

# *Orfeo by Monteverdi (by Cassandra Miller)*

*1-Toccata*

*2-Lasciate i monti*

*3-Tu se morta*

*4-Sinfonia*

*5-Possente Sprito e formibabil Nume*

*6-Qual onor di te fia degno*

*7-Saliam cantando al Cielo*

*8-Moresca*



Orfeo by Monteverdi (by Cassandra Miller)

Flute/piccolo

Flute

Clarinet in B $\flat$

Clarinet in B $\flat$ /Bass Clarinet

Trumpet in C

2 Percussion

Harp

Cello

Contrabass

Children's toys:

Bird Whistles (nightingale)

Whirling Tube in G

Slide Whistles

Percussion instruments:

Percussion 1:

Tubular Bells

Medium Temple Block

Small Triangle

Tambourin 1

Percussion 2:

Orchestral Bells (Glock.)

Large Temple Block

Marimba

Tambourin 2

# 1-Toccata

As fast as possible, with relentless buoyancy and precision ♩ = 112+

**Flute 1/Piccolo**  
Piccorno *molto staccato* *ff* 6

**Flute 2**  
*molto staccato* *ff* 6

**B♭ Clarinet 1**  
*molto staccato* *ff* 6

**B♭ Clarinet 2/Bass Cl.**  
*molto staccato* *ff*

**Trumpet in C**  
*con sord: straight mute* *f*

**Percussion 1**  
**Tubular Bells** *grace notes before the beat* *mp*

**Percussion 2**  
**Orchestral Bells (Glock.)** *grace notes before the beat* *mp*

**Harp**  
*ff*

**Cello**  
*spiccato* *ff* 6

**Contrabass**  
*spiccato* *ff*

Fl. 1/Picc.

Fl. 2

B. Cl. 1

B. Cl. 2/Bcl.

Trpt.

Perc. 1

Perc. 2

Harp

Vc.

Cb.

The musical score for page 5 consists of ten staves. The top four staves are for woodwinds: Flute 1/Piccolo, Flute 2, Bass Clarinet 1, and Bass Clarinet 2/Bassoon. The fifth staff is for Trumpet, featuring a trill. The sixth and seventh staves are for Percussion 1 and Percussion 2, with triplet markings. The eighth staff is for Harp, with a brace indicating both hands. The ninth and tenth staves are for Violin and Cello, both featuring sixteenth-note passages with sixteenth-note groupings. The score includes various musical notations such as slurs, accents, and dynamic markings.

Fl. 1/Picc.

Fl. 2

B. Cl. 1

B. Cl. 2/Bcl.

Trpt.

Perc. 1

Perc. 2

Harp

Vc.

Cb.

Detailed description: This page of a musical score, numbered 6, features ten staves for various instruments. The top four staves are for woodwinds: Flute 1/Piccolo, Flute 2, Bass Clarinet 1, and Bass Clarinet 2/Bassoon. The fifth staff is for Trumpet, showing a melodic line with a trill. The sixth and seventh staves are for Percussion 1 and Percussion 2, featuring rhythmic patterns with triplets. The eighth staff is for Harp, with a complex arpeggiated texture. The bottom two staves are for Violin and Cello, both playing intricate, fast-moving passages with sixteenth-note runs and slurs. The score includes various musical notations such as slurs, accents, and dynamic markings.



## 2 - *Lasciate i monte*

The written pitches are to be played as quickly as possible, as in a race. When the first instrument finishes its full set of notes, the performer cues the conductor by looking up for the first time since the beginning of the movement, and the conductor in turn cues all the players to stop. All performers stop at this moment, whether or not they have played all of their notes. The fastest players may need to reiterate their last pitch to ensure that all performers stop together with the conductor.

The parts are deliberately difficult to get through, with obstacles such as breaths and grace notes to slow the performers down. The players should endeavour to look animated, as if trying very hard to finish first.

Winds: breaths, though quick, must be taken as marked.

Lower strings: "up bow" marking denotes strumming up with the thumb (i.e. III, II, I)  
"down bow" marks strumming down (I, II)

After the page turn, allow enough time for the trumpet and harp players to pick up bird whistles, then begin as quickly as possible.

### Frantic, racing

The musical score consists of the following parts and markings:

- Piccolo:** *ff*, marked with a double bar line at the beginning.
- Fl. 1/Picc.:** *ff*, marked with a double bar line at the beginning.
- Fl. 2:** *ff*, marked with a double bar line at the beginning.
- B. Cl. 1:** *ff*, marked with a double bar line at the beginning.
- B. Cl. 2/Bcl.:** *ff*, marked with a double bar line at the beginning.
- Trpt.:** **Bird Whistle** *bird whistles chirp freely until cut off at double bar-line*, marked with a double bar line at the beginning.
- Harp:** **Bird Whistle** *bird whistles chirp freely until cut off at double bar-line*, marked with a double bar line at the beginning.
- Vc.:** *quasi guitarra*, *sim.*, *ff*, marked with a double bar line at the beginning.
- Cl.:** *quasi guitarra*, *sim.*, *ff*, marked with a double bar line at the beginning.

The score features complex rhythmic patterns with many grace notes and slurs, indicating a fast and technically demanding piece.



The musical score is divided into two systems. The first system covers measures 14 to 16, and the second system covers measures 17 to 18. The instruments are arranged as follows:

- Fl. 1/Picc.**: Treble clef, playing a melodic line with eighth and sixteenth notes.
- Fl. 2**: Treble clef, playing a similar melodic line.
- B. Cl. 1**: Treble clef, playing a melodic line.
- B. Cl. 2/Bcl.**: Treble clef, playing a melodic line.
- Tpt.**: Treble clef, with a slash indicating it is silent.
- Harp**: Treble clef, with a slash indicating it is silent.
- Vc.**: Bass clef, playing a complex rhythmic accompaniment with chords and slurs.
- Cb.**: Bass clef, playing a complex rhythmic accompaniment with chords and slurs.

Measures 17 and 18 show a change in the woodwind parts, with the flutes and clarinets playing sustained notes. The strings continue their accompaniment.

After all players have stopped, hold perfectly still for 4 or 5 seconds, then turn the page in unison, suddenly and briskly.

Begin immediately, at the same moment as the completion of the page turn from the previous movement

# 3-Tu se morta

After the percussionists begin, the 2nd clarinet player switches to bass clarinet and the harp and trumpet players set down the bird whistles.

Exact, precise, with gravity  $\text{♩} = 108$

**Medium Temple Block**  
grace notes on the beat

**Low Temple Block**  
grace notes on the beat

*Perc. 1*  $\text{♩} = 108$  **f**

*Perc. 2*  $\text{♩} = 108$  **f**



*Perc. 1*  $\text{♩} = 108$

*Perc. 2*  $\text{♩} = 108$



# 4-Sinfonia

After the page turn, allow enough time for the percussionists to change instruments, the piccolo player to change to flute, and the strings to place mutes, then begin calmly and immediately

Hovering, suspended, still  $\text{♩} = 72$

40

*Fl. 1/Picc.* Flute *ppp*

*Fl. 2* *ppp*

*B. Cl. 1* *ppp*

*B. Cl. 2/Bcl.* Bass Clarinet *ppp*

40 *con sord. (practice mute)*  
*Tpt.* *ppp*

40 *Tubular Bells*  
yarn mallets (hard) *ppp*

40 *Marimba*  
hard mallets *ppp*  
dampen with mallets at rests (dead-sticking)

40 *Harp* *ppp*  
x = dampen strings just before each rest

40 *Vc.* *con sord.*  
*ppp*

40 *Cb.* *con sord.*  
*ppp*

Fl. 1/Picc. Fl. 2 B. Cl. 1 B. Cl. 2/Bcl. Tpt. Perc. 1 Perc. 2 Harp Vc. Cl.

Tpt.

**Slightly faster, precise, mechanical ♩ = 88**

Tpt.

Perc. 1  
**Tubular Bells**  
*pp* pedal up throughout (damped)  
 rawhide mallets three iterations of each roll (hi-lo-hi)

Perc. 2  
**Marimba**  
*pp* three iterations of each roll (hi-lo-hi) then dampen (dead-sticking)  
 hard mallets

Hold perfectly still for about four seconds, then all players turn in unison, without wasting time.

# 5-*Passente Spirto*

After the page turn, allow just enough time for the trumpet player stand next to his chair with whirling tube; and for the first flute and bass to pick up whistles; then begin immediately and mechanically.

Affectionate, warm and bright, mechanical ♩ = 104

*Fl. 1/Picc.*

**Slide Whistle** affectionately, as a sigh loudly, with a clear tone

*Tpt.*

**Whirling Tube**

*Perc. 1*

**Tubular Bells** rawhide mallets grace notes on the beat pedal up accurately at rests

*Perc. 2*

**Orchestral Bells** plastic mallets *mf* pedal down.....up grace notes on the beat damp all sound at rests

*Harp*

**Slide Whistle** affectionately, as a sigh loudly, with a clear tone

*Cb.*

**Slide Whistle** affectionately, as a sigh loudly, with a clear tone

The musical score is written in 3/4 time with a key signature of two flats. It features six staves: Slide Whistle (top), Whirling Tube (Trumpet), Tubular Bells (Percussion 1), Orchestral Bells (Percussion 2), Harp (two staves), and Cb. (bottom). The Slide Whistle parts are marked 'affectionately, as a sigh loudly, with a clear tone' and include glissando markings. The Percussion parts include dynamic markings like *mf* and *mp*, and performance instructions regarding pedal use and grace notes. The Harp part is marked *f* and includes 'sim.' markings. The Cb. part also includes 'sim.' markings.







Begin immediately, at the same moment as the page turn from the previous movement.

# 6-Qual onor

Here, m1-4, the trumpet player moves into position to turn pages for the harp, taking the whirling tube with him and leaving it with the harpist; percussion 2 moves into position to turn pages for the contrabass; they can walk a little bit in time with the music if they like. The piccolo and bass players set down their slide whistles.

**Dull** ♩ = 40

81  
Harp *p*  
Vc. *pizz. secco* *p*



**Bright, suddenly faster, moving ahead** ♩ = 126

All players turn page in unison, with the sound of the turn on the third beat as marked

**Piccolo**

85  
Fl. 1/Picc. *f*  
Fl. 2 *f*  
B. Cl. 1 *f*  
B. Cl. 2/Bcl. *f*  
Perc. 1 *f* Small triangle *muffle on rests throughout*  
Harp *f*  
Vc. *f* *pizz. warm, legato*  
Cb. *f*



89

*Fl. 1/Picc.*  
*pp*  
(turn page)

*Fl. 2*  
*pp*  
(turn page)

*B. Cl. 1*  
*pp*  
(turn page)

*B. Cl. 2/Bcl.*  
*pp*  
(turn page)

*Perc. 1*  
*pp*  
(turn page)

*Harp*  
*pp*  
(turn page)

*Vc.*  
*pp*  
(turn page)

*Cb.*  
*pp*  
(turn page)

















97

*Fl. 1/Picc.*  
*f* *pp* (turn page)

*Fl. 2*  
*f* *pp* (turn page)

*B. Cl. 1*  
*f* *pp* (turn page)

*B. Cl. 2/Bcl.*  
*f* *pp* (turn page)

*Perc. 1*  
*f* *pp* (turn page)

*Harp*  
*f* *pp* (turn page)

*Vc.*  
*f* *pp* (turn page)

*Cb.*  
*f* *pp* (turn page)

Detailed description: This page of a musical score, numbered 27, contains staves for Flute 1/Piccolo, Flute 2, Bass Clarinet 1, Bass Clarinet 2/Baritone Clarinet, Percussion 1, Harp, Violoncello, and Contrabass. The score begins at measure 97. The key signature is one sharp (F#) and the time signature is 3/4. The music is divided into four measures. The first measure is in 3/4 time, the second in 2/4, the third in 5/4, and the fourth in 2/4. Dynamics range from *f* (forte) to *pp* (pianissimo). Trills (*tr*) are indicated in the flute and bass clarinet parts. The Harp part includes a circled cross symbol (⊕) in the third measure. Each staff concludes with a double bar line and the instruction "(turn page)".



102

*Fl. 1/Picc.*  
*f* (turn page)

*Fl. 2*  
*f* (turn page)

*B. Cl. 1*  
*f* (turn page)

*B. Cl. 2/Bcl.*  
*f* (turn page)

*Perc. 1*  
*f* (turn page)

*Harp*  
*f* (turn page)

*Vc.*  
*f* (turn page)

*Cb.*  
*f* (turn page)

Detailed description: This page of a musical score covers measures 102, 103, and 104. The score is for a full orchestra and includes parts for Flute 1/Piccolo, Flute 2, Clarinet in B-flat 1, Clarinet in B-flat 2/Contrabass, Percussion 1, Harp, Violoncello, and Contrabass. The key signature is one sharp (F#) and the time signature is common time (C). The dynamic marking for all parts is *f* (forte). The flute parts (Fl. 1 and Fl. 2) play a melodic line with eighth-note patterns and trills. The clarinet parts (B. Cl. 1 and B. Cl. 2/Bcl.) play a similar melodic line with trills. The percussion part (Perc. 1) has a rest. The harp part (Harp) plays a chordal accompaniment with a trill. The violin part (Vc.) plays a rhythmic accompaniment. The contrabass part (Cb.) plays a bass line. Each part ends with a double bar line and a 'turn page' instruction.



104

*Fl. 1/Picc.* *pp* (turn page)

*Fl. 2* *pp* (turn page)

*B. Cl. 1* *pp* (turn page)

*B. Cl. 2/Bcl.* *pp* (turn page)

*Perc. 1* *pp* (turn page)

*Harp* *pp* (turn page)

*Vc.* *pp* (turn page)

*Cb.* *pp* (turn page)





105

*Fl. 1/Picc.*

*f*

(turn page)

*Fl. 2*

*f*

(turn page)

*B. Cl. 1*

*f*

(turn page)

*B. Cl. 2/Bcl.*

*f*

(turn page)

*Perc. 1*

*f*

(turn page)

*Harp*

*f*

(turn page)

*Vc.*

*f*

(turn page)

*Cb.*

*f*

(turn page)



107

*Fl. 1/Picc.*  
*pp*  
(turn page)

*Fl. 2*  
*pp*  
(turn page)

*B. Cl. 1*  
*tr*  
*pp*  
(turn page)

*B. Cl. 2/Bcl.*  
*tr*  
*pp*  
(turn page)

*Perc. 1*  
*pp*  
(turn page)

*Harp*  
*pp* ⊕  
(turn page)

*Vc.*  
*pp*  
(turn page)

*Cb.*  
*pp*  
(turn page)



*turn page very slowly and noisily*

109

*Fl. 1/Picc.*

*ppp*

*turn page very slowly and noisily*

*Fl. 2*

*ppp*

*turn page very slowly and noisily*

*B. Cl. 1*

*tr*

*ppp*

*turn page very slowly and noisily*

*B. Cl. 2/Bcl.*

*tr*

*ppp*

*turn page very slowly and noisily*

109

*Perc. 1*

*ppp*

*turn page very slowly and noisily*

109

*Harp*

*ppp*

*turn page very slowly and noisily*

*Vc.*

*ppp*

*turn page very slowly and noisily*

109

*Cb.*

*ppp*

*turn page very slowly and noisily*

Trumpet player and second percussionist return to places quietly, while all others turn the page for 12 beats here.

Harp player picks up whirling tube and stands next to chair, then begin immediately

# 7-Saliam

**Race notation:** Starting in the sixth measure, all instruments finish their notes as quickly as possible. There are three simultaneous races:  
 1- the 1st percussion (tubular bells) races against only herself, and does not repeat her notes. She will finish first.  
 2- the strings play their pitches repeating as marked. The first string to finish his notes will signal the conductor by looking up for the first time, and the conductor in turn will cue the other string player (and marimba and whirling tube) to stop.  
 3- the woodwinds and trumpet race each other, playing the pitches repeated as marked. The first player to finish cues the conductor by looking up, and the conductor responds by cuing the others to stop.

The fastest players may need to repeat their last pitch, to ensure that they stop together with all the performers in their group, at the conductor's cue. As before, players should look animated.

**Dynamics:** The dynamic *ppp* as marked represents the resulting dynamic. The key-clicks and hammer-ons, though sounding quiet, should be played as loudly as possible. The trumpet should strive to match this *ppp* dynamic.

## Molto rubato, but moving forward with anticipation

Woodwinds: key clicks only, without air  
 Hold instrument to mouth as if playing normally

**Flute**  
*Fl. 1/Picc.* 10 times  
*Fl. 2* 16 times  
*B. Cl. 1* 11 times  
*B. Cl. 2/Bcl.* 10 times

**Trumpet**  
*Tpt.* *con sord. (practice mute)*

**Percussion**  
*Perc. 1* *Marimba soft mallets*  
*Perc. 2* *Tubular Bells with brass mallets struck from above at the centre point*

**Harp**  
*Harp* *Whirling Tube lowest possible pitch only, slow tube spun to the side*

**Strings**  
*Vc.* 5 times  
*Cb.* 6 times

**Performance Instructions:**  
 - *ppp* (pianississimo) dynamic throughout.  
 - *accel...rall...* markings for Percussion 1.  
 - *mp* (mezzo-piano) dynamic for Percussion 1.  
 - *f* (forte) dynamic for Percussion 1.  
 - *Woodwinds: key clicks only, without air. Hold instrument to mouth as if playing normally.*  
 - *Strings: left hand hammer-on only (without plucking or bowing).*

119

*Fl. 1/Picc.* 12 times 11 times

*Fl. 2* 9 times 8 times

*B. Cl. 1* 9 times 13 times

*B. Cl. 2/Bcl.* 12 times 11 times

*Tpt.* 11 times

*Perc. 1* (no repeat)

*Perc. 2* continue until strings are cued to stop

*Harp* continue until strings are cued to stop

*Vc.* 2 times 6 times

*Cb.* 4 times 3 times

Detailed description: This page of a musical score covers measures 119, 120, and 121. It features ten staves for different instruments. The woodwinds (Flutes 1 and 2, B♭ Clarinets 1 and 2, and Trumpets) play a melodic line with repeated rhythmic patterns, with the number of repetitions for each instrument specified above the staff. The strings (Violins and Cellos) play a similar melodic line with repeated rhythmic patterns, with the number of repetitions specified above the staff. The percussion (Percussion 1 and 2) and Harp provide accompaniment. Percussion 1 has a complex rhythmic pattern with a 'no repeat' instruction. Percussion 2 and the Harp have simpler accompaniment patterns with a 'continue until strings are cued to stop' instruction. The score is in 3/4 time and the key signature has two flats (B♭ and E♭).

After all players have stopped, hold perfectly still for 4 or 5 seconds, then turn the page in unison, suddenly and briskly.





Begin quickly  
efficiently and  
happily

# 8-Moresca

Warm, delicate, refined ♩ = 120

**Flute**

*Fl. 1/Picc.*

*Fl. 2*

*B. Cl. 1*

**Bass Clarinet**

*B. Cl. 2/Bcl.*

*Tpt.*

**Tambourin 1**

*Perc. 1*

**Tambourin 2**

*Perc. 2*

**Harp**

*Vc.*

**Cb.**

*122*

*p*

*p*

*p*

*p*

*con sord. (practice mute)*

*mf*

*p*

*p*

*mp*

*p*

*p*

*Appendix "6a"**Qual onor, without page turns*

To be used for practice only.

In performance, the version of movement 6 found earlier in the score must be used.

The harp and bass players may want to memorize mm.135 through 139.

# 6a- Qual onor without page turns

Dull ♩ = 40

123

*Harp*

*p*

*pizz. secco*

*Vc.*

*p*

Bright, suddenly faster, moving ahead ♩ = 126

127

*Fl. 1/Picc.*

*f*

*tr*

(turn page) *pp*

*Fl. 2*

*f*

*tr*

(turn page) *pp*

*B. Cl. 1*

*f*

*tr*

(turn page) *pp*

*B. Cl. 2/Bcl.*

*f*

*tr*

(turn page) *pp*

*Perc. 1*

*f*

*Small triangle*

*muffle on rests throughout*

(turn page) *pp*

*Harp*

*f*

*pizz. warm, legato*

*pp*

*Vc.*

*f*

*pizz. warm, legato*

(turn page) *pp*

*Cb.*

*f*

(turn page) *pp*

134

*Fl. 1/Picc.*  
*f* *f* *pp*

*Fl. 2*  
*f* *f* *pp*

*B. Cl. 1*  
*f* *f* *pp*

*B. Cl. 2/Bcl.*  
*f* *f* *pp*

*Perc. 1*  
*f* *f* *pp*

*Harp*  
*f* *f* *pp*

*Vc.*  
*f* *f* *pp*

*Cb.*  
*f* *f* *pp*

Detailed description: This page of a musical score covers measures 134 to 140. It features seven staves: Flute 1/Piccolo, Flute 2, Bass Clarinet 1, Bass Clarinet 2/Bassoon, Percussion 1, Harp, Violin, and Cello. The music is in 3/4 time with a key signature of one sharp (F#). The score is marked with dynamic levels: *f* (forte) for measures 134-136, and *pp* (pianissimo) for measures 137-140. Trills (*tr*) are indicated in measures 135 and 137 for the Flute 1/Piccolo, Flute 2, Bass Clarinet 1, and Cello parts. The Harp part consists of sustained chords and arpeggiated figures. The Percussion part features rhythmic patterns with a snare drum and cymbal. The Violin and Cello parts provide harmonic support with sustained notes and rhythmic patterns.

143

*Fl. 1/Picc.*

*f* *pp* *f* *pp* *ppp*

*Fl. 2*

*f* *pp* *f* *pp* *ppp*

*B. Cl. 1*

*f* *pp* *f* *pp* *ppp*

*B. Cl. 2/Bcl.*

*f* *pp* *f* *pp* *ppp*

*Perc. 1*

*f* *pp* *f* *pp* *ppp*

*Harp*

*f* *pp* *f* *pp* *ppp*

*Vc.*

*f* *pp* *f* *pp* *ppp*

*Cb.*

*f* *pp* *f* *pp* *ppp*