

to Bruce Allen Hardy

Bestiary

for Orchestra

by

Karen Amrhein

Bestiary

Bestiary offers a scene, a landscape, and 4 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. 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* 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 — begins with the lony 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....

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.

Bestiary

Flutes 1 & 2 (1 doubling Piccolo)

Oboe

Clarinets (B♭) 1 & 2

Bassoons 1 & 2

Horns (F) 1 & 2

Trumpets (C) 1 & 2

Tenor Trombones 1 & 2

Bass Trombone

Tuba

Timpani (3)

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

Harp

Violins 1 (12)

Violins 2 (9)

Violas (8)

Cellos (8)

Double Basses (6)

Score is at concert pitch, except Double Basses sound down an octave,
and piccolo sounds one octave higher than written.

String chords are non divisi, unless otherwise indicated

♪=♪ throughout each tempo region

Score in C
Duration: 16 Minutes

to Bruce Allen Hardy
Bestiary
for Orchestra

Karen Amrhein (ASCAP)

Phoenix

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

Flutes 1 & 2

Oboe

Clarines (B♭) 1 & 2

Bassoons 1 & 2

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

1.

1.

p

solo

$mf \longrightarrow f$

Horns (F) 1 & 2

Trumpets (C) 1 & 2

Trombones 1 & 2

Bass Trombone

Tuba

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

1. solo

mp

1. con sord.

pp

con sord.

p

mf

1. solo

mf

con sord.

mp

con sord.

$mf \longrightarrow mp$

mf

$mf \longrightarrow mp$

Timpani

To Susp. Cym.

Percussion

p

Susp. Cym.

$pp \longrightarrow mp$

Harp

D C B♭ E♭ F G A♭

p

mf

f

Violins 1

Violins 2

Violas

Cellos

Double Basses

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

pp

pp

p

mp

mp

$pizz.$

$mf \longrightarrow f$

Fls. Ob. Cls. Bns. Hns. Tpts. Tbns. 3. Tbn. Tba. Timp. Perc. Harp Vn. 1 Vn. 2 Vla. Vc. D.B.

B

1. solo *mp* 1. take Piccolo
1. solo *mp* *p* *p* *mf*
solo *p* *mf*
a2 (1. Piccolo)

B

1. solo *p* *p* *mf*
unmute *a2* *mf*
unmute *mf* senza sord.
mf senza sord.
mf
mf

B

mf *Susp. Cym.* *p* *mf* *f*

mf *C \sharp E \sharp* *p* *mf* *C \sharp E \flat*

B

pizz. arco *mp* *mf* *f*
pizz. *mp* *p* *mf*
pizz. *mp* *p* *mf*
arco *p* *mf*
pizz. *mp* *p* *mf*
arco *p* *mf*
pizz. *mf*

Fls. Ob. Cls. Bns. 1. take Flute

Hns. Tpts. Tbns. 3. B. Tbn. Tba. 1. solo

Tim. Perc. To Bass Drum Bass Drum

Harp

Vn. 1 Vn. 2 Vla. Vc. D.B.

Chimera

$\text{♩} = 88$ blithely

Fls. Ob. Cls. Bns.

$\text{♩} = 88$ blithely

Hns. Tpts. Tbn. Tba.

Tbns. B. Tbn. Tba.

$\text{♩} = 88$ blithely

Timp. Perc.

Harp

D C B E F G A

$\text{♩} = 88$ blithely

Vn. 1 Vn. 2 Vla. Vc. D.B.

pizz. mp pizz. mp pizz. unis. mp pizz. mp pizz.

A
 9 1. solo *mp*
 Fls.
 Ob.
 Cls.
 Bns.

B *blusteringly*
mf
mf senza sord.
mf senza sord.
mf
mf

A
 9
 Hns.
 Tpts.
 unmute a2
 Tbns.
 unmute
 B. Tbn.
 Tba.

B *blusteringly*
mp

Timp.
 Perc.

Harp

A
 9
 Vn. 1 *mp*
 Vn. 2 *mp*
 Vla. *mp*
 Vc. *mp*
 D.B. *mp*

B *blusteringly*

Idyll

(Wind in the Branches)

♩ = 58 free and expressive rit. a tempo

1. solo

A

Fls. Ob. Cls. Bns.

♩ = 58 free and expressive rit. a tempo

1. mute 1. con sord.

unmute

A

Hns. Tpts. Tbn. B. Tbn. Tba.

♩ = 58 free and expressive rit. a tempo

A

Timp. Perc.

Harp

♩ = 58 free and expressive rit. a tempo

A

Vn. 1 Vn. 2 Vla. Vc. D.B.

8

accel. *rall.* *a tempo* B

Fls. Ob. Cls. Bns. Hns. Tpts. Tbns. B. Tbn. Tba. Timp. Perc. Harp Vn. 1 Vn. 2 Vla. Vc. D.B.

1. solo 1. solo 2. solo
1. solo 1. solo 2. solo
mp sub. *mp sub.* *mp sub.*

mp sub. *mp sub.* *mp sub.*

1. solo senza sord. *mp* *f* *mp* *mute a2*

senza sord. *mp* *f* *mp* *mute*

mp *f* *mp*

accel. *rall.* *a tempo* B

Bass Drum *p*

mp *mf* *f* *mp*

mp *mf* *f* *mp*

mp sub. *mp* *mf* *f* *mp*

mp sub. *mp* *mf* *f* *mp*

mf *f* *mp*

div. a3 *f* *mp*

mf *f* *mp*

pizz. *mp*

pizz. *mp sub.* *pizz.* *mf* *f* *mp*

mp *mf* *f* *mp*

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Fls. 2. solo *mp*
 Ob. solo *mf*
 Cls. 1. solo *f*
 Bns.

 Hns. con sord. 1. unmute
 Tpts.
 Tbns. 1. con sord. unmute
 B. Tbn.
 Tba. con sord. unmute

 Timp.
 Perc.
 Harp solo *mf*
 C_b C_h

 Vn. 1 unis. pizz. arco
 Vn. 2 *p* arco
 Vla. unis. *p* arco
 Vc. arco div. unis. *p* div. unis.
 D.B. *f* *mf* arco pizz. arco
mp *p*

Fls. C
 Ob. solo *p* *rall.*
 Cls.
 Bns. 1. solo *p*
 Hns. 1. solo senza sord. *p* 1. mute
 Tpts.
 Tbns. senza sord. *mp*
 B. Tbn.
 Tba. senza sord. *mp* *rall.*
 Timp.
 Perc.
 Harp *p* *rall.*
 Vn. 1 div. *p* *rall.*
 Vn. 2 div. *p* *rall.*
 Vla. div. *p* *rall.*
 Vc. div. *p* *rall.*
 D.B. pizz. *mp* arco *v*

Griffin

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

Fls. Ob. Cls. Bns.

Hns. Tpts. Tbn. B. Tbn. Tba.

Tim. Perc.

Harp

Vn. 1 Vn. 2 Vla. Vc. D.B.

rall. a tempo

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

senza sord. 2.

senza sord. 1. mute

rall. a tempo

$\text{♩} = 58$ with anticipation

To Bass Drum

D C B E F G A

pizz. arco

pizz. arco

pizz. arco

pizz. arco

pizz. arco

pizz. arco

rall. a tempo

7

rall.  $\text{♩} = 132$ *energetically*

Fls. 2 4 6 8 5 - -
 Ob. 2 4 6 8 5 - -
 Cls. 2 4 6 8 5 - -
 Bns. 2 4 6 8 5 - -

Hns. 2 4 6 8 5 - -
 Tpts. 1. solo  2 6 8 5 - -
 Tbns. 2 4 6 8 5 - -
 B. Tbn. 2 4 6 8 5 - -
 Tba. 2 4 6 8 5 - -
 Timp. 2 4 6 8 5 - -
 Perc. 2 4 6 8 5 - -
 Harp 2 4 6 8 5 - -
 Vn. 1 2 4 6 8 5 - -
 Vn. 2 2 4 6 8 5 - -
 Vla. 2 4 6 8 5 - -
 Vc. 2 4 6 8 5 - -
 D.B. 2 4 6 8 5 - -

rall.  $\text{♩} = 132$ *energetically*

Vn. 1 pizz. 2 4 6 8 5 - -
 Vn. 2 p 2 4 6 8 5 - -
 Vla. pizz. 2 4 6 8 5 - -
 Vc. unis. 2 4 6 8 5 - -
 D.B. p 2 4 6 8 5 - -

Fls. 14 B
 Ob. f
 Cls. f
 Bns. f solo
 solo
 1. solo
f

Hns. 14 B
 Tpts.
 Tbns. 1. con sord. unmute
 B. Tbn. f con sord.
 Tba. f con sord.

Timp. 14
 Perc. f

Harp

Vn. 1 mf f
 Vn. 2 f
 Vla. f
 Vc. f
 D.B.

21

a2

c

Fls.

Ob.

Cls.

Bns.

Hns.

Tpts.

Tbns.

B. Tbn.

Tba.

Timp.

Perc.

Harp

Vn. 1

Vn. 2

Vla.

Vc.

D.B.

f

f

f

mp *f*

solo

f

con sord.

mf

con sord.

unmute

unmute

unmute

sul pont.

mp *f*

sul pont.

mp *f*

sul pont.

f

sul pont.

mp

secco

simile

arco

f

Fls. Ob. Cls. Bns.

Hns. Tpts. Tbns. B. Tbn. Tba.

Timp. Perc.

Harp

Vn. 1 Vn. 2 Vla. Vc. D.B.

Measure 29:

- Flutes: Rests throughout.
- Oboe: Rests throughout.
- Clarinet: Measures 1-7: eighth-note chords. Measures 8-10: eighth-note chords with grace notes. Measures 11-12: eighth-note chords.
- Bassoon: Rests throughout.
- Horn: Rests throughout.
- Trombone: Rests throughout.
- Bass Trombone: Rests throughout.
- Bass Trombone (2nd staff): Measure 1: eighth-note chords. Measures 2-3: eighth-note chords with dynamic ff. Measures 4-5: eighth-note chords with dynamic f. Measures 6-7: eighth-note chords with dynamic f. Measures 8-10: eighth-note chords with dynamic f.
- Bass Trombone (3rd staff): Measure 1: eighth-note chords. Measures 2-3: eighth-note chords with dynamic f. Measures 4-5: eighth-note chords with dynamic f. Measures 6-7: eighth-note chords with dynamic f. Measures 8-10: eighth-note chords with dynamic f.
- Timpani: Rests throughout.
- Percussion: Bass Drum: eighth-note chords. Dynamic ff. To Glockenspiel: eighth-note chords.
- Harp: Rests throughout.
- Violin 1: Measures 1-7: eighth-note chords. Measures 8-10: eighth-note chords with dynamic ff. Measures 11-12: eighth-note chords.
- Violin 2: Measures 1-7: eighth-note chords. Measures 8-10: eighth-note chords with dynamic ff. Measures 11-12: eighth-note chords.
- Cello: Measures 1-7: eighth-note chords. Measures 8-10: eighth-note chords with dynamic ff. Measures 11-12: eighth-note chords.
- Double Bass: Measures 1-7: eighth-note chords. Measures 8-10: eighth-note chords with dynamic ff. Measures 11-12: eighth-note chords.

Measure 30:

- Violin 1: Measures 1-7: eighth-note chords. Measures 8-10: eighth-note chords with dynamic ff. Measures 11-12: eighth-note chords.
- Violin 2: Measures 1-7: eighth-note chords. Measures 8-10: eighth-note chords with dynamic ff. Measures 11-12: eighth-note chords.
- Cello: Measures 1-7: eighth-note chords. Measures 8-10: eighth-note chords with dynamic ff. Measures 11-12: eighth-note chords.
- Double Bass: Measures 1-7: eighth-note chords. Measures 8-10: eighth-note chords with dynamic ff. Measures 11-12: eighth-note chords.

Sea Serpent

$\text{♩} = 200$

Musical score for Flute (Fls.), Oboe (Ob.), Clarinet (Clz.), and Bassoon (Bns.). The score consists of ten measures. Measures 1 through 9 are entirely rests. Measure 10 begins with a dynamic marking *p*. The first measure of this section includes the instruction "1. solo". The bassoon part continues with a dynamic marking *p* at the end of the measure.

$\text{♩} = 200$

Hns. Tpts. Tbns. B. Tbn. Tba.

$\text{♩} = 200$

Tim. 

To Susp. Cym.

Perc. 

Susp. Cym. 

Harp 

1 = 200

Vn. 1 {
 Vn. 2 {
 Vla.
 Vc. simile
 D.B.

<img alt="Musical score for strings showing measures 1-8. Measures 1-2: Vn. 1 and Vn. 2 play eighth-note patterns (pp). Vla. rests. Measure 3: Vn. 1 eighth-note pattern, Vn. 2 eighth-note pattern (pp), Vla. eighth-note pattern. Measure 4: Vn. 1 eighth-note pattern, Vn. 2 eighth-note pattern (pp), Vla. eighth-note pattern. Measures 5-8: Vn. 1 eighth-note pattern, Vn. 2 eighth-note pattern (pp), Vla. eighth-note pattern. Measure 9: Vn. 1 eighth-note pattern, Vn. 2 eighth-note pattern (pp), Vla. eighth-note pattern. Measure 10: Vn. 1 eighth-note pattern, Vn. 2 eighth-note pattern (pp), Vla. eighth-note pattern. Measure 11: Vn. 1 eighth-note pattern, Vn. 2 eighth-note pattern (pp), Vla. eighth-note pattern. Measure 12: Vn. 1 eighth-note pattern, Vn. 2 eighth-note pattern (pp), Vla. eighth-note pattern. Measure 13: Vn. 1 eighth-note pattern, Vn. 2 eighth-note pattern (pp), Vla. eighth-note pattern. Measure 14: Vn. 1 eighth-note pattern, Vn. 2 eighth-note pattern (pp), Vla. eighth-note pattern. Measure 15: Vn. 1 eighth-note pattern, Vn. 2 eighth-note pattern (pp), Vla. eighth-note pattern. Measure 16: Vn. 1 eighth-note pattern, Vn. 2 eighth-note pattern (pp), Vla. eighth-note pattern. Measure 17: Vn. 1 eighth-note pattern, Vn. 2 eighth-note pattern (pp), Vla. eighth-note pattern. Measure 18: Vn. 1 eighth-note pattern, Vn. 2 eighth-note pattern (pp), Vla. eighth-note pattern. Measure 19: Vn. 1 eighth-note pattern, Vn. 2 eighth-note pattern (pp), Vla. eighth-note pattern. Measure 20: Vn. 1 eighth-note pattern, Vn. 2 eighth-note pattern (pp), Vla. eighth-note pattern. Measure 21: Vn. 1 eighth-note pattern, Vn. 2 eighth-note pattern (pp), Vla. eighth-note pattern. Measure 22: Vn. 1 eighth-note pattern, Vn. 2 eighth-note pattern (pp), Vla. eighth-note pattern. Measure 23: Vn. 1 eighth-note pattern, Vn. 2 eighth-note pattern (pp), Vla. eighth-note pattern. Measure 24: Vn. 1 eighth-note pattern, Vn. 2 eighth-note pattern (pp), Vla. eighth-note pattern. Measure 25: Vn. 1 eighth-note pattern, Vn. 2 eighth-note pattern (pp), Vla. eighth-note pattern. Measure 26: Vn. 1 eighth-note pattern, Vn. 2 eighth-note pattern (pp), Vla. eighth-note pattern. Measure 27: Vn. 1 eighth-note pattern, Vn. 2 eighth-note pattern (pp), Vla. eighth-note pattern. Measure 28: Vn. 1 eighth-note pattern, Vn. 2 eighth-note pattern (pp), Vla. eighth-note pattern. Measure 29: Vn. 1 eighth-note pattern, Vn. 2 eighth-note pattern (pp), Vla. eighth-note pattern. Measure 30: Vn. 1 eighth-note pattern, Vn. 2 eighth-note pattern (pp), Vla. eighth-note pattern. Measure 31: Vn. 1 eighth-note pattern, Vn. 2 eighth-note pattern (pp), Vla. eighth-note pattern. Measure 32: Vn. 1 eighth-note pattern, Vn. 2 eighth-note pattern (pp), Vla. eighth-note pattern. Measure 33: Vn. 1 eighth-note pattern, Vn. 2 eighth-note pattern (pp), Vla. eighth-note pattern. Measure 34: Vn. 1 eighth-note pattern, Vn. 2 eighth-note pattern (pp), Vla. eighth-note pattern. Measure 35: Vn. 1 eighth-note pattern, Vn. 2 eighth-note pattern (pp), Vla. eighth-note pattern. Measure 36: Vn. 1 eighth-note pattern, Vn. 2 eighth-note pattern (pp), Vla. eighth-note pattern. Measure 37: Vn. 1 eighth-note pattern, Vn. 2 eighth-note pattern (pp), Vla. eighth-note pattern. Measure 38: Vn. 1 eighth-note pattern, Vn. 2 eighth-note pattern (pp), Vla. eighth-note pattern.
 </div>

9
A
 Fls.
 Ob.
 Cls.
 Bns.
 Hns.
 Tpts.
 Tbns.
 B. Tbn.
 Tba.
 Timp.
 Perc.
 Harp
 Vn. 1
 Vn. 2
 Vla.
 Vc.
 D.B.

1. solo
p > >
p >

p >

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

p >

II & I

pp >

p >

p >

p >

B ♩ = 240

C

Fls. Ob. Cls. Bns.

Hns. Tpts. Tbns. B. Tbn. Tba.

Timp. Perc.

Harp

Vn. 1 Vn. 2 Vla. Vc. D.B.

solo
f
 1. solo
f
mf
f solo
mf
mf mute a2
f
mf

17

B ♩ = 240

C

Timp. Perc.

Harp

Vn. 1 Vn. 2 Vla. Vc. D.B.

II & I III & II simile

f

- 34 -

Fls. Ob. Cls. Bns.

Hns. Tpts. Tbns. 3. Tbn. Tba.

Tim. Perc. Harp

Vn. 1 Vn. 2 Vla. Vc. D.B.

Fls. Ob. Cls. Bns.

Hns. Tpts. Tbn. Tba.

Timp. Perc.

Harp

Vn. 1 Vn. 2 Vla. Vc. D.B.

Procession

$\downarrow = 50$ with anticipation

Musical score for Flute (Fls.), Oboe (Ob.), Clarinet (Clz.), Bassoon (Bns.), and Trombone (Tbn.). The score is in common time (indicated by 'C' with a '4'). The key signature is A major (one sharp). The bassoon part features a solo section starting at measure 10, marked 'p' (piano) and 'solo'. The flute, oboe, and clarinet parts are silent throughout the measures shown. The bassoon part continues with eighth-note patterns, while the trombone part enters at measure 14, marked 'p' (pianissimo). Measure 15 shows a dynamic change to 'f' (fortissimo) for both instruments.

J = 50 with anticipation
mute a2

Musical score for orchestra section 2, measures 12-15. The score includes parts for Hns., Tpts., Tbns., B. Tbn., and Tba. Measure 12 starts with a dynamic of forte (f). Measures 13-14 show sustained notes. Measure 15 begins with a dynamic of piano (p), followed by *senza sord.* (without mute) markings. The bassoon part ends with a dynamic of *mp* (mezzo-forte). The tuba part ends with a dynamic of *mp*.

$\downarrow = 50$ with anticipation

Musical score for Timpani, Percussion, and Harp. The score consists of three staves. The top staff is for Timpani, showing a bass clef, a key signature of one sharp, and a common time signature. It features a dynamic marking *p*. The middle staff is for Percussion, showing a treble clef, a key signature of one sharp, and a common time signature. It includes a dynamic marking *p* and a performance instruction "Susp. Cym.". The bottom staff is for Harp, with two staves shown. The upper harp staff has a treble clef, a key signature of one sharp, and a common time signature. The lower harp staff has a bass clef, a key signature of one sharp, and a common time signature. The harp part lists notes: D, C, B_b, E_b, F, G, A_b.

$\downarrow = 50$ with anticipation

The musical score shows two systems of music. The first system (measures 11-12) includes parts for Vn. 1, Vn. 2, Vla., Vc., and D.B. Vn. 1 and Vn. 2 play eighth-note patterns in 3/4 time. Vla. and Vc. play sixteenth-note patterns in 2/4 time. D.B. plays eighth notes in 2/4 time. The second system begins with a dynamic of *p*, followed by a measure of eighth-note pairs in 2/4 time, then a measure of eighth-note pairs in 3/4 time, and finally a measure of eighth-note pairs in 2/4 time.

7

B

Fls.

Ob.

Cls.

Bns.

C

solo
p — mp

1. solo
mp — p

p —

7

B

Hns. con sord.
mp

Tpts. unmute a2

Tbns. unmute a2
mf — mp

B. Tbn. unmute
mf — mp

Tba.

C

Timp.

Perc.

Harp

mf
C \sharp B \flat E \sharp A \flat
p

Vn. 1

B

mf solo
mf — unis.

Vn. 2

pizz.
mp

Vla.

pizz.
mp

Vc.

pizz.
mf

D.B.

C

div. solo
mp tutti — arco
p

unis.
p

mp — arco
p

arco
p — mp

arco
p — mp

Fls. 14 1. solo *mf* a2 nobly
 Ob. 1. solo lightly
 Cls.
 Bns. *mf*
 Hns. senza sord. 1. solo nobly
 Tpts. a2
 Tbns. senza sord. 1. solo
 B. Tbn. senza sord. *mf*
 Tba. *mf*
 Timp. *mf* f
 Perc. Susp. Cym. To Bass Drum
 Harp *mf* C \natural E \sharp
 Vn. 1 14 *mf* nobly
 Vn. 2 *mf* lightly
 Vla. *mf* div. *ff* *ff* div.
 Vc. *mf* pizz. arco *ff* *f* *p*
 D.B. *mf* *ff* *f*