

Manfred Trojahn

Contrevenir

pour ensemble

musique à la mémoire de H. W. Henze
(2012)

Partitur



Bärenreiter Kassel · Basel · London · New York · Praha
BA 11114

Kompositionsauftrag des Ensemble Modern, gefördert von der Kunststiftung NRW

Besetzung

Altflöte, Flöte
Englischhorn, Oboe
Bassklarinette in B, Klarinette in B
Kontrabass- Klarinette in B
Kontrafagott, Fagott

Horn in F
2 Trompeten
Posaune, Altposaune

Klavier

Schlagzeug 1
Buckelgong, Marimba, Tom-toms, Crotales, Becken, hängendes Becken
Schlagzeug 2
2 Tamtams, Pauken, Buckelgong, hängendes Becken

2 Violinen
Viola
2 Violoncelli
Kontrabass

Partitur in C

Aufführungsdauer · duration: ca.

Contrevenir

pour ensemble

musique à la mémoire de H. W. Henze

Manfred Trojahn (2012)

Molto Adagio, ♩ = ca. 40

Altflöte *senza vib.*
Englischhorn
Bassklarinette
Kontrabass-Klarinette
Kontrafagott

Horn *son d'echo*
Trompete 1
Trompete 2
Posaune

Klavier

Schlagzeug 1
Schlagzeug 2

Molto Adagio, ♩ = ca. 40

Violine 1 *senza vib.*
Violine 2 *senza vib.*
Viola *senza vib.*
Violoncello 1 *pizz.*
Violoncello 2
Kontrabass

A. Fl. *ppp*

E. H. *espr.* *ppp* *pp* *ppp*

Kb. Kl. *espr.* *ppp* *pp* *ppp*

Kfg. *ppp* *ppp* *pp*

Hn. *son d'echo* *pp* *son d'echo* *pp*

Pos.

Klav. *ppp* *l.v.* *8^{va}* *Ped.*

Bckg. *ppp* *l.v.*

2 Tamt.

Vl. 1

Vl. 2

Vla. *ppp* *pizz.* *arco, senza vib.* *ppp* *pp*

Vc. 1 *ppp* *arco, senza vib.* *pizz.*

Vc. 2 *ppp* *arco, senza vib.*

Kb. *ppp* *arco, senza vib.*

molto accel. molto rit. a T°

15

A. Fl. *pp*

E. H. *ppp* *pp* *ppp* *ppp*

B. Kl. *espr.* *ppp* *pp* *ppp* *ppp*

Kb. Kl. *pp* *ppp* *ppp*

Hn. *pp* *son d'echo*

Pos. *con sord.* *ppp*

Klav. *l.v.* *ppp*

Bckg. *l.v.* *ppp* *ppp* *ppp*

2 Tamt. *ppp*

molto accel. molto rit. a T°

Vi. 1 *ppp* *con sord.* *5* *6* *5* *3* *ppp* *mf* *pp*

Vi. 2 *ppp* *con sord.* *5* *6* *5* *3* *ppp* *mf* *pp*

Vla. *pp* *arco, con sord.* *5* *6* *5* *3* *ppp* *mf* *pp*

Vc. 1 *ppp* *arco* *ppp* *con sord.* *5* *6* *5* *3* *ppp* *mf* *pp*

Vc. 2 *ppp*

Kb. *ppp*

molto accel. -----

A. Fl.
 E. H.
 B. Kl.
 Kb. Kl.
 Kfg.

Hn.
 Trp.1
 Trp.2
 Pos.

Klav.
 2 Tamt.

molto accel. -----

Vi. 1
 Vi. 2
 Vla.
 Vc.1
 Vc.2
 Kb.

28 **molto rit.** ----- **a T°**

A. Fl. *ppp*

E. H. *ppp*

B. Kl. *ppp*

Kb. Kl. *ppp*

Kfg. *ppp* *f-ppp* muta in Fagott

Hn.

Trp.1

Trp.2

Pos.

Klav. *pfz* l.v.

2 Tamt. *pfz* l.v. Pauken **tempo individuale** **accel. lontano** **rit. molto** **accel. molto**

molto rit. ----- **a T°**

VI. 1 *ppp* senza sord. senza vib. *ppp* *pp*

VI. 2 *ppp* senza sord. senza vib. *pp*

Vla. *ppp*

Vc.1 *ppp*

Vc.2 *ppp* senza vib. *ppp* *pp*

Kb. *f-ppp*

molto accel.

32

A. Fl.

B. Kl.

Kb. Kl.

Klav.

Mar.

Pk.

molto accel.

VI. 1

VI. 2

Vla.

Vc. 1

Vc. 2

Kb.

36 *molto rit.* *accel.* *molto rit.* *più rit.*

A. Fl. _____
B. Kl. _____
Kb. Kl. _____
Klav. _____
Mar. _____
Pk. _____

molto rit. *accel.* *molto rit.* *più rit.*

VI. 1 _____
VI. 2 _____
Vla. _____
Vc. 1 _____
Vc. 2 _____
Kb. _____

39 a T° rub. a T° molto rit. . . . a T° molto rit. . . . a T° rit. . . .

A. Fl. *pp*

E. H. *pp*

B. Kl. *pp* *fz pp*

Kb. Kl. *p* *fz pp* *fz pp*

Fagott *pp*

Klav.

Mar. *pp* l.v.

Bckg. *pp* l.v.

a T° rub. a T° molto rit. . . . a T° molto rit. . . . a T° rit. . . .

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

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

Vla. *pp* *ppp* *sim.* *pp* *ppp*

Vc. 1 *f* *p* *pp* *ppp* *mf* *pp* *mf* *pp*

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

Kb.

44 - - - *più rit.* - - - - - , a Γ°

A. Fl. *ppp* *p*

E. H. *pp* *ppp* *p*

B. Kl. *ppp* *p*

Kb. Kl. *pp* *mf pp* *pp* *mf p*

Fg. *pp* *ppp* *p*

Klav. *pppp* *pppp* *8^{va}*

Mar. *pp* *l.v.*

Bckg. *pppp* *Pauken* *3 3 3 3 3 3 3 3*

- - - *più rit.* - - - - - a Γ°

Vi. 1 *sim. pp ppp ppp*

Vi. 2 *sim. pp ppp ppp*

Vla. *sim. pp ppp espr. mf > f > f > mf > f > pp*

Vc. 1 *pp mf pp pp*

Vc. 2 *sim. pp ppp pppp sempre arco*

Kb. *pppp sempre*

48

A. Fl. *ppp* *p* *mf* **molto accel.** 5 6

E. H. *ppp* *p* *mf* 5 6

B. Kl. *ppp* *p* *mf* 5 6

Kb. Kl. *pp* *mf* *pp* 3

Fg. *ppp* *p* *mf* 5 6

Pk. *mf* *f* *f* *mf* *f* *pp* *mf* 3 3 5 *in tempo senza accel.*

VI. 1 *ppp* *ppp* **molto accel.**

VI. 2 *ppp* *ppp*

Vla. *mf* *f* *f* *mf* *f* *pp* *mf*

Vc. 1 *pp* *mf* *pp* 3

Vc. 2

Kb.

52 *molto rit.*

A. Fl. *sim.* *f* *pp* *f* *pp* *mf*

E. H. *sim.* *f* *pp* *f* *pp* *mf*

B. Kl. *sim.* *f* *pp* *f* *pp* *mf*

Kb. Kl.

Fg. *sim.* *f* *pp* *f* *pp* *mf*

Pk.

molto rit.

VI. 1 *sul pont.* *tr* *tr* *tr* *tr* *tr* *ppp sempre*

VI. 2 *sul pont.* *tr* *tr* *tr* *tr* *tr* *ppp sempre*

Vla. *sul pont.* *tr* *tr* *tr* *tr* *tr* *ppp sempre*

Vc. 1 *sul pont.* *tr* *tr* *tr* *tr* *tr* *ppp sempre*

Vc. 2 *sul pont.* *tr* *tr* *tr* *tr* *tr* *ppp sempre*

Kb.

f *ffzpp*

56 sub. agitato, ♩ = ca. 90

A. Fl. *fpp* *ppp* *ff* *sim.*

E. H. *fpp* *ppp* *ff* *sim.*

B. Kl. *fpp* *ppp* *ff* *sim.*

Kb. Kl.

Fg. *fpp* *ppp* *ff* *sim.*

5 3 3 3

8^{vb} *ff-p*

Hn. *ff* *ff* *ff* *p* *ff*

Trp.1 *ff* *ff* *ff* *p* *ff*

Trp.2 *ff* *ff* *ff* *p* *ff*

Pos. *ff-p*

senza sord. *cuivré* *sempre sim.*

straight mute

straight mute

senza sord.

Klav. *ff* *ffz* *ffz* *p* *ffz*

Red. ***

l.v.

Bckg. *ffz* *p* *f*

hgnd.Bckg. *mf* *fz* *pp* *p* *p* *mp* *f* *ff* *ff-p*

(Paukenschlägel) *Pauken* *3* *6* *3* *3*

(Marimbenschlägel)

sub. agitato, ♩ = ca. 90

Vi. 1 *ord. pizz.* *fffz* *arco* *f*

Vi. 2 *ord. pizz.* *fffz* *arco* *mf* *5*

Vla. *ord. pizz.* *fffz* *arco* *mf* *3*

Vc. 1 *ord. pizz.* *fffz* *arco* *mf* *5*

Vc. 2 *ord.* *pp* *p* *p* *mp* *f* *ff* *p* *5* *3* *f*

Kb. *ff* *fffz* *pp* *p* *p* *mp* *f* *ff* *ff-p*

3 *6* *3* *3*

59

A. Fl. *p* *f* *ff* *p*

E. H. *p* *f* *ff* *p*

B. Kl. *p* *f* *ff* *p*

Kb. Kl. *ff-p*

Fg. *p* *f* *ff* *p*

Hn. *ff* *pp* *ff*

Trp. 1 *ff* *pp* *ff*

Trp. 2 *ff* *pp* *ff*

Pos. *ff-p*

Klav. *ff* *pp* *ff* l.v.

Bckg. *p* *f*

Pk. *secco* *ff* *p* *secco* *ff* *sim.* *ff*

Vl. 1 *ff* *p* *ff*

Vl. 2 *f* *p* *ff*

Vla. *f* *p*

Vc. 1 *f* *p*

Vc. 2 *ff* *p* *ff* *p*

Kb. *ff* *p* *ff* *ffp*

62

A. Fl. *f* *ff* *ff* *sempre*

E. H. *f* *ff* *ff* *sempre*

B. Kl. *f* *ff* *ff* *sempre*

Kb. Kl. *ff* *ff-p* *ff* *p* *ff* *p*

Fg. *f* *ff* *ff* *sempre*

Hn. *f* *ff* *ff* *pp*

Trp.1 *f* *ff* *ff* *pp*

Trp.2 *f* *ff* *ff* *pp*

Pos. *ff* *ff-p* *ff*

Klav. *f* *ff* *ff* *pp* *l.v.*

Mar. *f* *mf* *f* *mf* *f* *mf*

Pk. *ff* *mf < ff* *ff* *ff*

Vi. 1 *p* *ff* *p* *ff*

Vi. 2 *p* *ff* *p* *ff*

Vla. *ff* *p* *ff*

Vc.1 *ff* *p* *ff* *p*

Vc.2 *ff* *p* *ff* *p*

Kb. *ff* *p* *ff-p* *ff* *p* *ff* *p*

65

A. Fl. *5 3 3 7 3 3 3*

E. H. *5 3 3 7 3 3 3*

B. Kl. *5 3 3 7 3 3 3*

Kb. Kl. *8^{vb} ff-p ff p*

Fg. *5 3 3 7 3 3 3*

Hn. *f ff ff pp ff ff ffz*

Trp.1 *f ff ff pp ff ff ffz*

Trp.2 *f ff ff pp ff ff ffz*

Pos. *ff-p ff*

Klav. *f ff ff pp l.v. ffz*

Mar. *Buckelgong (Mar.schl.) 1.v. f ff*

Pk. *ff mf < ff > ff ffz*

Vi. 1 *p ff*

Vi. 2 *p ff*

Vla. *p ff p*

Vc.1 *ff p*

Vc.2 *ff p*

Kb. *ff-p ff p*

68

A. Fl. *3* *3* *3* *7* *3* *5*

E. H. *3* *3* *3* *7* *3* *5*

B. Kl. *3* *3* *3* *7* *3* *5*

Kb. Kl. *8^{va}* *ff* *8^{va}* *ff sempre* *8^{va}* *8^{va}*

Fg. *3* *3* *3* *7* *3* *5*

Hn. *(tr)* *ff* *pp*

Trp. 1 *(tr)* *ff* *pp*

Trp. 2 *(tr)* *ff* *pp*

Klav. *ff* *pp*

Mar. *f* *f*

Pk. *ff*

Vl. 1 *p* *6* *3* *3* *5* *6* *ff*

Vl. 2 *p* *5* *6* *ff*

Vla. *5* *3* *5* *ff*

Vc. 1 *3* *5* *3* *6* *ff*

Vc. 2 *3* *5* *3* *ff*

Kb. *ff* *ff sempre*

70

A. Fl. *3 6 3 5 7*

E. H. *3 6 3 5 7*

B. Kl. *3 6 3 5 7*

Kb. Kl. *3 3 3 3 8^{vb} 8^{vb} 8^{vb} 8^{vb}*

Fg. *3 6 3 5 7*

Hn. *ff ffz ff f ff*

Trp.1 *ff ffz ff f ff*

Trp.2 *ff ffz ff f ff*

Klav.

Mar. *Buckelgong 1.v. ff Marimba f ff*

hgd.Bck. *ff ffz Pauken mf ff*

Vi. 1 *p 3 5 ff*

Vi. 2 *p 5 ff*

Vla. *p 5 ff*

Vc.1 *p 3 ff*

Vc.2 *p 3 ff 3*

Kb. *3 3 3 3 8^{vb} 8^{vb} 8^{vb} 8^{vb}*

molto rit. - - - - -

sub. Impetuoso largamente ♩ = ca. 76, poco grave

A. Fl. *ff* sempre 6 6 6

E. H. *ff* sempre 6 6 6

B. Kl. *ff* sempre 6 6 6

Kb. Kl. *ff* *ff* *ff* sempre 6

Fg. *ff* sempre 6 6 6

Bläser: niemals synchron nachatmen, zuweilen Noten auslassen.

Hn. *ff* *pp* *ff* sempre

Trp.1 *ff* *pp* *ff* sempre

Trp.2 *ff* *pp* *ff* sempre

Pos. *ff* sempre

Klav. *ff* *pp* *fffz* *fffz*

Mar. *f* *f* *fffz* *fffz* l.v.

Pk. *ff* *ff* *ff* *fffz*

molto rit. - - - - -

sub. Impetuoso largamente ♩ = ca. 76, poco grave

Vi. 1 pizz. *fffz* arco *fff* sempre

Vi. 2 pizz. *fffz* arco *fff* sempre

Vla. pizz. *fffz* arco *fff* sempre

Vc.1 *ff* *fff* sempre

Vc.2 pizz. *fffz* arco *fff* sempre

Kb. *fff* *fff* sempre

75

A. Fl.

E. H.

B. Kl.

Kb. Kl.

Fg.

Hn.

Trp.1

Trp.2

Pos.

Klav.

Tom-t.

Pk.

hgd. Bck.

Pauken

Vi. 1

Vi. 2

Vla.

Vc.1

Vc.2

Kb.

A. Fl.
E. H.
B. Kl.
Kb. Kl.
Fg.

Musical score for woodwinds and strings. A. Fl. (Alto Flute) in G major, E. H. (English Horn) in D minor, B. Kl. (Bass Clarinet) in B-flat major, Kb. Kl. (Contrabass Clarinet) in B-flat major, and Fg. (Fagott) in B-flat major. The woodwinds play a rhythmic pattern of eighth notes, while the strings provide a harmonic accompaniment.

Hn.
Trp.1
Trp.2
Pos.

Musical score for brass instruments. Hn. (Horn) in B-flat major, Trp.1 (Trumpet 1) in G major, Trp.2 (Trumpet 2) in D minor, and Pos. (Posaune) in B-flat major. The brass instruments play a rhythmic pattern of eighth notes.

Klav.

Musical score for piano. The piano part features a rhythmic pattern of eighth notes in both hands, with dynamic markings of *fffz* and *fff*.

Tom-t.
Pk.

Musical score for percussion. Tom-t. (Tom-toms) play a rhythmic pattern of eighth notes with dynamic markings of *ff* and *f*. Pk. (Percussion) play a rhythmic pattern of eighth notes with dynamic markings of *ff* and *fff*.

Vi. 1
Vi. 2
Vla.
Vc. 1
Vc. 2
Kb.

Musical score for strings. Vi. 1 (Violin 1) in G major, Vi. 2 (Violin 2) in D minor, Vla. (Viola) in B-flat major, Vc. 1 (Violoncello 1) in B-flat major, Vc. 2 (Violoncello 2) in B-flat major, and Kb. (Kontrabaß) in B-flat major. The strings play a rhythmic pattern of eighth notes.

81

A. Fl.

E. H.

B. Kl.

Kb. Kl.

Fg.

Hn.

Trp.1

Trp.2

Pos.

Klav.

Tom-t.

Pk.

Vi. 1

Vi. 2

Vla.

Vc.1

Vc.2

Kb.

84

A. Fl.

E. H.

B. Kl.

Kb. Kl.

Fg.

Hn.

Trp.1

Trp.2

Pos.

Klav.

Tom-t.

Pk.

VI. 1

VI. 2

Vla.

Vc.1

Vc.2

Kb.

87

A. Fl.

E. H.

B. Kl.

Kb. Kl.

Fg.

Hn.

Trp.1

Trp.2

Pos.

Klav.

Tom-t.

Pk.

2 Tamt.

VI. 1

VI. 2

Vla.

Vc.1

Vc.2

Kb.

90

A. Fl. *fff*

E. H. *fff*

B. Kl. *fff*

Kb. Kl. *fff*

Fg. *fff*

Hn. *ff*

Trp.1 *ff*

Trp.2 *ff*

Pos. *ff*

Klav. *fffz*

Tom-t. *fffz* *ffz* *ff* *p* *f* *f* *p*

2 Tamt. l.v. Pauken *f* *ff* *p* *f* *p* *ff*

Vi. 1 *fff* *poss.* *fff*

Vi. 2 *fff* *poss.* *fff*

Vla. *fffz* *fffz* *ff* *poss.* *fff*

Vc.1 *ff* *poss.* *fff*

Vc.2 *ff* *poss.* *fff*

Kb. *fff* *fff*

93

A. Fl. *fff*

E. H. *fff*

B. Kl. *fff*

Kb. Kl. *fff*

Fg. *fff* muta in Kontrafagott

Hn. *fff*

Trp.1 *fff*

Trp.2 *fff*

Pos. *fff*

Klav. *fffz*

Tom-t. *f* *p*

2 Tamt. *p* 1.v. Pauken 3 *f* *ff* 2 Tamt. *ff* *p* 1.v.

Vi. 1 *fff* *poss.* *fff* *fff* *poss. sub.ppp*

Vi. 2 *fff* *poss.* *fff* *fff* *poss. sub.ppp*

Vla. *fffz* *arco* *ff* *poss.* *fff* *fffz* *fffz* *ff* *poss.*

Vc.1 *ff* *poss.* *fff* *ff* *poss.*

Vc.2 *ff* *poss.* *fff* *ff* *poss.*

Kb. *fff* *fff* *fff*

A. Fl.

E. H.

B. Kl.

Kb. Kl.

Kfg. Kontrafagott

Hn.

Trp.1

Trp.2

Pos.

Mar.

Violini: tempo individuale

accel. ----- rit. molto ----- accel. molto ----- sub. a T° rit. -----

con sord.

Vi. 1

Vi. 2

Vla.

Vc.1

Vc.2

Kb.

poco più movimento
rubato, ♩ = ca. 50

102

A. Fl. *pp* *f*

E. H. *pfz* *pp* *f*

B. Kl. *p* *pp* *ppf*

Kb. Kl. *p* *f*

Kfg. *pp* *f*

Hn. *p* *f* *pp*

Trp.1 whisper-mute *p* *f* *pp*

Trp.2

Pos.

Mar.

poco più movimento
rubato, ♩ = ca. 50

----- accel. molto ----- rit. molto ----- //

VI. 1 *f* *pp* senza sord. *p*

VI. 2 *f* *pp* senza sord. sul pont., alla punta *pp* *f* *p*

Vla. *p* senza sord. *p*

Vc.1 *fz* senza sord. *fz* *pp* *mf*

Vc.2 *fz* senza sord. *fz* *pp*

Kb. *pp* *mf* *p*

A. Fl. *pp* *f* *pp*

E. H. *mp* *pp* *ff* *pp* *ppp*

B. Kl. *pp* *f* *p* *pp* *pp*

Kb. Kl. *pp* *f* *pp* *f* *pp*

Kfg. *pp* *f*

Hn. *p* *pp* *p* *pp* *pp* *fz* *cuivré*

Trp.1 *pp* *p* *pp*

Trp.2 *whisper-mute* *pp* *p* *pp*

Pos. *con sord.* *ppp*

Klav. *mf* *l.v.* *mf* *l.v.* *p* *l.v.*
sempre Ped. *pp*

Bckg.

Vi. 1 *p* *pp* *f* *pp* *f* *p*

Vi. 2 *p* *pp* *f* *pp* *f* *p*

Vla. *ppp* *pp* *ppp*

Vc.1 *pp* *f* *ppp* *sul pont.* *ord.* *p* *mf* *pp*

Vc.2 *pp* *f* *ppp* *pp* *pp*

Kb. *ppp* *pp*

110

A. Fl. *f* *pp* *f* *pp* *mp* *pp* *mf*

E. H. *f* *pp* *f* *pp* *mp* *pp* *mf*

B. Kl. *f* *pp* *f* *pp* *mp* *pp* *mf*

Kb. Kl. *f* *pp* *f* *pp* *mp* *pp* *mf*

Kfg. *f* *pp* *f* *pp* *mp* *pp* *mf*

Hn. *pp* *mf*

Trp.1 *f* *pp* *f* *pp* *mp*

Trp.2

Pos.

Klav. *ppp* *Red.*

Bckg. *pp* *pp* *pp* *ppp* *Crotales*

Vi. 1 *p* *pp* *pp < f* *pp < f* *p < f* *p < f*

Vi. 2 *p* *pp* *pp < f* *pp < f* *p < f* *p < f*

Vla. *p* *p* *p < f* *p* *f*

Vc.1 *ppp* *f* *mf espr.* *p* *mf* *pp < f* *pp* *sul pont., alla punta*

Vc.2 *ppp* *f* *mf espr.* *p* *mf* *pp < f* *pp* *sul pont., alla punta*

Kb. *pp espr.*

114

A. Fl. *pp* < *f* *pp* *pp* < *f* *pp* *mf* *f* > *pp* *pp* *pp*

E. H. *pp* < *f* *pp* *pp* < *f* *pp* *mf* *f* > *pp* *pp* *pp*

B. Kl. *pp* < *f* *pp* *pp* < *f* *pp* *mf* *f* > *pp* *pp* *pp*

Kb. Kl. *pp* < *f* *pp* *pp* < *f* *pp* *mf* *f* > *pp* *pp* *pp*

Kfg. *pp* < *f* *pp* *pp* < *f* *pp* *mf* *f* > *pp* *pp* *pp*

Hn. *pp* < *f* *pp* *pp* < *f* *pp* *mf* *f* > *pp* *pp* *pp*

Trp.1

Pos.

Klav. *ppp* *Red.*

Crot. *ppp* < *p*

2 Tamt.

Vi. 1 *pp* *ppp* *ppp* *ppp* < *p*

Vi. 2 *pp* *ppp* *ppp* *ppp* < *p*

Vla. *p* *pp* < *f*

Vc.1 *f* *p* *pp*

Vc.2 *f* *p* *pp*

Kb. *p* *pp*

118

A. Fl. *pp* *f* *mf* *pp* *f* *pp*

E. H. *pp* *f* *mf* *pp* *f* *pp*

B. Kl. *pp* *f* *mf* *pp* *f* *pp*

Kb. Kl. *pp* *f* *mf* *pp* *f* *pp*

Kfg. *pp* *f* *mf* *pp* *f* *pp*

Hn. *pp* *f* *mf* *pp*

Trp.1 *pp* *f* *pp*

Pos. *mp*

Klav. *p* *ppp* *ppp*

Crot. *p* *ppp* *ppp* *pp*

2 Tamt.

Vi. 1 *pp* *f* *p* *p* *f* *pp* *f* *pp* *ppp*

Vi. 2 *pp* *f* *p* *p* *f* *pp* *f* *pp* *ppp*

Vla. *pp* *f* *ppp* *f* *p* *p < f* *pp*

Vc.1 *fz* *p* *f* *fz* *p* *f* *fz* *p* *f* *pp* *p* *mf*

Vc.2 *fz* *p* *f* *fz* *p* *f* *fz* *p* *f* *pp* *p* *mf*

Kb. *pp*

8va

Buckelgong l.v.

sul pont., alla punta

ord. b

ord.

A. Fl. *mp* *ppp* *pp*

E. H. *mp* *ppp* *pp* *pp* *ff* *pp*

B. Kl. *mp* *ppp* *pp* *pp* *p* *pp* *mf* *pp* *f*

Kb. Kl. *mp* *ppp* *pp* *pp* *ff*

Kfg. *mp* *mf*

Hn. *f=pp* *f=pp* *p* *mf*

Trp.1 *mp* *ppp* *pp*

Trp.2 (whisper-mute) *ppp* *pp*

Pos. *p* *mp > p* *mp* *ppp*

Klav. *l.v.* *p* *mf* *pp*

Vi. 1 *pp* *p* *p* *pp* *f*

Vi. 2 *pp* *p* *p* *pp* *f*

Vla. *pp* *p* *ppp* *pp* *ppp* *p*

Vc.1 *ppp* *f* *pp* *ppp* *mf* *p* *sul pont.* *ppp*

Vc.2 *ppp* *f* *pp* *pp* *mp*

Kb. *pp* *mp*

cuivré †

whisper-mute

(whisper-mute)

l.v.

8va

5

5

sul pont.

126

A. Fl. *mf* *pp* *f* *pp* *f* *rit.*

E. H. *mp* *f* *mf* *pp* *f* *pfz* *p*

B. Kl. *mp* *f* *pfz* *p*

Kb. Kl. *mf* *pp* *f* *ppp* *f* *pp*

Kfg. *pp* *f* *pp* *f*

Hn. *p* *mf*

Trp.1 *mp* *pp* *f* *pp*

Trp.2 *mp*

Pos. *mp* *senza sord.* *p* *mp* *p* *mp* *pp*

Klav. *pp*

rit.

VI. 1 *ppp* *p* *p* *p*

VI. 2 *ppp* *p* *5* *p* *p* *p* *f* *sul pont., alla punta*

Vla. *p* *p* *pp*

Vc.1 *ord.* *f* *mf* *pp* *pp* *f* *pp* *f*

Vc.2 *f* *pp* *mf* *fz* *fz* *pp* *mf*

Kb. *pp* *mf* *p*

130 a tempo I^{mo}, ♩ = ca. 40

A. Fl.

E. H.

B. Kl.

Kb. Kl.

Kfg.

Pos.

Klav.

Mar.

2 Tamt.

a tempo I^{mo}, ♩ = ca. 40

Violini: tempo individuale

accel. rit. molto accel. molto rit. molto accel. molto

VI. 1

VI. 2

Vla.

Vc. 1

Vc. 2

Kb.

134

A. Fl. *ppp* *p*

E. H. *ppp* *p*

B. Kl. *ppp* *p*

Kb. Kl. *ppp* *p*

Kfg. *ppp* *p*

Pos. *mf* *p* *mf > p* *pp* *p* *3* *p*

Klav. *pppp* l.v. *pppp* l.v.

Mar. *pppp*

Pk. *pppp*

rit. molto

VI. 1 *f* *pp* *ppp* *f* *ppp* *f*

VI. 2 *f* *pp* *ppp* *f* *ppp* *f*

Vla. *mf >* *espr.* *f >* *f >* *mf > p* *f* *f >* *f*

Vc. 1 *mf* *p* *mf > p* *pp* *p* *3* *p*

Vc. 2 *pppp sempre*

Kb. *pppp sempre*

138

A. Fl. *ppp* *p* *ppp* *p*

E. H. *ppp* *p* *ppp* *p*

B. Kl. *ppp* *p* *ppp* *p*

Kb. Kl.

Kfg. *ppp* *p* *ppp* *p*

Hn.

Trp. 2

Pos. *p* *mf* *p* *f > p*

Bckg.

Pk.

Vl. 1 *ppp* *f*

Vl. 2 *ppp* *f*

Vla. *f > f > p < f > f > pp* *mf > f > f > fp* *pp < f > f > mf* *mf > f > pp*

Vc. 1 *p* *mf* *p* *f > p*

Vc. 2

Kb.

sub. più movimento
♩ = ca. 50, molto flessibile

141

A. Fl. *p* *f* *p* *mf* *f*

E. H. *p* *f* *p* *mf* *f*

B. Kl. *p* *f* *p* *mf* *f*

Kb. Kl. *p* *f* *p* *mf* *f*

Kfg. *p* *f* *p* *mf* *f*

Hn. *fpp* *fpp* *fpp*

Trp.2 *fpp* *fpp* *fpp*

Pos. *fpp* *fpp* *fpp*

cuivré †

straight mute ^

con sord. ^

sim. †

Bckg. *mf* *mf* *mf*

Pk. *mf* *mf* *mf*

l.v.

sub. più movimento
♩ = ca. 50, molto flessibile

VI. 1

VI. 2

Vla. *f* *f* *f* *ff* *p* *f* *f*

Vc.1

Vc.2

Kb.

144

A. Fl. *sub.pp* *mf* *ff*

E. H. *sub.pp* *mf* *ff*

B. Kl. *sub.pp* *mf* *ff*

Kb. Kl. *sub.pp* *mf* *ff*

Kfg. *sub.pp* *mf* *ff*

Hn. *fzpp* *ff*

Trp.2 *fzpp* *ff*

Pos. *fzpp* *ff* *pp*

Klav. *f* *ff* *mf*

Bckg. *mf* l.v.

2 Tamt.

VI. 1

VI. 2

Vla. *f* *f* *ffz* *mf* *ff* *f* *sub.ff* *ffz*

Vc.1

Vc.2

147

A. Fl. *p* *mf* *p* *f* *p* *f*

E. H. *p* *mf* *p* *f* *p* *f*

B. Kl. *p* *mf* *p* *f* *p* *f*

Kb. Kl. *p* *mf* *p* *f* *p* *f*

Kfg.

Hn. *pp* *fpp* *f*

Trp.2 *pp* *fpp* *f*

Pos. *pp* *fpp* *f*

Klav. *mp*

Bckg. *mf* *mf* *p*

2 Tamt. *mf* *ppp sempre*

VI. 1 con sord. *f* *p* *f* *ppp* sul pont., senza vib.

VI. 2 con sord. *f* *p* *f* *ppp* sul pont., senza vib.

Vla. *p* *f* *mf*

Vc.1 *f* *p* *f* *ppp* sul pont., senza vib.

Vc.2 *f* *p* *f* *ppp* sul pont., senza vib.

Metallstift

150

A. Fl. *mf* *f*

E. H. *mf* *f*

B. Kl. *mf* *f*

Kb. Kl. *mf* *f*

Kfg.

Hn.

Trp.2

Pos.

Klav. *p* *f* *ff* *pp* *mf*

Bckg. *mf* l.v.

2 Tamt.

VI. 1

VI. 2

Vla. *p espr.* *ff* *p* *mf* *f*

Vc.1

Vc.2

153

A. Fl. *p* *f* *p*

E. H. *p* *f* *p*

B. Kl. *p* *f* *p*

Kb. Kl. *p* *f* *p*

Kfg.

Hn. *pp* *f=pp* *f*

Trp. 2 *pp* *f=pp* *f*

Pos. *pp* *f=pp* *f* *pp*

Klav.

Mar. *ppp*

2 Tamt.

Vl. 1 *ord.* *ff* *p* *p* *f* *pp* *p* *f* *p*

Vl. 2 *ord.* *ff* *p* *p* *f* *pp* *p* *f* *p*

Vla. *ff* *p*

Vc. 1 *ord.* *ff* *p* *p* *f* *pp* *p* *f* *p*

Vc. 2 *ord.* *ff* *p* *p* *f* *pp* *p* *f* *p*

157

A. Fl. *f* *pp* *p* *pp* *sim., sempre dim.*

E. H. *f* *pp* *p* *pp* *sim., sempre dim.*

B. Kl. *f* *pp* *p* *pp* *sim., sempre dim.*

Kb. Kl. *f* *pp* *p* *pp* *sim., sempre dim.*

Hn. *pp*

Trp.2 *pp*

Pos. *ppp*

Mar.

Vi. 1 *f* *sub.p* *pp* *f* *p* *mf*

Vi. 2 *f* *sub.p* *pp* *f* *p* *mf*

Vc. 1 *f* *sub.p* *pp* *f* *p* *mf*

Vc. 2 *f* *sub.p* *pp* *f* *p* *mf*

Kb. *f* *sub.p* *pp* *f* *p* *mf*

ppp

160

A. Fl. *ppp* *sim.*

E. H. *ppp* *sim.*

B. Kl. *ppp* *sim.*

Kb. Kl. *ppp* *sim.*

Pos.

Vi. 1 *f* *ff* *pp*

Vi. 2 *f* *ff* *pp*

Vc. 1 *f* *ff* *pp*

Vc. 2 *f* *ff* *pp*

Kb. *f* *ff* *pp*

163 sub. Impetuoso, ♩ = ca. 84

Kb. Kl. *p*

Kfg. *p*

Hn. *ffz* *ffz* *cuivré*

Trp.1 *ffz* *ffz* *f* *whisper-mute*

Trp.2 *ffz* *ffz* *f* *whisper-mute*

Pos. *ffz* *ffz* *p*

Klav. *ff secco* *15^{ma}* *8^{va}*

Bck. *fz secco* *Crotales* *mf* *1.v.*

2 Tamt. *fz* *Metallschlägel* *Pauken* *pp*

sub. Impetuoso, ♩ = ca. 84

Vi. 1 *ffz* *arco* *f espr.* *3*

Vi. 2 *ffz* *arco* *f espr.* *3*


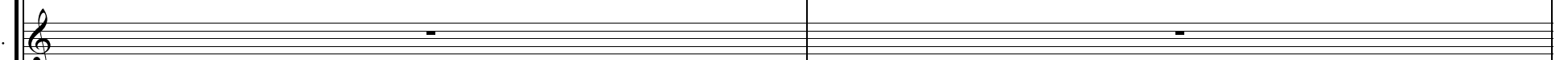
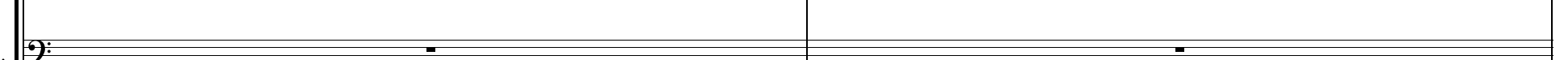
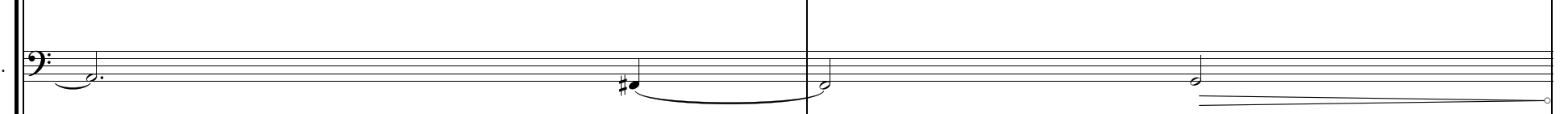
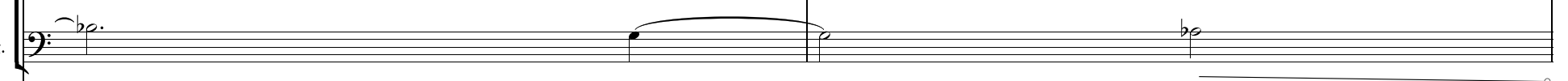
Vla. *ffz* *arco* *p* *pp* *sim., sempre dim.*


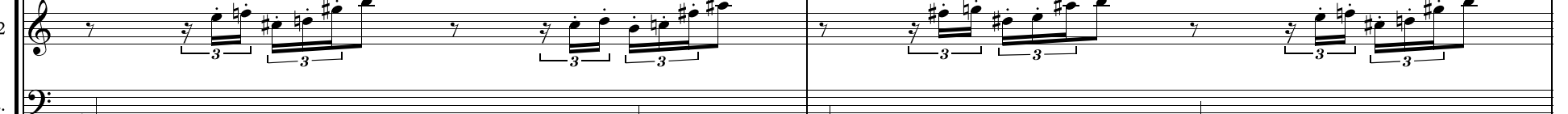
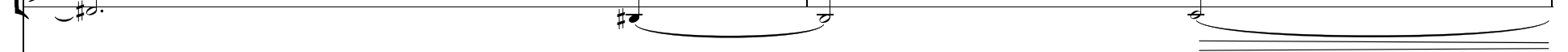
Vc.1 *ffz* *arco* *p* *pp* *sim., sempre dim.*

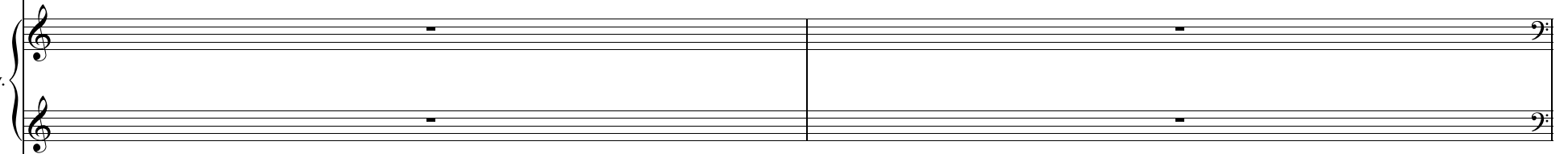
Vc.2 *p* *pp* *sim., sempre dim.*

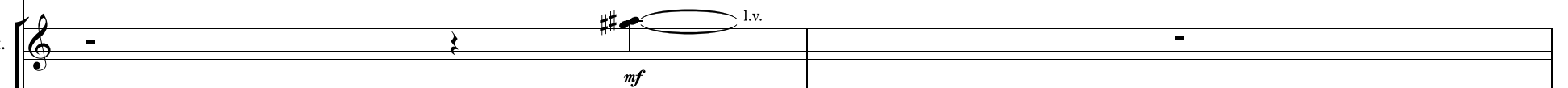

Kb. *p* *pp* *sim., sempre dim.*

165

A. Fl. 
E. H. 
B. Kl. 
Kb. Kl. 
Kfg. 

Trp.1 
Trp.2 
Pos. 

Klav. 

Crot. 
Pk. 

VI. 1 
VI. 2 
Vla. 
Vc.1 
Vc.2 
Kb. 

167

liberamente

muta in Flöte

A. Fl. *p* *fzpp*

E. H. *p* *fzpp* *p espr.* *mp*

B. Kl. *p* *fzpp*

Kb. Kl. *p* *fzpp*

Kfg. *p* *fzpp*

Trp.1 *ff* *p*

Trp.2 *ff* *p*

Pos.

Klav. *pp* *f* *8^{va}-1* *gliss.* *8^{va}-1* *8^{va}* *Red.* *

Bck. *p* *l.v.*

Pk.

liberamente

VI. 1 *fz*

VI. 2 *fz*

Vla. *gliss. sul III* *mf*

Vc.1 *gliss. sul III* *mf* *11*

Vc.2

Kb.

171 Andante, molto espressivo, ♩ = ca. 60

Fl.

E. H.

B. Kl.

Kb. Kl.

Kfg.

Hn.

Trp.1

Trp.2

Pos.

Klav.

Bckg.

Pk.

Andante, molto espressivo, ♩ = ca. 60

Vi. 1

Vi. 2

Vla.

Vc.1

Vc.2

Kb.

176

Fl. Flöte

E. H.

B. Kl.

Kb. Kl.

Kfg.

Hn.

Trp.1 senza sord. 3

Trp.2 senza sord. 3

Pos. senza sord. p pp

Klav. pp ppp sempre Led. 3

Bckg. l.v. mf ppp ppp

Pk.

Vi. 1 f 3 p mf 3 pp

Vi. 2 f 3 p 3 mf pp

Vla. f

Vc.1

Vc.2 mp pp p mf pp p

Kb. mp pp p mf pp p

180

Fl. *f* *pp* *ppp*

E. H. *f* *pp* *ppp*

B. Kl. *muted in Clarinet*

Kb. Kl. *f* *pp*

Kfg. *f* *pp*

Hn. *f* *pp* *p* *fpp* *cuivré*

Trp.1 *f* *pp* *ppp* *fpp*

Trp.2 *straight mute* *fpp*

Pos.

Klav. *mf* *pp* *f* *pp* *ppp*

Mar. *p*

2 Tamt. *pp* *l.v.*

Vi. 1 *f* *p* *mf* *p* *mp*

Vi. 2 *p* *mp*

Vla. *f*

Vc.1 *fz*

Vc.2 *f* *p* *mf* *p*

Kb. *f* *p* *mf* *p*

183

Fl. *f* *p* *pp*

E. H. *f* *p* *pp*

Kl. Klarinette *f* *p* *pp*

Kb. Kl. *f* *p* *pp*

Kfg. muta in Fagott

Hn. *p* *fpp* *cuvré*

Trp.1 *f* *pp* *f* *pp*

Trp.2 *f* *pp* *f* *pp*

Pos. *pp* *pp*

Klav. *mf* *pp*

Mar. *p*

Pk. *pp* *pp*

Vi. 1 *mf* *f* *p*

Vi. 2 *mf* *f* *p*

Vla. *f* *f* *f*

Vc.1 *fz*

Vc.2 *mp* *mf* *f* *p*

Kb. *mp* *mf* *f* *p*

186 poco rit. ----- meno T^o, rubato a T^o I^{mo}, ♩ = ca. 60

Fl. *5* *3*

E. H. *5* *3* *p espr.*

Kl. *5* *3*

Kb. Kl. *5* *3* *7* *rubato* *f* *p* *ppp*

Fg. *ppp*

Pos. *pp*

Klav. *mf* *l.v.* *7*

Mar. *5* *3* *p*

Pk. *pp*

poco rit. ----- meno T^o, rubato a T^o I^{mo}, ♩ = ca. 60

Vi. 1 *pp*

Vi. 2 *pp*

Vla. *quasi in tempo* *f*

Vc. 1

Vc. 2 *pp*

Kb. *pp*

190 **accel.** -----

E. H.

Klav.

Bckg.

2 Tamt.

accel. -----

Vla.

Vc.2

Kb.



193 ----- **Impetuoso, ♩ = ca. 82**

E. H.

Bckg.

2 Tamt.

----- **Impetuoso, ♩ = ca. 82**

VI. 1

VI. 2

Vla.

Vc.1

Vc.2

Kb.

195

Fl.

E. H. muta in Oboe

Kl.

Kb. Kl.

Fg. Fagott

Hn.

Trp.1

Trp.2

Pos.

Klav.

Crot.

2 Tamt.

Vi. 1

Vi. 2

Vla.

Vc.1

Vc.2

Kb.

The musical score for page 52, measures 195-200, features a complex orchestral texture. The woodwind section (Flute, English Horn, Clarinet, Bass Clarinet, Bassoon) and strings (Violins, Violas, Violas, Cellos, Double Basses) play a dense, rhythmic pattern of eighth and sixteenth notes. The woodwinds have dynamic markings of *f* and *p*, with some passages marked *f cresc.* and *p*. The percussion section includes Cymbal and two Tam-tams, with specific markings like *whisper-mute*, *mf*, and *p*. The score is written in a key signature of two flats and a common time signature.

197

Fl.

Ob.

Kl.

Kb. Kl.

Fg.

Hn.

Trp.1

Trp.2

Pos.

Klav.

Crot.

Pk.

Vi. 1

Vi. 2

Vla.

Vc.1

Vc.2

Kb.

f

p

f

p

f

p

f

p

f

p

f

pp

pp

f

p

f

p

ff cresc.

ff cresc.

f

p

pp

p

p

cuivré

p

fpp

f

p

pp

l.v.

p

arco

p

This page of a musical score, numbered 55, contains the following parts and markings:

- Fl.** (Flute): Treble clef, measures 201-202. Includes triplets and dynamics *p*, *pp*, and *ff*.
- Ob.** (Oboe): Treble clef, measures 201-202. Includes triplets and dynamics *p*, *pp*, and *ff*.
- Kl.** (Clarinet): Treble clef, measures 201-202. Includes triplets and dynamics *p*, *pp*, and *ff*.
- Kb. Kl.** (Bass Clarinet): Bass clef, measures 201-202. Includes dynamics *pp* and *ff*.
- Fg.** (Bassoon): Bass clef, measures 201-202. Includes dynamics *pp* and *ff*.
- Hn.** (Horn): Bass clef, measures 201-202. Includes a triplet, a *cuivré* marking, and dynamics *p*, *fzpp*.
- Trp.1** (Trumpet 1): Treble clef, measures 201-202. Includes triplets and dynamics *fff*.
- Trp.2** (Trumpet 2): Treble clef, measures 201-202. Includes triplets and dynamics *fff*.
- Pos.** (Posaune): Bass clef, measures 201-202. Includes dynamics *f* and *ff*.
- Klav.** (Piano): Grand staff, measures 201-202. Includes dynamics *ff*.
- Crot.** (Cymbal): Treble clef, measures 201-202. Includes a *l.v.* marking and the text "Buckelgong".
- Pk.** (Tambourine): Bass clef, measures 201-202.
- Vi. 1** (Violin 1): Treble clef, measures 201-202. Includes dynamics *ff*.
- Vi. 2** (Violin 2): Treble clef, measures 201-202. Includes dynamics *ff*.
- Vla.** (Viola): Bass clef, measures 201-202. Includes dynamics *ff*.
- Vc. 1** (Violoncello 1): Bass clef, measures 201-202. Includes dynamics *ff*.
- Vc. 2** (Violoncello 2): Bass clef, measures 201-202. Includes dynamics *ff*.
- Kb.** (Kontrabaß): Bass clef, measures 201-202.

203

Musical score for page 56, measures 203-205. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Kl.), Bassoon (Kb. Kl.), Contrabassoon (Fg.), Horn (Hn.), Trumpet 1 (Trp.1), Trumpet 2 (Trp.2), Trombone (Pos.), Piano (Klav.), Bassoon (Bckg.), Percussion (Pk.), Violin 1 (Vl. 1), Violin 2 (Vl. 2), Viola (Vla.), Violoncello 1 (Vc.1), Violoncello 2 (Vc.2), and Double Bass (Kb.).

Measure 203: Flute (Fl.), Oboe (Ob.), Clarinet (Kl.), Bassoon (Kb. Kl.), and Contrabassoon (Fg.) have rests. Horn (Hn.) has a whole note rest. Trumpet 1 (Trp.1) and Trumpet 2 (Trp.2) have rests. Trombone (Pos.) has a whole note rest. Piano (Klav.) has a whole note chord. Bassoon (Bckg.) has a whole note chord. Percussion (Pk.) has a whole note chord. Violin 1 (Vl. 1) and Violin 2 (Vl. 2) play a sixteenth-note pattern *ff*. Viola (Vla.) plays a sixteenth-note pattern *fff*. Violoncello 1 (Vc.1) and Violoncello 2 (Vc.2) play a sixteenth-note pattern *fff*. Double Bass (Kb.) has a whole note chord *fff*.

Measure 204: Flute (Fl.), Oboe (Ob.), Clarinet (Kl.), Bassoon (Kb. Kl.), and Contrabassoon (Fg.) have rests. Horn (Hn.) has a whole note rest. Trumpet 1 (Trp.1) and Trumpet 2 (Trp.2) have rests. Trombone (Pos.) has a sixteenth-note pattern *ff*. Piano (Klav.) has a whole note chord. Bassoon (Bckg.) has a whole note chord. Percussion (Pk.) has a whole note chord. Violin 1 (Vl. 1) and Violin 2 (Vl. 2) play a sixteenth-note pattern *fff*. Viola (Vla.) plays a sixteenth-note pattern *fff*. Violoncello 1 (Vc.1) and Violoncello 2 (Vc.2) play a sixteenth-note pattern *fff*. Double Bass (Kb.) has a whole note chord *fff*.

Measure 205: Flute (Fl.), Oboe (Ob.), Clarinet (Kl.), Bassoon (Kb. Kl.), and Contrabassoon (Fg.) have rests. Horn (Hn.) plays a sixteenth-note pattern *ff sempre*. Trumpet 1 (Trp.1) and Trumpet 2 (Trp.2) have rests. Trombone (Pos.) has a sixteenth-note pattern *ff*. Piano (Klav.) has a whole note chord. Bassoon (Bckg.) has a sixteenth-note pattern *p* with a Marimba instruction above. Percussion (Pk.) has a whole note chord *ff*. Violin 1 (Vl. 1) and Violin 2 (Vl. 2) play a sixteenth-note pattern *fff*. Viola (Vla.) plays a sixteenth-note pattern *fff*. Violoncello 1 (Vc.1) and Violoncello 2 (Vc.2) play a sixteenth-note pattern *fff*. Double Bass (Kb.) has a whole note chord *fff*.

206

Fl.

Ob.

Kl.

Kb. Kl.

Eg.

Hn.

Trp.1

Trp.2

Pos.

Klav.

Mar.

Pk.

Vi. 1

Vi. 2

Vla.

Vc.1

Vc.2

Kb.

ff sempre

ff sempre

ff sempre

ff sempre

ff sempre

ff sempre

(whisper-mute)

ff

(whisper-mute)

ff

Holzschlägel *sempre secco*

p

f

ff espr.

209

Fl.

Ob.

Kl.

Kb. Kl.

Eg.

Hn.

Trp.1

Trp.2

Pos.

Mar.

Pk.

Vi. 1

Vi. 2

Vla.

Vc.1

Vc.2

Kb.

212

Fl. Ob. Kl. Kb. Kl. Fg. Hn. Trp.1 Trp.2 Pos. Mar. Pk. Vl. 1 Vl. 2 Vla. Vc.1 Vc.2 Kb.

The score consists of 14 staves. Measures 212-214 are shown. The woodwinds (Flute, Oboe, Clarinet, Bass Clarinet, Bassoon) and strings (Violins 1 & 2, Viola, Violoncello 1 & 2, Double Bass) play a rhythmic pattern of eighth notes. The brass (Trumpets 1 & 2, Trombones, Percussion, and Maracas) play a similar pattern. The woodwinds and strings have a key signature of one flat. The brass instruments have a key signature of two sharps. The percussion and maracas have a key signature of one flat. The woodwinds and strings play a rhythmic pattern of eighth notes. The brass instruments play a rhythmic pattern of eighth notes. The woodwinds and strings have a key signature of one flat. The brass instruments have a key signature of two sharps. The percussion and maracas have a key signature of one flat.

215

Fl.
Ob.
Cl.
Kb. Kl.
Fg.
Hn.
Trp.1
Trp.2
Pos.
Mar.
Pk.

sub.p
f
sub.p
f

Vi. 1
Vi. 2
Vla.
Vc.1
Vc.2
Kb.

ff espr.
ff espr.
ff espr.
ff espr.
ff espr.

218

Fl.

Ob.

Kl.

Kb. Kl.

Eg.

Hn.

Trp.1

Trp.2

Pos.

Mar.

Pk.

sub.p

sub.p

VI. 1

VI. 2

Vla.

Vc.1

Vc.2

Kb.

Irrequieto, doppio movimento, ♩ = ca. 82

221

Fl. *fff* *fff* *f ffz*

Ob. *fff* *fff* *fff* *mf* *f ffz*

Kl. *fff* *fff* *fff* *mf* *f ffz*

Kb. Kl. *fff* *fff* *fff* *mf*

Fg. *fff* *fff* *fff* *ff* *mf* *ff*

Hn. *ff* *fff* *fff* *ff* *ff*

Trp.1

Trp.2

Pos. *ff* *fff* *fff* *ff* *ff*

Klav. *ff* *fff* *fff* *f ffz*

Tom-t. *ffz* *ff* *mf* *f* *ff* *f* *mf* *mf* *l.v.*

Pk. *f* *ff* *ff* *mf* *f*

Irrequieto, doppio movimento, ♩ = ca. 82

VI. 1 *fff* *fff* *mf pp* *sul pont. trem. alla punta 5*

VI. 2 *fff* *fff* *mf*

Vla. *fff* *fff* *ff espr.*

Vc. 1 *fff* *fff* *mf*

Vc. 2 *fff* *fff* *mf* *ff*

Kb. *fff* *fff* *mf* *ff*

225

Fl. *f ffz* *sim.*

Ob. *f ffz* *sim.*

Kl. *f ffz* *sim.*

Kb. Kl.

Fg. *mf* *ff* *mf* *mf* *mf* *ff* *mf*

Hn. *ff* *ff* *ff*

Trp.1 straight mute *ff espr.*

Trp.2

Pos. *ff* *ff* *ff*

Klav. *f ffz* *sim.*

Tom-t. *mf* *f* *mf* *f* *mf* *f* *mf* *f*

Pk. *f* *f* *f* *f*

Vi. 1 *ff* *p* *ff* *pp* *ord.* *ff espr.*

Vi. 2

Vla. *pp*

Vc.1 sul pont. trem. alla punta *pp*

Vc.2 *mf* *ff* *mf* *ff* *mf* *ff* *mf*

Kb. *mf* *ff* *mf* *ff* *mf* *ff* *mf*

229

Fl. *ff*

Ob. *ff*

Kl. *ff espr.*

Kb. Kl. *ff espr.*

Fg. *ff*, *mf*, *ff*, *mf*, *ff*

Hn. *ff*

Trp.1 *ff*

Trp.2 *ff*, senza sord.

Pos. *ff*, muta in Altposaune

Klav. *pp*, *ff*

Tom-t. *ff*, *mf*, *mf*, *fz*, hgd.Bck. 3, l.v.

Pk. *ff*, *ff*, *fz*

VI. 1 *ff espr.*

VI. 2 *ff espr.*

Vla. *pp cresc. sempre*, sul pont. trem. alla punta

Vc.1 *f p*, *f*, *pp cresc. sempre*

Vc.2 *ff*, *mf*, *ff*, *mf*, *ff*

Kb. *ff*, *mf*, *ff*, *mf*, *ff*

233

Fl. *ff* *f ffz* *sim.*

Ob. *ff* *f ffz* *sim.*

Kl. *f ffz* *sim.*

Kb. Kl. *ff*

Fg. *mf ff* *mf ff* *mf ff* *mf*

Hn. *ffz* *cuivré*

Trp.1 *senza sord.* *ff* *ff*

Trp.2 *ff* *ff*

A. Pos.

Klav. *pp* *ff* *f ffz* *sim.*

Tom-t. *ff* *mf* *f* *mf*

Pk. *ffz* *ffz*

Vi. 1 *ff* *ff* *pp*

Vi. 2 *ff* *ff* *pp*

Vla. *ff* *ff* *pp*

Vc.1 *ff* *p* *ff*

Vc.2 *mf* *ff* *mf* *ff* *mf*

Kb. *mf* *ff* *mf* *ff* *mf* *ff* *mf*

237

Fl.

Ob.

Kl.

Kb. Kl.

Fg.

Hn.

Trp.1

Trp.2

A. Pos.

Klav.

Tom-t.

Pk.

Vi. 1

Vi. 2

Vla.

Vc.1

Vc.2

Kb.

ff sempre

ff *mf* *ff* *mf*

ff *mf* *ff* *mf*

ff *ff* *mf* *f*

mf *ff* *mf*

ff *ff* *mf* *f*

pp *ff* *f* *ffz*

ffz *ffz* *ffz*

ff *pp* *ff* *pp*

ff *pp* *ff* *pp*

ff *pp* *ff* *pp*

p

ff *mf* *ff* *mf*

ff *mf* *ff* *mf*

240 *lunga* **Molto Adagio, ♩ = ca. 40**

Fl. *lunga*

Ob.

Kl.

Kb. Kl.

Fg. *ff* *p* *pp*

Hn. *ff* *mf* *ff*

Trp.1 *ff* *mf* *ff* *mf*

Trp.2 *ff* *mf* *ff* *mf*

A. Pos. *ff* *mf* *ff* *pp espr.* *mf*

Klav. *sim.* *pppp* *l.v.* *8^{va}*

Bckg. *pppp* *l.v.*

Pk. *ffz* *ppp* *p* *sub:pppp*

Molto Adagio, ♩ = ca. 40

Vi. 1 *ff* *pp* *fz* *f*

Vi. 2 *ff* *pp* *fz* *f*

Vla. *ff* *pp*

Vc.1 *fz* *pp*

Vc.2 *ff* *pp* *fz* *pppp sempre*

Kb. *ff* *pp* *pppp sempre*

243

Fl. *ppp*

Ob. *ppp*

Kl. *ppp*

Kb. Kl. *mf pp*

Fg. *ppp*

Trp.1

Trp.2

A. Pos. *f > f > pp mf ffp > f > f > mf f f > pp*

Klav. *pppp* l.v. l.v. 8^{va}

Bckg. *pppp* Marimba l.v. 3 3

Pk. 2 Tamt. *pppp* l.v.

Vi. 1

Vi. 2

Vla.

Vc.1 *mf pp*

Vc.2

Kb.

246

Fl. *p* *ppp*

Ob. *p* *ppp*

Kl. *p* *ppp*

Kb. Kl. *ppp* *mf* *pp* *mf* *pp*

Fg. *p* *ppp*

Trp.1 whisper-mute *ppp* *lontano*

Trp.2 whisper-mute *ppp* *lontano*

A. Pos. *p* *f* *f* *p* *f* *f* *p* *ppp*

Klav.

Mar. Buckelgong *pppp* *l.v.*

2 Tamt. *pppp* Pauken *pppp*

Vi. 1 *ppp* *p*

Vi. 2 *ppp* *p*

Vla. *ppp* *p*

Vc.1 *ppp* *mf* *pp* *mf* *pp*

Vc.2

Kb.

249

Fl. *p* *ppp sempre*

Ob. *p* *ppp sempre*

Kl. *p* *ppp sempre*

Fg. *p* *ppp sempre*

Hn. *espr.* *p >* *p >* *ppp* *+ son d'echo* *p >* *p >* *ppp*

Trp.1 *p* *pp* *pp*

Trp.2 *p* *pp* *pp*

A. Pos. *f >* *f >* *p* *pp* 5

Klav. *ppp* *una corda*

Mar.

Pk.

Vi. 1 *ppp* *p*

Vi. 2 *ppp* *p*

Vla. *ppp* *p*

Vc.1

Vc.2

Kb.

252

Fl.

Ob.

Kl.

Fg.

Hn. *+ son d'écho*
p > p > ppp

Trp.1 *pp p*

Trp.2 *pp p*

A. Pos. *mp* *mf* *f >* *f >* *pp* *f >* *mf* *pp*

Klav.

Mar. *pppp*

Pk.

VI. 1

VI. 2

Vla.

Vc.1

Vc.2

Kb.

rubato

255

Fl. *ppp* *p*

Ob. *ppp* *p*

Kl. *ppp* *p*

Kb. Kl. *ppp* *mf > pp* *<< >> pp*

Fg. *ppp* *p*

Hn. *pp < p* *p >*

Trp.1 *pp p*

Trp.2 *pp p*

A. Pos. *mf* *pp* *f* *f* *f >* *f > f > pp* *f*

Klav.

Mar. *pppp*

2 Tamt. *pppp* l.v.

rubato

Vi. 1 *ppp* *p*

Vi. 2 *ppp* *p*

Vla. *ppp* *p* *pppp* *pppp*

Vc.1 *pppp* *pppp*

Vc.2 *pppp*

Kb.

sul pont. trem. alla punta

5

259 subito Irrequieto, $\text{♩} = \text{ca. } 82$ poco a poco stretto al fine

Fl. ppp sempre cresc. pp sempre cresc.

Ob. ppp sempre cresc. pp sempre cresc.

Kl. ppp sempre cresc. pp sempre cresc.

Kb. Kl. ppp sempre cresc. pp sempre cresc. *sub. ff*

Fg. ppp sempre cresc. pp sempre cresc. *sub. ff*

Hn. pp sempre cresc.

Trp.1 senza sord. pp sempre cresc.

Trp.2 senza sord. pp sempre cresc.

A. Pos. pp sempre cresc.

Klav. pp sempre cresc. *sub. ff*

Mar.

Pk. ppp p ppp f ffz
 Holzschlägel \wedge

subito Irrequieto, $\text{♩} = \text{ca. } 82$ poco a poco stretto al fine

Vi. 1 sul pont., alla punta ppp sempre cresc. pp sempre cresc.

Vi. 2 sul pont., alla punta ppp sempre cresc. pp sempre cresc.

Vla. sul pont., alla punta ppp sempre cresc. pp sempre cresc.

Vc.1 ppp p ppp pp sempre cresc.

Vc.2 ppp p ppp pp sempre cresc.

Kb. pp sempre cresc. ff

264

Fl. *p sempre cresc.* *mf sempre cresc.*

Ob. *p sempre cresc.* *mf sempre cresc.*

Kl. *p sempre cresc.* *mf sempre cresc.*

Kb. Kl. *p sempre cresc.* *sub. ff* *mf sempre cresc.* *sub. ff*

Fg. *p sempre cresc.* *sub. ff* *mf sempre cresc.* *sub. ff*

Hn. *p sempre cresc.* *mf sempre cresc.*

Trp.1 *p sempre cresc.* *mf sempre cresc.*

Trp.2 *p sempre cresc.* *mf sempre cresc.*

A. Pos. *p sempre cresc.* *mf sempre cresc.*

Klav. *p sempre cresc.* *sub. ff* *mf sempre cresc.* *sub. ff*

Mar. *mf sempre cresc.*

Pk. *p* *ffz* *mf sempre cresc.* *sim.* *ffz* *ffz*

Vi. 1 *p sempre cresc.*

Vi. 2 *p sempre cresc.*

Vla. *p sempre cresc.*

Vc.1 *p sempre cresc.*

Vc.2 *p sempre cresc.*

Kb. *ff* *ff* *ff*

268

Fl. *f sempre cresc.* *ff sempre cresc.*

Ob. *f sempre cresc.* *ff sempre cresc.*

Kl. *f sempre cresc.* *ff sempre cresc.*

Kb. Kl. *f sempre cresc.* *sub. ff* *ff sempre cresc.* *fff*

Fg. *f sempre cresc.* *sub. ff* *ff sempre cresc.* *fff*

Hn. *f sempre cresc.* *ff sempre cresc.*

Trp.1 *f sempre cresc.* *ff sempre cresc.*

Trp.2 *f sempre cresc.* *ff sempre cresc.*

A. Pos. *f sempre cresc.* *ff sempre cresc.*

Klav. *f sempre cresc.* *sub. ff* *ff sempre cresc.* *fff*

Mar. *f sempre cresc.* *ff* *ff sempre cresc.*

Pk. *f sempre cresc.* *ff* *ff sempre cresc.*

VI. 1 *f sempre cresc.* *fff*

VI. 2 *f sempre cresc.* *fff*

Vla. *f sempre cresc.* *fff*

Vc. 1 *f sempre cresc.* *fff*

Vc. 2 *f sempre cresc.* *fff*

Kb. *ff* *ff*

272

Fl.
Ob.
Cl.
Kb. Kl.
Fg.
Hn.
Trp.1
Trp.2
A. Pos.
Klav.
Mar.
Pk.
Vi. 1
Vi. 2
Vla.
Vc.1
Vc.2
Kb.

fff
fffz