

Beat Furrer

# passaggio

nach Texten von Leonardo da Vinci  
für Chor und Orchester

(2014)

Partitur



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## passaggio

Textzusammenstellung von Beat Furrer  
aus Leonardo da Vinci, „Profezie“:

Parrà vedere nel cielo nove ruine  
Parrà in quello levarsi a volo e di quello fuggire con paura le fiamme che di lui discendano  
Sentiran parlare li animali  
Scorreranno senza moto vedranno nelle tenebre grandissimi splendori  
Vedra'ti cadere di grandi alture  
I torrenti t'accompagneranno.

Leonardo da Vinci  
DEL SOGNARE

Alli omini parrà vedere nel cielo nove ruine, parrà in quelli levarsi a volo e di quello fuggire con paura le fiamme, che di lui discendano, sentiran parlare li animali di qualunque sorte di linguaggio umano, scorreranno immediate colla lor persona in diverse parte del mondo senza moto, vedranno nelle tenebre grandissimi splendori. O maraviglia delle umane spezie, qual frenesia t'ha sì condotto? Parlerai cogli animali di qualunque spezie e quelli con teo in linguaggio umano, vedrai cadere di gran altura senza tuo danno, i torrenti t'accompagneranno.

(aus: "Profezie")

Aufführungsdauer: ca. 14 Minuten  
Das Aufführungsmaterial ist leihweise erschienen (BA 11128).

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## BESETZUNG

Chor (SSAATTBB)

3 Flöten (2. und 3. auch Piccolo)  
2 Oboen  
Sopransaxophon in B  
3 Klarinetten in B (3. auch Bassklarinetten in B und Kontrabassklarinetten in B)  
2 Fagotten  
Kontrafagott

4 Hörner in F  
3 Trompeten in C  
3 Posaunen

Klavier  
Akkordeon

Percussion (3 Spieler)

8 Violinen I  
8 Violinen II  
6 Violen  
6 Violoncelli  
4 Kontrabässe (5-Saiter)

Percussion

1.

Marimbaphon (auch mit Reibestöcken)  
Crotales (a2-c3, mit Bogen)  
Pauke (F-d)  
Eisengitter (hoher metallischer Klang)  
Stahlfeder  
2 Metallblöcke  
Holzkiste (ca. 80-100 cm lang, 30-50 cm breit u. hoch)

2.

Vibraphon  
Holzkiste (ca. 80-100 cm lang, 30-50 cm breit u. hoch)  
Pauke (F-d)  
Piatto (klein)  
chines. Becken  
große Trommel  
Wasser-Gong  
Tam Tam (mittel bis groß)  
3 Metallblöcke  
Stahlfeder  
3 Glasflaschen  
Crotales (a2-c3, mit Bogen)

3.


Marimbaphon  
große Trommel  
Stahlfeder  
3 Glasflaschen  
Crotales (a2-c3, mit Bogen)

## LEGENDE


① poco sul pont. ② ponticello ③ molto sul pont. ④ tonlos

◇ Flageolett-Griff (auch dort, wo sich keine Hauptknotenpunkte befinden, d. h. nur instabile Klänge resultieren.)

Streicher ab Takt 83: Die Notation der Tonhöhen ist getrennt von der Notation der Artikulation. Das Resultat ist hier eine mikrotonale Sequenzierung. (kein gliss.)

Grundton:  Bewegung vom Grundton aus (mit drei Fingern)


Percussion:

 Pfeile durch den Notenkopf bedeuten: nicht geschlagen sondern gestrichen


Bläser:

○ tonlos

Klavier:

 möglichst hohe Flageolett-Töne: Saite während des Anschlags berühren.

Chor:

 : In Normallage gesprochen, geringe Differenzierung höher/tiefer

● halboffen      ○ offen

# passaggio

♩ = 108

Beat Furrer (2014)

Klarinette 1

Klarinette 2

Trompete 1

Klavier

14. Oberton Klang:  
8<sup>te</sup>... J  
*pp*

Timpani(1)

chin. Becken  
auf timp.  
*pppp*

Große Trommel(2)

*pppp*

**tutti:** gehaucht/beinahe gesprochen

Sopran

1.-3. *ppp*  
pa - - rrà ve - - de - re nel cie - - lo ... pa - rrà in que -

4.-6. *ppp*  
pa - - rrà ve - - de - re nel cie - - lo ... pa - rrà que-llo le -

Alt

1.-3. *ppp*  
pa - - rrà ve - - de - re nel cie - - lo ... pa - rrà in que -

4.-6. *ppp*  
pa - - rrà ve - - de - re nel cie - - lo ... pa - rrà que-llo le -

Tenor

1.-3. *ppp*  
pa - - rrà ve - - de - re nel cie - - lo ... pa - rrà in que -

4.-6. *ppp*  
pa - - rrà ve - - de - re nel cie - - lo ... pa - rrà que-llo le -

Bass

1.-3. *ppp*  
pa - - rrà ve - - de - re nel cie - - lo ... pa - rrà in que -

4.-6. *ppp*  
pa - - rrà ve - - de - re nel cie - - lo ... pa - rrà que-llo le -

♩ = 108

Violine 1

1. *sfpp*

2.-8. *pppp*

Violine 2

*pppp*

Kl.1  
Kl.2  
Trp.1  
Klav.  
gr.Tr.(2)

Klang:  
pppp

S.  
A.  
T.  
B.

le - var - si a vo - - lo e di que - - llo fu - ggi - re con pa - u - ra le  
le - var - si a vo - - lo di que - - llo fu - ggi - re con pa - u - ra  
le - var - si a vo - - lo e di que - - llo fu - ggi - re con pa - u - ra le  
le - var - si a vo - - lo di que - - llo fu - ggi - re con pa - u - ra  
le - var - si a vo - - lo e di que - - llo fu - ggi - re con pa - u - ra le  
le - var - si a vo - - lo di que - - llo fu - ggi - re con pa - u - ra

VI. I  
VI. II  
Vla.

pppp  
sfpppp

Kl.1  
Kl.2  
Trp.2  
Mar.(1)  
Mar.(3)

con sord. wawa  
pppp

S.  
A.  
T.  
B.

fia - mme che di-scen-da-no pa-rrà ve-de-re pa-rrà le-var-si a vo-lo fu-ggi-re con pa-u-ra  
fia-mme che di-scen-da-no no-ve ru-i-ne pa-rrà le-var-si a vo-lo  
fia - mme che di-scen-da-no pa-rrà ve-de-re pa-rrà le-var-si a vo-lo fu-ggi-re con pa-u-ra  
fia - mme che di-scen-da-no no-ve ru-i-ne pa-rrà le-var-si a vo-lo  
fia - mme che di-scen-da-no pa-rrà ve-de-re pa-rrà le-var-si a vo-lo fu-ggi-re con pa-u-ra  
fia - mme che di-scen-da-no no-ve ru-i-ne pa-rrà le-var-si a vo-lo

VI. I  
VI. II  
Vla.

sfpp  
pppp  
pont. (gläsern)  
sfpppp

22

Kl.1

Kl.2

Trp.2

Mar.(1)

Mar.(3)

S.

A.

T.

B.

VI. I

VI. II

Vla.

le fia-mme che di-scen-da-no sen-ti-ran par-la-re gli a-ni-ma-li sco-rre-ra-nno sen-za mo-to

fu-ggi-re con pa-u-ra le fia-mme sen-ti-ran par-la-re gli a-ni-ma-li sen-ti-ran par-la-re gli a-ni-ma-li sco-rre-ra-nno sen-za mo-to

le fia-mme che di-scen-da-no sen-ti-ran par-la-re gli a-ni-ma-li sco-rre-ra-nno sen-za mo-to

fu-ggi-re con pa-u-ra le fia-mme sen-ti-ran par-la-re gli a-ni-ma-li sen-ti-ran par-la-re gli a-ni-ma-li sco-rre-ra-nno sen-za mo-to

le fia-mme che di-scen-da-no sen-ti-ran par-la-re gli a-ni-ma-li sco-rre-ra-nno sen-za mo-to

fu-ggi-re con pa-u-ra le fia-mme sen-ti-ran par-la-re gli a-ni-ma-li sen-ti-ran par-la-re gli a-ni-ma-li sco-rre-ra-nno sen-za mo-to

26

Fl.1,2

Kl.1

Kl.2

Kl.3

Trp.1,2

Pos.1,2

Klav.

Akk.

Hfc.

Mar.(1)

Mar.(3)

VI. I

VI. II

Vla.

Vc.

Kb.

wa wa

"sprechend" wa wa

poco vibr. *espressivo*

pizz., secco

sim.

pont./flüsternd

pizz. (1/5) pont

wa wa

"sprechend" wa wa

1.-4. poco vibr. *espressivo*

5.-8. pizz., secco

1.-4. 2) pont./flüsternd

1.-4. 2) pont./flüsternd

1.2. pizz., secco

1. pizz. (1/5) pont

Kontrabass Flageolette im Violinschlüssel: immer klingend! 2) 32tel-Figuren: Bogen bleibt auf der Saite, Pausen nicht verlängern.

Fl.1,2  
Kl.1  
Kl.2  
Kl.3  
Trp.1,2  
Hn.1,2  
Pos.1,2  
Klav.  
Akk.  
Hfe.  
Mar.(1)  
Mar.(3)  
S.  
A.  
T.  
B.  
VI. I  
VI. II  
Vla.  
Vc.  
Kb.

30  
1. *pp* 6 6  
2. *pp*  
*ppp*  
11 11 11 11 11 11 10 10  
10 10 10 10 10 10 9-8 9-8  
9 9 9 9 9 9 5 5  
10 10 10 10 10 10 5 5  
1.3. *pp*  
pa - rrà ve -  
4.-6. *ppp* 6 6  
[a] [a]  
1.3. *pp*  
pa - rrà ve -  
4.-6. *ppp* 6 6  
[a] [a]  
1.3. *pp*  
pa - rrà ve -  
4.-6.  
1.3. *pp*  
pa - rrà ve -  
4.-6.  
1.-4. 5-8. 9 9 9 9  
pizz., secco  
*pp* 9-8  
arco, pont.  
1.-4. 9-8  
tutte, pont.  
*sfppp*  
1.2. 9 9 9 9  
pont.  
3.-6. *pp*  
1. 2.-4. (arco) (1./5.) *ppp* p (pizz.) 9-8 *pp*



34

Fl.1,2

Kl.1,2

Kl.3

Trp.1,2

Hn.1,2

Klav.

Akk.

Hfe.

S.

A.

T.

B.

Vi. I

Vi. II

Vla.

Vc.

Kb.

1. no - - ve ru - i - - ne  
2. no - - ve ru - i - - ne  
3. pa - - rrà le - - var - - si a  
4. pa - - rrà le - - var - - si a  
5. no - - ve ru - i - - ne  
6. no - - ve ru - i - - ne

de - - re al cie - - lo

de - - re al cie - - lo

de - - re al cie - - lo no - - ve ru - i - - ne  
pa - - rrà le - - var - - si a

de - - re al cie - - lo no - - ve ru - i - - ne  
pa - - rrà le - - var - - si a

1-4

5-8

1-4

1-2

3-6

1

2-4

*ppp*



42

Fl.1 *pp*

Fl.2 *pp*

Ob.1 *ppp cresc. poco a poco*

Kl.1 *ppp*

Kl.2

Trp.1,2 (a 2) *mf* *ppp*

Klav.

Akk. *ppp*

Hfe.

Mar.(1)

Mar.(3)

S. [c]

VI. I 1-4, 5-8

VI. II 1

Vla. *pp*

Vc. 1-2, 3-6

Kb. 1, 2-4 *pp*

46

Fl. 1, Fl. 2, Ob. 1, Kl. 1, Kl. 2, B. Kl. (3), Fg. 1, Fg. 2, Klav., Akk., S., A., T., B., Vl. I, Vl. II, Vla., Vc., Kb.

pa - rrà ve - de - re nel cie - lo  
pa - rrà le - var - si a vo - lo  
pa - rrà ve - de - re nel cie - lo  
pa - rrà le - var - si a vo - lo  
pa - rrà ve - de - re nel cie - lo  
pa - rrà le - var - si a vo - lo  
pa - rrà ve - de - re nel cie - lo  
pa - rrà le - var - si a vo - lo

ord. → pont.

*ppp* *mp*

50

Fl. 1

Fl. 2

Kl. 1

Kl. 2

B. Kl. (3)

Fg. 1

Hn. 1

Pos. 1

Klav.

Akk.

Hfc.

Mar. (1)

Vibr. (2)

Mar. (3)

1.-4. (IV) arco, pont./flüsternd

5.-8. arco, pont./flüsternd

1.-4.

5.-8.

Vl. I

Vl. II

Vla.

Vcl.

1.-4. 1.2. 1. (IV/13.) 5

3.4. (I/10.)

54

Fl.1, Fl.2, Ob.1, Kl.1, Kl.2, Trp.1,2, Hn.1, Pos.1, Klav., Akk., Hfc., Mar. (1), Vibr. (2), Mar. (3), S., A., T., B., VI. I, VI. II, Vla., Vc., Kb.

pp, p, pp, p, pp, f, schattenhaft, p, pp, a 2 straight, ppp, f, +, pp, 8va, pp, f, 9-8, 9, 5, 1-6, pp, sen - - - ti - - , 1-6, pp, sen - - - ti - - , 1-6, pp, sen - - - ti - - , 1-6, pp, sen - - - ti - - , 1-4, 5-8, div., pont.\*, pp <> 6 <> 6 <>, 1-4, 5-8, pp, 1-4, 5-8, div., pont.\*, 1-6, pp <> 6 <> 6 <>, 1-4, 5-8, div., pont.\*, 1-6, pp <> 6 <> 6 <>, 1.2, 3.4, pp, (1/12.), pp

\* Bogen bleibt auf der Saite

58 (O →) *g*

Fl.1 *g*

Fl.2 *g*

Ob.1

Kl.1

Kl.2

Trp.1,2

Hn.1

Pos.1

Klav.

Akk. *ppp*

Hfc. *g*

S.  
- - ra - - - nno par - - - - la - - - - re gli

A.  
- - ra - - - nno par - - - - la - - - - re gli

T.  
- - ra - - - nno par - - - - la - - - - re gli

B.  
- - ra - - - nno par - - - - la - - - - re gli

VI. I  
1.-4. *ppp*  
5.-8. *sim.* *g*

VI. II  
1.-4. *g*  
5.-8. *g*

Vla. *g*

Vc. *g*

Kb. 1,2. 3,4.

62

Fl.1, Fl.2, Kl.1, Kl.2, B. Kl.(3), Fg.1, Trp.1,2, Hn.1,2, Pos.1, Klav., Akk., Hfe., S., A., T., B., VI. I, VI. II, Vla., Vc., Kb.

*mp*, *p*, *pp*, *pppp*, *ord. (gliss.)*, *pp*, *pizz. secco*, *pp*, *(IV.7.)*

a - - - ni - - - ma - - - li fu-ggi - re con pa - u - ra  
a - - - ni - - - ma - - - li con pa - u - ra le fia - mme  
a - - - ni - - - ma - - - li fu-ggi - re con pa - u - ra  
a - - - ni - - - ma - - - li con pa - u - ra le fia - mme

1.-3. *p*, 4.-6. *pppp*, 1.-3. *p*, 4.-6. *pizz. secco*, 1.-3. *pizz. secco*, 4.-6. *pizz. secco*, 1.2, (IV.7.)



66

Fl.1 ord. *p dim. pp*

Fl.2 ord. *p dim. pp*

Ob.1 *pp f*

Sop. Sax. *pp f*

Kl.1

Kl.2

B. Kl.(3)

Fg.1

Hn.1,2

Pos.1

Klav. *8va...1*

Akk. *8va...1 pp ff pp*

S. 1.-6. *pppp* [o] [a] [e]

A. *pppp* [o] [a]

[a]

VI. I 1.-4. 5.-8. *g*

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

Vla. *mp* pont. vibrato ord. *pp*

Vc. 1.-3. 4.-6. *g*

Kb. 1.2. *mp pp*

70

Kl.1 *ppp*

Hn.1 *ppp*

Pos.1 (wawa) *ppp*

Pos.2 (wawa) *ppp*

Akk. *ppp cresc. poco a poco (f)*

Hfc. (5.) *p* sim.

Crot.(2) *ff*

VI. I 1. Solo wild arco *f*

VI. II 1. Solo wild *f* 5.-8. *(pppp)*

75

Fl.1

Fl.2

Ob.1

Sop. Sax.

Kl.1

Kl.2

Trp.1

Trp.2

Pos.2

Klav.

Akk.

S.

A.

T.

B.

VI. I

VI. II

Vla.

Vc.

Kb.

sen - ti - ra - nno par - la - re

par - la - re gli a ni - ma - li

sen - ti - ra - nno par - la - re

par - la - re gli a ni - ma - li

sen - ti - ra - nno par - la - re

par - la - re gli a ni - ma - li

sen - ti - ra - nno par - la - re

par - la - re gli a ni - ma - li

sen - ti - ra - nno par - la - re

par - la - re gli a ni - ma - li

1.-4. pizz. sim.

5.-8. pizz. sim.

1.-4. ord. arco ord.

5.-8. f dim. poco a poco p

1.-3. (11.) PPP

4.-6. (ord.) PPP

1.-3. pizz. sim.

4.-6. pizz. sim.

1.2. (III/5.) PP

3.4. (III/11.) PP mp p

80

Fl. 1 *f* *pp*

Fl. 2 *f* *pp*

Ob. 1 *ff*

Sop. Sax. *pp*

Kl. 1 *ff* *pp*

Kl. 2 *pp*

B. Kl. (3) *pp*

Fg. 1 *pp*

Kfg. *pp*

Trp. 2 *ppp*

Hn. 1 *p* *pp*

Pos. 2, 3 *mp* a 2

Klav. *pp*

Akk. *ff* *p*

Mar. (1) *pp*

T. *ppp* legatissimo [ ]

B. *ppp* legatissimo [ ] sen - ti - ran

VI. I 1-4. 5-8. *mf* *pp*

VI. II 1-4. pont. 5-8. *mf* *pp*

Vla. 1-3. 4-6. pont.

Vc. 1-3. 4-6. *pp*

Kb. 1. 2. 3. 4. *pp*

Fl.1

Fl.2

Sop. Sax.

Kl.1

Kl.2

B. Kl.(3)

Fg.1

Kfg.

Hn.1,2

Pos.1

Pos.2,3

Klav.

Akk.

Mar.(1)

Mar.(3)

S.

A.

T.

B.

par - - - la - - - re - - - gli a - - - ni - - -

Vi. II

Vla.

Vc.

Kb.

37

Fl.1  
Fl.2  
Ob.1,2  
Sop. Sax.  
Kl.1  
Kl.2  
Trp.1,2  
Hn.1,2  
Pos.2  
Akk.  
Mar.(1)  
Mar.(3)  
S.  
A.  
T.  
B.  
Vi. I  
Vla.  
Vc.  
Kb.

9  
9  
1.  
ppp  
mp  
ppp  
9  
9  
9  
9  
9  
9  
pp  
mp  
pp  
6  
ppp  
8<sup>va</sup>  
6  
ppp  
5  
5  
5  
5  
[c]  
pppp  
[c]  
pppp  
[c]  
pp  
[a]  
6  
6  
ppp  
p  
[c]  
[a]  
6  
7  
6  
ma - - - li  
arco  
pp  
arco  
pp  
1.-3.  
p  
1.-3.  
p  
(IV/13.)  
f  
9  
p  
7  
mp  
7  
p

90

Fl. 1, 2

Ob. 1, 2

Sop. Sax.

Kl. 1, 2

Trp. 1, 2

Hn. 1, 2

Pos. 1, 2

Klav.

Akk.

Hfc.

S.

A.

T.

B.

VI. I

VI. II

Vla.

Vc.

Kb.

*p*

*pp*

*ppp*

*pppp*

*ppppp*

*mp*

*ppoco pont./flüsternd*

*molto pont.*

1.2.

3.4. (III./9.)

8<sup>te</sup>...1 8<sup>te</sup>...1

6

5

[a]

[a]

[b]

[b]

sprechend

a 2 +

sco - - rre - - ra - - nno

sco - - rre - - ra - - nno

sco - - rre - - ra - - nno

sco - - rre - - ra - - nno

(II./7.)

94

Fl. 1

Fl. 2

Ob. 1, 2

Sop. Sax.

Cl. 1

Cl. 2

Trp. 1, 2

Klav.

Akk.

Hfe.

S.

[c]

[a]

T.

sco - - rre - - ra - - nno\_ sco - - rre - - ra - - nno.

sco - - rre - - ra - - nno\_ sco - - rre - - ra - - nno.

B.

sco - - rre - - ra - - nno\_ sco - - rre - - ra - - nno.

VI. I

pp

mf

→ pont.

VI. II

pp

Vla.

→ pont.

ppp

98

Fl.1

Fl.2

Sop. Sax.

Kl.1

Kl.2

B. Kl.(3)

Fg.1

Trp.1,2

Hn.1

Hn.2

Klav.

Akk.

Mar.(1)

Mar.(3)

S.

A.

T.

B.

Vi. II

Vla.

Vc.

Kb.

*pp*

*pp*

*pp*

*f*

*pp*

*pp*

*p*

*mp*

*p*

*p*

*f*

*ppp*

*ppp*

*fmp*

*dim.*

*pp*

*fmp*

*ppp*

*ppp*

*pp*

sco - rre - ra-nno sen - za mo - to

sco - rre - ra-nno sen - za mo - to

sco - rre - ra-nno sen - za mo - to

sco - rre - ra-nno sen - za mo - to

sco - rre - ra-nno sen - za mo - to

sco - rre - ra-nno sen - za mo - to

sco - rre - ra-nno sen - za mo - to

sco - rre - ra-nno sen - za mo - to

1.-3.:(8.) (III)

4.-6.:(7.)

ord. V

sim. 5

pont.

*pp*

*mf*

*pp*





This page contains a musical score for measures 106 through 110. The instruments and parts included are:

- Flutes (Fl. 1, 2):** Flute 1 has a melodic line with grace notes and slurs, marked with dynamics *f*. Flute 2 has a similar melodic line.
- Oboes (Ob. 1, 2):** Oboe 1 has a melodic line starting in measure 110, marked *pp*.
- Soprano Saxophone (Sop. Sax.):** Similar melodic line to the flutes, marked *f*.
- Clarinets (Kl. 1, 2):** Clarinet 1 has a melodic line starting in measure 110, marked *pp*. Clarinet 2 has a similar line.
- Bass Clarinet (B. Kl. (3)):** Bass Clarinet has a melodic line starting in measure 107, marked *ppp* and *mp*.
- Bassoon (Fg. 1):** Bassoon has a melodic line starting in measure 107, marked *ppp* and *mp*.
- Trumpets (Trp. 1):** Trumpet 1 has a melodic line starting in measure 110, marked *pp*.
- Positones (Pos. 1, 2):** Positones 1 and 2 have melodic lines starting in measure 107, marked *mp* and *pp*.
- Piano (Klav.):** Piano has a complex accompaniment with sixteenth-note patterns, marked *cresc. poco a poco* and *f*.
- Acoustic Keyboard (Akk.):** Acoustic keyboard has a complex accompaniment with sixteenth-note patterns, marked *cresc. poco a poco* and *f*.
- Vocal Soloists (S., A., T.):** Soprano (S.), Alto (A.), and Tenor (T.) have vocal lines with lyrics [a] and [c].
- Violins (Vi. I, II):** Violin I has a melodic line starting in measure 110, marked *p* and *ppp*. Violin II has a similar line, marked *sim.*
- Viola (Via.):** Viola has a melodic line starting in measure 107, marked *ppp* and *mp*.
- Conductor's Part (Kb.):** Conductor's part with first and second endings.

110

Fl.1 *pp* *sim.*

Fl.2 *pp* *sim.*

Ob.1,2 *f* *ppp* *p*

Sop. Sax. *pp* *sim.*

Kl.1 *mp* *pp* *p* *non legato*

Kl.2 *mp* *pp* *p* *non legato*

B. Kl.(3) *p* *non legato*

Fg.1 *p* *non legato*

Fg.2 *p* *non legato*

Trp.1 *mp* *pp*

Trp.2 *pp*

Hn.1 *pp*

Pos.1 *pp*

Klav. *pp*

Akk. *mp*

S. *pp dim.*

A. *pp dim.*

T. *pp dim.*

B. *pp dim.*

VI. I *pp* *pont./flüsternd*

VI. II *pp* *pont./flüsternd*

Vla. *ppp* *pp* *pont./flüsternd*

Vc. *pp* *pont./flüsternd*

S. *1. parrà vedere nel cielo e di quello fuggire con paura le fiamme*

A. *1. parrà in quello levarsi a volo e di quello fuggire*

T. *1. sentiran parlare gli animali*

B. *1. scorreranno senza moto*

3.-6. *[5]*

This page of a musical score, numbered 24, covers measures 114 through 117. It features a full orchestral arrangement with woodwinds, strings, and percussion. The woodwind section includes Flutes 1 and 2, Oboe 1, Soprano Saxophone, Clarinets 1 and 2, Bass Clarinet, Bassoon, Trumpets 1 and 2, Horn 1, and Bassoon 1-3. The string section consists of Violins I and II, Viola, and Violoncello. Percussion includes Maracas (1 and 3), Accordion, and Harp. The score includes various musical notations such as dynamics (pp, ppp, mp, sf), articulations (accents, slurs), and performance instructions like "l.v. sempre". Measure 114 begins with a forte dynamic (pp). Measures 115 and 116 continue the woodwind and string patterns. Measure 117 features a dynamic shift to ppp for the woodwinds and sf for the strings. The score concludes with a final measure (117) featuring a dynamic of mp and a "sim." instruction.

118

Fl.1  
Fl.2  
Ob.1  
Ob.2  
Sop. Sax.  
Kl.1  
Kl.2  
B. Kl.(3)  
Fg.1,2  
Trp.1  
Trp.2  
Klav.  
Hfe.  
Mar.(1)  
Mar.(3)  
S.  
A.  
T.  
B.  
VI. I  
VI. II  
Vla.  
Vc.

*ppp*  
*mp*  
*ppp*  
*mp*  
*f*  
*ppp*  
*f*  
*pp*  
*mf*  
*mp*  
*ppp*

*sim.*  
*pont.*  
*pont.*

5  
7  
9

a 2

4-6

[a] [ā]

(7)

5

122

Fl.1

Fl.2

Picc.(3)

Ob.1

Ob.2

Sop. Sax.

Kl.1

Kl.2

B. Kl.(3)

Fig.1,2

Trp.1

Pos.1,2

Klav.

Hfc.

Mar.(1)

Crot.(2)

Mar.(3)

S.

A.

T.

B.

VI. I

VI. II

Vla.

Vc.

Kb.

*ppp*

*mp*

*p*

*f*

*pp*

*ppp*

*p*

*pp*

*pp*

*mp*

*pizz.*

*pont.*

*pizz.*

*pp*

*p*

sprechend

ve - - - dra -

ve - - dra - - nno

1) Flageolett - Gliss.

126

Fl.1,2

Picc.(3)

Ob.1,2

Sop. Sax.

Kl.1

Kl.2

B. Kl.(3)

Fg.1

Pos.1,2

Klav.

Akk.

Hfc.

S.

A.

VI. I

VI. II

Vc.

Kb.

no - ne - - lle - - te - - ne - - bre - - ve - - - dra - - dra - - nno -

pp

pppp

mp

pont.

sim.





134

Fl.1,2 *a 2*

Picc.(3)

Ob.1,2 *ff* *pp*

Sop. Sax. *mf*

Kl.1

Kl.2

B. Kl.(3) *muta in Kb.Kl.* Kontrabass-Klarinette *p*

Fg.1

Kfg. *p*

Trp.1 *pp*

Trp.2 *pp*

Hn.1-4 *a 4* *fff*

Akk. *fff* *ppp*

Mar.(1) Marimba Röhren *ff*

Mar.(2) Marimba Röhren *ff*

S.

[a] [c]

A.

[a]

T.

[a]

B.

[a] [c]

VI. I 1.-4. 5.-8.

VI. II 1.-4. *pont.* *mf* *pp* *pp* 5.-8. *pont.* *mp* *pp* *pp*

Vla. 1.-3. *pont.* *mp* *pp*

Vc. 4.-6. 1.-3. 4.-6.

Kb. 1.

138

Musical score for measures 138-141. Instruments and dynamics include: Ob. 1 (ppp to mp), Kl. 1 & 2 (pp), Kb. Kl. (3) (p, muta in Bkl.), Fg. 1 & 2 (p), Kfg. (p), Trp. 1 (ppp to mf), Hn. 1-4 (dim. poco a poco to pp), Pos. 1 & 2 (p), Akk. (ppp), Vi. I & II (ppp), Vla. (ppp), Vc. (ppp), and Crot. (3) (pp).

142

Musical score for measures 142-145. Instruments and dynamics include: Fl. 1 & 2 (p), Ob. 1 & 2 (pp), Sop. Sax. (p), Kl. 1 & 2 (p), Fg. 1 & 2 (p), Kfg. (p), Trp. 1 & 3 (p), Hn. 1-4 (p), Pos. 1 & 2,3 (p), Akk. (p), Crot. (3) (pp), Vi. I (ppp), Vi. II (ppp), Vla. (ppp), Vc. (pp), and Kb. (1. arco 1.-4., mf).

146

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Sop. Sax.

Kl. 1

Kl. 2

Trp. 1

Trp. 2

Trp. 3

Hn. 1

Akk.

T.-t. (2)

Vi. I

Vi. II

Vla.

Vc.

Kb.

*pp*

*p*

*mf*

*f*

*ppp*

*p cresc. poco a poco*

*ff*

*ppp*

*punta*

*flaut. tasto*

*tonlos*

m<sup>u</sup>t<sup>a</sup> in Piccolo

151

Fl.1

Picc.(3)

Ob.1

Sop. Sax.

Kl.1

Kl.2

Bassklarinette

B. Kl.(3)

Fg.1

Pos.1

Pos.2

Klav.

Akk.

Mar.(1)

T.-t.(2)

Mar.(3)

S.

A.

T.

B.

VI. I

VI. II

Vla.

Vc.

Kb.

wa wa +

wa wa +

ve - dra - nno - ve - dra - nno - ne - lle

ve - dra - nno - ve - dra - nno - ve - dra - nno - ve - dra - nno - ne - lle

ve - dra - nno - ve - dra - nno - ve - dra - nno - ve - dra - nno - ne - lle

ve - dra - nno - ve - dra - nno - ve - dra - nno - ve - dra - nno - ne - lle

1. - 4.

1) ossia Hände



159

Fl.1

Picc.(2) *muted in Fl.*

Picc.(3)

Ob.1,2

Sop. Sax.

Kl.1

Kl.2

B. Kl.(3)

Fg.1

Trp.1,2

Akk. <sup>(5)</sup>

Mar.(1)

T.-t.(2)

Mar.(3)

Vi. I

Vi. II

Vla. 1-3.  $\phi$

Vc.  $d$

*ppp* *ff* *pp* *mf* *mf* *ff*

163

Fl. 1 Fl. 2 Fl. 3 Ob. 1 Ob. 2 Sop. Sax. Kl. 1 Kl. 2 B. Kl. (3) Fg. 1, 2 Trp. 1 Trp. 2 Trp. 3 Hn. 1 Hn. 2, 3 Pos. 1, 2 Pos. 3 Klav. Mar. (1) T.-t. (2) Mar. (3) S. A. T. B. Vi. I Vla. Vc. Kb.

Lyrics: ve - - - - - dra - - - - - nno.

Dynamic markings: *pp cresc.*, *p*, *mp dim.*, *pp*, *ppp*, *ff*, *mf*, *f*, *sffp*, *ppp*.

Performance instructions: (div.), (arco), (III. 13.), (III. 12.), (III. 15.), (III. 14.), 8<sup>va</sup>, 8<sup>ma</sup>, 6, 9-8, pont., ord., *ppp*, *f*.

Fl.1 *p* *ppp*

Fl.2 *ppp*

Fl.3

Ob.1

Sop. Sax. *p* *ppp* *ppp*

Kl.1 *ppp* *f*

Kl.2 *p* *ppp* *p* *5* *sim.* *5*

B. Kl.(3) *ppp* *pp* *sim.* *6* *6* *6* *6* *6* *6*

Fg.1 *ppp* *pp* *sim.* *6* *6* *6* *6* *6*

Fg.2 *pp* *5* *5*

Trp.1 *ppp* *f*

Trp.2 *p* *ppp*

Trp.3

Hn.2,3 *p* *ppp*

Pos.1 *p* *ppp* *p* *5* *sim.* *5* *5* *5* *5*

Pos.2 *p* *5* *sim.* *5* *5* *5* *5*

Klav. *5* *5*

Mar.(1)

Mar.(3)

S. *ppp* *ppp* *pp* *beinahe geflüstert* *pp* *vedranne nelle tenebre*

A. *ppp* *ppp* *pp* *beinahe geflüstert* *pp* *grandissimi spendori*

T. *ppp* *ppp* *pp* *beinahe geflüstert* *pp* *vedranne nelle tenebre*

B. *ppp* *pp* *beinahe geflüstert* *pp* *grandissimi spendori*

Vl. I

Vl. II *div. flaut.* *sim.* *pp* *9:8* *9* *mf* *9* *pp* *pont.*

Vla. *pont.* *p* *pp* *pp*

Vc. *pont.* *p* *pp* *pp* *5*





175

Fl.1, Fl.2, Fl.3, Ob.1,2, Sop. Sax., Kl.1, Kl.2, B. Kl.(3), Trp.1, Trp.2, Hn.1, Hn.2, Pos.3, Akk., S., A., T., B., Vl. I, Vl. II, Vla., Vc., Kb.

wa wa, senza sord., ve - - - - dra' ti, cresc. poco a poco, 9, 1., 3., 1. (II.11.), 1. (II.10.), 2.3. (II.9.), pp, mp, mf, PPP, ff

179

Fl.1  
Fl.3  
Kl.1  
Kl.2

Trp.2

Akk.  
*ff* *ppp*

S.  
ca - - - - - de - - - - - re

A.  
ca - - - - - de - - - - - re

T.  
ca - - - - - de - - - - - re

B.  
ca - - - - - de - - - - - re

Vi. I  
flaut. tasto *ppp* *cresc. poco a poco* *ff* pont.

Vi. II  
pont. *ff*

Vla.  
ord. pont. *ff*

Vc.  
pont. *ff*

Kb.  
1. *mp* *ppp*  
2.3. *mp* *ppp*

183

Fl. 1, 2, 3  
Ob. 1, 2  
Sop. Sax.  
Kl. 1, 2  
B. Kl. (3)  
Fg. 1, 2  
Kfg.  
Trp. 1, 2  
Hn. 1  
Pos. 1  
Klav.  
Mbl. (1), (2)  
Mar. (3)

Dynamic markings: *f*, *ff*, *pp*, *mf*, *fff*

Tempo markings: *7:8*

Performance instructions: *sehr hohe Flageolets*, *sehr. 1*

Other markings: *Tam-tam(3)*, *f < ff*

S.  
A.  
T.  
B.

Lyrics: *vedra'ti cadere*

Dynamic markings: *pp*, *f*

Vi. I  
Vi. II  
Vla.  
Vc.  
Kb.

Dynamic markings: *ppp*, *f*

Performance instructions: *pont.*, *1-4*

190

Fl.1, Fl.2,3, Ob.1,2, Sop. Sax., Kl.1, Kl.2, B. Kl.(3), Fg.1, Fg.2, Kfg., Trp.1, Trp.2, Hn.1, Pos.1, Klav., Glas(1), Mbl.(2), T.-t.(3), S., A., T., B., Vl. I, Vl. II, Vla., Vc., Kb.

Dynamic markings: *pp*, *mp*, *mf*, *f*, *ff*, *p*, *f < ff*, *f < fff*.

Performance instructions: *8<sup>va</sup>*, *4:5*, *6*, *3*, *8<sup>va</sup>...1*, *8<sup>va</sup>...ord.*, *HolzKiste(2)*, *Stahlfeder(3)*, *1-3*, *5*, *6*.

Vocal lyrics: ve - - - - - dra'

197

Fl. 1, Fl. 2, 3, Ob. 1, 2, Sop. Sax., Cl. 1, 2, B. Kl. (3), Fg. 1, 2, Kfg., Trp. 1, Hn. 1, 2, Pos. 1, 2, 3, Klav., Akk., Hfc., Mbl. (1), (2), Stf. (3), S., A., T., B., VI. I, VI. II, Vla., Vc., Kb.

Measure 197: Flutes, Oboes, Saxophone, Clarinets, Bass Clarinet, Bassoon, Contrabassoon, Trumpet, Horns, Positones, Accordion, Harpsichord, Mirlatons, Stomps, and Basses play *f* or *ff*. Violins I and II, Viola, and Cello play *p* with a 5-measure phrase. Double Basses play *sfz*.

Measure 198: Flutes, Oboes, Saxophone, Clarinets, Bass Clarinet, Bassoon, Contrabassoon, Trumpet, Horns, Positones, Accordion, Harpsichord, Mirlatons, Stomps, and Basses play *f* or *ff*. Violins I and II, Viola, and Cello play *p* with a 5-measure phrase. Double Basses play *sfz*.

Measure 199: Flutes, Oboes, Saxophone, Clarinets, Bass Clarinet, Bassoon, Contrabassoon, Trumpet, Horns, Positones, Accordion, Harpsichord, Mirlatons, Stomps, and Basses play *f* or *ff*. Violins I and II, Viola, and Cello play *f* with an 8:6-measure phrase. Double Basses play *sfz*.

Measure 200: Flutes, Oboes, Saxophone, Clarinets, Bass Clarinet, Bassoon, Contrabassoon, Trumpet, Horns, Positones, Accordion, Harpsichord, Mirlatons, Stomps, and Basses play *f* or *ff*. Violins I and II, Viola, and Cello play *f* with an 8:6-measure phrase. Double Basses play *sfz*.

202

Fl.1

Fl.2,3

Ob.1,2

Sop. Sax.

Kl.1

Kl.2

B. Kl.(3)

Fg.1

Fg.2

Trp.1

Klav.

Akk.

Mbl.(1)

Crot.(2)

Crot.(3)

S.

A.

T.

B.

de re di grande alture  
vedra'ti cadere

de re di grande alture  
vedra'ti cadere

de re di grande alture  
vedra'ti cadere

de re di grande alture  
vedra'ti cadere

VI. I

VI. II

Vla.

Vc.

Kb.

ppp

mf

Musical score for orchestra and strings, measures 207-216. The score is divided into two systems. The first system includes woodwinds (Flutes 1, 2, 3; Oboe 1, 2; Soprano Saxophone; Clarinets 1, 2; Bass Clarinet; Bassoons 1, 2; Trumpet 1; Horn 1; Accordion; and Crotchet), and the second system includes strings (Violins I, Violins II, Viola, Violoncello, and Kontrabaß). The key signature is one flat (B-flat major/D minor) and the time signature is 7/16. The score features various dynamics such as *f*, *mp*, *ff*, *mf*, *ppp*, and *p*. It includes articulation marks like accents and slurs, and performance instructions such as *pont.* and *3* (triplets). The Kontrabaß part includes a specific fingering diagram for a triplet.



211

Fl.1, Fl.2,3, Ob.1,2, Sop. Sax., Kl.1, Kl.2, B. Kl.(3), Fg.1, Fg.2, Hn.1, Hn.2,3, Pos.1-3, Klav., Mbl.(1), T.-t.(2), Vl. I, Vl. II, Vla., Vc., Kb.

Measures 211-214. Dynamics include *f*, *mp*, *p*, *ff*, *ppp*, *ff*, *pp*, *f*, *p*, *ff*, *ppp*, *ff*, *pp*, *ff*, *ppp*, *ff*.

Articulation includes accents, slurs, and *pont.* markings.

216

Fl.1,2 *ff*

Fl.3 *muta in Piccolo* *Piccolo* *ff*

Ob.1,2 *ff*

Sop. Sax. *ff*

Kl.1 *ff*

Kl.2 *ppp* *p* *f*

B. Kl.(3) *ppp* *p* *f* *ff*

Fg.1 *ppp* *p* *f*

Fg.2 *f*

Kfg. *ff*

Trp.1,2 *ff*

Trp.3 *f*

Hn.1,2 *pp* *f* *sf* *sfz*

Hn.3,4 *a2* *f* *pp* *p*

Pos.1,2 *f* *ff*

Klav. *pp* *ff*

Akk. *ff*

Stf.(2) *ff*

Trp.1,2 *ff*

Trp.3 *f*

Hn.1,2 *pp* *f* *sf* *sfz*

Hn.3,4 *a2* *f* *pp* *p*

Pos.1,2 *f* *ff*

Klav. *pp* *ff*

Akk. *ff*

Stf.(2) *ff*

S. *ppp* *mp* *mf* *vedra'ti cadere*

[a]

A. *ppp* *mp* *mf* *vedra'ti cadere*

[a]

T. *ppp* *mp* *mf* *vedra'ti cadere*

[a]

B. *ppp* *mp* *mf* *vedra'ti cadere*

[a]

Vi. I *ff* *ord.* *pp* *f* *pp* *f* *ff*

Vi. II *ff* *ord.* *pp* *f* *pp* *f* *ff*

Vla. *ff* *ord.* *pp* *f* *pp* *f* *ff*

Vc. *ff* *ord.* *pp* *f* *pp* *f* *ff*

Kb. *f* *ord.* *pp* *f* *pp* *f* *ff*

221

Fl.1,2 *p* *f* *ff* *p* *ff*

Picc.(3) *ff* *muta in Flauto*

Ob.1,2 *p* *f* *ff* *p* *ff*

Sop. Sax. *p* *f* *ff* *p* *ff*

Kl.1 *p* *f* *ff* *p* *ff*

Kl.2 *p* *ppp* *p* *f* *ff* *p* *ff*

B. Kl.(3) *p* *ppp* *p* *f* *ff* *p* *ff*

Fg.1 *p* *f* *ppp* *p* *f* *ff*

Fg.2 *f*

Kfg. *f*

Trp.1,2 *p* *f* *ff*

Trp.3 *f* *con sord. (straight)* *p* *ppp*

Hn.1,2 *p* *f* *pp*

Hn.3,4 *p* *f* *ppp*

Pos.1-3 *p* *f* *ff*

Klav. *ff* *pp* *ff*

Akk. *ff*

Stf.(2) *ff*

S. *gehaucht* *p* *f* *vedra'ti cadere*

A. *gehaucht* *p* *f* *di grande alture*

T. *gehaucht* *p* *f* *vedra'ti cadere*

B. *gehaucht* *p* *f* *di grande alture*

VI. I *ff* *pp* *ff* *pont.*

VI. II *ff* *pp* *ff* *pont.*

Vla. *ff* *pp* *ff* *pont.*

Vc. *ff* *pp* *ff* *pont.*

Kb. *ppp* *ff* *f* *pp* *f* *pont.*

Fl.1,2  
Ob.1,2  
Sop. Sax.  
Kl.1,2  
B. Kl.(3)  
Fg.1,2  
Kfg.  
Trp.1  
Trp.2,3  
Hn.1,2  
Hn.3,4  
Pos.1-3  
Klav.  
Akk.  
Mbl.(1)  
Hzk.(1)  
Mbl.(2)  
Glas(3)

S.  
A.  
T.  
B.

gehaucht *p* *f* *v*  
vedra'ti cadere  
di grande alture

Vi. I  
Vi. II  
Vla.  
Vc.  
Kb.

Musical score for measures 231 to 250. The score includes parts for various instruments and dynamic markings.

**Fl. 1:** Measures 231-240 are silent. Measure 241 has a dynamic of *f*. Measure 242 has a dynamic of *mf*.

**Ob. 1,2:** Measures 231-240 have a dynamic of *p*. Measure 241 has a dynamic of *f*. Measure 242 has a dynamic of *ff*.

**Sop. Sax.:** Measures 231-240 have a dynamic of *p*. Measure 241 has a dynamic of *f*. Measure 242 has a dynamic of *ff*.

**Kl. 1:** Measures 231-240 have a dynamic of *p*. Measure 241 has a dynamic of *f*. Measure 242 has a dynamic of *mf*.

**Kl. 2:** Measures 231-240 have a dynamic of *f*. Measure 241 has a dynamic of *p*. Measure 242 has a dynamic of *f*.

**B. Kl. (3):** Measures 231-240 are silent. Measure 241 has a dynamic of *ppp*. Measure 242 has a dynamic of *p*. Measure 243 has a dynamic of *ppp*.

**Fg. 1,2:** Measures 231-240 are silent. Measure 241 has a dynamic of *ppp*. Measure 242 has a dynamic of *p*. Measure 243 has a dynamic of *ppp*.

**Kfg.:** Measures 231-240 are silent. Measure 241 has a dynamic of *ppp*. Measure 242 has a dynamic of *p*. Measure 243 has a dynamic of *ppp*.

**Trp. 1:** Measures 231-240 have a dynamic of *f*. Measure 241 has a dynamic of *p*. Measure 242 has a dynamic of *ff*.

**Trp. 2,3:** Measures 231-240 have a dynamic of *p*. Measure 241 has a dynamic of *f*. Measure 242 has a dynamic of *mf*.

**Hn. 1:** Measures 231-240 are silent. Measure 241 has a dynamic of *sfz*. Measure 242 has a dynamic of *pp*.

**Akk.:** Measures 231-240 have a dynamic of *p*. Measure 241 has a dynamic of *ff*. Measure 242 has a dynamic of *p*. Measure 243 has a dynamic of *p*. Measure 244 has a dynamic of *ff*.

**Mar. (1):** Measures 231-240 are silent. Measure 241 has a dynamic of *ff*. Measure 242 has a dynamic of *ff*. Measure 243 has a dynamic of *ff*. Measure 244 has a dynamic of *ff*.

**Vibr. (2):** Measures 231-240 are silent. Measure 241 has a dynamic of *ff*. Measure 242 has a dynamic of *ff*. Measure 243 has a dynamic of *ff*. Measure 244 has a dynamic of *ff*.

**Stf. (3):** Measures 231-240 are silent. Measure 241 has a dynamic of *ff*. Measure 242 has a dynamic of *ff*. Measure 243 has a dynamic of *ff*. Measure 244 has a dynamic of *ff*.

**VI. 1:** Measures 231-240 have a dynamic of *ff*. Measure 241 has a dynamic of *ff*. Measure 242 has a dynamic of *ff*. Measure 243 has a dynamic of *pp*. Measure 244 has a dynamic of *ff*.

**VI. 2:** Measures 231-240 have a dynamic of *ff*. Measure 241 has a dynamic of *ff*. Measure 242 has a dynamic of *ff*. Measure 243 has a dynamic of *pp*. Measure 244 has a dynamic of *ff*.

**Vla.:** Measures 231-240 have a dynamic of *ff*. Measure 241 has a dynamic of *ff*. Measure 242 has a dynamic of *ff*. Measure 243 has a dynamic of *pp*. Measure 244 has a dynamic of *ff*.

**Vc.:** Measures 231-240 have a dynamic of *ff*. Measure 241 has a dynamic of *ff*. Measure 242 has a dynamic of *ff*. Measure 243 has a dynamic of *pp*. Measure 244 has a dynamic of *ff*.

**Kb.:** Measures 231-240 are silent. Measure 241 has a dynamic of *pp*. Measure 242 has a dynamic of *pp*. Measure 243 has a dynamic of *pp*. Measure 244 has a dynamic of *ff*.

**VI. 1-4:** Each part includes a *pont.* (pizzicato) marking at the beginning of measure 231 and a *ff* marking at the beginning of measure 241. Measure 243 includes a *V* (arco) marking.

235

Fl.1-3  
Ob.1,2  
Sop. Sax.  
Kl.1,2  
B. Kl.(3)  
Fg.1,2  
Kfg.  
Trp.1-3  
Hn.1  
Pos.1,2  
Klav.  
Akk.  
Stf.(1)  
Glas(2)  
Mbl.(3)  
VI. I  
II I  
IV III  
VI. II  
II I  
IV III  
Vla.  
II I  
IV III  
Vc.

1) Tremolo Bewegung über alle 4 Saiten (in unregelmässiger Abfolge der Saiten) während die linke Hand gleichmässig glissandierte.

239

Fl.1,2 *p* *f* *mf* *mf* *ff* *f* *ff* 3

Fl.3 *muta in Piccolo* *Piccolo* *f* *ff* 3

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

Sop. Sax. *p* *ff* *mf* *ff* *ff* 3

Kl.1,2 *p* *f* *mf* *ff* *p* *ff* 3

B. Kl.(3) *mf* *ff* *ff* 3

Fig.1,2 *mf* *ff* *mf* *ff*

Trp.1-3 *p* *f* *mf* *mf* *f* *f* 3

Hn.1,2 *a 2* *f* *ff* *p* *ff* 3

Pos.1,2 *a 2* *f* *ff* *p* *ff* 3

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

Akk. *p* *ff* *ff* 3

Mar.(1) *ff* *Metalblocks*

Glas(2) *ff*

Mbl.(3) *f* *ff*

VI. I (ord.) *p* *ff* *p* *f* 5

VI. II (ord.) *p* *ff* *p* *f* 5

II<sup>I</sup> IV<sup>III</sup> *pp* *ff* *pp* *f*

VI. I (ord.) *p* *ff* *p* *f* 5

VI. II (ord.) *p* *ff* *p* *f* 5

II<sup>I</sup> IV<sup>III</sup> *pp* *ff* *pp* *f*

Vla. (ord.) *p* *ff* *p* *f* 5

Vc. (ord.) *p* *ff* *p* *f* 5

II<sup>I</sup> IV<sup>III</sup> *pp* *ff* *pp* *f*

Kb. *p* *ff*

VI.I 1-4  
VI.II 1-4

VI.I 5-8  
VI.II 5-8  
Vla. 1-3

Vla. 4-6  
Vc. 1-6

243

Fl.1,2 *ff* *mp* *ff* *mp* *ff*

Picc.(3) *ff* *ff* *mp* *ff*

Ob.1,2 *mp* *ff* *ff* *mp* *ff*

Sop. Sax. *ff* *mp* *ff* *mp* *ff*

Kl.1 *mp* *ff* *ff* *mp* *ff*

Kl.2 *ff* *mp* *ff* *f* *mp* *ff*

B. Kl.(3) *mp* *ff* *f* *ff* *mp* *ff*

Fg.1,2 *f* *f*

Kfg. *f* *ff*

Trp.1,2 *p* *ff* *ff*

Trp.3 *ff* *f*

Hn.1,2 *f* *f*

Pos.1-3 *f* *ff*

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

Akk. *ff*

Mar.(1) *ff*

Vibr.(2) *ff* Tam-tam

VI. I *mp* *ff* *p* *ff*

II<sup>I</sup> IV<sup>III</sup> *f* *pp* *ff*

VI. II *mp* *ff* *p* *ff*

II<sup>I</sup> IV<sup>III</sup> *pp* *ff*

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

Vc. *mp* *ff* *p* *ff*

II<sup>I</sup> IV<sup>III</sup> *f* *pp* *ff*

Kb. *p* *ff*

Marimba Röhren

Vla. 1-4  
Vla. 5-8  
Vla. 1-3

Vla. 4-6  
Vc. 1-6

*pizz. (rall.)*

*7:8*



247

Fl.1,2 *a 2* *f* *ff* *mp* *f*

Picc.(3) *f* *ff* *ff*

Ob.1,2 *f* *ff* *mp* *f*

Sop. Sax. *ff* *ff* *mp* *f*

Kl.1 *p* *ff* *mp* *f*

Kl.2 *p* *ff* *mp* *f*

B. Kl.(3) *ff* *ff* *mp* *f*

Fg.1,2 *mf* *ff* *mp* *f*

Kfg. *mf* *ff*

Trp.1-3 *1.2. a 2* *f* *p* *ff* *1.* *2.3. a 2*

Hn.1,2 *a 2* *p* *ff* *mp* *f*

Pos.1,2 *a 2* *p* *ff* *mp* *f*

Klav. *ff* *ff*

Akk. *f* *ff*

Mar.(1) *ff*

T.-t.(2) *ff* *Stahlfeder*

VI. I (ord.) *p* *ff* *p* *ff*

VI. II (ord.) *p* *ff* *p* *ff*

II<sup>I</sup> IV<sup>III</sup> *p* *ff* *p* *ff*

Vla. (ord.) *p* *ff* *p* *ff*

Vc. (ord.) *p* *ff* *p* *ff*

II<sup>I</sup> IV<sup>III</sup> *p* *ff* *p* *ff*

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

VI. I 1-4 VI. II 1-4

VI. I 5-8 VI. II 5-8 Vla. 1-3

Vla. 4-6 Vc. 1-6

251

Fl.1,2 *ff*

Picc.(3) *ff*

Ob.1,2 *ff*

Sop. Sax. *ff*

Kl.1,2 *ff*

B. Kl.(3) *f* *ff*

Fg.1,2 *f* *ff*

Kfg. *f* *ff*

Trp.1-3 *ff*

Hn.1-4 *f*

Pos.1,2 *f* *ff*

Klav. *fff*

Akk. *fff*

Mar.(1) Marimba Röhren *fff*

Sf.(2) Vibraphon *fff*

Mbl.(3) *fff*

Glas *fff*

Piatto (hoch) *f*

Eisengitter *ff*

VI. I *p* *fff*

II I/IV III *pp* *ff*

VI. II *p* *fff*

II I/IV III *ff* *pizz. (rall.)*

Vla. *p* *fff*

Vc. *p* *fff*

II I/IV III *pp* *ff*

Kb. *p* *fff*

255

Fl.1,2  
Picc.(3)  
Ob.1,2  
Sop. Sax.  
Kl.1,2  
B. Kl.(3)  
Fg.1,2  
Kfg.  
Trp.1  
Trp.2,3  
Hn.1-4  
Pos.1-3  
Klav.  
Akk.  
Hfe.  
Eigt.(1)  
T.-t.(2)  
Mar.(3)  
S.  
A.  
T.  
B.  
Vi. I  
Vi. II  
Vla.  
Vc.  
Kb.

1. 2. 3. 4. a 2 *ff*  
a 4 b *ff*  
1. 2. 3. 4. a 2 *f*  
1) *mp*  
Metallblocks(2) *pp* *ff*  
*pp* *ff*  
arco *ff*

1) Klavier: sehr hohe Flageolets.

261

Fl. 1,2  
Picc. (3)  
Ob. 1,2  
Sop. Sax.  
Kl. 1,2  
B. Kl. (3)  
Fg. 1,2  
Kfg.  
Trp. 1  
Trp. 2,3  
Hn. 1-4  
Pos. 1-3  
Klav.  
Akk.  
Mar. (1)  
Hzk. (2)  
Mar. (3)  
S.  
A.  
T.  
B.  
Vl. I  
Vl. II  
Vla.  
Vc.  
Kb.

Fl. 1,2: *ff*, triplet, *a 2*  
 Picc. (3): *ff*, triplet  
 Ob. 1,2: *ff*, triplet  
 Sop. Sax.: *ff*, triplet  
 Kl. 1,2: *ff*, triplet  
 B. Kl. (3): *ff*, triplet  
 Fg. 1,2: *ff*, triplet  
 Kfg.: *ff*, triplet  
 Trp. 1: *ff*, triplet  
 Trp. 2,3: *ff*, triplet, *a 2*  
 Hn. 1-4: *ff*, triplet  
 Pos. 1-3: *ff*, triplet  
 Klav.: *ff*, *8va. 1*  
 Akk.: *ff*, triplet, *8va.*  
 Mar. (1): *f* *ff*, *Eisengitter*, *(mit Hammer)*  
 Hzk. (2): *ff*, *Piatto (klein)*  
 Mar. (3): *p*, *f* *ff*  
 S.: - - ti  
 A.: - - ti  
 T.: - - ti  
 B.: - - ti  
 Vl. I: *pizz.*, *f*, *arco*, *ff*, *pp*, *mp*  
 Vl. II: *pizz.*, *f*, *arco*, *ff*, *pp*, *mp*  
 Vla.: *pizz.*, *f*, *arco*, *ff*, *pp*, *mp*  
 Vc.: *pizz.*, *f*, *arco*, *ff*, *pp*, *mp*  
 Kb.: *ff*

267

The musical score is written in a common time signature and is divided into several systems of staves. The instruments and parts are as follows:

- Woodwinds:** Fl. 1,2; Picc. (3); Ob. 1,2; Sop. Sax.; Kl. 1,2; B. Kl. (3); Fg. 1,2; Kfg.
- Brass:** Trp. 1; Trp. 2,3; Hn. 1,2; Hn. 3,4; Pos. 1-3
- Percussion:** Mar. (1); Vib. (2); Mar. (3)
- Keyboard:** Klav.; Akk.
- Strings:** Hfe.; Vn. I.; Vn. II.; Vla.; Vcl.; Kb.
- Vocalists:** S.; A.; T.; B.

Key musical features and markings include:

- Measures 267-270:** Many instruments have rests or are silent.
- Measures 271-272:** Introduction of a triplet of notes in several parts, marked with *ff* and *a2*.
- Measures 273-274:** Further orchestration, with some parts moving to new registers.
- Measures 275-276:** A change in dynamics, with some parts becoming *ppp* and others *sf*.
- Measures 277-278:** A section for the keyboard and accordion, featuring *ff* dynamics and specific performance instructions.
- Measures 279-280:** A complex rhythmic pattern in the strings and percussion, marked with *f* and *ff*.
- Measures 281-282:** A section for the timpani, marked "Piatto sul Timpani" and *ppp*.
- Measures 283-284:** A section for the vibraphone, marked "Holzkiste", "Metallblocks", and "Piatto".
- Measures 285-286:** Further orchestration with *f* and *ff* dynamics.
- Measures 287-288:** A section for the vocalists, with lyrics "ca" and "de" written below the staves.
- Measures 289-290:** A section for the strings, marked with *f* and *ff*.
- Measures 291-292:** A section for the strings, marked with *pizz.* and *f*.
- Measures 293-294:** A section for the strings, marked with *arco* and *div.*.
- Measures 295-296:** A section for the strings, marked with *arco* and *ff*.
- Measures 297-298:** A section for the strings, marked with *pizz.* and *f*.
- Measures 299-300:** A section for the strings, marked with *arco* and *ff*.
- Measures 301-302:** A section for the strings, marked with *pizz.* and *f*.
- Measures 303-304:** A section for the strings, marked with *arco* and *ff*.
- Measures 305-306:** A section for the strings, marked with *arco* and *ff*.
- Measures 307-308:** A section for the strings, marked with *pont.* and *ff*.
- Measures 309-310:** A section for the strings, marked with *pont.* and *ff*.

273

Kl.1,2 *pppp* *ppp*

B. Kl.(3)

Fg.1,2

Kfg.

Hn.1,2 *f* *ppp*

Hn.3,4 *f* *sf*

Pos.1-3 *f*

Klav. *fff* *fff* *fff*

Hrk.(2) *fff*

Timp.(3) *ppp*

S. di grande al-

A. di alture

T. di di grande

B. di alture

Vi. I *f* *pppp* *pp* *f* *f*

Vi. II *f* *pppp* *pp* *f* *f*

Vla. *f* *pppp* *pp* *f* *f*

Vc. *f* *pppp* *pp* *f* *f*



Musical score for woodwinds and percussion, measures 285 to 306. The score includes parts for Fl. 1, Kl. 1 & 2, Hn. 1, Klav., Hfe., M (Metall), H (Holz), F (Fell), T.-t. (2), and Timp. (3). Measures 285-290 are in 6/4 time, and measures 291-306 are in 7/4 time. Dynamics range from ppp to pp. A trill is marked in Fl. 1 at measure 291. Percussion parts include playing on the cymbal and timpani.

1) zart quietschende Klänge

Vocal score for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.), measures 295 to 306. The lyrics are: "za - za - za - za - za - za - za - za". Dynamics include pp sempre.

Musical score for strings and flutes, measures 295 to 306. The score includes parts for Vl. I, Vl. II, Vla., Vc., and Kb. Measures 295-298 are in 6/4 time, and measures 299-306 are in 7/4 time. Dynamics range from mf to ff. Flute parts are marked flaut. with dynamic markings.







298

Fl. 1

Kb. Kl. (3)

Kfg.

Klav.

Akk.

Hfe.

M. H. F. (1)

T.-t. (2)

M. H. F. (3)

S.

A.

T.

B.

to - - - - - rren

to - - - - - rren

to - - - - - rren

to - - - - - rren

to - - - - - rren

to - - - - - rren

to - - - - - rren

to - - - - - rren

VI. I

VI. II

Vla.

Vc.

Kb.

*sim.*

(I) *tr.* *mp* *pp*

(II) arco/flaut. *tr.* *f* *p* *f*

(III) arco/flaut. *p* *mf* *f*

(IV) arco/flaut. *p* *f*

(I) *tr.* *pp*

(II) *tr.* *f*

(III) *tr.* *p* *mf* *f*

(IV) *tr.* *p* *f*

Klav. *pp* *cresc.* *mf* *ppp*

Akk. *cresc.* *mf* *ppp*

Mar.(1) *pp cresc.* *(p)*

Gr.Tr.(2) *ppp*

Mar.(3) *pp cresc.* *(p)*

S. - ti t'a - - - - -

Alto - ti t'a - - - - -

T. - ti t'a - - - - -

B. - ti t'a - - - - -

VI. I *ppp* *f* *ff*

VI. II *f*

Vla. *arco* *p* *ff* *arco/flaut.* *ff*

Vc. *poco sf* *mf* *f*

Kb. *mf* *tutti, arco*

306

Klav. *ff* *p* *f* *f* *ord.* *f* *p* *fff*

Akk. *cresc.* *mf* *pp* *cresc.* *mf*

Hf. *mf* *poco sf* *p* *pp*

Mar.(1) *pp cresc.* *(p)* *piatto sul Timpano* *Styropor sul piatto sul Timpano* *piatto sul Timpano* *pppp* *poco sf* *pppp*

Gr.Tr.(2) *(ppp)*

Mar.(3) *pp cresc.* *(p)* *(ppp)*

S. *com -* *t'accompagneranno*

A. *com -* *t'accompagneranno*

T. *com -* *t'accompagneranno*

B. *com -* *t'accompagneranno*

VI. I. *arco flaut. tr.* *f* *ff* *mp* *mp* *fff*

VI. II. *arco flaut. tr.* *f* *ff* *mp* *mp* *fff*

Vla. *arco flaut. tr.* *f* *ff* *p* *fff* *mp* *mp*

Vc. *arco flaut. tr.* *f* *ff* *p* *fff* *mp* *mp* *mf*

Kb. *tasto (flaut.)* *pp* *pizz./pont.* *mp* *tutti arco tonlos* *mp*

1) Klavier: "Obertongliss.", aufwärts

1) Perc.(1) Paukenschlägel  
2) Perc.(2) sehr hohe quietschende Klänge