

Bernd Alois Zimmermann

Dialoge

Konzert für zwei Klaviere und großes Orchester
(1960)

Revidierte und erleichterte Fassung
(1965)

Studienpartitur
ED 7134

B. Schott's Söhne · Mainz
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Hommage à Claude Debussy

Komponiert im Auftrag des WDR Köln

Uraufführung: 5. Dezember 1960 in Köln
Sinfonie-Orchester des WDR Köln
Solisten: Alfons und Aloys Kontarsky
Dirigent: Sixten Ehrling

Orchester-Besetzung

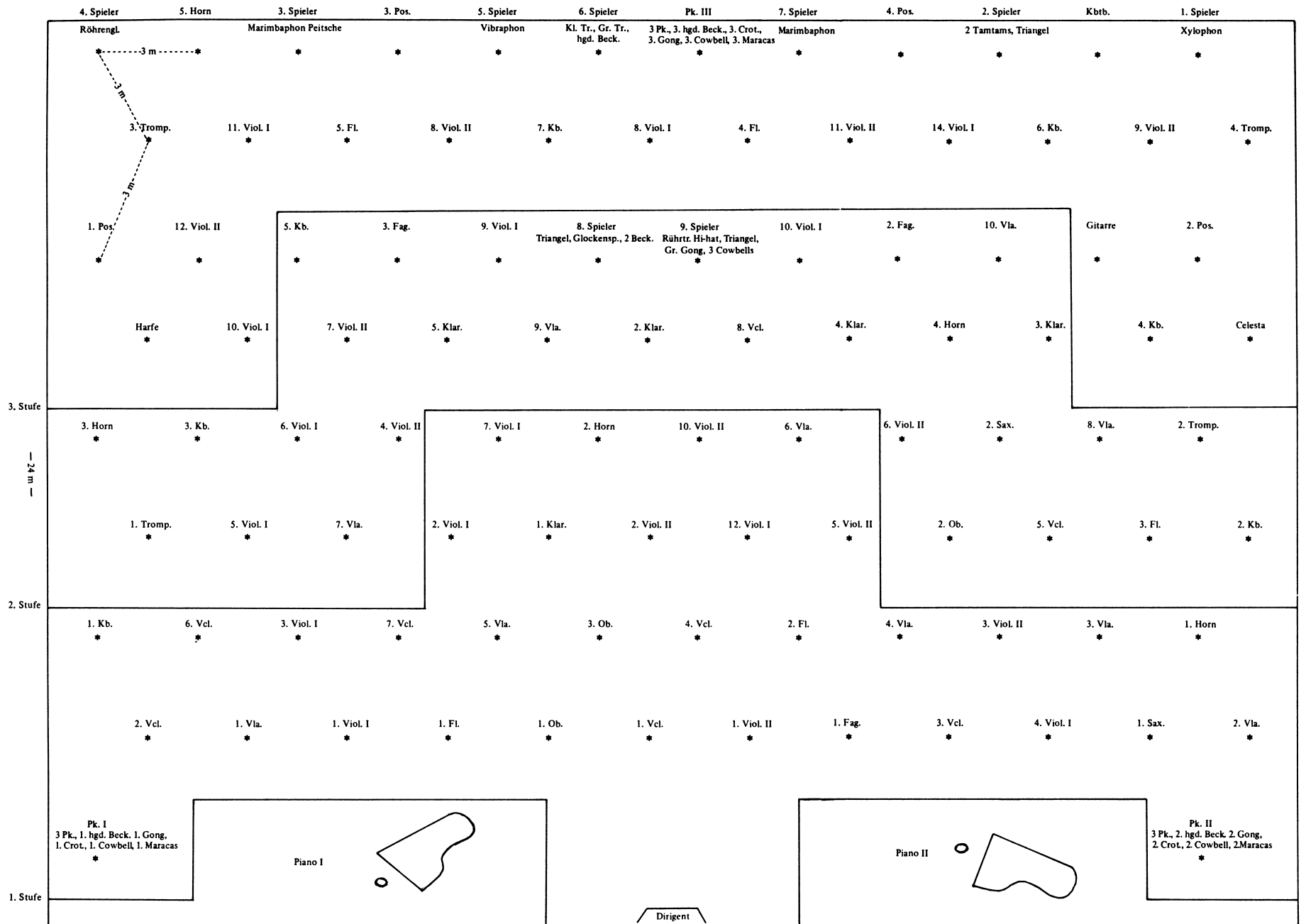
5 Flöten (auch 5 Piccoli; 5. auch Altflöte in G)
3 Oboen (3. auch Englisch Horn)
5 Klarinetten in B (3. auch Kleine Klarinette in Es; 5. auch Baßklarinetten in B)
2 Altsaxophone in Es (1. auch Tenorsaxophon in B; 2. auch Baritonsaxophon in Es)
3 Fagotte (2. und 3. auch Kontrafagott)
5 Hörner in F
4 Trompeten in C (1. auch Trompete hoch B oder D, bzw. F oder hoch B)
4 Posaunen (4. auch Kontrabaßposaune)
1 Kontrabaßtuba
9 Pauken mit Zusatzinstrumenten*: hängendes Becken
Crotales
montierte Cow-bell
Maracas
Gong
Schlagzeug: 1. Spieler: Xylophon
2. Spieler: 2 Tamtams, Triangel
3. Spieler: großes Marimbaphon
4. Spieler: Röhrenglocken, Peitsche
5. Spieler: Vibraphon
6. Spieler: Kleine Trommel, Große Trommel, hängendes Becken
7. Spieler: großes Marimbaphon
8. Spieler: Glockenspiel
9. Spieler: großer Gong, Rührtrommel, Hi-hat, Triangel, 3 Cowbells
1 Celesta
1 Harfe
14 Violinen I
12 Violinen II
10 Violen
8 Violoncelli
7 Kontrabässe

* Die Partitur der 3 Paukengruppen ist so angelegt, daß sie jeweils von einem Pauker allein
- auch mit den Zusatzinstrumenten - bewältigt werden kann.

Aufführungsdauer: ca. 17 Minuten

Disposition I

Bühnengröße 24 x 37 m, Abstand 3 m

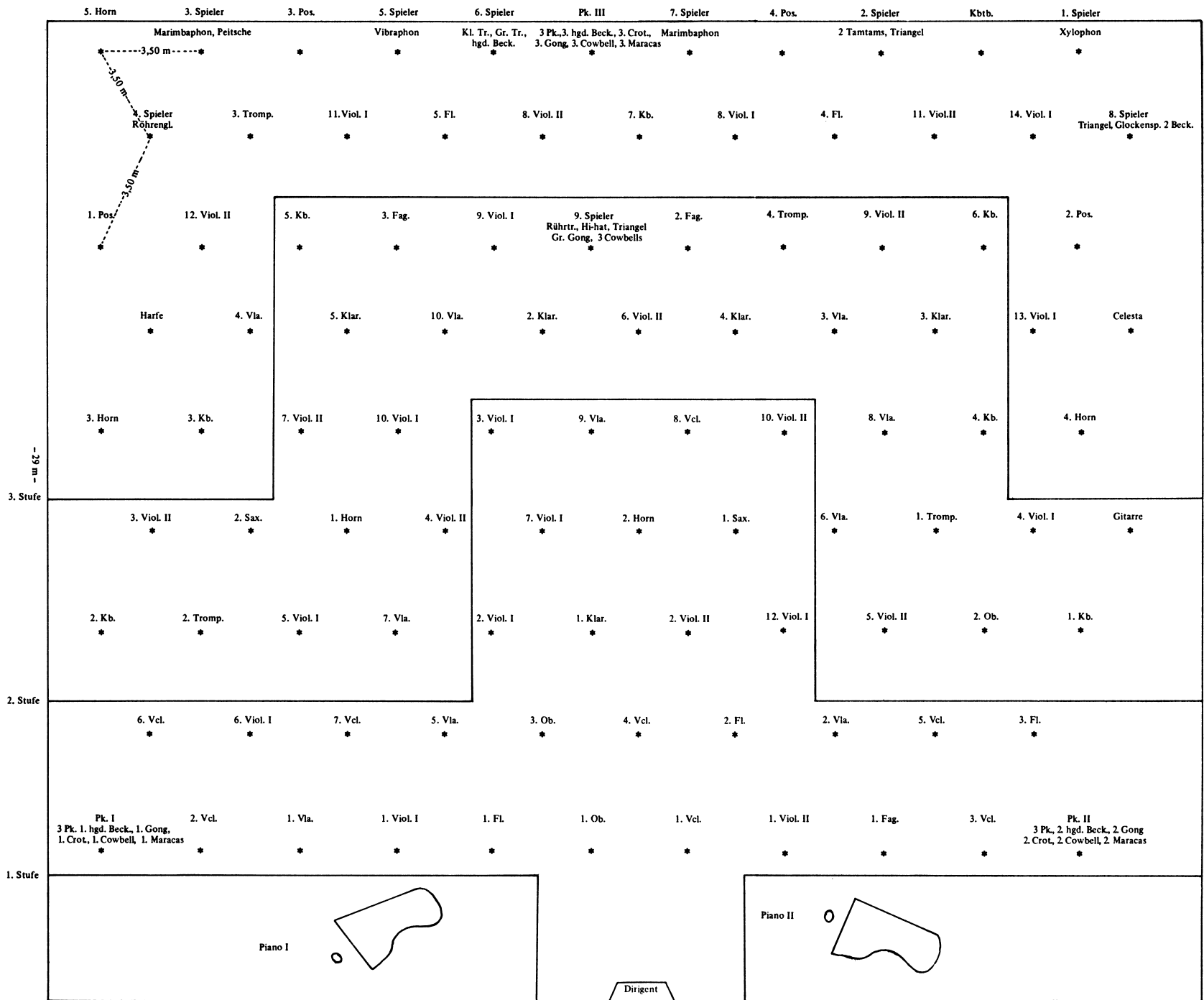


— 37 m —

Disposition für Konzertsaal üblicher Bauart
(große Größe)
mit Konzertpodium an der Querwand
Maßstab 1 : 100

Disposition II

Bühnengröße 29 x 39 m, Abstand 3,50 m

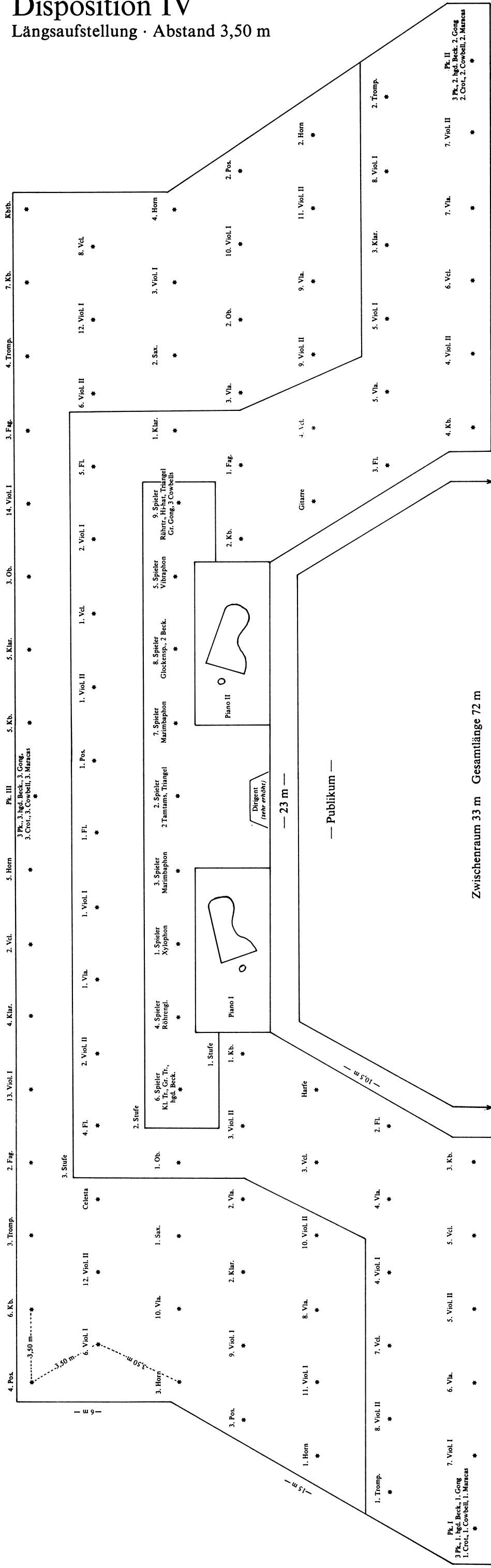


— 39 m —

Disposition für Konzertsaal üblicher Bauart von besonders großer Größe mit Konzertpodium an der Querwand Maßstab 1:100

Disposition IV

Längsaufstellung · Abstand 3,50 m



Konzertpodium aufgestellt an Saal-Längswand
Maßstab 1:100

Bernd Alois Zimmermann

Dialoge

(1960)

I

The score is divided into two systems, each with a 3/8 time signature (♩ = 126, ♩ = 42) and a 2/4 time signature (♩ = 72). The instruments and parts are as follows:

- 1. Baßklarinette (B)**: Features a melodic line with dynamics *mp espr.* and *cresc.*
- 1. Tenor (B) Saxophon** and **2. Bariton (Es) Saxophon**: Both parts are mostly silent.
- Fagott 1** and **Kontrafagott**: Both parts play a melodic line with dynamics *mp espr.* and *cresc.*
- 2. 2 Tamtams**: Features a rhythmic pattern with dynamics *mf l.v.* and *p l.v.*
- 4. Röhren-Glocken** and **5. Vibraphon**: Both parts play a rhythmic pattern with dynamics *p l.v. sempre* and *mf l.v.*
- Maracas** (I, II, III) and **Gong** (I, II, III): Each part plays a rhythmic pattern with dynamics *mf l.v.* and *f l.v.*
- Violoncello** (1, 2, 3, 4): Features a melodic line with dynamics *mf espr. molto cresc.*
- Kontrabaß** (1, 2, 3, 4, 5, 6, 7): Features a melodic line with dynamics *fp espr.* and *mf non cresc.*

15

2/4 = 72

Klar. (B)
4
nimmt Klar. in Es

Bkl. (B)
15
nimmt Klar.

Sax.
1 Tenor (B)
nimmt Alt-Sax in
2 Bariton (Es)
nimmt Alt-Sax in Es

Fag. 1
nimmt Alt-Sax in Es

Kfag.
(2)
(3)

2. & Tamtams
4. R.-Glock.
8. Trgl.
nimmt Glsp.

Crot. hnd. Bck. Gong
I
Crot. hnd. Bck. Gong
II
Crot. hnd. Bck. Gong
III

Viol. 1
1-14
mf legato

Viol. 2
1-14
ff espr.

Vla.
1-5
6-10
ff dim. pp

Kb.
3-7
ff pp

21 **b** $\frac{1}{4} = 76$

1 Ob. *f espr.*

2 Ob. *f espr.*

3 Ob. *f espr.*

4 Klar. (Es) *espr.*

5 Kfag. *pp* nimmt Fag.

6 Kfag. *pp* nimmt Fag.

7 Tr. (C) *con sord.* *ff espr. molto*

8 Tr. (C) *con sord.* *ff espr. molto*

9 Tr. (C) *con sord.* *ff espr. molto*

10 R-Glck. *mf* *f* *f* *f*

11 Vibr. *f* *f* *f* *f*

12 Glcksp. *p* *f* *mf* *f*

13 I. Pk. *mp* *fpp*

14 II. Pk. *p* *fpp*

15 III. Pk. *f*

b $\frac{1}{4} = 76$

1 Viol. 1 *mp non cresc.* *spicc.*

2 Viol. 1 *mp non cresc.* *spicc.*

3 Viol. 1 *mp non cresc.* *spicc.*

4 Viol. 1 *mp non cresc.* *spicc.*

5 Viol. 1 *mp non cresc.* *spicc.*

6 Viol. 1 *mp non cresc.* *spicc.*

7 Viol. 1 *mp non cresc.* *spicc.*

8 Viol. 1 *mp non cresc.* *spicc.*

9 Viol. 1 *mp non cresc.* *spicc.*

10 Viol. 1 *mp non cresc.* *spicc.*

11 Viol. 1 *mp non cresc.* *spicc.*

12 Viol. 1 *mp non cresc.* *spicc.*

13 Viol. 1 *mp non cresc.* *spicc.*

14 Viol. 1 *mp non cresc.* *spicc.*

1 Viol. 2 *f*

2 Viol. 2 *f*

3 Viol. 2 *f*

4 Viol. 2 *f*

5 Viol. 2 *f*

6 Viol. 2 *f*

7 Viol. 2 *f*

8 Viol. 2 *f*

9 Viol. 2 *f*

10 Viol. 2 *f*

11 Viol. 2 *f*

12 Viol. 2 *f*

13 Viol. 2 *f*

14 Viol. 2 *f*

15-16 Vla. *mf espr. molto quasi legato*

17-18 Vla. *mf espr. molto quasi legato*

19-20 Klb. *cresc. molto* *dim.* *p*

21-22 Klb. *cresc. molto* *dim.* *p*

*) Für die hohen Stellen können auch Trompeten in F oder hoch B herangezogen werden.

26 C 2
4

Picc. 1, 2, 3, 4, 5

Ob. 1, 2, 3

Klar. 1 (B), 2 (B), 3 (Es), 4 (Es), 5 (B)

Tr. (C) 1, 2, 3, 4

4. R.-Glock.
5. Vibr.
7. Marimb.
8. Glocksp.

I. Crot.
II. Crot.
III. Pk.

Cel.
Hfe.

Dynamic markings: *mf pesante*, *f*, *espr.*, *con sord.*, *h. Schl.*, *f sempre*, *mp*, *ff*, *mf*, *ff*, *près de la table*.

This page of a musical score is divided into two main sections. The first section, from measure 35 to 134, is marked with a tempo of $\text{♩} = 101$ and a time signature of $\frac{2}{4}$. The second section, from measure 134 to 2, is marked with a tempo of $\text{♩} = 134$ and a time signature of $\frac{3}{4}$. The score includes parts for Piccolo (Picc.), Oboe (Ob.), Clarinet (Klar.), Alto Saxophone (Alt-Sax.), Bassoon (Fag.), Horn (Hr.), Trumpet (Tr.), Trombone (Pos.), Marimba (7. Marimb.), Gong (8. Gicksp.), Cymbals (Cel.), and Harpsichord (Hfe.). The Violin I section (Viol. 1) consists of 14 staves. Various performance instructions such as *ff espr.*, *senza sord.*, and *con sord.* are present throughout the score.

41 **d**
 2/4 $\text{♩} = 120$

1. Fl. *ff* *sempre* *nimmt gr. Fl.*

2. Fl. *ff* *sempre* *nimmt gr. Fl.*

Picc. 3. *ff* *sempre* *nimmt gr. Fl.*

4. *ff* *sempre* *nimmt gr. Fl.*

5. *ff* *sempre* *nimmt gr. Fl.*

1. Ob. *ff sempre*

2. *ff sempre*

3. *ff sempre*

1. Klar. (B) *ff sempre*

2. (B) *ff sempre*

3. Klar. (Es) *ff sempre* *nimmt Klar. B.*

4. (Es) *ff sempre* *nimmt Klar. B.*

Bkl. (B) 5. *ff sempre* *nimmt Klar.*

1. Alt-Sax. (Es) *ff*

2. *ff*

1. Fag. *ff*

2. *ff*

3. *ff*

d

1. Hr. (F) *ff*

2. *ff*

3. *ff*

4. *ff*

1. Pos. *ff* *senza sord.*

2. *ff* *senza sord.*

3. *ff* *senza sord.*

4. *ff* *senza sord.*

Viol. I 1.-14 *ff sempre* *div. nvnv a)*

Kb. 1.-8 *ff sempre* *div. nvnv a)*

d
 2/4 $\text{♩} = 120$
ff sempre *div. nvnv a)*

a) nvnv unregelmäßiger Auf- und Abstrich, jedoch kein tremolo: quasi legato.

II

3. Marimb. $\frac{5}{4}$ $\text{♩} = 76$
p con espressione

Cel. *p sempre espr.*

Hfe. *p* *mf* *p*

Klav. 1 *sf pp* *sf pp*

Klav. 2 *mf pp* *mp*

49 $\frac{4}{4}$ $\text{♩} = 60$ 3
2

4. R.-Gick. *w. Schl.* *p sempre*

I Gong *w. Schl.* *pp l.v.*

II Gong *w. Schl.* *mf l.v.*

III Gong *w. Schl.* *mf l.v.*

Cel. *sf pp* *sf pp* *sf*

Klav. 1 *sf pp* *sf pp* *sf*

Klav. 2 *mf pp* *mp* *sf*

51 $\frac{3}{2}$ $\text{♩} = 90$ (a)

2. 2-TamTam *w. Schl.* *mp l.v.* *w. Schl.* *mp l.v.*

4. R.-Gick. *mf* *mf* *mf*

Klav. 1 *sf pp* *sf pp* *sf pp*

Klav. 2 *leggero* *p* *sf p* *sf mf*

Un poco più mosso
♩ = 101

53 4/4

5. Vibr. w. Schl. non vibr. p sempre

Klav. 1 p mf sf pp sf

Klav. 2 mp p mp sf mf

4/4 Lostesso tempo
(♩ = 101)

55 4/4

4. R.-Glock. p sempre

5. Vibr. w. Schl. mf l.v.

I Pk. w. Schl. mf l.v.

II Gong

III Gong

Klav. 1 p sf fff sf mp

Klav. 2 pp p sf sf sf

Vcl. 1.-6. 4/4 Lostesso tempo (♩ = 101) piaz. p

Kb. 3/8 (3+6) mf p

(b) 2. 2 Tamtams 2/4 ♩ = 60 4/4

57 4/4

4. R.-Glock. w. Schl. mf l.v.

I Gong w. Schl. f l.v.

II Gong w. Schl. mf l.v.

III Pk. w. Schl. mf l.v.

Klav. 1 sf f fff f p

Klav. 2 (stumm)

Vcl. 1.-6. (piaz.) mf pp mp f pp

Kb. 1.-2. (3+6) 2+4 1+5 mf p

59 $\frac{4}{4}$ $\text{♩} = 72$

2. 2. Tamtama
4. R.-Gick.
5. Gicksp.
Hfe.
Klav. 2
Vcl. 1.-6.
Kb.

61 $\frac{5}{4}$ $\text{♩} = 76$ **C**

2. 2. Tamtama
5. Gicksp.
I Pk.
II Pk.
III Pk.
Hfe.
Klav. 2
Kb.

*) bei jedem Instrument unterschiedliche, nicht gemeinsame cresc. und dim.

8. Glicker.

Klav. 1

Klav. 2

Kb. 1-6

63

mp sempre

pp *mp* *pp* *mp* *pp*

pp espr. molto

Klav. 1

Klav. 2

Kb. 1-6

65

sf *sf* *sf* *sf* *sf* *sf*

pp espr. molto *mp* *pp espr. molto* *mp*

Kb. 1-6

67

3
4 *Lo stesso tempo*

3/4 ♩ = 85

5/4 ♩ = 114

2/4

*) = Pedalton. **) Cluster mit Begrenzungsstören; die jeweilige Breite des Clusters ist durch die jeweilige Breite der Finger, der Hand (Finger zusammen und gespreizt), der Handkante bzw. der Faust bis zum Ellenbogen mit oder ohne Handkante zu realisieren. Die Clusters sollen möglichst chromatisch sein; Ausnahmen bilden lediglich Clusters, welche mit Benutzung von Handkante und Faust gebildet werden.

2
4

$\text{♩} = 90$

13
3
4

1
2
3
4
5

Fl.

1
2
3

Ob.

1
2
3
4
5

Klar. (B)

1
2
3
4
5

Alt-Sax. (Es)

1
2
3

Fag.

1
2
3

Tr. (C)

1
2
3
4

Pos.

Klav. 1

Klav. 2

Detailed description: This section of the score covers woodwinds and percussion. It includes five Flutes (Fl.), three Oboes (Ob.), five Clarinets in B-flat (Klar. (B)), five Alto Saxophones in E-flat (Alt-Sax. (Es)), three Bassoons (Fag.), three Trumpets in C (Tr. (C)), and four Trombones (Pos.). The percussion part includes two Klayms (Klav. 1 and 2). The music is in 2/4 time with a tempo of quarter note = 90. The score shows various dynamics such as *pp*, *pp espr.*, and *ff*. There are performance instructions like "nimmt E.H." and "nimmt Klar. in Es".

2
4

$\text{♩} = 90$

3
4

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

Viol. I

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

Viol. II

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

Vla.

1
2
3
4
5
6
7
8
9
10

Vcl.

1
2
3
4
5
6
7
8

Detailed description: This section of the score covers the string ensemble. It includes 14 Violins (Viol. I and II), 12 Violas (Vla.), and 8 Violas (Vcl.). The music is in 2/4 time with a tempo of quarter note = 90. The score shows various dynamics such as *pp espr.*, *ff*, and *pp*. There are performance instructions like "con sord." and "senza sord." indicating the use of mutes. The score is divided into measures with measure numbers (1) through (14) for each instrument.

3/4 $\text{♩} = 107$
quasi impetuoso
zando

Fl. 1

Klav. 1
 verklungen lassen

Klav. 2
 verklungen lassen

Viol. 2
 1.
 3.
ff

a

Fl. 1
 $\text{♩} = 95$

2. gr. Tümlam

4. R.-Glock.

5. Vibr.
 w. Schl.
 con vibrato

Git.

Klav. 2
quasi pp
 Jeweils kurzes Pedal

Kb.
 2.
 4.
 5.
 6.
 7.
ppp non cresc.
div. (V a)

*) IV unregelmäßiger Auf- und Abstrich, jedoch kein Tremolo: quasi legato

84

Fl. 1-5

6. Glocksp.

Cel.

Hfe.

Git.

Klav. 1
quasi pp
 (anpassen) a)
 Jeweils kurzes Pedal

Klav. 2
 (anpassen) a)

Kb.
 2.
 3.
 4.
 5.
 6.
 7.

a) anpassen bedeutet, daß das Orchester dominiert und die Solo-Klaviere sich dynamisch anpassen.

Rubato $\text{♩} = 72$ **poco rit.** $\frac{4}{8} \text{♩} = 134$

4. R-Glck. p mf h. Schl. mf non vibrato

5. Vibr. p con vibrato mf non vibrato

7. Marimb. p espr. molto f mf

Git. mf quasi f

Klav. 1 pp (horror)

Klav. 2 ff (horror) mf pp

Rubato $\text{♩} = 72$ **poco rit.** $\frac{4}{8} \text{♩} = 134$

Vcl. 1. 2. $\text{mp vibr. ed espr. molto}$ mf pp

1. pizz. con vibr. hervortreten mf cresc. f

Kb. 2. 3. $\text{mp vibr. ed espr. molto}$ mf pp

4. 5. $\text{mp vibr. ed espr. molto}$ mf pp

6. $\text{mp vibr. ed espr. molto}$ mf pp

89 **b** 90

5. Vibr. verklungen lassen

Hfe. ff $\text{près de la table, verklungen lassen}$

Git. verklungen lassen

Klav. 1 pp ff mf ff pp

Klav. 2 ff pp ff mf pp

91 $\frac{2}{4} \text{♩} = 76$

5. Vibr. mf con vibrato mf mf klingen lassen

Hfe. ord. pp f klingen lassen

Git. mf mf

Klav. 1 pp non cresc. $\text{legato ed espr. molto}$

Klav. 2 mp espr. molto mf

Kb. 1. (pizz.) arco $\text{pp espr. non cresc.}$

98 $\text{♩} = 63$ C 4/4

5. Vibr. *mp* con vibrato *verklungen lassen*

6. hgd. Bck. *mit Beseh.* *pp* sempre, non cresc. *verklungen lassen*

Hfe. *pp* *verklungen lassen*

Git. *mf* *verklungen lassen*

Klav. 2 *ppp* *(anpassen)*

Vcl. 1, 2 $\text{♩} = 63$ C *pp* *legatissimo ed espr. molto*

Kb. 1, 2, 3, 4, 5, 6, 7 *pp* *legatissimo ed espr. molto* *loco*

*) klingt wie notiert (nicht etwa 8^{te} tiefer!)

103 $\text{♩} = 80$ 4/4 $\text{♩} = 160$ 8/8 *Lostesso tempo* 4/4

I Pk. *con tutta forza*

II Pk. *con tutta forza*

III Pk. *con tutta forza*

Klav. 1 *con tutta forza*

Klav. 2 *con tutta forza*

Alt - Fl. (5) (G) $\frac{4}{4}$ $\text{♩} = 60$ $\frac{2}{4}$ $\text{♩} = 60$
p cresc. *f*

5. Vibr. *con vibrato* *p sempre*

III Pk.

Hfe. *p sempre* *non cresc.* *immer klingen lassen*

Git. *mf* *f* *p*

Via. 1. *(senza sord.)* *pp espr.* *mf* *pp*

Vcl. 1. *(senza sord.)* *pp espr.* *immer klingen lassen* *mf* *pp*

2.-8. *(senza sord.)* *pizz.* *mf* *(pizz.)* *immer klingen lassen* *p sempre, non cresc.*

Kb. 1. *pp espr.* *mf* *pp* *pizz. vibr.* *p* *mf*

2. *pp espr.* *mf* *pp*

(d) 110 *un poco ritenuto*

Alt - Fl. (5) (G) *mf* *p* *mf* *p* *mf non dim.* *nimmt gr. Fl.*

Bkl. (5) *pp* *p* *pp non cresc.* *nimmt Klar.*

Kfag. (3) *pp* *p* *pp non cresc.* *nimmt Fag.*

Poa. 3 *con sord.* *pp* *mp* *pp*

5. Vibr. *verklungen*

Git. *p sempre*

(d) *un poco ritenuto*

Vcl. 2.-8. *(pizz.)* *mp* *f* *p* *pp*

Kb. 1. *(pizz.)* *pp*

IV

The musical score is divided into two systems, each starting at measure 114. The first system is in 3/8 time with a tempo of 80. The second system is in 4/8 time with a tempo of 60. The score includes the following parts and instructions:

- Tr. (C):** con sord. *pp*
- Pos.:** con sord. *pp*; (con sord.) *pp*; con sord. *pp*
- 2. Tamtam:** *pp*
- Hfe.:** *ppp* *verklungen*
- Klav. 1:** *ppp*
- Klav. 2:** *pp*
- Viol. 1:** arco, sempre sul pont. (senza sord.) *mp* *mf non cresc.*; *spicc.* *babababa*
- Vcl.:** *ppp* *spicc.*
- Kb. (5-Saiter):** *pp* *f* *pp*

2. Trgl. $\text{♩} = 76$

6. Glcksp.

Cel. *p* *f* verklingen

Hfe. *p* *f* verklingen

Klav. 1 *pp* verklingen

Klav. 2 *pp* *f*

Viol. 1

1. *pp* *espr. molto* *ff* *mf* *pp* *mf* *ppp*

2. *pp* *espr. molto* *ff* *mf* *pp* *mf* *ppp*

3. *pp* *espr. molto* *ff* *mf* *pp* *mf* *ppp*

4. *pp* *espr. molto* *ff* *mf* *pp* *mf* *ppp*

5. *pp* *espr. molto* *ff* *mf* *pp* *mf* *ppp*

6. *pp* *espr. molto* *ff* *mf* *pp* *mf* *ppp*

7. *pp* *espr. molto* *ff* *mf* *pp* *mf* *ppp*

8. *pp* *espr. molto* *ff* *mf* *pp* *mf* *ppp*

9. *pp* *espr. molto* *ff* *mf* *pp* *mf* *ppp*

10. *pp* *espr. molto* *ff* *mf* *pp* *mf* *ppp*

11. *pp* *espr. molto* *ff* *mf* *pp* *mf* *ppp*

12. *pp* *espr. molto* *ff* *mf* *pp* *mf* *ppp*

13. *pp* *espr. molto* *ff* *mf* *pp* *mf* *ppp*

14. *pp* *espr. molto* *ff* *mf* *pp* *mf* *ppp*

Viol. 2

1. *mf* *ff* *pp*

2. *mf* *ff* *pp*

3. *mf* *ff* *pp*

4. *mf* *ff* *pp*

5. *mf* *ff* *pp*

6. *mf* *ff* *pp*

7. *mf* *ff* *pp*

8. *mf* *ff* *pp*

9. *mf* *ff* *pp*

10. *mf* *ff* *pp*

11. *mf* *ff* *pp*

12. *mf* *ff* *pp*

Vcl. 1. *mf* *pp* *mf* *ppp*

Kb.

1. *mf* *pp* *mf* *pp*

2. *mf* *pp* *mf* *pp*

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

4. *mf* *pp* *mf* *pp*

5. *mf* *pp* *mf* *pp*

6. *mf* *pp* *mf* *pp*

7. *mf* *pp* *mf* *pp*

118 $\text{♩} = 76$
(lo stesso tempo)

3 2

Hr. (F)

1
2
3
4
5

Tr. (C)

1
2
3
4

Pos.

1
2
3

Klav. 1
Klav. 2

con tutta forza

Via. 1.-10.
Vcl. 1.-5.

$\text{♩} = 76$
(lo stesso tempo)

3 2

*) # = Viertelton höher, d = Viertelton tiefer

119 $\text{♩} = 57$ ($\text{♩} = 114$)

3 2

4 $\text{♩} = 63$

Hr. (F)

1
2
3
4
5

Tr. (C)

1
2
3
4

Kb.-Pos.

(senza sord.)

Klav. 1
Klav. 2

(con tutta forza)

Via. 1.-10.
Vcl. 1.-5.

$\text{♩} = 57$ ($\text{♩} = 114$)

4 $\text{♩} = 63$

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

div.

121

1. Xyl. $\frac{4}{8}$ $\text{♩} = 63$ *pp rubato*

Klav. 1

Klav. 2

125

Tr. (C) $\frac{3}{8}$ $\text{♩} = 67$

Pos. $\frac{1}{4}$ $\text{♩} = 67$

Klav. 1 *verklingen lassen*

Klav. 2

Kb. 1.-4. $\frac{3}{8}$ $\text{♩} = 67$ $\frac{1}{4}$ $\text{♩} = 67$ *pp non cresc.*

129

I Pk. $\frac{3}{8}$ $\text{♩} = 67$ $\frac{2}{4}$ $\text{♩} = 67$ $\frac{1}{2}$

II Pk.

III Pk.

Hfe.

Git. *verklingen*

Klav. 2

Kb. 1.-4. $\frac{3}{8}$ $\text{♩} = 67$ $\frac{2}{4}$ $\text{♩} = 67$ $\frac{1}{2}$

a) o = Mitte des Fells
 ψ = am Rande des Fells

132 $\frac{1}{2}$ $\text{♩} = 48$ (b)

1. Xyl. f

5. Vibr. pp senza vibr. mf

7. Marimb. mf

I Pk. mf pp

II Pk.

III Pk.

Git. pp

Klav. 1 sempre spicc. pp ff f p f p pp ff pp ff

Vla. 1-10. $\text{a } 10$ f (b)

135 $\frac{2}{4}$

Tr. (C) f pp

Pos. f pp

4. R-Glck.

5. Vibr. pp con vibr.

Klav. 1 pp dolce sempre 15.0 2.0 7.4

Klav. 2 ff

Viol. 1 1-14. pp $morendo$ senza sord.

Viol. 2 1-12. pp $morendo$ senza sord.

Vla. 1-10. pp $morendo$ senza sord.

Vcl. 1-8. pp $morendo$ senza sord.

Kb. 1-7. pp $morendo$

2/4 = 95

339

Fl. 1
Picc. (3)

Ob. 2
E.H. (3)

Klar. 1
(6)
(Es)

Alt-Sax. (Es) 1
2

Fag. 1
2
3

Hr. (F) 2
3
4
5

Tr. (C) 1
2
3

Pos. 3

Kb.-Pos. 3

Kb.-Tb. 3

4. R-Glock. 4

5. Vbr. 5

I Pk. 1
II Pk. 2
III Pk. 3

Hfe. 1
2

Git. 1

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

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

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

Vcl. 1
2
3
4

Kb. 1
2
3
4

*) mit beiden Handen alle Glocken
zusammenschlagen und klingen lassen

147

$\frac{4}{4}$ ♩ = 100

pesante

ff

152

$\frac{3}{4}$ ♩ = 90

$\frac{1}{4}$ $\frac{2}{4}$ ♩ = 107

ff

ff marc.

f espr. molto

fp

verklingsen lassen

164 e $\frac{4}{4} = 43$ 3
4

Fl. *mf espr. molto* 4. nimmt Picc.
5. nimmt Alt-Fl.

Ob. *mf espr. molto*

Klar. (B) *mf espr. molto*

Alt-Sax. (Es) *mf espr. molto*

Fag. *mf espr. molto*

Hr. (F) *mf espr. molto*
p sempre, non espr.

Kb.-Tb. *pp sempre, non espr.*

6. Kl. Tr. *mit Besen*
gr. Tr. **) p sempre*

I Pk. *ff*

II Pk. *p*

III Pk. *ff*

$\frac{4}{4} = 43$ 3
4

Viol. I *espr. molto*
con sord.
senza sord.
espr. molto
con sord.
espr. molto
con sord.
espr. molto
senza sord.
sul tasto
espr. molto

Viol. II *espr. molto*
con sord.
senza sord.
espr. molto
con sord.
espr. molto
con sord.
espr. molto
senza sord.
sul tasto
espr. molto

Kb. *pizz.*
p sempre
pizz.
p sempre
pizz.
p sempre
pizz.
p sempre
pizz.
p sempre

*) ~ = mit dem Besen rühren, quasi „Blues“
**) gr. Tr. mit Fußmaschine

169 $\frac{3}{4}$ $\text{♩} = 114$

Alt-Sax. (Es) 1 2

Fag. 1

Hr. (F) 1 2 3 4 5

Tr. (C) 1

Kb.-Tb.

5. Vibr.

6. Kl. Tr. gr. Tr.

7. Marimb.

Klav. 1

Klav. 2

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

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

Kb. 1. 2. 3. 4. 5. 6.

con sord. *quasi spicc.* *mf* *f* *p*

h. Schl. senza vibr. *mf* *f* *p*

h. Schl. quasi spicc. *mf* *f* *p*

$\frac{3}{4}$ $\text{♩} = 114$

172 $\frac{1}{4}$

Fl. 1 2 3

Hr. (F) 1

Tr. (C) 1

Klav. 1

Klav. 2

marc. *mf* *f* *p*

mf *f* *p*

pp *ff* *p*

pp *ff* *p*

3. nimmt Picc.

176

Fl. 1. *mp* 2. *mp*

Alt-Fl. (5) *mp*

5. Vibr. *mp* *vi. Schl.*

Hfe. *mp* *près de la table* *mp* *klingen lassen*

1. *con sord.* *pp* *mf* *pp*

2. *con sord.* *pp* *mf*

3. *senza sord.* *sul pont.* *mf*

4. *senza sord.* *sul tasto* *mf*

5. *(con sord.) ord.* *mf*

6. *(con sord.) collegio tratto* *mf*

7. *con sord.* *pp*

8. *con sord.* *pp*

9. *senza sord.* *sul pont.* *pp*

10. *senza sord.* *sul pont.* *pp*

11. *senza sord.* *sul pont.* *pp*

12. *senza sord.* *sul pont.* *pp*

13. *(senza sord.) pizz. klingen lassen* *mf*

14. *(senza sord.) pizz. klingen lassen* *mf*

1. *morendo pppp* *pp espr. molto* *morendo pppp*

2. *diva* *pp*

3. *diva* *pp*

4. *diva* *pp*

5. *diva* *pp*

6. *diva* *pp*

7. *diva* *pp*

8. *diva* *pp*

9. *diva* *pp*

10. *diva* *pp*

11. *diva* *pp*

12. *diva* *pp*

1. *2. (pizz.) mf* *3. (pizz.) mf* *arco* *arco* *mf espr.*

2. *arco* *mf espr.*

3. *arco* *mf espr.*

4. *arco* *mf espr.*

5. *arco* *mf espr.*

6. *arco* *mf espr.*

7. *stacc.* *mf* *stacc.* *mf* *sim.* *f* *sim.* *f*

8. *pizz. gliss.* *f* *pizz. gliss.* *f* *sim.* *f* *sim.* *f*

9. *pizz. gliss.* *f* *pizz. gliss.* *f* *sim.* *f* *sim.* *f*

10. *pizz. gliss.* *f* *pizz. gliss.* *f* *sim.* *f* *sim.* *f*

1. *p espr. molto* *mf* *pp*

2. *p espr. molto* *mf* *pp*

3. *(4.)* *mf* *a G. ord.* *mf* *pp*

4. *mf* *pp*

5. *ord.* *mf* *pp*

6. *ord.* *mf* *pp*

7. *ord.* *mf* *pp*

8. *ord.* *mf* *pp*

1. *mf* *pp* *p*

2. *mf* *pp* *p*

3. *mf* *pp* *p*

4. *mf* *pp* *p*

5. *mf* *pp* *p*

6. *mf* *pp* *p*

7. *mf* *pp* *p*

8. *mf* *pp* *p*

9. *mf* *pp* *p*

10. *mf* *pp* *p*

11. *mf* *pp* *p*

12. *mf* *pp* *p*

1. *mf* *pp* *p*

2. *mf* *pp* *p*

3. *mf* *pp* *p*

4. *mf* *pp* *p*

5. *mf* *pp* *p*

6. *mf* *pp* *p*

7. *mf* *pp* *p*

8. *mf* *pp* *p*

9. *mf* *pp* *p*

10. *mf* *pp* *p*

11. *mf* *pp* *p*

12. *mf* *pp* *p*

This page of a musical score, numbered 31, contains the following sections and instruments:

- Flute (Fl.):** Staves 1 and 2. Includes dynamics *mp* and *mp*.
- Violins (Viol. 1 & 2):** Staves 3-14 and 15-16. Includes dynamics *pp*, *mf*, *f*, *pppp*, and *pp*. Performance instructions include *ord.*, *arco*, *spicc.*, and *morendo*.
- Violas (Vla.):** Staves 17-20. Includes dynamics *mf*, *f*, and *mf*. Performance instructions include *pizz. gliss.*, *sim.*, and *mf*.
- Violas (Vcl.):** Staves 21-28. Includes dynamics *pp*, *mf*, *pp*, *pp*, *pp*, *pp*, *pp*, and *pp*. Performance instructions include *arco sul pont.*, *pp*, and *pp*.
- Keyboard (Kb.):** Staves 29-32. Includes dynamics *p*, *mf*, *p*, and *p*.

Other notable markings include *mp*, *f*, *pp*, *ppp*, *pppp*, *ord.*, *arco*, *spicc.*, *morendo*, *pizz. gliss.*, *sim.*, *mf*, *f*, *pp*, *ppp*, *pppp*, *arco sul pont.*, *p*, *mf*, and *p*.

The image displays a page of a musical score, numbered 32 on the left and 28 on the right. The score is organized into systems for various instruments:

- Woodwinds:** Flute (Fl.), Alto Flute (Alt-Fl. (5)), Clarinet in B-flat (R.-Clck.), Marimba (Marimb.), and Horn (Hfe.).
- Violins:** Violin I (Viol. 1) and Violin II (Viol. 2), each with multiple staves.
- Viola:** Viola (Vla.), with multiple staves.
- Violoncello and Double Bass:** Violoncello (Vcl.) and Kontrabaß (Kb.).

The score includes various musical notations such as notes, rests, dynamics (e.g., *pp*, *mf*, *f*, *ppp*, *pppp*), articulation (e.g., *pizz.*, *arco*, *con sord.*), and performance instructions (e.g., *1.u. 2. nehmen Picc. nimmt Picc.*, *morendo*, *non cresc.*, *pp espr. molto*). There are also rehearsal marks and first/second endings indicated.

2/8 Rubato molto ca. 60

4. R-Glck. verklungen lassen

Hfe. verklungen lassen

Klav. 1
pp f ff martellato mp mp cresc.

2. Viol. 2
morendo ppp mf

1. Kb.
mf dim. pp

2. mf dim. pp

3. mf dim. pp

4. mf dim. pp

5. mf dim. pp

6. mf dim. pp

7. mf dim. pp

101 Klav. 1
mf cresc. ff

103 Klav. 1
ppp leggero molto, non cresc. (anpassen)
sempre con 2. Pedale al ♯

Klav. 2
ppp leggero molto, non cresc. (anpassen)
sempre con 2. Pedale al ♯

1. Viol. 1
(con sord.) pp arco (con sord.) pp (senza sord.) sul pont. pp

2. arco con sord. pp

3. con sord. pp

12. arco con sord. pp

13. con sord. pp

14. arco con sord. pp

Viol. 2
(senza sord.) col legno tratto pp

185

Klav. 1
sim.

Klav. 2
sim.

Viol. 1
3.
4. sul pont. (senza sord.)
5. senza sord. sul pont.
6. (con sord.) sul pont.
7. (con sord.) sul pont.
8. (con sord.) sul pont.
9. sul pont. con sord.
10. (senza sord.) sul pont.
11. sul pont. (senza sord.)
12. sul pont.
13. sul pont.
14. sul pont.

Viol. 2
1. (con sord.)
2. (con sord.)
3. col legno tratto
4. (senza sord.) col legno tratto senza sord.
5. con sord.
6. (con sord.)
7. (senza sord.) col legno tratto
8. senza sord. col legno tratto
9. (senza sord.)
10. (senza sord.) flautando sul tasto
11. senza sord. flautando sul tasto
12. (senza sord.) flautando sul tasto

pp

187

Klav. 1

Klav. 2

Viol. 1

Viol. 2

Via.

187

ov

sf

col legno tratto

pp

sul pont.

pp

pp cresc.

con sord.

punta d'arco

pp non cresc.

109 $\text{♩} = 54$

Hr. (F)
1.
2.
3.
4.

Tr. (C)
1.
2.

Pos.
1.
2.
3.

1. Xyl. (2-reihiges)

I
II 3 con-
bells

Klav. 1

Klav. 2

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

Viol. 2

Vla.
1.
2.
3.
4.

sf, *pp*, *mf*, *cresc.*, *pp cresc.*, *pp sempre*, *sf sempre martellato*, *senza sord.*, *sul pont.*, *sul tasto*, *con sord.*, *senza sord.*, *pp non cresc.*

Detailed description of the musical score page 109, page 36. The page contains the following sections and details:

- Top Section:** Horns (F) 4 staves, Trumpets (C) 2 staves, Poses 3 staves, Xylophone (2-reihiges) 1 staff, and Con Bells (I, II, 3) 1 staff. All are marked with *sf*.
- Keyboard Section:** Klav. 1 and Klav. 2. Klav. 1 has *sf* and *pp sempre martellato* markings. Klav. 2 has *pp sempre* marking.
- Violin Section:** Viol. 2, 10 staves. Includes markings like *pp cresc.*, *mf*, *sul pont.*, and *sul tasto*.
- Viola Section:** Vla., 4 staves. Includes markings like *pp non cresc.* and *con sord.*.
- Tempo/Beat:** $\text{♩} = 54$ is indicated at the top and middle of the page.

191

This page of a musical score covers measures 191 through 198. It features a woodwind section with five flutes (Picc.), a xylophone (Xyl.), three percussionists (3 cowbells), a harp (Hfe.), and a keyboard section consisting of two pianos (Klav. 1 and Klav. 2). The woodwind parts are marked with dynamic changes from *pp* to *ff* and include performance instructions such as 'nimmt gr. Fl.' and 'nimmt Alt-Fl.'. The harp part includes the instruction 'près de la table' and dynamic markings. The xylophone part is marked *ff* and includes 'rapido' markings. The keyboard parts show complex rhythmic patterns. The string section (Viol. 1 and G-14) is marked 'senza sord.' and 'pizz.'. The score is divided into two systems by a double bar line at measure 195, with first and second endings marked '1' and '2' above the staff lines.

b

2
8
lastesso tempo,
ma con licenza

Musical score for measures 194-200. The score includes parts for Flute (Fl.), Clarinet (B) (Klar. (B)), Alto Saxophone (Ea) (Alt-Sax. (Ea)), Bassoon (Fag.), and Piano (Klav. 1 and 2). The key signature is one sharp (F#) and the time signature is 2/8. The tempo is marked 'lastesso tempo, ma con licenza'. Dynamics include *pp*, *pp espr. molto*, *mf espr. molto*, and *mf espr. molto*. Performance instructions include 'nimmt Kfag.' and 'nimmt Bkl.'. The piano part includes '2 Ped.' and 'marcato' markings.

A) mit > bezeichnete Vorschläge sind „volltaktig“ auszuführen: auf die Zählzeit.

Musical score for measures 196-200. The score includes parts for Alto Flute (Alt-Fl.), Clarinet (B) (Klar. (B)), Alto Saxophone (Ea) (Alt-Sax. (Ea)), and Piano (Klav. 1 and 2). The key signature is one sharp (F#) and the time signature is 4/8. The tempo is marked '♩ = 72'. Dynamics include *mf* and *mf espr. molto*. Performance instructions include 'nimmt Bkl.' and 'con tutta forza'. The piano part includes 'marcato', '2 Ped.', and 'con tutta forza' markings.

196 $\frac{4}{8}$ *lo stesso tempo*

Bkl. (B) (5)

Kfag. (4) (3)

1

2

Hr. (F) (3) (4) (5)

Kb.-Tb.

4. R-Glck. *immer verklingen lassen*

2. Tamtam

I Pk. *Holzschl.* *f* *Fitzschl.* *p=mf*

II Pk. *Holzschl.* *f* *Fitzschl.* *p=mf*

III Pk. *Holzschl.* *f* *Fitzschl.* *p=mf*

Klav. 1 *mf martellatissimo* *secco, senza Pedale* *mf*

Klav. 2 *klingen lassen* *mf martellatissimo*

$\frac{4}{8}$ *lo stesso tempo*

3. 4.

Vla. 5. 6. 7. 8. 9. 10.

2. 3. 4. 5. 6.

Kb. *f espr. molto* *f espr. molto* *f espr. molto* *f espr. molto* *f espr. molto* *f espr. molto*

Senza sord. *detaché 3. f* *detaché f* *detaché f* *f espr. molto* *f espr. molto*

Hr. (F) 1-5
 Kb.-Tb. 1-6
 2. Tamtam
 4. R-Glock.
 I Pk.
 II Pk.
 III Pk.
 Hfe.
 Klav. 1
 Klav. 2
 Viol. 1 1-6
 Viol. 2 1-6
 Vla. 1-6
 Vcl. 1-6
 Kb. 1-6

Musical score for measures 209 and 210. The score includes parts for Horns (F), Trombones, Percussion (Tamtam, R-Glock), Flutes (I, II, III), Horns in F, Clarinets, Violins (1 and 2), Violas, Cellos, and Double Basses. The piano part is also present. The score contains various musical notations such as dynamics (f, mf, ff, p, mp), articulation (detaché, con sord.), and performance instructions like "verklängen lassen", "ordinario", "anpassen", "neni", "Klingen lassen", and "bianci".

202 C $\frac{2}{8}$ ♩ = 63 4

Kfag.

Hr. (F)

Kb.-Tb.

2. Tamtam

5. Vib.

Hfe.

Klav. 1
(klingen lassen)

Klav. 2
pp *f* *ff* *p quasi apricc.* *ff > p sempre* *ff* *f* *pp* *ff*

C $\frac{2}{8}$ ♩ = 63 4

1. *(f) dim.* *pp* *senza sord.* *pp*

2. *senza sord.* *pp*

3. *senza sord.* *pp*

4. *senza sord.* *pp*

5. *senza sord.* *pp*

9. *(f) dim.* *pp*

1. *(f) dim.* *pp*

9. *(f) dim.* *p* *pp*

10. *(f) dim.* *p* *pp*

1. *(f) dim.* *pp*

2. *(f) dim.* *pp*

5. *(f) dim.* *pp*

6. *(f) dim.* *pp*

7. *f* *p* *pp*

8. *f* *p* *pp*

1. *loco* *pizz. con vibr.* *mf*

2.

3.

4.

5.

6.

7.

204 $\frac{4}{8}$ *lento* tempo

Kfag. (2) (3)

Hr. (F) 1 3 5 2 4

Kb.-Tb.

2. Tamtam

5. Vibr.

6. gr. Tr.

Hfe.

Klav. 1 (klingen lassen)

Klav. 2 *p* *spicc.*

4 $\frac{4}{8}$ *lento* tempo

Viol. 1 1 2 3 4 5

Kb. 1 (foco) (pizz.)

205

Kfag. (2) (3)

Hr. (F) 1 3 5 2 4

2. Tamtam

Hfe.

Klav. 1 *pp* *sempre* *sf*

Klav. 2 *pp* *sempre*

mp *gliss. rapido* *klingen lassen*

206

Kfag. (2) (3)

2. Tamtam

6. gr. Tr.

Hfe.

Klav. 1 *cresc.*

Klav. 2

207

1. Fl. *ff* *Dmg.*

2. Fl. *ff* *Dmg.*

3. Fl. *mf espr. molto*

Alt-Fl. (B) *mf*

Ob. *mf espr. molto* 3. Ob. nimmt E.H.

1. Klar. (B) *mf*

2. Klar. (B) *mf espr. molto*

3. Klar. (B) *mf espr. molto*

4. Klar. (B) *mf*

Bkl. (B) *mf*

Tr. (C) *con sord.* *mf espr. molto* 1. Tr. nimmt Tr. picc. in F oder hoch B

E. gr. Tamb. *mf*

Klav. 1 *mf* *dim.*

Klav. 2 *mf* *Klingen lassen*

Viol. 1 *con sord.* *p* *f* *pp*

Viol. 2 *mf espr.*

Via. *mf espr.*

Vcl. *mf espr.*

Kb. *mf* *pp*

208

Tr. picc. (1) *ff espr. molto*

2. gr. Tamtam *mf* *verklingen lassen*

I Pk. *mf*

II Pk. *mf*

III Pk. *mf*

Klav. 1 *pp sempre* *sf*

(anpassen)

Klav. 2 *pp*

(Ped.)

Viol. 1 1. *f* *p*

2. *f* *p*

3. *f* *p*

4. *f* *p*

5. *f* *p*

Kb. *mf* *pp* *mf*

209

Alt-Fl. (5) *mf* *nimmt gr. Fl.*

1.

Klar. (B) 2. *mf*

Okl. (B) (5) *mf*

Tr. picc. (1) *morendo* *nimmt Tr. in C*

2. gr. Tamtam *(verklingen lassen)*

4. R-Glock. *immer klingen lassen*

5. Vibr. *h. Schl. senza vibr.* *immer klingen lassen*

Klav. 1 *pp* *sf*

Klav. 2 *pp*

(Ped.)

Viol. 1 1. *f* *pp* *f*

2. *f* *pp* *f*

3. *f* *pp* *f*

4. *f* *pp* *f*

5. *f* *pp* *f*

210

4. R-Glck.

5. Vibr.

Klav. 1

Klav. 2

Viol. 1

Viol. 2

Vla.

Vcl.

scordatura

musical score for page 45, measures 210-219. The score includes parts for Glockenspiel (R-Glck.), Vibraphone (Vibr.), two Pianos (Klav. 1, 2), Violins (Viol. 1, 2), Violas (Vla.), and Violas (Vcl.). The music features various dynamics such as p, mf, f, sf, pp, and ff, and includes performance instructions like 'con sord.', 'gliss.', 'quasi spicc.', '(anpassen)', and '(hervortreten)'. The score is written in a multi-measure rest format for measures 210-219, with specific melodic lines and articulation marks.

211

4. R-Glck.

5. Vibr.

Klav. 1

Klav. 2

6.

7.

8.

9.

Viol. 1

10.

11.

12.

13.

14.

1.

2.

3.

4.

5.

6.

Viol. 2

7.

8.

9.

10.

11.

12.

1.

2.

3.

4.

5.

6.

7.

8.

9.

10.

11.

12.

Via.

1.

2.

3.

4.

5.

6.

7.

8.

9.

10.

11.

12.

1.

2.

3.

4.

5.

6.

7.

8.

9.

10.

11.

12.

Viol.

(pizz.)

(pizz.)

(pizz.)

C-Saite wieder normal stimmen

212

1. Fl. 1
2. Fl. 2
3. Fl. 3
4. Fl. 4
5. Fl. 5
(2) Klav. 1
(3) Klav. 2
2. gr. Tamtam
4. Glock.
5. Vibr.
Viol. 2
Kb. 1-7

213

1. Fl. 1
2. Fl. 2
3. Fl. 3
4. Fl. 4
5. Fl. 5
Klav. 1
Klav. 2
Viol. 2
Kb. 3-7

(d)

214

1. Fl. *pp* *mf* *pp* *p* *pp*

2. Fl. *pp* *mf* *pp* *p* *pp*

3. Fl. *pp* *mf* *pp* *p* *pp* nimmt Picc.

4. Fl. *pp* *mf* *pp* *p* *pp* nimmt Picc.

5. Fl. *pp* *mf* *pp* *p* *pp* nimmt Picc.

Kfag. (2) *pp* *mf* nimmt Fag.

(3) *pp* *mf* nimmt Fag.

I *pp* *mf* *pp* klingen lassen *pp* klingen lassen

II 3 hgd. *pp* *mf* *pp*

III Bck. *pp* *mf* *pp*

(d)

3. Kb. *pp* *mf* *pp*

4. Kb. *pp* *mf* *pp*

5. Kb. *pp* *mf* *pp*

6. Kb. *pp* *mf* *pp*

7. Kb. *pp* *mf* *pp*

216

Klav. 1 *mf* *pp* *mf* *p*

Klav. 2 *mf* *pp* *mf* *p*

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

2. *pp* *mf* *pp* *p*

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

4. *mf* *pp* *mf* *pp*

5. *mf* *pp* *mf* *pp*

6. *mf* *pp* *mf* *pp*

7. *mf* *pp* *mf* *pp*

218 $\frac{2}{4}$ ♩ = 72

5. Vibr.

6. Glicksp.

Cel.

Hfe.

Klav. 1
brillante
spicc.

Klav. 2
 $\frac{1}{8}$ $\frac{2}{4}$ ♩ = 72
brillante
spicc.
quasi mf

Vcl.
1. (senza sord.) sul pont.
2. (senza sord.) sul pont.
3. senza sord. sul pont.
4. senza sord. sul pont.

mf *mf* *mf* *mf*

gliss. *gliss.* *gliss.* *gliss.*

mp *mp* *mp* *mp*

l.v. *l.v.*

221

A. R.-Gick.

B. Glicksp.

Cel.

Hfe.

Klav. 1
poco dim.

Klav. 2
poco dim.

Vcl.
1.
2.
3.
4.

Kb.
1. (*arco*)
2. *pizz.* *mf*

mf *mf* *mp* *mp* *mp* *mp*

gliss. *gliss.* *gliss.* *gliss.*

l.v. *l.v.*

224 $\frac{6}{8}$

5. Vibr. p

Cel.

Hfe.

Klav. 1 pp

Klav. 2 pp

3 $\frac{3}{8}$ *lo stesso tempo*

1. p

2. p

3. p

4. p

1. p

2. p

3. p

4. p

Kb. mf

$\frac{6}{8}$

226 $\frac{6}{8}$ $\text{♩} = 104$

4. R.-Glock. pp

5. Vibr. pp *i.v.*

7. Marimb. pp

8. Cickap. pp

Hfe. mf

1. $apicc.$

1. mf pp

2. mf f pp

3. mf f pp

4. mf f pp

226 $\frac{8}{16}$ ♩ = 65

2. 2 Tamtam
 6. gr. Tr.
 9. Rührtr.
 Maracas
 Crot.
 I cov - bell
 hgd. Bck.
 Gong
 Maracas
 Crot.
 II cov - bell
 hgd. Bck.
 Gong
 Maracas
 Crot.
 III cov - bell
 hgd. Bck.
 Gong

Klav. 1
 Klav. 2

Musical score for percussion and piano instruments. Includes dynamics like *pp*, *mp*, *mf*, *ppp* and performance instructions such as "Met.-Schl." and "w. Schl.". A note at the bottom reads "a) Crotales hängen".

231 $\frac{2}{8}$ ♩ = 54

6. hgd. Bck.
 Kl. Tr.
 9. Trgl.
 I Pk.
 cov - bell
 hgd. Bck.
 II Pk.
 cov - bell
 hgd. Bck.
 III Maracas
 cov - bell
 hgd. Bck.
 Hfe.
 Klav. 1
 Klav. 2
 Kb. 1-3.

Musical score for percussion and piano instruments. Includes dynamics like *mf*, *pp*, *f*, *ppp* and performance instructions such as "mit Besen", "deutlich hervortreten", and "Blues mit Abschlag".

236

I Pk.
 II Pk.
 III Pk.
 Hfe.
 Klav. 2
 Kb. 1-3.

Musical score for piano and harp instruments. Includes dynamics like *f*, *pp*, *ppp* and performance instructions like "a) sup.". A circled letter "a" appears above the piano staves and below the harp staff.

242 (b)

Pk. I, II, III
Klav. 1, 2
Cb. 1-7

250 ♩ = 114-132

con sord.
ppp sempre, quasi insensibile

Pos. 1, 2

Klav. 1, 2
stumm, bleibt liegen

♩ = 114-132

Vcl. 1-8

sul pont. / sul tasto / senza sord. / arco

*) ~ = Kontinuierlicher Übergang zwischen sul pont. und sul tasto

256 (c)

Pos. 1, 2, 3, 4
con sord.
ppp sempre, quasi insensibile

Klav. 1, 2

Vcl. 1-8
sim.

262

Pos. 1, 2, 3, 4

Klav. 1

Klav. 2

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

ppp, *cresc.*, *mp*, *p*, *f*, *sul pont.*

266

(d)

Pos. 1, 2, 3, 4

Klav. 1

Klav. 2

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

poco cresc., *p*, *f*, *pp*, *sul tasto*, *sul pont.*

274

4^e Più tranquillo
16 $\text{♩} = 90$

1. Posi.
2.
3.
4.

2. 2 Tamtams
5. Vibr.
6. 2 Bck.

I Gong
II Pk.
III Pk.

Klav. 1
Klav. 2

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

Vcl.

280

5^e Più mosso
16 $\text{♩} = 130$

1. Xyl.
2. 2 Tamtams
3. Marimb.
4. R.-Glock.
5. Vibr.
6. Glocksp.
9. 3 cow-bells
gr. Gong

I Pk.
I hgd. Bck.
II hgd. Bck.
III Gong

Klav. 1
Klav. 2

284

1. Xyl.

3. Marimb.

4. R.-Glock.

5. Vibr.

Hfe.

Klav. 1

Klav. 2

con tutta forza sempre

con vibr. l.v. sempre

287

1. Xyl.

3. Marimb.

4. R.-Glock.

5. Vibr.

Hfe.

Klav. 1

Klav. 2

f

291

1. Xyl.

3. Marimb.

4. R.-Glock.

5. Vibr.

6. Glocksp.

Hfe.

Klav. 1

Klav. 2

con tutta forza sempre

296 $\frac{4}{4}$ = 72 (g)

Klar. (B) 1, 2, 3, 4

Hr. (F) 1

Tr. (C) 1

Pos. 1

3. Marimb. *pp sempre* *sanft hervortreten, jedoch nicht zu stark!* *(non cresc.)*

5. Vibr. *con tutta forza sempre* *l.v.*

Cel. *mp sempre*

Hfe. *mf*

Git. *pp*

Klav. 2 *pp* *l.v.*

Viol. 1 div. *senza sord. très léger* *pp* (Debussy „Jeux“)

Viol. 2 div. *senza sord. très léger* *pp*

Vla. div. *senza sord. détaché* *pp*

Vcl. div. *senza sord. pizz.* *pp* *senza sord. sur la touche* *pp*

*) Die Zitate sollen dynamisch dergestalt gestaffelt sein, daß der Choral im Vordergrund und „Jeux“ im Hintergrund bleibt, während die Zitate aus dem Mozart-Klavierkonzert eine Mittelstellung einnehmen: wie in einem Traum.

299

Klar. (B) 1, 2, 3, 4

Hr. (F) 1

Tr. (C) 1

Pos. 1

Cel. *pp*

Hfe. *pp*

Git. *pp*

Viol. 1 (div.) *pp*

Viol. 2 (div.) *(pizz.) pp*

Vla. (div.) *pp*

Vcl. (div.) *(pizz.) p*

Musical score for measures 302-313. Instruments include Klar. (B), Hr. (F), Tr. (C), Pos., 2 Marimb., Cel., Hfe., Git., Viol. 1 (div.), Viol. 2 (div.), Via. (div.), and Vcl. (div.). The score is for a symphonic work, likely Mozart's K.V. Nr. 467. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. Dynamic markings include *pp* and *f*. Some measures are marked with a repeat sign. A double bar line is present at the end of measure 313.

Musical score for measures 304-313. Instruments include Fl., Ob., E.H. (3), Klar. (B), Fag., Hr. (F), Pos., 2 Marimb., Cel., Hfe., Klav. 1, Viol. 1 (die Hälfte), Viol. 2 (div.), Via. (div.), and Vcl. (div.). The score is for a symphonic work, likely Mozart's K.V. Nr. 467. The key signature is two flats, and the time signature is 3/4. Dynamic markings include *ppp*, *pp*, *pp cresc.*, and *p*. Performance instructions include "doux et expressif", "die Hälfte", "arco", "sim.", and "doux et soutenu". A double bar line is present at the end of measure 313.

305

Fl. 2
Ob. 1
Klar. (B) 3
Fag. 3
Hr. (F) 1, 3
Pos. 1
Cel.
Hfe.
Git.
Viol. 1 (div.)
Viol. 2 (div.)
Via. (div.)
Vcl. unti

307

Fl. 1
Ob. 1, 2
Fag. 1, 2
Pos. 1
3.
2 Marimb.
7.
Cel.
Hfe.
Klav. 1
Klav. 2
Viol. 1
Viol. 2
Via.
Vcl.
Cb.

(h)

2 Doppio movimento (♩ = 72)

(Mozart K.V. Nr. 467) unti

(Mozart K.V. Nr. 467) unite

(Tutti)

318 ⁽ⁱ⁾
4/16 $\text{♩} = 63$

1 Pos. *senza Sord.* *ff*

4 Pos. *ff*

5 Vibr. *con vibr.* *ff sempre*

9. 3 cow-bells *Met.-Schl.* *ff*

Pk. I Bck. Gong *ff* *l.v.*

Pk. II Bck. Gong *h. Schl.* *ff* *l.v.*

Pk. III Bck. Gong *h. Schl.* *ff* *l.v.*

Klav. 1 *ff sempre*

Klav. 2 *ff sempre*

320

1 Hr. (F)

2 Hr. (F)

3 Hr. (F)

4 Hr. (F)

5 Hr. (F)

1 Pos. *senza sord.* *ff*

2 Pos. *senza sord.* *ff*

3 Pos. *senza sord.* *ff*

4 Pos. *ff*

8. 2 Tamtams *w. Schl.* *ff*

4. R.-Glock. *ff* *l.v. sempre*

9. 3 cow-bells *ff*

Pk. I Bck. Gong *ff* *ff sempre*

Pk. II Bck. Gong *ff* *ff sempre*

Pk. III Bck. Gong *ff* *ff sempre* *l.v.*

Klav. 1 *ff*

Klav. 2 *ff*

322

1
2
3
4
5

Hr. (F)

1
2
3
4

Tr. (C)

1
2
3
4

Pos.

4. R.-Glock.

5. Vibr.

I
Bck.
Gong

II
Bck.
Gong

III
Bck.
Gong

Klav. 1

Klav. 2

324

1
2
3
4
5

Hr. (F)

1
2
3
4

Tr. (C)

1
2
3
4

Pos.

I
Pk.

II
Pk.

III
Pk.

Klav. 1

Klav. 2

326

6. Gr. Tr. *pp sempre*

9. Rührtr. *pp sempre*

I. Croc. Maracas

II. Croc. Maracas

III. Maracas

Hfe.

Klav. 1 *pp~mp*

Klav. 2 *spicc. pp~mp*

Vcl. 1. *arco sul pont. pp*

2. *arco sul tasto pp*

3. *arco sul pont. mp*

4. *arco sul tasto pp*

5. *arco sul pont. mp*

6. *arco sul tasto pp*

Kb. 1.-7. *tutti pizz. sempre pp*

329 **j**

2. 2. Tamtam *w. Schil. p*

4. R-Glck. *pp i.v. pp mp*

6. Gr. Tr.

8. Glcksp. *pp*

9. Rührtr.

I. Croc. Maracas *mp i.v.*

II. Croc. Maracas *mp i.v.*

III. Croc. Maracas *mp i.v.*

Hfe.

Klav. 1 *fp (stumm) sfz*

Klav. 2

Vcl. 6. *arco sul pont. mp*

7. *arco mp*

8. *arco mp*

Kb. 1.-7. *(pizz.) mp*

330

4. R.-Glock. *mp* *mf*

6. Gr. Tr.

9. Rührtr.

I. Croch. Maracas *mf*

II. Croch. Maracas *mf*

III. Croch. Maracas *mf*

Hfe. *mf*

Klav. 1

Klav. 2

Vcl. 1-8

Kb. 1-7. *pp* *p* *mp* *mf* *mp*

332

2. 2 Tamtams *ppp*

4. R.-Glock. *pp* *mp* *ppp* *mp*

6. Rührtr.

8. Glicksp. *mp*

9. Rührtr.

II. Croch. Maracas

III. Croch. Maracas

Hfe. *mp cresc.* *f*

Klav. 1

Klav. 2 *mf pp*

Vcl. 1-8

Kb. 1-7. *(pizz.)* *cresc.* *f*

334 16
16

2. 2 Tamtams
6. Gr. Tr.
8. Gicksp.
9. Rührtr.
I. Crot. Maracas
II. Crot. Maracas
III. Crot. Maracas
Hfe.
Klav. 1
Klav. 2
Vcl. 1-8

336 16
16

Klav. 1
Klav. 2

337 8
16

Klav. 1
Klav. 2

colla parte
a tempo
sf
fff quasi martellato, secco molto
(evtl. beidhändig)
Rubato molto
a tempo
fff sempre martellato, secco molto
Ped. giusto

338 $\frac{8}{16}$ $\frac{4}{4}$

Klav. 1 *con tutta forza*

Klav. 2 *fff sempre* *con tutta forza*

339 $\frac{4}{4}$ $\text{♩} = 76$ **k**

Klav. 1 *quasi spiccato* *staccatissimo et martellato,* *sempre staccato, ma non troppo secco,* *martellato*

Klav. 2 *fff sempre* *pesante ed espr. molto*

$\frac{4}{4}$ $\text{♩} = 100 - 104$

341 *come primo* *martellatissimo* *staccato, ma non troppo secco*

Klav. 1 *fff* *pp* *mf* *pp* *fff* *mf* *fff*

Klav. 2 *fff* *fff*

343 *spiccato* *martellato*

Klav. 1 *pp poco a poco cresc.*

Klav. 2

344

Klav. 1 *fff sempre* *martellato*

Klav. 2 $\frac{4}{4}$ $\text{♩} = 76$ *fff sempre*

345

Klav. 1

Klav. 2

346

martellatissimo feroce

Klav. 1

Klav. 2

1

347

secco molto

Klav. 1

Klav. 2

neri

bianchi

349

Klav. 1

Klav. 2

rit.

351

Klav. 2

fff sempre

352 $\frac{2}{4}$ $\text{♩} = 76$ $\frac{4}{4}$

Klav. 1 *fff sempre*

Klav. 2 *fff sempre*

*) \curvearrowright = Triller bis zum Einsatz der mit Pfeil bezeichneten Note durchführen, möglichst ohne Unterbrechung.

354 $\frac{4}{4}$

Klav. 1 *fff*

Klav. 2 *fff*

355 *con tutta forza*

Klav. 1 *con tutta forza*

Klav. 2 *con tutta forza*

356 $\frac{4}{4}$ $\text{♩} = 52$ **M**

Hr. (F) *irreale sono d'echo* *pp*

Hfe. *irreale* *pp*

Klav. 1 *pp irreale* *Ped. sinistra sempre (enpassen)*

Klav. 2 (Mozart K.V.Nr.467) *pp irreale* *(enpassen)*

Viol. 2 6.-12. *con sord.* (Debussy „Jeux“) *pp irreale*

Vla. *pp irreale* *con sord.*

$\frac{3}{4}$ $\text{♩} = 52$ $\frac{4}{4}$ $\text{♩} = 52$ $\frac{5}{4}$ $\frac{4}{4}$ **M**

VII

360 $\frac{2}{8}$ = 120

1
2
3 Picc.
4
5

1
2
3 Ob.
4 E. H. (3)

1
2
3 Klar. (B)
4
5 Bkl. (B)

1
2 Alt-Sax. (Es)

1
2
3 Fag.
nimmt Kfag.

1
2
3
4
5 Hr. (F)

Kb. - Pos.
Kb. - Tb.

1. Xyl.
2. 2 Tamtams
w. Schl.
3. Marimb.
h. Schl.
4. R. Gick.
h. Schl.
5. Vibr.
6. Gr. Tr.
7. 2 Bck. \uparrow
8. 3 Bck.
w. Schl.
9. 3 cow-bells
v. versch. Gr.
h. Schl.

I Pk.
II Pk.
III Pk.

1. Fl. 1 nimmt gr. Fl.

2. Fl. 2 nimmt gr. Fl.

Picc. 3. Fl. 3 nimmt gr. Fl.

4. Fl. 4 nimmt gr. Fl.

5. Fl. 5 nimmt gr. Fl.

Ob. 1. Oboe

2. Oboe

E.H. (S) nimmt Ob.

Altsax. (Es) 1. Alto Saxophone

2. Alto Saxophone

Fag. 1. Bassoon

2. Bassoon

Hr. (F) 1. Horn (F)

2. Horn (F)

3. Horn (F)

4. Horn (F)

5. Horn (F)

Tr. 1. Trumpet

2. Trumpet

3. Trumpet

Pos. 1. Trombone

2. Trombone

Pos. 3. Trombone

1. Xyl. Xylophone

3. Marimb. Marimba

5. Vib. Vibraphone

Hfe. Harp *près de la table*

Viol. 1 1.-14. *(Scrza Scrz) martellatissimo*

Viol. 2 1.-12. *(Scrza Scrz) martellatissimo*

Tempo: 2/4 = 95

Tr. 1. Trumpet

2. Trumpet

3. Trumpet

4. Trumpet

Pos. 1. Trombone

2. Trombone

Pos. 3. Trombone

1. Xyl. Xylophone

Hfe. Harp

Viol. 1 1.-14. *(a 14)*

Viol. 2 1.-12. *(a 12)*

