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Wytchkraft

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*for the St. Louis Symphony Orchestra*

# WYTERKRAFT

A TONE POEM FOR ORCHESTRA

HANS BRIDGER HERUTH

*Heruth Publications*

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Duration: approx. 10'

## INSTRUMENTATION

2 Flute (2/pic)  
2 Oboe  
2 Bb Clarinet  
2 Bassoon

2 Horn in F  
2 Trumpet in Bb  
1 Trombone  
1 Bass Trombone

Timpani  
Percussion  
(Mark tree, glockenspiel, brake drum, anvil)

Harp  
Piano/celesta

Violin I  
Violin II  
Viola  
Cello  
Double Bass

**HANS BRIDGER HERUTH** (b. 1997) is an award-winning composer whose music has been praised as “lovely and delicate” (The American Prize) and for having an “invigorating richness” (KC Metropolis). In addition, he is a conductor, pianist, singer, and violinist of distinction, pursuing a Bachelor of Music in Composition at the University of Missouri. A lifelong musician, Heruth was born in Kansas City, Missouri and began studying both voice and piano at the age of three, training as a boy soprano. He began studying violin at the age of nine, and started composing shortly after. His chamber opera, “A Certain Madness”, was premiered with great acclaim and to sold out houses – based on Sir Arthur Conan Doyle’s famous detective, critics raved “Sherlock Holmes has never sounded so good” (KBIA). His current projects include a new work entitled “Wytchkraft” for the St. Louis Symphony Orchestra under the direction of Gemma New. An active collaborative pianist, Heruth is a staff accompanist at the University of Missouri where he accompanies the flagship choral ensemble, the University Singers, under the direction of Dr. R Paul Crabb. Heruth enjoys playing for many vocalists, and has played for many award winning singers at regional and national competitions, most recently making an appearance at the NATS National Student Auditions. As an extension of his orchestral experiences, Heruth is also a budding young conductor, and has made a number of appearances with various ensembles. Most notably, he recently conducted Mozart’s Die Zauberflöte with the Show-Me Opera Program.

for the St. Louis Symphony Orchestra

# WYTCHKRAFT

Hans Bridger Heruth

(b. 1997)

Ominously, ( $\text{♩} = 76$ )

Flute

Oboe

Clarinet in B $\flat$

Bassoon

Horn in F

Trumpet in B $\flat$

Trombone

Bass Trombone

Timpani

Percussion

Harp

Piano

Violin I

Violin II

Viola

Cello

Double Bass

1 2 3 4 5 6

A

7

Fl.

Ob. solo *pp*

B♭ Cl.

Bsn. solo *pp*

pp

7

Hn.

B♭ Tpt.

Tbn.

B. Tbn.

7

Tim.

Perc. *Glockenspiel* *p* *f* *p* *f*

Hp.

Pno. *Celesta* *pp* *pp* *p*

7

Vln. I

Vln. II

Vla.

Vc.

D.B.

A

B

**Più mosso, (♩ = 44, ♪ = 132)**

Fl. *pp* | Ob. *pp* | B♭ Cl. *pp* | Bsn. *pp*

*p* | *p* | *pp* | *p* | *p* | *p*

15

Hn. | B♭ Tpt. | Tbn. | B. Tbn.

*pp* | *pp* | *pp* | *pp*

15

Tim. | Glk. | *mp*

15

Hp. | Cel. | *p* | *mp* | *p*

15

Vln. I | Vln. II | Vla. | Vc. | D.B.

*p* | *p* | *p* | *p* | *p*

*mp* | *mp* | *mp* | *mp* | *mp*

*p* | *p* | *p* | *p* | *p*

15 16 17 18 19 20 21 22

WYTCHKRAFT - Heruth

## WYTKHRAFT - Heruth

(C) Lyrically, (♩ = 100)

(♩. = 44)

30 rit.

Fl. f — mp      mp — pp

Ob. f — mp      mp — pp      p      pp

B♭ Cl. f — mp      mp — pp      p      pp

Bsn. f — mp      mp — pp      p — pp

30

Hn. f — mp

B♭ Tpt. f — mp

Tbn. f — mp

B. Tbn. f — mp

30

Tim. —

Glk. [Mark tree] mp gently      mp gently

Hp. mf      mp      p

Cel. [Celesta] mf      mp      p

(♩. = 44)

30 rit. solo p

Vln. I f — mp      mf — p      mp      non div. 3      tutti non div. 3

Vln. II f — mp      mf — p

Vla. f — mp      mf — p

Vc. f — mp      mf — p      solo mp

D.B. f — mp      mf — p      pp

38

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

B. Tbn.

38

Tim.

Acc.

Hp.

Cel.

38

Vln. I

Vln. II

Vla.

Vc.

D.B.

38

39

40

41

42

43

44

45

rit.      *a tempo*

**D**

Fl.      f — p

Ob.      f — p      solo      mp

B♭ Cl.      f — p

Bsn.      f — p

Hn.      f — p

B♭ Tpt.      —

Tbn.      —

B. Tbn.      —

Tim.      —

Acc.      —

Hp.      f

Cel.      —

Vln. I      f — mp

Vln. II      f — mp      pp

Vla.      f — mp      pp

Vc.      f — mp

D.B.      f — mp

46      47      48      49      50      51      52      53

54

Fl.

Ob.

B♭ Cl.

Bsn. *mp* *p*

54

Hn. *p*

B♭ Tpt. *p*

Tbn.

B. Tbn.

54

Tim. *p*

Acc.

Hp.

Cel.

Vln. I solo *p* *espressivo* solo tutti *mp*

Vln. II solo *p* *espressivo* solo tutti *mp*

Vla. solo *p* *espressivo* tutti *mp*

Vc. solo *p* *espressivo* tutti *mp*

D.B. solo *p* *espressivo* tutti *mp*

*p* *espressivo*

54 55 56 57 58 59 60 61

**E** Più mosso, ( $\text{♩} = 108$ )

Fl. *p*

Ob. *p*

B♭ Cl. *p*

Bsn. *pp*

solo

Bsn. *f*

Hn. *p*

B♭ Tpt.

Tbn.

B. Tbn.

Tim. *p*

Glockenspiel

Acc.

*f*

Hp. *p*

Cel. *p*

Celesta

**E** Più mosso, ( $\text{♩} = 108$ )

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

D.B. *p*

*f*

*mf*

70

Fl.

Ob.

B.Cl.

Bsn.

Hn.

B. Tpt.

Tbn.

B. Tbn.

70

Tim.

Glk.

Hp.

Cel.

70

Vln. I

Vln. II

Vla.

Vc.

D.B.

a2

70 71 72 73 74 75 76 77

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**F**) Meno mosso, ( $\text{♩} = 100$ )

rit.

*a tempo*

*Rit.* **F** *Meno mosso, (♩ = 100)*

Fl. ff — p solo ff — mp ff — p

Ob. ff — p ff — p ff — p

B♭ Cl. ff — p ff — p ff — p

Bsn. ff — p ff — p ff — p

Hn. ff — p ff — p ff — p

B♭ Tpt. ff — p ff — p ff — p

Tbn. ff — p ff — p ff — p

B. Tbn. ff — p ff — p ff — p

78 Timp. — — — — — — — —

Glk. — — — — — — — —

Hp. f — — — — — — — —

Cel. — — — — — — — —

*Rit.* *a tempo*

(F) Meno mosso, ( $\downarrow = 100$ )

rit.

*a tempo*

Musical score for orchestra, page 100, measures 78-85. The score includes parts for Vln. I, Vln. II, Vla., Vc., and D.B. The instrumentation is as follows:

- Vln. I:** Measures 78-80: ff, mp. Measure 81: non div. Measures 82-85: -
- Vln. II:** Measures 78-80: ff, mp. Measure 81: pp, 3, non div. Measures 82-85: -
- Vla.:** Measures 78-80: ff, mp. Measure 81: pp, 3. Measures 82-85: -
- Vc.:** Measures 78-80: ff, mp. Measure 81: - Measures 82-85: -
- D.B.:** Measures 78-80: ff, mp. Measures 81-85: -

The score indicates dynamic changes and performance instructions such as *non div.* (non divided) and *3* (three groups). Measure numbers 78 through 85 are marked below the staff.

G

86

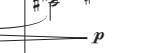
Fl.

Ob.

B♭ Cl.

Bsn.  *mp* — *p*

86

Hn.  *mp* — *p*

B♭ Tpt.  *p*

Tbn.

B. Tbn.

86

Tim.  *p*

Glk.

Hp.  *p*

Cel.  *p*

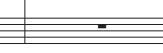
86

Vln. I  *p* *espressivo*  *mp* — *#f*

Vln. II  *p* *espressivo*  *mp* — *#f*

Vla.  *p* *espressivo*  *mp* — *#f*

Vc.  *p* *espressivo*  *mp* — *#f*

D.B.  *p* *espressivo*  *mp* — *#f*

86

87

88

89

90

91

92

93

**(H) Portentous, (♩ = 120)**

94

Picc.

Fl.

Ob.

B♭ Cl.

Bsn.

95

Hn.

B♭ Tpt.

Tbn.

B. Tbn.

96

Timp.

Glk.

Hp.

Celesta

Cel.

97

Vln. I

Vln. II

Vla.

Vc.

D.B.

98

p

p

p

p

p

99

p

p

p

p

p

100

fp

molto sul pont.

f

f

f

101

f

f

f

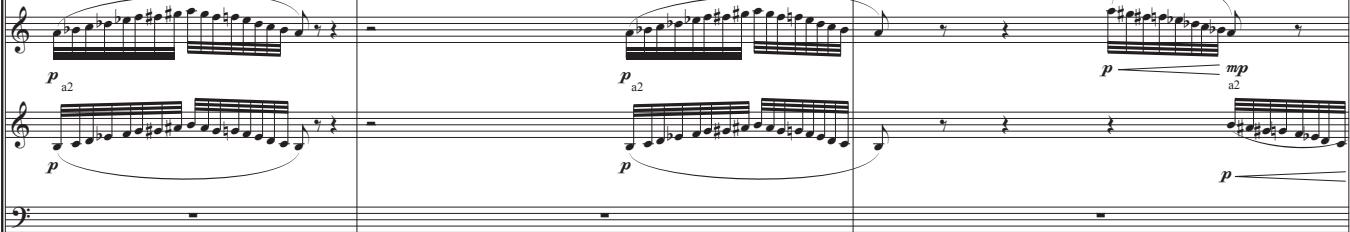
f

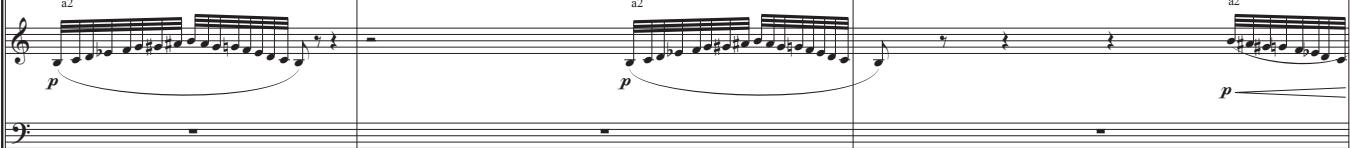
102

*103*

Picc. 

Fl. 

Ob. 

B♭ Cl. 

Bsn. 

*103*

Hn. 

B♭ Tpt. 

Tbn. 

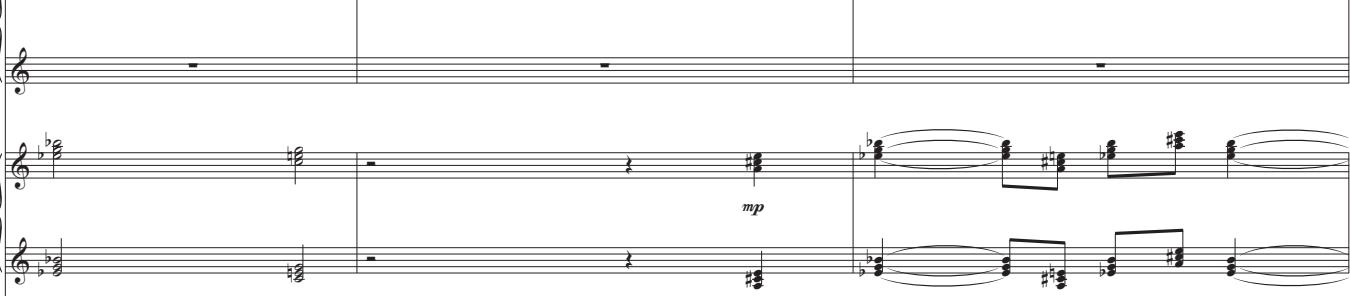
B. Tbn. 

*103*

Tim. 

Glk. 

Hp. 

Cel. 

*accel.*

Vln. I 

Vln. II 

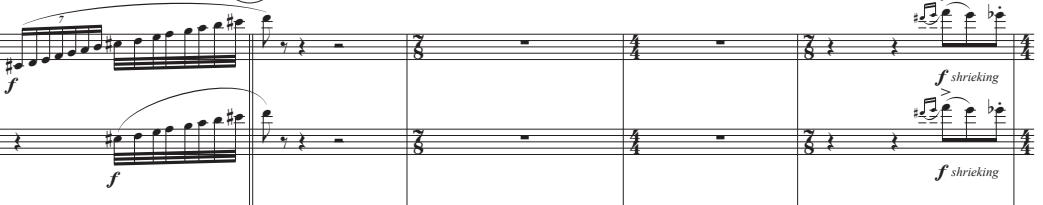
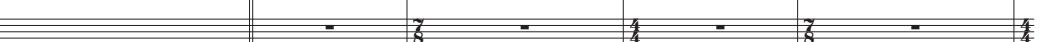
Vla. 

Vc. 

D.B. 

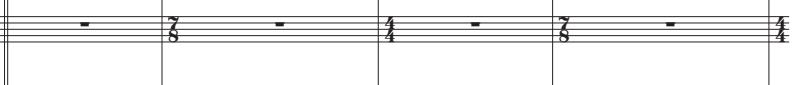
WYTCHKRAFT - Heruth  
**I** Sinisterly, ( $\text{d} = 144$ )

106

Picc.   
 Fl.   
 Ob.  
 B♭ Cl.   
 Bsn. 

*f* shrieking  
*f* shrieking

106

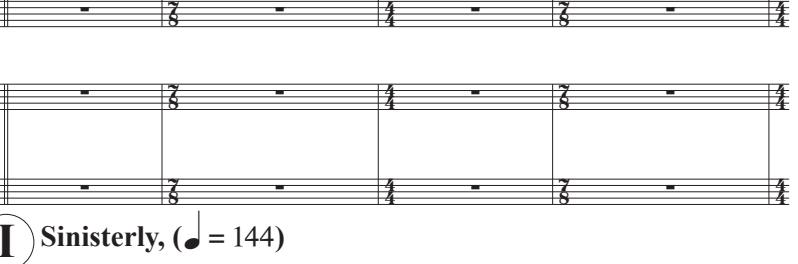
Hn.   
 B♭ Tpt.   
 Tbn.   
 B. Tbn. 

*f*

106

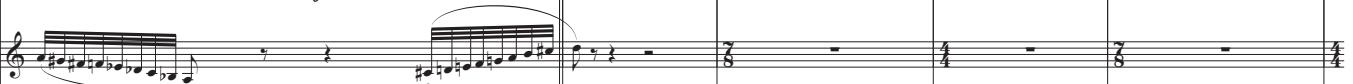
Tim.   
 Glk. 

*fp* — *f*

Hp.   
 Cel. 

**I** Sinisterly, ( $\text{d} = 144$ )

106

Vln. I   
 Vln. II   
 Vla.   
 Vc.   
 D.B. 

*ord.*  
*mf*  
*f*

*div.*  
*p* — *mf*  
*ord.*

*non div.*  
*ffco*  
*ord.*

*fizz.*  
 $\diamond$   
*ff*  
*f*

*III*

Picc. Fl. Ob. B♭ Cl. Bsn. Hn. B♭ Tpt. Tbn. B. Tbn.

*f shrieking*

*f shrieking*

*f shrieking*

*f*

*pp*

*f cackle*

*straight mute*

*f cackle*

*pp*

*pp*

*pp*

*III*

Tim. Perc.

*Brass mallets*  
*Anvil*

*f*  
*Brake drum*

Hp.

Pno.

*Piano*

*f*

Vln. I Vln. II Vla. Vc. D.B.

*non div.*

*f brutally, hacked*

*non div.*

*f brutally, spicato pesante*  
*pizz.*

*div.*

*gliss.*

*gliss.*

*div.*

*pizz.*

*ff*

*gliss.*

*gliss.*

*ff*

*pp*

J

116

Picc. Fl. Ob. B♭ Cl. Bsn.

116

Hn. B♭ Tpt. Tbn. B. Tbn.

116

Tim. Perc.

Hp. Pno.

116

Vln. I Vln. II Vla. Vc. D.B.

J

116 117 118 119 120

## WYTCHKRAFT - Heruth

121

Fl. ff

Ob.

B.C. Cl.

Bsn. f

Hn. f gliss. b<sup>o</sup>

Bb Tpt. mp 3 ff

Tbn. f

B. Tbn. f

Tim. -

Perc. Anvil f Brake drum 3 3 3 3

Hp. -

Pno. ff

Vln. I ff

Vln. II ff

Vla. ord. 5 b<sup>o</sup>

Vc. ord. 5 b<sup>o</sup>

D.B. arco ff 5

122

123

124

**K**

125

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

B. Tbn.

Tim.

Perc.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

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*f*

*p*

*f*

*p*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*fp*

*fp*

*ord.*

*fp*

*non div.*

*f* *brutally, spiccato pesante*

130

Fl.

Ob.

B♭ Cl.

Bsn.

Hn. *mf*  
straight mute  
 $\sharp^2$

B♭ Tpt. *mf*

Tbn.

B. Tbn.

Tim. *f*

Perc.

Hp.

Pno.

Vln. I

Vln. II *non div.*  
*f* brutally, hacked

Vla.

Vc. *non div.*  
*f* brutally, poco ponticello

D.B.

136 L

Fl.

Ob.

B♭ Cl.

Bsn.

Hn. *f*

B♭ Tpt. *f*

Tbn.

B. Tbn.

Tim. *f* *ff*

Perc.

Hp. *f*

Pno. *f*

Vln. I *f*

Vln. II

Vla.

Vc.

D.B.

*pp*

*a2*

Rips

open

*f fp*

*I. f*

*II. f*

*ff*

*molto sul pont.*

*pp*

*molto sul pont. arco*

*ff*  
*like an electric guitar slide*  
*molto sul pont. arco*

*ff*  
*like an electric guitar slide*

## WYTCHKRAFT - Heruth

141

Fl. *ff*

Ob.

Bb Cl.

Bsn. *f*

Hn. *f* gliss.

Bb Tpt.

Tbn. *f*

B. Tbn. *f*

Tim. *ff*

Perc. Anvil  
Brake drum *f*

Hp.

Pno. *ff*

Vln. I *ff*

Vln. II *ff*

Vla. ord.

Vc. ord.

D.B. *ff* arco

**M**

144

Fl. *mp* *f* *p*

Ob. *mp* *f* *p*

B♭ Cl. *mp* *ff*

Bsn. *s*

Hn. *ff*

B♭ Tpt. *mp* *ff*

Tbn.

B. Tbn. *b*

144

Tim. *f*

Perc. *3* *3*

Hp.

Pno. *fp*

**M**

144 *fp* *ord.* *fp*

Vln. I

Vln. II

Vla. *s*

Vc. *s*

D.B. *s*

149

Fl.

Ob.

B♭ Cl.

Bsn.

149

Hn.

B♭ Tpt.

Tbn.

B. Tbn.

Timp.

Perc.

149

Hp.

Pno.

149 non div.

Vln. I

*f* brutally, spiccato pesante

Vln. II

non div.

*f* brutally, hacked

Vla.

Vc.

D.B.

*f* brutally, hacked

non div.

*f* brutally, poco ponticello

*f* brutally, poco ponticello

149

150

151

152

153

154

155

156

N

Fl.

Ob.

B♭ Cl.

Bsn.

156

Hn. *f*

B♭ Tpt. *f*

Tbn. *mf*

B. Tbn. *mf*

156

Tim. *mp* *f*

Perc.

Hp.

Pno.

156

Vln. I *fp cresc.*

Vln. II *fp cresc.*

Vla. *mp cresc.*

Vc. *mf cresc.*

D.B. *ff*

N

WYTCHKRAFT - Heruth



161

Fl.

Ob.

Bb.Cl.

Bsn.

Musical score for measures 161-162. The score includes parts for Horn (Hn.), Bass Trombone (Bb Tpt.), Tenor Trombone (Tbn.), and Bass Trombone (B. Tbn.). The key signature changes from C major to G major at the beginning of measure 162. Measure 161 starts with a dynamic *f*. Measure 162 begins with a dynamic *f*, followed by a dynamic *v>*. The bassoon part has markings "open" and "3". Measures 163-164 show similar patterns with dynamics *v>*, *v>*, and *v>*.

Musical score for orchestra, page 10, measures 161-162. The score includes parts for Timpani (Timp.), Percussion (Perc.), and Bassoon (H. p.). Measure 161 starts with a dynamic of *f* at tempo 161. The Timp. part has a sustained note followed by a sixteenth-note pattern. The Perc. part has a sustained note followed by eighth-note patterns. The H. p. part has a sustained note followed by eighth-note patterns. Measure 162 continues with the same patterns. The H. p. part ends with a brace and a repeat sign.

A musical score for piano in G clef. The left hand part, labeled "Pno.", consists of two staves. The top staff has a brace and the label "Pno.". Both staves are filled with vertical dashes representing rests. The score is divided into six measures by vertical bar lines.



161

Vln. I

Vln. II

Vla.

Vc.

D.B.

O

*ff* *f*

*ff* *f*

*ff* *f*

*fp*

*fn*

167

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

B. Tbn.

Tim.

Perc.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

167

168

169

170

171

172

173

Fl. Ob. Bsn. Bb.Cl.

Hn. Bb.Tpt. Tbn. B. Tbn.

Tim. Perc.

Hp.

Pno.

Vln. I Vln. II Vla. Vc. D.B.

173 174 175 176

**P** Malevolently, ( $\text{♩} = 120$ )

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**Q** Molto meno mosso, ( $\text{♩} = 86$ )<sup>31</sup>

177

Fl.

Ob.

B♭ Cl.

Bsn.

177

Hn.

B♭ Tpt.

Tbn.

B. Tbn.

177

Timp.

Perc.

Hp.

Pno.

**P** Malevolently, ( $\text{♩} = 120$ )

**Q** Molto meno mosso, ( $\text{♩} = 86$ )

177

Vln. I

Vln. II

Vla.

Vc.

D.B.

177

178

179

180

181

182

183

184

Fl. Ob. B.Cl. Bsn.

Hn. B.Tpt. Tbn. B.Tbn.

Tim. Perc.

Hp.

Pno. Celesta

Vln. I Vln. II Vla. Vc. D.B.

184 185 186 187 188 189 190 191

**R**

192

Fl.

Ob.

B♭ Cl.

Bsn.

p solo

p

192

Hn.

B♭ Tpt.

Tbn.

B. Tbn.

mute solo

mp

192

Timp.

Perc.

Hp.

Cel.

192

Vln. I

Vln. II

Vla.

Vc.

D.B.

senza sord.

senza sord.

senza sord.

senza sord.

senza sord.

senza sord.

mp

p

198

Fl. *mp* *p*

Ob. *mp* *p*

B♭ Cl. *mp* *p*

Bsn.

198 *p* *mf* *mp*

Hn. *p* *mf* *mp*

B♭ Tpt.

Tbn. *p* *mf* *mp*

B. Tbn. *p* *mf* *mp*

198

Tim. *p*

Perc. *p*

Hp. *p*

Cel. *p*

198

Vln. I *p* *mp* *p*

Vln. II *p* *mp* *p*

Vla. *p* *mp* *p*

Vc. *p* *mp* *p*

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

## (S) Lyrically, (♩ = 100)

204

S Lyrically, ( $\bullet = 100$ )

Fl.

Ob.

B $\flat$ Cl.

Bsn.

$p$

$p$

204

Hn. *f*

B♭ Tpt.

Tbn. *f*

B. Tbn. *f*

Tim. 204

Perc.

Hp. *p*

Cel. *mp* *p*

## (S) Lyrically, (♩ = 100)

204 *solo* *mf* *mp*

Vln. I

Vln. II *mf*

Vla. *mf*

Vc. *mf*

D.B. *mf*

*p* *pp* *pp* *pp* *pp* *pp*

*tutti* *3* *3* *3* *3*

204 205 206 207 208 *p* 209 210

211

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

B. Tbn.

211

Tim.

Perc.

Hp.

Cel.

211

Vln. I

Vln. II

Vla.

Vc.

D.B.

T

217

Fl. *mp*

Ob. *mp*

B♭ Cl. *mp*

Bsn. *mp*

*f* *p*

*sol*

*f* *p*

217

Hn.

B♭ Tpt.

Tbn.

B. Tbn.

217

Tim. -

Perc. -

Hp. *mf*

*f*

Cel. -

217

Vln. I

Vln. II

Vla.

Vc.

D.B.

*mf*

*f*

*mp*

*pp*

*mf*

*f*

*mp*

*pp*

*mf*

*f*

*mp*

*mf*

*f*

*mp*



223 *rit.*

*a tempo*

Fl.

Ob.

B♭ Cl.

Bsn.

223

Hn.

B♭ Tpt.

Tbn.

B. Tbn.

Tim.

Perc.

Hp.

Cel.

Vln. I

Vln. II

Vla.

Vc.

D.B.

224

225

226

227

228

229

230

Flute, Oboe, Bassoon, Horn, Bass Trombone, Timpani, Percussion, Double Bass, Violin I, Violin II, Cello, Double Bass

Measure 223: Flute, Oboe, Bassoon play sustained notes. Horn enters with eighth-note patterns. Bassoon has eighth-note patterns. Measure 224: Flute, Oboe, Bassoon play eighth-note patterns. Horn has eighth-note patterns. Bassoon has eighth-note patterns. Measure 225: Flute, Oboe, Bassoon play eighth-note patterns. Horn has eighth-note patterns. Bassoon has eighth-note patterns. Measure 226: Flute, Oboe, Bassoon play eighth-note patterns. Horn has eighth-note patterns. Bassoon has eighth-note patterns. Measure 227: Flute, Oboe, Bassoon play eighth-note patterns. Horn has eighth-note patterns. Bassoon has eighth-note patterns. Measure 228: Flute, Oboe, Bassoon play eighth-note patterns. Horn has eighth-note patterns. Bassoon has eighth-note patterns. Measure 229: Flute, Oboe, Bassoon play eighth-note patterns. Horn has eighth-note patterns. Bassoon has eighth-note patterns. Measure 230: Flute, Oboe, Bassoon play eighth-note patterns. Horn has eighth-note patterns. Bassoon has eighth-note patterns.



223 *rit.* *a tempo*

Vln. I

Vln. II

Vla.

Vc.

D.B.

p *espressivo*

p *espressivo*

p *espressivo*

p *espressivo*

p *espressivo*

p *espressivo*

Violin I, Violin II, Cello, Double Bass

Measure 223: Violin I, Violin II, Cello play eighth-note patterns. Double Bass rests. Measure 224: Violin I, Violin II, Cello play eighth-note patterns. Double Bass rests. Measure 225: Violin I, Violin II, Cello play eighth-note patterns. Double Bass rests. Measure 226: Violin I, Violin II, Cello play eighth-note patterns. Double Bass rests. Measure 227: Violin I, Violin II, Cello play eighth-note patterns. Double Bass rests. Measure 228: Violin I, Violin II, Cello play eighth-note patterns. Double Bass rests. Measure 229: Violin I, Violin II, Cello play eighth-note patterns. Double Bass rests. Measure 230: Violin I, Violin II, Cello play eighth-note patterns. Double Bass rests.

231

Picc. Fl. Ob. B♭ Cl. Bsn.

Hn. B♭ Tpt. Tbn. B. Tbn.

Timp. Perc.

Hp.

Cel.

Vln. I Vln. II Vla. Vc. D.B.

231

232

233

234

235

236

237

## (V) Sinisterly, ( $\text{♩} = 144$ )

238

accel.

Picc.

Fl.

Ob.

B $\flat$ Cl.

Bsn.

Musical score for measures 238-240. The score includes four staves: Horn (Hn.), B-flat Trumpet (B<sub>b</sub> Tpt.), Bassoon (Tbn.), and Double Bassoon (B. Tbn.). The key signature is A major (no sharps or flats). Measure 238 consists of six measures of rests. Measures 239 and 240 begin with rests followed by rhythmic patterns of eighth and sixteenth notes. Measure 240 concludes with a dynamic *f*.

Musical score for Timpani and Percussion. The page number 238 is at the top left. The Timpani part has a bass clef and four staves. The first three staves have eighth-note rests. The fourth staff begins with a fermata over a bass clef, followed by a dynamic marking *fp*, a sustained note, and then a dynamic marking *f*. The Percussion part has a treble clef and four staves, all of which have eighth-note rests.

Hp.

Cel.

(V) Sinisterly, ( $\downarrow = 144$ )

238

accel.

Vln. I

Vln. II

Vla.

Vc.

D.B.

244

Picc. *f shrieking*

Fl. *f shrieking*

Ob.

Bb Cl.

Bsn. *f*

Hn.

Bb Tpt.

Tbn.

B. Tbn.

244

Timp. *Brass mallets Anvil*

Perc. *f Brake drum*

Hp.

Cel. *f*

Vln. I *non div. f brutally, hacked*

Vln. II *non div. f brutally, spicato pesante*

Vla. *pizz. ff*

Vc. *ff*

D.B.



249

Picc. Fl. Ob. Bb Cl. Bsn.   
*pp*

Hn. Bb Tpt. Tbn. B. Tbn.   
*f cackle straight mute* *pp* *f*   
*f cackle*

249

Tim. Perc.   
*f* *ff*

Hp. Pno.   
*f*

Vln. I Vln. II Vla. Vc.   
*f*   
*gliss.*   
*gliss.*   
*gliss.*   
*gliss.*   
D.B.   
*pp* *f*



254

Fl. *pp* *ff* *mp*

Ob.

B♭ Cl. *mp* *ff*

Bsn. *f* *5*

Hn. *Rips* *I. f* *gliss.* *mp* *ff*

B. Tpt. *open* *II. f* *ff*

Tbn.

B. Tbn. *f* *bassoon*

Tim. *Anvil*

Perc. *Brake drum* *f* *3* *3* *3*

Hp.

Pno. *ff*

254

Vln. I *molto sul pont.* *ff*

Vln. II *pp* *molto sul pont. arco* *ff* *ord.* *5*

Vla. *like an electric guitar slide* *molto sul pont. arco* *ord.* *5*

Vc. *ff* *like an electric guitar slide* *arco* *5*

D.B. *ff* *5*

## WYTCHKRAFT - Heruth

**X**

Fl. *f*  
 Ob. *f*  
 Bb Cl.  
 Bsn.

258

Flute, Oboe, Bassoon, Bass Clarinet parts. Measures 258-259. Dynamics: f, f, mp, ff. Measure 259 includes woodwind glissandos.

Hn. *gliss.*  
 Bb Tpt.  
 Tbn.  
 B. Tbn.

258

Horn, Bass Trombone, Double Bass parts. Measures 258-259. Dynamics: mp, ff.

Timp.  
 Perc.  
 Hp.

258

Timpani, Percussion, Double Bass parts. Measures 258-259. Percussion has eighth-note patterns.

Pno.

Piano part. Measures 258-259. Features sixteenth-note patterns.

**X**

Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 D.B.

258

Violin I, Violin II, Cello, Double Bass parts. Measures 258-262. Dynamics: fp, ord., fp. Includes sixteenth-note patterns and sustained notes.

263

Fl.

Ob.

B♭ Cl.

Bsn.

263

Hn.

B♭ Tpt.

Tbn.

B. Tbn.

263

Tim. *f*

Perc.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

*f* *brutally, spiccato pesante*

*non div.*

*f* *brutally, hacked*

*non div.*

263

264

265

266

267

Y

268

Fl.

Ob.

B♭ Cl.

Bsn.

Hn. <sup>a2</sup>

*mf*  
straight mute

B♭ Tpt. <sup>a2</sup>

*mf*

Tbn.

B. Tbn.

268

Tim. <sup>a2</sup>

*f* — *ff*

Perc.

Hp.

Pno.

Vln. I <sup>268</sup>

Vln. II

Vla.

Vc. non div.  
*f* *brutally; hacked*

D.B. *f* *brutally; poco ponticello*

*f* *brutally; poco ponticello*

Y

Fl. *pp* *ff* *mp*

Ob.

B♭ Cl. *mp* *ff*

Bsn. *f* *s*

Hn. *Rips* *I. f* *gliss.* *mp* *ff*

B♭ Tpt. *open* *II. f* *ff* *f* *ff*

Tbn. *f*

B. Tbn. *f* *ff*

Tim. *Anvil*

Perc. *Brake drum* *f* *ff*

Hp.

Pno. *ff*

Vln. I *molto sul pont.* *ff*

Vln. II *pp* *ff*

Vla. *molto sul pont. arco* *ord.* *ff*

Vc. *like an electric guitar slide* *molto sul pont. arco* *ord.* *ff*

D.B. *like an electric guitar slide* *ff* *ff* *ff* *ff*

Z

Fl. f

Ob. f

B♭ Cl. mp 3 ff

Bsn. s ff

Hn. gliss. ff ♫

B♭ Tpt. mp 3 ff

Tbn. 3

B. Tbn. 3

278 Timp. 3

Perc. 3

Hp.

Pno.

Vln. I

Vln. II ord.

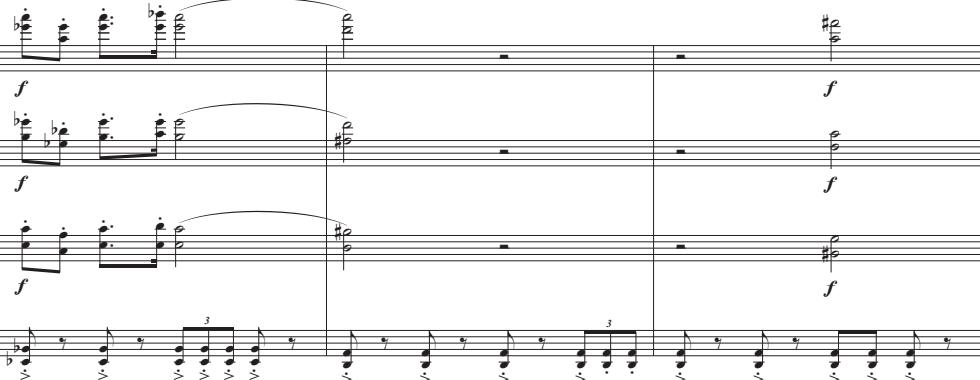
Vla. s

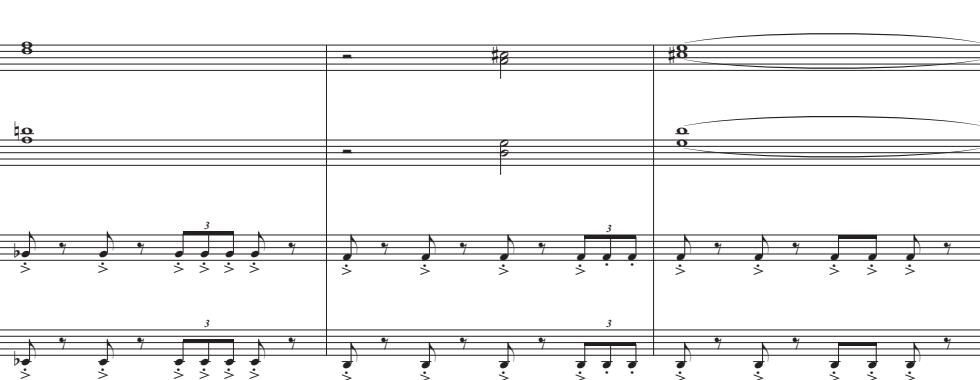
Vc. s

D.B. 5

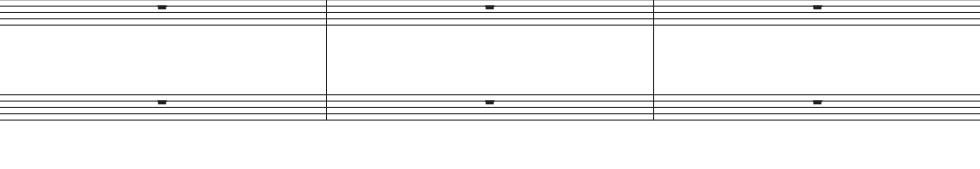
Z

278

282 

282 

282 

282 

282 

AA

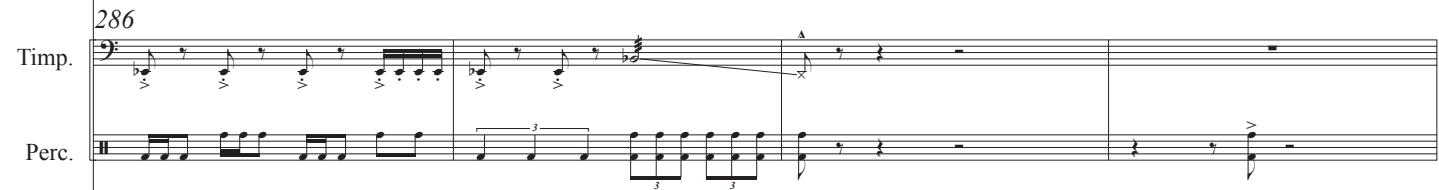
286

Fl. *fp*      f  
Ob. *fp*      f  
B♭ Cl. *fp*      f  
Bsn. *v.*      3  

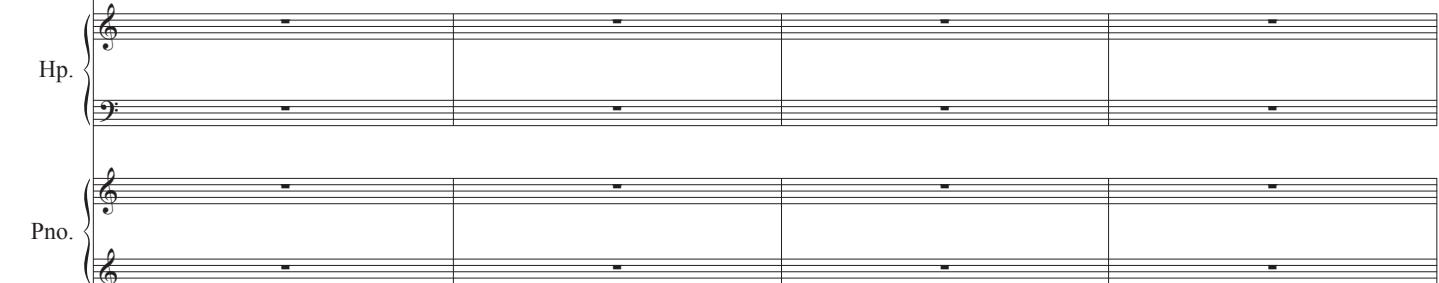

286

Hn. *v.*      3  
B♭ Tpt. *v.*      3  
Tbn. *v.*      3  
B. Tbn. *v.*      3  


286

Timp. *v.*      3  
Perc. *v.*      3  


Hp.  
Pno.



286

Vln. I  
Vln. II  
Vla.  
Vc.  
D.B.



290

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

B. Tbn.

290

Timp.

Perc.

Hp.

Pno.

290

Vln. I

Vln. II

Vla.

Vc.

D.B.

**BB**

294

Fl. *fp*  
Ob. *fp*  
Bb Cl. *fp*  
Bsn.

a2  
*f* ff  
a2  
*f* ff  
a2  
*f* ff  
3

294

Hn. *f* *fp*  
Bb Tpt. *f* *fp*  
Tbn. *f* *fp*  
B. Tbn.

II. *f* *fp*  
*f* *fp*  
*f* ff  
3

294

Tim. —  
Perc. —

A

Hp.  
Pno.

ff

ff

**BB**

294#

Vln. I *fp*  
Vln. II *fp*  
Vla. —  
Vc. —  
D.B.

cresc.  
cresc.  
*p* cresc.  
*mfp* cresc.  
*f* ff  
3

> 3 > >  
> 3 > >  
> 3 > >  
> 3 > >  
3