

# Marionette

für Orchester

2022

**Partitur**

Orchesterbesetzung:

3 Flöten:

Flöte / Piccoloflöte

Flöte

Flöte

3 Oboen

3 Klarinetten:

B-Klarinette / Es-Klarinette

B-Klarinette

Bassklarinetten

3 Fagotte:

Fagott

Fagott / Kontrafagott

Kontrafagott

4 Hörner

3 Trompeten (in B)

3 Posaunen

1 Tuba

1 Harfe

Schlagzeug (3 SpielerInnen)

*Schlagzeug 1:* Vibrafon, Congas, Maracas, Guiro

*Schlagzeug 2:* Xylofon, Grosse Trommel, Metall-Chimes, 5 Tomtoms

*Schlagzeug 3:* Glockenspiel, Triangel, Hängebecken, Bambus-Chimes, Woodblocks, Tempelblocks

1 Klavier

Violine I (8)

Violine II (8)

Viola (6)

Violoncello (5)

Kontrabass (4)

## Über das Stück

Ein Marionettenspieler erklärte mir einmal, dass er nur ungefähr vorhersehen könne, wie die Marionette sich tatsächlich bewegt, egal wie viel übte. Denn: Die Puppe behält immer ein gewisses Maß an Zufälligkeit, gar an Autonomie über ihre Bewegungen. Ich dachte über meine eigene Komposition nach, in der ich mit der Essenz von einer Bagatelle Beethovens – der kürzesten, op. 119, Nr. 10 – arbeiten wollte. Ich stellte mir Beethoven als Marionette vor, deren Fäden ich zu manipulieren begann. In meiner Fantasie saß die Beethoven-Marionette am Klavier, ihre Holzteile über die Tasten geleitend oder tanzend auf den Saiten im Innern des Instruments. Die Eigentümlichkeit dieser Vorstellung entwickelte sich für mich als eine Metapher für das Komponieren selbst und ich betrachtete die Szene aus vielfältigen Perspektiven.

Während eines Marionettenspiels sieht man als Zuschauer:in nicht unbedingt, wer die Fäden in der Hand hat und die Puppen führt. So ist auch in meiner Komposition das Zitat von Beethoven nicht offensichtlich wahrnehmbar (einzig in den Trompeten im finalen *a tempo* taucht es auf). Wie ein Marionettenspieler gab es meiner Komposition trotzdem fortlaufende Impulse. In manchen Momenten sah ich mich dabei selbst als Marionettenspieler und das Beethoven-Zitat als Puppe. In anderen war es umgekehrt: Die Bagatelle wurde zum Spieler und ich zur Marionette. Vielleicht verkörperte ich in dieser Metapher aber auch immer schon die Fäden und meine Komposition wurde zur Puppe.

Der Tanz zwischen Marionettenspieler und Puppe, die Abweichungen in ihren je eigenen Bewegungen und die Unvorhersehbarkeit der gemeinsamen Bewegungen, sowie das wiederholende Einüben dieses Tanzes wurden eine Meditation in meinem Umgang mit dem Orchester. Schlussendlich ist die Marionette nicht nur eine Metapher für das Komponieren, sondern auch dafür, das Komponieren zu lernen und vor dem Hintergrund der Musikgeschichte eine eigene Stimme zu finden.

## About the work

A puppeteer once told me that no matter how much training they had received, when giving a puppet an impetus through its strings, the puppeteer could still only approximately predict its behavior. The puppet in the end always retains a level of unpredictability, even autonomy over how it moves. I began to think of my own composing, which sought to distill music from a Beethoven Bagatelle – the shortest one – Op. 119, No. 10. I imagined Beethoven as a puppet whose strings I tried to manipulate. I even imagined myself using a Beethoven puppet to play a piano, dragging its wooden parts across the keys, or dancing inside on the strings. The peculiarity of this image seemed to be a lovely metaphor for composing, itself. As I wrote this work, I saw this scene from many angles. As one doesn't always see the puppeteer during a performance, the original quotation from Beethoven is not readily perceptible (appearing only in the trumpets at the final *a tempo*). Like the puppeteer, it provided my composition with continual impetus. In some moments where I saw myself as a puppeteer and the quotation as a puppet, I began to perceive a reversal: perhaps the bagatelle was the puppeteer, and I was the puppet. Maybe, rather, I was only the strings to which my composition was the puppet. The dance between puppeteer and puppet, the differences in their individual movements, the difference between impetus and desired result, and the unpredictability of shared motions became a guide and meditation in my approach to the orchestra. Finally, the marionette is not only a metaphor for composing, but also a metaphor for learning to compose, for learning one's own voice in the backdrop of everything which has come before.





Picc.

Ob. 1

Ob. 2

Ob. 3

Es Kl.

Kl. 2

B.kl. (3)

Fig. 1

K. Fig. (2)

K. Fig. (3)

Hn. 1, 3

Hn. 2, 4

Tpt. 1

Tpt. 2

Tpt. 3

Pos. 1

Pos. 2

Pos. 3

Tb.

Hrf.

Perk. 1

Perk. 2

Perk. 3

Klv.

VI. I

VI. II

Vla.

Vc.

Kb.

Klappengeräusche

nur Luft

f

mf

pp

mp

ppp

tongue ram tonlos

tongue slap (mit ton)

5

Congas

Fels in kreisenden Bewegungen mit Hand reiben

ohne Akzent

Tomtom

Tempelblöcke

ord. 5

Picc.

Ob. 1

Ob. 2

Ob. 3

Es Kl.

Kl. 2

B.kl. (3)

Fig. 1

K. Fig. (2)

K. Fig. (3)

Hn. 1. 3

Hn. 2. 4

Tpt. 1

Tpt. 2

Tpt. 3

Pos. 1

Pos. 2

Pos. 3

Tb.

Hrf.

Perk. 1

Perk. 2

Perk. 3

Klv.

Vi. I

Vi. II

Vla.

Vc.

Kb.

Klappengeräusche

nur Luft

ord. 5

tongue slap (mit ton)

leicht mit Hand bewegen

Congas

Tomtom

Tempelblöcke

Bambus-Chimes

*f*, *mf*, *pp*, *p*



Picc. *mf*

Ob. 1 *mf*

Ob. 2 *mf*

Ob. 3 *mf*

Es Kl. *mf*

Kl. 2 *mf*

B.kl. (3) *mf*

Fig. 1 *mf* nur Luft

K. Fig. (2) *f* nur Luft *mf* *mf*

K. Fig. (3) *f* nur Luft *mf* *mf*

Hn. 1, 3

Hn. 2, 4

Tpt. 1 *f* nur Luft *mf* nur Luft *f* nur Luft

Tpt. 2 *f* nur Luft *mf* nur Luft *f* nur Luft *f* tongue ram tonlos

Tpt. 3 *f* nur Luft *mf* nur Luft *f* nur Luft *f* nur Luft

Pos. 1 *f* tongue ram tonlos 5 4 7

Pos. 2 *f* tongue ram tonlos 7 5 3

Pos. 3 *f* tongue ram tonlos 3 3 5 4 3 5 4

Tb. *f* tongue ram tonlos 4 3 3 5 4

Hrf. *f*

Perk. 1 Congas *mf*

Perk. 2 Tomtom *mf*

Perk. 3 Triangle *f* Tempelblöcke *mf*

Klv. *f*



Vi. I *f* pizz. div. arco div. *p*

Vi. II *f* pizz. div. arco div. *p*

Vla. *f* pizz. div. arco div. *p*

Vc. *p*

Kb. *p* *pp* *p* *pp* *p* *pp* *p* *pp*

This page of a musical score includes the following parts and markings:

- Woodwinds:** Piccolo (Picc.), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Oboe 3 (Ob. 3), English Horn (Es Kl.), Clarinet 2 (Kl. 2), Bass Clarinet (B.kl. (3)), Flute 1 (Fg. 1), Cor Anglais (K. Fg. (2)), and Cor Anglais (K. Fg. (3)).
- Brass:** Horn 1, 3 (Hn. 1, 3), Horn 2, 4 (Hn. 2, 4), Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), Trumpet 3 (Tpt. 3), Trombone 1 (Pos. 1), Trombone 2 (Pos. 2), Trombone 3 (Pos. 3), and Tuba (Tb.).
- Other:** Horns (Hrf.), Percussion 1 (Perk. 1), Percussion 3 (Perk. 3), Kettle Drum (Klv.), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Kb.).

Key performance instructions include *mf* (mezzo-forte) for woodwinds, *f* (forte) for brass, and *p* (piano) and *pp* (pianissimo) for strings. Specific techniques like "nur Luft" (only air) and "tongue ram tonlos" (tongue ram toneless) are noted for brass players. The score also features various articulations such as slurs, accents, and dynamic markings like *p*, *mf*, and *f*.

Picc. —

Ob. 1 —

Ob. 2 —

Ob. 3 —

Es Kl. —

Kl. 2 —

B.kl. (3) *p* *mf* *p* *p* *mf*

Fg. 1 *p* *mf*

K. Fg. (2) *p* *mf* *p*

K. Fg. (3) *p* *mf* *p*

Hn. 1, 3 *mf* nur Luft 4 5 *mf* nur Luft 4 5

Hn. 2, 4 *mf* nur Luft 4 5 *mf* nur Luft 4 5

Tpt. 1 *f* nur Luft *f* nur Luft *f* nur Luft

Tpt. 2 *f* nur Luft *f* nur Luft *f* nur Luft

Tpt. 3 *f* nur Luft *f* nur Luft *f* nur Luft

Pos. 1 *mf* nur Luft 4 5 *mf* nur Luft 4 5

Pos. 2 *mf* nur Luft 4 5 *mf* nur Luft 4 5

Pos. 3 *mf* nur Luft 4 5 *mf* nur Luft 4 5

Tb. *p* *mf* *p* *p* *mf* *p*

Hrf. *mf* let ring 11 *mf* let ring 11

Perk. 1 Congas *p* *mf* *p* *p* *mf* *p*

Perk. 2 Tomtoms *p* *mf* *p* *p* *mf* *p*

*Ø* gegen der Kante schlagen *Ø* gegen der Kante schlagen

Klv. *p* *mf* *p* *p* *mf* *p*

VI. I *p* *p*

VI. II *p* *p*

Vla. *p* *p*

Vc. *p* *p*

Kb. *p* *p*

**♩**
 **$\frac{3}{16}$  ♩**
 **$\frac{3}{16}$  ♩**
**♩**
 **$\frac{3}{16}$  ♩**
**♩**
 **$\frac{3}{16}$  ♩**
 **$\frac{3}{16}$  ♩**
 **$\frac{3}{16}$  ♩**
 **$\frac{3}{16}$  ♩**

Picc.  
 Ob. 1  
 Ob. 2  
 Ob. 3  
 Es Kl.  
 Kl. 2  
 B.kl. (3)  
 Fg. 1  
 K. Fg. (2)  
 K. Fg. (3)  
 Hn. 1, 3  
 Hn. 2, 4  
 Tpt. 1  
 Tpt. 2  
 Tpt. 3  
 Pos. 1  
 Pos. 2  
 Pos. 3  
 Tb.

Hrf.  
 Perk. 1  
 Perk. 2

Klv.

**♩**
 **$\frac{3}{16}$  ♩**
**♩**
 **$\frac{3}{16}$  ♩**
**♩**
 **$\frac{3}{16}$  ♩**
**♩**
 **$\frac{3}{16}$  ♩**
 **$\frac{3}{16}$  ♩**
 **$\frac{3}{16}$  ♩**

VI. I  
 VI. II  
 Vla.  
 Vc.  
 Kb.

$\frac{3}{16}$     $\frac{6}{8}$     $\frac{3}{16}$   $\frac{3}{8}$     $\frac{2}{8}$     $\frac{3}{8}$     $\frac{3}{8}$     $\frac{2}{8}$     $\frac{3}{16}$

Picc. Flöte Klappengeräusche  
 Fl. 2 Klappengeräusche  
 Fl. 3 Klappengeräusche  
 Ob. 1 Klappengeräusche  
 Ob. 2 Klappengeräusche  
 Ob. 3 Klappengeräusche  
 Es Kl. *f* *mp*  
 Kl. 2 *f* *mp*  
 B.kl. (3) *mf* *mp*  
 Fg. 1  
 K. Fg. (2) *pp* *ff*  
 K. Fg. (3) *pp* *ff*  
 Hn. 1. 3 nur Luft *f*  
 Hn. 2. 4 nur Luft *f*  
 Tpt. 1  
 Tpt. 2  
 Tpt. 3  
 Pos. 1 *f* *mp* mit Dämpfer Dämpfer weg nur Luft *f*  
 Pos. 2 *f* *mp* mit Dämpfer Dämpfer weg nur Luft *f*  
 Pos. 3 *f* *mp* mit Dämpfer Dämpfer weg nur Luft *f*  
 Tbn.  
 Hrf. *ff*  
 Perk. 1 Maracas  
 Perk. 2 Gr. Trommel *mf*  
 Perk. 3 Triangle *mf*  
 Klv. *pp* *ff* *mf* *f*

$\frac{3}{16}$     $\frac{6}{8}$     $\frac{3}{16}$   $\frac{3}{8}$     $\frac{2}{8}$     $\frac{3}{8}$     $\frac{3}{8}$     $\frac{2}{8}$     $\frac{3}{16}$

VI. I *f* *molto* Bogenhaare gegen der Seiten wischend  
 VI. II *f* *molto* Bogenhaare gegen der Seiten wischend  
 Vla. *f* *molto* Bogenhaare gegen der Seiten wischend  
 Vc. *pp* *ff* *f* *mp* *f* *mp* *f* *mp* *f* *mp* *f* *mp*  
 Kb. *pp* *ff* *f* *f* *f* *f* *f* *f* *f* *f* *pp* *ff*

$\frac{3}{16}$   $\frac{3}{8}$

$\frac{3}{16}$   $\frac{3}{16}$   $\frac{3}{8}$

$\frac{3}{16}$   $\frac{3}{8}$

Fl. 1, 2, 3: *p* mit Nebenluft *pp* *f* *mp*

Ob. 1, 2, 3: *f* *mp* *f* *p* *f* *mf* *f* *mf*

Es Kl.: *mp* *f* *mp*

Kl. 2: *f* *mp*

B.kl. (3): *f* *mp*

Fig. 1: *pp* *ff* *pp* *f*

K. Fig. (2): *pp* *ff* *pp* *f*

K. Fig. (3): *pp* *ff* *pp* *f*

Hn. 1, 3: *ppp* *f* *ppp* *f* *ppp* *f* *ppp* *f*

Hn. 2, 4: *ppp* *f* *ppp* *f*

Tpt. 1, 2, 3: *f* *ppp* *f* *ppp* *f* *ppp* *f*

Pos. 1, 2, 3: *f* *ppp* *f* *ppp* *f* *ppp* *f*

Tb.: *pp* *ff* *pp* *f*

Hrf.: *pp* *ff* *pp* *f*

Perk. 1: [Maracas] *mf* [Guiro] *mf*

Perk. 2: [Gr. Tr.] *mf* *od.* *mf*

Perk. 3: [Triangle] *mf* [Tempelblöcke] *mf* *mp*

Klv.: *mp* *pp* *ff* *pp* *f*

$\frac{3}{16}$   $\frac{3}{8}$

$\frac{3}{16}$   $\frac{3}{16}$   $\frac{3}{8}$

$\frac{3}{16}$   $\frac{3}{8}$

Vl. I, II: *f* *mp* *pp* *ff* *pp* *f*

Vc.: *f* *mp* *pp* *ff* *pp* *f*

Kb.: *f* *pp* *ff* *f* *mf* *pp* *f*





Fl. 1, 2, 3, Ob. 1, 2, 3, Es Kl., Kl. 2, B.kl. (3), Fig. 1, K. Fig. (2), K. Fig. (3)

Clapping sounds (Klappengeräusche) are indicated for the woodwinds. The woodwinds play a rhythmic pattern of eighth notes. The strings play a melodic line with dynamics ranging from *mp* to *f*. The bassoon (K. Fig. (2)) has a dynamic marking of *mf* and a fermata. The double bass (K. Fig. (3)) has a dynamic marking of *mp* and a fermata.

Hn. 1, 3, Hn. 2, 4, Tpt. 1, 2, 3, Pos. 1, 2, 3, Tb., Hrf.

Trumpets and Horns play melodic lines with dynamics ranging from *mp* to *ff*. The trombones (Tb.) play a melodic line with dynamics ranging from *pp* to *ff*. The horn (Hrf.) plays a melodic line with dynamics ranging from *pp* to *ff*. The text "nur Luft" (just air) is written above the woodwinds, indicating a breath attack.

Perk. 1, 2, 3, Klv.

Maracas (Perk. 1) play a rhythmic pattern with a dynamic marking of *mf*. The triangle (Perk. 3) plays a rhythmic pattern with a dynamic marking of *pp*. The keyboard (Klv.) plays a melodic line with dynamics ranging from *p* to *f*. The text "Gr. Tr." (Grande Triangolo) is written above the triangle.

VI. I, VI. II, Vla., Vc., Kb.

The violins (VI. I, VI. II) play melodic lines with dynamics ranging from *f* to *ppp*. The viola (Vla.) plays a melodic line with a dynamic marking of *f*. The violin (Vc.) plays a melodic line with dynamics ranging from *mp* to *p*. The cello (Kb.) plays a melodic line with dynamics ranging from *mp* to *ff*. The text "Bogenhaare gegen der Seiten wischend" (Bowing hair against the side) is written above the strings, indicating a specific bowing technique.

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Fl. 1, 2, 3

Ob. 1, 2, 3

Es Kl.

Kl. 2

B.kl. (3)

Fg. 1

K. Fig. (2)

K. Fig. (3)

Tempo changes:  $\frac{3}{8}$ ,  $\frac{1}{8}$ ,  $\frac{3}{8}$ ,  $\frac{1}{8}$ ,  $\frac{3}{8}$ ,  $\frac{3}{16}$ ,  $\frac{3}{8}$ ,  $\frac{1}{8}$

Performance instructions: Klappengeräusche, *f*, *pp*, *ff*, *p*, *f*, *mp*, *f*, *ppp*, *f*, *pp*, *ff*, *p*, *ff*, *p*, *ff*.

Hn. 1, 3

Hn. 2, 4

Tpt. 1, 2, 3

Pos. 1, 2, 3

Tb.

Hrf.

Performance instructions: *mf*, *p*, *mit Dämpfer*, *f*, *pp*, *ff*, *p*, *f*.

Perk. 1

Perk. 2

Perk. 3

Klv.

Performance instructions: Guiro, *mf*, *p*, *f*, *mf*, *f*, *mf*, *p*, *f*, *mf*, *pp*, *mp*, *f*, *f*, *mf*, *ff*, *mf*, *p*, *f*, *mf*, *ff*, *p*, *f*, *mf*, *ff*, *p*, *f*, *mf*, *ff*, *p*, *f*, *mf*, *ff*.

VI. I

VI. II

Vla.

Vc.

Kh.

Performance instructions: *pizz.*, *f*, *pp*, *ff*, *p*, *mf*, *f*, *mf*, *p*, *mf*, *p*, *mf*, *p*, *mf*, *p*, *mf*, *p*, *pp*, *ff*, *mf*, *p*, *mf*, *p*, *mf*, *p*, *pp*, *ff*, *p*, *ff*.

1/8 3/8 3/16 1/8 3/8 1/8 3/8 3/16 3/8

Fl. 1, 2, 3, Ob. 1, 2, 3, Es Kl., Kl. 2, B.kl. (3), Fig. 1, K. Fig. (2), K. Fig. (3)

Hn. 1. 3, Hn. 2. 4, Tpt. 1, 2, 3, Pos. 1, 2, 3, Tbn., Hrf., Perk. 1, 2, 3, Klv.

[Dämpfer weg] nur Luft

Vi. I, VI. II, Vla., Vc., Kb.

Bogenhaare gegen der Seiten wischend

1/8 3/8 3/16 1/8 3/8 1/8 3/8 3/16 3/8

Vi. I, VI. II, Vla., Vc., Kb.

Bogenhaare gegen der Seiten wischend



Fl. -

Ob. 1 -

Ob. 2 -

Ob. 3 -

Es Kl. *f* *mf*

Kl. 2 *mf*

B.kl. (3) -

Fig. 1 -

K. Fg. (2) *f* *mf* *p* *mp* *f* *mf* *p*

K. Fg. (3) *f* *mp* *f* *p* *mp* *f* *p* *mp* *f* *p*

Hn. 1, 3 *f* nur Luft

Hn. 2, 4 *f* nur Luft

Tpt. 1 *f* nur Luft

Tpt. 2 *f* nur Luft

Tpt. 3 *f* nur Luft

Pos. 1 *f* nur Luft

Pos. 2 *f* nur Luft

Pos. 3 *f* nur Luft

Tb. -

Hrf. *mp* *f* *mp* *f* *mp* *f*

Perk. 1 Maracas *mf* *mf* *mf*

Perk. 2 Gr. Tr. *mf* *p* *mf* *mf* *mf*

Perk. 3 Triangle *f* *mf* *mf* *mf*

Klv. *f* *mf*



Vi. I *f* Bogenhaare gegen die Seiten wischend

Vi. II *f* Bogenhaare gegen die Seiten wischend

Vla. *f* Bogenhaare gegen die Seiten wischend

Vc. *mf* *mp* *p*

Kb. *mf* *mp* *p*



Fl.

Ob. 1

Ob. 2

Ob. 3

Es Kl.

Kl. 2

B.kl. (3)

Fig. 1

K. Fig. (2)

K. Fig. (3)

Hn. 1, 3

Hn. 2, 4

Tpt. 1

Tpt. 2

Tpt. 3

Pos. 1

Pos. 2

Pos. 3

Tb.

Hrf.

Perk. 1

Perk. 2

Perk. 3

Klv.

Dynamic markings: *f*, *mp*, *p*, *mf*, *ppp*, *ll*, *f<sub>s</sub>*.

Performance instructions: *ppp*, *ll*, *f*, *mp*, *p*.



Vi. I

Vi. II

Vla.

Vc.

Kb.

Dynamic markings: *mp*, *p*.

Performance instructions: *mp*, *p*.

$\frac{3}{16}$   $\frac{3}{8}$

$\frac{3}{16}$   $\frac{3}{8}$

$\frac{3}{16}$   $\frac{3}{8}$

$\frac{3}{16}$   $\frac{3}{8}$

Fl.

Ob. 1  
*f* *mp*

Ob. 2  
*f* *mp*

Ob. 3  
*p* *mf*

Es Kl.

Kl. 2

B.kl. (3)

Fig. 1  
*ppp* *f*

K. Fig. (2)  
*p* *f* *p*

K. Fig. (3)  
*mp* *f*

Hn. 1, 3  
*pp* *mf*

Hn. 2, 4  
*pp* *mf*

Tpt. 1  
*pp* *mf*

Tpt. 2

Tpt. 3

Pos. 1

Pos. 2

Pos. 3

Tb.

Hrf.  
*mp* *f* *pp* *mf* *pp* *mf* *pp* *mf*

Perk. 1  
[Maracas] *mf*

Perk. 2  
[Gr. Tr.] *mf*

Perk. 3  
[Triangle] *mf*

Klv.  
*mf*

$\frac{3}{16}$   $\frac{3}{8}$

$\frac{3}{16}$   $\frac{3}{8}$

$\frac{3}{16}$   $\frac{3}{8}$

$\frac{3}{16}$   $\frac{3}{8}$

Vi. I

Vi. II

Vla.

Vc.  
*mp* *p*

Kb.  
*mp* *p*



Fl.

Ob. 1  
*f* *mp*

Ob. 2  
*f* *mp*

Ob. 3  
*p* *mf*

Es Kl.

Kl. 2  
*mp* *p* *mf* *pp* *p*

B.kl. (3)

Fig. 1  
*pppp* *f* *mf* *p*

K. Fig. (2)  
*p* *f* *p*

K. Fig. (3)  
*mp* *f* *mp* *f* *mp* *f*

Hn. 1, 3  
*ppp* *mf*

Hn. 2, 4  
*ppp* *mf*

Tpt. 1

Tpt. 2

Tpt. 3

Pos. 1

Pos. 2

Pos. 3

Tb.

Hrf.  
*pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf*

Perk. 1  
Maracas  
*mf*

Perk. 2  
Gr. Tr.  
*mf*

Perk. 3  
Triangle  
*mf*

Klv.



Vi. I

Vi. II

Vla.  
Arco  
*p* *ff*

Ve.  
*mp* *p* *pizz.* *mp* *f* *arco*

Kb.  
*mp* *p* *mp* *mp*



Fl. 1, 2, 3  
Ob. 1, 2, 3  
Es Kl.  
Kl. 2  
B.kl. (3)  
Fg. 1  
K. Fg. (2)  
K. Fg. (3)

Hn. 1, 3  
Hn. 2, 4  
Tpt. 1, 2, 3  
Pos. 1, 2, 3  
Tb.

Hrf.  
Perk. 1 (Vibraphon)  
Perk. 3 (Triangle)  
Klv.

VI. I, II  
Vla.  
Vc.  
Kb.

mur Luft  
f  
mur Luft  
f  
mur Luft  
f



6/8      3/8      5/16      9/8      6/8      9/8

Fl. 1, 2, 3: *p* mit Nebenluft

Ob. 1, 2, 3: *p*

Kl. 1, 2: *p*

B.kl. (3): *mp*

Fig. 1, 2: *mp*

K. Fig. (3): *mp*

ppp

Hn. 1, 3: hammer tongue *f*

Hn. 2, 4: hammer tongue *f*

Tpt. 1, 2, 3: nur Luft

Pos. 1, 2, 3: *mp*, *ppp*

Tb.: *mp*

Hrf.: *pp*

Vib.: *pp*, *mf*, *p*

Klv.: *mf*, *p*

6/8      3/8      5/16      9/8      6/8      9/8

VI. I, II: *ppp*

Vla.: *pizz.*, *f*, *ppp*

Vc.: *p*, *mf*

Kb.: *p*, *mf*



Fl.

Ob. 1

Ob. 2

Ob. 3

Kl. 1

Kl. 2

B.kl. (3)

Fg. 1

Fgt. 2

K. Fg. (3)

*f*

*p*

*mf*

*mp*

*pp*

Hn. 1, 3

Hn. 2, 4

Tpt. 1

Tpt. 2

Tpt. 3

Pos. 1

Pos. 2

Pos. 3

Tb.

hammer tongue

*f*

*mp*

*p*

*pp*

*mf*

mur Luft

Hrf.

Vib.

Klv.

*mf*

*p*

*f*



Vi. I

Vi. II

Vla.

Vc.

Kb.

*f*

*mp*

*ppp*

*ppp*

*pizz.*

*f*

*ppp*

*mf*

*p*

*mf*

div. arco

*ppp* arco

*ppp* arco

The musical score is organized into three systems, each beginning with a large '89' time signature. The instruments are listed on the left side of the page. The notation includes various dynamics such as *mf*, *p*, *f*, *mp*, and *ff*. Performance instructions like *hammer tongue*, *pizz.*, and *arco* are present. Specific directions include *nur Luft* (only air) for several instruments. The bottom system features a keyboard part with a 7-measure rest and a 5-measure rest.

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

- Picc. (1)**: Piccolo part with dynamic markings *mp*, *f*, *p*, *f*, *mp*, *f*, *mp*, *f*.
- Fl. 2, Fl. 3**: Flute parts with dynamic markings *mp*, *f*, *p*, *f*, *mp*, *f*, *mp*, *f*.
- Ob. 1, Ob. 2, Ob. 3**: Oboe parts with dynamic markings *mp*, *f*, *p*, *f*, *mp*, *f*, *mp*, *f*.
- Kl. 1, Kl. 2**: Clarinet parts, mostly rests.
- B.kl. (3)**: Bass Clarinet part, mostly rests.
- Fg. 1, Fgt. 2, K. Fg. (3)**: Bassoon parts, mostly rests.
- Hn. 1, 3, Hn. 2, 4**: Horn parts, mostly rests.
- Tpt. 1, 2, 3**: Trumpet parts with the instruction "nur Luft" (no air) and dynamic marking *f*.
- Pos. 1, 2, 3**: Trombone parts with the instruction "nur Luft" and dynamic marking *f*.
- Tb.**: Tuba part with dynamic marking *f*.
- Hrf.**: Harp part, mostly rests.
- Vib.**: Vibraphone part with dynamic markings *mf* and *f*.
- Klv.**: Keyboard part with dynamic marking *f*.
- VI. I, VI. II, Vla.**: Violin parts with dynamic marking *mf* and *f* pizz. (pizzicato).
- Vc.**: Violoncello part with dynamic marking *mf* and *f*.
- Kb.**: Keyboard part with dynamic marking *f*.

This page of a musical score includes the following parts and instructions:

- Woodwinds:** Piccolo (1), Flute 2, Flute 3, Oboe 1, Oboe 2, Oboe 3, Clarinet 1, Clarinet 2, Bass Clarinet (3), Bassoon 1, Bassoon 2, Bassoon 3, Horn 1, 3, Horn 2, 4, Trumpet 1, Trumpet 2, Trumpet 3, Trombone 1, Trombone 2, Trombone 3, Horn.
- Brass:** Horn 1, 3; Horn 2, 4; Trumpet 1, 2, 3; Trombone 1, 2, 3; Horn.
- Percussion:** Vibraphone, Percussion 2, Percussion 3, and Kuv. (Cymbals).
- Strings:** Violin I, Violin II, Viola, Violoncello, and Kontrabaß.

Key performance instructions include:

- Dynamic markings: *f*, *mp*, *pp*, *mf*, *ppp*.
- Articulation: *Arco*.
- Performance techniques: *mit Nebenluft* (with side air), *nur Luft* (only air), *leicht mit Hand bewegen* (move lightly with hand).
- Instrument-specific notes: *[Metal-Chimes]*, *[Becken] kleiner größer* (Cymbal smaller larger).

Picc. (1) *pp*

Fl. 2 *pp*

Ob. 1

Ob. 2

Ob. 3

Kl. 1

Kl. 2 *ppp*

B.kl. (3) *ppp*

Fg. 1

Fgt. 2

K. Fg. (3)

Hn. 1, 3

Hn. 2, 4

Tpt. 1

Tpt. 2 *mit Dämpfer*

Tpt. 3 *ppp*

Pos. 1 *Hand auf Mundstück schlagen*

Pos. 2 *f Hand auf Mundstück schlagen*

Pos. 3 *f Hand auf Mundstück schlagen*

Tb. *f*

Hrf.

Vib. *Tom-Toni mit Hand auf Fell wischen*

Perk. 3 *Bambus-Chimes leicht mit Hand bewegen*

Klv.

Vi. I

Vi. II

Vla.

Kb. *7 5 4 2*

Picc. (1)

Ob. 1

Ob. 2

Ob. 3

Kl. 1

Kl. 2

B.kl. (3)

Fg. 1

Fg. 2

K. Fg. (3)

Hn. 1, 3

Hn. 2, 4

Tpt. 1

Tpt. 2

Tpt. 3

Pos. 1

Pos. 2

Pos. 3

Tb.

Hrf.

Vib.

Perk. 2

Perk. 3

Klv.

Vi. I

Vi. II

Vla.

Vc.

Hand auf Mundstück schlagen

Dämpfer Harmon

nur Luft

Tom-Tom

mit Hand auf Fell wischen

Bamboo-Chimes

leicht mit Hand bewegen

Arco

p

f

pp

mf

ppp

Whistletones

Picc. (1)

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Ob. 3

Kl. 1

Kl. 2

B.kl. (3)

Fg. 1

Fgt. 2

K. Fg. (3)

Hn. 1, 3

Hn. 2, 4

Tpt. 1

Tpt. 2

Tpt. 3

Pos. 1

Pos. 2

Pos. 3

Tb.

Hrf.

Vib.

Perk. 2

Klv.

Vi. I

Vi. II

Vla.

Vc.

*ppp* Whistletones

*ppp* Whistletones

*ppp*

*f*

*f*

*f*

*f*

nur Luft

nur Luft

nur Luft

nur Luft

mit Hand auf Fell wischen



**Picc. (1)**  
**Fl. 2**  
**Fl. 3**  
**Ob. 1**  
**Ob. 2**  
**Ob. 3**  
**Kl. 1**  
**Kl. 2**  
**B.kl. (3)**  
**Fg. 1**  
**Fgt. 2**  
**K. Fg. (3)**

**Hn. 1, 3**  
**Hn. 2, 4**  
**Tpt. 1**  
**Tpt. 2**  
**Tpt. 3**  
**Pos. 1**  
**Pos. 2**  
**Pos. 3**  
**Tb.**

**Hrf.**  
**Vib.**  
**Perk. 2**  
**Perk. 3**  
**Klv.**  
**VI. I**  
**VI. II**  
**Vla.**  
**Vc.**

*Klappengeräusche*  
*nur Luft*  
*f*  
*ppp*  
*mf*  
*mit Hand auf Fell wischen*  
*leicht mit Hand bewegen*

This page of a musical score, numbered 161, contains the following parts and instructions:

- Picc. (1):** Piccolo part, marked *f* and "nur Luft".
- Fl. 2, 3:** Flute parts, marked *f* and "nur Luft".
- Ob. 1, 2, 3:** Oboe parts, marked *f* and "nur Luft".
- Kl. 1, 2:** Clarinet parts, marked *f* and "nur Luft".
- B.kl. (3):** Bassoon part, marked *f* and "nur Luft".
- Fg. 1, 2:** Bassoon parts, marked *f* and "nur Luft".
- K. Fg. (3):** Bassoon part, marked *f* and "nur Luft".
- Hn. 1, 3, 2, 4:** Horn parts, marked *f* and "nur Luft".
- Tpt. 1, 2, 3:** Trumpet parts, marked *f* and "nur Luft".
- Pos. 1, 2, 3:** Trombone parts, marked *f* and "nur Luft".
- Tb.:** Trombone part, marked *f* and "nur Luft".
- Hrf.:** Harp part, marked *f*, with fingerings 5, 4, 3 and 5, 4, 3.
- Vib.:** Vibraphone part, marked *f*, with triplets and fingerings 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3.
- Perk. 2:** Percussion part with **Metal-Chimes** and **Bambus-Chimes**. Instructions: "leicht mit Hand bewegen" and *ppp*.
- Perk. 3:** Percussion part with **Bambus-Chimes**. Instruction: "leicht mit Hand bewegen" and *ppp*.
- Klv.:** Keyboard part.
- VI. I, II:** Violin parts.
- Vla.:** Viola part.
- Vc.:** Violoncello part.

Score for Piccolo (1), Flutes (2, 3), Oboes (1, 2, 3), Clarinets (1, 2), Bass Clarinet (3), Bassoons (1, 2), Contrabassoon (3), Horns (1, 2, 4), Trumpets (1, 2, 3), Trombones (1, 2, 3), Tuba, Harp, Vibraphone, Percussion 2 (Tom-Tom), Percussion 3 (Bambus-Chimes), Kuvachka, Violins I & II, and Viola.

Key performance instructions include: *nur Luft* (only air), *f* (forte), *mf* (mezzo-forte), *pp* (pianissimo), *mp* (mezzo-piano), *pizz.* (pizzicato), *mit Hand auf Fell wischen* (wipe with hand on head), and *leicht mit Hand bewegen* (move hand lightly).

Specific effects for woodwinds include *Klappengeräusche* (clapping sounds).

The score is divided into three measures, with various musical notations including rests, dynamics, articulation marks, and performance techniques.



This page contains the musical score for measures 168, 169, and 170. The instruments are arranged as follows:

- Woodwinds:** Piccolo (1), Oboe 1, Oboe 2, Oboe 3, Clarinet 1, Clarinet 2, Bassoon (3), Flute 1, Flute 2, Bassoon (3).
- Brass:** Horn 1, 2, 3; Horn 2, 4; Trumpet 1, 2, 3; Trombone 1, 2, 3; Tuba; Horns (Hrf.).
- Keyboard:** Vibraphone (Vib.), Xylophone (Xyl.), Glockenspiel (Glock.), Cymbals (Klv.).
- Strings:** Violin I solo, Violin I, Violin II, Violin II, Violin solo, Viola, Violoncello solo (Vc. solo).

The score includes various musical notations such as dynamics (*ppp*, *ff*, *pp*, *f*), articulation (*pizz.*, *arco*), and performance instructions (*mit Dämpfer*, *molto vib.*). It also features complex rhythmic patterns, including triplets and sixteenth-note runs, and includes fingerings and bowings for the string parts.

Whistle-Tones

Picc. (1)

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Ob. 3

Kl. 1

Kl. 2

B.kl. (3)

Horn I

Horn II

Tpt. 1

Tpt. 2

Tpt. 3

Pos. 1

Pos. 2

Pos. 3

Tbn.

Hrf.

Vib.

Xyl.

Glock.

Klv.

Va I solo

VI. I

VI. II

Vla. solo

Vla.

Vc. solo

nur Luft

Hand auf Mundstück schlagen

tongue ram tonlos

ord.

Arco

pizz.

f

mp

pp

ppp

mf

pp

ppp

Picc. (1)

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Ob. 3

Kl. 1

Kl. 2

B.kl. (3)

Fg. 1

Fg. 2

K. Fg. (3)

F.Hr. 2/4

F.Hr. 2/4

Tpt. 1

Tpt. 2

Tpt. 3

Pos. 1

Pos. 2

Pos. 3

Tb.

Hrf.

Vib.

Xyl.

Glock.

Klv.

VI. I

Vln 2 solo

VI. II

Vla. solo

Vla.

Vc. solo

Hand auf Mundstück schlagen

nur Luft

tongue ram tonlos

ppp

ff

Handwritten musical notation for various instruments including Piccolo, Flutes, Oboes, Clarinets, Bassoons, Horns, Trumpets, Trombones, Harp, Vibraphone, Xylophone, Glockenspiel, Kuvachka, Violins, Viola, and Cello. The score includes dynamic markings such as *ppp*, *ff*, and *fz*, and performance instructions like "Hand auf Mundstück schlagen" and "nur Luft".

The musical score is arranged in systems for various instruments:

- Picc. (1)**: Piccolo (1st), playing *pp* Whistle-Tones.
- Fl. 2**, **Fl. 3**: Flutes 2 and 3, playing *pp* Whistle-Tones.
- Ob. 1**, **Ob. 2**, **Ob. 3**: Oboes 1, 2, and 3, playing *pp* Saug-Geräusch (Suction Noise).
- Kl. 1**, **Kl. 2**: Clarinets 1 and 2, playing *pp* "nur Luft" (only air).
- B.kl. (3)**: Bass Clarinet (3), playing *pp* "nur Luft".
- Fg. 1**, **Fg. 2**, **K. Fg. (3)**: Bassoons 1, 2, and Contrabassoon (3), playing *f* "nur Luft".
- F.Hn. 2/4**, **Tpt. 1-3**, **Pos. 1-3**, **Tb.**: Horns, Trumpets, and Trombones, playing *f* "Hand auf Mundstück schlagen" (Hit the mouthpiece with the hand).
- Hrf.**: Harp, playing a sequence of chords marked with numbers 5, 4, 3.
- Vib.**: Vibraphone, playing a complex rhythmic pattern.
- Xyl.**: Xylophone, playing a rhythmic pattern.
- Glock.**: Glockenspiel, playing a rhythmic pattern.
- Klv.**: Keyboard, playing a bass line marked *mf*.
- Vn I solo**, **VI I**, **Vn II solo**, **VI II**, **Vla. solo**, **Vla.**, **Vc. solo**: Violins and Violas (solo and sections), and Violoncello, playing various passages with dynamics like *pizz.*, *mp*, *f*, and *ppp*.



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

- Woodwinds:** Piccolo (1), Oboe 1, Oboe 2, Oboe 3, Clarinet 1 (labeled "Es Klarinette"), Clarinet 2, Bass Clarinet (3), Flute 1, Flute 2, and Bassoon (3). The woodwinds play a complex rhythmic pattern with dynamic markings of *f*, *mp*, *f*, *f*, *mf*, and *p*.
- Brass:** French Horns 2 & 4, Trumpets 1, 2, and 3, and Trombones 1, 2, and 3. The brass parts feature "tongue ram tonlos" markings and dynamic markings of *f* and "nur Luft" (no air).
- Percussion:** Harp (Hrf.), Vibraphone (Vib.), Xylophone (Xyl.), Glockenspiel (Glock.), and Keyboard (Kb.).
- Strings:** Violin I solo, Violin I, Violin II, Viola, Violoncello solo, and Double Bass. The strings play a rhythmic accompaniment with dynamic markings of *ppp*, *mf*, and *pp*.

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

- Picc. (1)**: Piccolo part with dynamics *mp*, *f*, and *mp*.
- Ob. 1, 2, 3**: Oboe parts with dynamics *mp*, *f*, and *mp*.
- Es Kl.**: English Horn part with dynamics *mp*, *f*, and *mp*.
- Kl. 2**: Clarinet 2 part with dynamics *mp*, *f*, and *mp*.
- B.kl. (3)**: Bass Clarinet part with dynamics *mp*, *f*, and *mp*.
- Fig. 1, 2**: Flute parts, currently silent.
- K. Fig. (3)**: Keyed Flute part, currently silent.
- F.Hn. 2, 4**: French Horn parts, currently silent.
- Tpt. 1, 2, 3**: Trumpet parts, currently silent.
- Pos. 1, 2, 3**: Trombone parts with the instruction "nur Luft" (only air) and dynamic *f*.
- Tb.**: Tuba part, currently silent.
- Hrf.**: Harp part, currently silent.
- Vib.**: Vibraphone part.
- Xyl.**: Xylophone part.
- Glock.**: Glockenspiel part.
- Klv.**: Keyboard part.
- VI. I, II**: Violin parts with *pizz.* (pizzicato) marking.
- Vla.**: Viola part.
- Kb.**: Cello part.

This page of a musical score includes the following parts and details:

- Picc. (1):** Piccolo part with dynamics *mp*, *f*, and *mp*.
- Ob. 1, 2, 3:** Oboe parts with dynamics *mp*, *f*, and *mp*.
- Es Kl.:** English Horn part with dynamics *mp*, *f*, and *mp*.
- Kl. 2:** Clarinet 2 part with dynamics *mp*, *f*, and *mp*.
- B.kl. (3):** Bass Clarinet part with dynamics *mp*, *f*, and *mp*.
- Fig. 1, 2:** Flute parts, with Fig. 2 being silent.
- K. Fig. (3):** Keyed Flute part, silent.
- F.Hn. 2, 4:** French Horn parts, silent.
- Tpt. 1, 2, 3:** Trumpet parts, silent.
- Pos. 1, 2, 3:** Trombone parts, silent.
- Tb.:** Tuba, silent.
- Hrf.:** Harp part with dynamics *f*.
- Vib.:** Vibraphone part.
- Klv.:** Keyboard part.
- VI. I, II:** Violin parts with *pizz.* and *Arco* markings.
- Vla.:** Viola part.
- Kb.:** Cello part.

This page of a musical score contains the following parts and their respective musical content:

- Picc. (1):** Flute part with triplets, dynamics *f* and *mp*.
- Ob. 1, 2, 3:** Oboe parts with triplets, dynamics *f* and *mp*.
- Es Kl.:** English Horn part with triplets, dynamics *f* and *mp*.
- Kl. 2:** Clarinet part with triplets, dynamics *f* and *mp*.
- B. Kl. (3):** Bass Clarinet part with triplets, dynamics *f* and *mp*.
- Fig. 1, 2:** Bassoon parts, mostly rests.
- K. Fig. (3):** Contrabassoon part, mostly rests.
- F. Hn. 2, 4:** French Horn parts, mostly rests.
- Tpt. 1, 2, 3:** Trumpet parts, mostly rests.
- Pos. 1, 2, 3:** Trombone parts, mostly rests.
- Tb.:** Tuba part, mostly rests.
- Hr.:** Horns (likely Horns 1 and 3) with a melodic line, dynamics *f*, and fingerings 5, 4, 3.
- Vib.:** Vibraphone part with a melodic line and triplets.
- Klv.:** Keyboard part with a melodic line and triplets.
- VI. I, II:** Violin parts with *pizz.* and *Arco* markings, and fingerings 7, 6, 5.
- Vla.:** Viola part with *Arco* marking and fingerings 6, 5, 4.
- Kb.:** Cello part with fingerings 7, 5, 4, 2.

This page of a musical score includes the following parts and markings:

- Picc. (1)**: Piccolo part with dynamics *f* and *mp*, and triplet markings.
- Ob. 1, 2, 3**: Oboe parts with dynamics *f* and *mp*, and triplet markings.
- Es Kl.**: English Horn part with dynamics *f* and *mp*, and triplet markings.
- Kl. 2**: Clarinet part with dynamics *f* and *mp*, and triplet markings.
- B.kl. (3)**: Bass Clarinet part with dynamics *f* and *mp*, and triplet markings.
- Fig. 1, 2**: Bassoon parts, currently silent.
- K. Fig. (3)**: Contrabassoon part, currently silent.
- F Hn. 2, 4**: French Horn parts with dynamics *pp* and *f*, and the instruction *ohne Dämpfer* (without mutes).
- Tpt. 1, 2, 3**: Trumpet parts with dynamics *mf* and *p*.
- Pos. 1, 2, 3**: Trombone parts with dynamics *mf* and *ff*.
- Tb.**: Tuba part with dynamics *mf* and *f*.
- Hrf.**: Harp part, currently silent.
- Vib.**: Vibraphone part with dynamics *f* and triplet markings.
- Klv.**: Keyboard part with dynamics *mp*.
- VI. I, II**: Violin parts with dynamics *f* and *mp*, and *Arco* markings.
- Vla.**: Viola part with dynamics *f* and *mp*, and *Arco* markings.
- Kb.**: Cello part with dynamics *f* and *mp*, and *Arco* markings.

This page of a musical score contains the following parts and their respective musical content:

- Picc. (1):** Flute part with trills and triplets, dynamics *f* and *mp*.
- Ob. 1, 2, 3:** Oboe parts with trills and triplets, dynamics *f* and *mp*.
- Es Kl.:** English Horn part with trills and triplets, dynamics *f* and *mp*.
- Kl. 2:** Clarinet part with trills and triplets, dynamics *f* and *mp*.
- B.kl. (3):** Bass Clarinet part with trills and triplets, dynamics *f* and *mp*.
- Fg. 1, 2:** Bassoon parts, mostly rests.
- K. Fg. (3):** Contrabassoon part, mostly rests.
- F Hn. 2, 4:** French Horn parts with sustained notes, dynamics *f* and *pp*.
- Tpt. 1, 2, 3:** Trumpet parts with sustained notes and dynamics *f*, *p*, and *f*.
- Pos. 1, 2, 3:** Trombone parts with rhythmic patterns, dynamics *mf* and *ff*.
- Tb.:** Tuba part with rhythmic patterns, dynamics *mf* and *ff*.
- Hrf.:** Harp part, mostly rests.
- Vib.:** Vibraphone part with rhythmic patterns and triplets.
- Klv.:** Keyboard part with sustained notes and dynamics.
- VI. I, II:** Violin parts, mostly rests.
- Vla.:** Viola part, mostly rests.
- Kb.:** Cello part with rhythmic patterns, dynamics *mf* and *ff*.

poco ritardando

$\frac{4}{8}$  a tempo

Picc. (1)

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Ob. 3

Es Kl.

Kl. 2

B.kl. (3)

Fg. 1

Fgt. 2

K. Fg. (3)

F Hn. 2.4

F Hn. 2.4

Tpt. 1

Tpt. 2

Tpt. 3

Pos. 1

Pos. 2

Pos. 3

Tb.

Hrf.

Vib.

Klv.

VI. I

VI. II

Vla.

Vc.

Kb.

*f* *mf* *ff* *pp*

3 5 6 7 8

$\frac{4}{8}$







This page contains the musical score for measures 1 through 4 of a piece. The score is arranged in systems for various instruments:

- Picc. (1)**, **Fl. 2**, **Fl. 3**, **Ob. 1**, **Ob. 2**, **Ob. 3**, **Es Kl.**, **Kl. 2**, **B.kl. (3)**, **Fg. 1**, **Kfgt.**, **K. Fg. (3)**: These woodwind and reed instruments play a complex, rhythmic pattern of eighth and sixteenth notes, often in triplets. Dynamics range from *mf* to *f*.
- FHn. 2,4**, **Tpt. 1**, **Tpt. 2**, **Tpt. 3**, **Pos. 1**, **Pos. 2**, **Pos. 3**, **Tb.**: These brass instruments play sustained notes and short phrases. Dynamics include *ff* and *pp*.
- Hrf.**: The harp part is silent in these measures.
- Perk. 1**, **Perk. 2**, **Perk. 3**: The percussion section features complex rhythmic patterns with various mallet techniques and dynamics.
- Klv.**: The keyboard part (likely celesta or piano) plays a melodic line with grace notes and dynamic markings.
- VI. I**, **VI. II**, **Vla.**, **Vc.**, **Kb.**: The string section provides harmonic support with sustained chords and moving lines. The violins are marked with *starker Bogendruck* (stronger bow pressure) and *ff*.

Picc. (1)

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Ob. 3

Es Kl.

Kl. 2

B.kl. (3)

Fg. 1

Kfgt.

K. Fg. (3)

F Hn. 2/4

F Hn. 2/4

Tpt. 1

Tpt. 2

Tpt. 3

Pos. 1

Pos. 2

Pos. 3

Tb.

Hrf.

Perk. 1

Perk. 2

Perk. 3

Klv.

VI. I

VI. II

Vla.

Vc.

Kb.

*f*, *mf*, *ff*, *mp*

*molto sul ponticello*