

H A W K E S P O C K E T S C O R E S

IGOR STRAVINSKY
THE FLOOD
A MUSICAL PLAY

B O O S E Y & H A W K E S
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The text of *The Flood*, chosen and arranged by Robert Craft, is derived principally from the Book of Genesis and the York and Chester cycles of miracle plays (set down between 1430 and 1500).

Lucifer, Satan: Tenore Solo God: 2 Bassi Soli

Coro: Soprani, Alti, Tenori

Speaking Parts :

Noah	Noah's Wife	Noah's Sons
	Narrator	Caller

ORCHESTRA

- 3 Flauti grandi (3^o anche Fl.picc.)
 - Flauto alto
- 2 Oboi
 - Corno inglese
- 2 Clarinetti
 - Clarinetto basso
 - Clarinetto contrabasso
- 2 Fagotti
 - Contrafagotto
- 4 Corni
- 3 Trombe
- 2 Tromboni tenori (1^o anche Trombone alto)
 - Trombone basso
 - Tuba contrabassa
 - Timpani
- 3 Tom-toms
 - Xylophone-Marimba
 - Piatto
 - Gran Cassa
 - Celesta e Pianoforte
 - Arpa
 - Archi

All instruments are written
at actual pitch

Duration: 24 minutes

THE FLOOD

DIE FLUT

Prelude

IGOR STRAVINSKY
1961-62

$\text{♩} = 63$

2 Flauti grandi *a2*

2 Oboi

2 Fagotti

Contrafagotto

I. II
Cor. *con sord.*

III. IV

Tr. I. II *con sord.*

2 Trbn. ten.
Trbn. bas. *con sord.*

Piano ed Arpa unis. *ff Ped*

4/4

Violini I

Violini II div.

Viola div.

Violoncelli div.

Contrabassi div. *8 bas.*

Fl. gr. I *mf* *p* 77 $\frac{3}{4}$

I. II *fltr.* *mf*

Tr. *con sord.*

III *poco sf*

2 Trbn. *poco sf* 12 $\frac{4}{4}$

ten. *poco sf*

Timp. *poco sf*

Arpa *mf* 77 $\frac{3}{4}$

Piano 5 12 $\frac{4}{4}$

VI. I

VI. II div.

Vle. div.

Vc. div.

Ch. div. 8 bas.

$\text{♩} = 192 \text{ circa}$

Fl. picc. *mp* *8* *msta in Fl.gr. III*

Fl. gr. I *mp*

Ob. I *mp*

C. I. *mp*

Arpa *mf stacc.*

$\text{♩} = 192 \text{ circa}$

12
4

VI. I *pp*

VI. II div.

Vla. div. *pp*

Vc. div. *pp*

Fag. I. II *pp*

C. Fag. *pp*

I. II

Cor. *pp*

III. IV

SENERA SORD.

CORO Sopraei *mf*

CORO Aiti *mf*

(♩-♩)

CORO Teori *mf* 10

Cor. I *mf* etc. sim marc. 2/4



S. *mf*

CORO A. 2/4

CORO T. 3/8 2/8

Cor. I. II 15

Cor. III. IV *p* 3/4

Fag. I. II *mf marc.*

C. Fag. *mf stacc.*

VI. I *poco sfz*

Vla. non div.

Vc. non div.

S.

CORO

A.

CORO T.

Fag. I. II

I

VI.

II

VIa.

Vc.

S.

CORO

A.

CORO T.

Fag. I. II

S.
CORO
A.
CORO T.
Fag. I, II

35

39

I
VI. *sul pont. *sf**
II
VIe. *sul pont. *sf**
Vc.

S.
CORO
A.
CORO T.
Fag. I, II

40

45

I
VI. *sul pont. *sf**
II
VIe. *sul pont. *sf**
Vc.

2
4

I
Fl. gr. *f marc.* 2/4

II
f stacc.

Cor. I, II
f marc. 2/4 3/8 *f stacc.* 50 2/4

S.
CORO

A.
CORO

T.

Vi. I, II
a2 2/4 3/8 2/4

Vie.
naturale *f stacc.*

I
Fl. gr. 2/4 3/4 3/8 2/4

II

Cor. I, II
2/4 3/4 3/8 55 2/4

S.
CORO

A.
CORO

T.

Vi. I, II
a2 2/4 3/4 3/8 2/4

Vie.

I
Fl. gr.
II

Cor. I, II

S.
CORO

A.
CORO

T.

Arpa

Piano

VI. I, II
a2

VIe.

Vc.

60 Tempo I (♩ = 63)

p

sf

p

p

NARRATOR:

SPRECHER:

62

Cl. bas. *p*

Tuba cbas. *poco sf*

Arpa (table) *colla parte*

Piano *p* Ped

63

Cl. bas. *p*

Tuba cbas. *poco sf*

Arpa (table) *colla parte*

Piano *p* Ped



64

I. III *colla parte*

Cor. *p*

II. IV *colla parte*

Cl. bas. *p*

C. Fag. *loco*

Arpa *poco sf* *colla parte*

Piano *p* Ped

65

Cl. bas. *p*

Tuba cbas. *p*

Arpa (table) *poco sf* *colla parte*

Piano *p* Ped



66

I *colla parte*

II *colla parte*

Cor. *p*

III *poco sf* *colla parte*

IV *poco sf* *colla parte*

Cl. bas. *poco sf* *colla parte*

Tuba cbas. *colla parte*

67

Cor. I, II, III, IV
Fag. I, II

mp

colla parte

colla parte

Detailed description: This block contains the musical notation for measures 67 through 70 for the Cor. (Corns) and Fag. (Bassoons) parts. The Cor. parts are arranged in four staves (I, II, III, IV) and the Fag. parts in two staves (I, II). The music is in 6/8 time and features a melodic line with various articulations and dynamics. The dynamic marking is mezzo-piano (*mp*). The parts are labeled 'colla parte'.

Fl. gr. I

$\text{♩} = 120$

70

Piano

Detailed description: This block contains the musical notation for measures 70 through 74 for the Fl. gr. I (Flute) and Piano parts. The Fl. gr. I part is in treble clef with a tempo marking of quarter note = 120. The Piano part is in bass clef. The music is in 6/8 time and features a melodic line with various articulations and dynamics. The dynamic marking is mezzo-forte (*mf*). Measure 70 is boxed.

Fl. gr. I

Ob. I

C. I.

Fag. I

Fag. II

75

Detailed description: This block contains the musical notation for measures 75 through 79 for the Fl. gr. I, Ob. I (Oboe), C. I. (Clarinet), Fag. I (Bassoon), and Fag. II (Bassoon) parts. The Fl. gr. I part is in treble clef. The Ob. I, C. I., Fag. I, and Fag. II parts are in bass clef. The music is in 6/8 time and features a melodic line with various articulations and dynamics. The dynamic marking is mezzo-forte (*mf*). Measure 75 is boxed.

Fl. gr. I
 Ob. I
 C. I.
 I
 Fag.
 II

Arpa

poco (table)



I
 Cor.
 II
 I
 Fag.
 II

80

Arpa



GOD
 GOTT { 2 Bassi Soli

♩ = 86-80

Bacch. di Timp. *sempre stacc.*

Gr. C.

mp *p sempre*

85

Vc.
 Cb.
 Dbas.

2 Bassi Soli

3/4 2/4

Gr. C.

Vc.

Cb. 8bas.

90

2 Bassi Soli

95

Gr. C.

Vc.

Cb. 8bas.

2 Bassi Soli

100

Gr. C.

Vc.

Cb. 8bas.

2 Bassi
Soli

Gr. C.

Vc.

Cb.
Obas.

105

2 Bassi
Soli

Gr. C.

Vc.

Cb.
Obas.

110

2 Bassi
Soli

Gr. C.

Vc.

Cb.
Obas.

115

$\frac{3}{4}$

NARRATOR:

SPRECHER:

Ob. I. II.
C. I.
Fag. I. II.

130
LUCIFER
LUCIFER

Tenore Solo

Vc.
5/8 piz. mf 2/4 3/4 7 3/8

Cb. & bas.

Ten. Solo

Vc.
3/8 2/4 3/8 3/4 7 7 2/4

Cb. & bas.

135

Ten. Solo

Vc.
2/4 5/8 7 3/8 7 3/4

Cb. & bas.

140

Ten. Solo

Vc.
3/4 (i) 6/8

Cb. & bas.

Vln. piz. 2/4 3/4

145

Tea. Solo

I. III
Cor. *con sord. mf* *sim.* $\frac{3}{8}$ $\frac{2}{4}$ $\frac{3}{4}$

II. IV

Teba. cba. *con sord.* *(loco) mf* *sim.*

Vle.

Vc. $\frac{3}{4}$ *(pizz.)* $\frac{3}{8}$

Cb. $\frac{3}{4}$

I
Fl. gr. *filtrz.*

II

Tr. I. II $\frac{3}{4}$ *filtrz. sord.* $\frac{2}{4}$ *a2 senza sord.* *poco sf* *mf* *mf*

Tea. Solo **150** NARRATOR: SPRECHER:

Timp. $\frac{2}{4}$ *mf*

Piano $\frac{3}{4}$ *a2* $\frac{2}{4}$ *mf*

Xylo. $\frac{3}{4}$ *a2* $\frac{2}{4}$

VI. I. II *mf* *ff* *pizz. sf*

Vle. *ff*

Vc. *mf* *pizz.*

Ten. Solo

Fl. gr. I

Cor. I

Cor. II

Tuba obs.

Arpa

Ch. 8 bas.

165

8 bas.

(pizz.)

8 bas.

mf

MELODRAMA

NARRATOR:

(EVE EVA) *falsetto*

SPRECHER:

Narr.

Spr.

SATAN *falsetto*

Ten. Solo

♩ = 116

I

Cor. *con sord. mp marc.*

II

170

Narr. Spr.

I

Cor. *sim.*

II

175

NARRATOR:
SPRECHER:

Tr. I. II *cos sord.* *mp* *colla parte* (Tr. I. II)

Trbn. ten. I *colla parte* (Trbn. ten.)

Trbn. ten. II *colla parte* (Trbn. basso)

Trbn. basso *colla parte*

2 Vl. Soli *colla parte* 1 Vl. Solo

Vla. Sola *colla parte*

Vc. Soli *colla parte* (tr)

Cb. *colla parte*

8 bas.

Tr. I. II

Trbn. ten. I. II

178

C. Fag. *marcato in p 8 bas.*

VI. Soli

Vla. Solo

Vc. Solo

$\text{♩} = 60$

I

Fag. 179 *p*

II

C. Fag. *loco*

p

8 bas.

2 Bassi Soli

Gr.C.

Arpa

Piano

I

VI.

II

Vie.

190

obss.

$\frac{3}{4}$ $\frac{2}{4}$

Detailed description: This block contains the musical score for measures 185 to 190. It features seven staves: two for Basses Soli, Grand Concerto (Gr.C.), Arpa, Piano, and three for Violins (I, VI., II) and Viola (Vie.). The music is in a key with two sharps (D major or F# minor) and a 3/4 time signature. The score includes various musical notations such as triplets, slurs, and dynamic markings. A rehearsal mark '190' is placed above the Arpa staff. The Piano staff has a 'obss.' marking. The Gr.C. staff has a $\frac{3}{4}$ and $\frac{2}{4}$ marking. The strings play chords and rhythmic patterns.

2 Bassi Soli

Gr.C.

Arpa

Piano

I

VI.

II

Vie.

195

obss.

$\frac{3}{4}$ $\frac{2}{4}$

Detailed description: This block contains the musical score for measures 195 to 200. It features the same seven staves as the previous block: two for Basses Soli, Grand Concerto (Gr.C.), Arpa, Piano, and three for Violins (I, VI., II) and Viola (Vie.). The music continues in the same key and time signature. A rehearsal mark '195' is placed above the Arpa staff. The Piano staff has a 'obss.' marking. The Gr.C. staff has a $\frac{3}{4}$ and $\frac{2}{4}$ marking. The strings play chords and rhythmic patterns.

2 Bassi Soli

Gr. C.

Arpa

Piano

I

VI.

II

Vi.

200

8 bas.....

$\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

2 Bassi Soli

Gr. C.

Arpa

Piano

I

VI.

II

Vi.

205

8 bas.....

$\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{3}{4}$

2 Bassi
Soli

Gr. C.

Arpa

Piano

obas.

I

VI.

II

Vis.

210

3/4 2/4 3/4

NOAH:

2 Bassi
Soli

Gr. C.

Arpa

Piano

obas.

I

VI.

II

Vis.

215

3/4 2/4 3/4

sempre come sopra

2/4 3/4

come sopra

come sopra

2 Bassi Soli

Gr.C. *p sub.*

Arpa *come sopra*

Piano *sbas.*

I

VI.

II

Vie.

220

NOAH:

GOD (2 Bassi
GOTT (Soli

come sopra

Gr.C. *p sub.*

225

222

colla parte

I

VI. *come sopra*

II *come sopra*

Vie. *come sopra*

2 Bassi
Soli

Gr.C.

Arpa

Piano

I

VI.

II

Vlc.

230

NOAH:

2 Bassi
Soli

Gr.C.

Arpa

Piano

I

VI.

II

Vlc.

GOD { 2 Bassi
GOTT { Soli

come sopra

colla part.

235

2 Bassi
Soli

Gr.C.

Arpa

Piano

8 bas.

I

VI.

II

Vie.

2 Bassi
Soli

Gr.C.

Arpa

Piano

8 bas.

I

VI.

II

Vie.

240

univ.

div.

univ.

NOAH:

247

Ob. I. II

C. I.

I. II

Cor. *con sord.*

III

2 Bassi Soli

Gr.C.

245

Arpa

Piano *3 bas...*

I

VI.

II

Vlc.

The Building of the Ark (Choreography)

Der Bau der Arche (Choreographie)

3 Flauti grandi

2 Oboi

Corno Inglese

2 Clarinetti

Clarinetto basso

3 Trombe

Timpani

Piano

Violini I

Violini II

Viola

Violoncelli div.

Contrabassi & bas.

♩ = 152

3/4 senza sord. 2/4 *p* 3/8 2/4 *f marc.*

250

ten. I

Trbn. *senza sord. marc. f*

bas. (4)

uniz. pizz. arco *mf* *f*

pizz. arco *p* *f*

uniz. pizz. arco *mf* *f*

pizz. arco *mf* *sfz*

pizz. arco *mf* *sfz* pizz. *sfz*

Cl. bas. *(fl)*

Trbn. I ten. *poco marc.*

Timp. *mf marc.*

Piano *sf una corda*

255

Vi. I. II unis. *sf*

Vi. *sf*

Vc. unis. *(pizz.) poco sf*

Cb. 8 bas. *{ p pizz. (pizz.) poco sf*

3 Fl. gr. *Fig. III muta in Fl. piccolo.*

Fl. alto

Tr. I. II *pp*

2 Trbn. ten. *pp*

260

Arpa *table ben marc.*

Vi. I. II unis.

Vi.

Musical score for measures 265-270. The score includes parts for Fl. gr. I, Fl. alto, Arpa (table and poco sf), Ob. I, C. I., I, VI. I, VI. II, and Vie. The tempo markings are *poco rit.* and *a tempo*. Measure numbers 265, 270, and 275 are indicated in boxes. The key signature has one sharp (F#).

Musical score for measures 270-275. The score includes parts for Fl. gr. I, Fl. alto, Fag. I, II, Tuba, and Trbn. ten. The tempo marking is *poco sf*. Measure numbers 270, 275, and 280 are indicated in boxes. The key signature has one sharp (F#).

II
Cl.
bas.
I
Fag.
II
I
Trbn. ten.
II

(for 2 d)
(for 2 d)
(for 2 d)
(for 2 d)
poco sf
4/8
3/8
4/8
4/8
3/8
4/8
poco sf
4/8

I
Fl. gr.
II
I*
Cl.
II
Tr. I
I
Cor.
II

(for 2 d)
(for 2 d)
(for 2 d)
(for 2 d)
poco sf
4/8
5/8
2/4
4/8
5/8
2/4
285
poco sf
4/8
5/8
2/4

* Cl. D or Eb preferable

290

I
Fl. gr. *fp* *sim.*

II
Fl. alto *fp* *sim.*

2/4 3/8 2/4 3/8 5/8 2/4

I
Cl. *fp* *sim.*

II
Tr. I *poco sf* *sim.* *poco sf*

2/4 3/8 2/4 3/8 5/8 2/4

Marib. Xylo. *ben marc.*

2/4 3/8 2/4 3/8 5/8 2/4

I
VI. *pizz. marc.* *marc.*

II
Vie. *pizz. marc.* *marc.*

Vc. *pizz. marc.*

290

Ob. I, II

C. I.

Fag. I

I, III

Cor.

II

Trbn. I, II ten.

Marib. Xylo.

Tom-Tom

bacchi di legno

Timp.

ff

sub.

mf

marc.

filtr.

mf stacc.

295

I

VI.

II

Vie.

Vc.

pizz.

arco ff

fltrz. **300**

I
Fl. gr.
II

Ob. I. II

Trbn. I. II
ten.
(*mf*)

Tuba
cbas.
mf

Tom-Tom

{ di legno }
marc.

Timp

Marib. Xylo.

Piano

2 Ped.

300

I

VI.

II

VIe.

Vc.

Cb.
B. as.
f pizz.

Cl. I *f stacc.*

Cl. bas. *f stacc.*

Cl. cba. *loco*

Tr. I, II *sord.* *poco sf*

Trbn. bas. *sord.*

T. T.

Timp.

Marib. Xylo.

Piano

I

Fl. gr. $\frac{3}{4}$ *f filtr.*

II

I

Fag. *f filtr.*

II

305

$\frac{3}{4}$

I *arco*

VI. *arco*

II *arco*

Vla. *pizz.* *poco sf* *(pizz.)*

Vc. *arco*

Cb. *arco* *loco*

VI. I *gliss.*

fltr. *sim.*

I

Fl. gr.

II

(sord.)

I

Cor.

II. IV

p con sord.

poco rall. a tempo

(senza sord.)

Trba. ten.

poco sf

Tr. I

senza sord.

(loco) con sord.

Taba. cba.

Tom-Tom

{ *sf* } *sf* } *sf* }

{ *sf* } *sf* }

Timpani

Marib. Xylo.

Piano

310

I

VI.

II

arco

Vie.

sf *gliss.*

Vc.

{ *f* pizz. } *simile* }

Cb.

loco

Cl. I. II. *p* *1*

Cl. bas. *p*

Cl. cbas. *loco* *p*

Cor. II. IV *con sord.*

Tr. I

ten. I. II *senza sord.*

Trbn. *f* *filtrz. f*

bas. *f* *in p*

315

Tube cbas. *filtrz. con sord.* *in p*

T-T.

Timp.

I *pizz.*

VI.

II

Vle. *pizz.* *arco* *oco*

Vc. *arco*

Cb. *loco*

Fl. gr. I *s. filtr.*

Fl. alto *filtr.*

Cl. I. II *sf p*

Tr. I. II *con sord.* *I marc. in p*

ten. I. II *I sord.* *marc. in p* *(sord.)*

Trbn. *sord.* *p* *(sord.)*

bas. *poco sf* *(sord.)*

Arpa

Piano *7 7* *7 7* *u.c. & Ped.*

Marib. Xylo.

I *arco*

VI. *pizz. div.* *unif. arco*

II *arco*

Vla. *arco* *pizz.*

Vc. *p*

320

Fl. gr. I, II *a2* *fltr.*

Fl. alto *fltr.*

Cl. I

Tr. I, II *sord.*

Tab. Obs. *(sord.)*

T.T. *(foco) p^o (fem.)*

Timp. *mf marc.*

Arpa *mf marc.*

Piano *mf marc.*

Marib. Xylo. *poco sf*

Vla. Solo arco *(1) (1)*

Vl. *pizz.*

VI. I, II unis. *Tutte pizz.*

Vc. *pizz. arco + O pizz.*

Vc. *(pizz.)*

325

I
 Ob.
 II
 I. III
 Cor.
 II. IV
 con marc.
 marc. in p
 I
 Ob.
 II
 I. III
 Cor.
 II. IV
 (sord.)
 ten. I. II
 Trbn.
 (sord.)
 marc. in p
 bas.
 330
 Tuba
 sim.
 marc. in p
 T. I. II
 T-T.
 sim.
 Timp.
 2/4
 Arpa
 sim.
 VI. I. II
 unis.
 2/4
 sim.
 3/4
 Via.
 sim.
 poco of
 non div.
 Vc.
 3/4
 pizz.
 Cb.
 8 bas.
 poco of

The Catalogue of the Animals

Der Katalog der Tiere

NOAH:

Ob. I *mf espress.*

335

$\text{♩} = 69$

I *p senza sord.*

III

Vle. *pizz.*

CALLER:

RUFER:

Fl. gr. I *p*

Ob. I

340

VI. I *Solo arco Tutti dem marc. (h)*

Vle. *arco mf*

Vc. *pizz. mf arco*

VI. I

VI. II

Vie.

Arpa

2/4

3/4

5/8

2/4

Solo

ben marc.

arco

pizz. pizz.

Tutti

345

Vc.

f marc.

(table)

f secco

(Detailed description: This block contains the musical notation for Violins I and II, Viola, and Arpa. The Violin I part starts with a 2/4 time signature and includes markings for 'Solo', 'ben marc.', 'arco', and 'pizz. pizz.'. The Violin II part has a 3/4 time signature and 'marc.' marking. The Viola part has a 5/8 time signature and 'pizz.' marking. The Arpa part is marked 'f secco' and includes a 'table' instruction. A box containing the numbers '345' is placed above the Viola part. The Viola and Arpa parts end with a 2/4 time signature and 'f marc.' marking.

I

Fl. gr.

II

Fl. alto

Fag. I

I

Tr. II

III

3/4

senza sord.

p

senza sord.

p

(Detailed description: This block contains the musical notation for Flute I, Flute II, Flute Alto, Bassoon I, Trumpet II, and Trumpet III. The Flute parts are in 3/4 time and include markings for 'senza sord.' and 'p'. The Bassoon part is also in 3/4 time and includes 'senza sord.' and 'p' markings. The Trumpet parts are in 3/4 time and include 'senza sord.' and 'p' markings.

I

VI.

II

Vie.

Vc.

2/4

pizz.

marc.

(Detailed description: This block contains the musical notation for Violin I, Violin II, Viola, and Cello. The Violin parts are in 2/4 time and include 'pizz.' and 'marc.' markings. The Viola and Cello parts are in 2/4 time and include 'pizz.' and 'marc.' markings.

Ob. I *mf*

VI. I

Piano *mf*

Marib. Xylo. *mf*

350

Cl. bas. *mf*

ten. I. II con sord.

Trbn. con sord.

bas. con sord.

Fl. gr. I *mf* *5 for 2*

Fl. alto *mf*

Cl. I. II *mf*

Cl. bas. *mf*

ten. I. II

Trbn.

bas.

Arpa *mf*

2/4 table #2 3/4

Fl. alto

Ob. I. II *dolce*

C. I.

Cl. I. II

Cl. bas. *sempre f marc.*

Piano

355

3/4, 5/8, 3/4

Detailed description: This section of the score includes parts for Flute alto, Oboe I and II (marked *dolce*), Clarinet I, Clarinet I and II, Clarinet bass, and Piano. The Flute alto part has a 3/4 time signature. The Oboe and Clarinet parts have a 5/8 time signature. The Clarinet bass part is marked *sempre f marc.* and has a 3/4 time signature. The Piano part has a 5/8 time signature. A rehearsal mark '355' is placed in a box above the Clarinet I and II part.

Fag. I

Piano

I

VI.

II

Viola

3/4, 2/4, 2/4

Detailed description: This section of the score includes parts for Bassoon I, Piano, Violin I, Violin II, and Viola. The Bassoon I part has a 3/4 time signature. The Piano part has a 2/4 time signature. The Violin I and II parts have a 3/4 time signature. The Viola part has a 2/4 time signature.

Musical score for measures 360-364. The score includes parts for Flute I (Fag. I), Trumpets I and II (Tr. I, Tr. II), Trumpet III (Tr. III), Violin I (Vi. I), and Viola (Via.). Measure 360 is marked with a box containing the number 360. The flute part has a dynamic marking of *p* and a *s* (sordid) marking. The trumpet parts have dynamic markings of *p* and *senza sord.*. The violin and viola parts have dynamic markings of *p*. The time signature changes from 7/8 to 3/4 and then to 2/4.

Musical score for measures 365-370. The score includes parts for Flute I (Fl. gr. I), Oboe I (Ob. I), Flute I (Fag. I), Trumpet I (Tr. I), Trumpet II (Tr. II), Tenor I and II (ten. I, II), Trombone (Trbn.), and Bass (bas.). Measure 365 is marked with a box containing the number 365. The flute part has a dynamic marking of *f*. The oboe part has a dynamic marking of *mf*. The flute part has a dynamic marking of *mf*. The trumpet parts have dynamic markings of *sord. p* and *sord. p ma marc.*. The tenor and trombone parts have dynamic markings of *sord. marc. mf*. The bass part has a dynamic marking of *sord. marc. mf*. The time signature changes from 3/4 to 2/4. Measure 370 is marked with a box containing the number 370.

The Comedy
 (Noah and his wife)
 Die Komödie
 (Noah und sein Weib)

$\text{♩} = 66$ NOAH
NOAH

Violin

Violoncelli

Cb.
Obs.

NOAH'S WIFE
NOAH'S WEIB

Noah

Vc.

Cb.
Obs.

Fag. I

f staccato

marcato

(aside)
(besetzt)

Noah

Cor. I

Tr. I, II, III

ten. I, II

Trbn.

bas.

375

con sord. marc. in *mf*

ten. I, II

Trbn. *mf* con sord.

bas.

pizz. *sf*

pizz. *sf*

(shouts)
(schreit)

Noah

I

Fl. gr.

II

Fl. alto

Arpa

I

VI.

II

Vle.

Vc.

Taba
cbas.

marc. in *p*

marc. in *p*

arco marc. in *p*

arco marc. in *p*

arco marc. in *p*

Noah's Wife

Noah

I

Fl. gr.

II

Ob. II

Cl. I

I

VI.

II

Vie.

Vc.

Arpa

poco sf

360

Noah's Wife

Ob. I. II

C. I.

Cl. I

Arpa

Cb.

sf

(She walks away)
(Sie geht ab)

SONS OF NOAH

DIE SÖHNE NOAHS:

385

$\text{♩} = 112$

I
VI.
II

Vle. $\left(\frac{4}{4}\right)$

Vc.

Trbn. I
ten.

senza sord.

(Noah's wife enters the Ark.)
(Noahs Weib besteigt die Arche.)

$\text{♩} = 90$

Trbn. I
ten.

ff (senza sord.)

sub. p

sub. p

Fag. I

I
VI.
II

Vle.

Vc.

Chb.

pizz.

loco

NOAH:

NOAH'S WIFE: NOAH'S WEIB:

Meno mosso $\text{♩} = 66$

I. II
Cl.
bas.

Vivo $\text{♩} = 112$

Cor. I. II

Trbn. I ten.

con sord. senza sord.

4/4 3/4 2/4 3/8

mf

muta in Trbn. alto

390

I
VI.
II
Vie.
Vc.
Cb.

mf

pizz.

div.

loco

nois. arco

arco

loco

3/4 4/4 3/4 2/4 3/8

NOAH:

Lento $\text{♩} = 74$

I
II

Fl. gr.

Fl. alto

Celesta

Arpa

Vie.
Vc.
Cb.

in p e legatissimo

marc. in p

marc. in p

harm. p

loco

harm. p

3/8 5/8 3/8 4/8

395

The Flood
(Choreography)
Die Flut
(Choreographie)

$\text{♩} = 96$

Flauto piccolo
2 Flauti grandi
Marimba-Xylo.
Piano
Clarinetto basso
Tuba contrabbasso
Fiatto
Gran Cassa
I Violini
II Violini
Viole
Violoncelli
Contrabbassi
Bass.

gpp *staccatiss.* *gpp* *gpp* *gpp* *gpp*

10 *70* *5* *5* *7* *7*

7 *7* *7* *7* *7* *7*

7 *7* *7* *7* *7* *7*

back. in feltro
marc. *mf* *mf*

$\text{♩} = 96$

pp flautando *div. mf* *pp flautando* *pizz.*

mf

3 *3* *3* *3* *3* *3* *3* *3* *3*

400

7 *7* *7* *7* *7* *7* *7* *7* *7* *7*

I
 Fl. gr. I *filtrz. sf* *legato* *filtrz. sf*
 II *filtrz. sf* *filtrz. sf*
 Fl. alto *filtrz. sf*
 I *marc. sf*
 Cl. II *marc. sf*
 bas. *marc. sf*
 Cl. *marc. sf*
 obs. *marc. sf*
 Trba. I *Solo in mf*
 alto *mf*
 Arpa *p (non arpeg.)*
 Piano *p*
 Vl. I, II *flautando*
 Vie. div. *nat. p*
 Vc. div. *arco p*
 Cb. *arco non div. poco sf p*
 Obs. *poco sf p*

7 *p legato* 8 9 10
16 16 16 8 16

Fl. gr. I
II

Fl. alto

I
Cl. II

bas. Cl. 405

obas. *δbas.* *δbas.*

Cor. I

Tr. I

Arpa *p (non arpeg.)*

Piano *p* *δbas.*

7 8 9 10
16 16 16 8 16

VI. I, II *come sopra*

Vie. div. *p*

Vc. div.

Cb. *δbas.* *pppp sfz*

I Fl. gr. *p legato* 10 16 11 16 10 16 5 16
 II
 Fl. alto
 I Cl.
 II
 bas.
 Cl. 410
 cbas.
 sbas.
 Cor. I *mf* 10 16 11 16 10 16 5 16
 Trbn. I alto *mf* 10 16 11 16 10 16 5 16
 Arpa *come sopra*
 Piano *come sopra*
 sbas.
 VI. I. II *come sopra* 10 16 ^{a2} 11 16 10 16 5 16
 Vle. div. *p*
 Vc. div.
 Ch. sbas.

I Fl. gr. *5* *fltrz.* *mf* *10* *9* *p legato* *10* *8* *16* *7* *16* *6* *16*

II *fltrz.* *mf*

Fl. alto *5* *16*

I Cl. *marc. sf* *10*

II *5* *16*

bas. *marc. sf*

cbas. *5* *16* **415**

sbas. *5* *16* *9* *16* *8* *16* *7* *16* *6* *16*

Cor. I *mf* *legato*

Tr. I *mf legato* *9* *16* *8* *16* *7* *16* *6* *16*

Arpa *come sopra*

Piano *come sopra* *sbas.*

VI. I, II *come sopra* *9* *16* *8* *16* *7* *16* *6* *16*

Vle. div. *p*

Vc. div.

Cb. 8bas. *poco sfp*

Fl. gr. I

Cl. bas. Solo

Cl. cbas.

Cor. I

Tr. I

Tuba cbas. Solo

Ptto. *come sopra (non f)*

Gr. C.

Arpa

Piano

I

VI. *non flautando*

II

Vla. div. *unis.*

Vc. div.

Cb. *loco*

pesante

I Fl. gr. *p legato*
 II Fl. gr. *p legato*
 Fl. alto *flutz.*
 I Cl. *marc. sf*
 II Cl. *marc. sf*
 bas. *marc. sf*
 cbas. *marc. sf*
 420
 Cor. I *Soli mf*
 Trbu. I alto
 Arpa *come sopra*
 Piano *come sopra*
 VI. I. II *flautando*
 Vle. div. *p*
 Vc. div. *p*
 Cb. *non div.*
 sbas. *poco sfp*

I
Fl. gr.

II

10 11 12 8
16 16 16 16

Cl. bas.

Cor. I

Trbn. I
alto

10 11 12 8
16 16 16 16

Arpa

425

Piano

10 11 12 8
16 16 16 16

VI. I. II

Vla. div.

Vc. div.

Cb.
Bass.

I Fl. gr. *f* *filtr.* *p legato* *sim.*

II Fl. alto *f* *filtr.* *p*

I Cl. *marc. sf*

II Cl. *sf* *sempre poco sf*

bas. *sf*

cbas. *sf* *8bas.*

Tru. I *sf* *8bas.*

Tru. II *sf* *8bas.*

Cor. I *come sopra*

Trbn. I alto *come sopra*

Arpa *come sopra*

Piano *8bas.*

VI. I. II *come sopra*

Vie. div. *come sopra*

Vc. *non div.* *pizz.* *arco div.* *come sopra*

Cb. *8bas.* *marc. sf* *come sopra*

I
 Fl. gr.
 II
 Cl. bas.
 Cor. I
 Trbn. I
 alto
 Arpa
 Piano
 430
 VI. I. II
 Vla. div.
 Vc. div.
 Cb.
obas.

10/16 9/16 8/16 7/16
 10/16 9/16 8/16 7/16
 10/16 9/16 8/16 7/16
 10/16 9/16 8/16 7/16
 10/16 9/16 8/16 7/16
 10/16 9/16 8/16 7/16
 10/16 9/16 8/16 7/16

I
 Fl. gr. 7 16 fltr. *f*
 II {fltr. *f*
 Fl. alto {fltr. *f*
 I
 Cl. {marc. *sf*
 II
 Cl. bas. Solo
 Cl. cbas. 2/4 3/4
 Trbn. I 16 8bas. 8bas. 8bas.
 alto
 Tuba 8bas. 2/4 marc. 8bas. 3/4
 cbas.
 Piatto marc. ma non *f*
 Gran Cassa
 Arpa
 Piano 7 16
 I 7 16
 Vl. II
 I 4/4 non flautando 3/4
 II min.
 Vie. div. pizz.
 Vc. div. non div.
 Cb. 8bas. non div. marc. *sf*

Fl. gr. I *mf legato*

6/16 7/16 8/16 9/16

bas. *sempre poco mf*

Cl.

cbas. *8bas*

Cor. I *mf legato*

7/16 8/16 9/16

Tr. I *mf legato*

7/16 8/16 9/16

440

Arpa

6/16 7/16 8/16 9/16 *come sopra*

Piano

6/16 7/16 8/16 9/16 *8bas*

I *loco*

VI. *come sopra*

II *come sopra*

Vie. *div. arco*

Vc. *div. arco*

Ch. *loco pesante*

3/4 6/16 7/16 8/16 9/16

8bas

Fl. gr. I
9 10
7 16 *filtr. sf*
10 16 *p legato*
11 16

Fl. gr. II
filtr. sf

Fl. alto
7 16

I
Cl.
marc. sf

II

Cl. bas.
9 10
7 16 *sf*
10 16 *sempre poco sf*

Cl. bas. *8 bas.*

Cor. I
9 10
11 16

Tr. I
10 16
11 16

Trbn. I alto
mf

Tuba
cbs.
9 10
7 16
10 16
11 16

Arpa

Piano
8 bas.

VI. I. II
9 10
7 16
10 16
11 16

Vle. div.
come sopra

Vc. div.
8 bas.
come sopra

Cb. *8 bas.*
non div. pizz.
(non div.) arco
marc. sf
p

Fl. gr. I

11 16 10 16

Fl. gr. II

7 *ritz.* 9 16

Fl. alto

7 16 9 16

I

Cl.

II

7 16 9 16

Cl. bas.

445

Cl. cbas.

8 *bas*

Cor. I

11 16 10 16

Trba. I alto

Tuba cbas.

7 16 9 16

Arpa

11 16 10 16

Piano

8 *bas*

11 16 10 16

VI. I. II

Vle. div.

Vc. div.

7 16 9 16

non div. pizz.

Ch. & bas.

poco sf p

Fl. gr. I *p legato*

Cl. ebas. *sempre poco sf*

Cor. I *mf*

Tr. I

Arpa *come sopra*

Piano *mf*

VI. I. II *come sopra*

Vle. div. *p*

Vc. div. *arco*

Ch. & bas. *p*

9/16 8/16 7/16 7/8

I
 Fl. gr. *7/8* *filtr. f* *6/16* *p legato* *5/16* *7/8* *filtr. f* *5/8*
 II *filtr. f* *filtr. f*
 Fl. alto *7/8* *7/8* *5/8*
 I
 Cl. *f* *7/8* *5/8*
 II *f* *7/8* *5/8*
 bas. *f* *7/8* *5/8*
 Cl. *poco sf*
 obs. *sf* *8bas.*
450 Trbn. I *Solo* *mf* *6/16* *5/16* *7/8* *sf* *8bas.* *muta in Trbn. ten.* *5/8*
 Tuba *7/8* *sf* *8bas.* *6/16* *5/16* *7/8* *sf* *8bas.* *5/8*
 obs. *7/8* *5/8*
 Arpa *p (non arpeg.)*
 Piano *8bas.* *6/16* *5/16* *7/8*
 VI. I. II *a2* *flautando*
 Vie. div. *div. arco*
 Vc. *non div. pizz.* *7/8* *6/16* *5/16* *7/8* *non div. pizz.* *5/8*
 Cb. *poco sf p* *7/8* *6/16* *5/16* *7/8* *poco sf p* *5/8*

Fl. pic. *gr* *10* *mufa in Fl. gr. II*

Fl. gr. I-II *staccatiss. 10*

Marib. Xylo. *ff*

Piano *ff* *5* *5* *2*

Detailed description: This section of the score features four staves. The Piccolo Flute (Fl. pic.) and Flute I/II (Fl. gr. I-II) parts are marked with a forte (*ff*) dynamic and a tempo of 10. The Piccolo Flute part includes a performance instruction "gr" and a "10" marking. A bracketed section at the end of the Piccolo Flute part is labeled "mufa in Fl. gr. II". The Marimba (Marib. Xylo.) part is marked with a forte (*ff*) dynamic. The Piano part is marked with a forte (*ff*) dynamic and includes a "5" marking. The key signature has one sharp (F#) and the time signature is 2/8.

Cl. bas. *mf* *5* *8*

Tuba cbas. *mf* *5* *8*

Pto. *mf* *5* *8*

Gr. C. *mf* *5* *8*

Detailed description: This section of the score features four staves. The Bass Clarinet (Cl. bas.) and Tuba (Tuba cbas.) parts are marked with a mezzo-forte (*mf*) dynamic and include a "5" marking. The Percussion (Pto.) and Gong (Gr. C.) parts are also marked with a mezzo-forte (*mf*) dynamic and include a "5" marking. The key signature has one sharp (F#) and the time signature is 2/8.

455

I. *mf* *5* *8*

VI. I *div.* *flautando in mf* *5* *8*

VI. II *flautando in mf* *5* *8*

Vla. *uniss.* *flautando in mf* *pizz.* *5* *8*

Vc. *mf* *5* *8*

Cb. Kb. bass. *arco* *5* *8*

Detailed description: This section of the score features five staves. The strings (I., VI. I, VI. II, Vla., Vc.) and Double Bass (Cb. Kb. bass.) parts are marked with a mezzo-forte (*mf*) dynamic. The VI. I part includes the instruction "div." and "flautando in mf". The Vla. part includes the instruction "uniss." and "flautando in mf". The Vc. part includes the instruction "pizz.". The Cb. Kb. bass part includes the instruction "arco". The key signature has one sharp (F#) and the time signature is 2/8.

The Covenant of the Rainbow Der Bund

Fl. gr. I

Fl. alto

GOD
GOTT { 2 Bassi Soli

$\text{♩} = 86$

Gran Cassa

Arpa

Piano

ben cantabile

mf

pp *sub.*

marc. secco

460

Fl. gr. I

Fl. alto

2 Bassi Soli

Gr. C.

Arpa

Piano

Vle. div.

Fl. gr. II, III

Musical score for measures 465-470. The score includes parts for Fl. gr. (Flute), Fl. alto (Alto Flute), 2 Bassi Soli (Two Solo Basses), Gr. C. (Glockenspiel), Arpa (Harp), Piano, and Vle. div. (Divisi Violins). The key signature is one flat (B-flat major or D minor). The time signature is 2/4, with a 3/4 section in the middle. The score features various musical notations including slurs, ties, and dynamic markings.

Musical score for measures 470-475. The score includes parts for gr. I Fl. alto (First Alto Flute), 2 Bassi Soli (Two Solo Basses), Gr. C. (Glockenspiel), Arpa (Harp), and Piano. The key signature is one flat (B-flat major or D minor). The time signature is 2/4, with a 3/4 section in the middle. The score features various musical notations including slurs, ties, and dynamic markings.

Fl. gr. I

Fl. alto

2 Bassi Soli

Gr. C.

Arpa

Piano

Vie.

Ch. o bas.

475

3/4

Fl. gr. II, III

Fl. III muta in Fl. picc.

unis.

Vc. div.

♩ = 96

NOAH

Fl. gr. I

Fl. alto

480

I

VI.

II

Vie.

Vc.

pp marc.

sim.

sim.

sim.

sim.

unis.

485

Noah

Fl. gr. I

Fl. alto

Piano

I

VI

II

Vln.

Vc.

div.

sim.

Noah

Fl. gr. I

Fl. alto

Ob. I, II

C. I.

Cor. I

Piano

p

pp

sfpp

pp

sim.

2/4

2/4

2/4

Fl. gr. I, II *mf* $\text{♩} = 63$ *mf*

Ob. I, II

Fag. I, II *mf*

C. Fag. *mf*

I, II *mf*

Cor. *mf* con sord.

III, IV *mf*

Tr. I, II *mf* con sord.

Tr. III *mf* con sord. *poco sf* *filtr.*

ten. I, II *mf*

Trbn. *mf* con sord.

bas. *mf*

490

Piasso ed Arpa unis.

mf *Ped.*

mf

Timp. *poco sf*

Piasso *mf*

Vi. I *mf* $\text{♩} = 63$ unis. *mf*

Vi. II div. *mf* *mf*

Vle. div. *mf* *mf*

Vc. div. *mf* *mf*

Cb. div. *mf* *mf*

mf

77 ♩ = 192 circa

Fl. picc. *mp* meta in
Fl. gr. III
3
8

12/4

Fl. gr. I *mp*

Ob. I *mp*

C. I. *mp*

Arpa *mf stacc.*

Piano

495 77 ♩ = 192 circa

12/4

3/8

VI. I *pp*

VI. II
div.

Vla.
div.

Vc.
div.

Cb.
div.
obas.

Detailed description of the musical score: This page of a musical score is for page 74. It begins with a tempo marking of 77 ♩ = 192 circa. The score is for a full orchestra and harp. The woodwind section includes Piccolo Flute (Fl. picc.), First Flute (Fl. gr. I), First Oboe (Ob. I), and First Clarinet (C. I.). The string section includes Violin I (VI. I), Violin II (VI. II) divided, Viola (Vla.) divided, Violoncello (Vc.) divided, and Double Bass (Cb. div. / obas.). The harp (Arpa) and piano (Piano) parts are also present. The score features a 12/4 time signature for most parts, with a 3/8 time signature for the string parts starting at measure 495. Dynamics include *mp*, *mf stacc.*, and *pp*. There are various musical notations such as accents, slurs, and phrasing slurs. A rehearsal mark '495' is placed above the string parts.

(♩ = 192)

SATAN

quasi falsetto

Tenore Solo

I

Fl. gr.

Tenore Solo

I

Fl. gr.

Fl. gr. III
muta in Fl. picc.

Tenore Solo

Fl. gr. I

Fl. alto

Tenore Solo

Fl. gr. I

Fl. alto

Tenore Solo

NARRATOR:
SPRECHER:

520

Fl. gr. I

Fl. gr. II

Fl. alto

525

Cor. I

Cor. II

senza sord.

poco *sf*

poco marc. *sf* (sempre)

I

Cor.

II

poco *sf*

I

Fl. gr.

II

2 *f marc.*

4

3

8

f stacc.

Cor. I

f marc.

530

Soprani

CORO

Alti

CORO

Tenori

VI. I, II

s2

2

4

3

8

Vie.

f stacc.

I
Fl. gr.
II

Cor. I. II

S.
CORO

A.
CORO

T.

VI. I. II
a2

Vle.

sfacc. [535]

2/4 3/4 3/8

I
Fl. gr.
II

Cor. I. II

S.
CORO

A.
CORO

T.

VI. I. II
a2

Vle.

[540] (sfacc.) [545]

2/4 3/8 3/4 2/4 3/8

Musical score for measures 545-550. The score includes parts for Fl. gr. I and II, Cor. I. II, S. CORO, A. CORO, T. CORO, VI. I. II, and Vie. The key signature has one sharp (F#). The time signature is 3/8. Measure 550 is boxed. Performance markings include *f* and *stacc.*. The Fl. gr. I and II parts have accents and slurs. The Cor. I. II part has a *f* marking and a *stacc.* marking. The S. CORO, A. CORO, and T. CORO parts have slurs. The VI. I. II and Vie. parts have slurs and accents.

Musical score for measures 551-555. The score includes parts for S. CORO, A. CORO, Fig. I. II, I, VI., Vie., and Vc. The key signature has one sharp (F#). The time signature is 3/8. Measure 555 is boxed. Performance markings include *mf*, *marc. mf*, *stacc. mf*, and *non div.*. The S. CORO and A. CORO parts have *mf* markings and slurs. The Fig. I. II part has a *marc. mf* marking and a *stacc. mf* marking. The I, VI., Vie., and Vc. parts have *sul pont. *sf** markings and slurs. The VI. part has a *non div.* marking.

S. *meno f*

CORO

A. *meno f*

T.

Fag. I, II

2/8 3/8 2/8

560 565

meno f

I

VI. *sul pont. sf p*

II

Vle. *sul pont. sf p*

Vc.

S. *ancora più p*

CORO

A. *ancora più p*

T. *meno f*

Fag. I, II

2/8 3/8 2/4 3/8 2/8

570

ancora più p

I

VI. *sul pont. sf p*

II

Vle. *sul pont. sf p*

Vc.

S. *ancora più pp perdendosi*

CORO

A. *ancora più pp (2) perdendosi*

T. *più pp*

CI. I. II *p*

bas. *p*

Cl. *p*

cbas. *loco p*

Fag. I. II

3 8

5 8

2 4

4 4

3 8

575

I *poco sfz*

VI. *sul post. poco sfz*

II *poco sfz*

Vla. *sul post. poco sfz*

Vc. *sul post. poco sfz*

Meno mosso rallentando

Fl. picc. *p*

Fl. gr. I *p*

CI. I. II *p*

bas. *p*

Cl. *p*

cbas. *p*

Arpa *580 marc. in p*

sempre marc. in p

Vc. div. in 3 *pp*

harm. *pp*

Cb. div. *pp*

harm. *pp*

pp

12 4

8

4 4

12 4

580

68

March 14, 1903