

Manfred Trojahn

Fünfte Sinfonie

für großes Orchester

2003/2004

Partitur



Bärenreiter Kassel · Basel · London · New York · Praha

BA 7753

Im Auftrag der Münchner Philharmoniker

Besetzung

4 Flöten (2. + 3. auch Piccolo, 4. auch Altflöte)

2 Oboen

Englischhorn

Heckelphon

2 Klarinetten (jeweils in A u. B)

Bassklarinete in B

Kontrabassklarinete in B

3 Fagotte

Kontrafagott

4 Hörner in F

4 Trompeten in C

3 Posaunen

Kontrabassposaune

Kontrabasstuba

Pauken

5 Schlagzeuger:

(1) ein Paar Becken , Crotales, Peitsche, Claves, kl. Trommel

(2) Hängebecken , Guiro, 2 Tempelbl. (hoch, tief), Vibraphon,
4 Holzblocktrommeln (tief, aber unterschiedlich)

(3) gr. Trommel I, 3 Tamtam (hoch, mittel, tief), 2 Tempelbl. (hoch, tief)

(4) Xylophon, 2 Bongos, Flexaton, Hängebecken, 3 Tamtam (hoch, mittel, tief)

(5) 5 Tomtoms, Marimbaphon, gr. Trommel II

Harfe

Streicher

Die Partitur ist in C notiert.

Aufführungsdauer: ca. 37 Minuten

Das Aufführungsmaterial ist leihweise erschienen (BA 7753)

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I.

$\frac{4}{4}$ Moderato $\text{♩} = \text{ca. } 52$

$\frac{7}{8}$

$\frac{3}{4}$

This section of the score includes parts for Piccolo (Fl1, Fl2, Fl3, Fl4), Oboe (Ob.1, Ob.2), Eb, Heckel. (Clarinet in B), Kl. in B (Clarinet in B), Bkl. (Bassoon), Kbk. (Bassoon), Fg.1 (Fagott), Fg.2 (Fagott), Fg.3 (Fagott), Kfg. (Fagott), Horn (Hrn.1-4), Trumpet (Trp.1-4), Pos. (Pos.1-3), Klp. (Kornett), Kbt. (Kontrabaß), Fk. (Fagott), Perc. (Perc.1-5), and Hfe. (Horn).

Moderato $\text{♩} = \text{ca. } 52$

$\frac{7}{8}$

$\frac{3}{4}$

This section of the score includes parts for Violin (VII, VII), Viola (Via.), Violoncello (Vc.), and Kontrabaß (kb.).

poco a poco accel. al.

8 $\frac{3}{4}$ 5 $\frac{4}{4}$

Fl.1
Picc.(2)
Picc.(3)
Fl.4
Ob.1
Ob.2
Eh.
Hckl.
Kl.1
Kl.2
Bkl.
Kbkl.
Fg.1
Fg.2
Kfg.
Hrn.1
Trp.1
Trp.2
Trp.3
Trp.4
Pos.1
Kbt.
Perc.2

poco a poco accel. al.

$\frac{3}{4}$ 5 $\frac{4}{4}$

VII
VIII
Vla.
Vc.
kb.

Agitato ♩ = ca. 80 molto rit. al. ♩ = 52

Fl1
Pcc.(2)
Pcc.(3)
Fl4
Ob.1
Ob.2
Eb.
Heckl.
Kl.1
Kl.2
Bkl.
Kbkl.
Fg.1
Fg.2
Fg.3
Kfg.
Hrn.1
Hrn.2
Hrn.3
Hrn.4
Trp.1
Trp.2
Trp.3
Trp.4
Pos.1
Pos.2
Pos.3
Kbpos.
Kbt.
Pk.
Perc.1
Perc.2
Perc.3
Vll
Vlll
Vla.
Vc.

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14 $\frac{7}{8}$ $\frac{9}{8}$ = ca. 90 Animato, leggiero $\frac{10}{8}$ $\frac{9}{8}$

Kl. 1
Kl. 2
Kbkl.
Fg. 1
Fg. 2
Fg. 3
Kfg.
Hrn. 1
Hrn. 2
Klpos.
Kbt.
Via.
Vc.

21 $\frac{9}{8}$ $\frac{10}{8}$ $\frac{9}{8}$ $\frac{9}{8}$ $\frac{9}{8}$ $\frac{9}{8}$ $\frac{7}{8}$

Fl. 1
Fl. 2
Fl. 3
Fl. 4
Ob. 1
Ob. 2
Eh.
Hockl.
Kl. 1
Kl. 2
Bkl.
Kbkl.
Fg. 1
Fg. 2
Hrn. 2
Hrn. 4
Trp. 1
Trp. 2
Trp. 3
Trp. 4
Pos. 1
Pos. 2
Klpos.
Kbt.
Perc. 2
Perc. 4
Hfo.
Vll.
Kb.

Flauto
Flauto
Flauto
Flauto
senza sord.
senza sord.
senza sord.
senza sord.
Xyloph.
Bck. Hgd. (Met. schl.)
étouffer
arco
arco
arco

30 8 10 8

Fl.1
Fl.2
Ob.1
Ob.2
Eb.
Hockl.
Kl.1
Kl.2
Bkl.
Kbkl.
Fg.1
Fg.2
Kfg.
Hrn.1
Hrn.2
Hrn.3
Hrn.4
Pos.1
Pos.2
Pos.3
Klpos.
Pk.
Perc.2
Perc.3
Perc.4
Perc.5
Vll.
Vlll.
Via.
Vc.
Kb.

ff, *p*, *mp > p*, *f*, *mf*, *pp*, *arco*, *senza sond.*, *Bck, hgd.*, *gr. Tr.*, *Marimba*, *trem.*, *2 soli arco*, *pizz.*

39

Fl.1, Fl.2, Fl.3, Fl.4, Eb., Heckl., Kl.1, Kl.2, Bkl., Kbl., Fg.1, Fg.2, Fg.3, Kfg., Hrn.1, Hrn.2, Hrn.3, Hrn.4, Trp.1, Trp.2, Trp.3, Trp.4, Pos.1, Pos.2, Pos.3, Ktpos., Pk., Perc.2 (Bck. hgd., Paukenschl.), Perc.3 (gr.Tr., Tamt. l.v.), Perc.4 (Xyloph.), Perc.5 (Marimba), VII., Vla., Kb.

ff, p, pp, f, mp, p, sub p, con sord., arco, 1. metà pizz., 2. metà (arco)

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46

10 8 7 8 7 8

Fl.1 *pp*

Fl.2 *pp*

Ob.1 *pp*

Ob.2 *pp*

Kl.1 *pp* *p* *pp* *pp* *p* *pp* *p* *pp* *pp* *p* *pp* *pp*

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

Fg.1

Fg.2

Hrn.1 *fpp* *sim.* *fpp* *sim.* *fpp* *sim.* *fpp*

Hrn.2 *fpp* *sim.* *fpp* *sim.* *fpp* *sim.* *fpp*

Perc.1 *crotales* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

Perc.5

Hie.

10 8 7 8 7 8

VII *arco* *spicc.* *pp* *sim.* *pp* *sim.* *pp* *pp* *pp*

VII *arco* *spicc.* *pp* *sim.* *pp* *sim.* *pp* *pp* *pp*

Vla. *pizz.* *p* *pp* *tutti arco* *spicc.* *pp* *sim.* *pp* *sim.* *pp* *pp* *pp* *pp* *pp*

Vla. *arco* *spicc.* *pp* *sim.* *pp* *sim.* *pp* *pp* *pp* *pp*

Vc. *tutti* *pp* *tutti* *pp* *tutti* *pp* *tutti* *pp* *tutti* *pp*

Kb. *tutti* *pizz.* *pp*

55 **7/8** **9/8** **8/8** **9/8** **8/8** **9/8**

a tempo ma più grave

Fl.1, Fl.2, Fl.3, Fl.4, Ob.1, Ob.2, Eb., Heckl., Kl.1, Kl.2, Bkl., Kbkl., Fg.1, Fg.2, Fg.3, Kfg., Hrn.1, Hrn.2, Hrn.3, Hrn.4, Trp.1, Trp.2, Trp.3, Trp.4, Pos.1, Pos.2, Pos.3, Klp., Kbn., Pk., Perc.1, Perc.2, Perc.3, Perc.4, Hc., Vl.1, Vl.2, Vla., Vc., Kb.

pp, sf, sfz, ff, f, frull., muta in Picc., senza sord., frull., p < ff > p, Bck. secco, Bck. hgd., gr.Tr., Xyloph. senza accenti, p sempre, sub f, trem., ord., pizz., arco, ord.

7/8 **9/8** **8/8** **9/8** **8/8** **9/8**

a tempo ma più grave

VII, VIII, Vla., Vc., Kb.

senza sord. spicc., (s.a.) spicc., p, sfz, f, ff, ord., pizz., arco, ord.

70

Fl.1

Picc.2

Picc.3

Fl.4

Ob.1

Heckl.

Cl.1

Cl.2

Bkl.

Kbkl.

Fg.1

Fg.2

Fg.3

Kfg.

Trp.1

Trp.2

Trp.3

Trp.4

Perc.3 gr. Tr.

Perc.5 5 Tom.

Hrn.

Vll. I

Vll. II

Vla.

Vcl.

6/8

7/8

8/8

3/4 sub.lento molto rit.

sub. a tempo leggiero

ff dim.

pp

f

sub. pp

secco

gliss. frull.

7-a

mf < fp

p

f

1. solo spicc.

pp

2. soli arco

pp

This page contains the musical score for an orchestral ensemble, including woodwinds, brass, strings, and percussion. The score is organized into systems of staves:

- Woodwinds (top):** Flute I (Fl. 1), Piccolo (Picc. (2) and (3)), Flute IV (Fl. 4), Oboe I (Ob. 1), Oboe II (Ob. 2), Bassoon (Bk.), Clarinet I (Kl. 1), Clarinet II (Kl. 2), Bassoon I (Bkl.), Bassoon II (Kbk.), Bassoon III (Fg. 1), Bassoon IV (Fg. 2), and Contrabassoon (Kfg.).
- Strings:** Horn I (Hrn. 1), Horn II (Hrn. 2), Horn III (Hrn. 3), Horn IV (Hrn. 4), Trumpet I (Trp. 1), Trumpet II (Trp. 2), Trumpet III (Trp. 3), Trumpet IV (Trp. 4), Trombone (Pk.), Percussion 2 (Perc. 2), Percussion 3 (Perc. 3), and Percussion 4 (Perc. 4).
- String Quartet (bottom):** Violin I (Vl. I), Violin II (Vl. II), Viola (Via.), Violoncello (Vc.), and Double Bass (kb.).

The score features various musical notations, including dynamic markings (e.g., *pp*, *ff*, *mp*, *p*), performance instructions (e.g., *con sord.*, *frull.*, *sim.*, *arco*, *pizz.*), and tempo changes indicated by metronome marks. The woodwinds play melodic lines with complex rhythms, while the strings provide harmonic support with pizzicato and arco techniques.

This page contains a musical score for a large orchestra, spanning measures 87 to 94. The score is organized into several systems of staves:

- Flutes (Fl. 1, 2, 3, 4):** Each staff begins with a measure rest, followed by a series of sixteenth-note passages in measures 87-90, and then more complex rhythmic patterns in measures 91-94.
- Woodwinds (Ob. 1, 2; Eb; Heckl.; Kl. 1, 2; Bkl.; Kbl.; Fg. 1, 2; Kfg.):** These instruments play melodic lines with various articulations and dynamics, including accents and slurs.
- Brass (Trp. 1-4; Pk.):** Trumpets play rhythmic patterns with accents, while the Trombone (Pk.) provides a steady bass line.
- Percussion (Perc. 3-5):** Includes a large drum (gr. Tr.), xylophone (Xylo.), and marimba, all playing rhythmic accompaniment.
- Strings (Vll. I, II; Vla.; Vc.; Kb.):** Violins and violas play melodic lines with accents, while violas and cellos play rhythmic patterns, and the double bass (Kb.) provides a steady bass line.

The score includes various musical notations such as dynamics (ff, p), articulations (accents, slurs), and performance instructions like *frull.* (trumpet flourish) and *pizz.* (pizzicato). Measure numbers 87, 91, 95, 99, 103, 107, 111, 115, and 119 are clearly marked at the top of the page.

95 $\frac{6}{8}$ $\frac{5}{8}$ $\frac{7}{8}$ $\frac{6}{8}$ $\frac{5}{8}$ $\frac{6}{8}$ $\frac{7}{8}$ $\frac{6}{8}$ $\frac{7}{8}$ $\frac{6}{8}$

Fl1
 Picc. (C)
 Picc. (B)
 Fl4
 Ob. 1
 Ob. 2
 Eb.
 Heckl.
 Kl. 1
 Kl. 2
 Bkl.
 Kbkl.
 Fg. 1
 Fg. 2
 Fg. 3
 Kfg.

Hrn. 1
 Hrn. 2
 Hrn. 3
 Hrn. 4

senza sord.
 cuivre
 ff
 senza sord.
 cuivre
 ff
 senza sord.
 cuivre
 ff
 senza sord.
 cuivre
 ff

Trp. 1
 Trp. 2
 Trp. 3
 Trp. 4

frull.
 ff
 frull.
 ff
 frull.
 ff
 frull.
 ff

Pk.
 Perc. 2
 Perc. 3
 Perc. 4
 Perc. 5

gr.Tr.
 f
 2 Tompohli
 (hoch/ho)

Xylo.
 Mar.

6 $\frac{5}{8}$ $\frac{7}{8}$ $\frac{6}{8}$ $\frac{5}{8}$ $\frac{6}{8}$ $\frac{7}{8}$ $\frac{6}{8}$ $\frac{7}{8}$ $\frac{6}{8}$

VII
 VIII
 Vla.
 Vc.
 Kb.

(pizz.)
 ff
 (pizz.)
 ff
 arco
 pizz.
 ff
 arco
 pizz.
 ff

111

The musical score on page 15 features a variety of instruments. The woodwind section includes Flutes 1, 2, and 4, Piccolos 2 and 3, Oboes 1 and 2, Clarinets 1 and 2, Bassoon, and Contrabassoon. The brass section consists of Trumpets 1-4 and Trombones 1-3. Percussion includes Snare Drum, Bass Drum, and Cymbals. The string section includes Violins, Violas, Cellos, and Double Basses. The score is marked with a forte (*ff*) dynamic and includes performance instructions such as *senza sord.* for trumpets, *stacc.* and *sim.* for bassoon and contrabassoon, and *pp* for the snare drum. Rehearsal marks 5-8, 5-9, and 5-4 are present in the percussion and string parts.

This page of a musical score, numbered 16, contains the staves for instruments 119 through 182. The instruments listed on the left are: Fl. 1, Picc. (2), Picc. (3), Fl. 4, Ob. 1, Ob. 2, Heckl., Kl. 1, Kl. 2, Bkl., Kbk., Fg. 1, Fg. 2, Fg. 3, Kfg., Hrn. 1, Hrn. 2, Hrn. 3, Hrn. 4, Trp. 1, Trp. 2, Trp. 3, Trp. 4, Pos. 1, Pos. 2, Pos. 3, Ktrpos., Kba., Pk., Perc. 2 (Bck. hgd.), Perc. 3 (gr. Tr.), Perc. 4 (Xylo.), Hfo., VII, VIII, VIa, Vc., and Kb. The score is divided into measures with time signatures of 9/8, 7/8, 9/8, and 3/4. It includes various musical notations such as dynamics (pp, p, ff, f, mp, fpp, ppp, fppp, fpppp, cresc., decresc.), articulation (accents, slurs, staccato), and performance instructions (cuvré, sul pont., 1. Vc. solo, pizz. div., arco). The page number 16 is in the top left corner, and the code BA 7753 is at the bottom center.

127

Fl. 1
Picc. 2
Picc. 3
Fl. 4
Ob. 1
Ob. 2
Bsn.
Hr. 1
Hr. 2
Hr. 3
Hr. 4
Trp. 1
Trp. 2
Trp. 3
Trp. 4
Tbn. 1
Tbn. 2
Tbn. 3
Kbpos.
Kbn.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Perc. 5
Hr.
Vl. 1
Vl. 2
Vla.
Vcl.
Kb.

BA 7753

This page of a musical score, numbered 18, contains parts for a wide array of instruments. The top section includes Flutes (Fl. 1, Fl. 4), Piccolos (Picc. 2, Picc. 3), Oboes (Ob. 1, Ob. 2), Eb, Heckel, Kl. 1, Kl. 2, Bkl., Kbl., Fg. 1, Fg. 2, Fg. 3, Kfg., Horns (Hrn. 1-4), Trumpets (Trp. 1-4), Pos. 1-3, Kbpos., Kba., Pk., Percussion 2-5, Viola (Vla.), Violin I (VLI), Violin II (VII), Viola (Vla.), Violoncello (Vc.), and Kontrabaß (Kb.). The score is divided into measures with time signatures of 7/8, 3/8, and 3/4. It features numerous dynamic markings such as *mf*, *f*, *ff*, *p*, and *pp*, along with articulation like *frull.* and *cuivré*. Specific performance instructions include *muta in Fl.*, *con sord.*, *1.VI solo flag.*, and *ppizz.*. The bottom of the page is marked with the number BA 7753.

142 $\frac{3}{4}$ 10 8 5 10 8 10

Fl1 Fl2 Fl3 Fl4 Heckl. Kl.1 Kl.2 Bkl. Kbl. Fg.1 Fg.2 Fg.3 Kfg. Hrn.2 Hrn.4 Trp.1 Trp.2 Trp.3 Trp.4 Pos.1 Pos.2 Pos.3 Klp. Kbt. Perc.1 Perc.2 Perc.3 Perc.5 Vl.solo Vll. Vc. Kb.

Flauto Flauto Flauto Flauto

Claves

Vibraph. non vibr. l.v.

gr. Tr. non vibr. l.v.

5 Tomt.

con sord. *ppp* sempre con sord. *ppp* sempre

arco *ff* pizz. *ff* arco *ff* sul pont. Δ *ffppp* arco *ff* sul pont. Δ *ffppp*

(ord.) Δ *ffppp* sub *ff* *ffppp*

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152 8

Fl.1 Fl.2 Fl.3 Fl.4
Ob.1 Ob.2
Eh.
Hockl.
Kl. 1 Kl. 2
Bkl.
Kbkl.
Fg.1 Fg.2 Fg.3
Kfg.
Ttp. 1 Ttp. 2 Ttp. 3 Ttp. 4
Pos. 1 Pos. 2 Pos. 3
Kbpos.
Kbt.
Pk.
Perc.1 Claves
Perc.2 Vibraph. *non vibr. Lv. non vibr. Lv. non vibr. Lv.*
Perc.3 gr. Tr. *Holzschl.*
Perc.4 *Bck. hgd.*
Perc.5 5 Tomt.
Vll.
Vlll.
Vla. *sul pont. \wedge $ffpp$ $ord.$ ff*
Vc. *ord. ff*
Kb. *ord. ff $ffpp$*

20

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168

Fl.1, Fl.2, Fl.3, Fl.4, Ob.1, Ob.2, Eb, Heckl., Kl.1, Kl.2, Bkl., Kbk., Fg.1, Fg.2, Fg.3, Kfg., Hrn.1, Hrn.2, Hrn.3, Hrn.4, Trp.1, Trp.2, Trp.3, Trp.4, Pos.1, Pos.2, Pos.3, Ktpos., Kbt., Pk., Perc.1, Perc.2, Perc.3, Perc.4, Perc.5, VII, VII, Via., Vc., Kb.

p, *p cresc.*, *mf*, *mf cresc.*, *f*, *con sord.*, *rim shot*, *kl.Tr.*, *(senza corde)*, *sub ff*, *ff*, *mp*, *mf cresc. molto*, *sub mf*

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176

Fl. 1
Fl. 2
Fl. 3
Fl. 4
Ob. 1
Ob. 2
Bsk.
Kl. 1
Kl. 2
Bkl.
Kbbkl.
Fg. 1
Fg. 2
Fg. 3
Kfg.
Hrn. 1
Hrn. 2
Hrn. 3
Hrn. 4
Trp. 1
Trp. 2
Trp. 3
Trp. 4
Pos. 1
Pos. 2
Pos. 3
Kbrn.
Kbt.
Perc.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Perc. 5
Vll. I
Vll. II
Vla.
Vcl.
Kb.

176 177 178 179 180

ff mf f ff

rim shot

3 Tamt. ff l.v.

Bck. hgd. f Flexaton

5 Tomt. ff

183 *poco a poco ritardando* $\frac{3}{4}$ $\frac{4}{4}$

Fl.1 Fl.2 Fl.3 Fl.4
 Ob.1 Ob.2
 Eb.
 Heckl.
 Kl.1 *muta in Kl. in A*
 Kl.2 *muta in Kl. in A*
 Bkl.
 Kbl. *5*
 Fg.1
 Fg.2
 Fg.3
 Kfg.

Hrn.1 *ff poco a poco dim. al mf p dim. fpp*
 Hrn.2 *ff poco a poco dim. al mf p dim. fpp*
 Hrn.3 *ff poco a poco dim. al mf p dim. fpp*
 Hrn.4 *ff poco a poco dim. al mf p dim. fpp*
 Trp.1
 Trp.2
 Trp.3
 Trp.4
 Pos.1
 Pos.2
 Pos.3
 Klp.
 Kbt.
 Pk. *ord. f mf fpp fpp*
 Perc.3 *3 Tamt. ff lv. ff*
 Perc.5 *5 Tamt. ff*

poco a poco ritardando $\frac{3}{4}$ $\frac{4}{4}$

VII
 VII
 Vla.
 Vc.
 Kb.

Moderato ♩ = ca. 52

194

Bkl. *ppp*

Kbkl. *ppp*

Fg.1 *ppp*

Fg.2 *ppp*

Hrn.1

Pk. *ppp*

Hfe. *mp*

VII *ppp* sul pont. *ppp* *mf/ffff*

VIII

Vla. *ppp* sul pont. *mf/ffff* sul pont. *ppp* sul pont. *ppp*

Vc. *ppp*

Kb. pizz. *f* *f* *f*

201

Fl.1 *mp* *p*

Fl.2 *mp* *p*

Fl.3 *mp* *p*

Alt.(4) *mp* *p*

Ob.1 *mp* *p*

Ob.2 *mp* *p*

Es. *mp*

Kl.1 *mp* *p* Kl. in A

Kl.2 *mp* *p* Kl. in A

Bkl. *ppp*

Kbkl. *ppp*

Fg.1 *ppp*

Fg.2 *ppp*

Fg.3 *ppp*

Kfg. *ppp*

Trp.1 (c.s.) *p*

Trp.2 (c.s.) *p*

Hfe. *p*

VII *mp* div. ord. con sord. *mp*

VIII *mp* div. con sord. *mp*

Vc. *ppp* sul pont. *ppp* *mf/ffff*

Kb. *f*

6/4

6/4

BA 7753

205 $\frac{6}{4}$ poco più tempo *accel.* *Animato, leggiero* $\frac{7}{8}$ $\text{♩} = \text{ca. } 90$

Fl1 Fl2 Fl3 Alt. (4) Eb. Heckl. Kl. 1 Kl. 2 Kbl. Fg. 1 Fg. 2 Fg. 3 Kfg. Hrn. 2 Perc. 2 Hrn. 1

VII VIIa VIa Vc Kb

The score for measures 205-210 features woodwinds and strings. The woodwinds (Flutes 1-3, Alto Saxophone, Eb Horn, Heckelphone, Clarinets 1 & 2, Bassoon, Contrabassoon, and Horn 2) play complex rhythmic patterns, often with grace notes. The strings (Violins I & II, Viola, Violoncello, and Kontrabaß) provide harmonic support with various dynamics (pp, p, mf, f) and articulation (pizz., marcato). The percussion (Vibraphone) is introduced in measure 207. The score includes dynamic markings like 'con sord.', 'senza sord.', and 'pizz.', as well as performance instructions like 'Animato, leggiero' and a tempo change to 'poco più tempo'.

210 $\frac{9}{8}$ $\frac{7}{8}$ $\frac{9}{8}$ $\frac{7}{8}$ $\frac{9}{8}$ $\frac{7}{8}$

Fl1 Fl2 Alt. (4) Eb. Heckl. Kl. 1 Kl. 2 Bkl. Kbl. Perc. 2 VII VIIa Vc

The score for measures 210-216 continues the musical themes. The woodwinds (Flutes 1 & 2, Alto Saxophone, Eb Horn, Heckelphone, Clarinets 1 & 2, Bassoon, and Contrabassoon) maintain their complex rhythmic textures. The strings (Violins I & II, Viola, Violoncello) provide a steady accompaniment. The percussion (Vibraphone) remains active. The score includes dynamic markings such as 'pp sempre', 'mp', 'f', and 'ff'. The tempo and meter change to $\frac{9}{8}$ at the beginning of measure 210 and to $\frac{7}{8}$ in measure 211. The score concludes with a 'sim.' (sotto voce) marking in measure 216.

218

Alf. (4)
 Kl. 1
 Kl. 2
 Bkl.
 Kbl.
 Kfg.
 Hrn. 1
 Hrn. 2
 Hrn. 3
 Hrn. 4
 Pos. 1
 Pos. 2
 Pos. 3
 Klpos.
 Kbt.
 Pk.
 Perc. 2
 Perc. 4
 Vll.
 Kb. 1
 Kb. 2
 Kb. 3
 Kb. 4

219

220

221

222

223

1.Kb.-Solo
(pizz.)
 ff

2.Kb.-Solo
(pizz.)
 ff

3.Kb.-Solo
(pizz.)
 ff

4.Kb.-Solo
(pizz.)
 ff

Bck. hgd.
 f

FL3
 Alt.(4)
 Eb.
 Heckl.
 Kl. 1
 Kl. 2
 Bkl.
 Kbl.
 Fg.1
 Fg.2
 Fg.3
 Kfg.

Hrn.1
 Hrn.2
 Hrn.3
 Hrn.4
 Pos.1
 Pos.2
 Pos.3
 Klpös.
 Kbt.

Pk.
 Perc.1
 Perc.3
 Perc.4
 Hdr.

VII.
 Vla.
 Vc.
 Kb.

1.Vc-Solo arco
 2.Vc-Solo arco
 3.Vc-Solo arco
 4.Vc-Solo arco
 5.Vc-Solo arco
 6.Vc-Solo arco

BA 7753

241 ¹⁰/₈

Fl.1

Picc.(5)

E♭

Kl. 1

Kl. 2

Bkl.

Kbl.

Fg. 1

Fg. 2

Kfg.

Hrn. 1

Hrn. 2

Hrn. 3

Hrn. 4

Trp. 1

Pos. 1

Pos. 2

Perc. 5

VII

VIII

Vla.

Vc.

p *mp* *pp* *pp sempre* *cuiuvé* *sim.* *(c.s.)*

249

3

Fl. 1

Fl. 2

Picc. (C)

Ob. 1

Ob. 2

Bsn.

Heckl.

Cl. 1

Cl. 2

Bcl.

Kba.

Pos. 1

Pos. 2

Pos. 3

Kbpos.

Kba.

Pk.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Hr.

Vln. I

Vln. II

Vla.

Vcl.

Kb.

ff

f

p

mf

senza sord.

rim-shot

2 Tempelblocks

3 Tami

2 Bongos

5 Tomi

tutti

BA 7753

The musical score is arranged in two systems. The first system contains the following parts:

- Flute I (Fl.1) and Flute II (Fl.2): High melodic lines with frequent sixteenth-note passages.
- Picc. (Piccolo): Mirrors the flute parts.
- Oboe I (Ob.1) and Oboe II (Ob.2): Sustained notes with some melodic movement.
- Bassoon (Bsk.) and Clarinet I (Cl.1): Sustained notes.
- Clarinet II (Cl.2): Sustained notes.
- Bassoon II (Bsk.2): Sustained notes.
- Clarinet III (Cl.3): Sustained notes.
- Bassoon III (Bsk.3): Sustained notes.
- Clarinet IV (Cl.4): Sustained notes.
- Bassoon IV (Bsk.4): Sustained notes.
- Trumpet I (Trp.1) through Trumpet IV (Trp.4): Melodic lines with various articulations and dynamics.
- Percussion (Perc.2-5): Includes Tbl. (Tambourine), Bongos, and Tomt. (Tom-toms).

The second system contains the string section:

- Violin I (Vl.1) and Violin II (Vl.2): Melodic lines.
- Viola (Vla.): Melodic line.
- Violoncello (Vcl.) and Double Bass (Kb.): Bass lines.

Key performance markings include *ff* (fortissimo), *cresc.* (crescendo), *poco* (poco), and *al* (allegro). The score is numbered 258 at the top left and 311 at the top right.

273

Fl.1

Fl.2 *mota in Picc.*

Picc.(3)

Ob.1

Ob.2

E♭

Heckl.

Kl.1

Kl.2

Bkl.

Kbkl.

Fg.1

Fg.2

Fg.3

Kfg.

Hrn.1

Hrn.2

Hrn.3

Hrn.4

Trp.1

Trp.2

Trp.3

Trp.4

Pos.1

Pos.2

Pos.3

Klpos.

Kba.

Pk.

Perc.3 *gr.Tr.*

Perc.4 *Xylophon senza accenti*

274

VII

VIII

Vla.

Vc.

Kb.

sub-ppp

BA 7753

207 10/8 9/8 10/8 9/8

Fl1
Picc.2
Ob.1
Ob.2
E♭
Hckl.
Kl. 1
Kl. 2
Bkl.
Kbkl.
Fg. 1
Fg. 2
Kfg.
Pos. 2
Pos. 3
Kbpos.
Kbt.
Perc. 4 (Xylophon)
Perc. 5 (Marimba)
Hrn.
Vll.
Vll.
Via.
Vc.
Kb.

289

Fl.1

Picc. (2)

Picc. (3)

Ob. 1

Ob. 2

Eh.

Heckl.

Kl. 1

Kl. 2

Bkl.

Kbk.

Fg. 1

Fg. 2

Kfg.

Hrn. 1

Hrn. 2

Hrn. 3

Hrn. 4

Trp. 1

Trp. 2

Trp. 3

Trp. 4

Kbpos.

Kbt.

Pk.

Perc. 1

Perc. 2

Perc. 3

Perc. 4
Xylophon

Perc. 5
Marimba

Hfo.

VII

VIII

Vla.

Vc.

Kb.

ff cresc.

fff

pp

sub pp

glus.

cuivré

con sord.

pp

fff

p

(c.a.)

senza sord.

ff

Bck. hgd.

2 Tempobl.

trem.

U.Tr.

rim-shot

ff

l.v.

ff

sub pp

p

ppp

ppizz.

mp

ff

ppizz.

mp

ff

ppizz.

mp

ff

ppizz.

mp

ff

2 Seli div. sul pont.

5:4

5:4

5:4

5:4

sub.fff

sub.fff sempre

BA 7753

Musical score for page 37, measures 295-300. The score includes parts for Flute 1, Clarinets 1 and 2, Bassoon, Contrabass, Fagot 1 and 2, Kofa, Trumpets 1-4, Percussion 2 and 4, Harp, Violins, Viola, and Cello/Double Bass. The score features complex rhythmic patterns, dynamic markings like 'p' and 'fpp', and performance instructions such as '(div. sul pont.)' and 'Bk. hgl.'

308

Picc.(2)
Picc.(3)
Alt.(4)
Fl.1
Hrn.1
Hrn.2
Hrn.3
Hrn.4
Trp. 1
Trp. 2
Trp. 3
Trp. 4
Pos.1
Pos.2
Pos.3
Kbpos.
Kba.
Pk.
Perc.1
Perc.2
Perc.3
Perc.5
Hie.
Vl.I
Vl.II
Vla.
Vc.
Cb.

pp
pp
pp
pp
gliss.
cuivré
gliss.
cuivré
(c.s.)
senza sord.
senza sord.
senza sord.
senza sord.
Holzschl.
Bck. secco
Tempobl.
gr. Tr.
Mailloche
pizz.
pizz.
pizz.
tutte
pizz.
tutte
pizz.
tutti
pizz.ord.
tutti
pizz.ord.
div.
pizz.

308 309 310 311

II. Intermezzo

Molto adagio ♩ = ca. 46

FL1, FL2, Ob.1, Ob.2, Eb., Kl. 1 (Kl. in A), Kl. 2 (Kl. in A), Bkl., Fg.1, Fg.2, Fg.3, Trp. 1, Trp. 2, Pos. 1, Pos. 2, Pos. 3, Klp. pos., Kbn., Perc. 1 (kl. Tr. sempre senza corde), Perc. 3 (gr. Tr. I Malloche), Perc. 4 (3 Tamt.), Perc. 5 (gr. Tr. II), Hfe.

Detailed description of the first system: This system covers the woodwind and percussion sections. Flutes 1 and 2, Oboes 1 and 2, and E-flat Horn play mostly rests. Clarinets 1 and 2 (in A) and Bassoon play melodic lines with dynamics ranging from ppp to f. Trumpets 1 and 2 play rests. Trombones 1, 2, and 3 play rhythmic patterns with dynamics from pppp to ppp. Percussion includes three Tam-tams (Perc. 4) and three sets of Gong/Traps (Perc. 1, 3, 5). The Harp (Hfe.) plays a simple accompaniment.

Molto adagio ♩ = ca. 46

VII, VIII, Vla., Vc., Kb.

Detailed description of the string system: This system covers the string section. Violin I (VII) and Violin II (VIII) play melodic lines with dynamics from ppp to f. Viola (Vla.) plays a melodic line with dynamics from pp to ff. Violoncello (Vc.) and Kontrabaß (Kb.) play accompaniment with dynamics from f to ppp. The strings are marked with various techniques like sul pont., arco, and div.

10

sub. più tempo rit. Tempo I

Fl.1, Fl.2, Fl.3, Fl.4, Eb, Kl. 1, Kl. 2, Bkl., Kbl., Fg. 1, Fg. 2, Fg. 3, Kfg.

Musical score for woodwinds. Flutes 1-4, Eb, Clarinets 1 & 2, Bassoon, Contrabassoon, and Flute 3/Key. Dynamics range from ppp to fpp. Includes markings like 'frull.' and 'rit.'.

Hrn. 1, Hrn. 2, Hrn. 3, Hrn. 4, Trp. 1, Trp. 2, Pos. 1, Pos. 2, Pos. 3, Klpso.

Musical score for brass instruments. Horns 1-4, Trumpets 1-2, Poses 1-3, and Klpso. Dynamics include mp and fpp.

Perc. 1, Perc. 2, Perc. 3, Perc. 4, Perc. 5

Musical score for percussion. Includes M.Tr., Bck. hgd., gr. Tr. I, 3 Tamt., and gr. Tr. II. Dynamics include ppp and fpp.

Hi-hat

Musical score for Hi-hat. Dynamics include f.

sub. più tempo rit. Tempo I

Vl. I, Vl. II, Vla., Vc.

Musical score for strings. Violins I & II, Viola, and Cello. Dynamics range from ppp to fpp. Includes markings like 'arco', 'pizz.', 'div. arco', 'sul pont. alla punta', and 'div. (s.p.)'.

poco rit. . a tempo

poco più tempo

18

Fl1, Fl2, Fl3, Fl4: frull. fpp, frull. fpp, frull. fpp, frull. fpp

Ob1, Ob2: pp, mp, pp, pp, pp

Eh.: pp, pp < p, pp, pp

Heckl.: pp, pp

Kl1, Kl2: pp dim., fpp, fpp, fpp, fpp, pp dim., fpp, pp, pp, pp, pp

Bkl.: pp dim., fpp, fpp, fpp, fpp, pp dim., fpp, pp, pp, pp, pp

Kbl.: fpp, pp dim., fpp, pp dim., fpp, pp dim., fpp, pp

Fg1: pp

Trp1, Trp2: pp, ff, pp, pp

Pos1, Pos2, Pos3, Kmpos: (c.s.) lontano, fpp, frull. fpp, fpp, fpp

Kbt.: (c.s.) fpp, fpp, fpp

Perc4: 3 Tamt., Lv., pp

Hfe.: mf, mf, mp

VI.solo: con sord., pp, mp, pp, mp

VII, VIII: senza sord., fpp, loco, fpp, loco, fpp, loco

Vla.: 1.2 solo div., fpp

Vc.: unis. piaz., f, f, 1.2 solo arco div., fpp

26 poco rit. Tempo I ♩ = ca. 46

Fl1, Fl2, Fl3, Fl4, Kl.1, Kl.2, Bkl., Kbl., Fg.1, Fg.2, Fg.3, Kfg.

Hrn.1, Hrn.2, Hrn.3, Hrn.4, Trp.1, Trp.2, Trp.3, Trp.4, Pos.1, Pos.2, Pos.3, Kbpos., Kbn.

Perc.3, Perc.4, Perc.5

poco rit. Tempo I ♩ = ca. 46

VII, VIII, VIa, Vc., Kb.

The score is arranged in systems with the following instruments:

- Flutes (Fl 1-3):** Flute 1 (FL1), Flute 2 (FL2), Flute 3 (FL3). All parts are marked with a forte (*f*) dynamic.
- Oboes (Ob. 1, 2):** Oboe 1 (Ob.1) and Oboe 2 (Ob.2). Dynamic markings range from *pp* to *fff*.
- Bassoon (Bk.):** Bassoon part with dynamic markings from *f* to *fff*.
- Horns (Hrn. 1-4):** Horn 1 (Hrn.1), Horn 2 (Hrn.2), Horn 3 (Hrn.3), Horn 4 (Hrn.4). Dynamic markings include *ff*, *pp*, and *sub pp*. A *lontano* instruction is present for the upper lines.
- Trumpets (Trp. 1-4):** Trumpet 1 (Trp.1), Trumpet 2 (Trp.2), Trumpet 3 (Trp.3), Trumpet 4 (Trp.4). Dynamic markings range from *pp* to *fff*.
- Trombones (Pos. 1-3):** Trombone 1 (Pos.1), Trombone 2 (Pos.2), Trombone 3 (Pos.3). Dynamic markings range from *ff* to *fff*.
- Percussion (Perc. 3-5):** Percussion parts for three tam-tams (Perc.3-5) and other instruments. Includes a *weicher Schlägel* (soft mallet) part.
- Strings (Vla., Vc.):** Violins (Vla.) and Violas (Vc.). Dynamic markings range from *pppp* to *ff*. A *sul pont.* instruction is present.
- Other:** There are also parts for Clarinet in Bb (Kl. 1, 2), Bass Clarinet (Bkl.), and Double Bass (Kbb.).

Dynamic markings are used extensively to indicate volume changes throughout the piece. The score includes various musical notations such as slurs, accents, and fingerings.

Musical score for page 45, featuring various instruments including Flutes (Fl. 1-3), Clarinet in Bb (Cl. 1-2), Bassoon (Bkl.), Contrabassoon (Kbkl.), Horns (Hrn. 1-4), Trumpets (Trp. 1-2), Percussion (Pos. 1-3, Klypos., Kbt., Pk.), Percussion II (Perc. 5), Harp (Hic.), and Violins (V.I. and V.II.). The score includes dynamic markings such as *pppp*, *pp*, *mf*, *f*, and *fff*, as well as performance instructions like *tr.*, *rit.*, *con sord.*, and *unis.*. A specific instruction *(mola in Picc.)* is noted for the Clarinet in Bb part. The score is written in a complex rhythmic style with many sixteenth and thirty-second notes.

Musical score for page 46, featuring woodwinds, strings, and percussion. The score is divided into several systems:

- Woodwinds:** Flute 1 & 2 (Fl. 1, Fl. 2), Piccolo (Picc.), Oboe 1 & 2 (Ob. 1, Ob. 2), Eb Clarinet (Eb.), Heckelphone (Heckl.), Clarinet 1 & 2 (Kl. 1, Kl. 2), Bassoon 1 & 2 (Fg. 1, Fg. 2), Bass Clarinet (Kbk.), and Horn 1 (Hrn. 1).
- Brass:** Trumpet 1, 2, 3, & 4 (Trp. 1-4).
- Percussion:** Percussion 1-5 (Perc. 1-5), including snare drum, cymbals, and tom-toms.
- Strings:** Violin I & II (Vl. I, Vl. II), Viola (Via.), Violoncello (Vc.), and Kontrabaß (Kb.).

Key performance markings include *ppp*, *pp*, *f*, *mf*, *ff*, and *ffff*. Specific techniques like *piccolo*, *met. Eck. hgd.*, *Mailloche*, *senza sord.*, *arco div.*, *tutti pizz.*, *tutte (sul pont.)*, and *l'arco (sul pont.)* are noted throughout the score.

III. Elegia

4/4 Moderato ♩ = ca. 50/52

Fl.1 *p* molto espressivo

Fl.2 *pp*

Fl.3 *pp*

Fl.4 *pp*

poco rit. sub. a tempo

Fl.1 *p*

Fl.2 *pp*

Fl.3 *pp*

Fl.4 *pp*

Kl. 2 *ppp sempre*

Bkl. *ppp sempre*

Kbkl. *ppp sempre*

Hrn.1 *cuivré* *mf-ppp*

Hrn.2 *cuivré* *mf-ppp*

Hrn.3 *cuivré* *mf-ppp*

Hrn.4 *cuivré* *mf-ppp*

Hrn. *mf*

poco rit. sub. a tempo

Vla. 1 *pp*

Vla. 2 *pp*

Vla. 3 *pp*

19

Fl. 1, Fl. 2, Fl. 3, Fl. 4

7/8 4/4

ff f p pp

Kl. 2, Bkl., Kbbkl.

Trp. 1, Trp. 2, Trp. 3, Trp. 4

con sord. lontano

ppp f sub pp 5 pp ffpp

7/8 4/4

VII, VIII

Vla. 1.sola, 2.sola, 3.sola

f pp

pizz. ff

24

8 poco più Grave, meno tempo, rubato 7/8 8/8 7/8 8/8 7/8 rit. 4/4

Eh., Heckl., Kl. 2, Bkl., Kbbkl., Fg. 1

pp ppp sempre

mp pp

Hrn. 1, Trp. 1, Trp. 2, Trp. 3, Trp. 4

p ppp

8 poco più Grave, meno tempo, rubato 7/8 8/8 7/8 8/8 7/8 rit. 4/4

Via. 1.sola, 2.sola, 3.sola

tutte ppp sempre p mp mf ff pp

31 $\frac{4}{4}$ sub. a tempo primo

Eh.

Kl. 1 *KL in B*
ppp

Kl. 2 *ppp*

Bkl. *ppp*

Kbkl. *ppp*

Fg. 1 *pp*

Hrn. 1

Hrn. 2 *cuivré*
mp

Hrn. 4 *cuivré*
mp

Perc. 2 *met. Beck hggl mit Kette*
p

Hfe.

sub. a tempo primo

VII *arco div. con soed.*
ppp

VIII *arco div. con soed.*
ppp

Via. *tutte*
mp

Vc. *col legno saltando div.*
mp

35

kl. 1
kl. 2
Bkl.
Kbkl.
Fg. 1
Hrn. 2
Hrn. 4
Perc. 2
VII
VIII
Vla.
Vc.
Kb.

ppp, *mp*, *f*, *mf*, *p*, *p < f*, *mf*, *f*, *pp*, *mp*

Bck. hgd.

Detailed description: This page of a musical score contains 14 staves. The top four staves (kl. 1, kl. 2, Bkl., Kbkl.) are for woodwinds, featuring sixteenth-note passages with accents and slurs. The fifth staff (Fg. 1) is for bassoon, with similar rhythmic patterns. The sixth and seventh staves (Hrn. 2, Hrn. 4) are for horns, playing sustained notes with triplets. The eighth staff (Perc. 2) is for a snare drum, marked 'Bck. hgd.' and playing a rhythmic pattern. The next three staves (VII, VIII, Vla.) are for violins and viola, with complex rhythmic figures and slurs. The tenth staff (Vc.) is for violoncello, playing a melodic line with slurs. The eleventh and twelfth staves (Kb.) are for double bass, with rhythmic accompaniment. The score includes various dynamic markings such as *ppp*, *mp*, *f*, *mf*, *p*, and *p < f*. A rehearsal mark '35' is located at the top left.

40

8 poco più Grave, meno tempo, rubato

Fl.1, Fl.2, Fl.3, Fl.4, Ob.1, Ob.2, Eb., Kl.1, Kl.2, Bkl., Kbk., Fg.1, Fg.2, Fg.3, Kfg., Hrn.2, Hrn.4, Trp.1, Trp.2, Trp.3, Trp.4, Pos.1, Pos.2, Pos.3, Klp., Kbt., Pk., Perc.2 (Bck. hqd.), Perc.3 (Tamt.), Perc.5 (gp. Tr.), Hfe., VII, VIII, Vla., Vc., Kb.

f *pp* *fpppp* *f*

mf *p* *mp* *p* *pp* *mp* *p* *pp* *pp*

pp *f* *fpppp*

mf *pp* *fpppp*

pp *f* *fpppp*

pp *f* *fpppp*

mp *mp* *mp*

(c.a.) *pp* *fpppp* *f*

(s.s.) *f* *fpppp* *f*

mf

Tamt. *lv.*

gp. Tr. *mf*

p *pp*

poco più Grave, meno tempo, rubato

(c.a.) *p*

(c.a.) *p*

(c.a.) *p*

con sord. *p*

con sord. *p*

con sord. *p*

con sord. ord. unis. *p*

pp

48

poco rit. sub. a tempo primo, cantando

8 7 8 6/4

Eh.

Hfe.

VII

VII

Vla.

Vc.

56

senza sord. mf f pppp poco cresc. al mp cresc. mf/cresc.

senza sord. pppp senza sord. p cresc. mf/cresc.

senza sord. pppp senza sord. p cresc. mf/cresc.

senza sord. ppp sempre cresc.

senza sord. p cresc. mf/cresc.

senza sord. ppp sempre cresc.

66

f cresc. ff cresc. ff cresc. ff cresc.

f cresc. ff cresc. ff cresc. ff cresc.

f cresc. ff cresc. ff cresc. ff cresc.

f cresc. ff cresc. ff cresc. ff cresc.

f cresc. ff cresc. ff cresc. ff cresc.

Fl.1, Fl.2, Fl.3, Fl.4, Ob.1, Ob.2, Eb., Heckl., Kl.1, Kl.2, Bkl., Kbk., Fg.1, Fg.2, Fg.3, Kfg.

Hrn.1, Hrn.2, Hrn.3, Hrn.4

Pos.1, Pos.2, Pos.3, Klp., Kbt.

Pk., Perc.1, Perc.3, Perc.4

Hie.

VII, VIIII, VIa, Vc., Kb.

Musical score for page 54, featuring woodwinds, strings, and percussion. The score is divided into four measures with time signatures $\frac{5}{4}$, $\frac{6}{4}$, and $\frac{5}{4}$. The instruments are: Flutes (Fl. 1-4), Oboes (Ob. 1-2), Clarinets (Cl. 1-2), Bassoon (Bkl.), Double Basses (Kbkl.), Percussion (Perc. 4), and Violin (Vc.).

Measure 1 (Time signature: $\frac{5}{4}$):
Flutes 1-4: Rest.
Oboes 1-2: Rest.
Clarinets 1-2: Rapid sixteenth-note passages.
Bassoon: Rapid sixteenth-note passages.
Double Basses: Rapid sixteenth-note passages.
Percussion 4: Xylophone, rests.
Violin: *p* (piano), dynamics *mp* and *p*.

Measure 2 (Time signature: $\frac{6}{4}$):
Flutes 1-4: Rest.
Oboes 1-2: Rest.
Clarinets 1-2: Rapid sixteenth-note passages.
Bassoon: Rapid sixteenth-note passages.
Double Basses: Rapid sixteenth-note passages.
Percussion 4: Xylophone, rests.
Violin: *mp* and *p*.

Measure 3 (Time signature: $\frac{6}{4}$):
Flutes 1-4: Rest.
Oboes 1-2: Rest.
Clarinets 1-2: Rapid sixteenth-note passages.
Bassoon: Rapid sixteenth-note passages.
Double Basses: Rapid sixteenth-note passages.
Percussion 4: Xylophone, rests.
Violin: *mp* and *mf*.

Measure 4 (Time signature: $\frac{5}{4}$):
Flutes 1-4: *pppp* (pianissimo), long notes.
Oboes 1-2: *pppp*, long notes.
Clarinets 1-2: *pppp*, long notes.
Bassoon: *pppp*, long notes.
Double Basses: *pppp*, long notes.
Percussion 4: Xylophone, *pppp*, long notes.
Violin: *f* (forte), dynamics *mf* and *mf*.

81 $\frac{6}{4}$ $\frac{4}{4}$

FL1 f ppp $ppp < pp$ f

FL2 ppp $ppp < pp$

FL3 *muta in Picc.* f ppp $ppp < pp$ f

FL4 ppp $ppp < pp$

Ob.1 ppp $ppp < pp$

Ob.2 ppp $ppp < pp$

Eh. ppp $ppp < pp$

Kl.1 $pppp$

Kl.2 $pppp$

Bkl. $pppp$

Ksbl. $pppp$

Fg.1 $mf > p$ $mp > p$ pp $pp < mp$ p pp $pp < p$

Pos.1 ppp ppp

Pos.2 ppp ppp

Pos.3 ppp ppp

Klpos. ppp ppp

Kbt. ppp ppp

Fk. ppp ppp

Perc.3 Tamt. pp $lv.$ pp $lv.$

Perc.4 Xyloph. $fppp$ $fppp$

Perc.5 Mar. pp

Hfe. p pp p

$\frac{6}{4}$ $\frac{4}{4}$

VLI f ppp f

VII f ppp f

VIII ppp ppp

Vc. f mp mp pp *tutti div.* ppp ppp ppp

Kb. *div.* ppp ppp ppp

This page of a musical score contains staves for various instruments, including woodwinds, strings, and percussion. The woodwind section (Flutes 1-2, Piccolo, Clarinets 1-4, Bassoons, Saxophones, Trumpets 1-4, Trombones 1-3, Euphonium, Tuba) features complex rhythmic patterns with triplets and dynamic markings such as *pp*, *ppp*, and *f*. The string section (Violins I-III, Viola, Violoncello, Double Bass) plays a melodic line with *pp* dynamics and includes *arco* and *col legno salt.* markings. The percussion section includes Tam-tam, Xylophone, and Maracas. The score is marked with rehearsal cues like 'mute in All.' and 'Alto'. The page number 56 is located at the top left.

93

Picc.(5) *ppp*

Ab.(4) *ppp*

Bkl. *ppp*

Kbl. *ppp*

Fg.3 *ppp*

Kfg. *ppp*

Trp. 1

Trp. 2

Trp. 3

Trp. 4

Pk. *p* *mf*

Hrn. *p* *mf*

VII *mp cresc.* *f* *f cresc.*

VII *mp cresc.* *f* *f cresc.*

Vla. *mp cresc.* *f* *f cresc.*

Vc. *mf* *f*

Kb. *mf* *f*

99

Picc.(5)

Al.(4)

Bkl.

Kbb.

Fg.3

Kfg.

Hrn.1

Hrn.2

Hrn.3

Hrn.4

Trp. 1

Trp. 2

Trp. 3

Trp. 4

Pk.

Perc.4

Perc.5

Hr.

VLI

VI

Vla.

Vc.

Kb.

ppp

f

ff

ff cresc.

ff dim.

ppp sempre

cuvré

met. Bck. hgd. mit Kette

gr. Tr. II

1.Vla. sola

2.Vla. sola

exp. p

mp

106

poco più Grave,
meno tempo, rubato

Kbl. *pp* *mp* *pp* *p*
 Hrn. 1
 Hrn. 2
 Hrn. 3
 Hrn. 4
 Trp. 1 *pp* *pp*
 Trp. 2 *pp* *pp*
 Trp. 3 *pp* *pp*
 Trp. 4 *pp* *pp*
 Pk. *pp*
 Vln. I *ppp sempre*
 Vln. II *ppp sempre*
 Vla. 1 *pp* *p* *pp* *p*
 Vla. 2 *pp* *p* *pp* *p*
 Vc. 1 *pp* *pp*
 Vc. 2 *pp* *pp*
 Vc. 3 *pp* *pp*
 Vc. 4 *pp* *pp*
 Kb. *mp sempre*

poco più Grave,
 meno tempo, rubato

112

Fl. 1
Fl. 2
Picc. (9)
Alt. (4)
Ob. 1
Ob. 2
Eb.
Hockl.
Cl. 1
Cl. 2
Bkl.
Kbbkl.
Fig. 1
Fig. 2
Fig. 3
Kfg.

ppp

p ppp

Perc. 1
Perc. 2
Perc. 3
Perc. 4
Perc. 5

Crotales
Vibraph. (non vibr.)
3 Tamt. Lv.
Bck. hgd. ord.
gr. Tr. II

ppp

113

V.I.
V.II
Vla.
Vc.
Kb.

1.Vla. sola
2.Vla. sola
1.Vc.-Solo
2.Vc.-Solo
3.Vc.-Solo
4.Vc.-Solo
Vc. tutti

p ppp

pp

molto rit.

118

Fl.1
Fl.2
Pcc.(3)
Ab.(4)
Ob.1
Ob.2
Eb.
Heckl.
Kl.1
Kl.2
Bkl.
Fg.1
Fg.2
Fg.3
Kfg.

PPP

Pk.
Perc.1 Crotales
Perc.2 Vibraph.
Perc.3 3 Tamt.
Perc.4 Bck.hgd.
Perc.5 gr Tr. II

PPP

sim.

lv.

molto rit.

VII
VIII
Vc.
1.Vc.-Solo
2.Vc.-Solo
3.Vc.-Solo
4.Vc.-Solo
Vc. tutti
kb.

pp

ppp

pppp