

Kompositionsauftrag des Bayerischen Rundfunks für die Musica Viva

Commissioned by the Bavarian Broadcasting for Musica Viva

für Klavier und Orchester
for piano and orchestra

HANS THOMALLA

Ballade

(2016)

Dauer / Duration: ca 25'

Partitur / Score



Orchester

3 Flöten

3 Klarinetten in B (3. auch Bassklarinette in B)

3 Fagotte (3. auch Kontrafagott)

3 Trompeten in C

4 Hörner in F

3 Posaunen

Tuba

3 Schlagzeuger

Schlagzeug 1: Crotales, Vibraphon, Donnerblech (groß), Marimbaphon, Große Trommel

Schlagzeug 2: Crotales, Vibraphon, Tam-Tam (groß), Trommel (mittel), Gong (As, A, B, H, cis)

Schlagzeug 3: Tam-Tam (groß), Donnerblech (groß), Log-Drum (groß) auf großer Trommel, Holzbrett, Amboss

Harfe

Violine I 14 Spieler

Violine II 12 Spieler

Viola 10 Spieler

Violoncello 8 Spieler

Kontrabass 6 Spieler (alles 5-Saiter)

Orchestra

3 Flutes

3 Clarinets in Bb (3. also Bass-Clarinet in Bb)

3 Bassoon (3. also Contrabassoon)

3 Trumpets in C

4 Horns in F

3 Trombones

Tuba

3 Percussionists

Percussion 1: Crotales, Vibraphone, Thundersheet (large), Marimbaphone, Large Drum

Percussion 2: Crotales, Vibraphone, Tam-Tam (large), Drum (medium), Gong (A_{b2}, A₂, B_{b2}, B₂, C#₃)

Percussion 3: Tam-Tam (large), Thundersheet (large), Log-Drum (large) on Large Drum, Wooden Board, Anvil

Harp

Violin I 14 players

Violin II 12 players










Viola 10 players

Violoncello 8 players


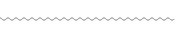

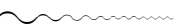
Bass 6 players (all 5-string)

Besondere Notation







Mikrotöne

	Viertelton höher
	Dreiviertelton höher
	Viertelton tiefer
	Dreiviertelton tiefer
	33 Cent höher (Differenz 7. Oberton zu temperiertem Ton)
	33 Cent tiefer
	kurze Fermate
	lange Fermate
	sehr lange Fermate

Vibrato

	großes Vibrato
	kleines Vibrato
	zunehmend
	abnehmend

Klavier

	abgestoppt
	Hand-Cluster (weiße Tasten)
	Hand-Cluster (schwarze Tasten)
	Arm-Cluster (weiße Tasten)
	Arm-Cluster (schwarze Tasten)
	Tasten gedrückt halten bis über Pedalwechsel hinaus

Bläser

Mehrklänge sind nach folgenden Quellen zitiert:

Flöten: Levine, Carin / Mitropoulos-Bott, Christina, „The Techniques of Flute Playing“, Bärenreiter, Kassel

Bassklarinette: Roche, Heather, heatherroche.net

Fagott: Gallois, Pascal, The Techniques of Bassoon Playing, Bärenreiter, Kassel



Luftgeräusch

Harfe



abgestoppt



Oktavflageolett. Klingt eine Oktave höher.

Schlagzeug



abgestoppt



Vibraphon



Marimbaphon



Crotales



Tam-Tam



Gong



Donnerblech



Amboss (oder Metallblock)



Große Trommel



Log-Drum (auf großer Trommel)



harter Schlegel



sehr weicher Schlegel



mittelweicher Schleger



Große Trommel Schlegel



Hammer



Superball



Bogen

Streicher



Auf dem Steg (Geräusch)



natürliches Flageolett; Saite angegeben (I-V) sowie Grifffinger



Flageolettgriff



Finger halb gedrückt (Geräuschklang)



Finger ganz gedrückt (normaler Ton)












„Luftgeräusch“ – Finger halb gedrückt und zusätzlichen Finger lose neben (hinter) dem Grifffinger auflegen, um Saite so gut wie möglich am Schwingen zu hindern. Gefärbter Geräuschklang.


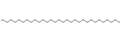
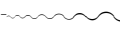

Alle anderen Techniken werden in der Partitur erläutert.

Nontraditional Notation







Microtones

	Quartertone higher
	Three-quartertones higher
	Quartertone lower
	Three-quartertones lower
	33 Cent higher (Difference 7. partial to tempered pitch)
	33 Cent lower
	brief fermata
	long fermata
	very long fermata

Vibrato

	large Vibrato
	small Vibrato
	increasing
	decreasing

Piano

	dampened with hand
	Hand Cluster (white keys)
	Hand Cluster (black keys)
	Arm Cluster (white keys)
	Arm Cluster (black keys)
	Keep keys depressed over pedal change

Winds and Brass

Multiphonics refer to the following sources:

Flutes	Levine, Carin / Mitropoulos-Bott, Christina, „The Techniques of Flute Playing”, Bärenreiter, Kassel
Bass-Clarinet:	Roche, Heather, heatherroche.net
Bassoon:	Gallois, Pascal, The Techniques of Bassoon Playing, Bärenreiter, Kassel



Airnoise

Harp



dampened



Octav-Harmonic. Sounds octave higher

Percussion



dampened



Vibraphone



Marimba



Crotales



Tam-Tam



Gong



Thundersheet



Anvil (or Metal Bar)



Large Drum



Log-Drum (placed on Large Drum)



Hard Mallet



Soft Mallet



Medium-Soft Mallet



Large Drum Beater



Hammer



Superball



Bow

Strings



On the bridge (white noise)



Natural Harmonic; String is indicated (I-V) as well as finger-position



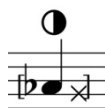
Harmonic finger-pressure



Half finger-pressure (white noise)



Full finger-pressure (normal tone)



„Airnoise“ – half finger-pressure, additional finger placed loosely behind main finger to prevent string from vibrating. Coloured Airnoise.

All other techniques are explained in the score.

meinem Bruder Götz gewidmet
dedicated to my brother Götz

1
Fl. 2
3
1
Clar. 2
3
1
Bn. 2
3

1
Tr. 2
3
1
Hrn.
2
3
4
1
Tbn. 2
3
Tba.
Perc. 1
Perc. 2
Perc. 3
Hrp.

Pno.

Vln. I
Vln. II
Pult 1,3,5
Via.
Pult 2,4
Pult 1,3
Vlc.
Pult 2,4
1.
3-4
Bass
5-6

rit.

(♩) = 90 | ♩ = 45

14

hauchig / airy

1 Fl. 2
3
1 Clar. 2
3
1 Bn. 2
3

1 Tr. 2
3
1 Hrn. 2
3
4
1 Tbn. 2
3
Tba.

Pno.

Pult 1,3,5,7
Pult 2
Vln. I
Pult 4
Pult 6
Pult 1
Pult 3,5
Vln. II
Pult 2,4,6
Pult 1,3,5
Via.
Pult 2,4
Pult 1,3
Vic.
Pult 2,4
1.
2.
3.
4.
5.
6.
Bass

1 Fl. 2
3
1
Clar. 2
3
1
Bn. 2
3

hauchig / airy
*cis greifen, 3. Oberton (gis) blasen
finger c#, blow 3rd partial (gis)*
pp

*Achtel gleichmäßig für sich weiterspielen (Ritardando nicht mitmachen,
continue playing semiquavers, do not participate in ritardando)*
pp

1
Tr. 2
3
1
2
3
Hrn.
4
1
2
Tbn.
Tba.

2 **3** **4** **3** **4**
16 **16** **16** **16** **16**

Perc. 1
Perc. 2
Hrp.
Pno.

*sehr weicher warmer klang
very soft, warm sound*
p **Vib** *sim.*
p **sc.** *(Pedal kontinuierlich gedrückt)
(pedal continuously down)*

Pult 1,3,5,7
Pult 2
Vln. I
Pult 4
Pult 6
Pult 1
Pult 3,5
Vln. II
Pult 2,4,6
Pult 1,3,5
Via.
Pult 2,4
Pult 1,3
Vic.
Pult 2
Pult 4
1. Solo
Bass
3.
4.

mp *p* **Pult 2,4,6** *f* *flaut. molto poco vibrato
sul tasto* *ppp*
(poco vibrato) *pp* *p* *ppp*
(poco vibrato) *ppp* *sul tasto flaut. molto* *ppp*

1 Fl. 2
3
1 Clar. 2
3
1 Bn. 2
3

3/16 4/32

Bläser: sehr warmer Klangschatten
brass: very warm sound shadow

1 (Bucket)
Tr. 2 (Bucket)
3 (Bucket)
1 Hm. 2
1 Tbn. 2 Bucket
3 Bucket
Tba.

Harfe, Schlagzeug: zunehmend im Vordergrund mit Klavier
Harp, Percussion: increasingly in foreground with piano

Perc. 1 (Pedal kontinuierlich gedrückt) (pedal continuously down)
Perc. 2 tritt in den Vordergrund (mit Klavier) comes to the foreground (with piano)
Perc. 3 *lv. sempre*
Hrp.
Pno.

3/16 4/32

Streicher: ganz schwacher heller Hintergrundklang
Strings: very soft bright background sound *poco sul pont.*

flaut. molto sul tasto (poco vibrato)
Pult 1,3,5,7 Vln. I poco vibrato
Pult 2,4,6 Vln. II (poco vibrato)
Pult 2,4 Vla. poco vibrato
Pult 1,3 Vic. poco vibrato
1. Bass (poco vibrato)

C

(♩ = 20)

(♩ = 36)

Flöte 2: Tonhöhe an Mehrklang in Flöte 1 orientieren
Flute 2: adjust pitch to multiphonic in Flute 1

50 accel.
♩ = 7 (♩ = 56)

1 Fl. 1 *pp*

2 Fl. 2 *pp*

3 Fl. 3 *p*

1 Clar. 1 *p*

2 Clar. 2 *p*

3 Clar. 3 *p*

1 Bn. 1 *p*

2 Bn. 2 *p*

Mult. 5 (Gallois, Seite/Page 37)

4/16

Klarinetten und Fagott 2: Tonhöhen aus Mehrklang in Fagott 1 leicht hervorheben
Clarinet and Bassoon 2: slightly bring out pitches of Bassoon 1 multiphonic

1 Tr. 1 *langsam Vibrato / slow vibrato*

2 Tr. 2 *p*

3 Tr. 3 *p*

1 Hm. 1 *langsam Vibrato / slow vibrato*

2 Hm. 2 *etwas schnelleres Vibrato / slightly faster vibrato*

1 Tbn. 1 *langsam Vibrato / slow vibrato*

2 Tbn. 2 *p*

3 Tbn. 3 *langsam Vibrato / slow vibrato*

Tba. *langsam Vibrato / slow vibrato*

Via. Sord.

Perc. 1 Motor an (sehr langsam) (schneller) (noch etwas schneller)

Perc. 2 *mp*

Perc. 3 *pp*

Hrp. *lv. sempre*

f *mp* *p*

Superball langsam über Tam-Tam ziehen - sphärisches Spektrum, leise Mischung mit Fagottmehrklang
pull superball slowly over Tam-Tam - spectral sound, mixing quietly with Bassoon Multiphonic

Pno. *Andantino (non accelerando)* *pppp* *mf* *mp* *p* *loco*

bis über Pedalwechsel hinaus halten hold note(s) until after pedal change

4/16

Pult 1,3,5,7 Vln. I *(poco vibrato)* *ord.* *pppp* *pp* *ppp*

Pult 2,4,6 Vln. I *(poco vibrato)* *ord.* *pppp* *pp* *ppp*

Pult 1,3,5 Vln. II *(poco vibrato)* *ord. poco vibrato* *pppp* *pp* *ppp*

Pult 2,4,6 Vln. II *(poco vibrato)* *ord.* *pppp* *pp* *ppp*

Via. *(poco vibrato)* *ord.* *pppp* *pp* *ppp*

Pult 2,4 Vic. *(poco vibrato)* *ord.* *pppp* *pp* *ppp*

Pult 1,3 Vic. *(poco vibrato)* *ord.* *pppp* *pp* *ppp*

Pult 2,4 Vic. *(poco vibrato)* *ord.* *pppp* *pp* *ppp*

Bass *2-6* *senza vib.* *1. Solo* *2. Solo*

Rauschen - leichte Tonhöhenfärbung White Noise - slight pitch coloring *senza vib.*

D

1 Fl. 2
3 (Piccolo)
Klarinetten: Tonhöhen aus Mehrklang in Bass-Klar. leicht hervorheben
Clarinets: slightly bring out pitches of Bass-Clar. multiphonic
1 Clar. 2
3
1 Bn. 2
(Heather Roche, Mult. 107)
Mult. 107
Mult. 5

1 Tr. 2
3
1 Hrn. 2
1 Tbn. 2
3
Tba.
Perc. 1
Perc. 2
Perc. 3
Hrp.

Pno.
loco
legato molto
p
pp

1 Pult 1,3,5,7 Vln. I
2 Pult 2,4,6
1 Pult 1,3,5 Vln. II
2 Pult 2,4,6
1 Pult 1,3,5 Vla.
2 Pult 2,4
1 Pult 1,3 Vic.
2 Pult 2,4
1 Bass
2
3-6

1 Fl. 1 *mp* *p* Luftgeräusch Air-noise

2 Fl. 2 *p* *p* Luftgeräusch Air-noise

3 Fl. 3 *mp* *p* Luftgeräusch Air-noise

1 Clar. 2 *p* Luftgeräusch Air-noise

3 Clar. 3 *mp* *p* Luftgeräusch Air-noise

1 Bn. 2 *mf* *p*

3 Fagott / Bassoon *mp* *p*

4/4

1 Tr. 2

3 Tr. 3

1 Hm. 2

1 Tbn. 2

3 Tbn. 3

Tba.

Perc. 1

Perc. 2

Perc. 3

Hrp.

Pno. *ppp*

4/4

Pult 1,3,5,7 Vln. I *p* auf dem Steg (Rauschen) on the bridge (white noise)

Pult 1,3,5 Vln. II *p* auf dem Steg / on the bridge

Pult 2,4,6 Vln. II *p* auf dem Steg (Rauschen) on the bridge (white noise)

Pult 1,3,5 Vla. *p* auf dem Steg / on the bridge

Pult 2,4 Vla. *p* auf dem Steg / on the bridge

Tutti Vic. *p* auf dem Steg / on the bridge

Bass

1
Fl. 2
3
1
Clar. 2
3
1
Bn. 2
3

1
Tr. 2
3
1
2
Hrn.
3
4
1
Tbn. 2
3
Tba.

Perc. 1
Perc. 2
Perc. 3
Hrp.

Pno.

Vln. I
Tutti
Vln. II
Tutti
Via.
Vic.
Bass



Donnerblech schütteln
schake thundersheet

pppp

1 Fl. 2
3
1 Clar. 2
3
1 Bn. 2
3

1 Tr. 2
3
1 Hrn. 2
3
4
1 Tbn. 2
3
Tba.
Perc. 1
Perc. 3
Hrp.

Pno.

1-2 Vln. I
3-4 Vln. II
5-6 Vla.
Vcl.
1-2 Bass
3-4
5-6

This page of a musical score, numbered 103, is marked with a forte (F) dynamic and a ritardando (rit.) instruction. The score is organized into systems for various instruments:

- Flutes (Fl.):** Flute 1 (Fl. 1), Flute 2 (Fl. 2), and Flute 3 (Fl. 3) are shown with rests.
- Clarinets (Clar.):** Clarinet 1 (Clar. 1) and Clarinet 2 (Clar. 2) are shown with rests.
- Woodwinds:** Bassoon 1 (Bn. 1), Bassoon 2 (Bn. 2), and Bassoon 3 (Bn. 3) have parts with dynamics ranging from *mp* to *pp*. A large brace groups the woodwind parts.
- Brass:** Trumpets (Tr. 1, 2, 3) and Trombones (Tbn. 1, 2, 3) have parts with dynamics ranging from *f* to *p*. A large brace groups the brass parts.
- Percussion (Perc.):** Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), and Percussion 3 (Perc. 3) are shown with rests.
- Piano (Pno.):** The piano part features a complex rhythmic pattern with dynamics ranging from *fff* to *ppp*.
- Strings:** Violins I (Vln. I), Violins II (Vln. II), Viola (Via.), and Violoncello (Vic.) are shown with rests.
- Double Bass (Bass):** The double bass part is divided into three groups: 1-2, 3-4, and 5-6, with dynamics ranging from *f* to *ppp*.

The score includes various musical notations such as rests, dynamics (*f*, *mp*, *p*, *pp*, *fff*, *ppp*), and articulation marks. A large brace on the left side of the woodwind and brass sections indicates a unified dynamic or performance instruction for those groups.

1 Fl. 2 3

1 Clar. 2 3

1 Bn. 2 3

Luftgeräusch Air-noise

Ton / pitch

pp *p* *ppp*

2/4 3/4 2/4

1 Tr. 2 3

1 Hm. 2 3 4

1 Tbn. 2 3

Tba.

ppp *p* *pp*

Perc. 1 2 3

Hrp.

Superball langsam über Tam-Tam ziehen - sphärisches Spektrum, leise Mischung mit Fagottmehrklang
pull superball slowly over Tam-Tam - spectral sound, mixing quietly with Bassoon Multiphonic

p

Pno.

pp *f* *pp* *p* *mf* *pp* *pp* *sf* *pp* *mp* *ppp*

2/4 3/4 2/4

Vln. I II

Vla.

Vic.

1-2 Bass 3-4 5-6

poco sul pont. II.

flaut. sul tasto → poco sul pont. → ord. → poco sul pont. → ord.

flag sul tasto II. → poco sul pont.

IV. ord. → poco sul pont. → ord.

IV. ord. → poco sul pont. → ord.

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

1 Fl. 2
3
1 Clar. 2
3
1 Bn. 2
3

1 Tr. 2
3
1 Hrn. 2
3
4
1 Tbn. 2
3
Tba. Sord. Via. Sord.

Perc. 1
Perc. 2
Perc. 3
Hrp.

grosse Holztrommel (Schlitztrommel) auf resonanter Oberfläche (z.B. Grosse Trommel)
large Log-Drum or Slit drum placed on resonant surface (e.g. Bass Drum)

Pno.

Vln. I
Vln. II
Via.
Vic.
1-2
3-4
5-6

flaut.
pizz.
sim.
sul tasto
poco sul pont.
pizz.

1 Fl. 2
3 C-Flöte
C-Flute
1 Clar. 2
3
1 Bn. 2
3

4/8 4/16

1 Tr. 2
3
1 Hrn. 2
2
3
4
1 Tbn. 2
3
Tba.

Perc. 1
Perc. 2
Perc. 3
Hrp.

Pno.

4/8 4/16

Vln. I
Pult 1,3,5
Vln. II
Pult 2,4,6
Vla.
Pult 2,4
Vcl.
Pult 1,3
Vic.
Pult 2,4
1-2
3-4
Bass
5-6

Adagio (non ritard.) (♩ = 70 ca.)

viel Luftgeräusch, wenig Ton
much air-noise, very little pitch

1 Fl. 2
3
1
Clar. 2
3
1
Bn. 2
3

2
16

3
32

4
32

4
64

1
Tr. 2
3
1
Hrn. 2
3
4
1
Tbn. 2
3
Tba.

Perc. 1
Perc. 2
Perc. 3
Hrp.

Pno.

2
16

3
32

4
32

4
64

Pult 1,3,5,7
Vln. I
Pult 2,4,6
Vln. II
Pult 1,3,5
Via.
Pult 2,4
Vic.
Pult 1,3
Bass
1-2
3-4
5-6

1 Fl. 2
3
1 Clar. 2
3
1 Bn. 2
3

4
32

1 Tr. 2
3
1 Hrn. 2
3
4
1 Tbn. 2
3
Tba.

Schlagzeug und Klavier immer deutlich
Piano and Percussion always clearly audible

Perc. 1
Motor an *Vib*
Perc. 2
Perc. 3
Hrp.

Pno.
legato molto
r.h. voller Unterarm / full lower arm
l.h. *sost.*

4
32

HS = Hauptstimme, deutlich heraustreten / main voice, clearly in foreground

Pult 1,3,5,7 Vln. I
Pult 1,3,5 Vln. II
Pult 2,4,6
Pult 1,3 Vla.
Pult 2,4
Pult 1 Vic.
Pult 2
Bass

1 Fl. 2
3
1 Clar. 2
Bass-Cl.
3
1 Bn. 2
3

3/16 **2/16** **3/16** **4/16** **3/8** **2/8**

1 Tr. 2
3
1 Hrn. 2
2
3
4
1 Tbn. 2
3
Tba.

Perc. 1
Perc. 2
Perc. 3
Hrp.
Pno.

3/16 **2/16** **3/16** **4/16** **3/8** **2/8**

Pult 1,3,5,7 Vln. I
Pult 2,4 Vln. I
Pult 1,3 Vln. II
Pult 1,3,5 Vln. II
1. Solo Vla.
Pult 1,3 Vic.
Pult 2,4 Vic.
1,3,5 Bass

1
Fl. 2
3
1
Clar. 2
3
1
Bn. 2
3

1
Tr. 2
3
1
2
Hm. 3
4
1
Tbn. 2
3
Tba.

Perc. 1
Perc. 2
Perc. 3
Hrp.

Pno.

Pult 1,3,5,7
Vln. I
Pult 2,4,6
Vln. II
Pult 1,3,5
Pult 2,4,6
Via.

Tutti Vic.
Tutti Bass

Schatten von Schlagzeug
shadow of percussion 3

Holz Brett

Bucket

flaut.
poco sul tasto

hartes Pizzicato (sul pont.; sofort abstoppen)
hard pizzicato (sul pont.; dampen immediately)

Bartók Pizz.

hartes Pizzicato (sul pont.; sofort abstoppen)
hard pizzicato (sul pont.; dampen immediately)

Bartók Pizz.

1 Fl. 2
3
1 Clar. 2
3
1 Bn. 2
3

1 Tr. 2
1 Hrn. 2
3
4
1 Tbn. 2
2
Tba.

Perc. 1
Perc. 2
Perc. 3
Hrp.

Pno.

Pult 1,3,5,7 Vln. I
Pult 2,4,6
Pult 1,3,5 Vln. II
Pult 2,4,6
Pult 1,3,5 Vla.
Pult 2,4,6
Vic.
Bass

1
2
3
1
2
3
1
2
3

Fl.
Clar. 2
Bn. 2

1
2
3
1
2
3
1
2
3
Tbn. 2
Tba.

Tr. 2
Hm.
Tbn. 1
Tbn. 2
Tbn. 3

Perc. 1
Perc. 2
Perc. 3
Hrp.

Pno.

1
2
3
1
2
3
1
2
3

Vln. I
Vln. II
Via.
Vlc.
Bass

1
Fl. 2
3
1
Clar. 2
3
1
Bn. 2
3

1
Tr. 2
3
1
Hrn. 2
3
4
1
Tbn. 2
3
Tba.

Perc. 1
Perc. 2
Perc. 3
Hrp.

Pno.

1. Solo
Vln. I
2-14
Pult 1,3,5
Vln. II
Pult 2,4,6
Vla.
Vlc.
Bass

1
Fl. 2
3
1
Clar. 2
3
1
Bn. 2
3

1
Tr.
2
1
Hm.
2
1
Tbn. 2
3
Tba.

Perc. 1
Perc. 2
Perc. 3
Hrp.

Pno.

1. Solo
Vln. I
2-14
Pult 1,3,5
Vln. II
Pult 2,4,6
Vla.
Vic.
Bass



nicht dirigieren - nur Takte markieren
do not conduct - just mark downbeats *accel.*

1
Fl. 2
3
1
Clar. 2
3
1
Bn. 2
3

1
Tr. 2
3
1
2
Hrn. 3
4
1
Tbn. 2
3
Tba.
Perc. 1
Perc. 2
Perc. 3
Hrp.

Pno.

1
Vln. I
Vln. II
Vla.
Vlc.
Bass

accel.

viel Luftgeräusch, wenig Ton
much air noise, very little pitch
hauchig / airy

1 Fl. 2
3
1 Clar. 2
3
1 Bn. 2
3

1/16

3/16

1/8

1 Tr. 2
3
1 Hrn. 2
3
4
1 Tbn. 2
3
Tba.

Perc. 1
Perc. 2
Perc. 3
Hrp.

Superball ganz langsam über grosse Trommel, wenig Druck. Sphärische Klänge
pull superball slowly over large drum, little pressure, resonant sounds

Lento (non accel.)
pppp

Andantino (non accelerando)
ppp

Andantino (non accelerando)
p

Pno.

Lento (non accel.)
ppp

1/16

3/16

1/8

Vln. I
Vln. II
Vla.
Vlc.
Bass

1 viel Luftgeräusch, wenig Ton
much air-noise, very little pitch

Fl. 2 *ppp*

3 C-Flöte
C-Flute hauchig / airy

1 hauchig / airy *ppp*

Clar. 2 *ppp*

3 (Bass.-Cl.) *ppp*

Bn. 2 *ppp*

Bn. 3 *ppp*

Einsatz vom Klavier übernehmen
take cue from piano

ppp *pp* *ppp*

1 $\frac{1}{32}$ $\frac{1}{16}$ $\frac{1}{8}$ $\frac{3}{64}$ $\frac{4}{16}$

1 Tr. 2 3

1 Hrn. 2 3 4

1 Tbn. 2 3

Tba.

Perc. 1 Superball ganz langsam über grosse Tam-Tam wenig Druck; leise sphärische Klänge
pull superball slowly over Tam-Tam, little pressure, soft resonant sounds

Perc. 2 *pp*

Perc. 3

Hrp.

Lento (non accel.)

(ca. 1.3") *pppp*

m.s. *f* (schwarze Tasten) (black keys) m.d.

(ca. 2.5") *ppp*

slozo (non accel.)

(ca. 4") *p*

(ca. 1.3") *ppp*

(ca. 4") *mf pp mp mp p*

Läufe / runs poco piu mosso

($\times 2$) *pppp*

1 $\frac{1}{32}$ $\frac{1}{16}$ $\frac{1}{8}$ $\frac{3}{64}$ $\frac{4}{16}$

Vln. I

Vln. II

Vla.

Vlc.

Bass

flaut. molo

1 Fl. 1 *pppp* *pp*

2 Fl. 2

3 Fl. 3 *pp*

1 Clar. 1 *pppp* *p* *etc.*

2 Clar. 2

3 Clar. 3 *pp*

1 Bn. 1 *pppp* *pp* *pppp* *pp* *pppp* *pp* *Mult. 5*

2 Bn. 2 *pppp* *pp* *pppp* *pp* *pppp* *pp* *Fagott / Bassoon*

3 Bn. 3 *pppp* *pp* *pppp* *pp* *pppp* *pp*

3/16 3/8 3/8 4/8 2/4

1 Tr. 1

2 Tr. 2

3 Tr. 3

1 Hrn. 1

2 Hrn. 2

3 Hrn. 3

4 Hrn. 4

1 Tbn. 1

2 Tbn. 2

3 Tbn. 3

Tba.

Bucket *ppp*

Perc. 1

Perc. 2

Perc. 3 *Rauschen white noise* *mp* *Druck erhöhen - hohe Tonhöhe increase pressure - high pitch* *p* *mf*

Hrp.

Pno. *ppp* *mf* *Lento (non accelerando)* *ppp*

(Xia)

3/16 3/8 3/8 4/8 2/4

Vln. I

Pult 1,3,5

Vln. II

Pult 2,4,6

Vla. *pppp* *p* *IV.* *III.* *IV.*

Vic. *p* *IV.*

Bass *p* *IV.*

1 Fl. 2 3

1 Clar. 2 3

1 Bn. 2 3

Detailed description: This block contains the musical staves for the Flute (Fl.), Clarinet (Clar.), and Bassoon (Bn.) sections. The Flute part (1, 2, 3) features a melodic line with dynamics ranging from *mp* to *ppp*. The Clarinet (1, 2, 3) and Bassoon (1, 2, 3) parts provide harmonic support with various textures, including triplets and sustained notes. Dynamics include *p*, *mp*, and *ppp*.

1 Tr. 2 3

1 Hm. 2 3 4

1 Tbn. 2 3

Tba.

Detailed description: This block contains the musical staves for the Trumpet (Tr.), Horn (Hm.), Trombone (Tbn.), and Tuba (Tba.) sections. The Trumpet part (1, 2, 3) has a melodic line with dynamics *pp*, *p*, *mf*, and *p*. The Horn (1, 2, 3, 4), Trombone (1, 2, 3), and Tuba parts are mostly sustained notes or simple rhythmic patterns. Dynamics include *pp*, *p*, *mf*, and *p*.

Perc. 1

Perc. 2

Perc. 3

Hrp.

Detailed description: This block contains the musical staves for Percussion (Perc. 1, 2, 3) and Harp (Hrp.). Percussion 1 includes a vibraphone part with notes marked with accents and dynamics *p*, *mf*, and *p*. Percussion 2 and 3 play sustained notes with dynamics *p* and *mf*. The Harp part is mostly sustained notes. Dynamics include *p*, *mf*, and *p*.

Pno.

Detailed description: This block contains the musical staff for the Piano (Pno.) section. It features a complex, flowing melodic and harmonic line with dynamics *pp* and *f*. There are also some markings like *(200)* and *(200)*.

Pult 1,3,5,7 Vln. I

Pult 2,4,6 Vln. I

Pult 1,3,5 Vln. II

Pult 2,4,6 Vln. II

Vla.

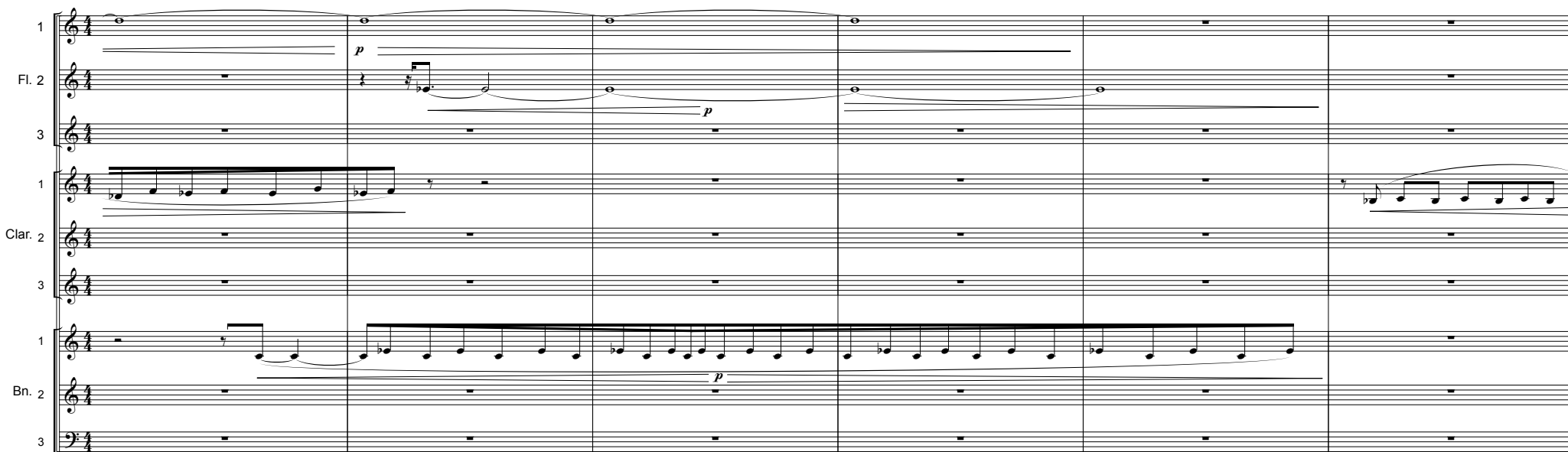
Vic.

1-3 Bass

4-6 Bass

Detailed description: This block contains the musical staves for the Violin (Vln. I, II), Viola (Vla.), Violoncello (Vic.), and Bass sections. The Violin parts (Pult 1,3,5,7 and Pult 2,4,6) feature melodic lines with dynamics *pp*, *mp*, and *pppp*. The Viola and Violoncello parts have dynamics *p* and *mp*. The Bass parts (1-3 and 4-6) have dynamics *p* and *mp*. There are also markings like *flaut.*, *flaut. poco sul pont.*, and *Tutti*.

1
Fl. 2
3
1
Clar. 2
3
1
Bn. 2
3



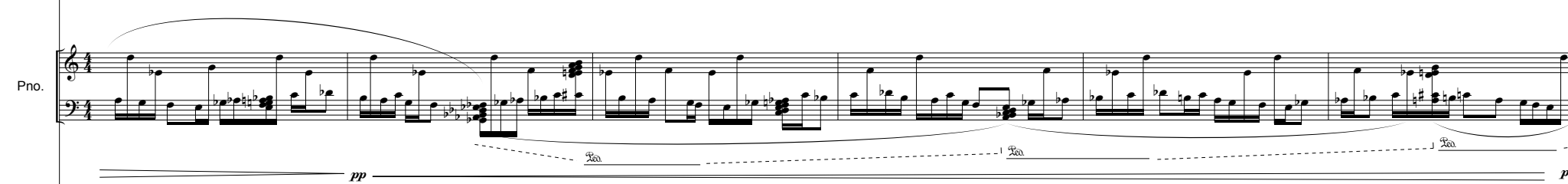
This section of the score covers measures 257 to 262. It features three staves for Flutes (Fl. 2, 3, 1) and three staves for Clarinets and Bassoons (Clar. 2, 3, 1). The music is in 4/4 time with a tempo of 105 BPM. The dynamics range from *p* to *pp*. There are some rests and melodic fragments, particularly in the Clarinet 1 part.

4/4
Tr. 2
3
1
2
Hrn.
3
4
1
2
Tbn.
3
Tba.
Perc. 1
Perc. 2
Perc. 3
Hrp.



This section covers measures 263 to 271. It includes staves for Trumpets (Tr. 2, 3), Horns (Hrn. 1, 2, 3, 4), Trombones (Tbn. 1, 2, 3), Tubas (Tba.), and various Percussion instruments (Perc. 1, 2, 3) and Harp (Hrp.). The tempo remains 105 BPM. The score includes specific performance instructions such as "(Bucket)" for brass instruments, "langsam Triller, leichtes *accelerando/ritardando* slow trill, slight *accel./ritard.*" for the horns, and "Via. Sord." for the tuba. Dynamics are marked from *ppp* to *p*.

Pno.



The piano accompaniment consists of two staves. The right hand features a complex, rhythmic accompaniment with many chords and sixteenth-note patterns. The left hand provides a steady bass line. The dynamics are marked as *pp* and *p*.

4/4
Pult 1,3,5,7
Vln. I
Pult 2,4,6
Vln. II
Pult 1,3,5
Vla.
Pult 2,4
Vic.
1-3
Bass



This section covers measures 272 to 280. It includes staves for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Bass (1-3). The tempo remains 105 BPM. The score features various performance techniques such as "glissando" for the strings and "flaut." for the bass. Dynamics range from *ppp* to *p*. There are also some rests and melodic lines.

hauchig / airy

1 Fl. 2
3
1 Clar. 2
3
1 Bn. 2
3

1 Tr. 2
3
1 Hrn. 2
3
4
1 Tbn. 2
3
Tba.

Perc. 1
Perc. 2
Perc. 3
Hrp.

Pno.

1 Vln. I
2 Vln. II
3 Pult 1,3,5
4 Vla.
5 Pult 2,4
6 Vic.
7 Bass

fast nur Luft (kaum Ton)
almost only air (hardly any pitch)

1
Fl. 2
3
1
Clar. 2
3
1
Bn. 2
3

Musical score for Flute (Fl. 2, 3), Clarinet (Clar. 2, 3), and Bassoon (Bn. 2, 3) parts. The Flute and Clarinet parts feature long, sustained notes with a *mf* dynamic. The Bassoon part has a rhythmic pattern in the lower register, also marked *mf*. The Clarinet part includes a *p* dynamic marking.

1
Tr. 2
3
1
Hrn. 2
3
4
1
Tbn. 2
3
Tba.

Musical score for Trumpet (Tr. 2, 3), Horn (Hrn. 2, 3, 4), Trombone (Tbn. 2, 3), and Tuba (Tba.) parts. The Horn and Trombone parts feature long, sustained notes with *mf* dynamics and glissando markings. The Tuba part has a *mp* dynamic marking.

Perc. 1
Perc. 2
Perc. 3
Hrp.

Musical score for Percussion (Perc. 1, 2, 3) and Harp (Hrp.) parts. The Harp part has a rhythmic pattern in the lower register.

Pno.

Musical score for Piano (Pno.) part. The piano part features a complex rhythmic pattern in the lower register, marked *ff*.

Vln. I
Vln. II
Via.
Vic.
Bass

Musical score for Violin (Vln. I, II), Viola (Via.), Violoncello (Vic.), and Bass parts. The Violin parts feature long, sustained notes with *mf* and *pp* dynamics. The Viola part has a *ppp* dynamic marking and a *Tutti* marking. The Violoncello part has a *mf* dynamic marking. The Bass part has a *p* dynamic marking. There are also performance instructions: "auf dem Steg (Rauschen) on the bridge (white noise)" and "Rauschen - leichte Tonhöhenfärbung White Noise - slight pitch coloring".

1 Fl. 2 3 1 2 3

p *pp* *p*

1 2 3 1 2 3 1 2 3

1 2 3 1 2 3

Pno.

ppp

Vln. I Vln. II Vla. Vcl. Bass

Rauschen - leichte Tonhöhenfärbung
White Noise - slight pitch coloring

1. Solo *Schwebung / beatings*
pp

Fl. 2
Clar. 2
Bb-Clar.
Bn. 2

fast nur Luft (kaum Ton) almost only air (hardly any pitch)
pppp
mf
Ton / pitch

Tr. 2
Hrn. 2
Tbn. 2
Tba.

pppp
mf

Perc. 1
Perc. 2
Perc. 3
Hrp.

Pno.

p
pp

Vln. I

Pult 1,3,5
Vln. II
Pult 2,4,6

flaut.
pppp
mf

Pult 1,3,5
Via.
Pult 2,4

flaut. div.
pppp
mf

Pult 1,3
Vic.
Pult 2,4

flaut.
pppp
mf

1. Solo
Bass 3-4
5-6

1. *flaut.*
pppp
mf

div. *pppp* *flaut.*
mf

1
Fl. 2
3

1
Clar. 2
3

1
Bn. 2
3

1
Tr. 2
3

1
2
3
4
Hrn.

1
2
3
Tbn.

Tba.

Perc. 1
Perc. 2
Perc. 3
Hrp.

Pno.

Pult 1,3,5,7
Vln. I

Pult 2,4,6
Vln. II

Pult 1,3,5
Vla.

Pult 2,4
Vcl.

1-2
3-4
5-6
Bass

1 Fl. 2
3
1
Clar. 2
3
1
Bn. 2
3

1 Tr. 2
3
1
Hrn. 2
3
4
1
Tbn. 2
3
Tba.

Perc. 1
Perc. 2
Perc. 3
Hrp.

Pno.

Pult 1,3,5,7 Vln. I
Pult 2,4,6
Pult 1,3,5 Vln. II
Pult 2,4,6
Pult 1,3,5 Vla.
Pult 2,4
Pult 1,3 Vic.
Pult 2,4
1-2 Bass
3-4

This page of a musical score, numbered 311, contains the following parts and markings:

- Flutes (Fl. 2):** Three staves (1, 2, 3) with rests.
- Clarinets (Clar. 2):** Two staves (1, 3) with rhythmic patterns and a *ppp* dynamic marking.
- Double Basses (Bn. 2):** Three staves (1, 2, 3) with rests.
- Trumpets (Tr. 2):** Three staves (1, 2, 3) with triplet patterns and a *ppp* to *mp* dynamic marking.
- Horn (Hrn.):** Four staves (1, 2, 3, 4) with triplet patterns and *ppp*, *p*, and *mp* dynamic markings.
- Trombones (Tbn. 2):** Three staves (1, 2, 3) with rests.
- Tuba (Tba.):** One staff with rests.
- Percussion (Perc. 1, 2, 3):** Three staves with rests.
- Harp (Hrp.):** One staff with rests.
- Piano (Pno.):** One staff with a *f* to *p* dynamic marking.
- Violins (Vln. I, II):** Four staves with rests and *ppp* to *mp* dynamic markings.
- Violas (Via.):** Two staves with rests and *mf* dynamic markings.
- Violoncello (Vic.):** One staff with rests and *mp* dynamic markings.
- Bass:** One staff with rests and *p* dynamic markings.

Additional markings include *div.* (divisi) and various *ppp* (pianissimo) dynamic markings throughout the score.



1
Fl. 2
3
1
Clar. 2
3
1
Bn. 2
3
1
Tr. 2
3
1
Hrn. 2
3
4
1
Tbn. 2
3
Tba.
Perc. 1
Perc. 2
Hrp.
Pno.
Pult 1
Vln. I
Pult 6
Pult 7
Pult 1-3
Vln. II
Pult 4-6
Pult 1-2
Pult 3
Via.
Pult 4
Pult 5
Vic.
Pult 1
Pult 2
Pult 3
Pult 4
1-2
3-4
Bass
5-6

1
Fl. 2
3
1
Clar. 2
3
1
Bn. 2
3

1
Tr. 2
3
1
2
3
4
Hrn.
1
2
3
Tbn. 2
3
Tba.

Perc. 1
Perc. 2
Hrp.

Pno.

Pult 1
Pult 2-4
Vln. I
Pult 5-7
Pult 1-3
Vln. II
Pult 4-6
Pult 1-2
Pult 3-4
Via.
Pult 5
Pult 1-2
Vic.
Pult 3-4
1-2
3-4
Bass
5-6

1
Fl. 2
3
1
Clar. 2
3
1
Bn. 2
3

1
Tr. 2
3
1
2
Hrn. 3
4
1
2
Tbn. 2
3
Tba.

Perc. 1
Perc. 2
Hrp.

Pno.

Pult 1-3
Pult 4-5
Vln. I
Pult 6-7
Pult 1-3
Vln. II
Pult 4-6
Pult 1-2
Vla.
Pult 3-4
Vic.
Bass

This page of a musical score, numbered 356, contains staves for various instruments. The top section includes Flutes (Fl. 2), Clarinets (Clar. 2), Bassoons (Bn. 2), and Trumpets (Tr. 2). The middle section includes Horns (Hrn. 1-4), Trombones (Tbn. 2, 3), and Tuba (Tba.). The lower section includes Percussion (Perc. 1, 2), Harp (Hrp.), Piano (Pno.), and a large string section with multiple parts for Violins (Vln. I, II), Violas (Vla.), and Cellos/Double Basses (Vic., Bass). The score features dynamic markings such as *pppp*, *poco*, *p*, and *mp*. The PIANO part includes a *fz* marking. The string parts feature complex rhythmic patterns, including sixteenth-note runs and chords. The woodwinds have melodic lines with triplets and slurs. The percussion and harp parts are mostly rests, with some light accompaniment.

1
Fl. 2
3
1
Clar. 2
3
1
Bn. 2
3

1
Tr. 2
3
1
Hrn. 2
3
4
1
Tbn. 2
3
Tba.

*deutlich im Vordergrund
clear in foreground*
poco

Perc. 1
Perc. 2
Hrp.
Pno.

Pult 1-3
Pult 4-5
Vln. I
Pult 6-7
Pult 1-3
Vln. II
Pult 4-6
Pult 1-2
Vla.
Pult 3-5
Pult 1, 3
Vic.
Pult 2, 4
Bass

*auf dem Steg (Rauschen)
on the bridge (white noise)*
p
flaut.
pppp
pppp
pppp
auf dem Steg / on the bridge
p
auf dem Steg / on the bridge
p

1 Fl. 2
3
1 Clar. 2
3
1 Bn. 2
3

o ppp
o ppp
p mp
o ppp
o ppp
p p ppp

1 Tr. 2
3
1 Hm. 2
3
4
1 Tbn. 2
3
Tba.

o ppp
o ppp
p mp
o ppp
o ppp
p ppp

deutlich im Vordergrund
clear in foreground

Bucket
pppp

Perc. 1
Perc. 2
Perc. 3
Hrp.

Pno.

sffz sfz (p) sfz sffz sfz (p)

Pult 1-5 Vln. I
Pult 6-7
Pult 1-3 Vln. II
Pult 4-6
Pult 1,3,5 Vla.
Pult 2,4
Pult 1,3 Vic.
Pult 2,4
Bass

ord. flaut.
ppp
ppp
ppp
flaut. pp
flaut. pp
flaut. ord. pp
ord. flaut. pp
ppp
ppp
gliss.
gliss.
gliss.

Fl. 1, 2, 3
Clar. 1, 2, 3
Bn. 1, 2, 3

Detailed description: This block contains the musical staves for the Flute (Fl. 1, 2, 3), Clarinet (Clar. 1, 2, 3), and Bassoon (Bn. 1, 2, 3) sections. The Flute 1 part features a melodic line with dynamics ranging from *ppp* to *p*. The Clarinet 1 part has a more active line with dynamics from *pp* to *mp*. The Bassoon parts are mostly silent or play sustained notes.

2/4

Tr. 1, 2, 3
Hm. 1, 2, 3, 4
Tbn. 1, 2, 3
Tba.
Perc. 1, 2, 3
Hrp.

Detailed description: This block contains the musical staves for the Trumpet (Tr. 1, 2, 3), Horn (Hm. 1, 2, 3, 4), Trombone (Tbn. 1, 2, 3), Trombone (Tba.), Percussion (Perc. 1, 2, 3), and Harp (Hrp.) sections. The Trumpet 1 part has a melodic line with dynamics from *p* to *ppp*. The Horn and Trombone parts are mostly silent. The Percussion and Harp parts are also mostly silent.

2/4

Pno.
Pult 1,3,5,7
Vln. I
Pult 2,4,6
Vln. II
Pult 1,3,5
Via.
Pult 2,4
Vic.
Pult 1,3
Pult 2,4
Bass

Detailed description: This block contains the musical staves for the Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Via.), Violoncello (Vic.), and Bass sections. The Piano part features a complex, rhythmic accompaniment with dynamics from *f* to *ppp*. The Violin I and II parts have melodic lines with dynamics from *p* to *pppp*. The Viola, Violoncello, and Bass parts are mostly silent.

Fl. 1, 2, 3

Clar. 1, 2, 3

Bn. 1, 2, 3

hauchig / airy

p

ff

ppp

p

mf

ppp

p

Tr. 1, 2, 3

Hrn. 1, 2, 3, 4

Tbn. 1, 2, 3

Tba.

f

mf Via. Sord.

sf

mp

mf

f

f

f

pp

p

mf

f

ppp

mf

Perc. 1, 2, 3

Hrp.

mf

mf

Pno.

pp

mp

Vln. I, II

Vla. (Pult 1, 3, 5)

Vcl. (Pult 2, 4)

Bass

sul tasto

poco sul pont.

mp

III. sul tasto

poco sul pont.

sul tasto

flaut. molto sul tasto (Pult 1, 3, 5)

ppp

f

ppp

mp

IV. sul tasto

poco sul pont.

sul tasto

f

ppp

mp

sul tasto

poco sul pont.

sul tasto

1 Fl. 2
3
1 Clar. 2
3
1 Bn. 2
3

1 Tr. 2
3
1 Hm. 2
3
4
1 Tbn. 2
3
Tba.

Perc. 1 Motor an
Perc. 2
Perc. 3
Hrp. Motor aus / off

Pno. Adagio ma non troppo (non ritard.) (♩ = 96 ca.)
Adagio ma non troppo (non ritard.)
slow (non ritard.)

Pult 1,3,5,7 Vln. I
Pult 2,4,6
Pult 1,3,5 Vln. II
Pult 2,4,6
Pult 1,3,5 Via.
Pult 2,4
Vic.
Bass

1
Fl. 2
3
1
Clar. 2
3
1
Bn. 2
3

1
Tr. 2
3
1
Hrn. 2
3
4
1
Tbn. 2
3
Tba.
Perc. 1
Perc. 2
Perc. 3
Hrp.

Pno.

Adagio (non ritard.)
Largo (non accelerando)

Pult 1,3,5,7
Vln. I
Pult 2,4,6
Pult 1,3,5
Vln. II
Pult 2,4,6
Pult 1,3,5
Via.
Pult 2,4
Vic.
1-3
Bass
4-6

1 Fl. 2
3
1 Clar. 2
3
1 Bn. 2
3

1 Tr. 2
3
1 Hrn. 2
3
4
1 Tbn. 2
3
Tba.
Perc. 1
Perc. 2
Perc. 3
Hrp.
Pno.

Adagio ma non troppo (non ritard.)

slow (non ritard.)

Pult 1,3,5,7 Vln. I
Pult 2,4,6
Pult 1,3,5 Vln. II
Pult 2,4,6
Pult 1,3,5 Via.
Pult 2,4
Vic.
1-3 Bass
4-6

1
Fl. 2
3
1
Clar. 2
3
1
Bn. 2
3

1
Tr. 2
3
1
2
3
4
Hm.
1
2
3
Tbn.
2
3
Tba.
Perc. 1
Perc. 2
Perc. 3
Hrp.
Pno.

3/16 **4/16** **3/16** **4/16**

Schlagzeug nur als Resonanz, der Bläserakkorde wahrnehmbar
Percussion only audible as resonance of brass chords

flautando molto, fast kein Ton, gehaucht
flautando molto, almost no pitch, airy

Vln. I
Pult 1,3,5
Vln. II
Pult 2,4,6
Vla.
Vic.
1-3
4-6
Bass

3/16 **4/16** **3/16** **4/16**

flaut.

Überdruck / overpressure

flaut. molto

poco vibrato

Tutti

Fl. 2
Clar. 2
Bn. 2

Luftgeräusch Air-noise
Ton / pitch

pppp ppp p

sim.

p

ppp p

4
32

Tr. 2
Hrn.
Tbn. 2
Tba.
Perc. 1
Perc. 2
Perc. 3
Hrp.

p pppp p

pppp ppp p

pp pppp

Sord. p pp sfz

Vib Motor an Motor aus / off

pp pp

mp

mf < f

Lv. sempre

* (nur als Resonanz vom Blech zu hören / only audible as resonanz of brass)

Pno.

15^{ma}

ppp p

pp

fff

f

ppp

4
32

Vln. I
Pult 1,3,5
Vln. II
Pult 2,4,6
Vla.
Pult 2,4
Vic.
Pult 1,3
Pult 2,4
Bass

poco flaut. flautando molto, fast kein Ton, gehaucht flautando molto, almost no pitch, airy

ppp

Tutti flautando molto, fast kein Ton, gehaucht flautando molto, almost no pitch, airy poco sul pont.

pppp p

ppp

flaut. molto

flaut. molto

flaut. molto senza vib.

flaut. molto senza vib.

pp pp

pp pp

pp pp

pp

ppp

Rauschen - leichte Tonhöhenfärbung White Noise - slight pitch coloring

Bogen immer unmerklich und nicht zusammen wechseln (Klangkontinuum) change bow inaudibly and not together (sound-continuum)

pizz. ff

pizz. ff

pizz. ff

Rauschen - leichte Tonhöhenfärbung White Noise - slight pitch coloring

1-2 IV

3-6

1
Fl. 2

3
1
Clar. 2
3

1
Bn. 2
3

1
Tr. 2
3

1
2
3
4
Hm.

1
Tbn. 2
3

Tba.

Perc. 1
Perc. 2
Perc. 3

Hrp.

Pno.

Vln. I
Vln. II

Vla.

Vcl.

1. Solo
2.
3-6
Bass

Luftgeräusch Air-noise
hauchig / airy
Luftgeräusch Air-noise
Slap
Luftgeräusch Air-noise
hauchig / airy
ppp possibile

Via. Sord.

Motor an (sehr langsam)
Motor aus / off
Cluster Schlegel (ca. 50 cm Stab mit Filz überzogen)
Cluster Mallet (ca. 50 cm board covered with felt)

Plunger
pppp
pp

15^{ma}
ppp
(nur als Resonanz vom Blech zu hören / only audible as resonance of brass)

Tutti
pizz.
Lv.
pp

(Scordatura)
ppp

zu langsam streichen (nicht viel Druck)
bow too slow (not too much pressure)
ppp

pizz.
Lv.
pp

Fl. 2
3
1
2
3

Clar.
1
2
3

Bn.
1
2
3

1
2
3

Hrn.
1
2
3
4

Tbn.
1
2
3

Tba.

Bucket
Sord.

Via. Sord.

4/8

Akkorde im Blech immer deutlich getrennt, nicht zu verwischt
Brass chords always clearly separated, not too slurred

Perc. 1
Perc. 2
Perc. 3

Hrp.

Motor an (sehr langsam)

p

Schlagzeug nur als Resonanz der Bläserakkorde wahrnehmbar
Percussion only audible as resonance of brass-chords

Pno.

ppp

pp

pppp

ppp

Fermate nicht zu lang (nur kurz Nachhall des Klavier wahrnehmen)
Fermata not too long (just briefly bring out piano resonance)

(nur als Resonanz vom Blech zu hören /
only audible as resonance of brass)

Vln. I
Vln. II

Vla.
Vic.

1. Solo
Bass
2.

p

gefärbtes Rauschen - Saite darf nie voll Schwingen; aber immer deutlich hörbar
colored air noise - string should never fully vibrate; but always clearly audible

gefärbtes Rauschen - Saite darf nie voll Schwingen; aber immer deutlich hörbar
colored air noise - string should never fully vibrate; but always clearly audible

kurze Fermate -
Hall von Klavier kurz klingen lassen
brief fermata -
let piano resonance ring briefly

1 Fl. 2
3
1 Clar. 2
3
1 Bn. 2
3

Detailed description: This block contains the first three staves of the score. The Flute 1 and 2 parts (Fl. 1, 2) are mostly rests. The Clarinet 1 and 2 parts (Clar. 1, 2) and Bassoon 1, 2, and 3 parts (Bn. 1, 2, 3) feature complex rhythmic patterns with triplets and slurs. Dynamics include *p* and *pp*. The key signature has one flat.

1 Tr. 2
3
1 Hm. 2
3
4
1 Tbn. 2
3
Tba.

Detailed description: This block contains staves for Trumpet 1 and 2 (Tr. 1, 2), Horn 1, 2, 3, and 4 (Hm. 1, 2, 3, 4), Trombone 1, 2, and 3 (Tbn. 1, 2, 3), and Tuba (Tba.). The parts are highly rhythmic and complex, with many slurs and dynamic markings such as *ppp*, *mf*, *pp*, *f*, and *p*. A note in the Horn 4 part is marked "senza sord." (without mutes). The Tuba part includes the instruction "Via. Sord." (with mutes).

Perc. 1
Perc. 2
Perc. 3
Hrp.

Detailed description: This block contains staves for Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Percussion 3 (Perc. 3), and Harp (Hrp.). Perc. 1 has a note with the instruction "Attacken nicht hörbar nur Resonanz vom Blech / attacks audible, only resonance of brass". Perc. 2 has a note with "Vib" (vibrato). Perc. 3 has a note with "poco" and "sehr leise im Hintergrund / very quiet in the background".

Pno.

Detailed description: This block contains the Piano (Pno.) part. It features a complex rhythmic pattern with slurs and dynamic markings including *ppp*, *mp*, and *pp*. A note is marked "stumm drücken / press silently".

Vln. I
Vln. II
Vla.
Vic.
Bass

Detailed description: This block contains the Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vic.), and Bass parts. The Violin parts feature long, sustained notes with slurs and dynamic markings like *pp*. The other parts are mostly rests.

1
Fl. 2
3
1
Clar. 2
3
1
Bn. 2
3

Dynamic markings: *f*, *mf*, *mp*

1
Tr. 2
3
1
2
Hrn. 3
4
1
2
Tbn. 3
Tba.

Dynamic markings: *mf*, *p*, *pp*, *f*, *ff*, *mp*

Perc. 1
Perc. 2
Perc. 3
Hrp.

langsam in Kreisen streichen (Tonhöhe erkennbar)
wipe slowly in circles (pitch audible)

Motor an (langsam)

Vib

sempre

(schneller)

zwei Bögen abwechseln, ganz kontinuierlich
two bows taking turns, very continuously

Superball ganz langsam über grosse Tam-Tam wenig Druck; leise sphärische Klänge
pull superball slowly over Tam-Tam, little pressure, soft resonant sounds

Dynamic markings: *mf*, *p*, *pp*, *f*

Pno.

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

(sost. scat)

Vln. I
Vln. II
Vla.
Vic.
Bass

Dynamic markings: *pp*

1 Fl. 2
3
1
2
3
1
2
3
Bn. 2
3

4
1
2
3
Hrn. 3
4
1
2
3
Tbn. 2
3
Tba.

Perc. 1
Perc. 2
Perc. 3
Hrp.

Pno.

4
1
2
3
Vln. I
Vln. II
Vla.
Vic.
Bass

1 Fl. 2
3
1 Clar. 2
3
1 Bn. 2
3

4/8

1 Tr. 2
3
1 Hm. 2
3 4
1 Tbn. 2
3
Tba.

Perc. 1
Perc. 2
Perc. 3
Hrp.

Pno.

4/8

Vln. I
Vln. II
Vla.
Vic.
1-3 Bass
4-6

1. Fl. 1: *wie ein Schatten / like a shadow*
 2. Fl. 2: *wie ein Schatten / like a shadow*
 3. Fl. 3: *wie ein Schatten / like a shadow*
 1. Clar. 1: *viel Luftgeräusch, wenig Ton*
much air-noise, very little pitch
 2. Clar. 2: *wie ein Schatten / like a shadow*
 3. Clar. 3: *wie ein Schatten / like a shadow*
 1. Bn. 1: *wie ein Schatten / like a shadow*
 2. Bn. 2: *wie ein Schatten / like a shadow*
 3. Bn. 3: *wie ein Schatten / like a shadow*

Annotations: *Luftgeräusch Air-noise*, *pp*, *pppp*

Tr. 1, 2, 3
 Hrn. 1, 2, 3, 4
 Tbn. 1, 2, 3
 Tba.

Perc. 1, 2, 3
 Hrp. *p.d.l.t.*, *pp*, *ppp*

Pno. *pppp*
 Annotations: *1 = nahe am Sattel abgestoppt (viel Tonhöhe) - 5 Seite weiter in der Mitte abgestoppt (keine Tonhöhe)*
1 = string dampened close to felt (no pitch) - 5 string dampened more towards center (no pitch)

Vln. I: *wie ein Schatten / like a shadow*, *pp*, *ppp*
 Vln. II: *ppp*, *pp*
 Vla.
 Vcl.
 Bass