

WEG...STATIONEN

Konzert
für
Violoncello und Orchester
1994/1995

Martin Herchenröder

Für Alban Gerhardt und Michael Luig

- I. Aufbruch - Gesang - Der Schatten
- II. Die Begegnung - Tanz - Der Schlag
- III. Die Maschinen - Gesang - Sie kommen - Ecce Homo - Totentanz
- IV. Gesang - Fragmente

Aufführungsdauer: ca. 30 Minuten

Besetzung:

3 Flöten (3. auch Piccolo)
3 Oboen (3. auch Englisch Horn)
4 Klarinetten (4. auch Baßklarinetten)
3 Fagotte (3. auch Kontrafagott)

4 Hörner
4 Trompeten
3 Posaunen

5 Pauken, davon mindestens 2 Pedalpauken (1 Spieler)

Schlagzeug (4 Spieler):

- I:
türkisches Becken (aufgehängt), chinesisches Becken, Nietenbecken, Gegenschlagbecken,
5 Brake-Drums (alternativ Eisenbahnschienen), Triangel, kleine Trommel, Kastagnetten, Claves,
Ratsche, Peitsche, singende Säge
- II:
türkisches Becken (aufgehängt), 3 Tamtams (hoch, mittel, sehr tief), Vibraphon, Marimbaphon,
Ratsche, Peitsche
- III:
6 Tempelblocks, 6 Tomtoms, Gongspiel, Xylophon, Maracas
- IV:
6 Holzblocks, 2 Rührtrommeln (Alt und Tenor), ein Satz antike Zimbeln, große Trommel, Triangel,
Röhrenglocken (f-f²), Guiro

Harfe
Celesta / Klavier (1. Spieler)

Violoncello solo


Violin I (max. 6-fach geteilt, 1. solo)
Violin II (max. 5-fach geteilt, 1. solo)
Violen (max. 4-fach geteilt, 1. solo)
Violoncelli (max. 4-fach geteilt)
Kontrabässe (max. 3-fach geteilt)


Erläuterungen


Die Partitur ist in C notiert.


Vorzeichen gelten nur für die Note, vor der sie stehen, und für die ihr unmittelbar folgende gleiche Note (Tonwiederholungen und Überbindungen).


Piccoloflöte, Xylophon und Celesta erklingen eine Oktav höher als notiert, die antiken Zimbeln 2 Oktaven höher, Kontrabaß und Kontrafagott erklingen eine Oktav tiefer.
Kontrabaß und Kontrafagott erklingen eine Oktave tiefer.


 = Schlagfigur eines Dreiertaktes


 = Schlagfigur eines Vierertaktes

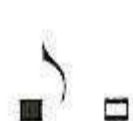
 = kurze Fermate


 = normale Fermate


 = lange Fermate

 = Bartók-Pizzicato

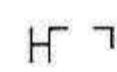
 = Töne mit wechselndem Rhythmus und in beliebiger Reihenfolge spielen. Die Anzahl der Querstriche (von 3 = sehr schnell bis 1 = mäßig) gibt dabei annäherungsweise an, in welchem Tempo gespielt werden soll.

 = (Streicher im III. Satz) Die Saite mit übergroßem Druck streichen (Ton überdrücken), so daß ein unangenehm knackendes oder kratzendes Geräusch entsteht.

 = (Streicher im III. Satz) Mit der linken Hand die Saiten abdämpfen und mit dem Bogen die Saiten schlagen (Aufschlagpunkt bestimmt die Tonhöhe; hohes, kicherndes Geräusch)

 = (Klavier IV. Satz) Glissando mit einem Handfegebesen auf den Saiten im Innern des Flügels. Der Schlüssel Anfangs- und Endnote geben einen Eindruck, wo das Glissando beginnt und endet.


In kontrapunktisch komplizierteren Passagen ist bisweilen die Bedeutung von Einzelstimmen genauer gewichtet:


H  = Hauptstimme

N  = Nebenstimme

Schlagzeug:

Falls nicht anders angegeben, sollen die jeweils gebräuchlichen Schlegel, Klöppel oder Stöcke verwendet werden (z. B. beim Triangel der Triangelstab usw.). Falls besondere Schlegel verlangt sind, ist dies in den Noten vermerkt; darüberhinaus bedeuten:

 = weiche Schlegel

 = harte Schlegel

WEG... STATIONEN

Konzert für Violoncello und Orchester

Allegro con fuoco (♩ ≈ 132)

I.

Martin Herchenröder
1994 / 1995

Violoncello solo

Measures 1-31 of the Violoncello solo part. The score is in 3/4 time and features various dynamics and articulations. Key markings include *f marc.*, *mp dolce*, *molto f marc.*, *p dolce*, *poco a poco marcato*, *molto*, *non legato*, *rf*, *p dolce*, *non legato*, *poco a poco cresc.*, *più f*, *più f*, *ff*, and *fff marcato*. The piece concludes with a *molto* dynamic.

A Halbes Tempo (♩ ≈ 66)
B

Vc. solo

Measures 32-44 of the second movement, starting with a 3/4 time signature and changing to 4/4 and 3/4. The Violoncello solo part is marked *f molto espr. e maestoso* and *f sempre espr.*. The orchestral parts include Violins I and II, Violas, and Cellos. Dynamics for the strings are *mf molto legato* and *f*.

VI. I

VI. II

Vle

Vc.

39 $\frac{3}{4}$ C $\frac{4}{4}$ $\frac{3}{4}$

Vc. solo

VI. I

VI. II

Vle

Vc.

sempre legato molto

f

mf

f

46 $\frac{3}{4}$ D $\frac{4}{4}$ $\frac{5}{4}$ $\frac{3}{4}$

Vc. solo

VI. I

VI. II

Vle

Vc.

f *sempre maestoso e molto espr.*

mf

fp

pp

Etwas bewegter (♩ ≈ 69)

E $\frac{3}{4}$ bis T. 80 Tempo unmerklich immer mehr anziehen

6
4

Vc. solo

VI. I

VI. II

Vle

Vc.



Etwas drängen (♩ ≈ 72)

F $\frac{3}{4}$ $\frac{6}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

Vc. solo

VI. I

VI. II

Vle

Vc.

G **H**

65 wieder etwas anziehen (♩ ≈ 76) *poco rit.* Energisch (♩ ≈ 80)

Vc. solo

VI. I

VI. II

Vle

Vc.

Kb.

5/4 **4/4** **3/4** **I** **5/4** **3/4**

74 **Bewegt** (♩ ≈ 84)

VI. I

VI. II

Vle

Vc.

Kb.

Zügig (♩ ≈ 88) **J** $\frac{5}{4}$

Subito più mosso *poco rit.* **K** $\frac{4}{4}$ (♩ ≈ 92) $\frac{5}{8}$ $\frac{3}{8}$ $\frac{4}{4}$

VI. I
VI. II
Vle
Vc.
Kb.

più mosso **L** (♩ ≥ 96) *rit.* **a tempo** **subito molto più mosso** (♩ ≈ 112) $\frac{6}{4}$

accel. *div.* *Solo* *Tutti* *div.* *fff*

Vc. solo
VI. I
VI. II
Vle
Vc.
Kb.

N Statisch

4/4 (♩ ≈ 56)

M 6/4

Fl. picc. *pp*

Fl. 1 2 *a 2* *fff* *f* *pp*

Ob. 1 2 *a 2* *fff* *f* *pp*

E. H. 3 *fff* *f* *pp*

Kl. B. 1 2 *a 2* *fff* *f* *pp*

Kl. 3 *fff* *f* *pp*

Fg. 1 2 *a 2* *fff* *f* *pp fpp*

Kfg. 3 *f* *ppp* *fpp*

Pos. 1 2 *a 2* *f* *ppp* *fpp*
mit Bogen gestrichen

Sz. I *ppp*
Türk.Beck. *mit Bogen gestrichen*
Sz. II *ppp*
Gr.Tamtam *ppp*

Vc. solo *ff*

VI. I 1 2 3 *pp*

VI. II 1 2 3 *pizz.* *f* *arco* *fpp*

Vle. 1 2 3 *sub. p* *ff* *pizz.* *f* *arco* *fpp*

Vc. 1 2 3 *sub. p* *ff* *fff* *ppp* *fpp*

Kb. 1 2 3 *fff* *ppp* *pp* *fpp*

Fl. 1 2

Fg. 1

Pos. 1 2

Pauken

Sz. I Türk.Beck. *l.v.*

Sz. II 3 Tamtams *l.v.*

6 Tmp.Bl. Gummischlegel

Sz. III 6 Tomtoms

6 Holzbl. Gummischlegel

Sz. IV 2 Rührtr.

O **P**

pp *f* *pp* *p* *mf* *p*

f *ppp* *pp* *poco pp* *fp*

f *ppp* *mf*

weiche Filzschlegel

große Filzschlegel

ohne Schnarrsaiten

VI. I 1 2 3

VI. II 1 2 3

Vle 1 2 3

Vc. 1 2 3

Kb. 1 2 3

sempre pp *arco* *pp* *sempre pp* *arco* *pp* *molto pp*

col legno battuto *f* *pp* *arco* *pp* *molto pp* *fmp*

col legno battuto *f* *pp* *div. pizz.* *fff* *mf* *p*

col legno battuto *f* *pizz.* *fff* *mf* *p*

sempre pp *sempre pp* *pizz.* *fff* *mf*

sempre pp *sempre pp* *pizz.* *fff* *mf* *p*

sempre pp *sempre pp*

Q

This page of a musical score, numbered 8, features a variety of instruments and dynamic markings. The percussion section includes:

- Fg. 1** (Fagott): A single staff with a rest.
- Kfg. 3** (Kornett): Three staves with a melodic line starting at measure 98, marked *pp*, *poco*, *molto*, *ffp*, and *ppp*.
- Pos. 1/2** (Posaune): Two staves with a melodic line, marked *pp*, *poco*, *molto*, *ffp*, and *ppp*.
- Pauken** (Trommeln): A staff with a rhythmic pattern, marked *p* and *f*.
- Sz. I Türk. Beck.** (Türkische Becken): A staff with a rhythmic pattern, marked *pp* and *ff*.
- Sz. II Tamtam** (Tamtam): A staff with a rhythmic pattern, marked *pp* and *ff*.
- Sz. III 6 Tomtoms** (6 Tomtoms): A staff with a rhythmic pattern.
- Sz. IV 2 Rührtr.** (2 Rührtr.): A staff with a rhythmic pattern.

The string section includes:

- VI. I** (Violin I): Three staves with a melodic line, marked *ffpp*.
- VI. II** (Violin II): Three staves with a melodic line, marked *pp* and *ffpp*.
- Vle** (Viola): Three staves with a melodic line, marked *ffpp*.
- Vc.** (Violoncello): Three staves with a melodic line, marked *pp* and *ffpp*, with *arco* markings.
- Kb.** (Kontrabaß): Three staves with a melodic line, marked *pp* and *ffpp*, with *arco* markings.

The score is marked with a 'Q' in a box at the top right. The page number '8' is in the top left corner. The measure number '98' is at the beginning of the first staff.

R

102

Fl. 1 2 3

Ob. 1

Kl. B 1 2

Fg. 1

Sz. II Vibr. ohne Vib. mit Bogen gestrichen *ppp* *f* *ppp*

Sz. IV Ant. Zimb. mit Bogen gestrichen *ppp* *f* *ppp*

Harfe

Vi. I 1 2 3

Vi. II 1 2 3

Vle 1 2 3

Vc. 1 2 3

Kb. 1 2 3

p *poco marc.*

quasi attacca

Zart (♩ ≈ 60) *)

II.

3/4 7/8 5/8 4/4 7/8 6/8 3/8 5/8

Fl. 1 *p espr.*

Fl. 2

Ob. 1

Ob. 2

Kl. 1 *p espr.*

Kl. 2

p espr. *poco rf* *p*

A *a tempo*

poco rit. 3/8 5/8 4/8 5/8 *poco rit.* 6/8 3/8 5/8 *rit.*

Fl. 1 *poco* *mp* *poco* *mp*

Fl. 2

Ob. 1 *poco*

Ob. 2 *p espr.* *p* *poco*

E. H. 3

Kl. 1 *p* *p*

Kl. 2

B. Kl. 4

Fg. 1 *p espr.* *poco*

Fg. 2 *p espr.* *poco* *p*

B *(meno mosso)* *a tempo* *rit.* *a tempo* *allmählich beleben* *poco rit.* *a tempo*

Fl. 1 *pp* *pp* *pp* *p espr.*

Fl. 2 *pp* *pp* *pp*

Ob. 1 *pp* *pp*

Ob. 2 *pp*

E. H. 3 *p espr.*

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

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

Fg. 1 *pp* *pp* *p* *p*

Fg. 2 *pp* *pp* *p* *p*

Vc. solo *pp dolce* *p poco* *p*

*) Alle Dynamikangaben sehr zart ausführen

C

4/8 3/8 7/8 ein wenig belebter 6/8 3/8 4/8 6/8 rit. 7/8 a tempo 5/8

Ob. 1 *poco*

E. H. 3 *mp*

Kl. 1 *poco*

Kl. 2 *poco*

B. Kl. 4 *poco*

Fg. 1 *poco*

Fg. 2 *poco*

Vc. solo *p dolce* *rf* *pp* *p* *pp dolce*

D

5/8 3/8 5/8 3/8 4/8 rit. 3/8 a tempo 7/8

Fl. 1 *p* *rf*

Fl. 2 *p* *rf*

Ob. 1 *p*

Kl. 1 *p* *mp*

Kl. 2 *p* *mp*

B. Kl. 4 *p* *mp*

Fg. 1 *pp* *rf*

Fg. 2 *pp* *rf*

Vc. solo *rf* *rf* *molto f* *H espr.* *poco f*

7/8 3/8 6/8 4/8 6/8 3/8 5/8

Fl. 1 *mp*

Fl. 3 *mp*

Ob. 1 *mf* *dolce*

Ob. 2 *mf*

E. H. 3 *H* *mf espr.*

Kl. 1 *mp* *mf dolce*

Kl. 2 *mp* *rf*

Fg. 1 *mf* *mp* *rf* *dolce*

Fg. 2 *mf* *mp*

Vc. solo *mf* *mp* *f* *H* *f espr.*

57

Fl. 1 2 3

Ob. 1 2

E. H. 3

Kl. 1 2 4

Fg. 1 2

Vc. solo

poco rit. *3^a tempo*

E

mp *f* *ppp* *molto*

f *sf* *sf* *sf*

poco *meno f*

65

Fl. 1 2

Ob. 1 2

E. H. 3

Kl. 1 2 4

Fg. 1 2 3

Vc. solo

poco rit. *a tempo* *poco rit.* *a tempo*

molto f *f* *p* *p* *mf* *f* *fp* *fp* *fp* *mp* *mp* *mp*

f *mf* *mp* *meno* *f* *f*

F

poco rit. a tempo

6 noch ein wenig lebendiger

71

Fl. 1, 2, 3

Ob. 1, 2

E. H. 3

Kl. 1, 2, 4

Fg. 1, 2, 3

Vc. solo

f, *ff*, *mp*, *p*, *sfz*

N

4/8, 7/8, 5/8, 3/8, 6/8

78

Fl. 1, 2, 3

Ob. 1, 2

E. H. 3

Kl. 1, 2, 3, 4

Fg. 1

Vc. solo

f, *mf*, *p*, *sfz*

rit.

4/8, 5/8, 3/8, 6/8

stacc. sempre, *molto*

85 G *a tempo* $\frac{4}{8}$ 7 16

Fl. 1, 2
Ob. 2
Kl. 1, 2, 4
Fg. 1, 2
Sz. II Marimba
Hf.
Vc. solo

93 5 16 H 7 16

Fl. 1, 2
Ob. 1
E. H. 3
Kl. 1, 2
B. Kl. 4
Fg. 1
Sz. II Marimba
Sz. III Tmp. Bl.
Hf.
Vc. solo

5
16

3
16

4
4

1 2 3

Fl.

1 2

Ob.

1 2 3

E. H.

1 2 3

Kl.

B. Kl.

1 2

Fg.

1 2 3 4

Trp.

Sz. I
Kl. Tr.

Sz. II
Marimba

Sz. III
Tpl. Bl.

Sz. IV
Holzbl.

Hr.

Vc. solo

1 2 3

VI. II

pp

f

p

mf

molto

pp

f

pp

p

sfz

molto

pp

pp

pp

pp

p

fp

fp

mf

molto

mf

molto

ppp

poco

molto

p

ppp

poco

mf

mp

mf

f

ff

mp

mf

f

pizz.

arco

molto

mf

f

molto

pp

pp

pp

I $\frac{4}{4}$ (♩ ≈ 56)

105

3/4 5/16

Picc. *fp* *molto pp*

Fl. 1 *fp* *molto pp*

Fl. 2 *fp* *mp*

Ob. 1 *fp*

Ob. 2 *fp*

Kl. 3 *p* *mf*

Hr. 4 *p* *mp* *pp*

Trp. 1 *sf* *fmp* *mp* *pp*

Trp. 2 *sf* *fmp* *pp*

Trp. 3 *sf* *fmp* *p*

Trp. 4 *sf* *mfp*

Sz. II *mit Bogen gestrichen* *pp*

Vib. *mit Bogen gestrichen* *poco*

Sz. IV ant. Zimb. *pp* *poco*

Celesta *ff* *f* *mf* *mp* *p* *pp*

Vc. solo *ff molto espr.* *poco*

VI. I 1 *pp*

VI. I 2 *pp*

VI. I 3 *pp*

VI. II 1 *pp*

VI. II 2 *pp*

VI. II 3 *pp*

109

5/16 7/16 5/8 3/4 5/8 6/8 rit. 3/4

Fl. 1, 2, 3

Ob. 1, 2

E. H. 3

Kl. 1, 2, 3

B. Kl. 4

Fg. 1, 2, 3

Hr. 1, 2

Sz. II Vib.

Sz. IV ant. Zimb.

Vc. solo

VI. I 1, 2, 3

VI. II 1, 2, 3

mp, *f*, *molto*, *mf*, *poco*, *espr.*, *ppp*, *elegant*, *p*, *mf*, *rit.*

J quasi a tempo (♩ ≈ 66)
aber etwas bewegter

115 **4/4** **4/4** *rit.* **5/8** *rit.* **4/4**

Picc. *fp* *pp* *pp* *f*

Fl. 1 *fp* *pp* *pp* *f*

Fl. 2 *fp* *pp* *pp* *f*

Ob. 1 *fp* *pp* *pp* *mf*

Ob. 2 *fp* *pp* *pp* *f*

E. H. 3 *fp* *pp* *pp* *f*

Kl. 1 *fp* *pp* *pp* *f*

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

Kl. 3 *fp* *pp* *pp* *f*

B. Kl. 4 *pp* *pp* *pp* *f*

Fg. 1 *p* *pp* *pp* *mf*

Fg. 2 *pp* *pp* *pp* *f*

Fg. 3 *pp* *pp* *pp* *mf*

Hr. 3 *mf* *mf* *f* *mf*

Trp. 1 *mf* *mf* *f* *mf*

Trp. 2 *mf* *mf* *f* *mf*

Trp. 3 *mf* *mf* *f* *mf*

Trp. 4 *mf* *mf* *f* *mf*

Sz. I Chin. Beck. *sfz* *mf* *mf* *mf*

Sz. II Türk. Beck. *mf* *mf* *mf* *mf*

3 Tamtams *p* *poco* *poco* *abdampl.*

Sz. III *) Gongs *f* *mp* *p* *alle Gongs abdampfen*

Sz. IV Triangel *f* *pp* *mp* *pp*

Vc. solo *ff molto espr.* *pp* *pp* *pp*

VI. I 1 *pp* *pp* *pp* *pp*

VI. I 2 *pp* *pp* *pp* *pp*

VI. I 3 *pp* *pp* *pp* *pp*

VI. II 1 *pp* *pp* *pp* *pp*

VI. II 2 *pp* *pp* *pp* *pp*

VI. II 3 *pp* *pp* *pp* *pp*

*) Falls für die Gongpartie nur ein Satz von a-a1 zur Verfügung steht, müssen die darüber hinausgehenden Töne in diese Oktavlage hinoktaviert werden.

K $\frac{4}{4}$ ($\text{♩} \approx 60$)

121

Fl. 1, 2, 3

Kl. 1, 2, 3

Pauken

Sz. I Claves

Sz. II Marimba

Sz. III Tempelbl.

Hf.

Vc. solo

VI. I 1, 2, 3

VI. II 1, 2, 3

Vle 1, 2

Vc. 1, 2

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

125

Fl. 1 2

Ob. 1 2

E. H. 3

Kl. 1 2

Fg. 1 2 3

Pauken

Sz. II Marimba

Sz. III Tempelbl. Gummischlegel

Sz. IV Holzbl.

Vc. solo

VI. I 1 2 3 4

VI. II 1 2 3 4

Vle 1 2

Vc. 1 2

Kb. 1 2

ff sub. mf

sf

mf

p

mf

ff

sub. p

mp

poco

rf

p marc.

pizz.

arco

pizz. 5

poco a poco

mf

f

sub. p

mp

mf

f

sub. p

poco a poco

f

sub. p

poco a poco

mf

f

sub. p

poco a poco

mp

f

sub. p

poco a poco

mp

3/4 5/4 M 3/4 9/16

Fl. 1 2 3

Ob. 1 2

E. H. 3

Kl. 1 2

Fg. 1 2 3

Trp. 1 2 3 4

Pauken

Sz. I Kastagn.

Sz. II Marimba

Sz. III Tmp.Bl.

Sz. IV Holzbl.

Vc. solo

1/2

VL I 3/4

5/6

1/2

VI. II 3/4

5

1/2

Vle

3/4

1

Vc.

2

1

Kb.

2

f *fp* *p* *mf* *sub. mp* *sub. p* *poco* *ff* *pizz.* *arco* *mp* *mf* *ff*

N 9 **16** **2/4** **3/16** **3/4** *)

Fl. 1, 2, 3
Ob. 1, 2
E. H. 3
Kl. 1
Fg. 1, 2
Trp. 1, 2, 3
Pos. 1, 2
Pauken
Sz. I
Kastagn.
Vc. solo
VI. I 1, 2, 3
VI. II 1/2, 3/4
Vle 1, 2
Vc. 1, 2
Kb. 1, 2

*) Während der Fermate ist nur das Violoncello solo hörbar

136

Fl. 1-2

Ob. 1-2

E. H. 3

Kl. 1-4

Fg. 1-3

Hr. 1-4

Trp. 1-4

Pos. 1-3

Pk.

Sz. I Ratsche

Sz. II Peitsche

Sz. III Tomtoms

Sz. IV Gr. Tr.

Vc. solo

VI. I 1/2 3

VI. II 1/2 3/4

Vle 1-2

Vc. 1-2

Kb. 1-2

2/4

4/4

ff

fff

sub. pp

f

mp

mf

molto

sva

3

5

136

139 **P**

4/8 7/8 8/8 6/8 7/8 3/4

rit. - - - - - quasi a tempo, ma meno mosso

Fl. 1 2 *pp*

E. H. *pp*

Kl. 1 2 *pp* *p molto espr.*

Fg. 1 2 *pp* *p molto espr.*

Vc. solo *pp molto espr.* con sordino *espr.*

Vle *pp molto espr.* con sordino

145 **Q**

3/4 noch etwas zurückgehaltener 5/8 2/4 rit. 5/4

Fl. 1/2 3 *pp*

Sz. II tiefes Tamtam *p*

Sz. IV Röhrengl. *p*

Hf. *p* *p secco*

VI. I 1 2 3 4 *pp* con sord.

VI. II 1 2 3 *pp* con sord. *div*

Vle 1 2 *pp* con sord.

Vc. 1 2 *pp* con sord.

Kb. 1 2 *pp* con sord.

quasi attacca

Quasi Andante (♩. ≈ 48)

III.

3/4 ritmo di tre battute *2/4* *3/4* *2/4* *3/4* *2/4* *3/4*

Pauken *pp dolce* *pizz.* *pp* *pp dolce* *molto*

Vc. solo *p*

10 *3/4 A* *2/4* *3/4* *2/4* *3/4* *2/4* *3/4*

Pauken *pp dolce* *rfp* *p* *p*

Chin.Beck. *pp dolce* *pp l.v. sempre* *p*

Sz. I *pp* *pp* *p*

Türk.Beck. *pp* *pp* *p*

Sz. II *pp* *pp* *p*

Tamtams *ppp l.v. sempre* *pp* *p*

Sz. III *pp* *misterioso* *p*

Tomtoms *pp* *p*

Sz. IV *p l.v.*

Ant.Zimb. *p l.v.*

Celesta *p l.v.*

Harfe *pp l.v. sempre* *p*

Vc. solo *mf* *mp* *molto* *f*

VI. I *pp* *p*

19 *2/4 B* *3/4* *2/4* *3/4* *2/4 C* *3/4* *2/4*

Pauken *pp dolce* *ppp* *mp* *p* *pp dolce*

Chin.Beck. *ppp* *pp* *p* *pp*

Sz. I *ppp* *pp* *p* *pp*

Türk.Beck. *pp* *ppp* *ppp* *ppp*

Sz. II *pp* *pp* *ppp* *ppp*

Tamtams *pp* *pp* *ppp* *ppp*

Sz. III *poco rf* *pp quasi Echo* *fp* *f*

Tomtoms *poco rf* *pp quasi Echo* *fp* *f*

Sz. IV *pp* *pp* *f* *pp* *p*

Ant.Zimb. *pp* *pp* *f* *pp* *p*

Triangel *pp* *Holzstab* *pp* *p*

(Anschlag am auslaufenden Schenkel)

Klavier *ppp* *ppp* *ppp* *ppp*

Harfe *pp* *p* *p*

Vc. solo *mf* *mf* *p* *molto* *pizz.* *arco* *pizz.*

VI. I *pp* *sul pont.* *pp* *pp*

28

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

Pauken
Sz. I
Chin.Beck.
Nietenbeck.
Türk.Beck.

Sz. II
Marimba

Sz. III
Tomtoms

Sz. IV
Holzblocks

Klavier

Harfe

Vc. solo

VI. I
1
2

VI. II
1
2

Vle
1
2

p *pp* *ppp* *mf* *mp* *rf* *secco* *sf* *mp* *f* *molto* *pizz.* *p* *molto* *sfp* *fp* *mp* *fff* *p* *molto* *col legno battuto*

Detailed description: This is a page of a musical score, page 26, starting at measure 28. The score is divided into several systems. The first system includes percussion instruments: Pauken (snare), Sz. I (Chinese, Nieten, and Türk. Becken), Sz. II (Marimba), Sz. III (Tomtoms), and Sz. IV (Holzblocks). The second system is for the Klavier (piano). The third system is for the Harfe (harp). The fourth system is for the Vc. solo (violin solo). The fifth system is for the VI. I (Violin I) and VI. II (Violin II) sections. The sixth system is for the Vle (Viola) section. The score features various time signatures (2/4 and 3/4) and dynamic markings such as *p*, *pp*, *ppp*, *mf*, *mp*, *rf*, *secco*, *sf*, *mp*, *f*, *molto*, *pizz.*, *p*, *molto*, *sfp*, *fp*, *mp*, *fff*, *p*, and *col legno battuto*. There are also performance instructions like 'sul pont.' and 'col legno battuto'.

D 37 2/4 3/4 2/4 3/4 2/4

Pauken
pp dolce
pp
ppp
ppp
p
mf
secco

Sz. I
Chin.Beck.
Nietenbeck.
Türk.Beck.

Sz. II
Marimba
p
p sempre

Sz. III
Tempelbl.
mp
p
p sempre
molto

Sz. IV
Holzblocks
p
p sempre

Klavier
diva...
p
f
Sba...

Harfe
p
mf

Vc. solo
pizz.
p
arco
mp
f
sul pont.
sfz

VI. I
1
div. *arco*
pp
pp
fp
2
div. *arco*
pp
pp
fp

VI. II
1
pp
mp
pizz.
div. *unis.*
mp
2
pp
mp
pizz.

Vle
1
pp
pizz.
col legno battuto
pp
mp
2
pp
p
col legno battuto
pp
mp

Vc.
1
col legno battuto
pp
pizz.
col legno battuto
pp
mp
2
col legno battuto
pp
pizz.
col legno battuto
pp
mp

Kb.
pizz.
mp

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

Pauken
pp dolce

Sz. I
Chin.Beck.
Nietenbeck.
Türk.Beck.
p mp f

Sz. II
Marimba
mf f

Sz. III
Tempelbl.
p poco mf f

Sz. IV
Holzblocks
p poco mf f

Klavier
sf sf

Harfe
p

Vc. solo
p mf espr.

VI. I
1 *arco p pp*
2 *arco p pp*

VI. II
1 *arco pp p*
2 *arco p p*

Vle
1 *arco pp mp*
2 *arco mp*

Vc.
1 *arco pp p*
2 *arco pp p*

Kb.
div. pizz. sf
arco sf

pizz. p molto p molto p molto p molto p mf

Detailed description: This is a page of a musical score, page 28, featuring a variety of instruments. The score is organized into systems. The top system includes the drum set (Pauken) and three types of cymbals (Sz. I: Chin. Beck., Nietenbeck., Türk. Beck.; Sz. II: Marimba; Sz. III: Tempelbl.; Sz. IV: Holzblocks). The middle system includes the piano (Klavier) and harp (Harfe). The bottom system includes a solo violin (Vc. solo), two violins (VI. I and VI. II), two violas (Vle), two violas (Vc.), and a double bass (Kb.). The score is divided into four measures by vertical bar lines. Above the first measure, there are time signatures: 2/4, a boxed 'E', 3/4, 2/4, 3/4, and 2/4. The key signature is E major. The score contains numerous dynamic markings such as *pp*, *p*, *mp*, *f*, *sf*, *pp dolce*, *poco*, *mf espr.*, and *secco*. There are also performance instructions like *arco*, *pizz.*, *div.*, and *sfz*. The notation includes treble and bass clefs, stems, beams, and various note values.

F
 49 $\frac{2}{4}$ ritmo di quattro battute (♩=♩) **3**
4

Pauken

Sz. III
Tempelbl.

VI. I
1
2

VI. II
1
2

Vle
1
2

Vc.
1
2
3
4

G
 57 $\frac{3}{4}$ ritmo di tre battute **2**
4 **3**
4 **2**
4 **3**
4

Pauken

Harfe

Vc. solo

VI. I
1
2

VI. II
1
2

Vc.
1
2
3

Kb.

63 $\frac{3}{4}$ (mit Schnarrsaite)

$\frac{2}{4}$

H ritmo di quattro battute

Sz. I Kl. Trom. *secco pp*

Harfe *p*

Vc. solo *pizz. mp molto arco espr. mf*

VI. I *pizz. p col legno battuto molto arco p espr. arco p*

VI. II *pizz. p arco p espr. arco p*

Vle *pizz. p arco p*



70

Pauken Metallhammer *ppp*

Sz. I Brake Drums *ohne Vibrato pp*

Sz. II Vibraphon *ppp l.v. sempre*

Sz. III *) Gongs *p l.v. sempre mf*

Sz. IV Röhrengl. *pp l.v. sempre mf*

Klavier *pp p*

Harfe *pp*

Vc. solo *mf rf pizz.*

VI. I *mf pp*

VI. II *mf pp*

Vle *mf*

Vc. *arco mf arco mf*

*) Falls für die Gongpartie nur ein Satz von a-a1 zur Verfügung steht, müssen die darüber hinausgehenden Töne in diese Oktavlage hinoktaviert werden.

78 **I**

Pauken

Sz. I Br. Drums

Sz. II Vibraphon

Sz. III Gongs

Sz. IV Röhrengl.

Klavier

Harfe

Vc. solo

VI. I

1

2

86

Pauken

Sz. I Br. Drums

Sz. II Vibraphon

Sz. III Gongs

Sz. IV Röhrengl.

Klavier

Harfe

Vc. solo

VI. I

1

2

VI. II

1

2

Vle

J Roh

Sz. I Br.Drums

Sz. II Vibraphon

Sz. III Gongs

Sz. IV Röhrengl.

Klavier

Harfe

Vc. solo

VI.1 1

2

Kb. 1

2

Metallschlegel

f

ff

ff *l.v. sempre*

ff

ff *l.v. sempre*

ff *molto marc.*

secco ff

secco fff

ff

tutta forza

mf

f

pp

arco

ff

pizz.

ff

Sba.....

102

Pauken

Sz. I Br.Drums

Sz. II Vibraphon

Sz. III Gongs

Sz. IV Röhrgl.

Klavier

PPPP

f

sofort abdämpfen

sofort abdämpfen

sofort abdämpfen

sofort abdämpfen

sofort abdämpfen

Sba.....

Sba.....

Sba.....

3/4

K

3 ritmo di tre
4 battute

2/4

3/4

2/4

3/4

2/4

3/4

2/4

1 Fl. 2 Fl. 3 Fl. 1 Ob. 2 Ob. 3 Ob. 1 Kl. 2 Kl. 3 Kl. 4 Kl. Pauken Klavier

Detailed description: This section of the score covers measures 110 to 115. It includes parts for three Flutes (Fl.), three Oboes (Ob.), four Clarinets (Kl.), Percussion (Pauken), and Piano (Klavier). The Flutes, Oboes, and Clarinets play a melodic line starting with a forte (f) dynamic, which intensifies to fortissimo (ff) in the later measures. The Percussion part features a rhythmic pattern with dynamics ranging from mezzo-forte (mf) to piano (mp). The Piano accompaniment provides harmonic support with a forte (ff) dynamic.

1 VI. I 2 VI. I 3 VI. I 4 VI. I 1 VI. II 2 VI. II 3 VI. II 1 Vc. 2 Vc. Kb.

Detailed description: This section of the score covers measures 110 to 115. It includes parts for four Violins (VI. I), three Violas (VI. II), two Cellos (Vc.), and two Double Basses (Kb.). The Violins and Violas play a melodic line with dynamics ranging from forte (f) to fortissimo (ff). The Cellos and Double Basses provide a bass line with dynamics ranging from forte (f) to mezzo-forte (mf). The score includes various musical notations such as slurs, accents, and dynamic markings.

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

122

Fl. 1 2 3

Ob. 1 2 3

Kl. 1/2 3/4

Fg. 1/2 3

Hr. 1/3 2/4

Trp. 1/2 3/4

Pauken

Vc. solo

VI. I 1/2 3/4

VI. II 1 2 3

Vle 1 2 3

Vc. 1 2

Kb. 1/2

mp *molto* *f* *ff* *mf* *p* *un.* *div.*

L

3/4 unerbittlich im Takt, 2/4 wie eine Maschine 3/4 2/4 3/4 2/4 3/4 2/4 3/4

Fl. 1/2
3

Ob. 1/2
3

Kl. 1/2
3/4

Fg. 1/2
3

Hr.
1/3
2/4

Trp. 1/2
3/4

Pos.
1/2
3

Pauken

Klavier

Vc. solo

Vi. I
1
2
3

Vi. II
1
2
3

Vcl.
1
2

Vc.
1
2

Kb.

*) Anmerkung für den Dirigenten: Die Dynamik des Orchesters muß so sein, daß der Solist gerade noch, quasi mit Mühe, sich behaupten kann und hörbar bleibt

3/4 *rit.* 2/4 **M** *a tempo*
ritmo di quattro battute

146

Fl. 1-3

Ob. 1/2 3

Kl. 1/2 3/4

Fag. 1/2 3

Hr. 1/3 2/4

Trp. 1/2 3/4

Pos. 1/2 3

Pauken
Sz. II
Gr. Tamtam

Klavier

Harfe

Vc. solo

VI. I 1/2 3

VI. II 1/2 3

Vle 1/2

Vc. 1/2

Kb. 1/2 3

mf *f* *ff* *ppp* *ff non legato* *ff l.v. sempre* *fff* *univ.* *pizz.*

153

Fg. 1 2 3

Pos. 1 2 3

Sz. II Gr. Tamtam *pp*

Sz. III M. Tamtam *ppp*

Klavier *Sba* *Sba* *(sempre Ped.)*

Harfe *Mia*

Vle 1 2

Vc. 1 2

Kb.

1
2
3

Fl.

1
2
3

Ob.

1
2
3
4

Kl.

1
2
3

Fg.

1
2
3
4

Hr.

1
2
3/4

Trp.

1
2
3

Pos.

Sz. I
Gegenschlag-
Becken

Sz. II
Gr. Tamtam

Sz. III
M. Tamtam

Sz. IV
Kl. Tamtam

Klavier

Harfe

Vc. solo

1/2
3

VI. I

1/2
3

VI. II

1/2
3

Vle

1/2
3

Vc.

1/2
3

Kb.

N $\text{♩} = \text{♩} (\text{♩} = 72)$ *Liberamente*

169 Vc. solo *p espr.*

175 Vc. solo *f* *mf*

180 Fl. 1-3 *pp*

Sz. II Vibraphon *pp*

180 Vc. solo *rf* *mp* *rf* *PPP* *p flautato*

186 Vc. solo *p* *rf* *poco* *a*

P *rit.* *a tempo*

191 Fl. 1-3 *mf*

191 Ob. 1-3 *mf*

191 Kl. 1-4 *mf*

191 Vc. solo *poco cres - cen - da* *ff* *p unruhig*

195 Vc. solo *f* *molto rit.* *a tempo* *f molto espr.*

199 *rit.* $\frac{5}{4}$ *a tempo* *rit.* $\frac{3}{4}$ *a tempo* $\frac{5}{8}$ $\frac{5}{4}$ $\frac{3}{4}$ $\frac{5}{8}$

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

- Flutes (Fl.):** Three staves (1, 2, 3) with dynamics *f* and *ff*.
- Oboes (Ob.):** Three staves (1/2, 3) with dynamics *f* and *ff*.
- Clarinets (Kl.):** Three staves (1/2, 3/4) with dynamics *f* and *ff*.
- Trumpets (Fg.):** Three staves (1, 2, 3) with dynamics *f* and *ff*.
- Br. Drums (Sz. I):** *mf*
- Türk. Beck. (Sz. III):** *pp* and *ff*
- Maracas (Sz. III):** *pp* and *ff*
- Klavier:** *f*
- Vc. solo:** *mp*, *rf*, *f*, *mf*, *molto*
- Violins (VI. I, VI. II):** Six staves (1/2, 3, 1/2, 3) with dynamics *f* and *ff*.
- Violas (Vle):** Three staves (1, 2, 3) with dynamics *f* and *ff*.
- Vc. (Violoncello):** One staff with dynamics *f* and *ff*.

206 **R** $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ **S** $\frac{3}{4}$

Fl. 1, 2, 3

Ob. 1, 2, 3

Kl. 1, 2

3/4

Fg. 1, 2, 3

Sz. I Triangel

Sz. IV Holzbl.

Klavier

Harfe

Vc. solo

Vi. I 1, 2, 3/4, 5/6

Vi. II 1, 2, 3, 4, 5

Vle 1, 2, 3, 4

Vc. 1, 2, 3

Kb.

* alle Triller mit dem Oberhalbton spielen

Fl 1-3 *mf poco a poco cresc.* *fff*

Ob 1-3 *mf poco a poco cresc.* *fff*

Kl. 1/2 *mf poco a poco cresc.* *fff*

3/4 *mf poco a poco cresc.* *fff*

Fg. 1/2 *f poco a poco cresc.* *fff*

3 *f poco a poco cresc.* *fff*

Trp. 1/3 *mf poco a poco cresc.* *fff*

2/4 *mf poco a poco cresc.* *fff*

Hr. 1/2 *mf poco a poco cresc.* *fff*

3/4 *mf poco a poco cresc.* *fff*

Pos. 1/2 *f poco a poco cresc.* *fff*

3 *f poco a poco cresc.* *fff*

Pauken *fff* *sollt abdampfen*

Sz. I Triangel *fff*

Sz. II Marimba *fff* *mp*

Sz. III Tempelbl. *fff*

Sz. IV Gr. Trommel *fff* *p*

Klavier *(sempre Ped.) poco a poco cresc.* *fff* *mp*

Harfe *fff*

Ve. solo *fff* *mit letzter Kraft*

VI. I 1 *mf poco a poco cresc.* *fff* *sehr hoch*

2 *mf poco a poco cresc.* *fff* *sehr hoch*

3/4 *mf poco a poco cresc.* *fff* *hoch*

5/6 *mf poco a poco cresc.* *fff* *hoch*

VI. II 1 *mf poco a poco cresc.* *fff* *mittel*

2 *mf poco a poco cresc.* *fff* *mittel*

3 *mf poco a poco cresc.* *fff* *tiefl*

4 *mf poco a poco cresc.* *fff* *tiefl*

5 *mf poco a poco cresc.* *fff* *tiefl*

Vlc. 1 *f poco a poco cresc.* *fff* *ppp*

2 *f poco a poco cresc.* *fff* *ppp*

3 *f poco a poco cresc.* *fff* *ppp*

4 *f poco a poco cresc.* *fff* *ppp*

Ve. 1 *f cresc.* *fff* *ppp*

2 *f cresc.* *fff* *ppp*

3/4 *f cresc.* *fff* *ppp*

Kb. 1-3 *fff* *ppp*

* alle Triller mit dem oberen Halbton spielen

** alle Triller mit dem oberen Ganzton spielen

215

Fl. 1 *mf* *sva* **T** *p* Flatterzunge

Fl. 2 *f* *sva* *p* Flatterzunge

Fl. 3 *mf* *sva* *p*

KL. 1 *f*

KL. 2 *f*

KL. 3 *f*

Sz. II Marimba *p* *sf* *mf*

Sz. III Temp.Bl. *mp*

Sz. IV Gr.Tr. *ppp* (quasi inaudibile)

Klavier *sf* *sva*

Harfe *mp* *f*

Vc. solo *pp* *sf* *sf* *pizz.* *p*

VI. I 1/2 *pp* 3-6 *pp*

VI. II 1/2 *p* 3-5 *p*

Flatterzunge *p*

Flatterzunge *p*

U

V

221

1

Fl. 2

3

1

KL. 2

3

4

This section contains the musical notation for the Flute (Fl.) and Clarinet (KL.) ensembles. The Flute part consists of three staves (1, 2, 3) with dynamics of *mp*. The Clarinet part consists of four staves (1, 2, 3, 4) with dynamics of *PPP* and *mp*. The music features complex rhythmic patterns and trills.

Kastag. Sz. I Peitsche

Sz. II Marimba

Sz. III Temp.Bl.

Sz. IV Guiro

This section contains the musical notation for the Percussion (Kastag.) section, divided into four parts: Sz. I Peitsche, Sz. II Marimba, Sz. III Temp. Bl., and Sz. IV Guiro. Dynamics range from *pp* to *ff* and *f*. The notation includes various rhythmic patterns and accents.

Klavier

(ohne Pedal)

This section contains the musical notation for the Piano (Klavier). The instruction "(ohne Pedal)" is present. The dynamics are *pp*. The music features a melodic line with triplets.

Harfe

This section contains the musical notation for the Harp (Harfe). Dynamics include *rf*, *mp*, and *molto*. The music features arpeggiated patterns and triplets.

Vc. solo

arco sul pont.

This section contains the musical notation for the Violoncello solo (Vc. solo). The instruction "arco sul pont." is present. Dynamics include *f* and *molto f*. The music features a melodic line with triplets.

225

ff

Nvu

3/4 **2/4**

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

Ob. 3 *ff*

Kl. 1 *ff*

Trp. 1 mit Dämpfer Flatterzunge *f*

Trp. 2 mit Dämpfer Flatterzunge *f*

Trp. 3 mit Dämpfer Flatterzunge *f*

Trp. 4 mit Dämpfer Flatterzunge *f*

Pauken *f*

Sz. I Kl. Trom. (mit Scharfsaite) *f*

Sz. II Ratsche *ff*

Sz. III Tomtoms *f*

Sz. IV Rührtr. ohne Schnarrsaiten *f*

Ve. solo *f* *ff* possibile *arco* *f*

Vle *pp* *molto*

Ve. *pp* *molto*

W Pesante

229

3/8 rit. a tempo 5/8 3/8 5/8

Hr. 1 2 3 4

Pos. 1 2

Pauken

Sz. I Kl.Trom.

Ratsche Sz. II Gr.Tamtam

Sz. III Tomtoms

Sz. IV Rührtr.

Vc. solo *tutta forza* *molto vibrato (martellato)*

237

3/8 5/8 3/8 5/8 3/8 7/8 X 5/8 6/8

Hr. 1 2 3 4

Trp. 1 2 3/4

Pos. 1 2 3

Pauken

Sz. I Kl.Trom.

Sz. II 3 Tamtams

Sz. III Tomtoms

Sz. IV Rührtr.

Vc. solo

molto rit. Y **Presto** *rit.* *a tempo*

Ob. 1-3 6/8 4/8 6/8 3/8 (♩ = 216; ♩♩ = ♩♩♩) 3/8 3/8 3/8

Hr. 1 2 3 4

Trp. 1 2 3 4

Pos. 1 2 3

Pauken

Sz. I Gegenschl-Becken

Sz. II Tamtams

Sz. III Xylophon

Vc. solo

Sz. III Xylophon 253 9/16 3/8 3/8 3/4 9/16

Vc. solo

Picc. 259 9/16 3/8 3/8 3/8 3/8 9/16 3/8

Sz. III Xylophon

Klavier

Vc. solo

26

Picc. $\frac{3}{8}$ $\frac{3}{8}$ $\frac{9}{16}$ $\frac{3}{8}$ $\frac{3}{8}$ $\frac{9}{16}$

1 Fl. p f mp mf

2 Fl. p f mp mf

Kl. 1 f mp mf

Sz. III Xylophon f mf

Klavier f mp

Vc. solo f mf

27

Picc. $\frac{3}{4}$ $\frac{9}{16}$ $\frac{3}{4}$ $\frac{9}{16}$ $\frac{3}{8}$ $\frac{3}{8}$

1 Fl. f mf f mf

2 Fl. f mf f mf

Ob. 1 f mf f mf

2 f mf f mf

3 f mf f mf

Kl. 1 f mf f mf

2 f mf f mf

3 f mf f mf

4 f mf f mf

Fg. 1-3 f mf f mf

Sz. III Xylophon f mf f mf

Klavier f mf f mf

Vc. solo f mf f mf

AA 9 16 3 4

283

Picc.

Fl. 1/2

Ob. 1 2/3

Kl. 1/2 3/4

Fg. 1/2 3

Trp. 1/2 3/4

Ps. 1/2 3

Pauken

Sz. I Kl.Tr.

Sz. III Xylophon

Klavier

Vc. solo

VI. I 1/2 3/4

VI. II 1/2 3/4

Vlc. 1/2

Vc. 1/2

Kb.

f *ff* *mf* *div.* *gliss.* *unis.*

16

Fl. 1/2
1
2
3

Ob.
1
2
3

Kl.
1/2
3
4

Fg.
1
2
3

Hr.
1/3
2/4

Trp.
1/2
3/4

Pauken
Sz. I
Kl.Tr.
Sz. II
3 Tamtams
Sz. III
Xylophon
Sz. IV
Gr.Tr.

Klavier

Vc. solo

VI. I
1/2
3/4

VI. II
1/2
3/4

Vlc 1/2

Vc. 1/2

Kb.

28
9/16
BB
ff
f
mf
div. b
unis
pizz.
f molto
pizz.
f molto

This page of a musical score, numbered 51, contains the following parts and markings:

- Picc.**: Piccolo part, starting with a Δ symbol and a 3/8 time signature.
- Fl.**: Flute parts, 1/2 and 3/4 time signatures.
- Ob.**: Oboe parts, 1/2 and 3/4 time signatures.
- Kl.**: Clarinet parts, 1/2 and 3/4 time signatures.
- Fg.**: Bassoon parts, 1/2 and 3/4 time signatures.
- Hr.**: Horn parts, 1/3 and 2/4 time signatures.
- Trp.**: Trumpet parts, 1/2 and 3/4 time signatures.
- Pos.**: Trombone parts, 1-3, 1/2 and 3/4 time signatures.
- Pauken**: Percussion part.
- Sz. II**: Snare Drums.
- 3 Tamtams**: Three Tamtams.
- Sz. III**: Xylophone.
- Sz. IV**: Gong.
- Gr.Tr.**: Grand Triangle.
- Klavier**: Keyboard part.
- Vc. solo**: Violoncello solo part.
- VI. I**: Violin I parts, 1/2, 3/4, and 5/6 time signatures.
- VI. II**: Violin II parts, 1, 2/3, and 4/5 time signatures.
- Vle**: Viola parts, 1/2 and 3/4 time signatures.
- Vc.**: Violoncello parts, 1/2 time signature.
- Kb.**: Kontrabaß (Bass) part, 1/2 time signature.

Dynamic markings include *f* (forte), *ff* (fortissimo), and *mf* (mezzo-forte). Articulation markings include *div* (divisi) and *unis* (unison). The score also features various time signatures and key signatures throughout the measures.

2
3 rit. - - - -
molto rit. - - -
3
4
3

Picc. $\begin{matrix} 30''^*) \\ 1/2 \end{matrix}$
 Fl. $\begin{matrix} 1/2 \\ 1/2 \end{matrix}$
 Ob. $\begin{matrix} 3 \\ 3 \end{matrix}$
 Kl. $\begin{matrix} 1/2 \\ 3/4 \end{matrix}$
 Fg. $\begin{matrix} 1/2 \\ 3 \end{matrix}$
 Hr. $\begin{matrix} 1/3 \\ 2/4 \end{matrix}$
 Trp. $\begin{matrix} 1/2 \\ 3/4 \end{matrix}$
 Pos. $\begin{matrix} 1/2 \\ 3 \end{matrix}$
 Pauken
 Sz. I Sing. Säg.
 3 Tamtams
 Sz. II Becken
 Sz. III Xylophon
 Sz. IV Gr. Tr.
 Klavier
 VI. I $\begin{matrix} 1/2 \\ 3/4 \\ 5/6 \end{matrix}$
 VI. II $\begin{matrix} 1 \\ 2/3 \\ 4/5 \end{matrix}$
 Vie $\begin{matrix} 1/2 \\ 3/4 \end{matrix}$
 Ve. $\begin{matrix} 1/2 \end{matrix}$
 Kb.

*) alle Triller mit dem Oberhalbton spielen

Picc

Fl. 1/2

Ob. 1/2 3

Kl. 1/2 3/4

Fg. 1/2 3/4

Hr. 1/2 3/4

Trp. 1/2 3/4

Pos. 1 2 3

Pauken

Sz. I Triangel

3 Tamtams

Sz. II Becken

Sz. III Xylophon

Sz. IV Gr.Tr.

Klavier

Vc. solo

VI. I 1/2 3/4 5/6

VI. II 1 2/3 4/5

Vle 1/2 3/4

Vc. 1/2 3/4

Kb 1-3

EE

4/4

ff

fff

f

p

molto

div

*) alle Triller mit dem oberen Halbton spielen

Musical score page for orchestral instruments, including woodwinds, brass, percussion, strings, and keyboard.

Tempo/Beat markings: 3/4, 5/8, 3/4, 5/8, 4/4, 5/8, 4/4.

Instrument parts listed:

- Fl. 1/2
- Ob. 1-3
- Kl. 1-4
- Fg. 1-3
- Hr. 1/3
- 2/4
- Trp. 1-4
- Pos. 1-3
- Pauken
- Sz. I Triangel
- Sz. III Xylophon
- Sz. IV Gr.Tr.
- Klavier
- Harfe
- Vc. solo
- VI. I 1/2
- 3/4
- 5/6
- 1
- VI. II 2/3
- 4/5
- Vie 1/2
- 3/4
- Vc. 1/2
- 3
- Kb. 1-3

Performance markings include: *fff*, *secco*, *morendo*, *pppp*, *quasi attacca*, *div.*, *ffz*, *Nya...*, *Sba...*.

Molto sostenuto ed espressivo

IV.

2/4 (♩ = 60)

5/4

3/4

5/8

3/8

Sz. II Gr. Tamtam
 Sz. III M. Tamtam
 Sz. IV Ant. Zimb.
 Klavier
 Harfe
 Ve. solo
 VI. I
 VI. II
 Vle. I/2
 Vc. I/2
 Kb.

Schwammshlegel
 mf l.v. sempre
 pp
 mp
 mit Bogen gestrichen
 gliss. (Saiten)
 f
 p
 f
 molto
 gliss. (Saiten)
 f
 p
 f
 molto
 ff poss. immer ein wenig frei
 con sord.
 pp poco rf
 pp poco sub. f
 pp poco rf
 pp poco sub. f
 con sord.
 pp poco rf
 pp poco sub. f
 con sord.
 pp poco rf
 pp poco sub. f
 con sord.
 pp poco rf
 pp poco sub. f



3/8 4/4

3/4

4/4

3/4

Sz. II Gr. Tamtam
 Sz. III Vibraphon
 Sz. IV Ant. Zimb.
 Klavier
 Harfe
 Ve. solo
 VI. I 1/2
 VI. II 1/2
 Vle. I/2
 Vc. I/2
 Kb. 2

p
 pp
 mit Bogen gestrichen
 ppp poco
 ppp molto
 mp
 pp
 (sempre Ped.)
 Nba.....
 Nba.....
 Nba.....
 ff
 div
 p
 p
 mp warm
 div
 p
 p
 mp warm
 div
 p
 p
 mp warm
 div
 p
 p
 mp warm
 p
 p

A

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

12

Pauken (T.Beck.) Becken auf C-Pauke legen; Wirbel auf Becken *p* mit Bogen gestrichen *pp*

Sz. II Gr.Tamtam *mf* *p* mit Bogen gestrichen

Sz. III M.Tamtam *ppp*

Sz. IV Ant.Zimb. *ppp* *ppp* *molto*

Klavier *f* *gliss. (Saiten)* *f* *mp* *Sba.....* *(sempre Ped.)* *Sba.....*

Harfe *f* *lv* *mp* *Sba.....*

Vc. solo *ff* *3* *3*

VI. I 1/2 *f* *p* *mf*

3/4 *f* *p* *mf*

VI. II 1/2 *f* *p* *mf* *molto*

Vle 1/2 *f* *p* *mf*

3/4 *f* *p* *mf*

Vc. 1/2 *f* *p* *mf*

Kb. 1/2 *f* *p* *mf*

B

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

16

Pauken (T.Beck.) *f* wieder Schwammsehlegel *f* *pp*

Sz. II Gr.Tamtam *f* *pp*

Sz. III M.Tamtam *pp*

Klavier *f* *(sempre Ped.)* *Sba.....* *Sba.....*

Harfe *f* *lv* *ff* *lv*

Vc. solo

VI. I 1/2 *molto f* *ff* *mf*

3/4 *molto f* *ff* *mf*

VI. II 1/2 *molto f* *ff* *mf*

Vle 1/2 *molto f* *ff* *mf*

Vc. 1/2 *molto f* *ff* *mf*

Kb. 1/2 *molto f* *ff* *mf*

21 **3/4** **5/4** **7/8**

Pauken (T.Beck.) *ff*

Sz. I Kl. Tamtam *ff*

Sz. II Gr. Tamtam *p*

Sz. III M. Tamtam *ff*

Klavier *ff* *gliss. (Saiten)* *mp* *gliss. (Saiten)* *mf*
(sempre Ped.) *fff* *sha.....*

Harfe *fff* *sha.....*

Vc. solo *fff* *3* *5* *3* *f*

VI. I *fff* *3* *unis.* *rf*

VI. II *fff* *3* *unis.* *rf*

Vle *fff* *3* *unis.* *rf*

Vc. *fff* *3* *unis.* *rf*

Kb. *fff* *3* *unis.* *rf*

26 **7/8** **2/4** **5/4** **4/4** **3/4**

Sz. II Gr. Tamtam *p*

Sz. III M. Tamtam *p*

Klavier *f* *gliss. (Saiten)* *sha.....*
(sempre Ped.)

Harfe *p* *sha.....*

Vc. solo *f* *meno f*

VI. I *div* *unis.* *mf*

VI. II *div* *mf*

Vle *div* *mf* *p*

Vc. *div* *mf* *p*

Kb. *mf* *p*

D eine Spur langsamer
(Tempo II) $\frac{5}{8}$ poco rit. $\frac{3}{4}$

$\frac{4}{4}$ Tempo primo

$\frac{5}{8}$ rit.

$\frac{3}{4}$

Sz. II Gr. Tamtam

Klavier *pp* (alle glissandi in den Saiten) *mp* *pp* *f* *p*
(sempre Ped.) * *rit.*

Harfe *mp* *p* *f*

Vc. solo *p* *molto f* *p*

VI. I $\frac{1}{2}$ $\frac{3}{4}$ *p*

VI. II $\frac{1}{2}$ 3 *p* *pp*

Vle. I $\frac{1}{2}$ *p* *mf* *pp*

Vc. $\frac{1}{2}$ 3 *p* *mf* *pp*

Kb. $\frac{1}{2}$ *p* *pizz.* *p* *pp*

E Tempo II $\frac{5}{8}$

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

$\frac{5}{8}$

$\frac{3}{4}$

Harfe *mp*

Vc. solo *mf espr.* *< sf* *mf*

VI. I $\frac{1}{2}$ 3 *senza sord.* *pp*

VI. II $\frac{1}{2}$ 3 *senza sord.* *pp* *mp*

Vle. I $\frac{1}{2}$ *senza sord.* *p*

Vc. $\frac{1}{2}$ 3 *senza sord.* *pp* *sf p* *p*

Kb. *pp* (non div.) *pizz. senza sord.* *arco pizz.* *div. arco* *mf*

*allmählich
Tempo beleben*

*mit aller Kraft
etwas flüssiger
als Tempo I*

48

3/4 5/8 3/4 rit. [F] 5/4 3/4

Sz. I Kl. Tamtam

Sz. II Gr. Tamtam

Sz. III M. Tamtam

Klavier

Harfe

VI. I 1/2

3

VI. II 1/2

3

Vle 1

2/3

Vc. 1/2

3

Kb. 1/2

f *ff* *p* *mf* *f* *ff* *unis.* *div.* *rit.*

Sba..... *Sba.....* *Sba.....* *Sba.....*

G Tempo I

H

rit. 3/4 (ohne aufgelegtes Becken) 2/4 3/4 4/4 3/4 4/4 5/4 3/4 4/4

Pauken *fff* *ppp*

Sz. I Kl. Tamtam *fff*

Sz. II Gr. Tamtam *fff*

Sz. III M. Tamtam *p* *fff* *ppp*

Sz. IV Gr. Trom. *fff*

Klavier *fff* *ppp*

Vc. solo *pp* auf dem Griffbrett

VI. I *fff* *p*

VI. II *fff* *pp*

Vle *fff* *pp*

Vc. *fff* *pp*

Kb. 1/2 *fff* *ppp*

unis

div

sempr. Ped.

|| *poco rit.* 4/4 3/4 4/4 *a tempo* 3/4 5/4 *zart bewegt* *poco rit.* 7/8 6/8 *a tempo* 4/8

Sz. IV Gr. Trom. *(quasi inaudibile)* *pppp*

Klavier

Vc. solo *poco apoco p* *p espr.* *normale Spielweise* *p espr.* *rf*

VI. I sola *p espr.*

VI. II sola *p espr.* *rf*

Va. sola *p espr.*

molto rit. - - - - *a tempo*

72 $\frac{4}{8}$ $\frac{7}{8}$ $\frac{2}{4}$ $\frac{3}{8}$ $\frac{4}{8}$

Vc. solo *p* *mf*

VI. I *sola* *pp* *mf espr.* *con sord.* *sul tasto*

VI. II *sola* *1/2* *con sord.* *pp*

Va. sola *mp* *pp* *mf* *rf* *sul tasto*

rit. - - - - *molto rit.* **J** *a tempo* *poco a poco rit.*

80 $\frac{4}{8}$ $\frac{5}{8}$ $\frac{4}{8}$ $\frac{5}{8}$ $\frac{3}{4}$ $\frac{5}{8}$ $\frac{3}{8}$ $\frac{4}{4}$

Sz. II *p*

Gr. Tamtam

Klavier *p* *8va* *2da* *

Harfe *mf* *8va* *mp*

Vc. solo *mp* *8va*

VI. I $\frac{1}{2}$ *(con sord.)* *pp* *mp*

VI. I $\frac{3}{4}$ *(con sord.)* *mp*

VI. I $\frac{5}{6}$ *(con sord.)* *mp*

VI. II $\frac{1}{2}$ *(con sord.)* *molto* *mf* *mp* *p* *pp*

Vle $\frac{1}{2}$ *con sord.* *mf* *mp* *unis.* *p* *pp*

Vc. $\frac{1}{2}$ *con sord.* *mf* *mp* *unis.* *p* *pp*

Kb. $\frac{1}{2}$ *con sord.* *mf* *mp* *unis.* *p* *pp*