

Beat Furrer

Schnee-Szenen

für zwei Soprane und Orchester
aus „Violetter Schnee“

Text von Händl Klaus

2019

Partitur



Bärenreiter Kassel · Basel · London · New York · Praha
BA 11176

Legende

	1/6ton-Abweichungen
	1/4ton-Abweichungen
	3/4ton-Abweichungen

Bläser



- ◉ beinahe tonlos ○ tonlos
- ◉———>○ kontinuierlicher Übergang von beinahe tonlos zu tonlos
- Trp. +———>○ Dämpfer (wawa) gedeckt – offen
- wht = whistle tones b.t. = beinahe tonlos
- z.B. (23.) = Nummer des Obertons in der Naturtonreihe
- M = Multiphonics ----->Ⓜ allmählich überblasen
- geschlossenes Mundstück ▣ halb geschlossen □ ordinario (seitlich öffnen)
- V tonlos (ausatmend) Λ tonlos (einatmend)

Streicher

Grundton: Bewegung vom Grundton aus (mit drei Fingern)
 Die Notation der Tonhöhen ist getrennt von der Notation der Artikulation.
 Das Resultat ist hier eine mikrotonale Sequenzierung (kein gliss.).

- ① poco sul pont. ② ponticello ③ molto sul pont. ④ tonlos
- ◇ Flageolett-Griff (auch dort, wo sich keine Hauptknotenpunkte befinden, d. h. nur instabile Klänge resultieren)

cl = col legno ☉ Bartók-Pizzicato Z Tremolo/extrem wenig Bogen (quasi zitternder Bogen)

⊕ Saiten abdämpfen ☐ Bogendruck b.t. = beinahe tonlos ↑ pizz. hinter Steg

kleine Glissandi vom angegebenen Grundton (Linie) aufwärts

Klavier

- möglichst hohe Flageolett-Töne: Saite während des Anschlags berühren.
- ▽ mit Plektron bzw. Kreditkarte
- | Cluster
- ∩ Fingernagel
- ↓ über die Saitenumwicklung gezogen
- ⊙ Kreisbewegung

Schlagzeug

- gezogen mit hartem Schlägel bzw. mit Lineal etc. [nur Marimba: mit Reibestock]
- ⋮ stockend gezogen
- ∪ kurze Kreisbewegung
- ∩ kurzes gliss. ∪ glissando
- ♯ vor dem Anschlag dämpfen
- harte Schlägel
- weiche Schlägel
- || Trommelstöcke
- △ Metallstab (Triangelschlägel)

6

Fl.2

Picc.

Ob.1

Ob.2

Kl.1

Kl.2

Bkl.

S.Sax.

Fig.1

Fig.2

Kfg.

Trp. 1, 2, 3

Hr. 1, 2

Hr. 3, 4

Pos. 1, 2

Pos. 3, 4

Tuba

P.1

P.2

P.3

Klav.

Metallblocks

Piatto (klein)

Timpani

Marimba

VI.I

VI.II

Vla.

Vc.

Kb.

pizz.

arco

pont.

flaut.

div. arco

This page contains the musical score for measures 16 through 19 of a symphony. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The instruments included are:

- Flute 2 (Fl. 2)
- Piccolo (Picc.)
- Oboe 1 (Ob. 1)
- Oboe 2 (Ob. 2)
- Clarinet 1 (Kl. 1)
- Clarinet 2 (Kl. 2)
- Bassoon (Bkl.)
- Soprano Saxophone (S.Sax.)
- Flute 1 (Fig. 1)
- Flute 2 (Fig. 2)
- Korobok (Kfig.)
- Trumpet 1 (Trp. 1)
- Trumpet 2 (Trp. 2)
- Trumpet 3 (Trp. 3)
- Horn 1 (Hn. 1)
- Horn 2 (Hn. 2)
- Horn 3 (Hn. 3)
- Horn 4 (Hn. 4)
- Posauna 1 (Pos. 1)
- Posauna 2 (Pos. 2)
- Posauna 3 (Pos. 3)
- Posauna 4 (Pos. 4)
- Tuba
- Timpani (P. 1)
- Metallblocks (P. 2)
- Piatto (P. 3)
- Piatto (klein) (P. 3)
- Tamtam (P. 3)
- Glas (P. 3)
- Violin I (VI. I)
- Violin II (VI. II)
- Viola (Vla.)
- Violoncello (Vc.)
- Kontrabaß (Kb.)

The score features a variety of musical notations, including complex rhythmic patterns, dynamic markings (e.g., *mp*, *ff*, *p*, *f*, *sfmp*, *pp*, *mf*, *ff*), articulation marks, and performance instructions such as *arco*, *pizz.*, *vibr.*, and *tr.*. The key signature is one flat (B-flat major/D minor) and the time signature is 5/16. The score is divided into four measures, with measure numbers 16, 17, 18, and 19 clearly marked at the beginning of each staff line.

This page contains a musical score for measures 27 through 54. The instruments are arranged in a standard orchestral order from top to bottom:

- Fl. 2
- Picc.
- Ob. 1
- Ob. 2
- Kl. 1
- Kl. 2
- Bkl.
- S. Sax.
- Fig. 1
- Fig. 2
- Kfg.
- Trp. 1, 2, 3
- Hrn. 1, 2
- Hrn. 3, 4
- Pos. 1, 2
- Pos. 3, 4
- Tuba
- P. 1 (chin. Gong (klein))
- P. 2 (Piatto)
- P. 3
- Klav.
- VI. I
- VI. II
- Vla.
- Vc. (Violoncello)
- Kb. (Kontrabaß)

The score features complex rhythmic patterns, including sixteenth-note runs and triplets, with dynamic markings such as *pp*, *ff*, *mf*, *mp*, *p*, *f*, and *sfz*. Performance instructions include *pizz.* (pizzicato), *arco* (arco), *cl./salt.* (crescendo/saltando), and *pizz./pont.* (pizzicato/ponticello). Measure numbers 27, 36, 45, and 54 are clearly marked at the beginning of their respective systems.

This page of a musical score covers measures 36 to 48. It features a large ensemble of instruments including woodwinds, brass, percussion, and strings. The score is written in 7/16 time and includes various dynamic markings such as *ppp*, *mp*, *p*, *f*, and *fff*. It also contains performance instructions like *arco*, *pizz.*, and *secco*. The percussion section includes parts for *Piatto (klein)*, *chin. Gong (klein)*, and *Metallblocks*. The string section is divided into Violin I and II, Viola, Violoncello (IV), and Kontrabaß (Kb.).

This page of a musical score, numbered 10, covers measures 44 through 16. The score is arranged in a standard orchestral layout with multiple staves for each instrument family. The woodwind section includes Flutes 1 and 2 (Fl.1, Fl.2), Piccolo (Picc.), Oboes 1 and 2 (Ob.1, Ob.2), Clarinets 1 and 2 (Kl.1, Kl.2), Bassoon (Bkl.), Saxophone (S.Sax.), and Basses 1 and 2 (Fg.1, Fg.2). The brass section consists of Trumpets 1, 2, and 3 (Trp.1, 2, 3), Horns 1, 2, 3, and 4 (Hn.1, 2, 3, 4), Positively 1, 2, 3, and 4 (Pos.1, 2, 3, 4), and Tuba. The percussion section includes three pairs of Cymbals (P.1, P.2, P.3). The keyboard section includes Piano (Klav.) and a double bass (Kb.). The string section includes Violins I and II (VI.I, VI.II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Kb.). The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and various dynamic markings such as *ppp*, *pp*, *p*, *ff*, *f*, *mf*, and *fff*. Performance instructions like *arco*, *pizz.*, and *tutti* are present. The key signature is one flat (B-flat major or D minor), and the time signature is 7/16. The page number '10' is located in the top right corner.

61

Fl.1 *ppp*

Fl.2

Picc.

Ob.1 *ppp*

Ob.2

Kl.1 *pp³*

Kl.2 *pp³*

Bkl. *pp³*

S.Sax.

Fg.1 *pp*

Fg.2 *pp*

Kfg.

Trp.1,2,3

Hn.1,2 *f*

Hn.3,4

Pos.1,2 *f*

Pos.3,4 *ppp*

Tuba

P.1 Tamtam *p*

P.2 Metallblocks *ff*

P.3

Klav.

VI.I flaut. (III) *pp* *ff* *pp*

VI.II flaut. (III) *pp* *ff* *pp*

flaut. (IV) *pp* *ff* *pp*

flaut. *pp* *ff* *pp*

Vla. flaut. *pp* *ff* *pp*

Vc. flaut. (III) *pp* *ff* *pp*

Kb. *pp* *ff* *pp*

mit hartem Schlägel gestrichen *ff*

vibr...

pont. *ppp*

72

Fl. 1 *f*

Picc.

Ob. 1 *f* *p*

Ob. 2 *f* *p*

Kl. 1 *f* *p*

Kl. 2 *f* *p*

Bkl. *mf* *mf*

S. Sax. *f*

Fg. 1 *p* *f*

Fg. 2 *p* *f*

Kfg. *pp*

Trp. 1 *f*

Trp. 3

Hn. 1 *mp* *f* *ff*

Hn. 2 *f* *f* *f* *mf*

Pos. 1 *f* *p* *f* *mf*

Pos. 2 *f* *pp* *f*

Tuba *ppp* con sord.

P. 1

Klav. *ff* *ff*

VI. I *pp* *f* *pp* *f*

VI. II *pp* *ff* *pp* *f* *pp*

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

Vc. *pp* *ff* *mp* *f* *pp* *f*

Kb. *ffp* *ppp* *f* *pp* *ffp* *f*

96

Fl.1 *f* *pp* *ff*

Fl.2 *f* *pp* *ff*

Ob.1 *f* *ff*

Ob.2 *ff*

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

Kl.2 *f* *pp* *ff*

Bkl. *p* *pp* *ff*

S.Sax. *ff*

Fg.1 *p* *ff*

Fg.2 *p*

Kfg.

Trp.1, 2, 3 *f* *p* *f* *mp* *ff*

Hn.1 *ff* *ff* *f* *ff* *ff*

Hn.2, 3, 4 *f* *ff* *f*

Pos.1 *f* *f* *ff*

Pos.2 *p* *f* *f* *ff*

Pos.3 *f*

Pos.4 *p* *f* *f*

P.1 *Piatto* *f*

Klav. *ff* *sff* *sff* *sff*

VI.I *sfp* *pp* *mp* *pp* *mf* *pp* *f* *ppp*

VI.II *sfp* *pp* *mp* *pp* *mf* *pp* *f* *ppp*

Vla. *sfp* *pp* *mp* *pp* *mf* *pp* *f* *ppp*

Vc. *sfp* *pp* *mp* *pp* *mf* *pp* *f* *ppp*

Kb. *ff* *ppp* *f*

110

Fl.1 *f* *ff* *fff*

Fl.2 *f* *ff* *fff*

Picc. *fff*

Ob.1 *f* *ff* *fff*

Ob.2 *f* *ff* *fff*

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

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

Bkl. *f* *ff*

S.Sax. *f* *ff* *fff*

Fig.1 *f* *ff*

Fig.2 *f* *ff*

Kfig. *f* *ff*

Trp.1 *ff* *fff*

Trp.2 *ff* *fff* *mp*

Trp.3

Hn.1 *f* *ff*

Hn.2 *f* *ff*

Hn.3 *f* *ff*

Hn.4 *f* *ff*

Pos.1 *p* *ff* *pp* *f*

Pos.2 *ff* *pp* *f*

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

Pos.4 *ff* *mp* *f*

Tuba *senza sord.* *p* *f*

P.1 *Stahlfeder* *ff*

Klav. *pp* *ff*

VI.I *pp* *mp* *f* *fff* *p*

VI.II *pp* *mp* *f* *p* *ff* *p*

Vla. *pp* *mp* *f* *p* *ff* *p*

Vc. *pp* *mp* *f* *flaut.* *p* *ff* *p*

Kb. *f*

125

Fl.1 *ff*

Fl.2 *ff*

Picc. *ff*

Ob.1 *ff*

Ob.2 *ff*

Kl.1 *ff* *ppp*

Kl.2 *ff* *ppp*

Bkl. *f* *ppp*

S.Sax. *ff*

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

Fg.2 *mp* *f* *ppp*

Kfg. *mp < f*

Trp.1 *ff*

Trp.3 *mf*

Hn.1 *f* *pp* *f*

Hn.3 *f* *pp*

Pos.2 *f* *ppp*

Pos.3 *f*

Tuba *con sord.* *mf < f*

P.1 *Glas* *ff* *3*
Metallblocks

P.2

P.3

VI.I *pp* *ff* *pp* *mp* *pp*

VI.II *pp* *ff* *pp* *mp* *pp*

Vla. *pp* *ff* *pp* *mp* *pp*

Vc. *pp* *ff* *pp* *mp* *pp*

Kb. *pp*

138 $\text{♩} = 60$

Kl.1 *ppp* *p* *ppp*

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

Bkl. *ppp* *p* *ppp*

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

Fg.2 *ppp* *p* *ppp*

Kfg. *ppp* *p* *ppp*

Hn.1 *con sord.* *pp* *pp* *con sord.*

Pos.1 *con sord. (straight)* *ppp* *con sord. (straight)*

Pos.2 *ppp* *con sord. (straight)*

Pos.3 *ppp* *con sord. (straight)*

Pos.4 *ppp* *con sord. (straight)*

P.1 *Piatto sul timpano* *ppp*

Akk. *(zart)* *ppp*

Klav. *mp*

Vla. *con sord.* *ppp* *1. Sola con sord.* *ppp*

Vc. *con sord.* *ppp* *non legato flüsternd* *ppp*

Kb. *1. con sord.* *pp*

141

Kl.1 *ppp*

Kl.2 *ppp*

Bkl. *ppp*

Hn.1 *ppp*

Pos.1 *ppp*

Pos.2 *ppp*

Pos.3 *ppp*

Pos.4 *ppp*

Akk. *ppp*

VI.I *7-10.* *con sord.* *ppp*

VI.II *3-6.* *con sord.* *ppp* *1. con sord.* *ppp*

VI.II *7-10.* *con sord.* *ppp*

Vla. *1.* *5-8.* *con sord.* *ppp*

Vc. *(I) (II)* *ppp* *non legato flüsternd* *pp*

Kb. *tutti* *pp*

161

Fl.1

Fl.2

Kl.1

Kl.2

Trp.1

Trp.2

Trp.3

Hn.2

Hn.4

Pos.1

Pos.2

Pos.3

Pos.4

P.2

Akk.

VI.I

VI.II

Vla.

Vc.

Kb.

ppp

sf

ppp

con sord.

ppp

ppp

p

Piatto sul timpano

pp

mp

1.

espr.

mf

5.

espr.

mf

5.-8.

ppp

9.-12.

ppp

mp

ppp

pp

p

ppp

cl/tratto

ppp

arco/ord.

ppp

espr.

ppp

vibr.

mp

ppp

p

flaut.

ppp

169

Fl.2

Kl.1

Kl.2

Hn.1

Hn.3/4

Pos.1

Pos.2

Pos.3

Pos.4

P.1 gran Cassa

Akk.

Klav.

VI.I

VI.II

Vla.

Vc.

Kb.

pppp

pp

mf

espr.

senza sord.

pp

espr.

senza sord.

vibr.

5:6

p

ppp

pp

ppp

ppp

senza sord.

ppp

ppp

pp

senza sord.

ppp

mp



173

Kl.1

Kl.2

Hn.1

Hn.3/4

Pos.1

Pos.2

Pos.3

Pos.4

Akk.

Klav.

VI.I

VI.II

Vla.

Vc.

mit Gummi (Schlauch) quietschend

f

espr.

ppp

ppp

pp

pp

ppp

ppp

pp

pp

ppp

vibr.

ppp

pp

ppp

ord.

185

Kl. 1
Kl. 2
Trp. 1
Trp. 2
Trp. 3
Hn. 1
Hn. 2
Pos. 3
Pos. 4
Akk.
Vl. I
Vl. II
Vla.
Vc.

ppp, *pp*, *mf*, *f*, *ff*, *espr.*, *vibr.*, *flaut.*

189

Kl. 1
Kl. 2
Trp. 1
Trp. 2
Hn. 1
Hn. 2
Pos. 1
Pos. 2
Pos. 3
Pos. 4
P. 2
Akk.
Vl. I
Vl. II
Vla.
Vc.

ppp, *pp*, *p*, *ppp sempre*, *non legato*, *flüsternd*, *Piatto sul timpano*

197

Fl. 1, 2

Ob. 1, 2

Kl. 1, 2

Bkl. (bisb.)

S.Sax.

Fg. 1, 2

Kfg.

Trp. 1, 2, 3

Hn. 1, 2, 3, 4

Pos. 1, 2, 3, 4

Tuba

P. 1 (Piatto sul timpano)

Akk.

Klav. (Gummi auf Diskantsaiten)

VI. I

VI. II

Vla.

Vc.

Kb.

con sord.

senza sord.

quitschend

(intensiv)

vibr.

pp, p, mp, mf, f, ff, PPP, PP, PPp, PPp, PPp

5, 3, 2, 3, 4, 5, 6, 7, 8

6:4, 5:4, 7:8

flaut. (IV)

flaut.

vibr.

pp, p, mp, mf, f, ff, PPP, PP, PPp, PPp, PPp

205

Fl.1 *ppp*

Fl.2 *ppp*

Picc.

Ob.1

Ob.2 *ppp*

Kl.1

Kl.2

Bkl.

Fg.1

Fg.2

Kfg.

Trp.1 *f*

Trp.2 *pp* *mf*

Trp.3

Hn.1

Hn.2

Hn.3

Hn.4

Pos.1

Pos.2

Pos.3

Pos.4

Tuba

P.1 gran Cassa *pppp*

Akk.

Klav. *poco sf*

VI.I (III) *pp* *p* *espr.* *pp*

VI.II *pp* *p* *mf* *mp* *p* *p*

Vla. *pp* *pp* *f* *vibr.*

Vc. *f* *pp* *f* *vibr.*

Kb. *mf* *pp* *pp*

236

Fl.1 *p* *fff*

Fl.2/3

Ob.1/2

Kl.1 *ff* *pp*

Bkl. *nimmt Klarinette*

Kbkl.

B.Sax.

Fig.1

Fig.2

Kfig.

Hn.1/2

Hn.3/4

Pos.1

Pos.2

Pos.3

Pos.4 *pp*

P.1 *Rin sul timpano* *ppp* *pp*

Akk. *fff* *p*

VI.I *ff* *p* *f*

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

Vla. *p* *f* *mp*

Vc. *vibr.* *ff* *f* *mp*

Kb. *p* *f*

240

Fl.1 *p* *f* *p*

Fl.2/3

Ob.2

Kl.1

Kl.2

Kl.3 Klarinette

B.Sax. nimmt Sopransaxophon

Fg.1

Fg.2

Kfg.

Hn.1/2

Hn.3/4

Pos.1

Pos.2

Pos.3

Pos.4

P.1 Rin sul timpano

P.2

Akk. *p* *f* *p*

VI.I *p* *f* *mf* *espr.* *f* *p*

VI.II *p* *f* *p* *f* 5:4 6:4

Vla. *f* *p* *f* 5:4

Vc. *f* *p*

Kb. *p* *f* *p*

248

tempo primo ♩ = 112

Fl. 2

Fl. 3

Ob. 1

Kl. 1

Kl. 2

Kl. 3 *nimmt Bassklarinette*

S.Sax.

Fg. 1

Fg. 2

Kfg.

Hn. 2 *senza sord.*

Hn. 3/4 *senza sord.*

Pos. 1 *senza sord.*

Pos. 2 *senza sord.*

Pos. 3 *senza sord.*

Pos. 4 *senza sord.*

Tuba

P. 1 *Marimba-Röhren*

P. 2 *Tamtam*

P. 3 *Marimba-Röhren*

Akk.

Klav.

tempo primo ♩ = 112

VI. I

VI. II

Vla.

Vc.

Kb.

288

Fl. 2
Fl. 3
Ob. 2
Kl. 1
Kl. 2
Bkl.
S. Sax.
Fg. 2
Kfg.
Trp. 1
Trp. 3
Hn. 2
Hn. 3
Pos. 2
Pos. 4
P. 1
Akk.
VI. I
VI. II
Vla.
Vc.
Kb.

ff, *f*, *mf*, *mp*, *p*, *pp*, *1.*, *vibr.*, *flaut.*, *acc.*

302

Fl. 1, 2, 3
Ob. 1, 2
Kl. 1, 2
Bkl.
S. Sax.
Fg. 1, 2
Kfg.
Trp. 1, 2, 3
Hn. 1, 2, 3, 4
Pos. 1, 2, 3, 4
Tuba
P. 1, 2, 3 (Marimba-Röhren, Glas)
Akk.
Klav.
VI. I, II
Via.
Vc.
Kb.

Measures: 302, 304, 306, 308

Dynamics: *p*, *f*, *ff*, *mf*, *mp*, *pp*, *ppp*

Performance Instructions: *Marimba-Röhren*, *Glas*, *vibr.*, *espr.*, *tr.*

315

Fl. 1, 2
Fl. 3
Ob. 1, 2
Kl. 1, 2
Bkl.
S. Sax.
Fg. 2
Kfg.
Trp. 1, 2
Trp. 3
Hn. 1, 2
Hn. 3, 4
Pos. 1, 2
Pos. 3, 4
Tuba
Akk.
Klav.
VI. I
VI. II
Vla.
Vc.
Kb.

ff, *f*, *mf*, *p*, *ppp*, *espr.*, *vibr.*, *pp*, *ppp*, *fff*

315, 16, 3, 5, 16, 3, 9, 16

II. Silvia

337 ♩ = 60

Bfl.(3) *p* *ppp*

Trp. 1/2/3 *ppp* *p* *ppp*

Pos. 1/2 *ppp* *p* *ppp*

Tuba *ppp*

P.1 Styropor auf Fell (Tomtom) *ppp* *p* *ppp*

P.2 Styropor auf Fell (Tomtom) *ppp* *p* *ppp*

P.3 Styropor auf Fell (Tomtom) *ppp* *p*

Klav. mit Fingerkuppe entlang der Saite streichen (schnell) *ppp* *p* *ppp*

♩ = 60

Vla. 1.-8. flaut. *ppp* *p* *ppp*

Vc. 1.-8. flaut. *ppp* *p* *ppp*

Kb. *pppp* (loco)

343

Bfl.(3) *mp* *pp* *p* *ppp*

Trp. 1/2/3 *ppp* *p* *ppp*

Pos. 1 *ppp* *p* *ppp*

Pos. 2 *ppp* *p* *ppp*

Tuba *p* *pp*

P.1 Tomtom *ppp* *p* *ppp*

P.2 Styropor auf Tomtom *ppp* *p* *ppp*

P.3 gran Cassa *p* *ppp*

Klav. *ppp* *p* *ppp*

Vla. 1.-8. flaut. *ppp* *p* *ppp*

Vc. 1.-8. flaut. *ppp* *p* *ppp*

Kb.

364

Fl. 2

Bfl. (3) (tonlos) *pp* *(mp) > p* *sf*

Kl. 1 *p*

Kl. 2 *p* *ppp* nimmt Bassklarinette

Bkl. *p* *ppp* *pp*

Pos. 1 *6*

Pos. 2 *6*

Pos. 3

Pos. 4

Tuba

P. 1 Marimba *ppp* *(mf)* *ppp*

P. 2 gran Cassa *sf*

P. 3 Marimba Reibestock *mf*

Klav. *f* (einzelne Knackser) *p* *(mf)*

Si. *p* *pp* *mp* *6* *p* *vibr.* *pp* *6* *p* *mp* *6* *p* *mp* *6* *p* *p* *pp* *p* *6* *mp* *vibr.* *pp* *p* *6* *mp* *p* *6* *pp* *vibr.* *pp*

mo- [n] war - nia [n] mu - riesig - n - voller - di [m] di - Men- [n] - ffu - -schen - gia - n-t [m]

VI. I arco *(mp)* *tr.* *mp* *pizz.* *mf*

VI. II arco *(mp)* *tr.* *mp* *pizz.* *mf*

arco, flaut. *ff*

arco, flaut. *ff*

arco, flaut. *ff*

Vla. 1. *f*

2. *f*

3.-8. *3. pizz.* *f*

Vc. 1.-4. arco *(mp)* 2. (IV) *cl/salt.* *mp* 1. pizz. (III) *mf*

Kb. *p < (f)* *(mp)*

402 *rall.*

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

Bfl. (3) *fff* *fff* nimmt Piccolo

Ob. 2 *ff* *f* *ff* *f*

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

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

Bkl. *p* *ff* *pp* *f* *pp*

S. Sax. *ff* *ff* *p* *ff*

Fg. 1 *p* *ff* *f* *pp* *f*

Fg. 2 *p* *ff* *f* *pp* *f*

Kfg. *pp* *f*

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

Hn. 1 *f*

Hn. 3/4 *pp* *f*

Pos. 1 *f*

Pos. 2 *f*

Pos. 3/4 *f*

Tuba *f*

P. 1 Metallblocks *pp* *ff* *pp* Glas *ff* Eisengitter *ff*

P. 2 Metallblocks *f*

Akk. *fff* *pp* *f* *p*

Klav. *fff*

Si. (zart) *mp* *pp* *f* *p*
 wo bist du? wo bist du jetzt?

rall.

Vi. I *ppp* *f* *pp* *ppp* *mp* *p* *ff* *f*

Vi. II 1. 2. *fff* *pp* *pp* *mp* *fff* *p* *mp* *mf espr.*

Vi. II 5.-8. *pp* *f* *pp* *fff* *ppp* *mp* *p* *ff*

Vi. II 9.-12. *pp* *f* *pp* *fff* *ppp* *mp* *p* *ff*

Vla. *ppp* *f* *pp* *fff* *ppp* *mp* *p* *ff*

Vc. *ppp* *mp* *mp* *ff*

Kb. *ppp* *mp* *mp* *ff* (weich) *p*

415

Fl. 2 (tonlos) *p* < (*ff*) > *p* *pp* *f*

Picc. (3) nimmt große Flöte *f*

Ob. 2 *f*

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

Kl. 2 *f* *pp* *mf* *pp*

Bkl. *p*

S. Sax. *pp* *f* *pp*

Fg. 1 *pp*

Fg. 2

Kfg. *f* *pp*

Trp. 2 *p* *f* *pp* *mf*

Hn. 1 *f* *p* *f* *pp*

Hn. 2 *f*

Hn. 3/4 *mf* *f* *pp* *p* *mf*

Pos. 1/2 *pp* *f* *pp* *p* *pp* *pp*

Pos. 3/4 *pp* *p* *pp* *pp* *mp*

Tuba con sord. *pp*

P. 1 *ff*

Akk. *ff* *pp*

Klav. *sf* *sf*

VI. I *pp* *mf*

VI. II *mp* *f* *pp* *mf*

Vla. *f* *ff* *vibr.*

Vc.

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

430

Fl. 1, 2
Fl. 3
Ob. 1, 2
Cl. 1, 2
Bkl.
S. Sax.
Fg. 1, 2
Trp. 1, 2
Hn. 1, 2, 3, 4
Pos. 1, 2, 3, 4
P. 1 (Glas)
P. 2 (Metallblocks)
Akk.
Klav.
VI. I
VI. II
Vla.
Vc.
Kb.

Dynamic markings: *pp*, *f*, *sfpp*, *p*, *mf*, *ff*, *ppp*, *mp*, *mf*, *ff*, *vibr.*, *espr.*

Measure numbers: 430, 431, 432, 433

Time signatures: 3/8, 2/8, 3/8, 4/8

Key signatures: B-flat major, A-flat major

440

Fl. 1, 2
Fl. 3
Ob. 2
Kl. 1, 2
Bkl.
S. Sax.
Fg. 1, 2
Kfg.
Trp. 1, 2, 3
Hn. 2, 4
Pos. 2, 3
Tuba
P. 1, 2, 3
Akk.
Vl. I, II
Vla.
Vc.
Kb.

immer verschiedene Klänge (Schrei)*
Piatto
* evtl. auch auf Tamtam
Crotales
Stahlfeder

pp, p, f, ff, sff, sf, mf, ord.

440, 446, 452, 458

IV. Silvia/Natascha

etwas ruhiger ♩ = 116

449

Hn.1 *ppp sempre*

Hn.3 *ppp sempre*

Pos.1 *ppp* con sord. straight

Pos.2 *ppp* con sord. straight

Pos.3 *ppp* con sord. straight

Pos.4 *ppp*

Akk. *ppp*

Klav. (14.) *p*

Si. *pp* [m] → [o e] → [n] [i a] → [m]

Na. von Brän - den ge - gen die Käl - te es brann - te im Traum brann - te und bra - nnte im Traum

etwas ruhiger ♩ = 116

VI.I *ppp* 1.-4.

VI.II *ppp* 1.-4. *mp* *ppp* ord.

Kb. *p*

455

Kl.1 *ppp*

Hn.1

Hn.3

Pos.1

Pos.2

Pos.3 *p > ppp*

Pos.4

Akk.

Si. *ppp* [m] → [u] → [n]

Na. ich woll - te die Wär - me ich woll - te die Wär - me ich träum - te die Wär - me ich träum - te die

VI.I 1.-4.

VI.II 1.-4. *pp* *espr.* *starr*

Vla. 1.-4. flüsternd *pp*

Vc. *pp* tutti flüsternd

Kb. *pp* flaut./tasto *sim. 7:8* *dim.* *pppp*

473

Kl.1 *ppp*

Kl.2 *ppp*

Hn.1

Hn.3

Pos.1

Pos.2

Pos.3

Pos.4 *con sord. straight*
ppp

Akk.

Si. *v*
cri - ri - tu *v*

Na. *p* *mp* *ppp*
da o - ben da o - ben da o - ben war es so sauber da o - ben war es so sauber und wa - - - - - rm

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

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

Vla. 5.-8. *v*
ppp

Vc.

Kb. *flaut./tasto*
ppp

479

Kl.1

Kl.2

Hn.1

Hn.3

Pos.1

Pos.2

Pos.3

Pos.4

Akk.

Si. fla - mma - ru [m]

Na. von der Sonne von der Sonne die schien die schien in den in den offenen Raum die schien ... die schien ... in den offenen Raum [m]

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

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

Vla. 1.-4. *flaut./tasto*
9:8 9:8 6:4
5.-8.

Vc. *flaut./tasto (IV)* *n/n*

Kb.

545

Fl. 1/2

Ob. 1/2

Kl. 1

Kl. 2

Bkl.

S. Sax.

Fg. 1/2

Kfg.

Trp. 1

Hn. 1

Hn. 3

Pos. 1

Pos. 2

Pos. 3

Pos. 4

Tuba

P. 1

Akk.

Klav.

Si.

so lu ta

VI. I

VI. II

Vla.

Vc.

Kb.

Marimba-Röhren

p *mp* *f sub.* *pp*

pp *p* *pp*

ppp *p* *ff* *mf* *espr.*

p *mp* *f* *pp*

mp *p* *f* *f*

sfmp *p* *mf* *f*

p *mf* *f*

564

Fl.1 *p* 7:8 *pp* 5:4

Fl.2

Kl.1 *p* *pp*

Kl.2

Bkl. *p* *pp*

S.Sax. *pp* *mp* *p*

Fig.1 *p* *pp*

Fig.2

Kfg.

Trp.1 *f* *pp*

Trp.2

Hn.1

Hn.2

Hn.3

Hn.4

Pos.1

Pos.2

Pos.3

Pos.4

Tuba

Akk.

Klav.

Si. *f* *p* *ff* *p*
 cae - - - - - li que cae - - - - - li que

Na. *mp* *f* (schwärmerisch)
 der Him - mel war klar ein Hi - - - - - mmel im Som - mer

VI.I *sfp* *ppp* *sfp* *mf*

VI.II *pp* *mf* *pp*

Vla. *pp* *mf* *ppp* *sfp* *mf*

Vc. *sfp* *ppp* *sfp* *mf*

Kb. *ppp* *mp*

583

Fl.1
Fl.2
Ob.1
Ob.2
Kl.1
Kl.2
Bkl.
S.Sax.
Fig.1
Fig.2
Kfig.
Trp.1
Trp.2/3
Hn.1
Hn.2
Pos.1
Pos.2
Pos.3/4
Tuba
Akk.
Si.
Na.
Vl.I
Vl.II
Vla.
Vc.
Kb.

f - fu - - - n dum *pp* *mf* per i na ne pro fun dum per i - *ossia!* na - - - - - ne per i na ne pro fun dum *f* *9:8* V

f - ben am Him - mel *ppp* es. *mp* war Som - mer *pp* die.

sfpp *pp* *mf* *pp* *sfmp* *p*

pp *mf* *pp* *sfmp*

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

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

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

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

V *sim.* 2:8 *f* *p*

593 bisb. (lento)

Fl.1 *p* *pp*

Fl.2 *pp*

Ob.1 *f* *pp*

Ob.2 *f* *pp*

Kl.1 *f* *pp*

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

Bkl. *pp*

S.Sax. *pp* *ff* *pp*

Fg.1 *pp*

Trp.1

Trp.2

Hn.1

Hn.2

Hn.3 *pp*

Pos.1 *pp* *p* *pp*

Pos.3

P.1 Metallblocks *ff*

P.2

Akk.

Si. *p* *f* *p* *mf* *p* *f*
 re li qui a rum de - ser - - tum prae ter spa zi um prim - or - di a cae - - - ca

Na.

VI.I *pp* *mp* *mf* *f* *p* *f*
6:4 *6:4* *7:8* *8* *7:8* *6:4*

VI.II *mp* *mp* *f* *mp* *f* *mp*
7:8 *7:8* *7* *7:8*

Vla. *mp* *p* *f* *p* *f* *mp*
9:8 *9:8* *9:8* *9:8* *9:8* *9:8*

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

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