

written for Metamorphosen Chamber Orchestra

Actaeon

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(1997)

The Chase

horns stage left, at the back of the stage, facing away from conductor

turn to face forward

Horns in F
pp distant

Hns.
2
♩ = 80c. distant
mfmp
take position at music stand

Solo Vc.
pp

1
pp mf

2
pp mf

3-4
pp mf

Vn.
5.6
pp mf

7
pp mf

8
pp mf

9.10
pp mf

1.2
Va.
pp < mf pp < mf pp < mf pp < mf

3.4
pp < mf pp < mf pp < mf pp < mf

1
Vc.
p pp < mf pp < mf pp < mf pp < mf

2
p pp < mf pp < mf pp < mf pp < mf

3
p pp < mf pp < mf pp < mf pp < mf

4
p pp < mf pp < mf pp < mf pp < mf

Cb.
(actual sound)
pp fp

① ♩ = ♩ (♩. = 54c.)

13

Hns. *pp*

Solo Vc.

Vc. *mp* *poco* *mp*

Cb. *mp* *poco* *mp*

22

②

Hns. *mf* *p* *p*

Vn. 1-5 *p* *mf*

Vc. *mp* *mf* *mp*

Cb. *mp*

DIV.

31

③

Hns. *p* *mf*

Vn. 6.7.8 / 9.10 *p* *mf*

Va. *mp* *mf*

Vc. (DIV.) *p* *mf* *mp*

Cb. *mf* *p* *mp*

UNIS.

38

DIV.

UNIS.

Vc. *mp*

Cb. *mp*

43 **4** *poco accel.*

Hn. 1 *mp* *mf*

Hn. 2 *mp* *mf*

Vn. 1.2.3 / 4.5 / 6.7.8 *mp* *mf* DIV.

Va. *mp* *mf* DIV.

Vc. UNIS. *mf*

Cb. DIV. *fp*

48 *a little faster*

Hns. *ff* *sfz* *sfz*

Vn. 1.2.3 / 4.5 / 6.7.8 *ff* UNIS.

Va. 9.10 *mf* *ff*

Va. 1.2 / 3.4 *ff*

Vc. 1.2 / 3.4 *ff*

Cb. *ff*

Vc. 1.2 / 3.4 *ff* pizz. *f*

Cb. *f* pizz. *f*

53 5 (col solo cello)

Solo Vc. *slow - freely*
mp

col solo cello

61 *(in tempo)*

Hns. *p*

Solo Vc. (accel) *p*

Va. DIV. *p*

Vc. DIV. *p*

Cb. arco UNIS. *p*

64 (6)

Hns.

Solo Vc. *f* *mp*

Va.

Vc.

Cb.

70 (col solo cello)

Hns.

Solo Vc. *f* *p* *pp* *long* *long*

Va. (col solo cello)

74 ♩ = 96c. boisterous (7)

Hns. *mf*

Solo Vc. *f*

Vc. UNIS. pizz. *f* arco *mf*

Cb. *mf*

6
82

1
Hn.

2

Solo Vc.

Va.

Vc.

Cb.

mf

UNIS.

88

Solo Vc.

Va.

Vc.

Cb.

f

f

f

f

f

DIV.

UNIS. pizz.

p

p sub.

pizz. *mf*

arco *mf*

(8)

95

Hns.

Solo Vc.

mp

ff

1.2.3
6.7.8

Vn.

4.5
9.10

1.2

Va.

3.4

Vc.

Cb.

mp

NON DIV.

mp

pizz.

mp

pizz.

mp

DIV.

mp

DIV.

mp

UNIS.

9

100

Hns.

Solo Vc.

1.2.3

4

5

Vn. 6.7.8

9

10

Va. 1.2

Vc. 3.4

Cb.

arco
p sub.

arco
p sub.

UNIS.
arco
p sub.

f

f

f

f

f

f

f

f

f

f

f

3°

105

Solo Vc.

3.4.5

Vn.

8.9.10

Va. DIV.

Vc. DIV.

111

Hns. *f*

Solo Vc. *ff*

3.4.5 Vn.

8.9.10 Vn.

Va. UNIS.

Vc. UNIS.

Cb. *ff*

118

Hns. *sf*

Solo Vc.

Vn. UNIS. *f* *p*

Va. *f* *p*

Vc. *mf* *ff* *p*

Cb. *mf* *ff* *p*

127

energized

11 *♩ = 128c.*

1.2.3 / 4.5 Vn. *calm* *pp* sempre *ff* sempre

6-10 Vn. *calm* *pp* sempre *ff* sempre

1.2 Va. *calm* *pp* sempre *ff* sempre

3.4 Vc. *calm* *pp* sempre

3.4 Cb. *pp* sempre

136

1.2.3 / 4.5 Vn.

6-10

1.2 Va.

3.4

Vc. 3.4

Cb.2

12

DIV.

142

1.2.3 / 4.5 Vn.

6-10

1.2 Va.

3.4

Vc. 3.4

Cb.2

(DIV.)

UNIS.

149

1.2.3 / 4.5 Vn.

6.7.8 / 9.10

1.2 Va.

3.4

Vc. 3.4

Cb.2

13

DIV.

UNIS.

NON DIV.

fpp

157

Hns. *ff*

Vn. 1-5 *ff*

6.7.8 / 9.10 *ff*

Va. 3.4 *ff*

Vc. 3.4 *ff*

Cb.2 *ff*

DIV. NON DIV.

a little slower ♩ = 80c. *insouciant*

166

Hns. *pp*

Solo Vc. *p*

Vn. 1-5 *p*

6-10 *p*

Vc. 1.2 *p*

3.4 *p*

Cb. *p*

UNIS. pizz.

173

Hns. *pp*

Solo Vc. *p*

Vc. 1.2 *p*

3.4 *p*

Cb. *p*

15

180

Solo Vc.

1.2 Vn.

3.4-5 / 6-10 Va.

1.2 Vc.

3.4 Cb.

UNIS. *p*

UNIS.

UNIS.

arco

188

Solo Vc.

1.2 Vn.

3.4-5 / 6-10 Va.

1.2 Vc.

3.4 Cb.

UNIS.

mf

16

195

Solo Vc.

1.2 Vn.

3.4-5 / 6-10 Va.

1.2 Vc.

3.4 Cb.

DIV.

p *mf* *meno f*

DIV. *mf* *meno f*

DIV. *mf* *meno f*

DIV. *mf* *meno f*

17

accel. $\text{♩} = 88c.$

18

202

Solo Vc. *mf* *fff*

1 *fff* violent

2 *fff* violent

3 *fff* violent

4 *fff* violent

Vn. 5 *fff* violent

6 *fff* violent

7 *fff* violent

8 *fff* violent

9 *fff* violent

10 *fff* violent

1 *mp* *p* *pp* *fff* violent

2 *mp* *p* *pp* *fff* violent

Va. 3 *pp* *fff* violent

4 *pp* *fff* violent

1 *mp* *p* *pp* *fff* violent

2 *mp* *p* *pp* *fff* violent

Vc. 3 *pp* *fff* violent

4 *pp* *fff* violent

Cb. UNIS. *mp* *p* *fff* violent

208

1 2 3 4 5 Vn. 6 7 8 9 10

1 2 3 4 Va. 5 6 7 8 9 10

1 2 3 4 Vc. 5 6 7 8 9 10

1 2 Cb. *fff violent* *fff violent*

213

This musical score page contains measures 213 through 218. It is divided into three main sections: Violins (Vn.), Violas (Va.), and Cellos/Double Basses (Cb.).

- Violins (Vn.):** Staves 1-10. Measures 213-215 show active melodic and harmonic lines. From measure 216 onwards, all violin staves are marked with a horizontal line, indicating they are silent.
- Violas (Va.):** Staves 1-4. These staves continue with active musical notation throughout all measures, providing a harmonic and rhythmic foundation.
- Cellos/Double Basses (Cb.):** Staves 1-2. These staves also continue with active musical notation throughout all measures, often playing a more rhythmic or bass-line role.

The score includes various musical notations such as notes, rests, slurs, and dynamic markings (e.g., *v* for *forte*). A circled measure number '19' is located at the top right of the page.

219

This page contains a musical score for measures 219 through 223. The score is divided into several sections: Violins (Vn.), Violas (Va.), Violas (Vc.), and Contrabass (Cb.).

- Violins (Vn.):** Staves 1 through 10. Measures 219-220 show rests for all parts. From measure 221, the violins play a melodic line with various intervals and dynamics.
- Violas (Va.):** Staves 1 through 4. Measures 219-220 show rests. From measure 221, the violas play a rhythmic accompaniment with eighth notes and sixteenth notes.
- Violas (Vc.):** Staves 1 through 4. Measures 219-220 show rests. From measure 221, the violas play a rhythmic accompaniment with eighth notes and sixteenth notes.
- Contrabass (Cb.):** Staff 1. Measure 219 is marked "UNIS." (unison). The part plays a rhythmic accompaniment with eighth notes and sixteenth notes.

The score includes various musical notations such as notes, rests, dynamics (e.g., v , mf), and articulation marks (e.g., accents). The key signature has one flat (B-flat), and the time signature is 4/4.

224

This page of a musical score, numbered 16 and starting at measure 224, features a complex arrangement of string and woodwind parts. The string section consists of five staves (Violins 1-5) and a double bass staff, all in treble clef. The woodwind section includes four flutes (Flutes 1-4), four violas (Violas 1-4), four cellos (Cellos 1-4), and two double basses (Double Basses 1-2). The score is divided into five measures. The first measure (224) shows the beginning of a melodic line in the strings, with various dynamics and articulations. The second measure (225) continues this line with some rests. The third measure (226) introduces a new melodic line. The fourth measure (227) features a more active string texture with some woodwind entries. The fifth measure (228) concludes the section with a final melodic flourish. The notation includes a variety of note values, rests, and dynamic markings such as *mf*, *f*, and *ff*.

229

21

1
2
3
4
5
Vn.
6
7
8
9
10

1
2
Va.
3
4

1
2
Vc.
3
4

1
2
Cb.

Detailed description: This is a page of a musical score, page 17, starting at measure 229. It contains 21 staves of music. The top ten staves are for Violins (Vn.), numbered 1 through 10. The bottom eleven staves are for other instruments: staves 11-14 are for Violas (Va.), numbered 1 through 4; staves 15-18 are for Cellos (Vc.), numbered 1 through 4; and staves 19-21 are for Double Basses (Cb.), numbered 1 through 2. The score is written in a complex, multi-measure format with various note values, rests, and dynamic markings. A circled number '21' is located at the top right of the page, indicating the measure number. The key signature and time signature are not explicitly shown but are implied by the notation.

234

1.2 Vc.

3.4 Vc.

Cb.

rall.

239 (22)

Hns.

Solo Vc.

mf *mf* *mf* *mf*

ff brutal

245

1.2 Vc.

3.4 Vc.

Cb.

mf *mf* *mf*

♩ = 80c.

(23)

Hns.

Solo Vc.

f *p* *mf* *p* *mf*

f *mf*

251

1.2 Vc.

3.4 Vc.

Cb.

mp *mp* *mp*

(24)

Solo Vc.

Vc.

Cb.

UNIS. TUTTI

mf *mf* *pp*

mf *mp* *pp*

mp *pp*

no dim.

attaca