

Dieter Ammann

Le réseau des reprises
pour grand ensemble

(2013–14)

Partitur / Full score



Bärenreiter Kassel · Basel · London · New York · Praha
BA 11139-72

*Auftragswerk des Ensemble intercontemporain und von Musica Strasbourg
mit finanzieller Unterstützung der Pro Helvetia*

Uraufführung:
Strasbourg (Festival Musica), 2. October 2014
Ensemble intercontemporain,
conductor: Matthias Pintscher

Aufführungsdauer / Duration: ca. 18 Min.

Das Aufführungsmaterial ist leihweise erschienen (BA 11139-72)

© 2014 by Bärenreiter Verlag Basel
Alle Rechte vorbehalten / All rights reserved / Printed in Germany
Vervielfältigungen jeglicher Art sind gesetzlich verboten.
Any unauthorized reproduction is prohibited by law.

Besetzung

2 Flöten (2. auch Piccolo)
1 Oboe
2 Klarinetten in B (2. auch Bassklarinette)
1 Fagott (auch Kontrafagott)

1 Horn in F
2 Trompeten in C
1 Posaune

2 Schlagzeuger
1 Klavier
1 Harfe (auch Guiro)

2 Violinen
2 Violen
2 Violoncelli
1 Kontrabass

Partitur in C

Vorzeichen gelten nur für die nachfolgende Note, ausgenommen direkte Tonrepetitionen innerhalb eines Taktes.
Auflöser dienen nur der zusätzlichen Verdeutlichung.

Schlagzeug

Spieler 1:

Marimbaphon
Röhrenglocken (c¹-f²)
Glockenspiel (zusammen mit Spieler 2)
1 japanische Tempelglocke (gross, z.B. c¹)
crotales (cis⁴, d⁴, e⁴, gis⁴)
4 Becken: sizzle (sehr gross), ride (gross), crash (mittel bis klein), splash (sehr klein)
4 Tempelblocks
Pauke(n) (A-g)
1 sehr kleines Bongo (oder Tambourin)
3 Tom-Toms
1 Floor-Tom (oder sehr grosses Hängetom)
1 opera gong (klein)
Stahlfeder
1 Metallkörper (M) (hoch)

Bogen, Reibstock, Triangelstab etc.

Spieler 2:

Vibraphon
Glockenspiel (zusammen mit Spieler 1)
3 Gongs: c, d, as
crotales (a³, b³, fis⁴)
3 Becken: ride (sehr gross), crash (mittel-gross), splash (klein)
4 Woodblocks
3 Bongos
kleine Trommel (mit Schnarrsaiten, hoch)
grosse Trommel (sehr tief)
1 Glaskörper (G) (hoch)
Watergong
Guiro (von Harfe gespielt)

Bogen, Superball

Anmerkungen:

Nach Möglichkeit sollen die Becken ride, crash und splash von Spieler 1 „höher“ (also kleiner) sein als die entsprechenden Becken von Spieler 2. Für schnellere Wechsel empfiehlt es sich, eventuell kleine Instrumente doppelt aufzustellen. Klavier braucht ein Hartplastik/Kunststoffteil (z.B. Geo-Dreieck, Kreditkarte etc.) In der Angabe der Tonhöhen wird die deutsche Nomenklatura verwendet (c¹ entspricht c⁴ im engl. System). Harfe spielt auch Guiro.

Le réseau des reprises

sub. meno mosso
e rit. ----- a tempo

Dieter Ammann

♩ = 57 max.

Flöte 1 2

Klarinette 1 2

Fagott

Horn

Trompete 1 2

Posaune

Schlagzeug 1 2

Klavier

Harfe/Guiro

Violine 1 2

Viola 1 2

Violoncello 1 2

Kontrabass

*) Slapping on the opening of the mouthpiece with the palm of the hand and fingering the indicated tones ("sounds" a major seventh lower).

If the result is too quiet, m. 4-6 is to be played with tongue rams. The lips shall thereby surround the mouthpiece completely.

**) Preparation: press keys from A₂ to c¹ silently with both forearms → sus. ped. (a = left forearm, b = right forearm).

***) Almost no bow pressure, very slow bowing, possibly not depressing finger of left hand fully → mixture of pitches and "woody" swoosh.

poco rit. ----- ♩ = ca. 104

poco rit. ----- ♩ = ca. 94

(2+2+1)
16

13

Fl. 1 *mp* *f*

Fl. 2 *mp* *f*

Ob. *pp* *mf* *mf* *p*

Kl. 1 *mf* *p* *sfp* *mf* *p*

Kl. 2 *sfp* *mf* *p*

Fg. *mp* *sfz* *mf* *p*

Hr. *p* *sfz* *p* *pp* *mp*

Tr. 1 *p* *ff* *p* *p* *pp* *mp*

Tr. 2 *p* *ff* *p* *p* *pp* *mp*

Pos. *p* *sfz* *p* *pp* *mp*

Schlg. 1 (Marimbaphon) *mf* *p* *ff* *mf* *mf*

Schlg. 2 (Vibraphon) *ff* *mf* *p*

Klav. *ff* *p* *fff* *mf*

Hfe. *sfz* *sfz*

con sord. (ossia: +)

con sord. (cup)

Röhrenglocken

(*mf* sost.)

poco rit. ----- ♩ = ca. 104

poco rit. ----- ♩ = ca. 94

(2+2+1)
16

VI. 1 *sfz* *pizz.* *f* *arco* *mf* *f*

VI. 2 *pp* *mp* *molto sul pont.* *pp* *mf* *pizz.* *f* *arco* *mf* *f*

Va. 1 *pp* *mp* *molto sul pont.* *pp* *mf* *pizz.* *f* *arco* *mf* *f*

Va. 2 *pp* *mp* *molto sul pont.* *pp* *mf* *pizz.* *f* *arco* *mf* *f*

Vc. 1 *pp* *mp* *molto sul pont.* *pp* *mf* *pizz.* *f* *arco* *mf* *f*

Vc. 2 *mp* *ppp* *mp* *pizz.* *f*

Kb. *mp* *sfz* *pizz.* *mf*

at frog

rit.

♩ = ca. 76

19

Fl. 1 *ff* *ff* *p* *ff* *legato* *mp*

Fl. 2 *ff* *ff* *p* *ff* *legato* *mp*

Ob. *mp* *pp* *f* *mf* *legato* *ppp*

Kl. 1 *mp* *pp* *f* *pp* *mf* *legato*

Kl. 2 *mp* *pp* *f* *pp* *mf* *legato*

Fg. *mp* *pp* *f* *pp* *mf* *legato*

Hr. *pp* *mp* *pp* *mf* *pp* *f* *p* *pp* *mf* *sfz* *p*

Tr. 1 *pp* *mp* *pp* *mf* *pp* *f* *p* *pp* *mf* *sfz* *p*

Tr. 2 *pp* *mp* *pp* *mf* *pp* *f* *p* *pp* *mf* *sfz* *p*

Pos. *pp* *mp* *pp* *mf* *pp* *f* *p* *pp* *mf* *sfz* *p*

Schlgz. 1 (Röhrglocken) *mf* *p* Marimbaphon (hard sticks) *mf* Glockenspiel (vibra sticks, soft roll) *mf* = *p*

Schlgz. 2 (Vibraphon) *mp* (lock) Woodblocks *mf* *f*

Klav. *f* *f* *f* *p*

Hfe. *p* *ff* l.v. *ff* *ff* *sfz*

rit.

♩ = ca. 76

VI. 1 *ff* *f* *mf* *mp* *sffp* *sul pont.*

VI. 2 *pp* *f* *mf* *p* *sffp* *sul pont.*

Va. 1 *ff* *f* *mf* *p* *sffp* *sul pont.*

Va. 2 *pp* *f* *mf* *p* *sffp* *sul pont.*

Vc. 1 *ff* *f* *mf* *mp* *sffp* *sul pont.*

Vc. 2 *pp* *f* *sffp* *sul pont.*

Kb. 7. (overtone) II *pp* *f* *sffp* *sul pont.*

(♩ = ♩ = ca. 76)

24

Fl. 1

Fl. 2

Ob.

Kl. 1

Kl. 2

Fg.

Hr.

Tr. 1

Tr. 2

Pos.

Schlg. 1 (Glockenspiel)

Klav.

Hfe.

f

pp

p

mp

mf

cresc. poss.

ff

p

(bisbigliando)

(♩ = ♩ = ca. 76)

VI. 1

VI. 2

Va. 1

Va. 2

Vc. 1

Vc. 2

Kb.

f

p

pp

mf

pizz.

sul pont.

*) Fingering:  , reed pulled to the inside a bit, increased blowing pressure.

♩. = ♩ = ca. 76

32

Fl. 1 *mp* *p* *pp mp*

Fl. 2 *p legato* *pp mp*

Ob. *pp*

Kl. 1 *p legato* *p*

Kl. 2 *p*

Fg. *pp* *mp*

Hr. *p* *mp*

Tr. 1 *p* *mf* *p*

Tr. 2 *p* *mp* *mf* *p*

Pos. *pp* *mp*

Schlg. 1 Röhrenglocken *mf*

Schlg. 2 Vibraphon *p* *mf* *mp*

Klav. *f* *mf* *pp*

Hfe. *mf* *sfz* *mp* *mp*

♩. = ♩ = ca. 76

VI. 1 *pp* *mp* *mp* *pizz.* *arco sul pont.*

VI. 2 *mp* *mp* *pizz.* *arco sul pont.*

Va. 1 *pp* *mp* *mp* *pizz.* *arco sul pont.*

Va. 2 *pp* *mp* *mp* *pizz.* *arco sul pont.*

Vc. 1 *pp* *mp* *mp* *pizz.* *arco sul pont.*

Vc. 2 *sfmp* *pizz.*

Kb. *sfmp* *pizz.*

*) Fingering:

35

Fl. 1 *tr* *fff* *sfz* *sfz*

Fl. 2 *tr* *fff* *sfz* *sfz*

Ob. *(tr)* *ff* *sfz* *sfz*

Kl. 1 *tr* *ff* *mf* *ffp* (less than quarter tone)

Kl. 2 *tr* *ff* *mf* *ffp*

Fg. *p* *ff*

Hr.

Tr. 1 *sfz* *sfz* *ff* *mp*

Tr. 2 *sfz* *sfz* *ff* *mp*

Pos. *mf*

Schlg. 1 Marimbaphon *(4+3+4+3)* *ff* *sfz* *mp* *gliss.*

Schlg. 2 (Vibraphon) *(4+3+4+3)* *ff* *sfz* *gliss.*

Klav. *ff* *ff* *9:6*

Hfe. *fff* *ff* *gliss.*

VI. 1 *mf* *f* *fff* *ord.* *martellato* *sfz* *p*

VI. 2 *mf* *f* *fff* *ord.* *martellato* *sfz* *p*

Va. 1 *mf* *f* *fff* *ord.* *martellato* *sfz*

Va. 2 *mf* *f* *fff* *ord.* *martellato* *sfz*

Vc. 1 *mf* *f* *fff* *ord.* *martellato* *1* *gliss.* *p*

Vc. 2 *mf* *f* *fff* *ord.* *arco* *ord.* *martellato* *1* *gliss.* *p*

Kb. *arco* *v* *mp* *fff* *p* *gliss.*

♩. = ♩. = ca. 50

sub.
tempo come prima

39 rit. (meno mosso) (less than quarter tone)

Fl. 1, 2

Ob.

Kl. 1, 2

Fg.

Hr.

Tr. 1, 2

Pos.

Schlgz. (Marimbaphon) 1, 2

Klav. (8) 7

Hfe.

quasi overtone-gliss. sul D_b

Becken (sizzle, very large) *pp*

Becken (ride, large) *pp*

Becken (ride, very large) *ppp*

crash, medium to small *p*

splash, very small *mp*

crash, medium-large *pp*

splash, small *p*

mp, *mf*, *pp*, *ppp*

♩. = ♩. = ca. 50

sub.
tempo come prima

rit. (meno mosso) sul pont.

VI. 1, 2

Va. 1, 2

Vc. 1, 2

Kb.

gliss.

f, *mp*, *p*

ord.

This page of a musical score, numbered 11, contains the following parts and markings:

- Fl. (Flute):** Two staves (1 and 2). Markings include *legato*, *mp*, and *sfp*.
- Ob. (Oboe):** One staff. Markings include *legato*, *mp*, and *sfp*.
- Kl. (Clarinet):** Two staves (1 and 2). Markings include *legato*, *mp*, and *sfp*.
- Fg. (Bassoon):** One staff. Markings include *p*, *mf*, and *p*.
- Hr. (Horn):** One staff. Markings include *mp* and *p*.
- Tr. (Trumpet):** Two staves (1 and 2). Markings include *pp*, *mp*, and *p*.
- Pos. (Trombone):** One staff. Markings include *pp*, *mp*, and *p*.
- Schlg. (Percussion):** Two staves (1 and 2). Staff 1 is for *(Röhrenglocken)* and staff 2 for *(Vibraphon)*. Markings include *mf*, *mp*, and *gliss. as continuous as possible*. A note for *Crotales (con arco)* is also present.
- Klav. (Piano):** Two staves. Markings include *p* and *mf*. Includes a *(lock)* instruction.
- Hfe. (Harp):** Two staves. Markings include *f* and *(sounds unisono)*.
- VI. (Violin):** Two staves (1 and 2). Markings include *mf* and *p sub.*
- Va. (Viola):** Two staves (1 and 2). Markings include *pizz.*, *mf*, *arco ord.*, and *p sub.*
- Vc. (Violoncello):** Two staves (1 and 2). Markings include *pizz.*, *mf*, *arco ord.*, *sempre l.v. e non arp.*, *mf*, *sfz*, and *p*.
- Kb. (Kontrabaß):** One staff. Markings include *sempre l.v.*, *mf*, *sfz*, and *p*.

54

Fl. 1 *fff* *mf* *ff* *mf* *ff*

Fl. 2 *fff* *mf* *ff* *mf* *ff*

Ob. *fff* *mf* *ff* *fff*

Kl. 1 *fff* *mf* *ff* *mf* *ff*

Kl. 2 *fff* *mf* *ff* *mf* *ff*

Fg. *mp sub.* *f* *mf* *ff sub.*

Hr. *p sub.* *f* *mp* *f sub.*

Tr. 1 *p sub.* *f* *mp* *f sub.*

Tr. 2 *p sub.* *f* *mp* *f sub.*

Pos. *p sub.* *f* *mp* *f sub.*

Schlwg. 1 Marimbaphon *mf* *f*

Schlwg. 2 (*x* = kl. Trommel) *mf* *f* (*o* = Bongos)

Klav. *ff* *f* *fff* *martellato*

Hfe. *fff*

VI. 1 *mf* *ord.* *martellato**

VI. 2 *mf* *ord.* *martellato**

Va. 1 *mf* *ord.* *martellato**

Va. 2 *mf* *ord.* *martellato**

Vc. 1 *mf* *ord.* *martellato**

Vc. 2 *mf* *ord.* *martellato**

Kb. *ff* *arco* *ff*

*) Heavy bouncing bow, if possible close to frog.

accel.

♩ = ca. 75 (max.)

61

Fl. 1, 2

Ob.

Kl. 1, 2

Fg.

Hr.

Tr. 1, 2

Pos.

Schlgz. (Vibraphon)

Klav.

Hfc.

accel.

♩ = ca. 75 (max.)

VI. 1, 2

Va. 1, 2

Vc. 1, 2

Kb.

*) Fingering:
 ○ ○ ○ ○ ○ ○ ○ ○
 ○ ○ (F) ○ ○ ○ ○ ○ ○ ○ ○

64 (tr) *fff* *sfz* *fff* *ff*

Fl. 1 *fff* *sfz* *fff* *ff*

Fl. 2 *fff* *sfz* *fff* *ff*

Ob. *ff* *fff* *ff*

Kl. 1 *ff* *mf* *ff*

Kl. 2 *ff* *mf* *ff*

Fg. *ff*

Hr. *mf* *mf* *f* *mf*

Tr. 1 *f* *sfz* *mf* *mf* *f* *mf*

Tr. 2 *f* *sfz* *mf* *mf* *f* *mf*

Pos. *sfz* *mf* *mf* *f* *mf*

Schlz. 1 Marimbaphon (4+3+4+3) *ff* (2+3) (2+2+3) *f sub.*

Schlz. 2 (Vibraphon) (4+3+4+3) *ff* (2+3) (2+2+3) *f sub.*

Klav. *ff*

Hfe. *fff*

VI. 1 *f* *ord.* *martellato* *fff* *ff*

VI. 2 *f* *ord.* *martellato* *fff* *ff*

Va. 1 *f* *ord.* *martellato* *fff* *ff*

Va. 2 *f* *ord.* *martellato* *fff* *ff*

Vc. 1 *f* *ord.* *martellato* *fff* *ff*

Vc. 2 *f* *arco ord.* *martellato* *fff* *ff*

Kb. *fff* *arco sul pont. al tallone* *sim.*

68

Fl. 1 *fff* *ff* *mf* *ff*

Fl. 2 *fff* *ff* *mf* *ff*

Ob. *fff* *ff* *mf* *ff*

Kl. 1 *mf* *ff*

Kl. 2 *mf* *ff*

Fg. *fff* *ff*

Hr. *mf* *f* *mf* *f* *mf* *f*

Tr. 1 *mf* *f* *mf* *f* *mf* *f*

Tr. 2 *mf* *f* *mf* *f* *mf* *f*

Pos. *mf* *f* *mf* *f* *mf* *f*

Schlgz. (Marimbaphon) *mf sub.* *f*

Schlgz. (Vibraphon) *mf sub.* *f*

Klav. *v*

VI. 1 *mf* *f*

VI. 2 *mf* *f*

Va. 1 *mf* *f*

Va. 2 *mf* *f*

Vc. 1 *mf* *f*

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

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

Fl. 1
Fl. 2
Ob.
Kl. 1
Kl. 2
Fg.
Hr.
Tr. 1
Tr. 2
Pos.
Schlwg. (Marimbaphon)
Schlwg. (Vibraphon)
Klav.
Hfe.
Vl. 1
Vl. 2
Va. 1
Va. 2
Vc. 1
Vc. 2
Kb.

*) exaggerated bow pressure, noisy

20
♩ = ♩ = ca. 75 (70 min.)

79

Fl. 1 *ff* *molto* *p* *mf* *p*

Fl. 2 *ff* *molto* *p* *mf* *p*

Ob. *f* *pp* poss. *f* (fingering analogously to m. 28) *p* (less than quarter tone)

Kl. 1 *sfp* *p*

Kl. 2 *sfp* *p*

Fg. *sfp* *p*

Hr. *f p sub.* (on first beat of measure) *p sempre*

Tr. 1 *sfz p* *mp*

Tr. 2 *sfp* *mp*

Pos. *mp* *p* *mp*

Schlg. 1 Operngong *f* *ff ritmico* (Röhrenglocken)

Schlg. 2 *sfz mp* *ff ritmico* (Vibraphon)

Klav. *sfz* *mf* *mf* *sfz* *mf*

Hfe. *mf* *fff* very fast arpeggiando

VI. 1 *sfp* *f* *p* *sfz* *p* ord.

VI. 2 *sfp* (less than quarter tone) *f* *p* *sfz* *p* ord.

Va. 1 *f* *pp* *p* *mf*

Va. 2 *f* *p* *mf*

Vc. 1 *sub. ff* *p* *mf* *mf* *pizz.* *f* (non arp.)

Vc. 2 *sub. ff* *p* *mf* *mf* *pizz.* *f* (non arp.)

Kb. *sub. ff* *p* *mf* *mf* *pizz.* *f*

*) Heavily exaggerated bow pressure (□), decreasing.

87

Fl. 1, 2

Ob.

Kl. 1, 2

Fg.

Hr.

Tr. 1, 2

Pos.

Schlg. 1, 2

Klav.

Hfe.

Vl. 1, 2

Va. 1, 2

Vc. 1, 2

Kb. 1, 2

Tempelblocks (sticks)

• = Tom-Toms

× = Floor-Tom (or very large Tom-Tom)

** Becken (splash)

l.h. × = kl. Trommel

• = Bongos

*) Sempre staccato (all note values equally short).

**) Hitting the rim hard with the middle of the stick; holding the stick flat, then damping immediately.

***) Cluster on the highest keys, hit with the palm of the hand.

****) Bartók-pizz. on fully muted string.

91

Fl. 1 *fff* *mf* *ff* *ff*

Fl. 2 *fff* *mf* *ff* take kl. Flöte

Ob. *fff* *mf* *ff* *ff*

Kl. 1 *fff* *mf* *ff* *ff*

Kl. 2 *fff* *mf* *ff* *ff*

Fg. *mp sub.* *f* *mf* *ff sub.*

Hr. *p sub.* *f* *mp* *f sub.* *sempre stacc.* *mf* *f* *mf*

Tr. 1 *p sub.* *f* *mp* *f sub.* *sempre stacc.* *mf* *f* *mf*

Tr. 2 *p sub.* *f* *mp* *f sub.* *sempre stacc.* *mf* *f* *mf*

Pos. *p sub.* *f* *mp* *f sub.* *sempre stacc.* *mf* *f* *mf*

Schlg. 1 (Tempelblocks) *mf* *f* *mf*

Schlg. 2 (Tom-Toms) *mf* *f* *mf*

Schlg. 3 Woodblocks *mf* *f* *mf*

Schlg. 4 (x = kl. Trommel) *mf* *f* *mf*

Schlg. 5 (• = Bongos) *mf* *f* *mf*

Klav. *ff* *mf* *fff*

Hfe. *fff*

Vi. 1 *mf* *ff* *ff* *pizz.*

Vi. 2 *mf* *ff* *ff* *sffz* *pizz.*

Va. 1 *mf* *ff* *ff* *fff* *pizz.*

Va. 2 *mf* *ff* *ff* *fff* *pizz.*

Vc. 1 *arco* *mf* *ff* *fff* *pizz.*

Vc. 2 *arco* *mf* *ff* *fff* *pizz.*

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

*) Bow behind the bridge on the indicated string(s), extreme bow pressure at frog, at the stringholder; very noisy and dry (no "squeaking").

Kl. Fl.
 Fl. 1
 Ob.
 Kl. 1
 2
 Fg.
 Hr.
 Tr. 1
 2
 Pos.
 Schlzg.
 1 Crotales (1 bow, 1 stick) arco sfz battuto l.v.
 2 Vibraphon (1 bow, 1 stick) arco sfz battuto l.v.
 Klav.
 Hfe.
 VI 1
 2
 Va 1
 2
 Vc 1
 2
 Kb.

*) Play notes in () if possible.
 **) martellato, poco sul ponticello

109

kl. Fl. *sffp* *ff* *mp* *ff* *mp* *ff* *mp* *ff* *mp*

Fl. 1 *sffp* *ff* *mp* *ff* *mp* *ff* *mp* *ff* *mp*

Ob. *sffp* *ff* *mp* *ff* *mp* *ff* *mp* *ff* *mp*

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

Kl. 2 *sffp* *ff* *mp* *ff* *mp* *ff* *mp* *ff* *mp*

Fg. *sffz* *ff* *sffz* *ff* *sffz* *ff* *chrom gliss.*

Hr. *ff sub.* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

Tr. 1 *ff sub.* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

Tr. 2 *ff sub.* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

Pos. *ff sub.* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

Schlgz. (Marimbaphon) *f* *f* *f* *f* *f* *f* *f* *f* *ff*

Schlgz. (Vibraphon) *f* *f* *f* *f* *f* *f* *f* *f* *ff*

Klav. *f* *f* *f* *f* *f* *f* *f* *f* *f*

Hfe. *fff* *fff* *fff* *fff* *fff* *fff* *fff* *fff* *fff*

VI. 1 *sffpp* *ff sub.* *p* *ff* *p* *ff* *p* *ff* *p* *ff* *poco sul pont.*

VI. 2 *sffpp* *ff sub.* *p* *ff* *p* *ff* *p* *ff* *p* *ff* *con tutta forza poco sul pont.*

Va. 1 *at frog, sempre poco sul pont.* *sffz* *ff* *sffz* *ff* *sffz* *ff* *con tutta forza poco sul pont.*

Va. 2 *at frog, sempre poco sul pont.* *sffz* *ff* *sffz* *ff* *sffz* *ff* *con tutta forza poco sul pont.*

Vc. 1 *at frog, sempre poco sul pont.* *sffz* *ff* *sffz* *ff* *sffz* *ff* *con tutta forza poco sul pont.*

Vc. 2 *at frog, sempre poco sul pont.* *sffz* *ff* *sffz* *ff* *sffz* *ff* *con tutta forza poco sul pont.*

Kb. *at frog, sempre poco sul pont.* *sffz* *ff* *sffz* *ff* *sffz* *ff* *pizz. fff*

kl. Fl. *ff* *mf* *f*

Fl. 1 *ff* *mf* *f*

Ob. *ff* *mf* *fff* *f* *ff*

Kl. 1 *ff* *mf* *fff* *fff* *f* *ff*

Kl. 2 *ff* *f* *fff* *fff* *f* *ff*

Fg. *fff*

Hr. *f* *f* *ff* *mf* *ff*

Tr. 1 *f* *f* *f* *ff* *mf* *ff*

Tr. 2 *f* *f* *ff* *mf* *ff*

Pos. *f* *f* *ff* *mf* *ff*

Schlgz. (Marimbaphon) *f* *ff* *f* *ff*

Schlgz. (Vibraphon) *f* *ff* *f* *ff*

Klav. *sempre ff distinto* *fff* *fff* *fff*

Hfe. *fff*

VI. 1 *più sul pont.*

VI. 2 *più sul pont.*

Va. 1 *pizz.* *arco sul pont.*

Va. 2 *pizz.* *arco sul pont.*

Vc. 1 *pizz.* *arco sul pont.*

Vc. 2 *pizz.* *arco sul pont.*

Kb. *arco sul pont.*

sub. meno mosso
e rit.

♩ = 54 max.

115 frull.

Fl. 1

Ob.

Kl. 1

2

Fg.

Hr.

Tr. 1

2

Pos. (ossia: 7)

Schlg. 1

2 (Vibraphon)

Röhrenglocken

Klav. martellato tenuto legato

Hfe.

sub. meno mosso
e rit.

♩ = 54 max.

VI. 1

2

Va. 1

2

Vc. 1

2

Kb.

pizz.

gliss.

117 *accel.* ----- *a tempo*

kl. Fl. 1 *pp* *non cresc., statico* *sfz* *sfpp*

Fl. 1 *pp* *non cresc., statico* *f*

Ob. 1 *pp* *non cresc., statico* *mf*

Kl. 1 *mf* *p* *pp* *non cresc., statico* *mf*

Kl. 2 *mf* *p* *pp* *non cresc., statico* *mf*

Fg. *pp* *non cresc., statico* *mf*

Hr. *ppp* *non cresc., statico* *mp*

Tr. 1 *pp* *ppp* *non cresc., statico* *mp*

Tr. 2 *ppp* *non cresc., statico* *mp*

Pos. *ppp* *non cresc., statico* *mp*

Schlgz. 1 (Röhrenglocken) *mp* *molto* *Crotales arco* *Marimbaphon f*

Schlgz. 2 (Vibraphon) *mp* *Gong f* *Vibraphon f*

Klav. *mp* *sfz* *sfz*

Hfe. *ff* *p* *sfz* *sfz*

accel. ----- *a tempo*

♩ = 62 max. (58 min)

VI. 1 *mf* *molto* *arco poco sul pont.* *ppp*

VI. 2 *mf* *molto* *arco poco sul pont.* *ppp*

Va. 1 *mf* *molto* *arco poco sul pont.* *ppp*

Va. 2 *mf* *molto* *arco poco sul pont.* *ppp*

Vc. 1 *mf* *molto* *(c)*

Vc. 2 *mf* *molto*

Kb. *mf* *molto*

$\text{♩} = \text{♩} = \text{ca. 154 (148 min.)}$

120

kl. Fl. *pp* *p* *mf* *f*

Fl. 1 *pp* *p* *ff* *mf* *ff*

Ob. *pp* *mf* *p sub.* *ff* *mf* *ffz*

Kl. 1 *pp* *mf* *p sub.* *ff* *mf* *ffz*

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

Fg. *pp* *mf* *p sub.* *ff*

Hr. *pp* *5:4* *5:4* *5:4* *ff* *f*

Tr. 1 *mp* *ff* *f*

2 *p* *5:4* *5:4* *ff* *f*

Pos. *mp* *5:4* *ff* *f*

Schlz. 1 (Marimbaphon) *p* *5* *5* *5* *ff* *f* *ff*

2 (Vibraphon) *p* *5* *5* *5* *ff* *f* *ff*

Klav. *ffz* *loco* *p* *f* *ff* *(lift gradually)* *

Hfe. *ff* *bisbigliando*

$\text{♩} = \text{♩} = \text{ca. 154 (148 min.)}$

VI. 1 *trem. molto denso e veloce* *ff* *p* *sfz* *sempre poco sul pont.* *fff con tutta forza*

2 *trem. molto denso e veloce* *ff* *p* *sfz* *sempre poco sul pont.* *fff con tutta forza*

Va. 1 *trem. molto denso e veloce* *ff* *p* *sfz* *sempre poco sul pont.* *fff con tutta forza*

2 *trem. molto denso e veloce* *ff* *p* *sfz* *sempre poco sul pont.* *fff con tutta forza*

Vc. 1 *pizz. gliss.* *fff con tutta forza* *arco, sempre poco sul pont.*

2 *pizz. gliss.* *fff con tutta forza* *arco, sempre poco sul pont.*

Kb. *arco salt.* *tratto* *fff* *pizz.* *fff*

ad lib.

take Flöte

kl. Fl.

Fl. 1

Ob.

Kl. 1

Kl. 2

Eg.

Hr.

Tr. 1

Tr. 2

Pos.

Schlg. (Marimbaphon)

Schlg. (Vibraphon)

Klav.

Hfc.

VI. 1

VI. 2

Va. 1

Va. 2

Vc. 1

Vc. 2

Kb.

*) Bow behind the bridge on the indicated string(s), extreme bow pressure at frog, at the stringholder; very noisy and dry (no "squeaking").

126 $\frac{1+3}{16}$ $\frac{3+3+3+3}{16}$

Fl. 1

Ob. *p sub.* *mf* *p* *mf* *p*

Kl. 1 *p sub.* *mf* *p* *mf* *p*

2 *p sub.* *mf* *p* *mf* *p*

Fg.

Hr.

Tr. 1 *f*

2 *f*

Pos. *f*

Schlg. 1 (Marimbaphon)

2 (Vibraphon)

Klav. *sfz*
damping with pressure, close to the bridge,
near the tuning pins: percussive sound, clear pitch

Hfc. *sfz*

VI. 1 *poco sul pont.* *sfz* *sfz* *sfz* *sfz*

2 *poco sul pont.* *sfz* *sfz* *sfz* *sfz*

Va 1 *poco sul pont.* *sfz* *sfz* *sfz* *sfz*

2 *poco sul pont.* *sfz* *sfz* *sfz* *sfz*

Vc. 1 *poco sul pont.* *sfz* *sfz* *sfz* *sfz*

2 *poco sul pont.* *sfz* *sfz* *sfz* *sfz*

Kb. *poco sul pont.*

129 (3+3+3)
16

(ord. tone) (tone-/air-mixture) sim.

Fl. 1 *ff* *p* *p* *ff* *sfz* *sfz* *ff* *sfz*

Fl. 2 *sfz* Flöte

Ob. *p* *mf* *mf* *p* *mf* *sfz* *mf* *sfz* *ff* *sfz*

Kl. 1 *p* *mf* *mf* *p* *mf* *sfz* *mf* *sfz* *ff* *sfz*

Kl. 2 *p* *mf* *mf* *p* *mf* *sfz* *mf* *sfz* *ff* *sfz*

Fg. *p* *mf* *mp* *mf* *pp* *sfz*

Hr. *p* *mf* *mp* *mf* *p* *sfz*

Tr. 1 *p* *mf* *mp* *mf* *sfz*

Tr. 2 *con sord. (cup)* *mf* *p* *sfz*

Pos. *sfz*

Klav. *mp* *sfz*

VI. 1 *sfz* *sfz* *sfz* *ff* *sfz* *(p)* *sfz*

VI. 2 *sfz* *sfz* *sfz* *ff* *sfz* *(p)* *sfz*

Va. 1 *sfz* *sfz* *sfz* *ff* *sfz* *(p)* *sfz*

Va. 2 *sfz* *sfz* *sfz* *ff* *sfz* *(p)* *sfz*

Vc. 1 *sfz* *sfz* *sfz* *ff* *sfz* *(p)* *sfz*

Vc. 2 *sfz* *sfz* *sfz* *ff* *sfz* *(p)* *sfz*

Kb. *p* *ff* poco sul pont.

132

Fl. 1 *ff* *mf*

Fl. 2 *ff*

Ob. *p* *molto legato* *f* *sfz* *mp*

Kl. 1 *p* *molto legato* *f* *sfz* *mp*

Kl. 2 *p* *molto legato* *f* *sfz* *mp*

Fg. *p* *mp* *molto legato* *mf* *mp*

Hr. *p* *mp* *molto legato* *mf* *mp*

Tr. 1 *p* *mp* *molto legato* *mf* *mp*

Tr. 2 *mp* *molto legato* *mf* *mp*

Pos. *p*

Schlbg. 1 (Marimbaphon) *mf* *f* *mp*

Schlbg. 2 (Vibraphon) *f* *mf* *f*

Klav. *mf* *distinto* *f* *mf*

Hfe. *f* *f*

VI. 1 *sfz*

VI. 2 *sfz*

Va. 1 *sfz*

Va. 2 *sfz*

Vc. 1 *sfz*

Vc. 2 *sfz*

Kb. *mp* *ff* *mf*

*) The sforzati (>) are subject to the global dynamic progress (cresc. - decr. - cresc.).

Fl. 1 *ff sfz sfz ff ff*
 Fl. 2 *sfz sfz sfz sfz ff ff*
 Ob. *ff sfz mf sfz ff ff*
 Kl. 1 *ff sfz mf sfz ff*
 Kl. 2 *ff sfz mf sfz ff*
 Fg. *f mp sfz f mf*
 Hr. *f mp sfz f mf*
 Tr. 1 *f sfz f mf*
 Tr. 2 *f mp sfz ff*
 Pos. *molto legato sfz f mf*
 Schlz. 1 (Marimbaphon) *f mf*
 Schlz. 2 (Vibraphon) *sfz mf*
 Klav. *sfz sfz mf f mf*
 Hfe. *ff ff*
 Vl. 1 *sfz ff mf*
 Vl. 2 *sfz ff mf*
 Va. 1 *sfz ff mf*
 Va. 2 *sfz ff mf*
 Vc. 1 *sfz ff mf*
 Vc. 2 *sfz ff mf*
 Kb. *ff mf f* *pizz. arco*

136

Kl. 1 *p*

Kl. 2 *p*

Fg. *p* *mp* *ff*

Hr. *f*

Tr. 1 *p*

Tr. 2 *p*

Pos. *sfz*

Schlgz. (Marimbaphon) *mp* *cresc. poco a poco*

Klav. *mp* *cresc. poco a poco*

VI. 1 *mp* *cresc. poco a poco*

VI. 2 *mp* *cresc. poco a poco*

Va. 1 *mp* *cresc. poco a poco*

Va. 2 *mp* *cresc. poco a poco*

Vc. 1 *mp* *cresc. poco a poco*

Vc. 2 *mp* *cresc. poco a poco*

Kb. *mp* *ff*

139

Eg. *ff* *mf* *f* *ff* *ff*

Hr. *ff* *mf* *f* *ff* *f*

Pos. *f* *mf* *f* *f* *mf*

Schlg. 1 (Marimbaphon)

Klav. *poco a poco* *rit.* (1/2)

VI. 1 *martellato* *fff*

2 *martellato* *fff*

Va. 1 *martellato* *fff*

2 *martellato* *fff*

Vc. 1 *martellato* *fff*

2 *martellato* *fff*

Kb. *fff* *mf* *arco poco sul pont.* *ff* *fff* *ff*

142

Fl. 1 *ff* *sfp* *mf* *mp* *f* *mp*

Fl. 2 *ff* *sfp* *mf* *mp* *f* *mp*

Ob. *ff* *ff*

Kl. 1 *ff* *f* *molto* *fff*

Kl. 2 *ff* *f* *molto* *fff*

Eg. *fff* *ff* *fff*

Hr. *ff* *f* *mf* *f*

Tr. 1 *ff marcato* *f* *ff* *f*

Tr. 2 *ff marcato* *f* *ff* *f*

Pos. *ff* *mf* *f* *mf* *f*

Schlg. 1 (Marimbaphon) *fff* *f*

Schlg. 2 Woodblocks (hard sticks) *f* *ff* *r. l. l. sim.*

Bongos *f* *ff* *r. l. l. sim.*

Klav. *sempre fff martellato* *poco*

Hfe. *ff* *ff*

VI. 1 *f* *fff* *sul tasto* *ord.* *mp* *f* *mp* *f* *ord.* *mp* *f*

VI. 2 *f* *fff* *sul tasto* *ord.* *mp* *f* *mp* *f* *ord.* *mp* *f*

Va. 1 *f* *fff* *sul tasto* *ord.* *mp* *f* *mp* *f* *ord.* *mp* *f*

Va. 2 *f* *fff* *sul tasto* *ord.* *mp* *f* *mp* *f* *ord.* *mp* *f*

Vc. 1 *f* *fff* *poco sul pont.* *mp* *mf* *mp* *f* *mf*

Vc. 2 *f* *fff* *poco sul pont.* *mp* *f* *mf*

Kb. *f* *fff* *poco sul pont.* *mp* *f* *mf*

(ossia, if necessary due to switching of instruments)
(7 7)

The score is for measures 145 to 150. It includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Kl.), Bassoon (Fg.), Horn (Hr.), Trumpet (Tr.), Trombone (Pos.), Percussion (Schlg.), Keyboard (Klav.), Harp (Hfe.), Violin (Vl.), Viola (Va.), Violoncello (Vc.), and Kontrabaß (Kb.).

Key performance instructions include:

- Flute/Oboe:** *mp*, *ff*, *p*, *mp*, *mf*. Includes triplets and slurs.
- Clarinet/Bassoon:** *slap with tone*, *fff sempre*, *son cuivré (brassy tone)*, *son cuivré*.
- Horn/Trumpet/Trombone:** *fff*, *ff noisy*, *mf*, *f*, *ff*, *fff*, *f*, *mf*.
- Percussion:** *ff*, *mf*, *f*, *fff*, *ff*. Includes symbols for Tom-Toms (•), Floor-Tom (x), and Bongsos (•).
- Keyboard:** *fff*, *distinto*.
- Harps:** *l.v.*, *ff*.
- Violins/Violas/Violas/Violas:** *fff*, *pp*, *fff*, *p*, *ff*, *mp*, *mf*, *f*. Includes *sul pont.* and *ord.* markings.
- Violoncello/Kontrabaß:** *fff*, *pizz.*, *arco*, *poco sul pont.*, *fffmp*.

*) If tempo is too high, omit chord in the left hand and split sextuplets on both hands,
 **) Double Bartók-pizz.: pull up IV with thumb, III with index finger, then release strings.
 ***) If possible double Bartók-pizz.: pull up III (Ton B¹) with thumb, II with index finger, then release strings.

149

Fl. 1, 2

Ob.

Kl. 1, 2 (slap with tone)

Fg. (son cuivré)

Hr.

Tr. 1, 2

Pos. (♫ = very small Bongo, ♫ = Tom-Toms)

Schlg. 1, 2 (× = Floor-Tom, (kl. Trommel), ** gr. Trommel (with stick [possibly handle] on rim)

Klav. (9aa) *

Hfe. (fff non arp.)

subito

poco meno mosso

♩ = ca. 130 (124 min.)

VI. 1, 2 (ord., V, sul pont., al tallone)

Va. 1, 2 (ord., V, sul pont., al tallone)

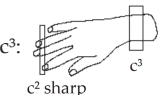
Vc. 1, 2 (fff arco ord. ten. poss. (pizz.), arco sul pont.)

Kb. (fff arco ord. ten. poss. (pizz.), arco poco sul pont., (♭), (♭), (♭), (sound: h'))

*) The accents are subject to the decrescendo.

**) For the hits on the membrane: use bass drum sticks. If switching to sticks is not possible use handle for ♩-hits.

***) c² sharp, d² sharp plus chromatic cluster e²-c³:



c² sharp

molto meccanico e preciso

(3+3+3+3)
16

Fl. 1 *mf* *ff* *mf* *f* *ff*

Fl. 2 *mf* *ff* *mf* *f* *ff*

Ob. *pp* *ff* *mf* *f* *ff*

Kl. 1 *pp* *ff* *sub. mf* *mp*

Kl. 2 *pp* *ff* *sub. mp*

Fg. *pp* *son cuivré* *sffz*

Hr. *mf* *p* *f* *mp* *mf* *f* *ff*

Tr. 1 *mf* *p* *f* *mp* *mf* *f* *ff* *p sub.*

Tr. 2 *mf* *p* *f* *mp* *mf* *f* *ff* *p sub.*

Pos. *mf* *p* *f* *mp* *mf* *f* *ff*

Schlg. 1 Glockenspiel *f* *molto* *Tempelblocks*

Schlg. 2 Becken (ride) (crash) (splash) *mf* *sonorous* *sffz* *f* *gr. Tr.* *rubbed with superball* *fff*

Klav. *mf* (prepare damping for m. 155) *sffz* *gliss. on white keys* *ff* *sub. mf* *poco sffz*

Hfe. *ff non arp.* *fff* *fff*

VI. 1 *ord.* *III pizz.* *arco, sul pont. al tallone* *sffz* *ff* *mf*

VI. 2 *ord.* *III pizz.* *arco, sul pont. al tallone* *sffz* *ff* *mf*

Va. 1 *ord.* *pizz.* *arco, sul pont. al tallone* *sffz* *ff* *mf*

Va. 2 *ord.* *I pizz.* *arco, sul pont. al tallone* *sffz* *ff* *mf*

Vc. 1 *p* *pizz.* *arco* *** poco sul pont.* *fff* *ff* *pizz.* *mf*

Vc. 2 *p* *pizz.* *arco* *** poco sul pont.* *fff* *ff* *pizz.* *mf*

Kb. *p* *pizz.* *arco* *** poco sul pont.* *fff* *ff*

*) The accents are subject to the decrescendo.
 **) Increasingly exaggerated bow pressure, tending to noisiness.

157

(only if necessary)
(♩) (♩)

Kl. 1
Kl. 2

Fg. *molto stacc.*
mf

Tr. 1
Tr. 2

Klav. *poco sfz* *poco sfz* *poco sfz* *poco sfz*

VI. 1 III pizz.
mf
2 III pizz.
mf

Va. 1 pizz.
mf
2 pizz.
mf

Vc. 1 (pizz.)
2 (pizz.)

*) ossia (only if necessary):

**) ossia:

159

Kl. 1 (tr.) (pizz.) (non cresc.)

Kl. 2 (tr.) (pizz.) (non cresc.)

Fg. (tr.)

Hr. con sord. mf

Tr. 1 (tr.) (pizz.) (non cresc.)

Tr. 2 (tr.) (pizz.) (non cresc.)

Klav. (tr.) (pizz.) (non cresc.)

VI. 1 (pizz.)


VI. 2 (pizz.)

Va. 1 (pizz.)

Va. 2 (pizz.)

Vc. 1 (pizz.)

Vc. 2 (pizz.)

*) ossia (only if necessary): 

163

Fl. 1 *p*

Fl. 2 *pp*

Kl. 1 *p*

Kl. 2 *pp*

Hr. *p*

Tr. 1 con sord. (straight) *pp*

Tr. 2 (3rd slide pulled out) con sord. (straight) *ppp* *mp*

Schlg. 1 (Marimbaphon) *pp*

Schlg. 2 (Vibraphon) *pp*

Klav. (Kb.)

Hfe. *mp* *p*

VI. 1 *p* *gliss. sul IV*

VI. 2 *p* *gliss. sul IV*

Va. 1 *p*

Va. 2 *p*

Vc. 1

Vc. 2

Kb. 1

Kb. 2

167

The score is divided into systems for different instrument groups:

- Kl. (Corymbes):** Two staves (1 and 2) with triplets and accents. Dynamics range from *mp* to *poco sfz*.
- Fg. (Fagott):** One staff with triplets and accents. Dynamics range from *mp* to *poco sfz*.
- Hr. (Horn):** One staff with triplets and accents. Dynamics range from *mp* to *poco sfz*.
- Tr. (Trompeten):** Two staves (1 and 2) with triplets and accents. Dynamics range from *mp* to *poco sfz*.
- Schlg. (Schlagwerk):** Two staves (1 and 2). Staff 1 is Marimbaphon, Staff 2 is Vibraphon. Includes a *Stoppschlag* instruction. Dynamics range from *p* to *poco sfz*.
- Klav. (Klavier):** Two staves with triplets and accents. Dynamics range from *mp* to *poco sfz*.
- Hfe. (Horn):** Two staves with sustained notes. Dynamics range from *f* to *f*.
- Vl. (Violen):** Two staves (1 and 2) with accents. Dynamics range from *mf* to *sfz*.
- Va. (Violen):** Two staves (1 and 2) with accents. Dynamics range from *mf* to *sfz*.
- Vc. (Violoncelli):** Two staves (1 and 2) with accents. Dynamics range from *mp* to *sfz*.
- Kb. (Kontrabaß):** One staff with *pizz.* instruction. Dynamics range from *mp* to *sfz*.

*) ossia (only if necessary): 

171 → a lot of air, noisy

Fl. 1 *p* → a lot of air, noisy

Fl. 2 *p* → a lot of air, noisy

Ob. *ff* *p* *tr*

Kl. 1 *ff* *p* *tr*

Kl. 2 *ff* *p* *tr*

Fg. *p* *mf* *p sub.* *ff* *take Kontrafagott*

Hr. *mp* *mf* *p sub.* *f* *stacc.* *mf sub.*

Tr. 1 *p* *mp* *mf* *p sub.* *f* *stacc.* *mf sub.*

Tr. 2 *p* *mp* *mf* *p sub.* *f* *stacc.* *mf sub.*

Pos. *mp* *mf* *p sub.* *f* *stacc.* *mf sub.*

Schlgz. 1 (Marimbaphon) *mp sub.* *p* *ff*

Schlgz. 2 (Vibraphon) *mp sub.* *p* *ff*

Klav. *mp sub.* *p* *ff*

Hfe. *mf* *fff*

VI. 1 → *sul pont.* *6* *pp* *fff ruvido* *arco ord, alla corda, marcato* *IV*

VI. 2 → *sul pont.* *6* *pp* *fff ruvido* *arco ord, alla corda, marcato* *5* *IV*

Va. 1 → *sul pont.* *pp* *fff ruvido* *arco ord, alla corda, marcato* *5*

Va. 2 → *sul pont.* *pp* *fff ruvido* *arco ord, alla corda, marcato* *3* *5*

Vc. 1 *mf* *fff ruvido* *arco ord, alla corda, marcato* *3*

Vc. 2 *mf* *fff ruvido* *arco ord, alla corda, marcato* *3*

Kb. *mf* *fff ruvido* *arco ord, alla corda, marcato* *3*

*) Bartók-pizz. on completely muted string.

174

Ob. (tr) *ff*

Kl. 1 (tr) *ff*

Kl. 2 (tr) *ff* take Bassklarinette

Kfg. *mf* frull. frull.

Hr. *mp*

Tr. 1 *mp*

Tr. 2 *mp*

Pos. *mp*

Schlbg. 1 (Marimbaphon) *f* *ff* *mp*

Schlbg. 2 (Vibraphon) *f* *ff* *mp*

Klav. *fff* *mf* *ff*

Hfe. *fff*

Vl. 1

Vl. 2

Va. 1

Va. 2

Vc. 1

Vc. 2

Kb.

180 **molto ritmico**

kl. Fl. *kl. Flöte* *gliss.*

Fl. 1 *gliss.*

Bkl. *frull.* *tr* *frull. ad lib.* *mf* *mf* *sub.* *take Klarinette*

Kfg. *frull. ad lib.* *mf* *sub.* *fff* *take Fagott*

Schlg. 1 (Marimbaphon) *tr* *fff* *mf*

Schlg. 2 Glockenspiel (from player 1) *tr* *fff* *mf*

Klav. *sempre fff* *r. h.* *l. h.* *mf* *sub.* *fff*

Hfe. *fff* *fff hard* *fff sempre* *l.v. sempre*

beaten cluster on lowest strings, possibly with slight rubbing

molto ritmico

VI. 1 *fff* *pizz.*

VI. 2 *fff* *pizz.*

Va. 1 *fff* *pizz.*

Va. 2 *fff* *pizz.*

Vc. 1 *fff* *ord.* *mp*

Vc. 2 *fff* *ord.* *mp*

Kb. *mf* *fff*

*) Flatter-tonguings, trills always as close as possible.

**) Trills, tremolandi always as close as possible.

183

kl. Fl. *f* (dynamics behinds flute)

Fl. 1 *fff*

Ob. *mf* *f*

Tr. 1 con sord. (cup) *mf* *f*

Schlgz. (Marimbaphon) *ff* *mf* *ff(f)*
 (Glockenspiel) *ff* *fff* *ff* *mf* *ff*

Klav. *f* *ff* *fff*

Hfe. *sempre fff* l.v. *sempre*

VI. 1 *mp* *f* *mf* *ff*
 2 *mf* *ff*

Va. 1 *mf* *ff*
 2 *mf* *ff*

Vc. 1 *f* *mf* *ff*
 2 *f*

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

*) Flatter-tonguings, trills always as close as possible.

**): sound:

56 $\text{♩} = 130 \text{ min.}$

192 (lowering more than a quarter tone)

kl. Fl. mp f

Fl. 1 11. mp f

Ob. mp f

1 (minimal lowering)

Kl. 10. mp f

2 (lowering less than a quarter tone) 7. mp f

Fg. f

Hr. f

Tr. 1 p f

2 p f

Pos. p f

(Marimbaphon) (s) - - -

Floor-Tom f

gr. Trommel (soft) mf

Röhrglocken l.v. sempre ff f

Klav. f ff mf

Hfe. ff ff l.v.

$\text{♩} = 130 \text{ min.}$

1 arco fff p mf ff mf ff mf ff

VI. 2 fff p mf ff mf ff mf ff

Va. 1 arco fff p mf ff mf ff mf ff

2 fff p mf ff mf ff mf ff

Vc. 1 arco fff p mf ff mf ff mf ff

2 fff p mf ff mf ff mf ff

Kb. arco fff p mf ff mf ff mf ff

ord. f $mf < ff > mf < ff > mf < ff > mf < ff >$

distinto f $mf < ff > mf < ff > mf$

poco rit. -----

195

kl. Fl. *pp* *sfp*

Fl. 1 *pp* *sfp*

Ob. *pp* *sfp*

Kl. 1 *pp* *sfp* 10. (like T. 193)

Kl. 2 *pp* *sfp* 7. (like T. 193)

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

Hr. *p* *mp* *sfp* *f*

Tr. 1 *p* *mf* *ff*

Tr. 2 *p* *sfp* *mf* *f*

Pos. *p* *sfp* *f*

Schlg. 1 (Röhrenglocken) *mf* *f* *ff*

Schlg. 2 (gr. Trommel) *p* *mf* *f*

Klav. *ff* *fff*

Hfe. *fff*

VI. 1 *distinto ff* *mp*

VI. 2 *distinto ff* *mp*

Va. 1 *ff* *mp*

Va. 2 *distinto ff* *mp*

Vc. 1 *ff* *mp*

Vc. 2 *distinto ff* *mp*

Kb. *ff* *fff*

at beginning don't release pedal fully

poco meno mosso

kl. Fl. *f p sub.*

Fl. 1 *f p sub.*

Ob. *f p sub.*

Kl. 1 ^{10.} (minimal lowering) *f p sub.*

Kl. 2 ^{13.} (lowering more than a quarter tone) *f p sub.*

Fg. *f ff*

Hr. *f*

Tr. 1 *f mp*

Tr. 2 *f*

Pos. *mp f*

Schlgz. 1 (Röhrenglocken)

Schlgz. 2 (Gong) *f*

Klav. *mf ff*
trem. as close as possible
pedal change ad lib.

Hfe. *ff fff*

poco meno mosso

VI. 1 *f*

VI. 2 *f*

Va. 1 *f*

Va. 2 *f*

Vc. 1 *f*

Vc. 2 *f*

Kb. *ff*

*) Fingering:

202

kl. Fl. *f* *p* *mf*

Fl. 1 *f* *p* *ff* *mp* *ff*

Ob. *f* *p* *ff* *mp* *ff*

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

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

Fg. *mf* *f*

Hr. *mp sub.* *mf* *mp* *f*

Tr. 1 *f* *mp* *f*

Tr. 2 *mp sub.* *mf* *mp* *f*

Pos. *mp sub.* *mf* *mp* *f*

Schlz. 1 Pauken *p* *gliss.* *f*

Schlz. 2 Becken (ord., stick) *p* (ride) *f* (crash) *p*

Klav. *p* *fff*

Hfe. *fff* as dense as possible *fff*

VI. 1 *f* *fff* *mp sub.* poco sul pont.

VI. 2 *f* *fff* *mp sub.* poco sul pont.

Va. 1 *f* *fff* *5* poco sul pont.

Va. 2 *f* *fff* poco sul pont. détaché

Vc. 1 *f* *fff* poco sul pont.

Vc. 2 *f* *fff* poco sul pont.

Kb. *f* *fff* poco sul pont.

This page contains the musical score for measures 205 and 206. The instruments and parts are as follows:

- kl. Fl.** (Clarinet in E-flat): *mf* (measure 205), *ff* (measure 206)
- Fl. 1** (Flute 1): *mp* (measure 205), *ff* (measure 206)
- Ob.** (Oboe): *mp* (measure 205), *ff* (measure 206)
- Kl. 1** (Clarinet in B-flat): *mp* (measure 205), *ff* (measure 206)
- Kl. 2** (Clarinet in B-flat): *mp* (measure 205), *ff* (measure 206)
- Fg.** (Bassoon): *p* (measure 205), *mf* (measure 206)
- Hr.** (Horn): *p* (measure 205), *mf* (measure 206)
- Tr. 1** (Trumpet 1): *p* (measure 205), *mf* (measure 206)
- Tr. 2** (Trumpet 2): *p* (measure 205), *mf* (measure 206)
- Pos.** (Trombone): *p* (measure 205), *mf* (measure 206)
- Schlg.** (Percussion): *mf* (measure 205), *mp* (measure 206). Includes *Becken (crash)* and *(marimba sticks)*.
- Klav.** (Piano): *fff* (measure 205), *mf* (measure 206)
- Hfe.** (Harp): *fff* (measure 205), *mf* (measure 206)
- VI. 1** (Violin 1): *fff* (measure 205), *mf* (measure 206)
- VI. 2** (Violin 2): *fff* (measure 205), *mf* (measure 206)
- Va. 1** (Viola 1): *f* (measure 205), *f* (measure 206)
- Va. 2** (Viola 2): *f* (measure 205), *f* (measure 206)
- Vc. 1** (Violoncello 1): *sfz* (measure 205), *sfz* (measure 206)
- Vc. 2** (Violoncello 2): *sfz* (measure 205), *sfz* (measure 206)
- Kb.** (Double Bass): *sfz* (measure 205), *sfz* (measure 206)

Additional markings include *ord.* (order) for strings and *sul pont.* (sul ponticello) for violas.

*) If switching to bass drum is not possible, m. 206 is to be played by player 1.

kl. Fl. *mp* *f* *mp* *f* *mp* *f* *mp* *ff* *mf* *3*

Fl. 1 *mp* *f* *mp* *f* *mp* *f* *mp* *ff* *mf* *3*

Ob. *mp* *f* *mp* *f* *mp* *f* *mp* *ff* *mf* *3*

Kl. 1 *ff* *3* *5* *6*

Kl. 2 *ff* *3* *5* *6*

Fg. *mp* *f* *mp* *f* *mp* *f* *mp* *ff* *mf* *3*

Hr. *mp* *f* *mp* *f* *mp* *f* *mp* *ff* *mf* *3*

Tr. 1 *mp* *f* *mp* *f* *mp* *f* *mp* *ff* *mf* *3*

Tr. 2 *mp* *f* *mp* *f* *mp* *f* *mp* *ff* *mf* *3*

Pos. *mp* *f* *mp* *f* *mp* *f* *mp* *ff* *mf* *3*

Schlg. 1 (Becken) *mf* *ff* *mp*

Schlg. 2 gr. Trommel *mf* *p* *f* *mp*

Klav. *ff* *fff* *6* *6*

Hfe. *f*

VI. 1 *mf* *ff* *8*

VI. 2 *mf* *ff* *8*

Va. 1 *f* *ff* *sfz* *ord.* *mf*

Va. 2 *f* *ff* *sfz* *ord.* *mf*

Vc. 1 *mp* *sfzp* *fff* *mf*

Vc. 2 *mp* *sfzp* *fff* *mf*

Kb. *mp* *sfzp* *fff* *mf*

*) Increasingly exaggerated bow pressure, trending to noisiness.

take Flöte

216

kl. Fl. *ff* *mf* *f*

Fl. 1 *ff* *mf* *f*

Ob. *ff* *mf* *fff* *f* *ff*

Kl. 1 *ff* *mf* *fff* *fff* *f* *ff*

Kl. 2 *ff* *f* *fff* *fff* *f* *ff*

Fg. *fff*

Hr. *f* *f* *ff* *mf* *ff*

Tr. 1 *f* *f* *f* *f* *ff* *mf* *ff*

Tr. 2 *f* *f* *ff* *mf* *ff*

Pos. *f* *f* *ff* *mf* *ff*

Schlgz. (Marimbaphon) *f* *ff* *f* *ff*

Schlgz. (Vibraphon) *f* *ff* *f* *ff*

Klav. *sempre ff distinto* *fff* *fff* *fff*

Hfe. *fff*

VI. 1 *più sul pont.*

VI. 2 *più sul pont.*

Va. 1 *pizz.* *arco sul pont.*

Va. 2 *pizz.* *arco sul pont.*

Vc. 1 *pizz.* *arco sul pont.*

Vc. 2 *pizz.* *arco sul pont.*

Kb. *arco sul pont.*

64 sub. meno mosso
e rit.

♩ = 54 max.

219 frull.

Fl. 1

Ob.

Kl. 1

Kl. 2

Fg.

Hr.

Tr. 1

Tr. 2

Pos. (ossia: 7)

Schlg. 1 (Röhrenglocken)

Schlg. 2 (Vibraphon)

Klav. martellato tenuto legato

Hfe.

sub. meno mosso
e rit.

♩ = 54 max.

VI. 1

VI. 2

Va. 1

Va. 2

Vc. 1

Vc. 2

Kb.

1 Fl. Flöte (minimal lowering) *mp* *pp* *p*

2 Fl. *p* *p*

Ob. *p*

1 Kl. 7. (lowering less than a quarter tone) *p*

2 Kl. *p*

Fg. 7. (lowering less than a quarter tone) *mp* *p* *poco* *sffz in p*

Hr. 11. *p*

1 Tr. (lowering more than a quarter tone) *mp* *p* *poco* *sffz in p*

2 Tr. 13. (slide pulled out) *p*

Pos. 7. (lowering less than a quarter tone) *mp* *p* *poco* *sffz in p*

Schlgz. 1 Crotales arco *pp* *p* *mp* Pauken *pp* *p* *mp*

2 Gong *f* *mp*

Klav. *fff* *mf* *sffz* *mf sffz*

(appoggiatura before the beat)

Hfe. *sffz* *p* *f* *mf* *sffz* *mp*

VI. 1 arco, sul tasto IV *p* *mp* *con sord. arco*

2 flaut. arco, sul tasto IV *p* *mp* *con sord. arco*

Va. 1 flaut. arco, sul tasto III *p* *mp* *con sord. arco*

2 flaut. arco, sul tasto III *p* *mp* *con sord. arco*

Vc. 1 flaut. arco, sul tasto IV *p* *mp* *con sord. arco*

2 flaut. arco, sul tasto IV *p* *mp* *con sord. arco*

Kb. arco *p* *mf psub.* *p*

*) molto ritmico e ben' articolato

226

Fl. 1 *pp* *p* *f* legato *p* *f*

Fl. 2 *pp* *p* *f* legato 7. (less than quarter tone) 7. *p* *f*

Ob. *ppp* *p* *mf* legato *p* *f*

Kl. 1 *pp* *p* *mf* legato *p* *f*

Kl. 2 *pp* *p* *mf* legato *p* *f*

Fg. *ppp* *p* (non cresc.) legato *p* *f*

Hr. *ppp* *p* legato *p* *f*

Tr. 1 *ppp* *p* *mp* *p* (less than quarter tone) 7. *p* (less than quarter tone) 7. *f*

Tr. 2 *ppp* (less than quarter tone) 7. *p* *mp* *p* (less than quarter tone) (less than quarter tone) *f*

Pos. *ppp* *p* legato 7. *p* *f*

Schlg. 1 (Pauken) *ppp* *mp* Stahlfeder (triangle stick) *ff*

Schlg. 2 Becken (crash) arco *f* Gong *mp* *mf*

Klav. *f* *sfz* *mf* *sfz* *mf*

Hfe. *mf* près de la table l.v. *f* *fff* l.v.

VI. 1 *mf* *f* *ff* *mp* *ff*

VI. 2 *mf* *f* *ff* *mp* *ff*

Va. 1 *mf* *f* *ff* *mp* *ff*

Va. 2 *mf* *f* *ff* *mp* *ff*

Vc. 1 *mf* *f* *ff* *mp* *ff*

Vc. 2 *mf* *f* *ff* *mp* *ff*

Kb. *f* *mf* *sfz*

*) Lowering less than a quarter tone.
 **) Lowering more than a quarter tone.

Fl. 1 *ff p sub.* *f*

Fl. 2 *ff p sub.* *f*

Ob. *ff* *mf* *ff*

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

Kl. 2 *ff p sub.* *f*

Fg. *f* *p* *ff*

Hr. *mf* *p* *mf*

Tr. 1 *mf* *p* *mf*

Tr. 2 *mf* *p* *mf*

Pos. *mf* *p* *mf*

Schlg. 1 *ff* *mf*

Schlg. 2 *gr. Trommel* *4:3* *mp* *mf*

Klav. *ff* *mf* *ff* *mf*

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

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

Va. 1 *fff* *p* *ff*

Va. 2 *fff* *p* *ff*

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

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

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

Tempelblocks (bright sound: hard felt beater or rubber beater)

(pitches still recognizable) sul pont. *4:3*

*) Fingering: $\begin{matrix} \bullet & B^b \\ \bullet & F \\ \bullet & \end{matrix}$

$\text{♩} = 144 - 150$

232

Fl. 1, 2

Ob.

Kl. 1, 2

Fg.

Hr.

Tr. 1, 2

Pos.

Schlg. 1, 2

Klav.

Hfe.

VI. 1, 2

Va. 1, 2

Vc. 1, 2

Kb.

quasi slaps

Tom-Toms

Becken (crash)

Tempelblocks

M (metall)

(Bongos)

(hard sticks)

G (glass)

(pick up flat, hard item made of plastic with the left hand [e. g. triangle ruler or credit card])


(♫)

sul pont.

ord.

ff, *fff*, *mp*, *p*, *f*, *ff*, *fff*, *ffp*, *sub.*, *tr.*

*) Trill interval as small as possible.

poco rit. (in )

234

Fl. 1, 2

Ob.

Kl. 1, 2 (take Bassklarinette)

Fg.

Hr.

Tr. 1, 2

Pos.

Schlg. 1, 2 (very small Bongo, * = kl. Trommel, • = Bongos)

Klav.

Hfe.

Becken (crash), Floor-Tom, Becken (splash), rim shot

mp, f, fff, mf, senza sord., p < mf

poco rit. (in )

VI. 1, 2

Va. 1, 2

Vc. 1, 2

Kb.

molto sul pont., ord., mp, mf < fff > mf < fff > mf

sul pont., ord., fff

*) Fast and with high pressure performed scraping of the plastic item in the double-stringed area (i. e. not the lowest). Result: brazen, reedy, scraping resonance.

**) arco battuto, sul tasto, noisy with fingerboard sound

ancora poco più tranquillo

♩ = 76 - 80

♩ = ca. 70

(breve)

Fl. 1

Ob.

Kl. 1

Fg.

Hr.

Tr. 1

Tr. 2

Pos.

Schlg. 1 (Floor-Tom)

Schlg. 2 (gr. Trommel (soft))

Klav.

Röhrenglocken

ancora poco più tranquillo

♩ = 76 - 80

♩ = ca. 70

(breve)

VI. 1

VI. 2

Va. 1

Va. 2

Vc. 1

Vc. 2

Kb.

damp area from d¹ - a¹ with the side of the hand, close to the bridge but with little pressure

molto legato

238

Fl. 1

Ob.

Kl. 1

Bkl. Bassklarinette

Fg.

Hr.

Tr. 1

Tr. 2

Pos.

Schlg. 1 (Röhrglocken)

Schlg. 2 Vibraphon cf. T. 1

Klav.

Hfe.

molto legato

**tempo fluido, sempre molto legato
poco rit.**

VI. 1

VI. 2

Va. 1

Va. 2

Vc. 1

Vc. 2

Kb. pizz.

*) No change of bowing.

$\text{♩} = 58 - 60$

241

Fl. 1

Ob.

Kl. 1

Bkl.

Fg.

Hr.

$\text{♩} = 58 - 60$

VI. 1

VI. 2

Va. 1

Va. 2

Vc. 1

Vc. 2

243

The image shows a page of a musical score for measures 243 and 244. The score is arranged in a system with the following parts from top to bottom: Fl. 1, Ob., Kl. 1, Bkl., Fg., Hr., VI. (Violin 1 and 2), Va. (Viola 1 and 2), and Vc. (Violoncello). Each part has its own staff. The music is in a key with one flat (F major or D minor) and a 3/4 time signature. Measure 243 contains various musical notations including triplets, slurs, and dynamic markings such as *p*, *mf*, and *pp*. Measure 244 continues the melodic lines, with some parts ending in sustained notes. The page number 243 is written at the beginning of the first staff.

245

Fl. 1 *ff* *p* *ff sub.* *mp*

Fl. 2 *ff* *mp*

Ob. *f* *p* *f sub.* *mp*

Kl. 1 *f* *p* *f sub.* *mp*

Bkl. *f* *p* *f sub.* *mp*

Fg. *f* *p* *f sub.* *mp*

Hr. *mf* *p* *f sub.* *mp*

Schlg. 1 (Röhrenglocken) *mf* *f*

Schlg. 2 (Vibraphon) *mf* *f* *p* *mf* sticks

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

Hfe. *ff* *ff*

ord. *ff sub.* *mp* *f ff mf* *p* sul pont.

VI. 1 *ff sub.* *mp* *f ff mf* *p* sul pont.

VI. 2 *ff sub.* *mp* *f ff mf* *p* sul pont.

Va. 1 *ff sub.* *mp* *f ff mf* *p* sul pont.

Va. 2 *ff sub.* *mp* *f ff mf* *p* sul pont.

Vc. 1 *ff sub.* *mp* *f ff mf* *p* sul pont.

Vc. 2 *ff sub.* *mp* *f ff mf* *p* sul pont.

Kb. *ff sub.* *mp* *f ff mf* *p* arco sul pont.

♩ = 46 - 48

248

Fl. 1 *ff sub.* *p* *pp*

Fl. 2 *ff sub.* *p* *pp*

Ob. *f sub.* *p*

Kl. 1 *f sub.* *p*

Bkl. *f sub.* *p*

Fg. *f sub.* *p*

Hr. *f*

Pos. *mf* breathe unperceptibly *mf*

Schlg. 1 (*Röhrenglocken*) *mf f*

Schlg. 2 (*Vibraphon*) *sfz* (lock)

Klav. *sfz*

Hfe. *fff*

♩ = 46 - 48

VI. 1 *f* *ord.* *ff* *p* *f* *p* *mf* *p* *mp* *mp*

VI. 2 *f* *ord.* *ff* *p* *f* *p* *mf* *p* *mp* *mp*

Va. 1 *f* *ord.* *ff* *p* *f* *p* *mf* *p* *mp* *mp*

Va. 2 *f* *ord.* *ff* *p* *f* *p* *mf* *p* *mp* *mp*

Vc. 1 *f* *ord.* *ff* *p* *f* *p* *mf* *p* *mp* *mp*

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

Kb. *ord.* *sfz* *mf* *p* *f* *p* *mf* *p* *mp* *mp*

*) The deflections of pitch are to be smaller than a quarter tone.

$\text{♩} = 38 - 40$

249 jet whistle, very short

Fl. 1 *ff* > jet whistle, very short

Fl. 2 *ff* > jet whistle, very short

Kl. 1 *sffz* slap, toneless

Bkl. *sffz* slap, toneless

take Klarinette

Tr. 1 con sord. (cup) *pp* *molto legato*

Tr. 2 con sord. (cup) *pp* *molto legato*

Pos. *p*

Schlg. 1 Japanese tempelglocke on timpani (tempelglocke is rolled: strong timpani resonance, use pedal for rhythm) *ff*

Schlg. 2 Watergong (Adjust dynamics to player 1: strive for sound mixture)

Klav. damping with the side of the hand *sffz*

Hfe. près de la table non arp. *sffz*

$\text{♩} = 38 - 40$

VI. 1 *ff* *p* *mp* *mp* senza sord. sul tasto non vibr. *mp*

VI. 2 *ff* *p* *mp* *mp* *mp* *mp*

Va. 1 *ff* *p* *mp* *mp* *mp* *mp*

Va. 2 *ff* *mp* *mp* *mp* *mp*

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

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

Kb. *mp* sul tasto *poco* *molto legato*

*) Glissando movement a bit larger than in m. 248.

ancora poco più tranquillo,
poco liberamente

poco
rall. -----

250

Fl. 1 *p* *molto legato* *p* *p* *mp* *pp*

Fl. 2 *p* *p* *p* *mp* *p*

Kl. 1 *pp* *molto legato* *pp* *pp* *p*

Kl. 2 *pp* *pp* *pp* *p*

Fg. *pp*

Hr. *pp* *p* *molto legato*

Tr. 1 *p* *pp* *p* *pp* *p*

Tr. 2 *p* *pp* *molto legato* *p* *pp* *p*

Schlg. 1 (Japanese tempelglocke on timpani) *ff*

Schlg. 2 (Watergong)

Klav. Preparation as described in m. 1; use left foot for sost. ped. *p*

(left hand preparing damping for m. 252)

ancora poco più tranquillo,
poco liberamente

poco
rall. -----

VI. 1 *p* *mp* (before the beat) *mp* *bariolé*

VI. 2 *mp* *mp* *mp* *mp* *mp* *p*

Va. 1 *mp* *mp* *mp* *mp* *mp* *p*

Va. 2 *mp* *mp* *mp* *mp* *mp* *p*

Vc. 1 *pp* *mp* *pp* *mp* *mp* *mp* *molto sul tasto*

Vc. 2 *mp* *pp* *mp* *mp* *mp* *mp* *molto sul tasto*

Kb. *mp* *pp* *mp* *mp* *mp* *p*

rit. ----- (♩ = 98 - 102) ----- poco ----- ♩ = 44 min. ----- **quasiment choral**

255 slap

Fl. 1: *sffz*, *p*, *f*, toneless, *ord.*, *ff*, *p*

Fl. 2: *sffz*, *p*, *f*, toneless, *ord.*, *ff*, *p*

Kl. 1: *mp*, *poco sfz*, slap, toneless

Kl. 2: *pp*, *p*, *poco sfz*

Fg.: *f*, *p*, *poco sfz*, *pp*, *p*

Hr.: *sfp*, *ff*

Tr. 1: senza sord., *pp*, *mf*, *ff sub.*, *pp*, *p*

Tr. 2: *p*, con sord. (cup), *ff*, *pp*, *p*

Pos.: *ff*, *mp*, *pp*, *gl.*, *pp*, *p*

Schlgz. 1: Stahlfeder (if possible with triangle stick) (or alternative instrument within reach, e.g. bell tree), *mf*, *pp*, rubbed with superball

Schlgz. 2: *sfz*, *f*, *ord.*, *p*

Klav.: *sffz*, *fff*, 5-4, *mp*

Hfe.: *p*, *fff*, *gl.*, *(ped. gliss.)*, *mf*, *(ped. gliss.)*

rit. ----- (♩ = 98 - 102) ----- poco ----- ♩ = 44 min. ----- **quasiment choral**

VI. 1: arco sul tasto, *sffz*, *mf*, molto sul tasto *

VI. 2: arco sul pont., *sffpp*, molto sul tasto *

Va. 1: arco sul pont., *sffpp*, molto sul tasto *


Va. 2: arco sul pont., *sffpp*, molto sul tasto *

Vc. 1: arco sul pont., *ppp*, *p*, *mp*, *ppp*, molto sul tasto *

Vc. 2: *sffpp*, *ppp*, *pizz.*, arco sul tasto, punta, *p*, *sim.*

Kb.: *mf*, *ppp*, *ff*, *pizz.*, *mp*

*) Almost no bow pressure, very slow bow stroke, possibly don't fully straighten l.h. finger → mixture of pitches and "woody" sounds.

**) ossia: 

sub. meno mosso

accel.

♩ = ca. 58

♩ = ca. 94

260

Fl. 1 *mp* *p* *pp* *f*

Fl. 2 *mp* *pp* *f*

Ob. *ppp* *ppp* *p* *pp* *f*

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

Kl. 2 *pp* *p* *pp* *p* *f*

Fg. *p* *f* *ff*

Hr. *p* *pp* *pp* *poco* *mf* *f*

Tr. 1 *p* *pp* *pp* *poco* *f*

Tr. 2 *p* *pp* *pp* *poco* *f*

Pos. *p* *mf* *f*

Schlg. 1 (Pauken) *p* *mp* *f* *ff*

Schlg. 2 (Vibraphon) *mp* *pp* *poco* *f* *ff* *mp*

Klav. *p* *mp* *p* *f* *ff*

Hfe. *f* *fff*

Annotations: *breath only if necessary*, *cf. T. 6*, *senza sord.*, *Röhrenglocken*, *Marimbaphon*, *punta*, *ord.*, *(minimal lowering) sul pont.*, *(lowering less than a quarter tone) sul pont.*, *(pizz.)*, *arco sul pont.*

accel.

♩ = ca. 58

sub. meno mosso

♩ = ca. 94

VI. 1 *p* *pp* *mp* *pp* *f*

VI. 2 *pp* *p* *ff*

Va. 1 *pp* *mp* *pp* *f*

Va. 2 *pp* *p* *ff*

Vc. 1 *pp* *mp* *pp* *f*

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

Kb. *mp* *mp* *pp* *f*

Annotations: *punta*, *ord.*, *(minimal lowering) sul pont.*, *(lowering less than a quarter tone) sul pont.*, *(pizz.)*, *arco sul pont.*

rit.

♩ = ca. 76

271

1 Fl. *ff* *ff* *p* *ff* *legato* *mp*

2 Fl. *ff* *ff* *p* *ff* *legato* *mp*

Ob. *mp* *pp* *f* *mf* *legato* *ppp*

1 Kl. *mp* *pp* *f* *pp* *mf* *legato* *5* *3*

2 Kl. *mp* *pp* *f* *pp* *mf* *legato* *5* *3*

Fg. *mp* *pp* *f* *pp* *mf* *legato* *5* *3*

Hr. *pp* *mp* *pp* *mf* *pp* *f* *sub.* *pp* *mf* *sfz* *p*

1 Tr. *pp* *mp* *pp* *mf* *pp* *f* *sub.* *pp* *mf* *sfz* *p*

2 Tr. *pp* *mp* *pp* *mf* *pp* *f* *sub.* *pp* *mf* *sfz* *p*

Pos. *pp* *mp* *pp* *mf* *pp* *f* *sub.* *pp* *mf* *sfz* *p*

Schlgz. 1 (Röhrglocken) *mf* *3* *p* Marimbaphon (hard sticks) *mf* *3* Glockenspiel (vibra sticks, soft roll) *mf* = *p*

Schlgz. 2 (Vibraphon) *mp* *3* (lock) Woodblocks *mf* *3* *f* *3*

Klav. *f* *f* *f* *p*

Hfe. *p* *ff* *l.v.* *ff* *f* *ff* *sfz*

rit.

♩ = ca. 76

1 Vl. *ff* *f* *mf* *mp* *sfzp* *3* *sul pont.*

2 Vl. *pp* *f* *mf* *p* *sfzp* *3* *sul pont.*

1 Va. *ff* *f* *mf* *p* *sfzp* *3* *sul pont.*

2 Va. *pp* *f* *mf* *p* *sfzp* *3* *sul pont.*

1 Vc. *ff* *f* *mf* *mp* *sfzp* *3* *sul pont.*

2 Vc. *pp* *f* *mf* *p* *sfzp* *3* *sul pont.*

Kb. 7. (overtone) II *pp* *f* *sfzp*

(♩ = ♩ = ca. 76)

276

Fl. 1
Fl. 2
Ob. (like T. 24) *pp*
Kl. 1
Kl. 2
Fg. *mp*
Hr. *mp*
Tr. 1
Tr. 2
Pos. *mp*
Schlzg. (Glockenspiel) *fff* *cresc. poss.*
Klav. *p*
Hfe. *p* (bisbigliando)

(♩ = ♩ = ca. 76)

VI. 1
VI. 2
Va. 1
Va. 2
Vc. 1
Vc. 2
Kb. *pizz.* *mf*

284

Fl. 1 *mp* *p* *pp mp*

Fl. 2 *p legato* *pp mp*

Ob. (like T. 32) *pp* *tr*

Kl. 1 *p legato* *p* *3*

Kl. 2 *p* *p*

Fg. *pp* *mp*

Hr. *p* *mp*

Tr. 1 *mf* *p*

Tr. 2 *p* *mp* *mf* *p*

Pos. *pp* *mp*

Schlbg. 1 Röhrenglocken *mf*

Schlbg. 2 Vibraphon *p* *mf* *mp*

Klav. *f* *mf* *pp*

Hfe. *mf* *sfz sfz* *mp* *mp*

VI. 1 *pp* *mp* *mp* *pizz.* *arco sul pont.* *sfz* *mf*

VI. 2 *mp* *détaché* *mp* *pizz.* *arco sul pont.* *sfz* *mf*

Va. 1 *pp* *mp* *détaché* *mp* *pizz.* *arco sul pont.* *sfz* *mf*

Va. 2 *pp* *mp* *détaché* *mp* *pizz.* *arco sul pont.* *sfz* *mf*

Vc. 1 *pp* *mp* *détaché* *mp* *pizz.* *arco sul pont.* *sfz* *mf*

Vc. 2 *sfmp* *pizz.* *sfz*

Kb. *sfmp* *pizz.* *sfz*

♩. = ♩ = ca. 76

287

1 Fl. *tr* *fff* *sfz* *sfz*

2 Fl. *tr* *fff* *sfz* *sfz*

Ob. *(tr)* *ff* *sfz* *sfz*

1 Kl. *tr* *ff* *mf* *ffp* (less than quarter tone)

2 Kl. *tr* *ff* *mf* *ffp*

Fg. *p* *ff*

Hr. *sfz* *ff* *mp*

1 Tr. *sfz* *sfz* *ff* *mp*

2 Tr. *sfz* *sfz* *ff* *mp*

Pos. *sfz* *mf*

Schlg. 1 Marimbaphon (4+3+4+3) *ff* *sfz* *mp* *gliss.*

2 (Vibraphon) (4+3+4+3) *ff* *sfz*

Klav. *ff* *ff* *9-6*

Hfe. *fff* *ff* *gliss.*

1 Vl. *mf* *f* *fff* *ord.* *martellato* *sfz* *p*

2 Vl. *mf* *f* *fff* *ord.* *martellato* *sfz* *p*

1 Va. *mf* *f* *fff* *ord.* *martellato* *sfz*

2 Va. *mf* *f* *fff* *ord.* *martellato* *sfz*

1 Vc. *mf* *f* *fff* *ord.* *martellato* *1* *→* *sul tasto* *gliss.* *p*

2 Vc. *mf* *f* *fff* *ord.* *arco* *ord.* *martellato* *1* *→* *sul tasto* *IV* *gliss.* *p*

Kb. *mp* *arco* *V* *fff* *p* *gliss.*

♩. = ♩ = ca. 50

sub.
tempo come prima

291 rit. (meno mosso)

(less than quarter tone)

Fl. 1, 2; Ob.; Kl. 1, 2; Fg.

Hr.; Tr. 1, 2; Pos.

Schlgz. (Marimbaphon); Schlgz. (Vibraphon)

Klav.

Hfe.

♩. = ♩ = ca. 50

sub.
tempo come prima

rit. (meno mosso)

VI. 1, 2; Va. 1, 2; Vc. 1, 2; Kb.

♩ = ♩ = ca. 75

294

Fl. 1 *ff* *molto* *p* *mf* *p*

Fl. 2 *ff* *molto* *p* *mf* *p*

Ob. *f* *pp poss.* *f* (like T. 43) (like T. 28)

Kl. 1 *sfp* *p* (less than quarter tone)

Kl. 2 *sfp* *p*

Fg. *sfp* *p*

Hr. *f p sub.* (on first beat of measure) *p sempre*

Tr. 1 *sfz* *p* *mp*

Tr. 2 *sfz* *p* *mp*

Pos. *mp* *p* *mp*

Schlg. 1 *f* *ff ritmico* Röhrenglocken

Schlg. 2 *sfz mp* *ff ritmico*

damping in front of dampers, not extremely high pressure in order that both pitches are audible

(cf. T. 1) always bring out damped tones (f, e) dynamically ("bell")

Klav. *sfz* *mf* *mf* *sfz* *mf*

Hfe. *mf* *fff* very fast arpeggiando

♩ = ♩ = ca. 75

VI. 1 *sfp* *f* *p* *sfz* *p* ord.

VI. 2 *sfp* (less than quarter tone) *f* *p* *sfz* *p* ord.

Va. 1 *f* *pp* *p* *mf*

Va. 2 *f* *p* *mf*

Vc. 1 *sub. ff* *p* *mf* *mf* *pizz.* *f* (non arp.)

Vc. 2 *sub. ff* *p* *mf* *mf* *pizz.* *f* (non arp.)

Kb. *sub. ff* *p* *mf* *mf* *pizz.* *f*

*) Heavily exaggerated bow pressure (□), decreasing.

298

Fl. 1
Fl. 2

Ob.

Kl. 1
Kl. 2

Fg.

Hr.

Tr. 1
Tr. 2

Pos.

Schlgz. 1 (Röhrglocken)
Schlgz. 2 (Vibraphon)

Klav.

Hfe.

Vi. 1
Vi. 2

Va. 1
Va. 2

Vc. 1
Vc. 2

Kb.

legato mp sfz

legato mp sfz

legato mp sfz

legato mp sfz

p mf p

mp p mp mp mp mp mp

pp mp pp mp mp mp mp

mf gliss. as continuous as possible Crotales (con arco) mf

(lock) p

f (sounds unisono) ov

mf p sub. mf p sub. mf p sub. mf p

pizz. arco ord. sempre l.v. e non arp. sempre l.v. sempre l.v.

mf mp sfz p

mf sfz p

mf sfz p

*) Sempre staccato (all note values equally short).
 **) Hitting the rim hard with the middle of the stick; holding the stick flat, then damping immediately.
 ***) Cluster on the highest keys, hit with the palm of the hand.
 ****) Bartók-pizz. on fully muted string.

306

Fl. 1 *fff* *mf* *ff* *mf* *ff*

Fl. 2 *fff* *mf* *ff* *mf* *ff*

Ob. *fff* *mf* *ff* *fff*

Kl. 1 *fff* *mf* *ff* *mf* *ff*

Kl. 2 *fff* *mf* *ff* *mf* *ff*

Fg. *mp sub.* *f* *mf* *ff sub.*

Hr. *p sub.* *f* *mp* *f sub.*

Tr. 1 *p sub.* *f* *mp* *f sub.*

Tr. 2 *p sub.* *f* *mp* *f sub.*

Pos. *p sub.* *f* *mp* *f sub.*

Schlg. 1 Marimbaphon *mf* *f*

Schlg. 2 (*x* = kl. Trommel) *mf* *f*

Schlg. 2 (*o* = Bongos)

Klav. *ff* *f* *fff* *martellato*

Hfe.

VI. 1 *mf* *sul pont.* *ord.* *martellato** *fff*

VI. 2 *mf* *sul pont.* *ord.* *martellato** *fff*

Va. 1 *mf* *sul pont.* *ord.* *martellato** *fff*

Va. 2 *mf* *sul pont.* *ord.* *martellato** *fff*

Vc. 1 *mf* *sul pont.* *ord.* *martellato** *fff*

Vc. 2 *mf* *sul pont.* *ord.* *martellato** *fff*

Kb. *ff* *(pizz.)* *arco* *fff*

*) Heavy bouncing bow, if possible close to frog.

$\text{♩} = \text{♩} = \text{ca. } 57$

310

Fl. 1 *pp* *mp* *p*

Fl. 2 *p* *p legato*

Ob. *ff*

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

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

Fg. *sfz* *pp legato* *mp*

Hr. *ff* *p*

Tr. 1 *ff* *ppp* *p* *mp*

Tr. 2 *ff* *ppp* *p*

Pos. *ff* *ppp* *pp*

Schlgz. 1 (Marimbaphon) *ff* *p sub.* *Vibraphon* *p*

Schlgz. 2 (\times = kl. Trommel) (\bullet = Bongos) *sfz*

Klav. *mp*

Hfe. *fff* *mf* *sfz* *sfz*

VI. 1 *sul pont.* *sul tasto* *mp* *pp* *mp*

VI. 2 *sul pont.* *sul tasto* *p* *mp*

Va. 1 *sul pont.* *sul tasto* *mp* *pp* *mp*

Va. 2 *sul pont.* *sul tasto* *mp* *pp* *mp*

Vc. 1 *sul pont.* *sul tasto* *mp* *pp* *mp*

Vc. 2 *sul pont.* *sul tasto* *mp* *pp* *mp*

Kb. *fff* *p flaut.* *II* *p flaut.*

$\text{♩} = \text{♩} = \text{ca. } 57$

accel.

♩ = ca. 75 (max.)

313

Fl. 1, 2
Ob.
Kl. 1, 2
Fg.
Hr. 1, 2
Tr.
Pos.
Schlwg. (Röhrenglocken, Vibraphon)
Klav.
Hfe.

accel.

♩ = ca. 75 (max.)

VI. 1, 2
Va.
Vc. 1, 2
Kb.

*) Fingering:

1 Fl. *fff* *sfz* *fff* *ff*

2 Fl. *fff* *sfz* *fff* *ff*

Ob. *ff* *fff* *ff*

1 Kl. *ff* *mf* *ff*

2 Kl. *ff* *mf* *ff*

Fg. *ff*

Hr. *mf* *mf* *f* *mf*

1 Tr. *f* *sfz* *mf* *mf* *f* *mf*

2 Tr. *f* *sfz* *mf* *mf* *f* *mf*

Pos. *sfz* *mf* *mf* *f* *mf*

Schlg. 1 Marimbaphon *ff* (4+3+4+3) (2+3) (2+2+3)

Schlg. 2 (Vibraphon) *ff* (4+3+4+3) (2+3) (2+2+3) *f sub.*

Klav. *ff*

Hfe. *fff*

1 VI. *f* *ord.* *fff* *martellato* *ff*

2 VI. *f* *ord.* *fff* *martellato* *ff*

1 Va. *f* *ord.* *fff* *martellato* *ff*

2 Va. *f* *ord.* *fff* *martellato* *ff*

1 Vc. *f* *ord.* *fff* *martellato* *ff*

2 Vc. *f* *ord.* *fff* *arco sul pont. al tallone* *ff*

Kb. *fff* *sim.*

320

Fl. 1 *fff* *ff* *mf* *ff*

Fl. 2 *fff* *ff* *mf* *ff*

Ob. *fff* *ff* *mf* *ff*

Kl. 1 *mf* *ff*

Kl. 2 *mf* *ff*

Fg. *fff* *ff*

Hr. *mf* *f* *mf* *f* *mf* *f*

Tr. 1 *mf* *f* *mf* *f* *mf* *f*

Tr. 2 *mf* *f* *mf* *f* *mf* *f*

Pos. *mf* *f* *mf* *f* *mf* *f*

Schlg. (Marimbaphon) *mf sub.* *f*

Schlg. (Vibraphon) *mf sub.* *f*

Klav. *v*

VI. 1 *mf* *f*

VI. 2 *mf* *f*

Va. 1 *mf* *f*

Va. 2 *mf* *f*

Vc. 1 *mf* *f*

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

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

324 (5+5)
16

Fl. 1
Fl. 2
Ob.
Kl. 1
Kl. 2
Fg.
Hr.
Tr. 1
Tr. 2
Pos.
Schlwg. (Marimbaphon)
Schlwg. (Vibraphon)
Klav.
Hfe.
Vl. 1
Vl. 2
Va. 1
Va. 2
Vc. 1
Vc. 2
Kb.

*) exaggerated bow pressure, noisy

100
♩ = ♩ = ca. 75 (70 min.)

331

Fl. 1 *ff* *molto* *p* *mf* *p*

Fl. 2 *ff* *molto* *p* *mf* *p*

Ob. *f* *pp poss.* *f* (fingering analogously to m. 43) (fingering analogously to m. 28) *p* (less than quarter tone)

Kl. 1 *sfp*

Kl. 2 *sfp*

Fg. *sfp* *3* *3* *3* *3* *3*

Hr. *f p sub.* (on first beat of measure) *p sempre* *3* *3* *3*

Tr. 1 *sfz p* *mp* *3* *3* *3*

Tr. 2 *sfp* *mp* *3* *3* *3*

Pos. *mp* *p* *mp* *3* *3* *3*

Schlg. 1 Operngong *f* *ff ritmico* Röhrenglocken *3* *3* *3*

Schlg. 2 Vibraphon (on first beat of measure) *sfz mp* *ff ritmico* *3* *3* *3*

Klav. *sfz* *mf* *mf* *sfz* *mf* (cf. T. 1) always bring out damped tones (f, e) dynamically ("bell")

Hfe. *mf* *fff* very fast arpeggiando

VI. 1 *sfp* *f* *p* *sfz* *ord.* *p*

VI. 2 (less than quarter tone) *sfp* *f* *p* *sfz* *ord.* *p*

Va. 1 *f* *pp* *p* *mf* (less than quarter tone) *ord.*

Va. 2 *f* *ord.* *p* *mf*

Vc. 1 *sub. ff* *p* *mf* *f* *pizz.* *f* (non arp.)

Vc. 2 *sub. ff* *p* *mf* *f* *pizz.* *f* (non arp.)

Kb. *sub. ff* *p* *mf* *f* *pizz.* *f*

*) Heavily exaggerated bow pressure (□), decreasing.

335

Fl. 1
Fl. 2

Ob.

Kl. 1
Kl. 2

Fg.

Hr.

Tr. 1
Tr. 2

Pos.

Schlg.
1 (Röhrglocken)
2 (Vibraphon)

Klav.

Hfe.

Vl. 1
Vl. 2

Va. 1
Va. 2

Vc. 1
Vc. 2

Kb.

legato *mp* *sfp*

legato *mp* *sfp*

pp

legato *mp* *sfp*

legato *mp* *sfp*

p *mf* *p*

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

pp *mp* *pp* *mp* *mp* *mp* *mp*

mf *gliss. as continuous as possible* *Crotales (con arco)* *mf*

(lock)

(sounds unisono)

f

mf *mf* *mf* *psub.* *psub.* *psub.*

pizz. *mf* *arco ord.* *mp* *arco ord.* *mp* *psub.* *psub.*

pizz. *mf* *mp* *psub.* *arco poco sul pont.* *mf* *mp* *mf* *mp*

pizz. *mf* *sempre l.v. e non arp.* *mf* *mp* *mf* *sfz* *arco poco sul pont.* *mf* *mp* *mf* *mp*

sempre l.v. *mf* *mp* *mf* *sfz* *arco poco sul pont.* *mf* *mp* *mf* *mp*

339

FL. 1, 2

Ob.

Kl. 1, 2

Fg.

Hr.

Tr. 1, 2

Pos.

Schlgz. 1, 2

Klav.

Hfe.

Vl. 1, 2

Va. 1, 2

Vc. 1, 2

Kb.

Tempelblocks (sticks)

• = Tom-Toms

× = Floor-Tom (or very large Tom-Tom)

** Becken (splash)

l.h. × = kl. Trommel

• = Bongos

mf, p, f, molto, fff, mp, sfz, ff, pizz., ord., at frog

*) Sempre staccato (all note values equally short).
 **) Hitting the rim hard with the middle of the stick; holding the stick flat, then damping immediately.
 ***) Cluster on the highest keys, hit with the palm of the hand.
 ****) Bartók-pizz. on fully muted string.

343

Fl. 1 *fff* *mf* *ff* *ff*

Fl. 2 *fff* *mf* *ff* *ff* take kl. Flöte

Ob. *fff* *mf* *ff* *ff*

Kl. 1 *fff* *mf* *ff* *ff*

Kl. 2 *fff* *mf* *ff* *ff*

Fg. *mp sub.* *f* *mf* *ff sub.*

Hr. *p sub.* *f* *mp* *f sub. sempre stacc.* *mf* *f* *mf*

Tr. 1 *p sub.* *f* *mp* *f sub. sempre stacc.* *mf* *f* *mf*

Tr. 2 *p sub.* *f* *mp* *f sub. sempre stacc.* *mf* *f* *mf*

Pos. *p sub.* *f* *mp* *f sub.* *mf* *f* *mf*

Schlg. 1 (Tempelblocks) *mf* *f* *mf*

Schlg. 2 (Tom-Toms) *mf* *f* *mf*

Schlg. 3 Woodblocks *mf* *f* *mf*

Schlg. 4 (x = kl. Trommel) *mf* *ff* (flams) *f* *mf*

Schlg. 5 (• = Bongos) *mf* *ff* *f* *mf*

Klav. *ff* *mf* *fff*

Hfe. *fff*

VI. 1 *mf* *ff* *ff* *pizz.*

VI. 2 *mf* *ff* *ff* *sffz pizz.*

Va. 1 *mf* *ff* *ff* *ff* *pizz.*

Va. 2 *mf* *ff* *ff* *ff* *pizz.*

Vc. 1 *mf* *ff* *ff* *pizz.*

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

Kb. *ff* *ff* *ff* *pizz.*

*) Bow behind the bridge on the indicated string(s), extreme bow pressure at frog, at the stringholder; very noisy and dry (no "squeaking").

kl. Fl. 1

Fl. 1

Ob. 1

Kl. 1 2

Fg.

Hr. 1 2

Tr. 1 2

Pos. 1 2

Schlgz. (Tempelblocks) (flam) M (Tom-Toms) (Woodblocks) (x = kl. Trommel) (• = Bongos)

Klav. (C)

Hfe.

VI. 1 2

Va. 1 2

Vc. 1 2

Kb. 1 2

*) Bow behind the bridge on the indicated string(s), extreme bow pressure at frog, at the stringholder; very noisy and dry (no "squeaking").

kl. Fl. *p* *ppp* *ff sub.*

Fl. 1 *mp* *ppp* *ff sub.*

Ob. *sfz* *p* *mf* *p* *ff*

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

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

Fg. *ff* *mp* *ff*

Hr. *f sub.* *sfz* *mp* *f sub.*

Tr. 1 *f sub.* *sfz* *mp* *f sub.*

Tr. 2 *f sub.* *sfz* *mp* *f sub.*

Pos. *f sub.* *sfz* *mp* *f sub.*

Schlzg. 1 Crotales (1 bow, 1 stick) *arco* *sfz* *battuto* *ff* *Marimbaphon* *ff*

Schlzg. 2 Vibraphon (1 bow, 1 stick) *arco* *sfz* *battuto* *ff* (ord., stick)

Klav. *ff sub.* *sfz* *mf* *mp* *mf* *mp* *ff sub.*

Hfe. *ff* (ped. gliss.)

Vl. 1 *fff* *p* *f* *fff*

Vl. 2 *fff* *p* *f* *fff*

Va. 1 *fff* *p* *f* *fff*

Va. 2 *fff* *p* *f* *fff*

Vc. 1 *fff* *arco* *pizz.* *mf* *fff*

Vc. 2 *fff* *arco* *pizz.* *mf* *fff*

Kb. *fff* *arco* *pizz.* *mf* *fff*

*) Play notes in () if possible.
**) martellato, poco sul ponticello

361

kl. Fl. *sffp* *ff* *mp* *ff* *mp* *ff* *mp* *ff* *mp*

Fl. 1 *sffp* *ff* *mp* *ff* *mp* *ff* *mp* *ff* *mp*

Ob. *sffp* *ff* *mp* *ff* *mp* *ff* *mp* *ff* *mp*

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

Kl. 2 *sffp* *ff* *mp* *ff* *mp* *ff* *mp* *ff* *mp*

Fg. *sffz* *ff* *sffz* *ff* *sffz* *ff* *chrom gliss.*

Hr. *ff sub.* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

Tr. 1 *ff sub.* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

Tr. 2 *ff sub.* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

Pos. *ff sub.* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

Schlgz. (Marimbaphon) *f* *f* *f* *f* *f* *f* *f* *f* *ff*

Schlgz. (Vibraphon) *f* *f* *f* *f* *f* *f* *f* *f* *ff*

Klav. *f* *f* *f* *f* *f* *f* *f* *f* *ff*

Hfe. *fff* *fff* *fff* *fff* *fff* *fff* *fff* *fff* *sffz*

VI. 1 *sffpp* *ff sub.* *p* *ff* *p* *ff* *p* *ff* *p* *ff* *poco sul pont.*

VI. 2 *sffpp* *ff sub.* *p* *ff* *p* *ff* *p* *ff* *p* *ff* *con tutta forza poco sul pont.*

Va. 1 *at frog* *sffz* *ff* *sffz* *ff* *III* *ff* *con tutta forza poco sul pont.*

Va. 2 *at frog* *sffz* *ff* *sffz* *ff* *III* *ff* *con tutta forza poco sul pont.*

Vc. 1 *at frog* *sffz* *ff* *sffz* *ff* *IV* *ff* *con tutta forza poco sul pont.*

Vc. 2 *at frog* *sffz* *ff* *sffz* *ff* *IV* *ff* *con tutta forza poco sul pont.*

Kb. *at frog* *sffz* *ff* *sffz* *ff* *pizz.* *fff*

kl. Fl. *ff* *mf* *f*

Fl. 1 *ff* *mf* *f*

Ob. *ff* *mf* *fff* *f* *ff*

Kl. 1 *ff* *mf* *fff* *fff* *f* *ff*

Kl. 2 *ff* *f* *fff* *fff* *f* *ff*

Fg. *fff*

Hr. *f* *f* *ff* *mf* *ff*

Tr. 1 *f* *f* *f* *ff* *mf* *ff*

Tr. 2 *f* *f* *ff* *mf* *ff*

Pos. *f* *f* *ff* *mf* *ff*

Schlgz. (Marimbaphon) *f* *ff* *f* *ff*

Schlgz. (Vibraphon) *f* *ff* *f* *ff*

Klav. *sempre ff distinto* *fff* *fff* *fff*

Hfe. *fff*

VI. 1 *più sul pont.*

VI. 2 *più sul pont.*

Va. 1 *pizz.* *arco sul pont.*

Va. 2 *pizz.* *arco sul pont.*

Vc. 1 *pizz.* *arco sul pont.*

Vc. 2 *pizz.* *arco sul pont.*

Kb. *arco sul pont.*

sub. meno mosso
e rit.

♩ = 54 max.

367 frull.

Fl. 1 *ff*

Ob. *mf* *p* *pp*

Kl. 1 *mp*

Kl. 2

Fg. *p*

Hr. *pp*

Tr. 1 *f* *mp* *mf* *pp*

Tr. 2 *pp*

Pos. (ossia: 7)

Schlg. 1 Röhrenglocken *mp*

Schlg. 2 (Vibraphon) *mp* *ff* *mf*

Klav. *ff* *f* *mf* *mp* *p*
martellato tenuto legato

Hfe. *fff*

sub. meno mosso
e rit.

♩ = 54 max.

VI. 1 *f* *mf* *ff* *f*

VI. 2 *f* *mf* *ff* *f*

Va. 1 III *pizz.* *f* *mf* *ff* *f*

Va. 2 III *pizz.* *f* *mf* *ff* *f*

Vc. 1 *pizz.* *gliss.* *ff* *f*

Vc. 2 *pizz.* *gliss.* *ff* *f*

Kb. *pizz.* *gliss.* *ff* *f*

accel. -----

369

kl. Fl. *sfz* *sfpp*

Fl. 1 *pp* *non cresc., statico* *f*

Ob. *non cresc., statico* *mf*

Kl. 1 *mf* *p* *pp* *non cresc., statico* *mf*

2 *mf* *p* *pp* *non cresc., statico* *mf*

Fg. *pp* *non cresc., statico* *mf*

Hr. *ppp* *non cresc., statico* *mp*

Tr. 1 *pp* *ppp* *non cresc., statico* *mp*

2 *ppp* *non cresc., statico* *mp*

Pos. *ppp* *non cresc., statico* *mp*

Schlg. 1 (Röhrenglocken) *mp* *molto* *f*

2 (Vibraphon) *mp* *f* *f*

(lock)

Klav. *mp* *sfz* *sfz*

Hfe. *ff* *p* *sfz* *sfz*

accel. -----

VI. 1 *mf* *molto* *arco poco sul pont.* *ppp*

2 *mf* *molto* *arco poco sul pont.* *ppp*

Va. 1 *mf* *molto* *arco poco sul pont.* *ppp*

2 *mf* *molto* *arco poco sul pont.* *ppp*

Vc. 1 *mf* *molto*

2 *mf* *molto*

Kb. *mf* *molto*

$\text{♩} = \text{♩} = \text{ca. } 154 \text{ (148 min.)}$

372

kl. Fl. *pp* *p* *ff* *mf* *ff*

Fl. 1 *pp* *p* *ff* *mf* *ff*

Ob. *pp* *mf* *p sub.* *ff* *mf* *sfz*

Kl. 1 *pp* *mf* *p sub.* *ff* *mf* *sfz*

Kl. 2 *pp* *mf* *p sub.* *ff* *f*

Fg. *pp* *mf* *p sub.* *ff*

Hr. *pp* *5-4* *5-4* *5-4* *ff* *f*

Tr. 1 *mp* *ff* *f*

Tr. 2 *p* *5-4* *5-4* *ff* *f*

Pos. *mp* *5-4* *ff* *f*

Schlzg. 1 (Marimbaphon) *p* *5* *ff* *f* *ff*

Schlzg. 2 (Vibraphon) *p* *5* *ff* *f* *ff*

Klav. (loco) *sfz* *p* *f* *ff*

Hfc. *ff* *bisbigliando* *(lift gradually)* *

$\text{♩} = \text{♩} = \text{ca. } 154 \text{ (148 min.)}$

VI. 1 *trem. molto denso e veloce* *ff* *p sfz* *sempre poco sul pont.* *fff con tutta forza*

VI. 2 *trem. molto denso e veloce* *ff* *p sfz* *sempre poco sul pont.* *fff con tutta forza*

Va. 1 *trem. molto denso e veloce* *ff* *p sfz* *sempre poco sul pont.* *fff con tutta forza*

Va. 2 *trem. molto denso e veloce* *ff* *p sfz* *sempre poco sul pont.* *fff con tutta forza*

Vc. 1 *pizz. gliss.* *fff con tutta forza* *arco, sempre poco sul pont.*

Vc. 2 *pizz. gliss.* *fff con tutta forza* *arco, sempre poco sul pont.*

Kb. *arco salt.* *tratto* *fff* *pizz.* *fff*

375 *ad lib.* take Flöte

kl. Fl. *mf*

Fl. 1 *mf*

Ob. *f* *mf* *ff*

Kl. 1 *f* *mf* *ff*

2 *f* *mf* *ff*

Fg. *f* *fff*

Hr. *f* *fff* *mf* *ff*

Tr. 1 *f* *ff* *mf* *ff* *p*

2 *f* *ff* *mf* *ff* *p*

Pos. *f* *ff* *mf* *ff* *p*

Schlz. 1 (Marimbaphon) *f* *fff*

2 (Vibraphon) *f* *fff*

Klav. *fff*

Hfe. *fff*

VI. 1 *più sul pont.*

2 *più sul pont.*

Va. 1 *pizz.* *arco sul pont.* *sul pont.*

2 *pizz.* *arco sul pont.* *sul pont.*

Vc. 1 *pizz.* *arco sul pont.* *sul pont.*

2 *pizz.* *arco sul pont.* *sul pont.*

Kb. *sul pont.*

*) Bow behind the bridge on the indicated string(s), extreme bow pressure at frog, at the stringholder; very noisy and dry (no "squeaking").

378 $\frac{1+3}{16}$ $\frac{3+3+3+3}{16}$

Fl. 1

Ob. *p sub.* *mf* *p* *mf* *p*

Kl. 1 *p sub.* *mf* *p* *mf* *p*

2 *p sub.* *mf* *p* *mf* *p*

Fg.

Hr.

Tr. 1 *f*

2 *f*

Pos. *f*

Schlg. 1 (Marimbaphon)

2 (Vibraphon)

Klav. *sfz*
damping with pressure, close to the bridge,
near the tuning pins: percussive sound, clear pitch

Hfe. *sfz*

VI. 1 *poco sul pont.* *sfz* *sfz* *sfz* *sfz*

2 *poco sul pont.* *sfz* *sfz* *sfz* *sfz*

Va. 1 *poco sul pont.* *sfz* *sfz* *sfz* *sfz*

2 *poco sul pont.* *sfz* *sfz* *sfz* *sfz*

Vc. 1 *poco sul pont.* *sfz* *sfz* *sfz* *sfz*

2 *poco sul pont.* *sfz* *sfz* *sfz* *sfz*

Kb. *poco sul pont.*

381 (3+3+3) / 16

(ord. tone) (tone-/air-mixture) sim.

Fl. 1: *ff*, *p*, *p*, *ff*, *sfz*, *sfz*, *ff*, *sfz*

Fl. 2: *sfz* (Elöte)

Ob.: *p*, *mf*, *mf*, *p*, *mf*, *sfz*, *mf*, *sfz*, *ff*, *sfz*

Kl. 1: *p*, *mf*, *mf*, *p*, *mf*, *sfz*, *mf*, *sfz*, *ff*, *sfz*

Kl. 2: *p*, *mf*, *mf*, *p*, *mf*, *sfz*, *mf*, *sfz*, *ff*, *sfz*

Fg.: *p*, *mf*, *mp*, *mf*, *pp*, *sfz*

Hr.: *p*, *mf*, *mp*, *mf*, *p*

Tr. 1: *p*, *mf*, *mp*, *mf*, *sfz*

Tr. 2: *con sord. (cup)*, *mf*, *p*, *sfz*

Pos.: *sfz*

Klav.: *mp*, *sfz*

VI. 1: *sfz*, *sfz*, *sfz*, *ff*, *sfz*, *(p)*, *sfz*

VI. 2: *sfz*, *sfz*, *sfz*, *ff*, *sfz*, *(p)*, *sfz*

Va. 1: *sfz*, *sfz*, *sfz*, *ff*, *sfz*, *(p)*, *sfz*

Va. 2: *sfz*, *sfz*, *sfz*, *ff*, *sfz*, *(p)*, *sfz*

Vc. 1: *sfz*, *sfz*, *sfz*, *ff*, *sfz*, *(p)*, *sfz*

Vc. 2: *sfz*, *sfz*, *sfz*, *ff*, *sfz*, *(p)*, *sfz*

Kb.: *p*, *ff* (poco sul pont.)

384

Fl. 1
Fl. 2
Ob.
Kl. 1
Kl. 2
Fg.
Hr.
Tr. 1
Tr. 2
Pos.
Schlbg. 1 (Marimbaphon)
Schlbg. 2 (Vibraphon)
Klav.
Hfe.
VI. 1
VI. 2
Va. 1
Va. 2
Vc. 1
Vc. 2
Kb.

ff
mf
p molto legato
f
sfz
mp
p
mp molto legato
mf
p
mp molto legato
mf
p
mf
mp
mf
mp
mf
f
mf
mf
distinto
f
ffz
mp
ff
mf

*) The sforzati (>) are subject to the global dynamic progress (cresc. - decr. - cresc.).

1 Fl. 1 *ff sfz sfz ff ff*

2 Fl. 2 *sfz sfz sfz sfz ff ff*

Ob. *ff sfz mf sfz ff ff*

1 Kl. 1 *ff sfz mf sfz ff*

2 Kl. 2 *ff sfz mf sfz ff*

Fg. *f mp sfz f mf*

Hr. *f mp sfz f mf*

1 Tr. 1 *f sfz f mf*

2 Tr. 2 *f mp sfz ff*

Pos. *molto legato sfz f mf*

Schlgz. 1 (Marimbaphon) *f mf*

2 (Vibraphon) *sfz mf*

Klav. *sfz sfz mf f mf*

Hfe. *ff ff*

1 Vl. 1 *sfz ff mf*

2 Vl. 2 *sfz ff mf*

1 Va. 1 *sfz ff mf*

2 Va. 2 *sfz ff mf*

1 Vc. 1 *sfz ff mf*

2 Vc. 2 *sfz ff mf*

Kb. *ff mf f pizz. arco*

388

Kl. 1 *p*

Kl. 2 *p*

Fg. *p* *mp* *ff*

Hr. *f*

Tr. 1 *p*

Tr. 2 *p*

Pos. *sfz*

Schlgz. (Marimbaphon) *mp* *cresc. poco a poco*

Klav. *mp* *cresc. poco a poco*

VI. 1 *mp* *cresc. poco a poco*

VI. 2 *mp* *cresc. poco a poco*

Va. 1 *mp* *cresc. poco a poco*

Va. 2 *mp* *cresc. poco a poco*

Vc. 1 *mp* *cresc. poco a poco*

Vc. 2 *mp* *cresc. poco a poco*

Kb. *mp* *ff*

391

Fg.

Hr.

Pos.

Schlg. 1 (Marimbaphon)

Klav.

poco a poco  (1/2)

VI. 1

VI. 2

Va. 1

Va. 2

Vc. 1

Vc. 2

Kb.

arco poco sul pont.

ff, *mf*, *f*, *fff*, *martellato*

394

Fl. 1 *ff* *sfp* *mf* *mp* *f* *mp*

Fl. 2 *ff* *sfp* *mf* *mp* *f* *mp*

Ob. *ff* *ff*

Kl. 1 *ff* *f* *molto* *fff*

Kl. 2 *ff* *f* *molto* *fff*

Fg. *fff* *ff* *fff*

Hr. *ff* *f* *mf* *f*

Tr. 1 *ff marcato* *f* *ff* *f*

Tr. 2 *ff marcato* *f* *ff* *f*

Pos. *ff* *mf* *f* *mf* *f*

Schlg. (Marimbaphon) *fff* *f*

Woodblocks (hard sticks) *f* *ff*

Bongos *f* *ff*

Klav. *sempre fff* *martellato* *poco*

Hfe. *ff* *ff*

VI. 1 *mp* *f* *mp* *f* *ord.*

VI. 2 *mp* *f* *mp* *f* *ord.*

Va. 1 *mp* *f* *mp* *f* *ord.*

Va. 2 *mp* *f* *mp* *f* *ord.*

Vc. 1 *mp* *mf* *mp* *f*

Vc. 2 *mp* *f*

Kb. *mp* *f* *mf*

ossia, if necessary due to switching of instruments
(7) (7)

r. l. l. sim.

poco

sul tasto *ord.*

mp *f* *mp* *f* *ord.*

mp *f* *mp* *f* *ord.*

mp *f* *mp* *f* *ord.*

mp *f* *mp* *f* *ord.*

mp *f* *mp* *f* *ord.*

poco sul pont.

mp *mf* *mp* *f*

mp *f*

mp *f* *mf*

*) If tempo is too high, omit chord in the left hand and split sextuplets on both hands,
 **) Double Bartók-pizz.: pull up IV with thumb, III with index finger, then release strings.
 ***) If possible double Bartók-pizz.: pull up III (Ton B¹) with thumb, II with index finger, then release strings.

401

Fl. 1, 2

Ob.

Kl. 1, 2
slap with tone

Eg.
son cuivré

Hr.

Tr. 1, 2

Pos.

Schlg. 1, 2
(* = very small Bongo)
(• = Tom-Toms)
(x = Floor-Tom)
(kl. Trommel) ** gr. Trommel
(with stick [possibly handle] on rim)

Klav.

Hfe.

subito
poco meno mosso
♩ = ca. 130 (124 min.)

VI. 1, 2

Va. 1, 2

Vc. 1, 2

Kb.

ord. → sul pont.
al tallone sul pont.
ff arco ord. ten. poss. (pizz.) arco sul pont.
ff arco ord. ten. poss. (pizz.) arco sul pont.
ff arco ord. ten. poss. (pizz.) arco poco sul pont.
(sound: h')

*) The accents are subject to the decrescendo.

**) For the hits on the membrane: use bass drum sticks. If switching to sticks is not possible use handle for x-hits.

***) c² sharp, d² sharp plus chromatic cluster e²-c³: 

409

Kl. 1 (only if necessary) (g)

Kl. 2

Fg. *molto stacc.* *mf*

Tr. 1

Tr. 2

Klav. *poco sfz* *poco sfz* *poco sfz* *poco sfz*

VI. 1 III pizz. *mf*

VI. 2 III pizz. *mf*

Va. 1 pizz. *mf*

Va. 2 pizz. *mf*

Vc. 1 (pizz.)

Vc. 2 (pizz.)

*) ossia (only if necessary):

**) ossia:

411

Kl. 1 (tr.)

Kl. 2 (tr.)

Fg.

Hr. con sord. mf

Tr. 1 (tr.)

Tr. 2 (tr.)

Klav. 6 (tr.)

VI. 1 (pizz.)


VI. 2 (pizz.)

Va. 1 (pizz.)

Va. 2 (pizz.)

Vc. 1 (pizz.)

Vc. 2 (pizz.)

*) ossia (only if necessary): 

413 (like T. 161)

Fl. 1 (like T. 161) *pp*

Fl. 2 (like T. 162)

Kl. 1 *ppp* 5

Kl. 2 *ppp*

Hr. *ppp* sul D 7. overtone

Tr. 1

Tr. 2

Schlgz. 1 Marimbaphon (soft) clear accents *ppp* 3

Schlgz. 2 Vibraphon clear accents *ppp* 3

Klav. r. h.

Hfe. *pp quasi bisbigliando* 3

VI. 1 arco molto sul tasto IV III II II III IV 6V 6V sim. 6 6 gliss. sul III

VI. 2 arco molto sul tasto IV III II II III IV 6V 6V sim. 6 6 gliss. sul III

Va. 1 arco molto sul tasto III II I I II III sim. 3 3 3 3

Va. 2 arco molto sul tasto III II I I II III sim. 3 3 3 3

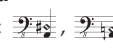
Vc. 1 arco poco sul pont. *ppp* * ** 7.

Vc. 2 arco poco sul pont. *ppp* * ** 7.

Kb. arco poco sul pont. *ppp* * ** 7.

*) > = short bow accents at *ppp*

**) sound

**) ossia: 

415

Fl. 1 *p*

Fl. 2 *pp*

Kl. 1 *p* *pp*

Kl. 2 *p* *pp*

Hr. *p*

Tr. 1 *pp* con sord. (straight)

Tr. 2 (3rd slide pulled out) *ppp* con sord. (straight) *mp*

Schlwg. 1 (Marimbaphon) *pp*

Schlwg. 2 (Vibraphon) *pp*

Klav. (piano) *pp*

Hfe. *mp* *p*

VI. 1 *p* gliss. sul IV

VI. 2 *p* gliss. sul IV

Va. 1 *p*

Va. 2 *p*

Vc. 1 *p*

Vc. 2 *p*

Kb. *p*

419

The score is for measures 419-422. It includes parts for Klavier (Kl.), Schlagzeug (Schl.) with Marimbaphon and Vibraphon, Violinen (Vl.), Violoncelli (Vc.), and Kontrabaß (Kb.).

- Klavier (Kl.):** Two staves. Treble clef. Features triplet patterns with accents and dynamic markings *mp*, *(non cresc.)*, and *poco sfz*.
- Schlagzeug (Schl.):** Two staves. Treble clef. Includes Marimbaphon and Vibraphon parts. Dynamic markings include *mp*, *p*, *mp*, and *poco sfz*. A note in the Vibraphon part is marked with an asterisk (*).
- Violinen (Vl.):** Two staves. Treble clef. Dynamic markings include *mf* and *sfz*. A second ending bracket (II) is present in the second staff.
- Violoncelli (Vc.):** Two staves. Bass clef. Dynamic markings include *mp*, *mf*, and *sfz*.
- Kontrabaß (Kb.):** One staff. Bass clef. Dynamic markings include *mp* and *mf*. A *pizz.* marking is present at the start.
- Other Instruments:** Horns (Hr.), Trumpets (Tr.), and Trombones (Tbn.) are listed on the left but have no notation in this section.

*) ossia (only if necessary): 

421

Fl. 1, 2

Ob. (like T. 169)

Kl. 1, 2

Fg.

Hr. (3rd slide pulled out)

Tr. (1st + 3rd slide pulled out), con sord. (straight)

Pos.

Schlg. (Marimbaphon), (Vibraphon)

Klav. sfz, softly

Hfe. p softly, quasi bisbigliando

VI. 1, 2 arco, molto sul tasto, gliss. sul III, gliss. sul IV, sim., 6, mp

Va. 1, 2 arco, molto sul tasto, sim., 3, mp

Vc. 1, 2 arco poco sul pont., mp, arco poco sul pont., pp

Kb. arco poco sul pont., mp, arco poco sul pont., pp

It can also be chosen another alignment of the tones (even changing)

423 → a lot of air, noisy

Fl. 1 *p* → a lot of air, noisy

Fl. 2 *p* take kl. Flöte

Ob. *ff* *p* *tr*

Kl. 1 *ff* *p* *tr*

Kl. 2 *ff* *p* *tr*

Fg. *p* *mf* *p sub.* *ff* take Kontrafagott

Hr. *mp* *mf* *p sub.* *f* *stacc.* *mf sub.*

Tr. 1 *p* *mp* *mf* *p sub.* *f* *stacc.* *mf sub.*

Tr. 2 *p* *mp* *mf* *p sub.* *f* *stacc.* *mf sub.*

Pos. *mp* *mf* *p sub.* *f* *stacc.* *mf sub.*

Schlg. 1 (Marimbaphon) *mp sub.* *ff*

Schlg. 2 (Vibraphon) *mp sub.* *p* *ff*

Klav. *mp sub.* *p* *ff*

Hfe. *mf* *fff*

VI. 1 → sul pont. *pp* *fff ruvido* arco ord, alla corda, marcato IV →

VI. 2 → sul pont. *pp* *fff ruvido* arco ord, alla corda, marcato 5 IV

Va. 1 → sul pont. *pp* *fff ruvido* arco ord, alla corda, marcato 5

Va. 2 → sul pont. *pp* *fff ruvido* arco ord, alla corda, marcato 3

Vc. 1 *mf* *fff ruvido* arco ord, alla corda, marcato 3

Vc. 2 *mf* *fff ruvido* arco ord, alla corda, marcato 5

Kb. *mf* *fff ruvido* arco ord, alla corda, marcato 3

*) Bartók-pizz. on completely muted string.

426

Ob. *ff* (tr)

Kl. 1 *ff* (tr)

Kl. 2 *ff* (tr) take Bassklarinette

Kfg. Kontrafagott *mf* frull. frull.

Hr. *mp* ten. 3

Tr. 1 *mp* ten. 3

Tr. 2 *mp* ten. 3

Pos. *mp* ten. 3

Schlg. (Marimbaphon) *f* *f* *ff* *mp*

Schlg. (Vibraphon) *f* *f* *ff* *mp*

Klav. *fff* *mf* *ff*

Hfe. *fff*

VI. 1

VI. 2

Va. 1

Va. 2

Vc. 1

Vc. 2

Kb. 1

Kb. 2

435

kl. Fl. *f* (dynamics behinds flute)

Fl. 1 *fff*

Ob. *mf* *f*

Tr. 1 con sord. (cup) *mf* *f*

Schlg. (Marimbaphon) *ff* *mf* *ff(f)*
 (Glockenspiel) *ff* *fff* *ff* *mf* *ff*

Klav. *f* *ff* *fff*

Hfe. *sempre fff* l.v. sempre


VI. 1 *mp* *f* *mf* *ff*
 2 *mf* *ff*

Va. 1 *mf* *ff*
 2 *mf* *ff*

Vc. 1 *f* *mf* *ff*
 2 *f*

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

*) Flatter-tonguings, trills always as close as possible.

***) sound: 

440

kl. Fl. *mf* *mp* *ff*

Fl. 1 *mf* *fff*

Ob. *mf* *ff* *poco*

Tr. 1 *mf* *ff* *poco*

Schlg. (Marimbaphon) (8) *tr* *tr* *tr*

(Glockenspiel) *tr* *tr*

Klav. *f* *fff* *f* *fff* *con tutta forza*

Hfe. *fff*

VI. 1 *pizz.* *ff* *sffz* *arco* *ff*

2 *pizz.* *ff* *sffz* *arco* *ff*

Va. 1 *pizz.* *ff* *sffz* *arco* *ff*

2 *pizz.* *ff* *sffz* *arco* *ff*

Vc. 1 *arco* *ff*

$(\frac{2+2+2}{8})$

444

kl. Fl. *f* *mp* *f* (lowering more than a quarter tone)

Fl. 1 *f* *mp* *f* 11.

Ob. *f* *mp* *f* (minimal lowering)

Kl. 1 *f* *mp* *f* 10.

Kl. 2 *f* *mp* *f* (lowering less than a quarter tone) 7.

Fg. *f*

Hr. *p* *f*

Tr. 1 *p* *f*

Tr. 2 *p* *f*

Pos. *p* *f*

Schlgz. (Marimbaphon) *f* *mf* *f* (Röhrglocken l.v. sempre)

gr. Trommel (soft) *mf*

Klav. *f* *ff* *mf*

Hfe. *ff* *ff* l.v.

$(\frac{2+2+2}{8})$

VI. 1 *fff* *p* *mp* *f* *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff*

VI. 2 *fff* *p* *mp* *f* *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff*

Va. 1 *fff* *p* *mp* *f* *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff*

Va. 2 *fff* *p* *mp* *f* *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff*

Vc. 1 *fff* *p* *mp* *f* *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff*

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

Kb. *fff* *p* *mp* *f* *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *distinto*

poco rit. -----

447

kl. Fl. *pp* *sfp*

Fl. 1 *pp* *sfp*

Ob. *pp* *sfp*

Kl. 1 *pp* *sfp* 10. (like T. 193)

Kl. 2 *pp* *sfp* 7. (like T. 193)

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

Hr. *p* *mp* *sfnp* *f*

Tr. 1 *p* *mf* *ff*

Tr. 2 *p* *sfnp* *mf* *f*

Pos. *p* *sfnp* *f*

Schlg. 1 (Röhrenglocken) *mf* *f* *ff*

Schlg. 2 (gr. Trommel) *p* *mf* *f*

Klav. *ff* *fff*
(8) -----
 (200) -----
 at beginning don't release pedal fully

Hfe. *fff*

VI. 1 *distinto ff* *mp*

VI. 2 *distinto ff* *mp*

Va. 1 *ff* *mp*

Va. 2 *distinto ff* *mp*

Vc. 1 *ff* *mp*

Vc. 2 *distinto ff* *mp*

Kb. *ff* *fff*

poco rit. -----

poco meno mosso

kl. Fl. *f p sub.*

Fl. 1 *f p sub.*

Ob. *f p sub.* (like T. 200)

Kl. 1 *f p sub.* 10. (minimal lowering)

Kl. 2 *f p sub.* 13. (lowering more than a quarter tone)

Fg. *f ff*

Hr. *f*

Tr. 1 *f mp*

Tr. 2 *f*

Pos. *mp f*

Schlg. 1 (Röhrenglocken)

Schlg. 2 (Gong) *f*

Klav. *mf ff* trem. as close as possible
pedal change ad lib.

Hfe. *ff fff*

poco meno mosso

VI. 1 *f*

VI. 2 *f*

Va. 1 *f*

Va. 2 *f*

Vc. 1 *f*

Vc. 2 *f*

Kb. *ff*

454

kl. Fl. *f* *p* *mf*

Fl. 1 *f* *p* *ff* *mp* *ff*

Ob. *f* *p* *ff* *mp* *ff*

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

2 *f* *p* *ff* *mp* *ff*

Fg. *mf* *f*

Hr. *mp sub.* *mf* *mp* *f*

Tr. 1 *f* *mp* *f*

2 *mp sub.* *mf* *mp* *f*

Pos. *mp sub.* *mf* *mp* *f*

Schlz. 1 Pauken *p* *gliss.* *f*

2 Becken (ord., stick) *p* (ride) *f* (crash) *p*

Klav. *p* *fff*

Hfe. *fff* as dense as possible *fff*

VI. 1 *f* *fff* *mp sub.* poco sul pont.

2 *f* *fff* *mp sub.* poco sul pont.

Va. 1 *f* *fff* *5* poco sul pont.

2 *f* *fff* poco sul pont. détaché

Vc. 1 *f* *fff* poco sul pont.

2 *f* *fff* poco sul pont.

Kb. *f* *fff* poco sul pont.

kl. Fl. *mf* *ff* *mp* *f* *mp* *f* *mp* *f*

Fl. 1 *mp* *ff* *mp* *ff* *mp* *f* *mp* *f* *mp* *f*

Ob. *mp* *ff* *mp* *ff* *mp* *f* *mp* *f* *mp* *f*

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

Kl. 2 *mp* *ff* *mp* *ff* *mf* *mf* *mf*

Fg. *p* *mf* *p* *mf* *mp* *f* *mp* *f*

Hr. *p* *mf* *p* *mf* *p* *mf* *p* *mf*

Tr. 1 *p* *mf* *p* *mf* *p* *mf* *p* *mf*

Tr. 2 *p* *mf* *p* *mf* *p* *mf* *p* *mf*

Pos. *p* *mf* *p* *mf* *p* *mf* *p* *mf*

Schlag. (Becken) *ff* *mp* *mf*

Becken (crash) (marimba sticks) *mp*

Klav. *fff* *mf* *f*

Hfe. *fff*

VI. 1 *fff* *mf* *ff* *mf*

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

Va. 1 *f* *f* *f*

Va. 2 *f* *f* *f*

Vc. 1 *sfz* *sfz*

Vc. 2 *sfz* *sfz*

Kb. *sfz* *sfz*

*) If switching to bass drum is not possible, m. 206 is to be played by player 1.

460

kl. Fl. *mp* *f* *mp* *f* *mp* *f* *mp* *ff* *mf* *3*

Fl. 1 *mp* *f* *mp* *f* *mp* *f* *mp* *ff* *mf* *3*

Ob. *mp* *f* *mp* *f* *mp* *f* *mp* *ff* *mf* *3*

Kl. 1 *ff* *3* *5* *6*

Kl. 2 *ff* *3* *5* *6*

Fg. *mp* *f* *mp* *f* *mp* *f* *mp* *ff* *mf* *3*

Hr. *mp* *f* *mp* *f* *mp* *f* *mp* *ff* *mf* *3*

Tr. 1 *mp* *f* *mp* *f* *mp* *f* *mp* *ff* *mf* *3*

Tr. 2 *mp* *f* *mp* *f* *mp* *f* *mp* *ff* *mf* *3*

Pos. *mp* *f* *mp* *f* *mp* *f* *mp* *ff* *mf* *3*

Schlg. 1 (Becken) *mf* *ff* *mp*

Schlg. 2 gr. Trommel *mf* *p* *f* *mp*

Klav. *ff* *fff* *6* *6*

Hfe. *f*

VI. 1 *mf* *ff* *8*

VI. 2 *mf* *ff* *8*

Va. 1 *f* *ff* *sfz* *mf* *ord.*

Va. 2 *f* *ff* *sfz* *mf* *ord.*

Vc. 1 *mp* *sfzp* *fff* *mf*

Vc. 2 *mp* *sfzp* *fff* *mf*

Kb. *mp* *sfzp* *fff* *mf*

*) Increasingly exaggerated bow pressure, trending to noisiness.

142 sub. più mosso

463 ♩ = 152 min.

molto ritmico, inesorabile

kl. Fl. *ff* *fff*

Fl. 1 *ff* *fff*

Ob. *ff* *fff*

Kl. 1 *fff* *fff*

Kl. 2 *fff* *fff*

Fg. *fff* *mp* *fff* *mp* *fff* *mp* *fff*

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

Tr. 1 *f* *ff*

Tr. 2 *p* *ff* *p* *ff* *p* *ff*

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

Schlg. (Becken) *fff* *Opemgong*
(gr. Trommel) *fff* *rim shot*

Klav. *fff* *fff* *fff* *fff* *fff* *fff*

Hfe. *fff* *hard* *fff* *fff* *fff* *fff*

sub. più mosso

♩ = 152 min.

molto ritmico, inesorabile

VI. 1 *fff* *f* *molto* *mf* *molto* *mf* *molto*

VI. 2 *fff* *f* *molto* *mf* *molto* *mf* *molto*

Va. 1 *fff* *f* *molto* *mf* *molto* *mf* *molto*

Va. 2 *fff* *f* *molto* *mf* *molto* *mf* *molto*

Vc. 1 *fff* *mp* *fff* *mp* *fff* *mp* *fff*

Vc. 2 *fff* *mp* *fff* *mp* *fff* *mp* *fff*

Kb. *fff* *mp* *fff* *mp* *fff* *mp* *fff*

*) Bow behind the bridge on the indicated string(s), extreme bow pressure at frog, at the stringholder; very noisy and dry (no "squeaking").

***) ossia: flageolet at the position of the tone 

472

kl. Fl. *ff* *sim.* *ff* *sim.* *ff* *sim.*

Fl. 1 *ff* *sim.* *ff* *sim.* *ff* *sim.*

Ob. *ff* *sim.* *ff* *sim.* *ff* *sim.*

Kl. 1 *ff* *sim.* *ff* *sim.* *ff* *sim.*

2 *ff* *sim.* *ff* *sim.* *ff* *sim.*

Fg. *ff* *sim.* *fff* *sim.* *ff* *sim.*

Hr. *f* *sim.* *ff* *sim.* *f* *sim.*

Tr. 1 *f* *sim.* *ff* *sim.* *f* *sim.*

2 *f* *sim.* *ff* *sim.* *f* *sim.*

Pos. *f* *sim.* *ff* *sim.* *f* *sim.*

Schlgz. 1 (Marimbaphon) *ff* *sim.* *mp molto* *mf* *sim.* *mp molto* *mf* *mf* *mp*

2 (Vibraphon) *ff* *sim.* *mp molto* *mf* *sim.* *mp molto* *mf* *mf* *mp*

Klav. *p* *fff* *fff* *p* *fff* *fff* *p* *fff*

Hfe. (Guero) *f* *mf* *f* *mf* *f* *mf* *f* *mf*

VI. 1 *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

2 *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

Va. 1 *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

2 *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

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

2 *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

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

