

# die lichtung

für orchester mit zwei solo hörnern

for orchestra with two solo horns



Dauer

11:00

Length

## Orchester

3 Flöten (2 Piccolo)

2 Oboen

1 Englischhorn

3 Klarinetten in B

3 Fagotte

2 Hörner in F (Dämpfer)

2 Trompeten in B (cup mute, straight mute)

2 Tenorposaunen (cup mute)

1 Bassposaune (cup mute)

1 Tuba

Pauken (Schwamm und Schlägel)

Percussion 1: guiro, maracas, Glockenspiel, tambourine, große Trommel

Percussion 2: congas, Rätsche, Regenrohr, Samenrasselgurt, Schleifpapier  
Glockenspiel

Percussion 3: temple blocks, maracas, jug drum, Schleifpapier, große Trommel

Piano

2 Solohörner in F (Stopfdämpfer, Dämpfer)

10 Violine I

8 Violine II

6 Bratschen

5 Violoncelli

3 Kontrabässe

Die Lichtung gab mir ein Amphitheater von Heuschrecken und Grashüpfer, nie konstant, immer schwellend, fließend, manchmal sehr rhythmisch, dann wieder flächig aber beweglich, ich höre kurz den einen an, dann wieder die Masse, die Rufe, die Antworten, das Reagieren der Gruppe auf eine einzelne Aktion. Das Ausland gab mir Zikaden: größer, lauter, singender, wie Flöten. Das Internet gab mir Information, Daten, Studien, Dokumentare, es hat meine Augen geöffnet zu der Vielfalt dieser Tiere und ihre mysteriösen Wege.

## Orchestra

3 Flutes (2 doubling Piccolos)

2 Oboes

1 Cor Anglais

3 Clarinets in Bb

3 Bassoons

2 Horns in F (mute)

2 Trumpets in Bb (cup mute, straight mute)

2 Tenor Trombones (cup mute)

1 Bass Trombone (cup mute)

1 Tuba

Timpani (sponge and sticks)

Percussion 1: guiro, maracas, glockenspiel, tambourine, bass drum

Percussion 2: congas, ratchet, rainstick, seed rattle belt, sand paper,  
glockenspiel

Percussion 3: temple blocks, maracas, jug drum, sand paper, bass drum

Piano

2 Solo Horns in F (stop mutes, mutes)

10 Violin I

8 Violin II

6 Violas

5 Violoncelli

3 Doublebasses

The clearing gave me an amphitheater of grasshoppers and crickets, never constant, permanently flowing, rising and falling, sometimes very rhythmic, then textural again but still mobile, agile, I listen to just one for a while then I hear the group again, the calls, the answers, the group reacting to a single action. In a foreign country I was given cicadas: bigger, louder, more singing, like flutes. The internet gave me information, data, research, documentaries, it opened my eyes to the variety of these animals and their mysterious ways.

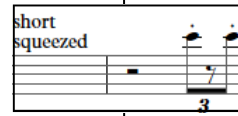
## Spielanweisungen

Key

### Holzbläser

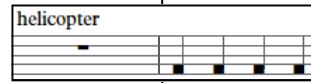
### Woodwind

Oboen: ein bisschen gepresst und kurz spielen, um einen unvollkommenen Ton zu erzeugen



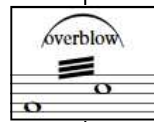
Oboes: play a little squeezed and short to produce an imperfect tone quality

Fagotte: das Blatt entfernen und die Zunge gegen den S-Bogen spielen (man meint es klingt wie ein Hubschrauber)



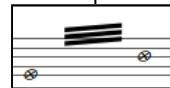
Bassoons: remove the reed and play with the tongue against the crook (it is said this sounds like a helicopter)

Flöten: überblasen auf den geschriebenen Tönen mit der Richtung der Graphik über den Tönen



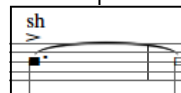
Flutes: overblow on the written notes in the direction of the graphic above the notes

Klappengeräusch Tremolo, im Allgemein dürfen andere Klappen als geschrieben benutzt werden, wenn sie hörbarer sind



Key click tremolo, in general it is possible to use other keys than written if they are more audible

Flöten: die Laute ins Instrument flüstern, mit der normalen Spielposition



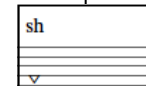
Flutes: whisper the consonants into the instrument in the normal playing position

Oboen, Klarinetten: die Laute mit etwas Abstand zum Rohrblatt flüstern, auf das Blatt blasen



Oboes, clarinets: whisper the consonants from a short distance to the reed, blow onto the reed

Die Laute durch das Instrument flüstern, geschlossenes Mundstück, wo keine Laute stehen, eine normale Mundform annehmen



Whisper the consonants through the instrument, covering the mouth piece, if no consonants then assume a normal mouth shape

Fagotte: laute Klappengeräusche, um möglichst viel Klang und Beweglichkeit zu erzeugen (vielleicht die oberste Klappe)



Bassoons: loud key clicks to create much noise and activity as possible (maybe the very top key)

Klarinetten: wo die Mikrotonalengriffe ausgehen, den Ton mit dem Ansatz ein bisschen ändern, so gut wie es geht

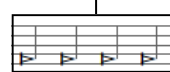


Clarinets: if there are no more microtonal fingerings alter the note with the embouchure as well as is possible

### Blechbläser

### Brass

Tongue ram: das Mundstück mit dem Mund bedecken und die Zunge schnell gegen die Zähne bewegen (HT), den geschriebenen Ton greifen



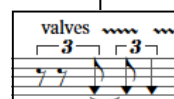
Tongue ram: close the mouth piece with the whole mouth and make a rapid movement with the tongue against the teeth (HT), finger the given pitch

Durch das Instrument mit geschlossenem Mundstück ausatmen, in diesem Fall mit Flatterzunge, wo Laute stehen sollen diese durch das Instrument geflüstert werden, ohne Angabe die normale Mundform annehmen, die Tonhöhe ist unwichtig



Blow through the instrument with the mouth piece covered, in this case with flutter tongue, sometimes consonants are written to whisper through the instrument, with no indication assume the normal mouth shape, the pitch is not important

Durch das Instrument ausatmen mit Ventilbewegung



Blow through the instrument whilst moving the valves

Musikalische Crescendi und Diminuendi spielen bis eine neue Angabe steht, dies muss nicht mit anderen Spielern koordiniert sein



Do musical crescendi and diminuendi at will until a new marking, they do not need to be co-ordinated with other players

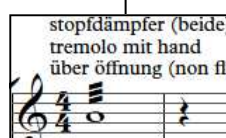
Siehe Streicher für Glissandotypen

See strings for types of glissando

### Solo Hörner (siehe auch Blechbläser)

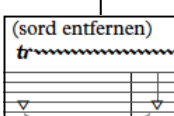
### Solo Horns (see also Brass)

Mit dem Stopfdämpfer drin, die Hand schnell über die Öffnung bewegen, um einen Tremoleffekt zu erzeugen, am Anfang bis Takt 9 (nicht Flatterzunge), später 58-61



With the stop mute in rapidly move the hand over the opening of it to create a tremolo effect, at the beginning use this technique until bar 9 (not flutter tongue), later 58-61

Den Dämpfer herausnehmen während man durch das Instrument ausatmet



Take the mute out whilst blowing through the instrument

Drei verschiedene Griffe benutzen, um den gleichen Ton zu spielen (mikrotonale Abweichungen sind zugelassen)



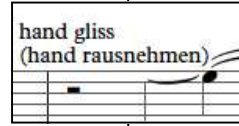
Use three alternative valve combinations to create the same pitch (microtonal differences are allowed)

Ein Übergang von offen zu gestopft, den Griff ändern, damit der gleiche Ton klingt



A transition from open to stopped, change the valves so the same pitch sounds

Den Zielton greifen und mit der Hand im Instrument anfangen, nehme sie langsam heraus, um ein Handglissando zu spielen



Finger the actual note but start with the hand in the instrument and slowly take it out to perform a hand glissando

Den Rhombuston singen (in der Stimme ist er transponierend)

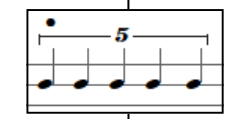


Sing the diamond note (written transposed in the part)

**Percussion**

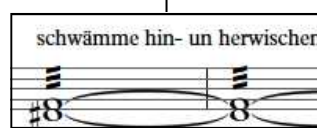
**Percussion**

Congas, Glockenspiel: den Schlägel bsw. die Hand am Instrument lassen, nachdem den Ton gespielt wurde, um den Ton abzdämpfen (schwarzer Kreis), weißer Kreis ist klingen lassen



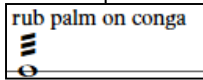
Congas, glockenspiel: keep the hand or beater on the instrument after striking the note to dampen the sound (black circle), white circle is let ring

Pauken: Schwämme auf der Trommeloberfläche hin- und herwischen, die Schwämme auswählen, um gut mit dem Orchester zu balanzieren



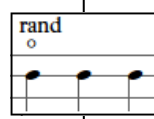
Timpani: rub sponges on the surface of the drums, choose the sponge to match the balance of the orchestra

Die Handfläche auf dem hohen Conga hin- und herwischen



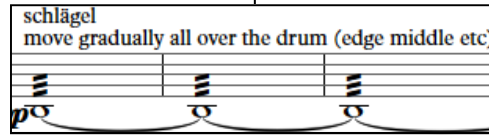
Rub the palm of the hand back and forth on the surface of the high conga

Congas: am Rand der Trommel spielen, den Ton klingen lassen (Congas sind immer mit Hand gespielt)



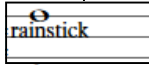
Congas: play on the edge of the drum, letting the tone ring (congas are always played with the hands)

Um die ganze Oberfläche wirbeln, langsam von einer Stelle zur nächsten bewegen



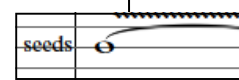
Timpani: play with the sticks and roll over the whole skin during the length of the note, slowly moving from one place to the next

Rainstick: ein Ton ist eine Drehung, außer bei Takt 151



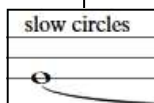
Rainstick: one note is one turn, apart from at bar 151

Samen: schön klingende Samen aufhängen und gegen einander klingen lassen für die Dauer des Tones



Seeds: hang nice sounding seeds and move them against each other for the duration of the note

Schleifpapier: langsame Kreise reiben für die Dauer des Tones

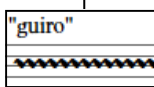


Sand paper: rub in slow circles for the duration of the note

**Piano**

**Piano**

Die Finger auf den Tasten hin- und herreiben ohne die Tasten runterzudrücken, die Geschwindigkeit und Länge der Bewegungen durchwechseln, die Dynamik folgen



Run the fingers up and down the keys without pressing them, vary the speed and length of the movements, try to follow the dynamics

**Streicher**

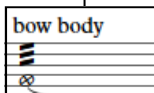
**Strings**

flt: flautando, sp: sul pont, nsp: non sul pont, Pfeil: Übergang, st: sul tasto, clb: col legno battuto, clt: col legno tratto, m: molto, p: poco



flt: flautando, sp: sul pont, nsp: non sul pont, arrow: transition, st: sul tasto, clb: col legno battuto, clt: col legno tratto, m: molto, p: poco

Auf dem Körper des Instruments mit dem Bogen streichen



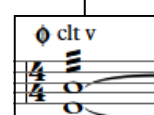
Bow on the body of the instrument

Auf dem Steg mit dem Bogen streichen



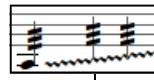
Bow on the bridge

Col legno tratto vertikal: das Holz vertikal die gedämpften, leeren Saiten hoch- und runterreiben (Kreis mit Kreuz heißt Saiten dämpfen, auch bei Pizz usw.)



Col legno tratto vertical: rub the wood vertically up and down the dampened open strings (the circle with a cross mean dampen the strings, even with pizz etc.)

Ein zitterndes Glissando (Gliss mit Vibrato)



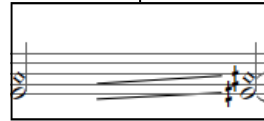
A shaky glissando (gliss with vibrato)

Ein gerades Glissando, Notenbalken zeigen einen Viertelrhythmus, um im Takt zu bleiben



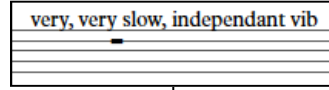
A straight glissando, note tails show the quarter note rhythm to stay in time

Das Glissando ungefähr in der Zeit spielen, man muss nicht mit den anderen Spielern zusammen anfangen



Play the glissando at roughly the right time, this does not have to be at the same time as the other players

Langsames Vibrato nicht mit den anderen Spielern zusammen für die Dauer des folgenden Tones spielen



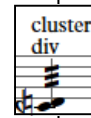
Vibrato slowly, not at the same time as the other players for the length of the following note

Celli: ein Krächzen, auf die Saiten hinter dem Steg mit viel Bogendruck und einen kurzen Bogenweg spielen (C oder A Saite)



Celli: a croak by playing on the strings behind the bridge with high bow pressure and a short bow (C or A string)

Jeder spielt eine andere Tonhöhe zwischen den geschriebenen Tonhöhen, um ein Cluster zu erzeugen



Each player plays a different pitch between the two written notes to create a cluster









Flageolett linke Hand Druck benutzen



Use harmonic left hand finger pressure

**Mikrotöne**

**Microtones**

- Viertelton tiefer  Quarter flat
- B ein Achtelton tiefer  Flat an eighth tone lower
- B ein Achtelton höher  Flat an eighth tone higher
- Ein Achtelton tiefer  An eighth tone lower
- Ein Achtelton höher  An eighth tone higher
- Kreuz ein Achtelton tiefer  Sharp an eighth tone lower
- Kreuz ein Achtelton höher  Sharp an eighth tone higher
- Viertelton höher  Quarter sharp

die lichtung

Partitur in C  
Score in C

Sophie Pope

♩ = 100

This musical score is for the piece "die lichtung" by Sophie Pope. It is written in C major and 4/4 time, with a tempo of 100 beats per minute. The score is arranged for a full orchestra and two solo horns.

**Orchestra:**

- Flute 1, Flute 2, Alto Flute: Flautando (flz), piano (p) to mezzo-forte (mf).
- Oboe 1, Oboe 2: Flautando (flz), piano (p) to mezzo-forte (mf).
- Cor Anglais: Flautando (flz), piano (p) to mezzo-forte (mf).
- Clarinet in Bb 1, Clarinet in Bb 2, Clarinet in Bb 3: Flautando (flz), pianissimo (ppp).
- Bassoon 1, Bassoon 2, Bassoon 3: Flautando (flz), pianissimo (ppp).
- Horn in F 1, Horn in F 2: Flautando (flz), cup mute, pianissimo (ppp).
- Trumpet in Bb 1, Trumpet in Bb 2: Flautando (flz), cup mute, pianissimo (ppp).
- Trombone 1, Trombone 2, Bass Trombone: Flautando (flz), cup mute, pianissimo (ppp).
- Tuba: Flautando (flz), pianissimo (ppp).
- Timpani: Flautando (flz), pianissimo (ppp).
- Percussion 1 (guiro), Percussion 2 (congas), Percussion 3 (temple block (high)): Flautando (flz), pianissimo (pp) to mezzo-piano (mp).
- Piano: Flautando (flz), pianissimo (ppp).

**Solo Horns:**

- Solo Horn in F 1: Flautando (flz), pianissimo (ppp) to mezzo-forte (mf). Includes instructions: "stopfdämpfer (beide) tremolo mit hand über öffnung (non flz)", "wie T.1", "(sord entfernen)", and "flz (open)".
- Solo Horn in F 2: Flautando (flz), pianissimo (ppp) to mezzo-forte (mf). Includes instructions: "(sord entfernen)", "tr", and "flz (open)".

**String Section:**

- Violin I, Violin II: Flautando (flz), pianissimo (pp) to mezzo-piano (mp). Includes instructions: "a5", "a4", "ft sp", "nsp", "sp".
- Viola: Flautando (flz), pianissimo (pp) to mezzo-piano (mp). Includes instructions: "a4", "ft sp", "nsp", "sp".
- Violoncello, Double Bass: Flautando (flz), molto flautando (molto flz), pianissimo (ppp).

19  
Fl. 1 *pp* *p* *pp* *ppp* *mp* *pp*  
Fl. 2 *pp* *p* *pp* *ppp* *mp* *pp*  
A. Fl. *pp* *p* *pp* *ppp* *mp* *pp*  
Ob. 1  
Ob. 2  
C. A.  
Cl. 1 *ppp* *mp* *flz* *flz*  
Cl. 2 *ppp* *mp* *flz* *flz*  
Cl. 3 *ppp* *mp* *flz* *flz*  
Bsn. 1 *f* *flz* *f*  
Bsn. 2 *f* *flz* *f*  
Bsn. 3 *f* *flz* *f*  
Hn. 1 *mf* *mp*  
Hn. 2 *mf* *mp*  
Tpt. 1 *pp* *flz*  
Tpt. 2 *ppp* *flz*  
Tbn. 1 *ppp* *flz*  
Tbn. 2 *ppp* *flz*  
B. Tbn. *ppp* *flz*  
Tba. *mf*  
Timp.  
Perc. 1 *güiro* *short*  
Perc. 2 *congas* *mp*  
Perc. 3 *temple block* *pp* *ppp* *maracas* *ppp* *mp* *ppp* *jug drum* *mf*  
Pno.  
S. Hn. 1 *con sord* *pp* *ppp* *flz* *mf*  
S. Hn. 2 *con sord* *pp* *ppp* *flz* *mf*  
Vln. I *ppp* *flz* *p*  
Vln. II *ppp* *flz* *p*  
Vla. *ppp* *p* *sp* *mp* *mf* *bow body* *mf*  
Vc. *ppp* *p* *sp* *mp* *mf* *bow body* *mf*  
Cb. *ppp* *molto flt* *ppp*



32

Fl. 1  
Fl. 2  
A. Fl.  
Ob. 1  
Ob. 2  
C. A.  
Cl. 1  
Cl. 2  
Cl. 3  
Bsn. 1  
Bsn. 2  
Bsn. 3  
Hn. 1  
Hn. 2  
Tpt. 1  
Tpt. 2  
Tbn. 1  
Tbn. 2  
B. Tbn.  
Tba.  
Timp.  
Perc. 1 (guiro)  
Perc. 2 (congas)  
Perc. 3 (temple block, maracas, jug drum, brushes)  
Pno.  
S Hn. 1  
S Hn. 2  
Vln. I  
Vln. II  
Vla.  
Vc.  
Db.

ord  
**ppp**  
ord  
**ppp**  
*flz*  
**pp**  
**ppp**  
*mf*  
*flz*  
*mf*  
*flz*  
*mp*  
*mf*  
*flz*  
*mp*  
*mf*  
*mp*  
*p*  
*mf*  
*mp*  
schwämme hin- un herwischen  
**ppp**  
guiro  
congas  
temple block  
maracas  
jug drum  
brushes  
**ppp** *mp*  
*p* *mf* *mp*  
**ppp** *mp* **pp**  
soft attack  
pedal with new chords  
**ppp**  
open  
open  
stopfdämpfer  
*mf*  
**pp**  
stopfdämpfer  
**pp**  
solo non vib  
**ppp** *mp*  
*st* *sp*  
**ppp** *mp*  
solo  
*p*  
a2  
a2  
a4  
light  
**pp** *mp* **pp**  
a4  
light  
**ppp** *mp* **pp**  
3 3 3 3  
*mf* *mf*  
div light  
**ppp**

44

Fl. 1 *p dolce* *poco*

Fl. 2 *p dolce, legato* *poco*

A. Fl. *mp*

Ob. 1 short squeezed *mf* *p* *mf* *p* *mf* *mf*

Ob. 2 short squeezed *mf* *p* *mf* *p* *mf* *mf*

C. A. short *mf* *p* *mf* *p* *mf* *mf*

Cl. 1 *p* *mp* *pp* *flz*

Cl. 2 *pp* *p* *mp* *pp* *flz*

Cl. 3 *pp* *p* *mp* *pp* *flz*

Bsn. 1

Bsn. 2 *ppp*

Bsn. 3

Hn. 1 *mf* *pp*

Hn. 2 *mf* *pp* *pp*

Tpt. 1 open *mf*

Tpt. 2 open *mf* *flz* *p*

Tbn. 1 *pp* *ppp*

Tbn. 2 *pp* *ppp*

B. Tbn. *pp* *ppp*

Tba. *p* *mf*

Timp.

Perc. 1 guiro maracas *mp* *ppp* *p* *pp* *mp* *pp*

Perc. 2 congas ratchet *mf* *p* *mf* *mp* *mf* *mp* *rub palm on conga*

Perc. 3 temple block jug drum *p* *mf* *pp* *(brushes)* *mp*

Pno. *lv*

S. Hn. 1 *mf* *pp* *pp* *flz*

S. Hn. 2 *mf* *pp* *pp* *flz*

Vln. I *as* *mp* *pp* *mp* *light* *sp* *3* *3* *3* *p*

Vln. II *nsp* *light div.* *pp* *p* *mp* *p* *mp* *pp* *light*

Vla. *f* *ppp* *(nsp)* *mp*

Vc. *ppp* *p* *pp*

Db. *ppp*

*solo (mv)* *non solo*

55 rit. . . . . ♩=80

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

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

A. Fl. Piccolo *ppp* *pp* *pp* *p* *pp* *p*

Ob. 1 bisbigliando *pp*

Ob. 2 bisbigliando *pp*

C.A.

Cl. 1 *ppp* *pp* *pp* *pp* *pp* *pp*

Cl. 2 *ppp* *pp* *pp* *pp* *pp*

Cl. 3 *ppp* *pp* *pp* *pp*

Bsn. 1

Bsn. 2

Bsn. 3

Hn. 1 *pp*

Hn. 2

Tpt. 1 *p* cup mute *pp*

Tpt. 2 cup mute *pp*

Tbn. 1

Tbn. 2

B. Tbn.

Tba. *mf* t k t

Timp. rit. . . . . ♩=80 ♩=100

Perc. 1 Glockenspiel *ppp* *p*

Perc. 2 congas

Perc. 3 *p* rand

Pno. *ppp*

S. Hn. 1 hand tremolo hand tremolo hand *ppp* open t k t t k t t k t t k t *mf*

S. Hn. 2 hand tremolo hand tremolo hand *ppp* open t k t t k t t k t t k t *mf*

Vln. I *pp* *pp* *pp* *p*

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

Vla. *pp* *pp* *pp*

Vc.

Db.



80

Fl. 1

Picc. 1

Picc. 2

Ob. 1

Ob. 2

C. A.

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Bsn. 3

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp. schwamm, wischen schlägel

Glock. glockenspiel guiro mp pp < mf sim.

Perc. 2 congas ratchet f sim.

Perc. 3 temple block jug drum p mf p

Pno. f p mf ppp mp

S. Hn. 1 valves mf < f sim.

S. Hn. 2 mf < f sim.

Vln. I p p mf p ppp mp

Vln. II p p a4 ppp mp

Vla. sp ord ppp mp

Vc. mf div ppp mp

Db. molto flt pp < f sim. ppp mp p pizz solo

90

Fl. 1

Picc. 1

Picc. 2

Ob. 1  
short, squeezed

Ob. 2  
short, squeezed

C. A.  
short

Cl. 1  
flz

Cl. 2  
flz

Cl. 3  
flz

Bsn. 1

Bsn. 2

Bsn. 3

Hn. 1  
flz

Hn. 2  
flz

Tpt. 1  
Valves

Tpt. 2  
Valves

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.  
schwamm

Glock.  
glockenspiel  
guiro

Perc. 2  
congas  
ratchet

Perc. 3  
temple block  
jug drum

Pno.

S. Hn. 1

S. Hn. 2

Vin. I

Vin. II

Vla.

Vc.

Db.  
arcs, tutti

This page of a musical score, numbered 9, contains the following parts and markings:

- Fl. 1:** *pp*, *f*, *pp*
- Picc. 1 & 2:** *pp*, *f*, *pp*, *p*, *mf*
- Ob. 1 & 2:** *short, squeezed*, *f*, *pp*
- C. A.:** *short*, *f*
- Cl. 1 & 2:** *f*
- Bsn. 1, 2, & 3:** *pp*, *p*, *pp*
- Hn. 1 & 2:** *con sord, darf unsauber klingen*, *sauber*, *ppp*, *p*
- Tpt. 1 & 2:** *mp*, *p*, *mf*, *valves*, *flz*, *f sim.*
- Tbn. 1 & 2:** *mf*, *p*, *pp*
- B. Tbn. & Tba.:** *pp*
- Timp.:** *schwamm*, *mf sim.*
- Glock.:** *glockenspiel*, *guiro*, *p*, *f*, *mf*
- Perc. 2 & 3:** *congas*, *ratchet*, *temple block*, *sand paper*, *jug drum*, *schlägel*, *ppp*, *pp*, *p*
- Pno.:** *mf*, *pp*, *mp*
- S. Hn. 1 & 2:** *f*, *mf*
- Vln. I & II:** *p*, *p < f sim.*, *sp*, *p*
- Vla.:** *tutti pizz*, *p*, *mp*, *p*, *pp*, *arco*, *div*, *sp*, *nsp*
- Vc.:** *tutti*, *p*, *f*, *mf*
- Db.:** *pizz*, *p*, *mf*, *p*, *mp*, *arco*

107

Fl. 1

Picc. 1

Picc. 2

Ob. 1

Ob. 2

C. A.

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Bsn. 3

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Glock.

Perc. 2

Perc. 3

Pno.

S. Hn. 1

S. Hn. 2

Vln. I

Vln. II

Vla.

Vc.

Db.

pp

mp

mf

f

flz

ord

cup mute

non solo

schlägel

glockenspiel

güiro

congas

ratchet

temple block

sand paper

bass tom (bend with elbow)

bass tom (bend with elbow)

div

co



116

Fl. 1  
Picc. 1  
Picc. 2  
Ob. 1  
Ob. 2  
C.A.  
Cl. 1  
Cl. 2  
Cl. 3  
Bsn. 1  
Bsn. 2  
Bsn. 3  
Hn. 1  
Hn. 2  
Tpt. 1  
Tpt. 2  
Tbn. 1  
Tbn. 2  
B. Tbn.  
Tba.  
Timp.  
Glock.  
Perc. 2  
Perc. 3  
Pno.  
S Hn. 1  
S Hn. 2  
Vln. I  
Vln. II  
Vla.  
Vc.  
Db.

short, squeezed  
short, squeezed  
short

flz  
flz  
flz

(cup mute) valves  
flz  
flz  
flz

schwamm

glockenspiel  
guiro  
cungas  
ratchet  
temple block  
sand paper  
bass tom

a5  
arco  
archo

tutti

sub pp  
p  
mf  
ppp  
mf  
p  
ppp  
mf  
p  
pp  
mf  
ppp  
mf  
p  
pp  
mf  
pp  
mf  
ppp  
mf  
p  
pp  
mf  
ppp  
mf  
p  
pp

This page of the musical score, numbered 125, contains parts for various instruments. The instruments listed on the left side of the page are:

- Fl. 1
- Picc. 1
- Picc. 2
- Ob. 1
- Ob. 2
- C. A.
- Cl. 1
- Cl. 2
- Cl. 3
- Bsn. 1
- Bsn. 2
- Bsn. 3
- Hn. 1
- Hn. 2
- Tpt. 1
- Tpt. 2
- Tbn. 1
- Tbn. 2
- B. Tbn.
- Tba.
- Timp.
- Glock.
- Perc. 2
- Perc. 3
- Pno.
- S. Hn. 1
- S. Hn. 2
- Vin. I
- Vin. II
- Vla.
- Vc.
- Db.

The score includes dynamic markings such as *ppp*, *mf*, *p*, *mp*, *f*, and *fz*. It also features articulation marks like accents and slurs, and performance instructions such as *sim.* (sustained) and *open*. The percussion parts specify instruments like glockenspiel, guiro, congas, ratchet, temple block, sand paper, and bass tom.

*♩=80*

132

Fl. 1 *mf* *pp* *f* *mf* *p*

Picc. 1 *mf* *mp* *pp* *f* *mf* *mf* *p*

Picc. 2 *mf* *mp* *p* *f* *mf* *mf* *p*

Ob. 1 *f* *mf* *f* *mf* *p*

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

C.A. *f* *mf* *f* *mf* *p*

Cl. 1 *fz* *pp* *mf* *mf* *f* *mf* *p* *sh*

Cl. 2 *fz* *pp* *mf* *mf* *f* *mf* *p* *sh*

Cl. 3 *fz* *pp* *mf* *mf* *f* *mf* *p* *sh*

Bsn. 1 *f* *pp* *mf* *mf* *f* *mf* *p*

Bsn. 2 *pp* *p* *f* *mf* *p*

Bsn. 3 *p* *f* *mf* *p*

Hn. 1 *f* *pp* *f* *f* *p* *sh*

Hn. 2 *f* *pp* *f* *f* *p* *sh*

Tpt. 1 *f* *mf* *f* *pp* *mf* *p* *sh*

Tpt. 2 *f* *mf* *f* *pp* *mf* *p* *sh*

Tbn. 1 *f* *pp* *f* *p* *f* *p*

Tbn. 2 *f* *pp* *f* *p* *f* *p*

B. Tbn. *f* *pp* *f* *p* *f* *p*

Tba. *f* *pp* *f* *p* *f* *p*

*♩=80* *schlägel*  
*move gradually all over the drum (edge middle etc)*

Timp. *pp* *f* *p* *f* *p*

Perc. 1 *f* *pp* *f* *p* *f* *p*

Perc. 2 *f* *pp* *f* *p* *f* *p*

Perc. 3 *f* *pp* *f* *p* *f* *p*

Pno. *f* *pp* *f* *p* *f* *p*

S. Hn. 1 *f* *pp* *f* *f* *p* *sh*

S. Hn. 2 *f* *pp* *f* *f* *p* *sh*

*♩=80* *div* *tutti* *div* *tutti* *div*

Vln. I *mf* *p* *f* *mp* *f* *ppp* *p* *mf* *f* *sim.* *arco*

Vln. II *mf* *mp* *f* *mp* *f* *ppp* *p* *f* *mf* *sim.* *arco*

Vla. *mf* *mp* *f* *mp* *f* *ppp* *p* *f* *mf* *arco*

Vc. *mf* *mp* *f* *mp* *f* *ppp* *p* *f* *mf* *arco*

Db. *mf* *pp* *f* *mp* *f* *pp* *p* *f* *mp* *p*

145

Fl. 1 *mf* *f* *mp* *sub p* *f* *mp* *f-pp* *f* *f* *p* *ff* *f*

Picc. 1 *mf* *sub p* *f* *mp* *f-pp* *f* *f* *p* *ff* *f*

Picc. 2 *mf* *sub p* *f* *mp* *f-pp* *f* *f* *p* *ff* *f*

Ob. 1 *mp* *sub p* *f* *mp* *f* *p* *f* *mp* *f* *ff*

Ob. 2 *mp* *sub p* *f* *mp* *f* *p* *f* *mp* *f* *ff*

C.A. *mp* *sub p* *f* *mp* *f* *p* *f* *mp* *f* *ff*

Cl. 1 *sub mp* *f* *mp* *f* *mp* *f* *p* *f* *mp* *f* *ff*

Cl. 2 *sub mp* *f* *mp* *f* *mp* *f* *p* *f* *mp* *f* *ff*

Cl. 3 *sub mp* *f* *mp* *f* *mp* *f* *p* *f* *mp* *f* *ff*

Bsn. 1 *p* *f* *mp* *f* *p* *f* *p* *f* *mp* *f* *ff*

Bsn. 2 *p* *f* *mp* *f* *p* *f* *p* *f* *mp* *f* *ff*

Bsn. 3 *p* *f* *mp* *f* *p* *f* *p* *f* *mp* *f* *ff*

Hn. 1 *f* *mp* *mp* *p* *f* *mp* *f* *mp* *f* *ff* *p* *f*

Hn. 2 *f* *mp* *mp* *p* *f* *mp* *f* *mp* *f* *ff* *p* *f*

Tpt. 1 *f* *mp* *mp* *p* *f* *mp* *f* *mp* *f* *ff* *p* *f*

Tpt. 2 *f* *mp* *mp* *p* *f* *mp* *f* *mp* *f* *ff* *p* *f*

Tbn. 1 *mf* *mp* *mp* *p* *f* *mp* *f* *mp* *f* *ff* *p* *f*

Tbn. 2 *f* *mp* *mp* *p* *f* *mp* *f* *mp* *f* *ff* *p* *f*

B. Tbn. *f* *mp* *mp* *p* *f* *mp* *f* *mp* *f* *ff* *p* *f*

Tba. *f* *mp* *mp* *p* *f* *mp* *f* *mp* *f* *ff* *p* *f*

Timp. *f* *mp* *mp* *p* *f* *mp* *f* *mp* *f* *ff* *p* *f*

Perc. 1 *p* *mp* *p* *p* *mf* *p* *mf* *p* *mf* *p* *pp* *f* *ff* *p* *f*

Perc. 2 *p* *mp* *p* *p* *mf* *p* *mf* *p* *mf* *p* *pp* *f* *ff* *p* *f*

Perc. 3 *p* *mp* *p* *p* *mf* *p* *mf* *p* *mf* *p* *pp* *f* *ff* *p* *f*

Pno. *mp* *f* *mp* *f* *mp* *f* *mp* *f* *mp* *f* *ff* *p* *f* *sim.*

S. Hn. 1 *f* *mp* *mp* *p* *f* *mp* *f* *mp* *f* *ff* *p* *f* *p* *ff*

S. Hn. 2 *f* *mp* *mp* *p* *f* *mp* *f* *mp* *f* *ff* *p* *f* *p* *ff*

Vln. I *mp* *f* *mp* *f* *mp* *f* *mp* *f* *mp* *f* *ff* *p* *f*

Vln. II *mp* *f* *mp* *f* *mp* *f* *mp* *f* *mp* *f* *ff* *p* *f*

Vla. *mp* *f* *mp* *f* *mp* *f* *mp* *f* *mp* *f* *ff* *p* *f*

Vc. *mp* *f* *mp* *f* *mp* *f* *mp* *f* *mp* *f* *ff* *p* *f*

Db. *mp* *f* *mp* *f* *mp* *f* *mp* *f* *mp* *f* *ff* *p* *f*

overblow

sh ah sh s sh s sh s

flz

tr

schwamm

repeatedly turn

schlägel brushes

"guiro"

tutti

div

body

clt v

III 7

1: body 2: 3: bridge

This page of the musical score, numbered 15, contains the following instruments and parts:

- Fl. 1**: Flute 1, starting at measure 159 with a *sh* (sharpened) dynamic and *f* (forte) dynamic.
- Picc. 1 & 2**: Piccolo parts.
- Ob. 1 & 2**: Oboe parts.
- C. A.**: Clarinet in A.
- Cl. 1, 2, & 3**: Clarinet parts.
- Bsn. 1, 2, & 3**: Bassoon parts.
- Hn. 1 & 2**: Horn parts.
- Tpt. 1 & 2**: Trumpet parts, including *st mute* (straight mute) markings.
- Tbn. 1 & 2**: Trombone parts, including *valve* and *flz* (flageolet) markings.
- B. Tbn.**: Baritone Trombone part.
- Tba.**: Tuba part.
- Timp.**: Timpani part, including *schlägel* (mallet) markings.
- Perc. 1, 2, & 3**: Percussion parts, including *tambourine*, *maraca*, *rainstick*, *seeds*, *sand paper*, *temple blocks*, and *bass drum*.
- Pno.**: Piano part.
- S. Hn. 1 & 2**: Saxophone parts, including *scharf* (sharp) markings.
- Vln. I & II**: Violin parts, including *arco* (arco) and *clb* (col legno) markings.
- Vla.**: Viola part.
- Vc.**: Violoncello part.
- Db.**: Double Bass part.

The score includes various musical notations such as dynamics (*mp*, *f*, *ff*, *pp*), articulation (*sh*, *st mute*, *valve*, *flz*), and performance instructions (*schwellen*, *brushes*, *arco*, *div*, *nsp*). The page is densely packed with musical notation across 28 staves.

**Fl. 1**: *ff*, *overblow*, *ff*, *p*, *ff*, *sim.*, *pp*, *pp*, *f*, *pp*, *sh*

**Picc. 1**: *ff*, *pp*, *f*, *f*, *sh*, *sh*

**Picc. 2**: *ff*, *mp*, *f*, *f*, *sh*, *sh*

**Ob. 1**: *f*, *ff*, *p* < *ff*, *p* < *ff*, *mp*, *s*, *shs*, *shs*, *shs*, *p*

**Ob. 2**: *f*, *ff*, *p* < *ff*, *ff*, *mp*, *s*, *shs*, *shs*, *shs*, *shs*, *p*

**C.A.**: *f*, *ff*, *p* < *ff*, *f*, *shs*, *shs*, *shs*

**Cl. 1**: *f*, *ff*, *pp*, *mf*, *p* < *mf*, *p* < *mf*, *p*

**Cl. 2**: *f*, *ff*, *pp*, *p* < *mf*, *p* < *mf*, *p*

**Cl. 3**: *f*, *ff*, *pp*, *p* < *mf*, *p* < *mf*, *p*

**Bsn. 1**: *f*, *p* < *ff*, *p* < *ff*, *mf*, *mp*

**Bsn. 2**: *f*, *p* < *ff*, *mf*, *mp*

**Bsn. 3**: *f*, *p* < *ff*, *p* < *ff*, *mf*, *mp*

**Hn. 1**: *mf*, *mp*, *p* < *ff*, *p* < *ff*, *pp*, *sh*, *sim.*, *p*

**Hn. 2**: *mf*, *mp*, *p* < *ff*, *p* < *ff*, *pp*, *sh*, *sim.*, *p*

**Tpt. 1**: *mf*, *mf*, *mf*, *p*, *p* < *ff*, *p* < *ff*, *mp*, *beliebig schwellen*

**Tpt. 2**: *mf*, *mf*, *mf*, *p*, *p* < *ff*, *p* < *ff*, *mp*, *beliebig schwellen*

**Tbn. 1**: *ff*, *ff*, *sim.*, *mf*, *mp*, *mf*, *mp*, *beliebig schwellen*

**Tbn. 2**: *ff*, *ff*, *sim.*, *mf*, *mp*, *mf*, *mp*, *beliebig schwellen*

**B. Tbn.**: *ff*, *ff*, *sim.*, *mf*, *mp*, *mf*, *mp*, *beliebig schwellen*

**Tba.**: *ff*, *ff*, *sim.*, *mf*, *mp*, *mf*, *sub pp*, *mf*, *sim.*

**Timp.**: *p* < *ff*, *p* < *ff*, *pp*, *sub pp*

**Perc. 1**: *f*, *p* < *ff*, *p* < *ff*, *fff*, *sub p*

**Perc. 2**: *f*, *fff*, *f*, *fff*, *sub p*

**Perc. 3**: *p*, *f*, *fff*, *fff*, *fff*, *sub p*, *mp*

**Pno.**: (Empty staves)

**S. Hn. 1**: *mf*, *mf*, *mf*, *p* < *ff*, *p* < *ff*, *p* < *ff*, *pp*, *sh*, *f*, *f*, *mf*, *mp*

**S. Hn. 2**: *mf*, *mf*, *mf*, *p* < *ff*, *p* < *ff*, *p* < *ff*, *pp*, *sh*, *f*, *f*, *mf*, *mp*

**Vln. I**: *p*, *fff poss.*, *solo*, *sub pp*, *ppp*, *mp*

**Vln. II**: *p*, *fff poss.*, *solo*, *sub pp*, *ppp*, *mp*

**Vla.**: *p*, *fff poss.*, *solo*, *sub pp*, *ppp*, *mp*

**Vc.**: *p*, *fff poss.*, *solo*, *sub pp*, *ppp*, *mp*

**Db.**: *fff poss.*, *sub pp*, *ppp*, *mp*

178 *sh*

Fl. 1 *p* *mp*

Picc. 1 *p* *mp* *p*

Picc. 2 *p* *mp* *p*

Ob. 1 *mf* *sim.*

Ob. 2 *mf* *sim.*

C.A. *mf* *sim.* *mf*

Cl. 1 *p* *p* *pp* *p*

Cl. 2 *p* *pp* *p*

Cl. 3 *p*

Bsn. 1 *f* *mf*

Bsn. 2 *f* *mf*

Bsn. 3 *f*

Hn. 1 *f* *mf* *mp* *con sord* *mf*

Hn. 2 *f* *mf* *mp* *con sord* *mf*

Tpt. 1 *mp* *f* *mf* *mp*

Tpt. 2 *f* *mf* *mp*

Tbn. 1 *mp* *f* *mf* *mp*

Tbn. 2 *mp* *f* *mf* *mp*

B. Tbn. *mp* *f* *mf* *mp*

Tba. *f* *mf*

Timp. *pp* *pp* *pp*

Perc. *matraca* *sim.*

Perc. 2 *sand paper* *mp* *morendo*

Perc. 3 *temple blocks* *morendo*

Pno. *mp* *p*

S Hn. 1 *pp* *fff*

S Hn. 2 *pp* *fff*

Vln. I *ord* *p* *pp*

Vln. II *ord* *p*

Vla. *ord* *ord* *p* *tutti*

Vc. *ord* *ord* *p*

Db. *ord* *ord* *p*





This page of a musical score, numbered 19, contains the following instruments and parts:

- Flutes:** Fl. 1 (measures 198-203)
- Piccoboons:** Picc. 1, Picc. 2 (measures 198-203)
- Oboes:** Ob. 1, Ob. 2 (measures 198-203)
- Clarinets:** Cl. 1, Cl. 2, Cl. 3 (measures 198-203)
- Bassoons:** Bsn. 1, Bsn. 2, Bsn. 3 (measures 198-203)
- Flutes:** Hn. 1, Hn. 2 (measures 198-203)
- Trumpets:** Tpt. 1, Tpt. 2 (measures 198-203)
- Trombones:** Tbn. 1, Tbn. 2, B. Tbn. (measures 198-203)
- Tuba:** Tba. (measures 198-203)
- Timpani:** Timp. (measures 198-203)
- Percussion:** Perc. 1 (bass drum), Perc. 2 (sand paper), Perc. 3 (temple blocks) (measures 198-203)
- Piano:** Pno. (measures 198-203)
- String Quartet:** S. Hn. 1, S. Hn. 2 (measures 198-203)
- Violins:** Vln. I, Vln. II (measures 198-203)
- Viola:** Vla. (measures 198-203)
- Violoncello:** Vc. (measures 198-203)
- Double Bass:** Db. (measures 198-203)

The score includes various musical notations such as dynamics (p, pp, mp, mf, f, ff), articulation (accents, slurs), and performance instructions (e.g., "flz", "gliss", "mst", "ord", "div", "st", "tutti", "cluster").

208

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

Picc. 1 *pp* *mp* *p* *mp*

Picc. 2 *pp* *p* *mp* *p*

Ob. 1 *pp*

Ob. 2

C.A. *pp* *mp*

Cl. 1 *p* *pp* *mp* *mp* *pp* *mp*

Cl. 2 *p* *pp* *mp* *mp* *pp* *ppp*

Cl. 3 *pp* *pp* *mp* *mp* *pp* *ppp*

Bsn. 1 *ppp*

Bsn. 2 *ppp*

Bsn. 3 *ppp*

Hn. 1 *p*

Hn. 2 *p*

Tpt. 1 *mp* *mp*

Tpt. 2 *mp*

Tbn. 1 *mp* *ppp*

Tbn. 2 *mp* *ppp*

B. Tbn. *ppp*

Tba. *ppp*

Timp.

Perc. *ppp*

Perc. 2 sand paper Glockenspiel *ppp*

Perc. 3 *ppp*

Pno. *mp*

S. Hn. 1

S. Hn. 2

Vln. I *pp* *p* *mp* *ppp* very, very slow, independent vib

Vln. II very, very slow, independent vib *ppp*

Vla. cluster div *mp* *ppp*

Vc. cluster div *mp* *ppp*

Db. *ppp* *ppp* *ppp*

216

Fl. 1

Picc. 1  
*mp* *ppp poss*

Picc. 2

Ob. 1

Ob. 2

C. A.

Cl. 1  
*mf* *flz* *mp*

Cl. 2  
*mf* *flz* *mp*

Cl. 3  
*mf* *flz* *mp*

Bsn. 1  
*mp* *p*

Bsn. 2  
*p*

Bsn. 3  
*p*

Hn. 1  
*mf* *flz* *mp*

Hn. 2  
*mp*

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc.  
guiro  
*ppp*

Glock.

Perc. 3  
temple blocks (schlägel) *f*

Pno.

S. Hn. 1  
*mf*

S. Hn. 2  
*mp*

Vln. I  
*ppp* *sp* *pppp* *a3*

Vln. II  
*pppp* *a3* *a4*

Vla.  
*mp* *a3*

Vcl.  
*mp* *a3*

Db.  
*sp*