

Charlotte Seither

Language of Leaving

for orchestra and 12 groups of voices

free adaptation from the original text
of Francesco de Lemene (1634–1704)

(2012/13)

Full Score



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BA 11118

Commissioned by

BBC London
for the BBC Symphony Orchestra
and the BBC Singers

Dedicated to

*the BBC Symphony Orchestra,
to the BBC Singers
and to Josep Pons*

World Premiere:
BBC Proms 2013, 28th August 2013, Royal Albert Hall London
BBC Symphony Orchestra, BBC Singers
Conductor: Josep Pons

Duration: ca. 20'

Hire material available from the publisher (BA 11118)

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Scoring

3 Flutes (2nd as well Piccolo, 3rd only Alto flute in G)

2 Oboes

1 English Horn

2 Clarinets in B \flat

1 Bass Clarinet in B \flat

2 Bassoons

1 Contrabassoon

4 French Horns in F

3 Trumpets in C

3 Trombones

1 Tuba

4 Percussionists

I

- Lotosflöte (Slide Whistle, (maple) wood, no plastics!), 25 cm or longer (!), no precise pitches necessary, highest quality in sound, similar to a recorder)
- Flexaton (Flexatone, large)
- Kleiner Handwaldteufel (Small Friction Drum, on the scale of a hand, to be played ordinary and to be looped over the head like a 'cowboy lasso')
- Schwirrbogen (belonging to the family of 'Bullroarer Instruments', wooden frame, ca. 50–60 cm long, with a long rubber strings around, new German instrument to imitate Australian aborigin music)
- Lose Orgelpfeife Gedackt 8', (Tonhöhe f¹ oder benachbart, keine höhere Oktave!, mit dem Mund angeblasen) (Single Wooden Organ Pipe, Muted 8', pitch f¹ or around, no higher octave!, to be blown by mouth)
- Alu-Sheet (Small Sheet of Aluminium, ca. 70 x 45 cm in size, to be bended by both hands in front of the body, making 'clicks' by buckling the edges suddenly). The edges of the sheet should be masked, so the hands cannot be injured. The aluminium should not be too soft, so that clear 'clicks' are possible.

II

- Lotosflöte (Slide Whistle, (maple) wood, no plastics!), 25 cm or longer (!), no precise pitches necessary, highest quality in sound, similar to a recorder)
- Vibraslap
- Kleiner Handwaldteufel (Small Friction Drum, on the scale of a hand, to be played ordinary and to be looped over the head like a 'cowboy lasso')
- Schwirrbogen (belonging to the family of 'Bullroarer Instruments', wooden frame, ca. 50–60 cm long, with a long rubber strings around, new German instrument to imitate Australian aborigin music)
- Snare Drum with sticks and rood / brush
- Alu-Sheet (Small Sheet of Aluminium, ca. 70 x 45 cm in size, to be bended by both hands in front of the body, making 'clicks' by buckling the edges suddenly). The edges of the sheet should be masked, so the hands cannot be injured. The aluminium should not be too soft, so that clear 'clicks' are possible.

III

- Sehr großes Tamtam (Very Large Tamtam, deep range, with very soft mallets, producing more 'electronic clouds' than percussive moments), used as well with a loose Cymbal (ca. 45 cm) to be rubbed against)
- 2 Cowbells (h¹ and f¹, or without pitch just as 'high' and 'middle'), sticks
- Große Plattenglocke, hängend (e¹ oder es¹ oder benachbarte Tonhöhe), gerieben mit zwei schweren ruffle sticks (Industriestahl, ca. 1–2 cm Durchmesser, ca. 30 cm lang) (Large Bell Plate, hanging, (e¹ oder e-flat¹ or pitch around), rubbed with two strongly ruffled metal sticks (industry tools with ca. 1–2 cm diameter, about 30 cm long, very heavy!) at the edge of the plate)
- Crotales, montiert, sehr hoch (c⁴ oder benachbarte Tonhöhe) (Crotales, fixed, c⁴ or pitch around, with bow)
- Flexaton, large, auch mit Bogen gestrichen (Flexatone, large, as well with double bass bow)
- Kleiner Handwaldteufel (Small Friction Drum, on the scale of a hand, to be played ordinary and to be looped over the head like a 'cowboy lasso')
- Schwirrbogen (belonging to the family of 'Bullroarer Instruments', wooden frame, ca. 50–60 cm long, with a long rubber strings around, new German instrument to imitate aborigin Australian music)

IV

- Lotosflöte (Slide Whistle, (maple) wood, no plastics!), 25 cm or longer (!), no precise pitches necessary, highest quality in sound, similar to a recorder)
- Flexaton (Flexatone, large)
- Vibraslap
- Kleiner Handwaldteufel (Small Friction Drum, on the scale of a hand, to be played ordinary and to be looped over the head like a 'cowboy lasso')
- Schwirrbogen (belonging to the family of 'Bullroarer Instruments', wooden frame, ca. 50–60 cm long, with a long rubber strings around, new German instrument to imitate Australian aborigin music)
- lose Orgelpfeife Gedackt 8', (Tonhöhe f¹ oder benachbart, keine höhere Oktave!, mit dem Mund angeblasen) (Single Wooden Organ Pipe, Muted 8', pitch f¹ or around, no higher octave!, to be blown by mouth)
- 2 Cowbells (h¹ and f¹, or without pitch just as 'high' and 'middle'), sticks
- Crotales, montiert, sehr hoch (d⁴ oder benachbarte Tonhöhe) (Crotales, fixed, d⁴ or pitch around, with bow)

Voices in 12 groups (S1, S2, S3 / A1, A2, A3 / T1, T2, T3 / B1, B2, B3)

Each group should have at least 2 singers. It is not necessary to have the exact same number of singers in each group. The bass groups can have more singers than the others and can (ad libitum) appear as a (larger) 'male choir'.

The 12 groups have to be disposed separately from each other at 12 different places inside of the orchestra, at the gallery or at the balconies around. Do not handle them as a traditional choir! Dispose the 12 groups in the concert hall, so that they can react on each other and that they do not need an assistant conductor. They have to act as a kind of echo groups of the instruments, coloring the sounds of the orchestra with 'human paintings'. They must stand (do not place the singers on a chair, even if they are disposed inside the orchestra). According to the concert hall, do not hesitate to amplify them if necessary.

The text is not necessary to be understood as a poem or a separate message. It just gives the words for the right sounds and colours. Make the voices to sound like the instruments, imitating each other, creating secrets and surprises, but keep as well the natural beauty and fascination of voice which can never be beaten. No manierism.

14 Violins I
12 Violins II
10 Violas
8 Violoncelli
6 Double Basses

The score is notated in C. All instruments sound as it is written (only the double basses sound the natural octave lower than notated).

Spielanweisungen / Explanations

Bläser / Brass and Woodwinds



Trompeten: falls nicht anders angegeben stets mit wahwah-mute mit stem; offener stem = weißer Kreis, geschlossener stem = schwarzer Kreis / Trumpets: always with wahwah mute with stem; open stem = white mark, closed stem = black mark.



Trompeten T. 1ff: Vorschläge stets ff, mit offenem stem und als double-tongue, so schnell wie möglich und vor dem Schlag, so dass die lange Note genau auf dem Schlag steht. Der stem muss auf den Punkt genau mit der langen Note geschlossen werden. Buntes Farbenspiel! Die Vorschlagsfiguren müssen stets virtuos heraus „knallen“, während die langen Noten dann (zunächst) abgedämpft werden / Trumpets bar 1ff.: The grace notes always ff, with open stem as double-tongue, as fast as possible and before the beat. Bring the long notes exactly on the beat and shut the stem immediately. Make colours! The grace notes must always make "noise", the long notes give the muted contrast. Make clear the two levels of open stem with the virtuous grace notes and the long notes (starting muted, closed stem).



Trompeten T. 1ff: Farbwechsel: stem zügig und mit einem leichten Akzent aufmachen und langsam weiter nachöffnen. Das Öffnen des stem muss stets mit einem besonderen „Energiepunkt“ erfolgen (erst schneller, dann langsamer), um die Farben gut hörbar zu machen. Anschauliches Spiel mit dem Öffnen und Schließen des stem, so dass eine möglichst belebte, atmende Linie entsteht. / Trumpets bar 1ff.: change of colour: open the stem always with a little accent, so that the first opening is giving the colour (first faster, than a bit slower in opening). Make the different colours hearable and play with them. Create a wonderful music of opening and closing to "dance" between two different levels of colours.



Hörner T. 247ff: Grundton greifen, so laut wie möglich im Glissando auf den Obertönen „herum reiten“ (Grundton soll nicht hörbar sein) / French Horns bar 247ff: fix the fundamental tone and make loud and „crying“ Glissando in the very high range (fundamental tone is not to be heard). Make noise!



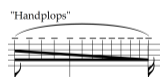
Flatterzunge / flutter tongue



freies Ritardando, das Metrum ignorierend. Bei mehreren Spielern gestaltet jeder die Iterationen so wie er will („klackern“ erlaubt) / free ritardando while ignoring the beat / measure of the bar. If more players have the same figure, they should behave independent and avoid to coordinate their iterations together.



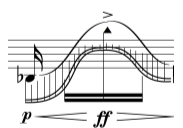
anderer Griff (Klangfarbe des gleichen Tones durch anderen Griff verändern) / take another fingering for the same tone (change the colour of the tone by another fingering)



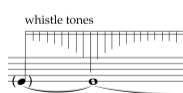
mit dem flachen Handballen weich auf das Mundstück schlagen („Plopp“), freies Ritardando / bang with the open hand palm on the mouth piece to create a „plopp-sound“, make a free ritardando



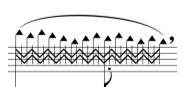
unbetonte Note / note of no importance, no emphasis



wild aufreißender, äußerst erregter, ausgefingelter Lauf aus dem Nichts bis ins höchste Register und wieder zurück (falls nicht anders angegeben), sehr schnelle Griffwechsel, mit scharfem Akzent auf dem Höhepunkt (erkennbare Tonalität vermeiden), wobei zusätzliche Luftgeräusche erlaubt sind / make a very fast running of free notes up to the top range and back, very fast change of fingerings, give a sharp accent at the top (any „dirt“ is allowed).



whistle tones, vom gegebenen Grundton aus frei vagierende Obertöne (leise Pfeiftöne), der Grundton sollte dabei nicht absichtlich betont werden, sondern kann „verschwinden“ (leichtes Ausdrehen der Flöte, fast ohne Anblaspansung über die Anblaskante hinweg blasen, Lippen in extremer Unterspannung) / whistle tones as harmonics over the given fingering, do not emphasize the fundamental tone (it can be „hidden“). (Turn the mouth piece a little bit out and blow over the opening with nearly no (!) tension, the lips must be in an extreme under(!)-tension). Let the harmonics flickering freely up and down.)



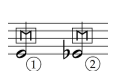
sehr schnelle, freie Töne im oberen Register, heftig erregt, frei ausfingern mit Zäsuren ad. lib. / make free fingerings in the upper range, very excited, tones ad lib., make small caesuras, make noise!



Zungenslap / slap tongue



sehr hoher bzw. tiefer Ton, keine präzise Tonhöhe erforderlich / very high or low tone, no decisive pitch necessary

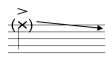


Multiphonic ad lib. auf dem gegebenen Grundton. Bei zwei verschiedenen Klängen markieren Zahlen die Abfolge von Klang 1 und Klang 2 / multiphonic sound on the given fundamental tone. If two multiphonics are combined, the numbers mark the procedure of sound 1 and sound 2.

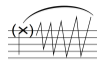


Aleatorico: each player doing the given things for himself, do not stay in measure, avoid regular structures or regular coordination with the other players

Schlagzeug / Percussions



Lotosflöte: gegebener Glissandoverlauf in relativer Registerlage, keine präzisen „pitches“! / Slide Whistle: free course of glissando in given range, no distinctive „pitches“! Feel free to make music!



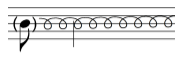
Lotosflöte: sehr schnelle, kurze Bewegung quer durch die Register, nicht zu große Intervalle, äußerst kurz und erregt (ohne feste Tonhöhenbindung). / Slide Whistle: very short and fast movements, not too large intervals, wild figures of virtuosity, molto accitato, make noise!



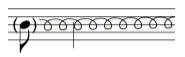
Aleatorico: each player doing the given things for himself, do not stay in beat / measure, avoid regular structures or regular coordination with the other players



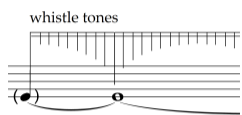
Kleiner Waldteufel: Schnur spannen und knarzen lassen / Small Friction Drum: tension the band and let it creak



Kleiner Waldteufel: Instrument am Holzgriff anfassen und den Instrumentenkörper schwingvoll wie ein Lasso über dem Kopf kurbeln. Es entsteht ein sehr lauter, kreischender sound! / Small Friction Drum: hold the handle in your hand and loop the drum with drive over your head like a cowboy lasso. You will produce a loud and aggressive sound!



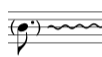
Schwirrbogen: am Griff halten und mit Schwung über dem Kopf kreisen lassen, so dass ein windartiges Sausen entsteht / hold the handle in your hand and loop the instrument with drive over your head. You will produce a sound like „wind“.



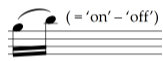
Orgelpfeife: mit dem Mund in die untere Öffnung der Pfeife blasen, so dass ein blockflötenartiger Klang entsteht. Bei notierten Glissandi ist kein wirkliches Tonhöhenglissando gemeint, sondern ein Nachlassen des Luftdrucks / Single Organ Pipe: blow into the pipe to create a sound similar to a recorder. The notated glissandi do not mean primarily a bending of pitch, but the degradation of intensity of air.



Orgelpfeife: whistle tones, mit extremer Unterspannung (!) kaum Luft in die Pfeife hinein blasen (Lippen so spannungslos wie möglich), so dass der Grundton kaum noch hörbar ist und die Obertöne hörbar werden / Single Organ Pipe: blow with as less air as possible in the pipe, giving no tension to the lips, so that the harmonics are coming out. Do not try to keep the fundamental tone. Let the harmonics freely flickering up and down.



Flexaton: mit einer Hand über dem Kopf senkrecht nach oben halten, Blechzunge mit der anderen Hand anstoßen, so dass das Blech zurück schnarrt und der Klöppel irregulär gegen das Gegenblech schlägt (irreguläres, indirektes Klöppeln). Klangfeld herstellen, bei dem der Klang stets in Bewegung bleibt (nicht schematisch) / Flexatone: hold the instrument with one hand vertical above your head. With the other hand you give a short attack to the small iron sheet-tongue, so that the clapper is bouncing irregular against the main sheet. Make a dense field of sound with irregular bouncings.



Alu-Sheet: Das Sheet vor dem Körper senkrecht in beide Hände nehmen. Die beiden Enden mit den Händen ruckartig ein wenig zusammen drücken, so dass sich das Blech leicht nach vorne wölbt und einen „Klick“ produziert. Wird der Druck der Hände auf Impuls wieder losgelassen, „klickt“ das Blech wieder zurück und erzeugt erneut einen punktuellen sound (on-off-play). / Take the sheet in both hands in front of your body. Give a short, but strong pressure with your hands on the edges of the sheet so that it makes a small bowing, producing a sudden „click“-sound. If you release the pressure of your hands again on point, the bow is jumping back, producing again a sound (on-off-play).



Großes Tamtam: anschlagen, loses Becken zum markierten Zeitpunkt an schwingendes Tamtam halten und sisseln lassen (kontinuierlicher Sissel-sound, der immer leiser wird). / Large Tamtam: beat the Tamtam with a mallet and hold on the given point a loose Cymbal near to the vibrating Tamtam and let it sizzle. The sizzling is getting less and less.



Plattenglocke: 2 Gewindestäbe (Rillenstäbe) am oberen Schneiderand der Plattenglocke ansetzen und langsam auf der Kante entlangziehen (Stab liegt auf der Kante auf und reibt genau einmal über die Kante (kann sehr laut sein!). Kontinuierlicher, metallisch lauter Reibeklang. / Bell plate: take two riffel sticks (steel) and place them on a fixed position at the upper edge of the plate. Move them now slowly, just once, so that the riffles are scratching across the edge, bringing the plate in vibration. First one hand, than the other. Do not scratch with the riffles at the plain side of the bell (!), scratch only at the rough edge.



Plattenglocke: 2 Gewindestäbe (Rillenstäbe) am oberen Schneiderand der Plattenglocke ansetzen und sehr schnell auf kurzer Strecke auf der Kante hin- und herziehen (kann sehr laut sein!). / Bell plate: take two riffel sticks (steel) and place them on a fixed position at the upper edge of the plate. Move them now fast in change of the right and left hand, so that the riffles are scratching across the edge, bringing the plate in vibration.



Crotales: mit dem Bogen schnell und scharf aufreißen, so dass ein kreischender sound entsteht, der schnell nachgedämpft wird. Der Moment es Aufreißen ist wichtig. Es kann hilfreich sein, die Glocke kurz zuvor anzuschlagen, damit sie schneller anspricht. / Crotales: rip the bell shortly and very sharp with the bow, so that a short, screaming sound is coming out. Mute the resonances a bit later partly by hand, so they do not sound in full power for the whole time. It maybe helpful to hit the bell shortly before the bowing by hand, so that it just is in vibration when the bow touches the metal.

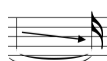
Stimmen / Voices



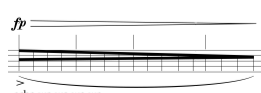
Stimmlos, ohne feste Tonhöhe, nur geflüstert / voiceless, without pitch, whispering



Komplett stimmlos! Hoher Geräuschlaut auf „zi“ und tiefer auf „da“ (ausschließlich durch Mundstellung erwirkt) / completely voiceless whispering! Make different ranges of „noises“, very high for „zi“ and low for „da“.



Im Stimmlosen abseufzen lassen (Geräuschfarbe durch Veränderung der Mundhöhle absenken) / Make a deepening in the colour of the noise by changing the resonant space in your mouth.



Freies Ritardando, das Metrum ignorierend. Bei mehreren Spielern gestaltet jeder die Iterationen so wie er will („klackern“ erlaubt) / free ritardando while ignoring the beat / measure of the bar. If more singers have the same figure, they should make their iterations independently.



Hier: genaue Anzahl von Iterationen, die metrisch jedoch nicht fixiert ist. / Here: exact number of iterations, but free in measure / beat.

v(o) → (i)

Vokal langsam und kontinuierlich verfließen lassen und in den Zielvokal überführen / change the vowel slowly and reach the final vowel at the end without any break.



Vokal langsam und kontinuierlich verfließen lassen, wobei durch die Veränderung der Mundstellung Obertöne erzeugt werden. Nicht dogmatisch! Kein esoterischer Gesang! / Change the vowel slowly and let come out harmonics by changing the resonant space in your mouth slowly. No esoteric singing! Just use it as a colour which activates additional resonances. If the voice does not produce harmonics, do not force it.



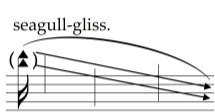
Mikrotonale Abweichung um ca. 1/4-Ton / microtonal difference, about 1/4 tone, not mathematically, but in colour / tension.



Die zweite Note ist in ihrer Wertigkeit stets ein wenig abfallend und leichter zu nehmen, so dass ein deutlich hörbares „blinding“ entsteht (farbliches „Atmen“ innerhalb der Achtelgruppen). Der Effekt soll dem Klang der Trompete angenähert werden, bei der die beiden Achtel jeweils mit offenem und geschlossenem Dämpfer gespielt werden. / Make the second note a bit more lightweighth, so that you can hear a regular „colour blinding“ within the two eighth notes. You can look about the trumpets, which play this notes alternating with open and closed stem mute.

Für den Text gilt die italienische Aussprache, für die (textfremden) Klangfiguren gilt die deutsche Aussprache. / The text has to be pronounced in Italian. The sound figures which do not belong to the text follow the German pronunciation (“g”-sound is not Italian-like).

Streicher / Strings



Seagull-Glissando: Quartflageolet-Griff unverändert im Glissando abwärts über die Saite führen. Der Klang springt dabei immer wieder zurück („Möwen-Ruf“) / Seagull-Glissando: fix the left hand in the position of a fourth-flageolet and make a large glissando down the string. Although you do not move the spread hand, the sound is recalling again like a cry of a seagull.



Mikrotonale Abweichung um ca. 1/4-Ton / Microtonal difference, about 1/4 tone, not mathematically, but in colour / tension.



Sehr hoher Ton, keine präzise Tonhöhe erforderlich / Very high tone, no decisive pitch necessary



Takt 91ff: wildes Glissando hin und her ad lib. auf der gleichen Saite, die Länge der einzelnen Glissando kann leicht verschieden sein (kürzer und länger) / Bar 91ff: make wild glissandi ad lib. on the same string, you can vary the range and produce different lengths of the glissandi.



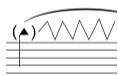
In der hohen Lage um ca. 3 Halbtöne weiter aufwärts bzw. abwärts. / Move in the high range about 3 half tones more up or down



Aleatorico: each player doing the given things for himself, do not stay in measure, avoid regular structures or regular coordination with the other players



Extremer Überdruck mit dem Bogen auf der Saite, so dass der Ton knarzt / Extreme strong overpressure with the bow on the string, so the sound is breaking into noise.



Kleine, sehr schnelle, eckige Glissandi von ca. 2-3 Halbtönen Umfang / Make small and very fast Glissando jags, about 2-3 halftones in range



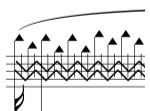
Wespen-Glissando: intensiv nasselndes Glissando (vergrößertes Vibrato), bei dem der Klang einer Wespe imitiert wird (bedrohlich surrend, molto intenso) / Wasp Glissando: intensive, fast glissando (like an enlarged-range vibrato) which tries to imitate the sound of a wasp (sounding dangerous and molto intenso).



Mit dem Glissando stets auf der gleichen Saite bleiben, kein zusätzlicher Saitenwechsel (falls nicht anders angegeben) / Stay with the glissando always on the same string, if it not marked otherwise.



„Eier-Pizzicato“: Ton anzupfen, danach mit der linken Hand ca. eine Oktave höher glissandieren und dort „nacheiern“. Beim Glissando darf die Saite nicht zu stark gedrückt werden, sonst setzt sie für das „Eiern“ keine Resonanz mehr frei / „Egging Pizzicato“: make a normal pizzicato on the given tone and slide about an octave up to make there an „egging“ movement. Do not press the string to strong down when you make the glissando, so that the string can still find resonance at the “egging movements“. If is done well, the sound can be heard quite loud!



Schaukelfigur: auf den höchsten drei Saiten werden drei feste Flageolet-Griffe ad lib. gegriffen. Sie bleiben unverändert. Der Bogen schaukelt jetzt sehr schnell und irregulär zwischen den drei Saiten hin und her (verwischte Flageolet-Schaukelfigur) / Swinging gesture: fix the left hand on the three highest strings, holding three flageolet positions ad lib. and not changing them. Make now with the bow very fast, irregular swinging movements over the three strings, so you get an irregular flickering of flageolet lights.

Vorzeichen gelten für einen ganzen Takt und bleiben auch bei Überbindungen erhalten. / Accidentals care for a whole bar and stay obligate as well within bindings.

Das Tempo des Stückes ist flexibel zu gestalten und ergibt sich aus den Klängen / Klangprozessen. / The tempo of the piece is always dynamic and depends on the development of the sounds.

Text

Partenza

(Francesco de Lemene, 1634–1704)¹

„(Io parto, ma) voi,
speranze, (che fate?)
(partite o) restate?

„I will leave, but you,
hope, what will you do?
will you leave or stay?

(Se) negate (di partire)
(resterete col cor mio,
(...)

If you deny to leave
you will stay in my heart,
(...)

(Solo) voi (consolerete)
(...)
(se con me vi partirete
e) starete (con me,)²

Only you will comfort me
(...)
when you leave with me
or stay with me,³

(...)

(...)

¹ Francesco de Lemene, *Partenza*, in: *Poesie Italiane*. Ausgewählt und übersetzt von Margrit Richner und Umberto Giacchini, München: dtv 2006, S. 72–73.

² The text given in brackets is not used in the composition. Besides, there are “sound words” in the vocal parts, added by the composer, which do not appear in the poem. They just “paint”.

³ The English translation by the composer is not used in the composition.

Language of Leaving

Charlotte Seither
(2013)

♩ = 66-84

3

The score is divided into several systems. The first system includes Flute, Clarinet, Bassoon, Horn, Trumpet, and Trombone. The second system includes Percussion and Lotosflöte. The third system includes Violin I, Violin II, Viola, Violoncello, and Double Bass. The score features various dynamic markings such as *ppp*, *mf*, *f*, and *fff*. Performance instructions include "Unter-schatten" zur Trompete, kaum hörbar, "aleatorico", slow motion, Mikro-Gliss., jeder für sich, Schwebungen entstehen lassen (Viertelton aufwärts), and "aleatorico" Mikro-Gliss., jeder für sich (Viertelton aufwärts). The score also includes a rehearsal mark "3" and a tempo marking "♩ = 66-84".

*) Wahwah-mute mit stem, double-tongue, Vorschläge so schnell und scharf wie möglich (offen) und vor der Zählzeit
**) Make noise! Darf überblasen! Wildes, sehr rasches Hin und Her zwischen zwei Zügen (nicht präzise in der Tonhöhe, stets nur "relativ")
***) Extreme strong overpressure with bow, knarzend

Fl. 1 2
Cl. 1 2
Bsn. 1 2
Hr. 4
Tr. 1 2 3
Trb. 3
(Lotosflöte) 1 2 4
Perc. (Flexaton) 3
VI. I 1 2 3 4 5 6 7 8
VI. II 1 3 4 7-9 10-12
Va. 1-5 6-10
Vc. 1 2 5-8
D. B. 1 2 3 4 5 6

slap ord. mf p
slap ord. mf p
slap ord. mf p
slap ord. mf p
ppp
p
+
ff mf ff mf ff mf ff mf
ff mf (f) ff mf (f) ff mf (f) ff mf (f) ff mf (f) ff mf (f)
ff ff ff mf
nachdämpfen (p)
sul A salt. mf pp flaut. mf sul A salt. mf sul A salt. mf
sul E pp flaut. mf pp flaut. mf pp flaut. mf
sul A solo ff sul A solo ff
arco ord. sul E pp flaut. mf
Mikro-Gliss., jeder für sich, slow motion
più p
salt. gliss. ca. 3^e arco ord. mf > p flaut.
salt. gliss. ca. 3^e mf >

1 8
 Fl. 1
 2
 Cl. 1
 2
 Bsn. 2
 Hr. 2
 4
 Tr. 1
 2
 3
 Trb. 3
 Perc. 1 (Lotosflöte)
 2 (Lotosflöte)
 4 (Lotosflöte)
 VI. I 1
 2
 3
 4
 5
 6
 7
 8
 VI. II 1
 2
 3
 4
 7-9
 10-12
 Va. 1-5
 6-10
 Vc. 1
 2
 3
 4
 5-8
 D. B. 1
 2
 3-6

mf *p* *mf* *p* *pp* *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf*
mf *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*
mf *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*
mf *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*
mf *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*
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mf *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*
mf *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*
mf *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*
mf *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*
mf *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*
mf *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*
mf *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*
mf *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

11

Fl. 1 2

Cl. 1 2

Bsn. 1 2

Hr. 2

Tr. 1 2 3

Trb. 3

Perc. 1 2 4

VI. I 1 2 3 4 5 6 7 8

VI. II 1 4 7-9 10-12 1-5

Va. 6-10

Vc. 1 2 3 4 5-8

D. B. 1 2 3-6

slap ord. mf p

slap ord. mf p

slap ord. mf p

slap ord. mf p

pp

al niente

p

ff mf s

ff mf

ff mf (f) ff mf (f) ff mf (f) ff mf (f) ff mf (f) ff mf (f)

(Lotosflöte)

(Lotosflöte)

(Lotosflöte)

mfp mf

mfp mf

mfp mf

vibr. during gliss. like a "wasp"

sul A salt.

vibr. during gliss. like a "wasp"

sul A salt.

ff

slow motion, jeder für sich

p

p

salt. gliss. ca. 3^e arco ord. mf p flaut.

al niente

salt. gliss. ca. 3^e arco ord. mf p flaut.

A
zunehmend beruhigen (calming down)

14 slap ord. 16 slap ord. slap ord.

Fl. 1 *mf* *p* *mf* *p* *mf* *p*

2 *mf* *p* *mf* *p*

Cl. 1 *ppp* *ppp* *ppp* *ppp*

Bsn. 1 *ppp* *ppp* *ppp* *ppp*

Hr. 2 + + + +

4 + + + +

Tr. 1 *f* *mf* *f* *mf* *f* *mf* *mp* *(mf) mp*

2 *f* *mf* *f* *mf* *f* *mf* *mp* *(mf) mp*

3 *mf* *(f)* *mf* *(f)* *mf* *(f)* *mf* *(f)* *mf* *(f)* *mf* *(f)* *mf* *(f)* *mf* *(f)*

Trb. 3 *ppp* *ppp* *ppp* *ppp*

Perc. 1 (Lotosflöte)

2 (Lotosflöte)

4 (Lotosflöte)

zunehmend beruhigen (calming down)

1 *mf* *mfpp* *mf*

2 *mfpp* *mf* *mfpp* *mf*

3 *mfpp* *mf* *mfpp* *mf*

4 *mfpp* *mf* *mfpp* *mf*

5 *mf* *mfpp* *mf* *mfpp* *mf*

6 *mfpp* *mf* *mfpp* *mf*

7 *mfpp* *mf* *mfpp* *mf*

8 *mfpp* *mf* *mfpp* *mf*

9 *mfpp* *mf* *mfpp* *mf*

10 *mfpp* *mf* *mfpp* *mf*

7-9 *mfpp* *mf* *mfpp* *mf*

10-12 *mfpp* *mf* *mfpp* *mf*

1-5 *mfpp* *poco f* *mfpp* *poco f* *mfpp* *poco f*

6-10 *mfpp* *poco f* *mfpp* *poco f* *mfpp* *poco f*

1 *mf* *p flaut.* *arco ord.*

2 *mf* *p flaut.* *arco ord.*

3 *mf* *p flaut.* *arco ord.*

4 *mf* *p flaut.* *arco ord.*

5-8 *mf* *p flaut.* *arco ord.*

1 *mf* *p* *mf* *p* *mf* *p*

2 *mf* *p* *mf* *p* *mf* *p*

3-6 *mf* *p* *mf* *p* *mf* *p*

(zunehmend beruhigen) (calming down)

20

18

Cl. 1 2

Bsn. 1 2

Hr. 2 4

Tr. 1 2

Trb. 3

Perc. 1 (Lotosflöte) 2 (Lotosflöte) 4 (Lotosflöte)

(zunehmend beruhigen) (calming down)

1 2

3 4

5 6

VI. I 7 8

9 10

11 12

13 14

Va. 1-5 6-10

Vc. 1 2 3 4

5-8

D. B. 1-6

23 25

Cl. 1

Bsn. 2

Hr. 2

Tr. 1

Tr. 2

Trb. 3

Perc. 1 (Lotosflöte)

Perc. 2 (Lotosflöte)

Perc. 4 (Lotosflöte)

VI. I 1

3

4

5

6

7

8

9

10

11

12

13

14

15

Va. 1-5

6-10

Vc. 5-8

D. B. 1

2

3-6

change "unhearable" and very soft

(mf) mp molto legato

al niente

end in low range

end in low range

end in low range

mfpp mf

mfpp mf

mfpp mf

pizz. mf

pizz. mf

sul A salt. mf

sul A salt. mf

mf

tr mfpp poco f mfpp poco f mfpp poco f mfpp poco f

ord. pp

tr

(zunehmend
beruhigen)
(calming
down)

quasi senza moto
tempo libero
delicato

Zeit lassen!
(Take time!)

B

C

Cl. 1
Cl. 2

28 31

pppp like a shadow, melting together

pppp like a shadow, melting together

al niente

Tr. 1
Tr. 2

mfpp *p* *pp sub.*

poco vibr.

ppp

Perc. 1
Perc. 4

Wooden organ pipe
whistle tones (freely flackering up and down)
blow in very softly (minimum of air), breath, if necessary, unregularly

p delicato

Wooden organ pipe
whistle tones (freely flackering up and down)
blow in very softly (minimum of air), breath, if necessary, unregularly

p delicato

(zunehmend
beruhigen)
(calming
down)

quasi senza moto
tempo libero
delicato

sempre
sul tasto

Zeit lassen!
(Take time!)

Va. 1
Va. 2

pp

solo
sempre sul tasto

ord.

pp

D. B. 1
D. B. 2

*) Cl. 1 a little bit lower than Cl. 2 → let come out "vibrations" between the two clarinets

whistle tones, freely up and down
(it is not necessary to make the bass-tone hearable as well,
harmonics are more important, "hide" the bass if possible)

D

a tempo primo ♩ = 66-84

34 36

poco

Fl. 1 *p*

Ob. 1 *mf* *p* *mf*

Cl. 1 *al niente* *f* *f*

Bsn. 1 *p*

Hr. 1 *pp soft*

Hr. 2 *pp*

Hr. 3 *pp soft*

Hr. 4 *pp*

Tr. 1 *mp* *poco* *p* *gliss.*

Tr. 2 *(mf)* *pp sub.* *p* *gliss.*

Tr. 3 (Flz.) *p* *ff* *(f)*

Perc. 1 (Wooden organ pipe)

Perc. 3 Flexaton *p* *poco f*

Perc. 4 (Wooden organ pipe)

smearing fat, intense
do not change the fingers

a tempo primo ♩ = 66-84

1-4 *poco* *ord.* *p flaut.* *p < f > p < f > p < f > p* *p*

VI. I 5-8 *p flaut.* *p < f >*

9-11 *f* *fp* *(non trem.)*

1-4 *p* *poco f*

VI. II 5-8 *p* *poco f*

9-12 *p* *poco f* *f* *fp* *(non trem.)*

1 (solo) *coll.*

2 (solo) *coll.*

Va. 3-5 *sul tasto*

6-8 *gliss.* *(each player for himself)* *mp* *ord.* *p*

9-10 *sul tasto* *p*

Vc. 5-8 *p*

D. B. 1-2 *p*

3-6 *p*

*) Fl. 1/2 play the figure each for itself, not being in regular sequence, irregular events but very rhythmical inside the figure

**) Very wild tremolos (show the "break"), rough, not beauty, make noise!

E

44

The score is divided into several systems:

- Flutes (Fl.):** Two staves, measures 42-44.
- Oboes (Ob.):** Two staves, measures 42-44.
- Clarinets (Cl.):** Two staves, measures 42-44.
- Bass Clarinet (B. Cl.):** One staff, measures 42-44.
- Bassoon (Bsn.):** One staff, measures 42-44.
- Horns (Hr.):** Four staves, measures 42-44.
- Trombones (Trb.):** Two staves, measures 42-44. Includes performance instructions: "(Flz.) make noise!", "moaning", like a voice, very intense, "sing", get in foreground!
- Trumpets (Tr.):** Two staves, measures 42-44. Includes performance instructions: "(Flz.) make noise!", "moaning", like a voice, very intense, "sing", get in foreground!
- Percussion (Perc.):** Four staves, measures 42-44. Includes Flexatons and Lotosflöte (middle range, aleatorico).
- Violins (VI. I):** Four staves (1-4), measures 42-44.
- Violins (VI. II):** Four staves (5-8), measures 42-44.
- Violas (Va.):** Two staves (3-5, 6-8), measures 42-44.
- Violas (Vc.):** Two staves (5-8), measures 42-44.
- Double Basses (D. B.):** Two staves (3-6), measures 42-44.

*) "Imitating" a little bit the trombones gliss., free in measure, as a "counterpoint" (irregular) to the trombones

46

Fl. 1 *mp* *(mf)* *mp* *(mf)* *mp* *(mf)*

Fl. 2 *mf* *p* *ord.* *p* *mf* *(mf)* *mp* *(mf)* *mp* *(mf)*

Ob. 1 *p* *mf* *p* *mf*

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

Cl. 1 *ppp* kaum hörbar

Cl. 2 *ppp* kaum hörbar

Bsn. 1 *p*

Bsn. 2 *p*

Hr. 1 *p*

Hr. 2 *p*

Hr. 3 *pp* *p*

Hr. 4 *p*

Tr. 1 *p sub.*

Tr. 2 *mp*

Tr. 3 *(ff) p sub.* *ppp*

Trb. 1 *poco f* *mp* *poco f* *mp* *poco f* *mp*

Trb. 2 *mp* *poco f* *mp* *poco f* *mp*

Perc. 1 (Lotosflöte)

Perc. 2 *mf* *(*) aleatorico*

VI. I 1-4 *(non trem.) fp* *f* *f* *fp*

VI. I 5-8 *p* *f* *(non trem.)*

VI. I 9-11 *f* *fp* *f*

VI. I 12-14 *poco f* *p* *poco f*

VI. II 1-4 *p* *poco f* *sul tasto*

VI. II 5-8 *p*

VI. II 9-12 *sul tasto* *pp*

Va. 1-2 *p*

Va. 3-5 *gliss., each for himself* *ord.*

Va. 6-8 *mp* *p* *(suono 15[†])*

Va. 9-10 *(suono 15[†])*

Vc. 5-8

D. B. 3-6

*) "Imitating" a little bit the trombones gliss., free in measure, as a "counterpoint" (irregular) to the trombones

50 53

Ob. 1

Cl. 1
2

B. Cl.

Bsn. 1
2

Hr. 1
2
3
4

Tr. 2
3

Trb. 1
2

Perc. 1
2
3

VI. I 1-4
5-8
9-11
12-14

VI. II 1-4
5-8
9-12

Va. 1-2
3-5
6-10

Vc. 1-3
4
5
6
7
8

D. B. 3-6

mp *poco* *p*

gliss. *p > pp* *p > pp* *p > pp* *p > pp* *p > pp* *p > pp* *p > pp*

leggiere "weeping"

it is allowed to have a "break" inside the gliss., you do not have to reach d-flat precisely

aleatorico, not in metrical order, not in foreground
non gliss. *mp*

aleatorico, not in metrical order, not in foreground
non gliss. *mp*

Flexaton
p *(mf)*

abdämpfen

f *fp* *f* *fp* *f* *fp* *f* *fp*

p *f* *p* *f* *p* *f* *p* *f*

p *poco f* *p* *poco f*

mp *p flaut.* *mp* *p flaut.* *mp* *p flaut.*

salt. *arco* *salt.* *arco* *salt.* *arco*

55 58

Ob. 2

E. H.

Cl. 1 2

Bsn. 2

Hr. 4

Trb. 1 2

(Lotosflöte) 1

Perc. 2 4

Flexaton
p dolce

VI. I 1-4 5-8 9-11 12-14

VI. II 1-4 5-8 9-12

Va. 1 2 6-10

Vc. 1-3 4-6 7 8

D. B. 3-6

F

60 *molto vibr.* 63

Fl. 1 *p* *(mp)*

A. fl. *p* *p*

Ob. 1 *in foreground mp* *the same sound mf*

E. H. *mp*

Cl. 1 *p*

B. Cl. *mp*

Bsn. 1 *p*

Hr. 1 *pp*

2 *p*

4 *p*

Tr. 1 *mp*

Trb. 1 *f* *pp* *f*

2 *f* *pp* *f*

3 *p*

Perc. 1 (Lotosflöte) *aleatorico, ups and downs (not too long), in background*

2 (Lotosflöte) *aleatorico, ups and downs (not too long), in background*

3 *gr. Tamtam*
soft (more low-resonances)

4 (Flexaton) *l.v.* *p very soundful*

VI. I 1-4 *p* *poco f* *mp* *poco f* *pp sub.*

5-8 *p* *poco f* *mp* *poco f* *pp sub.*

9-11 *p* *poco f* *pp* (suono 81)

12-14 *poco f* *pp* (suono 81)

VI. II 1-4 *p* *poco f* *sul tasto* *p*

5-8 *ord.* *fp* *poco f* *ord.* *pp*

9-12 *ord.* *mp* *wild!* *p*

Va. 1-5 *ord.* *mp* *wild!* *p*

6-10 *ord.* *mp* *wild!* *p*

Vc. 1-3 *salt.* *arco* *mp* *p flaut.* *salt.* *arco* *mp* *p flaut.*

4-6 *p*

7 *p*

8 *p*

D. B. 1 *pizz.* *mp*

2 *mp*

3-6 *p*

zunehmend beruhigen (calming down)

Fl. 2

A. fl.

Ob. 1

B. Cl. *poco mf*, ossia ord. (senza [M])

Bsn. 1 *p*

Bsn. 2 *p*

Hr. 1

Hr. 2

Hr. 4

Tr. 1 *p*

Trb. 2

Trb. 3

(Lotosflöte)

Perc. 3 *soft* (gr. Tamtam) *p*

Perc. 4 *Vibraslap* *mp*

zunehmend beruhigen (calming down)

1-4 *pp* *aleatorico, slow waves about (♯) → quarter tone up and down (each for himself)* arco (non trem.) (♯)

5-8 *pp* *pp* make very soft cresc., decresc. *aleatorico, slow waves about (♯) → quarter tone up and down (each for himself)* arco (non trem.) (♯)

9-11 *pp* *pp* make very soft cresc., decresc.

12-14 *pp*

VI. I

VI. II 1-4 *(p)*

VI. II 5-8 *mp* sul tasto *poco f* ord. *pp* sul tasto *mp* *poco f* ord. *pp*

VI. II 9-12 *pp* sul tasto *mp* *poco f* ord. *pp*

Va. 1-2 *p* ord. *mp* *p*

Va. 3-4 *mp* *wild!* *p* ord. *mp* *p*

Va. 5-7 *(p)* (ord.) sul pont. est. sul A (♯) (♯) (♯) (♯) sim. (♯) (♯) *mp* *mp*

Vc. 1-8 *(p)*

D. B. 1-2 *(p)* (pizz.) *mp* arco *p*

D. B. 3-6 *(p)*

68

B. Cl.

Bsn. 1 2

Hr. 1 2 4

Tr. 1 2 3

Perc. 1 (Lotosflöte) 2 4 (Vibraslap) *mp* 1.v.

kl. Waldteufel knarren lassen *mp*

VI. I 1-4 5-8 9-11 12-14

VI. II 1-3 4 5-8 9-12

Va. 1 2 3 4 5-7 8-10

Vc. 1-8

D. B. 1-6

pp *mp* *poco f* *sul tasto* *ord.* *sim.*

(zunehmend beruhigen) (calming down)

70

Cl. 2 *pp*

Bsn. 1 *p*

Hr. 1

Hr. 2

Hr. 3

Hr. 4

Trb. 2

Trb. 3 *p*

Perc. 2 (kl. Waldteufel)

Perc. 4 kl. Waldteufel knarren lassen *mp*

Vibraslap *mp* i.v.

(zunehmend beruhigen) (calming down)

1-4 *pp*

5-8 *pp*

VI. I 9-11 *pp* (suono 8[†]) (ossia: loco)

VI. I 12-14 *pp* (suono 8[†]) (ossia: loco)

VI. I 1-3 *pp* sul G

VI. I 4 *pp* sul G

VI. II 5-8 *pp* sul G

VI. II 9-12 *pp* sul tasto *poco f* *p*

Va. 1-2 *mp* sul A sul pont. est. (ord.) (b) (a) (b) (a) sim. (b) (a) (b) (a) *mp*

Va. 3-4 *mp* sul A sul pont. est. (b) (a) (b) (a) sim. (b) (a) (b) (a) *mp*

Va. 5-7 *p*

Va. 8-10 *p*

Vc. 1-5 *p*

Vc. 6-8 *p*

D. B. 1-6 *p*

73 75 **molto rit.**

Cl. 1 2

Bsn. 1 2

Hr. 1 3 4

Trb. 2 3

Perc. 1 2 3 4

Lotusflöte
aleatorico, very long gliss. downward (only), slow motion

(kl. Waldteufel)

Vibraslap
i.v.

molto rit.

VI. I 1-4 5-8 9-11 12-14

VI. II 1-4 5-8 9-12

Va. 1 2 3 4 5-10

Vc. 1 2 6-8

D. B. 1-6

pp, *mp*, *poco mf*, *pp*, *mp*, *poco mf*, *sim.*, *poco mf*, *pp*, *mp*, *poco mf*, *pp*, *mp*, *poco mf*, *pp*, *mp*, *poco mf*, *pp*, *mp*

(molto rit.)

Cl. 1

Bsn. 1 2

Hr. 1 3 4 2 3

Trb. 1 2 3

Perc.

(Lotosflöte)

1

2

(kl. Waldteufel)

3

4

Vibraslap
lv.
mp

merge the colour into each other

merge the colour into each other

pp

p

(molto rit.)

1-4

5-8

VI. I 9-11 12-14

1-4

5-8

9-12

1-2

3-4

5-10

1-2

3-5

6-8

1-3

4-6

VI. II

Va.

Vc.

D. B.

sul G

pp

mp

poco mf

sul G

pp

sul G

pp

sul G

pp

sul G

pp

sul G

pp

sul G

pp

sul A

pp

sul A

pp

sul G

pp

sul A

pp

sul G

pp

82 *etwas ruhiger (più calmo)*

Fl. 1

A. fl.

Cl. 1
2

Bsn. 1

Hr. 1
2
3
4

Tr. 1
2

Trb. 1
2
3

Perc. (Lotosflöte)
(Lotosflöte)
soft *gr. Tamtam* (low-resonances)
p very soundful
Organ pipe get in foreground
gliss.

S1
S2
S3
*) Choir A1
A2
A3

etwas ruhiger (più calmo)

1-4
5-8
9
10
11
12
13
14
14
1-4
5-8
9-12
1
2
5-10
1
2
3-5
6-8
1-3
4-6

Organ pipe get in foreground
gliss.
poco *f* (*p*)
bind the vowels densely together
mp-p dolce
VO - i - o i - o - i o - i - o i - o
"Echo" *p* bind the vowels densely together
molto legato
VO - i - o i - o - i o - i - o i - o
"Echo" *p* bind the vowels densely together
molto legato
VO - i - o i - o - i o - i - o i - o
change the vowel slowly
mp-p dolce
v(o) → (i)
change the vowel slowly
mp-p dolce
v(o) → (i)
change the vowel slowly
mp-p dolce
v(o) → (i)
sul G (A)
mp → *poco mf* → *pp*
pp → *poco mf*
sul G (A)
pp
sul G (A)
pp
sul A (A)
pp
sul A (A)
pp
sul G (A)
pp
sul A (A)
pp
sul G (A)
pp
sul A (A)
pp
sul G (A)
pp

*) The voices always have to sound like echoes/shadows of the instruments. Melt instruments and voices always in colour together. Like an "under shadow" (vocal secret).

**) Open/shut mute in clear rhythm on point, imitating the voices

***) Open/shut mute fast and irregularly (end: closed)

Fl. 1

A. fl.

Cl. 1

Cl. 2

C. Bsn.

Hr. 1

Hr. 2

Hr. 3

Trb. 2

Trb. 3

Trb. 3

Perc. 1

Perc. 2

Perc. 3

Perc. 4

S1

S2

S3

Choir A2

Choir A3

1-4

5-8

9-10

11

12

13

14

VI. I

1-4

5-10

VI. II

1-2

3-5

6-8

Va. 3-4

5-10

Vc. 1-2

3-5

6-8

D. B. 1-3

4-6

mp

p

p

p

mp

p

pp molto legato, dolce

spe - ran - ze, re - sta - ze,

spe - ran - ze, re -

pp molto legato, dolce

o - i - o i - o - i o - i - o i - o - i

vo - i - o i - o - i o - i - o i - o - i o - i - o i - o - i o - i - o i - o - i

vo - i - o

mp *poco mf*

mp *poco mf*

pp

pp

pp

pp

pp

p *pp* *mf*

p *mf* *p* *mf* *p* *mf* *p* *pp*

p *mf* *p* *mf* *p* *mf* *p* *mf*

mp *poco mf*

mp *poco mf*

p

pp

p *mf* *p* *mf* *p* *mf* *p* *mf*

mp *poco mf*

p

pp

Lotoflôte

aleatorico, big intervals

mf

Flexaton (ossia: tacet)

p *(mp)*

poco f

2 Almglocken sticks

p *piu p* *p* *piu p* *p* *piu p* *p*

pp *molto legato*

bind the vowels densely together

pp

mp *poco mf*

mp *poco mf*

pp

p

pp

p *mf* *p* *mf* *p* *mf* *p* *mf*

pp

p

pp

(suono 8[†])

pp

(suono 8[†])

pp

(suono 8[†])

pp

(suono 8[†])

pp

p

pp

sul G (♮)

p

mp

poco mf

sul A (♮)

p < *mf* > *p* < *mf* > *p* < *mf* > *p*

pp

sul A (♮)

p < *mf* > *p* < *mf* > *p* < *mf* > *p* < *mf* > *p*

sul A (♮)

mp *poco mf*

90 92

Cl. 1 2

C. Bsn.

Hr. 3

Trb. 1 2

(Lotosflöte)

Perc. 1 2 3 4

(Almglocken)

2 Almglocken sticks

S1 te, che fa - - - te

S2 sta - - - te, che fa - - - te

A1 "Echo" pp spe - ran - - -

A2 i - o - i o - i - o i - o

1-3 pp flaut. mf aleatorico, do not change the string wild gliss. ad lib. pp flaut.

4-6 pp flaut. mf aleatorico, do not change the string wild gliss. ad lib. pp flaut.

7-8 pp flaut. mf aleatorico, free gliss. which can use different ranges of the strings wild gliss. ad lib. pp flaut.

VI. I 9-10 (suono 8[†]) pp flaut.

11-12 (suono 8[†]) pp flaut.

13-14 (suono 8[†]) pp flaut.

VI. II 1-4 pp

5-8 sul G pp mp poco mf sul tasto p

9-12 aleatorico, do not change the string wild gliss. ad lib.

Va. 1-2 pp flaut. mf pp flaut.

3-4 pp flaut. mf pp flaut.

5-10

Vc. 1-2 mp poco mf sul A mf > p < mf > p

3-5 p < mf > p < mf > p < mf > p mf > p < mf > p < mf > p p < mf > p

6-8

D. B. 1-6

Fl. 1
1

Cl. 1
2

C. Bsn.
1
2

Trb. 1
2

(Lotosflöte)
1
2

Perc. (Almglocken)
3
4

S2
S3

Choir A1
A2
A3

VI. I
1-3
4-6
7-8
9
10
11
12
13
14

VI. II
1-2
3-4
5-8
9-12

Va. 1-2
3-4
5-10

Vc. 1-2
3-5
6-8

D. B. 1-6

bind the vowels densely together
molto legato

"Echo" *pp* *s s s*
vo - i - o i - o - i o - i - o

mf aleatorico, wild gliss.
sim.

pp flaut.

pp *p < mf > p < mf > p < mf > p*

ord.
p

sul A *mf > p < mf > p < mf > p < mf > p*

p < mf > p < mf > p

98 100

Fl. 1

Cl. 1

Hr. 2

4

Trb. 1

Perc. 2 (Lotosflöte)

S1 "Echo" *pp* ran - - - - - ze

S2 *pp* spe - - - ran - - - - -

S3 *p* without voice (just whispering) gliss. of "colour" ha

A1 "Echo" *pp* vo - i - o i - o - i o - i - o i - o *p* without voice (just whispering) gliss. of "colour" ha

A2 *p* without voice (just whispering) gliss. of "colour" ha

A3 *p* without voice (just whispering) gliss. of "colour" ha

T 1 2 3 voiceless, no gliss. *p* no decres. ha

1-3 *p flaut.*

4-6 *p flaut.*

7-8 *p flaut.*

VI. I 9 10 (suono 15†) *pp*

11 12 (suono 15†) *pp*

13 14 (suono 15†) *pp*

1 2 *pp*

VI. II 3 4 *pp*

5-8

1 2 *p flaut.*

Va. 3 4 *p flaut.*

5-10

Vc. 1 2

6-8 *p < mf > p*

D. B. 1-6

Cl. 1

Hr. 2

4

Tr. 1
2

Perc. 1
2
3

S1

Choir S2

T 1
2
3

VI. I 1-3
4-6
7-8
9-10
11-12
13-14

VI. II 1-2
3-4
5-8

Va. 1-2
3-4
5-10

Vc. 1-2
6-8

D. B. 1-3
4-6

imitate the voices with the trumpet, "speak"

irregularly openin/closing (ending closed)

like a shadow

pp

ppp

pp

ppp

pp

pp

sim.

sim.

Alu-Sheet
press the sheet quickly together and release it,
fast iterations

mf

Alu-Sheet
press the sheet quickly together and release it,
fast iterations

mf

Crotales with bow, arco
open it up short, very sharp v l.v. nachdämpfen

mf

ze

più p

ha

aleatorico, wild gliss.

mf

aleatorico, wild gliss.

mf

aleatorico, wild gliss.

mf

(suono 8[↑])

pp

(suono 8[↑])

pp

(suono 8[↑])

pp

aleatorico, wild gliss.

mf

aleatorico, wild gliss.

mf

pizz.

mf weich

107 110

Cl. 1 (ossia ord.) *dolce, not aggressive pp*

Cl. 2 *p* *pp very soft*

Hr. 2 *p*

Hr. 4 *p*

Tr. 1 *sim.* *pp* *pp* *pp* *pp* *pp*

Tr. 2 *pp* *pp* *pp* *pp* *pp*

Perc. 1 (Alu-Sheet) *mf*

Perc. 2 (Alu-Sheet) *mf*

Perc. 3 (Crotales) *mf* *nachdämpfen*

Choir S2 *al niente*

VI. I 1-6 *p flaut.*

VI. I 7-8 *p flaut.*

VI. I 9-14 *pp*

VI. II 1-4 *p flaut.*

VI. II 5-8 *p flaut.*

VI. II 9-10 (abreißen) *p flaut.*

VI. II 11-12 (abreißen) *p flaut.*

Va. 1 solo (b) *p flaut.* *mf* (abreißen)

Va. 2 solo (a) *p flaut.* *mf* (abreißen)

Va. 3-4 *p flaut.* *p*

Vc. 6-8

D. B. 1-3 (pizz.) *mf*

D. B. 4-6 (pizz.) *mf*

This is a page of a musical score, spanning two pages (28 and 115). The score is written for a large ensemble including woodwinds, brass, percussion, strings, and a choir. The page number '28' and '112' is at the top left, and '115' is at the top right. The instruments listed on the left are Cl. (Clarinet), Hr. (Horn), Tr. (Trumpet), Trb. (Trombone), Perc. (Percussion), Choir (S2, S3, A1, A2), VI. I (Violin I), VI. II (Violin II), Va. (Viola), Vc. (Violoncello), and D.B. (Double Bass).

The score contains various musical notations, including dynamics (pp, mf, p), articulations (sim., like a shadow), and performance instructions such as '(Alu-Sheet)', '(Crotales) v. l.v.', and 'nachdämpfen'. There are also notes for 'imitate each other' and 'imitate each other' with arrows pointing to different parts of the ensemble. The choir parts include vocal lines with lyrics 'vo - i - o i - o - i' and 'v(o) → (i), che'. The string parts include a double bass line with the instruction 'arco'.

117 120 *più vibr.*

Fl. 2

Cl. 1

Hr. 1

Tr. 1

Tr. 2

Trb. 1

Trb. 2

Perc. 1 (Alu-Sheet) *mf*

Perc. 2 (Alu-Sheet) *mf*

S1 *like a shadow pp* *sim.* *pp* *pp* *Echo pp*
vo-i-o i-o-i o-i-o vo-i-o i-o vo-i-o i-o

Choir S3 fa - - - - - te *al niente*

A2

1 *p flaut.* *mf* *p flaut.*

2 *p flaut.* *mf* *p flaut.*

3 *p flaut.* *mf* *p flaut.*

4 *p flaut.* *mf* *p flaut.*

5 *mf* *p flaut.* *(mf) mp sub.*

6 *mf* *p flaut.* *(mf) mp sub.*

7 *p flaut.* *mf* *p flaut.*

8 *p flaut.* *mf* *p flaut.*

9 *mf* *p flaut.* *mf* *p flaut.* *mf*

10 *mf* *p flaut.* *mf* *p flaut.* *mf*

11 *p flaut.* *mf* *p flaut.* *mf*

12 *p flaut.* *mf* *p flaut.* *mf*

13 *p flaut.* *mf* *p flaut.* *mf*

14 *p flaut.* *mf* *p flaut.* *mf*

1 *mf* *p flaut.* *mf* *p flaut.*

2 *mf* *p flaut.* *mf* *p flaut.*

9-12

3-6

Va. 7-10 *p* *sul tasto*

Vc. 3-5

D.B. 1-6

*) Aleatorico, little microtonal waves (about a quartertone down), slow motion

Fl. 2

A. fl.

Ob. 1

Bsn. 2

C. Bsn.

Hr. 1

Hr. 2

Trb. 1

Trb. 2

Perc. 1

Perc. 2

Perc. 3

Perc. 4

VI. I 1

VI. I 2

VI. I 3

VI. I 4

VI. I 5

VI. I 6

VI. I 7

VI. I 8

VI. I 9

VI. I 10

VI. I 11

VI. I 12

VI. I 13

VI. I 14

VI. II 1

VI. II 2

Va. 3-6

Va. 7-10

Vc. 1

Vc. 2

Vc. 3-5

Vc. 6-8

D. B. 1-3

D. B. 4-6

*) Do not shake the flexaton. Hold it vertically and hit the metal strongly with two fingers, so the clapper hits the metal irregularly.

***) Aleatorico, little microtonal waves (about a Quartertone down), slow motion

J

127 129

Fl. 2 ord. *p*

A. fl. ord. *p*

Ob. 1

Bsn. 2

C. Bsn.

Hr. 1 *pp*

Trb. 1 2

Perc. 1 (Flexaton)

3 (Flexaton) aleatorico *più mf*

4 (Flexaton) aleatorico *più mf*

VI. I 1 2 (*mp*)

3 4 (*mp*)

5 6 (*mp*)

7 8 (*mp*) *mp* (*▲*) vibr.

9 10 (*mp*) *mp* (*▲*) vibr.

11 12 *mf*

13 14 *mf*

VI. II 1 2 (*mp*) *mp* molto intenso ord. like a "wasp" (*b*)

3 4 *mp* molto intenso *mf*

5 6 ord. like a "wasp" (*b*) *mp* molto intenso

7 8 ord. like a "wasp" (*b*) *mp* molto intenso *mf*

Va. 1 2 *p*

7-10

Vc. 1 2 sim. (*▲*) (*▲*) (*▲*) (*▲*) *flaut. mp* *s*

3-5 *flaut. mp* *s*

6-8 sim. (*▲*) (*▲*) (*▲*) (*▲*) *flaut. mp* *s*

D. B. 1-3 *p* poco a poco sul pont. *poco* sul pont. estr. ord. *mp* poco a poco sul pont. *p*

4-6

slap ord.
mp p

E. H. p

Cl. 1 p
2 p

Bsn. 1 p
2 p

Hr. 1
2

Trb. 1
2

Alu-Sheet aleatorico, do not make "regular" sequences, make a irregular field of sound
mf

Perc. 2 Alu-Sheet aleatorico, do not make "regular" sequences, make a irregular field of sound
mf
(Flexaton)
3 (Flexaton) shake it ord.
p

"egging pizz."
mp "egging pizz."
mp

ord.
like a "wasp" (b) mp molto intenso mf

VI. I 7 più mf
8 mp più mf
9 più mf
10 mp più mf

ord.
like a "wasp" (b) mp molto intenso mf

VI. II 1 ord.
2 pp ord.
3 pp ord.
4 pp ord.
5 pp ord.
6 pp ord.
7 ord.
8 pp ord.
9 pp ord.
10 pp ord.
11 pp ord.
12 pp

Va. 1
2

Vc. 1-2 mp < s
3-5 (p)
6-8 sim. flaut. mp < s sul pont. estr. poco a poco sul pont.
p

D. B. 1-3 (p)
4-6 (p)

136 138

Fl. 1 (no trill) *più p* *p* *(mf)* *p* *(mf)*

E. H.

Cl. 1 2

B. Cl.

Bsn. 1 2 *p*

Hr. 1 2 4 *p*

Trb. 1 2 *p*

(Alu-Sheet)

Perc. 1 (Alu-Sheet)

2 (Alu-Sheet)

3 (Flexaton) *p* L.v.

4 (Flexaton) shake it ord. *p*

VI. I 1 2 *mp* *mp molto intenso* *più mf*

3 4 *mp* *mp molto intenso* *più mf*

5 6 *mp* *mp molto intenso* *più mf*

7-10 *mp* *mp molto intenso* *più mf*

11 12 *mp* *mp molto intenso* *più mf*

13 14 *mp* *mp molto intenso* *più mf*

VI. II 1 2 *mf* *ord.* like a "wasp" *mp molto intenso* *mf* *molto intenso mp*

3 4 *mf* *ord.* like a "wasp" *mp molto intenso* *mf*

5 6 *mf* *ord.* like a "wasp" *mp molto intenso* *mf*

7 8 *vibr. molto* *ord.* *mp-pp* *(mp) pp*

9 10 *vibr. molto* *ord.* *mp-pp* *(mp) pp*

11 12 *vibr. molto* *ord.* *mp-pp* *(mp) pp*

Va. 1-6

Vc. 1 2 *sim.* *flaut. mp*

3-5

6-8 *p sempre* *sul pont estr.*

D. B. 1-3 *ord.* *p*

4-6 *p sempre*

poco a poco rit. (mehr und mehr beruhigen) [calmando]

140 *più vibr.* *p* *(mp)* *p* *ord.* 143

Fl. 1 *tr.* *p* *poco mp* *take Piccolo*

E. H.

Cl. 1 *ppp*

Cl. 2 *ppp*

B. Cl.

Bsn. 1

Hr. 4

Trb. 2

Perc. 1 (Alu-Sheet) *(Flexaton)* *abdämpfen* *Lotosflöte* only down in long lines, calmo *p*

poco a poco rit. (mehr und mehr beruhigen) [calmando]

9 10 *mp* *più mf*

VI. I 11 *più mf* *mp* *più mf*

13 *ord. gliss.* *very fine, at the top of the bow* *(mf) pp sub.*

14 *mp* *più mf* *ord. gliss.* *very fine, at the top of the bow* *(mf) pp sub.*

1 *più mf* *ord. gliss.* *very fine, at the top of the bow* *(mf) pp sub.*

3 *mp* *più mf* *very fine, at the top of the bow* *pp*

VI. II 7 *vibr. molto*, *ord.* *mp-pp* *mp pp*

8 *vibr. molto*, *ord.* *mp-pp* *mp pp*

9 *vibr. molto*, *ord.* *mp-pp* *mp pp*

10 *vibr. molto*, *ord.* *mp-pp* *mp pp*

11 *vibr. molto*, *ord.* *mp-pp* *mp pp*

12 *vibr. molto*, *ord.* *mp-pp* *mp pp*

5 *vibr. molto*, *ord.* *mp-pp* *pp*

6 *vibr. molto*, *ord.* *mp-pp* *pp*

Va. 7 *vibr. molto*, *ord.* *mp-pp* *pp*

8 *vibr. molto*, *ord.* *mp-pp* *pp*

9 *vibr. molto*, *ord.* *mp-pp* *pp*

10 *vibr. molto*, *ord.* *mp-pp* *pp*

Vc. 3-5 *(p)*

6-8 *(p)*

D. B. 1-6 *(p)*

145 148

Cl. 1 *ppp* *pp* non vibr.

B. Cl.

Bsn. 1

Hr. 2 *ppp*

Trb. 2

Perc. (Lotosflöte)
Lotosflöte only down in long lines, calmo
1 (x)
2 (x)

VI. I 11 *pp* *p* *pp*
12
13
14 (*mp*)

VI. II 1
2
3 *p*
4 *pp* *mp*

Va. 5 *vibr. molto*, *ord.* *mp-pp* *pp* *pp intenso*
6 *pp intenso*
7 *vibr. molto*, *ord.* *mp-pp* *pp* *cresc. molto*
8 *pp intenso*
9 *vibr. molto*, *ord.* *mp-pp* *pp* *cresc. molto*
10 *pp intenso*

Vc. 1-3 *sul pont. estr.* *mp-pp* *cresc. molto* (*f*) *p sub.*
4
5 *mp-p* *intenso* *cresc. molto*
6-8

D. B. 1
2
3
4 *mp-p*
5
6

(give a late "One")

K

a tempo primo ♩ = 66-84

(poco a poco rit.) 150 153

A. fl. *ppp* *più vibr.*

Cl. 1 *pp like a shadow*

Cl. 2 *ppp*

B. Cl. *p*

Bsn. 1 *p*

Bsn. 2 *p*

Hr. 1 *p*

Hr. 2 *p*

Hr. 4 *p*

Trb. 1 *p*

Trb. 2 *p*

(Lotosflöte) 1 (x)

(Lotosflöte) 2 (x)

Perc. 3 *p* Plattenglocke mit Riffelstab gestrichen

(poco a poco rit.) a tempo primo ♩ = 66-84

VI. I 11 *mp*

12 *mp-p* sul tasto estr.

1 *mp-p* sul tasto estr.

2 *mp-p* sul tasto estr.

3 *mp-p* sul tasto estr.

4 *mp-p* sul tasto estr.

Va. 5 *(f) p sub.*

6 *(f) p sub.*

7 *(f) p sub.*

8 *(f) p sub.*

9 *(f) p sub.* sul tasto

10 *(f) p sub.* *p*

Vc. 1-3 *mp-p intenso cresc. molto*

4 *poco f p sub.* *mp-p intenso cresc. molto*

5 *mp-p intenso cresc. molto*

6-8 *(p)* *p*

1 *mp-p intenso cresc. molto* *(f)*

2 *mp-p intenso cresc. molto* *(f)*

D. B. 3 *cresc. molto intenso* *(f)* ord. *p*

4 *cresc. molto intenso* *(f)*

5 *(p)* *p*

6 *(p)* *p*

poco a poco accel.

aleatorico molto agitato, very fast high tones ad lib., not too "correct", make noise!, ad lib.

155 157

Piccolo *ff* *Piccolo*

A. fl. *(mp)* *ppp* *ppp*

Ob. 1/2 *ff* *make noise!* *aleatorico* (1) (2) (3) (4) (5)

E. H. *f* *make noise!*

Cl. 1/2 *f* *make noise!*

B. Cl.

Bsn. 1/2

Hr. 1/2/4

Trb. 1/2

(Lotosflöte) *make noise!* *ff*

(Lotosflöte) *make noise!* *ff*

(Plattenglocke) l.v. *etwas nachdämpfen* l.v. *mf*

Crotales with bow *v* *p* *mf* *p < poco f* *p < poco f*

VI. I 1-4 *p* *poco f* *p* *poco f* *p* *poco f* *p* *poco f*

12-14 *pp flaut. sul tasto estr. (non Flag.)*

VI. II 7-9 *pp (non flaut.)*

10-12 *pp flaut.*

Va. 1/2 *poco f*

3/4 *poco f* *mp* *poco f*

5/6 *f p sub.*

7/8 *f p sub.*

9/10 *mp* *poco f*

Vc. 1-3 *poco f* *più f*

4/5 *poco f* *più f* *p*

6-8

1/2 *ord.* *p*

D. B. 3/4/5/6

*) Combine the tones 1, 2, 3, 4 in any order to make a very fast figure like @, always staccato, making noise, irregular, tones are allowed to "break", do not play too "correctly"

160 (poco a poco accel.)

162

take Flute

Piccolo

Ob. 1

Ob. 2

E. H.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bsn.

Hr. 1

Hr. 2

Hr. 3

Hr. 4

Trb. 1

Trb. 2

Trb. 3

(Lotosflöte) 1

(Lotosflöte) 2

Perc. 3

Perc. 4

(Plattenglocke) mittelharte Schlägel tremolo

Tamtam
soft, more low resonances than too high

(poco a poco accel.)

forte e intenso!

1-4

5-8

VI. I 9-11

12-14

1

2

3

4

5

6

7

8

9

10-12

5

6

7

8

9

10

11

12

Va. 6

7

8

9

10

11

12

Vc. 1

2

3

4

5-8

1

2

3

4

5

6

D. B. 3

4

5

6

(p)

gliss.
like a "wasp"

ord. gliss.
like a "wasp"

pp flaut.

pp flaut.

pp flaut.

aleatorico
make small waves between f² and f²♯
sul tasto estr.

sul C

sul C

sul C

ff "cry"

ff "cry"

ff "cry"

molto intenso ff

E. H.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bsn.

Hr. 1

Hr. 2

Hr. 3

Trb. 1

Trb. 2

Trb. 3

Tb. (Flexaton)

Perc. 1 (Lotosflöte)

Perc. 2

VI. I 1

VI. I 2

VI. I 3

VI. I 4

VI. I 5

VI. I 6

VI. I 7

VI. I 8

VI. I 9

VI. I 10

VI. I 11

VI. I 12

VI. I 13

VI. I 14

VI. I 5

VI. I 6

VI. II 9

VI. II 10

VI. II 11

VI. II 12

Va. 6-8

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5-8

D. B. 1

D. B. 2

D. B. 3

D. B. 4

D. B. 5

D. B. 6

tr

ff

p

poco f

ord.

like a "wasp"

strong overpressure of bow

171

173

wieder beruhigen (calmando)

1 Cl. *trumu*, *trumu*, *trumu*, *ff* *ff*

2 Cl. *trumu*, *trumu*, *trumu*, *ff* *ff*

B. Cl. *trumu*, *trumu*, *trumu*, *ff* *ff* *mf* *mf* *fp* *p* ord.

1 Bsn. *ff* *ff* *ff* *ff*

2 Bsn. *ff* *ff* *ff* *ff*

C. Bsn. *ff* *ff* *ff* *ff*

1 Hr. *ff* *ff* *p*

2 Hr. *ff* *ff* *p*

3 Hr. *ff* *ff* *p*

1 Trb. *ff* *ff* *ff* *ff*

2 Trb. *ff* *ff* *ff* *ff*

3 Trb. *ff* *ff* *ff* *ff*

Tb. *ff* *ff* *ff* *ff* *p sub.*

Perc. 1 *f* Organ pipe
aleatorico
diminish the power of breath (it does not produce a "real" gliss.)

wieder beruhigen (calmando)

1 2 *poco f* *p* *poco f*

3 4 ord. *p* *poco f*

5 6 *poco f* *p*

7 8 ord. *p* *poco f*

9 10 *poco f* *p*

11 12 *p*

13 14 ord. *p* *poco f*

1-4 *p*

3 4 *like a "wasp"* *p*

5 6 *p* *poco f*

7 8 *like a "wasp"* *p* *poco f*

9 10 *poco f*

11 12 *poco f*

6 7 8 9 10 Va. *p*

Vc. 1-8 *p*

D. B. 1-6 (ord.) *p*

180 *irregular, exactly 5 iterations in ritardando* *mf* *sim.* 183 *sim.* *mf*

Fl. 1 *irregular, exactly 5 iterations in ritardando* *mf* *sim.* *mf*

Flute 2 *irregular, exactly 5 iterations in ritardando* *mf*

A. fl. 1 *irregular, exactly 5 iterations in ritardando* *mf* *sim.* *mf*

Bsn. 2 *mf* *sim.* *mf*

C. Bsn. 2

Hr. 1

Hr. 2

Hr. 4

Trb. 1 *p* *p* *mp* *p* *mf* *p* *mf*

Trb. 2 *p* *mf*

Trb. 3

Perc. 1 (Organ pipe)

Perc. 2 (Organ pipe)

VI. I 1 *gliss. like a "wasp"* *pp* *flaut.*

2 *p* *poco f*

3

4 *p* *poco f* *gliss. like a "wasp"* *pp sub.* *flaut.*

5 *p* *poco f*

6 *poco f* *pp sub.* *flaut.*

7

8

9

10

11 *poco f* *pp sub.* *flaut.*

12 *pp* *flaut.*

VI. II 1 *poco f* *pp sub.* *flaut.*

2 *p* *poco f* *pp sub.* *flaut.*

3 *p* *poco f* *pp sub.* *flaut.*

4 *p* *poco f* *pp sub.* *flaut.*

5 *p* *poco f* *pp sub.* *flaut.*

6 *p* *poco f* *pp sub.* *flaut.*

7 *p* *poco f* *pp sub.* *flaut.*

8 *p* *poco f* *pp sub.* *flaut.*

9 *p* *poco f* *pp sub.* *flaut.*

10 *p* *poco f* *pp sub.* *flaut.*

11

12

Va. 1-4

Va. 7-10

Vc. 1

Vc. 2

Vc. 3 *(suono reale)* *pp*

Vc. 4

Vc. 5-8

D. B. 1-6

(wieder beruhigen)

zunehmend beruhigen (calmando)

185

Fl. 1 *mf* *sim.* *mf*

Fl. 2 *mf* *sim.* *mf*

A. fl. *mf* *sim.* *mf*

Cl. 1 2

Bsn. 2 *mp*

C. Bsn. *mp*

Hr. 1 2

Hr. 3 *mf* *Handplops* *mf* *bang with the open hand on the mouthpiece to produce a "plopp"-sound (no pitch)*

Trb. 2 3

Perc. 2 (Organ pipe) *mp* *Vibraslap*

Perc. 3 *f* *Plattenglocke* *scratch the raffle sticks very fast along the edge* *nachdämpfen* *sim.* *f*

(wieder beruhigen)

zunehmend beruhigen (calmando)

1 2 *poco f* *pp flaut.* *poco f* *Schaukelfigur* *mp*

3 4 *pp flaut.* *poco f* *salt.* *mp*

5 6 *poco f* *pp flaut.* *poco f* *Schaukelfigur* *gliss. like a "wasp"* *mf* *gliss. like a "wasp"* *pp flaut.* *poco f*

7 8 *pp flaut.* *poco f* *pp flaut.* *poco f*

9 10 *Schaukelfigur* *mp* *Schaukelfigur* *mp*

11 12 *Schaukelfigur* *mp*

13 14 *gliss. like a "wasp"* *pp flaut.* *poco f*

1 2 *poco f* *sul tasto estr.* *p*

7 8 *sul tasto estr.* *p*

9 10 *ord. (A)* *p* *poco f* *p*

11 12 *poco f* *p*

14 *(p)*

7-10 *(suono 15[†])* *pp*

1 2 *sul C* *poco f* *piu f* *make noise! strong overpressure of bow* *sul C* *poco f* *piu f* *make noise! strong overpressure of bow*

3 4 *(p)*

5-8 *(p)*

D. B. 1-6 *(p)*

189 191

Cl. 1 2

Bsn. 2

C. Bsn.

Hr. 1 2 3 4

Trb. 3

Perc. 2 3

VI. I 1 2 3 4 5 6 7 8 9 10 11 12 13 14

VI. II 7 8 9 10 11 12

Va. 7-10

Vc. 1 2 3 4 5-8

D. B. 1-6

mp

mf

f

p

pp

poco f

gliss. like a "wasp"

salt.

Schaukelfigur

(Vibraslap)

(Plattenglocke) sim.

sul D like a "wasp"

sul D like a "wasp"

sul D like a "wasp"

sul D fat gliss.

fat gliss.

fat gliss.

sul D like a "wasp"

Schaukelfigur

sul D fat gliss.

fat gliss.

fat gliss.

ord. (♯)

ord. (♯)

ord. (♯)

strong overpressure of bow

strong overpressure of bow

poco f < piu f

poco f < piu f

N piano subito (not the strings and percussions)

193 196

B. Cl. *pp dolce*

Bsn. 1 *p*

Bsn. 2

C. Bsn. *p*

1 "Handplops"
bang with the open hand on the mouthpiece to produce a "plopp"-sound (no pitch)

Hr. 1 *mf*

Hr. 2 *p*

Hr. 3

Hr. 4

Trb. 1 *p*

Trb. 2 *p*

Trb. 3

Perc. 2 Snare Drum (mit Schnarrensaiten mit Rute auf dem Fall wischen)
(Vibraslap) *mp* *p* *mf* *p* *mf* *p* *mf* *p* *mf*

Perc. 3 (Plattenglocke) nachdämpfen
long rubbing with 2 raffle sticks *p* *mf*, nachdämpfen *p* *mf*, nachdämpfen

piano subito (not the strings and percussions)

1 *f* *p* *mf* *f* *più f*

2 *f* *p* *mf* *f* *più f*

3 *f* *p* *mf* *f* *più f*

4 *f* *p* *mf* *f* *più f*

5 *f* *p* *mf* *f* *più f*

6 *f* *p* *mf* *f* *più f*

7 *p* *f* *più f*

8 *p* *f* *più f*

1 *p*

2 *p*

3 *p*

4 *p*

5 *p*

6 *p*

7 *p*

8 *p*

9 *mf* *più mf* *mf* *più mf*

10 *mf* *più mf* *mf* *più mf*

11 *mf* *più mf* *mf* *più mf*

12 *mf* *più mf* *mf* *più mf*

4-6 *p*

7-10 *p*

3 *p*

4 *p*

5-8 *p*

D. B. 1-6 *(p)*

on the bridge with a bit pressure (no pitch)

on the bridge with a bit pressure (no pitch)

zunehmend beruhigen (calmando)

198

201

Cl. 2 *pp*

B. Cl.

Bsn. 1 2 *p*

Hr. 2 4

Trb. 1 2

get more and more soft and piano

Perc. 2 (Snare Drum) *p* *mf*

3 (Plattenglocke) *p* *mf*, nachdämpfen

zunehmend beruhigen (calmando)

VI. I 5 6 *< più f*

11-14 *pp*, sul tasto estr.

1 2 *f*, sul tasto estr., kaum Ton, *più f*

3 4 *f*, sul tasto estr., kaum Ton, *più f*

VI. II 5 6 *f*, sul tasto estr., kaum Ton, *più f*

7 8 *f*, sul tasto estr., kaum Ton, *più f*

9 10 *mf* *< più mf*

11 12 *mf* *< più mf*

1-3 *flaut. pp* *mf*, late cresc.

Va. 4-6 *flaut. pp* *mf*, late cresc.

Vc. 1 2 *p*

3-8

D. B. 1-6

(zunehmend beruhigen) (calmando)

206

203

Cl. 2

Bsn. 2

Hr. 1, 2, 3, 4

Trb. 1, 3

Tb. con sord. pp

Perc. (Snare Drum), (Plattenglocke) mf, nachdämpfen

(zunehmend beruhigen) (calmando)

(suono reale) (exact pitch)

9, 10

VI. I (sul tasto estr.) (pp)

11-14

1-4 ord. (sharp) mp-pp

5-8 ord. (flat) mp-pp

VI. II 9, 10 mf, più mf

11, 12 mf, più mf

1-3 flaut. pp, late cresc., mf, pp, sim., mf, pp, mf

Va. 4-6 (p)

8-10 flaut. pp, late cresc., mf, pp, mf, pp, mf, pp

Vc. 1-8 (p)

D. B. 1-6 (p)

This page contains the musical score for measures 213 to 216. The score is arranged in a standard orchestral format with multiple staves for each instrument and voice part. The instruments and parts include:

- Flutes (Fl.): First and second flutes.
- Alto Flute (A. fl.): Alto flute.
- Clarinets (Cl.): First and second clarinets.
- Bassoon (Bsn.): Bassoon.
- Horns (Hr.): Four horns (1-4).
- Trumpets (Tr.): Three trumpets (1-3).
- Trumpets in B-flat (Trb.): Three trumpets in B-flat (1-3).
- Tuba (Tb.): Tuba.
- Snare Drum (Perc.): Snare drum.
- Plattenglocke (Perc.): Plattenglocke.
- Choir (Choir): Soprano 1 (T1), Soprano 2 (T2), and Soprano 3 (T3).
- Violins I (VI. I): Violins I, staves 1-3.
- Violas (Va.): Violas, staves 4-7.
- Violoncellos (Vc.): Violoncellos, staves 8-10.
- Double Basses (D. B.): Double basses, staves 11-14.

The score includes various musical notations such as dynamics (p, mf, pp, ppv), articulation (accents, slurs), and performance instructions like "poco sul tasto" and "exact pitch". The choir parts include vocal lines with lyrics: "v(o)", "(i), mi", and "dai".

218 220

Fl. 1

A. fl.

Cl. 1
Multiphonic which has a low a² as an harmonic
pp

B. Cl.

Bsn. 1
2

Hr. 1
2
3
4

Tr. 1
2
3

Trb. 1
2
3
intenso "moaning"
poco f *p* *poco f* *p* *fp*

(Organ pipe)
aleatorico, irregular, (over-blowing is allowed)
start with over-blowing and proceed to ordinary

Perc. 1
(Snare Drum)
2
3
(Plattenglocke)
mf *p* *mf* *p* *mf* *p* *mf* *nachdämpfen*

1-4
più mf *mp* *più mf* *mp* *più mf* *mp* *più mf* *mp* *più mf*

5-8
mp < più mf *mp* *più mf* *mp < più mf* *mp < più mf* *mp* *più mf*

9-11

12-14

1-3
con sord. sul E
gliss. about small third (A) *flaut. pp* *mf*

4-6
con sord. sul E
gliss. about small third (A) *flaut. pp*

10-12
(etwas höher als a²) (suono 8¹) *pp*

1-3

Va. 4-7

8-10

1-5

Vc. 6-8
(suono reale) *p*

D. B. 1-6

A. fl. 1

Ob. 2

E. H. 1

Cl. 1
2

B. Cl. 1

Bsn. 1
2

Hr. 1
2
3
4

Tr. 2
1

Trb. 1
2
3

Perc. 2
3

VI. I 5
6
7
8
9
10
11
12
13
1-3
4-6

VI. II 7-9
10-12

Va. 1-3
1-5

Vc. 6-8

D. B. 1-6

make noise! *ff*

ord.
keep in background to Oboe 1

mp

ord.
ppp dolce

pp 3

senza sord.
"Handplops"

mf

senza sord.
"Handplops"

mf

"Handplops"

mf

"Handplops"

mf

(Snare Drum)

p *mf* *p* *mf* *p* *mf*

(Plattenglocke)

p *mf* *p* *mf* *p* *mf*

nachdämpfen

con sord. sul E (###)

gliss. about small third

flaut. *pp* *mf*

con sord. sul E (###)

gliss. about small third

flaut. *pp* *mf*

con sord. sul E (###)

gliss. about small third

flaut. *pp* *mf*

con sord. sul E (###)

gliss. about small third

flaut. *pp* *mf*

con sord. sul E (###)

gliss. about small third

flaut. *pp* *mf*

con sord. sul E (###)

gliss. about small third

flaut. *pp* *mf*

con sord. sul E (###)

gliss. about small third

flaut. *pp* *mf*

con sord. sul E (###)

gliss. about small third

flaut. *pp* *mf*

con sord. sul E (###)

gliss. about small third

flaut. *pp* *mf*

con sord. sul E (###)

gliss. about small third

flaut. *pp* *mf*

con sord. sul E (###)

gliss. about small third

flaut. *pp* *mf*

con sord. sul E (###)

gliss. about small third

flaut. *pp* *mf*

226 228 *più vibr.*

Fl. 1

A. fl.

Ob. 1 2

E. H.

Cl. 1 2

B. Cl.

Bsn. 1 2

C. Bsn.

Hr. 1 2 3 4

Trb. 3

Perc. 1 (Snare Drum) *kl. Waldteufel*
 2 (Plattenglocke) *mf*
 3 *p* *mf* *nachdämpfen*
 4 *kl. Waldteufel* *p* *mf*

VI. I 10-12 *mf* *flaut. pp* *aleatorico*
 13 *flaut. pp*
 14 *con sord. aleatorico*
 make slow and soft waves about a quarter tone (▲)

VI. II 1-3 *leggiere pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp*
 4-6 *leggiere pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp*
 7-9 *leggiere pp* *mp* *pp* *mp* *pp* *mp*

Va. 1-3

Vc. 5

6-8

D. B. 1-6

p

Fl. 1 (mp) p ord.

Ob. 1 2 mp mf s

Cl. 1 2 mf s

B. Cl. (Sbu)

Bsn. 1 2

Hr. 1 3 4

Tr. 1 2 3

Trb. 1 2 3

Perc. (Snare Drum) p mf
(Plattenglocke) p mf nachdämpfen
(kl. Waldteufel) p mf

Choir S1 S2
voi, vi, sta - re - te, sta - re - te, sta - re - te, ne - ga - te, voi, vi, ne - ga - te, ga - te, ga - te, voi, vi, ne -
ma, spe - ran -

VI. I 1-3 4-6 7-9 10-14
più vibr. (suono 8¹) pp flaut. pp sempre ord. più vibr. ord. più vibr. ord. sul E "vasp" ord. gliss. pp ord. mp

VI. II 1-3 4-6 7-9 10-12
ord. mf pp ord. mf ord. mf

Vc. 1-4 5-8

D. B. 1-6

Imitate each other

con sord. mf get in foreground p

238

Fl. 1 2

A. fl.

Cl. 1 2

B. Cl.

Bsn. 1 2

Hr. 1 2 3 4

Tr. 1 2

Trb. 1 2 3

Tb. 1 2

Perc. 1 4

S1

Choir S2

S3

VI. I 1-3 4-6 7-9 10 11 12-14 14

VI. II 5 6 7 8 1 2 3 4 5-8

D. B. 1-6

ord.

p

mf

pp

fp

poco f

f

no "vosp"

più vibr.

arco

pizz.

sul E

intenso

(Sbu)

(Schwirrbogen)

poco f

sta - - - te, re - sta - - -

spe - ran - - - ze

ran - ze, ran - ze, ran - ze re - - -

Ob. 1 2

E. H.

Cl. 1

B. Cl.

Bsn. 1 2

C. Bsn.

Hr. 1 2 3 4

Trb. 2 3

Perc. 1 2 4

Choir S2 S3

VI. I 1 2 5 6 7 8 9

VI. II 1-4 5-8

Va. 1 2 3 4 5-8

Vc. 3 4 5-8

D. B. 1 2 3-6

ff

pp dolce

crazy! show the break

f

fff

p

mp

te

fp

(pizz.)

ord.

più vibr.

p

(p)

(p)

(p)

middle range aleatorico, slowly up and down

(Lotosflöte)

(Schwirrbogen)

252 254

A. fl. *p*

Ob. 2

Cl. 1 *tr* *pp* *p* *pp* *p* *pp* *p* *pp*

Cl. 2 *tr* *pp* *p* *pp* *p* *pp* *p* *pp*

B. Cl.

Bsn. 1 *f* *f*

Bsn. 2 *f* *f*

Hr. 1 *pp*

Hr. 3

Hr. 4

Trb. 2

Trb. 3

(Lotosflöte) 1

Perc. 2 Snare Drum sticks mit Schnarsaiten *p* *mp* *p* *mp*

3 kl. Waldteufel *mf* *mf*

4 kl. Waldteufel *mf*

VI. I 3 *fp*

9 *fp*

10

1 *ord.* *fat gliss. like a "wasp"* *sul tasto* *più ff* *pp sub.*

2 *fp* *ff*

3

4

Va. 1 *ord.* *più vibr.* *ord.* *più vibr.* *ord.* *più vibr.*

5-8

9 *fat gliss. like a "wasp"* *sul tasto* *più ff* *pp sub.*

10 *fp* *ff*

1 *ord.* *fat gliss. like a "wasp"*

2 *fp* *ff*

Vc. 3

4

5-8

1

2

D. B. 3-6

wieder beruhigen (calmando) 258

take
Piccolo

Fl. 2 *p*

A. fl.

Ob. 2 *mf*

Cl. 1 *p pp p pp p*

Cl. 2 *p pp p pp p pp p*

B. Cl.

Bsn. 1 *p*

Bsn. 2 *p*

Hr. 1 *mp p*

Hr. 2 *pp*

Hr. 3 *p*

Hr. 4 *p*

Trb. 1 *mf*

Trb. 2 *p*

Trb. 3 *mf poco f p sub.*

(Lotosflöte)

(Snare Drum)

(kl. Waldteufel) *p mp mf più f mf*

(kl. Waldteufel) *mf*

wieder beruhigen (calmando)

VI. I 1-4 *fp*

VI. I 9-10 *fp*

VI. I 13-14 *fp*

Va. 3-4 *ord.*

Va. 5-8 *p*

Vc. 1-2 *più ff pp sub. sul tasto*

Vc. 3-4 *fp ff più ff pp sub. sul tasto*

Vc. 5-8 *(p)*

D. B. 1-2 *(p)*

D. B. 3-6 *(p)*

fat gliss. like a "wasp"

sul pont. estr.

Q

etwas voran gehen (going on forward)

260 263

Ob. 2
1
Cl. 2
B. Cl. 1
Bsn. 1 2
Hr. 3 4
Trb. 1 2 3
Tb. 1
Perc. 1 2 3 4

make noise "plärrend" *ff* *mp* more silent

make noise "plärrend" *ff*

poco f p sub. *f* *più ff* *f* *più ff*

reifend, più aggressivo *f* *più f* *f* *più f* *f*

get in foreground intenso *mf* *poco f p sub.* *f* *più f* *f* *più f* *f* *più f*

f *reifend* *più f* *f* *più f* *f* *più f*

kl. Waldteufel *f* *f*

(Snare Drum) *mf* *più f* *mf* *più f* *mf* *più f* *mf* *più f* *mf* *più f* *mf*

gr. Tamtam very soft *pp*

(kl. Waldteufel) *f* *(p) mf*

etwas voran gehen (going on forward)

VI. I 1-4 5-8
VI. II 7-12
Va. 1-4 9-10
Vc. 1-2 3-4 5-8
D. B. 1-6

fp *poco f* *fp* *poco f*

pizz. sul A aleatorico, make pizz., not too quickly in sequence, and pick out single notes in *f* (all the others *mf*), stay irregular *mf* *mf* *f*

sul tasto ord. *p*

mp *mp* *p* *mf*

p *mf*

laut und stark (loud and strong)

265

più vibr.

p *(mp)* *p*

1

Cl.

2

ord.

p *p*

B. Cl.

1

, ord.

p

2

Bsn.

1

p

2

C. Bsn.

make noise!

ff *ff* *ff*

1

p

2

f *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

make noise!

3

4

make noise!

p *ff* *ff* *ff*

1

p

2

p

3

ff *ff* *ff* *ff*

gliss. rough

ff "uggly"

1

p

2

p

3

ff *ff* *ff* *ff*

gliss. rough

ff "uggly"

Tb.

f *ff* *ff* *ff*

(kl. Waldteufel)

1

(p) mf

(Snare Drum)

2

più f *mf* *più f* *mf* *più f* *mf* *più f*

(gr. Tamtam)

3

poco cresc. *mp*

l.v. nachdämpfen

*l.v. Piatto *)*

Tamtam *ff*

laut und stark (loud and strong)

VI. I 1-8

aleatorico

sospirando, not hectic, play it poetically mp >

1-3

aleatorico

make irregular vibrato ad lib. in change with ordinary playing (each for himself)

pp flaut.

VI. II 4-6

aleatorico

make irregular vibrato ad lib. in change with ordinary playing (each for himself)

pp flaut.

7-12

Va. 1-4

sul tasto

p

5-8

sul tasto

p

Vc. 1-8

p

D. B. 1-6

p

*) Put a big piatto in front of the tamtam and let it sizzle (ossia: other object to sizzle)

270 273

A. fl. *p* *più vibr.* *(mp)*

Bsn. 1 2

C. Bsn. *ff* *ff*

Hr. 1 2 3 4 *ff* *ff* *ff* *ff*

Trb. 1 2 3 *ff* *ff* *ff* *ff*

Tb. *ff* *ff* *ff* *ff*

Perc. 3 (Piatto) etc. (Tamtam)

VI. I 1-8

VI. II 1-3 4-6

Va. 1-4 5-8 *p* *sul tasto*

Vc. 1-8

D. B. 1-3 4-6 *fp* *poco f* *fp* *poco f* *fp* *fp*

275 278

A. fl. *ord.*

Bsn. 1 2

C. Bsn.

Hr. 1 2 3 4

Trb. 1 2 3

Tb.

Perc. 3 *Plattenglocke mit Riffelstab* *p* *mf* *mf*, nachdämpfen

VI. I 1-8

VI. II 1-3 4-6

Va. 1-4 *sul tasto* *p* *p*

Vc. 1-8

D. B. 1-3 *poco f* *fp* *poco f* *fp* *poco f* 4-6

Detailed description: This page of a musical score covers measures 275 to 278. It features a large ensemble of instruments. The woodwind section includes an Alto Flute (A. fl.) with an 'ord.' marking, two Bassoons (Bsn. 1, 2), a Contrabassoon (C. Bsn.), four Horns (Hr. 1-4), three Trumpets (Trb. 1-3), and one Trombone (Tb.). The percussion part (Perc. 3) uses a 'Plattenglocke mit Riffelstab' (tam-tam with mallets), with dynamics ranging from piano (p) to fortissimo (mf) and a 'nachdämpfen' (dampening) instruction. The string section includes Violins I (VI. I 1-8), Violins II (VI. II 1-3, 4-6), Violas (Va. 1-4) playing 'sul tasto' (sul tasto), Violas (Vc. 1-8), and Double Basses (D. B. 1-3, 4-6). The woodwinds and brass play sustained notes with various dynamics, including fortissimo (ff) and piano (p). The strings provide a rhythmic and harmonic foundation with dynamic markings like poco f and fp.

R

ein wenig beruhigen (poco calmando)

ruhig fließend
(silently fluent)

280 283

A. fl. *mp* *p* *pp* poco vibr.

Cl. 1 *p*

B. Cl. *p* *Sba*

Bsn. 1 *p*

2

Hr. 1 *p*

2 *mp*

3 *mp*

4 *p*

Tr. 1 *p*

Trb. 1 *p*

2 *poco f* *p*

3 *mp*

Tb. *p*

Vibraslap

(Plattenglocke) *p* *mf* nachdämpfen

p *mf* *p* *mf* nachdämpfen

Crotales arco *p* *mf* arco *p* *mf*

ein wenig beruhigen (poco calmando)

ruhig fließend
(silently fluent)

VI. I 1-8

1-3

VI. II 4-6

7-10

Va. 1-4 *p* sul tasto, poco a poco sul pont. sul pont. estr. *mf*

Vc. 1-3 *p*

4-8 *p*

D. B. 1-3 *p*

4-6 *p*

286

poco vibr.

pp (mp)

(Sbu)

poco f

Lotosflöte

mf

Lotosflöte

mf

(Plattenglocke)

p mf

nachdämpfen

(Crotales) arco

v

abdämpfen

p

Choir B 1 2

p molto legato, senza moto

spe - - - ran - - - ze,

sul pont. estr.

Tempo calmo ♩ = 58-63

VI. II 7-10

1-3

Vc.

4-8

D. B. 1-6



292

295

change the vowel slowly and let come out harmonics!

(harmonics coming out)

spe - - - ran - - - ze re - - - ste, v(o)

sul E, A, D solo

Schaukelfigur

p

298 kl. Waldteufel 301

1 *p dolce*

Perc. 3 *Crotales* *nachdämpfen*
p dolce, not really sharp

4 *Vibraslap* *p* *(Vibraslap)* *pp dolce*

Choir B 1 *(harmonics coming out)* *p ord.*
2 *(i), spe ran - - - ze,*

VI. I *sul E, A, D solo*
Schaukelfigur *p*

Va. 1 *sul A, D, G solo*
Schaukelfigur *p*

2 *sul A, D, G solo*
Schaukelfigur *p*

D. B. 1 *sul pont. estremo, quasi soltanto "harmonics"* *p*

2 *sul pont. estremo, quasi soltanto "harmonics"* *p*

303 305 U (kl. Waldteufel)

1 *p*

Perc. 3 *(Crotales)* *nachdämpfen*
p

4 *(Vibraslap)* *pp* *Organ pipe* *not really gliss.,*
more releasing breath *mf*

Choir B 1 *change the vowel slowly and let come out harmonics!* *(harmonics coming out)*
2 *da v(o)*

B 3 *p*
spe

VI. II *sul E, A, D solo*
Schaukelfigur *p*

2 *sul E, A, D solo*
Schaukelfigur *p*

Va. 2 *sul D (A:) solo*
seagull-gliss. *p*

Vc. 1 *sul D (A:) solo*
seagull-gliss. *p*

2 *sul D (A:) solo*
seagull-gliss. *p*

D. B. 1 *sempre sul pont. estr.* *p*

2 *sempre sul pont. estr.* *p*

mp p sub. (mp) p

308

A. fl.

B. Cl.

Bsn. 1

2

Hr. 4

Trb. 3

1

2

3

4

B. 1

2

Choir

B. 3

1

2

3

4

5

6

7

8

1

2

3

4

D. B.

Organ pipe
more downing the breath than gliss.

whistle tones

con poco vibr.

pp dolce

p

con sord.

p

p

p

p

p

pp

Organ pipe

whistle tones

pp

Snare Drum
Besen aufwerfen
u. springen lassen
mp >

Vibraslap

p

kl. Waldteufel

p

whistle tones

p >

pp

(Organ pipe)

pp

(harmonics coming out)

(i)

ran - - - - ze,

sul E, A, D
Schaukelfigur

solo ord.

p

sul E, A, D
Schaukelfigur

solo ord.

p

sul A, D, G
Schaukelfigur

solo poco sul pont.

p

sim.

sul A, D, G
Schaukelfigur

solo poco sul pont.

p

pp

p

sempre sul pont. estr.

p

312 314

B. Cl. 1 2

Bsn. 1 2

Hr. 4

Trb. 3

Perc. 1 (Organ pipe) 2 (Snare Drum) mit Schnarrsaiten, Besen wischen 3 Crotales arco nachdämpfen 4 kl. Waldteufel Vibraslap

Choir B 3 change the vowel slowly and let come out harmonics! (harmonics coming out) da v(o)

VI. I 3 solo ord. sul E, A, D Schaukelfigur 4 solo ord. sul E, A, D Schaukelfigur

Vc. 1 solo seagull-gliss. 3 sim. 4 sim. 5 6 7 8 1-4 D. B. 5 6

316

Bsn. 2

Hr. 1
2
4

Trb. 1
2
3

Perc. 1 (Schwirrbogen) *mp*
2 (Snare Drum) *pp* ohne Schnarrsaiten!
3 (Crotales) *mp* nachdämpfen
4 (Vibraslap) *p*

Choir B 3 (harmonies coming out)
→ (i), spe - ran - - - - ze

VI. I 4
1

VI. II 2
4-6

Vc. 1
2
5
6
7
8

D. B. 1-6

pp
pp
pp imitate the organ pipe
pp
mp
pp
mp
p
p
p
p
pp "like glass"

solo ord.
sul E, A, D Schaukelfigur
solo ord.
sul E, A, D Schaukelfigur
solo ord.
sul E
con sord. (ossia: senza sord.)
fingering out (selbe Lage)
solo seagull-gliss. *p*

320 *poco più vibr.* 322

Cl. 2 *pp* *poco*

Hr. 1 2

Trb. 1 2 *ppp*

Perc. 1 (Schwirrbogen) 4 Organ pipe whistle tones *p*

Choir B 3 change the vowel slowly and let come out harmonics! (harmonics coming out)
da v(o)

1-3 con sord. (ossia: senza sord.) sul E fingering out (selbe Lage) "like glass" *pp* *mp*

4-6 *pp* "like glass" *mp* sim.

VI. II 7-9 con sord. (ossia: senza sord.) sul E fingering out (selbe Lage) *pp* "like glass" *mp*

10-12 con sord. (ossia: senza sord.) sul E fingering out (selbe Lage) *pp* "like glass" *mp*

Vc. 5 6 7 8

D. B. 1-6

V

324 *poco* **a tempo** 327

B. Cl. *mp*

Hr. 1 *poco* *like a shadow* *ppp* *+* *+* *+*
3 *poco* *pp*

Perc. 1 (Organ pipe) *poco* *mf* *(Organ pipe)* *more downing of breath than gliss.*
2 *poco* *Vibraslap* *p* *Snare Drum* *Besen aufwerfen, locker* *p*
3 *poco* *Crotales* *arco* *nachdämpfen* *mp* <
4 (Organ pipe) *poco*

Choir B 1 2 *poco* *p* *spe*
B 3 *poco* *(harmonics coming out)* *(i)*

VI. I 1-3 *poco* **a tempo** *con sord. (ossia: senza sord.)* *sul E* *fingering out (selbe Lage)* *"like glass"* *p* *mp*
VI. II 4-6 *poco* *con sord. (ossia: senza sord.)* *sul E* *fingering out (selbe Lage)* *"like glass"* *p* *mp*
7-9 *poco* *senza sord.* *sul E* *pp*

Vc. 1 *poco* *solo* *sul G* *seagull-gliss. (♯)* *mp*
2 *poco* *solo* *sul G* *seagull-gliss. (♯)* *mp*

D. B. 1 *poco* *solo* *p* *al niente* *p*
2-4 *poco* *p*
5 *poco* *p*
6 *poco* *p* *al niente* *p*

im Tempo beruhigen (calm the tempo)

W

329 332

B. Cl. (Sbu)

Bsn. 1 *p*

Hr. 1 3

Trb. 2 con sord. *p*

Perc. 1 (Organ pipe) whistle tones
3 (Crotales) *mp*
4 (Organ pipe) more downing the breath than gliss. whistle tones *mp*

A 1 voiceless! like an arrow *fp* start as fast as possible and make a ritardando
scha wa wa wa wa...

A 2 voiceless! like an arrow *fp* start as fast as possible and make a ritardando
scha wa wa wa wa...

A 3 voiceless! like an arrow *fp* start as fast as possible and make a ritardando
scha wa wa wa wa...

Choir T 1 voiceless! strong attaque *fp* al niente
scha-ba-da

T 2 voiceless! strong attaque *fp* al niente
scha-ba-da

B 1 2 ran - - - ze

B 3 in the background of basses (1, 2), let melt it with them *pp*
vo - u - o u - o - u o - u - o vo - u, vo - u - o vo - u vo - u vo - u vo - u - o vo - u vo - u

im Tempo beruhigen (calm the tempo)

VI. I 1 2 al punto solo *ppp*

VI. II 7-9 aleatorico: make slow waves with micro-gliss. (about a quarter tone) sempre tremolo *(mp) ppsub.*

D. B. 1-4 5 6

X

334 336 a tempo primo

A. fl. overblow it ord.

Bsn. 1 in foreground

Hr. 2 ppp

3

Trb. 1 p

2

Perc. 1 Lotosflöte

4 from middle range, not too strong in breath

(Organ pipe)

S1 start as fast as possible and make a ritardando

voiceless! like an arrow *fp*

scha wa wa wa wa...

S2 start as fast as possible and make a ritardando

voiceless! like an arrow *fp*

scha wa wa wa wa...

A1 voiceless

zi - da *f p*

A2 voiceless

zi - *f p*

Choir A3 ...wa...

T1 strong attaque

voiceless! *fp* al niente

scha-ba-da

T3 strong attaque

voiceless! *fp* al niente

scha-ba-da voiceless

zi - da *f p*

B3 vo - u vo - u vo - u vo - u vo - u vo - u

a tempo primo

VI. I 1 sul E, A, D

2 Schaukelfigur

VI. II 3 solo

p

1 2 p

D. B. 4 p

5 p

6 p

338

make noise!
fingering out!

p *ff* *p*

wild und aggressive

p *ppp* *pp dolce*

p *p*

più vibr. *ppp* *pp dolce*

più vibr.

(Lotosflöte)

A1

A2 *p* da

A3 voiceless! like an arrow *fp* start as fast as possible and make a ritardando
scha wa wa wa wa...

T1 voiceless! like an arrow *fp* start as fast as possible and make a ritardando
scha wa wa wa wa...

Choir T2 voiceless *f* *p* zi-da

T3 voiceless! like an arrow *fp* start as fast as possible and make a ritardando
scha wa wa wa

B1 (just as a shadow) *ppp* spe

B2 *p* spe

B3 *p* spe

VI. I 1 2 *pp*

3

VI. II sul E, A, D solo Schaukelfigur *p*

1 solo sul D seagull-gliss. *p*

Vc. 2 solo sul D seagull-gliss. *p*

D. B. 1 2 *più p*

4-6 *più p*

im Tempo beruhigen (calm the tempo)

341

Cl. 1

Bsn. 1

Hr. 2

Trb. 3

Perc. 2

Perc. 3

Perc. 4

S1

S2

S3

A1

A2

Choir T1

Choir T2

Choir T3

B1

B2

B3

kl. Waldteufel
circling over the head, not too slow, not too fast, like a "cowboy lasso"

mf make small cresc. and decresc. in slow waves

Vibraslap

f p

voiceless

zi - da

f p

voiceless

zi - da

f p

voiceless

zi - da

f p

voiceless

zi - da

f p

voiceless

zi - da

start as fast as possible and make a ritardando

voiceless! like an arrow

fp

scha wa wa wa wa...

start as fast as possible and make a ritardando

voiceless! like an arrow

fp

scha wa wa wa wa...

wa...

do not breath between, make minimal vibrations between B2 and B3

p molto legato

VO - u VO - u VO - u VO - u VO - u VO - u VO - u

breath in change (unhearable)

im Tempo beruhigen (calm the tempo)

VI. I

Vc. 3

D. B. 4

5

6

aleatorico: make small waves about a quarter tone

(p) pp sub.

solo

aleatorico: make small waves about a quarter tone

pp

(p) pp sub.

solo sul D

seagull-gliss.

p

345 kl. Waldteufel 347 Organ pipe
more downing of breath than gliss.

1 *p* *mf*

2 (kl. Waldteufel)

Perc. (kl. Waldteufel) circling over the head, not too slow, not too fast, like a "cowboy lasso"

3 *mf* make small cresc. and decresc. in slow waves Organ pipe
more downing of breath than gliss.

4 *mf* *p*

B 1 "Echo" *pp* senza moto
spe - ran

Choir B 2 al niente
vo - u vo - u vo - u vo - u vo - u vo - u vo - u vo - u

B 3

VI. I 1 2 3 5

VI. II 6

Va. 1

D. B. 5 6

Annotations:
 - *p* (piano)
 - *mf* (mezzo-forte)
 - *pp* (pianissimo)
 - *al niente*
 - *solo*
 - *Schaukelfigur* (pendulum figure)
 - *sul E, A, D*
 - *sul A, D, G*
 - *s* (sostenuto)
 - *z* (zaccato)

Y

a tempo primo

aleatorico
wild fingering out, high range, make noise!

Piccolo *sempre ff molto aggressivo*

E. H. *p* *più p*

Cl. 1 *p* *più p*

Hr. 2 *pp* *con sord.*

Trb. 1 *pp*

1 (Organ pipe) *p*

2 (kl. Waldteufel)

3 (kl. Waldteufel)

4 (Organ pipe) whistle tones

S 1 *f* voiceless *zi -*

A 1 *mf* solo 1/1 exact 5 iterations "out of measure" making *ritardando*
scha wa wa wa wa

Choir A 2 *mf* solo 2/1 exact 5 iterations "out of measure" making *ritardando*
scha wa wa wa wa

A 3 *mf* solo 3/1 exact 5 iterations "out of measure" making *ritardando*
scha wa wa wa wa

B 1 *al niente*

a tempo primo

VI. I 1 (A)

Va. 1 *p* solo sul A, D, G Schaukelfigur

Vc. 1-4 *p*

D. B. 3 0 (empty string)

4 *p*

5

6

Z

im Tempo beruhigen (calm the tempo)

352 354

Piccolo *cut*

E. H.

Cl. 1

Hr. 2

Trb. 1

Perc. 1 *kl. Waldteufel* *circeling over the head, not too slow, not too fast, like a "cowboy lasso"*

Perc. 2 *(kl. Waldteufel)*

Perc. 3 *(kl. Waldteufel)*

Perc. 4 *kl. Waldteufel* *circeling over the head, not too slow, not too fast, like a "cowboy lasso"*

S1 *p* da

S2 *f* *p* *voiceless* zi - da

S3 *f* *p* *voiceless* zi - da

Choir A1 *tutti* *f* *p* *voiceless* zi - da

Choir A2 *tutti* *f* *p* *voiceless* zi - da

T2 *f* *p* zi - da

T3 *f* *p* zi - da

mf < *make small cresc. and decresc. in slow waves*

im Tempo beruhigen (calm the tempo)

Vc. 1-4

D. B. 1 *solo* *sul D* *seagull-gliss.* *p*

D. B. 2 *solo* *sul D* *seagull-gliss.* *p*

(im Tempo beruhigen (calm the tempo))

358

356

Cl. 1

Hr. 2

(kl. Waldteufel)

1

2

3

4

Perc.

Snare Drum
keine Schnarrsaiten
two colours
l.v.
soft

p pp

sim. l.v.
p

kl. Waldteufel
circling over the head, not too slow, not too fast, like a "cowboy lasso"
mf < make small cresc. and decresc. in slow waves

(im Tempo beruhigen (calm the tempo))

3

4

Va. 1

2

D. B.

3

4

sul E, A, D
Schaukelfigur
solo
p

sul E, A, D
Schaukelfigur
solo
p

sul A, D, G
Schaukelfigur
solo
p

AA

360

362

(kl. Waldteufel)

1

(kl. Waldteufel)

2

Perc.

(kl. Waldteufel)

3

(kl. Waldteufel)

4

S1

zi - da

zi - da

S2

zi - da

zi - da

S3

zi - da

exactly 3 triplets "out of measure" making *ritardando* (with pitch!) imitate the sound of the "Waldteufel"

molto legato

solo *p*

grai jai jai jai jai jai jai jai

exactly 3 triplets "out of measure" making *ritardando* (with pitch!) imitate the sound of the "Waldteufel"

molto legato

solo *p*

grai jai jai jai jai jai jai

exactly 3 triplets "out of measure" making *ritardando* (with pitch!) imitate the sound of the "Waldteufel"

molto legato

solo *p*

grai jai jai jai jai jai jai

exactly 4 triplets "out of measure" making *ritardando* (with pitch!) imitate the sound of the "Waldteufel"

molto legato

solo *p*

grai jai jai jai jai jai

Va. 1

sul tasto estr., kaum Ton solo like a "wasp" *p-pp*

Vc. 1

solo sul D seagull-gliss. *p*

Vc. 2

solo sul D seagull-gliss. *p*

D. B. 3

4

(im Tempo beruhigen (calm the tempo))

364

(kl. Waldteufel)

BB

367

1 (kl. Waldteufel)

2 (kl. Waldteufel)

4 (kl. Waldteufel)

A 2 solo voiceless *p* exactly 3 duplets "out of measure" making *ritardando*
 grai jai jai jai jai jai

A 3 solo voiceless *p* exactly 6 duplets "out of measure" making *ritardando*
 grai jai jai jai jai jai jai jai jai jai jai jai

Choir T 2 *s* jai jai jai jai jai

B 1 voiceless *p* (no accent) scha wa wa wa wa...

B 3 voiceless *p* (no accent) scha wa wa wa...

(im Tempo beruhigen (calm the tempo))

1 *meno p*

2 sul tasto estr., kaum Ton solo like a "wasp" *p-pp* *meno p*

3 sul tasto estr., kaum Ton solo like a "wasp" *p-pp* *meno p*

4 sul tasto estr., kaum Ton solo like a "wasp" *p-pp* *meno p*

5 sul tasto estr., kaum Ton solo like a "wasp" *p-pp* *meno p*

D. B. 3 4

CC

ruhig fließend (fluently silent)

DD

369 , 371

A. fl. *p*

Cl. 1 *p*

Hr. 2 con sord. *ppp*

Perc. 2 (kl. Waldteufel)

A1 *pp* make vibrations with A2 slow "waves" *pp*
vo - u o - u o - u o - u

A2 tutti ord. *p*
sta - - - - te sta, re -

A3 tutti ord. *p*
sta - - - - te, sta - - - -

Choir
T1 tutti voiceless (no accent) *più p*
scha wa wa wa wa...

T2 tutti voiceless (no accent) *p*
scha wa wa wa wa...

T3 like a shadow voiceless (no accent) *più p*
scha wa wa wa wa...

B1 ...wa... solo *p*
scha wa wa wa...

B3 ...wa...

ruhig fließend (fluently silent)

1 0 (empty string)

D. B. 2 0 (empty string)

3

4

373 376

A. fl. *al niente*

Cl. 1

Hr. 2

S 3 *"Echo" slow "waves" pp*
vo - u o - u o - u o - u
solo p
vo - u vo - u vo - u

A 1 *solo p*
o - u o - u
vo - u vo - u vo - u

A 2 sta - - - - te re - sta - - - -

A 3 te, re - sta, re -

Choir

T 2 ...wa...

B 1 ...wa...

B 2 *solo p*
scha wa wa wa wa...

B 3 *solo p*
scha wa wa wa wa...

D. B. 1 *al niente*

D. B. 2 *al niente*

Always a bit more "a" (A3) than "b-flat" (A2),
so that the dissonance make soft vibrations.

EE

change the vowel slowly,
let come out "harmonics" softly
più p

378 *solo p* vo - u o - u o - u *381* (harmonics coming out) v(o)

A1

te, (harmonics coming out) v(o) → (i)

A2

(ord., no meltings of vowels, no harmonics) v(o)

Choir A3 sta - te v(o)

T3 *solo p* s cha wa wa wa wa...

B3 *solo p* s cha wa wa wa wa...

FF

387

tutti
change the vowel slowly, let come out "harmonics" slowly (do not "urge" them)

384 *più p* (harmonics coming out) v(o)

S3

(harmonics coming out) v(o) → (i)

A1

sta - - - - - te, te - sta,

Choir A3

più p s cha wa wa wa wa...

T2

solo pp s cha wa wa wa wa...

T3

AF

390

394

(harmonics coming out) v(o) → (i)

S3

tutti
change the vowel slowly, let come out "harmonics" slowly (do not "urge" them)
più p (harmonics coming out) al niente v(o) → (i)

Choir A2

sta - - - - - te

A3