



2 meno mosso a tempo 3 molto accel.

(sehr weich) (rauhher Klang) *flz* *ord.*

Kl. *8vb* *ppp*

Hrn.

Vi. I *ord.* (I) *ppp* *pppp sub.* *mp* *tast.*

Vi. II *crini* (I) *ppp* *mp* *tast.*

Vla. *pppp* *pppp sub.* *mp* *tast.* (Gliss.)

Vcl. *tast.* *ord.* *pppp* *pppp sub.* *p*

Kb. *crini* *pppp* *pppp sub.* *p* *legno* *crini* *pp* *p*

(♩ = 96) ----- 4 ♩ = min. 120 (geschmeidig)

Kl. *pp poss.*

Fg. *pp poss.*

Hrn. *fp*

Vi. I

Vi. II

Vla.

Vcl. *tast.* 5 3 5

Kb. *tast.* 3

Kl. *sfz sfz sfz poco dim. sfz sfz mf p ff*  
 Fg. *sfz sfz sfz pp poss. mf*  
 Hrn. *mf p ff*  
 VI. I *pp pp*  
 Vl. II *pp*  
 Vla. *p mp p*  
 Vcl. *mp arco pp p ppp mf*  
 Kb. *pp pp p f*

*flaut. ord.*  
*poco legno → crini*  
*p.d'arco*  
*ord. crini*  
*pont. tast.*  
*legno ord.*  
*legno → p.crini → crini (IV)*  
*pochi crini → legno → crini*  
*legno senza crini*  
*pizz. mp*  
*arco ord. (I)*  
*legno*  
*pochi crini tast. 3*  
*crini ord. 3*  
*tast. 3 ord. → poco pont.*

sub. ♩ = 52 molto accel. 5 ♩ = min. 120 (grosser Luftanteil)

Kl. *pp poss.*

Fg. *pp poss.*

Hrn. *p*

Vi. I *mf* *p.d'arco pont.* *ord.* *ppp*

Vi. II *mf* *p.d'arco pont.* *ord.* *ppp*

Vla. *p* *pochi crini*

Vcl. *crini* *(molto)* *ff* *pont.* *ord.* *pont.* *ord.* *pochi crini* *ppp* *pp* *più crini*

Kb. *ff* *♭ (erstickt)* *pochi crini* *p* *pp* *pochi crini*

sub. ♩=52

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♩ = min. 120

*rit.*

♩ = 69

(ev. Zirkuläratmung)

**Kl.** *pp* *mp* *mf* *mp*

**Fg.** *mp* *p* *mp*

**Hrn.** *mp*

**Vl. I**

**Vl. II**

**Vla.**

**Vcl.** *p.d'arco* *pont.* *ord. tast.* *legno* *trill. pochi crini* *trill.* *gliss.* *legno* *pochi crini* *quasi niente* *poco* *p* *poco* *mp*

**Kb.** *legno* *legno* *pochi crini* *mf* *mp*

rit. poco a poco

The score consists of eight staves. The top three staves (Kl., Fg., Hrn.) contain the primary melodic and harmonic material. The Kl. staff starts with a key signature change to one flat (b) and features a long, sweeping line with dynamics ranging from *p* to *mp*. The Fg. staff includes *flz.* markings and *poco* dynamics. The Hrn. staff has *p* and *mp* dynamics and *flz.* markings. The middle three staves (VI. I, VI. II, Vla.) are mostly empty, with small rectangular marks indicating fingerings or positions. The Vcl. staff has *crini* and *pont.* markings and a dynamic of *f*. The Kb. staff has *più crini* and *poco pont.* markings, *ord.* markings, and a dynamic of *f*. The bottom of the page features dynamic markings *p* and *mp* for the first part, and *f* for the second part, with *Gliss. lento* written above the final measure.

(♩ = 60) rit. poco a poco

rit. ----- a ♩ = 52

Kl. *mf* *mp* *poco* *p* *mp* *poco*

Fig. *mf* *mp* *poco* *mp* *mf* *p* *mp* *mp* *p* *poco*

Hrn. *mf* *mp* *mp* *mf* *p* *mp* *mp* *p* *poco*

VI. I *mp* *pp* *mp* *pp*

VI. II *mp* *pp* *mp* *pp*

Vla. *ppp* *p* *ppp* *pochi crini* *legno*

Vcl. *mf* *mp* *pont.* *ord.* *poco pont.* *ord.* *molto pont.* *tasto sub.* *pont.* *ord.*

Kb. *mp* *mp sub.* *p.d'arco* *pont.* *ord. tast.* *pont.* *p.d'arco* *pont.* *ord.* *ord.* *poco pont.* *ord.*

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muta in Es-Klarinette

Kl.

Fig.

Hrn.

VI. I

VI. II

Vla.

Vcl.

Kb.

8<sup>vb</sup>

mf

p

pp

pp poss.

sordino, Metall

sordino, aber aggressiv!

ppp

fppp

poco

ppp

ppp

fppp

fppp

crini

sordino, Metall

(D)

pp

fppp

legno senza crini

sordino, Metall

f

mf

mp

poco pont. → ord.

Kl.

Fig. *8vb* *poco* *mf* Mehrklang scharf abreißen *(loco)*

Hrn.

Vl. I *non cresc.!* *poco* *senza sordino*

Vl. II *non cresc.!* *poco* *pp*

Vla. *(I)+(II)* *non cresc.!* *p*

Vcl. *crini* *(II)* *ppp* *senza sordino*

Kb. *scharf abreißen* *molto pont.* *f*

9 (Es-Klarinette)

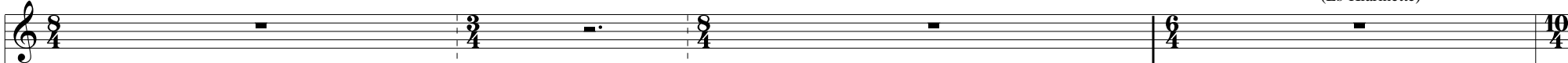


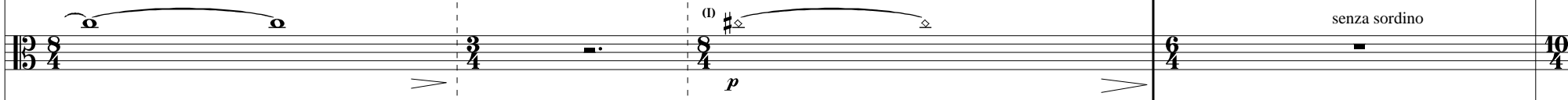
Kl. 

Fig. *(loco)* 


Hrn. *ppp poss.* 

Vi. I *senza sordino* 

Vi. II 

Vla. 

Vcl. *senza sordino* 

Kb. 

Cl,Hn, Vln II ♩=120 (unabhängig von Vln I, Einsatz auf Cue)

(Es-Klarinette)

. Kl.

Fg.

Hrn.

Vln I

Vln II

Vla.

Vcl.

Kb.

The score consists of eight staves: Clarinet (Es-Klarinette), Flute (Fg.), Horn (Hrn.), Violin I (Vln I), Violin II (Vln II), Viola (Vla.), Violoncello (Vcl.), and Kontrabaß (Kb.). The time signature is 10/4. The key signature has one sharp (F#).  
- Clarinet: Starts at measure 9 with a melodic line, marked *mp* and *aber sehr gestützt*.  
- Flute: Rests from measure 9 to 14.  
- Horn: Rests from measure 9 to 14.  
- Violin I: Starts at measure 9 with a melodic line, marked *p*. Includes a triplet in measure 11 and a *pont. sub.* marking in measure 13.  
- Violin II: Starts at measure 9 with a sustained chord, marked *ff*.  
- Viola, Violoncello, and Kontrabaß: Rests from measure 9 to 14.

♩ = 120

Kl. *mp* 18/4

Fg. 18/4

Hrn. Cl, Hn, Vln II ♩ = 120 (unabhängig von Vln I, Einsatz auf Cue) *mf* 18/4

Vl. I *mf* *pp* *mp* 18/4

Vl. II ♩ = 120 *ff* *poco pont.* 18/4

Vla. 18/4

Vcl. 18/4

Kb. 18/4

Annotations for Vl. I: *p.d'arco*, *pont.*, *ord.*, *ord.*, *legno*, *3*

. Kl. 18  $\frac{9}{4}$   
 Fg. 18  $\frac{9}{4}$   
 Hrn. 18  $\frac{9}{4}$   
 VI. I 18  $\frac{9}{4}$   
 VI. II 18  $\frac{9}{4}$   
 Vla. 18  $\frac{9}{4}$   
 Vcl. 18  $\frac{9}{4}$   
 Kb. 18  $\frac{9}{4}$

Musical score for Violin I (VI. I) in 4/4 time, measures 18 to 27. The score includes various performance instructions and dynamics:
 

- Measures 18-19: *molto*, *pizz.*, *f* (with a fermata).
- Measure 20: *arco*, *pizz.*, *f* (with a fermata).
- Measure 21: *mp* > *p*, *arco*, *f* (with a fermata).
- Measure 22: *pizz.*, *sfz*, *f* (with a fermata).
- Measures 23-27: *arco*, *molto pont.*, *f*, *p*, *tast.* (with a fermata).

10 ♩ = 120

Score for measures 10-10, featuring the following instruments and markings:

- Kl. (Clarinet):** *mp*, melodic line with a slur and crescendo.
- Fig. (Fagotto):** Rest.
- Hrn. (Horn):** *mf*, melodic line with a slur and crescendo.
- Vl. I (Violin I):** *f*, *mf*, *ff*, *p*, *poco*, *sfz*. Includes markings for *pont.*, *ord.*, *poco pont.*, *ord!*, and *pont.*. Triplet markings (3) are present.
- Vl. II (Violin II):** *poco pont.*, rests.
- Vla. (Viola):** Rest.
- Vcl. (Violoncello):** Rest.
- Kb. (Kontrabaß):** Rest.

Tempo: ♩ = 120. Measure 10 includes a rehearsal mark (+ ev. 8---). The score concludes at measure 10 with a double bar line.

. Kl.  $\frac{10}{4}$   $\frac{6}{4}$   $\text{p}$   $\text{ord.}$   $\text{poco}$   $\text{ord.}$

Fig.  $\frac{10}{4}$   $\frac{6}{4}$

Hrn.  $\frac{10}{4}$   $\frac{6}{4}$   $\text{p}$   $\text{poco}$   $\text{ord.}$

VI. I  $\frac{10}{4}$   $\frac{6}{4}$   $f$   $\text{arco, Ueberdruck}$   $\text{(ohne Druck) tast.}$   $\text{(I)}$   $\text{flaut.}$   $\text{p.d'arco ord. pont.}$   $\text{p sub.}$   $\text{(molto)}$   $f$   $\text{poco pont.}$   $f$

VI. II  $\frac{10}{4}$   $\frac{6}{4}$   $ff$

Vla.  $\frac{10}{4}$   $\frac{6}{4}$

Vcl.  $\frac{10}{4}$   $\frac{6}{4}$

Kb.  $\frac{10}{4}$   $\frac{6}{4}$

$\text{♩} = 120$

(ruhiger) —————>ord.

(Basskl.)

Tempo: ♩ = 120

Measures: 12, 13, 14

Instrument parts: Kl., Fg., Hrn., Vl. I, Vl. II, Vla., Vcl., Kb.

Violin I (Vln I): (brüchig) legno senza crini. 3, 3, 3, 3, 3, 3. (Vln I: 80-120, sehr frei, unabhängig von cl, hn und vln II) *tast.* → *ord.* → *molto pont.* → *ord.*

Violin I dynamics: *pp*, *mp*, *pp*, *mf*, *f*

Bassoon (Fg.) dynamics: *p*, *mf*

Horn (Hrn.) dynamics: *p*, *p*, *p* > *mp*

Violin II (Vl. II) dynamics: *ff*, *ff*

Viola (Vla.), Violoncello (Vcl.), Double Bass (Kb.): (Silent)



18  
10 4 14  
345345

Kl. *pp*

Fg. *pp*

Hrn. *p* *mp*

VI. I *molto pont.* *poco pont.* *ord.* *legno* *legno senza crini* *crini*

VI. II

Vla. *sfz* *8va* *molto pont.* *(loco)* *tast.* *p.criani*

Vcl.

Kb. *poco flautando* *pp*

18  
 16  
 9  
 5

Kl. *pp*  
 Fig. *pp*  
 Hrn. *mf* *p* *p*  
 VI. I *pp*  
 VI. II  
 Vla. *(molto)* *mp* *p* *mp* *8va-*  
 Vcl.  
 Kb. *p*

*crini* *crini* *legno* *crini* *crini*  
*ord.sub.* *legno* *crini*

*pont.*

13/4 13/4 13/4 13/4 13/4 13/4 13/4 13/4

Kl. *pp poss.*  
 Fig.  
 Hrn. *mp*  
 Vl. I *non flag.* *molto pont.* *ord.* *molto pont.* *ord.sub.* *poco tast.* *ord.* *p sub.*  
 Vl. II  
 Vla. *poco pont.* *molto pont.* *p.d'arco* *ord.* *pont.* *ord.* *tasto sub.* *p sub.*  
 Vcl.  
 Kb.

Fingerings: 16, 345345, 18, 345345, 14, 16, 12, 16, 3

