



Georg Friedrich Haas

„... Einklang freier Wesen ...“
für zehn Instrumente (1994/1995)
Neufassung 1996

Studienpartitur

UE 31408

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UE 31408

bassflöte
 bassklarinette in B
 trompete in C und B
 posaune
 basstuba
 schlagzeug I:

vibraphon (hinter marimba), pedal fixiert
 marimba
 5 templeblocks
 becken
 tamtam
 tom-tom (tonhöhe zwischen 2. und 3. tomtom von schlagzeug II)
 kleine trommel
 14 gongs:  (c, d, f, as, a: oberhalb von vibraphon/marimba)

schlagzeug II:









marimba
 glockenspiel
 röhrenglocken
 2 becken
 4 tom-toms
 kleine trommel
 3 pauken (gr., kl., picc.)
 ratsche
 11 gongs:  (fis, c', cis', d', as', h': oberhalb von marimba)

viola
 violoncello
 kontrabass




die bassklarinette ist klingend notiert,
 bassflöte und kontrabass sind oktavierend notiert.

durata: 11 min





zeichenerklärung

	übergang zu ...
	vierteltonalteration
	veränderung der tonhöhe um einen sechstelton, in verbindung mit  usw. veränderung der tonhöhe um einen achtelton
	glissando um einen viertelton (usw.)
	crescendo vom nullpunkt an
	decrescendo zum nullpunkt
	so schnell wie möglich

trompete:

	mit dämpfer
	halb offen
	ohne dämpfer

streicher:

	pizzikato mit der linken hand
	natürliches flageolett
	mit maximalem bogendruck am steg streichen (längs der saite)
	verlauf von crescendo und decrescendo zeitlich definiert

„... Einklang freier Wesen ...“

für zehn Instrumente (1994/1995)

Neufassung 1996

Georg Friedrich Haas

(1953)

Flauto basso

Clarinetto basso

Tromba

Trombone

Tuba bassa

VIBRAFON (Pedal während des gesamten Stückes)
(Vibrator langsam eingeschalten)

Percussione I

MARIMBA

Percussione II

Viola

Violoncello

Contrabbasso

Handwritten musical score for ten instruments, including woodwinds, brass, percussion, and strings. The score includes various musical notations such as notes, rests, and dynamic markings (ppp, mp, mf, f). It also contains performance instructions in German, such as 'sordino vivace', 'poco vibr.', 'non vibr.', 'vibrato', 'immer weniger vibrato', 'VIBRAFON (Pedal während des gesamten Stückes)', 'MARIMBA', 'Percussione I', 'Percussione II', 'Viola', 'Violoncello', and 'Contrabbasso'. The score is written for ten instruments: Flauto basso, Clarinetto basso, Tromba, Trombone, Tuba bassa, Vibrafon, Percussione I, Percussione II, Viola, Violoncello, and Contrabbasso.

[illegible]

Fl. b.

Cl. b.

Tr.

Tbn.

Tb.

(VIBRAPHON)

Perc. I

(MARIMBA)

Perc. II

Va.

Vc.

Cb.

Handwritten musical score for a symphony orchestra, page 3. The score includes parts for Flute B, Clarinet B, Trumpet, Trombone, Tuba, Vibraphone, Percussion I (Gong, Marimba), Percussion II (Gong, Marimba), Violin A, Violin C, and Cello. The score is heavily annotated with performance instructions and dynamics.

Key performance instructions and dynamics include:

- Fl. b.:** *mp*, *P*, *mf*, *P*, *mp*, *8*
- Cl. b.:** *mp*, *P*, *3 PP poco vibr.*, *mf*, *PP*, *senza vibrato*
- Tr.:** *3 vibr.*, *mp*, *Filterag.*, *PP*, *PPP*
- Tbn.:** *P vibr.*, *mp*, *PP*, *PPP*
- Tb.:** *2*, *P vibr.*, *PP*, *vibr.*, *non vibr.*, *non dec.*, *PPP*, *mp*, *PP*
- (VIBRAPHON):** *GONG*, *3*, *Stopschläge...*, *pp*, *sim.*, *nimmt in jede Hand 2, 2*, *Vibrator ausschalten*
- (MARIMBA):** *mp*, *(15 Schläge)*, *dec.*, *acc.*, *acc.*, *acc.*, *(25 Schläge)*, *5*, *mp*, *P*, *(PAUKE)*
- Va.:** *3 PPP*, *f*, *sul pont*, *P < mf >*, *pizz*, *5*, *ord.*, *mf*, *PPP*
- Vc.:** *pp*, *sul pont.*, *P*, *mf*, *PPP*, *5*, *ord.*, *mf*, *PPP*
- Cb.:** *vibrato*, *mp*, *pizz*, *arco*, *pp*, *vibr.*, *mf*

Fl. b.

Cl. b.

Tr.

Tbn.

Tb.

Perc. I
(VIBRAPHON)

Perc. II
MARIMBA

Va.

Vc.

Cb.

[illegible]

Fl. b.

Cl. b.

Tr.

Tbn.

Tb.

Perc. I

Perc. II

Va.

Vc.

Cb.

ue 30 863

[illegible]

¹⁹ Saute mit zuseitem Finger aus neben dem Griff-Finger abdämpfen (vgl. "Lautenrug" beim Cembalo)
Der Klang ist sehr perkussiv, die Tonhöhe kaum wahrnehmbar

Fl. b.

Cl. b.

Tr.

Tbn.

Tb.

(MARIMBA)

(VIBRA-
PHONE)

(Bd) →

Perc. I

(TEMPLE BLOCKS)

(MARIMBA)

Tuch von Marimba
aufhängen

(gedämpft...)

Perc. II

(TOMTOMS)

Va.

Vc.

Cb.

Fl. b. *sempre PPP* *slaps* *PP* *P* *mp* *♩=60*
 Cl. b. *mf* *PP* *mp* *♩=60*
 Tr. *mf* *PPP* *ord.* *PP* *LUZZA sordino* *♩=60* *mf* *P*
 Tbn. *slaps* *mf* *PPP* *ord.* *PP* *♩=60* *mf* *P*
 Tb. *ord.* *PPP* *sempre* *mp* *PPP* *ord.* *mp* *♩=60*
 Perc. I (VIBRAPHON) *PPP* *mp* *P* *mf* *mp* *♩=60*
 (TEMPLE BLOCKS) *mp* *♩=60*
 Perc. II (MARIMBA) *mp* *♩=60*
 (BECKEN) *mp* *♩=60*
 (TOMTOMS) *mp* *♩=60*
 Va. *arco* *pp* *pizz (geknipft)* *arco* *mp* *♩=60* *f* *mp* *pizz.*
 Vc. *arco* *pp* *pizz.* *arco* *mp* *♩=60* *f* *mp* *pizz.*
 Cb. *pp* *pizz.* *arco* *mp* *♩=60* *f* *mp* *pizz.* *arco* *mp*

Fl. b.

Cl. b.

Tr.

Tbn.

Tb.

VIBRAPHON

Perc. I

BECKEN (mit dem Stiel des Schlagbogens geschlagen) (mit dem Kopf des Schlagbogens)

TEMPLEBLOCK

MARIMBA

Perc. II

BECKEN

TOMTOM

Va.

Vc.

Cb.

Fl. b.

Cl. b.

Tr.

Tbn.

Tb.

Perc. I

Perc. II

Va.

Vc.

Cb.

während des Spiels Dämpfer aufheben

arco

gliss

Fl. b. *p* Fltg. ord. Fltg. ord. gliss. Fltg. ord.

Cl. b. *ppp* non vibrato (sempre non vibr.) *p*

Tr. *ppp* con sordino (legno) non vibrato vibrato vibr. molto non vibr. *mp*

Tbn. *ppp* *mp* *pp* *mf* *pp* *pp* *pp*

Tb. *ppp* *mp* *pp* *pp*

Perc. I *f* *pp* *f* *pp* *f* *mf*

Perc. II MARIMBA (MARIMBA) BECKEN *pp* *f* *pp* *f*

Va. *f* *pp* *mf* *p* sul tasto ord.

Vc. *f* *pp* *mf* *p*

Cb. *mf* *pp* *p* I

Fl. b.

Cl. b.

Tr.

Tbn.

Tb.

Perc. I

Perc. II

Va.

Vc.

Cb.

VIBRAPHON

BECKEN

TEMPLEBLOCKS

GONGS

mit dem Holz des Schlagens schlagen

ppp

mf

P

Flüg. ord.

pp

fpp

vibr. moll

3

5

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Fl. b.

Cl. b.

Tr.

Tbn.

Tb.

(VIBRAPHON)

GONGS

Perc. I

TOMTOM

Becken

Perc. II

(GONGS)

TOMTOMS

Becken

Va.

Vc.

Cb.

Handwritten musical score for a symphony orchestra, featuring staves for Fl. b., Cl. b., Tr., Tbn., Tb., Perc. I (MARIMBA, VIBRAPHON), Perc. II (GONG, PAUKE), Va., Vc., and Cb. The score includes various musical notations such as notes, rests, dynamics (p, mf, pp, f), and performance instructions like 'gliss' and 'sul pont.'

Handwritten musical score for orchestra and percussion. The score is written on ten staves, each with a label on the left:

- Fl. b.** (Flute in B-flat)
- Cl. b.** (Clarinet in B-flat)
- Tr.** (Trumpet)
- Tbn.** (Trombone)
- Tb.** (Tuba)
- Perc. I** (Percussion I): Includes **(MARIMBA)** and **(VIBRAPHON)**.
- Perc. II** (Percussion II): Includes **(15) (GLOCKENSPIEL)** and **(GONG)**.
- Va.** (Violin)
- Vc.** (Violoncello)
- Cb.** (Contrabasso)

The score contains various musical notations, including notes, rests, and dynamic markings such as *p*, *mf*, *pp*, *f*, and *vibr.*. There are also performance instructions like *senza sordino* and *quasi gebato*. The notation is handwritten and includes many slurs and phrasing marks.

F. b.

Cl. b.

Tr.

Tbn.

Tb.

Perc. I

(VIBRAPHON)

MARIMBA

GONG

Perc. II

PAUKE

Va.

Vc.

Cb.

f, *mf*, *p*, *pp*, *sf*, *ff*, *ord.*, *sim.*, *arco gettato*, *sul pont.*, *arco gettato*, *ling. due sole qstr.*

Fl. b. *non vibr.* *PPP* *f* *PPP* *f* *PP* *f* *P* *fff* (in Obertono überblasen)

Cl. b. *slap* *non vibr.* *PPP* *mf* *PP* *f* *P* *fff*

Tr. *senza sordino* *PPP* *legato* *con sordino* *PPP* *senza sordino* *f* *PP* *fff*

Tbn. *senza sordino* *PPP* *f* *PP* *fff*

Tb. *senza sordino* *PPP* *f* *PP* *fff*

Perc. I
MARIMBA *mf* *GONG* *MARIMBA* *GONG*
KLEINE TROMMEL mit Schnarrsaite *pp* *mf* *VIBRAPHON*

Perc. II
PAUKE *f* *BECKEN* mit Holzstab gestrichen *PAUKE* *f* *PP* *fff*

Va. *fff* *5* *fff* *fff* *3* *mf* *3* *PP* *fff* mit aller Kraft Bogenwechsel so oft wie nötig plötzlich abbrechen

Vc. *Carzo* *mp* *scattato* *fff* *P+* *fff* *3* *PP* *f* *mf* *fff* mit aller Kraft Bogenwechsel so oft wie nötig

Cb. *p* *f* *mf* *fff* mit aller Kraft Bogenwechsel so oft wie nötig

Handwritten musical score for a symphony orchestra, page 22. The score includes staves for Fl. b., Cl. b., Tr., Tbn., Tb., Perc. I, Perc. II, Va., Vc., and Cb. The music is in 3/4 time and features various dynamics, articulations, and performance instructions.

Fl. b.: *mp vibr.*, *rit. → l=48*, *slaps (quasi getato)*, *sim.*, *mp*.

Cl. b.: *P*, *mp vibr.*, *rit. → l=48*, *slaps mp*, *mp*, *sim.*, *quasi getato*.

Tr.: *P vibr.*, *rit. → l=48*, *PP gliss.*

Tbn.: *3 P*, *rit. → l=48*, *PP gliss.*, *gliss (nur langsam)*, *(mit Quartventil)*.

Tb.: *3 P vibr.*, *rit. → l=48*, *PP gliss.*, *non vibr.*.

Perc. I: *MARIMBA*, *P*, *5*, *VIBRAPHON*, *rit. → l=48*, *quasi getato*, *3 mp*.

Perc. II: *MARIMBA*, *P*, *5*, *rit. → l=48*, *quasi getato*, *mp*, *(77)*, *(S)*, *sim.*.

Va.: *3 PP = mp*, *rit. → l=48 (arco)*, *5*, *3 getato*, *1 sim.*.

Vc.: *p subito*, *f mp vibr.*, *5*, *rit. → l=48*, *arco getato*, *sim.*, *5*, *arco getato*, *5*.

Cb.: *p subito*, *outlet II*, *f mp vibr.*, *5*, *rit. → l=48*, *non vibr.*, *5*, *arco getato*, *5*.

Handwritten musical score for a symphony orchestra, featuring woodwinds, brass, percussion, and strings. The tempo is marked $\text{♩} = 60$.

Woodwinds:

- Fl. b. (Flute in B-flat):** Includes markings for *tonlos blasen* (play tonelessly), *ord. PPP*, *slaps quasi gettato*, and *mp*.
- Cl. b. (Clarinet in B-flat):** Includes markings for *ord. PPP*, *slaps quasi gettato*, and *mp*.

Brass:

- Tr. (Trumpet):** Includes markings for *sempre PPP*, *slaps quasi gettato*, and *PPP, ord.*
- Tbn. (Trombone):** Includes markings for *sempre PPP*, *slaps quasi gettato*, and *PPP*.
- Tb. (Tuba):** Includes markings for *slaps quasi gettato*, *ord. PPP*, and *slaps quasi gettato*.

Percussion:

- Perc. I:** Includes markings for *mp*, *PPP*, and *VIBRAPHON PPP*.
- Perc. II:** Includes markings for *mp*, *PPP*, and *fff*.

Strings:

- Va. (Violins):** Includes markings for *PPP*, *ord. PPP*, and *fff*. A handwritten note in German: *(Hr) so bald wie möglich c' nicht spielen* (as soon as possible, do not play c').
- Vc. (Violas):** Includes markings for *PPP*, *ord. PPP*, and *fff*.
- Cb. (Cellos):** Includes markings for *PPP*, *ord. PPP*, and *fff*.

The score is written in 2/4 time and includes various dynamic markings (ppp, mp, fff) and performance instructions.

Handwritten musical score for page 24, featuring multiple staves with dynamic markings and tempo indications.

Fl. b. *fff* *PPP* *fff* *PPP* *fff* *presto* *♩=160* *PPP*

Cl. b. *PPP* *fff* *PPP* *fff* *presto* *♩=160* *PPPP* *PP*

Tr. *fff* *PPP* *fff* *PPP* *fff* *presto* *♩=160* *fff*

Tbn. *PPP* *fff* *PPP* *fff* *PPP* *presto* *♩=160* *fff*

Tb. *PPP* *fff* *PPP* *fff* *PPP* *presto* *♩=160* *PPP*

Perc. I (MARIMBA) (VIBRATION) *fff* *PPP* *fff* *PPP* *presto* *♩=160* *fff* (font unklarbar einsetzen) *PPPP*

Perc. II MARIMBA *PPP* *fff* *PPP* *PAUKE* *fff* *PPP* *presto* *♩=160* *PPPP* *P*

Va. *PPP* *fff* *PPP* *fff* *fff* *presto* *♩=160* *fff* *PPP* *mf*

Vc. *PPP* *fff* *PPP* *fff* *PPP* *presto* *♩=160* *fff* *PPP* *f*

Cb. *fff* *PPP* *fff* *PPP* *fff* *presto* *♩=160* *PPP* *mp*

[illegible]

Fl. b. *3* *pp* *<mf>* *♩=72* *mp* *c.i.* *3*

Cl. b. *molto vibr.* *p* *mf* *♩=72* *mp* *3*

Tr. *3* *ppp* *senza sordina* *mf* *3* *ppp* *con sordino* *Filter* *♩=72* *3*

Tbn. *(eventuell Pausen verlängern)* *ppp* *senza sordino* *fff* *♩=72* *con sordino* *ppp* *p (legno)* *3*

Tb. *mp* *ord.* *ppp* *fff* *pp* *♩=72* *(deutlich hörbar)* *3*

(MARIMBA) *♩=72* *mp* *VIBRAPHON*

Perc. I

(MARIMBA) *♩=72* *mf* *pp* *pp* *p* *fff* *mp* *(MARIMBA)* *3*

Perc. II (PAUKE) *mp* *mf* *pp* *p* *fff* *mp* *(MARIMBA)* *3*

Va. *(sul pont.)* *II* *pizz* *(ord.)* *III* *arco* *sf* *fp* *sul pont.* *III* *♩=72* *mp* *col legno* *gett.* *sul pont.* *ord.* *III*

Vc. *I* *arco* *f* *f* *f* *mf* *♩=72* *sul pont.* *mp* *col legno* *gett.* *sul pont.* *ord.* *III*

Cb. *mf* *pizz* *f* *sf* *II* *arco* *f* *♩=72* *sul pont.* *mp* *col legno* *gett.* *sul pont.* *ord.* *III*

Fl. b.

Cl. b.

Tr.

Tbn.

Tb.

VIBRAPHON

MARIMBA

Perc. I

Perc. II

Va.

Vc.

Cb.

Die $\frac{1}{2}$ -H₂O. usw. notierten Töne sehr schnell einfügen (quasi Vorschläge vor der Taktzeit)

Handwritten musical score for a symphony orchestra, page 28. The score includes parts for Flute (Fl. b.), Clarinet (Cl. b.), Trumpet (Tr.), Trombone (Tbn.), Tuba (Tb.), Percussion I (Perc. I), Percussion II (Perc. II), Violin (Va.), Viola (Vc.), and Cello (Cb.).

The score is written in 4/4 time and features various dynamic markings (pp, p, mp, f) and articulations (accents, slurs, triplets). The Percussion I part includes a section labeled (VIBRAPHON) and (MARIMBA). The Percussion II part includes a section labeled MARIMBA. The Violin and Viola parts include markings for "sul pont." (sul ponticello) and "ord." (ordinario).

The score is divided into measures by vertical bar lines. The notation includes notes, rests, and various musical symbols.

Handwritten musical score for a symphony orchestra, featuring staves for Fl. b., Cl. b., Tr., Tbn., Tb., Perc. I (VIBRAPHON, MARIMBA), Perc. II (MARIMBA), Va., Vc., and Cb. The score includes various musical notations such as notes, rests, dynamics (pp, mp, p), and articulation marks.

Handwritten musical score for a symphony orchestra and percussion. The score is written on ten staves, each with a label to its left. The instruments are: Fl. b., Cl. b., Tr., Tbn., Tb., Perc. I (with sub-labels YIBRAPAN and MARIMBA), Perc. II, Va., Vc., and Cb. The notation includes various musical symbols such as notes, rests, beams, and slurs. Dynamic markings (pp, mp, p, f) and articulation marks (accents, staccato) are present throughout. Some staves have additional markings like "suple pp" or "ord." above the notes. The key signature is B-flat major (two flats). The time signature is not explicitly shown but appears to be 4/4 based on the note values. The score is a page from a larger manuscript, as indicated by the page number "30" in the top left corner.

Fl. b.

Cl. b.

Tr.

Tbn.

Tb.

Perc. I

(YIBRAPAN)

MARIMBA

Perc. II

Va.

Vc.

Cb.

Handwritten musical score for a symphony orchestra, featuring staves for Flute (Fl. b.), Clarinet (Cl. b.), Trumpet (Tr.), Trombone (Tbn.), Tuba (Tb.), Percussion I (Perc. I), Percussion II (Perc. II), Violin (Va.), Viola (Vc.), and Cello (Cb.). The score includes various musical notations such as notes, rests, dynamics (p, mp, mf, f, pp, ppp), articulation (accents, slurs), and performance instructions (e.g., "VIBRATO", "MARIMBA", "arco", "pizz").

Fl. b. *rit. rit. molto* $\text{♩} = 60$

Cl. b. *rit. rit. molto* $\text{♩} = 60$

Tr. *rit. rit. molto* $\text{♩} = 60$
mutain Trombe B (so rasch wie (santo cord.) möglich)
singen (sollte die Trompete von einer Frau gespielt werden: Gesangsweise ohrtariert)

Tbn. *rit. rit. molto* $\text{♩} = 60$
Dämpfer so rasch wie möglich aufheben
singen

Tb. *rit. rit. molto* $\text{♩} = 60$
singen
(bei Bedarf möglichst unauffällig atmen)

(VIBRAPHON)

Perc. I *rit. rit. molto* $\text{♩} = 60$

(MARIMBA)

Perc. II *rit. rit. molto* $\text{♩} = 60$

Va. *sul pont. ord.* *rit. rit. molto* $\text{♩} = 60$
pp mf pp mp
p sul pont.
ord.

Vc. *rit. rit. molto* $\text{♩} = 60$
pi??
arco
sul pont.

Cb. *sul pont.* *rit. rit. molto* $\text{♩} = 60$
pp

Fl. b. *pppp* \leq *P* \leq *pppp* \leq *P* \leq

Cl. b. *pppp* \leq *P* \leq *pppp* \leq *P* \leq

Tr. (B) *bei Bedarf möglichst unauffällig atmen* \hat{mf} \hat{ppp} \hat{f} \hat{ppp}

Tbn. *bei Bedarf möglichst unauffällig atmen* \hat{mf} \hat{ppp} \hat{f} \hat{ppp}

Tb. \hat{mf} \hat{ppp} \hat{f} \hat{ppp}

VIBRAPHON

Perc. I *CONG* \hat{p} \hat{p}

(MARIMBA)

Perc. II *ppp* \hat{R} *ppp* \hat{P}_2

Va. *(arco)* *p gellato* *sim.*

Vc. *(arco)* *p gellato* *sim.*

Cb. *(arco)* *p gellato* *col legno gell.*

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Fl. b. *PPP* *P* *pp* *<P*

Cl. b. *PPP* *P* *pp* *<P*

Tr. (B) *PPP* *con sordino (legno)* *sempre PPPP* *mf* *Filz*

Tbn. *pp* *(Dämpfer sehr ruhig aufsetzen)* *con sordino (legno)* *pp*

Tb. *pp*

Perc. I *MARIMBA gestrichen* *PPP* *pppp* *pp* *P* *tr.*

Perc. II *MARIMBA* *P* *2 PAUKEN (d, f)* *PPP* *P* *mp*

Va. *col legno* *arco* *PPP* *P* *vibr.* *con sordino* *pp*

Vc. *col legno gett.* *arco* *PPP* *P* *(1/2 Ton höher)* *con sordino* *vibr.* *P*

Cb. *col legno gett.* *arco* *PPP* *P* *(1/2 Ton höher)* *con sordino* *vibr.* *pp*

(Cello ohne 1. mal pro Sekunde)

Fl. b. *P* *PPP* *P* slaps *PP* *Fltag.* *PP* 3 vibr.

Cl. b. *P* *PPP* *PP* *P* *mp* *PP* *p*

Tr. (B) *PPP* *mp* *Fltag.* *mf* *PP* (end.) *mp* *P* senza sordino

Tbn. *PP* *mp* *P*

Tb. *senza sordino* *PPP* *PP* (d) *mp* *P*

(MARIMBA)

Perc. I *(GONG) p* *VIBRAPHON* *mp*

Perc. II *(PAUKEN)* *PPP* *p* *P* *pp* *mp* *P*

Va. *senza sordino* *mf* *pp* *mp* *mf* *pp* *f* *gliss* *senza sordino* *mf* *f* *mf* *mf*

Vc. *mp* *p* *mf* *P* *f* *gliss* *senza sordino* *mf* *f* *mf* *mf* *mf*

Cb. *P* *gliss* *mf* *pp* *pizz* *II* *senza sordino* *arco* *P* *mf*

Fl. b.

Cl. b.

Tr. (B)

Tbn.

Tb.

(MARIMBA)

Perc. I

(GONGS)

Perc. II

Va.

Vc.

Cb.

Fl. b. *ff* *ff* *f*

Cl. b. *ff* *5* *3* *2* *3* *P* *3* *f* *3* *5*

Tr. (B) *ff* *muta in Tromba (C)* *(sempre sempre sordina)* *mf* *5* *5* *3*

Tbn. *ff* *mf* *sempre con sordina* *3* *3*

Tb. *sempre vibr.* *mp* *ff* *mf* *p* *---> poco vibrato* *pp*

Perc. I

VIBRAPHON

GONG *abdompfen* *pp* *f*

Perc. II

RÖHRENGLOCKEN

GONG *mf* *f*

ZPÄNKEN

MARIMBA *mf*

Va. *ffpp* *Trem. rit.* *Trem. acc.* *f*

Vc. *ffpp* *Trem. rit.* *Trem. acc.* *ff* *Trem. rit.* *Trem. acc.* *f* *p* *legato* *III* *II* *5* *3* *III*

Cb. *ffpp* *ff* *p* *ff* *pf* *I* *I* *II* *I* *ff* *ca. 2 Sekunden um den pro Sekunde* *Bogenwechsel so oft wie nötig*

Fl. b. *mf* (ca. 9 Sek. / sec. mit Boßklor.)

Cl. b. *mf*

Tr. *con sordino (legno)* *pp*

Tbn. *pp*

Tb. *mf* *pp*

VIBRAPHON *pp* *mf*

Perc. I *GONG* *mp*

Perc. II *RÖHRENGLOCKEN* *mf* *GONG* *MARIMBA* *pp* *mf* *PAUKEN* *mp* *p*

Va. *mf* *mp* *f* *mp* *mf* *mp*

Vc. *mf* *mp*

Cb. *mf* *kein Flag.* *mp* *ppp*

Fl. b. *P = mf* *gliss.* *P* 3

Cl. b. *P = mf* *gliss.* *P* 3

Tr. *(ca 10 Schwebungen (Sekunde mit Posaune))* *P* 5 *PP* 3 5

Tbn. *P* *PP* 3 5

Tb. *PPP* 3 *PP* 3

Perc. I *MARIMBA* 3 *p* *GONG* *P* *(wenn Schlageinwirkung deutlich verspürt werden.)*

Perc. II *(PÄUKEN)* *PP* 3 *PPP* 3 *GONG* *inigen Schlagwechsel ersatzlos verspart einsetzen* *P*

Va. *legato* *mf* 3 3 5 3 *P* 3 4 *p*

Vc. 3 5 *mf* 3 3 5 3

Cb. *P* *II II III* 5

Fl. b. *P* *pp*

Cl. b. *P* *pp*

Tr. *5* *3*

Tbn. *5* *3*

Tb. *pp*

Perc. I (GONG) *VIBRAPHON* *ppp* *p* *p*

Perc. II (GONG) *PAUKE* *pp*

Va. *3* *2* *1* *4* *3* *3* *1* *3* *3* *5* *sempre legato*

Vc. *3* *sempre legato*

Cb. *I* *3* *II* *I* *3* *III* *5* *3* *sim.*

Fl. b. *mf* *P* 3 3 3

Cl. b. *mf* 3 5 3

Tr. *mf* *P* 3

Tbn. *mf* *P* 3 5 5

Tb. *mf* *P* 3 5

Perc. I (VIBRAPHON) *pp* 3

Perc. II (PAUKE) *p* *pp* 3 3 7 7

Va. *mf* *P* *sul tasto* *ord.* 4 3

Vc. *mf* *P* 2 1 4 3 2 4 3 2 1 0

Cb. *mf* *P* 3 5 3

GONGS sehr weicher Schlägel *pp* 3

Fl. b.

Cl. b.

Tr.

Tbn.

Tb.

GONGS

Perc. I

BECKEN

RÖHRENGLOCKEN

Perc. II

BECKEN

Va.

Vc.

Cb.

sul pont.

sul pont.

sul pont.

Fl. b.

Cl. b.

Tr. *sempre p*

Tbn. *sempre p*

Tb.

Perc. I

Perc. II

Va.

Vc.

Cb.

MARIMBA *mp*

BECKEN *mp* *abblüpfen*

MARIMBA *mp gestrichen*

BECKEN *mp* *abblüpfen*

Fl. b. *P* *ppp*

Cl. b. *P* *ppp*

Tr. *pp₅*

Tbn. *pp₅*

Tb.

Perc. I (MARIMBA) *gestrichen* *P*

Perc. II (MARIMBA) *gestrichen* *P*

Va. *ord.* *P* *pp*

Vc. *ord.* *P* *pp*

Cb. *ord.* *P* *pp*

The musical score is written for a large ensemble. The woodwind section includes Flute B, Clarinet B, and Trumpet. The brass section includes Trombone and Tuba. Percussion I and II are marked as Marimba and include the instruction 'gestrichen' (scratched). The string section includes Violin, Viola, and Cello. The score features complex rhythmic patterns, including triplets and sixteenth notes, and various dynamic markings such as *P* (piano), *ppp* (pianissimo), and *pp₅*. Performance instructions like 'ord.' (order) and 'gestrichen' are present.

Fl. b. *jeder Ton mit voller Kraft*

Cl. b. *jeder Ton mit voller Kraft, atmen so oft wie nötig*

Tr. *senza sordino* *poco* *Pedallini*

Tbn. *senza sordino* *poco*

Tb. *senza sordino* *poco*

Perc. I *GONG* *fff* *f*

Perc. II *GONG* *fff* *f*

Va. *allmählich an Kraft etwas zurücknehmen*

Vc. *allmählich an Kraft etwas zurücknehmen*

Cb. *allmählich an Kraft etwas zurücknehmen*

Fl. b.

Cl. b.

Tr.

Tbn.

Tb.

Perc. I

Perc. II

Va.

Vc.

Cb.

Fl. b.

Cl. b.

Tr.

Tbn.

Tb.

Perc. I

Perc. II

Va.

Vc.

Cb.

GONG

RÖHRENGLOCKEN

BECKEN

fff

mf

f

ff

ausklängen lassen

(Becken lauter als Röhrenglocken!)

(im Hintergrund)

2.

3

5

6

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97

98

99

100

Fl. b.

Cl. b.

Tr.

Tbn.

Tb.

GONG

Perc. I

Perc. II

PAUXE

Va.

Vc.

Cb.

Fl. b.

Cl. b.

Tr.

Tbn.

Tb.

Perc. I

Perc. II

Va.

Vc.

Cb.

Fl. b.

Cl. b.

Tr.

Tbn.

Tb.

Perc. I

Perc. II

Va.

Vc.

Cb.

Handwritten musical score for Percussion and Strings, measures 1-12.

Fl. b. *tonlos blasen* *mf* *sim.* *3* *(immer tonlos blasen) Flitz.*

Cl. b. *slaps* *mp* *tonlos blasen* *3* *3 (immer tonlos blasen) Flitz.*

Tr. *mf* *tonlos blasen* *slaps (sehr perkussiv, Tonhöhe kaum wahrnehmbar) pp* *5* *tonlos blasen* *slaps* *quasi gestrich.*

Tbn. *mf* *tonlos blasen* *slaps (sehr perkussiv, Tonhöhe kaum wahrnehmbar) pp* *5* *tonlos blasen* *slaps* *quasi gestrich.*

Tb. *slap* *mf* *tonlos blasen* *sim.* *slaps (sehr perkussiv, Tonhöhe kaum wahrnehmbar) pp* *5* *tonlos blasen* *slaps* *quasi gestrich.*

Perc. I *GONG mit Holzstab den Rand des Gongs entlang streichen* *sim.* *TEMPLE BLOCK* *3* *TOMTOM* *f* *ff*

Perc. II *GONG mit Holzstab den Rand des Gongs entlang streichen* *sim.* *RATSCH* *ff* *TOMTOM* *f* *ff* *BECKEN* *ppp* *mf*

Va. *auf dem Holz des Steges gestr. (tonlos)* *collegno batt.* *3* *ff Bartok-pizz* *pizz. Saite mit Finger abgedämpft* *arco* *ff* *auf dem Holz des Steges gestr.* *Saiten mit der Hand abgedämpft*

Vc. *auf dem Holz des Steges gestr. (tonlos)* *sim.* *3* *ff Bartok-pizz* *pizz. Saite mit Finger abgedämpft* *arco* *ff* *auf dem Holz des Steges gestr.* *Saiten mit der Hand abgedämpft*

Cb. *auf dem Holz des Steges gestr. (tonlos)* *sim.* *3* *ff Bartok-pizz* *pizz. Saite mit Finger abgedämpft* *arco* *ff* *auf dem Holz des Steges gestr.* *Saiten mit der Hand abgedämpft*

Fl. b. *slaps quasi gettato* *tonlos blasen* *slaps quasi gett.* *tonlos blasen Fltzg.*

Cl. b. *slaps, quasi gettato* *slap fff > P tonlos blasen* *slap fff > P tonlos blasen* *slap fff > P tonlos blasen* *slaps quasi gett.*

Tr. *mf* *PP Flitzg.* *mf tonlos blasen* *slaps* *slap tonlos blasen*

Tbn. *mf* *PP Flitzg.* *mf tonlos blasen* *PP slaps* *fff > P*

Tb. *mf* *PP Flitzg.* *mf tonlos blasen* *PP* *quasi gettato*

Perc. I *GONG* *sehr weiche Schlage* *mf* *TEMPLE BLOCK* *PP* *f* *BECKEN* *f*

Perc. II *GONG* *mp quasi gett.* *RATSCH* *ff* *3* *PP* *BECKEN* *mf* *f* *mf*

Va. *ff* *ff* *ff* *5* *f* *P* *3* *(arco) gettato* *P* *col legno* *gett.* *sim.*

Vc. *ff* *ff* *ff* *5* *f* *P* *3* *(arco) gettato* *P* *col legno* *gett.* *pietz Saiten mit der Hand abgedämpft* *PP*

Cb. *ff* *ff* *ff* *5* *f* *P* *3* *pietz Saiten mit der Hand abgedämpft* *P* *col legno* *gett.* *sim.*

[illegible]

Fl. b. *sempre pp*

Cl. b. *sempre pp*

Tr. *sempre pp*

Tbn. *sempre pp*

Tb. *sempre pp*

Perc. I *sempre p*

Perc. II

MARIMBA

PAUKE

GLOCKENSPIEL

GONG

Va. *sempre pp*

Vc. *sempre pp*

Cb. *sempre pp*

Handwritten musical score for page 56. The score is written on ten staves, each with a label to its left. The staves are:

- Fl. b.** (Flute, Bass): Features a melodic line with dynamics *pp*, *p*, and *pp vibr.*
- Cl. b.** (Clarinet, Bass): Mirrors the Flute part with dynamics *pp*, *p*, and *pp vibr.*
- Tr.** (Trumpet): Features a melodic line with dynamics *pp*, *p*, and *pp*.
- Tbn.** (Trombone): Features a melodic line with dynamics *pp*, *p*, and *pp*.
- Tb.** (Tuba): Features a melodic line with dynamics *pp*, *p*, and *pp*.
- Perc. I** (Percussion I): Features a melodic line with dynamics *p* and *pp*. Includes the instruction "Vibrator ein" and a handwritten note "mit der Hand abklopfen".
- Perc. II** (Percussion II): Features a melodic line with dynamics *ppp* and *pp*. Includes the instruction "MARIMBA" and "GONG".
- Va.** (Violin): Features a melodic line with dynamics *p* and *pp*. Includes the instruction "poco".
- Vc.** (Violoncello): Features a melodic line with dynamics *p* and *pp*. Includes the instruction "poco".
- Cb.** (Cello): Features a melodic line with dynamics *p* and *pp*. Includes the instruction "poco".

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