

György Ligeti

Kammerkonzert  
für 13 Instrumentalisten

Chamber Concerto  
for 13 instrumentalists

(1969 – 1970)

Studien-Partitur  
Edition Schott 6323

B. Schott's Söhne · Mainz  
Schott & Co. Ltd. · London  
Schott Music Corp. · New York

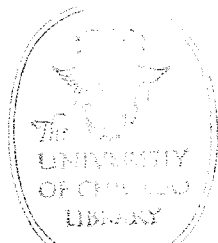


Komponiert für das Ensemble „Die Reihe“, Wien

Composed for the ensemble "Die Reihe", Vienna

M 947

L 72 K 18



1960A

## Besetzung

Flöte  
(auch Piccolo)  
(auch Oboe d'amore und Englisch Horn)  
Klarinette in B  
Baßklarinette in B  
(auch 2. Klarinette in B)  
Horn in F  
Tenorposaune  
1 Spieler { Cembalo  
Hammondorgel  
(oder Harmonium)  
1 Spieler { Klavier  
Celesta  
Violine 1  
Violine 2  
Viola  
Violoncello  
Kontrabaß

Die Partitur ist in C notiert.

Aufführungsdauer: ca. 21 Minuten

*Oboe d'amore, cor anglais, clarinets, bass clarinet and horn* are notated in C in the score (in the parts they are of course in the relevant transpositions). *Piccolo, celesta* and *double bass* are transposed at the octave in the score. The *artificial* harmonics in the double bass, notated as fingerings, are likewise transposed at the octave; the *natural* harmonics, however, are written as they sound („suoni reali“).

### Placement of the keyboard instruments

The *harpsichord* is best placed at the left front (so that the sound is aimed directly at the audience) and at a slight angle (so that the player can also see the conductor when playing the Hammond organ).

The *Hammond organ* (or harmonium) is placed with the keyboard perpendicular to the keyboard of the harpsichord (the two keyboards thus forming a right angle) so that the harpsichordist can turn from one instrument to the other while remaining seated.

The same sort of placement is used for the *piano* and the *celesta*; the two keyboards must likewise form a right angle.

In the Hammond organ loudspeaker, an underlying noise can often be heard which disturbs the *pp* range. For that reason, the loudspeaker should be turned around, with its back to the audience, and the registration set a shade louder; in this way the sound will be heard distinctly, while the noise will be below the audibility threshold for the audience.

### Barring and beat

The bar lines serve only to synchronize the parts; bar lines and bar subdivisions never indicate accentuation. Accents are to be played only when they are prescribed, independent of their place in the bar. To avoid accents where they are not written, the wind attacks must be very gentle at all times, that is to say imperceptible.

# György Ligeti

## Kammerkonzert

(1969 – 1977)

Für Maedi Wood

4/4  $\text{♩} = 60$   
Corrente (Fließend)

I

Flauto  
\*) *p dolce, espr.*

Oboe

Clarinetto  
\*) *p dolce, espr.*

Clarinetto basso  
\*) *p dolce, espr.*

Corno

Trombone

Clavicembalo + Organo + Hammond (ossia: Armonio)

Pianoforte + Celesta

Violino 1

Violino 2

Viola

Violoncello  
con sord. senza vibr. *pp*  
*pp sempre*

Contrabbasso  
con sord. senza vibr. (klingt wie notiert) (sounds as written) suono reale I. *pp*  
suono reale II. *pp sempre*

\*) Dynamische Balance: Clar. basso soll sich nicht hervorheben; *p* gleich in Fl., Clar., Clar. basso.

\*) Dynamic balance: Clar. basso must not stand out; *p* is equal in Fl., Clar., Clar. basso.

4

5

Fl. *dim.* - - - - - (*pp*) - - - - - *ppp*

Ob. *pp non espr.*

Cl. *mp (non espr.)*

Cl. basso *pp non espr.*

Cor. *con sord.* *pp non espr.* *ppp*

Trbn. *con sord.* *pp non espr.* *ppp*

Clavicemb.

Cel.

Vn. 1 *flautando sul tasto* *con sord.* III. *v* <sup>3</sup> *pp*

Vn. 2 *flautando sul tasto* *con sord.* *v* <sup>3</sup> *pp*

Vla.

Vc. *suono reale* I. o 3

Cb. *3*

A

6 7

Fl. *pp non espr.* *ppp* *pp (non espr.)*

Ob. *poco espr.* *p* *(pp)* *ppp*

Cl. *ppp* *pp (non espr.)*

Cl. basso *poco espr.* *p* *(pp)* *ppp* *pp non espr.*

Cor. *pp (non espr.)* *ppp* *pp*

Trbn. *pp (non espr.)* *ppp*

Clavi-cemb.

Cel. *Celesta*  
(klingt eine Oktave höher)  
(sounds an octave higher) *pp*

Vn. 1 *leggiere, mit springendem Bogen... with bouncing bow (sempre sul tasto)* *pp sempre* *pp* *mf* *via sord.*

Vn. 2 *leggiere, mit springendem Bogen... with bouncing bow (sempre sul tasto)* *pp sempre* *pp* *mf* *via sord.*

Vla. *con sord. sul pont.* *leggiere, mit springendem Bogen... with bouncing bow sul tasto* *pp sempre* *pp* *mf* *via sord.*

Vc. *ppp* *via sord.*

Cb. *suoni reali* *(pp sempre)* *ppp*



**B**

8 9 10

Fl.

Ob.

Cl.

Cl. basso

Cor.

Trbn.

Clavi-  
cemb.

Cel.

Vn. 1

Vn. 2

Vla.

Vc.

Cb.

*pp non espr.*

*ppp*

*pp (non espr.)*

*ppp*

*ppp*

*ppp*

ord., sempre legato  
senza sord. III.V

unmerklich einsetzen *ppp* → *p* dolce, espr.  
attak imperceptibly

ord., sempre legato

senza sord. III.V<sup>3</sup>

unmerklich einsetzen *ppp* → *p* dolce espr.  
attak imperceptibly

ord., sempre legato

senza sord. II.V

unmerklich einsetzen *ppp* → *p* dolce, espr.  
attak imperceptibly

senza sord. ord. vibr., sempre legato  
V<sup>3</sup>

unmerklich einsetzen *ppp* → *p* dolce, espr.  
attak imperceptibly

Musical score for measures 11, 12, and 13. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Clarinet Basso (Cl. basso), Cor, Trombone (Trbn.), Clavichord (Clavicemb.), Cello (Cel.), Violin 1 (Vn. 1), Violin 2 (Vn. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measure 11: Flute (Fl.) has a melodic line with a triplet of eighth notes (marked '3') and a fifth-note figure (marked '5'). Clarinet (Cl.) has a *ppp* dynamic marking. Violin 1 (Vn. 1) has a melodic line with a fifth-note figure (marked '5'). Violin 2 (Vn. 2) has a melodic line with a triplet of eighth notes (marked '3'). Viola (Vla.) has a melodic line with a triplet of eighth notes (marked '3') and a fifth-note figure (marked '5'). Violoncello (Vc.) has a melodic line with a fifth-note figure (marked '5') and a triplet of eighth notes (marked '3').

Measure 12: Flute (Fl.) has a *ppp* dynamic marking. Violin 1 (Vn. 1) has a melodic line with a triplet of eighth notes (marked '3') and a fifth-note figure (marked '5'). Violin 2 (Vn. 2) has a melodic line with a triplet of eighth notes (marked '3') and a fifth-note figure (marked '5'). Viola (Vla.) has a melodic line with a triplet of eighth notes (marked '3') and a fifth-note figure (marked '5'). Violoncello (Vc.) has a melodic line with a triplet of eighth notes (marked '3') and a fifth-note figure (marked '5').

Measure 13: Flute (Fl.) has a *ppp* dynamic marking. Violin 1 (Vn. 1) has a melodic line with a triplet of eighth notes (marked '3') and a fifth-note figure (marked '5'). Violin 2 (Vn. 2) has a melodic line with a triplet of eighth notes (marked '3') and a fifth-note figure (marked '5'). Viola (Vla.) has a melodic line with a triplet of eighth notes (marked '3') and a fifth-note figure (marked '5'). Violoncello (Vc.) has a melodic line with a triplet of eighth notes (marked '3') and a fifth-note figure (marked '5').

Measures 11, 12, and 13 are marked with circled numbers 11, 12, and 13 respectively. The Flute part in measure 12 has a *ppp* dynamic marking. The Violin 1 part in measure 11 has a fifth-note figure (marked '5'). The Violin 2 part in measure 11 has a triplet of eighth notes (marked '3'). The Viola part in measure 11 has a triplet of eighth notes (marked '3') and a fifth-note figure (marked '5'). The Violoncello part in measure 11 has a fifth-note figure (marked '5') and a triplet of eighth notes (marked '3').

C

14

15

16

Fl.

Ob.

Cl.

Cl. basso

Cor.

Trbn.

Clavi-  
cemb.

Cel.

Vn. 1

Vn. 2

Vla.

Vc.

Cb.

senza sord.

*unmerklich einsetzen*  
*attack imperceptibly*

*cresc. poco a poco* - - - - *p tenuto, dolcissimo*

The musical score for measures 14-16 includes the following parts and details:

- Flute (Fl.):** Rests in all three measures.
- Oboe (Ob.):** Rests in all three measures.
- Clarinet (Cl.):** Rests in all three measures.
- Clarinet Bass (Cl. basso):** Rests in all three measures.
- Cor Anglais (Cor.):**
  - Measure 14: Rests.
  - Measure 15: A half note G4 with a fermata. Performance instruction: *unmerklich einsetzen attack imperceptibly* with a *ppp* dynamic.
  - Measure 16: A half note G4 with a fermata. Performance instruction: *p tenuto, dolcissimo*.
- Trumpet (Trbn.):** Rests in all three measures.
- Clavichord (Clavi-cemb.):** Rests in all three measures.
- Cello (Cel.):** Rests in all three measures.
- Violin 1 (Vn. 1):**
  - Measure 14: Sixteenth-note triplet (G4, A4, B4) followed by eighth-note pairs (C5, B4), (A4, G4), (F4, E4), (D4, C4).
  - Measure 15: Similar pattern with different intervals.
  - Measure 16: Similar pattern with different intervals.
- Violin 2 (Vn. 2):**
  - Measure 14: Similar pattern to Vn. 1.
  - Measure 15: Similar pattern to Vn. 1.
  - Measure 16: Similar pattern to Vn. 1.
- Viola (Vla.):**
  - Measure 14: Quarter-note triplet (G4, A4, B4) followed by eighth-note pairs (C5, B4), (A4, G4), (F4, E4), (D4, C4).
  - Measure 15: Similar pattern to Vn. 1.
  - Measure 16: Similar pattern to Vn. 1.
- Violoncello (Vc.):**
  - Measure 14: Similar pattern to Vn. 1.
  - Measure 15: Similar pattern to Vn. 1.
  - Measure 16: Similar pattern to Vn. 1.
- Double Bass (Cb.):** Rests in all three measures.

D

\*) = „senza tempo“ - Figuren innerhalb der Metrik: Die Einsätze der Figuren sind metrisch festgelegt (die jeweiligen Pausen zeigen das Einsetzen des ersten Tones an, - Triolen-bzw. Quintolenzeichen beziehen sich auf die Pausen samt dem ersten Figuren-Ton-). Nach dem Einsetzen werden die Figuren, unabhängig vom Metrum, so schnell wie möglich gespielt. Die in Klammern gesetzten Pausen - z. B. ( 7 7 ) - sind beim Spielen nicht zu beachten; sie zeigen die fiktiven Rest-Dauern der Taktviertel an. (Die Figuren sind notiert, als hätten sie keine Dauer.) Sollte eine Figur innerhalb eines Taktviertels nicht unterzubringen sein, kann sie auf Kosten der folgenden (nicht-umklammerten) Pause bis ins nächste Viertel hineinragen (auch die Taktgrenzen können gegebenenfalls durchbrochen werden). Das bedeutet aber keinesfalls die Verschiebung des nächstfolgenden Figuren-Einsatzes! Die Pausen können eventuell verkürzt werden, die Figuren-Einsätze sind jedoch nach Möglichkeit genau zu spielen.

\*) = "senza tempo" patterns within the metrical order. The entrances of the patterns are metrically fixed; in each instance the rest(s) show(s) where the pattern begins; triplet or quintuplet markings refer to the rest(s) plus the first tone of the pattern. After attacking, the patterns are played as fast as possible, independent of the metre. The rests in brackets - e. g. ( 7 7 ) - are not to be taken in consideration when playing; they indicate the imaginary remainder of the crotchet duration, the patterns being notated as though they had no duration. If a pattern cannot be accommodated within a beat, it may extend into the next beat at the cost of the following non-bracketed rest; the bar line may also be crossed if necessary. This does not mean, however, that the entrance of the next pattern may be shifted; the rests may be reduced, but the patterns must enter at the prescribed point.

senza tempo, ca. 3 1/2"

\*) = Längere „senza tempo“-Kadenzen: Die Einsätze der Kadenzen sind metrisch festgelegt (siehe „senza tempo“-Figuren, Fußnote Seite 7). Nach dem Einsetzen werden die Kadenzen, unabhängig vom Metrum und von Taktgrenzen, so schnell wie möglich gespielt. Die in Klammern gesetzten Pausen – z. B. (7) – sind beim Spielen nicht zu beachten; sie zeigen die fiktiven Rest-Dauern der Takte an (die Kadenzen sind notiert, als hätten sie keine Dauer.) Nach Beenden einer Kadenz wird der nächstfolgende Taktanfang abgewartet – von da an setzt das vorher ausgeschaltete Metrum wieder ein. NB. Wenn Kadenzen in zwei oder in mehreren Instrumenten gleichzeitig beginnen, so bezieht sich die Simultanität nur auf dem Einsatz. Im Folgenden sind die Kadenzen individuell: jedes Instrument spielt die Töne, in der schnellstmöglichen Abfolge, für sich und hört auch individuell auf. Auf diese Weise können kleinere zeitliche Verschiebungen resultieren: das Partiturbild ist nur ein Hinweis, die einzelnen Kadenzen können etwas früher oder später enden. Während die Dauer individuell ist, wird die Dynamik jeweils gegenseitig angepasst: das *pp* der gleichzeitig beginnenden Kadenzen soll die gleiche Lautstärke haben in den parallel laufenden Instrumentalstimmen.

\*) = longer „senza tempo“ cadenzas. The entrances of the cadenzas are metrically fixed (see “senza tempo” patterns, footnote, p. 7). After attacking, the cadenzas are played as fast as possible, independent of the metre and the bar lines. The rests in brackets – e. g. (7) – are not to be taken in consideration when playing; they indicate the imaginary remaining duration of the bars, the cadenzas being notated as though they had no duration. When a cadenza is finished, the player waits for the beginning of the next bar; from that point on, the previously suspended metre is resumed. NB. When cadenzas begin simultaneously in two or more instruments, only the attack is simultaneous; after that, the cadenzas are individual, each instrument playing its notes independently as fast as possible, and finishing independently. In this way, little time-shifts can occur; the notation in the score is only an indication, and the individual cadenzas may end a bit earlier or later. Although the duration is individual, the dynamics must be adjusted to match; the *pp* in the simultaneously beginning cadenzas must be at the same dynamic level in the instrumental parts running parallel to each other.

Vn. 1 und 2 setzen gleichzeitig ein, nach ca. 3 1/2" Pause, unabhängig davon, wie weit Cembalo und Pf. in ihren Figuren gekommen sind. Die Geschwindigkeiten der Figuren in Vn. 1 und 2 sind voneinander ebenfalls unabhängig.  
 Vn. 1 and 2 attack simultaneously after a rest of c. 3 1/2", regardless of how far harpsichord and piano have proceeded with their cadenzas. The speeds of the cadenzas are likewise independent of each other in Vn. 1 and Vn. 2.

(Cemb. und Pf. setzen gleichzeitig ein - die Geschwindigkeiten ihrer Figuren sind aber nacheinander unabhängig)  
 (Harpsichord and piano enter simultaneously, but the speeds of their cadenza figuration are independent)

*pp* (Lautstärke dem Cembalo anpassen - eventuell mit Verschiebung - *pp* im Pianoforte - *pp* im Cemb.)  
 (Adjust dynamic level to harpsichord; soft pedal can be used; *pp* in pianoforte - *pp* in harps.)

mettere sord.

mettere sord.

4/4 **F**

9  
2  
4

(21) ca. 2"

(22) a tempo (♩ = 60)

Fl. *pp*

Ob.

Cl. *pp*

Cl. basso *pp*

Cor.

Trbn.

Clavi-cemb.

Pf. *pppp*

Vn. 1 *pp* *morendo - - -*  
 (prestissimo, etwas schneller als Cembalo u. Pianoforte)  
 senza tempo, (prestissimo, a bit faster than harpsichord and piano)  
 sul pont., alla punta  
 \*)

Vn. 2 *pp* *morendo - - -*  
 (prestissimo, etwas schneller als Cembalo u. Pianoforte)  
 senza tempo, (prestissimo, a bit faster than harpsichord and piano)  
 sul pont., alla punta  
 \*)

Vla. *pp*  
 (prestissimo, wie die Violinen)  
 senza tempo, (prestissimo, like the violins)  
 sul tasto, alla punta  
 con sord. \*)

Vc. *pp*  
 (prestissimo, wie die Violinen)  
 senza tempo, (prestissimo, like the violins)  
 sul tasto, alla punta  
 con sord. \*)

Cb.

\*) Siehe Fußnote Seite 8

\*) See footnote, p. 8

# 2 4

senza tempo, ca. 4"

23 24

*morendo* - - -

*morendo* - - -

*morendo* - - -

*sim. sul tastg, legato*

*pp*

*sim. sul tastg, legato*

*pp*

G

25 ca. 7"

Fl. *sehr weich einsetzen*  
*attack very gently*  
*pp ten.*

Ob.

Cl. *sehr weich einsetzen*  
*attack very gently*  
*pp ten.*

Cl. basso

Cor. *con sord.*  
*sehr weich einsetzen*  
*attack very gently*  
*pp ten.*  
*(Lautstärke der Fl., der Cl. und dem Cb. anpassen pp Cor. = pp Fl. = pp Cl. = pp Cb.)*  
*(Adjust dynamics to Fl, Cl. and D. base: Cor. pp = Fl. pp = Cl. pp = D. bass pp)*

Trbn.

Clavi-  
cemb.

Pf.

Vn. 1

Vn. 2

Vla. *morendo - - -*

Vc. *morendo - - -*

Cb. *(sempre con sord.)*  
*suono reale*  
*I.*  
*pp ten.*



4  
4 **H**

(26) a tempo (♩ = 60)

(27)

Fl. *morendo pp*

Ob. *sehr weich einsetzen attack very gently pp*

Cl. *morendo pp*

Cl. basso *sehr weich einsetzen attack very gently pp*

Cor. *morendo pp*

Trbn. *pp* (sempre con sord.)

Clavi-cemb. *sempre pp (8)*

Pf. *pp (= pp Cemb, wie vorher) (= Harps. pp as before)*

Vn. 1 *mettere sord. morendo - - -*

Vn. 2 *mettere sord. morendo - - -*

Vla. (arm. ord.) *IV. V. pp ten.*

Vc. (arm. ord.) *V. pp ten.*

Cb. (suono reale)

28

Fl.

Ob.

Cl. *ten.*

Cl. basso

Cor. *morendo*

Trbn. *morendo*

Clavi-cemb.

Pf.

Vn. 1 *con sord., ord.*

Vn. 2 *con sord., ord.*

Vla.

Vc.

Cb. *(suono reale)*

*9 10 9 7*

*7 9 10 9*

*9 9 10 9*

*unmerklich einsetzen **pppp** *dolciss.* **pp***  
attak imperceptibly

*unmerklich einsetzen **pppp** *pp dolciss., ten.**  
attak imperceptibly

2  
4 I

30 senza tempo, ca. 16"

Fl.

Ob.

Cl.

Cl. basso

Cor.

Trbn.

Clavi-  
cemb.

Pf.

Vn. 1

Vn. 2

Vla.

Vc.

Cb.

29

30 senza tempo, ca. 16"

senza tempo (*Prestissimo*)  
alla punta

sempre *pp*

senza tempo (*Prestissimo*)  
alla punta

sempre *pp*

senza tempo (*Prestissimo*)  
alla punta

sempre *pp*

senza tempo (*Prestissimo*)  
alla punta

sempre *pp*

via sord.

p o c o a

p o c o a

p o c o a

p o c o a

Fl.

Ob.

Cl.

Cl. basso

Cor.

Trbn.

Clavicemb.

Pf.

Vn. 1 *poco sul ponticello*

Vn. 2 *poco sul ponticello*

Vla. *poco sul ponticello*

Vc. *poco sul ponticello*

Cb.

Detailed description: This page of a musical score contains staves for various instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (Cl. basso), Cor Anglais (Cor.), and Trumpet (Trbn.). The keyboard section includes Clavichord (Clavicemb.) and Piano (Pf.). The string section includes Violin 1 (Vn. 1), Violin 2 (Vn. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The string parts for Vn. 1, Vn. 2, Vla., and Vc. are marked with the instruction *poco sul ponticello*. The woodwind and keyboard parts are currently blank.

\*) 4/4 **J**  
 a tempo (♩ = 60)  
 (31) *sehr weicht einsetzen*  
*attack very gently*

Fl. *pp* *sehr weicht einsetzen*  
*attack very gently*

Ob. *pp* *sehr weicht einsetzen*  
*attack very gently*

Cl. *pp* *sehr weicht einsetzen*  
*attack very gently*

Cl. basso *pp* *sehr weicht einsetzen*  
*attack very gently*

Cor. (sempre con sord.) *pp* *sehr weicht einsetzen*  
*attack very gently*

Trbn. (sempre con sord.) *pp*

Clavi-  
 cemb.

Pf.

Vn. 1 *poco a poco ord.*

Vn. 2 *poco a poco ord.* *poco*

Vla. *poco a poco ord.*

Vc. *poco a poco ord.* *poco a*

Cb.

\*) Anmerkung für den Dirigenten: Abwarten bis alle Streicher zum legato gelangt sind, dann folgt unmittelbar der Einsatz **J**.

\*) Conductor: wait until all strings have begun playing legato, then give the entrance for **J** immediately.

$\text{♩} = 50$   
 $\text{♩} = 100$   
 1/2 Poco meno mosso  
 4/8 mosso  
 3/4 **K**  
 4 Più mosso ( $\text{♩} = 72$ )

senza tempo, ca. 12"

(32) (33) (34) muta in Piccolo  
 Fl. *pp* *molto ff*  
 Ob. *sempre pp* *cresc. molto* *ff* muta in Corno inglese  
 Cl. *sempre pp* *cresc. molto* *ff*  
 Cl. basso *sempre pp* *cresc. molto* *ff*  
 Cor. *senza sord.* *f*  
 Trbn. *senza sord.* *f*  
 Clavi-cemb.  
 Pf.  
 Vn. 1 poco a poco sul tasto alla punta ord.  
 Vn. 2 a poco sul tasto alla punta ord.  
 Vla. poco a poco sul tasto alla punta  
 Vc. poco sul tasto alla punta ord. *molto ff* *s* *P<sub>1</sub>*  
 Cb.

*plötzlich aufhören wie abgerissen*  
*stop abruptly, as though torn off*

4 **L**  
4 a tempo  
35 (♩ = 60)

2  
4  
36

Fl.

Ob.

Cl.

Cl. basso

Cor.

Trbn.

Clavi cemb.

Pf.

Vn. 1

Vn. 2

Vla.

Vc.

Cb.

sul tasto

*molto ff* *sub. pp*

*tr*

(feruto)

morendo

ord.

via sord.

morendo

tasto

via sord.

morendo



senza tempo, ca. 8"

ca. 14"

sehr weich einsetzen, nur einmal anblasen  
attack very gently, do not attack again

37 Piccolo 38

Picc. *pp ten. senza vibr., sehr gleichmäßig*  
very even

Cor. ingl. *sehr weich einsetzen, nur einmal anblasen*  
attack very gently, do not attack again

Cl. *pp ten. senza vibr., sehr gleichmäßig*  
very even

Cl. basso *sehr weich einsetzen, nur einmal anblasen*  
attack very gently, do not attack again

Cor.

Trbn.

Clavi-  
cemb.

Celesta *pp*  
(klingt eine Oktave höher)  
(sounds an octave higher)

Vn. 1 *poco a poco ord.* *poco a poco sul pont.* *ancora più sul pont. \*)*  
*poco cresc.* - - - (*p*) *via sord.*

Vn. 2 *via sord.* *senza sord.* *pp ten. senza vibr., sehr gleichmäßig*  
very even

Vla. *senza sord.* *pp ten. senza vibr., sehr gleichmäßig*  
very even

Vc. *senza sord.* *pp ten. senza vibr., sehr gleichmäßig*  
very even

Cb.

\*) „ancora più sul pont.“ = übertriebenes sul. pont., den Bogen so weit dem Steg nähern, wie der Dämpfer es erlaubt. Mehr Streichgeräusch als Ton.

\*) „ancora più sul pont.“ = exaggerated sul pont. with the bow as close to the bridge as the mute permits. More bowing noise than tone.



$3 \overset{N}{\square}$   
 3a tempo,  $\frac{4}{8}$   $\frac{4}{8}$   
 4meno mosso  $\frac{4}{8}$   $\frac{4}{8}$   
 (39) (♩ = 40) (40) (41)  $\frac{2}{4}$   $\frac{2}{4}$   $\frac{2}{4}$   $\frac{2}{4}$   $\frac{2}{4}$   $\frac{2}{4}$   
 (42) (43) (44)  $\frac{3}{6}$   
 48

Picc. *halten, solange die Luft ausreicht, dann mit morendo aufhören \*)*  
*hold as long as breath permits, then finish morendo \*)*

Cor. ingl. *halten, solange die Luft ausreicht, dann mit morendo aufhören \*)*  
*hold as long as breath permits, then finish morendo \*)*

Cl. *halten, solange die Luft ausreicht, dann mit morendo aufhören \*)*  
*hold as long as breath permits, then finish morendo \*)*

Cl. basso *halten, solange die Luft ausreicht, dann mit morendo aufhören \*)*  
*hold as long as breath permits, then finish morendo \*)*

Cor. *con sord.* *sehr weich einsetzen* *attak very gently* *p > pp* *dolciss, sempre pp*

Trbn. *pp dolciss.*

Organo „Hammond“ (ossia: Armonio)  
*pp molto legato, sempre*

Cel.

Vn. 1 *senza sord.* *sehr weich einsetzen* *attak very gently* *arm., ord.* *pp ten., senza vibr., sehr gleichmäßig* *very even*

Vn. 2

Vla.

Vc.

Cb. *senza sord.* *sehr weich einsetzen* *attak very gently* *pp ten., sempre senza vibr., sehr gleichmäßig* *very even*

\*) Individuelles morendo in Picc., Clar., Clar. basso: die drei Spieler können – je nach Atemvorrat – den Ton verschieden lang halten.

\*) Individual morendo in Picc., Clar., Clar. basso: depending on breath capacity, each of the three players can sustain his tone a different length of time.

3/6 3+1/7 4/4

48 888 4 (Tempo primo)

(45) (46) *weidi gently* (47) (♩ = 60)

Picc. *pp* *senza tempo, (prestissimo possibile)* *\*\** *sempre pp*

Cor. ingl. *Cor. ingl.* *weidi einsetzen attack gently* *\*) pp*

Cl. *weidi gently* *pp* *p\*)* *\*\*\*)* *pp*

Cl. basso *weidi gently* *pp* *p\*)* *\*\*\*)* *pp*

Cor. *weidi einsetzen attack gently* *pp* *weidi einsetzen attack gently*

Trbn. *pp*

Org. (Arm.) *legatissimo*

Cel. *senza tempo, (prestissimo possibile)* *\*\** *pp* *b sim.*

Vn. 1 *sempre pp, simile*

Vn. 2 *sempre pp, simile*

Vla. *\*) (ord.)* *p*

Vc. *suono reale*

Cb. *sempre pp, simile*

\*) Dynamische Balance: *p* in Clar., Clar. basso und Vla. = *pp* im Cor. ingl. (das so leise spielt, wie nur möglich.) Keines der Instrumente soll hervortreten.

\*) Dynamic balance: *p* in Clar., Clar. basso and Vla. = *pp* in Cor. (which plays as soft as possible). None of the four should stand out.

\*\*\*) Siehe Fußnote Seite 8  
*pp* in Picc. = *pp* in Cel.

\*\*\*) See footnote, p. 8  
*pp* in Picc. = *pp* in Cel.

\*\*\*) Das *pp* in Clar. und Clar. basso ist hier – nach dem Aussetzen des Cor. ingl. – leiser als vorher.

\*\*\*) Now that the Cor. ingl. has finished, the *pp* in Clar. and Clar. basso is softer than before.

**P**

48 *morendo* 49

Picc. *sub. mf (=Clar. f)*

Cor. ingl. *sub. f*

Cl. *sub. f*

Cl. basso *sub. f*

Cor. *senza sord.* *sub. f (=Trbn. mf)*

Trbn. *senza sord.* *sub. mf (=Cor. f)*

Org. (Arm.) *senza tempo, (prestissimo possibile)*  
*pp* *(b b sim.)*

Cel. *(sim.)*

Vn. 1

Vn. 2

Vla. *pp*

Vc. *9 (ord.)* *sempre pp*

Cb. *(suono reale)*

\*) Siehe Fußnote Seite 8  
*pp* (oder etwas leiser) in Org. = *pp* in Picc. und Cel.

\*) See footnote, p. 8  
*pp* (or somewhat softer) in Org. = *pp* in Picc. and Cel.

50

Picc. *mp* *p* *morendo*

Cor. ingl. *mf* *p* *morendo*

Cl. *mf* *p* *morendo*

Cl. basso *mf* *sub:pp* *\*) senza tempo (Prestissimo)* *\*\*)*

Cor. *mf* *p* *morendo*

Trbn. *mp* *p* *morendo*

Org. (Arm.) *(b sim.)* *simile* *\*\*)* *sempre pp*

Cel. *sim.*

Vn. 1 *morendo*

Vn. 2 *(ord.) vibr.* *sub. f* *mf* *p* *morendo*

Vla. *morendo*

Vc. *sempre pp* *\*\*)*

Cb. *(suono reale....)* *(ord.) vibr.* *sub. f* *mf* *p* *morendo*

\*) Siehe Fußnote Seite 8

\*) See footnote, p. 8

\*\*\*) *pp* Clar. basso = *pp* Vc. (*pp* Org. etwas leiser)

\*\*\*) *pp* in Clar. basso = *pp* in Vc. (*pp* in Org. somewhat softer)

**Q**

51

*muta in Flauto*

52

Picc.

Cor.  
ingl.

Cl.

Cl.  
basso

Cor.

Trbn.

Org.  
(Arm.)

Cel.

Vn.

Vn.

Vla.

Vc.

Cb.

*poco a poco sul pont.*

*(sempre pp)*

53

Fl.

Cor. ingl.

Cl.

Cl. basso

Cor.

Trbn.

Org. (Arm.)

Cel.

Vn.

Vn.

Vla

(sul pont, sempre)

Vc.

Cb.

**R**

54 55

Fl.

Cor. ingl.

Cl.

Clar. basso

Cor.

Trbn.

Org. (Arm.)

Pf.

Vn. 1

Vn. 2

Vla.

Vc.

Cb.

*p dolce, tenuto*

*sub. ff brutale dim. - - - - - ppp morendo*

Pianoforte senza tempo (Prestissimo)

*sub. ff brutale*

*8b. dim. poco a poco*

*9 9 9 9 9 9 dim. poco a poco*

*7 7 6 7*

*sub. ff brutale dim. poco a poco*

S

(56)

Flauto Flauto

pp espr. p pp pp p

Cor. ingl. PPP possibile (sempre)

Cl. espr. pp mf pp

Cl. basso *morendo* pp espr. mp pp pp mf pp pp

Cor. con sord. pp espr. PPP p pp

Trbn. con sord. pp espr.

Org. (Arm.)

Pf. 8 b. (dim.) pp PPPP *morendo*

Vn. 1 sul pont. pp sempre espr. mp pp mf f

Vn. 2 (ord.) pp sempre espr. mf pp mf sul pont.

Vla. (ord.) pp sempre espr. mf mf sul pont.

Vc. 9 (dim.) PPPP pp sempre espr. mf pp mf pp pp

Cb. 6 5 3 PPPP

ord. legg. mit springendem Bogen with bouncing bow



57 58

Fl. *mp pp pp p pp pp mf pp mf pp*

Cor. ingl.

Cl. *mf pp mf pp pp mp mf pp pp mf mf*

Cl. basso *mp mp pp mp p pp mf*

Cor. *p pp mp p pp*

Trbn. *ppp pp p p pp*

Clavicembalo  
*(8' + 4') p (16' + 8' + 4') f*

Cel. Pf. *Celesta (klingt eine Oktave höher) (sounds an octave higher) mf p*

Vn. 1 *ord. legg., mit springendem Bogen with bouncing bow p pp f pp pp* *sul pont. f p pp pp*

Vn. 2 *ord. legg., mit springendem Bogen with bouncing bow pp p pp pp* *sul pont. f pp pp pp*

Vla. *ord. legg., mit springendem Bogen with bouncing bow pp pp* *sul pont. alla corda pp mf pp pp*

Vc. *(Springbogen) bouncing bow p pp pp* *sul pont. alla corda mf p pp pp*

Cb. *pp mp mf pp* *sempre espr.*

\*) Siehe Fußnote Seite 7

\*) See footnote, p. 7

59

Fl. *pp* *p* *mf* *pp* *p* *mp* *pp* *mf* *mp* *pp* *pp*

Cor. ingl. *pp* *mp* *mf* *pp* *pp* *ppp*

Cl. *p* *pp* *mf* *p* *mf* *pp* *pp* *mf*

Cl. basso *pp* *mp* *mp* *p* *pp* *mf* *pp* *mf* *pp* *pp*

Cor. *pp* *mp* *mf* *pp* *pp* *ppp*

Trbn. *mf* *pp*

Clavi-cemb. *mf* *pp*

Pf. *pp* *mf* *pp* *p*

Vn. 1 *pp* *f* *f* *pp* *mf* *p* *p* *f* *pp* *f* *p*

Vn. 2 *pp* *f* *pp* *p* *mf* *f* *pp* *pp* *mf* *f* *pp* *pp* *f* *pp*

Vla. *f* *p* *pp* *f* *pp* *mf* *pp* *pp* *mf* *f* *pp* *mf* *p*

Vc. *pp* *f* *pp* *f* *f* *pp* *mf* *p*

Cb. *f* *pp* *p* *mf*

*alla corda* *sul pont.* *ord.*  
*ord. legg., Springbogen bouncing bow*

rallentando

60 61 62

Fl. *mf f p pp mf p pp mf p pp ten.*

Cor. ingl. *muta in Oboe d'amore*

Cl. *pp mf p mf pp pp mf p p pp ten.*

Cl. Basso *mf f p p mf pp pp mf p p*

Cor. *p pp pp p pp p*

Trbn. *pp pp p*

Clavi-cemb. *(8' + 4') p*

Pf. *Celesta (klingt eine Oktave höher) (sounds an octave higher) p mp*

Vn. 1 *pp p f p pp mf p mp p pp*

Vn. 2 *mp pp f p pp mp mf p mp p pp*

Vla. *pp p f p p mf p p pp*

Vc. *pp p f p pp mp pp p pp ten.*

Cb. *pp p f p pp mp pp p pp ten. arm. ord. suono reale*

ca. 5'15"

4  
4 Calmo, sostenuto

II

A

(1) (♩ = 60) (2) (3) (4)

Fl. *pp ten.* *morendo al niente*

Ob. d'am. *Oboe d' amore* *dolciss., espr.* *ppp* *mp* *sub* *pp*

Cl. *pp ten.*

Cl. basso *pp ten.* *morendo al niente*

Cor. (sempre con sord.) *pp ten.*

Trbn. (sempre con sord.) *pppp* *pp ten.*

Org. (Arm.)

Pf.

Vn. 1 *pp ten.*

Vn. 2 *pp ten.* *morendo al niente* *ppp* *cresc. poco a poco a poco ord.* *poco a poco ord., poco a poco sul pont.*

Vla. *ppp* *cresc. poco a poco - - mp - - (cresc.) - -*

Vc. *pp ten.* *morendo al niente* *pp ten.*

Clb. *pp ten.*

suono reale (zweite Oktave des Grundtons!, klingt wie notiert)  
(second octave of the fundamental, sounds as written)

**B**

5 6 7 8

Fl. *ppp* *dolciss. espr. cresc.* *mp < mf sub. pp* *morendo al niente* *ppp* *pp ten.*

Ob. d.am. *morendo al niente* *ppp* *pp ten., dolciss.*

Cl. *morendo al niente* *ppp* *pp ten.* *morendo al niente* *ppp* *pp ten.*

Cl. basso *ppp* *pp ten.*

Cor. *morendo al niente* *ppp* *mp sub. dolciss., espr. pp* *ten.*

Trbn. *morendo al niente* *ppp* *pp dolciss., espr. pochiss. cresc. mp pp* *sub. ten.*

Organo "Hammond" (ossia: Armonio)  
 nur 8', transparente Klangfarbe  
 only 8', transparent tone colour  
*pp* *legalissimo*

PF.

Vn. 1 *morendo al niente* *ppp* *cresc. poco a poco* *mp* *(cresc.)* *mf sub. pp* *sub. ord.* *ten.* *morendo al niente*  
*sul tasto, poco a poco ord., poco a poco sul pont.*

Vn. 2 *poco a poco sul pont.* *poco* *mp* *(cresc.)* *mf sub. pp* *sub. ord.* *ten.* *morendo al niente* *ppp* *mf sub. pp* *ten.* *morendo al niente*  
*sub. ord.*

Vla. *mf* *sub. ten. pp* *morendo al niente* *pp ten.* *morendo al niente*

Vc. *morendo al niente* *pp ten.*

Cb. *(suono reale)* *morendo al niente* *pp ten.* *suono reale III* *morendo al niente*

3  
4

9 10 11 12

Fl. *morendo al niente* *ppp*

Ob. d'am. *morendo al niente*

Cl. *morendo al niente* *ppp*

Cl. basso *morendo al niente* *ppp*

Cor. *morendo al niente*

Trbn. *morendo al niente*

Org. (Arm.) *sempre legatissimo*

Pf.

Vn. 1

Vn. 2 *morendo al niente*

Vla.

Vc.

Cb.

34

**C**  $3/4 = 92$  [Clar.] **4 Più mosso**

**D**  $2/4 = 84$  [Clar. basso] **4 Poco meno mosso**

**E**  $4/4 = 76$  [Fl.] **4 Ancora meno mosso**

**F**  $3/4 = 100$  [Piano forte] **4 Più mosso**

Fl. (13) *pp non espr. (sempre)*

Ob. d'am.

Cl. (14) *pp non espr. (sempre)*

Cl. basso (15) *pp non espr. (sempre)*

Cor.

Trbn.

Org. (Arm.)

Pf. *pp legato, non espr. (sempre)*

\*\*) *Bleibt  $\text{♩} = 92$  ohne Rücksicht auf den Taktschlag*  
*Remains  $\text{♩} = 92$ , regardless of beat*

\*\*) *Bleibt  $\text{♩} = 84$  ohne Rücksicht auf den Taktschlag*  
*Remains  $\text{♩} = 84$ , regardless of beat*

\*\*) *Bleibt  $\text{♩} = 76$  ohne Rücksicht auf den Taktschlag*  
*Remains  $\text{♩} = 76$ , regardless of beat*

\*) Dynamische Balance: *pp* ganz genau gleich in Fl., Clar., Clar. basso, Org., Pf. (all diese Instrumente bleiben im Hintergrund), NB. Das Klavier soll subjektiv *p* spielen, damit es gleich *pp* der übrigen Instrumente klingt. Die übrigen drei Instrumente (Ob. d'am., Cor., Trbn.) sollen leicht hervortreten (*mp* gleich in Ob. d'am., Cor., Trbn.).

\*\*) Der Dirigent gibt jeweils das neue Tempo an. Die Spieler, für die das Beibehalten des alten Tempos gilt, richten sich nicht nach dem Taktschlag und lassen sich auch von den übrigen Spielern nicht beeinflussen: sie verharren auf ihr altes, individuelles Tempo bis zur Fermate (Takt 31). Die vertikalen Verhältnisse der Partitur sind für diese Instrumente (Fl., Clar., Clar. basso, Org., Pf.) während des nichttaktierten Abschnittes ohne Belang: die einzelnen Stimmen sollen vom Dirigenten nicht synchronisiert werden: nicht nur das Tempo, auch die Pausen werden von den einzelnen Spielern nach Gefühl eingehalten. Beim ungefähren Einhalten der angegebenen Tempi enden die besagten Instrumente individuell, etwa in den Takten 29 - 31, wobei es frei bleibt, welches Instrument zuerst und welches zuletzt mit seiner Part fertig ist. Sollte ein Spieler in der Probe im Takt 32 noch nicht enden, muß er sein Tempo schon früher etwas beschleunigen. Falls ein Spieler früher als bei 31 (Takt 29) endet, muß er etwas verlangsamen. In Takt 32 sollen nur Ob. d'am., Cor. und Trbn. hörbar sein.

\*) Dynamic balance: *pp* is absolutely equal in Fl., Clar., Clar. basso, Org., Pf. (all these instruments stay in the background). NB. The piano should play a subjective *p* so that it sounds the same as *pp* in the other instruments. The other three instruments (Ob. d'am., Cor., Trbn.) should stand out a little (*mp* is equal in Ob. d'am., Cor., Trbn.).

\*\*) The conductor indicates each new tempo. The players who are to retain the old tempo do not conform to the conductor's beat; nor are they to let themselves be influenced by the other players; they keep to their old, individual tempo until the fermata (bar 31). The vertical relationships of the score are of no relevance for these instruments (Fl., Clar., Clar. basso, Org., Pf.) throughout the unbarred section; the individual parts should not be synchronized by the conductor; the players should keep to the tempo and hold the rests, estimating them on their own. If the prescribed tempos are approximately kept to, the instruments mentioned will end individually somewhere in bars 29 - 31; which instrument finishes its part first, and which one last, is entirely free. If in rehearsal a player has not yet finished by bar 32, he will have to increase his tempo slightly at an earlier point. If a player finishes before 31 (bar 29), he will have to slow down. In bar 32, only Ob. d'am., Cor. and Trbn. should be heard.

**G**

4 ♩ = 60 [Cor.]  
4 Tempo primo

**H**

3 ♩ = 80 [Org.]  
4 Più mosso

ohne Rücksicht auf den Taktschlag  
regardless of beat

17

18

(Flöte stets ♩ = 76)  
(Flute always ♩ = 76)

*mp dolce \**

*ten.*

immer nur 8' auch Zungen (doch zart)  
always only 8', also reeds (but gently)

*sempre pp, legatissimo \**

\*\*)  
Bleibt ♩ = 100 ohne Rücksicht auf den Taktschlag  
Remains ♩ = 100, regardless of beat

Fl.

Ob.  
d'am.

Cl.

Cl.  
basso

Cor.

Trbn.

Org.  
(Arm.)

Pf.

\*) Siehe Fußnote \*) Seite 34

\*) See footnote \*) , p. 34

\*\*\*) Siehe Fußnote\*\*) Seite 34

\*\*) See footnote\*\*) , p. 34



I

♩ = 60 [Cor.]  
Tempo primo

(19)

J

4/4 ♩ = 66 [Ob. d'am.]  
Poco più mosso

(20)

K

♩ = 54 [Trbn.]  
Meno mosso

(21)

Fl.

Ob. d'am.   
*pppp* ← *mp dolce* \*) *ten.*

Cl.

Cl. basso

Cor.   
*ten.*

Trbn.   
*pppp* ← *cresc. pochiss.* - - - - - \*) *mp dolce*

\*\*)  
Bleibt ♩ = 80 ohne Rücksicht auf den Taktschlag  
Remains ♩ = 80, regardless of beat

Org. (Arm.)

Pf.

\*) Siehe Fußnote \*) Seite 34

\*) See footnote \*) , p. 34

\*\*\*) Siehe Fußnote\*\*) Seite 34

\*\*) See footnote\*\*), p. 34

22 23

Fl.  
Ob. d'am.  
Cl.  
Cl. basso  
Cor.  
Trbn.  
Org. (Arm.)  
Pf.

Detailed description: This page of a musical score contains eight staves. The Flute staff (Fl.) features a melodic line with fingerings 5, 6, 7, 3, 1, and 6. The Oboe staff (Ob. d'am.) has a sustained note with a sharp sign. The Clarinet staff (Cl.) and Bass Clarinet staff (Cl. basso) play a rhythmic accompaniment with triplets. The Cor Anglais staff (Cor.) has a sustained note. The Trumpet staff (Trbn.) has a melodic line with triplets and a final note with a 5. The Organ staff (Org. (Arm.)) has a complex accompaniment with triplets and quintuplets. The Piano staff (Pf.) has a complex accompaniment with a quintuplet and a triplet.

**L** senza tempo, ca. 13" - 15"

24

Fl.

Ob.  
d'am. *(bis zum Taktende halten, siehe Seite 37)*  
*(sustain until end of bar, see p. 37)*

Cl.

Cl.  
basso

Cor.  
*(bis zum Taktende halten, siehe Seite 37)*  
*(sustain until end of bar, see p. 37)*

Trbn.

Org.  
(Arm.)

Pf.

**M** [Ob. d'am., Cor.  
4  $\text{♩} = 60$  Trbn.]  
4 a temp  
4 (Tempo primo)

(25)

The musical score is arranged in a system with the following parts from top to bottom:

- Fl.**: Flute part with sixteenth-note runs and slurs, including fingerings 4, 6, 5, and 3.
- Ob. d'am.**: Oboe d'amore part, mostly silent with a *pppp* dynamic marking at the end.
- Cl.**: Clarinet part with sixteenth-note runs and slurs, including fingerings 5 and 3.
- Cl. basso**: Bass Clarinet part with sixteenth-note runs and slurs, including fingerings 6, 5, and 3.
- Cor.**: Cor Anglais part, mostly silent.
- Trbn.**: Trumpet part, mostly silent.
- Org. (Arm.)**: Organ (Armonium) part with sixteenth-note accompaniment and slurs, including fingerings 3, 5, and 3.
- Pf.**: Piano part with sixteenth-note accompaniment and slurs, including fingerings 5, 3, 5, 5, and 3.

$\text{♩} = 54$  [Ob. d'am., Cor., Trbn.]  
 (26) **meno mosso**

Fl.

Ob. d'am.  
\*) *mp dolce* *ten.*

Cl.

Cl. basso

Cor.  
*pppp* *mp dolce* \*)

Trbn.  
*pppp* *mp dolce* \*) *ten.*

Org. (Arm.)

Pf.

**N**

27

28 senza tempo, ca. 13"-15"

Fl. *5* *3* *5* *5* *5*

Ob. d'am.

Cl. *5* *3*

Cl. basso *5* *6* *5* *5* *6* *7*

Cor. *ten.*

Trbn.

Org. (Arm.) *3* *5* *6* *3* *3*

Pf. *5* *5* *3* *3*

Detailed description: This is a page of a musical score for a concert band or orchestra. It features eight staves. The Flute (Fl.) part has a melodic line with five-fingered notes and a triplet. The Oboe (Ob. d'am.) part has a single note. The Clarinet (Cl.) part has a melodic line with five-fingered notes and a triplet. The Bass Clarinet (Cl. basso) part has a complex melodic line with five-fingered notes, six-fingered notes, and a triplet. The Horn (Cor.) part has a single note with the instruction 'ten.'. The Trumpet (Trbn.) part has a single note. The Organ (Org. (Arm.)) part has a melodic line with triplets and six-fingered notes. The Piano (Pf.) part has a complex melodic line with five-fingered notes and triplets.

This page of a musical score contains five systems of staves. The first system includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Clarinet Bassoon (Cl. basso). The second system includes Cor Anglais (Cor.) and Trombone (Trbn.). The third system includes Organ (Org. (Arm.)) and Piano (PF.).

The Flute part features a melodic line with trills and fingerings 3, 5, 6, and 5. The Clarinet Bassoon part has a more complex line with fingerings 7, 6, 5, 5, and 3. The Organ and Piano parts provide harmonic support with chords and arpeggiated figures, including fingerings 5 and 3.

**O**

4  $\text{♩} = 54$  [Ob. d'am., Cor. Trbn.]

4 a tempo

(29)

(30)

Fl.

Ob. d'am.

Cl.

Cl. basso

Cor.

Trbn.

Org. (Arm.)

Pf.

*pppp* — *mp dolce* \*)

*pppp* — *mp dolce* \*)

5

5

5

3

3

3

\*) Siehe Fußnote \*) Seite 34

\*) See footnote \*) , p. 34



(31) (32)

Fl. *morendo al niente*

Ob. d'am. *ten.*

Cl. *morendo al niente*

Cl. basso *morendo al niente*

Cor. *Ton halten, siehe Seite 43*  
*sustain tone, see p. 43*  
*ten.*

Trbn. *ten.*

Org. (Arm.)

Pf.

\*) Die Pause mit der Fermate ist individuell: ab Takt (31) (spätestens (32)) pausieren FL, Clar., Clar. basso, Org., Pf. - und setzen nachher wieder ein, wie angegeben.

\*) The rest with the fermata will be different in every instrument; FL, Clar., Clar. basso, Org., Pf. rest beginning with bar (31) ( (32) at the latest), reentering later, as indicated.

3 2 molto P  
4 poco string. 4 string. senza tempo, ca. 10" ca. 8" 4

33 (♩=54..♩=60) 34 ... (♩=92) 35 36

Fl. *ppp ten. senza vibr., molto calmo* halten, solange die Luft reicht, dann aufhören (nicht wieder anblasen)

Ob. d'am. *ppp ten. senza vibr., molto calmo* hold as long as possible, then stop, don't re-attack  
Ob. d'amore muta in Oboe

Cl. *ppp ten. senza vibr., molto calmo* (unmerklich nachatmen) (breathe imperceptibly where necessary)

Cl. basso *ppp ten. senza vibr., molto calmo* *pp ten., molto calmo*

Cor. Falls nötig, atmet das Horn hier (unauffällig atmen und sofort wieder einsetzen) If necessary, Cor. breathes here (breathe imperceptibly and attack again immediately)\*) *pp ten., molto calmo*

Trbn. *ppp ten. senza vibr., molto calmo* senza sord. nur einmal anblasen (aufhören, wenn die Luft ausgeht) only attack once; stop when breath runs out  
*pp ten., molto calmo*

Org. (Arm.)

Pf. *mf*

Vn. 1 *ppp ten. senza vibr., molto calmo* sul tasto

Vn. 2 *ppp ten. senza vibr., molto calmo* sul tasto

Vla. *ppp ten. senza vibr., molto calmo* sul tasto

Vc. *ppp ten. senza vibr., molto calmo* sul tasto

Cb. *ppp ten. senza vibr., molto calmo* sul tasto

\*) Ob. d'am., Cor., Trbn. enden plötzlich, wie abgerissen (doch ohne Akzent!). Die anderen Instrumenten folgen quasi legato zu Ob. d'am., Cor., Trbn., so, daß keine Zäsur entsteht. Die einsetzenden Instrumente (Fl., Clar., Clar. basso, Streicher) sollen dynamisch vollkommen ausbalanciert sein: *ppp* gleich in allen Instrumenten.

\*) Ob. d'am., Cor., Trbn. end suddenly, as though torn off (but without any accentuation!). The other instruments follow Ob. d'am., Cor. and Trbn. quasi legato, in such a way that no caesura occurs. The instruments entering (Fl., Clar., Clar. basso, strings) must be absolutely balanced in their dynamics; *ppp* is equal in all instruments.

Q

4  $\text{♩} = 60$ 

4a tempo (Tempo primo)

\*) R

♩ = 86-92  
più mosso

Fl. *ppp* *dolciss.* *poco cresc. espr. (poco vibr.)* *mp sub. p* *sub. ff, con fuoco* *stets äußerst intensiv always with great intensity*

Ob. *(unmerklich nachatmen) (breathe imperceptibly where necessary)* *sub. ff, con fuoco* *stets äußerst intensiv always with great intensity*

Cl. *sub. ff, con fuoco* *stets äußerst intensiv always with great intensity*

Cl. basso *sub. ff, con fuoco* *stets äußerst intensiv always with great intensity* *p ten, espr.*

Cor. *ppp* *dolciss.* *poco cresc., espr.* *mp sub. ten. p* *sempre p*

Trbn. *(b3)* *p ten, espr.*

Org. (Arm.)

Pf. *sub. sff*

Vn. 1 *ord.* *sub. ff, con fuoco* *stets äußerst intensiv always with great intensity* *(bei langen Noten stets ad lib. mehrmals Bogenwechsel) (for long notes always change bow several times ad lib.)*

Vn. 2 *ord.* *sub. ff, con fuoco* *stets äußerst intensiv always with great intensity* *(bei langen Noten stets ad lib. mehrmals Bogenwechsel) (for long notes always change bow several times ad lib.)*

Vla. *ord.* *(sempre pp)* *ff ten.*

Vc. *arm. ord. I.* *pp ten* *arm. ord. suono reale II. 0.3 0.1* *(ord.) v* *p ten, espr.*

Cb. *pp ten.* *sempre pp*

\*) Anmerkung für den Dirigenten: Von R bis W: die tiefen Instrumente sollen stets gut hörbar sein, trotz ihres *p* und trotz des *ff* der hohen Instrumente.

\*\*) Bläser: Die kurzen Töne stets zerhackt, molto marcato, non legato spielen – jeden Ton so hart wie möglich, gleichmäßig akzentuieren.

\*\*\*) Streicher: Die kurzen Töne stets molto marcato, non legato spielen (doch mit viel Bogen) und stark akzentuieren (gleichmäßig).

\*) Conductor: from R to W the lower instruments must be clearly audible at all times, despite their *p* and despite the *ff* in the upper instruments.

\*\*) Winds: always play the short tones "hacked", molto marcato, non legato – each tone as hard as possible, with equal accentuation.

\*\*\*) Strings: always play the short tones molto marcato, non legato (but with lots of bow) and strongly accentuated (even).

41 42 43

Fl. *sempre ff, con fuoco* *sim.*

Ob. *sempre ff, con fuoco* *sim.*

Cl. *sempre ff, con fuoco* *sim.*

Cl. basso

Cor. *senza sord.*  
*morendo al niente*  
*p ten., espr.*

Trbn. *ten., espr.* *ten., espr.*

Org. (Arm.)

Pf. *sff* *sff*

Vn. 1 *sempre ff, con fuoco* *sim.*

Vn. 2 *sempre ff, con fuoco* *sim.*  
*stets äußerst intensiv*  
*always with great intensity*

Vla. *ff ten.* *sff*

Vc. *potriss. cresc. - - - mf* *sub. p espr.* *morendo al niente*

Cb. (suono reale) *(ord.)*  
*p ten., espr.*

Detailed description: This page of a musical score covers measures 41, 42, and 43. The woodwind section (Flute, Oboe, Clarinet) plays a rhythmic, melodic line with accents and slurs, marked 'sempre ff, con fuoco' and 'sim.'. The brass section (Trumpet, Trombone) plays a sustained line with 'ten., espr.' markings. The strings (Violin 1, Violin 2, Viola, Violoncello) play a similar rhythmic pattern, with Violin 2 marked 'stets äußerst intensiv' and 'always with great intensity'. The piano part features chords and arpeggiated figures, marked 'sff'. The double bass part includes a 'suono reale' (real sound) effect and a 'morendo al niente' (fading to nothing) instruction. The score is written in a key with one flat and a 4/4 time signature.

S

44 45 46 47

Fl. *ten.* *sim.* *ten.*

Ob. *ten.* *sim.* *ten.*

Cl. *ten.* *sim.* *ten.*

Cl. basso *morendo al niente* *p ten, espr.*

Cor.

Trbn. *morendo al niente*

Org. (Arm.)

Pf. *sf* *sf* *sf* *sf*

Vn. 1 *ten, viel Bogen* *lots of bow* *sim.* *ten, viel Bogen* *lots of bow*

Vn. 2 *ten, viel Bogen* *lots of bow* *sim.* *ten, viel Bogen* *lots of bow*

Vla. *ff ten.* *ff ten.* *sf* *ff* *(bei langen Noten stets ad lib. mehrmals Bogenwechsel)* *ten. wechsel!* *(for long notes always change bow several times ad lib.)*

Vc. *p ten, espr.*

Cb.

48 49 50

Fl. *morendo al niente* *p ten., espr.* *cresc. poco*

Ob. *morendo al niente*

Cl. *morendo al niente*

Cl. basso *morendo al niente*

Cor. *morendo al niente*

Trbn. *p ten., espr.* *cresc. poco - -*

Org. (Arm.)

Pf. *ff* *ff* *ff*

Vn. 1 *morendo al niente*

Vn. 2 *morendo al niente*

Vla. *ff* *con fuoco* *\*) ff tutta la forza*

Vc. *cresc. poco, espr. sub. mf p* *morendo al niente*

Cb. *morendo al niente*

\*) Siehe Fußnote\*\*\*) Seite 46

\*) See footnote\*\*\*) , p. 46

51

52

*sempre con fuoco, tutta la forza*

*sempre con fuoco, tutta la forza*

*sempre con fuoco, tutta la forza*

*f sub. ten., espr. p*

*morendo al niente*

*mf sub. ten., espr. p*

*morendo al niente*

*Org. (Arm)*

*martellato sempre, stets sehr hart always very hard*

*con fuoco, tutta la forza*

*sim. ff*

*sempre con fuoco, tutta la forza*

*sempre con fuoco, tutta la forza*

*ff sim.*

*ff sim.*

*sim. sim.*

*p ten., espr. cresc. - - - f sub ten. p*

*cresc. poco a poco*

53 54

Fl.

Ob.

Cl.

Cl. basso

Cor.

Trbn.

Org. (Arm)

Pf.

Vn. 1

Vn. 2

Vla.

Vc.

Cb.

*p ten., espr.*

*sim. ff*

*ff sim.*

*sim., sempre ff*

*sim.*

*sim.*

*- - - ff sub. p ten., espr.*

*morendo al niente*



55 56

Fl.

Ob.

Cl.

Cl. basso

Cor.

Trbn.

Org. (Arm.)

Pf.

Vn. 1

Vn. 2

Vla.

Vcl.

Cb.

*morendo al niente*

*p ten, espr. cresc. poco a poco*

*sim.*

*sim.*

*sim.*

*p cresc. - - - - f sub. p ten, espr.*

U

57

58

Fl.

Ob.

Cl.

Cl. basso

Cor.

Trbn.

Org. (Arm.)

Pf.

Vn. 1

Vn. 2

Vla.

Vc.

Cb.

*p ten., espr.* *cresc. poco a poco* *ff sub. p ten., espr*

*p ten., espr* *cresc.*

*f sub. p ten. espr.* *morendo al niente*

*sim.*

*morendo al niente* *ff con fuoco, tutta la forza*

*morendo al niente* *p ten., espr.* *Cl.*

V

allargando

59

60

Fl.

Ob.

Cl.

Cl. basso

Cor.

Trbn.

Org. (Arm.)

PF.

Vn. 1

Vn. 2

Vla.

Vc.

Cb.

*morendo al niente*

*f sub. p ten.*

*p espr. f sub. p ten. espr.*

*(cresc.) ff sub. p ten. espr.*

*ff sim. p ten., espr.*

♩ = 72 (allarg.) - - - - - ♩ = 60 (allarg.) - - - - -

(61) (62)

Fl. *dim. poco a poco*

Ob.

Cl. *f*

Cl. basso *p ten., espr.*

Cor. *dim.*

Trbn. *morendo al niente*

Org. (Arm.)

Pf.

Vn. 1 *dim. poco a poco*

Vn. 2 *dim. poco a poco*

Vla. *dim. poco a poco*

Vç. *dim. poco a poco*

Cb. *morendo al niente*

*(unmerklich nach -  
atmen ad lib.)  
(breathe imperceptibly  
ad lib.)*

meno mosso

63 64 65

Fl. *mf* <sup>3</sup> - - - (*dim.*) - - - *mp* - - - (*dim.*) - - - *p* - - - (*dim.*) - - -

Ob.

Cl. *f* <sup>sub.</sup> *p* *morendo al niente* <sup>sub.</sup> *mp*

Cl. basso *dim.* - - - - - *pp ten.* (*unmerklich nachatmen ad lib.*)  
(*breathe imperceptibly ad lib.*)

Cor. *pp*

Trbn.

Org. (Arm.)

Pf.

Vn. 1 *mf* <sup>3</sup> - - - (*dim.*) - - - *mp* - - - (*dim.*) - - - *p* - - - (*dim.*) - - -

Vn. 2 *mf* <sup>3</sup> - - - (*dim.*) - - - *mp* - - - (*dim.*) - - - *p* - - - (*dim.*) - - -

Vla. *mf* <sup>3</sup> - - - (*dim.*) - - - *mp* - - - (*dim.*) - - - *p* - - - (*dim.*) - - -

Vc. *mf* <sup>3</sup> - - - (*dim.*) - - - *mp* - - - (*dim.*) - - - *p* - - - (*dim.*) - - -

Cb. *p ten., espr.* *cresc.* - - - *mf sub.* *p ten.*

66 67 68

Fl. *pp*

Ob.

Cl. *p* *pp* *poco cresc.* *p* *sub. pp* *morendo al niente*

Cl. basso

Cor. *morendo al niente*

Trbn. *pp ten.*

Org. (Arm.)

Pf.

Vn. 1 *pp*

Vn. 2 *pp*

Vla. *pp*

Vc. *pp*

Cb. *morendo al niente* *sul pont.* *pp ten.*



4 subito ♩ = 156-160  
8 Presto possibile

3  
8  
71

2  
8  
72

69 70 71 72

Fl.

Ob.

Cl. *ppp ten.*

Cl. *unmerklich nachatmen ad lib. breathe imperceptibly ad lib.*

basso *unmerklich nachatmen ad lib. breathe imperceptibly ad lib.*

Cor.

Trbn. *unmerklich nachatmen ad lib. breathe imperceptibly ad lib.*

Org. (Arm.)

Pf.

Vn. 1 *sul pont. punta d'arco* *mf* *sub. ord.* *sub. pp*

Vn. 2 *sul pont. punta d'arco* *mf* *sub. ord.* *sub. pp*

Vla. *sul pont. punta d'arco* *mf* *sub. ord.* *sub. pp*

Vc. *sul pont. punta d'arco* *mf* *sub. ord.* *sub. pp*

Cb. *sub. ord.* *sub. pp*

\*) Streicher: Dynamik: *mf* sul ponticello klingt wie *ppp*! und nur etwas lauter als die Bläser und der Cb. Geigen nicht lauter spielen als Vla. und Vc. Alle Töne ausgleichen: das h" der Geigen soll nicht herausstechen. (h" = stets *pp*)

\*) Strings: dynamics: *mf* sul ponticello sounds like *ppp*! and just a little louder than the winds and the double bass. Violins must not play louder than Vla. and Vc. All the tones must be equal; the violins' b" must not stand out. (b" = always *pp*)

**Y** subito: **Z** \*) **ca. 7"** **ca. 5"** **ca. 5"** **ca. 5"**

(73) **senza tempo, ca 10"** (74) (75) (76) (77)

Fl. *ohne Zäsur fortsetzen (Quasi legato)*  
continue without caesura (quasi legato) *pp ten.* *attak imperceptibly*

Ob. *hier nicht nachatmen! (legato zum nächsten Takt)*  
don't breathe again here! (legato to next bar)

Cl. *hier nicht nachatmen! (legato zum nächsten Takt)*  
don't breathe again here! (legato to next bar) *pp ten.* *pp ten.*

Cl. basso *pp ten.* *pp ten.*

Cor. *hier nicht mehr nachatmen!*  
don't breathe again here!

Trbn.

Org. (Arm.) *transparente Klangfarbe, ohne Zungen, ad lib., 16' + 8' + 4'*  
transparent tone colour, without reeds, ad lib., 16' + 8' + 4'

Cel. *Celesta*  
*(klingt eine Oktave höher)*  
(sounds an octave higher) *pp*

Vn. 1 *ten.* *pp ten.*

Vn. 2 *ten.* *pp ten.*

Vla. *ten.* *pp ten.*

Vc. *ten.* *pp ten.* *pp* *morendo al niente*

Cb. *ten.* *pp ten.* *pp ten.*

\*) Dynamische Balance: *pp* gleich in allen Instrumenten (bis zum Schluß). Clar. basso nicht zu leise!

\*) Dynamic balance: *pp* equal in all instruments (to the end). Clar. basso not too soft!



**AA**

4  $\text{♩} = 60$

4 Tempo primo

rallentando - - - -

80

81

78 *unmerklich einsetzen*  
*attack imperceptibly*

*pp sempre*

79

80 *lunga*

81 *lunga*

*pp sempre*

*unmerklich einsetzen*  
*attack imperceptibly*

5

*pp sempre*

*Cl. basso kann ad lib. nachatmen (unmerklich) nach dem Einsatz a' der Cl.*  
*B. cl. can breathe imperceptibly ad lib. after the entry of Cl. a'.*

*pp*

*ppp*

*Cl. basso muta*  
*in Clarinetto*

*pp sempre*

*ppp*

*pp sempre*

*ppp*

*pp sempre*

*ppp*

*attacca*  
*ca. 6'30"*

Für Friedrich Cerha

III

4/4 **Movimento preciso e meccanico**

4 (♩ = 60)

In den Blas- und Tasteninstrumenten stets staccatissimo leggero, in den Streichern pizzicato - alles sehr deutlich artikulieren (niemals Flatterzunge!) Stets sehr gleichmäßig spielen: Keine Taktmetrik gelten lassen.  
Wind and keyboard instruments: always staccatissimo, <sup>1</sup>leggero. Strings: pizz. Articulate everything very clearly (never flutter-tonguing!) Always play very <sup>2</sup>evenly; do not observe metrical bar subdivisions.

1

Fl. *sfpp* *sfpp* *sfpp* *sfpp* *sfpp*

Ob. *sfpp* *sfpp* *sfpp* *sfpp*

Cl. 1 *sfpp* *sfpp* *sfpp* *sfpp*

Cl. 2 Clarinetto 2 *sfpp* *sfpp* *sfpp* *sfpp*

Cor. *con sord.* *sfpp* *sfpp* *sfpp*

Trbn. *con sord.* *sfpp* *sfpp* *sfpp*

Clavi-cemb.

Pf. (+ Cel.) *Pianoforte* *sf*

Vn. 1

Vn. 2 *Bogen weg. Die pizzicati werden mit freier Hand gespielt.*

Vla. *Put the bow down; the pizz notes are to be played with a free hand.*

Vc.

Cb. *mettere sord.*

3 4

Fl. *sfpp* *sfpp* *sfpp*

Ob. *sfpp*

Cl. 1 *sfpp* *sfpp*

Cl. 2 *sfpp* *sfpp*

Cor. *sfpp* *sfpp*

Trbn. *sfpp* *sfpp* *sfpp*

Clavi-  
cemb.

Pf. *pp secco (stets ohne Pedal)* *sfpp* *sfpp*  
(always without pedal)

Vn. 1

Vn. 2

Vla

Vc.

Cb

A

5

Fl. *sfpp*

Ob. *sfpp*

Cl. 1 *sfpp*

Cl. 2 *sfpp*

Cor. *sfpp*

Trbn. *sfpp*

Clavicemb. *nur 8' in beiden Manualen  
only 8' in both manuals*

Pf. *sfpp*

Vn. 1 *pizz. sempre f p*

Vn. 2 *pizz. sempre f p*

Vla. *pizz. sempre f p*

Vc. *pizz. sempre f p*

Cb.





rallentando al  $\frac{3}{4}$  ♩ = 40

9 unmerklich einsetzen  
attack imperceptibly

10

11

Fl. *ppp ten.*

Ob.

Cl. 1 unmerklich einsetzen  
attack imperceptibly

Cl. 2 *ppp ten.*

Cor.

Trbn.

Clavi-  
cemb.

Pf.

Vn. 1

Vn. 2 *f p pp*

Vla. *f p pp*

Vc. *pp*

Cb. (suono reale)

Takt 12 sofort an-  
schließen (keine Zäsur)  
Bar 12 follows imme-  
diately (no caesura)

Takt 12 sofort an-  
schließen (keine Zäsur)  
Bar 12 follows imme-  
diately (no caesura)

Takt 12 sofort an-  
schließen (keine Zäsur)  
Bar 12 follows imme-  
diately (no caesura)

SOFORT ANCHLIESSEN / CONNECT (NO CAESURA)  
(OHNE ZÄSÜR:)

**C** senza tempo ca. 7"

12

Fl. *sim., sempre staccatissimo*

Ob. *pp* *sim., sempre staccatissimo*

Cl. 1 *pp* *sim., sempre staccatissimo*

Cl. 2 *pp* *sim., sempre staccatissimo*

Cor. *pp* *sim., sempre staccatissimo*

Trbn. *pp* *sim., sempre staccatissimo*

Claviceemb. *8' + 4'* *sim.*

Pf. *p* *(sempre staccatissimo) secco* *sim.*

Vn. 1 *p* *sim.*


Vn. 2 *p* *sim.*


Vla. *p* *sim.*

Vc. *p* *sim.*

Cb. *via sord.*

Bogen weg. (Die folgenden pizzicati werden mit freier Hand gespielt.)  
Put the bow down (pizzicatos to be played with free hand)

\*  = Tonrepetition mäßig schnell, staccatissimo leggero bzw. pizz., sehr deutlich artikuliert: keine Flatterzunge, sondern stets distinkte Schläge in den Einzelstimmen (im Zusammenwirken der Stimmen entsteht ein „granuliertes“ Kontinuum). Die Anzahl der Notenhälsen in der Notation ist als Symbol gemeint und ist nicht identisch mit der Anzahl der gespielten Töne: Die Dichte der Tonrepetition ist individuell für jedes Instrument. Bestimmt wird (vom Dirigenten) die Dauer der Sukzession während die Anzahl der Töne innerhalb der gegebenen Zeitdauer unbestimmt ist. Die selbe Tonhöhe wird wiederholt, bis eine neue Tonhöhenangabe erfolgt. Atmen: wo nötig, die Tonsukzession (so kurz wie möglich) unterbrechen, nach Atmen sofort und unmerklich wieder einsetzen. Kein gleichzeitiges Atmen von zwei oder mehr Bläsern! IN ALLEN INSTRUMENTEN: Dynamik ausgleichen (kein Instrument hebt sich hervor), sehr gleichmäßig spielen.

\*  = repeated notes, medium fast, staccatissimo leggero (pizz. in strings), very distinctly articulated; no flutter-tonguing, but always distinct strokes in the individual parts (the concurrence of the parts creates a "granulated" continuum). The number of stems in the notation is intended symbolically, and is not identical to the number of tones actually played; the density of tone repetitions will be different in each instrument. The duration of the succession is determined (by the conductor) while the number of tones within the given duration is indeterminate. The same pitch is repeated until a new pitch indication occurs. Breathing: when breath is needed, break the succession of tones (for as short a time as possible); after breathing, attack immediately and imperceptibly. No simultaneous breathing of two or more winds! ALL INSTRUMENTS: adjust dynamics (no instrument must stand out); play very evenly.



I Cl. 1 ca. 2"  
 II Pf., Vn. 1 ca. 1,5"  
 III Clavicemb., Vn. 2 ca. 1"  
 V Pf., Vc. ca. 1"  
 I Cl. 2 ca. 1,5"

13      14      15      16      17

Fl. *sim.*  
 Ob. *sim.*  
 Cl. 1 *sim.*  
 Cl. 2 *sim.*  
 Cor. *sim.*  
 Trbn. *sim.*  
 Clavicemb. *sim.*  
 Pf. *sim.*  
 Vn. 1 *sim.* *pizz. gliss.*  
 Vn. 2 *sim.* *pizz. gliss.*  
 Vla. *sim.* *pizz. gliss.*  
 Vc. *sim.* *pizz. gliss.*

\*) Die römischen Ziffern sind ein Orientierungsmittel für die „senza tempo“-Takte. Bei jedem Taktschlag der rechten Hand gibt der Dirigent ein Zeichen mit der linken Hand, indem er die Finger zeigt: I = Daumen, II = Daumen + Zeigefinger, III = Daumen + Zeige + Ringfinger, V = die ganze Hand. In den oberen Quadranten sind die Instrumente angegeben, die beim jeweiligen Zeichen die Tonhöhe ändern.

\*) The Roman numerals are a means of orientation for the "senza tempo" bars. With each beat of his right hand, the conductor gives a signal by showing the fingers of his left hand: I = thumb; II = thumb + index finger; III = thumb + index finger + ring finger; V = the whole hand. Next to the arrows at the top of the page are shown the instruments which change pitch at each signal.

II  
Cor.  
Vn. 1, Vla.  
ca. 2'

III  
Vn. 1, 2.  
Vc.  
ca. 1"

V  
Cl. 1  
Vla.  
ca. 1,5"

I  
Cor.  
Vn. 1, Vc.  
ca. 1,5"

II  
Cl. 1  
Vn. 1, Vla.  
ca. 1"

18 19 20 21 22

Fl. *sim.*

Ob. *sim.*

Cl. 1 *sim.*

Cl. 2 *sim.*

Cor. *sim.*

Trbn. *sim.*

Clavice mb. *sim.*

Pf. *sim.*

Vn. 1 *sim., pizz. gliss.*

Vn. 2 *sim., pizz. gliss.*

Vla. *sim., pizz. gliss.*

Vc. *sim., pizz. gliss.*

II III V I II

III  
Cor.,  
Vn. 1, 2, Vla.  
ca. 2"  
23

V  
Clavic.,  
Pf., Vn. 1  
ca. 1,5"  
24

I  
Cl. 1, 2,  
Clavic.,  
Pf., Vn. 1, Vla.  
ca. 1"  
25

II  
Cor., Clavic.  
Vn. 1, Vla., Vc.  
ca. 2"  
26

III  
Cor., Clavic.  
Pf., Vn. 2  
Vla., Vc.  
ca. 1"  
27

The musical score is arranged in a system with the following parts from top to bottom:

- Fl.**: Flute, starting with a *sim.* marking.
- Ob.**: Oboe, starting with a *sim.* marking.
- Cl. 1**: Clarinet 1, starting with a *sim.* marking.
- Cl. 2**: Clarinet 2, starting with a *sim.* marking.
- Cor.**: Cor Anglais, starting with a *sim.* marking.
- Trbn.**: Trumpets, starting with a *sim.* marking.
- Clavicemb.**: Clavichord/Cembalo, starting with a *sim.* marking.
- Pf.**: Piano, starting with a *sim.* marking.
- Vn. 1**: Violin 1, starting with a *sim., pizz. gliss.* marking.
- Vn. 2**: Violin 2, starting with a *sim.* marking.
- Vla.**: Viola, starting with a *sim., pizz. gliss.* marking.
- Vc.**: Violoncello, starting with a *(sim.)* marking.

Vertical dashed lines indicate the start of five sections, labeled III, V, I, II, and III at the top. Arrows point down from these section labels to the corresponding measures in each instrument's staff. The score includes various musical notations such as slurs, accents, and dynamic markings like *sim.* (sforzando) and *pizz. gliss.* (pizzicato glissando).

V  
Cl. 1, Clavic.  
Pf., Vn. 1, 2.  
Vla., Vc.

ca. 2"  
28

I  
Fl., Cl. 1  
Cor., Pf.,  
Vn. 1, 2, Vla., Vc.

ca. 1.5"  
29

II  
Fl., Ob.,  
Clavic., Pf.,  
Vn. 2, Vla.

ca. 1"  
30

III  
Cl. 1, 2,  
Pf., Vn. 2

ca. 2"  
31

The musical score is arranged in a system with the following instruments from top to bottom: Flute (Fl.), Oboe (Ob.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Cor Anglais (Cor.), Trumpet (Trbn.), Clavichord (Clavicemb.), Piano (Pf.), Violin 1 (Vn. 1), Violin 2 (Vn. 2), Viola (Vla.), and Violoncello (Vc.).

Four vertical dashed lines mark sections V, I, II, and III. Section V is at measure 28, I at 29, II at 30, and III at 31. Above the staves, there are performance markings: *sim.* (sustained) and *pizz. gliss.* (pizzicato glissando). Section V includes markings for Cl. 1, Cl. 2, Clavicemb., Pf., Vn. 1, Vn. 2, Vla., and Vc. Section I includes markings for Fl., Cl. 1, Cor., Vn. 1, 2, Vla., and Vc. Section II includes markings for Fl., Ob., Clavicemb., Pf., Vn. 2, and Vla. Section III includes markings for Cl. 1, 2, Pf., and Vn. 2.

**E**

**3/4** a tempo (♩ = 60) (nur Cb.)  
(only Cb.)

**2/4** (auch Vc.)  
(also Vc.)

**3/4** (sämtliche Streicher)  
(all strings)

**2/4**

**32** (Die Übrigen: senza tempo, colla parte)  
(The others: senza tempo, colla parte)

**33** (Tonhöhenänderungen colla parte)  
(pitch changes colla parte)

**34**

Fl. *sim.*

Ob. *sim.*

Cl. 1 *sim.*

Cl. 2 *sim.* (Tonhöhenänderungen colla parte) (pitch changes colla parte)

Cor. *sim.*

Trbn. *sim.* (colla parte) langsames staccato - glissando slow staccato - glissando

Clavi-cemb. *sim.* (Tonhöhenänderungen colla parte) (pitch changes colla parte) *dim. poco a poco* (aufhören colla parte) (finish colla parte)

Pf. *sim.* (Tonhöhenänderungen colla parte) (pitch changes colla parte) *sim.*

Vn. 1 *sim.* (aufhören colla parte) (finish colla parte) **♩ = 60** **3/4** (pizz.) sul pont., in rilievo *sub. ff* (sempre III)

Vn. 2 *sim.* (aufhören colla parte) (finish colla parte) **♩ = 60** (pizz.) sul pont., in rilievo *sub. ff*

Vla. *sim.* (Tonhöhenänderung colla parte) (pitch changes colla parte) pizz. gliss. (aufhören colla parte) (finish colla parte) **♩ = 60** (pizz.) sul pont., in rilievo *sub. ff*

Vc. *sim.* (aufhören colla parte) (finish colla parte) **♩ = 60** (pizz.) sul pont., in rilievo *sub. ff* stark gerissen (Cello mindestens so laut wie Kontrabass) *sub. ff* vigorously "torn" (Cello at least as loud as double bass)

Cb. **♩ = 60** **3/4** senza sord. pizz., sul pont., in rilievo *sub. ff*

\*) Nur einmal anzupfen (die Note in Klammer ergänzt den Rhythmus: die pizzicati sind in der Sukzession gleich).

\*) Pluck only once (the note in brackets fills out the rhythm; the pizzicatos are all of the same length).

**F**  
**2** più mosso  
**4** (♩ = 72)  
 (35) (Vn.1, Vc., Cb.)

**3** meno mosso  
**4** (♩ = 56)  
 (36) (Vn.1, Vc.)

**2** tempo primo  
**4** (♩ = 60)  
 (37) (Vn. 2)

Fl. *dim. poco a poco* - - - *sim.* (Tonhöhenänderungen colla parte) (pitch changes colla parte)

Ob. *dim. poco a poco* - - - *sim.* (Tonhöhenänderungen colla parte) (pitch changes colla parte)

Cl. 1 *dim. poco a poco* - - - *sim.*

Cl. 2 *dim. poco a poco* - - - *sim.* (Tonhöhenänderungen colla parte) (pitch changes colla parte)

Cor. *dim. poco a poco* - - - *sim.* (aufhören colla parte) (finish colla parte)

Trbn. *(dim.)* - - - *morendo al niente*

Clavi-cemb.

Pf. *dim. poco a poco* - - - *sim.* *morendo al niente*

Vn. 1 **2** ♩ = 72 **3** ♩ = 56 *fff* „gerissen“ „torn“ *(pizz.) ord.* *ff* „gerissen“ „torn“ *2* *sempre* ♩ = 60 *(pizz.) ord.*

Vn. 2 *ff* „gerissen“ „torn“ *2* *sempre* ♩ = 60 *(pizz.) ord.*

Vla. *ff* *sempre*

Vc. **2** ♩ = 72 **3** ♩ = 56 *ff* *sempre* *(ord.) 3* *ff* *sempre* *IV.* *ff* *sempre* *ff* *sempre*

Cb. *ff* *sempre*

**\*\*)** Bleibt ♩ = 60, ohne Rücksicht auf den Taktschlag  
 Remains ♩ = 60, regardless of beat

**\*\*)** Bleibt ♩ = 56, ohne Rücksicht auf den Taktschlag  
 Remains ♩ = 56, regardless of beat

**\*\*)** Bleibt ♩ = 56, ohne Rücksicht auf den Taktschlag  
 Remains ♩ = 56, regardless of beat

**\*\*)** Bleibt ♩ = 72, ohne Rücksicht auf den Taktschlag  
 Remains ♩ = 72, regardless of beat

\* ) ♩ = „Bartók - pizz“ (Saite anheben und gegen das Griffbrett schnellen lassen).

\* ) ♩ = „Bartók pizz.“ (lift the string and let it snap against the fingerboard).

\*\* ) Der Dirigent gibt jeweils das neue Tempo an. Die Spieler, für die das Beibehalten des alten Tempos gilt, richten sich nicht nach dem Taktschlag, und lassen sich auch von den übrigen Spielern nicht beeinflussen: sie verharren fest auf ihr altes Tempo bis ihre jeweilige Tonsukzession zu Ende ist. Die darauf folgende Pause (in Klammern, mit Fermate) hat keine definierte Dauer: sie deutet das Abwarten des nächsten Taktanfangs an, wo der Spieler zum Taktschlag des Dirigenten zurückfindet.

\*\* ) The conductor indicates each new tempo. The players who are to retain the old tempo do not conform to the conductor's beat; nor are they to let themselves be influenced by the other players; they keep strictly to their old tempo until their succession of tones is finished. The rest that follows (in brackets, with fermata) has no defined duration; it indicates that the player has to wait until the beginning of the next bar, at which point he again observes the conductor's beat.

# 4<sup>G</sup>

## 4 poco più mosso

(♩ = 66)  
(Clavic., Pf., Vla.)

39

Fl. *sim.* *(aufhören colla parte)* (finish colla parte) *morendo al niente* *muta in Piccolo*

Ob. *sim.* *(dim.)* *(aufhören colla parte)* (finish colla parte) *morendo al niente*

Cl. 1 *sim.* *(dim.)* *sim.* *(aufhören colla parte)* (finish colla parte)

Cl. 2 *(dim.)* *sim.* *(aufhören colla parte)* (finish colla parte) *morendo al niente*

Cor. *(dim.)* *sim.* *(aufhören colla parte)* (finish colla parte) *morendo al niente*

Trbn.

Clavi-cemb.  $\frac{4}{4}$  ♩ = 66  
16' + 8' + 4'

Pf.  $\frac{4}{4}$  ♩ = 66  
*staccatissimo* *molto secco* *mf*

Vn. 1 *mettere sord.*

Vn. 2 *mettere sord.*

\*\*\*) *Bleibt ♩ = 60, ohne Rücksicht auf den Taktschlag*  
*Remains ♩ = 60, regardless of beat*

Vla.  $\frac{4}{4}$  ♩ = 66 \*  
(ord.) *ff sempre*

Vc. *mettere sord.*

Cb.

\*) Siehe Fußnote\*) Seite 73

\*) See footnote\*), p. 73

\*\*) Siehe Fußnote\*\*) Seite 73

\*\*) See footnote\*\*), p. 73

3  
4  
40

Picc.

Ob.

Cl. 1 *sim.* (aufhören colla parte)  
(finish colla parte)  
(diri.) morendo al niente

Cl. 2

Cor.

Trbn.

Clavi-  
cemb.

Pf.

*Zu den Streichern ohne Zäsur  
anschießen.  
Connect the strings without a caesura*

*Zu den Streichern ohne Zäsur  
anschießen.  
Connect the strings without a caesura*

Vn. 1

Vn. 2 *mettere sord.*

Vla. *mettere sord.*

Vc.

Cb.



SOFORT ANSCHLIESSEN: / CONNECT WITHOUT A CAESURA:

**H**

41 senza tempo, ca. 9"

4  
4

Picc.

Ob.

Cl. 1

Cl. 2

Cor.

Trbn.

Clavi-  
cemb.

Pf.

con sord.  
(pizz.) arpeggiato, rauf und runter alternierend (↑↓), sul tasto, so schnell wie möglich (Anzahl der Arpeggien frei)  
*pizz. arpeggiando, alternating up and down (↑↓) sul tasto, as rapidly as possible (number of arpeggios ad lib.)*

Vn. 1  
*pp*  
(sempre) Langsames pizz.-gliss. des mittleren Tones (II.)  
Slow pizz.-gliss. of middle note (II.)

con sord.  
(pizz.) arpeggiato, rauf und runter alternierend (↑↓), sul tasto, so schnell wie möglich (Anzahl der Arpeggien frei)  
*pizz. arpeggiando, alternating up and down (↑↓) sul tasto, as rapidly as possible (number of arpeggios ad lib.)*

Vn. 2  
*pp*  
(sempre) Langsames pizz.-gliss. des mittleren Tones (III.)  
Slow pizz.-gliss. of middle note (III.)

con sord.  
(pizz.) arpeggiato, rauf und runter alternierend (↑↓), sul tasto, so schnell wie möglich (Anzahl der Arpeggien frei)  
*pizz. arpeggiando, alternating up and down (↑↓) sul tasto, as rapidly as possible (number of arpeggios ad lib.)*

Vla.  
*pp*  
(sempre) Langsames pizz.-gliss. des mittleren Tones (III.)  
Slow pizz.-gliss. of middle note (III.)

con sord.  
(pizz.) arpeggiato, rauf und runter alternierend (↑↓), sul tasto, so schnell wie möglich (Anzahl der Arpeggien frei)  
*pizz. arpeggiando, alternating up and down (↑↓) sul tasto, as rapidly as possible (number of arpeggios ad lib.)*

Vc.  
*pp*  
(sempre) Langsames pizz.-gliss. des mittleren Tones (II.)  
Slow pizz.-gliss. of middle note (II.)

Cb.

I

4/4 tempo primo

♩ = 60

43

(42) (Vn. 1, 2, Vla., Vc. bleiben senza tempo) / (Vn. 1, 2, Vla., Vc. remain senza tempo)

Picc. \_\_\_\_\_

Ob. \_\_\_\_\_

Cl. 1 \_\_\_\_\_

Cl. 2 \_\_\_\_\_

Cor. *senza sord.*  
*staccatissimo possibile (äußerst kurz und deutlich)*  
*(extremely short and distinct)*

Trbn. *(sempre con sord.)*  
*staccatissimo possibile (äußerst kurz und deutlich)*  
*(extremely short and distinct)*

Clavi cemb. \_\_\_\_\_

Pf. *staccatissimo molto secco (äußerst kurz und deutlich)*  
*(extremely short and distinct)*

Vn. 1 *(die Töne e, dis, d bleiben)*  
*sim. (the notes e, d#, d remain)*

Vn. 2 *sim. (die Töne a, gis, g bleiben)*  
*(the notes a, g#, g remain)*

Vla. *sim. (die Töne d, cis, c bleiben)*  
*(the notes d, c#, c remain)*

Vc. *sim. (die Töne a, dis, g bleiben)*  
*(the notes a, d#, g remain)*

Cb. *(pizz.) sul pont.*

\*) Dynamik ausgleichen: *p* gleich in Cor., Trbn., Pf., Cb.

\*) Adjust dynamics: *p* is equal in Cor., Trbn., Pf., Cb.

2  
4  
45

4  
4

44

Picc.

Ob.

Cl. 1

Cl. 2

Cor.

Trbn.

Clavi-  
cemb.

Pf.

Vn. 1

Vn. 2

Vla.

Vc.

Cb.

5

**J**  
 4 Subito: più mosso (♩ = 80)  
 (Picc., Ob., Cl. 1, Cl. 2, Clavic.)

**K** rallentando (Ob., Cl. 1, Clavic.)

46 Flauto Piccolo (äußerst kurz und spitz) (extremely short and pointed) (47)  
*staccatissimo, stridente*  
 sub. *ff* (sempre)

Ob. (äußerst kurz und spitz) (extremely short and pointed)  
*staccatissimo, stridente*  
 sub. *ff* (sempre)

Cl. 1 (äußerst kurz und spitz) (extremely short and pointed)  
*staccatissimo, stridente*  
 sub. *ff* (sempre)

Cl. 2 (äußerst kurz und spitz) (extremely short and pointed)  
*staccatissimo, stridente*  
 sub. *ff* (sempre)

Cl. 2 bleibt ♩ = 80 ohne Rücksicht auf den Taktschlag \*)  
 Remains ♩ = 80, regardless of beat \*

Cor. Bleibt ♩ = 60 ohne Rücksicht auf den Taktschlag \*)  
 Remains ♩ = 60, regardless of beat  
 (p) sempre

Trbn. Bleibt ♩ = 60 ohne Rücksicht auf den Taktschlag \*)  
 Remains ♩ = 60, regardless of beat  
 (p) sempre

Clavicemb. Pf.: Bleibt ♩ = 60 ohne Rücksicht auf den Taktschlag \*)  
 Remains ♩ = 60, regardless of beat  
 (äußerst kurz und spitz) (extremely short and pointed)  
 r. H. sub. *ff* (sempre)

Vn. 1 *sim.*  
 (pp) sempre

Vn. 2 *sim.*  
 (pp) sempre

Vla. *sim.*  
 (pp) sempre

Vc. *sim.*  
 (pp) sempre

Cb. Bleibt ♩ = 60 ohne Rücksicht auf den Taktschlag \*)  
 Remains ♩ = 60, regardless of beat  
 (p) sempre

\*) Siehe Fußnote\*\*) Seite 73

\*) See footnote\*\*), p. 73



♩ = 60 (tempo primò)

rallentando

(49)

(50)

(51)

Picc. bleibt stets ♩ = 80 \*)  
remains at constant ♩ = 80 \*)

(Ob., Cl. 1, Clavic., Vn. 1, 2)

(Ob., Cl. 1, Clavic.)

Picc. 
  
 Ob. 
  
 Cl. 1 
  
 Cl. 2 
  
 Cl. 2 bleibt stets ♩ = 80 \*)  
 remains at constant ♩ = 80 \*)
   
 Cor. 
  
 Cor. bleibt stets ♩ = 60 \*)  
 remains at constant ♩ = 60 \*)
   
 Trbn. 
  
 Trbn. bleibt stets ♩ = 60 \*)  
 remains at constant ♩ = 60 \*)
   
 Clavi-  
 cemb. 
  
 Pf. 
  
 Pf. bleibt stets ♩ = 60 \*)  
 remains at constant ♩ = 60 \*)
   
 Vn. 1 
  
 via sord. *morendo al niente*
  
 a tempo ♩ = 60 *ff possible (sempre)*
  
 pizz. ord. "torn" "gerissen"
   
 Vn. 1 bleibt ♩ = 60 ohne Rücksicht auf den Taktschlag \*)  
 remains ♩ = 60, regardless of beat \*)
   
 Vn. 2 
  
 via sord. *morendo al niente*
  
 a tempo ♩ = 60 *ff possible (sempre)*
  
 pizz. ord. "torn" "gerissen"
   
 Vn. 2 bleibt ♩ = 60 ohne Rücksicht auf den Taktschlag \*)  
 remains ♩ = 60, regardless of beat \*)
   
 Vla. 
  
 via sord. 
  
 Vc. 
  
 pizz. gliss. (II-III) fortsetzen, bis es in der Höhe verschwindet  
 pizz. gliss. (II, III) is continued till it disappears in the upper register
   
*morendo al niente*
  
 (Saite I bleibt leer) (String I remains open) *morendo al niente*
  
 via sord. 
  
 Cb. 
  
 Cb. bleibt stets ♩ = 60 \*)  
 remains at constant ♩ = 60 \*)

\*) Die vom Dirigenten allein gelassenen Spieler halten ihr individuelles Tempo (♩ = 60 bzw. ♩ = 80) so genau wie möglich ein, doch da sie das Tempo nicht messen, sondern nur schätzen, kann es zu Temposchwankungen kommen: eine Synchronisierung der (nicht dirigierten) Stimmen wird nicht angestrebt; geringe Verschiebungen in der Metrik sind sogar willkommen.

\*) The players left by the conductor on their own keep as accurately as possible to their individual tempo (♩ = 60 or ♩ = 80); however, since they cannot measure the tempo, but only estimate it, tempo fluctuations may occur. Synchronization of the (non-conducted) parts is not to be striven for; in fact, slight shifts in the metre are welcome.

(rall.) - - - - - al - **M** (meno mosso) ♩ = 40 (Ob., Cl. I, Clavic., Vla., Vc.)

52

53

Picc.

Ob.

Cl. 1

Cl. 2

Cor.

Trbn.

Clavi-cemb.

Pf.

Vn. 1

Vn. 2

Vla.

Vc.

Cb.

a tempo ♩ = 40 (meno mosso)  
pizz. ord. "gerissen" "torn"  
4/4 senza sord.  
ff possibile (sempre)

a tempo ♩ = 40 (meno mosso)  
pizz. ord. "gerissen" "torn"  
4/4 senza sord.  
ff possibile (sempre)

54 55

Picc.

Ob.

Cl. 1

Cl. 2

Cor. *Cor.: Silenzio, senza tempo (colla parte al [N])*

Trbn. *Trbn.: Silenzio, senza tempo (colla parte al [N])*

Clavimb.

Pf.

Vn. 1

Vn. 2

Vla.

Vc.

Cb. *Cb.: Silenzio, senza tempo (colla parte al [N])*

56

Picc.

Ob.

Cl. 1

Cl. 2: *Silenzio, senza tempo* (colla parte, al **N**)

Cor.

Trbn.

Clavi-cemb.

Pf. *Pf: Silenzio, senza tempo, (colla parte, al **N**)*

Vn. 1

Vn. 2

Vla.

Vc.

Ob.

57



58 *Picc.: Silenzio, senza tempo (colla parte al **N**)* 59

Picc.

Ob.

Cl. 1

Cl. 2

Cor.

Trbn.

Clavibomb.

Pf.

Vn. 1 *colla parte al **N** \**

Vn. 2 *colla parte al **N** \**

Vla.

Vc.

Cb.

\*) Vn 1, 2: Die Figuren ( $\text{♩} = 60$ ) werden bis zum Ende des Taktes 59 gespielt: es werden Figuren ad lib. repetiert oder weggelassen (bzw. können 3, 2 Töne oder 1 Ton aus der Figur zuletzt gespielt werden). Wesentlich ist, daß Vn. 1 und 2 genau mit Vla. und Vc. synchron aufhören: die Dauer der nicht dirigierten Takte wird hier an die dirigierte Taktgrenze T. 59, 60 angeglichen, durch Auffüllung bzw. Weglassen.

\*) Vn. 1, 2: the patterns ( $\text{♩} = 60$ ) are played up to the end of bar 59; patterns are repeated or omitted ad lib. (or else, 3, 2, notes or 1 note of the pattern are played at the end). What is important is that Vn. 1 and 2 stop in precise synchronization with Vla. and Vc.; the durations of the non-conducted bars are equalized at the conducted boundary of b. 59/60 by filling in or omitting some notes.

Ohne Zäsur das folgende anschließen  
Connect **INI** without a caesura

**N** tempo primo  
(♩ = 60)

rallen - -

60 61 62

Picc. *pp* (nur einmal anblasen) (attack only once)

Ob. *sff*

Cl. 1 *pp* (nur einmal anblasen) (attack only once)

Cl. 2 *pp* (nur einmal anblasen) (attack only once)

Cor. *sff* *gestopft* stopped *offen* open *sff* *gestopft* stopped *sff* *gestopft* stopped *mp*

Trbn. *con sord.* *sff* *sff* *mp*

Clavimb. 16' + 8' + 4'

Pf. *sff* *sff* sehr hart very hard *f*

Vn. 1 den Bogen nehmen take bow *al tallone* arco *sff* sehr spitz und hart very pointed and hard *pizz. „gerissen“* pizz. "torn" *sff*

Vn. 2 den Bogen nehmen take bow *al tallone* arco *sff* sehr spitz und hart very pointed and hard *pizz. „gerissen“* pizz. "torn" *sff*

Vla. den Bogen nehmen take bow *al tallone* arco *sff* sehr spitz und hart very pointed and hard *pizz. „gerissen“* pizz. "torn" *sff*

Vc. den Bogen nehmen take bow *al tallone* arco *sff* sehr spitz und hart very pointed and hard *pizz. „gerissen“* pizz. "torn" *sff*

Cb. den Bogen nehmen take bow *arco* *al tallone* suono reale *sff* *sff* possibile *sff*

-tando - al - ♩ = 40

Anmerkung für den Dirigenten: In den Pausen den Takt weiterschlagen.  
Conductor: continue beating during the rests.

63

64

65

66

Picc. *tr* \*)

Ob.

Cl. 1 *#* *tr* \*)

Cl. 2 *tr* \*)

Cor.

Trbn.

Clavi-cemb.

Cel. *Celesta: (klingt eine Oktave höher) (sounds an octave higher)*  
*sf possibile*

Vn. 1

Vn. 2

Vla.

Vc.

Cb.

(Kompositionsauftrag der Berliner Festwochen 1970 – Commissioned by the Berlin Festival 1970)

**4** **IV**  
**4** **Presto** ♩ = 80\*) Play very evenly; do not observe bar subdivisions  
 Stets sehr gleichmäßig spielen: keine Taktmetrik gelten lassen

① ②

Cl. 1  
 Cl. 2

③ ④

Cl. 1  
 Cl. 2

⑤ ⑥

Cl. 1  
 Cl. 2

Vn. 1  
 Vn. 2

Vla.  
 Vc.

Cb.

*arco, sul tasto*  
*unmerklich einsetzen*  
*attack imperceptibly*  
*ppp* *poi* *chiss. cresc.*

*arco, sul tasto*  
*unmerklich einsetzen*  
*attack imperceptibly*  
*ppp* *poi* *chiss. cresc.*

*arco, sul pont.*  
 \*\*) *pp*

*arco, sul pont.*  
 \*\*) *pp*

*suono reale*  
*arco III. V.*  
*tenuto, senza vibr.*  
*unmerklich einsetzen*  
*attack imperceptibly*  
*ppp* *pp*

\*) Ein schnelleres Tempo (so virtuos als möglich) ist vorzuziehen: die Metronomangaben zeigen im ganzen Satz die untere Tempo-Grenze an. Falls zu Beginn schneller als ♩ = 80 gespielt wird, sind die späteren Tempi (Änderungen der Metronomanzeige) entsprechend schneller, so daß die Proportionen der Tempi die gleichen bleiben. Das gilt auch für die Senza-Tempo-Stellen, für die Sekunden-Angaben gelten: diese Stellen werden proportionell kürzer.

\*\*) Dynamische Balance: Vla., Vc. *pp* = Clar. 1, Clar. 2 *pp*. Die zwei Streicher setzen die Klarinettenstimmen nahtlos fort, so daß nur die Klangfarbe wechselt, jedoch nicht die Intensität.

\*) A faster tempo (as virtuos as possible) is preferred; throughout the movement the metronome markings are the lower limits of the tempo. If a tempo faster than ♩ = 80 is taken at the beginning, the later tempos (changes of metronome marking) be correspondingly faster, so that the tempo proportions remain the same. This applies to the senza tempo passages, whose durations are measured in seconds; these passages will be shorter in proportion.

\*\*) Dynamic balance: Vla., Vc. *pp* = Clar. 1, Clar. 2 *pp*. The two strings continue the clarinet parts without a break, so that only the tone colour changes, but not the volume.

**B**

8

Picc. *leggiere* *pp*

Ob. *leggiere* *pp*

Cl. 1 *leggiere* *pp*

Cl. 2 *leggiere* *pp*

Clavicemb. *leggiere* *pp*  
*8' (oder 8' + 4') (pp)*

Cel. *Celesta (klingt Oktave höher). (sounds an octave higher)*  
*(kaum hörbar) ppp (scarcely audible)*

Vn. 1 *poco a poco ord, poco a poco sul pont.*  
*pp diminuendo - - - - - ppp*

Vn. 2 *poco a poco ord, poco a poco sul pont.*  
*pp diminuendo - - - - - ppp*

Vla. *dim. - - - - - ppp*

Vc. *dim. - - - - - morendo al niente*

Cb. *(suono reale) ppp*

senza tempo, prestissim con sord. possibile sul tasto, alla punta *pp*

mettere sord. \*) \*\*)


senza tempo, prestissim con sord. possibile sul tasto, alla punta *pp*

mettere sord. \*) \*\*)


mettere sord.

mettere sord.

mettere sord.

\*)  = Dieselbe Spielart wie im 1. Satz (siehe Fußnote Seite 8)

\*\*) Die leere I. - Saite nach Möglichkeit vermeiden

\*)  = the same manner of playing as in 1st movement (see footnote, p. 8)

\*\*) Avoid the open 1st string if at all possible

**C**  
9

**D**  
10

\*) \*\*) senza tempo, prestissimo possibile  
sempre leggero

\*\*\*\*)

Picc. *sempre pp*

Ob. *sempre leggero*  
*sempre pp*

Cl. 1 *sempre pp*

Cl. 2 *sempre pp*

Clavib. *sempre leggero*  
(*pp* = 8' oder 8' + 4', wie vorher)  
(*pp* = 8' or 8' + 4', as before)

senza tempo, prestissimo possibile

Pianoforte \*) \*\*) *leggiere pp* \*\*\*\*)

Vn. 1 \*\*\*\*)

Vn. 2 \*\*\*\*)

\*) Siehe Fußnote Seite 8

\*\*) Picc. *pp* = Pf. *pp*

\*\*\*) Es ist egal, ob Vn. 1 oder Vn. 2 die Figur zuerst beendet (oder ob beide gleichzeitig enden).

\*\*\*\*) Es ist egal, ob Picc. oder Pf. die Figur zuerst beendet (oder ob beide gleichzeitig enden).

\*) See footnote, p. 8

\*\*) Picc. *pp* = Pf. *pp*

\*\*\*) It makes no difference whether Vn. 1 or Vn. 2 finishes its figuration first (or whether they both end together).

\*\*\*\*) It makes no difference whether Picc. or Pf. finishes its figuration first (or whether they both end together).

**E**

**2**  
**4**  
**(12)**

**3**  
**4**

Cl. 1  
Cl. 2  
Clavi-  
cemb.  
Cel.  
Vn. 1  
Vn. 2

*Celesta (klingt Oktave höher, egal mit den anderen Instrumenten)*  
(sounds an octave higher, equal to the other instruments) \* \*) *pp*

*senza tempo, prestissimo possibile*  
*sempre pp*  
*ord, spiccato*  
*sempre senza tempo, prestissimo possibile*  
*sempre pp*  
*ord, spiccato*  
*sempre pp*

**3**  
**4**

**H**

Ob.  
Cl. 1  
Cl. 2  
Clavi-  
cemb.  
Cel.  
Pf.  
Vn. 1  
Vn. 2

*sempre leggiero*  
*pp*  
*senza tempo, ca. 8"*  
*senza tempo, prestissimo possibile*  
*\*)*  
*(sempre pp = 8' oder 8' + 4' vorher)*  
*(sempre pp = 8' or 8' + 4' as before)*  
*Pianoforte*  
*\*)*  
*\*)*  
*\*)*  
*\*)*

Clarinetto 2 muta in Clarinetto basso

\*) Siehe Fußnote Seite 8

\*) See footnote, p. 8

\*\*) Dynamische Balance: *pp* in Celesta gleich *pp* in Clar. 1 und Clar. 2

\*\*) Dynamic balance: *pp* in Cel. equals *pp* in Clar. 1 and Clar. 2

\*\*\*) Dynamische Balance: Pf. (*pp*) gleich laut wie Cembalo.

\*\*\*) Dynamic balance: Pf. (*pp*) as loud as Harps.

\*\*\*\*) Es ist egal, ob Vn. 1 oder Vn. 2 die Figur zuerst beendet (oder ob beide gleichzeitig enden).

\*\*\*\*) It makes no difference whether Vn. 1 or Vn. 2 finishes its figuration first (or whether they both end together).

4 I  
4 a tempo ♩ = 80 \*)

(15)

Picc. *pp*  
(Piccolo und Baßklarinetze: exakt, sehr ruhig und gleichmäßig, ohne jede Akzentuierung (als wären die beiden ein einziges Instrument))  
(Picc. and B. cl.: play with precision, very quietly and evenly, with no accentuation at all (as though the two were a single instrument).)

Cl. basso *p*

Clarinetto basso

Clavi-cemb. \*\*\*)

Pf. \*\*\*)

(16) (17)

\*) Siehe Fußnote\*) Seite 87

\*\*) Dynamische Balance = Picc. eine Spur leiser als Clar. basso!

\*\*\*) Cembalo und Klavier erreichen den Triller individuell (es ist egal, welches Instrument als erstes zum Triller ankommt). Die Fermate zeigt an, daß der Triller so lange ausgehalten wird, bis die 8 Sekunden (die Dauer des Taktes) um sind. D. h. der Triller ist verschieden lang im Cembalo und im Klavier, fängt individuell an und endet simultan, er füllt die nach Beendigung der Figur übriggebliebene Zeit aus.

\*) See Footnote \*) , p. 87

\*\*) Dynamic balance: Picc. a shade softer than Clar. basso!

\*\*\*) Harpsichord and piano reach the trill individually (it makes no difference which one gets to the trill first). The fermata indicates that the trill is sustained for as long as it takes to complete the 8 seconds (the duration of the bar). That is, the harpsichord and piano trills differ in length; they begin individually and end simultaneously, filling the time that is left when the figurations are ended.



**J** **K**

18 19

Picc. *sempre pp*

Cl. 1 *mp*

Cl. basso *sempre p*

Pf. *pp*

(sempre con sord.)  
sul tasto

Vn. 1 *pp*

(sempre con sord.)  
sul tasto

Vn. 2 *pp*

con sord.  
sul tasto

Vla. *pp*

con sord.  
sul tasto

Vc. *pp*

Detailed description of the musical score: The score is divided into two measures, 18 and 19, marked with 'J' and 'K' respectively. Measure 18 (J) shows the Piccolo playing a complex rhythmic pattern, while the Clarinet 1 and Clarinet Bass parts have rests. The Piano part has a rest. Measures 19 (K) show the Piccolo continuing its pattern with a 'sempre pp' dynamic. The Clarinet 1 and Clarinet Bass parts also continue with 'mp' and 'sempre p' dynamics. The Piano part has a chordal texture with 'pp' dynamics. The Violin and Viola parts play a melodic line with 'pp' dynamics and 'sempre con sord. sul tasto' instructions. The Violoncello part plays a similar melodic line with 'pp' dynamics and 'con sord. sul tasto' instructions.

**L** **M**

20 21

Picc. *sempre pp*

Ob. *pp* *sempre pp*

Cl. 1 *pp* *sempre pp*

Cl. basso *pp* *p*

Clavi-cemb. *(f)* 16' + 8' + 4' *leggiere* *(p)* 8'

Pf. *sempre pp* *p*

Vn. 1 *sempre pp* *ord.* *p* *ord.* *sub. fff marcatissimo*

Vn. 2 *ord.* *p* *ord.* *sub. fff marcatissimo*

Vla. *(sempre con sord.) ord.* *p* *ord.* *sub. fff marcatissimo*

Vc. *(sempre con sord.)* *ord.* *p* *ord.* *sub. fff marcatissimo*

Cb. *pp* *con sord.* *pp*

*sul pont., alla punta* *sul pont., al tallone* *IV*

*sul pont., al tallone* *III*

*sul pont., alla punta* *sul pont., al tallone*

**N**

**O**  
23

22

*leggiere*

*p* *pp*

*leggiere*

*pp* *p*

*sempre p*

Cor. (senza sord.)

*unmerklich einsetzen*  
*attack imperceptibly* *ppp*

*crescendo poco a poco*

Clavi-cemb.

*leggiere*

*pp* *p* *pp*

Vr. 1 *ord.* *p* *via sord.* *senza sord.* *pp* *sul tasto* 8

Vr. 2 *ord.* *p* *via sord.*

Vla. *ord.* *p* *via sord.*

Vc. *ord.* *p* *via sord.* *senza sord.* *sul pont.* *mp*

Cb. *ord.* *p* *via sord.*

**P** meno mosso

24 ♩ = 72 (Gilt nicht für Klavier!)  
(Does not apply to piano!)

25

Picc. *pp tenuto*

Ob. *unmerklich einsetzen  
attak imperceptibly* *ppp* → *p espr.* → *ff*

Cl. 1 *pp* → *p espr.* → *ff*

Cor. *p dolce, espress.* → *mp* → *p*

*Das Klavier bleibt im alten Tempo ♩ = 80 unabhängig vom Dirigenten  
The piano remains in the old tempo (♩ = 80) independent of the conductor.*

Pf. *stringendo* → *martellato (sempre)  
stets sehr hart!  
very hard and poi-ritz* → *ff cresc. molto* → *sempre ff,  
tutta la forza*

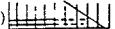
Vn. 1 *ord. v. 5* *pp dolce, espr.* → *mf* → *p*

Vn. 2 *senza sord.* *pp dolce espr.* → *mp* → *p*


Vla. *senza sord.* *pp dolce espr.* → *mp* → *p*

Vc. *ord. v.* *p* → *f cresc. poco a poco*

\*) Klavier-Kadenz: stets mit übertriebener Kraft und Hast. Nicht gleichmäßig schnell spielen: im Rahmen des „Prestissimo possibile“ können ad lib. kleine Stockungen entstehen (doch kein rallentando!).

\*\*)  = das stringendo geht nahtlos in das prestissimo (senza tempo) über.

\*) Piano cadenza: at all times with exaggerated force and haste. Do not play at a steady speed; little hesitations can occur ad lib. within the general "Prestissimo possibile" (but no rallentando!).

\*\*)  = grade the stringendo smoothly into the prestissimo (senza tempo).

Q

26

27

Picc.

*cresc.* - - - - - *f* <sup>3</sup> *mp* *ff* *mf* <sup>5</sup>

Ob.

*pp* *p* *ff* *p* *f*

Cl. 1

*pp* *p* *ff* *p*

Pf.

8

Vn. 1

*pizz., tutta la forza*  
(h) *sf* *sf*

Vn. 2

*pizz., tutta la forza*  
(h) *sf* *sf*

Vla.

Vc.

*ff* *mp* *a*

(28)

**Picc.**  
mp poco capriccioso ffp sub. ff molto capriccioso fff sub. mp

**Ob.**  
p f sff sff sff mp

**Cl. 1**  
f sff sff sff mp

**Pf.**  
8 15

**Vn. 1**  
sim. sff sff

**Vn. 2**  
sim. sff sff

**Vla.**  
pizz, tutta la forza sff sff

**Vc.**  
pizz, tutta la forza sff sff

**R** **30** senza tempo \*)

4  
4

**29**

Picc. *ff* *p* Fl. Piccolo muta in Flauto

Ob. *ff* *ff*

Cl. 1 *ff* *ff*

Trbn. *ff* *ff* (senza sord.) (ad lib. con sord.)

Trbn. (quasi legato zum Klavier) (quasi legato to piano)

**15**

Pf. *75* *string. ancora più mosso; hämmernd, wie ein Irresinniger hammering like a madman* *plötzlich aufhören, wie abgerissen stop suddenly, as though torn off*

Vn. 1 *ff* *ff*

Vn. 2 *ff* *ff*

Vla. *ff*

Cb. *ff*

(quasi legato zum Klavier) (quasi legato to piano)

**S** **4** tempo primo \*\*)

**31**  $\text{♩} = 80$  **32**

Trbn. *p, dolce, tenuto*

Pf.

*wie verrückt: as though crazy: al tallone, feroce, impetuoso, den Bogen stets stark auf die Saite aufdrücken (kratzergeräusch) always press the bow firmly on the string (scratching noise)*

Cb. *ff*

**33** **T** **34**

Trbn. *dim. - - - morendo al niente*

Pf. *staccatissimo leggiero ppp* *podniss. cresc.* *pp cresc. poco a poco* *p*

Cb. *(sempre fff)* *dim. poco a poco*

\*) Dauer des „senza Tempo“-Taktes bis das Klavier seine Kadenz beendet.

\*) The "senza tempo" bar lasts until the piano has finished its cadenza.

\*\*) Ohne Zäsur weiter: der Kontrabaß + Posaunen-Einsatz folgt nahtlos dem Ende der Klavier-Kadenz.

\*\*) Continue without a caesura; the double bass + trombone entrance follows the end of the piano cadenza immediately.

U

Cl. basso (35) (36) *leggero possibile*  
*ppp cresc. poco*

Trbn. *con sord.*  
*sf ff*

Pf. *mp* *mf* *f cresc. molto* *ff* *fff*  
*sempre 7 stacc. (martellato)* *wie ein plötzlicher Ausbruch* *plötzlich auf*  
*stop suddenly,* *hören wie* *abgebrochen*  
*broken off*

Vc. *arco sul tasto, alla punta*  
*ppp poco cresc.* *p (cresc.)*

Cb. *f* *(dim. poco a poco)* *mf* *(dim. poco a poco)*

Cl. basso (37) (38)  
*p (cresc.) mf* *dim. poco a poco* *mp (sempre)*  
*poco a poco ord.* *poco a poco sul pont.* *poco a poco ord.*

Vc. *mp (cresc.) mf* *dim. poco a poco* *mp (sempre dim.)*

Cb. *mp* *(sempre dim.)* *p (sempre dim.)*

V

Cl. basso (39) (40)  
*dim.) p (sempre dim.) pp non dim. (sempre pp) \**

Trbn. *(sempre con sord.)*  
*unmerklich einsetzen* *morendo al niente*  
*attack imperceptibly ppp pp ten.*

Vc. *p (sempre dim.) pp non dim. (sempre pp) \**

Cb. *pp* *(sempre dim.)* *ppp* *morendo*



W

41 42

Cl. basso *morendo al niente*

Vn. 1 arco, sul tasto *pp*

Vn. 2 arco, sul tasto *pp*

Vla. arco, sul tasto *pp*

Vc. poco a poco sul tasto *(sempre pp)*

Cb. *al niente*

43 44 poco a poco ord.

Vn. 1 poco a poco ord.

Vn. 2 poco a poco ord.

Vla. poco a poco ord.

Vc. poco a poco ord.

X

46

Flauto

Fl. *unmerklich einsetzen attack imperceptibly ppp cresc. poco a poco, espr.*

Cl. 1 *unmerklich einsetzen attack imperceptibly ppp cresc. poco a poco, espr.*

Cl. basso *unmerklich einsetzen attack imperceptibly ppp pp ten.*

Cor. *con sord. unmerklich einsetzen attack imperceptibly ppp pp ten.*

Vn. 1 *poco a poco sul pont. (sul pont.) cresc. poco a poco*

Vn. 2 *poco a poco sul pont. (sul pont.) cresc. poco a poco*

Vla. *poco a poco sul pont. (sul pont.) cresc. poco a poco*

Vc. *poco a poco sul pont. (sul pont.) cresc. poco a poco*

Cb. *suono reale II. V unmerklich einsetzen attack imperceptibly ppp pp ten.*

47 48

Fl. *mp sub. dim. pp* *ppp morendo al niente* *unmerklich einsetzen attack imperceptibly ppp poco cresc, espr.*

Cl. 1 *mp sub. dim. pp* *morendo al niente* *unmerklich einsetzen attack imperceptibly ppp poco cresc, espr. mp sub. dim. pp* *morendo al niente*

Cl. basso *morendo al niente*

Cor. *cresc. poco a poco*

Trbn. *(sempre con sord.)* *unmerklich einsetzen ppp poco a poco cresc. attack imperceptibly*

Org. (Arm.) *ORGANO HAMMOND (ad lib. Armonio)*  
*weiche Labialstimme 8' soft 8' flue stop* *pp* *(sim.)*

Vn. 1 *poco a poco ord.* *-p (sempre)*

Vn. 2 *poco a poco ord.* *-p (sempre)*

Vla. *poco a poco ord.* *-p (sempre)*

Vc. *poco a poco ord.* *-p (sempre)*

Cb. *(suono reale)* *morendo al niente* *pp*



51

Fl.

Ob.

Cl. 1

Cl. basso

Cor.

Trbn.

Org. (Arm.)

Vn. 1

Vn. 2

Vla.

Vc.

Cb.

*dim. - - - morendo al niente*

*- - - morendo al niente*

*dim. poco a poco - - - pp (sempre)*

*dim. poco a poco - - - pp (sempre)*

*dim. poco a poco - - - pp (sempre)*

*dim. poco a poco - - - pp (sempre)*

*suono reale*  
*unmerklich einsetzen*  
*attak imperceptibly*  
*ppp - - - pp ten.*

**AA**

senza tempo \*) colla parte (Oboe)

53

Fl. *(sempre pp) dim. - - - morendo al niente* \*\*\*)

Ob. *(lunga) (sempre pp) cresc. poco a poco - - - - f cresc. molto - - -* lunga

Cl. 1 *(sempre pp) dim. - - - morendo al niente* \*\*\*)

Org. (Arm.) *colla parte (Ob.)*

Vn. 1 *colla parte (Ob.)*

Vn. 2 *colla parte (Ob.)*

Vla. *colla parte (Ob.)*

Vc. *colla parte (Ob.)*

Cb. *(suono reale) colla parte (Ob.)*

\*) Die Dauer des Taktes (53) richtet sich nach dem Atemvermögen des Oboisten: er atmet ad lib. [vor der mit \*\*) markierten Stelle] hält den Ton dis so lange wie möglich, so daß die Luft für das Crescendo ausreicht.

\*) The duration of bar (53) depends on the oboist's breath capacity. The player breathes ad lib. [before the place marked \*\*) sustains the note d sharp as long possible, leaving enough breath for the crescendo molto.

\*\*) Oboe: ab hier nicht mehr atmen.

\*\*) Oboe: do not take breath again after this point.

\*\*\*) Es ist egal ob Fl. oder Clar. die Kadenz zuerst beendet (oder ob sie simultan enden).

\*\*\*) It makes no difference whether Fl. or Clar. finishes its cadenza first (or whether they finish together).

**BB**

\*) tempo primo

pochiss.  
rall.

rall. - - - molto

senza tempo  $\curvearrowright$  ca. 15"

(54)  $\text{♩} = 80$

(55)

ca. 3'45"  
I + II + III + IV ca. 21'

\*) Einsatz des Dirigenten laut Zeichen des Oboisten

\*) Conductor gives down-beat at a sign from the oboist.

\*\*) Siehe Fußnote Seite 7

\*\*) See footnote, p. 7

\*\*\*) Posaunen Glissando, nicht gleichmäßig, ungleichmäßige Dynamik (kein dim.)

\*\*\*) Trombone begins glissando immediately. Play evenly, no diminuendo.

358-10ADA  
5-42  
CC

5'16  
6'30  
7'15  
3'45