

Olga Neuwirth

Zefiro aleggia... nell'infinito

(in memoriam Luigi Nono)

für Solo-Fagott und Orchester

2004

Partitur

(rev. 11/2006)

Besetzung

Solo-Fagott (benötigt 3 Mikrophone zur Verstärkung und einen Monitorlautsprecher)

2 Flöten (1. auch Piccolo)

2 Oboen

2 Klarinetten in B

1 Bassklarinette in B

1 Alt-Saxophon in Es

2 Hörner in F

2 Trompeten in C (1. auch kleine Trompete in hoch B)

2 Posaunen

2 Schlagwerke (siehe detailliertes Instrumentarium)

4 Violinen I

4 Violinen II

3 Violen

3 Violoncelli

Schlagwerk I

1 Triangel

1 türkisches Becken (klein)

1 große Stahlfeder

1 Vibraphon

3 Gongs



3 Zimbeln



4 Almglocken (fest montiert)



Schlagwerk II

1 Triangel

1 türkisches Becken (mittelgroß)

1 Klangstab

3 Gongs



3 Zimbeln



Bogen

Metallhammer (MH)

Weiche Schlägel (WS)

Harte Schlägel (HS)

Gummikopfschlägel (G)

Metallstäbe

▣ gestrichen

⊙ sofort abdämpfen

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(in memoriam Luigi Nono)

für Solo-Fagott und Orchester

(2004)

Uraufführung:

14. 10. 2004, Teatro la Fenice, Venedig

Pascal Gallois, Fagott

Orchestra del Teatro la Fenice / Bernhard Kontarsky

Zeichenerklärung

- = sehr kurze Pause
- = kurze Pause
- s.v.

= senza vibrato
- m.v.

= molto vibrato
- = Viertelton tiefer
- = Viertelton höher

Fagott

Multiphonics:

DL

weiches staccato

DL
⊖ → ⊕

von weichem staccato
zu hartem staccato

TK

Doppelzunge, hart und schnell

schnelle Zungenbewegung
(wie beim staccato)
ohne das Rohrblatt zu berühren

Klangfarbentriller

s.c.

son cuivré – staccato mit der
Spitze des Rohrblatts

v.s.

“velvet sound”

⊕ → normal

Griff für dunklen Klang
zu hellem Klang





"flap"

(B-Griff –
ohne F-Loch)







in *p*: dieses Loch ist geschlossen
während des *cresc.* dieses Loch langsam öffnen
bis in *ff*: ganz geöffnet

Circ. Br. (CB) Zirkularatmung



Holzbläser

	Flöte: alternierende Obertöne Triller zw. Flageolett-Tönen mit unterschiedl. Grundton
	Repetition so schnell wie möglich
	Klangfarbentriller
	Flageolett-Ton

Blechbläser

	Dämpfertriller
	wah-wah mute
	cup-mute
	straight-mute
	= offen
	= geschlossen

Streicher

s.v.	= senza vibrato
m.v.	= molto vibrato
m. flaut.	= molto flautando
	= Flageolett-Griff
	= Übergang zu einer anderen Spielweise

zefiro aleggia ... nell'infinito

Olga Neuwirth
(rev. 11/2006)

5
4 ♩ = 42

3
4 lunga

5
4

Solo-Fagott

Flöte 1

Flöte 2

Oboe 1

Oboe 2

Klarinette 1
in B

Klarinette 2
in B

Bassklarinette
in B

Alt-Saxophon

Horn 1
in F

Horn 2
in F

Trompete 1
in C

Trompete 2
in C

Posaune 1

Posaune 2

CD-Player

Perkussion 1

Perkussion 2

5
4 ♩ = 42

3
4 lunga

5
4

Violine I 1

Violine I 2

Violine I 3

Violine I 4

Violine II 1

Violine II 2

Violine II 3

Violine II 4

Viola 1

Viola 2

Viola 3

Violoncello 1

Violoncello 2

Violoncello 3

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sub. $\text{♩} = 108$

Solo-Fag. ff pp pp f

Fl. 1 ff

Fl. 2 ff

Ob. 1 ff p

Ob. 2 ff pp

Klar. 1 in B \flat ff p pp ff ppp

Klar. 2 in B \flat ff p

Bkl. in B \flat ff p ff pp

A. Sax. ff p

Hrn. 1 ff pp

Hrn. 2 ff

Trp. 1 in C ff p ff pp

Trp. 2 in C ff

Pos. 1 ff p ff pp

Pos. 2 ff mf

CD

Perk. 1 ff f p ff

Perk. 2 ff pp mf

sub. $\text{♩} = 108$

Vln. I 1 ff p

Vln. I 2 ff p

Vln. I 3 ff p

Vln. I 4 ff p

Vla. 1 ff p

Vla. 2 ff p

Vla. 3 ff p

Vc. 1 ff p

Vc. 2 ff p

Vc. 3 ff p

4/4

3/4

5/4

14

Solo-Fag.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Klar. 1 in Bb

Klar. 2 in Bb

Bkl. in Bb

A. Sax.

Hrn. 1

Hrn. 2

Trp. 1 in C

Trp. 2 in C

Pos. 1

Pos. 2

CD

Perk. 1

Perk. 2

4/4

3/4

5/4

Vln. I 1

Vln. I 2

Vln. I 3

Vln. I 4

Vln. II 1

Vln. II 2

Vln. II 3

Vln. II 4

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2

Vc. 3

pp

mf

f

p

senza Tremolo / bisbigliando

con sord. (cup mute)

s.v.

21

Solo-Fag.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Klar. 1 in B \flat

Klar. 2 in B \flat

Bkl. in B \flat

A. Sax.

Hrn. 1

Hrn. 2

Trp. 1 in C

Trp. 2 in C

Pos. 1

Pos. 2

CD

Perk. 1

Perk. 2

Gong G

Becken

Vln. I 1

Vln. I 2

Vln. I 3

Vln. I 4

Vln. II 1

Vln. II 2

Vln. II 3

Vln. II 4

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2

Vc. 3

4/4

3/4

poco rall.

4/4

5/4

f

p

ff

pp

s.v.

m.v.

con sord.

con sord. (straight mute)

con sord. (cup mute)

p

f

pp

pp

The image shows a page from a musical score, likely for a symphony orchestra. The page is divided into two systems, each starting with a 5/4 time signature and a tempo marking of "sub. ca. 63". The instruments listed on the left include Solo-Fag., Fl. 1, Fl. 2, Ob. 1, Ob. 2, Klar. 1 in Bb, Klar. 2 in Bb, Bkl. in Bb, A. Sax., Hrn. 1, Hrn. 2, Trp. 1 in C, Trp. 2 in C, Pos. 1, Pos. 2, CD, Perk. 1, Perk. 2, Vln. I 1, Vln. I 2, Vln. I 3, Vln. I 4, Vln. II 1, Vln. II 2, Vln. II 3, Vln. II 4, Vla. 1, Vla. 2, Vla. 3, Vc. 1, Vc. 2, and Vc. 3. The score includes various musical notations such as notes, rests, dynamics (ff, mf, p, pp), and articulation marks. The page number 26 is visible in the top left corner.

This image shows a page from a musical score, likely for a symphony orchestra. The score is written for various instruments, including woodwinds, brass, strings, and percussion. The page is divided into measures, with time signatures (1/4, 3/4, 2/4, 3/4) and dynamic markings (mf, p, pp, f, ff) indicating the volume and intensity of the music. The instruments listed on the left include Solo-Fag., Fl. 1, Fl. 2, Ob. 1, Ob. 2, Klar. 1 in Bb, Klar. 2 in Bb, Bkl. in Bb, A. Sax., Trp. 1 in C, Trp. 2 in C, Pos. 1, Pos. 2, CD, Perk. 1, Perk. 2, Vln. I 1, Vln. I 2, Vln. I 3, Vln. I 4, Vln. II 1, Vln. II 2, Vln. II 3, Vln. II 4, Vla. 1, Vla. 2, Vla. 3, Vc. 1, Vc. 2, and Vc. 3. The score includes various musical notations such as notes, rests, and slurs, as well as performance instructions like 'gliss.' and 'ord. pizz.'.

9
4

Angaben nur ungefähr (auf Solisten achten!)

7
4

4
4

Circ.
Br.

s.v. → m.v. → s.v.

→ normal

The musical score is divided into three time signature sections: 9/4, 7/4, and 4/4. The 9/4 section consists of 10 staves, the 7/4 section has 5 staves, and the 4/4 section has 10 staves. The score includes various musical notations such as notes, rests, and dynamic markings (p, mf, pp, sf, f). Performance instructions like 'Circ. Br.', 's.v.', 'm.v.', and 'normal' are placed above the staves. The 9/4 section features a 'gliss.' marking and a 'senza sord.' instruction. The 7/4 section includes a 'senza sord.' instruction and a 'pp' marking. The 4/4 section includes a 'senza sord.' instruction, a 'mf' marking, and a 'p' marking.

Musical score for "Die Kunst der Fuge" by J.S. Bach, arranged for orchestra and chamber ensemble. The score is divided into two systems. The first system includes Solo-Fag., Fl. 1, Fl. 2, Ob. 1, Ob. 2, Klar. 1 in Bb, Klar. 2 in Bb, Bkl. in Bb, A. Sax., Hrn. 1, Hrn. 2, Trp. 1 in C, Trp. 2 in C, Perk. 1, Perk. 2, Vln. I 1, Vln. I 2, Vln. I 3, Vln. I 4, Vln. II 1, Vln. II 2, Vln. II 3, Vln. II 4, Vla. 1, Vla. 2, Vla. 3, Vc. 1, Vc. 2, and Vc. 3. The second system includes Solo-Fag., Fl. 1, Fl. 2, Ob. 1, Ob. 2, Klar. 1 in Bb, Klar. 2 in Bb, Bkl. in Bb, A. Sax., Hrn. 1, Hrn. 2, Trp. 1 in C, Trp. 2 in C, Perk. 1, Perk. 2, Vln. I 1, Vln. I 2, Vln. I 3, Vln. I 4, Vln. II 1, Vln. II 2, Vln. II 3, Vln. II 4, Vla. 1, Vla. 2, Vla. 3, Vc. 1, Vc. 2, and Vc. 3. The score features various musical notations including notes, rests, dynamics (ff, mf, pp, f), articulation (accents, slurs), and performance instructions (Flz., normal, Flz., s.p., ord., nur ungefähr). The time signature changes from 3/4 to 6/4 to 10/4 to 4/4. The tempo is marked "a tempo" with a metronome marking of 63.

This page of a musical score is divided into two systems, each containing multiple staves for different instruments. The first system is marked with a 3/4 time signature, and the second system is marked with a 4/4 time signature. The instruments listed include Solo-Fag., Fl. 1, Fl. 2, Ob. 1, Ob. 2, Klar. 1 in Bb, Klar. 2 in Bb, Bkl. in Bb, A. Sax., Hrn. 1, Hrn. 2, Trp. 1 in C, Trp. 2 in C, Pos. 1, Perk. 1 (Stahlfeder), Perk. 2 (Triangel), Vln. I 1, Vln. I 2, Vln. I 3, Vln. I 4, Vln. II 1, Vln. II 2, Vln. II 3, Vln. II 4, Vla. 1, Vla. 2, Vla. 3, Vc. 1, Vc. 2, and Vc. 3. The score includes various musical notations such as notes, rests, and dynamic markings (e.g., ff, f, mf, p, pp, s.p.). The page is numbered 58 in the top left corner.

[illegible]

*) Klangfarbentriller

The image displays a page from a musical score, likely for a symphony or concert band. It is divided into two main systems of staves.

Top System:

- Woodwinds:** Solo-Fag. (Bassoon), Fl. 1 (Flute), Ob. 1 (Oboe), Ob. 2 (Oboe), Klar. 1 in B \flat (Clarinet), Klar. 2 in B \flat (Clarinet), Bkl. in B \flat (Bassoon), A. Sax. (Alto Saxophone).
- Brasses:** Hrn. 1 & 2 (Horn), Trp. 1 & 2 in C (Trumpet), Pos. 1 & 2 (Positone).
- Percussion:** Perk. 1 & 2 (Percussionist), including Gong and Becken (Cymbal).

Bottom System:

- Strings:** Vln. I 1-4 (Violin I), Vln. II 1-4 (Violin II), Vla. 1-3 (Viola), Vc. 1-3 (Violoncello).

Key Features:

- Time Signature Changes:** The score transitions from 9/32 to 5/4 to 4/4.
- Rhythmic Complexity:** Frequent use of triplets and sixteenth notes.
- Dynamics:** Wide range of dynamics including fortissimo (*f*), pianissimo (*pp*), and fortissimissimo (*fff*).
- Articulation:** Staccatissimo and glissando markings are used throughout.

The image displays a page from a musical score, likely for a symphony orchestra. The score is organized into three measures, each with a different time signature: 5/16, 9/32, and 3/4. The tempo is indicated as 'sub. ♩ = 104' for the first two measures and 'sub. ♩ = 66' for the third.

The instruments and parts shown include:

- Woodwinds:** Solo-Fag. (Solo Bassoon), Fl. 1 & 2 (Flutes), Ob. 1 & 2 (Oboes), Klar. 1 & 2 in B♭ (Clarinets), Bkl. in B♭ (Bassoon), A. Sax. (Alto Saxophone).
- Brass:** Hrn. 1 & 2 (Horns), Trp. 1 & 2 in C (Trumpets), Pos. 1 & 2 (Posaunes).
- Percussion:** Perk. 1 & 2 (Percussion), including MS (Metallstäbe) and Zimbel.
- Strings:** Vln. I 1-4 (Violins I), Vln. II 1-4 (Violins II), Vla. 1-3 (Violas), Vc. 1-3 (Violoncellos).

The score includes various musical notations such as dynamics (pp, mf, ff), articulations (staccatissimo), and performance instructions (ord., molto s.p., gliss.). The notation is written in a standard musical staff format with clefs, notes, rests, and other musical symbols.

54

932 sub. ♩ = 104 (5+4)

516

Solo-Fag.
88

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Klar. 1
in B♭

Klar. 2
in B♭

Bkl.
in B♭

A. Sax.

Hrn. 1

Hrn. 2

Trp. 1
in C

Trp. 2
in C

Pos. 1

Pos. 2

Perk. 1
(Zimbeln) l.v.
Becken

Perk. 2
(Gong) l.v.

gliss.
p
f
ppp
ord.
f
f
f
f
pizz
f
f
f
f
pizz
f
f
f
pizz
f
f
f
pizz
f

This page of a musical score is divided into two systems, each containing 16 staves. The top system includes Solo-Fag., Fl. 1, Fl. 2, Ob. 1, Ob. 2, Klar. 1 in Bb, Klar. 2 in Bb, Bkl. in Bb, A. Sax., Trp. 1 in C, Trp. 2 in C, Pos. 1, Perk. 1, and Perk. 2. The bottom system includes Vln. I 1, Vln. I 2, Vln. I 3, Vln. I 4, Vln. II 1, Vln. II 2, Vln. II 3, Vln. II 4, Vla. 1, Vla. 2, Vla. 3, Vc. 1, Vc. 2, and Vc. 3. The score is written in 5/16, 2/8, and 4/4 time signatures, with a tempo of 66 beats per minute. Dynamic markings such as ff, mf, pp, and f are used throughout. The percussion section includes WS Almglocken and Becken. The string section includes Vln. I, Vln. II, Vla., and Vc. The woodwind section includes Solo-Fag., Fl., Ob., Klar., Bkl., A. Sax., Trp., and Pos. The brass section includes Trp. and Pos. The score is written in a standard musical notation with various dynamics and articulations.

95

4/4 3/4 5/16 sub. ♩ = 104 2/8

Solo-Fag. *ff* *f* *p* *ff* *mf* *ff*

Fl. 1

Fl. 2

Ob. 1 *f* *p* *ff* *ff*

Ob. 2 *f* *p* *ff* *ff*

Klar. 1 in B \flat *f* *p* *ff* *ff*

Klar. 2 in B \flat *f* *p* *ff* *ff*

Bkl. in B \flat *p* *f* *mf* *ff*

A. Sax. *ff* *mf*

Hrn. 1

Hrn. 2

Trp. 1 in C *pp* *ff*

Trp. 2 in C *pp* *ff*

Pos. 1 *p* *f* *mf*

Pos. 2 *p* *f* *mf*

Perk. 1 *ppp* *ff* *Zimbel //*

Perk. 2 *Gong* *l.v.* *mf* *l.v.* *ff* *Zimbel //*

4/4 3/4 5/16 sub. ♩ = 104 2/8

Vln. I 1 *molto s.p.* *gliss.* *mf* *pp* *ff*

Vln. I 2 *molto s.p.* *gliss.* *mf* *pp* *ff*

Vln. II 1 *ff* *mf*

Vln. II 2 *ff* *mf*

Vln. II 3 *ff* *mf*

Vln. II 4 *ff* *mf*

Vla. 1 *molto s.p.* *gliss.* *mf* *pp* *ff*

Vla. 2 *molto s.p.* *gliss.* *mf* *pp* *ff*

Vla. 3

Vc. 1 *molto s.p.* *gliss.* *mf* *pp* *ff*

Vc. 2 *molto s.p.* *gliss.* *mf* *pp* *ff*

Vc. 3

98 $\frac{2}{8}$ $\frac{3}{4}$ sub. ♩ = 66

Solo-Fag. *mf* *ff* *pp*

Fl. 1 *pp*

Ob. 1 *mf* *f* *ff* *pp*

Ob. 2 *mf* *f*

Klar. 1 in B \flat *mf* *ff* *pp*

Klar. 2 in B \flat *mf* *f*

Bkl. in B \flat *mf* *f* *ff*

Hrn. 1 *mf*

Hrn. 2 *mf*

Trp. 1 in C *mf* *f* *ff* *pp*

Trp. 2 in C *mf* *f*

Pos. 1 *mf* *f* *ff*

Pos. 2 *mf* *f* *ff*

Perk. 1 *f* l.v. Becken *ppp*

Perk. 2 *f* Gong *ppp*

$\frac{2}{8}$ $\frac{3}{4}$ sub. ♩ = 66

Vln. I 1 *mf*

Vln. I 2 *mf*

Vln. I 3 *mf*

Vln. I 4 *mf*

Vln. II 1 *ppp* s.p.

Vln. II 2 *ppp* s.p.

Vln. II 3

Vln. II 4

Vla. 1 *mf* *ff* *pp*

Vla. 2 *mf*

Vla. 3 *mf*

Vc. 1

Vc. 2

Vc. 3

101 staccatissimo

Solo-Fag.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Klar. 1 in B \flat

Klar. 2 in B \flat

Bkl. in B \flat

A. Sax.

Hrn. 1

Hrn. 2

Trp. 1 in C

Trp. 2 in C

Pos. 1

Pos. 2

Perk. 1 (Becken) Almglocken

Perk. 2 (Gong)

Vln. I 1

Vln. I 2

Vln. I 3

Vln. I 4

Vln. II 1

Vln. II 2

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2

Vc. 3

5 16 sub. ♩=104

9 32

2/8 4/4 sub. J = 66

104

Solo-Fag.

Ob. 1

Ob. 2

Klar. 1 in B \flat

Klar. 2 in B \flat

Bkl. in B \flat

A. Sax.

Trp. 1 in C

Pos. 1

Pos. 2

Perk. 1 (Almglocken)

Perk. 2 (Gong)

Vln. I 1

Vln. I 2

Vln. I 3

Vln. I 4

Vln. II 1

Vln. II 2

Vln. II 3

Vln. II 4

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2

Vc. 3

44

34

107

staccatissimo

s.c.

mf

ff

f

pp

ff

3

3

Ob. 1

staccatissimo

mf

ff

ff

pp

Ob. 2

Klar. 1
in B \flat

staccatissimo

mf

ff

ff

pp

p

f

3

Klar. 2
in B \flat

f

3

Bkl.
in B \flat

pp

ff

pp

A. Sax.

f

3

Trp. 1
in C

senza sord.

ff

pp

p

f

3

Trp. 2
in C

senza sord.

f

3

Pos. 1

pp

ff

pp

gliss.

con sord. (cup mute)

Pos. 2

pp

ff

pp

gliss.

con sord. (cup mute)

Perk. 1

Becken

GG

pp

f

pp

lv.

Vibraphon

GG

p

f

3

Perk. 2

(Gong)

f

pp

lv.

Vln. I 1

gliss.

pp

ff

s.p.

mf

p

gliss.

Vln. I 2

gliss.

pp

ff

s.p.

mf

p

gliss.

Vln. I 3

gliss.

pp

ff

Vln. I 4

gliss.

pp

ff

Vln. II 1

gliss.

pp

ff

s.p.

mf

p

gliss.

Vln. II 2

gliss.

pp

ff

Vln. II 3

gliss.

pp

ff

Vln. II 4

gliss.

pp

ff

Vla. 1

gliss.

pp

ff

s.p.

mf

p

gliss.

Vla. 2

gliss.

pp

ff

Vla. 3

gliss.

pp

ff

Vc. 1

gliss.

pp

ff

s.p.

mf

p

gliss.

Vc. 2

gliss.

pp

ff

Vc. 3

gliss.

pp

ff

This page of a musical score is divided into two systems, each containing staves for various instruments. The first system includes Solo-Fag., Fl. 1, Fl. 2, Ob. 1, Ob. 2, Klar. 1 in Bb, Klar. 2 in Bb, Bkl. in Bb, A. Sax., Hrn. 1, Hrn. 2, Trp. 1 in C, Trp. 2 in C, Pos. 1, Pos. 2, CD, Perk. 1, and Perk. 2. The second system includes Vln. I 1, Vln. I 2, Vln. I 3, Vln. I 4, Vln. II 1, Vln. II 2, Vln. II 3, Vln. II 4, Vla. 1, Vla. 2, Vla. 3, Vc. 1, Vc. 2, and Vc. 3. The score is written in 3/4 and 5/4 time signatures. Dynamic markings such as *p*, *ff*, *mf*, *f*, and *pp* are used throughout. Performance instructions like "staccatissimo", "gliss.", "ord.", and "MH Stahlfeder" are present. A rehearsal mark "Start" is located at the beginning of the second system. The page number "110" is visible in the top left corner.

[illegible]

116 (C.B.)

Solo-Fag.

Fl. 1

Fl. 2

A. Sax.

Hrn. 1

Hrn. 2

Trp. 1 in C

Trp. 2 in C

Pos. 1

Pos. 2

CD

Vln. I 1

Vln. I 2

Vln. I 3

Vln. I 4

Vln. II 1

Vln. II 2

Vln. II 3

Vln. II 4

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2

Vc. 3

This musical score page contains measures 116 through 119. The instrumentation includes Solo-Fag., Fl. 1, Fl. 2, A. Sax., Hrns. 1 & 2, Trps. 1 & 2 in C, Pos. 1 & 2, CD, Violins I & II (4 parts each), Violas (3 parts), and Cellos (3 parts). The woodwind and string parts feature complex rhythmic patterns with dynamic markings such as *ppp*, *p*, and *f*. The string section includes glissando markings and triplet rhythms. The percussion part (CD) is marked with a double bar line. The page is numbered 116 at the top left and 34 at the top right.

[illegible]

128

Solo-Fag. *ppp* *p* *ppp* *pp* *ppp* *pp*

Ob. 1 *ppp* *pp*

Klar. 1 in B \flat *pp* *ppp* *pp*

Klar. 2 in B \flat *pp*

Bkl. in B \flat *pp* *ppp* *pp*

A. Sax. *ppp* *pp* *ppp* *pp*

Picc. Trp. *ppp* *p* *ppp* *pp* *pp*

Trp. 2 in C *ppp* *pp* *ppp* *pp* *pp* senza sord.

Pos. 1 *ppp* *p* *ppp*

Pos. 2 *ppp*

Perk. 1 Zimbel *ppp* I.v. Vibraphon *pp* I.v. Zimbel *ppp* I.v. Almglocke *pp*

Perk. 2 Zimbel *ppp* I.v. Klangstab *pp* I.v. Zimbel *ppp* Gong *pp*

Vln. I 1 *pp* *ppp* *pp*

Vln. I 2 *pp* *ppp* *pp*

Vln. I 3 *pp* *ppp* *pp*

Vln. I 4 *pp* *ppp* *pp*

Vln. II 1 *ppp* *pp* *ppp* *pp*

Vln. II 2 *ppp* *pp* *ppp* *pp*

Vln. II 3 *pp*

Vln. II 4 *pp*

Vla. 1 *p* *ppp* *pp*

Vla. 2 *p* *ppp* *pp*

Vla. 3 *p* *ppp* *pp*

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

Vc. 2 *ppp* *mf* *pp* *mf* *pp*

Vc. 3 *ppp* *mf* *pp* *mf* *pp*

133

Solo-Fag.

Ob. 1

Klar. 1 in B \flat

Bkl. in B \flat

A. Sax.

Picc. Trp.

Pos. 1

Pos. 2

CD

Perk. 1

Perk. 2

Vln. I 1

Vln. I 2

Vln. I 3

Vln. I 4

Vln. II 1

Vln. II 2

Vln. II 3

Vln. II 4

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2

Vc. 3

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†) ☉ bis Klar.-Tr. vom Band vorbei ist

[illegible]

147

Solo-Fag.

Picc. (1)

Fl. 2

Ob. 1

Ob. 2

Klar. 1 in B \flat

Klar. 2 in B \flat

Bkl. in B \flat

A. Sax.

Hrn. 1

Hrn. 2

Trp. 1 in C

Trp. 2 in C

Pos. 1

Pos. 2

Perk. 1 (Almgl.)

Perk. 2 (Gong)

Vln. I 1

Vln. I 2

Vln. I 3

Vln. I 4

Vln. II 1

Vln. II 2

Vln. II 3

Vln. II 4

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2

Vc. 3

150 —s.c.—

Solo-Fag. *gliss.* *f* *ff*

Picc. (1) *mf* *pp*

Fl. 2 *mf* *pp*

Ob. 1 *mf* *pp*

Ob. 2 *mf* *pp*

Klar. 1 in B \flat *pp* *mf*

Klar. 2 in B \flat *pp* *mf*

Bkl. in B \flat *sim.* *f* *pp* *mf*

A. Sax. *sim.* *f* *pp* *mf*

Hrn. 1 *p*

Hrn. 2 *p*

Trp. 1 in C *sim.* *f* *pp* *mf*

Trp. 2 in C *p*

Pos. 1 *p*

Pos. 2 *p*

Perk. 1 *pp*

Perk. 2 *pp*

Vln. I 1 *f* *ord.* *gliss.* *p* *f* *f* *mf* *mf* *pp*

Vln. I 2 *f* *ord.* *gliss.* *p* *f* *f* *mf* *mf* *pp*

Vln. I 3 *f* *ord.* *gliss.* *p* *f* *f* *mf* *mf* *pp*

Vln. I 4 *f* *ord.* *gliss.* *p* *f* *f* *mf* *mf* *pp*

Vln. II 1 *f* *s.p.* *ord.* *pp* *f*

Vln. II 2 *f* *s.p.* *ord.* *pp* *f*

Vln. II 3 *f* *s.p.* *ord.* *pp* *f*

Vln. II 4 *f* *s.p.* *ord.* *pp* *f*

Vla. 1 *f* *ord.* *p* *f* *f* *mf* *mf* *gliss.* *pp* *mf*

Vla. 2 *f* *ord.* *p* *f* *f* *mf* *mf* *gliss.* *pp* *mf*

Vla. 3 *f* *ord.* *p* *f* *f* *mf* *mf* *gliss.* *pp* *mf*

Vc. 1 *f* *ord.* *p* *gliss.* *f* *f* *mf* *mf* *pp*

Vc. 2 *f* *ord.* *p* *gliss.* *f* *f* *mf* *mf* *pp*

Vc. 3 *f* *ord.* *p* *gliss.* *f* *f* *mf* *mf* *pp*

153

Solo-Fag.

Picc. (1)

Fl. 2

Ob. 1

Ob. 2

Klar. 1 in B \flat

Klar. 2 in B \flat

Bkl. in B \flat

A. Sax.

Hrn. 1

Hrn. 2

Trp. 1 in C

Trp. 2 in C

Pos. 1

Pos. 2

Perk. 1 (AlmgL)

Perk. 2 (Gong)

Vln. I 1

Vln. I 2

Vln. I 3

Vln. I 4

Vln. II 1 (ord.)

Vln. II 2 (ord.)

Vln. II 3 (ord.)

Vln. II 4 (ord.)

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2

Vc. 3

3/4

3/4

3/4

5/4 sub. ♩ ca. 60 (frei)

7/4

159

Solo-Fag.

Picc. (1)

Fl. 2

Ob. 1

Ob. 2

Klar. 1 in B♭

Klar. 2 in B♭

Bkl. in B♭

A. Sax.

Trp. 1 in C

Trp. 2 in C

Perk. 1

Perk. 2

Zimbel

l.v.

3/4

5/4 sub. ♩ ca. 60 (frei)

7/4

Vln. I 1

Vln. I 2

Vln. I 3

Vln. I 4

Vln. II 1

Vln. II 2

Vln. II 3

Vln. II 4

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2

Vc. 3

ord.

pp

mf

ff

sfz

v.s.

m.v.

(gleich laut wie Fagott)

S.V.

6/4 3/4 5/4 2/4 sub. J ca. 120-126 5/4

163 DL

Solo-Fag. *pp* *fff* *pp* *ff*

Picc. (1)

Ob. 1

Ob. 2

Klar. 1 in B \flat

Klar. 2 in B \flat

Bkl. in B \flat *ff* *pp*

A. Sax.

Trp. 1 in C

Trp. 2 in C

Pos. 1

Pos. 2

Perk. 1 *ppp* *mf* *f*

Perk. 2 *f*

Vln. I 1

Vln. I 2

Vln. I 3

Vln. I 4

Vln. II 1

Vln. II 2

Vln. II 3

Vln. II 4

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2

Vc. 3

Gong GG

Gongs

sub. ♩ = 46

sub. ♀ = 46

[illegible]

[illegible]

4/4

5/4

189

Solo-Fag.

Picc. (1)

Fl. 2

Ob. 1

Ob. 2

Klar. 1 in Bb

Klar. 2 in Bb

Bkl. in Bb

A. Sax.

Hrn. 1

Hrn. 2

Trp. 1 in C

Trp. 2 in C

Perk. 1

Perk. 2

Vibraphon

Triangel

4/4

5/4

Vln. I 1

Vln. I 2

Vln. I 3

Vln. I 4

Vln. II 1

Vln. II 2

Vln. II 3

Vln. II 4

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2

Vc. 3

poco rall.

192 $\text{♩} = 60$ $\frac{4}{4}$

Solo-Fag. pp sfz pp mf pp sfz p ff

Bkl. in Bb sfz pp mf pp p f p

A. Sax. pp f p p f

Hrn. 1

Hrn. 2

Trp. 1 in C con sord. (cup mute)

Trp. 2 in C con sord. (cup mute)

Pos. 1

Pos. 2

Perk. 1 (Vibr.) arco pp mf $l.v.$ pp mf $l.v.$

Perk. 2 Zimbel arco pp $l.v.$ p $l.v.$

$\text{♩} = 60$ $\frac{4}{4}$

Vln. I 1

Vln. I 2

Vln. I 3

Vln. I 4

Vln. II 1

Vln. II 2

Vln. II 3

Vln. II 4

Vla. 1 pp $s.p.$

Vla. 2 pp $s.p.$

Vla. 3 pp $s.p.$

Vc. 1

Vc. 2

Vc. 3

Cb.

201

4/4 poco accel. **3/4** ♩ = 66

Solo-Fag.

Ob. 1

Ob. 2

Klar. 1 in B \flat

Klar. 2 in B \flat

Bkl. in B \flat

Trp. 1 in C

Trp. 2 in C

Pos. 1

Pos. 2

Perk. 1

Perk. 2

4/4 poco accel. **3/4** ♩ = 66

Vln. I 1

Vln. I 2

Vln. I 3

Vln. I 4

Vln. II 1

Vln. II 2

Vln. II 3

Vln. II 4

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2

Vc. 3

WS Gong

WS Gong

gliss.

ord.

pp

mf

ff

p

f

pizz.

arco

[illegible]

This page of a musical score is divided into two systems, each containing 18 staves. The top system includes staves for Solo-Fag., Picc. (1), Fl. 2, Ob. 1, Ob. 2, Klar. 1 in Bb, Klar. 2 in Bb, Bkl. in Bb, A. Sax., Hrn. 1, Hrn. 2, Trp. 1 in C, Trp. 2 in C, Pos. 1, Pos. 2, Perk. 1, and a group of strings (Vln. I 1-4, Vln. II 1-4, Vla. 1-3, Vc. 1-3). The bottom system continues the string group. The score is marked with time signatures of 3/4 and 4/4, and includes various dynamic markings such as *mf*, *ff*, *p*, *f*, and *ffz*. It also features performance instructions like "Stahlfeder" and "Vibraphon". The page is numbered 210 in the top left corner.

214

Solo-Fag.

Picc. (1)

Fl. 2

Ob. 1

Ob. 2

Klar. 1 in Bb

Klar. 2 in Bb

Bkl. in Bb

Hrn. 1

Hrn. 2

Trp. 1 in C

Trp. 2 in C

Pos. 1

Pos. 2

Perk. 1

Perk. 2

Gong l.v.

Gong l.v.

3

5

16

4

4

3

Vln. I 1

Vln. I 2

Vln. I 3

Vln. I 4

Vln. II 1

Vln. II 2

Vln. II 3

Vln. II 4

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2

Vc. 3

pizz.

arco s.p.

gliss.

l.v.

ff

p

mf

f

This page of a musical score is divided into two systems, each spanning two measures. The first system is marked with a large '8' and the second with a large '2'. The instruments and their parts are as follows:

- Solo-Fag.**: Bass clef, starting at measure 218. Dynamics: *ff* (first measure), *pp* (second measure).
- Picc. (1)**: Treble clef, starting at measure 218. Dynamics: *f* (first measure), *mf* (second measure), *pp* (third measure), *mf* (fourth measure).
- Fl. 2**: Treble clef, starting at measure 218. Dynamics: *ff* (first measure), *pp* (second measure), *f* (third measure).
- Ob. 1**: Treble clef, starting at measure 218. Dynamics: *pp* (first measure), *mf* (second measure).
- Ob. 2**: Treble clef, starting at measure 218. Dynamics: *ff* (first measure), *pp* (second measure), *mf* (third measure).
- Klar. 1 in Bb**: Treble clef, starting at measure 218. Dynamics: *ff* (first measure), *pp* (second measure), *f* (third measure).
- Klar. 2 in Bb**: Treble clef, starting at measure 218. Dynamics: *ff* (first measure), *pp* (second measure), *f* (third measure).
- Bkl. in Bb**: Treble clef, starting at measure 218. Dynamics: *pp* (first measure), *f* (second measure).
- A. Sax.**: Treble clef, starting at measure 218. Dynamics: *ff* (first measure), *pp* (second measure), *f* (third measure).
- Hrn. 1**: Treble clef, starting at measure 218. Dynamics: *ff* (first measure), *pp* (second measure).
- Trp. 1 in C**: Treble clef, starting at measure 218. Dynamics: *f* (first measure), *f* (second measure).
- Trp. 2 in C**: Treble clef, starting at measure 218. Dynamics: *f* (first measure), *f* (second measure).
- Pos. 1**: Bass clef, starting at measure 218. Dynamics: *pp* (first measure), *pp* (second measure), *f* (third measure).
- Pos. 2**: Bass clef, starting at measure 218. Dynamics: *pp* (first measure), *pp* (second measure), *f* (third measure).
- Perk. 1**: Bass clef, starting at measure 218. Dynamics: *f* (first measure), *f* (second measure).
- Perk. 2**: Bass clef, starting at measure 218. Dynamics: *f* (first measure), *f* (second measure).
- Vibraphon**: Treble clef, starting at measure 218. Dynamics: *f* (first measure), *f* (second measure).
- Vln. I 1**: Treble clef, starting at measure 218. Dynamics: *ff* (first measure), *pp* (second measure).
- Vln. I 2**: Treble clef, starting at measure 218. Dynamics: *ff* (first measure), *pp* (second measure).
- Vln. I 3**: Treble clef, starting at measure 218. Dynamics: *ff* (first measure), *pp* (second measure).
- Vln. I 4**: Treble clef, starting at measure 218. Dynamics: *ff* (first measure), *pp* (second measure).
- Vln. II 1**: Treble clef, starting at measure 218. Dynamics: *ff* (first measure), *pp* (second measure).
- Vln. II 2**: Treble clef, starting at measure 218. Dynamics: *ff* (first measure), *pp* (second measure).
- Vln. II 3**: Treble clef, starting at measure 218. Dynamics: *ff* (first measure), *pp* (second measure).
- Vln. II 4**: Treble clef, starting at measure 218. Dynamics: *ff* (first measure), *pp* (second measure).
- Vla. 1**: Treble clef, starting at measure 218. Dynamics: *ff* (first measure), *pp* (second measure).
- Vla. 2**: Treble clef, starting at measure 218. Dynamics: *ff* (first measure), *pp* (second measure).
- Vla. 3**: Treble clef, starting at measure 218. Dynamics: *ff* (first measure), *pp* (second measure).
- Vc. 1**: Bass clef, starting at measure 218. Dynamics: *ff* (first measure), *pp* (second measure).
- Vc. 2**: Bass clef, starting at measure 218. Dynamics: *ff* (first measure), *pp* (second measure).
- Vc. 3**: Bass clef, starting at measure 218. Dynamics: *ff* (first measure), *pp* (second measure).

The score includes various musical notations such as notes, rests, and dynamic markings. The first system is marked with a large '8' and the second with a large '2'. The instruments and their parts are as follows:

[illegible]

54

226

(C.B.)
(v.s.)

Solo-Fag.

Fl. 2

Klar. 1
in B \flat

CD

Perk. 1

Perk. 2

54

Vln. I 1

Vln. I 2

Vln. I 3

Vln. I 4

Vln. II 1

Vln. II 2

Vln. II 3

Vln. II 4

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2

Vc. 3

4/4 sub. ♩ = 66

Solo-Fag. *ff* *mf*

Fl. 1

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

Ob. 1

Klar. 1 in B \flat *pp* *mf* *pp*

Klar. 2 in B \flat

Bkl. in B \flat

A. Sax.

Hrn. 1 con sord. *f* *p*

Hrn. 2 con sord. *f* *p*

Trp. 1 in C *f* *p*

Trp. 2 in C con sord. (wah-wah mute) *f* *p*

CD

Perk. 1 (Becken) l.v. *mf*

Perk. 2 (Becken) l.v. Zimbel *p* l.v.

3/4 sub. ♩ = 66

Vln. I 1

Vln. I 2

Vln. I 3

Vln. I 4

Vln. II 1

Vln. II 2

Vln. II 3

Vln. II 4

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2

Vc. 3

4/4 3/4 sub. ♩ ca. 80

237

Solo-Fag.

Ob. 1

Bkl. in Bb

A. Sax.

Hrn. 1

Hrn. 2

Trp. 1 in C

Trp. 2 in C

Pos. 1

Pos. 2

Perk. 1

Perk. 2

Vln. I 1

Vln. I 2

Vln. II 1

Vln. II 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

[illegible]

3
4

5
4

244

Solo-Fag.

Fl. 1

Fl. 2

Ob. 1

Klar. 1
in Bb

Klar. 2
in Bb

Bkl.
in Bb

A. Sax.

Hrn. 1

Trp. 1
in C

Trp. 2
in C

Pos. 1

Pos. 2

Perk. 1

Perk. 2

3
4

Vln. I 1

Vln. I 2

Vln. II 1

Vln. II 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

5/4 2/4 4/4 3/4

248

Solo-Fag. *s.v.*

Fl. 1 *pp*

Fl. 2 *pp*

Ob. 1

Klar. 1 in B \flat

Klar. 2 in B \flat

Bkl. in B \flat

A. Sax. *pp* *f* *pp*

Hrn. 1 *mf* *p* *mf* *p* *mf* *p* *mf* *p*

Trp. 2 in C *p* *mf* *p* *p* *mf* *p* *mf* *p* *senza sord.*

Pos. 1 *m.v. (lento)* *pp* *pp*

Pos. 2 *m.v. (lento)* *pp* *pp*

Perk. 1 (Vibraph.) *Zimbel* *pp*

Perk. 2 (Gong)

This musical score is for a section of a symphony, featuring Violins I & II, Violas, and Violas/Celli. The score is written for a 5/4 time signature, which changes to 2/4 and then 4/4. The Violins I & II parts are in treble clef, and the Violas and Violas/Celli parts are in bass clef. The Violins I & II parts are marked with a forte (f) dynamic, while the Violas and Violas/Celli parts are marked with a piano (p) dynamic. The score includes various musical notations such as notes, rests, and dynamic markings.

251

3/4 **4/4** **rall.**

Solo-Fag. *pp* *pp* *gliss.* *ff* *f*

Ob. 1 *pp* *mf*

Ob. 2 *pp* *mf*

Klar. 1 in B \flat *pp* *mf* (Klangfärbentriller)

Klar. 2 in B \flat *pp* (unmerklich neu atmen)

Bkl. in B \flat *mf*

A. Sax. *pp* *pp* *mf*

Trp. 1 in C *pp* *pp* *mf*

Trp. 2 in C *pp* *mf*

Pos. 1 *f* *pp*

Pos. 2 *f* *pp*

Perk. 1 *f* *pp* —HS —HS Vibraphon

Perk. 2 *f* *pp*

3/4 **4/4** **rall.**

Vln. I 1 *f* *pp*

Vln. I 2 *f* *pp*

Vln. II 1 *f* *pp* *gliss.* *f* *mf*

Vln. II 2 *f* *pp* *gliss.* *f* *mf*

Vln. II 3 *f* *mf*

Vln. II 4 *f* *mf*

Vla. 1 *f* *pp* *mf*

Vla. 2 *f* *pp* *mf*

Vla. 3 *f* *pp* *mf*

Vc. 1 *gliss.* *mf*

Vc. 2 *gliss.* *mf*

Vc. 3 *gliss.* *mf*

Violins I and II, Violas, and Violas/Celli.

Violins I and II: Four staves each. Violins I and II 1 and 2 are in treble clef, Violins I and II 3 and 4 are in bass clef. They play a melody starting on a whole note, followed by a half note, and then a quarter note. The dynamics are *f* and *fff*.

Violas: Three staves. They play a melody starting on a whole note, followed by a half note, and then a quarter note. The dynamics are *mf* and *f*.

Violas/Celli: Three staves. They play a melody starting on a whole note, followed by a half note, and then a quarter note. The dynamics are *fff*.