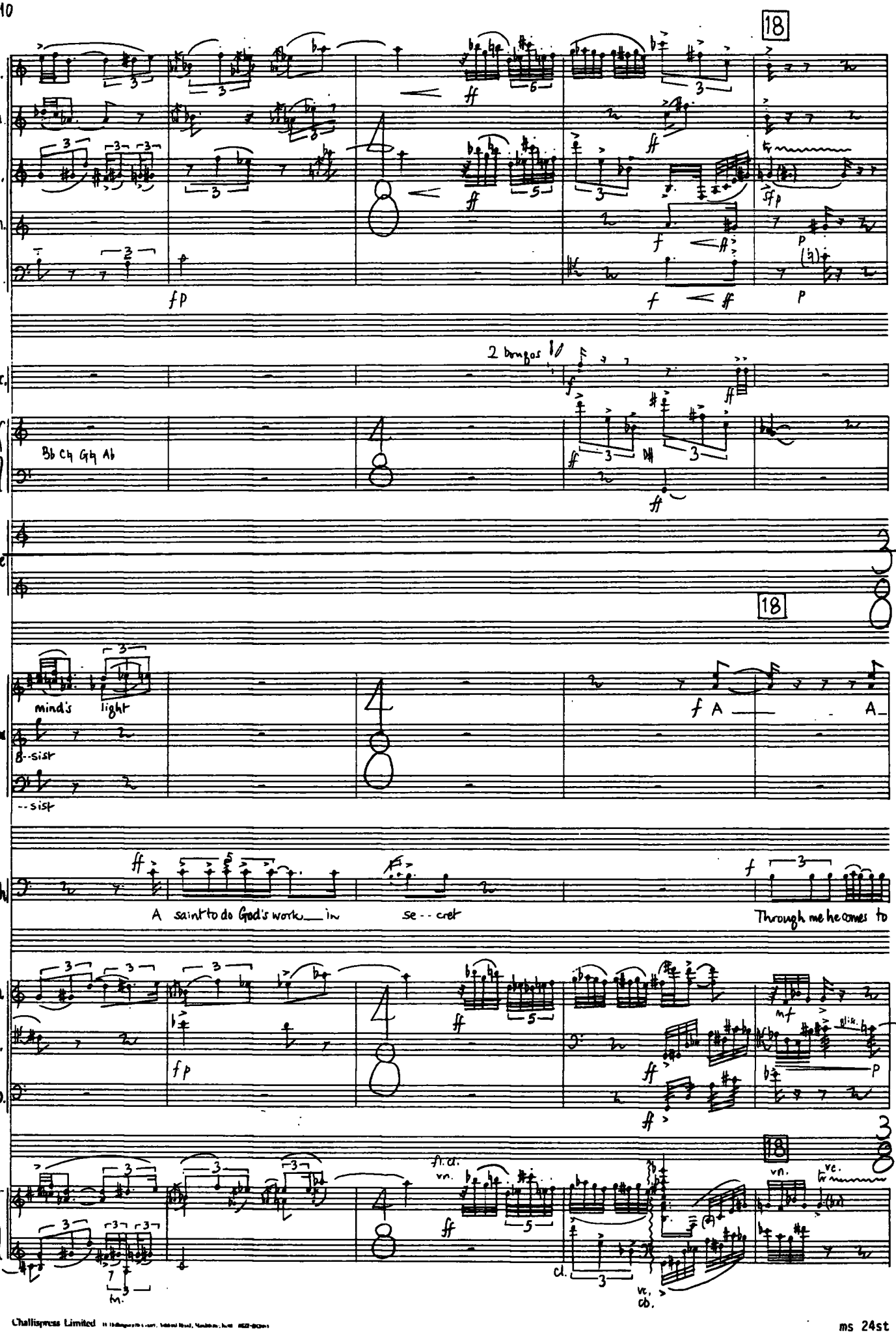
15 ♩. = 46

(Miriam)
* Celestial Voices, off-stage or in the shadowy half-light (Gerty) (Stump) (Jadek)
chorus
p Leave him un--born Be--fore light be--fore breath Be--fore
p Leave him Leave him Leave him be--fore be--fore light
p Leave him Leave him be--fore

mp p
Mah.
What sounds?

vn.
vc.
cb.

* go on immediately

(8va)
15 ♩. = 46
cl.
p

16
(♩= 69)
Con Sord.
* Complete the present group and then stop
16
(♩= 69)
Be---fore death
Leave him un-born
Without hope
Be-fore life
Leave him
f Without
Be-fore life
Leave him
Un---born?
No!
sim
5:4
(8va)
8va
vn.
vn.
vc.
cb.

17 ♩= 66
fl.
ca.
cl.
hn.
tn.
rototoms
perc.
hp
G# A4
B4
tape
17 ♩= 66
Chorus
Without hope need
Without grief with--out
grief without greed
Leave him
It is
(angrily, and with great determination)
Mah.
No! No! No!
No! Come he must!
vn.
vc.
cb.
pizz
fl. cl.
hp. cb.
17 ♩= 66
vn.
hn, tn.
(perc.)

fl.
ca.
cl.
hn.
tn.
rato-toms
perc.
hp.
tape
chorus
Do not call him into the sun light
not our wish!
Do not call him
Do not call him
Do not
Do not in-
sist he enter the
Mah.
Come he will!
Our shield and joy
vn.
vc.
cb.
pizz
arco
fl., cl., vn.
tn., hp., cb.
ve.

18
fl.
ca.
cl.
hn.
tn.
fp
f ff
P
2 bongos
perc.
hp.
Bb Cb Gb Ab
tape
18
chorus
mind's light
f A
A
B--sist
--sist
Mzsh.
A saint to do God's work in se--cret
Through me he comes to
vn.
ve.
cb.
mf
P
18
fl. cl.
vn.
vn.
vc.
cl.
vc.
cb.
hn.

poco a poco accel

♩= 120

fl.
ca.
cl.
hn.
tn.

senza sord.

roto-toms (retune lowest to Bb)

low roto-tom

* detune by turning with free hand

C# G#

F♮ A♮

poco a poco accel

♩= 120

A gay---lem!

streng--then To help the weak-heart (ted To

pizz.

arco

(tutti)

vc.

vn.

cb.

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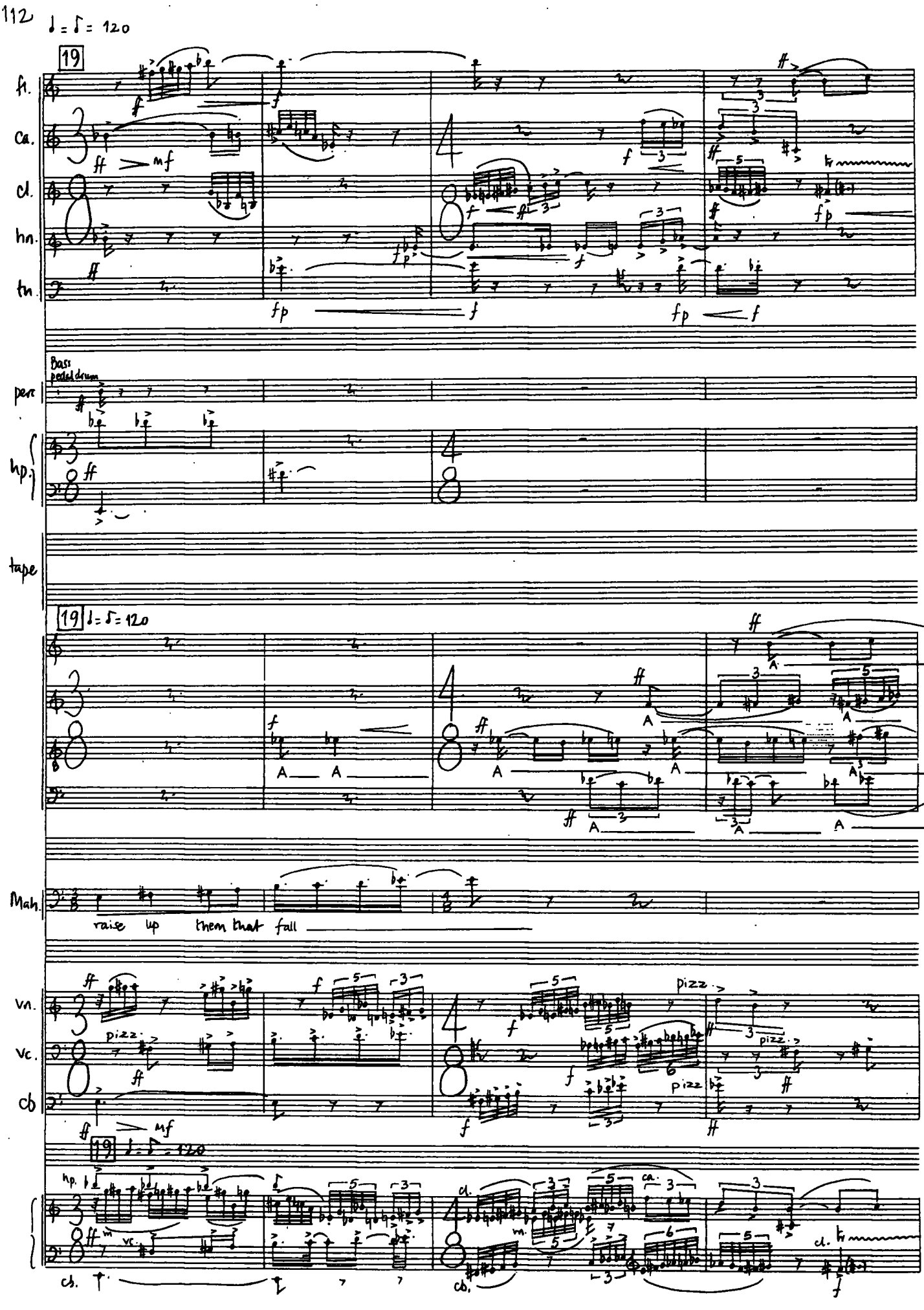
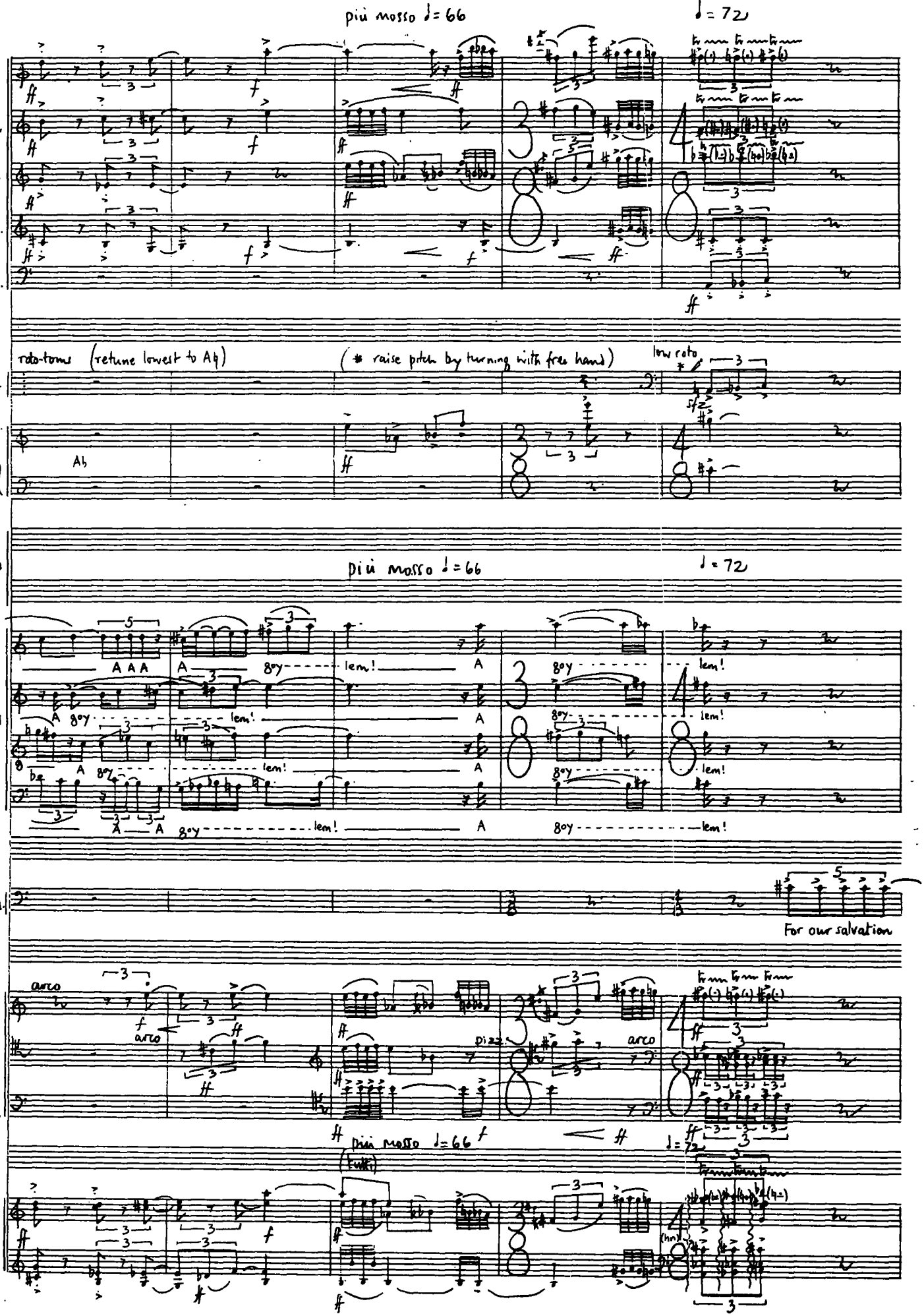
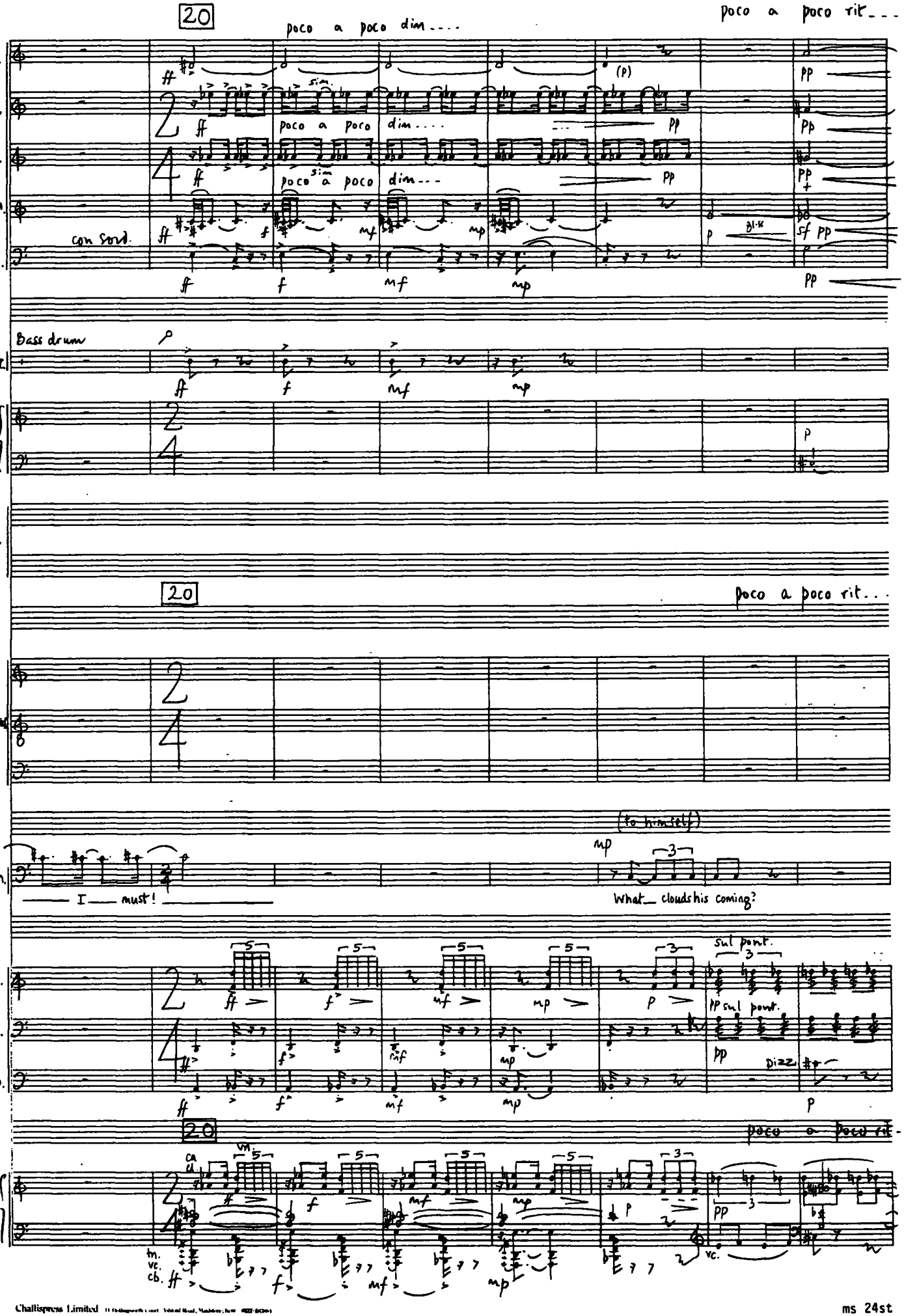
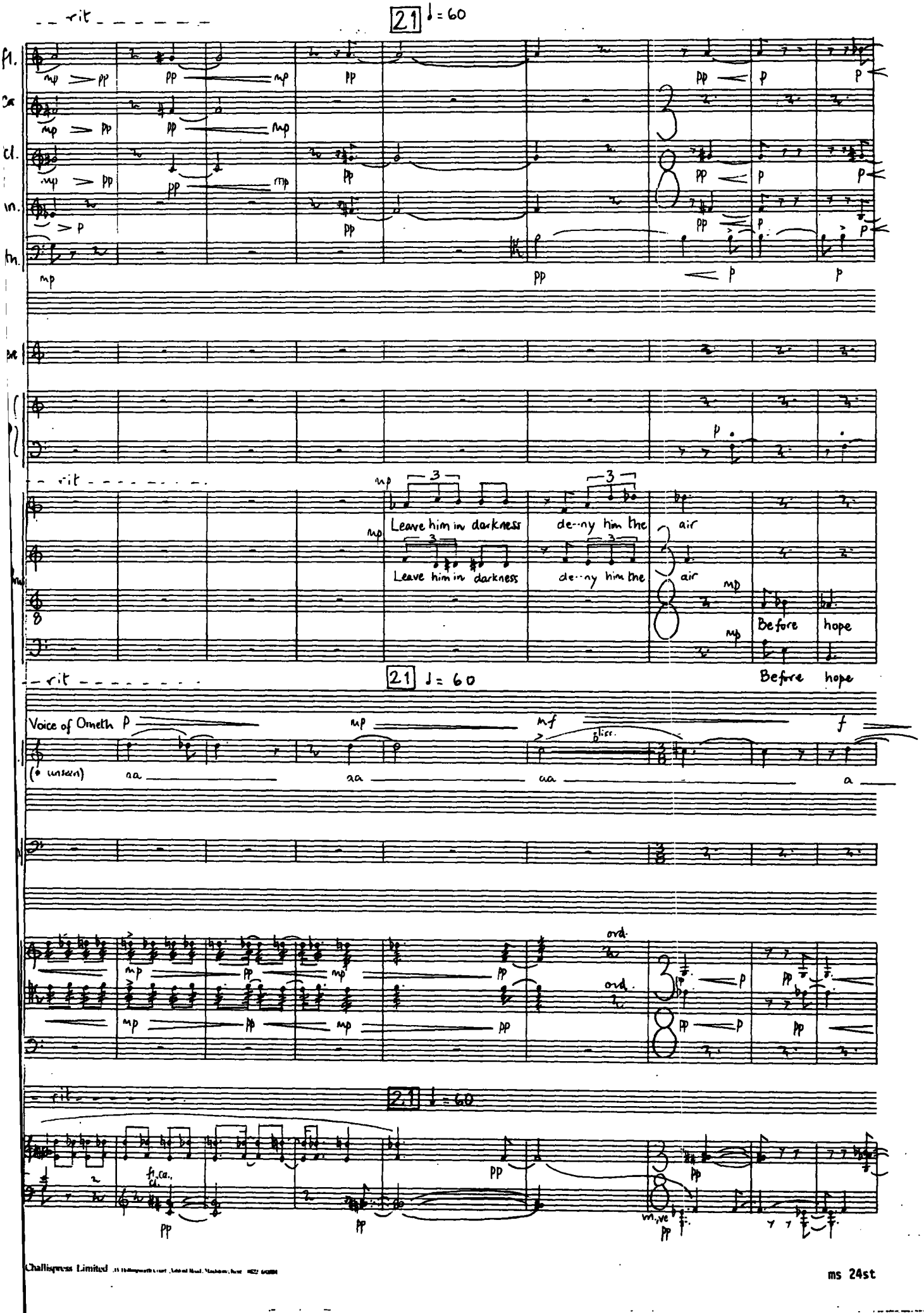
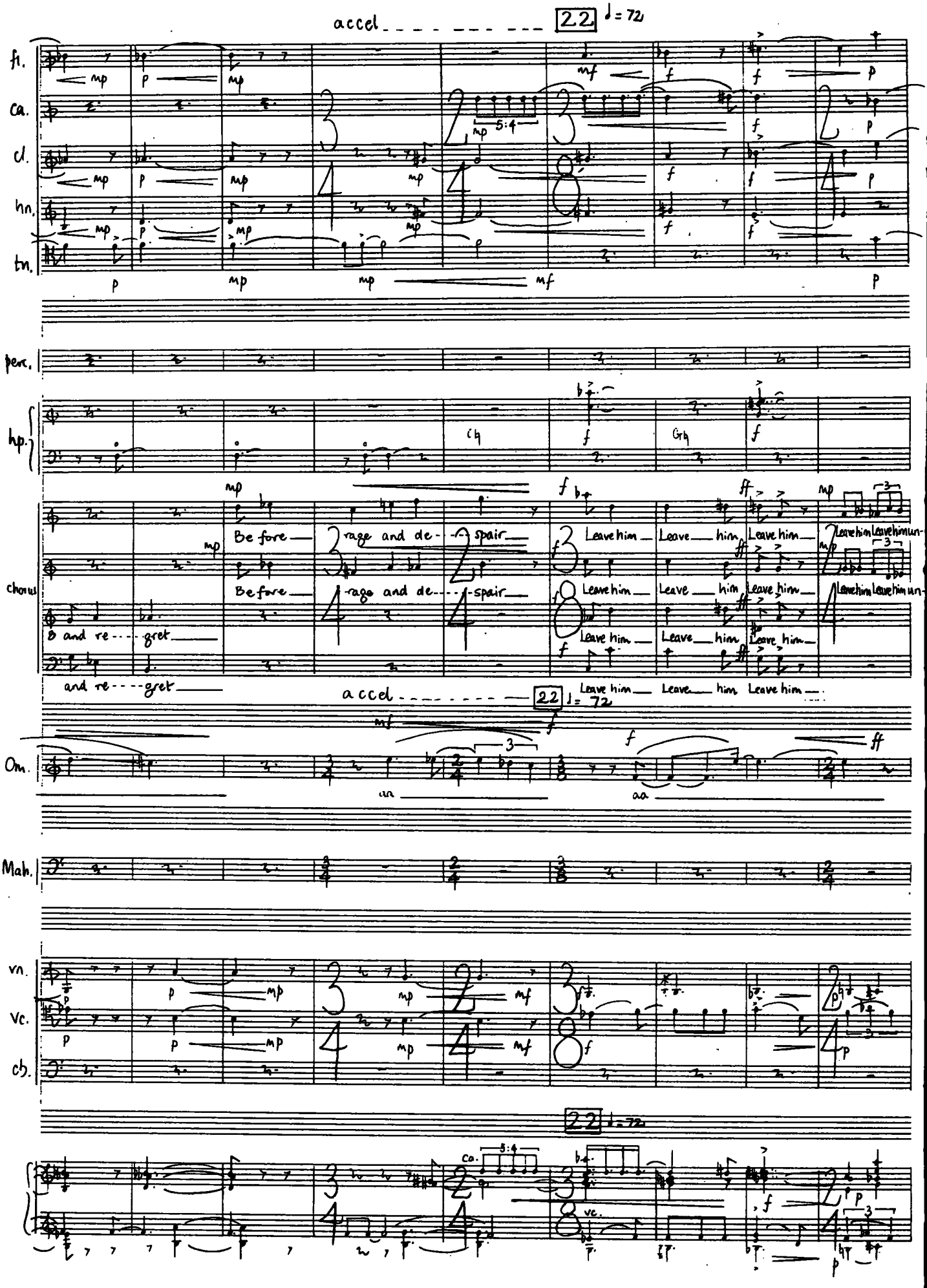
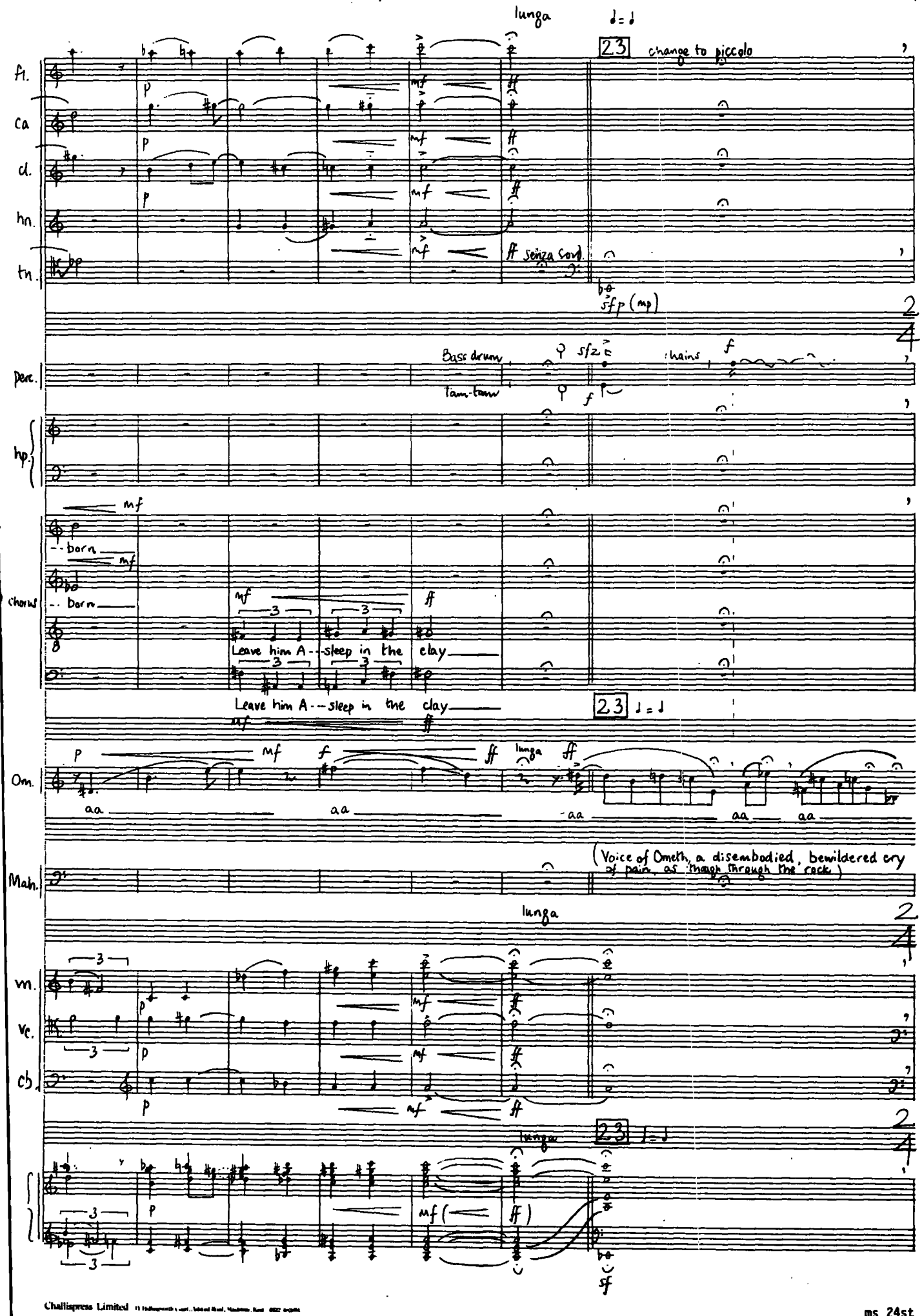
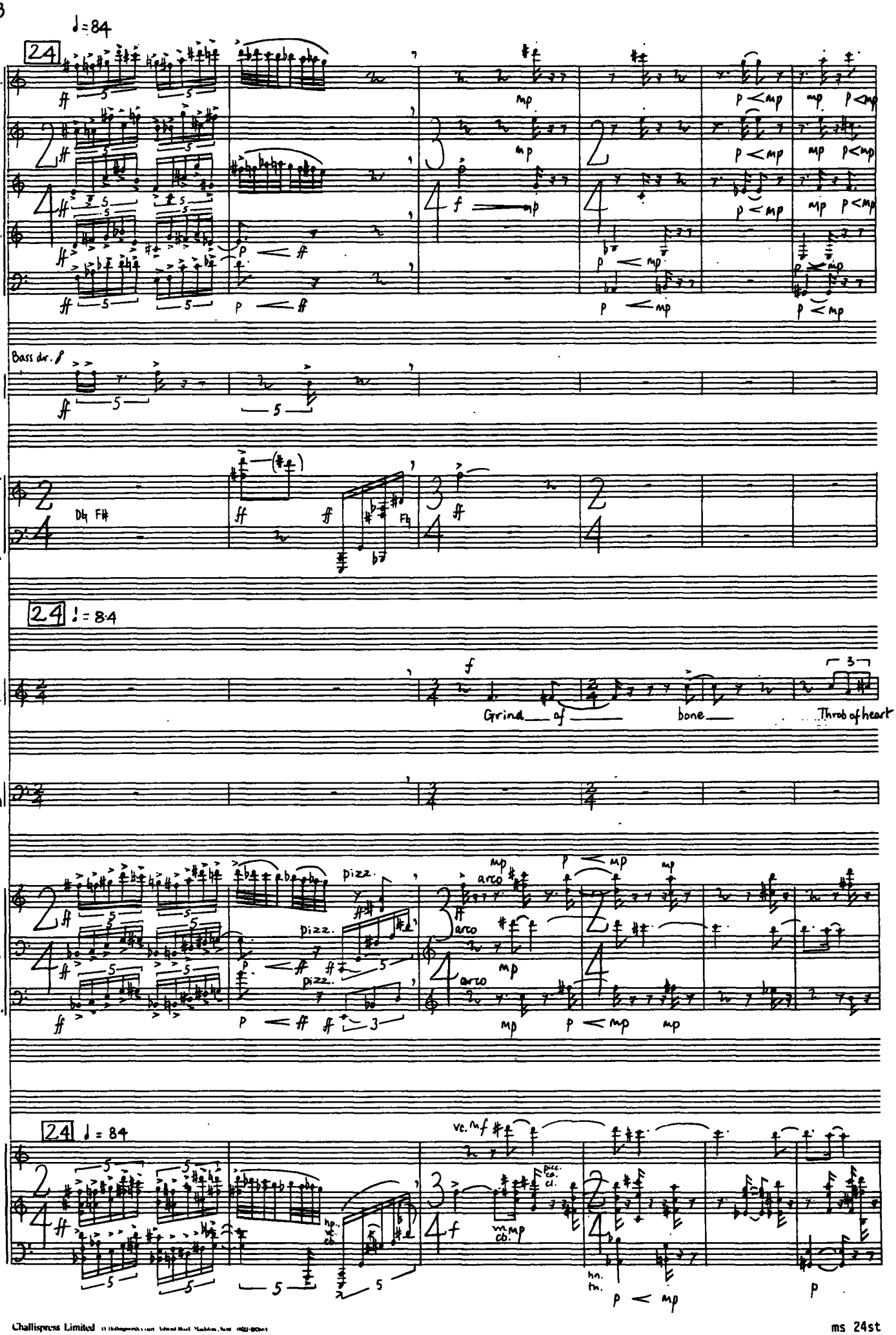
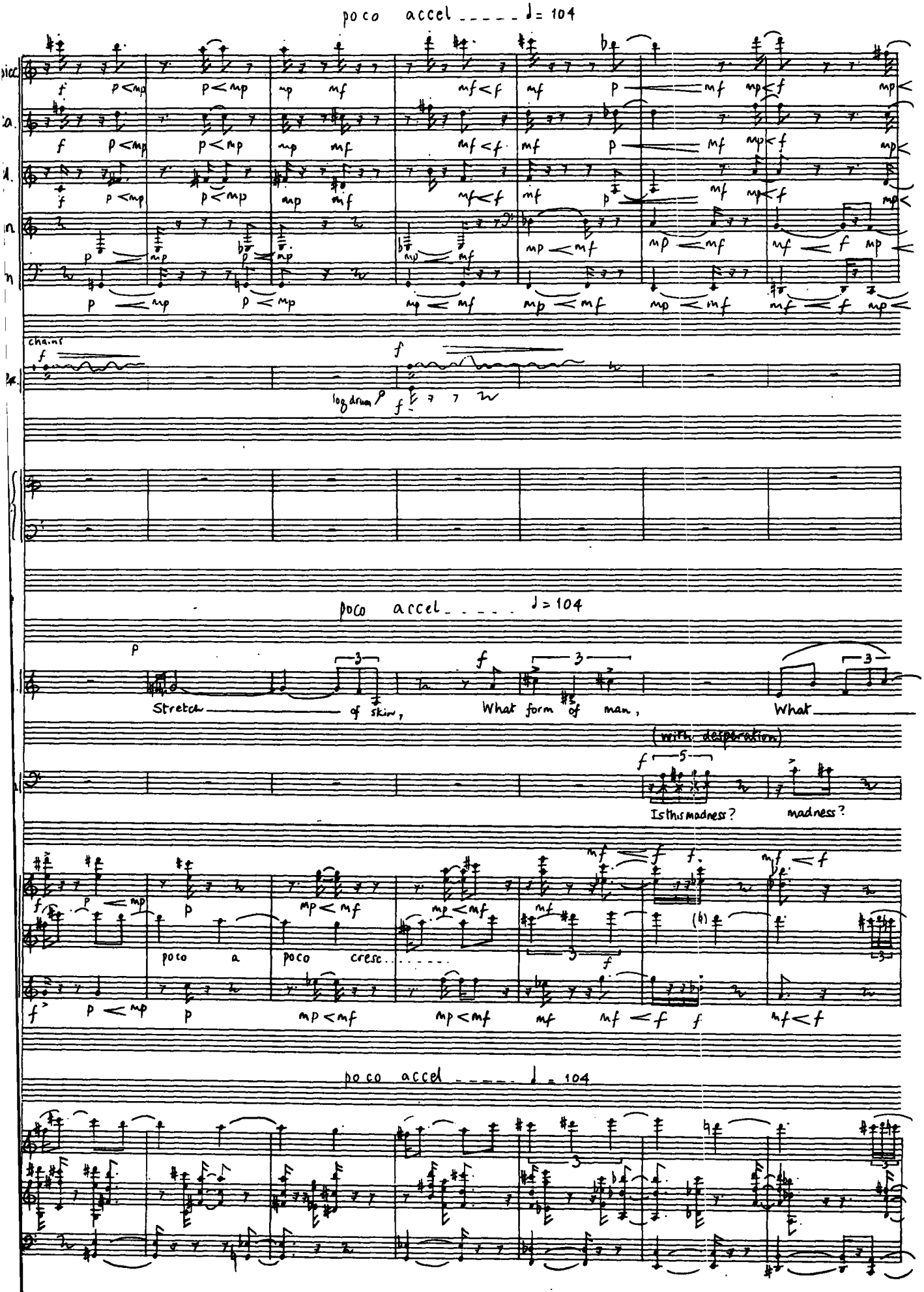
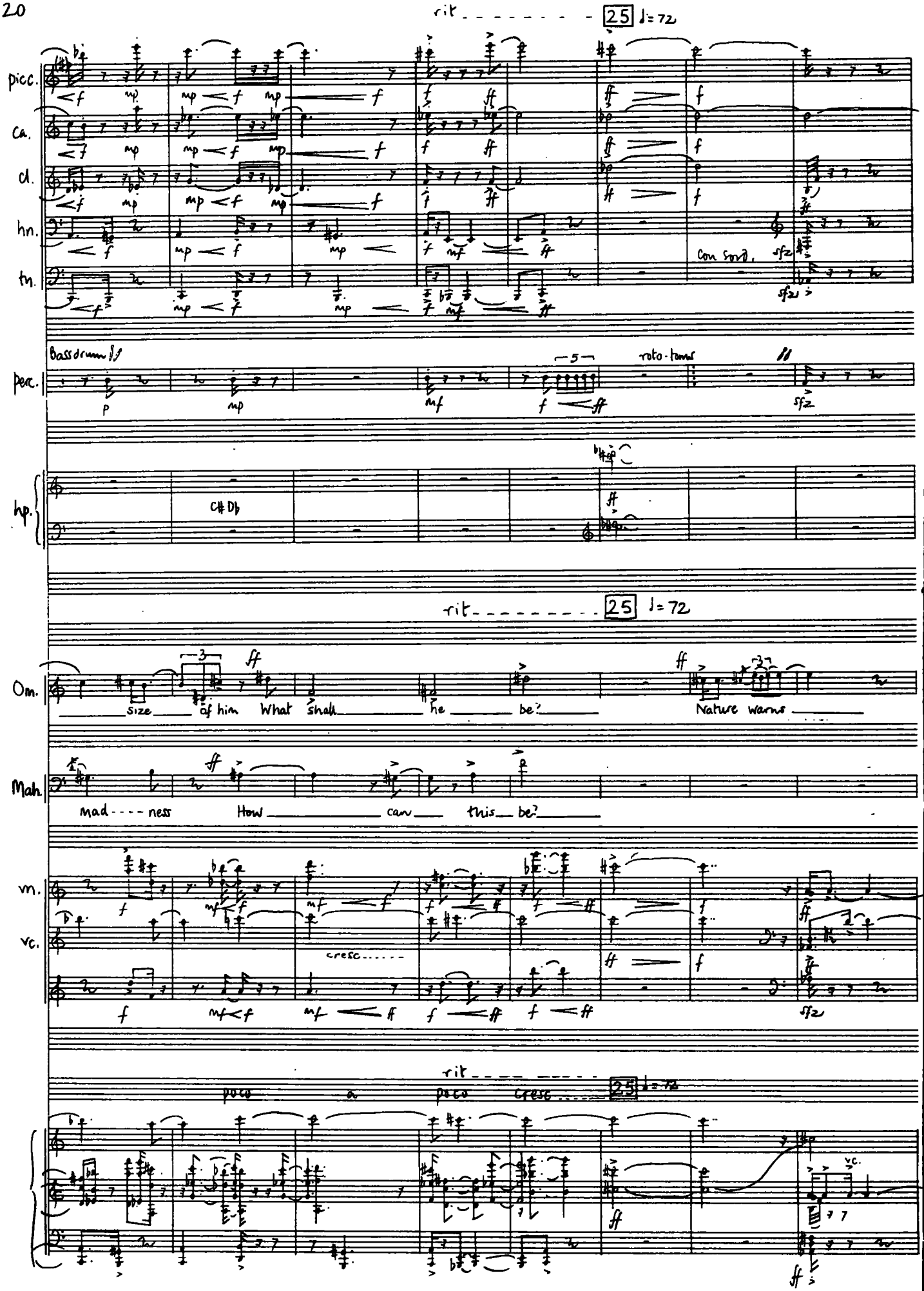
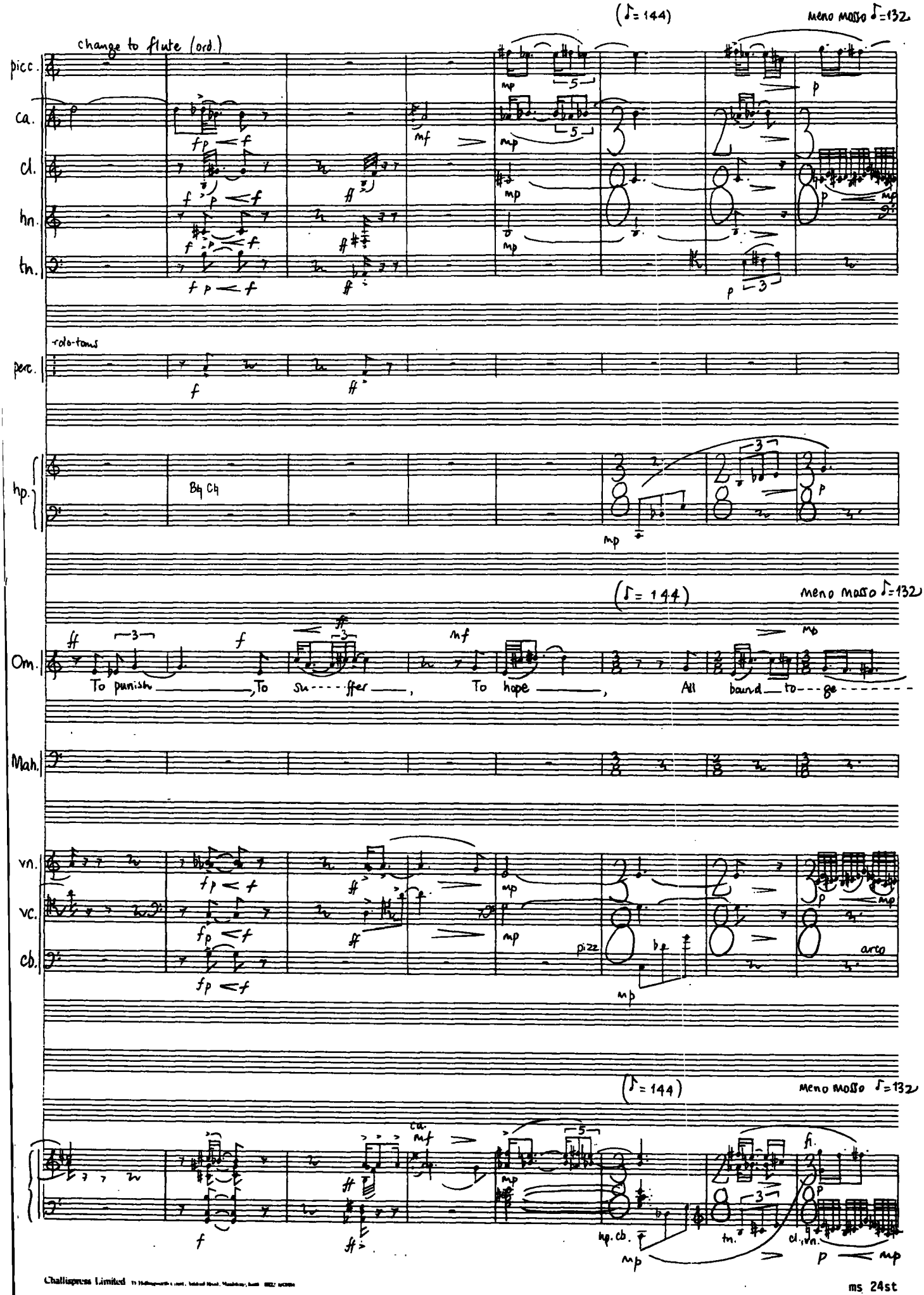
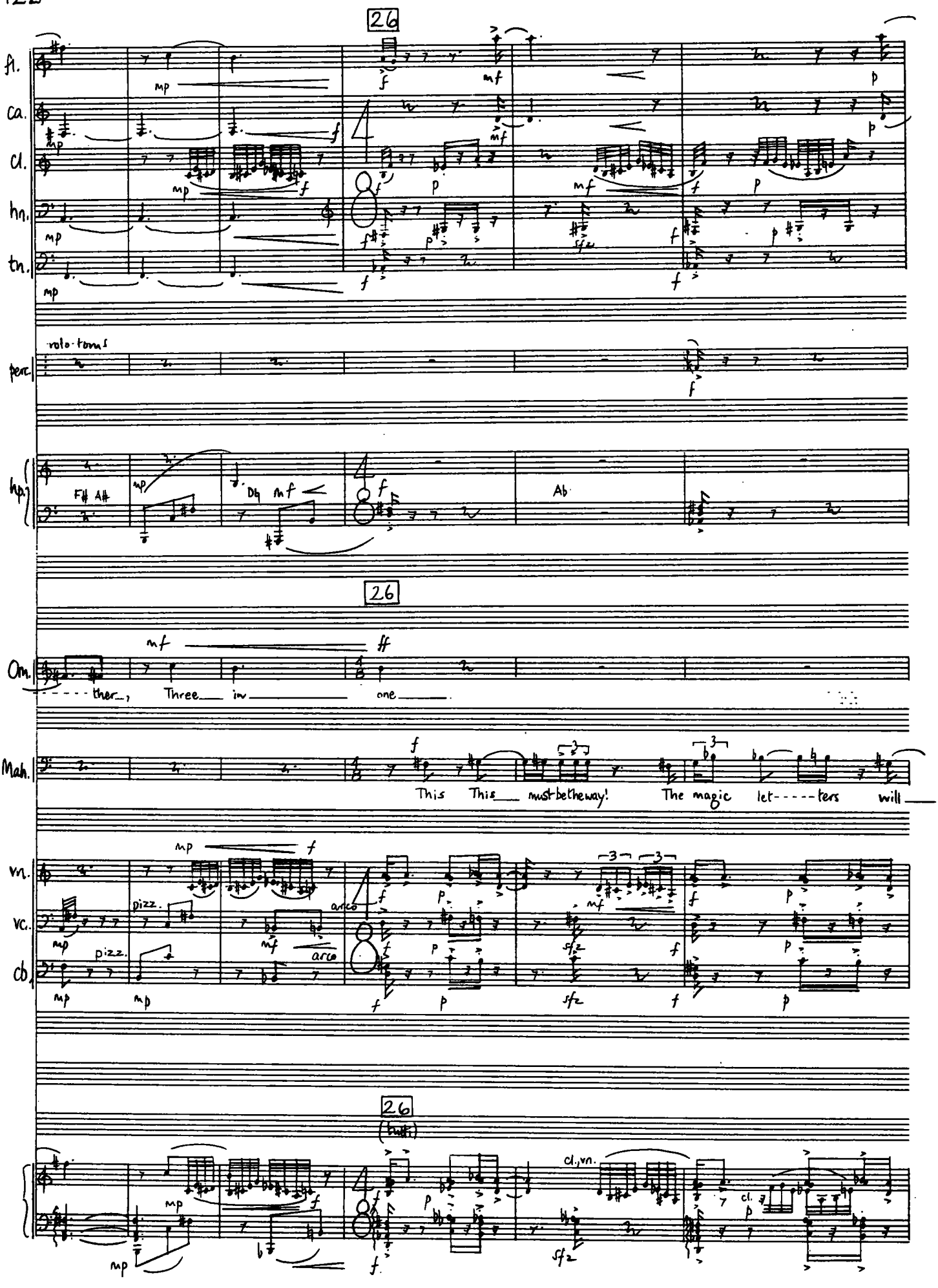
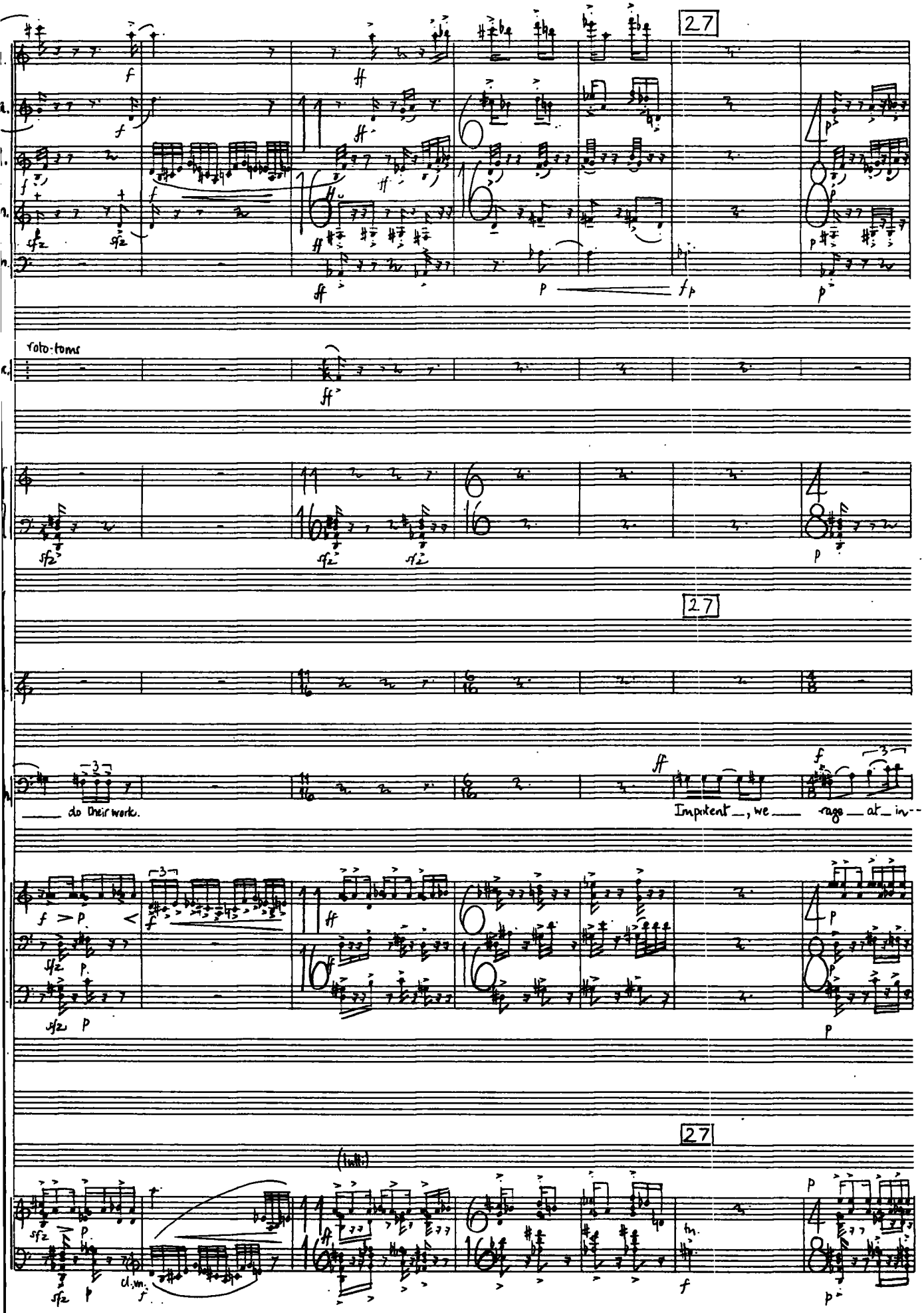
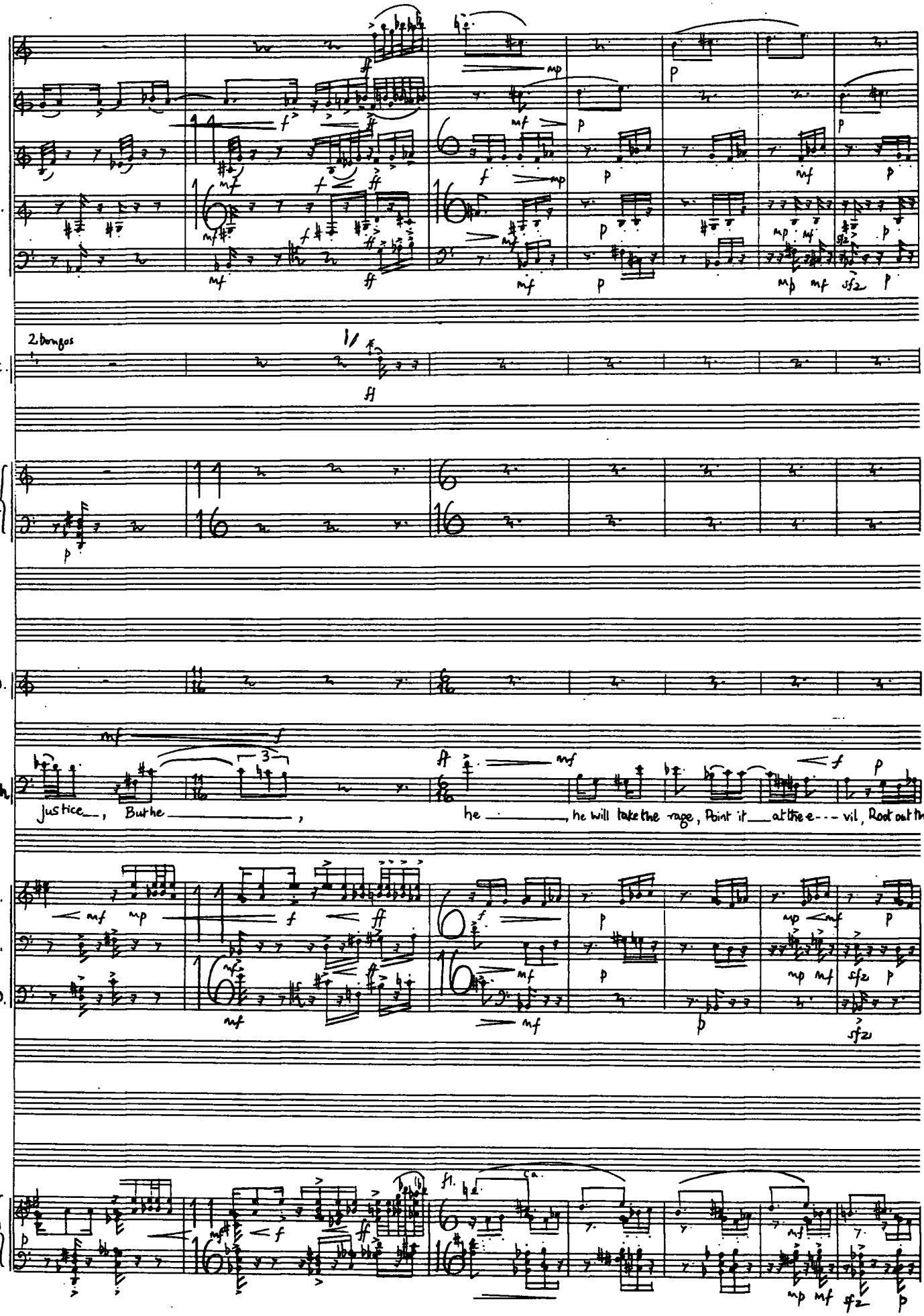
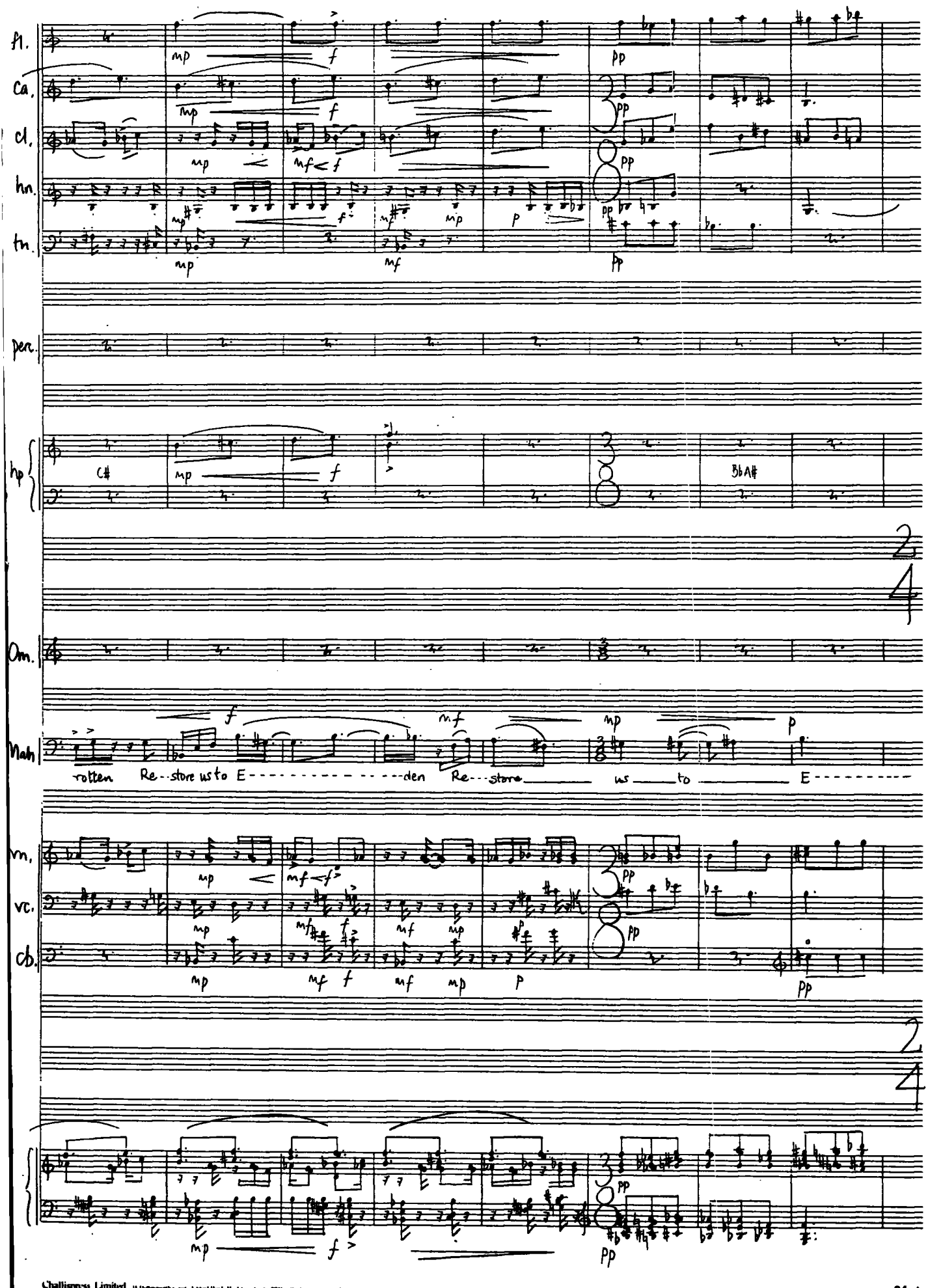
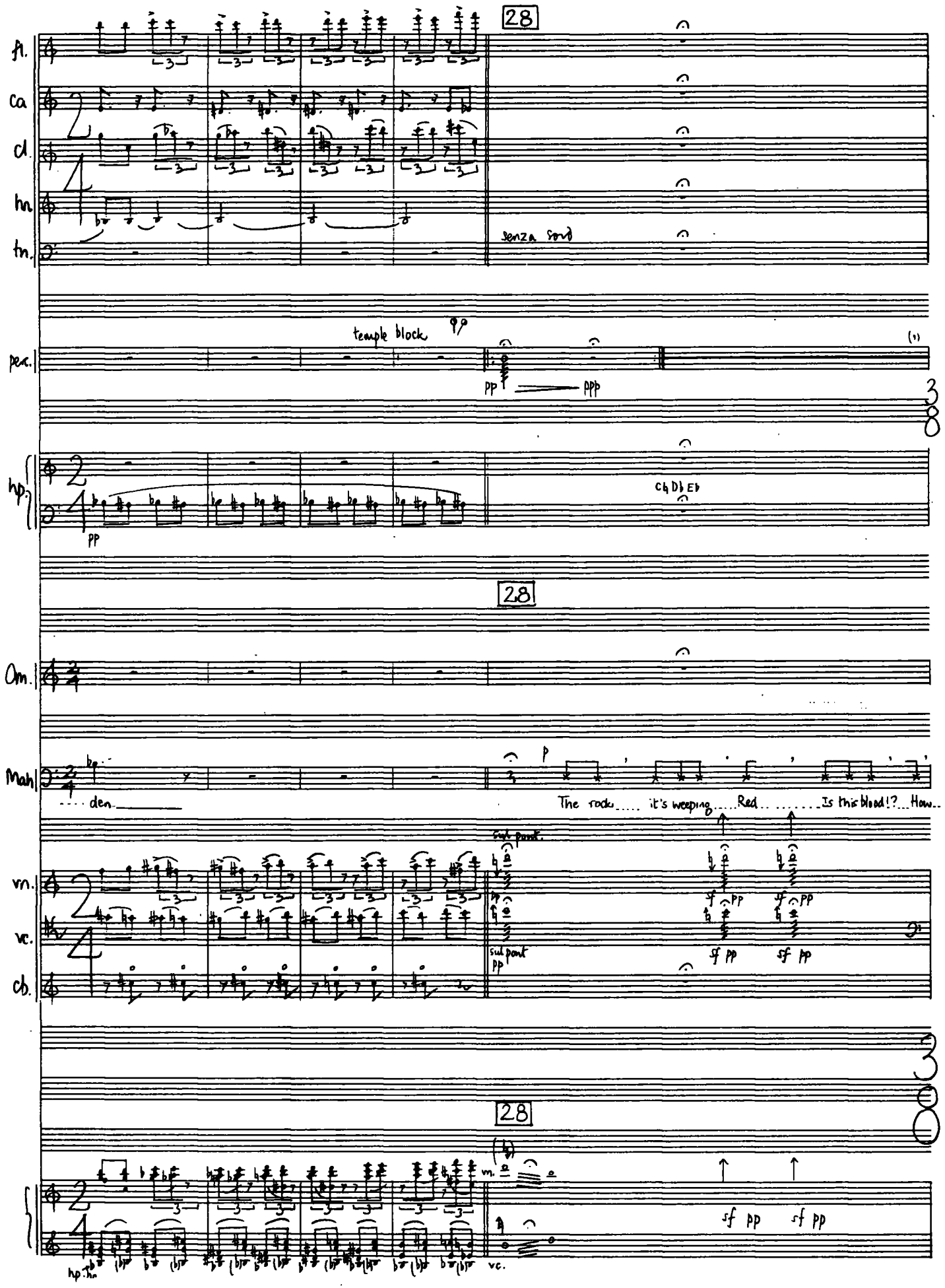
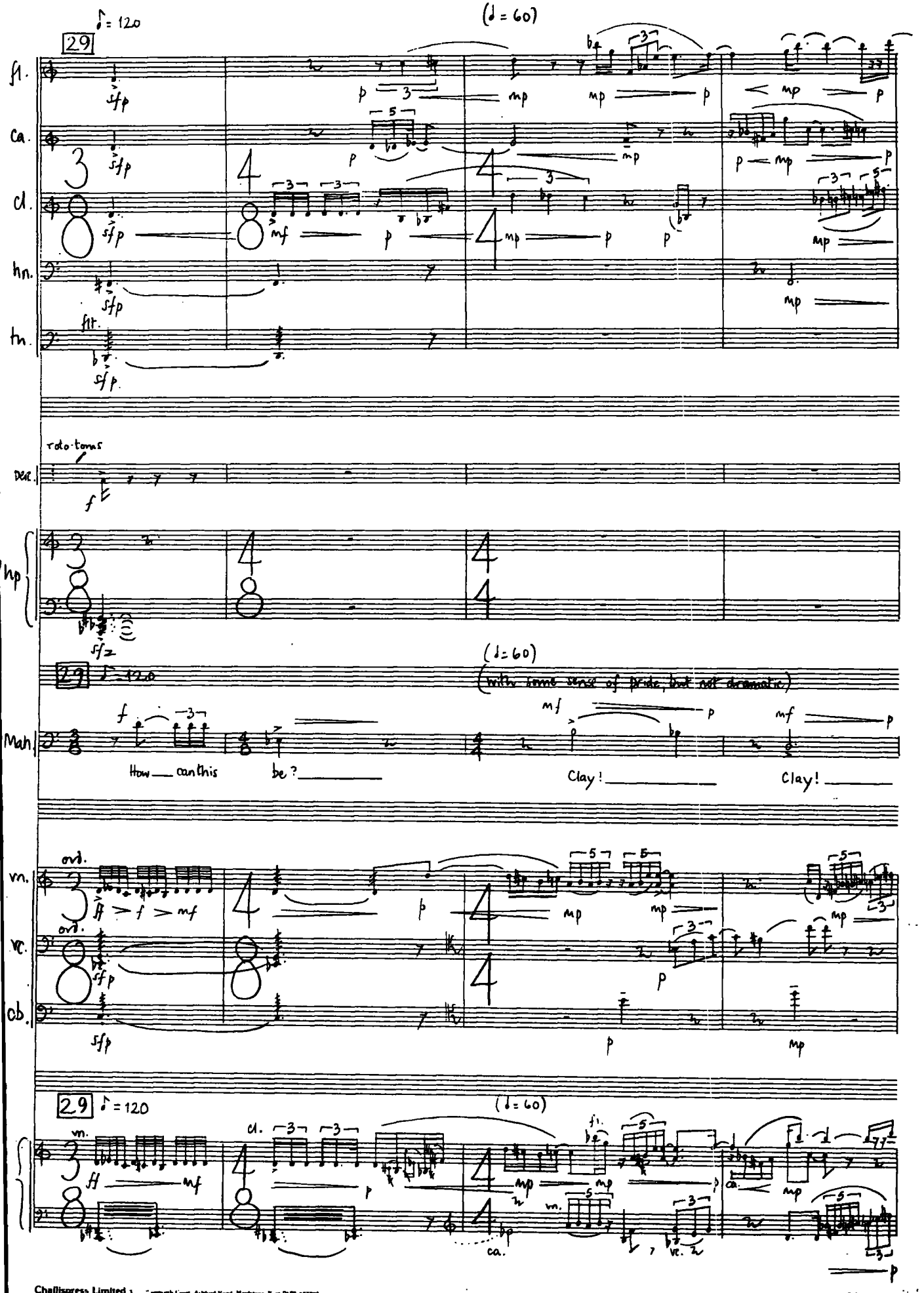
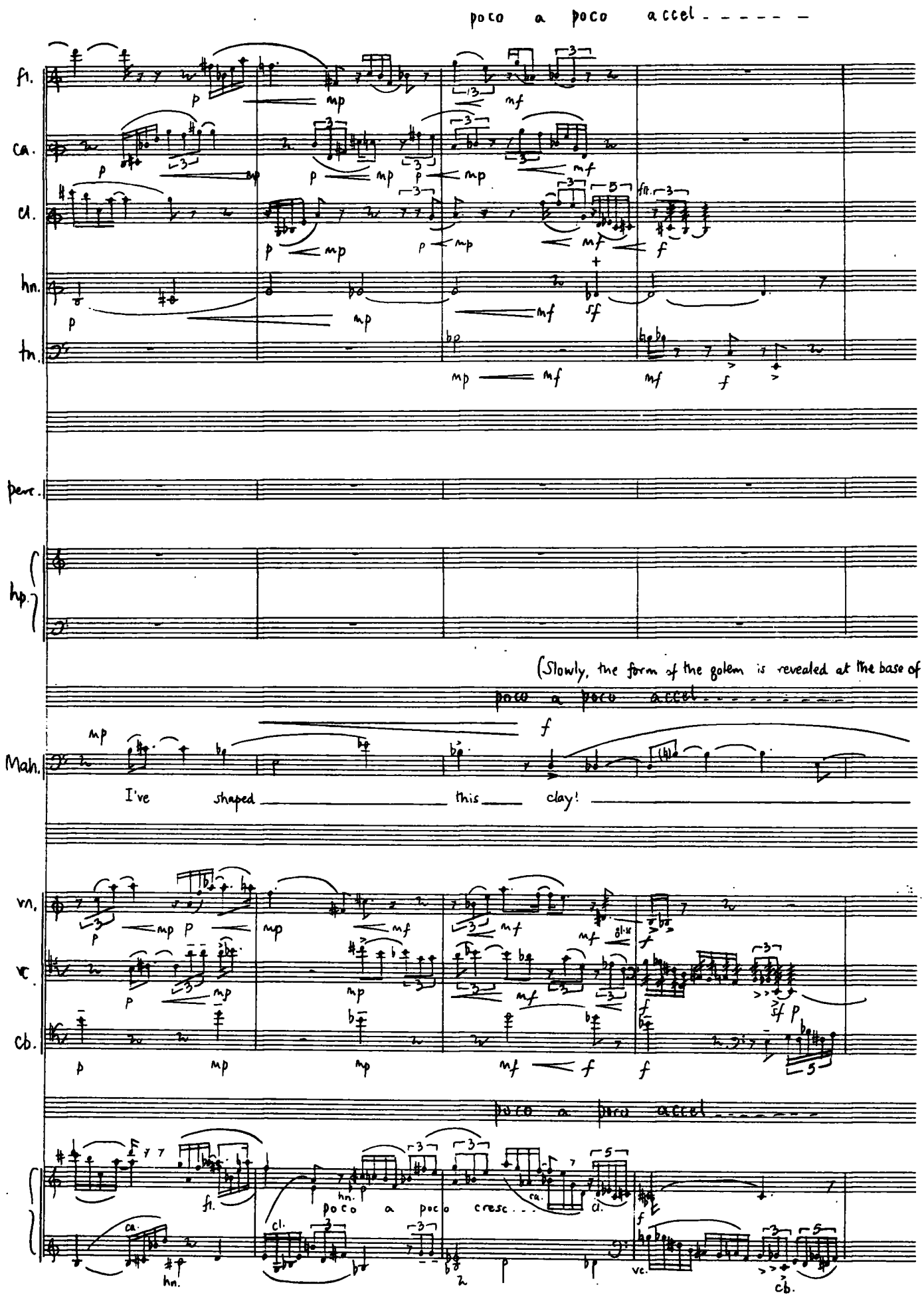
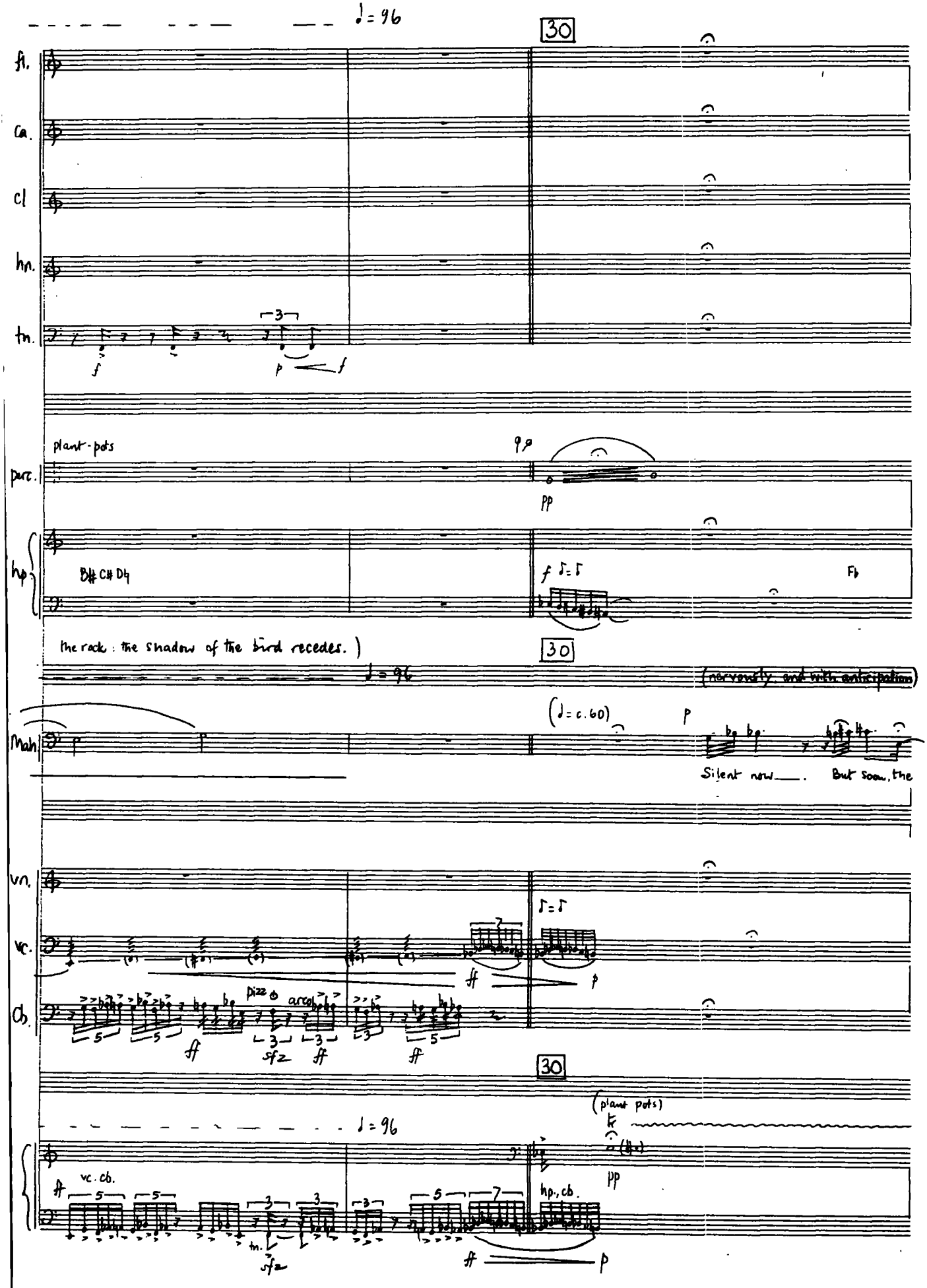
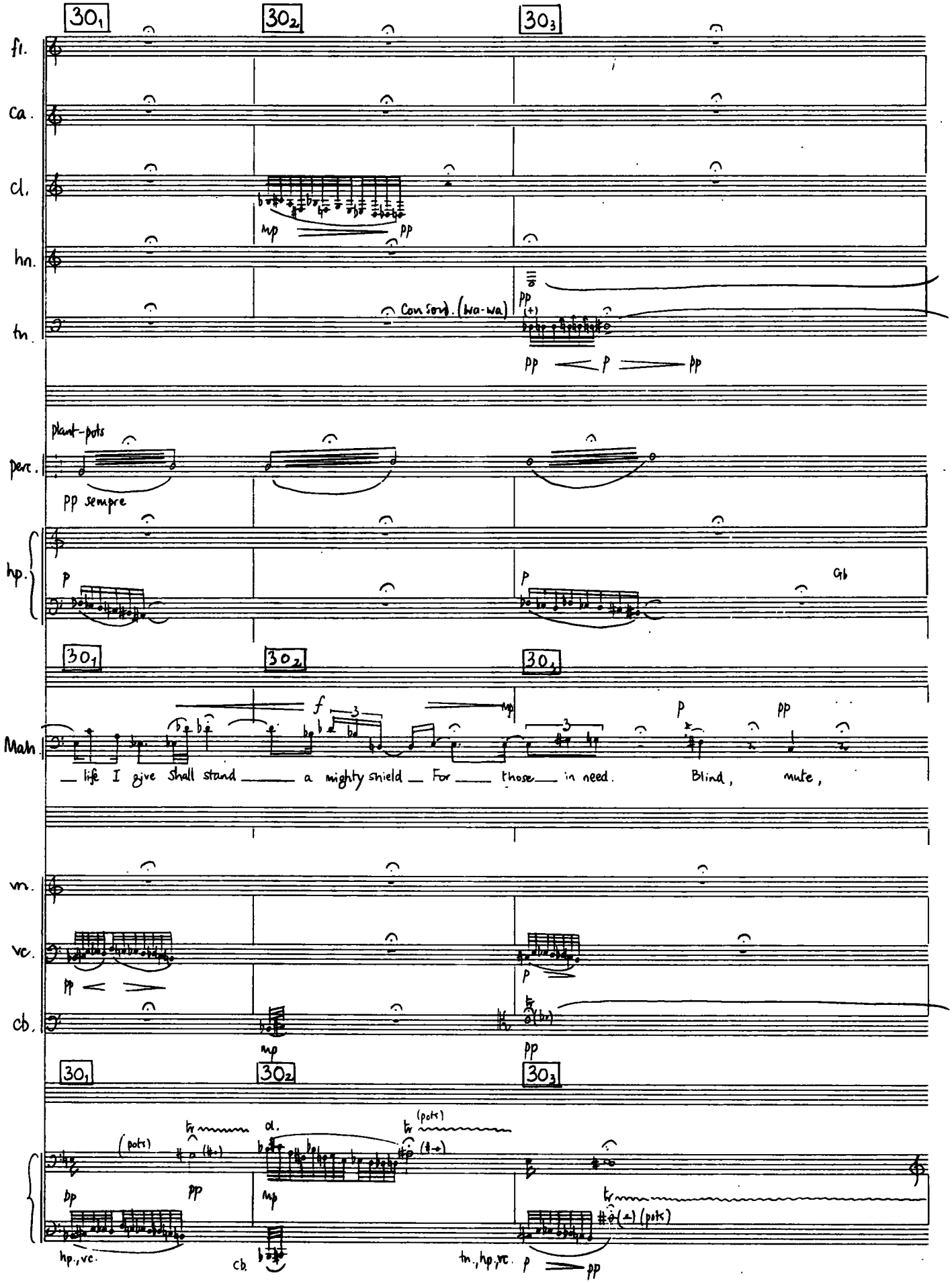
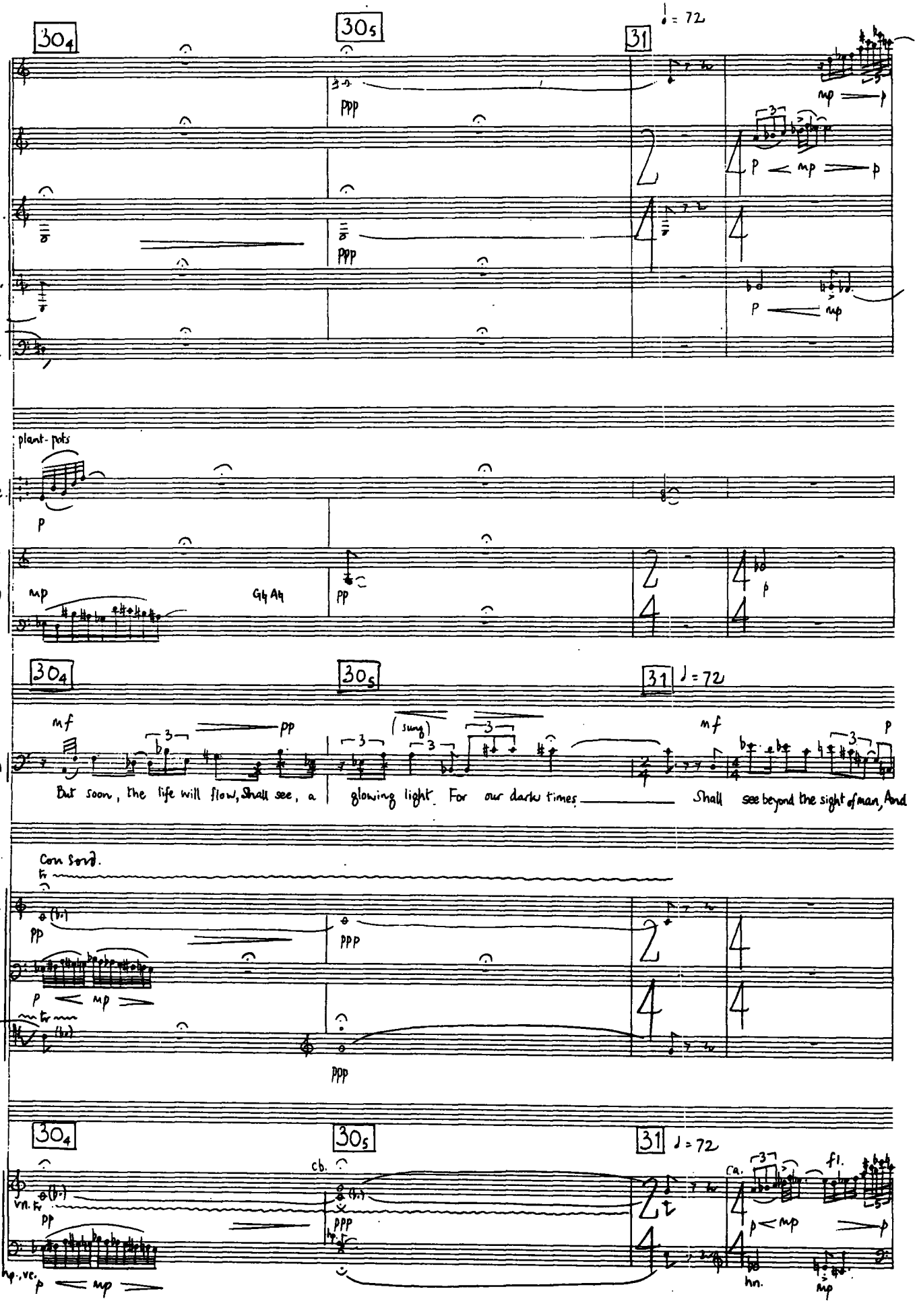
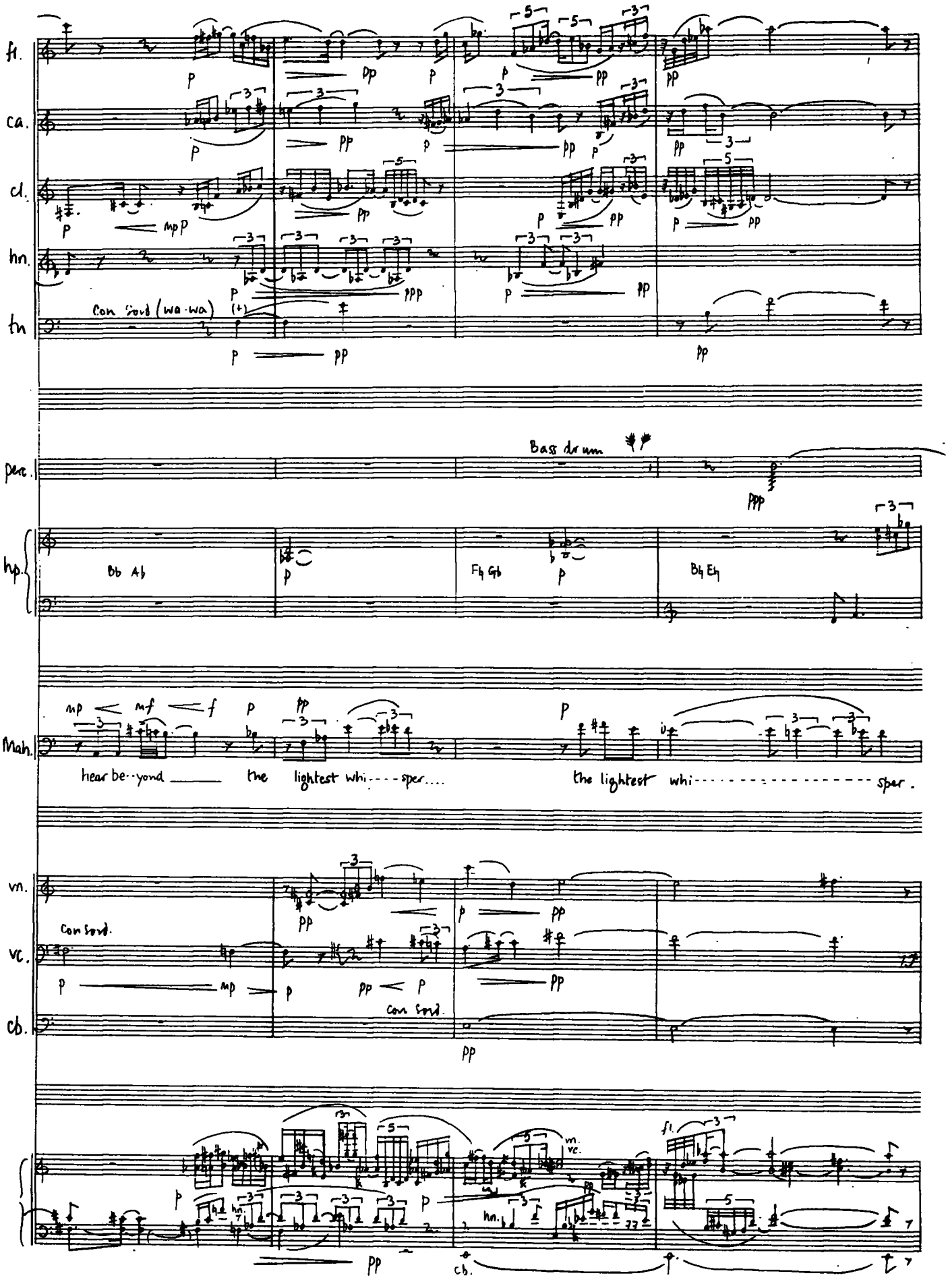
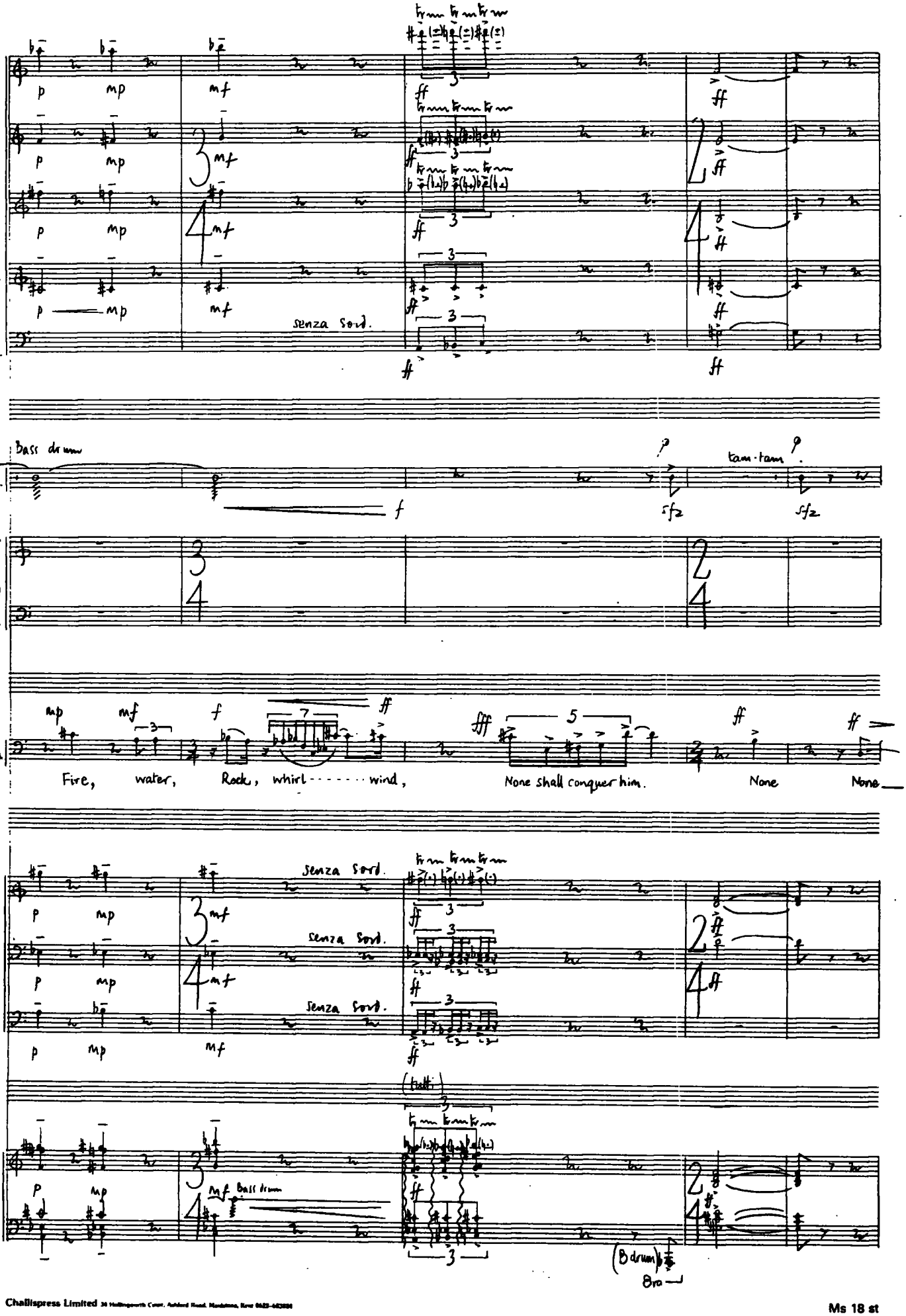
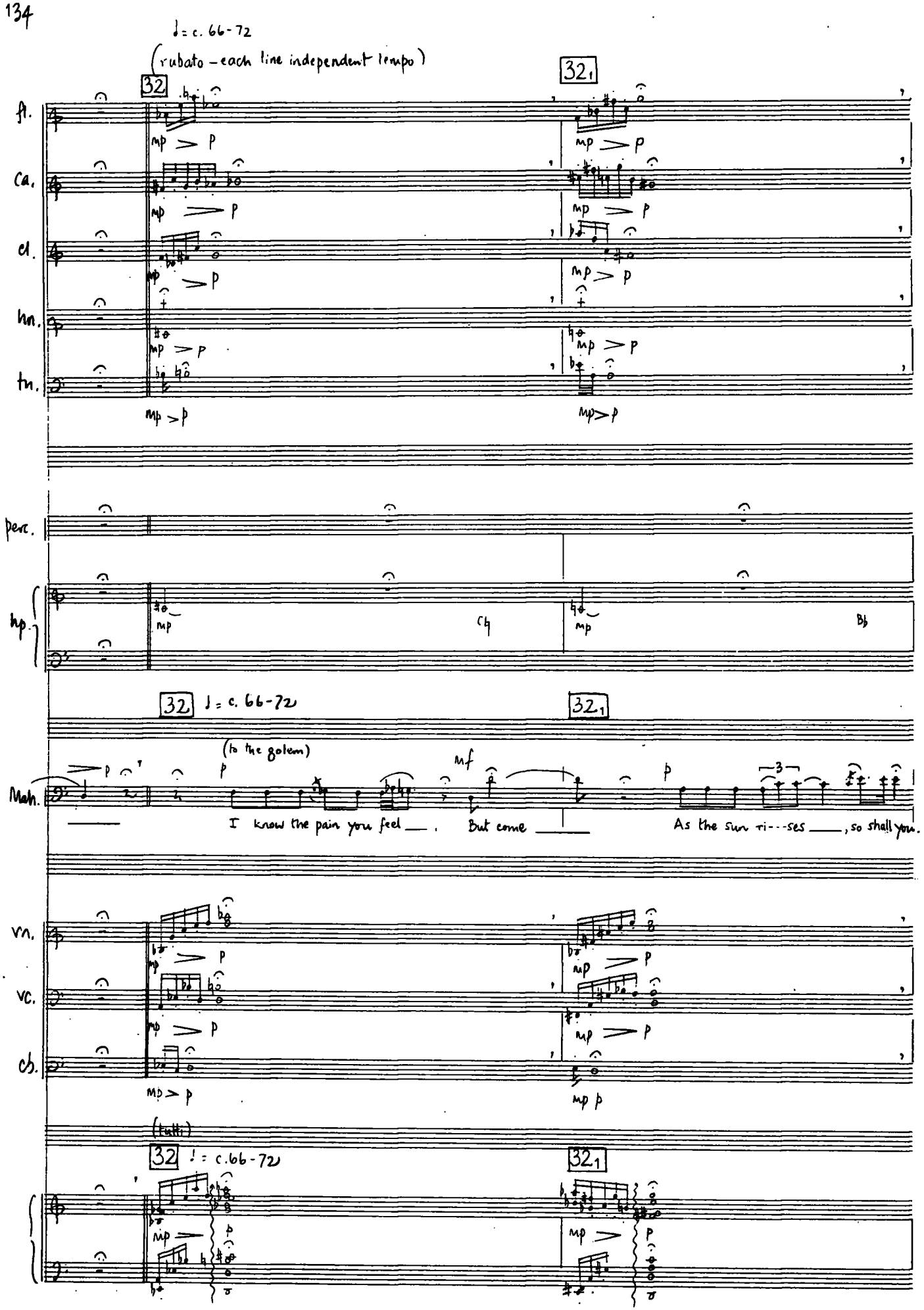
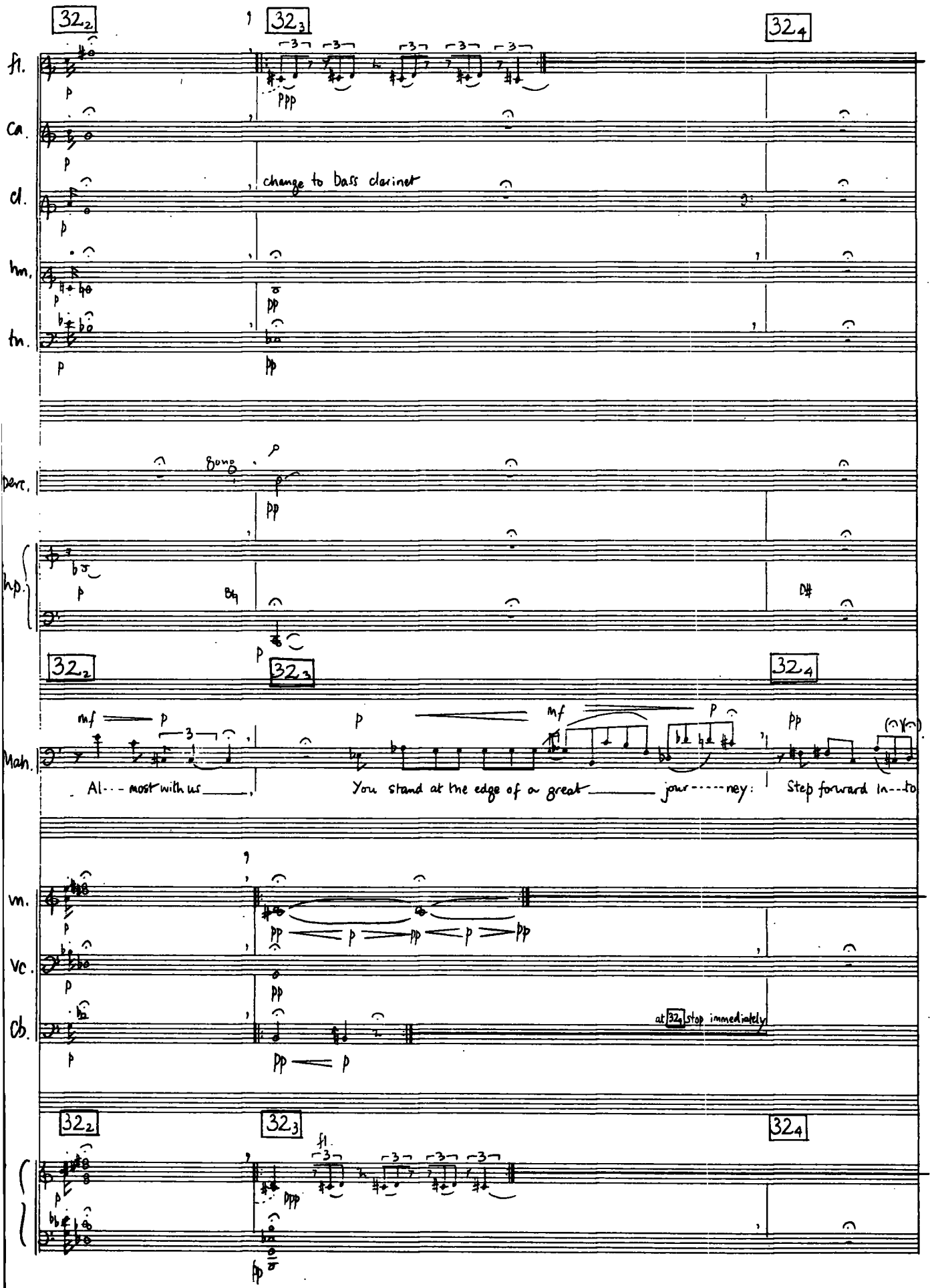
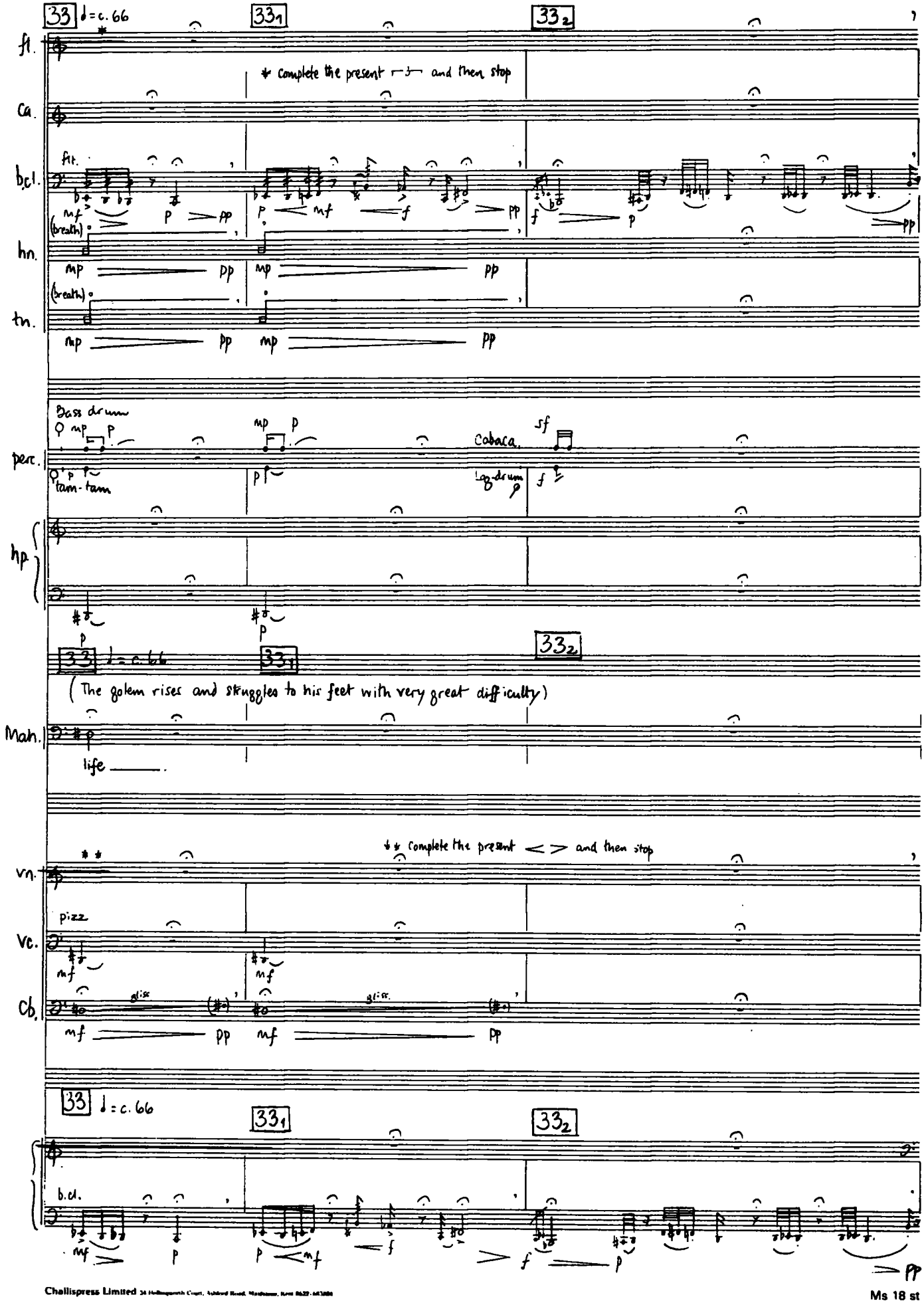
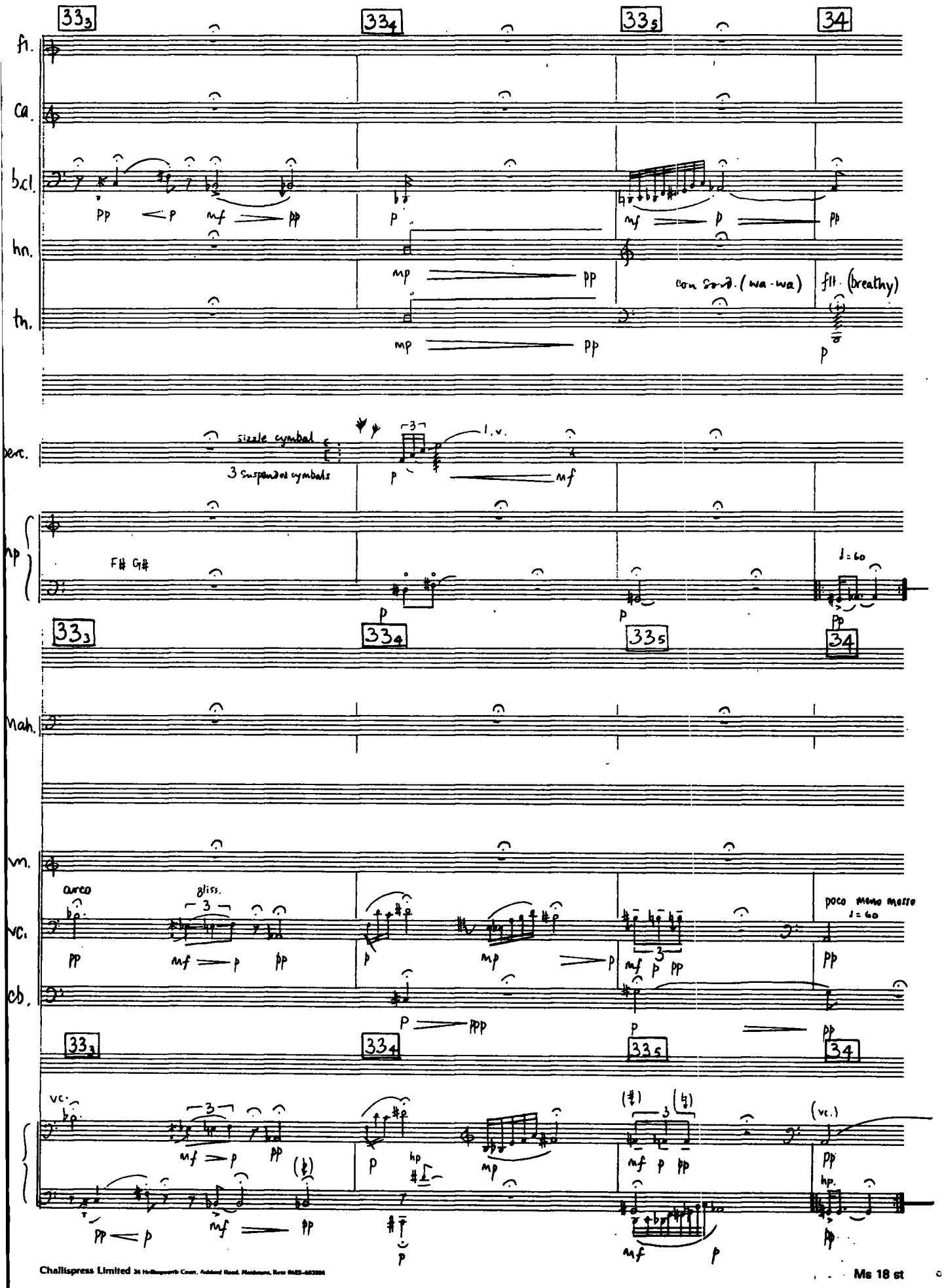
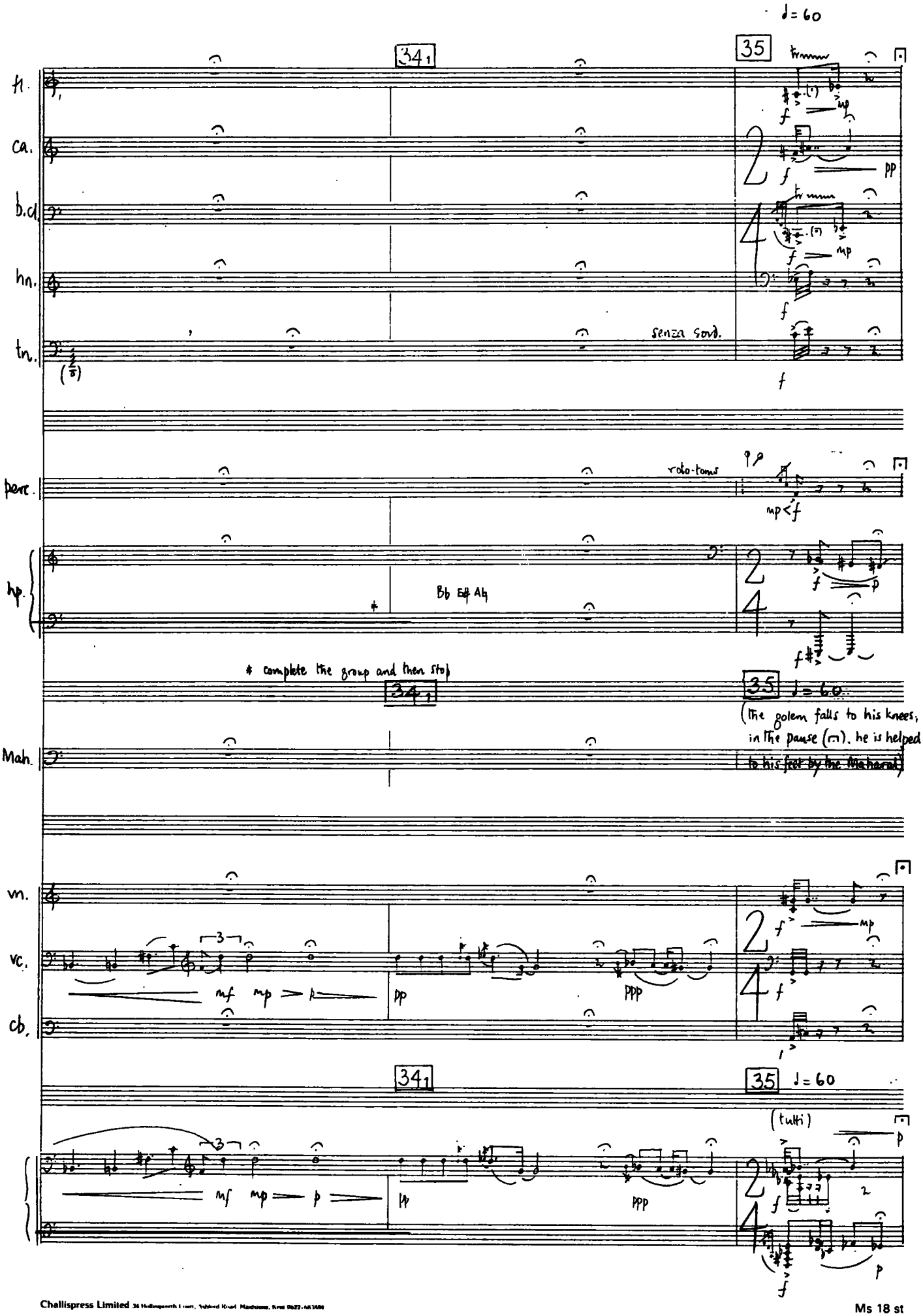
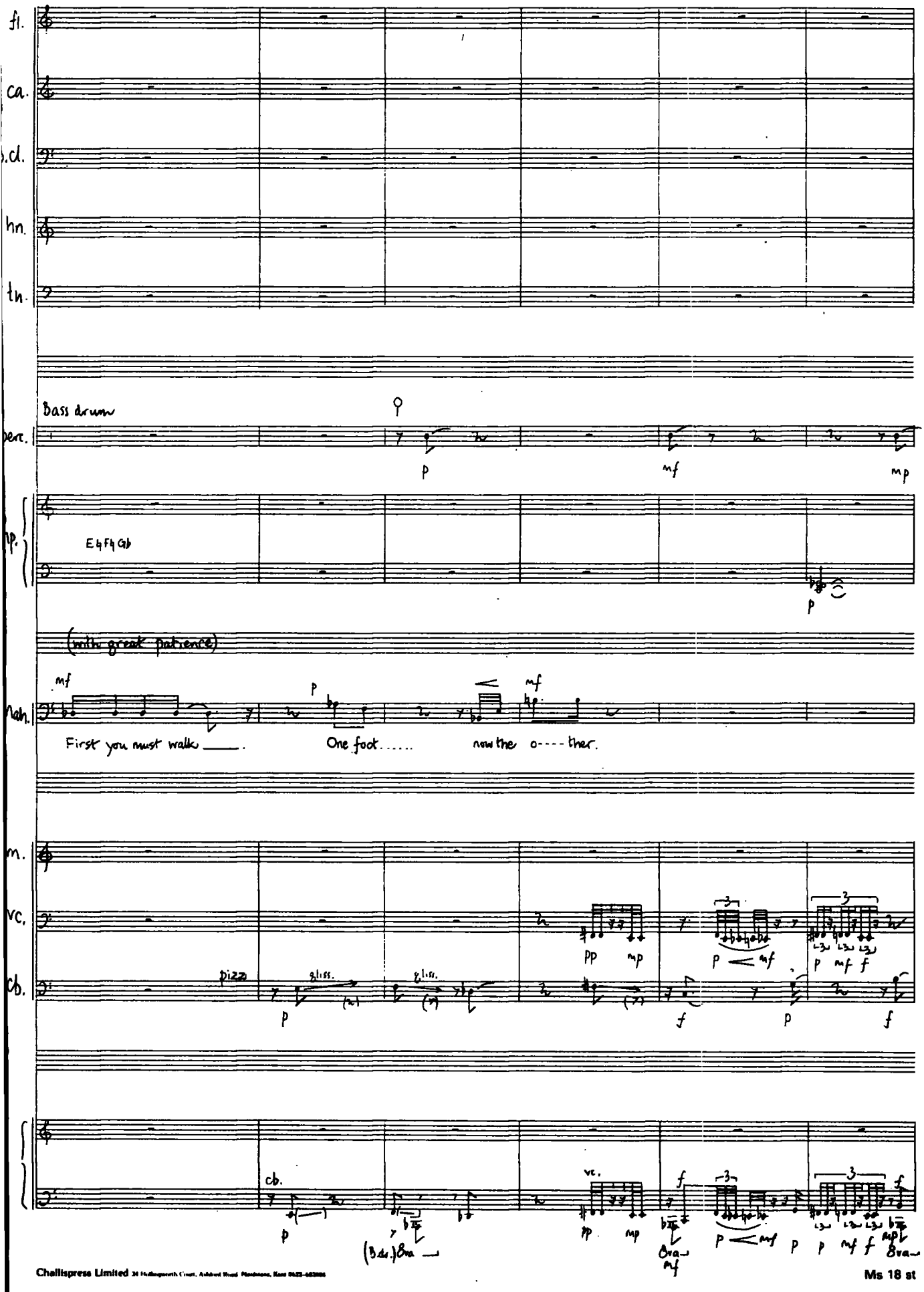

♩ = ♪ = 120
19
fl.
ca.
cl.
hn.
tn.
Bass pedal drum
perc
hp.
tape
Mah.
raise up them that fall
vn.
vc.
cb
pizz
hp.
cl.
ca.
cb.


più mosso ♩= 66
♩= 72
fl.
ca.
cl.
hn.
tn.
roto-toms (retune lowest to Ab)
(* raise pitch by turning with free hand)
low roto
perc.
Ab
hp.
più mosso ♩= 66
♩= 72
tape
chorus
8oy
lem!
Mah.
For our salvation
arco
vn.
Vc.
Cb.
più mosso ♩= 66
(Funk)
♩= 72

20
poco a poco dim....
poco a poco rit...
fl.
ca.
cl.
hn.
con Sord.
tn.
Bass drum
perc.
hp
tape
20
poco a poco rit...
chorus
(to himself)
Mah.
I must!
What clouds his coming?
vn.
vc.
cb.
sul pont.
pizz.
20
poco a poco rit...
ca.
vn.
tn.
vc.
cb.

rit
21 ♩= 60
Leave him in darkness
de-ny him the air
Before hope
Voice of Ometh
(* unison)
aa
ord.
fl.ca.
cl.
vn.ve

accel
22
♩= 72
fl.
ca.
cl.
hn.
tn.
perc.
hp.
chorus
Om.
Mah.
vn.
Vc.
cb.
Be fore rage and de- spair
Be fore rage and de- spair
B and re- gret
and re- gret
Leave him Leave him Leave him
Leave him Leave him Leave him
Leave him Leave him Leave him
Leave him Leave him Leave him
Leave him Leave him Leave him
Leave him Leave him Leave him
Leave him Leave him Leave him
Leave him Leave him Leave him
5:4
Ch
Gtr
aa
aa
Ca.
vc.

lunga
23
change to piccolo
ff senza sord.
sfp (mp)
Bass drum
Tam-tam
chains
born
Leave him A--sleep in the clay
(Voice of Oneth, a disembodied, bewildered cry of pain, as though through the rock.)
lunga

♩=84
24
picc.
ca.
cl.
hn.
tn.
Bass dr.
perc.
hp.
D♭ F♯
24 ♩=84
Orn.
Grind of bone
Throb of heart
Mah
vn.
vc.
cb.
pizz.
arco
24 ♩=84
vc. mf
hn.
tn.

poco accel ♩= 104
chains
log drum
poco accel ♩= 104
Stretch of skin,
What form of man,
What
(with desperation)
Is this madness?
madness?
poco a
poco cresc.
poco accel ♩= 104

rit
25
♩= 72
picc.
ca.
cl.
hn.
tn.
Con Sord.
Bassdrum
roto-toms
perc.
hp.
C♯ D♭
rit
25
♩= 72
Om.
size of him What shall he be?
Nature warns
Mah.
mad - - - - ness How can this be?
vn.
vc.
cresc.
rit
poco a poco cresc.
25
♩= 72

(♪= 144)
meno mosso ♪=132
change to flute (ord.)
picc.
ca.
cl.
hn.
tn.
rolo-toms
perc.
hp.
B♭ C♭
Om.
To punish ——, To Su---ffer ——, To hope ——, All baund to---ge------
Mah.
vn.
vc.
cb.
pizz
arco
ca.
fl.
hp. cb.
tn.
cl., vn.

26
fl.
ca.
cl.
hn.
tn.
mp
f
mf
p
perc.
roto-toms
hp.
F# A#
Db
Ab
26
Ch.
ther_,
Three_
in_
one_
Mah.
This
This_
must be the way!
The magic
let-----ters
will_
vn.
vc.
cb.
pizz.
arco
sfz
26
(tutti)
cl., vn.
cl.

27
roto-toms
do their work.
Impatient_, we_ rage_ at_ in----
27
27
(tutti)
cl.vn.

fl.
ca.
cl.
hn.
tn
2 bongos
perc.
hp.
Orn.
Mah.
justice, But he
he, he will take the rage, Point it at the e--- vil, Root out the
vn.
vc.
cb.
fl.
ca.

fl.
ca.
cl.
hn.
tn.
per.
hp
C#
Bb A#
Orn.
Mah
rotten Re--store us to E----------den Re---store us to E---------
vn.
vc.
cb.

28
fl.
ca.
cl.
hn.
tn.
senza sord.
temple block
pp
ppp
perc.
hp.
pp
C♭ D♭ E♭
28
Orn.
Mah.
den.
p
The rock..... it's weeping..... Red..... Is this blood!? How...
vn.
vc.
cb.
sul ponte.
pp
sf pp
sf pp
sf pp
sf pp
28
vn.
sf pp
sf pp
hp. hn.
vc.

29
♪ = 120
(♩ = 60)
fl.
ca.
cl.
hn.
tn.
rdo.tons
dcr.
hp
29
♪ = 120
(♩ = 60)
(with some sense of pride, but not dramatic)
Mah
How can this be?
Clay!
Clay!
vn.
vc.
cb.
ord.
29
♪ = 120
(♩ = 60)
vn.
cl.
ca.
vc.

Challispress Limited 36 Hollingworth Court, Ashland Road, Mandeleine, Kent 0622-683884


♩= 96
30
fl.
ca.
cl
hn.
tn.
f
p
f
plant-pots
perc.
pp
hp
B♯ C♯ D♭
f
F♭
the rock: the shadow of the bird recedes.)
30
♩= 96
(nervously, and with anticipation)
(♩= c. 60)
Mah
p
Silent now ___. But soon, the
vn.
vc.
cb.
pizz
arco
ff
sfz
ff
ff
30
♩= 96
(plant pots)
vc. cb.
ff
hn.
sfz
hp., cb.
pp
ff
p

Challispress Limited

30₄
30₅
31
♩ = 72
fl.
ca.
cl.
hn.
tn.
plant-pots
perc.
hp.
mp
G♭ A♭
pp
mf
(sung)
Mah.
But soon, the life will flow, Shall see, a glowing light. For our dark times Shall see beyond the sight of man, And
Con Sord.
vn.
vc.
cb.
ppp
vn. tr
hp., vc.
hn.

fl.
ca.
cl.
hn.
tn
Con Sord (wa-wa)
perc.
Bass drum
hp.
Bb Ab
Fb Gb
Bb Eb
Mah.
mp mf f p pp
hear be-yond the lightest whi----sper....
the lightest whi----------sper.
vn.
vc.
cb.
Con Sord.
Con Sord.
fl.
m. vc.
hn.
cb.

fl.
ca.
cl.
hn.
tn.
senza Sord.
Bass drum
perc.
tam-tam
hp.
Mah.
Fire, water, Rock, whirl - - - - - wind,
None shall conquer him.
None
None
vn.
vc.
cb.
senza Sord.
senza Sord.
senza Sord.
(tutti)
mf bass trm
(B drum)
8va

♩= c. 66-72
(rubato – each line independent tempo)
32
32₁
fl.
ca.
cl.
hn.
tn.
perc.
hp.
Cb
Bb
(to the golem)
Mah.
I know the pain you feel ___ . But come ___ As the sun ri---ses ___ , so shall you.
vn.
vc.
cb.
(tutti)

32₂
32₃
32₄
fl.
ca.
cl.
change to bass clarinet
hn.
tn.
perc.
Bong
hp.
Bb
D#
mah.
Al--- most with us
You stand at the edge of a great
jour-----ney:
Step forward in---to
vn.
vc.
cb.
at 32₄ stop immediately

Sc. 2

33 ♩= c. 66
33₁
33₂
fl.
* complete the present and then stop
cl.
b.cl.
flt.
(breath)
hn.
tn.
Bass drum
tam-tam
Cabaca
Log-drum
perc.
hp
(The golem rises and struggles to his feet with very great difficulty)
Mah.
life
** complete the present and then stop
vn.
pizz
vc.
cb.
gliss.
b.cl.

33₃
33₄
33₅
34
fl.
cl.
b.cl.
hn.
tr.
pp p mf pp
mp pp
mp pp
con Sord. (wa-wa)
fll. (breathy)
p
perc.
sizzle cymbal
3 suspended cymbals
l.v.
p mf
hp
F# G#
p p
♩ = 60
pp
mar.
vn.
vc.
cb.
arco
gliss.
mf p pp
p mp p
mf p pp
poco meno mosso
♩ = 60
pp
p ppp
p pp
vc.
mf p pp
p mp
mf p pp
(vc.)
pp
hp.
pp p
mf pp
p
mf p
pp


♩= 60
34 1
35
fl.
ca.
b.cl.
hn.
tn.
senza sord.
perc.
roto-toms
hp.
Bb E♯ A♭
* complete the group and then stop
Mah.
(The golem falls to his knees, in the pause (⊓). he is helped to his feet by the Maharal)
vn.
vc.
cb.
(tutti)



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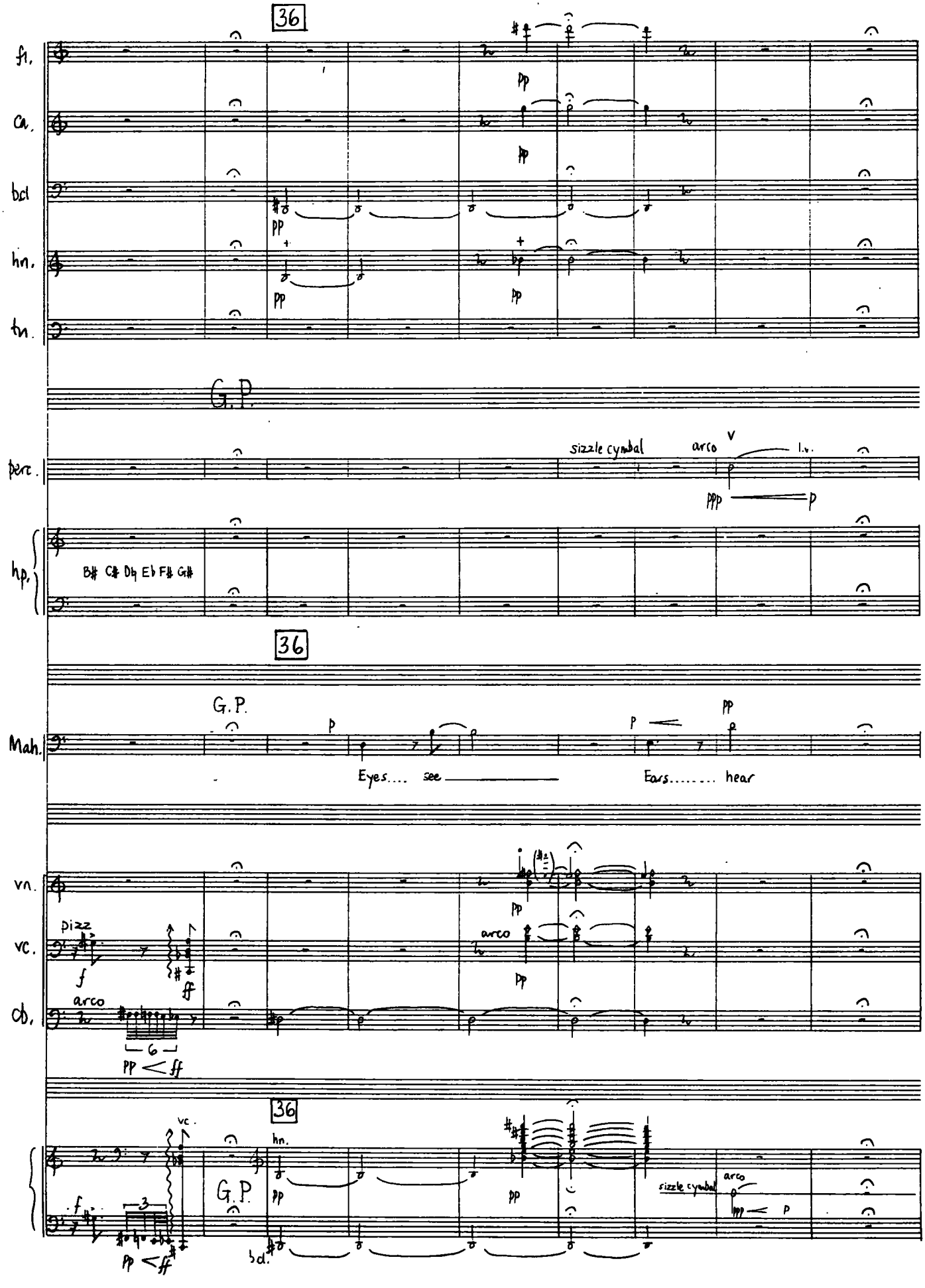
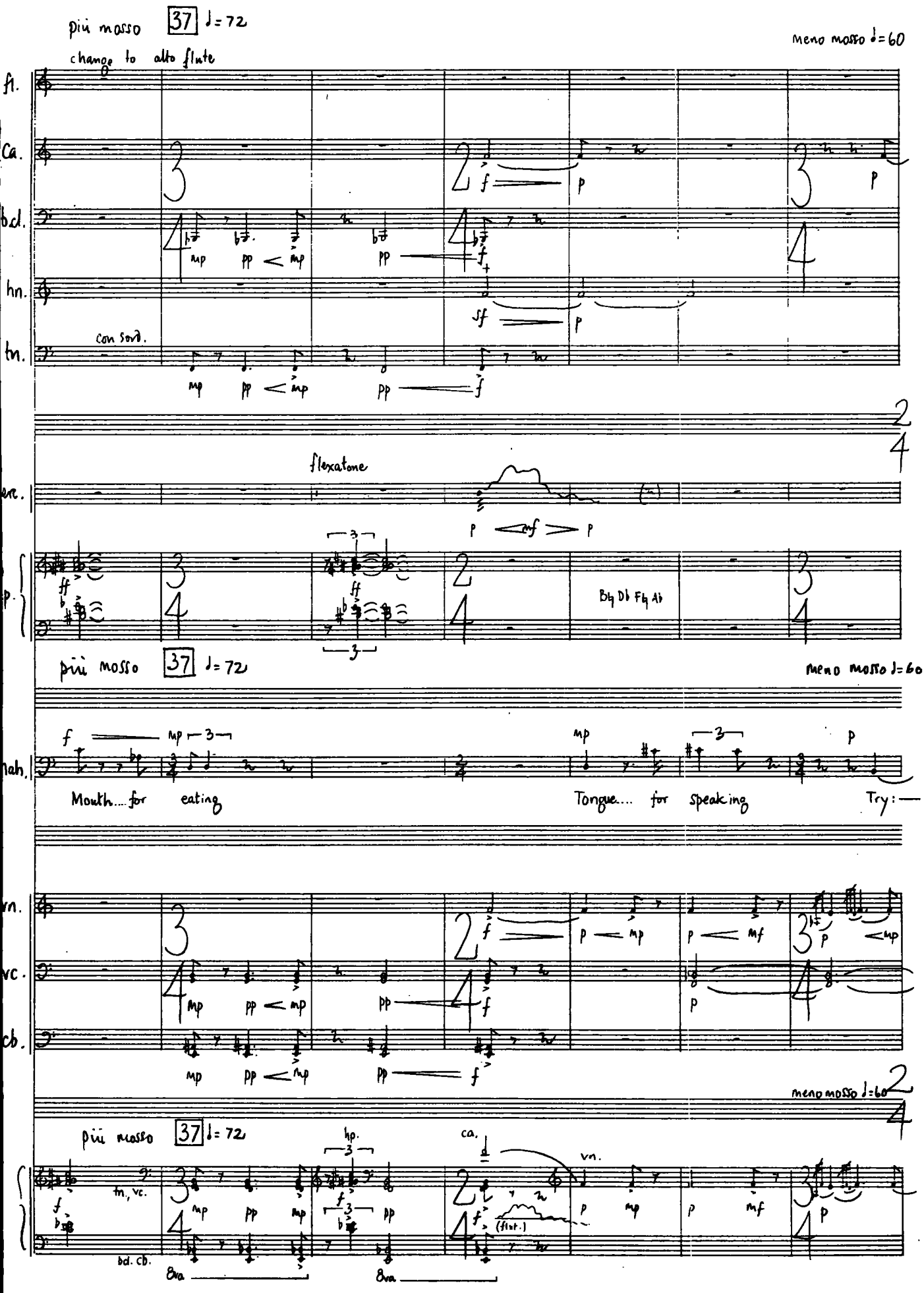
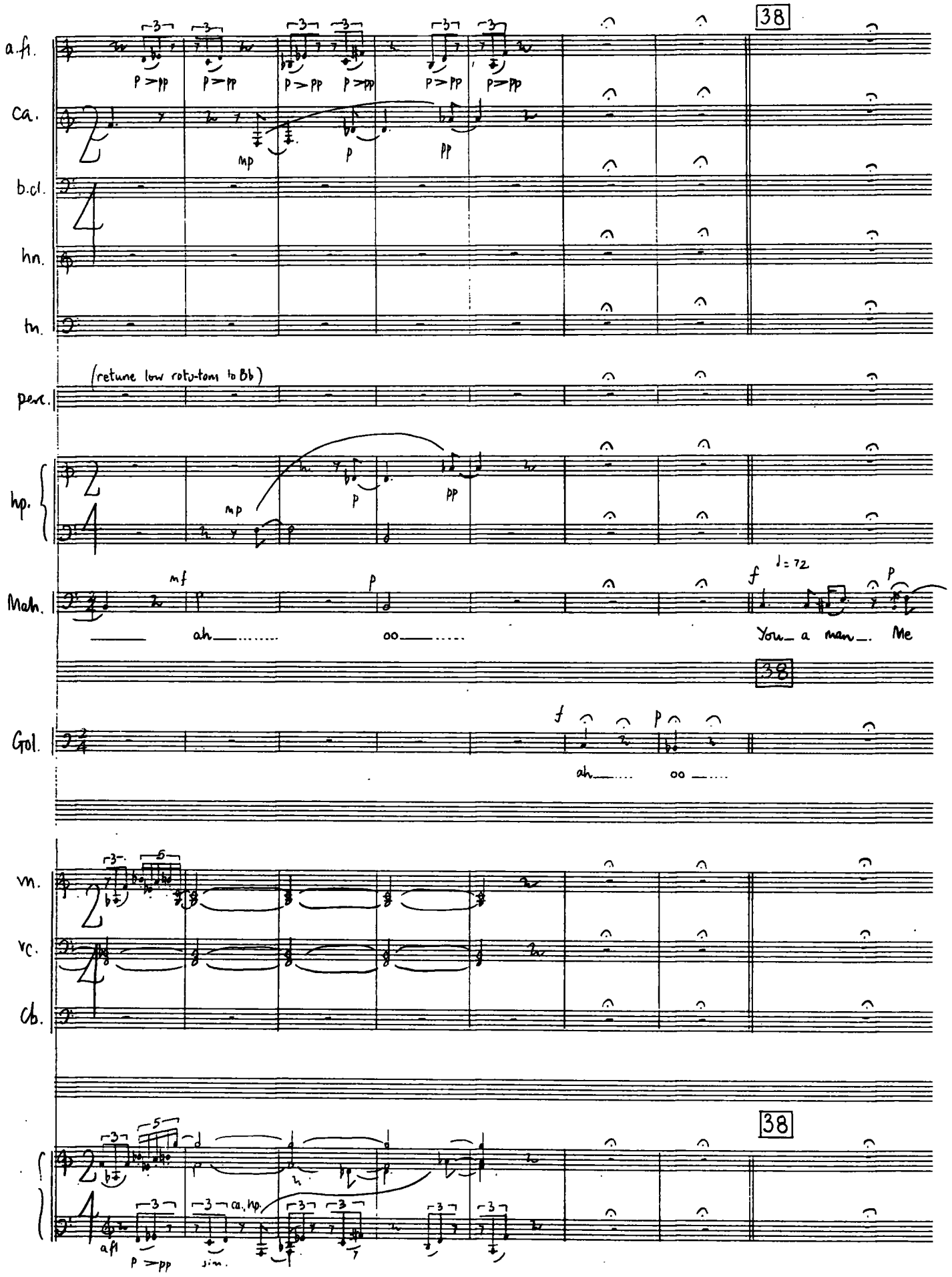
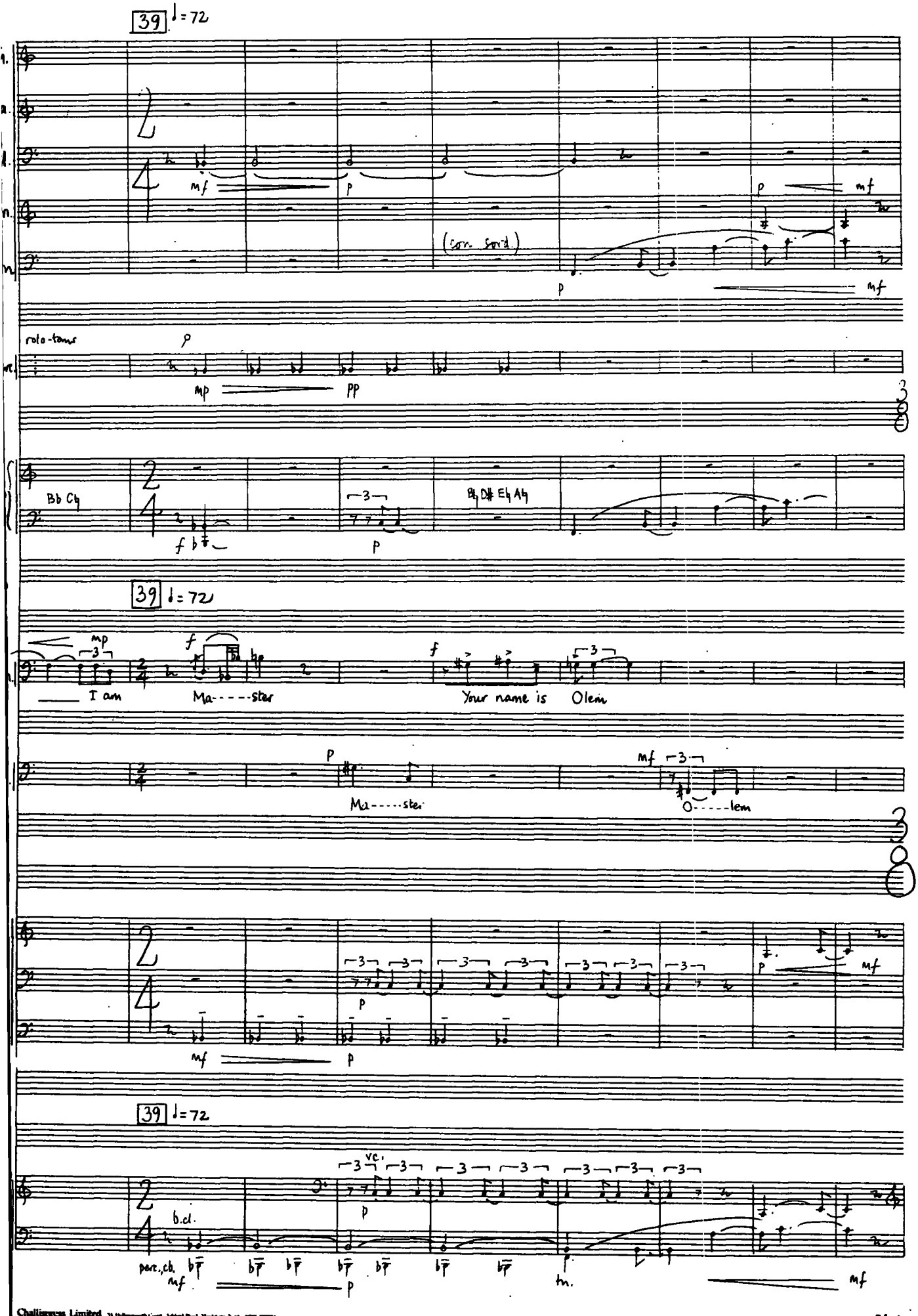
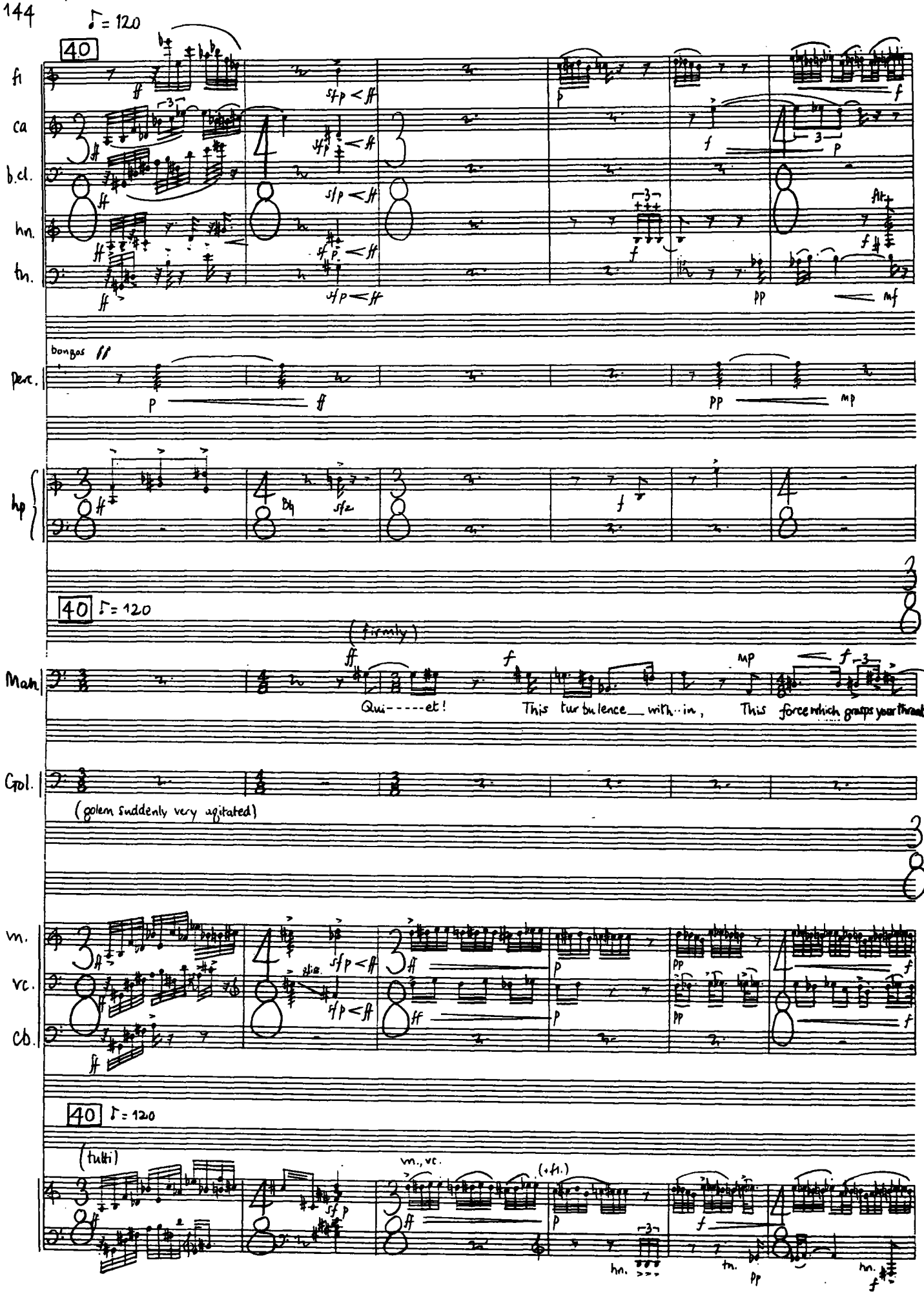
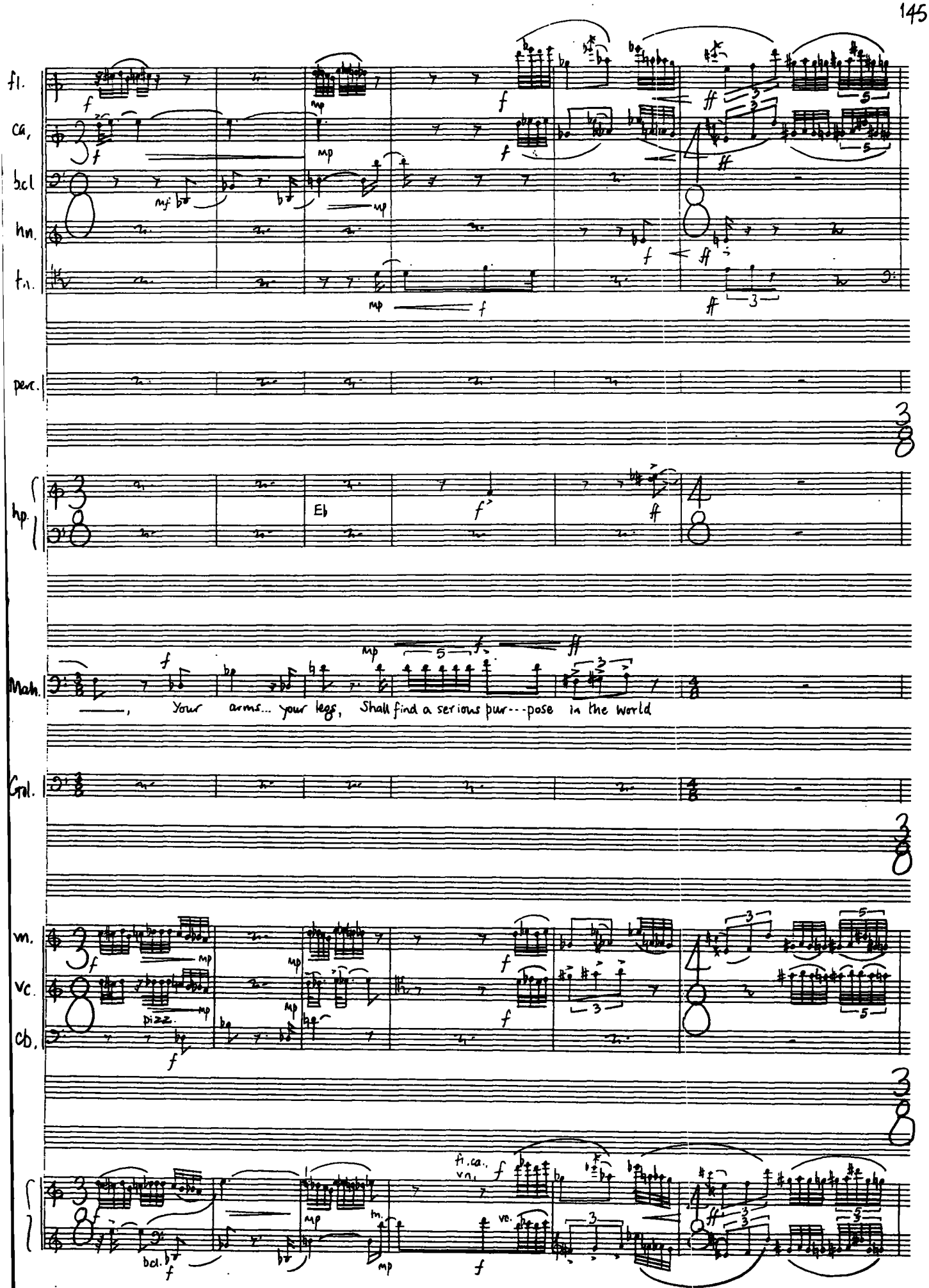
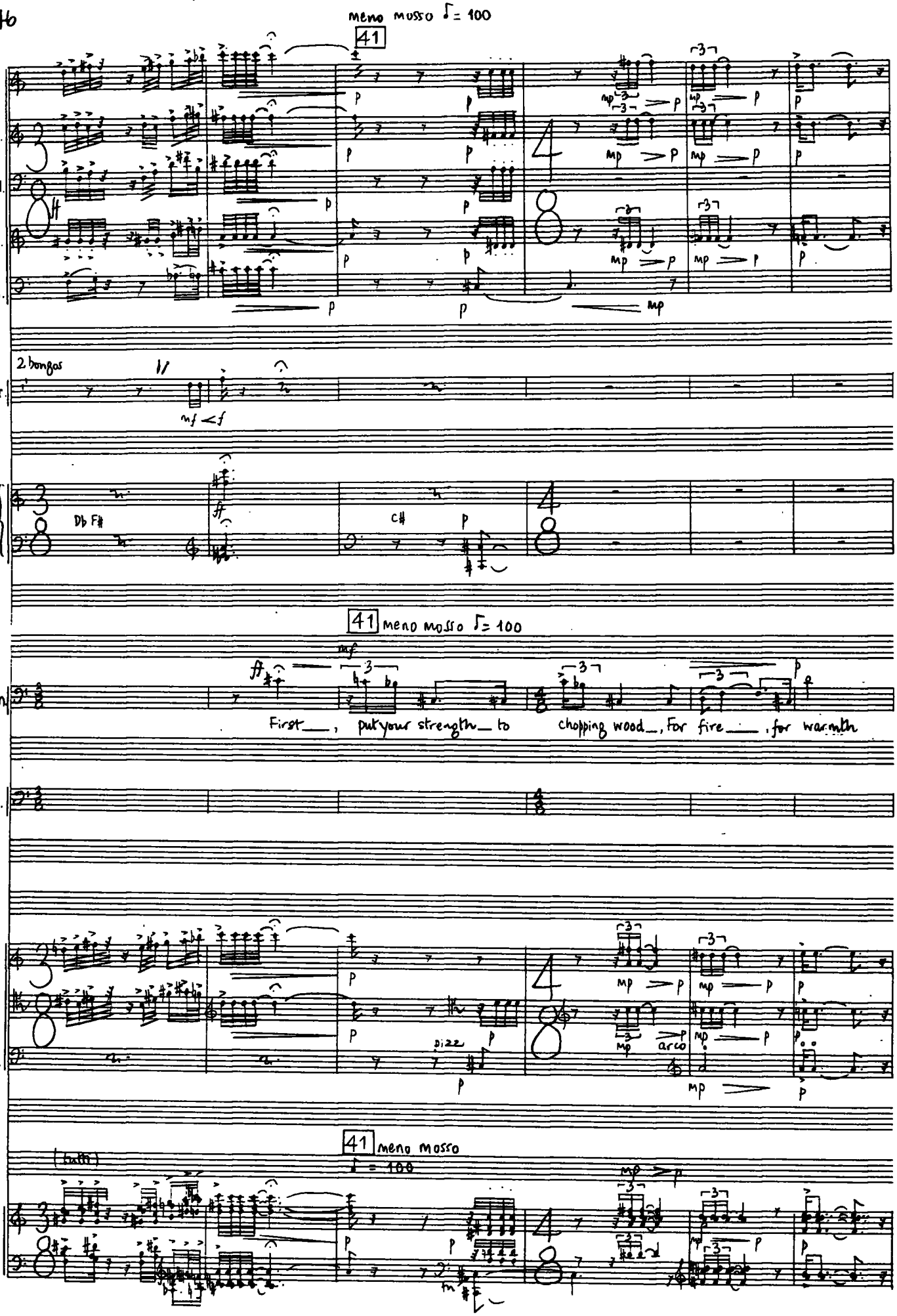
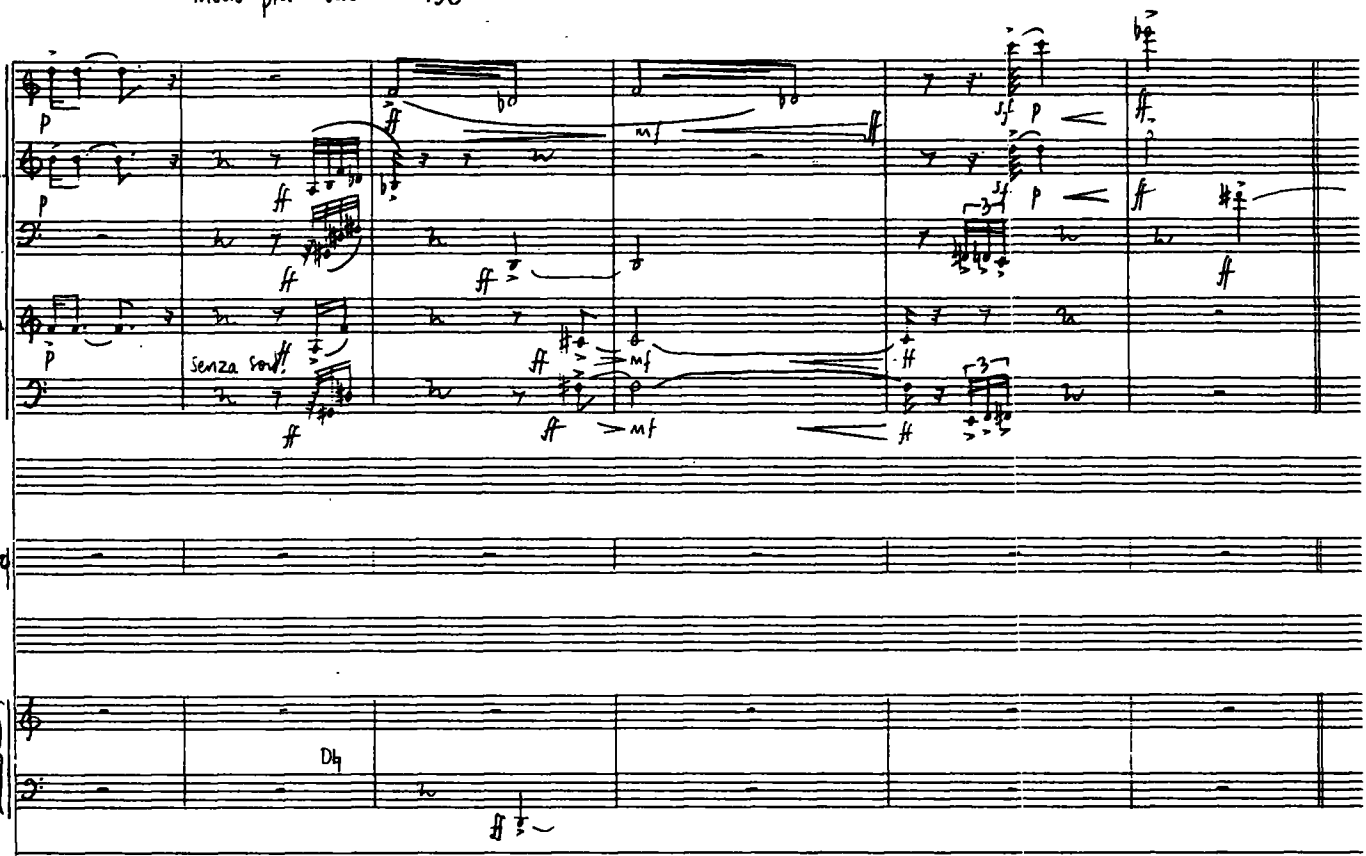
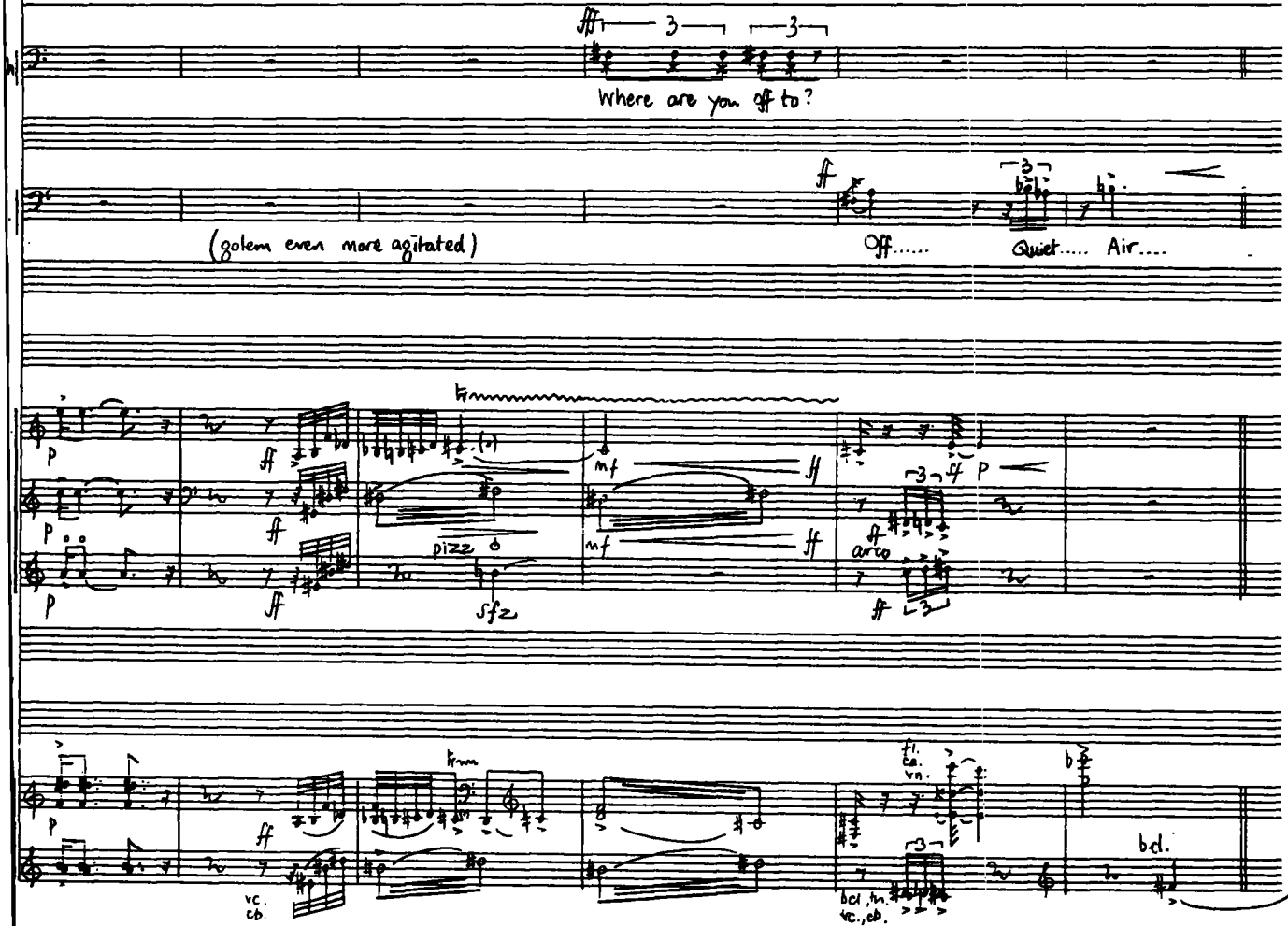
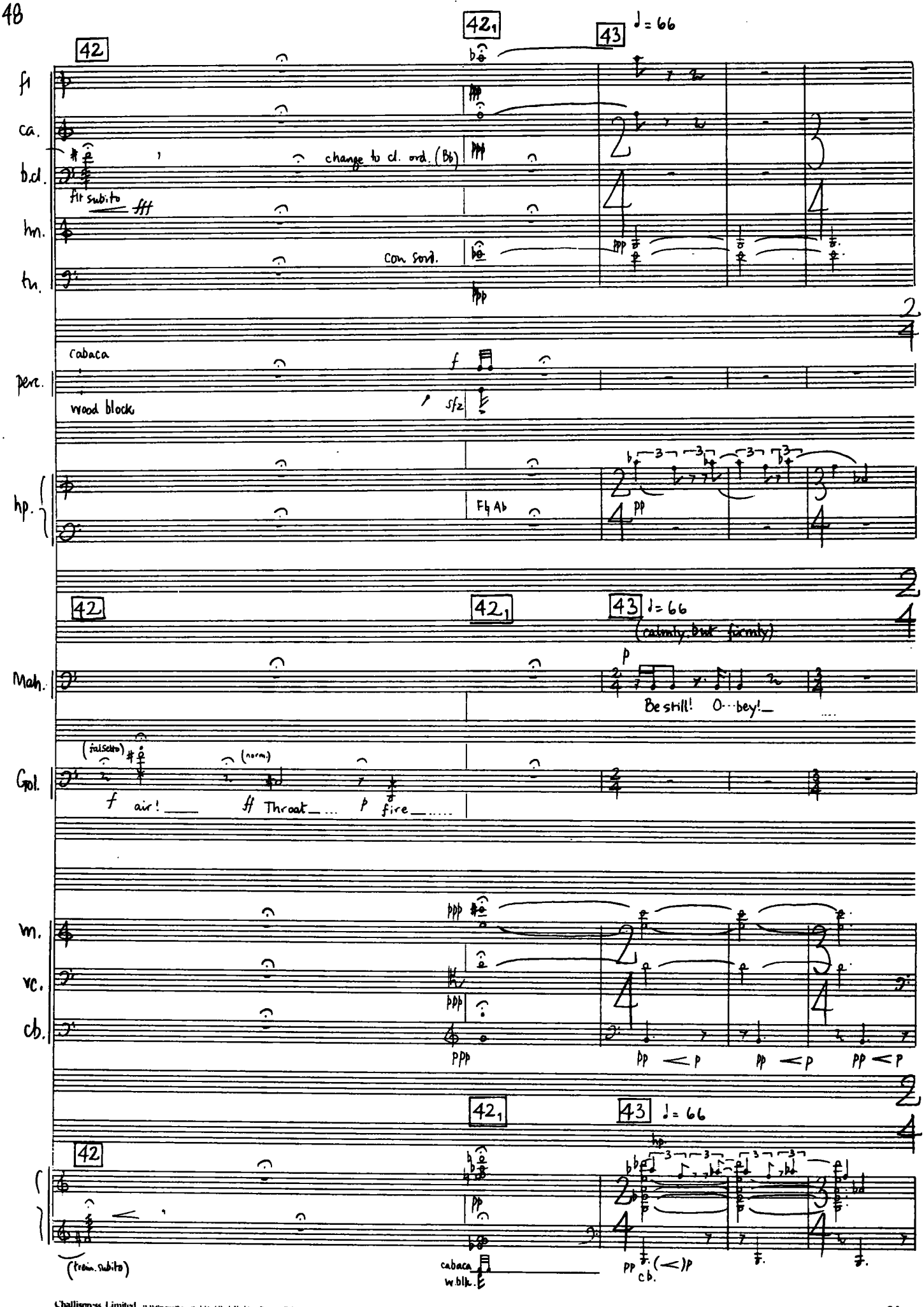
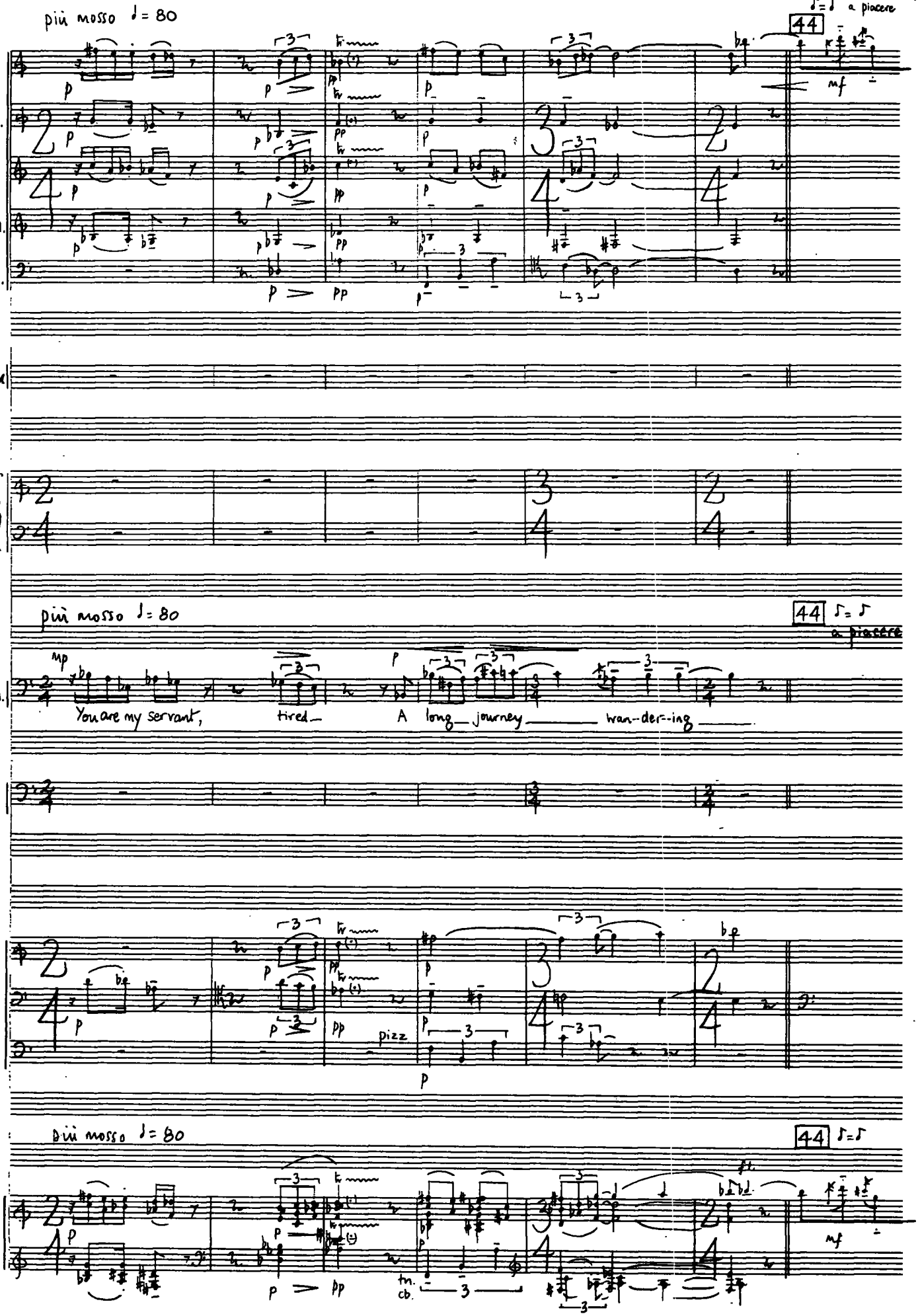
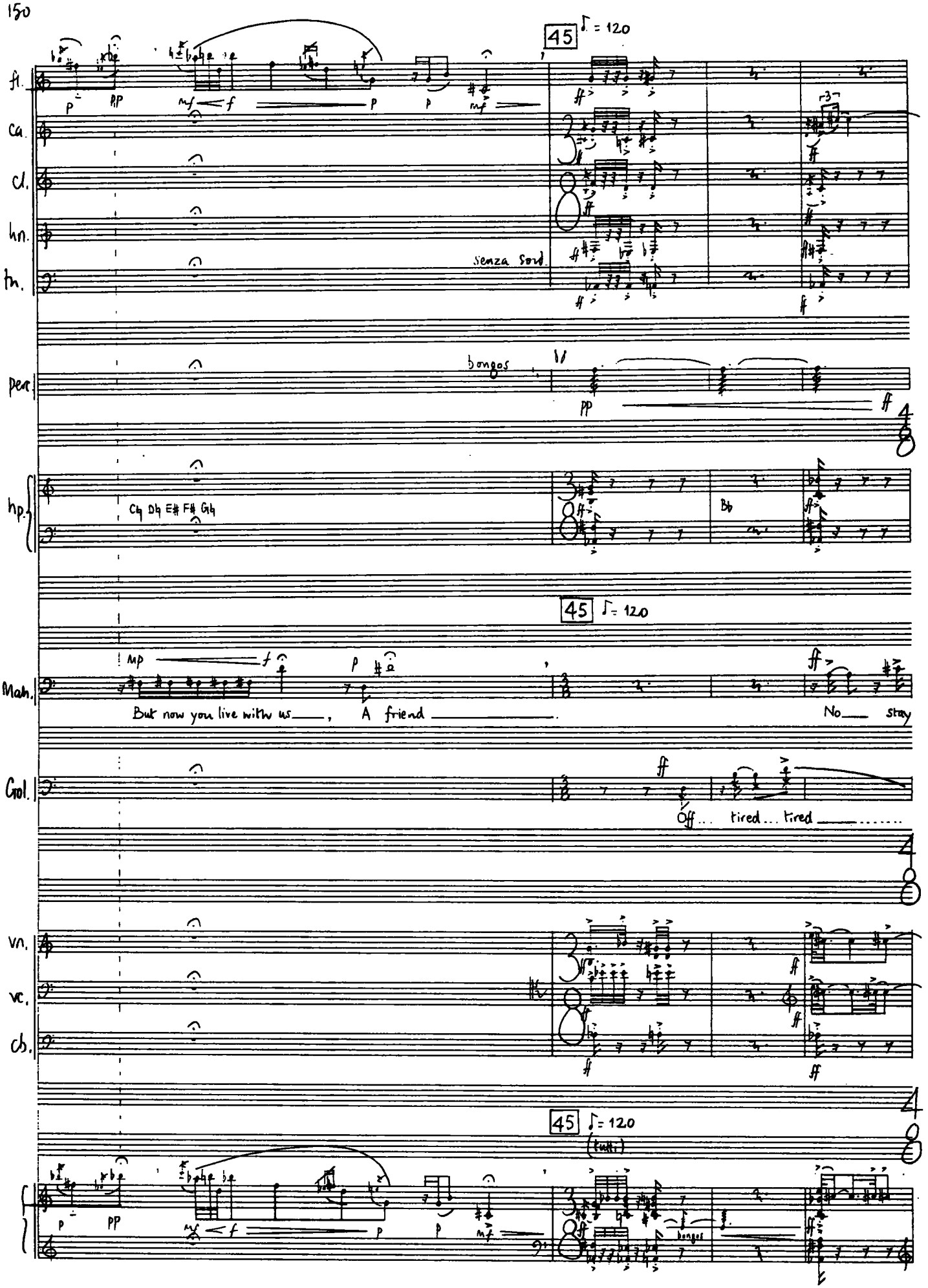

36
fl.
ca.
bcl
hn.
tn.
pp
G.P.
perc.
sizzle cymbal
arco
l.v.
ppp
p
hp.
B♯ C♯ D♮ E♭ F♯ G♯
36
G.P.
Mah.
Eyes.... see
Ears..... hear
vn.
vc.
cb.
pizz
arco
f
ff
PP < ff
36
hn.
G.P.
vc.
bd.
sizzle cymbal

più mosso 37 ♩= 72
meno mosso ♩=60
change to alto flute
fl.
ca.
bcl.
hn.
tn.
con sord.
flexatone
Bb Db Fb Ab
più mosso 37 ♩= 72
meno mosso ♩=60
Mouth.... for eating
Tongue.... for speaking
Try:—
più mosso 37 ♩= 72
meno mosso ♩=60
tn., vc.
bd. cb.
hp.
ca.
vn.
(flut.)
8va
8va

38
a.fl.
ca.
b.cl.
hn.
tn.
(retune low roto-toms to Bb)
perc.
hp.
Mah.
ah
oo
You a man Me
Gol.
ah
oo
vn.
vc.
cb.
ca. hp.
sim.

39 ♩= 72
mf
p
(con. sord.)
p
mf
rolo-toms
p
mp
pp
Bb Cb
f
p
Bb D# Eb Ab
39 ♩= 72
mp
f
I am
Ma-----ster
f
Your name is
Olem
p
Ma-----ster
mf
O-----lem
mf
p
39 ♩= 72
vc.
b.cl.
perc.,cb.
mf
p
tn.
mf

♩= 120
40
fl
ca
b.cl.
hn.
tn.
bongos
perc.
hp
40 ♩= 120
(firmly)
Mah
Qui-----et!
This tur bulence with in,
This force which grasps your throat
Gol.
(golem suddenly very agitated)
vn.
vc.
cb.
40 ♩= 120
(tutti)
vn., vc.
(+fl.)
hn.
tn.


fl.
ca.
bcl
hn.
tr.
per.
hp.
Eb
Mah.
—, Your arms... your legs, Shall find a serious pur---pose in the world
Grd.
vn.
vc.
cb.
pizz.
bcl.
fl.ca.
vn.
vc.

meno mosso ♩= 100
41
fl.
ca.
b.cl.
hn.
tn.
2 bongos
perc.
hp.
Db F#
C#
41 meno mosso ♩= 100
Mah.
First___, put your strength___ to chopping wood___, For fire___, for warmth
Gol.
vn.
vc.
cb.
arco
41 meno mosso
♩ = 100
(bells)

molto più mosso ♪ = 138

molto più mosso ♪= 138

42
42₁
43
♩= 66
fl
ca.
b.cl.
change to cl. ord. (B♭)
flz subito
fff
hn.
con sord.
tn.
cabaca
perc.
wood blocks
sfz
hp.
F♭ A♭
Mah.
(calmly, but firmly)
Be still! O··bey!
(falsetto)
(norm.)
Gol.
f air!
ff Throat
p fire
vn.
vc.
cb.
ppp
pp < p
(trem. subito)
cabaca
w.blk.
cb.

più mosso ♩= 80
♪=♪ a piacere
44
Fl.
Ca.
Cl. (Bb)
Hn.
Tn.
Perc.
Hp.
più mosso ♩= 80
44 ♪=♪
a piacere
Mch.
mp
You are my servant,
tired
A long journey
wan-der-ing
Guit.
Vn.
Vc.
Cb.
pizz.
più mosso ♩= 80
44 ♪=♪
Tn.
Cb.

45 ♩= 120
fl.
ca.
cl.
hn.
tn.
Senza Sord.
perc
bongos
PP
hp.
C♭ D♭ E♯ F♯ G♭
B♭
45 ♩= 120
Mah.
mp
But now you live with us ___, A friend ___.
No ___ stay
Gol.
Off... tired... tired ___ .....
vn.
vc.
cb.
45 ♩= 120
(tutti)
bongos

più mosso ♩= 132

♪. = ♩

Cabaca

Bass pedal drum

low rot-tom

here!

Quiet,

O---- lem

(golem makes as if to attack the Maharal)

più mosso ♩= 132

fl. vn. cabaca.

(tutti)

tm.

B. drum

roto. tom

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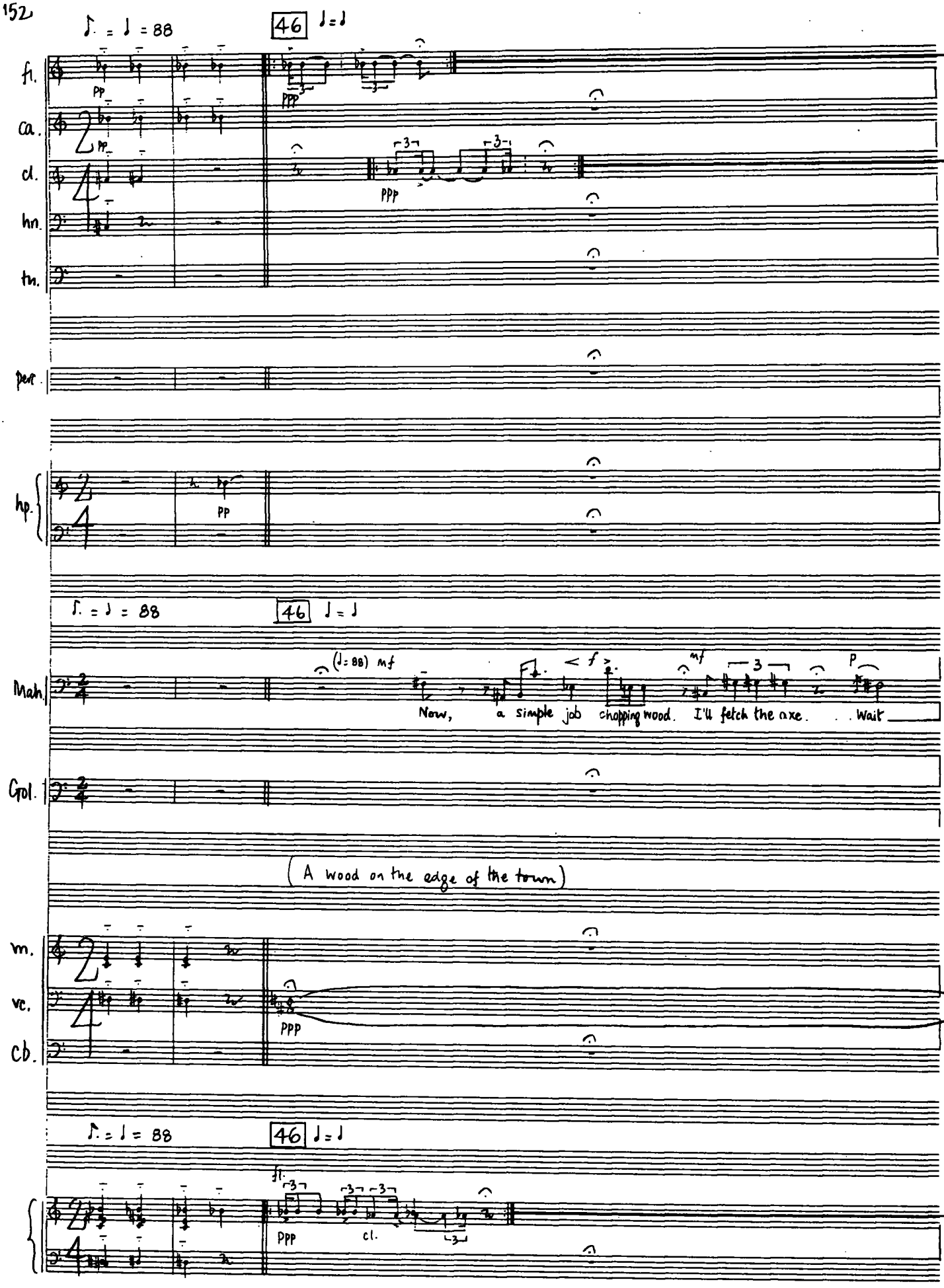
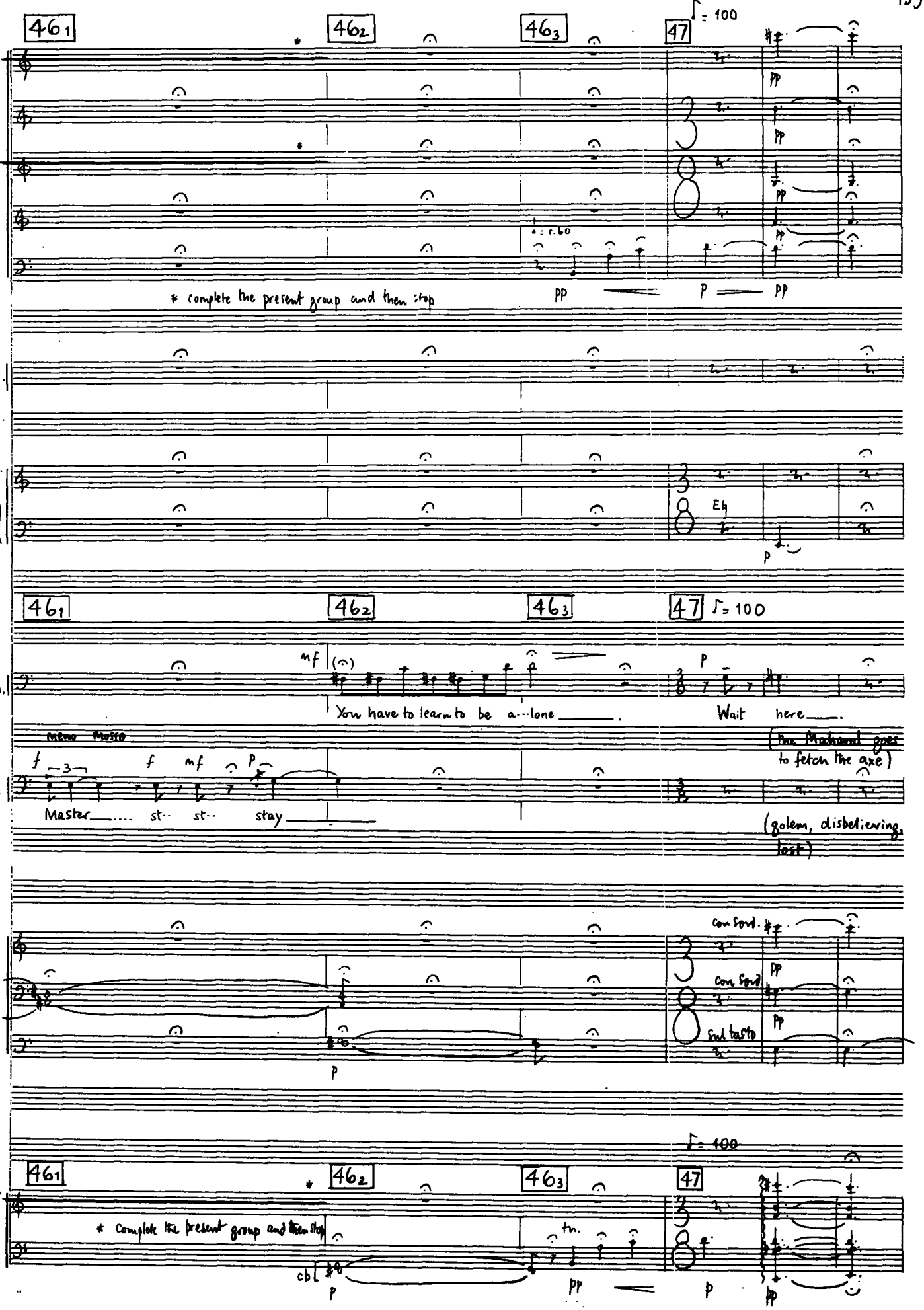
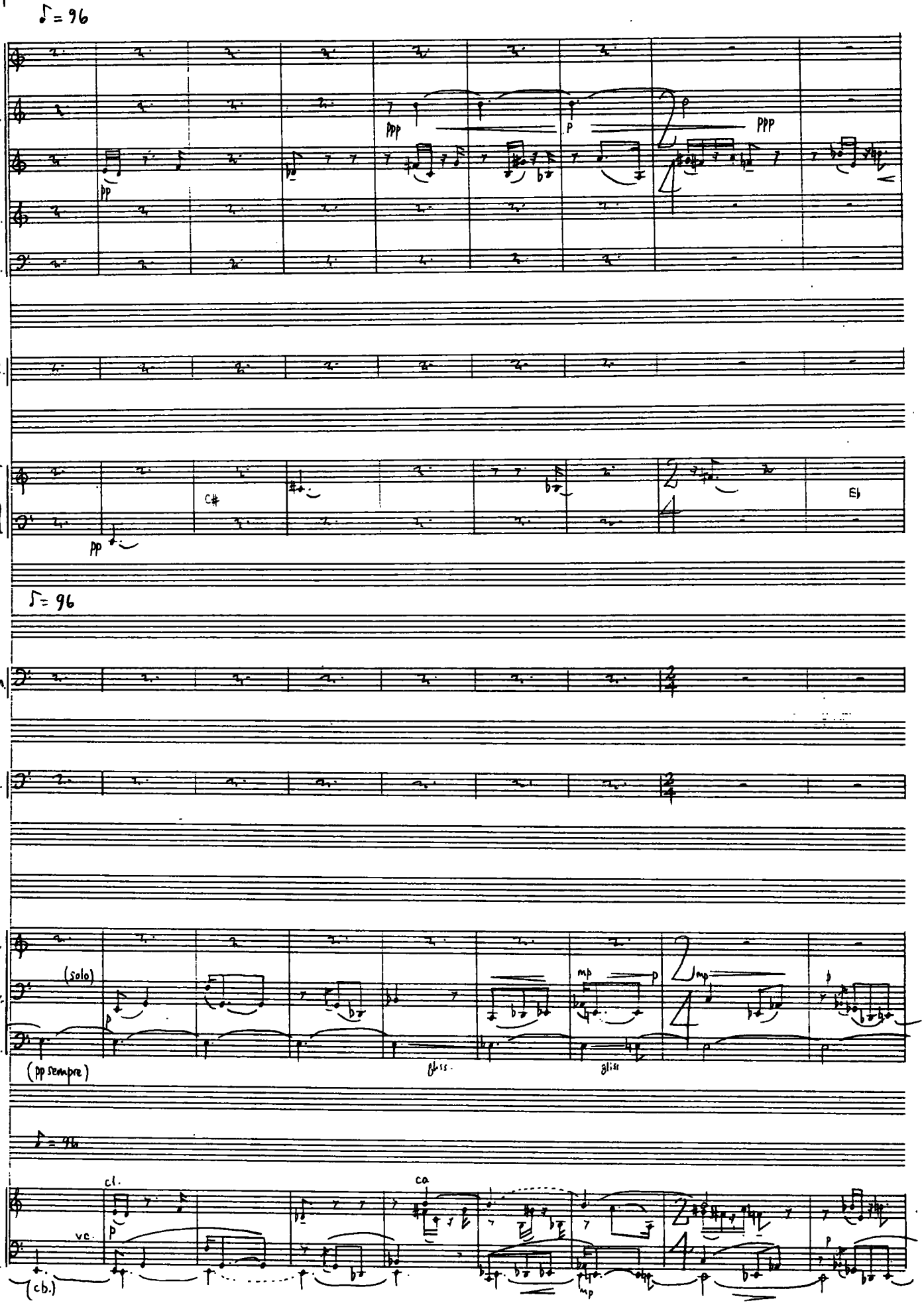
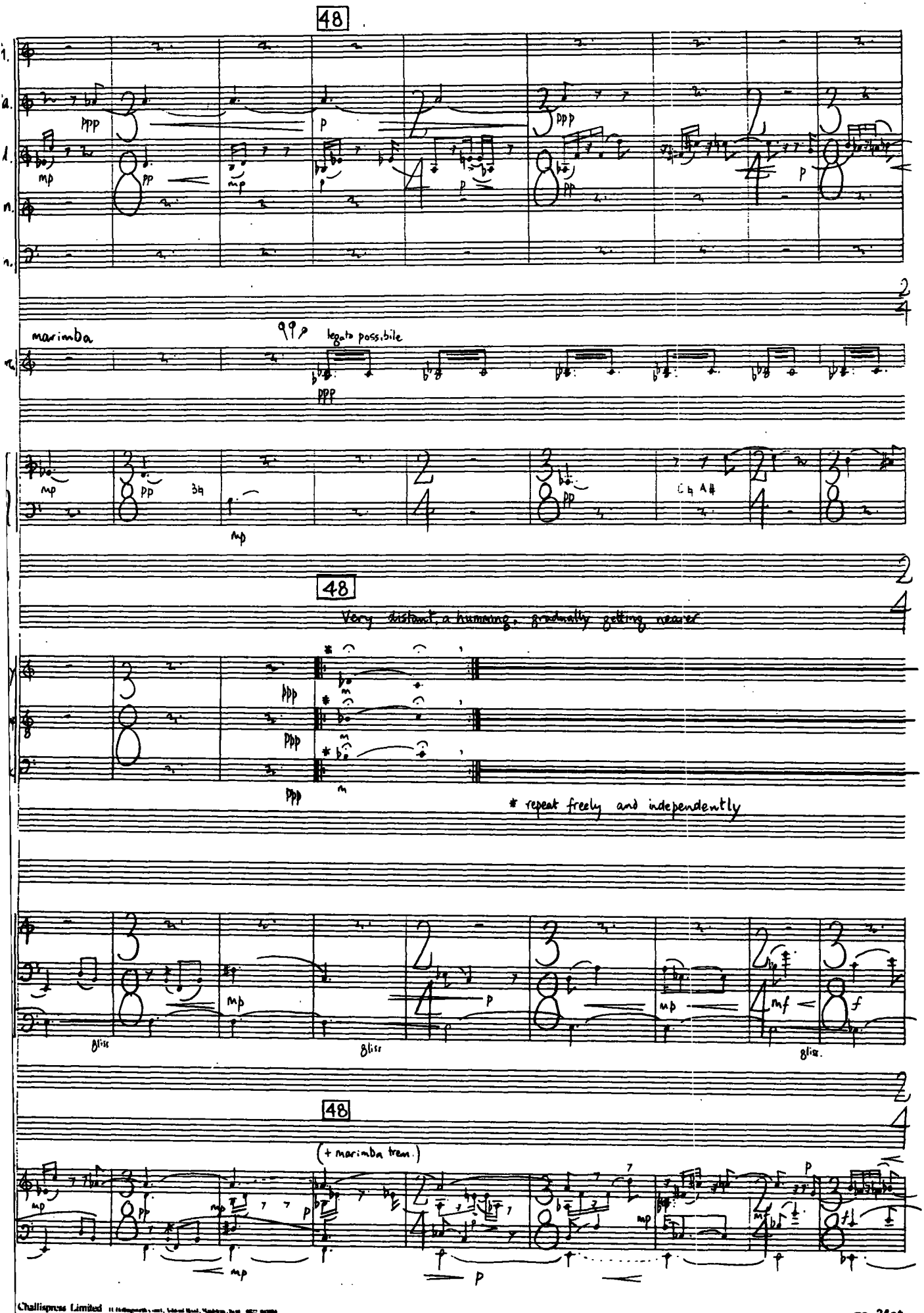
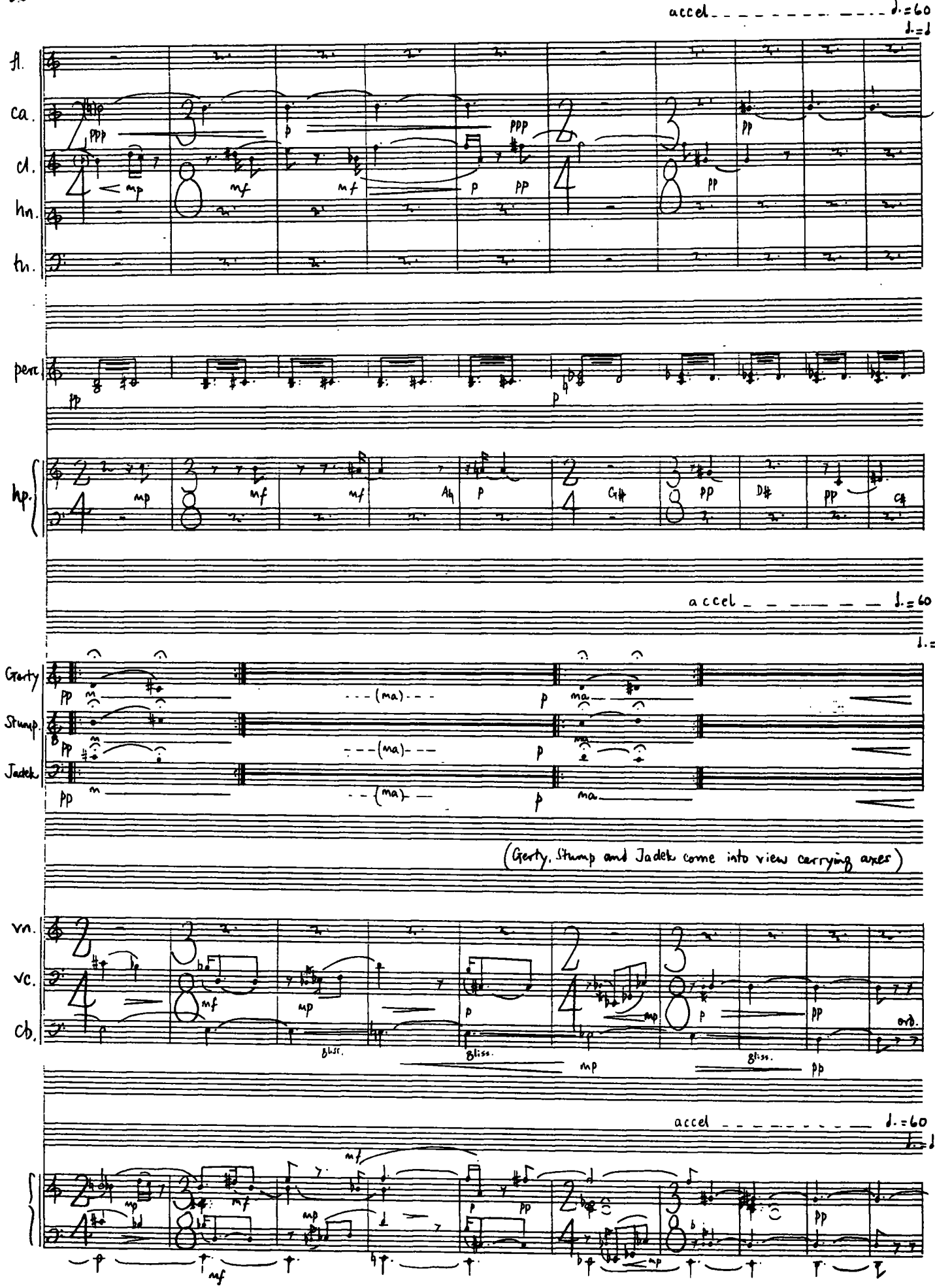
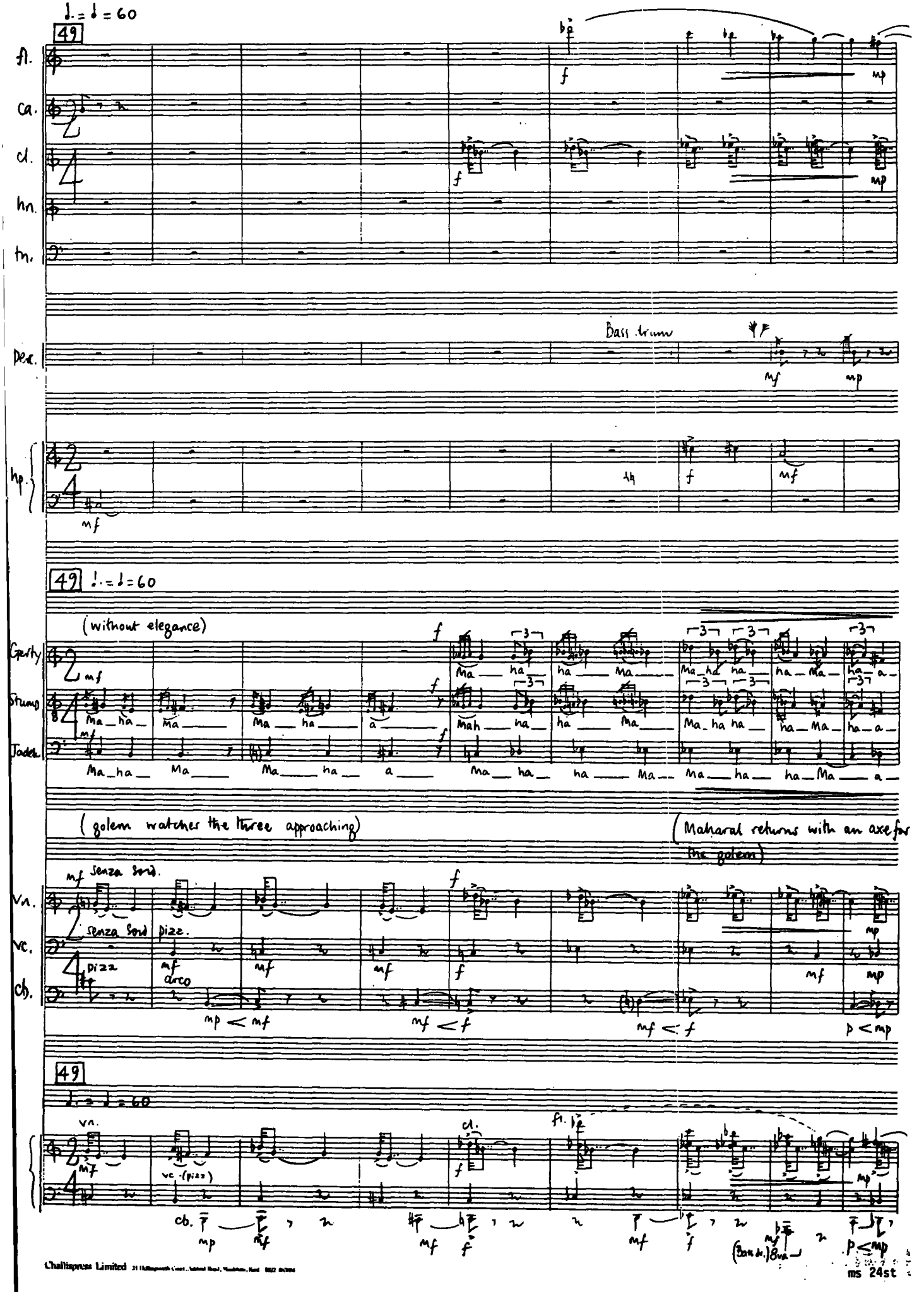

♪. = ♩ = 88
46
♩=♩
fl.
pp
ppp
ca.
mp
cl.
ppp
hn.
tn.
perc.
hp.
pp
♪. = ♩ = 88
46
♩=♩
Mah.
(♩=88) mf
f
mf
3
p
Now, a simple job chopping wood. I'll fetch the axe. . . Wait
Gol.
(A wood on the edge of the town)
vn.
vc.
ppp
Cb.
♪. = ♩ = 88
46
♩=♩
fl.
ppp
cl.

46₁
46₂
46₃
47
♩= 100
fl.
ca.
cl.
hn.
tn.
* complete the present group and then stop
pp
p
pp
perc.
hp.
Eb
p
46₁
46₂
46₃
47
♩= 100
Mah.
mf
You have to learn to be a···lone
p
Wait here
(he Mahound goes to fetch the axe)
Meno Mosso
Gol.
f
f
mf
p
Master···· st·· st·· stay
(golem, disbelieving, lost)
vn.
vc.
cb.
Con Sord.
pp
Con Sord.
pp
Sul tasto
p
♩= 100
46₁
46₂
46₃
47
* Complete the present group and then stop
cb.
p
tn.
pp
p
pp

♪= 96
fl.
ca.
cl.
hn.
tn.
ppp
P
ppp
pp
perc.
hp.
C#
pp
E♭
♪= 96
Mah.
Gtr.
vn.
vc.
cb.
(solo)
p
(pp sempre)
gliss.
mp
p
gliss.
mp
♪= 96
cl.
ca.
vc.
p
(cb.)
mp
p

48
marimba
ppp legato possibile
48
Very distant, a humming, gradually getting nearer
* repeat freely and independently
Bliss
Bliss
Bliss
48
(+ marimba trem.)


accel
fl.
ca.
cl.
hn.
tn.
perc.
hp.
Gerty
Stump
Jadek
(Gerty, Stump and Jadek come into view carrying axes)
vn.
vc.
cb.
ord.

♩. = ♩ = 60
49
fl.
ca.
cl.
hn.
tn.
Bass drum
perc.
hp.
mf
mp
f
(without elegance)
Gerty
Strung
Jade
Ma_ha_ Ma____ Ma____ha__ a____ Ma__ha_ ha____Ma__ Ma__ha__ ha_Ma__ a_
(golem watches the three approaching)
(Maharal returns with an axe for the golem)
Senza Sord.
pizz.
arco
vn.
vc.
cb.
mp < mf
mf < f
mf < f
p < mp
cl.
fl.
(3va)
p < mp
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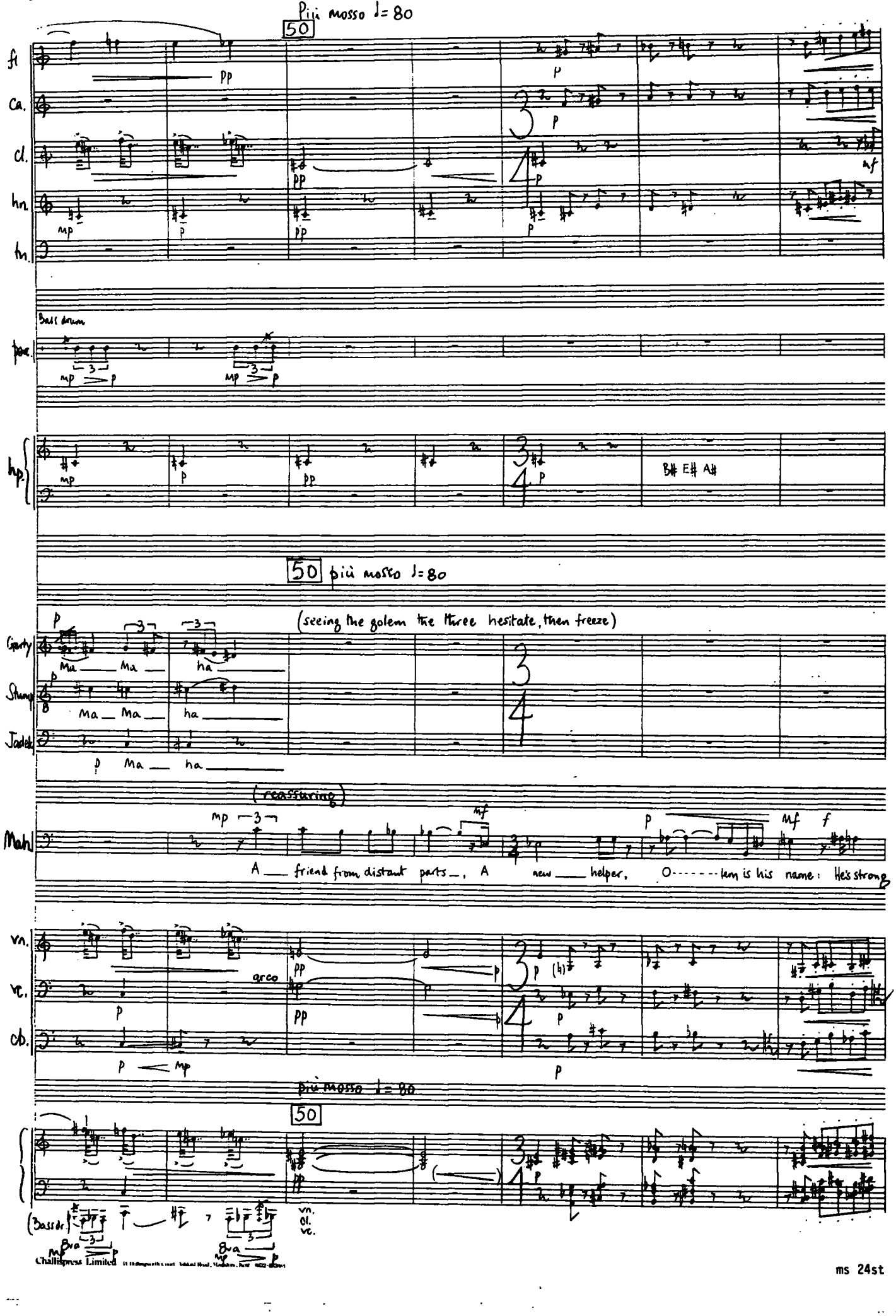
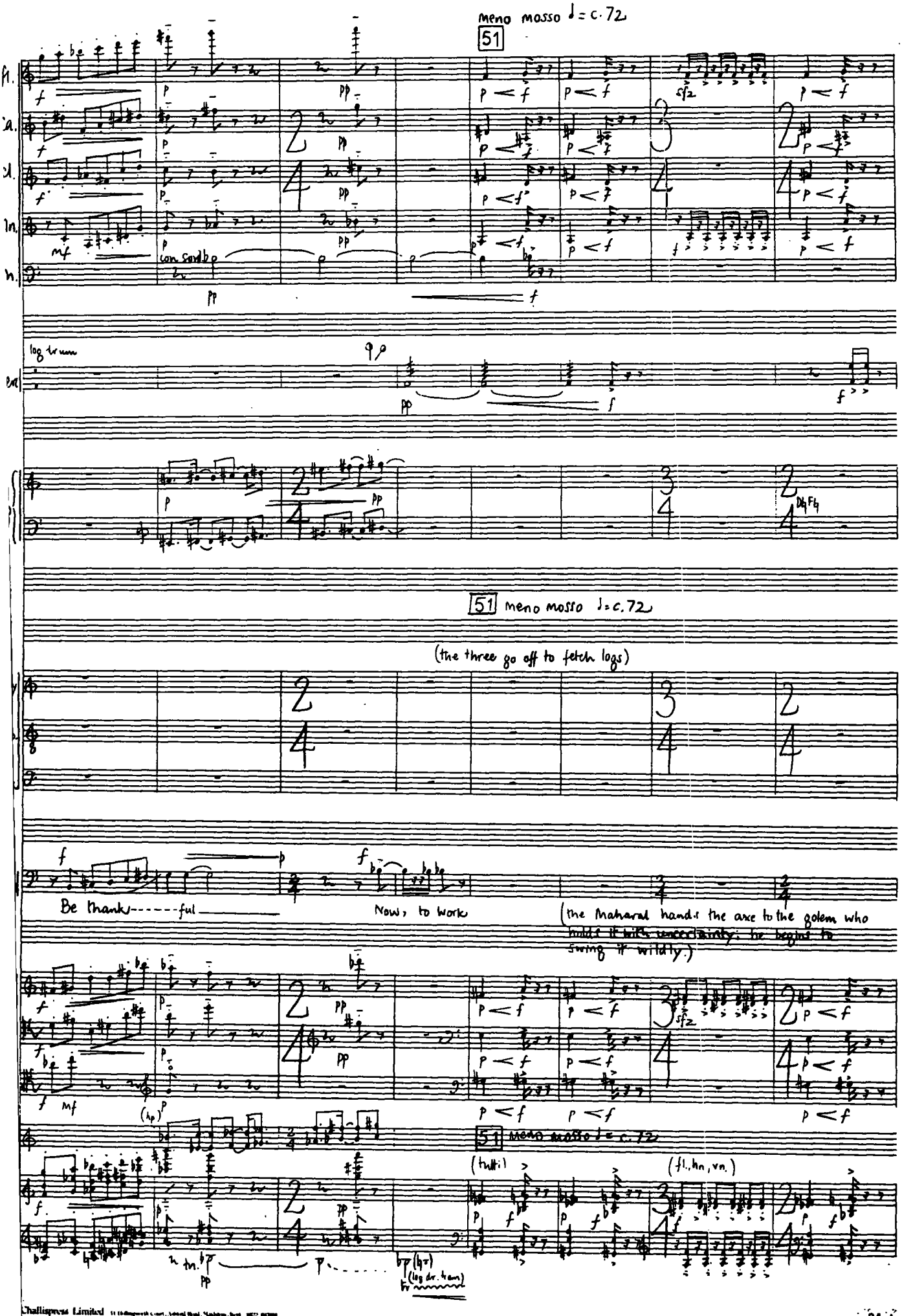
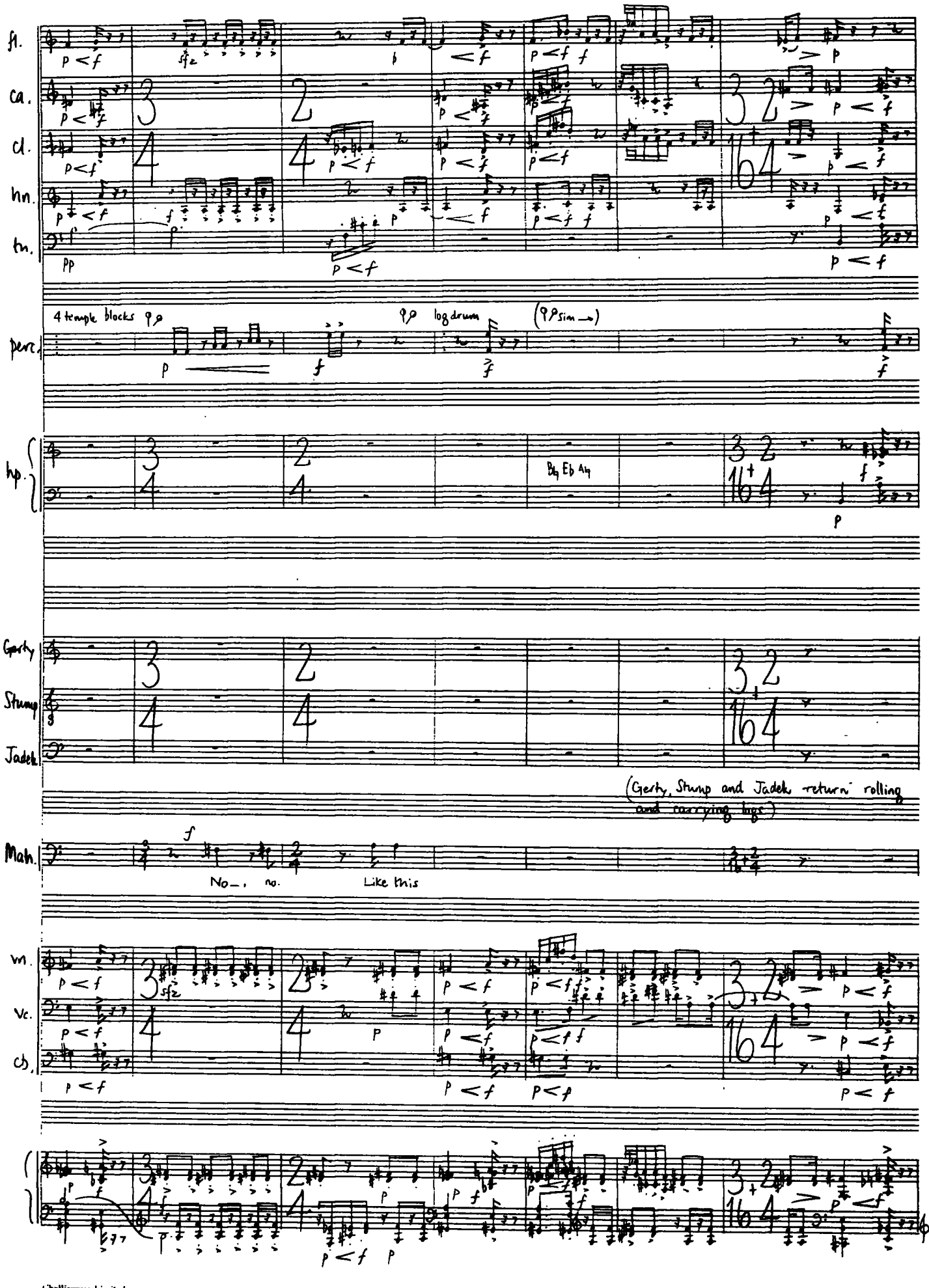
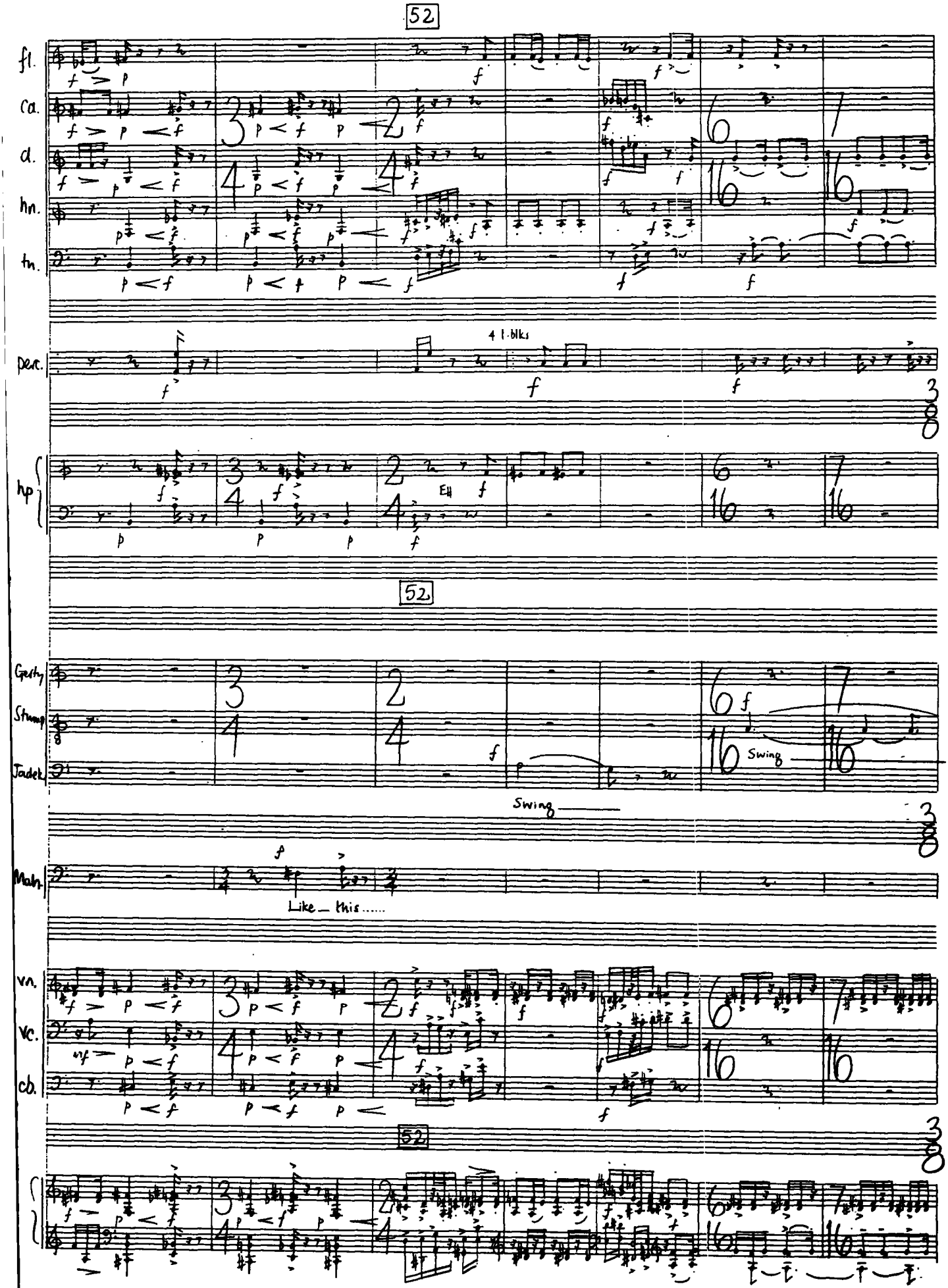
ms 24st

Challispress Limited

meno mosso ♩= c. 72
51
log drum
con sordino
(the three go off to fetch logs)
51 meno mosso ♩= c. 72
Be thank------ful
Now, to work
(the Maharal hands the axe to the golem who holds it with uncertainty; he begins to swing it wildly.)
(tutti)
(fl., hn., vn.)
(log dr. tam)

fl.
ca.
cl.
hn.
tn.
4 temple blocks
log drum
perc.
hp.
Bb Eb Ab
Gerty
Stump
Jadek
(Gerty, Stump and Jadek return rolling and carrying logs)
Mah.
No—, no. Like this
vn.
vc.
cb.


52
fl.
ca.
cl.
hn.
tn.
4 1-blks
perc.
hp
52
Guitar
Stump
Jadek
Swing
Swing
Mah.
Like_ this.....
vn.
vc.
cb.
52

più mosso ♩ = 80

53

Fl.
Ca.
Cl.
Hn.
Tn.

Log drum

Perc.

Hp.

Eb Gb Ab

Ab

53 più mosso ♩=80

Gerry
Shump
Jacob

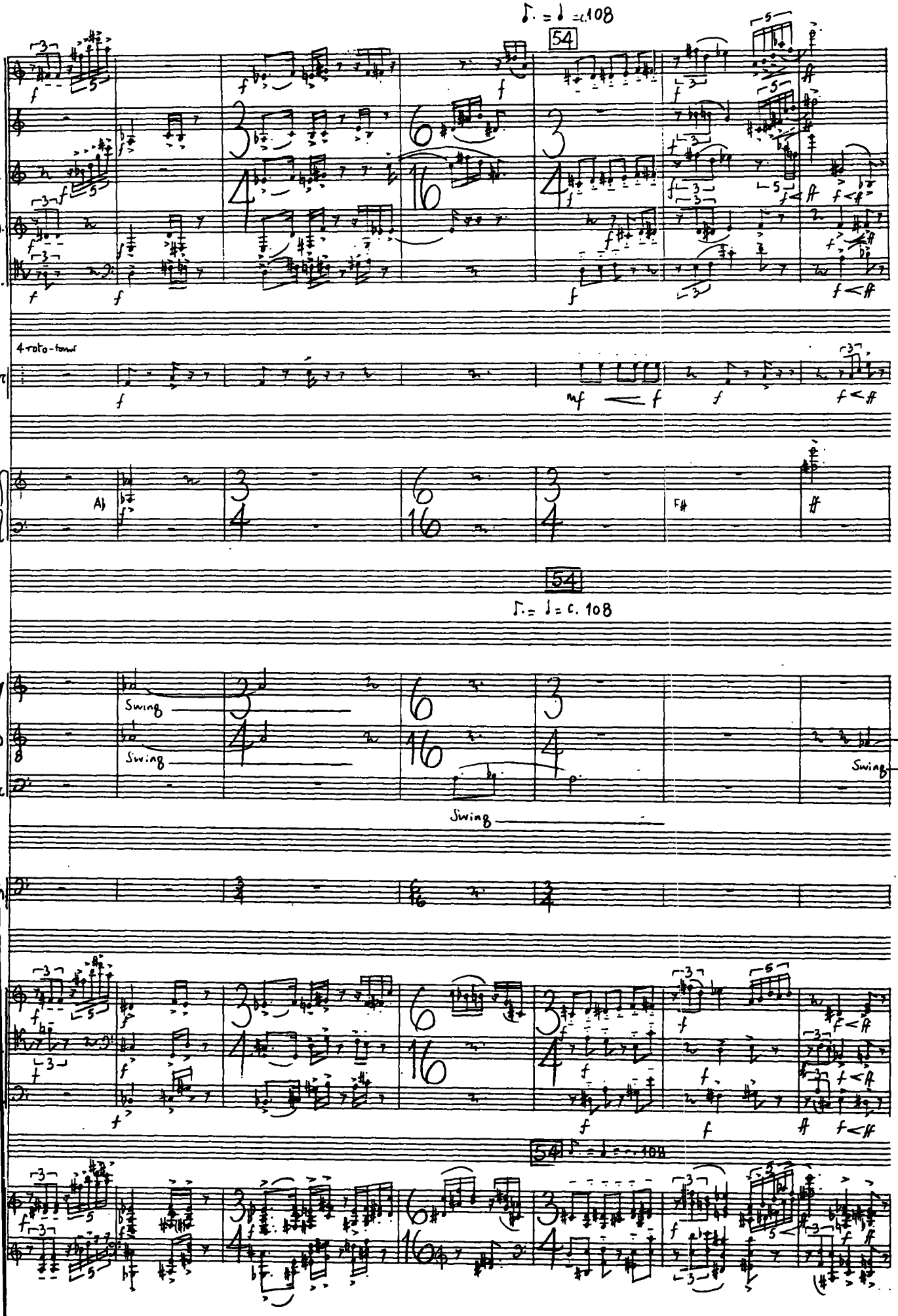
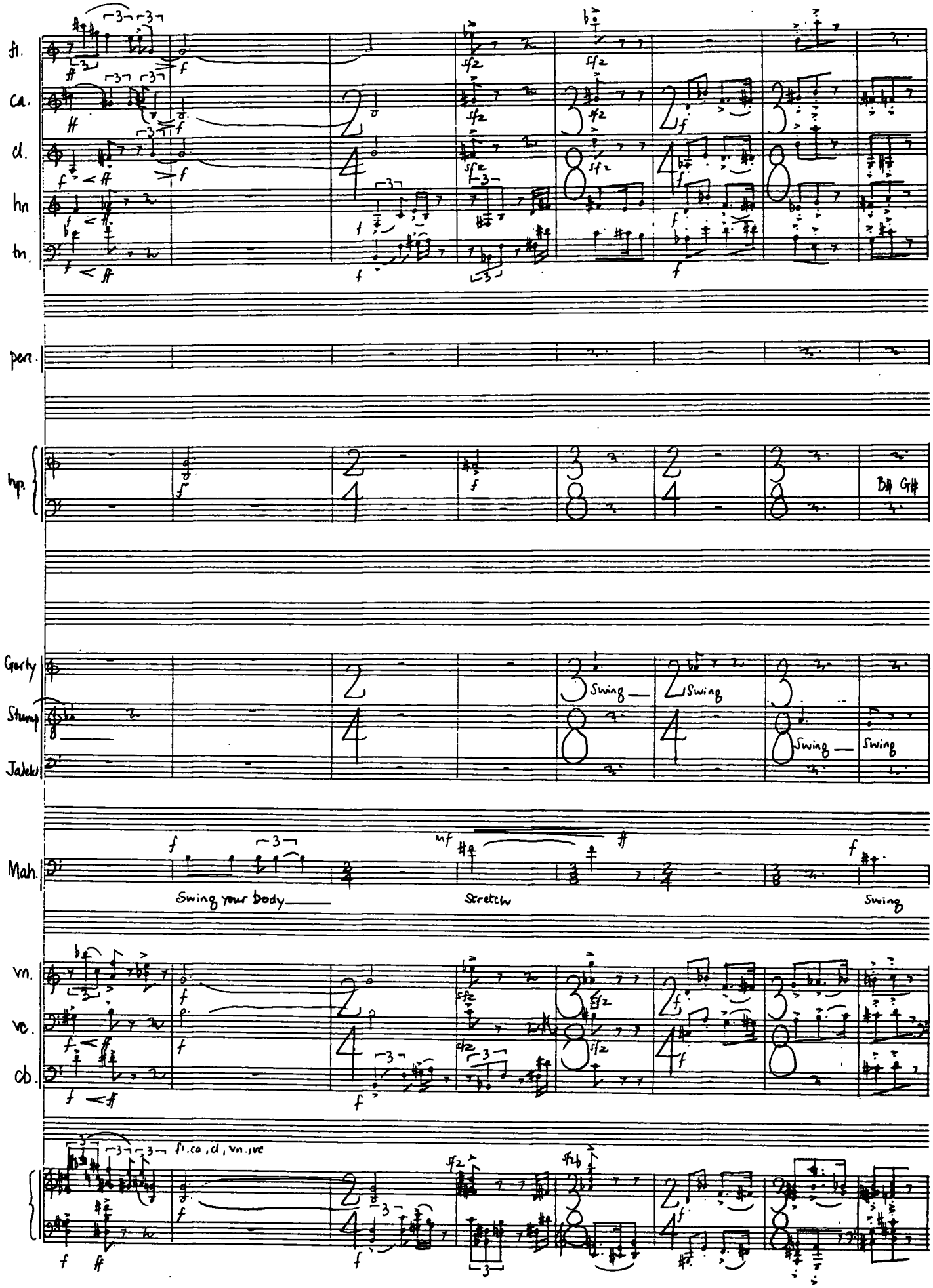
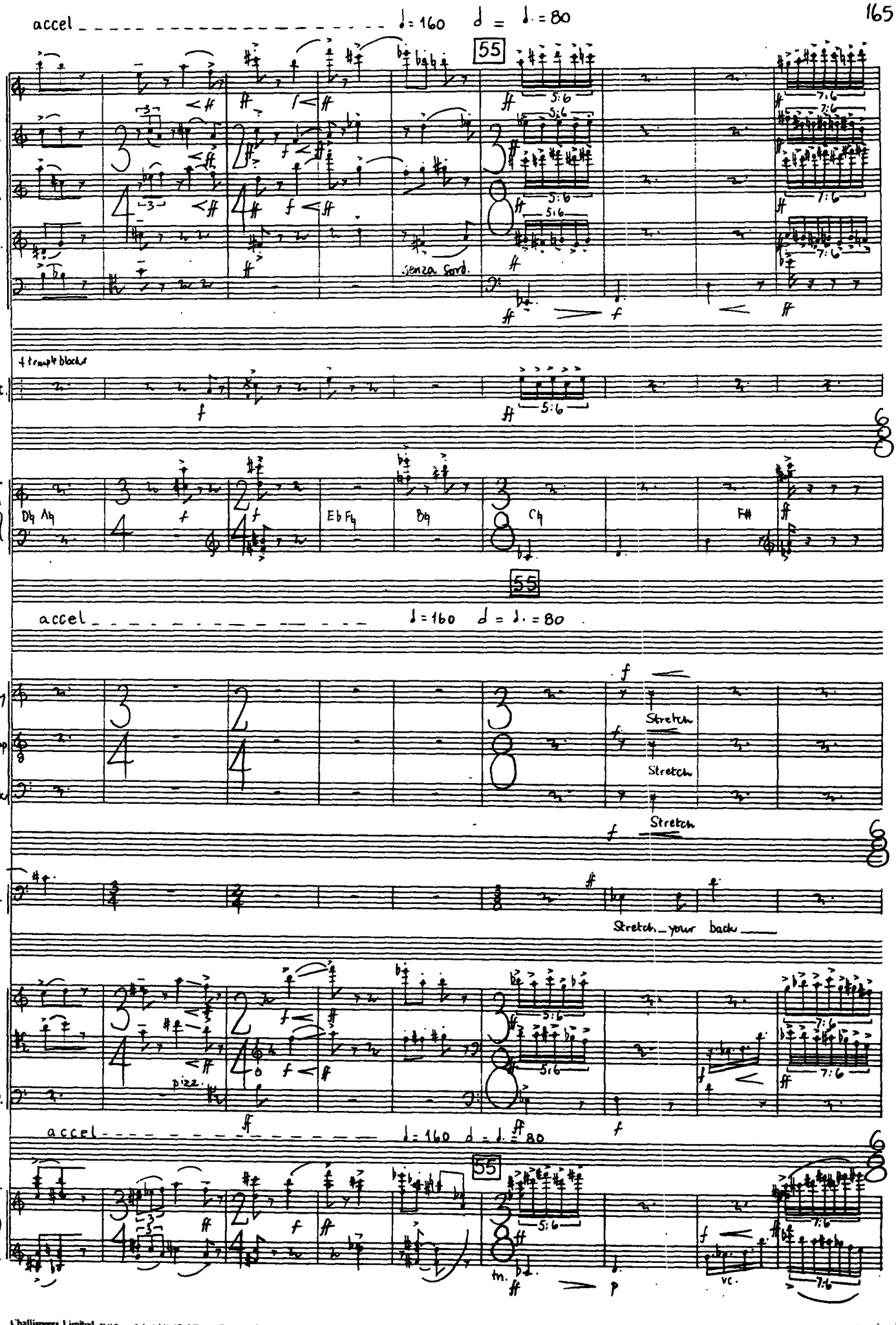
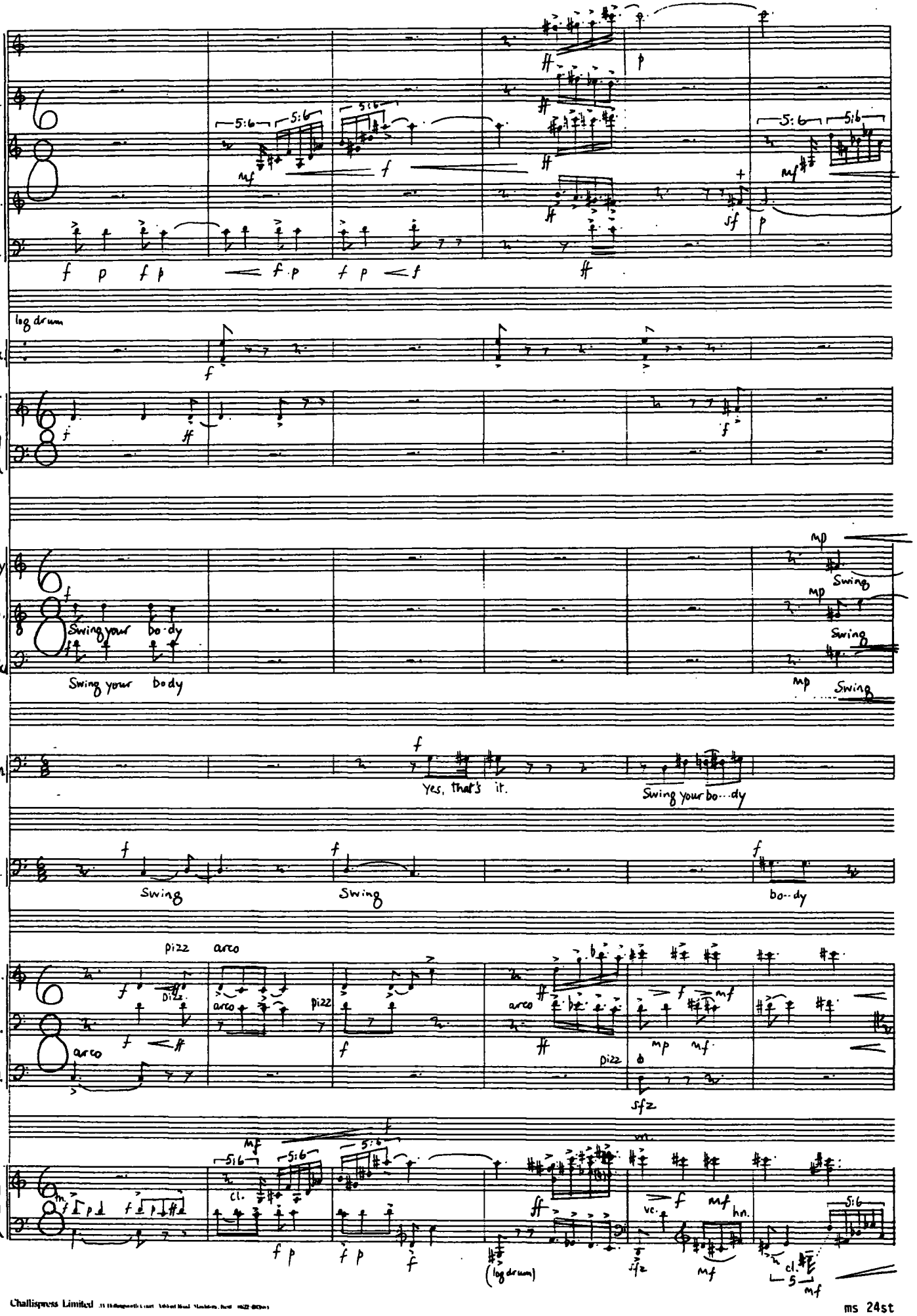
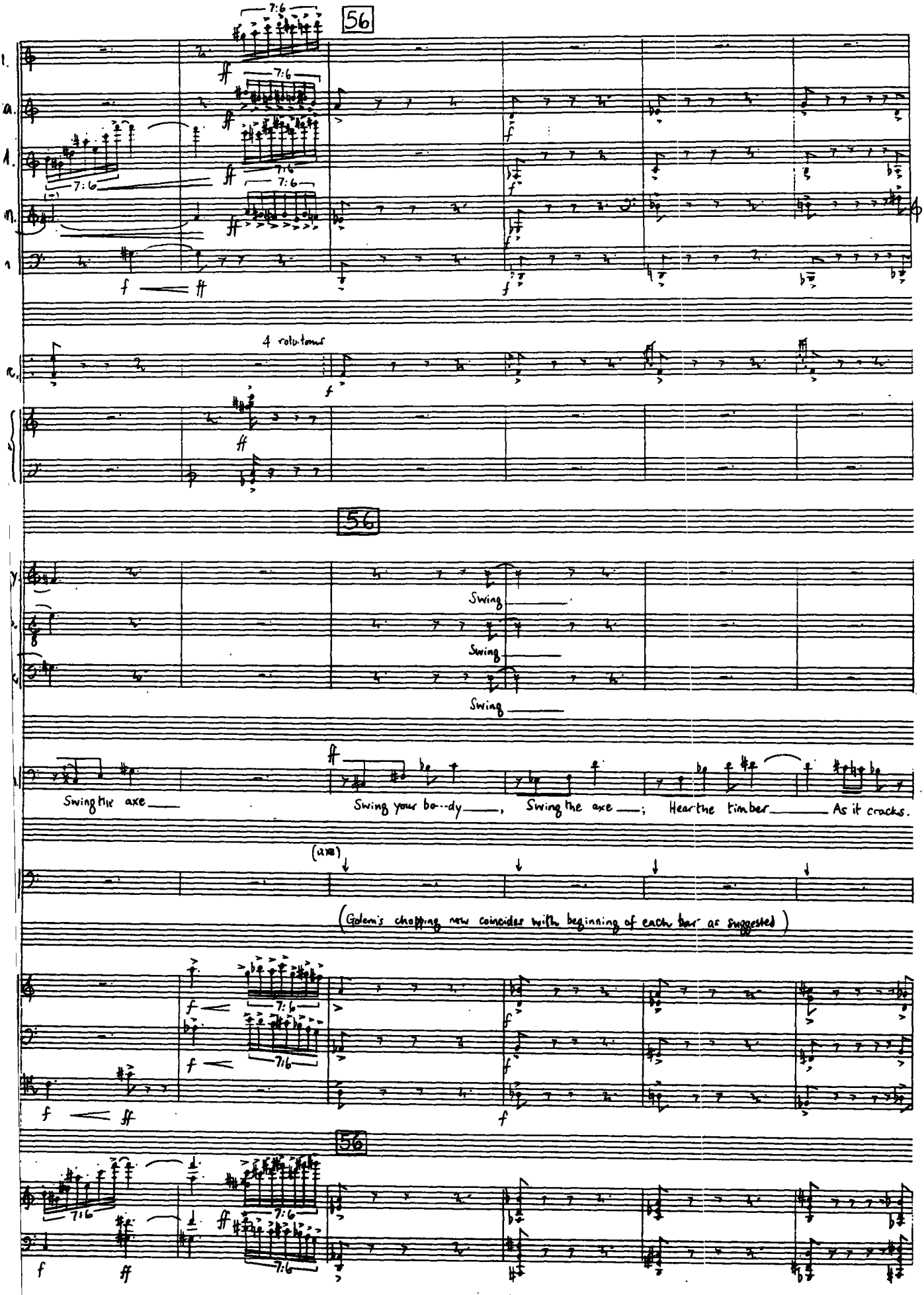
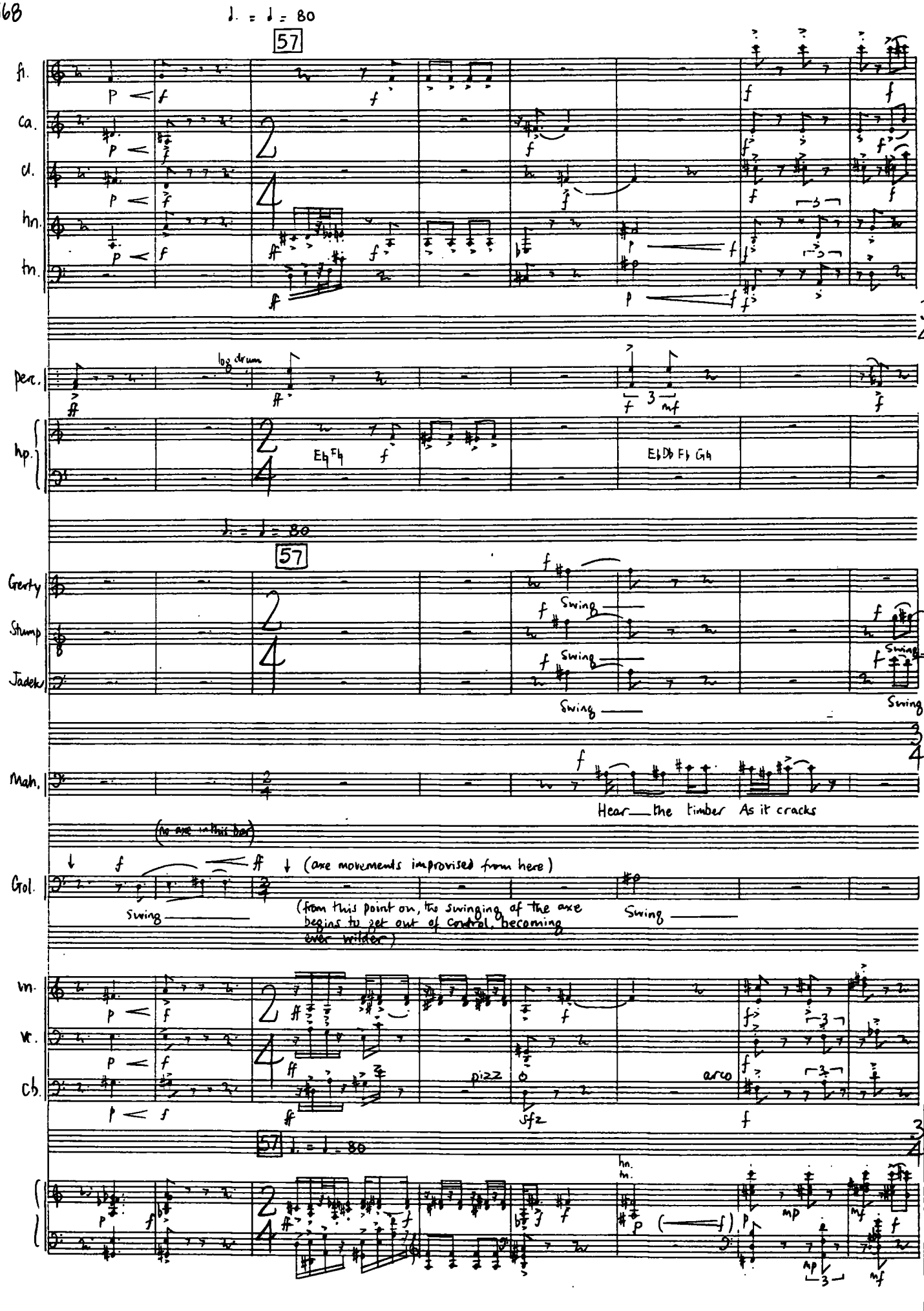
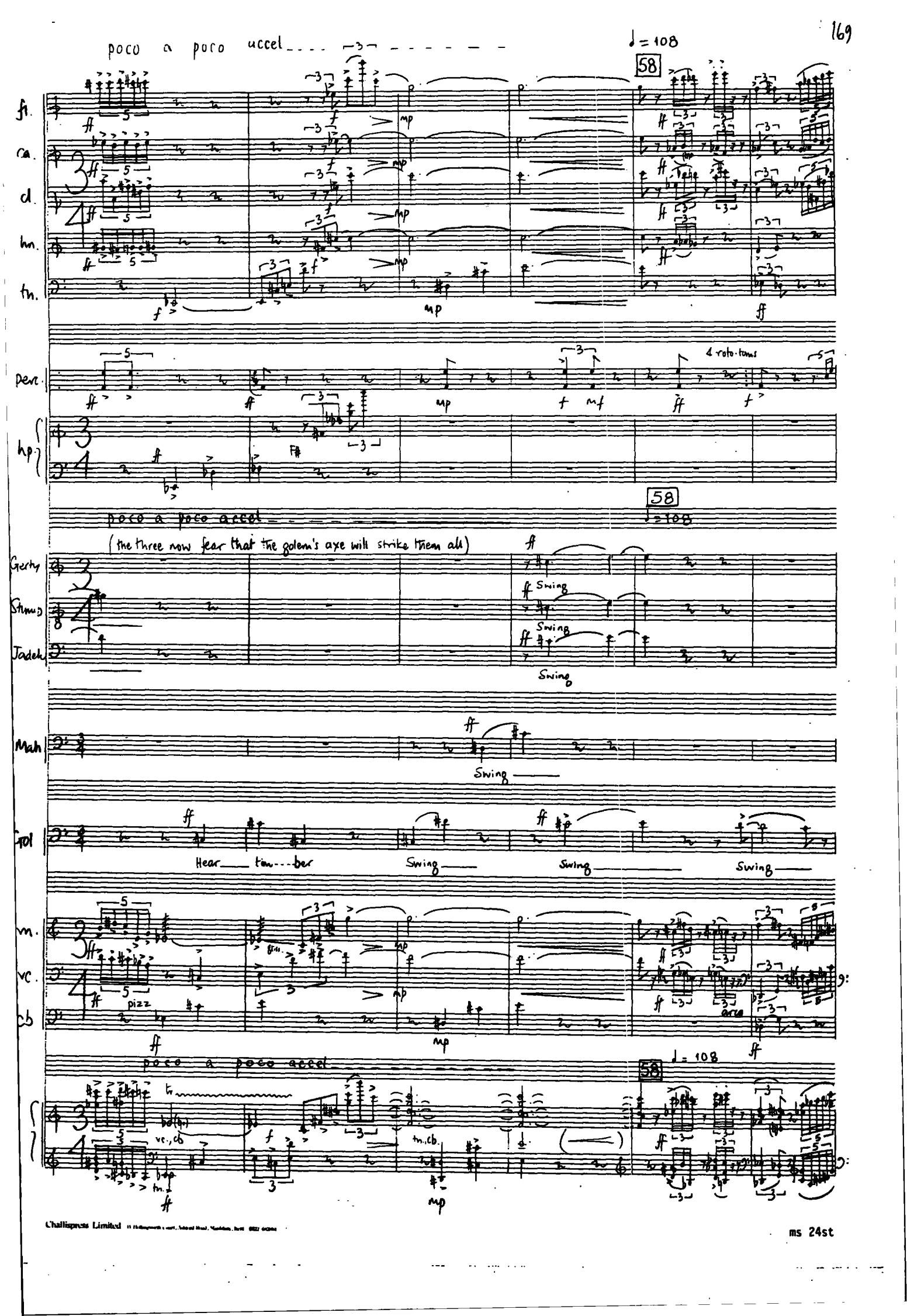
Mah.

Like this

Vn.
Vc.
Cb.

col legno

ord.

53 più mosso ♩=80

♪. = ♩ = c. 108
54
4-roto-toms
Swing
Swing
Swing
Swing
54
♪. = ♩ = c. 108

fl.
ca.
cl.
hn
tn.
perc.
hp.
Gerty
Stump
Jaleki
Mah.
Swing your body
Stretch
Swing
vn.
vc.
cb.
fl.ca.cl.vn.sve
Swing
B♯ G♯

accel
♩= 160
♩ = ♩. = 80
55
fl.
ca.
cl.
hn.
tn.
senza sord.
perc.
f temple blocks
hp.
Db Ab
Eb Fb
Bb
Ch
F#
Gerty
Stump
Jadek
Stretch
Stretch
Stretch
hah.
Stretch_your back
vn.
vc.
cb.
pizz.
tn.
vc.

fl.
ca.
cl.
hn.
tn.
log drum
perc.
hp
Gtr
Stp.
Jdk
Swing your bo·dy
Swing your body
Swing
mp
Mah.
Yes, that's it.
Swing your bo···dy
Gtr.
Swing
Swing
bo··dy
vn.
vc.
cb.
pizz
arco
sfz
cl.
(log drum)
vc.
hn.
mf

56
4 rototoms
56
Swing
Swing
Swing
Swing the axe
Swing your bo--dy
Swing the axe
Hear the timber
As it cracks.
(Golem's chopping now coincides with beginning of each bar as suggested)
56

♩. = ♩ = 80
57
fl.
ca.
cl.
hn.
tn.
perc.
bg drum
hp.
Eb Fb
Eb Db Fb Gb
♩. = ♩ = 80
57
Gerty
Stump
Jadek
Swing
Mah.
Hear the timber As it cracks
(we are in this bar)
Gol.
(axe movements improvised from here)
Swing
(from this point on, the swinging of the axe begins to get out of control, becoming ever wilder)
vn.
vc.
cb.
pizz
arco
sfz
57
♩. = ♩ = 80
hn.
tn.

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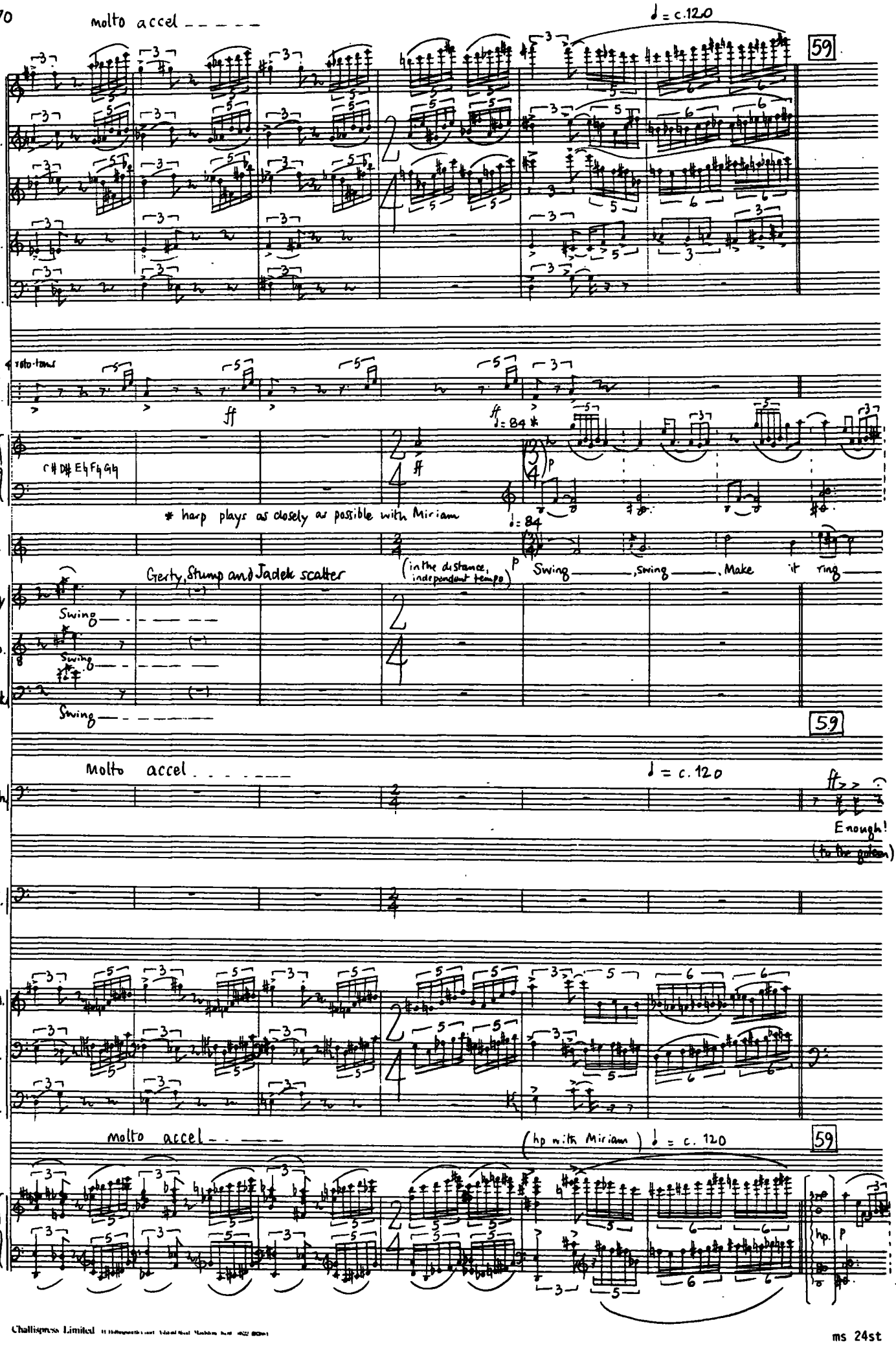
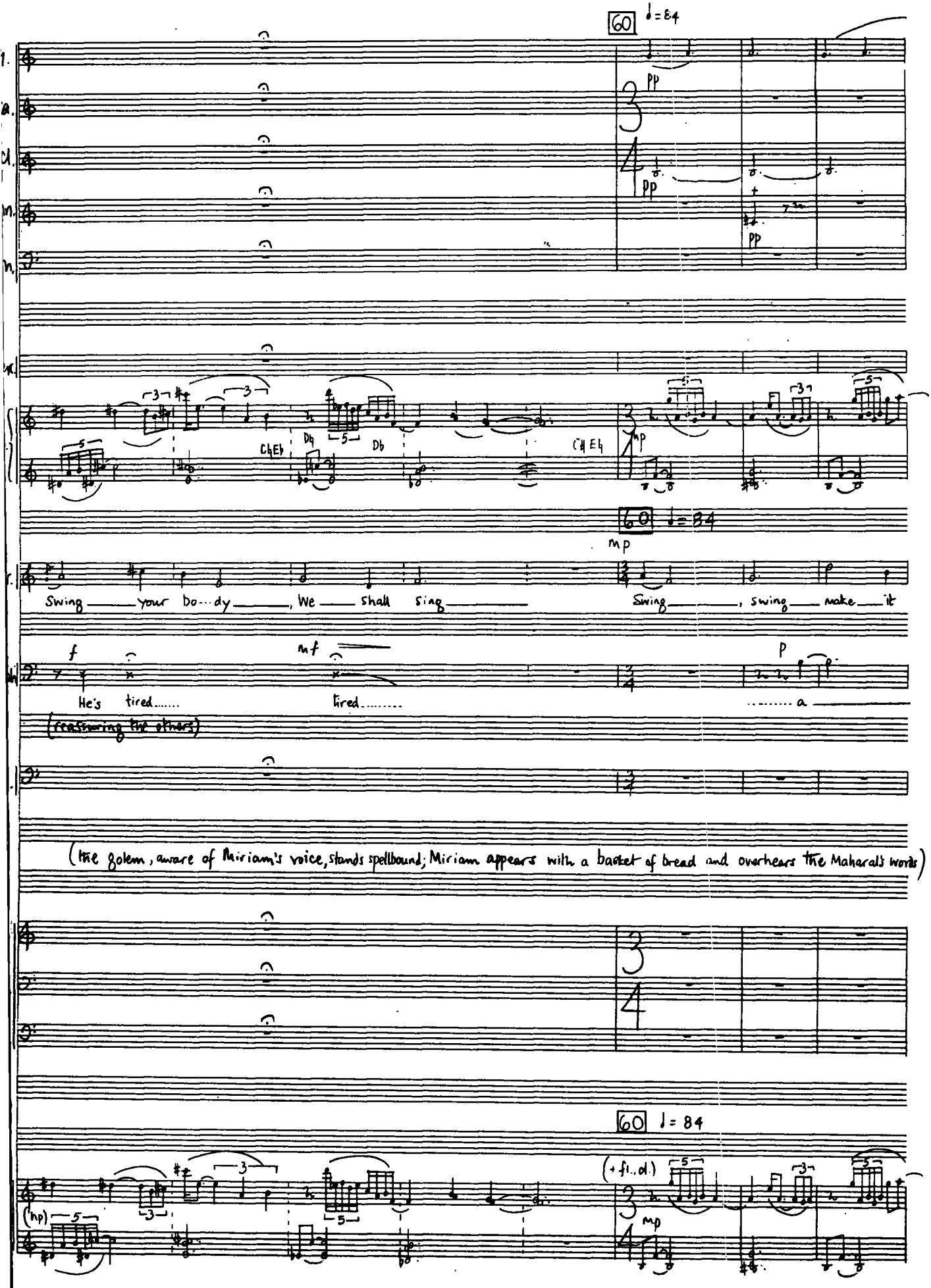
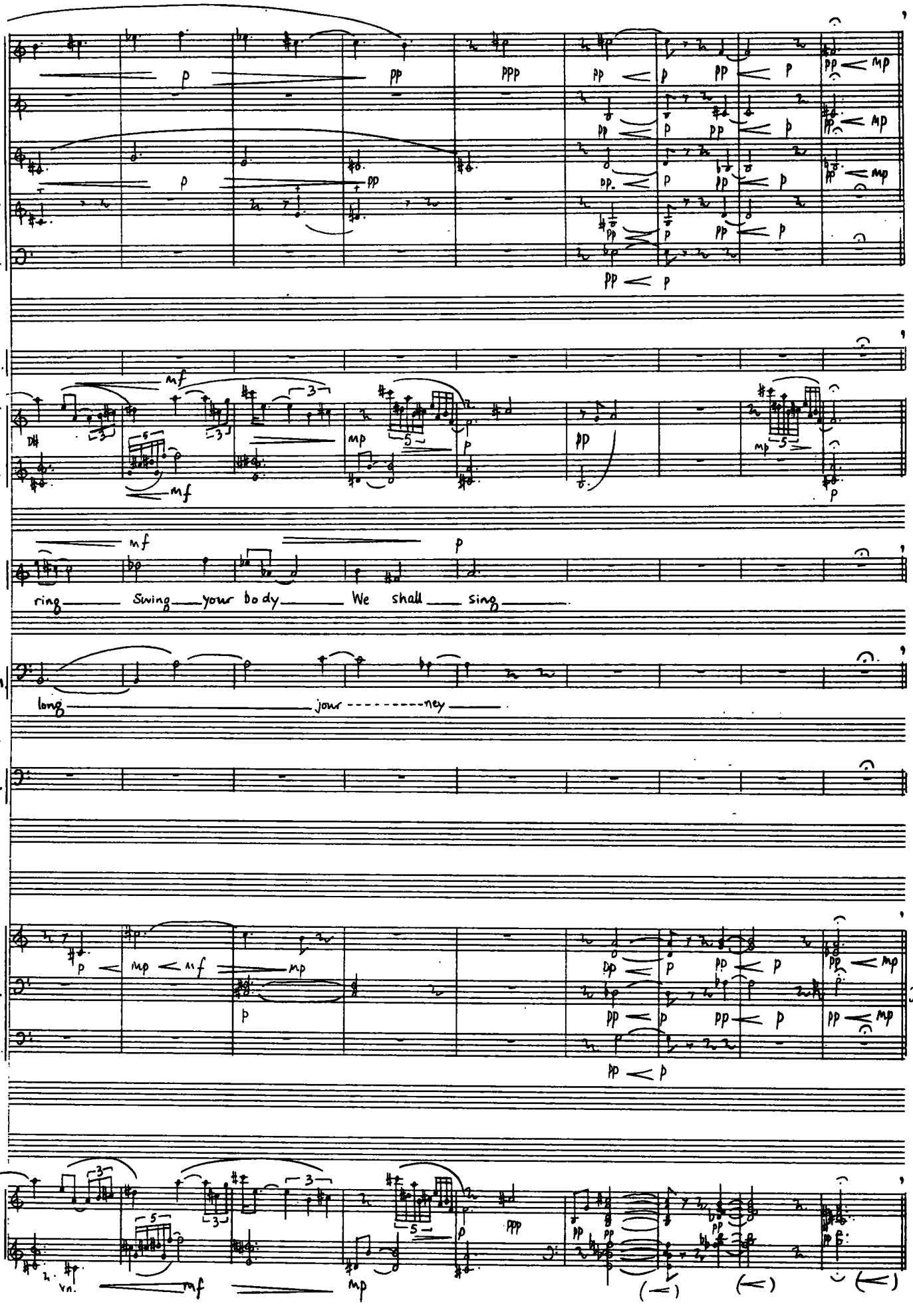

molto accel
♩ = c.120
59
Fl.
Ca.
Cl.
Hn.
Tn.
roto-toms
Perc.
ff
ff ♩= 84 *
Hp.
C♯ D♯ E♭ F♭ G♭
* harp plays as closely as possible with Miriam
♩= 84
Mir.
Gerty, Stump and Jadek scatter
(in the distance, independent tempo)
p
Swing — , swing — , Make it ring —
Gty.
Stp.
Jdk.
Swing —
59
Molto accel
♩ = c. 120
Mah.
ff
Enough!
(to the golem)
Gol.
Vn.
Vc.
Cb.
molto accel
(hp with Miriam) ♩ = c. 120
59
hp.
p

60 ♩= 84
pp
pp
pp
C♯ E♮
D♭
D♭
C♯ E♮
mp
60 ♩= 84
mp
Swing your bo-dy, We shall sing
Swing, swing make it
f
mf
P
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)
60 ♩= 84
(+fl., cl.)
(hp)
mp

fl.
ca.
cl.
hn.
tn.
perc.
hp.
Mir
ring Swing your body We shall sing
Mah.
long jour ney
Gtr.
vn.
vc.
cb.
vn.

61 ♩= 48-60

fl.
ca.
cl.
hn.
th.
perc.
hp.

crotale

** each pair should complete its phrase and then stop. likewise, the harp should complete its phrase

Db G♮ F♮ F♮

61 ♩= 48-60

Mir.
Mah.

Here's bread! Let's pray ..... give thanks

(Maharal breaks the bread and hands it round, lastly to the golem)

Gol.

* 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, independant tempo for each pair

vn.
vc.
cb.

61 ♩= 48-60

ca.
hn.
hp.
vn.
vc.
cl.

repeat in any order with some loosening of regular rhythm

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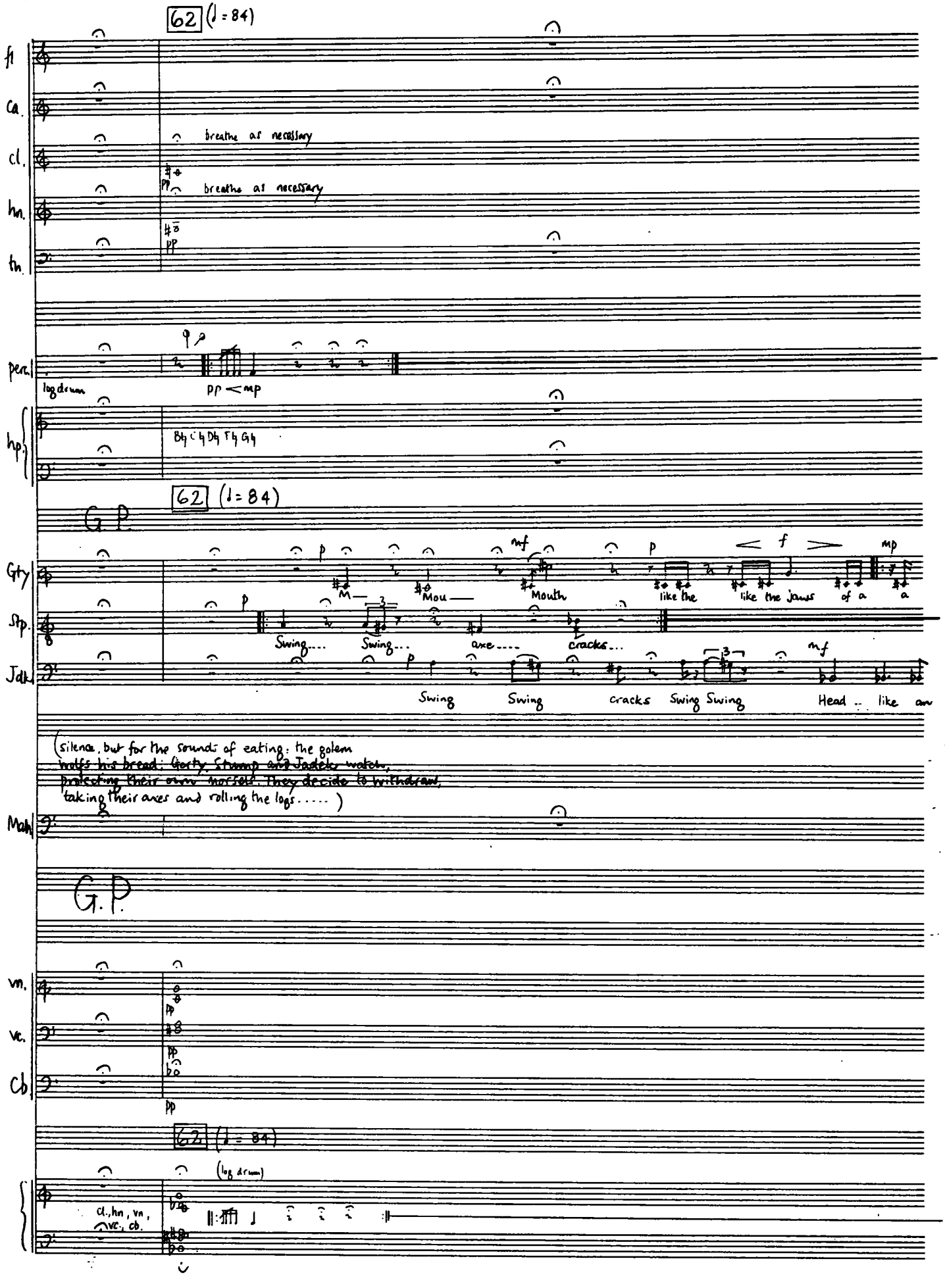
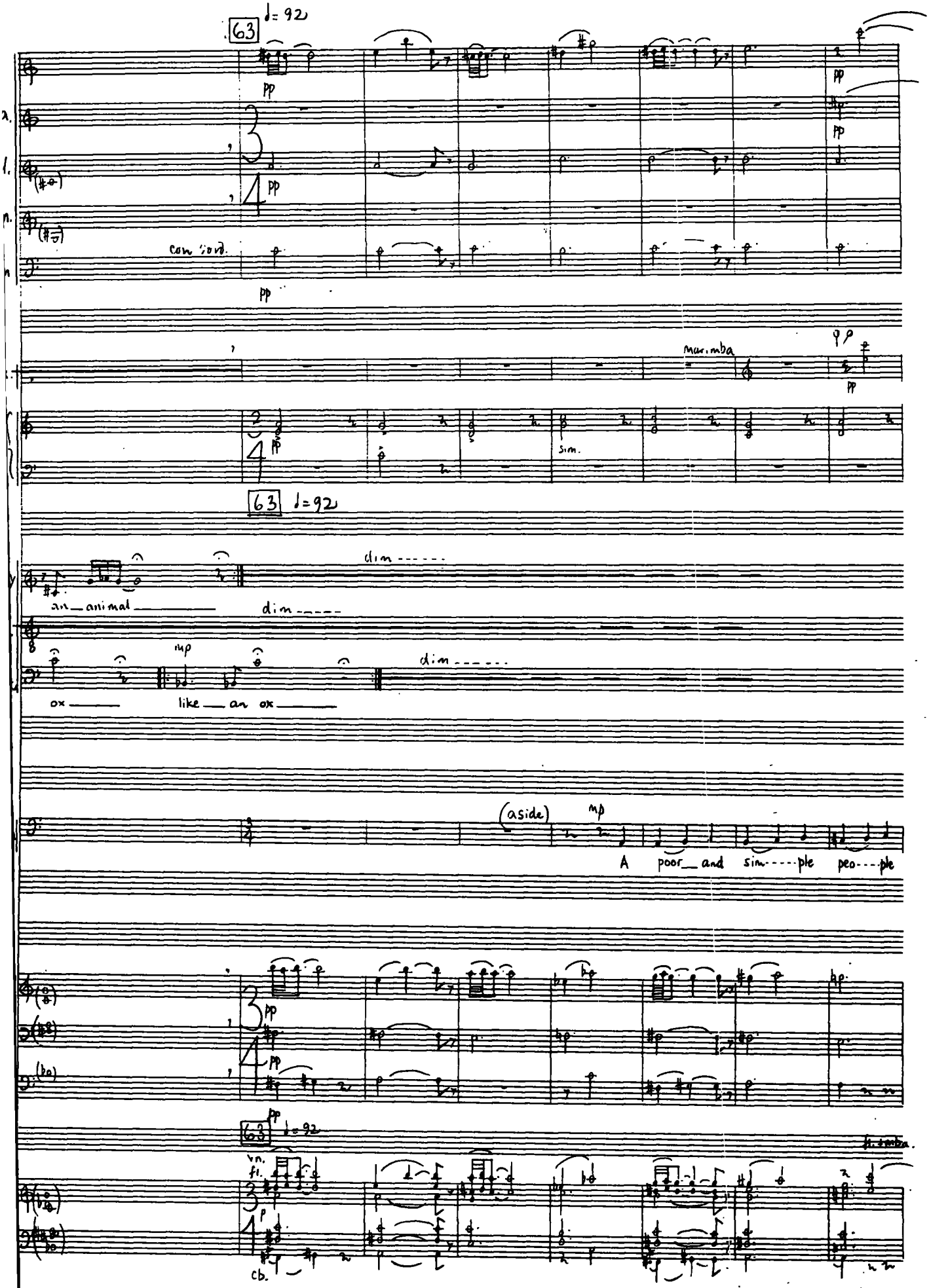
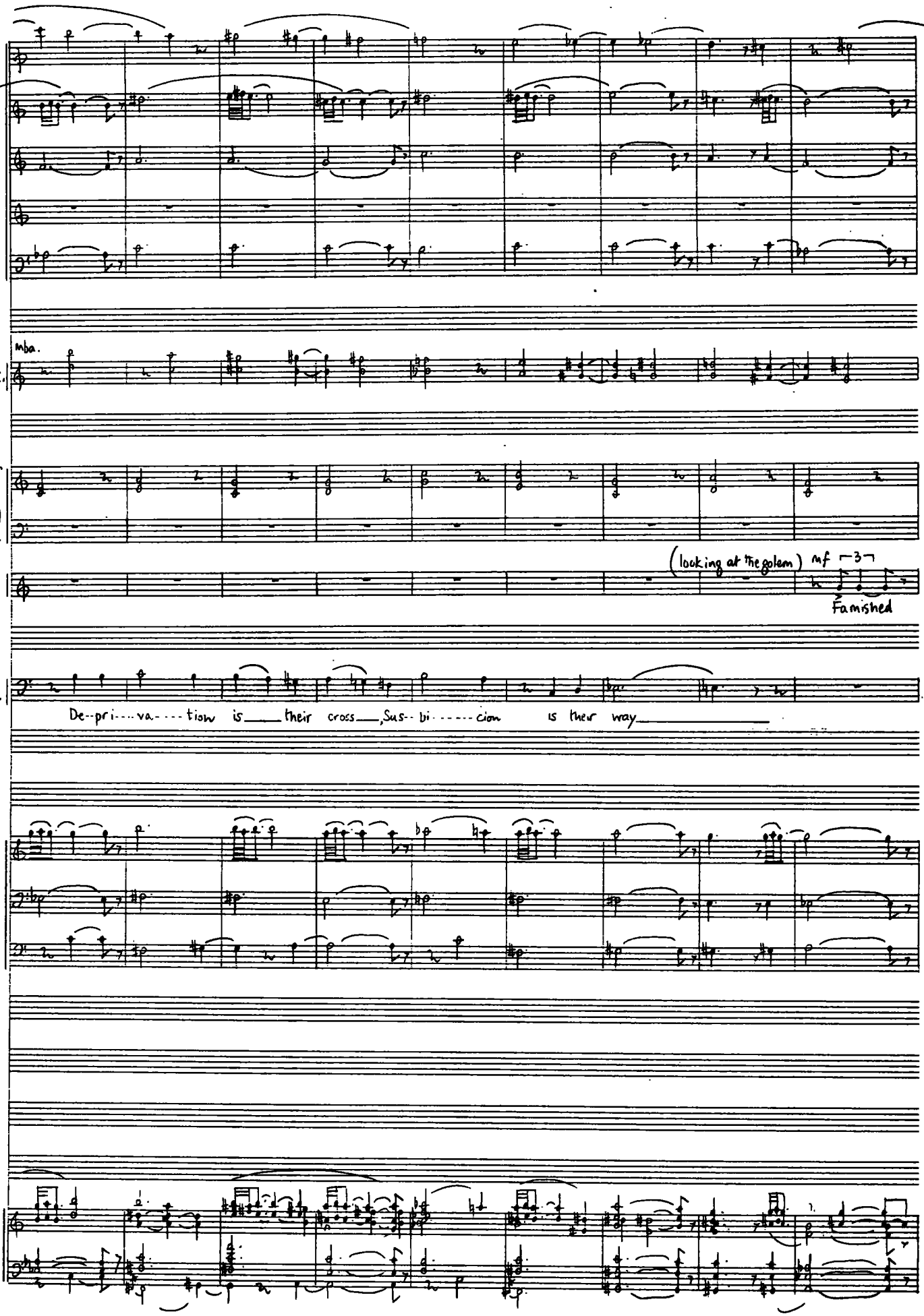
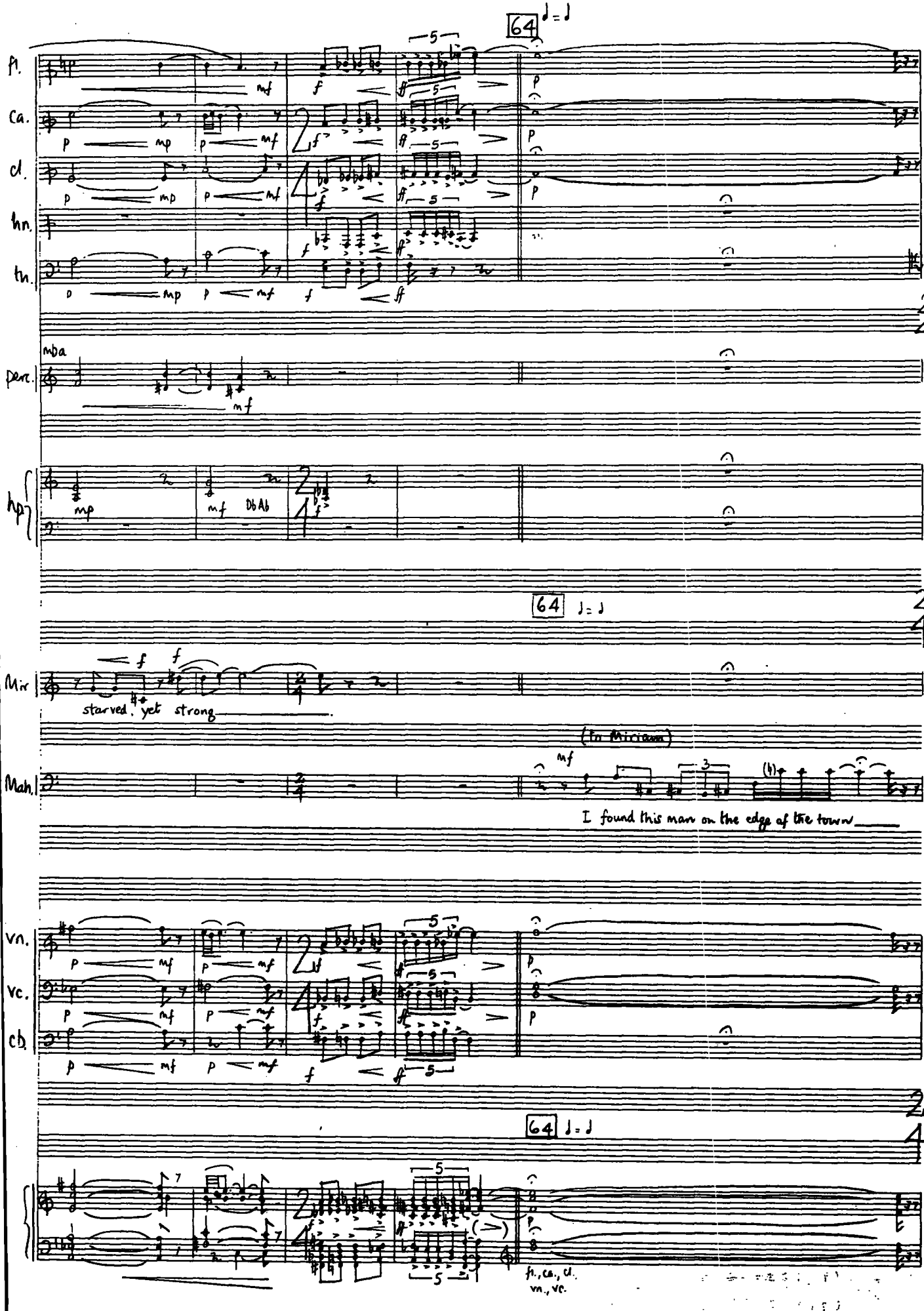
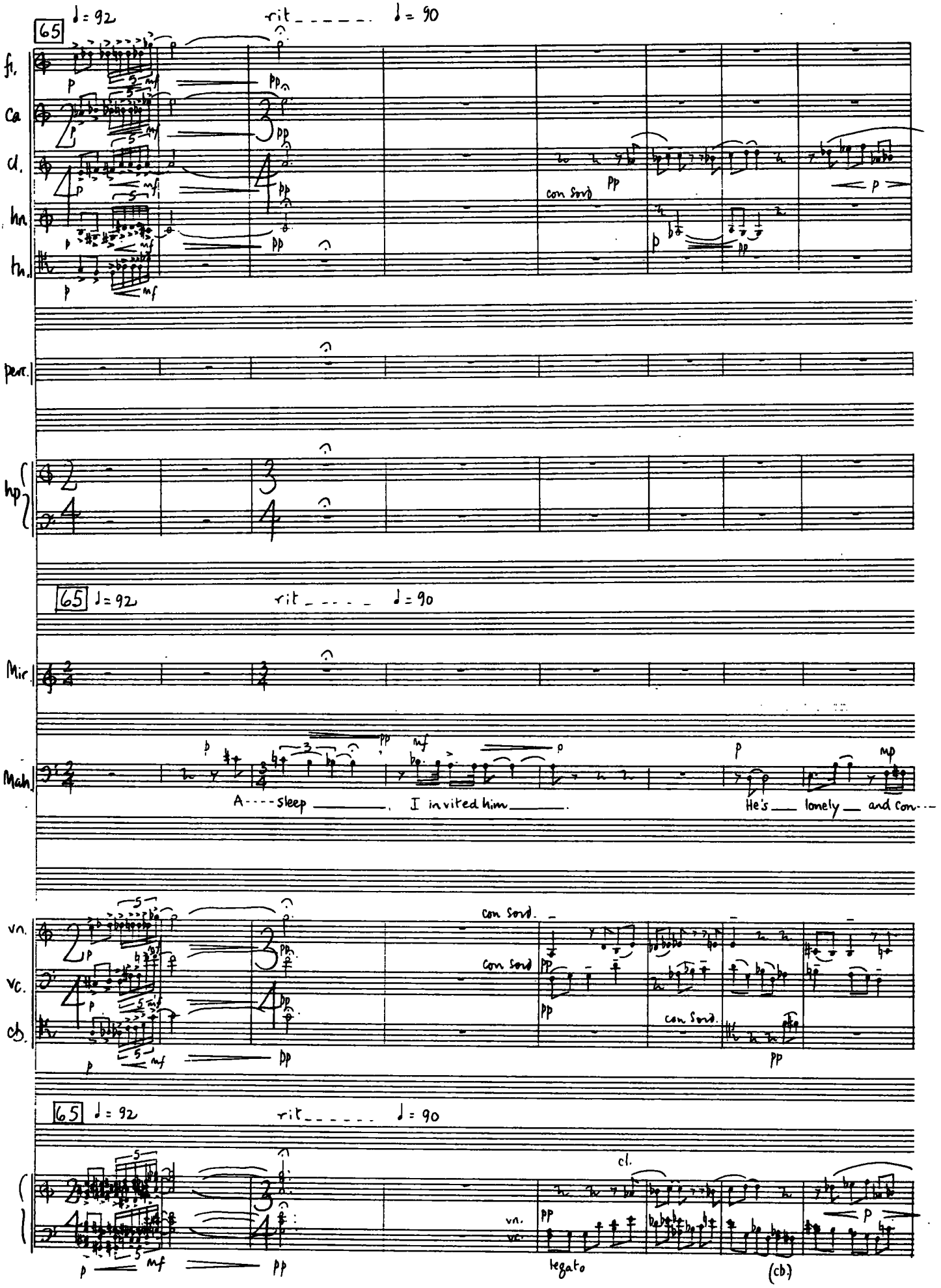
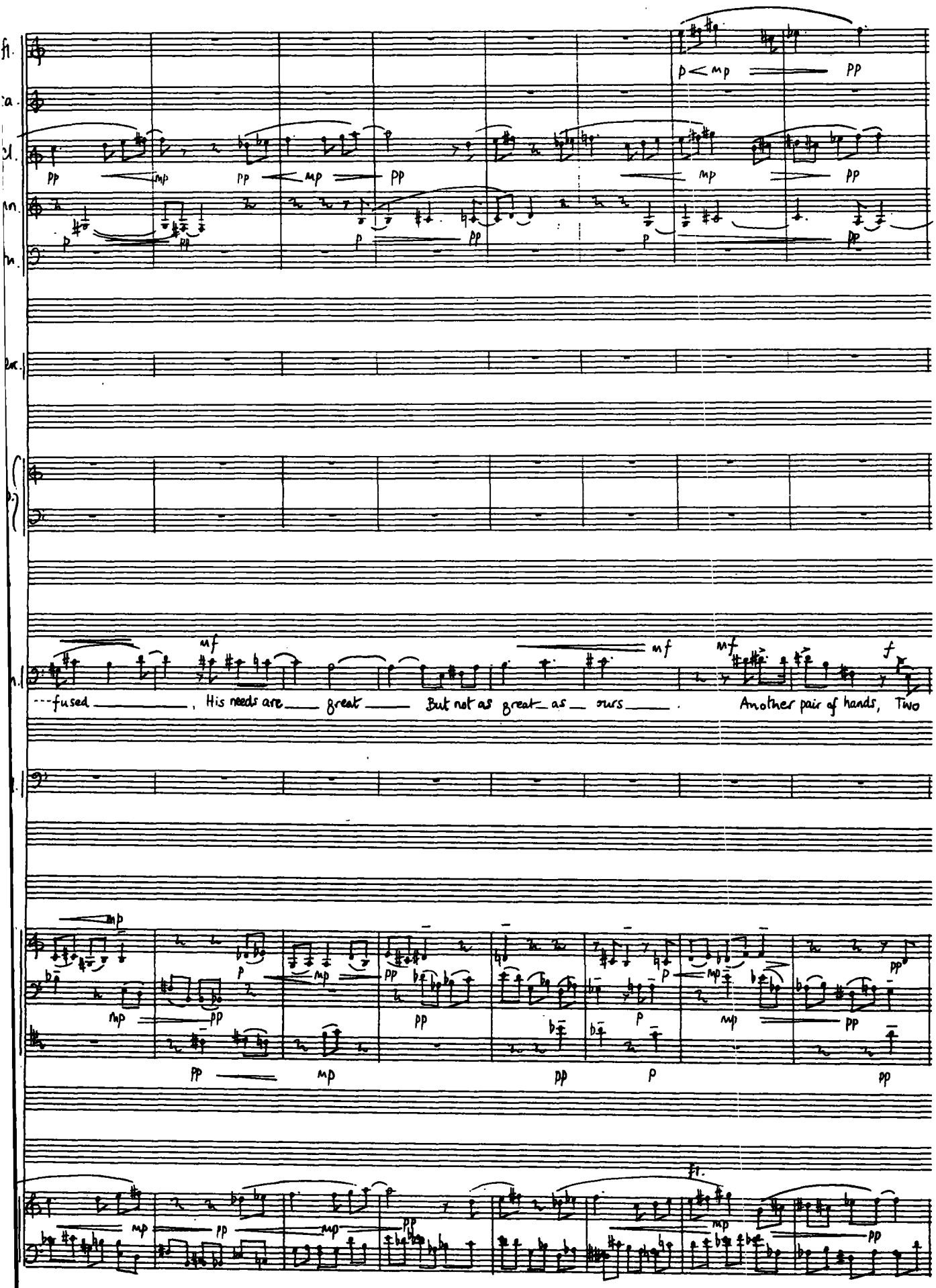
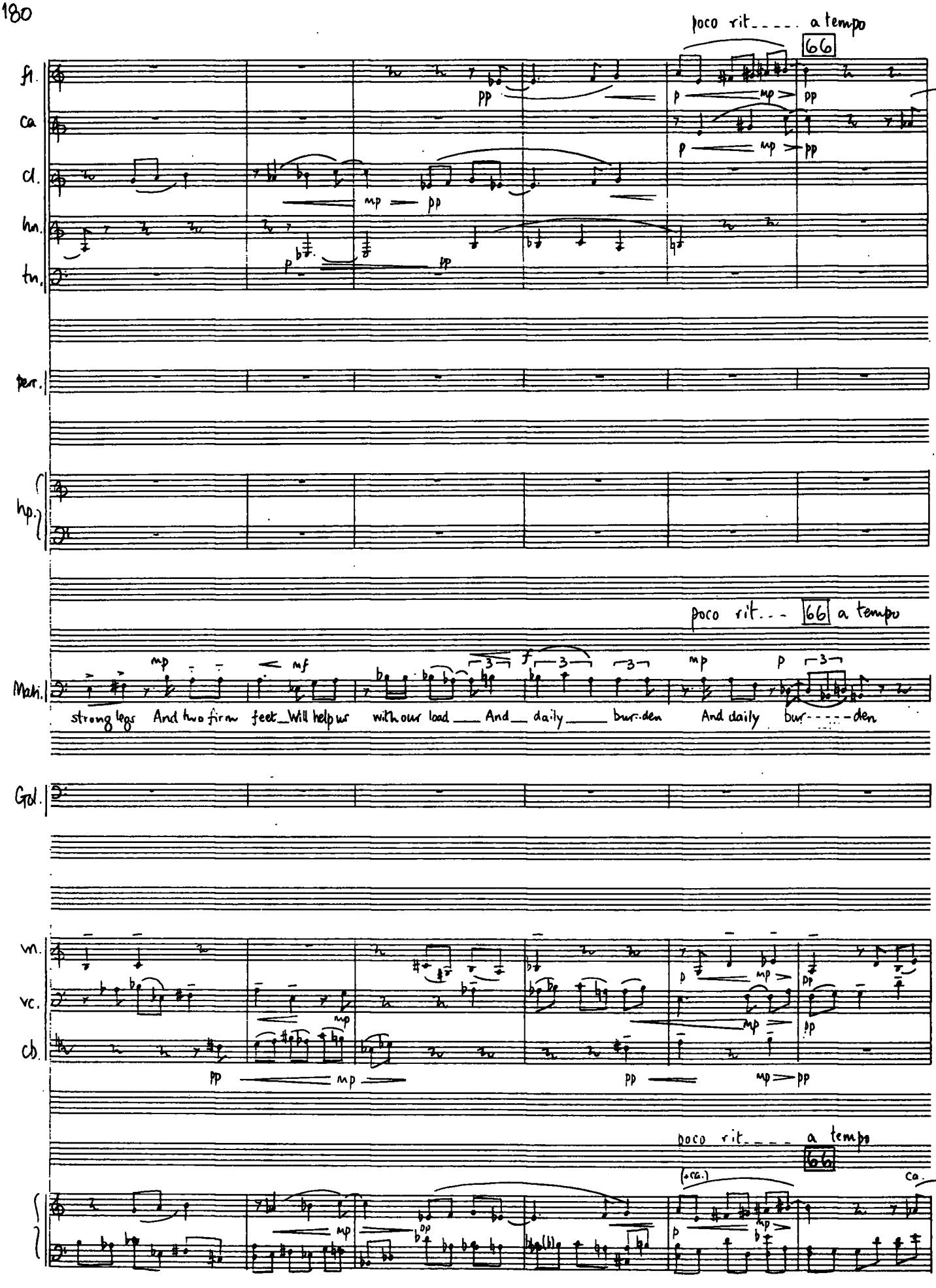
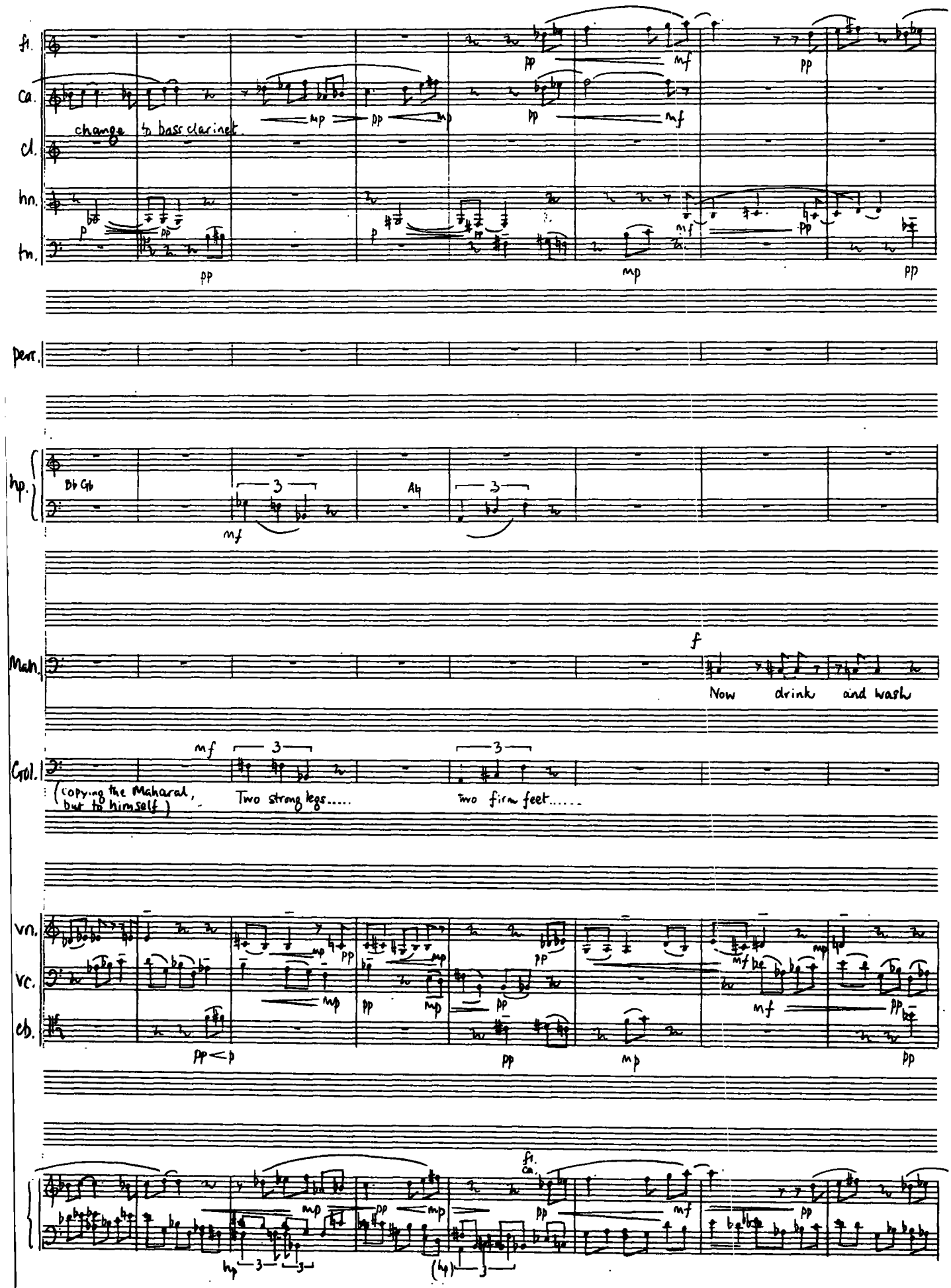
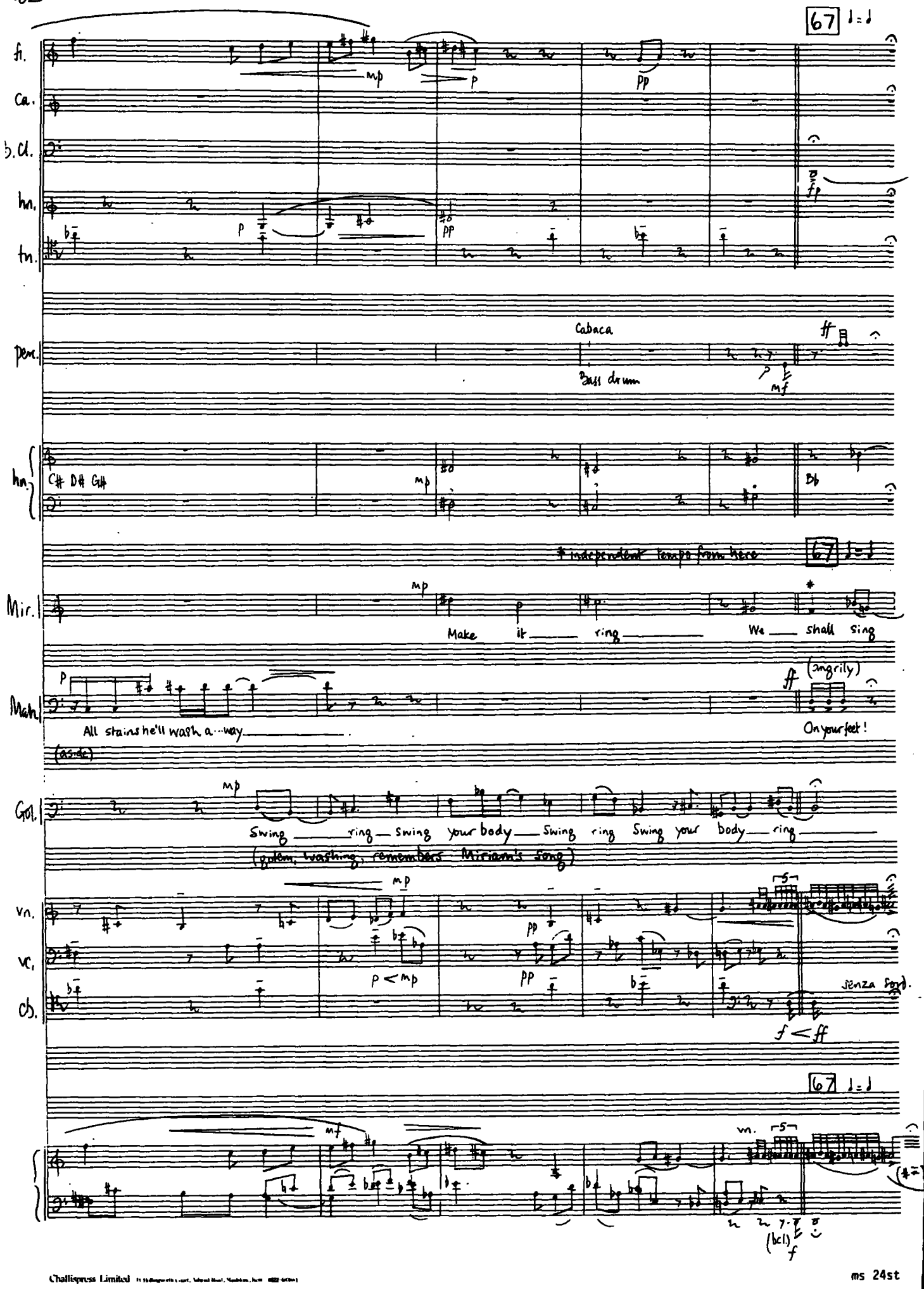
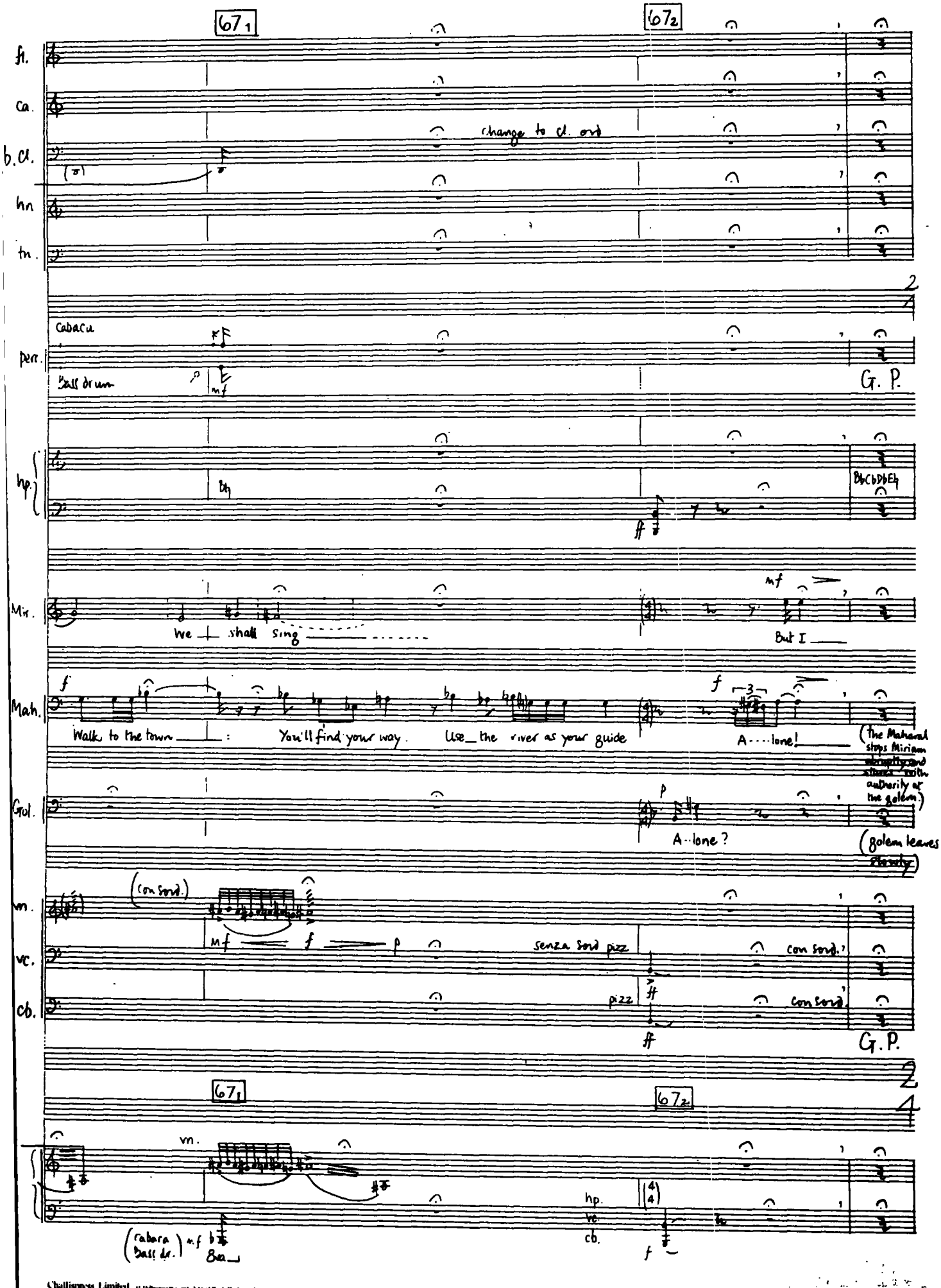
ms 24st.


62 (♩= 84)
fl
ca.
breathe as necessary
cl.
pp
breathe as necessary
hn.
pp
tb.
perc.
log drum
pp < mp
hp.
Bb C Db F G
62 (♩= 84)
G.P.
Gty
mf
p
f
mp
M—
Mou—
Mouth
like the
like the jaws
of a
a
Stp.
p
Swing....
Swing...
axe....
cracks...
Jdk.
mf
Swing
Swing
cracks
Swing Swing
Head .. like an
(silence, but for the sounds of eating: the golem
wolfs his bread. Gerty, Stramp and Jadeks watch,
protecting their own morsels. They decide to withdraw,
taking their axes and rolling the logs.....)
Mah.
G.P.
vn.
pp
vc.
pp
Cb.
pp
62 (♩= 84)
(log drum)
cl., hn., vn.,
vc., cb.

Challispress Limited
ms 24st

fl.
ca.
cl.
hn.
tn.
mba.
perc.
hp.
Mir.
(looking at the golem) mf
Famished
Mah.
De--pri---va----tion is their cross, Sus--bi-----cion is their way
vn.
vc.
cb

64
fl.
ca.
cl.
hn.
tn.
mba
perc.
hp
DbAb
64
Mir
starved, yet strong
(to Miriam)
Mah.
I found this man on the edge of the town
vn.
vc.
cb.
64
fl., ca., cl.
vn., vc.

65 ♩= 92
rit ♩= 90
fl.
ca.
cl.
hn.
tn.
con Sord
perc.
hp
Mic.
Mah.
A---sleep
I invited him
He's lonely and con---
vn.
vc.
cb.
legato
(cb)

fl.
a.
cl.
bar.
hn.
p < mp
PP
mf
f
---fused ___, His needs are ___ great ___ But not as great as ___ ours ___. Another pair of hands, Two

poco rit. . . . . a tempo
66
Fl.
Ca.
Cl.
Hn.
Tn.
Perc.
Hp.
poco rit. . . 66 a tempo
Mezz.
strong legs And two firm feet Will help us with our load And daily bur-den And daily bur- - - - -den
Gtr.
Vn.
Vc.
Cb.
poco rit. . . . a tempo
66
(ca.)
ca.

change to bass clarinet
Now drink and wash
(copying the Maharaj, but to himself)
Two strong legs.....
two firm feet.....

67 ♩=♩
fl.
Ca.
b.Cl.
hn.
tn.
mp
p
pp
ff
per.
Cabaca
Bass drum
mf
hn.
C# D# G#
Bb
* independent tempo from here
Mir.
Make it ring
We shall sing
Mah.
All stains he'll wash a···way
(angrily)
On your feet!
(aside)
Girl.
Swing ring swing your body Swing ring Swing your body ring
(golem, washing, remembers Miriam's song)
vn.
vc.
cb.
senza sord.
f < ff
67 ♩=♩
mf
vn.
(bcl.)
f



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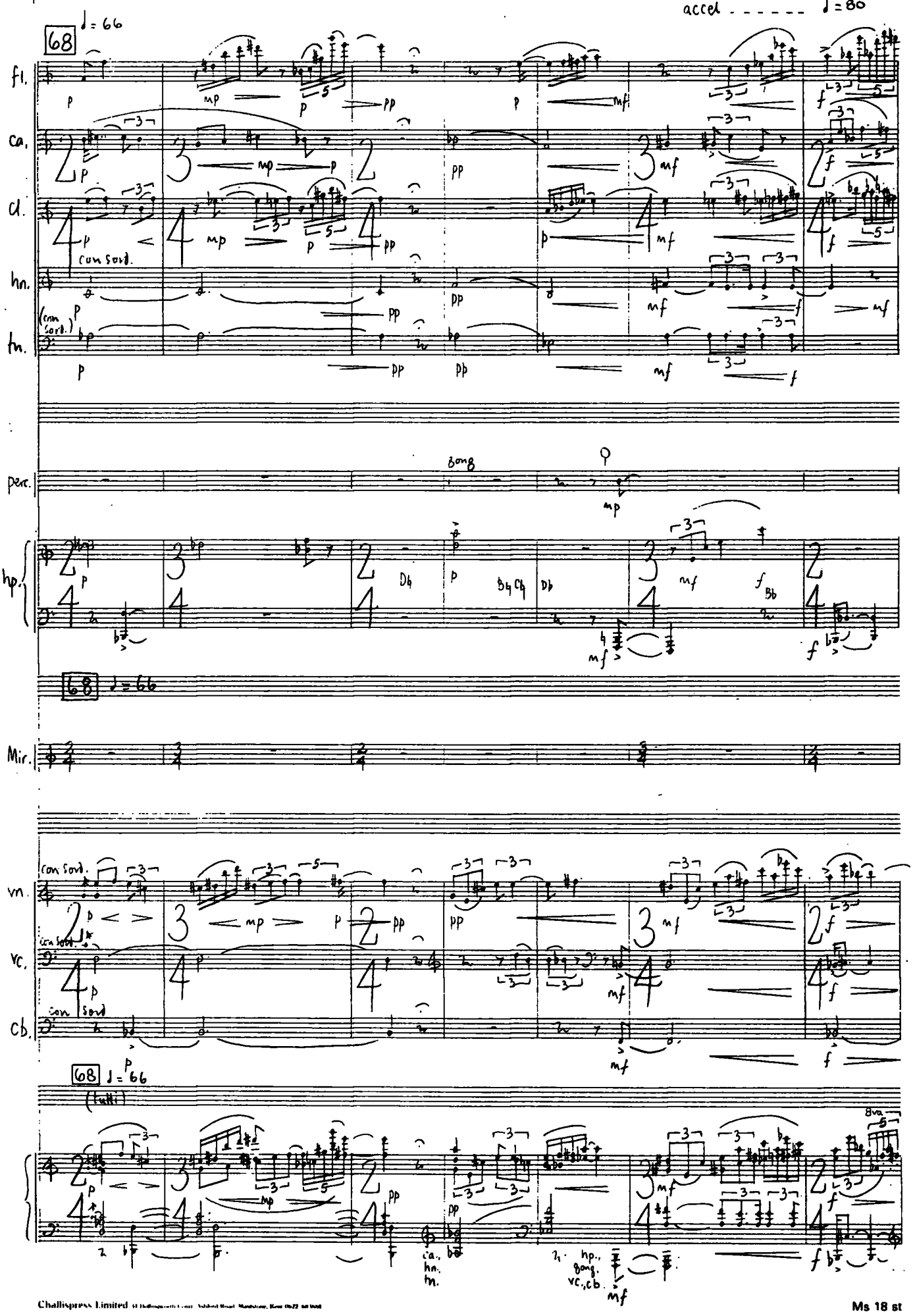
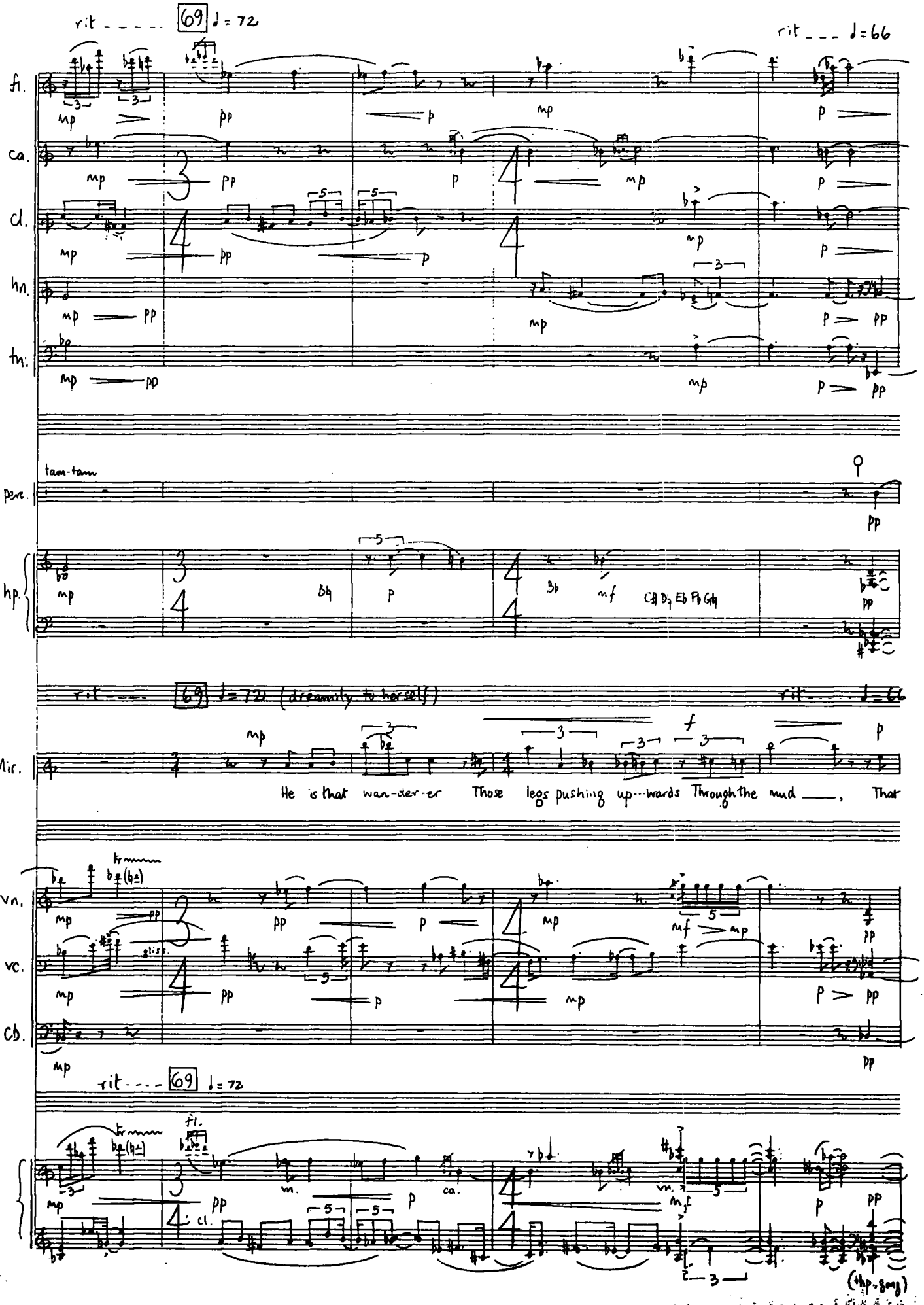
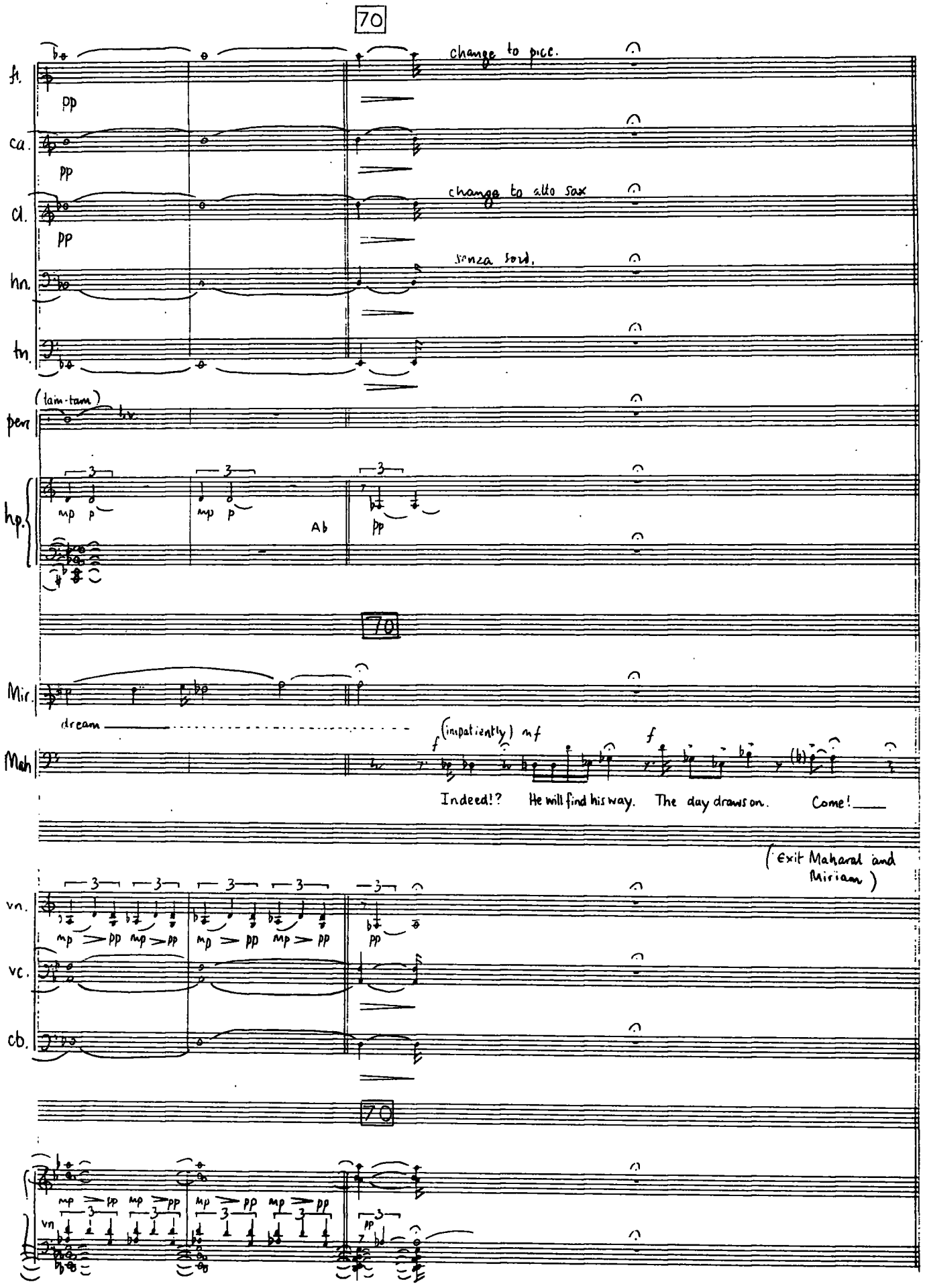

68 ♩= 66
accel ------ ♩= 80
fl.
ca.
cl.
con Sord.
hn.
(con Sord.)
tn.
perc.
bong
hp.
Db
Db Cb
Bb
68 ♩= 66
Mir.
vn.
con Sord.
vc.
con Sord.
cb.
con Sord
68 ♩= 66
(tutti)
8va
ca., hn., tn.
hp., bong, vc., cb.

Challispress Limited

70
fl.
pp
change to picc.
ca.
pp
cl.
pp
change to alto sax
hn.
senza sord.
tn.
(tam-tam)
perc
hp.
mp p
mp p
Ab
pp
70
Mir.
dream
Mah
(impatiently) mf
f
f
Indeed!? He will find his way. The day draws on. Come!
(Exit Maharal and Miriam)
vn.
mp pp mp pp
mp pp mp pp
pp
vc.
cb.
70
mp pp mp pp
mp pp mp pp
vn
pp

Sc. 3

71 ♪ = 112

(Cow Sound)

hi-hat

Bass pedal drum

71 ♪ = 112

(Enter Stoikus, suddenly)

Axe? Axe?

(rather highly-strung)

I'll show him how to use an axe!

senza sord. ricochet

Senza sord.

pizz.

arco battuto

(arco battuto)

71 ♪ = 112

fl., cl., tpt., tbn.

hi-hat

bass pd. dr.

a. sax.

Cb.

Cb.

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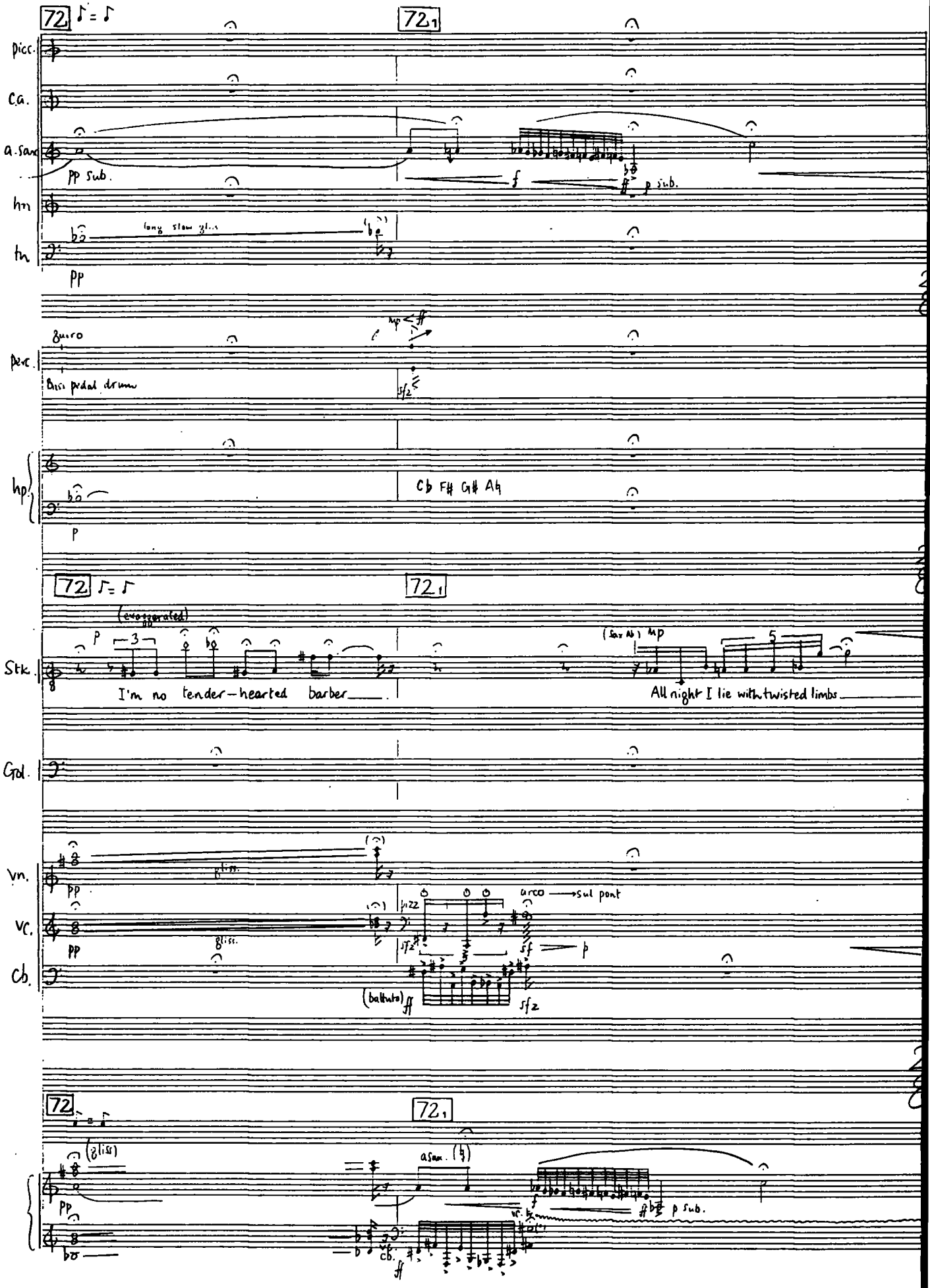
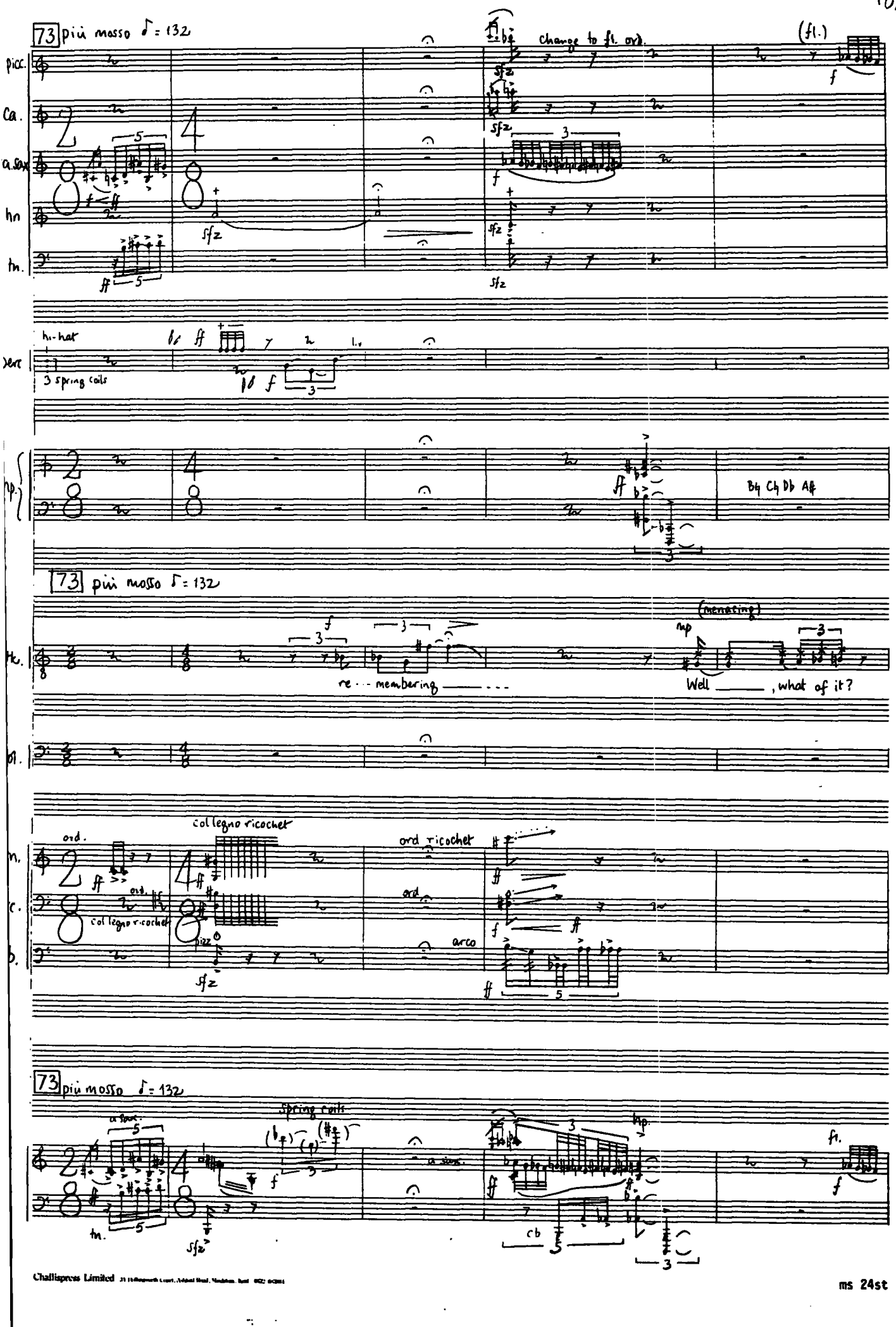
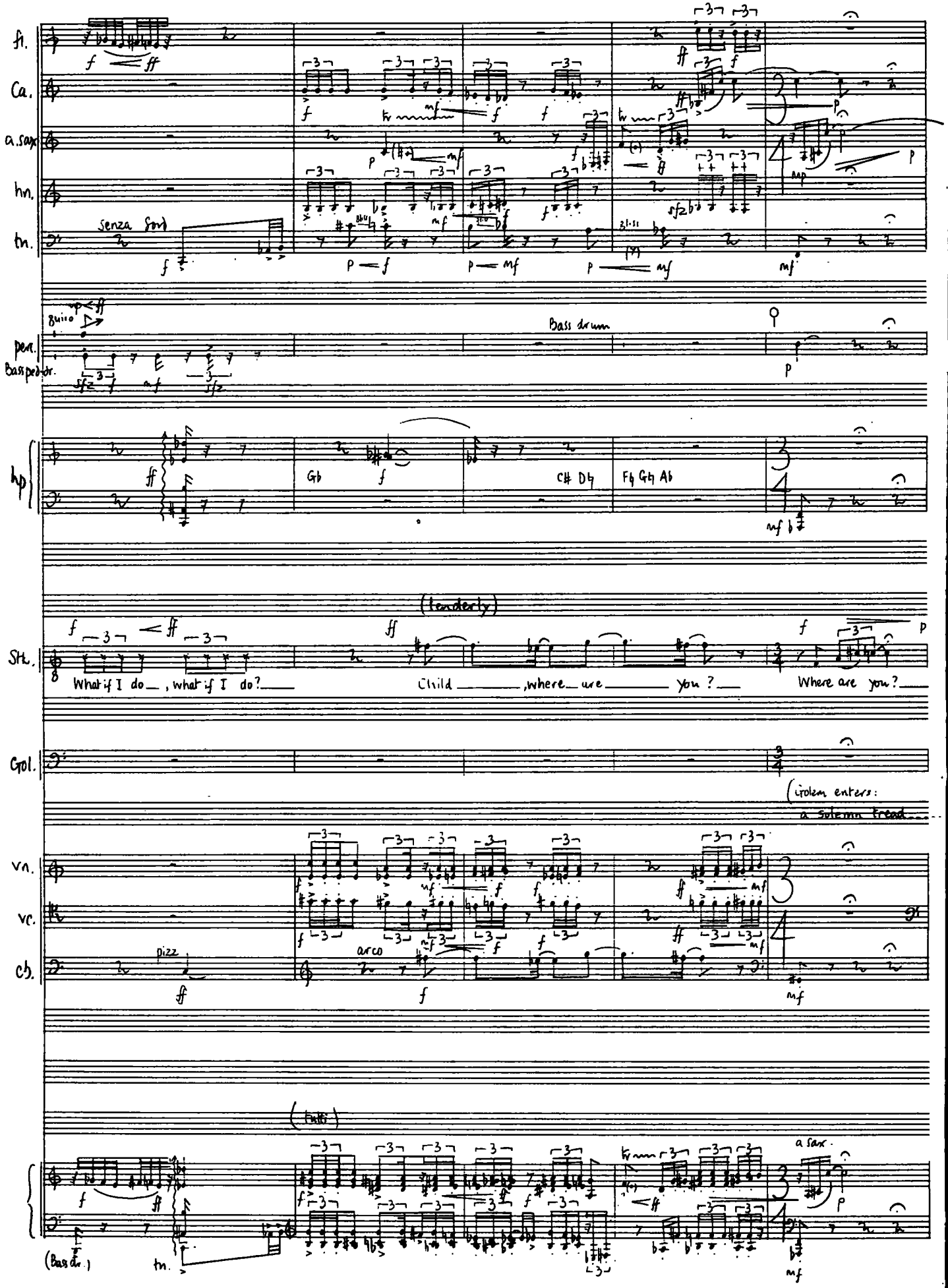
ms 24st

Correct at 26/6/90


72
72₁
picc.
ca.
a.sax
pp sub.
f
p sub.
hn
long slow gliss.
tn
pp
guiro
perc.
bass pedal drum
mp
sfz
hp
Cb F# G# Ab
p
72
72₁
(exaggerated)
p
3
Stk.
I'm no tender-hearted barber
(tenor Ab) mp
5
All night I lie with twisted limbs
Gtr.
Vn.
pp
gliss.
(o)
Vc.
pp
gliss.
Cb.
fizz
arco
sul pont
sfz
p
(bathuta) ff
sfz
72
72₁
(gliss)
pp
a.sax. (♭)
vc.
cb.
ff
f
p sub.

73 più mosso ♩= 132
Change to fl. ord.
(fl.)
picc.
Ca.
a.Sax
hn
tn.
sfz
h.-hat
3 spring coils
perc.
hp.
B♮ C♮ D♭ A♯
73 più mosso ♩= 132
Hc.
(mentoring)
re · · membering
Well ____ , what of it?
Bl.
col legno ricochet
ord.
ord ricochet
arco
vn.
vc.
cb.
73 più mosso ♩= 132
Spring coils
a Tempo
tn.
cb
fl.

fl.
Ca.
a.sax
hn.
tn.
senza Sord
per.
Bass drum
Basspedtr.
hp
Gb
C# D
F G A
Str.
What if I do , what if I do?
(tenderly)
Child , where are you ?
Where are you?
Gol.
(Golem enters:
a solemn tread...
vn.
vc.
cb.
pizz
arco
(Bass dr.)
tn.
(Full)
a sax.

74 ♩ = ♩ = 66

flt.

non vib.

Bass drum

74 ♩ = ♩ = 64 (Stoikus is unaware of Golem)

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)

74

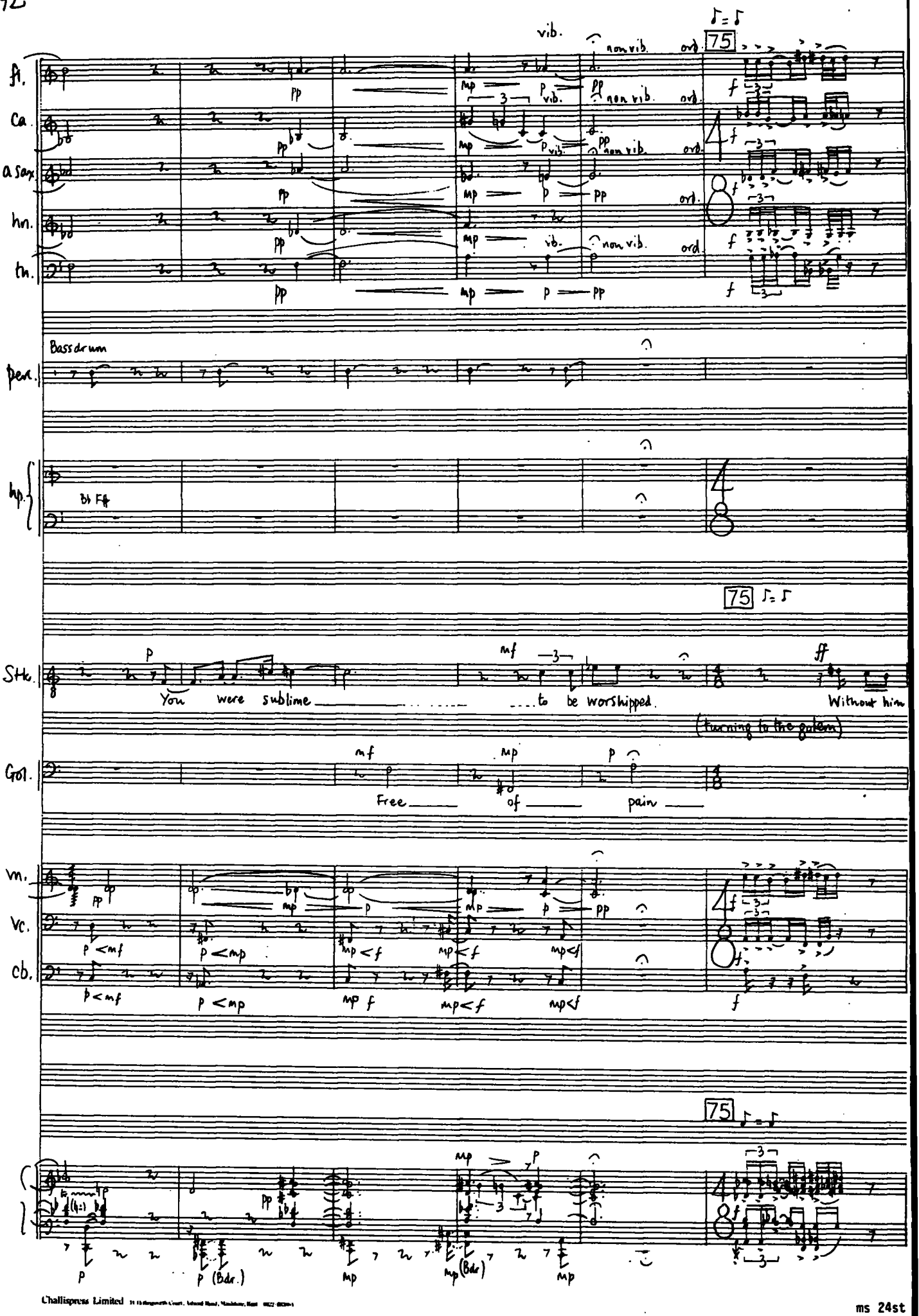
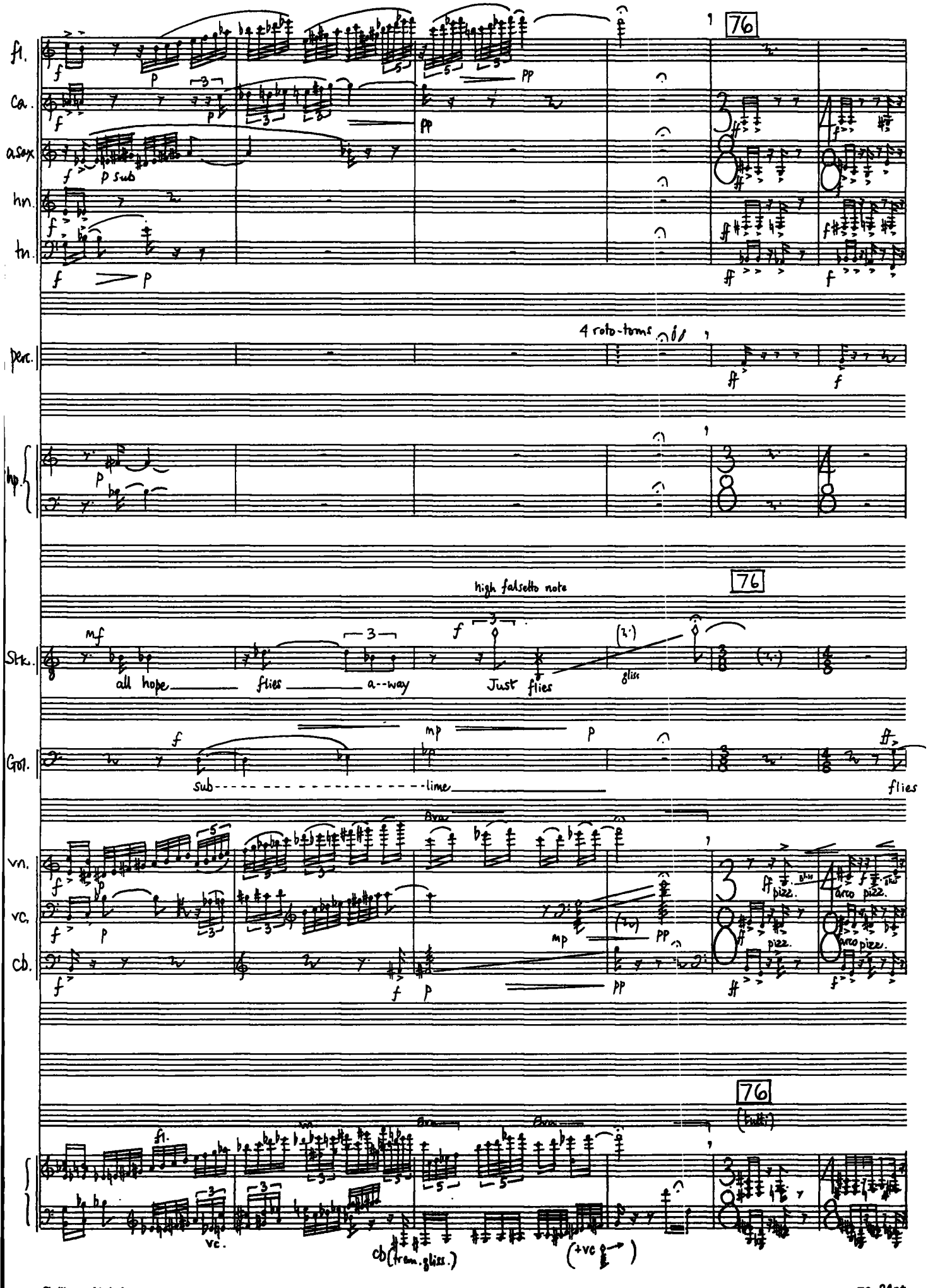
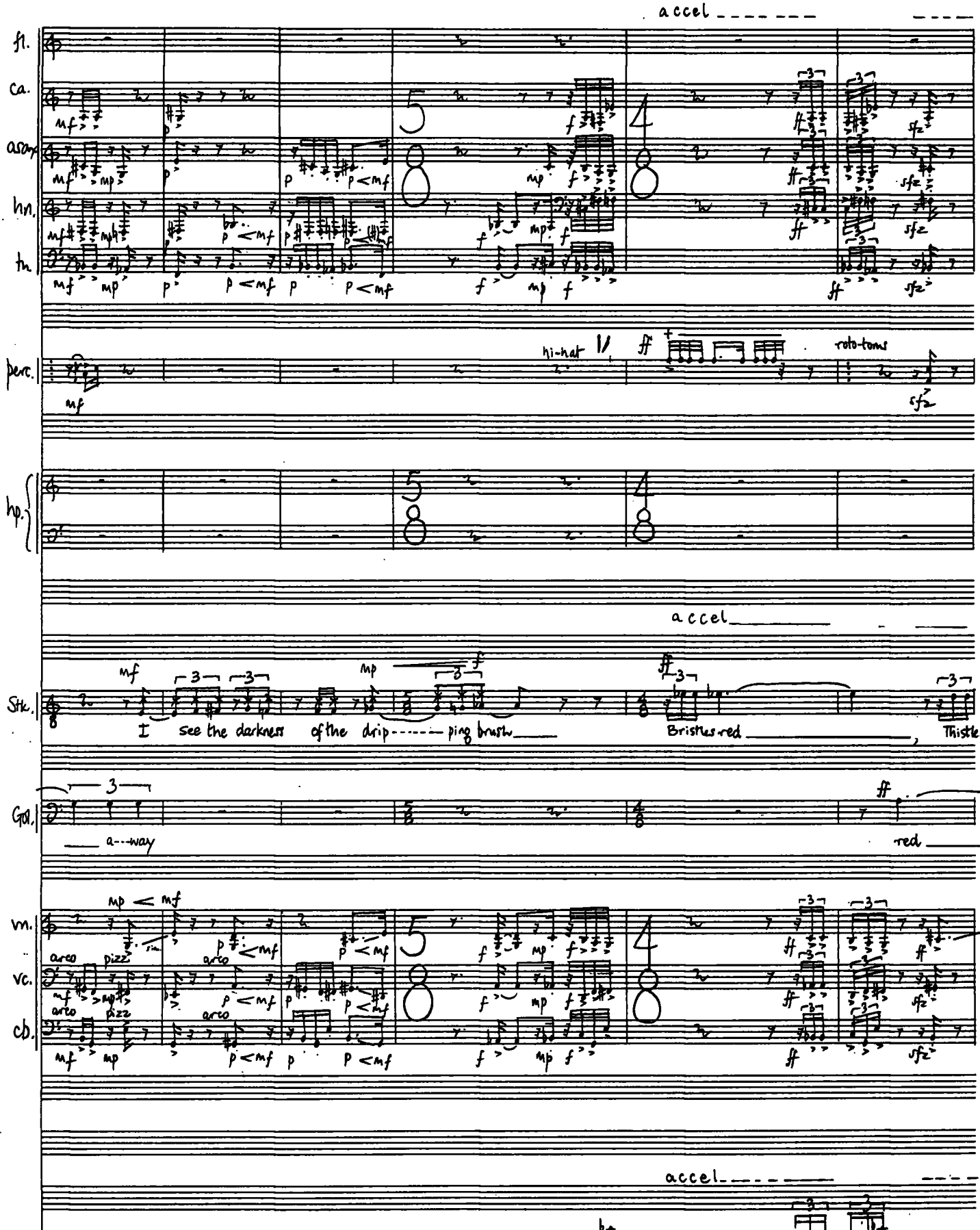
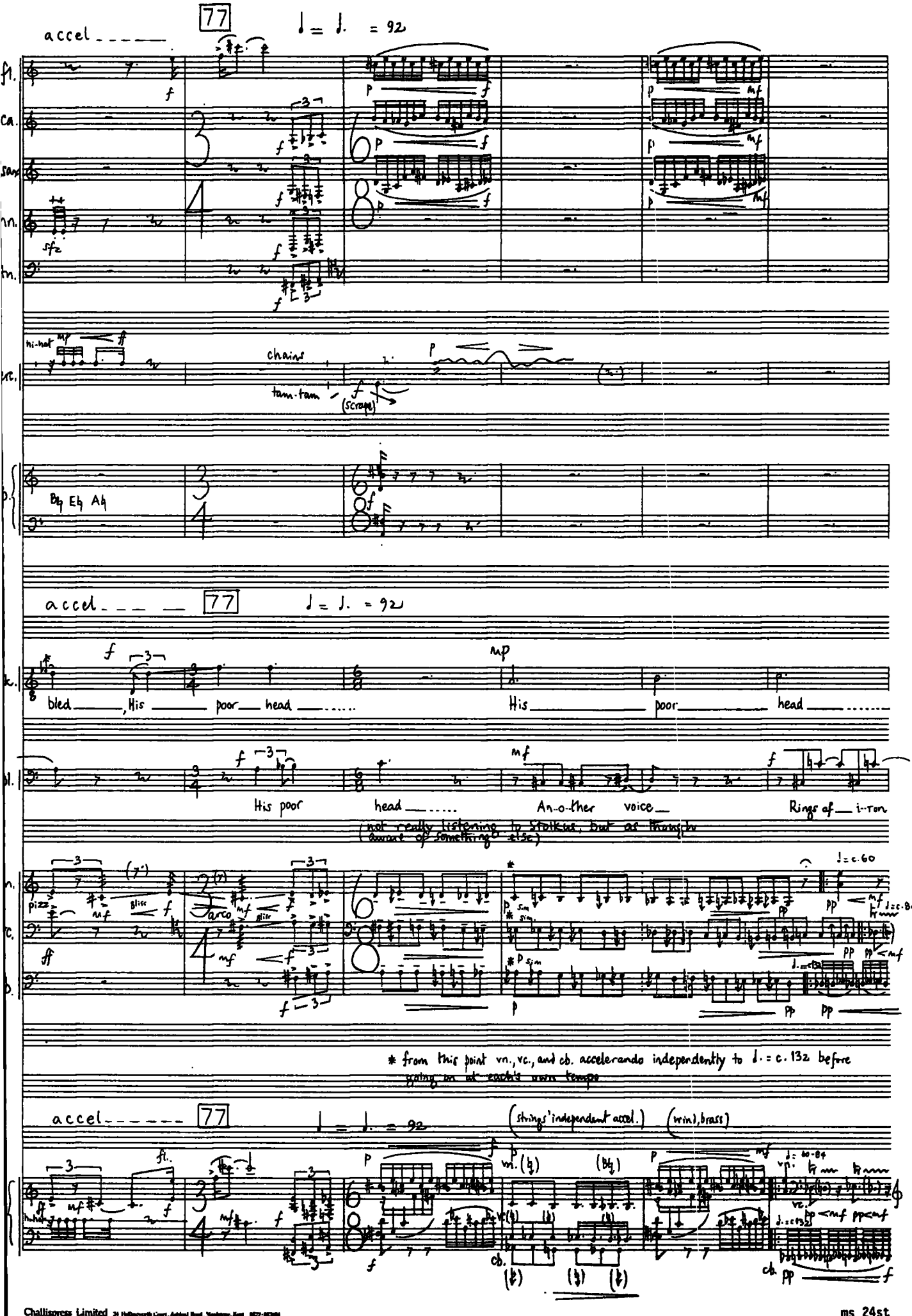
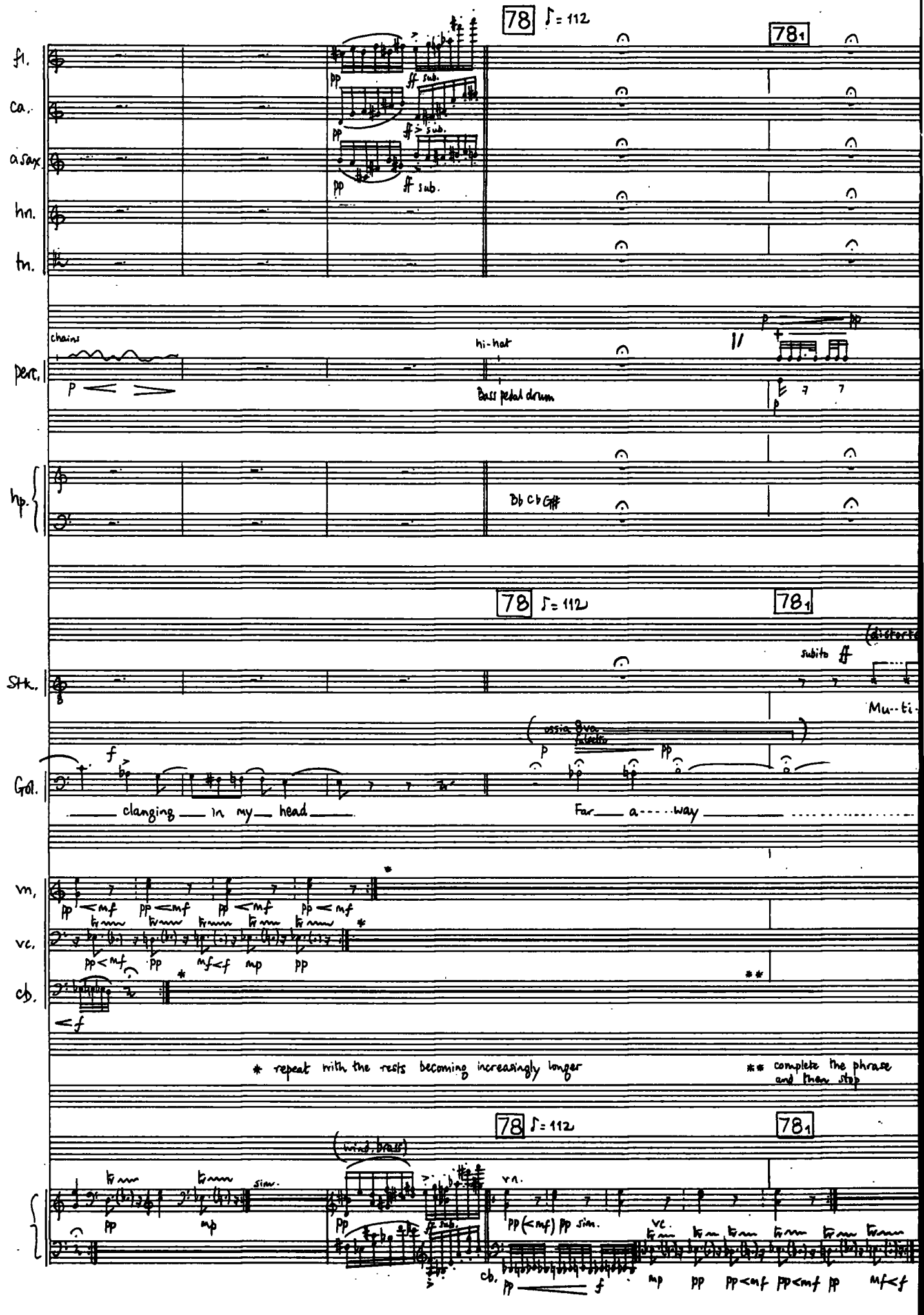
(a sax) (B drum)

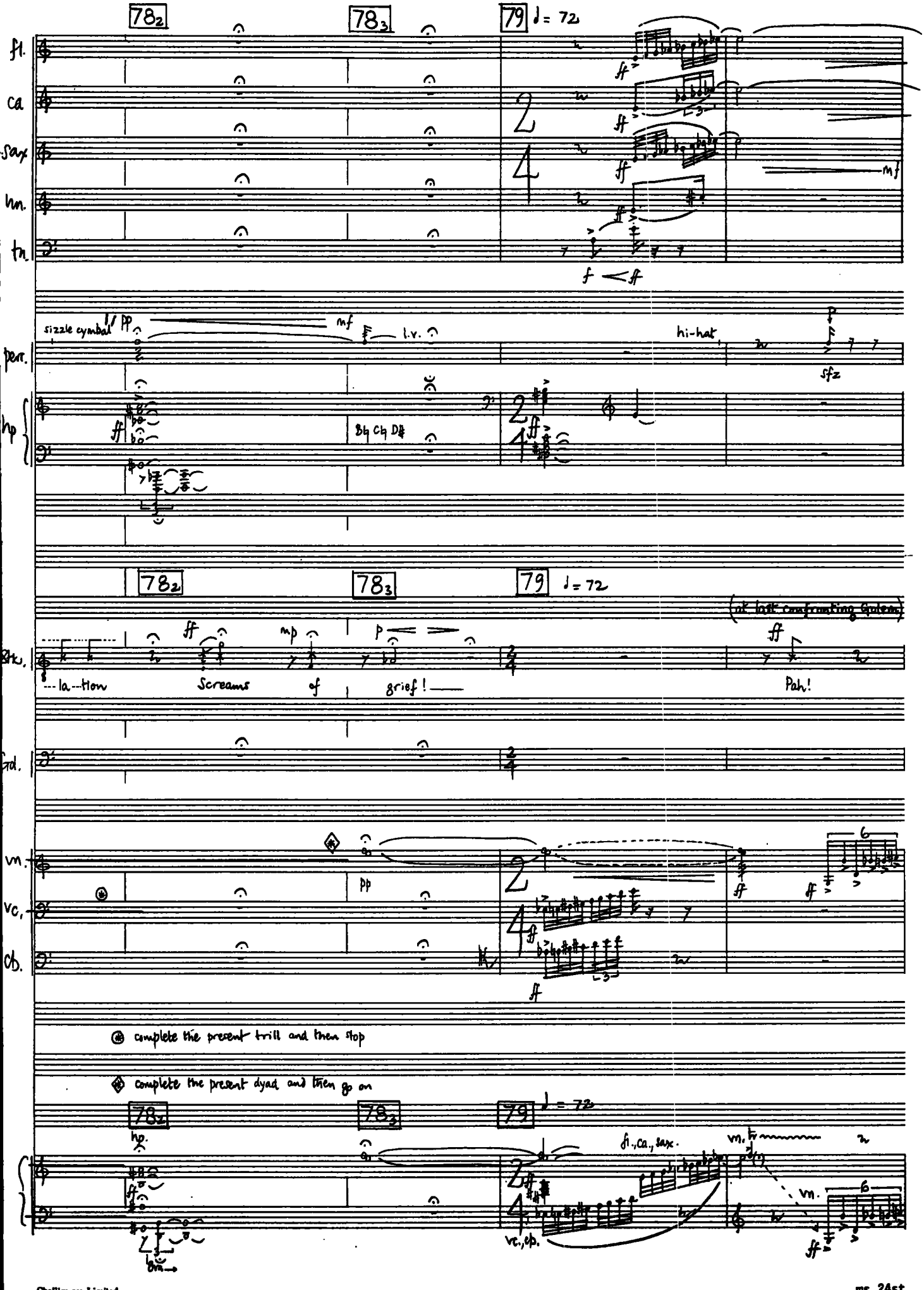
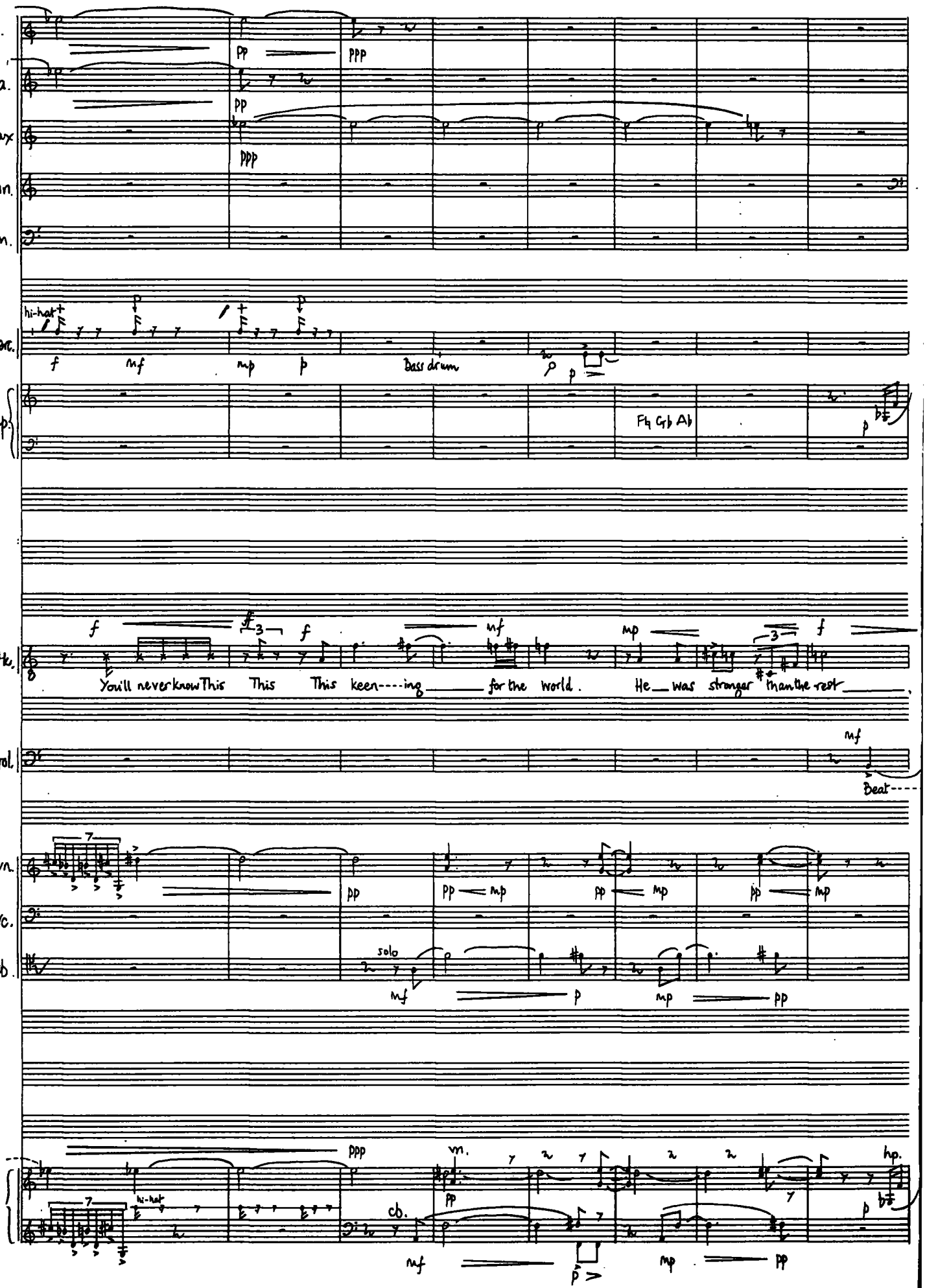
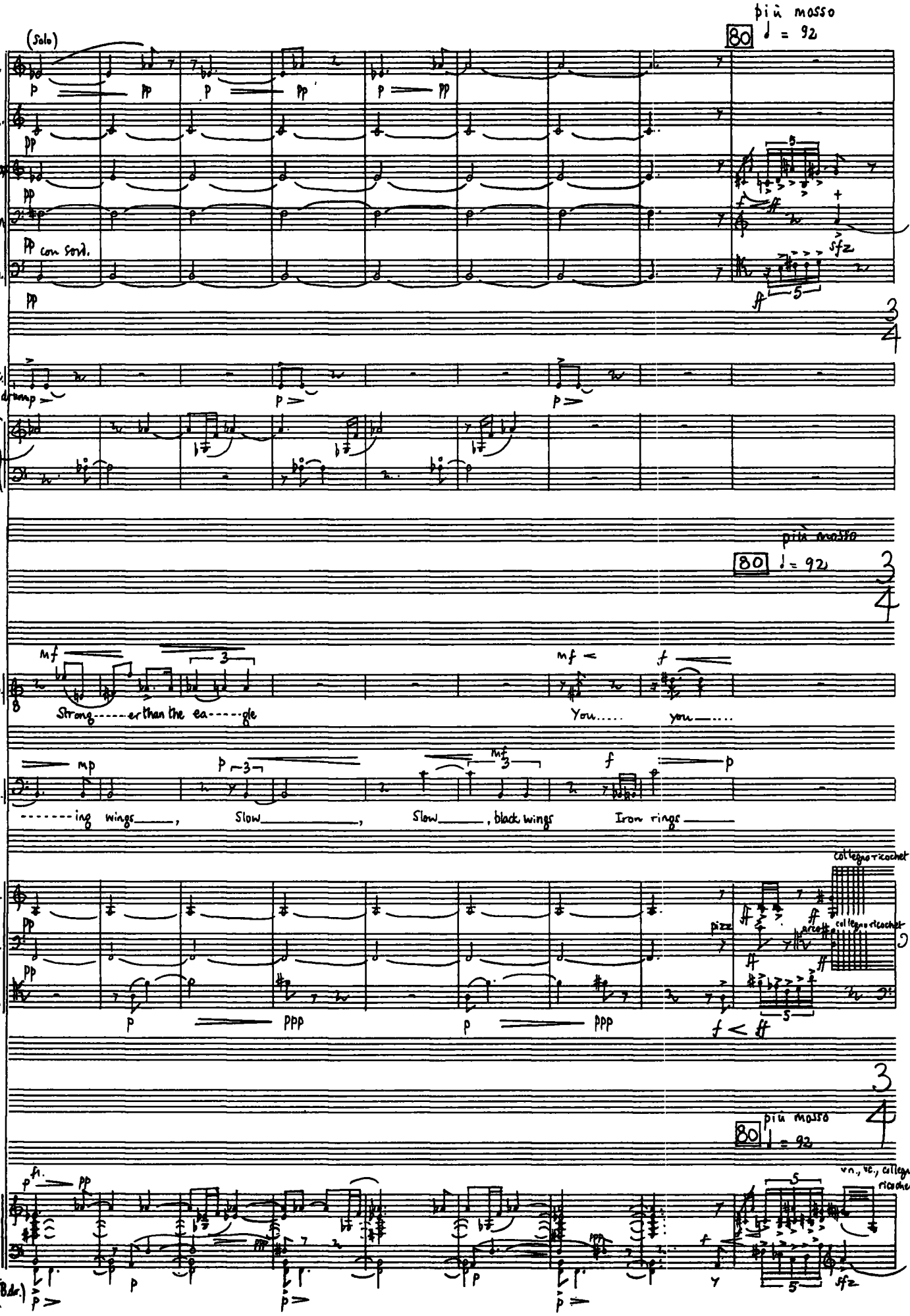
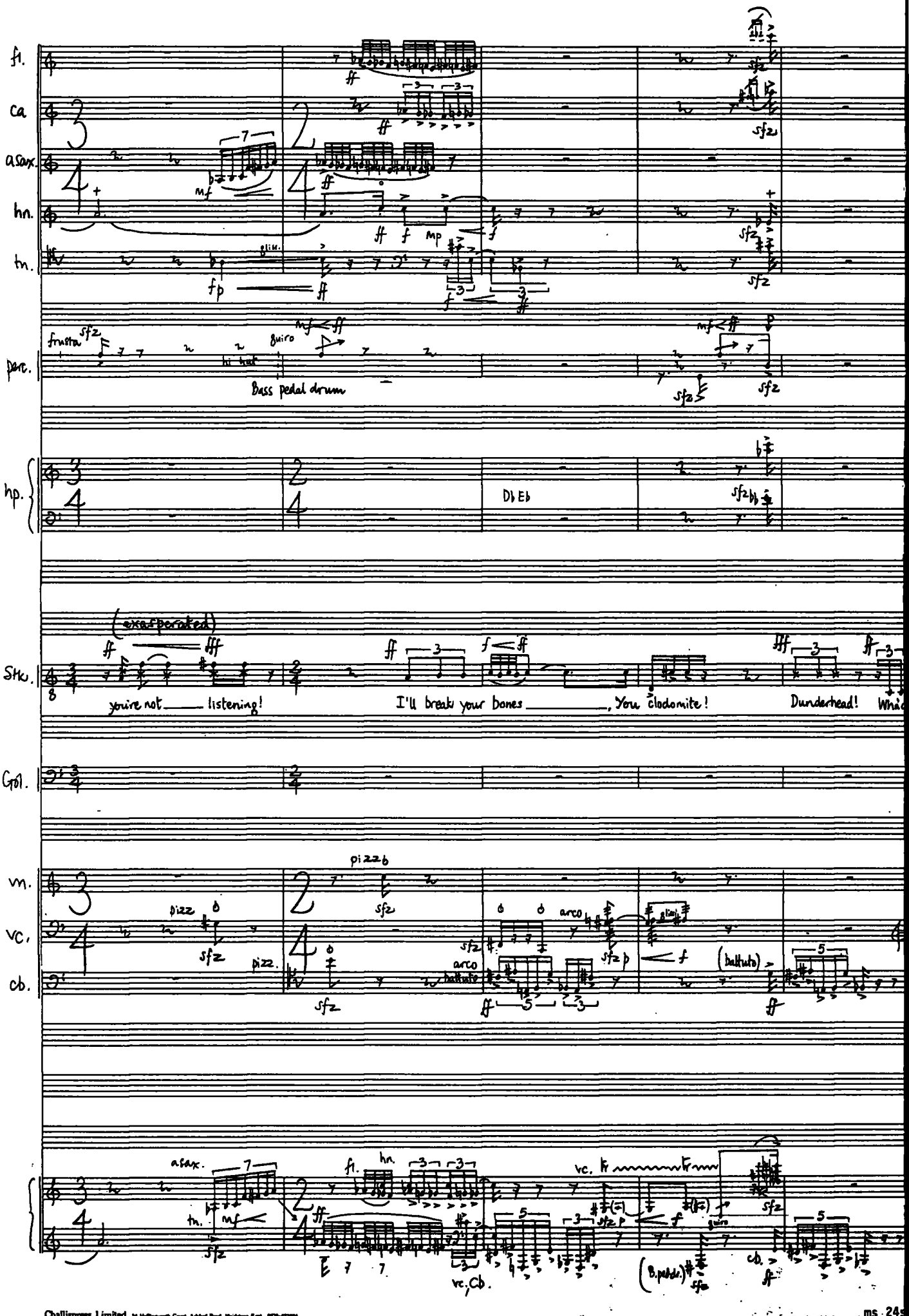
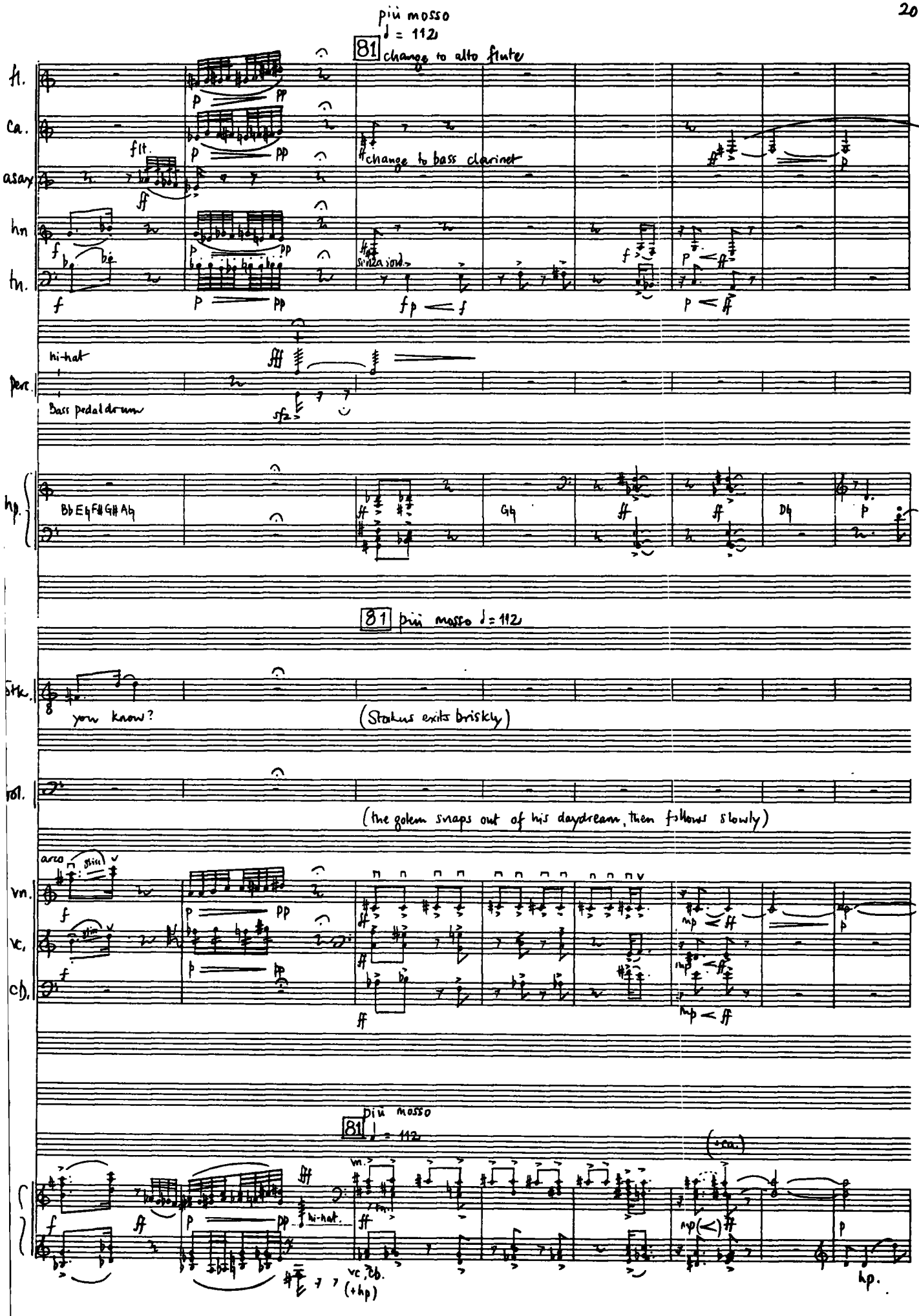
vc. cb. (sim)

(B.dr.)

Challispress Limited

ms 24st


vib.
non vib.
ord.
75
Bassdrum
Bb F#
You were sublime ..... to be worshipped
Without him
(turning to the golem)
Free ..... of ..... pain
(Bdr.)

76
fl.
Cl.
a.sax
hn.
tn.
f
p
pp
ff
4 roto-toms
perc.
hp.
high falsetto note
Str.
mf
all hope
flies
a--way
Just flies
gliss
Gtr.
sub
lime
flies
mp
vn.
vc.
cb.
pizz.
arco
Bass
(tutti)
(+vc)

accel
Fl.
Ca.
Asax.
Hn.
Tn.
hi-hat
roto-toms
Perc.
Hp.
accel
Stk.
I see the darkness of the drip ping brush
Bristles red
Thistles
Gtr.
a---way
red
Vn.
Vc.
Cb.
arco
pizz
accel
hi-hat

accel
77
♩ = ♩. = 92
Fl.
Cl.
Sax.
Hn.
Tbn.
hi-hat
chains
tam-tam
(scrape)
Bb Eb Ab
accel
77
♩ = ♩. = 92
bled ___, His ___ poor ___ head ___
His ___ poor ___ head ___
His poor
head ___
An-o-ther voice ___
Rings of ___ i-ron
(not really listening to Stalking, but as though aware of something else)
pizz.
arco
♩ = c. 60
♩ = c. 84
* from this point vn., vc., and cb. accelerando independently to ♩. = c. 132 before going on at each's own tempo
accel
77
♩ = ♩. = 92
(strings' independent accel.)
(wind), brass
Fl.
vn.
vc.
cb.

78 ♪ = 112
78₁
fl.
ca.
a.sax.
hn.
tn.
chains
hi-hat
Bass pedal drum
perc.
hp.
Db Cb G#
Stk.
subito ff
Mu--ti-
Gtr.
clanging — in my — head —
Far — a - - - - way
vn.
vc.
cb.
* repeat with the rests becoming increasingly longer
** complete the phrase and then stop
(wind, brass)
sim.
pp (<mf) pp sim.


78₂
78₃
79 ♩= 72
fl.
ca.
sax.
hn.
tn.
sizzle cymbal
pp
mf
l.v.
hi-hat
sfz
perc.
hp
B♭ C♭ D♯
(at last confronting Golem)
Str.
---la---tion
Screams
of
grief!
Pah!
Gd.
vn.
vc.
cb.
ff
pp
(*) complete the present trill and then stop
(**) complete the present dyad and then go on
hp.
fl., ca., sax.
vc., cb.

fl.
ca.
asax
hn.
tn.
perc.
hi-hat
Bass drum
hp.
Fb Gb Ab
Stk.
You'll never know This This This keen----ing for the world. He was stronger than the rest
Gol.
Beat----
vn.
vc.
cb.
solo
hi-hat
cb.
vn.
hp.

più mosso
80 ♩ = 92
(Solo)
fl.
cl.
asx.
hn.
tn.
pp con sord.
sfz
perc.
bass drum
mp
più mosso
80 ♩ = 92
Str.
mf
Strong----er than the ea----gle
mf
f
You.....
you.....
Gtr.
mp
-------ing wings,
Slow,
Slow, black wings
Iron rings
vn.
vc.
cb.
pizz
arco
col legno ricochet
col legno ricochet
più mosso
80 ♩ = 92
(Bdr.)
vn., vc., col legno ricochet
sfz

fl.
ca
asax.
hn.
tn.
perc.
frustra
guiro
hi hat
Bass pedal drum
hp.
Db Eb
Sttu.
(exasperated)
you're not listening!
I'll break your bones, You clodomite!
Dunderhead!
Gtl.
vn.
vc.
cb.
pizz
arco
(ballistic)
asax.
fl.
hn.
tn.
vc.
vc, Cb.
(B. pedal)
cb.

più mosso
♩ = 112
81
change to alto flute
change to bass clarinet
senza sord.
hi-hat
Bass pedal drum
Bb Eb F# G# Ab
Gb
Db
81 più mosso ♩ = 112
you know?
(Stakus exits briskly)
(the golem snaps out of his daydream, then follows slowly)
arco
più mosso
81
hi-hat
vc, cb.
(+hp)
(+ca.)
hp.

poco a poco rit - - - - - - - - - - 82 ♩ = 96

a.fl.
ca.
b.cl.
hn.
tn.
perc.
hp
Mir.
Gol.
vn.
vc.
cb.

marimba

(Simply, singing to herself)

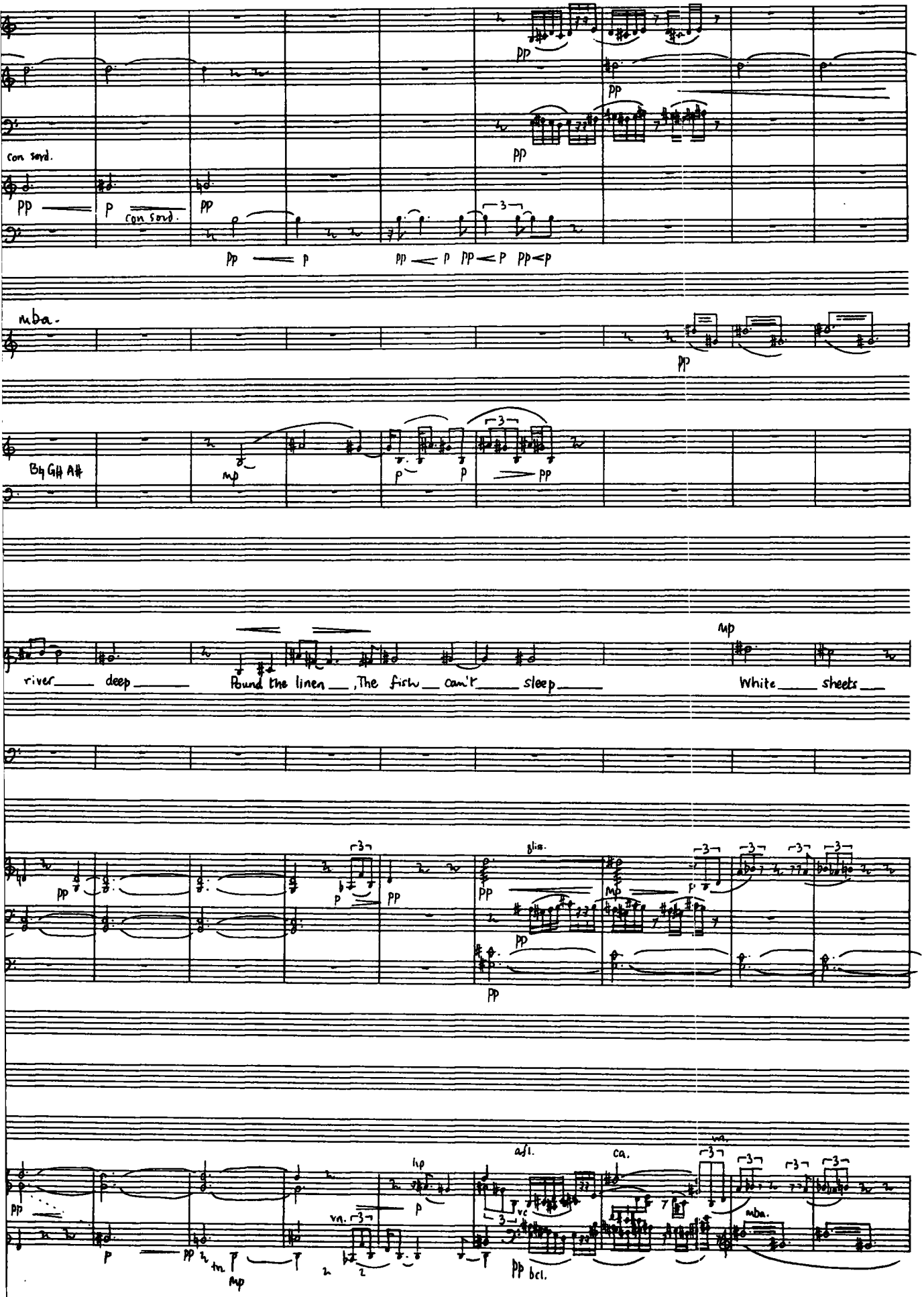
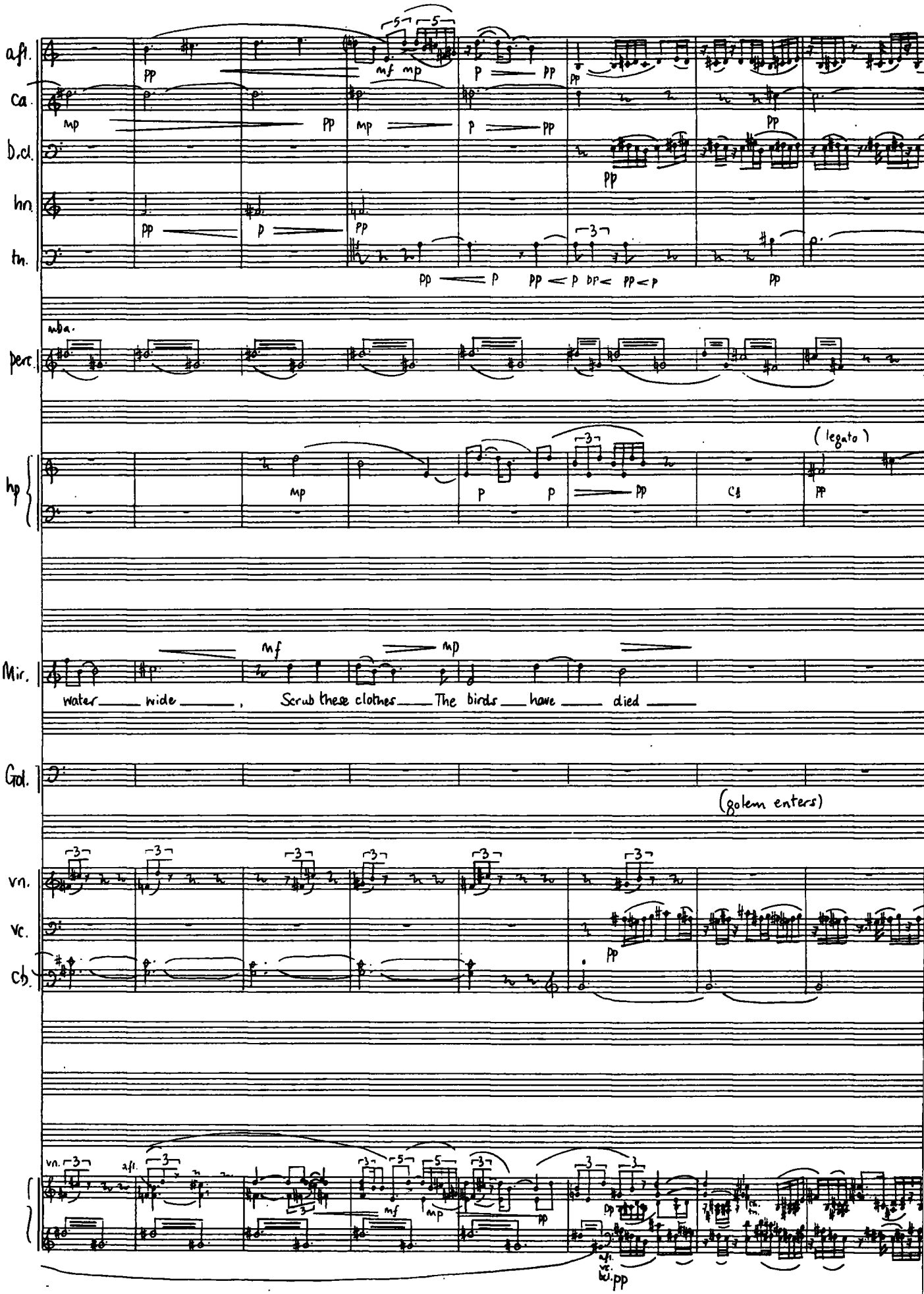
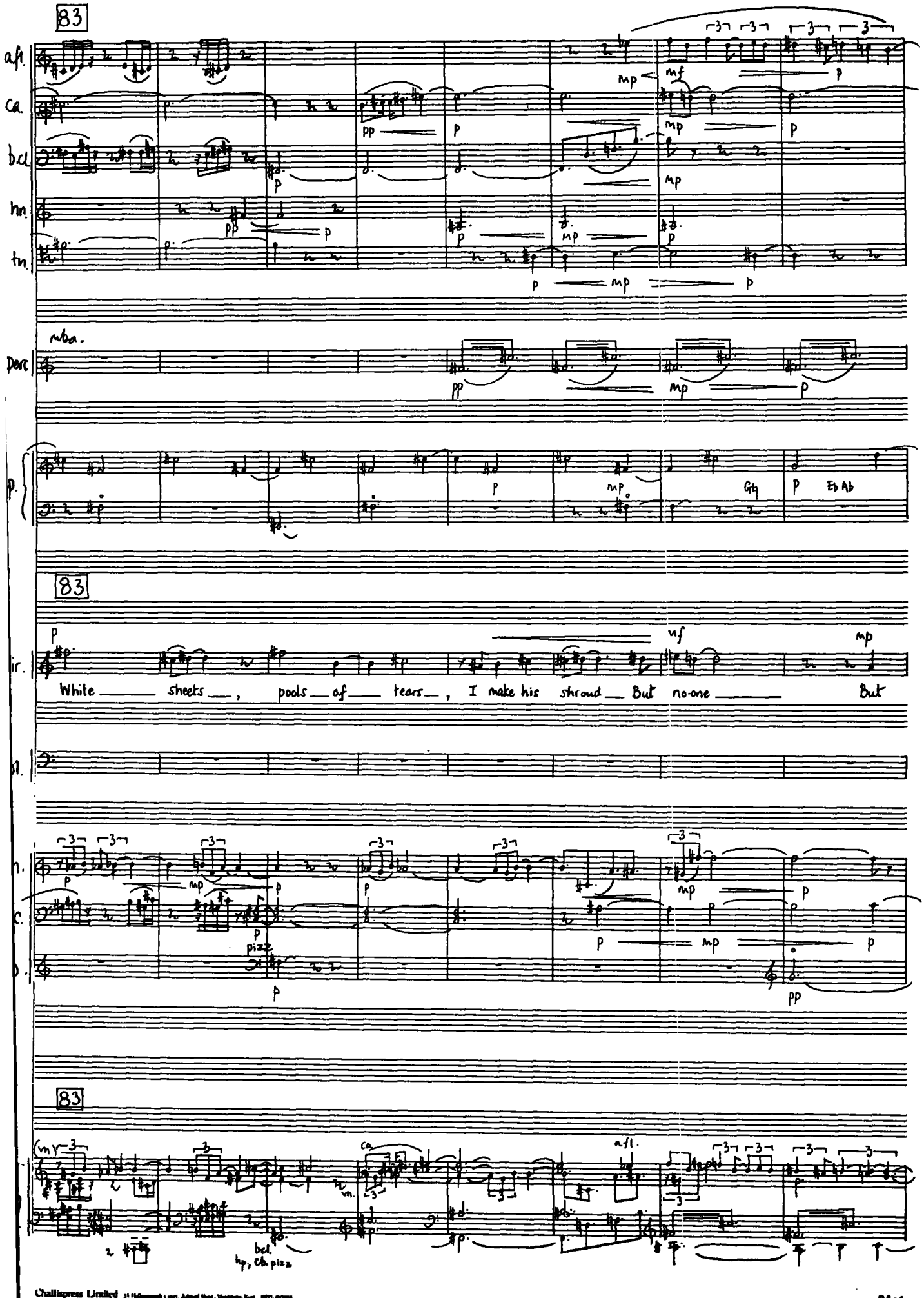
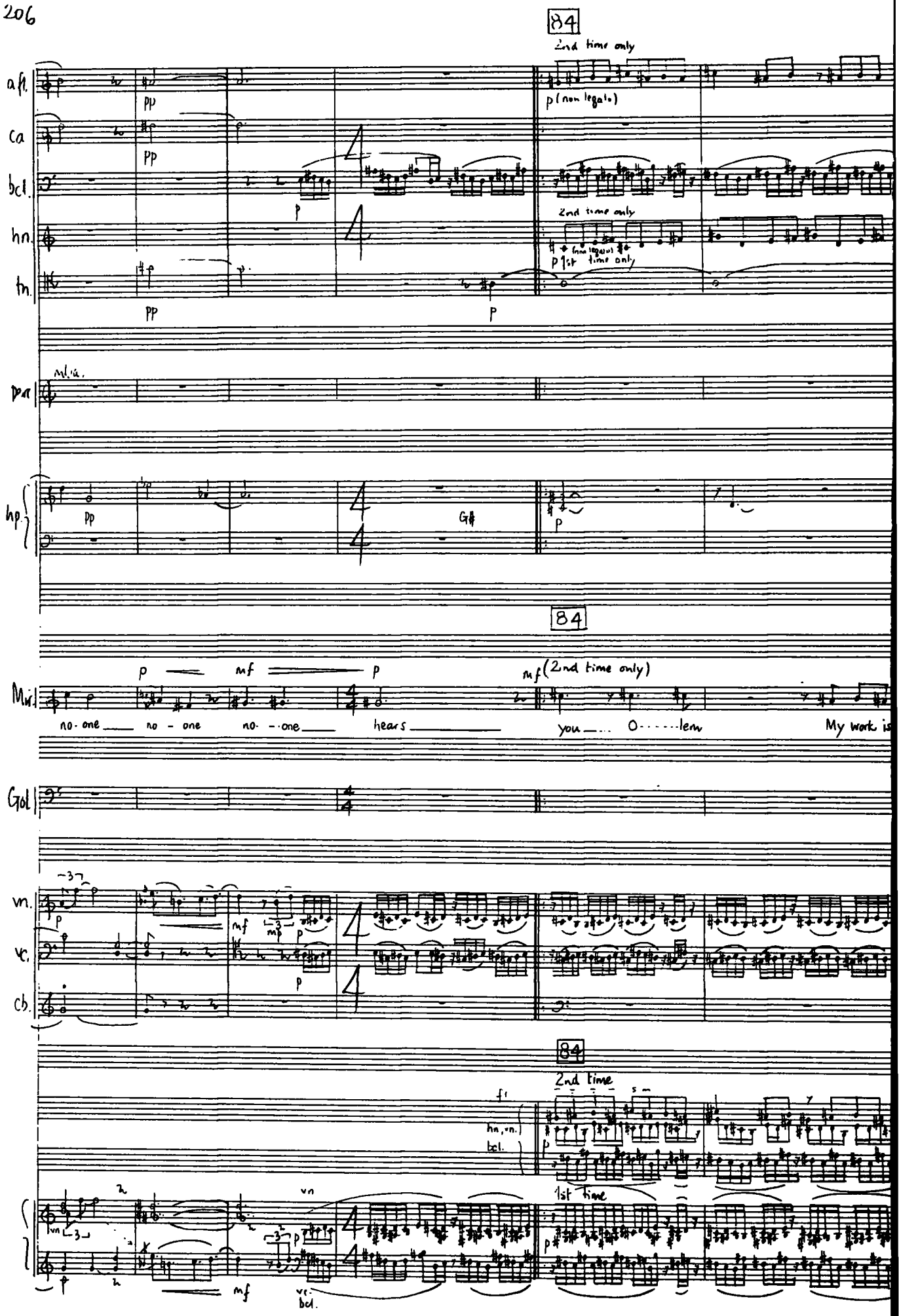
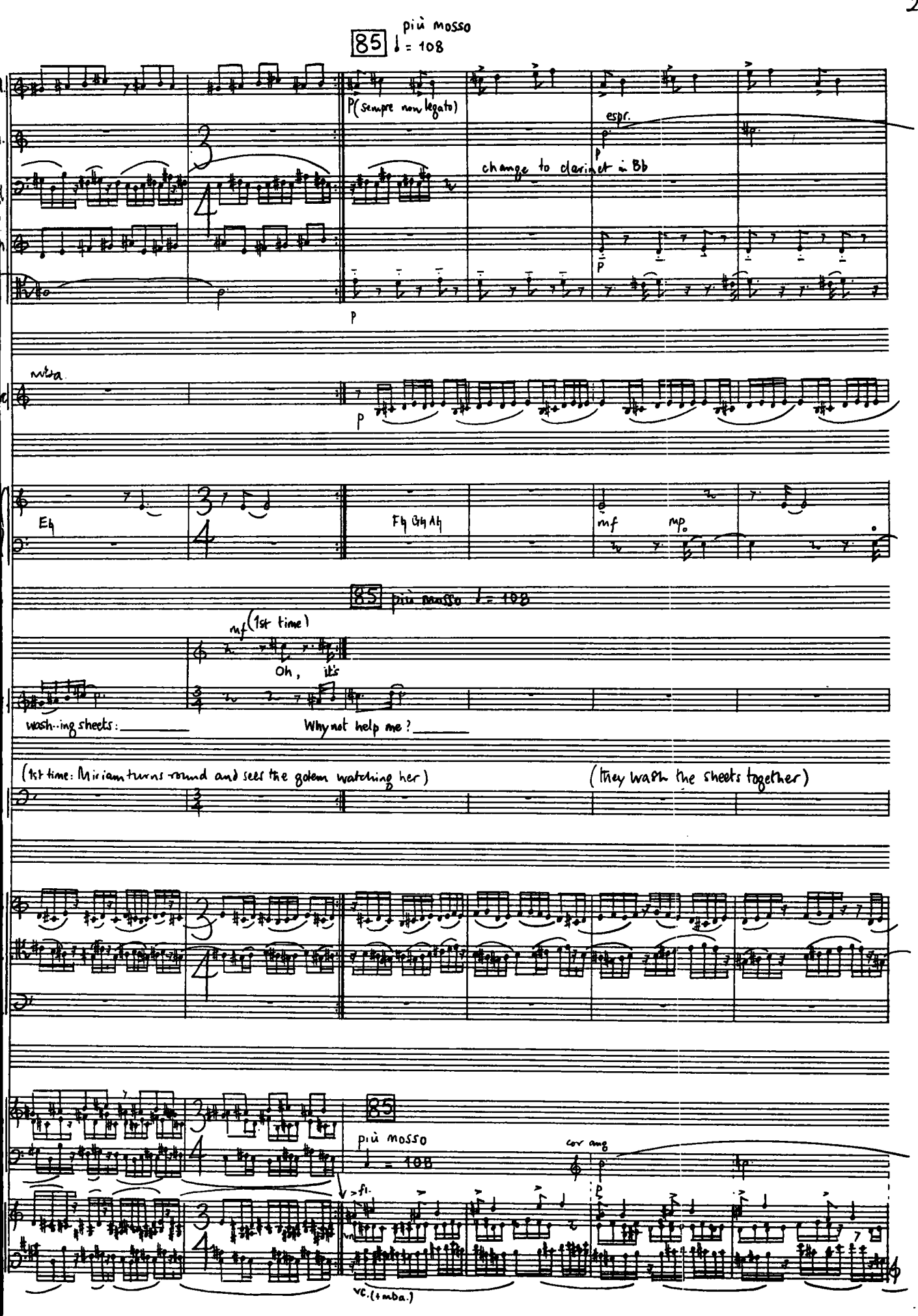
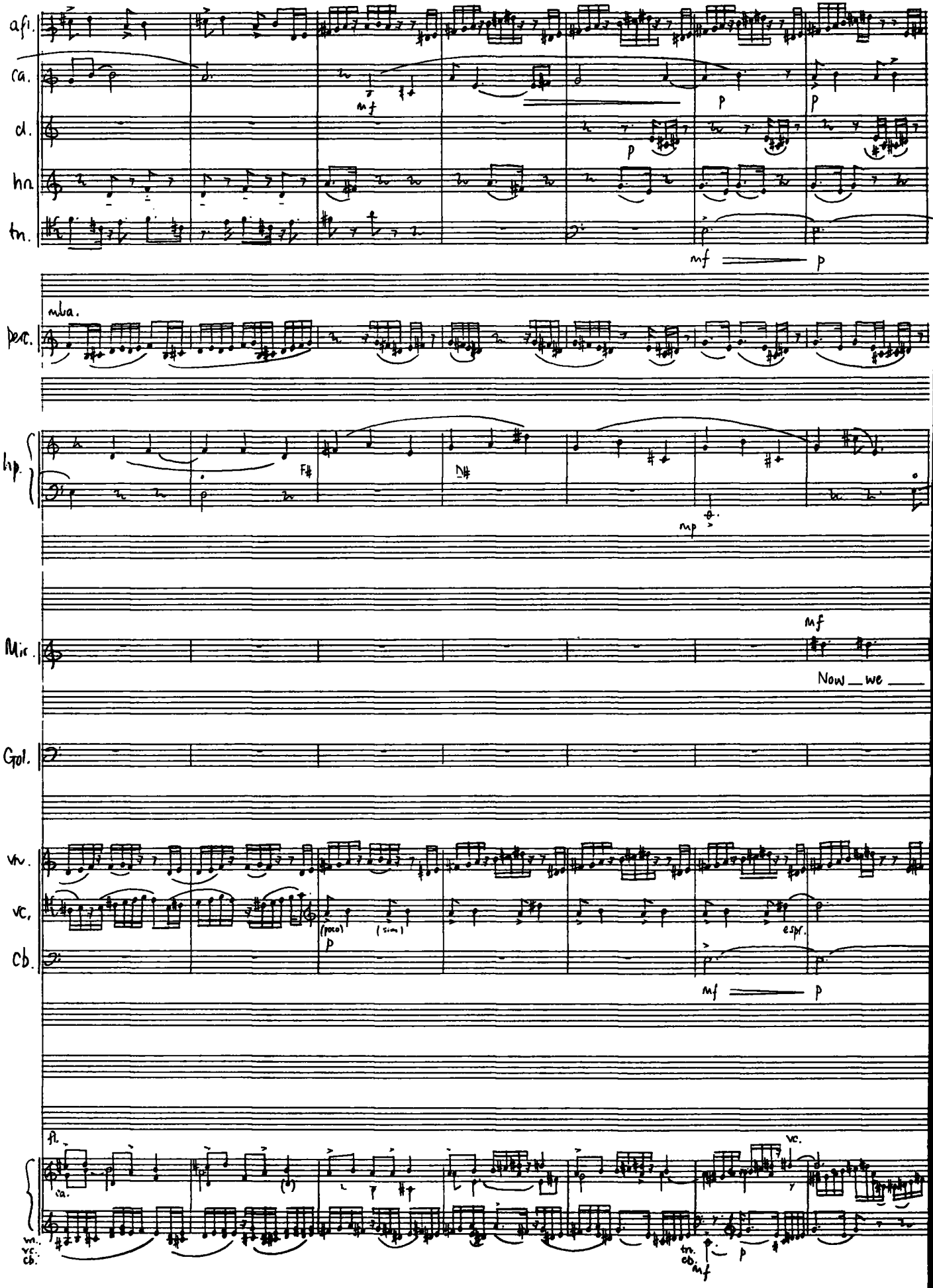
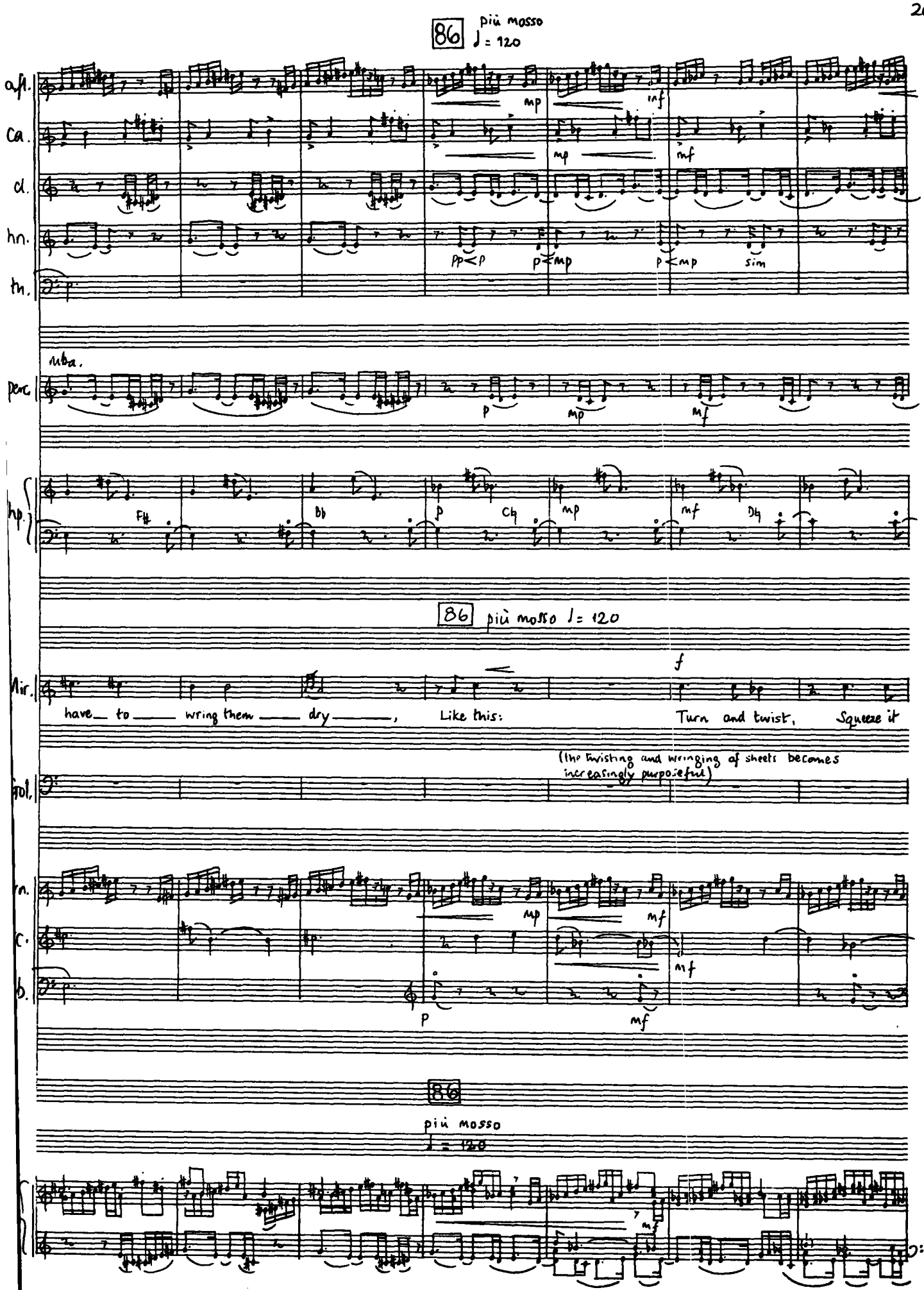
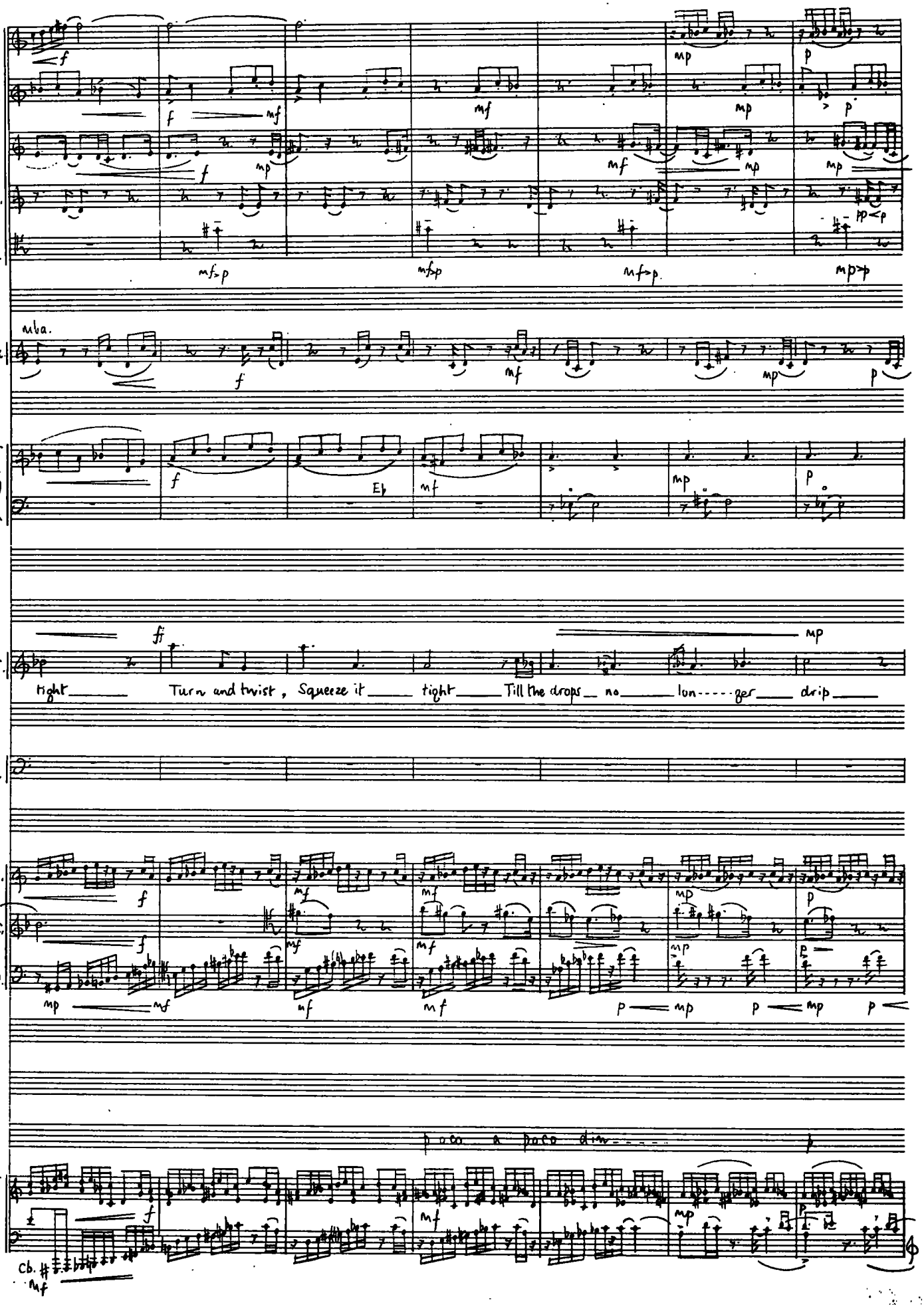
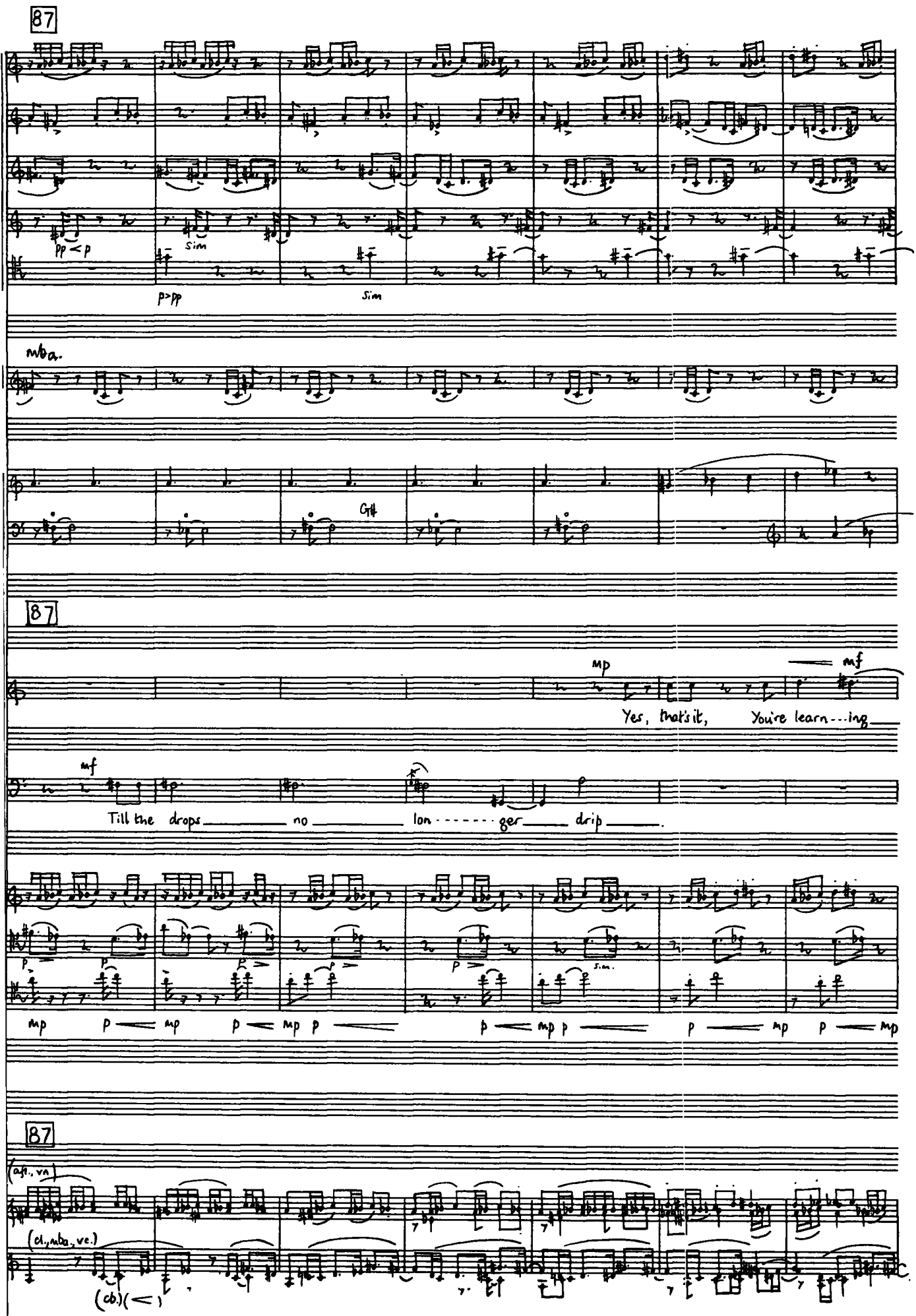
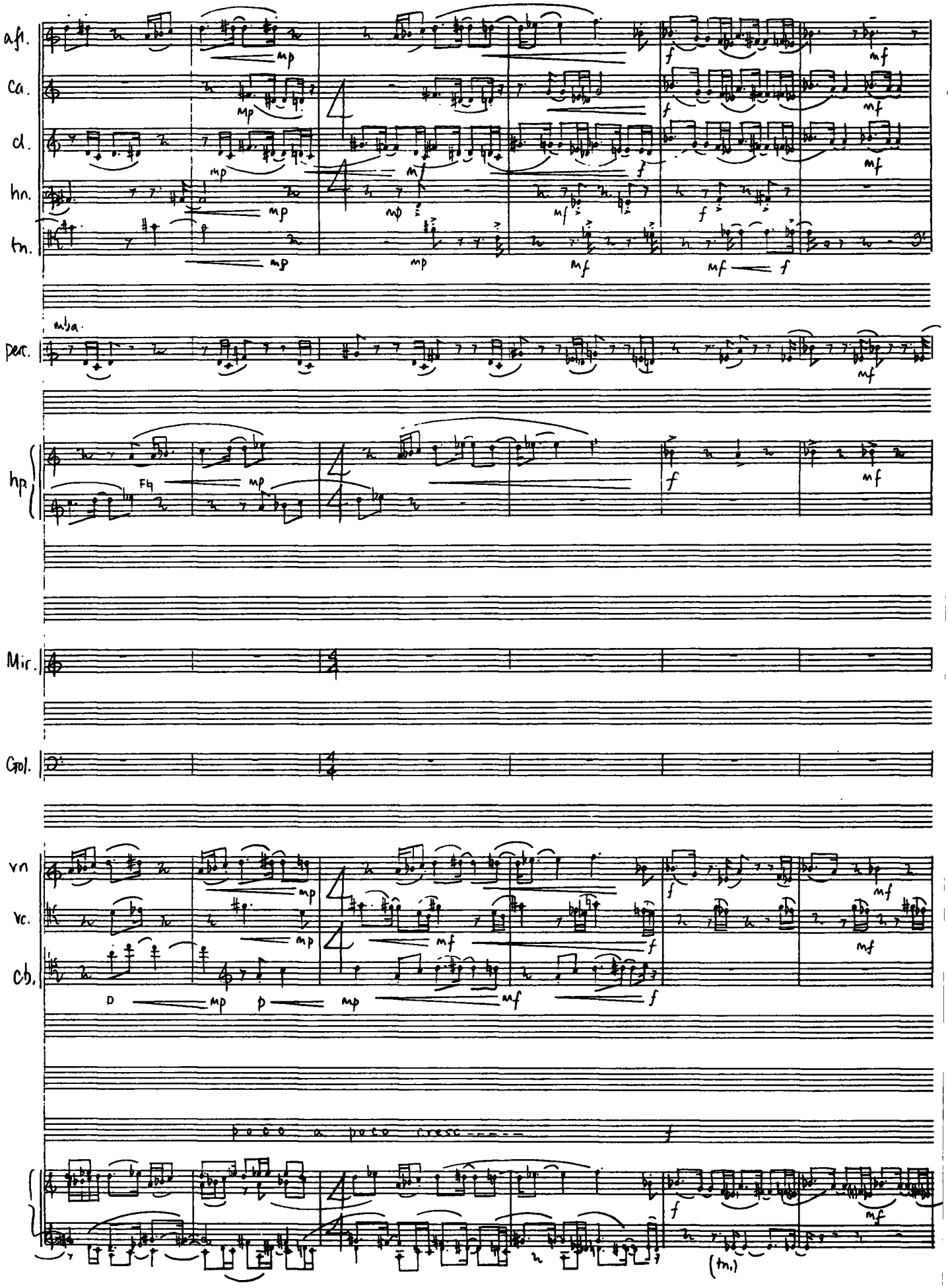
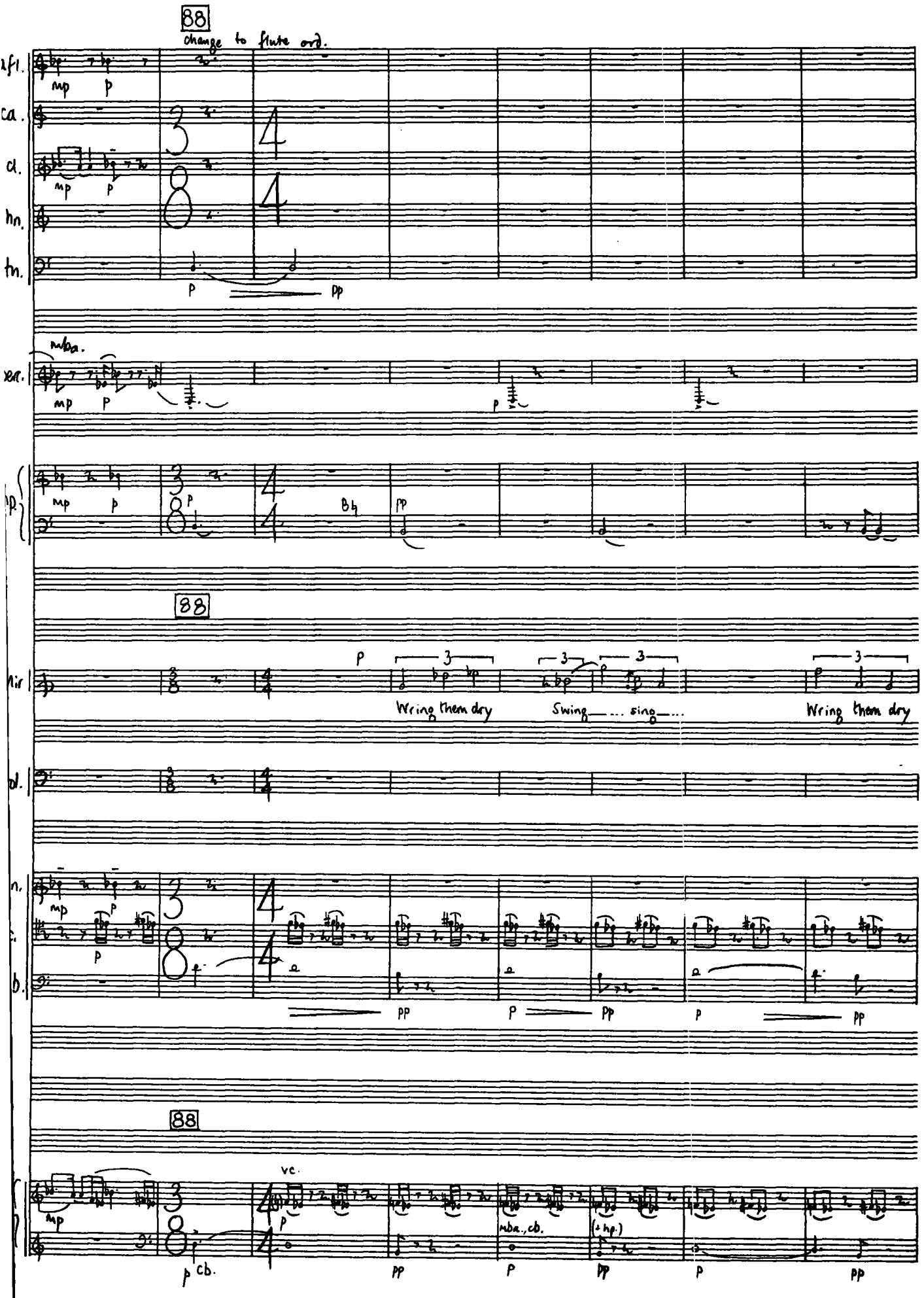
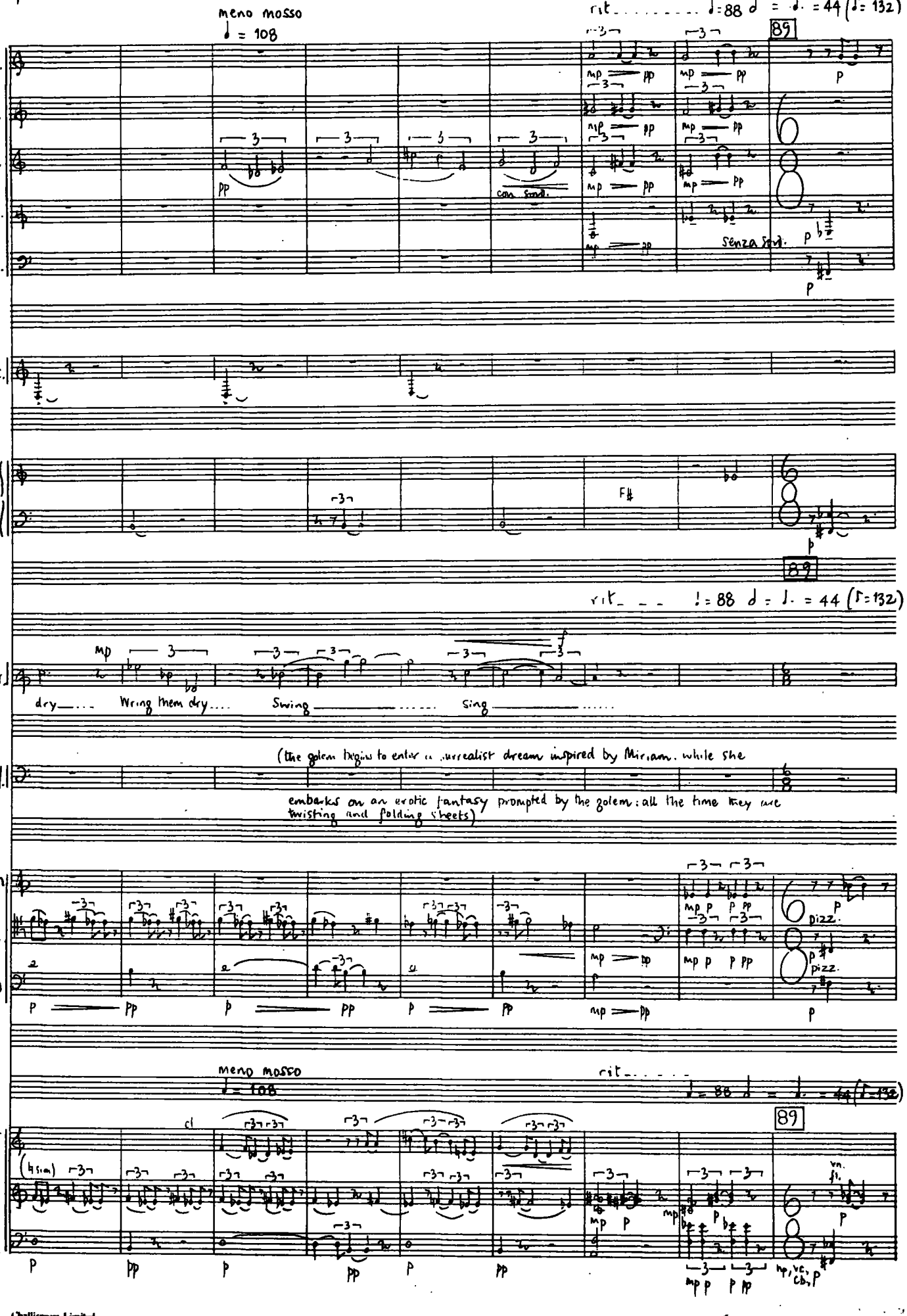
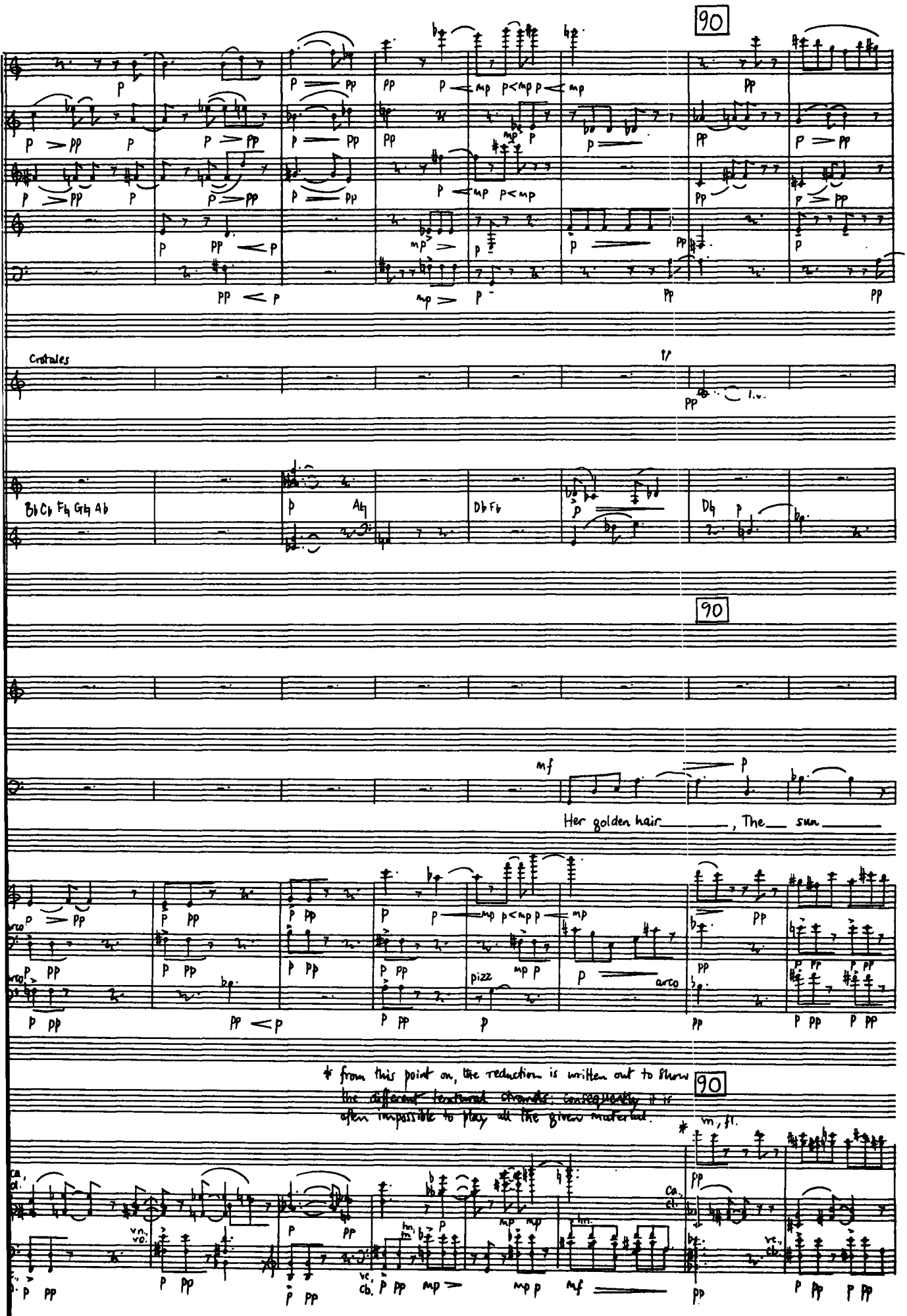
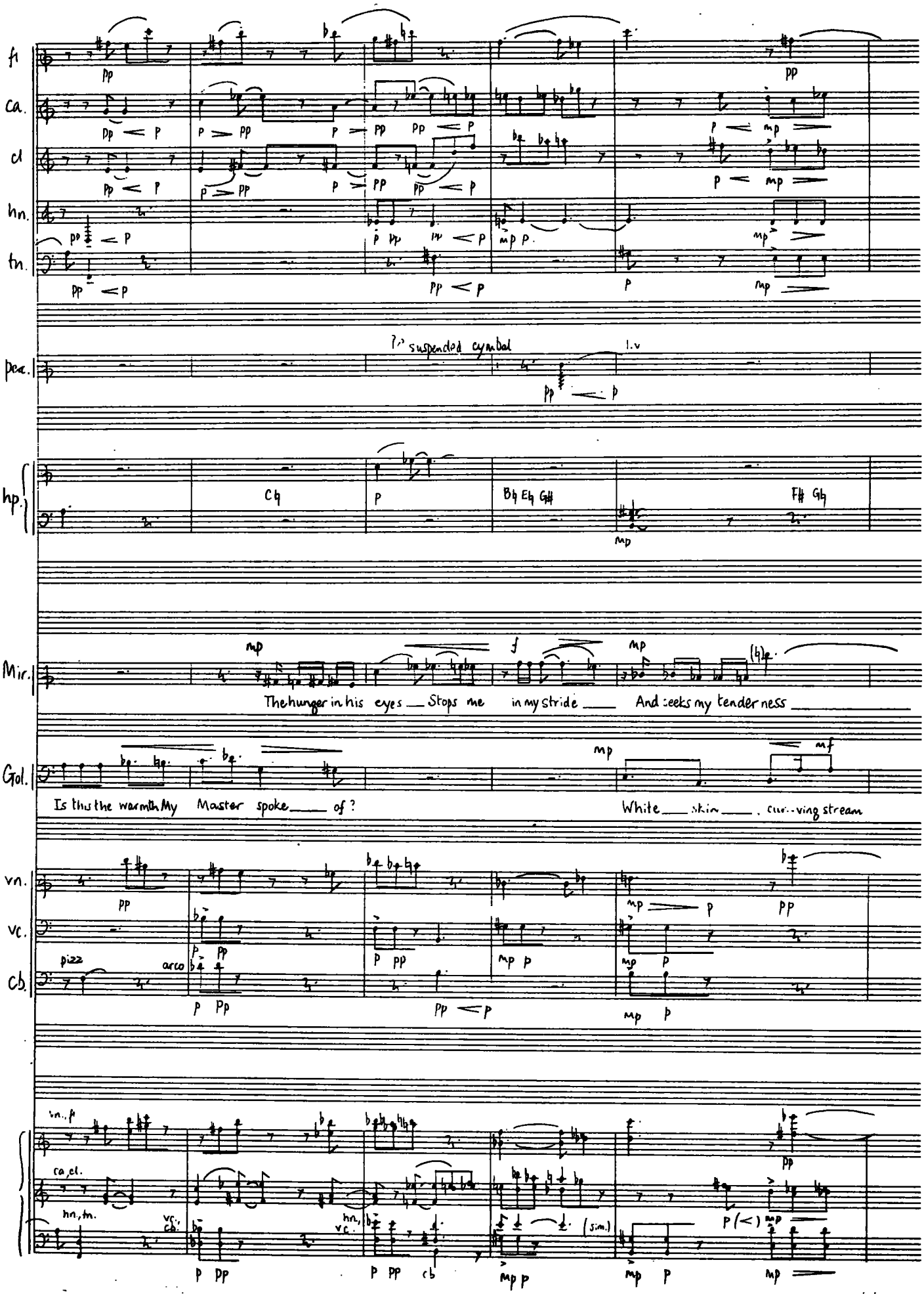
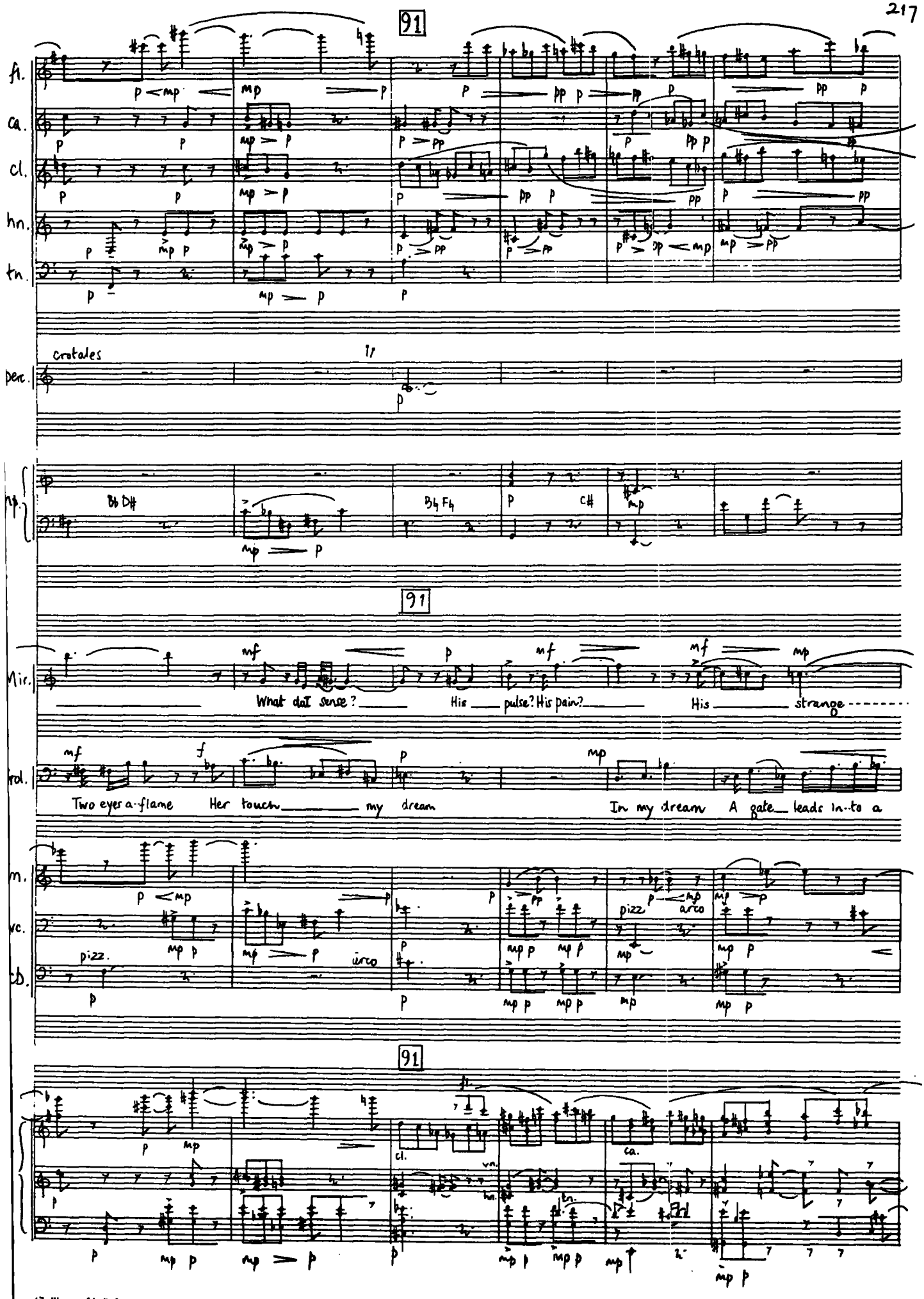
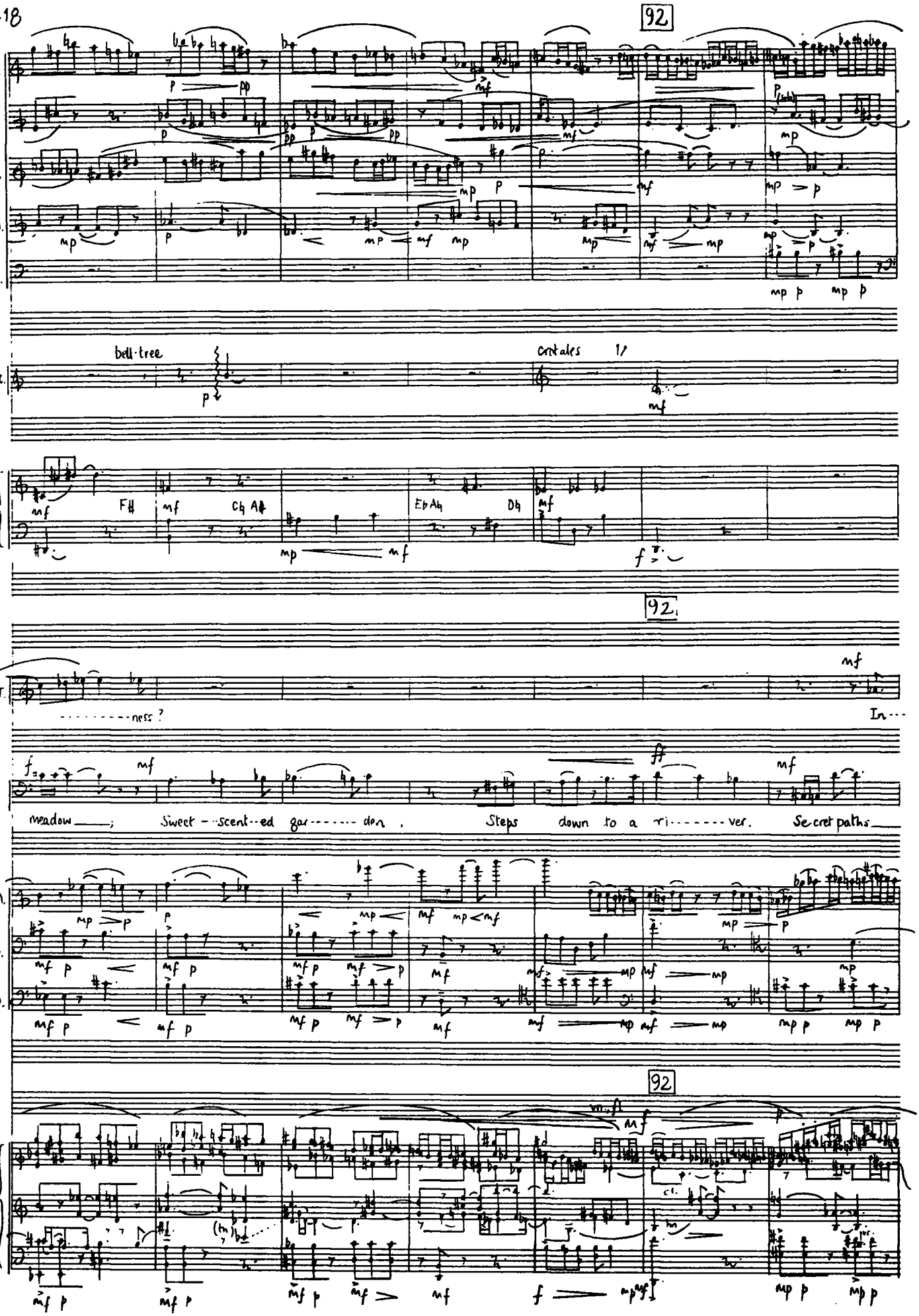
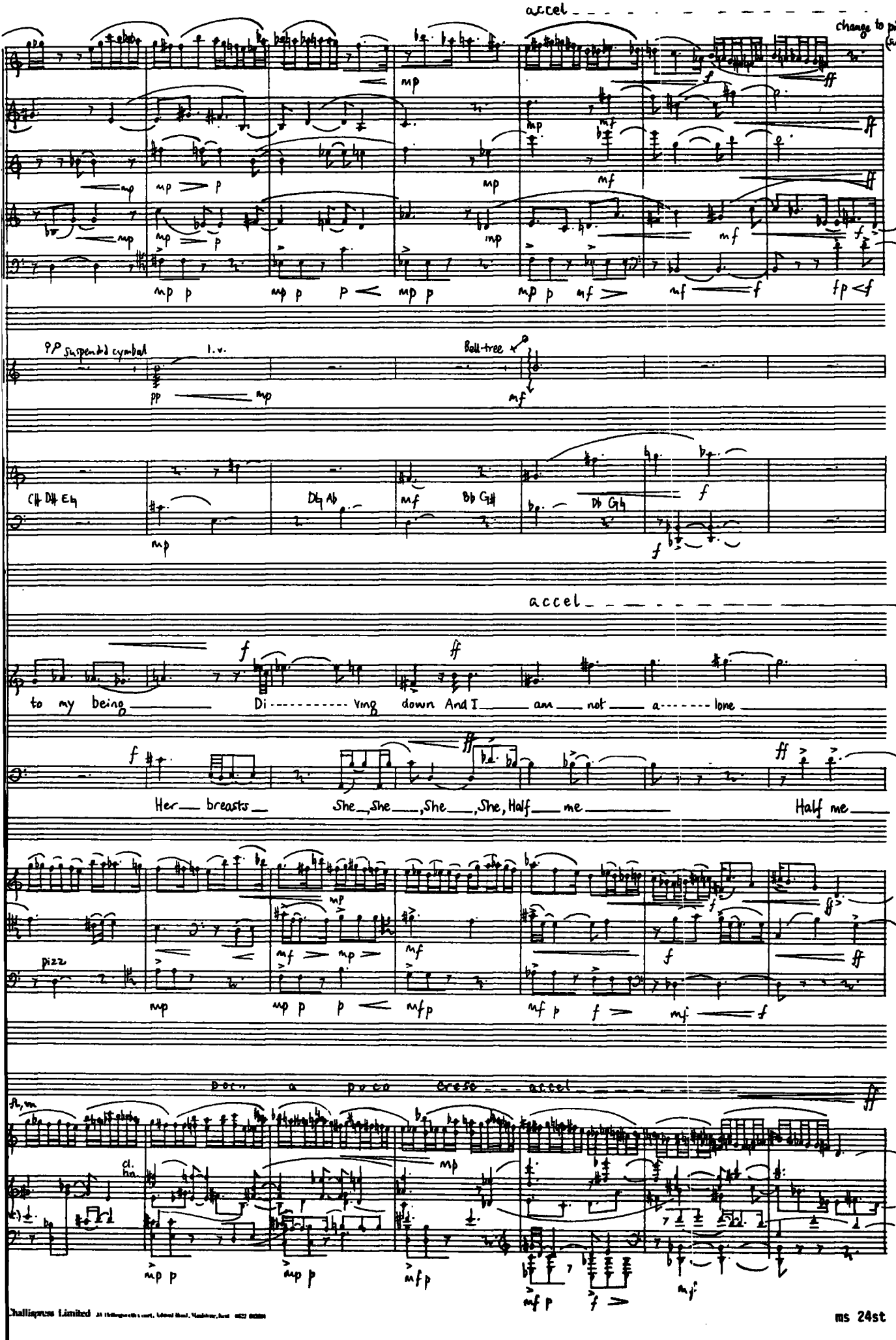
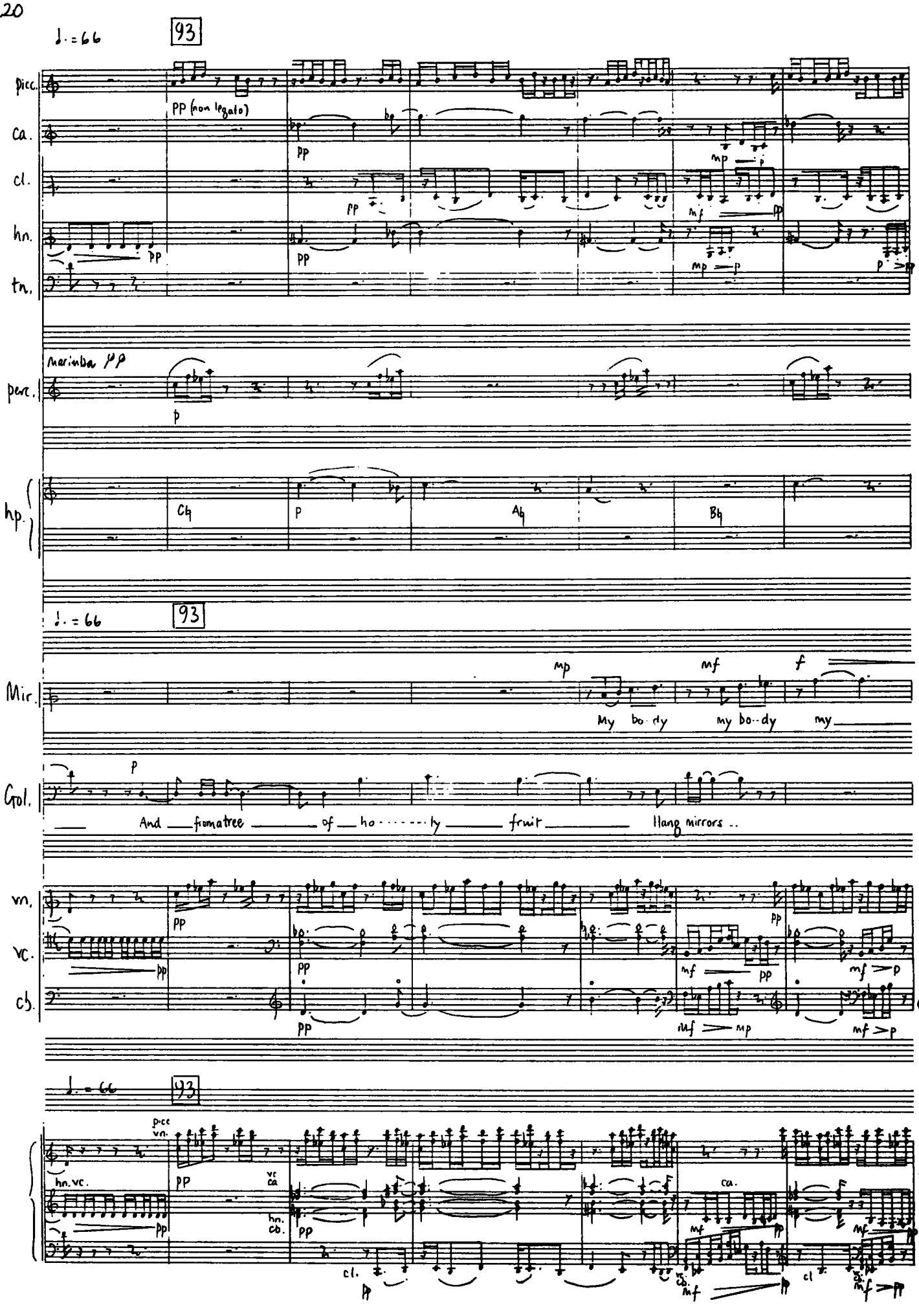
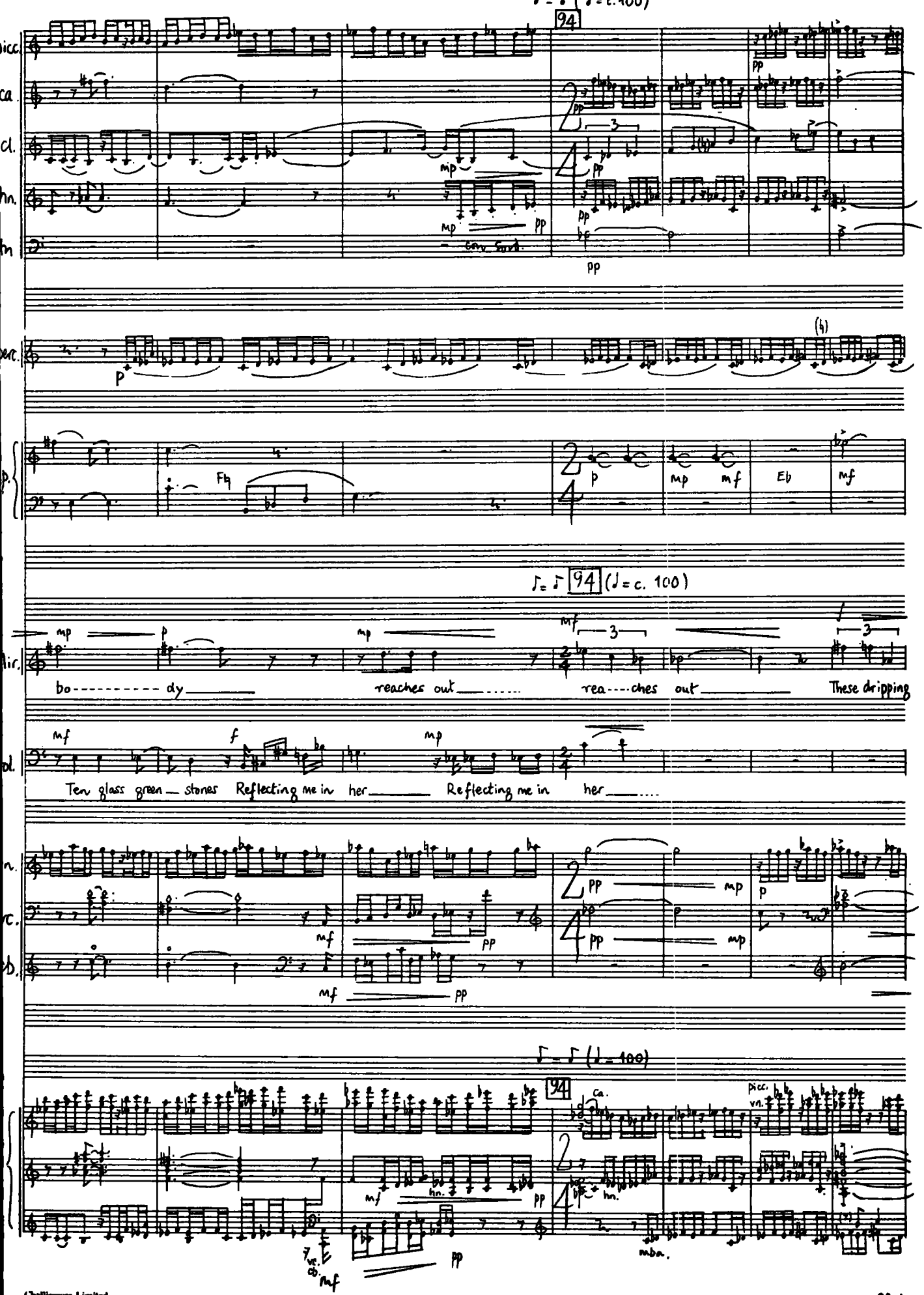
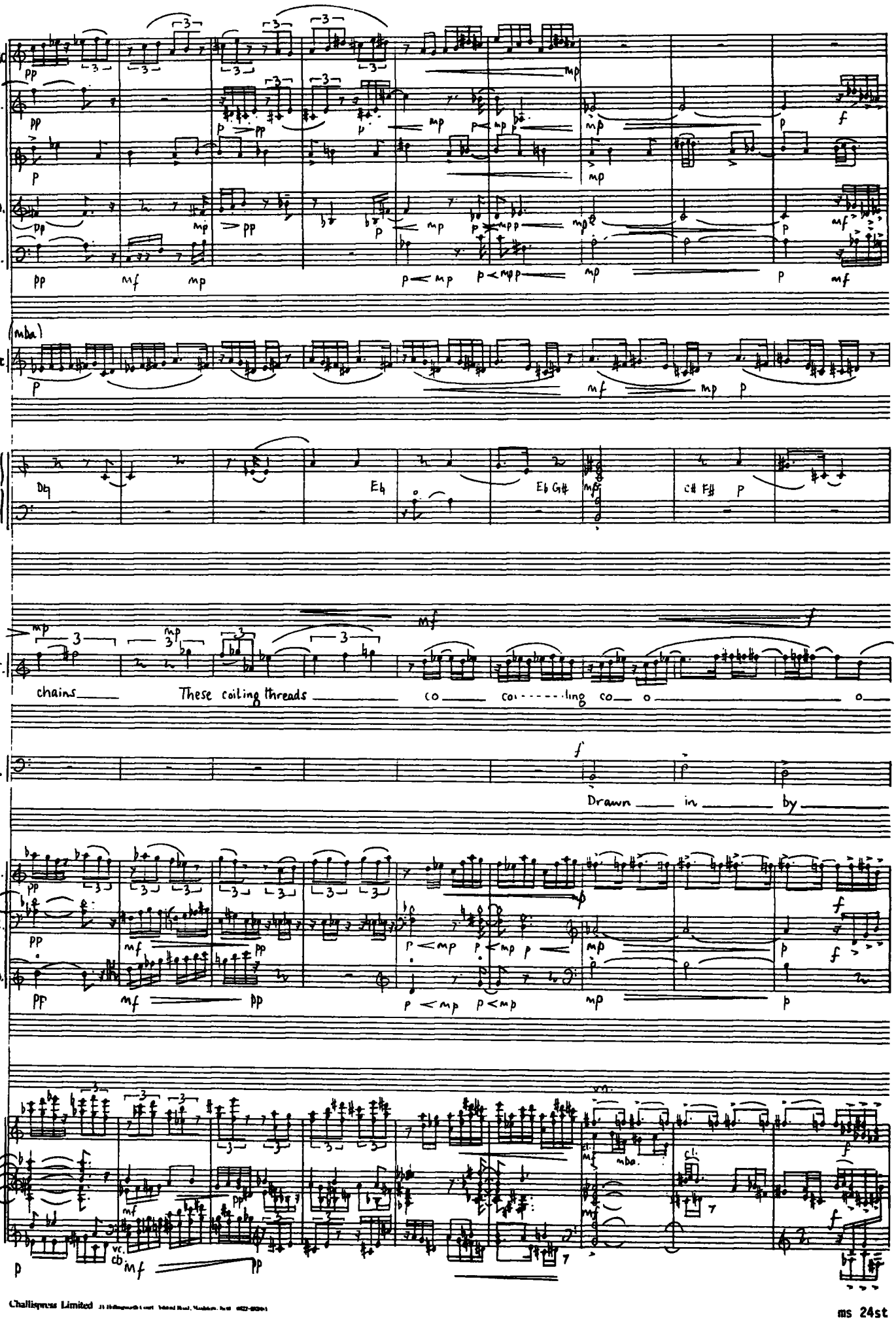
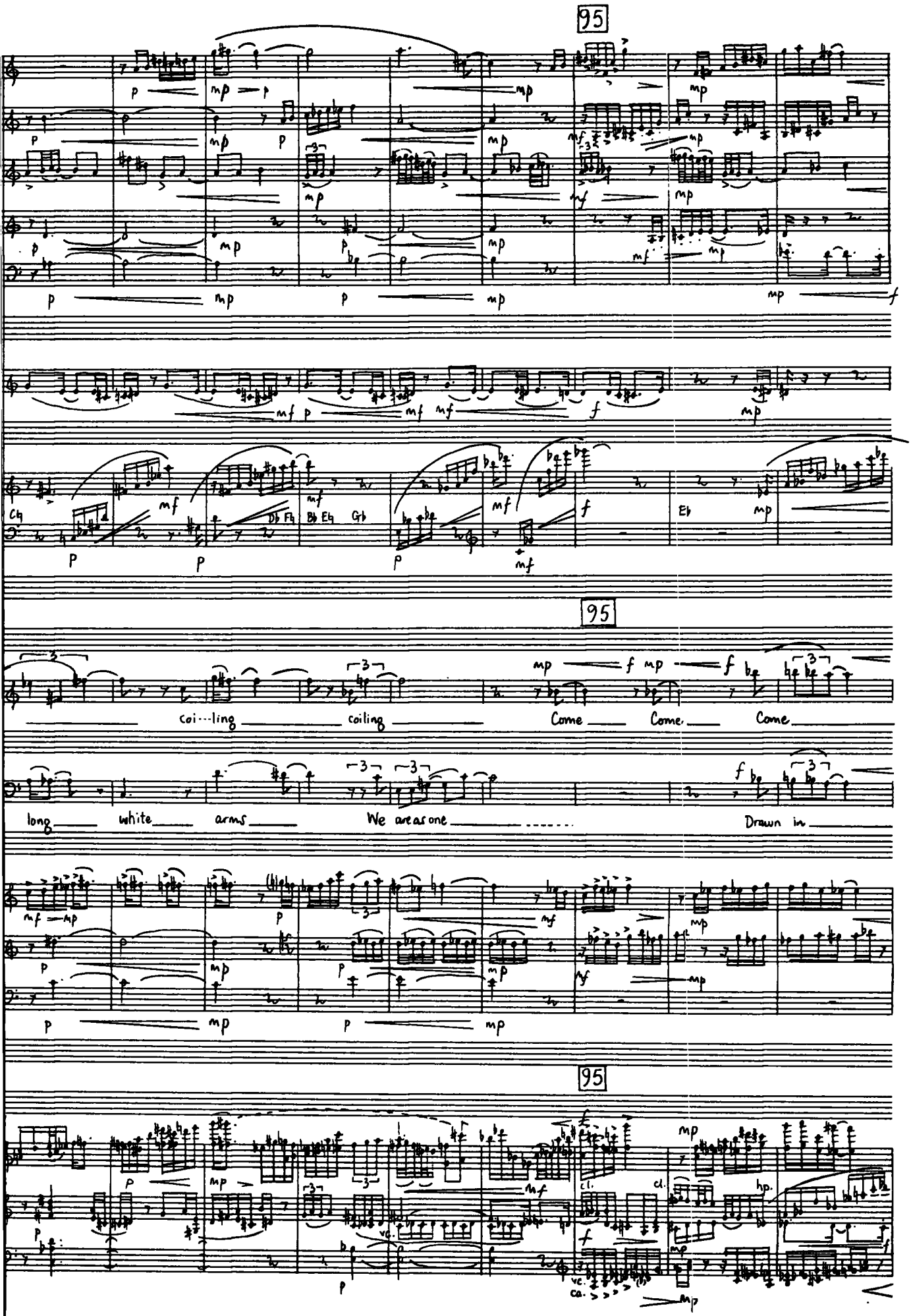
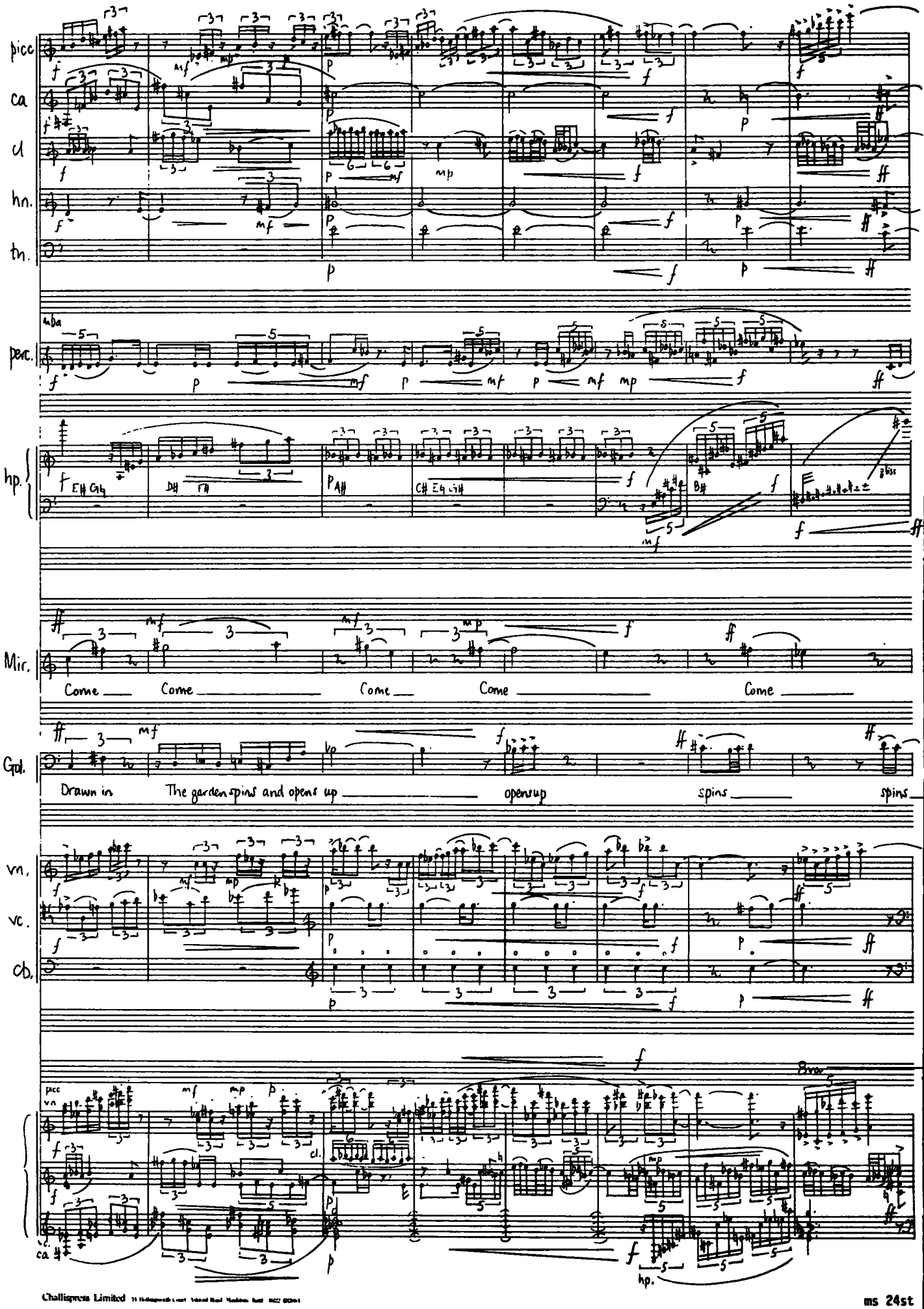
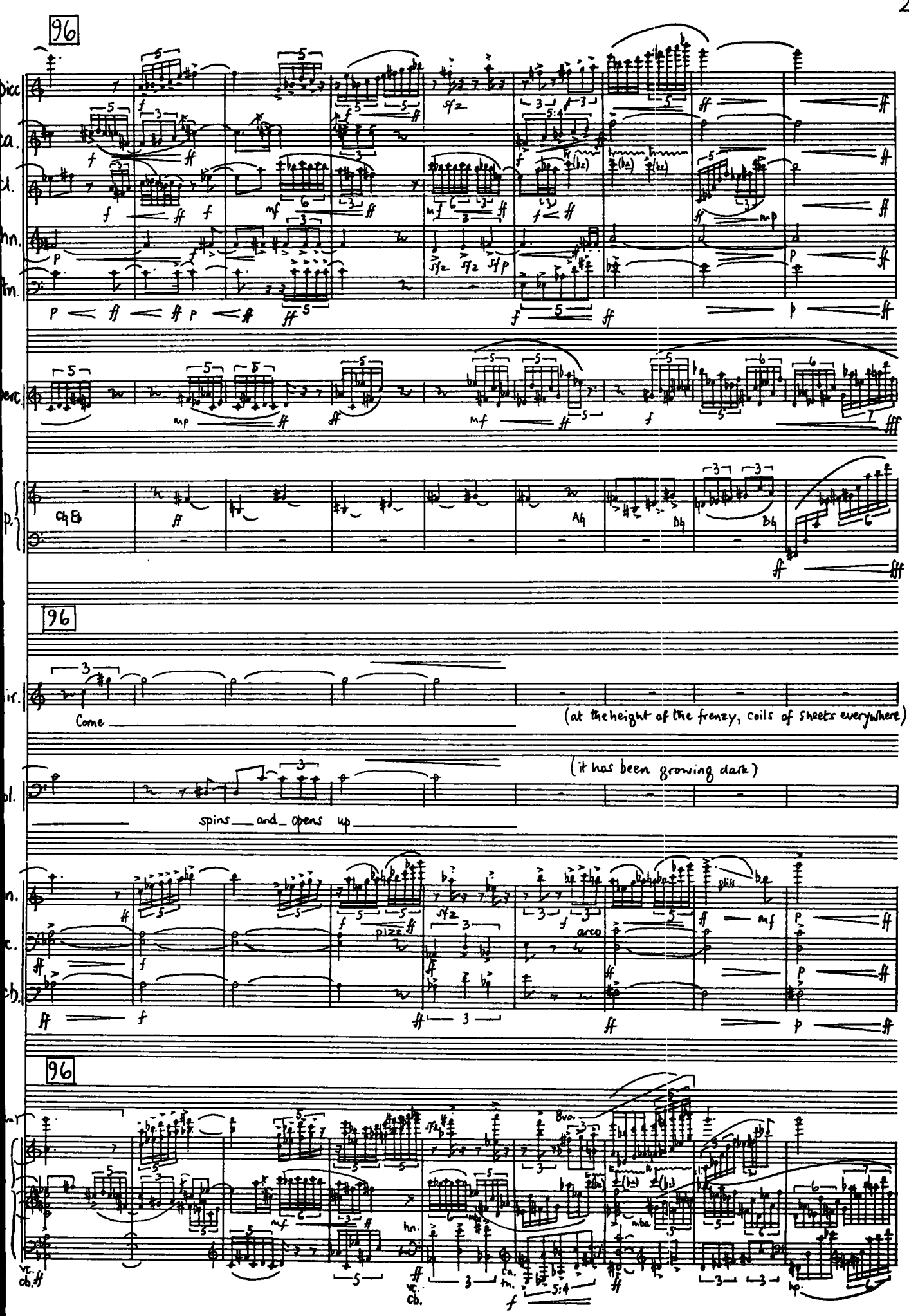
(Miriam enters from the other side carrying sheets. she stops by the river and begins to wash the sheets, singing)

White ___ sheets ___

poco a poco rit - - - - - - - - - - 82 ♩ = 96

(+ marimba trem)

fl.
vn.
vc.
b.cl.


con sord.
con sord.
mba.
B♭ G♯ A♯
river deep
Pound the linen, The fish can't sleep
White sheets
glis.
a.fl.
ca.
vc.
mba.
bcl.

a.fl.
ca.
b.cl.
hn.
tn.
mba.
perc.
hp
(legato)
Mir.
water wide, Scrub these clothes The birds have died
Gol.
(golem enters)
vn.
vc.
cb.
a.fl.
vc.

83
afl.
ca.
bcl.
hn.
tn.
tuba.
Perc
p.
mp
mf
pp
p
Eb Ab
83
ir.
White sheets, pools of tears, I make his shroud But no-one But
pizz
83
bcl.
hp, Ch pizz
ca.
afl.

84
2nd time only
a.fl.
ca.
b.cl.
hn.
tn.
pp
p (non legato)
2nd time only
p (non legato) 1st time only
P
m.v.
per.
hp.
G♯
84
Mez.
p
mf
p
mf (2nd time only)
no-one
no-one
no-one
hears
you
O-----lem
My work is
Gol.
vn.
vc.
cb.
-3-
mf
84
2nd time
fz
hn., vn.
b.cl.
1st time
vn
vc.
b.cl.

85 più mosso ♩ = 108
P (sempre non legato)
espr.
change to clarinet in Bb
mf
mp
Eh
Fh Gh Ah
85 più mosso ♩ = 108
mf (1st time)
Oh, it's
wash-ing sheets:
Why not help me?
(1st time: Miriam turns round and sees the golem watching her)
(they wash the sheets together)
85
più mosso
♩ = 108
cor ang
fl.
vc. (+ mba.)

afl.
ca.
cl.
hn.
tn.
mf
p
mf
p
mba.
perc.
hp.
F♯
N♯
mp
Mic.
mf
Now we
Gtr.
vn.
vc.
cb.
(poco)
p
(sim.)
espr.
mf
p
fl.
ca.
vc.
vn.
vc.
cb.
tn.
cb.
mf
p

86 più mosso ♩ = 120
a.fl.
ca.
cl.
hn.
tn.
tuba.
perc.
hp.
Fl
Bb
Ch
Dh
mp
mf
p
pp<p
p<mp
sim
86 più mosso ♩ = 120
f
Mir.
have to wring them dry, Like this: Turn and twist, Squeeze it
(the twisting and wringing of sheets becomes increasingly purposeful)
vol.
vn.
vc.
b.
86
più mosso
♩ = 120

Challispress Limited

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
p
mp
p
mp
p
mp
p
mp
p
mp
p
mp
p
mp
p
mp
87
(afl., vn.)
(cl., mba., vc.)
(cb.)(<)

afl.
ca.
cl.
hn.
tn.
mba.
perc.
hp.
Mir.
Gol.
vn
vc.
cb.
poco a poco cresc
(tn.)

88
change to flute ord.
88
Wring them dry
Swing ... sing ...
Wring them dry
88
vc.
mba., cb.
(+ hp.)

meno mosso
♩ = 108
rit ♩=88 ♩ = ♩. = 44 (♪= 132)
89
fl.
ca.
cl.
hn.
tn.
con sord.
senza sord.
perc.
hp.
F#
Mir.
dry Wring them dry Swing Sing
(the golem begins to enter a surrealist dream inspired by Miriam, while she embarks on an erotic fantasy prompted by the golem: all the time they are twisting and folding sheets)
Gol.
vn.
vc.
cb.
pizz.
(4 sim)
vn. fl.
mp, vc, cb, p

90
Crotales
Bb Cb Fb Gb Ab
Ab
Db Fb
Db
90
mf
Her golden hair , The sun
90
* from this point on, the reduction is written out to show the different textured elements. Consequently it is often impossible to play all the given material.
m, fl.
ca. cl.
vn. vc.
hn.
vc. cb.

fl
ca.
cl
hn.
tn.
perc.
suspended cymbal
l.v
hp.
Cb
Bb Eb G#
F# Gb
Mir.
The hunger in his eyes Stops me in my stride And seeks my tenderness
Gol.
Is this the warmth My Master spoke of ?
White skin curving stream
vn.
vc.
cb.
pizz
arco
vn., fl
ca, cl.
hn., tn.
vc., cb.
(sim.)

91
fl.
ca.
cl.
hn.
tn.
crotales
perc.
hp.
Bb Db
Bb Fb
Db
91
Mir.
What do I sense?
His pulse? His pain?
His strange
Rol.
Two eyes a-flame
Her touch
my dream
In my dream
A gate
leads in-to a
vn.
pizz.
arco
vc.
cb.
91
cl.
ca.
vn.
hn.

92
fl.
ca
cl.
hn.
tn.
bell-tree
crotales
perc.
hp
F♯
C♭ A♯
E♭ A♭
D♭
92
Mir.
ness ?
In···
Gol
meadow ___ ; Sweet - scent - ed gar - - - - - den . Steps down to a ri - - - - - ver. Se-cret paths ___
vn.
vc.
cb.
92
(tr)

accel
change to pice.
(subito)
pp suspended cymbal
l.v.
Bell-tree
Cb Db Eb
Db Ab
Bb Gb
Db Gb
accel
to my being
Di ving down And I am not a lone
Her breasts
She, She, She, She, Half me
Half me
pizz
Poco a poco
Poco
accel
fl, m
cl.
ha
Challiscross Limited
ms 24st

♩.=66
93
Picc.
Ca.
Cl.
Hn.
Tn.
PP (non legato)
marimba pp
Perc.
Hp.
Ch
Ab
Bb
Mir.
My bo-dy
my bo--dy
my
Gol.
And ___ from a tree ___ of ___ ho·····ly ___ fruit ___ Hang mirrors ..
Vn.
Vc.
Cb.
Pic
Vn.
Hn. Vc.
Vc Ca
Hn. Cb.
Ca.
Cl.

♪= ♪ (♩= c. 100)
94
pp
mp
Fl
p
mf
Eb
(4)
♪= ♪ 94 (♩= c. 100)
bo---------dy
reaches out
rea---ches out
These dripping
Ten glass green stones
Reflecting me in her
Reflecting me in her
♪= ♪ (♩= 100)
94
Ca.
Picc.
Vn.
Vc.
Cb.
mba.

pic.
ca.
cl.
hn.
tn.
perc
(mba)
hp.
Db
Eb
Eb Gb
C# F#
Mic.
chains
These coiling threads
co
co-----ling
co
o
Gol.
Drawn
in
by
vn.
vc.
cb.
cl.
mba.

95
95
95
coi---ling
coiling
Come
Come.
Come
long
white
arms
We are as one
Drawn in

picc
ca
cl
hn.
tn.
perc.
hp.
Mir.
Come
Come
Come
Come
Come
Gal.
Drawn in
The garden spins and opens up
open up
spins
spins
vn.
vc.
cb.
8va
hp.

96
96
96
Come
(at the height of the frenzy, coils of sheets everywhere)
(it has been growing dark)
spins and opens up
arco
pizz.
8va
Cb.
Ch B
Ab
Db
Db

97

picc.
ca.
cl.
hn.
bn.

3 suspended cymbals p.o

perc.

hp.

Eb F Gb | A#

97

Mah.

(the Maharal enters carrying a torch)

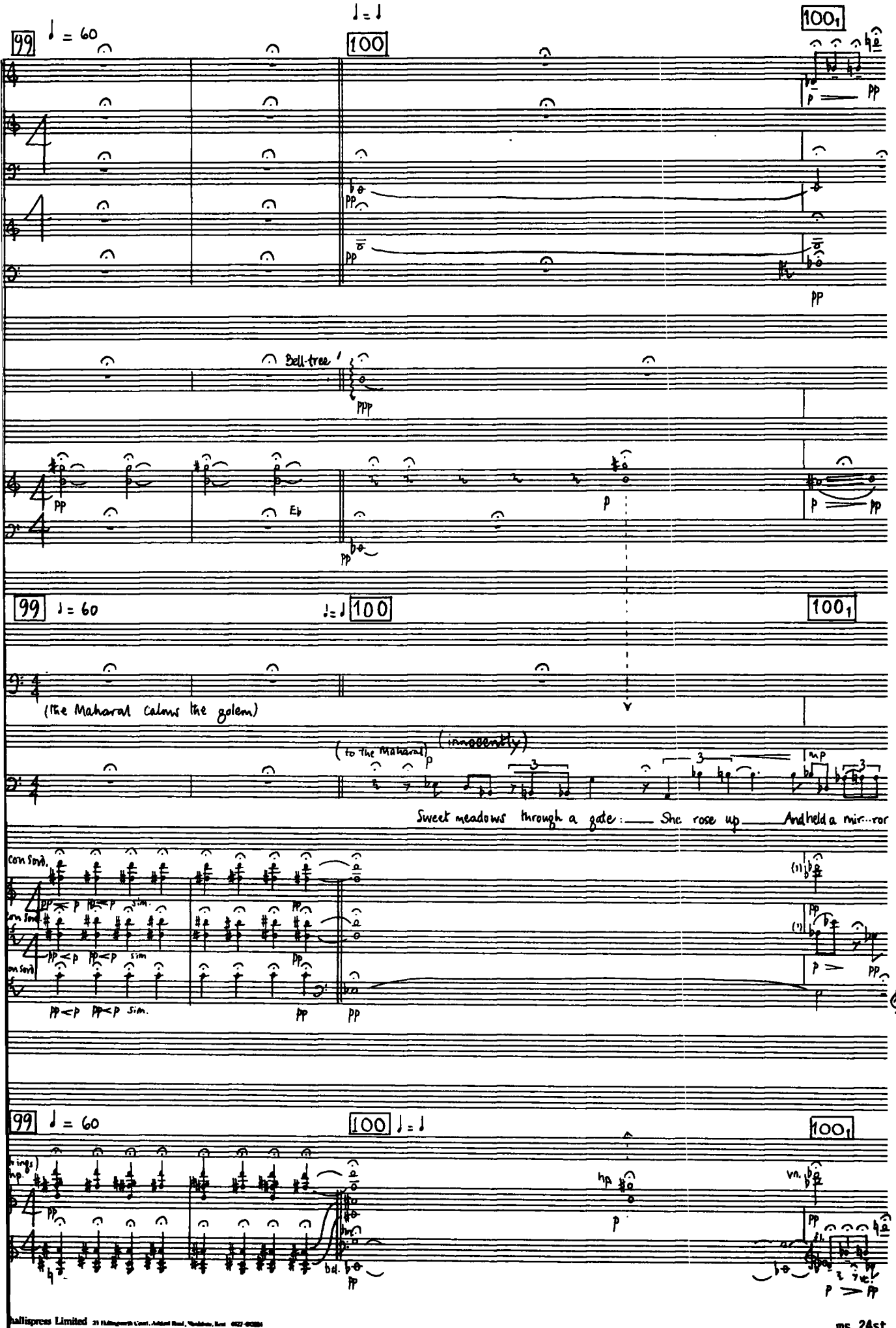
Gol.

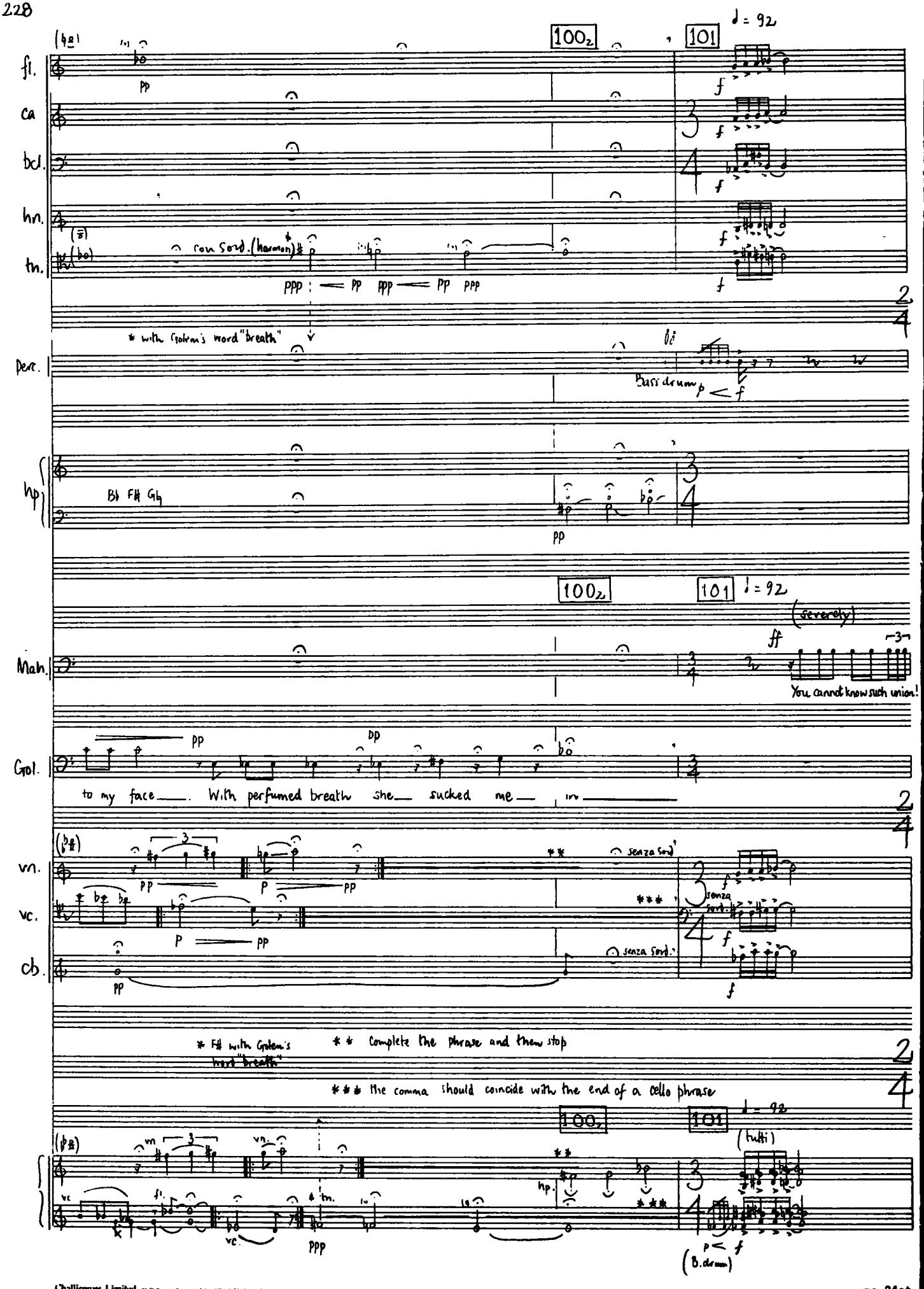
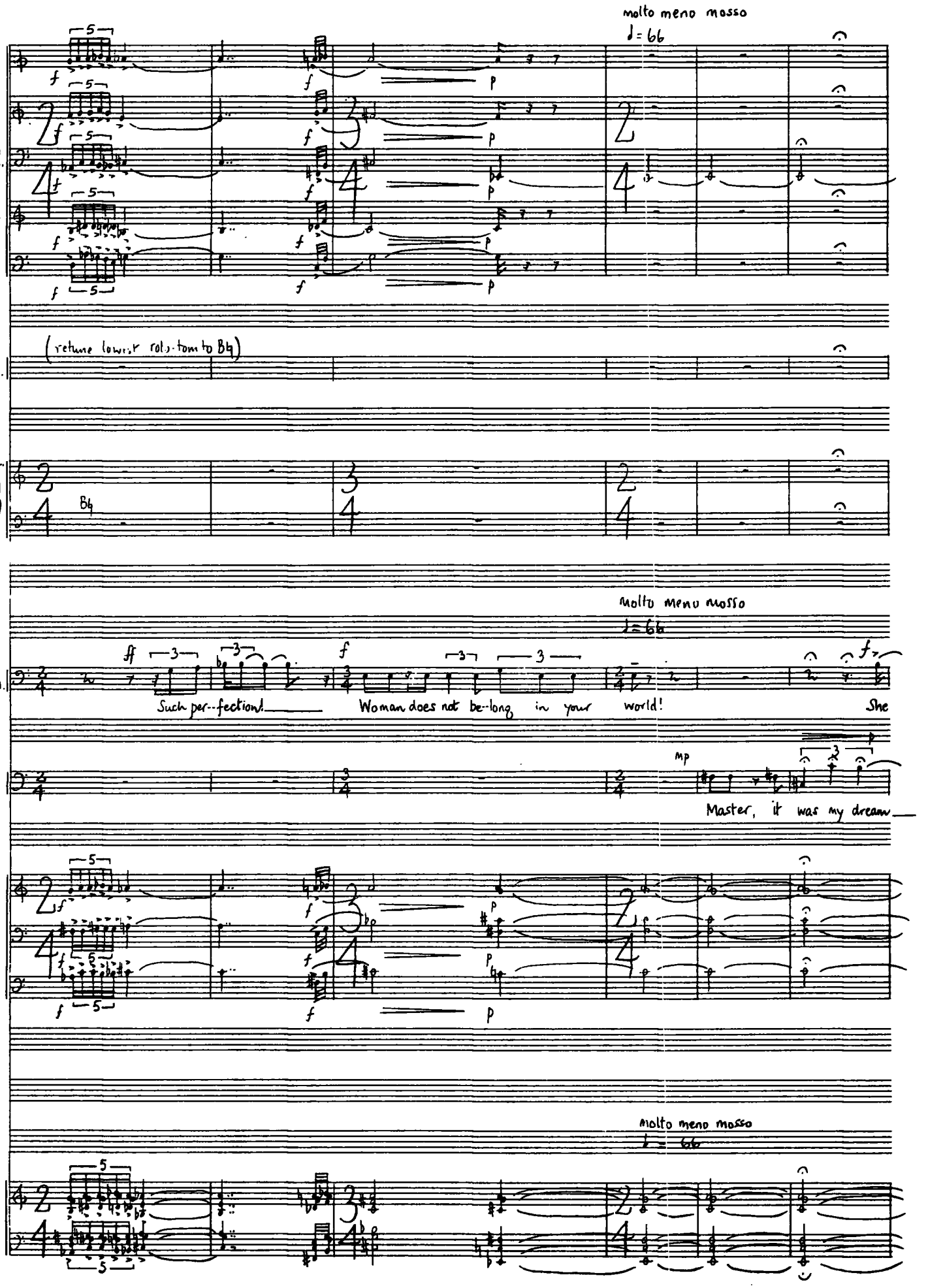
(the golem and Miriam, locked, face to face) (Miriam moves away from the golem)

vn.
vc.
cb.

* the 'almost literal reduction' ends here

(tutti)

97 3 suspended cymbals

99
♩ = 60
♩ = ♩
100
100₁
Bell-tree
(The Maharal calms the golem)
(to The Maharal)
(innocently)
Sweet meadows through a gate: She rose up And held a mir-ror
con Sord.
sim.
(strings)
hp
vn.


100₂
101
♩ = 92
fl.
ca
bcl.
hn.
tn.
con Sord. (harmon)
ppp pp ppp pp ppp
2/4
* with Golem's word "breath"
perc.
Bass drum
hp
Bb F# Gb
pp
Mah.
(severely)
ff
You cannot know such union!
Gol.
to my face. With perfumed breath she sucked me in
vn.
vc.
cb.
senza sord.
** Complete the phrase and then stop
*** the comma should coincide with the end of a cello phrase
(tutti)
(B. drum)

molto meno mosso
♩= 66
fl
ca
bcl.
hn.
tn
(retune lowest roto-tom to B♭)
perc.
B♭
molto meno mosso
♩=66
ff
f
Such per--fection!
Woman does not be-long in your world!
She
mp
Master, it was my dream
molto meno mosso
♩ = 66

più mosso ♩ = 84

102

Change to alto flute

fl.

ca.

change to clarinet in Bb

bcl.

hn.

tn.

retro-toms

perc

hp.

102 più mosso ♩ = 84

Mah.

_____ is for·bid·····den.

The time has come for___ you to rest. You will go to the synagogue To

Gtr.

vn.

vc.

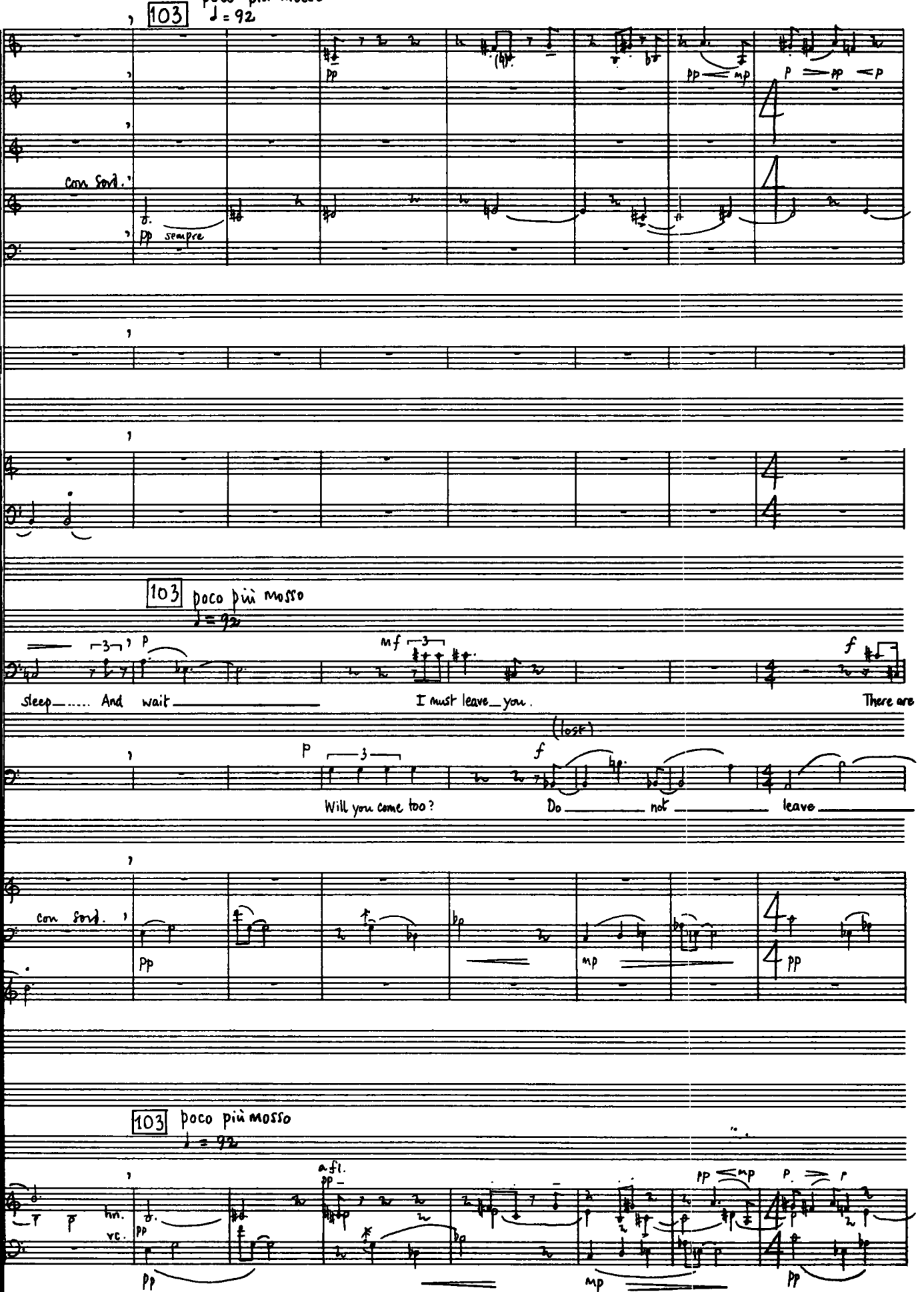
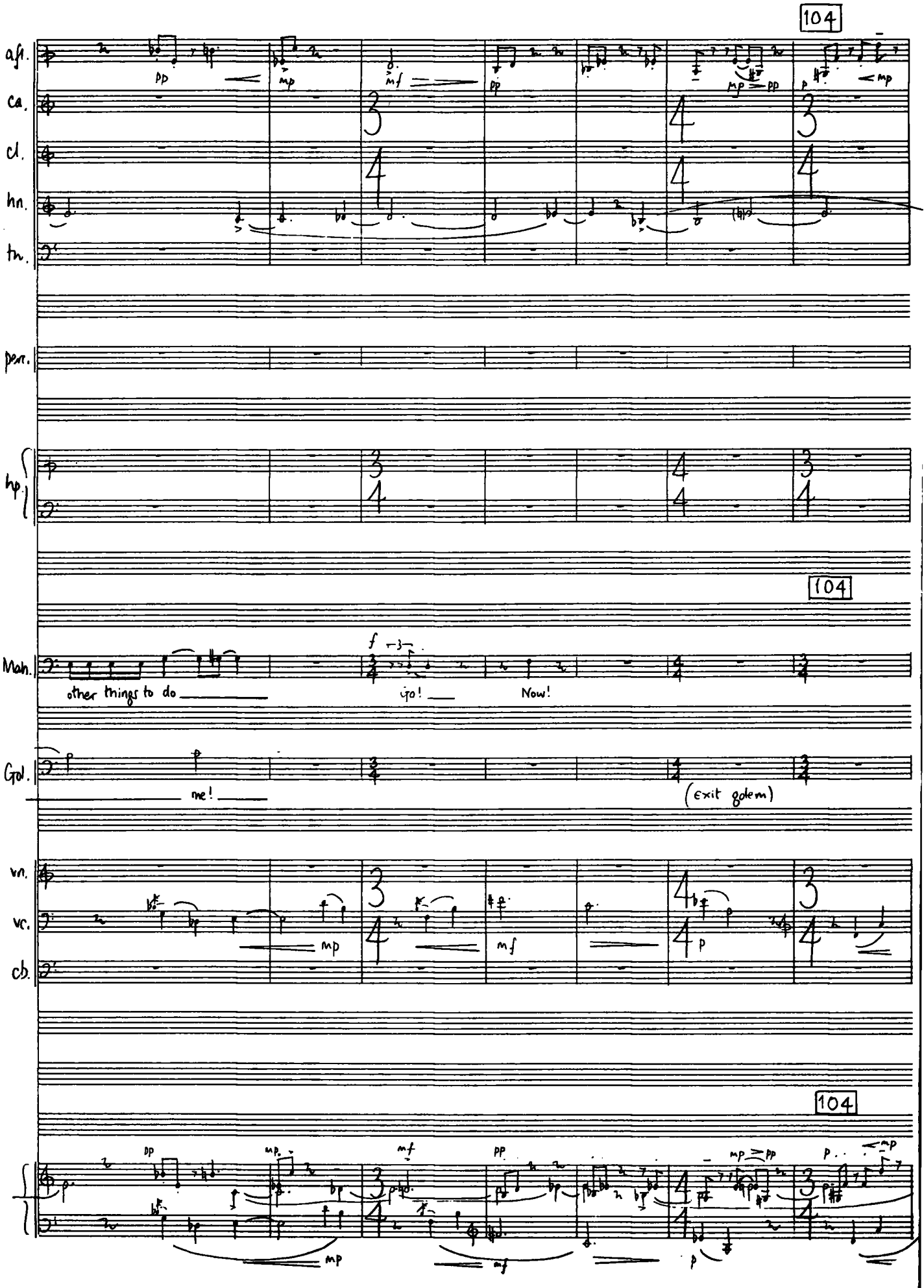
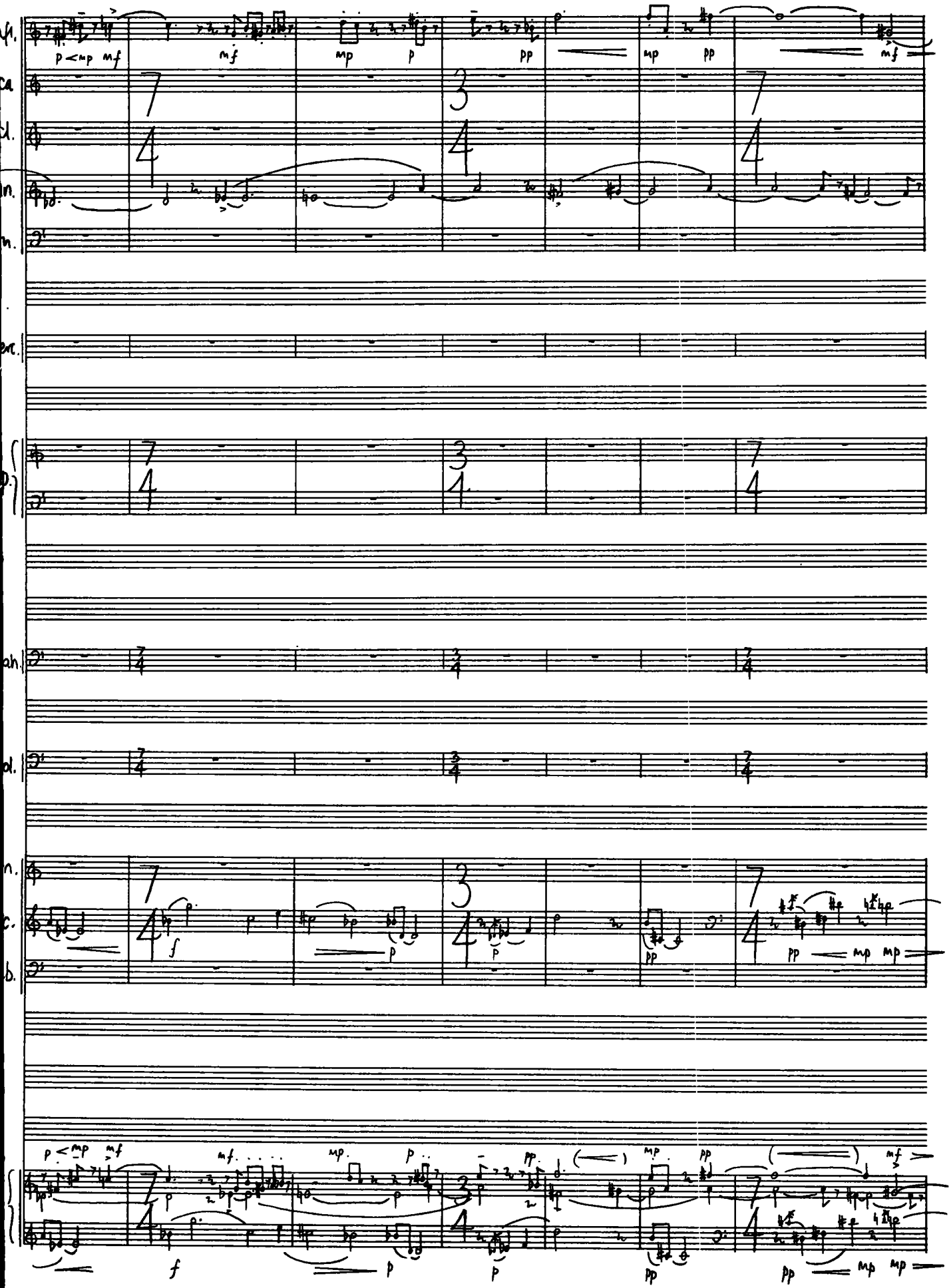
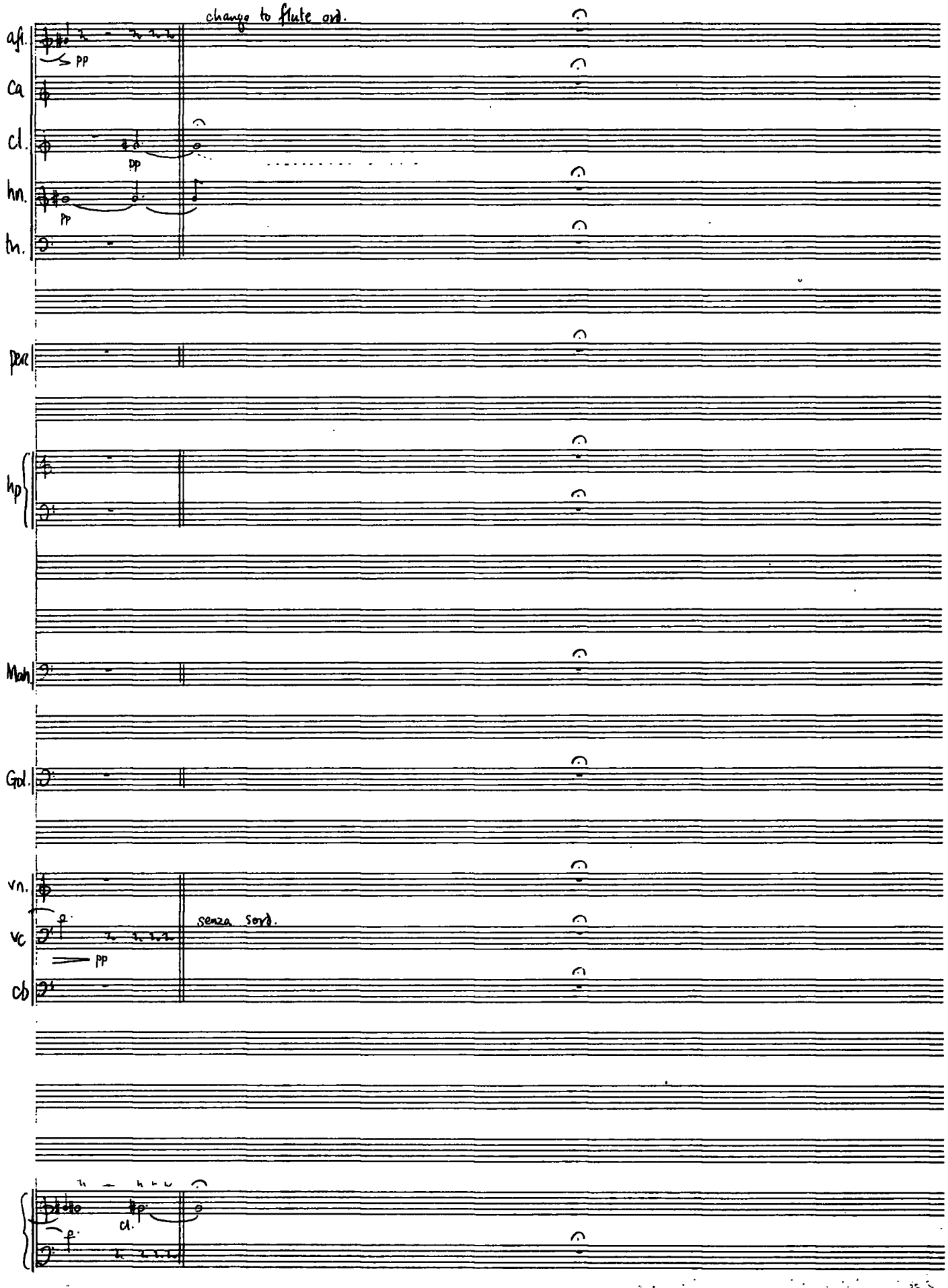
cb.

102 più mosso

♩ = 84

cb.

hp.

(retrotom)

poco più mosso
♩ = 92
103
Con Sord.
pp sempre
103
poco più mosso
♩ = 92
sleep ..... And wait
I must leave you.
There are
Will you come too?
Do not leave
(lost)
Con Sord.
103
poco più mosso
♩ = 92
a fl.
hn.
vc.

104
afl.
ca.
cl.
hn.
tn.
perc.
hp.
104
Man.
other things to do
go!
Now!
Gol.
me!
(exit golem)
vn.
vc.
cb.
104


change to flute ord.
afl.
pp
ca.
cl.
pp
hn.
pp
tn.
perc
hp
Mah.
Gol.
vn.
vc
pp
cb
senza sord.
cl.

105

106

♩= 72

♩= ♩

♩= ♩

sfz — pp

con sord.

ff

chains

f

B♮ C♮ D♯ E♮ F♯ G♯ A♭

f

G♮

ff

105

106

mf

pp

A .... no---ther stranger here?

Enter Ometh, as if following the golem.

sul pont.

pp

f

sul pont.

pp

f

pp

ord.

ord.

ff

ff

105

106

vn.

pp

ve.

f

ff

pp

pp

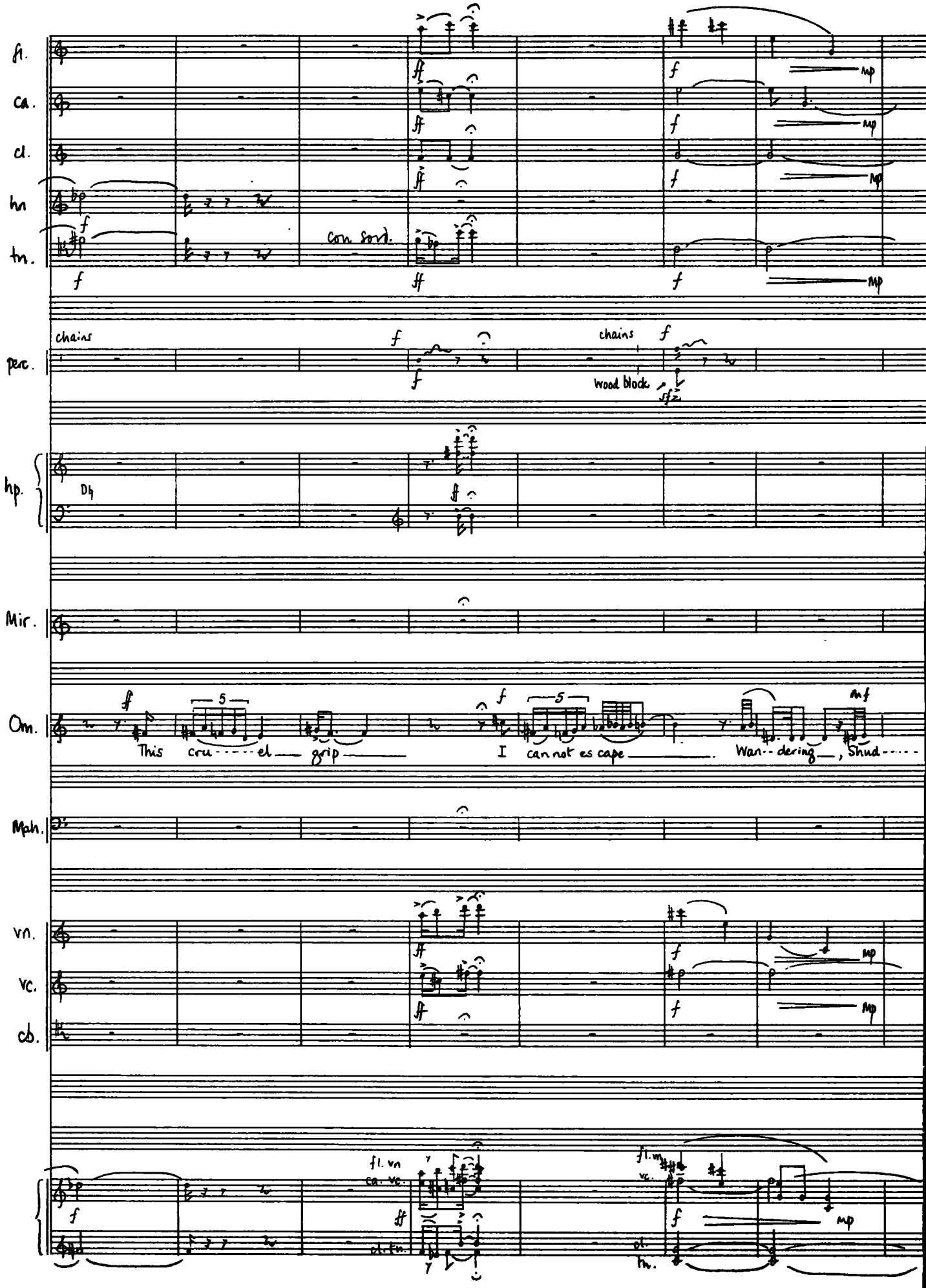
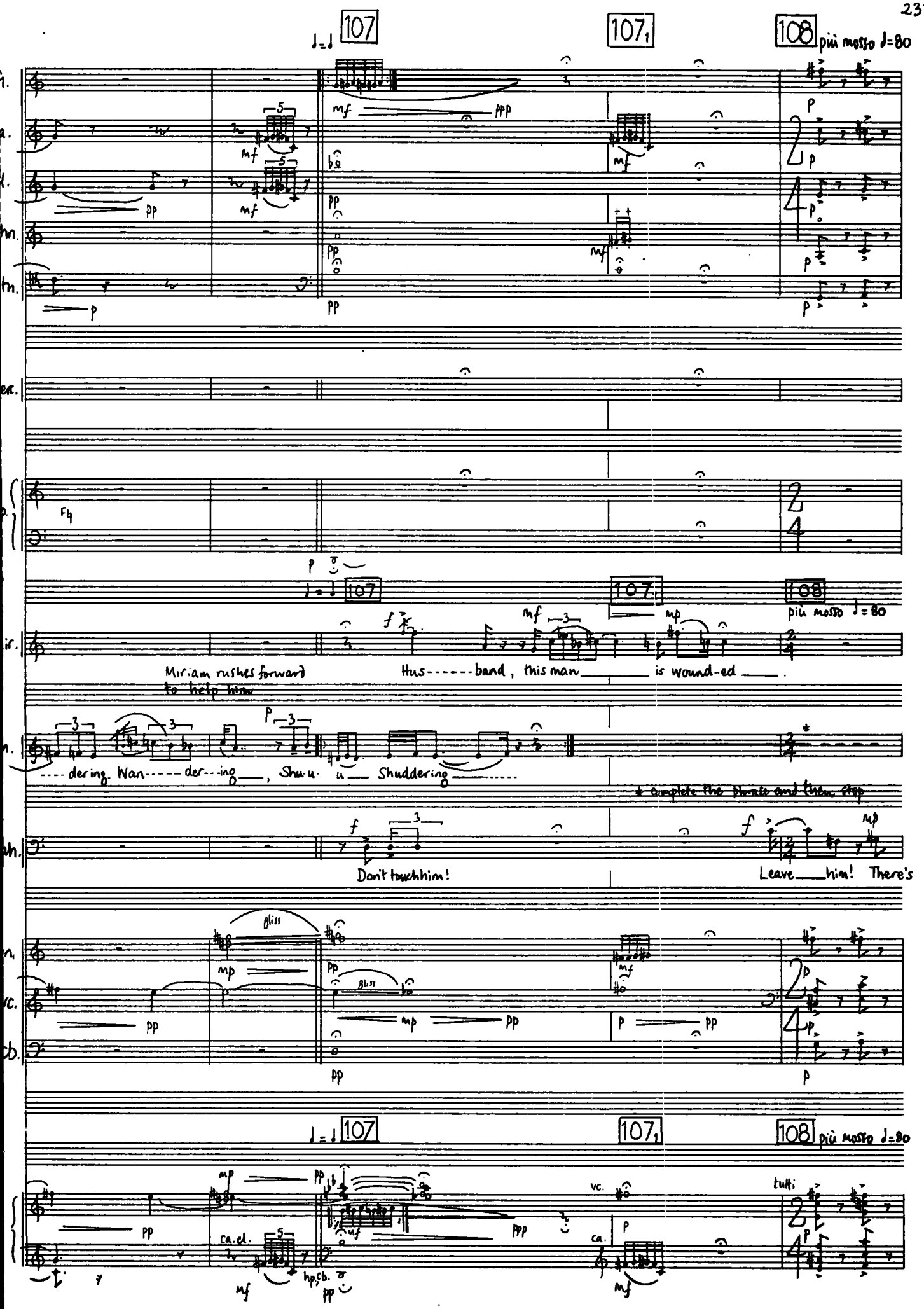
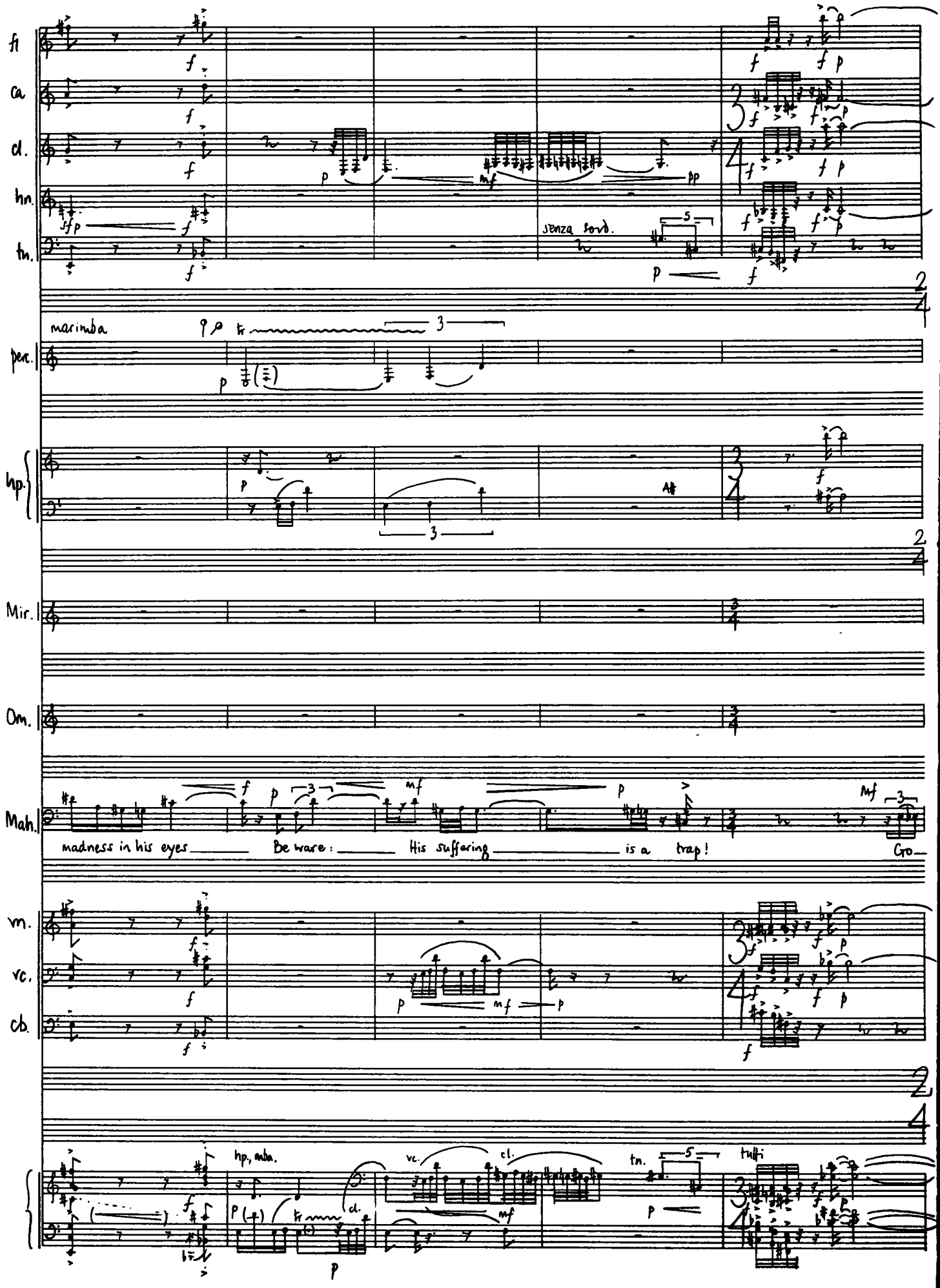
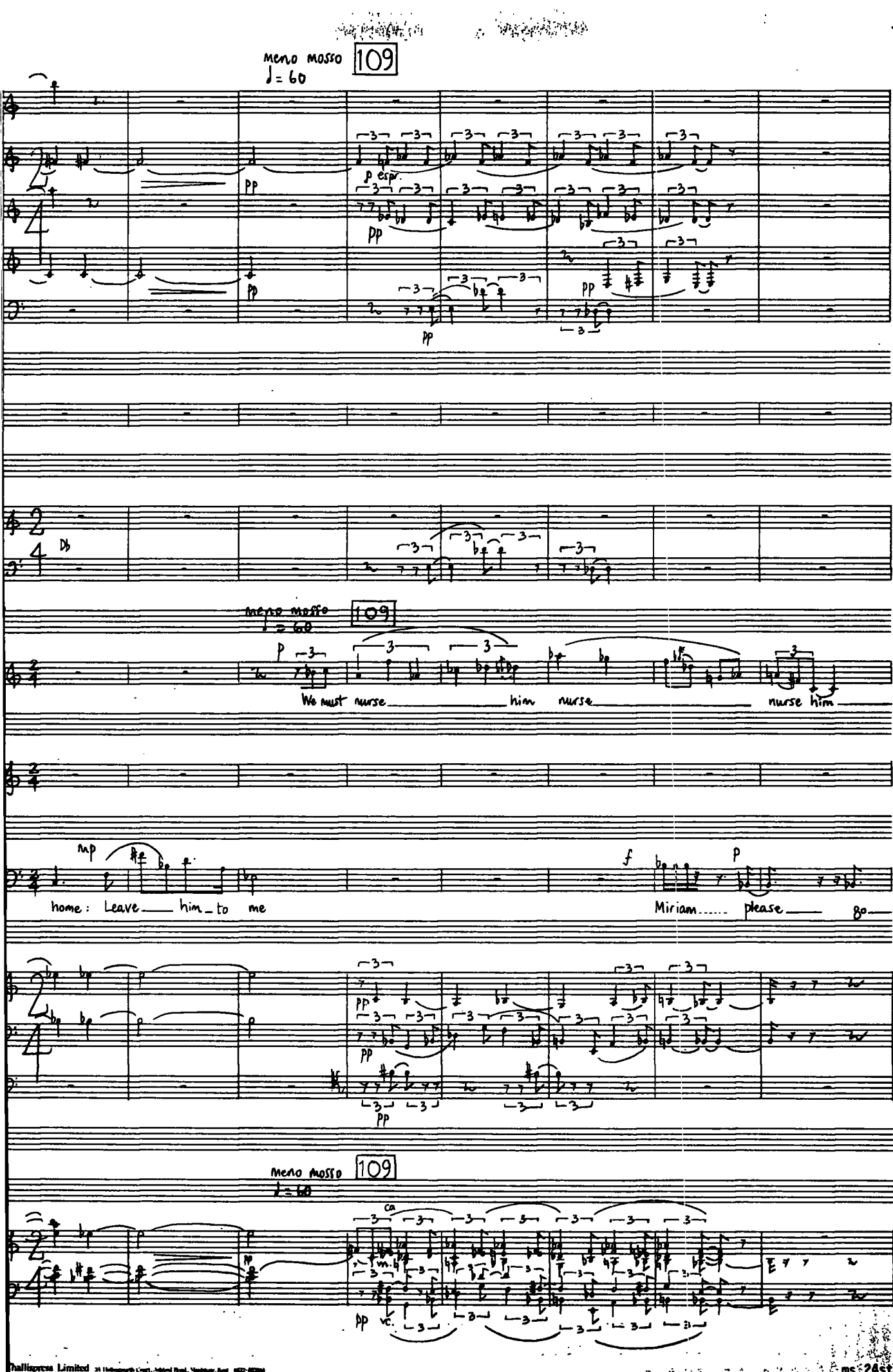
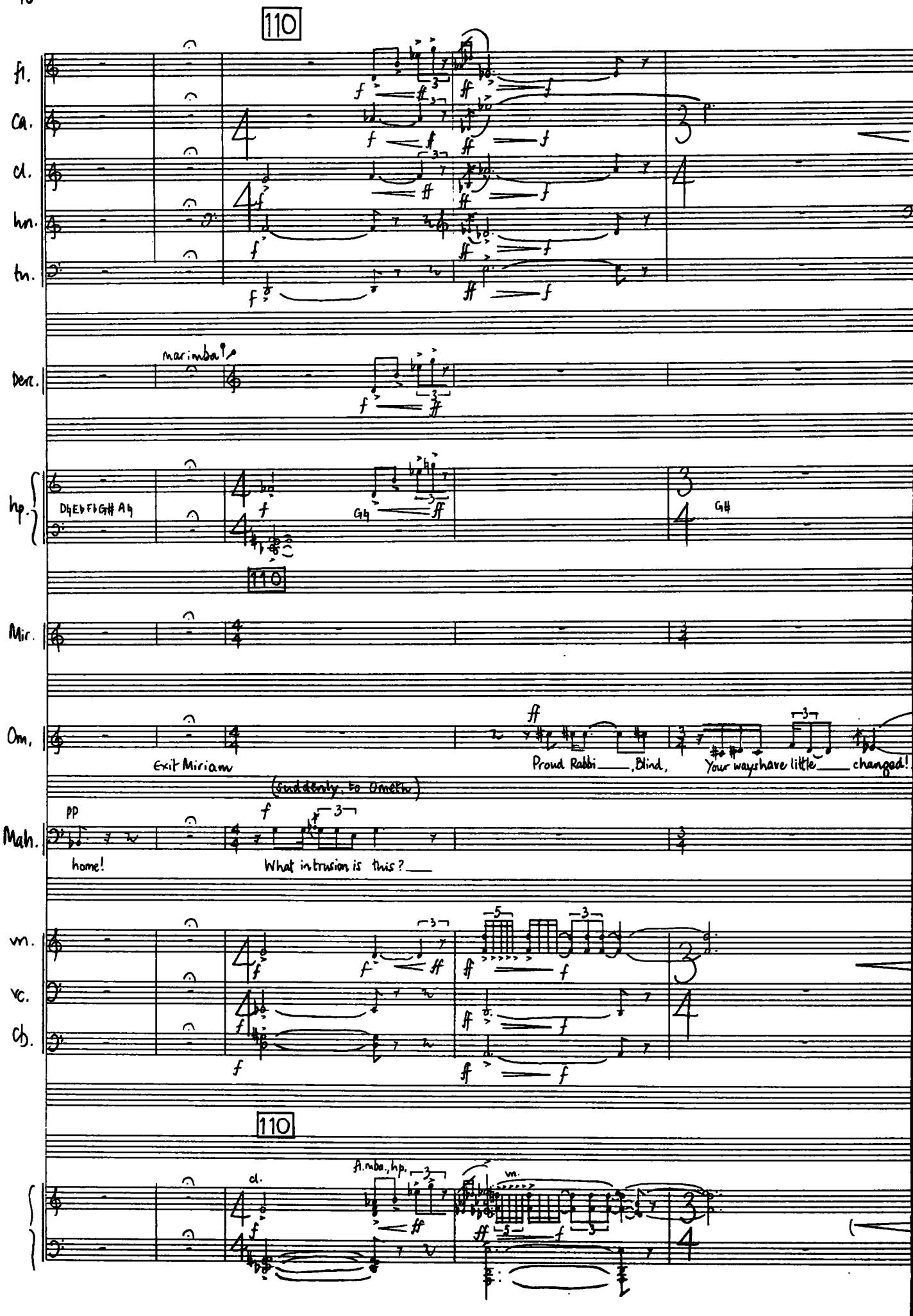
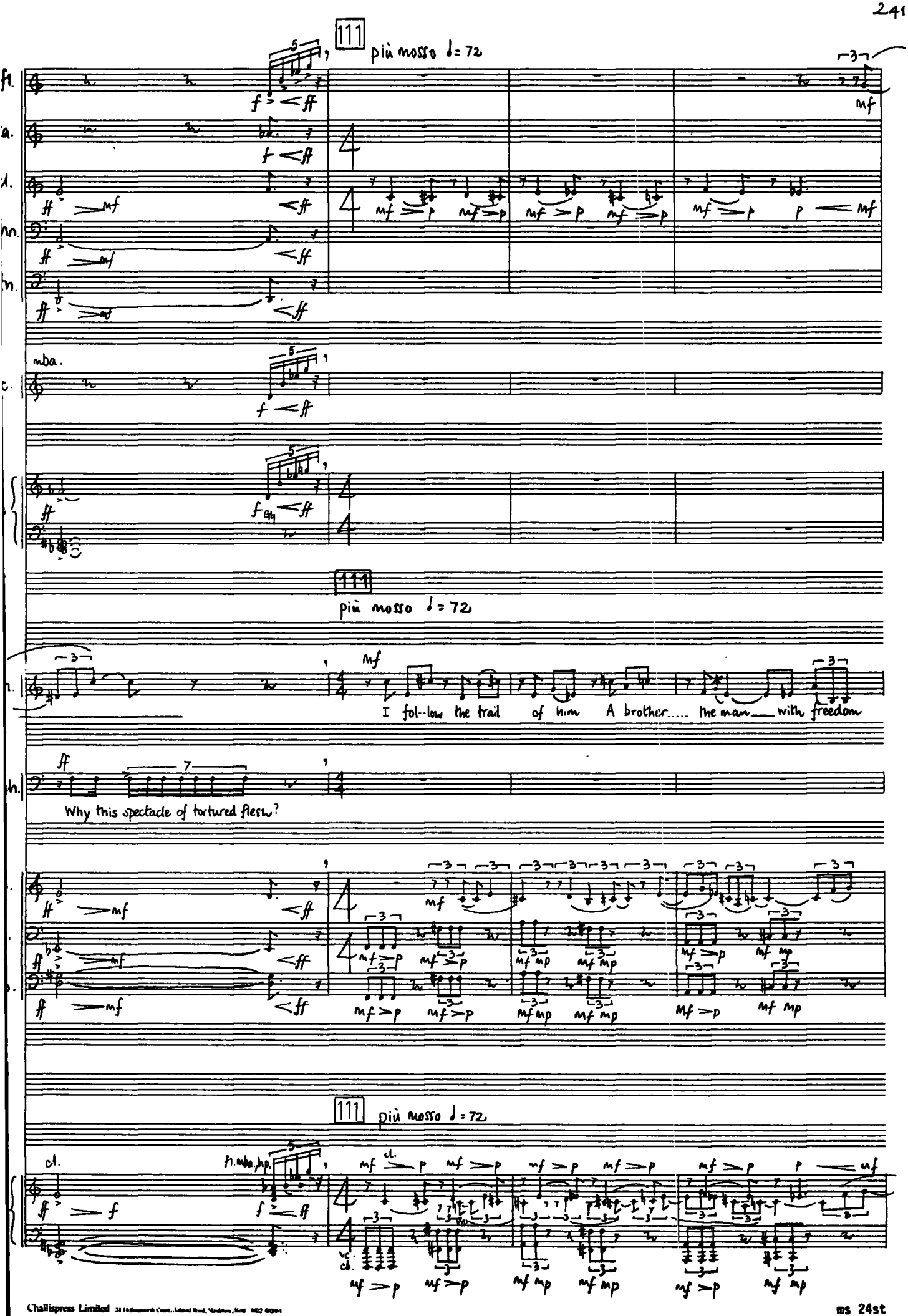
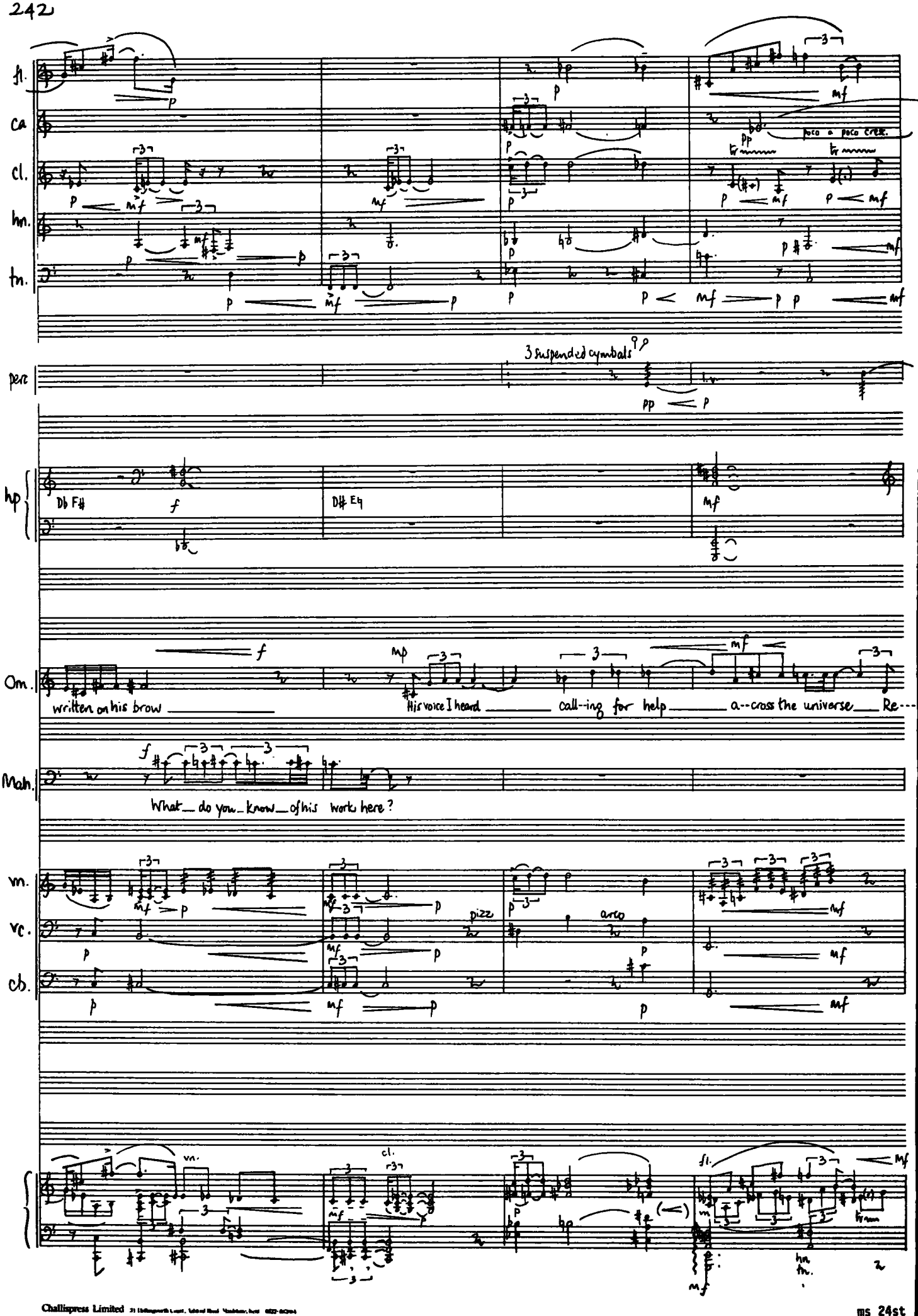
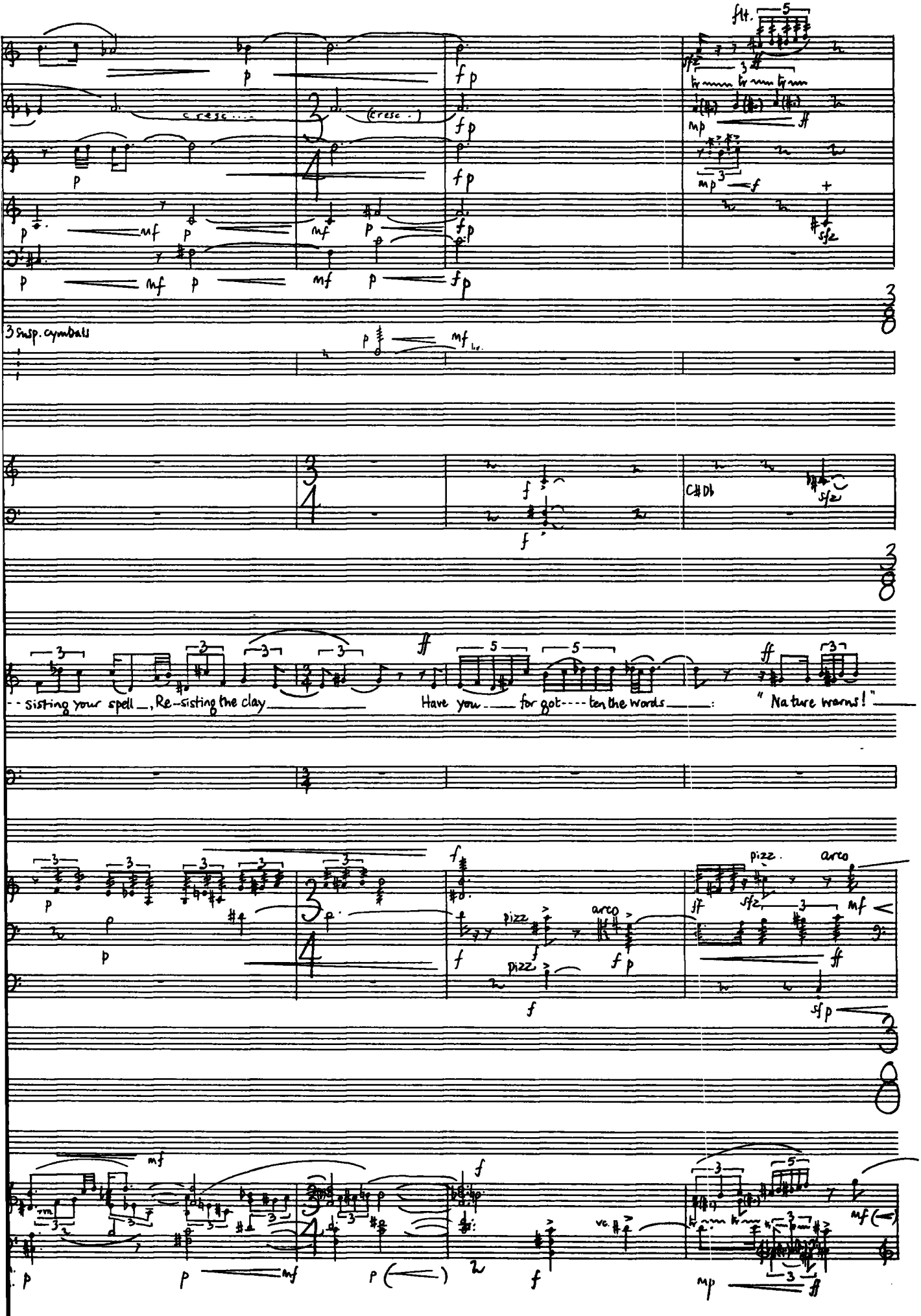
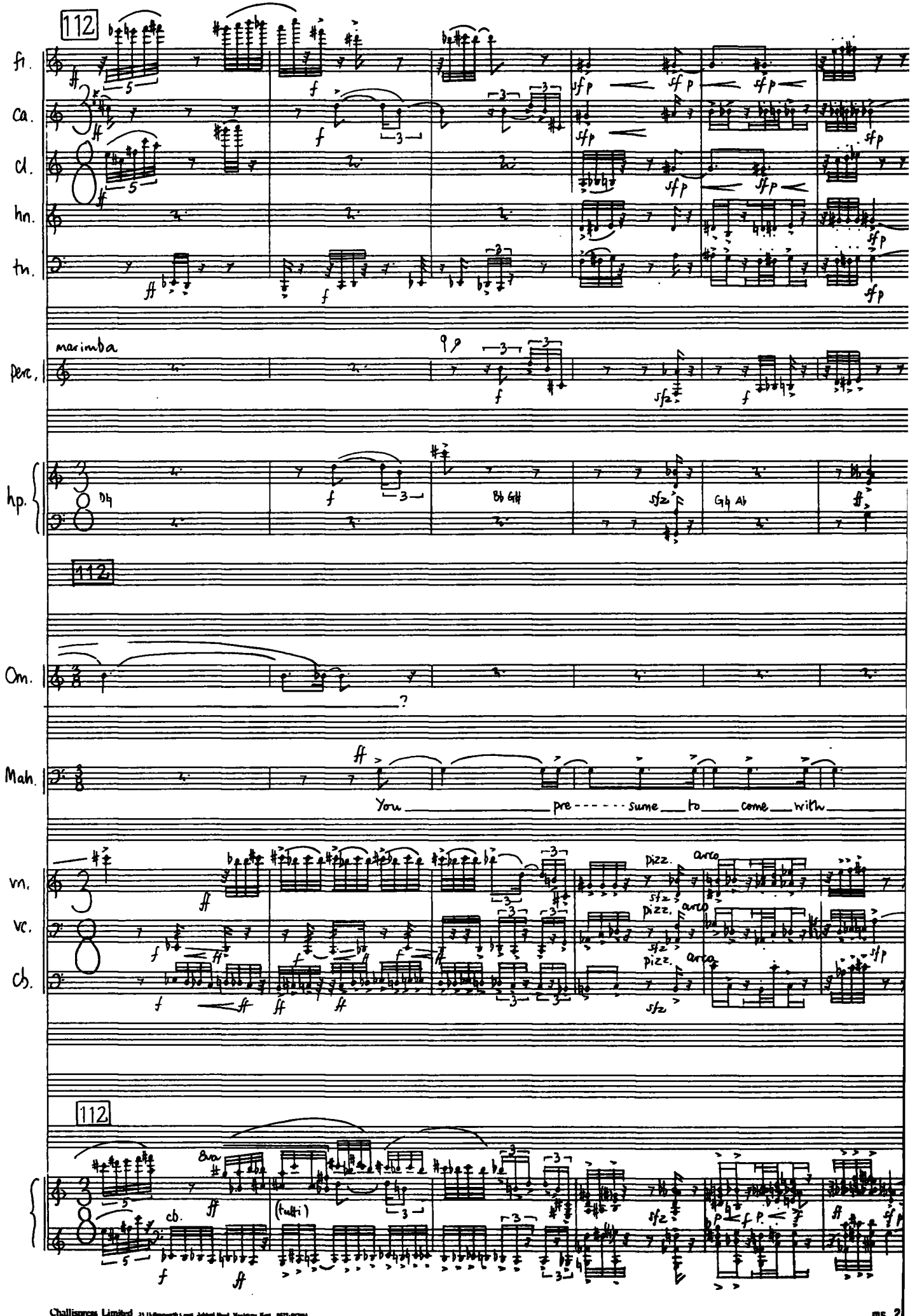
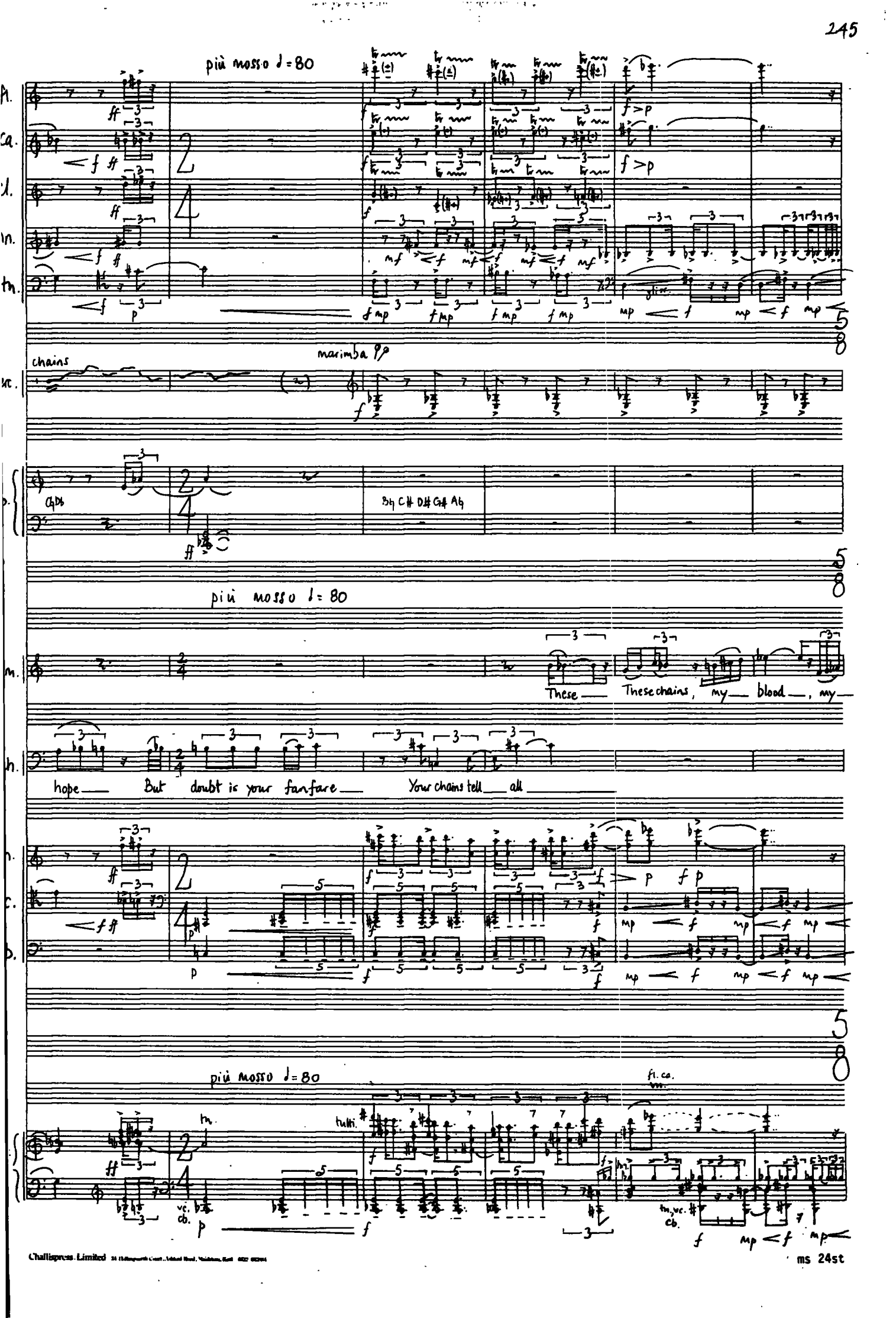
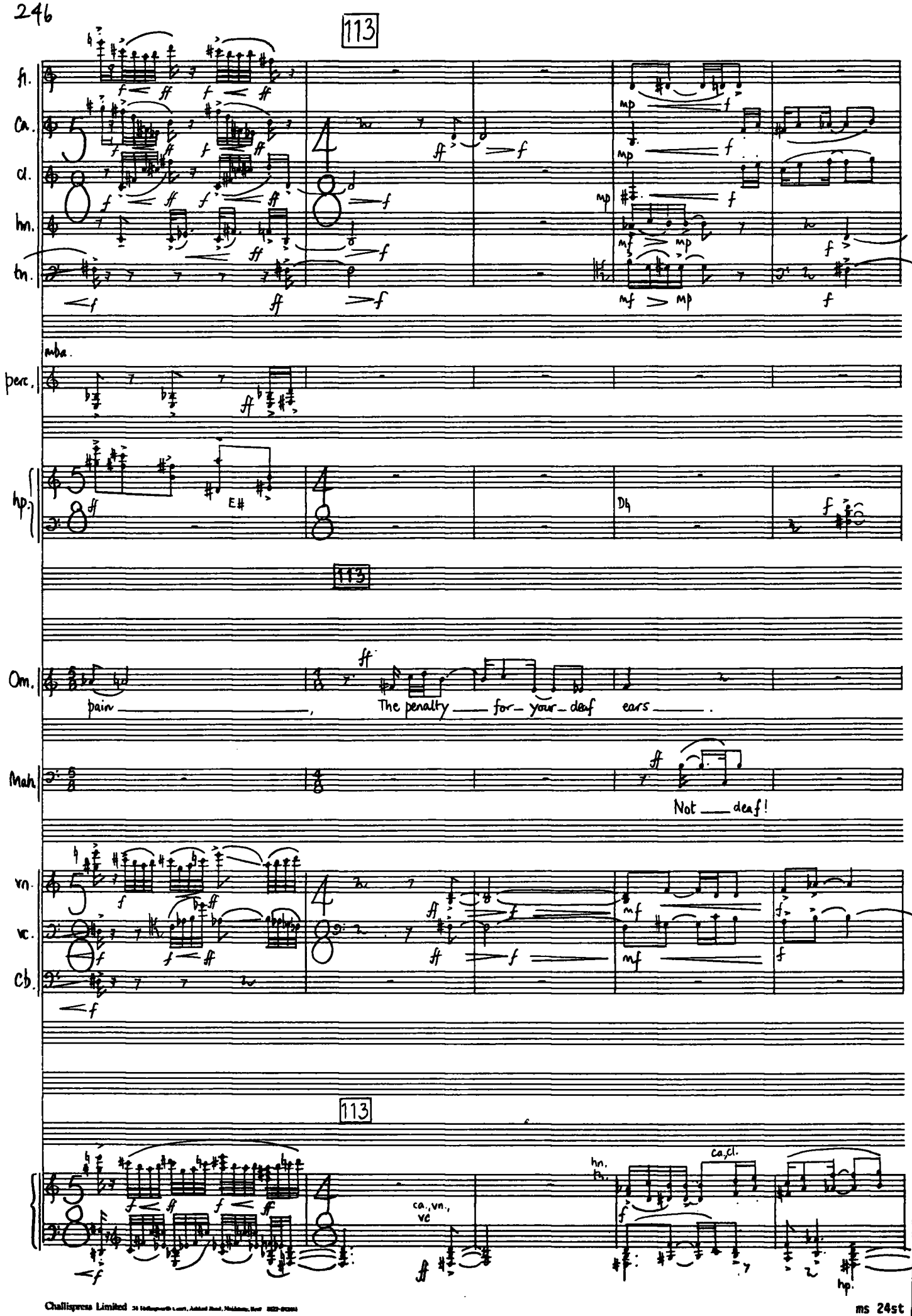
fl. vn.

cl.

hn.

ff

tn.

cb. tn.

fl.
ca.
cl.
hn
tn.
con sord.
chains
perc.
chains
wood block
hp.
Db
Mir.
Om.
This cru - - - - - el grip
I can not es cape
Wan - - dering , Shud - - - - -
Mah.
vn.
vc.
cb.
fl. vn
ca. vc.
cl. tn.
fl. vn
vc.
cl.
tn.

107
107₁
108 più mosso ♩=80
Miriam rushes forward to help him
Hus------band, this man is wound-ed.
---dering. Wan-----der--ing, Shu-u-u Shuddering
* completes the phrase and then stop
Don't touch him!
Leave him! There's
bliss
ca. cl.
hp, cb.
vc.
ca.
tutti

fl.
ca.
cl.
hn.
tn.
senza sord.
marimba
perc.
hp.
Mir.
Om.
Mah.
madness in his eyes
Be ware:
His suffering
is a trap!
Go—
vn.
vc.
cb.
hp, mba.
vc.
cl.
tn.
tutti

meno mosso
♩= 60
109
p espr.
pp
Db
meno mosso
♩= 60
109
p
We must nurse him nurse nurse him
mp
home: Leave him to me
f
p
Miriam..... please go
meno mosso
♩= 60
109
ca
pp
vc.

110
Fl.
Cl.
Cl.
Hn.
Tn.
marimba!
Perc.
Hp.
D♭ E♭ F♭ G♯ A♭
G♭
G♯
110
Mir.
Om.
Exit Miriam
Proud Rabbi ___ , Blind,
Your ways have little ___ changed!
(Suddenly, to Omeltu)
PP
Mah.
home!
What intrusion is this? ___
Vn.
Vc.
Cb.
110
Cl.
Fl. mba., hp.
Vn.

111
più mosso ♩= 72
fl.
a.
l.
nba.
c.
h.
I fol--low the trail of him A brother..... the man with freedom
Why this spectacle of tortured flesh?
cl.
fl.nba.hp.
vc.
cb.

fl.
ca
cl.
hn.
tn.
poco a poco cresc.
3 suspended cymbals
perc
hp
Db F#
D# Eb
Om.
written on his brow
His voice I heard
call--ing for help
a--cross the universe
Re---
Mah.
What do you know of his work here?
vn.
vc.
cb.
pizz
arco
fl.
hn.
tn.

3 Susp. cymbals
C♯ D♭
--sisting your spell_, Re-sisting the clay_____
Have you_____ for got----ten the words_____:
" Nature warns! "_____

112
fl.
ca.
cl.
hn.
tn.
marimba
perc.
hp.
Db
Bb Gb
Gb Ab
112
Orn.
Mah.
You pre - - - - - sume to come with
vn.
vc.
cb.
pizz.
arco
112
8va
cb.
(tutti)

più mosso ♩=80
chains
marimba pp
più mosso ♩=80
These
These chains, my blood, my
hope
But doubt is your fanfare
Your chains tell all
più mosso ♩=80
fl. ca.
tutti

113
fl.
ca.
cl.
hn.
tn.
mba.
perc.
hp.
E♯
D♮
113
Om.
pain
The penalty for your deaf ears
Mah
Not deaf!
vn.
vc.
cb.
113
ca.,vn.,
vc
hn.
tn.
ca.,cl.
hp.

(♪= 160) rit_____ ♪ = 126

ff mp p

ff mp p

ff mp p

p

p

p con sord.

p

Bass drum

mp < f mp < f p < mp

Eb Gb

Eb Ab

p

(♪= 160) rit_____ ♪ = 126

ff 3 3 3 f 3 3 mp

You did not heed the warnings Too far_ the scales are tipped And human blood shall be the

mp p

ff mp

p

p

p

5

(♪= 160) rit_____ ♪ = 126

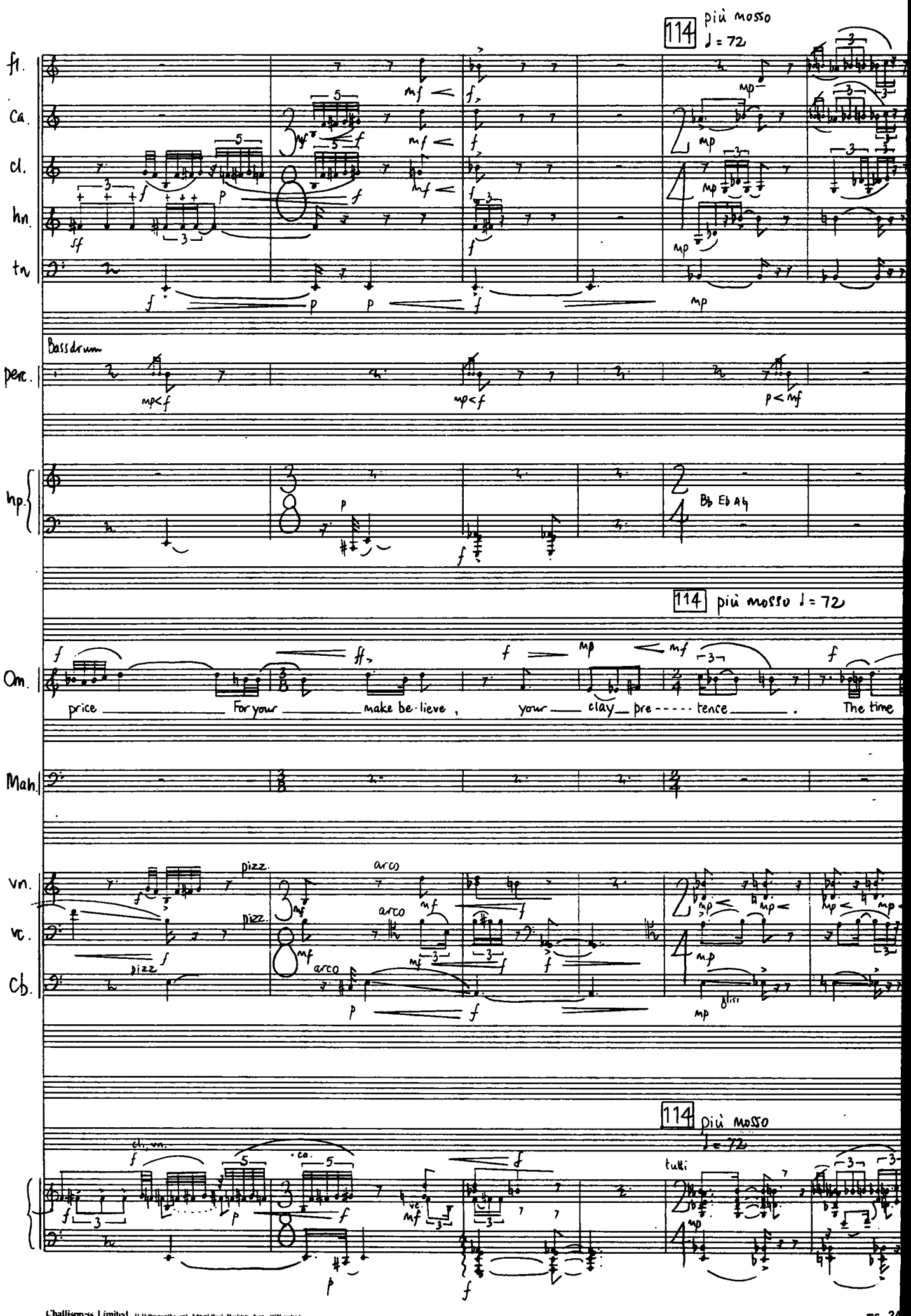
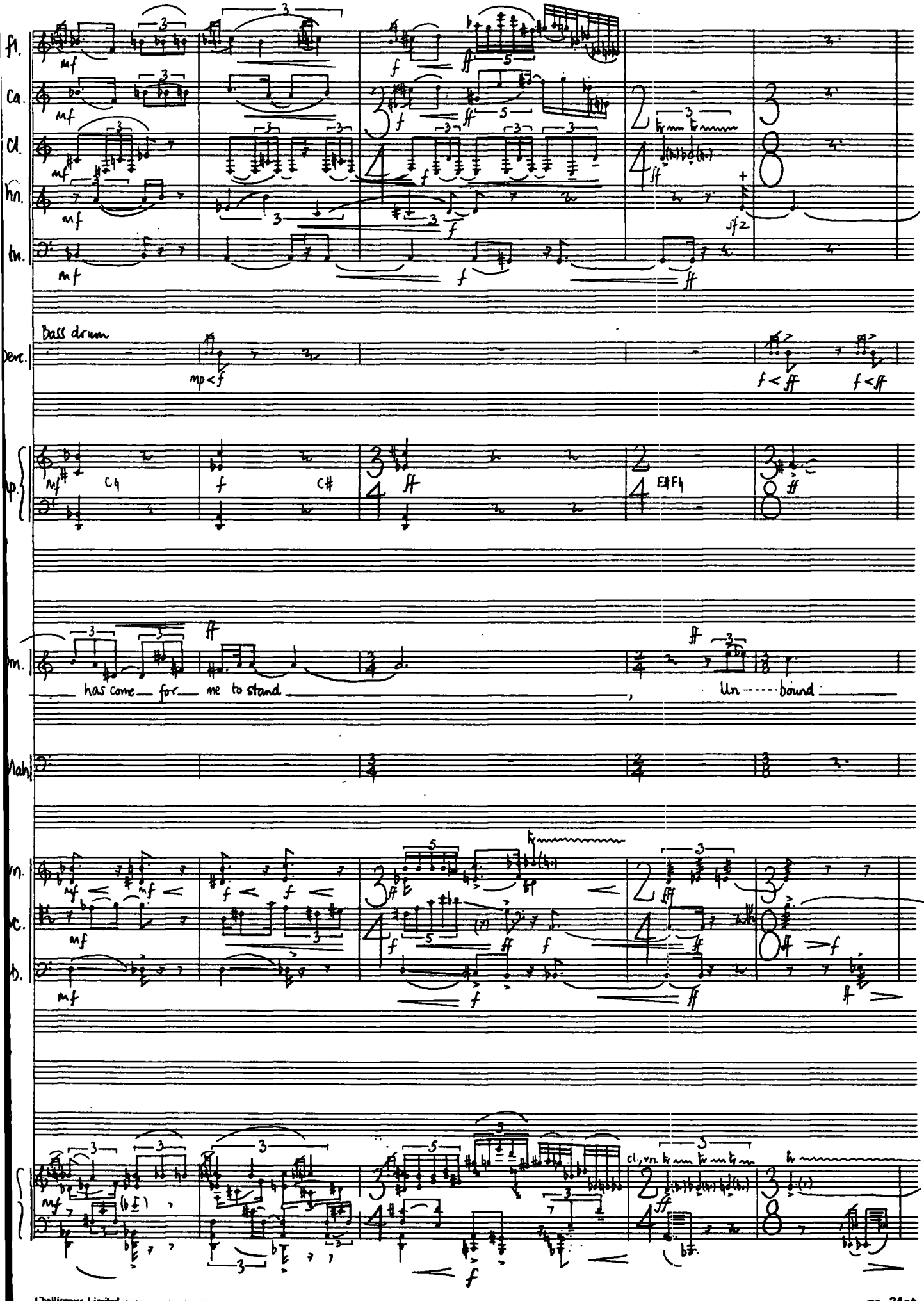
vn.

ff

mp p

vc.

5

p

114 più mosso ♩ = 72
fl.
ca.
cl.
hn.
tn
Bassdrum
perc.
hp.
Bb Eb Ab
114 più mosso ♩ = 72
Om.
price For your make be-lieve, your clay pre----tence. The time
Mah.
vn.
vc.
cb.
pizz.
arco
114 più mosso
♩ = 72
cl., vn.
ca.
vc.
tutti

Fl.
Ca.
Cl.
Hn.
Tn.
Perc.
Bass drum
Hp.
Vn.
Mah.
Vn.
Vc.
Db.
has come for me to stand
Un - - - - - bound
cl., vn.

meno mosso
♪=120

fl.
cl.
hn.
tn.
cresc..
cresc...
ff
f

Bass drum
perc.
mp<f

hp.

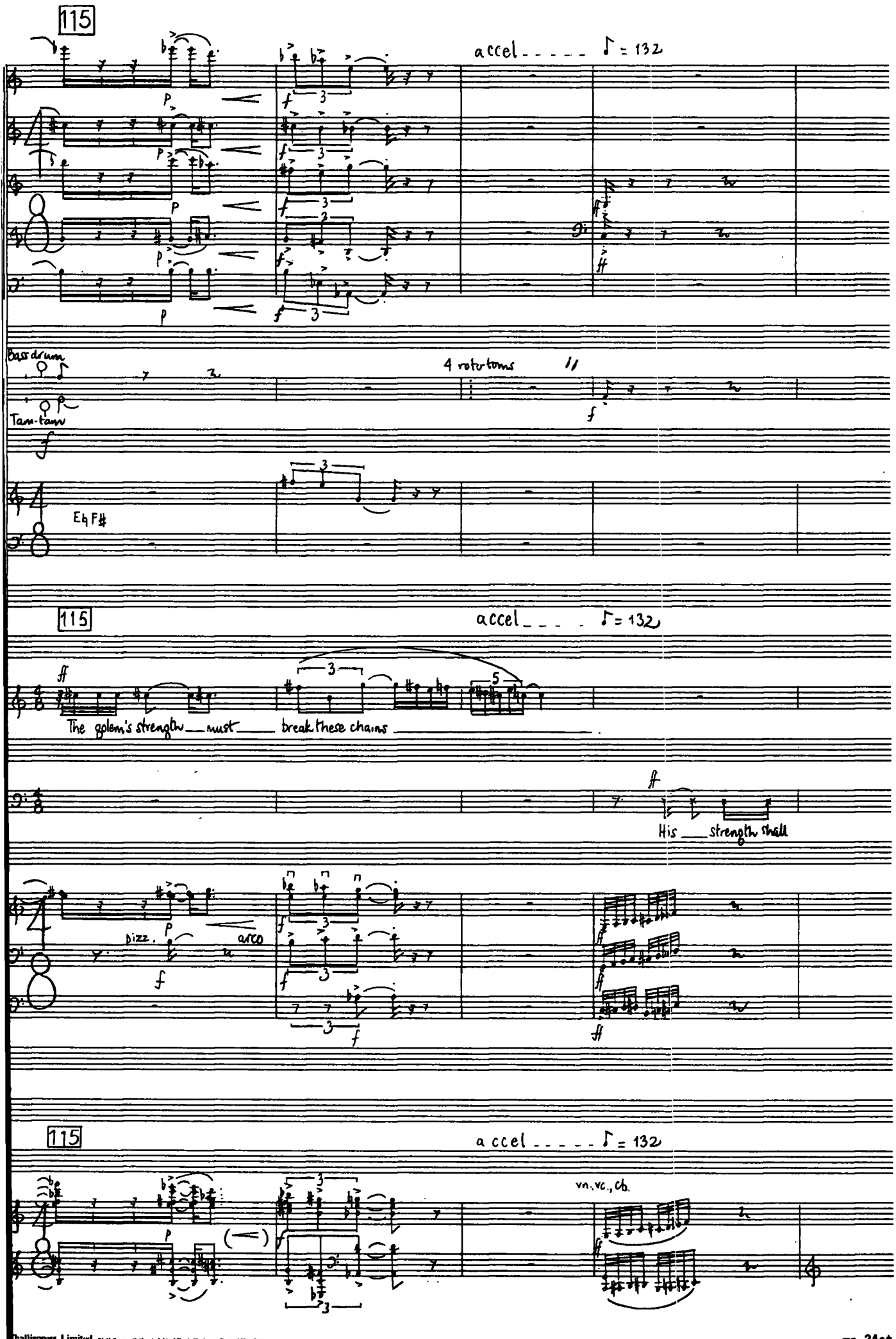
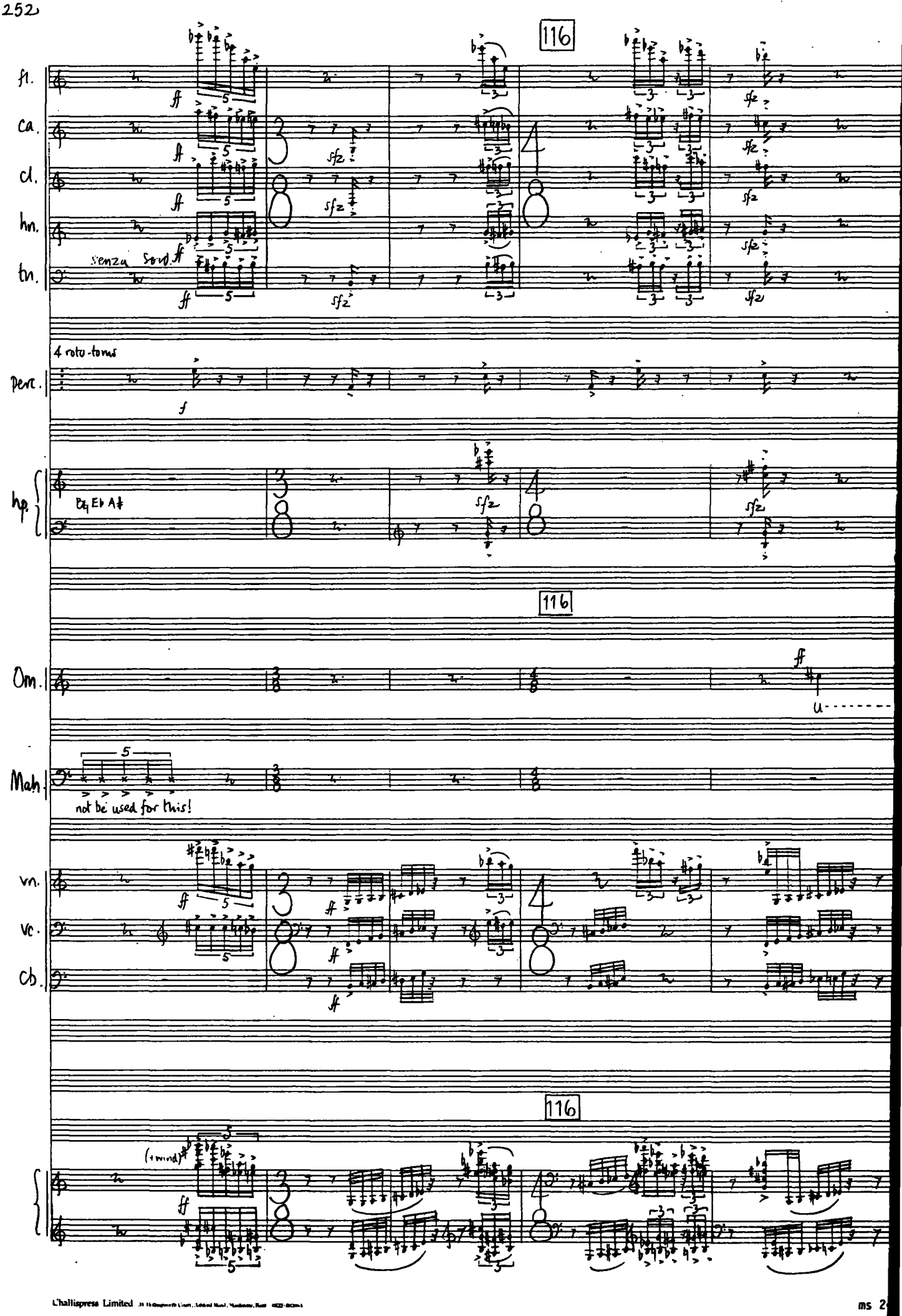
meno mosso ♪= 120

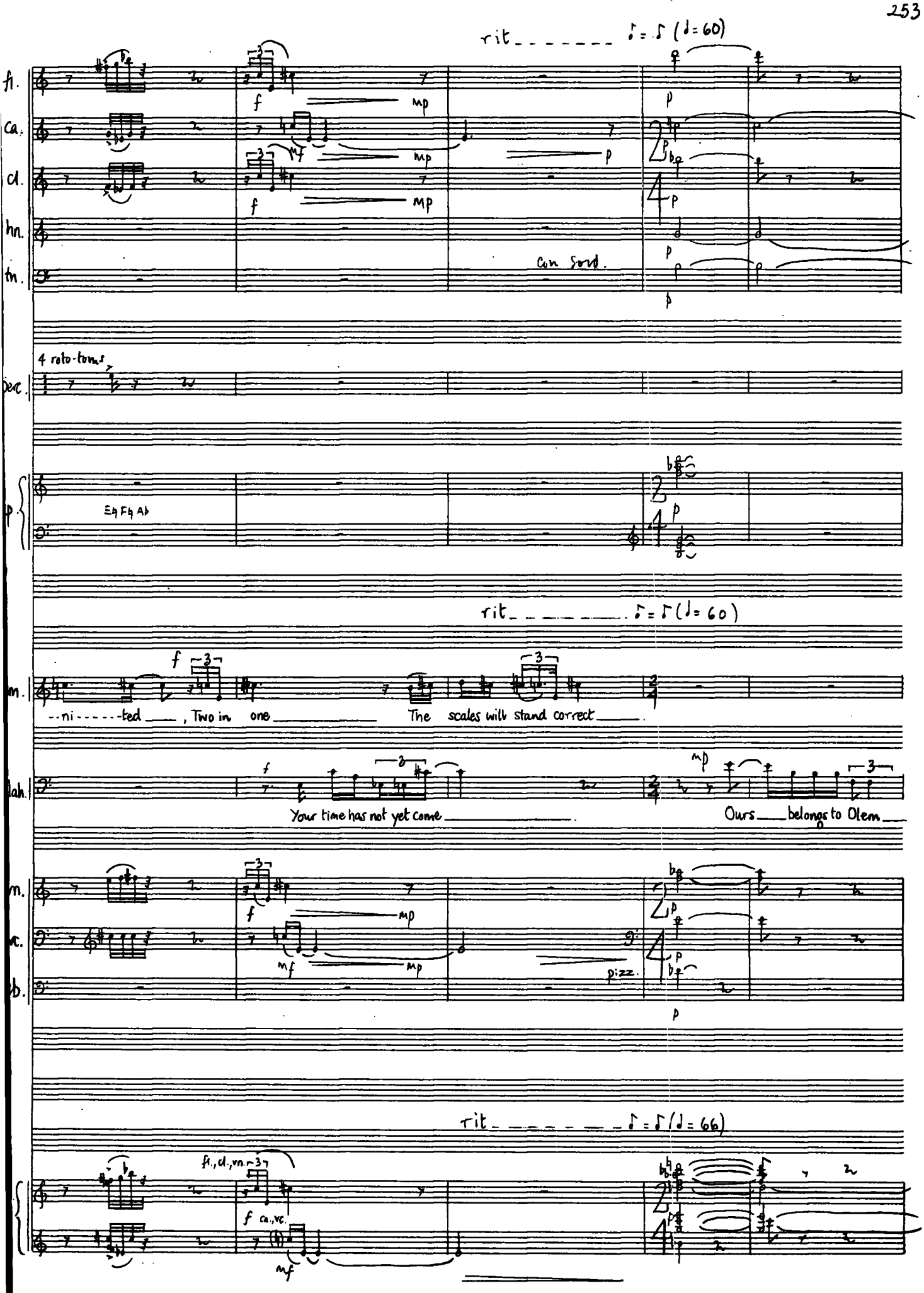
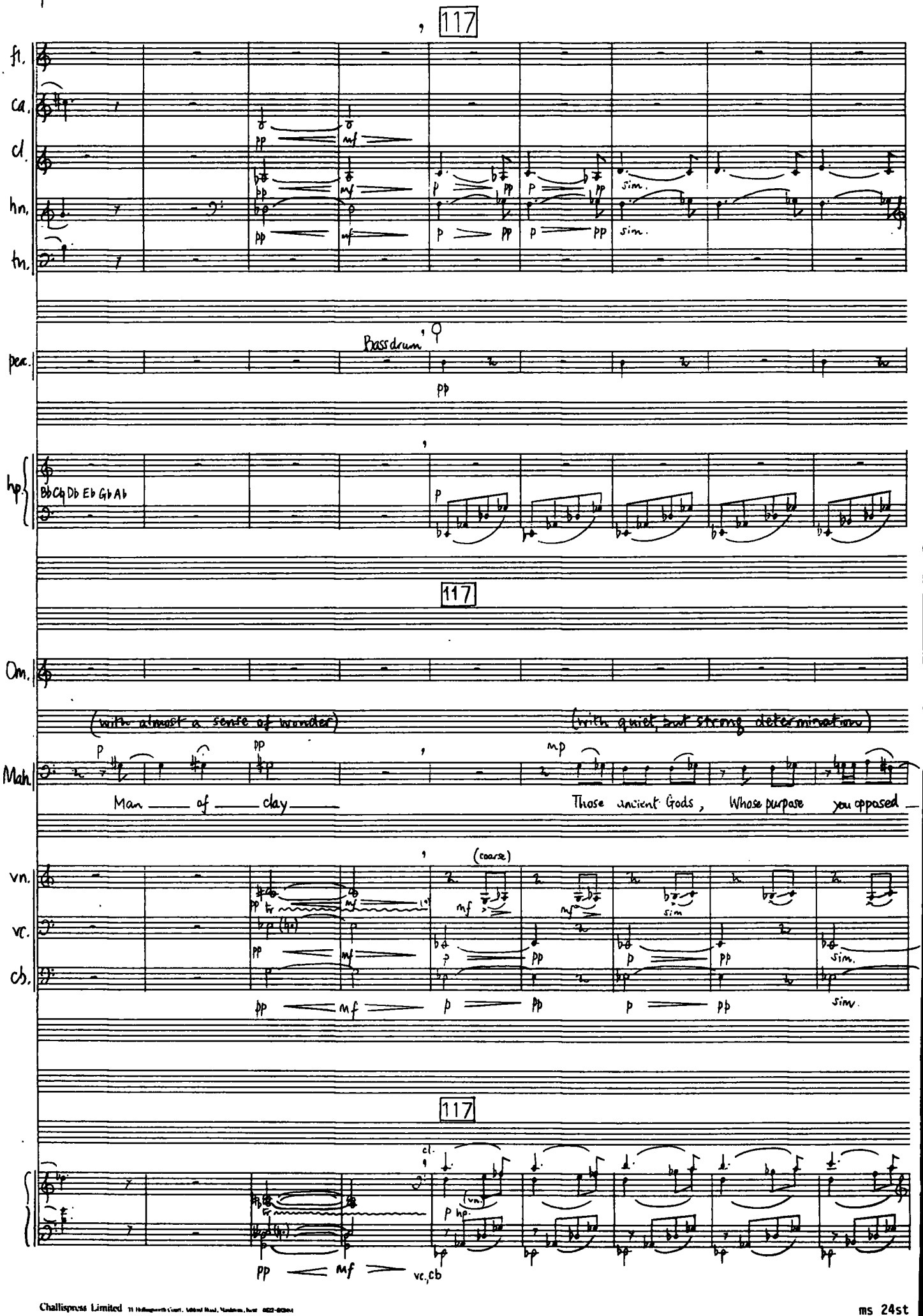
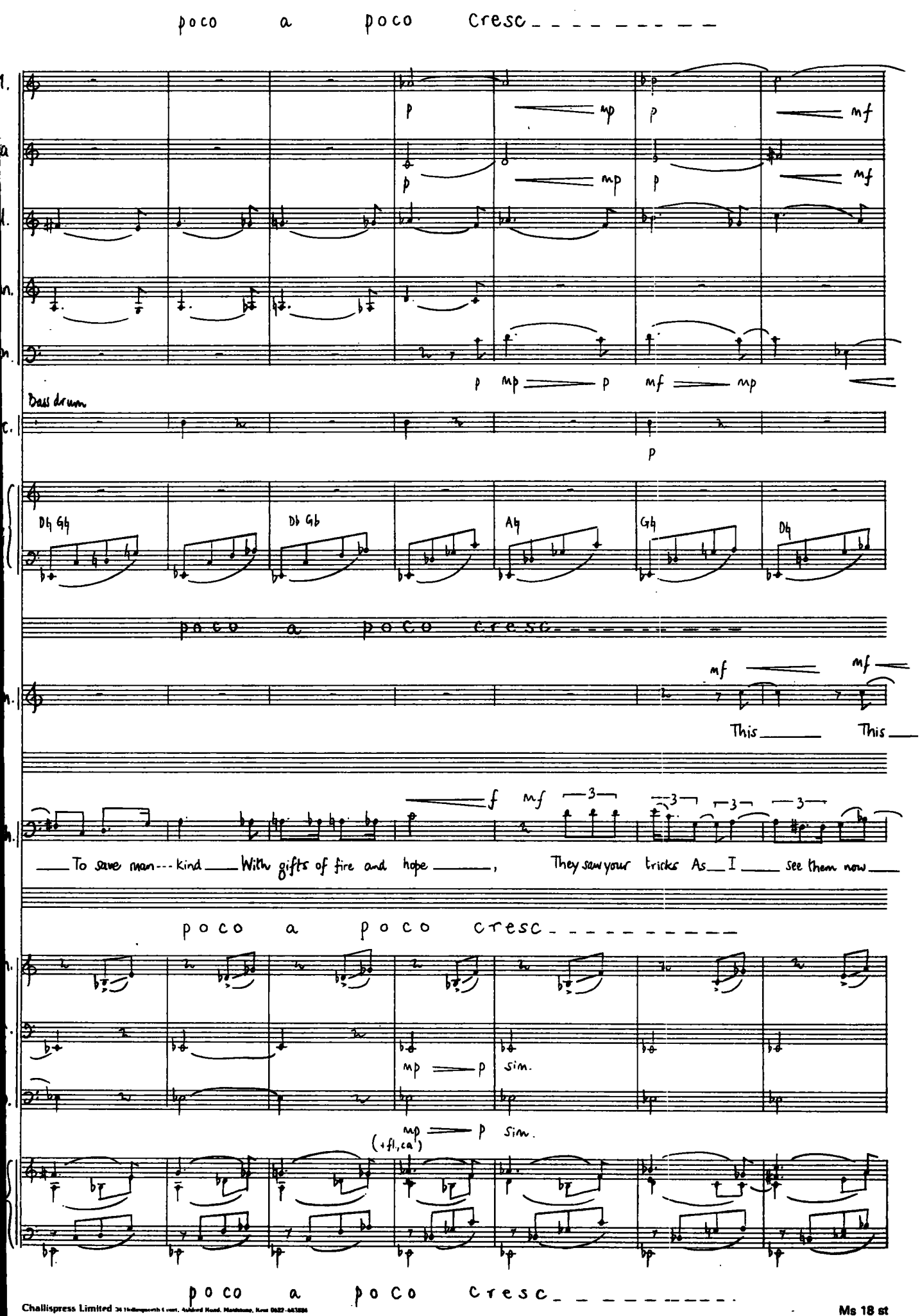
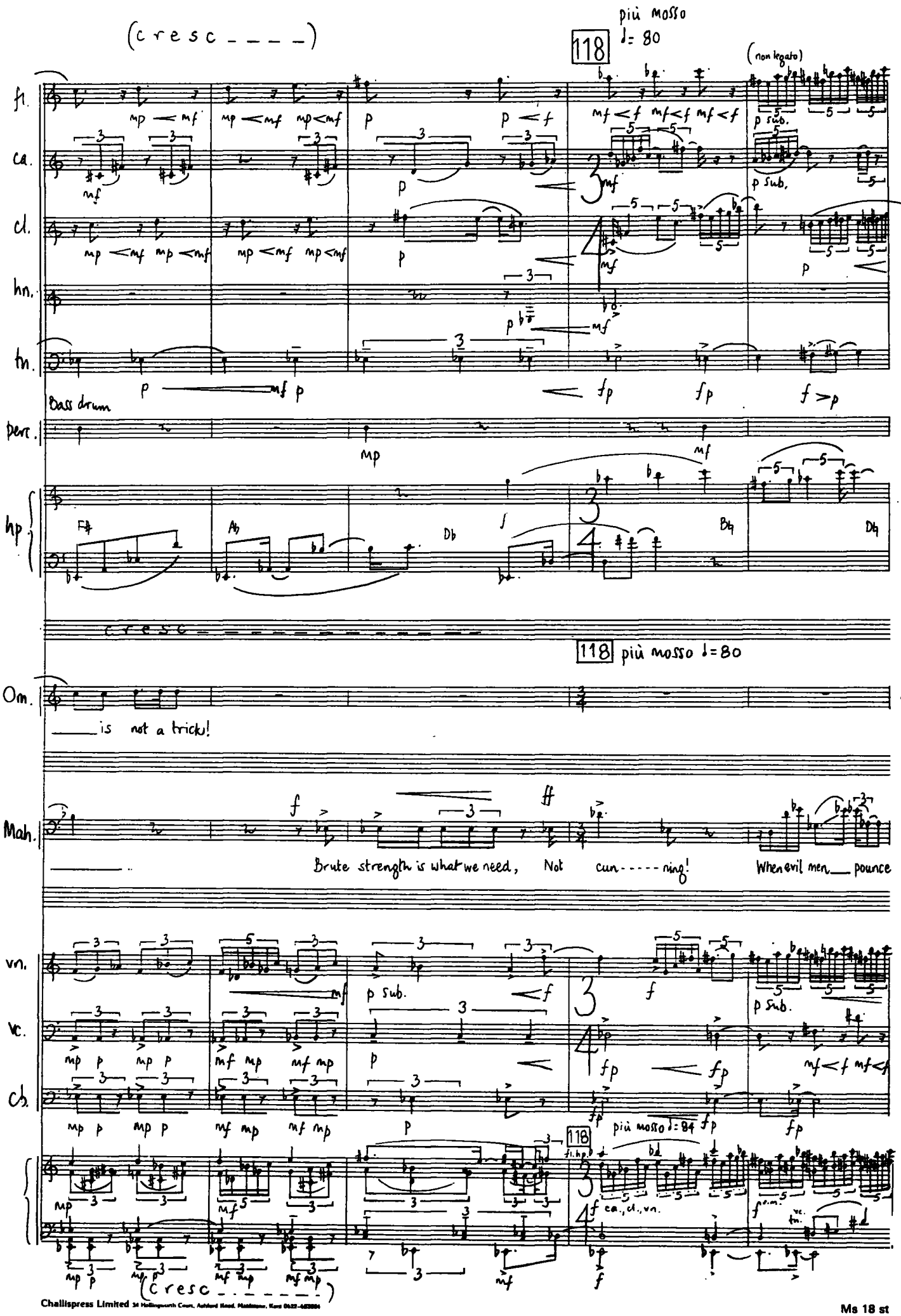
Om.
The rock of hope set free And all men with it.

Man.
Too late, the go··lem has been made

vn.
vc.
cb.
gliss.
pizz.
sfz

meno mosso
♪=120

vn.vc
cl.
cb.

115
accel - - - - - ♪ = 132
Bass drum
Tam-tam
4 rototoms
E♭ F♯
115
accel - - - - ♪ = 132
The golem's strength must break these chains
His strength shall
115
accel - - - - - ♪ = 132
vn., vc., cb.

116
fl.
ca.
cl.
hn.
tn.
Senza Sord.
4 roto-toms
perc.
hp.
Bb Eb Ab
Ohn.
Mah.
not be used for this!
vn.
vc.
cb.
(+wind)


rit ♪ = ♪ (♩ = 60)
fl.
ca.
cl.
hn.
tn.
Con Sord.
4 roto-toms
perc.
Eb Fb Ab
rit ♪ = ♪ (♩ = 60)
m.
--ni------ted , Two in one
The scales will stand correct
lah.
Your time has not yet come
Ours belongs to Olem
m.
vc.
b.
pizz.
rit ♪ = ♪ (♩ = 66)
fl., cl., vn.
ca., vc.

117
fl.
ca.
cl.
hn.
tn.
sim.
Bassdrum
perc.
pp
hp.
BbCbDbEbGbAb
117
Orn.
(with almost a sense of wonder)
(with quiet, but strong determination)
Mah.
Man — of — clay —
Those ancient Gods, Whose purpose you opposed —
(coarse)
vn.
vc.
cb.
sim.
117
cl.
(vn.)
hp.
vc., cb

poco a poco cresc
Bass drum
Db Gb
Db Gb
Ab
Gb
Db
poco a poco cresc
This
This
To save man---kind
With gifts of fire and hope
They saw your tricks As I see them now
poco a poco cresc
sim.
sim.
(+fl,cl)
poco a poco cresc

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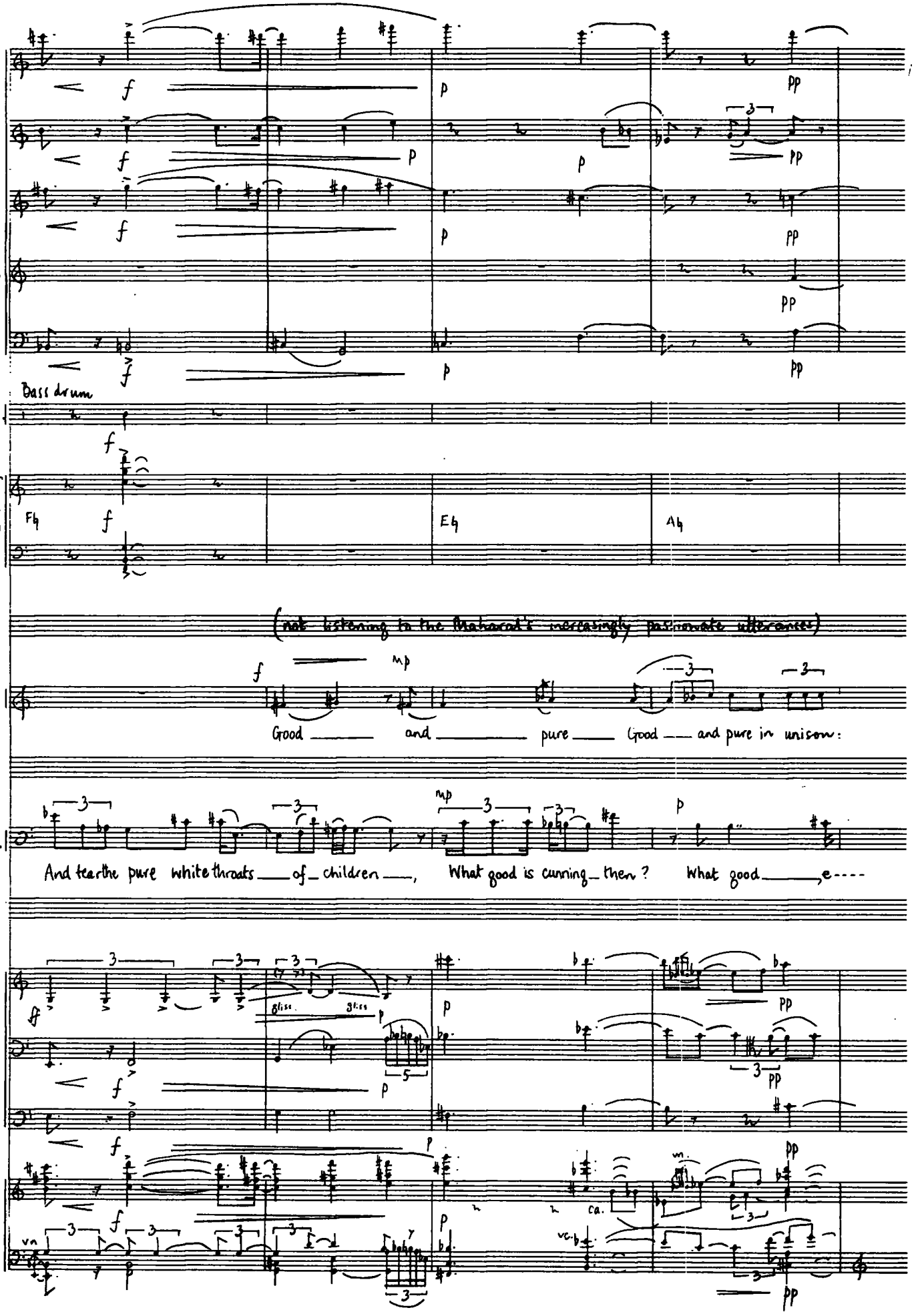
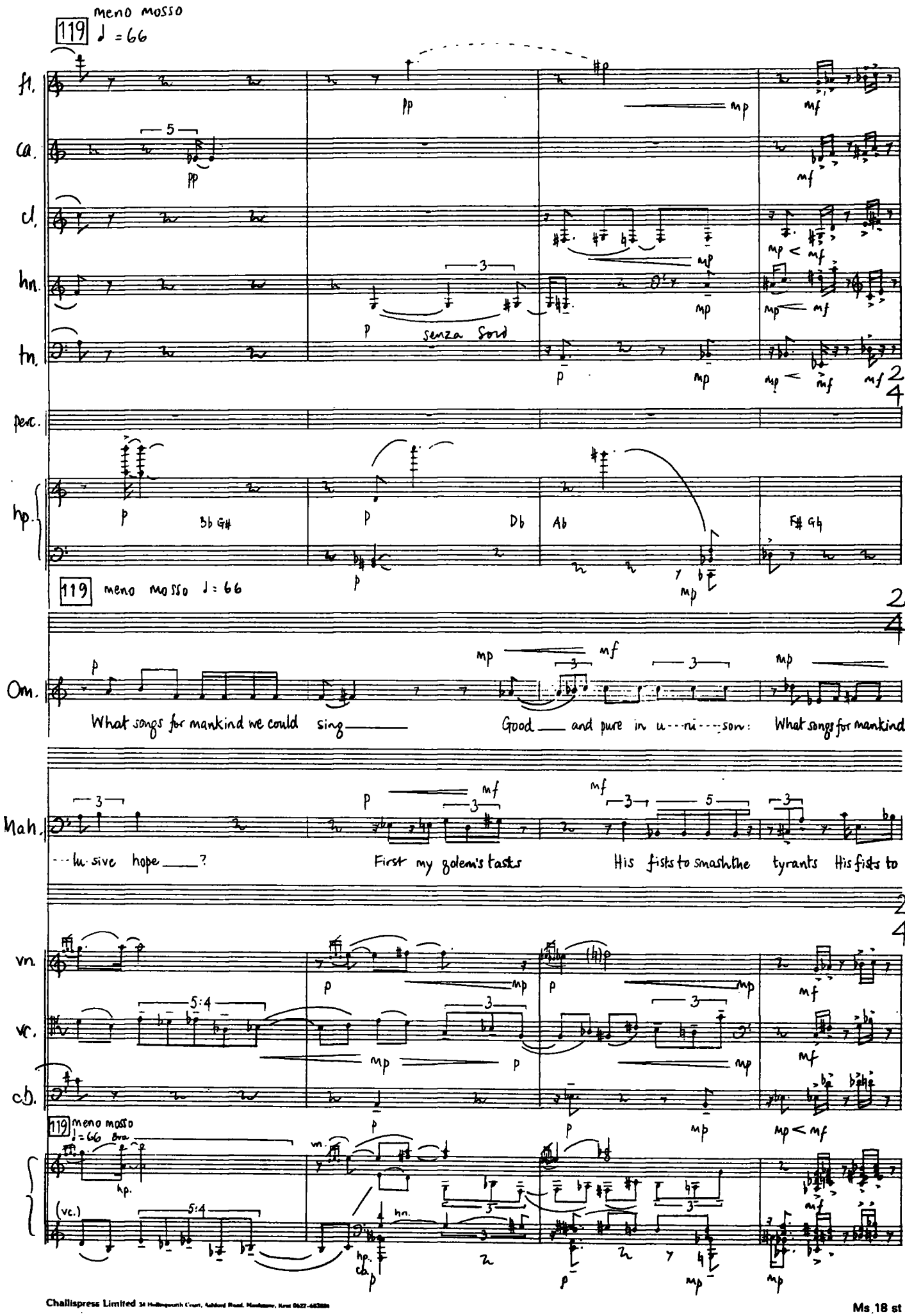
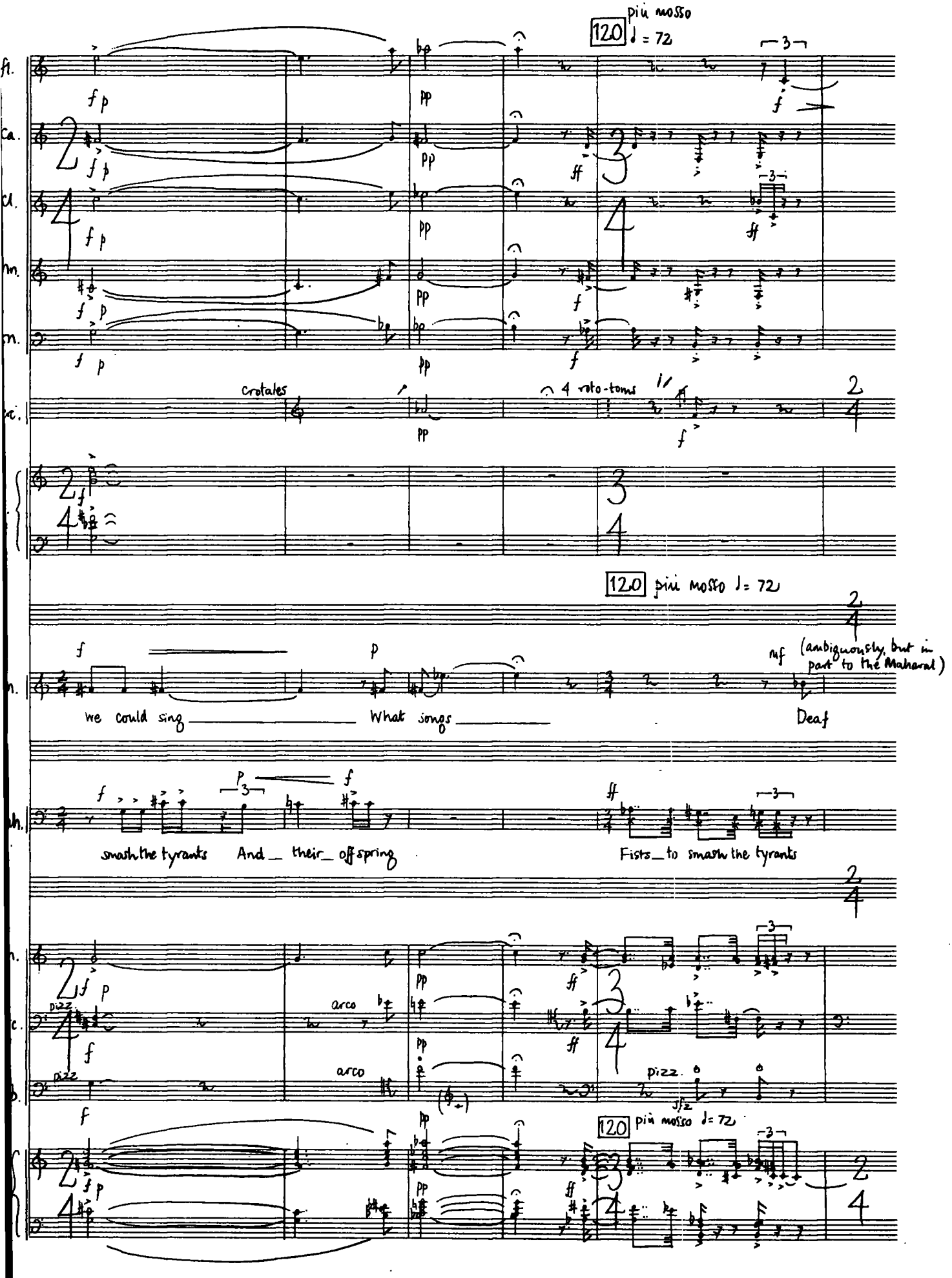
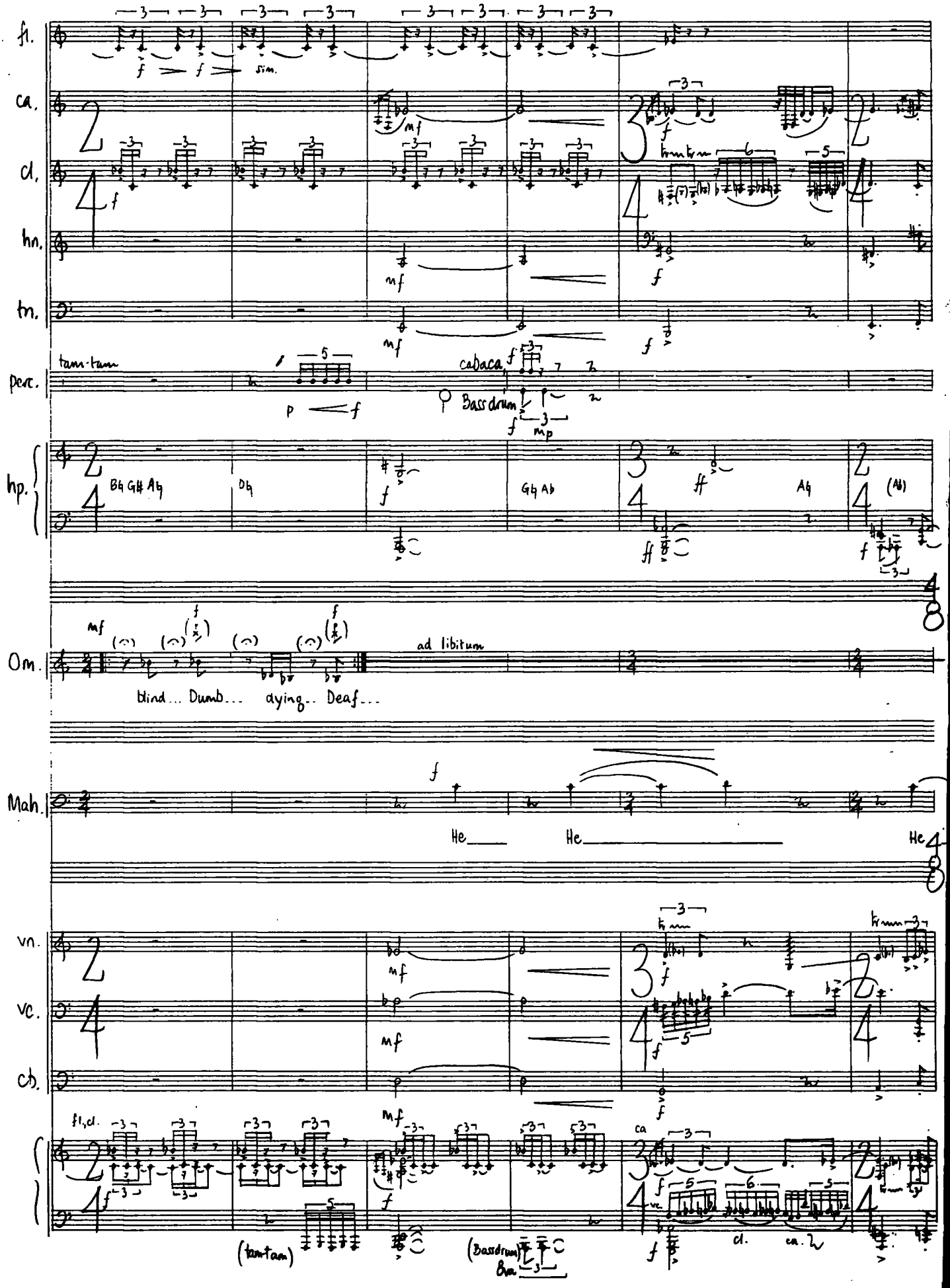

Bass drum
(not listening to the Maharaja's increasingly passionate utterances)
Good and pure Good and pure in unison:
And tear the pure white throats of children, What good is cunning then? What good,

119 meno mosso ♩ = 66
fl.
ca.
cl.
hn.
tn.
perc.
hp.
senza Sord
3b G#
Db
Ab
F# G
119 meno mosso ♩ = 66
Om.
What songs for mankind we could sing
Good and pure in u---ni---son:
What songs for mankind
Mah.
---lu-sive hope ?
First my golem's tasks
His fists to smash the tyrants His fists to
vn.
va.
cb.
119 meno mosso ♩ = 66
hp.
(vc.)
hn.

120 più mosso ♩ = 72
Crotales
4 roto-toms
120 più mosso ♩= 72
we could sing
What songs
Deaf
(ambiguously, but in part to the Maharal)
smash the tyrants
And their offspring
Fists to smash the tyrants
arco
arco
pizz.
120 più mosso ♩= 72

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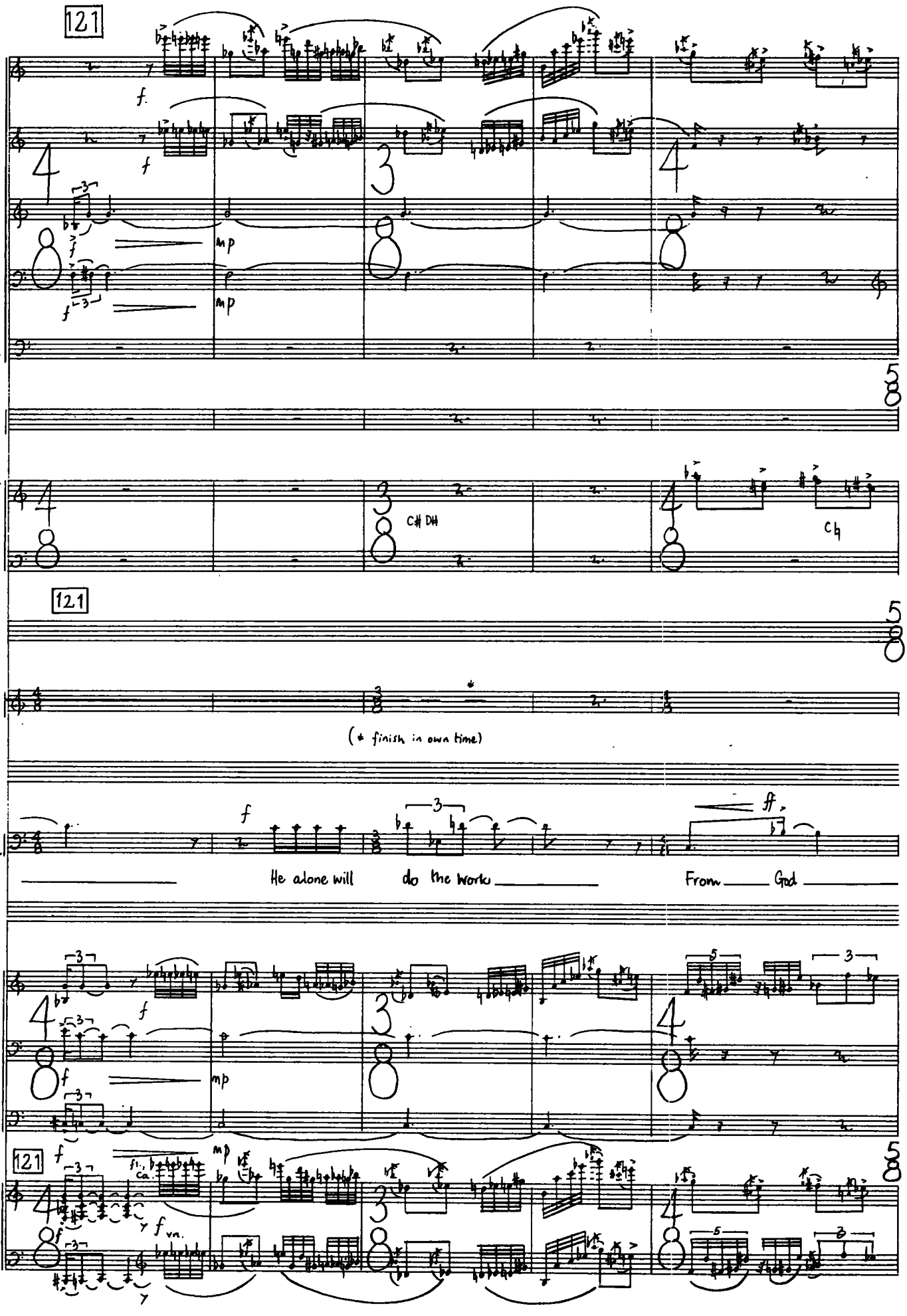
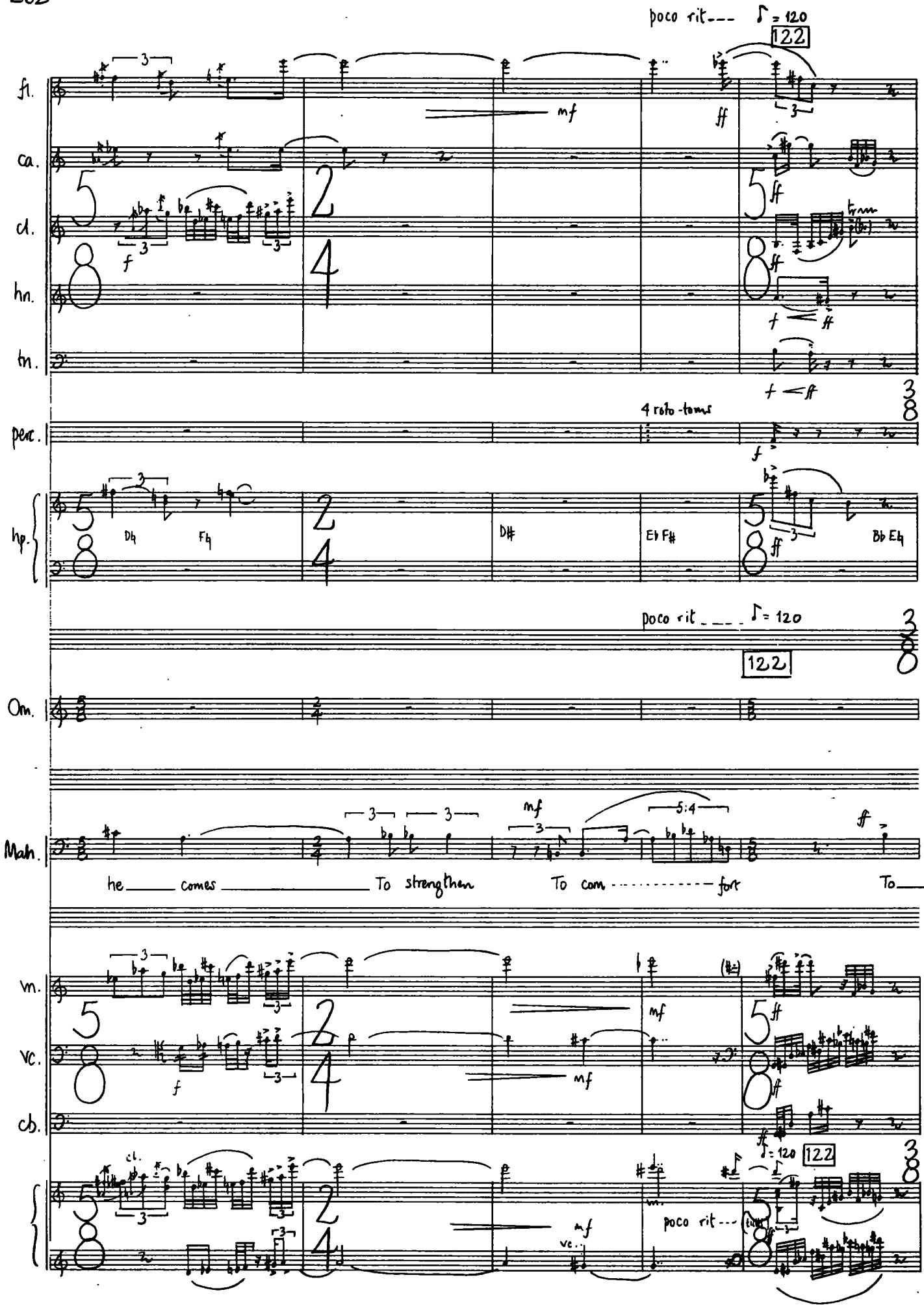
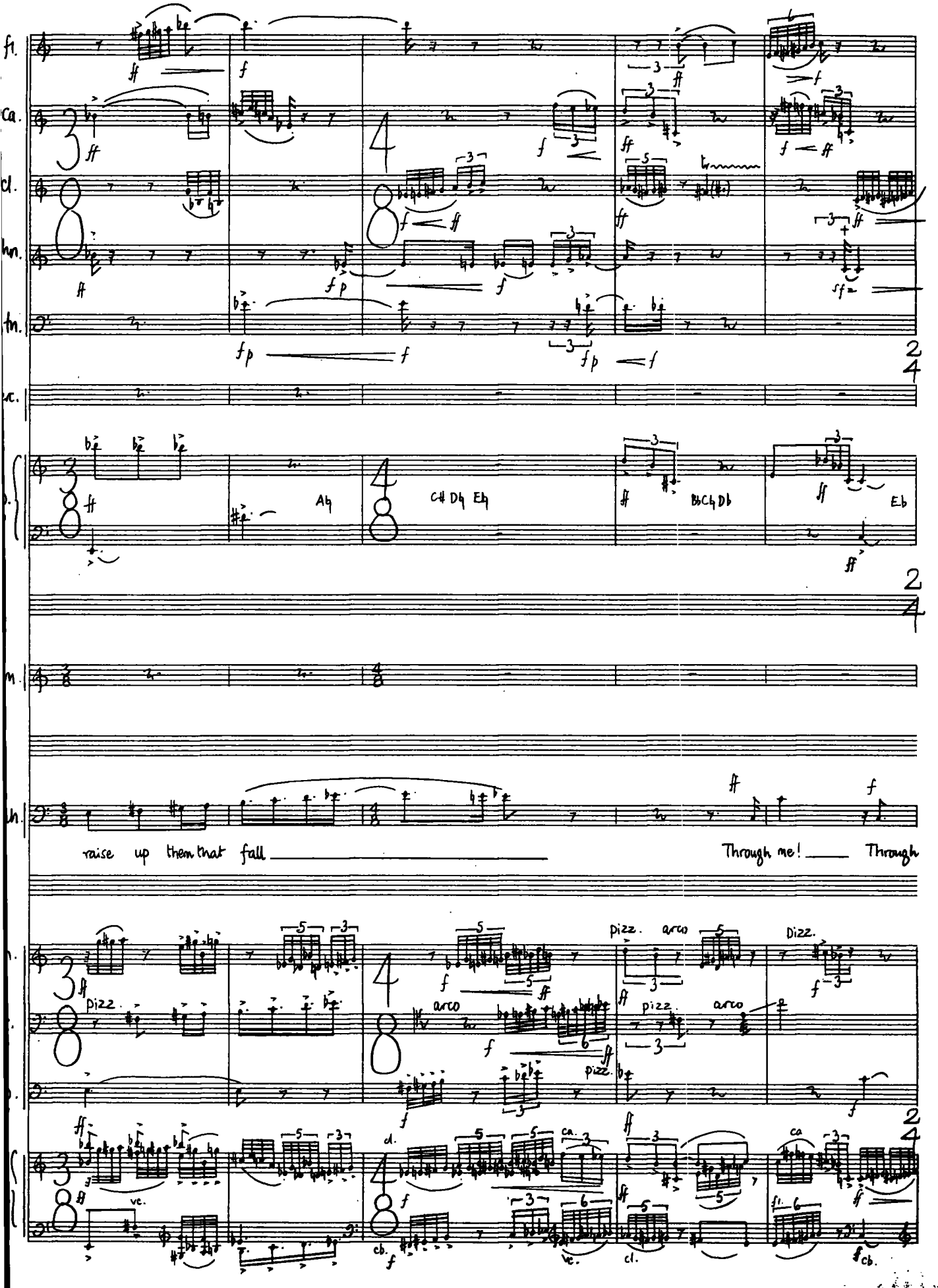
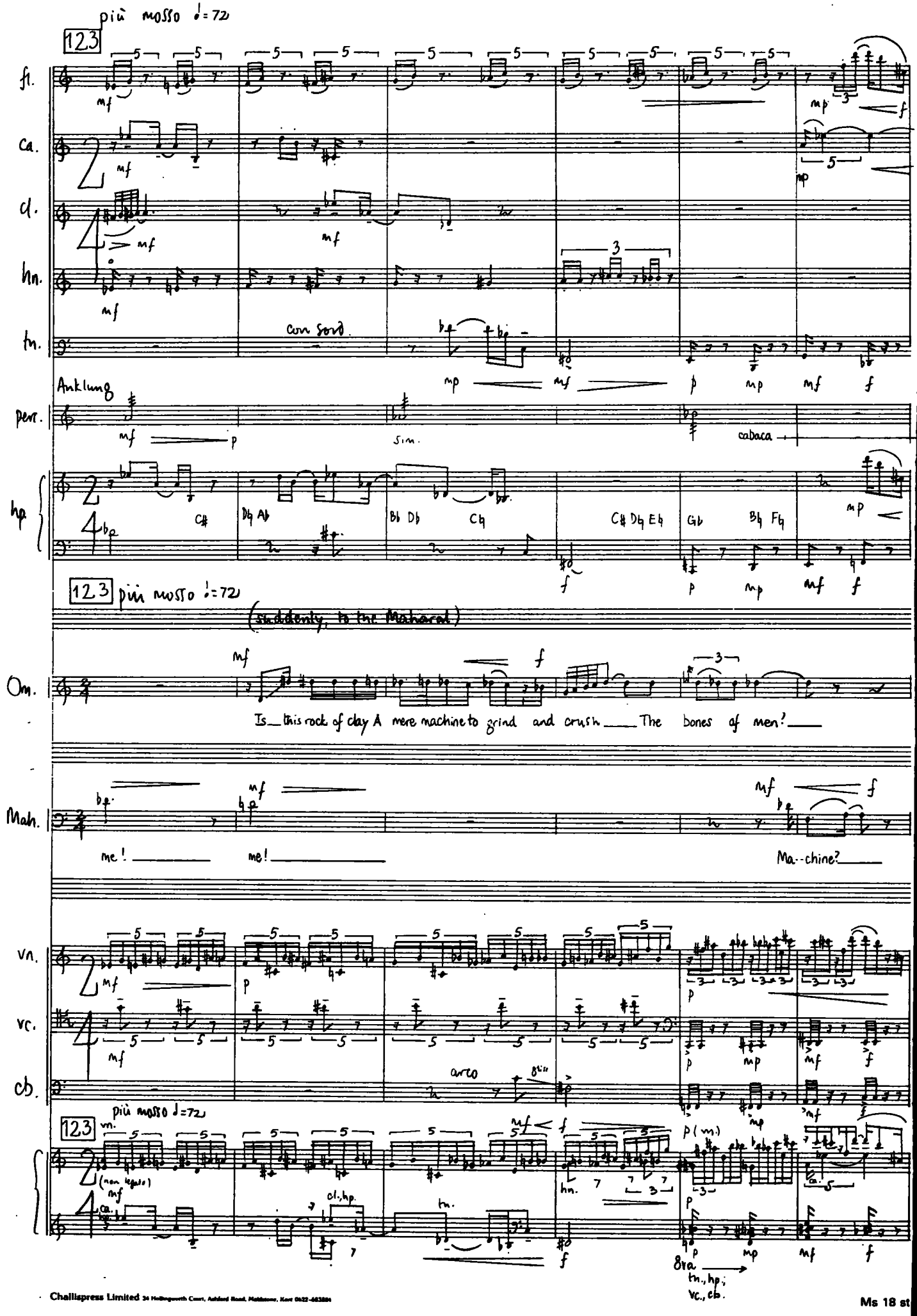
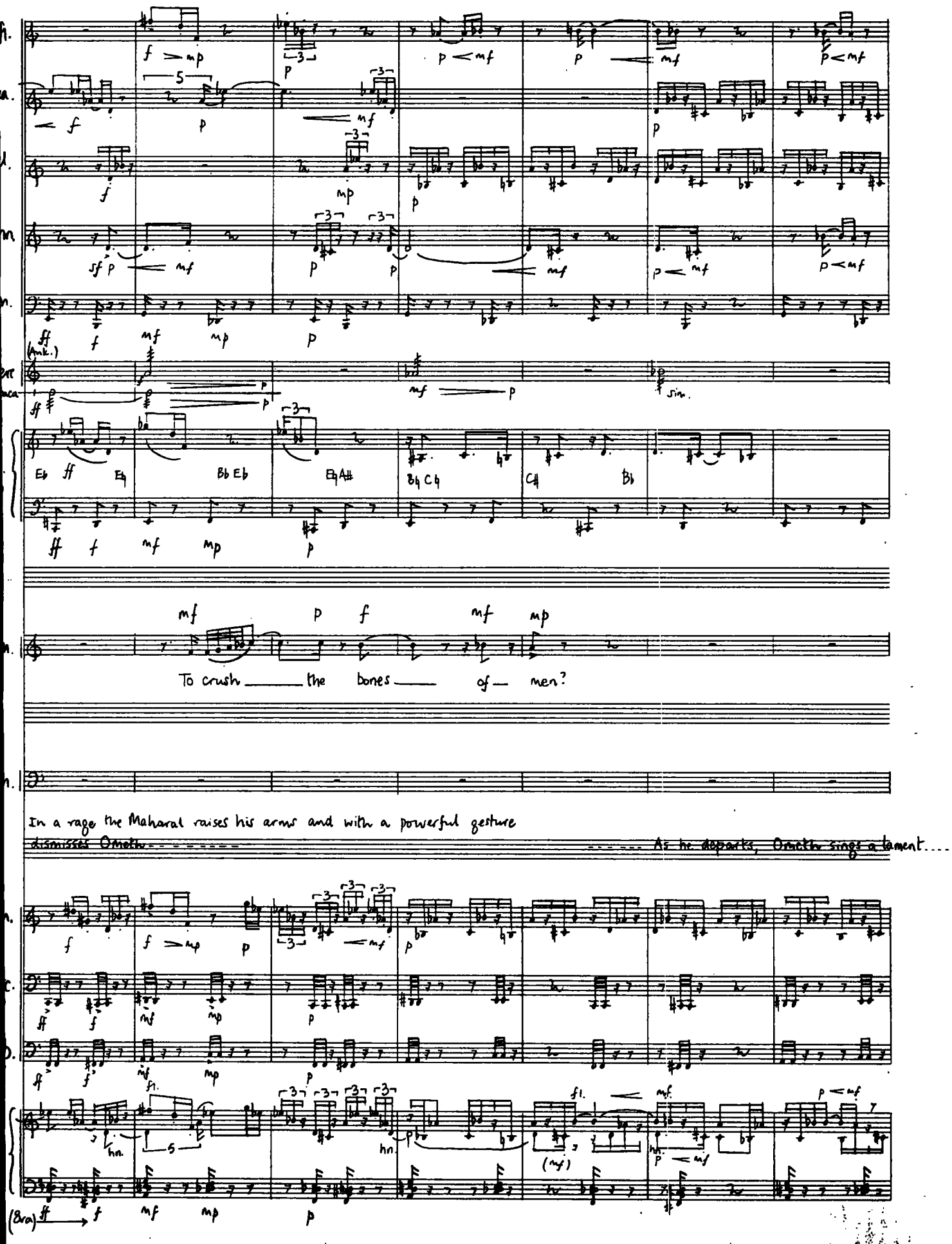
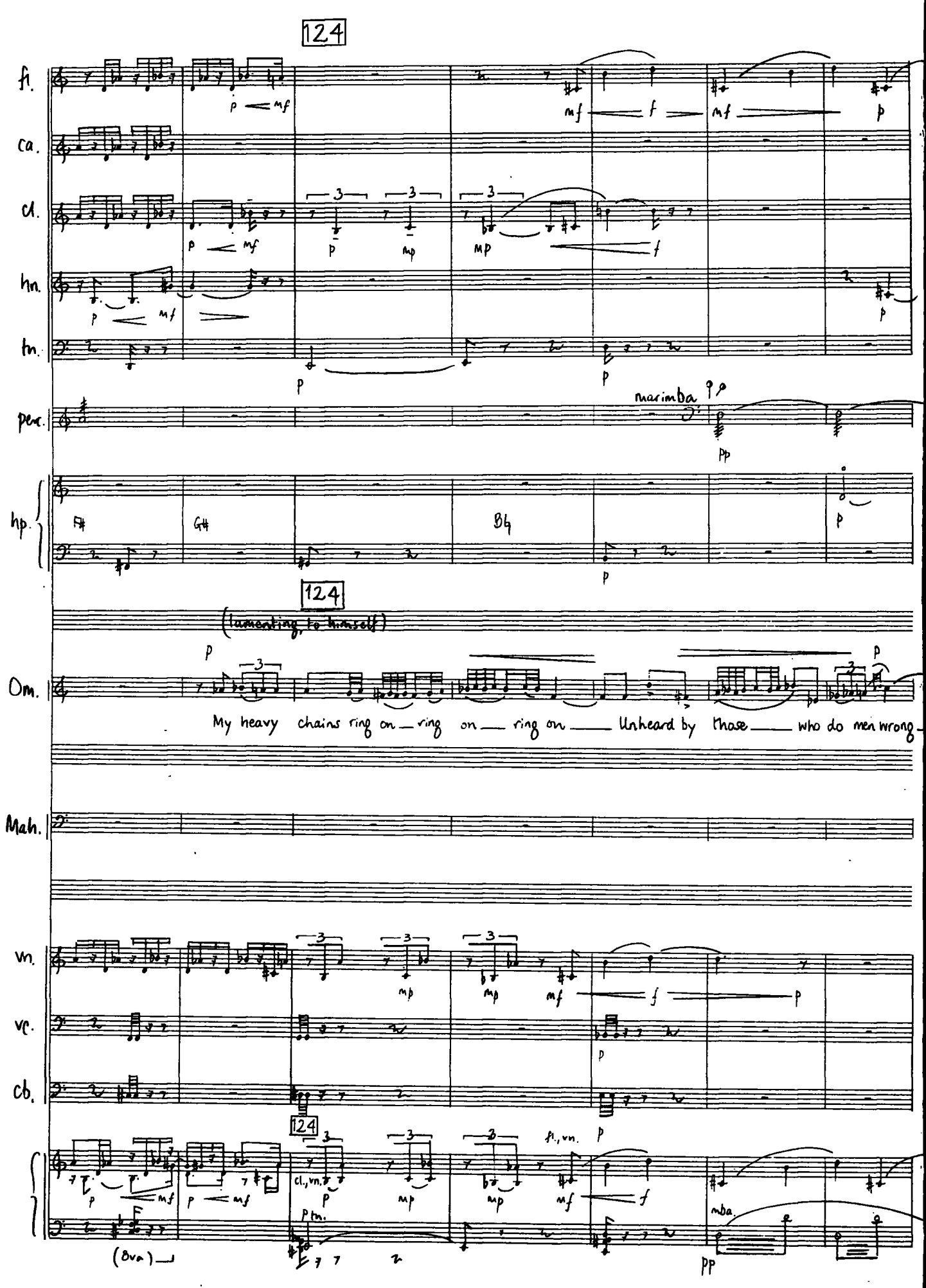

121
f.
f
mp
mp
f
f
C♯ D♯
C♮
121
(* finish in own time)
f
He alone will
do the work
From
God
ff.
f
mp
121
f
mp
f
f
f

poco rit--- ♪ = 120
122
fl.
ca.
cl.
hn.
tn.
mf
ff
4 roto-toms
perc.
hp.
D♭ F♭
D♯
E♭ F♯
B♭ E♭
poco rit ♪ = 120
122
Orn.
Mah.
he comes To strengthen
To com for
To
vn.
vc.
cb.
cl.
poco rit
122


fl.
ca.
cl.
hn.
tn.
ac.
p.
m.
sh.
raise up them that fall
Through me! Through
pizz.
arco
vc.
cb.

più mosso ♩= 72
123
fl.
ca.
cl.
hn.
tn.
Con Sord.
Anklung
perc.
Sim.
cabaca
hp
C♯
D♭ A♭
B♭ D♭
C♭
C♯ D♭ E♭
G♭
B♭ F♭
123 più mosso ♩= 72
(suddenly, to the Maharaj)
Om.
Is this rock of clay A mere machine to grind and crush The bones of men?
Mah.
me!
me!
Ma--chine?
vn.
vc.
cb.
arco
più mosso ♩= 72
123
vn.
(non legato)
ca.
cl., hp.
tn.
hn.
8va
tn., hp.,
vc., cb.

To crush the bones of men?
In a rage the Maharal raises his arms and with a powerful gesture
dismisses Omeh
As he departs, Omeh sings a lament....

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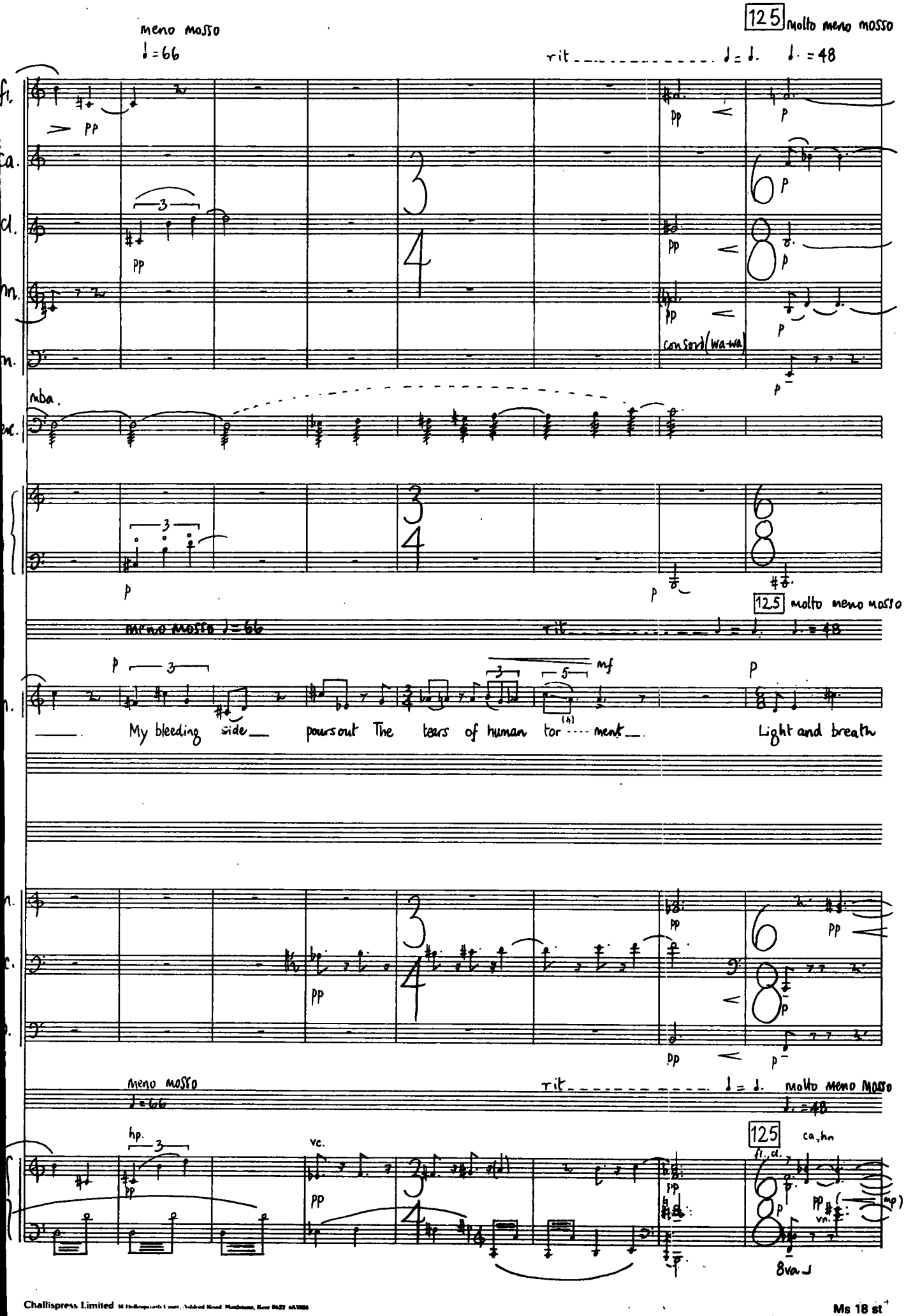
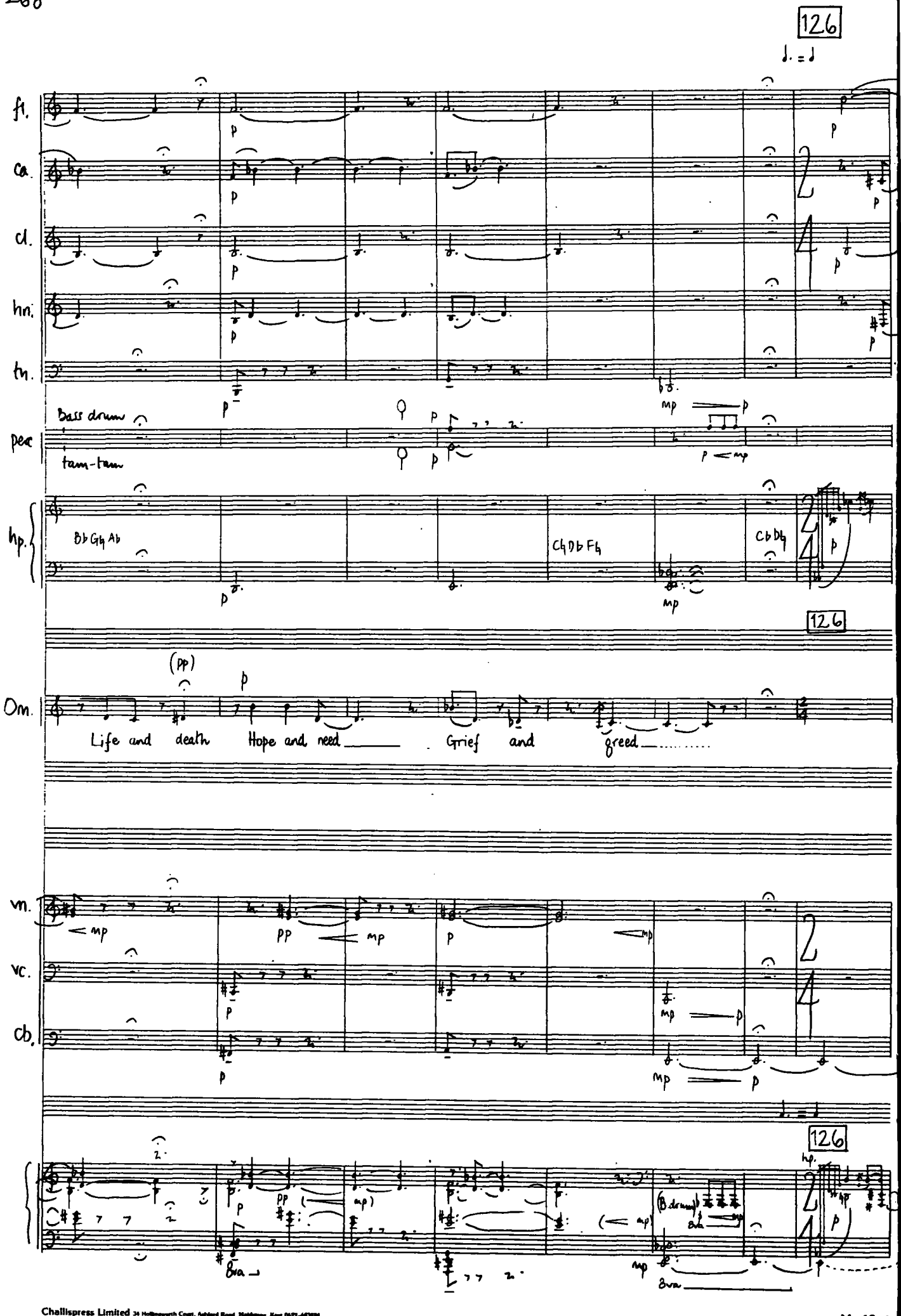
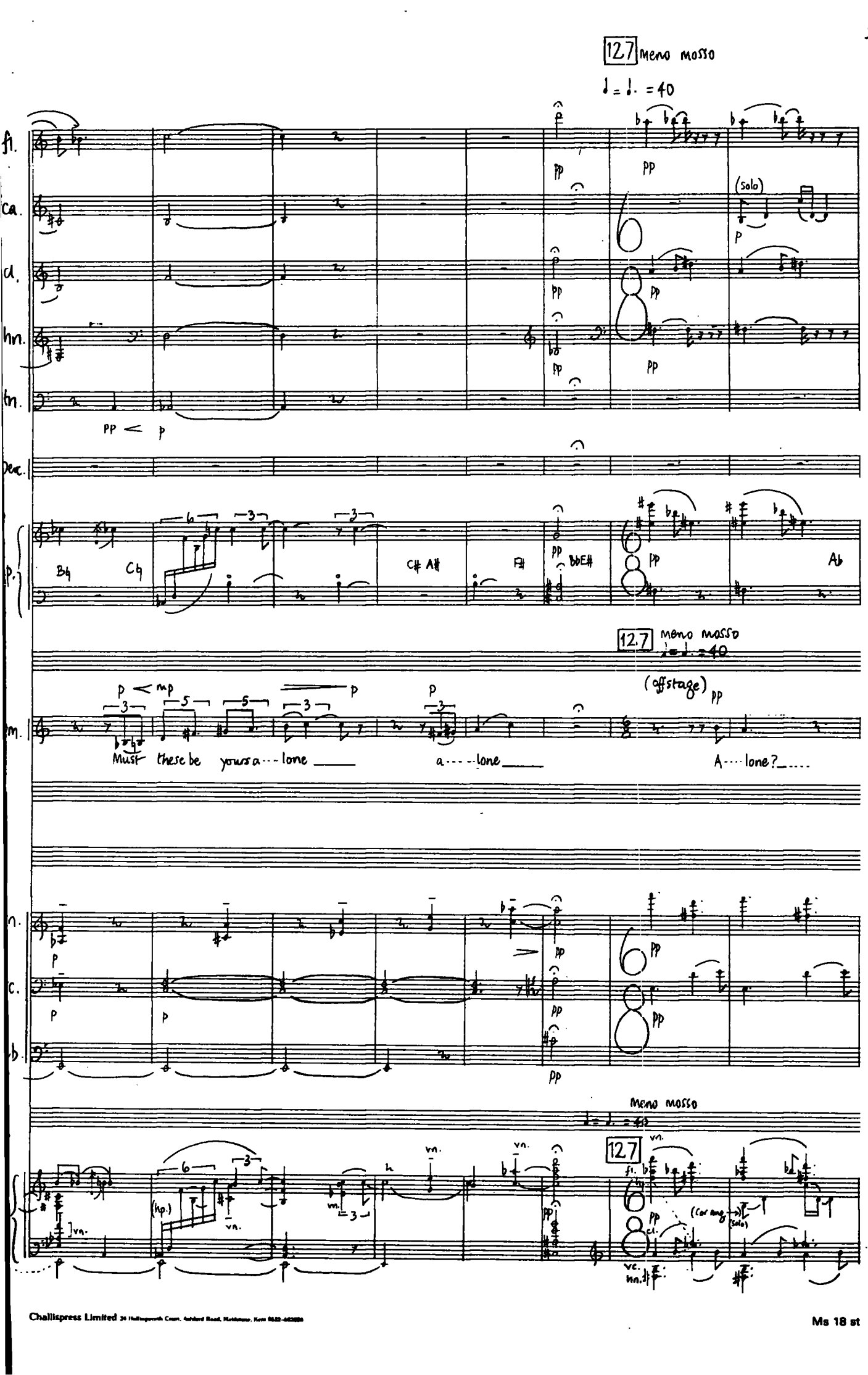
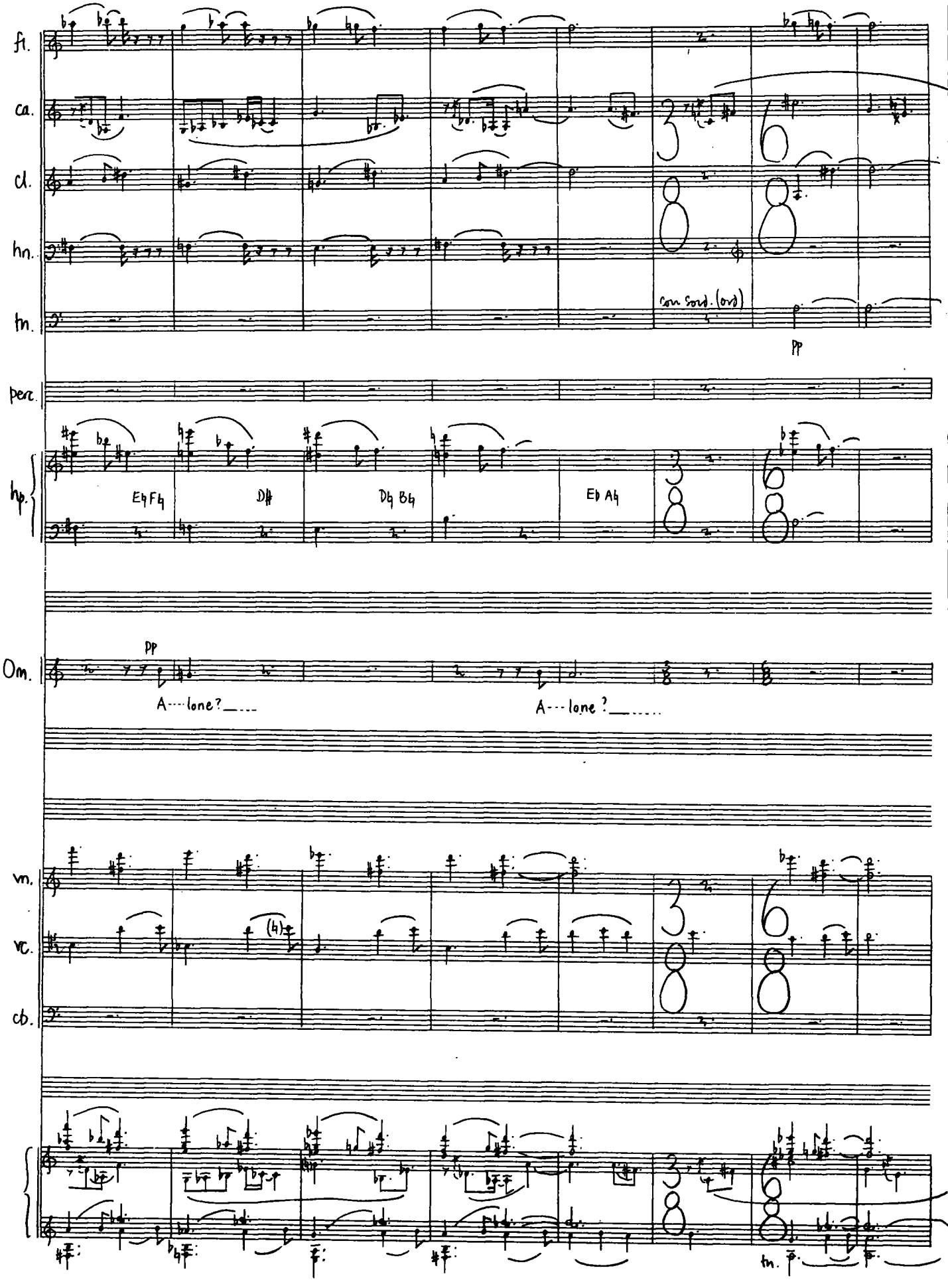

meno mosso
♩=66
rit ♩=♩. ♩.=48
125 Molto meno mosso
fl.
ca.
cl.
hn.
tn.
tba.
vc.
PP
P
3
5
mf
con sord (wa-wa)
My bleeding side pours out The tears of human tor ment
Light and breath
hp.
vn.
8va

126
fl.
ca.
cl.
hn.
tn.
Bass drum
perc
tam-tam
hp.
Bb Gb Ab
Cb Db Fb
Cb Db
126
(pp)
Om.
Life and death
Hope and need
Grief and
greed
vn.
vc.
cb.
126
hp.
8va
8va

12.7 Meno mosso
♩ = ♩. = 40
fl.
ca.
cl.
hn.
tn.
perc.
p.
Bb
Cb
C# A#
F#
BbE#
Ab
(solo)
(offstage)
Must these be yours a---lone
a----lone
A----lone?
vn.
vc.
cb.
(hp.)
(ca ang.)
Meno mosso

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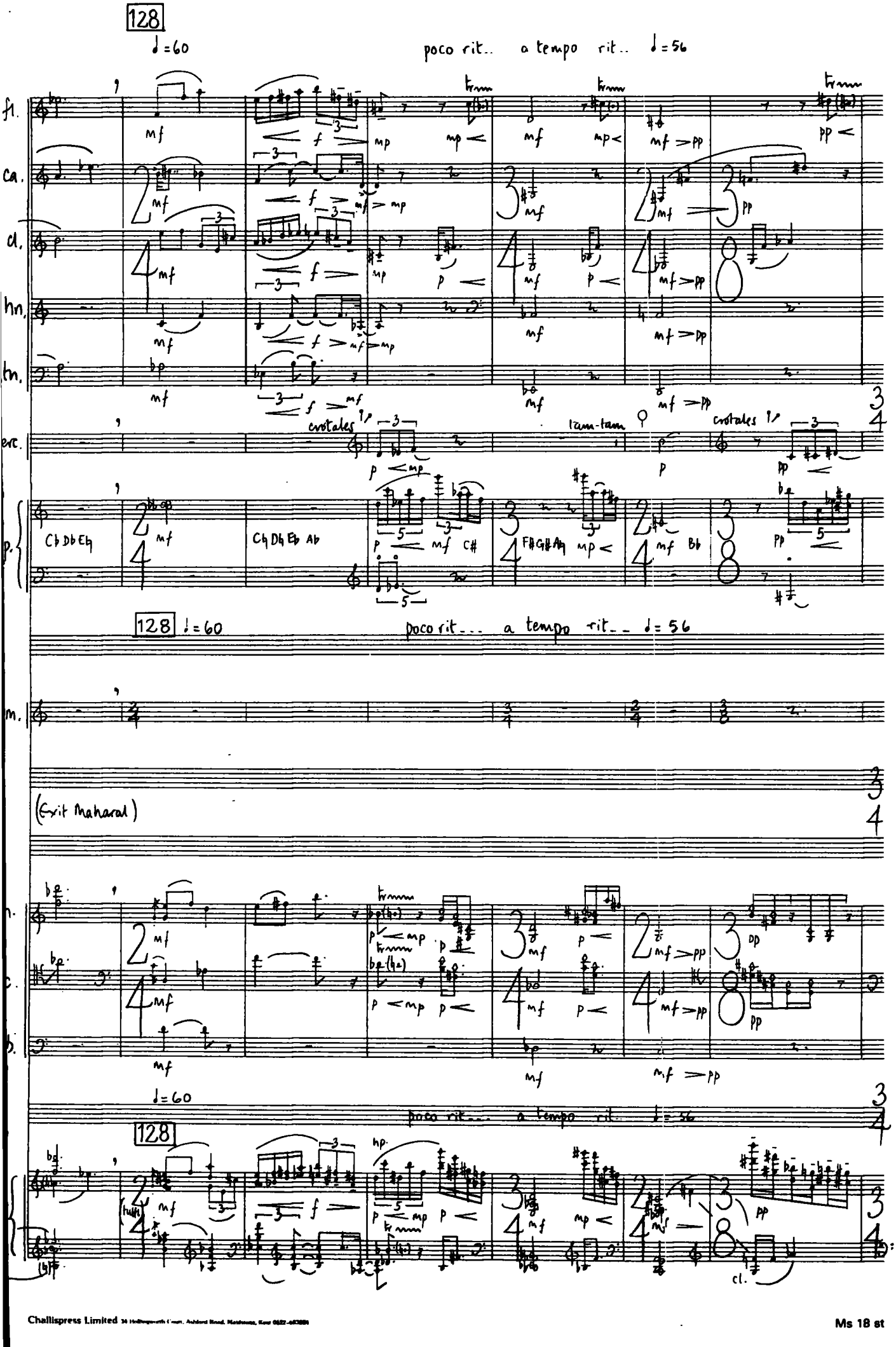
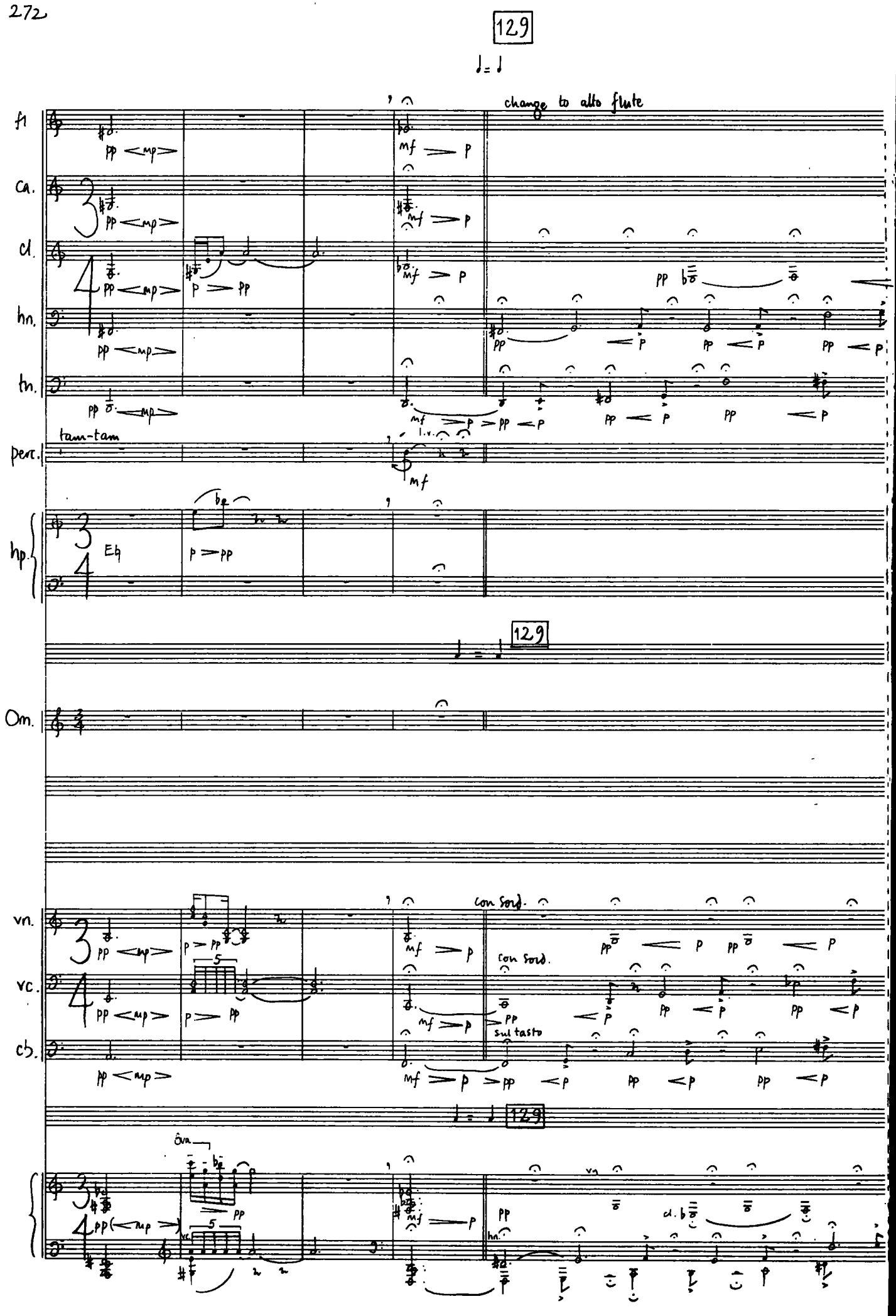
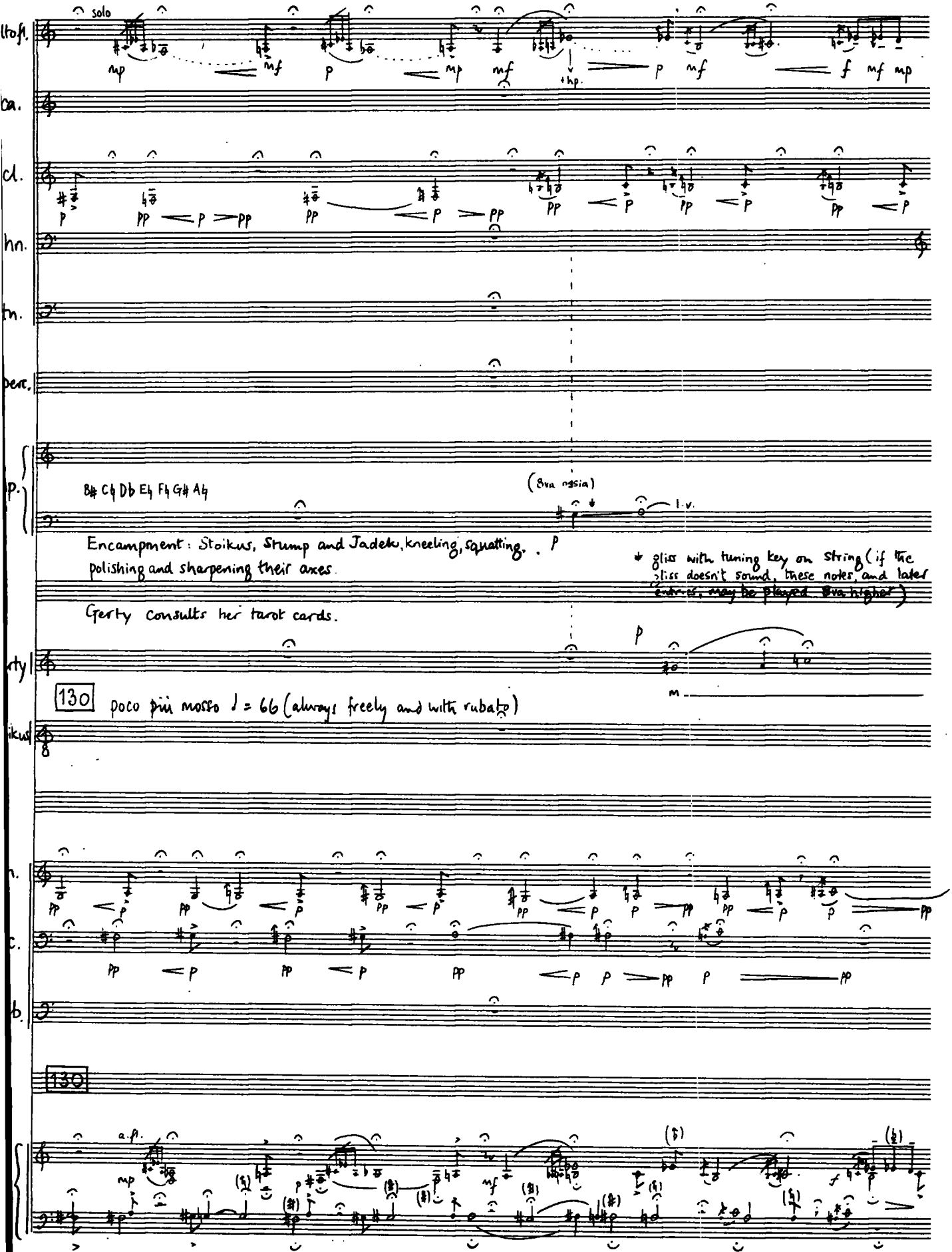

128
♩=60
poco rit.. a tempo rit.. ♩=56
fl.
ca.
cl.
hn.
tn.
perc.
crotales
tam-tam
crotales
p.
Cb Db Eb
Cb Db Eb Ab
F# G# A
Bb
128 ♩=60
poco rit... a tempo rit.. ♩=56
m.
(exit Maharal)
n.
c.
b.
♩=60
poco rit... a tempo rit. ♩=56
128
hp.
cl.

129
♩= ♩
change to alto flute
fl.
ca.
cl.
hn.
tn.
tam-tam
l.v.
perc.
hp.
Eb
129
Ob.
con Sord.
vn.
vc.
cb.
con Sord.
sul tasto
129
8va
vn
hn.

Sc. 5

130 poco più mosso ♩= 66 (always freely and with rubato)



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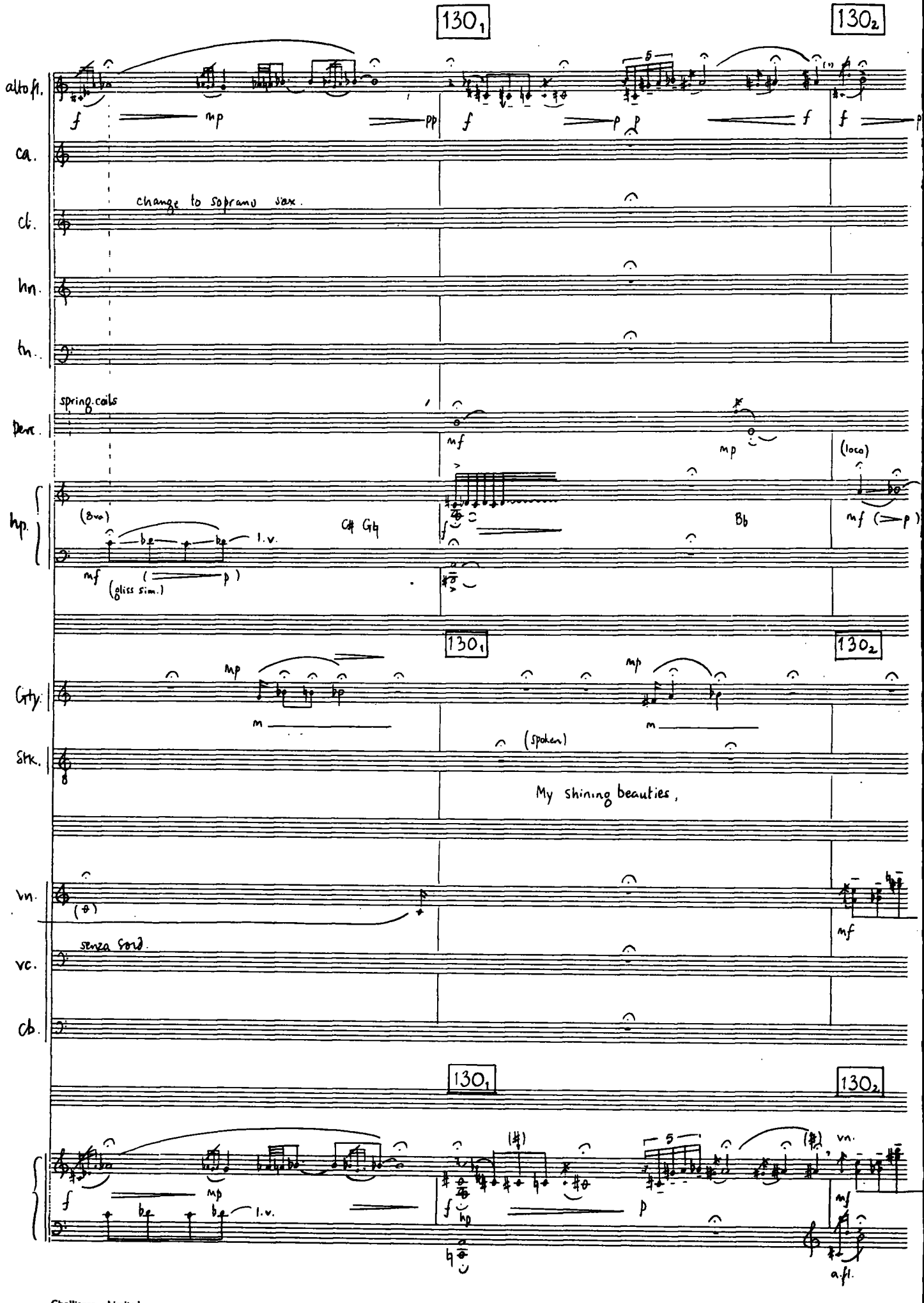
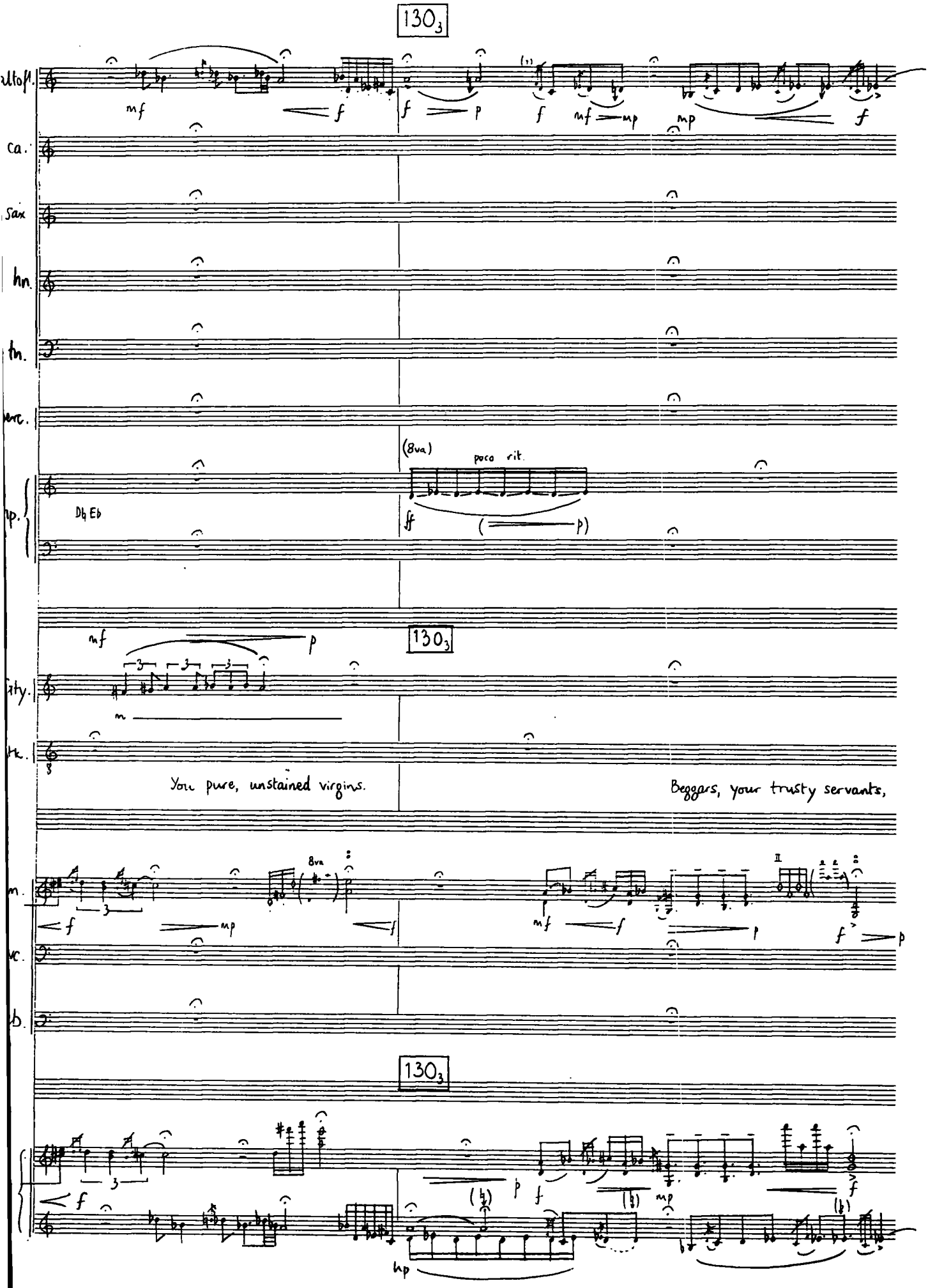
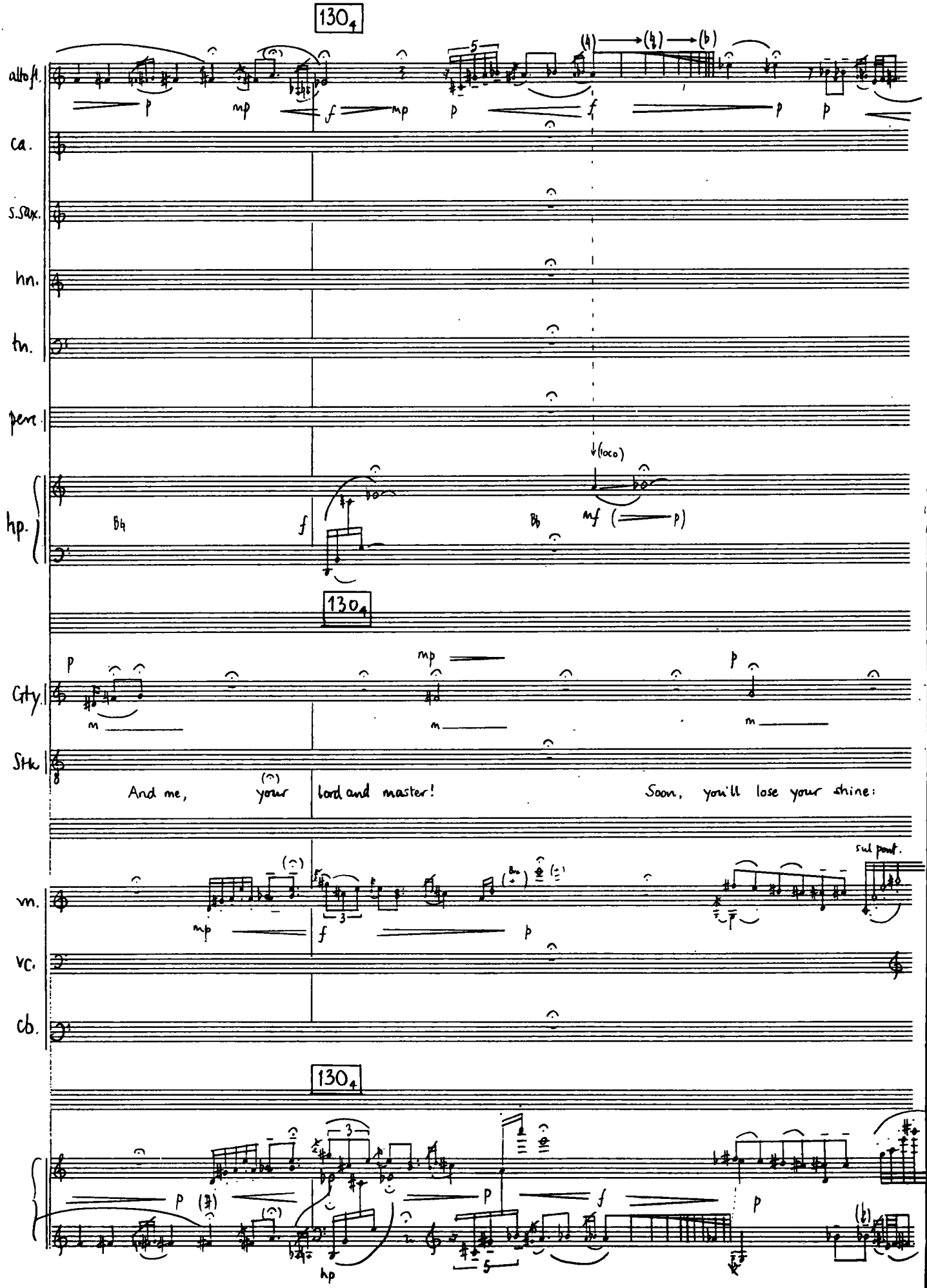
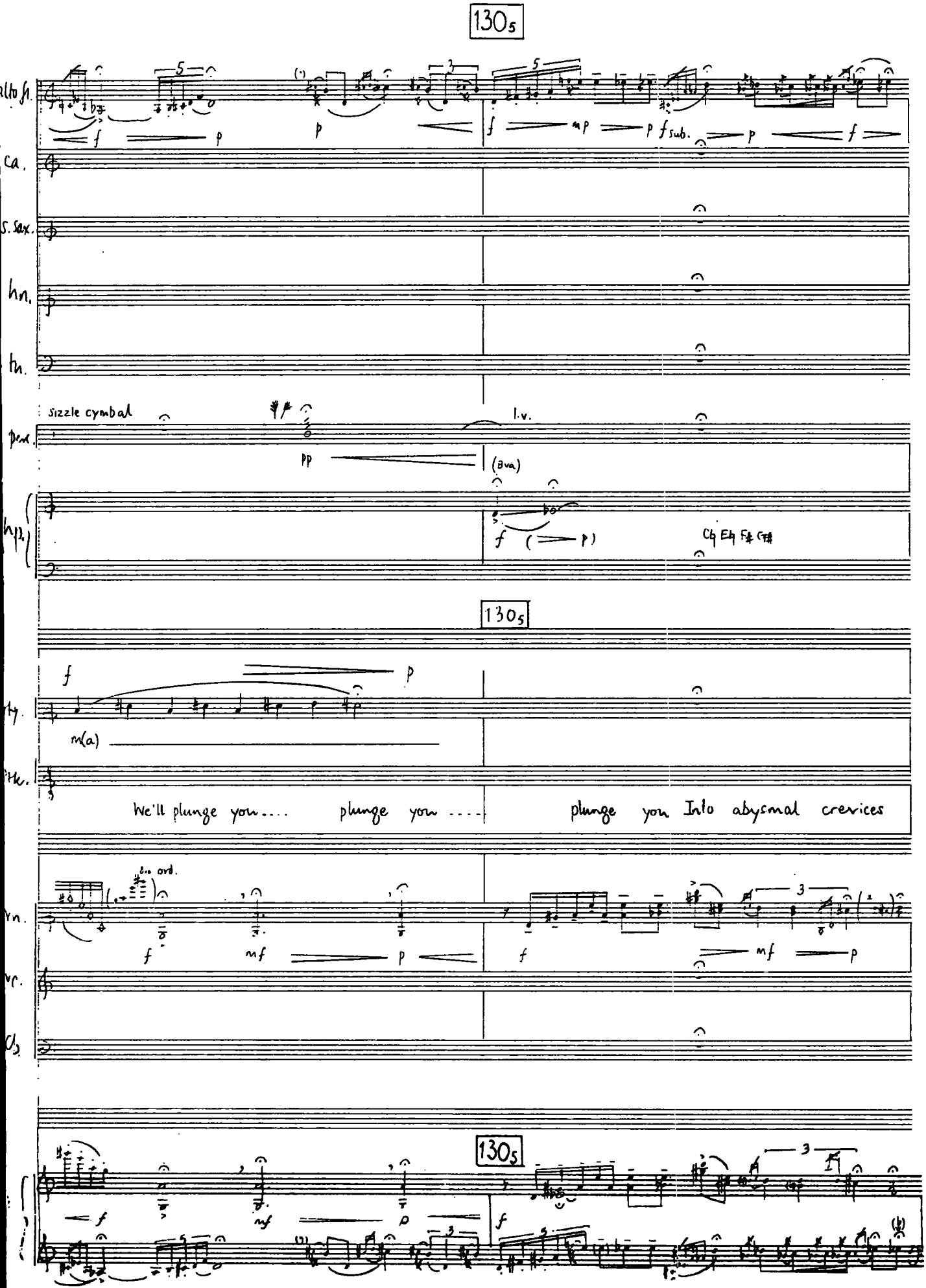
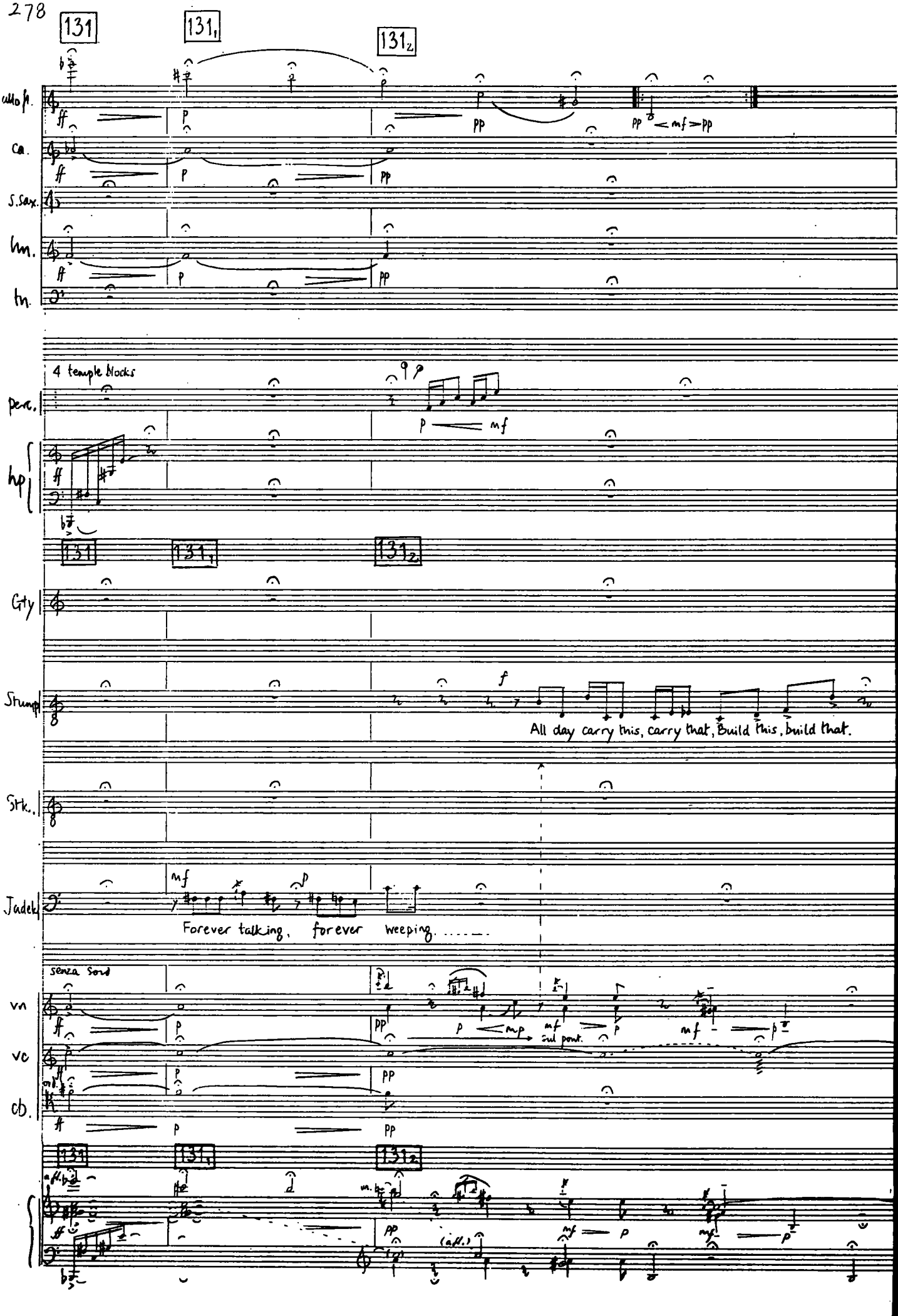
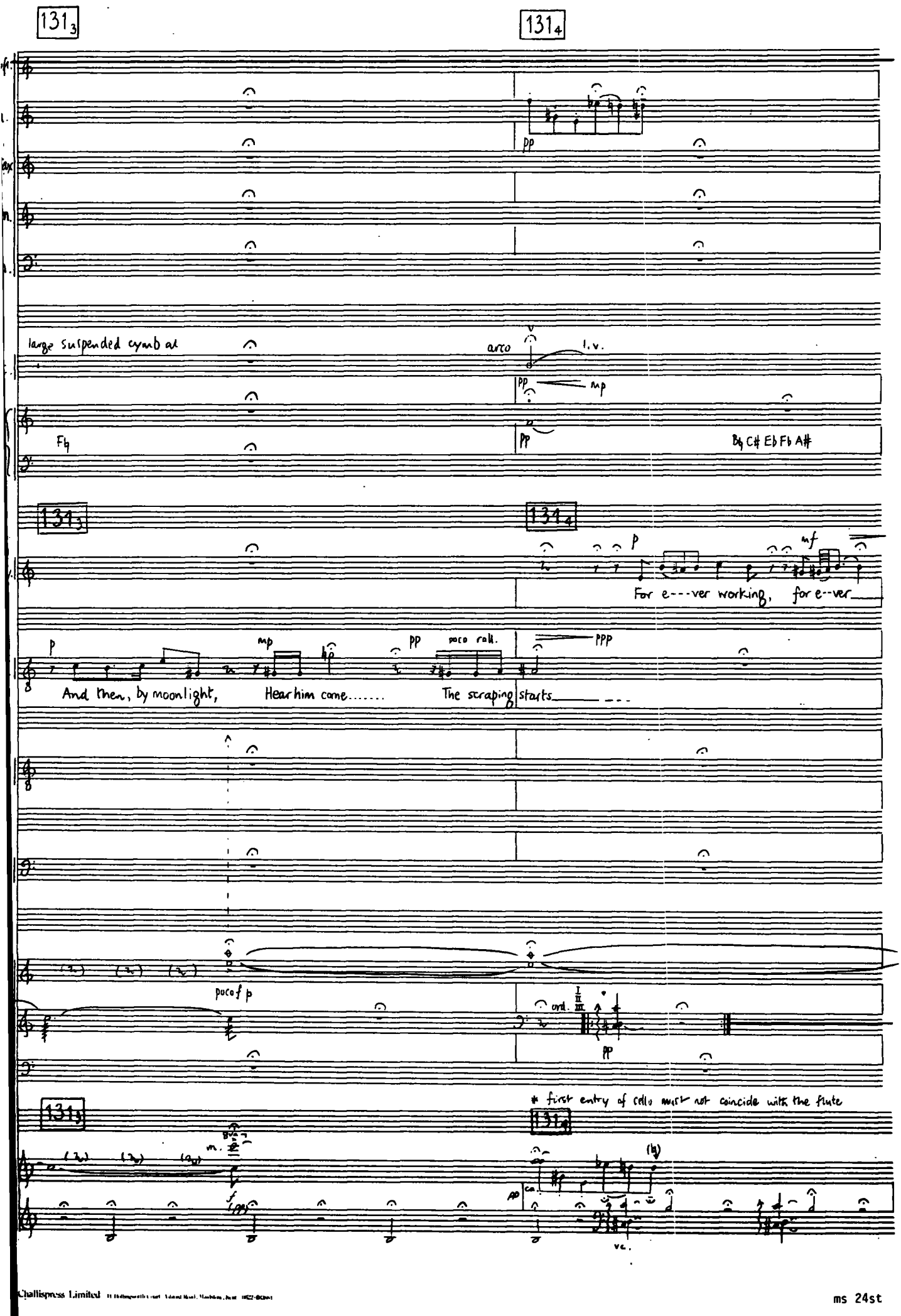
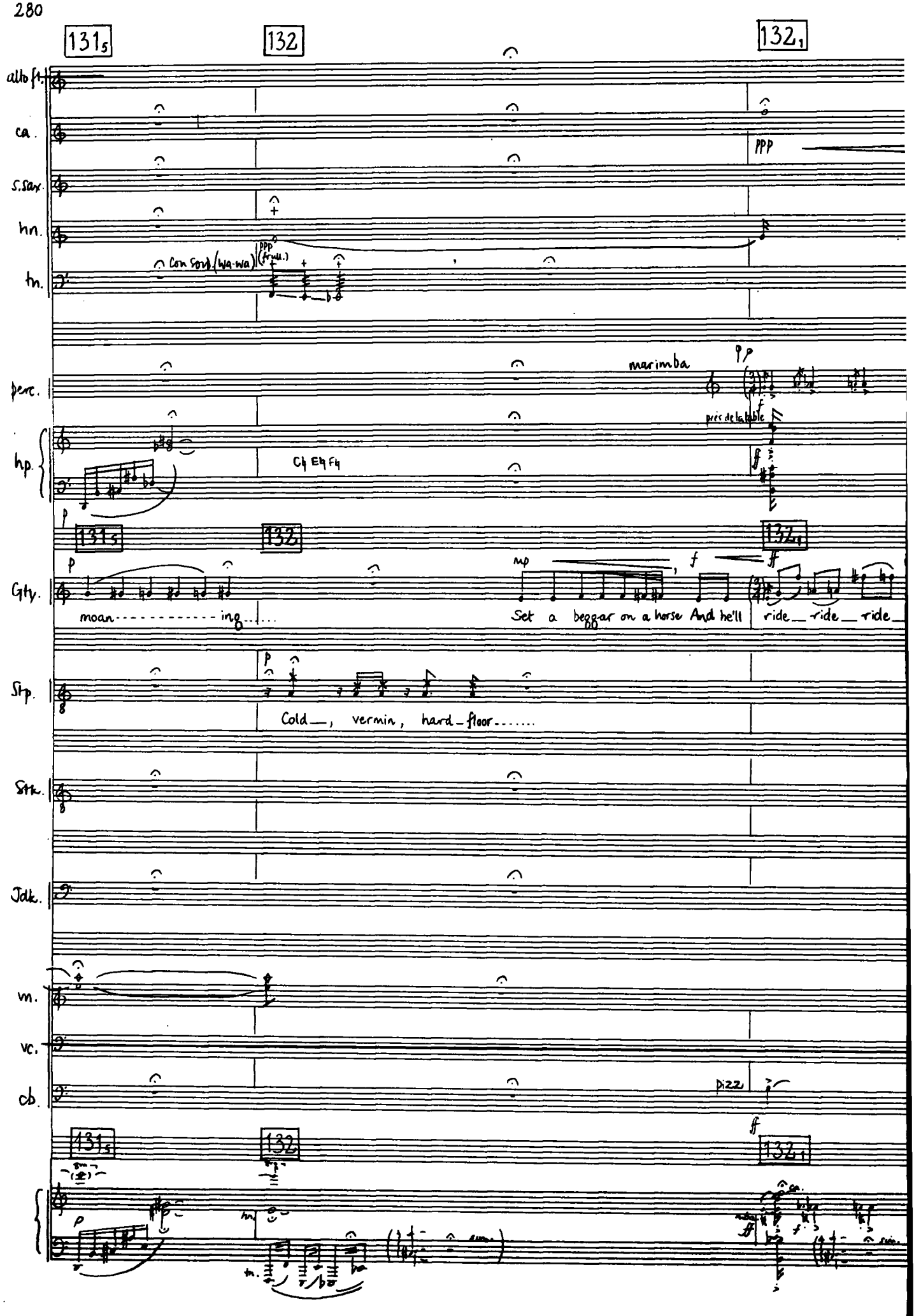
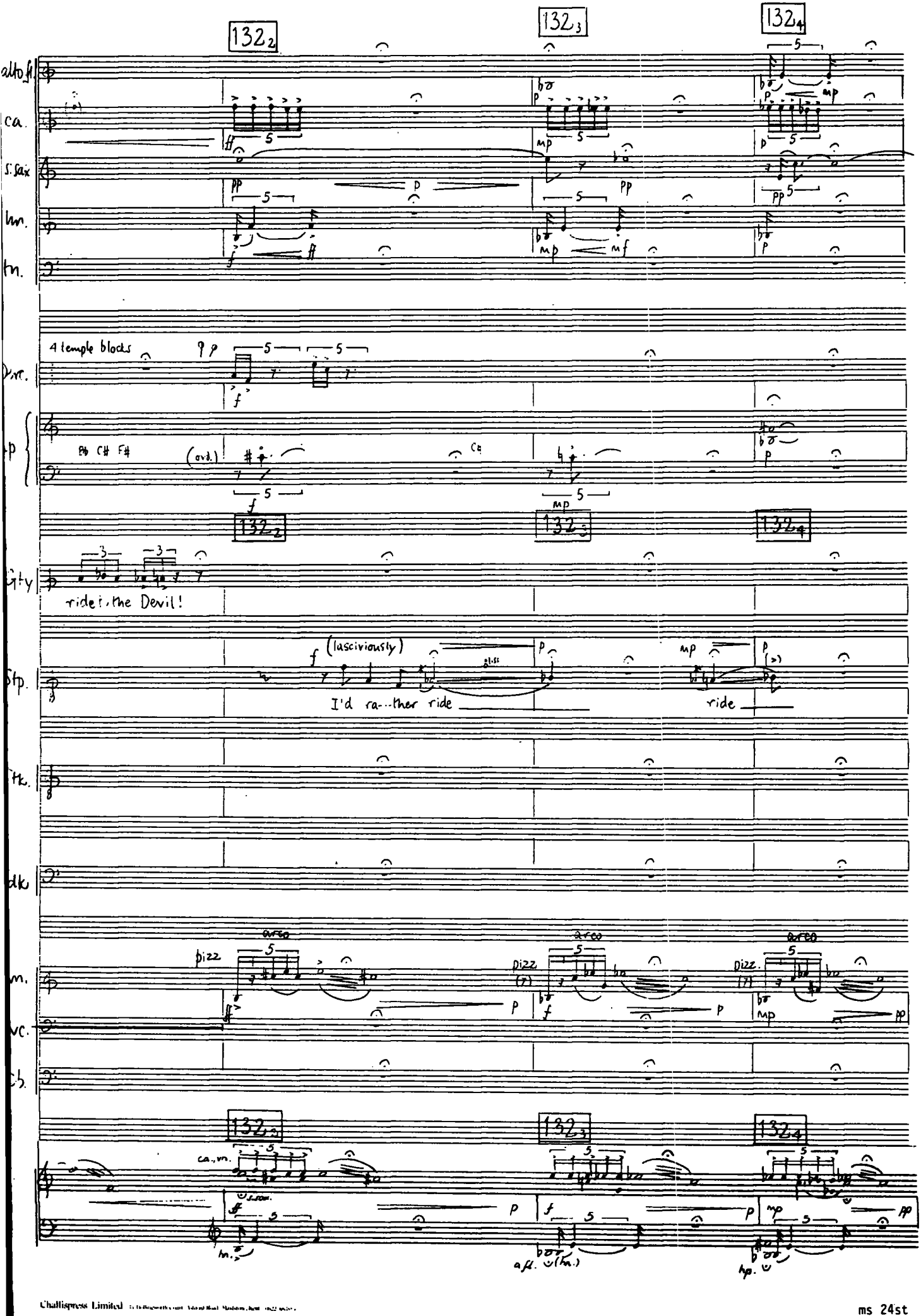
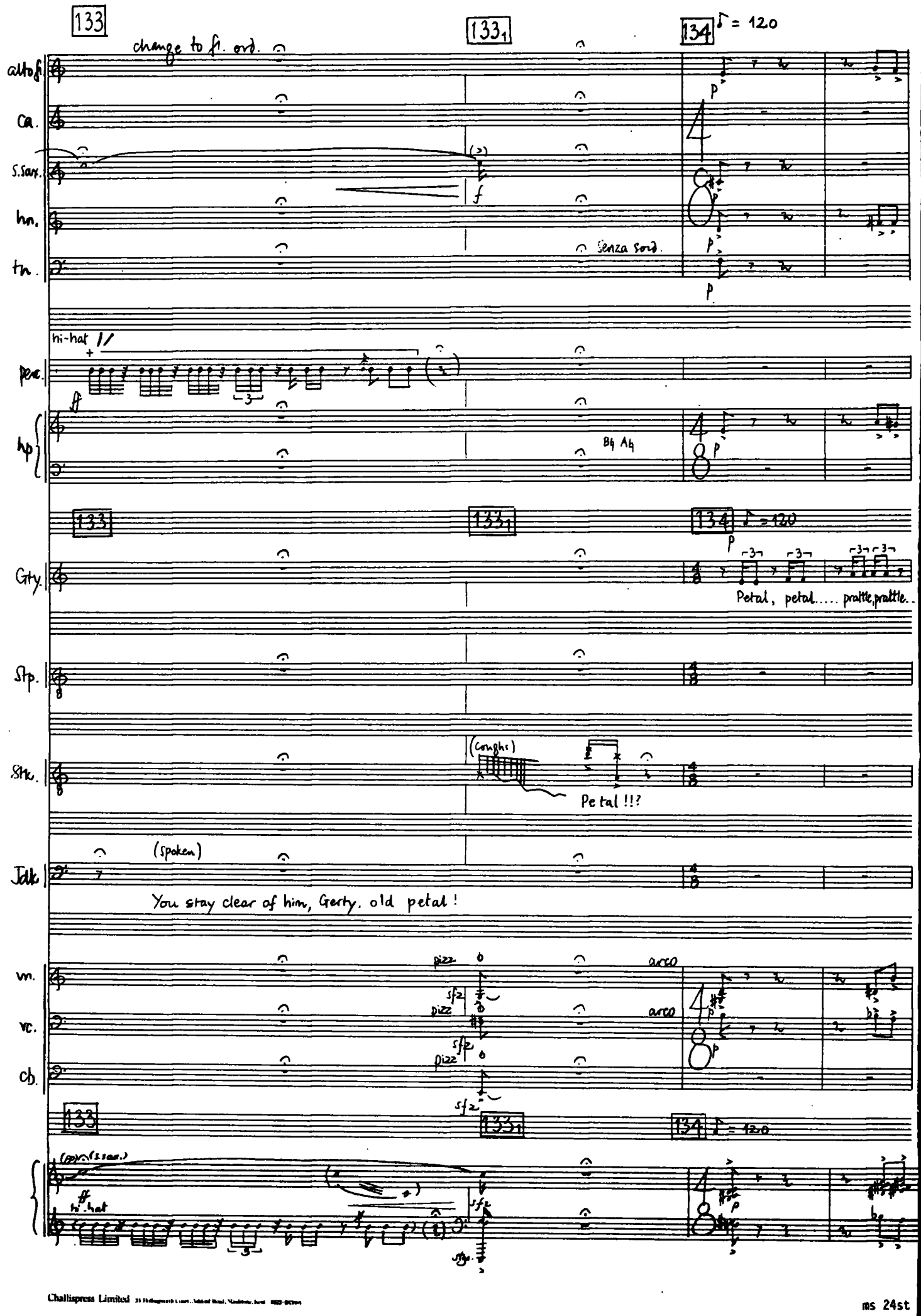
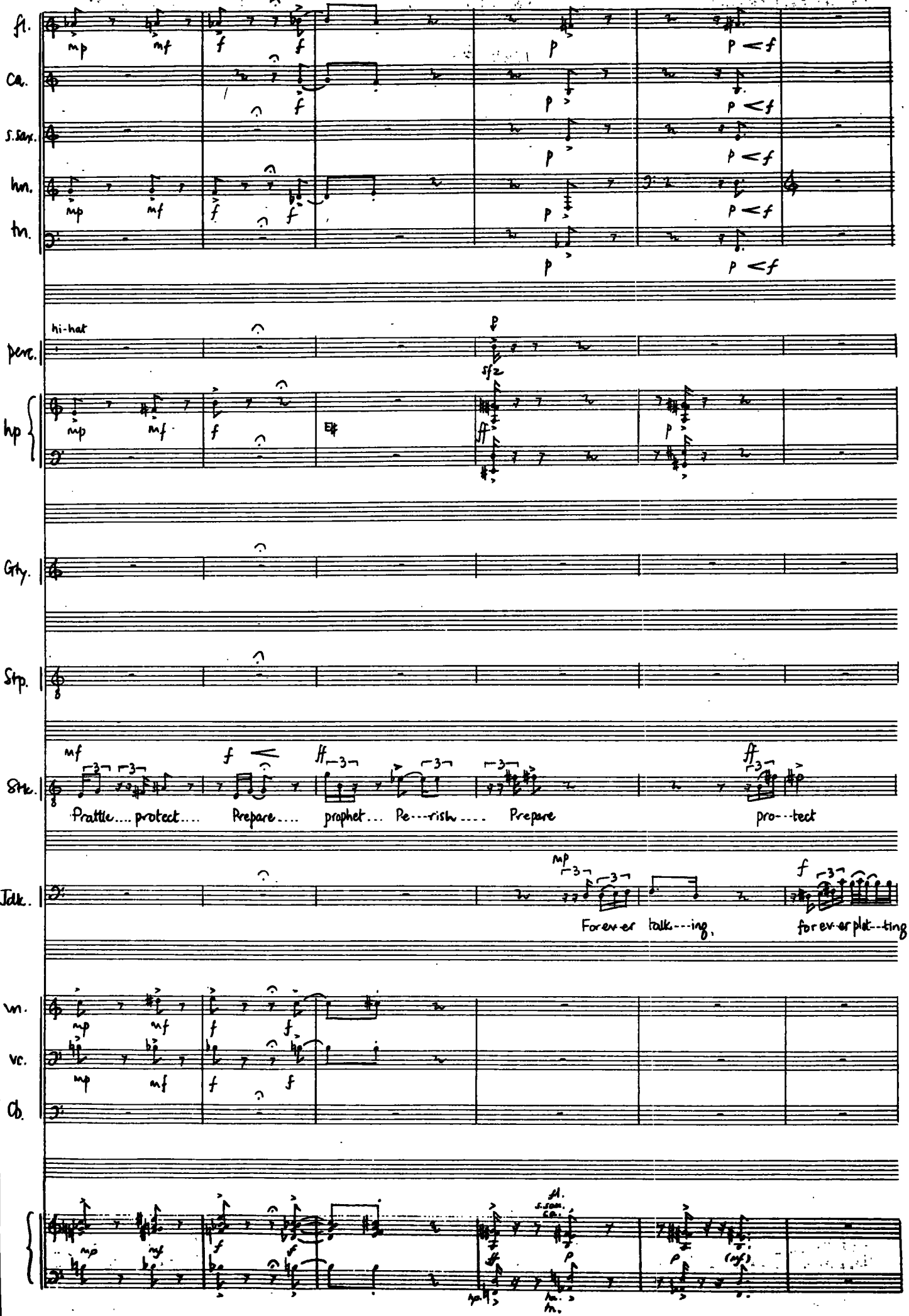

130₁
130₂
alto fl.
f
mp
pp
f
p
f
f
cl.
change to soprano sax.
hn.
tn.
spring coils
perc.
mf
mp
(loco)
hp.
(8va)
l.v.
C♯ G♮
B♭
mf (=p)
mf
(gliss sim.)
(=p)
130₁
130₂
Gtr.
mp
mp
m
m
Strk.
(spoken)
My shining beauties,
vn.
(8)
mf
vc.
senza sord.
cb.
130₁
130₂
f
mp
l.v.
f
hp
p
vn.
mf
a.fl.

130₃
mf
f
p
mp
(8va)
poco rit.
ff
Db Eb
You pure, unstained virgins.
Beggars, your trusty servants,
8va
130₃
130₃


130
alto fl.
ca.
s.sax.
hn.
tn.
perc.
hp.
(loco)
Bb
Bb
130
Cty.
Str.
And me,
your
lord and master!
Soon, you'll lose your shine:
sul ponț.
vn.
vc.
cb.
130
hp

130s
Alto fl.
ca.
S. Sax.
hn.
tn.
sizzle cymbal
l.v.
perc.
(8va)
hp.
130s
fl.
m(a)
tbe.
We'll plunge you.... plunge you .... plunge you Into abysmal crevices
2no ord.
vn.
vc.
db.
130s
pno.

131
131₁
131₂
ww
fl.
ca.
S.Sax.
hn.
tn.
4 temple blocks
perc.
hp
Gty
Strngs
All day carry this, carry that, Build this, build that.
Stk.
Jadek
Forever talking, forever weeping.....
senza sord
vn
vc
cb.
sul pont.

131 3
131 4
pp
large suspended cymbal
arco
l.v.
pp
mp
pp
F♮
B♮ C♯ E♭ F♭ A♯
131 5
131 4
p
mf
For e---ver working, for e--ver
p
mp
pp
poco rall.
ppp
And then, by moonlight, Hear him come..... The scraping starts
poco f p
ord.
I II III
pp
131 5
* first entry of cello must not coincide with the flute
131 4
(♭)
pp
vc.

131 5
132
132 1
allo fl.
ca.
S.Sax.
hn.
tn.
perc.
hp.
Gtr.
Stp.
Stk.
Tdk.
vn.
vc.
cb.
Con Sord (wa-wa)
PPP (muted)
PPP
marimba
pres de la table
C♭ E♭ F♭
moan ing
Set a beggar on a horse And he'll ride ride ride
Cold, vermin, hard floor
pizz.

132₂
132₃
132₄
alto fl.
ca.
s. sax
hn.
tn.
4 temple blocks
pp
f
Bb C# F#
(ovd.)
C#
mp
perc.
tp
city
ride, the Devil!
stp.
(lasciviously)
I'd ra--ther ride
ride
tk.
dk.
arco
pizz.
m.
vc.
cb.
ca., vn.
sl. sim.
hn.
afl. (fl.)
hp.

133
133₁
134
♪ = 120
change to fl. ord.
alto fl.
cl.
S.sax.
hn.
tn.
senza sord.
hi-hat
perc.
hp
B♭ A♭
Gtty.
Petal, petal..... prattle, prattle..
Stp.
Stk.
(coughs)
Pe tal !!?
Tdk.
(spoken)
You stay clear of him, Gerty. old petal!
vn.
vc.
cb.
pizz
arco
sfz
hi-hat

Fl.
Cl.
S.Sax.
Hn.
Tn.
hi-hat
Perc.
Hp
Gtr.
Stp.
Str.
Prattle.... protect....
Prepare....
prophet... Pe---rish....
Prepare
pro--tect
Idk.
Forever talk---ing,
forever plot--ting
Vn.
Vc.
Cb.
fl.
s.sax.
cl.
(mf)

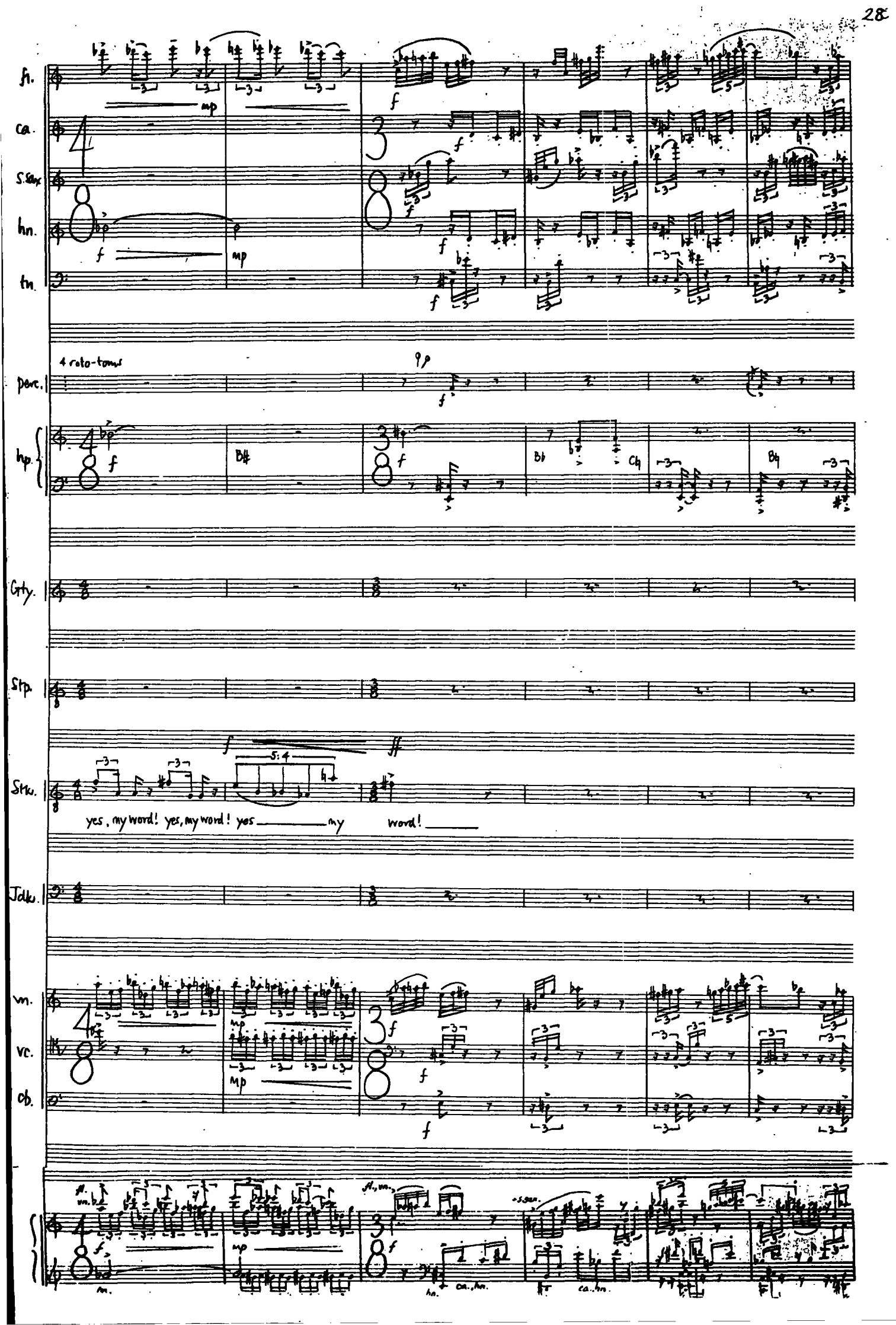
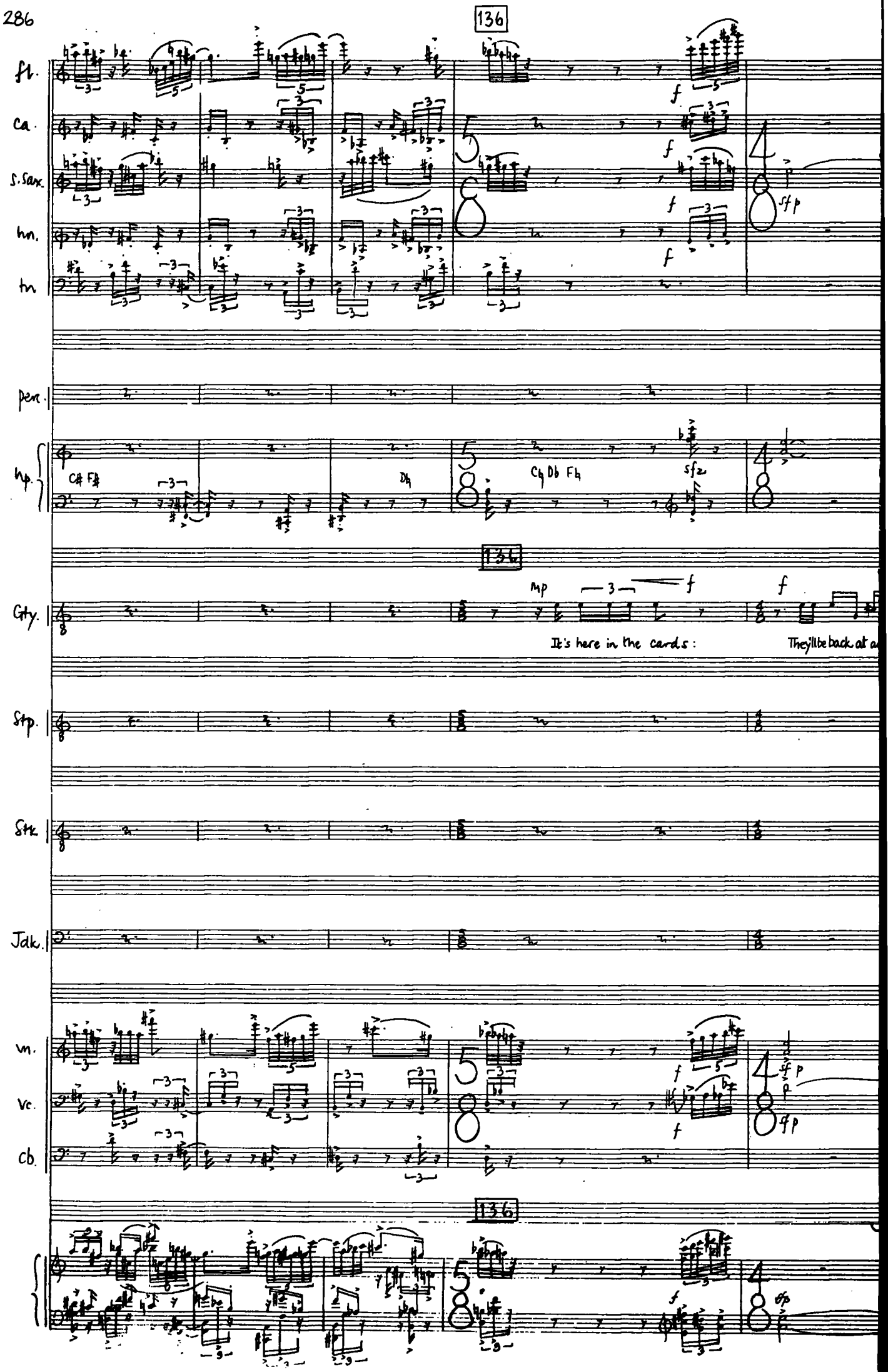
135 ♪= 132

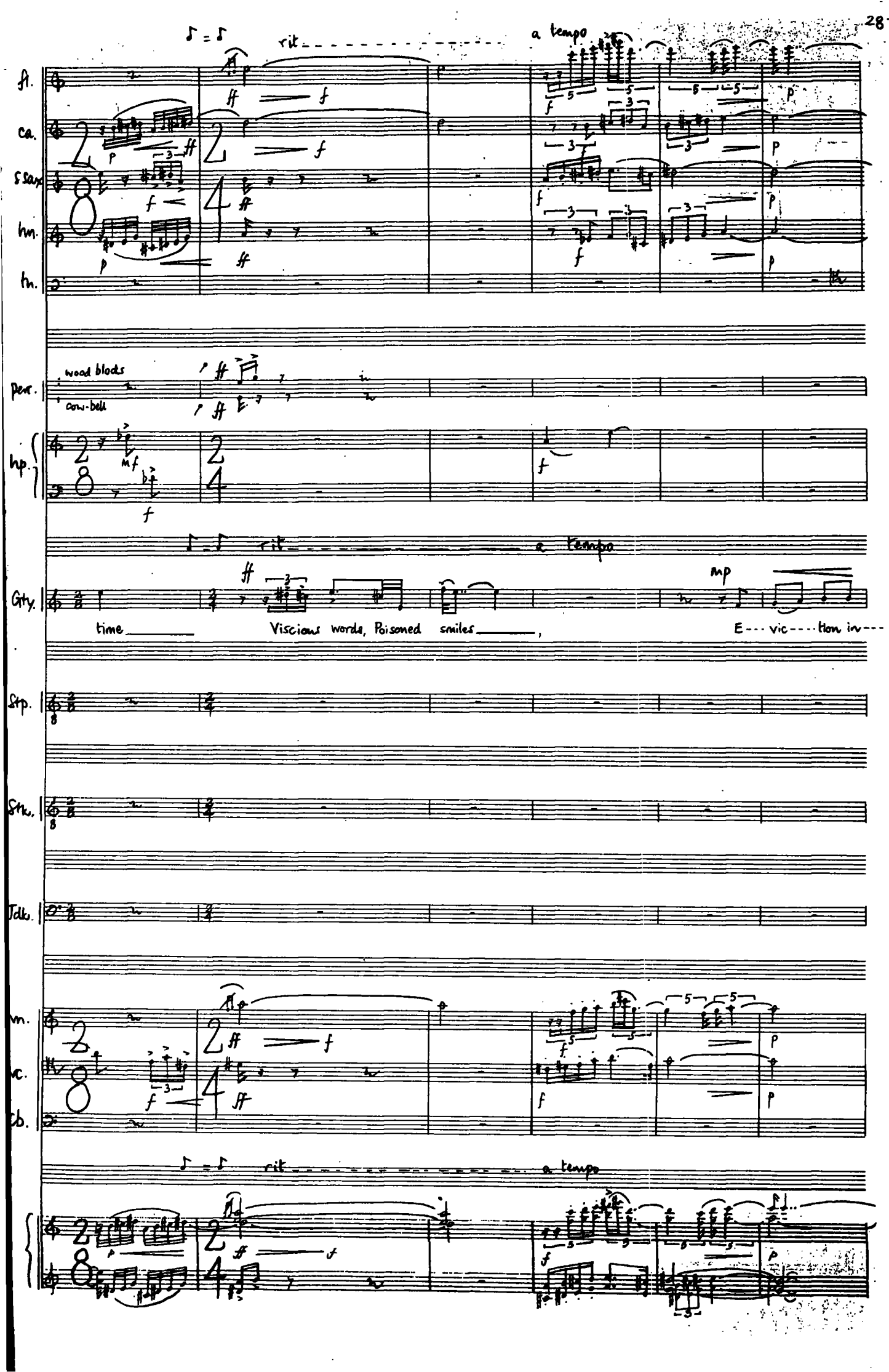
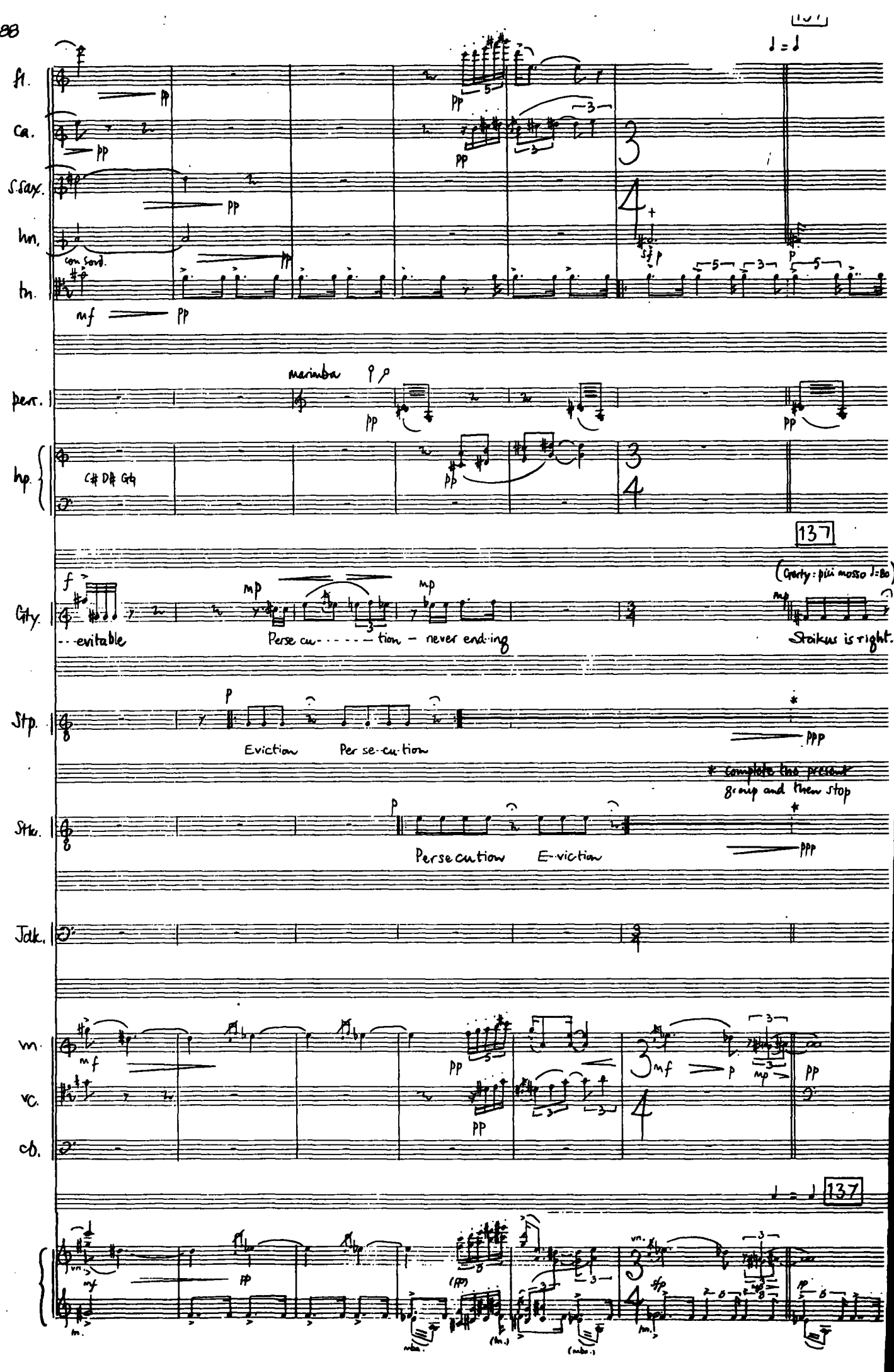
fl.
cl.
S.Sax
hn.
tn.
perc.
wood blocks
cow-bell
hp.
Bb C# D# Eb F# Gb

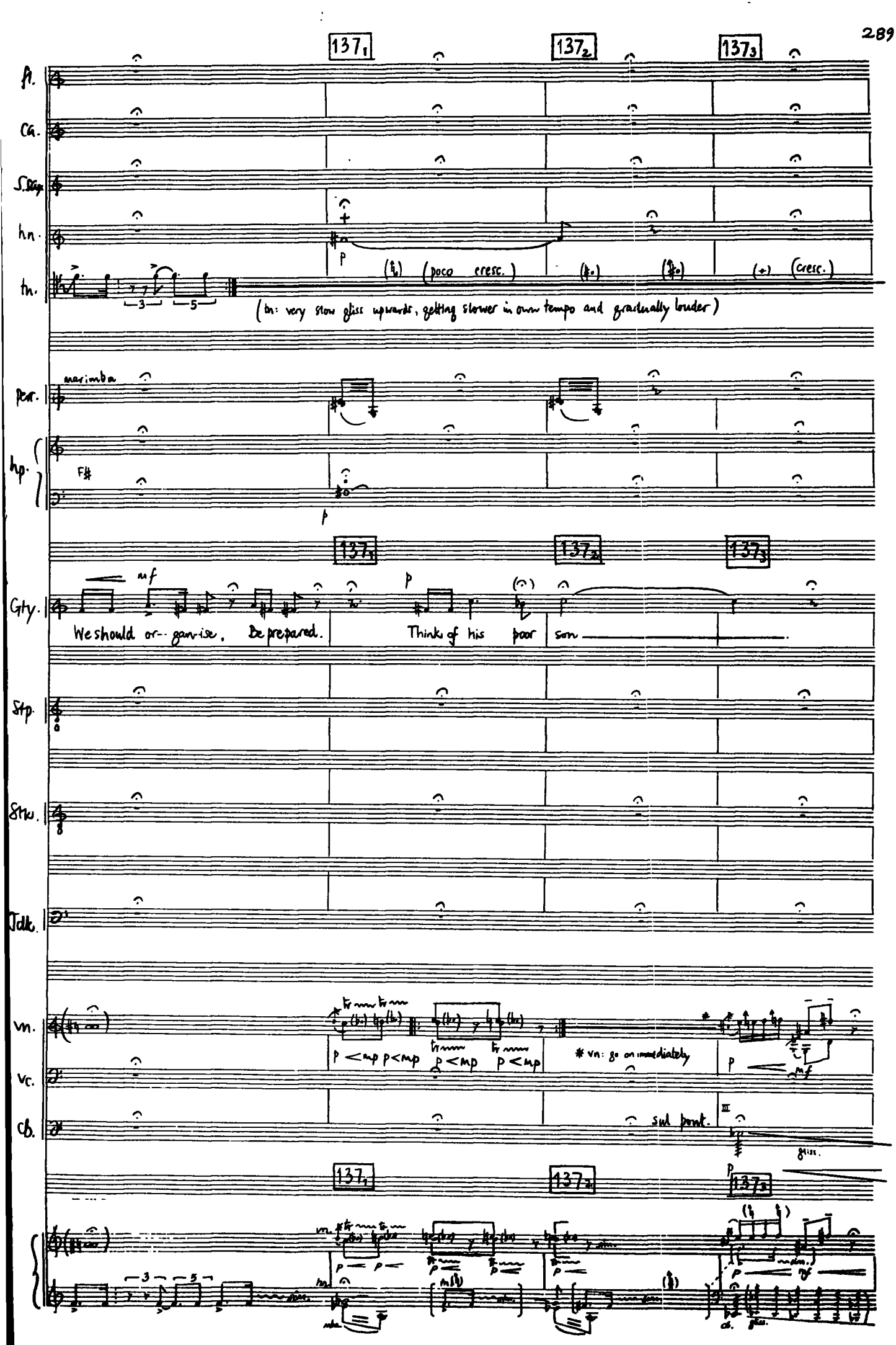
135 ♪= 132

Gty.
Stp.
Stk.
You'll ___ see! You'll see! ___ Bristles ___ red ___,
(exaggerated)
Jdk.
plot - - - - - - ting for - - e - - - - - - - - - - ver ___
vn.
vc.
Cb.
sliss.
sfp — f

135 ♪= 132

wb.
c.bell
cb.
hn.
hp.

fl.
ca.
S.sax
hn.
tn.
4 roto-toms
perc.
hp.
Gtr.
Stp.
Str.
yes, my word! yes, my word! yes my word!
Tdk.
vn.
vc.
cb.
ca.hn.

136
fl.
ca.
S.Sax.
hn.
tn
perc.
hp.
C# F#
D♮
C♮ D♭ F♮
136
Gty.
mp
f
f
It's here in the cards:
They'll be back at a
Stp.
Stk
Jdk.
vn.
vc.
cb.
136


♪ = ♪
rit
a tempo
Fl.
Cl.
S Sax
Hn.
Tn.
wood blocks
cow-bell
Perc.
Hp.
a tempo
Gtr.
time
Viscious words, Poisoned smiles,
E--- vic----tion in---
Stp.
Stk.
Tdk.
Vn.
Vc.
Cb.
♪ = ♪
rit
a tempo

137
fl.
ca.
S.sax.
hn.
con Sord.
tn.
mf
PP
marimba
perc.
hp.
C# D# G#
137
(Gerty: più mosso ♩=80)
Gty.
--evitable
Perse cu- - - - - tion - never end-ing
Stoikus is right.
Stp.
Eviction
Per se-cu-tion
* complete this present group and then stop
Stk.
Persecution
E-viction
Tdk.
vn.
vc.
cb.
(fm.)
(mba.)


137₁
137₂
137₃
Fl.
Cl.
S.Sax.
hn.
tn.
(poco cresc.)
(cresc.)
(tn: very slow gliss upwards, getting slower in own tempo and gradually louder)
per.
marimba
hp.
F#
Gty.
We should or-- gan-ise, Be prepared.
Think of his poor son
Stp.
Strs.
Tdk.
vn.
Vc.
Cb.
* vn: go on immediately
sul pont.
gliss.

137 4

138 ♪ = 108

Fl.

Cl.

S.Sax.

Hn.

Tr.

(f) dim. (pp)

* on the word 'death', complete the present crotchet group and then stop

Perc.

marimba

Hp.

Db

Gtr.

Hold!

Stp.

(♩ = 80)

Mutilated, bled to death.

To day's the day.....

Stk.

Don't mourn!

Tdk.

No, strike out! Strike out_, carve the way!

Vn.

Vc.

Cb.

ord.

137 4

138 ♪ = 108

meno mosso ♪ = 80

fl.

ca.

S.sax

hn.

tn.

marimba

perc.

hp.

Db Eb Fb

meno mosso ♪ = 80

Gtr.

We need new tactics, a plan.... Who will strike first? Who's the strongest, Who's the fast---est?

Sfp.

Stk.

No

Tdk.

vn.

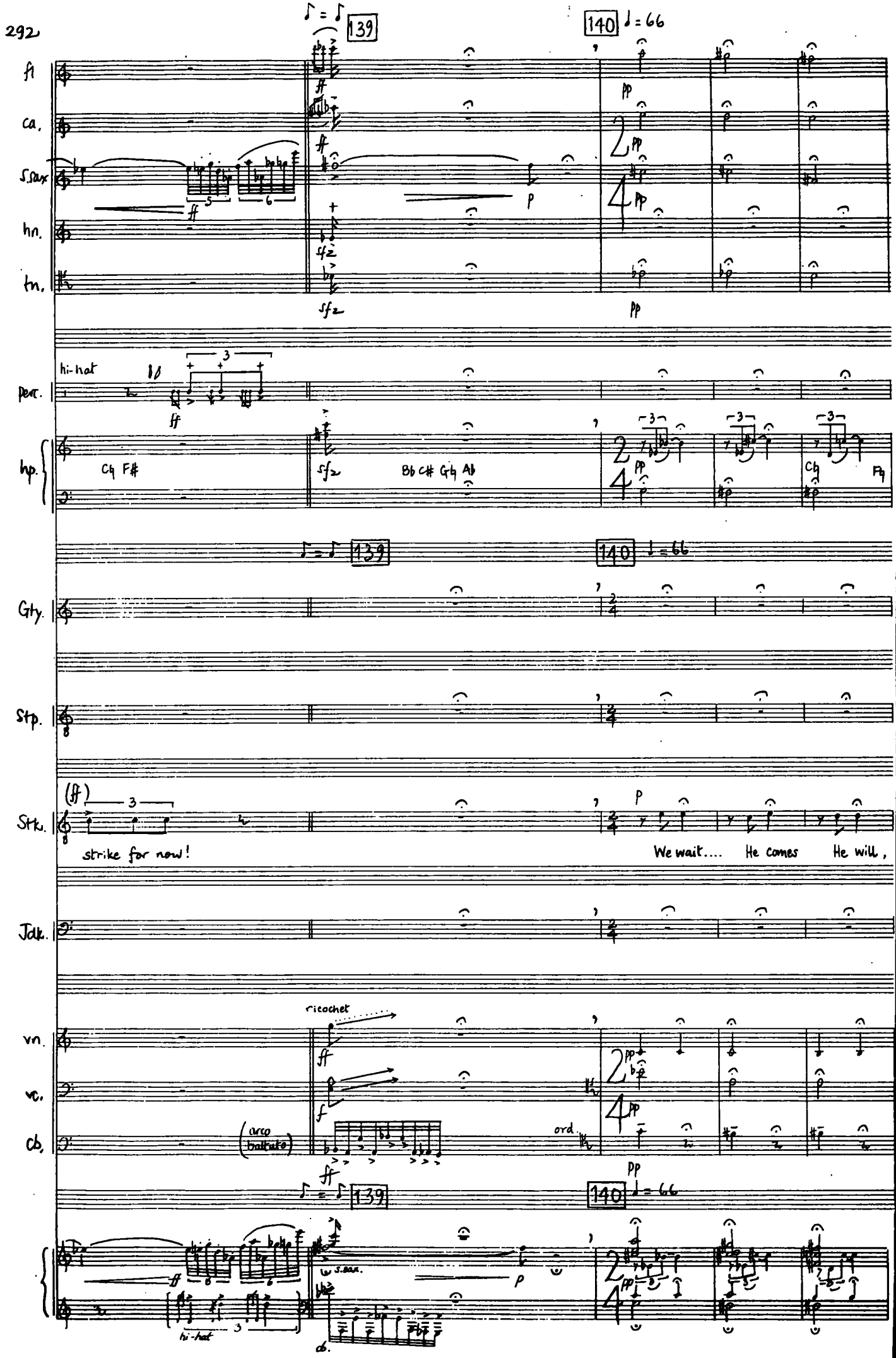
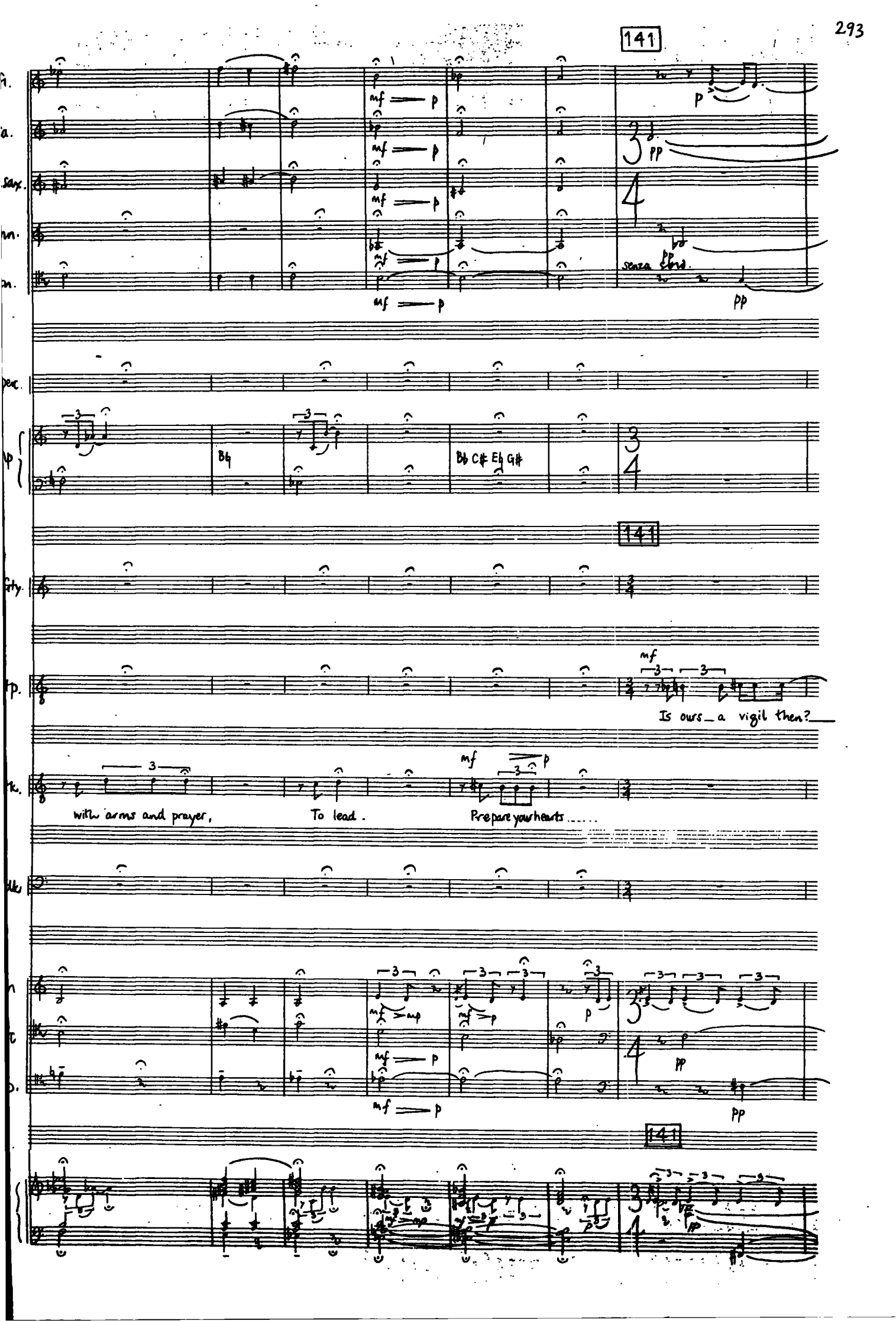
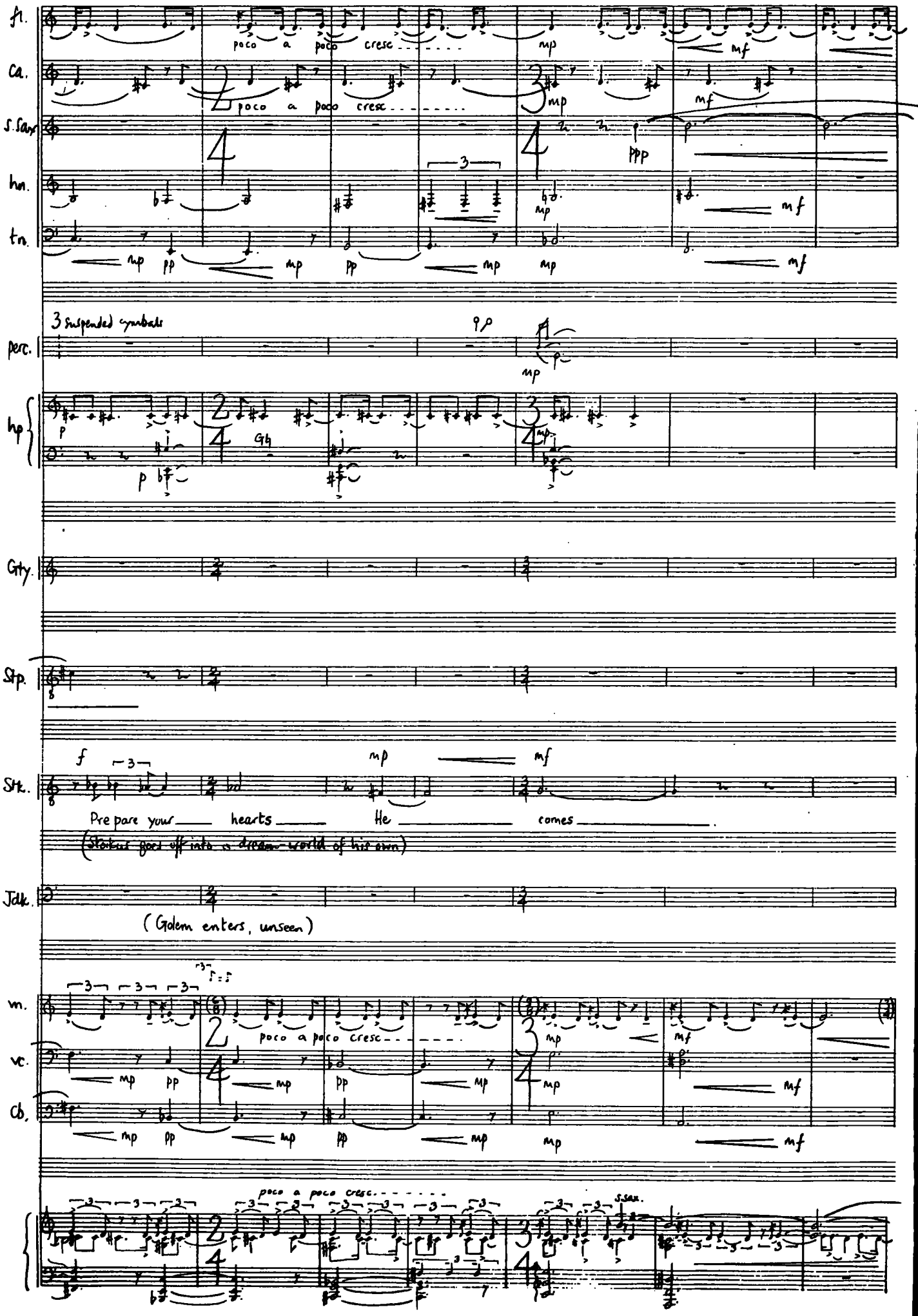
vc.

cb.

meno mosso ♪ = 80

s.sax

vn.

vc.

139
140
fl
ca.
S.Sax
hn.
tn.
perc.
hi-hat
hp.
Cb F#
Bb C# Gb Ab
Cb
Fb
Gtr.
Stp.
Stk.
strike for now!
We wait.... He comes He will,
Tdk.
vn.
vc.
cb.
ricochet
(arco battuto)
ord.
S.Sax.

141
mf — p
pp
Senza sord.
Bb
Bb C# Eb G#
141
mf
Is ours_a vigil then?
with arms and prayer,
To lead.
mf — p
Prepare your hearts.....
141

Fl.
Cl.
S.Sax
Hn.
Tn.
poco a poco cresc
3 Suspended cymbals
Perc.
Hp
Gtr.
Stp.
Str.
Prepare your hearts He comes
(Student goes off into a dream-world of his own)
Jdk.
(Golem enters, unseen)
Vn.
Vc.
Cb.
S.Sax.

meno mosso ♩=60

142

Fl.

Ca.

T.Sax.

Hn.

Tn.

marimba

Perc.

Hp.

Bb C# Eb Ab

Eb

Db G#

Eb

Db F# A#

Db F#

142 meno mosso ♩=60

Gty.

Gerty prepares a ritualistic reading of the cards. Meanwhile, she recalls an episode from the past.

I screamed and screamed again. Then they stuffed my mouth with dirty

Stp.

Stk.

Jak.

Vn.

Vc.

Cb.

sempre

sempre

meno mosso ♩=60

142

dim.

143

fl.

ca.

S.Sax.

hn.

tn.

marimba

perc.

hp.

Fb Ab

Db Gb

Cb Ab

Bb

Eb

143

Gtr.

rags. Tied me hand and foot And pulled a hood o ver my head. They rolled me back and

Stp.

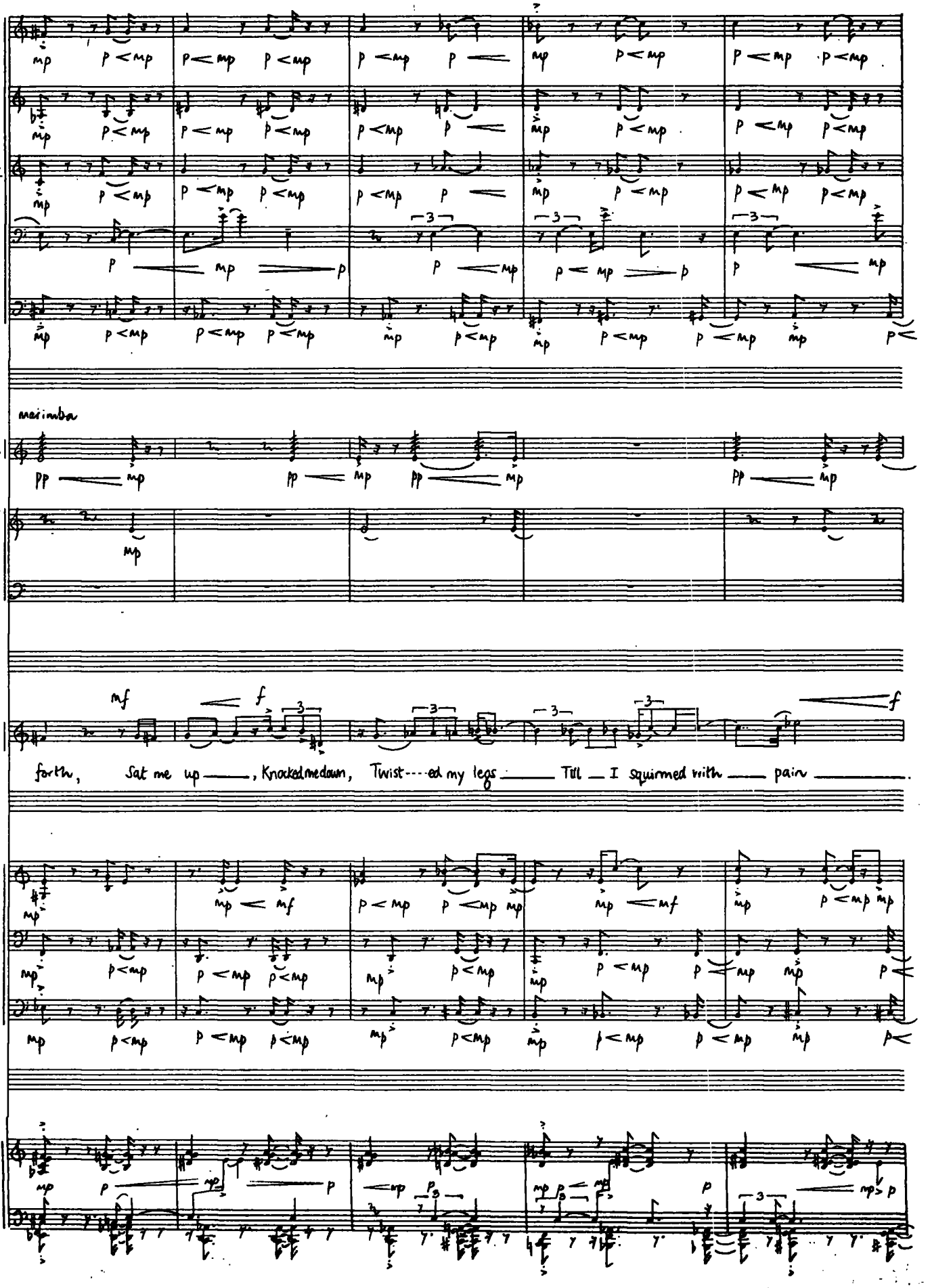
Stk.

Tdk.

vn.

Vc.

Cb.

143

marimba
forth, Sat me up —, Knocked me down, Twist---ed my legs — Till — I squirmed with — pain —

144

poco accel. . . . . ♩= 72

fl.
ca.
S.sax.
hn.
tn.
perc.
hp.

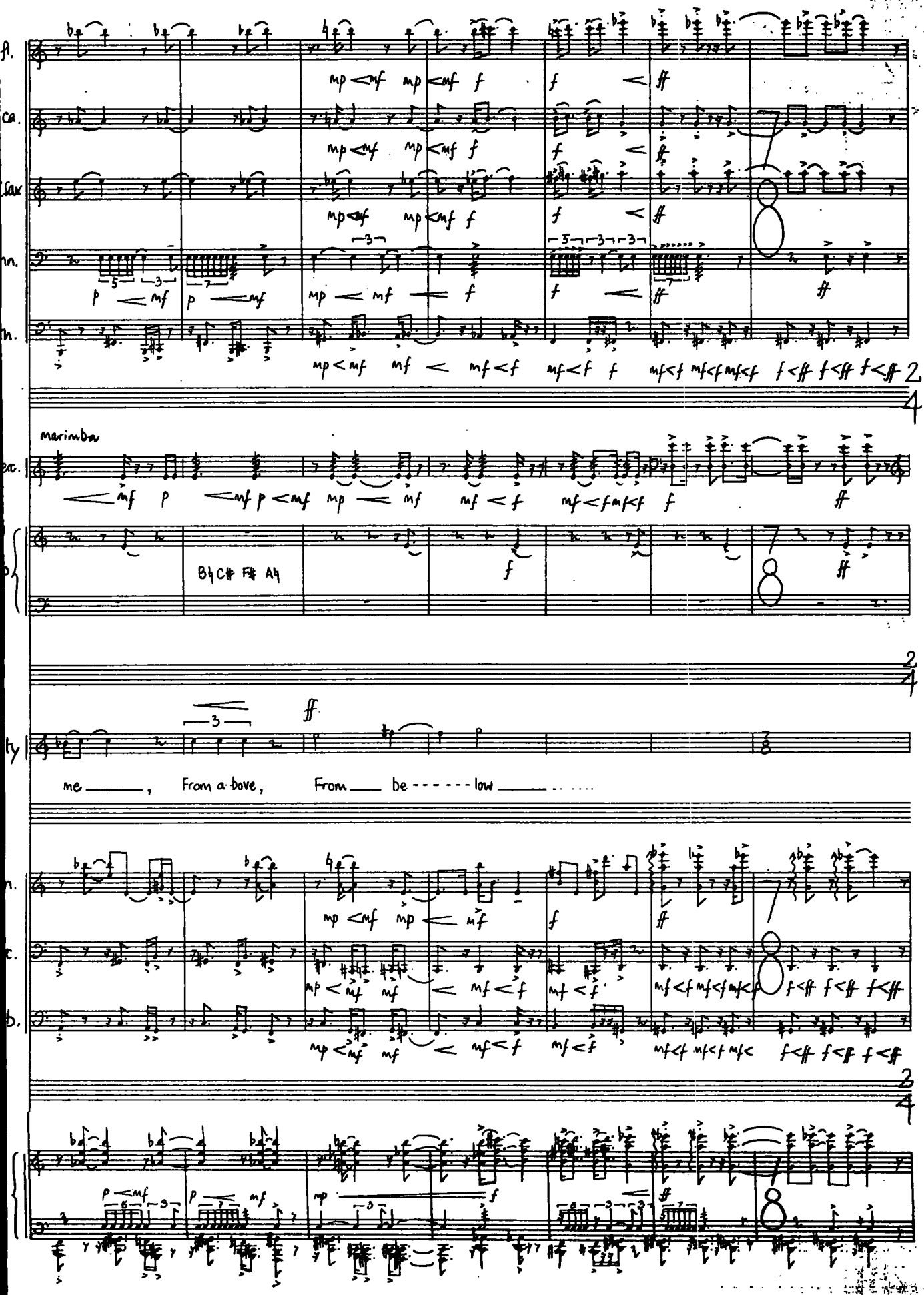
marimba

poco accel. . . — 144 ♩= 72

Gtr.

Then all went still. Suddenly, deep, Something sharp stabbed in--to

vn.
vc.
cb.

poco accel. — — — 144 ♩= 72

marimba
Bb C# F# Ab
me ——, From a-bove, From —— be------low ——.....

145

fl.

cl.

change to Bb clar.

S.Sax.

hn

con Sord.

tn.

con Sord.

P

P

marimba

perc.

pp

ff

hp.

ff

Eb

Eb

Cb

Fb

F♯Ab

Eb Ab

Bb

Eb

145

Gty.

f

Fingers..... night.... ri-----ver.....

f

Ribs... fool

(the card ritual begins)

Stp

f

Rock... hermit... shroud.... thorns.....

Str.

Jdk.

f

Soul... wings.. hanged-man....

vn.

pizz.

vc.

pizz.

cb.

pizz.

ff sempre

sempre

ff

ff

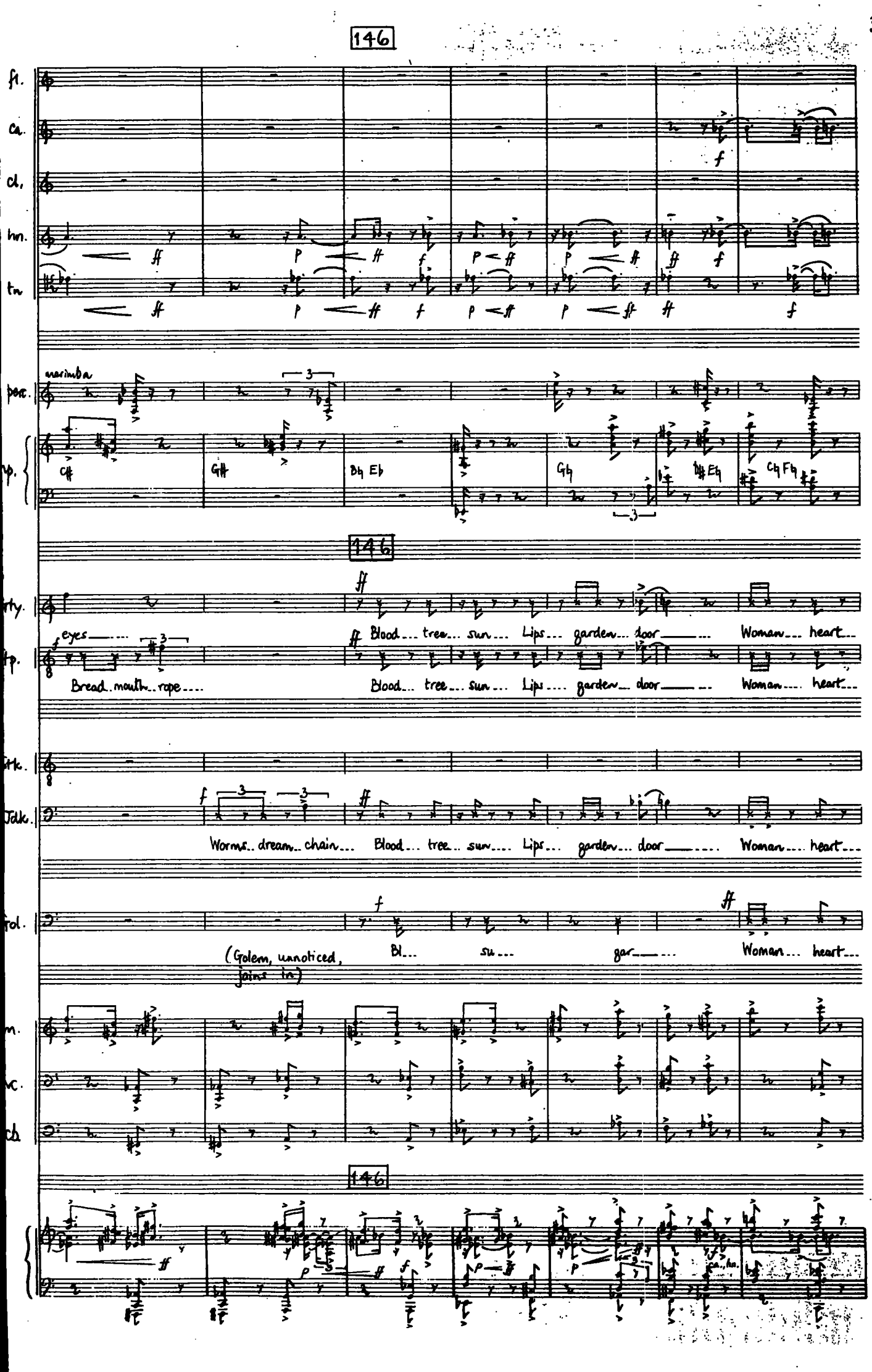
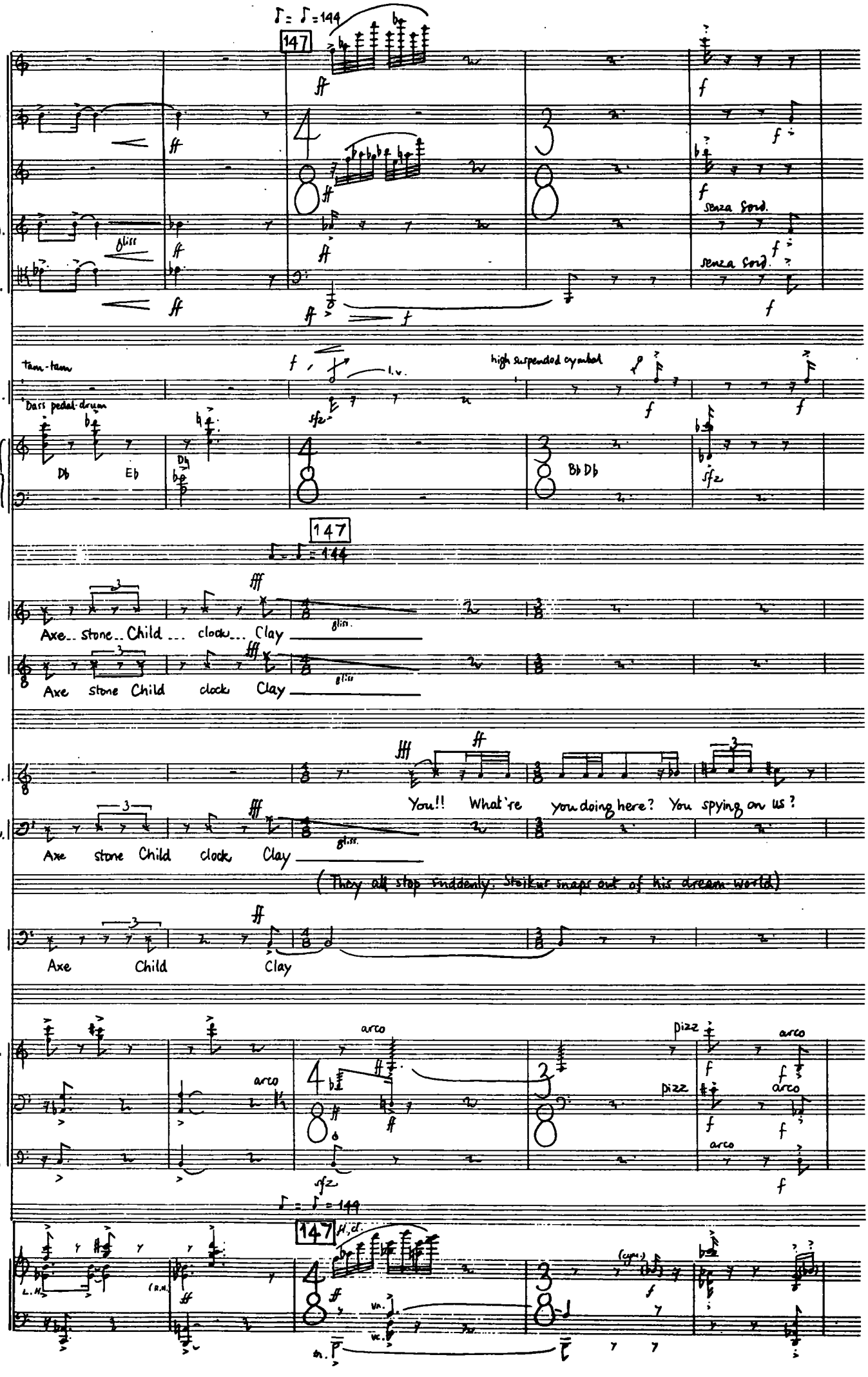
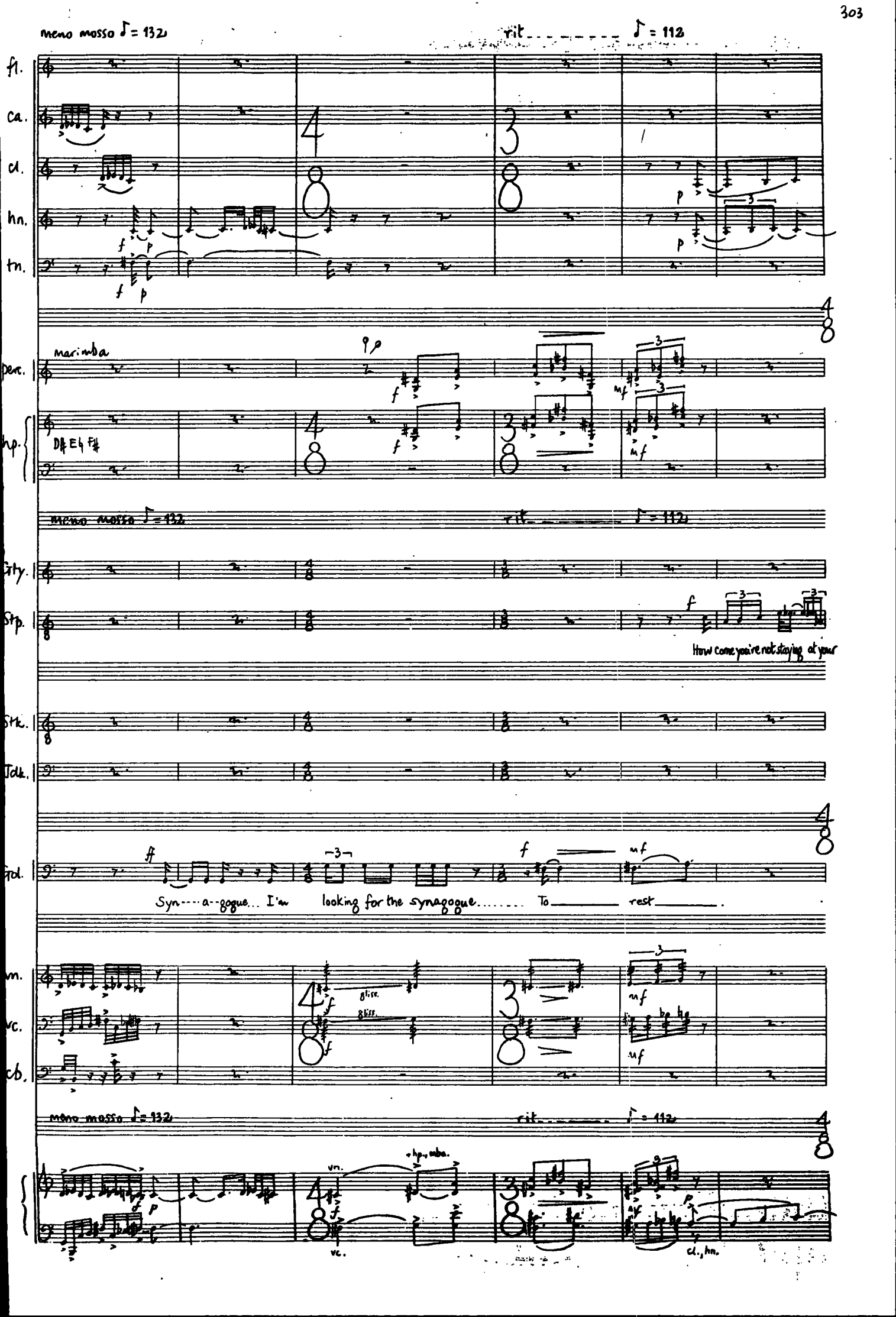
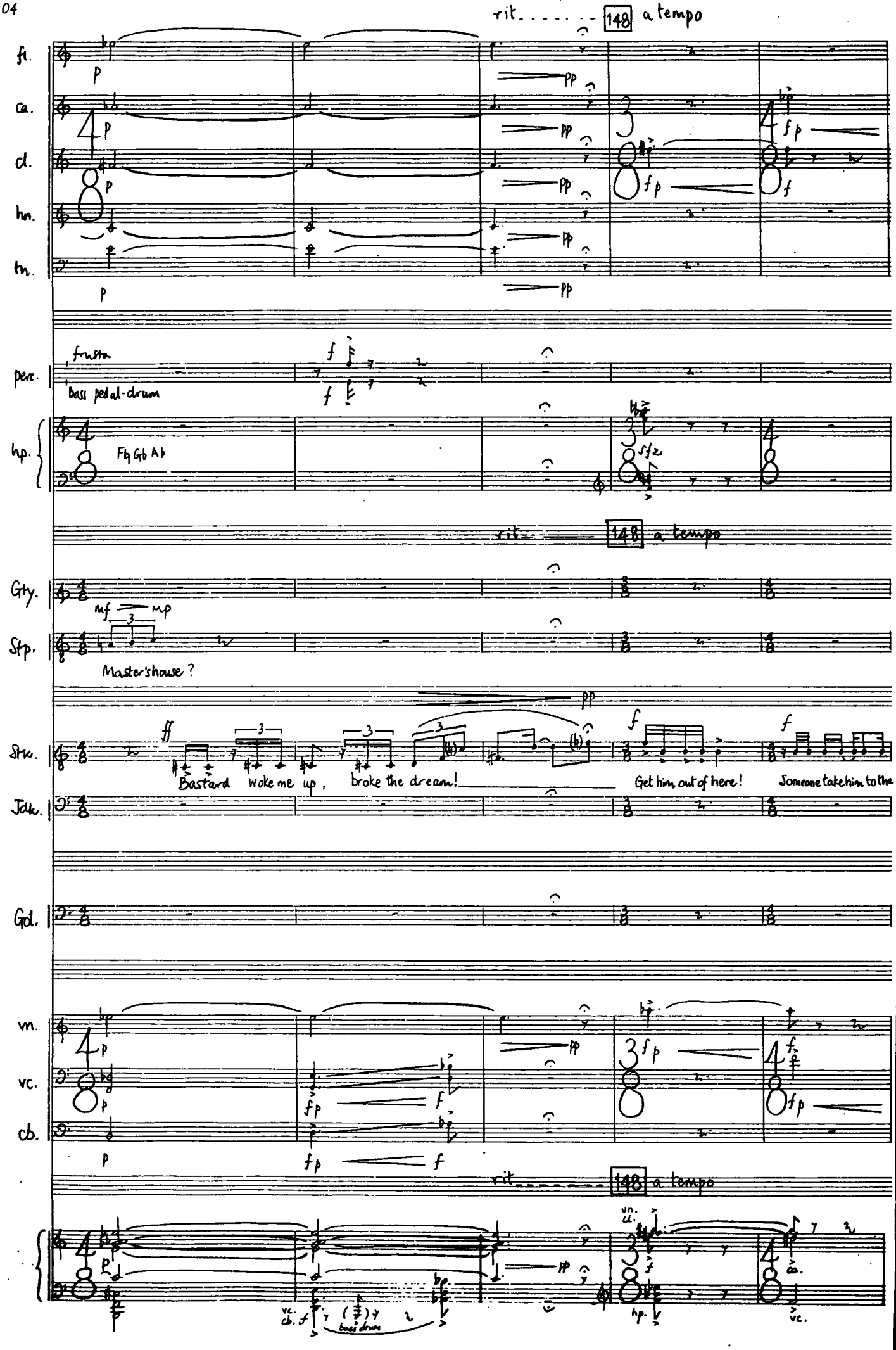
sempre

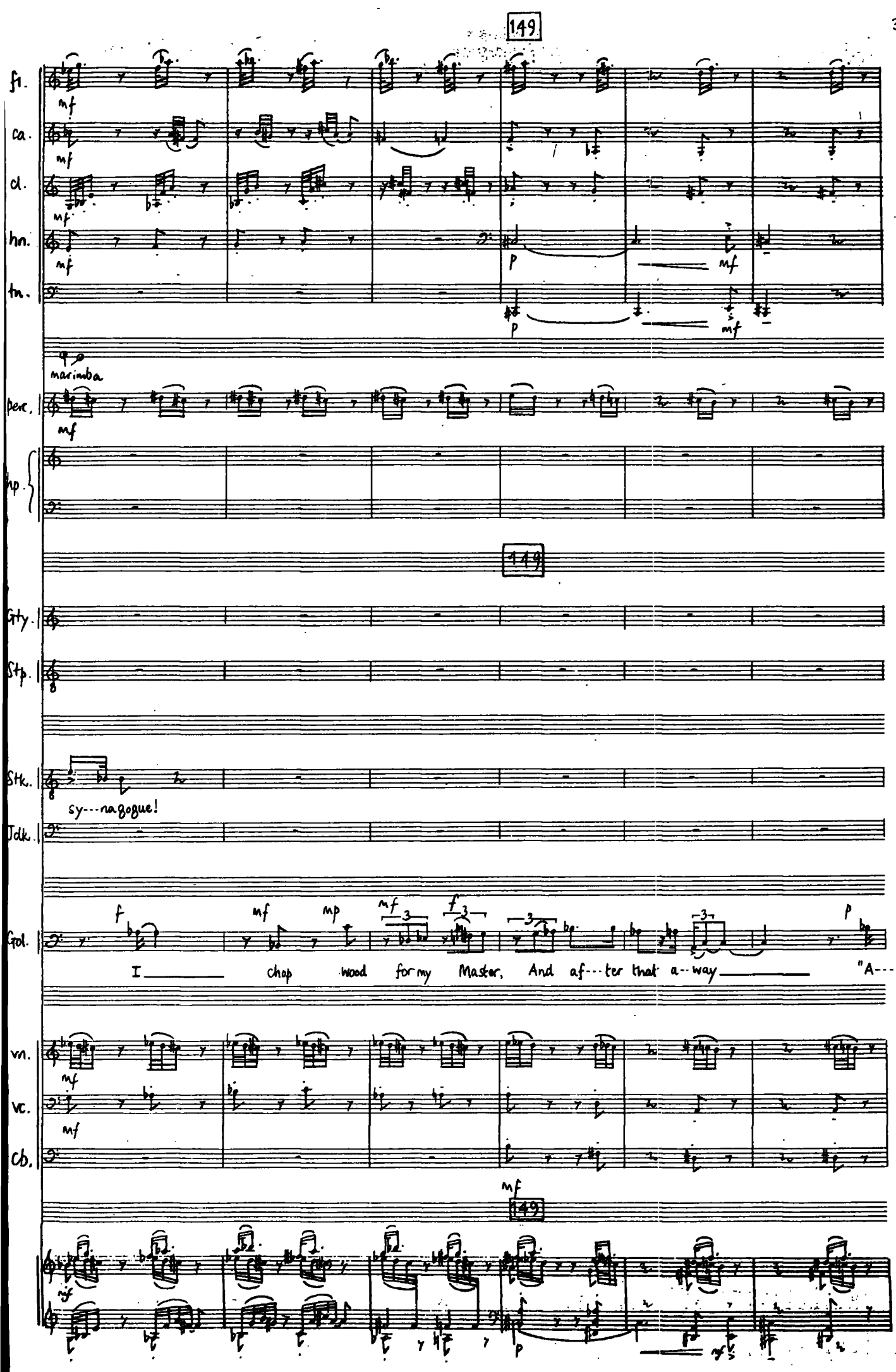
145

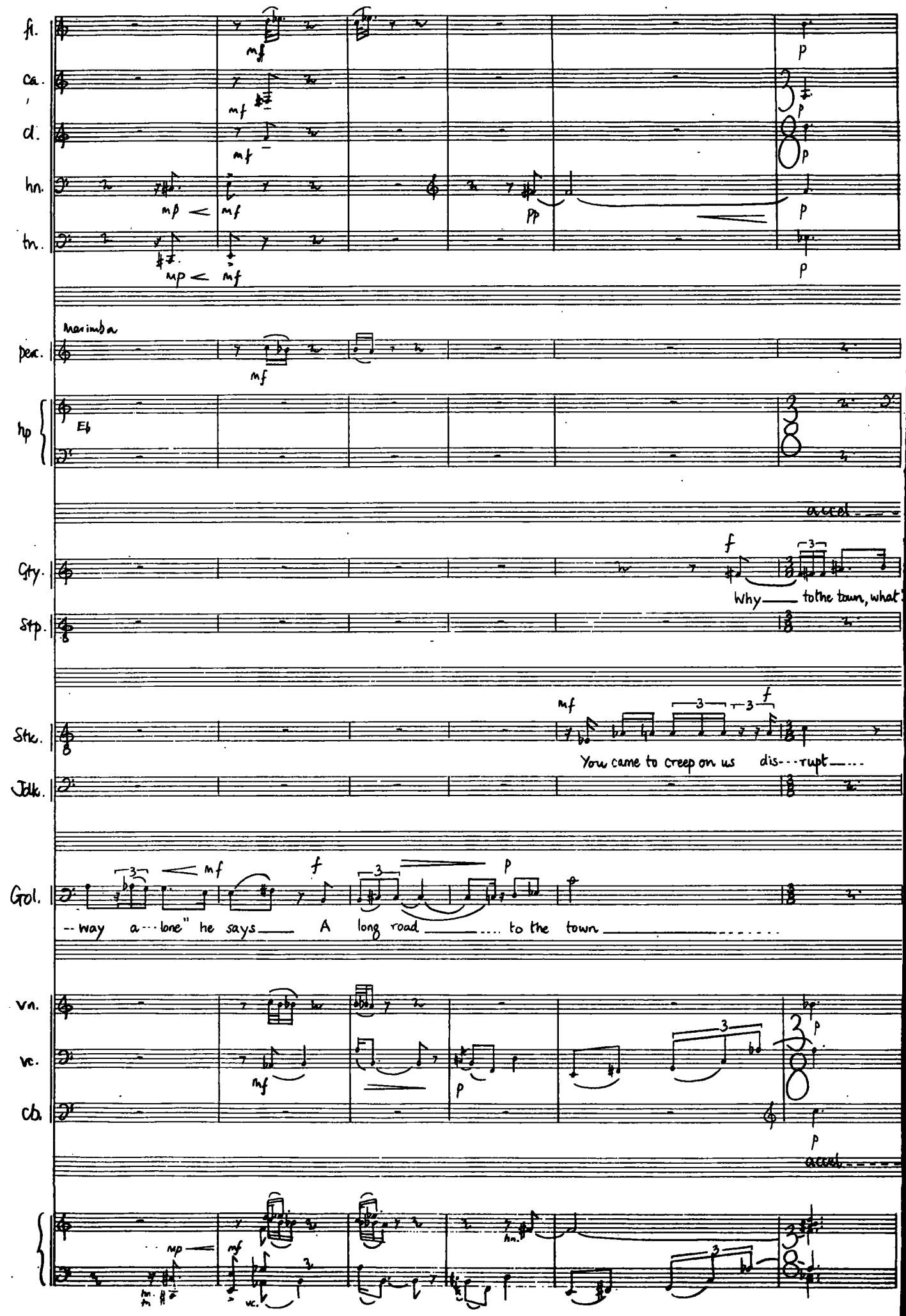
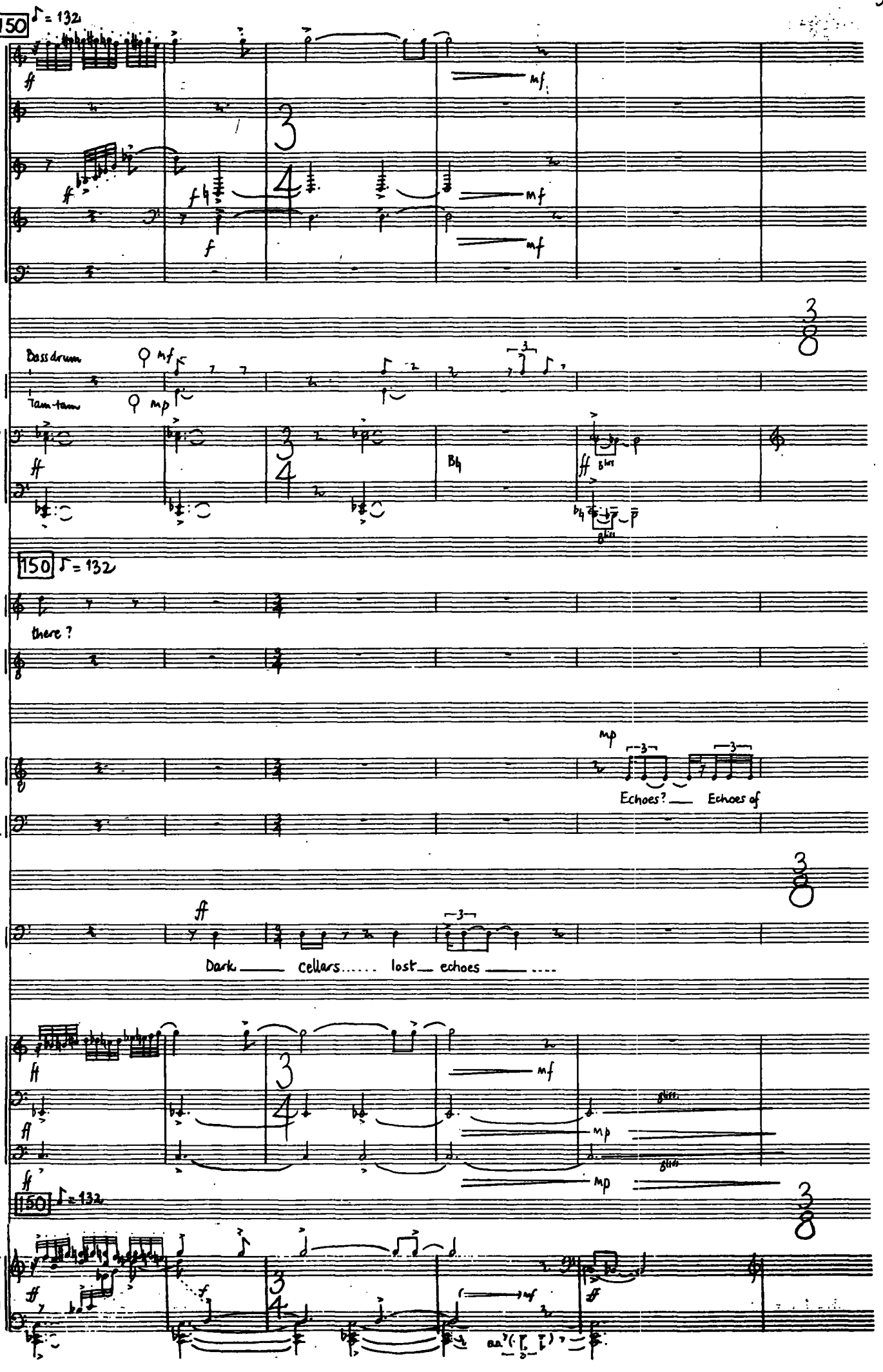
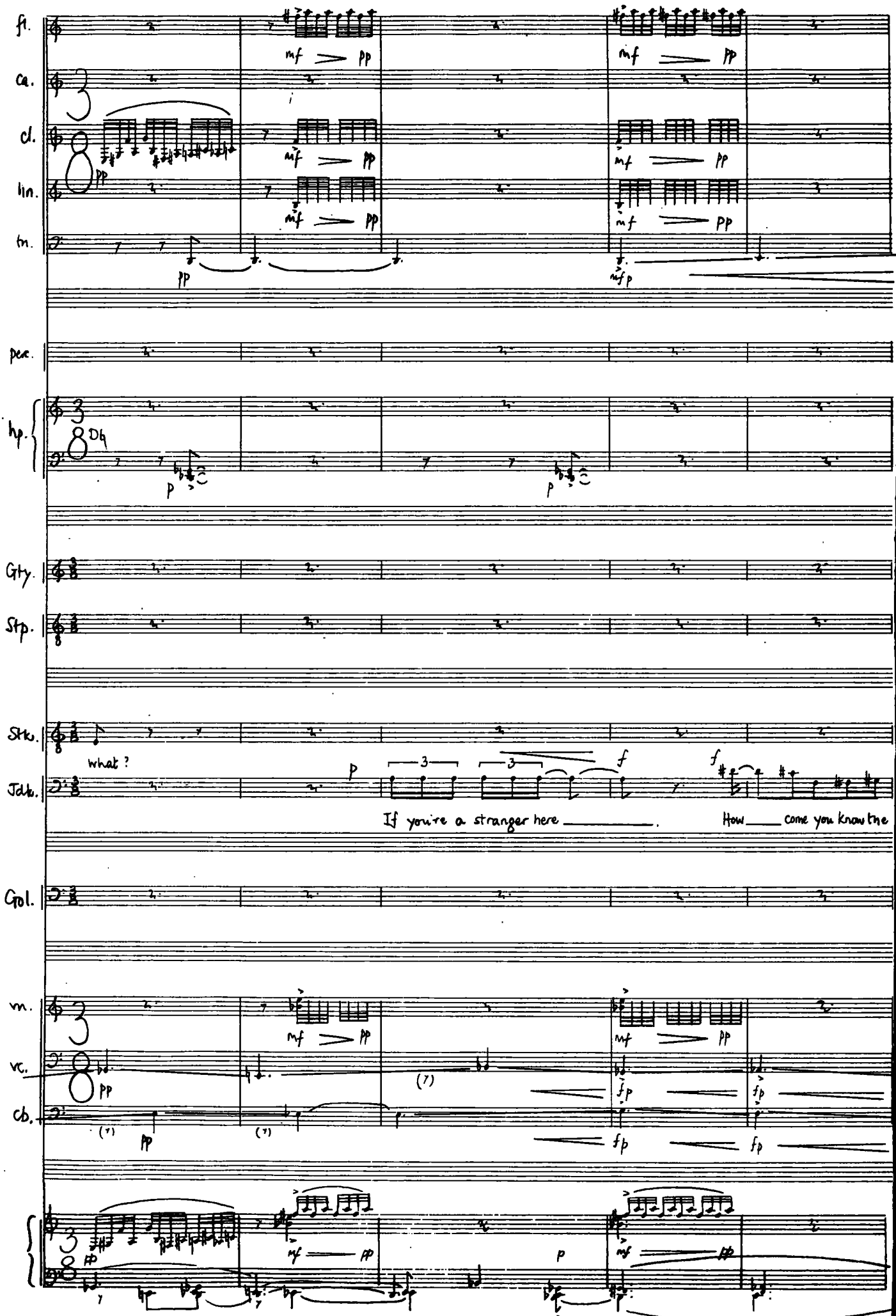
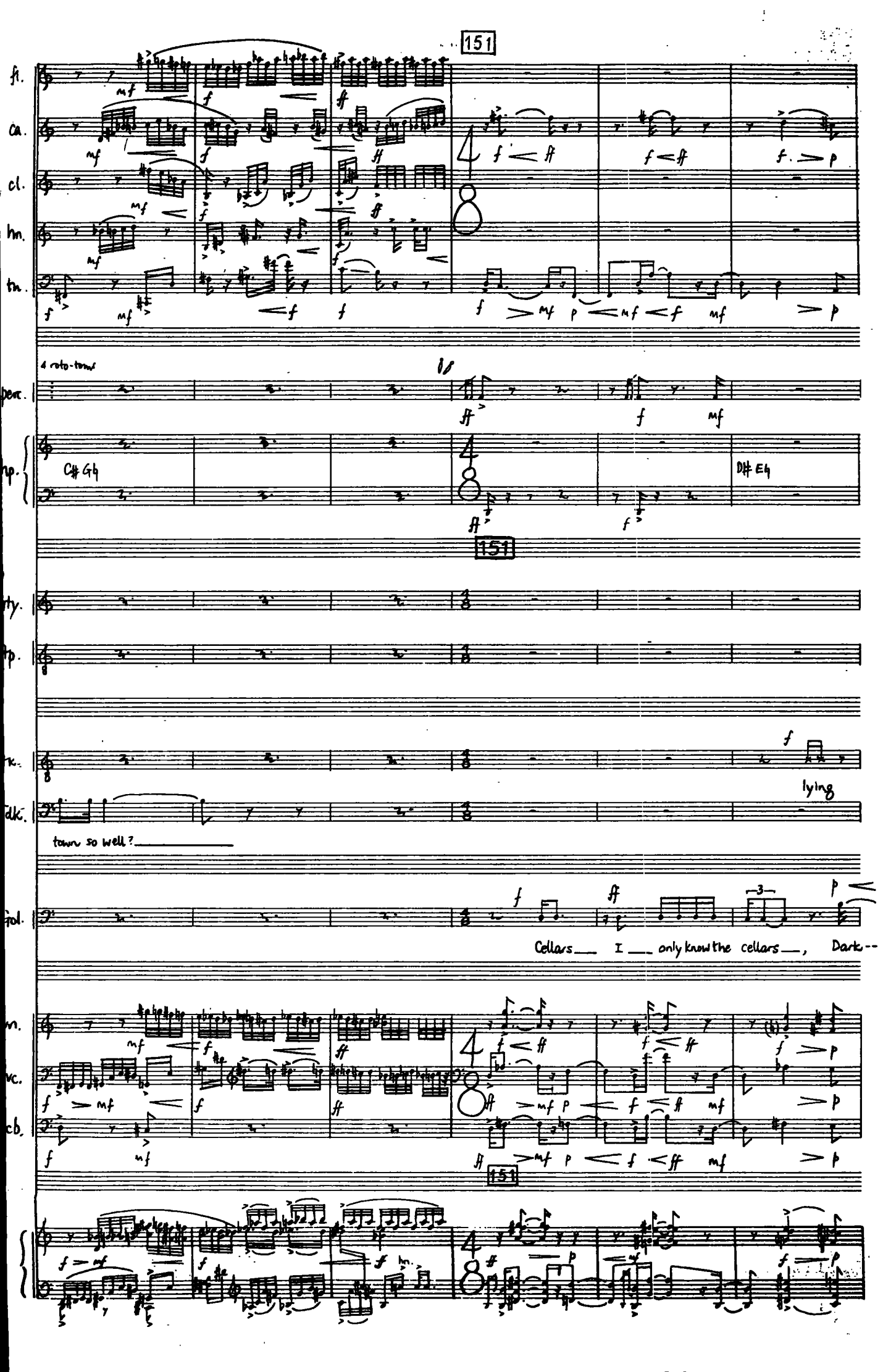
vn.

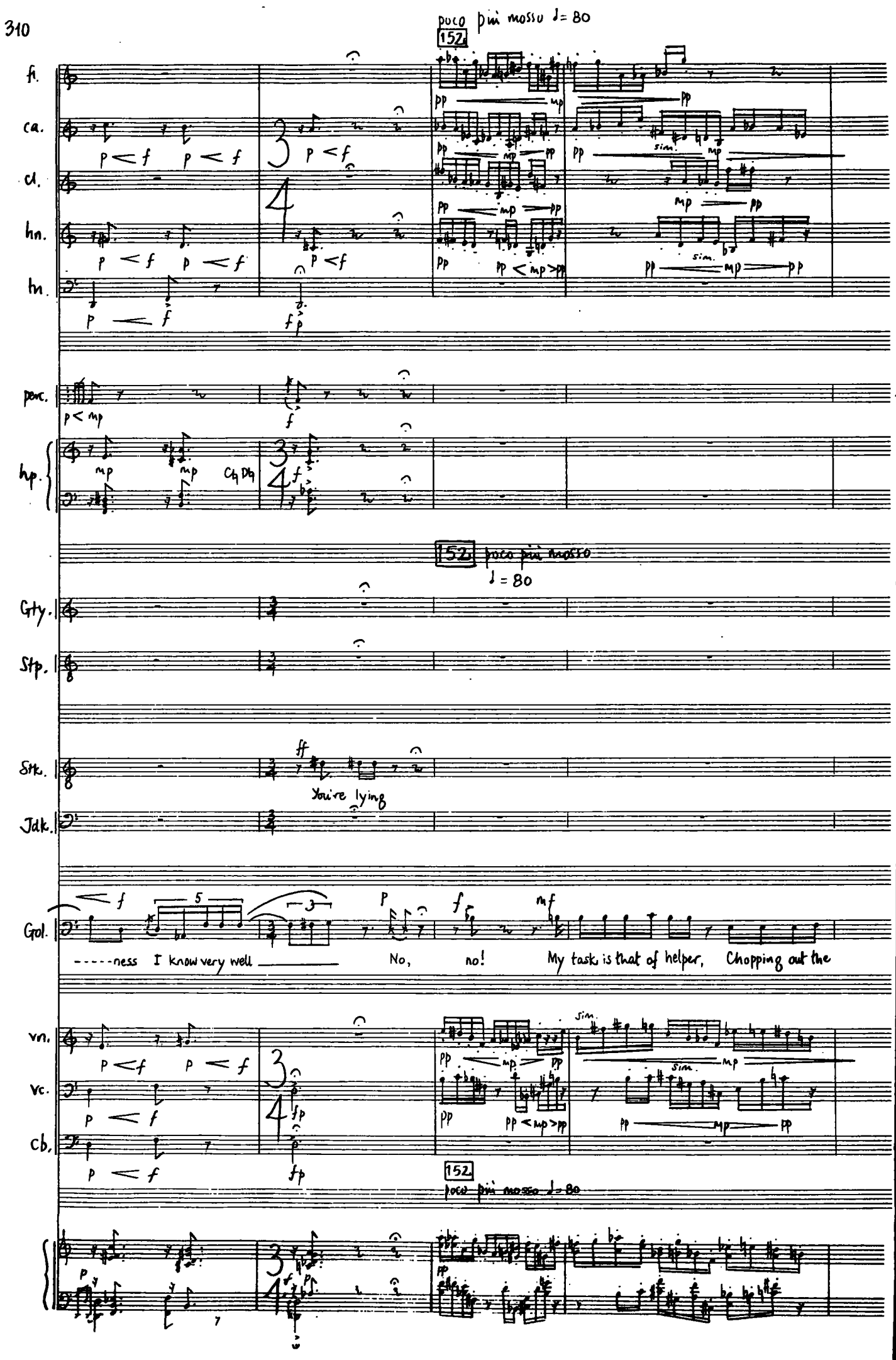
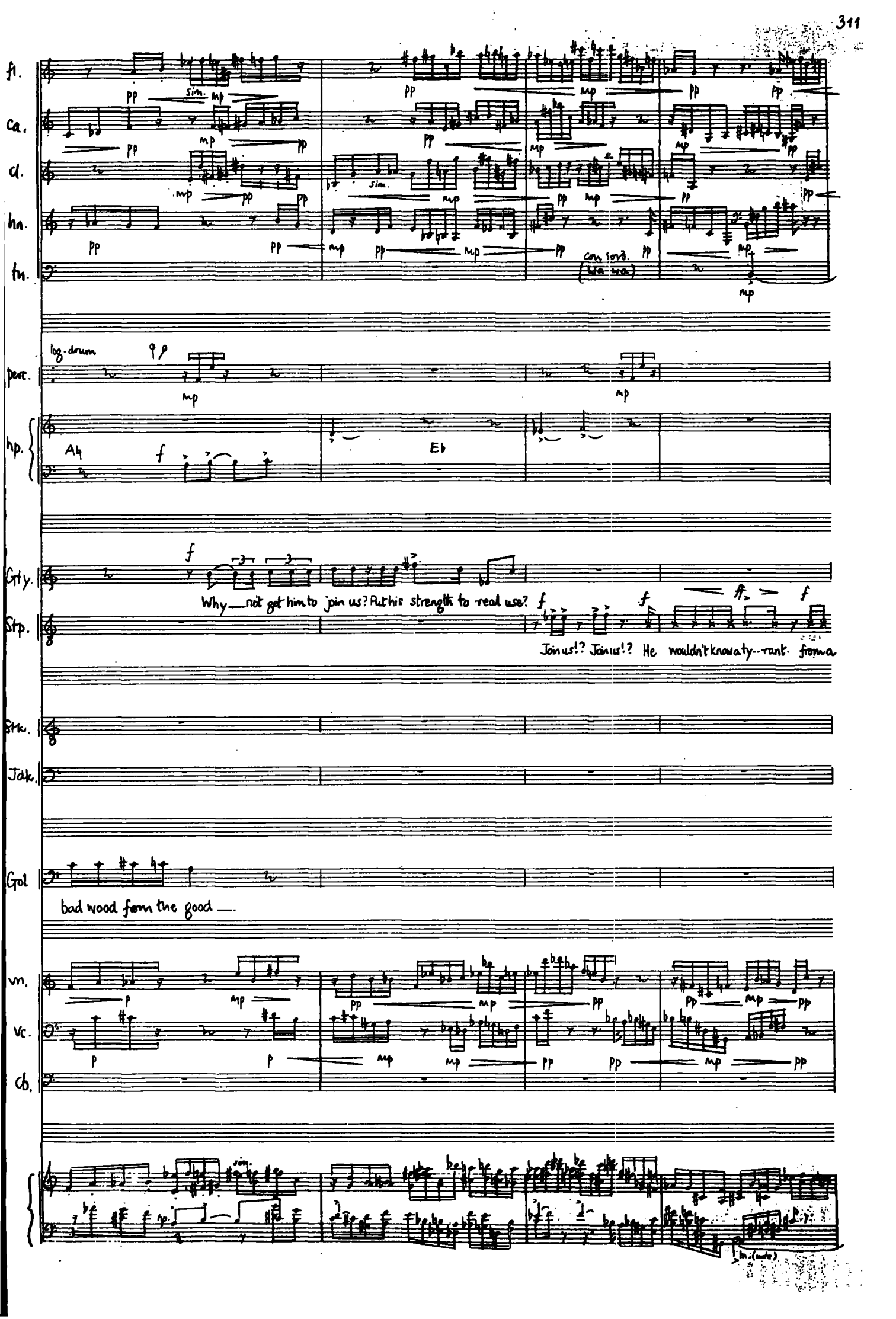
hp.

vc.

cb.

146
fl.
ca.
cl.
hn.
tn
f
ff
p
marimba
perc.
hp.
C♯
G♯
B♭ E♭
G♭
E♭
C♭ F♭
146
ff
Blood... tree... sun... Lips... garden... door
Woman... heart...
eyes
Bread... mouth... rope...
Blood... tree... sun... Lips... garden... door
Woman... heart...
Worms... dream... chain...
Blood... tree... sun... Lips... garden... door
Woman... heart...
(Golem, unnoticed, joins in)
Bl... su... gar...
Woman... heart...
146

147
fl.
ca.
cl.
hn.
tn.
senza Sord.
senza Sord.
perc.
Tam-tam
l.v.
high suspended cymbal
Bass pedal-drum
hp.
Db
Eb
Db
Bb Db
147
Gty.
Axe.. stone.. Child ... clock... Clay
Stp.
Axe stone Child clock Clay
Stk.
You!! What're you doing here? You spying on us?
Jdk.
Axe stone Child clock Clay
(They all stop suddenly. Stoiker snaps out of his dream-world)
Gol.
Axe Child Clay
vn.
Vc.
Cb.
arco
pizz
arco
147
Hi. cl.
vn.
vc.
cb.

meno mosso ♪ = 132
rit
♪ = 112
fl.
ca.
cl.
hn.
tn.
marimba
perc.
hp.
Db Eb Fb
meno mosso ♪ = 132
rit
♪ = 112
Gty.
Stp.
How come you're not staying at your
Stk.
Tdk.
Gtr.
Syn---a--gogue... I'm looking for the synagogue..... To rest.
vn.
vc.
cb.
meno mosso ♪ = 132
rit
♪ = 112
vn.
hp., mba.
vc.
cl., hn.

rit. 148 a tempo
fl.
ca.
cl.
hn.
tn.
perc.
frusta
bass pedal-drum
hp.
Fb Gb Ab
rit. 148 a tempo
Gty.
Stp.
Master's house?
Stc.
Bastard woke me up, broke the dream!
Get him out of here!
Someone take him to the
Tdk.
Gd.
vn.
vc.
cb.
rit. 148 a tempo
vc. cb.
basi drum
hp.
vc.


149
fl.
mf
ca.
mf
cl.
mf
hn.
mf
p
mf
tm.
p
mf
marimba
perc.
mf
hp.
149
Gty.
Stp.
Stk.
sy---nagogue!
Tdk.
Gol.
f
mf
mp
mf
f
p
I chop wood for my Master, And af---ter that a--way "A---
vn.
mf
vc.
mf
Cb.
mf
149
mf
p


accel
Fl.
Cl.
Hn.
Tn.
Perc.
Marimba
Hp
Eb
accel
Gty.
Why to the town, what!
Stp.
Ste.
You came to creep on us dis---rupt
Jdk.
Gol.
--way a---lone" he says A long road to the town
Vn.
Vc.
Cb.
accel

150 ♪ = 132
fl.
ca.
cl.
hn.
tn.
Bass drum
Tam-tam
perc.
hp.
150 ♪ = 132
Sty.
there ?
Stp.
Stk.
Echoes? Echoes of
Tdk.
Gol.
Dark cellars lost echoes
vn.
vc.
cb.
150 ♪ = 132

fl.
ca.
cl.
bn.
tn.
perc.
hp.
Dh
Gty.
Stp.
Stk.
what ?
Tdk.
If you're a stranger here
How come you know the
Gol.
vn.
vc.
cb.

151
fl.
ca.
cl.
hn.
tn.
4 roto-toms
perc.
hp.
C♯ G♮
D♯ E♮
151
ty.
tp.
lying
town so well?
Cellars I only know the cellars, Dark--
vn.
vc.
cb.
151

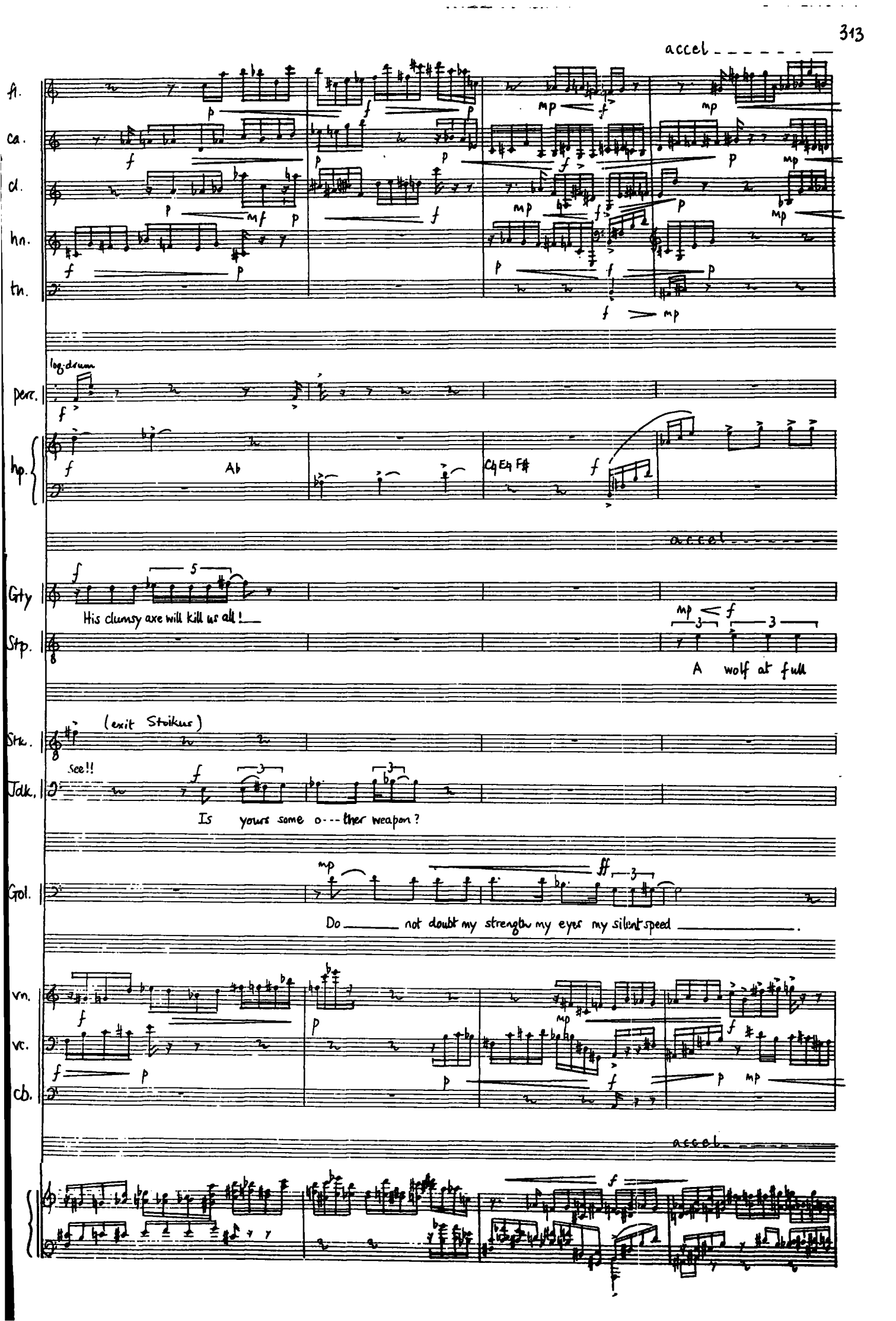

poco più mosso ♩= 80
152
fl.
ca.
cl.
hn.
tn.
perc.
hp.
152 poco più mosso
♩ = 80
Gty.
Stp.
Stk.
You're lying
Jdk.
Gol.
-----ness I know very well
No, no!
My task is that of helper, Chopping out the
vn.
vc.
cb.
152
poco più mosso ♩= 80

fl.
ca.
cl.
hn.
tn.
log-drum
perc.
hp.
Ab
Eb
Gtty.
Why__ not get him to join us? Put his strength to real use?
Stp.
Join us!? Join us!? He wouldn't know a ty--rant from a
Strk.
Jak.
Gol
bad wood from the good __.
vn.
vc.
cb.
con sord.
(ha ha)

153

fl.
ca.
cl.
hn.
tn.
perc.
hp.
Gtr.
Stp.
Str.
Jdk.
Gol.
vn.
vc.
cb.

log drum

tree-trunks

Afraid of blood? A-fraid of fire?_ Strong back, soft heart_. No good to us! No good, no good! You'll see, you'

accel
fl.
ca.
cl.
hn.
tn.
log drum
perc.
hp.
Ab
Cb Eb F#
accel
Gty
His clumsy axe will kill us all!
Stp.
A wolf at full
(exit Stoikus)
Stk.
See!!
Tdk.
Is yours some o---ther weapon?
Gol.
Do not doubt my strength my eyes my silent speed
vn.
vc.
cb.
accel

accel - - - - - 154 ♩= 112

fl.
ca.
cl.
hn.
tn.
perc.
log-drum
hp.
C♭ D♯ F♭ A♯
accel - - - - - 154 ♩= 112
City.
That's it — our golem!
Stp.
morn! —
Join us!
Practise... train ...
Practise, train, Strike without
(all laugh)
Stk.
Jdk.
Join us!
Strike without remorse,
Gol.
vn.
Vc.
cb.
accel - - - - - 154 ♩= 112

accel. 155 ♩ = 120

fl.
ca.
cl.
hn.
tn.
perc.
p.
Gty
Stp.
Strk.
Tdk.
Gol.
vn.
vc.
Cb.
p.

roto-toms

Db E# F#

accel. 155 ♩ = 120

--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

Hit'em hard!

Practise.. train.. Strike without remorse, Strike

Leave me

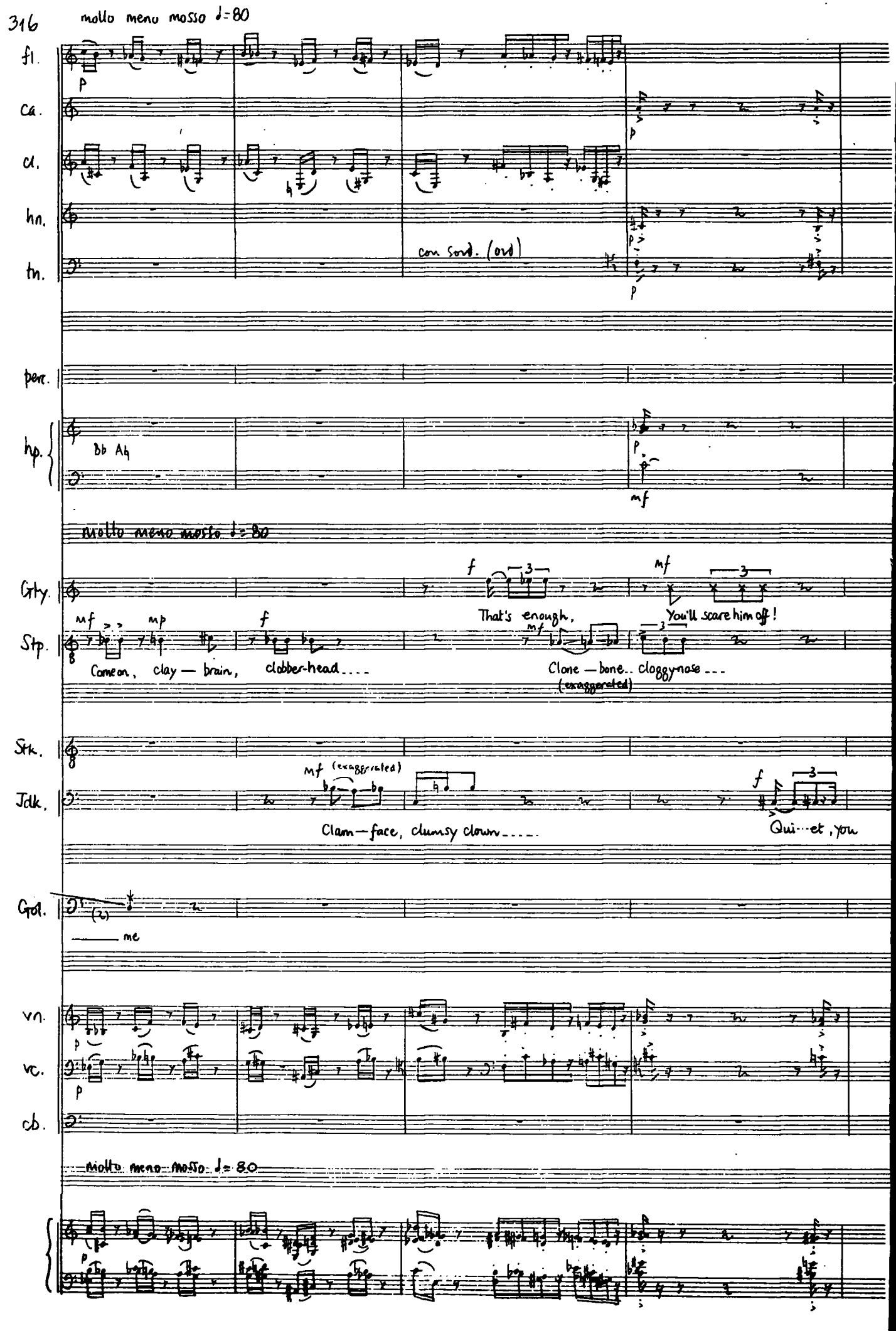
Leave me

Leave

pizz.

accel. 155 ♩ = 120

cb.

316

molto meno mosso ♩= 80
fl.
ca.
cl.
hn.
tn.
con Sord. (ord)
perc.
hp.
Bb Ab
molto meno mosso ♩= 80
City.
Stp.
mf
mp
f
Comeon, clay — brain, clobber-head....
That's enough,
mf
You'll scare him off!
Clone — bone.. cloggynose...
(exaggerated)
Stk.
Tdk.
mf (exaggerated)
Clam — face, clumsy clown.....
Qui···et, you
Gol.
me
vn.
vc.
cb.
molto meno mosso ♩= 80

più mosso ♩= 92

156

fl.

ca.

cl.

hn.

tn.

guiro

perc.

Bass pedal drum

hp.

B♯ C♯ E♭ G♯ A♯

E♮

B♮ E♭

156

più mosso ♩= 92

vln.

vla.

tp.

tk.

Tak.

you old virus! He'll soon bend!

trol.

Sim - - - - ple beggars!.... My Master's wrong. I see your in - - -

vn.

vc.

cb.

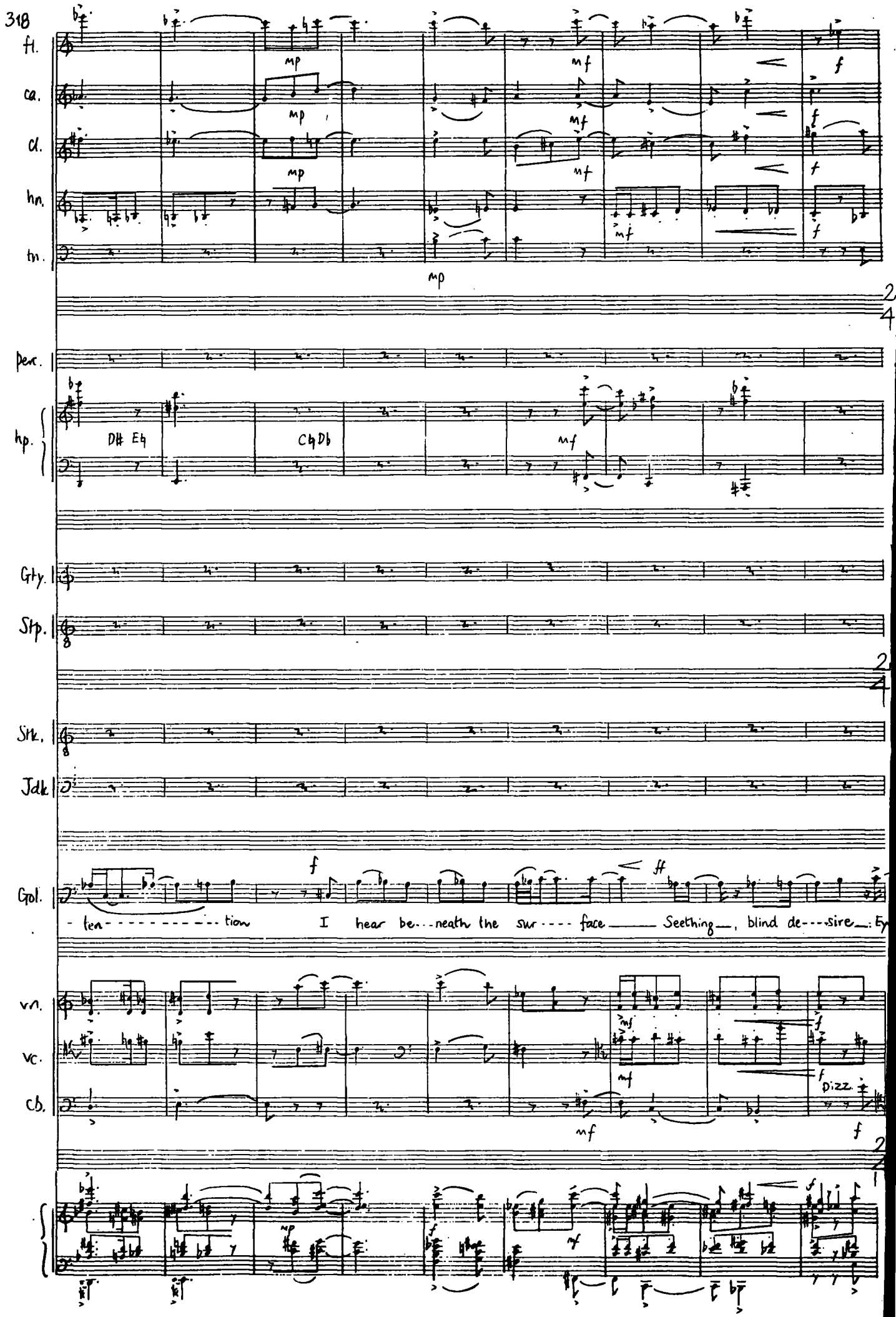
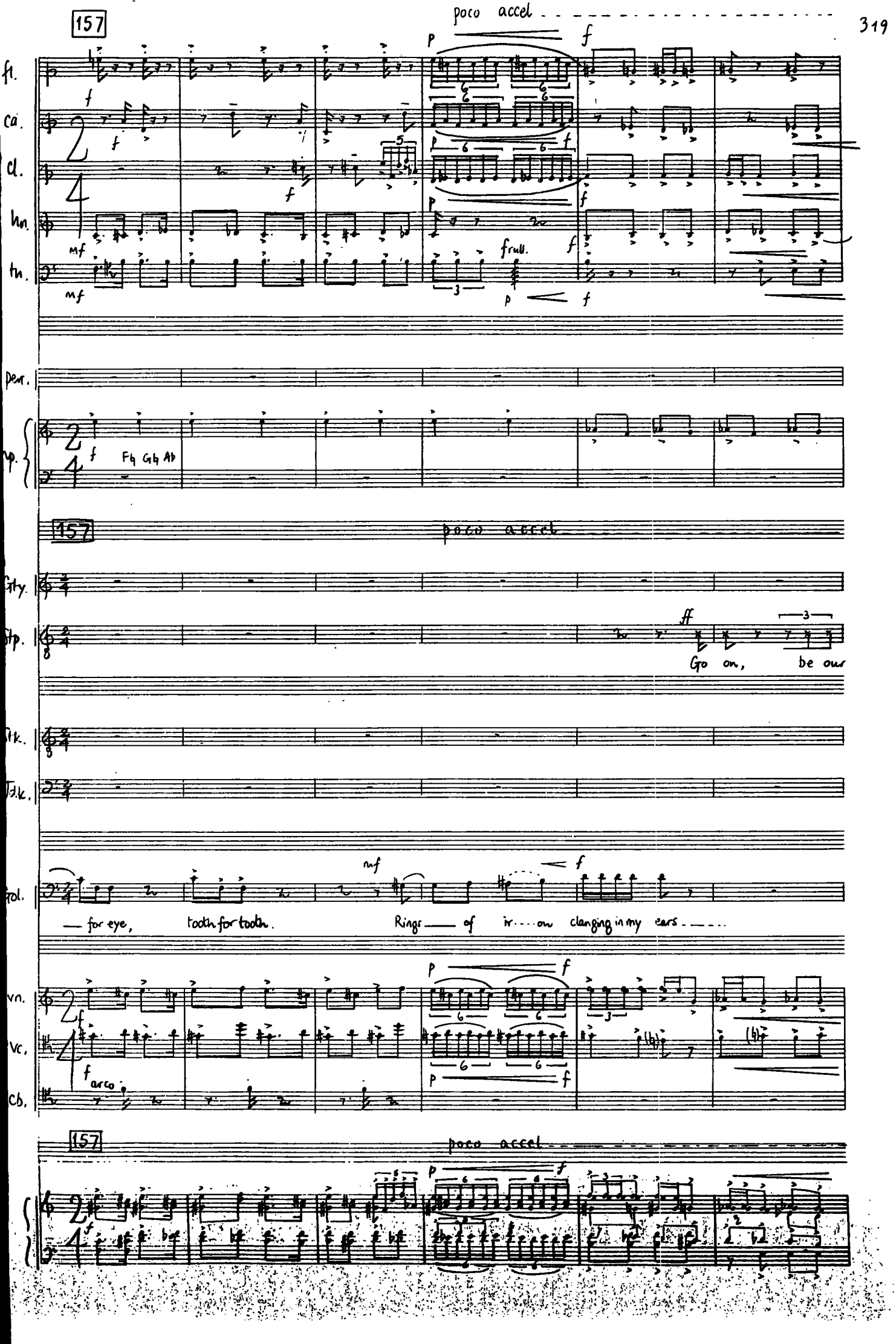
arco

156 più mosso ♩= 92

guiro

BD.

vn.,ha.,va.

cb.

318
fl.
ca.
cl.
hn.
tn.
perc.
hp.
Gtr.
Stp.
Stk.
Jdk.
Gol.
vn.
vc.
cb.
mp
mf
f
ff
D♯ E♮
C♮ D♭
- ten - - - - - - - - - - tion I hear be - - neath the sur - - - - face Seething, blind de - - - sire: Ey
Dizz.

157
poco accel
fl.
cl.
cl.
hn.
tn.
perc.
vp.
F♮ G♮ A♭
157
poco accel
Gtr.
Stp.
Go on, be our
Stk.
Tdk.
fol.
— for eye, tooth for tooth. Rings — of ir — on clanging in my ears — —
vn.
vc.
arco
cb.
157
poco accel

158

♩ = 108 molto rit. - - - - - - - - a tempo ♩ = 108

fl.
ca.
cl.
hn.
tn.
perc.
hp.
Gty.
Stp.
Stk.
Jdk.
Gol.
vn.
vc.
cb.

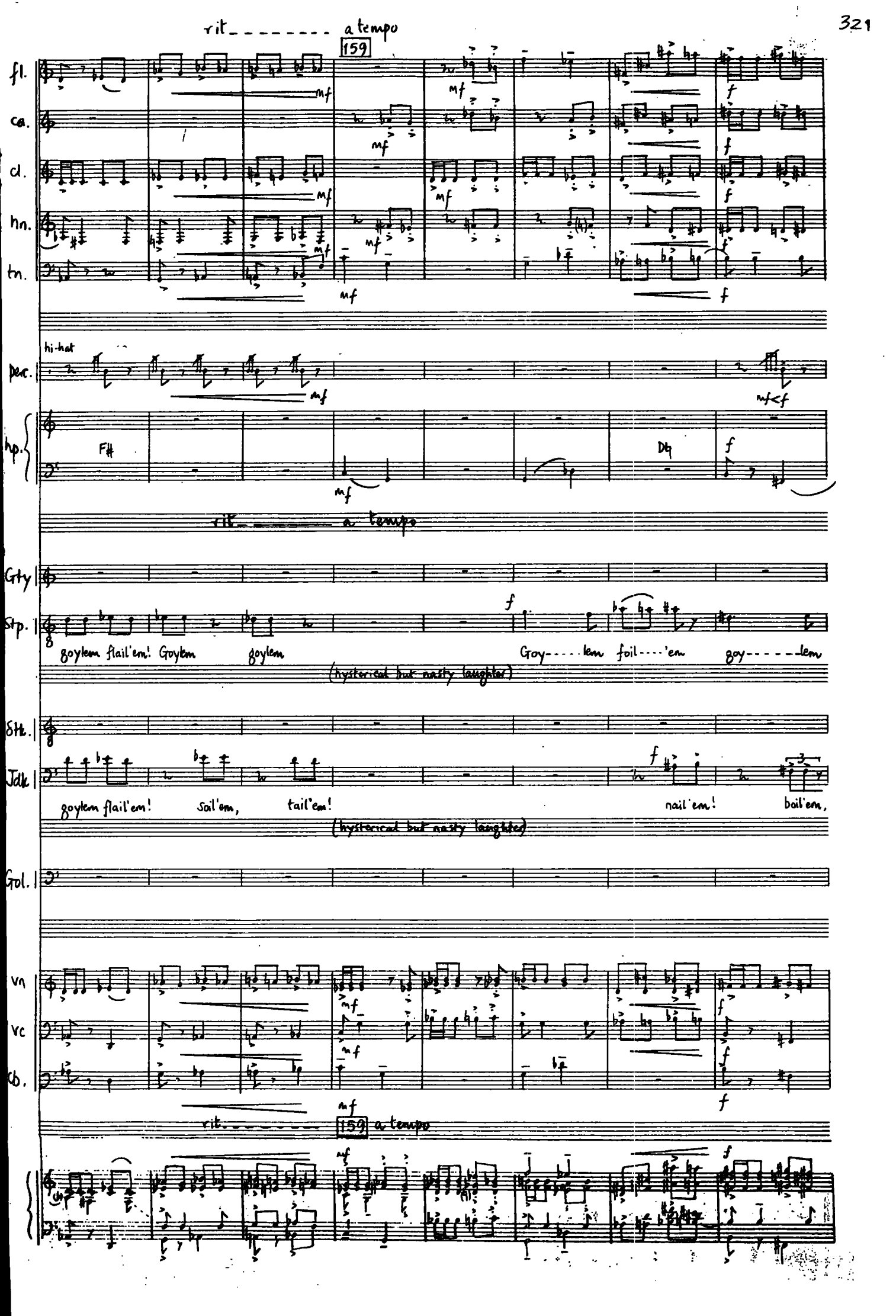
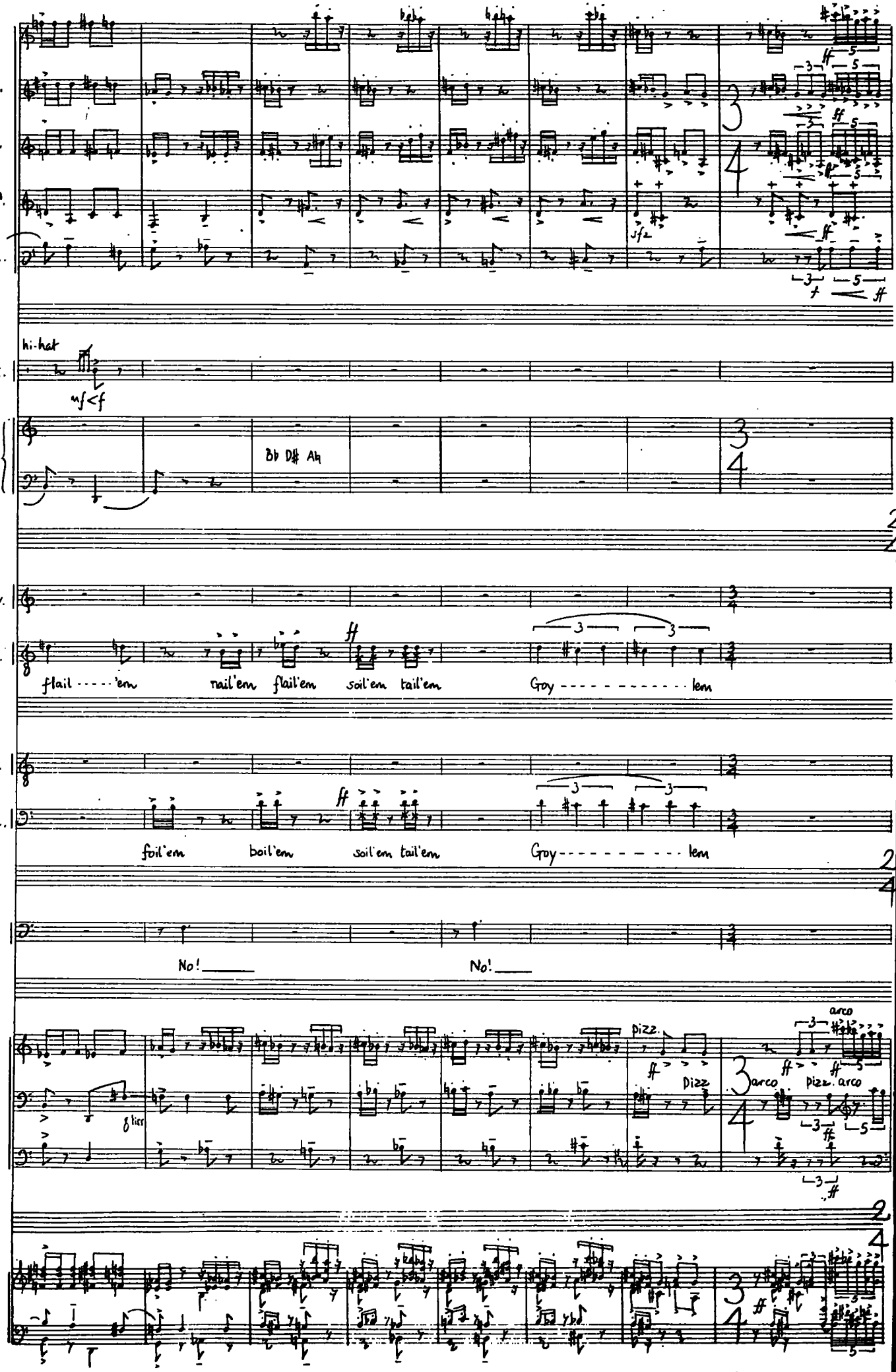
hi-hat + (sempre)

(Gerty looks on nervously)

Goylem! Goy----lem foil'em, Goylem nail'em! Goylem boil'em

(Stump and Jadek, in a vulgar fashion)

Goylem foil'em, Goylem nail'em! Goylem boil'em

♩ = 108 molto rit. - - - - - - - - 158 a tempo ♩ = 108

rit. a tempo
159
fl.
ca.
cl.
hn.
tn.
hi-hat
perc.
hp.
F#
Db
rit. a tempo
Gty
Stp.
goylem flail'em! Goylem goylem
Goy---lem foil---'em goy---lem
(hysterical but nasty laughter)
Stk.
Jdk
goylem flail'em! Sail'em, tail'em!
nail'em! bail'em,
(hysterical but nasty laughter)
Gol.
vn
vc
cb.
rit.
159
a tempo

Fl.
Ca.
Cl.
Hn.
Tn.
hi-hat
Perc.
Hp.
Bb D# Ab
Gty.
Stp.
flail - - - - 'em
nail'em
flail'em
soil'em tail'em
Goy - - - - - - - - - - - - lem
Stk.
Tdk.
foil'em
boil'em
soil'em tail'em
Goy - - - - - - - - - - - - lem
Gol.
No!
No!
Vn.
Vc.
Cb.
gliss
Pizz.
Pizz.
arco
Pizz.
arco

più mosso ♩ = 120

160

fl.
ca.
cl.
hn.
tn.
perc.
p.
vln.
vlc.
Cb.

Eb
Ab
8va

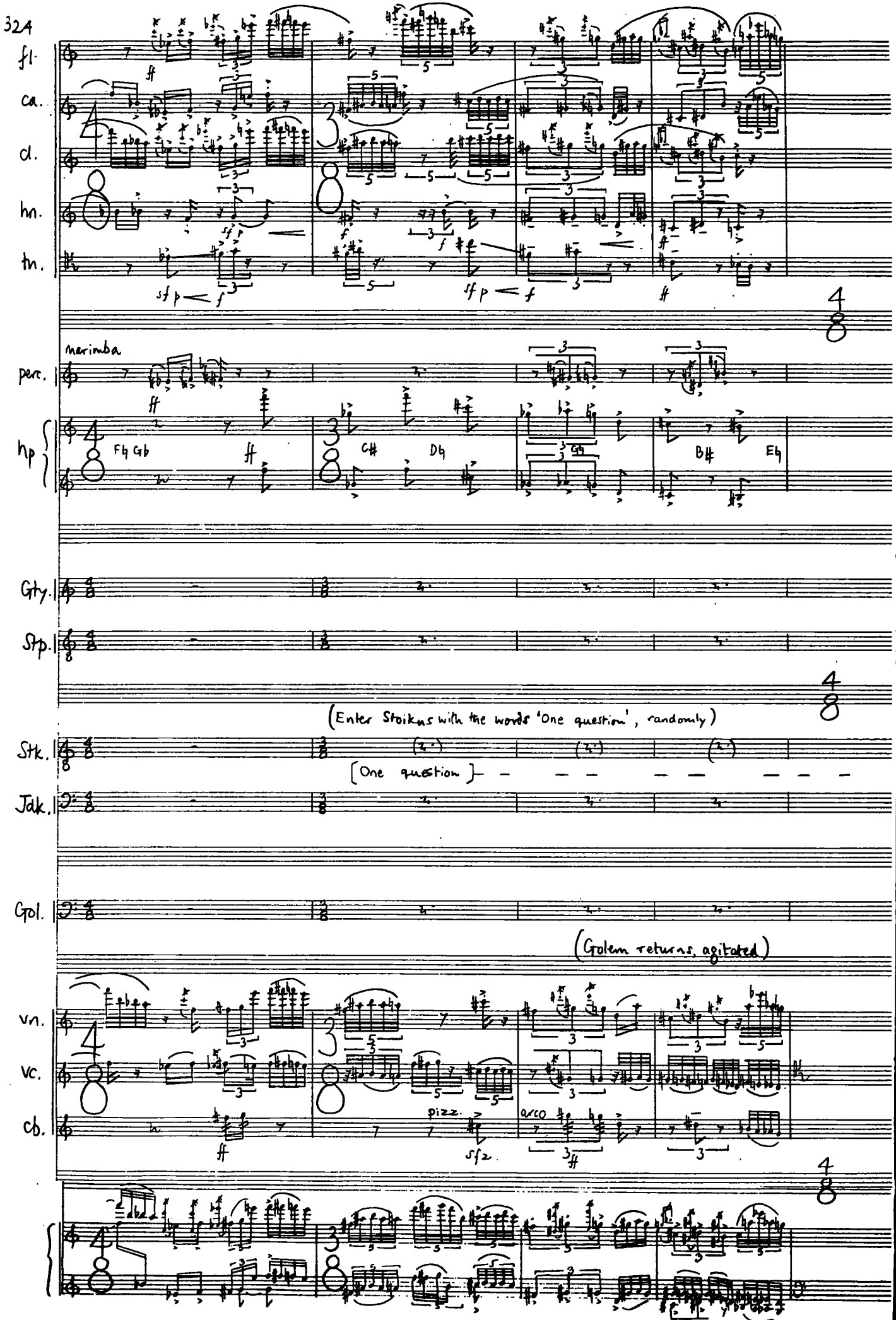
più mosso ♩=120

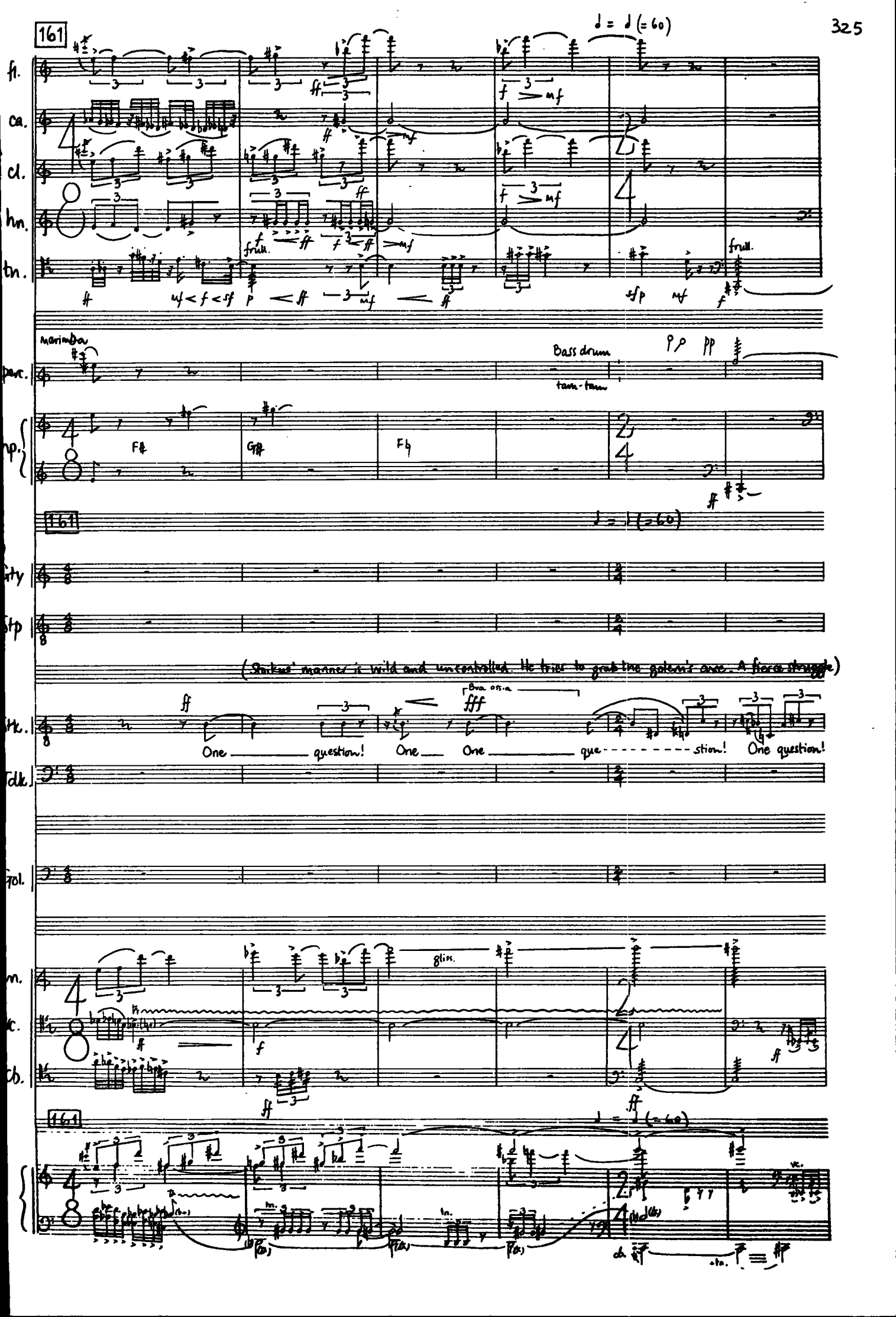
Gooty, Stump and Jadek rush off in great commotion chased by the golem.

(Golem strikes out with his axe.)

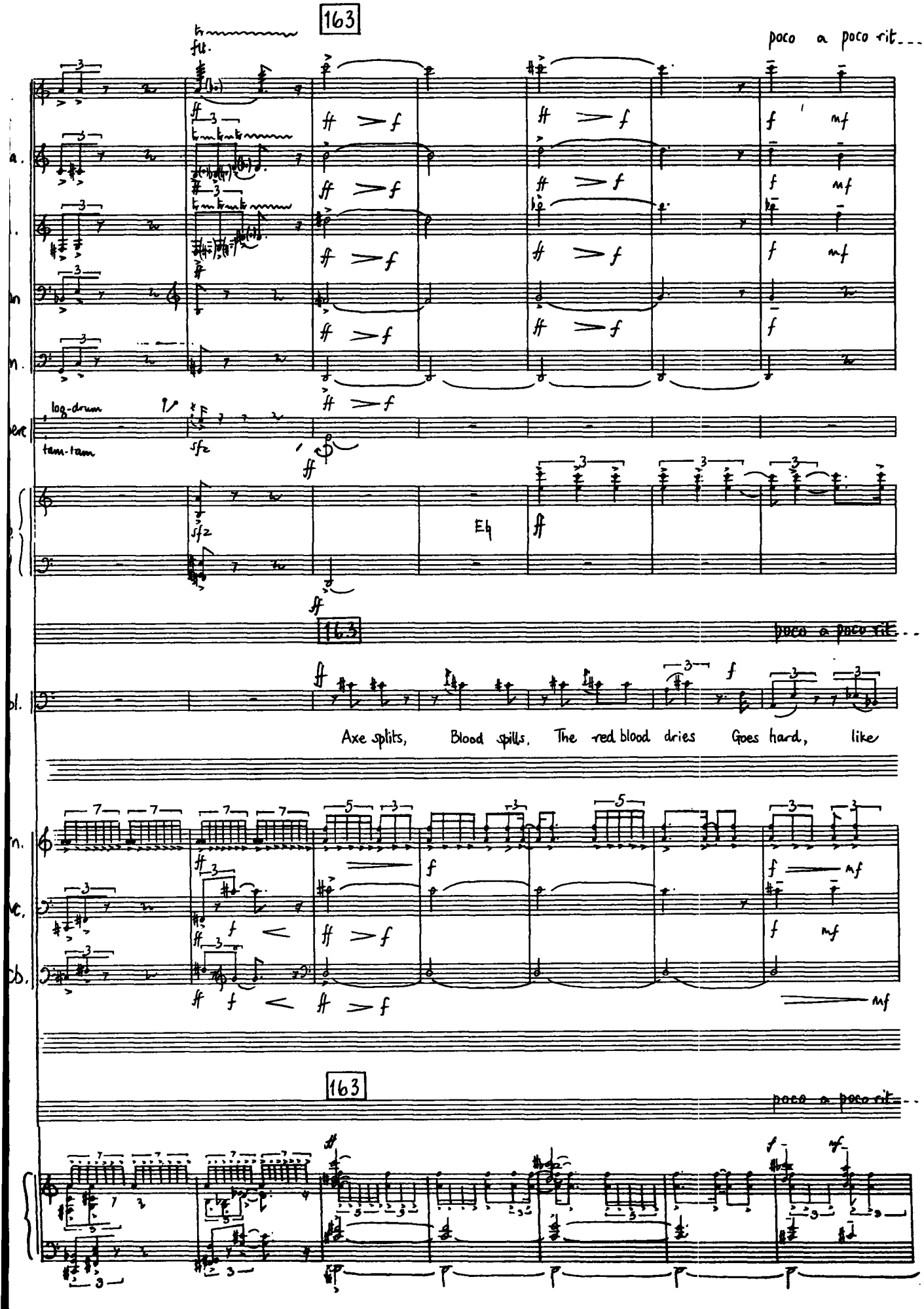
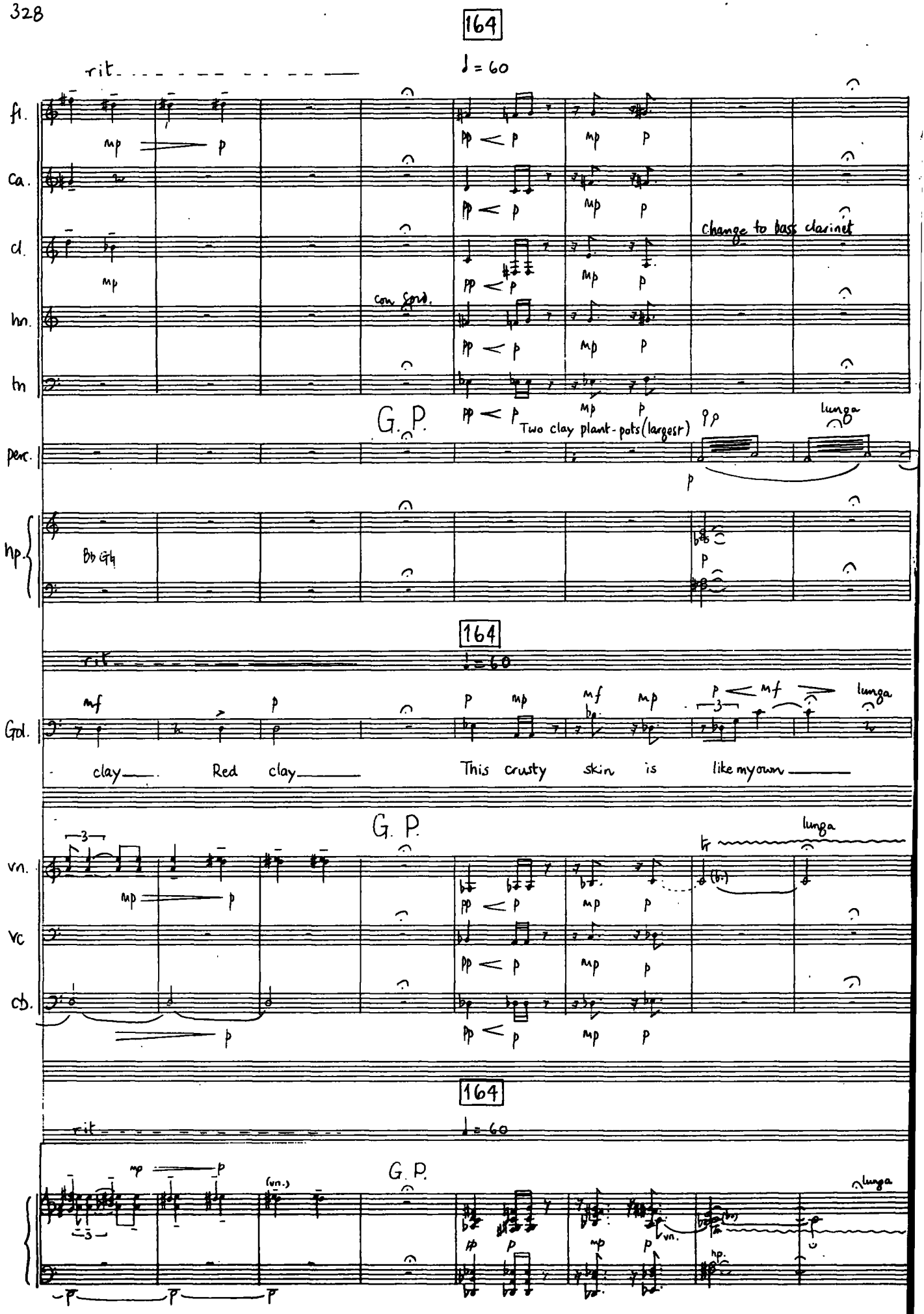
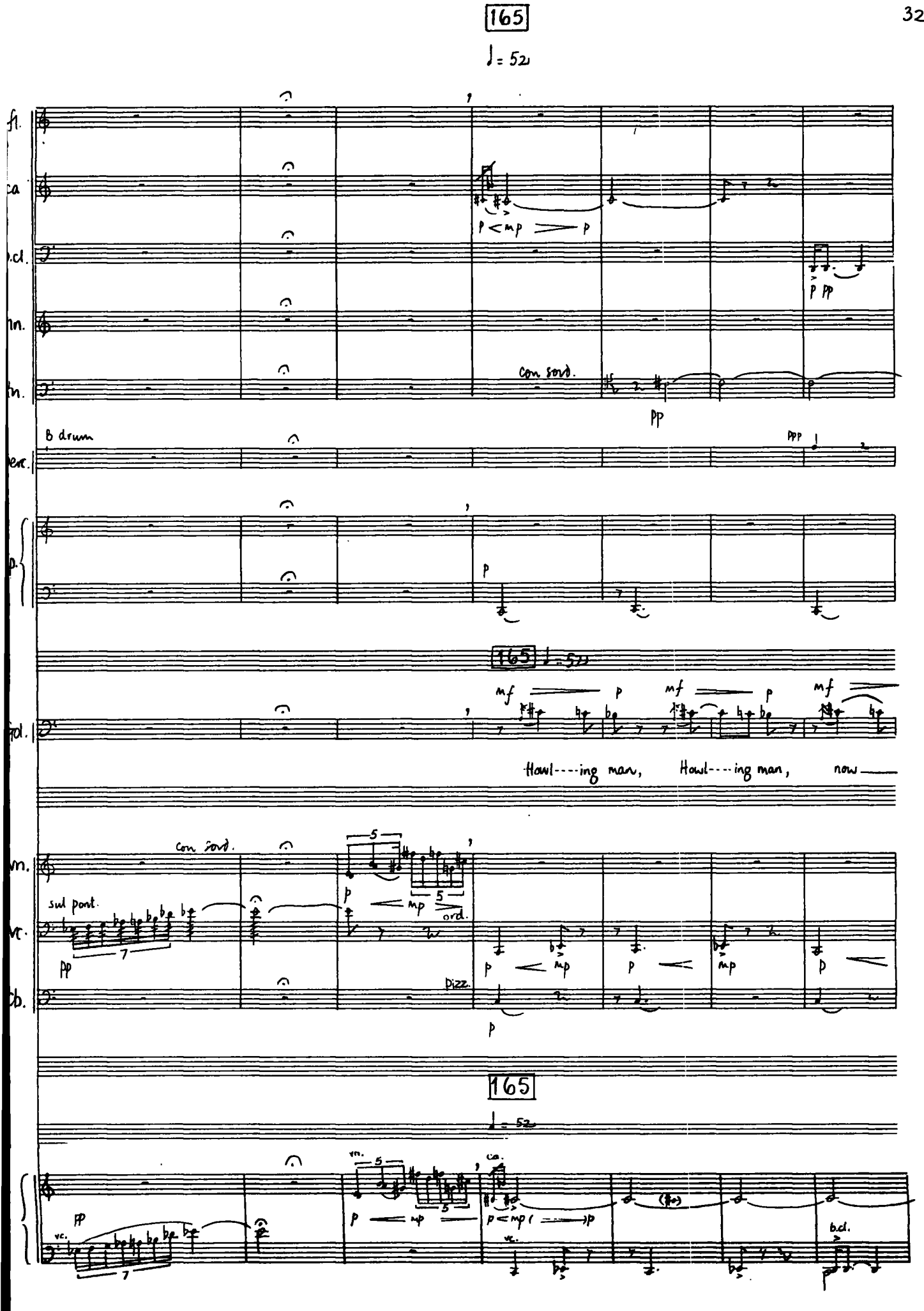
No!

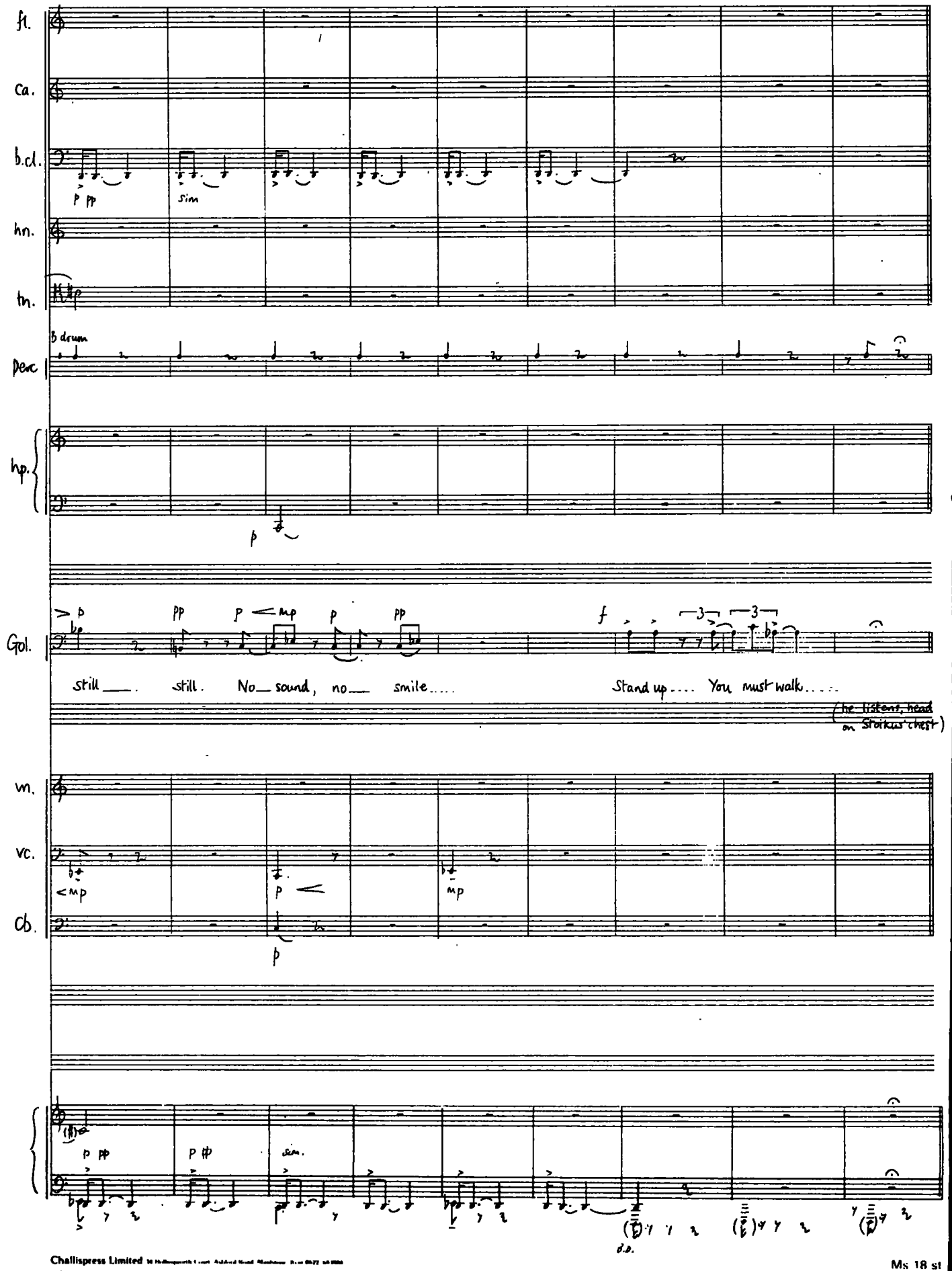
più mosso ♩=120

(multi)

fl.
ca.
cl.
hn.
tn.
sfp
f
sfp
f
ff
4/8
marimba
perc.
ff
hp
F♮ G♭
ff
C♯
D♭
B♯
E♮
Gty.
Stp.
4/8
(Enter Stoikns with the words 'One question', randomly)
Stk.
[One question]
Jdk.
Gol.
(Golem returns, agitated)
vn.
vc.
cb.
pizz.
sfz
arco
ff
4/8


161
♩ = ♩ (= 60)
fl.
ca.
cl.
hn.
tn.
frull.
frull.
marimba
Bass drum
tam-tam
perc.
hp.
F♯
G♯
F♮
161
♩ = ♩ (= 60)
Sty
Stp
(Snikus' manner is wild and uncontrolled. He tries to grab the golem's axe. A fierce struggle)
Str.
Bva ossia
One question! One One que stion! One question!
Tdk.
Gol.
gliss.
161
♩ = ♩ (= 60)

accel. 162 ♩ = 84

fl.
ca.
cl.
hn.
tr.
senza sord.
perc.
B.dr.
tam-tam
4 rolo-toms
hp
Bb Cb Eb F# Ab
accel. 162 ♩ = 84
Gty
Stp.
Stk.
One que.. que... que
Jdk.
(Golem stays Stroke)
Gol.
vn.
vc.
cb.
accel. 162 ♩ = 84

163
poco a poco rit...
fl.
log-drum
tam-tam
sfz
Eh
Axe splits, Blood spills, The red blood dries Goes hard, like
163
poco a poco rit...

164
rit.
♩= 60
Fl.
Ca.
Cl.
Hn.
Tn
Perc.
Hp.
Con Sord.
G. P.
Two clay plant-pots(largest)
lunga
Change to bass clarinet
Bb Gb
164
rit.
♩= 60
Gdl.
clay
Red clay
This crusty skin is like my own
lunga
Vn.
Vc
Cb.
G. P.
lunga
164
rit.
♩= 60
(vn.)
G. P.
lunga
vn.
hp.

165
♩= 52
fl.
ca.
b.cl.
hn.
tn.
B drum
per.
p.
con sord.
pp
ppp
mf
p
Howl---ing man, Howl---ing man, now
vn.
sul pont.
ord.
Dizz.
vc.
cb.
mp
5
7

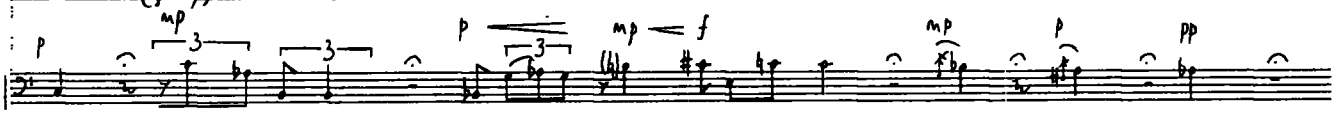

fl.
ca.
b.cl.
P pp
sim
hn.
tn.
B drum
perc
hp.
p
Gol.
still ___. still. No___ sound, no___ smile.....
Stand up.... You must walk.....
(he listens, head on Statue's chest)
vn.
vc.
<mp
P <
mp
cb.
p
P pp
P pp
sim.
(p)
(p)
(p)
d.d.

166

change to alto flute

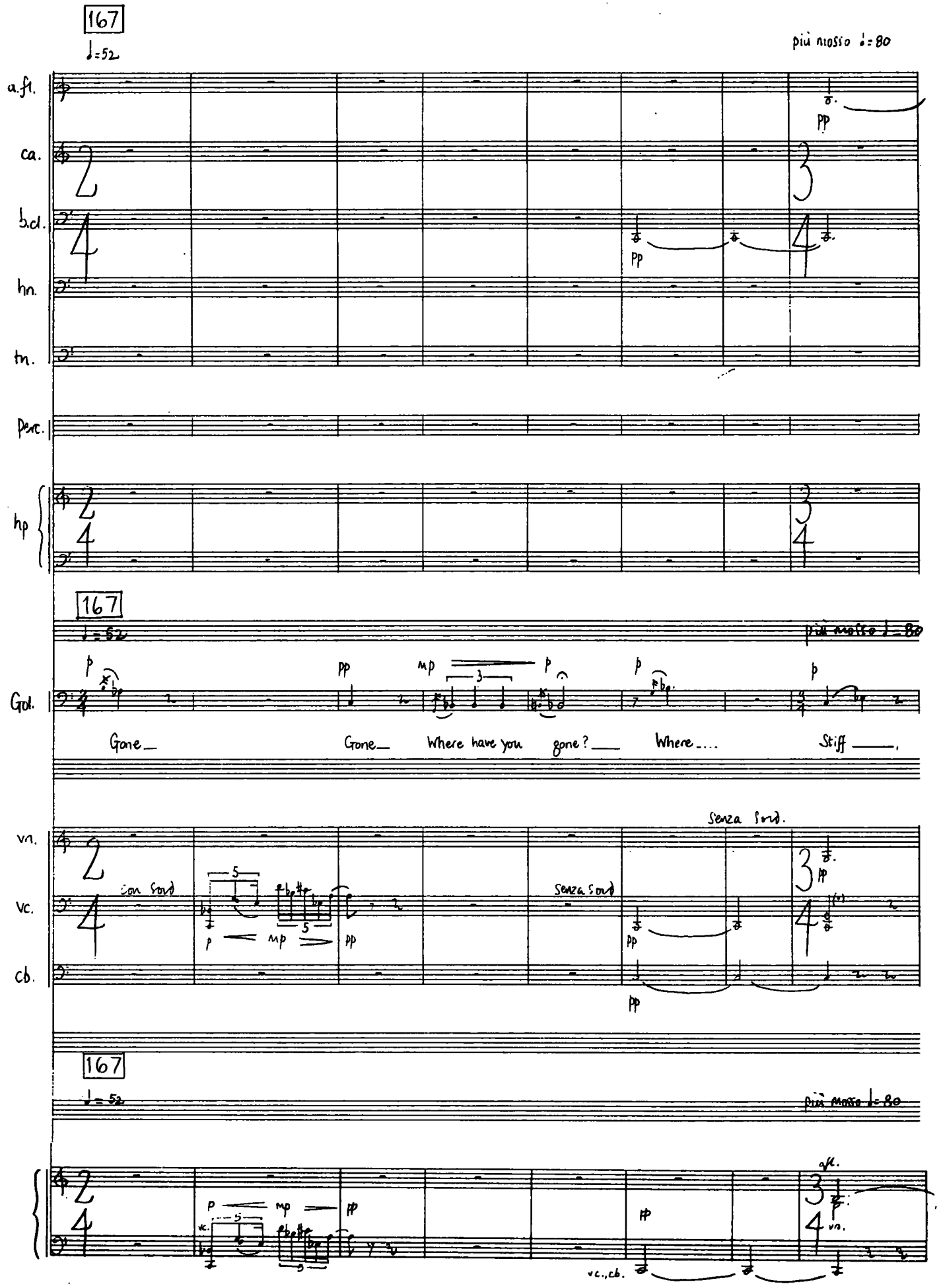
166

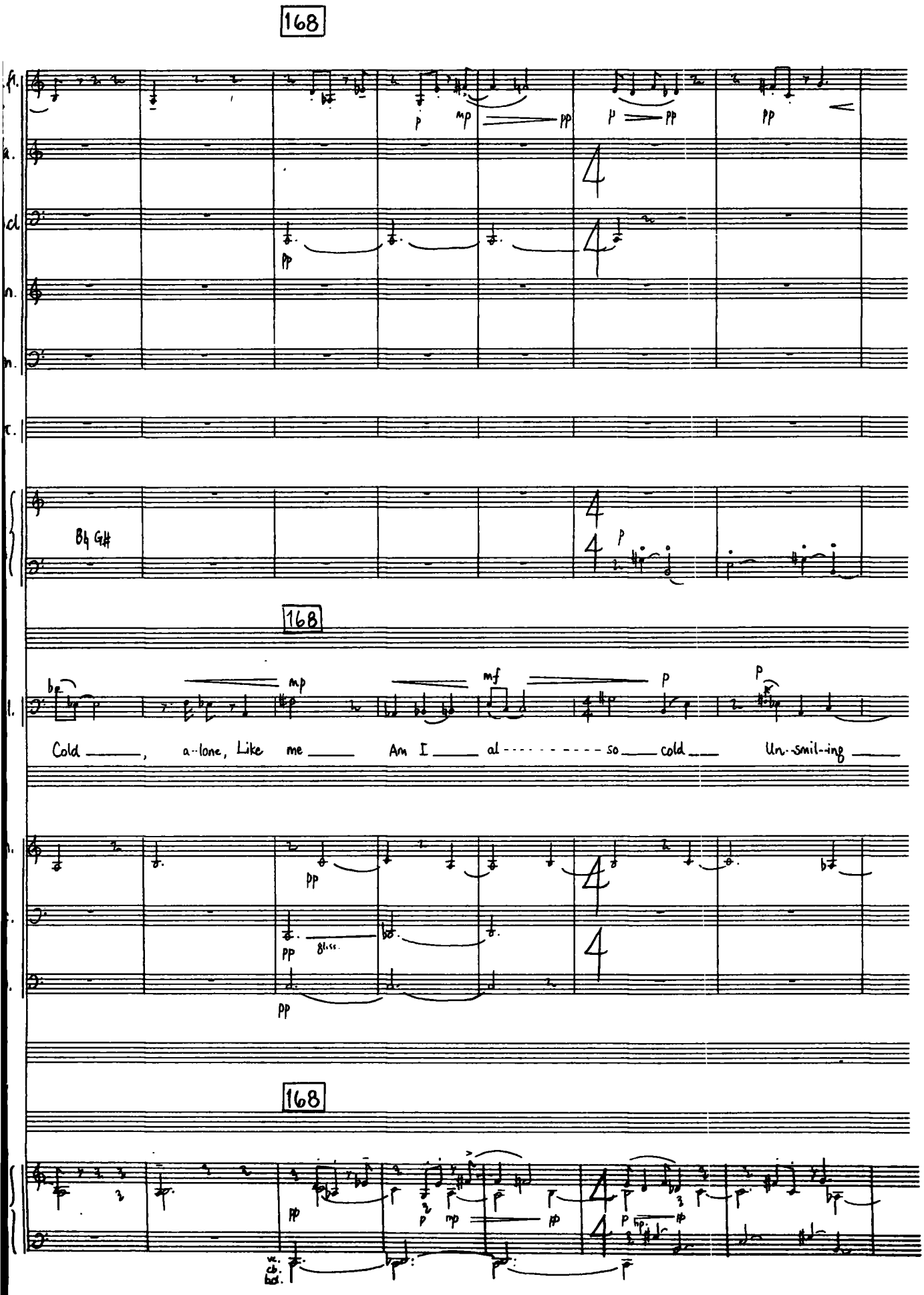
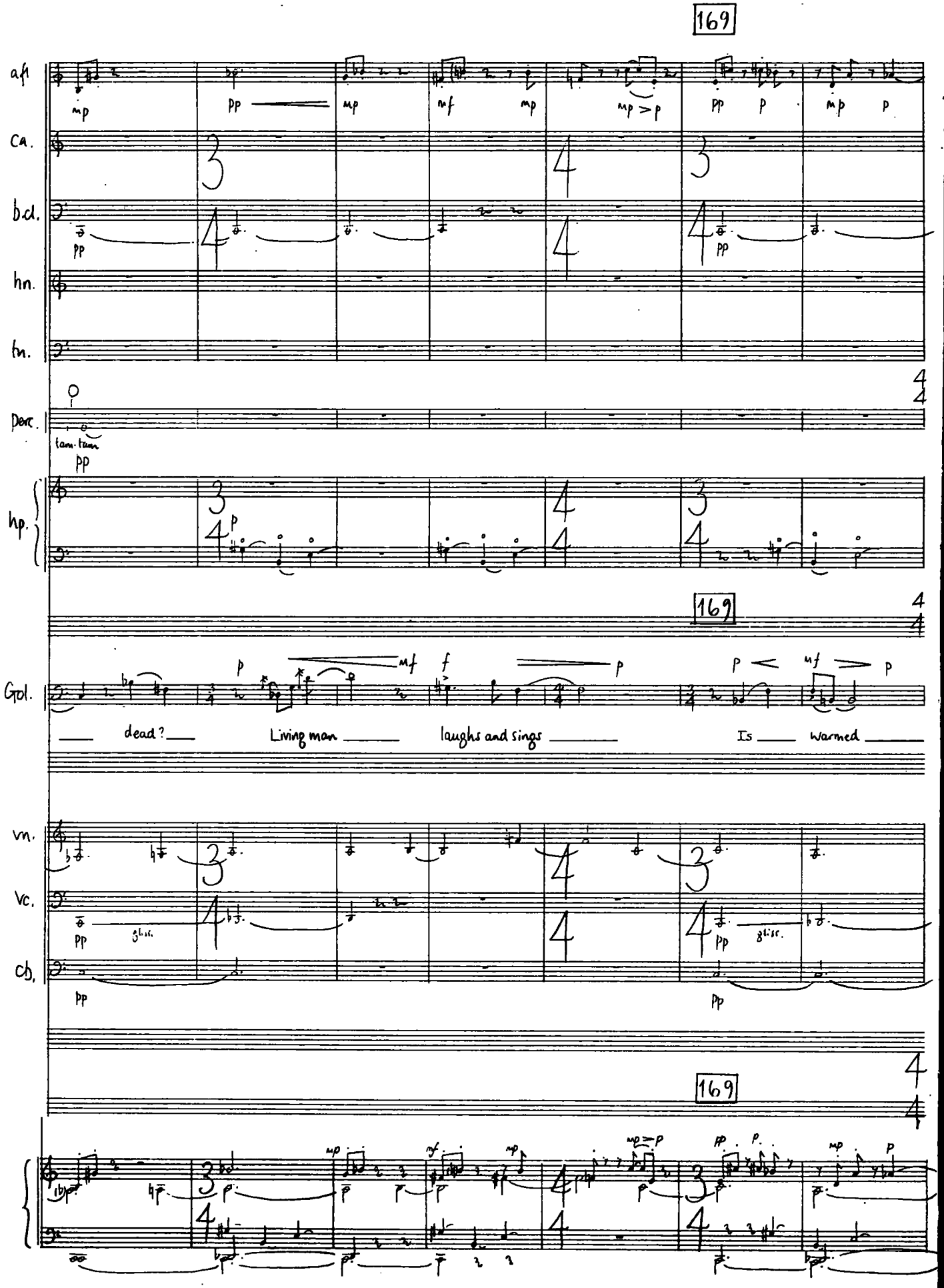
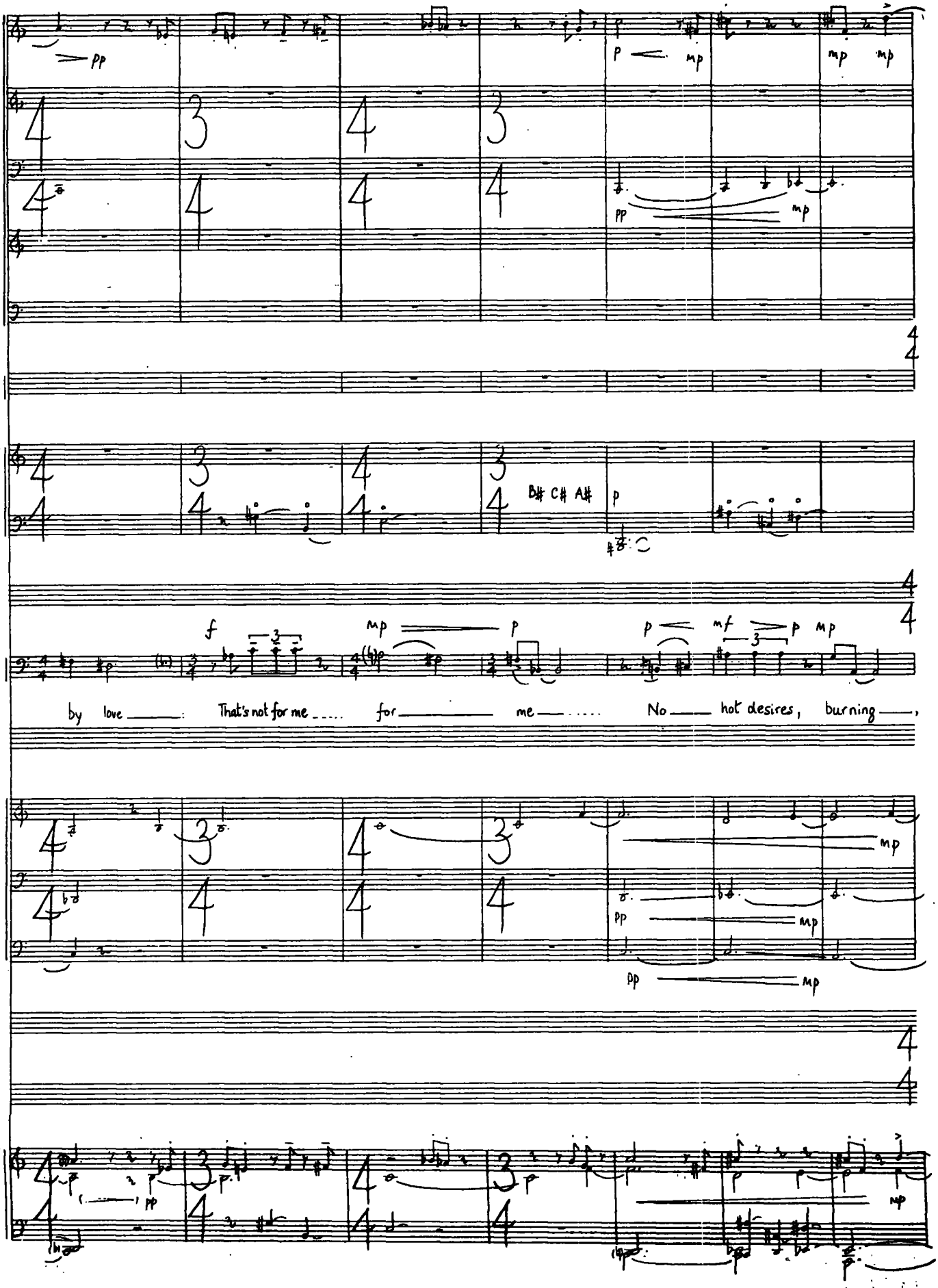
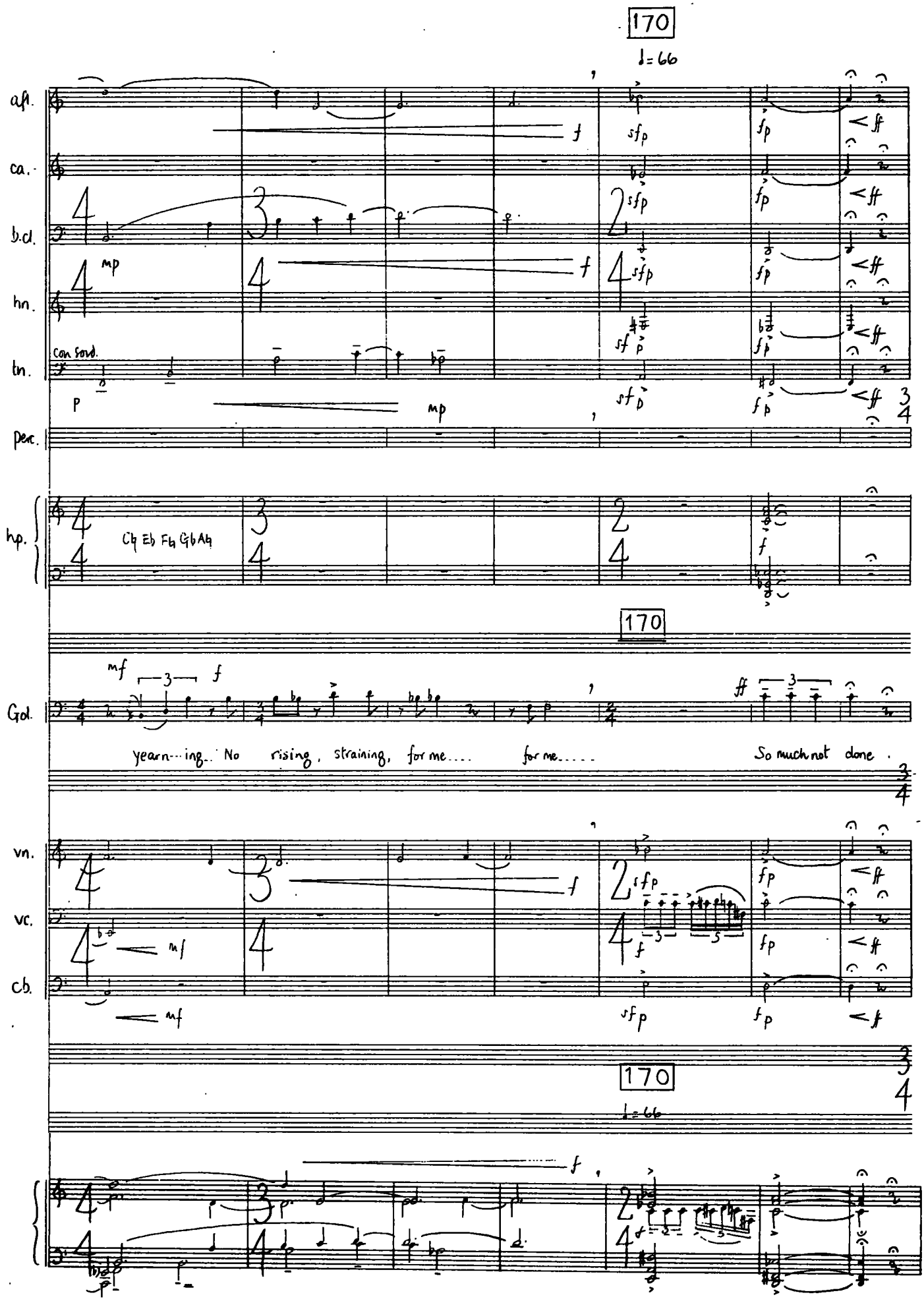
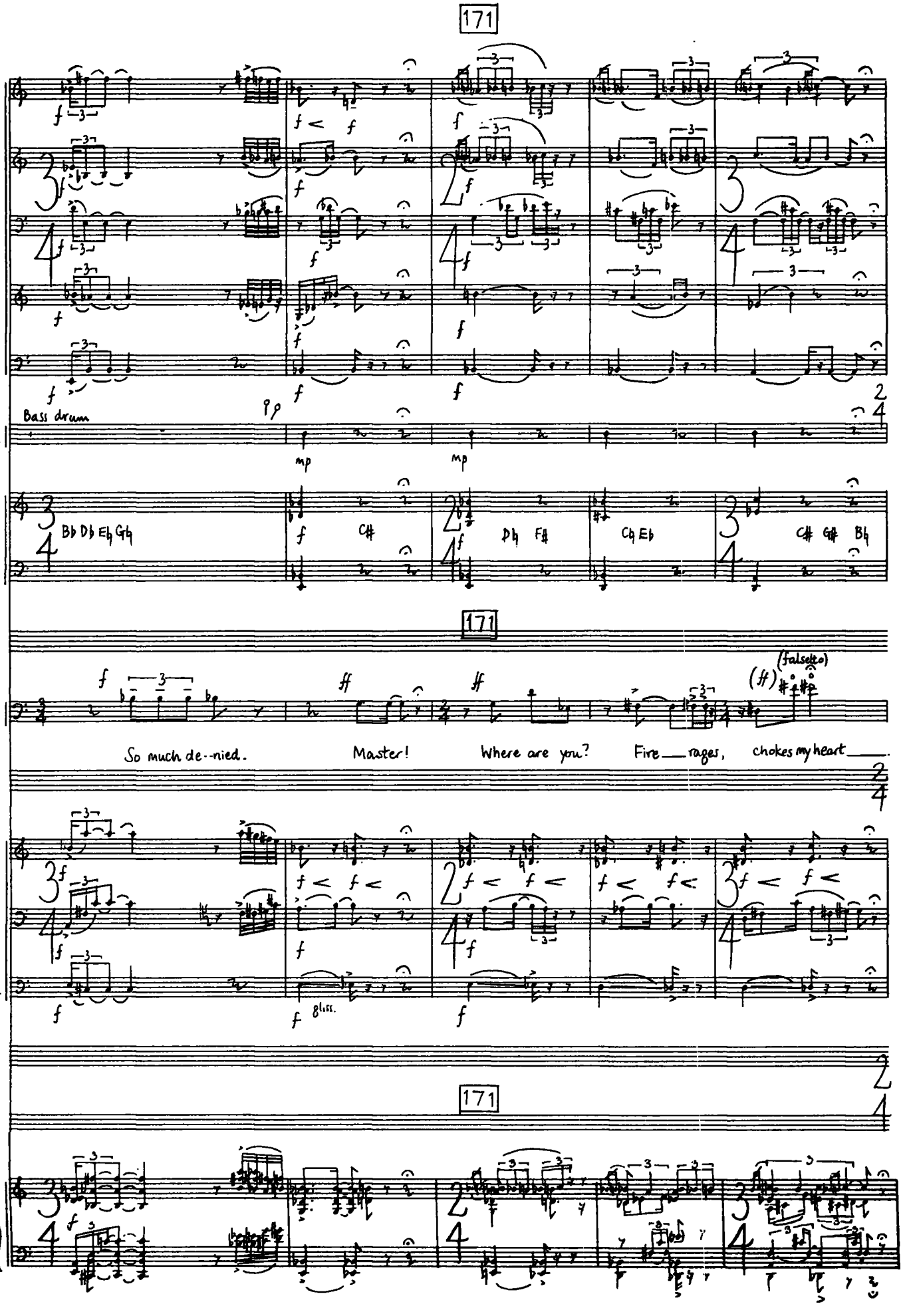
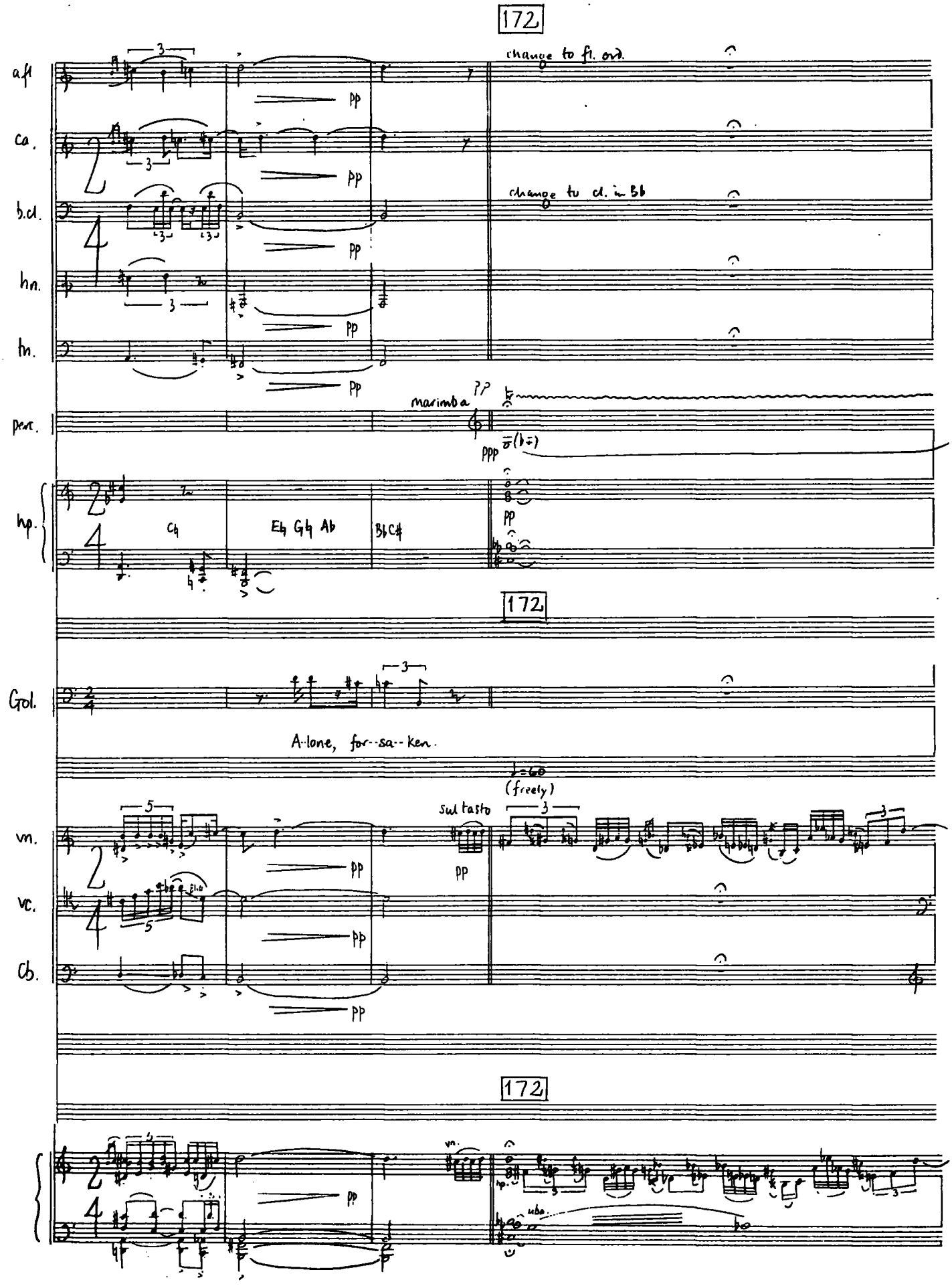
♩= 60-72 (freely)

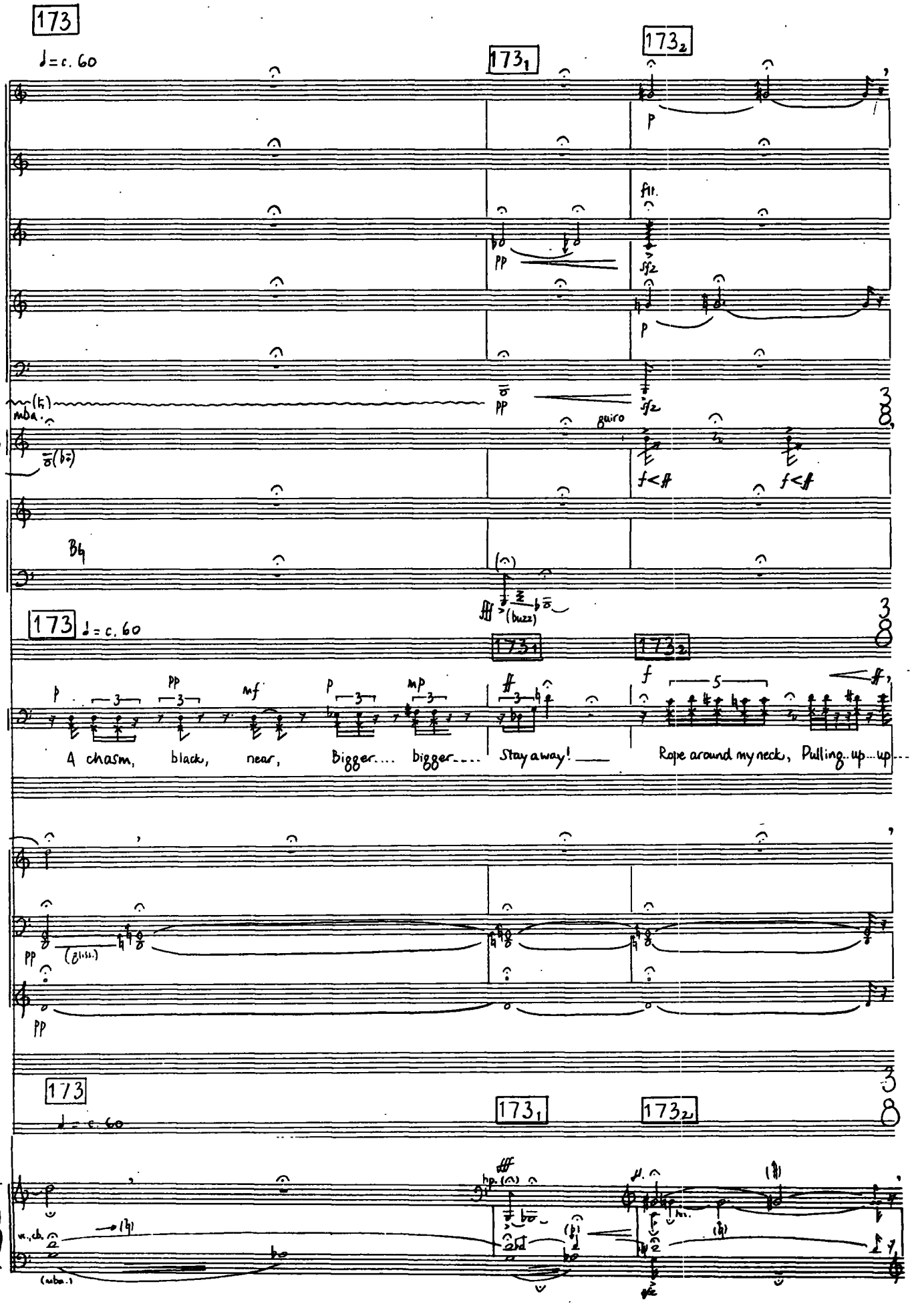
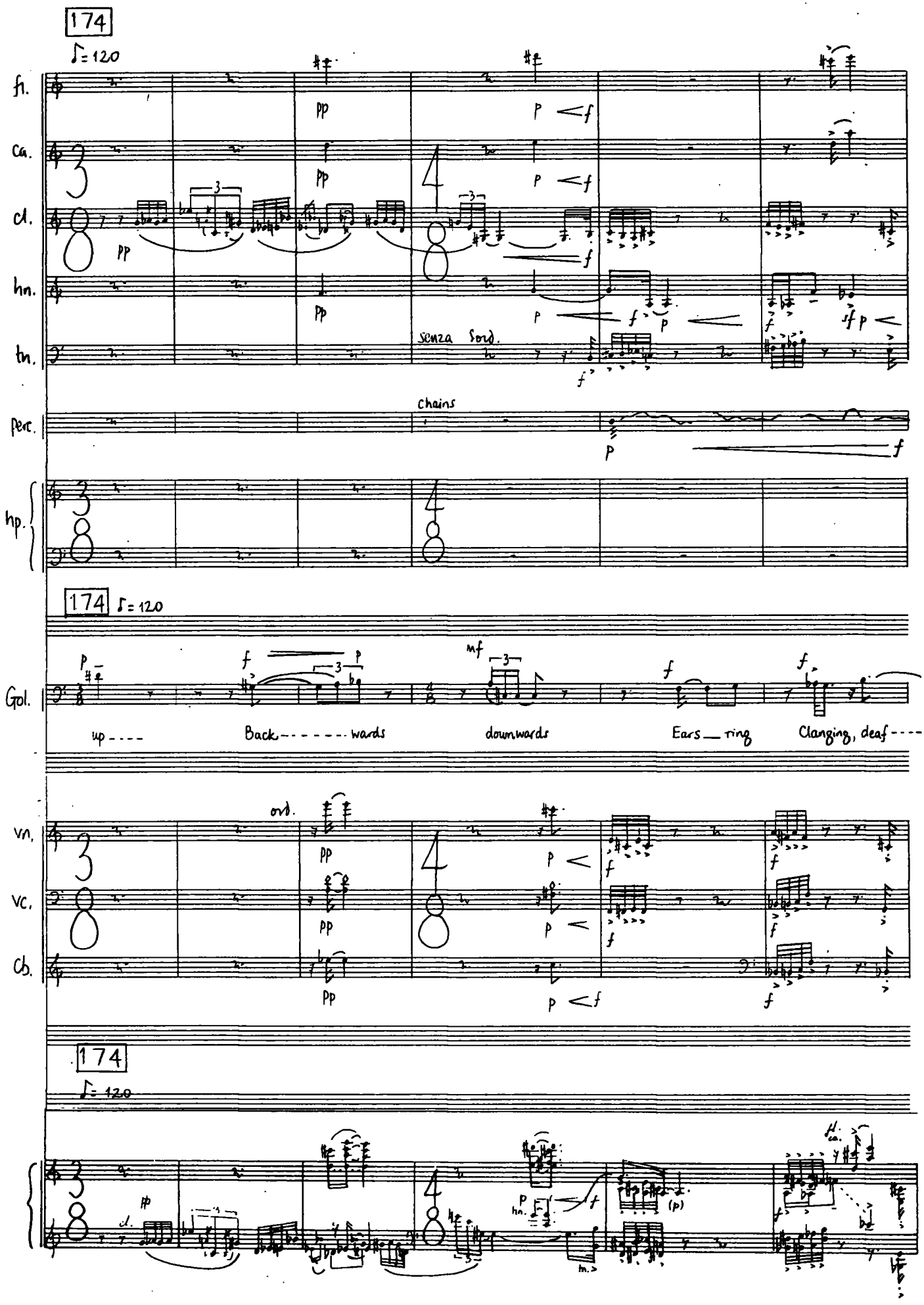
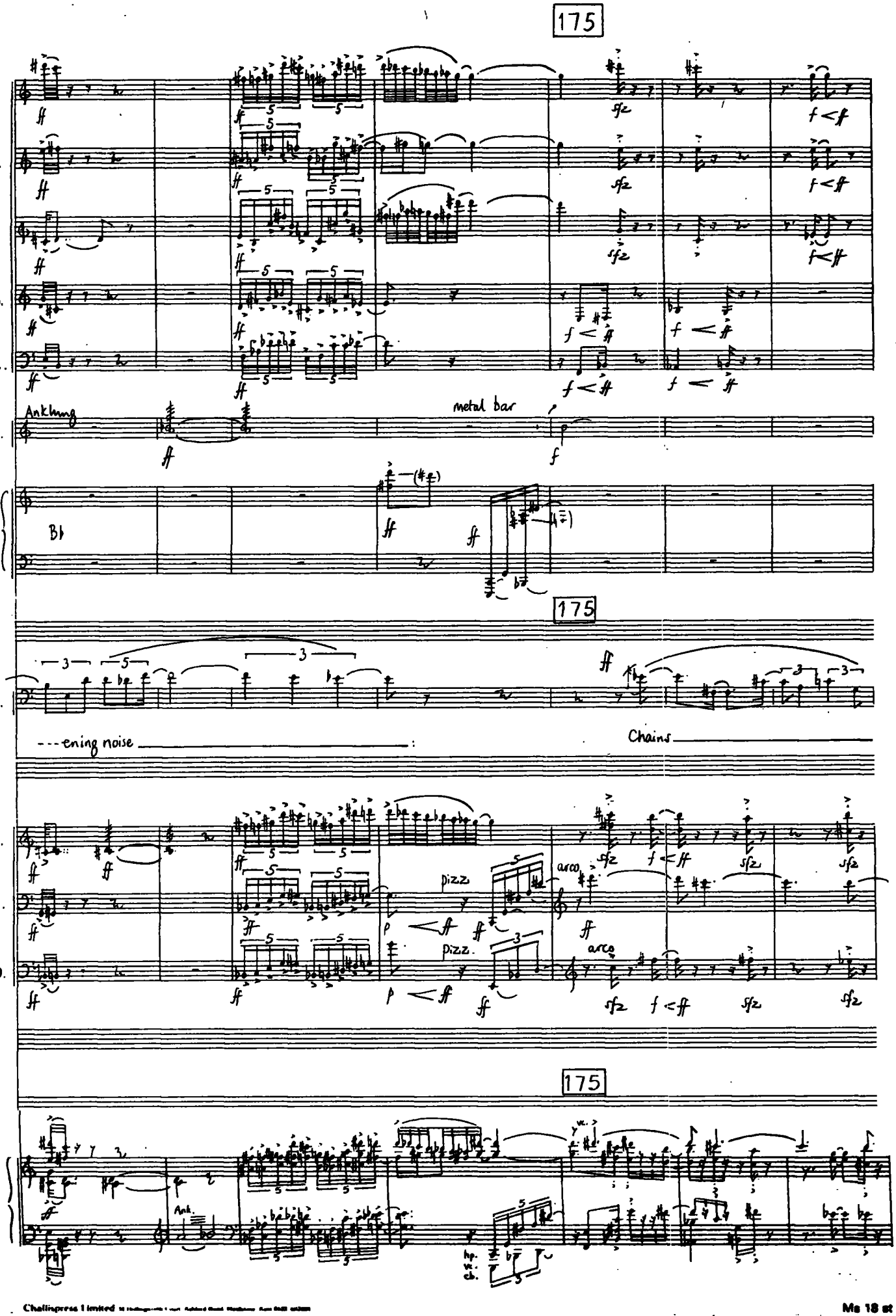


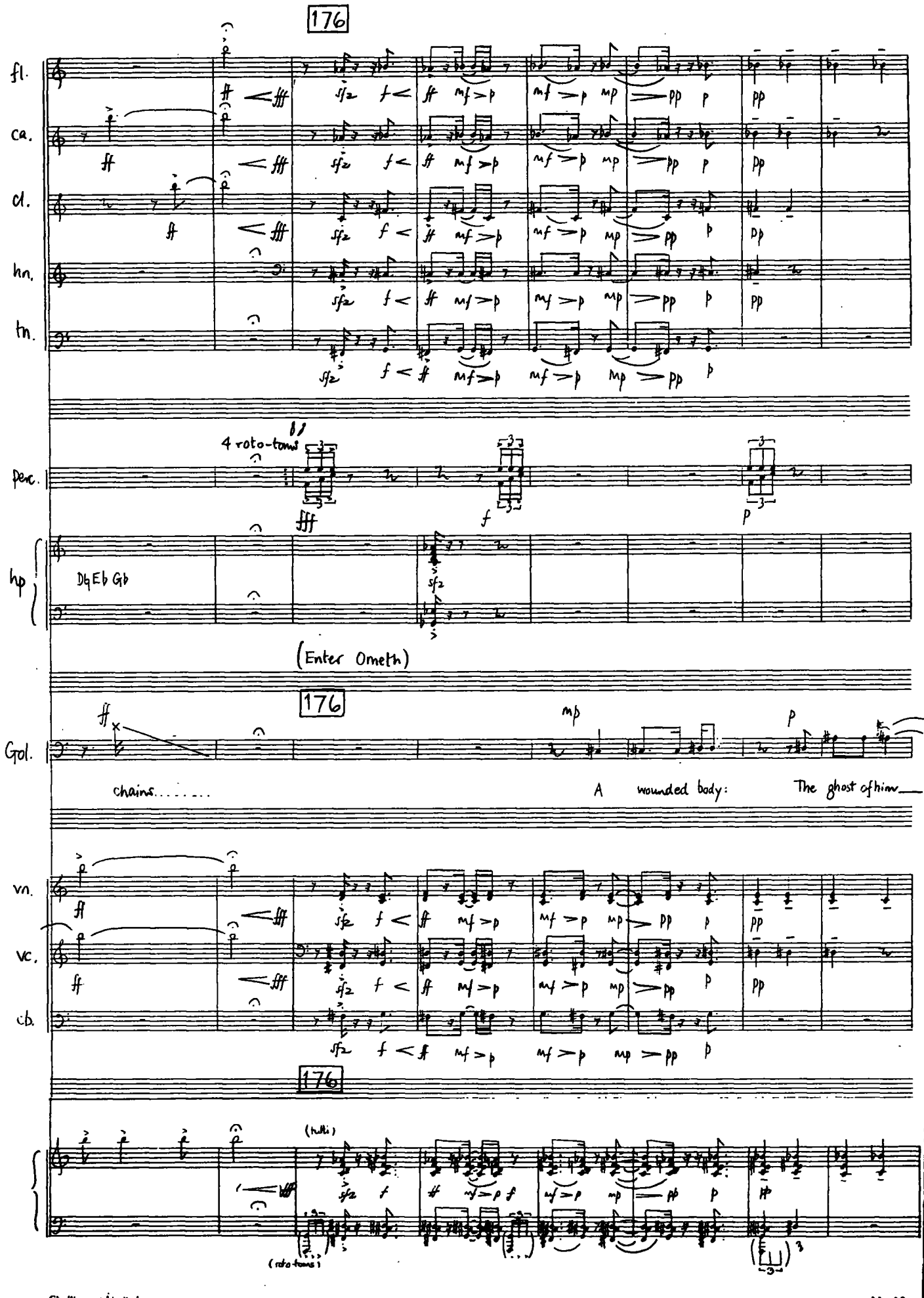
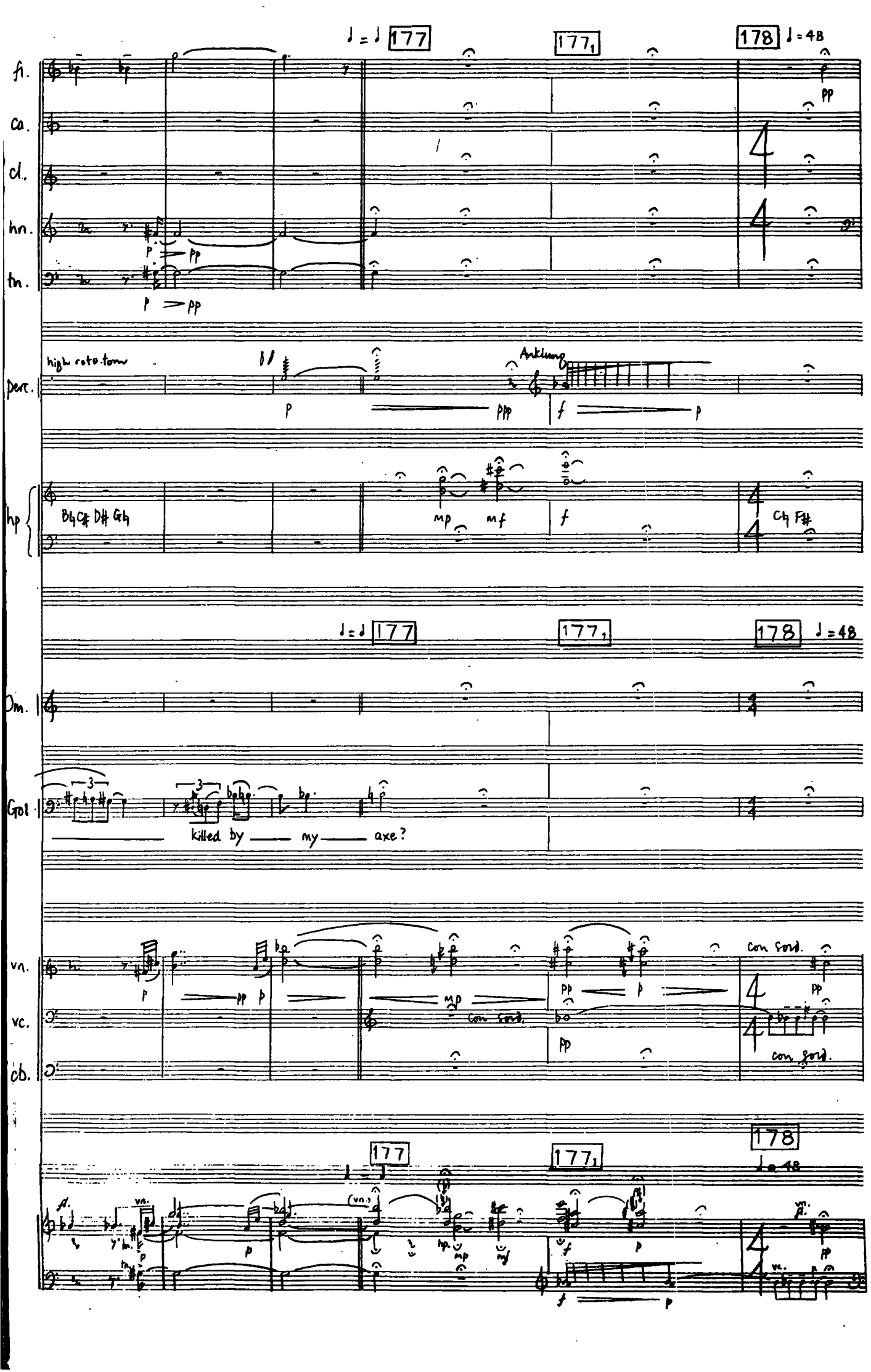
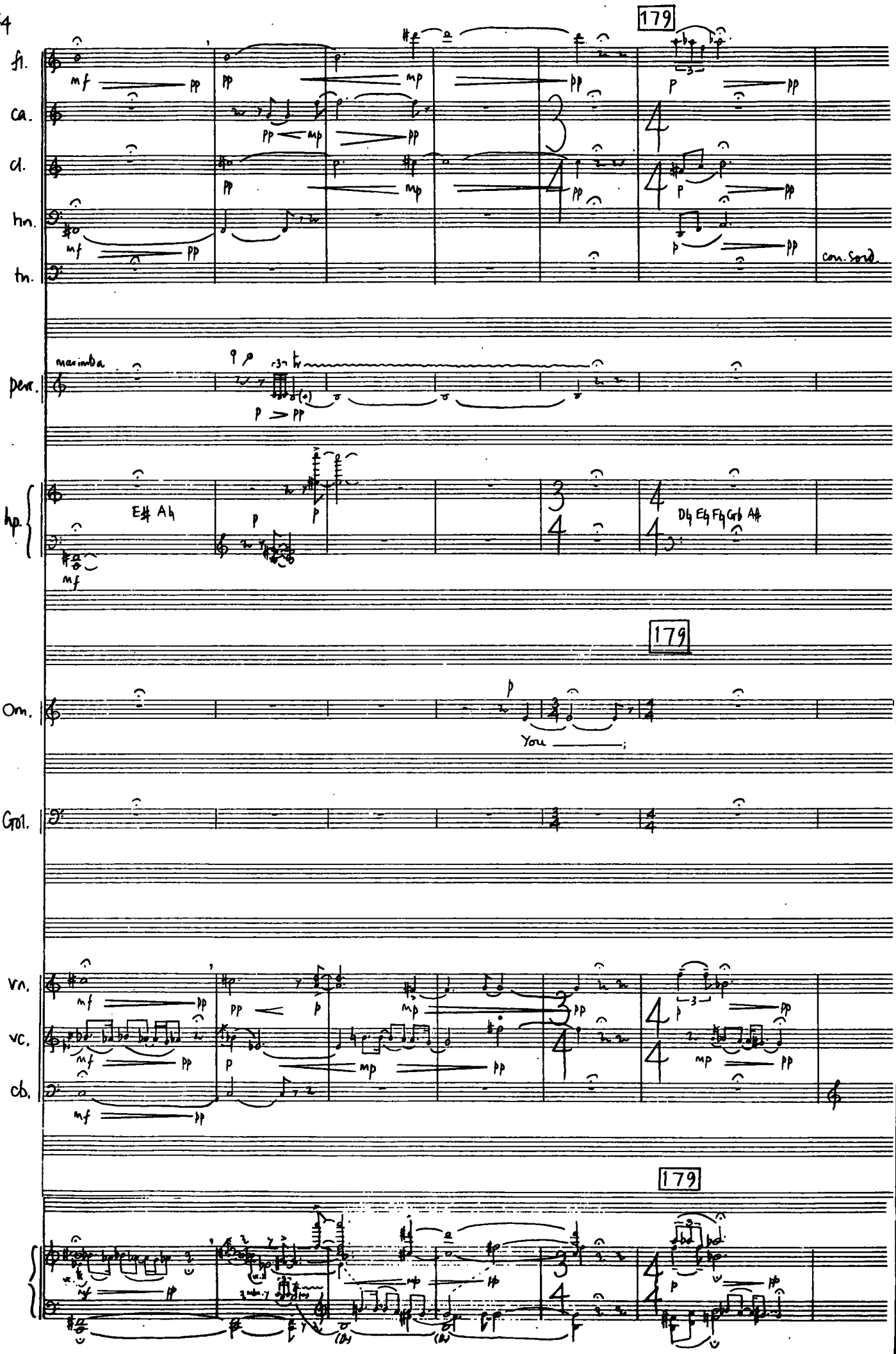
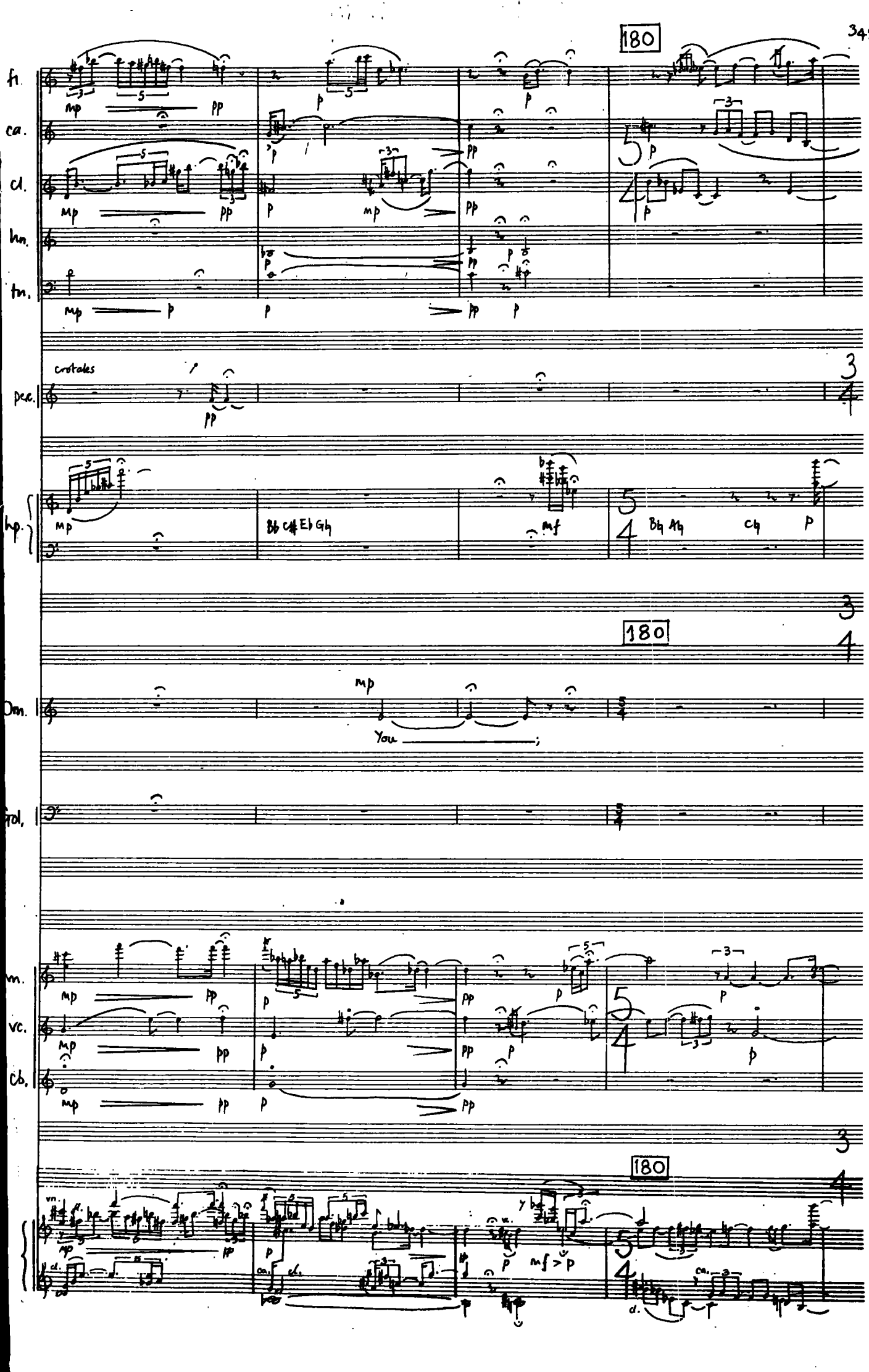
Speak.... Tongue for speaking..... No beat--ing heart_ inside these ribs. Eyes.... closed. Hear ...

(he tries to breathe life into the body through the nostrils)

166

167
♩=52
più mosso ♩=80
a.fl.
ca.
b.cl.
hn.
tn.
perc.
hp
Gol.
Gone_
Gone_ Where have you gone?_ Where....
Stiff _____,
Senza Sord.
vn.
vc.
cb.
con Sord
Senza Sord.
vc.,cb.


168
fl.
a.
cl.
n.
tr.
Bb G#
168
mp
mf
P
Cold ____, a-lone, Like me ____ Am I ____ al - - - - - - - - - so ____ cold ____ Un-smil-ing ____
PP
168
mp
PP
P
ve.
cb.
bcl.

169
afl
mp
pp
mp
mf
mp
mp > p
pp
p
mp
p
ca.
bcl.
pp
pp
hn.
tn.
Perc.
tam-tam
pp
hp.
p
169
Gol.
p
mf
f
p
p
mf
p
dead?
Living man
laughs and sings
Is
warmed
vn.
Vc.
pp
gliss.
pp
gliss.
Cb.
pp
pp
169
mp
mf
mp
mp > p
pp
p
mp
p

pp
p
mp
mp
mp
pp
mp
4
4
B♯ C♯ A♯
p
f
mp
p
p
mf
p
mp
by love
That's not for me
for
me
No
hot desires,
burning
mp
pp
mp
pp
mp
pp
p
mp

170
♩= 66
a/s.
ca.
b.cl.
hn.
tn.
Con Sord.
perc.
hp.
Cb Eb Fb Gb Ab
170
Gol.
yearn---ing.. No rising, straining, for me.... for me..... So much not done.
vn.
vc.
cb.
170
♩= 66

171
Bass drum
Bb Db Eb Gb
C#
Db F#
Cb Eb
C# G# B
171
(falsetto)
So much de--nied.
Master!
Where are you?
Fire ___ rages,
chokes my heart ___.
8va bass.
171

172
a fl.
change to fl. ord.
cl.
change to cl. in Bb
b.cl.
hn.
tn.
pp
marimba
perc.
ppp
hp.
C♭
E♭ G♭ A♭
B♭ C♯
172
Sol.
A-lone, for--sa--ken.
♩=60
(freely)
sul tasto
vn.
vc.
cb.
172
vn.
hp.
ubo.


173
♩= c. 60
173₁
173₂
P
fff
PP
sfz
guiro
f<ff
(buzz)
173
♩= c. 60
173₁
173₂
P
PP
mf
P
mP
f
ff
A chasm, black, near, Bigger.... bigger.... Stay away! Rope around my neck, Pulling..up...up...
(bass)
PP
PP
173
♩= c. 60
173₁
173₂
fff
hp.
(tuba.)

174
♪= 120
fl.
ca.
cl.
hn.
tn.
perc.
hp.
senza Sord.
chains
174 ♪= 120
Gol.
up - - - -
Back - - - - - - - wards
downwards
Ears _ ring
Clanging, deaf - - - -
vn.
vc.
cb.
ord.
174
♪= 120

175
Anklang
metal bar
Bl
175
---ening noise
Chains
pizz.
arco
175
Ank.


176
fl.
ca.
cl.
hn.
tn.
4 roto-toms
perc.
hp
Db Eb Gb
(Enter Omeln)
176
Gol.
chains.....
A wounded body:
The ghost of him
vn.
vc.
cb.
176
(tutti)
(roto-toms)

♩ = ♩ 177
177₁
178 ♩ = 48
fl.
ca.
cl.
hn.
tn.
P > PP
perc.
high roto-toms
Anklang
P
PPP
f
P
hp
B♮ C♯ D♯ G♮
mp
mf
f
C♮ F♯
Om.
Gol.
killed by — my — axe?
vn.
vc.
cb.
con sord.
mp
con sord.
PP
con sord.
177
177₁
178
(vn.)
hp.
mp
mf
f
P
vc.
PP

179
fl.
ca.
cl.
hn.
tn.
con. Sord.
perc.
marimba
hp.
E♯ A♭
D♭ E♭ F♭ G♭ A♯
179
Om.
You
Gtr.
vn.
vc.
cb.
179

180
fl.
ca.
cl.
hn.
tn.
crotales
perc.
hp.
Bb C# Eb Gb
Bb Ab
Cb
180
Ob.
You
Fag.
vn.
vc.
cb.
180
vn.
cl.
ca.
cl.
d.

molto rit.

fl.
ca.
cl.
hn.
tn.
perc.
hp.
Om.
Gol.
vn.
vc.
cb.

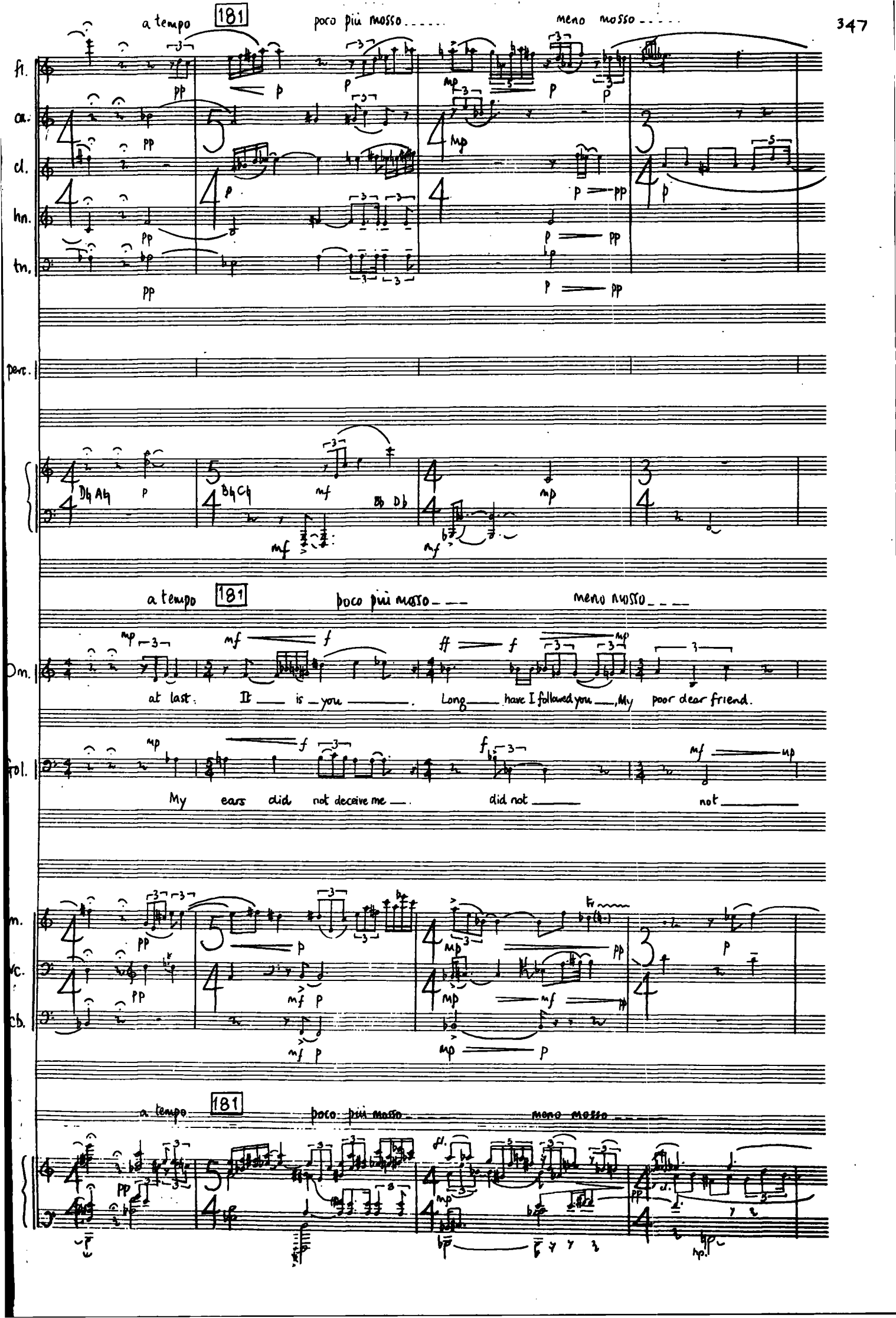
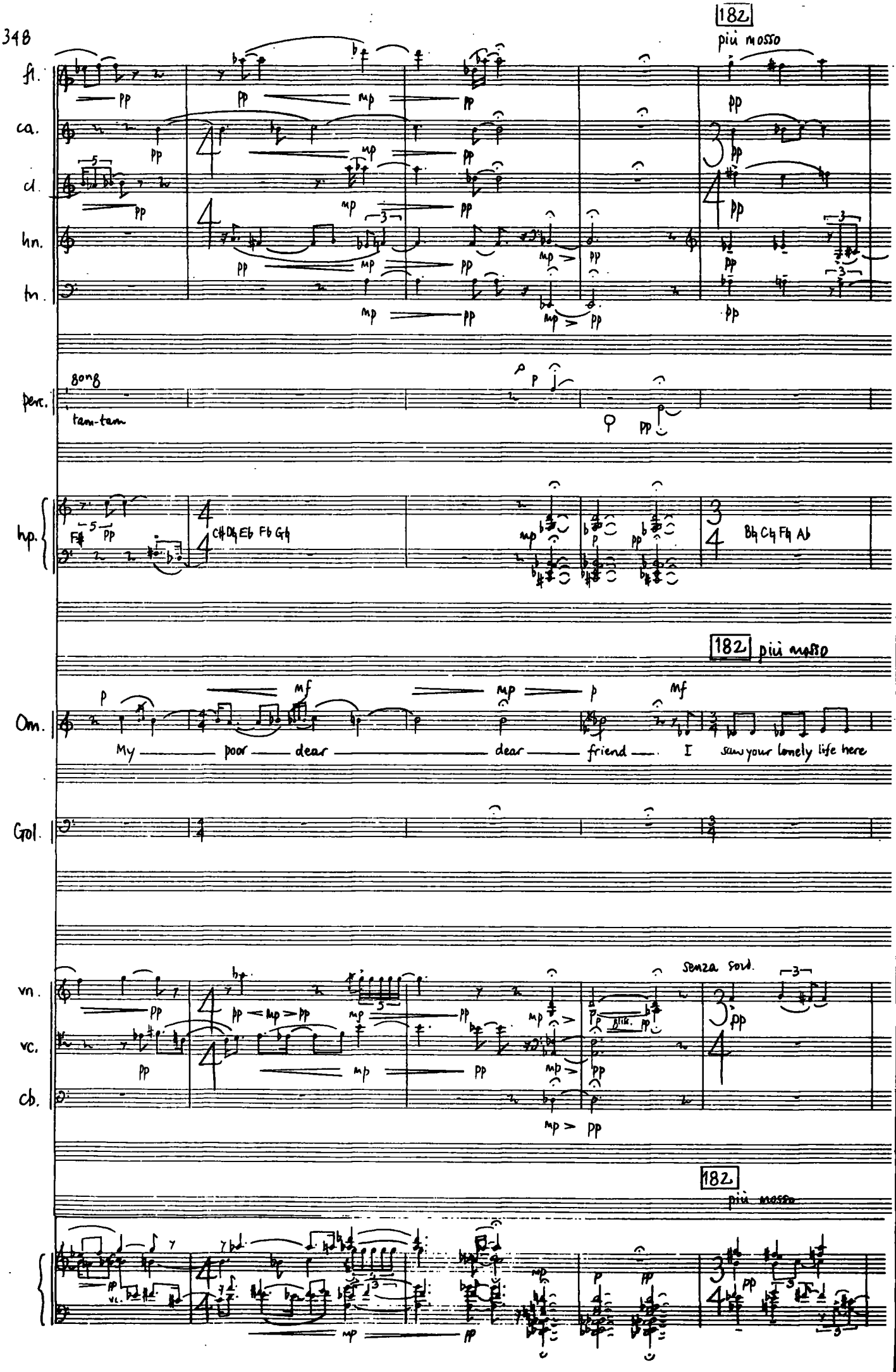
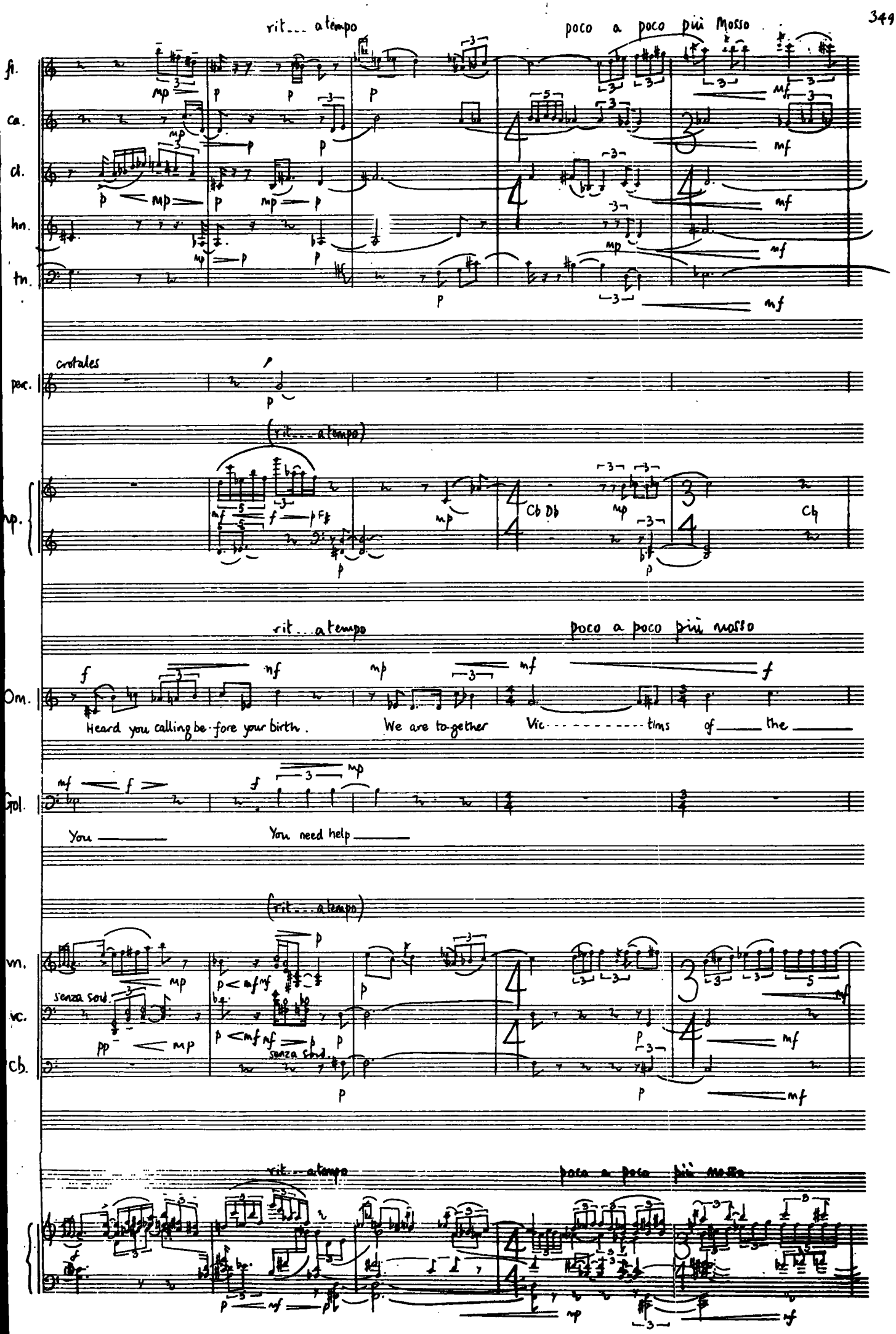
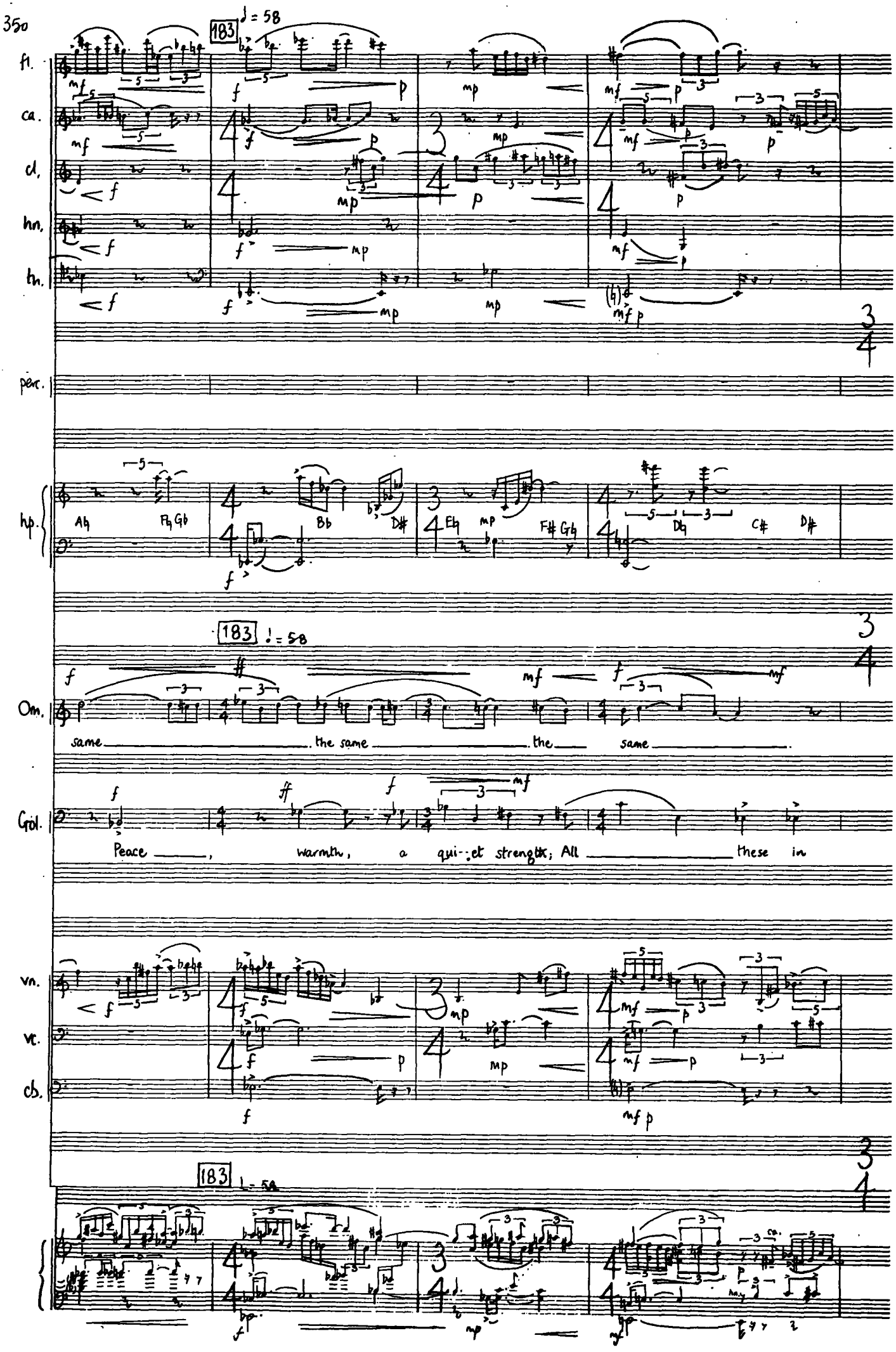
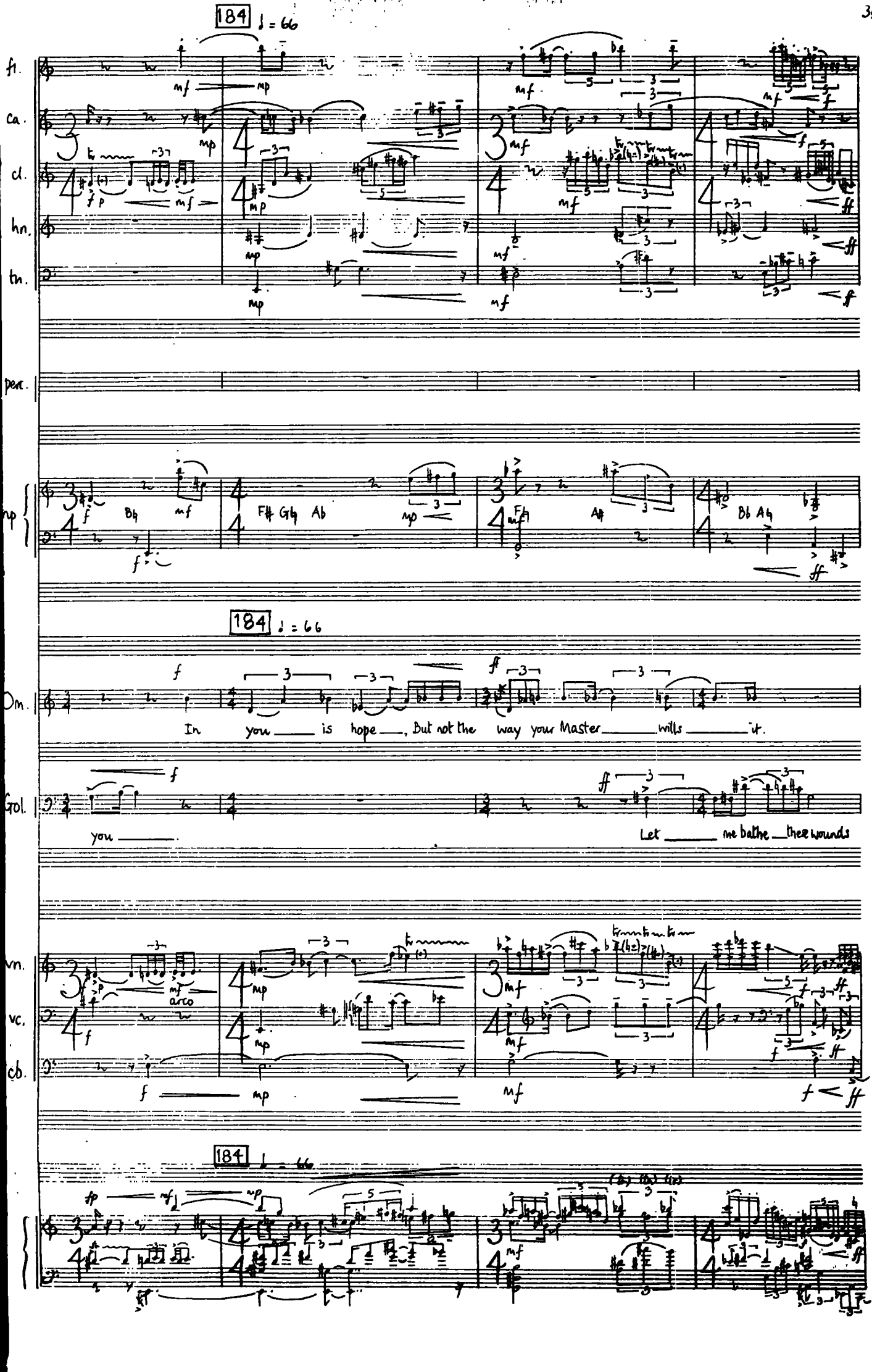
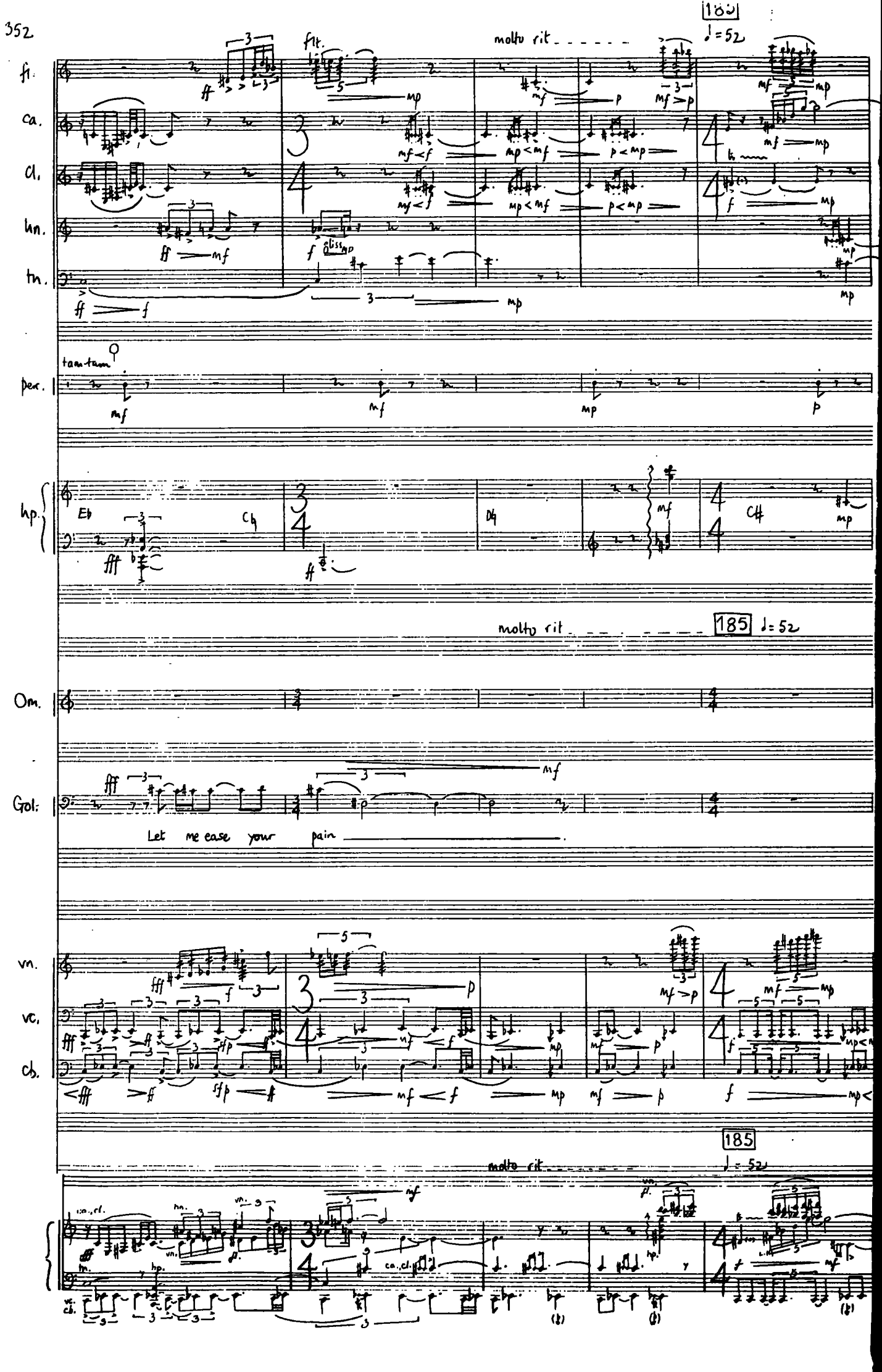
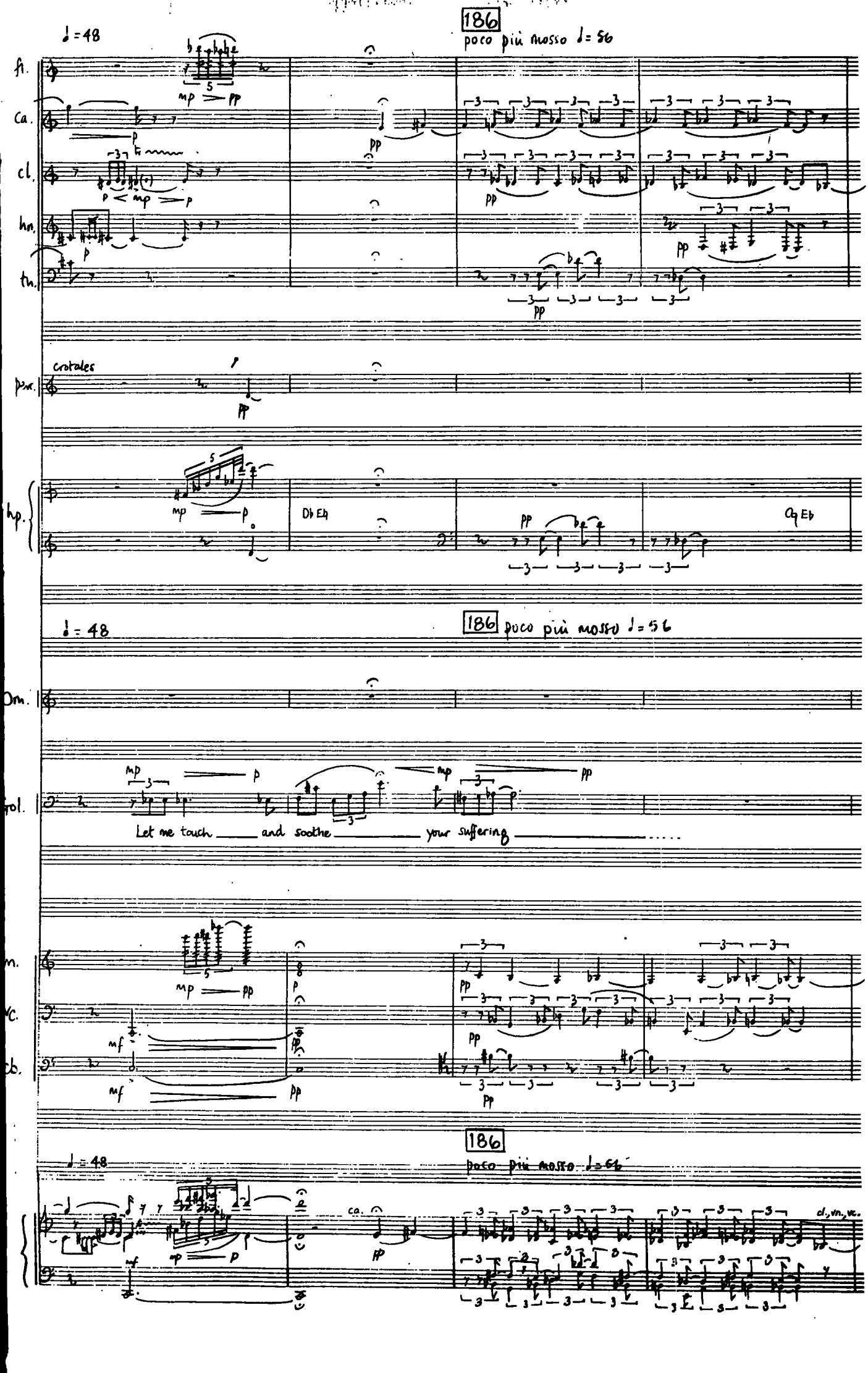
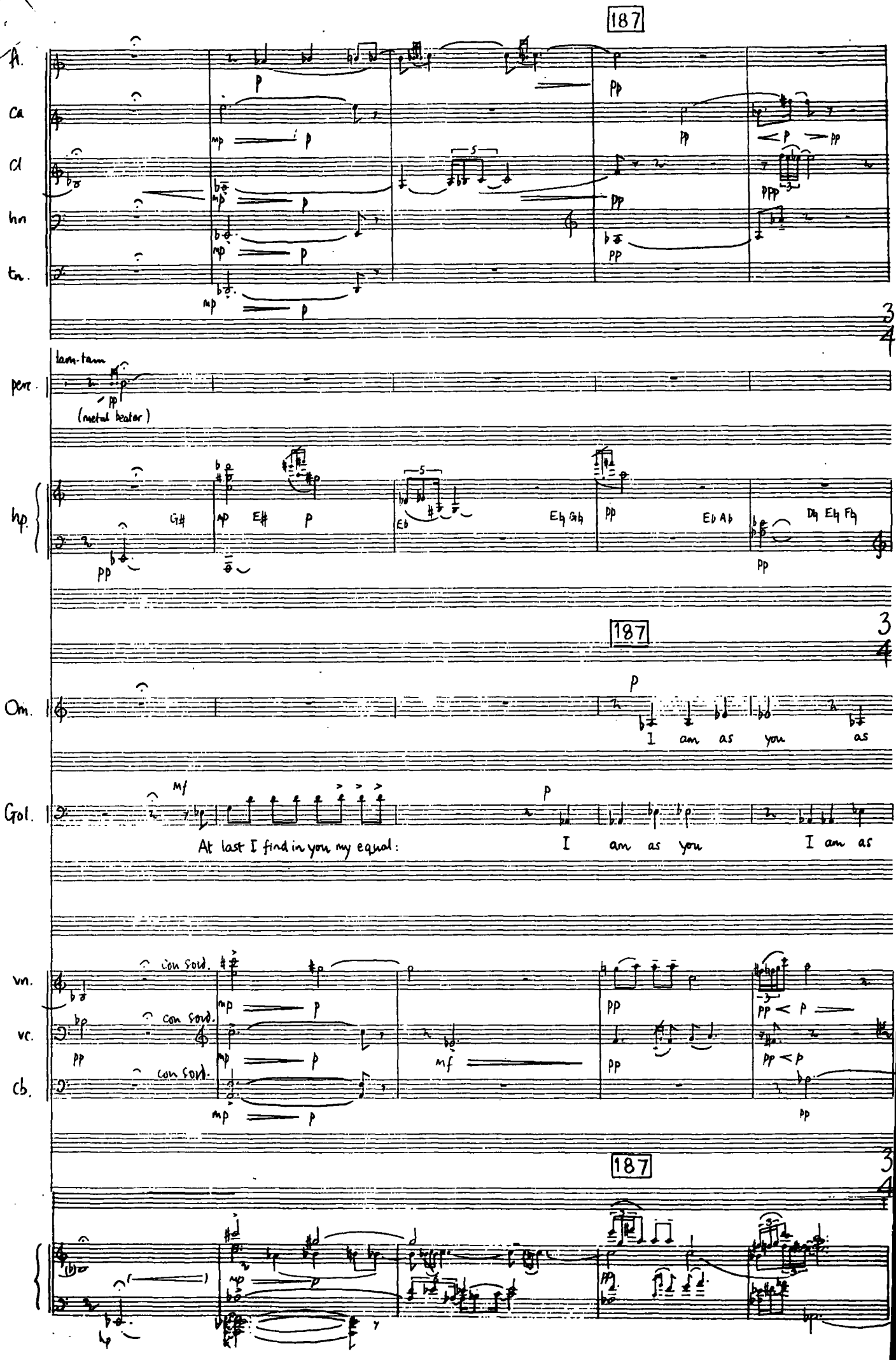
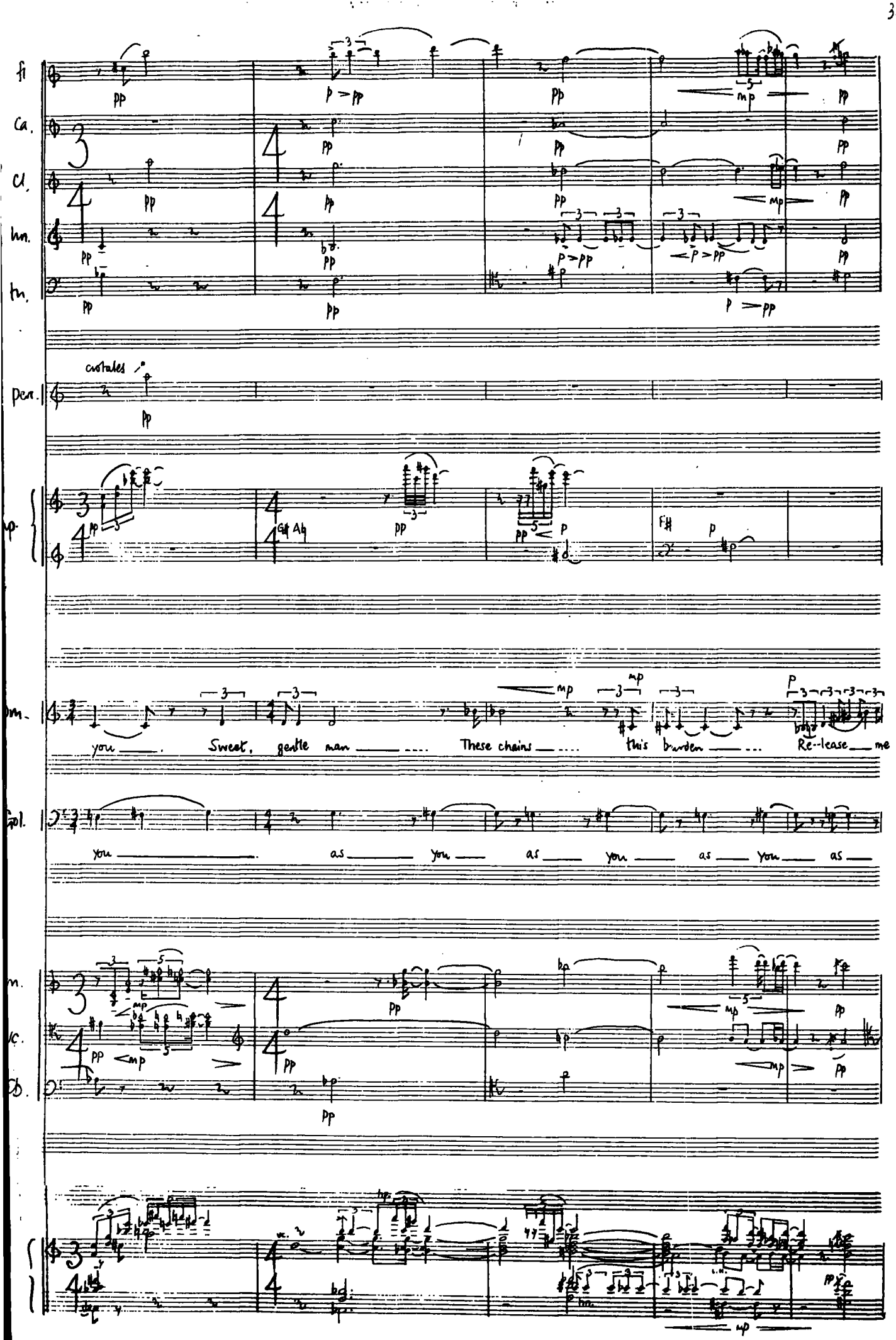
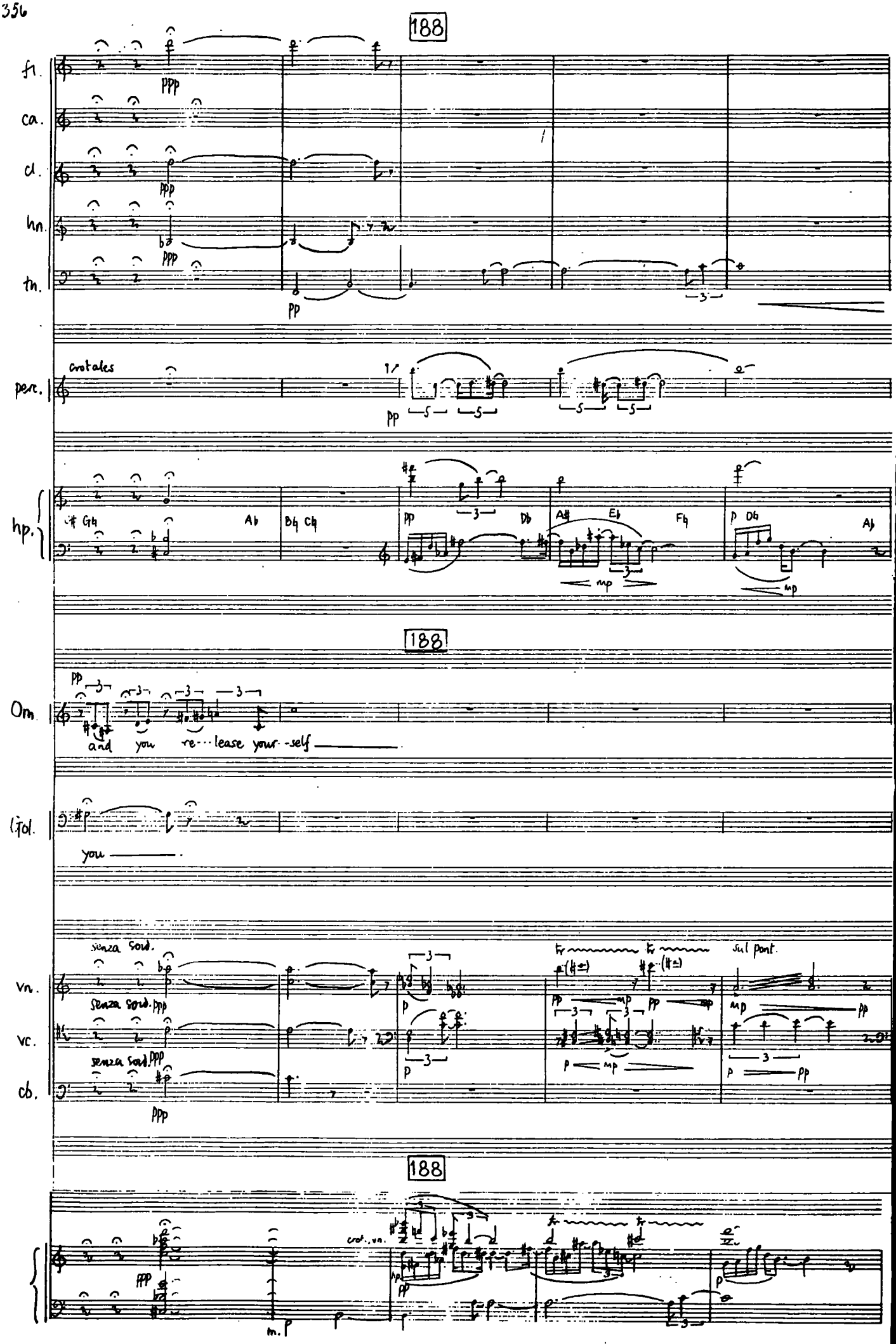
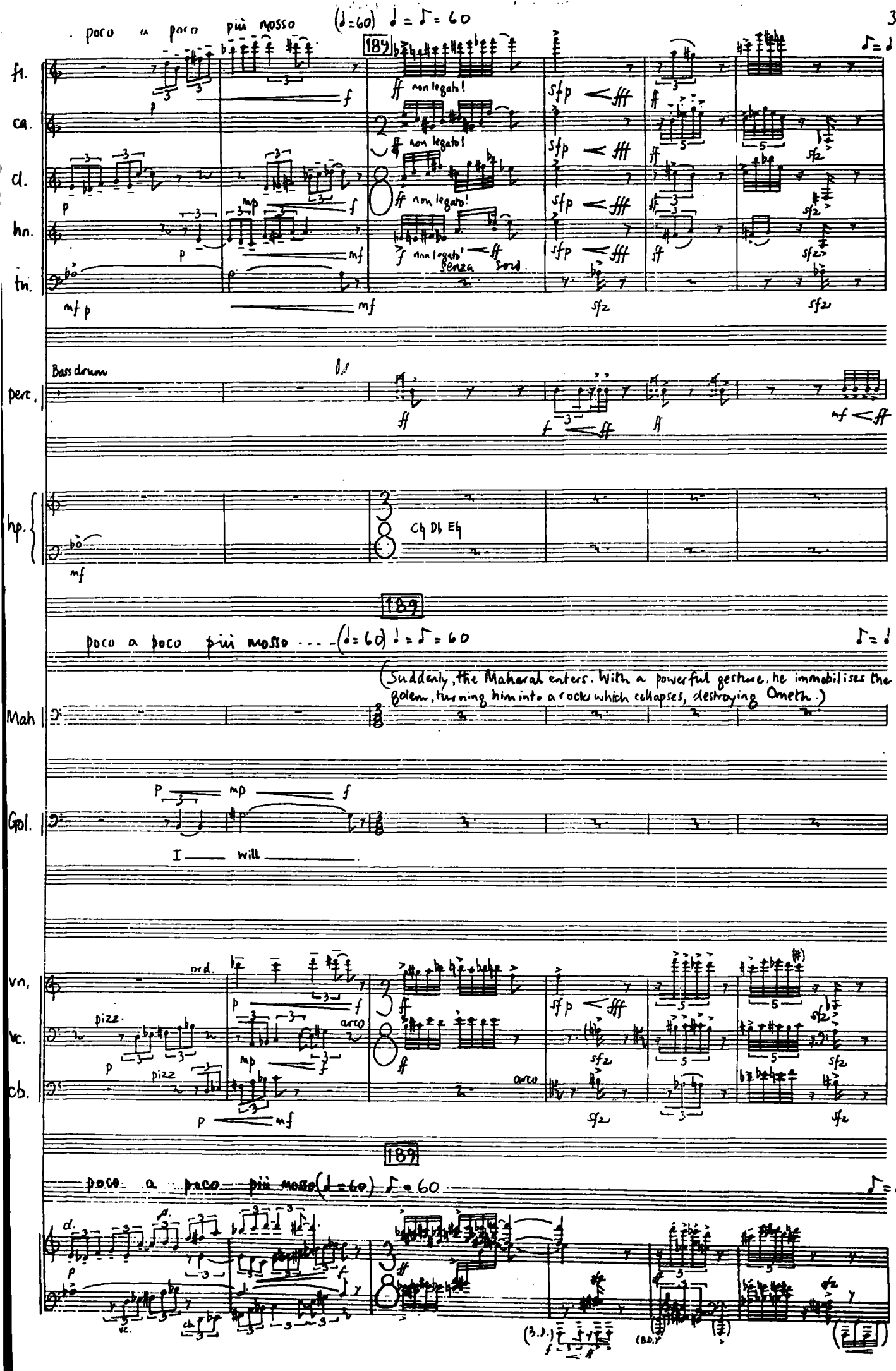
bell-tree

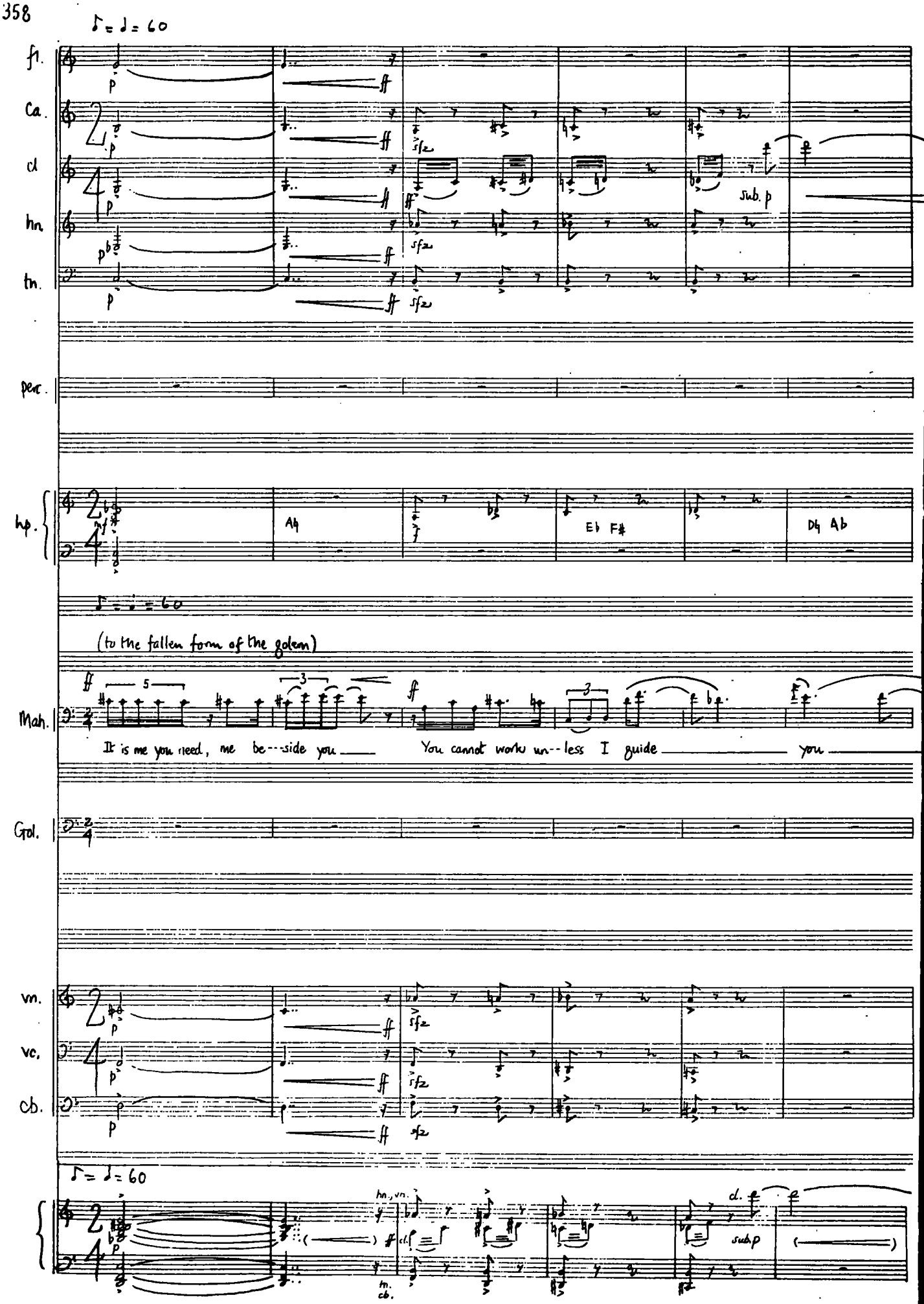
G# A# F# Db Eb Cb Bb Fb

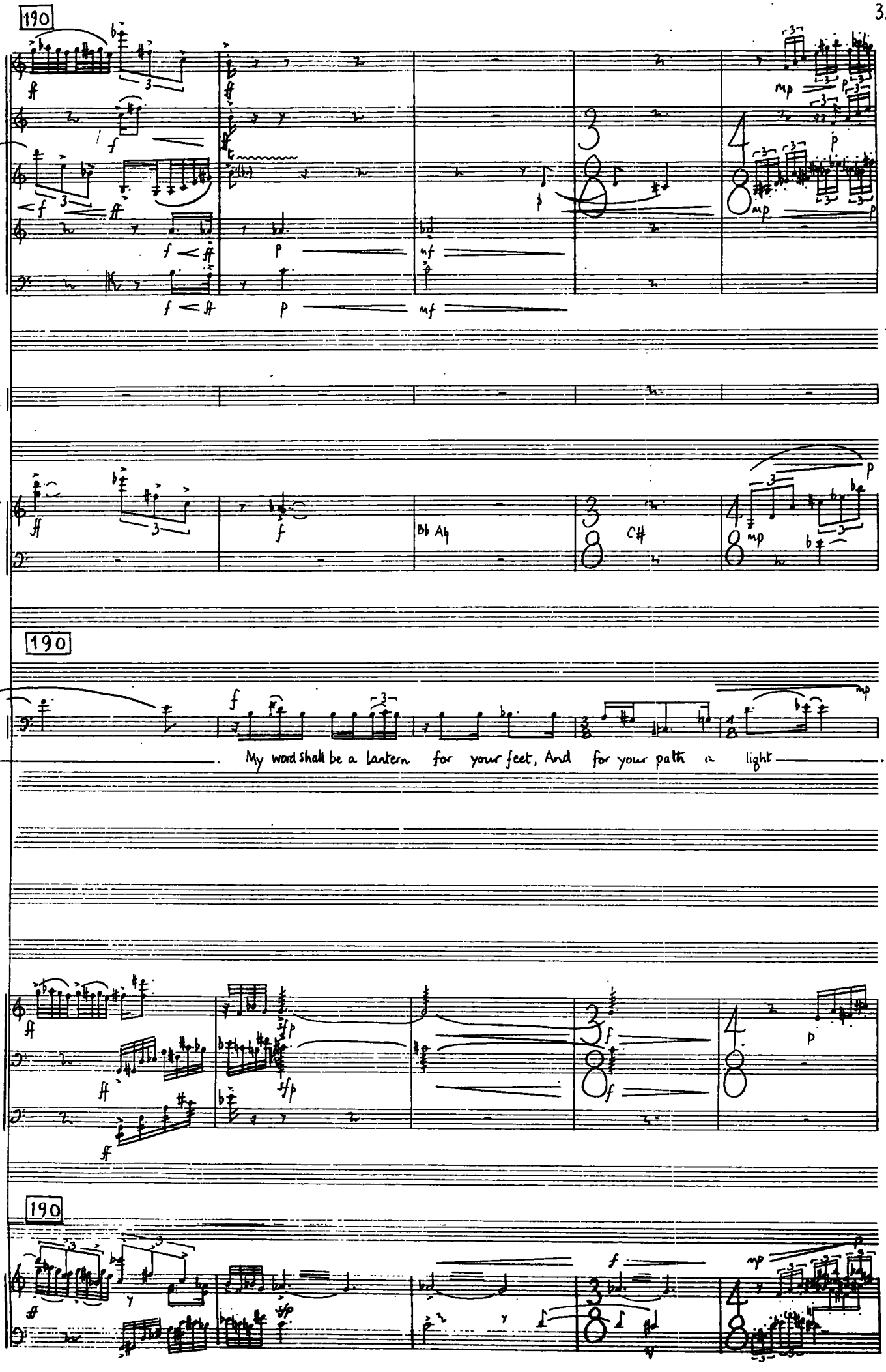
molto rit.

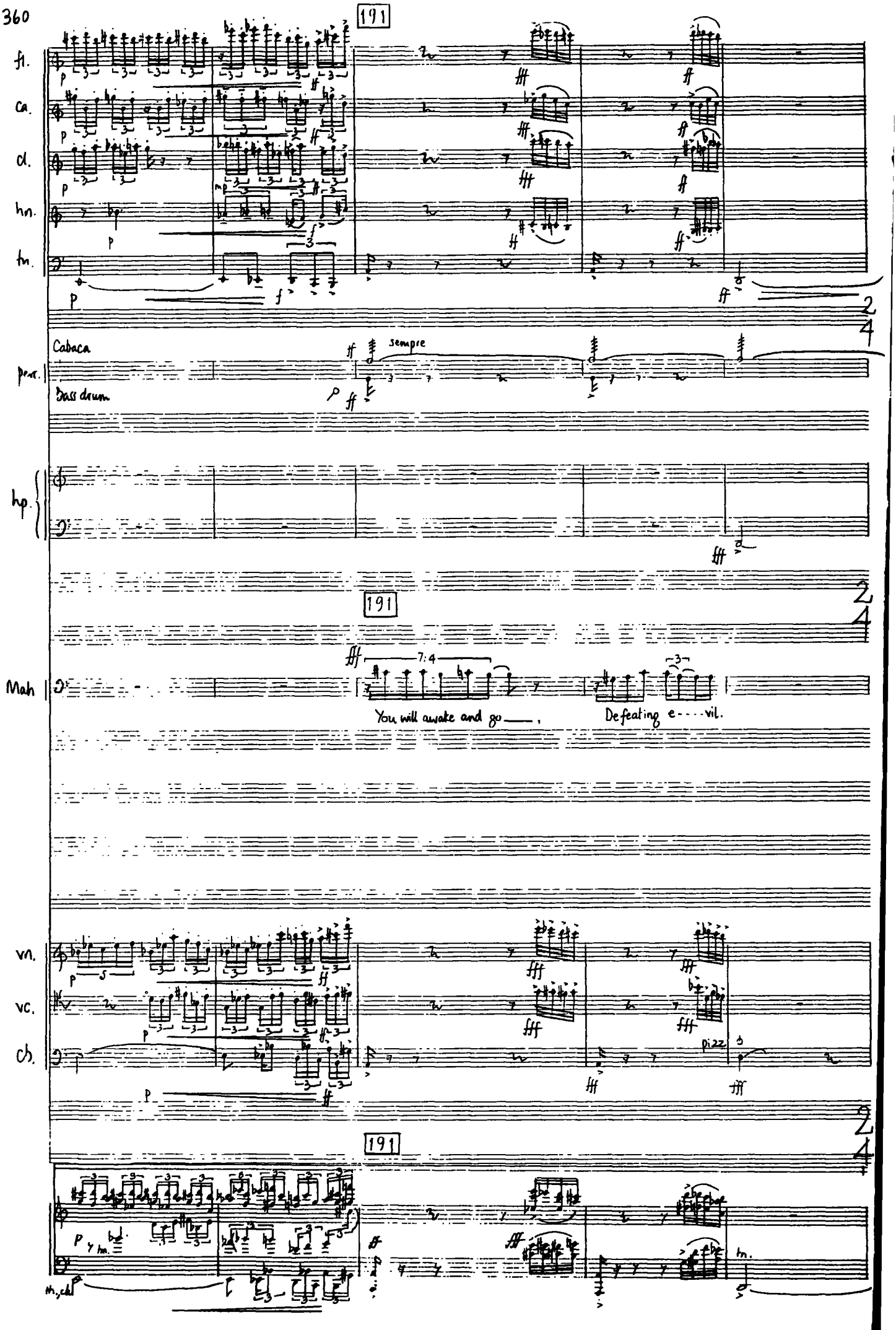
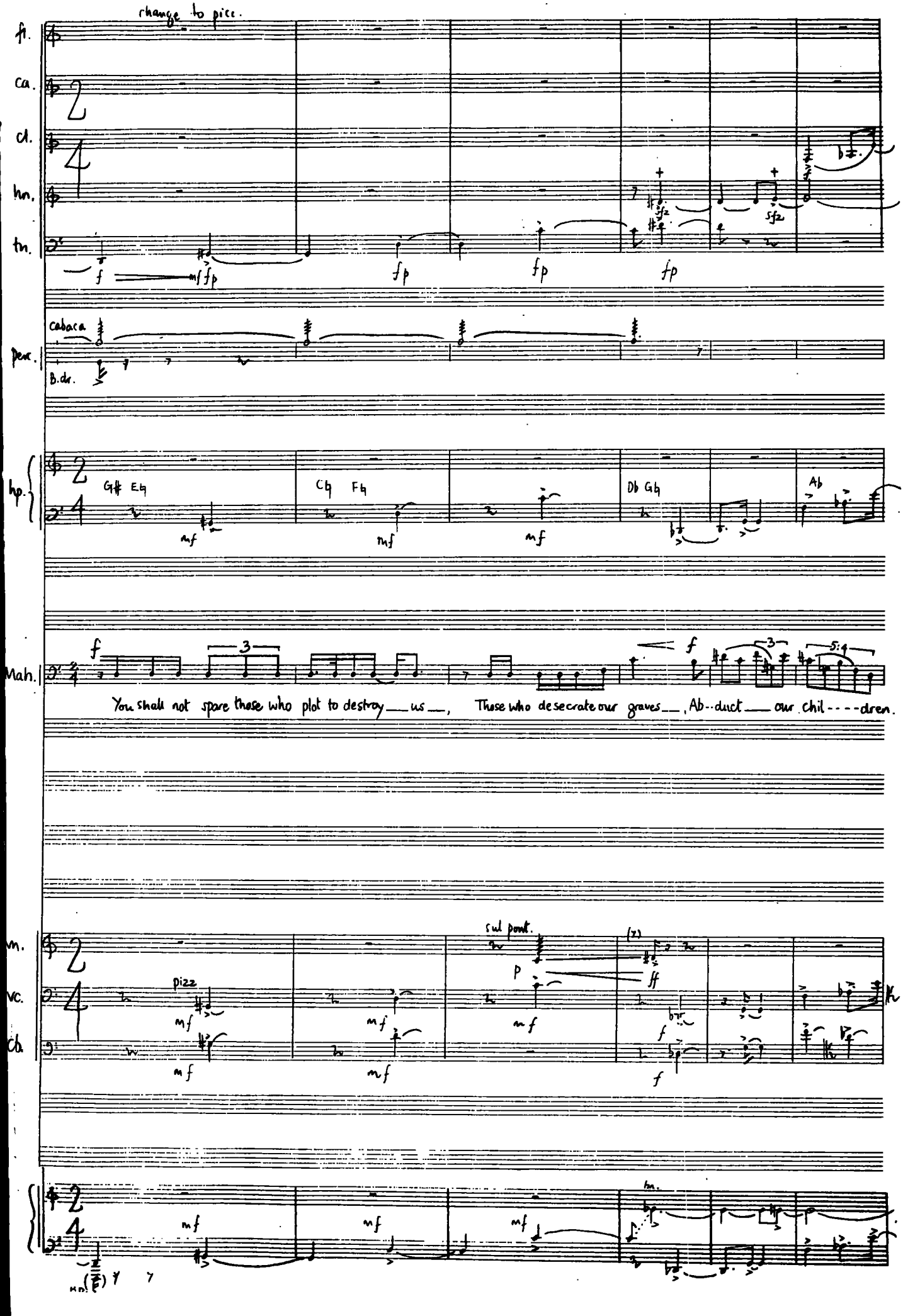
At last : It is you

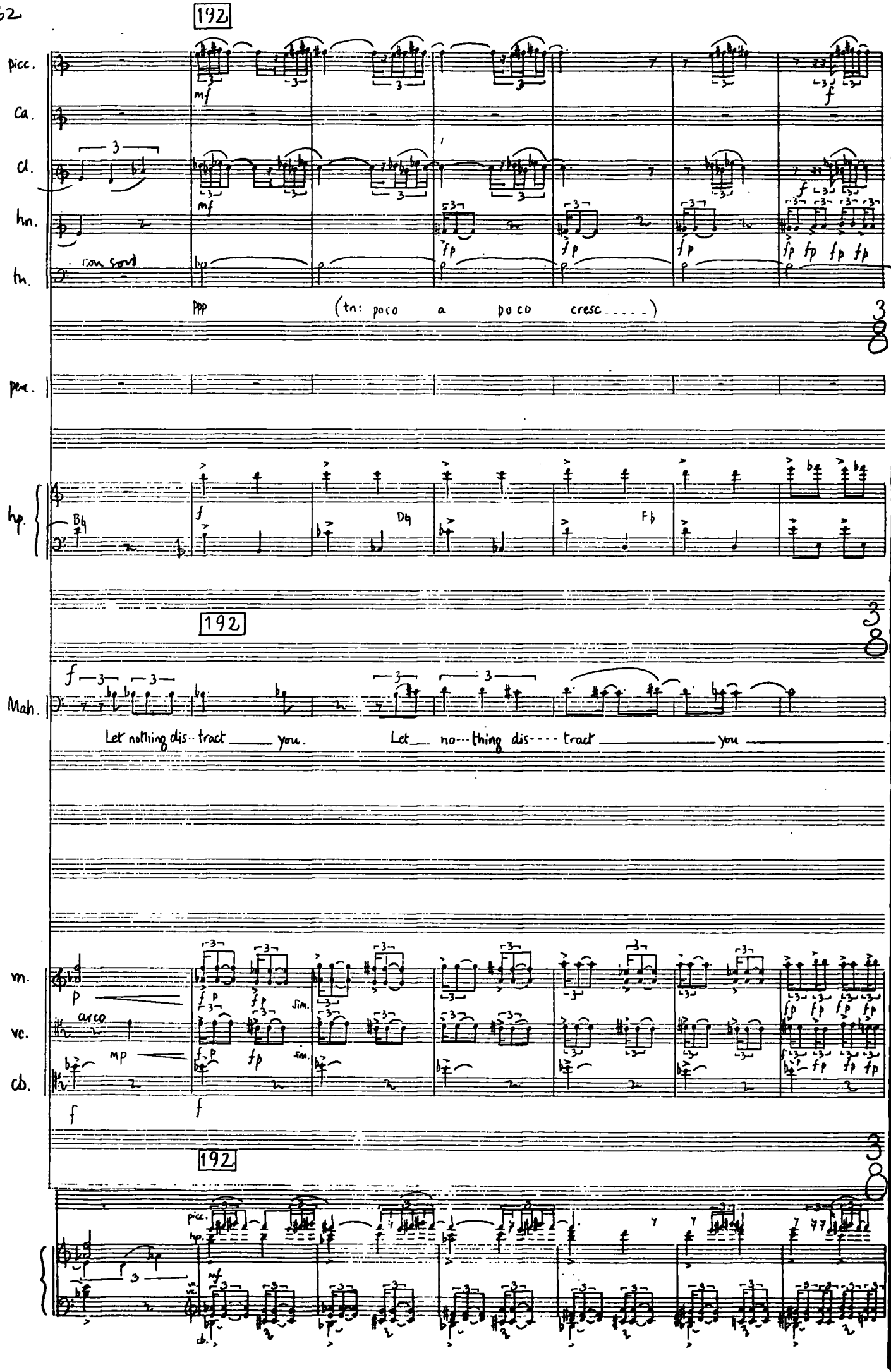
molto rit.


a tempo
181
poco più mosso
meno mosso
fl.
ca.
cl.
hn.
tn.
perc.
Db Ab
Bb Db
a tempo
181
poco più mosso
meno mosso
Orn.
at last. It is you. Long have I followed you, My poor dear friend.
Fol.
My ears did not deceive me. did not not
m.
vc.
cb.
a tempo
181
poco più mosso
meno mosso

182
più mosso
fl.
ca.
cl.
hn.
tn.
perc.
gong
tam-tam
hp.
C♯ D♭ E♭ F♭ G♭
B♭ C♭ F♭ A♭
182 più mosso
Om.
My poor dear dear friend I saw your lonely life here
Gol.
vn.
vc.
cb.
senza sord.
182
più mosso

rit... a tempo
poco a poco più mosso
fl.
ca.
cl.
hn.
tn.
crotales
perc.
(rit... a tempo)
hp.
Cb Db
Cb
rit... a tempo
poco a poco più mosso
Om.
Heard you calling be-fore your birth.
We are to-gether
Vic - - - - - tims
of
the
Sol.
You
You need help
(rit... a tempo)
vn.
senza sord.
vc.
cb.
senza sord.
rit... a tempo
poco a poco più mosso

183
♩ = 58
fl.
ca.
cl.
hn.
tn.
perc.
hp.
Ab
Fb Gb
Bb
D#
Eb
F# Gb
Db
C#
D#
183
♩ = 58
Om.
same
the same
the
same
Gtr.
Peace
warmth,
a
qui-et strength; All
these in
vn.
vc.
cb.
183
♩ = 58

184 ♩ = 66
fl.
ca.
cl.
hn.
tn.
perc.
hp
Bb
F# G♮ Ab
F♮
A♮
Bb A♮
184 ♩ = 66
Om.
In you is hope, But not the way your Master wills it.
Gol.
you
Let me bathe thee wounds
vn.
vc.
cb.
arco
184 ♩ = 66

184
molto rit
♩=52
fl.
fl.
ca.
cl.
hn.
tn.
tam-tam
per.
hp.
Eb
Cb
Db
Ch
molto rit
185
♩=52
Om.
Gol:
Let me ease your pain
vn.
vc.
cb.
185
molto rit
♩=52

186
poco più mosso ♩= 56
♩= 48
fl.
ca.
cl.
hn.
tn.
crotales
perc.
hp.
Db Eb
Cb Eb
Let me touch and soothe your suffering
vn.
vc.
cb.
d., vn., vc.

187
fl.
cl.
hn.
tn.
perc.
(metal beater)
hp.
187
Om.
I am as you as
Gol.
At last I find in you my equal:
I am as you
I am as
vn.
vc.
cb.
con sord.
187
hp.

fl.
ca.
cl.
hn.
tn.
perc.
crotales
vp.
bn.
you Sweet, gentle man These chains this burden Re-lease me
sol.
you as you as you as you as
tn.
vc.
cb.

188
fl.
ca.
cl.
hn.
tn.
ppp
pp
perc.
crotales
hp.
Gb
Ab
Bb Cb
Db
Ab
Eb
Fb
Db
Ab
mp
188
Om.
and you re···lease your-self
Tol.
you
Senza Sord.
vn.
Senza Sord. ppp
vc.
Senza Sord. ppp
cb.
ppp
Sul Pont.
188
cor.
m.

poco a poco più mosso
(♩=60) ♩ = ♪ = 60
184
ff non legato!
senza Sord.
sfp
sfz
Bass drum
Ch Db Eh
189
poco a poco più mosso ... (♩= 60) ♩ = ♪ = 60
(Suddenly, the Maharal enters. With a powerful gesture, he immobilises the Golem, turning him into a rock which collapses, destroying Oneth.)
I will
ord.
pizz.
arco
(B.D.)


♪ = ♩ = 60
fl.
ca.
cl
hn.
tn.
sub. p
perc.
hp.
Ab
Eb F#
Db Ab
♪ = ♩ = 60
(to the fallen form of the golem)
Mah.
It is me you need, me be--side you
You cannot work un--less I guide
you
Gol.
vn.
vc.
cb.
♪ = ♩ = 60
hn., vn.
cl.
sub p
hn.
cb.


190
fl.
ca.
cl.
hn.
tn.
perc.
hp.
Bb Ab
C#
190
Nah
My word shall be a lantern for your feet, And for your path a light
vn.
vc.
ch
190


191
Fl.
Ca.
Cl.
Hn.
Tn.
Cabaca
sempre
Perc.
Bass drum
Hp.
191
Mah
You will awake and go ___ .
Defeating e----vil.
Vn.
Vc.
Cb.
pizz
191
Hn.

change to picc.
fl.
ca.
cl.
hn.
tn.
f
mf fp
fp
fp
fp
sfz
sfz
perc.
cabaca
B.dr.
hp.
G♯ E♮
C♮ F♮
D♭ G♭
A♭
mf
mf
mf
mf
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.
vn.
vc.
cb.
pizz
mf
mf
mf
mf
sul pont.
P
(2)
ff
f
f
mf
mf
mf
hn.
hn.


192
picc.
ca.
cl.
hn.
tn.
con sord
mf
f
fp
ppp
(tn: poco a poco cresc.....)
3/8
perc.
hp.
Bb
Db
Fb
192
Mah.
Let nothing dis-tract you.
Let no-thing dis-tract you
vn.
vc.
cb.
arco
p
mp
sim.
192
picc.
hp.
mf

193

accel - - - - - (♩ = 80)

picc

ca

cl.

hn

tn

senza Sord

perc.

hp.

Db Eb Gb Ab

193

accel - - -

♩ = 80
(freely)

ah.

See beyond the visible, Hear beyond si- - - - lence. Work a- lone, Fear less Invincible. Our Saviour,

ad libitum

ad libitum

ad libitum

n.

c.

b.

193

accel - - - (♩ = 80)

ca.

194 ♩= 66 195

pic.
ca.
cl.
hn.
tn.

f fp mf mp Sim. senza sord.

Bass drum

perc.

mf

hp.

Ab Bb Db Gb Db Ab

194 ♩= 66 195

Man

3 3

God's will, Through me cre---a----- ted

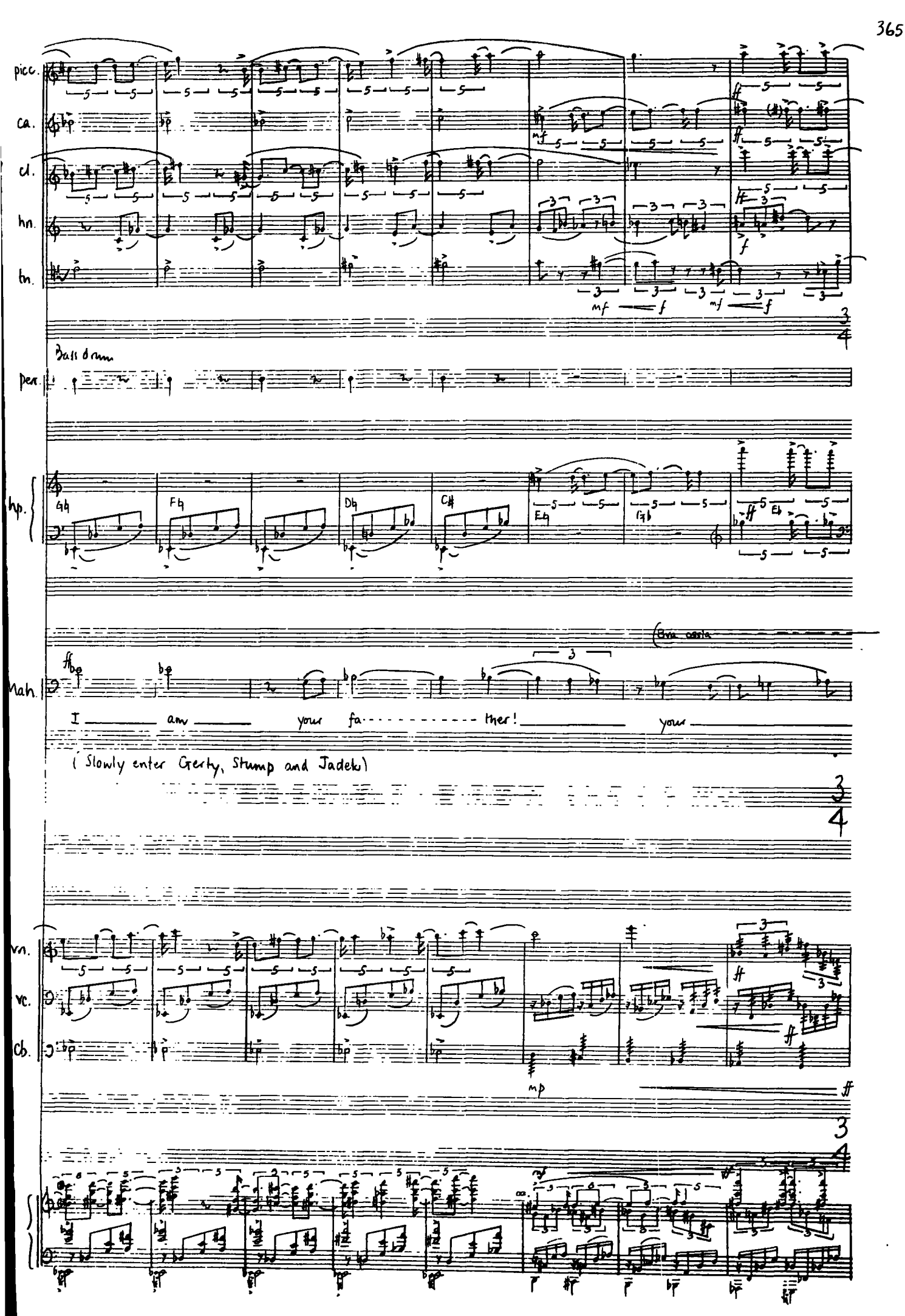
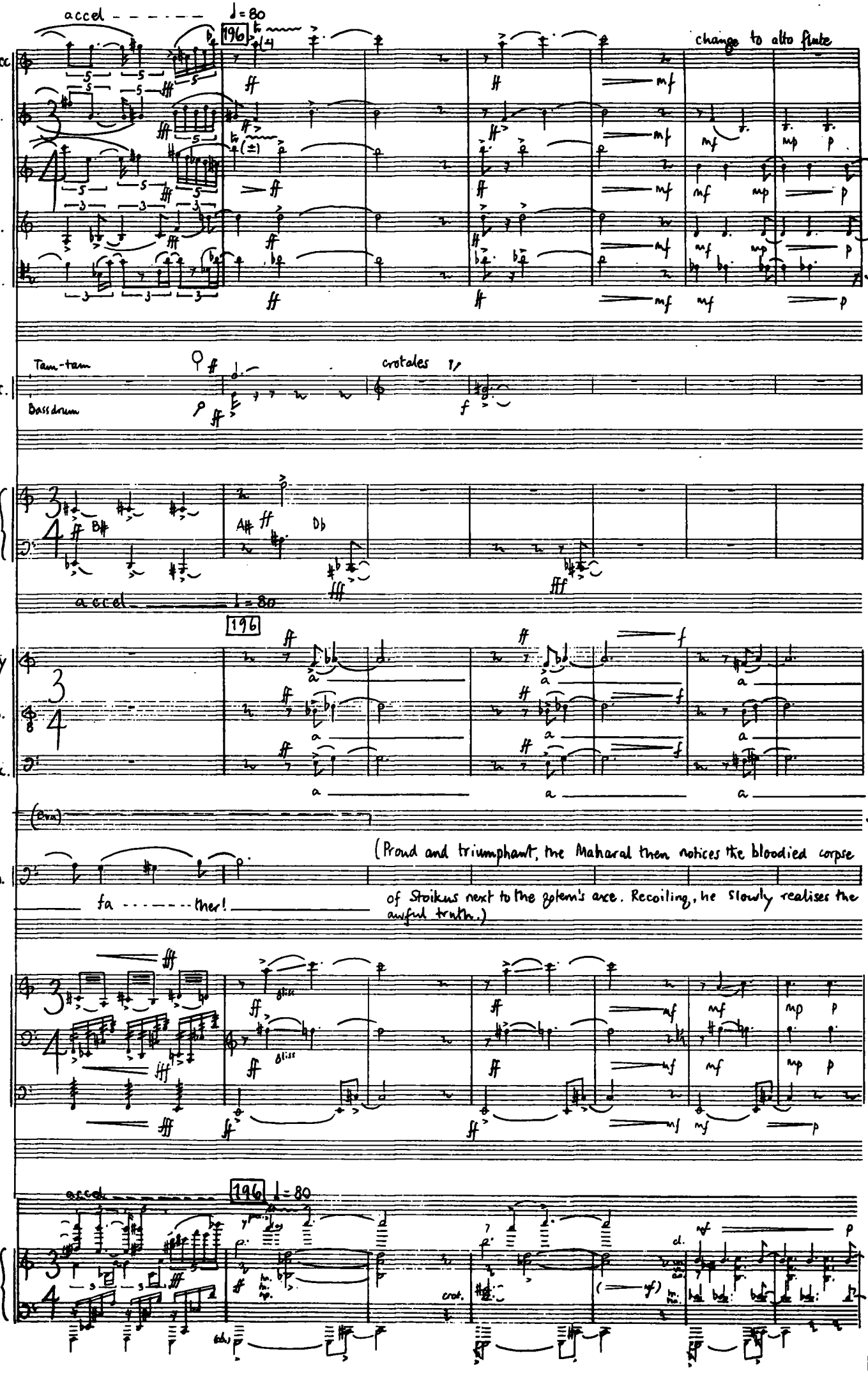
vn.
vc.
cb.

f mf sim.

194 ♩= 66 195

grandezza

vl. vn.

loco

picc.
ca.
cl.
hn.
tn.
Bass drum
per.
hp.
Gb
Fb
Db
C#
Eb
Fb
Eb
Brs. cantis
Mah.
I ____ am ____ your fa- - - - - - - - - - ther! ____ your ____
(Slowly enter Gerty, Stump and Jadeku)
vn.
vc.
cb.
mp
ff

accel
196
♩= 80
change to alto flute
picc
ca.
cl.
hn.
tn.
perc.
Tam-tam
Bassdrum
crotales
hp.
Gtr
Stp.
Tdk.
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.)
father!
vn.
vc
cb.
cresc.

197

meno mosso ♩=60

alto fl.

ca.

cl.

hn.

tn.

Con Sord.(wa-wa)

perc.

Bassdrum

hp

Bb C♭ F♯ G♯ A♭

E♭

D♯ F♭

C♭ D♭

197 meno mosso ♩= 60

Gtr.

Stp

Jdk.

(Gerty, Stump and Jadek begin to withdraw. pulling the body of Stoike - very slowly)

hah.

vn.

vc.

cb.

Con Sord.

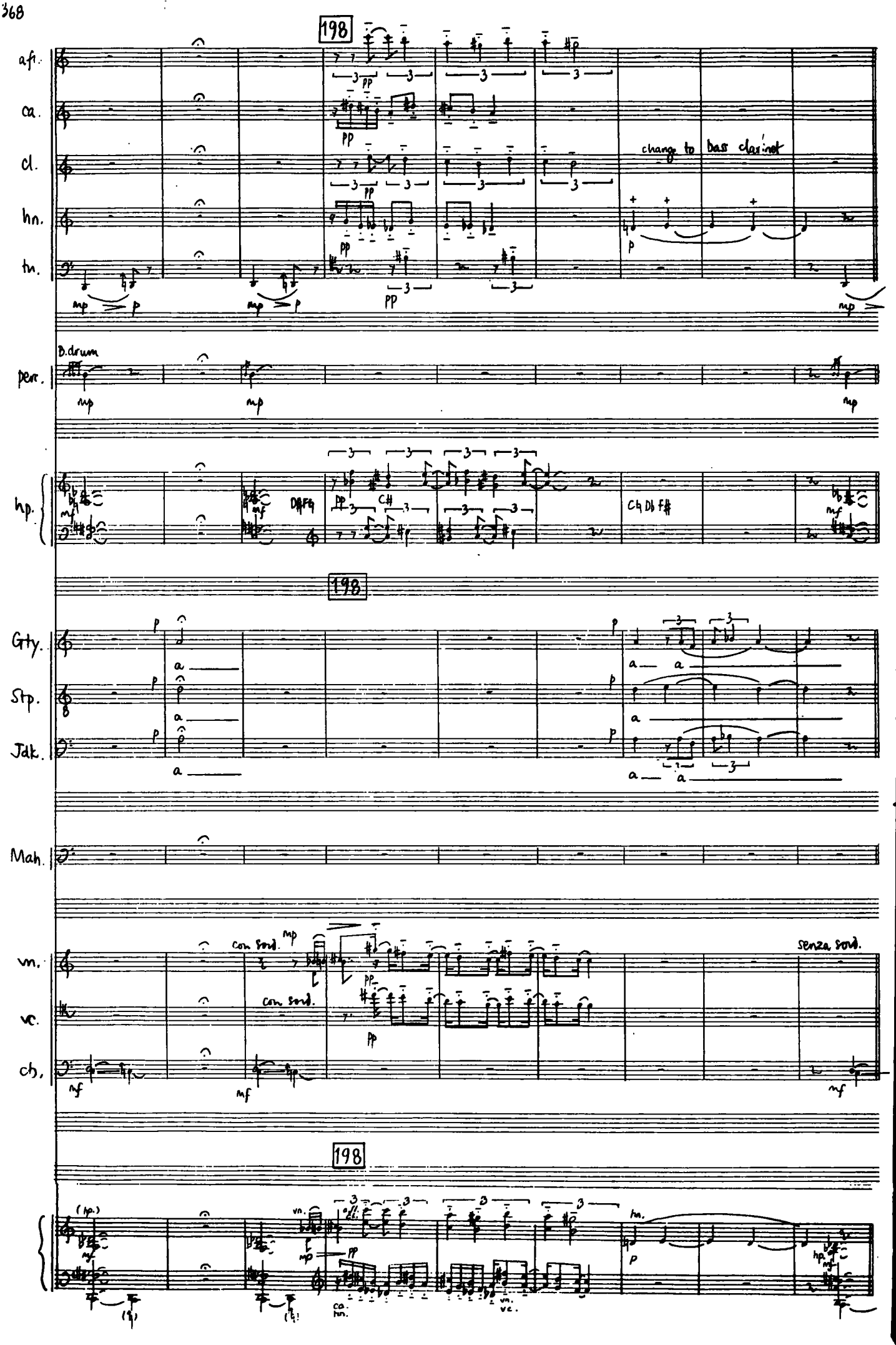
Senza Sord

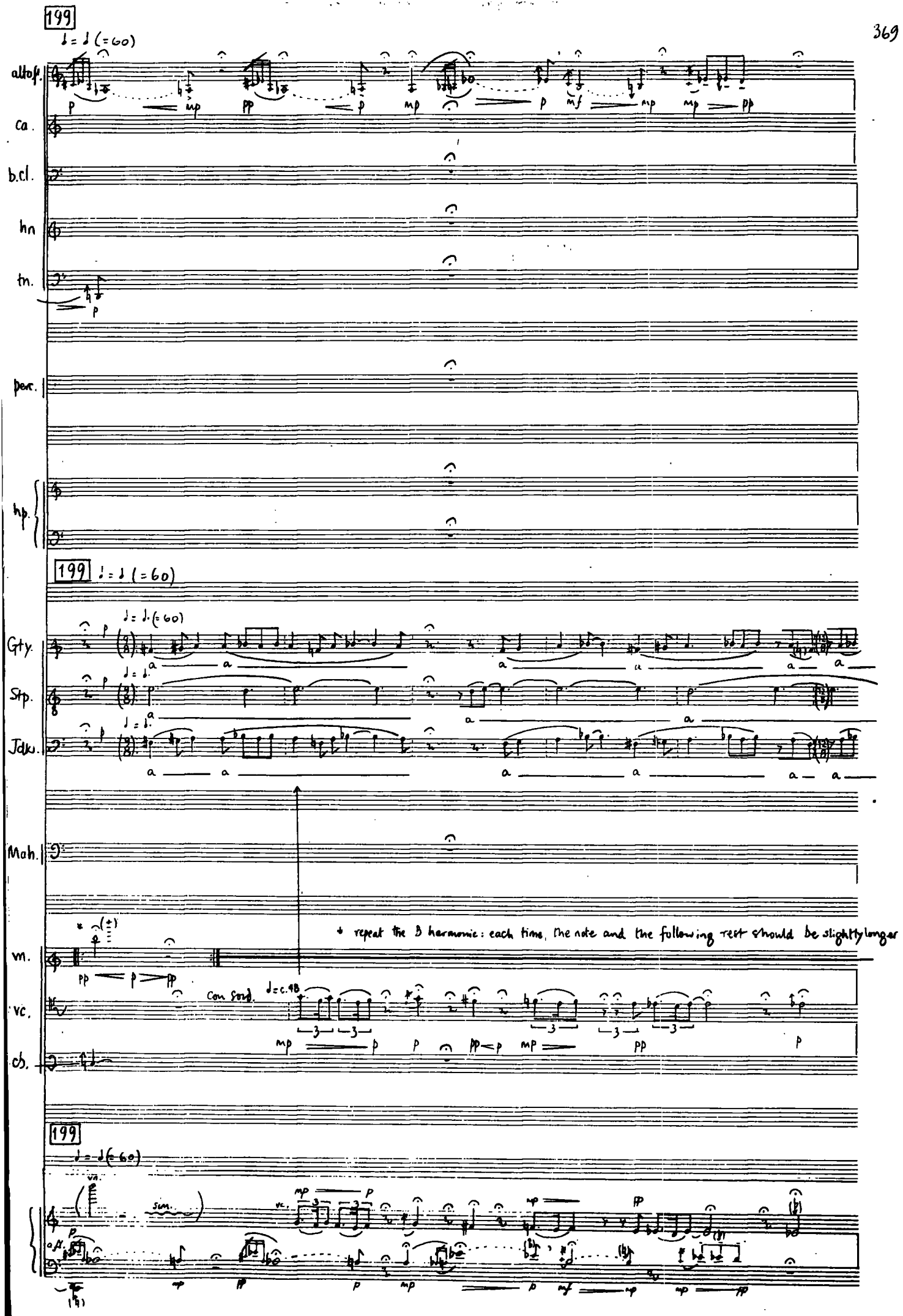
sul pont

ord.

197

meno mosso ♩=60

ch.h.

198
afl.
ca.
cl.
change to bass clarinet
hn.
tn.
B.drum
perc.
hp.
198
Gtr.
Stp.
Jdk.
Mah.
vn.
con sord.
senza sord.
vc.
cb.
198
(hp.)
vn.
hn.
hp.


199
♩= ♩ (=60)
alto fl.
ca.
b.cl.
hn
tn.
perc.
hp.
199 ♩= ♩ (=60)
♩= ♩.(=60)
Gty.
Stp.
Tdks.
Mah.
* repeat the B harmonic: each time, the note and the following rest should be slightly longer
vn.
vc.
cb.
Con Sord.
199
♩= ♩ (=60)
sim.

199₁ 199₂

alto fl.
ca.
b.cl.
hn.
tn.
perc.
hp.
Gtr.
Stp.
Jdk.
Mah.
vn.
vc.
cb.

Bass drum
tam-tam
two clay plant-pots (largest)
C♯ E♭ F♭
poco a poco dim. al niente
(Gerry, Stump and Jadek now off stage)
arco

John Cage
13 November '86

199₁ 199₂

PEER MUSIC

John Casken

Masque

for solo oboe, horns and strings
(1982)

Study Score
ED 12156

Schott & Co. Ltd · London
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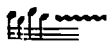
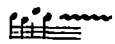
Commissioned by the City of London Sinfonia with funds generously provided by the Arts Council of Great Britain

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 ¼ tone
	the normal pitch flattened by ¾ tone
	the normal pitch sharpened by ¼ tone
	the normal pitch sharpened by ¾ 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 ¼ – Ton erniedrigt
	Normale Tonhöhe um einen ¾ – Ton erniedrigt
	Normale Tonhöhe um einen ¼ – Ton erhöht
	Normale Tonhöhe um einen ¾ – Ton erhöht
	Note unbestimmer 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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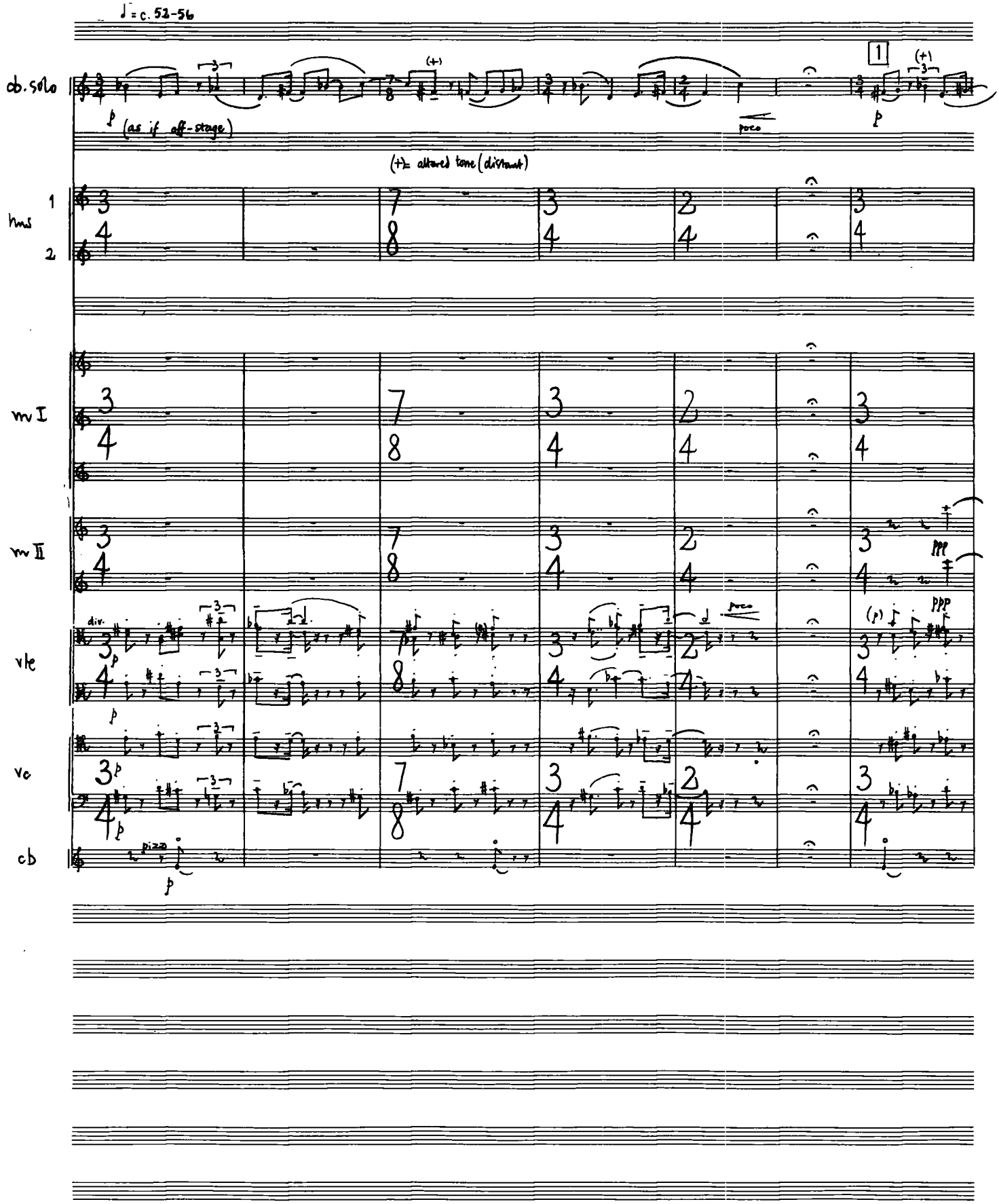
John Casken

Masque

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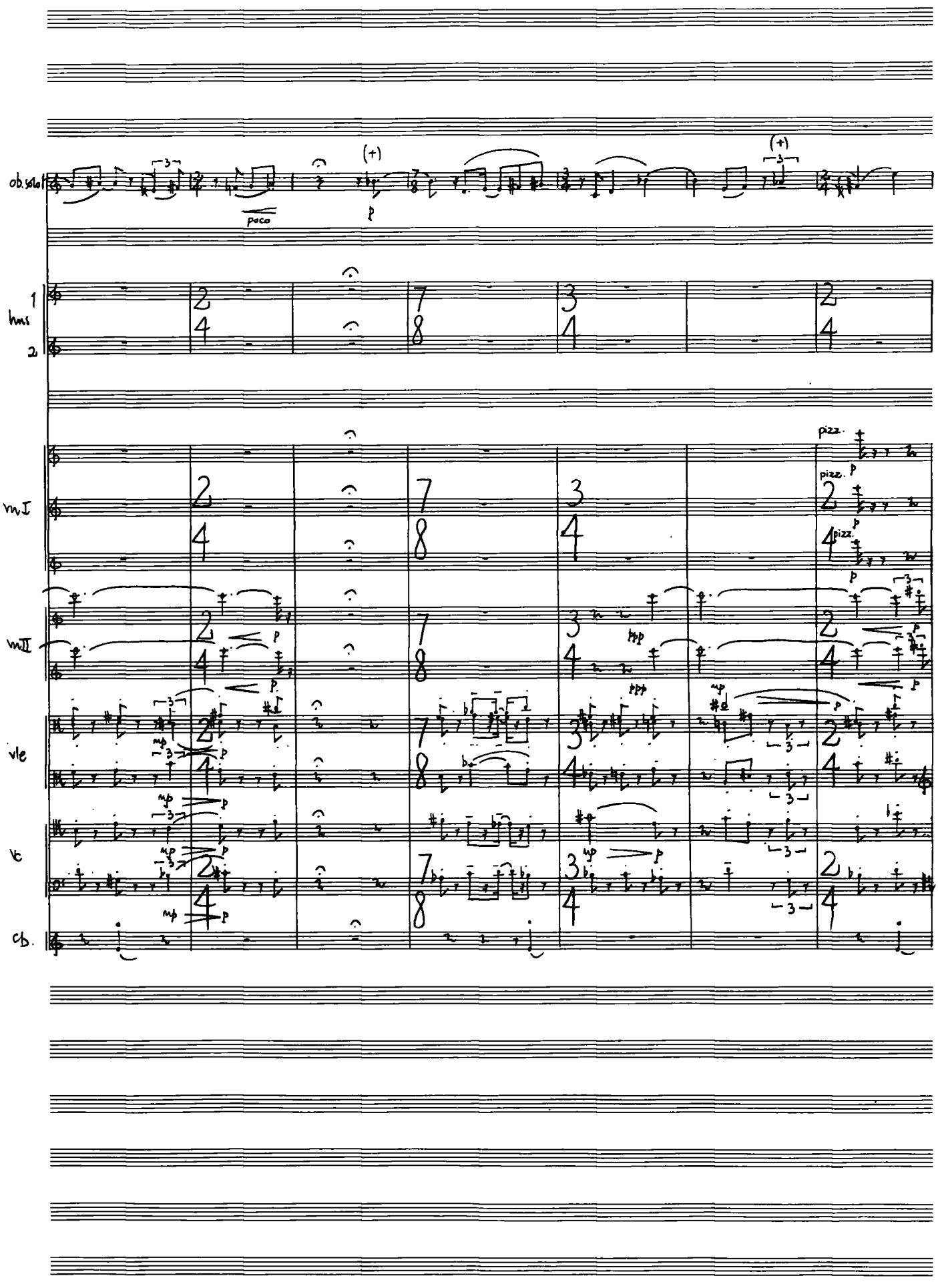
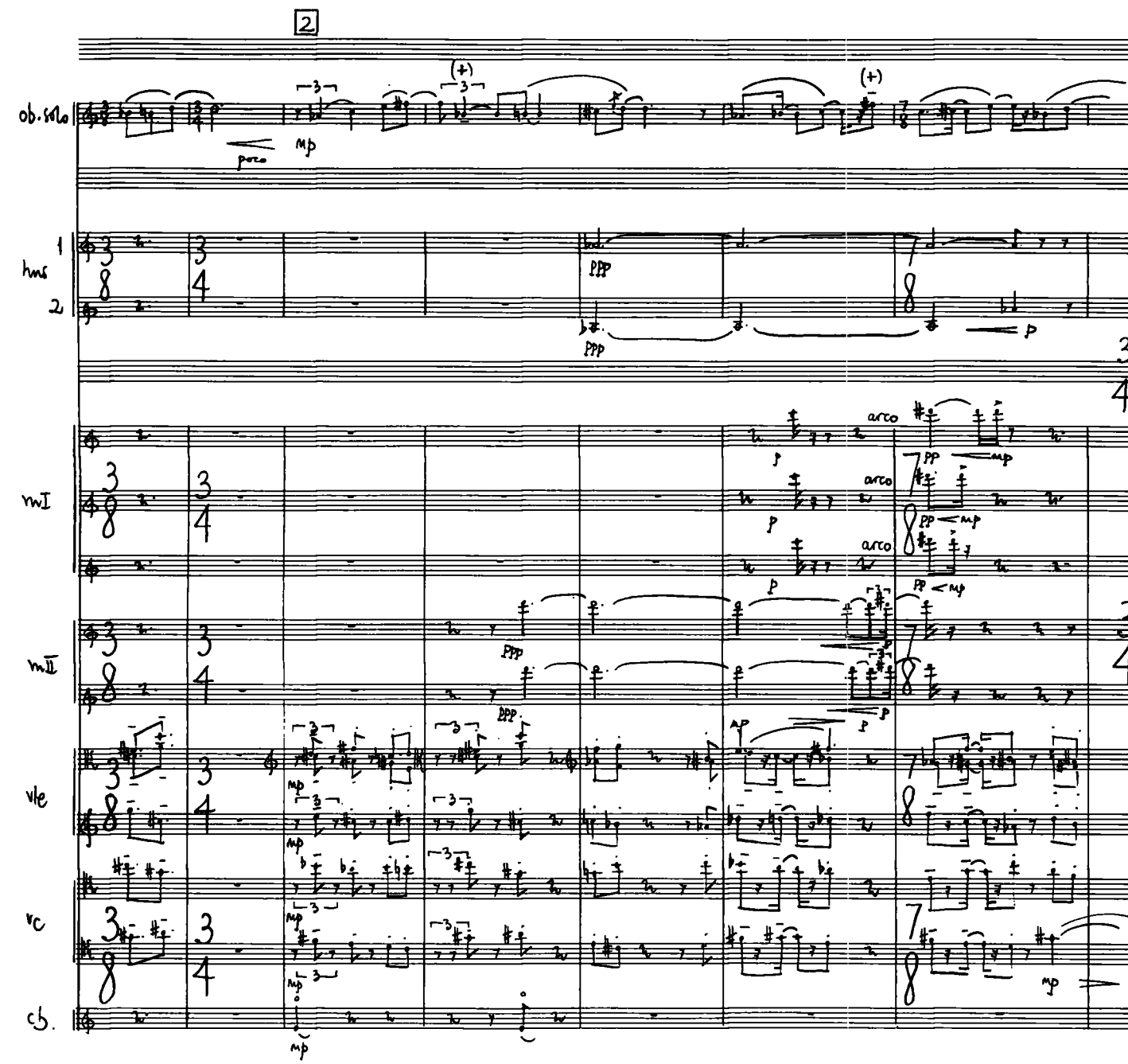

ob.solo
poco
(+)
p
(+)
1
hns
2
vnI
vnII
vle
vc
cb.
pizz.
pizz.
pizz.
ppp
ppp
mp
p
3
8

2
ob. solo
poco
mp
(+)
(+)
1
hns
2
PPP
PPP
p
3
4
vnI
arco
arco
arco
pp
mp
vnII
PPP
PPP
p
vle
mp
vc
mp
cb.
mp

3

poco a poco accelerando ♪ = 132

ob. solo

hns 1 2

vn I

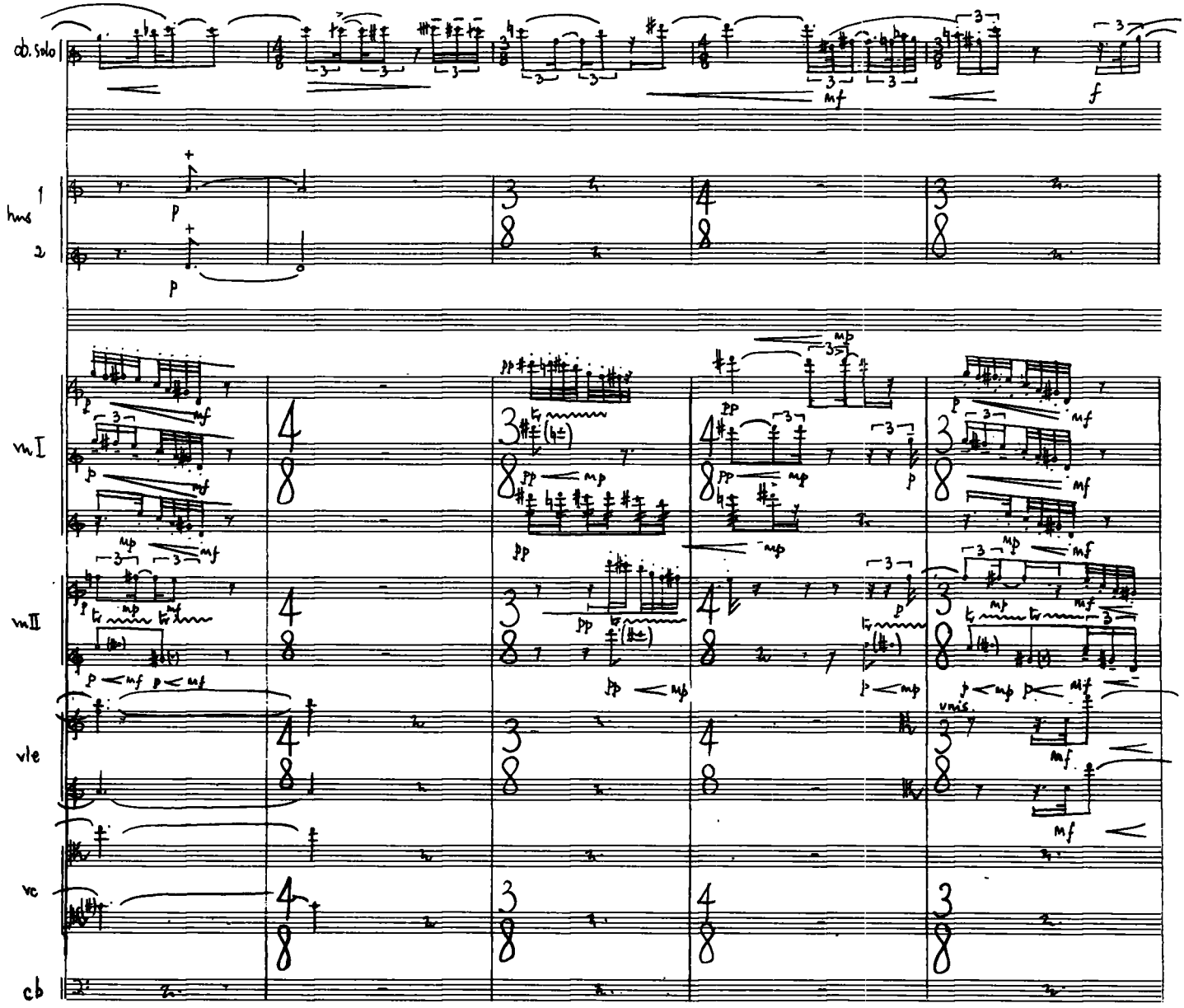
vn II

vle

vc

cb.

pizz. arco


ob. solo
hns 1
2
vn I
vn II
vle
vc
cb
vnis.

4

(più mosso)

ob. solo

hns 1 2

vn I

vn II

vle

vc

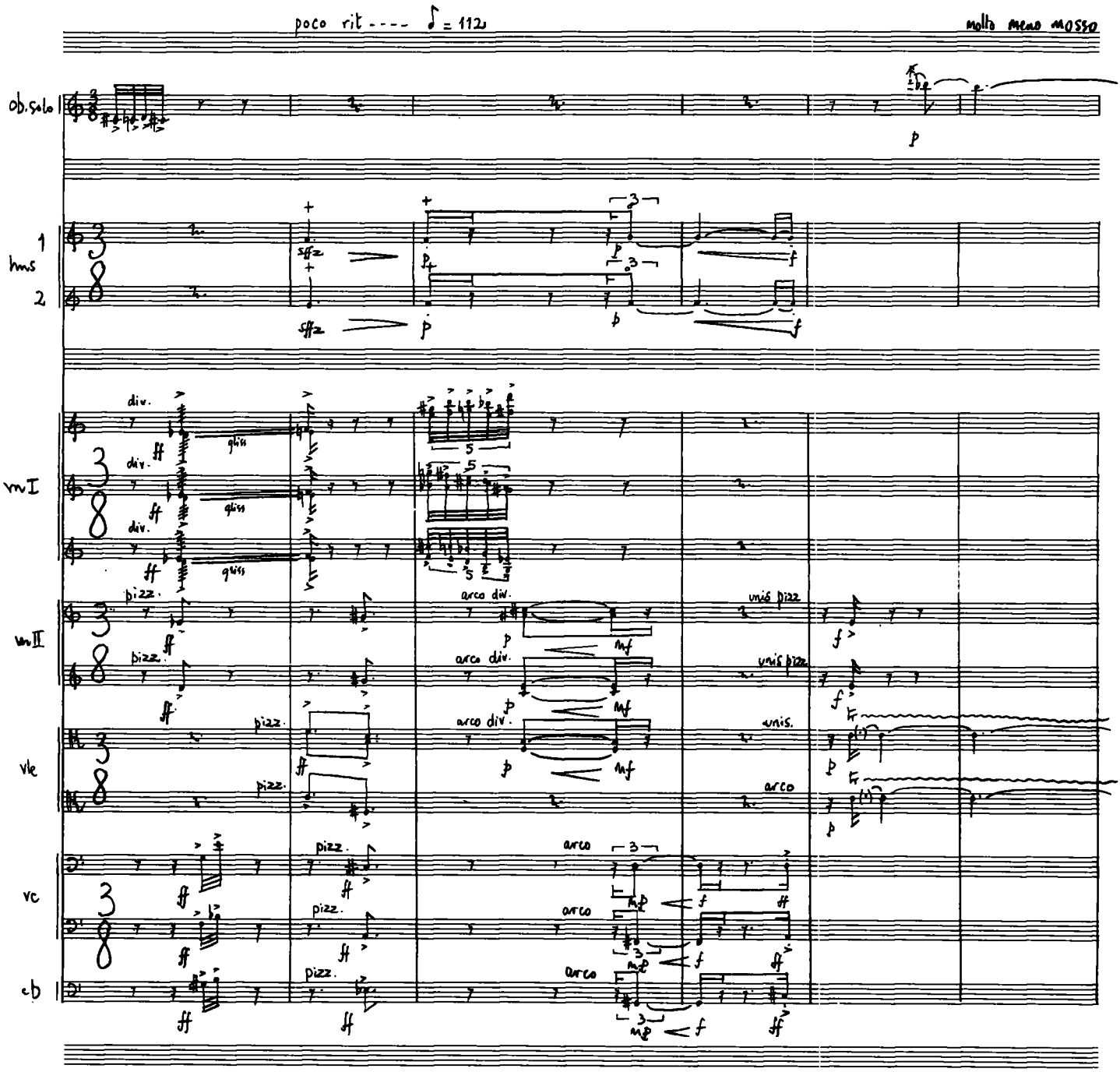
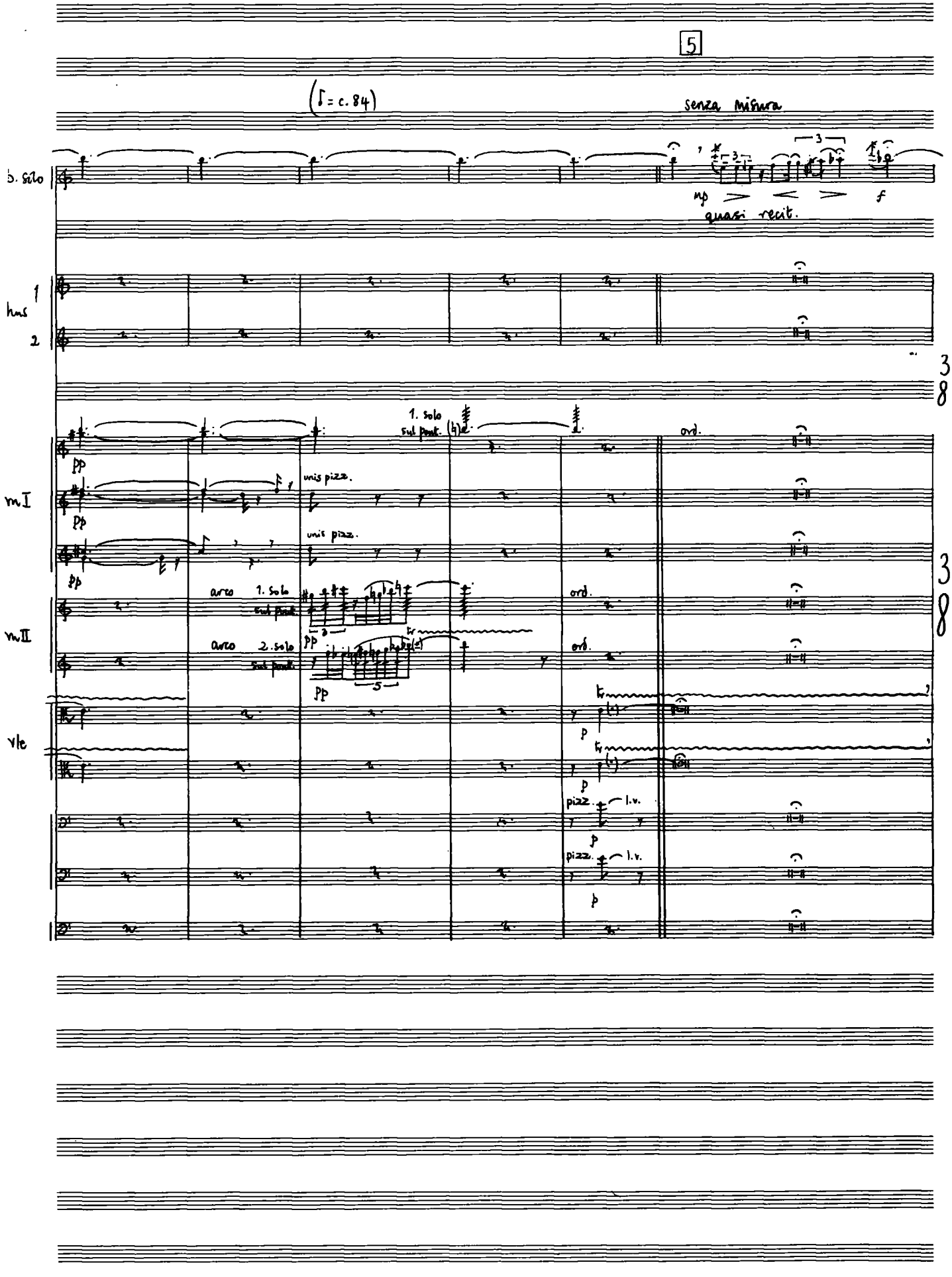
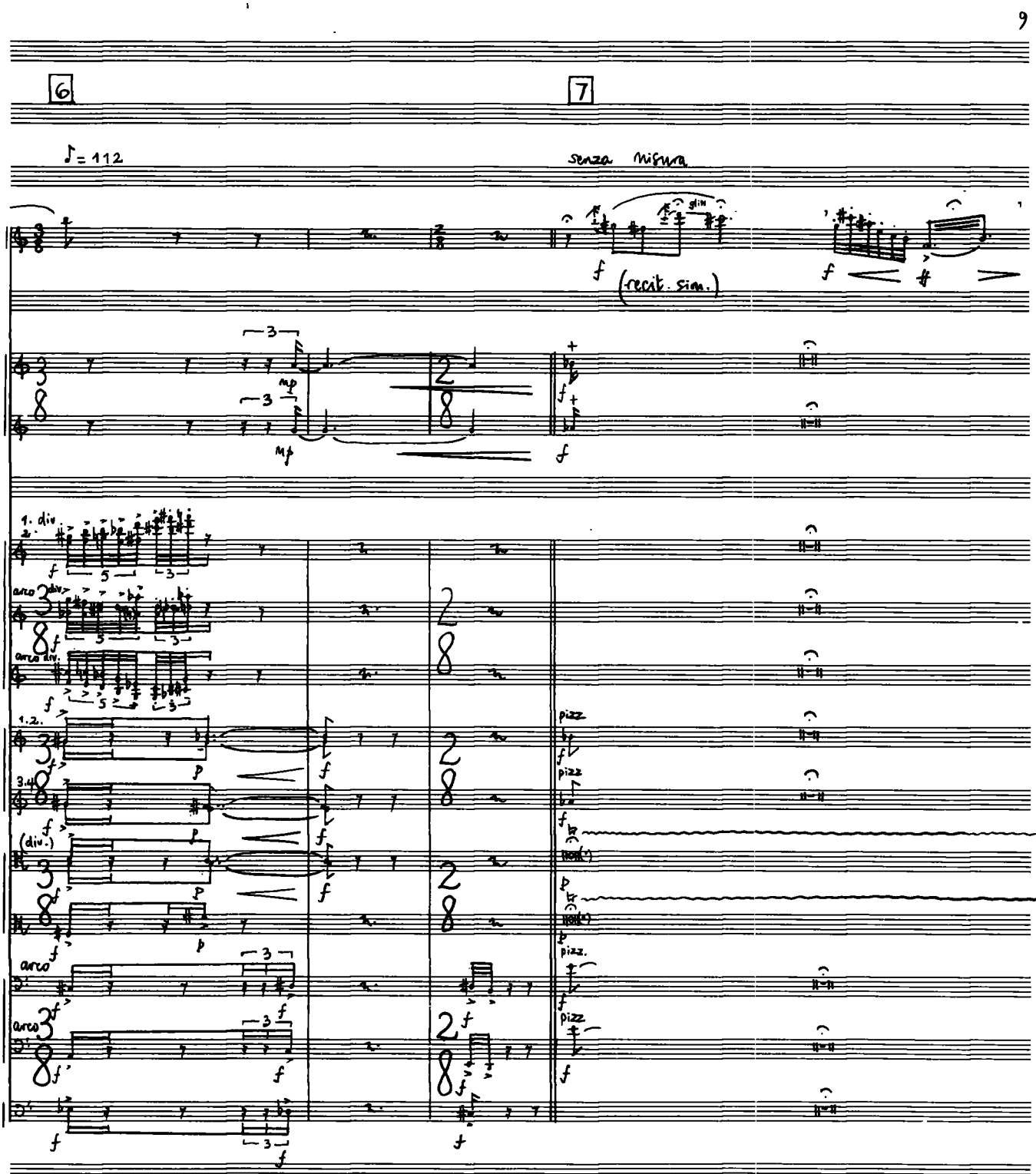
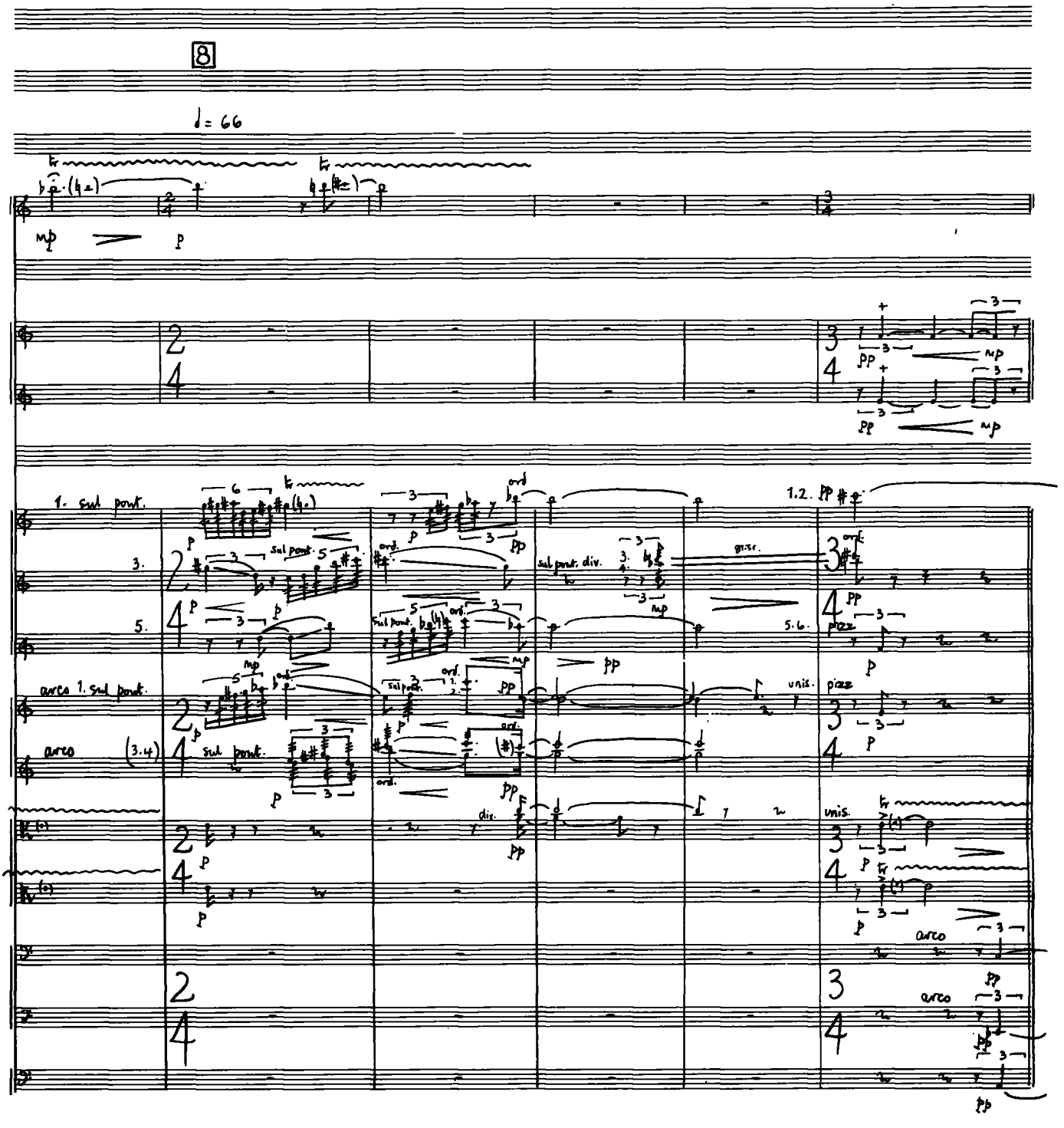
cb

ff staccatissimo

gliss.

pizz.

arco

furioso

poco rit ---- ♪ = 112
molto meno mosso
ob.solo
1
hns
2
vn I
vn II
vle
vc
cb
sffz
div.
gliss
pizz.
arco div.
unis pizz
unis.
arco

5
(♩= c. 84)
senza misura
b. solo
mp
quasi recit.
f
hns 1
2
3/8
1. solo
sul ponti.
ord.
pp
vn I
unis pizz.
3/8
arco
1. solo
sul ponti.
vn II
arco
2. solo
sul ponti.
5
p
vle
pizz.
l.v.

6
7
♩= 112
senza misura
fl.
(recit. sim.)
1 hns 2
1. div.
vn I
vn II
1.2.
3.4.
(div.)
vle
arco
vc
cb
pizz.

8
♩= 66
ob. solo
mp
p
hns 1 2
pp
mp
vn I
1. sul pont.
3.
5.
sul pont.
ord.
pp
sul pont. div.
gl.s.r.
1.2. pp
pizz.
vn II
arco 1. sul pont.
arco
(3.4)
sul pont.
mp
vle
div.
unis.
arco
vc
cb

9

Senza misura

ob. solo

p (recit sim.) f ff mp f mf mp ppp

1 hns 2

vn I

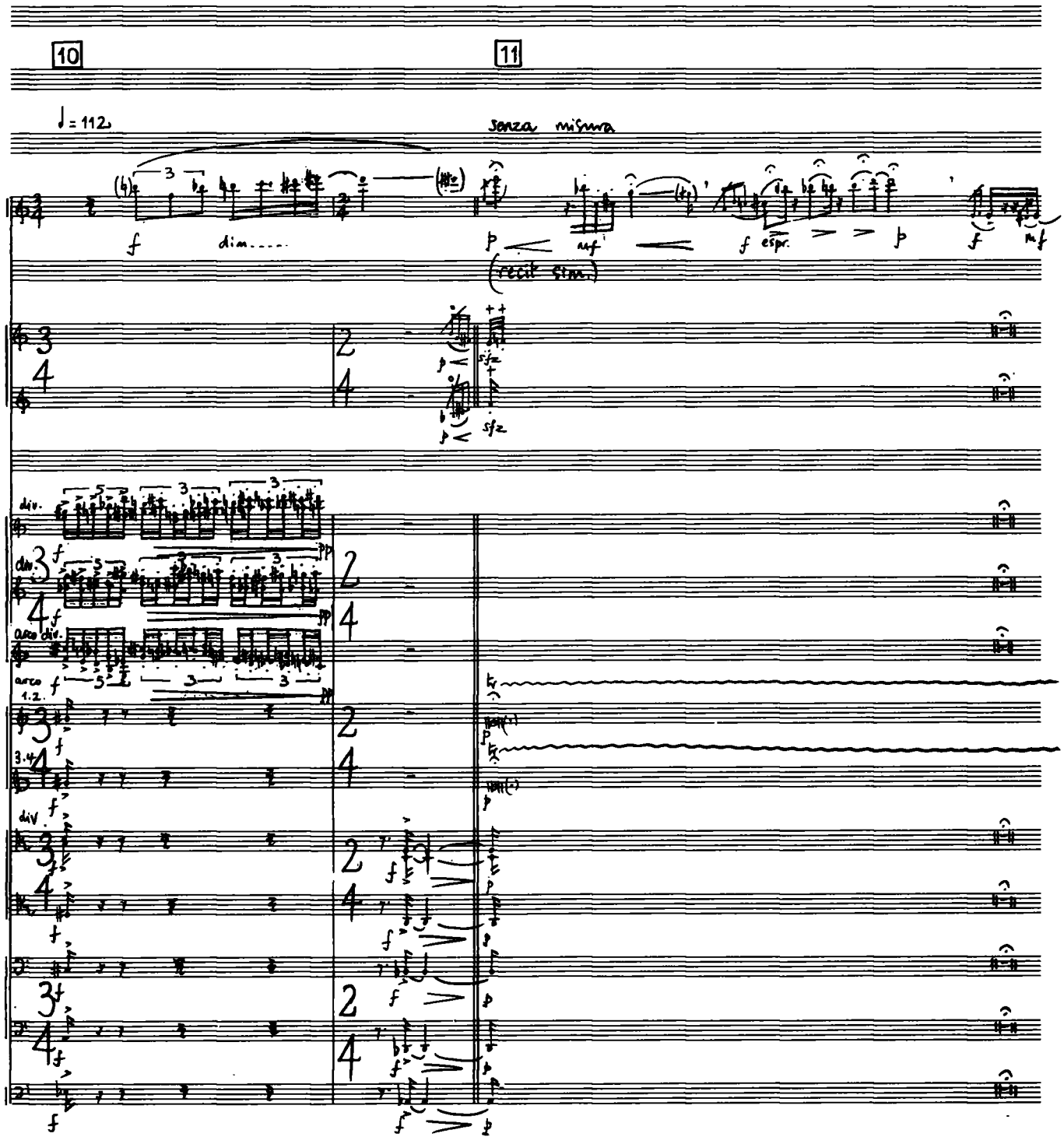
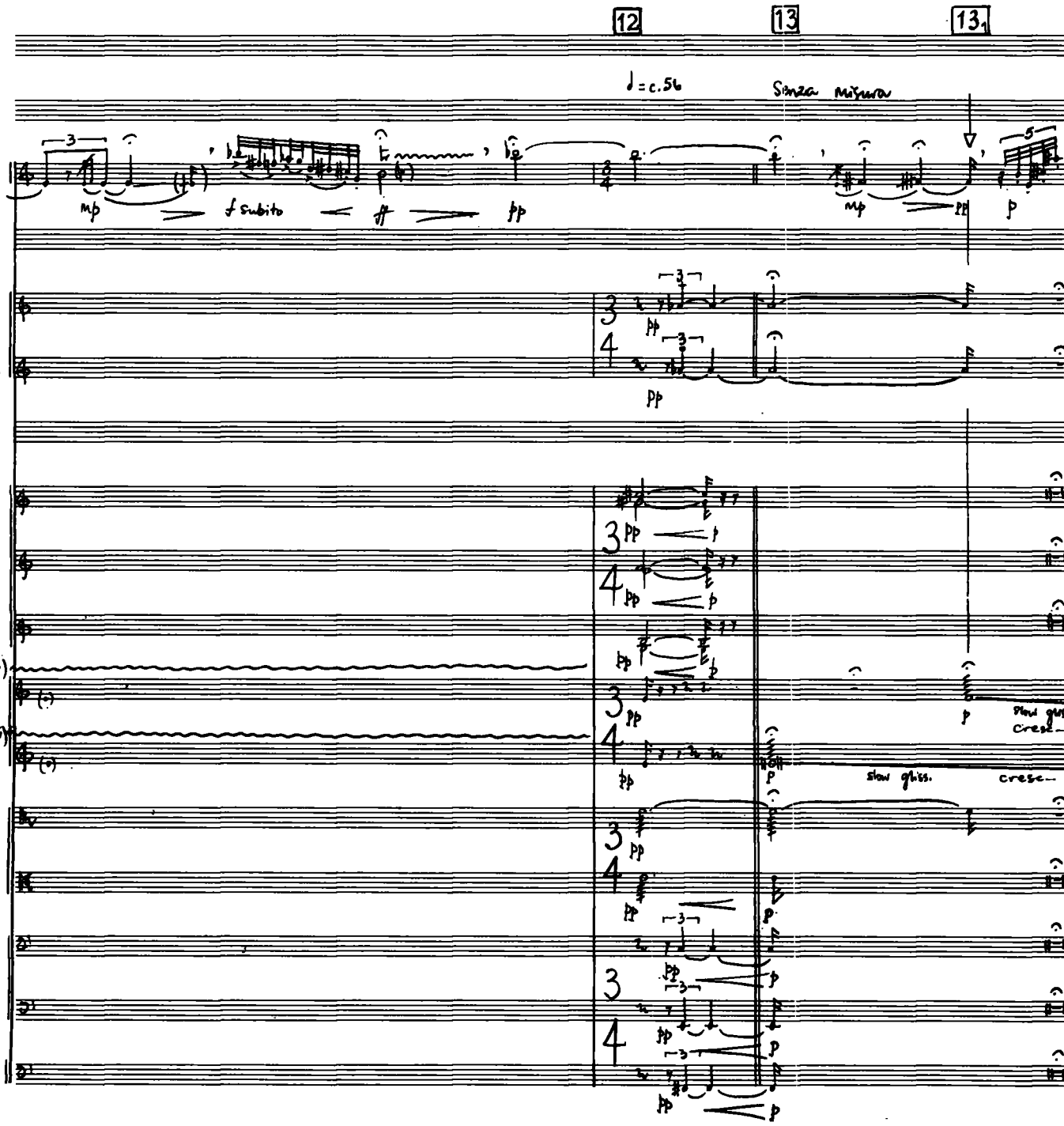
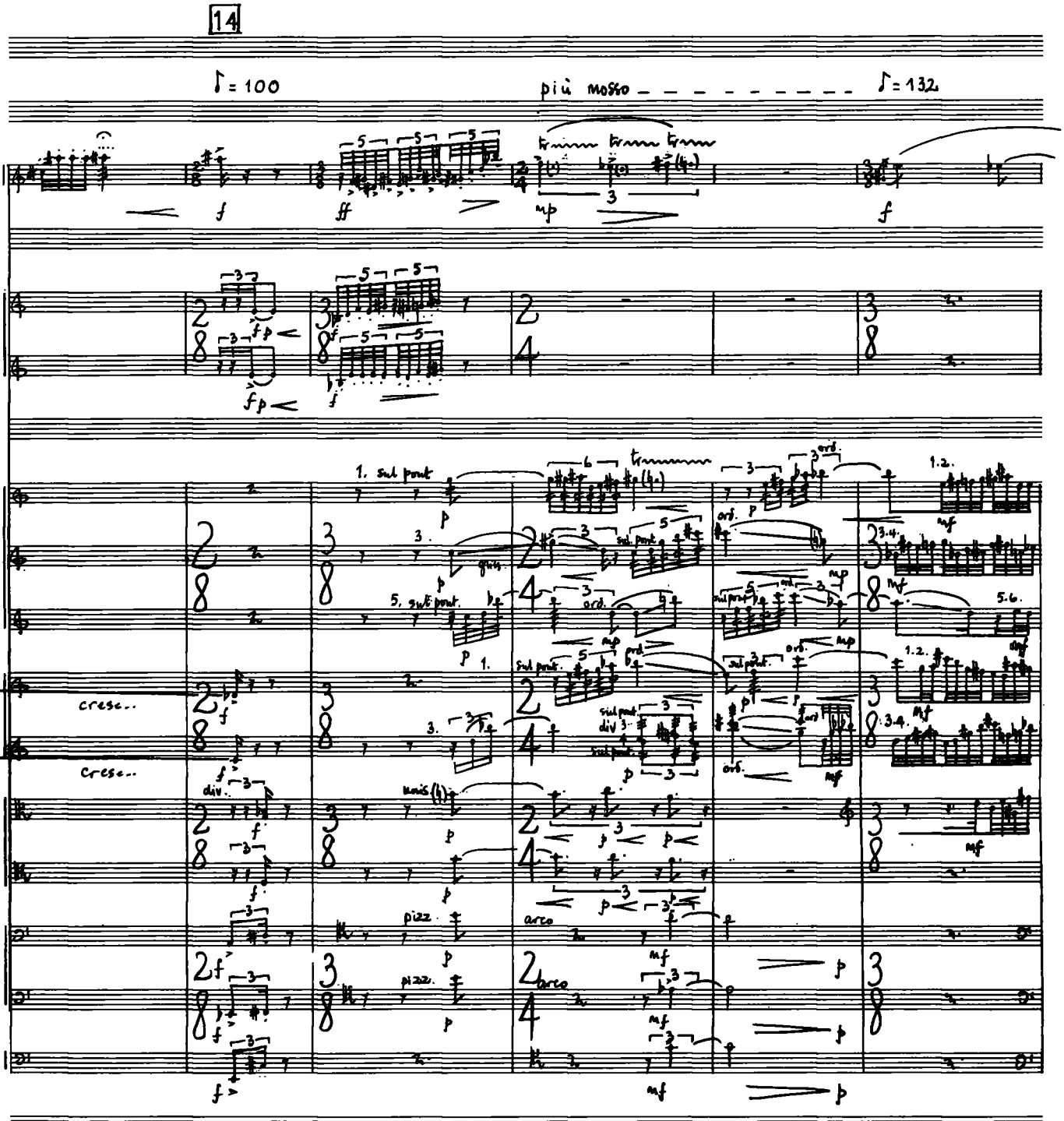
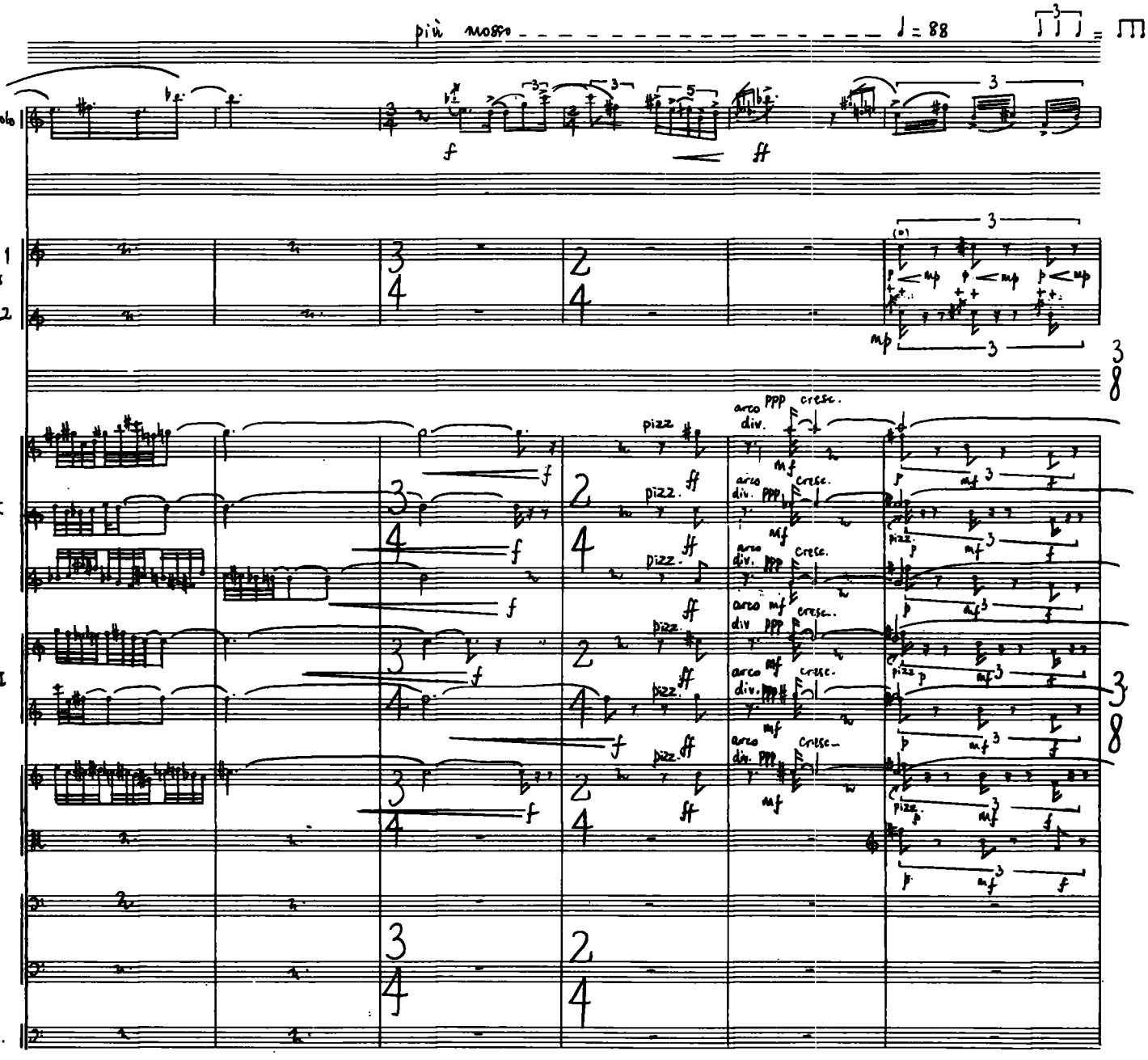
vn II

vle

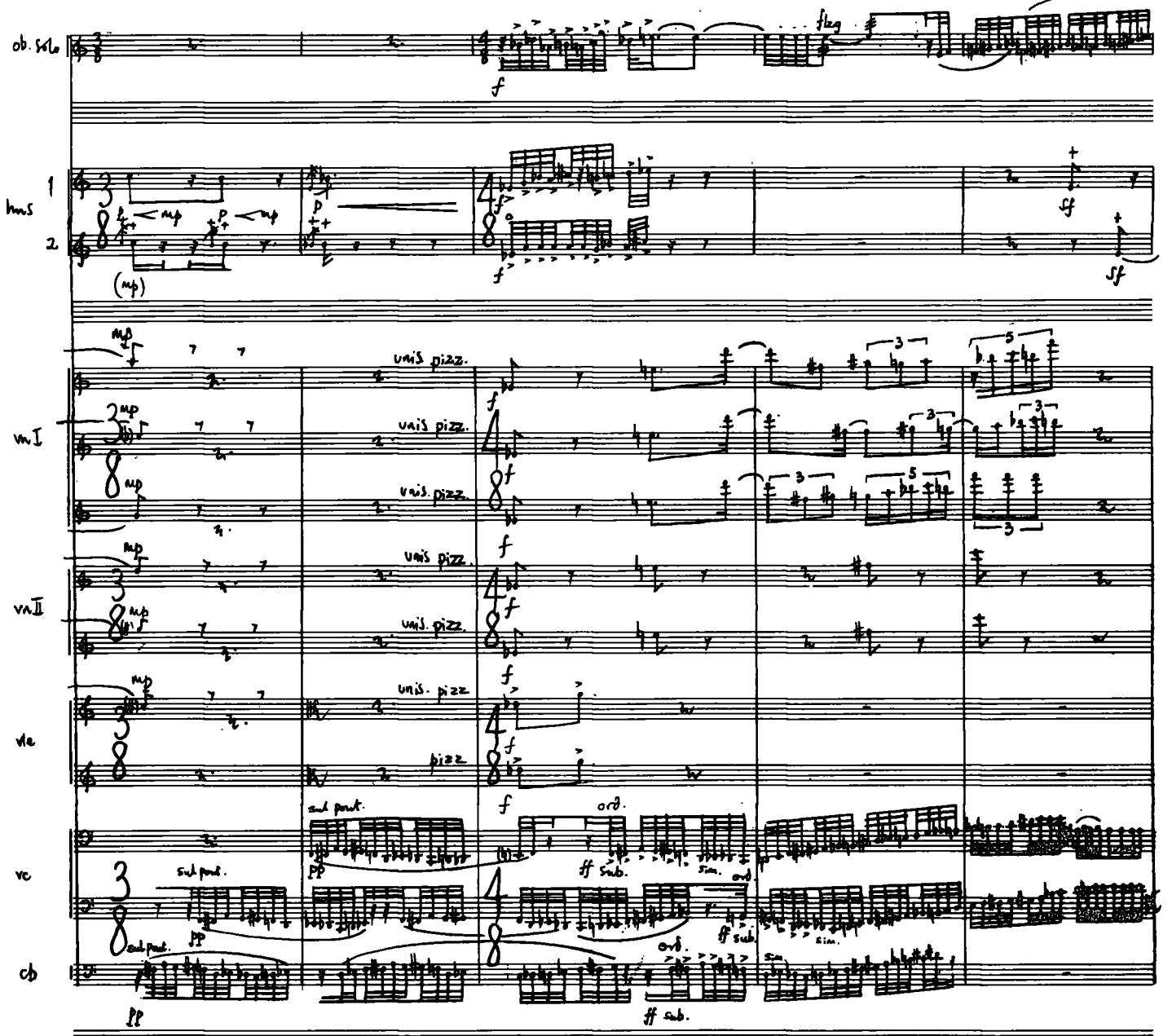
vc

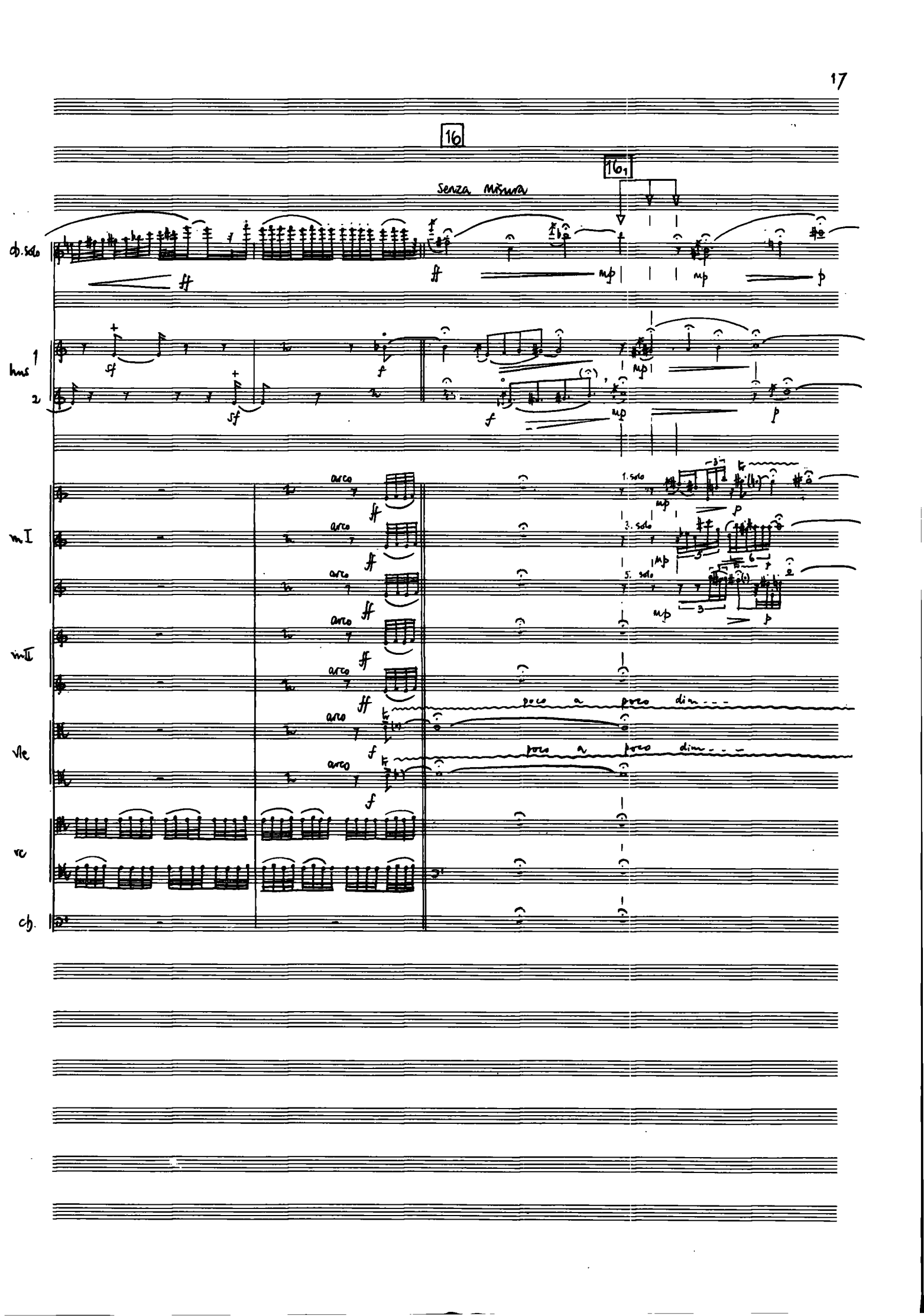
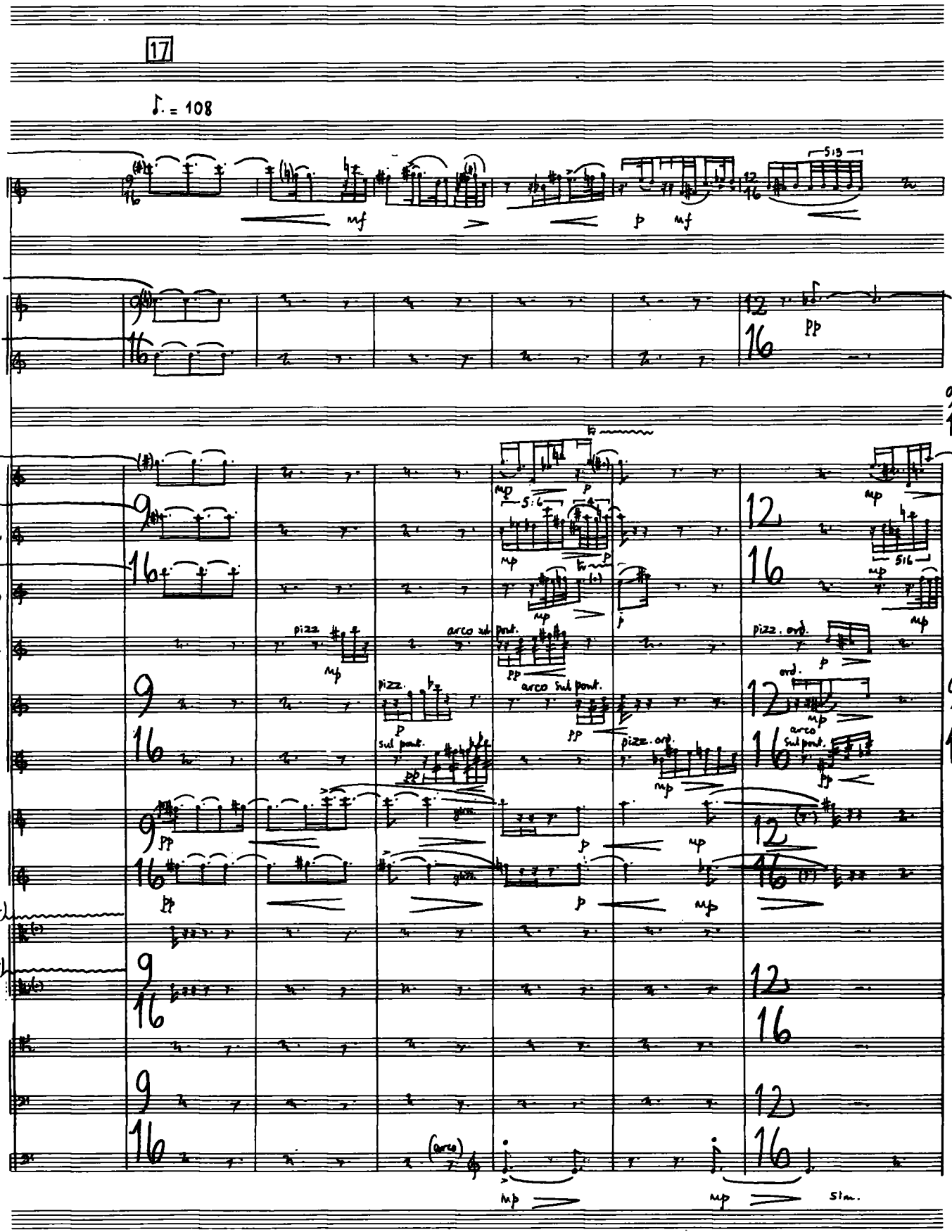
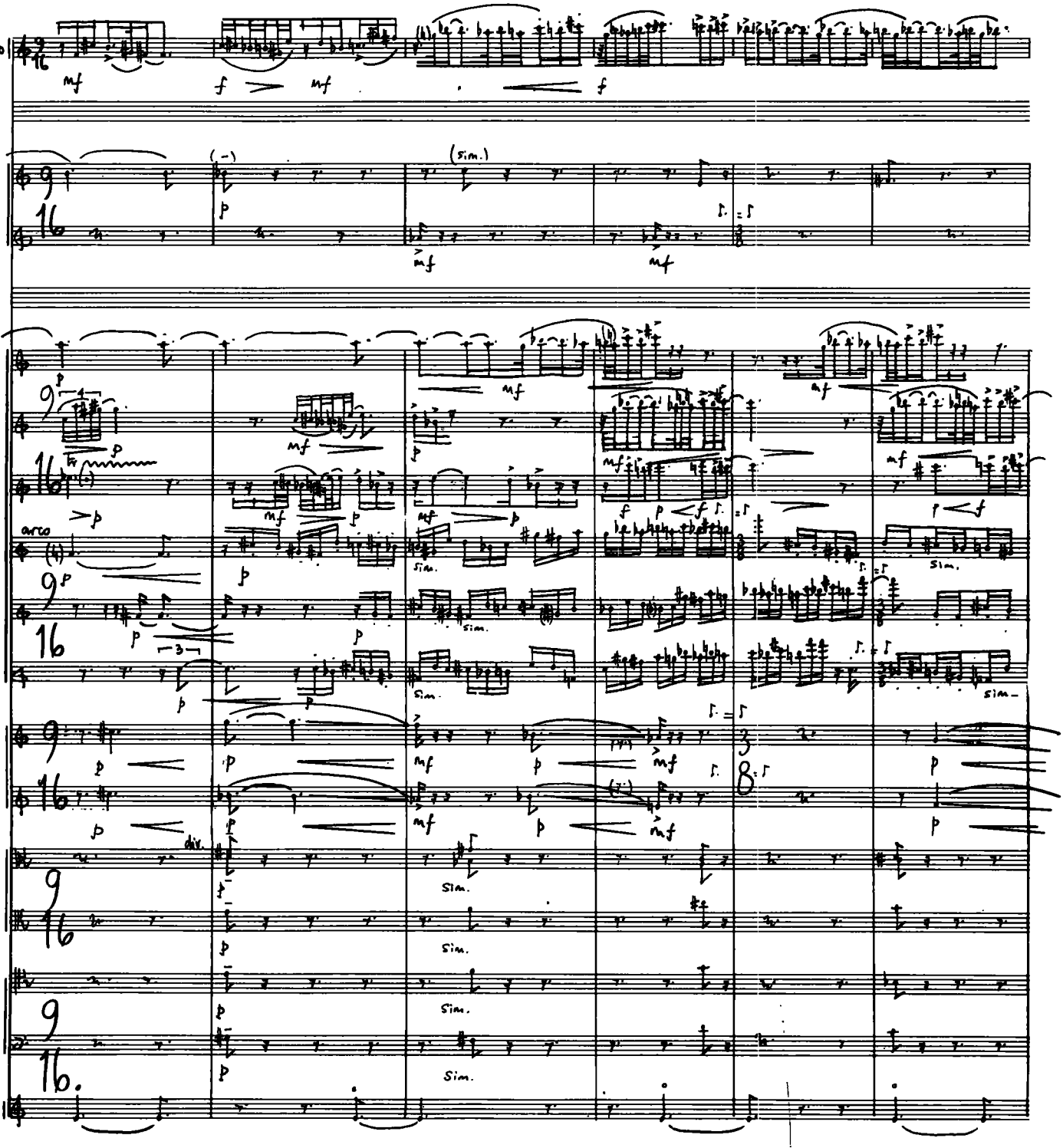
cb

pp

3/4

10
11
♩= 112
senza misura
db. solo
f
dim.
p
(recit sim.)
mf
espr.
1
hns
2
vn I
vn II
vla
vc
cb.
div.
arco
arco div.
1.2.
3.4.
pp
sfz

12
13
13.1
♩= c.56
Senza misura
ob sola
mp
f subito
ff
pp
mp
pp
p
hns 1
2
pp
vn I
vn II
vla
vc
cb
slow gliss.
cresc—

14
♩= 100
più mosso
♩= 132
ob. solo
hns 1 2
vn I
vn II
vle
vc
cb
cresc..
cresc..
1. sul pont
ord.
div.
unis.
pizz.
arco
sul pont.
1.2.
3.4.
5.6.

più mosso
♩ = 88
cb. Solo
hns 1
hns 2
vn I
vn II
vla
vc
cb.
arco
div.
pizz.
cresc.

15

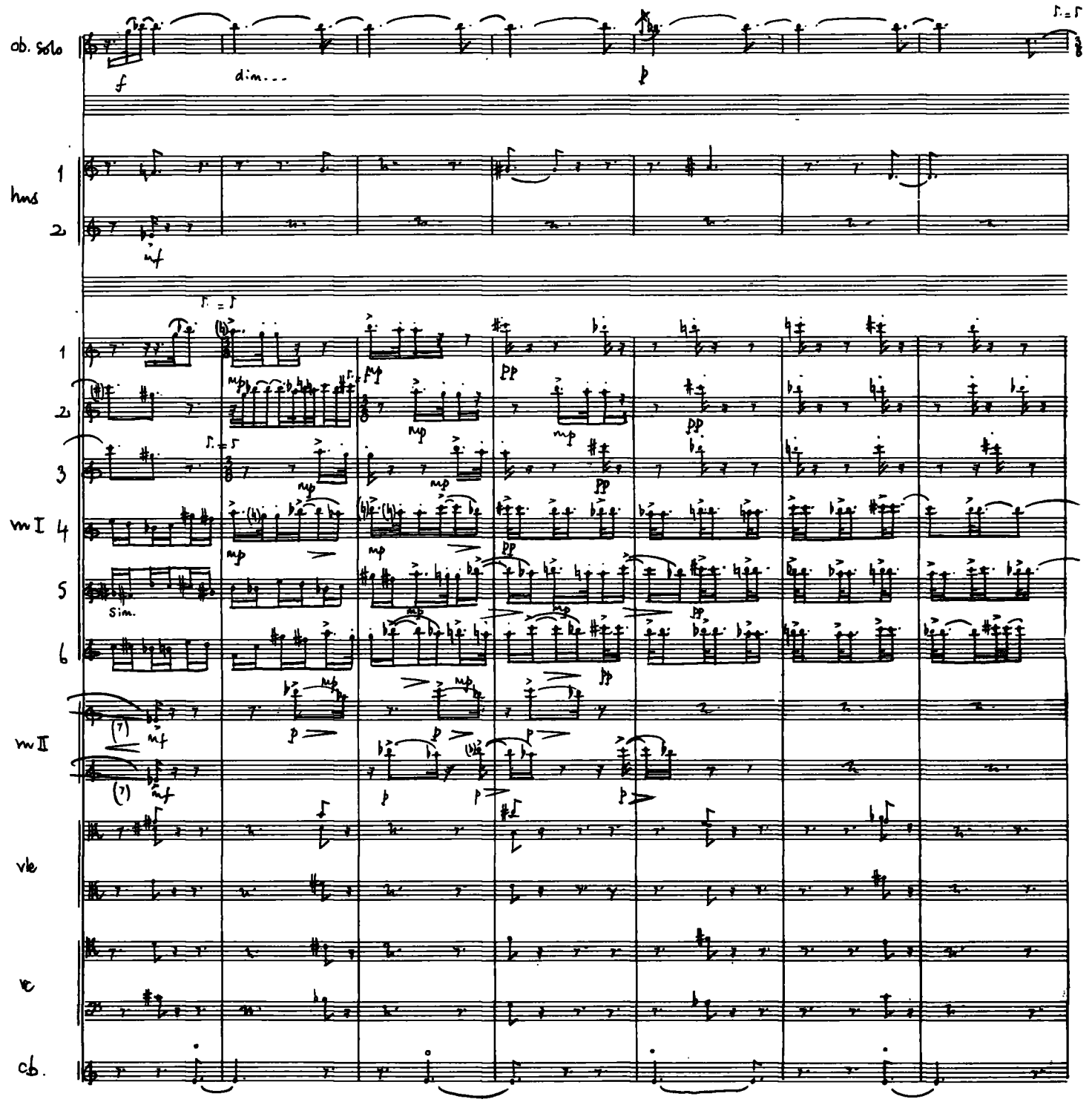
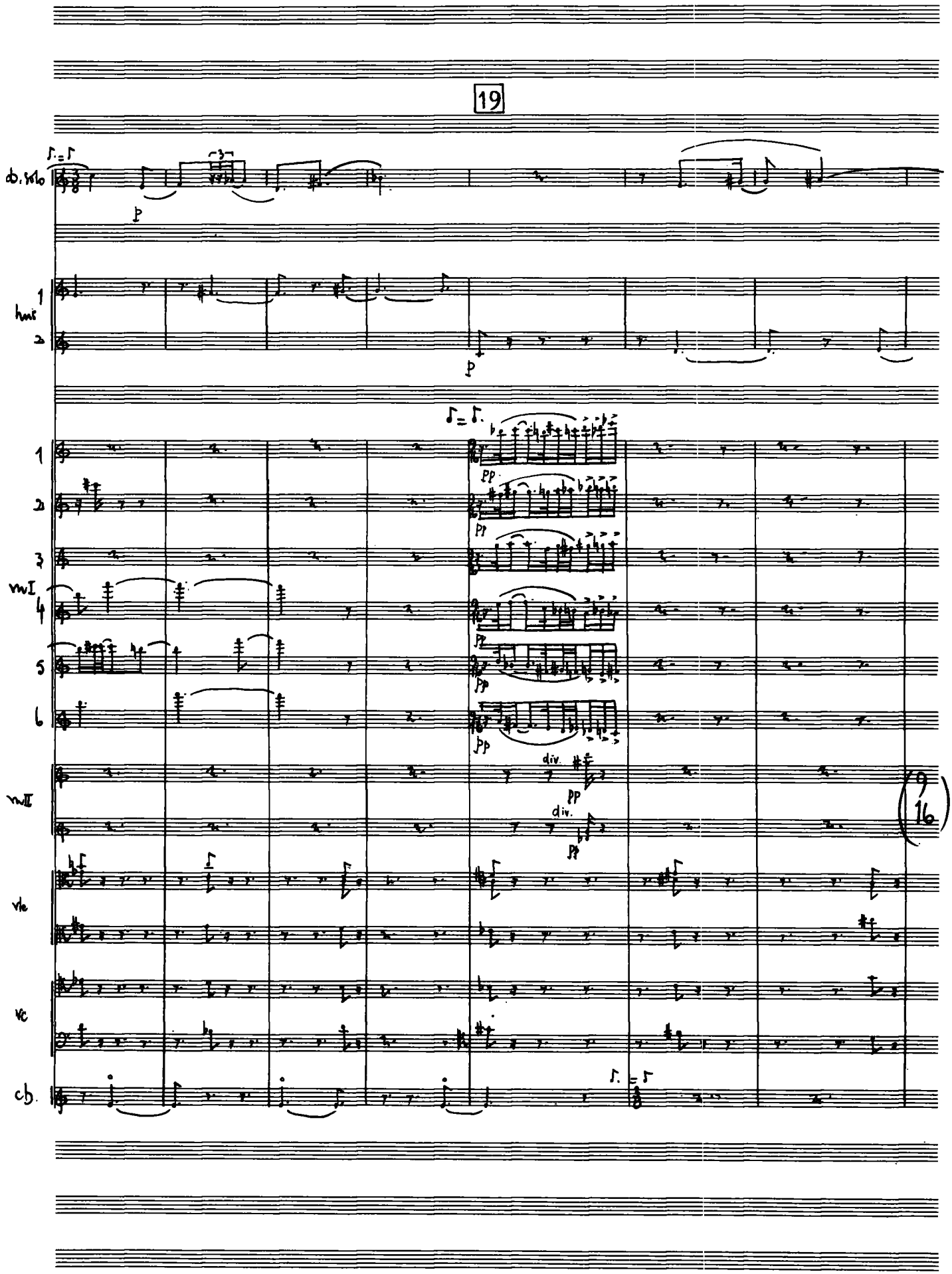
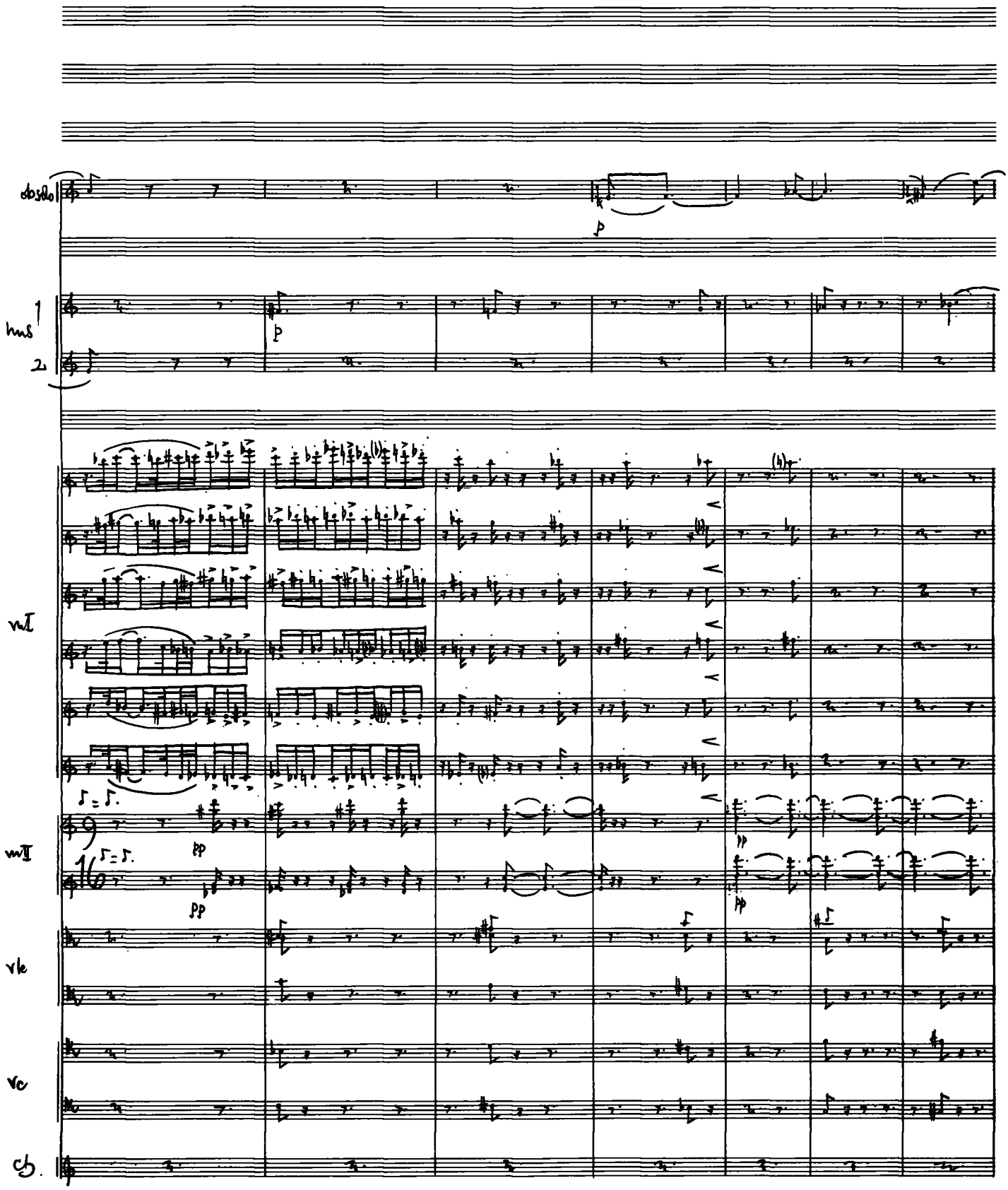
♩♩♩ = ♩♩♩ (♪=132)

ob. solo
flzg.
hns 1
2
(mp)
sf
sf
vn I
vn II
vla
vc
cb
unis pizz.
sul pont.
ord.
pizz.
pp
ff sub.
sim.


16
16₁
senza misura
ob.solo
hns 1
2
vl I
vl II
vle
vc
cb.
1. solo
3. solo
5. solo
arco
poco a poco dim---

17
♪. = 108
ob. solo
mf
p
mf
5:3
hns
1
2
pp
vni
1
2
3
4
5
6
pizz.
mp
arco sul pont.
pp
sul pont.
p
pizz. ord.
ord.
arco
5:6
vn II
vle
vc
cb
(arco)
mp
Sim.

ob. solo
hns
1
2
vn I
vn II
vla
vc
cb
arco
div.
Sim.
(sim.)

18 poco rit. . . . . ♩. = 96 | ♩. = 96

ob. solo

hns 1 2

1 2 3 mI 4 5 6 mII vle vc cb.

19
cb. solo
p
hmk
1
2
p
1
2
3
vnI
4
5
6
pp
pp
pp
pp
vnII
div.
pp
div.
pp
vla
vc
cb.

obsdo
p
hns 1
2
p
vl I
vl II
pp
pp
vle
vc
cb.

20

Senza misura

ob. solo

mf dim.

hns 1 2

vl I

vl II

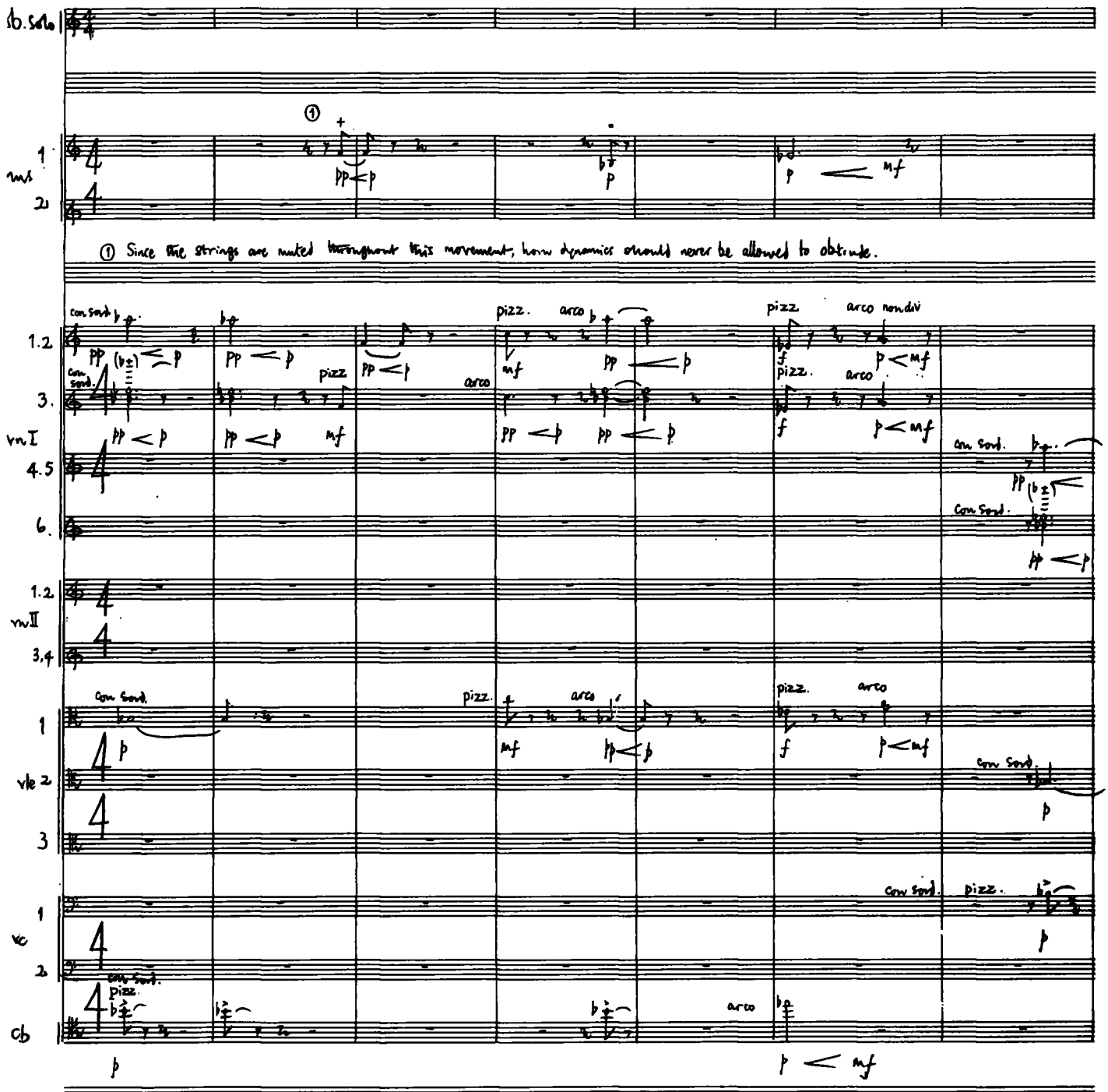
vle

Vc

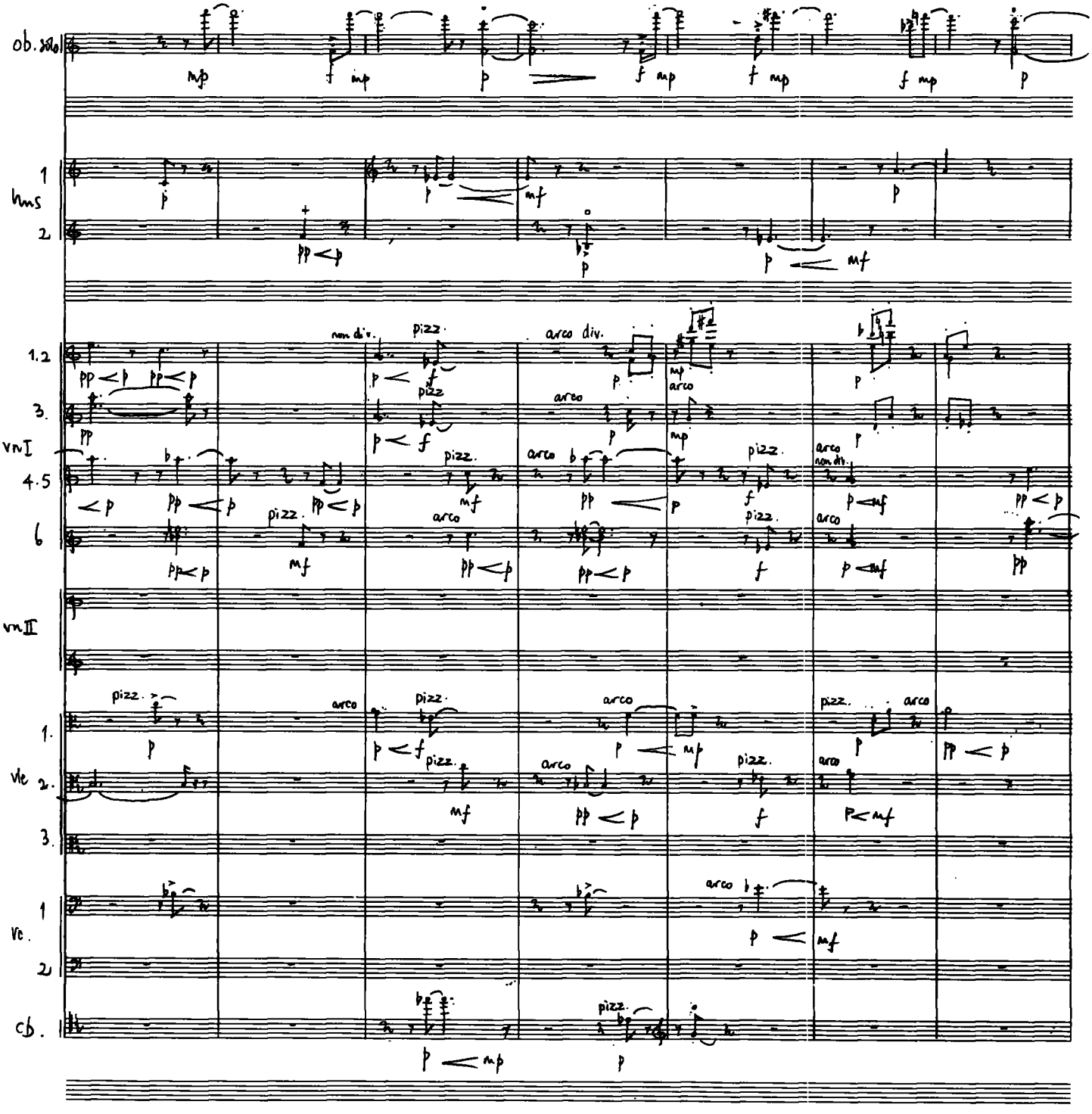
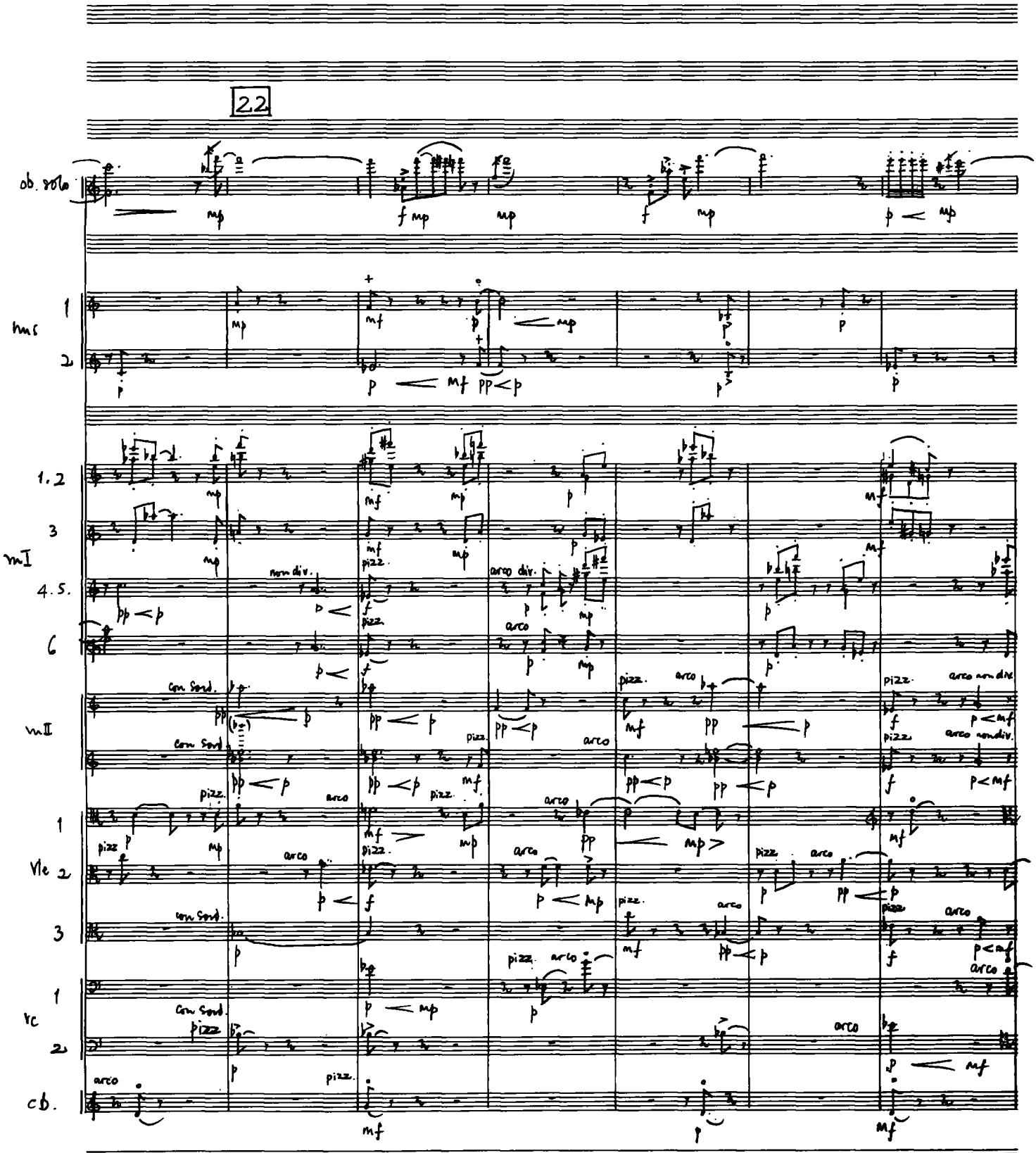
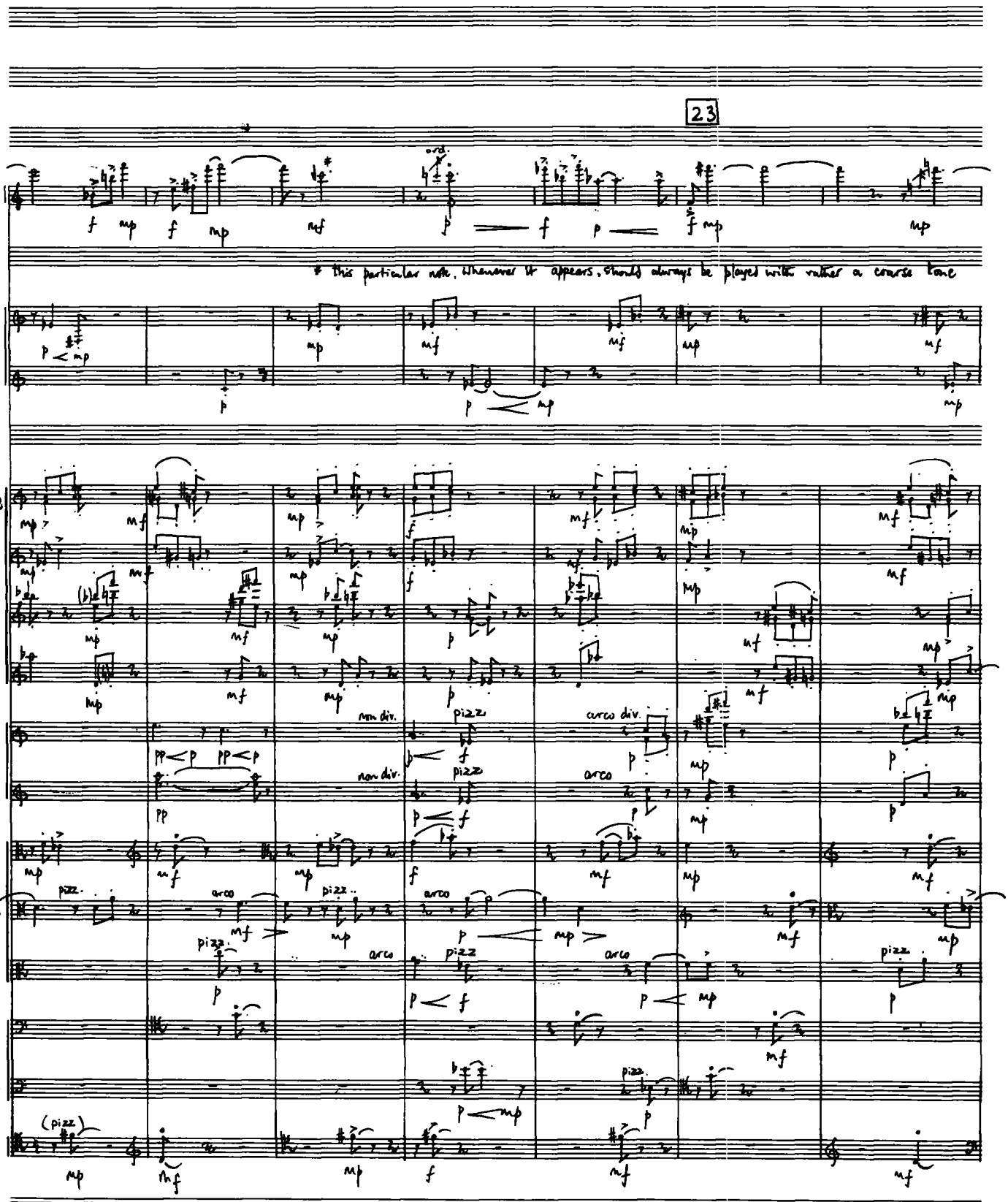
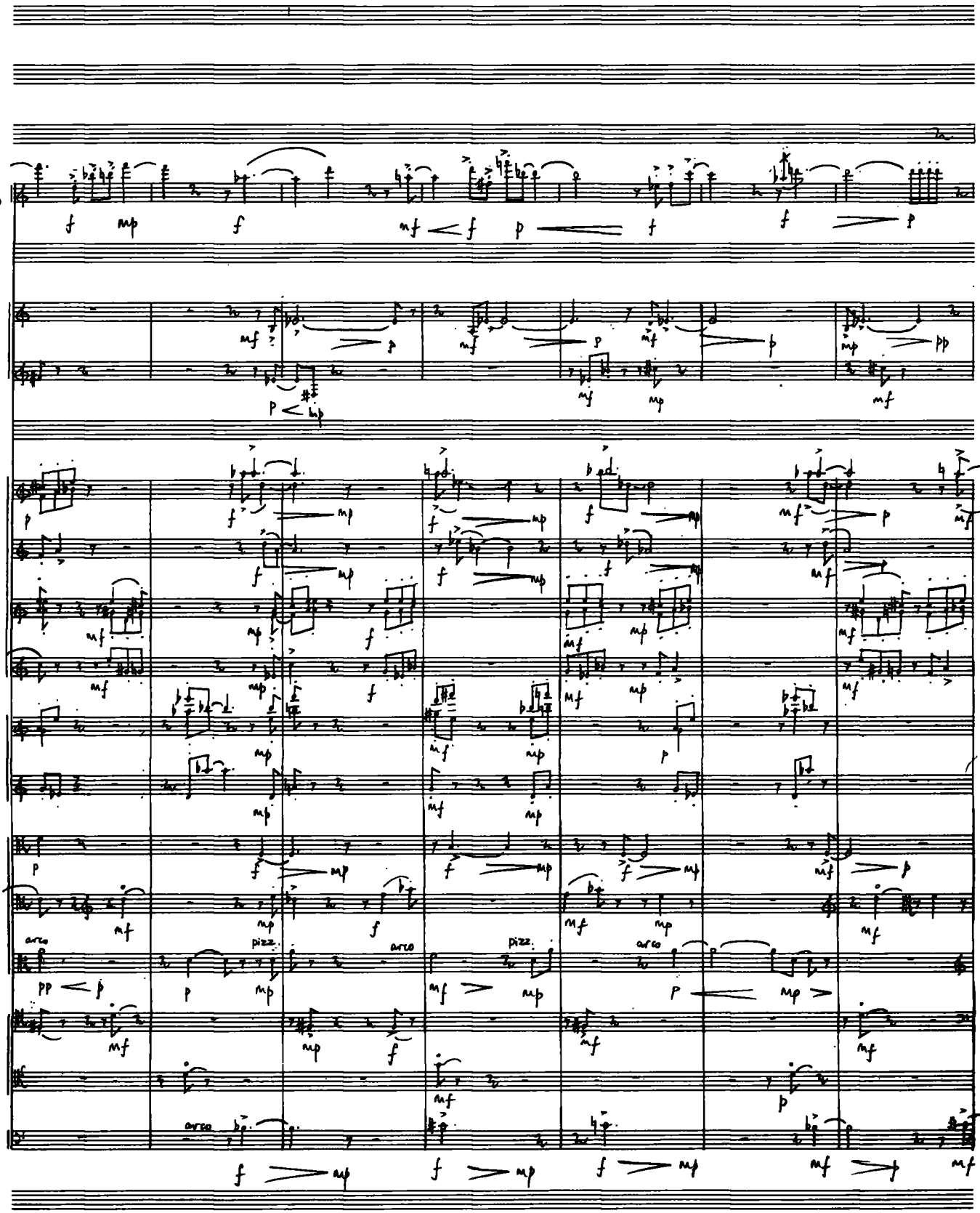
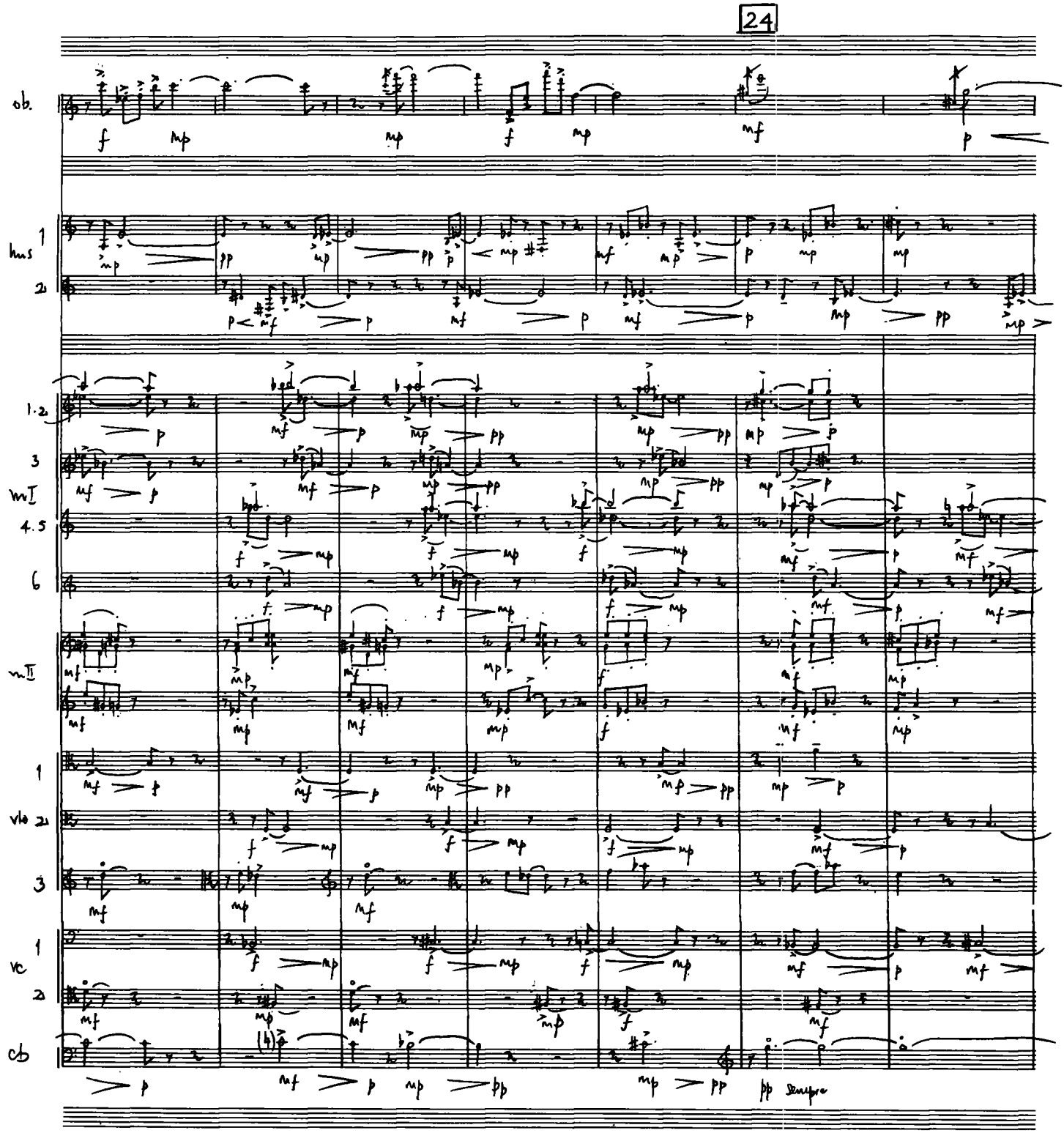
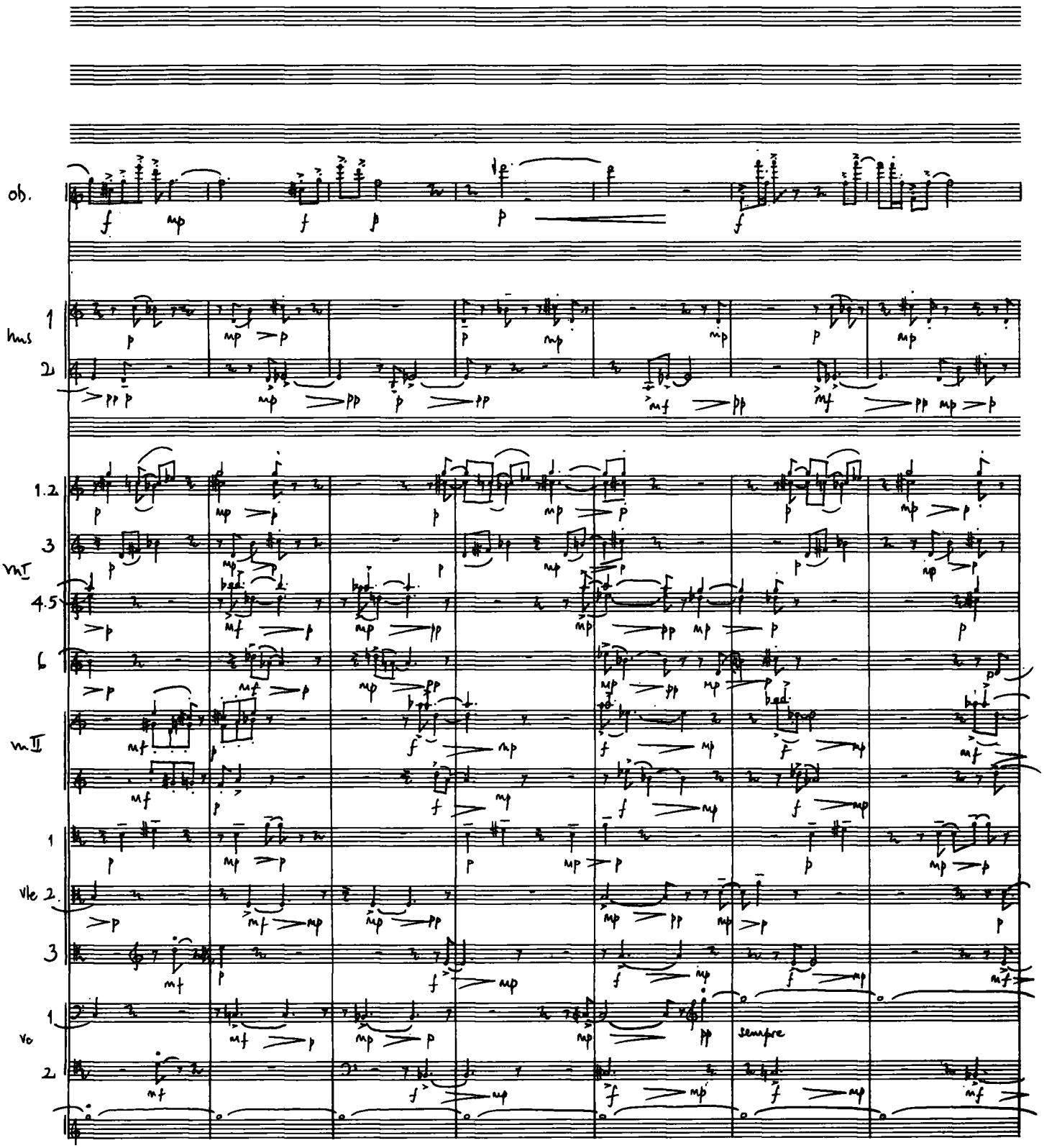
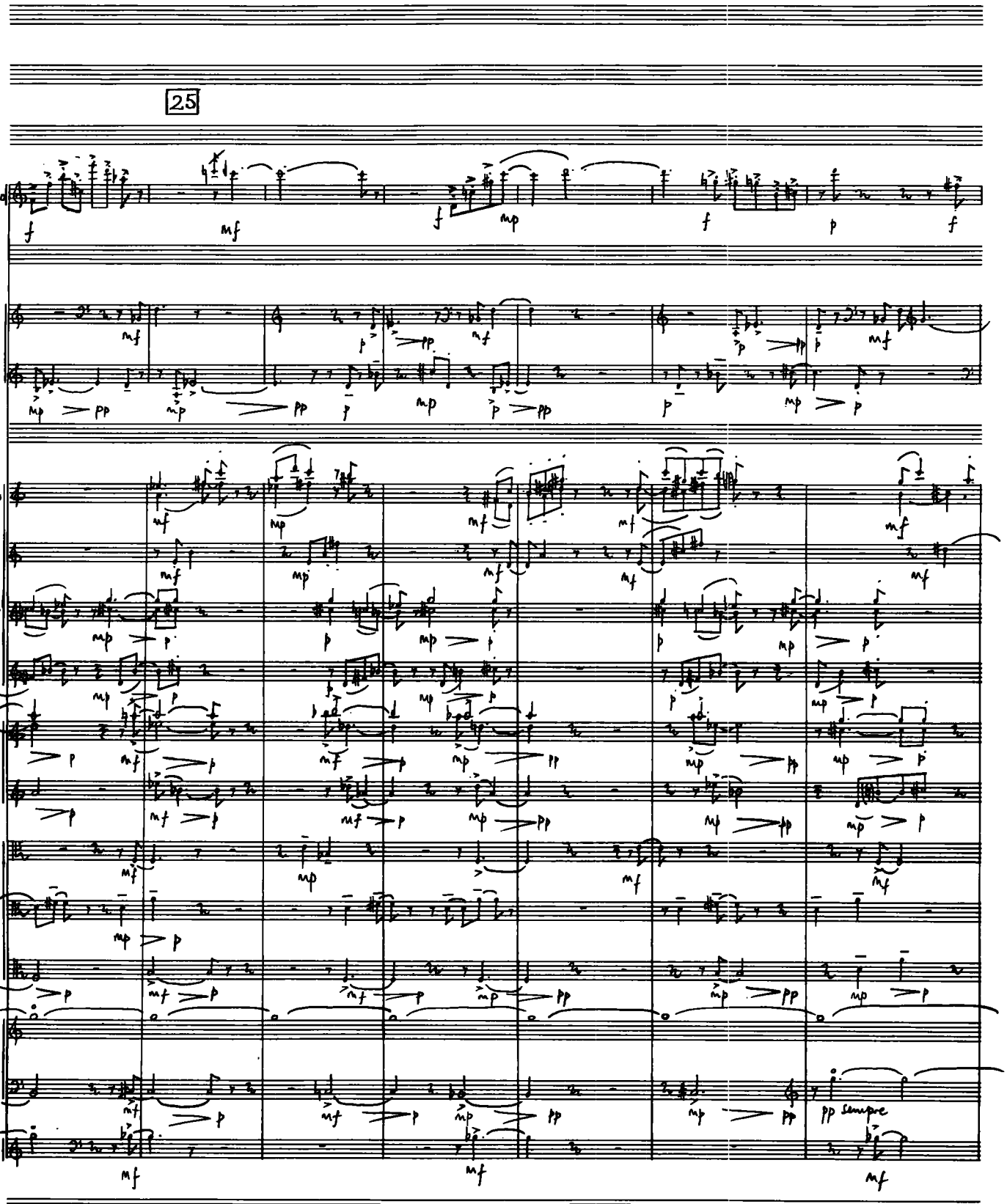
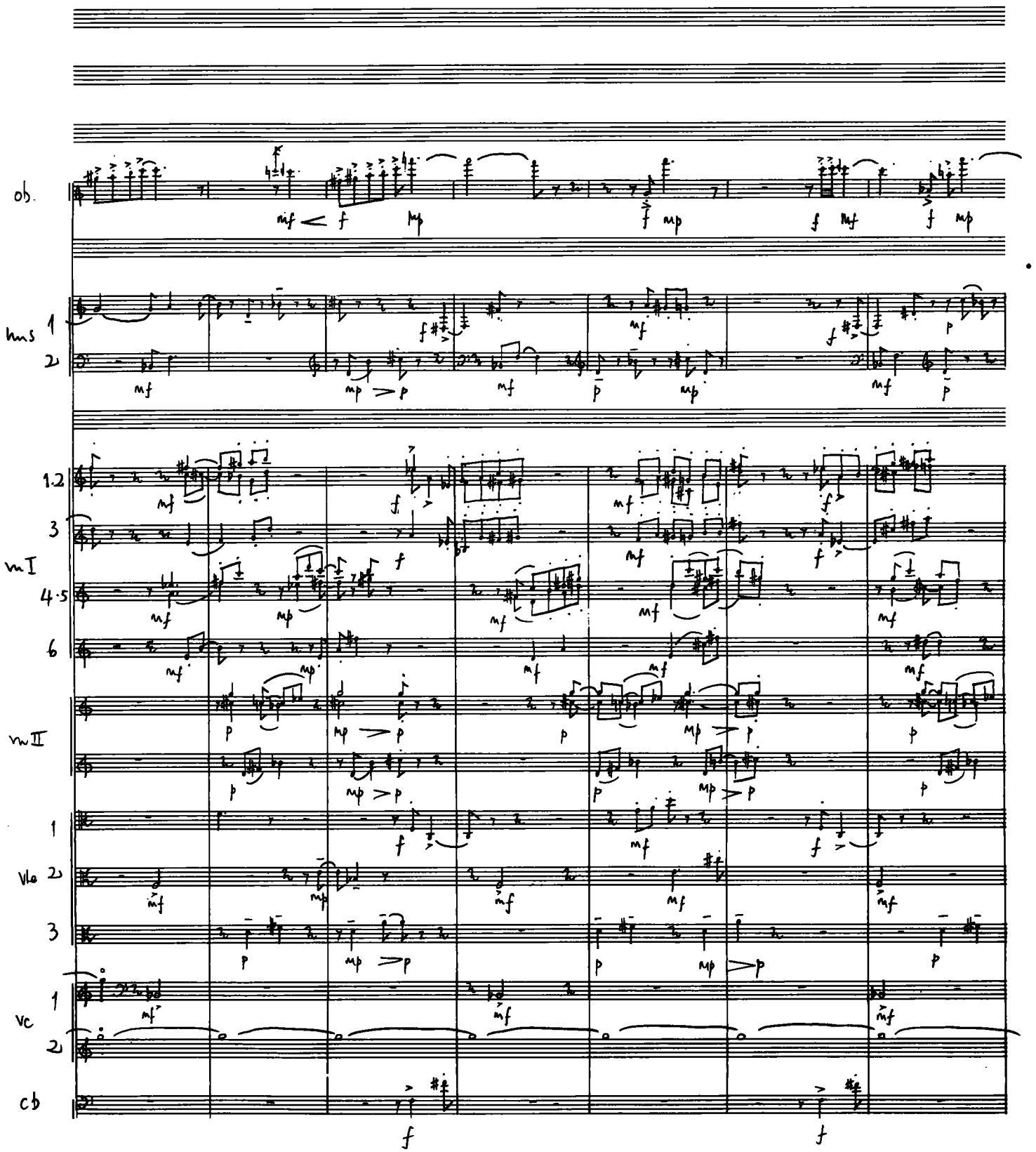
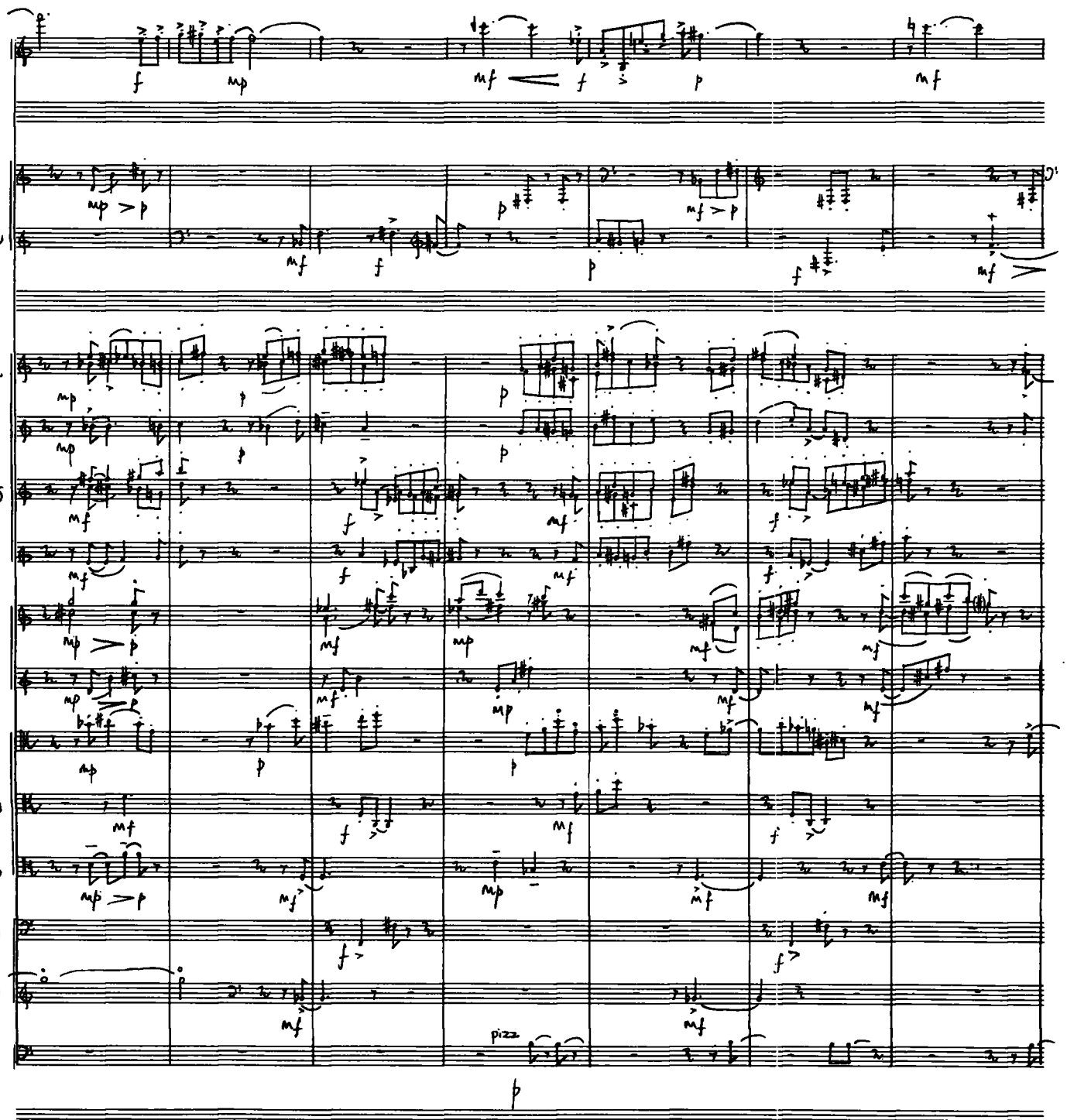
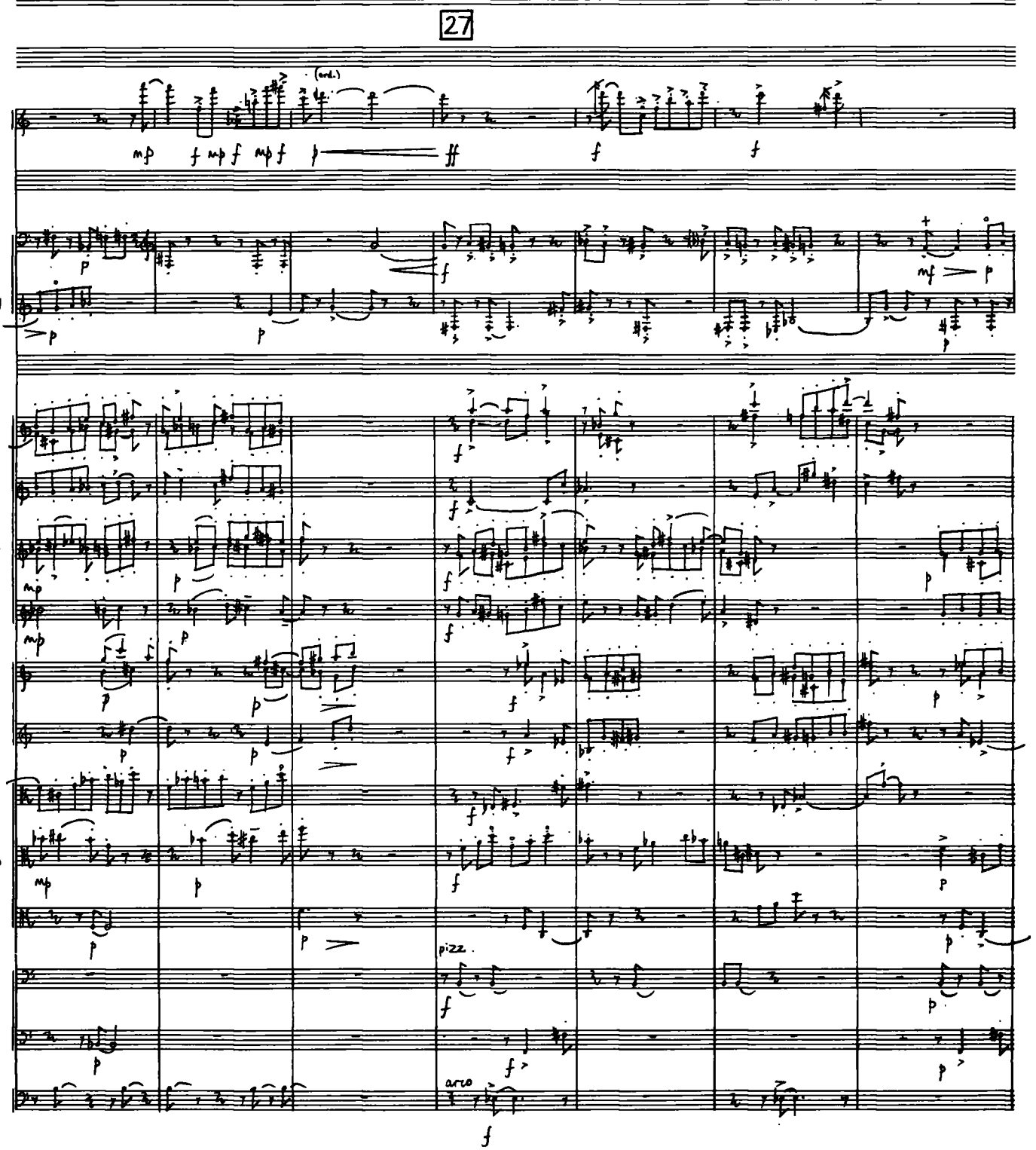
cb.

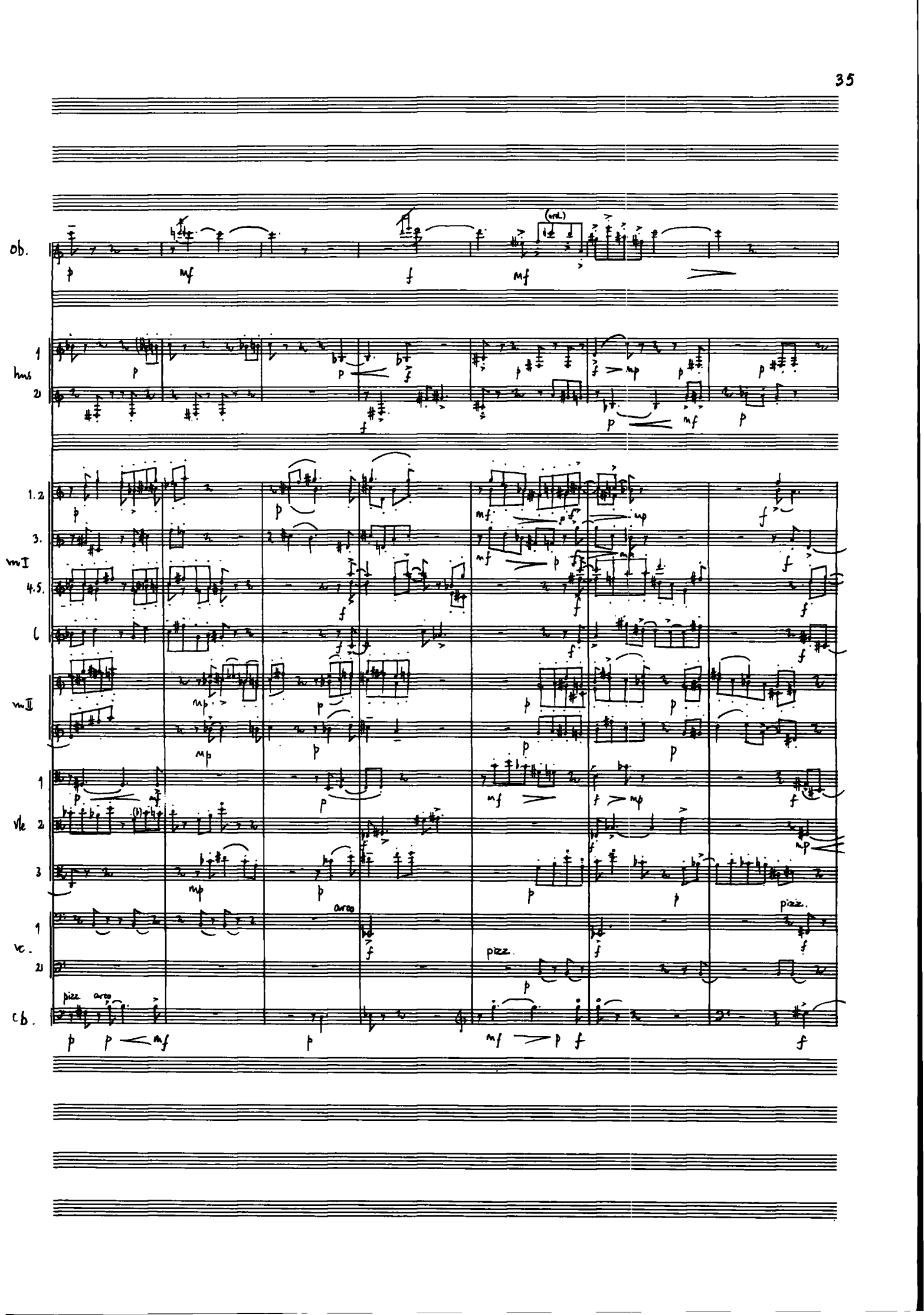
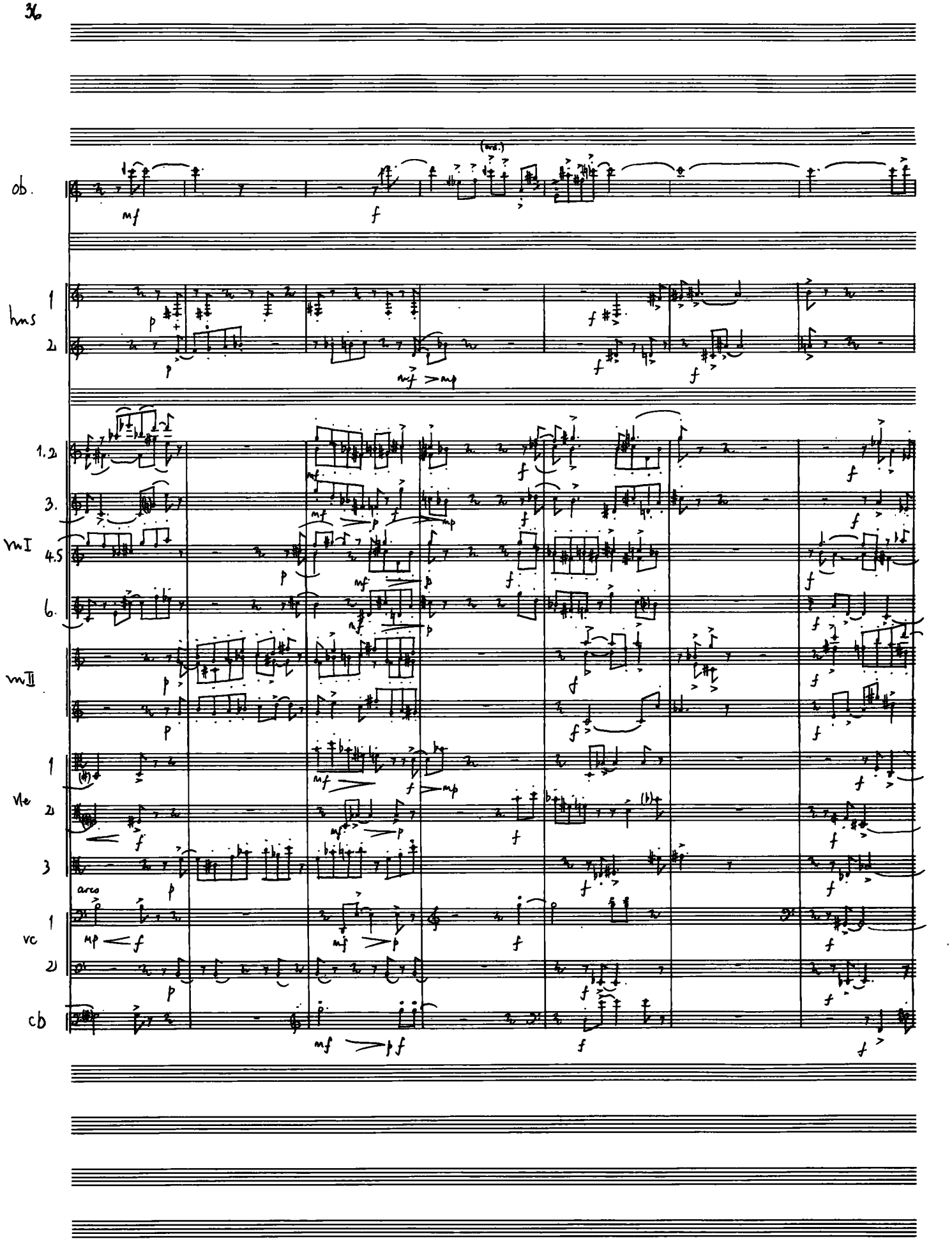
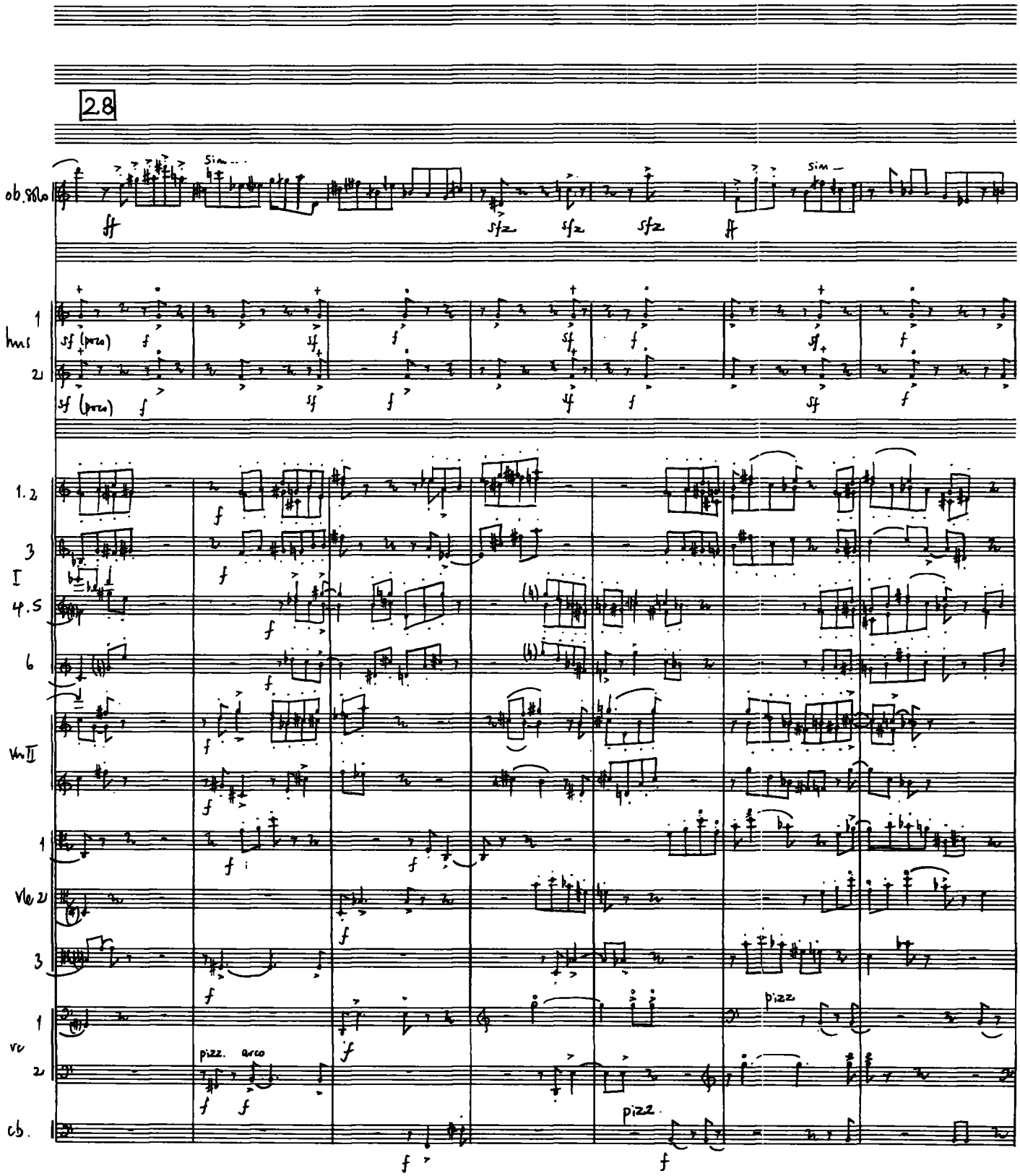
II *

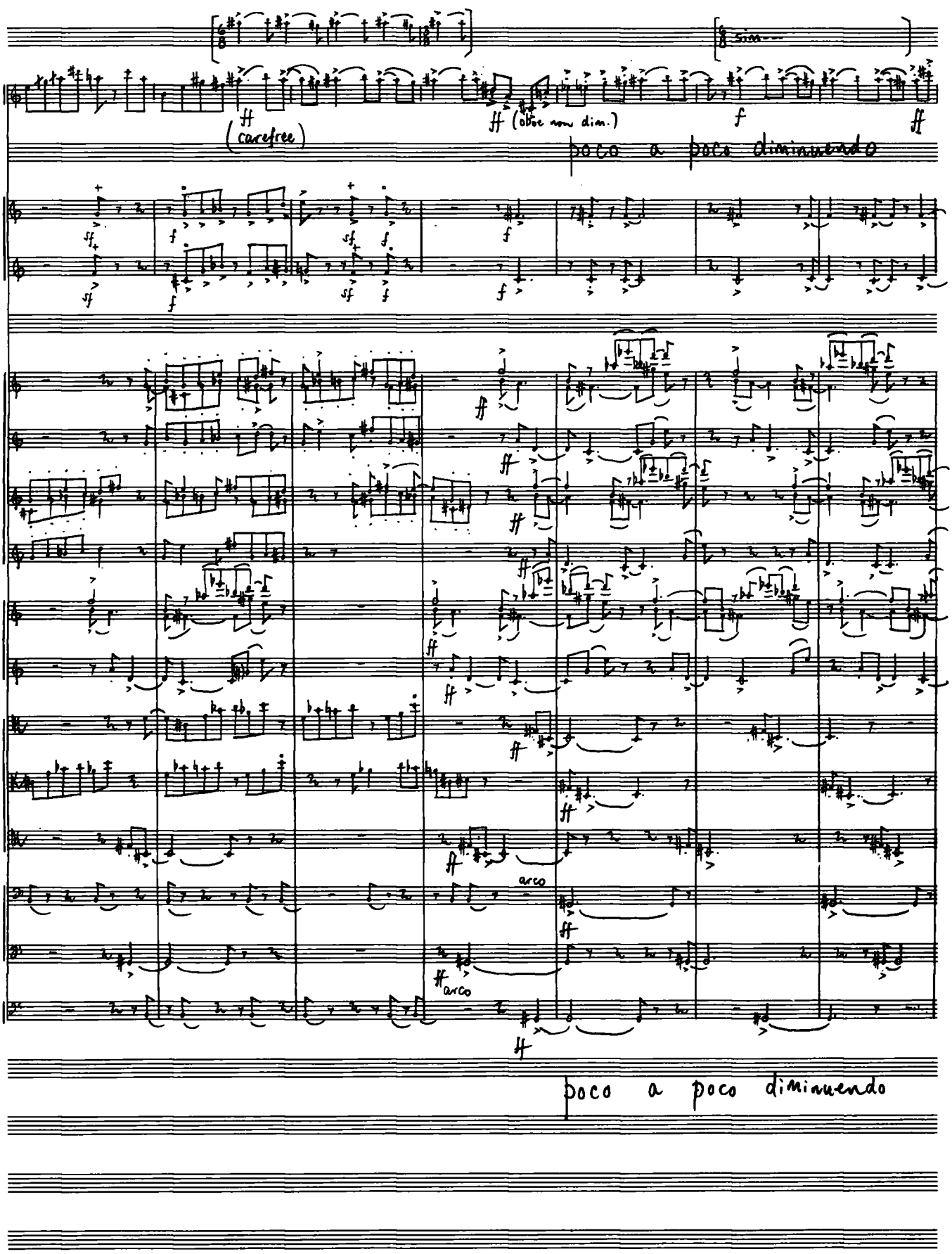
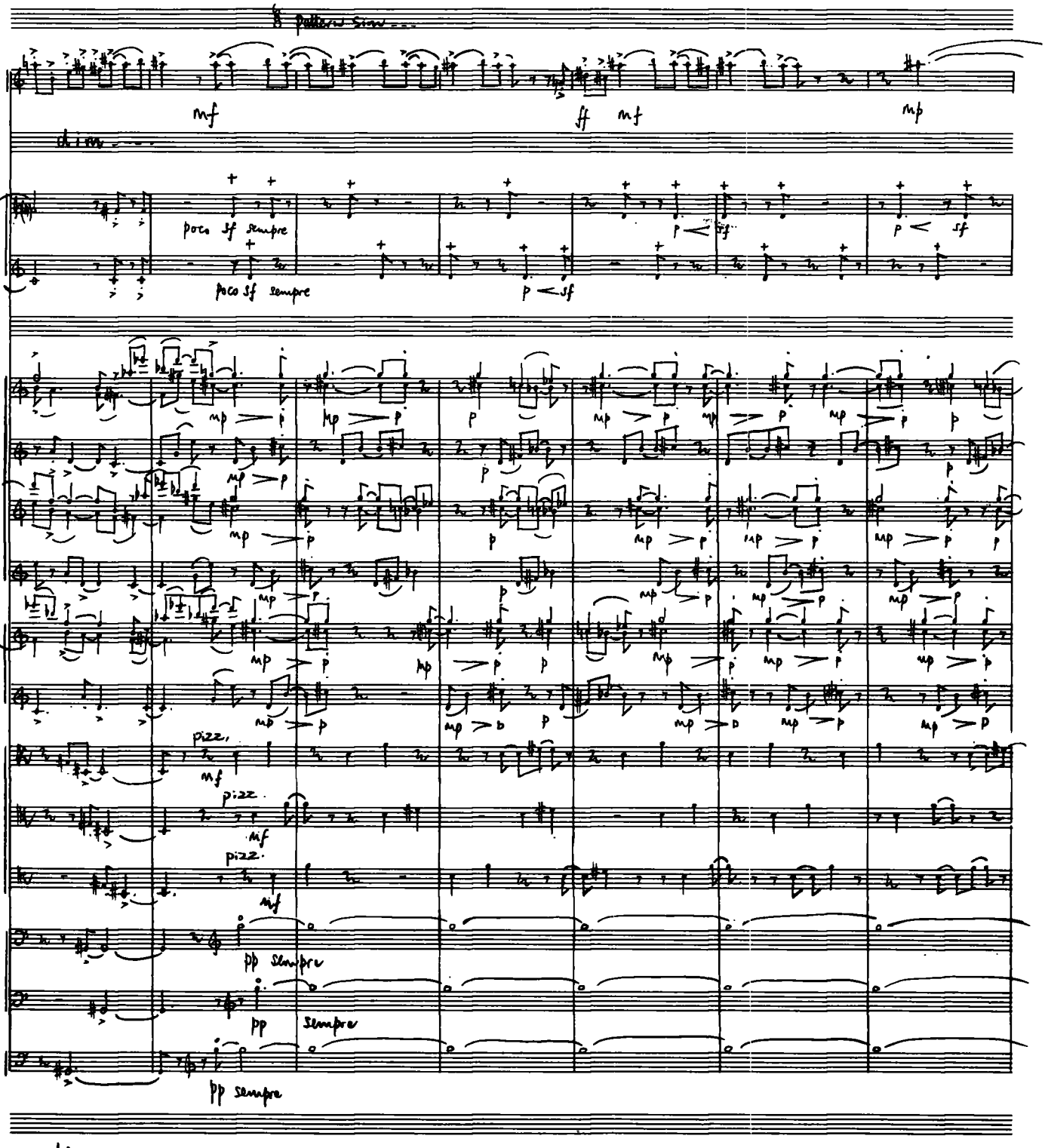
21 Game of Nudge

♩ = c. 120

* In this movement, the strings play in three groups: 1. vn. I 1-3; vla. 1; cb.

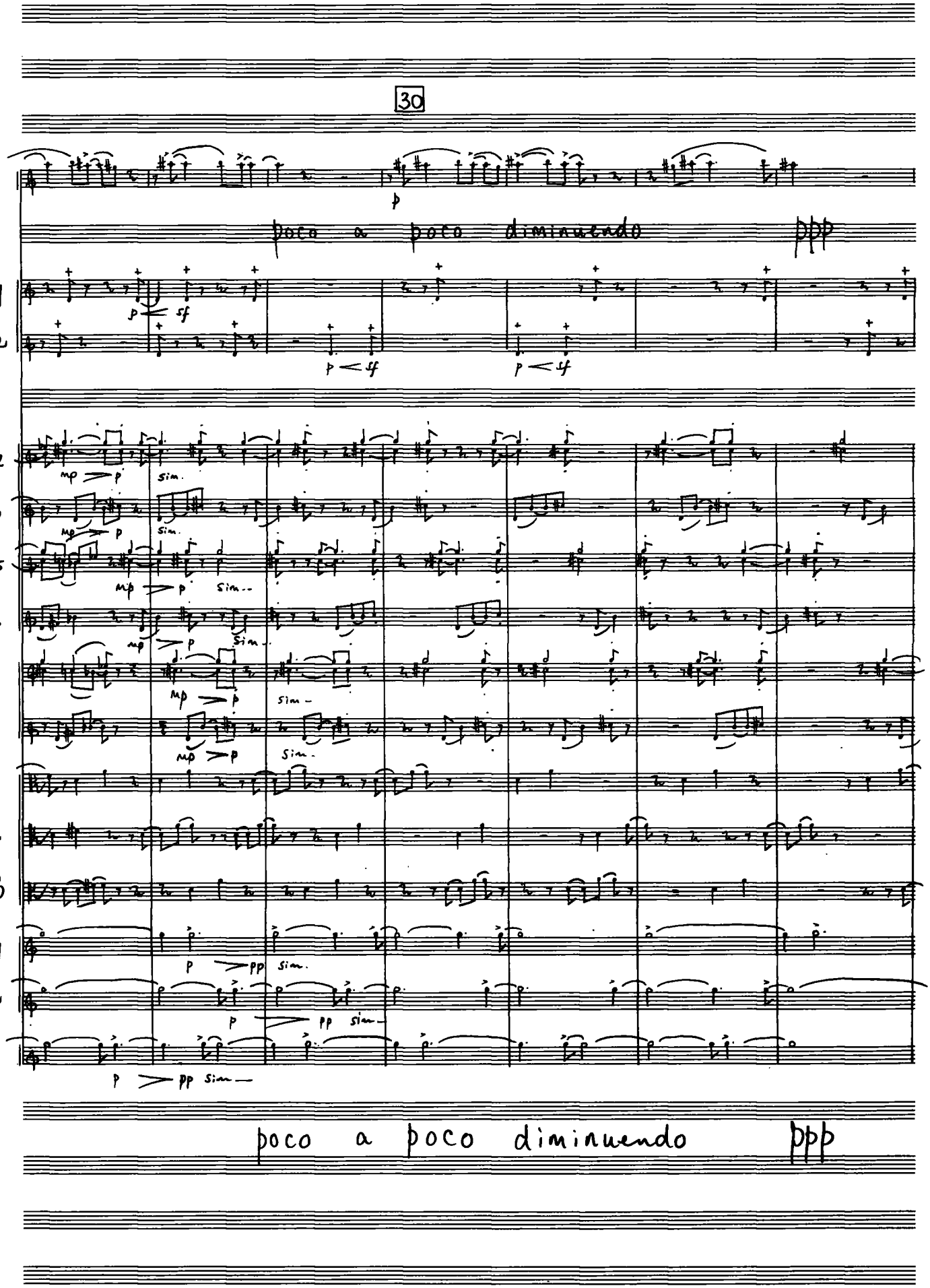
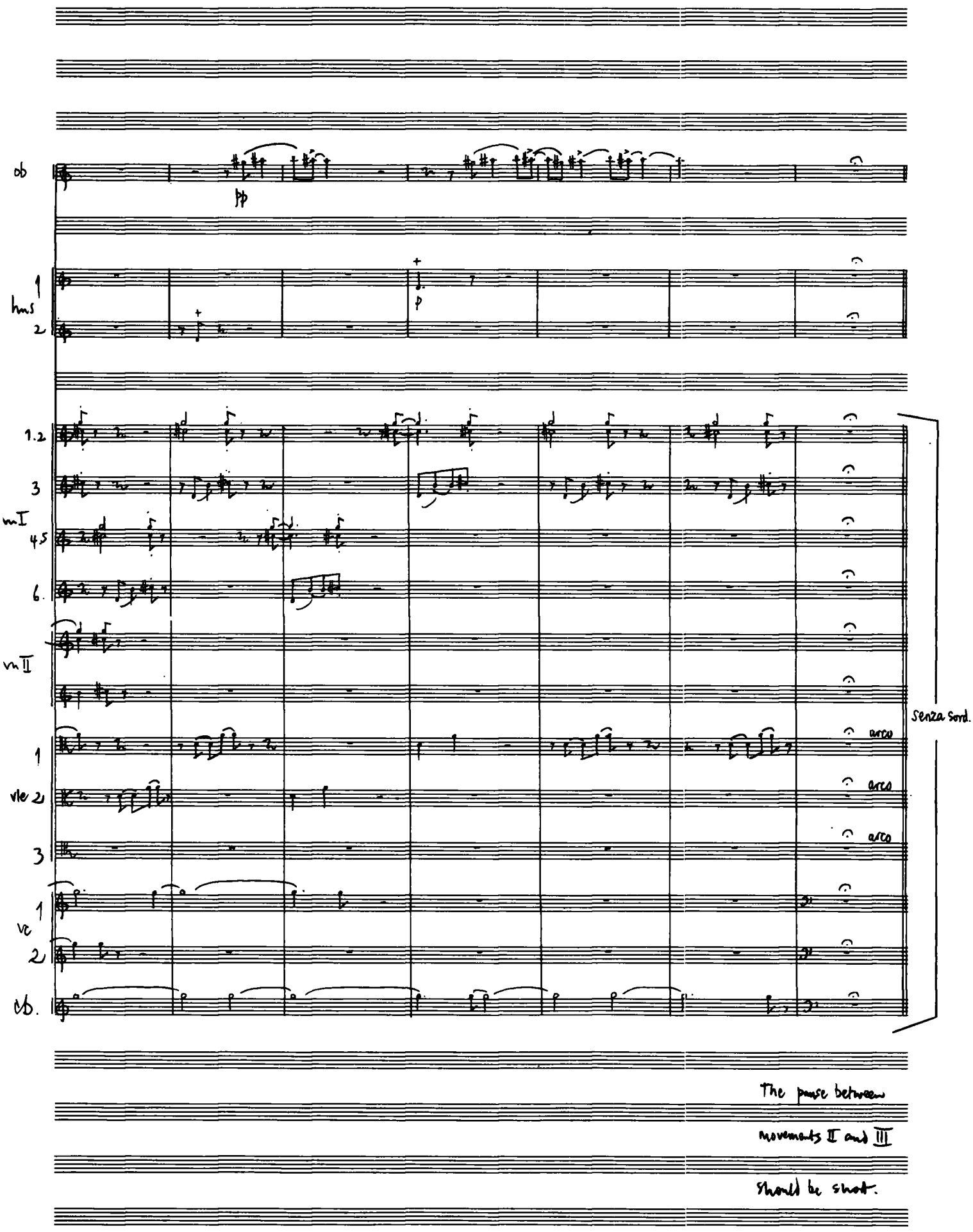
2. vn. I 4-6; vla 2; vc. 1

3. vn. II 1-4; vla 3; vc. 2

ob. solo
hns 1
hns 2
1.2
3.
vn I
4.5
6
vn II
1.
vle 2.
3.
1
vc.
2
cb.
pizz.
arco
arco div.
non div.

22
ob. solo
hns
1
2
1.2
3
vnI
4.5.
6
vnII
1
vle
2
3
1
vc
2
cb.
con Sord.
pizz.
arco
non div.
arco div.

23
ob. solo
* this particular note, whenever it appears, should always be played with rather a coarse tone
hns 1
2
1,2
3
vn I
4,5
6
vn II
1
vle. 2
3
1
vc.
2
c.b.
ord.
non div.
pizz.
arco
arco div.
(pizz.)

Ob. Solo
hns
1
2
1.2
3
vn I
4.5
6
vn II
1
vla
2
3
1
vc
2
cb
arco
pizz.
arco
pizz.
arco

24
ob.
hns 1
2
1.2
3
trI
4.5
6
trII
1
vln 2
3
1
vc
2
cb
Sempre

ob.
hns
1
2
1.2
3
vn I
4.5
6
vn II
1
vle
2
3
1
vc
2
sempre

25
ob. fl
hns 1
2
1. 2
3
vn I
4. 5
6
vn II
1
vla 2
3
1
vc
2
cb.
sempre

ob.
hns 1
2
1.2
3
vn I
4·5
6
vn II
1
Vla 2
3
1
Vc
2
cb

26
ob.
hns 1
2
1.2
3
vl I
4.5
6
vl II
1
vle 2
3
1
vc
2
cb
pizz

27
ob.
(ord.)
mp f mp f mp f ff
f
f
hns
1
2
p
p
f
mf
p
1.2
3
mI
4.5
6
mII
mp
p
f
1
2
3
vle
pizz.
1
2
vc
arco
cb
f


ob.
hns
1
2
1.2
3.
vnI
4.5.
cl
vnII
vla
1
2
3
vc.
cb.
(ord.)
pizz.
arco

ob.
hns
1
2
1.2
3.
vnI
4.5
6.
vnII
vle
arco
vc
cb

28
ob.solo
Sim.
ff
sfz
sfz
sfz
ff
Sim.
hns
1
2
sf (poco)
f
sf
f
1.2
3
I
4.5
6
vln II
1
vla 2
3
1
vc
2
cb.
pizz.
arco
pizz.
pizz.

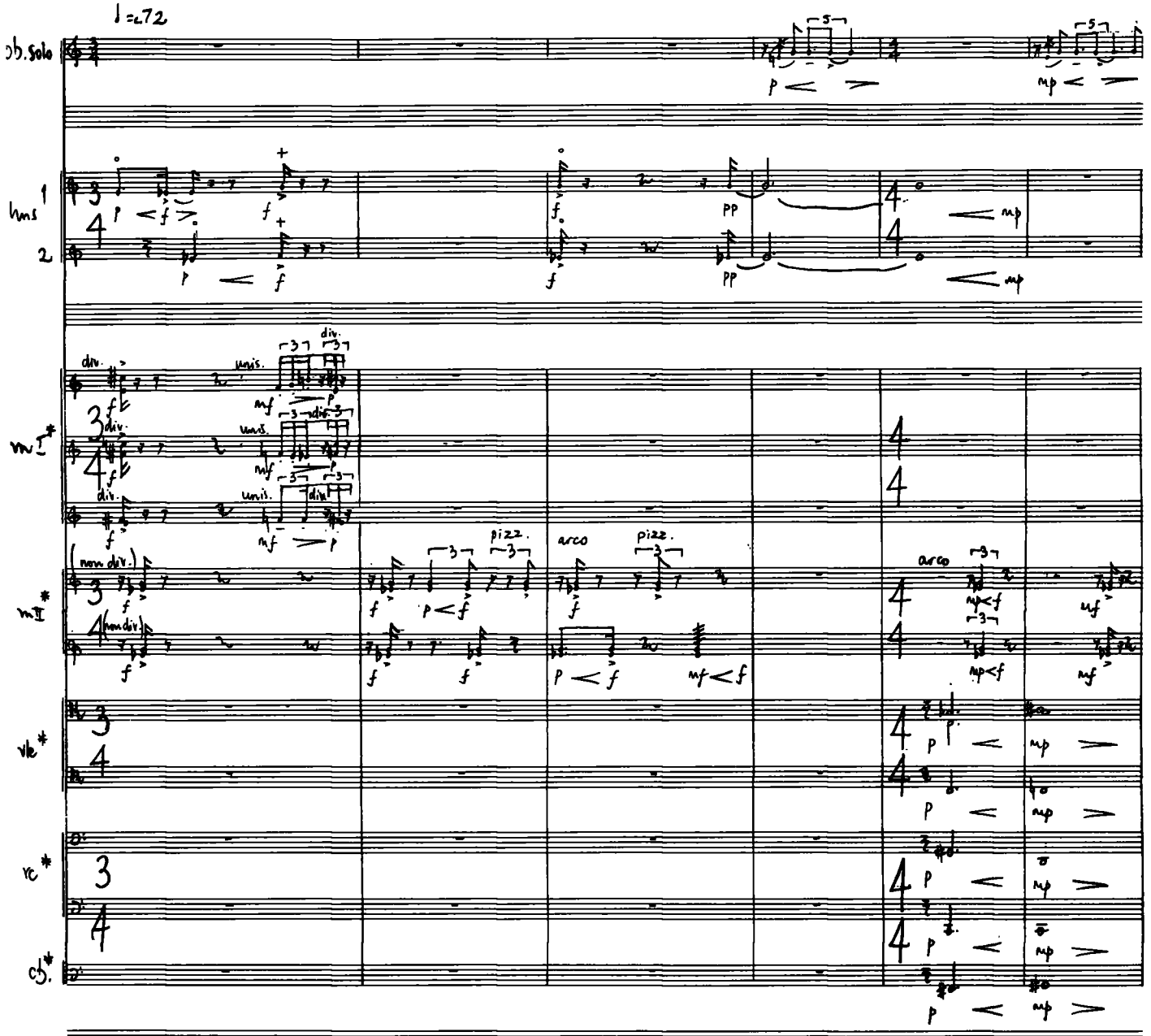
29

ob. solo
(carefree)
(oboe non dim.)
sim.
poco a poco diminuendo
hns 1
2
1.2
3
vn I
4.5
6
vn II
1
Vle 2
3
1
Vc
2
cb
arco
arco
poco a poco diminuendo

ob.
mf
ff mf
mp
hns 1
2
poco sf sempre
poco sf sempre
p < sf
p < sf
1.2
3
vI
4.5
6
vII
1
2
3
va
1
2
cb
pizz.
mf
pizz.
mf
pizz.
mf
pp sempre
pp
sempre
pp sempre

dim. - - - -

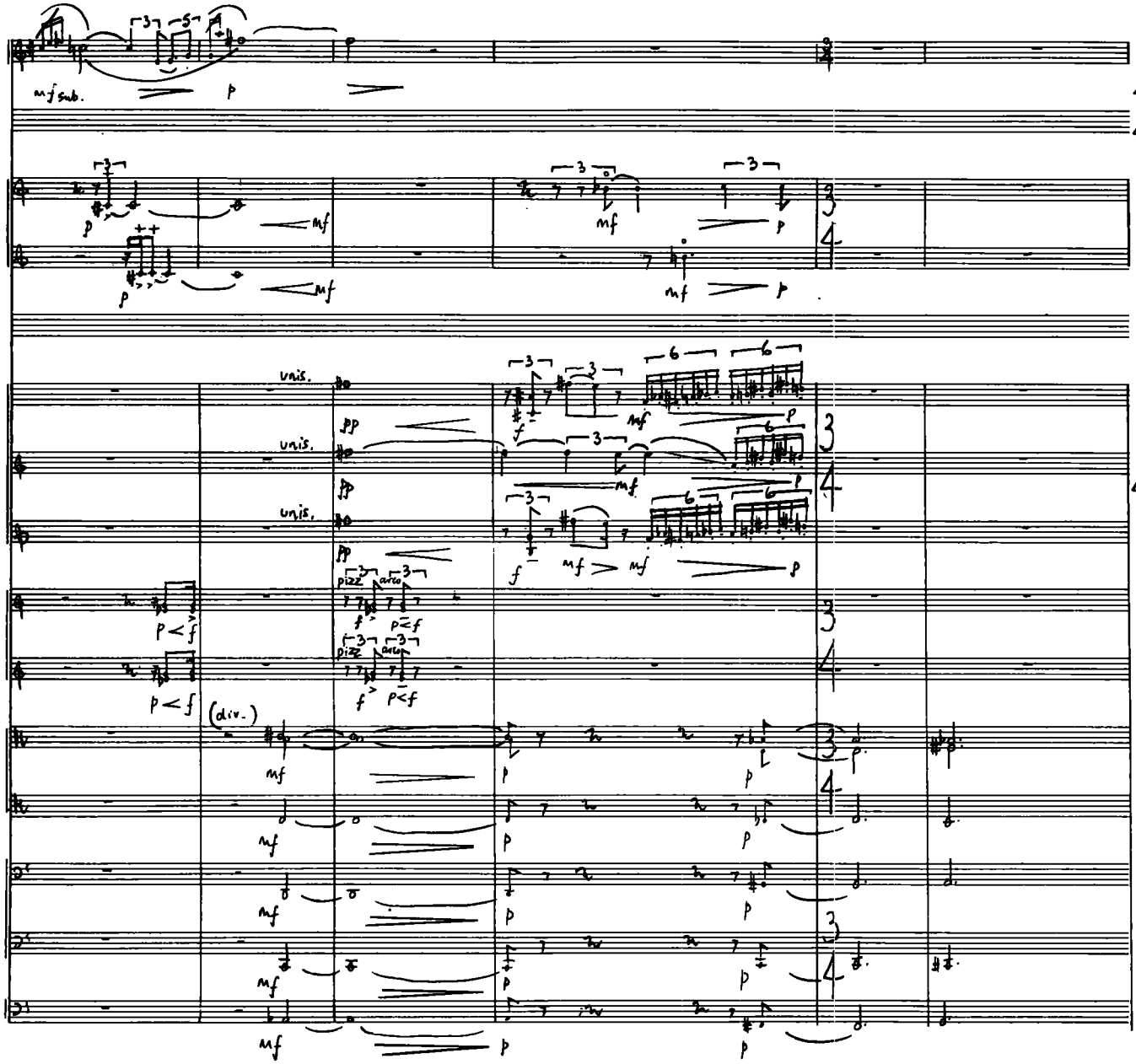
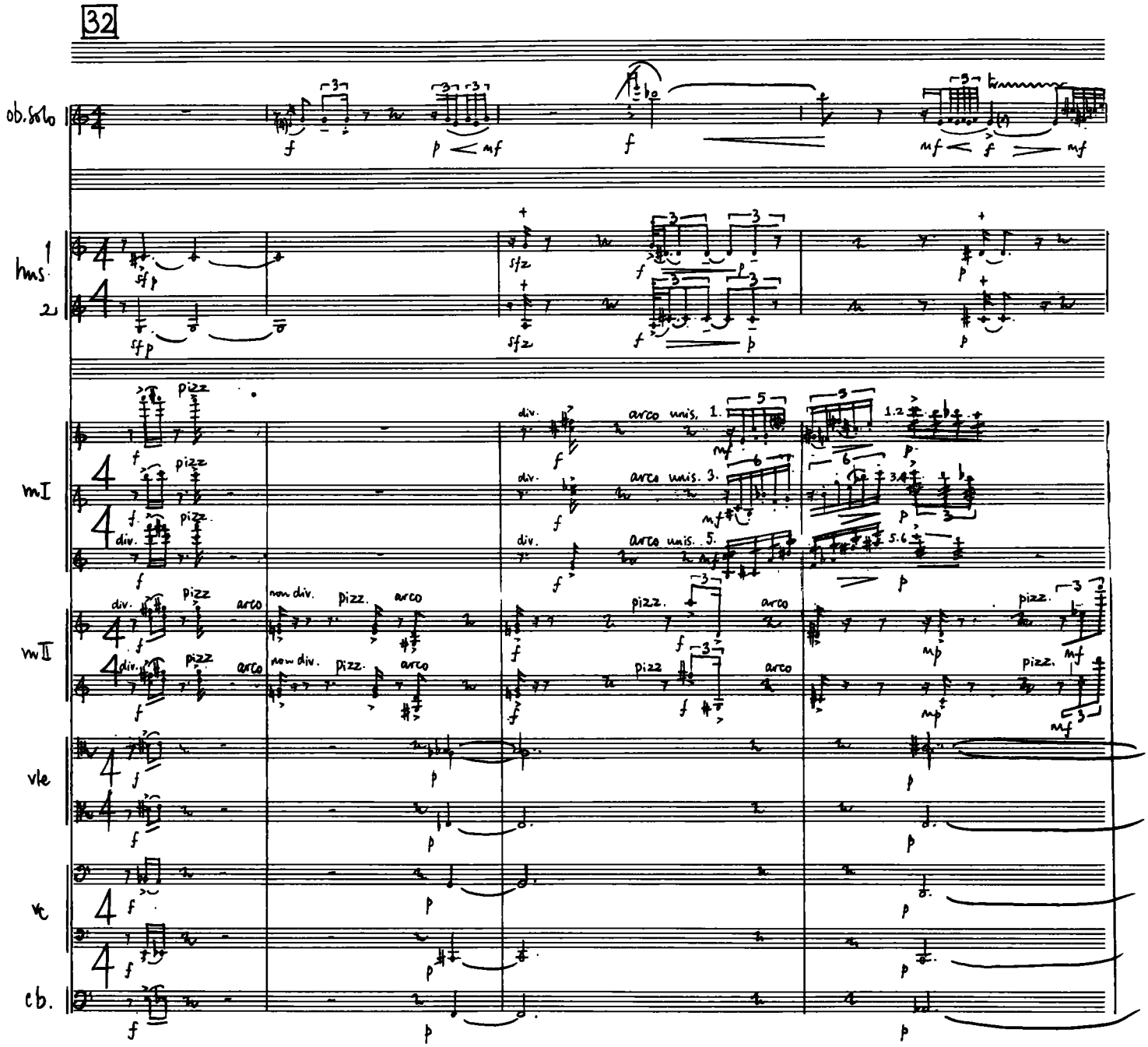

30
ob.
p
poco a poco diminuendo ppp
hns 1 2
p < sf
p < sf
p < sf
1.2
3
mI
4.5
6
mII
mp > p
Sim.
1
vle 2
3
1
vc 2
cb.
p > pp Sim.
poco a poco diminuendo ppp

The pause between movements II and III should be short.

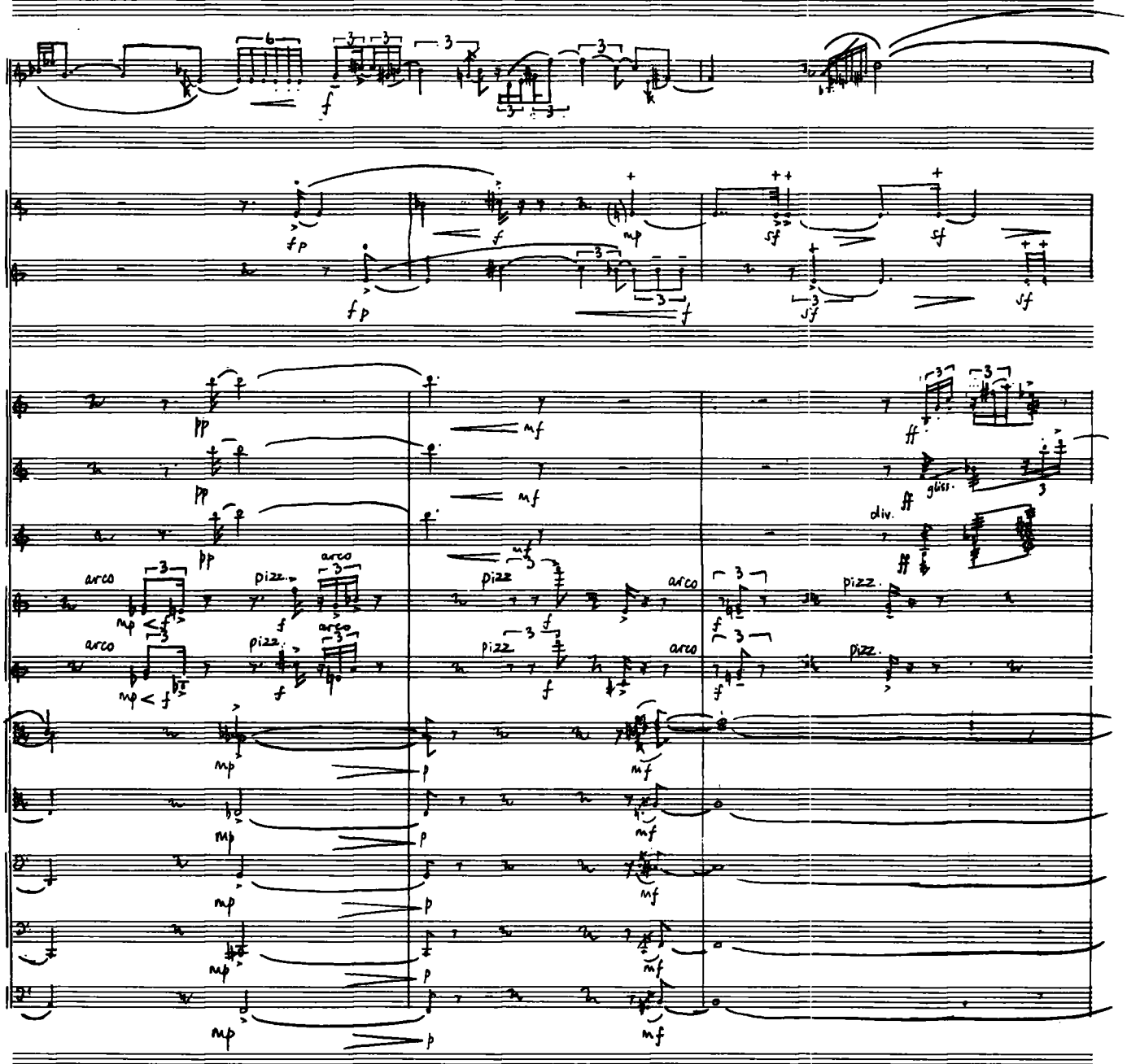
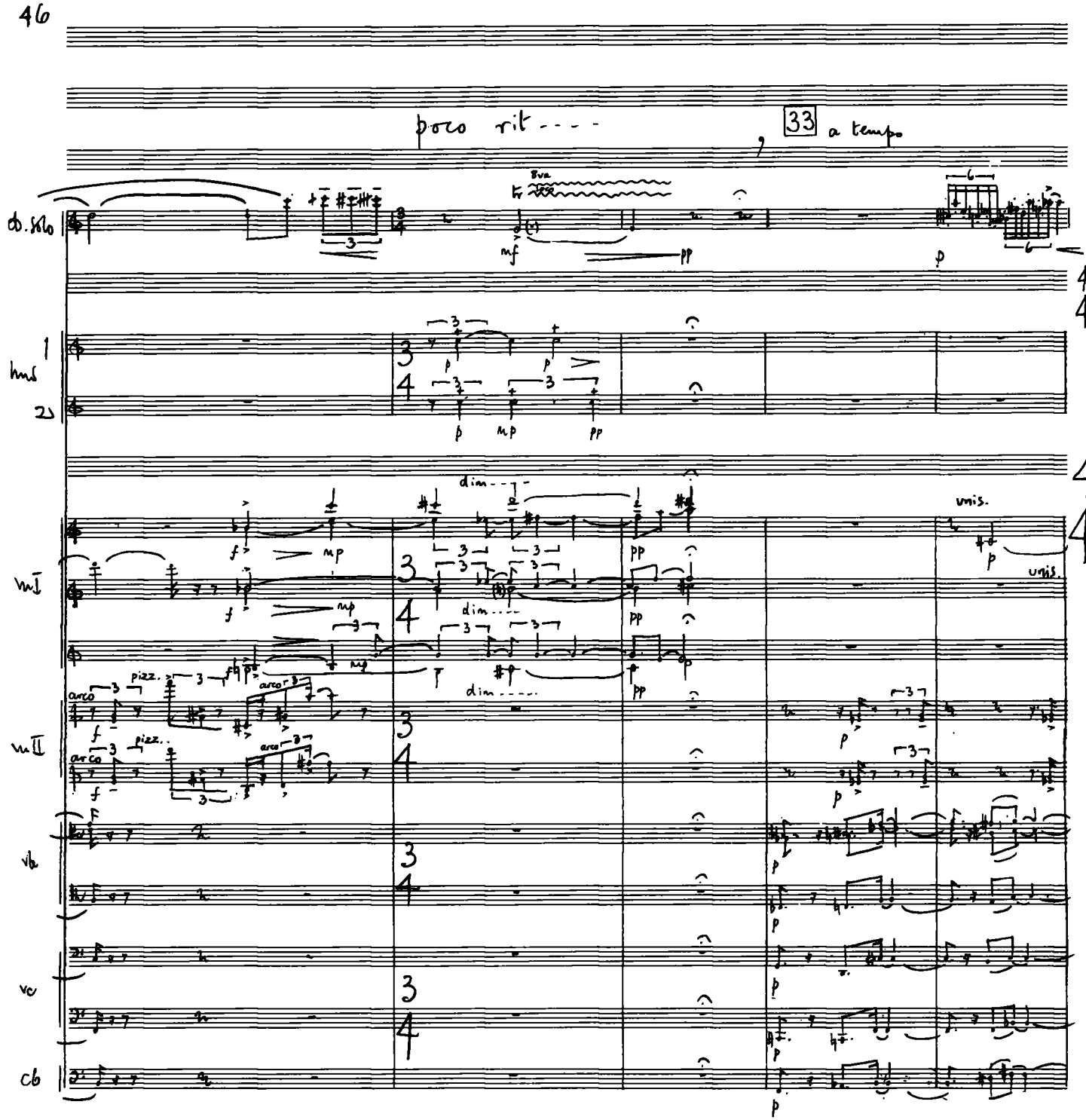
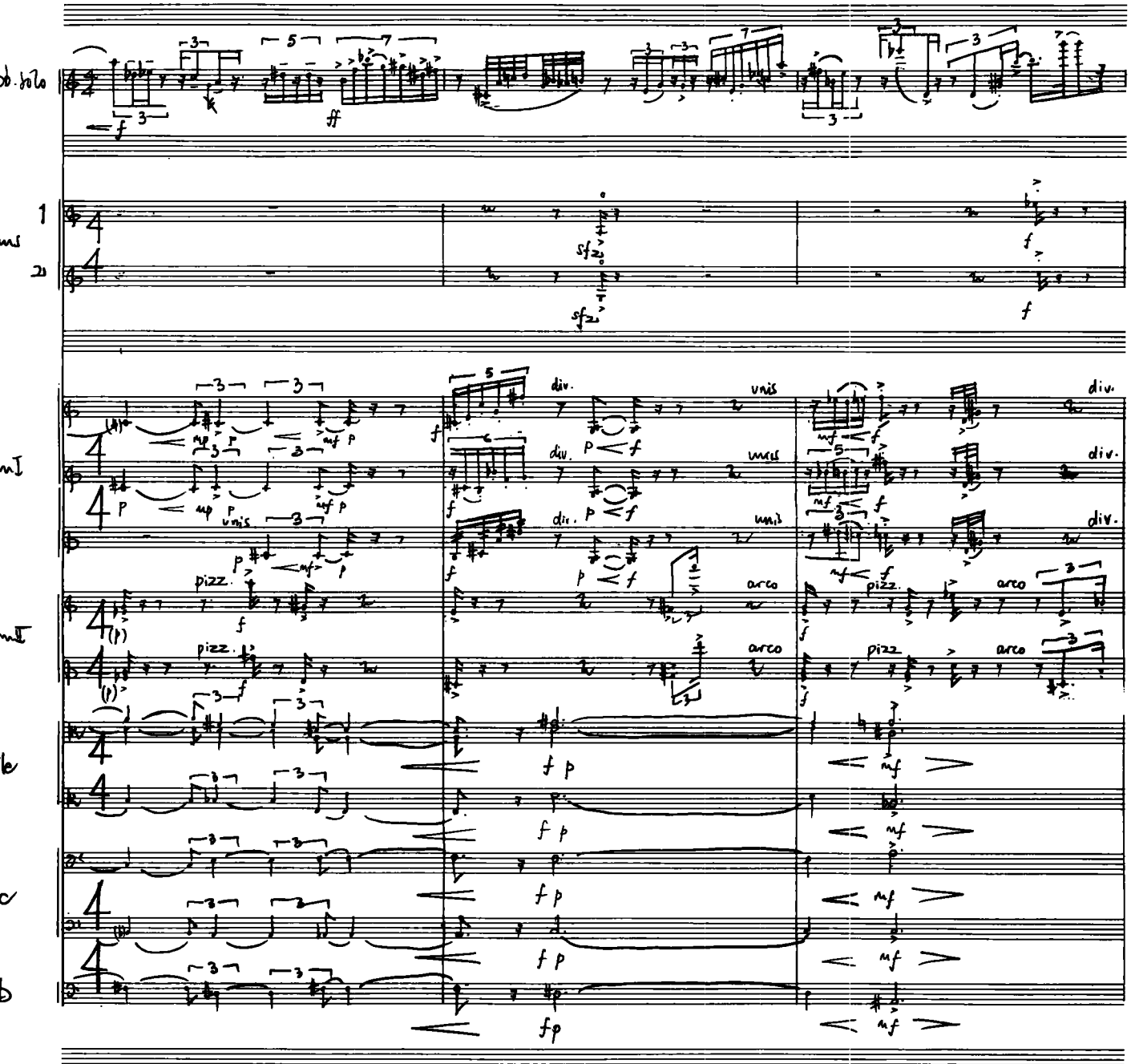
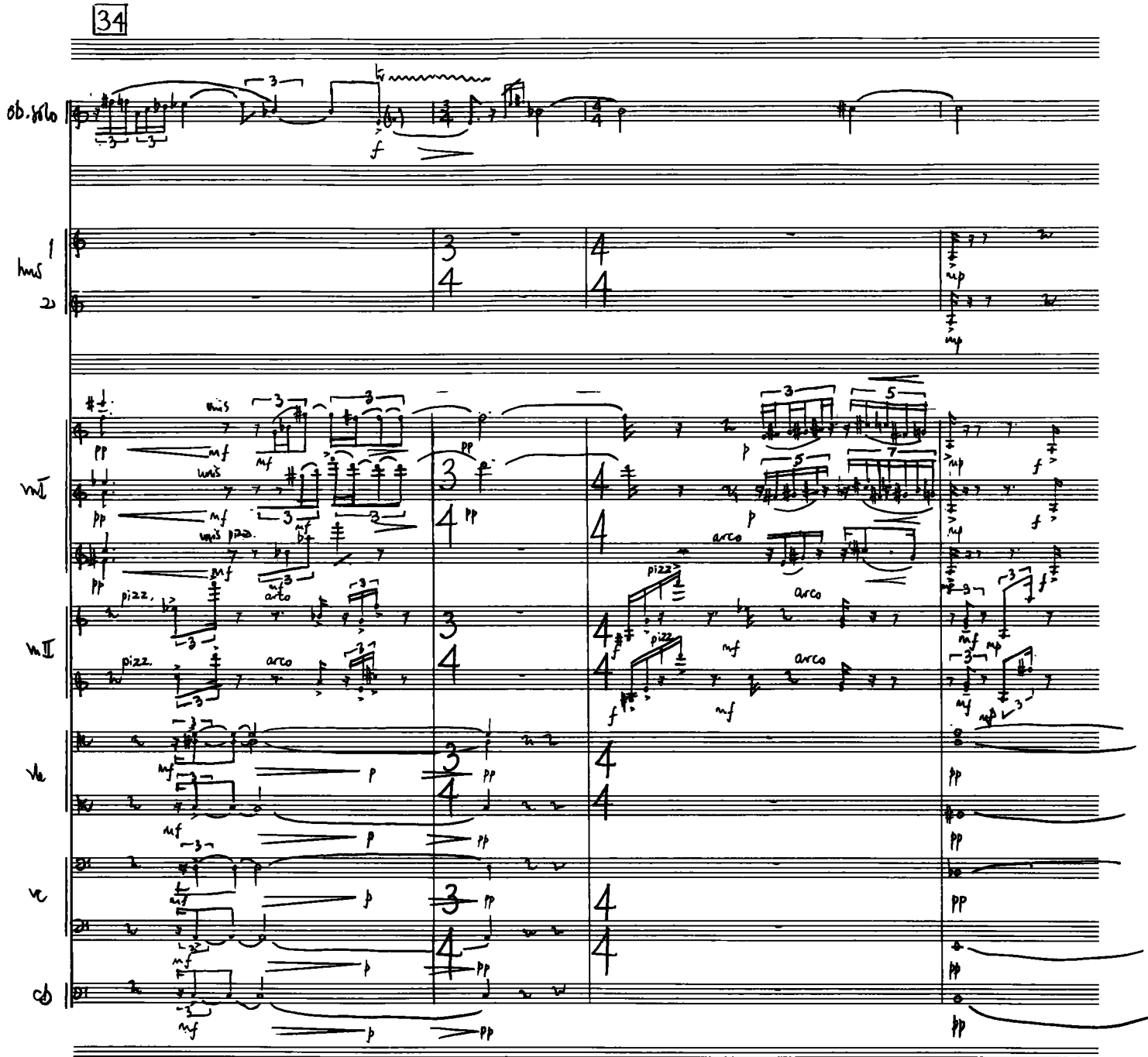
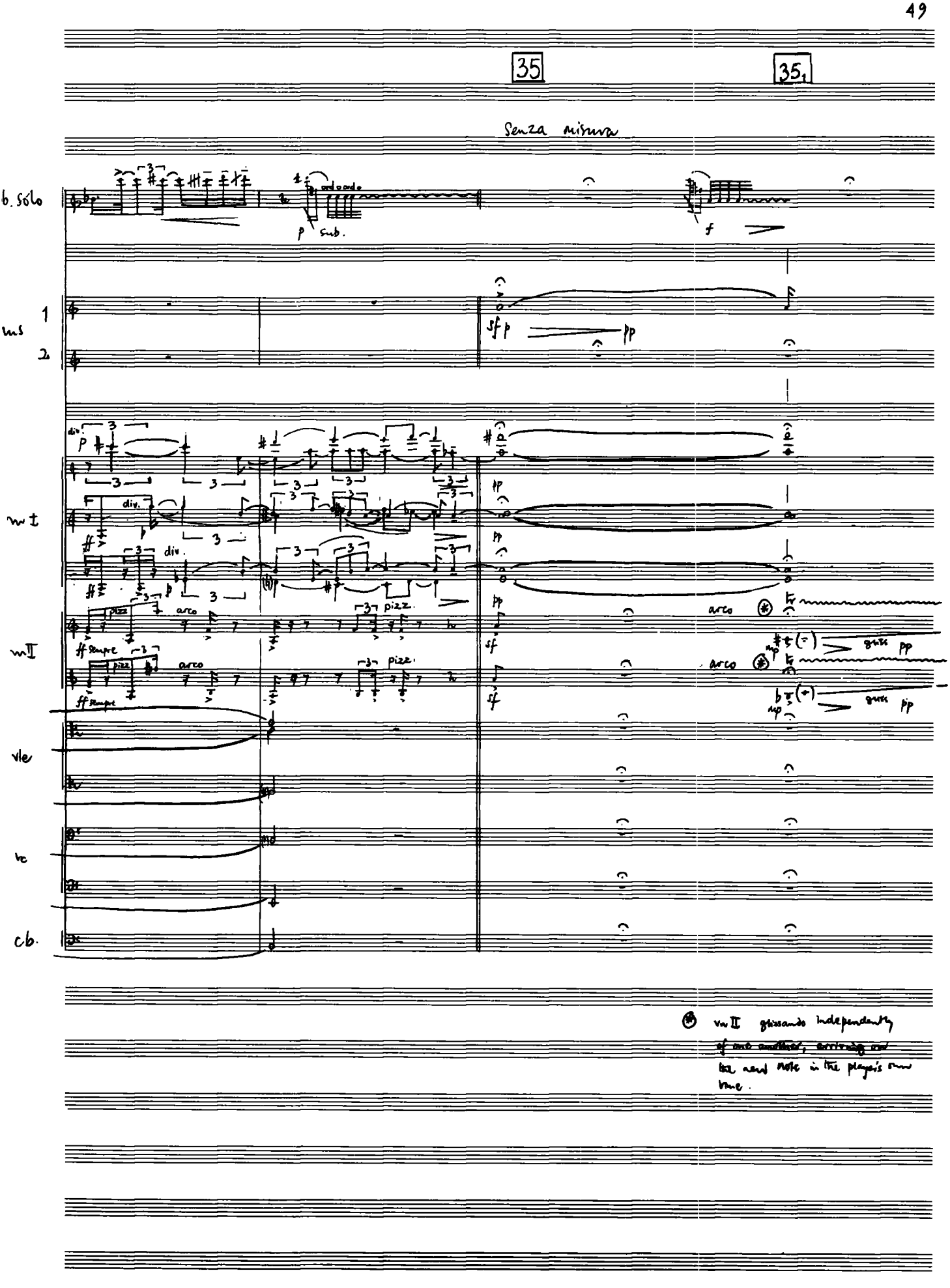
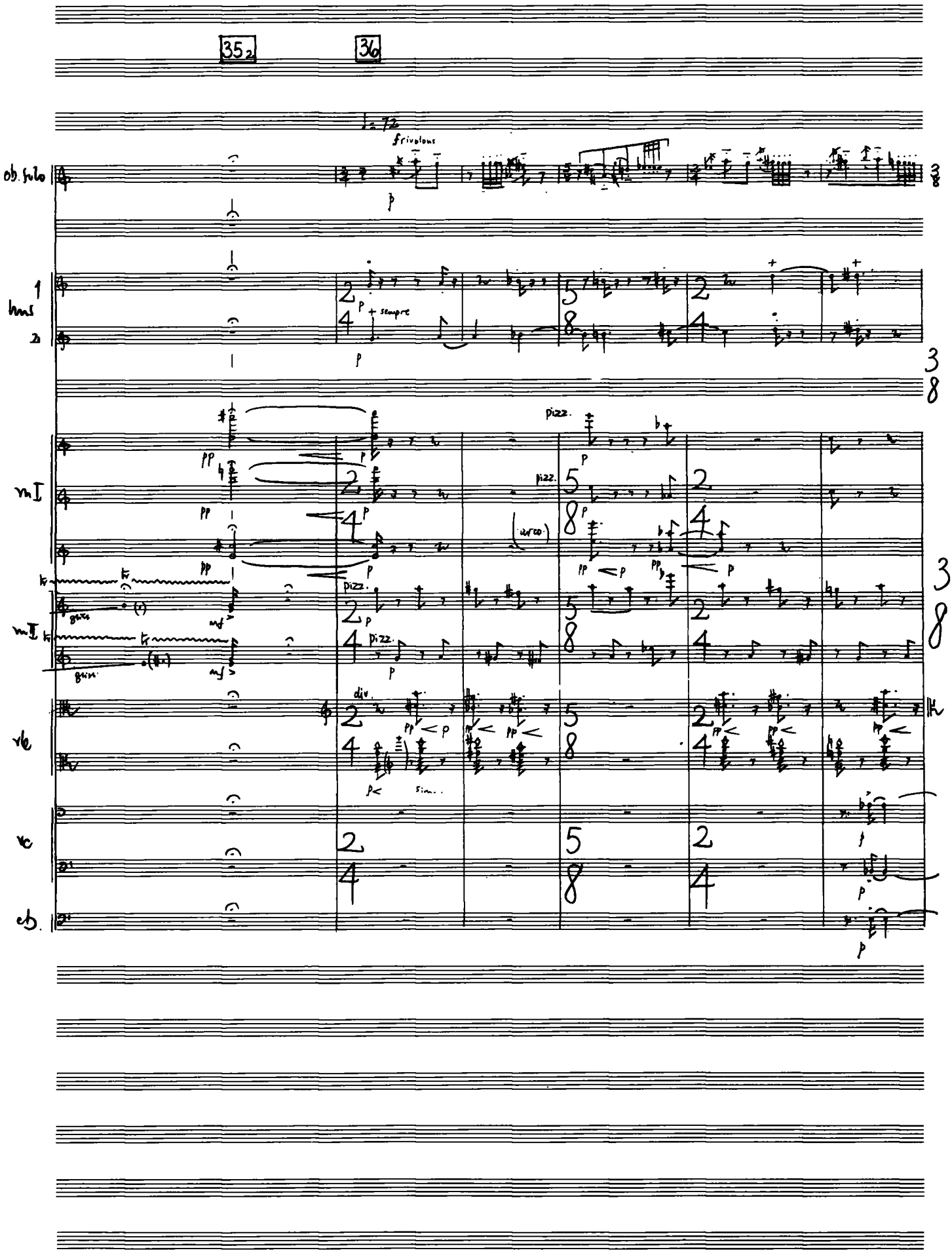
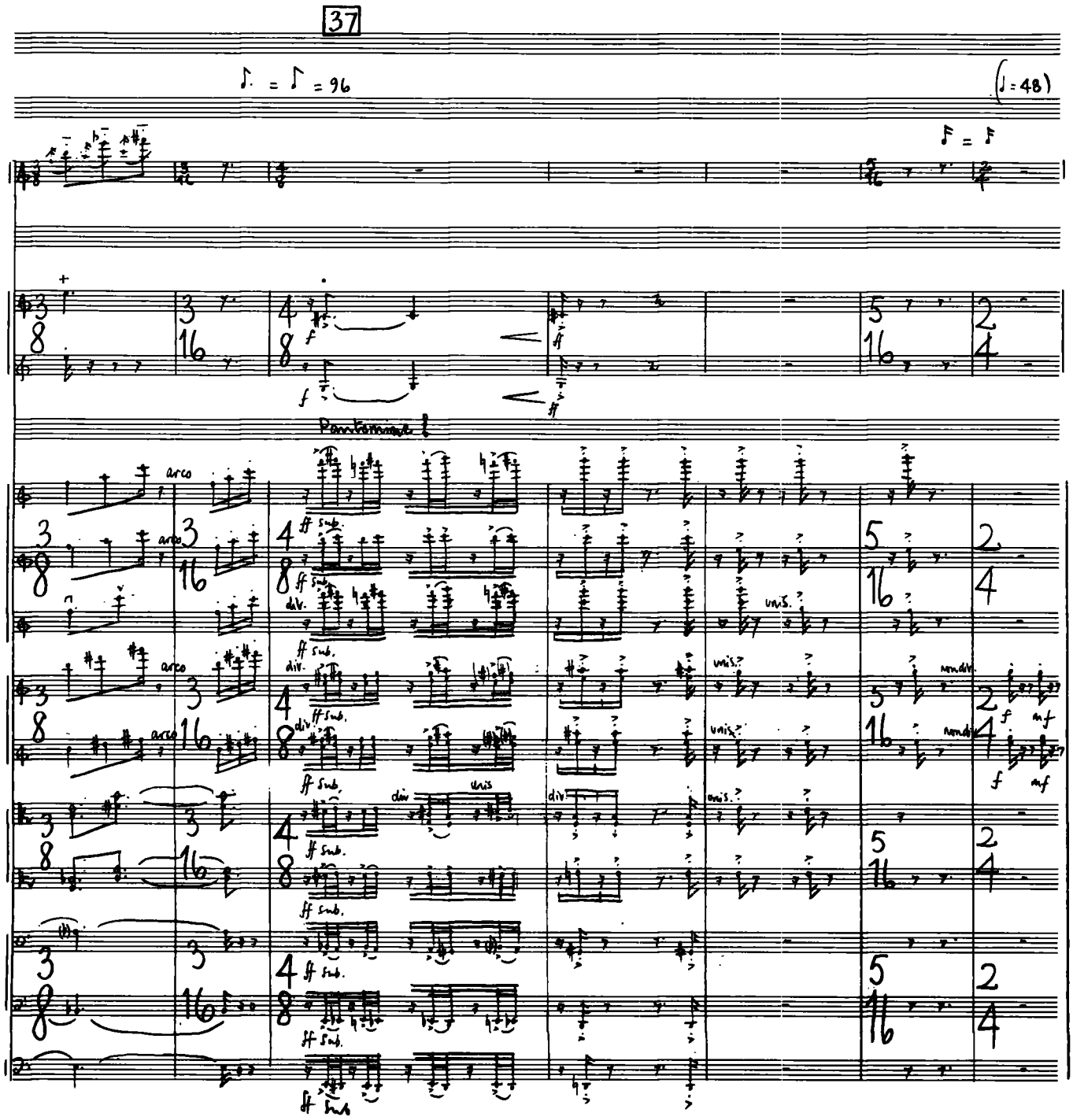
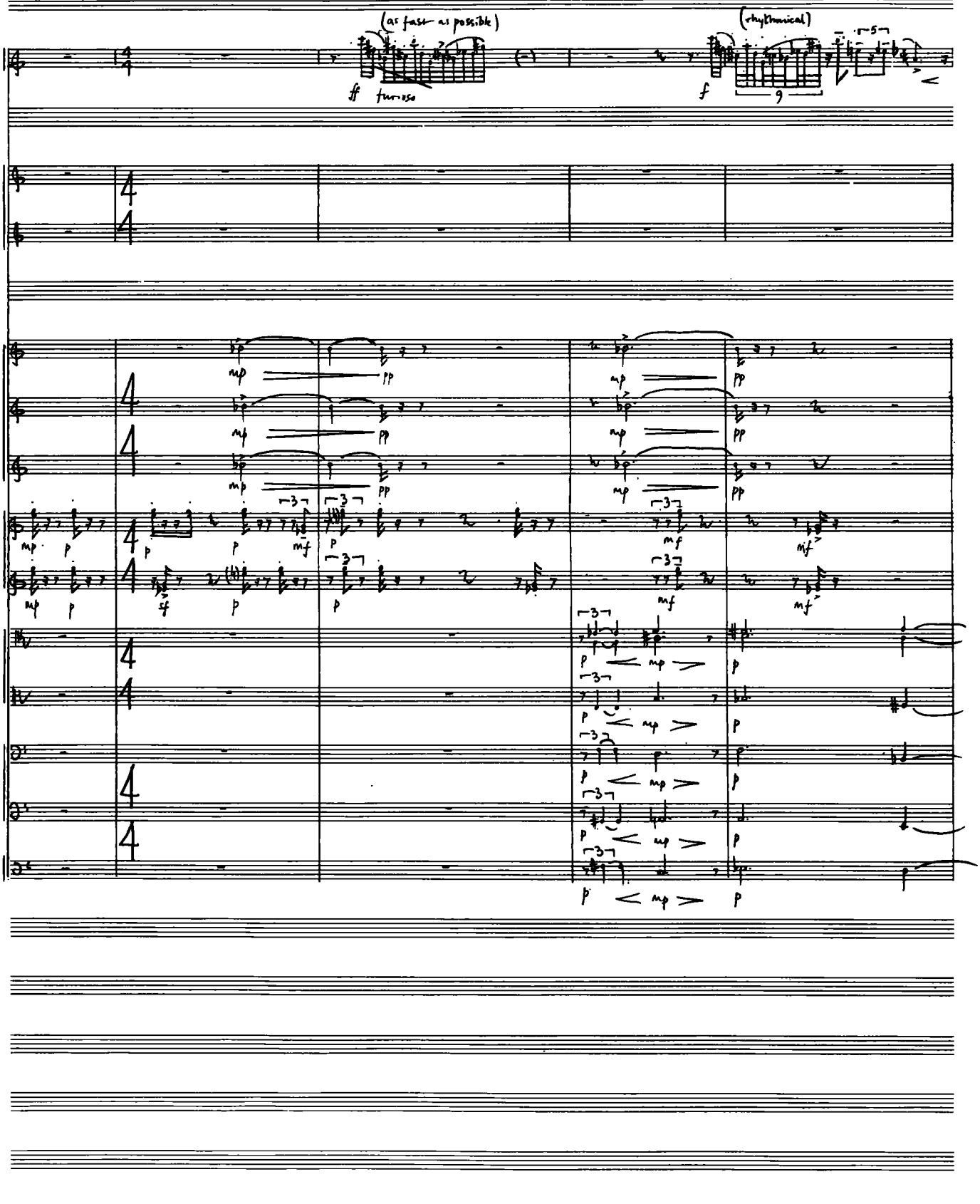
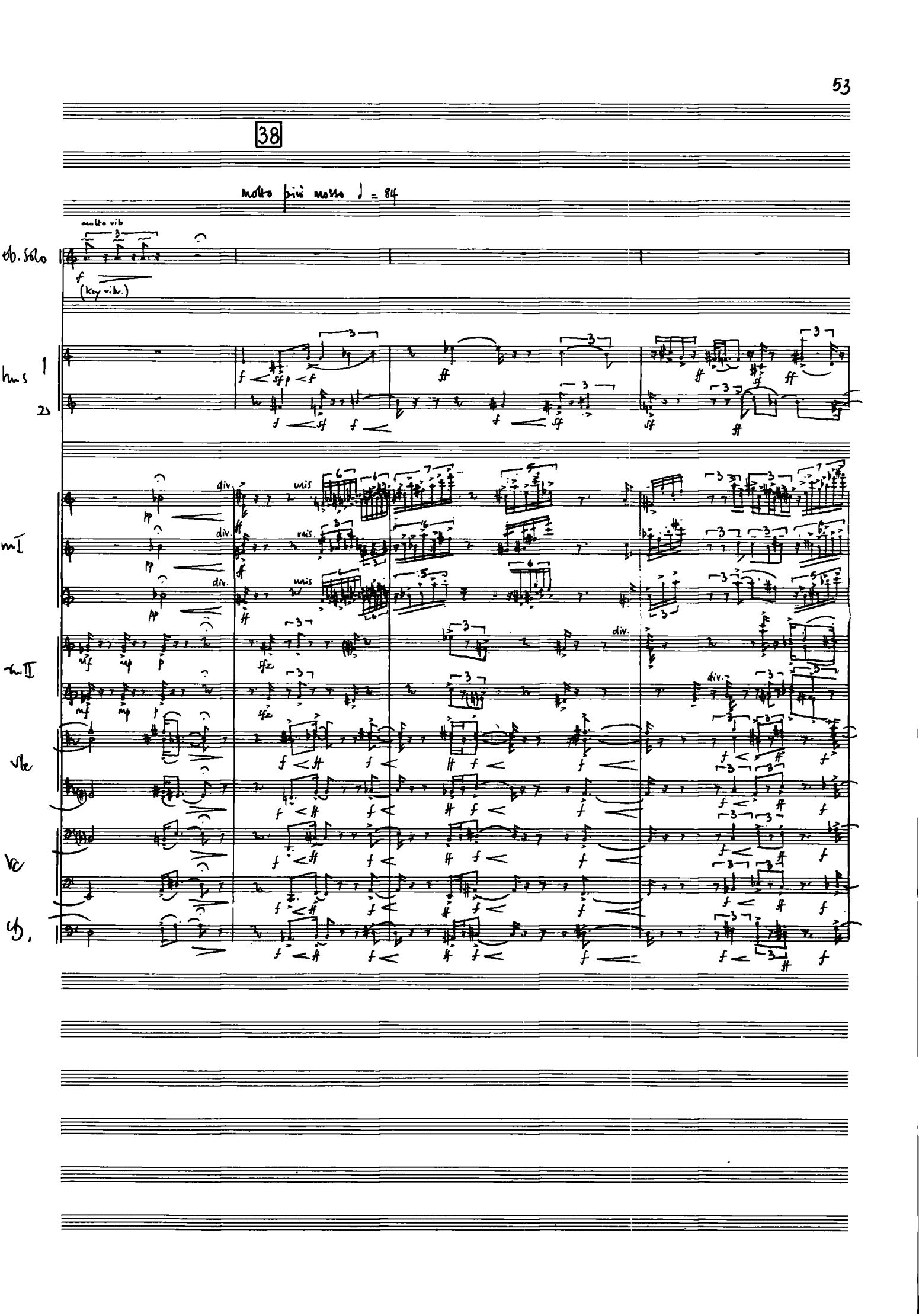
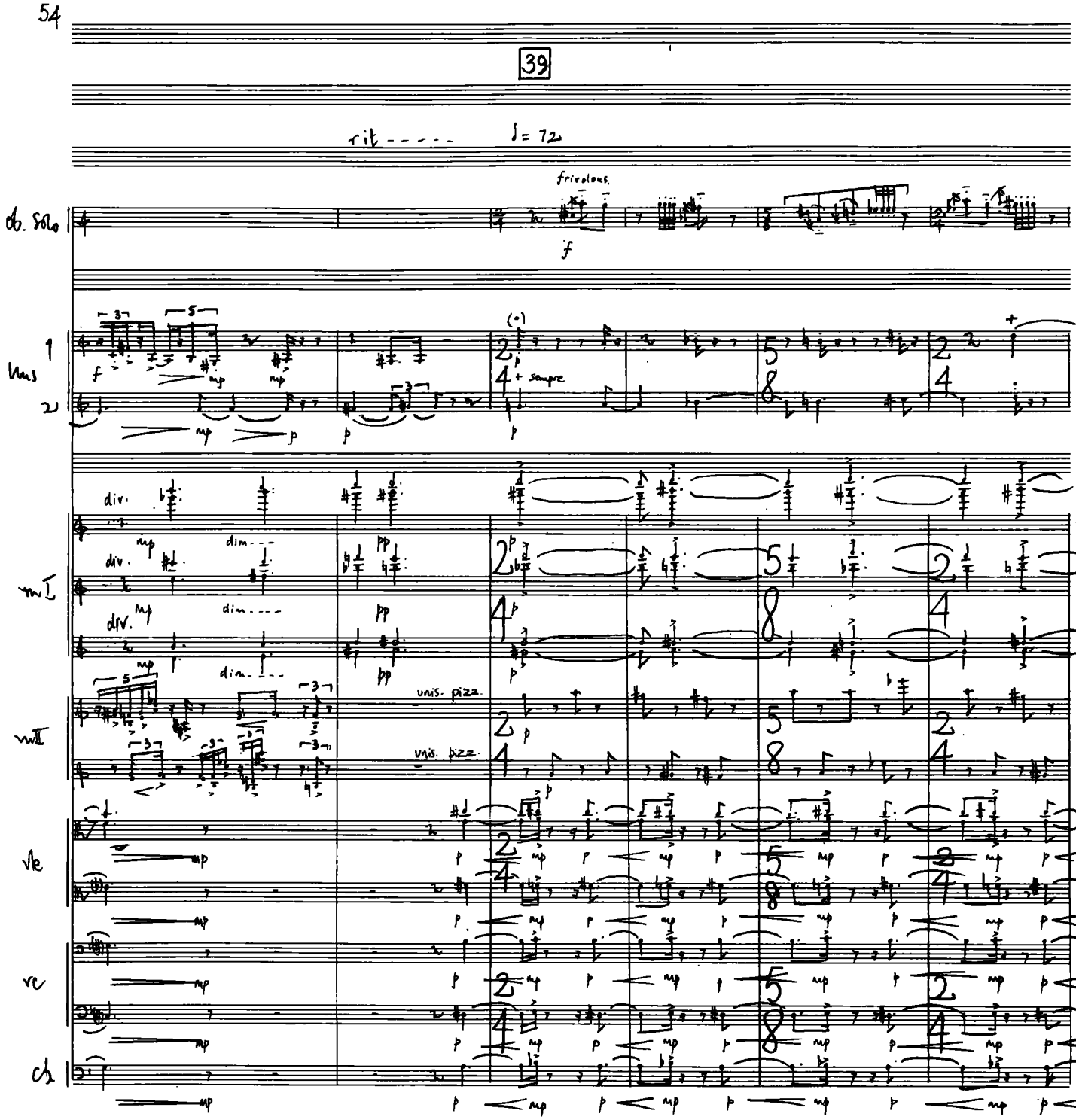
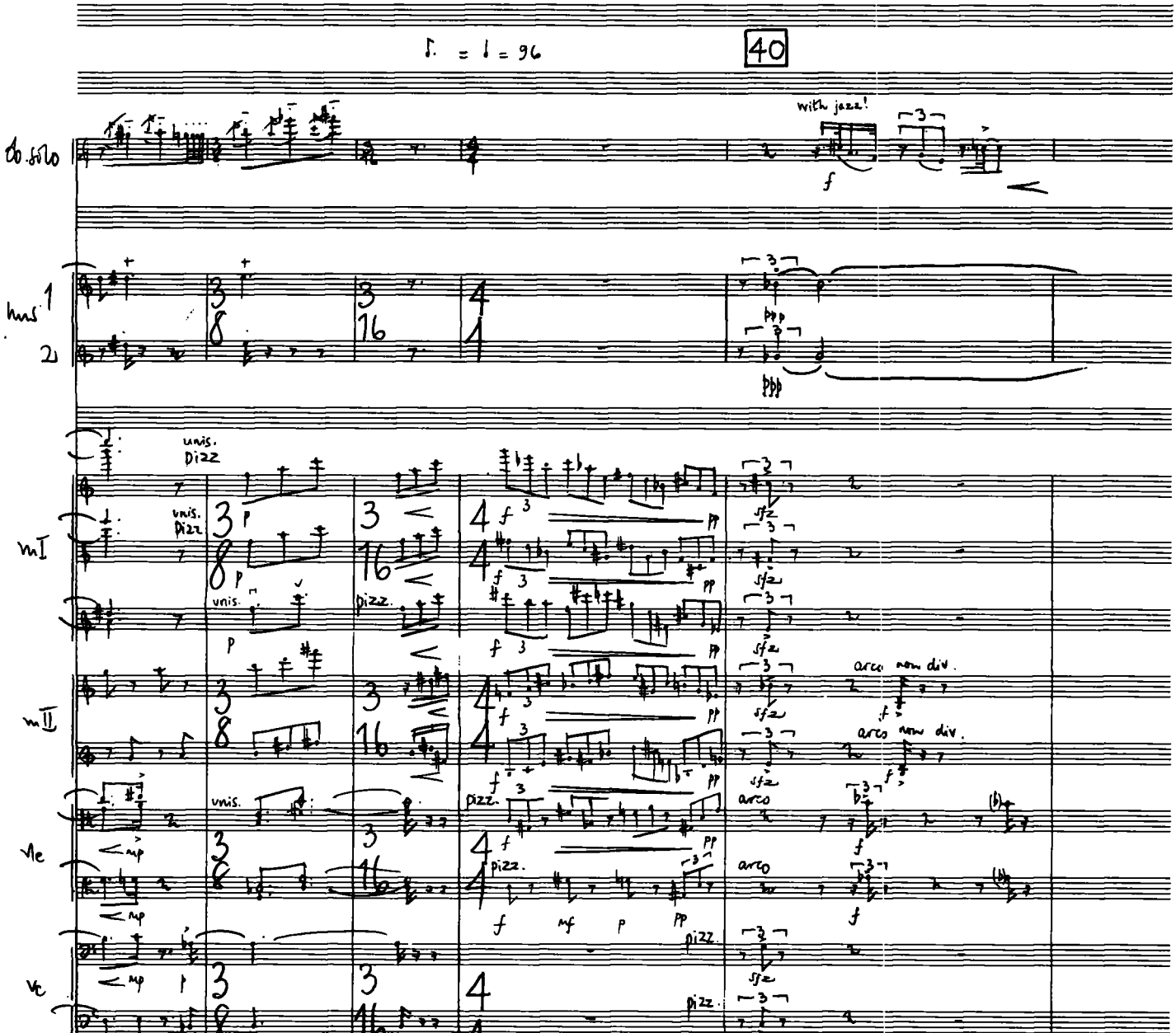
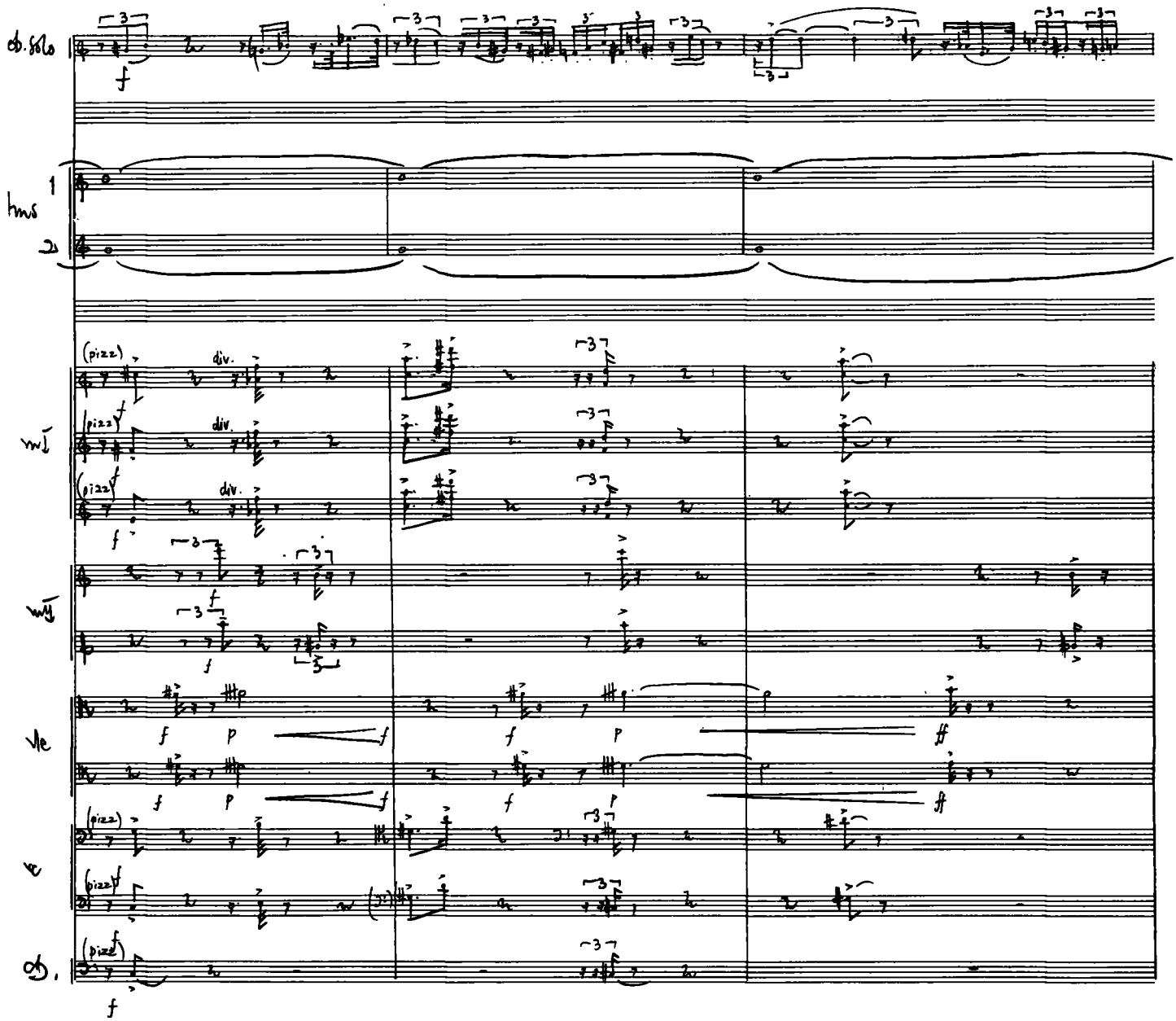
III

31 Antimasque I

♩=ca.72

vn I : playful

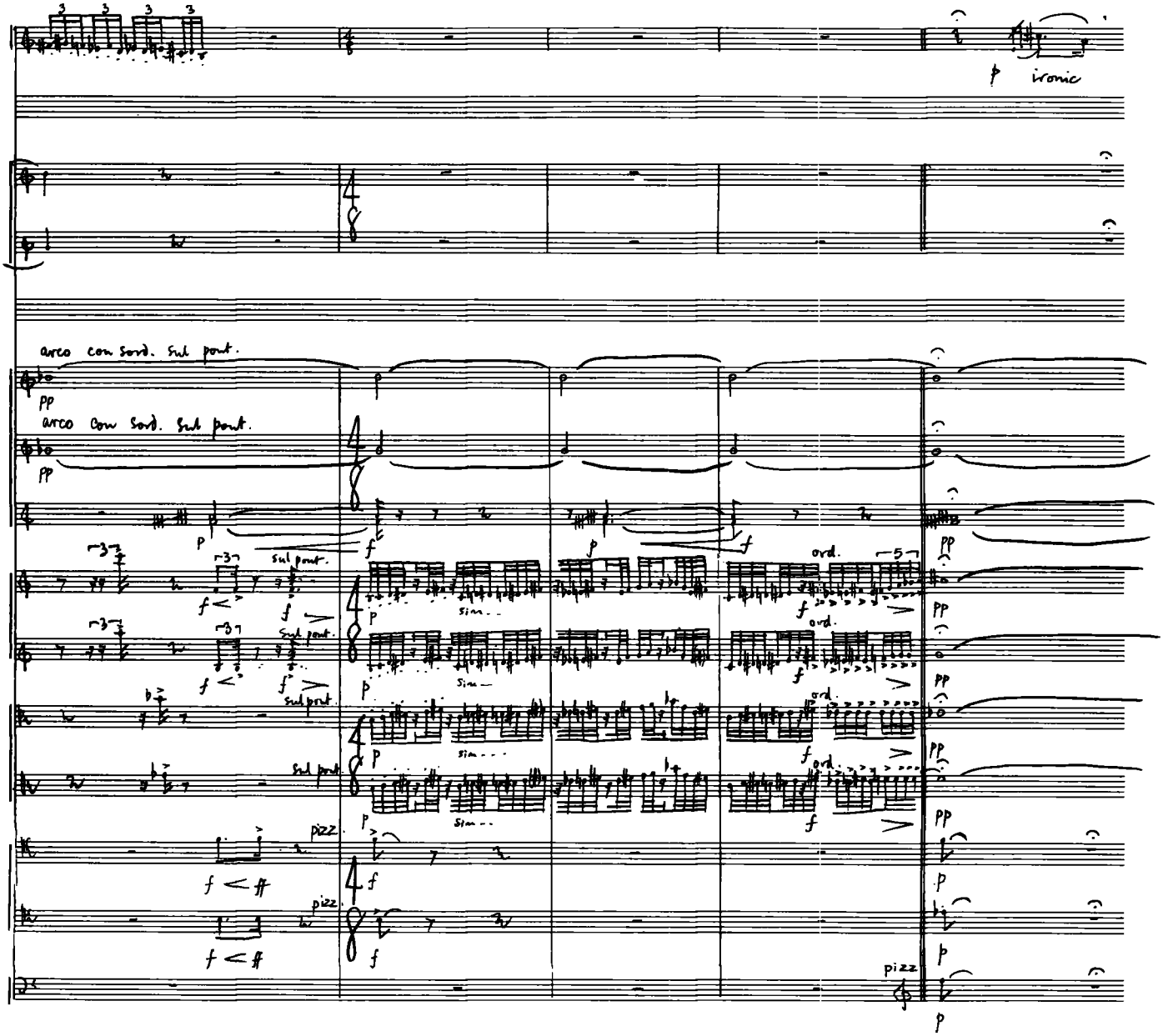
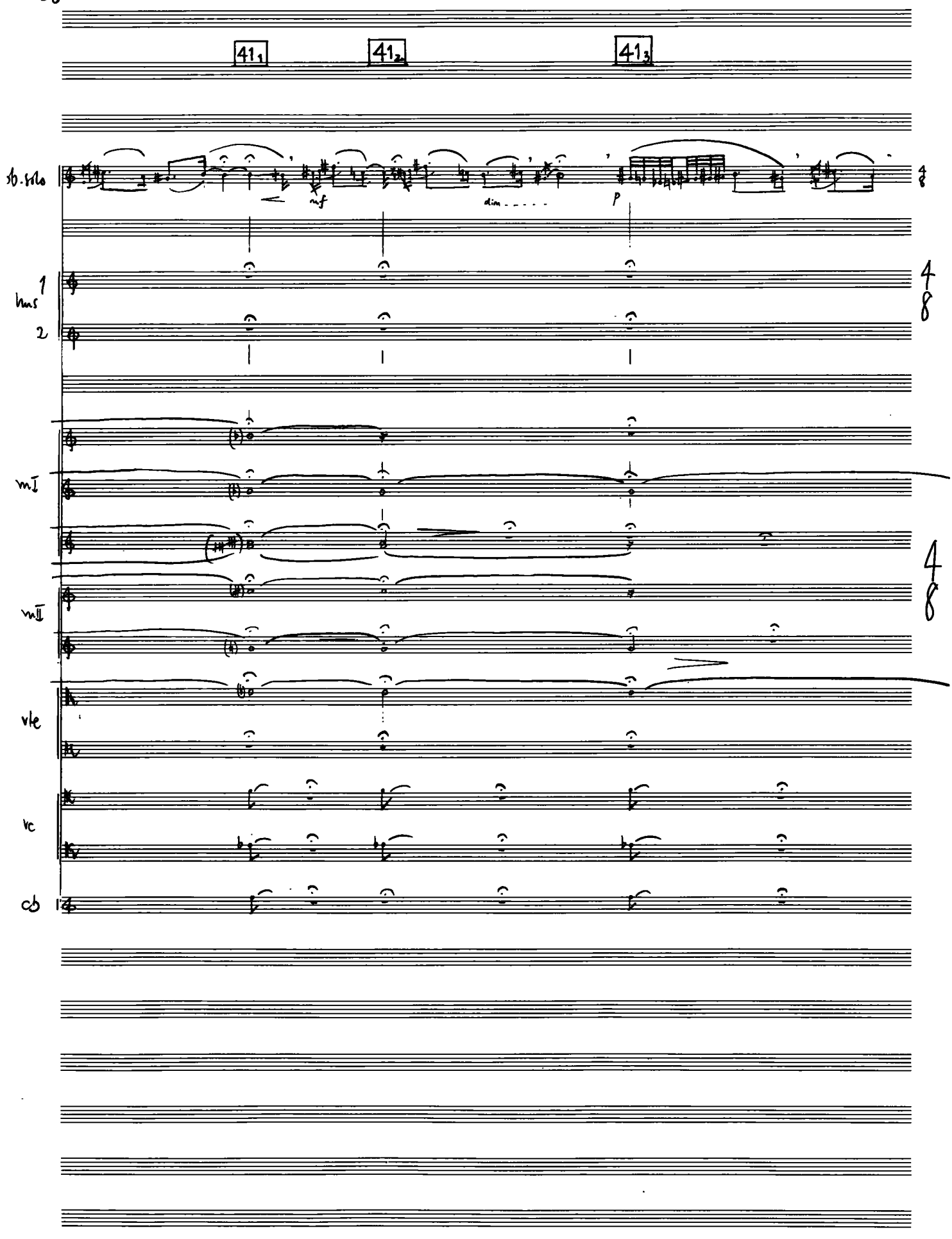
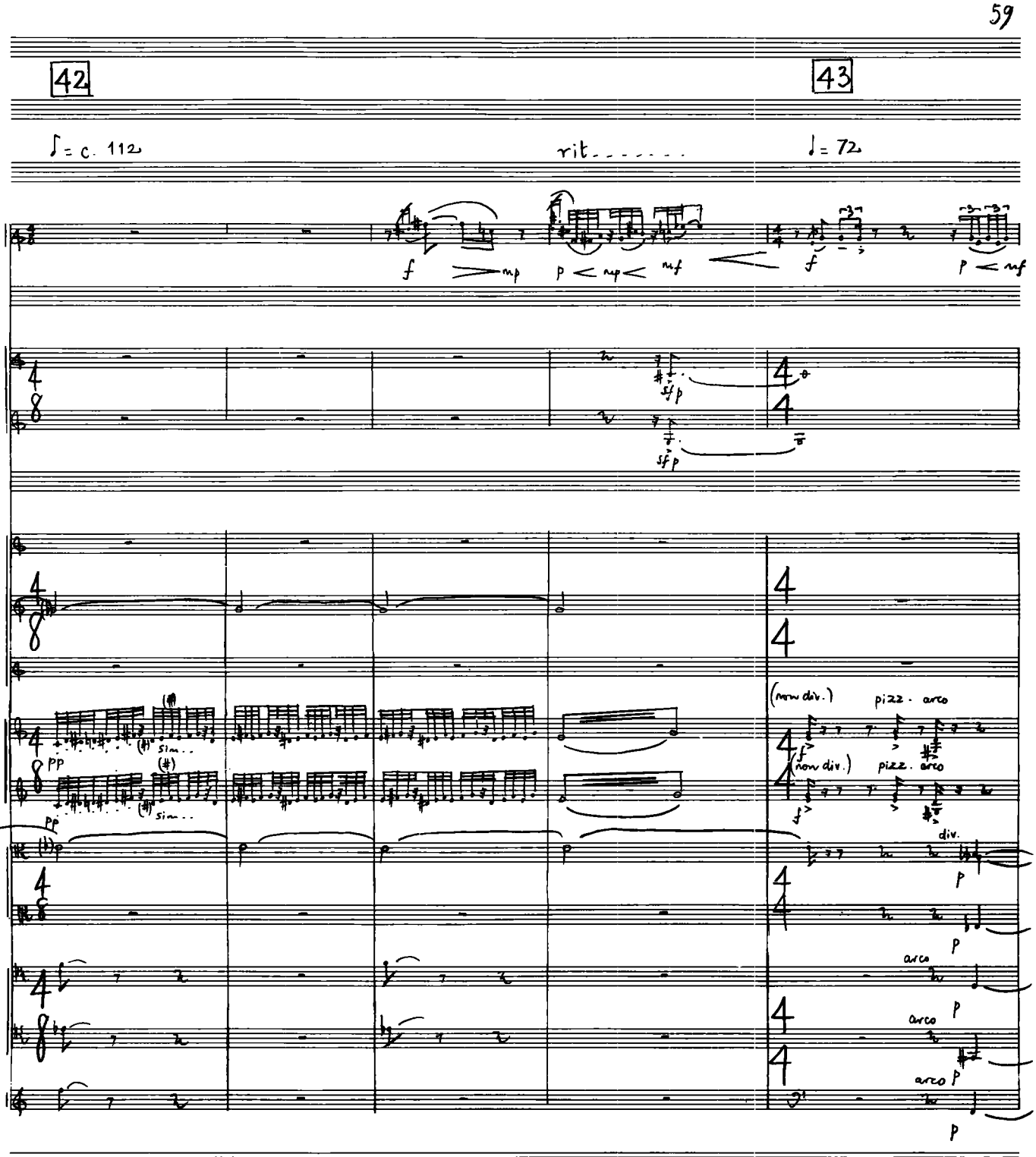
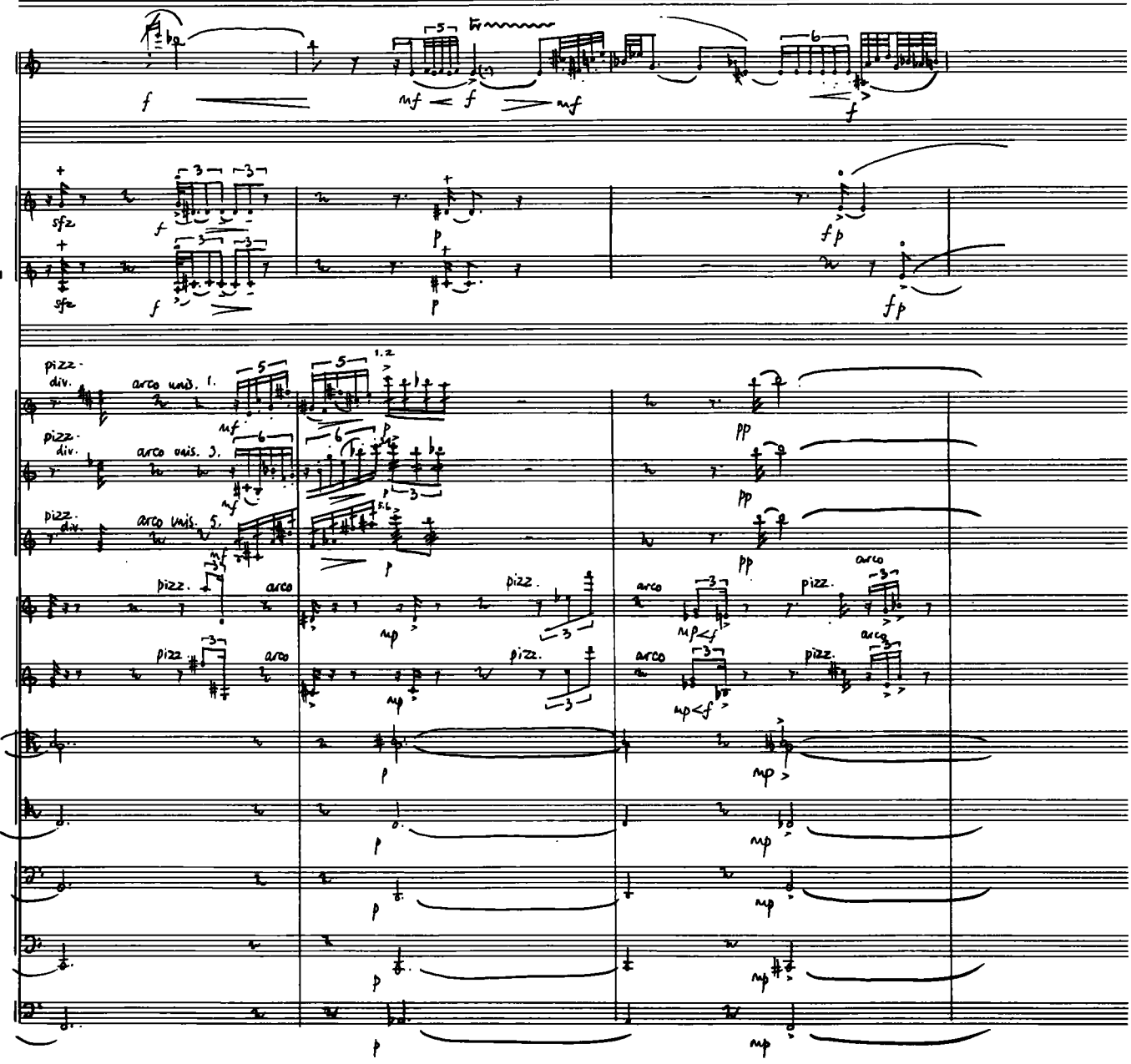
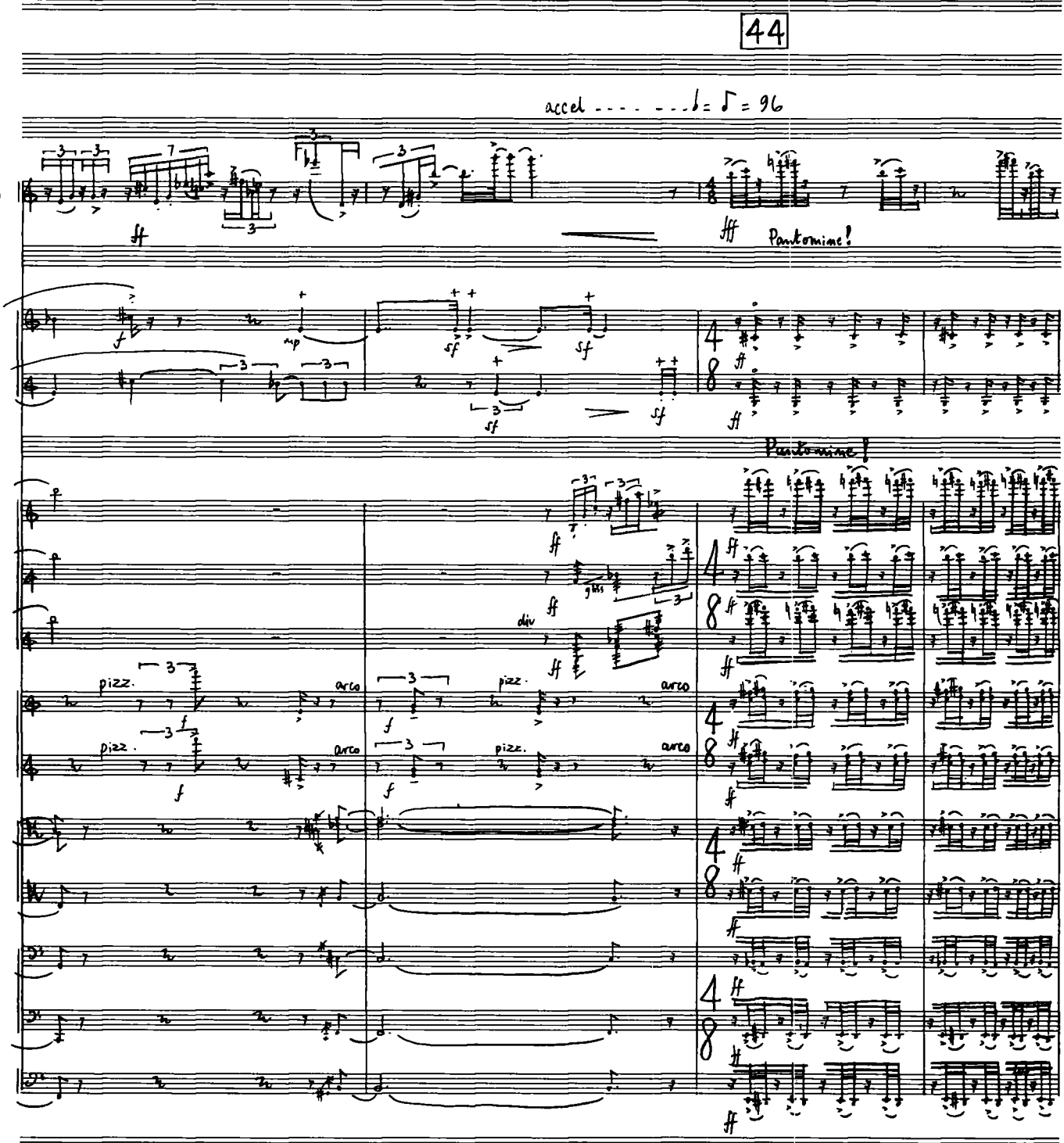
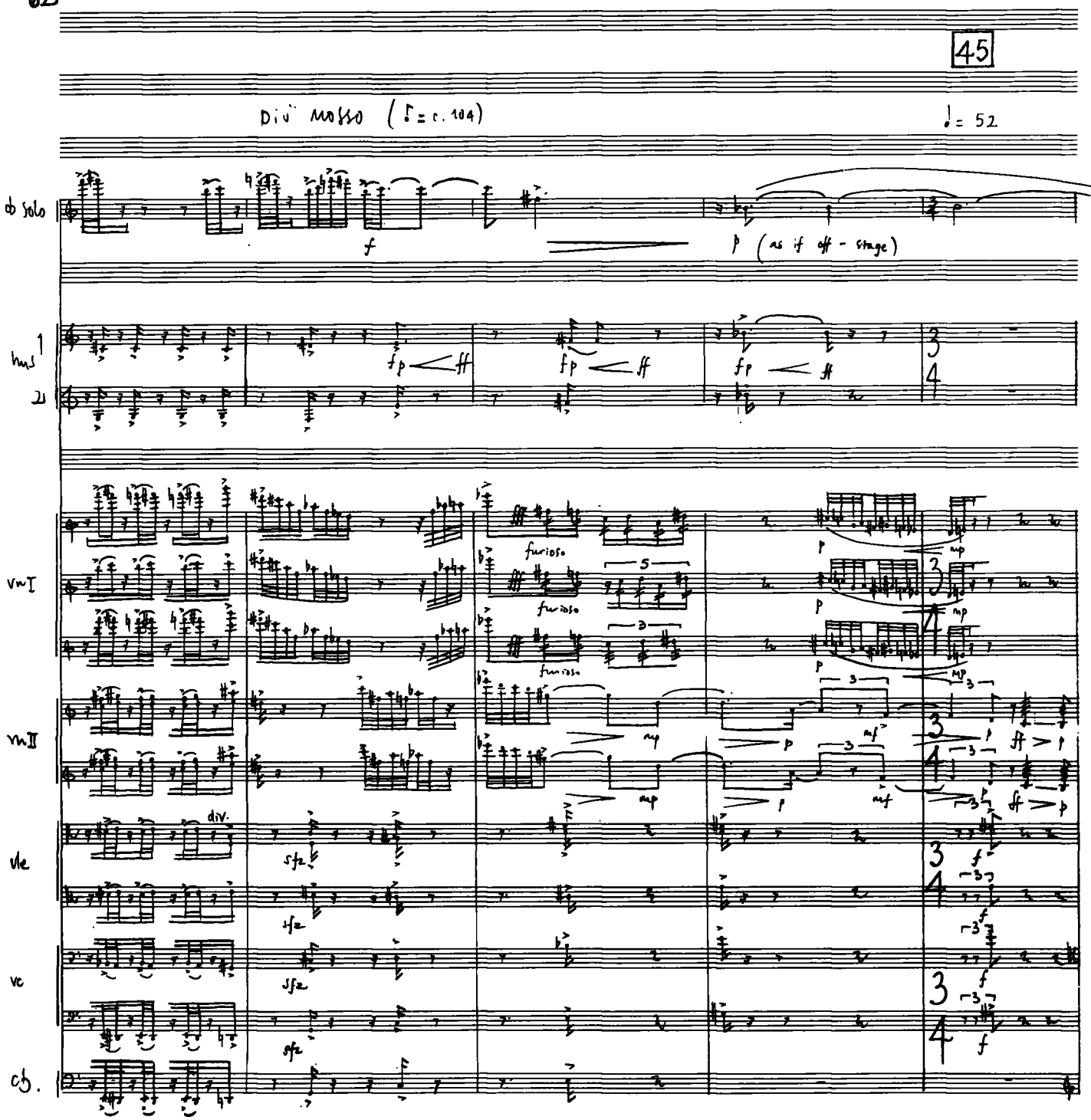
vn II : obstinate

vle/vc/cb.: dorke and chorale-like

mf sub.
p
mf
unis.
pp
pizz.
arco
(div.)
f
mf
p

32
ob.solo
hns. 1
2
vnI
vnII
vle
vc
cb.
sfp
sfz
pizz
arco
div.
non div.
arco unis. 1.
arco unis. 3.
arco unis. 5.

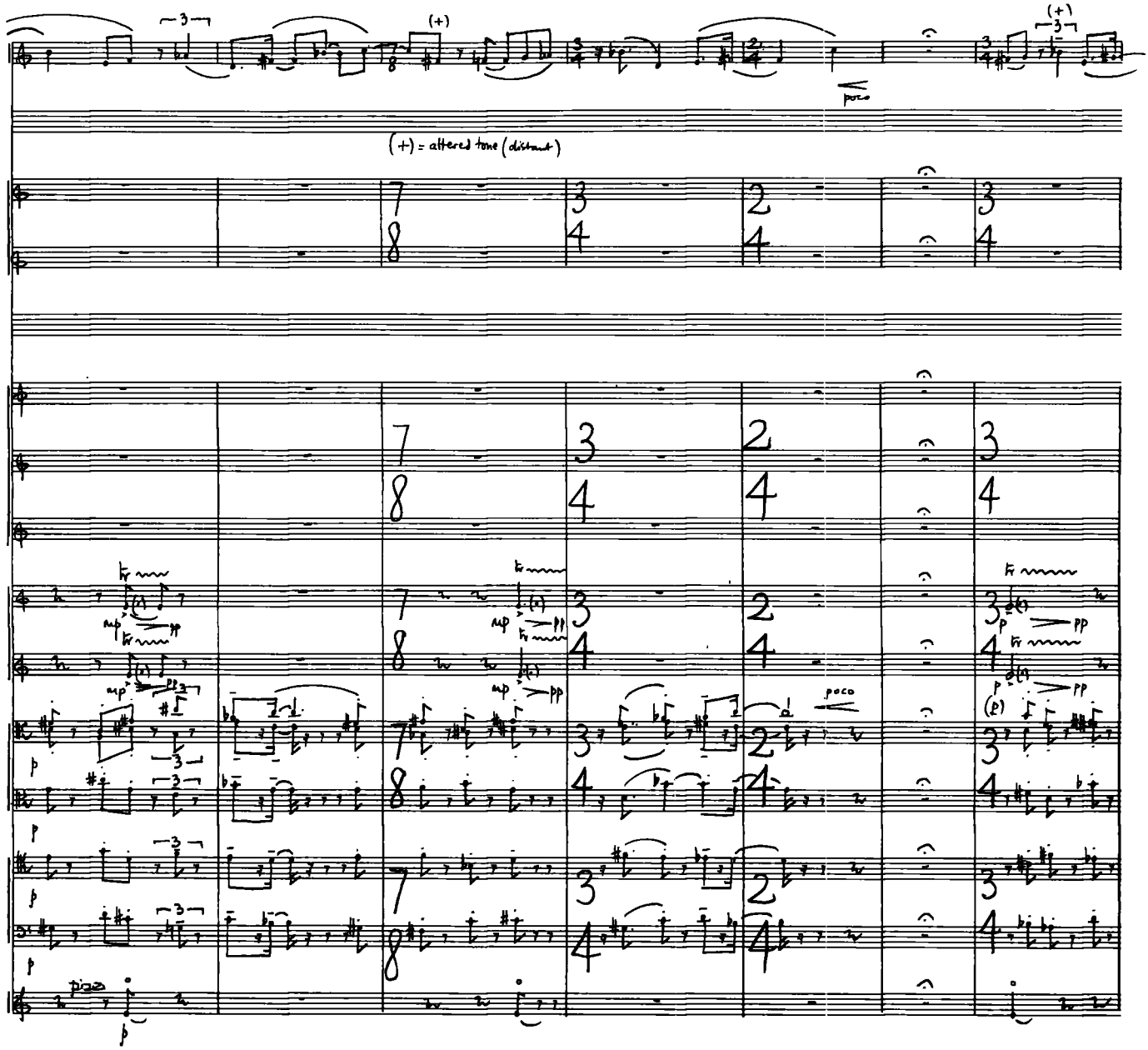
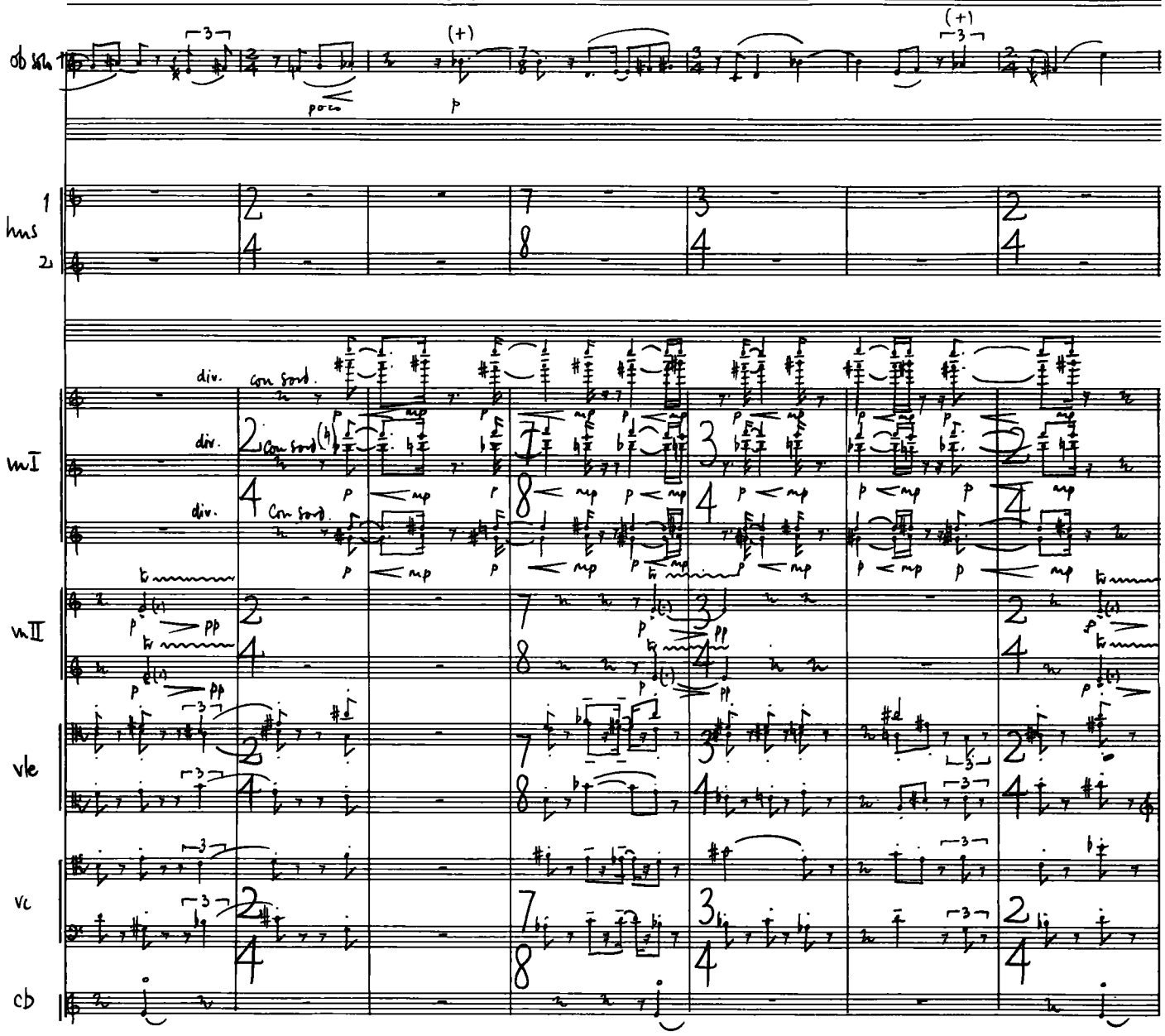
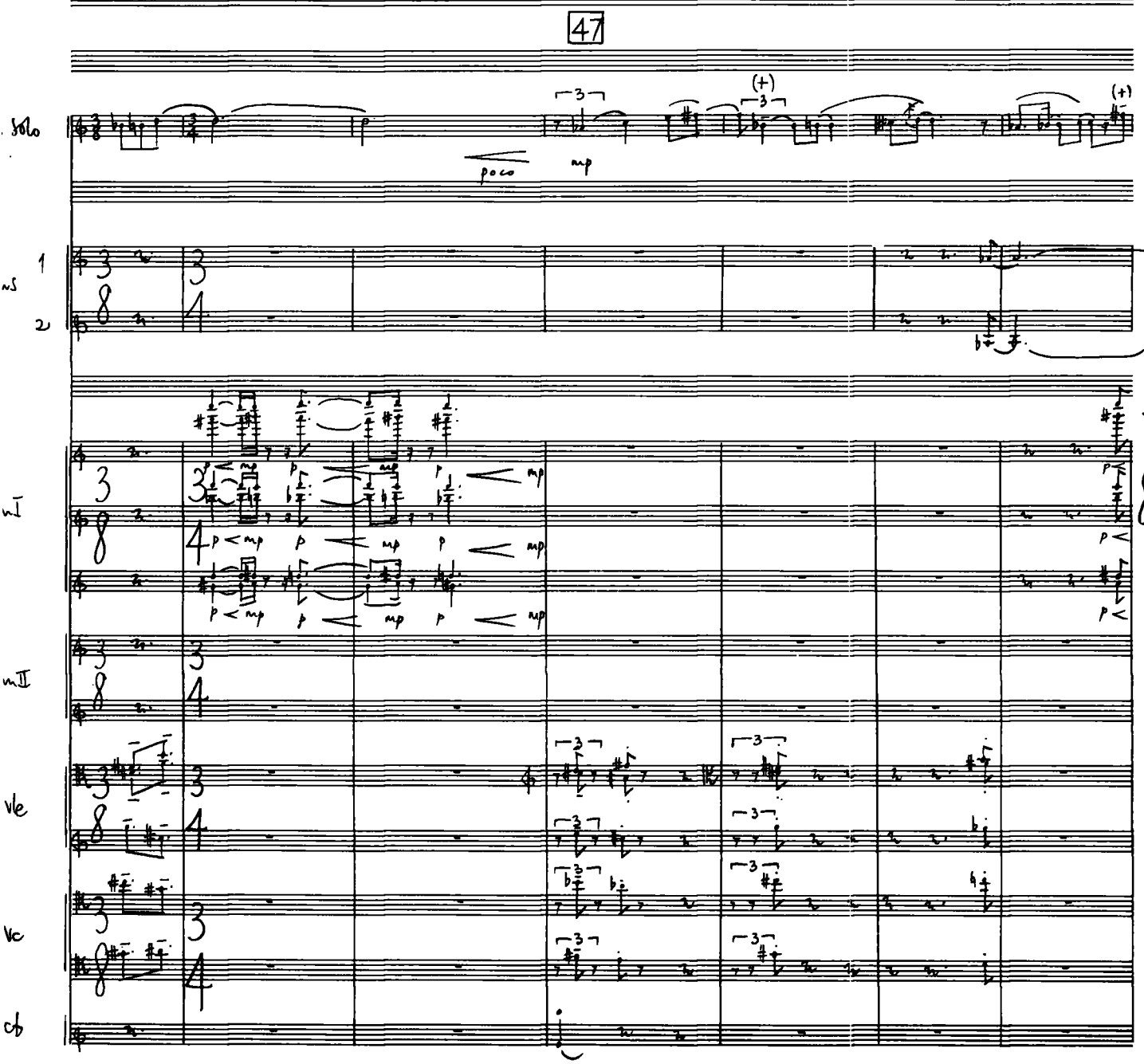

fp
f
mp
sf
pp
mf
ff
gliss.
div.
arco
pizz.
mp < f

poco rit - - - -
33
a tempo
8va
mf
pp
p
fl. solo
hns 1
2
p
mp
pp
dim - - -
vn I
vn II
f
mp
pizz.
arco
dim - - - -
unis.
vla
vc
cb

vns I
vns II
vla
vc
cb
pizz.
arco
div.
unis

34
ob. solo
f
hns 1
2
mp
vn I
vn II
vla
vc
cb
uns
pp
mf
pizz.
arco
p
f

35
35₁
Senza misura
b. solo
p sub.
f
vns 1
vns 2
sf p
pp
vla
vc
cb.
ff sempre
pizz.
arco
Ⓐ vns II glissando independently of one another, arriving on the next note in the player's own time.

35
36
frivolous
ob. solo
hns 1 2
vn I
vn II
vla
vc
cb.
pizz.
arco
div.
sempre

37
♪. = ♪ = 96
(♩ = 48)
♪ = ♪
b. Solo
fls 1
2
Pantomime
arco
vn I
vn II
vla
vc
cb.
ff Sub.
div.
unis.
f
mf

ob. solo
(as fast as possible)
ff furioso
(rhythmical)
f
9
hns 1
2
vl I
vl II
vle
vc
cb.

38
molto più mosso ♩ = 84
molto vib
(key vibr.)
Ob. Solo
hns 1
2
mI
mII
Vle
Vc
Kb.
div.
unis

39
rit - - - - -
♩= 72
frivolous
Ob. Solo
f
Vns 1
2
+ sempre
div.
dim.
mp
pp
vnI
vnII
unis. pizz.
Vle
Vc
Cb
p

♩. = ♩ = 96
40
with jazz!
cb. solo
hns. 1
2
vn I
vn II
vle
vc
cb
unis.
Dizz
pizz.
arco
arco non div.

Ob. Solo
hns
1
2
vn I
vn II
Vle
Vc
Cb.
(pizz)
div.

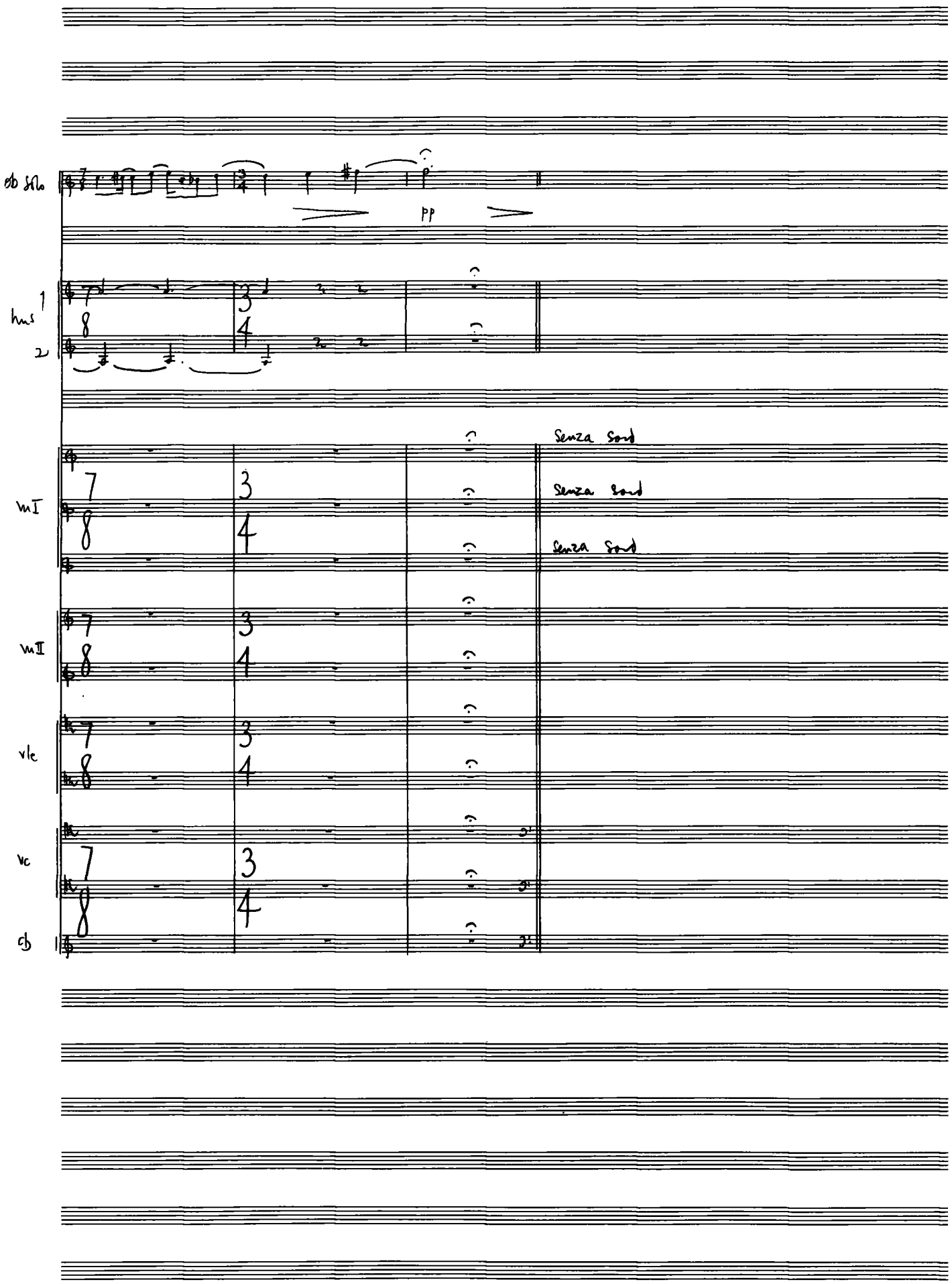
41

più mosso

Senza misura


41₁
41₂
41₃
fl. solo
mf
dim.
p
hns 1
2
vle
vc
cb

42
43
♩= c. 112
rit. . . . . .
♩= 72
Solo
f
mp
p
mp
mf
f
p
mf
1
2
sf p
sf p
I
II
PP
sim.
(non div.)
pizz.
arco
div.
P
arco

fl. solo
hns 1
2
vn I
vn II
vle
vc
cb
pizz.
div.
arco unis. 1.
arco unis. 3.
arco unis. 5.
arco
sfz
f
mf
p
mp
fp
pp
1.2

44
accel ---- ---- ♩= ♪ = 96
Solo
ff
Pantomime!
mp
sf
sf
sf
sf
ff
Pantomime!
ff
gliss
ff
div
ff
pizz.
arco
f
pizz.
arco
f
pizz.
arco
f
pizz.
arco
ff

45
Più mosso (♩= c. 104)
♩= 52
ob solo
f
p (as if off-stage)
hns 1
2
fp ff
fp ff
fp ff
vn I
furioso
furioso
furioso
vn II
mp
p
mf
ff p
div.
sfz
sfz
sfz
sfz
vle
vc
cb.

46

(+) = altered tone (distant)

ob solo
(+)
poco
p
(+)
1
hns
2
div.
Con sord.
vnI
vnII
vle
vc
cb
mp
pp

47
Solo
poco
mp
(+)
(+)
ns 1
2
vl I
vl II
Vle
Vc
cb


ob solo
pp
hns 1 2
vn I
Senza Sord
Senza Sord
Senza Sord
vn II
vle
vc
cb

IV

48 Dream of Nudge

♩ = c. 36 (♩ = 72)

ob. Solo

hns 1

2

1.2

vn I * 3.4

5.6

1.2

vn II 3.4

1.2

le 3.

1

vc 2.

cb.

Sim.

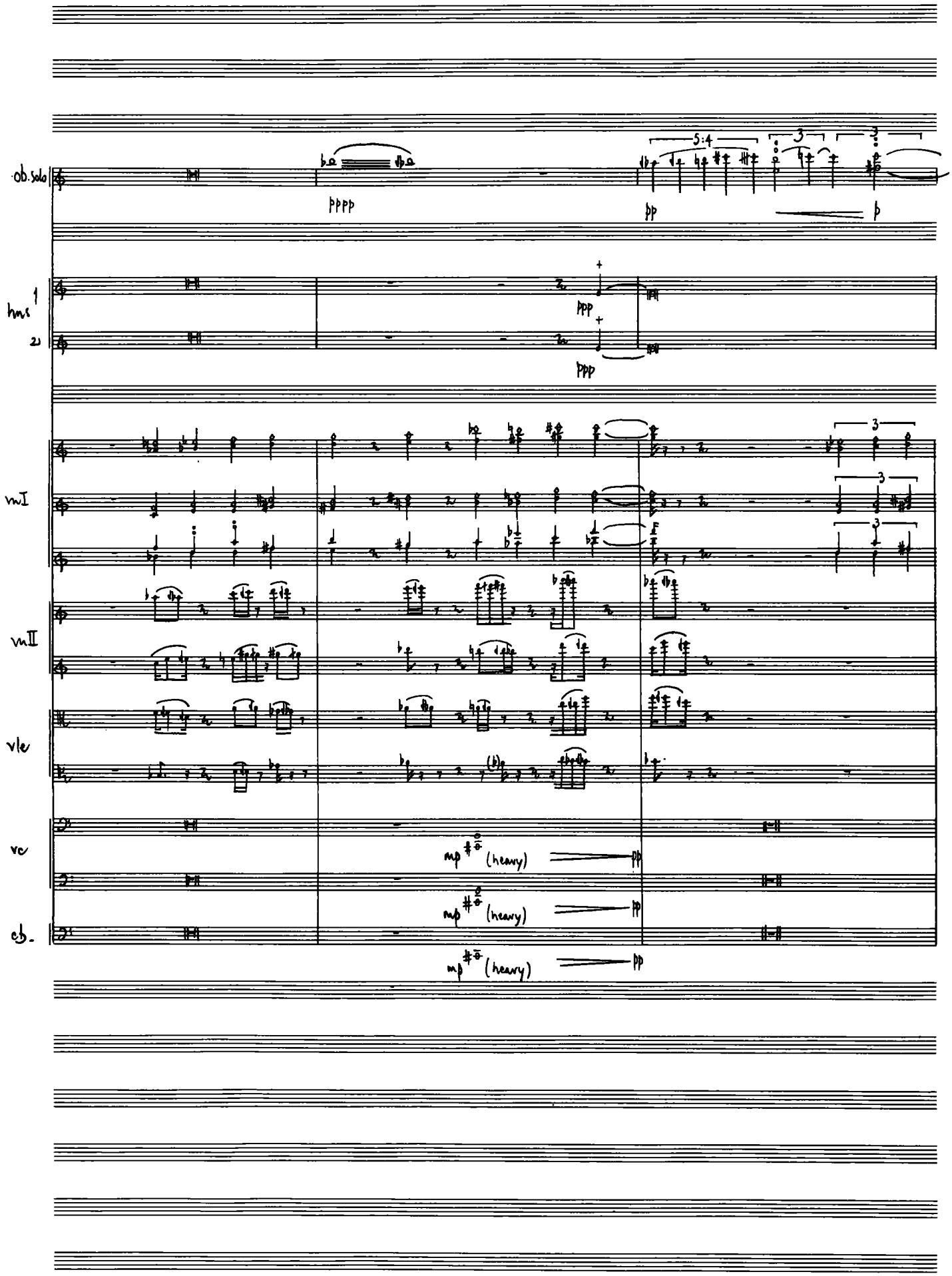
pp

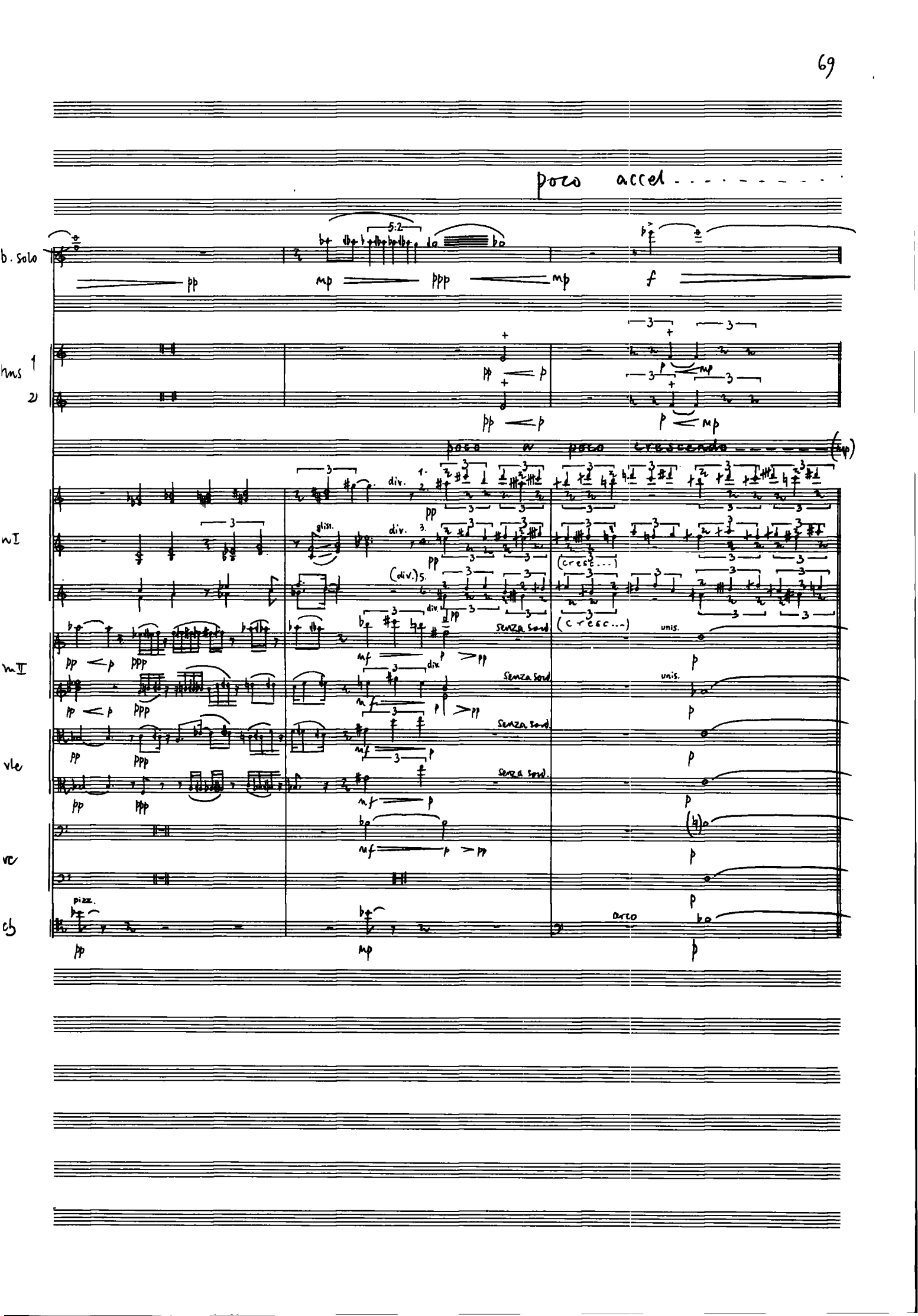
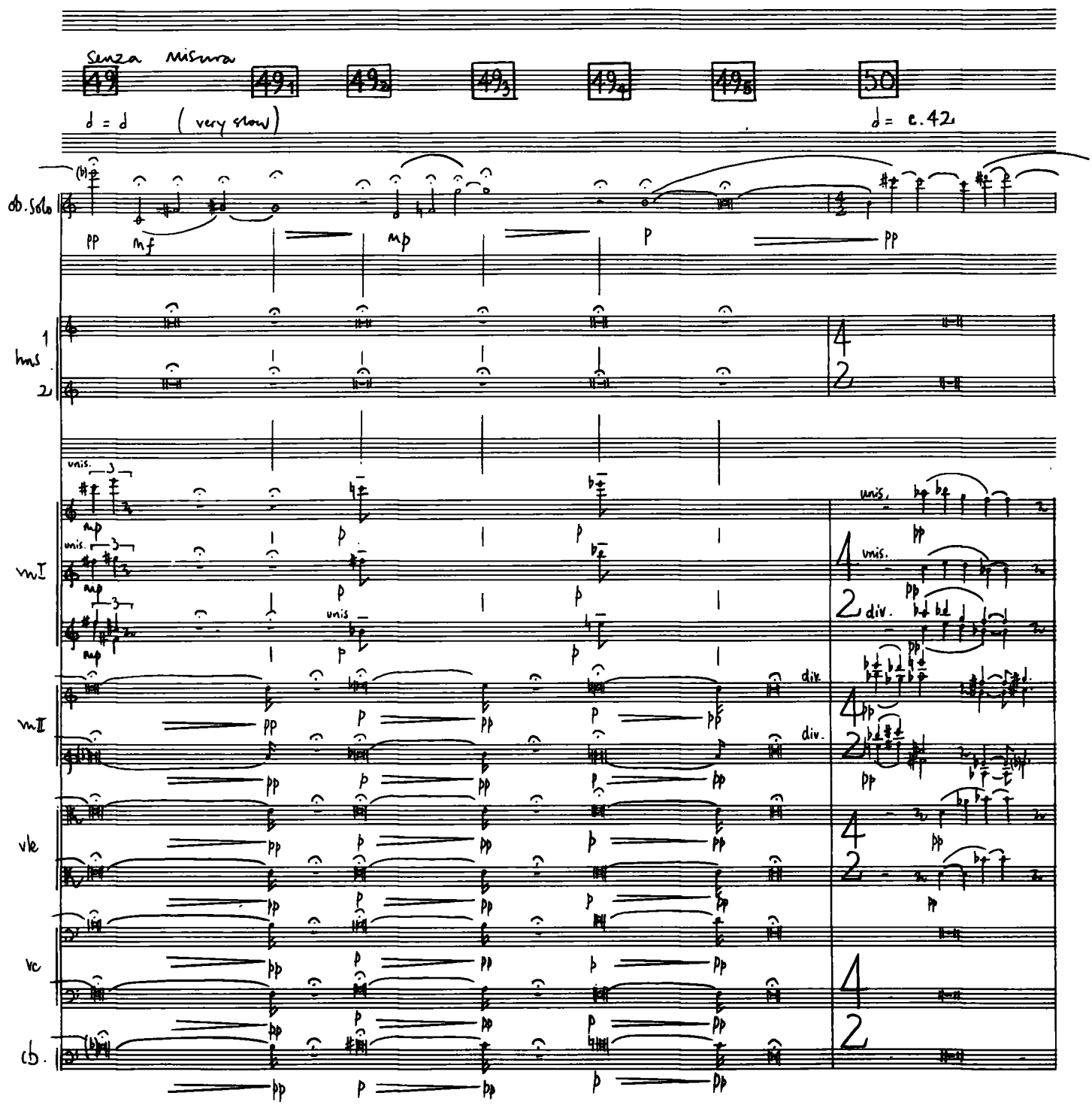
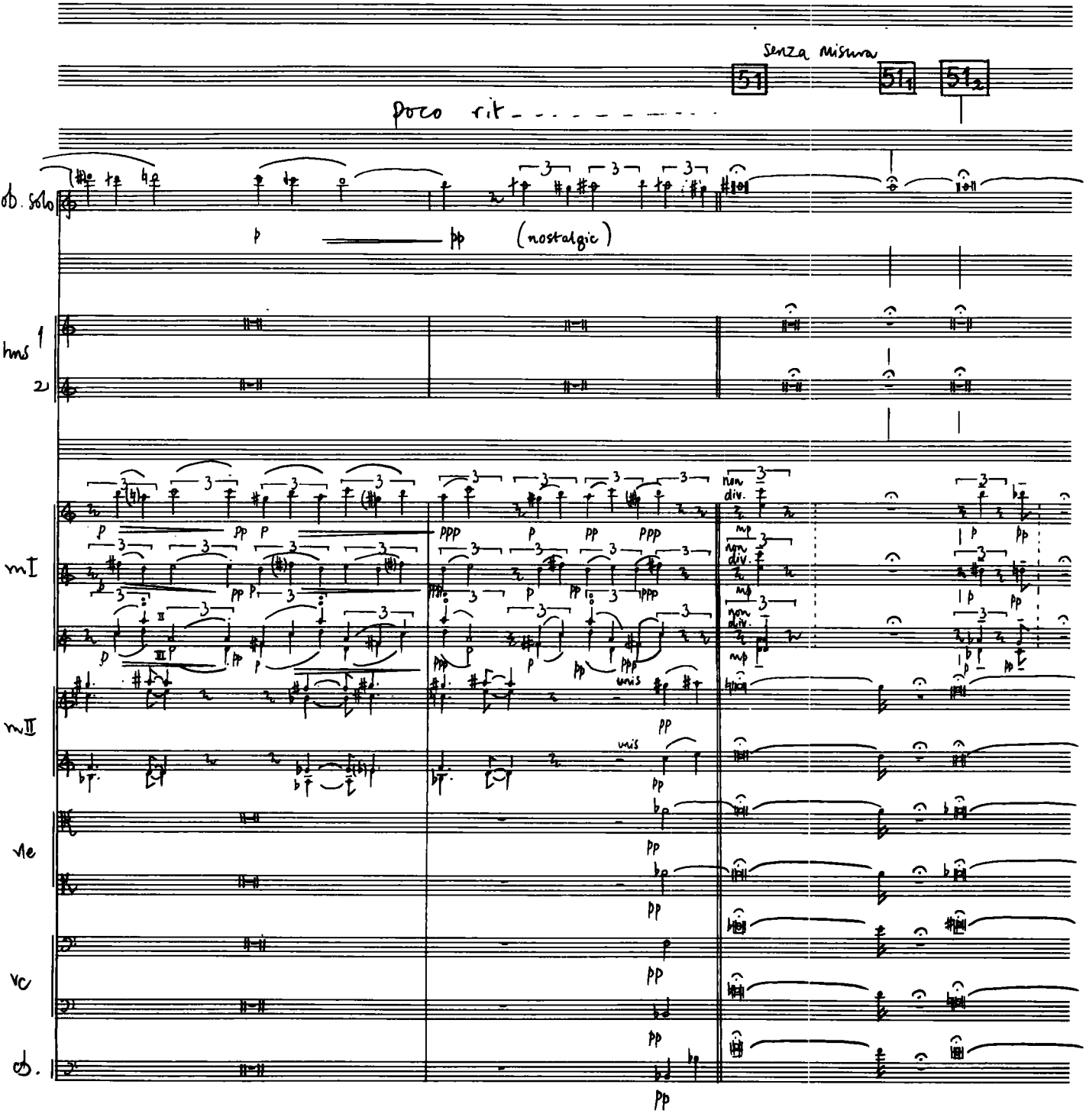
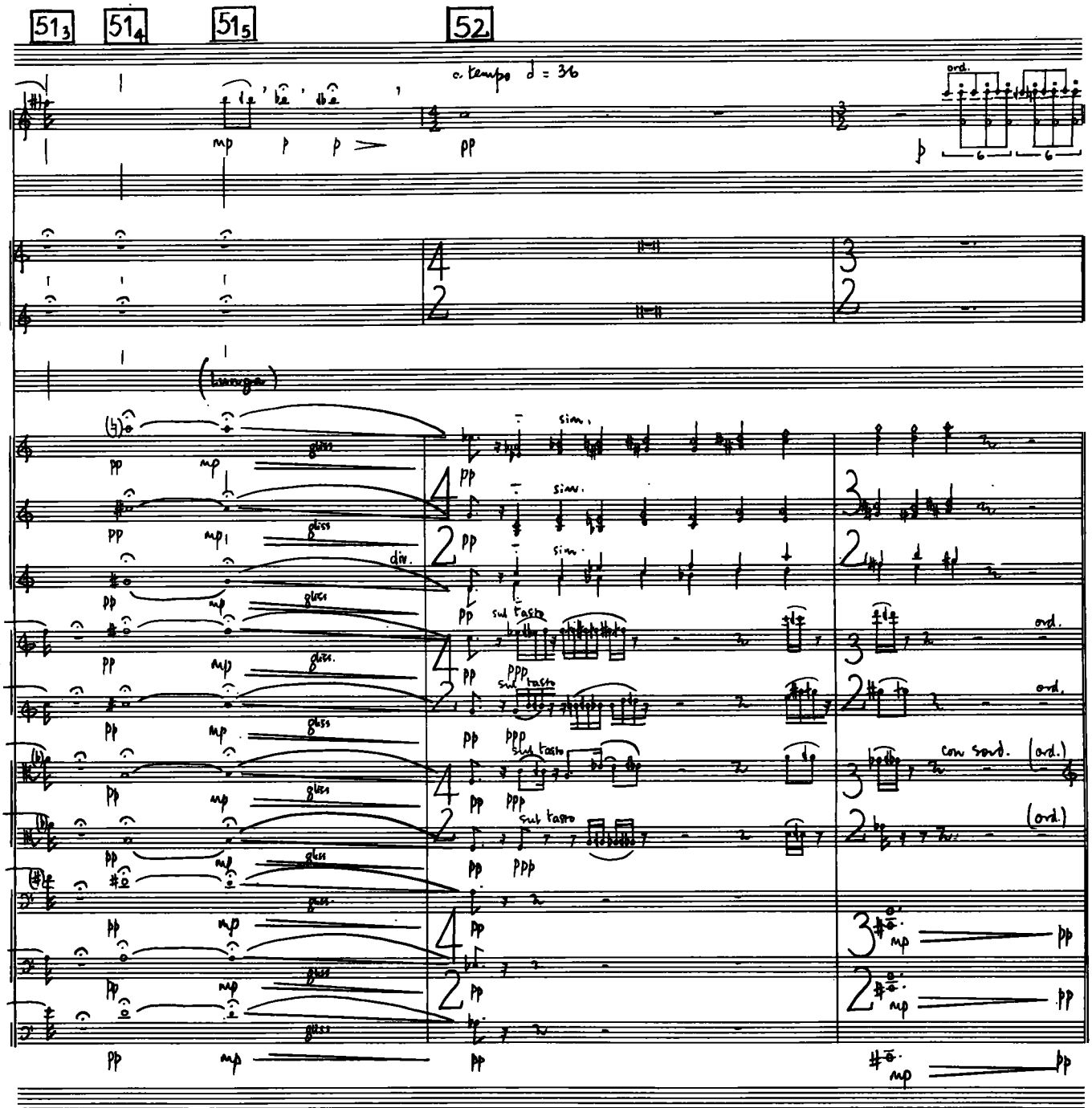
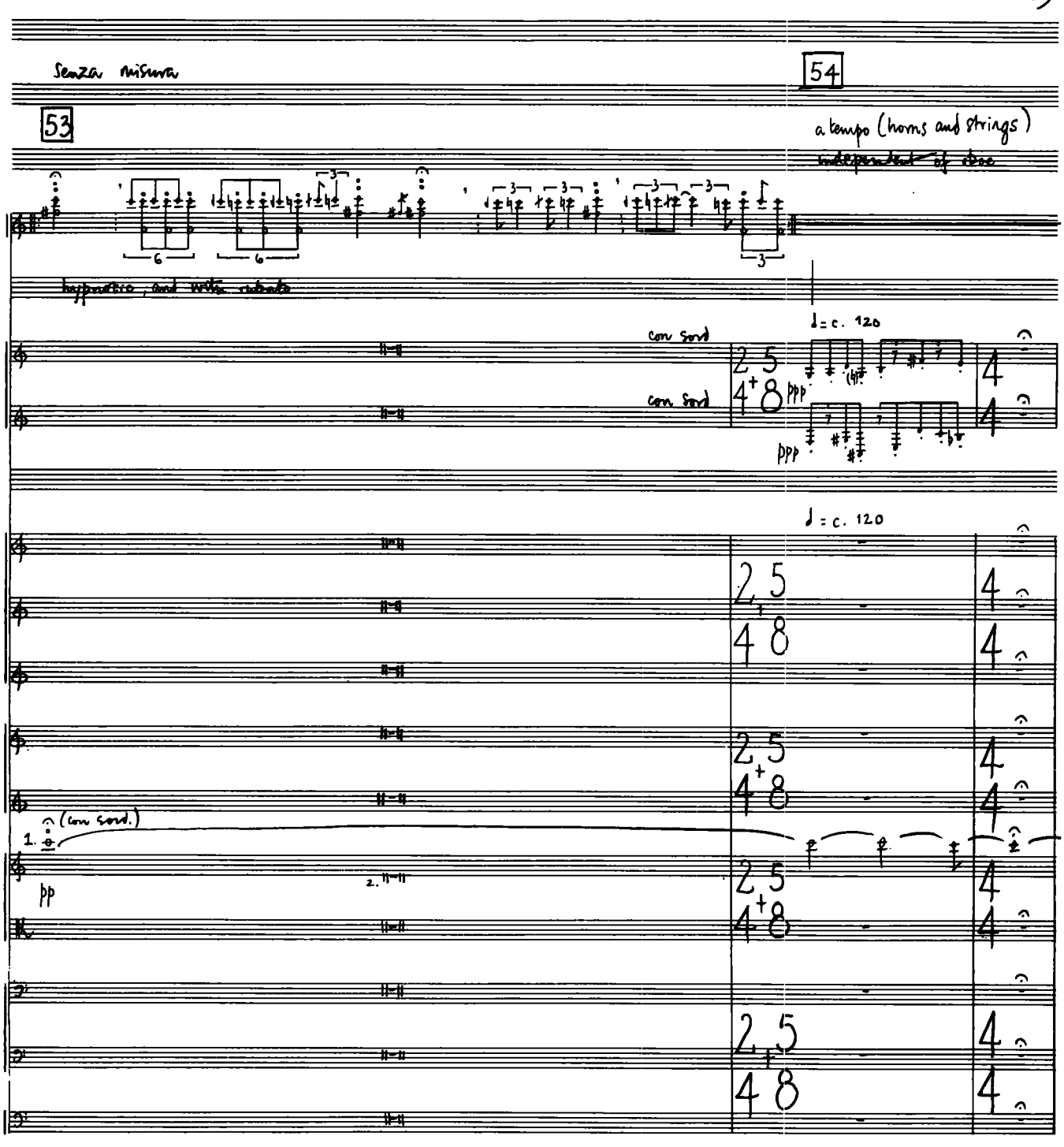
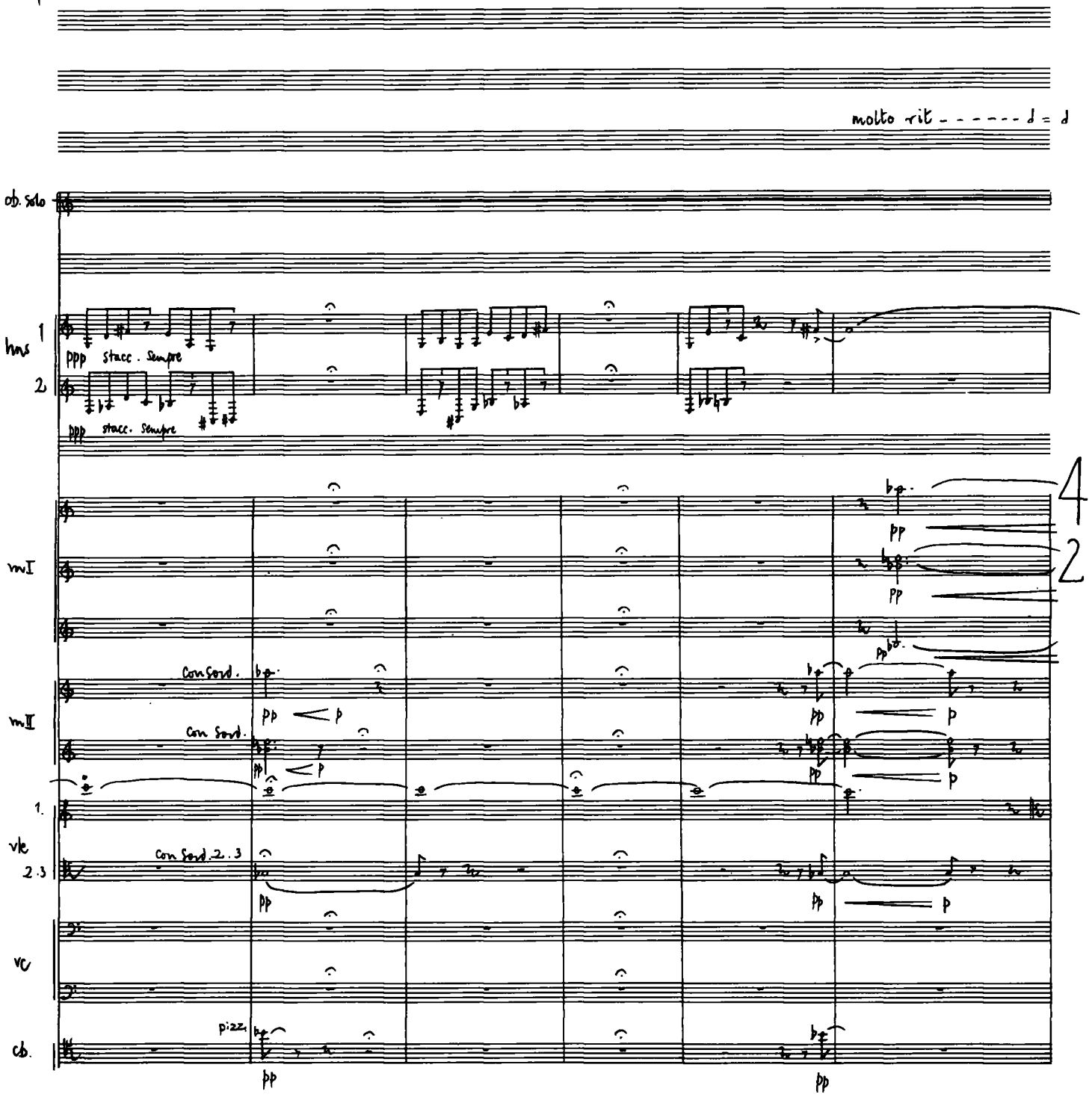
div.

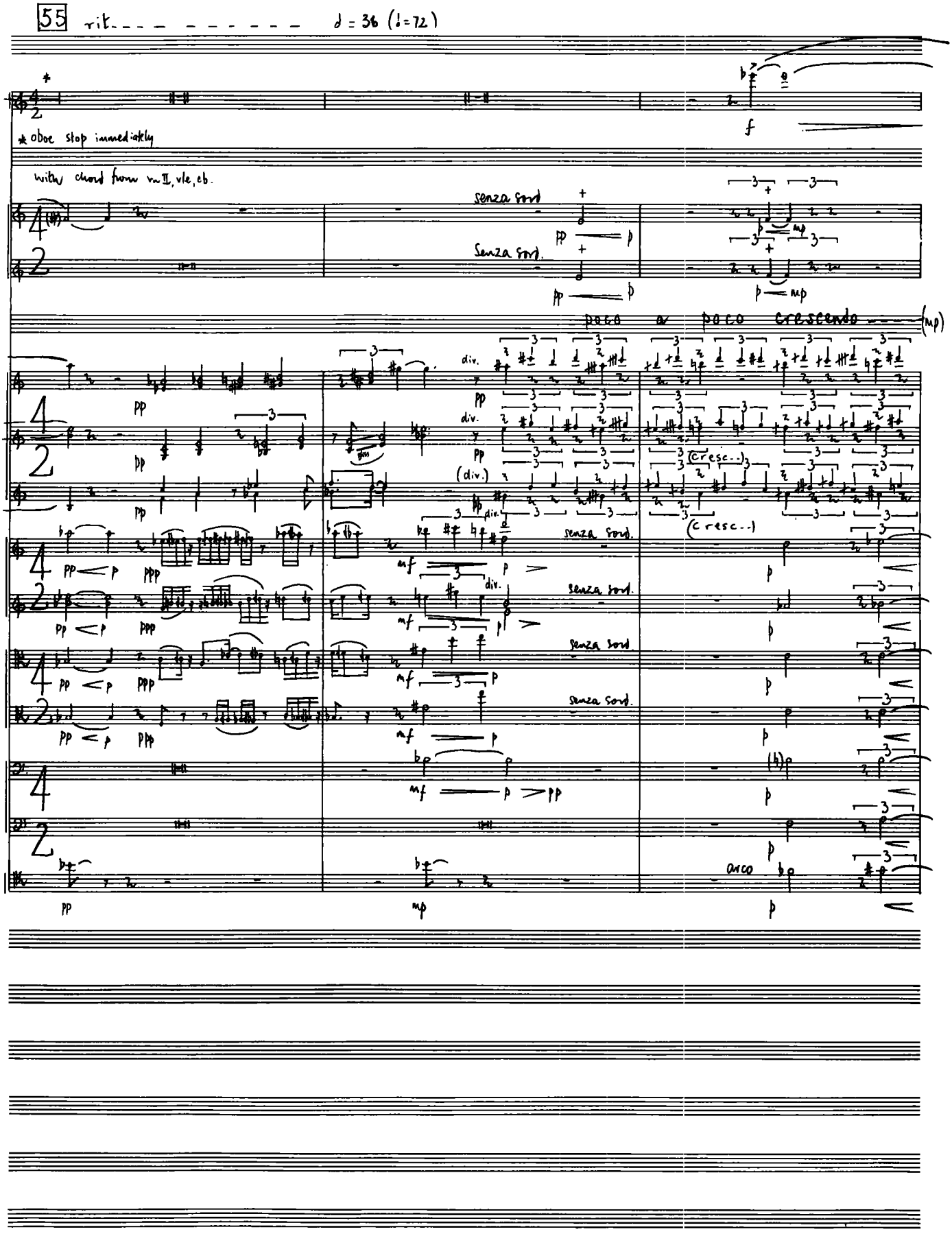
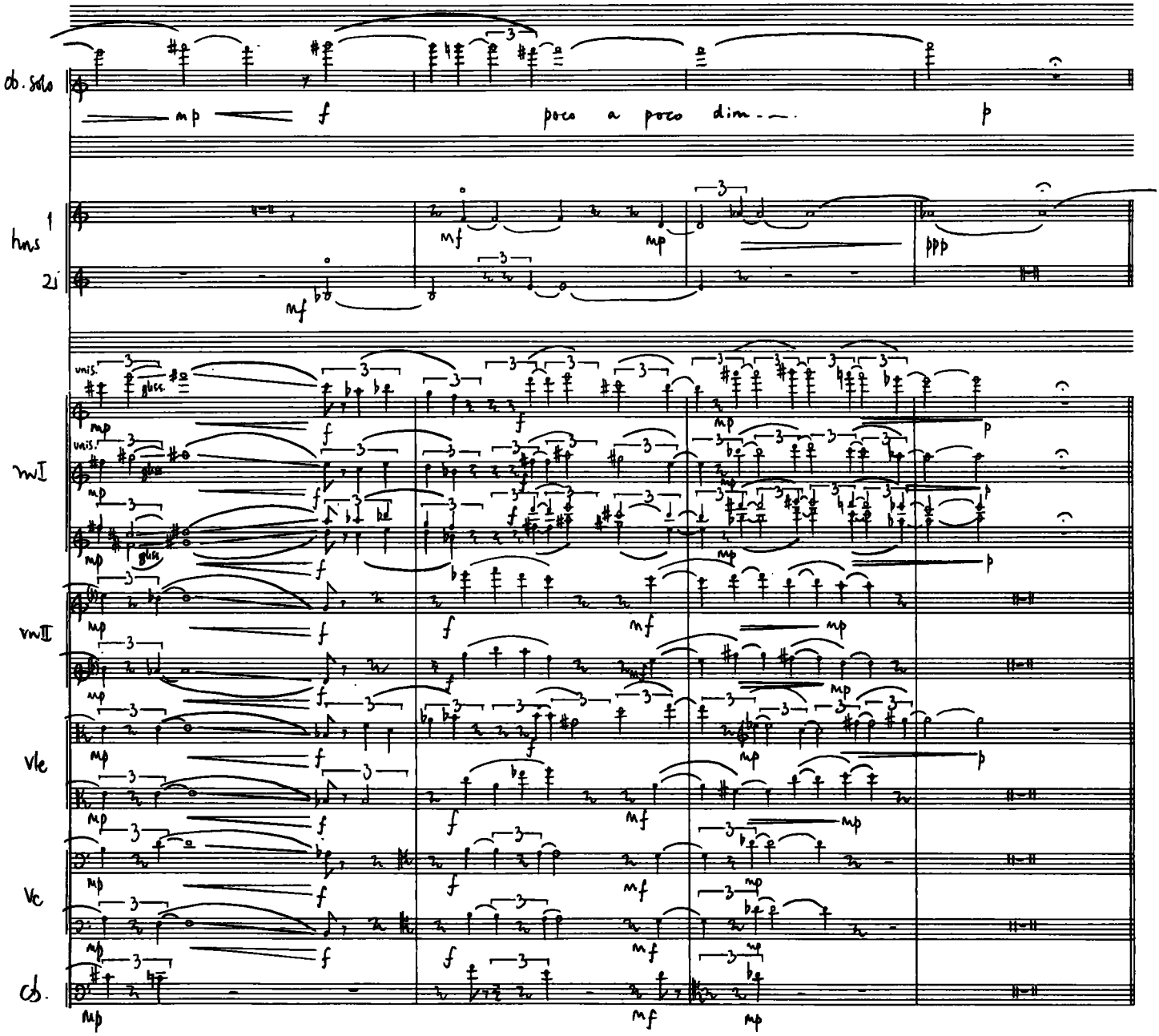
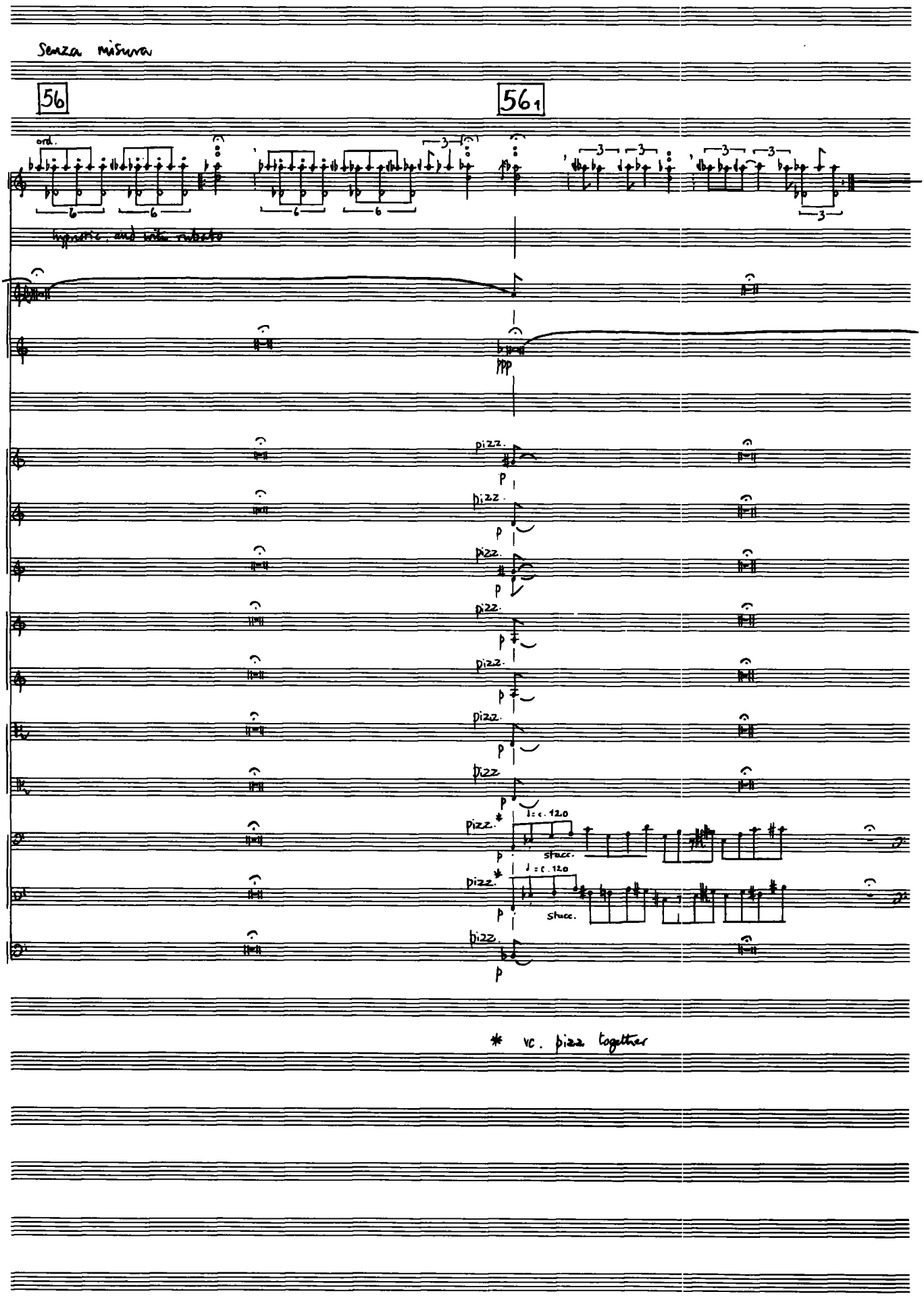
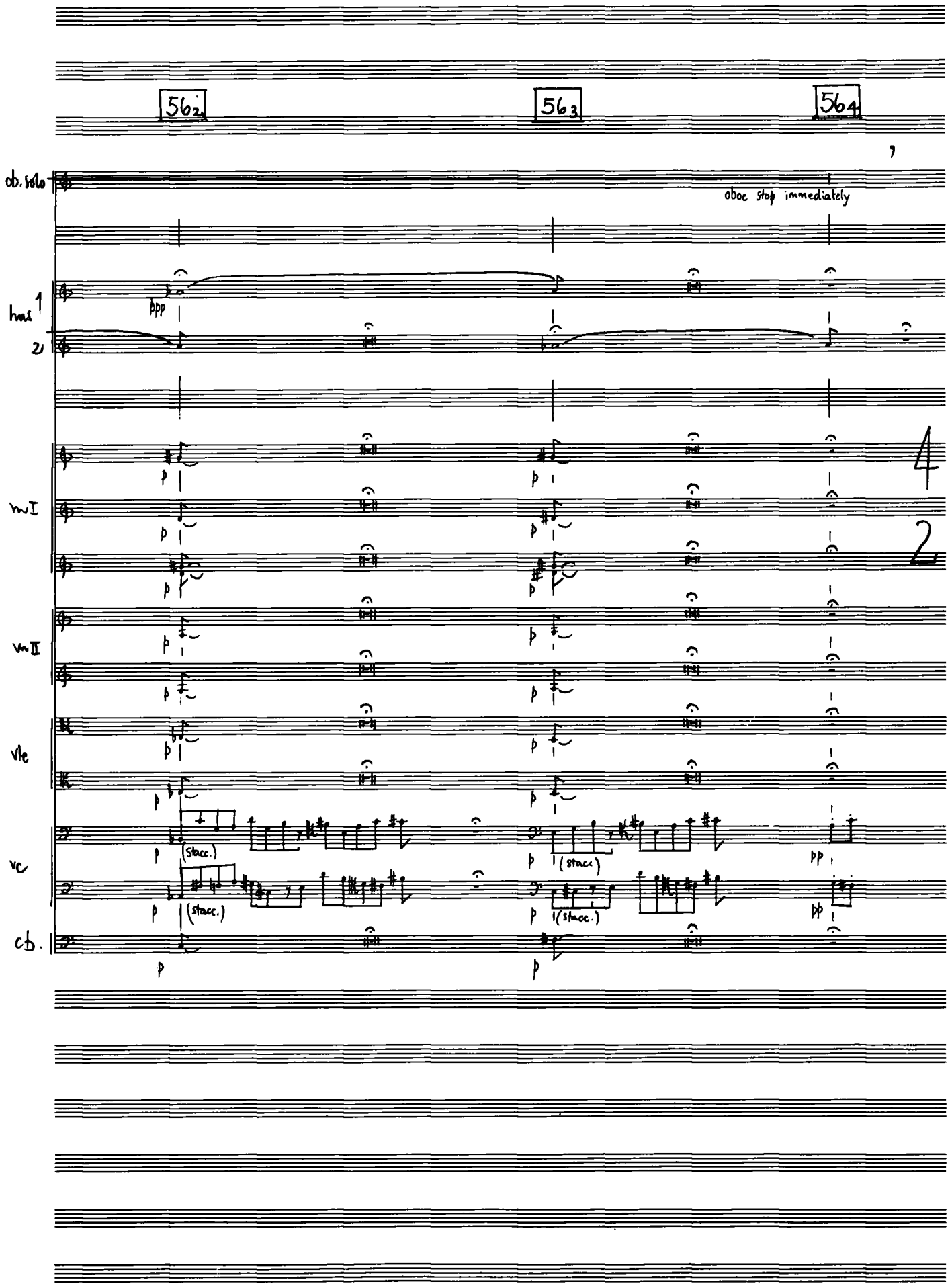
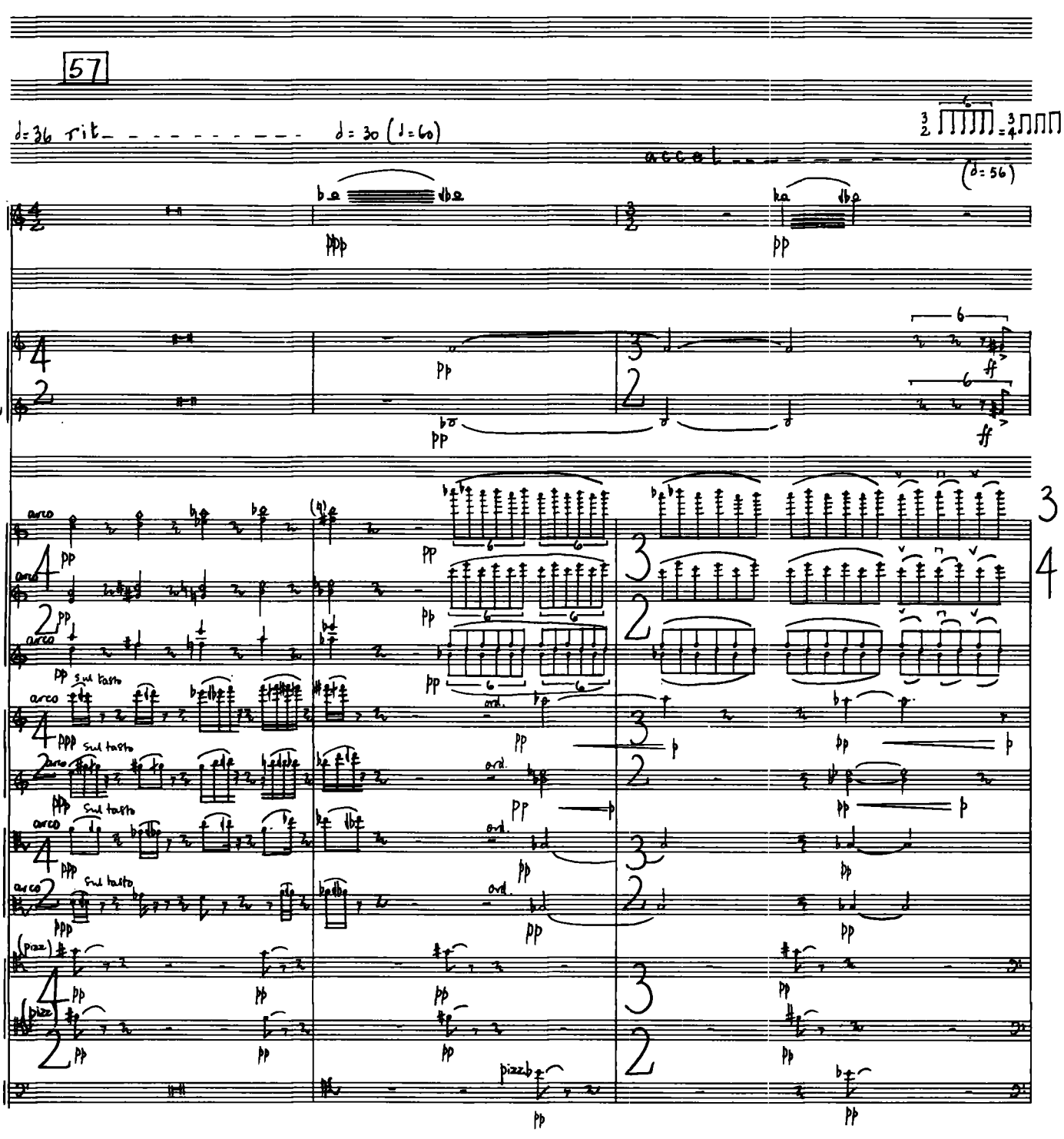
Con Sord.

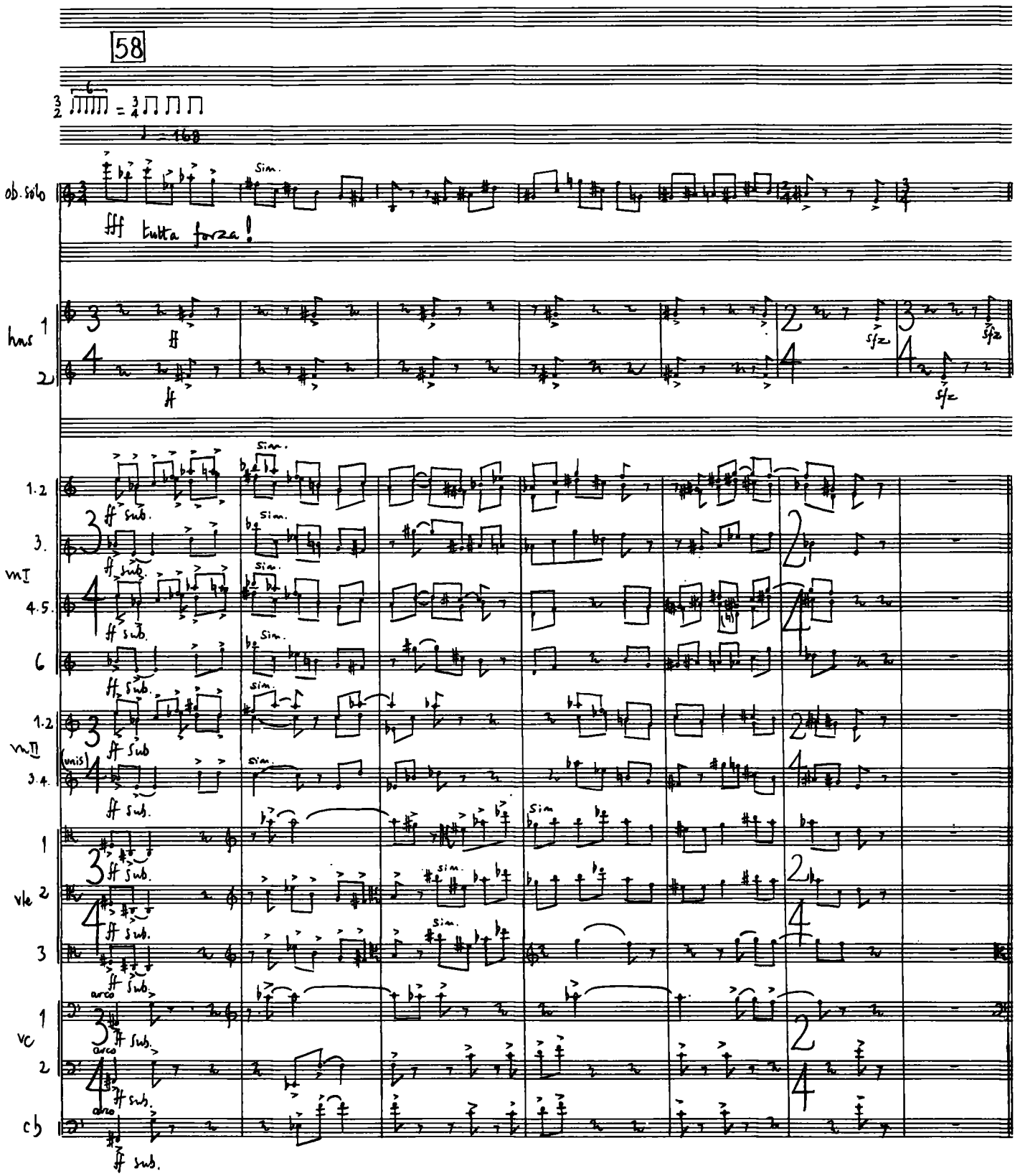
ppp

* vn I should sound clear, detached and bell-like


ob.solo
pppp
5:4
3
3
pp
p
hns 1
2
ppp
ppp
vnI
vnII
vle
vc
mp (heavy)
pp
mp (heavy)
pp
cb.
mp (heavy)
pp

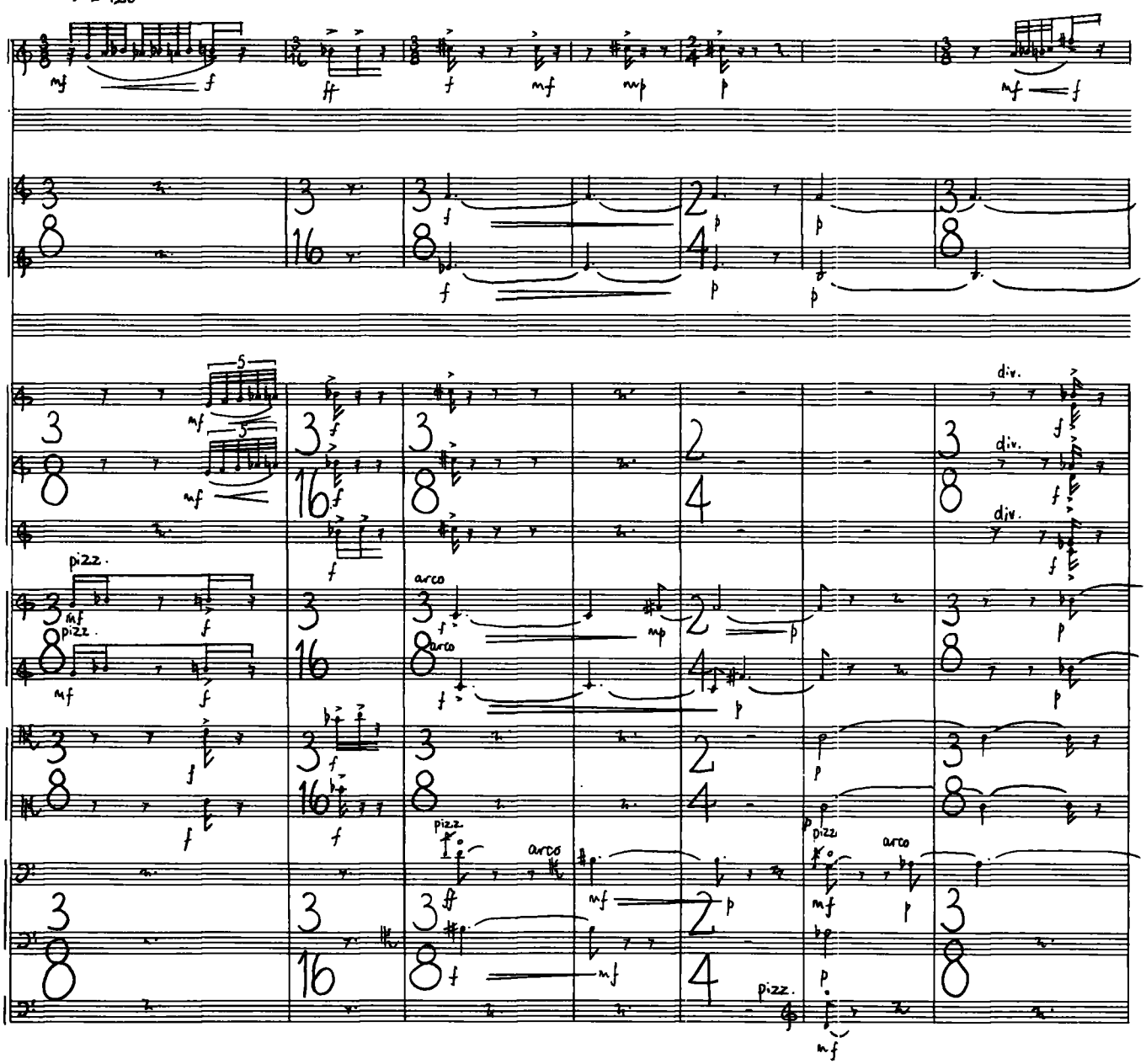
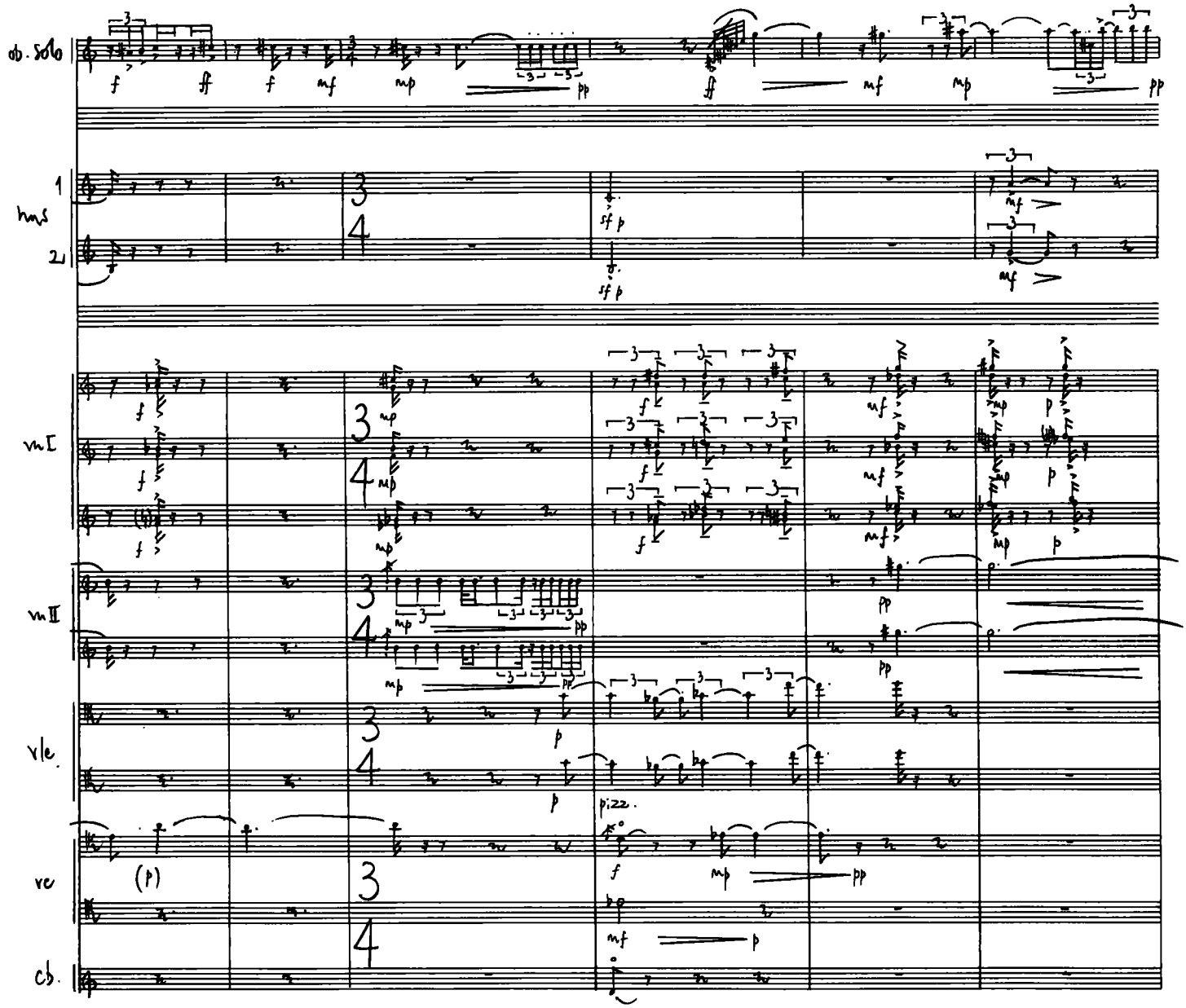
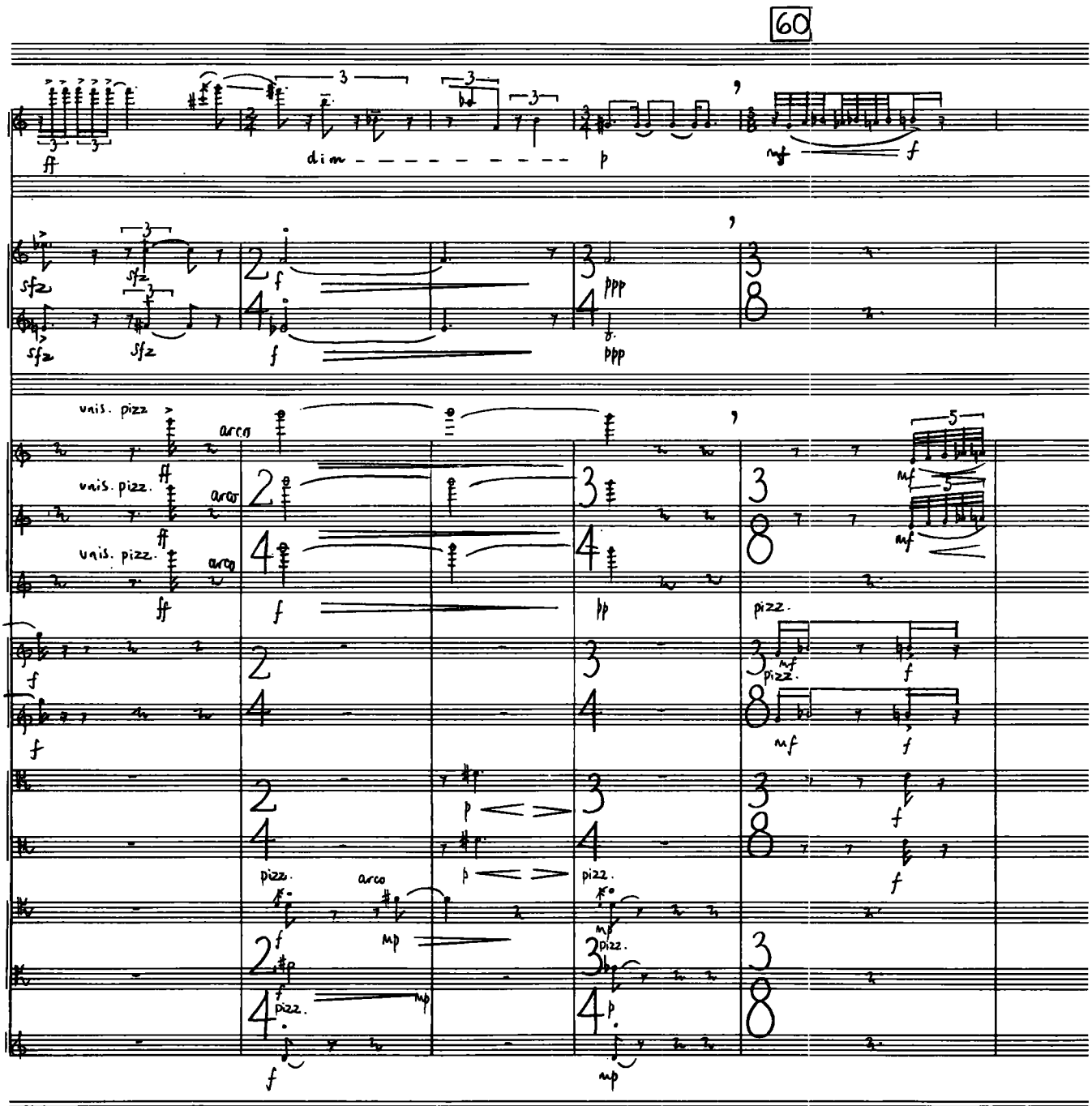
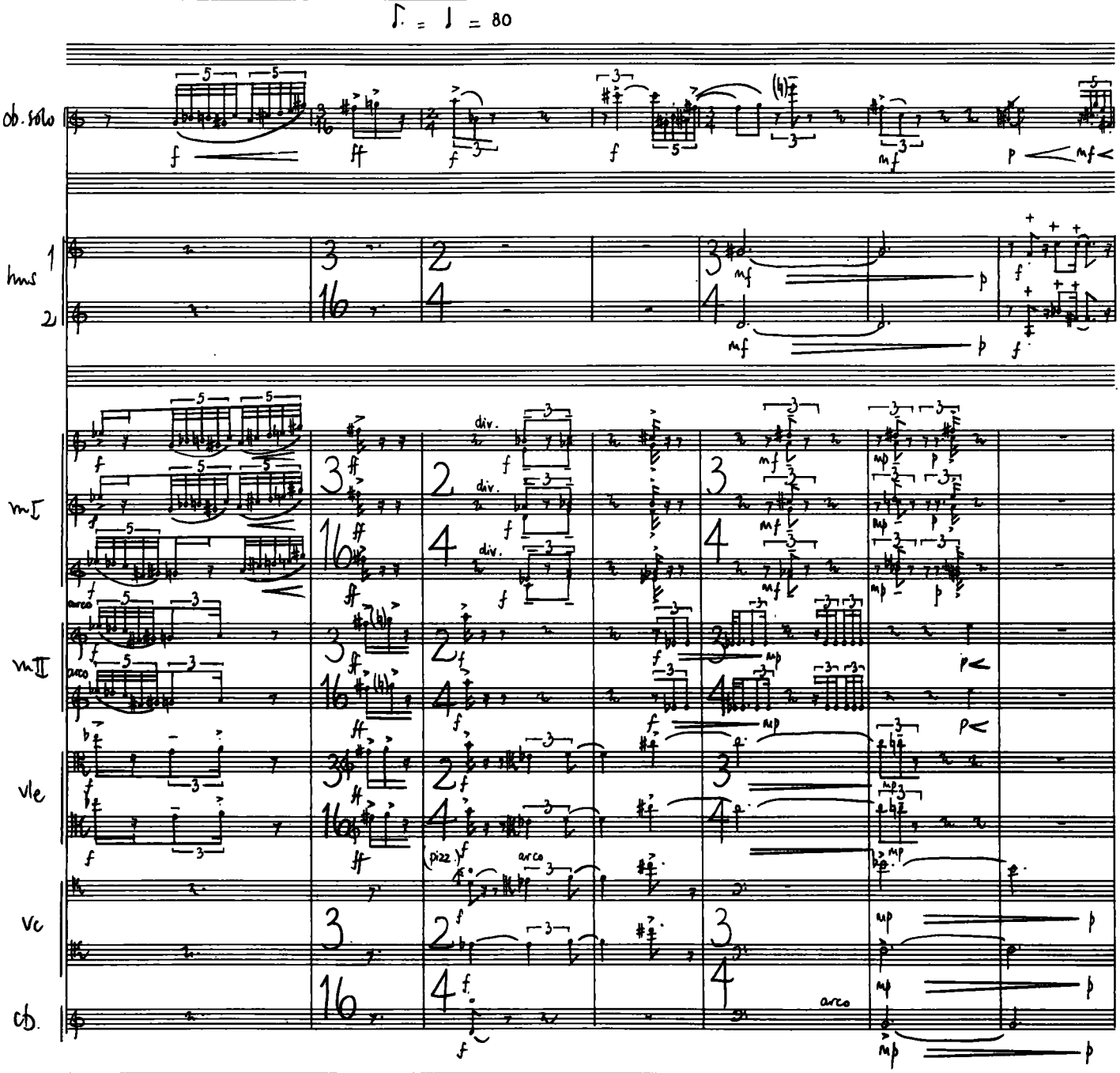

poco accel . . . . . .
b. solo
hns 1
2
poco a poco crescendo
vl I
vl II
vle
vc
cb
pizz.
arco
senza sord.
unis.
(div.)
gliss.
(cresc...)

Senza misura
49
49₁
49₂
49₃
49₄
49₅
50
♩ = ♩ (very slow)
♩ = c. 42
ob. Solo
hns 1 2
vn I
vn II
vla
vc
cb.
unis.
div.

Senza misura
51
poco rit
ob. solo
p
pp
(nostalgic)
hns 1
2
mI
mII
vle
vc
cb.
non div.
mp
unis
pp

51₃
51₄
51₅
52
a tempo ♩ = 36
ob. solo
hns 1 2
vn I
vn II
vle
vc
cb.
(lunga)
gliss.
div.
sim.
sul tasto
ord.
con sord.
(ord.)

Senza misura
53
54
a tempo (horns and strings)
independent of oboe
solo
hypnotic and with rubato
con sord
con sord
♩= c. 120
ppp
ppp
♩= c. 120
(con sord.)
pp

molto rit - - -


55 rit. ♩ = 36 (♩=72)
Ob. Solo
* oboe stop immediately
with chord from vn II, vle, cb.
Vns 1
2
Senza sord.
poco a poco crescendo
(cresc..)
div.
(div.)
Vn I
Vn II
Vle
Vc
Cb.
arco

ob. solo
poco a poco dim.
hns 1
2
vnI
vnII
vle
Vc
cb.

Senza misura
56
56 1
ord.
Solo
hyperlic and with rubato
s 1
2
ppp
pizz.
p
m I
m II
vle
Vc
cb.
stacc.
* vc. pizz together

56₂
56₃
56₄
ob. solo
oboe stop immediately
hns 1
2
vn I
vn II
vle
vc
cb.
ppp
p
pp
(stacc.)

57
♩=36 rit. ♩=30 (♩=60)
accel.
(♩=56)
b.solo
vns 1
2
vn I
vn II
vle
vc
cb.
arco
pp
ppp
sul tasto
ord.
pizz.
ff
3
4

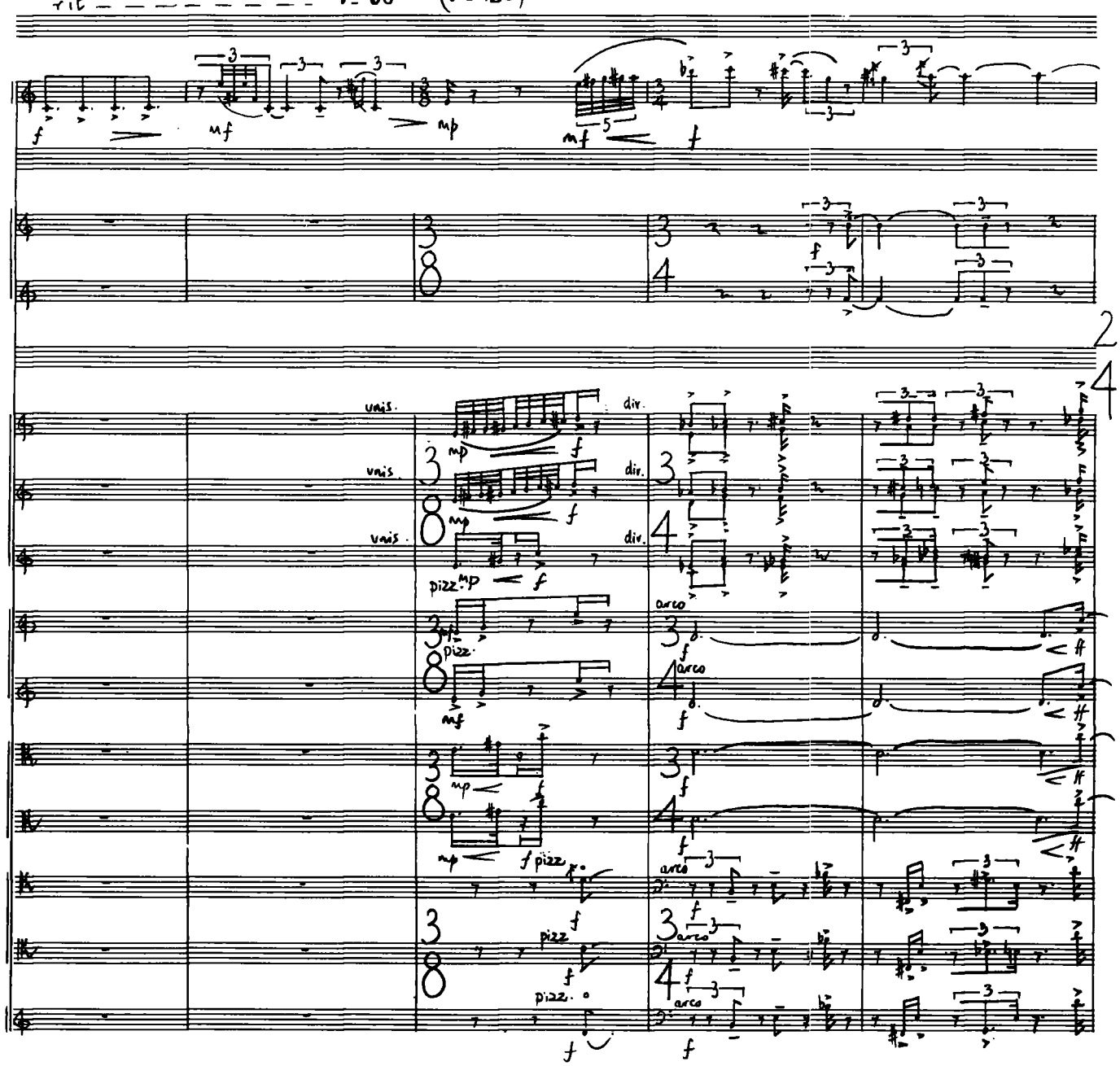
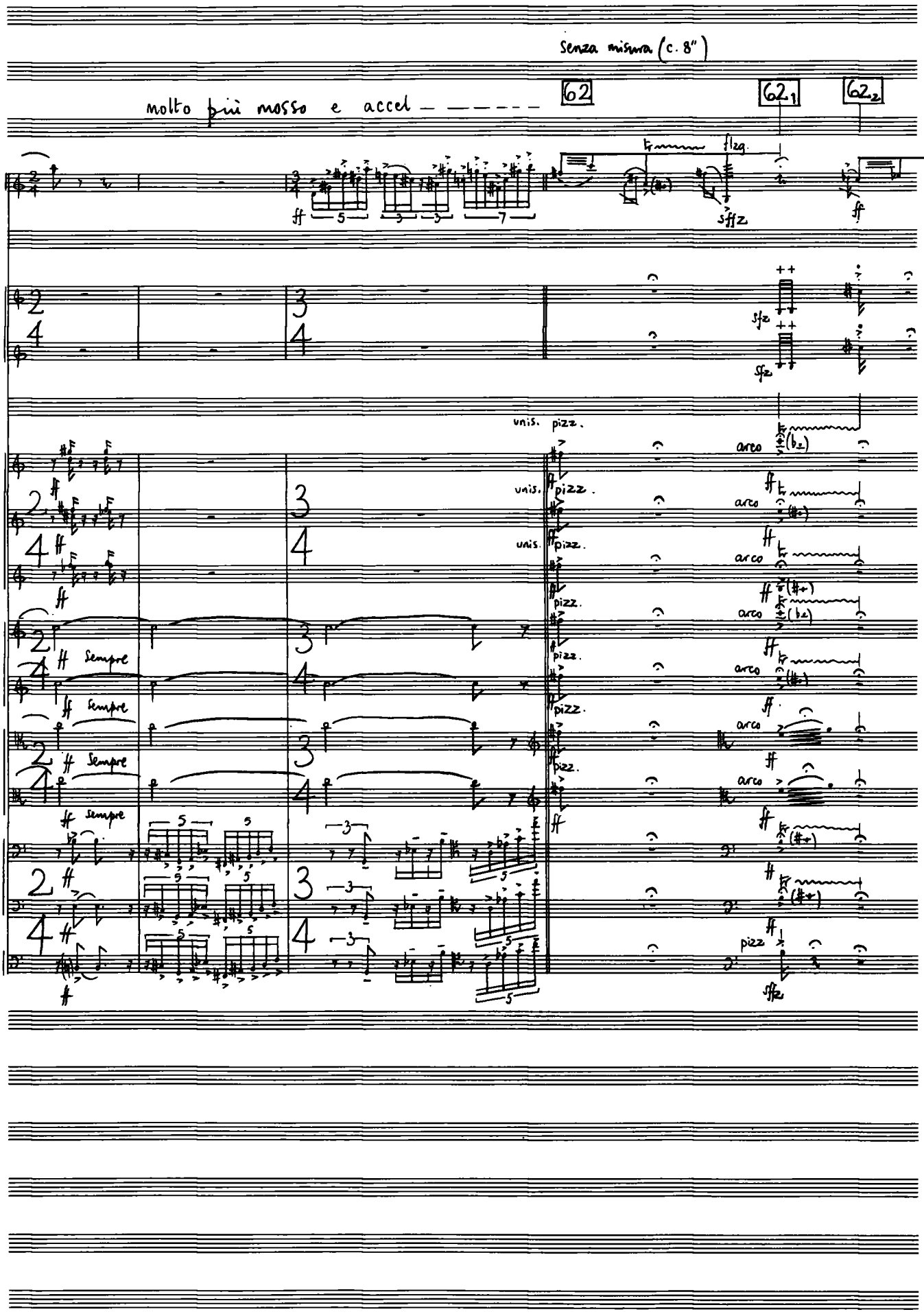
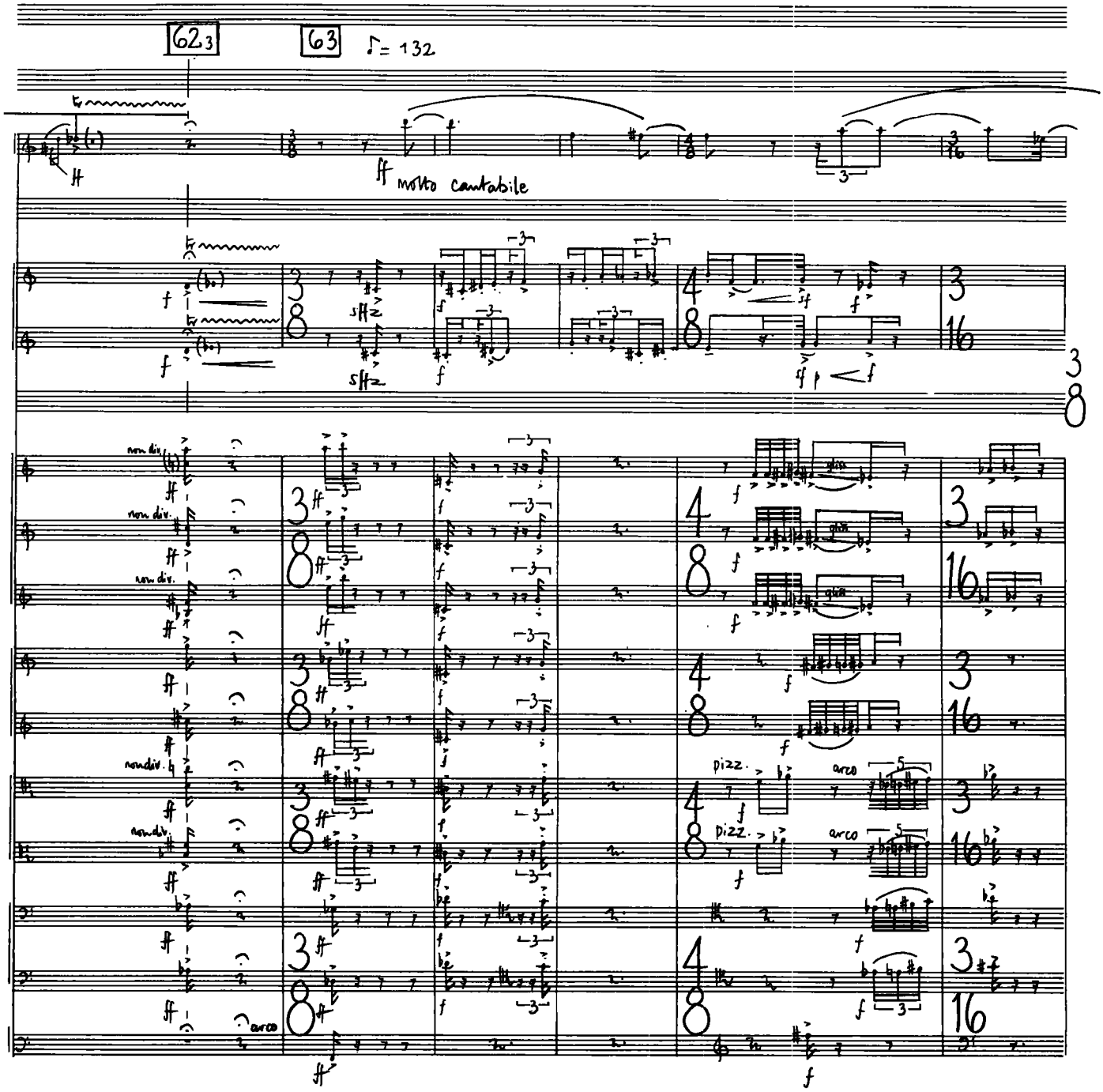

58
ob. solo
fff tutta forza!
hns 1
2
1.2
3.
vn I
4.5.
6
1.2
vn II
3.4.
1
vle 2
3
1
vc
2
cb
ff sub.
sim.
sfz
arco

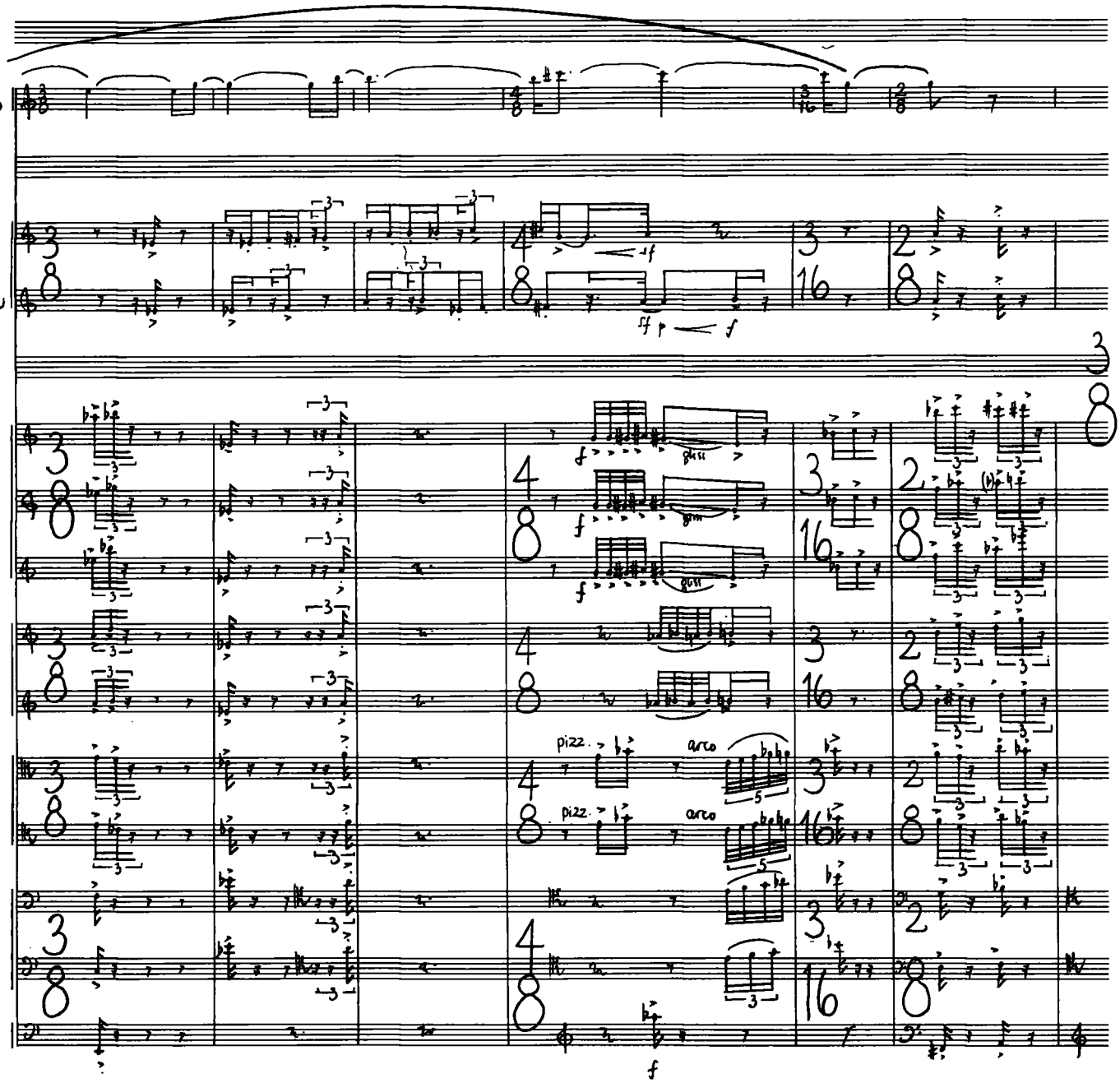
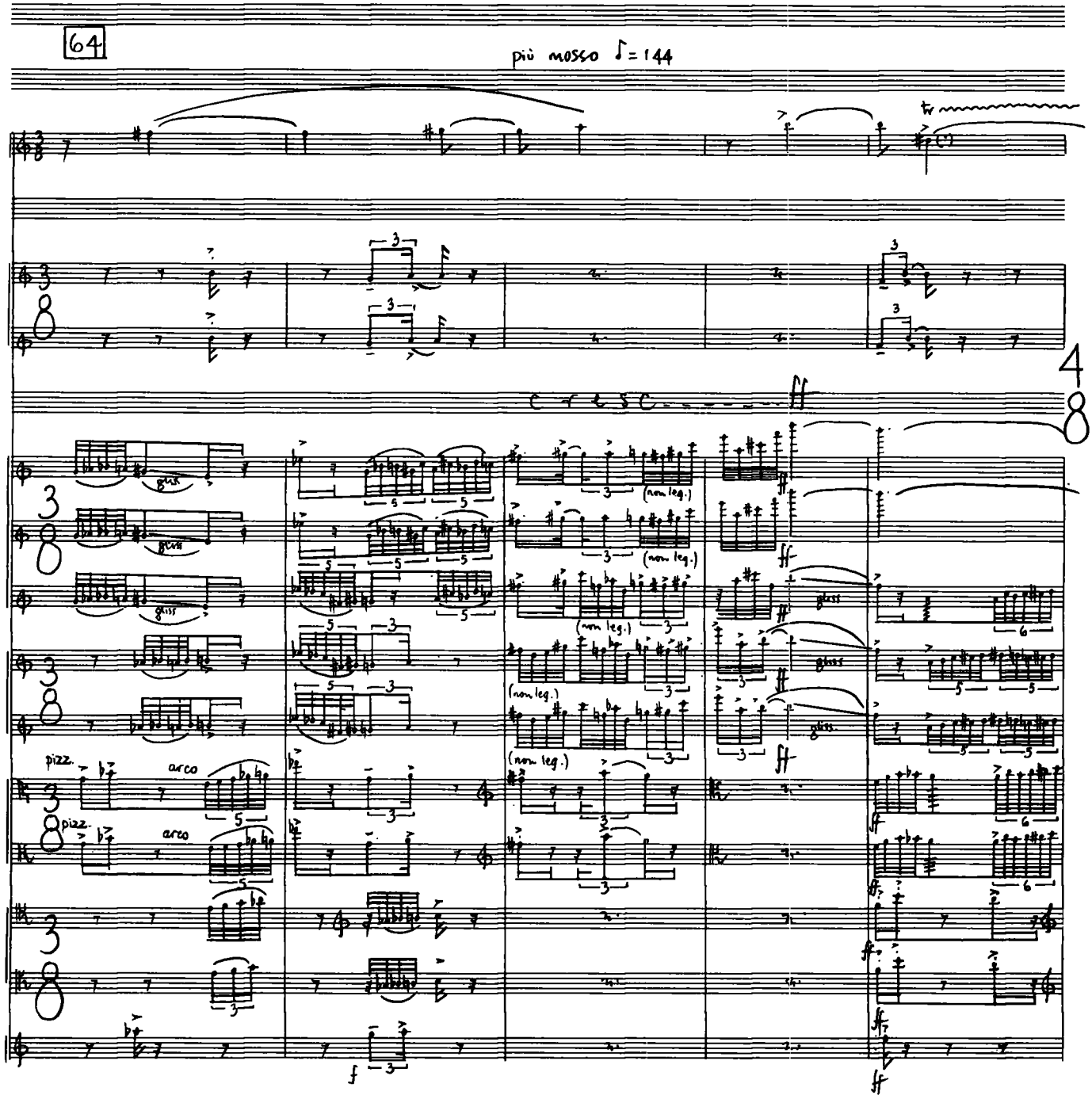
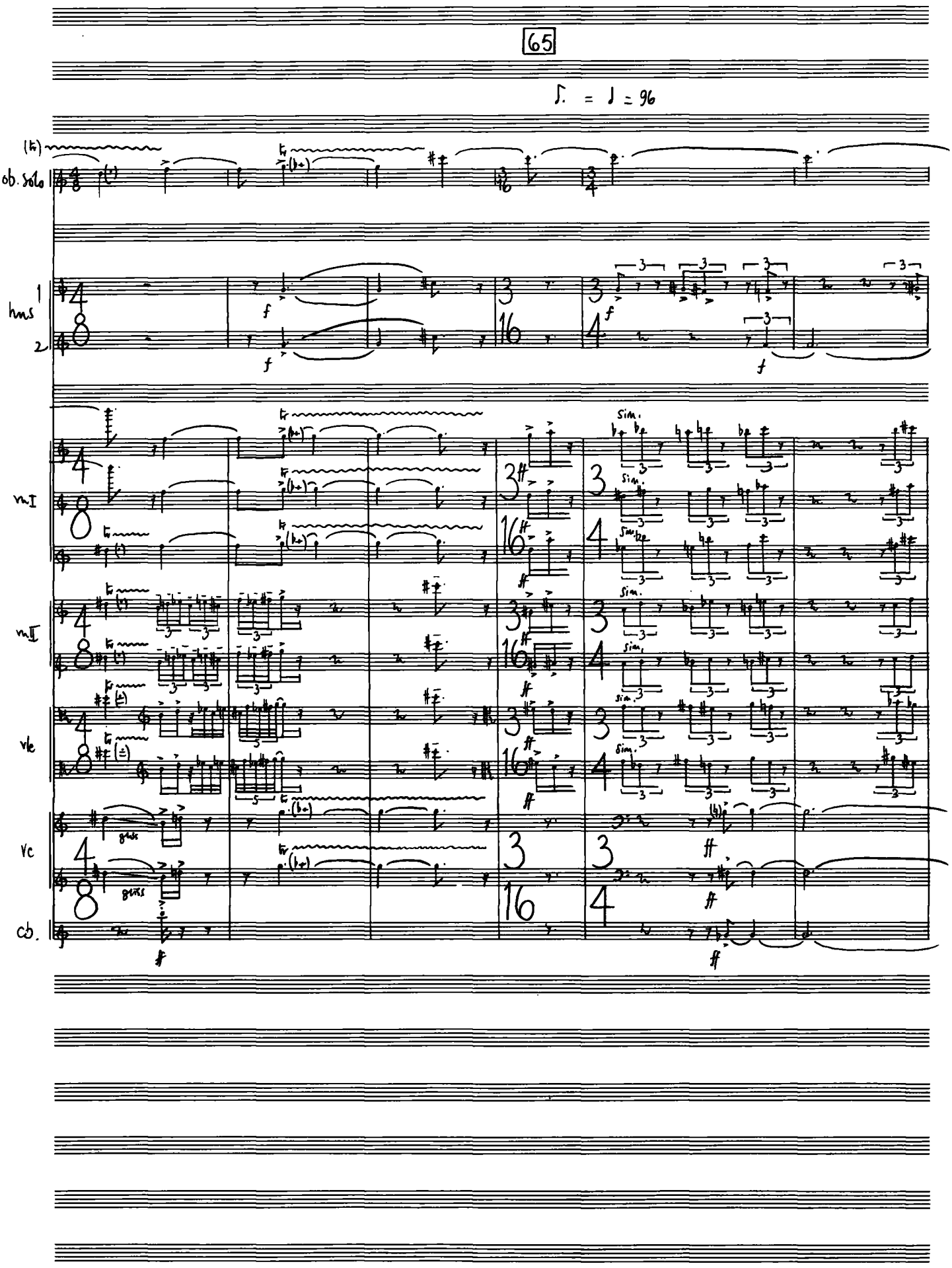
V

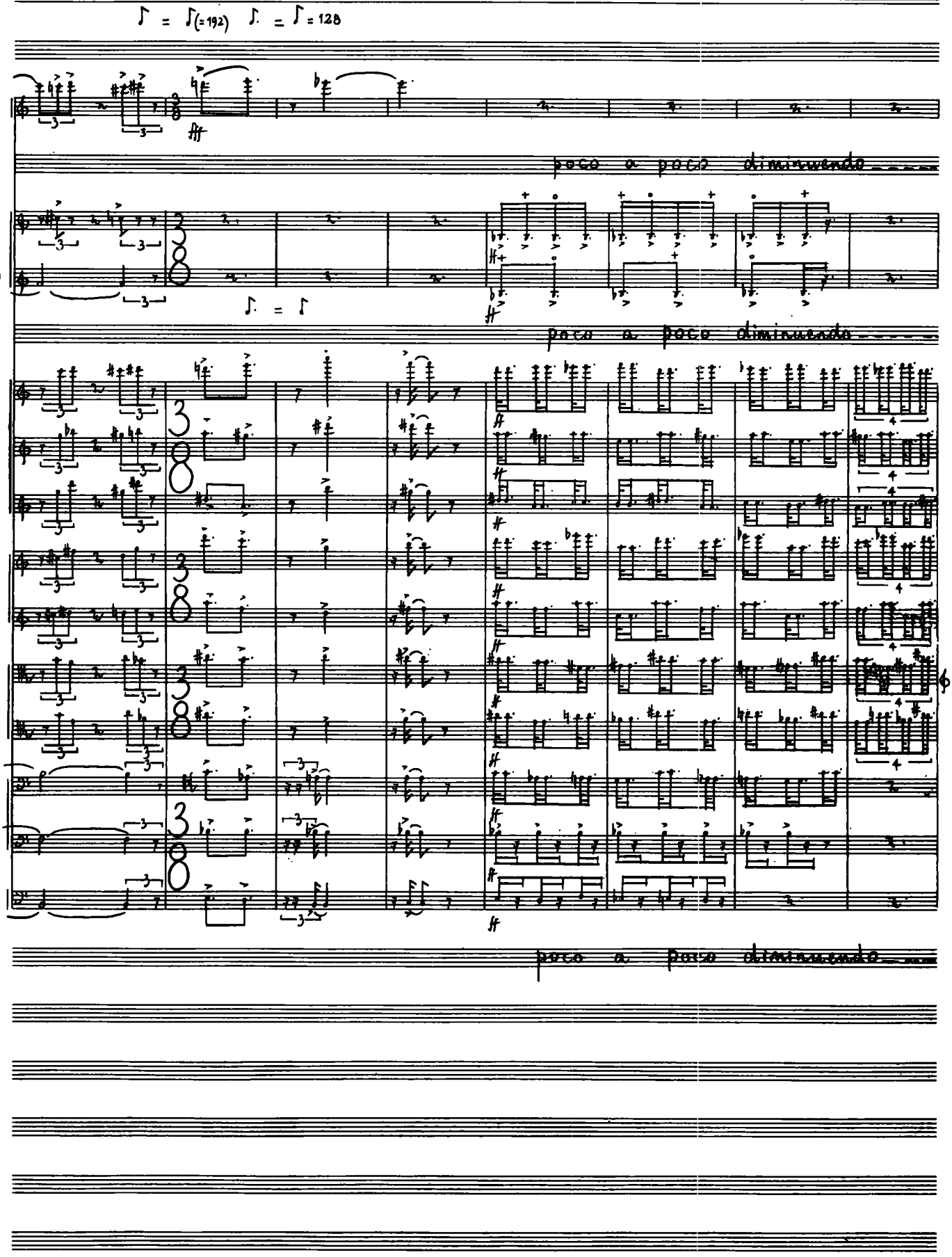
59 Antimasque II

♪ = 120

ob. solo
hns
1
2
vn I
vn II
vle.
vc
cb.
pizz.

60
Solo
dim
1
2
sfz
ppp
vnI
vnII
vle
vc
cb
unis. pizz.
arco
pizz.
mp

♩. = ♩ = 80
ob. solo
hns 1
2
vl I
vl II
vle
vc
cb.
div.
arco
pizz.
up

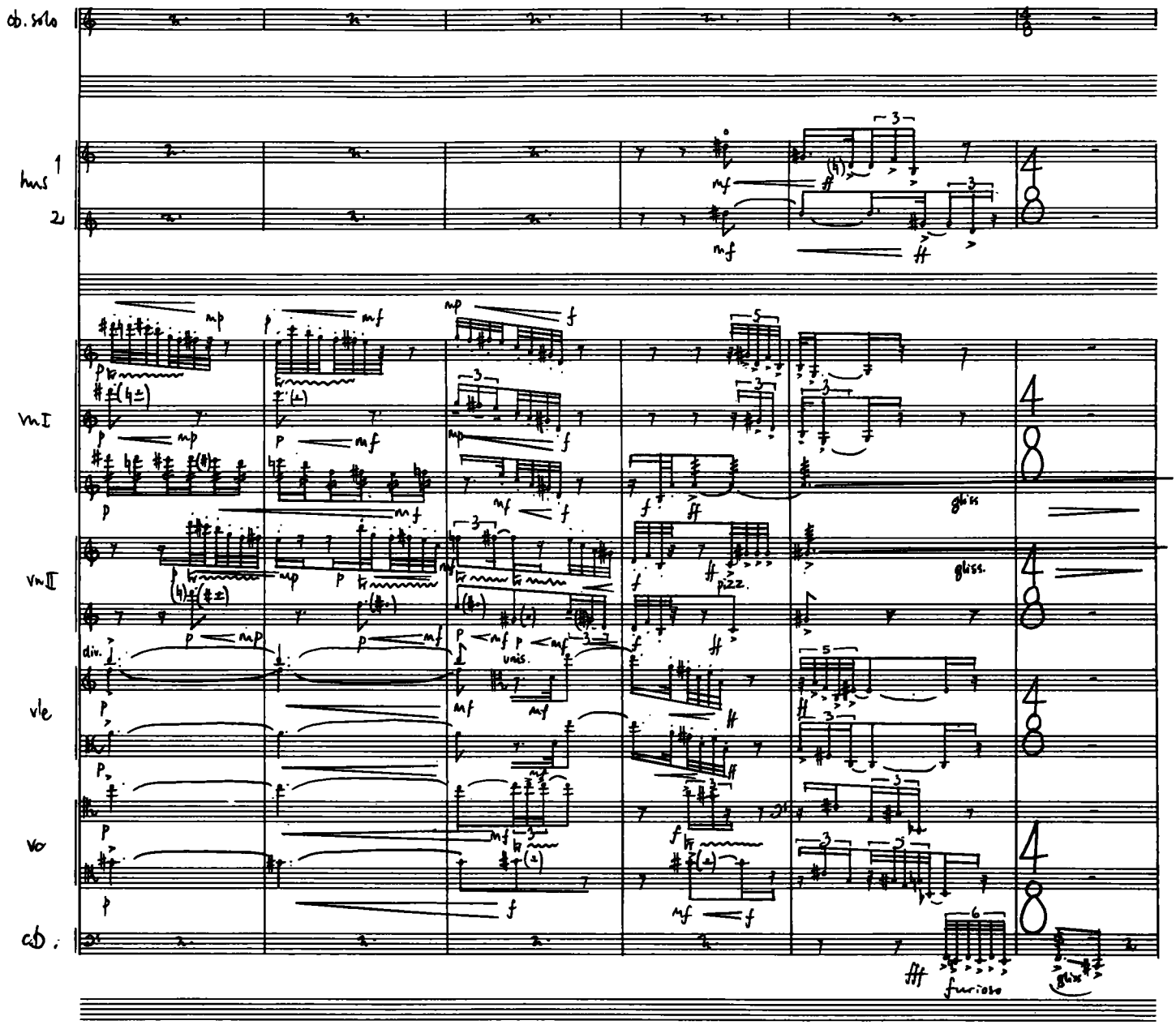
61

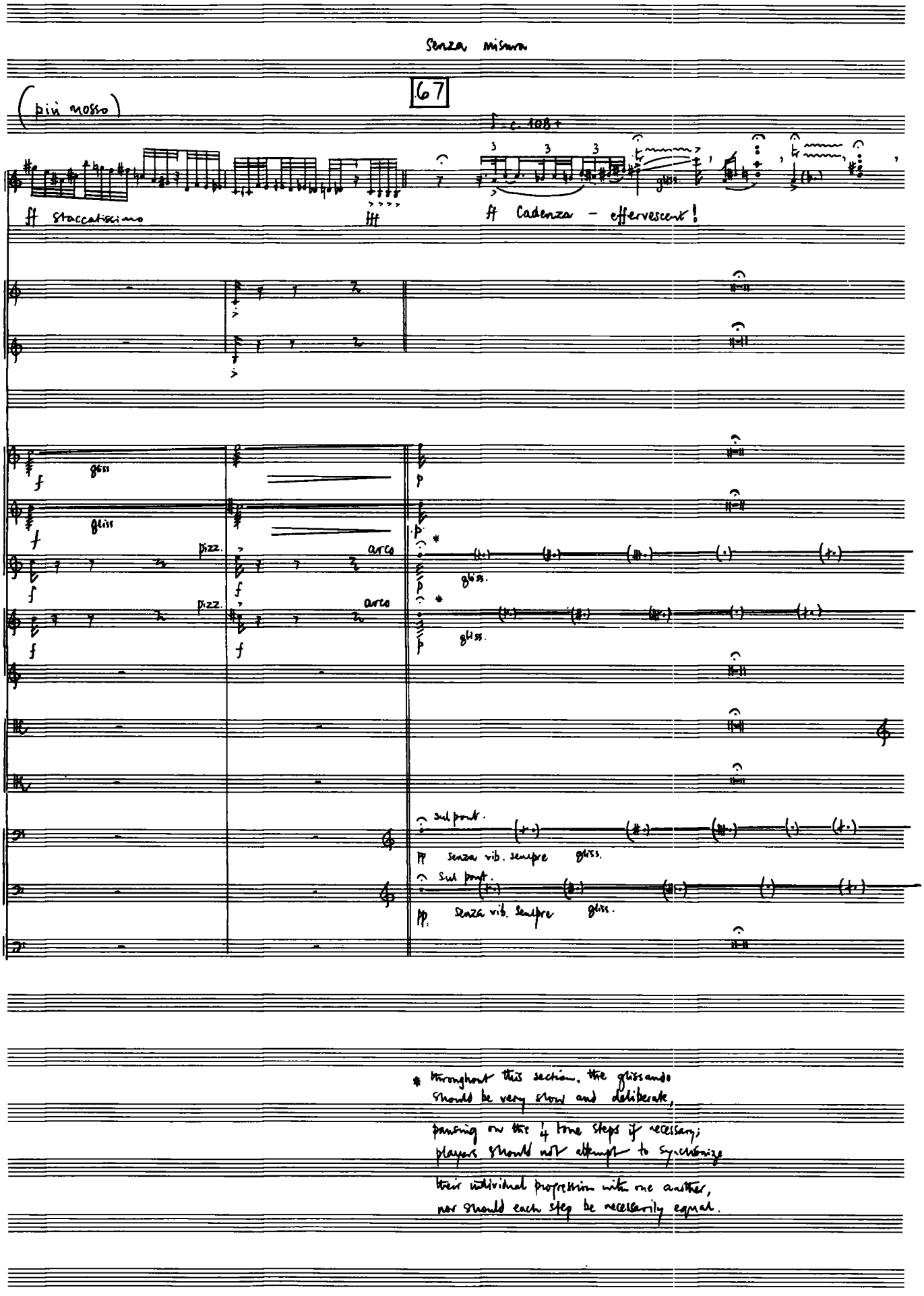
rit ♩= 60 (♪ = 120)

Senza misura (c. 8")
molto più mosso e accel
62
62₁
62₂
ob. solo
flzg.
sffz
hns 1 2
vn I
vn II
vle
Vc
cb.
unis. pizz.
arco
Sempre
pizz

62 3
63
♪= 132
molto cantabile
pizz.
arco
non div.

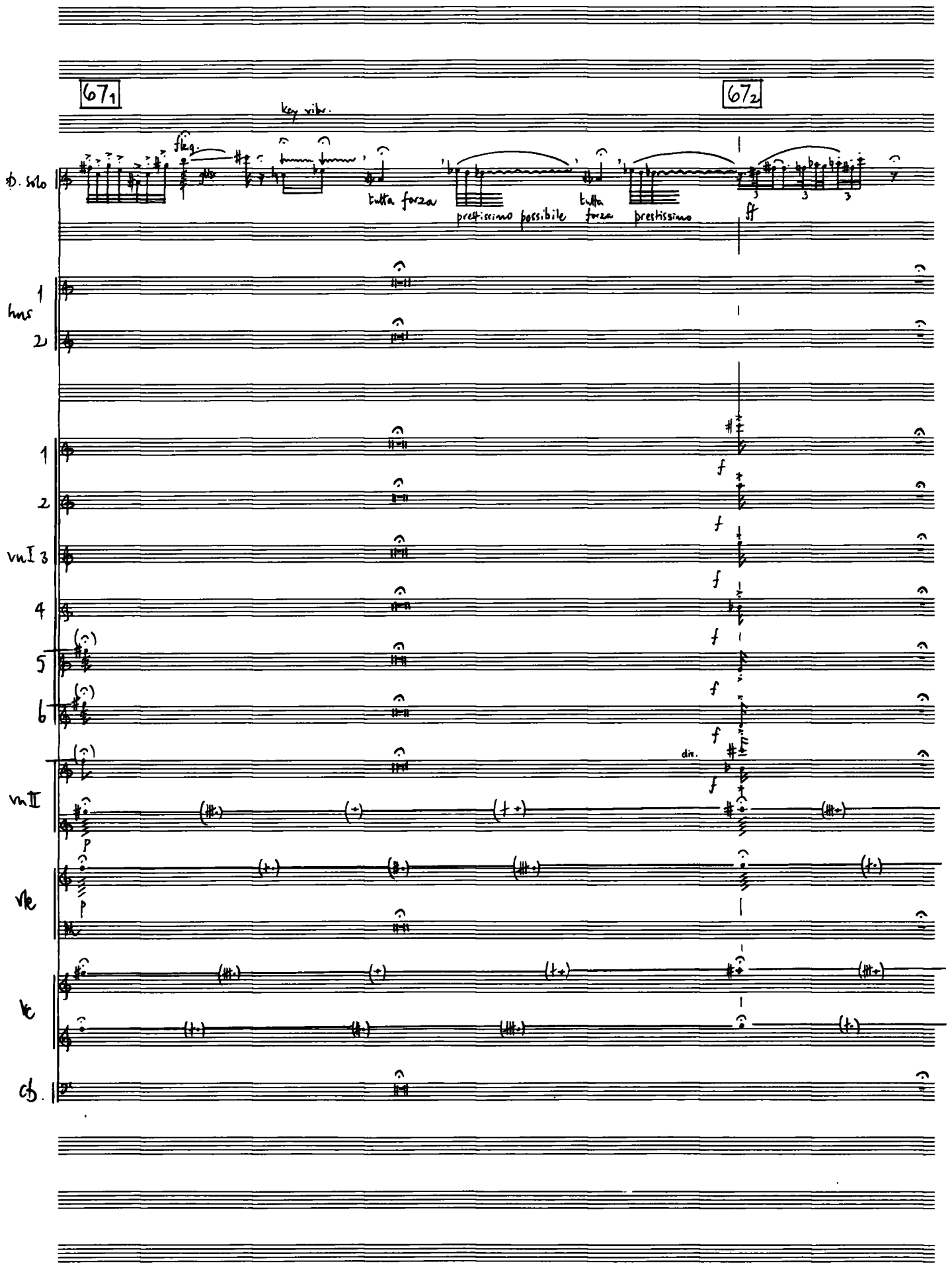
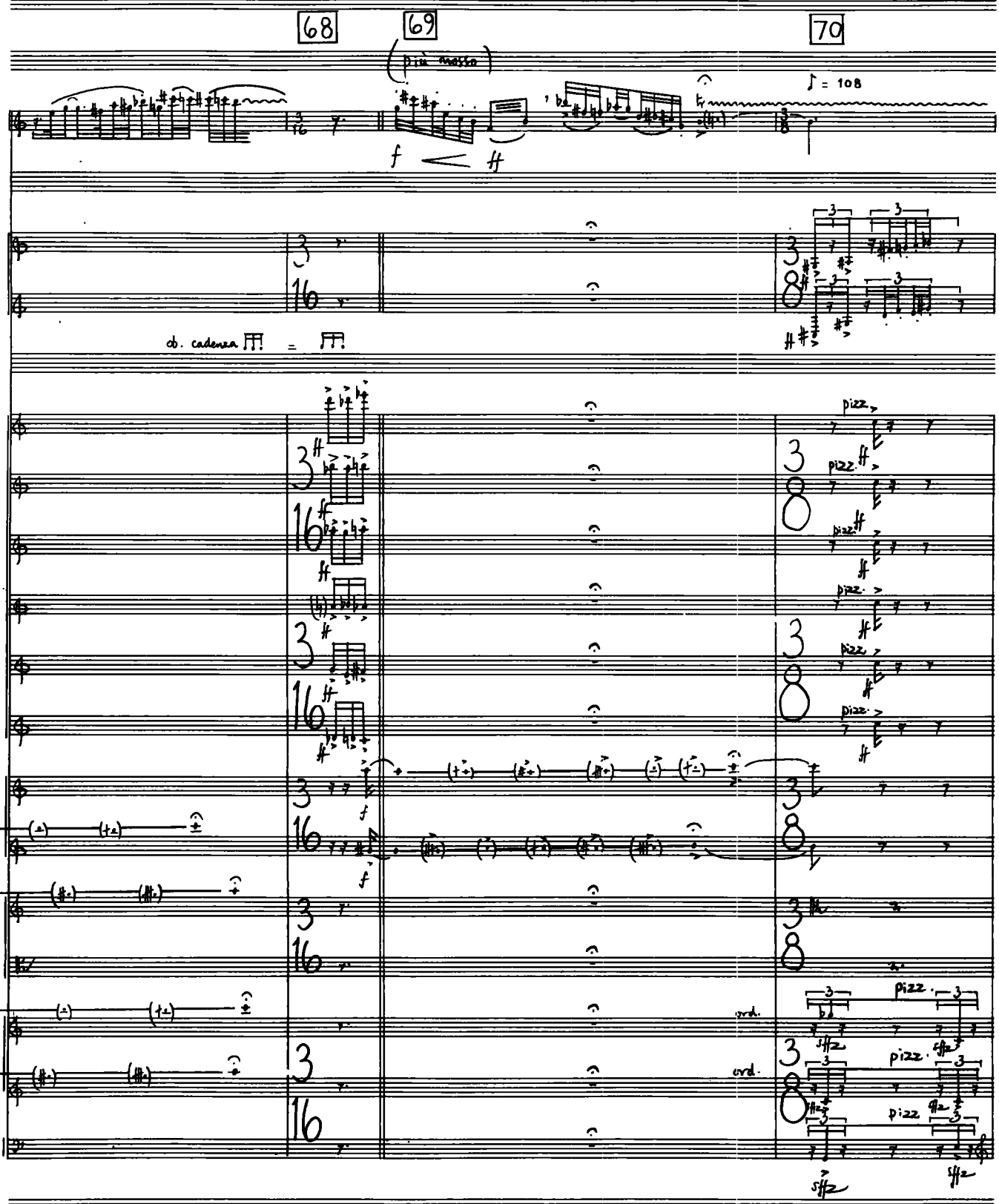
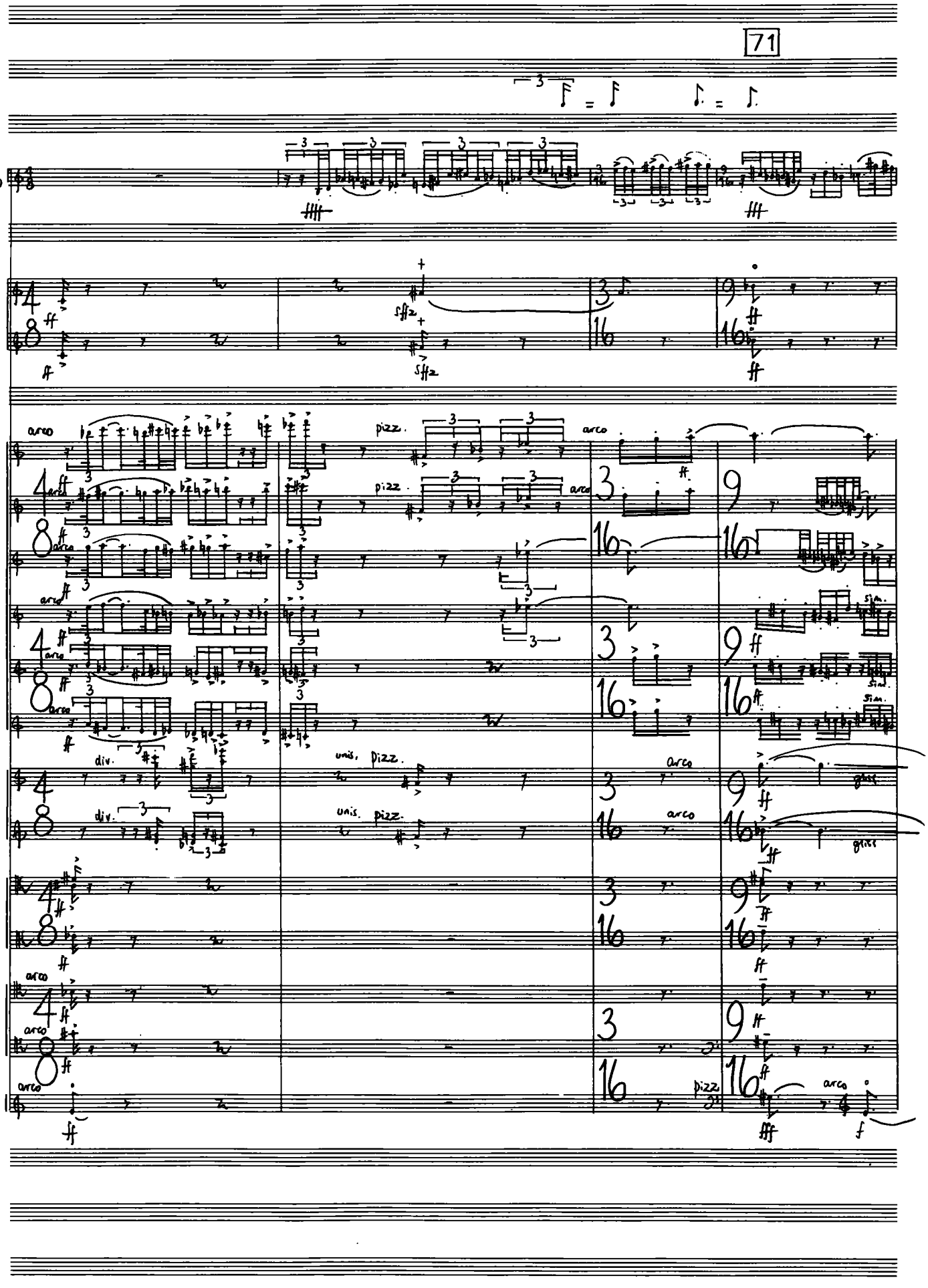

cb.-clo
hns
1
2
vn I
vn II
vle
vc
cb.
pizz.
arco
pizz.
arco

64
più mosso ♪ = 144
Solo
1
2
4
8
cresc.
ff
gliss.
(non leg.)
pizz.
arco
f
ff

65
♩. = ♩ = 96
ob. solo
hns 1
2
vn I
vn II
vla
vc
cb.
Sim.
gliss.

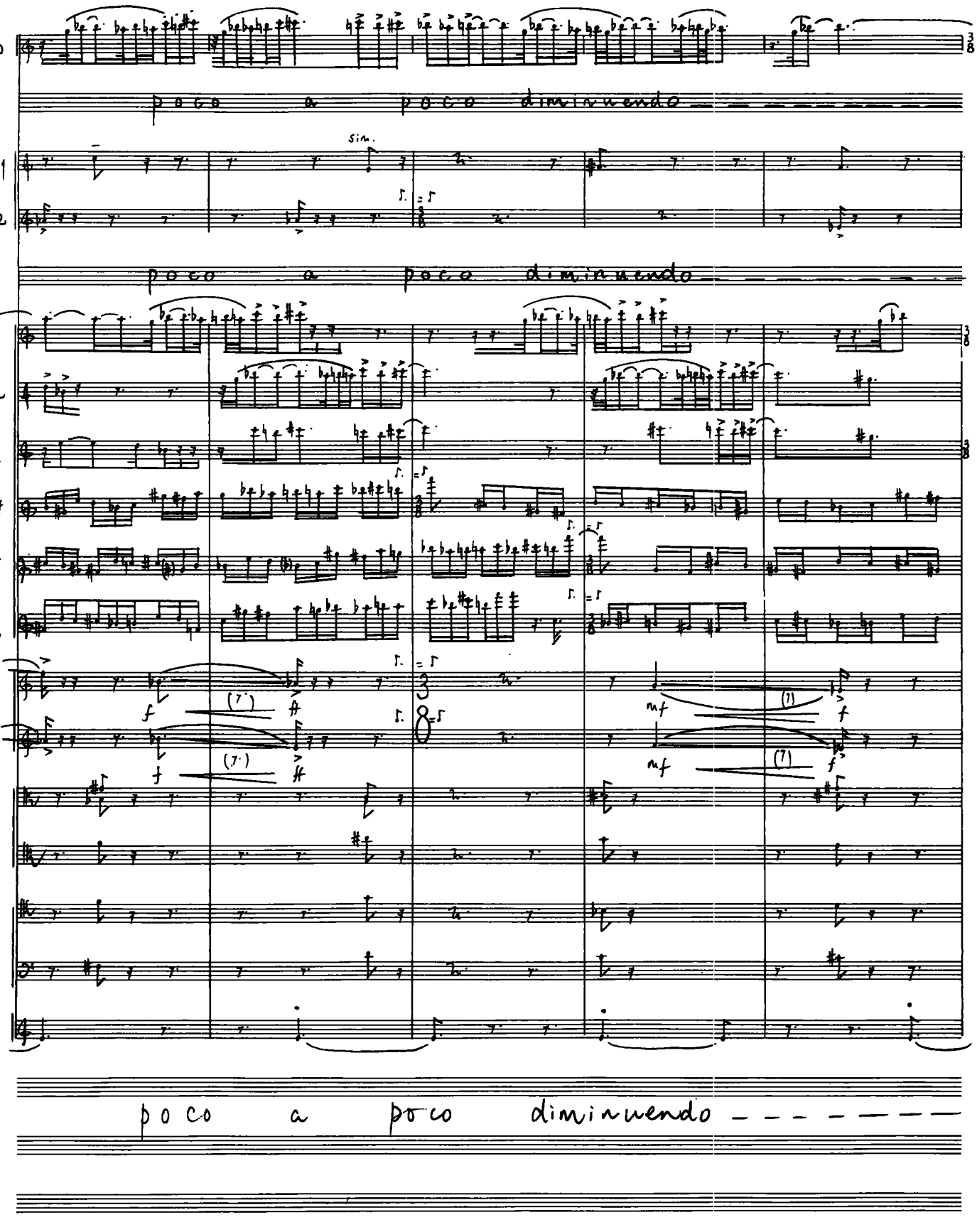

♪ = ♪(=192) ♪. = ♪ = 128
Solo
ff
poco a poco diminuendo
1
2
♪. = ♪
poco a poco diminuendo
poco a poco diminuendo

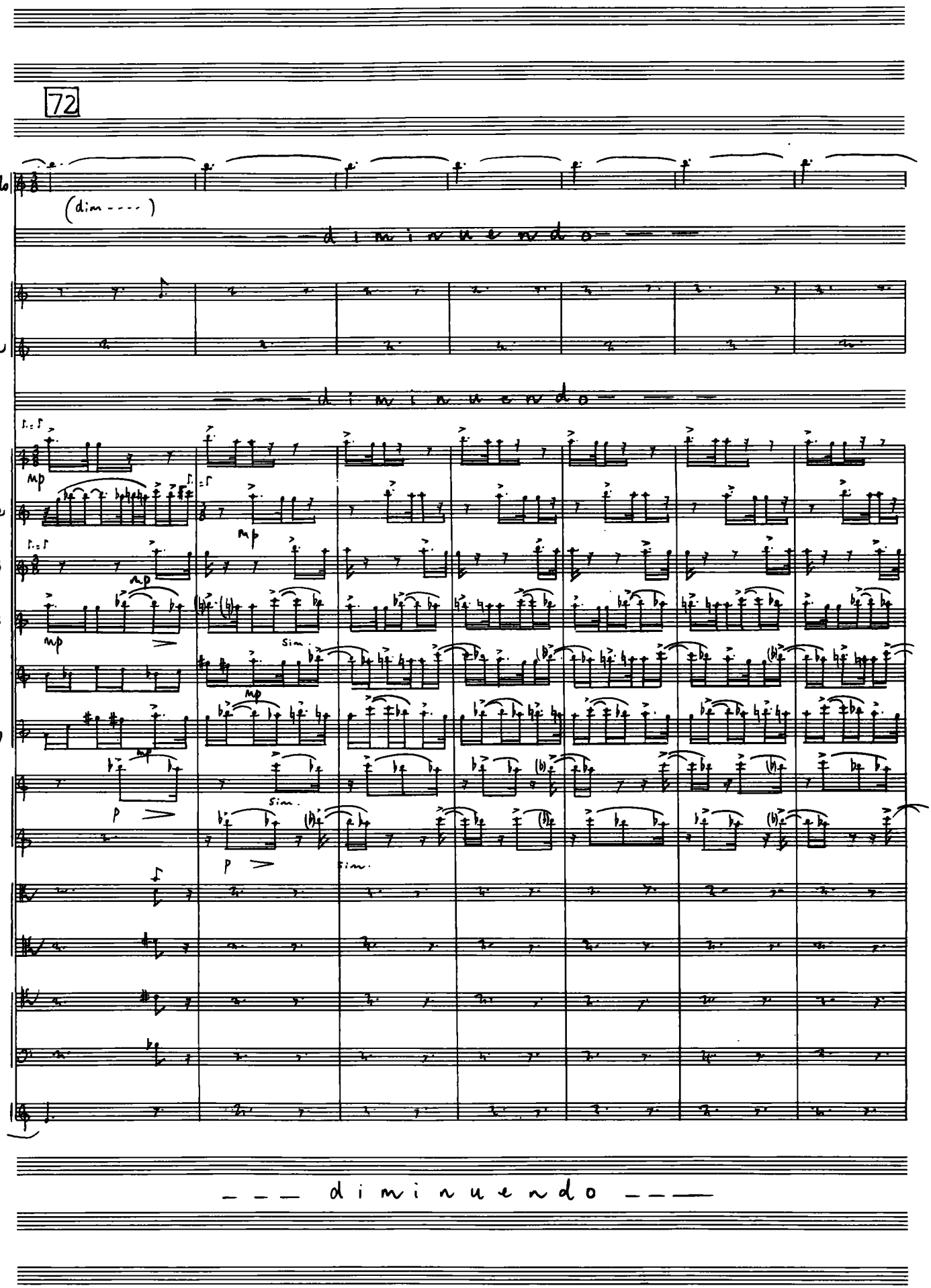
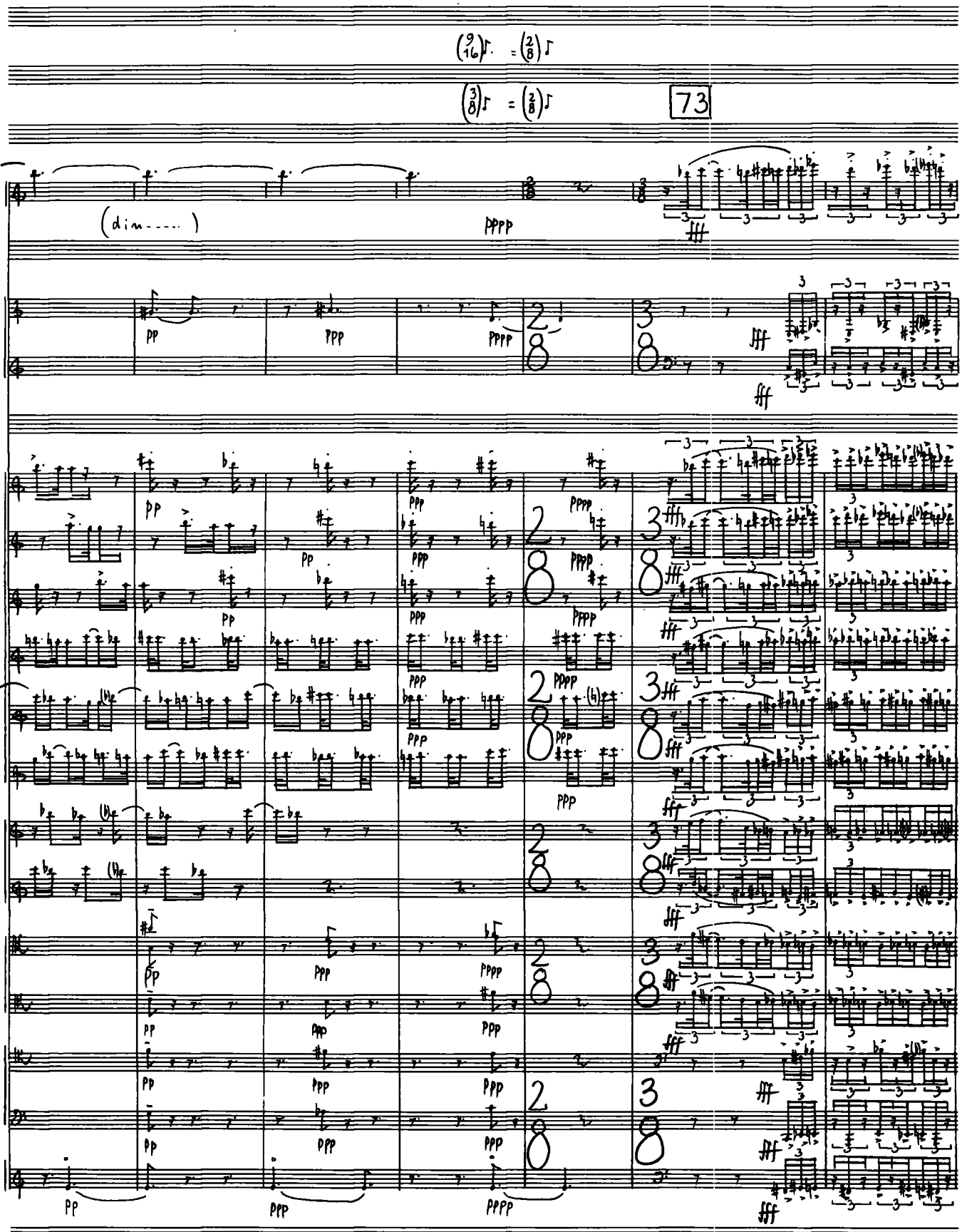
66

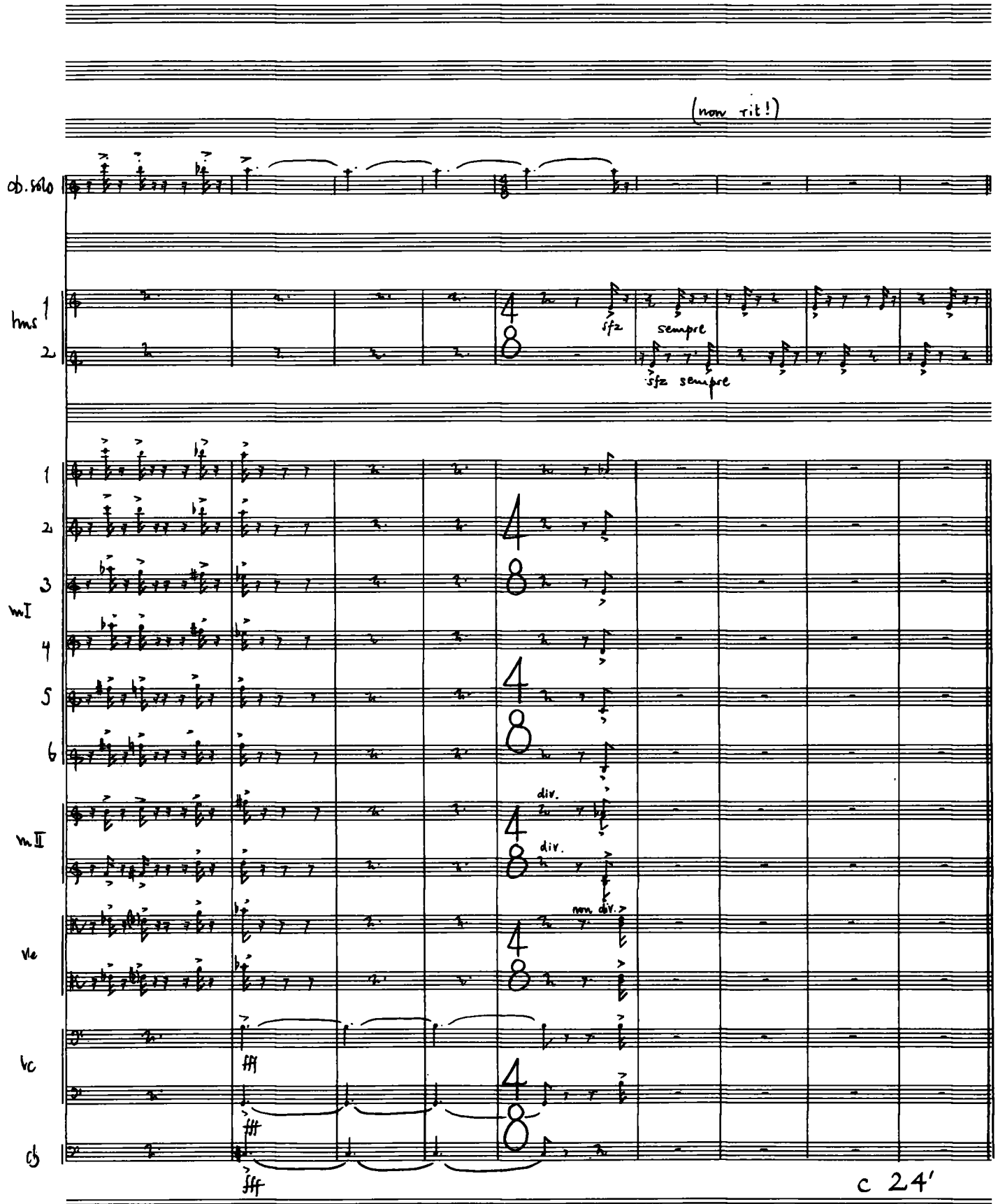




* throughout this section, the glissandi should be very slow and deliberate, pausing on the ¼ tone steps if necessary; players should not attempt to synchronize their individual progression with one another, nor should each step be necessarily equal.

67₁
67₂
key vibr.
flag.
tutta forza
prestissimo possibile
tutta forza
prestissimo
ff
Cb. solo
hns 1
2
vnI 3
4
5
6
vnII
vle
vc
cb.
f
dim.
p

68
69
70
più mosso
♪ = 108
f
ff
ob. cadenza
=
pizz.
ord.
sffz

71
ob. solo
hns 1
2
sffz
sffz
arco
pizz.
arco
vn I
div.
unis. pizz.
arco
vla
Vc
cb.
pizz.
arco


poco a poco diminuendo
sim.
poco a poco diminuendo
poco a poco diminuendo


72
Ob. Solo
(dim - - - -)
diminuendo
mf
mp
p
Sim.
mI
mII
Vle
Vc
Cb.

(9/16)♪. = (2/8)♪
(3/8)♪ = (2/8)♪
73
Solo
(dim.....)
PPPP
fff
ns 1
2
PP
PPP
PPPP
1
2
3
I
4
5
6
II
le
Vc
Cb
PP
PPP
PPPP
fff



c 24'

Jan Carter 8 August 1982