



Nr. 8767

KAGEL

3 ÉTUDES

für großes Orchester

Partitur

MAURICIO KAGEL

ÉTUDES

für großes Orchester

Nr. 1, 2, 3

PARTITUR

Unter Nr. 8767 in die Edition Peters aufgenommen

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HENRY LITOLFF'S VERLAG / C. F. PETERS

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Besetzung

4 Flöten (auch Piccoli, Altflöten)

3 Oboen

1 Englisch Horn

3 Klarinetten in B

1 Baßklarinette

3 Fagotte

1 Kontrafagott (auch 4. Fagott)

4 Hörner

4 Trompeten in C

3 Posaunen

1 Tuba

5 Pauken

4 Schlagzeuger (I - IV)

(Instrumentarium: siehe nächste Seite)

1 Harfe

1 Celesta }
1 Klavier } 2 Spieler

Geigen I / II

Bratschen

Violoncelli

Kontrabässe

Gesamtdauer: ca. 26' 30"

(Nr.1 ca. 7'30", Nr.2 ca. 10'30", Nr.3 ca. 8'30")

Jede Étude kann auch einzeln aufgeführt werden.

Total duration: c. 26' 30"

(Nr.1 c. 7'30", Nr.2 c. 10'30", Nr.3 c. 8'30")

Each Étude may be performed separately.

Scoring

4 Flutes (also Piccoli, Alto flutes)

3 Oboes

1 English horn

3 Clarinets in B $\flat$

1 Bass clarinet

3 Bassons

1 Double basson (also 4th Basson)

4 French horns

4 Trumpets in C

3 Trombones

1 Tuba

5 Timpani

4 Percussionists (I - IV)

(Instrumentation: see next page)

1 Harp

1 Celesta }
1 Piano } 2 players

Violins I / II

Violas

Violoncellos

Double basses

Schlagzeuginstrumentarium

Spieler I

-  Tamburin (an Ständer)
-  Kleine Trommel
-  5 Woodblocks (unterschiedlich hoch)
-  3 Triangel (unterschiedlich hoch)
-  13 Cymbales antiques: 
-  Nietenbecken (möglichst groß)
-  Chinesisches Becken (hängend)
-  Vibraslap

Spieler II

-  2 Maracas
-  Vibraslap
-  Marimbaphon
-  Röhrenglocken: 
-  2 Claves
-  Rührtrommel
-  Becken (groß, hängend)

Spieler III

-  2 Congas
-  Kleine Trommel
-  3 Becken (unterschiedlich hoch, hängend)
-  Vibr. Vibraphon
-  2 Buckelgongs (1. tief, 2. sehr tief)
-  Handbeckenpaar (möglichst groß)

Spieler IV

-  2 Kastagnetten
-  Glockenspiel
-  5 Tom-Toms: 
-  2 Tamtam (1. tief, 2. sehr tief)
-  2 Sandpapierblocks
-  Rollschellenbündel
-  Kleine Trommel

Percussion instruments

Player I

-  Tambourine (suspended)
-  Side drum
-  5 Woodblocks (different sizes)
-  3 Triangles (different sizes)
-  13 Cymbales antiques: 
-  Sizzle cymbal (large)
-  Chinese cymbal (suspended)
-  Vibraslap

Player II

-  2 Maracas
-  Vibraslap
-  Marimbaphone
-  Tubular bells: 
-  2 Claves
-  Parade drum
-  Cymbal (large, suspended)

Player III

-  2 Congas
-  Side drum
-  3 Cymbals (different sizes, suspended)
-  Vibr. Vibraphone
-  2 Gongs (1st: low, 2nd: very low)
-  1 pair of Cymbals (extrem large)

Player IV

-  2 Castanets
-  Glockenspiel
-  5 Tom-toms: 
-  2 Tam-tams (1st: low, 2nd: very low)
-  2 Sandpaper-blocks
-  Sleigh bells
-  Side drum

ÉTUDES

für großes Orchester

Nr. 1

Mauricio Kagel, 1992

Flöte

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

2. *p* *mit viel Luft, fast tonlos*
Flz. with much breath, almost toneless

3. *p*

4. *Flz.* *pp*

Klarinette

1. *pp*

2. *pp*

3. *pp*

**Baß-
klarinette**

Tuba

Quasi Adagio (♩ = ca. 56)

7
4 (sempre 4 + 3)

5 Pauken

pp 1. F♭, 2. A♭, 3. C♯, 4. E♭, 5. G♯

Tamburin

2 Maracas

mit Fingern
with fingers

2 Congas

Rand / rim

2 Kastagnetten

ord.

Harfe

D♭ C♯ B♯ | E♭ F♯ G♯ A♯

mp

Celesta

Klavier

Saiten mit l. H. dämpfen / damp strings with l. h.

mp

Violine

divisi
ppp

Viola

V-cello

divisi, tasto
ppp

Kontrabaß

pizz., tasto
p

Partitur in C / score in C

2

1. Fl. *p* *mp*

2. Fl. *(mp)*

3. Fl. *(p)* Flz. *p* Flz. *mp*

4. Fl. *p* *mp*

1. Kl. *p*

2. Kl. *p*

3. Kl. *p*

Baßkl. *(pp)* *p*

Tuba *pp*

ord. *p* Vordämpfen / muffle *pp*

1. 2. *mp*

1. 2. *(p)* 6 *mp*

Hf. *(p)*

Cel. *1) 3 (mp)* *p*

Klav. *1) ad lib. verdoppeln ad lib. double (simile fino alla misura 5)* *(mp)*

VI. *pp gliss.* *divisi, pont.* *poco pont.* *tremolo molto presto* *ppp!*

Va. *divisi, pizz.* *pp* *p*

Vc. *pp gliss.* *poco pont.* *tremolo molto presto* *ppp!*

gliss. *vibr.* *gliss.* *vibr.* *mp*

(cuplen / plack)

3

Fl.

Kl.

Baßkl.

Tuba

Z.

T.

Hr.

Cel.

Klav.

VI.

II

Va.

Vc.

Kb.

Flz.

orda. (= Schlagfleck) / ord. (= normal beating spot)

Mitte / middle

(III) muta: 3 Becken / 3 cymbals

tasto

gliss.

vibr.

Litolf/Peters

5

1. Fl. *(mf)*

3. Kl. *(f)*

Baßkl. *f*

1. *(p)*

2. *(p)*

Fig. *sempre simile: molto vibr.*

3. *pp*

4. *pp*

Pos. 1. *1.-3.: con sord. harmon* *mf*

2. *mp*

3. *gliss.* *mf*

Tuba *(mp)* *ord.*

5 Wood-blocks *medium* *mp*

1. 2. *(mp)*

2. 3. *(Rand / rim)* *pp* *mp* *pp*

1. 2. *f*

Hf. *f* *Fb*

Cel. *f*

Klav. *sempre col pedale* *(mp)* *mf*

VI. I *tasto* *gliss.* *(pp)* *ppp* *pont.* *(mp)*

II *pos. nat.* *mf*

Va. *uniti* *(pizz.)* *(mf)*

Vc. *poco pont.* *gliss.* *(pp)* *ppp*

Kb. *tasto* *gliss.* *vibr.* *(f)*

Rand / rim *pp* *mp* *p*

(II) muta: Vibraslap

(IV) muta: Glockenspiel

6

Ob. 1. *poco vibr.* *mf*

Ob. 2. *poco vibr.* *mf*

Baßkl. 3. *f*

Fg. 1. *(mp)*

Fg. 2. *(mp)*

Fg. 3. *(p)* *mp* *mf* *mp*

Fg. 4. *(p)* *mp* *mf* *mp*

Pos. 1. *(mp)* *mf*

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

Pos. 3. *gliss.* *mf* *gliss.* *mf*

Tuba *gliss.* *mf* *gliss.* *mf*

Vibraslap *(p)* *mf* *ord.* *p*

Glocksp. *(ord.)* *pp* *mp* *pp* *p*

Hf. *f*

Cel. *col pedale* *(f)*

Klav. *(mf)* *f* *mf*

VI. I. *pos. nat.* *p* *pont.* *gliss.* *pos. nat.*

VI. II. *(mf)* *poco pont.* *f* *gliss.* *pont.*

Va. *pos. nat.* *p*

Vc. *pos. nat.* *p*

Kb. *pos. nat.* *gliss.* *vibr.* *f*

Mitte (Kuppe)
middle (top)

[illegible]

8

Fl. 1. 2. 3. (Flz.)

Ob. 1. 2. 3.

Kl. 1. 2. 3.

Fg. 1. 2.

Hrn. 1. 2. 3. 4. 1.- 4.: con sord.

Pos. 1. 2. 3.

Vibr. ohne Motor / without motor medium

Hf.

Cel. ausklingen lassen / let die away

Klav.

VI. I. pos. nat. gliss. II.

Va. (f) pos. nat. gliss.

Vc. pos. nat. gliss.

Kb. poco pont.

mf *f* *mp* *p* *molto vibr.* *gliss.* *ausklingen lassen / let die away* *pos. nat.* *gliss.* *poco pont.*

(IV) muta: 5 Tom-Tom

9

Fl. 1. 2. 3. (Flz.) *mf* *f* *ff*

Ob. 1. 2. 3. *ff*

EH. *ff* *f* *ff*

Kl. 1. 2. 3. *f*

Bafkl. *ff* *f* *ff*

Hrn. 1. 2. 3. 4. *p* *f* 1.-4.: via sord.

Pos. 1. 2. 3. *mf* *f* 1.-3.: via sord.

(mp) (I) muta: Triangel

Vibr. *(mf)* *(2nd)* *(medium)*

5 Tom-Tom *f* *mf* *f* *mf* *f*

Hf. *ff*

Klav. *ff* senza *2da*

VI. I *mp* *mf* *ff*

VI. II *mp* *mf* *ff*

Va. *arco* *mf* *f*

Vc. *legno battuto* *mf*

Kb. *f*

Litolff/Peters

11

Picc.

Fl. 1. 2. 3.

EH.

Kl. 1. 2. 3.

Baßkl.

Hrn. 1. 2. 3. 4.

Tr. 1. 2. 3. 4.

Tuba

Marimba

Vibr.

Hr.

Cel.

Klav.

VI. I. II.

Va.

Vc.

Kb.

via sord.

Flz.

ord.

(hart / hard)

gliss.

pos. nat.

12

Picc. *ff*

Fl. *ff*

EH. *ff* (vibr. simile) *f*

Kl. *ff* *f*

Balkl. *ff* *f*

Hrn. *f*

Tr. *ff*

Tuba *f*

f *mf* *f* *mf* *ff*

Hr. *ff*

Cel. *ff*

Klav. *ff*

VL. *mf* *f* *mp*

VL. *mf* *f* *mp*

Va. *pos. nat.* *ff* *mf* *ff*

Vc. *mf* *f* *mp*

Kb. *mf* *f* *mp*

gliss.

gliss.

gliss.

gliss.

gliss.

gliss.

13

Picc. *ff*

Ob. 1. 2. 3.

EH.

Baßkl.

Fg. 1. 2. 3.

Hrn. 1. 2. 3. 4.

Tr. 1. 2. 3. 4.

Tuba

(hart / hard) Rand / rim

Vibr.

Hf. *ff*

Cel. *ff*

Klav.

VI. I *f* *mp*

VI. II *f* *mp*

Va. *f* *mp*

Vc. *f* *mp*

Kh. *f* *mp*

divisi *gliss.* *ff*

Litolff/Peters

[illegible]

16

Picc. *ff*

Fl. 1. 2. 3. *ff* *mf*

Ob. 1. 2. 3. *ff* *mf*

Kl. 1. 2. 3. *ff* *mf*

Fg. 1. 2. 3. *ff* *mf*

Hrn. 1. 2. 3. 4. -

Tr. 1. 2. 3. 4. -

Tuba -

ff *f*

Vibr. -

Hf. *ff* *f*

Cel. *ff* *f*

Klav. *ff*

VI. I *f* *uniti* *arco* *pizz.* *arco*

II - *ff*

Va. *ff* *arco, detaché*

Vc. *f* *ff* *f*

Kb. *f* *ff* *mf*

[illegible]

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Fl. 1. 2. 3. *f*

Ob. 1. 2. 3. *f*

EH. *f*

Kl. 1. 2. 3. *vibr. ord.* *mf* *f* *mf*

Baßkl. *vibr. ord.* *mf* *f* *mf*

Fg. 1. 2. 3.

Kfg. *f*

Tp. 1. 2. 3. 4. (cup $\triangleleft$) à 2 Flz. *mf* *f* *mf*

Pos. 1. 2. 3. *mf* *f* *port.* *mf*

Tuba *mf* *f* *mf*

Rand / rim *mf* *f* *mf*

1. muta: cymbales antiques *f*

Vibr. *f*

Hf. *arpegg.* *f* *non arpegg.* *ff*

Klav. *ff*

VI. I *f*

II *ff* *f* *ff* *f*

Va. *ff* *f* *ff* *f*

Vc. *f* *ff* *f*

Kb. *ff* *f* *ff* *f*

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21

Picc. *(ff)* *f* *mf*

Fl. 1. 2. 3. *(ff)* *f* *mf* *muta: 3. Flöte in 2. Piccolo*

Ob. 1. 2. 3. *(ff)* *f* *mf*

EH. *(ff)* *f* *mf*

Kl. 1. 2. 3. *(f)* *mf* *p*

BaBkl. *(f)* *mf* *p*

Hrn. 1. 2. 3. 4. *molto vibr. à 2* *mf* *p*

Tp. 1. 2. 3. 4. *f* *mf* *mp*

Tuba *(mf)* *f* *mp*

Vibr. *(ff)* *f* *mf*

Hf. *(ff)* *f* *mf*

Cel. *(ff)* *f* *mf*

VI. I *(ff)* *f* *arco, détaché*

VI. II *(ff)* *f* *arco, détaché*

Va. *(ff)* *f* *arco, détaché*

Vc. *(ff)* *f* *arco, détaché*

Kb. *(ff)* *f* *arco, détaché*

22

Picc. *Flz.* *(mf)* *p* *poco vibr.* *mf* *p*

Ob. 1. 2. 3. *poco vibr.* *mf* *p*

EH. *poco vibr.* *mf* *p*

Fg. 1. 2. 3. *poco vibr.* *mf* *p*

Kfg. *poco vibr.* *mf* *p*

Hrn. 1. 2. 3. 4. *(mf)* *mp* *p*

Tp. 1. 2. 3. 4. *Flz.* *(mp)* *p* *poco vibr.* *mp*

Tuba *Flz.* *(mp)* *p* *poco vibr.* *mp*

weich / soft ord. *gliss.* *mp* *p*

Vibr. *f* *mp* *p* *trem.* *(mf)* *mp*

Hf. *arpegg.* *non arpegg.* *arpegg.* *non arpegg.* *mf* *f*

Cel. *(mf)* *mp* *p* *gliss.* *mf* *f*

VI. I. *ff* *f* *gliss.* *mf* *f*

VI. II. *mf* *arco* *mp* *f* *gliss.* *mf* *f*

Va. *f* *mf* *f* *gliss.* *mf* *f*

Vc. *arco* *f* *mf* *f* *gliss.* *mf* *f*

Kb. *arco* *ff* *f* *mf* *f* *gliss.* *mf* *f*

23

Picc. -

Ob. 1. 2. 3. *vibr. ord.* *mp, dolce*

EH. *vibr. ord.* *mp, dolce*

Fg. 1. 2. 3. *vibr. ord.* *mp, dolce*

Kfg. *vibr. ord.* *mp, dolce*

Hrn. 1. 2. 3. 4. *pp*

Tp. 1. 2. 3. 4. -

Tuba Flz. *p* + tief summen / low humming *mf* *mp, dolce*

Rand / rim *(p)* I. Gh *(Rand / rim)* *mp*

Vibr. *(mf)* *medium*

Hf. *(mf)* *arpegg.* *E_b* *C_h* *A_b E_h F_h C_h*

Cel. -

VL I *(f)* *gliss.*

VL II -

Va. *mp* *tasto*

Vc. *(mf)* *mp* *p*

Kb. *(mf)* *mp* *p*

24

Picc. *pp* *p* *mp*
 Ob. 1. 2. 3. *(mp)* *pp port.* *port. mp* *p* *mp*
 EH. *(mp)* *pp port.* *port. mp* *p* *mp*
 Fg. 1. 2. 3. *(mp)* *pp port.* *port. mp* *p* *mp*
 Kfg. *(mp)* *pp port.* *port. mp* *p* *mp*
 Hrn. 1. 2. *(pp)* *(pp)* *(pp)*
 3. 4. *(pp)*
 Tp. 1. 2. *(mf)* *(1.-4. sord.) pp* *p* *mp*
 3. 4. *pp* *p* *mp*
 Tuba *(mp)* *p port.* *port. mp* *p* *mp*
medium *ord. gliss.* *gliss.*
 1. F#. 2. G# *p* *mp* *p* *mp*
p *mf* *mf*
 Vibr. *pp (vib.)* *p* *mp*
mp *arpegg.* *non arpegg.*
mf
 Cel. *p* *mp* *mf*
 VI. I *quasi flautando* *mf* *gliss.*
 II *mf*
 Va. *pp*
 Vc. *pp*
 Kb.

25

Picc. *(mp)* *mf* *pp* Flz.

Ob. 1. 2. 3. *(mp)* *pp* *p* *pp*

EH. *(mp)* *pp* *p* *pp*

Eg. 1. 2. 3. *(mp)* *pp* *p* *pp*

Kfg. *(mp)* *pp* *p* *pp*

Hrn. 1. 2. 3. 4. *vibr. ord.* *mp, dolce* *vibr. ord.* *mp, dolce*

Tp. 1. 2. 3. 4. *(mp)* *mf* *Flz.* *cedendo...*

Tuba *(mp)* *pp* *p* *pp* *Rand / rim* *hart / hard*

(mp) *pp*

(mf) *mp* *3. muta: Rheinglocken tubular bells*

Vibr. *(mp)* *mf*

Hf. *arpegg.* *non arpegg.* *arpegg.* *A4* *E4* *Eb* *Ch*

Cel. *(mf)* *f* *p*

VI. I. *(mf)* *gliss.*

II. *gliss.*

Va. *-*

Vc. *-*

Kb. *-*

26

1. Kl. *mp, dolce*

2. 3. Bkl. *p, dolce*

Hrn. 1. 2. *(mp)*

3. 4. *(mp)*

Tp. 1. 2. *1.-4. via sord.*

3. 4. *mp, dolce e cantabile*

Pos. 1. *tief summen: / hum low: *mf**

2. 3. *mp, dolce e cantabile*

Tuba *dolce e cantabile*

poco meno mosso

ord. 3. C $\sharp$

2. G $\sharp$, 3. C $\sharp$

Röhren-
glocken *tubular bells*

Vibr.

Hf. *F $\sharp$*

Cel. *mp*

Klav. *r.h.: Saiten dämpfen*
r.h.: damp strings

VI. I. *pp*

II. *pp*

Va. *tratto pp*

Vc. *tratto pp*

Kb. *pp*

dämpfen! / damp!

dämpfen! / damp!

dämpfen! / damp!

D $\flat$ G $\flat$

27

Kl. 1. *(p)* *mf* *pp* *f*

Kl. 2. *(mp)* *pp* *f*

Bkl. 1. *(p)* *mf* *pp* *f*

Hrn. 1. *(p)* *pp*

Hrn. 2. *(p)* *pp*

Hrn. 3. *(p)* *pp*

Hrn. 4. *(p)* *pp*

Tp. 1. *(mp)* *dolce, mp* *p* *pp*

Tp. 2. *(mp)* *dolce, mp* *p* *pp*

Tp. 3. *(mp)* *dolce, mp* *p* *pp*

Tp. 4. *(mp)* *dolce, mp* *p* *pp*

Pos. 1. *(p)* *gliss.* *ordinario* *gliss.* *pp*

Pos. 2. *(p)* *gliss.* *ordinario* *gliss.* *pp*

Pos. 3. *(p)* *gliss.* *ordinario* *gliss.* *pp*

Tuba *(p)* *gliss.* *ordinario* *gliss.* *pp*

Rand / rim

dämpfen! damp!

dämpfen! damp!

dämpfen! / damp!

dämpfen! / damp!

Hf. *mf* *D $\sharp$ G $\sharp$ A $\flat$*

Cel. *mf*

Klav. *sim.* *(mf)* *gliss. lento* *pp*

VI. I *p* *pp* *gliss. lento*

VI. II *p* *pp* *gliss. lento*

Va. *p* *pp* *gliss. lento*

Vc. *p* *pp* *gliss. lento*

Kb. *p* *pp* *gliss. lento*

28

Kl. 1. *(f)* *ppp*

Bkl. 2. *(pp)* *ppp*

Hrn. 1. *(pp)*

2. *(pp)*

3. *(pp)*

4. *(pp)*

Tp. 1. *(pp)*

2. *(pp)*

3. *(p)*

4. *(p)*

Pos. 1. *(pp)*

2. *(p)*

3. *(p)*

Tuba *tief summen / hum low* *pp* *mf* *mf*

(Rand / rim) *medium* *ord.* *gliss.*

1. F# *pp* *p*

Vibr. *(p)* *pp* *pp* *pp* *pp* *pp*

Hr. *E#* *mp* *E# G#* *bisbigliando* *p* *div -*

Cel. *mf* *mp* *div -*

Klav. *mf* *div -*

Vi. I *(pp)* *poco pont.* *gliss. lento*

Vi. II *(pp)* *poco pont.* *gliss. lento*

Va. *(pp)* *poco pont.*

Vc. *(pp)* *pont.*

Kb. *(pp)* *pont.*

29

Picc. 1. 2. *mf* *p* *mf*

Fl. 1. 2. *mf* *p* *mf*

Ob. 1. 2. 3. *mf* *p* *mf*

EH. *mf* *p* *mf*

Fg. 1. 2. 3. - - -

Kfg. - - -

1. Gh. 2. Ah. 3. Bh. 4. Eh. 5. F#

1. muta: Nietenbecken, Chin. Becken
sizzle cymbal, chinese cymbal

3. muta: 2 Gongs

4. muta: 2 Tamtam

mov....molto più mosso

Hr. *pp* *mf* *p* *mf*

Cel. *mp* *mf* *p* *mf*

Klav. *mp* *mf* *p* *mf*

I. *pp* *mf* *p* *mf*

VI. *pp* *mf* *p* *mf*

Va. *pp* *mf* *p* *mf*

Vc. *pp* *mf* *p* *mf*

Kb. *pp* *mf* *p* *mf*

pos. nat.

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31

Picc. 1. 2. *senza vibr.* *pp*

Fl. 1. 2. *senza vibr.* *pp*

1. *senza vibr.* *pp*

Ob. 2. *senza vibr.* *pp*

3. *senza vibr.* *pp*

EH. *senza vibr.* *pp*

Fg. 1. *mf*

2. *mf*

3. *mf*

Kfg. *mf*

ord. *(mp)* *mf* *mp* *p*

vordämpfen / muffle

Rand / rim *4. D#* *mp* *ord.* *5. F#*

Kuppel top *p* *ord.* *mp*

Hf. *ord.* *(mp)* *mf* *ord.* *mp* *p* *ord.* *mp*

Klav. *(mp)* *mf* *p* *ord.* *mp*

pont. *p* *pp* *pos. nat.* *p* *mp*

VI. *pont.* *p* *pp* *pos. nat.* *p* *mp*

Va. *pont.* *p* *pp* *pos. nat.* *p* *mp*

Vc. *pont.* *p* *pp* *pos. nat.* *p* *mp*

Kb. *pont.* *p* *pp* *pos. nat.* *p* *mp*

music: 4. Flöte / 4th flute

[illegible]

Litolf/Peters

Litloff/Peters

36

Fl. *vibr. molto* *ff* *Flz.* *port.* *fff*

Ob. *f*

EH. *f*

Kl. *fff* *port.* *fff*

Bkl. *fff* *port.* *fff*

Fg. *f* *B*

Kfg. *f*

Hr. *f* *vibr. molto* *Flz.* *fff*

Tp. *f* *1.-4.: via sord.* *gliss.* *1.-3.: via sord.* *f* *vibr. molto* *Flz.* *fff*

Pos. *f* *1.-3.: via sord.* *f*

Tuba *f* *cedendo*

ord. *hart / hard* *4. Ek* *hart / hard* *fff* *4. Dk* *fff*

ord. *hart / hard* *fff* *Kuppe / top* *fff*

ord. *hart / hard* *fff* *Rand / rim* *fff*

Hf. *fff* *Dk* *fff*

Klav. *fff*

VI. *pos. nat.* *mf* *f* *fff*

Va. *pos. nat.* *mf* *f* *fff*

Vc. *pos. nat.* *mf* *f* *fff*

Kb. *pos. nat.* *mf* *f* *fff*

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[illegible]

Litolff/Peters

39

Fl. 1, 2
3, 4

Ob. 1, 2
3, 4

EH.

KL. 1, 2
3, 4

Bkl. 1, 2
3, 4

Fg. 1, 2
3, 4

Kfg.

Hr. 1, 2
3, 4

Tp. 1, 2
3, 4

Pos. 1, 2
3, 4

Tuba

ord.

Hf.

Klav.

VI. I
II

Va. (tr)

Vc. (tr)

Kb. (tr)

1) = Kein herkömmliches Tremolo!
Die Ausführenden – unabhängig voneinander – wiederholen den Anschlag mit legno battuto äußerst schnell
Not the usual kind of tremolo!
The performers repeat the stroke independently of one another, extremely fast, and col legno.

pos. nat. legno battuto¹⁾

pos. nat. / legno battuto¹⁾

pos. nat. / legno battuto¹⁾

mp

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[illegible]

1) Streicher: Ton nach dem glissando stets anzupfen
Strings: always pluck the note after the glissando

43

Fl. 1, 2
3, 4

Ob. 1, 2
3, 4

EH.

Kl. 1, 2
3

Bkl. 1, 2
3

Fg. 1, 2
3

Kfg.

Hr. 1, 2
3, 4

Tp. 1, 2
3, 4

Pos. 1, 2
3

Tuba

Vibr.

Vibraphon

2 Sandblocks

Hf.

Cel.

Klav.

VI. I
II

Va.

Vc.

Kb.

loco

tonlos pusten / puff toneless

weich / soft

langsam gegeneinander reiben / rub slowly against each other

*ohne Rohrblatt, ins S-Rohr pusten
without reed, blow into bocal*

gliss.

mf

pp

p

mp

f

ord.

simile

D# G# A# B#

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[illegible]

31871

[illegible]

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49

FL. 1, 2
3, 4

Ob. 1, 2
3, 4

EH.

KL. 1, 2
3, 4

Bkl.

Fg. 1, 2
3, 4

Kfg.

Hr. 1, 2
3, 4

Tp. 1, 2
3, 4

Pos. 1, 2
3, 4

Tuba

Vibr.

Tam-tam

Hr.

Klav.

VI. I
II

Va.

Vc.

Kb.

port.

ff

mf

ff

mp

mp

mp

ff

vibr. ond.

gliss.

gliss.

mp

f

mf

f

mp

f

ff

Rand / rim

mittelhart
medium hard

A # D #

col pedale

31871

51

Fl. 1. 2. 3. 4. *ff* *f* *ff* *mf* *ff* *f* *ff*

Ob. 1. 2. 3. *ff* *f* *ff* *mf* *ff* *f* *ff*

EH. *ff* *f* *ff* *mf* *ff* *f* *ff*

Kl. 1. 2. 3. *ff* *f* *ff* *mf* *ff* *f* *ff*

Bkl. *ff* *mf* *ff* *f* *ff* *f* *ff*

Fg. 1. 2. 3. *ff* *f* *ff* *mf* *ff* *f* *ff*

Kfg. *ff* *f* *ff* *mf* *ff* *f* *ff*

Hr. 1. 2. 3. 4. *f* *ff* *f* *ff* *f* *ff* *f* *ff*

Tp. 1. 2. 3. 4. *ff* *mf* *ff* *f* *ff* *f* *ff*

Pos. 1. 2. 3. *ff* *f* *ff* *f* *ff* *f* *ff*

Tuba *ff* *f* *ff* *f* *ff* *f* *ff*

Nieten-
becken *ff* *f* *ff* *f* *ff* *f* *ff*

Vibr. *ff* *f* *ff* *f* *ff* *f* *ff*

Rand / rim *ff* *f* *ff* *f* *ff* *f* *ff*

Hf. *ff* *f* *ff* *f* *ff* *f* *ff*

Klav. *ff* *f* *ff* *f* *ff* *f* *ff*

VL I *ff* *f* *ff* *mf* *ff* *f* *ff*

VL II *ff* *f* *ff* *mf* *ff* *f* *ff*

Va. *ff* *f* *ff* *mf* *ff* *f* *ff*

Vc. *ff* *f* *ff* *mf* *ff* *f* *ff*

Kb. *ff* *f* *ff* *mf* *ff* *f* *ff*

(II.) muta: Röhrenglocken / tubular bells

52

Fl. 1. 2. 3. 4. *fff* *f* *ff* *f* *fff*

Ob. 1. 2. 3. *fff* *f* *ff* *f* *fff*

EH. *fff* *f* *ff* *f* *fff*

KL. 1. 2. 3. *fff* *f* *ff* *f* *fff*

Bkl. *fff* *f* *ff* *f* *fff*

Fg. 1. 2. 3. *fff* *f* *ff* *f* *fff*

Kfg. *fff* *f* *ff* *f* *fff*

Hr. 1. 2. 3. 4. *fff* *f* *ff* *f* *fff*

Tp. 1. 2. 3. 4. *fff* *f* *ff* *f* *fff*

Pos. 1. 2. 3. *fff* *f* *ff* *f* *fff*

Tuba *fff* *f* *ff* *f* *fff*

hart / hard

Rhren-
glocken *tubular bells* *fff* *f* *ff* *f* *fff*

Vibr. *fff* *f* *ff* *f* *fff*

hart / hard (Rand / rim) *Mitte / middle*

Hr. *fff* *f* *ff* *f* *fff*

Klav. *fff* *f* *ff* *f* *fff*

VI. I *fff* *f* *ff* *f* *fff*

II *fff* *f* *ff* *f* *fff*

Va. *fff* *f* *ff* *f* *fff*

Vc. *fff* *f* *ff* *f* *fff*

Kb. *fff* *f* *ff* *f* *fff*

[illegible]

ÉTUDES
für großes Orchester
Nr. 2

55

Mauricio Kagel, 1995-96

[illegible]Partitur in C / score in C

5

Hr. 1. Flz. *p* *mp* *mf* *mp*
 2. Flz. *p* *mp* *mf* *mp* senza Flz. molto vibr.
 3. Flz. *p* *mp* *mf* *mp*
 4. Flz. *p* *mp* *mf* *mp*

Pos. 1. con sord. cup Flz. *p* *mp* *mf* *mp*
 2. con sord. cup Flz. *mp* gliss. *mf* gliss. *mp*
 3. con sord. cup Flz. *mp* gliss. *mf* gliss. *f* gliss. *mp* *mf* gliss.

Tuba *mp* *mf* *f* *mp*

Andantino (♩ = ca. 66)

Paukenstimme:
 Timp. tuning:
 medium
 R (= Rand / rim) *mp* *p* *mp* *p* *mf* *p* *mf* *p*
 (ord. = gewöhn. Schlagfleck)
 (ord. = normal playing spot)

Hr. *f* *) laissez vibrer *ff*
 D $\sharp$ C $\sharp$ B $\sharp$ E $\sharp$ F $\sharp$ G $\sharp$ A $\sharp$

Vc. I *pp* *f* *p*
 2. *pp* *f* *p*

Vc. II *p* *mp* *mf* *f* *p*
 2. *pp* *p* *mf* *f* *p*

Kb. I *mp, cantabile ed espress.* *mf* gliss. *f*
 2. *p* *mp* *f*

Kb. II *mp, cantabile ed espress.* *mf* gliss. *f*
 2. *p* *mp* *mf*

7

(gestopft / stopped) + (offen / open)

Hr. 1. *(mp)* *f* *p* *ff* *fff*

Hr. 2. *(mf)* *f* *ff* *fff* senza Flz.

3. *(mp)* *f* *ff* *fff* (offen open)

4. *(mp)* *f* *ff* *fff* (gestopft / stopped) +

Pos. 1. *mf* *f* *gliss.* *ff* *fff* 1)

2. *mf* *f* *gliss.* *ff* *fff* 1)

3. *(mf)* *f* *gliss.* *ff* *fff* 1)

Tuba *(mf)* *f* *ff* *fff* con sord. 1) 1.- 3.; muta sord. harmon.

movendo.....

ord. *(p)* *mf* *f* *mp* *f* *p* *f* *ff* *ord.*

Hr. *f* *ff*

Vc. I 1. *mp* *f* *ff* *fff* (v) 7

2. *mp* *f* *ff* *fff*

Vc. II 1. *mp* *f* *ff* *fff* (v) 7

2. *mf* *f* *ff* *fff*

Kb. I 1. *(f)* *ff*

2. *mf* *f* *ff*

Kb. II 1. *mf* *f* *ff*

2. *(mf)* *f* *ff*

9

Fl. 1, 2 *ff* *f*

Fl. 3, 4 *ff* *f*

Kl. 1, 2 *ff* *f*

Kl. 3 *ff* *f*

Baßkl. *ff* *f*

Fg. 1, 2 *f* *ff* *mf*

Fg. 3, 4 *f* *ff* *f*

Trp. 1, 2 *mf* *f* *mf*

Trp. 3, 4 *mf* *f* *mf*

Moderato (♩ = ca. 88)

Cymb. ant. 1 *fff* *sempre*

Marimba 2 *ff* *fff* *ff*

Vibr. 3 *ff* *mf*

Glockensp. 4 *fff* *sempre*

Cel. *fff* *mf* *ff* *f* *ff* *mf*

Klav. *ff* *fff* *ff*

VI. I 1 *ff* *mf* *ff* *f* *ff* *mf* *gliss.*

VI. I 2 *ff* *mf* *ff* *f* *ff* *mf*

VI. II 1 *ff* *mf* *ff* *f* *ff* *mf* *gliss.*

VI. II 2 *ff* *mf* *ff* *f* *ff* *mf* *gliss.*

Litolfi/Peters

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This image shows a page from a musical score, likely for a symphony. The score is written for a large ensemble, including woodwinds, brass, and strings. The instruments listed on the left are Flute (Fl.), Clarinet (Kl.), Bassoon (Baßkl.), Trumpet (Tp.), Trombone (Tb.), Violin I (VL I), Violin II (VL II), Viola (Vla.), and Cello (Cel.). The score is written in a standard musical notation with various notes, rests, and dynamic markings such as *ff* (fortissimo) and *f* (forte). The page is numbered 11 in the top left corner. The score is divided into measures by vertical bar lines, and there are repeat signs and other musical symbols throughout.

Largo (♩ = ca. 44)

13

Fl. 1. 2. 3. 4.

Kl. 1. 2. 3.

Tp. 1. 2. Tp. 1-4: con sord. wow-wow (harmon □)

Pos. 1. 2. 3. pp, dolcissimo, senza vibr. (harmon □)

Tuba pp, dolcissimo, senza vibr.

Vibr. 1. 3. (fz) → ausklingen lassen let die away

Cel. 4. (fz) → ausklingen lassen let die away

Klav. (fz) → ausklingen lassen let die away

Vi. I 1. 2.

Vi. II 1. 2.

15

Pos. 1. 2. 3. tief summen / hum low 1) via sord. □

Tuba tief summen / hum low

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23

Fl. 1. *mf* *p* *mp* *p* *mp* *p* *mf* *p* *mp* *ppp*

Fl. 2. *mf* *p* *mp* *p* *mp* *p* *mf* *p* *mp* *ppp*

Fl. 3. *mf* *p* *mp* *p* *mp* *p* *mf* *p* *mp* *ppp*

Fl. 4. *mf* *p* *mp* *p* *mp* *p* *mf* *p* *mp* *ppp*

Kl. 1. *p* *mf* *p* *mp* *p* *mp* *p* *mp* *p* *ppp*

Kl. 2. *p* *mf* *p* *mp* *p* *mp* *p* *mp* *p* *ppp*

Kl. 3. *p* *mp* *p* *mf* *p* *mp* *p* *mp* *p* *ppp*

Baßkl. *p* *mf* *p* *mp* *p* *mp* *p* *mp* *p* *ppp*

Hr. 1. *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *ppp*

Hr. 2. *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *ppp*

Hr. 3. *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *ppp*

Hr. 4. *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *ppp*

Trp. 1. *p* *mf* *p* *mp* *p* *mp* *p* *mp* *p* *ppp*

Trp. 2. *p* *mf* *p* *mp* *p* *mp* *p* *mp* *p* *ppp*

Trp. 3. *p* *mf* *p* *mp* *p* *mp* *p* *mp* *p* *ppp*

Trp. 4. *p* *mf* *p* *mp* *p* *mp* *p* *mp* *p* *ppp*

VI. I 1. *pp* *p* *ppp*

VI. I 2. *pp* *p* *ppp*

VI. II 1. *pp* *p* *ppp*

VI. II 2. *pp* *p* *ppp*

Vc. I 1. *pp* *p* *ppp*

Vc. I 2. *pp* *p* *ppp*

Vc. II 1. *p* *pp* *ppp*

Vc. II 2. *p* *pp* *ppp*

cedendo molto

gestopft / stopped

1) Trp. 1 - 4; muta sord. (siehe Takt 29 / see bar 29)

25

1. *p molto vibr.* *mp* *f mf*

Ob. 2. *p molto vibr.* *mp* *f mf*

3. *p molto vibr.* *mp* *f mf*

E.H. *p molto vibr.* *mp* *f mf*

Pauken *hart / hard* *pp* *p molto vibr.* *mp* *f mf*

Paukenschwingung: Timp. tuning.

Rand rim *ord.* *1. Cl*

sempre: laissez vibrer. *mf* *mp* *mf* *f*

5/4 Adagio (♩ = ca. 52)

Cel. *p* *f* *p* *f* *p*

Klav. *mp* *p* *mf* *p* *mf* *p*

Kb. I *mf* *f* *gliss.* *mf* *f* *mp* *f* *p*

Kb. II *mf* *f* *gliss.* *mf* *f* *mp* *f* *p*

27

1. *(mf)* *f* *mp* *p* *fff*

Ob. 2. *(mf)* *f* *mp* *p* *fff*

3. *(mf)* *f* *mp* *p* *fff*

E.H. *(mf)* *f* *mp* *p* *fff*

(mf) *mp* *p* *mp* *p* *ff*

f *mf* *mp* *p* *fff*

C# D# *G# Ab* *Bb C*

simile: Akkordwiederholungen
chord repetitions

(p) *f* *p* *f* *p* *fff*

(p) *f* *mp* *p* *mf* *p* *fff*

(p) *f* *mp* *p* *mf* *p* *fff*

(p) *f* *mp* *p* *mf* *p* *fff*

mod. vib. *gliss.* *mod. vib.* *gliss.* *mod. vib.* *gliss.*

(p) *f* *mp* *p* *mf* *p* *fff*

(p) *f* *mp* *p* *mf* *p* *fff*

(p) *f* *mp* *p* *mf* *p* *fff*

(p) *f* *mp* *p* *mf* *p* *fff*

1) Jeder Trompeter spielt mit einem unterschiedlich klingenden Dmpfer (z.B. straight, harmon, cup, wow-wow)
 Each trumpeter plays with a different-sounding mute (e.g. straight, harmon, cup, wow-wow)

29

1. *con sord.* $\triangle$ 1) *molto vibr.* *Flz.* *senza vibr.*

2. *con sord.* $\triangle$ 1) *molto vibr.* *Flz.*

3. *con sord.* $\triangle$ 1) *molto vibr.* *senza vibr.* *Flz.* *Flz.*

4. *con sord.* $\triangle$ 1) *Flz.* *molto vibr.* *Flz.* *Flz.*

2) $\sharp$ = 1/4-Ton hher / 1/4-tone higher
 $\flat$ = 1/4-Ton tiefer / 1/4-tone lower

Hf. *laissez vibrer*

Allegro (♩ = ca. 120)

Cel.

Klav. *ausklingen lassen / let die away*

cedendo

3) $\bullet \rightarrow \circ$ = Dmpfer langsam herausziehen, Tonhbenvernderung gleichzeitig korrigieren
 = Slowly take out mute, simultaneously correcting changes of pitch

4) 1.-4.: via sord. $\triangle$

31

1. *Flz.* *molto vibr.* *Flz.* *senza vibr.*

2. *Flz.* *senza vibr.* *Flz.* *senza vibr.*

3. *Flz.* *senza vibr.* *Flz.* *senza vibr.*

4. *Flz.* *senza vibr.* *Flz.* *senza vibr.*

33

Fl.

1. *ff* *f* *ff* *f* *ff*

2. *ff* *f* *ff* *f* *ff*

3. *ff* (*ff*)

4. *ff* (*ff*)

Pos.

1. *molto vibr.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *f* *Flz.*

2. *molto vibr.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *senza vibr.* *f*

3. *molto vibr.* *ff* *senza vibr.* *f*

Tuba

molto vibr. *ff* *senza vibr.* *f*

Andantino (♩ = ca. 72)

VI. I

1. *ff* *f*

2. *ff* *f*

VI. II

1. *ff* *alla corda* *ff*

2. *ff* *alla corda* *ff*

Vc. I

1. *molto vibr.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *pont.* *f*

2. *molto vibr.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *pont.* *f*

Vc. II

1. *molto vibr.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *pont.* *f*

2. *molto vibr.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *pont.* *f*

35

Fl. 1. *ff* *Flz. port.* *fff*

Fl. 2. *ff* *Flz. port.* *fff*

Fl. 3. *ff* *Flz. port.* *fff*

Fl. 4. *ff* *Flz. port.* *fff*

Pos. 1. *f* *molto vibr.* *ff* *Flz. gliss.* *fff*

Pos. 2. *f* *molto vibr.* *ff* *Flz. gliss.* *fff*

Pos. 3. *f* *molto vibr.* *ff* *Flz. gliss.* *fff*

Tuba *f* *molto vibr.* *ff* *Flz. gliss.* *fff*

cedendo molto

VI. I 1. *ff* *gliss. lento* *fff*

VI. I 2. *ff* *gliss.* *fff*

VI. II 1. *ff* *fff*

VI. II 2. *ff* *gliss.* *fff*

Vc. I 1. *f* *pos. nat.* *ff* *gliss.* *fff*

Vc. I 2. *f* *pos. nat.* *ff* *gliss.* *fff*

Vc. II 1. *f* *pos. nat.* *ff* *gliss.* *fff*

Vc. II 2. *f* *pos. nat.* *ff* *gliss.* *fff*

- 1) *gliss.* Das E $\flat$ am Ende des steigenden glissandos soll erreicht werden, indem die Hand sich allmählich vom Schallstick entfernt. Wenn erforderlich, ein wenig durch Blasen des E $\flat$ nachhelfen. Beim fallenden glissando wird umgekehrt verfahren. The E $\flat$ at the end of the rising glissando is to be achieved by gradually taking the hand out of the mouthpiece. If desirable, it can be slightly aided by actually playing the E $\flat$. For the falling glissando, the process is reversed.

37

Hr.

1. *gliss. lento* *mf* *p* *gliss. lento* *mp* *pp*

2. *gliss. lento* *mp* *p* *gliss. lento* *pp* *mp* *p*

3. *gliss.* *mp* *mf* *p* *gliss. lento* *mf* *p* *mf* *mp*

4. *gliss.* *p* *mp* *pp* *gliss. lento* *mf* *pp* *p*

Grave ($\text{♩} = \text{ca. } 40$)

Pauken

weich / soft *gliss. lento* *pp* *mp* *Rand / rim* *gliss. lento* *p* *mf* *mp* *pp* *Mitte / middle*

IV. *E $\flat$*

Paukenstimmung: Timp. tuning:

Hf.

gliss. *fff* *D $\sharp$* *gliss.* *D $\sharp$*

39

Hr.

1. *gliss. lento* *mp* *pp* *p* *pp* *gliss. lento* *mp* *p* *pp*

2. *gliss. lento* *pp* *mf* *p* *pp* *nur Luft / only air* *f* *mf* *p*

3. *gliss. lento* *(mp)* *mf* *p* *pp* *nur Luft / only air* *mp* *p* *pp*

4. *gliss. lento* *pp* *mp* *p* *pp* *f* *mf* *p*

ord. *II* *E $\flat$* *D $\sharp$* *gliss.* *mf* *pp*

Pauken

III *gliss. lento* *mp* *gliss.* *mf* *p* *pp* *Rand / rim* *mf* *p* *pp*

Hf.

bisbigliando *gliss. lento* *fff* *gliss.* *f* *mf* *mp* *p* *D $\flat$ C $\flat$ B $\flat$ E $\flat$ F $\flat$*

auf den Schlag / on the beat *D $\sharp$* *D $\sharp$* *D $\sharp$* *ausklingen lassen let die away* *f*

2) kein Pedalgliss.! Fell mit der Hand drücken
no pedal-gliss.! Press skin with hand

41

Ob. 1, 2, 3

E.H.

Kl. 1, 2, 3

Bkl.

Fg. 1, 2, 3

Kfg.

Larghetto (♩ = ca. 48)

Nieten-
becken 1 medium
Chines.
Becken mf

Rhengl. 2 hart / hard mf

2 Gongs 3 medium mf

2 Tamtam 4 weich / soft mf

Cel. mf

Klav. mp

I 1, 2 mp

Va. I 1, 2 mp

II 1, 2 mp

I 1, 2 mf

Kb. I 1, 2 mf

II 1, 2 mf

vibr. mp

port. port. port. port.

vibr. mp

port. port. port. port.

vibr. p

port. port. port. port.

vibr. mp

port. port. port. port.

vibr. mp

port. port. port. port.

Rand / rim p

Rand / rim mp

Mitte / middle mf

Rand / rim mp

col pedale

arpegg. p

arpegg. p

col pedale

tasto, vibr.

pizz. gliss. gliss.

gliss. gliss.

pizz. gliss. gliss.

pizz., vibr.

arco pos. nat. gliss. p

arco pos. nat. gliss. p

43

Ob. 1. 2. 3. *senza vibr.*
(mp) *mf* *pp*

E.H. *senza vibr.*
(mp) *mf* *pp*

Kl. 1. 2. 3. *senza vibr.*
pp

Bkl. *senza vibr.*
pp

Fg. 1. 2. 3. *senza vibr.*
(p) *port.* *pp* *p* *senza vibr.* *pp* *muta: 4. Fagott*

Kfg. (p) *port.* *pp* *p* *senza vibr.* *pp*

1 *mp* *mf* *mp*

2 *mf* *mp*

3 M *p* *R* *mf* *p* *M* *mp*

4 Rand / rim *(mp)* *mf* *pp* *Mitte / middle*

Cel. (mf) *mp*

Klav. *mp* *mf* *col pedale*

I 1. 2. *gliss.* *pos. nat.* *p* *pp* *pont.* *mf* *p*

Va. II 1. 2. *gliss.* *pos. nat.* *p* *pp* *pont.* *mf* *p*

I 1. 2. *gliss.* (p) *pizz.* *mp* *pont.* *arco* *mf* *p*

Kb. II 1. 2. *gliss.* (p) *pizz.* *mp* *pont.* *arco* *mf* *p*

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47

1. Fl. *(f)* *molto vibr.* *ff* *f* *ff* *ord.* *Flz.* *port.*

2. Fl. *(f)* *molto vibr.* *ff* *f* *ff* *ord.* *Flz.* *port.*

3. Fl. *(f)* *molto vibr.* *ff* *f* *ff* *ord.* *Flz.* *port.*

4. Fl. *(f)* *molto vibr.* *ff* *f* *ff* *ord.* *Flz.* *port.*

1. Tp. *(mf)* *molto vibr.* *f* *mf* *ord.* *Flz.* *gliss.*

2. Tp. *(mf)* *molto vibr.* *f* *mf* *ord.* *Flz.* *gliss.*

3. Tp. *(mf)* *molto vibr.* *f* *mf* *ord.* *Flz.* *gliss.*

4. Tp. *(mf)* *molto vibr.* *f* *mf* *ord.* *Flz.* *gliss.*

Drum *(mf)* *ord.* *Rand / rim* *mf* *(ord.)* *gliss.*

Hr. *(ff)* *gliss.* *molto vibr.* *f* *ff* *ord.* *gliss.* *gliss.* *gliss.* *gliss.*

1. VI. I *(ff)* *gliss.* *molto vibr.* *f* *ff* *ord.* *gliss.* *gliss.* *gliss.*

2. VI. I *(ff)* *gliss.* *molto vibr.* *f* *ff* *ord.* *gliss.* *gliss.* *gliss.*

1. VI. II *(ff)* *gliss.* *molto vibr.* *f* *ff* *ord.* *gliss.* *gliss.* *gliss.*

2. VI. II *(ff)* *gliss.* *molto vibr.* *f* *ff* *ord.* *gliss.* *gliss.* *gliss.*

1. Vc. I *(ff)* *gliss.* *molto vibr.* *f* *ff* *ord.* *gliss.* *gliss.* *gliss.*

2. Vc. I *(ff)* *gliss.* *molto vibr.* *f* *ff* *ord.* *gliss.* *gliss.* *gliss.*

1. Vc. II *(ff)* *gliss.* *molto vibr.* *f* *ff* *ord.* *gliss.* *gliss.* *gliss.*

2. Vc. II *(ff)* *gliss.* *molto vibr.* *f* *ff* *ord.* *gliss.* *gliss.* *gliss.*

più mosso (♩ = ca. 84)

Violins I and II score, measures 1-4. The score is in 3/4 time and features a key signature of one flat (B-flat). The first system (measures 1-2) shows the Violins I and II parts. The Violin I part starts with a treble clef and a key signature change to one flat. The Violin II part starts with a bass clef and a key signature change to one flat. Both parts have a 'pos. nat.' (positive natural) marking. The second system (measures 3-4) continues the music. The Violin I part has a 'pont.' (ponticello) marking. The Violin II part has a 'pont.' (ponticello) marking. The score includes dynamic markings like 'ff' (fortissimo) and 'f' (forte).

51

KL. 1. *ff*

KL. 2. *f* *ff*

Baßkl. 3. *f* *ff*

Baßkl. 4. *f* *ff*

Fg. 1. *f* *ff* *f*

Fg. 2. *f* *ff* *f*

Fg. 3. *f* *ff* *f*

Fg. 4. *f* *ff* *f*

Hr. 1. *f* *ff*

Hr. 2. *f* *ff*

Hr. 3. *f* *ff*

Hr. 4. *f* *ff*

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

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

Pos. 3. *f* *ff* *f*

Tuba *ff* *f* *ff*

Cel. *ff*

Klav. *f* *ff*

Va. I 1. *f* *ff* *pos. nat.*

Va. I 2. *f* *ff* *pos. nat.*

Va. II 1. *f* *ff* *pos. nat.*

Va. II 2. *ff*

1) muta: Kontrafagott

Adagio (♩ = ca. 52)

molto lunga!
ca. 10"

53

sehr langsame Tonschwankungen ¹⁾

Ob. 1. *mf* sehr langsame Tonschwankungen ¹⁾

Ob. 2. *mf* sehr langsame Tonschwankungen ¹⁾

Ob. 3. *mf* sehr langsame Tonschwankungen ¹⁾

E.H. *mf* sehr langsame Tonschwankungen ¹⁾

3 Triangel *ff*

Röhrengl. *ff* hart / hard

Vibr. 3 *ff*

2 Tamtam *mf*

1) very slow pitch fluctuations

Kb. I 1. *f* *quasi pont.* sehr langsame Tonschwankungen ¹⁾

Kb. I 2. *f* *quasi pont.* sehr langsame Tonschwankungen ¹⁾

Kb. II 1. *f* *quasi pont.* sehr langsame Tonschwankungen ¹⁾

Kb. II 2. *f* *quasi pont.* sehr langsame Tonschwankungen ¹⁾

55

2) without pitch fluctuations

ohne Tonschw. ²⁾

Ob. 1. *mf* ohne Tonschw. ²⁾

Ob. 2. *mf* ohne Tonschw. ²⁾

Ob. 3. *mf* ohne Tonschw. ²⁾

E.H. *mf* ohne Tonschw. ²⁾

Cymb. ant. 1. *mp*

2. *mp*

Vibr. 3. *mp*

4. *mp* Rand / rim

Kb. I 1. *f* ohne Tonschw. ²⁾ vibr. *pos. nat.*

Kb. I 2. *f* ohne Tonschw. ²⁾ vibr. *pos. nat.*

Kb. II 1. *f* ohne Tonschw. ²⁾ vibr. *pos. nat.*

Kb. II 2. *f* ohne Tonschw. ²⁾ vibr. *pos. nat.*

muta: Cymbales antiques

tasto

molto lunga!

lunga

pp

pp

pp

pp

57 pusten (hoch) / puffing (high)¹⁾

1. pusten (hoch) / puffing (high)¹⁾

2. pusten (hoch) / puffing (high)¹⁾

3. pusten (tief) / puffing (low)¹⁾

4. pusten (tief) / puffing (low)¹⁾

Kl. 2.

Baßkl.

1) durch das Instrument pusten / puff through the instrument

poco vibr.

pp

mp

pp

poco vibr.

pp

mp

pp

poco vibr.

pp

mp

pp

poco vibr.

pp

mp

pp

pusten (hoch) / puffing (high)¹⁾

con sord. cup

1. pusten (hoch) / puffing (high)¹⁾

2. pusten (hoch) / puffing (high)¹⁾

3. pusten (tief) / puffing (low)¹⁾

4. pusten (tief) / puffing (low)¹⁾

Tp.

con sord. cup

senza vibr.

pp

mp

pp

senza vibr.

pp

mp

pp

senza vibr.

pp

mp

pp

senza vibr.

pp

mp

pp

Andantino (♩ = ca. 66)

Cel.

mf

entlang der Saiten mit r.H. langsam gleiten
slide along the strings with r.h.

Klav.

mf

simile

Va. I

1. pont., senza vibr.

pos. nat. legno battuto

p

mp

p

mf

mp

f

mf

Va. II

1. pont., senza vibr.

pos. nat. legno battuto

p

mp

p

mf

mp

f

mf

2. pont., senza vibr.

pos. nat. legno battuto

p

mp

p

mf

mp

f

mf

59

1. Kl. *mf* *p* *f* *mf* *f* *mf* *p* *mp*

2. Kl. *mf* *p* *f* *mf* *f* *mf* *p* *mp*

3. Baßkl. *mf* *p* *f* *mf* *f* *mf* *p* *mp*

4. Baßkl. *mf* *p* *f* *mf* *f* *mf* *p* *mp*

1. Tp. *poco vibr.* *pp* *mp* *p* *mf* *p* *mf* *f*

2. Tp. *poco vibr.* *pp* *mp* *p* *mf* *p* *mf* *f*

3. Tp. *poco vibr.* *pp* *mp* *p* *mf* *p* *mf* *f*

4. Tp. *poco vibr.* *pp* *mp* *p* *mf* *p* *mf* *f*

Cel. *(mf)* *ausklingen lassen*
let die away

Klav. *simile* *(mf)* *ausklingen lassen*
let die away

Va. I *legno tratto, vibr.* *f* *mf* *p* *pizz., pont.* *mf* *f* *mf* *f*

Va. II *legno tratto, vibr.* *f* *mf* *p* *pizz., pont.* *mf* *f* *mf* *f*

Va. II *legno tratto, vibr.* *f* *mf* *p* *pizz., pont.* *mf* *f* *mf* *f*

Va. II *legno tratto, vibr.* *f* *mf* *p* *pizz., tasto* *mf* *f* *mf* *mp*

1) 1.- 4.: via sord.

61

1. *mf mp p f mf mp p*

Fg. 2. *mf mp p f mf mp p*

3. *mf mp p f mf mp p*

Kfg. *f mf mp p*

Andante (♩ = ca. 54)

1 Vibraslap *mf mp*

2 Marimba *mp mf*

3 Vibr. *mp mf*

4 5 Tom-tom *mp mf*

Rand rim....

movendo poco a poco

63

1. *(p) mp mf f ff*

Fg. 2. *(p) mp mf f ff*

3. *(p) mp mf f ff*

Kfg. *(p) mp mf f ff*

1) muta:
4. Fagott

1 Vibraslap *p f*

2 Marimba *(mf) f ff*

3 Vibr. *(mf) f ff*

4 5 Tom-tom *(mp) mf f*

65 Andantino (♩ = ca. 66)

1. *f* *ff* *f* *ff* *f* *ff* *f*

2. *f* *ff* *f* *ff* *f* *ff* *f*

3. *f* *ff* *f* *ff* *f* *ff* *f*

4. *f* *ff* *f* *ff* *f* *ff* *f*

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

2. *f* *mf* *f* *mf* *f* *mf* *f*

3. *f* *mf* *f* *mf* *f* *mf* *f*

Tuba *f* *mf* *f* *mf* *f* *mf* *f*

Kb. I 1. *f* *gliss.* *mf* *f* *gliss.* *mf* *f* *gliss.* *mf* *f* *gliss.* *mf*

2. *f* *gliss.* *mf* *f* *gliss.* *mf* *f* *gliss.* *mf* *f* *gliss.* *mf*

Kb. II 1. *f* *gliss.* *mf* *f* *gliss.* *mf* *f* *gliss.* *mf* *f* *gliss.* *mf*

2. *f* *gliss.* *mf* *f* *gliss.* *mf* *f* *gliss.* *mf* *f* *gliss.* *mf*

1) muta: Piccoli 1, 2

67

1. *f* *ff* *f* *ff* *f* *ff* *f* *ff*

2. *ff* *f* *ff* *f* *ff* *f* *ff* *f*

3. *f* *ff* *f* *ff* *f* *ff* *f* *ff*

4. *ff* *f* *ff* *f* *ff* *f* *ff* *f*

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

2. *f* *ff* *f* *ff* *f* *ff* *f* *ff*

3. *f* *ff* *f* *ff* *f* *ff* *f* *ff*

Tuba *f* *ff* *f* *ff* *f* *ff* *f* *ff*

Kb. I 1. *f* *gliss.* *mf* *f* *gliss.* *mf* *f* *gliss.* *mf* *f* *gliss.* *mf*

2. *f* *gliss.* *mf* *f* *gliss.* *mf* *f* *gliss.* *mf* *f* *gliss.* *mf*

Kb. II 1. *f* *gliss.* *mf* *f* *gliss.* *mf* *f* *gliss.* *mf* *f* *gliss.* *mf*

2. *f* *gliss.* *mf* *f* *gliss.* *mf* *f* *gliss.* *mf* *f* *gliss.* *mf*

69

Ob. 2.

E.H.

Fg.

Pauken

1) schwere, harte Schlegel
2) beide Pauken zusammen
both timp. together

Paukenstimmung:
Timp. tuning:

l'istesso tempo

Hr.

VI. I

VI. II

Vc. I

Vc. II

Bartók pizz.

arco

quasi pont.

molto vibr.

movendo.....

73

Fl. 1. *port.* *fff* *port.* *fff* *Flz.*

Fl. 2. *ff* *fff* *port.* *fff* *Flz.*

Picc. 1. *ff* *fff* *port.* *fff* *Flz.*

Picc. 2. *ff* *fff* *port.* *fff* *Flz.*

Kl. 1. *ff* *fff* *port.* *fff* *Flz.*

Kl. 2. *ff* *fff* *port.* *fff* *Flz.*

Baßkl. *ff* *fff* *port.* *fff* *Flz.*

pochiss. più tempo (♩ = ca. 69)

Tp. 1. *ff* *gliss.* *ff* *gliss.* *Flz.*

Tp. 2. *ff* *gliss.* *ff* *gliss.* *Flz.*

Tp. 3. *ff* *gliss.* *ff* *gliss.* *Flz.*

Tp. 4. *ff* *gliss.* *ff* *gliss.* *Flz.*

Pos. 1. *ff* *gliss.* *ff* *gliss.* *Flz.*

Pos. 2. *ff* *gliss.* *ff* *gliss.* *Flz.*

Pos. 3. *ff* *gliss.* *ff* *gliss.* *Flz.*

Tuba *ff* *gliss.* *ff* *gliss.* *Flz.*

Va. I 1. *pont., molto vibr.* *pos. nat.* *port.* *ff* *fff*

Va. I 2. *pont., molto vibr.* *pos. nat.* *port.* *ff* *fff*

Va. II 1. *pont., molto vibr.* *pos. nat.* *port.* *ff* *fff*

Va. II 2. *pont., molto vibr.* *pos. nat.* *port.* *ff* *fff*

Kb. I 1. *pont., molto vibr.* *pos. nat.* *port.* *ff* *fff*

Kb. I 2. *pont., molto vibr.* *pos. nat.* *port.* *ff* *fff*

Kb. II 1. *pont., molto vibr.* *pos. nat.* *port.* *ff* *fff*

Kb. II 2. *pont., molto vibr.* *pos. nat.* *port.* *ff* *fff*

75

Fl. 1. *ff* *port.*

Fl. 2. *ff* *port.*

Picc. 1. *ff*

Picc. 2. *ff*

Kl. 1. *ff*

Kl. 2. *ff*

Kl. 3. *ff*

Baßkl. *ff* *port.*

movendo.....

cedendo... *pp*

Tp. 1. *ff* *gliss.*

Tp. 2. *ff* *gliss.*

Tp. 3. *ff* *gliss.*

Tp. 4. *ff* *gliss.*

Pos. 1. *ff*

Pos. 2. *ff*

Pos. 3. *ff*

Tuba *ff* *gliss.*

Va. I 1. *ff* *pizz.* *gliss.*

Va. I 2. *ff* *pizz.* *gliss.*

Va. II 1. *ff* *pizz.* *gliss.*

Va. II 2. *ff* *pizz.* *gliss.*

Kb. I 1. *ff* *pizz.* *gliss.*

Kb. I 2. *ff* *pizz.* *gliss.*

Kb. II 1. *ff* *pizz.* *gliss.*

Kb. II 2. *ff* *pizz.* *gliss.*

arco *fff* *gliss.*

arco *fff* *gliss.*

arco *fff* *gliss.*

arco *fff* *gliss.*

arco *fff* *gliss.*

arco *fff* *gliss.*

arco *fff* *gliss.*

arco *fff* *gliss.*

arco *fff* *gliss.*

arco *fff* *gliss.*

77

5 Woodbl. 1

Cymb. ant.

Marimba 2

Röhrengl.

3 Becken 3

Vibr. Vibraphon

Glockensp. 4

5 Tom-Tom

Andante (♩ = ca. 58)

medium

mp *pp*

hart / hard

mf

medium

p

medium

mf

medium

pp *mp*

79

1

2

3

Vibr.

4

medium

Stopschlag
stop beat

p

mp

p

mf

81 gestopft / stopped

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

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

Hr. 3. *pp* *ppp* *pp* *p*

4. *pp* *ppp* *pp* *p*

Grave (♩ = ca. 60)

Cel. *mp* *senza pedale*

Klav. *pp* *p* *pp* *p*

secco *mp* *senza pedale* *mf* *mp*

1) Streicher / strings: *ad lib.* con sord.

1/2-col legno tratto, *tasto*

VI. I 1) *ppp* *mp > ppp* *p*

2) *ppp* *p* *ppp*

VI. II 1) *ppp* *pp* *mp*

2) *ppp* *pp* *p*

83

Hr.

1. *(p)* *pp* *ppp*

2. *(p)* *pp* *ppp*

3. *(p)* *pp* *ppp*

4. *(p)* *pp* *ppp*

Cel.

p *mp* *mf*

Klav.

(p) *pp* *mp* *p* *pp*

(mp) *divg.*

VI. I

1. *pp* *mp* *ppp*

2. *(ppp)* *mp* *ppp* *p* *pp*

VI. II

1. *ppp* *mp* *pp*

2. *ppp* *p* *ppp*

1) wenn vorher *mp*, dann senza sord. *u*
if before *mp*, then senza sord. *u*

85

1. *p mp mf f mf mp*

Ob. 2. *p mp mf f mf mp*

3. *p mp mf f mf mp*

E.H. *f*

1. *p mp mf f mf*

2. *p mp mf f mf*

3. *p mp mf f mf*

4. *p mp mf f mf*

*sehr leichte Schlegel (event. Finger)
extrem light beaters (event. fingers)*

medium 1)

Pauken

*Paukenstimmung:
Timp. tuning:*

*1) mit Flanelltuch dämpfen
damp with flannel*

Andantino (♩ = ca. 58)

HR.

f mf mp mf f

1) sempre simile; anche pizz. dopo il gliss.

pizz. p f mp p

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

1)

pizz. gliss. 1) p mp p

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

1)

pizz. gliss. gliss. f mp mp

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

1)

f mp f

87

1. (mp) *p mp mf f ff*

Ob. 2. (mp) *p mp mf f ff*

3. (mp) *p mp mf f ff*

E.H. (*f*)

1. (*mf*) *mp p mf f*

2. (*mf*) *mp p mf f*

3. (*mf*) *mp p mf f*

4. (*mf*) *mp p mf f*

1) Flanelltuch entfernen
remove flannel

movendo

Hr. (*f*) *mp mf f*

Vc. I (*p*) *gliss. gliss. mf gliss. gliss. gliss. gliss. f*

2. (*mf*) *p gliss. gliss. gliss. f*

Vc. II (*mf*) *gliss. gliss. gliss. f*

2. (*mf*) *gliss. gliss. gliss. f*

89 **Allegro** (♩ = ca. 102) **Lento** (in ♩) **Allegro,**

1. *f* *ff* *ff* *molto vibr.* *Flz.* *fff* *poco vibr.* *f*

2. *f* *ff* *f* *ff* *molto vibr.* *Flz.* *fff* *poco vibr.* *f*

3. *f* *ff* *f* *ff* *molto vibr.* *Flz.* *fff* *poco vibr.* *f*

4. *f* *ff* *f* *ff* *Flz.* *molto vibr.* *fff* *poco vibr.* *f*

lunga 

mf, dolce *senza pedale*

mp, dolce

91 **ma un poco più mosso** **Lento** **Allegro**

1. *f* *ff* *con sord. straight* *molto vibr.* *f* *fff*

2. *f* *ff* *Flz.* *con sord. cup* *molto vibr.* *f* *fff*

3. *f* *ff* *Flz.* *con sord. wow-wow* *molto vibr.* *f* *fff*

4. *f* *ff* *Flz.* *con sord. harmon* *molto vibr.* *f* *fff*

mp *(senza pedale)*

p *senza pedale*

93

1. *mf*

2. *mf*

3. *mf*

4. *mf*

Tr.

Allegretto (♩ = ca. 96)

1. *f* *ff* *fff*

2. *f* *ff* *fff*

1. *f* *ff* *fff*

2. *f* *ff* *fff*

attacca!

95

1. *fff* *ff* *f* *fff*

2. *fff* *ff* *f* *fff*

1. *fff* *ff* *f* *fff*

2. *fff* *ff* *f* *fff*

gliss.

[illegible]

[illegible]

101

1. *ff*

Ob. 2. *ff*

3. *ff*

E.H. *ff*

1. *ff*

Kl. 2. *ff*

3. *ff*

Baßkl. *ff*

1. *ff*

Pos. 2. *ff*

3. *ff*

Tuba *ff*

l'istesso tempo **accelerando poco a**

1 *hart / hard*

5 Woodbl. *ff*

2 *hart / hard*

Marimba *ff*

3 *hart / hard*

Vibraphon *ff*

4 *hart / hard*

5 Tom-Tom *ff*

1 *ff* *alla corda*

Vc. I 2 *ff* *alla corda*

1 *ff* *alla corda*

Vc. II 2 *ff* *alla corda*

1 *ff*

Kb. I 2 *ff*

1 *ff*

Kb. II 2 *ff*

103

1. Ob. 2. 3. E.H. Kl. 2. 3. Baßkl. Pos. 2. 3. Tuba

1. 2. 3. 4. Vib. 1. 2. 3. 4.

1. 2. 3. 4. Vc. I Vc. II Kb. I Kb. II

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819.

ÉTUDES

für großes Orchester

Nr. 3

Mauricio Kagel, 1996

leggiere

1. 2. *f* *mf* *f*

Flöten

3. 4. *f* *mf* *f*

1) $\diamond$ = pusten (nicht blasen) / puff (don't blow)
2) $>$ = pizz. + starker Klappenschlag / + heavy key-click

leggiere

1. 2. *p* *mp* *p*

Fagotte

3. 4. *p* *mp* *p*

gestopft / stopped *offen / open* *gestopft / stopped* *offen / open*

1. 2. *mp, leggiere* *p* *mp* *p*

Hörner

3. 4. *mp, leggiere* *p* *mp* *p*

Allegretto, ma non troppo (♩ = ca. 92)

9 (sempre in 4)*
8

3) $\bullet$ = mit Fingern anschlagen / $\diamond$ = mit Handballen beim Fingeranschlag dämpfen
= strike with fingers = while striking with finger, damp with palm

5 Pauken

p, leggiere *mp* *mf* III: C#

Paukenstimmung:
Timp tuning: I II III IV V

4) $\diamond$ = Saite mit l.H. am Tisch dämpfen (mit r.H. zupfen) / $\bullet$ = Ordinariospiel
= damp string at the table with l.h. (pluck with r.h.) / = ordinary playing

Harfe

mf, leggiere *mp*

D# C# Bb || Eb F# G# Ab

con sord. m
coll arco battuto, *leggiere*

1. *mp* *mf* *mp*

Violine I

2. *mp* *mf* *mp*

tasto pizz., *leggiere*

1. *p* *mp*

Violine II

2. *p* *mp*

* Metrum: der 8-Takt wird stets in 4 geschlagen: z. B. $\text{♩} \text{♩} \text{♩} \text{♩}$ | bzw. in den Varianten $\text{♩} \text{♩} \text{♩} \text{♩}$ | $\text{♩} \text{♩} \text{♩} \text{♩}$ | oder $\text{♩} \text{♩} \text{♩} \text{♩}$ |
Jedesmal, wenn sich die Takteinteilung ändert, wird dies mit den gängigen Symbolen gekennzeichnet (z. B.: 2 2 3 2 = $\text{||} \text{||} \Delta \text{||}$).

Metre: the 8 bars are always beaten in 4: e.g. $\text{♩} \text{♩} \text{♩} \text{♩}$ | or in the variants $\text{♩} \text{♩} \text{♩} \text{♩}$ | $\text{♩} \text{♩} \text{♩} \text{♩}$ | or $\text{♩} \text{♩} \text{♩} \text{♩}$ |
Every time the subdivision of the bar changes, this is indicated with the usual symbols (e.g. 2 2 3 2 = $\text{||} \text{||} \Delta \text{||}$).

3

1.+2. Fl. *f* *mf* *f*

3.+4. Fl. *f* *mf* *f*

1.+2. Fg. *p* *mp*

3.+4. Fg. *p* *mp*

1.+2. Hr. *p* *mp* *p* *mf*
gestopft / stopped 1. +
offen / open 2.

3.+4. Hr. *p* *mp* *p* *mf*
gestopft / stopped 3. +
offen / open 4.

△ I I I

Rand / rim I: A $\natural$ II: B $\natural$ ord. (= Schlagfleck / normal striking point) *p*

Hf. *(mp)* *mf* *f*

1. VI. I *(mp)* *mf* *f*

2. VI. I *(mp)* *mf* *f*

1. VI. II *(mp)* *mf* *mp*

2. VI. II *(mp)* *mf* *mp*

Violoncelli *f* *p* *mp* *mf* *f* *mf* *p*

port. port. port. port. port. port.

5

1.+2. Fl. *(f)*

3.+4. Fl. *(f)*

1.+2. Fg. *(mp)* *p*

3.+4. Fg. *(mp)* *p*

1.+2. Hr. *(mf)* *mp* *offen / open*

3.+4. Hr. *(mf)* *mp* *offen / open*

Marimba *(p)* *mp* *Rand / rim*

Vibr. *senza motore* *mf* *mp*

Hf. *(f)* *mf* *f*

Celesta *f* *mf*

VI. I *(f)* *mf*

VI. II *(mp)* *p* *mp*

Vc. *mp* *tasto pizz.* *(mp)*

2. *mp* *tasto pizz.* *(mp)*

7

Oboen
1. + 2.

mp, dolcissimo e cantabile

mf

f

mf

1. + 2. gestopft / stopped

Hr.
1. + 2.

(mp) *mf*

3. + 4. gestopft / stopped

(mp) *mf*

1. + 2. con sord.: Harmon

Trompeten
1. + 2.

pp, dolce

3. + 4. con sord.: Harmon

pp, dolce

p

5 Woodbl.

(mp) *mf*

Jazzbesen / jazz brushes

mp

Vibr.

(mp)

mf

mp

5 Tom-T.

Jazzbesen / jazz brushes

mp

II: C $\sharp$, III: D $\sharp$

Hr.

(f)

E $\sharp$ A $\sharp$ B $\sharp$

Cel.

(f)

mf

f

(mf)

VI. I

1

(mf) *mp*

via sord. u

2

(mf) *mp*

via sord. u

VI. II

1

(mp) *mf*

2

(mp) *mf*

Vc.

1

(mp) *mf*

mp

2

(mp) *mf*

mp

9

Ob. 1+2

Tp.

Vibr.

Cel.

Bratschen

Vc.

Kontrab.

(mf) *f* *mf* *p* *mp*

(p) *mp*

(mp) *mf* *mp*

(mp) *mf* *mp*

(mp) *mf* *mp*

(f) *mf* *f*

(mf)

arco battuto *mp*

arco battuto *mp*

(mp) *mf* *mp*

(mp) *mf* *mp*

pizz., tasto *mf*

pizz., tasto *mf*

1.-4. muta sord.:
straight mute

I Δ I I I I I Δ

11

Fl. 1.-4.

1. + 2.
Ob.

3.

Englisch
Horn

1.
2.
Klari-
netten

3.

Baß-
klarinete

(mp)

(mp)

Vibr.

(mp)

(mp)

Cel.

(f)

(mf)

ff

Klavier

1

Va.

(mp)

mf

arco tratto

mp

arco battuto

mf

2

(mp)

mf

arco tratto

mp

arco battuto

mf

1

Vc.

(mp)

mf

2

(mp)

mf

1

Kb.

(mf)

f

arco, pos. nat.

mf

arco, pos. nat.

mf

2

(mf)

f

mf

15

Fl. 1-4.

Ob. 1+2, 3.

E.H.

Kl. 1, 2, 3.

Bkl.

Pos. 1, 2, 3.

Tuba

Cel.

Klav.

Vl. I 1, 2.

Vc. 1, 2.

pochiss. cedendo

17

Fl. 1+4. *ff*

Ob. 1+2. 3. *ff* *molto vibr.*

E.H. *ff* *molto vibr.*

Kl. 1. 2. 3. *ff*

Bkl. *ff*

Fg. 1+2. 3+4. *ff* *molto vibr.*

Hr. 1+2. 3+4. *ff*

Tp. 1. 2. 3. 4. *ff* 1., 4. (straight $\square$)

Pos. 1. 2. 3. *ff*

Tuba *ff* *molto vibr.*

$\text{♩} = \text{ca. } 88$

3 Triangel *ff*

Röhrengl. *ff* *jazzbesen / jazz brushes*

Kl. Tr. *ff*

2 Tamtam *ff*

Hf. *ff* 1) ossia: arpeggiando (bis Takt 21 / till bar 21)

Klav. *ff* *sempre simile: col pedale*

VI. I *ff* *uniti arco*

VI. II *ff* *uniti*

Va. *ff* *uniti molto vibr.*

Vc. *ff* *uniti*

Kb. *ff* *uniti molto vibr.*

(col pedale)

21

FL. 1.-4.

Ob.

E.H.

Kl. 1.
2.
3.

Bkl.

Fg. 1.+ 2.
3.+ 4.

Hr. 1.+ 2.
3.+ 4.

Tp. 1.
2.
3.
4.

Pos. 1.
2.
3.

Tuba

Rand / rim

ff

f

flautando

ausklingen lassen / let die away

C# Eb F# Ab Bb

II: Bb

hart / hard

medium

Rand / rim

muta: 5 Tom-Tom

Klav.

I

VI.

II

Va.

Vc.

Kb.

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Allegretto, ma poco più ^{*p, dolce*} (♩ = ca. 96)

1) zweiten Ton des Glissandos stets anzupfen
always pluck second note of the glissando

ordinario

29

Fl. 1. + 2.
3. + 4.

Ob. $\frac{1}{2}, \frac{2}{3}$

E.H.

Kl. $\frac{1}{2}, \frac{2}{3}$

Bkl.

Fg. 1. + 2.
3. + 4.

Hr. $\frac{1}{2}, \frac{2}{3}, \frac{3}{4}$

Tp. $\frac{1}{2}, \frac{2}{3}, \frac{3}{4}$

Pos. $\frac{1}{2}, \frac{2}{3}$

Tuba

Rand / rim

Vibr.

HF.

Cel.

Klav.

VI. I

VI. II

Va.

Vc.

Kb.

(f) *mf* *mp* *p* *gliss.* *ord.* *sempr. table* *gliss.*

31

Fl. *ordinario*

Ob. *mp, cantabile*

E.H. *mp*

Kl. *mp*

Bkl. *ordinario*

Fg. *mp, cantabile*

Hr. *mp, cantabile*

Tp. *1.-4. muta sord.: wow-wow*

Pos. *gliss. mp < mf mp > p 1.-3. con sord.: straight*

Tuba *mf < f p mp < mf mp > p*

Jazzbesen / jazz brushes *(Rand / rim)*

Vibr.

Hf. *ordinario*

Cel. *mp*

Klav. *mp*

VI. *pizz. tasto p, dolce!*

II. *pizz. tasto p, dolce!*

Va. *arco, pos. nat. gliss. mf < f p mp < mf mp p*

Vc. *pos. nat. gliss. mf < f p mp < mf mp p*

Kb. *arco, pos. nat. gliss. mf < f p mp < mf mp p*

33

Fl.

Ob.

E.H.

Kl. 1. 2. 3. 4.

Bkl.

Fg. 1. 2. 3. 4.

Hr. 1. + 2. 3. + 4.

Tp. 1. 2. 3. 4.

Pos. 1. 2. 3.

Tuba

Vib.

4 medium

Jazzbesen / brushes

Hr.

Cel.

Klav.

I

VI. II

Va.

Vc.

Kb.

III: E4

muta: Cymb. antiques

ordinario

pizz.) gliss.

gliss.

klingen lassen!
let die away!

Litolf/Peters

37

Fl. 1, 2, 3, 4. *f* *mf* *p* *mp* *p*

Ob. 1, 2, 3, 4.

E.H. 1, 2, 3, 4.

Kl. 1, 2, 3, 4.

Bkl. 1, 2, 3, 4.

Fg. 1, 2, 3, 4. *mp* *mf* *f* *mp*

Hr. 1, 2, 3, 4.

Tp. 1, 2, 3, 4. *f* *mp*

Pos. 1, 2, 3, 4. *f* *mf* *p* *mp* *p* *gliss.* *mf* *f* *mp*

Tuba 1, 2, 3, 4. *f* *mf* *p* *mp* *p* *mp* *mf* *f* *mp*

mf *mp* *p*

klingen lassen!
let die away!

III. C♯

f *mp*

Vibr. 1, 2, 3, 4. *f* *mf* *p* *mp* *p*

Hf. 1, 2, 3, 4.

Cel. 1, 2, 3, 4. *mp* *mf* *f* *mp*

Klav. 1, 2, 3, 4. *f* *mp*

secco *arco* *gliss.* *(f)* *mp*

VL I 1, 2, 3, 4. *mp*

VL II 1, 2, 3, 4.

Va. 1, 2, 3, 4. *pos. nat.* *pizz.* *gliss.* *mf* *f* *mp*

Vc. 1, 2, 3, 4. *pos. nat.* *pizz.* *gliss.* *mf* *f* *mp*

Kb. 1, 2, 3, 4. *mp* *mf* *f* *mp*

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41

Fl. 1. + 2.
3. + 4.

Ob. 1.
2.
3.

E.H.

Kl. 1.
2.
3.

Bkl.

Fg. 1.
2.
3.
4.

Hr. 1.
2.
3.
4.

Tp. 1.
2.
3.
4.

Pos. 1.
2.
3.

Tuba

... (rall.) a poco Δ

I: D $\sharp$

sim. 1)

1) II: F $\sharp$, III: B $\sharp$ p
IV: E $\sharp$, V: G $\sharp$ 2)

2) ausklingen lassen
let die away

2)

Vibr.

Hf.

Cel.

Klav.

I

VI

II

Va. Bartók-pizz. ϕ

Vc. Bartók-pizz. ϕ

Kb.

(p)

mf

p

divisi (pizz.) mp

mp

p

muta: Piccoli I.-4.

Largo (♩ = ca. 88)

1) Die Flageoletts sind grundsätzlich legato, unabhängig davon, ob jede Note durch Auf- oder Abstrich getrennt oder im Zweierhythmus gebunden wird. Das Tenutozeichen nicht übertreiben, es soll lediglich als Hilfe bei der Klangerzeugung dienen.

The harmonics are basically legato, irrespective of whether each note is separated by an upbow or downbow, or tied in duplets. Tenuato signs are not to be exaggerated; they should simply aid in producing the sound.

45

1. 2. Picc. (p)

3. 4. Kl. (p)

1. 2. 3. Bkl.

1. 2. 3. 4. Hr. (sord.) senza espressione p

1. 2. 3. 4. Tp. (p)

1. 2. 3. Pos.

Hf. (mp)

Cel.

Klav.

1) siehe Legende auf Seite 118
see note on page 118

1. 2. VI. I arco 1) mf mp p

1. 2. VI. II arco 1) mf

1. 2. Va. (mp) p mp

1. 2. Vc. (mp) p mp

1. 2. Kb. 1) pos. nat. mf mp p

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49

Picc.

Kl.

Bkl.

Hr.

Tp.

Pos.

Hf.

Cel.

Klav.

VL I

VL II

Va.

Vc.

Kb.

1) Ende der Fermate nicht abwinken: das **Allegro** erfolgt subito
*Don't cue the end of the fermata: the **Allegro** follows subito.*

Allegro, ma non troppo (♩ = ca. 104)

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Lindloff/Peters

57

Picc. 1. 2. 3. 4.

Ob. 1. 2. 3.

E.H. 1. 2. 3.

Kl. 1. 2. 3.

Bkl. 1. 2. 3.

Fg. 1. 2. 3. 4.

Hr. 1. 2. 3. 4.

Tp. 1. 2. 3. 4.

Pos. 1. 2. 3.

Tub. 1. 2. 3.

Rand / rim

ord.

ord.

D) I: F $\sharp$, II: G $\sharp$, III: A $\sharp$, V: G $\sharp$

61

Picc.

Ob.

E.H.

Kl.

Bkl.

Fg.

Hr.

Pos.

Klav.

VI.

Va.

Vc.

Kb.

l'istesso tempo

tasto, quasi flautando

pp

mp

p

pp

pizz.

mp

Litolf/Peters

65

65

Picc.

Ob.

E.H.

Kl.

Bkl.

Fg.

Hr.

Pos.

Klav.

VI

II

Va.

Vc.

Kb.

ord.

ord.

cantabile

vibr.

f

mf

arco

67

The musical score for measures 67-70 is arranged in a standard orchestral format. The Piccolo (Picc.) section consists of four staves, each with a melodic line starting in measure 67. The Oboe (Ob.) section has three staves, with the first two playing a sustained chord and the third playing a melodic line. The English Horn (E.H.) has one staff with a sustained chord. The Flute (Flz.) and Clarinet (Kl.) sections have two staves each, with the Flute playing a sustained chord and the Clarinet playing a melodic line. The Bassoon (Bkl.) has one staff with a sustained chord. The Horn (Hr.) section has four staves, with the first two playing a sustained chord and the last two playing a melodic line. The Trombone (Pos.) section has three staves, with the first two playing a sustained chord and the third playing a melodic line. The Piano (Klav.) has two staves, with the right hand playing a melodic line and the left hand playing a sustained chord. The Violin (Vl.) section has two staves, with the first playing a sustained chord and the second playing a melodic line. The Viola (Va.) has one staff with a sustained chord. The Cello (Vc.) and Double Bass (Kb.) sections have two staves each, with the Cello playing a sustained chord and the Double Bass playing a melodic line. The score includes various dynamic markings such as *mf*, *f*, *ff*, and *gliss.*, as well as articulation marks like *vibr.* and *gliss.*.

Picc.

Ob.

E.H.

Kl.

Bkl.

Fg.

Hr.

Pos.

Klav.

Vl.

Va.

Vc.

Kb.

69

Picc. 1. 2. 3. 4.

Ob. 1. 2. 3.

E.H.

Kl. 1. 2. 3.

Bkl.

Fg. 1. 2. 3. 4.

Hr. 1. 2. 3. 4.

Pos. 1. 2. 3.

Tuba

Pauken

Klav.

VL I II

Va.

Vc.

Kb.

pochiss. ced. ♩ = ca. 96

gloss.
1 — D#

Litolf/Peters

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77

Picc. 1.
2.
3.
4.

Ob. 1.
2.
3.

E.H.

Kl. 1.
2.
3.

Bkl.

Fg. 1.
2.
3.
4.

Hr. 1.
2.
3.
4.

Tp. 1.
2.
3.
4.

Pos. 1.
2.
3.

Tub.

I
II

Vl. I
II

Va.

Vc.

Kb.

(pp)

p

(pp)

p

(pp)

p

1., 3., 4. con sord.: cup

cedendo molto (in)

Rand / rim

mf

f

D $\flat$ A $\flat$ B $\flat$

ausklingen lassen / let die away

flautando

mf

mf

mf

79

Picc. 1. 2. 3. 4. *(p)*

Ob. 1. 2. 3. *(p)*

E.H. *(p)*

Kl. 1. 2. 3. *(p)* *mf cantabile ed espressivo*

Bkl.

Fg. 1. 2. 3. 4.

Hr. 1. 2. *cantabile* *mp* *cantabile* *mp* *p*

3. 4. *mp* *p*

Tp. 1. 2. 3. 4.

a tempo (♩ = ca. 96)

... (Rand / rim) ... medium

(mp) *mp*

I: F♯, III: C♯, IV: D♯

Vibr. *mf* *mp*

Hr. *ordinario* *f* *mf*

Klav. *mp* *p*

VI. I *(mf)* *pp* *p* *mp*

II *(mf)* *pp* *p* *mp*

Va. *(mf)* *pp* *p* *mp*

Vc. *pp* *p* *mp*

Kb. *pp* *p* *mp*

[illegible]

83

Picc. 1. 2. 3. 4.
 Ob. 1. 2. 3.
 E.H.
 Kl. 1. 2. 3.
 Bkl.
 Fg. 1. 2. 3. 4.
 Tp. 1. 2. 3. 4.
 Pos. 1. 2. 3.
 Tub.
 Nieten-
becken
 Vibr.
 Hf.
 Klav.
 Vl. I
 Vl. II
 Va.
 Vc.
 Kb.

(mp) *pp*
 (mp) *pp*
 (mf) *p* *mp*
 (p) *mp* *pp*
 (mp) *pp*
 (mp) *pp*
 (p) *mf, ma dolce*
 (p) *mf, ma dolce*
 (p) *ord.* *Rand / rim*
 (p) *weich / soft*
 (p) *sim.* *p* *ppp*
 (mp) *f* *pp*
 (pizz., *tasto*) *p*

85

Picc. 1. 2. 3. 4.

Ob. 1. 2. 3.

E.H. 1. 2. 3.

Kl. 1. 2. 3.

Bkl. 1. 2. 3.

Fg. 1. 2. 3. 4.

Hr. 1. 2. 3. 4.

Tp. 1. 2. 3. 4.

Pos. 1. 2. 3.

Tub. 1. 2. 3.

ord. (p) Rand / rim mp

Vibr. 1. 2. 3.

Hf. 1. 2. 3.

Klav. 1. 2. 3.

Va. 1. 2. 3.

Vc. 1. 2. 3.

Kb. 1. 2. 3.

Flz. 1. 2. 3.

p. dolce 6 6 3 1. 3. 3. 3.

mp 3 3 3 3.

p. dolce 6 6 6 3 3 3 3.

mf 3 3 3 3.

(pp) 3 3 3 3.

(pp) 3 3 3 3.

(mf) 3 3 3 3.

(mf) 3 3 3 3.

(cup mute)

(sord.)

(sord.)

1.- 4. muta sord.: Harmon

mp 3 3 3 3.

ord. 3 3 3 3.

1) ossia: 8va sopra sim.

p 3 3 3 3.

ppp 3 3 3 3.

f 3 3 3 3.

pizz. 3 3 3 3.

tasto 3 3 3 3.

(p) 3 3 3 3.

(p) 3 3 3 3.

ausklingen lassen / let die away

87

Picc.

Ob.

E.H.

Kl.

Bkl.

Fg.

Hr.

Pos.

Tub.

Rand / rim

Vibr.

Hf.

Klav.

Vi.

Va.

Vc.

Kb.

Flz.

(mp) cantabile, espressivo

(v)

sim.

ppp

E♭ G♯

89

Picc. 1. 2. 3. 4.

Ob. 1. 2. 3. 4.

E.H. 1. 2. 3. 4.

Kl. 1. 2. 3. 4.

Bkl. 1. 2. 3. 4.

Fg. 1. 2. 3. 4.

Hr. 1. 2. 3. 4.

Pos. 1. 2. 3. 4.

Tub. 1. 2. 3. 4.

Allegretto (♩ = ca. 104)

Vcllo 1. 2. 3. 4.

Vcllo 5. 6. 7. 8.

Vcllo 9. 10. 11. 12.

Vcllo 13. 14. 15. 16.

Vcllo 17. 18. 19. 20.

Vcllo 21. 22. 23. 24.

Vcllo 25. 26. 27. 28.

Vcllo 29. 30. 31. 32.

Vcllo 33. 34. 35. 36.

Vcllo 37. 38. 39. 40.

Vcllo 41. 42. 43. 44.

Vcllo 45. 46. 47. 48.

Vcllo 49. 50. 51. 52.

Vcllo 53. 54. 55. 56.

Vcllo 57. 58. 59. 60.

Vcllo 61. 62. 63. 64.

Vcllo 65. 66. 67. 68.

Vcllo 69. 70. 71. 72.

Vcllo 73. 74. 75. 76.

Vcllo 77. 78. 79. 80.

Vcllo 81. 82. 83. 84.

Vcllo 85. 86. 87. 88.

Vcllo 89. 90. 91. 92.

Vcllo 93. 94. 95. 96.

Vcllo 97. 98. 99. 100.

Vcllo 101. 102. 103. 104.

Vcllo 105. 106. 107. 108.

Vcllo 109. 110. 111. 112.

Vcllo 113. 114. 115. 116.

Vcllo 117. 118. 119. 120.

Vcllo 121. 122. 123. 124.

Vcllo 125. 126. 127. 128.

Vcllo 129. 130. 131. 132.

Vcllo 133. 134. 135. 136.

Vcllo 137. 138. 139. 140.

Vcllo 141. 142. 143. 144.

Vcllo 145. 146. 147. 148.

Vcllo 149. 150. 151. 152.

Vcllo 153. 154. 155. 156.

Vcllo 157. 158. 159. 160.

Vcllo 161. 162. 163. 164.

Vcllo 165. 166. 167. 168.

Vcllo 169. 170. 171. 172.

Vcllo 173. 174. 175. 176.

Vcllo 177. 178. 179. 180.

Vcllo 181. 182. 183. 184.

Vcllo 185. 186. 187. 188.

Vcllo 189. 190. 191. 192.

Vcllo 193. 194. 195. 196.

Vcllo 197. 198. 199. 200.

Vcllo 201. 202. 203. 204.

Vcllo 205. 206. 207. 208.

Vcllo 209. 210. 211. 212.

Vcllo 213. 214. 215. 216.

Vcllo 217. 218. 219. 220.

Vcllo 221. 222. 223. 224.

Vcllo 225. 226. 227. 228.

Vcllo 229. 230. 231. 232.

Vcllo 233. 234. 235. 236.

Vcllo 237. 238. 239. 240.

Vcllo 241. 242. 243. 244.

Vcllo 245. 246. 247. 248.

Vcllo 249. 250. 251. 252.

Vcllo 253. 254. 255. 256.

Vcllo 257. 258. 259. 260.

Vcllo 261. 262. 263. 264.

Vcllo 265. 266. 267. 268.

Vcllo 269. 270. 271. 272.

Vcllo 273. 274. 275. 276.

Vcllo 277. 278. 279. 280.

Vcllo 281. 282. 283. 284.

Vcllo 285. 286. 287. 288.

Vcllo 289. 290. 291. 292.

Vcllo 293. 294. 295. 296.

Vcllo 297. 298. 299. 300.

Vcllo 301. 302. 303. 304.

Vcllo 305. 306. 307. 308.

Vcllo 309. 310. 311. 312.

Vcllo 313. 314. 315. 316.

Vcllo 317. 318. 319. 320.

Vcllo 321. 322. 323. 324.

Vcllo 325. 326. 327. 328.

Vcllo 329. 330. 331. 332.

Vcllo 333. 334. 335. 336.

Vcllo 337. 338. 339. 340.

Vcllo 341. 342. 343. 344.

Vcllo 345. 346. 347. 348.

Vcllo 349. 350. 351. 352.

Vcllo 353. 354. 355. 356.

Vcllo 357. 358. 359. 360.

Vcllo 361. 362. 363. 364.

Vcllo 365. 366. 367. 368.

Vcllo 369. 370. 371. 372.

Vcllo 373. 374. 375. 376.

Vcllo 377. 378. 379. 380.

Vcllo 381. 382. 383. 384.

Vcllo 385. 386. 387. 388.

Vcllo 389. 390. 391. 392.

Vcllo 393. 394. 395. 396.

Vcllo 397. 398. 399. 400.

Vcllo 401. 402. 403. 404.

Vcllo 405. 406. 407. 408.

Vcllo 409. 410. 411. 412.

Vcllo 413. 414. 415. 416.

Vcllo 417. 418. 419. 420.

Vcllo 421. 422. 423. 424.

Vcllo 425. 426. 427. 428.

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Vcllo 433. 434. 435. 436.

Vcllo 437. 438. 439. 440.

Vcllo 441. 442. 443. 444.

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Vcllo 469. 470. 471. 472.

Vcllo 473. 474. 475. 476.

Vcllo 477. 478. 479. 480.

Vcllo 481. 482. 483. 484.

Vcllo 485. 486. 487. 488.

Vcllo 489. 490. 491. 492.

Vcllo 493. 494. 495. 496.

Vcllo 497. 498. 499. 500.

Vcllo 501. 502. 503. 504.

Vcllo 505. 506. 507. 508.

Vcllo 509. 510. 511. 512.

Vcllo 513. 514. 515. 516.

Vcllo 517. 518. 519. 520.

Vcllo 521. 522. 523. 524.

Vcllo 525. 526. 527. 528.

Vcllo 529. 530. 531. 532.

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Vcllo 537. 538. 539. 540.

Vcllo 541. 542. 543. 544.

Vcllo 545. 546. 547. 548.

Vcllo 549. 550. 551. 552.

Vcllo 553. 554. 555. 556.

Vcllo 557. 558. 559. 560.

Vcllo 561. 562. 563. 564.

Vcllo 565. 566. 567. 568.

Vcllo 569. 570. 571. 572.

Vcllo 573. 574. 575. 576.

Vcllo 577. 578. 579. 580.

Vcllo 581. 582. 583. 584.

Vcllo 585. 586. 587. 588.

Vcllo 589. 590. 591. 592.

Vcllo 593. 594. 595. 596.

Vcllo 597. 598. 599. 600.

Vcllo 601. 602. 603. 604.

Vcllo 605. 606. 607. 608.

Vcllo 609. 610. 611. 612.

Vcllo 613. 614. 615. 616.

Vcllo 617. 618. 619. 620.

Vcllo 621. 622. 623. 624.

Vcllo 625. 626. 627. 628.

Vcllo 629. 630. 631. 632.

Vcllo 633. 634. 635. 636.

Vcllo 637. 638. 639. 640.

Vcllo 641. 642. 643. 644.

Vcllo 645. 646. 647. 648.

Vcllo 649. 650. 651. 652.

Vcllo 653. 654. 655. 656.

Vcllo 657. 658. 659. 660.

Vcllo 661. 662. 663. 664.

Vcllo 665. 666. 667. 668.

Vcllo 669. 670. 671. 672.

Vcllo 673. 674. 675. 676.

Vcllo 677. 678. 679. 680.

Vcllo 681. 682. 683. 684.

Vcllo 685. 686. 687. 688.

Vcllo 689. 690. 691. 692.

Vcllo 693. 694. 695. 696.

Vcllo 697. 698. 699. 700.

Vcllo 701. 702. 703. 704.

Vcllo 705. 706. 707. 708.

Vcllo 709. 710. 711. 712.

Vcllo 713. 714. 715. 716.

Vcllo 717. 718. 719. 720.

Vcllo 721. 722. 723. 724.

Vcllo 725. 726. 727. 728.

Vcllo 729. 730. 731. 732.

Vcllo 733. 734. 735. 736.

Vcllo 737. 738. 739. 740.

Vcllo 741. 742. 743. 744.

Vcllo 745. 746. 747. 748.

Vcllo 749. 750. 751. 752.

Vcllo 753. 754. 755. 756.

Vcllo 757. 758. 759. 760.

Vcllo 761. 762. 763. 764.

Vcllo 765. 766. 767. 768.

Vcllo 769. 770. 771. 772.

Vcllo 773. 774. 775. 776.

Vcllo 777. 778. 779. 780.

Vcllo 781. 782. 783. 784.

Vcllo 785. 786. 787. 788.

Vcllo 789. 790. 791. 792.

Vcllo 793. 794. 795. 796.

Vcllo 797. 798. 799. 800.

Vcllo 801. 802. 803. 804.

Vcllo 805. 806. 807. 808.

Vcllo 809. 810. 811. 812.

Vcllo 813. 814. 815. 816.

Vcllo 817. 818. 819. 820.

Vcllo 821. 822. 823. 824.

Vcllo 825. 826. 827. 828.

Vcllo 829. 830. 831. 832.

Vcllo 833. 834. 835. 836.

Vcllo 837. 838. 839. 840.

Vcllo 841. 842. 843. 844.

Vcllo 845. 846. 847. 848.

Vcllo 849. 850. 851. 852.

Vcllo 853. 854. 855. 856.

Vcllo 857. 858. 859. 860.

Vcllo 861. 862. 863. 864.

Vcllo 865. 866. 867. 868.

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Vcllo 873. 874. 875. 876.

Vcllo 877. 878. 879. 880.

Vcllo 881. 882. 883. 884.

Vcllo 885. 886. 887. 888.

Vcllo 889. 890. 891. 892.

Vcllo 893. 894. 895. 896.

Vcllo 897. 898. 899. 900.

Vcllo 901. 902. 903. 904.

Vcllo 905. 906. 907. 908.

Vcllo 909. 910. 911. 912.

Vcllo 913. 914. 915. 916.

Vcllo 917. 918. 919. 920.

Vcllo 921. 922. 923. 924.

Vcllo 925. 926. 927. 928.

Vcllo 929. 930. 931. 932.

Vcllo 933. 934. 935. 936.

Vcllo 937. 938. 939. 940.

Vcllo 941. 942. 943. 944.

Vcllo 945. 946. 947. 948.

Vcllo 949. 950. 951. 952.

Vcllo 953. 954. 955. 956.

Vcllo 957. 958. 959. 960.

Vcllo 961. 962. 963. 964.

Vcllo 965. 966. 967. 968.

Vcllo 969. 970. 971. 972.

Vcllo 973. 974. 975. 976.

Vcllo 977. 978. 979. 980.

Vcllo 981. 982. 983. 984.

Vcllo 985. 986. 987. 988.

Vcllo 989. 990. 991. 992.

Vcllo 993. 994. 995. 996.

Vcllo 997. 998. 999. 1000.

Vcllo 1001. 1002. 1003. 1004.

Vcllo 1005. 1006. 1007. 1008.

Vcllo 1009. 1010. 1011. 1012.

Vcllo 1013. 1014. 1015. 1016.

Vcllo 1017. 1018. 1019. 1020.

Vcllo 1021. 1022. 1023. 1024.

Vcllo 1025. 1026. 1027. 1028.

Vcllo 1029. 1030. 1031. 1032.

Vcllo 1033. 1034. 1035. 1036.

Vcllo 1037. 1038. 1039. 1040.

Vcllo 1041. 1042. 1043. 1044.

Vcllo 1045. 1046. 1047. 1048.

Vcllo 1049. 1050. 1051. 1052.

Vcllo 1053. 1054. 1055. 1056.

Vcllo 1057. 1058. 1059. 1060.

Vcllo 1061. 1062. 1063. 1064.

Vcllo 1065. 1066. 1067. 1068.

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Vcllo 1073. 1074. 1075. 1076.

Vcllo 1077. 1078. 1079. 1080.

Vcllo 1081. 1082. 1083. 1084.

Vcllo 1085. 1086. 1087. 1088.

Vcllo 1089. 1090. 1091. 1092.

Vcllo 1093. 1094. 1095. 1096.

Vcllo 1097. 1098. 1099. 1100.

Vcllo 1101. 1102. 1103. 1104.

Vcllo 1105. 1106. 1107. 1108.

Vcllo 1109. 1110. 1111. 1112.

Vcllo 1113. 1114. 1115. 1116.

Vcllo 1117. 1118. 1119. 1120.

Vcllo 1121. 1122. 1123. 1124.

Vcllo 1125. 1126. 1127. 1128.

Vcllo 1129. 1130. 1131. 1132.

Vcllo 1133. 1134. 1135. 1136.

Vcllo 1137. 1138. 1139. 1140.

Vcllo 1141. 1142. 1143. 1144.

Vcllo 1145. 1146. 1147. 1148.

Vcllo 1149. 1150. 1151. 1152.

Vcllo 1153. 1154. 1155. 1156.

Vcllo 1157. 1158. 1159. 1160.

Vcllo 1161. 1162. 1163. 1164.

Vcllo 1165. 1166. 1167. 1168.

Vcllo 1169. 1170. 1171. 1172.

Vcllo 1173. 1174. 1175. 1176.

Vcllo 1177. 1178. 1179. 1180.

Vcllo 1181. 1182. 1183. 1184.

Vcllo 1185. 1186. 1187. 1188.

Vcllo 1189. 1190. 1191. 1192.

Vcllo 1193. 1194. 1195. 1196.

Vcllo 1197. 1198. 1199. 1200.

Vcllo 1201. 1202. 1203. 1204.

Vcllo 1205. 1206. 1207. 1208.

Vcllo 1209. 1210. 1211. 1212.

Vcllo 1213. 1214. 1215. 1216.

Vcllo 1217. 1218. 1219. 1220.

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Vcllo 1237. 1238. 1239. 1240.

Vcllo 1241. 1242. 1243. 1244.

Vcllo 1245. 1246. 1247. 1248.

Vcllo 1249. 1250. 1251. 1252.

Vcllo 1253. 1254. 1255. 1256.

Vcllo 1257. 1258. 1259. 1260.

Vcllo 1261. 1262. 1263. 1264.

Vcllo 1265. 1266. 1267. 1268.

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Vcllo 1293. 1294. 1295. 1296.

Vcllo 1297. 1298. 1299. 1300.

Vcllo 1301. 1302. 1303. 1304.

Vcllo 1305. 1306. 1307. 1308.

Vcllo 1309. 1310. 1311. 1312.

Vcllo 1313. 1314. 1315. 1316.

Vcllo 1317. 1318. 1319. 1320.

Vcllo 1321. 1322. 1323. 1324.

Vcllo 1325. 1326. 1327. 1328.

Vcllo 1329. 1330. 1331. 1332.

Vcllo 1333. 1334. 1335. 1336.

Vcllo 1337. 1338. 1339. 1340.

Vcllo 1341. 1342. 1343. 1344.

Vcllo 1345. 1346. 1347. 1348.

Vcllo 1349. 1350. 1351. 1352.

Vcllo 1353. 1354. 1355. 1356.

Vcllo 1357. 1358. 1359. 1360.

Vcllo 1361. 1362. 1363. 1364.

Vcllo 1365. 1366. 1367. 1368.

Vcllo 1369. 1370. 1371. 1372.

Vcllo 1373. 1374. 1375. 1376.

Vcllo 1377. 1378. 1379. 1380.

Vcllo 1381. 1382. 1383. 1384.

Vcllo 1385. 1386. 1387. 1388.

Vcllo 1389. 1390. 1391. 1392.

Vcllo 1393. 1394. 1395. 1396.

Vcllo 1397. 1398. 1399. 1400.

Vcllo 1401. 1402. 1403. 1404.

Vcllo 1405. 1406. 1407. 1408.

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Vcllo 1493. 1494. 1495. 1496.

Vcllo 1497. 1498. 1499. 1500.

Vcllo 1501. 1502. 1503. 1504.

Vcllo 1505. 1506. 1507. 1508.

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Vcllo 1593. 1594. 1595. 1596.

Vcllo 1597. 1598. 1599. 1600.

Vcllo 1601. 1602. 1603. 1604.

Vcllo 1605. 1606. 1607. 1608.

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Vcllo 1637. 1638. 1639. 1640.

Vcllo 1641. 1642. 1643. 1644.

Vcllo 1645. 1646. 1647. 1648.

Vcllo 1649. 1650. 1651. 1652.

Vcllo 1653. 1654. 1655. 1656.

Vcllo 1657. 1658. 1659. 1660.

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Vcllo 1685. 1686. 1687. 1688.

Vcllo 1689. 1690. 1691. 1692.

Vcllo 1693. 1694. 1695. 1696.

Vcllo 1697. 1698. 1699. 1700.

Vcllo 1701. 1702. 1703. 1704.

Vcllo 1705. 1706. 1707.

Litolf/Peters

[illegible]

31871

97

Picc. 1. 2. (mp) p
3. 4. (mp) p

Ob. 1. 2. (mf) p
E.H. (mf) p

Kl. 1. 2. 3. (mf) p

Bkl. mf

Fg. mf

Hr. 1. + 2. (p) mp
3. + 4. (p) mp

Tp. 1. 2. mf
3. 4. mf

Pos. 1. 2. 3. mf

Tub. in rilievo mf

gliss. gliss.
III: D $\flat$ → E $\flat$ (IV)

Rand / rim

Hf. (mp) D $\flat$ E $\flat$ F $\flat$ B $\flat$

Cel. (mp) (p)

Klav. (mf)

VI. I arco pont. mf
II arco pont. mf

Va. arco pont. mf

Vc. arco pont. mf

Kb. arco pont. mf

tasto mp
tasto mp
tasto mp
tasto mp
tasto mp

p p p p p

31871

31871

Litolf/Peters

Litolff/Peters

109

1. 2. 3. 4.

Picc. *(mf)*

Ob. E.H. *(f)*

Kl. *(mp)* *(v)* *mf* *f*

Bkl. *(f)*

Hr. *(f)*

1. 2. 3. 4.

Tp. *(mf)* *f*

Pos. *(straight)*

Tub. *f*

1) Wenn Takte 111-115 zu schwierig mit Dämpfer, dann hier tacet und via sord.
If bars 111-115 are too difficult con sord, then tacet here, and via sord.

movendo ancora poco a poco |

(mf) *f* *gliss.* *gliss.*

IV → Bb → F#

(mf) *f* *ff* *mf*

Hf. *ff*

Cel. *ff*

Klav. *ff*

VI. I *(mf)* *f* *mf*

II *(mf)* *f* *mf*

Va. *(mf)* *f* *mf*

Vc. *(mf)* *f* *mf*

Kb. *(mf)* *f* *mf*

Litolf/Peters

113

Picc.

Ob.

E.H.

Cl.

Bkl.

Bsn.

Bsn. II

Trp.

Tbn.

Tub.

Perc.

Vln.

Vla.

Cel.

Klav.

VI.

Va.

Vc.

Kb.

Litolf/Peters

117

The score is for a percussion ensemble. The instruments are: Bass (Bass), 1. Nietenbecken (1. Nietenbecken), 2. Becken (2. Becken), Congas (Congas), Kl. Tr. (Kl. Tr.), and a second Kl. Tr. (Kl. Tr.). The score is divided into measures by vertical dashed lines. The first measure is marked with a box containing the number 117. The second measure is marked with (IV) and (fff). The third measure is marked with rim shot and fff. The fourth measure is marked with sim. and fff. The fifth measure is marked with Rand / rim and fff. The sixth measure is marked with ord. and fff. The seventh measure is marked with sim. and fff. The eighth measure is marked with sim. and fff. The ninth measure is marked with cedendo and fff. The tenth measure is marked with rim shot and fff. The eleventh measure is marked with sim. and fff. The twelfth measure is marked with sim. and fff. The thirteenth measure is marked with rim shot and fff. The fourteenth measure is marked with sim. and fff. The fifteenth measure is marked with rim shot and fff. The sixteenth measure is marked with sim. and fff. The seventeenth measure is marked with rim shot and fff. The eighteenth measure is marked with sim. and fff. The nineteenth measure is marked with rim shot and fff. The twentieth measure is marked with sim. and fff. The twenty-first measure is marked with rim shot and fff. The twenty-second measure is marked with sim. and fff. The twenty-third measure is marked with rim shot and fff. The twenty-fourth measure is marked with sim. and fff. The twenty-fifth measure is marked with rim shot and fff. The twenty-sixth measure is marked with sim. and fff. The twenty-seventh measure is marked with rim shot and fff. The twenty-eighth measure is marked with sim. and fff. The twenty-ninth measure is marked with rim shot and fff. The thirtieth measure is marked with sim. and fff. The thirty-first measure is marked with rim shot and fff. The thirty-second measure is marked with sim. and fff. The thirty-third measure is marked with rim shot and fff. The thirty-fourth measure is marked with sim. and fff. The thirty-fifth measure is marked with rim shot and fff. The thirty-sixth measure is marked with sim. and fff. The thirty-seventh measure is marked with rim shot and fff. The thirty-eighth measure is marked with sim. and fff. The thirty-ninth measure is marked with rim shot and fff. The fortieth measure is marked with sim. and fff. The forty-first measure is marked with rim shot and fff. The forty-second measure is marked with sim. and fff. The forty-third measure is marked with rim shot and fff. The forty-fourth measure is marked with sim. and fff. The forty-fifth measure is marked with rim shot and fff. The forty-sixth measure is marked with sim. and fff. The forty-seventh measure is marked with rim shot and fff. The forty-eighth measure is marked with sim. and fff. The forty-ninth measure is marked with rim shot and fff. The fiftieth measure is marked with sim. and fff. The fifty-first measure is marked with rim shot and fff. The fifty-second measure is marked with sim. and fff. The fifty-third measure is marked with rim shot and fff. The fifty-fourth measure is marked with sim. and fff. The fifty-fifth measure is marked with rim shot and fff. The fifty-sixth measure is marked with sim. and fff. The fifty-seventh measure is marked with rim shot and fff. The fifty-eighth measure is marked with sim. and fff. The fifty-ninth measure is marked with rim shot and fff. The sixtieth measure is marked with sim. and fff. The sixty-first measure is marked with rim shot and fff. The sixty-second measure is marked with sim. and fff. The sixty-third measure is marked with rim shot and fff. The sixty-fourth measure is marked with sim. and fff. The sixty-fifth measure is marked with rim shot and fff. The sixty-sixth measure is marked with sim. and fff. The sixty-seventh measure is marked with rim shot and fff. The sixty-eighth measure is marked with sim. and fff. The sixty-ninth measure is marked with rim shot and fff. The seventieth measure is marked with sim. and fff. The seventy-first measure is marked with rim shot and fff. The seventy-second measure is marked with sim. and fff. The seventy-third measure is marked with rim shot and fff. The seventy-fourth measure is marked with sim. and fff. The seventy-fifth measure is marked with rim shot and fff. The seventy-sixth measure is marked with sim. and fff. The seventy-seventh measure is marked with rim shot and fff. The seventy-eighth measure is marked with sim. and fff. The seventy-ninth measure is marked with rim shot and fff. The eightieth measure is marked with sim. and fff. The eighty-first measure is marked with rim shot and fff. The eighty-second measure is marked with sim. and fff. The eighty-third measure is marked with rim shot and fff. The eighty-fourth measure is marked with sim. and fff. The eighty-fifth measure is marked with rim shot and fff. The eighty-sixth measure is marked with sim. and fff. The eighty-seventh measure is marked with rim shot and fff. The eighty-eighth measure is marked with sim. and fff. The eighty-ninth measure is marked with rim shot and fff. The ninetieth measure is marked with sim. and fff. The ninety-first measure is marked with rim shot and fff. The ninety-second measure is marked with sim. and fff. The ninety-third measure is marked with rim shot and fff. The ninety-fourth measure is marked with sim. and fff. The ninety-fifth measure is marked with rim shot and fff. The ninety-sixth measure is marked with sim. and fff. The ninety-seventh measure is marked with rim shot and fff. The ninety-eighth measure is marked with sim. and fff. The ninety-ninth measure is marked with rim shot and fff. The hundredth measure is marked with sim. and fff.

Ausführung nur wenn rechtzeitiger Wechsel zur kl. Trommel möglich
only to be played if it possible to change in good time to side drum

120

Picc. 1+2, 3+4. *fff*

Ob. 1+2, 3 *fff*

E.H. *fff*

Kl. 1-3, 3 *fff*

Bkl. *fff*

Fg. 1+2, 3+4. *fff*

Hr. 1+2, 3+4. *fff*

Tp. 1+2, 3+4. *fff*

Pos. 1-3, 3 *fff*

Tub. *fff*

II: C# III: F# IV: G# III: Eb

Allegro (♩ = ca. 112)

mit Trommelstock flach anschlagen
strike with drumstick held flat

Hf. C# → C# F# D# G# C# *gliss.*

Klav. *fff*

VI. I *fff*

II *fff*

Va. *fff*

Vc. *fff*

Kb. *fff*

122

Picc. 1+2, 3+4.

Ob. 1+2, 3.

E.H.

Kl. 1/2, 3.

Bkl.

Fg. 1+2, 3+4.

Hr. 1+2, 3+4.

Tp. 1+2, 3+4.

Pos. 1+2, 3.

Tub.

V: Cl

V: Bb

V: Bb

Rand / rim

gliss.

gliss.

Hf.

Klav.

VI I

VI II

Va.

Vc.

Kb.

124

Picc. 1+2, 3+4.
 Ob. 1+2, 3.
 E.H.
 Kl. 1+2, 3.
 Bkl.
 Fg. 1+2, 3+4.
 Hr. 1+2, 3+4.
 Tp. 1+2, 3+4.
 Pos. 1+2, 3.
 Tub.
 V: Ah
 I: Gh
 [mit einer Hand vordämpfen / damp in advance with one hand]
 [mit einer Hand vordämpfen / damp in advance with one hand]
 1) Stoppschlag muted stroke
 [mit Trommelstock (gewöhnlich) / with drumstick (usual)]
 mit der Faust / with fist
 smorzando molto
 table
 G# F# E# → Eb → E# G# D# Ab
 Klav.
 VI I
 VI II
 Va.
 Vc.
 Kb.

Dynamics: *ff*, *f*, *mf*, *mp*, *p*, *pp*
 Performance markings: *smorzando*, *molto*, *pont.*

[illegible]

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130

Picc.
3 + 4
E.H.
Bkl.
Fg.
Kfg.
Hr.
Pos.
Tub.

Triangel

Marimba

Rohrrengl.

Gongs
Hf.
Cel.
Klav.
I
VI.
II
Va.
Vc.
Kb.

1. + 2.
senza espressione
p
(pp)
pp
1. - 4.: con sord.
mp *p*
senza espressione
p
mp *p*
senza espressione
p
mp *p*
V: A#
IV: G#
III
I
Grave ($\text{♩} = \text{ca. } 42$)
p
(p)
mf
mp
p
mp
ausklingen lassen / let die away
(pp)
(pp)
(pp)
p
mp
pont., senza espressione
pont.
mp *p*
pont.
mp *p*
mp *p*

31871

134

Picc. 1+2.
3+4.

Ob. $\frac{1}{2}$,
 $\frac{2}{3}$.

E.H.

Kl. $\frac{1}{2}$,
 $\frac{2}{3}$.

Bkl.

Fg. $\frac{1}{2}$,
 $\frac{2}{3}$.

Kfg.

Hr. $\frac{1}{2}$,
 $\frac{2}{3}$,
4.

Tp. 1+2.
3+4.

Pos. 1+2.
3.

Tub.

Vivace ($\text{♩} = \text{ca. } 138$)

III: F#
muta: 5 Woodblocks
muta: Handbeckenpaar

hart / hard

Marimba

Tom-Tom

Hf.

Cel.

Klav.

I VI.
II

Va.

Vc.

Kb.

136

1. 2. 3. 4.

Picc. (p) mp mf

Ob. 1. 2. 3. 4. (p) mp mf

E.H. (p) mp mf

Kl. 1. 2. 3. 4. (p) mp mf

Bkl. (p) mp mf

Fg. 1. 2. 3. 4. (p) mp mf

Kfg. (p) mp mf

Hr. 1. 2. 3. 4. (p) mp mf

Tp. 1. + 2. 3. + 4. (p) mp mf

Pos. 1. + 2. 3. (p) mp mf

Tub. (p) mp mf

Hand-
becken (p) mp mf

Hr. (+ Cel.) 1) (mp) mf f

1) Celesta klingt eine Oktave höher
Celesta sounds an octave higher

Klav. (p) mp mf

VI. I II (p) mp mf

Va. (p) mp mf

Vc. (p) mp mf

Kb. (p) mp mf

138

Picc. 1, 2, 3, 4. *(mf)*
 Ob. 1, 2, 3, 4. *(mf)*
 E.H. *(mf)*
 Kl. 1, 2, 3, 4. *(mf)*
 Bkl. *(mf)*
 Fg. 1, 2, 3, 4. *(mf)*
 Kfg. *(mf)*
 Hr. 1, 2, 3, 4. *(mf)*
 Tp. 1+2, 3+4. *(mf)*
 Pos. 1+2, 3. *(mf)*
 Tub. *(mf)*
 Percussion: Triangle, Snare, Cymbal, Tom *(mf)*
 Hr. (+ Cel.) *(f)*
 Klav. *(mf)*
 Vl. I *(mf)*
 Vl. II *(mf)*
 Va. *(mf)*
 Vc. *(mf)*
 Kb. *(mf)*

Villa Massimo, Roma, 7. XI. 1906



MAURICIO KAGEL

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