

Dieter Ammann

The Piano Concerto
(Gran Toccata)

(2016–2019)

Full Score



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Münchener Philharmoniker and Taipei Symphony Orchestra.

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BBC
RADIO



The 'fire' of this music is to be perceived as a beacon to fight climate change.

Only for perusal

First performance: 19.8.2019, Royal Albert Hall London (BBC Proms 2019)

Andreas Haefliger, piano
Sakari Oramo, conductor
BBC Symphony Orchestra

Duration: ca. 25'

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Orchestration

3 flutes (3rd also piccolo)
3 oboes
3 clarinets in B \flat (3rd also bass clarinet in B \flat)
3 bassoons (3rd also contrabassoon)
4 horns in F
3 trumpets in C
3 trombones
1 tuba

harp (also claves)
percussion (4 players, 1st also timpani):

I

crotales (c³-c⁵ = c⁶-c⁸) / japanese temple bell (rin) g¹ (= g⁴) on timpani / 2 gongs: a¹, b¹ / timpani / snare / 3 bongos (high – medium – low) / 1 tom-tom (large) / slit drum (large) / castanets / cymbal ride (medium to large) / bass drum (shared with player II)

II

marimbaphone (c-c⁴) / tubular bells (c¹-f²) / bongo (very small, with marimba) / bass drum (very large and very low) / 2 cymbals, splash, sizzle (medium-small)

III

vibraphone (f-f³) / 3 tom-toms (very small, small, medium) / 4 templeblocks (1st and 2nd very small/high, tonal closely together, 3rd mittel, 4th very large/low) / triangle (small-very small) / 2 cymbals, splash (very small, „higher“ than the splash cymbal in II), sizzle (large-very large)

IV

glockenspiel (g²-e⁵) / 5 gongs: (a^b, b, e^b, f¹, g¹) / piccolo snare (very small) / 6 wood-blocks (tonal closely together) / vibraslap (long sustain) / cymbal, crash (medium) / tamtam (very large, low)

14 violins I
12 violins II
10 violas
8 violoncelli
6 double basses (ossia: 4 contrabasses, but only in case of necessity)

A partially reduced string scoring would be possible. In this case other solutions for the divisi specifications would be required.

Explanatory Notes

The score is written in C.

Accidentals apply only to the following note, except for direct tone repetitions within a bar.

Natural signs and accidentals in brackets only serve for additional clarification.

$\sharp\flat$ – alteration of the pitch about a quarter tone

$\sharp\sharp\flat\flat$ – significantly smaller alteration of pitch than quarter tone about sixth tone

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The Piano Concerto (Gran Toccata)

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(2016–2019)

molto ritmico
♩ = ca. 72

molto ritmico
♩ = ca. 36 **poco rit.**

molto ritmico
♩ = ca. 120

sub. a tempo
♩ = ca. 144

Horn (F)

Schlagzeug
1 Gongs (soft mallet) 1v.
2 Marimbaphone *p*
3 Vibraphone (soft mallet) *mf*
4 6 Woodblocks (1 soft, 1 hard mallet) *p*

Harfe/
Claves
Harfe *mp*
Claves *ff* 1v. *f*

Klavier
solo
molto stacc. *f*
a b
scot.
depress the keys silently with
a) left forearm (and side of the hand) b) right forearm (and side of the hand)
molto stacc. (r. h. subito damp)
sans xylophoniques
(l. h. damp) *ord.*
damping with some pressure, close to the bridge (near the tuning pins),
result: very percussive sound, but with clear pitch
♩ (2-3) molto ritmico, meccanico *f*

molto ritmico
♩ = ca. 72

molto ritmico
♩ = ca. 36 **poco rit.**

molto ritmico
♩ = ca. 120

sub. a tempo
♩ = ca. 144

Violine I 1-14
Violine II 1-12
Viola 1-10
Violoncello 1-8
Kontrabass 1-6
individual bow changes (independent of the others)
sounding:
ppp almost inaudible
Bartók pizz. on totally muted string
ff

*) pizzicato tremolando: very dense and rapid, either with 2 fingers (index and middle) or with 1 finger back and forth

sub. meno mosso, sempre molto ritmico *

♩ = 56 - 60

10

Hr. 1, 2, 3, 4

Tr. 1, 2

Pos. 1, 2, 3

Tb. 1, 2, 3

Schlag. 1 (Gongs), 2 (Tabular Bells), 3 (Vibraphone), 4 (Piccolo Snare Drum), Woodblock (2)

Klav. solo

*) and **) are equally short

sub. meno mosso, sempre molto ritmico *

♩ = 56 - 60

VI. I 1-7, 8-14

VI. II 1-6, 7-12

Va 1-5, 6-10

Vc 1-4, 5-8

Kb. 1-6

arco, pont., quasi batt., molto stacc.

if possible, the stroke of the left hand should not be audible, but serves mainly to damp immediately the resonating strings

pizz.

pizz. on totally muted string: no sounding pitch, only a muffled, dark pounding similar to a Bass Drum

*) rhythmic structure: 2+3 (strings plus piano)

**) col legno battuto (on the fingerboard, result: woody sound with increasing crescendo), sul tasto on totally muted strings

***) l. h.: strong strokes on the fingerboard

17 (♩) = 112 - 120

Fl. 1, 2

Ob. 1, 2

Kl. 1, 2

Hr. 1, 2, 3, 4

Tr. 1, 2, 3

Pos. 1, 2, 3

Tb. 1, 2

Schlag. 1 (Bass Drum) with fingertips, head entirely damped (l. h. or forearm)

2 (Bongo) p poco sfz

3 (Vibraphone) sfz

4 Glockenspiel (4 soft mallets) 1.v. sfz

5 Woodblocks (medium mallets) sfz

Hr. Mit. Fab, Sob, La, Reb, Dof, Sif 1.v. sfz

Klav. solo

(♩) = 112 - 120

VI. I 1, 2

3-7

8-14

16

VI. II 7-12

Va 1-5

6-10

Vc 1, 2, 3, 4, 5, 6, 7, 8

Kb. 1-6

div. arco ***


div. arco *** 3. II


div. arco (loco) ***

div. arco ***

pizz. behind the bridge, with index or middle finger, finger is tensed (quasi plectrum). 1. h. damp the open strings

ritmico

*) strong airflow into the instrument (blowing noise only) while articulating "FFFF" combined with a rolling  (quasi flutter-tongue)

**)  : with additional simultaneous valve-roll (decelerating)

***) natural harmonics: play the harmonic at the position of the indicated note (fingering and pitch is identical)

4 **non misurato*** *(lunga)* **molto ritmico** $\text{♩} = 130 - 140$ **sempre molto staccato**

Fl. 1-3, Ob. 1-3, Kl. 1-3, Fg. 1

Crotales (4 soft mallets) *Lx.*
 Castanets
 Marimbaphone
 Bongos (grace notes on the beat)
 4 Templeblocks (hard mallets, not wood) (grace notes on the beat)
 6 Woodblocks (grace notes on the beat)
 Claves *Lx. take Claves* *put Claves away*

Schlag.

Klav. solo

non misurato* *(lunga)* **molto ritmico** $\text{♩} = 130 - 140$ **sempre molto staccato**

VI. I, VI. II, Va., Vc., Kb.

*) let resonance decline and continue after Celli and Bases are clearly audible for a while
 **) dynamics within the instrumental groups should be as balanced as possible (play like one instrument)
 ***) subdivide the ♩ in $\frac{3}{4}$ as an inner pulse to get more rhythmic precision
 ****) natural harmonic, 7th partial, fingered at the position of the indicated note (fingering and pitch is identical)
 *****) if necessary, start a little bit later in b. 24
 *****) smooth, non-periodical gliss. (flag.) up- and downwards, independent from each other, fluctuating tempo, but calm in character. Range:

*****) version with 4 Double Bases Kb.

3/4

Fl. 1, 2, 3

Ob. 1, 2, 3

Kl. 1, 2, 3

Fg. 1, 2, 3

He. 1, 2, 3, 4

Tr. 1, 2, 3

Schlg. 1, 2, 3, 4

Hfe

Klav. solo

VI. I 1, 7-14

VI. II 1, 6-12

Va 1, 2, 3-5

Vc 1, 8

Kb 1, 8

*) notes in brackets may be dropped, but only if necessary to keep the tempo (whole score)

osia (only if necessary):

6 sempre molto ritmico

37

Fl. 1, 2, 3

Ob. 1, 2, 3

Kl. 1, 2, 3

Fg. 1, 2, 3

Hr. 1, 2, 3, 4

Tr. 1, 2, 3

Pos. 1, 2, 3

Tb. 1, 2, 3

Schlg. (Bongos), (Marimbaphone), (Vibraphone), (Woodblocks)

Klav. solo

VI. I, VI. II, Va., Vc., Kb.

take Piccolo

mp leggiero

mf

f

ff

marcato

con sord. (cup)

arco

Bartok pizz. on totally muted string

com tutta forza

*) ♩ and ♪ are equally short (sempre molto stacc.)

poco più presto,
sempre molto ritmico

This page is a page of a musical score, page 7. It features multiple staves for various instruments and sections, all in 4/4 time and a key signature of one flat. The score is marked with the tempo instruction "poco più presto, sempre molto ritmico".

The instruments and sections are:

- Fl. (Flute)
- Kl. Fl. (3) (Clarinet in F)
- Ob. (2) (Oboe)
- Kl. (3) (Clarinet in Bb)
- Fg. (3) (Bassoon)
- Hr. (2) (Horn)
- Tr. (3) (Trumpet)
- Tb. (3) (Trombone)
- Schlagz. (Percussion): Bongos, Marimbaphone, Vibraphone, Piccolo Snare Drum (drum sticks), Mb, Fab, Solb, Do4, Si4, Ban Drum, Tamtam, Strick Cymbal, Lx.
- Hfe. (Harp): Lx (do not damp), Sol4 (Do4) Si4, (Mb Fab), Solb, Lat, (Re4 Do4) Si4, Do5, bisbigliando.
- Klav. solo (Piano): sempre molto ritmico e non legato, glass, white keys, trem. with both hands, always as dense as possible.
- VI. I (Violin I)
- VI. II (Violin II)
- Va. (Viola)
- Vc. (Violoncello)
- Kb. (Kontrabaß)

Dynamic markings include *ff*, *f*, *mf*, *mp*, *pp*, *pizz.*, *arco.*, *ord.*, and *non cresc.*. Performance instructions like "sempre con sord.", "senza sord.", "sempre Lx.", and "trem. serrato, alla punta (as dense as possible)" are present. Some staves include the note "(Bartók pizz. on totally muted string)".

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*) The distributions of the notes/chords across the hands: ♯ = left, ♮ = right. They can be modified to suit the soloist.

poco più presto,
sempre molto ritmico

*) 3-6 = 3, 4, non div. - only in version with 4 Double Bases

50

Instrumentation and Part Labels:
Fl. (Flute) 1, 2
kl. Fl. (Piccolo) (3)
Kl. (Clarinet) 1, 2, 3
Fg. (Bassoon) 1, 2, 3
Hr. (Horn) 1, 2, 3, 4
Tr. (Trumpet) 1, 2
Pos. (Positone) 1, 2, 3
Tb. (Tuba)
Schlbg. (Schlagwerk - Percussion) 1-4
Hfe (Hofmeier/Feldman) (2)
Klav. solo (Solo Piano)
VI. I (Violin I) 1-5
VI. II (Violin II) 1-5
Va. (Viola) 1-5
Vc. (Violoncello) 1-5
Kb. (Kontrabaß) 1-5

Performance Instructions and Markings:
50 (Tempo/Rehearsal mark)
sf (sforzando)
ff (fortissimo)
mf (mezzo-forte)
mp (mezzo-piano)
f (forte)
p (piano)
pp (pianissimo)
pizz. (pizzicato)
arco (arco)
pont. (ponticello)
serrato (serrato)
ord. trem. (ord. trem.)
salt. (salt.)
molto stacc. (molto stacc.)
rapid arpeggio (rapid arpeggio)
senza sord. (senza sord.)
con sord. (cup) (con sord. (cup))
mf ostac. loco (mf ostac. loco)
in possible, lock the pedal in pressed position (in possible, lock the pedal in pressed position)

Other Markings:
Timpani
Splash Cymbal
(Vibraphone)
Tamtam
(Scratch along the edge with triangle-beater)
Scatola
Sizzle Cymbal
in possible, lock the pedal in pressed position
Splash Cymbal
Tamtam

Notes:
(Mib) Fa#, Sol# (La#), Re#, Do# (Sit)
*) rapid arpeggio

sub. più mosso
♩ = 76 - 82 (♩ = 152 - 164)

sub. meno mosso
e molto rit. (breve)

sub. molto ritmico
♩ = 134 - 144

FL. 1, 2, 3 (3)

Ob. 1, 2, 3

Kl. 1, 2, 3

Fg. 1, 2

Hr. 1, 2, 3, 4

Tr. 1, 2, 3

Pos. 1, 2, 3

Tb. 1, 2, 3

Schlag. 1 (Snare Drum), 2 (Bongo), 3 (Glockenspiel), 4 (Glockenspiel)

Hie. 1, 2

Klav. solo

tr. with both hands, extremely dense

pp, p, mf, f, ff, fll, paco, f, p, ppp, pppp

pp (non cresc.), p (non cresc.), p (non cresc.)

sol F (14. natural overtone), sol F (13. natural overtone), sol F (11. natural overtone), sol F (10. natural overtone)

senza sord.

Gong, Castales, Tubular Bells, Maracas, Tempelblocks, Glockenspiel

Lab, Sib, p teneramente

sempre l.v., sempre l.v., sempre l.v.

arco ord., p, f, p sub., ff, pp

1. solo, tutti (2-5), tutti (11-14), tutti (1-4), tutti (9-12)

1.3 (point), 4-6 (point), 7-9 (point), 10-12 (point)

arco, pont., p, f, ppp, pppp

molto tasto, p, pp, ppp

sub. più mosso
♩ = 76 - 82 (♩ = 152 - 164)

sub. meno mosso
e molto rit. (breve)

sub. molto ritmico
♩ = 134 - 144

VI. I 1.5, 6-8, 9, 11-14

VI. II 1-6, 7-12

Va 1.5, 6-10

Vc. 1, 2, 3, 4, 5, 6, 7, 8

arco ord., p, f, p sub., ff, pp

1. solo, tutti (2-5), tutti (11-14), tutti (1-4), tutti (9-12)

1.3 (point), 4-6 (point), 7-9 (point), 10-12 (point)

arco, pont., p, f, ppp, pppp

molto tasto, p, pp, ppp

63

Fl. 2, 3

Ob. 1, 2

Kl. 1, 2

Fg. 1, 2

Tr. 1, 2, 3

Pos. 1, 2, 3

Tb. 1

Schlag. 1 (Bass Drum (1st or 2nd player)), 2 (Vibraphone), 3 (Marimbaphone (3 mallets))

Hfe. Fa, Sob, Reb

Klav. solo

VI. I 1-5, 6-8, 9-11, 12-14

VI. II 1-3, 4-6, 7-9, 10-12

Va. 1-3, 4-6, 7-10

Vc. 1-4, 5-8

Kb. 1-6

mp, *f*, *mf*, *ff*, *ppp*, *con sord. (cup)*, *con sord. (straight)*, *senza sord.*, *p*, *mf*, *ff*, *mp + mf*, *half pedal (pedaling elastically)*, *sempre L. v.*, *pizz.*, *sempre pizz.*, *1-14*, *7. 8. sempre pizz.*, *arco*, *ff uh.*, *mp*

12
poco meno mosso
(only if necessary)

72

Fl. 1, 2, 3
Ob. 1, 2
Kl. 1, 2, 3
Fg. 1, 2, 3
take Contrabassoon

Tr. 1, 2, 3

Schlagz. 1-4

Hf. 1, 2

Klav. solo

poco meno mosso
(only if necessary)

VI. I 7-10, 11-14
VI. II 1-6, 7-12
Va. 1, 2, 3, 4, 5-7, 8-10
Vc. 1-5, 6-8
Kh. 1-6

78

Fl. 1

KL. 2 3

Fg. 1 2

Kfg. (3)

He. 1 2 3 4

Tr. 1 2 3

Pos. 1 2 3

Tb.

Schlagz. (Vibraphone) 1 2 3 4

Hie.

Klav. solo

VI. I 1-14

VI. II 1-6 7-12

Va. 1 2 3-10

Vc. 1-4 5-8

Kb. 1-3 4-6

mp

mf

f

ff

fff

mp sub.

f sub.

mf sub.

f

mf

pp

ppp

senza sord.

entirely damped

damp a little less

pp

Mi, Fa, Sol

P softly

1-7 sul tasto

8-14 sul tasto

détaché

détaché

1-3

1-4

4-6

7-8

5-6

1-3

4-6

7-8

5-6

1-3

4-6

7-8

5-6

1-3

4-6

7-8

5-6

1-3

4-6

7-8

5-6

(lunga) a tempo

This section of the score includes staves for Flute (Fl.), Oboe (Ob.), Clarinet (Kl.), Bassoon (Fg.), Bassoon/Contrabassoon (Kfg.), Horns (Hr.), Trumpets (Tr.), Trombones (Tb.), Snare Drum, Bass Drum, Tempelblocks, Piccolo Snare Drum, and Hi-hat (Hie). The woodwinds and strings play complex rhythmic patterns with various dynamics and articulations. The percussion section features a driving pattern with snare, bass, and cymbals.

(lunga) a tempo

This section of the score includes staves for Violin I (VI. I), Violin II (VI. II), Viola (Va.), Violoncello (Vc.), and Kontrabaß (Kb.). The strings play a rhythmic accompaniment with various dynamics and articulations. The score includes markings for 'ord.' (order) and 'sub.' (sub-octave) for some instruments.

*) tremolando serrato, alla punta, as dense as possible

88

Fl. 1, 2, 3

Ob. 1, 2, 3

Kl. 1, 2, 3

Kfg. (3)

Tr. 1, 2, 3

Schlg. 1 (Snare Drum), 2 (Bass Drum), 4 (Piccolo Snare Drum)

Hfe

Klav. solo

VI. I 1-7, 8-10, 11-14

VI. II 1-6, 7-12

Va 1-3, 4-6, 7-10

Vc 1-4, 5-8

Kb 1-3, 4-6

mf, p, mp, pp, f, ff, ppp, molto stacc., poco sfz, dead stroke, L.v., ord., presto poss., Mit, Mit, Fa#

93

Fl. 1, 2

Ob. 1, 2, 3

Bkl. (B) Bass Clarinet

Cl. 1, 2

Fg. 1, 2

Kfg. (B)

Hr. 1, 2, 3, 4

Tr. 1, 2, 3

Pos. 1, 2, 3

Tb. 1, 2, 3

Schlag. (Snare Drum, Bass Drum, Tompeltlocks, Picoles Snare Drum)

Hie. (Ml., Fat (Solt), Lab)

Klav. solo

VI. I 1-7, 8-14

VI. II 1-6, 7-12

Va. 1-5, 6-10

Vc. 1-4, 5-8

Kb. 1-3, 4-6

*) ♩ and ♪ are equally short

This page contains the musical score for page 17 of a symphony. The score is arranged in a standard orchestral format with the following parts:

- Flutes (Fl.):** 1, 2, 3
- Oboes (Ob.):** 1, 2, 3
- Bassoons (Bkl.):** 1, 2, 3
- Clarinet in Bb (Cl.):** 1, 2, 3
- Trumpets (Tr.):** 1, 2, 3
- French Horns (Hr.):** 1, 2, 3, 4
- Positively (Pos.):** 1, 2
- Snare Drum (Schlg.):** 1, 2, 3, 4 (including Piccolo Snare Drum)
- Hi-hat (Hie):** 1, 2
- Piano (Klav. solo):** Solo part with complex rhythmic patterns and articulations.
- Violins (Vl.):** I (1-14), II (1-6, 7-12)
- Violas (Va):** 1-5
- Celli (Vc.):** 1-4
- Double Basses (Kb.):** 1-6

The score includes various musical notations such as dynamics (e.g., *pp*, *mp*, *f*, *ff*), articulations (e.g., *stacc.*, *legato*, *pizz.*, *arco*), and performance instructions (e.g., *con sord.*, *senza sord.*). A large watermark "Original for PDF" is overlaid diagonally across the page.

*) ♩ and ♪ are equally short

**) with handle on rim (tip of stick is pressed on the head of the Snare Drum)

106

Fl. 1, 2

3 take Piccolo Piccolo

Ob. 1, 2, 3

Kl. 1, 2

Bkl. (3)

Fg. 1, 2

Hr. 1, 2, 3, 4

Tr. 1, 2

Pos. 1, 2

Tb.

Schlagz. 1 Snare Drum Tom Tom (damp (e.g. with a thin felt mat, a cloth or the like)) 2 (Marimbaphone) 3 (Vibraphone) 4 Glockenspiel (soft mallets) 1x

Klav. solo

VI. I 1-7 detaché sub. mp 8-14 detaché sul tasto sub. mp

VI. II 1-12 con sord. poco pont. molto stacc. f

Va 1-5 detaché sub. mp 6-10 detaché sul tasto sub. mp

Vc. 1-4 sub. poco pont. marc. marc. cond. poco sfz mp poco sfz

Kb. 1-6 piz. ff poco f mf mp p

Dynamic markings: mp, f, mf, p, sfz, poco sfz, molto legato, molto stacc., senza sord., con sord., marc., cond., piz., ff, poco, mp, mf, f, sfz, molto legato, molto stacc., senza sord., con sord., marc., cond., piz., ff, poco, mp, mf, f, sfz.

Performance instructions: *mp*, *f*, *mf*, *p*, *sfz*, *poco sfz*, *molto legato*, *molto stacc.*, *senza sord.*, *con sord.*, *marc.*, *cond.*, *piz.*, *ff*, *poco*, *mp*, *mf*, *f*, *sfz*.

molto legato

pp *pp* *f* *ff* *mp*

Fl. 1 2

Kl. Fl. (3)

Ob. 1 2 3

Kl. 1 2

Bkl. (3)

Fg. 1 2

Fr. 1 2 3 4

Tr. 1 2 3

Pos. 1

Schlagz. (Bongos) (Snare Drum) (Tom-Tom) (Marimbaphone) (Vibraphone) (Piccolo Snare Drum (sticks))

Hie. *Mt, Fat, Sub, Lak, Da, SR*

Klav. solo

VI. I 7-10 *div.* *poco f* *f sub.* *ff* *ff* *f* *detaché* *mf* *p*

VI. II 1-12 *pp* *mp* *pp* *f* *detaché* *mf* *p*

Va. 5-7 *f* *mf* *p* *detaché* *mf* *p*

8-10 *f* *mf* *p* *detaché* *mf* *p*

Vc. 1-4 *p sub.* *mp* *p* *mf* *ff* *f* *1-3*

5-8 *mp* *p* *mf* *ff* *f* *4-8* *pizz.* *secco mf*

Kb. 1-3 *arco. pont.* *trem. very dense* *poco sfz* *p* *mp* *sim.* *1-6* *pizz.* *secco mf*

4-6 *arco. pont.* *trem. very dense* *poco sfz* *p* *mp* *sim.* *f*

*) ♩ and ♪ are equally short

116

Fl. 1, 2

Cl. Fl. (3)

Ob. 1, 2, 3

Kl. 1, 2

Bkl. (3)

Fg. 1, 2

Kfg. (3)

Hr. 1, 2, 3, 4

Tr. 1, 2, 3

Pos. 1, 2, 3

Tb. 1, 2, 3

Schlag. (Bongos), (Snare Drum), (Tom-Tom), (Marimbaphone), (Vibraphone), (Tamtam)

Hfe

Klav. solo

VI. I 7:10, 11:14

VI. II 1:6, 7:12

Va. 1:4, 5:7, 8:10

Vc. 1:3, 4:8

Kb. 1:6

Take Flute

only if necessary (g)

poco pont.

sul pont.

pp leggero

1-4 sul tasto

5-8 sul tasto

9-12 sul tasto

pizz. f secco

pizz. f

pizz. f

pizz. f

pizz. f

pizz. f

(arco) detaché

(IV)

*) From bar 118 onwards, the volume ratios are to be chosen in such a way that the solo piano, the marimba as well as the vibraphone tonally melt as much as possible. The three instruments should be perceived as one merged instrument (kind of a "super-instrument") by the audience. Therefore it is important to choose suitable mallets (last opportunity for a mallet change is in bar 111/112).

119

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

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

3 Fl. 3 *molto legato* *mp* *mf* *p* *ff*

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

2 Ob. 2 *mf* *mp* *p* *mf*

3 Ob. 3 *mf* *mp* *p* *mf*

1 Kl. 1 *mf* *mp* *p* *mf*

2 Kl. 2 *mf* *mp* *p* *mf*

Bkl. (3) *mp* *mf* *p* *mp*

1 Fg. 1 *mf* *mp* *p* *mf*

2 Fg. 2 *mf* *mp* *p* *mf*

3 Fg. 3 *mf* *mp* *p* *mf*

1 Hr. 1 *p* *mp*

2 Hr. 2 *p* *mp*

3 Hr. 3 *p* *mp*

4 Hr. 4 *p* *mp*

1 Tr. 1 *con sord. (straight)* *mp* *p* *mf* *mp*

2 Tr. 2 *con sord. (straight)* *mp* *p* *mf* *mp*

3 Tr. 3 *con sord. (straight)* *mp* *p* *mf* *mp*

1 Pos. 1 *mp* *mp*

2 Pos. 2 *mp* *mp*

3 Pos. 3 *mp* *mp*

1 Tbn. 1 *mp* *mp*

2 Tbn. 2 *mp* *mp*

3 Tbn. 3 *mp* *mp*

1 Crot. (soft beater) *mf* *mf* *lv.*

2 (Marimbaphone) *mf* *mf sempre* *p sub. (non cresc.)* *f*

3 (Vibraphone) *mf* *mf sempre* *p sub. (non cresc.)* *f*

4 Glockenspiel (2 soft beaters) *mf* *mf*

Hfe. *Solf. Lat. Sib* *mp* *poco* *f*

Klav. solo *mf* *mf sempre* *p sub. (l. h.)* *f*

1-6 VI. I *p* *mf* *poco* *mp* *pp* *mp*

7-14 VI. I *ppp* *mp*

1-4 VI. II *(tasto)* *pont.*

5-8 VI. II *(tasto)* *pont.*

9-12 VI. II *(tasto)* *pont.*

1-5 Va. 1 *arco, poco sul pont. détaché* *mp* *pp* *arco, ond.* *mf* *p*

6-10 Va. 2 *pizz. secco* *mp* *mf* *pp* *arco, ond.* *mf* *p*

1-4 Vc. 1 *pizz. secco* *p* *mp* *pp* *arco, ond.* *mf* *p*

5-8 Vc. 2 *pizz. secco* *p* *mp* *pp* *arco, ond.* *mf* *p*

1-3 Kb. 1 *pp*

4-6 Kb. 2 *pp*

sempre molto ritmico

128

Ob. 1, 2, 3

Bkl. (S)

Fl. 1, 2

Hr. 1, 2, 3, 4

Tr. 1

Tb. 1, 2, 3

Schlbg. (Timpani), (Marimbaphone), (Vibraphone), Woodblocks

Hr. (Harp)

Klav. solo

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

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

Va 1-5, 6-10

Vc. 1-2, 3-4, 5-6, 7-8

Kb. 1-3, 4-6

*) ♩ and ♪ are equally short (molto stacc.), strings quasi batt.

**) tapping, very hard, with finger of the left hand (much sound)

Musical score for orchestral instruments. The score is arranged in systems for various instruments:

- Ob. (Oboe):** 1 and 2 staves.
- Kl. (Clarinet):** 1 and 2 staves.
- Bkl. (Bass Clarinet):** 3 staves.
- Fg. (Fagott):** 1 and 2 staves.
- Kfg. (Kontrabaß):** 3 staves.
- Hr. (Hörn):** 4 staves.
- Tr. (Trompeten):** 1, 2, and 3 staves.
- Pos. (Posaunen):** 1, 2, and 3 staves.
- Tb. (Tuba):** 1 staff.
- Schlag. (Schlagwerk):** Includes Marimbaphone, Vibraphone, Bass Drum (1 stick, 1 Bass Drum beater), and Piccolo Snare Drum (drumsticks).
- Hie. (Hiern):** 1 staff.
- Klav. solo (Klaviersolo):** 1 staff.
- VI. I 1-14 (Violin I):** 1 staff.
- VI. II 1-12 (Violin II):** 1 staff.
- Va. 1-10 (Viola):** 1 staff.
- Vc. 1-8 (Violoncelli):** 1 staff.
- Kb. 1-6 (Kontrabaß):** 1 staff.

The score includes various performance instructions such as *ff* (fortissimo), *mf* (mezzo-forte), *mp* (mezzo-piano), *p* (piano), *f* (forte), *ppp* (pianissimo), *arco molto sul tasto*, *arco molto sul bato*, *senza sord.* (without mutes), *stroke with stick on the rim of the Bass Drum*, *ordinary strokes (on the head) with Bass Drum beater*, *ff (on rim)*, *ff (ordinary stroke)*, *dead stroke*, and *arco molto sul tasto*.

***) with handle on rim (tip of stick is pressed on the head of the Snare Drum)
****) ① = arco battuto, strong strokes on the fingerboard (woodenly, percussive sound)
② = left hand, strong strokes on the strings, on the fingerboard (woodenly, percussive sound)

138

Fl. 1, 2, Kl. Fl. (3)

Ob. 1, 2, 3

Kl. 1, 2

Bkl. (3)

Fg. 1, 2

Kfg. (3)

Hr. 1, 2, 3, 4

Tr. 1, 2, 3

Pos. 1, 2, 3

Tb. 1, 2, 3

Schlag. (Marimbaphone), (Vibraphone), (Piccolo Snare Drum)

Klav. solo

VI. I 6-10, 11-14

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

Va. 1-5, 6-10

Vc. 1-4, 5-8

Kb. 1-6

pp, *p*, *mp*, *f*, *ff*, *molto stacc.*, *non legato*, *slightly delayed*, *dead stroke*, *arco molto sul tasto*, *arco ord.*, *pizz.*, *arco. pont.*, *come sopra*, *pont.*

*) sforzati (sf) are subject to the global dynamic progress

1 Fl. 2 Fl. Kl. Fl. (3)

1 Ob. 2 Ob. 3 Ob.

1 Kl. 2 Kl. 3 Kl.

1 Fg. 2 Fg. 3 Fg.

1 Hr. 2 Hr. 3 Hr. 4 Hr.

1 Tr. 2 Tr. 3 Tr.

1 Pos. 2 Pos. 3 Pos.

1 Tb. 2 Tb. 3 Tb.

1 (Bass Drum) (2 normal Bass Drum beaters)

2 (Marimbaphone)

3 (Vibraphone)

4 (Piccolo Snare Drum)

Hr. Clavon

Klav. solo

1-5 VI. I 6-10 VI. I 11-14 VI. I

1-4 VI. II 5-8 VI. II 9-12 VI. II 13-16 VI. II

1-4 Va. 5-8 Va. 9-12 Va. 13-16 Va.

1-4 Vc. 5-8 Vc. 9-12 Vc. 13-16 Vc.

1-4 Kb. 5-8 Kb. 9-12 Kb. 13-16 Kb.

if possible, the stroke of the left hand should not be audible, but serves mainly to damp immediately the resonating strings

arco poco pont.

ppp

pp

f

mp

mf

ff

non legato

molto stacc.

slightly damped

low damped

pizz.

arco, ord.

arco ord. b.

poco meno mosso, sempre molto ritmico

♩ = 120 - 130

146

Fl. 1
Fl. 2
kl. Fl. (3)
Ob. 1
Ob. 2
Ob. 3
Kl. 1
Kl. 2
Bkl. (3)
Fg. 1
Fg. 2
Kfg. (3)
Hr. 1
Hr. 2
Hr. 3
Hr. 4
Tr. 1
Tr. 2
Tr. 3
Pos. 1
Pos. 2
Pos. 3
Tb. 1
Tb. 2
Tb. 3

Schlagz.
(Bass Drum)
(Marimbaphone)
(Vibraphone)
(Piccolo Snare Drum)
(Claves)
Klav. solo

take Flute
Elute
Piccolo

gliss. with both handles on the resonators, upper area
gliss. with both handles on the resonators, upper area

Bongo (drumsticks)
Tempoblocks (soft-medium mallets)
Woodblocks (medium mallets)

ff
f
mf
mp
pizz.
arco, sul pont.
arco, poco pont., quasi battuto

poco meno mosso, sempre molto ritmico

♩ = 120 - 130

VI. I 6-10
VI. II 5-8
Va. 1-5
Va. 6-10
Vc. 1-4
Vc. 5-8
Kh. 1-6

very dense trem.
pizz.
arco, sul pont.
arco, poco pont., quasi battuto

1-7
8-14
1-6
7-12
1-6

pp
pizz.
arco, sul pont.
arco, poco pont., quasi battuto

sub. poco più mosso non misurato
presto possibile

♩ = 134 - 144

152

Kfg. (P)

1

2

3

4

1

2

3

Pos.

Tb.

1 (Bass Drum)

2 (Bongo)

3 (Tempelblocks)

4 (Woodblocks)

Schlag.

Hfe (Claves)

put Claves away

Klav. solo

accents always clear molto ritmico

con poco ad lib. senza

poco con

sub. poco più mosso non misurato
presto possibile

♩ = 134 - 144

VI. I 1-14

VI. II 1-12

1-5

6-10

Vc. 1-4

5-8

Kb. 1-6

"con eleganza"
accel.
poco meno mosso

presto poss.

poco meno mosso

presto poss.

156

Klav. solo

very short fermata

cresc.

very short fermata

accel.

interrupt the trem. as briefly as possible and continue as dense as before

poco meno mosso

presto ***, molto ritmico

157

Klav. solo

leggero

senza

***) straight, regular pulse is more important than a very high tempo

*) play only, if it helps to realize the rhythmic structure more precisely

molto legato

197

KL. 1
2
Bkl. (3)
1
2
Kfg. (3)

Hr. 1
2
3
4
Tr. 1
2

Schlag. 1
Hr. 1v

Klav. solo
(slight, but distinct accents)
mf *leggero*
pp
(*rit. sost.*)

molto legato

VI. I 1-7
8-14
VI. II 1-6
7-12
Va 1-10
Vc. 1-4
5-8
Kb. 1-3
4-6



poco accel.

203

FL. 1, 2

Ob. 1, 2

Kl. 1, 2

Bkl. (3)

Fg. 1

He. 1, 2, 3, 4

Tr. 1, 2

Schlagz. (Trompeten), Marimbaphone, Crash Cymbal (soft mallets), Crash Cymbal (soft mallets)

Hfe

Klav. solo

VI. I 7:10, 11:14, 1:6

VI. II 7:9, 10:12

Va. 1:6, 7:10

Vc. 1:4, 5:8

Kb. 1:6

mp, mf, p, pp, f, ff, ppp, pppp

ord., pizz. (ord.), con sord., arco, sim.

poco accel.

Only for Preview

209

Fl. 1
Ob. 1
Kl. 1
Kl. 2
Hr. 1
Hr. 2
Hr. 3
Hr. 4
Tr. 1
Tr. 2
Schlag. (Marimbaphone)
Schlag. (Gong)
Hfe
Klav. solo
VI. II
Va. 7-10
Vc. 1-4

215
Klav. solo
poco esitando (breve) $\text{♩} = \text{ca. } 120$
accel. *molto ritmico* *a tempo, molto ritmico**

218
Klav. solo
non troppo *sub. poco meno mosso e stringendo* $\text{♩} = 144 - 150$

* b. 217 to 218: basic tempo must stay exactly the same when switching from ♩ to ♩

poco meno mosso **non troppo** **ancora meno mosso**

223

Klav. solo

231

Klav. solo

poco a poco accel. **a tempo**
♩ = ca. 140

237

Tr.

Schlag.

Klav. solo

poco a poco accel. **a tempo**
♩ = ca. 140

1.3

4.6

1.3

4.6

1.3

4.6

1.3

4.6

1.3

4.6

Kb.

*) The arrow indicates that the entry of the instruments can be approximate.

This page contains the musical score for measures 36 to 46, marked "poco rit.". The score is for a full orchestra and piano solo. The instruments and their parts are as follows:

- Flute (Fl.):** 1 and 2 staves. Dynamics range from *mf* to *pp*.
- Oboe (Ob.):** 1 and 2 staves. Dynamics range from *mf* to *pp*.
- Clarinet (Kl.):** 1 and 2 staves. Dynamics range from *mf* to *pp*.
- Horn (Hr.):** 1, 2, 3, and 4 staves. Dynamics range from *mf* to *pp*.
- Trumpet (Tr.):** 1 and 2 staves. Dynamics range from *mf* to *mp*.
- Percussion (Schlag.):** 1-4 staves. Includes Marimbaphone, Vibraphone, and Glockenspiel. Dynamics range from *mf* to *ff*.
- Harp (Hr.):** 1 staff. Dynamics range from *ff* to *mf*.
- Piano Solo (Klav. solo):** 1 and 2 staves. Dynamics range from *f* to *mp*. Includes the instruction "con poco *rit.*".
- Violin I (VI. I):** 1-3, 4-6, and 7-10 staves. Dynamics range from *mf* to *pp*. Includes "con sord." and "arco" markings.
- Violin II (VI. II):** 1-3, 4-6, 7-9, and 10-12 staves. Dynamics range from *mf* to *pp*. Includes "con sord.", "arco", and "tasto" markings.
- Viola (Va.):** 1-3, 4-6, and 7-10 staves. Dynamics range from *mf* to *pp*. Includes "con sord." and "arco" markings.
- Violoncello (Vc.):** 1-4, 5-8, and 9-12 staves. Dynamics range from *mf* to *pp*. Includes "con sord.", "arco", and "tasto" markings.
- Double Bass (Kb.):** 1-3 and 4-6 staves. Dynamics range from *mf* to *pp*. Includes "pizz." and "1-6 (pizz.)" markings.

The score includes various dynamic markings such as *mf*, *mp*, *p*, *pp*, *f*, and *ff*. There are also performance instructions like "con sord.", "arco", "tasto", and "pizz.". A large watermark "Only for personal use" is visible across the page.

249

Fl. 1, 2

Cl. Fl. (F) 1, 2

Ob. 1, 2

Cl. 1, 2

Bkl. (B) 1, 2

Bkl. (Bb) 1, 2

Fg. 1, 2

Kfg. (B) 1, 2

Hr. 1, 2, 3, 4

Tr. 1, 2

Pos. 1, 2, 3

Schlbg. (Timp.) ossia: (), (Tubular Bells), (Vibraphone), (Glockenspiel) 1.v., (Bass Drum), (Bongos (with hands)), (Slash Cymbal (medium mallets)), (Woodblocks (medium mallets)), (Claves)

Klav. solo

VI. I 1-7, 8-14

VI. II 1-3, 4-6, 7-12

Va. 1-10

Vc. 1-4, 5-8

Kb. 1-6

Dynamic markings: *p*, *mp*, *mf*, *f*, *ff*, *con sord.*, *pizz.*, *arco*, *spiccato*, *con sord.*, *con 2da*, *tutta forza*, *clear accents*.

Rehearsal marks: 1-6, 7-12, 1-3, 1-5, 6-10, 1-3, 1-6.

Section markers: *Dinoco*, *4-9*, *1-3*, *1-6*.

262

Fl. 1

Fl. 2

kl. Fl. (3)

Ob. 1

Ob. 2

Kl. 1

Kl. 2

Bkl. (3)

Fg. 1

Fg. 2

Kfg. (3)

Hr. 1

Hr. 2

Hr. 3

Hr. 4

Pos. 1

Pos. 2

Pos. 3

Tb. 1

Tb. 2

Tb. 3

Schlagz.

(Bass Drum)

(Bongo)

(Tempelblocks)

(Woodblocks)

Hfe

Dob

Klav. solo

VI. I

1-4

5-7

8-10

11-14

VI. II

1-3

4-6

7-9

10-12

Va

1-5

6-10

Vc.

1-4

5-8

Kb.

1-8

pp

mf

ff

take Flute

take Clarinet

sub. pp < f > pp

poco pont.

poco a poco dim.



*) fingering: **) fingering: ***) play only, if it helps to realize the rhythmic structure more precisely

266

The musical score is organized into systems for various instruments:

- Flute (Fl.):** 1st, 2nd, and 3rd parts.
- Oboe (Ob.):** 1st and 2nd parts.
- Clarinet (Kl.):** 1st, 2nd, and 3rd parts.
- Piano solo (Klav. solo):** Solo part with intricate accompaniment.
- Violin I (VI. I):** 1st, 5-7, 8-10, and 11-14 parts.
- Violin II (VI. II):** 1-3, 7-9, and 10-12 parts.
- Viola (Vc.):** 1-3 parts.
- Cello (Cb.):** 1st, 2nd, 3rd, and 4th parts.

Key performance markings include dynamic levels (*pp*, *mp*, *p*, *ppp*), phrasing slurs, and articulation such as accents and slurs.

*) fingering: 

$\text{♩} = 32-36$ $\text{♩} = \text{ca. } 50$

*) from bar 272 to 325 the piano has no soloistic function, but is rather utilized as part of the orchestra, choose the volume degree accordingly

) fingering: $\begin{matrix} \circ \\ \circ \\ \circ \\ \circ \end{matrix}$ *) fingering: $\begin{matrix} \circ \\ \circ \\ \circ \\ \circ \end{matrix}$

*****) strong airflow (with diminuendos) into the instrument with additional simultaneous valve-roll (decelerating)

*****) syllable "frrr" hissed toneless into the instrument

*****) strong tapping with fingertip (l. h.)

******) tremolo intensivo, very dense, little bow pressure, don't depress the stopping finger fully (between normal and harmonic pressure) "pitch" only as colour of the noise

******) 1. 2. = 1. / 3. 4. = 2 / 5. 6. = 3. 4. - in version with 4 Double Bases

281

Fl. 1, 2, 3

Ob. 1, 2, 3

Kl. 1, 2, 3

Hr. 1, 2, 3, 4

Tr. 1, 2, 3

Pos. 1, 2, 3

Schlg. 1: Ritz Cymbal (medium mallets)
 2: Tubular Bells (2 hammers) (hard)
 3: Vibraphone ord. (hard mallets)
 4: Cowbell
 5: Tamtam (center) (sound should build up slowly)
 6: Triangle (triangle stick)
 7: Marimbaphone (hard)
 8: Vibraphone ord. (1 stick) rim shot
 9: Piccolo Snare Drum (with snare)

Hfe. Sol#, La#

Klav. solo

VI. I 1.4, 5.7, 8.10, 11.14

VI. II 1.4, 5.8, 9.12

Va. 1.3, 4.6, 7.10

Vc. 1.3, 4, 5, 6

Kb. 1-6

ff, f, mf, mp, p, sub. pp, pp, div. 2 (Bartók-pizz. on totally muted strings)

sub. più mosso

283

Fl. 1, 2, 3
Ob. 1, 2, 3
Cl. 1, 2, 3
Fg. 1, 2, 3
Hr. 1, 2, 3, 4
Tr. 1, 2, 3
Pos. 1, 2, 3
Tb. 1, 2, 3
Schl. 1, 2, 3, 4
Hie. 1, 2
Klav. solo

marcato (Akzent = sf)
molto stacc.
Bassoon
senza sord.
Tubular Bells
Vibraphone
Gong
Tamtam
rubbed with superball
(damped)
Lv.
f
mf
pp
ff
p
mp
fz
ff

sub. più mosso

VI. I 1-4, 5-7, 8-10, 11-14
VI. II 1-4, 5-8, 9-12, 1-3, 4-6, 7-10
Vc. 1-4, 5-8
Cb. 1-3, 4-6

molto pont.
ord.
pizz.
arco
arco pont.
f
mf
p
pp
ff
fz
ff

287

Fl. 1, 2, 3

Ob. 1, 2, 3

Kl. 1, 2, 3

Fg. 1, 2, 3

Hr. 1, 2, 3, 4

Tr. 1, 2, 3

Tb. 1, 2, 3

Schlg. 1 (Crotales), 2 (Tubular bells), 3 (Vibraphone), 4 (Chakrapati), 5 (Gongs), 6 (Woodblocks)

Hr. (Harp)

Klau solo

VI I 1-5, 6-10

VI II 1-5, 6-10

Va 1-5

Vc 1-5

Kb. 1-5

*) Execution: ♪ (flams) = left - right (or right - left). Left + right hand move their point of attack continuously from the center to the edge.

ancora più mosso

♩ = 65 max.

291

Fl. 1, 2, 3

Ob. 1, 2, 3

Kl. 1, 2, 3

Fg. 1, 2, 3

Hr. 1, 2, 3, 4

Tr. 1, 2, 3

Pos. 1, 2, 3

Tb. 1, 2, 3

Schlz. (Snare Drum), (Tubular bells), (Vibraphone), (Tm), (Woodblocks)

Klav. solo

ancora più mosso

♩ = 65 max.

VI. I 1.5, 6.10, 11.14, 1.4

VI. II 5.8, 9.12, 1.5, 6.10

Va. arco, pont.

Vc. 1.4, 5.8

Kb. 1.3, 4.6

295

Fl. 1, 2, 3

Ob. 1, 2, 3

Kl. 1, 2, 3

Fg. 1, 2, 3

Hr. 1, 2, 3, 4

Tr. 1, 2, 3

Pos. 1, 2, 3

Tb. 1, 2, 3

Schlg. (Sml Drum), (Bongo), (Tom-Tom), (Woodblock), Glockenspiel, Vibraphone, Congas, (if change is not possible, omit Gong)

Hrn. Mib, F#, (Sob), (Lb), Reb, Dab, Sb, Reb, Sb

Klav. solo

Very strong accents

VI I 6-10, 11-14, 1-4

VI II 5-8, 9-12

Va 1-3, 4-7, 8-10

Vc 1-4, 5-8

Kb. 1-3, 4-6

1.8 pizz. arco ord.

9.14 pizz. arco ord.

7.12 pizz. arco ord.

1.4 arco, molto pont. pizz. arco ord.

5.7 arco, molto pont. pizz. arco ord.

8.10 arco, molto pont. pizz. arco ord.

1.2 arco, molto pont. pizz. arco ord.

3.4 arco, molto pont. pizz. arco ord.

5.6 arco, molto pont. pizz. arco ord.

7.6 arco, molto pont. pizz. arco ord.

1.2 pizz. arco, pont. div. arco, pont. div. arco, pont.

3. pizz. arco, pont.

4.6 pizz. div. arco, pont.

(Bariok-pizz. on totally muted strings)

sempre

sempre

poco accel. $\text{♩} = 134 - 138$

301

Fl. 1, 2

M. Fl. (F)

Ob. 1, 2, 3

Kl. 1, 2, 3

Fg. 1, 2, 3

Hr. 1, 2, 3, 4

Tr. 1, 2, 3

Pos. 1, 2, 3

Tb.

Schlag. (Conga), Snare Drum (drumstick), Maracas, Sizzle Cymbal (soft mallet), Splash Cymbal, Sizzle Cymbal, 1 Conga, 1 Tom Tom (drumstick), 6 Woodblocks, Tamtam

Hr. (Hr. M, Fa, St) Dsf, Ssf, Lsf

Klav. solo

mus. (g) if necessary to damp all strings completely in bar 306

poco accel. $\text{♩} = 134 - 138$

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

VI II 1-3, 4-6, 7-9, 10-12

Va 1-5, 6-10

Vc 1-2, 3-5, 6-8

Kb. 1-2, 3-4, 5-6


arco quasi battuto (percussive) ond.

at the frog piz. arco quasi battuto (percussive) ond.

quasi battuto (percussive) ond.

1-6 arco v.

*) arco battuto, with force, heavy "bouncing bow", always start at the frog
 **) ossia: arco staccato

molto ritmico
(in )

307

Fl. 1, 2, 3

Ob. 1, 2, 3

Kl. 1, 2, 3

Fg. 1, 2, 3

Tr. 1, 2, 3

Pos. 1, 2, 3


Tb. 1, 2, 3

Schlag. (Snare Drum, Marimbaphone, Bass Drum, Tom-Toms, Woodblocks, Highland Bagpipes)

Hfe. 1, 2

Klav. solo

musical notation and performance instructions for woodwinds, brass, percussion, and strings.

molto ritmico
(in )

VI. I 1-4, 5-7, 8-10, 11-14



VI. II 1-3, 4-6, 7-9, 10-12

Va. 1-3, 4-7, 8-10

Vc. 1-3, 4-5, 6-8

Kb. 1-3, 4-6

musical notation and performance instructions for strings.

*)  and  are equally short
 **) the very ending of the gliss. should be inaudible
 ***) pizz. behind the bridge, play the triplet as regularly as possible, finger is tensed (quasi plectrum)

pesante

321 *frull.*

Fl. 1, 2
 Kl. (F) 1, 2, 3
 Ob. 1, 2, 3
 Kl. 1, 2, 3
 Fg. 1, 2, 3
 Hr. 1, 2, 3, 4
 Tr. 1, 2, 3
 Pos. 1, 2, 3
 Tb. 1, 2, 3
 Schlag. (Cymbals, Gong, Snare Drum, Tom-Toms, Woodblocks)
 Klav. solo
 Hr. (Solo)
 Klav. solo

pesante

Fl. 1, 2
 Kl. (F) 1, 2, 3
 Ob. 1, 2, 3
 Kl. 1, 2, 3
 Fg. 1, 2, 3
 Hr. 1, 2, 3, 4
 Tr. 1, 2, 3
 Pos. 1, 2, 3
 Tb. 1, 2, 3
 Schlag. (Cymbals, Gong, Snare Drum, Tom-Toms, Woodblocks)
 Klav. solo
 Hr. (Solo)
 Klav. solo

*) arco battuto, with force, heavy "bouncing bow", always start at the frog
 **) ossia: arco staccato

This page of the musical score contains the following parts and measures:

- Woodwinds:** Flute 1 & 2, Clarinet in F (Cl. Fl.), Oboe 1 & 2, Clarinet in Bb (Kl.), Bassoon (Fag.), Horn 1, 2, & 3 (Hr.), Trumpet 1, 2, & 3 (Tr.), Trombone 1, 2, & 3 (Pos.), Tuba (Tb.).
- Strings:** Violin I (VI. I), Violin II (VI. II), Viola (Va), Violoncello (Vc.), and Kontrabaß (Kb.).
- Percussion (Schlagz.):** Snare Drum, Marimbaphone, Splash Cymbal, Tom-Toms, Woodblocks, and other cymbals.
- Solo Instruments:** Klav. solo and Flute (labeled 'lake Flute').

The score spans measures 327 to 407. It includes detailed performance instructions such as dynamics (e.g., *mp*, *ff*, *mf*), articulation (*acc.*, *stacc.*), and phrasing. A large watermark 'REPRODUCTION' is visible diagonally across the page.

This page of the musical score, numbered 52, contains the following parts and markings:

- Flute (Fl.):** 1st and 2nd staves with dynamics *p*, *f*, and *mf*.
- Oboe (Ob.):** 1st and 2nd staves with dynamics *p*, *f*, and *mf*. Includes the marking "Elate" above the first staff.
- Clarinet (Kl.):** 1st and 2nd staves with dynamics *p*, *f*, and *mf*. Includes the marking "(1)" above the first staff.
- Bassoon (Fg.):** 1st, 2nd, and 3rd staves with dynamics *mf* and *mp*.
- Trumpet (Tr.):** 1st, 2nd, and 3rd staves with dynamics *mp*, *mf*, and *pp*.
- Trombone (Tb.):** 1st, 2nd, and 3rd staves with dynamics *mf* and *pp*.
- Percussion (Schlg.):** Includes parts for Ride Cymbal (soft mallets), (Strike) Cymbal, (Strike) Cymbal (soft mallets), Crash Cymbal (soft mallets), Marimbaphone, and Woodblocks. Dynamics range from *p* to *mf*.
- Harpsichord (Hc):** Two staves with dynamics *mf* and *ff*.
- Solo Piano (Klav. solo):** Two staves with dynamics *mf*, *ff*, and *pp*. Includes the marking "(2a)" below the first staff.
- Violin I (Vl. I):** 1st and 2nd staves with dynamics *ff* and *f*.
- Violin II (Vl. II):** 1st and 2nd staves with dynamics *mf* and *pp*.
- Viola (Va):** 1st and 2nd staves with dynamics *mf* and *pp*. Includes the marking "1-10" above the first staff.
- Violoncello (Vc):** 1st and 2nd staves with dynamics *mf* and *pp*. Includes the marking "1-8 arco, tasto" above the first staff.
- Double Bass (Kb.):** 1st and 2nd staves with dynamics *mp* and *mf*. Includes the marking "arco" above the first staff.

Large diagonal watermark text "FOR PROPSA" is overlaid across the score.

338 (in ♩)

Fl. 1-3

Ob. 1-3

Kl. 1-3

Fg. 1-3

Hr. 1-4

Tr. 1-3

Pos. 1-3

Tb. 1-3

Schlgz. (Timpanti, Marimbaphone, Triangle, Woodblocks)

Hie. (Cymbals)

Klav. solo

VI. I 1-4

VI. II 5-14, 16

Va. 7-12, 10

Vc. 1-8

Kb. 1-6

(in ♩)

3/4

Fl. 1, 2, 3

Ob. 1

Kl. 1, 2, 3

Fg. 1, 2, 3

Hr. 1, 2, 3, 4

Pos. 1, 2, 3

Schlag. 1 (Cassa), 2 (Tubular Bells), 3 (Vibraphone), 4 (Gong)

Hr. (Harp)

Klav. solo

VI. I 4-6, 10-11, 12-14

VI. II 1-3, 4, 5, 6-9, 10-12

Va 1-4, 5-7, 8-10

Vc. 1-8

Kb. 1-2, 3-6

pp, p, mp, mf, f, ppp, p sempre, arco, pont., non trem., sub. mf, p, pizz. gliss., mf

**) play this part as legato (tenuto) as possible and a little bit in the foreground*

*) tremolando serrato (as dense as possible)

347 (4/4)

poco pesante (3/8)

(molto rit.)

Fl. 1, 2, 3

Ob. 1, 2, 3

Kl. 1, 2, 3

Fg. 1, 2, 3

Hr. 1, 2, 3, 4

Tr. 1, 2, 3

Pos. 1, 2, 3

Tb. 1, 2, 3

Schlag. (Timp.) 1, 2

(Vibraphone) 3

(Dab.) (Gong) 4

Hie.

Klav. solo

frull. non frull.

con sord. (straight)

take Piccolo

rit. (only if necessary)

lock

Lx.

Tam-tam Lx.

M3, Fab, Sol, La, Re, Do, Si

arco, pont.

sempre piz.

poco pesante (3/8)

(molto rit.)

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

VI II 1-3, 4, 5, 6-9, 10-12, 13-14

Va 1-4, 5-7, 8-10

Vc. 1-4, 5-8

Kb. 1-6

arco, pont.

sempre piz.

1-6 arco

sub. meno mosso

accel.

♩ = ca. 72 (70 min.)

♩ = 62 min.

357

Fl. 1, 2
Ob. 1, 2
Kl. 1, 2
Fag. 1, 2
Tromp. 1, 2, 3
Tromb. 1, 2
Hörn. 1, 2, 3, 4
Perc. 1, 2
Klav. solo

sub. meno mosso

♩ = ca. 72 (70 min.)

♩ = 62 min.

accel.

Vl. I 1-14
Vl. II 1-14
Vcl. 1, 2, 3, 4
Kb. 1, 2, 3, 4

sub. meno mosso

♩ = ca. 72 (70 min.)

♩ = 62 min.

accel.

poco accel. poco rit. poco rubato

363

FL 1 2 3

KL 1 2

Hr. 1 2 3 4

Tr. 1 2 3

Pos. 1 2 3

Schlg. 1 2 3 4

Hie. Fab, Lab, Red

Klav. solo

*) exactly on the beat of the following main note

poco accel. poco rit. poco rubato

VI. I 1.3.5.7.9.11.13. 2.4.6.8.10.12.14.

VI. II 1.3.5.7.9.11. 2.4.6.8.10.12.

Va 1.4 5.7 8.10 1.3

Vc 4.6 7 8

Kb 1.3 4.6

*) natural harmonics: play the harmonic at the position of the indicated note (fingering and pitch is identical)

367

FL. 1, 2

KL. 1, 2

Bkl. (3)

Fg. 1, 2

Kfg. (3)

Hr. 3, 4

Pos. 1, 2, 3

Tb.

Schlag. (Crotales) (mallets), (Bass Drum), (Glockenspiel) (soft beater), Vibraphone

Hfe. (Faf) Solf (sis)

Klav. solo

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

VI. II 1-3, 4-6, 7-9, 10-12

Va. 1-7, 8-10

Vc. 1-4, 5-8

Kb. 1-3, 4-6

pp, p, mp, mf, f, sfz, ppp, con sord., Lv. sempre, pizz. sempre, poco sfz, arco. poco pont., sul G, sul A, arco. poco pont., ppp

Fl. 1, 2, 3

Ob. 1, 2, 3

Kl. 1, 2

Bkl. (3)

Fg. 1, 2

Klg. (3)

Hr. 1, 2, 3, 4

Tr. 1, 2

Pos. 1, 2, 3

Tb. 1, 2, 3

Schlg. (Crotalen), (Bass Drum), (Vibraphone), (Tuba), (Glockenspiel)

Hie. (Mh. Fah. Selt. Lab)

Klav. solo

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

VI. II 1-3, 4-6, 7-9, 10-12, 13-14

Va. 1-3, 4-6, 7-9, 10-12, 13-14

Vc. 1-3, 4-6, 7-9, 10-12, 13-14

Kb. 1-3, 4-6

musical notation, dynamics, articulation, and performance instructions

(in )

375

molto rit.  = 58 - 62 **rit.** **accel.** **a tempo**  = ca. 132 (125 min.)

Fl. 1, 2, 3

Ob. 1, 2, 3

Kl. 1, 2

Bkl. (S)

Fg. 1, 2

Hr. 1, 2, 3, 4

Tr. 1, 2, 3

Pos. 1, 2, 3

Tb. 1, 2, 3

Schlag.

1. Gong

2. Marimbaphone

3. Vibraphone (Vib)

4. Piccolo Snare Drum (rim shot) / Vibraphone

5. Gong (very soft beater)

6. Batak Gambel (with Superball)

7. Sintang Gambel (very soft mallets)

8. Sintang Gambel (non arco)

9. Timpani

10. Marimbaphone

11. Piccolo Snare Drum

Klav. solo

(in )

molto rit.  = 58 - 62 **rit.** **accel.** **a tempo**  = ca. 132 (125 min.)

1.3 poco rit.

4.6 poco rit.

VI. I

1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12

VI. II

1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12

Va

1, 2, 3, 4, 5, 6, 7, 8, 9, 10

Vc

1, 2, 3, 4, 5, 6, 7, 8, 9, 10

Kb.

1, 2, 3, 4, 5, 6, 7, 8, 9, 10

*) trem. as dense as possible

**) trills and frullato always as dense as possible

feroce

381

(trill as dense as possible)

KL 1, 2

Bkl. (3)

Fg. 1, 2

Kfg. (3)

He. 1, 2, 3, 4

Pos. 3

Tb.

Schlgz. 1 (Timpani), 2 (Marimbaphone), 3 (Vibraphone), 4 (Tamtam (soft beater))

Hfe. Fa^b, Sol^b, La^b, Re^b (Do^b), Si^b

Klav. solo

VI. I 1, 2

Va 1, 2

Vc. 1, 2

Kb. 1

ff, mp, f, sf, fff, ff, mf, p, sfz, f, fff, sempre fff, frull., frull. ad lib., frull., frull. ad lib., senza sord., con sord., lock, molto distinto, sempre fff, 1. h., 2. h., sub., 1. 2. uniti sempre marcato poco sul pont.

for piano

394

1
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63
64

Fl.

Kl. Fl. (3)

Ob.

Kl.

Bkl. (3)

Fg.

Kfg. (3)

Hr.

Tr.

Pos.

Tb.

Schlag.

Hie.

Klav. solo

VI. I

VI. II

Va.

Vc.

Kb.

mf *mp* *ff* *f* *pp* *ppp* *sfz* *l.v. sempre* *senza sord.* *(con sord.)* *(Crotales)* *(Marimbaphone)* *(Tempelblocks)* *(Glockenspiel)* *Triangle* *Fab* *arco, pont.* *arco, molto tasto* *pizz.* *con tutta forza* *fff sempre*

400

Fl. 1, 2, 3

Ob. 1, 2, 3

Kl. 1, 2

Bkl. (3)

Fg. 1, 2

Kfg. (3)

Hr. 1, 2, 3, 4

Tr. 1, 2, 3

Pos. 1, 2, 3

Tb.

Schlagz. (Crotales), (Marimbaphone), (Triangle), (Glockenspiel)

Hfe.

Klav. solo

VI. I, VI. II

Va. 1, 2

Vc. 1, 2

Kb. 1, 2

ff, mf, f, ffz, p, ppp, con ² (poco), precipitando, sempre tutta forza

senza sord.

ossia: (2) if change to Tamtam is not possible

Tamtam (optional)

Bass Drum

Bartók pizz. on totally muted string

ffz

Bartók pizz. on totally muted string

ffz

ppp

404 Klav. solo

Prestissimo
high tempo is more important than a constantly regular pulse

sempre prestissimo

409 Klav. solo

presto possibile
ma distinto (regular pulse)

(loco) non (loco) (slight accents)

416 Klav. solo

presto possibile
(regular pulse)

accel. poco ritenuto, ma presto (come da lontano)

secco (slight accents) secco con

421 Klav. solo

presto possibile
(regular pulse)

sempre presto, ma molto ritmico

accel. 4"

trem. as dense as possible

trem. as dense as possible

con (poco)

misurato
♩ = 40-48
(depending on the tempo of the piano)

colla parte

425

(begin fast)

presto

non misurato, Presto

428-430

3" - 5"

trem. very dense

misurato
♩ = 40-48
(depending on the tempo of the piano)

colla parte

428

Fl. 1 (breathe individually and imperceptibly)

Fl. 2 (breathe individually and imperceptibly)

Ob. 1 (breathe individually and imperceptibly)

Kl. 1 (breathe individually and imperceptibly)

Kl. 2 (breathe individually and imperceptibly)

Bkl. (3) (breathe individually and imperceptibly)

Fg. 1 (breathe individually and imperceptibly)

Fg. 2 (breathe individually and imperceptibly)

Hr. 2 (breathe individually and imperceptibly)

Hr. 3 (breathe individually and imperceptibly)

Hr. 4 (breathe individually and imperceptibly)

Klav. solo

entrance of left hand softer than right hand; then crescendo

13-14

poco a poco con *rit.*

431

VI. I 1.3 4.6

VI. II 1.3 4.6

Va 1.5 6.10

Vc. 1.4 5.8

437

*) In spite of the quiet basic dynamic, play each new tone with a bell-like accent (dynamic course at the beginning: >)

441

Fl. 1, 2, 3

Ob. 1, 2, 3

Kl. 1, 2

Bkl. (3)

Fg. 1, 2

Hr. 1, 2, 3, 4

Tr. 1, 2, 3

Pos. 1, 2, 3

Schlag. 1, 3

Timpani (ord., soft mallets)

(Vibraphone)

pp, mp, ppp, pp

441-443

Klav. solo

VI. I 7-10, 11-14

VI. II 7-9, 10-12

Va. 1-5, 6-10

Vc. 1-4

Kb. 1-6

pp, p, f, (locco), (con), (l. h.)

if necessary, this group can be dropped

this group can be dropped (depending on the chosen tempo from bar 441 onwards)

*) In spite of the quiet basic dynamic, play each new tone with a bell-like accent (dynamic course at the beginning: >)

(breve)
ritardando

$\text{♩} = 48-52$ $\text{♩} = 36$ (♩ = ca. 72)

(breve)
ritardando

$\text{♩} = 48-52$ $\text{♩} = 36$ (♩ = ca. 72)

*) fingering: ♩
**) fingering: $\text{D} - \text{♩}$

450 $\text{♩} = \text{ca. 72}$

Fl. 1, 2, 3

Ob. 1, 2, 3

KL. 1, 2, 3

Fg. 1, 2

Hr. 1, 2, 3

Schlag. (Japanese Temple Bell / Rin), (Tubular bells), (Vibraphone), (Glockenspiel)

Hf. M.H. Sol. Sol. Sol.

Klav. solo

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

VI. II 1-4, 5-8, (9-12)

Va. 1-3, 4-6, 7-10

Vc. 1-4, 5-8, 6-8

Kb. 1-3, 4-6

1-3 poco pont. mf mp pp

4-6 poco pont. mf mp pp

7-10 poco pont. mf pp

11-14 poco pont. mf pp

1-4 pizz. ff mp p

5-8 pizz. ff p

(9-12) pizz. ff mp

1-3 pizz. ff mp

4-6 pizz. ff mp

7-10 pizz. ff mp $div. 7. 8.$ p $9. 10.$

1-4 pizz. ff mp $div.$

5-8 pizz. ff mp

6-8 pizz. ff p

1-3 pizz. f mp $p poco$ mf

4-6 pizz. f mp

454

Fl.

Ob.

Kl.

Fg.

Hr.

Schlbg.

Hr.

Klav. solo

VI. I

VI. II

Va.

Vc.

Kb.

Slit Drum (hard sticks)

Bongos (very high, with hands)

(Vibraphone)

half pedal

Snare Drum (with fingertips)

sempre poco pont.

leggero

sempre poco pont.

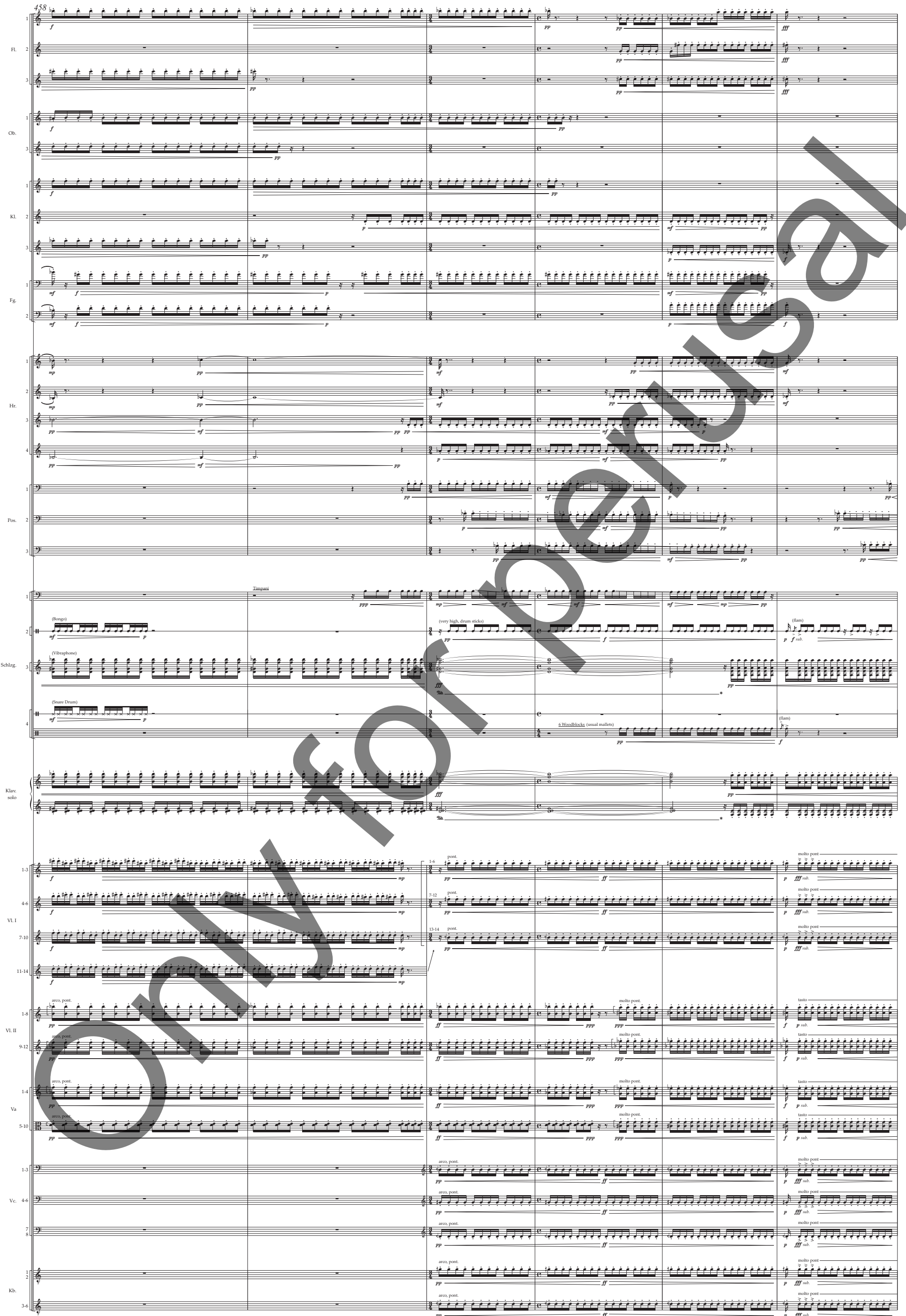
leggero

unilt

pizz. ord.

div.

unilt



A page of a musical score, page 75, showing various instruments including woodwinds, brass, percussion, and strings. The score is written in a grand staff format with multiple systems. The instruments listed on the left include Flute (Fl.), Oboe (Ob.), Clarinet (Kl.), Bassoon (Fg.), Horns (Hr.), Trombones (Pos.), Percussion (Schlg.) with sub-instruments like Bongos, Vibraphone, State Drum, and Woodblocks, Piano solo (Klav. solo), Violins I and II (VI. I, VI. II), Violas (Va.), Cellos (Vc.), and Double Basses (Kh.). The score features complex rhythmic patterns, dynamic markings (e.g., *f*, *pp*, *mf*, *fz*), and articulation marks such as accents and slurs. A large, diagonal watermark reading 'FOR' is overlaid across the page.

464 (breathe individually and possibly imperceptibly)

Fl. 1 *mp* *mf* *f* *f* *mf* *mp*

Fl. 2 *mp* *mf* *f* *f* *mf* *mp*

Ob. 1 *mp* *mf* *f* *f* *mf* *mp*

Ob. 2 *mp* *mf* *f* *f* *mf* *mp*

Kl. 1 *mp* *mf* *f* *f* *mf* *mp*

Kl. 2 *mp* *mf* *f* *f* *mf* *mp*

Eg. 1

Eg. 2

Kfg. (B)

Hr. 1

Hr. 2

Hr. 3

Hr. 4

Tr. 1

Tr. 2

Tr. 3

Pos. 1

Pos. 2

Pos. 3

Tb. 1

Tb. 2

Tb. 3

Schlag. 1 (Timpant) *mp*

Schlag. 2 (Bongo) *mp*

Schlag. 3 (Vibraphone) *f*

Schlag. 4 (Woodblocks) *p* *mf*

Hfe. *ff* *lc.*

Klav. solo

VI. I 1-6 *mp* *ff* sub. *mp* *ff* *mp* *ff*

VI. I 7-12 *mp* *ff* sub. *mp* *ff* *mp* *ff*

VI. II 1-4 *mp* *ff* sub. *mp* *ff* *mp* *ff*

VI. II 5-8 *mp* *ff* sub. *mp* *ff* *mp* *ff*

VI. II 9-12 *mp* *ff* sub. *mp* *ff* *mp* *ff*

Va. 1-4 *mp* *ff* sub. *mp* *ff* *mp* *ff*

Va. 5-10 *mp* *ff* sub. *mp* *ff* *mp* *ff*

Vc. 1-4 *mp* *ff* sub. *mp* *ff* *mp* *ff*

Vc. 4-6 *mp* *ff* sub. *mp* *ff* *mp* *ff*

Vc. 7-8 *mp* *ff* sub. *mp* *ff* *mp* *ff*

Kb. 1-2 *mp* *ff* sub. *mp* *ff* *mp* *ff*

Kb. 3-6 *mp* *ff* sub. *mp* *ff* *mp* *ff*

senza sord. clear accents *ff* *poco*

senza sord. clear accents *ff* *poco*

senza sord. clear accents *ff* *poco*

2 Tom-Toms (drumsticks) *mp* *ff* sub. *mp* *ff*

1-6 *poco* *poco* *ff*

7-14 *poco* *poco* *ff*

1-6 *poco* *poco* *ff*

7-12 *poco* *poco* *ff*

1-4 *poco* *poco* *ff*

5-8 *pizz.* *ff*

1-4 *pizz.* *ff*

(in ♩)

469

Fl. 1, 2, 3

Ob. 1, 2, 3

Kl. 1, 2, 3

Fg. 1, 2

Kfg. (B)

ff, mp, f, mf

Hr. 1, 2, 3, 4

Tu. 1, 2, 3

Pos. 1, 2, 3

Tb.

ff, mf, f, mp

(Timpani)

Schlg. 1, 2, 3, 4

Snare Drum (drumsticks)

Bass Drum (hard beater)

Tom-Toms (flam)

Piccolo Snare Drum (drumsticks)

6. Woodblocks (drumsticks)

3 Bongos

Castanets

ff, mp, f, mf, p

Fa, Sol, Lab

Hfe

Klav. solo

ff, mp

(in ♩)

VI. I 1-6

7-14

VI. II 1-6

7-12

Va 1-5

6-10

Vc 1-4

5-8

Kb. 1-6

arco

ten. poss.

div. 1-3 Bartók-pizz. on totally muted strings

unli pizz.

sempre pizz.

mp, f, ff, p, mf

(in )

475

FL. 1, 2, 3

Ob. 1, 2, 3

KL. 1, 2, 3

Fg. 1, 2

Kfg. (S)

Hr. 1, 2, 3, 4

Tr. 1, 2, 3

Pos. 1, 2, 3

Tb.

Schlagz. (Timpani (usual mallets), Bass Drum, Tom-Toms, Piccolo Snare Drum, Sixte Cymbal (usual mallets))

Hr. (Mb, Fa, Sol, La, Si, Do, Reb; Fat, Lab)

Klav. solo

VI. I (7-14)

VI. II (7-12)

Va (1-4, 5-10)

Vc (1-4, 5-8)

Kb. (1-3, 4-6)

ff, f, mf, mp, p, f sub, sfz, clear accents, molto pont, arco, poco pont, od.

for

sub. meno mosso

♩ = 58-62

482

Ob. 1, 2, 3
Kl. 1, 2, 3
Fg. 1, 2
Kfg. (S)
Hr. 1, 2, 3, 4
Tr. 1, 2, 3
Pos. 1, 2, 3
Tb.
Schlgz. (Timpani, Bass Drum, Sizzle Cymbal, Splash Cymbal, Crash Cymbal, Tamtam)
Hfe (Mib, F#b, Solb, Lab, Sib, Dob, Ref)
Klav. solo

Dynamic markings: *ff*, *f*, *mf*, *mp*, *p*, *pp*, *ppp*, *ppp* (breathes imperceptibly), *pp* (such as accurately as possible), *pp* (very soft mallets).

sub. meno mosso

♩ = 58-62

VI. I (7-14)
VI. II (7-12)
Va (1-5, 6-10)
Vc (1-4, 5-8)
Kb (1-3, 4-6)

Dynamic markings: *ff*, *f*, *mf*, *mp*, *p*, *pp*, *ppp*, *ppp* (intonated of quarter tone as accurately as possible).

Performance instructions: *poco pont.*, *sim.*, *mf*, *mp*, *p*, *pp*, *ppp*.

*) The numbers above the staves indicates the approximate phase - out of each instrument in order to switch to bar 487 (it is not necessary to finish a glissando before changing). Take your time before playing the note in b. 487, as it is essential that the quarter tone is intonated accurately.
 **) The starting volume degrees are subject to the overall diminuendo.
 ***) T. 483-486: At the beginning, frequent, non coordinated bow changes, frequency continuously decreasing.

non misurato, statico
(after arrival of the last instrument)

misurato, più lento ♩ = 48 max.

non misurato

attacca possibile

487 $\overbrace{\hspace{4em}}^{5'' - 8''}$

Fl. 1

Ob. 1

Ob. 2

Ob. 3

Hr. 1

Pos. 1

Pos. 2

(Timpani) Lv. 1

Schlgz. 1 (Bass Drum) Lv.

Schlgz. 2 (Tubular Bells) Lv.

Schlgz. 3 (Sizzle Cymbal (very soft, heavy beater)) Lv.

Schlgz. 4 (Gongs) (grace note very shortly before the beat) Lv.

Hie (with fingernail (or plectrum, plastic card)) (M) Fa \sharp , Sol \sharp (La \flat), Re \sharp , Do \sharp , Si \flat

presto, poco rubato

(non regular pulse)

Klav. solo

non misurato, statico
(after arrival of the last instrument)

misurato, più lento ♩ = 48 max.

non misurato

attacca possibile

1.6 $\overbrace{\hspace{4em}}^{5'' - 8''}$

7-14





VI. I

VI. II

Va

Vc

Kb.

*) fingering:  **) fingering:  ***) fingering:  ****) fingering:  *****) intonation of quarter tone as accurate as possible

Lento, misurato

♩ = ca. 36 - 40

poco rit. -----

a tempo

ritardando -----

♩ = 58 - 62

più lento, semplice

(breve)

492

Fl. 1, 2

Kl. 1, 2, 3

Hr. 1, 2

Pos. 1, 2

Schlag. 1 (Timpani), 2 (Bass Drum), 3 (Vibraphone), 4 (Glockenspiel)

Hr. (Harp)

Klav. solo

Lento, misurato

♩ = ca. 36 - 40

poco rit. -----

a tempo

ritardando -----

♩ = 58 - 62

più lento, semplice

(breve)

VI. I 3-6, 7-8, 9-14

VI. II 1-6, 7-12

Va 1-5, 6-10

Vc 1-4, 5-8

Kb. 1-3, 4-6

*) choose the volume ratios in such a way, that the Solo Piano, Vibraphone and 1st and 2nd Violin I are perceived like one merged instrument

) sound: * sound: **** sound: *****) flag.-glissando: keep the distance of the fingering, result: "seagull-effect" upward

Corale malinconico, molto legato e tenuto

♩ = ca. 34 - 38 (in ♩)

Grave, largo

rit.

5/2 (3+2+1) (3+4)

Fl. 1-3

Ob. 1-2

Kl. 1-3

Fg. 1-2

Kfg. (B)

Hr. 1-4

Tr. 1-3

Pos. 1-3

Tb.

Schlagz. (Tunggal, Tubular Bells, Vibraphone, Gong)

Hfe. Lat

Klav. solo

*) play the two layers as continuously as possible

Corale malinconico, molto legato e tenuto

♩ = ca. 34 - 38 (in ♩)

Grave, largo

rit.

(3+2+1) (3+4)

VI. I 1-5, 6-9, 10-14

VI. II 1-3, 4-6, 7-9, 10-12

Va. 1-5, 6-10

Vc. 1-4, 5-8

Kb. 1-3, 4-6

con sord., ord., arco, pizz., arco, tasto, arco, tasto

1-5 tasto

6-9 tasto

10-14 tasto

1-4 4. tasto

5-8 tasto

9-12 tasto

poco pont.

7. overtone

poco pont.

poco pont.

poco pont.

poco pont.

subito più mosso

subito mosso

♩ = ca. 45 - 50

♩ = ca. 60 - 65

♩ = ca. 56 - 60

♩ = ca. 65 - 70

♩ = ♩ = 130 - 140

509

Fl. 1, 2, 3; Ob. 1, 2, 3; Cl. 1, 2, 3; Fg. 1, 2, 3; Kfig. (3); Hr. 1, 2, 3, 4; Tr. 1, 2, 3; Tb. 1, 2, 3; Schlbg. 1-4; Hie; Klav. solo

subito più mosso

subito mosso

♩ = ca. 45 - 50

♩ = ca. 60 - 65

♩ = ca. 56 - 60

♩ = ca. 65 - 70

♩ = ♩ = 130 - 140

VI. I 1-3, 4-6, 7-9, 10-12, 13, 14; VI. II 1-5, 6, 7, 8, 9-12; Va 1-3, 4-6, 7-10; Vc. 1-4, 5-8; Kb. 1-3, 4-6

Fl. 1

Kl. Fl. (3)

Ob. 1
2

Kl. 1
2

Fg. 1
2

Kfg. (3)

He. 1
3

Tr. 1
2

Schlag. (Vibraphone)
3
4

Klav. solo

VI. I 1.3
4.6
7.9
10.12
13
14

VI. II 5
6
7
8
9.12
1.3
4.6
7.10

Vc. 1.4
5.8

Kb. 1.6

p *mp* *pp* *ppp* *mf* *f* *ff* *fff* *loco* *poco* *ad lib.* *pizz.* *secco* *detaché* *spicc.* *poco pont. spicc.*

528

FL. 1

FL. 2

kl. Fl. (3)

Ob. 1

Ob. 2

Ob. 3

Kl. 1

Kl. 2

Kl. 3

Fg. 1

Kfg. (3)

take Bassoon

He. 1

He. 2

He. 3

He. 4

Tr. 1

Tr. 2

Pos. 1

Pos. 2

Pos. 3

Tb. 1

Tb. 2

Tb. 3

Timpani

(Marimbaphone)

Schlagz. (Vibraphone)

1

2

3

4

in possible, lock the pedal in pressed position

Sizzle Cymbal

Splash Cymbal

Chickenspiel

Hie

Mix, Fas, SolF (La), Ref, DoF, SH

Klav. solo

according to the harmonic structure

*) rapid arpeggio

VI. I

1-5 piz.

arco, pont.

6-10 piz.

arco, pont.

11-14 piz.

arco, pont.

VI. II

1-6

7-12

Va

6-10

Vc

1-4

5-8

Kb.

1-3

4-6

arco, batt.

arco, batt.

541

This page contains the musical score for measures 541 through 544. The score is written for a large orchestra and a solo keyboard. The instruments and parts are as follows:

- Flutes (Fl. 2, 3):** Part of the woodwind section.
- Oboes (Ob. 1, 2):** Part of the woodwind section.
- Clarinets (Kl. 1, 2):** Part of the woodwind section.
- Bassoons (Fg. 1, 2):** Part of the woodwind section.
- Trumpets (Tr. 1, 2, 3):** Part of the brass section.
- Positively Horns (Pos. 1, 2, 3):** Part of the brass section.
- Tuba (Tb.):** Part of the brass section.
- Timpani (Schlagz.):** Part of the percussion section, including Bass Drum (1st or 2nd player), Marimbaphone (3 mallets), and Vibraphone (dynamically behind Harp).
- Horns (Hfe. Fa, Sob, Reb):** Part of the brass section.
- Keyboard Solo (Klav. solo):** Solo part for the keyboard.
- Violins (VI. I, VI. II):** Violin I and Violin II parts.
- Violas (Va. 1, 2):** Viola parts.
- Violoncellos (Vc. 1, 2):** Cello parts.
- Double Basses (Kb. 1, 2):** Bass parts.

The score includes various musical notations such as dynamics (*mp*, *f*, *ff*, *ppp*), articulation (*pizz.*, *arco*), and performance instructions (*con sord.*, *senza sord.*, *half pedal*). A large diagonal watermark reading "Musical Score" is overlaid on the page.

545

The score is arranged in systems for various instruments:

- Flute (Fl.)**: Flute 1 and 2 parts with dynamics *p sub.*, *p*, *mf*, *f*, *ff*, *ffp*, and *ff*.
- Oboe (Ob.)**: Oboe 1 part with dynamics *mf* and *f*.
- Clarinet (Kl.)**: Clarinet 1 and 2 parts with dynamics *mp* and *p*.
- String Ensemble (Fg.)**: Violin 1, Violin 2, and Viola parts with dynamics *ppp*, *p*, and *mf*.
- Bassoon (Fag.)**: Bassoon 1 and 2 parts with dynamics *ppp*, *p*, and *mf*.
- Trumpet (Tr.)**: Trumpet 1, 2, and 3 parts with dynamics *mf*, *f*, *mf*, and *f*.
- Posaune (Pos.)**: Trombone 1 and 2 parts.
- Schlagzeug (Percussion)**: Includes Horns (drumsticks, thin), Marimbaphone (sub. *mp*), Vibraphone (*mf*), and Woodblocks (medium mallets) with dynamics *p*, *mp*, and *mf*.
- Hörn (Hfe.)**: Horns 1 and 2 parts with dynamics *fff*.
- Klav. solo**: Keyboard solo part with dynamics *mf*, *ff*, *ffp*, *ff*, *mf*, *ff*, *mf*, and *ffp*.
- VI. I**: Violin I part with dynamics *sfz*.
- VI. II**: Violin II part with dynamics *pizz.*, *f*, *mf*, *mp*, *ff*, *p*, and *p*.
- Va. 1-10**: Viola part with dynamics *pizz.*, *f*, *mp*, and *ff*.
- Vc. 1-4**: Violoncello part with dynamics *arco, poco pont.*, *ffp*, *ff*, and *gliss.*
- Kh. 1-6**: Contrabasso part with dynamics *pizz.* and *fff*.

90
poco meno mosso
(only if necessary)

550

1 Fl. 1 *mf f*

2 Fl. 2 *mf ff*

3 Fl. 3 *ff*

1 Ob. *p*

2 Ob. *p*

1 Kl. 1 *p*

2 Kl. 2 *p*

3 Kl. 3 *p*

1 Fg. 1 *f*

2 Fg. 2 *f*

3 Fg. 3 *take Contrabassoon*

(senza sord.)

1 Tr. *mf p sub.* (*non cresc.*)

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

3 Tr. *mf* con sord. (straight)

1 Schlgz. (Bongos) *mf* (with hands, at the edge of the head) flams *mf*

2 Schlgz. (Marimbaphone) *mf sub.*

3 Schlgz. (Vibraphone) *mf*

4 Schlgz. (Woodblocks) *mp* Piccolo Snare Drum

1 Hfe. *ff*

2 Hfe. *ff*

1 Klav. solo *mf* *f* *ff*

2 Klav. solo *mf* *f* *ff*

**) see bar 31*

only (only if necessary)

only (if a. b. plays ossia)

poco meno mosso
(only if necessary)

1-6 VI. I *mp* *poco ff* *mf > p* *sempre pizz.* *f* *arco, pont.* *f* *mf* *f*

7-10 VI. I *mp* *poco ff* *mf > p*

11-14 VI. I *mp* *poco ff* *mf > p*

1-6 VI. II *mp* *poco ff* *mf > p* *1-12* *arco ord.* *non vibr.* *f* *mf* *f*

7-12 VI. II *mp* *poco ff* *mf > p* *1-12* *arco ord.* *non vibr.* *f* *mf* *f*

1 Va. *mp* *poco ff* *mf > p* *arco ord.* *non vibr.* *f* *mf* *f*

2 Va. *mp* *poco ff* *mf > p* *arco ord.* *non vibr.* *f* *mf* *f*

3 Va. *mp* *poco ff* *mf > p* *arco ord.* *non vibr.* *f* *mf* *f*

4 Va. *mp* *poco ff* *mf > p* *arco ord.* *non vibr.* *f* *mf* *f*

5-7 Va. *mp* *poco ff* *mf > p* *arco ord.* *non vibr.* *f* *mf* *f*

8-10 Va. *mp* *poco ff* *mf > p* *arco ord.* *non vibr.* *f* *mf* *f*

1 Vc. *mp* *1-8* *arco ord.* *non vibr.* *f* *mf* *f*

2 Vc. *mp* *1-8* *arco ord.* *non vibr.* *f* *mf* *f*

3-5 Vc. *mp* *1-8* *arco ord.* *non vibr.* *f* *mf* *f*

6-8 Vc. *mp* *1-8* *arco ord.* *non vibr.* *f* *mf* *f*

1 Kb. *mp* *1-8* *arco ord.* *non vibr.* *f* *mf* *f*

2 Kb. *mp* *1-8* *arco ord.* *non vibr.* *f* *mf* *f*

3 Kb. *mp* *1-8* *arco ord.* *non vibr.* *f* *mf* *f*

4 Kb. *mp* *1-8* *arco ord.* *non vibr.* *f* *mf* *f*

Musical score page 91, starting at measure 556. The score includes staves for Flute 1, Clarinet 1 & 2, Bassoon 1 & 2, Contrabassoon, Horn 1-4, Trumpet 1-3, Trombone 1-3, Snare Drum, Bass Drum, Vibraphone, Mallets, and Piano (Klav solo). The score features dynamic markings such as *mp*, *mf*, *f*, *ff*, *fff*, *pp*, and *ppp*, along with articulation like *détaché* and *staccato*. The piano part includes measure numbers (1-4, 5-8, 9-12, 13-16) and performance instructions such as *mp sub.*, *f sub.*, *mf sub.*, *f*, and *pp*. A large diagonal watermark reading "orchestra for perusal" is overlaid on the page.

(lunga) a tempo

561

Fl. 1, 2, 3

Ob. 1, 2, 3

Kl. 1, 2, 3

Fg. 1, 2

Kfg. (B)

Hr. 1, 2, 3, 4

Tr. 1, 2, 3

Pos. 1, 2, 3

Tb.

Schlag. (Snare Drum, Bass Drum, Tempelblocks, Piccolo Snare Drum, Splash Cymbal, Sizzle Cymbal)

Hie. (Mtr. Fab (Soft), Lab (Ret), Dob, Slt)

Klav. solo (una corda)

(lunga) a tempo

VI. I (8-14)

VI. II (1-6, 7-12)

Va. 1-2 (3-6, 7-10)

Vc. 1-2 (1-4, 5-8)

Kb. 1-2 (1-3, 4-6)

*) tremolando serrato, alla punta, as dense as possible

566

Fl. 1
Fl. 2
Fl. 3
Ob. 2
Ob. 3
Cl. 1
Cl. 2
Cl. 3
Fg. (B)
Tr. 1
Tr. 2
Tr. 3
Schlag. 1 (Snare Drum)
Schlag. 2 (Bass Drum)
Schlag. 4 (Piccolo Snare Drum)
Hfe
Klav. solo
VI. I 8-10
VI. II 11-14
Va 1
Va 2
Vc. 1
Vc. 2
Kb. 1
Kb. 2

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

presto poss. *poco sfz* *molto stacc.*

Mi^b, Fa^b (Sol^b), La^b, Si^b Mi^b Mi^b, Fa^b L.v.

distinto, marcatissimo

571

1 Fl. 1 *ff*

2 Fl. 2 *ff*

3 Fl. 3 *ff*

1 Ob. 1 *ff*

2 Ob. 2 *ff*

3 Ob. 3 *ff*

1 Kl. 1 *ff*

2 Kl. 2 *ff*

Bkl. (3) Bass Clarinet *ff*

1 Fg. 1 *ff*

2 Fg. 2 *ff*

3 Fg. 3 *ff*

1 Hr. 1 *ff*

2 Hr. 2 *ff*

3 Hr. 3 *ff*

4 Hr. 4 *ff*

1 Tr. 1 *ff*

2 Tr. 2 *ff*

3 Tr. 3 *ff*

1 Pos. 1 *ff*

2 Pos. 2 *ff*

3 Pos. 3 *ff*

Tb. *ff*

1 (Snare Drum) (rim shot) *ff*

2 (Bass Drum) *ff*

3 (Tompehdocks) *ff*

4 (Picoles Snare Drum) *ff*

Hie. *ff*

Klav. solo *ff*

distinto, marcatissimo

1-7 VI. I *ff*

8-14 VI. I *ff*

1-6 VI. II *ff*

7-12 VI. II *ff*

1-5 Va. *ff*

6-10 Va. *ff*

1-4 Vc. *ff*

5-8 Vc. *ff*

1-3 Kb. *ff*

4-6 Kb. *ff*

1-14 pizz. *ff*

identical rhythmic structure (2+2+3) (2+2+3) (2+3) (2+3) in Δ

distinto (spiccato) *ff*

distinto (spiccato) *ff*

distinto (spiccato) *ff*

distinto (spiccato) *ff*

distinto (spiccato) *ff*

distinto (spiccato) *ff*

distinto (spiccato) *ff*

distinto (spiccato) *ff*

distinto (spiccato) *ff*

1-6

*) Δ and Δ are equally short

577

The score is divided into several systems of staves:

- Flutes (Fl. 1-3):** Measures 577-580, dynamics range from *mf* to *fff*.
- Oboes (Ob. 1-3):** Measures 577-580, dynamics range from *p* to *f*.
- Clarinets (Kl. 1-2):** Measures 577-580, dynamics range from *mp* to *fff*.
- Bassoons (Bkl. 1-3):** Measures 577-580, dynamics range from *mp* to *f*.
- Trumpets (Tr. 1-3):** Measures 577-580, dynamics range from *mf* to *fff*. Includes markings like "con sord. (cup)" and "sempre con sord. (cup)".
- Timpani (Pos.):** Measures 577-580, dynamics range from *p* to *f*.
- Percussion (Schlg.):** Includes Snare Drum, Splash Cymbal, and Piccolo Snare Drum. Dynamics range from *ppp* to *mf*. Includes markings like "Tempelblocks" and "only on rim".
- Harp (Hr.):** Measures 577-580, dynamics range from *mf* to *fff*.
- Piano Solo (Klav. solo):** Measures 577-580, dynamics range from *mp* to *fff*. Includes markings like "stacc. sempre leggiero" and "legato".
- Violins (Vl. I, II):** Measures 577-580, dynamics range from *mf* to *fff*. Includes markings like "pizz." and "arco".
- Violas (Va):** Measures 577-580, dynamics range from *pp* to *mf*.
- Violoncello (Vc.):** Measures 577-580, dynamics range from *pp* to *mf*.
- Double Bass (Kb.):** Measures 577-580, dynamics range from *mp* to *mf*. Includes markings like "pizz." and "arco".

*) ♩ and ♩ are equally short

**) with handle on rim (tip of stick is pressed on the head of the Snare Drum)

584

Fl. 1, 2

take Piccolo Piccolo

Ob. 1, 2, 3

Kl. 1, 2

Bkl. (3)

Fg. 1, 2

Hr. 1, 2, 3, 4

Tr. 1, 2

Pos. 1, 2

Tb.

Schlagz. Snare Drum Tom Tom (Marimbaphone) (Vibraphone) Glockenspiel

Klav. solo

VI. I 1-7, 8-14

VI. II 1-12

Va. 1-5, 6-10

Vc. 1-4, 5-8

Kb. 1-6

mp, f, mf, p, pp, molto legato, molto stacc., senza sord., mp leggiero, r. h., l. h., p. h., p. l., p. m., p. s., p. t., p. v., p. w., p. x., p. y., p. z., p. aa, p. ab, p. ac, p. ad, p. ae, p. af, p. ag, p. ah, p. ai, p. aj, p. ak, p. al, p. am, p. an, p. ao, p. ap, p. aq, p. ar, p. as, p. at, p. au, p. av, p. aw, p. ax, p. ay, p. az, p. ba, p. bb, p. bc, p. bd, p. be, p. bf, p. bg, p. bh, p. bi, p. bj, p. bk, p. bl, p. bm, p. bn, p. bo, p. bp, p. bq, p. br, p. bs, p. bt, p. bu, p. bv, p. bw, p. bx, p. by, p. bz, p. ca, p. cb, p. cc, p. cd, p. ce, p. cf, p. cg, p. ch, p. ci, p. cj, p. ck, p. cl, p. cm, p. cn, p. co, p. cp, p. cq, p. cr, p. cs, p. ct, p. cu, p. cv, p. cw, p. cx, p. cy, p. cz, p. da, p. db, p. dc, p. dd, p. de, p. df, p. dg, p. dh, p. di, p. dj, p. dk, p. dl, p. dm, p. dn, p. do, p. dp, p. dq, p. dr, p. ds, p. dt, p. du, p. dv, p. dw, p. dx, p. dy, p. dz, p. ea, p. eb, p. ec, p. ed, p. ee, p. ef, p. eg, p. eh, p. ei, p. ej, p. ek, p. el, p. em, p. en, p. eo, p. ep, p. eq, p. er, p. es, p. et, p. eu, p. ev, p. ew, p. ex, p. ey, p. ez, p. fa, p. fb, p. fc, p. fd, p. fe, p. ff, p. fg, p. fh, p. fi, p. fj, p. fk, p. fl, p. fm, p. fn, p. fo, p. fp, p. fq, p. fr, p. fs, p. ft, p. fu, p. fv, p. fw, p. fx, p. fy, p. fz, p. ga, p. gb, p. gc, p. gd, p. ge, p. gf, p. gg, p. gh, p. gi, p. gj, p. gk, p. gl, p. gm, p. gn, p. go, p. gp, p. gq, p. gr, p. gs, p. gt, p. gu, p. gv, p. gw, p. gx, p. gy, p. gz, p. ha, p. hb, p. hc, p. hd, p. he, p. hf, p. hg, p. hh, p. hi, p. hj, p. hk, p. hl, p. hm, p. hn, p. ho, p. hp, p. hq, p. hr, p. hs, p. ht, p. hu, p. hv, p. hw, p. hx, p. hy, p. hz, p. ia, p. ib, p. ic, p. id, p. ie, p. if, p. ig, p. ih, p. ii, p. ij, p. ik, p. il, p. im, p. in, p. io, p. ip, p. iq, p. ir, p. is, p. it, p. iu, p. iv, p. iw, p. ix, p. iy, p. iz, p. ja, p. jb, p. jc, p. jd, p. je, p. jf, p. jg, p. jh, p. ji, p. jj, p. jk, p. jl, p. jm, p. jn, p. jo, p. jp, p. jq, p. jr, p. js, p. jt, p. ju, p. jv, p. jw, p. jx, p. jy, p. jz, p. ka, p. kb, p. kc, p. kd, p. ke, p. kf, p. kg, p. kh, p. ki, p. kj, p. kl, p. km, p. kn, p. ko, p. kp, p. kq, p. kr, p. ks, p. kt, p. ku, p. kv, p. kw, p. kx, p. ky, p. kz, p. la, p. lb, p. lc, p. ld, p. le, p. lf, p. lg, p. lh, p. li, p. lj, p. lk, p. ll, p. lm, p. ln, p. lo, p. lp, p. lq, p. lr, p. ls, p. lt, p. lu, p. lv, p. lw, p. lx, p. ly, p. lz, p. ma, p. mb, p. mc, p. md, p. me, p. mf, p. mg, p. mh, p. mi, p. mj, p. mk, p. ml, p. mm, p. mn, p. mo, p. mp, p. mq, p. mr, p. ms, p. mt, p. mu, p. mv, p. mw, p. mx, p. my, p. mz, p. na, p. nb, p. nc, p. nd, p. ne, p. nf, p. ng, p. nh, p. ni, p. nj, p. nk, p. nl, p. nm, p. nn, p. no, p. np, p. nq, p. nr, p. ns, p. nt, p. nu, p. nv, p. nw, p. nx, p. ny, p. nz, p. oa, p. ob, p. oc, p. od, p. oe, p. of, p. og, p. oh, p. oi, p. oj, p. ok, p. ol, p. om, p. on, p. oo, p. op, p. oq, p. or, p. os, p. ot, p. ou, p. ov, p. ow, p. ox, p. oy, p. oz, p. pa, p. pb, p. pc, p. pd, p. pe, p. pf, p. pg, p. ph, p. pi, p. pj, p. pk, p. pl, p. pm, p. pn, p. po, p. pp, p. pq, p. pr, p. ps, p. pt, p. pu, p. pv, p. pw, p. px, p. py, p. pz, p. qa, p. qb, p. qc, p. qd, p. qe, p. qf, p. qg, p. qh, p. qi, p. qj, p. qk, p. ql, p. qm, p. qn, p. qo, p. qp, p. qq, p. qr, p. qs, p. qt, p. qu, p. qv, p. qw, p. qx, p. qy, p. qz, p. ra, p. rb, p. rc, p. rd, p. re, p. rf, p. rg, p. rh, p. ri, p. rj, p. rk, p. rl, p. rm, p. rn, p. ro, p. rp, p. rq, p. rr, p. rs, p. rt, p. ru, p. rv, p. rw, p. rx, p. ry, p. rz, p. sa, p. sb, p. sc, p. sd, p. se, p. sf, p. sg, p. sh, p. si, p. sj, p. sk, p. sl, p. sm, p. sn, p. so, p. sp, p. sq, p. sr, p. ss, p. st, p. su, p. sv, p. sw, p. sx, p. sy, p. sz, p. ta, p. tb, p. tc, p. td, p. te, p. tf, p. tg, p. th, p. ti, p. tj, p. tk, p. tl, p. tm, p. tn, p. to, p. tp, p. tq, p. tr, p. ts, p. tt, p. tu, p. tv, p. tw, p. tx, p. ty, p. tz, p. ua, p. ub, p. uc, p. ud, p. ue, p. uf, p. ug, p. uh, p. ui, p. uj, p. uk, p. ul, p. um, p. un, p. uo, p. up, p. uq, p. ur, p. us, p. ut, p. uu, p. uv, p. uw, p. ux, p. uy, p. uz, p. va, p. vb, p. vc, p. vd, p. ve, p. vf, p. vg, p. vh, p. vi, p. vj, p. vk, p. vl, p. vm, p. vn, p. vo, p. vp, p. vq, p. vr, p. vs, p. vt, p. vu, p. vv, p. vw, p. vx, p. vy, p. vz, p. wa, p. wb, p. wc, p. wd, p. we, p. wf, p. wg, p. wh, p. wi, p. wj, p. wk, p. wl, p. wm, p. wn, p. wo, p. wp, p. wq, p. wr, p. ws, p. wt, p. wu, p. wv, p. ww, p. wx, p. wy, p. wz, p. xa, p. xb, p. xc, p. xd, p. xe, p. xf, p. xg, p. xh, p. xi, p. xj, p. xk, p. xl, p. xm, p. xn, p. xo, p. xp, p. xq, p. xr, p. xs, p. xt, p. xu, p. xv, p. xw, p. xx, p. xy, p. xz, p. ya, p. yb, p. yc, p. yd, p. ye, p. yf, p. yg, p. yh, p. yi, p. yj, p. yk, p. yl, p. ym, p. yn, p. yo, p. yp, p. yq, p. yr, p. ys, p. yt, p. yu, p. yv, p. yw, p. yx, p. yy, p. yz, p. za, p. zb, p. zc, p. zd, p. ze, p. zf, p. zg, p. zh, p. zi, p. zj, p. zk, p. zl, p. zm, p. zn, p. zo, p. zp, p. zq, p. zr, p. zs, p. zt, p. zu, p. zv, p. zw, p. zx, p. zy, p. zz

589

Fl. 1 *molto legato*
pp *pp* *f* *ff* *mp*

Kl. Fl. (3)

Ob. 1 *p* *pp* *f* *ff* *mp*

Ob. 2

Ob. 3

Kl. 1 *p* *ff* (*in p*) *mp* *mf* *mp* *molto stacc.*
frull. *non frull.* (*ord.*) *frull.* *non frull.*

Kl. 2 *p* *ff* (*in p*) *mp* *mf* *mp* *molto stacc.*
frull. *non frull.* (*ord.*) *frull.* *non frull.*

Bkl. (3)

Fg. 1 *ff* *p* *pp* *p* *mp* *f* *mp* *molto stacc.*
(in p)

Fg. 2 *ff* *p* *pp* *p* *mp* *f* *mp* *molto stacc.*
(in p)

Hr. 1 *p* *mp* *f*

Hr. 2 *p* *mp* *f*

Hr. 3 *mp* *p* *mp* *f*

Hr. 4 *mp* *p* *mp* *f*

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

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

Tr. 3 *sempre con sord. (cup)* *molto legato* *p* *senza sord.* *mf* *f*

Pos. 1

Schlgz. 1 (Bongos) *p* *mp* *f* *mp*

Schlgz. 2 (Snare Drum) *p* *mp* *f* *mp*

Schlgz. 3 (Tom-Tom) *p* *mp* *f* *mp*

Schlgz. 4 (Marimbaphone) *p* *mp* *f* *mp*

Schlgz. 5 (Vibraphone) *mf* *ff* *p sub.* *ff*

Schlgz. 6 (Piccolo Snare Drum sticks) *f* *mp* *mf* *mp*

Hie. *Mt, Fat, Sub, Lak, Da, SR* *ff*

Klav. solo *mf* (*mp*) *mp* *pp* *ff sub.* *ff* *f*

VI. 1-7:10 *div.* *poco ff* *f sub.* *detaché* *mf* *p*

VI. 11-14 *detaché* *mf* *p*

VI. II 1-12 *pp* *mp* *pp* *f*

VI. 14 *detaché* *mf* *p*

Va. 5-7 *detaché* *mf* *p*

Va. 8-10 *detaché* *mf* *p*

Vc. 1-3 *p sub.* *mp* *p* *mp* *mf* *ff* *1-3*

Vc. 5-8 *mp* *p* *mp* *mf* *ff* *4-8* *pizz.* *secco mf*

Kb. 1-3 *arco. pont.* *trem. very dense* *poco ff* *p* *mp* *sim.* *1-6* *pizz.* *secco mf*

Kb. 4-6 *arco. pont.* *trem. very dense* *poco ff* *p* *mp* *sim.*

*) ♩ and ♪ are equally short

sub. poco meno mosso

594

sub. poco meno mosso

♩ = 30 - 34 (in ♩)

599

KL. 1, 2, 3

Flg. 1, 2

Kfg. (3)

Pos. 1, 2, 3

Tb. 1, 2, 3

Schlag. 1 (Timpani (soft beaters)), 2 (Tubular Bells), 3 (Vibraphone), 4 (Gongs)

Hr. (Claves), Harp

Klav. solo

VI. I 1-3, 4-7, 8-10, 11-14

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

Va. 1-5, 6-10

Vc. 1-3, 4-8

Kb. 1-3, 4-6

Clarinet, take Bass Clarinet

press the keys silently

put Claves away

arco ***

con sord.

pp, mp, f, p, mf, pp softly

1-14, 1-10, 1-8, 1-6

natural harmonics, fingering and pitches are identical, always Lv. as long as possible

pizz. IV 5. 0 II 4. 0 I 4. 0 IV 6. 0 III 5. 0

*) duration of the fermata depends on the quality and volume of the resonance
**) should be played imperceptibly, it only serves to produce an audible resonance in bar 602
***) molto tenuto, but each new note with a bow change (never gliss.); play the quarter tones poco pont., the tempered tones ordinario (sempre non vibrato)

poco ritenuto (*lunga*) **poco più lento** ♩ = 50 max. **poco stringendo** **poco rit.** ♩ = ca. 45 ♩ = ca. 45 (max.)

608

Fl. 1-2, Ob. 1-2, Kl. 1-2, Bkl. (3), Fg. 1-2, Kfg. (3), Hr. 1-3, Tr. 1-3, Pos. 1-3, Tbn., Schlz. (Timpani, Tabular Bells, Vibraphone, Gong), Hfe., Klav. solo

poco ritenuto (*lunga*) **poco più lento** ♩ = 50 max. **poco stringendo** **poco rit.** ♩ = ca. 45 ♩ = ca. 45 (max.)

VI. I 1-14, VI. II 1-12, Va. 1-10, Vc. 1-8, Kb. 1-3, 4-6

*) molto tenuto, but each new note with a bow change (never gliss.); play the quarter tones poco pont., the tempered tones ordinario (sempre non vibrato)

FL. 1, 2, 3

KL. 1, 2

Bkl. (3)

Fg. 1, 2

Kfg. (3)

Hr. 1, 2, 3, 4

Tr. 1, 2, 3

Pos. 1, 2, 3

Tb.

Schlagz. (Trompani, Bass Drum, Vibraphone, Gong)

Hie. (Reb, Fat)

Klav. solo

VI. I (1-8, 9-14)

VI. II (1-6, 7-12)

Va. (1-5, 6-10)

Vc. (1-4, 5-8)

Kb. (1-3, 4-6)

mp, p, pp, f, mf, pp, ppp, arco, tasto, pizz.

622

poco più lento molto meccanico

Bkl. (3)
 1
 2
 Fg.
 1
 2
 3
 4
 Hr.
 1
 2
 3
 4
 Pos.
 1 senza sord.
 2 senza sord.
 3
 4
 Tb.
 1
 2
 3
 4
 Schlz.
 1 (Timpani)
 2 (Bass Drum)
 3 (Vibraphone)
 4 (Gongs)
 Hie.
 Klav. solo

poco più lento molto meccanico

1.8
 9.14
 1.6
 7.12
 1.5
 6.10
 1.4
 5.8
 Kb. 1.6

*) very slow microtonal pitch fluctuations (like a large vibrato in super-slow motion)