

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

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THESIS APPROVAL PAGE

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Title: Marsyas

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## THESIS ABSTRACT

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Master of Music Composition

School of Music and Dance

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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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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.

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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.

FULL SCORE IN C

# MARSYAS

a ballet in one act

JOSEPH VRANAS

## First Part THE AULOS

Athena Plays the Aulos.

**Lento liberamente.**

Piccolo/  
Flute

English Horn/  
Oboe

Bassoon/  
B♭ Clarinet/  
Bass Clarinet

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

Double Bass

E. Hn.  
Bsn.

This section shows two staves. The top staff is for the English Horn (E. Hn.) and the bottom for the Bassoon (Bsn.). The music consists of eighth-note patterns. Measure 1 ends with a measure repeat sign. Measure 2 begins with a bassoon solo line.



**1 Lento misura. ( $\text{♩} = 52$ )**

E. Hn.  
Bsn.  
Tbn.  
Mdn.  
Vln. I  
Vln. II  
Vc.  
D.B.

This section contains eight staves. The first four staves (E. Hn., Bsn., Tbn., Mdn.) play eighth-note patterns. The strings (Vln. I, Vln. II, Vc., D.B.) play sustained notes. Dynamic markings include **Molto Rit.**, **pp**, **sempre**, **Con sord.**, **poco *sf***, **pizz.**, and **Senza sord.**.



**2 Accel.**

Rit.

**Più mosso.**

Rit.

E. Hn.  
Bsn.  
Tbn.  
Mdn.  
Vc.  
D.B.

This section contains six staves. The woodwind parts (E. Hn., Bsn., Tbn.) play eighth-note patterns with dynamic changes (mf, p). The strings (Mdn., Vc., D.B.) play sustained notes. The section ends with a **Mute out** instruction.

**Lento liberamente. (come prima)**

E. Hn.      Bsn.

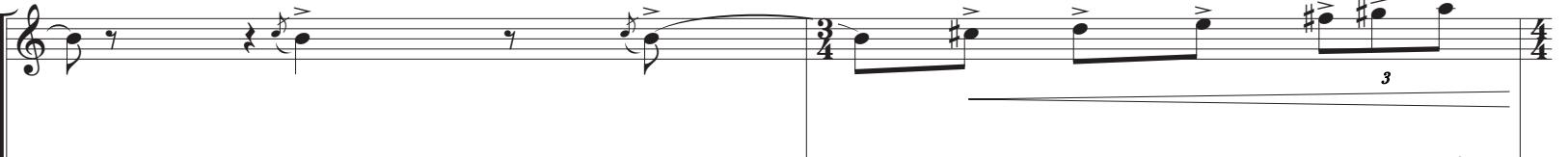
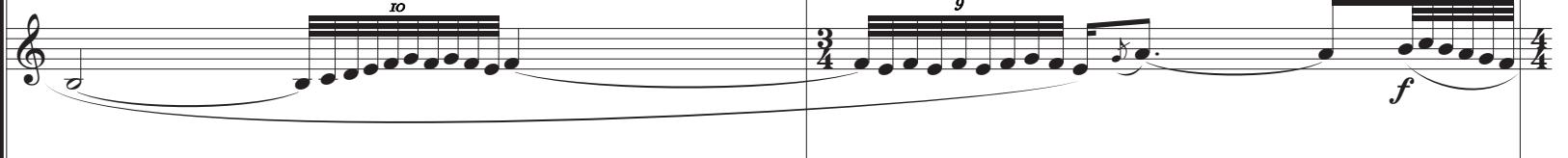
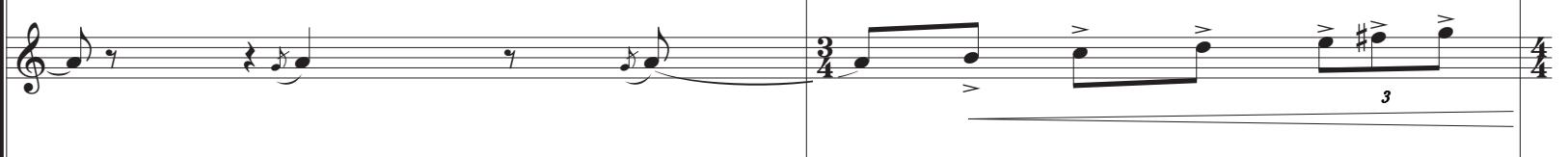
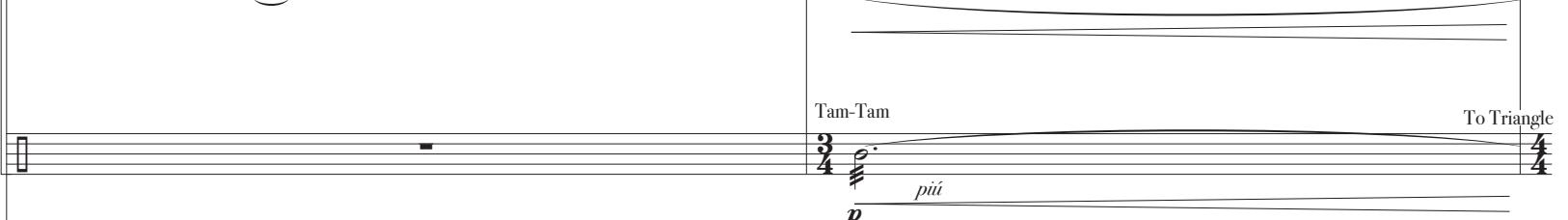
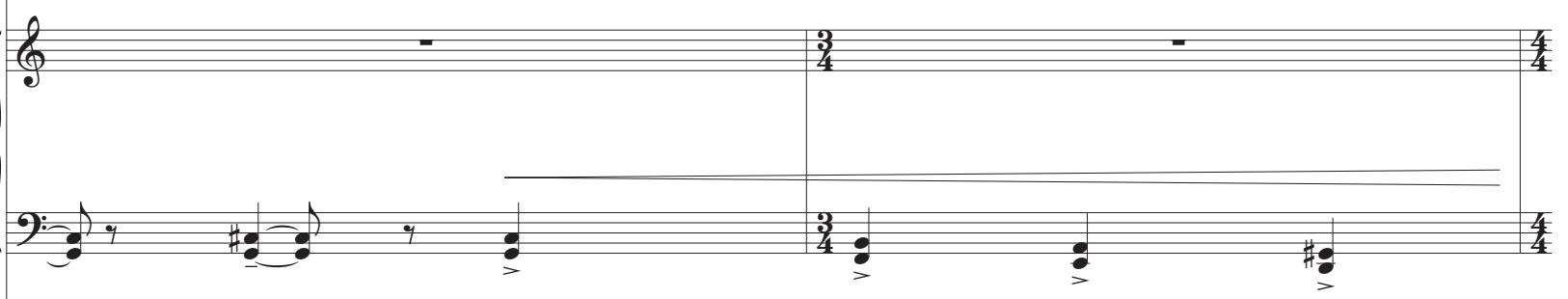
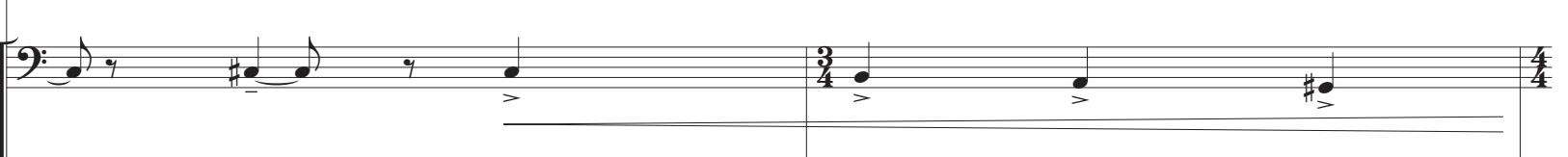
≡

E. Hn.      Bsn.

≡

**3 Lento misura. ( $\text{♩} = 52$ )**

Fl.      E. Hn.      B♭ Cl.      Bsn.      Hn. I, II      Timp.      Hp.      Pno.      Vc.      D.B.

Fl. 
  
 E. Hn. 
  
 B♭ Cl. 
  
 Bsn. 
  
 Hn. I, II 
  
 Timp. 
  
 Tam-t. 
  
 Hp. 
  
 Pno. 
  
 Vc. 
  
 D.B. 

Tam-Tam                          To Triangle

*p*                          *più*

**4**

Fl. *f*

E. Hn. *f*

Bb Cl. *f*

Bsn. *f*

Hn. I, II *f*

Tim. *f*

Tri. Triangle *f*

Mdn. *f*

Hpf. D, C $\sharp$ , B $\sharp$ , E, F, G, A *f*

Pno. *f*

Vln. I *f* *sempre*

Vln. II *f*

Vla. *f*

Vc. *f*

D.B. *f*

**Più mosso.**

Accel.

6 *mp*

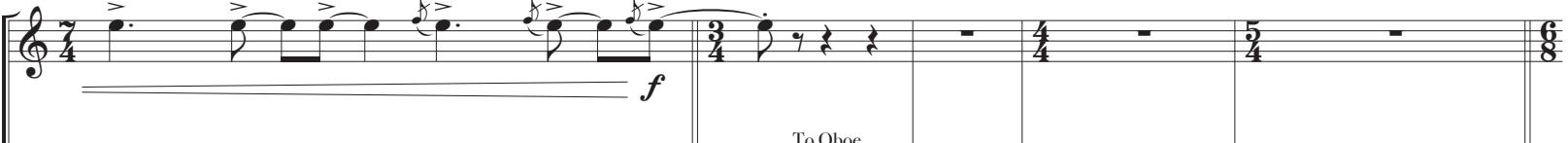
6 *mf*

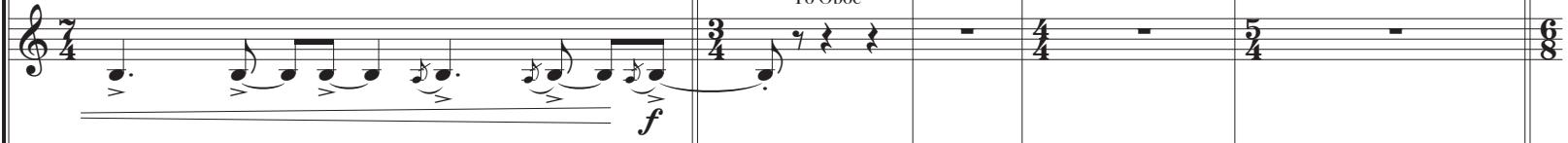
6 *p* *cresc.*

6 *p* *cresc.*

Aphrodite Approaches.

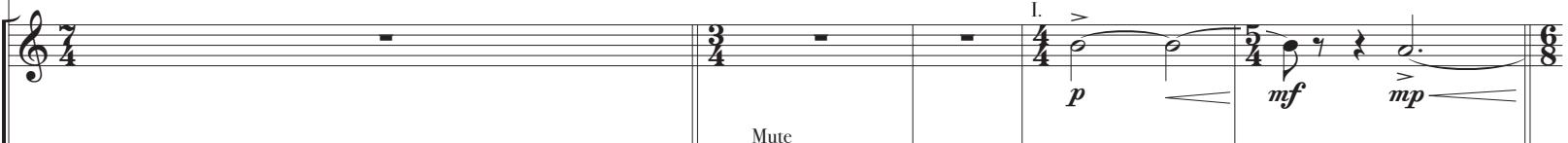
**5** Larghetto. ( $\text{♩} = 60$ )

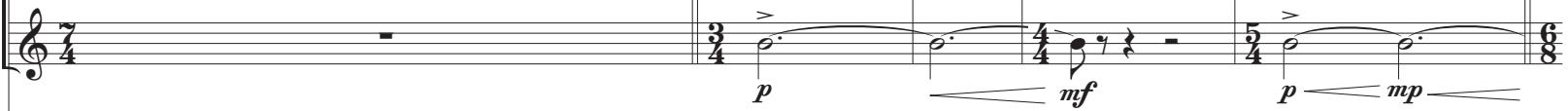
Fl. 

E. Hn. 

B♭ Cl. 

Bsn. 

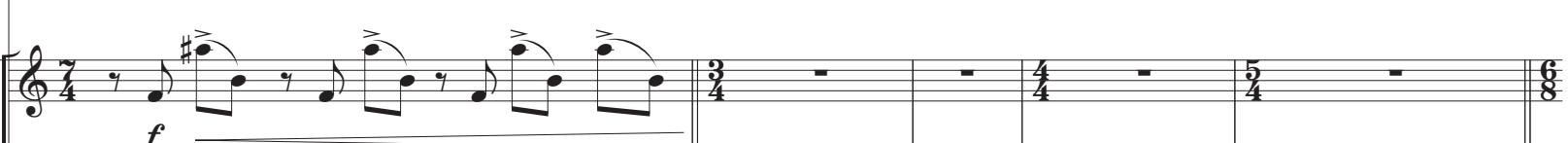
Hn. I, II 

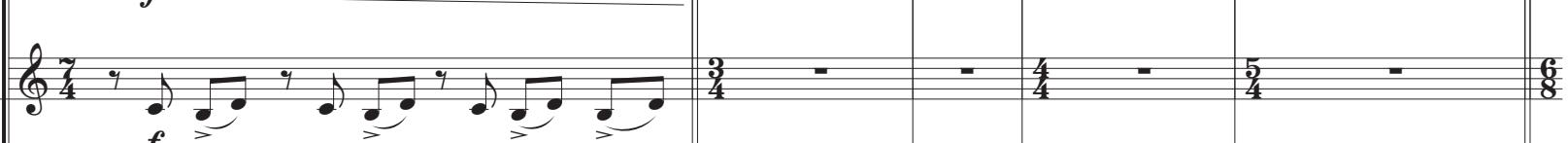
C Tpt. 

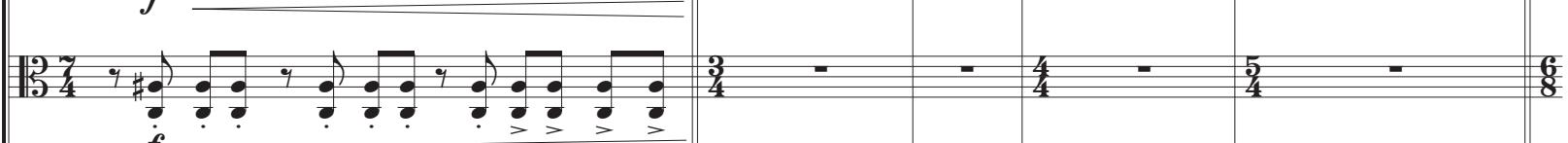
Mdn. 

Hp. 

Pno. 

Vln. I 

Vln. II 

Vla. 

Vc. 

D.B. 

Aphrodite Teases Athena.

**6** Allegro scherzando. ( $\text{♩} = 120$ )

B♭ Cl. 



Hn. I, II 

7

Bsn. *p*

Tbn.

Vln. I *poco sf*

Vln. II *poco sf*

Vla.

Vc. *p*

D.B. *p*

*sub. mf* Open

Fl. *f* 5

Ob. Oboe 5

B♭ Cl. *f* 5

Bsn. *mf*

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.

D.B.

8

This musical score page contains eleven staves of music, each with a specific instrument name and dynamic markings.

- Fl.**: Starts with a rest, then plays eighth-note patterns in 9/8 time. Dynamics: **f**, **pp**.
- Ob.**: Plays eighth-note patterns in 9/8 time. Dynamics: **f**, **pp**.
- B♭ Cl.**: Plays eighth-note patterns in 9/8 time. Dynamics: **f**, **pp**.
- Bsn.**: Plays eighth-note patterns in 9/8 time. Dynamics: **mf**, **pp**.
- C Tpt.**: Mute out. Dynamics: **mf**.
- Tri.**: To Tam-tam. Dynamics: **p**.
- Mdn.**: Dynamics: **f**.
- Hp.**: Dynamics: **p**.
- Pno.**: Dynamics: **p**.
- Vln. I**: Dynamics: **poco sf**, **pizz.**, **pp**.
- Vln. II**: Dynamics: **poco sf**, **pp**.
- Vla.**: Dynamics: **pizz.**, **pp**.
- Vc.**: Dynamics: **mf**, **pp**.
- D.B.**: Dynamics: **mf**, **pp**.

9

Fl.

Ob.

B♭ Cl.

Bsn.

Hn. I, II  
mf

C Tpt.  
mf

Tbn.  
mf

Timp.  
f

Mdn.  
f

Hp.  
*sim.*

Pno.  
*f*

Vln. I

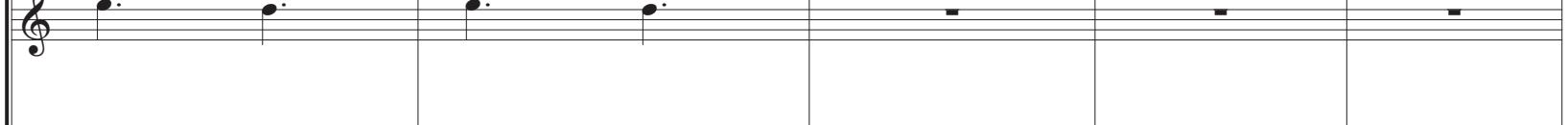
Vln. II  
*f*

Vla.  
*f*

Vc.  
*f*

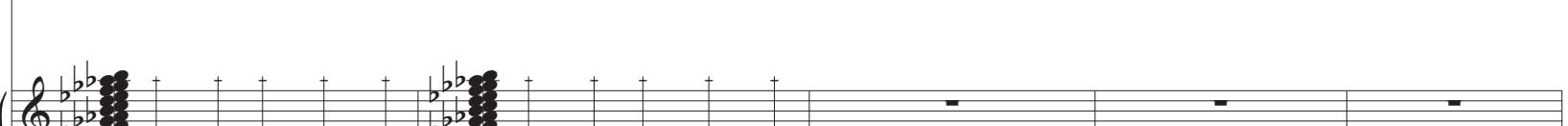
D.B.  
*f*

Fl. 
  
 Ob. 
  
 Bb Cl. 
  
 Bsn. 

Hn. I, II 
  
 C Tpt. 
  
 Tbn. 

Timp. 

Mdn. 

Hp. 

Pno. 

Vln. I 
  
 Vln. II 
  
 Vla. 
  
 Vc. 
  
 D.B. 

10

Fl.

Ob. *mp*

B♭ Cl. *mp*

Bsn. *mp*

Hn. I, II

C Tpt. *p* Mute > Mute out

Tbn. *mp*

Pno. *mp*



11

Fl. *mf*

Ob. *mf*

B♭ Cl. *mf*

Bsn. *mf*

Hn. I, II > Open

C Tpt. *mf*

Pno. *mf*

Vla. *mf*

Vc. *mf*

D.B. *mf*

12

Fl.

Ob.

B♭ Cl.

Bsn.

Hn. I, II

(Open)

C Tpt.

Tbn.

Mdn.

pp — mf

Hp.

f

Pno.

Vc.

D.B.

Fl.

Ob.

B♭ Cl.

Bsn.

To English Horn

To Bass Clarinet

Hn. I, II

C Tpt.

Mdn.

Hp.

f

fp

I. >

II. >

fp

pp

f

ff

l.v.

[D, C, B, E♭, F, G♯, A♯]

Hn. I, II

C Tpt.

Tbn.

Mdn.

Vc.

D.B.

This section shows measures 13-14. The instrumentation includes two Horns (Hn. I, II), a Cornet/Trombone (C Tpt.), Bassoon (Tbn.), Mellophone (Mdn.), Double Bass (Vc.), and Double Bassoon (D.B.). The dynamics are primarily forte (f) with some accents. Measure 13 starts with eighth-note patterns in the brass and bassoon. Measure 14 begins with a bassoon solo followed by a tutti section.



Athena Stops Aphrodite and Sends Her Away.

**13** English Horn L'istesso allegro.

Lento. ( $\text{♩} = 60$ )

**14** Meno. ( $\text{♩} = 46$ )

E. Hn.

Bsn.

C Tpt.

Tbn.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

This section shows measures 13-14. The instrumentation includes English Horn (E. Hn.), Bassoon (Bsn.), Cornet/Trombone (C Tpt.), Bassoon (Tbn.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Double Bass (Vc.), and Double Bassoon (D.B.). Measure 13 features sustained notes from the brass and bassoon. Measure 14 transitions to a slower tempo (Lento) with sustained notes from the brass and bassoon, followed by a dynamic shift to piano dynamic (p) with arco strokes on the strings.

Molto Rit.

**15** Athena Curses the Aulos and Casts it Down to Earth.  
**Più mosso.** ( $\text{d}=52$ )

Musical score for orchestra and piano, page 15. The score consists of ten staves of music. The instruments are:

- Fl. (Flute)
- E. Hn. (English Horn)
- B. Cl. (Bass Clarinet)
- Bsn. (Bassoon)
- Tbn. (Tuba)
- Tam-t. (Tam-Tam)
- Hp. (Harp)
- Pno. (Piano)
- Vln. I (Violin I)
- Vln. II (Violin II)
- Vla. (Cello)
- Vc. (Double Bass)
- D.B. (Double Bass)

The score includes dynamic markings such as **f**, **sf**, **p**, **sempre**, and **l.v.**. The instrumentation is primarily woodwind and brass, with the piano providing harmonic support. The vocal line is provided by the harp and piano.

Fl. *f*

E. Hn. *f* To Oboe

B. Cl. *f*

Bsn. *f*

Hn. I, II

Tbn. *f*

Tam-t. To Triangle

Hp. *sforzando* l.v. D, C, B $\flat$ , E, F, G, A

Pno.

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

D.B. *f*

Marsyas Enters.

**16** Adagietto misterioso. ( $\text{♩} = 76$ )

Fl. *pizz.* *mp* *espress.*

B. Cl. *p*

Bsn. *p*

Vln. I *poco sf* *p* *non vib.* *flautando al' segno*  $\Theta$  *mp*

Vln. II *poco sf* *p* *non vib.* *flautando al' segno*  $\Theta$  *mp*

Vla. *pizz.* *arco* *p* *non vib.* *flautando al' segno*  $\Theta$  *mp*

Vc. *p* *non vib.* *flautando al' segno*  $\Theta$  *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. -  
 Ob. Oboe 6  
*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. -  
 Ob.  
 B. Cl.  
 Bsn. f marcato  
  
 Vln. I f semplice vib. p  
 Vln. II f semplice vib. p  
 Vla. f semplice vib. p  
 Vc. f semplice vib. p  
 D.B. arco f marcato

A Group of Nymphs Interrupt Marsyas and Dance Around Him.

**18** Vivace. ( $\text{♩} = 144$ )

Musical score for orchestra, measures 18-19. The score includes parts for Oboe (Ob.), Bassoon (B. Cl.), Violin I (Vln. I), Violin II (Vln. II), Double Bass (D.B.), Bassoon (Bsn.), Horn I, II (Hn. I, II), Trombone (Tbn.), Timpani (Timp.), Harp (Hp.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Cello (Vla.), Double Bass (D.B.), and Bassoon (Bsn.). Measure 18 starts with a single note from the Oboe. The Bassoon enters with a sustained note. The Violin I part features spiccato strokes. Measures 19 begin with a dynamic change to *mf*. The Violin I and Violin II parts play eighth-note patterns. The Double Bass provides harmonic support with sustained notes. The Bassoon (Bsn.) and Trombone (Tbn.) play eighth-note patterns. The Timpani (Timp.) and Harp (Hp.) provide rhythmic patterns. The Violin I and Violin II parts continue their eighth-note patterns. The Cello (Vla.) and Double Bass (D.B.) play eighth-note patterns. The Bassoon (Bsn.) concludes with a dynamic *mf*.

**19**

Musical score for orchestra, measure 19. The score includes parts for Bassoon (Bsn.), Horn I, II (Hn. I, II), Trombone (Tbn.), Timpani (Timp.), Harp (Hp.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Cello (Vla.), Double Bass (D.B.), and Bassoon (Bsn.). The score begins with a dynamic *mf*. The Trombone (Tbn.) and Timpani (Timp.) play eighth-note patterns. The Harp (Hp.) and Piano (Pno.) provide rhythmic patterns. The Violin I and Violin II parts play eighth-note patterns. The Cello (Vla.) and Double Bass (D.B.) play eighth-note patterns. The Bassoon (Bsn.) concludes with a dynamic *mf*.

Bsn.

C Tpt.

Mute

*mf marcato*

Pno.

Vc.

D.B.

≡

20

Fl. *f legato* *mp*

Ob. *f legato* *mp*

B♭ Cl. *f legato* *mp*

Bsn. *f*

Hn. I, II *mf marcato*

C Tpt. Mute out

Tbn. Mute out

Pno. *f*

Vla. *f legato*

Vc. *f legato*

Fl. *mf marcato*  
 Ob. *mf marcato*  
 B♭ Cl. *mf marcato*  
 Bsn.  
 Timp. *f*  
 Pno.  
 Vln. I *mf spiccato*  
 Vln. II *mf spiccato*  
 Vla.  
 Vc.  
 D.B. *mf*  
*arco*



21

Ob. *mp leggiero*  
 B♭ Cl. *mp leggiero*  
 Vln. I *pizz. mp f*  
 Vln. II *pizz. mp f*  
 Vla. *mp f*  
 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*

This section of the score consists of ten measures. The Flute and Bassoon play eighth-note patterns with grace notes. The Oboe and Clarinet provide harmonic support with sustained notes and eighth-note patterns. The Violins play sustained notes at a forte dynamic. The Cello and Double Bass provide harmonic support with sustained notes.



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*

This section of the score consists of ten measures. The Flute, Bassoon, and Clarinet continue their eighth-note patterns. The Violins switch to playing with the bow (arco) and sustain notes at a forte dynamic. The Cello and Double Bass also play with the bow and sustain notes.

[22]

Fl.

Ob.

B♭ Cl.

To Bass Clarinet

Bsn. *f*

Hp. *mf*

Pno. *f*

Vln. I

Vln. II

Vla. *f spiccato*

Vc. *f*

D.B. *f* *mp sempre*



Hp. l.v.

Vln. I *sf* *sf*

Vln. II *mf*

Vc. *mf*

D.B.

Marsyas Plays the Aulos Again  
and the Nymphs Stop.

**23** Lento tempo ad lib.

(non rit.)

Ob.  
B. Cl.  
Hn. I, II  
Tbn.  
Vln. I  
Vln. II  
Vla.  
Vc.  
D.B.

*mf* Open

*mp* *molto espress.*

*mp* *molto espress.*

*mf*



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

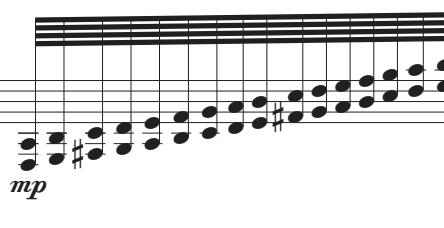
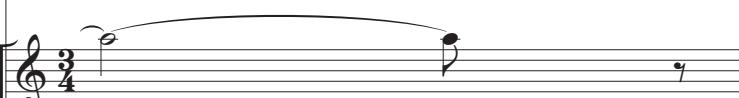
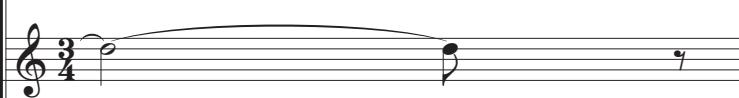
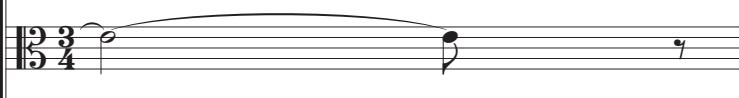
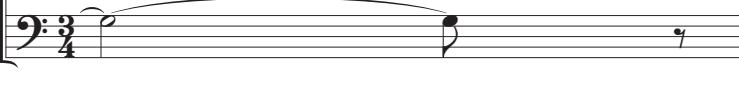
**24** Lento semplice. ( $\text{♩} = 46$ )

Ob.  
B. Cl.  
Vln. I  
Vln. II  
Vla.  
Vc.  
D.B.

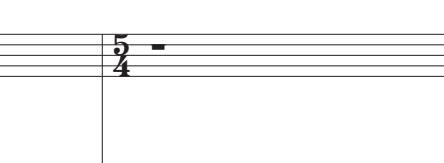
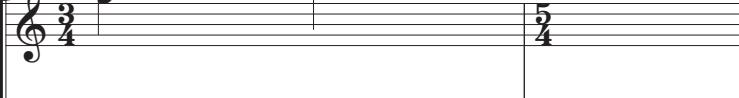
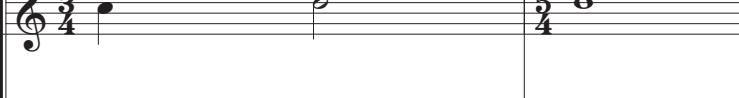
*p dolce*

*mf*

*mf*

Ob. 
  
 B. Cl. 
  
 Hp. 
  
 l.v.
  
 Vln. I 
  
 Vln. II 
  
 Vla. 
  
 Vc. 
  
*mp*



Ob. 
  
 B. Cl. 
  
 Hp. 
  
*mp*
  
 Vln. I 
  
 Vln. II 
  
 Vla. 
  
 Vc. 

Ob.

B. Cl.

Hp. l.v.

Vln. I

Vln. II

Vla.

Vc.

The score shows a sequence of measures for various instruments. Measures 24 and 25 begin with Oboe and Bassoon entries. Measure 25 includes a dynamic instruction 'l.v.' for Horn. Measures 26 and 27 show Violin I, Violin II, Cello, and Double Bass playing eighth-note patterns. Measures 28 and 29 conclude the section.

The Nymphs Dance Again.

**25** Più mosso.

Fl.

Ob.

B. Cl.

Bsn.

Hn. I, II

Timp.

Tri.

Mdn.

Hp. l.v.

Pno.

Vln. I

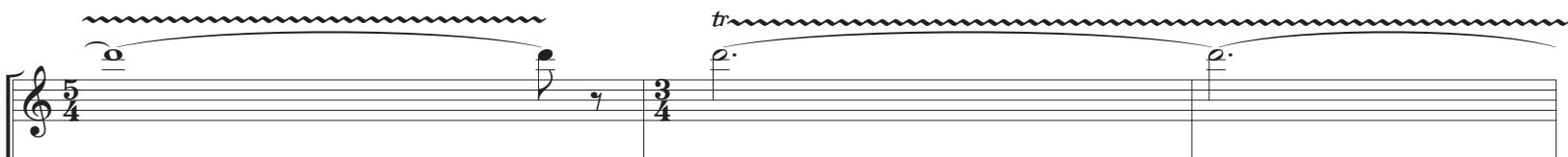
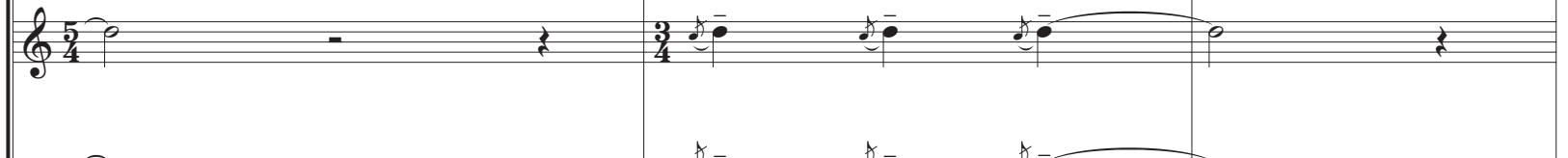
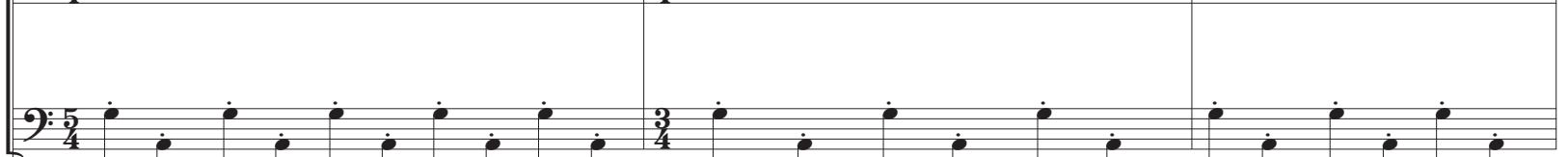
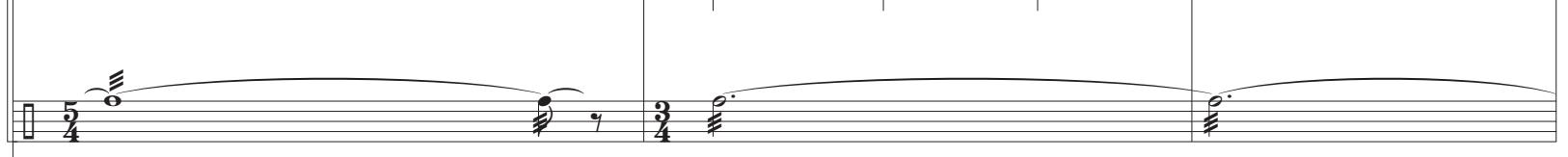
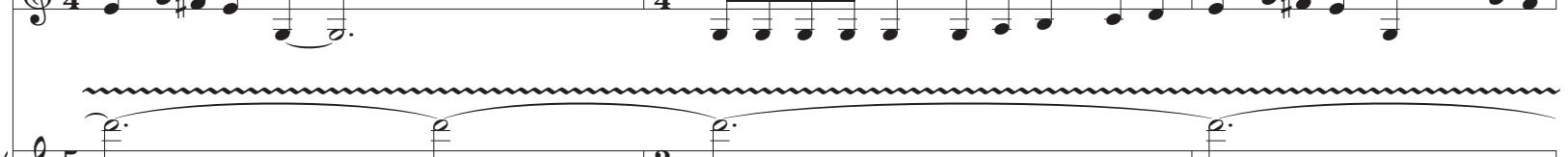
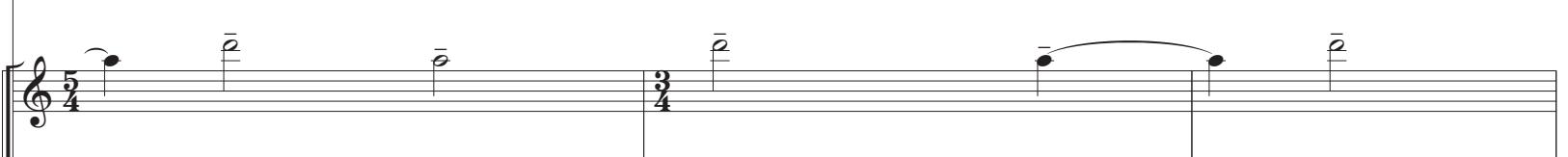
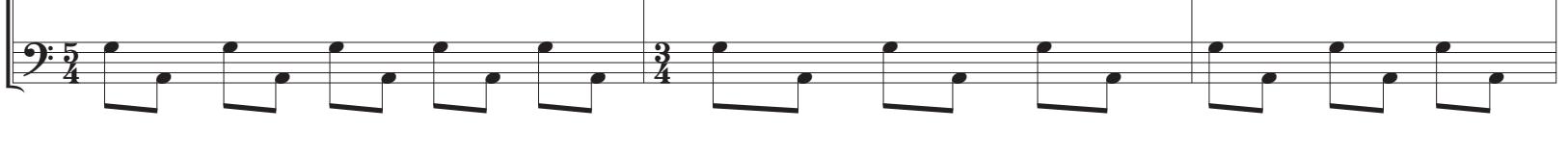
Vln. II

Vla.

Vc.

D.B.

This section begins with a dynamic 'tr' (trill) for Flute and Oboe. The score then shifts to a '3/4' time signature. Measures 25-27 feature Horn, Bassoon, and Piano parts. Measures 28-29 show Violin I, Violin II, Cello, and Double Bass parts. The section concludes with a dynamic 'mf' for Double Bass.

Fl. 
  
 Ob. 
  
 B. Cl. 
  
 Bsn. 
  
 Hn. I, II 
  
 Timp. 
  
 Tri. 
  
 Mdn. 
  
 Pno. 
  
 Vln. I 
  
 Vln. II 
  
 Vla. 
  
 Vc. 

Fl.

Ob. 3

B. Cl.

Bsn.

Hn. I, II

C Tpt. Open  
*f* express.

Tbn. *f*

Tim.

Tri. *mf*

Mdn. *f*

Hp. *f* l.v. D, C, B, E, F $\sharp$ , G, A

Pno. *f* express.

Vln. I

Vln. II

Vla.

Vc. *f* express.

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.

27

28

29

30

*mf*

*f*

To Mute

To Sus. Cymbal

*p*

*p*

*p*

*p*

*arco*

*f*

*p*

Ob.

B. Cl.

Bsn.

Tbn.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Second Part  
THE LYRE

Apollo Appears Before the Nymphs and Marsyas.

**28** Largo. ( $\text{♩} = 50$ )

Fl.

Ob.

Bsn.

Hn. I, II

C Tpt.

Mdn.

Vln. I

Vln. II

Vla.

Vc.

D.B.

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

**29 Larghetto. ( $\text{d}=60$ )**

Musical score for orchestra and guitar, page 29. The score includes parts for Flute, Oboe, Bassoon, Horn I & II, Clarinet, C Trumpet, Trombone, Mute out, Mandolin, Violin I, Violin II, Viola, Cello, Double Bass, and Guitar. The score consists of two systems of music. The first system starts with Flute and Oboe playing eighth-note patterns in 3/4 time, followed by Bassoon, Horn I & II, Clarinet, C Trumpet, Trombone, and Mute out. The second system begins with Violin I playing eighth-note patterns in 3/4 time, followed by Violin II, Viola, Cello, and Double Bass. The guitar part is indicated as "To Guitar". Various dynamics and performance instructions like *fp*, *mf marcato*, *arco*, and *legato* are included.

**30**

Musical score for orchestra and guitar, page 30. The score includes parts for Horn I & II, Trombone, Violin I, Violin II, Viola, Cello, and Double Bass. The score consists of two systems of music. The first system starts with Horn I & II and Trombone playing eighth-note patterns in 3/4 time. The second system begins with Violin I, followed by Violin II, Viola, Cello, and Double Bass. Dynamics and performance instructions like *mp*, *cresc.*, and *pizz.* are included.

Stringendo.

Sus. cym. Sus. Cymbal *p*

Vln. I

Vln. II

Vla.

Vc.

Marsyas Accepts and Apollo Reveals the Lyre.

**31** Adagietto subito. ( $\text{d}=72$ )      **32** L'istesso tempo.      Riten.

Fl. *ff*

Ob. *ff*

B♭ Cl. *ff*

Bsn. *ff*

Hn. I, II *ff*

Tbn. *ff*

Tim. *ff*

Sus. cym. *molto* To Bass Drum

Pno. *ff* *mf non pedale* *sforzando*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff* arco

D.B. *ff*

Apollo Plays and the Muses Dance.

**33** Andante. ( $\text{♩} = 108$ )

Ac.Gtr.      *Guitar*  
                *mp*

Hp.      *mp semplice*

≡

**34**

Ac.Gtr.      *mf*

Hp.      *mf*

Vln. I      *mf cantabile*

Vln. II      *mf cantabile*

Vla.      *mf cantabile*

Vc.      *mf*

D.B.      *mf*

≡

**35**

Ac.Gtr.      *mp*

Hp.      *mf*

Pno.      *mp*

Vln. I      *pizz.*

Vln. II      *pizz.*

Vla.      *poco sf*

Vc.      *poco sf*

D.B.      *poco sf*

Vln. I      *mf*

Vln. II      *poco sf*

Vla.      *poco sf*

Vc.      *mf*

D.B.      *mf*

Vln. I      *arco*

Vln. II      *p*

33

36

Ac.Gtr.      Hp.

Vln. I      Vln. II      Vla.      Vc.      D.B.

Marsyas Plays and the Muses Dance Wildly.

Molto Rit.

Fl.      Ob.      Bb Cl.      Bsn.

B. Dr.

Ac.Gtr.      Hp.

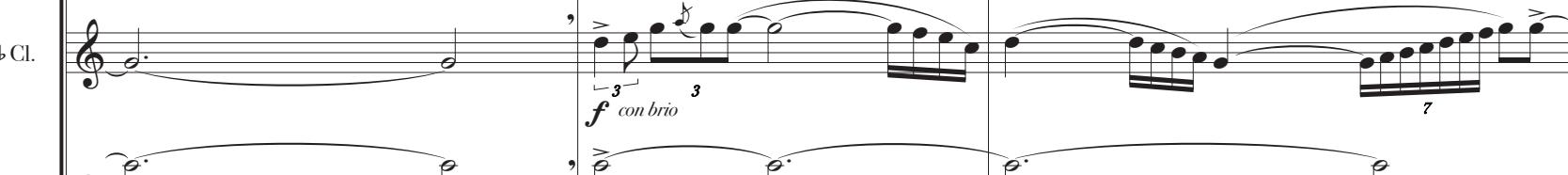
Vln. I      Vln. II      Vla.      Vc.      D.B.

37 Andante moderato. ( $\text{♩} = 76$ )      38

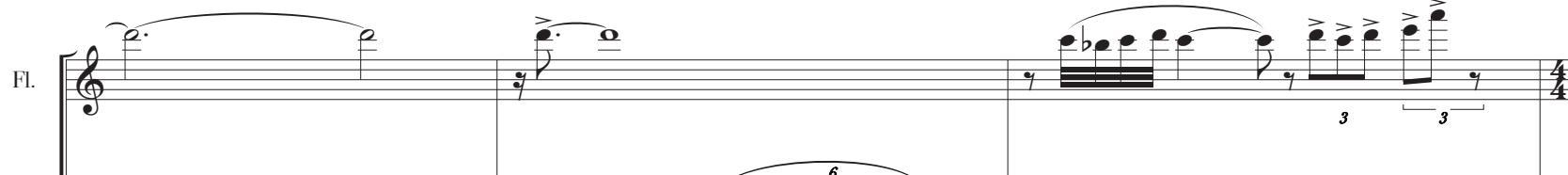
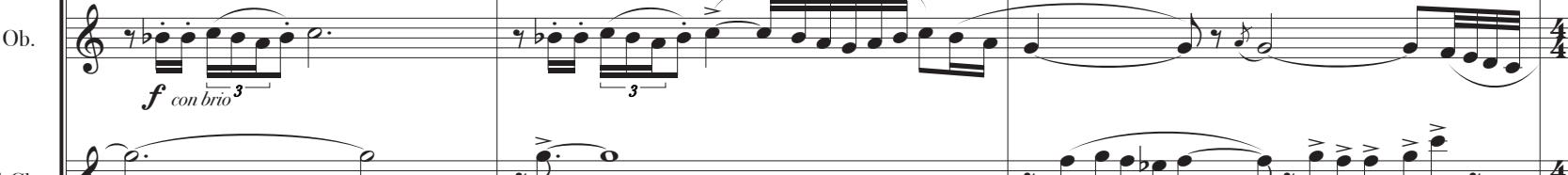
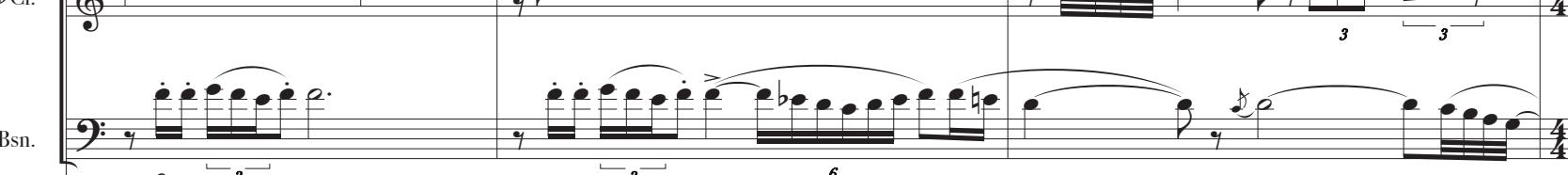
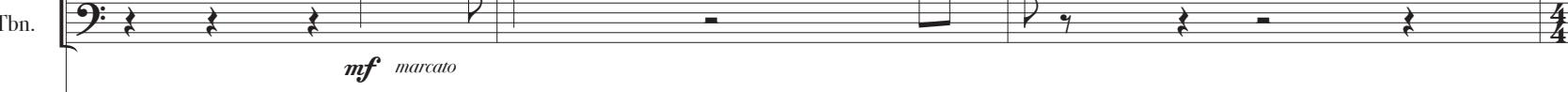
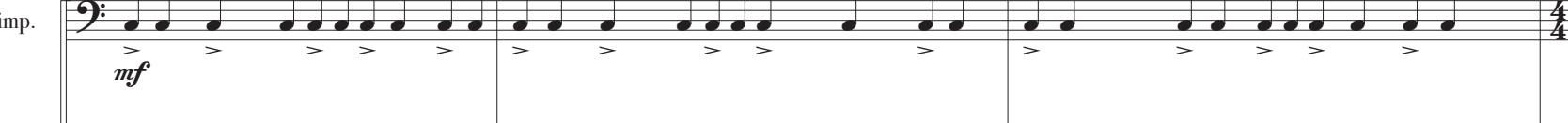
Bass Drum  
on the rim

$\text{ff}$        $\text{f}$  con brio       $\text{mf}$       sempre  $\text{mf}$

$\text{pp}$       arco       $\text{pp}$       arco

Fl. 
  
 Ob. 
  
 B♭ Cl. 
  
 Bsn. 
  
 B. Dr. 



Fl. 
  
 Ob. 
  
 B♭ Cl. 
  
 Bsn. 
  
 Hn. I, II 
  
 C Tpt. 
  
 Tbn. 
  
 Timp. 
  
 B. Dr. 

**39** Più mosso. ( $\text{d} = 92$ )

Fl.

Ob.

B♭ Cl.

Bsn.

Hn. I, II

C Tpt.

Tbn.

Timp.

B. Dr.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

The musical score consists of ten staves of music. The top four staves are for woodwind instruments: Flute, Oboe, Bassoon, and Clarinet/Bassoon. The middle five staves are for brass and percussion: Horn I & II, Trombone, Bass Drum, Timpani, and Bass Drum. The bottom three staves are for strings: Violin I, Violin II, Cello, and Double Bass. The piano part is on the left side of the page. The score is set in a dynamic range from *p* (pianissimo) to *f* (fortissimo). Articulation marks like *tr* (trill), slurs, and accents are used throughout. Time signatures change frequently between 4/4, 3/4, and 2/4. Measure numbers 39 are indicated at the top of each staff.

**40**

Fl.

Ob.

B♭ Cl.

Bsn.

Hn. I, II

Tim.

B. Dr.

Pno.

Vln. I

Vln. II

Vc.

D.B.

**40**

*f*

*a2*  
*f marcato*

*poco **s**f*

*f*

*poco **s**f*

*poco **s**f*

*ff*

*poco **s**f*

*f*

*poco **s**f*

*mp*

*poco **s**f*

*f marcato*

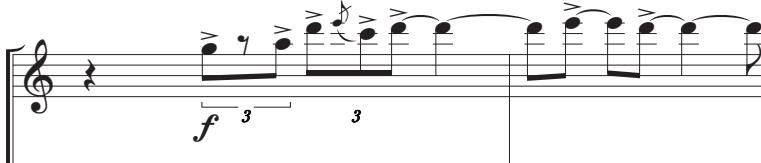
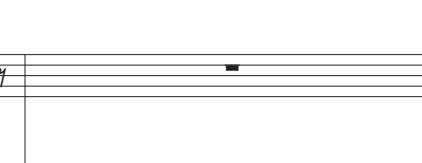
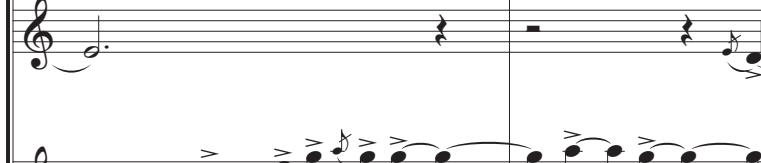
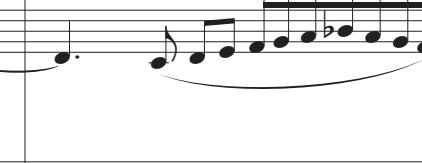
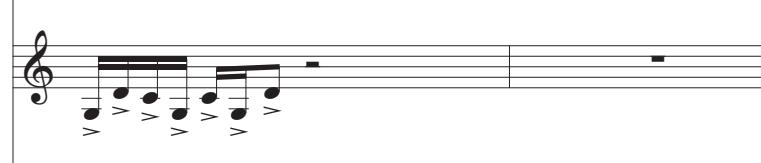
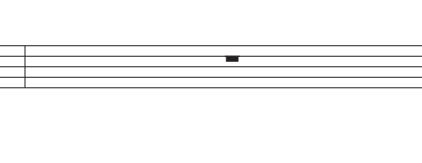
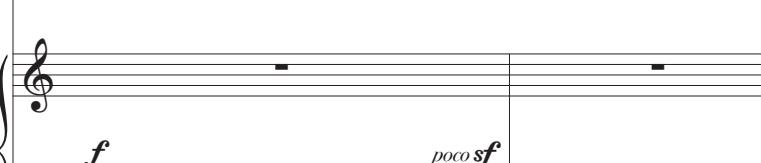
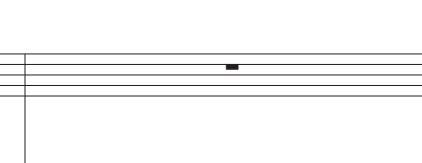
*poco **s**f*

*poco **s**f*

*poco **s**f*

*f marcato*

*poco **s**f*

Fl. 
  
 Ob. 
  
 B♭ Cl. 
  
 Bsn. 
  
 Hn. I, II 
  
 Timp. 
  
 B. Dr. 
  
  
 Pno. 
  
  
 Vln. I 
  
 Vln. II 
  
 Vc. 
  
 D.B. 

41

Fl.

Ob.

Bsn.

Bb Cl.

Hn. I, II

C Tpt.

Timp.

B. Dr.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

*sempre*

*sempre*

*sempre*

*sempre*

*poco sf* *f* *poco sf* *f*

To Tam-tam

Tam-Tam

*mf*

*f*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*f marcato poco sf* *f marcato* *f marcato* *f marcato*

*mf con brio*

*sempre*

Fl. *sempre f*  
 Ob. *sempre f*  
 Bb Cl. *sempre f*  
 Bsn. *sempre f*  
 C Tpt.  
 Tam-t.  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 D.B.

This section shows a sequence of measures starting at measure 41. The woodwind section (Flute, Oboe, Bassoon) enters with sustained notes. The strings (Violin I, Violin II, Viola, Cello) play eighth-note patterns. Measures 42-43 show the strings continuing their eighth-note patterns. Measures 44-45 show the woodwinds re-entering with sustained notes.

Fl.  
 Ob.  
 Bb Cl.  
 Bsn.  
 Timp.  
 Tam-t. *f* To Bass Drum  
 Pno.  
 Vln. I *f*  
 Vln. II *f*  
 Vla. *f*  
 Vc. *f*  
 D.B. *f*

This section shows a sequence of measures starting at measure 42. The woodwind section (Flute, Oboe, Bassoon) enters with sustained notes. The piano plays sixteenth-note patterns. The strings (Violin I, Violin II, Viola, Cello) play sixteenth-note patterns. Measures 43-44 show the piano and strings continuing their sixteenth-note patterns. Measures 45-46 show the woodwinds re-entering with sustained notes.

43

Fl.

Ob.

B♭ Cl.

Bsn.

Timp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

*mp*

*mp*

*mp*

*mp*

*mp*

*legato*

*legato*



Fl.

Ob.

B♭ Cl.

Bsn.

B. Dr.

Vln. I

Vln. II

*f*

*mf*

*f*

*f*

*ff*

*marcato*

*f*

*marcato*

*f*

*Bass Drum on the rim*

Marsyas is Interrupted by Apollo.

**44** Larghetto subito. ( $\text{♩} = 60$ )

Fl.  $\text{♩} = 60$

Ob.  $\text{♩} = 60$

B♭ Cl.  $\text{♩} = 60$

Bsn.  $\text{♩} = 60$

Hn. I, II  $\text{♩} = 60$

C Tpt.  $\text{♩} = 60$

Tbn.  $\text{♩} = 60$

Timp.  $\text{♩} = 60$

Pno.  $\text{♩} = 60$

Vln. I  $\text{♩} = 60$

Vln. II  $\text{♩} = 60$

Vla.  $\text{♩} = 60$

Vc.  $\text{♩} = 60$

D.B.  $\text{♩} = 60$

Measure 44: Flute, Oboe, Bassoon play eighth-note patterns. Bassoon has a melodic line with grace notes. Dynamics:  $f$ ,  $mp$ ,  $mf$ . Measure 45: Flute, Oboe, Bassoon, Clarinet, Trombone play eighth-note patterns. Bassoon has a melodic line with grace notes. Dynamics:  $f$ ,  $f$ ,  $mp$ ,  $pp$ ,  $sf$ .



The Muses Cannot Decide the Winner of the Competition.

Bsn.  $\text{♩} = 60$

Vln. I  $\text{♩} = 60$

Vln. II  $\text{♩} = 60$

Vla.  $\text{♩} = 60$

Vc.  $\text{♩} = 60$

D.B.  $\text{♩} = 60$

Measure 46: Bassoon plays eighth-note patterns. Measures 47-48: Violin I, II, Viola, Cello play eighth-note patterns. Dynamics:  $sf$ ,  $sf$ ,  $mp$ ,  $sf$ ,  $sf$ ,  $sf$ ,  $sf$ ,  $sf$ ,  $mf$ .

Apollo Turns the Lyre Upside Down.

**45** Adagietto. ( $\text{♩} = 72$ )

Riten.

Apollo Plays Again and the Muses Dance.

**46** Andante. ( $\text{♩} = 108$ )

Fl.

Ob.

Bsn.

B♭ Cl.

Timp.

Ac.Gtr.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

**45** Adagietto. ( $\text{♩} = 72$ )

Riten.

**46** Andante. ( $\text{♩} = 108$ )

*mf sempre*

To Bass Clarinet

*mf sempre*

*mf sempre*

*mf sempre*

*sforzando*

*mp*

*mp semplice*

*non pedale*

*p* *molto*

*p* *molto*

*p* *molto*

*pizz.*

*mf*

*pizz.*

*mf*



Ac.Gtr.

Hp.

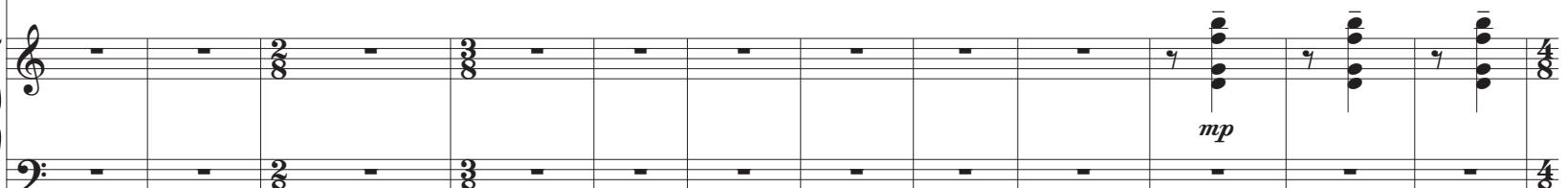
Vc.

D.B.

47

Ac.Gtr. 

Hp. 

Pno. 

Vln. I 

Vln. II 

Vla. 

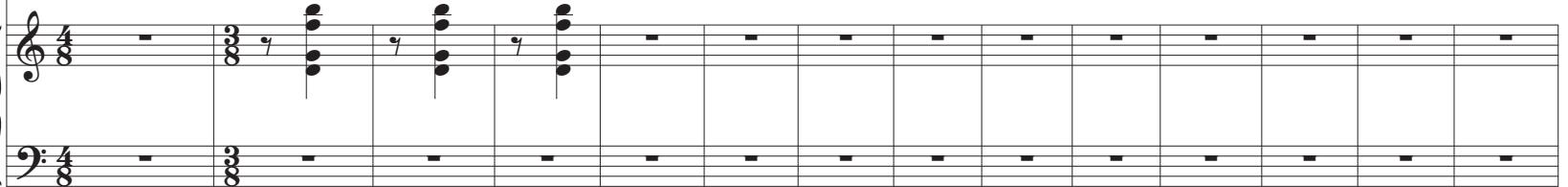
Vc. 

D.B. 

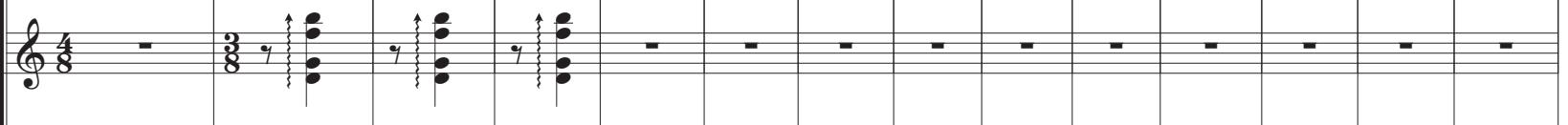
48

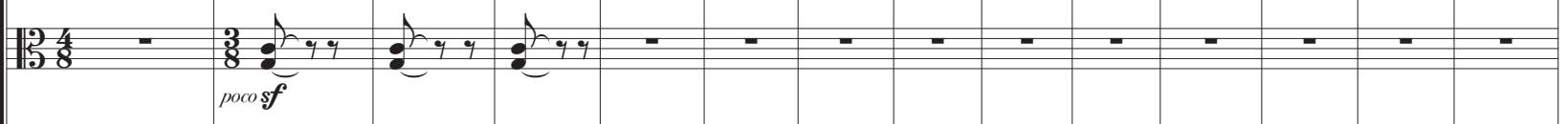
Ac.Gtr. 

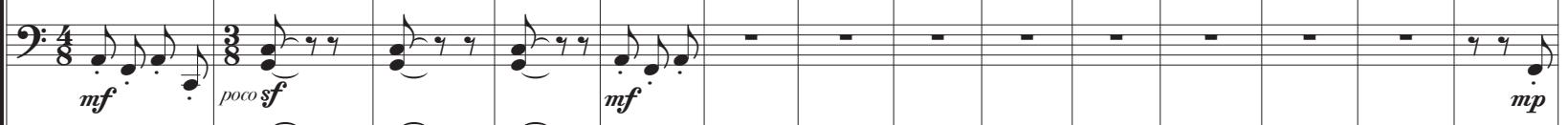
Hp. 

Pno. 

Vln. I 

Vln. II 

Vla. 

Vc. 

D.B. 

49

Molto Rit.

Ac.Gtr. *p*  
To Mandolin

Hp. *mf* 7 *mp* 7 *p*

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

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

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

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

D.B. *p* arco *pp*

50 Larghetto. ( $\text{♩} = 60$ )

Fl. *mp* express. 5

Ob. *p*

B. Cl. Bass Clarinet *p*

Bsn. *p*

Hn. I, II *p* 7

Tim. *p* 7

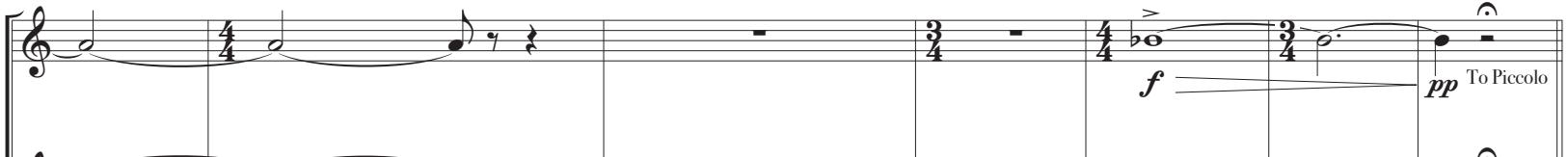
Vln. I Con sord. *p*

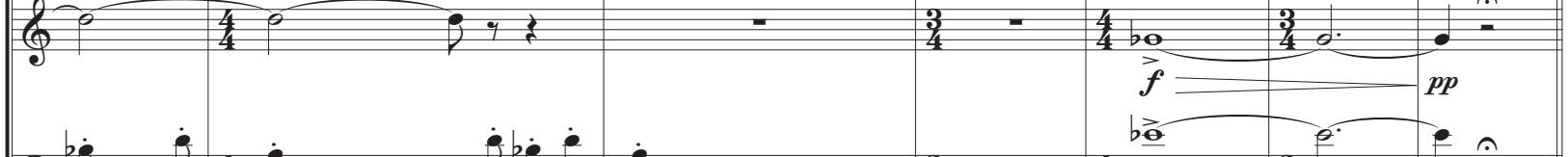
Vln. II Con sord. *p*

Vla. Con sord. *p*

## Marsyas Turns the Aulos Upside Down.

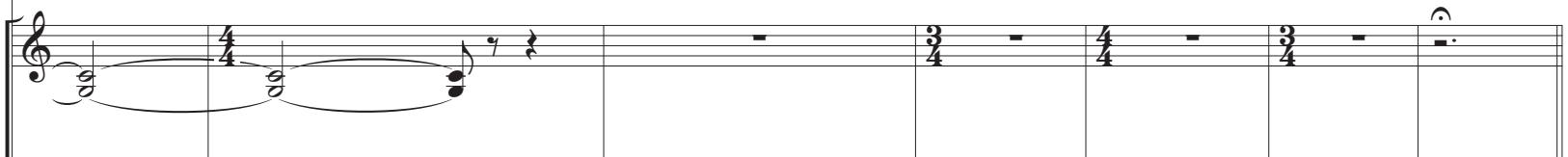
**51**

Fl. 

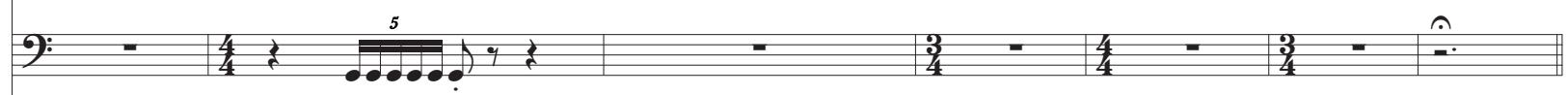
Ob. 

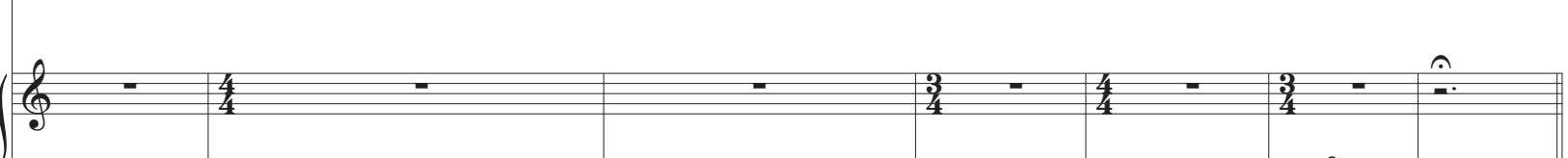
B. Cl. 

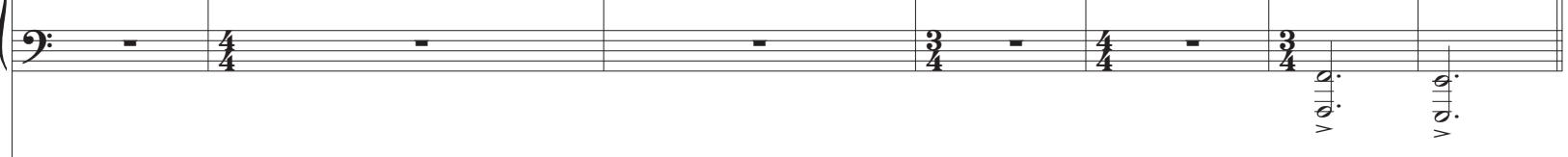
Bsn. 

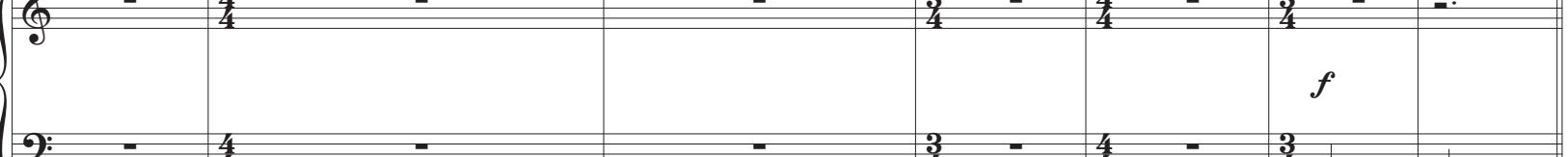
Hn. I, II 

Tbn. 

Timp. 

Hp. 

Pno. 

Vln. I 

Vln. II 

Vla. 

Vc. 

D.B. 

Marsyas Tries to Play the Aulos Upside Down.

**52 Ad lib.**

Piccc.  
Ob.  
B. Cl.  
Bsn.  
Timp.  
B. Dr.  
Hpt. { D, C#, Bb, Eb, Fb, G, A  
Pno.  
Vln. I  
Vln. II  
Vla.  
Vc.  
D.B.

**53 Larghetto tumultuoso. ( $\text{d}=60$ )**

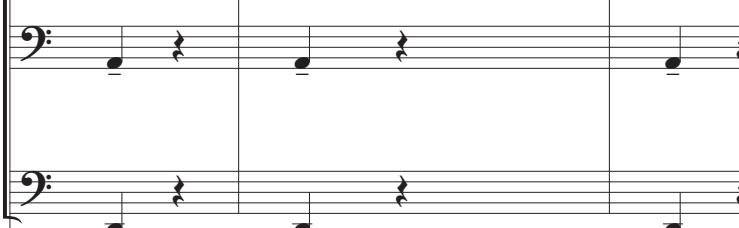
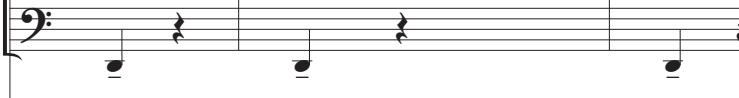
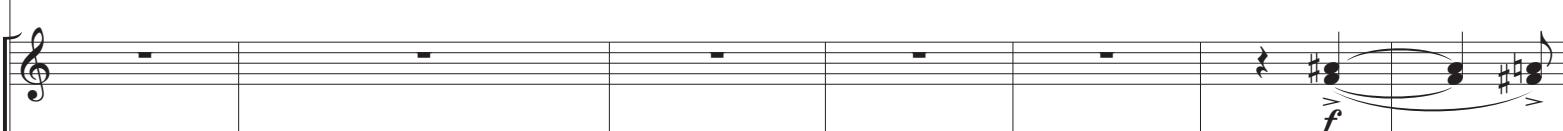
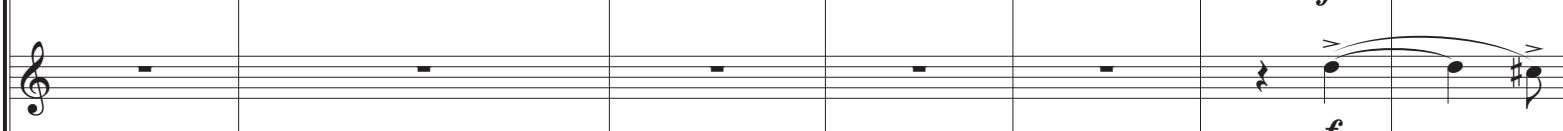
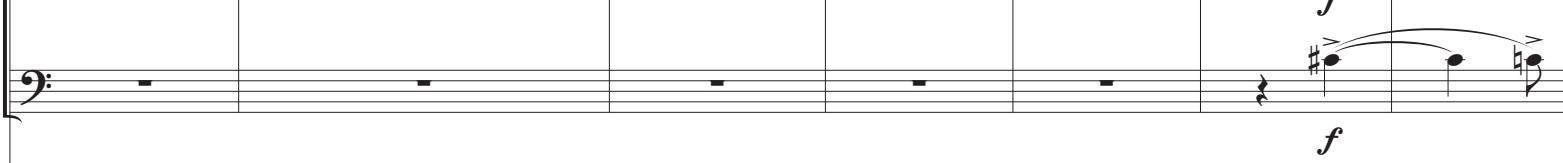
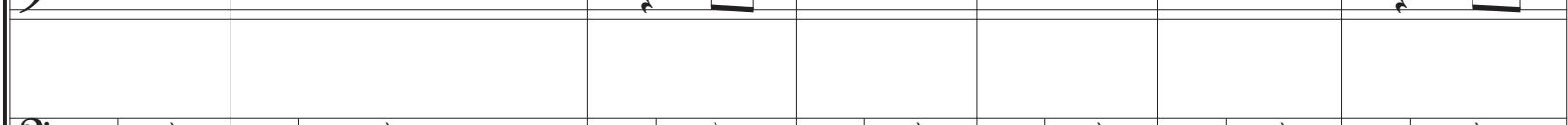
*f*      *f*      *f*  
*f*      *f*      *mf*  
*f*      *mf*      *f*  
*mf*      *f*      *f*  
*f*      *f*      *f*      *f longa*  
*f*      *f*      *f*      *f longa*

Apollo Sentences Marsyas to Death. The Muses Surround Him.

**53 Larghetto tumultuoso. ( $\text{d}=60$ )**

Vln. I  
Vln. II  
Vla.  
Vc.  
D.B.

*f*      *f*      *f*  
*f*      *f*      *f*  
*f*      *f*      *f*  
*f*      *f*      *f*  
*f*      *f*      *f*

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

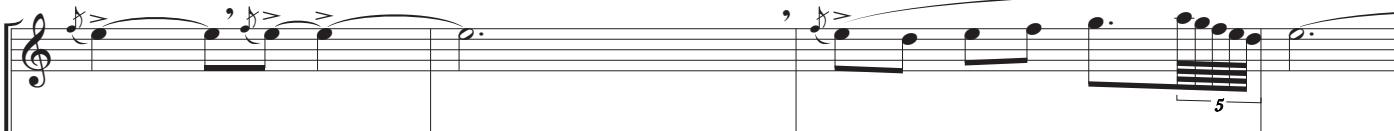
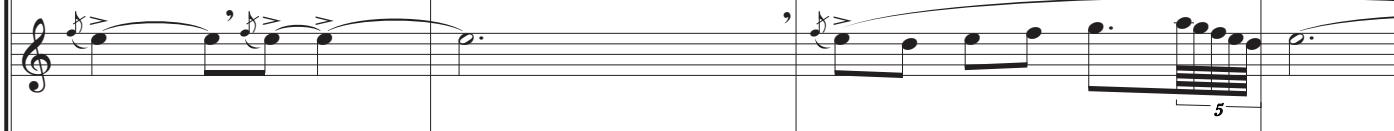
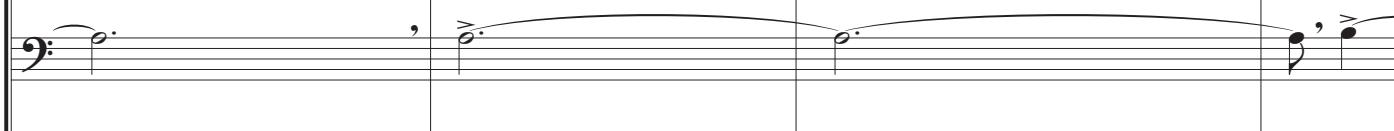
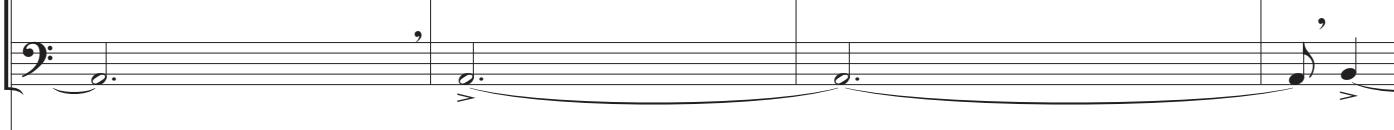
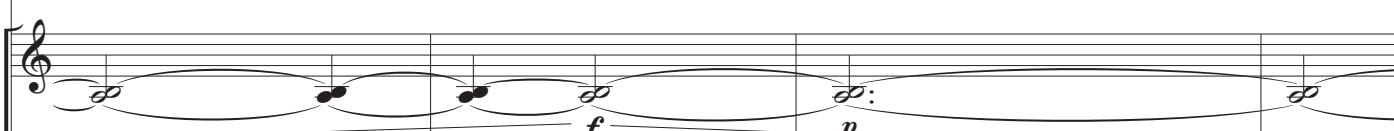
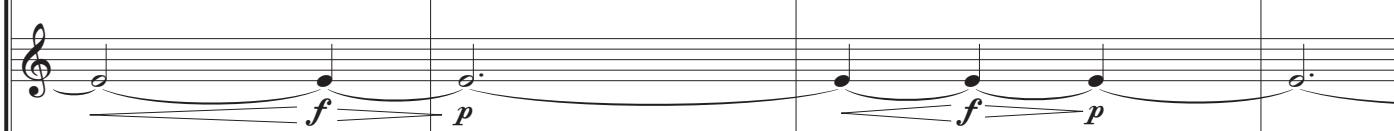
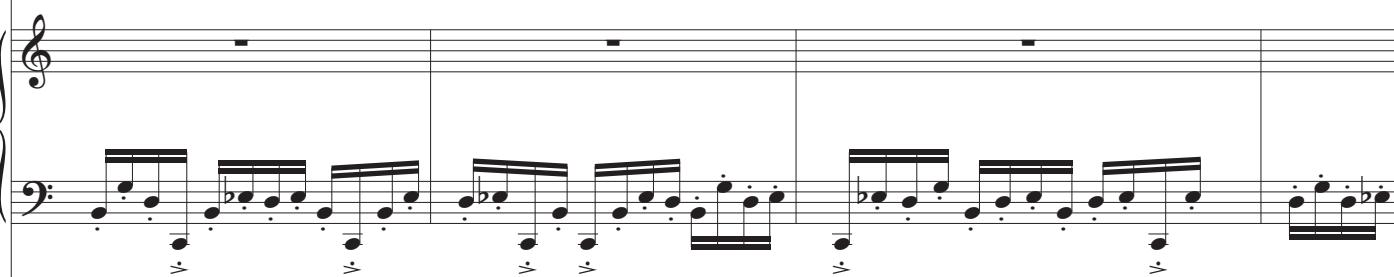
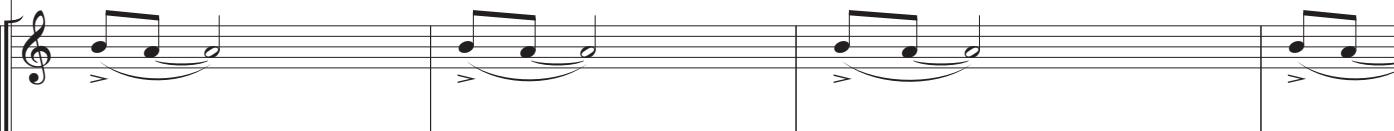
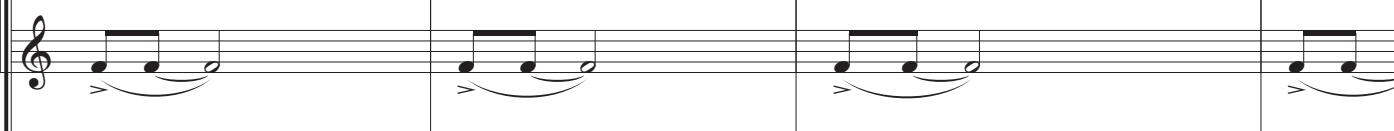
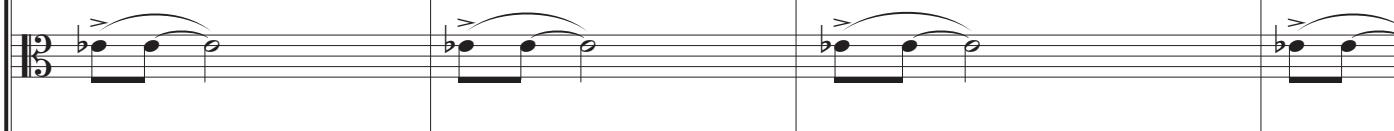
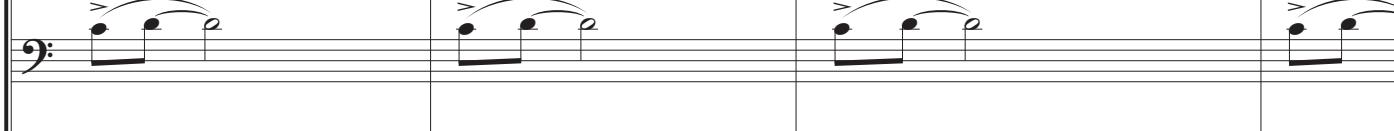
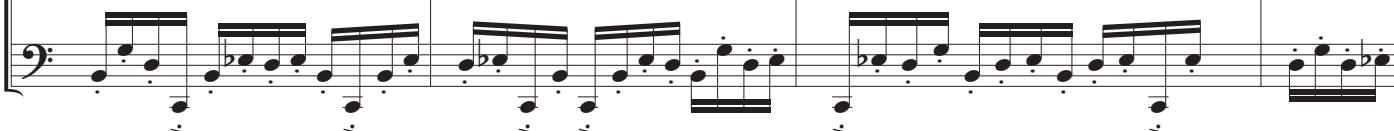
54

Picc.      Ob.      B. Cl.      Bsn.      Hn. I, II      C Tpt.      Tbn.      Timp.      B. Dr.

Hp.      Pno.      Vln. I      Vln. II      Vla.      Vc.      D.B.

The score consists of two systems of music. The top system (measures 54-55) includes parts for Piccolo, Oboe, Bassoon, Bassoon II, Clarinet, Horn I, II, Trombone, Timpani, Bass Drum, Double Bass, Piano, and various strings. The bottom system (measures 55-56) includes parts for Double Bass, Piano, and various strings. Measure 54 starts with a forte dynamic (ff) in 3/4 time. Measure 55 begins with a piano dynamic (fp) in 3/4 time. Measure 56 starts with a forte dynamic (ff) in 3/4 time. The piano part in the bottom system features sustained chords and eighth-note patterns.

Picc. - - - *ff* *sempre*,  
 Ob. - - - *ff* *sempre*,  
 B. Cl. - - - *ff* *sempre*,  
 Bsn. - - - *ff* *sempre*,  
 Hn. I, II *f* = *p*, *f* = *p*, *f* = *p*,  
 C Tpt. *f* = *p*, *f* = *p*,  
 Tbn. *p* - - - *<f>p*, *p* - - - *<f>*,  
 Tim. *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 
  
 C Tpt. 
  
 Tbn. 
  
  
 Timp. 
  
  
 Pno. 
  
  
 Vln. I 
  
 Vln. II 
  
 Vla. 
  
 Vc. 
  
 D.B. 

55

Picc.

Ob.

B. Cl.

Bsn.

Hn. I, II

C Tpt.

Tbn.

Timp.

B. Dr.

Pno.

Vln. I

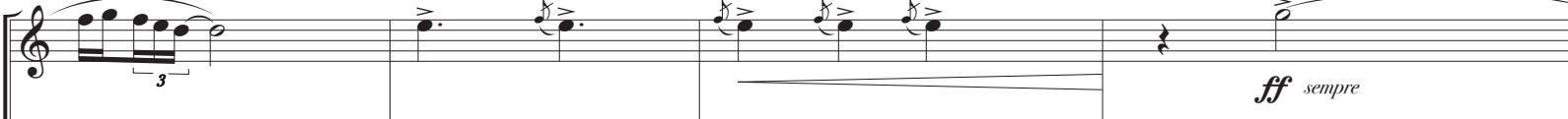
Vln. II

Vla.

Vc.

D.B.

The musical score page 55 features a grid of 15 staves, each representing a different instrument or section of the orchestra. The instruments listed on the left are Picc., Ob., B. Cl., Bsn., Hn. I, II, C Tpt., Tbn., Timp., B. Dr., Pno., Vln. I, Vln. II, Vla., Vc., and D.B. The score is divided into measures by vertical bar lines. Several instruments have dynamic markings: Hn. I, II, C Tpt., and Tbn. begin at ff; C Tpt. and Tbn. transition to f; Hn. I, II, C Tpt., and Tbn. end at p. The Pno. staff has a bracket above it. The Vln. I, Vln. II, Vla., Vc., and D.B. staves show sustained notes with grace notes above them. Measures 5 and 6 are highlighted with boxes.

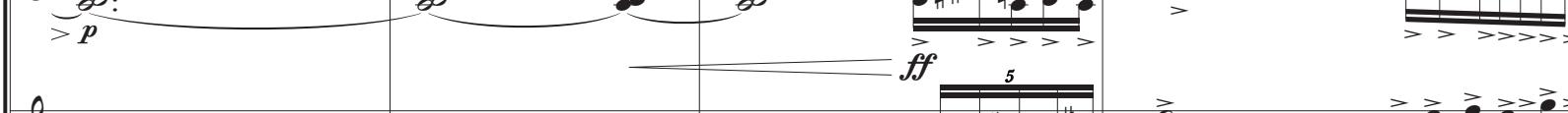
Picc. 

Ob. 

B. Cl. 

Bsn. 

Hn. I, II 

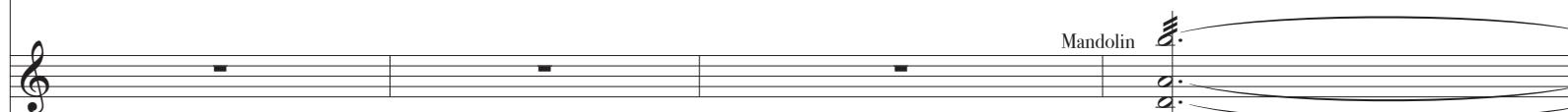
C Tpt. 

Tbn. 

Tim. 

Mdn. 

Hp. 

Pno. 

Vln. I 

Vln. II 

Vla. 

Vc. 

D.B. 

To English Horn

**ff sempre**

**ff longa**

**ff longa**

**ff**

**p** **ff**

**p** **ff**

**Mandolin** **ff**

**ff**

**ff**

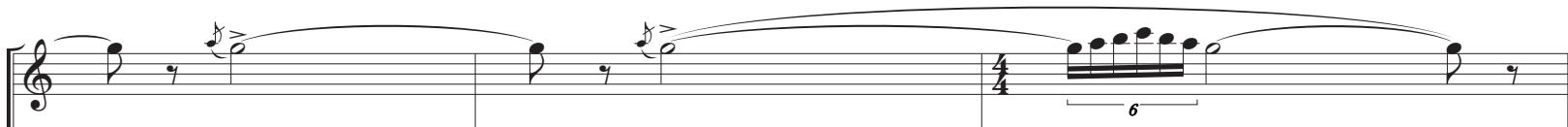
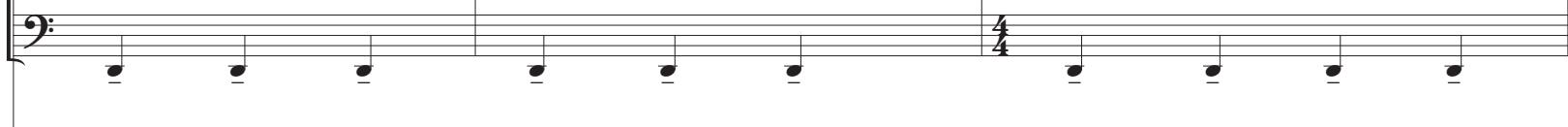
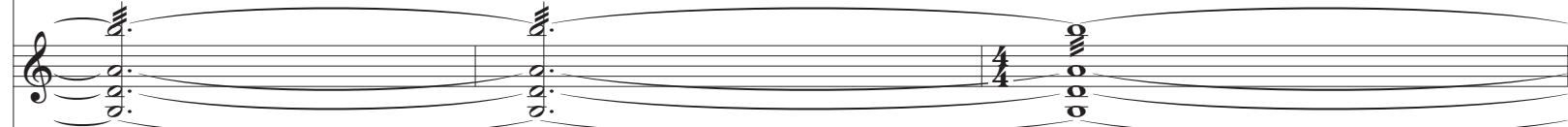
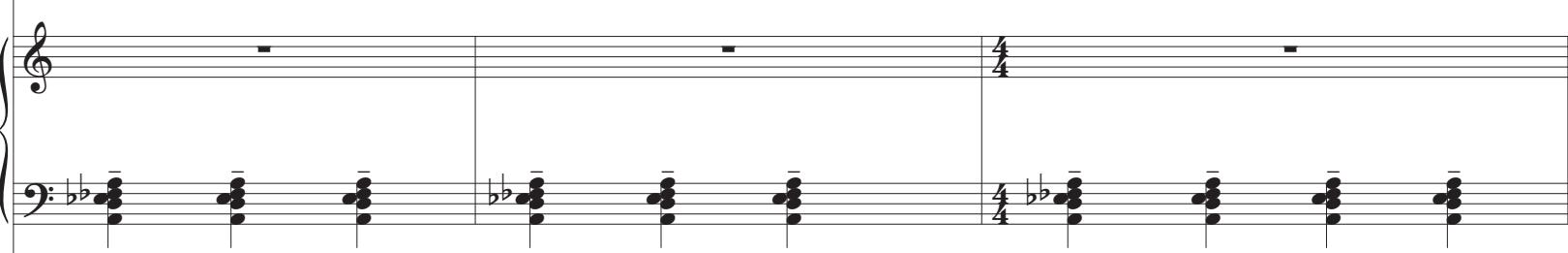
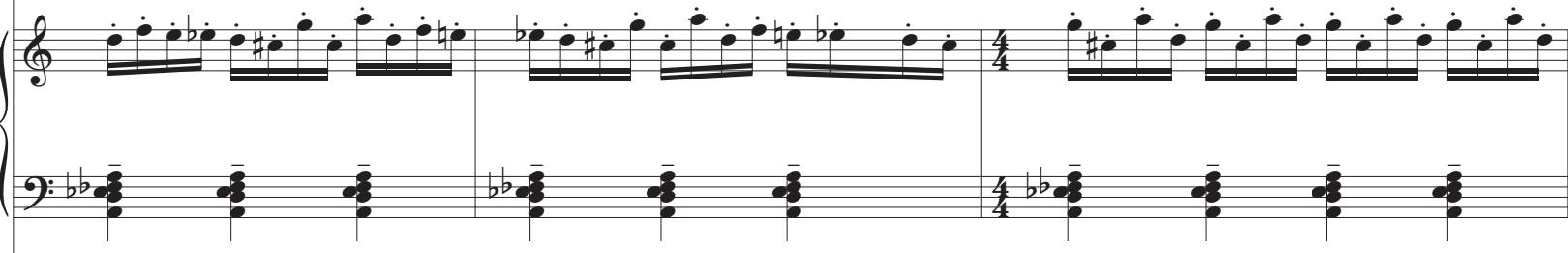
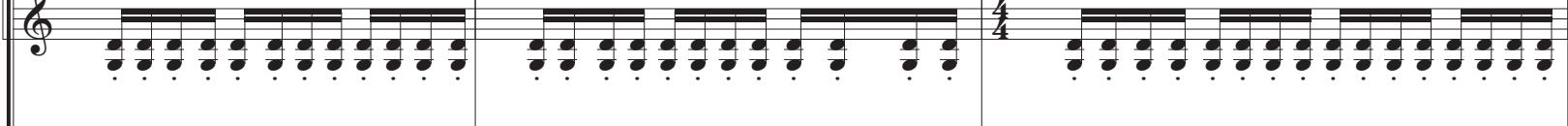
**ff au talon**

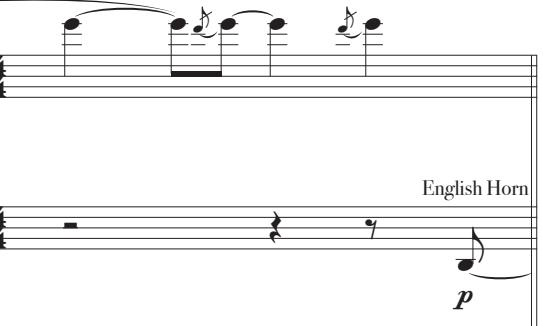
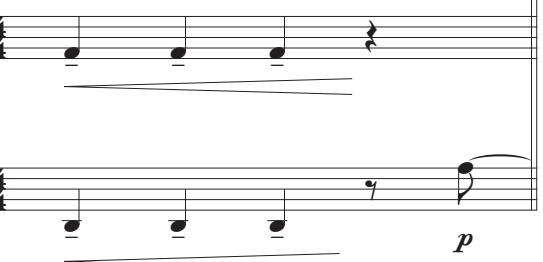
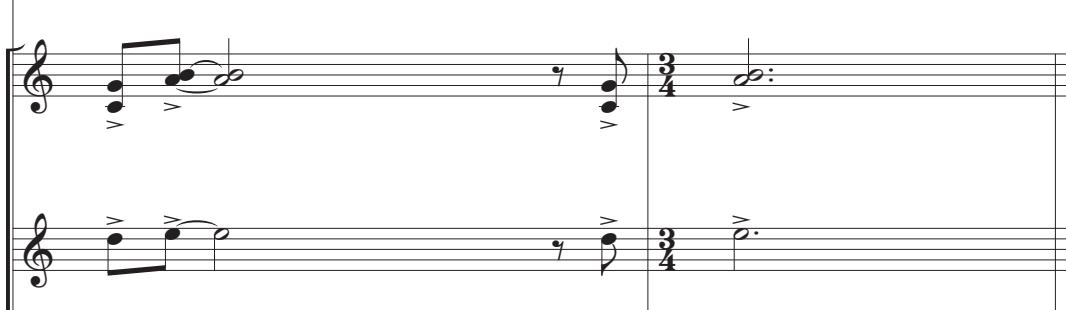
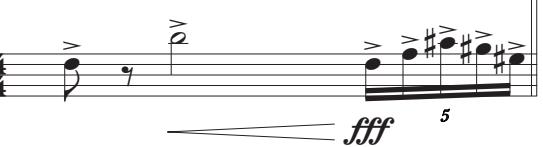
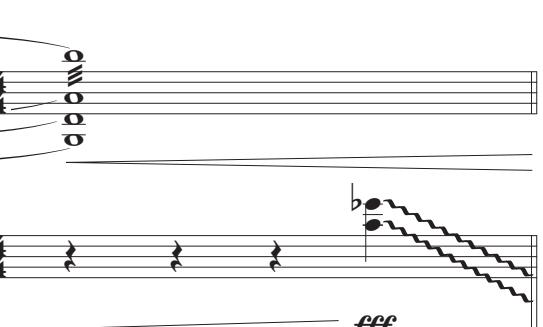
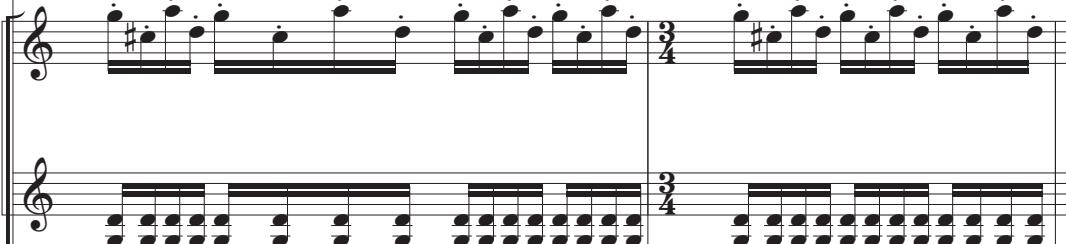
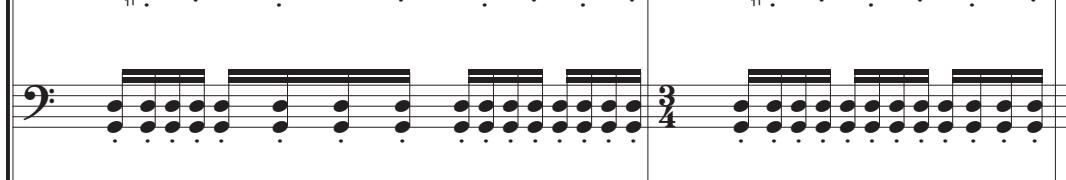
**ff au talon**

**ff au talon**

**ff au talon**

**ff longa**

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

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

Apollo and the Muses Exit. Marsyas' Corpse is Displayed on the Tree.

**57** Lento. ( $\text{♩} = 46$ )

E. Hn.



E. Hn.