

Norbert Rudolf Hoffmann

Symposion

für Sinfonieorchester
for symphonic orchestra

Besetzung/Instrumentation:

name in the score	abbreviation in the score	english name
3 Flöten	Fl	flutes
1 Altflöte in G	AFl	alto flute
3 Oboen	Ob	oboes
1 Englisch Horn in F	EH	cor anglais
3 Klarinetten in B ^b	Kl	clarinets
1 Bassklarinetten in B ^b	BKl	bass clarinet
3 Fagotte	Fag	bassoons
1 Kontrafagott	KFag	double bassoon
6 Hörner in F (F/B Doppelhörner)	Hr	french horns (double horns F/B ^b)
4 Trompeten in B ^b	Trp	trumpets
3 Tenorposaunen	Pos	trombones
1 Tuba	Tb	tuba
Percussion (5 players):		
Marimbafon	Mar	marimbaphone
Vibrafon	Vib	vibraphone
Pauken	Pk	suspended cymbal
3 kleine Becken, hängend	klBck	3 small cymbals, suspended
2 große Becken, hängend	grBck	2 big cymbals, suspended
Tamtam	Tam	tam-tam
3 Woodblocks	WBl	3 woodblocks
1 kleine Trommel	klTr	snare drum
3 Tomtom	Tom	tom-tom
1 große Trommel	grTr	bass drum
1 Harfe	Hrf	harp
1 Akkordeon	Akk	accordion
1 Klavier (ad libitum)	Klav	Piano (ad libitum)
Violinen I (4 Gruppen)	VI I	violins I (4 groups)
Violinen II (4 Gruppen)	VI II	violins II (4 groups)
Violen (4 Gruppen)	Ve	violas (4 groups)
Violoncelli (3 Gruppen)	Vc	violoncellos (3 groups)
Kontrabässe (2 Gruppen)	Kb	doublebasses (2 groups)

Alle Instrumente sind in den üblichen Transpositionen notiert.
All instruments are written with the usual transpositions.

Aufführungsdauer/Duration: 15 min.

Dictionary german/english

abdämpfen	damp at once
alles abdämpfen	damp at once all
alles klingen lassen	let sound all
allmählich abdämpfen, falls zu laut	damp gradually if too loud
an der Kuppe anschlagen (Becken)	strike at the dome (cymbals)
aufhören, wenn Luft ausgeht	stop when breath runs out
aushalten, bis Luft ausgeht	hold out until breath runs out
ausklingen lassen	let sound die away
Bogenwechsel unauffällig	change of bow unobtrusively
Flutterzunge	flutter-tonguing
klingen lassen	let sound
möglichst unauffällig neu ansetzen, wenn Luft ausgeht	attack again, as unobtrusively as possible, when breath runs out
stark aushalten	sustain intensity
unauffällig neu ansetzen, wenn Luft ausgeht	attack again, unobtrusively, when breath runs out

Erläuterungen/Explanations

Allgemein/Generally

Metronomangaben dienen lediglich zur Orientierung.	timing by metronome is for orientation only
gestrichelter Haltebogen: Gelegenheit zum Luft holen bzw. Bogenwechsel	broken tie: possibility to breath or to change the bow

- 3 -

Horn/French Horn

Ventilnummern:

- 0 kein Ventil gedrückt
- 1 Ganzton tiefer
- 2 Halbton tiefer
- 3 kleine Terz tiefer

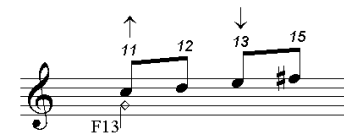
Beispiel: Ventilstellung F13
Instrument auf F eingestellt
Ventile 1 und 3 gedrückt
Klang: Quart tiefer



Glissando nach unten durch zunehmende Handdeckung

B3: Instrument auf B eingestellt, Ventil 3 gedrückt, daher Grundton D (Notierung; eckiger Notenkopf).
Zahl 4: Oberton Nr. 4 (Ton D)

Durch die veränderliche Handdeckung ergibt sich eine Dynamikänderung; diese ist durch den Atemdruck auszugleichen.



Mit vorgegebener Ventilstellung verschiedene Obertöne blasen.

Die Pfeile geben Töne an, die deutlich höher bzw. tiefer als die temperierten Töne sind (vgl. Jagdmusik). Diese Tonhöhen dürfen *nicht* korrigiert werden.

ord

Griff und Oberton nach Wahl des Spielers

valve numbers:

- 0 no valve pressed
- 1 whole tone lower
- 2 half tone lower
- 3 minor third lower

Example: valve position F13
instrument tuned to F
valves 1 and 3 pressed
fourth lower

glissando downwards by the hand

B3: instrument tuned to B^b, valve 3 pressed, gives the fundamental tone D (notation; angular note).
number 4: overtone nr. 4 (tone D)

The glissando gives a decreasing volume; this must be compensated by the breath

Using the given combination of valves play the different overtones.

The arrows mark notes which are higher or lower than the tempered notes. These pitches must *not* be corrected.

Valves pressed and overtone number: just as you like

Trompete/trumpet

Ventilnummern:

- 0 kein Ventil gedrückt
- 1 Ganzton tiefer
- 2 Halbton tiefer
- 3 kleine Terz tiefer

Beispiel: Ventilstellung V13
Ventile 1 und 3 gedrückt
Klang: Quart tiefer

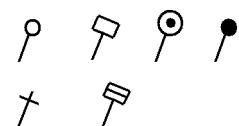
valve numbers:

- 0 no valve pressed
- 1 whole tone lower
- 2 half tone lower
- 3 minor third lower

Example: valve position V13
valves 1 and 3 pressed
fourth lower

Schlagzeug/percussion

Schlägel:



weich ... hart

mallets:

soft ... hard

Trommelstock / großer Trommelschlägel

drum stick / heavy mallet for bass drum and tam-tam

- 4 -
Symposion

Andante cómodo (♩ ≈ 72)

A

1. Oboe

Kontrafagott

1. Horn in F

2. Horn in F

3. Horn in F

4. Horn in F

5. Horn in F

6. Horn in F

Pauken

kleine Trommel

3 Tomtom

Klavier

Violen I

Violen II

Viola

Violoncelli

Kontrabässe

14

1. Ob

2. Ob

3. Ob

4. Trp

klTr

Tom

grTr

VII

Ve

Vc

pp

pp

pp

pp

pp

p

p

p

p

pp

f pp

p

p

p

p

tutti pizz molto vibrato

p

17

1. Ob *ff*

2. Ob *ff*

3. Ob *ff*

1. Trp *f*

2. Trp *f*

3. Trp *f*

4. Trp *f*

Tam *p* *klingen lassen*

klTr *p*

Tom *f* *pp*

grTr

VII *f* *glissando*

VII *f* *glissando*

VII *f* *glissando*

VII *f* *glissando*

Ve *f*

20

1. Fl *ff*

2. Fl *ff*

1. Kl *ff*

2. Kl *ff*

3. Kl *ff*

1. Fag *f*

2. Fag *f*

3. Fag *f*

KFag *ff*

1. Hr *ff*

2. Hr *ff*

3. Hr *ff*

4. Hr *ff*

5. Hr *ff*

6. Hr *ff*

1. Trp *f*

2. Trp *f*

3. Trp *f*

4. Trp *f*

Pk *f*

Klav *ff*

VII *ff* *f* *p*

VI II *ff* *f* *p*

ff *f* *p*

23

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

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

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

EH *f* *ff* *f* *f*

1. Fag *f* *f* *f* *f*

2. Fag *f* *f* *f* *f*

3. Fag *f* *f* *f* *f*

KFag *ff*

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

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

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

6. Hr *f* *f* *ff* *f*

Tb *p* *ff* *p*

Mar *p* *ff* *f* *p*

Pk *f* *f* *ff* *f*

grBck *p* klingen lassen *ff* sub

VII *f* *Bogenwechsel unauffällig*

VII *ff* *Bogenwechsel unauffällig* *f*

VII *ff* *f*

27

1. Ob *ff* *f*

2. Ob *ff* *f*

3. Ob *ff* *f*

1. Fag *f* *f*

2. Fag *f* *f*

3. Fag *f* *f*

1. Hr *ff* *f*

2. Hr *f* *f*

4. Hr *f* *f*

6. Hr *f* *f*

Mar *ff* *f*

Pk

grBck *klingen lassen*

VII *f* *ff* *p*

VI I *ff* *p*

VI II *ff* *p*

ff *p*

30

1. Fl *fff* stark aushalten

2. Fl *fff* stark aushalten

3. Fl *fff* stark aushalten

2. Kl *fff* stark aushalten

3. Kl *fff* stark aushalten

1. Fag *f*

2. Fag *fff* *f* *f*

3. Fag *f* *fff* *f* *f*

2. Hr *f* *fff* *f* *f*

4. Hr *f* *fff* *f* *f*

6. Hr *fff* *f* *f*

Pk *fff* *f*

VII *f* *fff* *f* *glissando*

VII *f* *fff* *f* *glissando*

VII *f* *fff* *f* *glissando*

VI I *f* *fff* *f* *glissando*

VI II *f* *fff* *f* *glissando*

33

1. Fl *f* *ff*

2. Fl *f* *ff*

3. Fl *f* *ff*

AFI *ff*

1. Fag *f*

2. Fag *f*

3. Fag *f*

2. Hr *f*

4. Hr *f*

6. Hr *f*

1. Trp *p* *ff*

2. Trp *p* *ff*

3. Trp *p* *ff*

4. Trp *mf* *ff*

Mar *p* *ff*

Pk *ff*

VII *pp* *ff*

VII *pp* *ff*

VII *pp* *ff*

VII *pp* *ff*

VII *pp* *ff*

VII *pp* *ff*

ff

36

1. Fl

2. Fl

3. Fl

AFI

1. Fag

2. Fag

3. Fag

2. Hr

4. Hr

6. Hr

1. Trp

2. Trp

3. Trp

4. Trp

Mar

Pk

VI I

VI II

44

Tb: Bass clef, rests in measures 44-45, then a melodic phrase in measure 46 starting with a forte (*f*) dynamic and ending with a piano (*p*) dynamic.

grBck: Bass clef, rests in measures 44-45, then a melodic phrase in measure 46 starting with a forte (*f*) dynamic and ending with a fortissimo (*ff*) dynamic.

Tam: Bass clef, rests in measures 44-45, then a melodic phrase in measure 46 starting with a forte (*f*) dynamic.

WBl: Treble clef, rhythmic patterns in measures 44-46.

grTr: Treble clef, chordal accompaniment in measures 44-46 with dynamics *fp*, *ffpp*, and *fp*.

Hrf: Treble and Bass clefs, piano accompaniment in measures 44-46. Measure 46 includes the instruction *loco* and a forte (*f*) dynamic.

Akk: Treble and Bass clefs, piano accompaniment in measures 44-46 with alternating *p* and *f* dynamics.

Kb: Bass clef, rests in measures 44-45, then a melodic phrase in measure 46 starting with a forte (*f*) dynamic and ending with a piano (*p*) dynamic. The instruction *tutti* is placed above the staff.

55

grBck

WB1

klTr

Tom

Hrf

Akk

sf *sff* *sf* *f* *p* *sf* *f* *pp* *ppp* *ppp* *ppp* *p*

rim shot

ausklingen lassen

7

59

KFag *ff* *f*
 1. Hr *ff* *f*
 2. Hr *ff* *f*
 3. Hr *ff* *f*
 4. Hr *ff* *f*
 5. Hr *ff* *f*
 6. Hr *ff* *f*
 WBl *f*
 Tom *pp* *ff_{sub}* *fff₂*
 Akk *pp* *ppp*
 Klav *ff* *
 VI I *tutti* *f ff p f p f p f p ff*
 VI II *f ff p f p f p f p ff*
 Ve *tutti* *f ff p f p f p f p ff*
 Vc *tutti* *f ff p f p f p f p ff*

63

1. Fl *f* *p*

2. Fl *f* *p*

3. Fl *f* *p*

AFI *f* *p*

1. Ob *f*

2. Ob *f*

3. Ob *f*

EH *f*

1. Kl *f* *p*

2. Kl *f* *p*

3. Kl *f* *p*

BKl *f* *p*

Pk *ff*

WBl *f* *ff*

Tom *f* *ff*

Hrf *mf* *alles klingen lassen*

VI *f ff f ff f fff fff f ff f*

VII *f ff f ff f fff fff f ff f*

Ve *f ff f ff f fff fff f ff f*

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

66

1. Fl *f* *p*

2. Fl *f* *p*

3. Fl *f* *p*

AFI *f* *p*

1. Ob *ff* *p*

2. Ob *ff* *p*

3. Ob *ff* *p*

EH *ff* *p*

1. Kl *p*

2. Kl *p*

3. Kl *p*

BKl *p*

Tb *f* *p*

Pk *ff* *f*

WBl *f*

Tom *f*

Hrf *f* *mf* *loco*

8^{va}

VII *ff* *f* *ff* *f* *fff* *f* *ff* *f* *ff* *f* *p*

VII *ff* *f* *ff* *f* *fff* *f* *ff* *f* *ff* *f* *p*

Ve *ff* *f* *ff* *f* *fff* *f* *ff* *f* *ff* *f* *p*

Vc *ff* *f* *ff* *f* *fff* *f* *ff* *f* *ff* *f* *p*

Kb *ff* *f* *ff* *f* *fff* *f* *ff* *f* *ff* *f* *p*

utti

f *p*

74

1. Fl *ff* 6

2. Fl *ff* 5

3. Fl *fff* 3

AFI *ff* *p* *ff* 3

1. Kl *ff* 6 *p*

2. Kl *ff* 5 *p*

3. Kl *ff* *p*

BKl *ff* *p* *ff* 3 *p*

2. Hr *ff* *p*

Pk *ff* *fff*

WBl *ff*

Tom *f* *ff* *fff* *ff*

Hrf *ff* 7

Akk *pp* *p* *ff f* *p*

VI I *ff* *fff* *ff* *fff ff* *fff* *fff* *ff* *fff ff*

VI II *ff* *fff* *ff* *fff ff* *fff* *fff* *ff* *fff ff*

Ve *ff* *fff* *ff* *fff ff* *fff* *fff* *ff* *fff ff*

Vc *ff* *fff* *ff* *fff ff* *fff* *fff* *ff* *fff ff*

77

1. Fl *p*

2. Fl *p*

3. Fl *p*

AFI *p*

1. Ob *ff* *6*

2. Ob *ff* *5*

3. Ob *ff*

EH *ff* *3*

Pk *ff*

WBl

Tom *ff* *ff* *p* *ppp* *pp* *fff*

Hrf *ausklingen lassen*

VI I *fff ff ffff f ffff* *pp*

VI II *fff ff ffff f ffff* *pp*

Ve *fff ff ffff f ffff* *pp*

Vc *fff ff ffff f ffff* *pp*

87

1. Fl *pp* *p*

2. Fl *pp* *p*

3. Fl *pp* *p*

EH *f* *p*

2. Kl *pp* *p*

3. Kl *pp* *p*

1. Fag *pp* *p*

2. Fag *pp* *p*

3. Fag *pp* *p*

1. Hr *F0 f* *p* *f*

3. Hr *F0 f* *p* *f*

5. Hr *F0 f* *p* *f*

VII *f* *p* *f* *p*

VI II *f* *p* *f* *p*

Ve *f* *p* *f* *p*

Vc *f* *p* *f* *p*

Kb *p* *f* *p* *f* *p*

tutti *glissando* *gl.*

91

1. Fl *p* *f* *f* *p* *f* *f*

2. Fl *p* *f* *f* *p* *f* *f*

3. Fl *p* *f* *f* *p* *f* *f*

1. Kl *ff* *f* *fff* *glissando* *glissando* *glissando*

2. Kl *p* *f* *f* *p* *f* *f*

3. Kl *p* *f* *f* *p* *f* *f*

1. Fag *p* *f* *f* *p* *f* *f*

2. Fag *p* *f* *f* *p* *f* *f*

3. Fag *p* *f* *f* *p* *f* *f*

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

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

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

VII *p* *ff_{sub}* *f* *fff*

VII II *ff_{sub}* *f* *fff*

Ve *ff_{sub}* *f* *fff*

Kb *ff_{sub}* *f* *fff*

1.2.3.

94

1. Fl *fff* unauffällig neu ansetzen, wenn Luft ausgeht

1. Ob *fff*

2. Ob *fff*

3. Ob *fff*

EH *fff*

1. Kl *fff*

2. Kl *fff*

3. Kl *fff*

BKl *fff*

1. Trp *fff* V1 *f*

2. Trp *fff* V3

3. Trp *fff* V3

4. Trp *fff* V3

1. Pos *fff* *glissando* *glissando* *f*

2. Pos *fff* *glissando* *glissando*

3. Pos *fff* *glissando* *glissando*

Tom *fff*

grTr *fff*

VII *fff* Bogenwechsel unauffällig

VI II *fff* Bogenwechsel unauffällig

Ve *fff* Bogenwechsel unauffällig

Vc *fff* Bogenwechsel unauffällig

Kb *fff* Bogenwechsel unauffällig

1. Fag *ff* *f*

2. Fag *ff* *f*

3. Fag *ff* *f*

KFag *ff* *f*

1. Hr *ff* *fff* *stark aushalten*

2. Trp *f*

2. Pos *f*

klBck *f*

grBck *ff*

WBl *p*

Tom *f* *p*

grTr *ff* *f* *p*

VII *f* *p*

VI II *f* *p*

Ve *f* *p*

Vc *f* *p*

Kb *f* *p*

100

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

2. Fl *pp* *p*

3. Fl *pp* *p*

1. Ob *f* *p*

2. Kl *pp* *p*

3. Kl *pp* *p*

BKl *f* *p*

1. Fag *pp* *p*

2. Fag *pp* *p*

3. Fag *pp* *p*

5. Hr *f*

grBck *f*

Tom *f*

grTr *p* *f* *p*

V I *f* *glissando* *ff* *p* *f*

V I I

Ve

Vc *f* *glissando* *ff* *p*

Kb

103

1. Fl *p* *f* *f* *p* *f* *f*

2. Fl *p* *f* *f* *p* *f* *f*

3. Fl *p* *f* *f* *p* *f* *f*

1. Kl *ff* *f* *fff* *glissando*

2. Kl *p* *f* *f* *p* *f* *f*

3. Kl *p* *f* *f* *p* *f* *f*

1. Fag *p* *f* *f* *p* *ff* *f*

2. Fag *p* *f* *f* *p* *ff* *f*

3. Fag *p* *f* *f* *p* *ff* *f*

1. Hr *f* *fff* *f*

3. Hr *f* *fff* *f*

5. Hr *p*

grBck *ff* *f*

Tam *mf*

WBl *ff* *fff*

Tom *ff* *p* *fff*

grTr *ff_{sub}* *f* *ff* *f*

VII *p* *ff* *fff* *f* *glissando*

VI I *f* *pp*

VI II *f* *pp*

Ve *f* *pp*

Vc *p* *f* *pp*

Kb *f* *pp*

D

107

1. Fl
2. Fl
3. Fl
KFFagel
1. Hr
2. Hr
3. Hr
4. Hr
5. Hr
6. Hr
Mar
Pk
WBl
Tom
Akk
Klav
Ve

p
pp
f
sfz
pp
pp
pp

117

The musical score is arranged in systems. The first system (measures 117-118) features Flutes 1, 2, and 3, Alto Flute (AFI), Euphonium (EH), Clarinets 1, 2, and 3, and Maracas (Mar). The second system (measures 118-119) features Clarinets 1, 2, and 3, Maracas (Mar), Accordion (Akk), Violins (Vc), and Cellos/Double Basses (Kb).
 Dynamics include *mf*, *f*, *ff*, *ff* sub, *fff*, *p*, and *pp*.
 Performance markings include *glissando*, *f*, *fff*, *f*, and *f*.
 The Maracas part includes a 5-measure rhythmic pattern. The Accordion part features a 3-measure rhythmic pattern. The Violin and Cello/Double Bass parts feature a 3-measure rhythmic pattern.

120

1. Fl *p* 3 *p* *mf*

2. Fl *p* 3 *p* *mf*

3. Fl *p* 3 *p* *mf*

1. Ob

2. Ob *pp* 5

3. Ob *pp*

EH *p* *f*

1. Kl *p* 3 *pp*

2. Kl *p* 3 *pp*

3. Kl *p* 3 *pp*

1. Fag *pp* 3 *f*

4. Trp *ppp* 5

Mar *pp* 5 *pp* *sempre*

WBl *pp* *pp* *sempre*

Akk *p* 3 *p* *sempre*

Ve *pp* *f* *pp* *f* *pp* *f* *pp* *f*

Vc *p* *p* *p*

Kb *p* *p*

126

The musical score for page 40, measures 126-128, features the following parts and dynamics:

- K FAG:** Bass clef, *ff* to *f*.
- 1. Hr:** Treble clef, *ff* to *f*.
- 2. Hr:** Treble clef, *ff* to *f*.
- 3. Hr:** Treble clef, *ff* to *f*. Includes a first finger trill (*1¹ ↑*) and a third finger trill (*F3*).
- 4. Hr:** Treble clef, *ff* to *f*.
- 5. Hr:** Treble clef, *ff* to *f*.
- 6. Hr:** Bass clef, *ff* to *f*.
- 2. Pos:** Bass clef, *fff*.
- 3. Pos:** Bass clef, *fff*.
- Klav:** Treble and Bass clefs, *ff*.
- VII I:** Treble clef, *f*. Includes a *div* (divisi) marking and triplet markings (*3*).
- VII II:** Treble clef, *f*. Includes a *div* marking and triplet markings (*3*).
- Vc:** Bass clef, *fff*.

A rehearsal mark (*) is placed above the VII I part at the beginning of measure 128.

Musical score for page 42, measures 132-134. The score includes parts for EH, 1. Kl, 2. Kl, 3. Kl, 1. Hr, 2. Hr, 4. Hr, 6. Hr, 1. Pos, KlBck, grBck, Tom, VII I, VII II, Vc, and Kb. Dynamics range from *f* to *ff*, with some parts marked *div*.

EH: *fff* 3

1. Kl: *f*

2. Kl: *f*

3. Kl: *f*

1. Hr: *ff*

2. Hr: *f*

4. Hr: *ff*

6. Hr: *f*

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

KlBck: *ff* *f*

grBck: *ff*

Tom: *f* *ff* *f*

VII I: *fff* *f*

VII II: *fff* *f*

Vc: *f* *ff* *div*

Kb: *f* *ff* *div*

138

1. Kl *ff* *f*

2. Kl *ff* *f*

3. Kl *ff* *f*

1. Hr *mf*

2. Hr *p* *ff*

4. Hr *mf*

6. Hr *p* *ff*

1. Pos *mf*

Tom *p*

VII I

VII II

Vc *pp*

Kb *pp*

141

1. Hr *fff* *p*

2. Hr *fff* *p*

3. Hr *fff* *p*

4. Hr *fff* *p*

5. Hr *fff* *p*

6. Hr *fff* *p*

1. Pos *fff* *p*

2. Pos *ff* *p*

3. Pos *ff* *p*

Tb *fff* *p*
stark aushalten

Tam *fff* *p*
klingen lassen *allmählich abdämpfen, falls zu laut*

Tom *fff* *pp*

VII *fff* *p*

VI I *fff* *p*

VI II *fff* *p*

Ve *fff* *p*
Bogenwechsel unauffällig *glissando*

Vc *fff* *p*
Bogenwechsel unauffällig *glissando*

Kb *fff* *p*
tutti *Bogenwechsel unauffällig* *glissando*

E

145

KFag *ff* *f*
 1. Hr *ff* *f*
 2. Hr *ff* *f*
 3. Hr *ff* *f*
 4. Hr *ff* *f*
 5. Hr *ff* *f*
 6. Hr *ff* *f*
 Tb *ff* *f*
 Mar *ff* *stark aushalten* *f* *molto vibrato*
 Vib *f*
 Pk *fff* *ff* *fp* *fp* *fp* *fp* *fp* *fp* *fp* *fp* *fp* *ffpp*
 Hrf *f* *alles klingen lassen*
 Akk *ff* *f* *ff* *p* *f* *p* *f* *p* *ff* *p*
 Klav *ff*
 Ve *fff* *stark aushalten*
 Vc *fff* *stark aushalten*
 Kb *fff* *stark aushalten*

150

This page of a musical score, page 47, contains measures 150 through 152. The score is for a symphony orchestra and includes the following parts:

- Tb (Trombone):** Features a melodic line with dynamics *f* and *p*, and a slur over the first two measures.
- Mar (Maracas):** Plays a rhythmic pattern with dynamics *f* and *p*.
- Vib (Vibraphone):** Plays a sustained chord with dynamic *f*.
- Pk (Percussion):** Features a rhythmic pattern with dynamics *fp* and *ffpp*.
- grBck (Snare Drum):** Plays a rhythmic pattern with dynamic *f*.
- Tam (Tam-tam):** Plays a rhythmic pattern with dynamic *ff*.
- Hrf (Horns):** Features a melodic line with dynamics *f* and *8va* (octave up).
- Akk (Piano):** Features a complex harmonic texture with dynamics *f*, *p*, and *ff*.
- Kb (Keyboard):** Features a melodic line with dynamics *f* and *p*.

153

Bkl

1. Fag

Tb

Mar

Vib

Pk

grBck

kITr

Hrf

Akk

VII

VI II

Ve

Vc

Kb

p senza dim.

p *pp*

ff

f *p*

fp *ffpp* *fp* *fp* *pp*

p *mf*

p/pp *p/pp* *p/pp*

8va *p*

ff *p* *f* *p* *pp* *ppp*

div 1.2. *pp* *p* *pp* *f*

div 3.4.

pp *p* *pp* *f*

div 1.2. *pp* *p* *pp* *f*

div 3.4.

pp *p* *pp* *f*

div 1.2. *pp* *p* *pp* *f*

div 3.4.

tutti *pp* *p* *pp* *f*

tutti *pp* *p* *pp* *f*

159

1. Trp *con sordino*
f *p*

1. Pos *con sordino*
f *p*

2. Pos *con sordino*
f *p*

Mar *ff* *ff*

Vib *p* *ff*

klBck *ff*

WBl *ff*

klTr *p/PPP* *ff*

Tom *ff* *ff*

grTr *fff* *ffp* *fff* *fff* *fff* *fff*

Hrf *ff* *ff* *ff* *ff* *ff* *ff*

Akk *ff* *fff* *ff* *fff* *ff* *fff*

VII *pp* *ff* *p* *PPP*

VI II *pp* *ff* *p* *PPP*

Ve *pp* *ff* *p* *PPP*

Vc *pp* *ff* *p* *PPP*

Kb *pp* *ff* *p* *PPP*

165

1. Ob *f*

2. Ob *f*

3. Ob *f*

1. Fag *f*

2. Fag *f*

3. Fag *f*

KFag *f*

1. Hr *ff*

2. Hr *ff*

3. Hr *ff*

4. Hr *ff*

5. Hr *ff*

Pk *f*

Tom *pp* *ff sub* *ffz*

Akk *pp* *ppp*

Klav *ff*

VII *f* *pizz* *

VI II *f* *pizz*

Ve *f* *pizz*

Vc *f* *pizz*

div 1.2.

div 3.4.

tutti

168

1. Fl *f* *p*

2. Fl *f* *p*

3. Fl *f* *p*

AFI *f* *p*

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

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

3. Ob *p* *f* *ff* *f* *p*

1. Kl *f* *p* *f*

2. Kl *f* *p* *f*

3. Kl *f* *p* *f*

BKl *f* *p* *f*

1. Fag *p* *f* *ff* *f* *p*

2. Fag *p* *f* *ff* *f* *p*

3. Fag *p* *f* *ff* *f* *p*

1. Trp *senza sordino* *p* *ff* *p*

1. Pos *senza sordino* *p* *ff* *p*

2. Pos *senza sordino* *p* *ff* *p*

3. Pos *p* *ff* *p*

Pk *p* *f* *ff* *f*

Hrf *mf* *alles klingen lassen* *f* *mf*

VII *p* *f* *ff* *f*

VII *p* *f* *ff* *f*

Ve *p* *f* *ff* *f*

Ve *p* *f* *ff* *f*

172

1. Fl *f* *p*

2. Fl *f* *p*

3. Fl *f* *p*

AFI *f* *p*

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

2. Ob *ff* *p*

3. Ob *ff* *p*

EH *ff* *p*

1. Kl *p*

2. Kl *p*

3. Kl *p*

BKl *p*

1. Fag *f* *p* *f*

2. Fag *f* *p* *f*

3. Fag *f* *p* *f*

1. Trp 1.2.3. *f* *ff* *p*

1. Pos 1.2.3. *f* *ff* *p*

Tb *f* *p*

Mar *f* *ff*

Pk *ff* *f* *ff* *f*

Hrf *f* *ff* *mf*

VII 1.2. 3.4. *ff* *f*

VI II 1.2. 3.4. *ff* *f*

Ve *ff* *f*

Vc *ff* *f*

Kb *tutti* *f* *p*

175

1. Ob *f* *pp*

2. Ob *f* *pp*

3. Ob *f* *pp*

EH *f* *pp*

Bkl *f* *pp*

1. Fag *f* *pp*

2. Fag *f* *pp*

3. Fag *f* *pp*

1. Trp *f*

2. Trp *f*

3. Trp *f*

1. Pos *f*

2. Pos *f*

3. Pos *f*

Mar *p* *p*

Pk *p* *pp* *ff* *f* *pp*

WBl *p*

Hrf *f* *ff* *ppp*
abdämpfen
loco

Akk *p* *p* *f* *f* *p*

V I *tutti* *pp* *ff* *f* *pp*
 1.2. 3.4.

V II *tutti* *pp* *ff* *f* *pp*
 1.2. 3.4.

Ve *tutti* *pp* *ff* *f* *pp*
 1.2. 3.4.

Vc *pp* *ff* *f* *pp*

178

1. Ob *ff*

2. Ob *ff*

3. Ob *ff*

EH *ff*

BKl *ff*

1. Fag *ff*

2. Fag *ff*

3. Fag *ff*

2. Hr *ff*

Mar *pp*

Pk *f* *fff senza cresc.*

WBl *pp*

Hrf *ff* *loco*

Akk *f* *p* *ff*

VII *f* *pp* *div 1.2* *div 3.4* *ff*

VI II *f* *pp* *tutti* *ff*

Ve *f* *pp* *div 1.2* *div 3.4* *ff*

Vc *f* *pp* *tutti* *ff*

184

1. Fl *ff* *ff* *ff* *ff*

2. Fl *ff* *ff* *ff* *ff*

3. Fl *ff* *ff* *ff* *ff*

AFI *ff* *ff* *ff* *ff*

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

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

3. Ob *f* *ff* *p* *p* *pp*

1. Kl

2. Kl

3. Kl

BKl

1. Fag *f* *ff* *p* *p* *pp*

2. Fag *f* *ff* *p* *p* *pp*

3. Fag *f* *ff* *p*

Pk *f*

Tom *p* *pp*

Hrf *f* *f* *p* *ausklingen lassen*

VII *f* *f* *p*

3.4.

VI II *f* *f* *p*

1.2.

Ve *f* *f* *p*

3.4.

Vc *f* *f* *p*

191

1. Fl *f* 3 3 *f* *p*

2. Fl *f* 3 3 *f* *p*

3. Fl *f* 3 3 *f* *p*

2. Kl *f* 3 3 *f* *p*

3. Kl *f* 3 3 *f* *p*

1. Hr *stark aushalten*

2. Hr *glissando glissandi* *ord Flatterzunge* *ff* *fff* *pp*

3. Hr *stark aushalten*

4. Hr *f*

5. Hr *stark aushalten*

6. Hr *f*

1. Trp *f* V2

Tb *f*

WBl *ff* 5 *f* 6 6 6 *p* *ff*

klTr

Tom *p* *f* *p* *p*

VII *div 1.2.* *glissando glissandi* *f senza dim.* *p*

div 3.4. *f senza dim.* *p*

VII *tutti* *ff*

Ve *tutti* *ff*

Vc *tutti* *f senza dim.* *glissandi* *ff* *p*

203

1. Fl *p* *pp*

2. Fl *p* *pp*

3. Fl *p* *pp*

1. Ob

2. Ob *p*

3. Ob *p*

EH *p*

1. Kl *f senza dim.* *glissando* *glissando* *ff* *p*

2. Kl *p* *pp*

3. Kl *p* *pp*

1. Hr *p* *ff* *ff* *pp*

2. Hr *f* *ff* *glissando* *glissando* *stark aushalten* *ord Flatterzunge* *ff* *fff* *pp*

4. Hr *ff* *f*

6. Hr *ff* *f*

Tb *ff* *f*

WBl *ff* *f*

klTr *pp*

Tom *f* *f* *p* *ff*

grTr *ff*

VI I *f* *glissando* *glissando* *ff*

VI II *ff*

Ve *ff*

Vc *f* *glissando* *glissando* *ff*

207

AFI *f* *p*

1. Kl *ff* *gl.*

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

2. Hr *f* *p* *ff* *fff* *ord Flatterzunge*

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

4. Hr *p* *f* *f* *p*

5. Hr *ff* *p*

6. Hr *p* *f* *f* *p*

1. Trp *f* *p*

Tb *p* *f* *f* *p*

grBck *f* *ff*

WBl *ff*

Tom *f* *pp* *p*

grTr *f* *p* *f*

VII *p* *f* *p* *ff* *glissando*

Vc *p*

G

211

1. Fl *pp*

2. Fl *pp*

3. Fl *pp*

1. Ob *pp*

2. Ob *pp*

3. Ob *pp*

1. Kl *f* *fff* *glissando*

BKl *mf*

1. Hr *p*

2. Hr

3. Hr

Mar *pp*

klBck *fff*

grBck *f* *pp*

Tam *mf*

WBl *fff* *f* *ff*

Tom *fff* *pp* *fff*

grTr *f*

Hrf *pp* *alles klingen lassen*

VI I *fff* *f* *pp* *arco*

VI II *pp* *div arco* 1.2.

Ve *pp* *div arco* 3.4.

pp

215

1. Fl *p*

2. Fl *p*

3. Fl *p*

1. Ob *p*

2. Ob *p*

3. Ob *p*

EH

BKl *pp* *pp* *ff* *p*

1. Fag

2. Fag

3. Fag

1. Trp *pp*

2. Trp *pp*

3. Trp *pp*

Mar *p* *f* *ff* *f*

grBck *p*

Tam *p*

Hrf *pp* *p* *f* *f*

VII *ppp p* *pp p* *p* *f*

VI II *ppp p* *pp p* *p* *f*

Ve *ppp p* *pp p* *p* *f*

Vc *ppp p* *pp p* *p* *f*

Kb *p* *pp* *f* *p*

div. 1.

div. 2.

tutti

219

1. Fl *pp* 6 *ppp*

2. Fl *pp* 5 *ppp*

3. Fl *pp* 3 *ppp*

AFI *pp* 3 *ppp*

EH *p* *p* *f*

1. KI *pp* 6 *ppp*

2. KI *pp* 5 *ppp*

3. KI *pp* *ppp*

BKI *pp* 3 *ppp*

1. Fag *p* *p* *f*

2. Fag *p* *p* *f*

3. Fag *p* *p* *f*

Mar *p* *pp* *mf*

grBck *p* *pp*

Tam

Hrf *p* 7 *pp* 7 *p* 7

Ve 1.2. *p* *ppp p* *f*

3.4. *p* *ppp p* *f*

Vc *p* *ppp p* *f*

Kb 1. *p* *ppp p* *f*

2. *p* *ppp p* *f*

222

AF1 *f* *ff* *p*

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

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

3. Ob *f* *ff* *p*

EH *ff* *p*

1. Kl *ff* *p*

1. Fag 1.2.3. *ff* *pp*

1. Hr 1.2. *ff* *pp*

3. Hr 3.4. *ff* *pp*

5. Hr 5.6. *ff* *pp*

1. Trp 1.2.3.4. *ff* *ff* *f*

Mar *ff* *ff*

Pk *pp* *pp*

Tom *ff* *pp*

Hrf *ff* *pp* *alles abdämpfen*

VII *div* 1.2. *ff* *ff* *p* *pp*

VI II *div* 3.4. *ff* *ff* *p* *pp*

Ve 1.2. *ff* *ff* *p* *glissando* *glissando* *p*

Vc 3.4. *ff* *ff* *p* *glissando* *glissando* *p*

Kb 1. *ff* *ff* *p* *p*

2. *ff* *ff* *p*

226

1. Fl *p* *pp*

1. Ob *p* *pp*

Bkl *p*

1. Hr *p* *f* *ff* *f*

3. Hr *p* *f*

5. Hr *p* *f*

Pk *p* *f* *f*

Tom *p* *pp* *ff* *f*

VII *p*

VI II *p* *pp* *p*

Ve *pp* *p*

Vc *pp* *f* *senza dim.* *solo* *glissando*

230

AFI

1. Kl

BKl

1. Hr

2. Hr

3. Hr

4. Hr

5. Hr

6. Hr

1. Trp

1. Pos

Pk

Tom

VII

VI I

VI II

Ve

Vc

ff *p*

f *<ff* *5 fff*

p

p *f* *ord Flatterzunge* *ff ff fff* *p*

p *f* *ord Flatterzunge* *ff ff fff* *p*

p *f* *ord Flatterzunge* *ff ff fff* *p*

ff *5 V2* *f*

ff *5* *f*

p *fff* *p*

6 *p f ff*

1.2 *3* *ff* *p*

3.4 *3* *ff* *p*

1.2 *3* *ff* *p*

3.4 *3* *ff* *p*

tutti *3* *ff* *p*

glissando *5*

I
235

Musical score for orchestral instruments, including woodwinds (Ob, EH, Kl), strings (Fag, Hr, Trp, Pos), percussion (Mar, Pk, grTr), and strings (VI I, VI II, Ve). The score includes dynamic markings such as *pp*, *f*, and *ppp*, and articulation like accents and slurs. It features complex rhythmic patterns with triplets and sixteenth notes.

1. Ob: Rests in first two measures; enters in measure 3 with a triplet of eighth notes, *pp*.

EH: Rests in first two measures; enters in measure 3 with a triplet of eighth notes, *f*, then continues with triplets, *pp*.

1. Kl: Rests in first two measures; enters in measure 3 with a triplet of eighth notes, *p*.

1. Fag: Rests in first two measures; enters in measure 3 with a triplet of eighth notes, *f*, then continues with triplets, *pp*.

2. Fag: Rests in first two measures; enters in measure 3 with a triplet of eighth notes, *f*, then continues with triplets, *pp*.

3. Fag: Rests in first two measures; enters in measure 3 with a triplet of eighth notes, *f*, then continues with triplets, *pp*.

2. Hr: Rests in first two measures; enters in measure 3 with a triplet of eighth notes, *pp*.

4. Hr: Rests in first two measures; enters in measure 3 with a triplet of eighth notes, *pp*.

6. Hr: Rests in first two measures; enters in measure 3 with a triplet of eighth notes, *pp*.

1. Trp: Rests in first two measures; enters in measure 3 with a triplet of eighth notes, *pp*.

1. Pos: Rests in first two measures; enters in measure 3 with a triplet of eighth notes, *pp*.

Mar: Rests in first two measures; enters in measure 3 with a triplet of eighth notes, *ppp*.

Pk: Continues with a triplet of eighth notes, *f*.

grTr: Continues with a triplet of eighth notes, *ppp* to *p* to *fp* *div*.

VI I: Continues with a triplet of eighth notes, *pp* *div*.

VI II: Continues with a triplet of eighth notes, *p* to *f*.

Ve: Continues with a triplet of eighth notes, *p* to *f*.

239

1. Fl *pp*

2. Fl *pp*

1. Ob *ff* *pp*

2. Ob *pp*

EH *ff* *p*

1. Kl *pp*

2. Kl *pp*

1. Fag *pp*

2. Fag *ff* *p*

3. Fag *ff* *p*

Mar *f* *ppp*

Pk *p* *ff* *pp*

grTr *fp*

VII *f* *pp*

VII *ff* *pp*

VII *ff* *pp*

VII *f* *pp*

VI II *p* *ff*

Ve *p* *ff*

242

1. Fl *f*

2. Fl *f*

3. Fl *f*

AFI *f*

1. Ob *f*

2. Ob *f*

3. Ob *f*

1. Kl *f*

2. Kl *f*

3. Kl *f*

BKI *f*

Mar *ff* *p*

Pk *f*

grTr *pp*

VII *pp* *tutti*

VI I *pp* *tutti*

VI II *pp* *tutti*

Ve *pp* *tutti*

Vc *pp* *tutti*

245

1. Ob *p* *fff*

2. Ob *p* *fff*

3. Ob *p* *fff*

EH *fff* *pp*

1. Fag *fff* *pp*

2. Fag *fff* *pp*

3. Fag *fff* *pp*

1. Trp *fff* *pp* *ppp poss.*

2. Trp *fff* *pp* *ppp poss.*

3. Trp *fff* *pp* *ppp poss.*

4. Trp *p* *fff* *pp* *ppp poss.*

Mar *pp* *fff* *pp*

Pk *f* *fff* *p*

grTr *p* *fff* *p sempre*

VII *f* *fff* *p*

VI II *f* *fff* *p*

Ve *f* *fff* *p*

Vc *f* *fff* *p*

260

K Fag *fff* *f* *fff* aushalten, bis Luft ausgeht *morendo*
 Flatterzunge
 2. Hr *fff* *f* *fff*
 Flatterzunge
 4. Hr *fff* *f* *fff*
 Flatterzunge
 6. Hr *fff* *f* *fff*
 1. Trp *fff* V123 stark aushalten
 2. Trp *fff* V1 stark aushalten
 3. Trp *fff* V23 stark aushalten
 4. Trp *fff* V2 stark aushalten
 1. Pos *fff* *glissando* *glissando* 5 *fff* stark aushalten
 2. Pos *fff* *glissando* *glissando* 5 *fff* stark aushalten
 3. Pos *fff* *glissando* *glissando* 5 *fff* stark aushalten
 Tb *fff* *f* *fff* aushalten, bis Luft ausgeht *morendo*
 grBck *fff* ausklingen lassen
 Tom *fff*
 VII *fff* 3 *fff* 3 *p*
 VI II *fff* 3 *fff* 3 *p*
fff 3 *fff* 3 *p*