

HPS 1148

PETER MAXWELL DAVIES  
VESALII ICONES

BOOSEY & HAWKES

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FOR DANCER, SOLO CELLO AND INSTRUMENTAL ENSEMBLE

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## Composer's Note

The idea of eventually making a set of fourteen dances based on the illustrations to Vesalius came to me when I bought a facsimile edition of the *de Humani Corporis Fabrica* a few years ago; the idea of superposing the Vesalius images on the fourteen stations of the Cross (slightly modified to include the Resurrection) came much later, and was the direct stimulus to composing the work.

The process of superposing three different levels of music to interact on each other, which I had previously made use of in *St. Thomas Wake*, was especially applicable in the case of the present work. Here the three levels used are plainsong, "popular" music and my own music derived from the other two; but the three are in this case very much fused, and clearly separate identities emerge rarely. Similarly, the Dancer has a parallel set of superpositions: (1) the Vesalius illustrations (2) the Stations of the Cross and (3) his own body. But just as the Dance is not an attempt to act out literally the Vesalius drawing or its accompanying Station, so the music does not attempt to illustrate in a traditional way the movements or moods of the Dancer, but works out its own inter-relationships between my own present style and the fragments of the Good Friday plainsong.

Since both the music and the 'presence' of the cellist should at many moments be closely integrated with the dance movements, the cellist should sit apart from the instrumental group near the Dancer. This will enable the cellist to become in one sense (*vis-a-vis* the Dancer), Pilate, St. Veronica, or even a Flagellator; or in another sense the Anatomy Demonstrator.

The musical ambiguities with which the work abounds have a special interest because where the music contains disparate, opposed elements, the total effect of these elements can be interpreted by the listener in different ways and on different levels according to his means.

In the last Dance, the Resurrection, the Christ-story is modified and it is the Antichrist – the dark "Double" of Christ of medieval legend, indistinguishable from the "real" Christ – who emerges from the tomb, and puts his curse on Christendom to all eternity. Some may consider such an interpretation sacrilegious – but the point I am trying to make is a moral one – it is a matter of distinguishing the false from the real – that one should not be taken in by appearances.

*Fides est virtus qua credentur quae non videntur.*

### Order of movements relating to the Stations of the Cross and to the engravings of Andreas Vesalius in his *De Humanis Corporis Fabrica* (1543)

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*A reduction for Cello and Piano, for rehearsal purposes only, is available on hire from the publishers.*

This work was first performed on 9th December 1969 at Queen Elizabeth Hall; William Louthier (dancer), Jennifer Ward Clarke (cello) with the Pierrot Players, conducted by the composer.

### Instrumentation

Flute doubling Alto Flute and Piccolo  
Basset Clarinet in A *or* Clarinet in A  
Percussion (1 player)  
Piano doubling Autoharp (out-of-tune) and other instruments (see note below)  
Honky-tonk Piano (out-of-tune) to be played by the dancer or conductor  
Viola  
Cello

Note: Transposing instruments written in C in the score.

**Percussion Instruments:** glockenspiel, xylophone, small cymbal (susp.), band kit, tam-tam, wood block (very small), anvil (small), sanctus bells, thunder sheet, short length of scaffolding, grater, ratchet, whistle, toy clarion (e.g. Hohner Clarina 12), biscuit tin (filled with broken glass), chains, typewriter, saucepan, 2 pebbles, fingers drawn across bass drum skin to produce a sound roughly analogous to an enormous blacksmith's bellows (one might even use a blacksmith's bellows).

**The Pianist.** As well as piano and out-of-tune autoharp the pianist plays a klaxon or motor-horn, whistle, four lengths of bamboo of different pitches and a knife scraped on a plate. He is also required to record, on a cheap commercial tape-recorder, a short passage for play-back during the performance (see p.34,37), and to start and stop the musical box, which should be chosen for the unsuitability of its tune.

**The Dancer.** If he has the skill, he is required to play simple chords on the honky-tonk piano, beat on the blackboard etc. When the work is performed as a 'straight' concert piece, without dancer, these functions are carried out by the conductor.

### Glossary of out-of-tune Autoharp symbols

The letters refer to specific symbols used in the score

- (a) Across the strings freely with the stick. The pitches in the autoharp part are approximately indicated only.
- (b) A single stroke on a deep resonant string.
- (c) Strike the wood of the instrument with the stick (wooden end); the strings vibrate sympathetically.
- (d) A deep gong sound – low strings.
- (e) The stick is drawn quickly across all the strings, up and down.
- (f) The stick (wooden end), or a finger-nail, is drawn down a single string; choose a covered string.
- (g) A single stroke downwards across all strings.

Duration: 40 minutes

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## 1. Agony in the Garden

**Molto lento recitando**

\*) The letters in the Autoharp line refer to the glossary.

7 5

Fl. *flatten D $\flat$*

Bsst. Cl.

Pno.

Vla. *always bell-like*

Vc. *pp echo*

8 **Slow**

Fl.

Bsst. Cl.

Xylo.

Wbl. (v. small) *two beaters* 4:3

Pno. *Put weight on lowest keys (A-E) silently* 4:3 *sempre sfz*

14

Fl.

Bsst. Cl.

Xylo.

Wbl. *top of keyboard cluster: A-C*

Pno. *sfz sharp* *to Autoharp*

Vc. *pp*

*\*) The small notes represent alternatives for the Clarinet in A.*

21

Fl. *pp*

Bsst. Cl. *pp*

20 3 sticks *pp* 2 sticks *p*

Xylo. *ppp*

Whl. *f*

Autoharp (g) *f*

Pno. 5:3 *sempre sfz*

Vc. *p* *ppp*

26 30

Fl. *f*

Bsst. Cl.

Xylo. *f*

Whl.

Pno. *f*

Vc. *ppp* *p*

Detailed description: This musical score page contains two systems of staves. The first system covers measures 20 to 25. It includes staves for Flute (Fl.), Bassoon (Bsst. Cl.), Xylophone (Xylo.), Whistle (Whl.), Piano (Pno.), and Voice (Vc.). Measure 20 features a complex xylophone part with 3 sticks, marked *pp*, and a whistle part marked *f*. The piano part has a 5:3 time signature and is marked *sempre sfz*. An autoharp part is indicated with a downward arrow and marked *f*. The voice part starts with a *p* dynamic and ends with a *ppp* dynamic. The second system covers measures 26 to 30. The flute part has a *f* dynamic. The xylophone part is marked *f*. The piano part continues with the 5:3 time signature. The voice part starts with a *ppp* dynamic and ends with a *p* dynamic. The score is written in a key with one sharp (F#) and a 4/4 time signature.



31

Fl. *p*

Bsst. Cl. *p*

Xylo. *p*

Glock. *p*

Autoharp *p* (g)

Pno. *5:3 mp sharp*

Vc. *pp p pp*

37

Fl.

Bsst. Cl.

Xylo.

Glock.

Sanctus bells *f p*

Autoharp *mp p pp ppp*

Pno. *remove weight*

Vc. *p pp p pp a niente*

41 moderately quick 4 Bamboo Lengths  
hit with soft-headed sticks

Piano

Xylophone

Viola

Violoncello

con sord.

*p uguale*

46 poco allarg. . . . tempo

Pno

Xylo.

Vla

Vc.

51 poco rit. . . . tempo

Pno

Xylo.

Vla

Vc.

56 *poco allarg. . . . . tempo*

Pno

Xylo

Vla.

Vc.

*f p f p*

*mp p piu p pp p <mf p> p*

61 *poco rit. . . . .*

Bs. Cl.

Pno

Xylo

Vla.

Vc.

*f p f p f p p*

*<f> pp mf f p f p mf p*

66 *Slow*

Bs. Cl.

Pno

Vla.

*pp sickly sweet*

*mf p f f*

*pp p pp*

*freely, starting with Cl.,  
blending into his next note*

*silent cluster*

70

BsSt. Cl

Pno

Vla

Vc

*mf* *ff* *p* *pp*

*thin*

*pppp*

76 moderately quick, as before

Fl

BsSt. Cl

Xylo

Pno

Vla

Vc

*mp p*

*pp dolce*

*p*

75 string...

*pp* *p* *mf p* *mp*

79

Fl *pp dolce* *sim.*

Bss. Cl

Xylo *mp p* *sim.* *mp p*

Pno *sempre sfz* *arco*

Vla

Vcl *mp* *p* *mp*

83

Fl

Bss. Cl

Xylo *mp p*

Pno

Vla

Vcl *p* *mf* *p* *sf* *p* *f*



87

Fl.

Bst. Cl.

Xylo.

Pno.

Vla.

Vc.

91

Fl.

Bst. Cl.

Xylo.

Pno.

Vla.

Vc.

Sanctus bells

loco

Detailed description of the musical score: The score is for measures 87-91. It features a woodwind section with Flute (Fl.), Bass Clarinet (Bst. Cl.), and Xylophone (Xylo.), and a string section with Violins (Vla.) and Violas (Vc.).  
Measure 87: Flute and Bass Clarinet have rests. Xylophone plays a melodic line starting on G4, moving up to B4. Piano plays a complex arpeggiated figure. Violins and Violas play a rhythmic pattern with accents.  
Measure 88: Similar to 87, with woodwinds and strings continuing their parts.  
Measure 89: Xylophone and Piano continue their patterns. Violins and Violas have accents.  
Measure 90: Similar to the previous measures.  
Measure 91: This measure is divided into two parts. The first part (measures 91-92) continues the woodwind and string parts. The second part (measures 93-94) is marked 'Sanctus bells' and 'loco', featuring a bell sound effect and a 'loco' marking on the strings. Dynamics include *mp*, *p*, *f*, and *sf*. The key signature has one flat (B-flat).

# 3. Christ before Pilate

13

**96 Slow**

Alto Flute

Basset Clarinet

Metal sheet (suspended)

Piano

Violoncello

Autoharp

*sim.*

*molto f plucked with fingers*

**100**

Alto Fl.

Bsst. Cl.

M.S.

Pno.

Vc.

**105**

Alto Fl.

Bsst. Cl.

M.S.

Pno.

Vc.

*recit., freely*

**108**

This musical score is for a piece titled "3. Christ before Pilate". It is marked "96 Slow" and is in 3/4 time. The score is arranged for a chamber ensemble consisting of Alto Flute, Basset Clarinet, Metal sheet (suspended), Piano, Violoncello, and Autoharp. The score is divided into three systems, with measures 100, 105, and 108 marked at the beginning of each system. The music features a variety of dynamics, including *p* (piano), *f* (forte), *sfz* (sforzando), *mf* (mezzo-forte), and *sim.* (sustained). The Autoharp part is marked *molto f plucked with fingers*. The Violoncello part has a section marked *recit., freely* starting at measure 108. The score includes many slurs, ties, and dynamic markings throughout.

109 fingers (low) (high)

Pno.

Vc.

116

Alto Fl.

Bsst. Cl.

Metal Sheet

Bass Drum (foot)

114

Pno.

Vc.

col legno

repeat over, variously

117

Alto Fl.

Bsst. Cl.

M.S.

B.D.

Pno.

Vc.

Sanctus bells

take 2 metal beaters

stick (slowly across strings)

sim.

## 4. The Flagellation

**Allegro**  
metal beaters

Woodblock (small, high) 122 *f*

Anvil (small) *f*

Piano 122 *molto f* *sempre Ped*

Violoncello 122 *molto f*

124

Wbl metal beaters *f*

Anv *f*

Pno *ff*

Vc *ff*

126

Wbl *f*

Anv *f*

Pno *ff*

Vc *ff* *vib*

6.1 16.8

6.1 16.8

128

Wbl.

And.

Pno.

Vc.

*ff* *f* *ff*

130

Wbl.

And.

Pno.

Vc.

*f*

132

Wbl.

And.

Pno.

Vc.

*ff* *ff*

This musical score page contains three systems of music, numbered 128, 130, and 132. Each system includes staves for Wb (Wahls), And (Andante), Pno (Piano), and Vc (Violoncello). The notation is complex, featuring many beamed sixteenth and thirty-second notes, often with slurs. Dynamic markings such as *ff* (fortissimo) and *f* (forte) are used throughout. Measure numbers 128, 130, and 132 are placed at the beginning of their respective systems. The key signature has one flat (B-flat). The time signature is 3/4.







146

Wbl.

Any.

Pno.

Vc.

$\frac{1}{4} + \frac{3}{16} + \frac{1}{4}$

$\frac{5}{16}$

$\frac{1}{4} + \frac{3}{16} + \frac{1}{4}$

$\frac{5}{16}$

*f* *sf* *mf* *f* *ff*

148

Small Cym. (stacc.)

Wbl.

Any.

Pno.

Vc.

*f* *drv*

$\frac{5}{16}$   $\frac{3}{8}$   $\frac{7}{16}$

$\frac{5}{16}$   $\frac{3}{8}$   $\frac{7}{16}$

151

Wbl.

Any.

Pno.

Vc.

*ff*

153

Wbl.

Adv.

Pno.

Vcl.

155

Wbl.

Adv.

Pno.

Vcl.

157

Wbl.

Adv.

Pno.

Vcl.

160

Cym

Wbl

Any

Pno

Vc

*f* *mf* *ff* *f* *f*

163

Wbl

Any

Pno

Vc

*f* *meno f*

166

Wbl

Any

Pno

Vc

168

Wbl.

Ans.

Pno.

Vc.

$\frac{5}{8}$

$\frac{1}{4} + \frac{6}{16}$

$\frac{5}{8}$

$\frac{1}{4} + \frac{6}{16}$

*f*

170

Wbl.

Ans.

Pno.

Vc.

$\frac{5}{8}$

$\frac{5}{8}$

*ff*

*f*

172

Cym.

Wbl.

Ans.

Pno.

Vc.

$\frac{3}{8}$

$\frac{3}{8}$

*f*

*ff*

174

Cym  
Wbl  
Aby

Pno

Vc

*f* *f*

177

Cym  
Wbl  
Aby

Pno

Vc

*f*

180

Cym  
Wbl  
Aby

Pno

Vc

*f*

183

Cym

Wbl

Arx

Pno

Vc

*f*

186

Wbl

Arx

Pno

Vc

6  
16

6  
16

188

Wbl

Arx

Pno

Vc

6  
16

6  
16

6  
16

*f*





196

Cym

Wbl

Any

Pno.

Vc

*p* *f* *p* *f* *f* *f*

198

Wbl

Any

Pno.

Vc

*p* *f* *f*

200

Cym

Wbl

Any

Pno.

Vc

Sanctus bells

*fff* *fff* *fff*

*fff* *attacca*

The musical score is written for a symphony orchestra. It consists of five systems of staves. The first system (measures 196-197) includes Cym, Wbl, Any, Pno., and Vc. The second system (measures 198-199) includes Wbl, Any, Pno., and Vc. The third system (measures 200-201) includes Cym, Wbl, Any, Pno., and Vc. The fourth system (measures 202-203) includes Sanctus bells and Vc. The score is in B-flat major and 6/8 time, with a 2/4 time change in measures 197 and 199. Dynamics range from piano (p) to fortissimo (fff). The piece ends with an 'attacca' instruction.

## 27

\* Either a diad proper (with overtones) or play the high note and hum the low one.

28

molto lento

211  $\text{♩} = 54$

Fl. *pp* *ff* *sim. sempre*

Bass Cl. *pp* *ff* *sim. sempre*

Wbl  
Anv  
Scaffolding  
Satticepan

$\frac{4}{16}$   $\frac{4}{16} + \frac{3}{32}$   $\frac{2}{4}$   $\frac{1}{8}$   $\frac{7}{16}$   $\frac{4}{16} + \frac{3}{32}$   $\frac{1}{8}$   $\frac{2}{4}$

Piano *ff* *f* *ff* *f* *ff* *ff* *f*

*f* *ff* *f* *f* *ff* *ff* *f*

*Scd*

218

Fl.

Bass Cl.

Wbl  
Anv  
Scaff  
Satticepan

$\frac{2}{4}$   $\frac{4}{16}$   $\frac{1}{8}$   $\frac{7}{16}$   $\frac{4}{16} + \frac{3}{32}$

Piano *ff* *f* *ff* *f* *ff* *ff* *p*

[illegible]

## 6. The Mocking of Christ

235a <sup>\*</sup> 1st 3rd ① ② ③ ④

Hrto

Basset  
Clarinet <sup>\*</sup> 2nd ① ② ③

Piano <sup>\*</sup> 4th *dry* ① ② ③

Viola <sup>\*</sup> 1st ① ② ③ ④

<sup>\*</sup> Each player has 3 or 4 'groups'. He plays these in various orders, freely, starting quietly and slowly and increasing speed and loudness. Order of entry is given (1st, 2nd, 3rd, 4th). When dancer plays his piano, each player completes his 'group' *dim e rit.* The honky-tonk starts when the above instrumental figures are well established, as soon as the honky-tonk is heard, the conductor cuts the other instruments.

236a *Slow*

<sup>\*</sup> Dancer plays honky-tonk Piano

Piano <sup>\*\*</sup> 1st

Piano <sup>\*\*</sup> 2nd <sup>\*\*</sup> 3rd <sup>\*\*</sup> 4th

<sup>\*\*</sup> Instrumentalists enter *pp adagio* with their 'groups' as before, *ad lib cresc.* as before. Xylophone in addition enters after Dancer's piano has stopped. Instrumentalists stop as before on Dancer's second piano entry.

235b ① ② ③ *exaggerated dynamics, freely, as indicated*

Viola

236b *Foxtrot*

Dancer plays

<sup>†</sup> See performance notes.

Picc.  
Piano (3)

Picc.  
Piano (3)

Picc.  
Piano (3)

repeat about 6 times, keeping tempo

11

Cond. sign

*p* *tearly, tearly*

Bsa. (1)

Cond. sign

*Slow, accel. throughout, becoming quiet and punchy*

*p* *softly*

Xylo.

Cond. sign

*p*

Start at Conductor's sign in time with Dancer's piano after 2 or 3 repetitions

237

Picc. (ensemble)

Repeat, with gradual rit. out of tempo. Stop at conductor's sign, before other instruments

Vla.

Cond. sign

*tearly, tearly*

144 (start)

238

11

*accel.*

*rit.*

Bsa. (1)

*fff*

Wto  
Arg.

*fff*

*Sanctus bells*

*f*

Picc.

*accel.*

*p dolce*

Xylo.

*accel.*

*rit.*

Sign from Dancer (beats "blackboard" with outstretched palms, perhaps)

During pause, Dancer, with back to audience, arms outstretched, scrapes fingernails down blackboard, or produces a similar sound





246

Picc.

Bsst. Cl.

Clarinet

Vla.

Vc.

*f p*

*p* *mf* *ff*

$\frac{3}{4}$   $\frac{3}{4}$

247

Picc.

Bsst. Cl.

Clarinet

Vla.

Vc.

*f* *ff* *f* *ff* *p* *f* *ff*

$\frac{3}{4}$   $\frac{3}{4} + \frac{3}{8}$   $\frac{4}{4}$

Anvil  
Scatfolding  
Thunder Sheet

250 *Allegro*  
*cluster*

Pno.

251 **slow**

Picc. *ff*

Bst. Cl. *ff*

**poco allegro** *ff* *trist. scoppio*

Any. Scat. Fl. Sh.

**(breezy)** *stacc.*

Picc.

Vla. *ff* **slow** **3/4**

254

Picc.

Bst. Cl.

Any. Scat. Fl. Sh.

Picc.

Vla.

Vc. *ppp*

256 **slow, recitando**

Vla. *f* *p* *ff* *p*

Vc. *f* *mp* *f* *ff*

Picc. *p-ff*

Bsst. Cl. *p* *ff*

257

Picc. *ppp subito* take Flute

Bsst. Cl. *ppp subito*

258

drawn out

Angles

mp

*f* *molto dim.* *pp*

slower than before

rit.

Klaxon or Motor Horn *drawn out* *p*

Vla. *ppp*

Vc. *ppp subito*

## 8. St. Veronica wipes His Face

**Slow, in style**

259 *f* *no* *vib*

*f* *no* *vib*

262 *poco allegro rit*

*pp* *f* *fingers* *etc.* *stop*

*silent* *f* *fingers* *etc.* *stop*

*no* *through bar* *con sord. sul pont.* *mf* *scraping*

*pp* *dim.*

263 **Moderato**

*pp* *pp* *pp* *no vib* *a mente* *pp*

The musical score is divided into three systems. The first system (measures 259-262) is marked 'Slow, in style' and features a piano part with a forte (f) dynamic and a violin part with a forte (f) dynamic. The second system (measures 262-263) is marked 'poco allegro rit' and includes parts for Flute (Fl), Clarinet (Cl), Autoharp, Piano (Pno), Viola (Vla), and Violoncello (Vc). The piano part is marked 'silent' and 'f fingers'. The Autoharp part is marked 'f' and 'etc.'. The Viola part is marked 'mf' and 'scraping'. The Violoncello part is marked 'pp' and 'dim.'. The third system (measures 263-264) is marked 'Moderato' and includes parts for Flute (Fl), Bassoon/Clarinet (Bss/Cl), Viola (Vla), and Violoncello (Vc). The Flute part is marked 'pp'. The Bassoon/Clarinet part is marked 'pp'. The Viola part is marked 'pp' and 'no vib'. The Violoncello part is marked 'pp' and 'a mente'.

\* The pianist records bars 259-262 (as far as the downbeat) on a cheap commercial tape recorder, (during performance with cellist).

273

F.l.

Bst. Cl.

Glock.

Xylo.

Pno.

Vla.

Vc.

*f* *p* *f* *p*

*f* *mp* *pp* *mp* *pp* *f* *mp*

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

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

*ff*

*arco* *freely*

*ppp* *p dolce*

278

Fl. *p* *ppp* *pp*

Bsst. Cl. *pp*

Glock. *p*

Xylo. *ppp* Typewriter

Pno. *f* *mp* *p* *f* *f* *f* *pp*

Vc. *ppp*

283

Fl.

Bsst. Cl.

Typw.

Pno.

Vla. *pizz.* *mf* *pizz.* *arco* *pp* *ma poco sf* *pp* ogni suono

Vc. *p* *vib.*

288

Fl.

Bsst. Cl.

Tpwt.

Pno.

Vla.

Vc.

pp

293

Fl.

Bsst. Cl.

Tpwt.

Pno.

Vla.

Vc.

pp

The pianist starts music-box at 3rd measure of tape-recording and fades tape at Conductor's direction.

Musicians imitate quietly motifs of music-box, Vla. and Vc. *pizz*. Percussion has glockenspiel.

Pianist stops music-box at Conductor's direction. Fade out, pause.

296

(Fl.)

(Bsst. Cl.)

Sanctus bells

(Vla.)

(Vc.)

pp

\*) Hum one note, play the other, (the hummed one may be in another octave).

## 9. Christ prepared for Death

297 **Allegro**

Piccolo

Basset  
Clarinet

Percussion

Piano

Knife on plate (*harsh and grating*)

302

Viola

Violoncello

*f energico*

Picc.

Bsst. Cl.

Piano

Biscuit tin filled with broken glass  
(knife)

308

Picc.

Bsst. Cl.

Bisc.  
tin

(knife)

Piano

Vla.

Vc.

The musical score is for a scene titled '9. Christ prepared for Death'. It begins at measure 297 with the tempo marking 'Allegro'. The instrumentation includes Piccolo, Basset Clarinet, Percussion, Piano, Viola, Violoncello, Picc., Bsst. Cl., Bisc. tin, and Vla. The score is divided into three systems. The first system (measures 297-301) features a 3/8 time signature. The Piano part has a 'Knife on plate (harsh and grating)' effect. The Violoncello part is marked 'f energico'. The second system (measures 302-307) includes a 'Biscuit tin filled with broken glass (knife)' effect. The third system (measures 308-312) continues the musical development. Dynamics include *fp*, *ff*, and *sim.* (sforzando).



313

Picc.

Bsst. Cl.

Bisc. tm (knife)

Pno.

Vla.

Vcl.

319

Picc.

Bsst. Cl.

Bisc. tm (knife)

Pno.

Vla.

Vcl.

325

Picc.

Bsst. Cl.

Bisc. tm (knife)

Pno.

Vla.

Vcl.

*ff staccatiss. without accents, equal*

*sempre*

*siml.*

*ff*

*fp*

329

Picc.

Bsst. Cl.

Bisc. tm.

Picc.

Vla.

Vc.

*knitter*

*sfp*

333

Picc.

Bsst. Cl.

Bisc. tm.

Picc.

Vla.

Vc.

*knitter*

*take Alto II*

*p*

*very slowly*

*p*

*very slowly*

*p*

## 10. Christ nailed to the Cross

336 *slow recit.*

Basset Clarinet *wobbling*  
*p* together with Viola *sim.*

\*) Bellow

Piano *free, slow*  
*pp*  
Pedals throughout movement

Viola *wobbling*  
*p* together with Clarinet *sim.*

Violoncello *p espr.* *pp* *gliss.*

---

338

Bsst. Cl.

Bellw.

Piano

Vla.

Vc.

*f* *pp* *p*

\*) See notes.

44

340

Bell. Cl.

Bell.

Pno

Vla

Vc

*pp dolce* *p* *pp*

342

very slow

Bell. Cl.

Bell.

Pno

Vla

Vc

*p > irregular*

repeat figures, enter at conductor's sign

repeat figures from movement freely

gradual *rit. e dim.* (conductor's sign) to *ppp* stop

repeat figures, enter at conductor's sign

some notes *pizz. ad lib.*

*p > irregular*

trem. sul pont.

*ppp*

343

Sanctus bells

*p* *ppp*

*nat.* *rit. e dim.* *ppp*

# 11. The Death of Christ

45

344 *Andante*

Alto Flute *p*

Basset Clarinet *p*

Piano *p* *arpa sim.*

Violoncello *p*

348

Alto Fl. *fp*

Bsst. Cl. *fp*

Piano

Vc. *mf* *pp* *p*

352

Alto Fl. *mp* *p*

Bsst. Cl. *mp* *p*

Pno *f* *sim.*

Vc. *f* *p* *mf*

356

Alto Fl.

Bass Cl.

Pno.

Vc.

*p*

*f*

*pp arp.*

3/4 5/8 2/4 6/8 9/8 3/4

361

Alto Fl.

Bass Cl.

Pno.

Vc.

*p*

*f*

(deep Pedal on)

*mf*

*p*

3/4 12/16 6/8 12/16 4/4

365

Alto Fl.

Bass Cl.

Pno.

Vc.

*pp*

*pp*

*arp.*

*mf*

*pp*

*dolciss.*

4/4 5/4 7/8 4/4 7/8 4/4



385

Alto II

Bassoon I

Perc.

Vla.

Vc.

*pp*

*p*

*pp*

*p*

*pp*

*ppp*

*mp-pp*

*piu pp*

392

Alto II

Bassoon I

Perc.

Vla.

Vc.

*p*

*p*

*pp*

*pp*

*p*

*pp*

398

Alto II

Bassoon I

Perc.

Vla.

Vc.

*take Piece*

*dim.*

*ppp*

*ppp*

*ppp*

*mente*



\* ) The *prestissimo* figs. repeated over, stop at conductor's sign. *Piano* starts the slow figure at this sign. NO BREATH. The second *prestissimo* as before, to overlap fractionally the previous piano attack.

[illegible]

## 13. The Entombment of Christ

443 **Very slow**  
*flutter*  
 Alto Flute  
*ppp flutter*  
 Bassoon  
*ppp*  
 Chams: trail chams gently over Tam-tam  
 Viola: *ppp* (con sord.) 4:3 *trém.*  
*ppp*

451  
 Alto Fl.  
 Bsnl. Cl.  
 Chams  
 Vla  
 Vc: *ppp* *not too slow*  
*senza sord.*  
 niente

456  
 Alto Fl.  
*ppp* *as before*  
 Bsnl. Cl.  
*ppp* *as before*  
 Chams: gradually more specific louder points  
 Vla  
*ppp* *as before*  
 Vc  
*ppp*

460

Sopr. I

Sopr. II

Chorus

Alto I

466

Alto I

Bass I

Chorus

Alto II

470

Alto I

Bass I

Chorus

Alto II

Piano

add Sanctus bells

## 14. Resurrection - Antichrist

Moderato molto (2nd. time Allegro molto)

475

Piccolo *ff* second time only

Basset Clarinet *p-ff*

Cymbal *p-f* Band kit: freely.

Piano *p-ff*

Viola *pizz. p-ff*

Violoncello *p-ff*

477

Picc.

Bsst. Cl.

Picc.

Pno.

Vla.

Vc.

479

Picc.

Bsst. Cl.

Perc.

Pno.

Vla.

Vc.

Measures 479-480. The Piccolo part has a melodic line with triplets. The Bassoon part has a similar melodic line. The Piano part has a complex texture with many triplets. The Viola part has a melodic line with triplets. The Violoncello part has a bass line with triplets. The Percussion part has a simple rhythmic pattern.

481

Picc.

Bsst. Cl.

Perc.

Pno.

Vla.

Vc.

Measures 481-482. The Piccolo part has a melodic line with triplets. The Bassoon part has a similar melodic line. The Piano part has a complex texture with many triplets. The Viola part has a melodic line with triplets. The Violoncello part has a bass line with triplets. The Percussion part has a simple rhythmic pattern.

483

Picc.

Bssl. Cl.

Perc.

Pno.

Vla.

Vc.

*vib.*

*arco*

*pizz*

486

Picc.

Bssl. Cl.

Perc.

Pno.

Vla.

Vc.

*vib.*

*arco*

*gliss*

488

Picc. *Repeat 10 times with crescendo*

Bsst. Cl. *p sub.*

Perc.

Pno. *p sub.*

Vla. *pizz.*

Vc. *sub.*

490

Picc. *Repeat 3 times*

Bsst. Cl. *fff*

Perc. *fff* Sanctus bells *pp* stop *becoming intermittent*

Pno. *fff* *8... loco*

Vla. *fff* *take time pizz. vib.*

Vc. *fff* *mf p pp*