

# Paul Clift

## **objets à réaction poétique**

for nineteen instruments

duration ca. 12 minutes

2015/16

# objets à réaction poétique

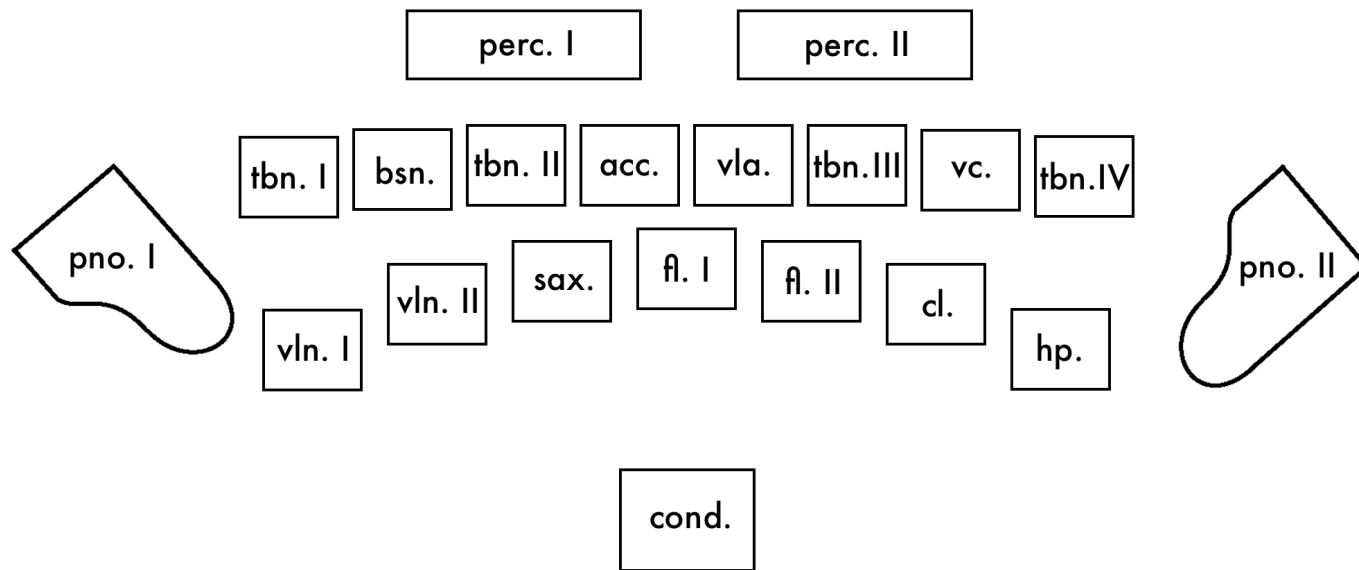
with texts from *Duineser Elegien: Die erste Elegie* by Rainer Maria Rilke  
and citations from Maurice Ravel's Concerto for Piano in G Major

## for nineteen instruments

- flute I (alto, piccolo; small notepad [see performance notes] also required)
- flute II (flute in C, piccolo, bass; small notepad [see performance notes] also required)
- clarinet (in Bb, bass)
- saxophone (soprano, baritone)
- bassoon; small notepad [see performance notes] also required
- **four** tenor-bass trombones;
  - trombone I: bucket mute, harmon; spring-coil placed flat on a soft surface and a drumstick also required
  - trombone II: bucket mute; spring-coil placed flat on a soft surface and a drumstick also required
  - trombone III: bucket mute, harmon; spring-coil placed flat on a soft surface and a drumstick also required
  - trombone IV: bucket mute, harmon; spring-coil placed flat on a soft surface and a drumstick also required
- percussion I:
  - suspended spring-coil
  - medium thunder-sheet (~120x70cm)
  - small timpani with medium cymbal placed upon it
  - large spring-drum
  - bass drum
  - medium or small suspended cymbal
  - vibraphone
  - tubular bells (G#4 & A#4 only)
- percussion II:
  - medium thunder-sheet (~120x70cm – ideally, one that is identical to that of percussion I)
  - bass drum
  - large spring-drum
  - tubular bells (G4 & A4 only)
- harp: two medium-thickness plectra are required; small notepad [see performance notes] also required
- **two** pianos
  - piano II; small notepad [see performance notes] also required
- accordion; small notepad [see performance notes] also required
- violin I: practice mute
- violin II
- viola
- cello: practice mute; small notepad [see performance notes] also required

PERFORMANCE NOTES & SPECIAL NOTATION

GENERAL



'Note-pads': In sections A, B & C, six performers (**bassoon, harp, accordion, piano II, cello, flutes I & II**) are required to play on small note-pads; on these occasions, the musician should blow *into* the pages in order to produce a very high-pitched 'squeaky' sound. A demonstration of the intended effect may be heard here: [www.paulclift.net/pieces/oarp/note-pad.htm](http://www.paulclift.net/pieces/oarp/note-pad.htm)

For all spoken texts, performers should mumble somewhat indistinctly; text should not be clearly intelligible for the audience(!) but rather, should constitute a sort of 'murmuring' in the background.










Trombones & woodwinds are required to speak directly into their instruments; this should be done with a completely closed embouchure, so that all sound passes through the instrument. In the case of woodwinds, fingering should be freely and randomly changed, in order to 'filter' the sound of the voice.

FLUTES			
Most special techniques/notations used in this piece are explained in the score as they appear			
The flute parts use a number of multiphonics whose fingerings are taken from either Carin Levine's two treatises, <i>The Techniques of Flute Playing</i> ; fingerings are provided as these multiphonics occur in the score. Please make every effort to produce ONLY the indicated notes (and not any others which may exist with the indicated fingering). If a given multiphonic does not sound on your instrument, please consider using an alternate instrument; the exact pitches of all multiphonics is of crucial importance.			
Spatial notation is also used in sections A & B; in these cases, the flautist should switch fingering according to the <i>approximate</i> position of the note head in the bar.			
<i>ftz.</i>	flutter-tongue	① ② ③	In section C (bass flute), <i>bisbigliando</i> fingerings are provided and assigned a circled number
<i>bisb.</i>	<i>bisbigliando</i> , timbral-trill		alternate notation of bisbigliando, but this time with a strict rhythm; switch to an alternate fingering of the same pitch, <i>without</i> re-articulating the new note
	multiphonic trill		cluster


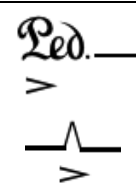

CLARINET (B $\flat$ & bass)			
The clarinet part uses a number of multiphonics; fingerings are provided as these multiphonics occur in the score. Please make every effort to produce ONLY the indicated notes (and not any others which may exist with the indicated fingering). If a given multiphonic does not sound on your instrument, please consider using an alternate instrument; the exact pitches of all multiphonics is of crucial importance.			
In section D4, the performer is asked to speak <i>into</i> (i.e. with the embouchure <i>completely</i> covered) the clarinet with the mouthpiece removed.			
<i>bisb.</i>	<i>bisbigliando</i> , timbral-trill	<i>ftz.</i>	flutter-tongue
	alternate notation of bisbigliando, but this time with a strict rhythm; switch to an alternate fingering of the same pitch, <i>without</i> re-articulating the new note		cut off note abruptly by 'muting' the reed with the tongue



SAXOPHONE			
The saxophone part uses a number of multiphonics, all of which were taken from Marcus Weiss' <i>The Techniques of Saxophone Playing</i> ; fingerings are provided as these multiphonics occur in the score. Please make every effort to produce ONLY the indicated notes (and not any others which may exist with the indicated fingering).			
<i>bisb.</i>	<i>bisbigliando</i> , colour-trill	<i>ftz.</i>	flutter-tongue
	alternate notation of bisbigliando, but this time with a strict rhythm; switch to an alternate fingering of the same pitch, <i>without</i> re-articulating the new note		cut off note abruptly by 'muting' the reed with the tongue






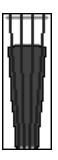
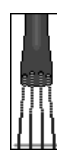
**PERFORMANCE NOTES & SPECIAL NOTATION** (cont'd)

<b>BASSOON</b>			
The bassoon part uses a number of multiphonics whose fingerings are taken from either Sergio Penazzi's <i>The Bassoon - Other Techniques</i> or Leslie Ross' online publication, <i>Multiphonics for Modern Bassoon</i> ; fingerings are provided as these multiphonics occur in the score.			
<i>bisb.</i>	<i>bisbigliando</i> , colour-trill; occasionally an indication regarding the rate of the 'trill' is given ('faster', 'slower' etc.)	<i>ftz.</i>	flutter-tongue
	alternate notation of bisbigliando, but this time with a strict rhythm; switch to an alternate fingering of the same pitch, <i>without</i> re-articulating the new note		cut off note abruptly by 'muting' the reed with the tongue
<b>TROMBONE</b>			
The notation for the trombone is more-or-less standard. The following mutes are required: <ul style="list-style-type: none"> <li>○ trombone I: bucket mute, harmon</li> <li>○ trombone II: bucket mute</li> <li>○ trombone III: bucket mute, harmon</li> <li>○ trombone IV: bucket mute, harmon</li> </ul> <p>All four trombonists are also required to play on spring-coils in section C. In this part:</p> <ul style="list-style-type: none"> <li>• a suspension spring-coil should be laid flat on a soft surface (such as a cloth or a layer of Styrofoam)</li> <li>• using a wooden drumstick, a tremolo should be performed, by tapping rapidly in between to 'rows' of the coil (similarly to the way in which one would perform a tremolo on a triangle)</li> <li>• at the same time, using the other hand, the coil should be freely rolled backwards &amp; forth; the effect should be to subtly filter the resonances of the coil</li> </ul>			
<i>ftz.</i>	flutter-tongue	<b>open</b>	without any mute
<b>PERCUSSION</b>			
<p>Percussion I:</p> <ul style="list-style-type: none"> <li>- suspended spring-coil</li> <li>- medium thunder-sheet (~120x70cm)</li> <li>- small timpani with medium cymbal placed upon it</li> <li>- large spring-drum</li> <li>- bass drum</li> <li>- medium or small suspended cymbal</li> <li>- vibraphone</li> <li>- tubular bells (G#4 &amp; A#4 only)</li> </ul> <p>Percussion II:</p> <ul style="list-style-type: none"> <li>- medium thunder-sheet (~120x70cm – ideally, one that is identical to that of percussion I)</li> <li>- bass drum</li> <li>- large spring-drum</li> <li>- tubular bells (G4 &amp; A4 only)</li> </ul>			
	medium timpani mallets		hard yarn mallets
	very soft yarn mallets		soft, large bass-drum beater
	wooden drumstick		contrabass bow
	abruptly cut resonance		

PERFORMANCE NOTES & SPECIAL NOTATION (cont'd)

PIANOS			
	cluster with <i>all</i> pitches between the two indicated notes		Stomp on the sustain pedal very hard in order to create both a 'clunk' of the pedal-mechanism itself, and to create a resonance of the strings.
	piano II: using a piece of wood, strike the strings of the instrument directly and aggressively; the indicated pitches are simply a rough-guide, as access to strings, from one model of instrument to another, is not consistent.		

STRINGS	
<ul style="list-style-type: none"> <li>Violins I &amp; II both have a <i>scordatura</i> on the third string:</li> </ul> <div style="display: flex; justify-content: space-around; align-items: center;"> <div style="text-align: center;">  <p>violin I</p> </div> <div style="text-align: center;">  <p>violin II</p> </div> </div> <ul style="list-style-type: none"> <li>The 'seagull' effect is used a great deal in section A, in particular with ascending motion; every effort should be made to create a consistent sound with each instance.</li> <li>all <i>vibrato</i> on harmonics should be performed 'laterally', i.e. by varying the pressure of the finger which is producing the harmonic -pushing closer towards the fingerboard and then relaxing the pressure-, so that the string stretches slightly, producing a 'wavering' sound; NOT traditional vibrato).</li> </ul>	

<i>s.p</i>	bow <i>sul ponticello</i> ; with the indicated pitch still sounding clearly, but with a 'nasal' tone	<i>flaut.</i>	<i>flautando</i>
<i>m.s.p</i>	bow <i>molto sul ponticello</i> ; with predominantly high harmonics sounding, rather than the indicated pitch		with extreme bow-pressure; 'scratch sound'
<i>s.t</i>	bow <i>sul tasto</i>		with somewhat exaggerated bow-pressure; the indicated pitch still sounds more-or-less clearly, but the intonation is unstable and the timbre is inconsistent
<i>a.s.t</i>	bow <i>alto sul tasto</i> ; as far down the finger-board as is possible		with a light bow-pressure, as with <i>flautando</i>
	abruptly cut resonance (used after a <i>pizzicato</i> )		with <i>extremely</i> light bow-pressure, such that the string does not 'speak'
	This clef, used in the violins I & II and viola parts in measures 15-17, indicates where the bow should come into contact with strings, covering the whole length of the finger-board; bow motion should be predominantly <i>parallel</i> to the strings, not perpendicular.		This clef used in violin I from bar 61 to indicate bowing position behind the bridge. In the case of this section, bowing is always on the cotton winding of the string. Additionally, this clef is used in combination with a four-line staff, whereby each line corresponds to one string of the violin.

for violin I:



This notation, from bar 61 onwards, describes a particular effect whereby whilst lightly bowing behind the bridge (on the cotton wiring, very near the fine-tune knobs), a white square note-head indicates muting the string with the left hand, whereas a black note-head indicates that the finger should be removed, thus allowing the string to speak.

NB. Do not confuse a white open note-head for a longer duration; the duration of each note is indicated by the stem/tail of each note.

The result should be a synthetic, morse-code-like sound in the given rhythm. Try to keep the sound as constant and stable as possible.

This effect is in relatively 'free' time, so the violinist need not attempt to repeat the phrase in strict time with the conductor.

# objets à réaction poétique

**A1** ♩ = 76

**A2**

Paul Clift  
composed 2015/16

**4/4** ca. 17"

The score is for a 4/4 piece, approximately 17 minutes long. It features a large ensemble of instruments. The woodwind section includes Flute I (alto), Flute II, Clarinet in Bb, Soprano Saxophone, and Bassoon (+notepad). The brass section consists of four Trombone parts (I-IV). The percussion section includes Percussion I (med. metal-sheet, spring coil) and Percussion II (med. metal sheet, bass drum). Other instruments include Harp (+notepad), Piano I and II (+notepad), Accordion, Violin I and II, Viola, and Cello (+notepad). The score includes various performance instructions such as 'notepad', 'pp-p breathe as necessary and re-enter discreetly', 'etc. ad libitum', and 'scordatura'. Percussion parts include specific instructions for bowing techniques to create an 'airy' sound.

**Perc. I**  
—med. metal-sheet  
—spring coil  
w/ very little pressure, so only 'air sound' is produced\*  
bend: etc. ad libitum →  
pp-mp

**Perc. II**  
—med. metal sheet  
—bass drum  
w/ very little pressure, so only 'air sound' is produced\*  
bend: etc. ad libitum →  
pp-mp

\*percussionists: bow in a way which creates a lot of noise but which does not allow the metal-sheet to 'speak'; the resulting sound should be very 'airy' sounding;

**Harp (+notepad)**  
scordatura (alteration from ♯)  
notepad  
pp-p breathe as necessary and re-enter discreetly →

**Piano II (+notepad)**  
notepad  
pp-p breathe as necessary and re-enter discreetly →

**Accordion**  
notepad  
pp-p breathe as necessary and re-enter discreetly →

**Violin I**  
scordatura

**Violin II**  
scordatura

**Cello (+notepad)**  
notepad  
pp-p breathe as necessary and re-enter discreetly →

3/4 3/8 4/4

158

This page contains a musical score for a variety of instruments. The instruments listed on the left are: Fl. I (alto), Fl. II, Cl., Sop. Sax., Bsn., Tbn. I, Tbn. II, Tbn. III, Tbn. IV, P. I, P. II, Hp., Pno. I, Pno. II, Acc., Vln. I, Vln. II, Vla., and Vc. The score is divided into measures by vertical bar lines. The Fl. I and Fl. II parts feature melodic lines with dynamic markings of *mp* and *p*, and include fingering charts and 3:2 triplet markings. The Cl., Sop. Sax., and Bsn. parts also have melodic lines with *p* dynamics and 3:2 markings. The Percussion (P. I, P. II, Hp.), Pno. I, Pno. II, Acc., and Vc. parts consist of rhythmic patterns represented by vertical stems. The Tbn. I-IV, Vln. I, Vln. II, and Vla. parts are currently blank.

4/4 3/8 2/4 4/4

Fl. I (alto) Fl. II Cl. Sop. Sax. Bsn. Tbn. I Tbn. II Tbn. III Tbn. IV P. I P. II Hp. Pno. I Pno. II Acc. Vln. I Vln. II Vla. Vc.

14

3-2 3-2 p p p p p p

*fff* *fff* *fff* but not louder than flute 1 *fff* *f* *fff*

breathe as necessary and re-enter discreetly -> sempre as fast as possible ->

*fff* *f* *fff* *gliss.* *gliss.* *gliss.* *gliss.*

*f possible* bend\* shake w/ two hands -> *fff* *f possible* bend\* *f* p.d.l.t. 10 L.V. *fff* p.d.l.t. 10 L.V.

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

strike strings *fff* *mf*

*f* (cresc./dim. as required for L.H glissandi) N.B. rhythms for register-button changes & glissandi are approximative

reverse 'seagull' effect -> sempre sul re *fff* *a.s.t*

reverse 'seagull' effect -> sempre sul sol *a.s.t* *m.s.p* *ff*

reverse 'seagull' effect -> sempre sul do *m.s.p* *a.s.t* *ff*

reverse 'seagull' effect -> sempre sul sol *a.s.t* *m.s.p* *ff*

II & III *pp* *pp* *pp*

\*percussion I: abruptly bend metal-sheet so that it creates a loud, high-pitched, rising tone;



3  
4

2  
4

20

Fl. I (alto)

Fl. II

Cl.

Sop. Sax.

Bsn.

Tbn. I

Tbn. II

Tbn. III

Tbn. IV

P. I

P. II

Pno. I

Pno. II

Accord.

Vln. I

Vln. II

Vla.

Vc.

*f* *fff* *f* *fff* *f* *fff* *f* *fff*

*gliss.* *ff* *gliss.* *ff* *gliss.* *ff* *gliss.* *ff*

*f-ff*

*fff* *f* *fff* *mf* *p* *fff* *mf* *ff*

*fff* *f* *f* *fff* *mp* *fff* *7-6*

*gliss.* *gliss.* *gliss.* *gliss.* *gliss.*

*m.s.p* *a.s.t* *m.s.p* *a.s.t* *m.s.p* *a.s.t* *m.s.p* *a.s.t*

*ff* *ff* *ff* *ff*

*a.s.t* *m.s.p* *a.s.t* *m.s.p* *a.s.t* *m.s.p* *a.s.t* *m.s.p*

*ff* *ff* *ff* *ff*

*m.s.p* *a.s.t* *m.s.p* *a.s.t* *m.s.p* *a.s.t* *m.s.p* *a.s.t*

*ff* *ff* *ff* *ff*

*a.s.t* *m.s.p* *a.s.t* *m.s.p* *a.s.t* *m.s.p* *a.s.t* *m.s.p*

*ff* *ff* *ff* *ff*

# A4

Fl. I (alto) **3/4** **3/8** **4/4** **2/4** **4/4** **3/4**

Fl. II

Cl.

Sop. Sax.

Bsn. *f* **notepad** *pp-p* *simile A1* →

Tbn. I

Tbn. II

Tbn. III *gliss.*

Tbn. IV *gliss.* **ppp**

P. I *simile A1* → *pp-mp*

P. II *simile A1* → *pp-mp*

Hp. **notepad** *pp-p* *simile A1* →

Pno. I

Pno. II **notepad** *pp-p* *simile A1* →

Accord. **notepad** *pp-p* *simile A1* →

Vln. I *p*

Vln. II *a.s.t.* *ff*

Vla. *a.s.t.* *p*

Vc. *a.s.t.* *ff* **notepad** *pp-p* *breathe as necessary and re-enter discreetly* →

*mumble/whisper into instrument; text need not be intelligible for the audience; rhythm is free but text should fill indicated duration;*

"Stimmen, Stimmen.  
Höre, mein Herz, wie  
sonst nur Heilige hörten..."

3/ 2/4 4/4 3/4 2/4 5/16

Fl. I (alto)

Fl. II

Cl.

Sop. Sax.

Bsn.

Tbn. I

Tbn. II

Tbn. III

Tbn. IV

P. I

P. II

Hp.

Pno. I

Pno. II

Acc.

Vln. I

Vln. II

Vla.

Vc.

*mumble/whisper into instrument; text need not be intelligible for the audience; rhythm is free but text should fill indicated duration;*

**ppp**

"...mein Herz, wie sonst nur Heilige hörten..."

*mumble/whisper into instrument; text need not be intelligible for the audience; rhythm is free but text should fill indicated duration;*

**ppp**

"Wer, wenn ich schrie, hörte mich denn aus der Engel Ordnungen? "

A5

3/4

2/4

4/4

Fl. I (alto) *sffz*

Fl. II *sffz simile*

Cl. *p*

Sop. Sax. *p simile A3 →*

Bsn. *fff f ffff f ffff f*

Tbn. I *ff gliss. ff*

Tbn. II *ff gliss. ff gliss.*

Tbn. III *ff gliss. ff gliss.*

Tbn. IV *ff gliss. ff gliss.*

P. I *fff simile A3 f-ff*

P. II *f simile A3*

Hp. *fff simile A3 Lv Lv*

Pno. I *fff f ffff f ffff f*

Pno. II *fff simile A3 f ffff f ffff f*

Accord. *ff simile gliss. gliss. gliss. gliss.*

Vln. I *ff simile A3 → a.s.t. m.s.p. a.s.t. m.s.p. a.s.t. m.s.p.*

Vln. II *ff simile A3 → m.s.p. a.s.t. m.s.p. a.s.t. m.s.p. a.s.t. m.s.p.*

Vla. *ff simile A3 → m.s.p. a.s.t. m.s.p. a.s.t. m.s.p. a.s.t. m.s.p.*

Vc. *ff simile A3 → a.s.t. m.s.p. a.s.t. m.s.p. a.s.t. m.s.p.*

**3**  
4

**4**  
4

**3**  
8

Fl. I (alto)

Fl. II

Cl.

Sop. Sax.

Bsn.  
*fff* *f* *fff* *f* *fff*

Tbn. I  
*gliss.* *fff* *gliss.*

Tbn. II  
*gliss.* *simile* *fff* *gliss.*

Tbn. III  
*gliss.* *simile* *fff* *gliss.*

Tbn. IV  
*simile* *fff* *gliss.*

P. I  
*simile A1* *p*

P. II  
*simile A1* *p*

Pno. I  
*f* *fff* *f*

Pno. II  
*f* *mf* *fff* *mf* *fff*

Accord.

Vln. I  
*a.s.t* *ff* *m.s.p* *a.s.t* *p*

Vln. II  
*ff* *a.s.t* *m.s.p* *a.s.t* *m.s.p* *ff*

Vla.  
*ff* *a.s.t* *m.s.p* *a.s.t* *m.s.p* *ff*

Vc.  
*m.s.p* *a.s.t* *m.s.p* *a.s.t* *a.s.t* *p*

...von Erwartung zerstreut...  
*simile A4*

...Denn Bleiben ist nirgends...  
*ppp*

...Denn Bleiben ist nirgends...  
*simile A4*

Warst du nicht immer noch von Erwartung zerstreut?  
*simile A4*

*mumble/whisper into instrument; text need not be intelligible for the audience; rhythm is free but text should fill indicated duration;*

A6

47 **2/4** **4/4** **3/4** **3/8**

Fl. I (alto) *mp* *fff*

Fl. II *mp* *fff simile*

Cl. *mp*

Sop. Sax. *mp*

Bsn. *fff* *f* *fff* *f* *fff* *f*

Tbn. I *ff* *gliss.*

Tbn. II *ff* *gliss.* *ff* *gliss.*

Tbn. III *ff* *gliss.* *ff* *gliss.*

Tbn. IV *ff* *gliss.*

P. I *simile A3* *f ff*

P. II *f*

Hp. *simile* *fff* *Lv*

Pno. I *fff* *f* *ff* *f* *fff* *f*

Pno. II *fff* *f* *fff* *f*

Accord. *ff simile* *gliss.*

Vln. I *pp* *ff* *m.s.p* *a.s.t* *m.s.p*

Vln. II *pp* *ff* *a.s.t* *m.s.p* *a.s.t* *m.s.p*

Vla. *m.s.p* *ff* *a.s.t* *m.s.p* *a.s.t* *ff*

Vc. *ff* *a.s.t* *m.s.p* *a.s.t* *m.s.p* *ff*

A7

51 **9/16** **4/4** **3/4**

Fl. I (alto) *mp* *fffz*

Fl. II *p* *fffz simile*

Cl. *p*

Sop. Sax. *p*

Bsn. *fff* *f* *fff* *f* *fff* *f*

Tbn. I *ff* *gliss.* *mf*

Tbn. II *gliss.* *ff* *gliss.* *ff* *gliss.*

Tbn. III *gliss.* *ff* *gliss.* *ff* *gliss.*

Tbn. IV *gliss.* *ff* *gliss.*

P. I *simile* *f-ff*

P. II *f*

Hp. *simile* *fff*

Pno. I *fff* *ff* *fff* *f* *mp*

Pno. II *p* *fff*

Accord. *mp* *f simile* *gliss.* *pp* *mp*

Vln. I *m.s.p* *ff* *a.s.t* *m.s.p* *ff* *a.s.t*

Vln. II *a.s.t* *ff* *m.s.p* *a.s.t* *ff* *m.s.p*

Vla. *m.s.p* *ff* *a.s.t* *m.s.p* *a.s.t* *m.s.p*

Vc. *a.s.t* *ff* *a.s.t* *m.s.p* *a.s.t* *m.s.p*

# A8

55

Fl. I (alto) **2/4** *fff* *to piccolo/notepad*

Fl. II **4/4** *fff simile* *to piccolo/notepad*

Cl.

Sop. Sax. *p*

Bsn. *fff* *f* *fff* *f* *fff* *f*

Tbn. I *mf* *gliss.* *ff* *gliss.*

Tbn. II *ff* *gliss.* *ff* *gliss.* *ff* *gliss.*

Tbn. III *ff* *gliss.* *ff* *gliss.* *ff* *gliss.*

Tbn. IV *ff* *gliss.* *ff* *gliss.* *ff* *gliss.*

P. I *f-ff*

P. II *f*

Hp. *simile* *fff* *10* *fff* *10*

Pno. I *fff* *fff* *fff* *f* *fff*

Pno. II *mp* *fff* *f* *fff*

Accord. *f simile* *gliss.*

Vln. I *ff* *m.s.p* *a.s.t* *ff* *a.s.t* *m.s.p* *ff* *a.s.t*

Vln. II *ff* *m.s.p* *a.s.t* *ff* *m.s.p* *a.s.t* *ff* *m.s.p*

Vla. *ff* *m.s.p* *a.s.t* *ff* *m.s.p* *a.s.t* *ff* *m.s.p*

Vc. *ff* *m.s.p* *a.s.t* *ff* *m.s.p* *a.s.t* *ff* *m.s.p*

**3/4**

**2/4** *notepad* *pp - p breathe as necessary and re-enter discreetly ->*



59  $\frac{4}{4}$

Fl. I (picc.)

Fl. II (picc.)

Cl.

Sop. Sax.

Bsn.

Tbn. I

Tbn. II

Tbn. III

Tbn. IV

P. I

P. II

Hp.

Pno. I

Pno. II

Accord.

Vln. I

Vln. II

Vla.

Vc.

*fff*

*pp-p* breathe as necessary and re-enter discreetly →

notepad

*pp*

mumble/whisper into instrument whilst randomly changing fingering; text need not be intelligible for the audience; rhythm is free but text should fill indicated duration;

" Weißt du's noch nicht? Wirf aus den Armen die Leere zu den Räumen hinzu, die wir atmen..."

*p*

*simile A1* →

*simile A1* →

*p*

*p*

practise mute

change bow freely as necessary →

*p*

*m.s.p*

*p*

*p*

66 piccolo

Fl. I (picc.) **3/4** **4/4** **2/4** **5/8**  
*ppp* *pp* *ppp* *pp*

Fl. II (picc.) *airy*  
*ppp* *p* *ppp* *ppp* *p* *ppp* *ppp* *mp*

Cl.

Sop. Sax. *pp* *ppp* *p* *ppp* *ppp* *p* *ppp* *ppp* *mp*  
 mumble/whisper into instrument whilst randomly changing fingering; text need not be intelligible for the audience; rhythm is free but text should fill indicated duration;  
 "Denn das Schöne ist nichts als des Schrecklichen Anfang..."

Bsn.

Tbn. I *ff*

Tbn. II *ff*

Tbn. III *ff*

Tbn. IV *ff*

P. I *fff*

P. II *f*

Hp. *fff* *simile A3* *10*

Pno. I *fff* *8va* *Ped* *ff* *\**

Pno. II *fff* *8va* *Ped*

Accord. *p* *pp* *mp* *ff simile A3* *f* *8va*

Vln. I

Vln. II *pp* *p* *m.s.p* *ff* *hold position*

Vla. *pp* *p* *m.s.p* *ff* *hold position* *3:2*

Vc. *pp* *p* *a.s.1* *ff* *hold position* *3:2*

73 **3/4** **5/16** **3/4** **2/4** **3/16**

Fl. I (picc.) *mp sempre* *spatial notation*

Fl. II (picc.) *mp sempre* *spatial notation* *breathe as necessary and re-enter discreetly; avoid pausing to take a breath at the same moment as flute I*

Cl.

Sop. Sax.

Bsn. *fff*

Tbn. I *ff* *gliss.*

Tbn. II *ff* *gliss.*

Tbn. III *ff* *gliss.*

Tbn. IV *ff* *gliss.*

P. I *fff*

P. II *f*

Hp. *10*

Pno. I *ff\**

Pno. II *fff*

Accord. *f* *ff simile A3* *p subito (always a little softer than piccolos)* *switch freely / in irregular time between registers; imitate piccolos ->*

Vln. I *p* *repeat this figure as ostinato for indicated duration ->* *(p sempre)*

Vln. II *ff* *hold position ->*

Vla. *ff* *hold position ->*

Vc. *m.s.p* *ff* *hold position ->*

78 *spatial notation*

Fl. I (picc.)

Fl. II (picc.)

Cl.

Sop. Sax.

Bsn.

Tbn. I

Tbn. II

Tbn. III

Tbn. IV

P. I

P. II

Hp.

Pno. I

Pno. II

Accord.

Vln. I

Vln. II

Vla.

Vc.

**2** **4** **3** **5**

*pp* *simile A10* →  
"...Anfang, den wir noch grade ertragen, und wir bewundern..."

*fff* *10* *3* *10* *3* *10* *3* *10* *3*

*8va* *fff* *8va* *3* *8va* *3* *8va* *3*

*8va* *fff* *8va* *3* *8va* *3* *8va* *3*

*f subito* *p subito* *f subito* *gliss.* *gliss.*

*m.s.p.* *3* *flaut.* → *continue* → *fff* *a.s.t.* *3* *hold position* → *continue* → *fff* *flaut.* → *m.s.p.* *3* *flaut.* → *continue* → *fff*

82 **4/4** *spatial notation*

Fl. I (picc.)

Fl. II (picc.)

Cl.

Sop. Sax.

Bsn.

Tbn. I

Tbn. II

Tbn. III

Tbn. IV

P. I

P. II

Hp.

Pno. I

Pno. II

Accord.

Vln. I

Vln. II

Vla.

Vc.

*spatial notation*

*bisb. →*

*mp*

*mp*

*3*

*freely pluck string with finger-tips between tuning pegs & saddle; imitate pianos →*

*p*

*rub strings with finger-tip between pegs & agraffes →*

*p*

*voice* **PPP** *mumble/whisper in a monotone; text need not be entirely intelligible for the audience; rhythm is free but text should fill indicated duration;*

"Throw from your arms the nothing that lies between them into the space that we breathe as an atmosphere."

*voice* **PPP** *mumble/whisper in a monotone; text need not be entirely intelligible for the audience; rhythm is free but text should fill indicated duration;*

"Who, if I cried out, would hear me among the Angelic Orders?"

*rub strings with finger-tip between pegs & agraffes →*

*p*

*p subito*

*mp*

*a.s.t*

*mp*

85 *spatial notation*

Fl. I (picc.) **3/4**

Fl. II (picc.) **2/4** **3/8**

Cl.

Sop. Sax.

Bsn.

Tbn. I

Tbn. II

Tbn. III

Tbn. IV

P. I

P. II

Hp.

Pno. I

Pno. II

Accord.

Vln. I

Vln. II

Vla.

Vc.

"...and even if one were to suddenly take me to its heart, I would vanish into its stronger existence..."

Detailed description of the musical score: This page of a musical score, numbered 17, contains measures 85 through 88. The score is arranged in a standard orchestral layout. At the top, the number '85' is followed by the instruction 'spatial notation'. The woodwind section includes Flute I (piccolo), Flute II (piccolo), Clarinet, and Soprano Saxophone. The brass section includes Bassoon, Trumpets I-IV, and Trombones I-IV. The keyboard section includes Piano I and II, Harp, and Accordion. The string section includes Violins I and II, Viola, and Violoncello. The flute parts feature rhythmic patterns with accents and slurs. The clarinet and soprano saxophone parts have complex, multi-measure rhythmic figures. The piano part includes a quote: "...and even if one were to suddenly take me to its heart, I would vanish into its stronger existence...". The harp part has a tremolo effect. The accordion part has a long, sustained note with a slur. The string parts have long, sustained notes with slurs. The time signatures 3/4, 2/4, and 3/8 are indicated above the flute parts.

90 **5** spatial notation **4** **4**

Fl. I (picc.)

Fl. II (picc.)

Cl.

Sop. Sax.

Bsn.

Tbn. I

Tbn. II

Tbn. III

Tbn. IV

P. I

P. II

Hp.

Pno. I

Pno. II

Accord.

Vln. I

Vln. II

Vla.

Vc.

*spatial notation*

*gliss.*

*ff*

*gliss.*

*gliss.*

*gliss.*

*ff*

*ff*

*gliss.*

*ff*

*f ff*

*simile*

*simile A3*

*ff*

*p*

*simile A11 →*

*simile A11 →*

*simile A11 →*

*simile A11 →*

*f subito*

*p subito*

*m.s.p*

*ff*

*a.s.t*

*a.s.t*

*m.s.p*

*ff*

*a.s.t*

*flaut. →*

# A13

*spatial notation*

93 **3/4** **3/8** **4/4** **5/8**

Fl. I (picc.)

Fl. II (picc.)

Cl.

Sop. Sax.

Bsn.

Tbn. I

Tbn. II

Tbn. III

Tbn. IV

P. I

P. II

Hp.

Pno. I

Pno. II

Accord.

Vln. I

Vln. II

Vla.

Vc.

*mp cresc...*

*fff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*f subito*

*p subito*

*aliss*

*ff*

*hold position*



98 **3** *spatial notation* **4** **2** **4** **5** **16**

Fl. I (picc.) *spatial notation*

Fl. II (picc.) *spatial notation*

Cl.

Sop. Sax. *mp*

Bsn.

Tbn. I *ff*

Tbn. II *ff*

Tbn. III *ff*

Tbn. IV *ff*

P. I

P. II

Hp.

Pno. I *fff* *pppp* *tr* *mp*

Pno. II *ppp simile A12 -* "...voices, and echoes. Listen, my heart, as only..." *pppp* *tr* *mp*

Accord. *f subito* *p subito* *gliss*

Vln. I

Vln. II

Vla. *m.s.p* *3:2* *continue ->* *ff* *hold position ->*

Vc.

5/8 spatial notation 4/4

102

Fl. I (picc.)

Fl. II (picc.)

Cl.

Sop. Sax.

Bsn.

Tbn. I

Tbn. II

Tbn. III

Tbn. IV

P. I

P. II

Hp.

Pno. I

Pno. II

Accord.

Vln. I

Vln. II

Vla.

Vc.

*spatial notation*

*mp*

*fff*

*ff*

*f*

*simile A3*

*10*

*pp*

*simile A11 →*

*fff*

*f*

*simile A11 →*

*p*

*simile A11 →*

*p*

*f subito*

*p subito*

*gliss*

*remove mute*

*flaut. →*

*simile*

*ff*

*mp cresc.*

*a.s.t*

*continuc*

*ff*

*m.s.p*

*flaut. →*

*mf*

105 **2** *spatial notation* **3** **4** **4** to alto flute

Fl. I (picc.)

Fl. II (picc.) *spatial notation*

Cl.

Sop. Sax.

Bsn.

Tbn. I

Tbn. II

Tbn. III

Tbn. IV

P. I

P. II

Hp.

Pno. I

Pno. II

Accord.

Vln. I

Vln. II

Vla.

Vc.

*fff* *gliss.* *ff* *gliss.* *ff* *gliss.* *ff* *gliss.* *ff* *gliss.* *ff*

*f* *simile A3* *10* *fff* *10* *pp* *simile A11*

*fff* *8va* *fff* *simile A11* *p*

*p* *simile A11*

*f subito* *p subito* *f subito* *p subito* *gliss.*

*mf* *ff* *hold position* *ord. vibrato*

*mf* *ff* *flaut.* *mp cresc.*

*pp* *ff* *a.s.t* *ff* *a.s.t* *continue*

# A15

109

Fl. I (alto) **3/8** *alto flute* *spatial notation* *bisb. →* *mp* *mf* **3/4** **3/8**

Fl. II (picc.) *cresc.*

Cl.

Sop. Sax. *oscillate sound up and down a little →* *breathe as necessary and re-enter discreetly* *mp*

Bsn.

Tbn. I *gliss.* *ff*

Tbn. II *gliss.* *ff*

Tbn. III *gliss.* *ff*

Tbn. IV *gliss.* *ff*

P. I

P. II *f*

Hp. *simile A3* *ff* 10 10

Pno. I *voice* *8va* *ff* *fff* *simile A12 →* *pp* "Weren't you always distracted with..."

Pno. II *voice* *8va* *pp* *simile A12 →* "Throw from your arms the nothing that lies between..."

Accord. *f subito* *p subito* *L.H simile (and in time with) R.H →* *gliss.*

Vln. I *m.s.p* *molto* *mf* *ff* *flaut. →*

Vln. II

Vla. *m.s.p* *mp* *ff* *flaut. →*

Vc. *f*

113

Fl. I (alto) **3/4** *mp* *spatial notation* *cresc.*

Fl. II (picc.)

Cl.

Sop. Sax.

Bsn. *fff* *fff*

Tbn. I *gliss.* *fff* *f*

Tbn. II *gliss.* *fff* *f*

Tbn. III *gliss.* *fff* *f*

Tbn. IV *gliss.* *fff* *f* *switch to harmon mute*

P. I *cymbal on timpani*

P. II *f* *f* *f*

Hp. *simile A3* *fff* 10 10 10 10

Pno. I *fff* *f*

Pno. II *fff* *ppp*

Accord. *f subito* *p subito* *f subito* *p subito* *cresc.*

Vln. I *mf cresc.*

Vln. II *mf*

Vla. *mf* *m.s.p* *ff* *a.s.t* *m.s.p* *flaut. →*

Vc. *ff* *m.s.p* *a.s.t*

118 **4/4**

Fl. I (alto) *airy* *f* *mf* *mf*

Fl. II (picc.) *spatial notation*

Cl. *cresc.* *mf* *mf*

Sop. Sax.

Bsn.

Tbn. I *f* *gliss.*

Tbn. II *f* *gliss.*

Tbn. III *f* *gliss.*

Tbn. IV *mp* *harmon flz.*

P. I *p* *cresc.* *timpani pedal etc. ad libitum*

P. II *f*

Hp.

Pno. I *ppp* *p* *ppp* *pp*

Pno. II *p* *ppp* *pp* *mp*

Reed

Accord *mp*

Vln. I *f* *mf*

Vln. II

Vla. *mf cresc.*

Vc. *a.s.t.* *mp* *s.p.*

122

Fl. I (alto) *mf* *flz.* *f* *mp*

Fl. II (picc.) *spatial notation* *mf* *mf* *mp*

Cl. *mp* *flz.* *f* *mp*

Sop. Sax.

Bsn. *mf* *mp* *mf*

Tbn. I *f* *gliss.* *f*

Tbn. II *f* *gliss.* *f*

Tbn. III *f* *gliss.* *switch to harmon mute* *harmon* *flz.* *mf*

Tbn. IV *f* *flz.* *f*

P. I

P. II *mf*

Hp.

Pno. I *mp* *pp* *p*

Pno. II *pp* *p* *mf*

Accord.

Vln. I *a.s.t.* *mf* *mf* *s.p.* *s.p.* *3*

Vln. II

Vla.

Vc. *f* *f* *s.l.* *f*

126 *bisb. →* *f* *airy* *3* *6* *6* *3* *ff* *to piccolo!*

Fl. I (alto)

Fl. II (picc.)

Cl.

Sop. Sax.

Bsn.

Tbn. I *f* *gliss.* *remove mute*

Tbn. II *f* *gliss.* *remove mute* *open flz.* *f*

Tbn. III *flz.* *f* *flz.*

Tbn. IV *flz.* *f* *flz.* *f*

P. I

P. II *spring-drum* *bass-drum* *open/shake →* *p cresc.*

Hp. *E<sub>2</sub> F<sub>2</sub> G<sub>2</sub> A<sub>2</sub>* *p* *D<sub>2</sub> C<sub>2</sub> B<sub>1</sub>* *lv sempre →* *mf* *mp* *p* *A<sub>3</sub>* *B<sub>3</sub>*

Pno. I *mf* *p* *mp* *f*

Pno. II *p* *mp* *f* *mp*

Accord.

Vln. I *mp* *s.t.* *8<sup>va</sup>* *3* *6* *6* *6* *mf* *mf*

Vln. II

Vla.

Vc. *ff* *f* *vibr. a.s.t.* *m.s.p.* *mf*



3/4

130

Fl. I (picc.) *piccolo* *mf*

Fl. II (picc.) *mf*

Cl. *f* *to bass clarinet - FAST!* *bass clarinet*

Sop. Sax. *f* *to baritone sax. - FAST!*

Bsn. *ff*

Tbn. I *open* *flz.* *gliss.* *mf* *-31 cents -*

Tbn. II *f*

Tbn. III *f* *remove mute* *open* *+9 cents +*

Tbn. IV

P. I *f Lv* *spring-drum* *bass-drum* *open/shake -*

P. II *f*

Hp. *f* *mf* *mp* *Db A#* *G# F#* *C# B#*

Pno. I *mp* *mf* *ff*

Pno. II *ff* *mf*

Accord. *mf*

Vln. I

Vln. II

Vla.

Vc. *ord.* *a.s.t.*

# B4

4/4

134

Fl. I (picc.) *ff* *fff*

Fl. II (picc.) *fff*

B. Cl. *fff* *fff*

Bari. Sax. *fff* *max.*

Bsn. *p* *fff* *p* *p*

Tbn. I *f* *f*

Tbn. II *f*

Tbn. III *f* *f*

Tbn. IV (harmon) *mf* *simile*

P. I *f possible* *mf* *tap spring against metal edge of bass drum*

P. II *mf* *tap spring against metal edge of bass drum*

Hp. *f* *ff* *G: F#* *F#* *fff* *ff*

Pno. I *f* *fff*

Pno. II *fff* *ff*

Accord. *ff* *fff* *ff*

Vln. I *fff* *fff* *fff*

Vln. II *fff* *fff* *fff*

Vla. *f* *fff* *fff*

Vc. *fff* *pp* *fff*

*split: 8-7°*

*baritone*

*(choose whichever fingering sounds most in-tune & sounds best across the indicated dynamic range)*

*ord. a.s.t.*

*m.s.p.*

138

**Fl. I (picc.)**: Measures 138-141, dynamics *fff*, *p*. Fingerings: 6, 6, 6, 6, 3.

**Fl. II (picc.)**: Measures 138-141, dynamics *ff*, *fff*.

**B. Cl.**: Measures 138-141, dynamics *fff*.

**Bari. Sax.**: Measures 138-141, dynamics *max.*

**Bsn.**: Measures 138-141, dynamics *fff*, *p*, *p*, *fff*, *p*.

**Tbn. I**: Measures 138-141, dynamics *f*.

**Tbn. II**: Measures 138-141, dynamics *f*.

**Tbn. III**: Measures 138-141, dynamics *f*.

**Tbn. IV**: Measures 138-141, dynamics *mf*.

**P. I**: Measures 138-141, dynamics *mf*, *simile*.

**P. II**: Measures 138-141, dynamics *mf*.

**Hp**: Measures 138-141, dynamics *fff*, *fff sempre*. Chords: F<sub>2</sub>, F<sub>2</sub>.

**Pno. I**: Measures 138-141, dynamics *ff*, *fff*. Octaves: 8<sup>va</sup>.

**Pno. II**: Measures 138-141, dynamics *fff*. Octaves: 8<sup>va</sup>.

**Accord.**: Measures 138-141, dynamics *fff*, *ff*.

**Vln. I**: Measures 138-141, dynamics *fff*.

**Vln. II**: Measures 138-141, dynamics *fff*.

**Vla.**: Measures 138-141, dynamics *fff*.

**Ve.**: Measures 138-141, dynamics *pp*, *fff*, *pp*. Performance markings: *ord.*, *a.s.t.*, *m.s.p.*.

142

Fl. I (picc.) *ff* *fff* *ff* *flz.*

Fl. II (picc.) *fff*

B. Cl. *fff* *fff*

Bari. Sax. *max.* *max.*

Bsn. *p* *fff* *p* *p* *fff*

Tbn. I *f*

Tbn. II *f*

Tbn. III *f*

Tbn. IV *mf* *mf*

P. I *f*

P. II *f*

Hp. *F#* *F#* *F#*

Pno. I *fff* *fff*

Pno. II *fff* *fff* *fff* *sempre*

Accord. *fff* *ff*

Vln. I *fff* *fff* *fff* *fff*

Vln. II *fff* *fff* *fff*

Vla. *fff* *fff*

Ve. *pp* *pp* *fff* *pp*

*ord.* *a.s.t.* *m.s.p.* *a.s.t.*



150

Fl. I (picc.)

Fl. II (picc.)

B. Cl.

Bari. Sax.

Bsn.

Tbn. I

Tbn. II

Tbn. III

Tbn. IV

P. I

P. I

Hp.

Pno. I

Pno. II

Accord.

Vln. I

Vln. II

Vla.

Ve.

*ff*

*fff*

*max.*

*p*

*f*

*mf*

*f possibile*

—spring-drum  
—bass-drum

*fff sempre*

*ord.*  
*a.s.t.*

*m.s.p.*

*pp*

154

Fl. I (picc.)

Fl. II (picc.)

B. Cl.

Bari. Sax.

Bsn.

Tbn. I

Tbn. II

Tbn. III

Tbn. IV

P. I

P. I

Hp

Pno. I

Pno. II

Accord

Vln. I

Vln. II

Vla.

Vc.

*fff*

*f*

*mf*

*max.*

*ff*

*f*

*ff*

*ff*

*ff*

*ff*

*pp*

*m.s.p.*

*ord. a.s.t.*

8va

8vb

F#

6

7

7

3

8va

8vb

8va

8vb

158

Fl. I (picc.)

Fl. II (picc.)

B. Cl.

Bari. Sax.

Bsn.

Tbn. I

Tbn. II

Tbn. III

Tbn. IV

P. I

P. I

Hp.

Pno. I

Pno. II

Accord.

Vln. I

Vln. II

Vla.

Ve.

*ff*

*fff*

*max.*

*f*

*mf*

*mp*

*f*

*fff*

*f*

*ff*

*dim.*

*pp*

*ord.*

*a.s.t.*

*m.s.p.*

*gliss.*



162

Fl. I (picc.) *f* *to alto flute*

Fl. II (picc.) *ff* *f*

B. Cl. *fff* *fff*

Bari. Sax. *max.* *ff*

Bsn. *fff*

Tbn. I *f*

Tbn. II *f*

Tbn. III *f*

Tbn. IV *mf*

P. I *mp* *dim.* *p* *dim.*

P. II *p*

Hp. *mf* *f* *mf* *f*

Pno. I *f* *ff*

Pno. II *mf* *f*

Accord. *f*

Vln. I *f* *f*

Vln. II *ff* *f*

Vla. *ff* *ff*

Vc. *gliss.* *fff* *pp* *gliss.* *fff* *dim.*

*ord. a.s.t.* *m.s.p.*

166

Fl. I (alto)

Fl. II (picc.) *to flute in C*

B. Cl.

Bari. Sax.

Bsn.

Tbn. I

Tbn. II

Tbn. III

Tbn. IV

P. I

P. I

Hp.

Pno. I

Pno. II

Accord.

Vln. I

Vln. II

Vla.

Vc.

*ff*

*f*

*f*

*mf*

*mp*

*p*

*pp*

*mf*

*f*

*mf*

*mf*

*f*

*gliss.*

*ord.*  
*a.s.t.*

*m.s.p.*

*ord.*  
*a.s.t.*

*m.s.p.*

*ff*

*f*

*E<sub>3</sub> F# G<sub>3</sub> A<sub>3</sub>*  
*D<sub>3</sub> C# B<sub>3</sub>*

170

Fl. I (alto)

Fl. II (in C)

B. Cl. to clarinet in B $\flat$

Bari. Sax. to soprano sax.

Bsn.

Tbn. I *mf* *mp*

Tbn. II *mf*

Tbn. III *p*

Tbn. IV

P. I *ppp* med. metal-sheet sus. cym. *pp* *simile A1* *bend:*

P. I *ppp* med. metal-sheet *simile A1* *bend:*

Hp. *A $\natural$*  *p* *8 $^{va}$*

Pno. I *mp* *8 $^{va}$*  *mf* *8 $^{va}$*

Pno. II *mf* *8 $^{va}$*  *p* *8 $^{va}$*

Accord. *mp*

Vln. I

Vln. II

Vla.

Ve. *ord.* *a.s.t.* *gliss.* *m.s.p.* *a.s.t.* *ord.* *gliss.*

*mf*

174

Fl. I (alto)  *alto flute*

Fl. II (in C)  *flute in C*

Cl. *clarinet in B $\flat$*   *p*

Sop. Sax. *soprano*  *p*

Bsn. *simile A1* *notepad* *pp-p*

Tbn. I *p*

Tbn. II *mp*

Tbn. III *pp*

Tbn. IV

P. I *etc. ad libitum* *pp-mp*

P. II *etc. ad libitum* *pp-mp*

Hp. *A $\sharp$*  *B $\flat$*  *mp* *pp*

Pno. I *p*

Pno. II *mp*

Acc. *notepad* *simile A1* *pp-p* *(dim.)* *p*

Vln. I

Vln. II

Vla.

Ve. *gliss.* *m.s.p* *ord. a.s.t* *m.s.p* *gliss.* *p*

♩ = 100

**C1** ♩ = 76

178

Fl. I (alto) *mp* *p*

Fl. II (in C) *p*

Cl. *p*

Sop. Sax. *p*

Bsn.

Tbn. I

Tbn. II

Tbn. III

Tbn. IV

P. I

P. II

Hp. *notepad* *simile A1-* *pp - p*

Pno. I

Pno. II *pp* *notepad* *simile A1-* *pp - p*

Acc. *n*

Vln. I

Vln. II

Vla.

Vc. *gliss.* *ord.* *a.s.t.* *notepad* *simile A1-* *pp - p*

*n*

184

Fl. I (alto)

Fl. II (in C)

Cl.

Sop. Sax.

Bsn.

Tbn. I

Tbn. II

Tbn. III

Tbn. IV

P. I

P. II

Hp.

Pno. I

Pno. II

Acc.

Vln. I

Vln. II

Vla.

Vc.

*p*

*3:2*

*3*

This page of a musical score, numbered 41 at the top left, contains measures 184 through 188. The score is for a full orchestra and includes parts for woodwinds, brass, percussion, piano, and strings. The woodwind section (Fl. I, Fl. II, Cl., Sop. Sax.) has active parts with dynamics like *p* and articulation marks like *3:2*. The brass section (Bsn., Tbn. I-IV) is mostly silent. The percussion section (P. I, P. II, Hp., Acc.) shows rhythmic patterns with vertical stems. The piano (Pno. I, Pno. II) and string sections (Vln. I, Vln. II, Vla., Vc.) are also present but mostly silent on this page.

This page of a musical score, numbered 42, covers measures 190 through 193. The instrumentation includes woodwinds (Flutes I and II, Clarinet, Soprano Saxophone, Bassoon), brasses (Trumpets I-IV), woodwinds (Percussion I and II, Harp), strings (Violins I and II, Viola, Cello), and a double bass. The score is written in a common time signature with a key signature of one sharp (F#). The woodwind parts feature melodic lines with various articulations and dynamics. Flute I (alto) and Flute II (in C) enter in measure 191 with a *p* dynamic. Clarinet and Soprano Saxophone enter in measure 190 with a *p* dynamic. The Percussion I part has a marking *ord.* in measure 191. The strings are mostly silent, with some rhythmic markings in the Percussion I and II parts.

C2

195

2+3/8      3/8      2/4      4/4      3/4

Fl. I (alto) *fff* *mp* *p*

Fl. II (in C) *fff* *mf* *p*

Cl. *p* *fff* *mf*

Sop. Sax. *p* *fff* *mp*

Bsn. *fff* *mp*

Tbn. I *fff* *mf* to spring-coil

Tbn. II *ff* *mp* to spring-coil

Tbn. III *ff* *mp* to spring-coil

Tbn. IV *ff* *mp* open to spring-coil

P. I *ff* *pp-mp cresc.* simile →

P. II *pp* *cresc.*

voice " ...daß sie der riesige Ruf aufhob vom Boden; sie aber knieten, Unmögliche, weiter und achtetens nicht: So waren sie hörend. "

Hp. *fff* *Lv*

Pno. I *ppp* *fff*

Pno. II *fff* *mp*

Acc. *fff* *mp*

Vln. I *fff* *max.* *pizz.* *arco.* *m.s.p.* airy sound ONLY - string must not 'speak' →

Vln. II *fff* *max.* *pizz.* *arco.* *m.s.p.* airy sound ONLY - string must not 'speak' →

Vla. *fff* *max.* *pizz.* *arco.* *m.s.p.* airy sound ONLY - string must not 'speak' →

Vc. *mp* *fff* *cello* *pizz.*



201  $\frac{4}{4}$   $\frac{3:2}{}$

Fl. I (alto)

Fl. II (in C)

Cl.

Sop. Sax.

Bsn.

Tbn. I

Tbn. II

Tbn. III

Tbn. IV

P. I

P. II

Hp.

Pno. I

Pno. II

Accord.

Vln. I

Vln. II

Vla.

Vc.

spring-coil

roll: etc. →

n cresc.

p

pp

gradually increase bow-pressure; allow thunder-sheet to 'speak' occasionally →

" Ein jeder Engel ist schrecklich. Und so verhalt ich mich denn und verschlucke den Lockruf dunkelen Schluchzens. "

E $\flat$

D $\flat$  C $\sharp$

C4

206

Fl. I (alto)

Fl. II (in C)

Cl.

Sop. Sax.

Bsn.

Tbn. I

Tbn. II

Tbn. III

Tbn. IV

P. I

P. II

Hp.

Pno. I

Pno. II

Accord.

Vln. I

Vln. II

Vla.

Vc.

*mumble/whisper in a monotone; text need not be entirely intelligible for the audience; rhythm is free but text should fill indicated duration;*  
**pp**  
 "...wir nicht sehr verlässlich zu Haus sind in der gedeuteten Welt. Es bleibt uns vielleicht irgend ein Baum an dem Abhang, daß wir ihn täglich wiedersähen;"

*mumble/whisper in a monotone; text need not be entirely intelligible for the audience; rhythm is free but text should fill indicated duration;*  
**pp**  
 "...daß sie der riesige Ruf aufhob vom Boden; sie aber knieten, Unmögliche, weiter und achtetens nicht. So waren sie hörend."

*mumble/whisper in a monotone; text need not be entirely intelligible for the audience; rhythm is free but text should fill indicated duration;*  
**pp**  
 "And so I hold back, and swallow down the yearning, the dark call heard in the cave of the heart;"

*mumble/whisper in a monotone; text need not be entirely intelligible for the audience; rhythm is free but text should fill indicated duration;*  
**pp**  
 "Seltsam, alles, was sich bezog, so lose im Raume flattern zu sehen."

*(m.s.p.)* *ord.*  
**pp sempre**

*(m.s.p.)* *ord.*  
**pp** (always a little softer than violin I)

210 breathe as necessary and re-enter discreetly →

Fl. I (alto)

Fl. II (in C)

Cl.

Sop. Sax.

Bsn.

Tbn. I

Tbn. II

Tbn. III

Tbn. IV

P. I

P. II

Hp.

Pno. I

Pno. II

Accord.

Vln. I

Vln. II

Vla.

Ve.

*p*

*ppp*

*p*

*mf*

*pp*

*p*

*mp*

*pp*

*p*

*pp*

*pp*

*mf*

*m.s.p*

*ord.*

*pp* (always a little softer than violin II)

"...wen vermögen wir denn zu brauchen? Engel nicht, Menschen nicht, und die findigen Tiere merken es schon, daß wir nicht sehr verlässlich zu Haus sind in der gedeuteten Welt."

"...even the sly beasts begin to perceive that we do not feel too much at home in our interpreted world."

"But listen for the whisper, the wind that breathes out of silence continuing news."

213

Fl. I (alto)

Fl. II (in C)

Cl.

Sop. Sax.

Bsn.

Tbn. I

Tbn. II

Tbn. III

Tbn. IV

P. I

P. II

Hp.

Pno. I

Pno. II

Accord.

Vln. I

Vln. II

Vla.

Vc.

"...daß sie der riesige Ruf aufhob vom Boden; sie aber knieten, Unmögliche, weiter und achteten nicht: So waren sie hörend."

"Ein jeder Engel ist schrecklich. Und so verhalt ich mich denn und verschlucke den Lockruf dunkelen Schluchzens."

"But listen for the whisper, the wind that breathes out of silence continuing news."

*pp*

*mp* *pp* *mf* *p* *pp* *mf* *p* *mp*

*mp* *p* *pp* *mf* *p*

*tre corde* → *5:4* *7:6*

*3:2* *tre corde* →

"Ein jeder Engel ist schrecklich. Und so verhalt ich mich denn und verschlucke den Lockruf dunkelen Schluchzens."

216

Fl. I (alto)

Fl. II (in C)

Cl.

Sop. Sax.

Bsn.

Tbn. I

Tbn. II

Tbn. III

Tbn. IV

P. I

P. II

Hp.

Pno. I

Pno. II

Accord.

Vln. I

Vln. II

Vla.

Vc.

"...wen vermögen wir denn zu brauchen? Engel nicht, Menschen nicht, und die findigen Tiere merken es schon, daß wir nicht sehr verläßlich zu Haus sind in der gedeuteten Welt."

"Ein jeder Engel ist schrecklich. Und so verhalt ich mich denn und verschlucke den Lockruf dunkelen Schluchzens."

*p*

*p* *mp* *pp* *mf* *pp* *f* *mp*

*mp* *pp* *p* *mp* *p* *pp* *f* *pp* *p*

8va

3:2

3:2

3:2

7:6

7:6

7

# C5

oscillate sound up and down a little ->  
breathe as necessary and re-enter discreetly



219

Fl. I (alto)

Fl. II (in C)

Cl.

Sop. Sax.

Bsn.

Tbn. I

Tbn. II

Tbn. III

Tbn. IV

P. I

P. II

Hp.

Pno. I

Pno. II

Accord.

Vln. I

Vln. II

Vla.

Vc.

to bass flute

bass flute

mp

mf dim.....

mf

f l.v

tubular bells

trill w/ two mallets ->

p cresc.....

f l.v

tubular bells

trill w/ two mallets ->

p cresc.....

p

pp

mf

p

mp

p

f

mp

p

mf

una corda ->

mf

mp

mp

f

mp

15<sup>ma</sup>

3

3

+ air:

practise mute

(arco)

7<sup>o</sup>

11<sup>o</sup>

" Es bleibt uns vielleicht irgend ein Baum an dem Abhang, daß wir ihn täglich widersähen; es bleibt uns die Straße von gestern und das verzogene Treusein einer Gewohnheit, der es bei uns gefiel, und so blieb sie und ging nicht. "

222

Fl. I (alto)

Fl. II (bass)

Cl.

Sop. Sax.

Bsn.

Tbn. I

Tbn. II

Tbn. III

Tbn. IV

P. I

P. II

Hp.

Pno. I

Pno. II

Accord.

Vln. I

Vln. II

Vla.

Vc.

*breathe as necessary and re-enter discreetly;  
avoid breathing at the same time as clarinet;*

*breathe as necessary and re-enter discreetly;  
avoid breathing at the same time as flute II;*

*mp*

*mf dim.....*

*mf dim.....*

*mf dim.....*

*(always a little softer than perc. II)*

*mp*

*pp*

*pp*

*p*

*mp*

*pp*

*f*

*pp*

*pp*

*mf*

*mp*

*una corda →*

*ppp cresc.....*

*pp cresc.....*

*pp cresc.....*

*'airy' →  
vibr.*

*pp (always softer than IV)*

*pp (always softer than violins) cresc.....*

*pp (a little softer than clarinet) cresc.....*





228

Fl. I (alto)

Fl. II (bass)

Cl.

Sop. Sax.

Bsn.

Tbn. I

Tbn. II

Tbn. III

Tbn. IV

P. I

P. II

Hp.

Pno. I

Pno. II

Accord.

Vln. I

Vln. II

Vla.

Vc.

23/

Fl. I (alto)

Fl. II (bass) *to piccolo*

Cl.

Sop. Sax. *mp*

Bsn.

Tbn. I

Tbn. II

Tbn. III

Tbn. IV

P. I *mp*

P. II *mp*

Hp. *f*

Pno. I *ff*, *f*, *ff*, *fff*, *mf*, *p*, *fff*

Pno. II *ff*, *mf*, *mf*, *ff*, *f*, *mf*

Accord. *mp*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mp*

Detailed description of the musical score: This page of a musical score, numbered 53, contains staves for various instruments. At the top, Flute I (alto) and Flute II (bass) are shown, with Flute II marked 'to piccolo'. Clarinet and Soprano Saxophone parts are present, with the latter marked 'mp'. The Trombone section (I-IV) is mostly silent. Piano I and II are marked 'mp'. Harp and Percussion I and II are marked 'f'. The Piano I and II parts are highly detailed with trills, slurs, and dynamic markings ranging from 'ff' to 'p'. The Accordion part features triplets and is marked 'mp'. The String section (Violins I and II, Viola, and Cello) is marked 'mf' and 'mp' respectively, with long, sustained notes.

# D1

234 **3/4** **3/8** **4/4**

Fl. I (alto) *to piccolo* *f sempre* *piccolo*

Fl. II (Picc.) *piccolo* *f sempre*

Cl.

Sop. Sax. *mp* *to baritone*

Bsn. *(bibs. only - NO flz.)*

Tbn. I *f* *p* *f* *p* *f* *p* *f* *p*

Tbn. II *p* *f* *p* *f* *p* *f* *p* *f* *p*

Tbn. III *p* *f* *p* *f* *p* *f* *p* *f* *p*

Tbn. IV *p* *f* *p* *f* *p* *f* *p* *f* *p*

P. I *vibraphone* *PPP*

P. II *thunder-sheet* *bass drum* *ff*

Hp. *ff* *fff*

Pno. I *f* *fff* *pp*

Pno. II *fff* *ff*

Accord. *fff*

Vln. I *f* *ff*

Vln. II *f*

Vla. *f* *vibr.*

Vc. *f* *remove practise mute*

238

Fl. I (Picc.)

Fl. II (Picc.)

Cl.

Bari. Sax.

Bsn.

Tbn. I

Tbn. II

Tbn. III

Tbn. IV

P. I

P. II

Hp.

Pno. I

Pno. II

Accord.

Vln. I

Vln. II

Vla.

Vc.

240

Fl. I (Picc.)

Fl. II (Picc.)

Cl.

Bari. Sax.

Bsn.

Tbn. I

Tbn. II

Tbn. III

Tbn. IV

P. I

P. II

Hp.

Pno. I

Pno. II

Accord.

Vln. I

Vln. II

Vla.

Vc.

D2

242

Fl. I (Picc.)

Fl. II (Picc.)

Cl.

Bari. Sax.

Bsn.

Tbn. I

Tbn. II

Tbn. III

Tbn. IV

P. I

P. II

Hp.

Pno. I

Pno. II

Accord.

Vln. I

Vln. II

Vla.

Vc.

*mp*

*f* *p* *f* *p* *f* *p*

*p* *f* *p* *f* *p* *f* *p*

*f* *p* *f* *p* *f* *p*

*p* *f* *p* *f* *p* *f* *p*

*fff*

*dim.*

*pp* *pp*

*fff*

*pp* *pp* *12:8* *12:8* *12:8*

*ppp* *ppp* *6* *6* *6*

*ff*

*fff*

244

Fl. I (Picc.)

Fl. II (Picc.)

Cl.

Bari. Sax.

Bsn.

Tbn. I

Tbn. II

Tbn. III

Tbn. IV

P. I

P. II

Hp.

Pno. I

Pno. II

Accord.

Vln. I

Vln. II

Vla.

Vc.

(bisb. only - NO fltz.)

*p* *f* *p* *f* *p* *f* *p* *f*

*f* *p* *f* *p* *f* *p* *f* *p*

*p* *f* *p*

*ppp* *ppp*

12 12 6

12:8 12:8 6:4

*pp* *pp*

*a.s.t.*

246

Fl. I (Picc.)

Fl. II (Picc.)

Cl.

Bari. Sax.

Bsn.

Tbn. I

Tbn. II

Tbn. III

Tbn. IV

P. I

P. II

Hp.

Pno. I

Pno. II

Accord.

Vln. I

Vln. II

Vla.

Vc.

baritone (bisb. only - NO fltz.)

*p* *f* *p* *f* *p* *f* *p* *f*

*f* *p* *f* *p* *f* *p* *f* *p*

*p* *f* *p* *f* *p* *f* *p* *f*

*f* *p* *f* *p* *f* *p* *f* *p*

12:8 12:8 12:8

*fff* *pp* *pp*

12:8 12:8 12:8

*fff* *pp* *pp*

*fff* *ppp* *ppp*

*mf*

*a.s.l.*



249

Fl. I (Picc.)

Fl. II (Picc.)

Cl.

Bari. Sax.

Bsn.

Tbn. I

Tbn. II

Tbn. III

Tbn. IV

P. I

P. II

Hp.

Pno. I

Pno. II

Accord.

Vln. I

Vln. II

Vla.

Vc.

*ff*

*p* *f* *p* *f* *p* *f* *p* *f*

*f* *p* *f* *p* *f* *p* *f* *p*

*f* *p* *f* *p*

*p* *f* *p* *f*

*fff*

*fff*

*f*

6:4 12:8 6:4

12:8 12:8 12:8

6 6 6

*mf*

*f*

257

Fl. I (Picc.)

Fl. II (Picc.)

Cl.

Bari. Sax.

Bsn.

Tbn. I

Tbn. II

Tbn. III

Tbn. IV

P. I

P. II

Hp.

Pno. I

Pno. II

Accord.

Vln. I

Vln. II

Vla.

Vc.

*simile*

*ff*

*p*

*f*

*ppp*

*pp*

*fff*

*m.s.p*

*vibr.*

*s.t.*

3

5

12:8

6:4

6

253

Fl. I (Picc.)

Fl. II (Picc.)

Cl.

Bari. Sax.

Bsn.

Tbn. I

Tbn. II

Tbn. III

Tbn. IV

P. I

P. II

Hp.

Pno. I

Pno. II

Accord.

Vln. I

Vln. II

Vla.

Vc.

*ff*

*ff*

*pp*

*pp*

*ppp*

*ppp*

*f*

*f*

*ff*

*simile*

*a.s.l.*

*a.s.l.*

6-4 12-8 12-8

6-4 12-8 12-8

12-8 6-4 12-8 12-8 6-4

6 3 6 6 3

6 6 3

6 6 3

256

Fl. I (Picc.)

Fl. II (Picc.)

Cl.

Bari. Sax.

Bsn.

Tbn. I

Tbn. II

Tbn. III

Tbn. IV

P. I

P. II

Hp.

Pno. I

Pno. II

Accord.

Vln. I

Vln. II

Vla.

Vc.

*simile*

*ff*

*f* *p* *f* *p* *f* *p* *f* *p*

*p* *f* *p* *f* *p* *f* *p* *f*

*p* *f* *p* *f* *p* *f* *p* *f*

*f* *p* *f* *p* *f* *p* *f* *p*

*ppp* *ppp* *fff*

*pp* *pp* *fff* *pp*

*pp* *pp* *fff* *pp*

*fff* *ppp*

*ff*

6:4 12:8 6:4

6:4 12:8 6:4

6:4 12:8 6:4

3 6 3

259

Fl. I (Picc.)

Fl. II (Picc.)

Cl.

Bari. Sax.

Bsn.

Tbn. I

Tbn. II

Tbn. III

Tbn. IV

P. I

P. II

Hp

Pno. I

Pno. II

Accord.

Vln. I

Vln. II

Vla.

Vc.

*simile*

*f* *p* *f* *p* *f* *p* *f* *p*

*p* *f* *p* *f* *p* *f* *p*

*f* *p* *f* *p* *f* *p*

*f* *p* *f* *p*

12:8 12:8 12:8

12:8 12:8 12:8

12:8 12:8 6:4

12:8 12:8 6:4

*pp*

*ppp* 6 6 3

*ff*

8<sup>va</sup>

8<sup>va</sup>

5

5

261

Fl. I (Picc.)

Fl. II (Picc.)

Cl.

Bari. Sax.

Bsn.

Tbn. I

Tbn. II

Tbn. III

Tbn. IV

P. I

P. II

Hp.

Pno. I

Pno. II

Accord.

Vln. I

Vln. II

Vla.

Vc.

*simile*

*fff*

*p* *f* *p* *f* *p* *f*

*f* *p* *f* *p* *f* *p*

*p* *f* *p* *f*

*ppp* *ppp*

*pp* *pp*

*fff*

*fff*

*fff*

*ord.*

263

Fl. I (Picc.)

Fl. II (Picc.)

Cl.

Bari. Sax.

Bsn.

Tbn. I

Tbn. II

Tbn. III

Tbn. IV

P. I

P. II

Hp.

Pno. I

Pno. II

Accord.

Vln. I

Vln. II

Vla.

Vc.

*fff*

*simile*

*p* *f* *p* *f* *p* *f*

*p* *f* *p* *f* *p* *f*

*pp*

*fff*

*pp*

*pp*

*pp*

*gliss.*

265

**3/4** **2/4** abrupt cut

Fl. I (Picc.)

Fl. II (Picc.)

Cl.

Bari. Sax.

Bsn.

Tbn. I

Tbn. II

Tbn. III

Tbn. IV

P. I

P. II

Hp.

Pno. I

Pno. II

Accord.

Vln. I

Vln. II

Vla.

Vc.

*pp*

*ff*

*f*

*f*

*p*

*f*

*p*

*f*

*p*

*p*

*f*

*p*

*f*

*mp*

*mp*

*ff*

*ff*

*ff*

*ff*

*ff*

*m.s.p*

*ff*

*ff*

*ff*

*ff*

*ff*