

MARSYAS

by

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A THESIS

Presented to the School of Music and Dance  
and the Graduate School of the University of Oregon  
in partial fulfillment of the requirements  
for the degree of  
Master of Music Composition

June 2019

THESIS APPROVAL PAGE

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Title: Marsyas

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Degree awarded June 2019

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## THESIS ABSTRACT

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Master of Music Composition

School of Music and Dance

June 2019

Title: Marsyas

Marsyas is a ballet in one act, written for chamber orchestra and with a cast of five to thirteen characters. The story, though based on ancient Greek myth, contains themes of class subjugation that are prevalent in our modern social climate.

Greek myths have often been used as subjects for ballets and operas, especially tales that include Apollo as the god of music, yet the story of Marsyas has eluded the canon, in part due the violent nature of the satyr's punishment. Hubris is often a central theme in Greek myth, and in many versions of this tale, Marsyas is portrayed as the villain who challenges Apollo after being blinded by fame. In this ballet, however, Marsyas is portrayed as a victim. He is bullied by a jealous god who cannot compete with innovation and who abuses his power in order to maintain a superior position.

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## ACKNOWLEDGMENTS

First, I would like to acknowledge my appreciation to Robert Kyr (my thesis advisor) for his hard work and devotion to each student and his uncanny ability to find and cultivate strength and passion in anyone. Through his mentorship, I was able to access and understand the intricacies of the music that I love which fueled my own compositions and an inspired appreciation of my particular “sound”. I would also like to thank him for recognizing my abilities outside of the studio and giving me opportunities to grow as an administrator and professional.

Thank you to David Crumb and Christian Cherry for their service on my committee and for advice that got me looking at the big picture. The notes are important, but the greatest part of music and dance is the experience and the story.

A special thanks to Brian McWhorter and Sarah Viens; two of the most inspiring musicians I will ever have the opportunity to work with. With your passions, guidance, practicality and impracticality, I remembered the reason *why* I am a musician—a reminder that has greatly impacted me in my trumpet playing, my compositions, as a conductor, and even as writer. Thank you so much.

I cannot thank Bronson York and the Pacific Artists Collective enough for the many opportunities they have gifted to me. To be able to conduct so many wonderful pieces and even premiere several of my own works is a priceless experience and being able to step onto a podium every week has sharpened me in every way as a musician and a collaborator. To the performers of PAC: thank you for your encouragement, devotion, and time. I’m going to miss working with every single one of you.

I owe much to my best friend and creative partner, Peter Ton, who has designed every score cover and poster for me since 2014. I can’t think of anyone better to discuss art and story-telling with, and I’m happy to say that we’re just getting started.

To my parents, Richard Vranas and Melanie Moll: thank you for providing me with a platform to grow as a thoughtful, kind, and creative human. Looking back, I see nothing but unique experiences that helped me develop as a story-teller, a professional, and a worker and I recognize the sacrifices you both made to provide those experiences to me. I hope that you can see this ballet as a culmination of your work as much as it is mine.

To folktales, myths, and stories.

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## INSTRUMENTATION

Flute (doubling Piccolo)  
Oboe (doubling English Horn)  
Clarinet in B-flat (doubling Bass Clarinet)  
Bassoon

2 Horns in F  
Trumpet in C  
Trombone

Timpani (G2, C3, D3,)  
Percussion: Bass Drum, Suspended Cymbal, Triangle, Tam-tam

Mandolin (doubling Acoustic Guitar)  
Harp  
Piano

Strings

### **Score in C**

PERFORMANCE TIME: c. 23 minutes

CHARACTERS  
*in order of appearance*

*Athena, goddess of wisdom and creator of the aulos*  
*Aphrodite, goddess of love*  
*Marsyas, a satyr*  
*The Muses, disguised as a Group of Nymphs*  
*Apollo, god of music*

SCENARIO

First Part: THE AULOS

Athena, goddess of wisdom and wit, plays the aulos, a double-piped reed instrument that she invented herself. Aphrodite finds Athena and teases her for the way her cheeks puff out when she plays. Athena curses the aulos and sends it to earth where it is discovered by a satyr named Marsyas. As he is learning to play the instrument, a group of boisterous nymphs interrupt him, but they are enthralled by the otherworldly sound of the aulos and dance around him in awe.

Second Part: THE LYRE

Apollo, god of music and light, appears before Marsyas and reveals that the nymphs are his choir of Muses in disguise. He challenges Marsyas to a music competition—lyre verses aulos—which is to be judged by the Muses. Apollo plays first and the Muses dance. Then Marsyas plays and the Muses dance excitedly to his fanfare, causing Apollo to interrupt. The Muses are unable to decide the winner. Apollo continues the competition, flipping his lyre over and playing it upside down. Marsyas attempts to play the aulos upturned, but it is impossible. Apollo is declared the winner and sentences Marsyas to death. The Muses pin Marsyas to a tree upside down, flay him and skin his hide, leaving him to die.

# MARSYAS

a ballet in one act

JOSEPH VRANAS

## First Part THE AULOS

Athena Plays the Aulos.

**Lento liberamente.**

The musical score is arranged in a standard orchestral format. The instruments listed on the left are: Piccolo/Flute, Oboe/English Horn, B♭ Clarinet/Bass Clarinet, Bassoon, Horns I & II in F, Trumpet in C, Trombone, Timpani, Percussion (Tam-tam, Triangle, Sus. Cym., Bass Drum), Mandolin/Acoustic Guitar, Harp, Piano, Violin I, Violin II, Viola, Cello, and Double Bass. The Oboe/English Horn and Bassoon parts are the only ones with musical notation. The Oboe/English Horn part begins with a dynamic marking of *p* and *molto espress.*, followed by a melodic line with a quintuplet and a triplet. The Bassoon part also begins with *p* and *molto espress.* and features a similar melodic line. All other instruments have rests throughout the page.

E. Hn.

Bsn.



**1** Lento misura. (♩=52)

Molto Rit.

E. Hn.

Bsn.

Tbn.

Mdn.

Vln. I

Vln. II

Vc.

D.B.

Harmon  
*pp*  
*sempre*

Mandolin  
*pp*  
*sempre*

Con sord.  
*pp*

Senza sord.

Con sord.  
*pp*

Senza sord.

pizz.  
*poco sf*  
*sempre*

pizz.  
*poco sf*  
*sempre*



**2** Accel.

Rit.

Più mosso.

Rit.

E. Hn.

Bsn.

Tbn.

Mdn.

Vc.

D.B.

*mf*

*mf*

*p*

Mute out

Lento liberamente. (come prima)

E. Hn. *p*

Bsn. *p*



E. Hn. *p*

Bsn. *p*



**3** Lento misura. (♩ = 52)

Fl. *mf*

E. Hn. *mp* *cresc.* *mf*

B♭ Cl. *mf*

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

Hn. I, II *mf*

Timp. *mp*

Hp. *mp* *cresc.*

Pno. *mp* *cresc.*

Vc. *mp* *cresc.*

D.B. *mp* *cresc.*

Fl.

E. Hn.

B♭ Cl.

Bsn.

Hn. I, II

Timp.

Tam-t.

Hp.

Pno.

Vc.

D.B.

Tam-Tam

To Triangle

*p*

*pui*

*f*

4

Più mosso.

Accel.

Fl. *f* *mp*

E. Hn. *mp*

B♭ Cl. *f* *mp*

Bsn. *mp*

Hn. I, II *f*

Timp. *f*

Tri. Triangle *f*

Mdn. *f* *mp*

Hp. *f* *mp*  
 D, C#, B#, E, F, G, A

Pno. *f* *mp*

Vln. I *f sempre* *mp agitato* *mf*

Vln. II *f* *mp agitato* *mf*

Vla. *f* *mp agitato* *mf*

Vc. *f* *p cresc.*

D.B. *f* *p cresc.*

Aphrodite Approaches.

5 **Larghetto.** (♩ = 60)

Fl. *f*

E. Hn. *f* To Oboe

B♭ Cl. *f*

Bsn. *f*

Hn. I, II

C Tpt. *p* *mf* *p* *mp* Mute

Mdn. *f* *pp* *f* *pp* *f* *pp* *f* *pp*

Hp. *f* D, C♯, B, E♭, F, G♭, A♭

Pno. *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

D.B. *f*



Aphrodite Teases Athena.

**6** Allegro scherzando. (♩. = 120)

Musical score for the first system of 'Aphrodite Teases Athena'. The score includes parts for B♭ Cl., Bsn., Hn. I, II, C Tpt., Tbn., Timp., Mdn., Hp., Vln. I, Vln. II, Vla., Vc., and D.B. The key signature has one flat (B-flat), and the time signature is 6/8. The tempo is marked 'Allegro scherzando' with a quarter note equal to 120 beats per minute. Dynamics include *p*, *mf*, *f*, *mp*, *poco sf*, and *ff*. The harp part includes a section marked *f* and *ff* with a 'l.v.' (left hand) instruction. The woodwinds and strings play pizzicato (pizz.) parts.



Musical score for the second system of 'Aphrodite Teases Athena'. This system continues the parts for Hn. I, II and Mdn. The Hn. I, II part features a melodic line with slurs and accents. The Mdn. part consists of a rhythmic accompaniment of chords. Dynamics include *mf*.

Bsn. *p* *sub. mf* *Open*

Tbn. *mf* *arco*

Vln. I *poco sf* *mf* *arco*

Vln. II *poco sf* *mf* *arco*

Vla. *mf* *arco*

Vc. *p* *sub. mf*

D.B. *p* *sub. mf*

Fl. *f* 5

Ob. *f* 5

B♭ Cl. *f* 5

Bsn. *f* 5

Hn. I, II *mf*

C Tpt. *fp*

Tbn. *mf* *fp*

Tri. Triangle *mf*

Mdn. *pp*

Hp. *poco sf*

Pno. *poco sf* *f* (*poco sf*)

Vc. *f*

D.B. *f*

8

Fl. *f* *pp*

Ob. *f* *pp*

B♭ Cl. *f* *pp*

Bsn. *mf* *pp*

C Tpt. *mf* Mute out

Tri. To Tam-tam

Mdn. *f*

Hp.

Pno.

Vln. I *pizz.* *poco sf* *pp*

Vln. II *pizz.* *poco sf* *pp*

Vla. *pizz.* *pp*

Vc. *mf* *pp*

D.B. *mf* *pp*

This page of a musical score covers measures 9 through 12. The instruments and their parts are as follows:

- Flute (Fl.):** Plays a continuous eighth-note pattern. Dynamics are *mf* in measures 9-10 and *f* in measures 11-12.
- Oboe (Ob.):** Plays a continuous eighth-note pattern. Dynamics are *mf* in measures 9-10 and *f* in measures 11-12.
- Bass Clarinet (B♭ Cl.):** Plays a continuous eighth-note pattern. Dynamics are *mf* in measures 9-10 and *f* in measures 11-12.
- Bassoon (Bsn.):** Plays a continuous eighth-note pattern. Dynamics are *mf* in measures 9-10 and *f* in measures 11-12.
- Horn I & II (Hn. I, II):** Play dotted half notes. Measure 9 is marked *mf* and *a2*. Measures 11-12 are marked *f*.
- Trumpet (C Tpt.):** Play dotted half notes. Measure 9 is marked *mf*. Measures 11-12 are marked *f*.
- Trombone (Tbn.):** Play dotted half notes. Measure 9 is marked *mf*. Measures 11-12 are marked *f*.
- Timpani (Timp.):** Rests in measures 9-10. Measures 11-12 play dotted half notes, marked *f*.
- Musical Director (Mdn.):** Rests in measures 9-10. Measures 11-12 play dotted half notes, marked *f*.
- Harpsichord (Hp.):** Rests in measures 9-10. Measures 11-12 play chords, marked *f* and *sim.*
- Piano (Pno.):** Rests in measures 9-10. Measures 11-12 play chords, marked *f*.
- Violin I (Vln. I):** Plays a continuous eighth-note pattern. Dynamics are *mf* in measures 9-10 and *f* in measures 11-12.
- Violin II (Vln. II):** Plays a continuous eighth-note pattern. Dynamics are *mf* in measures 9-10 and *f* in measures 11-12.
- Viola (Vla.):** Plays a continuous eighth-note pattern. Dynamics are *mf* in measures 9-10 and *f* in measures 11-12.
- Violoncello (Vc.):** Plays a continuous eighth-note pattern. Dynamics are *mf* in measures 9-10 and *f* in measures 11-12.
- Double Bass (D.B.):** Plays a continuous eighth-note pattern. Dynamics are *mf* in measures 9-10 and *f* in measures 11-12.

Fl. *mf*

Ob. *mf*

B♭ Cl. *mf*

Bsn. *mf*

Hn. I, II

C Tpt. To Mute

Tbn.

Timp.

Mdn.

Hp.

Pno. *mp* 3

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

D.B. *mf*

10

Fl. *f*

Ob. *mp* *mf*

B♭ Cl. *mp* *mp*

Bsn. *mp* *mp*

Hn. I, II *f*

C Tpt. *p* Mute Mute out

Tbn. *mp*

Pno. *mp* *f*



11

Fl. *mf*

Ob. *mf*

B♭ Cl. *mf*

Bsn. *mf*

Hn. I, II *mf*

C Tpt. *mf* Open

Pno. *mf*

Vla. *f* arco

Vc. *f* arco

D.B. *f* arco

Fl. *f*

Ob. *f*

B♭ Cl. *f*

Bsn. *f*

Hn. I, II

C Tpt. (Open) *fp*

Tbn. *mf*

Mdn. *pp* — *mf*

Hp. *f* *u* l.v.

Pno. *f*

Vc. *mf* pizz.

D.B. *mf*

Fl. *mf*

Ob. *mf* To English Horn

B♭ Cl. *mf* To Bass Clarinet

Bsn. *mf* *f*

Hn. I, II *fp* I. II. *fp*

C Tpt. *fp*

Mdn. *f* *pp*

Hp. *f* *u* l.v. [D, C, B, Eb, F, G♯, Ab]

Hn. I, II *f*

C Tpt. *f*

Tbn. *f*

Mdn. *f*

Vc. *pizz.* *mp* *f*

D.B. *pizz.* *mp* *f*



Athena Stops Aphrodite and Sends Her Away.

**13** English Horn *f* *L'istesso allegro.* *Lento.* (♩=60) **14** *Meno.* (♩=46) *p*

E. Hn. *f* *f* *p*

Bsn. *f* *f* *p*

C Tpt. *pp* *pp* *To Mute*

Tbn. *pp*

Pno.

Vln. I *pizz.* *pp* *arco* *pp dolce* *p*

Vln. II *pizz.* *pp* *arco* *pp dolce* *p*

Vla. *pizz.* *pp* *arco* *p dolce*

Vc. *pizz.* *pp*

D.B. *pizz.* *pp*



Molto Rit. **15** Athena Curses the Aulos and Casts it Down to Earth.  
**Più mosso.** (♩ = 52)

Fl. *f*

E. Hn. *f*

B. Cl. Bass Clarinet *f*

Bsn. *f*

Tbn. *f* *sempre*

Tam-t. Tam-Tam *f*

Hp. *f* l.v.

Pno. *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. arco *p* *f* *sempre*

D.B. pizz. *f*

Fl. *f*  
 E. Hn. *f* To Oboe  
 B. Cl. *f*  
 Bsn. *f*  
 Hn. I, II  
 Tbn. *f*  
 Tam-t. To Triangle  
 Hp. *f* l.v. D, C, B $\flat$ , E, F, G, A  
 Pno.  
 Vln. I *f*  
 Vln. II *f*  
 Vla. *f*  
 Vc. *f*  
 D.B. *f*

The score is for page 16 of a musical work. It features a woodwind section (Flute, English Horn, Bass Clarinet, Bassoon), brass section (Horn I & II, Trombone), percussion (Tamtam, Triangle), piano, and strings (Violin I & II, Viola, Violoncello, Double Bass). The piece is in 2/4 time, with a key signature of one sharp (F#). The score is divided into three measures. The first measure is in 2/4 time, the second in 3/4, and the third in 2/4. Dynamics are marked *f* (forte) throughout. The piano part features a prominent sixteenth-note pattern in the left hand, often marked with a '6' for sixteenth notes. The woodwinds and brass play sustained notes with dynamic markings. The strings provide harmonic support with sustained notes and rhythmic patterns.

16 Marsyas Enters.  
**Adagietto misterioso.** (♩ = 76)

Fl. *mp espress.*

B. Cl. *p*

Bsn. *p*

Vln. I *pizz. poco sf* *arco p non vib. flautando al' segno* *mp*

Vln. II *pizz. poco sf* *arco p non vib. flautando al' segno* *mp*

Vla. *pizz. poco sf* *arco p non vib. flautando al' segno* *mp*

Vc. *p non vib. flautando al' segno* *mp*



Fl. *mf*

B. Cl.

Bsn.

Vln. I *p* *sub. mf > p*

Vln. II *p* *sub. mf > p*

Vla. *p* *sub. mf > p*

Vc. *p* *sub. mf > p*

Fl. *mf* *sempre*

Ob. *mf* *sempre*

B. Cl.

Bsn.

Vln. I *mf* *p* *sub. mf* *p* *molto*

Vln. II *mf* *p* *sub. mf* *p* *molto*

Vla. *mf* *p* *sub. mf* *p* *molto*

Vc. *mf* *p* *sub. mf* *p* *molto*



**17** Marsyas Finds the Aulos and Plays it.

Fl. *mp* *3* *5*

Ob. *mp*

B. Cl. *mp*

Bsn. *f marcato*

Vln. I *f semplice vib.* *p* *p*

Vln. II *f semplice vib.* *p* *p*

Vla. *f semplice vib.* *p* *p*

Vc. *f semplice vib.* *p* *p*

D.B. *f marcato* *arco*

A Group of Nymphs Interrupt Marsyas and Dance Around Him.

**18** Vivace. (♩ = 144)

Ob.

To B♭ Clarinet

B. Cl.

Vln. I  
*mf* spiccato

Vln. II  
*mf* spiccato

D.B.  
*mp* sempre



**19**

Bsn.

Hn. I, II  
*mf*

Tbn.  
*mf* To Mute

Timp.  
*f*

Hp.  
*f*  
D, C, B♭, E, F♯, G, A

Pno.  
*f* *mf*

Vln. I

Vln. II  
*f*

Vla.  
*mf*

Vc.  
*mf*

D.B.  
*mf* spiccato pizz.  
*mf*

Bsn.

C Tpt.

Pno.

Vc.

D.B.

Mute

*mf marcato*



20

Fl.

Ob.

B♭ Clarinet

Bsn.

Hn. I, II

C Tpt.

Tbn.

Pno.

Vla.

Vc.

*f legato*

*mp*

*f*

*mf marcato*

Mute out

Mute

*f legato*

Fl. *mf marcato* *f*

Ob. *mf marcato* *f*

B♭ Cl. *mf marcato* *f*

Bsn.

Timp. *f*

Pno.

Vln. I *mf spiccato* *f*

Vln. II *mf spiccato* *f*

Vla. *mf* *f*

Vc. *mf* *f legato*

D.B. *arco* *mf*



21

Ob. *mp leggero*

B♭ Cl. *mp leggero*

Vln. I *pizz.* *mp* *f* *mp*

Vln. II *pizz.* *mp* *f* *mp*

Vla. *pizz.* *mp* *f* *mp*

Vc. *sempre mp marcato*

D.B. *sempre mp marcato*

Fl. *mp leggiero*

Ob.

B♭ Cl.

Bsn. *mp leggiero*

Vln. I *f*

Vln. II *f*

Vla. *f*



Fl.

Ob.

B♭ Cl.

Bsn.

Vln. I *arco f legato*

Vln. II *arco f legato*

Vla. *arco f legato*

Vc. *arco f legato*

D.B. *arco f legato*



22

Fl.

Ob.

B♭ Cl. *To Bass Clarinet*

Bsn.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

*f*

*mf*

*f*

*f*

*f*

*f*

*mf* *spiccato*

*f* *spiccato*

*f*

*f*

*mp* *sempre*



Hp.

Vln. I

Vln. II

Vc.

D.B.

*lv.*

*sf*

*mf*

*mf*

Marsyas Plays the Aulos Again  
and the Nymphs Stop.

**23** Lento tempo ad lib.

(non rit.)

Musical score for measures 23-24. The score is for a full orchestra and includes parts for Oboe (Ob.), Bass Clarinet (B. Cl.), Horns I and II (Hn. I, II), Trombone (Tbn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The time signature is 4/4. The tempo is Lento tempo ad lib. The dynamics range from *mp* to *molto espress.* and *mf*. The score shows a transition from a *mf* dynamic to a *mp* dynamic, with a *molto espress.* marking. The Oboe and Bass Clarinet parts have a *mp* dynamic and a *molto espress.* marking. The Horns I and II and Trombone parts have a *mf* dynamic. The Violin I, Violin II, Viola, and Violoncello parts have a *mf* dynamic. The Double Bass part has a *mf* dynamic. The score includes a double bar line at the end of measure 24.

The Nymphs are Drawn to Marsyas and the Sound of the Aulos.

**24** Lento semplice. (♩ = 46)

Musical score for measures 25-28. The score is for a full orchestra and includes parts for Oboe (Ob.), Bass Clarinet (B. Cl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The time signature is 5/4. The tempo is Lento semplice. The dynamics range from *p dolce* to *mf*. The Oboe and Bass Clarinet parts have a *p dolce* dynamic. The Violin I, Violin II, Viola, and Violoncello parts have a *p dolce* dynamic. The Double Bass part has a *mf* dynamic. The score includes a double bar line at the end of measure 28.

Ob. *6* *3*

B. Cl. *7* *3*

Hp. *mp* *lv.*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Ob. *9*

B. Cl. *9* *3*

Hp. *mp*

Vln. I

Vln. II

Vla.

Vc.

Ob.

B. Cl.

Hp.

Vln. I

Vln. II

Vla.

Vc.



The Nymphs Dance Again.

**25 Più mosso.**

Fl.

Ob.

B. Cl.

Bsn.

Hn. I, II

Timp.

Tri.

Mdn.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Fl.

Ob.

B. Cl.

Bsn.

Hn. I, II

Timp.

Tri.

Mdn.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

*tr.*

27

Fl. *f espress.*

Ob. *ff*

B. Cl. *ff*

Bsn. *f*

Hn. I, II *f*

C Tpt. *f espress.*

Tbn. *f*

Timp. *f*

Tri. *mf*

Mdn. *f*

Hp. *f* l.v. D, C, B, E, F#, G, A

Pno. *f espress.*

Vln. I *f espress.*

Vln. II *f espress.*

Vla. *f espress.*

Vc. *f espress.*

D.B. *f*

Fl.

Ob.

B. Cl.

Bsn.

Hn. I, II

C Tpt.

Tbn.

Timp.

Tri.

Mdn.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

*mf*

*f*

To Mute

To Sus. Cymbal

*p*

*f*

*p*

arco

7

7

Ob. *attaca*

B. Cl. To B♭ Clarinet

Bsn. *f* *p*

Tbn. *f*

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B. *f* *p*

## Second Part THE LYRE

Apollo Appears Before the Nymphs and Marsyas.

**28** *Largo.* (♩=50)

Fl. *fp* *fp*

Ob. *fp* *fp*

Bsn. *mf*

Hn. I, II

C Tpt. *Mute* *fp* *fp*

Mdn. *p*

Vln. I *pp molto* *pp molto* *mf pizz.*

Vln. II *pp molto* *pp molto* *mf pizz.*

Vla. *pp molto* *pp molto* *mf pizz.*

Vc. *pp molto* *pp molto* *mf pizz.*

D.B. *mf*



Apollo Reveals the Muses are Disguised as the Nymphs and Coaxes Marsyas into a Competition.

29 **Larghetto.** (♩ = 60)

Musical score for measures 29-30. The score is for a full orchestra and includes parts for Flute (Fl.), Oboe (Ob.), B♭ Clarinet (B♭ Clarinet), Bassoon (Bsn.), Horn I & II (Hn. I, II), Trumpet (C Tpt.), Trombone (Tbn.), Mellophone (Mdn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The time signature changes from 2/4 to 3/4 and back to 2/4. Dynamics include *fp*, *mf marcato*, *mf legato*, and *mf*. Performance instructions include "Mute out" for the trumpet and "To Guitar" for the mellophone. The strings play *arco* with various articulations like triplets and slurs.



30

Musical score for measures 31-32. The score continues from the previous page and includes parts for Horn I & II (Hn. I, II), Trombone (Tbn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The time signature is 3/4. Dynamics include *mp* and *f*. Performance instructions include *cresc.* and *pizz.* for the strings.

Stringendo.

Sus. cym. *p*

Vln. I

Vln. II

Vla.

Vc.



Marsyas Accepts and Apollo Reveals the Lyre.

**31** Adagietto subito. (♩ = 72)

**32** L'istesso tempo.

Riten.

Fl. *ff* *mf sempre*

Ob. *ff* *mf sempre*

B♭ Cl. *ff* *mf sempre*

Bsn. *ff* *mf sempre*

Hn. I, II *ff*

Tbn. *ff*

Timp. *sf*

Sus. cym. *molto* To Bass Drum

Pno. *ff* *mf non pedale* *sf*

Vln. I *ff* *p molto*

Vln. II *ff* *p molto*

Vla. *ff* *p molto*

Vc. *ff* *mf pizz.*

D.B. *ff* *arco* *mf pizz.*

33 Apollo Plays and the Muses Dance.  
Andante. (♩ = 108)

Ac. Gtr. *mp* *Guitar*

Hp. *mp semplice*

Musical score for measures 33-34, Acoustic Guitar and Harp parts. The Acoustic Guitar part starts with a 7-measure rest, then plays a series of chords and single notes. The Harp part features a 7-measure arpeggiated figure in the right hand and rests in the left hand.

34

Ac. Gtr. *mf*

Hp. *mf*

Vln. I *mf cantabile*

Vln. II *mf cantabile*

Vla. *mf cantabile*

Vc. *mp* *mf* *mf*

D.B. *mp* *mf* *mf*

Musical score for measures 34-35, Violins, Viola, Violoncello, and Double Bass parts. The strings enter in measure 34 with a melodic line. The Violins and Viola play *mf cantabile*. The Violoncello and Double Bass play *mp* in measure 34, then *mf* in measure 35.

35

Ac. Gtr. *mp* *mp*

Hp. *mf* *mp*

Pno. *mp*

Vln. I *pizz.* *arco* *p*

Vln. II *pizz.*

Vla. *pizz.*

Vc. *poco sf* *mf* *poco sf* *mf*

D.B. *poco sf* *mf* *poco sf* *mf*

Musical score for measures 35-36, Piano, Violins, Viola, Violoncello, and Double Bass parts. The Piano part consists of chords. The Violins and Viola play *pizz.* in measure 35, then *arco* in measure 36. The Violoncello and Double Bass play *poco sf* in measure 35, then *mf* in measure 36.

**36**

Ac.Gtr. *mf* *mp*

Hp. *mf* *mp*

Vln. I *mf* *p*

Vln. II *mp* *mf* *p*

Vla. *mp* *mf* *p*

Vc. *mp* *p* (pizz.)

D.B. *mp* *p* (pizz.)

Marsyas Plays and the Muses Dance Wildly.

**37** Andante moderato. (♩ = 76) **38**

Fl. *p* *mf* *f* *con brio*

Ob. *mf* *sempre mf*

B♭ Cl. *p* *mf* *sempre mf*

Bsn. *mf* *sempre mf*

B. Dr. *ff* Bass Drum on the rim

Ac.Gtr. *p*

Hp. *p*

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp* arco

D.B. *pp* arco

Fl. *f* *con brio* 3 6 3 3 5 3 6

Ob.

Bb Cl. *f* *con brio* 3 3 7

Bsn.

B. Dr. 3 3 3 3 3 3



Fl. *f* *con brio* 3 3

Ob. *f* *con brio* 3 6

Bb Cl. 3 3

Bsn. *f* *con brio* 3 6

Hn. I, II *mf* *marcato*

C Tpt. Open *mf* *marcato*

Tbn. *mf* *marcato*

Timp. *mf*

B. Dr. 3 3 3 3

**39** Più mosso. (♩=92)

Fl. *mp* *f* *tr*

Ob. *p* *f* *tr*

B♭ Cl. *mp* *f* *tr*

Bsn. *p* *f* *tr*

Hn. I, II

C Tpt. *f*

Tbn. *f*

Timp. *f*

B. Dr.

Pno. *f*

Vln. I *f* *tr*

Vln. II *f* *tr*

Vla. *f* *tr*

Vc. *f* *tr*

D.B. *f*

40

Fl. *f*

Ob. *f*

B $\flat$  Cl. *f*

Bsn. *f*

Hn. I, II *f marcato*

Timp. *poco sf*, *f*, *poco sf*

B. Dr. *ff*

Pno. *poco sf*, *f*, *poco sf*

Vln. I *mp*

Vln. II *mp*

Vc. *poco sf*, *f marcato*, *poco sf*

D.B. *poco sf*, *f marcato*, *poco sf*

Detailed description: This page of a musical score covers measures 40 through 44. The score is arranged in a standard orchestral format with multiple staves. The woodwind section (Flute, Oboe, Bass Clarinet, Bassoon) and brass section (Horn I & II, Trombones, Percussion) are active in measures 40-41. The strings (Violins I & II, Violas, Cellos, Double Basses) and piano play a rhythmic accompaniment throughout. The score includes various dynamic markings such as *f*, *mp*, *poco sf*, and *ff*, as well as articulation like *marcato*. Measure 40 is marked with a box containing the number 40. The time signature changes from 2/4 to 3/4 and then to 4/4. The woodwinds and brass play melodic lines, while the strings and piano provide a steady rhythmic foundation.

Fl. *f* 3 3

Ob. 7

B♭ Cl. *f* 3 3

Bsn. 7

Hn. I, II

Timp. *f* *poco sf* *f*

B. Dr. 3 3

Pno. *f* *poco sf* *f*

Vln. I

Vln. II

Vc. *f marcato* *poco sf* *f marcato*

D.B. *f marcato* *poco sf* *f marcato*

Detailed description of the musical score: This page contains the musical notation for measures 37-40. The woodwind section (Flute, Oboe, Bass Clarinet, Bassoon) features complex rhythmic patterns with triplets and septuplets. The brass section (Horn I & II, Trompani, Bass Drum) provides a rhythmic foundation with accents and dynamic markings. The piano part has a steady accompaniment in the right hand and a more active line in the left hand. The string section (Violins I & II, Viola, Double Bass) plays a rhythmic pattern with dynamic markings ranging from *f marcato* to *poco sf*.



Fl. *sempre*

Ob. *sempre*

B♭ Cl. *sempre*

Bsn. *sempre*

Hn. I, II

C Tpt. *mf con brio*

Timp. *poco sf* *f* *poco sf* *f*

B. Dr. *mf* To Tam-tam Tam-Tam

Pno. *f*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *f marcato* *poco sf* *f marcato* *mf*

D.B. *f marcato* *poco sf* *f marcato* *mf con brio* *sempre*

Fl. *sempre f*

Ob. *sempre f*

B♭ Cl. *sempre f*

Bsn. *sempre f*

C Tpt.

Tam-t.

Vln. I

Vln. II

Vla.

Vc.

D.B.

**42**

Fl.

Ob.

B♭ Cl.

Bsn.

Timp. *f*

Tam-t. *To Bass Drum*

Pno. *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

D.B. *f*

Fl. *mp*

Ob. *mp*

B♭ Cl. *mp*

Bsn. *mp*

Timp.

Pno.

Vln. I *mp legato*

Vln. II *mp legato*

Vla.

Vc.

D.B.

Fl. *f*

Ob. *mf* *f*

B♭ Cl. *f*

Bsn. *mf* *f*

B. Dr. *ff*

Vln. I *marcato* *f*

Vln. II *marcato* *f*

Marsyas is Interrupted by Apollo.

**44** **Larghetto subito.** (♩ = 60)

Musical score for measures 44-47. The score includes parts for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Bassoon (Bsn.), Horns I & II (Hn. I, II), Trumpets (C Tpt.), Trombones (Tbn.), Timpani (Timp.), Piano (Pno.), Violins I & II (Vln. I, II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The music is in 4/4 time, with a tempo change to *Larghetto subito* at measure 44. The key signature has one sharp (F#). Dynamics include *f*, *mp*, *mf*, *pp*, and *sf*. Performance markings include *legato*, *mf*, *mp*, *pp*, and *sf*. Measure 44 features a *f* dynamic for the woodwinds and strings. Measure 45 features a *mp* dynamic for the bassoon and strings. Measure 46 features a *pp* dynamic for the strings. Measure 47 features a *sf* dynamic for the strings.



The Muses Cannot Decide the Winner of the Competition.

Musical score for measures 48-51. The score includes parts for Bassoon (Bsn.), Violins I & II (Vln. I, II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The music is in 3/4 time. Dynamics include *sf*, *mp*, and *mf*. Performance markings include *sf*, *mp*, and *mf*. Measure 48 features a *sf* dynamic for the strings. Measure 49 features a *mp* dynamic for the strings. Measure 50 features a *mp* dynamic for the strings. Measure 51 features a *mf* dynamic for the strings.

Apollo Turns the Lyre Upside Down.

Apollo Plays Again and the Muses Dance.

45 Adagietto. (♩ = 72)

Riten.

46 Andante. (♩ = 108)

Fl. *mf sempre*

Ob. *mf sempre*

B♭ Cl. *mf sempre* To Bass Clarinet

Bsn. *mf sempre*

Timp. *sf*

Ac. Gr. *mp*

Hp. *mp semplice*

Pno. *mf* *sf* *non pedale*

Vln. I *pp* *p molto*

Vln. II *pp* *p molto*

Vla. *pp* *p molto* pizz.

Vc. *mf* pizz.

D.B. *mf*



Ac. Gr. *mp*

Hp. *mp*

Vc. *mp*

D.B. *mp*

47

Ac. Gtr. *mf* *mp*

Hp. *mf* *mf*

Pno. *mp*

Vln. I *mf cantabile* *pizz.*

Vln. II *mf cantabile* *pizz.*

Vla. *mf cantabile* *poco sf* *pizz.*

Vc. *mf* *mf* *poco sf*

D.B. *mf* *mf* *poco sf*



48

Ac. Gtr. *mp*

Hp. *mp*

Pno.

Vln. I *arco* *p senza vib.*

Vln. II

Vla. *poco sf*

Vc. *mf* *poco sf* *mf* *mp*

D.B. *mf* *poco sf* *mf* *mp*

49

Molto Rit.

Ac. Gtr. *mf* *mp* *p*  
To Mandolin

Hp. *mf* *mp* *p*

Vln. I *norm.* *mf* *p* *pp*

Vln. II *arco* *mp* *mf* *p* *pp*

Vla. *arco* *mp* *mf* *p* *pp*

Vc. *(pizz.)* *p* *arco* *pp*

D.B. *(pizz.)* *p* *arco* *pp*



50 Larghetto. (♩ = 60)

Fl. *mp* *express.* 5 6

Ob. *p*

B. Cl. *p*  
Bass Clarinet

Bsn. *p*

Hn. I, II *p*

Timp. *p* 7 7

Vln. I *Con sord.* *p*

Vln. II *Con sord.* *p*

Vla. *Con sord.* *p*

Fl. *f* *pp* To Piccolo

Ob. *f* *pp*

B. Cl. *f* *pp*

Bsn. *f* *pp*

Hn. I, II

Tbn. *f*

Timp. 5

Hp. *f*

Pno. *f*

Vln. I *p* *f* Senza sord.

Vln. II *p* *f* Senza sord.

Vla. *p* *f* Senza sord.

Vc. *p* *f*

D.B. *f*



Marsyas Tries to Play the Aulos Upside Down.

Apollo Sentences Marsyas to Death. The Muses Surround Him.

**52** Ad lib.

**53** Larghetto tumultuoso. (♩ = 60)

The musical score is arranged in a standard orchestral format. It includes staves for Piccolo, Oboe, Bassoon, Clarinet, Timpani, Bass Drum, Harp, Piano, Violin I, Violin II, Viola, Violoncello, and Double Bass. The score is divided into two measures, 52 and 53. Measure 52 is marked 'Ad lib.' and measure 53 is marked 'Larghetto tumultuoso. (♩ = 60)'. The key signature is one flat (B-flat major or D minor) and the time signature is 2/4. Dynamics include *f*, *mf*, and *ff*. Performance instructions include 'Piccolo', 'longa', and 'sempre'. The Harp part includes a box with the strings: D, C#, B, Eb, Fb, G, A. The Bass Drum part is labeled 'Bass Drum (norm.)'. The score shows various musical notations such as notes, rests, slurs, and dynamic markings.

This page of a musical score, numbered 48, contains the following parts and their respective musical content:

- Picc. (Piccolo):** Features a melodic line starting in the second measure with a grace note and a slur, marked with a dynamic of *f*.
- Ob. (Oboe):** Mirrors the Piccolo part with a similar melodic line and dynamic marking.
- B. Cl. (Bass Clarinet) and Bsn. (Bassoon):** Both play a steady, rhythmic accompaniment of quarter notes.
- Hn. I, II (Horn I & II):** Remain silent until the fifth measure, where they play a chordal figure marked *f*.
- C Tpt. (Cornet) and Tbn. (Tuba):** Also remain silent until the fifth measure, where they play a chordal figure marked *f*.
- Timp. (Timpani):** Plays a consistent pattern of quarter notes.
- B. Dr. (Bass Drum):** Plays a consistent pattern of quarter notes.
- Hp. (Harp):** Provides a harmonic accompaniment with sustained chords in the left hand.
- Pno. (Piano):** Mirrors the Harp's accompaniment with chords in the left hand and a melodic line in the right hand.
- Vln. I & II (Violins I & II):** Play a melodic line starting in the fifth measure, marked with a dynamic of *f*.
- Vla. (Viola):** Plays a melodic line starting in the fifth measure, marked with a dynamic of *f*.
- Vc. (Violoncello):** Plays a melodic line starting in the fifth measure, marked with a dynamic of *f*.
- D.B. (Double Bass):** Plays a steady, rhythmic accompaniment of quarter notes.

This page contains the musical score for measures 53, 54, and 55. The instruments and their parts are as follows:

- Picc. (Piccolo):** Measures 53-54 have a whole note G4 with a flat. Measure 55 has a sixteenth-note triplet of G4, A4, B4, marked *ff*.
- Ob. (Oboe):** Similar to Piccolo, with a whole note G4 with a flat in measures 53-54 and a sixteenth-note triplet in measure 55, marked *ff*.
- B. Cl. (Bass Clarinet):** Measures 53-54 have a whole note G3. Measure 55 has a sixteenth-note triplet of G3, A3, B3, marked *ff*.
- Bsn. (Bassoon):** Similar to Bass Clarinet, with a whole note G3 in measures 53-54 and a sixteenth-note triplet in measure 55, marked *ff*.
- Hn. I, II (Horn I & II):** Measure 53 has a whole note G3 with a sharp. Measure 54 has a whole note G3 with a sharp. Measure 55 has a half note G3 with a sharp, marked *fp*.
- C Tpt. (Cornet):** Measure 53 has a whole note G3 with a sharp. Measure 54 has a whole note G3 with a sharp. Measure 55 has a half note G3 with a sharp, marked *fp*.
- Tbn. (Tuba):** Measure 53 has a whole note G3 with a sharp. Measure 54 has a whole note G3 with a sharp. Measure 55 has a half note G3 with a sharp, marked *fp*, followed by a dynamic change to *f* and then *p*.
- Timp. (Timpani):** Measures 53-54 have a whole note G3. Measure 55 has a half note G3, marked *f*.
- B. Dr. (Bass Drum):** Measures 53-54 have a whole note G3. Measure 55 is silent.
- Hp. (Harp):** Measures 53-54 have a whole note G3 with a flat. Measure 55 is silent.
- Pno. (Piano):** Measures 53-54 have a whole note G3 with a flat. Measure 55 has a sixteenth-note triplet of G3, A3, B3, marked *ff*.
- Vln. I (Violin I):** Measures 53-54 have a whole note G3. Measure 55 has a half note G3, marked *ff*.
- Vln. II (Violin II):** Measures 53-54 have a whole note G3. Measure 55 has a half note G3, marked *ff*.
- Vla. (Viola):** Measures 53-54 have a whole note G3 with a sharp. Measure 55 has a half note G3 with a sharp, marked *ff*.
- Vc. (Violoncello):** Measures 53-54 have a whole note G3. Measure 55 has a half note G3, marked *ff*.
- D.B. (Double Bass):** Measures 53-54 have a whole note G3. Measure 55 has a sixteenth-note triplet of G3, A3, B3, marked *ff*.

Picc. *ff sempre*  
 Ob. *ff sempre*  
 B. Cl. *ff sempre*  
 Bsn. *ff sempre*  
 Hn. I, II *f p f p f p*  
 CTpt. *f p f p*  
 Tbn. *f p f*  
 Timp. *p ff p ff*  
 B. Dr. *p ff p ff*  
 Pno.  
 Vln. I *ff sim.*  
 Vln. II *ff sim.*  
 Vla. *ff sim.*  
 Vc. *ff sim.*  
 D.B.

Picc.   
 Ob.   
 B. Cl.   
 Bsn.   
 Hn. I, II   
 CTpt.   
 Tbn.   
 Timp.   
 Pno.   
 Vln. I   
 Vln. II   
 Vla.   
 Vc.   
 D.B.

Musical score for a symphony orchestra, page 51. The score includes parts for Piccolo, Oboe, Bassoon, Clarinet, Horns, Trumpets, Trombones, Timpani, Piano, Violins, Viola, Violoncello, and Double Bass. The music features complex rhythmic patterns, dynamic markings (p, f, ff), and articulation symbols.

Picc. *mf* *f* *f* *f*

Ob. *mf* *f* *f* *f*

B. Cl. *mf* *f* *f* *f*

Bsn. *mf* *f* *f* *f*

Hn. I, II *ff* *fp* *f* *p* *f*

C Tpt. *ff* *fp* *f* *p*

Tbn. *ff* *fp* *f* *p* *f*

Timp. *mf* *f* *f* *f*

B. Dr. *p* *ff* *p* *ff*

Pno. *mf* *f* *f* *f*

Vln. I *mf* *f* *f* *f*

Vln. II *mf* *f* *f* *f*

Vla. *mf* *f* *f* *f*

Vc. *mf* *f* *f* *f*

D.B. *mf* *f* *f* *f*

Picc. *ff sempre*

Ob. *To English Horn*

B. Cl. *ff longa*

Bsn. *ff longa*

Hn. I, II *p* *ff* 5 7

C Tpt. *f* *p* *ff* 5 7

Tbn. *p* *f* *p* *ff* 5 7

Timp. *ff*

Mdn. *ff*

Hp. *ff*

Pno. *ff*

Vln. I *ff au talon*

Vln. II *ff au talon*

Vla. *ff au talon*

Vc. *ff au talon*

D.B. *ff longa*

Picc.   
 B. Cl.   
 Bsn.   
 Hn. I, II   
 C Tpt.   
 Tbn.   
 Timp.   
 Mdn.   
 Hp.   
 Pno.   
 Vln. I   
 Vln. II   
 Vla.   
 Vc.   
 D.B.

The score is for page 54 and is in 4/4 time. It features a variety of instruments including woodwinds, brass, percussion, and strings. The Piccolo part has a melodic line with a sixteenth-note run. The Clarinet and Bassoon parts have a steady eighth-note accompaniment. The Horns, Trumpets, and Trombones play a rhythmic pattern of eighth notes with accents. The Timpani part consists of a simple eighth-note pattern. The Mallets part is a sustained chord. The Harp and Piano parts provide harmonic support with chords and arpeggios. The Violins, Viola, Violoncello, and Double Bass parts play a rhythmic pattern of eighth notes.



Picc. *io* *5*

E. Hn. English Horn *p*

B. Cl.

Bsn. *p*

Hn. I, II *fff* *5*

C Tpt. *fff* *5*

Tbn. *fff* *5*

Timp.

Mdn.

Hp. *fff*

Pno.

Vln. I *fff* *5*

Vln. II *fff* *5*

Vla. *fff* *5*

Vc. *fff* *5*

D.B.

57 Apollo and the Muses Exit. Marsyas' Corpse is Displayed on the Tree.  
Lento. (♩ = 46)

E. Hn. *molto espress.*

Bsn. *molto espress.*

Timp. *p*

Hp. *p* l.v.

Pno. *p*

Vc. *arco p sempre*

D.B. *arco p sempre*



E. Hn.

Bsn.

Vla. *pizz. pp*

Vc. *pizz. pp*

D.B. *pizz. pp*