

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 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....

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 \flat) 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

$\text{♪}=\text{♪}$ throughout each tempo region

to Bruce Allen Hardy
Bestiary
for Orchestra

Karen Amrhein (ASCAP)

Phoenix

(A)

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

Flutes 1 & 2

Oboe

Clarinets (B♭) 1 & 2

Bassoons 1 & 2

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

Horns (F) 1 & 2

Trumpets (C) 1 & 2

Trombones 1 & 2

Bass Trombone

Tuba

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

Timpani

Percussion

Harp

D C B♭ E♭ F G A♭

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

Violins 1

Violins 2

Violas

Cellos

Double Bases

8

Fls. 1. solo *mp* 1. take Piccolo *mf* 2. *mf* (1. Piccolo)

Ob. solo *p* *mp* *mf*

Cls. 1. solo *mp* 1. solo *mp* *p* *mf*

Bns. *p* *mf*

Hns. *mf*

Tpts. 1. solo *p* *mf* 1. *mf* a2

Tbns. *p* unmute a2 senza sord. *mf*

B. Tbn. *p* unmute senza sord. *mf*

Tba. *mf*

8

Timp. *mf*

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

Harp *mp* C₄ E₄ *p* *mf* C₄ E₄

8

Vn. 1 pizz. *mp* arco *mp* *p* *f*

Vn. 2 pizz. *mp* arco *mp* *p* *mf*

Vla. pizz. *mp* arco *mp* *p* *mf*

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

D.B. *mf*

17 C 1. take Flute

Fls. *ff* *f* a2 (1. Flute)

Ob. *ff*

Cls. *ff* *f* *mp* *f* a2

Bns. *ff* *f*

17 C 1. solo 2. a2

Hns. *ff* *f* *mp* *f*

Tpts. *ff*

Tbns. *ff* *f* *mp* *mf*

B. Tbn. *f* *mp* *mf*

Tba. *ff* *mp*

17 C

Timp. *f*

Perc. To Bass Drum Bass Drum *pp* *f*

Harp

17 C solo tutti *v* *v* *div.* *simile*

Vn. 1 *ff* *p* *mp* *mf* *mp* *f*

Vn. 2 *ff* *f* *p* *mp* *f*

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

Vc. *ff* *f* *p* *div.* *simile* *f*

D.B. *ff* *f* *p* *f*

Chimera

$\text{♩} = 88$ *blithely*

Fls. $\text{♩} = 88$ *blithely*

Ob. $\text{♩} = 88$ *blithely*

Cls. $\text{♩} = 88$ *blithely*

Bns. $\text{♩} = 88$ *blithely*

Hns. $\text{♩} = 88$ *blithely*

Tpts. $\text{♩} = 88$ *blithely*

Tbns. $\text{♩} = 88$ *blithely*
mute a2
con sord.
p

B. Tbn. $\text{♩} = 88$ *blithely*
mute
con sord.
p

Tba. $\text{♩} = 88$ *blithely*

Timp. $\text{♩} = 88$ *blithely*

Perc. $\text{♩} = 88$ *blithely*
To Glockenspiel

Harp $\text{♩} = 88$ *blithely*
D C B E F G A

Vn. 1 $\text{♩} = 88$ *blithely*
pizz.
mp *mf*

Vn. 2 $\text{♩} = 88$ *blithely*
pizz.
mp *mf*

Vla. $\text{♩} = 88$ *blithely*
pizz. unis.
mp *mf*

Vc. $\text{♩} = 88$ *blithely*
pizz.
mp *mf*

D.B. $\text{♩} = 88$ *blithely*
pizz.
mp *mf*

9 **A** 1. solo *mp*

B blusteringly

Fls.

Ob.

Cls.

Bns.

9 **A**

B blusteringly

Hns.

Tpts.

Tbns. unmute a2 *mf* senza sord.

B. Tbn. unmute *mf* senza sord.

Tba. *mf*

9 **A**

B blusteringly

Timp. *mp*

Perc.

Harp

9 **A**

B blusteringly

Vn. 1 *mp*

Vn. 2 *mp*

Vla. *mp*

Vc. *mp*

D.B. *mp*

Idyll

(Wind in the Branches)

$\text{♩} = 58$ free and expressive *rit.* ---- *a tempo*

A

Fls. *mp* 1. solo

Obs. *mp* solo

Cls. *mp* 1. solo

Bns. *p* 1.

$\text{♩} = 58$ free and expressive *rit.* ---- *a tempo*

A

Hns. 1. mute *pp* 1. con sord. unmute

Tpts.

Tbns. 1. mute *p* 1. con sord.

B. Tbn. mute *pp* con sord. *p* *mf*

Tba. *mf*

$\text{♩} = 58$ free and expressive *rit.* ---- *a tempo*

A

Timp. *p*

Perc. To Bass Drum

Harp *p* solo *mp*

D \flat C B E \flat F G \flat A \flat

$\text{♩} = 58$ free and expressive *rit.* ---- *a tempo*

A

Vn. 1 *p* arco nat. *mp*

Vn. 2 *p* poco arco nat. *mp*

Vla. *mp*

Vc. arco nat. *p* *mp* non div. *mf* arco nat.

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

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

8

Fls. *f* *a2* *b.*

Ob.

Cls. 1. solo *mp* sub. *f* 2. solo *mp* sub.

Bns. 1. solo *mf* *mp* sub.

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

8

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

Tpts.

Tbns.

B. Tbn. unmute *mp* senza sord. *f*

Tba. *mp* *f* *mp* mute

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

8

Timp.

Perc. Bass Drum *p*

Harp *mp* *mf* *f* solo *mp*

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

8

Vn. 1 *mp* sub. *f* *div. a3*

Vn. 2 *mp* *f* *div. a3*

Vla. *mf* pizz. *mp*

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

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

16 2. solo *mp*

1. solo *mf*

Ob. solo *f*

Cls. 1. solo *mp*

Bns.

Hns. con sord. 1. unmute *mp*

Tpts.

Tbns. 1. con sord. unmute *mp*

B. Tbn.

Tba. con sord. unmute *mp*

16

16

16

Harp solo *mf*

Vn. 1 unis. pizz. *p* arco *mp*

Vn. 2 unis. pizz. *p* arco *mp*

Vla. arco *p*

Vc. arco div. unis. *mf* *p* div. unis.

D.B. arco pizz. *mf* *mp* arco *p*

23 *c* *rall.-----*

Fls. *mp*

Ob. *solo p mf*

Cls. *mp*

Bns. *1. solo p*

Hns. *1. solo senza sord. p 1. mute* *rall.-----*

Tpts. *mp*

Tbns. *senza sord. mp*

B. Tbn. *mp*

Tba. *senza sord. mp*

Timp. *rall.-----*

Perc.

Harp *p mf* *3* *3* *3* *3* *solo* *3*

Vn. 1 *div. p unis. mf molto espress. rall.-----*

Vn. 2 *div. p unis. mp*

Vla. *div. p unis. mp*

Vc. *div. p unis. mp*

D.B. *pizz. arco v mp*

Griffin

♩ = 58 with anticipation

rall. ----- a tempo

Fls. *f*

Ob. *f*

Cls. *mf* *f*

Bns. *mp*

♩ = 58 with anticipation

rall. ----- a tempo

Hns. *mp* *mf*

Tpts. *mf*

Tbns. *p* *mf* 1. mute

B. Tbn. *p* *mf*

Tba. *mf*

♩ = 58 with anticipation

rall. ----- a tempo

Timp. *mf* *mp*

Perc. To Bass Drum

Harp D C B E F G A *mp* *mf* *mp* *p*

♩ = 58 with anticipation

rall. ----- a tempo

Vn. 1 *mp* *f* *mf* *mp* *p*

Vn. 2 *mp* *f* *mf* *mp*

Vla. *p* *mp*

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

D.B. *mf* *mp*

rall.----- (A) ♩ = 132 energetically

7

Fls.

Ob.

Cls.

Bns.

rall.----- (A) ♩ = 132 energetically

7

Hns.

Tpts. 1. solo *p*

Tbns.

B. Tbn. *mf* mute

Tba. *mf* mute

rall.----- (A) ♩ = 132 energetically

7

Timp.

Perc.

Harp

rall.----- (A) ♩ = 132 energetically

7

Vn. 1 *mf*

Vn. 2 *p* pizz. *mp* arco *mf*

Vla. *p* pizz. *mp* arco *mf*

Vc. *p* unis. *mp* arco

D.B. *p*

14 B
 Fls. *f*
 Ob. *f*
 Cls. *f*
 Bns. *f*
 Hns. B
 Tpts. B
 Tbns. *f* 1. con sord. unmute
 B. Tbn. *f* con sord.
 Tba. *f* con sord.
 Timp. B
 Perc. B
 Harp B
 Vn. 1 *mf* *f*
 Vn. 2 *f*
 Vla. *f*
 Vc. *f*
 D.B. *f*

21 *a2* *f* *f* *mp* *f*

Fls.

Ob.

Cls.

Bns.

21 *solo* *f* *con sord.* *mf* *con sord.* *mf* *unmute* *unmute*

Hns.

Tpts.

Tbns.

B. Tbn.

Tba.

21 *mf* *unmute*

Timp.

Perc.

Harp

21 *sul pont.* *mp* *f* *sul pont.* *mp* *f* *sul pont.* *f* *sul pont.* *mp* *f* *arco* *f* *secco* *simile*

Vn. 1

Vn. 2

Vla.

Vc.

D.B.

D

29

Fls.

Obs.

Cls.

Bns.

D

29

Hns.

Tpts.

Tbns.

B. Tbn.

Tba.

f senza sord.

f senza sord.

f senza sord.

D

29

Timp.

Perc.

Harp

Bass Drum

To Glockenspiel

mf *ff*

D

29

Vn. 1

Vn. 2

Vla.

Vc.

D.B.

ff nat. div.

ff nat. div.

ff nat. div. a4

ff nat.

ff nat.

9 **A** 1. solo *p*

Fls.

Ob.

Cls.

Bns.

9 **A**

Hns.

Trpts.

Tbns. *p*

B. Tbn.

Tba.

9 **A**

Timp.

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

Harp

9 **A**

Vn. 1 *pp* *p*

Vn. 2 *pp* *p*

Vla. *pp* II & I *p*

Vc. *pp*

D.B.

17 **B** $\text{♩} = 240$ **C**

Fls.

Ob. *solo*

Cls. *1. solo* *f*

Bns. *solo* *f*

17 **B** $\text{♩} = 240$ **C**

Hns.

Tpts. *1. solo* *f* *mf*

Tbns. *solo* *f* *mf* *mute a2*

B. Tbn.

Tba.

17 **B** $\text{♩} = 240$ **C**

Timp. *f* *mp*

Perc.

Harp

17 **B** $\text{♩} = 240$ **C**

Vn. 1 *f*

Vn. 2 *f*

Vla. *f*

Vc. *f* *II & I* *III & II* *simile*

D.B.

Procession

$\text{♩} = 50$ with anticipation

A

Fls. *p*

Ob.

Cls. 1.

Bns. solo *p*

$\text{♩} = 50$ with anticipation

A

mute a2

Hns.

Tpts.

Tbns. *con sord.* *mp*

B. Tbn. *con sord.* *mp*

Tba. *senza sord.* *p*

$\text{♩} = 50$ with anticipation

A

Timp. *p*

Perc. Susp. Cym. *p*

Harp D C B \flat E \flat F G A \flat

$\text{♩} = 50$ with anticipation

A

Vn. 1 *pp* *mp*

Vn. 2 *pp* *mp* *p* *div.*

Vla. *p*

Vc. *p* *pizz.* *p*

D.B. *p* *arco* *mp*

