

Miroslav Srnka

Reading Lessons

für Orchester

2007

Partitur



Bärenreiter Kassel · Basel · London · New York · Praha
BA 9718

Im Auftrag des Theaters und Philharmonischen Orchesters der Stadt Heidelberg

*Für Sandra, meine Vorstellung von Schönheit,
und für Cornelius Meister, Peter Spuhler, Olaf Schmitt
und das Philharmonische Orchester der Stadt Heidelberg*

Besetzung

3 Flöten (alle auch Piccolo)
3 Oboen
3 Klarinetten in B
3 Fagotte (3. auch Kontrafagott)

4 Hörner in F
3 Trompeten in C
3 Posaunen
Tuba

Harfe

Schlagzeuger 1 (in der Mitte): Pauken, 2 Hängebecken, große Trommel (eventuell Instrument von Spieler 2), Crotales

Schlagzeuger 2: 2 Hängebecken, Peitsche, 3 Temple Blocks, kleine Trommel, große Trommel, Glockenspiel, Röhrenglocken

Schlagzeuger 3: Metall Cabassa, kleine Trommel, 2 Hängebecken, Tamtam, Crotales, Vibraphon

Streicher (wenigstens 12, 10, 8, 6, 4)

Partitur in C (Crotales klingen 2 Oktaven höher)

Aufführungsdauer: ca 15 Min.

Das Aufführungsmaterial ist leihweise erschienen (BA 9718)

Reading Lessons

Miroslav Srnka (2007)

A ♩ = 52

Flöte in C
pppp

Flöte in C
pppp

Flöte in C
pppp

Oboe 1 - 3

Klarinette 1 in B
pppp

Klarinette 2 in B
pppp

Klarinette 3 in B
pppp

Fagott 1 - 3

Horn 1 - 4 in F

Trompete 1 - 3 in C

Posaune 1 - 3

Tuba

Harfe

Schlagzeug 1 Pauken
mit Holzstäben ganz am Rande der Membrane
ppp

Schlagzeug 2 Militärtrommel
snares on
ppp

Schlagzeug 3 Vibraphon
ungefähre Tonhöhen der Zieltöne, jedenfalls glissando so tief wie möglich
gliss.
mf

A ♩ = 52

Violine I divisi
ponti.
pppp

Violine II divisi
ponti.
ppp

Viola divisi
ponti.
ppp

Violoncello divisi
col legno balzato
ppp

Kontrabass
col legno balzato
ppp

B

17

Fig. 1 *f* *tr* *tr*

Fig. 2 *f* *tr* *tr*

Fig. 3 *f* *tr* *tr*

Hr. 1 *f* *tr* *tr*

Hr. 2 *f* *tr* *tr*

Hr. 3 *f* *tr* *tr*

Hr. 4 *f* *tr* *tr*

Schlgz. 1 Pk. *mf* *gliss.* *mit dem Besen schnell reiben* *PPP* *weich* *PPP*

Schlgz. 2 Btr. *tr* *PPPP*

Schlgz. 3 Vibr. *gliss.* *gliss.*

B

VI. I divisi *pont.* *PPPP*

VI. II divisi *pont.* *PPP*

Vc. divisi *col legno balzato* *PPP*

Kb. *col legno balzato* *PPP*

C

34

FL. 1
FL. 2
FL. 3
Ob. 1
Ob. 2
Ob. 3
Kl. 1
Kl. 2
Kl. 3
Fg. 1
Fg. 2
Fg. 3
Hr. 1
Hr. 2
Hr. 3
Hr. 4
Hf.
Schlg. 1 Fk.
Schlg. 2 Btr.
Schlg. 3 Vibr.

C

Solo 1
Solo 2
Solo 3
Solo 4
VI. I
Solo 5
Solo 6
Solo 7
Solo 8
VI. II tutti
Va. tutti
Vc. tutti
Kb.

41

Fl. 1, Fl. 2, Fl. 3, Ob. 1, Ob. 2, Ob. 3, Kl. 1, Kl. 2, Kl. 3, Fg. 1, Fg. 2, Fg. 3, Hr. 1, Hr. 2, Hr. 3, Hr. 4, Trp. 1, Hr., Schlz. 1 Pk., Gbsp. Schlz. 2, Rgl., Schlz. 3 Vibr., S. 1, VI. I, S. 2, S. 1, VI. II, S. 2, S. 1, Va., S. 2, S. 1, Vc. S. 2, Kb.

f, *fp*, *p*, *f*, *pppp*, *mf*, *p*, *f*, *pp*, *pizz.*

lange fast unhörbar spielen

mit dem Besen schnell reiben

ungefähre Tonhöhen der Zieltöne, jedenfalls glissando so tief wie möglich motor off

tutti pizz.

D

54

KL. 1
KL. 2
KL. 3
Fig. 1
Fig. 2
Fig. 3

Hr. 1
Hr. 2
Hr. 3
Hr. 4
Trp. 1
Trp. 2
Trp. 3
Pos. 1
Pos. 2
Pos. 3
Hf.

Schlgz. 2
Gisp.

Schlgz. 3
Vibr.

D

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

tutti lange fast unhörbar spielen

motor on, schnelles Vibrato

PPPP

PPP

E

66

Fl. 1, Fl. 2, Fl. 3, Ob. 1, Ob. 2, Ob. 3, Kl. 1, Kl. 2, Kl. 3, Fg. 1, Fg. 2, Fg. 3, Hr. 1, Hr. 2, Hr. 3, Hr. 4, Trp. 1, Trp. 2, Trp. 3, Pos. 1, Pos. 2, Pos. 3, Hf., Schlg. 1 Pk., Tbl., Schlg. 2, Rgl., Schlg. 3 Vibr.

pp, *ppp*, *fff*, *f*, *mf*, *pppp*, *mf*, *hart*, *tr*, *trill*

Klangfarbentriller

E

Vl. I, Vl. II, Va., Vc., Kb.

pp, *mf*, *f*, *tr*, *trill*

F

75

Fl. 1
Ob. 2
Ob. 3
Kl. 1
Kl. 2
Kl. 3
Fg. 2
Fg. 3
Hr. 1
Hr. 2
Hr. 3
Hr. 4
Trp. 1
Trp. 2
Trp. 3
HF
Schlg. 2
Glsp.

F

S. 1
S. 2
S. 3
S. 4
S. 5
S. 6
S. 7
VI. I
S. 1
S. 2
S. 3
VI. II
S. 4
S. 5
S. 6
S. 7
Va.
gli
altri
divisi
Vc.
Kb.

lunge fast unhörbar spielen
lunge fast unhörbar spielen
lunge fast unhörbar spielen
lunge fast unhörbar spielen
lunge fast unhörbar spielen
lunge fast unhörbar spielen
lunge fast unhörbar spielen
divisi
lunge fast unhörbar spielen
tutti
lunge fast unhörbar spielen

84

Hr. 1 *f*

Hr. 2 *f*

Hr. 3 *f*

Hr. 4 *f*

Trp. 1 *mf* *f*

Trp. 2 *mf* *f*

Trp. 3 *f*

Pos. 1 *mf* *f*

Pos. 2 *mf* *f*

Hf. *f* *ppp*

Schlg. 1 Bck. *pppp* *ppp*
 weich lange fast unhörbar spielen
 schnell abdämpfen

Schlg. 2 Btr. *pppp* mit dem Besen schnell reiben

Schlg. 3 Vibr. *f*

S. 1 *f*

S. 2 *f*

VL I *f*

VI I *f* tutti pizz. *f* arco *f* *gliss.*

S. 1 *f*

S. 2 *f*

VL II *f* tutti pizz. *f* arco *f* *gliss.*

S. 1 *f*

S. 2 *f*

Va. *f* tutti pizz. *f* arco *f* *gliss.*

S. 1 *f*

S. 2 *f*

Vc. *f* tutti pizz. *f* arco *f* *gliss.*

G

105

FL. 1

FL. 2

FL. 3

Kl. 1

Kl. 2

Kl. 3

Hr. 1

Pos. 1

Schlg. 3 Vbr.

motor on, schnelles Vibrato
weich

ppp

*

ppp

ppp

G

VI. I tutti

VI. II

Va.

Vc.

Kb.

tutti con sordino

ppp

gliss.

ppp

divisi arco con sordino

ppp

5:4

7:6

ppp

arco con sordino

ppp

7:6

2:3

ppp

arco con sordino

ppp

2:3

3:2

ppp

arco con sordino

ppp

3:2

3:2

ppp

arco con sordino

ppp

3:2

3:2

ppp

divisi arco con sordino

ppp

2:3

ppp

arco con sordino

ppp

5:4

7:6

ppp

arco

ppp

gliss.

gliss.

ppp

5:4

124

Fl. 1

Fl. 2

Fl. 3

Kl. 1

Kl. 2

Kl. 3

Fg. 1

Fg. 2

Fg. 3

Hr. 1

Hr. 2

Hr. 3

Hr. 4

Pos. 1

Tb.

Schlg. 3

Vibr.

VI. I

VI. II

Va.

Ve. tutti

ppp

p

f

mf

f

gliss.

motor off

senza sordino

con sordino wa-wa

2:3

4:3

5:3

3:2

6:4

7:6

3:2

5:3

3:2

3:2

3:2

3:2

5:4

2:3

I

139

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Ob. 3
Kl. 1
Kl. 2
Kl. 3
Fg. 1
Fg. 2
Kgf.
Trp. 1
Trp. 2
Trp. 3
Schlgz. 2
Gisp.
Bck.
Schlgz. 3
Vibr.

I

S. 1
S. 2
S. 3
S. 4
S. 5
S. 6
S. 7
S. 8
tutti
Va.
Vc. tutti
Kb.

K

144

Fl. 1, Fl. 2, Fl. 3, Ob. 1, Ob. 2, Ob. 3, Kl. 1, Kl. 2, Kl. 3, Fg. 1, Fg. 2, Kgf., Hr. 1, Hr. 2, Hr. 3, Hr. 4, Trp. 1, Trp. 2, Trp. 3, Hf., Schlg. 1, S. 1, S. 2, VI. I S. 1, S. 2, S. 3, VI. II S. 1, S. 2, Va., Vc. S. 1, S. 2, Kb.

f, *pppp*, *tr*, *nimmt Fagott*, *sons étouffés*, *pp*, *fff*, *tutti*, *ppp*, *tutti divisi*, *f*, *ppp*, *ppp*, *ppp*, *ppp*, *pizz.*

152

Fl. 1: *pppp*
 Fl. 2: *pppp*
 Fl. 3: *pppp*
 Ob. 1: *pppp*
 Ob. 2: *pppp*
 Ob. 3: *pppp*
 Kl. 1: *pppp*
 Kl. 2: *pppp*
 Kl. 3: *pppp*
 Fg. 1: *pppp*
 Hr. 1: *pp*, *b*, *pp*
 Hr. 2: *pp*
 Hr. 3: *pp*
 Hr. 4: *pp*
 Trp. 1: *pp*
 Trp. 2: *pp*
 Trp. 3: *pp*
 HF: *pppp*, sons étouffés
 Schlg. 1 Pk: *tr*, mit Holzstäben ganz am Rande der Membrane
 Btr.: *pp*, weich
 Schlg. 2: *pp*, weiche Schlägel
 Rgl.: *pppp*, squares on
 Mlt.: *tr*
 Schlg. 3 Crt.: *pppp*
 Vbr.: *pp*
 VI. I: *pppp*, pont., soli 1-4, soli 5-8
 VI. II: *pppp*, tutti, *ppp*, *f*, *ppp*, *f*
 Va.: *pppp*, *f*, *pppp*, *f*
 Vc.: *pppp*, *f*, *ppp*, *f*, tutti, col legno balzato, *ppp*
 Cb.: *pppp*, *f*, *ppp*, *f*, tutti, col legno balzato, *ppp*

160

L

Fl. 1, Fl. 2, Fl. 3, Ob. 1, Ob. 2, Ob. 3, Kl. 1, Kl. 2, Kl. 3, Fg. 1, Fg. 2, Fg. 3, Hr. 1, Hr. 2, Hr. 3, Hr. 4, Pos. 1, Pos. 2, Pos. 3, Hf., Schlg. 2 Btr., T. - T. Schlg. 3, Vibr.

musical score for woodwinds, brass, and percussion. Includes dynamic markings like *ppp*, *pp*, *p*, *mf* and performance instructions such as "sons étouffés", "gliss.", and "schnelles gliss. mit Superball".

L

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

musical score for strings. Includes dynamic markings like *ppp*, *pp*, *tutti*, and performance instructions such as "gliss." and "tutti".

166

Fl. 1
Fl. 2
Fl. 3
Kl. 1
Kl. 2
Kl. 3
Fg. 1
Fg. 2
Fg. 3
Hr. 1
Hr. 2
Hr. 3
Hr. 4
Hf.
Schlg. 1 PK.
Schlg. 2 Btr.
Mltr.
Schlg. 3
Vibr.
VI. I
VI. II
Va.
Vc.
Kb.

5:3
4:3
3:2
3:2
3:2
2:3
7:6
2:3
3:2
3:2
gliss.
tr
gliss.
tr
gliss.
mf
divisi pont.
PPPP pont.
PPPP pont.
divisi pont.
PPPP pont.
divisi pont.
PPP pont.
PPP pont.
tutti
sul G
gliss.
ff
divisi
7:6
ff
sul G
2:3
ff
divisi
2:3
ff
3:2
3:2
ff
3:2
ff
divisi
3:2
3:2
ff
tutti
5:4
ff
5:4
PPP

snares off, fast unhörbar!
PPPP
ungefähre Tonhöhe der Endtöne, jedenfalls glissando so tief wie möglich

col legno balzato
PPP
col legno balzato
PPP
col legno balzato
PPP
col legno balzato
PPP

M

172

Musical score for woodwinds and brass instruments. The score includes parts for Flute 1-3, Oboe 1-3, Clarinet 1-3, Bassoon 1-3, Horn 1-4, Trumpet 1-3, and Trombone. The music is in 3/8 time and features complex rhythmic patterns with many sixteenth and thirty-second notes. Dynamics range from *f* to *mp*. A section starting at measure 172 is marked *mp* and includes various articulations and slurs.

M

Musical score for strings and vocal soloists. The score includes parts for Soprano 1-2, Violin I-II, Viola, and Cello/Double Bass. The music is in 3/8 time and features complex rhythmic patterns with many sixteenth and thirty-second notes. Dynamics range from *f* to *mf*. A section starting at measure 172 is marked *mf* and includes various articulations and slurs. The string parts are marked *f* and *mf*. The vocal parts are marked *f* and *mf*. The score includes various articulations and slurs.

N

178

The score is for measures 178 to 181. It includes parts for the following instruments:

- Flutes (Fl. 1, 2, 3)
- Oboes (Ob. 1, 2, 3)
- Clarinets (Kl. 1, 2, 3)
- Bassoons (Fg. 1, 2, 3)
- Horns (Hr. 1, 2, 3, 4)
- Trumpets (Pos. 1, 2, 3) - marked "senza sordino"
- Trombones (Tb.)
- Harmonica (Hr.) - marked "sons étouffés"
- Drum 2 (Schlg. 2 Btr.) - marked "weich"
- Drum 3 (Schlg. 3 Vibr.)
- Violins I (VI. I)
- Violins II (VI. II)
- Violas (Va.)
- Cellos (Vc.)
- Double Basses (Kb.)

Key performance instructions and dynamics include:

- f* (forte)
- mf* (mezzo-forte)
- mp* (mezzo-piano)
- ppp* (pianissimo)
- tutti*
- pizz.* (pizzicato)
- arco* (arco)
- gliss.* (glissando)
- divisi* (divisi)
- Articulations: *acc.* (accents), *tr.* (trills), *rit.* (ritardando)
- Tempo markings: *rit.*
- Performance techniques: *3* (triplets), *5:3*, *4:3*, *2:3*, *7:6*, *5:4*, *3:2*

184

This page of the musical score includes the following parts and markings:

- Flutes (Fl. 1-3):** Part of a woodwind section, with dynamics ranging from *f* to *mf*.
- Oboes (Ob. 1-3):** Part of a woodwind section, with dynamics ranging from *f* to *mf*.
- Klarsinetten (Kl. 1-3):** Part of a woodwind section, with dynamics ranging from *f* to *mf*.
- Fagott (Fg. 1):** Bassoon part, with dynamics ranging from *f* to *mf*.
- Hörnbläser (Hr. 1-4):** Horns, with dynamics ranging from *f* to *mp*.
- Posaunen (Pos. 1-3):** Trumpets, with dynamics ranging from *f* to *mf*.
- Trompeten (Tb.):** Trombone part, with dynamics ranging from *f* to *mp*.
- Harmonika (Hr.):** Harp part, with dynamics ranging from *f* to *mf*.
- Schlagzeug (Schlg. 1-2):** Percussion parts, with dynamics ranging from *f* to *mf*.
- Glockenspieler (Glock.):** Glockenspiel part, with dynamics ranging from *f* to *mf*.
- Violen I (VI. I):** Violins I, with dynamics ranging from *f* to *mf*.
- Violen II (VI. II):** Violins II, with dynamics ranging from *f* to *mf*.
- Violen III (VI. III):** Violins III, with dynamics ranging from *f* to *mf*.
- Violen IV (VI. IV):** Violins IV, with dynamics ranging from *f* to *mf*.
- Violen V (VI. V):** Violins V, with dynamics ranging from *f* to *mf*.
- Violen VI (VI. VI):** Violins VI, with dynamics ranging from *f* to *mf*.
- Violen VII (VI. VII):** Violins VII, with dynamics ranging from *f* to *mf*.
- Violen VIII (VI. VIII):** Violins VIII, with dynamics ranging from *f* to *mf*.
- Violen IX (VI. IX):** Violins IX, with dynamics ranging from *f* to *mf*.
- Violen X (VI. X):** Violins X, with dynamics ranging from *f* to *mf*.
- Violen XI (VI. XI):** Violins XI, with dynamics ranging from *f* to *mf*.
- Violen XII (VI. XII):** Violins XII, with dynamics ranging from *f* to *mf*.
- Violen XIII (VI. XIII):** Violins XIII, with dynamics ranging from *f* to *mf*.
- Violen XIV (VI. XIV):** Violins XIV, with dynamics ranging from *f* to *mf*.
- Violen XV (VI. XV):** Violins XV, with dynamics ranging from *f* to *mf*.
- Violen XVI (VI. XVI):** Violins XVI, with dynamics ranging from *f* to *mf*.
- Violen XVII (VI. XVII):** Violins XVII, with dynamics ranging from *f* to *mf*.
- Violen XVIII (VI. XVIII):** Violins XVIII, with dynamics ranging from *f* to *mf*.
- Violen XIX (VI. XIX):** Violins XIX, with dynamics ranging from *f* to *mf*.
- Violen XX (VI. XX):** Violins XX, with dynamics ranging from *f* to *mf*.
- Violen XXI (VI. XXI):** Violins XXI, with dynamics ranging from *f* to *mf*.
- Violen XXII (VI. XXII):** Violins XXII, with dynamics ranging from *f* to *mf*.
- Violen XXIII (VI. XXIII):** Violins XXIII, with dynamics ranging from *f* to *mf*.
- Violen XXIV (VI. XXIV):** Violins XXIV, with dynamics ranging from *f* to *mf*.
- Violen XXV (VI. XXV):** Violins XXV, with dynamics ranging from *f* to *mf*.
- Violen XXVI (VI. XXVI):** Violins XXVI, with dynamics ranging from *f* to *mf*.
- Violen XXVII (VI. XXVII):** Violins XXVII, with dynamics ranging from *f* to *mf*.
- Violen XXVIII (VI. XXVIII):** Violins XXVIII, with dynamics ranging from *f* to *mf*.
- Violen XXIX (VI. XXIX):** Violins XXIX, with dynamics ranging from *f* to *mf*.
- Violen XXX (VI. XXX):** Violins XXX, with dynamics ranging from *f* to *mf*.
- Violen XXXI (VI. XXXI):** Violins XXXI, with dynamics ranging from *f* to *mf*.
- Violen XXXII (VI. XXXII):** Violins XXXII, with dynamics ranging from *f* to *mf*.
- Violen XXXIII (VI. XXXIII):** Violins XXXIII, with dynamics ranging from *f* to *mf*.
- Violen XXXIV (VI. XXXIV):** Violins XXXIV, with dynamics ranging from *f* to *mf*.
- Violen XXXV (VI. XXXV):** Violins XXXV, with dynamics ranging from *f* to *mf*.
- Violen XXXVI (VI. XXXVI):** Violins XXXVI, with dynamics ranging from *f* to *mf*.
- Violen XXXVII (VI. XXXVII):** Violins XXXVII, with dynamics ranging from *f* to *mf*.
- Violen XXXVIII (VI. XXXVIII):** Violins XXXVIII, with dynamics ranging from *f* to *mf*.
- Violen XXXIX (VI. XXXIX):** Violins XXXIX, with dynamics ranging from *f* to *mf*.
- Violen XL (VI. XL):** Violins XL, with dynamics ranging from *f* to *mf*.
- Violen XLI (VI. XLI):** Violins XLI, with dynamics ranging from *f* to *mf*.
- Violen XLII (VI. XLII):** Violins XLII, with dynamics ranging from *f* to *mf*.
- Violen XLIII (VI. XLIII):** Violins XLIII, with dynamics ranging from *f* to *mf*.
- Violen XLIV (VI. XLIV):** Violins XLIV, with dynamics ranging from *f* to *mf*.
- Violen XLV (VI. XLV):** Violins XLV, with dynamics ranging from *f* to *mf*.
- Violen XLVI (VI. XLVI):** Violins XLVI, with dynamics ranging from *f* to *mf*.
- Violen XLVII (VI. XLVII):** Violins XLVII, with dynamics ranging from *f* to *mf*.
- Violen XLVIII (VI. XLVIII):** Violins XLVIII, with dynamics ranging from *f* to *mf*.
- Violen XLIX (VI. XLIX):** Violins XLIX, with dynamics ranging from *f* to *mf*.
- Violen L (VI. L):** Violins L, with dynamics ranging from *f* to *mf*.
- Violen LI (VI. LI):** Violins LI, with dynamics ranging from *f* to *mf*.
- Violen LII (VI. LII):** Violins LII, with dynamics ranging from *f* to *mf*.
- Violen LIII (VI. LIII):** Violins LIII, with dynamics ranging from *f* to *mf*.
- Violen LIV (VI. LIV):** Violins LIV, with dynamics ranging from *f* to *mf*.
- Violen LV (VI. LV):** Violins LV, with dynamics ranging from *f* to *mf*.
- Violen LVI (VI. LVI):** Violins LVI, with dynamics ranging from *f* to *mf*.
- Violen LVII (VI. LVII):** Violins LVII, with dynamics ranging from *f* to *mf*.
- Violen LVIII (VI. LVIII):** Violins LVIII, with dynamics ranging from *f* to *mf*.
- Violen LIX (VI. LIX):** Violins LIX, with dynamics ranging from *f* to *mf*.
- Violen LX (VI. LX):** Violins LX, with dynamics ranging from *f* to *mf*.
- Violen LXI (VI. LXI):** Violins LXI, with dynamics ranging from *f* to *mf*.
- Violen LXII (VI. LXII):** Violins LXII, with dynamics ranging from *f* to *mf*.
- Violen LXIII (VI. LXIII):** Violins LXIII, with dynamics ranging from *f* to *mf*.
- Violen LXIV (VI. LXIV):** Violins LXIV, with dynamics ranging from *f* to *mf*.
- Violen LXV (VI. LXV):** Violins LXV, with dynamics ranging from *f* to *mf*.
- Violen LXVI (VI. LXVI):** Violins LXVI, with dynamics ranging from *f* to *mf*.
- Violen LXVII (VI. LXVII):** Violins LXVII, with dynamics ranging from *f* to *mf*.
- Violen LXVIII (VI. LXVIII):** Violins LXVIII, with dynamics ranging from *f* to *mf*.
- Violen LXIX (VI. LXIX):** Violins LXIX, with dynamics ranging from *f* to *mf*.
- Violen LXX (VI. LXX):** Violins LXX, with dynamics ranging from *f* to *mf*.
- Violen LXXI (VI. LXXI):** Violins LXXI, with dynamics ranging from *f* to *mf*.
- Violen LXXII (VI. LXXII):** Violins LXXII, with dynamics ranging from *f* to *mf*.
- Violen LXXIII (VI. LXXIII):** Violins LXXIII, with dynamics ranging from *f* to *mf*.
- Violen LXXIV (VI. LXXIV):** Violins LXXIV, with dynamics ranging from *f* to *mf*.
- Violen LXXV (VI. LXXV):** Violins LXXV, with dynamics ranging from *f* to *mf*.
- Violen LXXVI (VI. LXXVI):** Violins LXXVI, with dynamics ranging from *f* to *mf*.
- Violen LXXVII (VI. LXXVII):** Violins LXXVII, with dynamics ranging from *f* to *mf*.
- Violen LXXVIII (VI. LXXVIII):** Violins LXXVIII, with dynamics ranging from *f* to *mf*.
- Violen LXXIX (VI. LXXIX):** Violins LXXIX, with dynamics ranging from *f* to *mf*.
- Violen LXXX (VI. LXXX):** Violins LXXX, with dynamics ranging from *f* to *mf*.
- Violen LXXXI (VI. LXXXI):** Violins LXXXI, with dynamics ranging from *f* to *mf*.
- Violen LXXXII (VI. LXXXII):** Violins LXXXII, with dynamics ranging from *f* to *mf*.
- Violen LXXXIII (VI. LXXXIII):** Violins LXXXIII, with dynamics ranging from *f* to *mf*.
- Violen LXXXIV (VI. LXXXIV):** Violins LXXXIV, with dynamics ranging from *f* to *mf*.
- Violen LXXXV (VI. LXXXV):** Violins LXXXV, with dynamics ranging from *f* to *mf*.
- Violen LXXXVI (VI. LXXXVI):** Violins LXXXVI, with dynamics ranging from *f* to *mf*.
- Violen LXXXVII (VI. LXXXVII):** Violins LXXXVII, with dynamics ranging from *f* to *mf*.
- Violen LXXXVIII (VI. LXXXVIII):** Violins LXXXVIII, with dynamics ranging from *f* to *mf*.
- Violen LXXXIX (VI. LXXXIX):** Violins LXXXIX, with dynamics ranging from *f* to *mf*.
- Violen LXXXX (VI. LXXXX):** Violins LXXXX, with dynamics ranging from *f* to *mf*.

O

190

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Ob. 3
Kl. 1
Kl. 2
Kl. 3
Hr. 1
Hr. 2
Hr. 3
Hr. 4
Trp. 1
Trp. 2
Trp. 3
Hr.
Schlg. 2 Br.
Schlg. 3 Crt.

O

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

This page of a musical score, numbered 196, contains parts for various instruments. The woodwind section includes Flutes 1, 2, and 3; Oboe 1; Clarinets 1, 2, and 3; Bassoons 1 and 2; and Horns 1 through 4. The brass section includes Trumpets 1, 2, and 3; Positively 1 and 3; Trombones; and a Harp. The string section includes Violins I and II (S.1 and S.2), Violas, Cellos, and Double Basses. Percussion includes Snare Drum, Bass Drum, and Vibraphone. The score features complex rhythmic patterns, often in 3/16 and 6/16 time signatures. Dynamics range from *pp* (pianissimo) to *f* (forte). Performance instructions include *staccato*, *sons étouffés* (muted), *weich* (soft), *tutti*, and *tutti divisi*. Specific markings like *5/4* and *7/6* are present in the string parts. The page concludes with a *rit.* (ritardando) marking.

P

202

Fl. 2
Kl. 1
Kl. 2
Kl. 3
Fig. 1
Fig. 2
Fig. 3
Hr. 1
Hr. 2
Hr. 3
Hr. 4
Pos. 1, 2, 3
Hr.
Schlg. 2
Btc.

P

S. 1
S. 2
S. 3
S. 4
VI. I
S. 5
S. 6
S. 7
S. 8
S. 1
S. 2
S. 3
VI. II
gli altri
S. 1
S. 2
Va.
gli altri
S. 1
Ve. S. 2
gli altri
Kb.

207

This page of a musical score, numbered 207, contains the following parts and markings:

- Flutes (Fl. 1-3):** Part 1 starts with *mf* and Part 2 with *ff*. Both parts transition to *f* and *ff* in the later measures.
- Oboes (Ob. 1-3):** Part 1 starts with *ff* and Part 2 with *mf*. Both parts transition to *f* and *ff*. Part 1 includes fingerings like 5:4, 5:3, and 6:4.
- Clarinets (Kl. 1-3):** Part 1 starts with *ff* and Part 2 with *mf*. Both parts transition to *f* and *ff*. Part 1 includes fingerings like 3:2, 3:3, and 2:3.
- Bassoons (Fig. 1-3):** Part 1 starts with *f* and Part 2 with *ff*. Part 1 includes fingerings like 2:3, 5:3, and 3:2.
- Horns (Hr. 1-4):** Part 1 starts with *f* and Part 2 with *ppp*. Both parts transition to *f* and *ff*. Part 1 includes fingerings like 5:3, 2:3, and 5:3.
- Trumpets (Trp. 1-3):** Part 1 starts with *f* and Part 2 with *fp*. Both parts transition to *mf* and *f*. Part 1 includes a triplet marking.
- Posaune (Pos. 1-3):** Part 1 starts with *ppp* and Part 2 with *ppp*.
- Tuba (Tb.):** Part 1 starts with *ppp*.
- Harmonica (Hr.):** Part 1 starts with *f* and Part 2 with *ppp*.
- String Percussion (Schlg. 1, 3):** Part 1 starts with *f* and Part 2 with *f*. Part 3 starts with *f* and Part 4 with *f*.
- Violins (Vi. I, II):** Part 1 starts with *tutti* and Part 2 with *tutti divisi*. Both parts transition to *fff*.
- Violas (Va.):** Part 1 starts with *tutti* and Part 2 with *tutti divisi*. Both parts transition to *fff*.
- Violoncello (Vc.):** Part 1 starts with *tutti* and Part 2 with *tutti*. Both parts transition to *fff*.
- Double Bass (Kb.):** Part 1 starts with *tutti* and Part 2 with *tutti*. Both parts transition to *fff*.

212

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Ob. 3
Kl. 1
Kl. 2
Kl. 3
Fig. 1
Fig. 2
Fig. 3
Hr. 1
Hr. 2
Hr. 3
Hr. 4
Tnp. 1
Tnp. 2
Tnp. 3
Pos. 1
Pos. 2
Pos. 3
Tb.
Hr.
Schlg. 1
Btr.
Schlg. 2
Glsp.
Schlg. 3
Vibr.
VI. I
VI. II
Va.
Vc.
Kb.

217

Q

Kl. 1
 Kl. 2
 Kl. 3
 Fg. 1
 Fg. 2
 Fg. 3
 Hr. 1
 Hr. 2
 Hr. 3
 Hr. 4
 Tpt. 1
 Tpt. 2
 Tpt. 3
 Pos. 1
 Pos. 2
 Pos. 3
 Hr.
 Schlag. 1 gr. Tr.
 Schlag. 2 Glsp.
 Schlag. 3 Vitr.

Q

S. 1
 S. 2
 S. 3
 S. 4
 S. 5
 S. 6
 S. 7
 S. 8
 S. 1
 S. 2
 S. 3
 S. 4
 S. 5
 S. 6
 S. 7
 VI. I
 VI. II
 Vc.
 Kb.

224

This page of the musical score, numbered 224, contains measures 224 through 228. The instrumentation includes a full orchestra and strings. The woodwind section (Flutes, Oboes, Clarinet, Bassoons) and brass section (Horns, Trumpets, Trombones) play complex rhythmic patterns, often marked with dynamics like *f* or *ff*. The strings (Violins I & II, Violas, Cellos, Double Basses) provide harmonic support, with some parts marked *divisi* and *tutti*. Percussion includes three snare drums with specific playing instructions like 'weich' and 'schnell abdämpfen'. The harp part features glissandi. The score concludes with a *pppp* dynamic marking and a *tutti* instruction.

228

R

Musical score for woodwinds and strings from measure 228 to 237. The score includes parts for Flute 1, piccolo flute, Oboe 1-3, Clarinet 1-3, Bassoon 1-3, Horn 1-4, Trumpet 1-2, Trombone 1-3, and Harp. It also includes percussion parts for snare drum, cymbal, and triangle. The woodwinds play a rhythmic pattern with accents and dynamic markings such as *ff*, *f*, *mf*, and *pp*. The strings play a sustained accompaniment with dynamic markings like *f* and *mf*. The harp part is marked *weich, in der Mitte* and *ff*.

R

Musical score for strings and vocal soloists from measure 228 to 237. The string parts (Violin I, Violin II, Viola, Violoncello, and Kontrabaß) are marked *tutti* and play a sustained accompaniment. The vocal soloists (Soprano 1, Soprano 2, Alto 1, Alto 2) are marked *altri divisi* and play a melodic line with dynamic markings such as *ff* and *f*. The score includes various musical notations such as *divisi*, *tutti*, and *altri divisi*.

236

Fl. 1
Fl. 2
Kl. Fl.
Ob. 1
Ob. 2
Ob. 3
Kl. 1
Kl. 2
Kl. 3
Fg. 1
Fg. 2
Fg. 3
Hr. 1
Hr. 2
Hr. 3
Hr. 4
Trp. 1
Trp. 2
Trp. 3
Pos. 1
Pos. 2
Pos. 3
Tb.
Hr.
Schlg. 1
Schlg. 2
S. 1
S. 2
VI. I
gli. altri
S. 1
S. 2
VI. II
gli. altri
S. 1
S. 2
Va.
gli. altri
S. 1
S. 2
Vc. S. 2
gli. altri
Cb.

weich, in der Mitte
weich, in der Mitte

244

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Ob. 3
Kl. 1
Kl. 2
Kl. 3
Fg. 1
Fg. 2
Fg. 3
Hr. 1
Hr. 2
Hr. 3
Hr. 4
Trp. 1
Trp. 2
Trp. 3
Pos. 1
Pos. 2
Tb.
Hr.
Schlg. 1 Pk.
Schlg. 2 Glsp.

S

VI. I
gli
alm
VI. II
gli
alm
Va.
gli
alm
Vc.
Kb.

S

251

FL. 1
FL. 2
Ob. 1
Ob. 2
Ob. 3
Kl. 1
Kl. 2
Kl. 3
Fg. 1
Fg. 2
Fg. 3
Hr. 1
Hr. 2
Hr. 3
Hr. 4
Ttp. 1
Ttp. 2
Ttp. 3
Pos. 1
Pos. 2
Pos. 3
Tb.
Hr.
Schlg. 1
Schlg. 2
S. I
S. II
VI. I
VI. II
Va.
Vc.
Kb.

T

260

FL. 1
 Kl. Fl. *nimmt Flöte in C*
 Ob. 1
 Ob. 2
 Ob. 3
 Kl. 1
 Kl. 2
 Fg. 1
 Fg. 2
 Kgf. *nimmt Kontrafagott* Kontrafagott *fff*

Hr. 1 *fff*
 Hr. 2 *fff*
 Hr. 3 *fff*
 Hr. 4 *fff*
 Trp. 1 *fff*
 Trp. 2 *fff*
 Trp. 3 *fff*
 Pos. 1 *fff*
 Pos. 2 *fff*
 Pos. 3 *fff*

Hr.
 Schlg. 1 Pk.
 Btr. *hart, in die Mitte* *fff*
 Schlg. 2
 Glsp. *schnelles Gliss. mit dem Superball* *gliss.* *fff*
 Schlg. 3 T.-T. *fff*

S. 1
 S. 2
 VI. I *fff*
 gli altri *fff*
 S. 1
 S. 2
 VI. II *fff*
 gli altri *fff*
 S. 1
 S. 2
 Va. *fff*
 gli altri *fff*
 S. 1
 S. 2
 Vc. S. 2 *fff*
 gli altri *fff*
 Kb. *fff*

tutti divisi al tallone *fff* *Überdruck* *sul G. Überdruck* *gliss.*
al tallone *fff* *Überdruck* *sul G. Überdruck*
divisi al tallone *fff* *Überdruck* *sul G. Überdruck*
al tallone *fff* *Überdruck* *sul G. Überdruck*
al tallone *fff* *Überdruck* *sul G. Überdruck*
al tallone *fff* *Überdruck* *sul C. Überdruck*
al tallone *fff* *Überdruck* *sul C. Überdruck*
tutti non divisi al tallone *fff* *Überdruck*
tutti non divisi al tallone *fff* *Überdruck*

This page of a musical score, numbered 269, contains staves for various instruments. The woodwind section includes three Flutes (Fl. 1, 2, 3), three Oboes (Ob. 1, 2, 3), three Clarinets (Kl. 1, 2, 3), Bassoon (Fg. 1, 2), and Contrabassoon (Kgf.). The brass section consists of four Horns (Hr. 1-4), three Trumpets (Tnp. 1-3), three Trombones (Pos. 1-3), and a Tuba (Tb.). The string section includes Violins I and II (VI. I, VI. II), Violas (Va.), Cellos (Vc.), and Double Basses (Kb.). Percussion includes Snare Drum (Schlg. 1) and Bass Drum (Schlg. 2). The score features complex rhythmic patterns, dynamic markings such as *ppp*, *ff*, and *ffz*, and performance instructions like *gliss.* and *arco*. A specific instruction for the Snare Drum reads "hart, in die Mitte".

U

275 *overflow*

Fl. 1 *overflow*

Fl. 2 *overflow*

Fl. 3 *overflow*

Ob. 1

Ob. 2

Ob. 3

Kl. 1

Kl. 2

Kl. 3

Fg. 1

Fg. 2

Kgf.

Hr. 1

Hr. 2

Hr. 3

Hr. 4

Trp. 1

Trp. 2

Trp. 3

Pos. 1

Pos. 2

Pos. 3

Tb.

Schlg. 1 *PK.*

Schlg. 2 *Btr.*

Schlg. 3 *T. - T.*

PPP, *fff*, *PPP < fff > PPP*, *gliss.*, *gliss.*, *hart, in die Mitte*, *fff*, *weich*, *gut abdämpfen*

nimmt kleine Flöte

U

VI. I

VI. II

Va.

Vc.

Kb.

gliss., *viel Bogen*, *ord.*, *sul G*, *fff*, *tutti tremolo so schnell wie möglich Überdruck, al tallone*, *fff*, *ord.*, *sul G*, *fff*, *tutti tremolo so schnell wie möglich Überdruck, al tallone*, *fff*, *ord.*, *sul G*, *fff*, *tutti tremolo so schnell wie möglich Überdruck, al tallone*, *fff*, *ord.*, *sul G*, *fff*, *tutti tremolo so schnell wie möglich Überdruck, al tallone*, *fff*, *ord.*, *sul C*, *fff*, *tutti tremolo so schnell wie möglich Überdruck, al tallone*, *fff*, *ord.*, *sul C*, *fff*, *tutti tremolo so schnell wie möglich Überdruck, al tallone*, *fff*

U

281

kl. Fl. 1, kl. Fl. 2, kl. Fl. 3: kleine Flöte *ff*

Kgf. *fff*

Pos. 1, Pos. 2, Pos. 3: *fff*

Schlg. 2 Ptsch., Schlg. 3 T. - T.: schnelles Gliss. mit dem Superball *fff*

VI. I, VI. II, Va., Vc., Kb.: *ppp* ohne Überdruck, alla punta tasto - *gliss.* - *fff* molto sul pont.

Kb. *ppp* *gliss.* *fff* soli 1-4

294

Kl. 1, Kl. 2, Kl. 3: *ppp* naturale - *frull.* *pppp*

Pos. 1, Pos. 2, Pos. 3: *fff*

Schlg. 1 Crt., Schlg. 2 Btr., Schlg. 3 Crt.: Kontrabassbogen *f*

Vibr.: *gliss.* *fff*

VI. I, VI. II, Va., Vc., Kb.: *fff* *Überdruck al tallone* tutti non divisi

V

307

Fl. 1 *nimmt Flöte in C*
 Fl. 2 *nimmt Flöte in C*
 Fl. 3 *nimmt Flöte in C*
 Kl. 1
 Kl. 2
 Kl. 3
 Hr. 1
 Hr. 2
 Hr. 3
 Schlg. 1 Pk.
 Schlg. 3 Cbs.

Flöte in C
 Luftgeräusch
ppp
ppp
ppp
 Holzschlägel, sehr nah am rand
tr
ppp
ppp
 rhythmisches hin und her drehen
pp

V

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

tutti
mf
pp
pp
pp
pp
pp
pp
 mit dem ganzen Bogen
fff
pp
pp

sul ponticello tremolo alla punta so schnell wie möglich

319

Fl. 1
Fl. 2
Fl. 3
Kl. 1
Kl. 2
Kl. 3
Kgf.

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

Schlg. 1
Pk.

Schlg. 2
Btr.

Schlg. 3
T. - T.

Vi. I
Vi. II
Va.
Vc.
Kb.

Luftgeräusch
ppp
Luftgeräusch
ppp
Luftgeräusch
ppp
ppp
ppp
ppp

mf

ppp
ppp
ppp
ppp
fff
fff
fff

Holzschlägel, sehr nah am rand
tr
ppp

hart, in die Mitte
fff

mit dem Superball einmal schnell über die Membrane streichen
fff

schnelles Gliss. mit dem Superball
gliss.
f

ord. V
mp
ord. V
mp
ord. V
mp
ord. V
mp
ord. V
mp
ord. V
mp
ord. V
mp
ord. V
mp
ord. V
mp

sul ponticello
tremolo alla punta so schnell wie möglich
ppp
sul ponticello
tremolo alla punta so schnell wie möglich
ppp
sul ponticello
tremolo alla punta so schnell wie möglich
ppp
sul ponticello
tremolo alla punta so schnell wie möglich
ppp
sul ponticello
tremolo alla punta so schnell wie möglich
ppp
sul ponticello
tremolo alla punta so schnell wie möglich
ppp
sul ponticello
tremolo alla punta so schnell wie möglich
ppp

mit dem ganzen Bogen
fff
mit dem ganzen Bogen
fff
sul ponticello
tremolo alla punta so schnell wie möglich
ppp

Z ♩ = 72

370 *halb Ton, halb Luftstrom*

Fl. 1 *halb Ton, halb Luftstrom*
ppp

Fl. 2 *halb Ton, halb Luftstrom*
ppp

Fl. 3 *halb Ton, halb Luftstrom*
ppp

Kl. 1 *ppp*

Kl. 2 *ppp*

Kl. 3 *ppp*

Pos. 1 *wa-wa Dämpfer*
p
gliss.
senza sordino
Pedaltton
ppp

Pos. 2 *wa-wa Dämpfer*
p
gliss.
senza sordino
Pedaltton
ppp

Pos. 3 *wa-wa Dämpfer*
p
gliss.
senza sordino
Pedaltton
ppp

Tb. *ppp*

Hr. *ppp*

Schlg. 1 Pk. *Holzschlägel, sehr nah am Rande*
ppp
weiche Schlägel
ppp

Schlg. 2 Bn. *ppp*
weich, in der Mitte
ppp

Crt. *Kontrabassbogen die beiden Tonhöhen wechseln, sodass immer beide klingen (oder mit zwei Bögen)*

Schlg. 3

Vibr. *ppp*

S. 1 *senza vibrato*
p
tr.
gliss.
senza sordino
ppp

S. 2 *p*

S. 3 *p*

S. 4 *p*
divisi
V

S. 5 *p*
V

S. 6 *p*
V

S. 7 *p*
V

S. 8 *p*
V

VI. I *divisi*
ppp

gli. altri *ppp*

VI. II *tutti*
gliss.
gliss.
gliss.
ppp

Va. *tutti divisi col legno balzato, alla punta*
ppp
tutti
V
p

Vc. *tutti*
gliss.
gliss.
ppp
divisi
V
p

Kb. *mit dem ganzen Bogen*
arco
vibrato
f
tutti
arco
V
p

Z ♩ = 72

377

Fl. 1 *tongue-ram*
mf

Fl. 2 *tongue-ram*
mf

Fl. 3 *tongue-ram*
mf

Kl. 1 *fast tonlos, pizzicatoartig*

Kl. 2 *fast tonlos, pizzicatoartig*

Kgfl. *PPP*

Hr. 2 *fast tonlos, sehr kurz*

Hr. 4 *fast tonlos, sehr kurz*

Pos. 1 *mit der Handfläche gegen Mundstück schlagen, ungefähre Tonhöhe*
mf

Pos. 2 *mit der Handfläche gegen Mundstück schlagen, ungefähre Tonhöhe*
mf

Pos. 3

Tb.

Hr. *sons étouffés*
PPP

Schlg. 1 Pk. *leicht, aber klangvoll mit den Fingern in die Mitte, schnell abdämpfen*

Schlg. 2 Br. *mit Besen schnell reiben*
PPP *weich, in der Mitte*

Schlg. 3 Crt.

VI. I divisi *sul ponticello*
PPP

VI. II divisi *sul ponticello*
PPP

Va. tutti *sul ponticello*
PPP

Vc. divisi *sul ponticello*
PPP

S. 1 *PPP* *pizz.*

S. 2 *PPP* *pizz.* *PPP*

S. 3 *PPP* *pizz.*

S. 4 *PPP* *pizz.*

380

Fl. 1, Fl. 2, Fl. 3: *nimm kleine Flöte*

Kl. 1, Kl. 2: *fast tonlos, pizzicatoartig*

Fig. 1, Fig. 2: *fast tonlos, pizzicatoartig*

Kgfl.: *fast tonlos, sehr kurz*

Hr. 2, Hr. 4: *fast tonlos, sehr kurz*

Trp. 1, Trp. 2: *fast tonlos, sehr kurz*

Pos. 1, Pos. 2, Pos. 3: *fast tonlos, sehr kurz naturale*

Tb.: *fast tonlos, sehr kurz*

Hr. (Obu): *sons étouffés*

Schlg. 1, Schlg. 2, Btr.: *Holzschlägel*, *weich in der Mitte*

T. - T. Schlg. 3: *nicht spielen, wenn mit Crotalen nicht gleichzeitig möglich schnell mit einem Metallstab, abdämpfen*

Crt.: *gliss*

S. 1, S. 2, S. 3: *altri divisi*, *ord. V*, *ppp*, *pp*

VI. I: *ord. V*, *ppp*, *pp*

gli altri: *ord. V*, *ppp*, *pp*

VI. II: *ord. V*, *ppp*, *pp*

Va.: *divisi*, *ord. V*, *ppp*, *pp*, *Metaldämpfer*

Vc.: *divisi*, *ord. V*, *ppp*, *pp*

S. 1, S. 2, S. 3: *ord. V*, *ppp*, *pp*

The musical score on page 383 is a complex orchestral arrangement. It features multiple staves for various instruments:

- Piccolo Flutes (kl. Fl.):** kl. Fl. 1, kl. Fl. 2, kl. Fl. 3. They play a melodic line starting in the second measure, marked with dynamics like *pppp* and *p*.
- Oboes (Ob.):** Ob. 1, Ob. 2, Ob. 3. They play a sustained, atmospheric texture, often marked *pp* or *ppp*.
- Clarinets (Kl.):** Kl. 1, Kl. 2, Kl. 3. They play a similar melodic line to the flutes, marked *pppp*.
- Bassoons (Fg.):** Fg. 1, Fg. 2. They provide a rhythmic and harmonic accompaniment, marked *pppp*.
- Horns (Hr.):** Hr. 2, Hr. 4. They play a melodic line, marked *pppp*.
- Trumpets (Trp.):** Trp. 1, Trp. 2. They play a rhythmic pattern, marked *pppp*.
- Trombones (Pos.):** Pos. 1, Pos. 2, Pos. 3. They play a rhythmic pattern, marked *pppp*.
- Tuba (Tb.):** Plays a rhythmic pattern, marked *pppp*.
- Harp (Hr.):** Plays a melodic line, marked *ppp*.
- Strikes (Schlg.):** Includes Miltz., Schlbg. 2, Btr., T., T., Schlbg. 3, and Ctl. They provide rhythmic accompaniment, marked *ppp*.
- Strings (Str.):** S. 1, S. 2, S. 3, VI. I, VI. II, Va., Vc., S. I, S. II, Kb., S. I, S. II. They play a rhythmic pattern, marked *ppp*. The VI. I and VI. II parts include the instruction "sul ponticello".

Key performance markings include *ppp* (pianissimo), *pp* (pianissimo), *p* (piano), and *f* (forte). Specific instructions include "Klangfarbensteller" (color change), "sommes étouffés" (muffled), and "sul ponticello" (ponticello).

393

Fl. 1
Kl. F. 3
Ob. 1
Ob. 2
Ob. 3
Kl. 1
Kl. 2
Kl. 3
Fg. 1
Fg. 2
Fg. 3
Hr. 1
Hr. 2
Hr. 3
Hr. 4
Tnp. 1
Tnp. 2
Tnp. 3
Pos. 1
Pos. 2
Pos. 3
Tbn.
Hr.
Schlg. 1 gr. Tr.
Bc.
Schlg. 2
Ghp.
Schlg. 3 Bck.
S. 1
S. 2
VI. I
gli
almi
S. 1
S. 2
VI. II
gli
almi
S. 1
S. 2
Va.
gli
almi
S. 1
S. 2
Vc.
gli
almi
Kb.
tutti

2

401

Musical score for woodwinds, brass, and percussion. The score includes parts for Flute 1 & 2, Clarinet in F, Oboe 1, 2, & 3, Clarinet in Bb 1, 2, & 3, Bassoon 1, 2, & 3, Horn 1, 2, 3, & 4, Trumpet 1, 2, & 3, Trombone 1, 2, & 3, Tuba, Horn in C, Snare Drum 1, Snare Drum 2, and Bass Drum. The music is in 3/4 time and features complex rhythmic patterns and dynamics such as *pp*, *ff*, *sfz*, and *f*. A rehearsal mark '2' is located at the top of the page.

2

Musical score for strings, including Violin I, Violin II, Viola, Violoncello, and Kontrabaß. The score is in 3/4 time and features complex rhythmic patterns and dynamics such as *ff* and *f*. A rehearsal mark '2' is located at the top of the page.

420

4

Hr. 1

Hr. 2

Hr. 3

Hr. 4

Trp. 1

Trp. 2

Trp. 3

Pos. 1

Pos. 2

Pos. 3

Tb.

Schlg. 1 Bck.

Schlg. 2 Bck.

Schlg. 3 Bck.

VI. I

VI. II

Va.

Vc.

Kb.

schnell abdämpfen

sul G/D tutti non divisi

sul C/G tutti non divisi

sul C(H) tutti non divisi

434

Fig. 3

Hr. 1

Hr. 2

Hr. 3

Hr. 4

Pos. 1

Pos. 2

Pos. 3

Tb.

Hr.

Schlg. 1 Pk.

Schlg. 2 Tbl.

Schlg. 3 T. T.

VI. I tutti

VI. II tutti

Va. tutti

Vc. tutti

Kb. tutti

hart, in die Mitte

hart

Metallstäbe schnell abdämpfen

pizz.

Bogen stringen lassen arco

5

444

Fl. 2
Klangfarbenflöte

Fl. 3
Klangfarbenflöte
Flöte in C

Ob. 1

Ob. 2

Cl. 2

Kl. 3

Fg. 1

Hr. 1
ppp p f giss. f

Hr. 2
ppp p f giss. f

Hr. 3
ppp p f giss. f

Hr. 4
ppp p f giss. f

Trp. 1

Trp. 2

Trp. 3

Pos. 1
2
3

Tb.

Schlg. 1
Pk.

Schlg. 2
Bü.

5

S. 1
p

S. 2
p

S. 3
p

S. 4
p

S. 5
p

S. 6
p

S. 7
p

VI. I

divisi pizz.

tutti pizz.

VI. II

divisi pizz.

tutti pizz.

Va.

divisi pizz.

tutti pizz.

Ve.

divisi pizz.

tutti pizz.

Kb.

divisi pizz.

tutti pizz.

S. 1
mp vibrato immer fast unwahrscheinliches crescendo

S. 2
mp vibrato immer fast unwahrscheinliches crescendo

S. 3
mp vibrato immer fast unwahrscheinliches crescendo

S. 4
mp vibrato immer fast unwahrscheinliches crescendo

S. 5
mp vibrato immer fast unwahrscheinliches crescendo

S. 6
mp vibrato immer fast unwahrscheinliches crescendo

S. 7
mp vibrato immer fast unwahrscheinliches crescendo

divisi

p immer fast unwahrscheinliches crescendo

p immer fast unwahrscheinliches crescendo

p immer fast unwahrscheinliches crescendo

p immer fast unwahrscheinliches crescendo

p immer fast unwahrscheinliches crescendo

tutti

p immer fast unwahrscheinliches crescendo

459

This page of a musical score, rehearsal mark 459, features a large ensemble of instruments and voices. The woodwind section includes Flutes 1-3, Oboes 1-3, Clarinets 1-3, Bassoon, and Contrabassoon. The brass section consists of Horns 1-4, Trumpets 1-3, and Trombones 1-3. Percussion includes Snare Drum 1 and Snare Drum 2. The string section is divided into Violins I-VI and Violas I-III. The vocal section includes Soprano 1-3, Violin I & II, Viola, and Cello/Double Bass. The score is written in a common time signature and includes various dynamic markings such as *ppp*, *p*, *mf*, and *f*. Performance instructions like *gliss.*, *divisi*, and *sul ponticello* are present. The page is numbered 52 at the top left and 459 at the top center.

468

6

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Ob. 3
Kl. 1
Kl. 2
Kl. 3
Hr. 1
Hr. 2
Trp. 1
Pos. 1
Pos. 2
Pos. 3
Schlg. 1
Pk.

ppp, *mf*, *p*, *gliss.*

6

S. 1
S. 2
S. 3
S. 4
VI. I
S. 5
S. 6
S. 7
S. 1
S. 2
S. 3
S. 4
VI. II
S. 5
S. 6
S. 7
Va. tutti
Vc. tutti
Kb. tutti

ppp, *mf*, *f*, *tutti*, *vibrato sul G*, *immer fast unmerkliches crescendo*, *ord.*, *divisi*, *sul ponticello*

478

Fl. 1: *ppp*, *p*, *ppp*

Fl. 2: *ppp*, *mf*, *ppp*

Fl. 3: *ppp*, *p*

Ob. 1: *mp*, *ppp*, *ppp*

Ob. 2: *ppp*

Ob. 3: *ppp*

Fig. 1: *ppp*

Fig. 2: *ppp*

Fig. 3: *ppp*, Fagott

Hr. 1: *mf*, *mf*

Hr. 2: *mf*

Hr. 3: *ppp*, *mf*

Hr. 4: *ppp*, *mf*

Trp. 1: *mf*

Trp. 2: *ppp*

Trp. 3: *ppp*

Pos. 1: *ppp*

Pos. 2: *ppp*, *gliss.*

Pos. 3: *ppp*, *gliss.*

Vi. I tutti: *sul G*

Vi. II tutti: *sul G*

Va. tutti: *divisi*, *tutti*

Vc. tutti: *divisi*

Kb. tutti

7

491

Ob. 2

Ob. 3

Fg. 1

Fg. 2

Fg. 3

Hr. 1

Hr. 2

Hr. 3

Hr. 4

Trp. 2

Trp. 3

Pos. 1

Pos. 2

Pos. 3

Schlg. 3
T. - T.

7

VI. I

VI. II

Va.
tutti

Vc.

mehr und mehr Bogenwechsel

f

mehr und mehr Bogenwechsel

f

mehr und mehr Bogenwechsel

f

mehr und mehr Bogenwechsel

tutti

f

505

8 $\text{♩} = 40$

9 $\text{♩} = 52$

Fl. 1

Fl. 2

Fl. 3

Kl. 1

Kl. 2

Kl. 3

Eg. 1

Hr. 1

Hr. 2

Hr. 3

Hr. 4

Pos. 1

Pos. 2

Pos. 3

Hr.

Schlg. 2
Kgl.

Schlg. 3
Vibr.

8 $\text{♩} = 40$

9 $\text{♩} = 52$

VI. I
tutti

VI. II
tutti

Va.

Vc. S. 1

Kb.

The page contains a musical score for a woodwind ensemble, brass, percussion, strings, and piano. The score is divided into two main sections, numbered 8 and 9. Section 8 has a tempo of $\text{♩} = 40$ and section 9 has a tempo of $\text{♩} = 52$. The instruments are Fl. 1, 2, 3; Kl. 1, 2, 3; Eg. 1; Hr. 1, 2, 3, 4; Pos. 1, 2, 3; Hr.; Schlg. 2 Kgl.; Schlg. 3 Vibr.; VI. I tutti; VI. II tutti; Va.; Vc. S. 1; and Kb. The score includes various musical notations such as dynamics (ppp, f, p), glissandos, pizzicatos, and articulation marks. The woodwinds and brasses play melodic lines with glissandos and dynamics ranging from ppp to f. The strings play harmonic accompaniment with ppp dynamics. The piano part features complex rhythmic patterns and dynamics ranging from ppp to f.

10

517

Fl. 1
Fl. 2
Fl. 3
Kl. 1
Kl. 2
Kl. 3
Fg. 1
Schlg. 1 Pk.
Schlg. 2 Br.
Schlg. 3 Vbr.
S. 1
VI. I
VI. II
Va.
S. 1
Vc.
gli altri
Kb. tutti

tr gliss gliss gliss gliss
ppp
tr gliss
ppp
gliss *
gliss *
gliss *

10
sul G
pppp
divisi
altri divisi
tutti
divisi
divisi
divisi
divisi
divisi
divisi
tutti
divisi
tutti
tutti

530

Fl. 1 *tr* *PPPP*

Fl. 2 *tr* *PPPP*

Fl. 3 *tr* *PPPP*

Kl. 1 *tr* *PPPP*

Kl. 2 *tr* *PPPP*

Kl. 3 *tr* *PPPP*

Schlg. 1 *tr* *PPP*
mit Holzstäben ganz am Rande der Membrane

Schlg. 2 *tr*

Cbs. *tr* *PPP*
die Ketten mit Fingern schnell zweimal hin und her reiben

Vibr. *tr* *mf*
ungefähre Tonhöhen der Zielnote, jedenfalls glissando so tief wie möglich

S. I.

VI. I *divisi* *pont.* *PPPP*

gli altri *pont.* *PPPP*

VI. II *pont.* *PPP*

Va. tutti *divisi* *pont.* *PPP*

Vc. *divisi* *col legno balzato* *PPP*

Kb. tutti *col legno balzato* *PPP*

547

Fl. 1

Fl. 2

Fl. 3

Kl. 1

Kl. 2

Kl. 3

Pk.

Schlg. 1

Crt.

Schlg. 2
Btr.

Schlg. 3
Crt.

VI. I

VI. II

Va.

Vc.

Kb.

tr

Kontrabassbogen

mf

divisi

tutti