

7

Picc. *mp* *mp* *mp* *Picc.* *mp*

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

2.Fl/Picc. *mp* *mp* *Picc.* *mp*

B. Fl.

1. Ob. *p*

2. Ob. *mp* *p*

E. H.

1. Kl. *p*

2.Kl/ Bkl

Bkl/ Kbkl *s.v.* *f*

1. A.-Sax. *s.v.* *f*

2. A.-Sax. *s.v.* *f*

T.-Sax. *p* *s.v.* *f*

B.-sax

1. Fag. *p* *s.v.* *f*

2. Fag.

K.-fag.

1. Hrn *mute*

2. Hrn *s.v.* *f*

3. Hrn

4. Hrn

1. Tr.

2. Tr.

3. Tr.

1. Pos.

2. Pos.

B.-Pos.

B.-Tba

Perc.-Solo *pp subito* *ard.* *mf* *pp* *sfz* *sempre sfz*

Perc. I

Perc. II *sempre pp* *G.Cassa*

Perc. III *sempre pp*

10

Picc.

1. Fl.

2.Fl./Picc.

B. Fl.

1. Ob.

2. Ob.

E. H.

1. Kl.

2.Kl/ Bkl

Bkl/ Kbk

1. A.-Sax.

2. A.-Sax.

T.-Sax.

B.-sax

1. Fag.

2. Fag.

K.-fag.

1. Hrn

2. Hrn

3. Hrn

4. Hrn

1. Tr.

2. Tr.

3. Tr.

1. Pos.

2. Pos.

B.-Pos.

B.-Tba

Perc.-Solo

Perc. I

Perc. II

Perc. III

13

Picc. *p* *mp*

1. Fl. *mp*

2.Fl/Picc. *mp*

B. Fl. *f*

1. Ob. *p* *mp*

2. Ob.

E. H. *mp*

1. Kl. *f*

2.Kl/ Bkl *f* **Baßklarinette**

Bkl/ Kbkl *f* **Kontrabaßklarinette**

1. A.-Sax. *f*

2. A.-Sax. *f*

T.-Sax. *f*

B.-sax

1. Fag. *f*

2. Fag.

K.-fag. *f*

1. Hrn *mute*

2. Hrn *f*

3. Hrn

4. Hrn *mute* *f*

1. Tr. *mute* *ff* *m.v. ritard.*

2. Tr. *mute* *ff* *m.v. ritard.*

3. Tr. *mute* *ff* *m.v. ritard.*

1. Pos. *h. mute* *ff* *m.v. ritard.*

2. Pos. *h. mute* *ff* *m.v. ritard.*

B.-Pos.

B.-Tba

Perc.-Solo

Perc. I

Perc. II

Perc. III



18

Picc.

1. Fl.

2.Fl/Picc.

B. Fl.

1. Ob.

2. Ob.

E. H.

1. Kl.

2.Kl/ Bkl

Bkl/ Kbk

1. A.-Sax.

2. A.-Sax.

T.-Sax.

B.-sax

1. Fag.

2. Fag.

K.-fag.

1. Hrn

2. Hrn

3. Hrn

4. Hrn

1. Tr.

2. Tr.

3. Tr.

1. Pos.

2. Pos.

B.-Pos.

B.-Tba

Perc.-Solo

Perc. I

Perc. II

Perc. III

ritard.

leiernd

ordinario

h. mute

pp

mp

ppp

f

sfz

+

Schlegel beim Anschlag immer mehr anpressen

20

Picc. *sfc*

1. Fl.

2. Fl./Picc. *Flöte* *mp hastig*

B. Fl. *mp hastig*

1. Ob. *sfc*

2. Ob. *sfc*

E. H. *sfc*

1. Kl. *sfc*

2. Kl./ Bkl. *pp* *f* *m.v.*

Bkl./ Kbk. *pp subito* *f* *m.v.*

1. A.-Sax. *mollo* *pp subito* *f* *m.v.*

2. A.-Sax. *mollo*

T.-Sax.

B.-sax

1. Fag. *pp subito* *f* *m.v.*

2. Fag.

K.-fag.

1. Hrn. *mollo* *f* *m.v.*

2. Hrn.

3. Hrn.

4. Hrn.

1. Tr. *h. mute* *mollo* *pp subito*

2. Tr.

3. Tr. *mollo* *pp subito* *f* *m.v.* *s.p.*

1. Pos. *mollo* *pp subito* *p* *f* *m.v.* *s.v.*

2. Pos. *mollo* *pp subito* *p* *f* *m.v.* *s.v.*

B.-Pos. *mute* *pp* *mollo* *pp subito* *p* *f* *m.v.* *s.v.*

B.-Tba. *mollo* *pp subito* *p* *f* *m.v.* *s.v.*

Perc.-Solo

Perc. I

Perc. II *mp* *p*

Perc. III

Picc. *f*

1. Fl. *f*

2.Fl/Picc.

B. Fl. *f*

1. Ob. *gehetzt mp*

2. Ob.

E. H.

1. Kl. *gehetzt mp*

2.Kl/ Bkl

Bkl/ Kbk

1. A.-Sax.

2. A.-Sax.

T.-Sax.

B.-sax

1. Fag. *gehetzt mp*

2. Fag.

K.-fag.

1. Hrn

2. Hrn

3. Hrn

4. Hrn

1. Tr. *h. mute gehetzt pp possibile*

2. Tr. *h. mute gehetzt p*

3. Tr.

1. Pos.

2. Pos.

B.-Pos.

B.-Tba.

Perc.-Solo

Perc. I

Perc. II

Perc. III

Wbl. *mf*

ppp

ppp

tenorsax

ppp

quasi "versiegend"

sffz ff

sffz ff

ordinario sffz pp

sffz pp

sffz pp

p

27

Picc. s.v. "leer" pp

1. Fl.

2.Fl./Picc. s.v. "leer" pp

B. Fl.

1. Ob.

2. Ob.

E. H.

1. Kl. s.v. "leer" pp

2.Kl/ Bkl

Bkl/ Kbkf

Kontrabaßklarinette

1. A.-Sax.

2. A.-Sax.

T.-Sax.

B.-sax

1. Fag.

2. Fag.

K.-fag.

1. Hrn

2. Hrn

3. Hrn

4. Hrn

1. Tr. (ev. Schalltrichter hoch) mp sfz h. mute

2. Tr. mp sfz h. mute

3. Tr. sfz h. mute

1. Pos. sfz (sempre h. mute) pp

2. Pos. ordinario sfz (sempre h. mute) pp

B.-Pos. ordinario sfz (sempre h. mute) pp

B.-Tba. sfz 8va s.v. "leer" ppp

Perc.-Solo

Perc. I pp

Perc. II f unruhig stumpf

Perc. III mp

31

Picc. *f* *quasi kontiniert. in Luftgeräusch übergehen*

1. Fl. *f* *quasi kontiniert. in Luftgeräusch übergehen*

2.Fl/Picc.

B. Fl. *f* *quasi kontiniert. in Luftgeräusch übergehen*

1. Ob.

2. Ob.

E. H.

1. Kl.

2.Kl/ Bkl

Bkl/ Kbkkl *Baßklarinette* *ppp* *gliss.* *molto*

1. A.-Sax. *f* *quasi kontiniert. in Luftgeräusch übergehen*

2. A.-Sax.

T.-Sax.

B.-sax

1. Fag. *f* *quasi kontiniert. in Luftgeräusch übergehen*

2. Fag. *f* *quasi kontiniert. in Luftgeräusch übergehen*

K.-fag.

1. Hrn

2. Hrn *ppp*

3. Hrn

4. Hrn

1. Tr. *etwas verhaucht* *ppp* *ordinario*

2. Tr. *etwas verhaucht* *ppp* *ordinario*

3. Tr. *ordinario* *h. mute* *mp*

1. Pos. *ppp poss.*

2. Pos. *gliss.* *gliss.*

B.-Pos. *ppp poss.* *gliss.* *gliss.*

B.-Tba *pp*

Perc.-Solo

Perc. I

Perc. II

Perc. III

47

Picc.

1. Fl. *geheimnisvoll, luftig, gehaucht* *p* *5* *3* Flöte

2.Fl/Picc.

B. Fl. *geheimnisvoll, luftig, gehaucht* *p*

1. Ob.

2. Ob.

E. H.

1. Kl.

2.Kl/ Bkl

Bkl/ Kbkl

1. A.-Sax. *geheimnisvoll, luftig, gehaucht* *p* *5* *3*

2. A.-Sax.

T.-Sax.

B.-sax

1. Fag.

2. Fag. *geheimnisvoll, luftig, gehaucht* *p* *5* *3*

K.-fag.

1. Hrn

2. Hrn

3. Hrn

4. Hrn

1. Tr.

2. Tr.

3. Tr.

1. Pos.

2. Pos.

B.-Pos.

B.-Tba

huschend, fast etwas flüchtig und nicht dominierend; plötzliches Aufbäumen; insgesamt eher suchend, unruhig *sfz.*

Perc.-Solo

Perc. I

Perc. II

Perc. III

G

Picc. *fff*

1. Fl. *fff*

2.Fl/Picc. *fff*

B. Fl. *fff*

1. Ob. *fff*

2. Ob. *fff*

E. H. *fff*

1. Kl. *fff*

2.Kl/ Bkl *fff*

Bkl/ Kbkl *fff*

1. A.-Sax. *ff* *ritard. s.v.* *gliss. sf* *molto fff*

2. A.-Sax. *ff* *ritard. s.v.* *gliss. sf* *molto fff*

T.-Sax. *ff* *ritard. s.v.* *gliss. sf* *molto fff*

B.-sax. *ff* *ritard. s.v.* *gliss. sf* *molto fff*

1. Fag. *ff* *ritard. s.v.* *gliss. sf* *molto fff*

2. Fag. *ff* *ritard. s.v.* *gliss. sf* *molto fff*

K.-fag. *ff* *ritard. s.v.* *gliss. sf* *molto fff*

1. Hrn. *mf*

2. Hrn. *mf*

3. Hrn. *mf*

4. Hrn. *mf*

1. Tr. *ord.* *fff*

2. Tr. *ord.* *fff*

3. Tr. *ord.* *fff*

1. Pos. *ord.* *mp*

2. Pos. *ord.* *mp*

B.-Pos. *f* *ritard. s.v.* *gliss. sf*

B.-Tba. *fff*

Perc.-Solo *etwas verhalten* *etwas "unterdrückt" sempre ppp* *wieder führend*

Perc. I *ff explosiv, aber so, daß Akzente noch deutlich hervortreten* *quasi pesante*

Perc. II *mp, gerade eben hörbar, wie ein Pulsschlag*

Perc. III *mp*

59 Dirigent:
Holzbläser jeweils stark anschwellend und quasi "abgewürgt" abbrechend

Picc. *fff* *tr* *gliss.* *gliss.* *tr* *gliss.*

1. Fl. *tr* *gliss.* *gliss.* *tr* *gliss.*

2. Fl./Picc. *Flöte* *mollo* *tr* *gliss.* *gliss.* *tr* *gliss.* *Piccolo*

B. Fl. *tr* *gliss.* *gliss.* *tr* *gliss.*

1. Ob. *tr* *gliss.* *gliss.* *tr* *gliss.*

2. Ob. *tr* *gliss.* *gliss.* *tr* *gliss.*

E. H. *tr* *gliss.* *gliss.* *tr* *gliss.*

1. Kl. *tr* *gliss.* *gliss.* *tr* *gliss.*

2. Kl./ Bkl. *tr* *gliss.* *gliss.* *tr* *gliss.* *Baßklarinette*

Bkl./ Kbkl. *p* *tr* *gliss.* *gliss.* *tr* *gliss.* *Baßklarinette*

1. A.-Sax. *tr* *gliss.* *gliss.* *tr* *gliss.* *m.v.* *fff poss.* *m.v.* *gliss.*

2. A.-Sax. *tr* *gliss.* *gliss.* *tr* *gliss.* *fff poss.* *m.v.* *gliss.*

T.-Sax. *mf* *gliss.* *gliss.* *tr* *gliss.* *gliss.* *gliss.* *abreissen* *fff poss.* *m.v.* *gliss.*

B.-sax. *mf* *gliss.* *gliss.* *tr* *gliss.* *fff poss.*

1. Fag. *tr* *gliss.* *gliss.* *tr* *gliss.*

2. Fag. *tr* *gliss.* *gliss.* *tr* *gliss.*

K.-fag. *tr* *gliss.* *gliss.* *tr* *gliss.*

1. Hrn. *tr* *gliss.* *gliss.* *tr* *gliss.* *quasi gliss.*

2. Hrn. *tr* *gliss.* *gliss.* *tr* *gliss.*

3. Hrn. *tr* *gliss.* *gliss.* *tr* *gliss.*

4. Hrn. *tr* *gliss.* *gliss.* *tr* *gliss.* *ordinario* *pp*

1. Tr. *mf* *tr* *gliss.* *gliss.* *tr* *gliss.* *ordinario*

2. Tr. *mf* *tr* *gliss.* *gliss.* *tr* *gliss.* *ordinario*

3. Tr. *mf* *tr* *gliss.* *gliss.* *tr* *gliss.* *ordinario*

1. Pos. *pp* *tr* *gliss.* *gliss.* *tr* *gliss.*

2. Pos. *mf* *tr* *gliss.* *gliss.* *tr* *gliss.*

B.-Pos. *tr* *gliss.* *gliss.* *tr* *gliss.*

B.-Tba. *tr* *gliss.* *gliss.* *tr* *gliss.*

Perc.-Solo *tr* *gliss.* *gliss.* *tr* *gliss.* *immer deutlicher "ermüdet", "aufgebend"* *fff*

Perc. I *tr* *gliss.* *gliss.* *tr* *gliss.*

Perc. II *tr* *gliss.* *gliss.* *tr* *gliss.*

Perc. III *tr* *gliss.* *gliss.* *tr* *gliss.*

62

Picc. *pp* dünn, luftig, "hüpfend" *pp*

1. Fl. *pp* dünn, luftig, "hüpfend" *pp*

2.Fl./Picc. *pp* dünn, luftig, "hüpfend" *pp*

B. Fl. *pp* dünn, luftig, "hüpfend" *pp*

1. Ob. *pp* dünn, luftig, "hüpfend" *pp*

2. Ob. *pp* dünn, luftig, "hüpfend" *pp*

E. H.

1. Kl. *pp* dünn, luftig, "hüpfend" *pp*

2.Kl/ Bkl *pp* dünn, luftig, "hüpfend" *pp*

Bkl/ Kbk1 *pp* dünn, luftig, "hüpfend" *pp*

1. A.-Sax. *pp* dünn, luftig, "hüpfend" *pp*

2. A.-Sax.

T.-Sax.

B.-sax

1. Fag. *pp*

2. Fag.

K.-fag.

1. Hrn

2. Hrn

3. Hrn

4. Hrn

1. Tr. *ppp*

2. Tr. *ppp*

3. Tr. *ppp*

1. Pos. *ppp*

2. Pos. *ppp*

B.-Pos. *ppp*

B.-Tba. *ppp*

Perc.-Solo *ppp* *tr* *ppp* *Sticks* *fff subito* Einsatz quasi die Bläser "abbrechend"

Perc. I

Perc. II

Perc. III

fff subito
Dynamik so einteilen, dass die jeweiligen Akzente sehr deutlich hervortreten.
Die oberen drei Tomtoms deswegen eher *mf*

Das Tempo kann individuell modifiziert,
aber dann in sich sehr präzise beibehalten werden. Ein gewisser Drive sollte spürbar sein.

65

Picc.

1. Fl.

2.Fl./Picc.

B. Fl.

1. Ob.

2. Ob.

E. H.

1. Kl.

2.Kl/ Bkl

Bkl/ Kbkl

1. A.-Sax.

2. A.-Sax.

T.-Sax.

B.-sax

1. Fag.

2. Fag.

K.-fag.

1. Hrn

2. Hrn

3. Hrn

4. Hrn

1. Tr.

2. Tr.

3. Tr.

1. Pos.

2. Pos.

B.-Pos.

B.-Tba

Perc.-Solo

Perc. I

Perc. II

Perc. III

brutal, sempre sfz *schwankend*

68

Picc.

1. Fl.

2.Fl/Picc.

B. Fl.

1. Ob.

2. Ob.

E. H.

1. Kl.

2.Kl/ Bkl

Bkl/ Kbkl

1. A.-Sax.

2. A.-Sax.

T.-Sax.

B.-sax

1. Fag.

2. Fag.

K.-fag.

1. Hrn

2. Hrn

3. Hrn

4. Hrn

1. Tr.

2. Tr.

3. Tr.

1. Pos.

2. Pos.

B.-Pos.

B.-Tba

Perc.-Solo

Perc. I

Perc. II

Perc. III

subito fff

70

Picc.

1. Fl.

2. Fl./Picc.

B. Fl.

1. Ob.

2. Ob.

E. H.

1. Kl.

2. Kl/ Bkl

Bkl/ Kbk

1. A.-Sax.

2. A.-Sax.

T.-Sax.

Baritonsax

B.-sax

1. Fag.

2. Fag.

K.-fag.

1. Hrn

2. Hrn

3. Hrn

4. Hrn

1. Tr.

2. Tr.

3. Tr.

1. Pos.

2. Pos.

B.-Pos.

B.-Tba

Perc.-Solo

Perc. I

Perc. II

Perc. III

ff *agitato* *8va* *m.v.*

ff *agitato* *8va* *m.v.*

ff *agitato* *8va* *m.v.*

ff *agitato* *m.v.*

ff *agitato* *m.v.*

ff *agitato* *m.v.*

ff *agitato* *m.v.*

mf

mf

ff *pesante subito* *3* *gliss.*

mf *gliss.*

mf *gliss.*

mf *gliss.*

mf *gliss.*

ff *pesante subito* *3* *8va*

ff *pesante subito* *8va*

*colla mano sempre
ausser wenn anders
notiert.*

sfz

"kratzen" mit unregelmässigen,
ruckartigen Akzenten

78

Picc. *p* *sffz*

1. Fl. *p* *sffz*

2. Fl./Piccolo *p* *pp* *3* *3*

B. Fl. *p* *3* *3*

1. Ob. *p* *sffz*

2. Ob. *sffz*

E. H.

1. Kl. *p*

2. Kl./ Bkl. *ppp* *m.v. ritard.* *ca. 1/4-ton gliss.* *ppp poss.* *allmählich in Luftgeräusch übergehen*

Bkl./ Kbkl. *ppp poss.* *allmählich in Luftgeräusch übergehen*

1. A.-Sax. *subtone* *unregelmäßig* *ppp* *sffz* *pp* *f* *pp* *luftig*

2. A.-Sax. *p* *sffz* *pp* *f* *pp* *luftig*

T.-Sax. *gliss.* *p* *pp* *f* *pp* *luftig*

B.-sax *p* *pp* *f* *pp* *luftig*

1. Fag. *pp* *f* *pp* *luftig*

2. Fag. *pp* *f* *pp* *luftig*

K.-fag. *pp* *f* *pp* *luftig*

1. Hrn. *m.v.* *p* *sffz*

2. Hrn. *m.v.* *p* *sffz*

3. Hrn. *m.v.* *p* *sffz*

4. Hrn. *m.v.* *p* *sffz*

1. Tr. *m.v.* *p*

2. Tr. *m.v.* *p*

3. Tr. *m.v.* *p*

1. Pos. *m.v.* *p* *sffz*

2. Pos. *m.v.* *p* *sffz*

B.-Pos. *sffz*

B.-Tba

Perc.-Solo

Perc. I

Perc. II *m.v.*

Perc. III

Picc. *fahl beide Piccolo chorisch atmen*
ppp possibile

1. Fl. *ppp*

2.Fl./Picc. *fahl*
ppp possibile

B. Fl. *ppp*

1. Ob. *ppp*

2. Ob. *ppp*

E. H.

1. Kl. *ppp*

2.Kl/ Bkl *ppp*

Bkl/ Kbkl *subtone*
ppp

1. A.-Sax. *subtone*
ppp

2. A.-Sax.

T.-Sax.

B.-sax

1. Fag.

2. Fag.

K.-fag.

1. Hrn *ppp*

2. Hrn

3. Hrn *ppp*

4. Hrn

1. Tr. *mute (den passendsten wählen)*
ppp

2. Tr. *mute*
ppp

3. Tr.

1. Pos.

2. Pos.

B.-Pos.

B.-Tba

Vibrafon *wie eine Obertonführung*
tiefter-Ton immer leicht
beim. Resonanz entsprechend
anpassen, Überlappungen sind
deshalb möglich
pp 2017

quasi wie auf einer anderen Ebene
unverändert weiter

Perc. I

Perc. II

Perc. III

90

Picc.

1. Fl. *pp mit viel Luft*

2. Fl./Picc.

B. Fl. *ppp*

1. Ob. *ppp*

2. Ob. *ppp*

E. H.

1. Kl. *ppp*

2. Kl./ Bkl. *ppp*

Bkl./ Kbkl.

1. A.-Sax. *ppp*

2. A.-Sax. *ppp*

T.-Sax.

B.-sax.

1. Fag.

2. Fag.

K.-fag.

1. Hrn.

2. Hrn.

3. Hrn.

4. Hrn.

1. Tr.

2. Tr.

3. Tr.

1. Pos.

2. Pos.

B.-Pos.

B.-Tba.

(Vibrafon)

Perc. I

Perc. II

Perc. III

Detailed description: This is a page of a musical score for a symphony orchestra, page 90. The score is written for various instruments, including woodwinds, brass, and percussion. The Piccolo part has a melodic line with a 'pp' dynamic and the instruction 'mit viel Luft'. The Flute parts have 'ppp' dynamics. The Clarinet parts also have 'ppp' dynamics. The Saxophone parts have 'ppp' dynamics. The Horn and Trumpet parts are mostly silent. The Trombone parts are also mostly silent. The Percussion parts include Vibraphone, which has a complex rhythmic pattern, and three other percussionists (I, II, III) who are mostly silent. The score is written in a standard musical notation with a key signature of one flat and a time signature of 4/4.

K Tempo primo, Dirigent: sirenenartiger, penetranter Klang, rubato; das Glissando immer im letzten Moment (an entsprechenden Stellen ebenfalls)

Picc.

1. Fl.

2. Fl./Picc. Flöte *dal niente* *pp* *pppp* *mf pp*

B. Fl.

1. Ob.

2. Ob.

E. H.

1. Kl. *dal niente* *pp* *pppp* *mf pp*

2. Kl/ Bkl *dal niente* *pp* *pppp* *mf pp*

Bkl/ Kbk

1. A.-Sax. *fff possibile* Intensität bis Ende dieses Abschnitts unbedingt unverändert beibehalten *glissandoartig hinabstürzen und wieder entsprechend hinaufziehen* *gliss* *simile (bis Ende dieses Abschnitts)*

2. A.-Sax. *fff possibile* Intensität bis Ende dieses Abschnitts unbedingt unverändert beibehalten *glissandoartig hinabstürzen und wieder entsprechend hinaufziehen* *gliss* *simile (bis Ende dieses Abschnitts)*

T.-Sax. *fff possibile* Intensität bis Ende dieses Abschnitts unbedingt unverändert beibehalten *glissandoartig hinabstürzen und wieder entsprechend hinaufziehen* *gliss* *simile (bis Ende dieses Abschnitts)*

B.-sax. *fff possibile* Intensität bis Ende dieses Abschnitts unbedingt unverändert beibehalten *glissandoartig hinabstürzen und wieder entsprechend hinaufziehen* *gliss* *simile (bis Ende dieses Abschnitts)*

1. Fag.

2. Fag. *dal niente* *pp* *pppp* *mf pp*

K.-fag. *dal niente* *pp* *pppp* *mf pp*

1. Hrn *dal niente* *pp* *pppp* *mf pp*

2. Hrn *dal niente* *pp* *pppp* *mf pp*

3. Hrn *dal niente* *pp* *pppp* *mf pp*

4. Hrn *dal niente* *pp* *pppp* *mf pp*

1. Tr. *dal niente* *pp* *pppp* *mf pp*

2. Tr. *dal niente* *pp* *pppp* *mf pp*

3. Tr. *dal niente* *pp* *pppp* *mf pp*

1. Pos. *dal niente* *pp* *pppp* *mf pp*

2. Pos. *dal niente* *pp* *pppp* *mf pp*

B.-Pos. *dal niente* *pp* *pppp* *mf pp*

B.-Tba *dal niente* *pp* *pppp* *mf pp*

Perc.-Solo

Perc. I

Perc. II *scharf abstoppen*

Perc. III

110

Picc. *mp*

1. Fl. *mf hektisch*

2.Fl./Picc. *mf hektisch*

B. Fl.

1. Ob. *mf hektisch*

2. Ob. *mf hektisch*

E. H. *mf hektisch*

1. Kl. *mf hektisch*

2.Kl/ Bkl *mf hektisch*

Bkl/ Kbk1

1. A.-Sax. *f* mit leichten Tonhöenschwankungen

2. A.-Sax. *f* mit leichten Tonhöenschwankungen

T.-Sax. *p* niente

B.-sax *mp*

1. Fag. *mf hektisch*

2. Fag. *mf hektisch*

K.-fag.

1. Hrn *mf hektisch*

2. Hrn

3. Hrn *mf hektisch*

4. Hrn

1. Tr. *ordinario mp*

2. Tr. *ordinario mp*

3. Tr. *mf hektisch mp*

1. Pos. *mf hektisch*

2. Pos. *mf hektisch*

B.-Pos. *mp*

B.-Tba *mp*

Perc.-Solo *mf* *agressiv*

Perc. I *mf* klar, aber eher im Hintergrund

Perc. II *mf*

Perc. III *mf*

Baßklarinetten
Kontrabaßklarinetten

Picc.

1. Fl.

2. Fl/Picc.

B. Fl.

1. Ob.

2. Ob.

E. H.

1. Kl.

2. Kl/ Bkl

Bkl/ Kbk1

1. A.-Sax.

2. A.-Sax.

T.-Sax.

B.-sax

1. Fag.

2. Fag.

K.-fag.

1. Hrn

2. Hrn

3. Hrn

4. Hrn

1. Tr.

2. Tr.

3. Tr.

1. Pos.

2. Pos.

B.-Pos.

B.-Tba

Perc.-Solo

Perc. I

Perc. II

Perc. III

f *ff* *8va* *3* *secco* *kreisendes Kratzen* *5*

Dirigent: ev. ab hier etwas langsamer; entscheidend ist ein möglichst fließendes und nach vorne ziehendes Spiel von Kontrafgt. und Basstuba; die Akzente müssen wie eine eigene Schicht wirken.

123

Picc.

1. Fl.

2. Fl/Picc.

B. Fl.

1. Ob.

2. Ob.

E. H.

1. Kl.

2. Kl/ Bkl

Bkl/ Kbk

1. A.-Sax.

2. A.-Sax.

T.-Sax.

B.-sax

1. Fag.

2. Fag.

K.-fag.

1. Hrn

2. Hrn

3. Hrn

4. Hrn

1. Tr.

2. Tr.

3. Tr.

1. Pos.

2. Pos.

B.-Pos.

B.-Tba

Crotales

Perc.-Solo

Perc. I

Perc. II

Perc. III

ff

mf

mp

sfz

ff

quasi ritardando

3

5

6

sempre legato

sempre legato, unruhig

Töne klingen lassen

Picc.

1. Fl.

2.Fl/Picc.

B. Fl.

1. Ob.

2. Ob.

E. H.

1. Kl.

2.Kl/ Bkl

Bkl/ Kbkl

1. A.-Sax.

2. A.-Sax.

T.-Sax.

B.-sax

1. Fag.

2. Fag.

K.-fag.

1. Hrn

2. Hrn

3. Hrn

4. Hrn

1. Tr.

2. Tr.

3. Tr.

1. Pos.

2. Pos.

B.-Pos.

B.-Tba

Perc.-Solo

Perc. I

Perc. II

Perc. III

Picc.

1. Fl.

2. Fl./Picc.

B. Fl.

1. Ob.

2. Ob.

E. H.

1. Kl.

2. Kl./ Bkl

Bkl/ Kbkl

1. A.-Sax.

2. A.-Sax.

T.-Sax.

B.-sax

1. Fag.

2. Fag.

K-fag.

1. Hrn

2. Hrn

3. Hrn

4. Hrn

1. Tr.

2. Tr.

3. Tr.

1. Pos.

2. Pos.

B.-Pos.

B.-Tba

Perc.-Solo

Perc. I

Perc. II

Perc. III

nur leicht akzentuierend, nicht solistisch

Becken

f *sehr scharf abdämpfen* *quasi mute* *mp*

ff subito

132

Picc. *fff martellato* *sffz*

1. Fl. *fff martellato* *sffz* *s.v.* *PPP poss.*

2.Fl./Picc. *fff martellato* *sffz* *s.v.* *PPP poss.*

B. Fl. *fff martellato* *sffz* *s.v.* *PPP poss.*

1. Ob. *fff martellato* *sffz* *s.v.* *PPP poss.*

2. Ob.

E. H.

1. Kl. *fff martellato* *sffz* *s.v.* *PPP poss.*

2.Kl/ Bkl *Bewegung quasi glissando, poco rubato* *ppp* *gliss.* *s.v.* *PPP poss.*

Bkl/ Kbk1 *Bewegung quasi glissando, poco rubato* *ppp* *gliss.* *s.v.* *PPP poss.*

1. A.-Sax. *ppp subtone*

2. A.-Sax. *ppp subtone*

T.-Sax. *s.v.* *PPP poss.*

B.-sax. *s.v.* *PPP poss.*

1. Fag. *s.v.* *PPP poss.*

2. Fag. *fff martellato* *sffz* *PPP poss.*

K.-fag. *fff martellato* *sffz* *PPP poss.*

1. Hrn

2. Hrn *ff*

3. Hrn

4. Hrn

1. Tr. *h. mute* *ff*

2. Tr. *h. mute* *ff*

3. Tr. *h. mute* *ff*

1. Pos. *sffz* *ff*

2. Pos. *sffz* *ff*

B.-Pos. *sffz* *ff* *mute* *PPP poss.*

B.-Tba. *sffz* *ff* *mute* *PPP poss.*

Perc.-Solo *sffz* *Tamtam* *Sticks* *3*

Perc. I *fff martellato* *sffz* *PPPP*

Perc. II *quasi "Veräümlung" des vorherigen Klangs* *pp* *sffz*

Perc. III *Woodbl.* *sempre sffz*

140

Picc.

1. Fl. *simile gliss.*

2.Fl./Picc.

B. Fl. *simile gliss.*

1. Ob. *simile gliss.*

2. Ob.

E. H. *simile gliss.*

1. Kl. *simile gliss.* *gliss.* *gliss.*

2.Kl/ Bkl *simile gliss.* *gliss.* *gliss.*

Bkl/ Kbkkl *simile gliss.* *gliss.* *gliss.*

1. A.-Sax.

2. A.-Sax.

T.-Sax. *simile gliss.*

B.-sax *simile gliss.*

1. Fag. *simile gliss.*

2. Fag. *simile gliss.*

K.-fag. *simile gliss.*

1. Hrn

2. Hrn

3. Hrn

4. Hrn

1. Tr.

2. Tr.

3. Tr.

1. Pos.

2. Pos.

B.-Pos. *simile gliss.*

B.-Tba *simile gliss.*

Perc.-Solo *pp* *hart, streng und etwas vorwärts treibend*

Perc. I

Perc. II

Perc. III

145 *molto agitato*

Picc. *fff* *sffc* *sffc*

1. Fl. *fff* *sffc* *sffc*

2.Fl/Picc. *fff* *sffc* *sffc*

B. Fl. *fff* *sffc* *sffc*

1. Ob. *fff* *sffc* *sffc*

2. Ob. *fff* *sffc* *sffc*

E. H. *fff* *sffc* *sffc*

1. Kl. *fff* *sffc* *sffc*

2.Kl/ Bkl *mf* *sffc* *sffc*
Baßklarinette

Bkl/ Kbkl *mf* *sffc* *sffc*
Kontrabaßklarinette

1. A.-Sax. *fff* *gliss.* *ppp poss.*

2. A.-Sax. *fff* *gliss.* *ppp poss.*

T.-Sax. *fff* *gliss.* *ppp poss.*

B.-sax. *fff* *gliss.* *ppp poss.*

1. Fag. *fff* *sffc* *sffc*

2. Fag. *mf* *sffc* *sffc*

K.-fag. *mf* *sffc* *sffc*

1. Hrn *fff* *sffc* *sffc*

2. Hrn *fff* *sffc* *sffc*

3. Hrn *fff* *sffc* *sffc*

4. Hrn *fff* *sffc* *sffc*

1. Tr. *fff* *sffc* *sffc*

2. Tr. *fff* *sffc* *sffc*

3. Tr. *fff* *sffc* *sffc*

1. Pos. *fff* *sffc* *sffc*

2. Pos. *fff* *sffc* *sffc*

B.-Pos. *fff* *sffc* *sffc*

B.-Tba *fff* *sffc* *sffc*

Perc.-Solo *sempre sffc*

Perc. I *fff* *molto decresc.*

Perc. II *fff*

Perc. III *fff*

Picc.

1. Fl.

2.Fl/Picc.

B. Fl.

1. Ob.

2. Ob.

E. H.

1. Kl.

2.Kl/ Bkl

Bkl/ Kbk1

1. A.-Sax.

2. A.-Sax.

T.-Sax.

B.-sax

1. Fag.

2. Fag.

K.-fag.

1. Hrn

2. Hrn

3. Hrn

4. Hrn

1. Tr.

2. Tr.

3. Tr.

1. Pos.

2. Pos.

B.-Pos.

B.-Tba

Perc.-Solo

Perc. I

Perc. II

Perc. III

Picc.

1. Fl.

2. Fl/Picc.

B. Fl.

1. Ob.

2. Ob.

E. H.

1. Kl.

2. Kl/ Bkl

Bkl/ Kbk

1. A.-Sax.

2. A.-Sax.

T.-Sax.

B.-sax

1. Fag.

2. Fag.

K.-fag.

1. Hm

2. Hm

3. Hm

4. Hm

1. Tr.

2. Tr.

3. Tr.

1. Pos.

2. Pos.

B.-Pos.

B.-Tba

Perc.-Solo

Perc. I

Perc. II

Perc. III

The musical score is arranged in a standard orchestral format. The woodwind section includes Piccolo, Flutes (1st and 2nd), Bass Flute, Oboes (1st and 2nd), English Horn, Clarinets (1st and 2nd), Bass Clarinet/Bassoon, Alto Saxophones (1st and 2nd), Tenor Saxophone, Bass Saxophone, Bassoons (1st and 2nd), and Contrabassoon. The brass section consists of Horns (1st through 4th), Trumpets (1st through 3rd), and Trombones (1st, 2nd, and Bass). The percussion section includes Solo Percussion, three types of Percussion I, Percussion II, and Percussion III. The score features complex rhythmic patterns, including triplets and sixteenth-note runs, with various articulations and dynamics such as *pp* and *sfz*. Fingerings and breath marks are indicated throughout the woodwind parts.

Picc.

1. Fl.

2. Fl./Picc.

B. Fl.

1. Ob.

2. Ob.

E. H.

1. Kl.

2. Kl/ Bkl

Bkl/ Kbk

1. A.-Sax.

2. A.-Sax.

T.-Sax.

B.-sax

1. Fag.

2. Fag.

K.-fag.

1. Hrn

2. Hrn

3. Hrn

4. Hrn

1. Tr.

2. Tr.

3. Tr.

1. Pos.

2. Pos.

B.-Pos.

B.-Tba

Perc.-Solo

Perc. I

Perc. II

Perc. III

mf

Detailed description: This is a page of a musical score for a symphony orchestra, page 56, rehearsal mark 155. The score is written for a variety of instruments. The woodwind section includes Piccolo, Flutes (1st and 2nd), Bass Flute, Oboes (1st and 2nd), English Horn, Clarinets (1st and 2nd), Bass Clarinet, Bassoon, and Contrabassoon. The saxophone section includes Alto Saxophone (1st and 2nd), Tenor Saxophone, and Baritone Saxophone. The brass section includes Horns (1st through 4th), Trumpets (1st through 3rd), and Trombones (1st, 2nd, Bass, and Tuba). The percussion section includes Solo Percussion, Percussion I, Percussion II, and Percussion III. The string section is represented by a single line at the bottom. The score features complex rhythmic patterns, including triplets and sixteenth-note runs, particularly in the woodwind and string parts. There are dynamic markings such as *mf* (mezzo-forte) and *stacc.* (staccato). The page number 56 is in the top left, and the rehearsal mark 155 is at the top of the first staff.

Picc. -

1. Fl. -

2.Fl./Picc. -

B. Fl. -

1. Ob. -

2. Ob. -

E. H. -

1. Kl. -

2.Kl/ Bkl

Bkl/ Kbk1

1. A.-Sax.

2. A.-Sax.

T.-Sax.

B.-sax

1. Fag.

2. Fag.

K.-fag.

1. Hrn

2. Hrn

3. Hrn

4. Hrn

1. Tr.

2. Tr.

3. Tr.

1. Pos.

2. Pos.

B.-Pos.

B.-Tba

Perc.-Solo

Perc. I

Perc. II

Perc. III

This page of a musical score, numbered 157, contains parts for various instruments. The woodwind section includes Piccolo, Flutes (1st and 2nd), Bass Flute, Oboes (1st and 2nd), English Horn, Clarinets (1st and 2nd), Bass Clarinet, Contrabass Clarinet, Alto Saxophone, Tenor Saxophone, Bass Saxophone, Bassoon (1st and 2nd), and Contrabassoon. The brass section includes Horns (1st through 4th), Trumpets (1st through 3rd), and Trombones (1st, 2nd, and Bass). The percussion section includes Solo Percussion, Percussion I, II, and III. The score is written in a key signature of one flat and a 3/4 time signature. The woodwinds and strings (not fully visible) play a complex rhythmic pattern with many sixteenth and thirty-second notes. The brass section enters in the second measure with a powerful, rhythmic accompaniment. Dynamic markings such as *ff* (fortissimo) and *m.v.* (mezzo-vivace) are present throughout the score.

This page of a musical score, marked with rehearsal number 159, features a variety of instruments. The woodwind section includes Piccolo, Flute 1, Flute 2/Piccolo, Bass Flute, Oboe 1, Oboe 2, English Horn, Clarinet 1, Clarinet 2, Bass Clarinet/Bassoon, Alto Saxophone 1, Alto Saxophone 2, Tenor Saxophone, Bass Saxophone, Bassoon 1, Bassoon 2, and Contrabassoon. The brass section consists of Horns 1-4, Trumpets 1-3, and Trombones 1-3. The percussion section includes Solo Percussion, Percussion I, Percussion II, and Percussion III. The string section is not explicitly labeled but is present in the lower staves. The score is written in a key signature of one flat and a 4/4 time signature. The woodwinds and strings play a complex rhythmic pattern with many triplets and sixteenth notes. The brass instruments have rests. The percussion parts feature various rhythmic patterns, including a prominent snare drum line in Perc. I and Perc. III.

161

Picc.

1. Fl.

2. Fl./Picc.

B. Fl.

1. Ob.

2. Ob.

E. H.

1. Kl.

2. Kl/ Bkl

Bkl/ Kbkkl

1. A.-Sax.

2. A.-Sax.

T.-Sax.

B.-sax

1. Fag.

2. Fag.

K.-fag.

1. Hrn

2. Hrn

3. Hrn

4. Hrn

1. Tr.

2. Tr.

3. Tr.

1. Pos.

2. Pos.

B.-Pos.

B.-Tba

Perc.-Solo

Perc. I

Perc. II

Perc. III

163

Picc.

1. Fl.

2.Fl/Picc.

B. Fl.

1. Ob.

2. Ob.

E. H.

1. Kl.

2.Kl/ Bkl

Bkl/ Kbk1

1. A.-Sax.

2. A.-Sax.

T.-Sax.

B.-sax

1. Fag.

2. Fag.

K.-fag.

1. Hrn

2. Hrn

3. Hrn

4. Hrn

1. Tr.

2. Tr.

3. Tr.

1. Pos.

2. Pos.

B.-Pos.

B.-Tba

Perc.-Solo

Perc. I

Perc. II

Perc. III

Picc.

1. Fl.

2.Fl/Picc.

B. Fl.

1. Ob.

2. Ob.

E. H.

1. Kl.

2.Kl/ Bkl

Bkl/ Kbk1

1. A.-Sax.

2. A.-Sax.

T.-Sax.

B.-sax

1. Fag.

2. Fag.

K.-fag.

1. Hrn

2. Hrn

3. Hrn

4. Hrn

1. Tr.

2. Tr.

3. Tr.

1. Pos.

2. Pos.

B.-Pos.

B.-Tba

Perc.-Solo

Perc. I

Perc. II

Perc. III

pp subito, wie " kurz vor einem Ausbruch"

fff subito

pp subito

secco

secco

Picc. -
1. Fl. -
2.Fl./Picc. -
B. Fl. -
1. Ob. -
2. Ob. -
E. H. -
1. Kl. -
2.Kl/ Bkl -
Bkl/ Kbk1 -
1. A.-Sax. -
2. A.-Sax. -
T.-Sax. -
B.-sax -
1. Fag. -
2. Fag. -
K.-fag. -
1. Hrn -
2. Hrn -
3. Hrn -
4. Hrn -
1. Tr. -
2. Tr. -
3. Tr. -
1. Pos. -
2. Pos. -
B.-Pos. -
B.-Tba -
Perc.-Solo -
Perc. I -
Perc. II -
Perc. III -

5 3 6 5 5
5 3 6 5 5
mf
alleg.
ritoss.
3 3 3 5 5 6
3 3 3 5 5 6
secco

Picc.

1. Fl.

2.Fl/Picc.

B. Fl.

1. Ob.

2. Ob.

E. H.

1. Kl.

2.Kl/ Bkl

Bkl/ Kbk1

1. A.-Sax.

2. A.-Sax.

T.-Sax.

B.-sax

1. Fag.

2. Fag.

K.-fag.

1. Hrn

2. Hrn

3. Hrn

4. Hrn

1. Tr.

2. Tr.

3. Tr.

1. Pos.

2. Pos.

B.-Pos.

B.-Tba

Perc.-Solo

Perc. I

Perc. II

Perc. III

Picc.

1. Fl.

2. Fl./Picc.

B. Fl.

1. Ob.

2. Ob.

E. H.

1. Kl.

2. Kl/ Bkl

Bkl/ Kbkkl

1. A.-Sax.

2. A.-Sax.

T.-Sax.

B.-sax

1. Fag.

2. Fag.

K.-fag.

1. Hrn

2. Hrn

3. Hrn

4. Hrn

1. Tr.

2. Tr.

3. Tr.

1. Pos.

2. Pos.

B.-Pos.

B.-Tba

Perc.-Solo

Perc. I

Perc. II

Perc. III

The musical score is written for a symphony orchestra. It features a variety of instruments including woodwinds, brass, and percussion. The score is divided into two systems. The first system contains the Piccolo, Flutes, Oboes, Horns, Clarinets, Bassoons, and Saxophones. The second system contains the Flutes, Oboes, Horns, Clarinets, Bassoons, Saxophones, and Percussion. The percussion part is further divided into Solo, I, II, and III. The score includes various musical notations such as notes, rests, and dynamic markings. The key signature is one flat (B-flat), and the time signature is 3/4. The score is marked with a rehearsal sign (171) at the beginning of the first system.

Picc.

1. Fl.

2.Fl/Picc.

B. Fl.

1. Ob.

2. Ob.

E. H.

1. Kl.

2.Kl/ Bkl

Bkl/ Kbk1

1. A.-Sax.

2. A.-Sax.

T.-Sax.

B.-sax

1. Fag.

2. Fag.

K.-fag.

1. Hrn

2. Hrn

3. Hrn

4. Hrn

1. Tr.

2. Tr.

3. Tr.

1. Pos.

2. Pos.

B.-Pos.

B.-Tba

Perc.-Solo

Perc. I

Perc. II

Perc. III

klingen lassen

Picc. -
1. Fl. -
2. Fl./Picc. -
B. Fl. -
1. Ob. -
2. Ob. -
E. H. -
1. Kl. -
2. Kl/ Bkl
Bkl/ Kbk1
1. A.-Sax.
2. A.-Sax.
T.-Sax.
B.-sax
1. Fag.
2. Fag.
K.-fag.
1. Hrn
2. Hrn
3. Hrn
4. Hrn
1. Tr.
2. Tr.
3. Tr.
1. Pos.
2. Pos.
B.-Pos.
B.-Tba
Perc.-Solo
Perc. I
Perc. II
Perc. III

Measures 174-178 of a musical score. The score includes parts for Piccolo, Flutes, Clarinets, Saxophones, Bassoons, Horns, Trumpets, Trombones, Percussion Solo, and three Percussion parts. The woodwind and percussion parts feature complex rhythmic patterns with slurs and fingerings (6, 5) indicated. The Perc. III part has a dynamic marking of *mp*. The Perc. Solo part has a dynamic marking of *pp*. The strings are not visible on this page.

175

Picc.

1. Fl.

2.Fl/Picc.

B. Fl.

1. Ob.

2. Ob.

E. H.

1. Kl.

2.Kl/ Bkl

Bkl/ Kbkl

1. A.-Sax.

2. A.-Sax.

T.-Sax.

B.-sax

1. Fag.

2. Fag.

K.-fag.

1. Hrn

2. Hrn

3. Hrn

4. Hrn

1. Tr.

2. Tr.

3. Tr.

1. Pos.

2. Pos.

B.-Pos.

B.-Tba

Perc.-Solo

Perc. I

Perc. II

Perc. III

ppp secco

etwas abgewürgt
pp

Picc. -
1. Fl. -
2.Fl./Picc. -
B. Fl. -
1. Ob. -
2. Ob. -
E. H. -
1. Kl. -
2.Kl/ Bkl
Bkl/ Kblk
1. A.-Sax.
2. A.-Sax.
T.-Sax.
B.-sax
1. Fag.
2. Fag.
K.-fag.
1. Hrn
2. Hrn
3. Hrn
4. Hrn
1. Tr.
2. Tr.
3. Tr.
1. Pos.
2. Pos.
B.-Pos.
B.-Tba
Perc.-Solo
Perc. I
Perc. II
Perc. III

The score is for measures 177-180. The key signature has one flat (B-flat). The time signature is 4/4. The woodwinds (Kl., Sax., Fag., Hrn., Tr., Pos., Tba) and strings (Kl., Bkl, Fag., Hrn., Tr., Pos., Tba) play a complex rhythmic pattern with many sixteenth and thirty-second notes. The brass (Hrn., Tr., Pos., Tba) and Percussion Soloist play a rhythmic pattern of eighth and sixteenth notes. The percussion I, II, and III parts are mostly silent. The Piccolo, Flutes, Clarinet, and Bassoon parts are also mostly silent. The Saxophone and Trombone parts have some notes in measures 177-180. The strings play a rhythmic pattern of eighth and sixteenth notes. The Percussion Soloist plays a rhythmic pattern of eighth and sixteenth notes. The woodwinds play a complex rhythmic pattern with many sixteenth and thirty-second notes. The brass play a rhythmic pattern of eighth and sixteenth notes. The Percussion I, II, and III parts are mostly silent.

Q

179

Picc. -

1. Fl. -

2.Fl/Picc. -

B. Fl. -

1. Ob. -

2. Ob. -

E. H. -

1. Kl. -

2.Kl/ Bkl *6 5*

Bkl/ Kbk1 *5 3*

1. A.-Sax. -

2. A.-Sax. -

T.-Sax. -

B.-sax -

1. Fag. -

2. Fag. *3 3 5*

K.-fag. *3 3 5*

1. Hrn -

2. Hrn -

3. Hrn -

4. Hrn -

1. Tr. -

2. Tr. -

3. Tr. -

1. Pos. -

2. Pos. -

B.-Pos. -

B.-Tba -

Perc.-Solo *ppp* *Sticks* *ff treibend aber nicht zu schnell* *strenge* *sfz sempre*

Perc. I *mp* *3*

Perc. II *niente*

Perc. III -

Picc.

1. Fl.

2.Fl/Picc.

B. Fl.

1. Ob.

2. Ob.

E. H.

1. Kl.

2.Kl/ Bkl

Bkl/ Kbkl

1. A.-Sax.

2. A.-Sax.

T.-Sax.

B.-sax

1. Fag.

2. Fag.

K.-fag.

1. Hrn

2. Hrn

3. Hrn

4. Hrn

1. Tr.

2. Tr.

3. Tr.

1. Pos.

2. Pos.

B.-Pos.

B.-Tba

Perc.-Solo

Perc. I

Perc. II

Perc. III

genau scharf abstoppen

Picc.

1. Fl.

2.Fl/Picc.

B. Fl.

1. Ob.

2. Ob.

E. H.

1. Kl.

2.Kl/ Bkl

Bkl/ Kbkl

1. A.-Sax.

2. A.-Sax.

T.-Sax.

B.-sax

1. Fag.

2. Fag.

K.-fag.

1. Hrn

2. Hrn

3. Hrn

4. Hrn

1. Tr.

2. Tr.

3. Tr.

1. Pos.

2. Pos.

B.-Pos.

B.-Tba

Perc.-Solo

Perc. I

Perc. II

Perc. III

poco a poco mute

snare ohne Änderung rimshot

