

Eötvös

Cello Concerto Grosso

für Violoncello und Orchester
(2010/11)

Perusal Score - Ansichtspartitur
not for performances - nicht für Aufführungen

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Peter Eötvös

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Partitur/Score



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*Jointly commissioned by Berliner Philharmoniker, Tonhalle Zürich, Toronto Symphony Orchestra,
Bergen Filharmoniske Orkester and Seoul Philharmonic Orchestra*

Uraufführung/World Premiere:
16. Juni 2011 in Berlin
Miklós Perényi, Violoncello
Dirigent/Conductor: Peter Eötvös
Berliner Philharmoniker

Schweizer Erstaufführung/Swiss National Premiere:
12. Oktober 2011 in Zürich
Miklós Perényi, Violoncello
Dirigent/Conductor: Peter Eötvös
Tonhalle Orchester Zürich

Kanadische Erstaufführung/Canadian National Premiere:
7. März 2012 in Toronto
New Creations Festival 2012
Joseph Johnson, Violoncello
Dirigent/Conductor: Peter Eötvös
Toronto Symphony Orchestra

Norwegische Erstaufführung/Norwegian National Premiere:
20. September 2012 in Bergen
Miklós Perényi, Violoncello
Dirigent/Conductor: Peter Eötvös
Bergen Filharmoniske Orchester

Koreanische Erstaufführung/Corean National Premiere:
22. Oktober 2012 in Seoul
Sungwon Yang, Violoncello
Dirigent/Conductor: Peter Eötvös
Seoul Philharmonic Orchestra

Orchesterbesetzung:


3 Flöten (2. auch Altflöte, 3. auch Piccolo)
3 Oboen (3. auch Englisch Horn)
3 Klarinetten (1. in B und A, 2. in Es-Klarinette, 3. Klarinette in A und Bassklarinette)
3 Fagotte (3. auch Kontrafagott)

2 Hörner in F


2 Trompeten in C


2 Posaunen (1. Tenorposaune, 2. Bassposaune)

1 Kontrabassposaune

3 Pauken (1 Spieler)  Pauken und 3. Schlagzeug können auch von einem Spieler ausgeführt werden.

Schlagzeug (4 Spieler):

I. 1 Glockenspiel mit Pedal (auch arco) 

4 Gongs 


4 Bongos

1 Tamburin mit Schellen, hoch

Schellen (Grelots), hoch

1 Triangel, sehr hoch

Sticks, kleine Trommelschlägel

II. 1 Vibraphon (auch arco) 

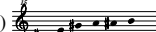
2 Tom-Toms, mittel, tief

1 Schlitztrommel (Woodblock), sehr hoch

2 Maracas, hoch, mittel

Schellen (Grelots), hoch

Sticks, kleine Trommelschlägel

III. 6 Crotales (auch arco) 

4 hängende Becken

4 Metallröhren (Anvils), ohne konkrete Tonhöhen, farbiger Mischklang mit Resonanz, Rohr ø 4-5 cm, zwischen 20-30 cm lang


1 Schlitztrommel (Woodblock), etwas tiefer als vom 2. Schlagzeug

1 Maracas, hoch

Schellen (Grelots), hoch

Sticks, kleine Trommelschlägel

IV. 1 Xylophon 

Röhrenglocken 

1 Schlitztrommel (Woodblock), etwas tiefer als vom 3. Schlagzeug

1 Caxixi (mexikanisches Rasselkörbchen), sehr scharf, präzise, laut

2 Log Drums, sehr tief, laut

1 Tamtam, ø ca. 80 cm

Schellen (Grelots), hoch

Sticks, kleine Trommelschlägel

1 Harfe

1 Celesta

8 Violinen I

8 Violinen II

8 Violen

8 Violoncelli (Concertino)

6 Kontrabässe (4.-6. fünfsaitig)

Aufstellung

Die Aufstellung des Orchesters ist wie gewöhnlich. Wichtig ist nur, dass die 8 Violoncelli zwischen den 2. Violinen und den Violen platziert werden. Die Violen sollten vor den Kontrabässen sein.

VI. I VI. II Vc. Kb.
Solo Va.
x

Die Partitur ist in C notiert.

Aufführungsdauer:

27'

3 Timpani (1 Player) Timpani and 3rd percussion can be executed by one player.

6 Double basses (4.-6. five-string basses)

The seating of the orchestra is as customary. It is important that the 8 Violoncellos are placed between the Violins II and the Violas. The Violas should be in front of the Double basses.

X

27'

Cello Concerto Grosso

I

Peter Eötvös
(*1944)

4/4 $\text{♩} = 72$

Picc.
(Fl. 3)

Klarinette 2
in Es

Schlagzeug 1-4
(stehend) Schellen a^4 Sticks Schellen Sticks

Celesta

Violoncello
Solo
fff robusto *fp* *f* *ff* *fp* *f* *ord. sul pont. ruvido*

8 Violoncelli
1-4 a^4 pizz. a^4 pizz. (ord.)
5-8 a^4 pizz. (ord.)

Violinen I
1. a^4 legno batt. arco salt. a^4 ord.
2-8 a^4 legno batt. non div. arco salt. legno batt.

Violinen II
1. a^4 legno batt. arco salt. a^4 ord.
2-8 a^4 legno batt. non div. arco salt. legno batt. arco ord.

Bratschen
1. a^4 non div. sul pont. a^4 ord.
2-8 a^4 non div. sul pont. a^4 ord.

Kontrabässe
1-3 a^4 non div. sul pont. a^4 ord.
4-6 a^4 non div. sul pont. a^4 ord.

NB.: mit r.H. Daumen nach oben ziehen.
NB.: pizz., upwards with thumb of right hand

13

Picc.

Kl. in Es

Schlagz. 1-4

Cel.

Hf.

Solo

13

non vibr.

molto vibr.

pizz.

arco

feroce

3/4

4/4

8 Vlc.

VI. I

VI. II

Br.

1.

2-8

1-3

4-6

Kb.

19

Schlagz. 1-4

Solo

19

trill, gliss

senza arco (pizz.) NB.

vibr.

a4 Händeklatschen (hell) / [handclapping (brightly)]

8 Vlc.

1.

2-4

5-8

ord. pizz.

a8

hinterm Steg

behind the bridge

uniti

NB.: die Saite mit 2 Fingern anfassen und hochziehen (wie beim Bartók pizz., aber ohne Aufprall).
 Die r.H. darf nur 10-15 cm von der l.H. entfernt sein (also nicht wie gewöhnlich am Ende des Griffbretts).
 Bei den Mikrointervallen die Finger der l.H. stark aufschlagen. Beim *vibrato* die Saite etwas schnarren lassen.

NB.: Take the string with two fingers and pull up (as in Bartók pizz. but without rebound).
 The distance between R.H. and L.H. should not exceed 10-15 cm. (i.e. not at the end of the fingerboard as is customary).
 Depress fingers of the L.H. with force for the microintervals. Allow the string to "buzz" slightly during *vibrato*.

accel. - - - - -

 $\frac{3}{4}$ ♩=100

24

Picc. (Fl. 3)

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn

Kl. 2 in Es

Kl. 1 in B

Kl. 3 in A

Fg. 1

Fg. 2

Kfg.

Hn. 1

Hn. 2

Tr. 1

Tr. 2

Pos.

Bpos.

Kbpos.

Schlagz.

1

2

3

4

Cel.

Hf.

24

accel. - - - - -

$\frac{3}{4}$ ♩=100

1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

16

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100

Solo

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92

93

94

95

96

97

98

99

100

30 $\frac{4}{4}$ $\frac{3}{4}$

Picc. *ff*

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1-2 *ff*

E. Hn *ff*

Kl. 1-3 *ff*

Fg. 1-2 *ff*

Kfg. *ff*

Hn. 1-2 *ff*

Tr. 1-2 *ff*

Pos. *ff* (straight) *open*

Bpos. *ff*

Kbpos. *ff*

1 *Glsn.* *ff*

2 *Vibr.* *ff*

3 (Timp.) *ff*

4 *Xylo* *ff* *f secco*

Cel. *ff*

Hf. *ff*

Bongos

Toms

BD.

30 $\frac{4}{4}$ $\frac{3}{4}$

1-2 *fp* *legno batt.* *ord.* *fp* *fp*

3-4 *fp* *legno batt.* *ord.* *fp* *fp*

5-8 *fp* *legno batt.* *ord.* *fp* *fp*

VI. I *ff*

VI. II *ff*

Br. *ff*

1-3 *f* *p* *ff* *ff*

4-6 *f* *p* *ff* *ff*

Schlagz.

8 Vlc.

52 **3/4**

Picc. *Flzg.* *ppp*

Fl. 1 *ppp* *pp*

Aff. *pp* *p* *pp* *p*

Ob. 1 *pp* *p > pp* *p > pp* *f > p* *mf* *p > pp*

Schlagz. *Vibr. arco* *Crot. arco* *p*

2 *p*

3 *p*

52 **3/4**

Solo *fp* *molto sul pont.* *fff* *f* *ord. II. III.* *III. IV.* *II. III.* *ord.* *p* *f > p < f* *f* *p* *punta d'arco* *mf*

1 *arco s. p.* *pp* *ord.* *p*

2 *arco s. p.* *pp* *ord.* *p*

3 *arco s. p.* *pp* *ord.* *p*

4 *arco s. p.* *pp* *ord.* *p*

5 *arco s. p.* *pp* *ord.* *p*

6 *arco s. p.* *pp* *ord.* *p*

7 *arco s. p.* *pp* *ord.* *p*

8 *arco s. p.* *pp* *ord.* *p*

VI. II *f* *ppp*

Kb. *arco ord.* *pizz.* *(4.) arco* *p*

5-6 *p* *mf*

[illegible]

68 poco accel. - - (♩=112) ♩=56 ♩=84

4/4 5/4 3/4 4/4

Picc.

Fl. 1

Afl.

Kfg.

Hn. 1 con sord. senza sord.

Hn. 2 con sord. senza sord.

Kbpos.

1

2 Vibr. arco I.v.

3 Crot. arco

4

Schlagz.

Cel.

Hf. table ff

68 poco accel. - - (♩=112) ♩=56 ♩=84

4/4 5/4 3/4 4/4

Solo

1-4

8 Vlc.

5-8

VI. I

2-8

VI. II

1

2

Br.

1

2

Kb.4-6

54 086

74 $\frac{4}{4}$ $\frac{7}{8}$ $\frac{4}{4}$ $\frac{7}{8}$

Picc.

Fl. 1

Afl.

Ob. 1

Ob. 2

E. Hn

Kl. in Es

Kl. in B

Fg. 1

Fg. 2

Kfg.

Tr. 1

Tr. 2

Pos.

Bpos.

Kbpos.

1 (Tamb. (Fell) (am Rand mit Schellen))

2 (Vibr.)

Schlagz. 3 (Tamb. (hart))

4 (BD.)

Cel.

Hf.

74 $\frac{4}{4}$ $\frac{7}{8}$ $\frac{4}{4}$ $\frac{7}{8}$

Solo

8 Vlc.

1-4

5-8

VI. I 1-2

VI. II 1-2

Br. 1-2

1-3

Kb.

4-6

54 086

80 $\frac{5}{4}$ $\frac{7}{8}$ $\frac{4}{4}$ $\frac{7}{8}$

Picc.

Fl. 1

Afl.

Ob. 1

Ob. 2

E. Hn

Kl. in Es

Kl. in B

Basskl.

Bklar.

Fg. 1

Fg. 2

Kfg.

Hn. 1-2

Tr. 1

Tr. 2

1. (wawa)

2. (wawa)

1. (Tamb.)

2. (Vibr.)

3. (Timp.)

4. (Log-Dr.)

Schlagz.

Cel.

Hf.

80 $\frac{5}{4}$ $\frac{7}{8}$ $\frac{4}{4}$ $\frac{7}{8}$

Solo

8 Vlc.

VI. I 1-2

VI. II 1-2

Br.

Kb.

1. arco

2. (sempre pizz.)

3. arco

4. (1-3) a3 pizz.

5. arco

6. arco

7. arco

8. arco

9. arco

10. arco

11. arco

12. arco

13. arco

14. arco

15. arco

16. arco

17. arco

18. arco

19. arco

20. arco

21. arco

22. arco

23. arco

24. arco

25. arco

26. arco

27. arco

28. arco

29. arco

30. arco

31. arco

32. arco

33. arco

34. arco

35. arco

36. arco

37. arco

38. arco

39. arco

40. arco

41. arco

42. arco

43. arco

44. arco

45. arco

46. arco

47. arco

48. arco

49. arco

50. arco

51. arco

52. arco

53. arco

54. arco

55. arco

56. arco

57. arco

58. arco

59. arco

60. arco

61. arco

62. arco

63. arco

64. arco

65. arco

66. arco

67. arco

68. arco

69. arco

70. arco

71. arco

72. arco

73. arco

74. arco

75. arco

76. arco

77. arco

78. arco

79. arco

80. arco

81. arco

82. arco

83. arco

84. arco

85. arco

86. arco

87. arco

88. arco

89. arco

90. arco

91. arco

92. arco

93. arco

94. arco

95. arco

96. arco

97. arco

98. arco

99. arco

100. arco

85

7/8 4/4 5/4 5/8 3/4 ♩ = 66-63

Picc. *f* *ff* *ff* *f* *p*

Fl. 1 *mf* *ff* *ff* *f* *pp*

Fl. 2 *mf* *ff* *ff* *f* *pp*

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

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

E. Hn *f* *ff* *ff* *f* *p*

Kl. in Es *f* *ff* *ff* *f* *p*

Kl. in B *f* *ff* *ff* *f* *p*

Basskl. *mf* *pp* *mf* *mf* *f* *nimmt Klarinette (A)*

Fg. 1 *pp* *p* *pp* *mf* *f*

Fg. 2 *pp* *p* *pp* *mf* *f*

Kfg. *mf* *p* *pp* *mf* *f* *nimmt Fg.*

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

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

Tr. 1 *straight* *f* *p* *ff* *f* *pp*

Tr. 2 *straight* *f* *p* *ff* *f* *pp*

(Tamb.) *mf* *pp* *f* *mf* *pp*

(Vibr.) *f* *pp* *f* *pp* *pp*

Schlagz. *f* *pp* *f* *pp* *pp*

3 *Anvil* *f secco* *f secco* *p* *f*

4 *(Log-Dr.)* *mf* *Nylo* *mf* *mf* *f*

Cel. *mf* *f* *mf* *f* *p*

Hf. *ff* *p* *ff* *f* *p*

85

7/8 4/4 5/4 5/8 3/4 ♩ = 66-63

Solo *f* *ff* *martellato* *cantabile*

8 Vlc. *(a8)* *sul pont.* *p* *ff* *ord.* *ff* *martellato*

VI. I *p* *mf* *ff* *pizz.* *arco* *ff* *ff* *ff*

VI. II *p* *mf* *ff* *pizz.* *arco* *ff* *ff* *ff*

Br. *f* *mf* *ff* *pizz.* *arco* *f* *ff* *ff*

Kb. 1-3 *(pizz.)* *(a3)* *a6* *pizz.* *f* *ff* *ff* *ff*

90

Picc. *pp*

Fl. 1

Afl.

Ob. 1 *p* *pp*

Ob. 2 *p* *pp*

E. Hn *p* *pp*

Fg. 1 *p* *pp*

Fg. 2 *p* *pp*

Tr. 1 (straight) *pp*

Tr. 2 (straight) *pp*

Pos. straight *pp*

1 (Sticks) *pp*

2 Sticks (hell) *pp*

Schlagz. Sticks (hell) *pp*

3 Sticks (hell) *pp*

4 Sticks (hell) *pp*

Cel. *pp*

Hf. *pp*

Solo 90 *mf* *f* *ff*

Kb. 1. 1. pizz. *p* arco *mf* *p*

[illegible]

105 $\frac{3}{4}$ $\frac{4}{8}$ ♩ = 144-138

Picc. *f* *ff* *ff* *ff*

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

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

E. Hn *f* *ff* *ff* *ff*

Kl. in Es *ff* *ff* *ff* *ff*

Kl. in B *f* *ff* *ff* *ff*

Kl. in A *f* *ff* *ff* *ff*

Fg. 1 *f* *ff* *ff* *ff*

Fg. 2 *f* *ff* *ff* *ff*

Fg. 3 *f* *ff* *ff* *ff*

Hn. 1 *f* *ff* *ff* *ff*

Hn. 2 *f* *ff* *ff* *ff*

Tr. 1 *open* *f* *ff* *ff*

Tr. 2 *open* *f* *ff* *ff*

Schlagz. 1 (Glsp.) *mf* *f* *ff* *ff*

2 (Vibr.) *mf* *f* *ff* *ff*

3 (Anvils) *mf* *f* *ff* *ff*

4 (Xylo) *p* *mf* *ff* *ff*

Cel. *f secco* *f*

Hf. *table* *f*

105 $\frac{3}{4}$ $\frac{4}{8}$ ♩ = 144-138

8 Vlc. *f* *ff* *ff* *ff*

110

Picc.

Fl. 1

Afl.

Ob. 1

Ob. 2

E. Hn

Kl. in Es

Kl. in B

Kl. in A

Fg. 1

Fg. 2

Fg. 3

Hn. 1

Hn. 2

Tr. 1

Tr. 2

Pos.

Bpos.

Kbpos.

1 (Gisp.)

2 (Vibr.)

3 (Anvils)

4 (Xylo)

Schlagz.

Cel.

Hf.

110

1

2

3

4

5

6

7

8

8 Vlc.

54 086

54 086

54 086

132

Fl. I

Flzg.

pp

pp

Ob. I

Kl. I in B

Bklar.

ppp

pp

Basskl.

p

mf

Hn. I

Pos.

open

p

mf

f

1 (Glsp.)

(Vibr.)

Ped.

Ped.

Ped.

mf

p

2

Ped.

Ped.

Ped.

mf

p

Schlagz.

3 Timp. (weich) (1 Timp.)

p

pp

p

Cymb. (weich)

pp

p

pp

l. v.

4 (Xylo)

p

pp

p

pp

p

Cel.

p

Hf.

132

Solo

poco a poco cresc.

(f)

VI. I

poco a poco cresc.

f

dim.

VI. II

poco a poco cresc.

f

dim.

Br.

sord.

sord.

a8 con sord. (trem.)

arco

pp

p

f

1. Solo pizz.

mf

p

4. Solo pizz.

p

f

arco

Kb.

138

Picc. *pp* *p* *>* *>* *>*

Ob. 1 *p*

E. Hn

Fg. 1 *mf* *f*

Fg. 2 *mf* *f*

Kfg. Kontrafagott *mf*

Hn. 2 *p* *mf*

Tr. 1 straight *p* *mf* *p*

Kbpos. *p*

1 (Glsp.)

2 (Vibr.) *pp* *f*

Schlagz. *Timp.*

3 (Xylo) *poco* *pp* *mf* *p*

4

Cel. *mf* *p*

Hf.

138

Solo *dim.* *p* *f* *sub.*

VI. I *pp* *1.* *a8* *pp* *p* *pp*

2-8

VI. II *pp* *p* *pp*

Br. 1. senza sord. *mf* *f* con sord. *pp* *p* *pp* *p*

Kb. 1-3 (1-3) arco *f*

(♩ = ♩)

[illegible]

54 086

166 $\frac{3}{4}$ ♩=100

Picc. f

Fl. 1 f

Fl. 2 f

Ob. 1 mf

Ob. 2 mf

E. Hn mf

Kl. in Es f

Kl. I in A ff *unifi* $a2$

Basskl. ff

Fg. 1 ff

Fg. 2 ff

Kfg. ff

Hn. 1-2 mf *a2 ord*

Tr. 1 mf $a2$

Tr. 2 mf

Pos. mf (straight) *open*

Bpos. f

Kbpos. f

1 mf (Glsp.) *Bongus* *Glsp.*

2 mf (Vibr.) *Toms* *Vibr.*

3 mf Cymb. *Timp. (hart)*

4 mf Xyla *f secco*

Cel. f

Hf. f

166 $\frac{3}{4}$ ♩=100

1-2 mf arco *simile*

8 Vlc. 3-4 mf arco *simile*

5-8 mf arco *simile*

VI. I ff

VI. II ff

Br. ff

1-3 ff poco sul pont.

Kb. 4-6 ff arco

172 $\frac{2}{4}$

Picc.

Fl. 1

Fl. 2

Ob. 1-2 fz (a2)

E. Hn

Kl. 1-2 fz (Kl. Es & Kl. 1 in A a2)

Basskl. fz nimmt Klarinette (A)

Fg. 1 fz

Fg. 2

Kfg.

Hn. 1-2 fz (a2)

Tr. 1-2 fz (a2)

Pos.

Bpos.

Kbpos.

1 fz Bongos

2 fz Toms

3 fz (Timp.)

4 fz Xylo

Vibr.

Cymb.

Glsn.

Cel.

Hf.

172 $\frac{2}{4}$

1-2 fz

3-4 fz

5-8 fz

8 Vle. fz

VI. I fz

VI. II fz

Br. fz

Kb. 1-3 fz

Kb. 4-6 fz

Perusal Score - not for performances

192

Solo

$\text{♩} = 80$

$\frac{3}{4}$ $\text{♩} = 80$ *pizz.*

$\frac{2}{4}$

1

2

3

4

8 Vlc.

5

6

7

8

The musical score for measures 192-195 features a 'Solo' section for Violin 1. The tempo is marked as quarter note = 80. The key signature has one flat. The score includes various dynamics such as *f*, *ff*, *fp*, *sf*, *mf*, and *ff*. There are also articulations like *pizz.* (pizzicato) and *arco* (arco). The notation includes slurs, ties, and various note values. The score is for Violins 1-4 and Violas 5-8.

This image shows a page from a musical score, likely for a symphony. The score is written on multiple staves, with various musical notations including notes, rests, and dynamic markings. The dynamics range from *mf* (mezzo-forte) to *ff* (fortissimo). There are also articulation marks such as accents and slurs. A large, diagonal watermark reading "Copyrighted material" is overlaid across the page. The score includes a section with rapid sixteenth-note passages, possibly a cadenza or a technically demanding section. The notation is complex, with many beamed notes and slurs. The page number "53" is visible in the upper right corner.

217 $\frac{3}{8}$

Ob. 2

E. Hn

Kl. 1 in A

Kl. 3 in A

Fg. 1

Fg. 2

Tr. 1

Tr. 2

Cel.

Hf.

Solo

(in tempo)

ord. pizz.

arco

1-2

3-4

5-8

1

2

3

4

5

6

7

8

VI. I

VI. II

Br.

Kb.

attacca (ca. 10'30")

54 086

2. Satz

4/4 $\text{♩} = 56$ 3/4

Celesta

Harfe

Violoncello Solo

ord.

p *f* *sonoro*

1 2 3 4 5 6 7 8

8 Violoncelli

PPP *pp* *p* *f* *p*

8 3/4 4/4 3/4 $\text{♩} = 60$

Picc.

Aff.

Schlagz3

4 Cymb.

Cel.

Hf.

8 3/4 4/4 3/4 $\text{♩} = 60$

Solo

mp *ff* *ff* *sempre*

1 1-2 2 3 2-3 4 5 5-6 6 7 7-8 8

8 Vlc

ord.

p *f* *p*

14

Picc. *ord.*
f
mf

Afl. *ord.*
f
mf

Tr. 1 *straight*
p

Tr. 2 *open*
pp

(Gong)

1 *f*

(Vibr.)

2 *f*
mf
p
pp

Schlagz. (4 Cymb.) *mf*
p

Timp. *mf*

4 Cymb. *trem. lento*
pp

Tam *p*

Cel. *mf*

Hf. *f*
f

14

Solo *pizz.*
f
arco
f
II.
3
p

1 *f*
p
f
p
s. p.
ord.
ppp

2 *f*
p
f
p
s. p.
ord.
ppp

3 *f*
p
f
p
s. p.
ord.
ppp

4 *f*
p
f
p
s. p.
ord.
ppp

5-6 *a2*
f
p
f
p
s. p.
ord.
ppp

7-8 *a2*
f
p
f
p
s. p.
ord.
ppp

VI. I *pp*
p
ppp
div.
ppp

VI. II *pp*
p
ppp
div.
ppp

Br. *pp*
p
ppp
div.
ppp

a3 pizz. *f*
p
(pizz.)
mf

1-3 *f*
p
(pizz.)
mf

Kb. a3 pizz. *f*
p
(pizz.)
mf

4-6 *f*
p
(pizz.)
mf

54 087

34

20

rall.

 $\text{♩} = 56$

Picc.

Fl. 1

Afl.

Ob. 1

Ob. 2

Ob. 3

Kl. in Es

Kl. in B

Kl. in A

Fg. 1

Tr. 1 (straight) (str.)

Tr. 2 straight

1 Tamb.

2 (Vibr.)

Schlagz. (4 Cymb.)

3

4 Tub. Bells I. v.

Cel.

Hf.

20

rall.

$\text{♩} = 56$

Solo

1

2

3

4

5-6

7-8

8 Vlc.

VI. I

VI. II

Br.

Kb. 1-3 a3 arco II. °

26

Picc.

Fl. 1

Afl.

Ob. 1

Ob. 2

Ob. 3

Kl. in Es

Kl. in B

Kl. in A.

Fg. 1

Fg. 2

Fg. 3

Hn. 1

Hn. 2

Tr. 1 (straight)

Tr. 2 (straight)

1 (Tamb.)

2 (Vibr.)

Schlagz. (4 Cymb.)

3

4 (Tub. Bells)

Cel.

Hf.

26

Solo

1

2

3

4

5-6

7-8

8 Vlc.

VI. I

VI. II

Br.

Kb. 1-3

54 087

31

Hn. 2 *senza sord.*

1 *Gong*

2 (Vibr.)

Schlagz. 3 *Timp.*

4 (Tub. Bells)

Cel.

Hf.

Solo *flautando* *pizz. III.* *gliss.* *glass.* *vibr.*

8 Vlc. 1 *s. p. vibr.*

4 *s. p. vibr.*

1. Kb. *pizz.*

4-6 *a3 pizz.*

36

Pos. *(open)*

B.Pos. *(non stacc.)*

Kb.Pos. *(non stacc.)*

Schlagz. 4 *Tam* *Rand (edge) mit Resonanz*

Hf.

Solo *vibr.* *L.H.*

8 Vlc. 1.

1-2 *arco*

3 *arco*

Kb. *arco*

4 *arco*

5-6 *arco*

40 $\text{♩} = 96$

Fl. 1-3
Afl.
Ob. 1
Ob. 2
E.Hn.
Kl. in Es
Kl. in B
Kl. in A
Fg. 1
Fg. 2
Fg. 3
Hn. 1
Hn. 2
Tr. 1 (straight)
Tr. 2 (straight)
Pos.
B.Pos.
Kb.Pos.
Schlagz.
1 (Gong)
2 (Vibr.)
3 Anvils
4 (Tam.)
Hf.
Solo
8 Vlc. 1-4
5-6
7-8
VI. I
VI. II
Br.
Kb. 1-2
3
4
5-6

40 $\text{♩} = 96$

54 087

57 **3/4**

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

Fl. 3 *p* *pp* *p*

Afl. *p* *pp* *p*

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

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

E.Hn. *p* *f* *ff*

Kl. in Es *p* *fp* *f* *p*

Kl. in B *p* *fp* *f* *p*

Kl. in A *p* *fp* *f* *p*

Fg. 1 *p*

Fg. 2 *p*

Fg. 3 *p*

Hn. 1 *ff*

Hn. 2 *ff*

Tr. 1 (open) *ff*

Tr. 2 (straight) *fp* *f* *p*

1 *Bongos* *p*

2 *Vibr.* (hart) *mf*

3 *Maracas.* *p*

4 *Tub. Bells* *p* *mf*

Cel. *f* *ov* *ov* *ov* *ov*

Hf. *f* *ov* *ov* *ov* *ov*

57 **3/4**

Solo *ff* *f* *arco, sul pont.* *pizz. ord.* *ff secco*

24

69

3/4 **2/4**

Fl. 1

Fl. 3

Afl.

Ob. 1

Ob. 2

E.Hn.

Kl. in Es

Kl. in B

Bkl.

Bklar.

Fg. 1

Fg. 2

Fg. 3

Hn. 1

Hn. 2

Tr. 1

(straight)

Tr. 2

(straight)

Pos.

B.Pos.

Kb.Pos.

Tamb.

1

(Vibr.)

2

(Maracas)

3

(Tub. Bells)

4

Schlagz.

Perusal Score - not for performances

54 087

54 087

[illegible]

86 2/4

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

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

Kl. in Es *f*

Kl. in B *f* *p* *f* nimmt Klarinette in A

Bkl. *p* *p* *f*

Fg. 1 *p*

Fg. 2 *p*

Fg. 3 *p*

Hn. 1 *f*

Hn. 2 *f*

Tr. 1 *f*

Tr. 2 *f*

(Gong) *p*

(Tom) *pp*

Schlagz. (Schellen) *p* *BD.* *mf*

Cel. *f* *ff*

Hf. *table* *ord. mf* *mf*

86 2/4

Solo *gliss.* *v. pizz.* *f* *ff*

1-2 *fp* *ff* *pizz.*

2-3 *fp* *ff* *pizz.*

5-6 *fp* *ff* *pizz.*

7-8 *fp* *ff* *pizz.*

Br. *fp* *f* *ff* *pizz.*

Kb. *fp* *f* *(af) pizz.* *arco* *fp* *f* *pizz.* *arco* *fp* *f* *pizz.* *arco* *fp* *f* *pizz.* *arco* *f* *ff* *pizz.*

54 087

112

♩=132

Schlagz.

1 Glp.

2 Vbr. (hart)

3 Crot.

4 Tub. Bells

Cel.

Hf.

Solo

1-2 senza sord. *f* hintern Steg/behind the bridge

2-3 senza sord. *f* hintern Steg/behind the bridge

5-6 senza sord. *f* hintern Steg/behind the bridge

7-8 senza sord. *f* hintern Steg/behind the bridge

VI. I senza sord. *f* hintern Steg/behind the bridge

VI. II senza sord. *f* hintern Steg/behind the bridge

Br. senza sord. *f* hintern Steg/behind the bridge

Kb. *f*

116

Schlagz.

1 (Glp.)

2 (Vbr.)

3 (Crot.)

4 (Tub. Bells)

Cel.

Hf.

Solo

1-2 *mf* IV. *f* V

2-3 *f*

5-6 *f*

7-8 *f*

VI. I *f*

VI. II *f*

Br. *f*

Kb. *f* hintern Steg/behind the bridge

attacca
(6'45")

54 087

7

Kl. in Es

Kl. in B

Fg. 1

Fg. 2

Hn. 1

Hn. 2

Tr. 1 (straight)

Tr. 2 (straight)

Pos.

(Tamb.)

1

(Wbl)

2

(Wbl)

3

(Caxixi)

4

Cel.

Hf.

7

Solo

1

2

3

4

8 Vlc.

5

6

7

8

VI. I

VI. II

Br.

1-3

Kb.

4-6

pizz.

pizz.

54 087

54 087

54 087

54 087

54 087

33 $\frac{4}{4}$ $\frac{3}{4}$

Fl. 1

Ob. 1

Ob. 2

Kl. in Es

Kl. in B

Kl. in A

Fg. 1

Fg. 2

Kfg.

Pos.

B.Pos.

Kb.Pos.

(Bongo)

1

(Tom)

2

Schlagz.

(Timp.)

3

(BD.)

4

33 $\frac{4}{4}$ $\frac{3}{4}$

Solo

8 Vlc.

1

2

3

4

5

6

7

ord.

8

ord.

mf

f

p

1.-3

Kb.

4-6

54 087

54 087

49 $\text{♩} = 54$ $\frac{4}{4}$

Picc. p $pp < f$ pp p pp $p > pp$

Fl. 1 pp

Fl. 2 pp

Ob. 1 f p f $pp < f$ pp $p > pp$

Kl. in Es p

Kl. in B $ppp < pp$

Kl. in A $ppp < pp$

Fg. 1 $pp < f > pp$

Fg. 2 pp

Hn. 1 $pp < f > pp$

Hn. 2 pp $f > pp$

1 $\frac{1}{3}$ (Glsp.) pp

2 (Vibr.) pp

Schlagz. $\frac{1}{3}$ pp $CroL$ $arco$ f

3 $\frac{1}{3}$ pp

4 $\frac{8}{8}$ (Xylo) pp

Hf. $\text{♩} = 54$ $\frac{4}{4}$

49 $\text{♩} = 54$ $\frac{4}{4}$

Solo mp f f pp p $mf > pp$

1 pp p pp

2 pp p pp

3 pp p pp

4 pp p pp

5 pp p pp

6 pp p pp

7 pp p pp

8 pp p pp

8 Vlc. pp p pp

VI. I $arco$ ppp pp

VI. II $arco$ ppp pp

Br. $arco$ ppp pp

Kb. ppp pp

\parallel

71

Picc.

Kl. in Es

Solo

1

2

3

4

8 Vcl.

5

6

7

8

VI. I

VI. II

Br.

71

Flg.

p *ff*

mf *fp* *f*

ord. *sul pont.* *ord.* *pizz.* *arco*

(s.p.) *pp* *ff* *ord.* *f* *p* *ff* *pizz.* *arco*

(s.p.) *pp* *ff* *ord.* *f* *p* *ff* *pizz.* *arco*

s. p. *pp* *ff* *ord.* *f* *p* *ff* *pizz.* *arco*

s. p. *pp* *ff* *ord.* *f* *p* *ff* *pizz.* *arco*

p *pp* *ff* *ord.* *f* *p* *ff* *pizz.* *arco*

s. p. *pp* *ff* *ord.* *f* *p* *ff* *pizz.* *arco*

s. p. *pp* *ff* *ord.* *f* *p* *ff* *pizz.* *arco*

s. p. *pp* *ff* *ord.* *f* *p* *ff* *pizz.* *arco*

s. p. *pp* *ff* *ord.* *f* *p* *ff* *pizz.* *arco*

(pizz.) *mf*

(pizz.) *mf*

(pizz.) *mf*

div. *(pizz.)* *mf*

76 2/4

Solo

alla punta
f p sub.

8 Vlc.

1 *f* *arco* *p* *ff* *pp* *f* *p* *s. p.* *V* *V*

2 *ff* *arco* *f* *pp* *f* *p* *s. p.* *V* *V*

3 *ff* *arco* *f* *pp* *f* *p* *s. p.* *V* *V*

4 *ff* *arco* *f* *pp* *f* *p* *s. p.* *V* *V*

5 *ff* *arco* *f* *pp* *f* *p* *s. p.* *V* *V*

6 *ff* *arco* *f* *pp* *f* *p* *s. p.* *V* *V*

7 *ff* *arco* *f* *pp* *f* *p* *s. p.* *V* *V*

8 *ff* *arco* *f* *pp* *f* *p* *s. p.* *V* *V*

VI. I *(pizz.)* *f*

VI. II *(pizz.)* *f*

Br. *(pizz.)* *f*

Kb. *(pizz.)* *f*

82 3/4

Picc. *f* *ff* *f* *ff* *mf* *f*

Kl. in Es *p* *mf* *p* *mf* *f* *mf*

Kl. in B *p* *mf* *p* *mf* *f* *mf*

Kl. in A *p* *mf* *p* *mf* *f* *mf*

Solo *ord.* *mf* *f* *ff* *f* *mf*

8 Vlc.

1 *ord.* *mf* *f* *ff* *f* *p* *mf* *mf*

2 *ord. gett.* *mf* *f* *ff* *f* *p* *mf* *mf*

3 *ord. gett.* *mf* *f* *ff* *f* *p* *mf* *mf*

4 *ord. gett.* *mf* *f* *ff* *f* *p* *mf* *mf*

5 *ord. gett.* *mf* *f* *ff* *f* *p* *mf* *mf*

6 *ord. gett.* *mf* *f* *ff* *f* *p* *mf* *mf*

7 *ord. gett.* *mf* *f* *ff* *f* *p* *mf* *mf*

8 *ord. gett.* *mf* *f* *ff* *f* *p* *mf* *mf*

poco allarg. — $\text{♩} = 92$ $\frac{3}{8}$ $\frac{2}{4}$ $\frac{3}{4}$

88

Picc. f

Solo *cresc.* *gliss.* *dim.* *mf* *ff* *f*

1 *mfpp* *simile* *f* *pizz. ord.* *f* *arco batt.* *f*

2 *mfpp* *simile* *f* *pizz. ord.* *f* *arco batt.* *f*

3 *mfpp* *simile* *f* *pizz. ord.* *f* *arco batt.* *f*

4 *mfpp* *simile* *f* *pizz. ord.* *f* *arco batt.* *f*

8 Vlc. *mf* *f* *pizz. ord.* *f* *arco batt.* *f* *gett.*

5 *mf* *f* *pizz. ord.* *f* *arco batt.* *f* *gett.*

6 *mf* *f* *pizz. ord.* *f* *arco batt.* *f* *gett.*

7 *mf* *f* *pizz. ord.* *f* *arco batt.* *f* *gett.*

8 *mf* *f* *pizz. ord.* *f* *arco batt.* *f* *gett.*



95

Solo *metà d'arco* *gliss.*

1 *pizz.* *arco* *metà d'arco* *gliss.*

2 *pizz.* *arco* *metà d'arco* *gliss.*

3 *pizz.* *arco* *metà d'arco* *gliss.*

4 *pizz.* *arco* *metà d'arco* *gliss.*

8 Vlc. *pizz.* *arco* *metà d'arco* *gliss.*

5 *pizz.* *arco* *metà d'arco* *gliss.*

6 *pizz.* *arco* *metà d'arco* *gliss.*

7 *pizz.* *arco* *metà d'arco* *gliss.*

8 *pizz.* *arco* *metà d'arco* *gliss.*

[illegible]

115

accel. - - - - -

♩=108

2
4

Bklar.

Bkl.

Fg. 1

Fg. 2

Kfg.

Pos.

B.Pos.

Kb.Pos.

Schlagz. 3

Timp. (Holz-Schl.)

Solo

arco

(pizz.) arco

1

2

3

4

8 Vlc.

5

6

7

8

dim.

pp cresc.

ff

1.

2.

VI. I

1. pizz.

a8

arco

pizz.

1.-3

Kb.

4-6

arco

p cresc.

ff

arco

p cresc.

ff

54 087

126 $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{3}{8}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

Picc. *nimmt Fl. 3*

Fl. 1 *Fl. 2*

Fl. 2 *Fl. 3*

Ob. 1

Ob. 2

E.Hn.

Kl. in Es

Kl. in B

Bkl.

Fg. 1

Fg. 2

Kfg.

Hn. 1 *con. aud.*

Hn. 2 *con. aud.*

Tr. 1 *(straight)*

Tr. 2 *(straight)*

Pos.

B.Pos.

Kb.Pos.

1 *(Gbp.)* *Tamb.*

2 *(Vibr.)* *2 Maracas*

3 *4 Anvils*

4 *Caxixi*

Schlagz.

Cel.

Hf.

126 $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{3}{8}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

Solo *(senza arco) pizz.* *vibr.*

1 *pizz.*

2 *pizz.*

3 *pizz.*

4 *pizz.*

8 Vlc.

5 *pizz.*

6 *pizz.*

7 *pizz.*

8 *pizz.*

VI. I *non div.*

VI. II *non div.*

Br.

1.-3 *div.*

Kb. 4-6

54 087

[illegible]

141 $\frac{5}{8}$ $\frac{5}{4}$ $\frac{3}{4}$ $\text{♩} = 72$

Picc. *nimmt Picc.* Picc. *EL 1* *EL 2* *nimmt Abfüße*

Fl. 1 *pp*

Fl. 2 *pp*

Ob. 1 *pp*

Ob. 2 *pp*

E.Hn. *pp*

Kl. in Es *pp*

Kl. in B *pp*

Bkl. *pp*

Fg. 1 *pp*

Fg. 2 *pp*

Kfg. *pp*

Hn. 1 *sord.* *mf*

Hn. 2 *sord.* *mf*

Tr. 1 *straight* *p*

Tr. 2 *straight* *p*

Pos. *pp*

B.Pos. *pp*

Kb.Pos. *pp*

Schlagz. *Glo.* *Vibr.* *Anvil* *(Wh)* *mf* *Schellen* *(Vibr.)* *Crot.* *arco* *mf* *mf*

Cel. *pp* *mf*

Hf. *pp* *mf*

141 $\frac{5}{8}$ $\frac{5}{4}$ $\frac{3}{4}$ $\text{♩} = 72$

Solo *arco* *f* *p* *mf*

8 Vlc. *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

VI. I *sord.* *senza sord.* *pp* *pp*

VI. II *sord.* *senza sord.* *pp* *pp*

Br. *pizz.* *pp* *sord. arco* *senza sord.* *pp* *pp*

Kb. *pizz.* *pp* *sord. arco* *senza sord.* *pp* *pp*

54 087

54 087

54 087

168

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E.Hn.

Kl. in Es

Kl. in B

Kl. in A

Fig. 1

Fig. 2

Fig. 3

1

2

3

4

Schlagz.

Tamb.

Vihr.

Anvil

Xylo

[illegible]

54 087

54 087

♩ = 108

199

Kl. in Es

Tr. 1

Tr. 2

1 *Glsp.*

2 *(Vibr.) pp*

3 *pp*

4 *f*

Schlagz.

Cel.

Hf.

♩ = 108

199

Solo

1-2

3-4

5-8

8 Vlc.

VI. I 2.

pp sul pont.

2. 0

VI. II 2.

pp

1. *IV. III. mf 3 3 3*

2. *2. pp*

Br.

1. *p*

2. *pp*

1.-3.

4-6

Kb.

p sul pont. *pp*

p sul pont. *pp*

54 087

[illegible]

54 087

238 $\text{♩} = 116$

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E.Hn.

Kl. in Es

Kl. in B

Bkl.

Fg. 1

Fg. 2

Kfg.

Hn. 1

Hn. 2

Tr. 1

Tr. 2

Pos.

B.Pos.

Kb.Pos.

Schlagz.

1 Cbhn.

2 Vib.

3 Anvil

4 Cbhn.

Cel.

Hf.

238 $\text{♩} = 116$

Solo

8 Vlc.

1

2

3

4

5

6

7

8

VI. I

VI. II

Br.

1-3

Kb.

4-6

not for performance - nicht für Aufführungen

[illegible]

267 $\text{♩} = 80$ $\frac{2}{4}$ $\text{♩} = 80$ $\frac{4}{4}$ poco rall. - - -

Schlagz. 1-4 mf (halten) (freeze)

Solo f pizz. arco IV. III. sonoro gliss. sempre NB. p (trem.) non trem. gliss. vibrato

1 pizz. arco legno. batt. arco vibr.

2 legno. batt. arco vibr.

3 legno. batt. arco vibr.

4 legno. batt. arco vibr.

8 Vlc. 5 legno. batt. arco vibr.

6 legno. batt. arco vibr.

7 legno. batt. arco vibr.

8 legno. batt. arco vibr.

Kb 1 arco legno. batt. arco vibr. pizz.

2 arco legno. batt. arco vibr. pizz.

3 legno. batt. arco vibr. pizz.

4 legno. batt. arco vibr. pizz.

5 arco legno. batt. arco vibr. pizz.

6 arco legno. batt. arco vibr. pizz.

Budapest, 2010/2011 (107)

NB.: Vom *tremolo* unmerklich ins *vibrato* übergehen: das *tremolo* verlangsamen, das *vibrato* während dessen allmählich verstärken.
Change subtly from *tremolo* to *vibrato*: slow down the *tremolo* while gradually intensifying the *vibrato*.

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not for performances - nicht für Aufführungen

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