

Philipp Maintz

hängende gärten

für großes orchester

(2016/17)



Bärenreiter Kassel · Basel · London · New York · Praha
BA 11158

*Auftragswerk des Deutschen Symphonie-Orchesters Berlin
gemeinsam mit der Basel Sinfonietta*

für christoph

Uraufführung: 28. Mai 2017, Berlin (Philharmonie)

Deutsches Symphonie Orchester Berlin
Christoph Eschenbach, Leitung

Aufführungsdauer: ca. 20 Minuten

Das Aufführungsmaterial ist leihweise erhältlich

Besetzung

3 Flöten (2. auch Piccoloflöte, 3. auch Piccolo- und Altflöte)
2 Oboen
1 Englisch Horn
2 Klarinetten in B \flat
1 Bassklarinette in B \flat
2 Fagotte (2. auch 2. Kontrafagott)
1 Kontrafagott

4 Hörner in F
3 Trompeten
3 Posaunen (Tenorbass)
1 Tuba (Kontrabass)

1 Harfe
1 Klavier

14 Violinen I
12 Violinen II
10 Violen
8 Violoncelli
6 Kontrabässe (5-Saiter)

4 Schlagzeuger:

I	II	III	IV
Vibraphon Glockenspiel 5 Bongos Triangel (1) 2 Becken (Ride 1, 3) Tam-Tam (1)	Röhrenglocken 5 Tomtoms Gran Cassa (mit III) Triangel (2, 4) 2 Becken (Ride 2, 4) chin. Becken (gliss. aufwärts) Stahlfeder (1) Peitsche	Marimbaphon Pauken (A, C, G, D) Cymbales antiques Gran Cassa (mit II) 4 Becken (Ride 5, 7, 2 Crash) Stahlfeder (2)	5 Bongos 2 Congas 2 Triangeln (3, 5) 2 Becken (Ride 6, 8) Tam-Tam (2) kleine Trommel (mit Saiten) Chimes

Die Partitur ist in C notiert.



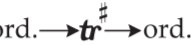

Vorzeichen gelten nur für die Note, vor der sie stehen in der betreffenden Oktave. Auflösungszeichen stehen der Sicherheit halber. Ausnahmen bilden unmittelbare Wiederholungen unter dem selben Balken.

Vorschläge werden immer vor der Zeit gespielt.






Piccolo klingt eine Oktave, Glockenspiel und Cymbales antiques zwei Oktaven höher, Kontrafagott und Kontrabässe eine Oktave tiefer als notiert.

Einige Schlagzeuginstrumente sind als 1, 2, 3 usw. als von hoch nach tief numeriert.










Legende

-  Das hochgestellte Vorzeichen bei Trillern und Verzierungen bezieht sich immer auf den nächsthöheren diatonischen Ton, mit dem getrillert werden soll. Bei Mordenten steht es darunter und bezieht sich auf den nächstniedrigeren diatonischen Ton. Sollen Triller nach unten ausgeführt werden, ist der entsprechende Wechselton in Klammern angegeben.
-  kurzer Halt, Fermate, lange Fermate
-  Übergang vom gehaltenen Ton zum Triller und vice versa. Auszuführen als Accelerando und Rallentando. Analog sind Übergänge zwischen gehaltenem Ton und Tremolo oder Flatterzunge auszuführen.
-  Übergang von non vibrato zu vibrato molto. Danach wieder ohne Vibrato weiterspielen. Diese Anweisung existiert auch vice versa.

Bläser


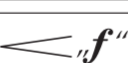
-  normale Tongebung  mit deutlichem Luftgeräusch  nur Luftgeräusch (mit definiertem Griff)
-  Übergänge zwischen den verschiedenen Tongebungsformen
-  Variation der Embouchure: normal, leichtes Umschlagen in Multiphonic, starkes Umschlagen in Multiphonic (so dass der Grundton nicht mehr erkennbar ist)

Schlagzeug

- | | |
|---|---|
|  harter Schlägel |  Triangelstab |
|  mittelharter Schlägel |  Röhrenglockenhammer |
|  weicher Schlägel |  Besen |
|  Metallkopfschlägel |  Bassbogen |
|  Tamtam- / Gran Cassa-Schlägel | |

Streicher

- | | |
|--|---|
| PN normale Bogenposition | c.l.batt col legno battuto |
| SP sul ponticello | c.l.tratto col legno tratto (mit dem Bogenholz gestrichen) |
| ESP estremamente sul ponticello | c.cr.batt con crini battuto (mit dem Bogenhaar geschlagen) |
| PT auf dem Steg | batt lg. e crini mit Bogenhaar und -holz geschlagen |
| ST sul tasto | flaut. molto flautando molto (Strich ohne Druck, aber mit viel Bogen) |
| MST molto sul Tasto (fast am Griffinger) | |

-  tonloses Streichen auf dem Steg: alle Saiten gedämpft halten, den Bogen in einem Winkel von ca 45° führen. Das Resultat ist ein reines Streichgeräusch – quasi weißes Rauschen. Die dynamische Angabe in Anführungszeichen bezeichnet dabei die Intensität der Ausführung, nicht das Resultat.
- 

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I

Philipp Maintz

$\text{♩} = 78, \text{delicato e distinto}$

3/4 **4/4** **3/4** **4/4**

fl 1 + 2
ob 1 + 2
kl 1 + 2
bkl
fg 1 + 2
hn 1 + 2
hn 3 + 4
tp 1
tp 2
tp 3
pos 1 + 2
pos 3
tba
sitaraphon
schz 1
schz 2
schz 3
schz 4
M
Klav

$\text{♩} = 78, \text{delicato e distinto}$

3/4 **4/4** **3/4** **4/4**

VN I
VN II
VA
VC
KB

pochiss. allarg. → torn. — al. = 78, a tempo

3/4 **2/4** **3/4** **4/4** **3/4**

fl
fl 1
fl 2
fl
ob
kl 1
kl 2
fag 1
fag 2
hob 1
hob 2
(harmon-mute)
tp 1
(harmon-mute)
tp 2
(harmon-mute)
tp 3
pos 1 + 2
schz 1
schz 2
schz 3
schz 4
hf
klav

Musical notation includes dynamics (pp, mp, mf, f), articulation (acc, stacc), and performance instructions like 'Klangfächer', 'Mangelfächer', 'sicheren mit Luftgeräusch', 'schlän am stet gedämpft halten', and 'verklingen lassen, dann aufheben'.

pochiss. allarg. → torn. — al. = 78, a tempo

3/4 **2/4** **3/4** **4/4** **3/4**

VN I
1-2
3-4
5-8
9-14
VN II
1-2
3-4
5-8
9-12
VA
1-2
3-4
5-10
VC
1-2
3-4
5-8
KB
1-2
3-6

Musical notation includes dynamics (pp, mp, mf, f), articulation (acc, stacc), and performance instructions like 'arco div.', 'pizz. unis.', 'arco unis.', 'tremolo su una corda', 'con vibrato', and 'arco sp'.

poch. allarg. —> torn. — al —> ♩ = 78, a tempo

4/8 3/4 4/4

Musical score for woodwinds and strings, measures 14-17. The score includes parts for Flute 1 & 2, Oboe, Clarinet in Bb, Bassoon, Horns 1-4, Trumpets 1-3, Trombones 1-3, Percussion 1 & 2, Glockenspiel, Snare Drum 1-3, Cymbal, and Keyboard. The score features complex rhythmic patterns, dynamic markings (pp, mf, f, ppp), and performance instructions such as 'molto edico', 'klangfarblich', and 'vibrasjon'. The time signature changes from 4/8 to 3/4 to 4/4.

poch. allarg. —> torn. — al —> ♩ = 78, a tempo

4/8 3/4 4/4

Musical score for strings, measures 14-17. The score includes parts for Violins I & II, Violas, Cellos, and Double Basses. The score features complex rhythmic patterns, dynamic markings (pp, mf, f, ppp), and performance instructions such as 'tremolo su una corda', 'div.', 'arco', and 'pizz.'. The time signature changes from 4/8 to 3/4 to 4/4.

poch. allarg. → $\text{♩} = 39 \text{ sub.}$

3/4 **4/4** **3/4** **4/4**

Fl 1
Fl 2
ob
kl 1
fg 1
hn 1
hn 3
tp 1
schiz 1
schiz 2
schiz 3
schiz 4
tr
klav

3/4 **4/4** **3/4** **4/4**

VN I
VN II
VA
VC
KB

ppp, p, mp, f, sfz, sfz2, sfz3, sfz4, sfz5, sfz6, sfz7, sfz8, sfz9, sfz10, sfz11, sfz12, sfz13, sfz14, sfz15, sfz16, sfz17, sfz18, sfz19, sfz20, sfz21, sfz22, sfz23, sfz24, sfz25, sfz26, sfz27, sfz28, sfz29, sfz30, sfz31, sfz32, sfz33, sfz34, sfz35, sfz36, sfz37, sfz38, sfz39, sfz40, sfz41, sfz42, sfz43, sfz44, sfz45, sfz46, sfz47, sfz48, sfz49, sfz50, sfz51, sfz52, sfz53, sfz54, sfz55, sfz56, sfz57, sfz58, sfz59, sfz60, sfz61, sfz62, sfz63, sfz64, sfz65, sfz66, sfz67, sfz68, sfz69, sfz70, sfz71, sfz72, sfz73, sfz74, sfz75, sfz76, sfz77, sfz78, sfz79, sfz80, sfz81, sfz82, sfz83, sfz84, sfz85, sfz86, sfz87, sfz88, sfz89, sfz90, sfz91, sfz92, sfz93, sfz94, sfz95, sfz96, sfz97, sfz98, sfz99, sfz100

loggiero, delicately, staccato, tremolo su una corda, sfz, sfz2, sfz3, sfz4, sfz5, sfz6, sfz7, sfz8, sfz9, sfz10, sfz11, sfz12, sfz13, sfz14, sfz15, sfz16, sfz17, sfz18, sfz19, sfz20, sfz21, sfz22, sfz23, sfz24, sfz25, sfz26, sfz27, sfz28, sfz29, sfz30, sfz31, sfz32, sfz33, sfz34, sfz35, sfz36, sfz37, sfz38, sfz39, sfz40, sfz41, sfz42, sfz43, sfz44, sfz45, sfz46, sfz47, sfz48, sfz49, sfz50, sfz51, sfz52, sfz53, sfz54, sfz55, sfz56, sfz57, sfz58, sfz59, sfz60, sfz61, sfz62, sfz63, sfz64, sfz65, sfz66, sfz67, sfz68, sfz69, sfz70, sfz71, sfz72, sfz73, sfz74, sfz75, sfz76, sfz77, sfz78, sfz79, sfz80, sfz81, sfz82, sfz83, sfz84, sfz85, sfz86, sfz87, sfz88, sfz89, sfz90, sfz91, sfz92, sfz93, sfz94, sfz95, sfz96, sfz97, sfz98, sfz99, sfz100

3/4 2/4 3/4 4/4 poch. allarg. →

fl 1
fl 2
ob
kl 1
kl 2
fg 1
fg 2
hn 1
hn 2
hn 3
hn 4
trp 1
tromboni (truba)
tp 1
glöckenspiel
schz 1
schz 2
schz 3
schz 4
hf
klav

3/4 2/4 3/4 4/4 poch. allarg. →

VN I
VN II
VA
VC
KB

Musical score for woodwinds and strings, measures 71-80. The score includes parts for Flute 1 & 2 (fl. 1, fl. 2), Oboe 1 & 2 (ob. 1, ob. 2), Horn 1, 2, 3 & 4 (hn 1, hn 2, hn 3+4), Trumpet 1 (tp 1), Trombone 1-3 (pos 1-3), Clarinet in Bb (schz 1), Clarinet in A (schz 2), Clarinet in Bb (schz 3), Clarinet in Bb (schz 4), Bassoon (fag.), and Piano (klav.). The score features various dynamics such as *mf*, *pp*, *f*, *ppp*, *mp*, and *ppp*. It includes performance instructions like *molto edolo*, *clangoroso*, *espressivo*, and *glucksmusik!*. Time signatures 3/8, 4/8, 5/8, 3/4, and 4/4 are indicated at the top of the score.

Musical score for strings, measures 71-80. The score includes parts for Violin I (VN I), Violin II (VN II), Viola (VA), Violoncello (VC), and Kontrabaß (KB). The score features various dynamics such as *mp*, *p*, *ppp*, *f*, *pp*, *mp*, and *ppp*. It includes performance instructions like *pizz.*, *arco*, *arco oppressivo*, *tremolo su una corda*, *gliss.*, *stacc.*, *div.*, *uniss.*, *espress.*, and *ord.*. Time signatures 3/8, 4/8, 5/8, 3/4, and 4/4 are indicated at the top of the score.

This page of a musical score, numbered 12, contains a variety of instruments and parts. The top section includes woodwinds (flutes, oboes, bassoons, clarinets), brass (trumpets, trombones, tuba), and percussion (snare, tom-toms, cymbals, triangle, xylophone, mridangam, tabla). The bottom section features strings (Violin I, Violin II, Viola, Violoncello, Kontrabaß) and keyboard instruments (Harp, Clavichord). The score is written in a complex, multi-measure style with frequent changes in time signature (3/4, 2/4, 3/8, 4/8) and dynamic markings (ppp, pp, p, mf, f, ff, mp, mf, p, pp). It includes detailed performance instructions such as 'molto edolo', 'come sopra', 'solo', 'gliss.', 'arco', 'pizz.', 'div.', 'tremolo su una corda', and 'ppn. aspegg.'. The notation is dense, with many slurs, ties, and articulation marks. The page is divided into two main systems, with the first system ending at measure 80 and the second system continuing from there. The overall style is characteristic of a late 19th or early 20th-century orchestral score.

♩ = 52, subito string. ————— al ————— ♩ = 78

88

2/4 3/4 4/4

picc 1
fl 1
fl 2
ob 1
ob 2
ob 3
kl 1
kl 2
bkl
fg 1
fg 2
hn 1
hn 2
hn 3
hn 4
tp 1
tp 2
tp 3
pos 1-3
tba
schz 1
schz 2
schz 3
schz 4
tr
klav

♩ = 52, subito string. ————— al ————— ♩ = 78

2/4 3/4 4/4

VN I 1-4
VN I 5-8
VN II 1-4
VN II 5-8
VA 1-4
VA 5-6
VA 7-10
VC 1-4
VC 5-8
KB 1-4
KB 3-6

espansivo, ♩ = 52

117

5/4 3/4 4/4 3/4

allargando

picc 1
picc 2
fl 1
ob 1
ob 2
eh
kl 1
kl 2
bkl
tp 1
tp 2
tp 3
tr 1
tr 2
tr 3
pos 1-3
tba
glockenspiel
schiz 1
schiz 2
schiz 3
schiz 4
harp
klav

espansivo, ♩ = 52

5/4 3/4 4/4 3/4

allargando

VN I
VN II
VA
VC
KB

poch. allarg. ♩ = 78, sub. a tempo

134

piccolo
 fl 1
 fl 2
 ob 1
 ob 2
 eh
 kl 1
 kl 2
 bkl
 fg 1
 fg 2
 kfg 1
 hn 1
 hn 2
 hn 3
 hn 4
 tp 1
 (horn) 2
 tp 2
 tp 3
 pos 1
 pos 2
 pos 3
 tba
 glöckchen
 schz 1
 schz 2
 schz 3
 schz 4
 hf
 klav
 VN I
 VN II
 VA
 VC
 KB

poch. allarg. ♩ = 78, sub. a tempo

BA 11158

poch. allarg. —————> torn. —————> al —————> $\text{♩} = 78 / \text{♩} = 156, \text{ a tempo}$

The score is divided into two systems. The first system (measures 189-200) includes parts for Piccolo, Flute (Fl.), Oboe (ob.), Clarinet (cl.), Bassoon (fag.), Horn (Hr.), Trumpet (Tp.), Trombone (Tbn.), Saxophone (Saxofon), Percussion (Schl.), and Keyboard (Klav.). The second system (measures 201-210) includes parts for Violin I (VN I), Violin II (VN II), Viola (VA), Violoncello (VC), and Kontrabaß (KB). The score features various time signatures (3/4, 5/8, 3/8, 4/4, 4/8, 6/8) and dynamic markings such as *pp*, *mp*, *mf*, *f*, and *ppp*. Performance instructions include *poch. allarg.*, *torn.*, and *al*. Specific performance notes for strings include *V tremolo su una corda* and *arco*.

♩ = 52

poch. allarg. →

209

picc 1

fl.

ob.

kl. 1

kl. 2

kl. 3

fag. 1

fag. 2

fag. 3

hn 1

hn 2

hn 3

hn 4

tp 1

(basson-mute)

tp 2

(basson-mute)

tp 3

(basson-mute)

schiz 1

schiz 2

schiz 3

schiz 4

harf.

KB

3/8

4/8

3/8

2/8

4/4

3/4

4/4

3/8

4/8

3/8

2/8

4/4

3/4

4/4

♩ = 52

poch. allarg. →

BA 11158

224

$\text{♩} = 39$ $\text{♩} = 104$

4/4 3/4 4/4 2/4 4/4

oh
kl 1
fg 1
klg 1
klg 2
schz 1
schz 2
schz 3
schz 4
hf
klav

1-2
3-4
5-8
9-14

1-2
3-4
5-6
7-12

1-2
3-4
5-10

1
2
3-4
5-6
7-8

1-2
3-4
5-6

BA 11158

♩ = 78

230

3/4 3/8 3/4 2/8 4/8 5/4 5/8

picc 1
ob
tpt 1
tpt 2
fag 1
fag 2
trpt 1
trpt 2
schz 1
schz 2
schz 3
schz 4
trb
klav

♩ = 78

3/4 3/8 3/4 2/8 4/8 5/4 5/8

VN I
VN II
VC
KB

poco allargando → sting. → al → ♩ = 78

283

4/4 **3/4** **2/4**

oh

klb

fg 1

schz 1

schz 2

schz 3

schz 4

hf

klav

die säiten am steg mit dem finger gedämpft halten

poco allargando → sting. → al → ♩ = 78

4/4 **3/4** **2/4**

VN I

VN II

VA

VC

tremolo su una corda

espress.

5. harmonica

leggero

trianzel (2. 3)

side (2. 3)

side (2. 3)

auf die kuppe

marimbabun

die säiten am steg mit dem finger gedämpft halten

espressivo con vibrato

unifs

IV

317

3/8 4/4 3/4 3/8 3/4 3/8 4/8

picc 1
picc 2
ob1
ob2
ob3
ob4
kl1
kl2
kl3
kl4
fg1
fg2
hg1
hg2
hg3
hg4
tp1
tp2
tp3
pos1
pos2
pos3
tba
saxobas
schz1
schz2
saxobas
schz3
schz4
trf
klav

3/8 4/4 3/4 3/8 3/4 3/8 4/8

VI 1-2
VI 3-4
VI 5-6
VI 7-8
VI 9-14
VA 1-2
VA 3-4
VA 5-6
VA 7-8
VA 9-10
VC 1
VC 2
VC 3
VC 4
VC 5-6
VC 7-8
KB 1
KB 2
KB 3
KB 4
KB 5-6

$\text{♩} = 156 / \text{♩} = 78, \text{ subito}$ (senz'alcuno rit.)

328

picc 1

fl 1

fl 3

ob 1

ob 2

eh

kl 1

kl 2

bkl

fg 1

klg 1

hn 1

hn 2

hn 3

hn 4

tp 1-2

tp 3

pos 1

pos 2

pos 3

tba

ukulele

schz 1

schz 2

schz 3

schz 4

hf

klav

$\text{♩} = 156 / \text{♩} = 78, \text{ subito}$ (senz'alcuno rit.)

1-4

5-8

9-14

VN I

1-4

5-8

9-12

VN II

1-4

5-10

VA

1-4

5-8

VC

1-2

3-6

KB

attacca

337

4/4 2/4 3/4

kg 1
kg 2
pos 1
pos 2
pos 3
tba
schz 1
schz 2
schz 3
schz 4
klav
VC
KB

The musical score for measures 337-340 is arranged in a multi-system format. The top system includes staves for kg 1, kg 2, pos 1, pos 2, pos 3, tba, schz 1, schz 2, schz 3, schz 4, and klav. The bottom system includes staves for VC (Violoncello) and KB (Kontrabaß). The score is divided into three measures with time signatures of 4/4, 2/4, and 3/4. Dynamic markings such as *ff*, *mf*, *mp*, *pp*, and *f* are used throughout. Performance instructions like *arco*, *pizz.*, *stacc.*, and *rit.* are present. Specific notes are marked with *sch.* (short) and *tr.* (trill). The text 'nachtreten' is written below the klav staff in measure 337. The page number 'BA 11158' is located at the bottom center.

This page of a musical score covers measures 351 to 354. The score is divided into two systems, each containing woodwind, string, and percussion parts. The woodwind section includes flutes (Fl. 1, Fl. 2), oboes (Ob.), clarinets (Cl. 1, Cl. 2), bassoons (Fag.), and a contrabassoon (Cb.). The string section includes violins (VN I, VN II), violas (VA), violoncellos (VC), and a double bass (KB). The percussion section includes snare drum (schz 1), cymbals (schz 2), triangle (schz 3), and tom-toms (schz 4). The score features complex rhythmic patterns with frequent changes in meter, indicated by time signatures 2/4 and 3/4. Dynamic markings such as *pp*, *mp*, *f*, and *ff* are used throughout. Performance instructions like *pizz.* (pizzicato), *arco* (arco), and *stacc.* (staccato) are present. Measure numbers 351, 352, 353, and 354 are clearly marked at the beginning of each system. The page number 50 is located at the top left, and the code BA 11158 is at the bottom center.

un po' ritenuto → **4/4** → **3/4** → **4/4** → **3/4** → **2/4** → **4/4** → **3/4** → **2/4**

♩ = 104 / ♩ = 52

358

picc 2

ob 1

ob 2

eh

kl 1

kl 2

fg 1

hn 1

schz 1

schz 2

schz 3

schz 4

klav

un po' ritenuto → **4/4** → **3/4** → **4/4** → **3/4** → **2/4** → **4/4** → **3/4** → **2/4**

♩ = 104 / ♩ = 52

1+2

3+4

5+6

7+8

9+14

1+2

3+4

5+6

7+8

1+2

3+4

5+10

1+2

3+4

5+6

7+8

1+2

3+4

5+6

KB

un po' ritenuto → tornando → $\text{♩} = 78$ $\text{♩} = 104 / \text{♩} = 52, \text{sub.}$

372 $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{2}$

picc 1
fl 1
fl 2
kl 1
kl 2
bkl
pos 1
pos 2 + 3
tba
schz 1
schz 2
schz 3
schz 4
hf
klav

un po' ritenuto → tornando → $\text{♩} = 78$ $\text{♩} = 104 / \text{♩} = 52, \text{sub.}$

1-4
5-8
9-14
1-4
5-8
9-12
1-4
5-10
1-2
3-4
5-6
7-8
1-2
3-4
5-6
KB

BA 11158

377

4/4 **3/4**

eh
kl 1
kl 2
fg 1
hn 3
schz 1
schz 2
schz 3
schz 4
klav
VN I
VN II
VA
VC
KB

pp, mf, ppp, p, mp, sf, f, st, arco, sp, pn, pizz., punto d'arco, un-tam (I), marimbaphon

382

2/4 3/4

picc 1
picc 2
fl 1
ob 1
ob 2
eh
kl 1
kl 2
bkl
fg 1
hr 3
schz 1
schz 2
schz 3
schz 4
tr
klav

1-2
3-4
5-6
7-8
9-14

VN I
VN II
VA
VC
KB

388

6/4 **4/4** **3/4**

picc 2
fl 1
ob 1
ob 2
eh
kl 1
kl 2
fg 1
hn 1
hn 2
hn 3
hn 4
sck I
schz 1
sck II
schz 2
marmosch
schz 3
klarinett
schz 4
hf
klav

6/4 **4/4** **3/4**

VN I
1-2
3-4
5-6
7-8
9-14

VN II
1-2
3-4
5-6
7-8
9-12

VA
1-2
3-4
5-10

VC
1-2
3-4
5-6
7-8

KB
1-2
3-4
5-6

♩ = 52, subito

393

2/4 3/4 2/4 3/4

pic1
pic2
fl
ob1
ob2
eh
kl1
kl2
fag1
fag2
fag3
fag4
trp1
trp2
trp3
pos1
pos2
pos3
tba
saxobas
schz1
schz2
schz3
schz4
hf
klav

Detailed description: This section of the score covers measures 393 to 400. It features a complex orchestration with woodwinds (piccolo, flute, oboe, English horn, clarinet, bassoon, trumpet, trombone, tuba), strings (violin, viola, cello, double bass), and percussion (saxophone, four types of snare drums, horn, and keyboard). The score includes various dynamic markings such as *mp*, *f*, *ff*, *mf*, *pp*, and *fff*. There are also performance instructions like *Stomato!*, *pauken*, and *tam-tam (2)*. The tempo is marked as ♩ = 52, subito. The time signature changes from 2/4 to 3/4 and back to 2/4.

♩ = 52, subito

2/4 3/4 2/4 3/4

VN I
VN II
VA
VC
KB

Detailed description: This section of the score covers measures 401 to 408. It focuses on the string and keyboard sections. The string section includes Violin I (VN I), Violin II (VN II), Viola (VA), and Violoncello (VC), with parts for 1st, 3rd, 5th, and 7th violins/cellos. The keyboard section (KB) includes parts for 1st, 3rd, and 5th keyboards. The score includes dynamic markings like *f*, *ff*, *mp*, *pp*, and *fff*, as well as performance instructions such as *arco*, *pizz.*, *stacc.*, and *rit.*. The tempo is marked as ♩ = 52, subito. The time signature changes from 2/4 to 3/4 and back to 2/4.

406

3/4 2/4 3/8 2/8

picc 1
picc 2
fl 1
ob 1
ob 2
eh
kl 1
kl 2
bkl
fg 1
fg 2
hn 1
tp 1
tp 2
tp 3
schz 1
schz 2
schz 3
schz 4
trf
klav

3/4 2/4 3/8 2/8

VN 1
3-4
5-6
7-8
9-12
VN 5-6
1-2
3-4
5-6
7-8
9-12
VA
1-4
5-10
VC
1-2
3-4
5-6
7-8
KB
1-2
3-6

♩ = 104 / ♩ = 52, sub.

414

2/4 3/4 2/4 3/4 2/4

picc 1
picc 2
fl
ob 1
ob 2
eh
kl 1
kl 2
bkl
fg 1
fg 2
hm 1
hm 2
tp 1
tp 2
tp 3
pos 1
pos 2
pos 3
schz 1
schz 2
schz 3
schz 4
klm
hf
klav

♩ = 104 / ♩ = 52, sub.

2/4 3/4 2/4 3/4 2/4

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

WNI
WNI
VA
VC
KB

423

$\text{♩} = 78, \text{sub.}$

4/4 3/4 4/4 3/4 3/4

picc 1
picc 2
fl 1
ob 1
ob 2
eh
kl 1
kl 2
bkl
fg 1
hn 1
hn 2
hn 3
hn 4
tp 1
tp 2
tp 3
pos 1
pos 2
pos 3
tba
vibrabat
schiz 1
schiz 2
schiz 3
schiz 4
M
klav

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

trémolo su una corda
div.
gliss.
pizz.
pizz.
pizz.

431

$\text{♩} = 104 / \text{♩} = 52, \text{sub.}$

431

picc 1

fl 1

fl 2

ob 1

ob 2

eh

kl 1

kl 2

bkl

fg 1

fg 2

ks 1

hn 1

hn 2

tp 2

tp 3

schz 1

schz 2

schz 3

schz 4

tr

klav

1-4

5-8

9-14

1-4

5-8

9-12

1-4

5-10

1-4

5-8

1-4

5-6

BA 11158

438

3/4 **2/4** **3/4** **4/8**

picc 1
fl 1
fl 2
ob 1
ob 2
cl 1
cl 2
fag 1
fag 2
sak 1
sak 2
sak 3
sak 4
sak 5
sak 6
sak 7
sak 8
sak 9
sak 10
sak 11
sak 12
sak 13
sak 14
sak 15
sak 16
sak 17
sak 18
sak 19
sak 20
sak 21
sak 22
sak 23
sak 24
sak 25
sak 26
sak 27
sak 28
sak 29
sak 30
sak 31
sak 32
sak 33
sak 34
sak 35
sak 36
sak 37
sak 38
sak 39
sak 40
sak 41
sak 42
sak 43
sak 44
sak 45
sak 46
sak 47
sak 48
sak 49
sak 50
sak 51
sak 52
sak 53
sak 54
sak 55
sak 56
sak 57
sak 58
sak 59
sak 60
sak 61
sak 62
sak 63
sak 64
sak 65
sak 66
sak 67
sak 68
sak 69
sak 70
sak 71
sak 72
sak 73
sak 74
sak 75
sak 76
sak 77
sak 78
sak 79
sak 80
sak 81
sak 82
sak 83
sak 84
sak 85
sak 86
sak 87
sak 88
sak 89
sak 90
sak 91
sak 92
sak 93
sak 94
sak 95
sak 96
sak 97
sak 98
sak 99
sak 100

schz 1
schz 2
schz 3
schz 4
trf
klav

3/4 **2/4** **3/4** **4/8**

VN I
VN II
VA
VC
KB

(senz'alcuno rit.) $\text{♩} = 104 \text{ sempre}$

446

5/8 3/2 4/4 3/4

eh
kl 1
kl 2
fg 1
fg 2
ksp 1
hn 1-2
hn 3
hn 4
tp 1
tp 2
tp 3
pos 1
pos 2
pos 3
tba

schz 1
gran cassa
schz 2
marmbaphon
schz 3
schz 4
trf
klav

(senz'alcuno rit.) $\text{♩} = 104 \text{ sempre}$

1-2 3-4 5-6 7-8 9-14

VN I
1-2 3-4 5-6 7-12

VN II
1-2 3-4 5-6 7-10

VA
1-2 3-4 5-6 7-10

VC
1-2 3-4 5-6 7-8

KB
1-2 3-4 5-6

musical score with various instruments and dynamics

464

$\text{♩} = 52, \text{ subito}$

2/4 3/4 2/4 3/4

picc 1
picc 2
fl 1
ob 1
ob 2
eh
kl 1
kl 2
bkl
fg 1
fg 2
kg 1
hn 1
hn 2
hn 3
hn 4
tp 1
tp 2
tp 3
tba
vibraphon
schlz 1
schlz 2
marimbahon
schlz 3
side 1
schlz 4
hr
klav

$\text{♩} = 52, \text{ subito}$

2/4 3/4 2/4 3/4

1-2
3-4
5-8
9-14

WN I

1-2
3-4
5-8
9-12

WN II

1-2
3-4
5-10

VA

1-2
3-4
5-8

VC

1-2
3-6

KB

v tremolo su una corda

v tremolo su una corda

v tremolo su una corda

v tremolo su una corda

espress.

$\text{♩} = 78, \text{sub.}$ poco allarg. \rightarrow torn. \rightarrow $\text{♩} = 78 / \text{♩} = 156$

471

picc 1

picc 2

fl 1

ob 1

ob 2

eh

kl 1

kl 2

bkl

fg 1

fg 2

klb 1

hr 1

hr 2

hr 3

hr 4

tr 1

tr 2

tr 3

pos 1

pos 2

pos 3

tba

schz 1

schz 2

schz 3

schz 4

tr

klav

$\text{♩} = 78, \text{sub.}$ poco allarg. \rightarrow torn. \rightarrow $\text{♩} = 78 / \text{♩} = 156$

1-2

3-4

5-6

7-8

9-14

1-2

3-4

5-6

7-12

1-2

3-4

5-10

1-2

3-4

5-6

7-8

1-2

3-6

VA

VC

KB

478 $\text{♩} = 104, \text{ subito}$

4/8 2/4 3/4 2/4 3/4 2/4

picc 1
fl 1
ob 1
ob 2
eh
kl 1
fg 1
fg 2
klg 1
hn 1
hn 2
hn 3
tp 1
tp 2
tp 3
pos 1
tba
schz 1
schz 2
schz 3
schz 4
hf
klav

chün becken
mamushan
tam-tam (2)

straight mute
straight mute
dämpfer ab!

silbophon
sonor!

pp, p, mf, f, mp, ff

$\text{♩} = 104, \text{ subito}$

4/8 2/4 3/4 2/4 3/4 2/4

VN I
VN II
VA
VC
KB

st, st v, sp pn, mp mf, f, ff

486

$\text{♩} = 104$ (lo stesso tempo)

4/4 3/4 2/4 3/4

picc 1
fl 1
fl 2
ob 1
ob 2
eh
kl 1
kl 2
bkl
fg 1
fg 2
kfp 1
hn 1
hn 2
hn 3
hn 4
(string music)
tp 1
tba
xbrass
schiz 1
schiz 2
schiz 3
schiz 4
trp
klav

$\text{♩} = 104$ (lo stesso tempo)

4/4 3/4 2/4 3/4

VN I
VN II
VA
VC
KB

515

This page contains the musical score for measures 515 through 518. The score is organized into several systems of staves. The top system includes Piccolo 1 and 2, Flute 1, Oboe 1 and 2, English Horn, Clarinet in Bb 1 and 2, Bassoon 1 and 2, Contrabassoon, Horn 1-4, Trumpet 1-3, Trombone 1-3, and Tuba. The middle system includes笙 (Sheng), Schiz 1-4, Paucken, and Ride (6.3). The bottom system includes Flute, Keyboard, and various string parts (Violin I, Violin II, Viola, Violoncello, and Kontrabaß).

The score features complex rhythmic patterns with frequent accents and dynamic markings such as *pp*, *mf*, *f*, and *ff*. Time signatures alternate between 3/4 and 2/4. Performance instructions include *ord.* (order), *flüg.* (flügel), and *gliss.* (glissando). Specific performance notes for the笙 part include "ride (2,4)", "chin, becken", "ride herunterdampfen", "gliss.", and "tam-tam (2)".

The string parts are marked with *non div.* (non-divisi) and include dynamic markings like *p* and *mf*. The woodwind parts show intricate melodic and harmonic lines with various articulations.

