

to Bruce Allen Hardy

Bestiary

for Chamber Ensemble

by

Karen Amrhein

EXCERPTS

Bestiary

Flute

Clarinet (B $\flat$)

Percussion (1 Player: Glockenspiel, Suspended Cymbal, Triangle)

Harp

Piano

Cello

Score is at concert pitch.

♩=♩ throughout each tempo region

Bestiary offers a scene, a landscape, and 5 miniature portraits of creatures from myth and fantasy. *Phoenix* opens the set with music that conjures wonder and a sense of anticipation (the working titles for this piece were, alternately, *Dawn* and *Herald of the Dawn*, both of which describe its waxing and rising quality). The music surges until, at the midway point, descending chords indicate the immolation of the firebird, only now, as the music builds once more, the phoenix bursts into renewed life, hearkens to the herald's trumpet, and flies away.

Chimera — a beast with a lion's head, goat's body, and serpent's tail — brays its throaty welcome (the goaty part, of course), and prances blithely about. A few measures of blustery chords characterize the lion's regal head, but the goatiness reasserts itself until it dissipates into an expressive variation. The opening prancing returns, but concludes with the addition of a snaking line of sixteenth notes, played by the flute.

The landscape, *Idyll* (*Wind in the Branches*) is next offered. *Idyll* provides a duet for the harp and piano, and is freely expressive, even Romantic in character. Perhaps the beasts are relaxing under the eaves with a cool drink?

Griffin — that of the eagle's head and wings, and the lion's body — is depicted in a piano solo that begins with the liony business striding about, until the eagle-half decides to take flight. The Griffin soars triumphantly, crying out with its eagle-tongue, before coming to a perch upon some high craig. It cleans its beak with its lion's paws and rests for a moment, before dropping from the ledge and gliding over the valley, descending for a quiet landing.

Sea Serpent slithers along the sea bottom, searching for prey and eluding that which would dine upon it. In a mood of carefree abandon it suddenly shoots towards the surface, playing among the waves and plunging through the blue waters. The humor passes and the serpent returns to the inky depths, lurking, biding....

Unicorn passes among the mists. In the forest we glimpse this graceful, yet melancholy, animal. For this elusive creature can only be captured by the lure of a virgin maiden. He lays his head upon her lap and she sings to him, stroking his silvery mane....

Procession concludes this musical bestiary by visiting briefly again with some of the creatures we met earlier, now paraded in a single vision of delicacy and nobility. The regal phoenix is succeeded by the griffin, here (the lion part) evoked in a gentle dance — until the phoenix music rises once more. The chimera's lion-head roars (recalling those earlier blustery chords), but then the firebird ascends until all the beasts vanish from sight to remain only in myth and memory.

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Bestiary
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Karen Amrhein (ASCAP)

Phoenix

$\text{♩} = 50$ *contemplative, yet expressive*

Flute *solo* *mp* *mf* **A**

Clarinet (B♭)

Percussion To Susp. Cym. Susp. Cym. *pp* *mp*

Harp D C B_♭ E_♭ F G A_♭ *p* *mp* *f*

Piano *pp* *p* *pp* *mp* *mp* *sub.* *f*
Red. ad lib. (p) *mp* *p* *mf*

Cello Note: Use open strings whenever possible throughout piece. *pp* *mf* *mp*

8

Fl. *solo* *p* *mp* *mf* **B**

Cl. *mp* *p* *mf*

Perc. Susp. Cym. *p* *mp* *f*

Harp *mp* C_♯ E_♯ *p* *mf* C_♯ E_♯

Pno. *p* *mp* *mf*

Vc. *pizz.* *arco* *p* *mf*

17

Fl. *ff* *solo* *mp* *f*

Cl. *f* *p* *mp* *f*

Perc. *Susp. Cym.* *pp* *mf*

Harp

Pno. *ff* *f* *p* *mp* *mf* *mp legato* *f* *cresc.*

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

25

Fl. *mf* *solo*

Cl. *mf* *solo*

Perc. *Susp. Cym.* *pp* *mf*

Harp *mf*

Pno. *ff* *mf* *mf*

Vc. *ff* *mf* *mp*

Chimera

♩ = 88 *blithely*

Fl. *mp* *mf*

Cl. *mp* *mf*

Perc. Susp. Cym. Dampen Immediately *pp* *molto* *mf* *pp* *molto* *mf* d.i.

Harp D C B E F $\sharp$ G A

Pno. *p* *mp* *mf* *p*

Vc. arco pizz. *p* *molto* *mf* *mp* *mf* *p* *molto* *mf* arco

9 **A** solo *mp*

Fl. *mp* *mf*

Cl. *mp* *mf*

Perc. Susp. Cym. d.i. *mp* d.i.

Harp

Pno. *mp* *mf*

Vc. pizz. *mp* arco pizz. arco pizz. *mf*

19  *blithely*

Fl. *mp* *f* *mp*

Cl. *mp* *f* *mp*

Perc. To Glockenspiel

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

Vc. arco pizz. arco pizz. arco pizz. *mp* *mf* *mp* *p*

28  *rit.* *♩ = 120 free and expressive*

Fl. *mf* *f*

Cl. *mf* *f*

Perc.

Pno. *mf* *f* *mp*

Vc. *mf* *f* *mp* arco

37 *rall.* *a tempo*

Pno. *mf* *f* *mp sub.* *p* *mf* *p*

Idyll

(Wind in the Branches)

$\text{♩} = 66$ free and expressive *rit. --- a tempo*

A

Fl. Cl. Perc.

Harp Pno. Vc.

$\text{D}_\flat$ C B $\text{E}_\flat$ F $\text{G}_\flat$ A

p *mp* *p cresc.* *mp* *mf*

ad lib.

$\text{A}_\flat$ $\text{B}_\flat$ $\text{B}_\sharp$

accel. --- rall. --- a tempo

B

Harp Pno.

$\text{C}_\flat$ $\text{B}_\flat$ *p* *mp* *mf* *mp*

mp sub. cresc. *f* *mp sub.*

ad lib.

Harp Pno.

$\text{C}_\sharp$ $\text{A}_\sharp$ *f* *mf* *mp* *p* *mp*

ad lib.

23 **C** *rall.-----*

Harp *p mp p mp p*

Pno. *p mp mf 3 mp 3 mf 3*

C₁ C₂

3

29 **D** *a tempo*

Harp *mf*

Pno. *f mf*

C₁ C₂

36 **E**

Harp *f*

Pno. *f*

3

41 **F** *rall.----- a tempo*

Harp *mp*

Pno. *mp 3*

C₁ C₂ C₃

3

Griffin

$\text{♩} = 58$ with anticipation *rall. a tempo*

Pno.

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

Red. ** Red. ad lib.*

[7] *rall.* **A** $\text{♩} = 132$ energetically

Pno.

mf

[14] **B**

Pno.

f

[21] **C**

Pno.

[29] **D**

Pno.

ff

[36] **E** *rit.*

Pno.

f

Sea Serpent

♩ = 200

Fl.

Cl. *solo*
pp *p* *pp*

Perc. To Susp. Cym. Susp. Cym.
pp *poco*

Harp D C B $\flat$ E $\flat$ F G A
p *p*

Pno. *pp* *p*
And. ad lib.

Vc. *pp* *simile*

10 **A** *solo*
p *p*

Cl. *p*

Perc. Susp. Cym. To Triangle
pp *poco*

Harp

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

Vc. *f*

19

Fl. *solo* *f*

Cl. *solo* *f*

Perc.

Harp

Pno. *mf* *f*

Vc. *simile*

28

Fl. *solo* *f* *f* *f* *solo*

Cl. *p* *f* *solo*

Perc. Triangle *mf* To Susp. Cym.

Harp

Pno. *p* *f*

Vc. *p* *f*

Unicorn

A

$\text{♩} = 88$ free and expressive

Fl.

Cl.

Pno.

Vc.

mp

p

pp

ad lib.

mp

7

Fl.

Cl.

Pno.

Vc.

mp

mp

13

B

Fl.

Cl.

Pno.

Vc.

p

mp

p

mp

p

pp

Procession

$\text{♩} = 50$ with anticipation

A

solo

mp

p

Susp. Cym.

pp

mp

Fl.

Cl.

Perc.

Harp

Pno.

Vc.

Red. ad lib.
pizz.

arco

p

==

B

C

solo

p $\leftarrow$ *mp*

solo

mp

p

Fl.

Cl.

Perc.

Harp

Pno.

Vc.

7

mf

mp

mp

p

mf

mp

C# Bb Eb Ab

p

mf

mp

p

mp

mp

pizz.

arco

p

mp

14

Fl. *mf* *ff* *f* *mp* *nobly* *solo* *lightly*

Cl. *ff* *mp* *f*

Perc. Susp. Cym. *mp* *f*

Harp *mf* C₄ E₄

Pno. *mf* *ff* *f* *pp* *lightly*

Vc. *mf* *ff* *mp* *pizz.*

21

Fl. *lightly*

Cl. *mp*

Perc.

Harp *solo* *mp* 6 6 3

Pno. *mp* *pp*

Vc.