

Ecstatic  $\text{♩}$  ca. 60

# Kammermusik III

Dieter Mack 2003/04

**Piccolo**  
Flöte (Piccolo)  $\text{C}$   $\text{4/4}$   $\text{ff}$   $\text{5}$   $\text{Change to flute in C}$

**Oboe**  
Oboe (Engl. horn)  $\text{C}$   $\text{4/4}$   $\text{ff}$   $\text{5}$

**Klar.**  
Bassklarinette (Klarinette)  $\text{Bb}$   $\text{4/4}$   $\text{ff}$   $\text{3}$   $\text{5}$

**Asax**  
Altsaxophon (Sopransaxophon)  $\text{Bb}$   $\text{4/4}$   $\text{ff}$   $\text{3}$   $\text{5}$   $\text{m.v.}$   $\text{3}$   $\text{3}$   $\text{m.v. irregular}$   $\text{2}$   $\text{s.v.}$   $\text{gliss.}$   $\text{m.v.}$   $\text{3}$

**3 Woodblocks**  
**5 chin. Tata/Gongs**  
**5 Schrapinstrumente**  
 $\text{H}$   $\text{6/4}$

**Marimbaphon**  
**Crotales**  
 $\text{C}$   $\text{6/4}$

**TomToms, Bowls**  
**chines. Tomtom**  
 $\text{H}$   $\text{6/4}$

**Gran Cassa**  
**Tam Tam**  
**Metallstange**  
 $\text{H}$   $\text{6/4}$

**Klavier**  
 $\text{C}$   $\text{6/4}$

**Violine**  
 $\text{C}$   $\text{6/4}$   $\text{fff sharp}$   $\text{gliss.}$

**Viola**  
 $\text{C}$   $\text{6/4}$   $\text{fff sharp}$

**Violoncello**  
 $\text{C}$   $\text{6/4}$   $\text{fff}$   $\text{3}$   $\text{gliss.}$   $\text{gliss.}$   $\text{fff sharp}$

**Kontrabass**  
 $\text{C}$   $\text{6/4}$   $\text{fff}$   $\text{gliss.}$   $\text{gliss.}$   $\text{pizz}$   $\text{sffz}$

see remark 1

*m.v. lentamente (coordinated)* gliss.

*mf*

*m.v. lentamente (coordinated)* gliss.

*mf*

*m.v. lentamente (coordinated)* gliss.

*mf*

*f* 3 5

*tr* *tr* *tr*

Fl.&Picc.

Ob.&Ehrl

Bkl. & Kl.

takes bassclarinet

*f*

*mf*

*m.v. lentamente (coordinated)* gliss.

*mf*

Asax.& Ssax

(unstable sound)

3 5

pushing forward

3 Wbl & 5 Chin. Tata 5 Schrp.

Ma & Crot.

*ff*

Marimba

*ff*

ToTo, Bow. & chin. To

chin. ToTo

*f* (dump, pressing), not too loud

G.C. TaTa Metallpl.

Klav.

VI.

gliss.

*m.v. lentamente* gliss.

*f*

*m.v. lentamente* gliss.

*mf*

*m.v. lentamente (coordinated)* gliss.

Vla.

*f*

*m.v. lentamente* gliss.

*mf*

*m.v. lentamente (coordinated)* gliss.

Vc.

gliss.

*fff*

*mf*

*m.v. lentamente (coordinated)* gliss.

Kb.

*mf* *molto* *fff poss.*

*mf*

*m.v. lentamente (coordinated)* gliss.

5

Fl.&Picc. gliss. gliss. gliss. gliss. gliss. gliss. gliss. gliss. gliss. *ff cresc.* 5

Ob.&Ehnm gliss. gliss. gliss. gliss. gliss. gliss. gliss. gliss. gliss. *ff cresc.* 5

Bkl. & Kl. gliss. gliss. gliss. gliss. gliss. gliss. gliss. gliss. *fff* 5

Asax. & Ssax *fff* 5 *m.v.* gliss. *possibile*

3 Wbl & 5 Chin. Tata 5 Schrp.

Ma & Crot. *Crotales arco* *f*

ToTo, Bow. & chin. To G.C. TaTa Metallpl. *TaTa* *sffz*

Klav.

Vi. *vib. lentamente* *ff*

Vla. *vib. lentamente* *fff*

Vc. gliss. gliss. gliss. gliss. gliss. gliss. gliss. gliss. gliss.

Kb. gliss. gliss. gliss. gliss. gliss. gliss. gliss. gliss. gliss.



11

Fl.&Picc.

Ob.&Ehrn

Bkl. & Kl.

Asax. & Ssax

3 Wbl & 5 Chin. Tata 5 Schrp.

Ma & Croc.

ToTo, Bow. & chin. To

G.C. TaTa Metallpl.

Klav.

VI.

Vla.

Vc.

Kb.

see remark 2

*fff yelling, shouting*

6

see remark 2

*fff yelling, shouting*

6

5

5

6

3

*p hesitating*

*p*

see remark 3

*ff poco sul ponticello*

*f poco sul ponticello*

much more slower ♩ about 30

13 *simile*

Fl.&Picc. *fff* *m.v. lentamente* *ppp* *cresc. molto possibile* *gliss.*

Ob.&Ehm *fff* *m.v. lentamente* *ppp* *cresc. molto possibile* *gliss.*

Bkl. & Kl. *fff* *m.v. lentamente* *ppp* *cresc. molto possibile* *gliss.* **takes bassclarinet**

Asax. & Ssax

3 Wbl & 5 Chin. Tata 5 Schrp.

Ma & Croc. *Crotales* *fff subito* *let it ring*

ToTo, Bow. & chin. To

G.C. TaTa Metallpl. *Gran C.* *sffz* *sfz secco, clear but not dominant* *simile*

Klav. *sharp move with the resonance pedal* *sffz*

VI. *fff* *sul tasto* *pp* *with increasing bow pressure* *cresc. molto possibile* *gliss.*

Vla. *f* *fff* *sul tasto* *pp* *with increasing bow pressure* *cresc. molto possibile* *gliss.*

Vc. *fff* *sul tasto* *pp* *with increasing bow pressure* *cresc. molto possibile* *gliss.*

Kb. *pp* *sul tasto* *pp* *with increasing bow pressure* *cresc. molto possibile* *gliss.*

Conductor: sharp coordinated ending in the moment of the Gran cassa beat.

16 poco a poco a tempo

about 45

Fl.&Picc.

Ob.&Ehm

Bkl. & Kl. *pp* *sfz* *pp*

Asax. & Ssax

3 Wbl & 5 Chin. Tata  
5 Schrp.  
Ma & Crot.

ToTo, Bow. & chin. To *pp* *pp* *6* *mp* *secco*

G.C. TaTa Metallpl.

Klav. *remark 4* *mute* *pp* *3* *6* *5* *strong beat on metal frame inside with resonance* *sfz* *p* *8<sup>va</sup>* *8<sup>va</sup>*

Vl.

Vla.

Vc. *poco a poco sul pont.* *hinabstürzend* *5* *5* *pizz.* *3* *arco, sul pont.* *f* *etwas "zerbröckelnd"*

Kb. *poco a poco sul pont.* *hinabstürzend* *5* *pizz.* *arco, sul pont.* *f* *etwas "zerbröckelnd"*





(probably slightly slower  
but always pushing forward)

25

Fl.&Picc. *ff*

Ob.&Ehrn *ff*

Bkl. & Kl. *ff*

Asax. & Ssax *ff*

3 Wbl & 5 Chin. Tata  
5 Schrp.

Ma & Crot.

ToTo, Bow. & chin. To *mf*

G.C. TaTa Metallpl. *fff*

Klav. *ff staccatissimo*

Vl. *f* *vibrato accel.* *molto* *(fff)* *simile*

Vla. *f* *vibrato accel.* *molto* *(fff)* *simile*

Vc. *f* *vibrato accel.* *molto* *(fff)* *simile*

Kb. *f* *vibrato accel.* *molto* *(fff)* *simile*

The *vibrato accel.* always relative to the duration of a pitch/sound same with dynamics, intense swelling, suddenly stopped sharply and each time beginning again.

**Attention:** According to the acoustics of the performance hall, the swelling of the strings has to be adjusted to the overall sound in regard to beginning and end dynamics but also in regard to the crescendo process itself.

26

Fl.&Picc. *(1/2 tone downward)* *m.v. lentamente* *p* *ff* *3*

Ob.&Ehrl. *(1/2 tone downward)* *m.v. lentamente* *p* *ff* *3* *5* *gliss.*

Bkl. & Kl. *(1/2 tone downward)* *m.v. lentamente* *p* *ff* *3* *6*

Asax. & Ssax *5* *3*

3 Wbl. & 5 Chin. Tata  
5 Schrp.

Ma & Cro.

ToTo, Bow. & chin. To

G.C. TaTa Metallpl.

Klav. *tr* *3*

(8)

VI. *sim.* *sim.* *con sordino* *s.v.*

Vla. *sim.* *sim.* *con sordino sul c* *s.v.*

Vc. *sim.* *sim.* *con sordino* *s.v.*

Kb. *sim.* *sim.* *con sordino* *s.v.*

*p sul tasto, far away, quasi flageolet.*

*p sul tasto, far away, quasi flageolet.*

*p sul tasto, far away, quasi flageolet.*

*p sul tasto, far away, quasi flageolet.*



33 *Articulation continuously shorter, more "suffocated", and noisier*

Fl.&Picc.

Ob.&Ehrn

Bkl. & Kl.

Asax.& Ssax

3 Wbl &  
5 Chin. Tata  
5 Schrp.

Ma &  
Crot.

ToTo, Bow. &  
chin. To

G.C.  
TaTa  
Metallpl.

Klav.

VI.

Vla.

Vc.

Kb.

*m.v. lentamente*

*ppp* *molto* *fff*

*m.v. lentamente*

*ppp* *molto* *fff*

*m.v. lentamente*

*ppp* *molto* *fff*

*m.v. lentamente*

*ppp* *molto* *fff*

36

Fl.&Picc. *sfz p* *gliss.* *sfz p* *fff* *f* *ppp* *m.v. lentamente*

Ob.&Ehrn *sfz p* *gliss.* *sfz p* *fff* *f* *ppp* *m.v. lentamente*

Bkl. & Kl. *sfz p* *gliss.* *sfz p* *fff* *f* *pp* *m.v. lentamente*

Asax. & Ssax *fff subito* *f*

3 Wbl & 5 Chin. Tata 5 Schrp.

Ma & Crot.

ToTo, Bow. & chin. To *mf* *sfz*

G.C. TaTa Metallpl. *distinct but not too loud* *mp* *sfz*

Klav. *(ordinario)* *8<sup>va</sup> f perkuSSive*

Vl. *senza sordino* *vibrato accel.* *f* *(fff)* *simile* *f* *pp* *s.v.*

Vla. *senza sordino* *vibrato accel.* *f* *(fff)* *simile* *f* *pp* *s.v.*

Vc. *senza sordino* *vibrato accel.* *f* *(fff)* *simile* *f* *pp* *s.v.*

Kb. *senza sordino* *vibrato accel.* *f* *(fff)* *simile* *f* *pp* *s.v.*

39

Fl.&Picc. *fff* yelling *fff* *pp* *s.v.* slightly slower (♩ ca. 45) fragile and with air sound

Ob.&Ehm *fff* yelling *fff* *pp* *s.v.* fragile and with air sound

Bkl. & Kl. *fff* yelling *fff* *pp* takes bassclarinet

Asax.& Ssax *fff* yelling *fff* *ppp* *s.v.* fragile and with air sound

3 Wbl & 5 Chin. Tata  
5 Schrp.  
Ma & Croc.

ToTo, Bow. & chin. To *f* *ff* probably drop some beats. 4. Fastness is more important

G.C. TaTa Metallpl. *molto*

Klav. *fff* *f* not dominating, only filling the lower sound area *ff* *(mute)*

VI. *vib. accel.* *molto* *simile* *simile* *8<sup>va</sup> s.v.* *p* fragile

Vla. *vib. accel.* *molto* *simile* *simile*

Vc. *vib. accel.* *molto* *simile* *simile*

Kb. *vib. accel.* *molto* *simile* *simile* *pizz.* *mp*

44

*gradually shorter and more "suffocated" again, but still with high intensity*

Fl.&Picc. *ff*

Ob.&Ehm

Bkl. & Kl. *ff*

Asax. & Ssax *ff*

3 Wbl & 5 Chin. Tata  
5 Schrp.  
Ma & Croc.

*poco a poco decresc.*

ToTo, Bow. & chin. To

Bowls

(if necessary because of the change from the tamtam, one may start with the bowls a little later)

G.C. TaTa

Metallpl. *fff*  
so-to-speak "suffocated"

Klav. *poco a poco decresc.*

(Attention: from C1 until F1 pitches are mute!)

8<sup>UP</sup>

VI.

Vla.

Vc.

Kb.

48

Fl.&Picc. *sfffz* *gliss.* *sfz* *sfz* *molto* *pp* *sffz* *gliss.* *pp* *ff* *pp* *sffz*

Ob.&Ehrl *sfffz* *gliss.* *sfz* *sfz* *molto* *pp* *sffz* *gliss.* *pp* *ff* *pp* *sffz*

Bkl. & Kl. *sfffz* *gliss.* *sfz* *sfz* *molto* *pp* *sffz* *gliss.* *pp* *ff* *pp* *sffz*

Asax. & Ssax *sfz* *molto* *sffz* *pp* *ff* *sffz*

3 Wbl & 5 Chin. Tata 5 Schrp. Ma & Croc.

ToTo, Bow. & chin. To *sfz dump* *3* *5* *3*

G.C. TaTa Metallpl.

Klav. *sempre staccato* *(mute)* *(longer durations are only notated for being easier to read)* *p* *3* *5* *3*

(8)

VI. *sfffz* *sul pont.* *gliss.* *molto possibile* *pp* *s.v.* *gliss.* *pp* *ff* *pp*

Vla. *sfffz* *sul pont.* *gliss.* *molto possibile* *pp* *s.v.* *gliss.* *pp* *ff* *pp* *sffz*

Vc. *pp* *s.v.* *gliss.* *pp* *ff* *pp* *sffz*

Kb. *pp* *s.v.* *gliss.* *pp* *ff* *pp* *sffz*

*takes Flute*

55

*m.v. very slow*

gliss. gliss. gliss. gliss. gliss. gliss. gliss. gliss.

Fl.&Picc. *sfz* *pp far away, monoton*

Ob.&Ehrn *sfz* *m.v. very slow*  
*pp far away, monoton (gliss. during the whole duration)*

Bkl. & Kl. *sfz* *m.v. very slow*  
*pp far away, monoton*

Asax. & Ssax *sfz*

3 Wbl & 5 Chin. Tata

5 Schrp.

Ma & Crot.

ToTo, Bow. & chin. To

G.C. TaTa Metallpl. TaTa *mf*

Klav.

VI. *pp monoton*

Vla. *sfz* *pp monoton*

Vc. *sfz* *pp monoton*

Kb. *sfz* *pp monoton*

63

Fl.&Picc. *ppp with much air sound*

Ob.&Ehrn *ppp with much air sound*

Bkl. & Kl. *ppp with much air sound*

Asax. & Ssax

3 Wbl & 5 Chin. Tata  
5 Schrp.

Ma & Crot.

ToTo, Bow. & chin. To

G.C.  
TaTa  
Metallpl.

Klav.

VI.

Vla.

Vc.

Kb.

takes Piccolo

takes clarinet

Wbl. *sfz*

*sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

*p strict* *highest tomtom*

Bowls

*Remark: wenn textures overlap, accents have priority; in case of double supply with woodblocks, the second player may only the woodblock, weil the first plays bows and tomtom.*

*Remark: if both textures overlap, then the chord has priority. Some notes in the bass register may be dropped*

*(mute)* *pp strict* *8<sup>vb</sup>*

*sul tasto* *ppp*

*sul tasto* *ppp*

*sul tasto* *ppp*

*sul tasto* *ppp*

*ppp*

67 *S.V.*

Fl.&Picc. *ppp with much air sound* *sfz ppp*

Ob.&Ehrn

Bkl. & Kl. *Echotone* *ppp* *sfz ppp*

Asax.& Ssax

3 Wbl & 5 Chin. Tata 5 Schrp. *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

Ma & Croc.

ToTo, Bow. & chin. To *ToTo* *f sempre*

G.C. TaTa Metallpl.

Klav. *sfz* *sfz* *sfz* *fff* *sfz* *sfz*

(8).....

VI. *pp fragile* *sfz*

Vla. *pp fragile* *sfz*

Vc. *pp fragile* *sfz*

Kb. *pp fragile* *sfz*

Teil II

Tempo slightly faster if possible (or at least giving a "pushy" feeling)

71

Fl.&Picc.

Ob.&Ehrn

Bkl. & Kl. *bassclarinet*

Asax.& Ssax

3 Wbl & 5 Chin. Tata 5 Schrp.

Ma & Crot.

ToTo, Bow. & chin. To

G.C. TaTa Metallpl.

Klav.

Vl.

Vla.

Vc.

Kb.

*mf*

*f*

*sfz*

*fff possibile*

*p*

*tr*

*5*

*3*

*mp dump, emphasize more the linear stream than the pitch character*

*Toto sfz*

*increasingly hesitating*

*dark*

*remark 3*

*piccolo*

*englischhorn*

*tr*

*nervous, and also with tendentially uncontrolled dynamics  
Until bar 173 becoming increasingly nervous and exaggerated.*

*soprano saxophone*

*marimba*

*mp dump, emphasize more the linear stream than the pitch character*

*Toto sfz*

*increasingly hesitating*

*fff possibile*

*sfz*

*p*

*dark*  
*remark 3*

**Remark (conductor):** All those noisy inserts of different instrumental combinations by the bcl, ab, cello, perc (mar, scrap), piano (inside) always clearly separated (they are always marked with the dotted line), and a little pesante and slower if possible.

74

Fl.&Picc. *sfz*

Ob.&Ehrl. *sfz*

Bkl. & Kl. *ff* *very noisy and "dirty"* *m.v.* *3*

Asax.& Ssax *sfz*

Wbl *Chines. Ta* *Wbl* *scrap-instr.* *Wbl.*

3 Wbl & 5 Chin. Tata *sfz*

5 Schrp. *ff*

Ma & Crot. *f* *marcato* *short, good blending if possible*

ToTo, Bow. & chin. To

G.C.

TaTa

Metallpl.

Klav. *f* *marcato* *kurz, gut vermischt und nicht dominierend!* *8va*

Vl. *sfz*

Vla. *sfz*

Vc. *sfz*

Kb. *sfz* *ff* *play very "uncultivated"!* *3* *gliss.* *fff* *rauh*



83

Fl.&Picc. *fff* *sffz* *sffz* *sffz*

Ob.&Ehrn *fff* *sffz* *sffz* *sffz*

Bkl. & Kl. *f* *ff* *gliss.* *gliss.* *gliss.*

Asax.& Ssax *fff* *sffz* *sffz* *sffz*

3 Wbl & 5 Chin. Tata 5 Schrp. *ff* *sharp* *scrap-instr.* *ff* *Wbl.*

Ma & Crot. *Mar.* *mf dump* *7* *6* *Crot.*

ToTo, Bow. & chin. To G.C. TaTa Metallpl.

Klav. *8<sup>va</sup>* *(mute)* *tr* *ff* *8<sup>va</sup>* *8<sup>va</sup>* *8<sup>va</sup>*

VI. *fff* *sffz* *sffz* *sffz*

Vla. *fff* *sffz* *sffz* *sffz*

Vc. *fff* *sffz* *sffz* *sffz*

Kb. *ff very noisy* *gliss.* *"crashing down"* *sffz* *"suffocated" strong pressure, like "being stuck"* *remark 3* *5* *gliss.* *mf* *3* *5* *gliss.*

88

Fl.&Picc. *sffz* *sffz* *sffz* *sffz* *sffz* *sffz*

Ob.&Ehrn *sffz* *sffz* *sffz* *sffz* *sffz* *sffz*

Bkl. & Kl. *gliss. possible* *gliss.* *like being chased* *tr* *3* *m.v.* *gliss.*

Asax. & Ssax *sffz* *sffz* *sffz* *sffz* *sffz* *sffz*

3 Wbl & 5 Chin. Tata 5 Schrp. *Mar.* *mp* *Crot.*

Ma & Crot. *mp* *Crot.*

ToTo, Bow. & chin. To G.C. TaTa Metallpl.

Klav. *8va* *8va*

Vi. *sffz* *sffz* *sffz* *sffz* *sffz* *sffz*

Vla. *sffz* *sffz* *sffz* *sffz* *sffz* *sffz*

Vc. *sffz* *sffz* *sffz* *sffz* *sffz* *sffz* *remark 3* *poco a poco sul pont.* *3* *3*

Kb. *sffz. f* *sffz* *like being chased* *about a half tone gliss.* *5* *5* *5*

Tempo much slower and quieter, serene, from far away

92 *s.v.*  
*pp* very quiet

Fl.&Picc.

Ob.&Ehm

Bkl. & Kl.

Asax.& Ssax

3 Wbl &  
5 Chin. Tata  
5 Schrp.

Ma &  
Crot.

ToTo, Bow. &  
chin. To

G.C.  
TaTa  
Metallpl.

Klav.

VI.

Vla.

Ve.

Kb.

The musical score for measures 92-95 is written for a large ensemble. The woodwind section (Fl.&Picc., Ob.&Ehm, Asax.& Ssax) and strings (3 Wbl & 5 Chin. Tata, 5 Schrp., Ma & Crot., ToTo, Bow. & chin. To) play a melodic line with various ornaments and articulations. The keyboard instruments (Klav., VI., Vla., Ve., Kb.) provide harmonic support. The score includes dynamic markings such as *pp* very quiet and *p*, and performance instructions like *s.v.* (sempre vivace) and *tr* (trills). The tempo is marked as 'Tempo much slower and quieter, serene, from far away'. The key signature is one sharp (F#) and the time signature is 3/4.

98 *piu mosso*

Fl.&Picc. *sffz* *sffz* *sffz* *sffz*

Ob.&Ehm *sffz* *sffz* *sffz* *sffz*

Bkl. & Kl. *mf* *gliss.* *ff* *m.v.* *3*

Asax.& Ssax *sffz* *sffz* *sffz* *sffz*

3 Wbl & 5 Chin. Tata 5 Schrp. *sffz*

Ma & Croc.

ToTo, Bow. & chin. To *pp* *3*

G.C. TaTa Metallpl.

Klav. *8va*

VI. *piu mosso* *sffz* *sffz* *sffz* *sffz*

Vla. *sffz* *sffz* *sffz* *sffz*

Vc. *sffz* *sffz* *sffz* *sffz*

Kb. *tr* *3* *gliss.* *fff* *very noisy*

*molto* *ff* *3*

103

Fl.&Picc. *sffz* *sffz* *sffz* *gliss.* *ff* *sffz*

Ob.&Ehrn *sffz* *sffz* *sffz* *pp* *gliss.* *ff* *sffz*

Bkl. & Kl. *mf* *ff* *gliss.* *f* *floating*

Asax. & Ssax *sffz* *sffz* *sffz* *sffz*

3 Wbl & 5 Chin. Tata 5 Schrp. *sffz* *sffz* *sffz* *sffz*

Ma & Croc. *sffz* *sffz* *sffz* *sffz*

ToTo, Bow. & chin. To G.C. TaTa Metallpl. *chin. ToTo* *fff*

Klav. *fff* *8va* *(mute)* *8va*

VI. *sffz* *sffz* *sffz* *f* *sul tasto* *poco a poco* *sul pont.* *gliss.* *sffz p* *molto* *sffz* *sffz*

Vla. *sffz* *sffz* *sffz* *f* *sul tasto* *poco a poco* *sul pont.* *gliss.* *sffz p* *molto* *sffz* *sffz*

Vc. *sffz* *sffz* *sffz* *f* *sul tasto* *poco a poco* *sul pont.* *gliss.* *sffz p* *molto* *sffz* *sffz*

Kb. *gliss.* *ff* *3* *gliss.* *fff*



112 *suddenly "opposing"*

Fl.&Picc. *p* *molto* *sffz* *sffz* *sffz* *sffz*

Ob.&Ehrn *p* *molto* *sffz* *sffz* *sffz* *sffz*

Bkl. & Kl. *ff* *mf* *gliss.* *yelling* *mf* *sffz* *sffz* *sffz* *sffz*

Asax. & Ssax *sffz* *sffz* *sffz* *sffz*

3 Wbl & 5 Chin. Tata 5 Schrp. *sffz* *sffz* *sffz* *sffz*

Ma & Crot. *mf* *Crot.* *sffz* *sffz* (only here perc. and piano shall dominate!)

ToTo, Bow. & chin. To G.C. TaTa Metallpl.

Klav. *ff* *8va* *sffz* *sffz* *sffz* *sffz*

VI. *mf* *molto* *ff* *sffz* *sffz* *sffz* *sffz*

Vla. *mf* *molto* *ff* *sffz* *sffz* *sffz* *sffz*

Vc. *mf* *molto* *ff* *sffz* *sffz* *sffz* *sffz*

Kb. *gliss.* *mf* *molto* *m.v.* *gliss.* *sffz* *yelling* *mf* *sffz* *sffz* *gliss.* *kein cresc.!*

117

Fl.&Picc. *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

Ob.&Ehrn *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

Bkl. & Kl. *gliss.* *ff* *mf* *mf* *mf* *mf* *mf* *mf*

Asax.& Ssax *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

3 Wbl & 5 Chin. Tata 5 Schrp. *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

Ma & Croc. *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

ToTo, Bow. & chin. To *ToTo* *pp* *molto*

G.C. TaTa Metallpl. *fff* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

Klav. *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

VI. *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

Vla. *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

Vc. *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

Kb. *gliss.* *sul pont.* *molto* *ff* *ff* *ff* *ff* *ff*

Chines. Tata *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp*

Wbl. *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

*3* *3* *3* *3* *3* *3* *3* *3*

*pp* *molto* *ff* *sfz*

124 suddenly like losing energy, crashing down

poco a poco ritardando and losing energy (except tutti-accents and db)

Fl.&Picc. *sfz*

Ob.&Ehrn *sfz*

Bkl. & Kl. *m.v. lentamente*  
*mf*

Asax. & Ssax *sfz*

3 Wbl & 5 Chin. Tata 5 Schrp.

Ma & Crot. *fff dump* *Mar.* *(b) downward* *5* *5* *3* *5* *attention!! Crot.*

ToTo, Bow. & chin. To

G.C. TaTa Metallpl.

Klav. *8<sup>va</sup>*

VI. *sfz*

Vla. *sfz*

Vc. *sfz*

Kb. *f* *action-like but not dominating* *fff subito* *m.v.* *f* *3*

a tempo subito, full energy

ca. 50 (or even slower) from far away

128

Fl.&Picc. *sffz* *sffz* *sffz* *pp subito* *fff* *pp very quiet*

Ob.&Ehrn *sffz* *sffz* *sffz* *pp subito* *fff* *pp very quiet*

Bkl. & Kl. *fff* *gliss.* *m.v.* *gliss. possibile* *fff* *agressive* *fff*

Asax.& Ssax *sffz* *sffz* *sffz* *pp subito* *fff* *pp very quiet*

3 Wbl & 5 Chin. Tata 5 Schrp. *Crot.*

Ma & Crot.

ToTo, Bow. & chin. To

G.C. TaTa Metallpl. *pp*

Klav. *8va* *8va* *fff*

VI. *sffz* *sffz* *sffz* *pp subito* *fff* *pp very quiet* *remark 3*

Vla. *sffz* *sffz* *sffz* *pp subito* *fff* *pp very quiet* *remark 3*

Vc. *sffz* *gliss.* *fff* *pp subito* *fff*

Kb. *fff* *f sul pont.* *molto* *agressive* *sffz*



meno mosso

146

Fl.&Picc. *sffz* *sffz sffz* *sffz* *sffz* *sffz*

Ob.&Ehrl. *sffz* *sffz sffz* *sffz* *sffz* *sffz*

Bkl. & Kl. *f* *no cresc.!* *m.v. ritard.* *ff* *mf playful* *ff* *aggressive* *p subito*

Asax. & Ssax *sffz* *sffz sffz* *sffz* *sffz* *sffz*

3 Wbl & 5 Chin. Tata 5 Schrp. *ff* *chin. ToTo*

Ma & Crot. *chin. ToTo*

ToTo, Bow. & chin. To G.C. TaTa Metallpl. *not too loud, good blending with bass clarinet* *secco* *p*

Klav. *8<sup>va</sup>*

VI. *sffz* *sffz sffz* *sffz* *sffz* *sffz*

Vla. *sffz* *sffz sffz* *sffz* *sffz* *sffz*

Vc. *sffz* *sffz sffz* *sffz* *sffz* *sffz*

Kb. *mp* *kein cresc.!* *poco a poco m.v.* *p subito* *gliss.*

151

Fl.&Picc. *sffz* *sffz* *f* *sffz* *sffz* *sffz* *sffz*

Ob.&Ehrn *sffz* *sffz* *f* *sffz* *sffz* *sffz* *sffz*

Bkl. & Kl. *poco a poco m.v.* *griss.* *griss.* *f* *tr* *sffz* *sffz* *sffz* *sffz*

Asax. & Ssax *sffz* *sffz* *sffz* *sffz* *sffz* *sffz* *sffz*

3 Wbl & 5 Chin. Tata 5 Schrp.

Ma & Cro. *ToTo* *ToTo* *mf* *3* *tr* *uneven, nervous accents*

ToTo, Bow. & chin. To G.C. TaTa Metallpl. *pp damp* *uneven, nervous accents*

Klav. *8va* *8va* *8va* *8va* *8va* *8va* *8va* *(mute, nervous, threatening)*

VI. *sffz* *sffz* *sffz* *sffz* *sffz* *sffz* *sffz*

Vla. *sffz* *sffz* *sffz* *sffz* *sffz* *sffz* *sffz*

Vc. *sffz* *sffz* *sffz* *sffz* *sffz* *sffz* *sffz*

Kb. *zerissen* *ff subito* *m.v.* *f sharp, like intentionally communicating with bassclarinet*

158

Fl.&Picc. *sffz*

Ob.&Ehrn *sffz*

Bkl. & Kl. *sffz* *tr* *tr* *tr* *tr* *gliss.* *mf* *tr* *gliss.*

Asax. & Ssax *sffz* *sffz* *sffz* *pp* *gliss.* *sempre sffz*

3 Wbl & 5 Chin. Tata  
5 Schrp.  
Ma & Croc.

ToTo, Bow. & chin. To

G.C. TaTa Metallpl.

Klav. *8<sup>va</sup>* *5* *8<sup>va</sup>* *8<sup>va</sup>* *sempre sffz*

VI. *sffz* *sffz* *sffz* *pp* *gliss.* *8<sup>va</sup>* *sempre sffz*

Vla. *sffz* *sffz* *sffz* *pp* *gliss.* *sempre sffz*

Vc. *sffz* *sffz* *sffz* *sempre sffz*

Kb. *ff* *gliss.* *gliss.* *ff* *gliss.*

**meno mosso, quiet**

**a tempo, aggressive**



166

Fl.&Picc. *sfz*

Ob.&Ehrn *sfz*

Bkl. & Kl. *sfz* *tr* *fff* *mf* *fff* *ff* *only air sound and low clap-sounds*

Asax. & Ssax *sfz* *sfz* *fff* *sfz*

3 Wbl & 5 Chin. Tata 5 Schrp. *sfz* *sfz* *fff* *sfz* *scrap-instr.* *hectic movements*

Ma & Crot. *sfz* *sfz* *sfz*

ToTo, Bow. & chin. To

G.C. TaTa Metallpl. *f* *mp* *f*

Klav. *sfz* *sfz* *sfz* *5* *mf*

VI. *sfz* *sfz* *sfz*

Vla. *sfz* *sfz* *sfz*

Vc. *sfz* *sfz* *sfz*

Kb. *sfz* *tr* *tr* *gliss.* *pizz.* *6* *6*

*sempre sfz*  
increasingly hectic and with strong bow pressure, noisy

*fff* *mf* *sfz*



**Part III**  
stopping somewhat "suffocated"  
by the metal sounds of piano/perc.

175

Fl.&Picc. *sffz* *molto* *sffz*

Ob.&Ehm *sffz* *molto* *sffz*

Bkl. & Kl. *sffz* *molto* *sffz*

Asax. & Ssax *sffz* *molto* *sffz*

3 Wbl & 5 Chin. Tata *mp* **Chinese Tata**

Ma & Crot.

ToTo, Bow. & chin. To *chin. ToTo*

G.C. TaTa Metallpl. *sffz*

Klav. *sffz* *fff* *crashing down* *8<sup>ve</sup> sffz* *mp* *Attention: the rhythmic notation was chosen for being easier to read. All attacks continue to resonate freely.*

Vi. *sffz* *molto* *sffz*

Vla. *sffz* *molto* *sffz*

Vc. *sffz* *molto* *pizz. m.v. lent.ante* *m.v. ritard.* *gliss.* *all marcato but refined and "cultivated" and slightly tempo rubato* *pizz.*

Kb. *ca. Halton, drückender aber "vergeblicher" Charakter* *gliss.* *f*

*inner metal frame of the piano (see remark 5)*

181 **Piccolo** *very thin, weak and with air sound* *m.v. lent.* **C-Flute**

Fl.&Picc. *ppp*

Ob.&Ehrn **Oboe** *dal niente* *al niente* *dal niente* *al niente* *pppp possibile*

Bkl. & Kl.

Asax. & Ssax

3 Wbl & 5 Chin. Tata 5 Schrp.

Ma & Crot.

ToTo, Bow. & chin. To

G.C. TaTa Metallpl. *mf*

Klav.

VI. *v. lent. uneven* *pp* *unsecure sound*

Vla. *v. lent. uneven* *pp* *unsecure sound*

Vc. *v. lent. uneven* *pp* *unsecure sound*

Kb. *arco* *suono reale* *sul G* *sul D* *sul A* *sul D* *sul G*

*ppp* *aetheric, try to avoid any attack sound*

186

Fl.&Picc. *pp* *pp very thin and unsubstantial* *ppp* *pp*

Ob.&Ehm *ppp* *pp very thin and unsubstantial* *ppp* *pp*

clarinet *pp* *pp very thin and unsubstantial* *ppp* *pp*

Bkl. & Kl. *pp echotone* *pp very thin and unsubstantial* *ppp* *pp*

Asax. & Ssax

3 Wbl & 5 Chin. Tata 5 Schrp.

Ma & Cro.

ToTo, Bow. & chin. To G.C. TaTa Metallpl.

**Remark: The beats on the metal frame shall continue to vibrate; however the "morse"-sound shall sound dry. Depending on the damping of the morse-sounds a pedaling must be chosen that fits for both requirements.**

Klav. *(mute) morse-like* **Remark: The fermata in the piano only because of the mute-change in the strings** *pp marcato* *8<sup>va</sup>* *8<sup>va</sup>*

VI. *gliss.* *mute* *pp very thin and unsubstantial* *pp* *pp* *col legno tratto* *ordinario*

Vla. *gliss.* *mute* *pp very thin and unsubstantial* *pp* *pp* *col legno tratto* *ordinario*

Vc. *gliss.* *mute* *pp very thin and unsubstantial* *pp* *pp* *col legno tratto* *ordinario*

Kb. *pizz.*

takes Piccolo

189

Fl.&Picc.

Ob.&Ehrn

Bkl. & Kl.

Asax.& Ssax

3 Wbl &  
5 Chin. Tata  
5 Schrp.

Ma &  
Crot.

ToTo, Bow. &  
chin. To

G.C.  
TaTa  
Metallpl.

Klav.

Vi.

Vla.

Vc.

Kb.

*mf*

*pp flautando*

*like suddenly "stuck"*

*all pitch changes glissando*

5

195

Fl.&Picc. *ppp* *ppp simile*

Ob.&Ehm *ppp* *ppp simile*

Bkl. & Kl. *pp like a shadow* *ppp simile*

Asax. & Ssax *ppp* *ppp simile*

3 Wbl & 5 Chin. Tata 5 Schrp.

Ma & Croc.

ToTo, Bow. & chin. To *ppp* *like a shadow, disappearing*

G.C. TaTa Metallpl. *mf*

Klav. *8<sup>va</sup>*

Vl.

Vla.

Vc. *(mute)* *ppp* *ppp simile*

Kb.



205

Fl.&Picc. (Picc.) *p*

Ob.&Ehm

Bkl. & Kl. *sfz* *ppp*

Asax.& Ssax *p*

3 Wbl & 5 Chin. Tata 5 Schrp.

Ma & Croc.

ToTo, Bow. & chin. To

G.C. TaTa Metallpl. *mf*

Klav. *(8)* *8<sup>th</sup>*

Vl. *con sordino* *sul pont.*

Vla. *con sordino* *pp* *sul pont.*

Vc. *con sordino* *pp* *sul pont.*

Kb. *sfz*

Here start to prepare scordatura:  
C - F1, E - H1  
should be executed without any noise

211 (Picc.) s.v.  
pp

Ob. & Ehm  
pp

Bkl. & Kl.  
pp

Asax. & Ssax

3 Wbl & 5 Chin. Tata  
5 Schrp.  
Ma & Crot.

ToTo, Bow. & chin. To

G.C.  
TaTa  
Metallpl.

Klav.  
8<sup>va</sup>

VI.  
p

Vla.  
p

Vc.  
p

Kb.

Take preparation (mute) away!

senza sordino

senza sordino

senza sordino



220

Fl.&Picc. gliss. gliss. *mf* *ffff*

Ob.&Ehnm gliss. gliss. *mf* *ffff* *ff*

Bkl. & Kl.

Asax. & Ssax gliss. gliss. *mf* *ffff*

3 Wbl &  
5 Chin. Tata  
5 Schrp.

Ma &  
Crot.

ToTo, Bow. &  
chin. To

G.C.  
TaTa  
Metallpl. *sfz*

Klav. *(b)*

VI. gliss. *ffff*

Vla. gliss. *ffff* *ff*

Vc. gliss. *ffff* gliss.

Kb. gliss. gliss. 3

223 *slightly restrained until ffff*

Fl.&Picc. *tr* *mf* *m.v.* *pp* *fff*

Ob.&Ehrn *pp* *fff*

Bkl. & Kl. *ff* *gliss.* *yelling* *gliss.* *mf*

Asax. & Ssax *ff* *tr* *m.v.* *p* *fff*

3 Wbl & 5 Chin. Tata 5 Schrp.

Ma & Crot.

ToTo, Bow. & chin. To

G.C. TaTa Metallpl.

Klav. *(45)* *loco* *fff martellato* *5* *15<sup>th</sup>* *ff martellato*

VI. *m.v.* *sfz mf* *fff*

Vla. *m.v.* *sfz mf* *fff*

Vc. *gliss.* *m.v.* *sfz mf* *fff*

Kb. *3* *3* *3* *3* *3*

226

Fl. & Picc. *m.v. lentamente*

Ob. & Ehorn *mf* *m.v. lentamente* *sfz* *mp* *fff*

Bkl. & Kl. *fff* *f* *fff* *mp legatissimo, hectic in the background*

Asax. & Ssax *fff* *m.v. lentamente* *sfz* *mp* *fff*

3 Wbl & 5 Chin. Tata 5 Schrp.

Ma & Crot.

ToTo, Bow. & chin. To *sfz*

G.C. TaTa Metallpl.

Klav. *martellato*

VI. *m.v. lentamente* *ff* *sfz* *f* *fff*

Vla. *m.v. lentamente* *ff* *sfz* *f* *fff*

Vc. *m.v. lentamente* *ff* *sfz* *fff*

Kb. *gliss.* *gliss.*

229

*M.V. lentamente*

Fl.&Picc. *pp* *molto*

Ob.&Ehrn *p* *molto*

Bkl. & Kl.

Asax.& Ssax *mp* *ca. quartertone* *gliss.*

3 Wbl & 5 Chin. Tata 5 Schrp.

Ma & Crot.

ToTo, Bow. & chin. To

G.C. TaTa Metallpl.

Klav.

(f) *8va*

VI. *f* *with uneven changes*

Vla. *f* *with uneven changes*

Vc. *f* *with uneven changes*

Kb. *gliss.*

exaggerated, tempo rubato

a tempo

m.v.

Fl.&Picc.

Ob.&Ehnm

Bkl. & Kl.

Asax.& Ssax

3 Wbl &  
5 Chin. Tata  
5 Schrp.

Ma &  
Crot.

ToTo, Bow. &  
chin. To  
G.C.  
TaTa  
Metallpl.

Klav.

VI.

Vla.

Vc.

Kb.

ffff "shouting" 5

take Englischhorn

ffff "shouting" 5

ffff "shouting" 5

chin. TomTom

(trem. may be interrupted for beats on Chinese Tata)

ToTo

mp light but inexorable in the background

gliss.

gliss.

fff

poco a poco sul pont.

etwas hinabstuerzen

235

Fl.&Picc.

Ob.&Ehm

Bkl. & Kl.

Asax.& Ssax

3 Wbl &  
5 Chin. Tata  
5 Schrp.

Ma &  
Crot.

ToTo, Bow. &  
chin. To

G.C.  
TaTa  
Metallpl.

Klav.

VI.

Vla.

Vc.

Kb.

*tr*

*ff*

*increasingly threatening*

*ff*

*sfz*

*fff aggressive*

*8va*

*fff aggressive*

*f*

*fff*

6

3

3

3

5

5

5

5

3

6

gliss. ca. halftone

gliss. ca. halftone

gliss. ca. quartertone gliss.

gliss. ca. quartertone gliss.

gliss. ca. quartertone gliss.

gliss. ca. quartertone gliss.

238

Fl.&Picc. *p stiff* gliss.

Ob.&Ehrn *fff* *p stiff* gliss.

Bkl. & Kl. *fff* 5 2

Asax.& Ssax *fff* *p stiff* gliss. gliss. 6

3 Wbl &  
5 Chin. Tata  
5 Schrp.  
Ma &  
Crot.

ToTo, Bow. &  
chin. To

G.C.  
TaTa  
Metallpl.

Klav.

VI. *mf stiff* gliss. ca. quartertone

Vla. *mf stiff* gliss. ca. quartertone

Vc. *mf stiff* gliss. ca. quartertone

Kb. *fff* 5 *mf stiff* 5 *sul E* 5 gliss.

