

Arboretum

für Ensemble

Tom Rojo Poller (2005)

Besetzung:

Flöte (Altflöte, Pikkolo)

Oboe (Englischhorn)

Klarinette in B (Bassklarinetten in B)

Saxophon (Sopran, Alt, Bariton)

Schlagzeug (2 Spieler, benötigte Instrumente:

Marimbaphon, Vibraphon, Glockenspiel, 2 Röhrenglocken [g, as],

2 Woodblocks, 3 Tomtoms, 3 Bongos)

Klavier

Violine

Viola

Violoncello

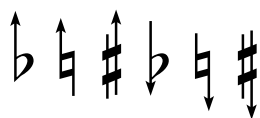
Die Partitur ist nichttransponierend notiert.

Dauer: ca. 10'30"

Zeichenerklärung:

♭ bedeutet Erniedrigung um ein Septimenkomma (27,3 Cent).

♯ bedeutet Erhöhung um einen undezimalen Viertelton (54,5 Cent).



bedeuten Erhöhungen bzw. Erniedrigungen um einen enharmonischen Viertelton (50 Cent) vom chromatischen Stammtton aus.

Arboretum

Tom Rojo Poller

$\frac{4}{4}$ ♩ = 100

Pikkolo-Flöte

Englischhorn

Bass-Klarinette

Bariton-Sax.

$\frac{4}{4}$ ♩ = 100

Vibraphon

Glockenspiel

Röhrenglocke

3 Tomtoms

Klavier

$\frac{4}{4}$ ♩ = 100

pp
sempre non vibrato,
3 flautando

Violine

Viola

Violoncello

pp
sempre non vibrato,
flautando

pp
sempre non vibrato,
flautando

pp
sempre non vibrato,
flautando

7

Pikk.

Engl.

Bs-Kl.

B. Sx.

7

Vibr.

3 Tt.

Pn.

7

VI.

Vla.

Vlc.

12

sempre non vibrato

Pikk. *pp*

Engl.

Bs-Kl.

B. Sx. *pp secco*

Detailed description: This system contains the percussion parts. The Piccolo (Pikk.) part starts with a rest, followed by a melodic line in the second measure marked *pp*, and a final note in the fourth measure. The English Horn (Engl.) part is silent. The Bassoon (Bs-Kl.) part has a few notes in the first and fourth measures. The Bass Saxophone (B. Sx.) part has notes in the third and fourth measures, marked *pp secco*.

12

Vibraphon
mit Schlegel

mit Bogen

Vibr. *ppp*

Glsp. *pp*
Glockenspiel
mit Bogen

3 Tt.

Pn. *ppp* *pp* *pp*

Detailed description: This system contains the Vibraphone, Glockenspiel, 3 Trumpets, and Piano parts. The Vibraphone (Vibr.) part has notes in the second and fourth measures, with the second measure marked *ppp* and the fourth measure marked *mit Bogen*. The Glockenspiel (Glsp.) part has a melodic line in the first measure marked *pp* and a note in the second measure, with the instruction *Glockenspiel mit Bogen*. The 3 Trumpets (3 Tt.) part has notes in the third and fourth measures. The Piano (Pn.) part has notes in the first, second, and fourth measures, with dynamics *ppp*, *pp*, and *pp* respectively.

12

Vi. *3* *3* *3*

Vla. *3* *3* *3*

Vlc. *3* *3* *3*
pizz. *arco* *pizz.*
secco

Detailed description: This system contains the Violin (Vi.), Viola (Vla.), and Violoncello (Vlc.) parts. The Violin part has a melodic line with triplets in the second, third, and fourth measures. The Viola part has a melodic line with triplets in the second, third, and fourth measures. The Violoncello part has a melodic line with triplets in the second, third, and fourth measures, with dynamics *pizz.*, *arco*, and *pizz.* and the instruction *secco*.

17

Pikk.

Engl.

Bs-Kl.

B. Sx.

17

mit Schlegel

Vibr.

Glsp.

3 Tt.

Pn.

17

Vi.

Vla.

Vlc.

arco

A

21 $\frac{5}{4}$

Pikk.

8 *fff* *f* *ff* *mf*

9 7:8 7:8

Engl.

ff

sempre non vibrato

Bs-Kl.

ff *mf*

B. Sx.

f *mf* *f*

$\frac{5}{4}$ A

21

Mar.

Marimba *ff*

Rgl.

mf

3 Tt.

mf

Pn.

fff *ff* sempre legato

12 10 5 5 5

8va 8va

$\frac{5}{4}$ A

21

VI.

mf molto sul pont.

Vla.

mf *f*

molto sul pont.

Vlc.

ff *mf*

pizz.

4/4
22

Pikk. *f* *mp* *mf* *p* *mp*

Engl. *f* *f*

Bs-Kl. *mf* *pp* *p*

B. Sx. *mf* *mp* *mp*

4/4
22

Mar. *f*

3 Tt. *mp*

Pn. *f* *mp* *mp*

4/4
22

Vi. *f* *mp* *p*
molto sul pont. ord. molto sul pont.

Vla. *mf* *mf* *p*
ord. molto sul pont. ord.

Vlc. *mf* *mp*

24 nimmt Flöte

Pikk. *pp* *p* *pp*

Engl. *mf* *mf*

Bs-Kl. *p*

B. Sx.

24

Mar. *mf*

3 Tt. *p*

(8^{va})

Pn. *p* *pp* *pp* *5*

24

VI. *pp* *ord.* *5*

Vla. *p* *molto sul pont.* *pp* *ord.* *arco ord.*

Vlc. *p* *pp*

27

Fl.

Engl.

Bs-Kl.

B. Sax.

mp

mp

nimmt Klar.

nimmt Alt-Sax.

This system contains four staves. The Flute staff has a whole rest. The English Horn staff has a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5, with a dynamic marking of *mp*. The Bass Clarinet staff has a half note G3, followed by quarter notes A3, B3, and C4, with the instruction "nimmt Klar." above it. The Baritone Saxophone staff has a half note G2, followed by quarter notes A2, B2, and C3, with the instruction "nimmt Alt-Sax." above it.

27

Mar.

3 Tt.

mp

This system contains two staves. The Maracas staff has a half note G4, followed by quarter notes A4, B4, and C5, with a dynamic marking of *mp*. The Three Timpani staff has a half note G3, followed by quarter notes A3, B3, and C4.

Pn.

This system contains two staves for the piano. The right hand has a melodic line with eighth notes and quarter notes, including a triplet of eighth notes. The left hand has a rhythmic accompaniment with eighth notes and quarter notes.

27

Vi.

Vla.

Vlc.

This system contains three staves for the string section. The Violin staff has a melodic line with eighth notes and quarter notes. The Viola staff has a melodic line with eighth notes and quarter notes, including a triplet of eighth notes. The Violoncello staff has a melodic line with eighth notes and quarter notes, including a triplet of eighth notes.

30

Fl. 8

Engl.

Kl.

B. Sx.

B

Flöte sempre non vibrato

p

nimmt Oboe

pp

ppp

Klar.

p

30

Mar.

Rgl.

Pn.

B

p

p

Vibraphon

30

VI.

Vla.

Vlc.

B

p

34

Fl.

Ob.

Kl.

B. Sx.

34

Gls. Mar. Glsp.

pp *p* *pp*

mit Bogen

Vibr.

Pn.

pp

mp

34

ord.

VI.

ppp

ord.

Vla.

mp

ord.

Vlc.

mp *pp*

mp

pizz.

Fl.

Ob.

Kl.

A-Sax.

ppp Alt-Sax.

ppp

Glsp.

Vibr.

Pn.

pp

pp

pp

mp

mp

Vi.

Vla.

Vlc.

mp

mp

mp

44

$\frac{4+3}{8}$

Fl.

Ob.

Kl.

A-Sax.

$\frac{4+3}{8}$

44

Gisp.

Vibr.

Pn.

$\frac{4+3}{8}$

44

Vi.

Vla.

Vlc.

pp

48 $\frac{4}{4}$ C

Fl.

Ob. *mp* 3 3 3

Kl.

A-Sax.

48 $\frac{4}{4}$ C

Glsp. *pp*

Vibr.

Pn. *pp* *p* *pp*

48 $\frac{4}{4}$ C

Vi. *ppp* *pp*

Vla. *mp* *pp*

Vlc. *mp* 3

56 $\frac{3}{4}$ $\frac{4}{4}$ D $\frac{3}{4} + \frac{3}{8}$

Fl. *Pikkolo*
p *p* *f*

Ob.
f

Kl.
f

A-Sax.
f

56 $\frac{3}{4}$ $\frac{4}{4}$ D $\frac{3}{4} + \frac{3}{8}$

Mar.
mf

Vibr.
f

Pn.
mf *f* *mf*

56 $\frac{3}{4}$ $\frac{4}{4}$ D $\frac{3}{4} + \frac{3}{8}$

VI.
p *mf* *pizz.*

Vla.
f *mp* *pizz.*

Vlc.
f *mf* *f*

G. P. $\frac{3+2}{8+4}$
60 (6-7") $\frac{4}{4}$

Pikk. *p* 3 3 3 3

Ob. *f* 3 3 3 3

Kl. *f*

A-Sax. *f*

G. P. $\frac{3+2}{8+4}$
60 (6-7") $\frac{4}{4}$

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

Mar.

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

G. P. $\frac{3+2}{8+4}$
60 (6-7") $\frac{4}{4}$ *f*

VI. *mf* 3

Vla. *mp*

Vlc. *mf* *f* *mf* *f* *mf* *f*

64

Pikk. *mp* 3 3 *mf* 3 3 *f*

Ob. 3 3 3

Kl. *mp* *f*

A-Sax.

64

Mar. *mf* *f* *f* *mf* *f*

Mar. *Vib.*

Pn. *f* *mf* *f* *mf*

64

VI. 3 *arco* *pizz.* *arco* *p* *mp* *mp*

Vla. *mf* *pp* *mp*

Vlc. *mf* 3 3 *f* *mf* *f* *mf* *mp* *arco* *mp*

Detailed description of the musical score: The score is for measures 64, 65, and 66. It includes parts for Piccolo (Pikk.), Oboe (Ob.), Clarinet (Kl.), Alto Saxophone (A-Sax.), Maracas (Mar.), Piano (Pn.), Violin (VI.), Viola (Vla.), and Violoncello (Vlc.). The woodwinds and strings play triplets in measure 64. The percussion part features maracas and a vibraphone. Dynamics range from piano (p) to fortissimo (f). Performance instructions include 'arco' and 'pizz.' for the violin and 'Vib.' for the vibraphone. The score uses various musical notations such as accents, slurs, and hairpins.

67

Pikk. *f* 3 3 3

Ob. 3 3 3

Kl. *mp* *f* *mp* *mp*

A-Sax. nimmt Sopr.-Sax.

67

Mar. *mf* *f* *mf* *f* *mf* *f* Glsp. *p*

Vibr.

Pn. 3 *mf*

67

VI. *mp* *mp* *mp* *mp* *mp*

Vla. *mp* *mp* *mp* *mp* *mp*

Vlc. *mp* *mp* *mp* *mp*

71 nimmt Altflöte

Pikk.

Ob.

Kl.

B. Sx.

E

$\overset{\frown}{\text{3}} \text{ } \text{ } \text{ } = 120$

71 Mar.

Mar.

Vibr.

Pn.

E

$\bullet = 120$

Glsp.

71

Vi.

Vla.

Vlc.

E

$\bullet = 120$

$\frac{3}{4} + \frac{3}{8}$

$\frac{4}{4}$

$\frac{3}{4} + \frac{3}{8}$

77

Altflöte

Fl. *p*

Ob. *p*

Kl. *p*

B. Sx. *p*

Sopr.-Sax. *p*

$\frac{3}{4} + \frac{3}{8}$

$\frac{4}{4}$

$\frac{3}{4} + \frac{3}{8}$

77

Gsp.

Vibr.

Pn.

$\frac{3}{4} + \frac{3}{8}$

$\frac{4}{4}$

$\frac{3}{4} + \frac{3}{8}$

77

Vi. *mp*

Vla. *mp*

Vcl. *mp*

81 $\frac{4}{4}$ F

Afl.

Ob.

Kl.

S-Sax.

81 $\frac{4}{4}$ F

Glsp.

Vibr.

Pn.

81 $\frac{4}{4}$ F

Vi.

Vla.

Vlc.

85

Afl. Musical notation for Flute 1 (Afl.) in treble clef, featuring a melodic line with triplets and slurs.

Ob. Musical notation for Oboe (Ob.) in treble clef, featuring a melodic line with triplets and slurs.

Kl. Musical notation for Clarinet (Kl.) in treble clef, featuring a melodic line with triplets and slurs.

S-Sax. Musical notation for Saxophone (S-Sax.) in treble clef, featuring a melodic line with triplets and slurs.

85

Gfsp. Musical notation for Glass Harmonium (Gfsp.) in treble clef, featuring a melodic line with triplets and slurs.

Vibr. Musical notation for Vibraphone (Vibr.) in treble clef, featuring a melodic line with triplets and slurs.

Pn. Musical notation for Piano (Pn.) in grand staff, featuring a melodic line with triplets and slurs. Dynamics include *p* and *mp*.

85

VI. Musical notation for Violin (VI.) in treble clef, featuring a melodic line with triplets and slurs.

Vla. Musical notation for Viola (Vla.) in alto clef, featuring a melodic line with triplets and slurs.

Vlc. Musical notation for Violoncello (Vlc.) in bass clef, featuring a melodic line with triplets and slurs.

89 $\frac{2}{4}$ $\frac{4}{4}$ G

Afl.

Ob.

Kl.

S-Sax.

89 $\frac{2}{4}$ $\frac{4}{4}$ G

Glsp.

Vibr.

3 Tt.

Pn.

89 $\frac{2}{4}$ $\frac{4}{4}$ G

VI.

Vla.

Vlc.

Marimba

f

mf

2 Woodblocks

3 Bongos

f

mf

f

93

Afl.

Ob.

Kl.

S-Sax.

This section of the score covers measures 93 to 96 for the woodwind instruments. The Flute (Afl.) part features a melodic line with slurs and triplet markings. The Oboe (Ob.) part has a similar melodic line with slurs and triplets. The Clarinet (Kl.) part provides harmonic support with chords and slurs. The Saxophone (S-Sax.) part has a melodic line with slurs.

93

Mar.

2 Wb.
3 Bg.

This section covers measures 93 to 96 for the Maracas (Mar.) and Woodwinds (2 Wb., 3 Bg.). The Maracas part has a rhythmic pattern with accents and a dynamic marking of *f*. The Woodwinds part is mostly silent, with a few notes at the end of the section.

Pn.

This section covers measures 93 to 96 for the Piano (Pn.). The piano part has a rhythmic accompaniment with slurs and a dynamic marking of *f*.

93

VI.

Vla.

Vlc.

sul pont.

This section covers measures 93 to 96 for the string instruments. The Violin (VI.) part has a melodic line with slurs. The Viola (Vla.) part has a melodic line with slurs. The Violoncello (Vlc.) part has a rhythmic accompaniment with slurs and a dynamic marking of *f*. The instruction "sul pont." is written above the cello part.

97 $\frac{5}{4}$ $\frac{4}{4}$ H

Afl.

Ob.

Kl.

S-Sax.

97 $\frac{5}{4}$ $\frac{4}{4}$ H

Mar.

2 Wb.
3 Bg.

Pn.

ff *f* *ff*

mf *f*

97 $\frac{5}{4}$ $\frac{4}{4}$ H

Vi.

Vla.

Vlc.

101 $\frac{5}{4}$ $\frac{4}{4}$ 1

Afl. 

Ob. 

Kl. 

S-Sax. 

101 $\frac{5}{4}$ $\frac{4}{4}$ 1


Mar. 


2 Wb.
3 Bg. 

Pn. 

101 $\frac{5}{4}$ $\frac{4}{4}$ 1

Vi. 

Vla. 

Vlc. 

Afl. *mp* *mf*

Ob. *mp* *mf*

Kl. Basskl. *mp* *mf*

S-Sax. *mp* *mf*

Mar. *f*

2 Wb. 3 Bg. *f* *ff* *f* *ff* *f* *ff* *f*

Pn. *mp* *f* *mp* *mp* *f*

8vb

Vi. *mp* *mf* *mp* *mf* *mp*

Vla. *mp* *f* *mp* *mf* *f* *mp*

Vlc. *mf* *pizz.* *arco, s. p.*

p *f*

112 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$

Afl. mf

Ob. mf

Bs-Kl. mp mf

S-Sax. mf

112 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$

Mar. mf

2 Wb. ff f ff f

3 Bg. ff f ff f

Pn. mf mp f mp mf

8^{vb} 8^{vb} mf f

112 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$

VI. mf mp mf

Vla. mf pizz. arco, s. p. pizz. arco, s. p. f sul pont.

Vlc. p f p f

116 $\frac{4}{4}$ K

Afl. *p* *f*

Ob. *p* *f*

Bs-Kl. *p* *mf* *mf*

S-Sax. *p* *f*

116 $\frac{4}{4}$ K

Mar. *mp*

Glsp. *mf*

2 Wb. 3 Bg. *ff* *f*

Pn. *mp* *mp* *mf* *f*

8^{vb} *p* *mf'* *f*

116 $\frac{4}{4}$ K

VI. *mp* *f* *mp*

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

Vlc. *p* *mp* *f*

pizz. *arco, s. p.* *ord*

120

Afl.

Ob.

Bs-Kl.

S-Sax.

120

Mar.

2 Wb.
3 Bg.

Pn.

120

VI.

Vla.

Vlc.

Musical score for Afl., Ob., Bs-Kl., and S-Sax. featuring triplets and dynamic markings: *mp*, *f*.

Musical score for Mar. featuring dynamic markings: *mp*, *f*.

Musical score for 2 Wb. / 3 Bg. featuring triplets and dynamic markings: *ff*, *f*.

Musical score for Pn. featuring triplets and dynamic markings: *f*.

Musical score for VI., Vla., and Vlc. featuring triplets, dynamic markings (*mp*, *f*), and performance instructions: *molto sul pont.*, *s. p.*, *pizz.*, *arco, s. p.*.

129 $\frac{2}{4}$ G. P. (6-7") $\frac{6}{4}$ L

Afl. *p*

Ob. *p*

Bs-Kl. *mp* nimmt Klar.

S-Sax. *p* nimmt Alt-Sax.

$\frac{2}{4}$ $\frac{6}{4}$

Gfsp. *mp*

2 Wb. 3 Bg. *ff*

Pn. *mp* *p* *mf* *7:8* *15^{ma}*

129 $\frac{2}{4}$ G. P. (6-7") $\frac{6}{4}$ L con sord.

VI. *p*

Vla. *pp*

Vlc. *mp*

135 $\frac{3}{4} + \frac{3}{8}$ $\frac{3}{8}$ $\frac{2}{2}$ $\frac{4}{4}$

◆ = halb Ton/halb Luft

Afl. *pp* 7:8 *p* 3 3

Ob. *p*

Klar. *pp* 9:8 ◆ = halb Ton/halb Luft

Alt-Sax. ◆ = halb Ton/halb Luft *pp* 6

Mar. 135 $\frac{3}{4} + \frac{3}{8}$ $\frac{3}{8}$ $\frac{2}{2}$ $\frac{4}{4}$

Vibr. *p* mit Bogen
an den mit der gestrichelten Linie gekennzeichneten Stellen
eine Hand vor den entsprechenden Dämpfern auflegen

Pn. *pp* 10:8

VI. *con sord.* *p*

Vla. *ppp*

Vlc. *con sord.* *pp*

140 

Afl. *pp* *7:8*
nimmt Englischhorn

Ob. *pp* *7:8*
Englischhorn
nur Luft, ohne Rohrblatt

Kl. *pp* *9:8*

A-Sax. *pp* *6*


140 

Mar. *p*

Vibr. *p*

2 Wb.
3 Bg.

Pn. *pp* *10:8*

140 

VI. *pp*

Vla. *ppp* *pp* *ppp*

Vlc. *pp*

pp

146

$\frac{4+3}{4+8}$

$\frac{3}{2}$ M

Afl. *pp* $\frac{7:8$

Engl. *f*

Kl. *pp* $\frac{9:8$

A-Sax. *pp* $\frac{6$

146

$\frac{4+3}{4+8}$

$\frac{3}{2}$ M

Mar. *p*

Vibr. *p* *pp* Glsp. mit Schlegel

Pn. *pp* $\frac{10:8$

146

$\frac{4+3}{4+8}$

$\frac{3}{2}$ M

VI.

Vla. *pp*

Vlc. *pp*

152

Afl. *pp* 7:8

Engl.

Kl. *pp* 9:8

A-Sax. *pp* 6

152

Mar.

Gisp. *Vib. mit Bogen*

Pn. *pp* 10:8

152

VI.

Vla. *ppp*

Vlc.

158 $\frac{4+3}{8}$ $\frac{3}{2}$ $\frac{4+3}{8}$

Afl. *pp* 7:8

Engl. *f*

Kl. *pp* 9:8

A-Sax. *pp* 6

158 $\frac{4+3}{8}$ $\frac{3}{2}$ $\frac{4+3}{8}$

Mar.

Vibr. *p* 10:8

Pn. *pp*

158 $\frac{4+3}{8}$ $\frac{3}{2}$ $\frac{4+3}{8}$

Vi. *ppp*

Vla.

Vlc.

162 $\frac{3}{4}$ $\frac{3}{4}$

Afl. $7:8$
p

Engl. *f*

Kl. $9:8$
pp

A-Sax. 6
pp

162 $\frac{3}{4}$ $\frac{3}{4}$

Mar.

Vibr. *p* *pp*
 Glsp. mit Schlegel

Pn. $10:8$
pp

162 $\frac{3}{4}$ $\frac{3}{4}$

VI.

Vla. *ppp* *pp*

Vlc.

♩ = 60
 ♩ = 60
 4/4 N

166

Afl. *p* 7:8

Engl. nimmt Oboe

Kl. *pp* 9:8 6

A-Sax. *pp* 6

♩ = 60
 ♩ = 60
 4/4 N

166

Mar. *p* *pp*

Vibr. *p* *pp*

Pn. *pp* 10:8

8^{va} mit Schlegel

♩ = 60
 ♩ = 60
 4/4 N

166

Vi. *pp*

Vla. *ppp* *pp* *mp*

Vlc. *mp*

169 $\frac{3}{4} + \frac{3}{8}$

$\frac{4}{4} + \frac{3}{8}$

7:8

nimmt Flöte

Afl. *pp*

Ob.

Kl. *pp*

A-Sax. *pp*

6

169 $\frac{3}{4} + \frac{3}{8}$

$\frac{4}{4} + \frac{3}{8}$

Mar. *pp*

mp

pp

mf

Gfsp.

Pn. *pp*

10:8

169 $\frac{3}{4} + \frac{3}{8}$

$\frac{4}{4} + \frac{3}{8}$

Vi.

Vla. *mp*

ppp

mf

Vlc. *mf*

171

$\frac{4}{4}$

Fl.

Ob. *ppp*

Kl. *mf* *f*

A-Sax. *mf* *f*

$\frac{4}{4}$

171

$\frac{4}{4}$

Mar.

Gls.

Pn. *mf* *pp* *mf*

$\frac{4}{4}$

171

$\frac{4}{4}$

Vi. *pp*

Vla.

Vlc.

$\frac{4}{4}$

174

$\overset{\circ}{\text{O}} = \overset{\circ}{\text{O}} = 75$

Flôte

Fl.

Ob.

Kl.

A-Sax.

174

$\overset{\circ}{\text{O}} = \overset{\circ}{\text{O}} = 75$

Mar.

Gsp.

Pn.

174

$\overset{\circ}{\text{O}} = \overset{\circ}{\text{O}} = 75$

Vi.

Vla.

Vlc.

177

Fl.

Ob.

Kl.

A-Sax.

177

Mar.

Gisp.

Pn.

177

Vi.

Vla.

Vlc.

180

Fl.

Ob.

Kl.

A-Sax.

180

Mar.

Glsp.

Pn.

mf

pp

mf

gva

180

Vi.

Vla.

Vlc.

P ♩ = 100

183

Fl.

Ob.

Kl.

A-Sax.

nimmt Bar.-Sax.

f

P ♩ = 100

183

Mar.

Gisp.

2 Wb.
3 Bg.

3 Tomtoms

mf

mp

f

mf

Pn.

p

mp

f

mf

P ♩ = 100

183

Vi.

Vla.

Vlc.

senza sord.

f

186

$\frac{2}{4} + \frac{3}{8}$

G. P. $\frac{4}{4}$ Q
(6-7")

Fl. *mf*

Ob. *mp*

Kl. *f*

B. Sx.

186

$\frac{2}{4} + \frac{3}{8}$

G. P. $\frac{4}{4}$ Q
(6-7")

Mar. *mf*

3 Bg.
3 Tt. *f*

Pn. *f* *mf*

186

$\frac{2}{4} + \frac{3}{8}$

G. P. $\frac{4}{4}$ Q
(6-7")

Vi. *f*

Vla. *f*

Vlc. *f*

194 $\frac{4}{4}$ R

Fl.

Ob.

Kl.

B. Sx.

194 $\frac{4}{4}$ R

Gls.

3 Bg.
3 Tt.

Pn.

194 $\frac{4}{4}$ R

Vi.

Vla.

Vcl.

$\frac{2}{4} + \frac{3}{8}$

197

Fl.

Ob.

Kl.

B. Sx.

f

$\frac{2}{4} + \frac{3}{8}$

197

Mar.

3 Bg.
3 Tt.

Pn.

f

$\frac{2}{4} + \frac{3}{8}$

197

Vi.

Vla.

Vlc.

f

200 $\frac{5}{4}$ S $\frac{4}{4}$ $\frac{4}{4} + \frac{3}{8}$

Fl. *mf* *mp*³ 3 3 3

Ob. *mf* 5 5 *mp*

Kl. *mf*³ 3 3 3 *mp*³ 3 3

B. Sx. *mf* *f*

200 $\frac{5}{4}$ S $\frac{4}{4}$ $\frac{4}{4} + \frac{3}{8}$

Gisp. *mp* *mp* Mar.

3 Bg. 3 Tt. *mf* *f* *f*

Pn. *mf* *f* *f*

200 $\frac{5}{4}$ S $\frac{4}{4}$ $\frac{4}{4} + \frac{3}{8}$

Vi. *mf* *p* 3 3 3

Vla. *p* 3 3

Vlc. *mf* 3 pizz. *f* arco *p* *f*

203 $\frac{4}{4}$ $\frac{2}{4} + \frac{3}{8}$

Fl. *p*

Ob. *mf* *mp*

Kl. *mf* *mp*

B. Sx. *mf* *f* *f*

203 $\frac{4}{4}$ $\frac{2}{4} + \frac{3}{8}$

Mar. *mp* *mf*

3 Bg. 3 Tt. *f* *f*

Pn. *mf* *mf* *mp* *f*

203 $\frac{4}{4}$ $\frac{2}{4} + \frac{3}{8}$

VI. *mf* *mp* *f*

Vla. *mf* *mp*

Vcl. *mf* *f* *mp* *f*

206 $\frac{2}{4} + \frac{5}{8}$

$\frac{4}{4}$ T

$\frac{3}{4}$

Fl. *mf*

Ob. *mf*

Kl. *mf*

B. Sx. *mf*

206 $\frac{2}{4} + \frac{5}{8}$

$\frac{4}{4}$ T

$\frac{3}{4}$

Mar. *f*

3 Bg.
3 Tt.

Pn. *mp*

206 $\frac{2}{4} + \frac{5}{8}$

$\frac{4}{4}$ T

$\frac{3}{4}$

VI. *mf* pizz. arco *mp* *f* pizz.

Vla. *mf* pizz. arco *mp* *f* pizz.

Vlc. *mf* *mp*

209 $\frac{2}{4}$ $\frac{3}{8}$ U

Fl. *f* *mf* 5

Ob. *mf* *f*

Kl. *mf* *f* 5

B. Sx. *f* 5

209 $\frac{2}{4}$ $\frac{3}{8}$ U

Mar. *mf*

3 Bg.
3 Tt.

Pn. *mf* 5 5 3 *f* *f* 6

209 $\frac{2}{4}$ $\frac{3}{8}$ U

VI. *mf* arco *f* *mf* 5

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

Vlc. *mf* *f*

212 $\frac{6}{8}$ $\frac{3}{4}$ V

Fl. *f* 5 3 3 6

Ob. *ff* 3 3

Kl. *ff* 3

B. Sx. 3 3 3

212 $\frac{6}{8}$ $\frac{3}{4}$ V

Mar. *ff* 3 3 3

3 Bg. 3 3 3

3 Tt. 3 3 3

Pn. *f* 6 7:8 3 3

212 $\frac{6}{8}$ $\frac{3}{4}$ V

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

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

Vlc. *ff* 3 3 3

$\frac{4+3}{4+8}$

217

Fl.

Ob.

Kl.

B. Sx.

$\frac{4+3}{4+8}$

217

Mar.

3 Bg.
3 Tt.

Pn.

$\frac{4+3}{4+8}$

217

Vi.

Vla.

Vlc.

220 $\frac{3}{4}$ W $\frac{4}{4}$

Fl.

Ob.

Kl.

B. Sx.

220 $\frac{3}{4}$ W $\frac{4}{4}$

Mar.

3 Bg.
3 Tt.

Pn.

220 $\frac{3}{4}$ W $\frac{4}{4}$

VI.

Vla.

Vlc.

225 8^{va} $\frac{3}{4}$ X

Fl.

Ob.

Kl.

B. Sx.

ff

nimmt Englischhorn

ff

subito *pp*

225 8^{va} $\frac{3}{4}$ X

Mar.

3 Bg.
3 Tt.

ff

sfz

Röhrenglocke

p

ff

8^{va} $\frac{3}{4}$ X

Pn.

stumm drücken und bis \ast mit dem mittleren Pedal fixieren

sfz

mf

225 $\frac{3}{4}$ X

VI.

Vla.

Vlc.

mf

mf

molto sul pont.

sfz \triangleright *p*

4/4
229

Fl. *pp* *ppp* nimmt Altflöte

Ob.

Kl. *pp* *ppp*

B. Sx.

4/4
229

Mar. *sfz* *mf* *mf* *mp*

Rgl.

Pn. *sfz* *mf* *mf* *mp*

mf *mp* *p* *pp*

4/4
229

VI. *mp* *p* *pp*

Vla. *mp* *p* *pp*

Vlc. *sfz > p* *mf > p* *mp > p* *p*

Y

232

Fl.

Ob.

Kl.

B. Sx.

Y

232

Mar.

Rgl.

Pn.

Y

232

VI.

Vla.

Vlc.

G-Saite

A-Saite

C-Saite

D-Saite

$\frac{3}{4} + \frac{3}{8}$

$\frac{4}{4}$ Z

$\frac{3}{4}$

238

Fl. *pp* *Altflöte*

Ob. *pp* *Englischhorn*
wie in Takt 145ff.

Kl. *pp* *f* 5 5

B. Sx. *pp* 3 3

$\frac{3}{4} + \frac{3}{8}$

$\frac{4}{4}$ Z

$\frac{3}{4}$

238

Mar. *p* *Vib. mit Bogen*

Rgl.

Pn. *pp* *wie in Takt 136ff.* 6 6

$\frac{3}{4} + \frac{3}{8}$

$\frac{4}{4}$ Z

$\frac{3}{4}$

238

Vi. *G-Saite*

Vla. *A-Saite*

Vlc. *G-Saite* *ppp* *leg.*

243 $\frac{4}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

Afl. *pp*

Engl. *f*

Kl. *pp*

B. Sx. *pp*

243 $\frac{4}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

Vibr. *p*

Rgl.

Pn. *pp*

243 $\frac{4}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

VI. G-Saite *pp*

Vla. C-Saite *pp*

Vlc. G-Saite *pp*

A-Saite *ppp*

G. P.
(6-7")

249

7:8

Afl. *p*

Engl.

Kl. *f* *p*

B. Sx. *p* 6

Detailed description: This system contains four staves for woodwinds. The Flute (Afl.) staff has a treble clef and a dynamic marking of *p*. The English Horn (Engl.) staff has a treble clef and a dynamic marking of *f*. The Clarinet (Kl.) staff has a treble clef and a dynamic marking of *p*. The Bass Saxophone (B. Sx.) staff has a bass clef and a dynamic marking of *p*. A sixteenth note figure with a '6' below it is indicated in the B. Sx. staff. A fermata is present at the end of the system.

G. P.
(6-7")

249

Vibr. *pp*

Rgl.

Pn. *p* 9

Detailed description: This system contains three staves. The Violin (Vibr.) staff has a bass clef and a dynamic marking of *pp*. The Viola (Rgl.) staff has a bass clef. The Piano (Pn.) staff has a grand staff with a dynamic marking of *p*. A nine-measure figure with a '9' above it is indicated in the Pn. staff. A fermata is present at the end of the system.

G. P.
(6-7")

249

VI.

Vla. *pp*

Vlc.

Detailed description: This system contains three staves for strings. The Violin (VI.) staff has a treble clef. The Viola (Vla.) staff has a treble clef and a dynamic marking of *pp*. The Violoncello (Vlc.) staff has a bass clef. A fermata is present at the end of the system.