

Instrumentation

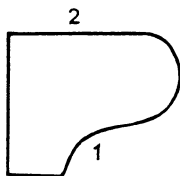
4 flutes (1-4 also piccolo)
4 oboes
4 clarinets (4th also clarinet E^b)
3 bassoons
contrabassoon
6 horns*
4 trumpets
4 trombones
tuba
piano (2 players – if possible percussionists)**
14 first violins
14 second violins
10 violas
10 violoncellos
8 contrabasses (1st, 2nd and 3rd with fifth string)

The clarinets, clarinet in E^b, and horns are notated as they sound. Piccolos, contrabassoon and contrabasses are notated in the usual octave transpositions (even the harmonics in the contrabasses).

The bar-lines in this piece are purely a means of synchronization of the individual parts and an aid to temporal articulation. There is no such thing as a beat in the sense of metrical pulsation. Therefore, the beginning of a measure does not mean an accentuation. The piece should be played completely without accent, with the exception of a few places which are specially marked.

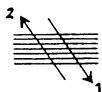
* Besides the usual mute, "scraps" (a soft cloth, tightly stuffed into the bell) are required for the horns (see cue J).

** The piano is to be placed as near as possible to the trombones. The top is to be removed. Before beginning the piece, the piano pedal is to be depressed and secured with a wood wedge or a suitable weight. The piano part is to be performed by two players standing as follows:



If possible, two pianos should be used instead of one. In this case, the second player stands at the second piano in the same manner as the first player at the first piano.

The piano part consists entirely of sounds made by sweeping across the strings. The necessary tools are: a pair each of wire brushes (those used by jazz drummers), thick, soft, wadded cloths, and two pairs of brushes for each player. For the lower and middle strings it is best to use large clothes-brushes of horse hair, very compact and not soft; for the higher strings smaller brushes, for example rather hard nail brushes, their size depending on the available space in the piano. The sweeping motions are to be so performed that a soft, completely continuous and balanced sound is created, without any glissando character and without a trace of periodicity. This is best achieved in the following way: the strings are swept very slowly by both players at the same time, diagonally and in contrary motion:



The full surface area of the brushes is to be used, so that they cause as many strings as possible to vibrate at the same time. The sound should be clearly audible; therefore the brushes ought to be pressed rather forcefully against the strings. The tools, one in each hand, are to be employed continuously, not in a parallel fashion. Passing over from one hand to the other should not be noticeable. When one hand has reached approximately the mid-point of the motion, the other begins; when this one reaches the mid-point, the first ends and begins again immediately:



The placing of the jazz brushes on the strings should not be heard. The changing from jazz brushes to brushes and from brushes to cloths should be unnoticeable: while one hand still uses a jazz brush, the

other switches to one of the brushes, etc. If the piano is too resonant, the jazz brushes will stand out too harshly; therefore, they can be omitted, the player using clothes brushes from the beginning. On the other hand, with pianos that have a weak tone, one should leave the cloths out and perform the closing diminuendo with clothes brushes only.

If only one piano is used, the passage where the highest strings are played upon (meas. 93-96) is performed by the 1st player only. If two pianos are used, this passage is also played by both performers at the same time.

Remarks concerning rehearsal

All entrances are to be played imperceptibly and *dolcissimo*. The winds especially must always enter unobtrusively. The differences between "sul tasto" – "ordinario" – "sul ponticello" in the strings are to be maintained with exaggerated exactness. Not a single instrument is to play without mute in the "con sordino" places for strings (this applies especially to the contrabasses!), since, because of the total *divisi*, every instrument is heard and a single unmutted one will stand out readily.

The overall form of the piece is to be realized as a single, wide-spanning arch – the individual sections melting together and subordinate to the great arch.

Cue A, meas. 8-9: At the transition to the new section, no change of bow in Viola 5-10 and Violoncello 5-10. Imperceptible change of bow in Viola 1-4 and Violoncello 1-4, so that the impression of a *legato* is created. (Perhaps Vla 1-4 and Vc 1-4 could also tie without change of bow).

Cue G, meas. 39-40: The contrabass entrance follows the piccolos immediately, without a caesura.

Cue H, meas. 44: This can also be conducted in 4/4 ($\downarrow = 60$ or less).

Cue P, meas. 76-77: The "air passage" in the brass is not to be treated as the beginning of a new section but as the continuation of the viola passage. For that reason the brass passage must sound still softer than the viola passage; everything very delicate, on the threshold of inaudibility; even the *crescendi* must be very quiet and stay within the dynamic level (*pppp*).

If the passage cannot be played softly enough by the horns and tuba, those instruments should be left out. In this case, trumpet 3 plays the two measures in the horn 1 part, and trombone 3 plays the horn 3 part (horns 2, 4, 5, 6, trumpet 3, trombone 3 and tuba are thus left out). The other brass instruments play their parts as written. The impression of a new beginning should not be created until the piano entrance in meas. 77.

Cue T, meas. 88: This can also be conducted in 4/4 ($\downarrow = 80$). In performances so far, this whole section (from cue T on) has usually been played too loud. The listener should perceive only a few instruments distinctly: the flutes, then the piano, and finally the trombones, tuba and piano. The glissando harmonics in the strings must be played at the borderline of inaudibility, "softer than possible", the bow scarcely touching the string and exaggeratedly *sul tasto*. Even if one tone or another does not speak, this is not nearly so bad as for a tone to stand out by being too loud. Individual parts must not be noticeable as such; they must all fuse into a delicate veil of sound.

The contrabasses must play softly, as must the violas (whose C string is too much audible); and especially the violoncellos 2 and 3, whose C strings speak still louder and could give the impression of a seventh-chord on C. The seventh-chord effect must be avoided at all costs (since the combination of parts makes the sound veil neutrally chromatic). If violoncellos 2 and 3 are separately audible and cannot play more softly than the other strings, they had better be left out here.

Meas. 98-102: The lowest pedal tones in the trombones may be difficult to play at first, but they can be played faultlessly if practiced a little. The intensity of the four trombones and tuba must be so adjusted that the *pp* is completely equal, and no instrument stands out. The piano plays a shade louder, but the trombones and tuba must be distinctly audible too, as a unit.

The ending: The piano should be distinctly audible until meas. 106, after which a gradual *diminuendo* follows; in meas. 107 the piece fades away as it were into nothingness.

4 MOLTO SOSTENUTO
4 ♩ = 40 (oder langsamer / or slower)

A

Fl. 1.2. 3.4. *pp dolcissimo*¹⁾ *morendo*

Cl. 1.2. 3.4. *pp dolcissimo*¹⁾ *con sord.* *dim.* *morendo*

Fg. 1.2. 3. *pp dolcissimo*¹⁾ *con sord.* *dim.* *morendo*

Cfg. 1.2. 3.4. *pp dolcissimo*¹⁾ *con sord.* *dim.* *morendo*

Cor. 1.2. 3.4. 5.6. *pp dolcissimo*¹⁾ *con sord., s. tasto* *dim.* *morendo*

4 MOLTO SOSTENUTO
4 ♩ = 40 (oder langsamer / or slower)
4 con sord., s. tasto

VI. I. 1.2. 3.4. 5.6. 7.8. 9.10. 11.12. 13.14. *pp dolcissimo*²⁾ *con sord., s. tasto* *dim.* *morendo*

VI. II. 1.2. 3.4. 5.6. 7.8. 9.10. 11.12. 13.14. *pp dolcissimo*²⁾ *con sord., s. tasto* *dim.* *morendo*

Vle. 1.2. 3.4. 5.6. 7.8. 9.10. *pp dolcissimo*²⁾ *con sord., s. tasto* *dim.* *senza colore, non vibr.* *poco a poco vibr. e s. pont.* *f* *ppp*

Vc. 1.2. 3.4. 5.6. 7.8. 9.10. *pp dolcissimo*²⁾ *con sord., s. tasto* *dim.* *senza colore, non vibr.* *poco a poco vibr. e s. pont.* *f* *ppp*

Cb. 1.2. 3.4. 5.6. 7.8. *pp dolcissimo*²⁾ *con sord., s. tasto* *dim.* *morendo*

¹⁾ Den Ton halten, falls möglich, aber keinesfalls noch einmal anblasen. (Wenn die Luft nicht ausreicht, lieber etwas früher aufhören.) / Hold the tone if possible, but in no event attack again. (If the breath does not suffice, it is better to stop a bit early.)

²⁾ Bogenwechsel unauffällig, selten und alternierend (möglichst nicht nach dem Taktstrich). / Change of bow inconspicuously, seldom and alternating (as much as possible not with the bar-line).

B

1) unmerklich einsetzen / imperceptible attack
 2) siehe Fußnote 1) auf Seite 1 / see footnote 1) on page 1
 3) gleichzeitig poco a poco non vibr. / simultaneously poco a poco non vibr.

C

Fl. 1. 2. 3. 4.

Ci. 1. 2. 3. 4.

ppp dolcissimo *dim.*

ppp dolcissimo *dim.*

s. pont., molto vibr.

poco a poco s. tasto

Vi. I 1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14.

sempre ppp *dim.*

s. tasto, non vibr.

poco a poco s. tasto

Vi. II 1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14.

sempre ppp *dim.*

s. tasto, non vibr.

poco a poco s. tasto

Vi. 1. 2. 3. 4. 5. 6. 7. 8. 9. 10.

sempre ppp *dim.*

s. tasto, non vibr.

poco a poco s. tasto

Vc. 1. 2. 3. 4. 5. 6. 7. 8. 9. 10.

sempre ppp *dim.*

s. tasto, non vibr.

Vc. 1-8: poco a poco s. tasto

Cb. 1. 2. 3. 4. 5. 6. 7. 8.

ppp sempre, dolcissimo

28 **D** **E**

Fl. piccolo Fl. piccolo
 Fl. piccolo Fl. piccolo
 Fl. piccolo Fl. piccolo
 Fl. piccolo Fl. piccolo

dim. *morendo* *pppp*¹⁾ *pochiss. cresc.*

Ci. *dim.* *morendo* *pppp*¹⁾ *pochiss. cresc.*

VI. I *tutto s. tasto* *senza sord. ord., vibrato* *legatiss.*

VI. II *dim.* *morendo* *c. legno*²⁾ *pppp*¹⁾ *poco cresc.*

VI. III *dim.* *morendo* *pppp*¹⁾ *pochiss. cresc.* *ppp cresc.* *mp dim.*

VI. IV *dim.* *morendo* *s. tasto, non vibr. legatiss.* *pppp*¹⁾ *poco cresc.* *p dim.*

Vc. *dim.* *morendo* *s. pont., punta d'arco* *pppp*¹⁾ *pochiss. cresc.* *ppp cresc.* *mp dim.*

Cb. *dim.* *morendo*

¹⁾ Unmerklich einsetzen / imperceptible attack
²⁾ ohne Haare / without the hair of the bow

³⁾ die Tremoli so dicht wie möglich / the tremolos as thick as possible
⁴⁾ kaum hörbar / scarcely audible

F

2
4

Fl. picc.

Ob.

Cl.

Cl. picc.

Tr.

Vi. I

Vi. II

Vle.

Vc.

Cb.

¹ unmerklich einsetzen / impercipient attack

G

4

40 **[J = 60] (oder langsamer / or slower)**

H

2 **[J = 30] (oder langsamer / or slower)**

s. **lasto legatissimo**

(senza sord.)

VI. I

VI. II

Vi. e.

Vc.

Cb.

40 **fff**
 *) unmerklich einsetzen / imperceptible attack
 *) Bogenwechsel alternierend / alternating change of bow

45

Vi. I

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14.

Detailed description: This system contains 14 staves for Violin I. The music is written in a complex, rhythmic style with many sixteenth and thirty-second notes. There are several measures with a '5' above them, indicating a five-measure rest. The notation includes various articulations like accents and slurs.

Vi. II

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14.

Detailed description: This system contains 14 staves for Violin II. The notation is similar to the Violin I part, featuring intricate rhythmic patterns and dynamic markings. The staves are numbered 1 through 14.

Vi.

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

Detailed description: This system contains 10 staves for Viola. The music is dense with sixteenth-note passages and includes various dynamic markings such as accents and slurs. The staves are numbered 1 through 10.

Vc.

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

Detailed description: This system contains 10 staves for Violoncello. The notation features many triplet markings above the notes. The staves are numbered 1 through 10.

Cb.

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

Detailed description: This system contains 8 staves for Contrabasso. The notation is less dense than the other sections, with fewer notes per measure. The staves are numbered 1 through 8.

48

VI. I

Violin I part, measures 48-57. The score consists of 14 staves. It features complex rhythmic patterns with many sixteenth and thirty-second notes. There are several dynamic markings including *pppp*, *ppp*, *pp*, *p*, *f*, and *fff*. There are also performance instructions like *arco* and *pppp* with a fermata. The music is divided into measures by vertical bar lines, with some measures containing multiple beams.

VI. II

Violin II part, measures 48-57. The score consists of 14 staves. It features complex rhythmic patterns with many sixteenth and thirty-second notes. There are several dynamic markings including *pppp*, *ppp*, *pp*, *p*, *f*, and *fff*. There are also performance instructions like *arco* and *pppp* with a fermata. The music is divided into measures by vertical bar lines, with some measures containing multiple beams.

VIc.

Viola part, measures 48-57. The score consists of 10 staves. It features complex rhythmic patterns with many sixteenth and thirty-second notes. There are several dynamic markings including *pppp*, *ppp*, *pp*, *p*, *f*, and *fff*. There are also performance instructions like *arco* and *pppp* with a fermata. The music is divided into measures by vertical bar lines, with some measures containing multiple beams.

Vc.

Violoncello part, measures 48-57. The score consists of 10 staves. It features complex rhythmic patterns with many sixteenth and thirty-second notes. There are several dynamic markings including *pppp*, *ppp*, *pp*, *p*, *f*, and *fff*. There are also performance instructions like *arco* and *pppp* with a fermata. The music is divided into measures by vertical bar lines, with some measures containing multiple beams.

Cb.

s. tasto

Contra Bass part, measures 48-57. The score consists of 8 staves. It features complex rhythmic patterns with many sixteenth and thirty-second notes. There are several dynamic markings including *pppp*, *ppp*, *pp*, *p*, *f*, and *fff*. There are also performance instructions like *arco* and *pppp* with a fermata. The music is divided into measures by vertical bar lines, with some measures containing multiple beams.

1) kaum hörbar / scarcely audible

4/4 [♩ = 60] (oder langsamer / or slower)

K

L

Fl. 1. 2. 3. 4.

Flute parts 1, 2, 3, and 4. Part 1 has dynamics *pppp* and *pppp*. Part 2 has dynamics *pppp* and *pppp*. Part 3 has dynamics *pppp* and *pppp*. Part 4 has dynamics *pppp* and *pppp*. There are *morendo* markings at the end of the parts.

Cl. 1. 2. 3. 4.

Clarinet parts 1, 2, 3, and 4. Part 1 has dynamics *pppp* and *pppp*. Part 2 has dynamics *pppp* and *pppp*. Part 3 has dynamics *pppp* and *pppp*. Part 4 has dynamics *pppp* and *pppp*. There is a *morendo* marking at the end of the parts.

Fg. 1. 2.

Fagott parts 1 and 2. Part 1 has dynamics *pppp* and *pppp*. Part 2 has dynamics *pppp* and *pppp*. There are *con sord.* markings above the parts.

Cor. 1. 2. 3.

Cornet parts 1, 2, and 3. Part 1 has dynamics *pppp* and *pppp*. Part 2 has dynamics *pppp* and *pppp*. Part 3 has dynamics *pppp* and *pppp*. There are *con sord.* markings above the parts.

Tr. 1. 2.

Trumpet parts 1 and 2. Part 1 has dynamics *pppp* and *pppp*. Part 2 has dynamics *pppp* and *pppp*. There are *con sord.* markings above the parts.

Tbn. 1. 2.

Tuba parts 1 and 2. Part 1 has dynamics *pppp* and *pppp*. Part 2 has dynamics *pppp* and *pppp*. There are *con sord.* markings above the parts.

4/4 [♩ = 60] (oder langsamer / or slower)

VI. I 1. 2. altri

Violin I parts 1, 2, and others. Part 1 has dynamics *pppp* and *pppp*. Part 2 has dynamics *pppp* and *pppp*. Others have dynamics *pppp* and *pppp*. There are *con sord.* markings above the parts.

VI. II tutti

Violin II tutti part. Dynamics *pppp* and *pppp*. There is a *con sord.* marking above the part.

Vie. tutte

Viola tutte part. Dynamics *pppp* and *pppp*. There is a *con sord.* marking above the part.

Vc. 1. 2. altri

Violoncello parts 1, 2, and others. Part 1 has dynamics *pppp* and *pppp*. Part 2 has dynamics *pppp* and *pppp*. Others have dynamics *pppp* and *pppp*. There are *con sord.* markings above the parts.

Cb. 1. 2. altri

Cello parts 1, 2, and others. Part 1 has dynamics *pppp* and *pppp*. Part 2 has dynamics *pppp* and *pppp*. Others have dynamics *pppp* and *pppp*. There is a *c. legno¹⁾* marking above the parts.

¹⁾ unmerklich einsetzen / imperceptible attack
²⁾ ganz ohne Haare / entirely without the hair of the bow

M

SP

Fl. 1. 2. 3. 4.

Cl. 1. 2. 3. 4.

Fg. 1. 2. 3.

Cor. 1. 2. 3. 4. 5. 6.

Tr. 1. 2. 3. 4.

Tbn. 1. 2. 3. 4.

Tba.

Vi. II 1.2. 3.4.

Vla. 1.2. 3.4. 5.6. 7.8. 9.10.

Vc. 1.2. 3.4. 5.6. 7.8. 9.10.

con sord. (metallo)

senza sord., arco, s. pont.¹⁾

arco, s. pont.²⁾

senza sord., arco, s. pont.²⁾

1) unmerklich einsetzen / imperceptible attack
 2) die Tremoli so dicht wie möglich / the tremolos as thick as possible

Ci. 1. 2. 3. 4.

Fg. 1. 2. 3.

Cfg. 1. 2. 3.

senza sord. ¹ pppp \rightarrow mp

Cor. 1. 2. 3. 4. 5. 6.

Tr. 1. 2. 3. 4.

Tbn. 1. 2. 3. 4.

Tba. 1. 2. 3. 4.

Pf.

Pedal niederklicken und fixieren. Von nun an bleibt das Pedal während des ganzen Stückes niedergedrückt.
 Press down the pedal and secure it. From here on the pedal stays down throughout the entire piece.

Vi. II 1.2. 3.4.

Vie. 1.2. 3.4. 5.6. 7.8. 9.10.

Vc. 1.2. 3.4. 5.6. 7.8. 9.10.

1) unmerklich einsetzen / imperceptible attack



TEMPO PRIMO
♩ = 40 (oder langsamer / or slower)

Cl. 1.2.3. 3.4.

Fg. 1.2.3. *morendo*

Cfg. *morendo*

Cor. 1.2. 3.4. 5.6. *morendo*

Tr. 1. 2. 3. 4. *morendo*

Tbn. 1.2. 3.4. *morendo*

Tba. *morendo*

TEMPO PRIMO
♩ = 40 (oder langsamer / or slower)
ord., senza sord.

VI. I. 1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. *morendo*

*ppp*¹⁾
ord., senza sord.

VI. II. 1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. *morendo*

*ppp*¹⁾

Vie. 1. 2. 3. 4. 5. 6. 7. 8. 9. 10. *morendo*

*ppp*¹⁾

Vc. 1. 2. 3. 4. 5. 6. 7. 8. 9. 10. *morendo*

*ppp*¹⁾
arco

Cb. 1. 2. 3. 4. 5. 6. 7. 8. *morendo*

¹⁾unmöglich einsetzen / impossible attack
²⁾Den Ton halten, falls möglich, aber keinesfalls noch einmal anblasen. (Wenn die Luft ausreicht, lieber etwas früher aufhören.) / Hold the tone if possible, but in no event attack again. (If the breath does not suffice, it is better to stop a bit early.)

P

2
4

Q

J - 60 (oder langsamer / or slower)

75

Cor. 1-6

Tr. 1-4

Tbn. 1-4

Tba.

senza sord.¹⁾ **pppp**¹⁾ *morendo*

*pppp*¹⁾ *morendo*

*pppp*¹⁾ *morendo*

*pppp*¹⁾ *morendo*

Pf.

*pppp*¹⁾ *morendo*

*pppp*¹⁾ *morendo*

*pppp*¹⁾ *morendo*

*pppp*¹⁾ *morendo*

Alle Bläser in mittlere und hohe Register die Töne beide erheben
 (in case of woodwinds and brass registers the notes both eroben)
 Keep the string played with bowbar in the middle and high registers
 (i. from the middle of spectrum, but not in the higher register)

2
4

J - 60 (oder langsamer / or slower)

VI. I 1-14

gettato (senza sord.) s. tasto ord. s. tasto

ppp con sord. s. pont s. tasto

VI. II 1-14

gettato (senza sord.) s. tasto ord.

ppp con sord. s. tasto c. legno¹⁾

Vle. 1-10

s. pont²⁾

pppp¹⁾ *morendo*

(senza sord.) s. tasto c. legno¹⁾

ppp **pp**

Vc. 1-10

con sord. s. tasto c. legno¹⁾

ppp **pp**

¹⁾ kaum hörbar; unmerklich einsetzen / scarcely audible; imperceptible attack
²⁾ | = ohne Tonerzeugung sehr zart hineinblasen / very soft blowing, without production of tone

P = Griff-Finger nicht ganz niederdrücken; den Bogen ganz ohne Druck ziehen; fast ohne Ton (sehr Strohgeräusch) / Do not put the finger of the left hand all the way down; draw the bow without pressure; almost without tone (more of a bowing noise)
¹⁾ ganz ohne Haare / entirely without the hair of the bow

Fl. $\frac{3}{4}$ $\frac{2}{4}$ **S** $\frac{3}{4}$ $\frac{2}{2}$
VI. I $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{2}$
VI. II
Vi.
Vc.
Cb.

Fl. PPP^1
VI. I ord. s. tasto $\text{c. legno}^{2)}$ arco s. pont.
VI. II arco ord. s. pont. s. tasto
Vi. $\text{arco, s. pont. - tutto s. pont.}^{2)}$ s. tasto
Vc. arco s. pont. c. legno arco s. tasto ord. s. pont. $\text{tutto s. pont.}^{2)}$
Cb. con sord. s. tasto c. legno arco s. pont.

Fl. PPP
VI. I P PP PPP
VI. II P ppp
Vi. PPP f mf PPP PPPP PPP
Vc. PPP PP PPP ppp mp ppp P PPPP
Cb. PPP P pp ppp mp P PPP pp mp

Fl. $\text{PPP} < \text{mp}$ $\text{P} > \text{PPP}$ $\text{pp} < \text{mp}$
Vc. $\text{ppp} < \text{mp}$ $\text{pp} > \text{ppp}$ $\text{pp} < \text{mp}$ $\text{P} > \text{ppp}$ $\text{pp} < \text{mp}$
Cb. $\text{ppp} < \text{mp}$ $\text{P} > \text{pp}$ $\text{ppp} < \text{mp}$

¹⁾ unmerklich einsetzen / imperceptible attack
²⁾ ganz ohne Haare / entirely without the hair of the bow
³⁾ ganz am Stiel (fast ohne Ton) / entirely sul ponticello (almost without tone)

2/2 **T**
♩ = 40 (oder langsamer / or slower)

Fl. 1, 2, 3, 4

2/2 **T**
♩ = 40 (oder langsamer / or slower)
 con sord., gliss. arm.¹⁾

VI. I 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14

VI. II 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14

VI. c. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10

VI. b. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10

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

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

*morendo*²⁾

pppp¹⁾
 con sord., gliss. arm.¹⁾

pppp¹⁾
 con sord., gliss. arm.¹⁾

pppp¹⁾
 con sord., gliss. arm.¹⁾

pppp¹⁾
 con sord., gliss. arm.¹⁾

pppp¹⁾

¹⁾ unmerklich einsetzen / imperceptible attack
²⁾ siehe Fußnote ¹⁾ auf Seite 1 / see footnote ¹⁾ on page 1

¹⁾ Die Flageoletglissandi sind sehr zart zu spielen. Die einzelnen Saiten sind untereinander so auszugleichen, daß keine Einzelstimme hervorritt. („Melodie“-Linien dürfen nicht zu hören sein, die Einzelstimmen sollen in dem alles umschlingenden zarten chromatischen Gewebe vollkommen aufgehen. /

The flageolet glissandi are to be played very delicately. The individual stringed instruments are to be balanced so that no single part predominates. „Melodie“ lines are not to be heard. Individual voices should be completely absorbed in the all-embracing delicate chromatic texture.

Pf.

Vl. I

Vl. II

Vla.

Vc.

Cb.

1. 2.
Tbn.
3. 4.

Tba.

pp dolcissimo, lontano, tenuto
 Mit höchsten im tiefsten Register die ungenutzten Saiten leicht anreden (per l'archa quiete)
 Draw the unused strings of the low register lightly with the bow (avoid too clearly audible)

dim. - - - - - pppp morendo

Pf.

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14.

VI. I

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14.

VI. II

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14.

Vie.

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

Vc.

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

Cb.

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

1) siehe Fußnote 1) auf Seite 1 / see footnote 1) on page 1

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Pf. *dim. poco a poco sin al Fine*

1. Spieler wechselt ohne zu unterbrechen von Besen zu Bürsten
1st player changes without a break from jazz brushes to brushes

2. Spieler wechselt ohne zu unterbrechen von Besen zu Bürsten
2nd player changes without a break from jazz brushes to brushes

1. Spieler wechselt von Bürsten zu Tüchern (oder zu weichen Bürsten)
1st player changes from brushes to cloths (or to softer brushes)

2. Spieler wechselt von Bürsten zu Tüchern (oder zu weichen Bürsten)
2nd player changes from brushes to cloths (or to softer brushes)

pppp morendo

The musical staff is a single horizontal line with various markings. It starts with a fermata over a note, followed by a dynamic marking 'pppp morendo' and a hairpin. There are several vertical bar lines. Above the staff, there are annotations for player changes: '1. Spieler wechselt ohne zu unterbrechen von Besen zu Bürsten' and '2. Spieler wechselt ohne zu unterbrechen von Besen zu Bürsten' are placed above the first two bar lines. '1. Spieler wechselt von Bürsten zu Tüchern (oder zu weichen Bürsten)' and '2. Spieler wechselt von Bürsten zu Tüchern (oder zu weichen Bürsten)' are placed above the third and fourth bar lines. Below the staff, there are dynamic markings: 'ppp' under the first bar line, 'pppp morendo' under the second bar line, and 'pppp' under the fourth bar line. A large '4' and '2' are written below the staff between the first and second bar lines. A fermata is placed over a note at the end of the staff.