

KOSTAS REKLEITIS

# THE APOTHEOSIS OF SISYPHUS

FOR SYMPHONY ORCHESTRA AND NARRATOR

Op. 2b

ORIGINAL TEXT: YANNIS FILIAS

TRANSLATION FROM GREEK: KOSTAS REKLEITIS

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## Preface

Within the myth of Sisyphus one can recognize a number of fable elements, following the epic tradition, which are incorporated in the structure of the myth and still survive through contemporary Greek fairy-tales. The 'mortal' who dares deceive the gods is a common theme in such fictions: Just like Prometheus tricks Zeus and Cassandra outwits Apollo; Sisyphus beguiles the Chthonic gods. By managing to restrain the Zeus sent Death, Sisyphus causes a temporary end to human mortality which is only restored through the intervention of Ares. Before finally being taken down to Hades by Death, Sisyphus secretly instructs his wife not to carry out the traditional internment rites upon his body. Alleging that he wishes to punish her for this, he gains Persephone's permission to rise to the Upper World, and then fails to return.

The popular narrative themes of sibling rivalry and dream-like experiences also survive within this myth. The punishment of the 'offending mortals' is heavily reminiscent of nightmares that torture humans. The name Sisyphus itself is, literally, of pre-Hellenic origin: Si=God and Syphus=wise. An alternative name would be Theosophos, a title that encapsulates Sisyphus' great intellect and cleverness.

Whilst in Hades, Sisyphus is subjected to the perpetual torture of continuously manhandling a rock to the top of a slope, and to then watch as the great load rolls back due its own weight. This horrible martyrdom is not, however, a punishment for his deceit of the gods, inasmuch as it is retaliation for his interference in Zeus' love affairs.

During this eternal torment there was only a single moment of respite, for it is written that when Orpheus descended to Hades in order to seek Eurydice he played his lyre. At the sound of the music Cerberus rested; the Danaides stopped their water-carrying; the Erinnyes wept; Tantalus ignored his thirst; and Sisyphus sat on the rock in order to hear Orpheus' song, along with all the lamenting souls of Hades.

## INSTRUMENTATION

2 FLUTES  
2 OBOES  
2 CLARINETS Bb  
2 BASSOONS

4 HORNS  
2 TRUMPETS Bb  
2 TROMBONES  
1 BASS TROMBONE  
1 TUBA

SET OF 3 TIMPANI [soft, medium-soft, hard mallets]

STRINGS

DURATION: ~ 10 MINUTES

Youtube link  
<https://youtu.be/ThGunKf40bs>

Narration I & II: Nigel Osborne  
[I] Zeus at the beginning and [II] Sisyphus at 6:12

Edinburgh University Chamber Orchestra, Reid Concert Hall,

## NARRATION

### PART I\_ZEUS

[Starts bar 2, fourth beat] Do not talk. Do not weep. Do not move. Do not breathe. Do not get angry. Do not accuse me. Do not ever accuse me for anything I do. For I am your god. The god who brought you to Corinth - oh seed of Aeolus - and made you a king. When the flesh of Creon and his daughter slowly stopped burning after being defeated by black Medea's fire, I crowned you king of the land and sea of Corinth; you, honoured Sisyphus, seed of Aeolus, master of the winds. [finish ~ bar 27-28]

[Starts bar 34, fourth beat] Your boundless palace in Akrocorinthus is nothing but a grain of sand, Sisyphus; a speck of dust compared to the throne of Olympus. And when your god left his seat to go and steal young Aegina, you should not have given away his secret to her father, oh dishonourable Sisyphus. You know secrets of humans and gods; but do not betray me, Sisyphus, seed of Aeolus, master of the winds. To learn the acts and motives of gods is a talent and a gift, you insignificant mortal, but to betray us to your own kind! This - oh ignominious Sisyphus - this is the crime. [finish ~ bar 63]

[Starts bar 70, third beat] Do not commit the crime, oh human. Do not lose your mind. Do not touch. Do not feel. Do not answer. Do not revolt. Do not love. Do not confuse, mere human, your Beginning with your End. Do not trust. Do not fall. Do not eat from that tree. [finish ~ bar 81]

## PART II\_SISYPHUS

[Starts bar 158, second half of third beat] It was winter when I died for the first time. It was then when I realised that Persephone, lady of spring, would rest at her palace down here in Hades. Everything in this world is moving. Six months of death, six months of life. Six months of winter and six months of spring. Every act of torture, as I have now understood, has a time of repose to accompany it. A giant rock pushed with deadly struggle to the top of a hill only for it to roll back down still allows for a moment's repose as one descends after it, before the odious trial commences again. Here is the winter and the spring; herein lies the harmony of the universe, encapsulated within a simple act of torture [...] When I first came down here, I knew I would meet Spring. Not in its earthly form, but untouched, like a precious stone, resting, waiting, slowly boiling, preparing. And I asked to meet the Queen of Darkness. I had my plan. I had asked my wife to leave me unburied, so that I could have the perfect excuse to ask the Queen to let me go again back to the world of the living to protest. So it happened. They accused me that I was thus smitten by the sun and the warmth of life and that I did not return to Hades. What nonsense... [finish ~ 191-192]

[starts bar 200, second beat] I still remember the freezing cold as I was ascending. But it was not just my rebirth which I had yearned for; it was the complete cycle of life with its winter and its pain that my envious eye had looked towards[...]

My torture is harsh but it does not dishonour me[.] I will not deny it: I have no remaining dreams for death to destroy. The only thing that I have is this rock. The only thing that I am is this rock; but I will not fall. [finish ~ 214]



5

Fl. *f* a 2

Ob. *f* a 2

B♭ Cl. *f* a 2

Bsn. *f*

Hn. 1,3

Hn. 2,4

B♭ Tpt. *f* 1° 3

Tbn. *mp* *mf*

B. Tbn. *mf*

Tuba *mf*

Timp. *f* *mf* *mf*

Vln. I *f* 3

Vln. II *f* 3

Vla. *f* *mf* marc. (middle of bow) 3

Vc. *f* *mf* marc. (middle of bow) 3

Cb. *f* *mf* marc. (middle of bow) 3

Detailed description: This page of a musical score, numbered '5', contains the woodwind, brass, percussion, and string parts. The woodwinds (Flute, Oboe, Clarinet, Bassoon) and brass (Trumpets, Trombones, Tuba) sections feature melodic lines with dynamic markings such as *f* (forte) and *mf* (mezzo-forte). The percussion section includes Timpani with rhythmic patterns and dynamic markings. The string section (Violins I and II, Viola, Violoncello, and Contrabass) plays a consistent rhythmic accompaniment with triplets and dynamic markings. The score is written in 4/4 time and includes various musical notations like slurs, accents, and articulation marks.



9

Fl.

Ob.

B♭ Cl. *a 2*  
*mf* *f*

Bsn. *mf* *f*

Hn. 1,3 *f*

Hn. 2,4 *f*

B♭ Tpt. *f*

Tbn. *fp* *mf*

B. Tbn. *mf*

Tuba *mf*

Timp.

Vln. I *ff* *molto marc. (near frog)* *f* *ord. div.*

Vln. II *ff* *molto marc. (near frog)* *f* *ord.*

Vla. *f* *ff* *molto marc. (near frog)* *f*

Vc. *f* *ff* *molto marc. (near frog)* *f*

Cb. *f* *ff* *molto marc. (near frog)* *f*

13

Fl.

Ob.

B♭ Cl.

Bsn.

Hn. 1,3

Hn. 2,4

B♭ Tpt.

Tbn.

B. Tbn.

Tuba

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

unis.

div.

at the tip

mf

mf

mf

mf

mf

ord.

ord.

ord.

ord.

ord.

mp

mp

18

Musical score for measures 18-21. The score includes parts for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Bassoon (Bsn.), Horns 1, 3 (Hn. 1,3), Horns 2, 4 (Hn. 2,4), Trumpets (B♭ Tpt.), Trombones (Tbn.), Baritone Trombone (B. Tbn.), Tuba, Timpani (Timp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measure 18: Fl., Ob., B♭ Cl., and Bsn. enter with *mf* dynamics. Flute and Oboe parts are marked *a 2*. Bassoon part is marked *1°*. Timpani has a *mp* dynamic.

Measure 19: Flute and Oboe parts are marked *a 2*. Bassoon part is marked *1°*. Timpani has a *mp* dynamic.

Measure 20: Flute and Oboe parts are marked *a 2*. Bassoon part is marked *1°*. Timpani has a *mp* dynamic.

Measure 21: Flute and Oboe parts are marked *a 2*. Bassoon part is marked *1°*. Timpani has a *mp* dynamic.

Violin I: *div.* in measure 18, *mf* in measure 20, *unis.* in measure 21.

Violin II: *mp* in measure 19, *mf* in measure 21.

Viola: *mp* in measure 18, *mf* in measure 19, *mf* in measure 21.

Violoncello: *mp* in measure 18, *mf* in measure 19, *mp* in measure 20, *mf* in measure 21. *div. at the tip* in measure 19, *unis.* in measure 20, *ord.* in measure 21.

Contrabass: *mf* in measure 18, *pizz.* in measure 19.

23 *a 2*

Fl. *mp*

Ob. *a 2*

B $\flat$  Cl. *a 2* *mp*

Bsn. [*a 2*] *f*

Hn. 1,3 *mp*

Hn. 2,4

B $\flat$  Tpt.

Tbn.

B. Tbn.

Tuba

Timp.

Vln. I *div.*

Vln. II *div.* *unis.*

Vla.

Vc.

Cb.

28

Fl. *mf* *f*

Ob. *f*

B $\flat$  Cl. *mf* *f*

Bsn. *f*

Hn. 1,3 *mf* *f* *mf* *f*

Hn. 2,4 *mf* *f* *mf* *f*

B $\flat$  Tpt. *mf* *f*

Tbn. *mf*

B. Tbn. *mf*

Tuba *mf*

Timp. *f*

Vln. I *ff*

Vln. II *div.* *ff*

Vla. *div.* *mp* *unis.* *ff*

Vc. *div.* *mp* *ff*

Cb. *arco div.* *ff*

33

Fl. *ff* *f* *ff*

Ob. *ff* *f* *ff*

B♭ Cl. *ff* *f* *ff*

Bsn. *ff*

Hn. 1,3 *mf* *f* *f*

Hn. 2,4 *mf* *f* *f*

B♭ Tpt. *mf* *f* *f*

Tbn. *mf* *f* *f* *fp* *mf*

B. Tbn. *mf* *f* *fp* *mf*

Tuba *mf* *f* *fp* *mf*

Timp. *ff* *f* *f*

Vln. I *non div.* *f<sub>s</sub>* *ff*

Vln. II *unis.* *f* *ff*

Vla. *f* *ff*

Vc. *f* *ff*

Cb. *f* *ff*

38

Fl. *f* *a 2* *mf* *f*

Ob. *f* *a 2*

B♭ Cl. *f* *1°* *mf* *mf*

Bsn. *mf*

Hn. 1,3

Hn. 2,4

B♭ Tpt.

Tbn.

B. Tbn. *molto stacc.* *mf*

Tuba *molto stacc.* *mf*

Timp. *mf*

Vln. I *f* *f* *f* *f* *marc. (middle of bow)*

Vln. II *f* *f* *marc. (middle of bow)* *f*

Vla. *f* *mf* *f*

Vc. *f* *mf* *f*

Cb. *f* *mf* *f*

42

Fl. *mp* 1°

Ob. *mp* 1°

B♭ Cl. *f* *mp* 1°

Bsn. *mf* 1°

Hn. 1,3 *mf* *f* 1 molto stacc.

Hn. 2,4 *mf* *f* molto stacc.

B♭ Tpt. *f* 1 molto stacc.

Tbn. *mf* *f* 1 molto stacc.

B. Tbn. *mf*

Tuba *mf*

Timp. *f*

Vln. I *mp*

Vln. II [ord.] *f* *mp*

Vla. *mf*

Vc. *mf* div. at the tip *mp*

Cb. *mf*



47

Fl. *mf* [a 2]

Ob. *mf* [a 2]

B♭ Cl. *mf* [a 2]

Bsn. *mf* a 2

Hn.1,3

Hn.2,4

B♭ Tpt.

Tbn.

B. Tbn.

Tuba

Timp.

Vln. I *mf* div.

Vln. II *mp* at the tip

Vla. *mp* at the tip

Vc. *mp*

Cb.

52

Fl. *mf* a 2

Ob.

B $\flat$  Cl.

Bsn. *mf* 1 $^\circ$

Hn. 1,3

Hn. 2,4

B $\flat$  Tpt.

Tbn.

B. Tbn.

Tuba

Timp.

Vln. I *mp* unis. *mf* div. unis.

Vln. II *p* [ord.] *mf* div.

Vla.

Vc.

Cb.

58

This page of the musical score, numbered 58, features a variety of instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Bassoon (Bsn.), Horns 1, 2, 3 (Hn. 1,3), Horns 2, 4 (Hn. 2,4), Bass Trombone (B♭ Tpt.), Trombone (Tbn.), and Baritone Trombone (B. Tbn.). The brass section includes Tuba and Timpani (Timp.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is written in 3/4 and 4/4 time signatures. Dynamics such as *mf*, *p*, *mp*, and *f* are indicated throughout. Performance markings include *mf* for Flute, Oboe, Bass Clarinet, and Bassoon; *p* for Horns 1, 2, 3 and 2, 4; *mp* for Bass Trombone and Trombone; *f* for Violin I, Violin II, Viola, Violoncello, and Contrabass. Specific techniques like *div.* (divisi) and *unis.* (unison) are also noted for the strings.

64 meno [♩ ~ 86]

Fl. *ff* *f*

Ob. *ff* *f*

B♭ Cl. *ff* *f*

Bsn. *ff* *f*

Hn. 1,3 *f* *mf*

Hn. 2,4 *f* *mf*

B♭ Tpt. *f* *mf* a 2

Tbn. *mf* *mf* *mf*

B. Tbn. *mf* *mf* *mf*

Tuba *mf* *mf* *mf*

Timp. *f*

Vln. I *ff* *f* uniso.

Vln. II *ff* *f* uniso.

Vla. *ff* *f* uniso.

Vc. *ff* *f* uniso.

Cb. *f* *ff* *f* uniso.

70

Musical score for measures 70-73, featuring various instruments and dynamic markings.

**Fl.** *mp*

**Ob.** *mp* a 2

**B♭ Cl.** *mp*

**Bsn.** *mf*

**Hn. 1,3** *p*

**Hn. 2,4** *p*

**B♭ Tpt.** *f* *p*

**Tbn.** *p*

**B. Tbn.**

**Tuba** *mp* *p*

**Timp.** *mp*

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

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

**Vla.** *sub p*

**Vc.** *sub p* *div.* *unis.*

**Cb.** *sub p*

77

più [♩ ~ 120]

Fl.  
Ob.  
B♭ Cl.  
Bsn.  
Hn. 1,3  
Hn. 2,4  
B♭ Tpt.  
Tbn.  
B. Tbn.  
Tuba  
Timp.

This section contains the woodwind and percussion staves for measures 77 through 81. All staves are currently empty, indicating that these instruments are silent during this passage.

più [♩ ~ 120]

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

div. unis.  
*mf*  
*mp*  
*mf*  
*mf*

This section contains the string staves for measures 77 through 81. The music begins with a dynamic of *mf*. The first violin part includes markings for *div.* (divisi) and *unis.* (unison). The second violin part starts with a dynamic of *mp*. The viola part starts with a dynamic of *mf*. The cello part starts with a dynamic of *mf*. The double bass part starts with a dynamic of *mf*.

82

Musical score for page 82 of 'The Apotheosis of Sisyphus'. The score is arranged in two systems. The first system contains woodwind and percussion staves: Flute (Fl.), Oboe (Ob.), B♭ Clarinet (B♭ Cl.), Bassoon (Bsn.), Horns 1, 2, 3 (Hn. 1,3), Horns 2, 4 (Hn. 2,4), B♭ Trumpet (B♭ Tpt.), Trombone (Tbn.), Bass Trombone (B. Tbn.), Tuba, and Timpani (Timp.). All these staves are currently empty. The second system contains string staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The string parts are active, featuring various rhythmic patterns and melodic lines. A '[div.]' marking is present above the Violin II staff in the third measure of this system.

Tempo I [♩ ~ 142]

a 2

87

Fl. *f*

Ob.

B♭ Cl.

Bsn.

Hn. 1,3

Hn. 2,4

B♭ Tpt.

Tbn.

B. Tbn.

Tuba

hard mallet

Timp. *mf* *f*

Tempo I [♩ ~ 142]

Vln. I *f*

Vln. II *f* *molto marc. (near frog)* *div.*

Vla. *f* *molto marc. (near frog)*

Vc. *f* *molto marc. (near frog)*

Cb. *f* *molto marc. (near frog)*



92

Fl. *a 2*

Ob. *a 2* *f* *ff*

B♭ Cl. *f* *a 2* *ff* *a 2* *5*

Bsn. *a 2* *f* *ff*

Hn. 1,3 *1* *mf*

Hn. 2,4 *2* *mf*

B♭ Tpt.

Tbn. *mf*

B. Tbn.

Tuba

Timp. *mp* *f*

Vln. I *ff* *div.*

Vln. II *unis.* *ff* *unis.*

Vla. *ord.* *ff*

Vc. *ord.* *ff*

Cb. *ord.* *ff*

96

Fl.

Ob.

B♭ Cl.

Bsn.

Hn. 1,3

Hn. 2,4

B♭ Tpt.

Tbn.

B. Tbn.

Tuba

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf* *f*

*mf* *f*

*mf* *f*

*fp* *mf* *f*

*mp* *f*

6

a 2

a 2

div.

unis.

div.

unis.

div.

100

Fl.   
 Ob. *mf* *p* 1°   
 B♭ Cl. *mf* *p* 1°   
 Bsn. *f* 1°   
 Hn. 1,3   
 Hn. 2,4   
 B♭ Tpt.   
 Tbn.   
 B. Tbn. *mf*   
 Tuba *mf*   
 Timp. *mf* *secco*   
 Vln. I *mf*   
 Vln. II *mf*   
 Vla.   
 Vc. *mf*   
 Cb. *mf*

104 **meno** [ $\text{♩} \sim 66$ ]

Fl.

Ob.

B $\flat$  Cl.

Bsn. [ $1^{\circ}$ ] *mf* [ $3$ ] [ $5$ ] [ $3$ ]

Hn.1,3

Hn.2,4

B $\flat$  Tpt.

Tbn.

B. Tbn.

Tuba *pp*

Timp.

**meno** [ $\text{♩} \sim 66$ ]

Vln. I

Vln. II

Vla. *p*

Vc. *p* [div.]

Cb. *p*

112

Fl.

Ob. *mf* 1° *mp*

B $\flat$  Cl.

Bsn. *pp*

Hn. 1,3

Hn. 2,4

B $\flat$  Tpt.

Tbn.

B. Tbn.

Tuba

Timp. *mf* *mp* soft mallet

Vln. I

Vln. II

Vla.

Vc.

Cb. *pp*

120

Fl.

Ob.

B $\flat$  Cl.

Bsn.

Hn. 1,3

Hn. 2,4

B $\flat$  Tpt.

Tbn.

B. Tbn.

Tuba

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*mf*

*p*

1 $^{\circ}$

3

125

Fl.

Ob.

B♭ Cl.

Bsn.

Hn. 1,3

Hn. 2,4

B♭ Tpt.

Tbn.

B. Tbn.

Tuba

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

3

*mp*

*p*

*mp*

*p*

131 *piu animato* [*♩* ~ 88]

Woodwind and Brass section score. Instruments include Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Bassoon (Bsn.), Horns 1, 2, 3 (Hn. 1,3), Horns 2, 4 (Hn. 2,4), Trumpets (B♭ Tpt.), Trombones (Tbn.), Bass Trombone (B. Tbn.), and Tuba. The score features various dynamics such as *mf*, *mp*, *p*, and *pp*, along with articulation marks like accents and slurs. Performance instructions include "a 2" (second ending) and "straight mute" for the Horns 2,4.

String section score. Instruments include Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The section is marked "half section". Dynamics include *mf*, *p*, and *pizz.* (pizzicato). Performance instructions include "pizz." and "unis. pizz." (unison pizzicato).



138

Fl. *a 2* *mf*

Ob. *1°* *mf*

B♭ Cl. *mf*

Bsn.

Hn. 1,3 *1* *mf*

Hn. 2,4

B♭ Tpt.

Tbn.

B. Tbn.

Tuba

Timp. *hard mallet* *mp*

Vln. I *mf* *tutti [div.]*

Vln. II *tutti* *mf* *div.*

Vla. *arco* *mf* *div.*

Vc. *arco* *mf*

Cb.

142

Fl. *f*

Ob. *f* *mf*

B♭ Cl. *f* *mf*

Bsn. *f* *f*

Hn. 1,3 *mf* *p*

Hn. 2,4 *mf* *p* *mf*  
straight mute (1&2)

B♭ Tpt. *mf* *mf*

Tbn. *mf*

B. Tbn. *p*

Tuba *p*

Timp. *f*

Vln. I *f* *mf* *f*

Vln. II *f* *mf* *f*  
[div.]

Vla. *f* *mf* *f*  
div.

Vc. *f* *mf* *f*  
arco

Cb. *f* *fp* *mf* *fp*

147

This page of the musical score, numbered 147, features a variety of instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Bassoon (Bsn.), Horns 1, 2, 3, and 4 (Hn. 1,3 and Hn. 2,4), Bass Trombone (B♭ Tpt.), Trombone (Tbn.), and Baritone Trombone (B. Tbn.). The brass section includes Tuba and Timpani (Timp.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is written in 4/4 time and includes dynamic markings such as *mf*, *f*, *p*, *pp*, and *mp*. It also features articulation marks like accents (>) and slurs, and a rehearsal mark 'a 2' with a double bar line. The music is characterized by complex rhythmic patterns and dynamic contrasts.

153

Adagietto pesante [♩ ~ 70]

Fl. *p*

Ob. *mp*

B♭ Cl. *mp*

Bsn.

Hn. 1,3

Hn. 2,4

B♭ Tpt.

Tbn.

B. Tbn.

Tuba

*pp*

Timp. *mf* *p* *mf* soft mallet

Vln. I

Vln. II

Vla. *mp* unis.

Vc. *mp* unis.

Cb. *pp*

160

Fl.

Ob.

B♭ Cl.

Bsn.

Hn. 1,3

Hn. 2,4

B♭ Tpt.

Tbn.

B. Tbn.

Tuba

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

1°

*mf*

*mp* *p*

sul tasto *pp*

sul tasto *pp*

*mf*

*mf*

ord. *mf* *p*

ord. *mf* *p*

*mf*

*mf*

167

Fl.

Ob.

B♭ Cl. *a 2*

Bsn.

Hn. 1,3 *mp* *p* *p*

Hn. 2,4 *p*

B♭ Tpt.

Tbn.

B. Tbn.

Tuba

Timp.

Vln. I *pp*

Vln. II *pp*

Vla. *mf*

Vc. *mf*

Cb. *mf*

Detailed description: This page of a musical score covers measures 167 through 174. The instrumentation includes Flute, Oboe, Clarinet in B-flat (first and second endings), Bassoon, Horns 1, 2, 3, and 4, Trumpets in B-flat, Trombones, Baritone Trombone, Tuba, Timpani, Violin I and II, Viola, Violoncello, and Contrabass. The score is written in a key signature of two flats (B-flat major or D-flat minor) and a common time signature. The woodwinds and strings play melodic and harmonic lines, while the brass instruments provide harmonic support. Dynamics range from *pp* (pianissimo) to *mf* (mezzo-forte). The Clarinet in B-flat part features a first ending in measure 167 and a second ending in measure 174. The Viola and Violoncello parts have a consistent rhythmic pattern of eighth notes. The Contrabass part has a consistent rhythmic pattern of eighth notes. The Horns 1, 2, 3, and 4 parts have a consistent rhythmic pattern of eighth notes. The Trumpets in B-flat part has a consistent rhythmic pattern of eighth notes. The Trombones part has a consistent rhythmic pattern of eighth notes. The Baritone Trombone part has a consistent rhythmic pattern of eighth notes. The Tuba part has a consistent rhythmic pattern of eighth notes. The Timpani part has a consistent rhythmic pattern of eighth notes. The Violin I and II parts have a consistent rhythmic pattern of eighth notes.

175

Fl.

Ob. *mf* 1° *p* *mf* a 2 *mf*

B♭ Cl. *p*

Bsn.

Hn. 1,3

Hn. 2,4

B♭ Tpt.

Tbn.

B. Tbn.

Tuba

Timp.

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

Detailed description: This page of a musical score, numbered 175, features a woodwind and string ensemble. The woodwinds include Flute (Fl.), Oboe (Ob.), B♭ Clarinet (B♭ Cl.), Bassoon (Bsn.), Horns 1, 3 (Hn. 1,3), Horns 2, 4 (Hn. 2,4), B♭ Trumpet (B♭ Tpt.), Trombone (Tbn.), Baritone Trombone (B. Tbn.), and Tuba. The strings include Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is divided into two systems. The first system (measures 175-180) shows the woodwinds with various dynamics: Oboe starts with *mf*, *p*, and *mf*; B♭ Clarinet with *p*; and Flute with *mf* and *a 2*. The second system (measures 181-186) shows the strings with a consistent *mp* dynamic. The key signature has two flats, and the time signature is 4/4.

182

This page of the musical score covers measures 182 through 187. The instrumentation includes Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Bassoon (Bsn.), Horns 1, 3 (Hn. 1,3) and Horns 2, 4 (Hn. 2,4), Trumpet in B♭ (B♭ Tpt.), Trombone (Tbn.), Baritone Trombone (B. Tbn.), Tuba, Timpani (Timp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Key musical details include:

- Woodwinds:** The Bassoon (Bsn.) has a melodic line starting at measure 182 with a *mp* dynamic, reaching *f* by measure 187. The Horns (Hn. 1,3 and Hn. 2,4) enter in measure 187 with a *mp* dynamic.
- Brass:** The Trumpet in B♭ (B♭ Tpt.) plays a melodic line starting in measure 184 with a *pp* dynamic, marked with a first horn position (*1°*) and a *mf* dynamic in measure 187. The Tuba has a low, sustained line starting in measure 184 with a *p* dynamic.
- Strings:** The Violin I and II parts have a melodic line starting in measure 182 with a *mf* dynamic. The Viola, Violoncello, and Contrabass parts have a rhythmic accompaniment of eighth notes, also marked with a *mf* dynamic.



189

Fl. *mf* a 2

Ob.

B♭ Cl. *mf* a 2

Bsn. *mf*

Hn. 1,3 1&3

Hn. 2,4 2&4

B♭ Tpt. *mf* a 2 [mute]

Tbn. *mp*

B. Tbn. *p* *pp* *p* *pp* *p* *pp*

Tuba

Timp. soft mallet *mp* *p* *p* *p*

Vln. I

Vln. II

Vla.

Vc.

Cb.

195

Musical score for page 195, featuring various instruments including Flute (Fl.), Oboe (Ob.), Clarinet in Bb (Bb Cl.), Bassoon (Bsn.), Horns 1, 2, 3, 4 (Hn. 1,3 and Hn. 2,4), Trumpet in Bb (Bb Tpt.), Trombone (Tbn.), Bass Trombone (B. Tbn.), Tuba, Timpani (Timp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Vc.), and Contrabass (Cb.).

The score includes dynamic markings such as *f*, *mf*, *p*, and *pp*. Performance instructions include accents, slurs, and breath marks. Specific markings include *a 2* for the Oboe and Clarinet in Bb, and *div.* for the Violin I.

201

poco più [ ♩ ~ 76 ]

Musical score for measures 201-205. The score includes parts for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Bassoon (Bsn.), Horns 1, 3 (Hn. 1,3), Horns 2, 4 (Hn. 2,4), Trumpet (B♭ Tpt.), Trombone (Tbn.), Bass Trombone (B. Tbn.), Tuba, and Timpani (Timp.).

Measures 201-205 are marked *poco più* [ ♩ ~ 76 ].

Instrumental details:

- Tuba: *pp* (pianissimo) dynamic.
- Timpani: *f* (forte) dynamic.
- Violins I (Vln. I): *f* dynamic, includes a *unis.* (unison) marking.
- Violins II (Vln. II): *f* dynamic.
- Viola (Vla.): *f* dynamic.
- Violoncello (Vc.): *f* dynamic.
- Contrabass (Cb.): *f* dynamic.

207

Musical score for measures 207-210. The score is divided into two systems. The first system includes woodwind instruments: Flute (Fl.), Oboe (Ob.), B♭ Clarinet (Cl.), Bassoon (Bsn.), Horns 1, 2, 3 (Hn. 1,3), Horns 2, 4 (Hn. 2,4), B♭ Trumpet (Tpt.), Trombone (Tbn.), Bass Trombone (B. Tbn.), and Tuba. The second system includes string instruments: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The music is in 4/4 time. The woodwinds are mostly silent, indicated by rests. The strings play a rhythmic pattern of eighth and sixteenth notes. Dynamics include *mf* (mezzo-forte) and *p* (piano). A crescendo hairpin is visible in the Cb. part, leading to a *p* dynamic.

212 Moderato angoscioso [ $\text{♩} \sim 112$ ]

Fl.  
Ob.  
B $\flat$  Cl.  
Bsn.  
Hn. 1,3  
Hn. 2,4  
B $\flat$  Tpt.  
Tbn.  
B. Tbn.  
Tuba  
Timp.

*mf* a 2

Detailed description: This block contains the woodwind and percussion staves for measures 212 through 215. The Flute, Oboe, Bassoon, Horns (1,3 and 2,4), Trumpets (B-flat), Trombones (Tenor and Bass), and Tuba are all marked with a whole rest, indicating they are silent. The Clarinet in B-flat (B $\flat$  Cl.) has a melodic line starting in measure 214, marked with a dynamic of *mf* and a first ending bracket labeled 'a 2'.

Moderato angoscioso [ $\text{♩} \sim 112$ ]

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*mf* div. unis.

Detailed description: This block contains the string staves for measures 212 through 215. The Violin I (Vln. I) part begins with a dynamic of *mf* and includes a 'div.' (divisi) marking for the first two measures, followed by a 'unis.' (unison) marking. The Violin II (Vln. II) part has a similar melodic line. The Viola (Vla.) part has a rhythmic accompaniment. The Violoncello (Vc.) part also has a rhythmic accompaniment, marked with a dynamic of *mf*. The Contrabass (Cb.) part is marked with a whole rest.

217

Fl.

Ob.

B $\flat$  Cl.

Bsn. *a 2*  
*mf* *f*

Hn. 1,3

Hn. 2,4

B $\flat$  Tpt.

Tbn.

B. Tbn.

Tuba

Timp.

Vln. I

Vln. II *div.*

Vla.

Vc.

Cb. *mf*

Detailed description: This page of a musical score, numbered 217, contains measures 217 through 220. The score is arranged in a standard orchestral format with woodwinds, brass, and strings. The woodwind section includes Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), and Clarinet in B-flat (B $\flat$  Cl.). The brass section includes Horns 1, 2, 3, and 4 (Hn. 1,3 and Hn. 2,4), Trumpets in B-flat (B $\flat$  Tpt.), Trombones (Tbn.), Baritone Trombone (B. Tbn.), and Tuba. The percussion section includes Timpani (Timp.). The string section includes Violins I and II (Vln. I and Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The woodwinds and strings are active throughout the measures, with various dynamics and articulations. The bassoon part has a dynamic marking of *mf* and *f* with a hairpin. The strings are marked *mf*. The woodwinds have various articulations and slurs. The strings have various articulations and slurs. The woodwinds have various articulations and slurs. The strings have various articulations and slurs.

221

Fl. *f* a 2

Ob. *f* a 2

B♭ Cl. *f* a 2

Bsn. *f*

Hn. 1,3 *mf* 1&3 *mp*

Hn. 2,4 *mp*

B♭ Tpt. *mp* a 2

Tbn. *p* *mf*

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

Tuba

Timp. *mf* *f*

Vln. I *f*

Vln. II *f* unis.

Vla. *f*

Vc. *f*

Cb. *f*

225

Fl. *ff* *f*

Ob. *ff* *f*

B♭ Cl. *ff* *f*

Bsn. *f* *f* a 2

Hn. 1,3 *mf*

Hn. 2,4 *mf*

B♭ Tpt. *mf* *mf* a 2

Tbn. *mf* *mf*

B. Tbn. *mf*

Tuba *mf*

Timp. *f*

Vln. I *ff* *f* 3 3

Vln. II *ff* *f* 3

Vla. *ff* *f*

Vc. *ff* *f*

Cb. *ff* *f*



228

Fl. *ff*

Ob. *ff*

B $\flat$  Cl. *ff* a 2

Bsn. *f* a 2

Hn. 1,3 *mf*

Hn. 2,4 *mf*

B $\flat$  Tpt. *mf*

Tbn. *mf*

B. Tbn. *mf*

Tuba *mf*

Timp. *mf*

Vln. I *f* *mf*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

THE APOTHEOSIS OF SISYPHUS

232

Fl. *mf*  
*f*

Ob. *f*  
a 2

B♭ Cl. *mf*  
*f*  
a 2

Bsn.

Hn. 1,3

Hn. 2,4

B♭ Tpt. *f*  
a 2

Tbn. *mf*

B. Tbn. *mf*

Tuba *mp*  
*f*

Timp. *f*

Vln. I *b<sub>2</sub>*  
*f*

Vln. II *b<sub>2</sub>*  
*f*

Vla. *b<sub>2</sub>*  
*f*

Vc. *b<sub>2</sub>*  
*f*

Cb. *b<sub>2</sub>*  
*f*

Dynamics: *mf*, *f*, *mp*

Rehearsal Markers: 1°

Ornaments: *acc.*

Articulation: *a 2*

Figured Bass: 6, 6, 6, 6, 6, 6, 7, 3, 3

Groupings: 7:8

**Allegretto risoluto** [ $\text{♩} \sim 136$ ]

234

*a 2*

Fl. *mf* *f*

Ob. *mf* *f*

B♭ Cl. *mf* *f* *a 2*

Bsn. *f*

Hn. 1,3 *mp*

Hn. 2,4 *mp*

B♭ Tpt.

Tbn.

B. Tbn.

Tuba

Timp.

**Allegretto risoluto** [ $\text{♩} \sim 136$ ]

Vln. I *mf* *f*

Vln. II *mf* *f*  
*div. marc.*

Vla. *mf* *f*  
*div. marc.*

Vc. *mf* *f*  
*marc.*

Cb. *mf* *f*

240

Fl.

Ob.

B♭ Cl.

Bsn.

Hn. 1,3

Hn. 2,4

B♭ Tpt.

Tbn.

B. Tbn.

Tuba

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*f*

*a 2*

senza sord. 1°

1&3

246 a 2

Fl.  
Ob.  
B♭ Cl.  
Bsn.  
Hn. 1,3  
Hn. 2,4  
B♭ Tpt.  
Tbn.  
B. Tbn.  
Tuba  
Timp.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*mf*  
*mf*  
*mf*  
*mf*  
*mp*  
*mp*  
*mf*  
*mp*  
*mp*  
*mf*  
*mp*  
*mf*  
*mf*  
*mf*  
*mf*  
*mf*  
*mf*

252

Fl. *f* a 2

Ob. *f* a 2

B♭ Cl. *f* a 2

Bsn. *f* a 2

Hn. 1,3 *mp* *mf* a 2

Hn. 2,4 *mp* *mf* a 2

B♭ Tpt. *mf* a 2

Tbn. *mf*

B. Tbn. *mf*

Tuba *mf*

Timp. *mf* *f*

Vln. I *f*

Vln. II *f* div.

Vla. *f*

Vc. *f*

Cb. *f*

257

This page of the musical score, numbered 257, features a variety of instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Bassoon (Bsn.), Horns 1 & 3 (Hn. 1,3), Horns 2 & 4 (Hn. 2,4), Trumpet (B♭ Tpt.), Trombone (Tbn.), Baritone Trombone (B. Tbn.), and Tuba. The brass section includes Trumpet (B♭ Tpt.), Trombone (Tbn.), Baritone Trombone (B. Tbn.), and Tuba. The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is written in 3/4 time and consists of five measures. The woodwinds and strings play melodic lines with various articulations and dynamics, while the brass instruments provide harmonic support. The Flute and Oboe parts feature slurs and accents. The Bassoon part includes a first ending bracket labeled 'a 2'. The Horns 1, 3 and Horns 2, 4 parts play sustained chords. The Trumpet part includes a first ending bracket labeled 'a 2' and a dynamic marking of 'mf'. The Trombone part includes a dynamic marking of 'mf'. The Baritone Trombone and Tuba parts play sustained chords. The Timp. part is silent. The Violin I part includes a dynamic marking of 'div.'. The Violin II part plays a melodic line with slurs and accents. The Viola part plays a melodic line with slurs and accents. The Violoncello part plays a melodic line with slurs and accents. The Contrabass part plays a melodic line with slurs and accents.

262

This page of the musical score, numbered 262, features a variety of instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Bassoon (Bsn.), Horns 1, 2, 3, and 4 (Hn. 1,3 and Hn. 2,4), Trumpets (B♭ Tpt.), Trombones (Tbn. and B. Tbn.), and Tuba. The percussion section includes Timpani (Timp.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is written in 3/4 time and includes dynamic markings such as *mf* (mezzo-forte) and *f* (forte), as well as performance instructions like *unis.* (unison) and *a 2* (second ending). The notation includes various note values, rests, and articulation marks.





273

Fl.  
Ob.  
B $\flat$  Cl.  
Bsn.  
Hn.1,3  
Hn.2,4  
B $\flat$  Tpt.  
Tbn.  
B. Tbn.  
Tuba  
Timp.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*fff*  
*fff*  
*fff*  
*fff*  
*ff*  
*ff*  
*f*  
*ff*  
*fff*  
*fff*  
*fff*  
*fff*  
*fff*  
*fff*  
*fff*

div.a 3  
div.a 2  
non div.

unis.  
unis.  
# $\flat$

279

This musical score page, numbered 279, is for the piece 'The Apotheosis of Sisyphus'. It features a full orchestral ensemble. The woodwind section includes Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Bassoon (Bsn.), Horns 1 & 3 (Hn.1,3), Horns 2 & 4 (Hn.2,4), Bass Trumpet (B♭ Tpt.), Trombone (Tbn.), Baritone Trombone (B. Tbn.), and Tuba. The brass section includes Horns 1 & 3, Horns 2 & 4, Bass Trumpet, Trombone, Baritone Trombone, and Tuba. The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The percussion section includes Timpani (Timp.). The score is written in 3/4 time and consists of four measures. The first measure is in 3/4 time, the second in 3/4, the third in 4/4, and the fourth in 4/4. Dynamics range from *fff* to *ff*, *f*, and *fp*. Performance instructions include accents, slurs, and articulation marks. Specific markings include 'a 2' for the woodwinds and 'div. a 3' for the strings. The string parts also include 'unis.' (unison) and 'non div.' (non-divisi) markings. The page number '-53-' is centered at the bottom.