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GODDESS TRIPTYCH

for full orchestra

STACY GARROP

Instrumentation

3 Flutes (Flute 3 doubles on Piccolo)
2 Oboes
1 English Horn
3 B-flat Clarinets (Clarinet 3 doubles on Bass Clarinet)
2 Bassoons (Bassoon 3 doubles on Contrabassoon)

4 Horns
3 C Trumpets
2 Tenor Trombones
1 Bass Trombone
1 Tuba

Timpani (32", 29", 26", 23")

3 Percussion:

Percussion 1: Bass Drum, Congas (2), Temple Blocks (4), Rain Stick, Crash Cymbals, Vibraphone, Marimba, Bow

Percussion 2: Bass Drum, Tenor Drum, Tom Toms (2), Thunder Sheet, Seed Pod Rattle (mounted), Suspended Cymbal, Splash Cymbal

Percussion 3: Large Tam Tam, Tom Tom, Bongos (2), Lion's Roar, Glass Windchimes (can be homemade), Rain Stick, Sizzle Cymbal, Triangle, Crotales, Bow

Harp (movements 2 & 3)

Piano (movements 1 & 3)/Celesta (movement 2)

Strings

Performance Notes

- Accidentals remain in effect throughout the bar, only in the octave shown.
 - Grace notes' accidentals (sharp, flat) are in effect throughout the entire measure and apply to standard notes.
- Grace notes are to be played before the beat.
- Glissandi and slides always last the entire duration of the indicated pitch. Start all glisses and slides immediately.
- Tenuti always indicate both a slight emphasis and a slight separation of the pitch from the next. However, if it is slurred to the next pitch, only add a slight emphasis to the pitch and smoothly connect into the next pitch.
- Tremolo symbols always have three lines are always to be performed unmeasured and as fast as possible.
- Throughout the full score, chords are spelled vertically. Enharmonic changes were made in the performers' parts for ease of linear reading.
- The duration is about 14 minutes.

Goddess Triptych was commissioned by the League of American Orchestras with the generous support of the Virginia B. Toulmin Foundation.

Duration: about 14 minutes

Score in C

GODDESS TRIPTYCH

I. Durga Battles a Buffalo Demon

STACY GARROP
2020

♩ = 112 Durga issues her battle call **♩ = 120 She hunts for the buffalo demon**

2+2+3 sempre

Flute 1, 2 *a²* *f* *ff* *f* *ff*

Flute 3 / Piccolo *f* *ff* *f* *ff*

Oboe 1, 2 *a²* *f* *ff* *f* *ff*

English Horn *f* *ff* *f* *ff*

Clarinet in B \flat 1, 2 *a²* *f* *ff* *f* *ff*

Bass Clarinet in B \flat

Bassoon 1, 2 *a²* *f* *ff* *f* *ff*

Bassoon 3 / Contrabassoon *Contrabassoon* *f* *ff* *f* *ff*

Horn in F 1, 3 *a²* *f* *ff* *f* *ff* *Fluttertongue air* *f* *p*

Horn in F 2, 4 *a²* *f* *ff* *f* *ff* *Fluttertongue air* *f* *p*

Trumpet in C 1, 2, 3 *a³* *f* *ff* *f* *ff* *Fluttertongue air* *f* *p*

Tenor Trombone 1, 2 *a²* *f* *ff* *f* *ff*

Bass Trombone *f* *ff* *f* *ff*

Tuba *f* *ff* *f* *ff* *8^{va}...* *8^{va}...* *p* *mp* *p*

Timpani *Hard beaters* *pp* *f* *pp* *f* *mf* *Rapidly raise and lower foot pedal after attack.*

Percussion 1 *Bass Drum - Med. hard beaters* *pp* *f* *pp* *f*

Percussion 2 *Bass Drum - Med. hard beaters* *pp* *f* *pp* *f*

Percussion 3 *Tam Tam - Triangle beater scrape* *mf* *l.v.*

Piano *f* *Inside piano: fast fingernail gliss. Start on the lowest string and gliss for 1 octave. Ped. (hold down through m. 35)*

♩ = 112 Durga issues her battle call **♩ = 120 She hunts for the buffalo demon**

Violin I *f* *ff* *f* *ff* *Jeté* *mf* *...*

Violin II *f* *ff* *f* *ff* *Jeté* *mf* *...*

Viola *f* *ff* *f* *ff* *Jeté* *mf* *...*

Violoncello *f* *ff* *f* *ff* *mf* *...*

Double Bass *f* *ff* *f* *ff* *Div.* *mf* *...*

1 2 3 4 5 6 7 8

Fl. 1, 2, 3
B. Cl.
Cbsn.
Hn. 1, 3
Hn. 2, 4
Tpt. 1, 2, 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Perc. 2 (Bass Drum)
Perc. 3 (Tam Tam)
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db. (Div.)

Estimate E throughout this passage, to m. 35.

Use fingernail. Use fingertip (flesh).

9 10 11 12 13 14 15 16

Fl. 1, 2, 3 *mf*

Ob. 1, 2 *a2 mf*

Eng. Hn. *mf*

Cl. 1, 2 *a2 mf*

B. Cl. *p mp*

Bsn. 1, 2 *a2 p mp p*

Cbsn. *p mp p*

Hn. 1, 3 *a2 f p*

Hn. 2, 4 *a2 f p*

Tpt. 1, 2, 3 *a3 f p*

Tbn. 1 *p < mp p < mp*

Tbn. 2 *p < mp p < mp*

B. Tbn. *p < mp p < mp*

Tba. *p mp p*

Timp.

Perc. 1 *Marimba - Medium yarn mallets mp mf*

Perc. 2 *Bass Drum pp p*

Perc. 3 *Tam Tam p mp*

Pno. *mf mp*
Use fingernail. Use fingertip.

Vln. I

Vln. II

Vla.

Vc.

Db. *(Div.)*

A

Fl. 1, 2, 3
 Ob. 1, 2
 Eng. Hn.
 Cl. 1, 2
 B. Cl.
 Bsn. 1, 2
 Cbsn.
 Hn. 1, 3
 Hn. 2, 4
 Tpt. 1, 2, 3
 Tbn. 1
 Tbn. 2
 B. Tbn.
 Tba.
 Timp.
 Perc. 1 (Marimba)
 Perc. 2 (Bass Drum)
 Perc. 3 (Tam Tam)
 Pno.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Db. (Div.)

24 25 26 27 28 29

Fl. 1, 2, 3 *mp*

Ob. 1, 2 *a2* *mf*

Eng. Hn. *mf*

Cl. 1, 2 *mf*

B. Cl. *mf*

Bsn. 1, 2 *a2* *p* *mp* *p*

Cbsn. *p* *mp* *p*

Hn. 1, 3 *a2* *p* *mp* *p* *mp*

Hn. 2, 4 *a2* *p* *mp* *p* *mp*

Tpt. 1, 2, 3 *1., 2.* *3.* *p* *mp* *(1., 2.)* *(3.)* *p* *mp*

Tbn. 1 *p* *mp*

Tbn. 2 *p* *mp*

B. Tbn. *p* *mp*

Tba. *p* *mp* *p* *mp*

Perc. 1 *Marimba* *mp*

Perc. 2 *Bass Drum - Rubber mallets (use to end of movement)* *p*

Perc. 3 *Bongos - Hands* *p*

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

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

Vla. *mp* *p* *mp* *p*

Vc. *p* *mp* *p*

Db. *(Div.)* *p* *mp* *p*

Ob. 1, 2 *a2* *f* *mf* *f*

Eng. Hn. *f* *mf* *f*

Cl. 1, 2 *f* *mf* *f*

B. Cl. *f* *mf* *f*

Bsn. 1, 2 *a2* *mp* *p* *mp* *p* *mp* *p* *mp* *mf*

Cbsn. *mp* *p* *mp* *p* *mp* *p* *mp* *mf*

Hn. 1, 3 *a2* *Ord.* *p* *mp* *p* *mp* *p* *mp* *mf*

Hn. 2, 4 *a2* *Ord.* *p* *mp* *p* *mp* *p* *mp* *mf*

Tpt. 1, 2, 3 *1., 2.* *Ord.* *3.* *(1., 2.)* *(3.)* *p* *mp* *p* *mp* *p* *mp* *mf*

Tba. *p* *mp* *p* *mp* *p* *mp* *mf*

Timp. *p* *mf*

Perc. 1 *Bass Drum, Congas* *Medium yarn mallets* *p* *f*

Perc. 2 *Bass Drum, Tom Toms* *p* *f*

Perc. 3 *Bongos*

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

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

Vla. *mp* *p* *mp* *p* *mp* *p* *mp*

Vc. *mp* *p* *mp* *p* *mp* *p* *mp* *mf*

Db. *(Div.)* *mp* *p* *mp* *p* *mp* *p* *mp* *mf*

42 43 44 45 46 47 48

Movement I continues...

B

Fl. 1, 2 *a2*

Picc.

Ob. 1, 2 *a2*

Eng. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1, 2 *a2*

Bsn. 3 *Bassoon*

Hn. 1, 3 *a2*

Hn. 2, 4 *a2*

Tpt. 1

Timp. *Soft beaters*

Perc. 1 *Marimba - Medium yarn mallets*

Perc. 2 *Suspended Cymbal - Soft yarn mallets*

Perc. 3 *Crotales*

Hp.

Cel.

mf *mp* *p* *pp*

B

Vln. I *(Div.) Ord. vib.*

Vln. II *(Div.)*

Vla. *(Div.)*

Vc. *(Div.)*

Db. *(Pizz.)*

Tutti

pp *p* *mp* *p* *mp* *p*

pp *p* *mp* *p* *mp* *p*

pp *p* *mp* *p* *mp* *p*

mp *pp* *p* *mp* *p* *mp* *p*

p *mp* *p* *mp* *p* *mp* *p*

C ♩ = 66 Sub.; Coins fall from her palms

Fl. 1, 2 *a2* *mf* *f* *mf* 3 3 3

Picc. *mf* *f* *mf*

Ob. 1, 2 *mf* *f* *mf* 3 3 3

Eng. Hn. *mf* *f* *mf*

Cl. 1, 2 *mf* *f* *mf* 3 3 3

B. Cl. *mp* *mf*

Bsn. 1, 2 *a2* *mp* *mf*

Bsn. 3 *mp* *mf*

Hn. 1, 3 *a2* *p* *mp* *mf* *mp*

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

Tpt. 1 *mf* *f* *mf*

Timp. *p* *mp* *p* *mf*

Perc. 1 *Marimba* *p* *mp* *mf* *mp*

Perc. 2 *Suspended Cymbal* *mp* *mf* *Splash Cymbal - swift coin scrape* *Suspended Cymbal - sim.*

Perc. 3 *Glass Windchimes - run fingers through repeatedly* *f*

Hp. *p* *mp* *mf* (A#) (B) 5 5 5

Cel. *p* *mp* *mf* 3 3 3

C ♩ = 66 Sub.; Coins fall from her palms

Vln. I *Div., détaché* *mp* *mf* *Div., détaché* 3 3 3

Vln. II *mp* *mf* *Div., détaché* 3 3 3

Vla. *mp* *mf* *Div., détaché* 3 3 3

Vc. *mp* *mf* *Div.*

Db. *mp* *mf*

III. Ganga Cascades from the Heavens

♩ = 144 *Ganga merrily flows in the heavens*

Clarinet in B♭ 1 *mf* *f*

Bass Clarinet in B♭ *pp* *mf* *f*

Percussion 2 *mf* *pp* *mf* *Triangle*

Percussion 3 *mf*

Suspended Cymbal - Med. yarn mallets
Scrape with wood of mallet
Roll

♩ = 144 *Ganga merrily flows in the heavens*

Violin I *mp*

Violin II *mp* *Pizz.*

Viola *p* *Pizz.*

Violoncello *p* *Pizz.*

Double Bass *p*

1 2 3 4 5

Eng. Hn.

Bsn. 1 *p*

Perc. 1 *Triangle* *Temple Blocks - Rubber mallets* *p*

Perc. 3 *Triangle*

Pno. *p*

Vln. I *mf* *mp*

Vln. II *mf* *mp*

Vla. *(Pizz.)* *mp* *mf* *p*

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

Db. *(Pizz.)* *mp* *mf* *p*

6 7 8 9 10

Eng. Hn. *mp*

Cl. 1 *mp*

B. Cl. *mp*

Bsn. 1, 2 *l.* *a2* *(p)* *mp*

Perc. 1 Temple Blocks *p* *mf*

Pno. *mp*

Vln. I *mf* *Div.* *3*

Vln. II *mf* *Div.* *3*

Vla. *(Pizz.)*

Vc. *(Pizz.)* *mp*

Db. *(Pizz.)*

11

12

13

14

15

This page contains the musical score for measures 21 through 25. The instruments and their parts are as follows:

- Flutes (Fl. 1, 2, 3):** Part 1 starts with a triplet of eighth notes (mf) and continues with sixteenth-note patterns. Part 2 starts with a triplet of eighth notes (mf) and continues with sixteenth-note patterns.
- Oboe (Ob. 1, 2):** Part 1 starts with a triplet of eighth notes (mf) and continues with sixteenth-note patterns. Part 2 starts with a triplet of eighth notes (mf) and continues with sixteenth-note patterns.
- English Horn (Eng. Hn.):** Part 1 starts with a triplet of eighth notes (mf) and continues with sixteenth-note patterns.
- Clarinets (Cl. 1, 2):** Part 1 starts with a triplet of eighth notes (mf) and continues with sixteenth-note patterns. Part 2 starts with a triplet of eighth notes (mf) and continues with sixteenth-note patterns.
- Bass Clarinet (B. Cl.):** Part 1 starts with a triplet of eighth notes (mf) and continues with sixteenth-note patterns.
- Bassoons (Bsn. 1, 2, 3):** Part 1 starts with a triplet of eighth notes (mf) and continues with sixteenth-note patterns. Part 2 starts with a triplet of eighth notes (mf) and continues with sixteenth-note patterns. Part 3 starts with a triplet of eighth notes (mf) and continues with sixteenth-note patterns.
- Horns (Hn. 1, 3, 2, 4):** Part 1 starts with a triplet of eighth notes (mf) and continues with sixteenth-note patterns. Part 2 starts with a triplet of eighth notes (mf) and continues with sixteenth-note patterns.
- Timpani (Timp.):** Part 1 starts with a triplet of eighth notes (mf) and continues with sixteenth-note patterns.
- Percussion (Perc. 1, 2, 3):** Part 1 starts with a triplet of eighth notes (mp) and continues with sixteenth-note patterns. Part 2 starts with a triplet of eighth notes (mp) and continues with sixteenth-note patterns. Part 3 starts with a triplet of eighth notes (mp) and continues with sixteenth-note patterns.
- Violins (Vln. I, II):** Part 1 starts with a triplet of eighth notes (p) and continues with sixteenth-note patterns. Part 2 starts with a triplet of eighth notes (p) and continues with sixteenth-note patterns.
- Viola (Vla.):** Part 1 starts with a triplet of eighth notes (p) and continues with sixteenth-note patterns.
- Violoncello (Vc.):** Part 1 starts with a triplet of eighth notes (p) and continues with sixteenth-note patterns.
- Double Bass (Db.):** Part 1 starts with a triplet of eighth notes (p) and continues with sixteenth-note patterns.

Dynamic markings include *mf*, *f*, *mp*, *p*, and *Tutti*. Performance instructions include *Medium beaters*, *Congas*, *Bongos*, and *Bass Drum - Same mallets*. Measure numbers 21, 22, 23, 24, and 25 are indicated at the bottom of the page.

Fl. 1, 2: *a2*, *mf*, *mp*, *mf*

Fl. 3: *mf*, *mp*, *mf*

Ob. 1: *mf*, *mp*, *mf*

Ob. 2: *mf*, *mp*, *mf*

Eng. Hn.: *mf*, *mp*, *mf*

Cl. 1: *mf*, *mp*, *mf*

Cl. 2: *mf*, *mp*, *mf*

B. Cl.: *mf*, *mp*, *mf*

Bsn. 1, 2: *a2*, *mp*, *f*

Bsn. 3: *mp*, *f*

Hn. 1, 3: *a2*, *mp*, *f*

Hn. 2, 4: *a2*, *mp*, *f*

Tpt. 1, 2, 3: *mf*, *f*

Tbn. 1, 2: *mp*, *f*

B. Tbn.: *mp*, *f*

Tba.: *mp*, *f*

Perc. 1: Bass Drum, *p*, *mf*

Perc. 2: Suspended Cymbal, *pp*, *mf*

Hp.: *mf*, *f*

Pno.: *mp*, *f*

Vln. I: *mp*, *f*

Vln. II: *mp*, *f*

Vla.: *(Pizz.)*

Vc.: *(Pizz.)*

Db.: *(Pizz.)*