

György Ligeti
8927

Doppelkonzert
für Flöte, Oboe und Orchester
Double Concerto
for Flute, Oboe and Orchestra
(1972)

Studien-Partitur
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Walther Schmieding gewidmet
Dedicated to Walther Schmieding

Solisten der Uraufführung: Karlheinz Zöller (Flöte)
Lothar Koch (Oboe)
Berliner Philharmonisches Orchester
Leitung: Christoph von Dohnanyi

Soloists in the first performance: Karlheinz Zöller (flute)
Lothar Koch (oboe)
The Berlin Philharmonic Orchestra
Conductor: Christoph von Dohnanyi

Besetzung

Solo-Flöte (auch Altflöte in G und Baßflöte)

Solo-Oboe

3 Flöten (auch 3 Piccoli)

3 Oboen (2. auch Oboe d'amore; 3. auch Englisch Horn)

2 Klarinetten in B (2. auch Es-Klarinette)

1 Baßklarinette in B

2 Fagotte

1 Kontrafagott

2 Hörner in F

1 Trompete in C

1 Posaune (Tenorbaßposaune)

1 Glockenspiel }
1 Xylophon } 1 Spieler ad lib.
1 Vibraphon }

1 Celesta

1 Harfe

4 Violen

6 Violoncelli

4 Kontrabässe (4. ist ein fünfsaitiges Instrument mit H-Saiten)

Die Partitur ist in C notiert.

Aufführungsdauer: ca. 15 Minuten

Orchestra

solo flute (also alto flute in G and bass flute)

solo oboe

3 flutes (all also piccolo)

3 oboes (2nd also oboe d'amore, 3rd also cor anglais)

2 clarinets in B flat (2nd also E flat clarinet)

1 bass clarinet in B flat

2 bassoons

1 contrabassoon

2 horns in F

1 trumpet in C

1 trombone (tenor-bass)

1 glockenspiel	}	1 player ad lib.
1 xylophone		
1 vibraphone		

1 celesta

1 harp

4 violas

6 violoncellos

4 double basses (4th is a five-string instrument with B string)

The score is notated in C.

Duration: approx. 15 minutes

Die 14 Streicherstimmen sind durchweg solistisch zu besetzen.

Die beiden Fagotte verwenden als Dämpfer ein in die Schallöffnung gestopftes weiches Tuch (oder Watte). Die Dämpfung ist so vorzunehmen, daß eine deutliche Verminderung der Lautstärke erzielt wird. Das Fagott soll so weich erklingen wie die Flöte und die Klarinette im entsprechenden Register.

Das Xylophon wird mit einem nicht sehr harten Schlegel (etwa dem Marimbaphonschlegel entsprechend), das Vibraphon mit einem relativ weichen Schlegel (z.B. Hartfilzschlegel) geschlagen. Bei beiden Instrumenten sollen nur die Grundtöne erklingen (die Oktave klingt nicht mit). Das Vibraphon wird stets mit ausgeschaltetem Motor gespielt.

Die oktavtransponierenden Instrumente sind in der Partitur transponiert: Piccoli, Xylophon und Celesta klingen eine Oktave höher, Glockenspiel klingt zwei Oktaven höher, Kontrafagott und Kontrabässe klingen eine Oktave tiefer als notiert.

Die Flageolettöne der Harfe klingen eine Oktave höher.

Auch die Flageolettöne der Kontrabässe sind transponiert und klingen eine Oktave tiefer.

Mikrotonale Abweichungen: \flat \sharp bzw. \uparrow \downarrow bedeuten: tiefer bzw. höher intonieren, abweichend von der gleichmäßigen Temperatur, maximal um einen Viertelton; es werden jedoch keine genauen Vierteltonabstände gefordert. Es sollen keine Glissandi oder Portamenti gespielt werden (mit der einzigen Ausnahme eines Posaunenglissando im zweiten Satz). Die mikrotonale Abweichung setzt unmittelbar, ohne Überbrückung ein.

Mikrointervalle werden von folgenden Instrumenten ausgeführt:

Solo-Flöte (auch Alt- und Baßflöte), Solo-Oboe, 1. Flöte, 2. und 3. Piccolo (=2. und 3. Flöte), 1. Oboe, Oboe d'amore (= 2. Oboe), 1. und 2. Klarinette (auch Es-Klarinette), Posaune, Violen, Violoncelli.

Solo-Flöte und 1. Flöte: an mehreren Stellen ist der entsprechende Griff angegeben, der jedoch nur eine Empfehlung ist, denn andere Griffe sind – je nach der Bauart des Instruments und der Experimentierlust des Flötisten – auch möglich. Einige angegebene Griffe stammen von Flageolett-Griffen; die Töne sollen jedoch – im Gegensatz zu den Flageolett-Tönen – *espressivo*, *poco vibrato* gespielt werden. Außer dem Griff kann die mikrotonale Abweichung auch mit entsprechendem Anblasen erzeugt werden. Wo nur \flat \sharp bzw. \uparrow \downarrow steht, jedoch kein Griff angegeben ist, erfolgt die Intonationsabweichung nur durch entsprechendes tieferes bzw. höheres Anblasen.

Nur für den Solo-Flötisten: ein vertikaler Pfeil \downarrow über der Griffangabe bedeutet, daß zusätzlich zum speziellen Griff die tiefere Intonation auch mit entsprechend tieferem Anblasen verstärkt wird. Dabei ist der Widerspruch zwischen \uparrow und \downarrow nur scheinbar: \uparrow gibt an, daß die Tonhöhe etwas höher ist als \sharp ; \downarrow bedeutet hingegen, daß die durch den angegebenen Griff erhöhte Intonation mit der Lippe wiederum etwas nach unten korrigiert wird, damit der Ton nicht allzu sehr hinaufsprüht.

Solo-Oboe: Griffe sind nicht angegeben, da diese individuell und entsprechend der Bauart der Oboe sehr verschieden sein können. Es bleibt dem Solisten überlassen, die Intonationsabweichungen mit dem Ansatz oder mit einem entsprechenden Griff auszuführen.

1., 2. und 3. Piccolo, 1. Oboe, Oboe d'amore, 1. und 2. Klarinette (auch Es-Klarinette): sämtliche mikrotonale Abweichungen können mit entsprechendem Ansatz ausgeführt werden.

Posaune: Mikrointervalle mit entsprechenden Zwischenpositionen erzeugen.

Violen und Violoncelli: Mikrointervalle entsprechend der Notation etwas höher bzw. tiefer greifen.

Flageolettöne in der Solo-Flöte (auch Alt- und Baßflöte) und in der 1. Flöte: außer den üblichen höheren Flageolettönen, die auf dem Duodezim-Überblasen beruhen, werden „Flageolette“ auch in tieferer Lage verwendet in der das Duodezim-Überblasen gar nicht möglich ist: es handelt sich um „blasse“ Töne, die mit speziellen Griffen erzeugt werden. Die Griffe sind überall angegeben, auch bei den Duodezimflageoletten. Sämtliche Flageolettöne werden ohne vibrato geblasen.

Flageolettöne in der Solo-Oboe und 1. Oboe: sie werden ausnahmslos durch Duodezim-Überblasen erzeugt, mit Oktavklappe, während die Halblochklappe geschlossen bleibt.

Placierung: einerseits sollen beide Solisten nahe zueinander stehen, andererseits ist für die Klangverschmelzung wichtig, daß auch die drei Flötisten aus dem Orchester nahe zur Solo-Flöte sitzen, ebenso die drei Oboisten zur Solo-Oboe. Da die Violinen fehlen, können die Flöten und Oboen (auch die Klarinetten) vorne placiert werden.

The *14 string parts* are soloistic, that is, there is only one player to a part.

The *two bassoons* use as mutes a soft cloth (or wadding) stuffed into the bell. Muting must be done in such a way as to produce a significant reduction in dynamic level. The bassoon must sound as soft as the flute and clarinet in a comparable register.

The *xylophone* is played with not too hard mallets (e.g. marimba mallets); the *vibraphone* is played with relatively soft mallets (e.g. hard felt). In both instruments only the fundamentals should sound, without the octave overtone. The vibraphone motor remains off throughout the piece.

Instruments transposing at the octave are transposed in the score: piccolos, xylophone and celesta sound an octave higher, the glockenspiel sounds two octaves higher. Contrabassoon and double basses sound an octave lower than written.

The *harp harmonics* sound an octave higher.

The *double bass harmonics* are transposed too and sound an octave lower than written.

Micro-tone deviations: ♭, ♮, ♯ and ♯, ♮, ♭ mean lower and higher intonation respectively, deviating from equal temperament by a quarter-tone at the most, although precise quarter-tone intervals are not demanded. There must be no glissandos or portamentos (with the sole exception of a trombone glissando in the 2nd movement); the slightly raised or lowered pitch is to be attacked squarely, and not „shaded“ away from the „true“ pitch.

Micro-intervals are played by the following instruments:

solo flute (also alto and bass flute) solo oboe, 1st flute, 2nd and 3rd piccolo (= 2nd and 3rd flute), 1st oboe, oboe d'amore (= 2nd oboe), 1st and 2nd clarinet (also E flat clarinet), trombone, violas, violoncellos.

Solo flute and 1st flute: in several places the fingering is given; this is merely a suggestion, since other fingerings are possible, depending on the make of instrument and the flautist's penchant for experimentation. Some of the suggested fingerings derive from harmonics fingerings; in contrast to the harmonics, however, the tones are played *espressivo*, *poco vibrato*. Micro-tone deviations can be produced by altering the embouchure as well as by fingerings. When ♭, ♮, ♯ or ♯, ♮, ♭ appear without a fingering being given, the deviation of intonation results only from playing higher or lower, by means of the embouchure.

For solo flautist only: a vertical arrow ↓ above the fingering means that in addition to the special fingering the lowered pitch is strengthened by an appropriate alteration of the embouchure. What may seem to be a contradiction between ♮ and ↓ is actually not a contradiction at all: ♮ denotes that the pitch is somewhat higher than ♮; ↓ means that the raised intonation produced by the given fingering is corrected downwards slightly by the lip, so that the tone does not slide too far upwards.

Solo oboe: fingerings are not given, since these can be highly individual and vary greatly from make to make. It is up to the soloist to play the intonation deviations with the embouchure or with an appropriate fingering.

1st, 2nd and 3rd Piccolo, 1st oboe, oboe d'amore, 1st and 2nd clarinet (also E flat clarinet): all micro-tone deviations can be played with appropriate embouchure alterations.

Trombone: produce the micro-intervals with the appropriate intermediate positions.

Violas and violoncellos: micro-intervals are fingered somewhat higher or lower, according to the notation.

Harmonics in the solo flute (also alto and bass flute) and in the 1st flute: in addition to the usual harmonics in the upper register, which are produced by overblowing at the twelfth, „harmonics“ are also used in a lower register where overblowing at the twelfth is not possible; these are „pale“ tones, produced by special fingerings. The fingerings are given, as they are for the overblown harmonics. All harmonics are played without vibrato.

Harmonics in the solo oboe and 1st oboe: these are produced altogether by overblowing at the twelfth, depressing the octave key, whereas the half-hole key remains closed.

Disposition of the orchestra: on the one hand, the two soloists should stand close to each other; on the other hand, it is important for sound blending that the three orchestral flutists sit near the solo flute, and the three orchestral oboists near the solo oboe. Since there are no violins, the flutes and oboes (and the clarinets too) can sit at the front of the platform.

György Ligeti Doppelkonzert

(1972)

4 ♩ = 52

4 Calmo, con tenerezza

I.

1 *stets sehr weich einsetzen*
always attack very gently
pp dolciss., ten.

2 *stets sehr weich einsetzen*
always attack very gently
pp dolciss., ten.

3 *stets sehr weich einsetzen*
always attack very gently
pp dolciss., ten.

FLAUTO CONTRALTO SOLO
(klingt wie notiert) *stets sehr weich einsetzen*
(sounds as notated) always attack very gently
ppp dolciss. mp sub. espr. pp

1 (klingt wie notiert) *stets sehr weich einsetzen*
(sounds as notated) always attack very gently
pp dolciss., ten.

2 (klingt wie notiert) *stets sehr weich einsetzen*
(sounds as notated) always attack very gently
pp dolciss., ten.

Vcl. 1 *pp dolciss., ten.*

5 *pp dolciss., ten.*

6 *pp dolciss., ten.*

7 *pp sim.*

8 *ppp*

Fl. 2 *ppp* *pp dolciss., ten.* *ppp pp sim.* *ppp*

Flauto CONTRALTO SOLO
pp ten. senza vibr. *pp ten. senza vibr.* *pp sempre* *ppp*

Clar. 1 *ppp pp dolciss., ten.* *ppp pp sim.* *ppp pp sim.*

Clar. 2 *ppp pp dolciss., ten.* *ppp pp dolciss., ten.* *ppp*

Clar. basso (klingt wie notiert) *ppp pp dolciss., ten.* *ppp pp dolciss., ten.*

Fag. 1 *ppp pp dolciss., ten.*
con sord. (Tuch im Schalltrichter)
(cloth in bell)
stets sehr weich einsetzen
always attack very gently *ppp pp dolciss., ten.*

Vcl. 2 *pp dolciss., ten.* *pp sim.* *pp sim.*

Cb. 1 (klingt 8^{va} tiefer)** *pp dolciss., ten.*

Cb. 2 (klingt 8^{va} tiefer)** *pp dolciss., ten.*

*) Altflöte Solo: unmerklich - von den drei Flöten verdeckt - einsetzen, und mit dem in Erscheinung treten.
Alto flute solo: attack imperceptibly, covered by the three flutes, emerging with the .

***) Kontrabässe: auch die Flageolett-Töne klingen 8^{va} tiefer (das gilt auch für die kleinen Noten bei den künstl. Flag.)
Double basses: the harmonics also sound an octave lower (this applies also to the little notes in the artificial harmonics)

A

9

10

11

12

1

Fl.

2

3

FLAUTO CONTRALTO SOLO

1

Clar.

2

Clar. basso

Fag. 1

(klingt wie notiert)
(sounds as notated) *con sord.*

1

Cor.

2

Tr.

Trbn.

1

2

Vcl.

1

2

Cb.

1

2

13 14 15 16

1 *mp sub pp* *ppp pp dolciss. espr. mp sub pp* *ppp pp sim.*

2 *mp sub pp* *ppp pp dolciss., ten.* *ppp pp sim.* *ppp pp sim. espr. mp sub pp*

3 *mp sub ten. pp* *ppp pp dolciss. espr. mp sub pp* *ppp pp sim. espr. mp sub pp*

FLAUTO CONTRALTO SOLO
mp sub pp senza vibr. ppp *pp dolciss. espr. mp sub pp* *ppp pp ten. senza vibr. pp* *pp dolciss. ten.*

1 *dolciss. sub. ten. espr. mp pp* *ppp pp dolciss., ten.* *ppp pp sim.*

2 *pp sim.* *ppp pp sim.* *ppp*

Clar. basso
sehr weidi einsetzen attack very gently pp dolciss., ten. *espr. mp sub. pp*

1 *pp sim.* *ppp pp sim.*

Fag.
con sord. (Tudr im Schalltrichter) (cloth in bell)
stets sehr weidi einsetzen always attack very gently pp dolciss., ten. espr. mp sub. pp ten. ppp pp dolciss., ten. ppp

Tr.
pp dolciss., ten. *ppp*

Trbn.
ppp pp sim.

Vcl.
v (b²) pp sim. ppp pp sim. ppp

Cb.
II V pp sim. ppp pp sim. ppp

B Oboe Solo und Streicher: ohne Zäsur einsetzen (Flöten, Klarinetten, Posaune quasi legato zu Ob. und Streichern)
Oboe solo and strings: attack without a caesura (flutes, clarinets, trombone quasi legato to oboe and strings)

17

18

19

20

1
2
3
Fl. *mp*

FLAUTO
CONTRALTO
SOLO *mp*
stets sehr weich einsetzen
always attack very gently

OBOE
SOLO *pp ten., senza vibr.* *sempre pp, ten., senza vibr.* *morendo*

1
2
Clar. *mp* *pp* *mp*

Clar.
basso *mp*

Fag. 1 *ppp*

Trbn. *podhiss. p*

Cel. *pp* *lasciar vibrare*

Arpa
Mit Fas Solq Lab
Sib Dob Reli *pp* *lasciar vibrare* *gently* *Fab*

1
2
3
Vla. *pp ten., senza vibr.* *pp ten., senza vibr.* *pp ten., senza vibr.*

1
2
3
4
5
6
Vcl. *pp ten., senza vibr., sehr gleichmäßig*
very even *pp ten., senza vibr., sehr gleichmäßig*
very even *pp ten., senza vibr., sehr gleichmäßig*
very even *pp ten., senza vibr., sehr gleichmäßig*
very even *pp ten., senza vibr., sehr gleichmäßig*
very even *sul tasto v pp ten., senza vibr., sehr gleichmäßig*
very even

* 1, 2, 3
Cb *pp ten., senza vibr., sehr gleichmäßig*
very even *mit V. (H-)Saite*

* 4 *pp ten., senza vibr., sehr gleichmäßig*
very even *with 5th string (B)*

*) Klingen 8^{va} tiefer (siehe Fußnote Seite 1)
Sound an octave lower (see footnote on p. 1)

C

(21)

(22)

(23)

(24)

Fl. 1

OBOE SOLO

Ob. 1

Ob. 2

Ob. 3

Glockenspiel

Cel.

Arpa

Vla. 1

Vla. 2

Vla. 3

Vcl. 1

Vcl. 2

Vcl. 3

Vcl. 4

Vcl. 5

Vcl. 6

1,2,3 unis

Cb. 4

pp senza vibr., sehr gleichmäßig very even

pp ten., senza vibr.

pp sempre senza vibr., sehr gleichmäßig very even

morendo *pp* senza vibr., sehr gleichmäßig very even

morendo *pp* sim.

pp senza vibr., sehr gleichmäßig very even

pp senza vibr., sehr gleichmäßig very even

Glockenspiel (klingt 2 Oktaven höher) (sounds 2 octaves higher) *pp* dolce

mp

Mib

p

pp sempre senza vibr., sehr gleichmäßig very even

pp sempre senza vibr., sehr gleichmäßig very even

pp sempre senza vibr., sehr gleichmäßig very even

pp ten., senza vibr., sehr gleichmäßig very even

pp sempre senza vibr.,

pp sempre senza vibr.,

pp sempre senza vibr.,

pp sempre senza vibr.,

pp sempre senza vibr., ten., sehr gleichmäßig very even

pp sempre senza vibr.,

dim.

I. *Vord.*

25 26 27 28

1 *morendo pp sim.* *morendo pp sim, ten.*

2 *pp senza vibr., sehr gleichmäßig very even* *morendo*

3 *pp senza vibr., sehr gleichmäßig very even* *morendo pp sim.* *morendo* *mula in Fl. picc.*

OBOE SOLO *morendo pp possibile* *sim.* *(senza dim.)*

1 *morendo pp sim.* *(senza dim.)*

2 *pp sim.* *morendo pp sim.* *morendo pp sim.* *(senza dim.)*

3 *morendo pp sim.* *morendo pp sim.* *(senza dim.)*

Clar. 1 *pp senza vibr., sehr gleichmäßig very even* *(senza dim.)*

2 *pp senza vibr., ten.* *(senza dim.)*

Glockenspiel *lasciar vibrare*

Cel. *mp* *mp* *mp*

Arpa *Do4* *mp* *p*

Vla. 1 2 3 4 *dim. - morendo* *pp ten.*

Vcl. 1 *sehr gleichmäßig very even* *pp ten.*

2 *sehr gleichmäßig very even* *dim. - - - - - morendo* *pp ten.*

3 *pp ten.*

4 *pp ten.*

5 *pp ten.*

6 *sempre pp ten.*

1, 2, 3 unis. *dim. - - - - - morendo*

Cb. 4 *dim. - - - - - morendo*

D

29

30

31

32

Fl. 1
FLAUTO CONTRALTO SOLO
OBOE SOLO

*pp ten, senza vibr., sehr gleichmäßig
very even*

dim. . . . morendo al niente

Ob. 1
Ob. 2
Ob. 3

muta in Oboe d'amore
muta in Cor. ingl.

Clar. 1
Clar. 2
Clar. basso

pp sim.
sempre pp
pp senza vibr.

morendo pp espr. mf sub pp mp ppp pp espr.
morendo pp espr. mf sub pp mp
pp pp espr. poco mp sub p mp ppp pp espr. pp pp

Fag. 1
Fag. 2

(sempre con sord.)
(sempre con sord.)
ppp non espr.
ppp non espr.

Tr.
Trbn.
Glockenspiel

Sehr pp-pp ten. weid einsetzt attack very gently (sempre con sord.)
dim. . . . morendo al niente
ppp ten.
morendo

(auf einem Atemzug) (in one breath)
ppp ten.
morendo

unmerklich einsetzen attack imperceptibly lasciar vibrare (beide Töne auf einem Atemzug) ppp ten.
poco espr. p sub ppp ten.
morendo al niente

Cel.
Arpa

Via. 1
Via. 2
Via. 3
Vcl. 1
Vcl. 2
Vcl. 3, 4, 5 unis.
Vcl. 6
Cb. 1, 2, 3, 4 unis.

pp ten.
pp ten.
ppp
ppp
ppp
ppp
pp ten, senza vibr.

sub. abgerissen
molto stop as though torn off



FLAUTO
CONTRALTO
SOLO

33

34

35

36

Ob.
d'amore

Cor.
ingl.

Clar.
1

Clar.
2

Clar.
basso

Fag.
1

Fag.
2

Cfag.

Cor.
2

Tr.

Trbn.

Vla.
1

Vla.
2

Vla.
3

Vla.
4

Vcl.
1

2,3,4,5
unis.

Vcl.
6

Cb. 1,2,3,4
unis.

sehr weich einsetzen
attack very gently

pp molto *espr.* *cresc.* *mf* *sub* *pp* *mp* *pp* *sim.* *mp* *sub* *pp*

(klingt wie notiert)
(sounds as notated)

sehr weich einsetzen
attack very gently

ppp *pp* *espr.*

(klingt wie notiert)
(sounds as notated)

sehr weich einsetzen
attack very gently

pppp *pp* *espr.*

mf *sub* *pp* *mf* *pp* *morendo* *ppp* *pp* *espr.* *cresc.*

pp-ppp *pp* *espr.* *p* *mf* *sub* *pp* *mp* *pp* *morendo* *pp* *ten.*

mf *sub* *pp* *p* *morendo* *pp* *espr.* *mp* *sub* *pp* *p* *pp* *cresc. poco* *p* *ten.*

senza sord.

morendo *pp* *ten., espr.* *mf* *sub* *pp* *ten.* *morendo* *ppp*

senza sord.

morendo *pp* *ten., espr.* *mp* *sub* *pp* *ten.* *morendo* *ppp*

(sounds an octave lower) (klingt 8^{va} tiefer)

sehr weich einsetzen
attack very gently

pp *morendo* *ppp*

(sempre con sord.)

ppp non *espr.* *morendo*

al niente

pppp *sim.* *morendo*

IV. sul tasto *v*

pp *ord.* *sempre pp*

IV. sul tasto *v*

pp *ord.* *sempre pp*

IV. sul tasto *v*

pp *ord.* *sempre pp*

IV. sul tasto *v*

pp *ord.* *sempre pp*

pp dolce *morendo*

pp *espr.* *mf* *sub* *pp* *ten.*

pp *espr.* *mf* *sub* *pp* *ten.*

pp *espr.* *mf* *sub* *pp* *ten.*

F

37

38

39

40

1 Fl. *sehr weich einsetzen* *attak very gently* **pp** *espr. cresc.* *mf sub. ten.* *pp* *morendo*

2 Fl. *sehr weich einsetzen* *attak very gently* **pp** *espr. mf sub. ten.* *pp* *morendo*

FLAUTO CONTRALTO SOLO *mf sub. cresc.* *pp* *mp dim.* *morendo*

OBOE SOLO *sehr weich einsetzen* *attak very gently* **pp** *espr.* *cresc.* *mf sub. cresc.* *pp* *mp sub. pp*

Ob. 1 *sehr weich einsetzen* *attak very gently* **ppp** *pp espr.* *cresc.* *mf sub. pp* *cresc.*

Ob. d'amore *cresc.* *mf sub. morendo* **ppp** *pp cresc.* *mp sub. cresc.* *mf sub. pp*

Cor. ingl. *morendo* **ppp** *pp* *ppp sim.* *cresc.* *p sub. pp* *cresc.*

Clar. 1 *mf dim.* *morendo* **ppp**

Clar. 2 *morendo* **ppp**

Clar. basso *morendo* **ppp**

Fag. 1 *sehr weich einsetzen* *attak very gently* **pp** *dolciss.* *cresc.* *mp sub. pp* *cresc.* *mp sub. pp*

Fag. 2 *sehr weich einsetzen* *attak very gently* **pp** *dolciss.* *cresc.* *mp sub. pp* *cresc.* *mp sub. pp*

Cor. 1 (sempre con sord.) *sehr weich einsetzen* *attak very gently* **pp** *ten.*

Cor. 2 (sempre con sord.) *sehr weich einsetzen* *attak very gently* **ppp** *p sub. ten. pp*

Tr. (sempre con sord.) *stets sehr weich einsetzen* *always attack very gently* **ppp** *morendo*

Trbn. *stets sehr weich einsetzen* *always attack very gently* **ppp** *morendo*

Vla. 1 *ord.* *sempre pp* *ten.*

Vla. 2 *ten.*

3. 4. unis. *morendo* **ppp** *ten.*

Vc. 1 *pp sempre* *ten.*

Vc. 2, 3, 4, 5, 6 unis. *ten.*

Cb. 1, 2, 3, 4 unis. *sempre p* *ten.*

G **H**

(41) (42) (43) (44)

1. Fl. *stets weich einsetzen always attack very gently pp ten., dolciss.* *f plötzlich aufhören stop suddenly*

2. Fl. *stets weich einsetzen always attack very gently pp ten., dolciss.* *f plötzlich aufhören stop suddenly*

FLAUTO CONTRALTO SOLO *stets weich einsetzen always attack very gently pp ten., dolciss.* (sempre pp) morendo

OBOE SOLO *morendo* *stets sehr weich einsetzen always attack very gently pp* *mf espr.* *sub. p* *mf sub. pp ten. dolciss* *espr.*

Ob. 1 *mf dim.* *morendo*

Ob. d'amore *mp sub. pp* *p* *morendo* *stets sehr weich einsetzen always attack very gently ppp* *pp espr.*

Cor. ingl. *p dim.* *morendo*

Clar. 1 *ppp ten. senza vibr.*

Clar. 2 *ppp ten. senza vibr.* *ten. sim.*

Fag. 1 *poco cresc. ... p dim.* *pp* *morendo* *stets sehr weich einsetzen always attack very gently ppp* *pp espr.* *p sub. pp (ten. senza dim.)* *ppp non espr.*

Fag. 2 *poco cresc. ... p dim.* *pp* *morendo* *stets sehr weich einsetzen always attack very gently ppp* *pp non espr.*

Cor. 1 *morendo*

Cor. 2 *(ten. senza dim.)*

Tr. *ppp* *morendo*

Trbn. *ppp ten.* *(ten. senza dim.)*

Vibr. *Vibraphon (ohne Motor) mit weichen Schlegel (so daß nur der Grundton erklingt, nicht die Oktave) (motor off) with soft mallets (so that only the fundamental sounds, not the octave)* *lasc. vibrare* *pp*

Cel. *lasc. vibrare*

Arpa *Fak Lab Reb* *non arpegg. p dolce* *lasc. vibrare*

Vla. 1 *(ten. senza dim.)*

Vla. 2 *(ten. senza dim.)*

3. 4. unis. *(ten. senza dim.)*

Vcl. 1 *(ten. senza dim.)*

Vcl. 2, 3, 4, 5, 6 unis. *(ten. senza dim.)*

Cb. 1, 2, 3, 4 unis. *(ten. senza dim.)*

I

45

46

47

48

Fl. 1 *pp espr.* *mf sub. pp* *morendo* *pp dolciss.* *poco espr.* *mp sub. pp* *morendo* *pp non espr., senza vibr.*

Fl. 2 *pp ten. dolciss.* *poco espr.* *mp sub. pp* *ten.*

Picc. 3 Flauto picc. (klingt 8^{va} höher) (sounds an octave higher) *pp ten.*

FLAUTO CONTRALTO SOLO *pp dolciss.* *espr. poco* *mp sub. pp* *ten. senza vibr.* *morendo*

OBOE SOLO *mf sub. p* *dim.* *pp* *morendo* *pp* *espr.* *mp sub. pp*

Ob. d'amore *mf sub. pp* *ten. dolciss.* *poco espr.* *mp sub. pp* *ten. dolciss.*

Clar. 1 *morendo*

Clar. 2 *morendo*

Fag. 1 *sempre ppp* *morendo* *unmerklich einsetzen ppp ten.* *attack imperceptibly*

Fag. 2 *sempre ppp* *morendo*

Tr. *senza sord.* *sehr weich* *very gently* *ppp* *ten., non espr.*

Trbn. *senza sord.* *sehr weich* *very gently* *ppp non espr.* *morendo*

Vibr. *lasc. vibrare* *ppp* *ppp*

Vcl. 1 *pp ten.*

J

49

50

51

52

1 Fl. *morendo*

2 Fl. *morendo*

3 Picc. *morendo* *pp sempre*

FLAUTO CONTRALTO SOLO *pp sempre senza vibr* *p ten.* *dim. - - - - pp* *morendo* *pp espr.*

OBOE SOLO *dolciss. ten.* *poco espr.* *p* *pp ten., senza vibr.* *morendo* *ppp* *pp dolciss.*

Ob. d'amore *morendo* *ppp non espr.*

Fag. 1 *morendo*

Tr. *morendo*

Vibr. *lasc. vibrare*

Arpa *mp* *lasc. vibrare*

1 Vla. *pp ten.* *morendo*

2 Vla. *pp ten.*

1 Vcl. *pp ten.*

2 Vcl. *pp ten.* *morendo*

3 Vcl. *pp ten.*

4 Vcl. *pp ten.*

K

53

54

55

56

Picc. 3 *morendo* *pp ten. senza vibr.*

FLAUTO CONTRALTO SOLO *poco p sub ten. senza vibr.* *pp* *morendo*

OBOE SOLO *poco espr.* *p sub. pp* *morendo pp senza vibr.* *sim., ten.*

Ob. d'amore *(sempre ppp)* *morendo*

Clar. 1 *ppp non espr, senza vibr.*

Clar. 2 *ppp non espr, senza vibr.*

Fag. 1 *ppp possibile* *morendo*

Cel. *pp*

Arpa Sol b *p* *lasc. vibr.*

Vla. 1 *pp ten.* *morendo*

Vla. 2 *ten.* *morendo*

Vcl. 1 *morendo*

Vcl. 3 *morendo*

Vcl. 4 *morendo*

L

57 58 59 60

Fl. 1 *ppp* ten. senza vibr. *morendo*

Picc. 3 *morendo* *pp sim.* *morendo*

FLAUTO CONTRALTO SOLO *pp poco espr.* *poco cresc. - p sub. pp* ten. senza vibr. *morendo* *pp poco espr.* *p sub. pp* senza vibr.

OBOE SOLO *morendo* *pp sim., ten.*

Clar. 1 *morendo*

Clar. 2 *morendo*

Cel. *lasc. vibrare*

M

N

61 62 63 64

Fl. 1 *ppp sim.* *morendo*

FLAUTO CONTRALTO SOLO *poco espr.* *mp sub. pp* senza vibr. *ten.* *morendo* *muta in Flauto basso*

OBOE SOLO *sempre pp* *morendo* *pp senza vibr., non espr., ten.*

Ob. 1 *unmerklich einsetzen* *ppp* ten. senza vibr. *morendo*

Vla. 1,2,3,4 unis. *unmerklich einsetzen* *ppp* ten. senza vibr. *cresc. poco a poco -*

Vcl. 1,2,3, 4,5,6 unis. *unmerklich einsetzen* *ppp* ten. senza vibr. *cresc. poco a poco -*

poco a poco ord. poco a poco sul pont.
Bogenwechsel alternierend und stets unmerklich
sul tasto bow changes alternatively and always imperceptibly

poco a poco ord. poco a poco sul pont.
Bogenwechsel alternierend und stets unmerklich
sul tasto bow changes alternatively and always imperceptibly



65 66 67 68

OBOE SOLO

1 2 3 4

Vla.

1 2 3

Vcl.

4,5,6 unis

morendo

(Bogenwechsel häufiger) (more frequent bow changes)

p - mf - f cresc. molto ff - fff

sub. ord. *)

pp ten. espr.

dim. - - - morendo

pp espr.

*) Tremoli so dicht wie möglich
Tremolos as dense as possible

Accelerando poco a poco - - - - - al -

69 70 71 72

Vla.

1 2 3 4

Vcl.

1 2 3 4 5 6

cresc. poco a poco

pp espr., cresc. a poco

viel Bogenwechsel change bow often

(p) - (mp) - (mf) - (f) - (ff)

73

74

75

76

1
2
Fl.

Picc. 3

FLAUTO BASSO SOLO
Flauto basso (klingt wie notiert) (sounds as notated) (rigoroso)
unmerklich einsetzen attack imperceptibly
plötzlich aufhören stop suddenly
fff ten. senza vibr. dim poco a poco

OBOE SOLO
unmerklich einsetzen attack imperceptibly
plötzlich aufhören stop suddenly
ppp - pp - p - mp - mf - f - ff
fff ten., tutta la forza

1
2
Clar.

Fag. 1
2

1
2
Cor.

Glockenspiel
Glockenspiel (klingt 2 Oktaven höher) (sounds 2 octaves higher)
lasc. vibrare
mf

Cel.

Arpa
lasc. vibrare

1
2
3
4
Vla.

1
2
3
4
5
6
Vcl.

Cb. 1,2,3,4
uris.

*) (#♯)

mf ten. senza vibr.

*) Kontrabaß: der resultierende Flageolett-Ton (kleine Note) ist ebenfalls transponierend notiert (klingt gis“, eine Oktave über die Flöten).
Double basses: the harmonic produced (the little note) is likewise notated in transposition (it sounds an octave above the flutes).

T string. molto . . . al **4** $\text{♩} = 116$ (ancora più mosso)

4 $\text{♩} = 42$
4 Lento sostenuto

77 78 79 80

Fl. 1, 2: *p ten. senza dim.*

Picc. 3: *p sempre*

FLAUTO BASSO SOLO: *(senza dim.) mf cresc. molto* **plötzlich aufhören stop suddenly** *p mf ten. senza vibr. morendo*

OBOE SOLO: *morendo*

Clar. 1, 2: *(senza dim.) f* *morendo*

Clar. basso: *sf* *unmerklich einsetzen attack imperceptibly ppp pp ten. senza vibr.*

Fag. 1, 2: *(senza dim.) f*

Cor. 1, 2: *f mf ten.* *p*

Tr. 1, 2: *p ten. (senza dim.) mf ten. (senza dim.)*

Vibr. *Vibraphon lasc. vibrare (ohne Motor) (motor off) mf*

Cel.: *lasc. vibrare*

Arpa: *Do# La# Re G* *sf mf*

Vla. 1, 2, 3, 4 unis.: *p ten.* *(mettere sord.)*

Vcl. 1, 2, 3, 4 unis.: *pizz. pp* *(mettere sord.)*

5, 6 unis.: *p ten.* *(mettere sord.)*

Cb. 1, 2, 3, 4: *pp ten. senza vibr. morendo*

V *

W

FLAUTO BASSO SOLO (81) *mesto* *pp = mf espr.* *5* *in rilievo* (82) *morendo* *P espr.* *f sub.* *p = mf cresc.* *ff ten.* *morendo mf ten.* (83) *sempre in rilievo (al fine)* (84) *morendo*

1 Clar. *pp espr.* *morendo*

2 Clar. *pp espr.* *morendo*

Clar. basso *(senza dim.) pp espr.* *sempre pp ten. dolciss.*

1 Fag. *ppp = pp sempre pp, ten. dolciss.* *morendo*

2 Fag. *ppp ten. dolciss.* *morendo*

Cfag. *unmerklich einsetzen attack imperceptibly ppp ten. dolciss.* *morendo*

1 Cor. *con sord.* *ppp ten.*

2 Cor. *con sord.* *ppp*

Tr. *con sord.* *ppp ten.* *morendo*

Trbn. *con sord.* *ppp ten.* *morendo* *pppp ten.*

Arpa *Sol 4 non arpegg. pp* *ppp*

Vla. 1,2,3,4 unis. *con sord.* *arco pp ten. senza vibr.* *pp ten. senza vibr.*

1 Vcl. *con sord.* *arco pp ten. senza vibr.* *pp ten. senza vibr.*

2 Vcl. *con sord.* *arco pp ten. senza vibr.* *pp ten. senza vibr.*

3 Vcl. *con sord.* *arco pp ten. senza vibr.* *pp ten. senza vibr.*

4 Vcl. *con sord.* *arco pp ten. senza vibr.* *pp ten. senza vibr.*

5 Vcl. *con sord.* *arco pp ten. senza vibr.* *pp ten. senza vibr.*

6 Vcl. *con sord.* *arco pp ten. senza vibr.* *pp ten. senza vibr.*

1 Cb. *pp ten. senza vibr.*

2 Cb. *pp ten. senza vibr.*

3 Cb. *pp ten. senza vibr.*

4 Cb. *pp ten. senza vibr.*

*) Anmerkung für den Dirigenten: ab hier – bis Ende des Satzes – soll das Orchester so leise spielen, daß die Baßflöte stets gut zu hören ist.
 Note for the conductor: from here until the end of the movement, the orchestra must play softly enough to permit the bass flute to be heard clearly at all times.



85 86 87 88

FLAUTO BASSO SOLO
senza vibr. sim. morendo p non vibr, ten. senza espr. morendo p < mf dolciss. (sempre

Clar. 1
pp ten. senza vibr. (senza dim.)

Clar. 2
pp ten. senza vibr. (senza dim.)

Clar. basso
morendo pp ten. senza vibr. (senza dim.)

Cfag.
sim. ppp morendo

Cor. 1
ppp sempre (senza dim.)

Cor. 2
poco espr. ppp ten. (senza dim.)

Trbn.
morendo

Arpa
Dob pp () pp*

Vla. 1
(senza dim.) sul tasto v. 3 ppp sempre, ten. senza vibr.

Vla. 2, 3, 4 unis.
(senza dim.)

Vcl. 1
sim. morendo

Vcl. 2
sim. morendo

Vcl. 3
sim. morendo

Vcl. 4
sim. morendo

Vcl. 5
sim. morendo

Vcl. 6
sim. morendo

Cb. 1
sempre pp sim. morendo pp sim. sim.

Cb. 2
sempre pp sim. (senza dim.)

Cb. 3
sempre pp sim. (senza dim.)

Cb. 4
sempre pp sim. (senza dim.)

IV V
pp sim.

V V
pp sim.

*) Baßflöte + Harfe setzen ohne Zäsur ein (quasi legato zu den Klarinetten, Hörnern und Streichern).
 Bass flute and harp attack without a caesura (quasi legato to the clarinets, horns and strings).

89 poco in rilievo) 90 91 92

FLAUTO BASSO SOLO
espr. f *sub. p=mf ten. dolciss.* *morendo* *p=mf espr.* *sempre mf*

1
 Clar. *ppp ten.* *morendo*

2
 Clar. *ppp ten.* *morendo*

Clar. basso *ppp ten.*

Vla. 1 *morendo*

Vcl. 1 *IV. V* *pp sim.* *dim. - - - ppp* *morendo* *ppp sim.*

2 *IV. V* *pp sim.* *dim. - - - ppp* *morendo*

1 *dim. - - - ppp* *morendo*

2 *IV. V* *pp sim.* *dim. - - - ppp* *morendo*

Cb. 3 *II. V* *pp sim.* *sim.* *dim. - - - ppp* *morendo*

4 *sim.* *sim.* *dim. - - - ppp* *morendo*



93 94 95 96 97

FLAUTO BASSO SOLO
**) dim. - - - ppp dim. - - - morendo al niente*

Clar. basso
**) dim. - - - morendo al niente*

Vc 1 *morendo* *G. P.* *G. P.* *G. P.* *affacca (Durata: ca 8')*

*) *Dynamische Balance = diminuendo und morendo ganz gleich in der Bass-Flöte und der Bassklarinetten (als wären beide ein einziges Instrument).*
 Dynamic balance: diminuendo and morendo must be exactly alike in the bass flute and the bass clarinet (as though they were a single instrument).

Allegro corrente *)

II.

① (Fl.-piccolo muta in Flauto 3)

②

③

FLAUTO BASSO SOLO

Clar. 1

Clar. 2

Clar. basso

*) Stets sehr gleichmäßig, ohne jede Akzentuierung der Takt-Anfänge oder der Taktunterteilungen.

**) Während im I. Satz die h, #, b, etc. für jede Note ausgeschrieben wurden, gilt für Satz II folgendes: h wird nur angegeben, wo nötig; # und b (auch #, h, b bzw. #, h, b) sind jeweils für den ganzen Takt gültig (falls nicht geändert).

***) Flauto basso p = p der Klarinetten

*) Always very even, without any accentuation at the beginning of the bar or its subdivisions.

**) In the 1st movement h, #, b, etc. were written for every note. In the 2nd movement, the following applies: h is written only where necessary. # and b (and #, h, b and #, h, b) are valid for the whole bar (unless changed during it).

***) Bass flute p = p in clarinets.

A ④

⑤

⑥

FLAUTO BASSO SOLO

Clar. 1

Clar. 2

Clar. basso

Fag. 1

Fag. 2

Cor. 1

Cor. 2

Vcl. 1

****) Fagott 1, 2 pp con sord = p der Klarinetten

*****) Vcl.: Die Erhöhung des Tones f soll mit dem erhöhten f der Baßflöte genau übereinstimmen.

*****) pp in bassoons 1, 2 con sord. = p in clarinets.

*****) Vcl.: the raised f must precisely match the raised f in the bass flute.

B

C

7

8

9

↓ ↓

1 1

•••/•••:| •••/•••:|

sim. (re sempre ♯, fa sempre ♯)

FLAUTO
BASSO
SOLO

1
Clar.

2
Clar.

Clar.
basso

1
Fag.

via sord.

2
Fag.

via sord.

1
Cor.

sim.

2
Cor.

sim.

Trbn.

con sord.

*nur einmal anblasen
attack only once*

pp

ten.

*)

dim. - morendo

Via.
1,2,3,4
unis.

con sord. sul pont., alla corda

p

Vcl. 1

ten. senza vibr.

(sim, fa sempre ♯)

pp sempre

dim.

1
Cb.

sul tasto

V

pp

2
Cb.

sul tasto

V

pp

3
Cb.

sul tasto

V

pp

4
Cb.

(ord.) V

1. o.

pp ten.

*) zwischen den Positionen V. und VI (siehe auch Vorwort)
between positions 5 and 6 (see Preface)

FLAUTO BASSO SOLO

10 11

poco cresc. - - - mf espr. dim. - - - p - - - pp morendo *p < mf ten. senza vibr.*

1 *poco a poco ord.*
dim. poco a poco - - - pp

2 *poco a poco ord.*
dim. poco a poco - - - pp

3 *poco a poco ord.*
dim. poco a poco - - -

4 *poco a poco ord.*
dim. poco a poco - - -

1 *sempre sul tasto*
unmerklich einsetzen attack imperceptibly pppp cresc.

2 *con sord. (ord.) V III. pp ten.*

3 *con sord. sul tasto*
ppp ten.

4 *con sord. (ord.) V IV. pppp ten.*

1 *dim. poco a poco ppp*

2 *dim. poco a poco ppp*

3 *dim. poco a poco ppp*

4 *morendo*

D

12

13

1 $\frac{3}{4}$ / $\frac{3}{4}$

FLAUTO
BASSO
SOLO

5 *p ten.*

Vla.

1 *sul tasto*
74 *ppp*

2 *sul tasto*
12 14 *ppp*

3 *sul tasto*
12 12 14 *pp ppp*

4 *sul tasto*
12 12 12 14 *pp ppp*

Vcl.

1 *poco a poco* - *ppp* - *pp* - *(cresc.)* - *p*
(fr) *poco a poco* *(la sempre b)* *ord.*

2 *sul tasto* *II. v* *pppp cresc. poco a poco ppp* - *pp* - *p*
unmerklich einsetzen *attak imperceptibly* *ord.*

Vcl.

3

4

5 *con sord.* *(ord.) v* *II. o* *pppp ten.*

Cb.

1 *pppp* - *morendo*

2 *pppp* - *morendo*

3 *pppp* - *morendo*

E

14

muta in Flauto

15

16

FLAUTO
BASSO
SOLO

dim. - - - morendo

sempre sul tasto

poco a poco ord.

dim. - - - morendo

unmerklich einsetzen
(attack imperceptibly)
pppp poco cresc.

pp ten. senza vibr.

alla corda (non spicc.)
punta d'arco (sul tasto)

dim. - - - morendo

pppp poco cresc. - **pp**

dim. - - - morendo

dim. - - - morendo

dim. - - - morendo

alla corda (non spicc.)
punta d'arco

poco dim. - - **pp**

pp sempre

alla corda (non spicc.)
punta d'arco

dim. - - - **pppp** morendo **pp**

sempre sul tasto

dim. - - - **pppp** - - morendo **pppp** poco cresc. - - **pp** ten. senza vibr. dim.

podhiss. cresc. - - - **pp** ten. morendo **pp**

podhiss. cresc. - - - **pp** ten.

ord. V. con sord. IV. **pppp** *podhiss. cresc.* - - **pp** ten.

ord. I. V. **ppp** ten. dim..

ord. III. V. **ppp** ten. dim..

Vla.

Vcl.

Cb.

17 18

Vla. 1
1
2
3
4
5
6

Vcl. 1
2

Cb. 1
2

(sempre sib)

ord. V
IV. V

pppp *morendo* *ppp* *pp* *ten.*

ppp *pp* *ten.*

dim. *ppp* *morendo*

dim. *ppp* *morendo*

pppp *morendo*

pppp *morendo*

F 19 20

Vla. 1
2
3

Vcl. 1
2
3
4
5
6

alla corda (non spicc.)
sul pont. punta d'arco

poco a poco sul pont.

sempre *pp*

poco a poco (sempre sib) sul pont.

sempre *pp*

dim. *ppp* *morendo* *pp*

unmerklich einsetzen
attak imperceptibly *pppp*

sul tasto

unmerklich einsetzen
attak imperceptibly *pppp*

alla corda (non spicc.)
sul pont., punta d'arco

alla corda (non spicc.)
sul pont., punta d'arco

dim. *ppp* *morendo* *pp*

unmerklich einsetzen
attak imperceptibly *pppp*

unmerklich einsetzen
attak imperceptibly *pppp*

G

22

21

Fl. 1 *sehr weich einsetzen attack very gently* **pppp** *dolciss.*

FLAUTO SOLO *sehr weich einsetzen attack very gently* **pp** *dolciss.*

OBOE SOLO *sehr weich einsetzen attack very gently* **pppp** *dolciss.*

Clar. basso *sehr weich einsetzen attack very gently* **mp** *dolciss.*

Vibr. *Vibraphon (ohne Motor) (motor off)*
stets mit weichem Schlegel (so daß nur der Grundton erklingt, nicht die Oktave)
with soft mallets (so that only the fundamental tone sounds, not the octave) **ppp**

Arpa *Reb* **pp**

Vla. 1 *dim. - - - ppp morendo* **pp** *sul pont., punta d'arco alla corda (non spicc.)* **pp** *sub. ord.* **sempre pp**

Vla. 2 *pp* **pp** *sul pont., punta d'arco alla corda (non spicc.)* **pp** *sub. ord.* **sempre pp**

Vla. 3 *poco a poco ord.* **pp** *dim. - - - ppp morendo* **pp** *sul pont., punta d'arco (9) alla corda (non spicc.)* **pp** *sub. ord.* **sempre pp**

Vcl. 1 *sehr weich einsetzen attack very gently* **ppp** **pp** *IV.* **pp** *sempre* *sub. ord.*

Vcl. 2 **pp** **pp** *sub. ord.* **pp** *sempre*

Vcl. 3 **pp** **pp** *sub. ord.* **pp** *sempre*

Vcl. 4 **pp** **pp** *sub. ord.* **pp** *sempre*

Vcl. 5 *dim. - - - ppp morendo* **pp** *sul pont., punta d'arco alla corda (non spicc.)* **pp** *sub. ord.* **pp** *sempre*

Vcl. 6 *poco - - pp ten.*

Cb. 1 *sul tasto* **pp**

*) Tremoli so dicht wie möglich
Tremolos as dense as possible

poco
accel. al-

(23) (24)

Fl. 1

FLAUTO SOLO

OBOE SOLO

Clar. basso

Vibr.

Arpa

Vla. 1

Vla. 2

Vla. 3

Vla. 4

Vcl. 1

Vcl. 2

Vcl. 3

Vcl. 4

Vcl. 5

Vcl. 6

Cb. 1

via sord.

H ♩ = 96 (più mosso)

(25) (26) (27)

OBOE SOLO
cresc. molto *ff* *fff*

1 *fpp*

2 *fpp*

Fag. 1 senza sord. *fpp*

2 senza sord. *fpp*

Trbn. (con sord.) *sf*

I

(28) (29) (30)

1 *fpp*

2 *fpp*

Fag. 1 *fpp*

2 *fpp*

Tr. con sord. *ppp*

(sempre con sord.) *ppp*

sempre *ppp*

sempre *ppp*

J

31 32 33

Ob. d'amore
sehr weich einsetzen
attack very gently
ppp

Cor. ingl.
sehr weich einsetzen
attack very gently
pppp

Clar.
 1 *fpp*
 2 *fpp*

Fag.
 1 *fpp*
 2 *fpp*

Tr.
fpp

Trbn.

Cb.
 1 ord. *sehr gleichmäßig, ohne jede Akzentuierung*
very even, without any accentuation
punta d'arco, alla corda, (non spicc.)
p
 2 ord. *sehr gleichmäßig, ohne jede Akzentuierung*
very even, without any accentuation
punta d'arco, alla corda, (non spicc.)
p
 3 ord. *sehr gleichmäßig, ohne jede Akzentuierung*
very even, without any accentuation
punta d'arco, alla corda, (non spicc.)
 4 ord. *sehr gleichmäßig, ohne jede Akzentuierung*
very even, without any accentuation
punta d'arco, alla corda, (non spicc.)

*) *Dynamische Balance: Englisch Horn so leise als möglich; Ob. d'am. ppp = Engl. Horn pppp*
Dynamic balance: Cor anglais as soft as possible; ppp in Ob. d'am. = pppp in Cor anglais.

*senza sord.
punta d'arco
sehr gleichmäßig
very even,
senza sord.
punta d'arco, alla corda (non spicc.)
sehr gleichmäßig, ohne jede Akzentuierung
very even, without any accentuation*

*senza sord.
punta d'arco, alla corda (non spicc.)
sehr gleichmäßig, ohne jede Akzentuierung
very even, without any accentuation*

*senza sord.
punta d'arco, alla corda (non spicc.)
sehr gleichmäßig, ohne jede Akzentuierung
very even, without any accentuation*

37 38 39

K

34 35 36

L

(40)

(41)

sehr gleichmäßig, ohne jede Akzentuierung
 very even, without any accentuation
 punta d'arco, alla corda (non spicc.)

sempre senza sord. *ppp* - *pp*

sehr gleichmäßig, ohne jede Akzentuierung
 very even, without any accentuation
 punta d'arco, alla corda (non spicc.)
 senza sord. *ppp* - *pp*

sehr gleichmäßig, ohne jede Akzentuierung
 very even, without any accentuation
 punta d'arco, alla corda (non spicc.)
 senza sord. *ppp* - *pp*

sehr gleichmäßig, ohne jede Akzentuierung
 very even, without any accentuation
 punta d'arco, alla corda (non spicc.)
 senza sord. *ppp* - *pp*

ohne jede Akzentuierung
 without any accentuation
 alla corda (non spicc.)

dim. - - - - *ppp*

dim. - - - - *ppp*

dim. - - - - *ppp*

dim. - - - - *ppp*

dim. - - - - *ppp*

poco rall. _ _ al

42 43

Vla.

Vcl.

1 2 3 4 1 2 3 4 5 6

poco a poco *)

70

sul tasto, punta d'arco
senza sord. *) $\frac{1}{2}$
pp

sul tasto, punta d'arco
senza sord. *)
pp

*) $\frac{1}{2}$ = bedeutet keine $\frac{1}{64}$ - tel, sondern ein so dichtes Tremolo als möglich
= does not mean 64ths, but as dense a tremolo as possible.

M ♩ = 82

N

44

45

46

47

1 Fl. 2 Fl. 3 Fl. SOLO

1 Clar. 2 Clar. basso

1 Vla. 2 Vla. 3 Vla. 4 Vla.

1 Vcl. 2 Vcl. 3 Vcl. 4 Vcl. 5 Vcl. 6 Vcl.

1 Cb. 2 Cb.

unmerklich einsetzen attack imperceptibly *pppp* → *pp ten.*

dim *ppp* morendo

unmerklich einsetzen attack imperceptibly *pppp* → *pp ten.*

unmerklich einsetzen attack imperceptibly *pppp* → *pp ten.*

unmerklich einsetzen attack imperceptibly *pppp* cresc. *p* sub. *pp* dim *ppp* morendo *ppp* cresc. poco *pp* - - - - *p* *pp* → *p*

unmerklich einsetzen attack imperceptibly *ppp* cresc. *p* sub. *pp* dim *ppp* morendo *ppp* → *pp ten.*

unmerklich einsetzen attack imperceptibly *pppp* → *pp ten.*

unmerklich einsetzen attack imperceptibly *pppp* → *pp ten.*

sul tasto

dim. *ppp*

dim. *ppp*

dim. *ppp*

dim. *ppp*

dim. *ppp*

dim. *ppp*

dim. *ppp*

dim. *ppp*

dim. *ppp*

dim. *ppp*

dim. *ppp*

dim. *ppp*

III. V

unmerklich einsetzen attack imperceptibly *pppp* → *pp ten.*

unmerklich einsetzen attack imperceptibly *pppp*



51

52

1
Fl. 2
3
FLAUTO SOLO

Clar. 1

unmerklich einsetzen
attack imperceptibly **pppp** ————— **pp**

1
2
3
4
1
2
3
4
5
6
1
2
3
4
Cb.

a poco al niente

pppp *morendo poco a poco* al - - - niente

53 54

1

Fl. 2

3

FLAUTO SOLO

1

Clar. 2

unmerklich einsetzen attack imperceptibly *pppp* — *pp*

morendo *pppp* — *pp*

P

55 56

1

Fl. 2

3

FLAUTO SOLO

1

Clar. 2

Clar. basso

Arpa

dim. — — — — — *ppp* *morendo*

dim. — — — — — *ppp* *morendo*

pp

Mi# Fa#
Re#

pp

Arpa

dd *aduas*

Cel.

fu

Fag. 1

ddd sempre

2

dd

1

Clar.

dd

FLAUTO SOLO

3

2

1

Fl.

60

R

69

Arpa

Cel.

ddd

Fag. 1

ddd

Clar. basso

1

Clar.

d

FLAUTO SOLO

3

2

1

Fl.

57

R

58

59

61 62

1

Fl. 2

3

FLAUTO SOLO

Arpa

dim. - - - ppp morendo

S

63 64

1

Fl. 2

3

FLAUTO SOLO

65 66

1
2
3
FLAUTO SOLO

This musical system covers measures 65 and 66. It features four staves: Flute 1 (labeled '1'), Flute 2 (labeled '2'), Flute 3 (labeled '3'), and Flute Solo (labeled 'FLAUTO SOLO'). The key signature is one sharp (F#) and the time signature is 4/4. The music consists of eighth-note patterns with various rests and accents. A double slash is present on the left side of the page, below the Flute Solo staff.

67 68

1
2
3
FLAUTO SOLO

(p sempre) 9

This musical system covers measures 67 and 68. It features the same four staves as the previous system. The key signature and time signature remain the same. The music continues with eighth-note patterns. In measure 68, the Flute Solo part has a dynamic marking of '(p sempre)' and a fermata over a final note. A circled number '9' is located at the end of the Flute Solo staff.

T

(69)

(70)

poco accel.

FLAUTO SOLO

OBOE SOLO

Clar. 1

Fag. 1

Fag. 2

Cfag.

Tr.

Trbn.

*) Fl., Ob. crescendo nur so viel, wie unbedingt nötig im höchsten Register: letzte Töne so wenig *ff* als möglich.
 Fl., Ob. crescendo only as much as is absolutely necessary in the highest register; the last tones should be as little *ff* as possible.

U

sub. ♩ = 74 (Tempo primo)

(71)

(72)

Ob. d'amore

Cor. ingl.

Clar. 1

Clar. 2

Fag. 1

Fag. 2

Tr.

**) Corno Ingl. so leise wie möglich. Dynamische Balance = *pp* in Ob. d'amore, Clar. 1, 2, Fag. 1, 2 richtet sich nach dem *pp* des Cor. Ingl.
 Cor anglais as soft as possible. Dynamic balance: *pp* in oboe d'amore, clar. 1, 2, bassoon 1, 2 is adjusted to the *pp* in Cor anglais.

V

73

74

OBOE SOLO

unmerklich einsetzen attack imperceptibly *pppp* poco a poco cresc. - - - *ppp* - -

Ob. d'amore

(sempre *pp*)

Cor. ingl.

(sempre *pp*)

Clar. 1

pp - *p*

Clar. 2

pp - *p*

Clar. basso

p

Fag. 1

pp

Fag. 2

pp

Cor. 1

sempre con sord.
unmerklich einsetzen attack imperceptibly *pppp* poco a poco cresc. - - - *ppp* - -

1. 2. unis.

ord. *pppp* poco cresc. - - - *ppp* - -

Vla. 3. 4. unis.

ord. *pppp* poco cresc. - - - *ppp* - -

1. 2. unis.

ord. *pppp* poco cresc. - - - *ppp* - -

Vcl. 3. 4. unis.

ord. *pppp* poco cresc. - - - *ppp* - -

5. 6. unis.

ord. *pppp* poco cresc. - - - *ppp* - -

75 76

OBOE SOLO
pp - - - *p* *espr.* - - *mp* ⁵ *sub. pp* *ten.* *morendo* *pp*

Ob. 1
immerklich einsetzen *attack imperceptibly* *pppp* *poco a poco cresc.* - - - *pp* *ten.,* *dolciss.* *pp* *sempre*

Clar. 1
tr

Clar. 2
tr

Cor. 1
pp *ten.* *pp* *sempre* *ten.*

Tr.
senza sord.
sehr weich einsetzen *attack very gently* *ppp*

Arpa
 Fa \sharp Sol \flat La \sharp
 si \sharp Do \sharp Re \flat *pp*

Vla. 1. 2. unis.
pp *ten.* *sempre* *pp*

Vla. 3. 4. unis.
pp *ten.* *sempre* *pp*

Vcl. 1. 2. unis.
pp *ten.* *sempre* *pp*

Vcl. 3. 4. unis.
pp *ten.* *sempre* *pp*

Vcl. 5. 6. unis.
pp *ten.*

W

X

Poco rubato

77 rall. poco - - - - sin al 78 ♩ = 50 (poco meno mosso)

poco capriccioso, rubato

OBOE SOLO

ten. *dolciss.* *poco cresc.* *p* *ten. dolciss.*

Ob. 1

dim. - - - ppp morendo

Clar. 1
2

tr
dim. - - - ppp morendo
dim. - - - ppp morendo

Cor. 1

dim. - - - - ppp - - - morendo

Tr.

ten. dolciss. *sim.*

Cel.

pp *sempre pp*

Arpa

1. 2. unis.

5 (sempre IV₆) *sempre pp*

3. 4. unis.

5

1. 2. unis.

Vcl. 3. 4. unis.

5. 6. unis.

79 80 *leggero, molto capriccioso*

OBOE SOLO *poco cresc. - - mf* *p*

Tr. *dim. - - morendo*

Vibr. *Vibraphon (ohne Motor) (motor off)* *weicht genitly* *pp*

Cel. *12*

Arpa

Vla. *IV. V* *sempre pp*

Y

81

82

Fl. 1 *p ten. dolciss.*

FLAUTO SOLO *p ten. dolciss.*

OBOE SOLO *sub. PP p p sempre sf p ten. dolciss.* *leggiere*

Ob. 1 *p ten. dolciss.*

Ob. d'amore *p ten. dolciss.*

Cor. ingl. *pp ten. dolciss.*

Fag. 1 *pp* *leggiere*

Fag. 2 *pp* *leggiere*

Vibr. *ppp* *p*

Cel. *mp* *sf*

Arpa *p* *Fa#*

Vla. 1,2,3,4 unis. *(senza dim.)*

Ob. 1 *spicc. leggiere*

(Klingt unbedingt unis. mit Fag 1 und 2, keinesfalls eine Oktave tiefer!) (must absolutely sound in unison with bassoon 1 and 2; on no account an octave lower!)

Z

(83)

(84)

Fl. 1
 FLAUTO SOLO
 OBOE SOLO
 Ob. 1
 Ob. d'amore
 Cor. ingl.
 Clar. 1
 Fag. 1
 Fag. 2
 Tr.
 Cb. 1

AA

* allarg.

BB

al $\frac{2}{4}$ ($\frac{4}{8}$) = 36 (♩ = 72)

4

4

(85)

(86)

(sostenuto) molto leggero

Fl. 1
 FLAUTO SOLO
 OBOE SOLO
 Ob. 1
 Ob. d'amore
 Cor. ingl.
 Clar. 1
 Clar. 2
 Arpa

*) Das allargando beginnt am Taktanfang, gilt aber nicht für die Solo-Oboe, die ihre Figur im bisherigen Tempo beschließt.
 The allargando starts at the beginning of the bar, but does not apply to the solo oboe which finishes its passage in the existing tempo.

4/4
CC ♩ = 72 (doppio movimento)

(87) (vorige = jetzige / former = present)

(88)

leggiere capriccioso
sempre ppp („im Hintergrund“) ("in the background")

FLAUTO SOLO
(Geschwindigkeit wie vorhin) (same speed as before)
leggiere capriccioso
ppp sempre *p* *pppp* *ppp („im Hintergrund“)* ("in the background")

OBOE SOLO
ppp („im Hintergrund“) ("in the background")

Ob. 1
leggiere capriccioso, poco in rilievo
p sempre *pp ten.* *mf* *mp* *p* *pp*

Cor. Ingl.
 Corno inglese muta in Oboe 3

Clar. 1
morendo *pp*

Clar. 2

Xyl.
 *) Xylophon mit Marimba-Schlegel with marimba mallets (klingt 8^{va} höher) (sounds an octave higher)
ppp („im Hintergrund“) ("in the background")

Arpa
 Mib Fa# Solb *près de la table* *ppp* *Sol#* *ppp („im Hintergrund“)* ("in the background")

Vla. 1
spicc. leggiere *ppp („im Hintergrund“)* ("in the background")

Vla. 2
spicc. leggiere *ppp („im Hintergrund“)* ("in the background")

Vcl. 1
ppp ten.

Cb. 1
ppp ten.

*) Xylophon = Schlegel, die nur die Grundtöne erklingen lassen, (also 8^{va} der Notierung), nicht jedoch die darüberliegende Oktave (relativ weicher Klang).
 Xylophone: mallets that produce only the fundamental (i. e., an octave above the written notes), but not the upper octave (a relatively soft sound).

DD

accel. poco a poco - - -

89

90

1. Fl. *leggiere capriccioso* *poco a poco cresc.*

2. Fl. *ppp* ("im Hintergrund") *poco a poco cresc.*

3. Fl. *leggiere capriccioso* *ppp* ("im Hintergrund") *poco a poco cresc.*

FLAUTO SOLO *poco a poco cresc.*

OBOE SOLO

Ob. d'amore *mp p* *dim* - - - *ppp morendo* *Oboe d'amore muta in Oboe 2*

1. Clar. *morendo*

2. Clar. *morendo*

Clar. basso *unmerklich einsetzen pppp cresc. poco a poco - - -*
attak imperceptibly

Xyl. *poco a poco cresc.*

Cel. *pp*

Arpa *poco a poco cresc.*

Vla. 1

Vla. 2

Vcl. 1 *ppp ten.*

Vcl. 2 *ppp ten.*

Vcl. 3 *ppp ten.*

Cb. 1 *ppp ten.*

Cb. 2 *ppp ten.*

*) V-celli, Cbassi: *liegende Töne sehr leise, ganz im Hintergrund*
 Vlc., double basses: the sustained tones very soft, completely in the background

91 (accel.) ----- al 92 ♩ = 76 (poco più mosso)

This musical score page includes the following parts and markings:

- Flutes (Fl. 1, 2, 3):** Part 1 starts with *pp* and Part 2 with *p*. Both parts feature sixteenth-note patterns with fingerings (6, 5, 7).
- FLAUTO SOLO:** Part 1 starts with *pp* and Part 2 with *p*. It features sixteenth-note patterns with fingerings (9, 6, 5).
- Clarinet 1 (Clar. 1):** Part 1 includes the marking *dim. - - - morendo*.
- Clarinet Bass (Clar. basso):** Part 1 includes the marking *ppp - - - - pp ten.*
- Xylophone (Xyl.):** Part 1 starts with *pp* and Part 2 with *p*. It features sixteenth-note patterns with fingerings (7, 6, 5).
- Cello (Cel.):** Part 1 includes the marking *poco cresc.* and Part 2 includes the instruction *p (oder mp = p der anderen Instrumente) (or mp = p in the other instruments)*.
- Arpa:** Part 1 starts with *pp* and Part 2 with *p*. It features sixteenth-note patterns with fingerings (y).
- Violin 1 (Vla. 1):** Part 1 includes the marking *perendosi - - - - pppppp*.
- Violins (Vcl. 1, 2, 3):** Part 1 includes the marking *ppp*.
- Contra Basses (Cb. 1, 2):** Part 1 includes the marking *ppp*.

Stets sehr gleichmäßig und präzise

EE

⑨3 always very even and precise

⑨4

The musical score is arranged in systems. The first system includes Flute 1 (Fl. 1), Flute 2 (Fl. 2), and Flute 3 (Fl. 3). The second system includes Flute Solo (FLAUTO SOLO), Clarinet 1 (Clar. 1), Clarinet 2 (Clar. 2), and Clarinet Bass (Clar. basso). The third system includes Xylophone (xyl.) and Cello (Cel.). The fourth system includes Arpa. The fifth system includes Violin 1 (Vcl. 1), Violin 2 (Vcl. 2), Violin 3 (Vcl. 3), and Violin 4 (Vcl. 4). The sixth system includes Contrabass 1 (Cb. 1) and Contrabass 2 (Cb. 2). The score contains various musical notations including notes, rests, dynamics (p, ppp), and performance instructions like 'p leggiero' and '*) IV. V. ppp ten.'.

*) Siehe Fußnote Seite 49
See footnote on p. 49

95

96

1
2
3
FLAUTO SOLO
1
2
Clar. basso
Xyl.
Cel.
Arpa
1
2
3
4
Vcl.
1
2
Cb.

pp 5 6 7 (8) 9 10
pp 5 6 7
pp 5 6
pp 5 6 7 (8) 9 10 10
pp 5 6 7 (8) 9
pp 5 6 7 (8)
dim. - - - *ppp* *morendo*
dim. - - - - *ppp*
dim. - - - - *ppp*
dim. - - - - *pp* - - - *ppp* - - - *pppp* *perdendosi*

Detailed description: This page of a musical score, numbered 52, contains measures 95 and 96. The score is for a woodwind ensemble, strings, and arpa. The woodwinds include three flutes (Fl.), a solo flute (FLAUTO SOLO), two clarinets (Clar.), a bass clarinet (Clar. basso), xylophone (Xyl.), and celesta (Cel.). The strings consist of four violins (Vcl.), two cellos (Cb.), and an arpa. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. Measures 95 and 96 are marked with dynamics such as *pp*, *ppp*, *dim.*, and *perdendosi*. The flute parts feature complex rhythmic patterns with slurs and fingerings (5, 6, 7, 8, 9, 10). The bass clarinet part includes a *morendo* instruction. The xylophone and celesta parts have *ppp* dynamics. The arpa part features a *perdendosi* instruction. The string parts are mostly sustained notes or rests.

(97)

(98)

Fl. 1 *sfp* *g* *sfp* *sfp* *sfp*
 Fl. 2 *p* *sfp* *sfp* *sfp* *sfp*
 3 *sf*
 FLAUTO SOLO *sf* *sfp* *sfp* *sfp*
 OBOE SOLO *sfp* *sfp* *sfp* *sfp*
 Ob. 1 *sfp* *sfp* *sfp* *sfp*
 1 *p* *sfp* *sfp* *sfp* *sfp*
 2 *p* *sfp* *sfp* *sfp* *sfp* *sfp*
 Tr. *leggiere* *poco sfpp* *poco sfpp* *poco sfpp* *poco sfpp*
 Xyl. *mf*
 Vla. 1 *ppp ten.*
 2 *ppp ten.*
 3 *ppp ten.*
 4 *ppp ten.*
 Vcl. 1 *ppp ten.*
 2 *ppp ten.*
 3 *ppp ten.*
 4 *ppp ten.*
 5 *ppp ten.*
 6 *ppp ten.*
 Cb. 1 *ppp ten.*
 2 *ppp ten.*
 3 *ppp ten.*
 4 *ppp ten.*

*) Violen, Vcl. 5 und 6, Cb. 3, 4: sehr leise, wie die übrigen Streicher (siehe Fußnote S. 49)
 Violas, Vcl. 5 and 6, Cb. 3, 4: very soft, like the other strings (see footnote on p. 49)

***) Tromba poco *sfpp* = Ob., Fl. *sfp*

99 100

Fl. 1 *sfp* *sfp* *sfp* *sfp* *sfp* *sfp* *sfp* *sfp*

Fl. 2 *sfp* *sfp* *sfp*

FLAUTO SOLO *sfp* *sfp* *sfp*

OBOE SOLO *sfp* *sfp* *sfp*

Ob. 1 *sfp* *sfp* *sfp* *p*

Ob. 2 *sfp* *leggero* *p*

Ob. 3 *p* *leggero* *p sempre*

Clar. 1 *sfp* *sfp* *sfp* *sfp* *sfp* *sfp* *sfp* *sfp*

Clar. 2 *sfp* *sfp* *sfp* *sfp* *sfp* *sfp* *sfp* *sfp*

Tr. *poco sfp* *poco sfp*

Vla. 1

Vla. 2

Vla. 3

Vla. 4

Vcl. 1

Vcl. 2

Vcl. 3 *dim. - - - morendo*

Vcl. 4

Vcl. 5

Vcl. 6

Cb. 2 *dim. - - - morendo*

Cb. 3

Cb. 4

Clarinetto 2 muta in Clarinetto piccolo (Mib)

GG Stets sehr gleichmäßig, ohne jede Akzentuierung
always very even, without any accentuation

(101)

(102)

The musical score is divided into two systems. The first system (measures 101-102) features woodwind parts: Flute 1, Oboe Solo, Oboe 1 and 2, Clarinet 1, and Bassoon 1. The second system (measures 101-102) features string parts: Violins 1, 2, 3, 4; Violas 1, 2, 3, 4; Cellos 1, 2, 3, 4; and Double Basses 1, 2, 3, 4. The woodwind parts consist of continuous sixteenth-note passages. The string parts are mostly sustained notes with dynamic markings of *dim.* and *morendo*. The Oboe Solo part includes dynamic markings of *p* and *p sempre*. The Clarinet 1 part includes a marking of *sfz*. The Bassoon 1 part includes a marking of *mettere sord.* (mute).

HH

103 104

1 *pp* *sempre pp*

2 *pp* *poco cresc. - p - mp - mf*

3 *pp* *poco cresc. - p - mp - mf*

FLAUTO SOLO *pp* *sempre pp possibile*

OBOE SOLO

Ob. 1

Ob. 2

Vla. 2 *dim. - - - morendo* *mettere sord.*

Vla. 3 *dim. - - - morendo*

Vla. 4 *dim. - - - morendo*

Vcl. 2 *dim. - - - morendo*

Vcl. 4 *dim. - - - morendo*

II

105 106 accel. - - - - - al

1 *sempre leggiero* *pp* *sim.* *p* *f*

2 *sub ff* Flauto 2 muta in Flauto piccolo *(mehr Luftwirkung als Ton) (more breathy effect than tone)*

3 *f sf* Flauto 3 muta in Flauto piccolo *(mehr Luftwirkung als Ton) (more breathy effect than tone)*

FLAUTO SOLO *sempre pp possibile* *pp sempre* *pp* *p* *f*

Clar. 1 *pp leggiero* *pp* *leggiero* *p*

Clar. basso *leggiero* *p*

Fag. 1 *pp* *leggiero*

Fag. 2 *pp* *leggiero*

Tr. *pp* *leggiero*

Trbn. *senza sord.* *gliss.* *pp*

pp (gliss. sofort beginnen - sehr gleichmäßig und ohne diminuendo bis zum *f*)
 (begin gliss. immediately - continue very even, without diminuendo up to *f*)

JJ

107

♩ = 84 (Ancora più mosso)

108

Clar. 1 *mf f ff*

Clar. basso *p dim. - - - pp*

Fag. 1 *sub. f* *p*

Cfag. *sub. f* *pp (possibile)*

Cor. 1 (sempre con sord.) *leggiere* *pp*

Cor. 2 (sempre con sord.) *leggiere* *pp*

Trbn. *molto leggiere* *mp dim. - - - ppp* *pp* *p*

Arpa *La# Sib secco non arpegg. sff* *Miq Lab* *près de la table pp* *f*
8 b.

Vcl. 1 *picchettato, leggeriss.* *pp* *pizz. sul pont.* *pp*
leere Saite sofort abdämpfen damp open string immediately

Vcl. 2 *sul pont. alla punta d'arco* *ppp*

Vcl. 3 *pizz. sul pont.* *pp* *leere Saite sofort abdämpfen damp open string immediately*

Vcl. 4 *pizz. sul pont.* *pp*

Vcl. 5 *pizz. sul pont.* *pp*

Vcl. 6 *pizz. sul pont.* *pp*

Cb. 1 *sul tasto* *ppp* *pizz. sul pont.* *pp*

Cb. 2 *pizz. sul pont.* *pp*

Cb. 3 *pizz. sul pont.* *pp*

Cb. 4 *spicc. leggiere possibile* *p*

3/4 KK

109

110

111

Fl. 1 *legg. come sopra*
pp
p
 *) *mp len. senza vibr.*

Picc. 3 Flauto picc. (3) *(klingt 8va höher)*
(sounds an octave higher)
ppp len. senza vibr.

FLAUTO SOLO *legg. come sopra*
pp
p = f

Clar. 1 *legg. come sopra*
pp
poco cresc. - - - mp

Cfag. *staccatissimo molto legg.*
sf pp possibile

Vibr. *Vibraphon (ohne Motor)*
(motor off)
(stets mit weidern Schlegel)
(always with soft mallets)
p

Arpa *ord.*
mf pp
pp
ff (possibile)
8 b.
Dob

1 *f pp*
ff
pizz. ord.

2 *f pp*
ff
pizz. ord.

3 *f pp*
ff
pizz. ord.

4 *ff*
pizz. ord.
poco

*) Flauto 1 *mp* = Piccolo *ppp*
mp in flute 1 = *ppp* in piccolo

4/4 **LL** accelerando - - 3/4 - al 4/4

112 113 114 115 116

Fl. 1 *sempre mp*

Flauto picc. (2) (*klingt 8^{va} höher*)
(sounds an octave higher) *ppp senza vibr. ten.*

Picc. 3 *sempre ppp senza vibr.*

FLAUTO SOLO *pp-mp ten. dolciss. (senza dim.)*

OBOE SOLO *pp ten. dolciss.*

Clar. 1 *pp-mp ten. dolciss.*

Clar. picc. *Clar. picc. Mib (klingt wie notiert)*
(sounds as notated) *pp ten. senza vibr.*

Cor. 1 (*sempre con sord.*) *pp ten.*

Cor. 2 (*sempre con sord.*) *pp ten.*

Vibr. *lasc. vibrare*

Cel. *mf lasc. vibrare*

Arpa *mf, sonore*
*) ord. *lasc. vibrare*
(*ad lib.*) *8^b*
(*keinesfalls 8^{va} höher*)
(on no account an octave higher)

Cb. 4 *mf lasc. vibr.*

*) Harfe = das Kontra-CES wird nur gespielt, wenn diese tiefste Saite vorhanden ist. Sonst kann die Kontra-DES Saite auch verwendet werden, indem sie im voraus auf CES herabgestimmt wird. Falls beide tiefsten Saiten fehlen, wird der Ton nicht gespielt.

Harp: the low C flat is played only if the instrument has the lowest string. If it does not, the low D flat can be used by tuning it down to C flat in advance. If both the lowest strings are lacking, the tone is not played.

4 **MM**

4 Presto capriccioso

♩ = 120

(117)

(119)

Fl. 1 *ppp* (stets „im Hintergrund“) (always "in the background")

Fl. 2 *pp*

Picc. 3 *pp*

FLAUTO SOLO *p* *mf* *mp* *p*

OBOE SOLO *pp sempre* (*pp sempre*)

Clar. 1 *pp* (*ppp* (stets „im Hintergrund“) (always "in the background")) (*ppp* sempre)

Clar. picc.

Cor. 1 *pp sempre*

Cor. 2 *pp sempre*

Xyl. *pp sempre* (stets „im Hintergrund“) (always "in the background")

Arpa Mib Reb Laq *pp* (stets „im Hintergrund“) (always "in the background")

Vla. 1 *ppp* (stets „im Hintergrund“) (always "in the background") (*sempre ppp*)

Vla. 2 *ppp* (stets „im Hintergrund“) (always "in the background")

con sord.

NN

120 121 122

Fl. 1 *ten. senza vibr.*

Picc. 2 *pp (stets „im Hintergrund“ (always “in the background”))* *ten. senza vibr. (sempre pp)*

Picc. 3 *pp (stets „im Hintergrund“ (always “in the background”))*

FLAUTO SOLO *f p* *f* *dim. - - - p cresc. -*

OBOE SOLO *p* *p cresc. -*

Clar. 1

Clar. picc. *ppp (stets „im Hintergrund“ (always “in the background”))*

Xyl.

Cel. *pp*

Arpa *(sempre pp)*

Vla. 1

Vla. 2 *(ppp sempre)*

Vcl. 1 *arco, ord. (v)^v* *ppp („im Hintergrund“ (“in the background”))*

Vcl. 2 *arco, ord.* *ppp („im Hintergrund“ (“in the background”))*

OO

123 124 125

Fl. 1

Picc. 3
ten. senza vibr.
(pp sempre)

FLAUTO SOLO
mf dim. pp - - - pp f mp f mf p

OBOE SOLO
mf dim. pp
pp p f p

Clar. 1
(ppp sempre)

Clar. picc.

Xyl.
(sempre pp)

Cel.

Vla. 1
2

Vcl. 1
2

PP

126

127

128

Picc.
2
3
sempre pp

FLAUTO SOLO
f *ff*

OBOE SOLO
f *f* *p* *(p)* *f* *p* *ff* *p*

Clar. 1

Clar. picc.
sempre ppp

Xyl.

Cel.
lasc. vibr.

Arpa
sempre pp *Fab*

Vla.
1
2

Vcl.
1
2
sempre ppp *II. v.*

QQ

129

130

131

132

Fl. 1 *pp* *dolciss. ten.*

Picc. 2 *f* *sempre pp*

Picc. 3 *pp* *sempre, ten. senza vibr.*

FLAUTO SOLO *f* *p* *dolciss. ten.* *mf* *sub. 6* *pp*

OBOE SOLO *pp* *sempre pp*

Clar. 1 *pp* *ten. senza vibr.* *sim.* *sim.*

Clar. picc. *(sempre ppp)*

Xyl. *(sempre pp)*

Cel. *ff*

Arpa *ff*

Vla. 1

Vla. 2

Vcl. 1

Vcl. 2

RR

133 134 135 136

Fl. 1

Picc. 2 3

FLAUTO SOLO

OBOE SOLO

Clar. 1

Vla. 1 2

Vcl. 1 2

The musical score is arranged in systems. The first system includes Flute 1, Piccolo 2 and 3, Flute Solo, Oboe Solo, Clarinet 1, Viola 1 and 2, and Violin 1 and 2. Measure 133 shows the Flute 1 part with a triplet of eighth notes marked *ppp*. The Piccolo parts (2 and 3) play a triplet of eighth notes marked *(sempre pp)*. The Flute Solo part has a dynamic of *f* with a quintuplet of eighth notes. The Oboe Solo part has a dynamic of *mf* with a quintuplet of eighth notes. The Clarinet 1 part has a dynamic of *(sempre pp)* with a quintuplet of eighth notes. Measures 134 and 135 continue the patterns for the Flute Solo and Oboe Solo parts, with dynamics ranging from *f* to *mp*. Measure 136 concludes the section with a dynamic of *pp* for the Flute 1 part.

SS

137 138 139

Fl. 1

Picc. 2 3

(sempre pp)

FLAUTO SOLO

cresc. - - mf - - - f - - - p

OBOE SOLO

cresc. - - - mf sub. p - - - f - - - mf - - - sf - - - f - - - p

Clar. 1

Clar. picc.

sempre ppp

Xyl.

(sempre pp)

Cel.

Arpa

Sol # Re ♯ Fa ♯

Vla. 1, 2 unis.

III. V

via sord.

(senza dim.)

Vcl. 1 2

Detailed description of the musical score: This page contains measures 137, 138, and 139 of a musical score. The instruments are arranged vertically from top to bottom: Flute 1, Piccolo (2 and 3), Flute Solo, Oboe Solo, Clarinet 1, Clarinet piccolo, Xylophone, Cello, Harp, Viola 1 and 2 unison, and Violin 1 and 2. The Flute Solo and Oboe Solo parts have dynamic markings: Flute Solo (cresc., mf, f, p) and Oboe Solo (cresc., mf sub. p, f, mf, sf, f, p). The Piccolo and Clarinet piccolo parts are marked 'sempre ppp'. The Xylophone part is marked '(sempre pp)'. The Harp part has notes Sol #, Re ♯, and Fa ♯ with a fortissimo (ff) dynamic. The Viola and Violin parts have a 'III. V' marking and a 'via sord.' instruction. The Viola part also includes '(senza dim.)'. The Flute 1 part has a circled measure number 137 at the beginning of the first measure.

TT

140 141 142

Picc. 2
3

FLAUTO SOLO
p ten. cresc. - - - f ff ff p f⁵ sub. p pp

OBOE SOLO
pp mp p cresc. - - - f ff pp cresc. - - -

1
Ob. 2
3
pp mp mf

Xyl.
mp f sf sub. 5 pp

Arpa
sf p *5 5 5* *fff* Sol \flat Re \flat

Vcl. 1
2
dim. poco a poco - - - morendo

3/4

sin al

4/4

XX

♩ = 160

Prestissimo meccanico

152 153 154 155

Picc 2 *pp*

Picc 3 *f* *sempre pp (sin al fine)*

FLAUTO SOLO *mp sempre* *sempre mp (al fine)*

OBOE SOLO *pp* *pp possibile* *sempre pp possibile (al fine)*

Clar. 1

Clar. picc. *sempre pp possibile (al fine)*

YY

ZZ

acce -

156 157 158

Flauto picc. (1) *(klingt 8va höher)*
(sounds an octave higher)

Picc. 2 *pp possibile (al fine)*

Picc. 3

FLAUTO SOLO

OBOE SOLO

Clar. 1 *sempre pp possibile (al fine)*

Clar. picc. *sempre pp possibile (al fine)*

Tr. *ppp possibile (sempre)*

Glockenspiel. *(klingt zwei Oktaven höher)*
(sounds 2 octaves higher)
pp sempre

Cel. *mf* *mp*

Arpa *mp* Sol ♯ Sib Lab *p*

lerando ad lib.

(159)

(160)

(161)

plötzlich aufhören, wie abgerissen
stop suddenly, as though torn off

lunga

G. P.

sofort abdämpfen
damp immediately

sofort abdämpfen
damp immediately

Sih

Durata: ca. 7'

374

The musical score is arranged in six staves. The top three staves are for Piccolo (Picc.), Flute Solo (FLAUTO SOLO), and Oboe Solo (OBOE SOLO). The bottom three staves are for Glockenspiel (Glockenspiel), Cello (Cel.), and Arpa. The Piccolo, Flute Solo, and Cello parts are characterized by intricate rhythmic patterns, including many triplet markings. The Oboe Solo part has a more sparse texture with specific intervals. The Glockenspiel part has a simple, rhythmic accompaniment. The Arpa part provides a steady accompaniment with a consistent rhythmic pattern. The score includes performance instructions such as 'plötzlich aufhören, wie abgerissen' (stop suddenly, as though torn off) and 'sofort abdämpfen' (damp immediately) for the Glockenspiel and Cello parts. The tempo is marked 'lerando ad lib.' and the duration is approximately 7 minutes.