

Tänze des Mondes

für großes Orchester

1. Zoom

(Sommerliche Abendstimmung, nah und fern wechseln augenblicklich und vermischen sich.)

$\text{♩} = 132 \text{ ca.}$

5

Il-Ryun Chung (2001)

Corno inglese

Clarinetto 1 in A

Clarinetto 2 in A

Corni 1,2

Corni 3,4

Trombone 1

Tromboni 2,3

Tuba

Timpani

Violini 1

Violini 2

Viole

Violoncelli

Contrabass

F# C# F#

$\text{♩} = 132 \text{ ca.}$

5

Il-Ryun Chung (2001)

ff tenuto

fffz

ff tenuto

fffz

f

pizz

ff

pizz ff

ff

pizz ff

ff

ff

III.
 pp tenuto

10

Fl. picc.

Fl. 1,2

Ob.

Cor.i.

Cl. 1

Cl. 2

Cl. bas.

Fag. 2

Cb.

Fl. picc. (measures 1-2): Rest, then eighth-note pattern (F#-G-A-G).

Fl. 1,2 (measures 1-2): Rest, then eighth-note pattern (F#-G-A-G).

Ob. (measures 1-2): Rest, then eighth-note pattern (F#-G-A-G).

Cor.i. (measures 1-2): Rest, then eighth-note pattern (F#-G-A-G).

Cl. 1 (measures 1-2): Rest, then eighth-note pattern (F#-G-A-G).

Cl. 2 (measures 1-2): Rest, then eighth-note pattern (F#-G-A-G).

Cl. bas. (measures 1-2): Rest, then eighth-note pattern (F#-G-A-G).

Fag. 2 (measures 1-2): Rest, then eighth-note pattern (F#-G-A-G).

Cb. (measures 1-2): Rest, then eighth-note pattern (F#-G-A-G).

Fl. picc. (measures 3-4): Eighth-note pattern (F#-G-A-G) with dynamic *mp cresc.*

Fl. 1,2 (measures 3-4): Eighth-note pattern (F#-G-A-G) with dynamic *p cresc.*

Ob. (measures 3-4): Eighth-note pattern (F#-G-A-G) with dynamic *p cresc.*

Cor.i. (measures 3-4): Eighth-note pattern (F#-G-A-G) with dynamic *mf cresc.*

Cl. 1 (measures 3-4): Eighth-note pattern (F#-G-A-G) with dynamic *mf cresc.*

Cl. 2 (measures 3-4): Eighth-note pattern (F#-G-A-G) with dynamic *cresc.*

Cl. bas. (measures 3-4): Eighth-note pattern (F#-G-A-G) with dynamic *p cresc.*

Fag. 2 (measures 3-4): Eighth-note pattern (F#-G-A-G) with dynamic *p cresc.*

Cb. (measures 3-4): Eighth-note pattern (F#-G-A-G) with dynamic *mp cresc.*

Fl. picc. (measures 5-6): Eighth-note pattern (F#-G-A-G) with dynamic *mp cresc.*

Fl. 1,2 (measures 5-6): Eighth-note pattern (F#-G-A-G) with dynamic *a 2*.

Ob. (measures 5-6): Eighth-note pattern (F#-G-A-G) with dynamic *p cresc.*

Cor.i. (measures 5-6): Eighth-note pattern (F#-G-A-G) with dynamic *mf cresc.*

Cl. 1 (measures 5-6): Eighth-note pattern (F#-G-A-G) with dynamic *mf cresc.*

Cl. 2 (measures 5-6): Eighth-note pattern (F#-G-A-G) with dynamic *cresc.*

Cl. bas. (measures 5-6): Eighth-note pattern (F#-G-A-G) with dynamic *p cresc.*

Fag. 2 (measures 5-6): Eighth-note pattern (F#-G-A-G) with dynamic *p cresc.*

Cb. (measures 5-6): Eighth-note pattern (F#-G-A-G) with dynamic *mp cresc.*

Fl. picc. (measures 7-8): Eighth-note pattern (F#-G-A-G) with dynamic *mp cresc.*

Fl. 1,2 (measures 7-8): Eighth-note pattern (F#-G-A-G) with dynamic *mf cresc.*

Ob. (measures 7-8): Eighth-note pattern (F#-G-A-G) with dynamic *mf cresc.*

Cor.i. (measures 7-8): Eighth-note pattern (F#-G-A-G) with dynamic *mf cresc.*

Cl. 1 (measures 7-8): Eighth-note pattern (F#-G-A-G) with dynamic *mf cresc.*

Cl. 2 (measures 7-8): Eighth-note pattern (F#-G-A-G) with dynamic *mf cresc.*

Cl. bas. (measures 7-8): Eighth-note pattern (F#-G-A-G) with dynamic *mf cresc.*

Fag. 2 (measures 7-8): Eighth-note pattern (F#-G-A-G) with dynamic *mf cresc.*

Cb. (measures 7-8): Eighth-note pattern (F#-G-A-G) with dynamic *mf cresc.*

Fl. picc. *fff* tenuto 12/8

Fl. 1,2 *fff* tenuto 12/8

Ob. 1 *fff* 12/8

Ob. 2 *fff* 12/8

Cor. i. *fff* 12/8

Cla. 1 *fff* 12/8

Cla. 2 *fff* 12/8

Cla. bas. 1 *fff* 12/8

Fag. 2 1 *fff* 12/8

Fag. 2 3 *fff* 12/8

Tri. gr. C. *fff* 12/8

Arpa 8^{va} *fff* 12/8

Arpa *fff* 12/8

VI. 1 12/8

VI. 2 12/8

Vle. 12/8

Vc. 12/8

Cb. 12/8

16

fff tenuto

f *p*

f *p*

F.H.

con sord. arco

con sord. arco *pp* wie aus der Ferne

pizz *pp* wie aus der Ferne

f

pizz *f*

pizz *f*

f

20

VI. 1

VI. 2

21

VI. 1
div.

VI. 2
div.

con sord.

Vle.
div.

pp wie aus der Ferne
con sord.

pp wie aus der Ferne

25

VI. 1
div.

senza sord

f plötzlich von ganz nah

senza sord

f plötzlich von ganz nah

senza sord

senza sord

senza sord

senza sord

(senza sord) arco

f plötzlich von ganz nah

(senza sord) arco

f plötzlich von ganz nah

Vc. div.

30

VI. 1 div.

VI. 2 div.

Vle. div.

Vc. div.

cresc. poco a poco

35

VI. 1

VI. 2

Vle. div.

Vc. div.

(cresc.)

(cresc.)

(cresc.)

(cresc.)

(cresc.)

36 $\text{d}.$ = 66 ca. weit schwingend

Ob. 1,2 ff

Cl. 1,2 ff

Cl. bas.

Fag. 1,2,3 ff

Cor. 1,2 ff

Cor. 3,4

Tr. 1

Tr. 2,3

Trb. 1 ff

Trb. 2,3 ff

Tb. ff

Timp. a 2 ff

VI. 1 div. ff

VI. 2 ff

Vle. div. ff

Vc. div. ff

Cb. ff

40

Fl.1 f

Ob.1

Cor.i.

Cla.1 p f

Fag.1 mp mf

Tr.1

Tr.2,3

Trb.1

Trb.2,3

Tb. v.

Timp.

Arpa Eb non arp.
f *Akkorde ohne Arrpeggio-Zeichen sind immer non arp. zu spielen) mf cresc.

pizz

VI. 1

VI. 2 pizz div. mf mp

Vle. pizz div. mf mp

Vc. pizz div. mf p mf

Cb. p mf

cresc.

dim.

45

Fl. 1

Ob. 1

Clas. bas.

1

Arpa

Vi. 1 div.

Vi. 2

Vle. div.

Vc. div.

Cb.

Ob. 1,2 ff

Cla. 1,2 ff

Cla. bas.

Fag. 1,2,3 ff

Cor. 1,2 ff

Cor. 3,4 ff

Tr. 1 ff

Tr. 2,3 ff

Trb. 1 ff

Trb. 2,3 ff

Tb. ff

Timp. ff

Vl. 1 div. ff

Vl. 2 ff

Vle. div. ff

Vc. div. ff

Cb. ff

57

Fl. 1
Ob. 1
Cor. i.
Cla. 1
Fag. 1
Vi. 1
Vi. 2
Vle. div.
Vc.
Cb.

60

Fl. 1
Ob. 1
Cor. i.
Cla. 1
Fag. 1
Vi. 1
Vi. 2
Vle. div.
Vc. div.
Cb.

65

Fl. 1

Ob. 1

Cla. 1

Fag. 1

Vi. 1

Vi. 2

Vle. div.

Vc. div.

Cb.

Fl.1

Ob. 1
Ob. 2

Cor. i. 1
Cor. i. 2

Cla. 1
Cla. 2

Cla. bas.

Fag.1

Cor.1,2

Cor.3,4

Tr.1

Tr.2,3

Trb.1

Trb.2,3

Tb.

Piatti

Vi. 1

Vi. 2

Vle.

Vc.

Cb.

einzelnes Becken

Drumstick *f*

71

Fl. 1,2
1,2

Cla. 2

Timp.

VI. 1 div.
con sord. (1. Hälfte)
pp wie aus der Ferne

VI. 2 div.
con sord. (1. Hälfte)
pp wie aus der Ferne

Vle.

Vc.

Cb.

75

Vi. 1 div.

(senza sord)

f plötzlich von ganz nah

senza sord

f plötzlich von ganz nah

Vi. 2 div.

f plötzlich von ganz nah

Vle. div.

f plötzlich von ganz nah

f plötzlich von ganz nah

Vc.

arco

[80]

Vi. 1 div.

Vi. 2 div.

Vle. div.

cresc. poco a poco

[85]

Vi. 1 div.

(cresc.)

(cresc.)

Vi. 2 div.

(cresc.)

(cresc.)

Vle. div.

(cresc.)

(cresc.)

Fl. picc. ff >

Ob. 1,2 ff >

Cla. 1,2 ff >

Cla. bas. ff > >

Fag. 1,2,3 ff > >

Cor. 1,2 ff >

Cor. 3,4 ff >

Tr. 1 ff >

Tr. 2,3 ff >

Trb. 1 ff >

Trb. 2,3 ff >

Tb. ff >

Timp. ff >

Vi. 1 div. ff >

Vi. 2 div. ff >

Vle. div. ff >

Vc. div. ff >

Cb. ff >

[90]

cantando molto espressivo

Musical score for orchestra, page 90. The score consists of eight staves. Staff 1 (Flute 1) starts with *fp*, followed by a sustained note with a wavy line, *mf*, another sustained note with a wavy line, and *p*. Staff 2 (Flute 2) has a sustained note. Staff 3 (Clarinet 1) has two measures of sixteenth-note patterns: *f* and *p*. Staff 4 (Bassoon 1) has a sustained note with *p*. Staff 5 (Violin 1, div.) has eighth-note patterns with *p*. Staff 6 (Violin 2, div.) has eighth-note patterns. Staff 7 (Viola, div.) has eighth-note patterns with *p*. Staff 8 (Cello, div.) has eighth-note patterns with *p*. Staff 9 (Double Bass) has a sustained note.

95

Fl. picc.

Fl. 1

Fag. 1

Arpa

VI. 1 div.

VI. 2 div.

Vle.

Vc.

Cb.

Fl. picc.

Fl. 1

Fag. 1

Arpa

VI. 1 div.

VI. 2 div.

Vle.

Vc.

Cb.

Dynamic markings: *f*, *p*, *pp*, *con sord.*

Time signatures: $\frac{12}{8}$, $\frac{8}{8}$

Notes: C#, D, E, F#, G, A

105

Fl. picc.

Ob. 1
Ob. 2

Cla. 1,2

Cla. bas.

Fag. 1,2,3

Cor. 1,2

3.
Cor. 3,4

Tr. 1

Tr. 2,3

Trb. 1

Trb. 2,3

Vi. 2 div.

ff

f

senza sord

senza sord *f*

3
2

106

Musical score page 106, measures 1 and 2. The score includes parts for Oboe (Ob. 1, 2), Clarinet (Cla. 1, 2), Horn (Cor. 1, 2; Cor. 3, 4), Trombone (Trb. 1; Trb. 2, 3), Bassoon (Tb.), Triangle (Tri.), Arpico (Arpa), Violin 1 (Vi. 1), Violin 2 (Vi. 2 div.), and Viola (Vle. div.). Measure 1 starts with eighth-note patterns in the woodwind section. Measure 2 begins with eighth-note patterns in the brass section, followed by a dynamic change and a melodic line for Arpa. Measure 3 starts with eighth-note patterns in the woodwind section. Measure 4 starts with eighth-note patterns in the brass section, followed by a dynamic change and a melodic line for Arpa. Measure 5 starts with eighth-note patterns in the woodwind section. Measure 6 starts with eighth-note patterns in the brass section, followed by a dynamic change and a melodic line for Arpa. Measure 7 starts with eighth-note patterns in the woodwind section. Measure 8 starts with eighth-note patterns in the brass section, followed by a dynamic change and a melodic line for Arpa. Measure 9 starts with eighth-note patterns in the woodwind section. Measure 10 starts with eighth-note patterns in the brass section, followed by a dynamic change and a melodic line for Arpa. Measure 11 starts with eighth-note patterns in the woodwind section. Measure 12 starts with eighth-note patterns in the brass section, followed by a dynamic change and a melodic line for Arpa. Measure 13 starts with eighth-note patterns in the woodwind section. Measure 14 starts with eighth-note patterns in the brass section, followed by a dynamic change and a melodic line for Arpa. Measure 15 starts with eighth-note patterns in the woodwind section. Measure 16 starts with eighth-note patterns in the brass section, followed by a dynamic change and a melodic line for Arpa. Measure 17 starts with eighth-note patterns in the woodwind section. Measure 18 starts with eighth-note patterns in the brass section, followed by a dynamic change and a melodic line for Arpa. Measure 19 starts with eighth-note patterns in the woodwind section. Measure 20 starts with eighth-note patterns in the brass section, followed by a dynamic change and a melodic line for Arpa.

110

Arpa

Vl. 1 div.

Vl. 2 div.

Vle. div.

115

Arpa

Vl. 1 div.

Vl. 2 div.

Vle. div.

6
4

117

120

Musical score page 23, measures 117 to 120. The score is in 6/4 time. The instrumentation includes Flute 1, Oboe 1, Clarinet 1, Bassoon 1, Horn 1,2, Horn 3,4, Trombone 1, Trombone 2,3, Tromba 1, Tromba 2,3, Timpani, and Harp. The vocal parts are Soprano, Alto, Tenor, and Bass. The score shows various dynamics and performance instructions such as *f*, *ff*, *mf*, *p*, *sf*, *solo*, *senza sord*, and *div.*. Measure 117 starts with a dynamic *f* for Flute 1. Measure 118 begins with *ff* for Oboe 1. Measure 119 starts with *f* for Clarinet 1. Measure 120 starts with *mf* for Bassoon 1. The vocal entries are as follows:

- Soprano: *f* (measures 117-120)
- Alto: *f* (measures 117-120)
- Tenor: *f* (measures 117-120)
- Bass: *f* (measures 117-120)

The vocal parts are grouped by measure:

- Measure 117: Soprano, Alto, Tenor, Bass
- Measure 118: Soprano, Alto, Tenor, Bass
- Measure 119: Soprano, Alto, Tenor, Bass
- Measure 120: Soprano, Alto, Tenor, Bass

123

125

Fl. 1

Ob. 1

Cla. 1

Fag. 1

Tr. 1

Tr. 2,3

Trb. 1

Trb. 2,3

Tb.

Vi. 1
div.

Vi. 2
div.

Vle.
div.

Vc.

Cb.

Fl. picc.

Fl. 1,2

Ob. 1,2

Cla. 1,2

Cla. bas.

Fag. 1,2,3

Cor. 1,2

Cor. 3,4

Tr. 1

Tr. 2,3

Trb. 1

Trb. 2,3

Tb.

Vi. 1

Vi. 2

Vle.

Vle. div.

Vc. div.

Cb.

130

Cl. bas.

Fag. 1,2,3

Cor. 1,2

Cor. 3,4

Tr. 1

Tr. 2,3

Trb. 1

Trb. 2,3

Tb.

Piatti

Vle. div.

Vc. div.

[131] wie eine weite Landschaft, die sich plötzlich auftut

Fag.1

Cor.1,2

Cor.3,4

Tr.1

Tr.2,3

Trb.1

Trb.2,3

Tb.

Tri.

gr. C.

Vi. 1
div.

Vi. 2
div.

Vle.
div.

Vc.

Cb.

135

Fag.1

Cor.1,2

Tb.

VI. 1
div.

VI. 2
div.

Vle.
div.

Vc.
div.

Cb.

This musical score page contains eight staves of music. From top to bottom, the instruments are: Bassoon (Fag.1), Clarinet/Corno (Cor.1,2), Trombone (Tb.), Violin 1 (VI. 1) divided into two sections, Violin 2 (VI. 2) divided into two sections, Viola (Vle.) divided into two sections, Cello (Vc.) divided into two sections, and Double Bass (Cb.). The score is numbered 135 at the top left. The bassoon part has slurs and dynamic markings (sf). The brass parts (Tb., Vle., Vc., Cb.) have sustained notes. The woodwind parts (Cor.1,2, VI. 1, VI. 2) show sixteenth-note patterns. The violins play eighth-note patterns. The cellos play eighth-note patterns. The double basses play sustained notes.

140

Fag.1

Cor.1,2

Tb.

Vi. 1
div.

Vi. 2
div.

Vle.
div.

Vc.
div.

Cb.

145

Musical score for orchestra, page 145. The score includes parts for Oboe 1, Bassoon 1, Horn 1,2, Trombone 1, Trombone 2, Violin 1 div., Violin 2 div., Viola div., and Cello. The score shows measures 145-146 with various dynamics and articulations.

Instrumentation:

- Ob.1
- Fag.1
- Cor.1,2
- Tr.1
- Tb.
- Vi. 1 div.
- Vi. 2 div.
- Vle. div.
- Vc.
- Cb.

Measure 145:

- Ob.1: dynamic *f*, slurs over two measures
- Fag.1: dynamic *f*, eighth-note patterns
- Cor.1,2: eighth-note patterns
- Tr.1: dynamic *f*, slurs over two measures, *con sord.*
- Tb.: dynamic *f*, slurs over two measures
- Vi. 1 div.: sixteenth-note patterns
- Vi. 2 div.: eighth-note patterns
- Vle. div.: sixteenth-note patterns
- Vc.: eighth-note patterns
- Cb.: sustained notes

Measure 146:

- Ob.1: eighth-note patterns
- Fag.1: eighth-note patterns
- Cor.1,2: eighth-note patterns
- Tr.1: eighth-note patterns
- Tb.: eighth-note patterns
- Vi. 1 div.: sixteenth-note patterns
- Vi. 2 div.: eighth-note patterns
- Vle. div.: sixteenth-note patterns
- Vc.: eighth-note patterns
- Cb.: sustained notes

146

Ob.1

1
Clas.
2

Clas.
bas.

1
Fag. 2
3

Tr.1

Tb.

VI. 1
div.

VI. 2
div.

Vle.
div.

Vc.

Cb.

150

Fl. picc.

Fl. 1,2

Ob. 1
2

Cor.i.

Cl. 1
2

Cl. bas.

Fag. 2
3

Tr.1

Tb.

Piatti

Vi. 1 div.

Vi. 2 div.

Vle. div.

Vc.

Cb.

f cresc.

f cresc.

cresc.

(cresc.)

(cresc.)

(cresc.)

(cresc.)

(cresc.)

cresc.

8vb-i

2 Filzschlägel

p

I.v.

fff

f cresc.

ff

Fl. picc. *fff*

Fl. 1,2 *fff*

Ob. 1,2 *fff*

Cor. i. *fff*

Cla. 1,2 *fff*

Cla. bas. *fff*

Fag. 1,2,3 *fff*

Cor. 1,2 *sffz p*

Cor. 3,4 *sffz p*

Tr. 1 *ff*

Tr. 2,3 *ff*

Trb. 1 *ff*

Trb. 2,3 *ff*

Timp.

gr. C. *ff*

Piatti

VI. 1 *fff*
detaché

VI. 2 *fff*
detaché

Vle. *fff*
detaché

Vc. *fff*
detaché

Cb. *fff*

C > C#

versinkend

Fl. picc.

Fl. 1,2

Ob. 1,2

Cor. i.

Cla. 1,2

Cla. bas.

Fag. 1,2,3

Cor. 1,2

Cor. 3,4

Arpa

VI. solo

VI. 1 div.

VI. 2 div.

Vle. div.

Vc.

Cb.

ffz p

ffz p

f **F#** **C#** **F**

fp

f *molto espressivo*

160

Clas. bas.

1

Fag. 2

3

Tb.

Arpa

Gb F#

VI. solo

VI. 1

VI. 2

Vle.

Vc. div.

Cb.

The musical score page 160 features a complex arrangement of ten instrumental parts. The top section includes Clarinet Bass, Bassoon 1, Bassoon 2, Bassoon 3, and Trombone, each with dynamic markings like 'f'. The middle section features Arpa (with markings for Gb and F#) and Violin Solo. The bottom section includes Violin 1, Violin 2, Viola, Cello, and Double Bass. The score is divided into measures by vertical bar lines, and the tempo is indicated by a '3' above the Vc. div. part.

166

wie von ganz fern, aber sehr expressiv

Fl. 1

Cor. 1,2

Cor. 3,4

Trb. 1

Trb. 2,3

Timp.

Tri.

Piatti

VI. solo

15/8

pp

p

Drumstick

pp

170

Fl. 1

Cor. 1,2

Cor. 3,4

Trb. 1

Trb. 2,3

174

(Echo)

Ob.1 *mf* *mp* *dim.*

Cla. 1,2 *mf* *mp* *dim.*

Cla. bas. *mf* *mp* *dim.*

Fag. 1,2,3 *mf* *mp* *dim.*

Tr.1 *f* *mf* *dim.*

Tr.2,3 *f* *mf* *dim.*

senza sord.

Trb.1 *f* *mf* *dim.*

senza sord. 2

Trb.2,3 *mf* *dim.*

Tb. *f* *mf* *dim.*

Timp. *f*

con sord. (Nachhall) *div.* unis.

VI. 1 *pp* con sord.

VI. 2 *pp* con sord.

Vle. *pp* con sord.

Vc. *pp* con sord.

Cb. *pp*

180

185

Ob.1

Cla. 1,2

Cla. bas.

Fag. 1,2,3

p

Tr.1

Tr.2,3

Trb.1

Trb.2,3

Tb.

p

Piatti Filzschlägel, sehr weich

p *pp*

Arpa

p *pp*

Vi. 1

div.

Vi. 2

div.

Vle.

Vc.solo

IV.

ppp

Cb.

div. (3 Cb. solo)

II.

IV.

ppp

sich verflüchtigend

Fl. picc.

Fl. 1

Ob. 1,2

Cor. i.

Cla. 1,2

Fag. 1

Cor. 1,2

Cor. 3,4

Tr. 1

Tr. 2,3

Trb. 1

Trb. 2,3

Tb.

Timp.

(Alle Streicher senza sord)

Vi. 1 div.

Vi. 2 div.

Vle. div.

Vc.

Cb.

2. Maskentanz

(Tänzer mit fratenartigen Masken liegen in Bewußtlosigkeit auf dem Boden. Langsam erwachen sie und versuchen zu tanzen. Immer wieder stürzen sie zu Boden, aber dann irgendwann schaffen sie es und steigern sich zu einem ekstatischen Tanz mit wilden Sprüngen und Drehungen. Am Höhepunkt stürzen sie aus höchster Höhe wieder auf den Boden. Am Boden liegend vernehmen sie eine immaterielle Musik, die ihnen trotz des Scheiterns Hoffnung gibt.)

= 50 ca. sehr ruhig, aus einer Starre erwachend

[2]

Cla basso (Luft) verhauchen

Fagotti 1,2,3 (Luft) verhauchen

Corni 1,2,3,4 (Luft) verhauchen

Tromboni 1,2,3 (Luft) verhauchen

Tube 1,2 (Luft) verhauchen

Violini 1 pizz (Bartok-pizz.)

Violini 2 pizz (Bartok-pizz.)

Viole div. pizz f arco → sul pont.

Violoncelli. div. f pp IV. al niente f

Violoncelli. div. 8va pp III. → sul pont. al niente f

Contrabassi pizz b

The musical score consists of ten staves of music. The top five staves are for woodwind instruments: Bass Clarinet (Cl basso), Bassoon (Fagotti), Horn (Corni), Trombone (Tromboni), and Bassoon (Tube). The bottom five staves are for strings: Violin I (Violini 1), Violin II (Violini 2), Viola (Viole), Cello (Violoncello), and Double Bass (Contrabassi). The piano part is indicated by a bracket on the left side of the page. Measure numbers 1 and 2 are shown above the staves. Various dynamics and performance instructions are included, such as 'p' (piano), 'f' (forte), 'sf' (sforzando), 'div.' (divisi), 'al niente' (to nothing), and Bartok-pizzicato markings. The violins play Bartok-pizzicato patterns in measures 1 and 2. The violins play eighth-note patterns in measure 2. The cellos play eighth-note patterns in measure 2. The double bass plays eighth-note patterns in measure 2.

accel. (rasch und flüchtig)

5

rall.

(in Klappengeräusch übergehen) *

Fl. 1
Fl. 2
Ob. 1,2
(Luft)
C.i.
(Luft) *sf*
Cl. 1,2
(Luft) *sf*
Tr. 1,2,3
sf div.
Vi. 1
div. *sfz*
Vi. 2
pizz unis. *sfz*
Vle.
> *p*
Vc. div
III. IV.
pp
I. II.
Cb.
p

(Klappengeräusch) al niente
(Klappengeräusch) al niente
(Klappengeräusch) al niente
(Klappengeräusch) al niente
*(klangvolle, bequem zu spielende Griffkombination wählen)

7 *a tempo un poco più mosso*

10

Fl. 1
Fl. 2
Cl. b.
Vi. 1
Vi. 2
pizz > arco > sul pont.
Vle. div.
pizz > arco > sul pont.
Vc. div
pizz arco div. > sul pont. unis.
Cb. *f* > sul pont. pizz *f* arco >

f >
f
f >
f >

irisierend

[11]

Musical score page 11, marked with [11] at the top left. The score is divided into two systems by a vertical bar line.

Flute 1: Playing *Flatterzg.* (Flutter tongue) dynamic *f*. The first system ends with a fermata over a sixteenth note.

Flute 2: Playing *Flatterzg.* (Flutter tongue) dynamic *f*.

Flute 3: Playing *Flatterzg.* (Flutter tongue) dynamic *f*.

Arpa: Playing a sustained note on the pitch C, E#, F#, G dynamic *f*.

Violin 1 (VI.1): Playing *pizz.* dynamic *pizz*, followed by *sfsz*.

Violin 2 (VI.2): Playing *pizz.* dynamic *pizz*, followed by *sfsz*.

Viola division (Vle. div.): Playing *pp* dynamic. The first system ends with a fermata over a sixteenth note. The second system begins with *(ad libitum)* dynamic markings above the notes, followed by *(sim.)* dynamic markings below the notes. The viola part is divided into three groups: **IV. III. II.**, **III. II. I.**, and **II. I.** Each group has its own *(ad libitum)* and *(sim.)* dynamic markings.

Cello division (Vc. div.): Playing *pp* dynamic. The first system ends with a fermata over a sixteenth note. The second system begins with *(ad libitum)* dynamic markings above the notes, followed by *(loco)* dynamic marking below the notes. The cello part is divided into three groups: **IV. III. II.**, **III. II. I.**, and **II. I.** Each group has its own *(ad libitum)* and *(sim.)* dynamic markings.

Bass (Cb.): Playing *pp* dynamic.

Text in the score: (die Klangfelder mit den Streicherarpeggios sind rhythmisch frei. Es muß nur dafür gesorgt werden, daß die Gruppen versetzt spielen. Einige der Flageolets sprechen schwer an, aber diese Brüchigkeit gehört zur Klangfarbe, es muß nicht jeder Ton kommen.)

13

rall.

Fl. 1 (ab lib. Luft beimischen)
 Fl. 2 (ab lib. Luft beimischen)
 Fl. 3 (ab lib. Luft beimischen)
 Ob. 1,2 (ab lib. Luft beimischen)
 C.i. (ab lib. Luft beimischen)
 Cla. 1 (in Klappengeräusch übergehen) (Töne wieder kommen lassen)
 Cla. 2 (ab lib. Luft beimischen)
 Cla.b. (ab lib. Luft beimischen)
 Fag. 1,2,3 (ab lib. Luft beimischen)

sul pont. → ganz auf dem Steg
 Vle. div.
 Vc. div.

15

Tempo I riprend.

= 72

Fl.1
Cla.1
(glockenartig ausschwingen)
Vi.1 pizz *sfp*
Vi.2
Vle. *p*
Vc. *p*
Cb. *p*

20

morendo

= 84

riprend. - accel. più mosso

Fl.1
Cla.1
Vi.1 pizz
Vi.2
Vle.
Vc. unis. div. pizz arco
Cb. pizz arco

25

Fl. picc
Fl.1,2 3
Vi.1
Vi.2
Vle.
Vc. div. unis.
Cb.

Fl. picc
Fl. 1,2
Vi. 1
Vi. 2
Vle.
Vc.
Cb.

30

Fl. 1,2
Cl. 1,2
Cl. b.
Fag. 1,2,3
Piatti
Vi. 1
Vi. 2
Vle.
Vc.
Cb.

32

35

Fl.1,2

C.i.

Cl.a.1,2

Cl.b.

Fag. 1,2,3

Cor. 1,2,3,4

Tr. 1,2,3

Trb. 1,2,3

Tb.1,2

gr.C.

Triang.

Arpa

Vle. div.

Vc.div

(solo)

Cb.div.

ff *dim.* *a 3*

pp *a 2*

pp

p

dal niente

dal niente

dal niente

dal niente

f molto sonoro

p

ff

pp IV. III. II.

pp III. II. I.

pp IV. III. II.

pp III. II. I.

ff (a 2)

mf

mf

sul pont.

sul pont.

Fl.1,2 al niente

C.i. al niente

Cla.1,2 al niente

Cla.b. *f* *ff*

Fag.1,2,3 *ff*

Cor.1,2,3,4 *mf* al niente

Tr.1,2,3 *mf* al niente

Trb.1,2,3 *mf* al niente

Tb.1,2 *mf* al niente

Arpa

VI.1 *ff*

VI.2 IV. III. (sim.)

Vle. div. III. IV. (sim.)

ganz auf dem Steg

Vc. div. pizz arco

ganz auf dem Steg

pp

arco

pizz

pp

ganz auf dem Steg

p *pp*

ff

Cb. div. sul pont.

pp

pizz

ff

ff

sfs

48

40

Fl.1,2 6 6 6 6 6 6 6 6
pp

Cla.1,2 6 6 6 6 6 6 6 6
pp

Cla.b. 6 6 6 6 6 6 6 6
al niente

Fag. 1,2,3 6 6 6 6 6 6 6 6
al niente

Cor. 1,2,3,4 6 6 6 6 6 6 6 6
dal niente *p*
mf *al niente*

Tr. 1,2,3 6 6 6 6 6 6 6 6
dal niente *mf* *al niente*

Trb. 1,2,3 6 6 6 6 6 6 6 6
dal niente *mf* *al niente*

Tb.1,2 6 6 6 6 6 6 6 6
dal niente *mf* *al niente*

Triang.

Arpa

VI.1 6 6 6 6 6 6 6 6
sul pont. *ganz auf dem Steg*

VI.2 6 6 6 6 6 6 6 6
sul pont. *ganz auf dem Steg*

Vle. div. 6 6 6 6 6 6 6 6
sul pont. *ganz auf dem Steg*

Vc. div. 6 6 6 6 6 6 6 6
sul pont. *ganz auf dem Steg*

Cb. div. 6 6 6 6 6 6 6 6
mf *pp* *sul pont.*
p

f

accel. -----

6 = 100

42

1 Clar. 6 6 6 > f

2 Clar. 6 -

Timp. -

VI.1 al niente pizz f

VI.2 al niente sfz

Vle. div. al niente f

Vc. div. al niente f

Cb. div. ganz auf dem Steg f

pp > ganz auf dem Steg f

pp > sul pont. f

p

45

VI.1 >

VI.2 meno f

Vle. >

Vc. >

Cb. >

meno

50

Cl.1,2
1
2

VI.1 pizz *f*
VI.2 arco *p*

Vle. div. unis. *p*
Vc. *p*
Cb. *p*

Fl. picc.
Fl.1,2

Cl.1,2 cresc.

Fag. 1
2

VI.1 cresc. *f*
VI.2 *f*

Vle. div. unis. div.
Vc. unis. cresc.
Cb. *f*

55

Fl. picc
Fl. 1,2
Cla. 1,2
VI. 1
VI. 2
Vle.
Vc.
Cb.

Measure 55 musical score for Flute piccolo, Flutes 1 & 2, Clarinets 1 & 2, Violin 1, Violin 2, Viola, Cello, and Bass. The score includes various dynamics such as >, f, div., unis., and v, and time signatures like 3+3+2.

rall. ----- al $\text{♩} = \text{♩} = 80$

Ob. 1,2
Cla. 1,2
Timp.
VI. 1
VI. 2
Vle.
Vc.
Cb.

Measure following 55 (rall. ----- al $\text{♩} = \text{♩} = 80$) musical score for Oboe 1 & 2, Clarinet 1 & 2, Timpani, Violin 1, Violin 2, Viola, Cello, and Bass. The score includes dynamics like f, div., pizz., unis., (pizz ord.), sfz, and various > symbols.

60

Timp.

VI.1

VI.2

Vle.

Vc. unis.

Cb.

Measure 60: VI.1, VI.2, Vle., Vc. (unis.), Cb. play eighth-note patterns. VI.1 has slurs. Vle. has dynamic sfz. Vc. has dynamic p. Cb. has dynamic f.

Measure 65: VI.1, VI.2, Vle., Vc. (unis.), Cb. play eighth-note patterns. VI.1 has dynamic f. Vle. has dynamic f. Vc. has dynamic f. Cb. has dynamic f.

70

Cl.1

VI.1

VI.2

Vle.

Vc.

Cb.

Measure 70: Cl.1 rests. VI.1, VI.2, Vle., Vc., Cb. play eighth-note patterns. VI.1 has dynamic f. Vle. has dynamic pizz. Vc. has dynamic pizz. Cb. has dynamic f.

Measure 75: Cl.1, Vle., Vc., Cb. play eighth-note patterns. Cl.1 has dynamic f. Vle. has dynamic pizz. Vc. has dynamic pizz. Cb. has dynamic f.

75

accel. -----

Ob.1

Cl.1

Fag.1
2

VI.1

VI.2

Vle.

Vc.

Cb.

Measure 75: Ob.1 rests. Cl.1, Fag.1, VI.1, VI.2, Vle., Vc., Cb. play eighth-note patterns. Cl.1 has dynamic mf. Fag.1 has dynamic mf. VI.1 has dynamic mf. VI.2 has dynamic cresc. Vle. has dynamic cresc. Vc. has dynamic cresc. Cb. has dynamic mf.

Measure 80: Ob.1 rests. Cl.1, Fag.1, VI.1, VI.2, Vle., Vc., Cb. play eighth-note patterns. Cl.1 has dynamic cresc. Fag.1 has dynamic cresc. VI.1 has dynamic cresc. VI.2 has dynamic cresc. Vle. has dynamic cresc. Vc. has dynamic cresc. Cb. has dynamic cresc.

77
al $\sigma = 100$

Ob.1
 Cla.1
 Fag.1
 VI.1
 VI.2
 Vle.
 Vc.
 Cb.

80

VI.1
 VI.2
 Vle.
 Vc.
 Cb.

giocoso

85

VI.1
 VI.2
 Vle.
 Vc.
 Cb.

90

VI.1
 VI.2
 Vle.
 Vc.
 Cb.

95

Cl.1,2 a 2

Fag. 1 2 dim.

Timp. f

VI.2 pizz

Vle. pizz

Vc. pizz

Cb. pizz

100

Cl.1,2 p

Fag. 1 2 p

Timp. f

VI.1 arco f

Vle. f dim.

Vc. f dim. arco mf

105

Cl.b. mf dim. pp

Vle. pizz dim. pp

Vc. > pp

110

Cl.1,2
Cl.a.
a 2
fag.
1
2
3
Tim.
f
Vl.1
Vle.
f
Vc.
Cb.
f

115

Ob.1,2
f
Cl.1,2
a 2
f
Vl.1
Vl.2

Cl.1 muta in Cl.picc.

118

Fl.1,2
Ob.1,2
Triang.
Vl.1
Vl.2

120

Fl. 1,2
Ob. 1,2
VI.1
VI.2

cresc.

125

Fl. picc
Fl. 1,2
Ob. 1,2
Cla. 1
in Es
Cla. 2
Timpani
VI.1
VI.2
Vle.
Vc.
Cb.

ff

128

Cl.1 in Es *ff*

Cl.a. *ff*

Fag. 1,2,3 *ff*

Timp. *ff*

Piatti *ff*

gr.C. *ff*

Arpa *ff* l.v.

Vi.1 *f* (sim.) dim.

Vi.2 *f* (sim.) dim.

Vle. div. *f* (sim.) dim.

Vc.div. *f* (sim.) dim.

Cb.div. *f* III. dim.

f IV. dim.

ff

130

Cla.1 in Es
 Cla.b.
 Fag. 1,2,3
 Arpa
 VI.1
 VI.2
 Vle. div.
 Vc. div.
 Cb. div.

Dynamics: *f*, *pp*, *mf*
 Performance Instructions: *sul pont.*

132

Fl.1,2

Ob.1,2

C.i.

Cl.1
in Es

Cl.2

Arpa

VI.1

VI.2

Vle.
div.

Vc.div.

Cb.div.

al niente

(Töne wieder kommen lassen)

ganz auf dem Steg

al niente

$\bullet = 96-102$

a tempo ätherisch, plötzlich wie aus einer anderen Welt

rall.

[137]

immer leicht staccato, wie "getupft"

Musical score for measures 137-140. The score includes parts for Flute 1 (Fl.1), Clarinet 1 in E-flat (Cla.1 in Es), Piatti, Arpa (Arp. 1), and Cello (Cb.). Measure 137 starts with a rest for Fl.1, followed by a dynamic *mf*. The other instruments play eighth-note patterns. Measure 140 begins with a dynamic *p* for Piatti. Arpa has sustained notes with grace notes. Cb. plays eighth notes with a dynamic *pizz* and *mf*.

[140]

Musical score for measure 140. The score continues with Fl.1, Cla.1 in Es, Arpa, and Cb. The Arpa part features sustained notes with grace notes. Measures 144-145 show a transition with different dynamics and instrumentation.

[145]

Musical score for measures 144-145. The score includes Fl.1, Cla.1 in Es, and Arpa. The Arpa part has sustained notes with grace notes. The time signature changes between 5/4 and 10/8.

Fl. 1

Fl. 2

Ob. 1,2

C.i.

Cl. 1 in Es

Cl. 2

Cl. b.

Fag. 1,2,3

Cor. 1,2,3,4

Tr. 1,2,3

Trb. 1,2,3

Tb. 1,2

Triang.

Arpa

Vl. 1

Vl. 2

Vle. div.

Vc. div.

[151]

Fl. 1 *mp*

Fl. 2

Ob. 1,2

C.i.

Cl. 1,2

Piatti

Triang.

Arpa

VI.1

VI.2

Vle. div.

Vc. div.

tr

dal niente

dal niente

dal niente

dal niente

pp

pp

pp

pp

pp

pp

155

(in Klappengeräusch übergehen)

Fl. 1
Fl. 2
Ob. 1,2
C.i.
Cla. 1,2
Cla.b.
Fag. 1,2,3
Cor. 1,2,3,4
Tr. 1,2,3
Trb. 1,2,3
Tb. 1,2
Arpa

dal niente *p*

sul pont. ganz auf dem Steg

Fl. 1 al niente *pp* *ppp*

Fl. 2 al niente

Ob. 1,2 al niente

C.i. al niente

Cl. 1,2 al niente

Cl. b. al niente

Fag. 1,2,3 al niente

Cor. 1,2,3,4 al niente

Tr. 1,2,3 al niente

Trb. 1,2,3 al niente

Tb. 1,2 al niente

Piatti *pp*

Triang. *pp* *ppp*

Arpa

Vi. 1 *pp*

Vi. 2 al niente

Vle. div. al niente

Vc. div. al niente

al niente

3. Mondzeremonie

(Vollmond, über groß, seine ungeheuere Masse spürbar)

$\text{d} = 36-40$ ganze Takte schlagen (6 Takte bilden eine Einheit)

sehr langsam, sich wie eine zähe schwere Masse fortbewegend

7 *einsamer Gesang*

Corno inglese

Corni 1
2
3
4

Ching

Arpa C,D

Violini 1

Violini 2

Viole

Contrabassi solo

gli altri

7 *einsamer Gesang*

cuivré

al niente

ff

pizz

sfz

ff

arco

(in die schwingende Saite streichen)

pp

spitz, wie Nadelstiche

[13] [19]

Fl. picc.
Fl. 1
Cor. i.
Ching
Arpa
Cb.

(auch im piano immer deutlich und voll im Klang)

p *mf* *p* *f*

p *mf* *p* *f*

[25] [31]

Ob.1,2
Cor. i.
Cla.1,2
in B
Cor.
Ching
Arpa
Cb.

fp *f*

fp *f*

1.
3. *sf* *sfp* *sfp* *sf*

sf *sfp*

f

f

f

37 **43**

Fl. picc.
 Fl. 1
 Ob. 1,2
 Cor.i.
 Cla. 1,2 in B
 Ching
 Arpa
 solo Cb.
 gli altri

mf
p
f
p
mf
p
8va
p
f F Fes
pizz
pp
sfz
pp

49

Fl. picc.

1 Fl.

2 Fl.

Ob. 1

Cor. i.

Cla. 1,2
in B

Ching

Arpa

solo
Cb.
gli altri

55

Measure 49: Flute piccolo (picc.) has sixteenth-note patterns. Flutes 1 and 2 play eighth-note patterns. Oboe 1 has eighth-note patterns. Clarinet 1 and 2 in B play eighth-note patterns. Ching is shown with a single note. Arpa has sixteenth-note patterns. Cello solo and other bassoon parts play sustained notes. Dynamics: f, fp.

Measure 55: Flute piccolo (picc.) has sixteenth-note patterns. Flutes 1 and 2 play eighth-note patterns. Oboe 1 has eighth-note patterns. Clarinet 1 and 2 in B play eighth-note patterns. Ching is shown with a single note. Arpa has sixteenth-note patterns. Cello solo and other bassoon parts play sustained notes. Dynamics: pp, a2, p, pp.

61

Fl. picc.

1 Fl. 2 Fl.

1 Ob. 2 Ob.

Cla. 1,2 in B

Cor. 1 2

Piatti

Ching

Arpa

solo Cb.

gli altri

ff

p

ff

ff

ff

1. >

p

a 2

sf sf sf

f

8va

ff

mf

p

ppp

73

Fl. picc.

1 Fl.

2 Fl.

Ob. 1

Cla. 1

Cor. 1
2

Ching

gr.C.

Arpa

VI.1

VI.2

Vle.

Vc.

1 Cb.

2 Cb.

3 Cb.

79

(auf dem Saitenhalter, jeder für sich ad lib.
an- und abschwellen lassen, mit und ohne Ton)

(auf dem Saitenhalter wie zuvor)

73

85

Fl. picc.

Fl. 1

Ching

Arpa

Vc.

Cb. solo

gli altri

Canto profundo

91

f

p 8va f mf 8va

f

Canto profundo

f arco

f

97

Fl. picc.

Fl. 1

Fag. 1

Ching

Arpa

Vc.

Cb. solo

gli altri

103

f

p 8va f

f

p

arco

pizz

mf arco

p

f

[109]

Fl. picc.

Fl. 1

Fag. 1

Ching

Arpa

Vc.

solo

Cb.

gli altri

[115]

marcato, in 3

ganze Takte

[121]

Cl.bass.

Fag. 1

Arpa

Vc.

solo

Cb.

gli altri

127

133

Cor.i.

Cl.bas.

Fag.1

Cor. 1
2
3
4

Ching

Arpa

VI.1

VI.2

Vle.

Vc.

solo

Cb.

gli altri

sfpp

sffz

ff

pizz

pizz

sffz

pizz

sffz

pizz

sffz

pizz

arco (in die schwingende Saite streichen)

pp

p

mf

139

Fl. picc.

Fl. 1

Cor. i.

Ching

Arpa

145

VI.1

VI.2

Vle.

Vc.

solo

Cb.

gli altri

151 Intermezzo: Tanz der Mondgeister

♩ = 114, in 3

153

Fl. picc.

Fl. 1,2

Ob. 1,2

Cla. 1,2 in B

Tb. 1,2

VI.1

VI.2

Vle.

Cb.

dim.

unis.

div.

unis.

unis.

dim.

dim.

157

(die Achtelnoten sind genauso kurz wie die Sechzehntel zu spielen)

Fl. 1

Ob.1,2

Cla.1,2
in B

Fag.

Tbn. 1
2

Tb.1,2

Timp.

Ching

VI.1

VI.2

Vle.

Vc.

Cb.

div. unis.

(staccato sempre)

div. (staccato sempre)

pizz

f

163

Fag. 1
Fag. 2
Fag. 3

Trbn. 1
Trbn. 2

Vl. 1

Vle.

Vc.

Cb.

This musical score page contains six staves of music. The first three staves are for Bassoon (Fag.), with the first staff being the top one. The next two staves are for Trombone (Trbn.). The final three staves are for strings: Violin 1 (Vl. 1), Viola (Vle.), and Cello/Bass (Vc./Cb.). The music consists of measures of eighth and sixteenth notes, with some slurs and rests. Measure 1 starts with Fag. 1 and Trbn. 1. Measures 2-4 start with Fag. 2 and Trbn. 2. Measures 5-6 start with Fag. 3 and Trbn. 1. Measures 7-8 start with Vl. 1 and Vle. Measures 9-10 start with Vc. Measures 11-12 start with Cb.

167

Fag. 1
Fag. 2
Fag. 3

Trbn. 1
Trbn. 2
Trbn. 3

Tb. 1,2

Vl. 1

Vl. 2

Vle.

Vc.

This musical score page contains seven staves of music. The first three staves are for Bassoon (Fag.), with the first staff being the top one. The next three staves are for Trombone (Trbn.), with the first staff being the top one. The final four staves are for strings: Bass (Tb. 1,2), Violin 1 (Vl. 1), Violin 2 (Vl. 2), Viola (Vle.), and Cello (Vc.). The music includes measures of eighth and sixteenth notes, slurs, and dynamic markings like *f* (forte) and *staccato sempre*. Measure 1 starts with Fag. 1 and Trbn. 1. Measures 2-3 start with Fag. 2 and Trbn. 2. Measures 4-5 start with Fag. 3 and Trbn. 3. Measures 6-7 start with Tb. 1,2. Measures 8-9 start with Vl. 1. Measures 10-11 start with Vl. 2. Measures 12-13 start with Vle. Measures 14-15 start with Vc.

169

staccato sempre

Tr. 1
Tr. 2
Tr. 3

Trbn. 1
Trbn. 2

VI.1
VI.2
div.

Vle.

175

Fag. 1
Fag. 2
Fag. 3

Cor. 1
Cor. 2
Cor. 3
Cor. 4

Tr. 1
Tr. 2
Tr. 3

Trbn. 1
Trbn. 2
Trbn. 3

VI.1
VI.2

Vle.

Vc.

Cb.

f staccato sempre *dim.*

f *dim.*

f staccato sempre *dim.*

staccato sempre *dim.*

f *dim.*

(pizz)

177

Fag. 1 (dim.) pp
 Fag. 2 (dim.) pp
 Cor. 1 (dim.) pp
 Cor. 2 staccato semper
 Cor. 3 (dim.) pp
 Cor. 4 (dim.) pp

181

Fl. picc. (staccato semper) ff
 Fl. 1,2 (staccato semper) ff
 Ob. 1,2 (staccato semper) ff
 Cla. 1,2 in B (staccato semper) ff
 Trbn. 1 ff
 Trbn. 2 ff
 Tb. 1,2 ff fp
 Timp. f
 Ching
 gr.C.
 Vi. 1 (staccato semper) ff (ricochet hinter dem Steg > runtergleiten auf den Saitenhalter) sfz
 Vi. 2 (staccato semper) ff (ricochet hinter dem Steg > runtergleiten auf den Saitenhalter) sfz
 Vle. ff sfz
 Vc. ff sfz
 Cb. ff sfz

1 Fag.

2 Cor. 1
2 Cor.

Tb.1,2

VI.1

VI.2

Vle.

Vc.

Cb.

189

Fl. picc. *ff*

Fl. 1,2 *ff*

Ob. 1,2 *ff*

Cla. 1,2 in B *ff* a2 >

Trbn. 1,2 *ff*

Tb. 1,2 *ff*

Vi. 1 *ff* div. unis.

Vi. 2 *ff* div. non div. >

Vle. *ff* div.

Vc. *ff* div.

Cb. *ff*

193

Fl.1,2
Ob.1,2
Cla.1,2
in B
Trbn.
1
2
3
Tb.1,2
VI.1
VI.2
Vle.
Vc.
Cb.

199

Fl.1,2
Cl.1,2
in B
Trbn.
1
2
3
Vl.1
Vl.2
Vle.
Vc.

Fl. picc.

1 Fl. 2 Fl. 1 Cl. 2 Cl. Cl.bas. 1 Fag. 2 Fag. 3 Fag. Tr. 1 Tr. 2 Tr. 3 Trbn. 1 Trbn. 2 Trbn. 3 Trbn. Timp. Piatti gr.C. Vi.1 Vi.2 Vle. Vc. Cb.

Tempo I weiter Raum, leer und einsam

211

205

pp dolciss.

211

217

223

229

235

f

8va

f

gli altri

241

247

Fl. picc.

Fl. 1

Cor. i.

Ching

gr.C.

Arpa

VI.1

VI.2

Vle.

Vc.

Cb. 1

Cb. 2

3

8va

f

mf

p

f

F

Fes

(auf dem Saitenhalter wie zuvor,
aber ruhiger und langezogen)

pp

(auf dem Saitenhalter wie zuvor,
aber ruhiger und langezogen)

pp

(auf dem Saitenhalter wie zuvor,
aber ruhiger und langezogen)

pp

(auf dem Saitenhalter wie zuvor,
aber ruhiger und langezogen)

sfz

sfp

ppp

sfp

sfp

sfz

253

259

Fl. picc.

Fl. 1

gr.C.

Arpa

VI.1
(kein dim.)

VI.2
(kein dim.)

Vle.
(kein dim.)

Vc.
(kein dim.)

solo

Cb.

gli altri

al niente

4. Korean HipHop

(Nächtliches Ständchen, unterbrochen von einer dröhnen Band)

d = 80

Oboe *f fp* *p* *p* *f*

[6]

rall. *a tempo* *ruhiger und stiller groove*

Ob. *pizz.*

Vi. solo *pizz.*

Vi. 1 (gli altri) *pizz.*

Vi. 2 *pizz.*

Vle. *pizz.*

The score consists of five staves. The top staff is for the Oboe, which starts with a dynamic of *f fp* and then changes to *p*. The second staff is for the Ob. (Oboe), which has a dynamic of *pizz.*. The third staff is for the Vi. solo (Violin), which also has a dynamic of *pizz.*. The fourth staff is for the Vi. 1 (gli altri) (Violin 1), and the fifth staff is for the Vi. 2 (Violin 2). The bottom staff is for the Vle. (Double Bass). Measure 6 begins with a dynamic of *f*, followed by *rall.* (rallentando) and *a tempo*. The instruction *ruhiger und stiller groove* is written above the Vi. 1 staff. The *pizz.* dynamics are indicated throughout the section.

[9]

Tr. 1 *con sord. (harmon mute)* *mf* *dim.*

Vi. solo

Vi. 1 (gli altri) *mf*

Vi. 2 *mf*

Vle. *pizz.* *mf* *dim.*

Vc. *pizz.* *mf* *dim.*

The score consists of six staves. The top staff is for the Tr. 1 (Trumpet 1), which uses a harmon mute. The second staff is for the Vi. solo (Violin). The third staff is for the Vi. 1 (gli altri) (Violin 1). The fourth staff is for the Vi. 2 (Violin 2). The fifth staff is for the Vle. (Double Bass), and the bottom staff is for the Vc. (Cello). Measure 9 begins with a dynamic of *mf* and a *con sord. (harmon mute)* instruction. The *dim.* (diminuendo) dynamic is indicated at the end of the measure. The *pizz.* dynamics are indicated throughout the section.

11

Tr. 1 arco

6

f

VI.1 (tutti) *sfs* f arco (non div.) *sfs*

VI.2 *sfs* arco (non div.) (non div.) *sfs*

Vle. arco *f* (non div.) (non div.) *sfs*

Vc. (non div.) > > (non div.) *sfs*

Cb. *f* > > (non div.) *sfs*

15

rall.

Ob.

a tempo

Tr. 1

VI. solo

pizz.

VI.1 pizz.

VI.2 pizz.

Vle. pizz.

Vc.

Cb.

schwer, stampfend, alles stark akzentuiert

Cor. 1, 2, 3, 4

Tr. 1, 2, 3

Trb. 1, 2, 3

Tb. 1, 2

Tamb. picc.

Timp.

Piatti

Vi. solo

Vi. 1

Vi. 2

Vle.

Vc.

Cb.

senza sord. > >

ff

ff

ff

ff

ff

ff subito
(Akzente immer rim-shot)

ein Spieler, Pauke linke Hand, kl. Tr. rechte Hand

Beckenpaar

ff subito

ff

(tutti) > >

ff

ff subito

20

1
2
Cor.
3
4

1
Tr.
2
3

1
2
3
Trb.

Tb.1,2

Tamb. picc.
Timpani

VI.1

VI.2

Vle.

Vc.

Cb.

This page of musical notation shows a complex arrangement for orchestra and band. The instrumentation includes four horns (Cor.), three trumpets (Tr.), three tubas (Trb.), two basses (Tb.1,2), a timpani (Timpani), a tambourine (Tamb. picc.), two violins (VI.1, VI.2), a cello (Vle.), a double bass (Vc.), and a bassoon (Cb.). The music is divided into measures by vertical bar lines. Measure 20 begins with a dynamic marking of f . The parts are active with various note heads, rests, and performance instructions like slurs and grace notes. The brass and woodwind sections provide harmonic support, while the strings and basso provide rhythmic drive. The percussion adds rhythmic complexity with its distinct patterns.

1 2 Cor. 3 4

1 Tr. 2 3

1 Trb. 2 3

Tb.1,2

Tamb. picc.

Timp.

Vl.1

Vl.2

Vle.

Vc.

Cb.

div.

1
2
Cor.
3
4

1
2
Tr.
3

1
2
Trb.
3

Tb.1,2

Tamb. picc.

Timp.

VI.1

VI.2

Vle.

Vc.

Cb.

1. *f*

ff tenuto

ff tenuto

[25]

1
2

Cor.
3
4

1
Tr.
2
3

1
2
Trb.
3

Tb.1,2

Tamb. picc.
2.

Timp.

VI.1

VI.2

Vle.

Vc.

Cb.

sofort wieder in der Stimmung des Beginns

28

Musical score page 28. The score consists of two systems of music. The top system includes parts for Cor. (4 staves), Tr. (3 staves), Trb. (3 staves), and Tb. 1,2 (2 staves). The bottom system includes parts for Vi. solo, Vi. 1, Vi. 2, and Vle. Measure 1 shows eighth-note patterns with grace marks (trill-like) on the first note of each group. Measures 2-3 show eighth-note patterns with grace marks on the second note of each group. Measure 4 starts with a dynamic *p*. Measure 5 starts with a dynamic *fff*. Measure 6 starts with a dynamic *p*. Measure 7 starts with a dynamic *pizz.*. Measure 8 starts with a dynamic *p*. Measure 9 starts with a dynamic *pizz.*. Measure 10 starts with a dynamic *p*.

30

Tr.1

VI. solo

VI.1

VI.2

Vle.

pizz. *mf*

Vc.

mf

dim.

dim.

dim.

dim.

33

Ob.

f

Tb.1,2

f

Timp.

f

Drumstick

Piatti

sfz

VI.1

sfz

VI.2

arco

f

VI.1

unis.

arco

sfz

Vle.

f

Vc.

arco

f

Cb.

f

sfz

37

rall.

Ob.

Tr.1

Timp.

Vl.1

Vle.

Vc. solo

Vc.

Cb.

a tempo

40

VI. solo

pizz.

Vl.1

Vle.

Vc. solo

Vc.

Cb.

mf

mf

mf

mf

div.

mf

42

VI. solo

batt. col legno
p

pp

unis.
pp

div.
pp

pp

45

p

pp

pp

pp

pp

pp

5. Puri

$\text{d} = 100$
gelöst und verspielt

[3]

Corni {
 1
 2
 f
 3
 4
 f
 1
 Trombe {
 2
 f
 3
 f
 1
 2
 Tromboni {
 3
 f
 F# A E
 Timpani
 f
 Violino 1
 fp
 cresc.
 Violino 2
 fp
 cresc.
 Viole
 fp
 cresc.

7

Ob. 1

Cla. 1
in A

A > Bb

Timp.

Arpa

VI.1

VI.2

Vle.

Vc.

Cb.

(stark anstreichen und dann schwingen lassen)

9

Musical score page 9, featuring ten staves of music for various instruments:

- Ob. 1**: Treble clef, mostly rests.
- Ob. 2**: Treble clef, mostly rests.
- Cor. i.**: Treble clef, dynamic *mf*, eighth-note patterns.
- Cor. ii.**: Treble clef, dynamic *mf*, eighth-note patterns.
- Clas. 1,2**: Treble clef, dynamic *mf*, eighth-note patterns.
- Cor. 1**: Treble clef, dynamic *f*, sixteenth-note patterns, instruction "con sord.".
- Tr. 1**: Treble clef, dynamic *f*, eighth-note patterns.
- VI.1**: Treble clef, dynamic *arco*, sixteenth-note patterns.
- VI.2**: Treble clef, dynamic *arco*, sixteenth-note patterns.
- Vle.**: Bass clef, dynamic *pizz*, sixteenth-note patterns.
- Vc.**: Bass clef, dynamic *pizz*, sixteenth-note patterns.

15

Ob. 1,2

Cor. i.

Clas. 1,2

Tr. 1
2
3

Timp.

senza sord.

sfz

sfz E > C

f

fp cresc.

fp cresc.

fp cresc.

VI.1

VI.2

Vle.

Vc.

20

Bb > A

Timp.

f

VI.1

f

VI.2

f

Vle.

f

Cb.

f

[21]

Fl. picc. *f* *dim.* *p*

Fl. 1. *f* *dim.* *p* muta in Cla. in Es

Cla. 1 in A 1. *f* *dim.* *p*

Cor. 2 *mf* *dim.* *p*

Vi. 1

Vi. 2

Vle.

Cb. *dim.*

[25]

Cor. 1 *sffz* *3·3·2*
Cor. 2 *sffz* *3·3·2*
Tr. 1 *sffz* *3·3·2*
Tr. 2 *sffz* *3·3·2*
Trbn. 1 *sffz* *3·3·2*
Trbn. 2 *sffz* *3·3·2*
Timp. *sffz* [A > H] *3·3·2*
Vl. 1 *fp* *cresc.* *3·3·2*
Vl. 2 *fp* *cresc.* *3·3·2*
Vle. *fp* *cresc.* *3·3·2*

[28] $\text{d} = \text{d} = 100, \text{b} = 150$ sehr hell und klar

(portamento)

Fl.1

1 Cor.

2

3

4

Tr.

1

2

3

Trbn.

1

2

3

Tim.

Arpa

VI.1

batt. col legno

VI.2

batt. col legno

35

Musical score for Flute 1, Arpa, Viola 1, and Viola 2. The score consists of four staves. Flute 1 (top staff) has a melodic line with grace notes and a dynamic marking *mf*. Arpa (second staff) provides harmonic support with sustained chords. Viola 1 (third staff) and Viola 2 (bottom staff) play eighth-note patterns.

Fl.1

Ob.1

Cor.

Tr.

Trb.

Timp.

Arpa

VI.1

VI.2

Vle.

H > A, C > C#

(oberes System ein wenig hervor)

batt. col legno

[43]

Musical score for orchestra, page 43, measures 1-4. The score consists of six staves:

- Fl.1**: Flute 1, Treble clef, eighth-note patterns.
- Ob.1**: Oboe 1, Treble clef, sustained notes with grace notes.
- Arpa**: Bassoon and Double Bassoon, Treble and Bass clefs, eighth-note patterns.
- VI.1**: First Violin, Treble clef, eighth-note patterns.
- VI.2**: Second Violin, Treble clef, eighth-note patterns.
- Vle.**: Cello/Bass, Bass clef, eighth-note patterns.

The score is divided into four measures by vertical bar lines. Measures 1-2 show a rhythmic pattern of eighth-note pairs. Measures 3-4 show a rhythmic pattern of eighth-note groups of three. The bassoon and double bassoon parts (Arpa) provide harmonic support with sustained notes and eighth-note chords.

Fl.1

Ob.1

Cl. in Es

Cl. 2 in A

Cor.

Tr.

Trb.

Timp.

Arpa

VI.1

VI.2

Vle.

F# > E

50

Fl. 1

Ob. 1

Cl. 2
in A

Arpa

VI.1

VI.2

Vle.

111

54

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 2 in A
Cor. 1
Cor. 2
Arpa
Vl. 1
Vl. 2
Vle.
Vc.

pizz *div. unis.* *div. unis.* *div.* *div.*
f *div. unis.* *div. unis.* *div. unis.* *div. unis.*
f *div.* *div.*
f

58

Fl. 1 - $\begin{array}{c} \text{3+3+2} \\ \text{8} \end{array}$ $\begin{array}{c} f \\ > \end{array}$

Fl. 2 - $\begin{array}{c} \text{3+3+2} \\ \text{8} \end{array}$

Ob. 1 - $\begin{array}{c} \text{3+3+2} \\ \text{8} \end{array}$ $\begin{array}{c} f \\ > \end{array}$

Ob. 2 - $\begin{array}{c} \text{3+3+2} \\ \text{8} \end{array}$ $\begin{array}{c} fp \\ > \end{array}$

Cla. 2 in A - $\begin{array}{c} \text{3+3+2} \\ \text{8} \end{array}$ $\begin{array}{c} f \\ > \end{array}$

Cor. 1₂ - $\begin{array}{c} \text{3+3+2} \\ \text{8} \end{array}$ $\begin{array}{c} sfp \\ > \end{array}$ 1. $\begin{array}{c} \text{3+3+2} \\ \text{8} \end{array}$ $\begin{array}{c} sfp \\ > \end{array}$ 2. $\begin{array}{c} \text{3+3+2} \\ \text{8} \end{array}$ $\begin{array}{c} sfp \\ > \end{array}$

VI.1 - $\begin{array}{c} \text{3+3+2} \\ \text{8} \end{array}$ $\begin{array}{c} ff \\ > \end{array}$ $\begin{array}{c} fff \\ > \end{array}$

VI.2 - $\begin{array}{c} \text{3+3+2} \\ \text{8} \end{array}$ $\begin{array}{c} ff \\ > \end{array}$ $\begin{array}{c} fff \\ > \end{array}$

Vle. - $\begin{array}{c} \text{3+3+2} \\ \text{8} \end{array}$ $\begin{array}{c} ff \\ > \end{array}$ $\begin{array}{c} fff \\ > \end{array}$

Vc. - $\begin{array}{c} \text{3+3+2} \\ \text{8} \end{array}$ $\begin{array}{c} ff \\ > \end{array}$ $\begin{array}{c} fff \\ > \end{array}$

Tempo I

Fl.1

Cl. in Es

Cl. 2 in A

Cor.

Tr.

Trb.

Timp.

Arpa

VI.1

VI.2

Vle.

Vc.

Cb.

(stark anstreichen und dann schwingen lassen)

(stark anstreichen und dann schwingen lassen)

Cor.i.

Cl. 2
in A

Cl. bas.

Fag
1,2,3

Cor. 1
2

1
2
Trb.
3

Tb.1,2

Timp.

Arpa

VI.1

VI.2

Vle.

Vc.

Cb.

a3

f

a2

f

f

f

pizz

Cor.i.

Cl. 2
in A

Cl. bas.

Fag
1,2,3

Cor. 1
2

1
2
Trb.
3

Tb. 1,2

Tim.

VI.1

VI.2

Vle.

Vc.

Cb.

72

1
2

Cor.

3
4

dim.

a2

p

cresc.

1
2

Trb.

3

Tb.1,2

rimshot ord.

Tamb. picc.

Timp.

dim.

p

cresc.

arco

Vc.

f dim.

p

cresc.

arco (non div.)

Cb.

f dim. p cresc.

77

Cor. 1, 2, 3, 4

Trb. 1, 2, 3

Tb. 1, 2

Tamb. picc.

Timp.

VI. 1, 2

Vle.

Vc.

Cb.

Fl. picc.

Fl. 1

Ob. 1

Cla. in Es

Cor. 1₂

Tr. 1

Tr. 2

Tr. 3

Tamb. picc.

Timp.

Piatti

Arpa

VI. 1

VI. 2

Vle.

Vc.

Cb.

sffz *sffz*

f *f*

rimshot

f **C# > D, A > H**

Drumstick
einzelnes Becken

f

ff *sffz*

ff *sffz*

ff *sffz*

ff *sffz*

ff *sffz*

ff *sffz*

81

Fl. picc.

Fl. 1

Ob. 1
2

Cla. in Es

Cla. 2 in A

85

Ob. 1
2

Cla. in Es

Cla. 2 in A

Vi. 1

Vi. 2

Vle.

Vc.

f ma leggiero

mp

f ma leggiero

mf

f ma leggiero

p

f ma leggiero

VI.1
 VI.2
 Vle.
 Vc.

90

Cor.i.
 f
 Cla. 2
 in A
 f
 Cla. bas.
 f
 Fag.1
 f

Arpa
 f

VI.1
 VI.2
 Vle.
 Vc.

95

Cl. 2
in A

Cl. bas.

Vle.

Vc.

ff

96

1 Tr.

2

3

1 Trb.

2

3

Piatti

Vle.

Vc.

cresc.

f secco

cresc.

cresc.

ff

Fl. picc.

1 Fl.

2 Fl.

Cor. i.

Cla. in Es

Cla. 2 in A

Cla. bas.

Fag 1,2,3

Tb.1,2

Tim.

Piatti

Arpa

pizz

Cb.

100

Fl. picc.

1 Fl.

2 Fl.

Cor. i.

Cla. in Es

Cla. 2 in A

Cla. bas.

Fag 1,2,3

Tb.1,2

Tim.

Piatti

Arpa

pizz

Cb.

Fl. picc.

1 Fl.

2 Fl.

Ob.

Cl. in Es

Cl. 1 in A

Cor. 1
2

Tb. 1,2

Piatti

Triang.

Arpa

VI.1

Cb.

f

mf

f

f

1.

sfp *sfp*

Beckenpaar

f *f*

ff

ff

arco

ff

[105]

Musical score page 105. The score consists of eight staves:

- Fl.** (Flute 1) and **Fl.** (Flute 2): Both play eighth-note patterns. Flute 1 starts with f , Flute 2 starts with p . A dynamic mf is indicated between them.
- Cor. 1** and **Cor. 2**: Both play eighth-note patterns. The first pattern is labeled "2." and the second "1.". Dynamics sfp are indicated under both patterns.
- Triang.**: Plays sustained notes with short vertical dashes.
- Arpa**: Plays sustained notes with short vertical dashes.
- Vi. 1**: Plays sixteenth-note patterns.
- Vle.**: Plays eighth-note patterns. A dynamic ff is indicated at the end of the measure.
- Vc.**: Plays eighth-note patterns. A dynamic ff is indicated at the end of the measure.
- Cb.**: Plays sustained notes with short vertical dashes.

107

Musical score for orchestra and piano, page 107. The score includes parts for Flute 1, Flute 2, Clarinet 1, Clarinet 2, Triangle, Arpa (Arpège), Violin 2, Viola, Cello, and Bass. The score shows various musical markings such as dynamic changes (sf, p, ff) and performance instructions (trills).

Fl. 1
Fl. 2
Cor. 1
Cor. 2
Triang.
Arpa
VI.2
Vle.
Vc.
Cb.

Fl. 1
Fl. 2

Cor. 1
Cor. 2

Tr. 1
Tr. 2
Tr. 3

Trb. 1
Trb. 2
Trb. 3

Tim.

Triang.

Arpa

VI.1

Vle.

Vc.

Cb.

sfp

sfp

mf

mf

mf

mf

c,g

pizz (non div.)

pizz (non div.)

127

1
Tr.
2
3

1
2
3
Trb.
3

Tb.1,2

Timp.

VI.1

VI.2

Vle.

Vc.

Cb.

This musical score page contains ten staves of music. The instruments are: Trombones (3 parts), Bass Trombone (3 parts), Bassoon (3 parts), Timpani (1 part), Violin 1 (1 part), Violin 2 (1 part), Cello (1 part), and Double Bass (1 part). The music consists of two measures. Measure 1 starts with sustained notes from Trombones 1, 2, and 3, followed by sustained notes from Bass Trombone 1, 2, and 3. Measure 2 begins with sustained notes from Bass Trombone 1, 2, and 3, followed by sustained notes from Trombones 1, 2, and 3. The bassoon part has dynamic markings *f* and *sfp*. The timpani part has a dynamic marking *sfp*. The violin parts have dynamic markings *fff*, *sfp*, and *f*. The cello part has dynamic markings *arco* and *sfp*. The double bass part has a dynamic marking *sfp*.

1
2 Cor. *sffz* *sffz* 3:3:2
3
4 *sffz* *sffz* 3:3:2
1 Tr. *sffz* *sffz* 3:3:2
2
3 Tr. *sffz* 3:3:2
1
2 Trb. *sffz* *sffz* 3:3:2
3 *sffz* *sffz* 3:3:2

D > C#

Timp. *sffz* 3:3:2

VI.1 *sfp* cresc. 3:3:2
VI.2 *sffz* *sfp* cresc. 3:3:2
Vle. *sffz* *sfp* cresc. 3:3:2
Vc. *sffz* 3:3:2
Cb. *sffz* 3:3:2

[120] $\text{d} = \text{d} = 100, \text{b} = 150$

Fl.1

Cor.

Tr.

Trb.

Timp.

Arpa

batt. col legno

VI.1

batt. col legno

VI.2

batt. col legno

Vle.

batt. col legno

Vc.

This musical score page contains eight staves of music. The first four staves are grouped by a brace and include Flute 1, Horns (labeled Cor.), Trombones (labeled Tr.), and Bass Trombones (labeled Trb.). The fifth staff is for the Timpani (Timp.). The sixth staff is for the Arpa (Arpeggiator). The last three staves are grouped by a brace and include Violin 1 (VI.1), Violin 2 (VI.2), Viola (Vle.), and Cello (Vc.). The score begins with a dynamic of p . The first four staves play eighth-note patterns. The fifth staff has a dynamic of f . The sixth staff starts with a dynamic of p and then changes to f . The last three staves start with a dynamic of p . The time signature for the first four staves is $3+3+2/8$, while the fifth staff uses $2+3+3/8$. The sixth staff uses $3+3+2/8$ for its first measure and $2+3+3/8$ for its second. The last three staves use $3+3+2/8$ for their first measure and $2+3+3/8$ for their second. Various performance instructions like "batt. col legno" are placed above certain notes. Articulation marks such as dots and dashes are present on many notes throughout the score.

[125]

Fl.1

Arpa {

VI.1

VI.2

Vle.

Vc.

C.G

Fl. picc.

1 Fl.

2 Fl.

Ob.

Cor. i.

Cla. in Es

Cla. 2 in A

Cla. bas.

Fag. 1,2,3

Cor.

Tr.

Trb.

Tb. 1,2

Timp.

Piatti

Arpa

Vi. 1

Vi. 2

Vle.

Vc.

Cb.