



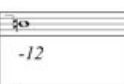
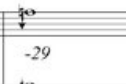
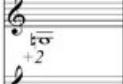
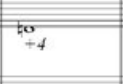
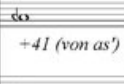
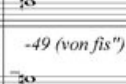

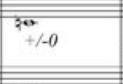

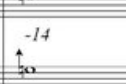
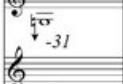
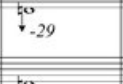
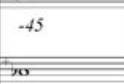
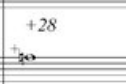


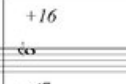
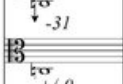
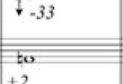
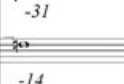
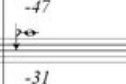
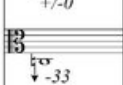
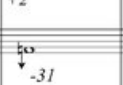
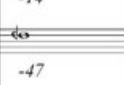
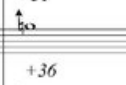
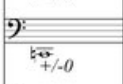

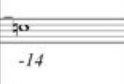
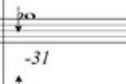

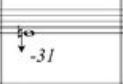
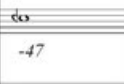
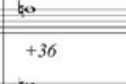
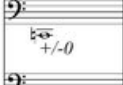
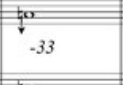
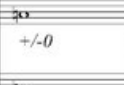
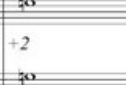
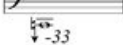
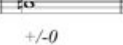






Georg Friedrich Haas

Open Spaces II
in memory of James Tenney
für zwölf Streichinstrumente
und zwei Schlagzeuge (2007)

Dirigierpartitur

Work commissioned by 50th International Festival of Contemporary Music "Warsaw Autumn"

Umstimmtable der Streichinstrumente
Retuning table for the string instruments
 Abweichungen von der temperierten Stimmung in Cent
Deviation from tempered tuning in cents

	IV	III	II	I
1. Violine				
2. Violine				
3. Violine				
4. Violine				
5. Violine				
6. Violine				
1. Viola				
2. Viola				
1. Violoncello				
2. Violoncello				
1. Kontrabass				
2. Kontrabass				

Umstimmtable der Streichinstrumente
Retuning table for the string instruments
 Partialtöne des Kontra-C / des sechsteltönig erniedrigten Kontra-C
Partial tones of C1 / of the sixth-tone lower C1

	IV	III	II	I
1. VI.				
2. VI.				
3. VI.				
4. VI.				
5. VI.				
6. VI.				
1. Vla.				
2. Vla.				
1. Vc.				
2. Vc.				
1. Kb.				
2. Kb.				

Version für vierhörige Raumdisposition der Instrumente:

1. Schlagzeug, 2. Schlagzeug und die beiden in der Partitur durch Akkoladenklammern gekennzeichneten Streichergruppen werden räumlich beliebig, aber klar von einander getrennt.

Instrumente:

Schlagzeug (2 Spieler)

1. 2 Gongs (c, C), Pauken, 5 Becken, Tam-Tam, große Trommel
2. Marimba, 2 Gongs (c, C), Pauken, 5 Becken, Tam-Tam, große Trommel

6 Violinen

2 Violon

2 Violoncelli

2 Kontrabässe

Durata: 16min

Open Spaces II

in memory of James Tenney

für zwölf Streichinstrumente und zwei Schlagzeuge (2007)

Version für vierchörige Raumdistribution der Instrumente

Georg Friedrich Haas

(*1953)

60
5 CYMBALS
sofort abdämpfen
damp immediately
sim.

1. Percussion

2. Percussion

1. Violine
Bartók-pizz.
ff

2. Violine
Bartók-pizz.
ff

3. Violine
Bartók-pizz.
ff

1. Viola
Bartók-pizz.
ff
III
gepresster Bogendruck, am Frosch
(trockenes, scharf perforiertes Rattern)
pressed bowing at the frog
(dry, sharply perforated rattling)

1. Violoncello
f
col legno batt. (genau in der Mitte der Saite)
(exactly at the middle of the string)
II
III

1. Kontrabass
ff

4. Violine
Bartók-pizz.
ff

5. Violine
Bartók-pizz.
ff

6. Violine
Bartók-pizz.
ff

2. Viola
Bartók-pizz.
ff
III
gepresster Bogendruck, am Frosch
(trockenes, scharf perforiertes Rattern)
pressed bowing at the frog
(dry, sharply perforated rattling)

2. Violoncello
f
col legno batt. (genau in der Mitte der Saite)
(exactly at the middle of the string)
II
III

2. Kontrabass
ff

III.6.
I.3.
II.5.
I.6.
II.4.
I.5.
III.11.
II.11.
I.5.
III.6.
II.5.
I.3.
II.4.
I.6.
II.4.
I.4.
I.5.
III.6.
II.5.
I.3.
II.4.
I.6.
II.4.
I.4.
I.5.
III.9.
II.9.

cresc. - - - - -

1. Perc. *f* *ppp* *p* *f* *l.v.* *mp*

2. Perc. *ppp* *p* *f* *ppp* *non cresc.* *l.v.*

1. Vl. *f* *p*

2. Vl. *f* *p* *mf*

3. Vl. *f* *p* *mf*

1. Va. *f* *p*

1. Vc. *f* *p*

1. Kb. *f* *p* *mf*

4. Vl. *f* *p* *mf*

5. Vl. *f* *p*

6. Vl. *f* *p*

2. Va. *f* *p* *mf*

2. Vc. *f* *p* *mf*

2. Kb. *f* *p*

[illegible]

16

1. Perc. *f* *p* *mf* *pp* *ppp* TAMTAM

2. Perc. *f* *pp* *f* *mf* *ppp* *mf* *pp* *f* *pp*

1. VI. *pp* *f* *pp* II.2.

2. VI. *pp* *f* III.3. *p* *f* *p* *f* *p*

3. VI. *pp* *f* IV.3. *p* *f* *p* *f* *p*

1. Va. *pp* *f* *pp* II.2.

1. Vc. *pp* *f* III.11. *p* *f* *p* *f*

1. Kb. *f* *p* *f* *p* *f* *ppp* *f* *p* *f*

4. VI. *pp* *f* *pp*

5. VI. *pp* *f* III.3. *p* *f* *p* *f*

6. VI. *pp* *f* IV.3. *p* *f* *p* *f*

2. Va. *pp* *f* *pp*

2. Vc. *pp* *f* *pp* *f* *p*

2. Kb. *f* *p* *f* *p* *f* *pp* *pp* *f* *p*

The musical score is for 'The Fire of Love' by John Williams. It features a percussion section and a string section. The percussion section includes 1. Perc. (snare drum), 2. Perc. (tom-tom), 5 CYMBALS, and TAMTAM. The string section includes 1. VI. (Violin I), 2. VI. (Violin II), 3. VI. (Violin III), 1. Va. (Viola), 1. Vc. (Violoncello), 1. Kb. (Kontrabaß), 4. VI. (Violin IV), 5. VI. (Violin V), 6. VI. (Violin VI), 2. Va. (Viola II), 2. Vc. (Violoncello II), and 2. Kb. (Kontrabaß II). The score is in 4/4 time and features a variety of musical notations, including dynamics (mp, pp, mf, f, ppp, p), articulation (accents, slurs), and performance instructions (e.g., '3 CYMBALS', 'TAMTAM', '3 verschiedene Klangfarben', '3 different timbres'). The score is divided into measures, with some measures containing multiple staves for different instruments.

26

5 CYMBALS

1. Perc. *mp* *p* *pp* *mp* *f*

2. Perc. *pp* *mp* *pp* *mp* *pp* *f* *mp* *f*

1. VI. *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

2. VI. *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

3. VI. *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

1. Va. *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

1. Vc. *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

1. Kb. *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

4. VI. *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

5. VI. *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

6. VI. *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

2. Va. *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

2. Vc. *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

2. Kb. *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

III.3. *pp* *p*

III.6. *p*

II.9. III.9. *p*

III.3. *pp* *p*

III.6. *p*

II.9. III.9. *p*

31 accel. $\text{♩} \approx \text{ca. } 90$ $\text{♩} = 60$ TAMTAM

1. Perc. $p \rightarrow f \rightarrow p \rightarrow f \rightarrow p \rightarrow f$ TAMTAM pp

2. Perc. $pp \rightarrow p \rightarrow f \rightarrow p \rightarrow f \rightarrow p \rightarrow f \rightarrow p \rightarrow f$ TAMTAM pp

1. VI. $p \rightarrow f \rightarrow p \rightarrow f$

2. VI. $p \rightarrow f \rightarrow p \rightarrow f$

3. VI. $p \rightarrow f \rightarrow p \rightarrow f$

1. Va. f III.4. $p \rightarrow f \rightarrow p \rightarrow f$

1. Vc. f I.4. $p \rightarrow f \rightarrow p \rightarrow f$

1. Kb. f II.8. $p \rightarrow f \rightarrow p \rightarrow f$

4. VI. $p \rightarrow f \rightarrow p \rightarrow f$

5. VI. $p \rightarrow f \rightarrow p \rightarrow f$

6. VI. $p \rightarrow f \rightarrow p \rightarrow f$

2. Va. f III.5. $p \rightarrow f \rightarrow p$

2. Vc. f II.10. $p \rightarrow f \rightarrow p$

2. Kb. f II.10. $p \rightarrow f \rightarrow p$

5 CYMBALS

TAMTAM

1. Perc. 36 *mf*

2. Perc. *mp* *pp* *mp* *ff* *lv.* *pp*

5 CYMBALS ↑

TAMTAM

1. VI. *p* *f* *p* III.3. *f* *p*

2. VI. *p* *f* *p* II.2. *f* *p*

3. VI. *p* *f* *p* IV.4. *f* *p* IV.6. *f* *p*

1. Va. *p* *f* *p* *f* *p* I.2. *f* *p*

1. Vc. *p* *f* *p* *f* *p* II.5. *f* *p* I.5. *f* *p*

1. Kb. *p* *f* *p* *f* *p*

4. VI. *p* *f* *p* III.3. *f* *p*

5. VI. *p* *f* *p* II.2. *f* *p*

6. VI. *p* *f* *p* IV.4. *f* *p* IV.6. *f* *p*

2. Va. *f* *p* *f* *p* I.2. *p* *f* *p*

2. Vc. *f* *p* *f* *p* II.5. *p* *f* *p* I.5. *f* *p*

2. Kb. *f* *p* *f* *p*

[illegible]

51

1. Perc. 

2. Perc. 

1. VI. 

2. VI. 

3. VI. 

1. Va. 

1. Vc. 

1. Kb. 

4. VI. 

5. VI. 

6. VI. 

2. Va. 

2. Vc. 

2. Kb. 

con sordino
senza vibrato
IV. + 1/6
*(einen Sechstelton höher als die leere Saite greifen. Exakt die selbe Tonhöhe spielen wie Va. I.)
(play one sixth of a tone higher than the open string. The resulting pitch must be exactly the same as Va. I.)*

56 *accl.*

1. Perc. 

2. Perc. 

1. VI. *poco sul pont. sempre*
pp *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *f*

2. VI. *poco sul pont. sempre*
pp *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp*

3. VI. *poco sul pont. sempre*
 II. III. *pp* *mf* *pp* *mf* *pp* *f*

1. Va. *poco sul pont. sempre*
mf *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf*

1. Vc. *poco sul pont. sempre*
pp *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp*

1. Kb. *poco sul pont. sempre*
pp *mf* *pp* *mf* *pp* *mf* *pp* *f*

4. VI. -

5. VI. *con sordino senza vibrato*
 IV. + 1/6 (einen Sechstelton höher als die leere Saite greifen. Exakt die selbe Tonhöhe spielen wie VI.2)
 (play one sixth of a tone higher than the open string. The resulting pitch must be exactly the same as VI.2)
pp

6. VI. *con sordino senza vibrato*
 IV. + 1/6 *pp*

2. Va. 

2. Vc. -

2. Kb. *poco sul pont. sempre*
mf *pp* *mf* *pp* *mf* *pp* *mf* *pp*

con sordino ord.

61

1. Perc.

2. Perc.

I. VI.

II. III.

p f p f p f p f

2. VI.

f p f p f p

3. VI.

p f p f p f p f

I. II.

1. Va.

pp f p f p f p f

1. Vc.

f p f p f p f p

III.

1. Kb.

p f p f p f

(einen Sechstelton höher als die leere Saite greifen. Exakt die selbe Tonhöhe spielen wie VI.1)
(play one sixth of a tone higher than the open string. The resulting pitch must be exactly the same as VI.1)

con sordino
senza vibrato
IV.+1/6

4. VI.

pp

crescendo poco a poco - - -

5. VI.

crescendo poco a poco - - -

6. VI.

crescendo poco a poco - - -

2. Va.

con sordino
senza vibrato
I.+1/6

(einen Sechstelton höher als die leere Saite greifen. Exakt die selbe Tonhöhe spielen wie Vc.1)
(play one sixth of a tone higher than the open string. The resulting pitch must be exactly the same as Vc.1)

crescendo poco a poco - - -

2. Vc.

pp

senza vibrato sempre
III.
IV.+1/6

(einen Sechstelton höher als die leere Saite greifen. Exakt die selbe Tonhöhe spielen wie Kb.1)
(play one sixth of a tone higher than the open string. The resulting pitch must be exactly the same as VI.1)

crescendo poco a poco - - -

2. Kb.

mf pp

con sordino
ord.

crescendo poco a poco - - -

66

1. Perc. 

2. Perc. 

1. VI. 

2. VI. 

3. VI. 

1. Va. 

1. Vc. 

1. Kb. 

4. VI. 

5. VI. 

6. VI. 

2. Va. 

2. Vc. 

2. Kb. 

71 ♩=104 ♩=60

1. Perc.

2. Perc.

1. VI.

2. VI.

3. VI.

1. Va.

1. Ve.

1. Kb.

4. VI.

5. VI.

6. VI.


2. Va.


2. Ve.

2. Kb.


estremamente sul ponticello
 Improvisation mit Obertönen (ab und zu ad lib.
 die Saite kurz mit einem Finger der linken Hand berühren)
 Improvisation with harmonics (now and then briefly touch
 the string ad lib. with one finger of the left hand)
 IV.

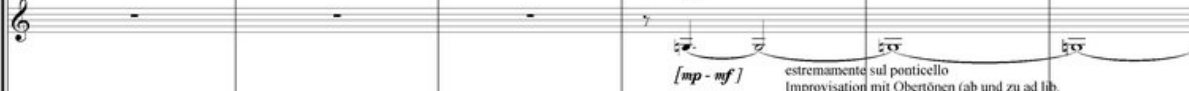
76

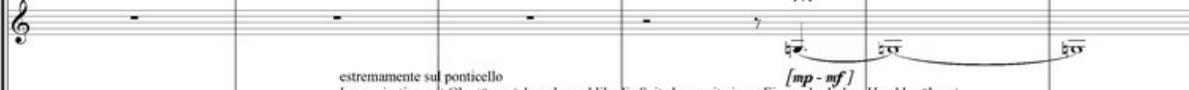
1. Perc. 

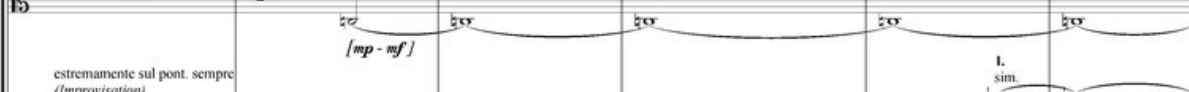
2. Perc. 

estremamente sul ponticello
Improvisation mit Obertönen (ab und zu ad lib. die Saite kurz mit einem Finger der linken Hand berühren)
Improvisation with harmonics (now and then briefly touch the string ad lib. with one finger of the left hand)
IV.

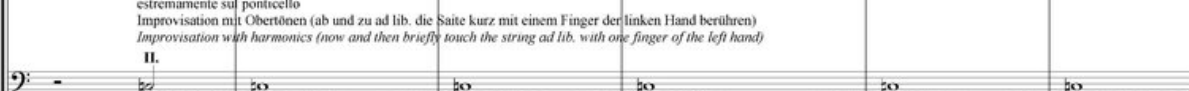
1. VI. 

2. VI. 


3. VI. 

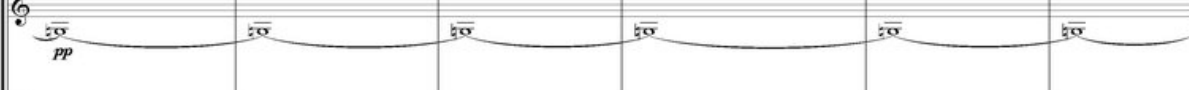
1. Va. 


estremamente sul pont. sempre
(Improvisation)


1. Vc. 

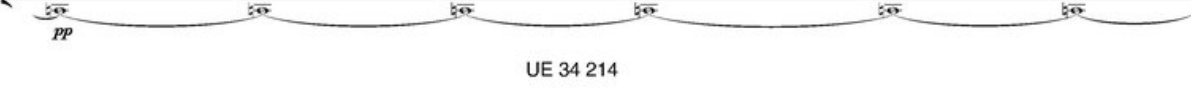
estremamente sul ponticello
Improvisation mit Obertönen (ab und zu ad lib. die Saite kurz mit einem Finger der linken Hand berühren)
Improvisation with harmonics (now and then briefly touch the string ad lib. with one finger of the left hand)
II.


1. Kb. 


4. VI. 

5. VI. 

6. VI. 

2. Va. 

2. Vc. 

2. Kb. 

I. sim.

[mp - mf]

82 ca. 12 sec. ♩=84

1. Perc.

2. Perc.

1. VI. *estremamente sul pont. sempre (Improvisation)* III. *sim.* ca. 12 sec. *[mp - mf]*

2. VI. *estremamente sul pont. sempre (Improvisation)* *[mp - mf]*

3. VI. III. *sim.* *estremamente sul pont. sempre (Improvisation)* *[mp - mf]*

1. Va. *estremamente sul pont. sempre (Improvisation)* II. *sim.* *[mp - mf]*

1. Vc. *estremamente sul pont. sempre (Improvisation)* *[mp - mf]*

1. Kb. *estremamente sul pont. sempre (Improvisation)* *[mp - mf]* *sempre estremamente sul pont.* *ff* *ord.* *IV.2. IV.3. IV.4.* *mf*

4. VI.

5. VI.

6. VI.

2. Va.

2. Vc.

2. Kb.

88

1. Perc. 

2. Perc. 

1. VI. *estremamente sul pont. sempre (Improvisation)*
III.2. ord. III.3. III.4. III.5. III.6. III. III.2.
p

2. VI. *estremamente sul pont. sempre (Improvisation)*
IV.2. ord. IV.3. IV.4. IV.5. IV.6. IV. IV.2.
p

3. VI. *estremamente sul pont. sempre (Improvisation)*
III.2. ord. III.3. III.4. III.5. III.6. III. III.2.
p

1. Va. *estremamente sul pont. sempre (Improvisation)* IV. ord. IV.2. IV.3. IV.4. IV.5. IV.6. IV.7. IV.8. II. *p*
mf

1. Vc. *estremamente sul pont. sempre (Improvisation)* IV.2. ord. IV.3. IV.4. IV.5. IV.6. IV.7. IV.8. IV.9. IV.10. IV.11. IV.12. IV. IV.2. IV.3. IV.4. IV.5. IV.6. IV.7.
p

1. Kb. *estremamente sul pont. sempre (Improvisation)* IV.5. IV.6. IV.7. IV.8. IV.9. IV.10. IV.11. IV.12. IV.13. IV.14. IV.15 IV. IV.2. IV.3. IV.4. IV.5. IV.6. IV.7. IV.8. IV.9. IV.10. IV.11. IV.12. IV.13. IV.14. IV.15
p

4. VI. *estremamente sul pont. sempre (Improvisation)*
p

5. VI. *estremamente sul pont. sempre (Improvisation)*
p

6. VI. *estremamente sul pont. sempre (Improvisation)*
p

2. Va. *estremamente sul pont. sempre (Improvisation)*
p

2. Vc. *estremamente sul pont. sempre (Improvisation)*
p

2. Kb. *estremamente sul pont. sempre (Improvisation)*
p

93 *accel.*

1. Perc.

2. Perc.

1. VI.

2. VI.

3. VI.

1. Va.

1. Vc.

1. Kb.

4. VI.

5. VI.

6. VI.

2. Va.

2. Vc.

2. Kb.

98

1. Perc. 

2. Perc. 

1. VI. 

2. VI. 

3. VI. 

1. Va. 

1. Vc. 

1. Kb. 

4. VI. 

5. VI. 

6. VI. 

2. Va. 

2. Vc. 

2. Kb. 

103

1. Perc. 

2. Perc. 

1. VI. 

2. VI. 

3. VI. 

1. Va. 

1. Vc. 

1. Kb. 

4. VI. 

5. VI. 

6. VI. 

2. Va. 

2. Vc. 

2. Kb. 







113

1. Perc. *f* *pp* *f* *pp*

2. Perc. *mf* *3* *5* *3*

TIMPANI

1. VI. *f* *pp* *III.* *f* *pp* *f* *mp*

2. VI. *f* *pp* *f* *pp* *f* *mp*

3. VI. *f* *pp* *f* *pp* *f* *mp*

1. Va. *f* *pp* *f* *pp* *f* *mp*

1. Vc. *f* *pp* *f* *pp* *f* *mp*

1. Kb. *f* *pp* *f* *pp* *f* *mp*

4. VI. *mp* *pp* *III.* *mp* *senza sordino*

5. VI. *mp* *pp* *IV.* *mp* *senza sordino*

6. VI. *mp* *pp* *I.* *mp* *senza sordino*

2. Va. *mp* *pp* *I.* *mp* *senza sordino*

2. Vc. *mp* *pp* *III.* *mp* *senza sordino*

2. Kb. *mp* *pp* *IV.* *mp* *senza sordino*

119 accel. 84 accel.

1. Perc.

2. Perc.

1. VI.

2. VI.

3. VI.

1. Va.

1. Vc.

1. Kb.

4. VI.

5. VI.

6. VI.

2. Va.

2. Vc.

2. Kb.

II.
III.

125

1. Perc.

2. Perc.

1. VI.

2. VI.

3. VI.

1. Va.

1. Vc.

1. Kb.

4. VI.

5. VI.

6. VI.

2. Va.

2. Vc.

2. Kb.

137 $\text{♩} = 168$ accel.

1. Perc.

2. Perc.

1. VI.

2. VI.

3. VI.

1. Va.

1. Vc.

1. Kb.

4. VI.

5. VI.

6. VI.

2. Va.

2. Vc.

2. Kb.

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149 $\text{♩} = 240 (\text{♩} = 60)$

1. Perc.

2. Perc.

1. VI.

2. VI.

3. VI.

1. Va.

1. Vc.

1. Kb.

4. VI.

5. VI.


6. VI.

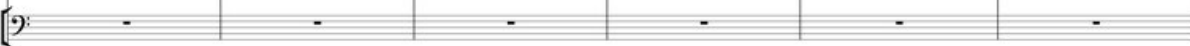
2. Va.


2. Vc.

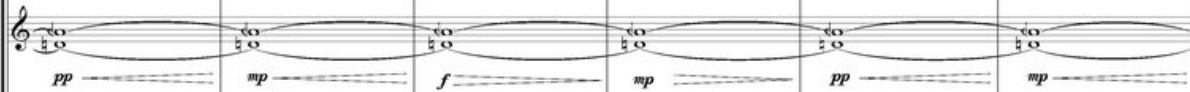
2. Kb.


155 accel.

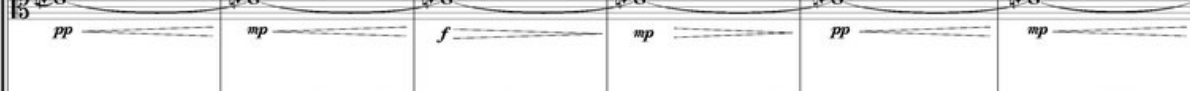
1. Perc. 

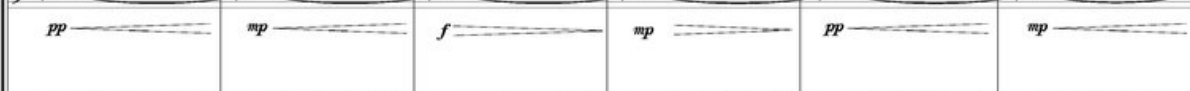
2. Perc. 


1. VI. 

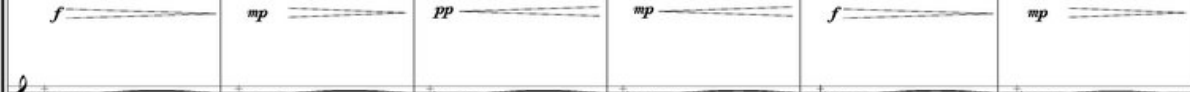
2. VI. 

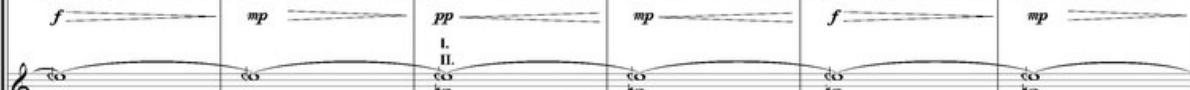
3. VI. 


1. Va. 

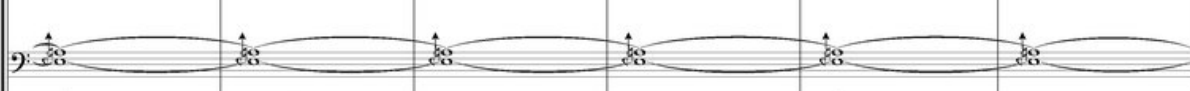
1. Vc. 

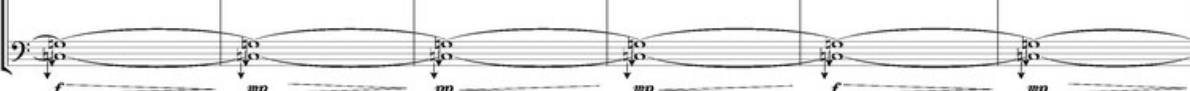
1. Kb. 

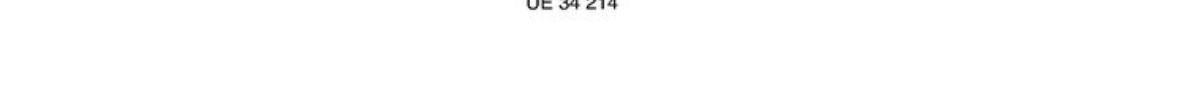
4. VI. 

5. VI. 

6. VI. 

2. Va. 

2. Vc. 

2. Kb. 

161

1. Perc.

2. Perc.

1. VI.

2. VI.

3. VI.

1. Va.

1. Vc.

1. Kb.

4. VI.

5. VI.

6. VI.

2. Va.

2. Vc.

2. Kb.

167 $\text{♩} = 288 (\text{♩} = 72)$ rit.

1. Perc.

2. Perc.

1. VI.

2. VI.

3. VI.

1. Va.

1. Vc.

1. Kb.

4. VI.

5. VI.

6. VI.

2. Va.

2. Vc.

2. Kb.

173

1. Perc.

2. Perc.

1. VI.

2. VI.

3. VI.

1. Va.

1. Vc.

1. Kb.

4. VI.

5. VI.

6. VI.

2. Va.

2. Vc.

2. Kb.

179 $\text{♩} = 160$ accel.

1. Perc.

2. Perc.

1. VI.

2. VI.

3. VI.

1. Va.

1. Vc.

1. Kb.

4. VI.

5. VI.

6. VI.

2. Va.

2. Vc.

2. Kb.

185

1. Perc.

2. Perc.

GONG

TIMPANI

poco gliss. (1/6 Ton-tiefer und zurück zum c)
(1/6 of a tone lower and back to c)

1. VI.

2. VI.

3. VI.

1. Va.

1. Vc.

1. Kb.

4. VI.

5. VI.

6. VI.

2. Va.

2. Vc.

2. Kb.

191. ♩ = 200 rit.

1. Perc. *mf*

2. Perc. *p* *sim.*

I. II.

1. VI. *pp* *mp* *f* *mp* *pp* *mp*

2. VI. *pp* *mp* *f* *mp* *pp* *mp*

3. VI. *pp* *mp* *f* *mp* *pp* *mp*

1. Va. *pp* *mp* *f* *mp* *pp* *mp*

1. Vc. *pp* *mp* *f* *mp* *pp* *mp*

1. Kb. *pp* *mp* *f* *mp* *pp* *mp*

I. II.

4. VI. *f* *mp* *pp* *mp* *f* *mp*

5. VI. *f* *mp* *pp* *mp* *f* *mp*

6. VI. *f* *mp* *pp* *mp* *f* *mp*

2. Va. *f* *mp* *pp* *mp* *f* *mp*

2. Vc. *f* *mp* *pp* *mp* *f* *mp*

2. Kb. *f* *mp* *pp* *mp* *f* *mp*

197

1. Perc. mf f rit. f

2. Perc. sim. mp sim. mp

1. VI. f mp pp mp f mp

2. VI. f mp pp mp f mp

3. VI. f mp pp mp f mp

1. Va. f mp pp mp f mp

1. Vc. f mp pp mp f mp

1. Kb. f mp pp mp f mp

4. VI. pp mp f mp pp mp

5. VI. pp mp f mp pp mp

6. VI. pp mp f mp pp mp

2. Va. pp mp f mp pp mp

2. Vc. pp mp f mp pp mp

2. Kb. pp mp f mp pp mp

II. III.

II. III.

I. II.

203 $\text{♩} = 100$ accel. TIMPANI 3 GONG

1. Perc. f mp mp mp pp mp

2. Perc. mp mp mp mp pp mp

1. VI. pp mp f mp pp mp

2. VI. pp mp f mp pp mp

3. VI. II. III. pp mp f mp pp mp

1. Va. pp mp f mp pp mp

1. Vc. pp mp f mp pp mp

1. Kb. pp mp f mp pp mp

4. VI. f mp pp mp f mp

5. VI. f mp pp mp f mp

6. VI. II. III. f mp pp mp f mp

2. Va. f mp pp mp f mp

2. Vc. f mp pp mp f mp

2. Kb. f mp pp mp f mp

209

1. Perc. *f* *f* *f* *f*

2. Perc. *f* *f*

1. VI. *f* *mp* *pp* *mp* *f* *mp*

2. VI. *f* *mp* *pp* *mp* *f* *mp*

3. VI. *f* *mp* *pp* *mp* *f* *mp*

1. Va. *f* *mp* *pp* *mp* *f* *mp*

1. Vc. *f* *mp* *pp* *mp* *f* *mp*

1. Kb. *f* *mp* *pp* *mp* *f* *mp*

4. VI. *pp* *mp* *f* *mp* *pp* *mp*

5. VI. *pp* *mp* *f* *mp* *pp* *mp*

6. VI. *pp* *mp* *f* *mp* *pp* *mp*

2. Va. *pp* *mp* *f* *mp* *pp* *mp*

2. Vc. *pp* *mp* *f* *mp* *pp* *mp*

2. Kb. *pp* *mp* *f* *mp* *pp* *mp*

215 $\text{♩} = 144$ rit. GONG

1. Perc. *ppp*

2. Perc.

1. VI. *pp mp f mp pp mp*

III. IV.

2. VI. *pp mp f mp pp mp*

3. VI. *pp mp f mp pp mp*

1. Va. *pp mp f mp pp mp*

1. Vc. *pp mp f mp pp mp*

I.

1. Kb. *pp mp f mp pp mp*

4. VI. *f mp pp mp f mp*

III. IV.

5. VI. *f mp pp mp f mp*

6. VI. *f mp pp mp f mp*

2. Va. *f mp pp mp f mp*

2. Vc. *f mp pp mp f mp*

2. Kb. *f mp pp mp f mp*

221. $\text{♩} = 90 \text{ rit.}$

1. Perc. *f* *pp* *f* *pp* *f* *pp*

2. Perc. *ppp* *f* *pp* *f* *pp* *f*

GONG

1. VI. *f* *mp* *pp* *mp* *f* *mp*

2. VI. *f* *mp* *pp* *mp* *f* *mp*

3. VI. *f* *mp* *pp* *mp* *f* *mp*

1. Va. *f* *mp* *pp* *mp* *f* *mp*

1. Vc. *f* *mp* *pp* *mp* *f* *mp*

1. Kb. *f* *mp* *pp* *mp* *f* *mp*

IV.

Triller mit Sechstelton
sixth of a tone trill

4. VI. *pp* *mp* *f* *mp* *pp* *mp*

IV. Triller mit Sechstelton
sixth of a tone trill

5. VI. *pp* *mp* *f* *mp* *pp* *mp*

6. VI. *pp* *mp* *f* *mp* *pp* *mp*

Triller mit Sechstelton
sixth of a tone trill

2. Va. *pp* *mp* *f* *mp* *pp* *mp*

I.

2. Vc. *pp* *mp* *f* *mp* *pp* *mp*

Triller mit Sechstelton
sixth of a tone trill

2. Kb. *pp* *mp* *f* *mp* *pp* *mp*

IV.

227 $\text{♩} = 60$

1. Perc. f pp mf pp mp

2. Perc. pp mf pp mp

1. VI. pp mp f mp pp pp sempre

2. VI. pp III. mp f mp pp III. pp sempre

3. VI. pp mp f mp pp pp sempre

1. Va. pp mp f mp pp pp sempre

1. Vc. pp mp f mp pp pp sempre

1. Kb. pp mp f mp pp pp sempre
das Intervall des Trillers allmählich ein wenig vergrößern
increase the interval of the trill slightly and gradually

4. VI. f mp pp mp f mp
Triller verlangsamen
trill more and more slowly

5. VI. f mp pp mp f mp
Triller verlangsamen
trill more and more slowly

6. VI. f mp pp mp f mp
Triller mit Sechstelton
III. sixth of a tone trill
Triller verlangsamen
trill more and more slowly

2. Va. f mp pp mp f mp
das Intervall des Trillers allmählich ein wenig vergrößern
increase the interval of the trill slightly and gradually

2. Vc. f mp pp mp f mp
Triller mit Sechstelton
sixth of a tone trill
Triller verlangsamen
trill more and more slowly

2. Kb. f mp pp mp f mp
das Intervall des Trillers allmählich ein wenig vergrößern
increase the interval of the trill slightly and gradually

A 233

10" nach A
10" after A

20"

1. Perc. 2. Perc.

1. VI. 2. VI. 3. VI. 1. Va. 1. Vc. 1. Kb.

Triller verlangsamen
trill more and more slowly

ruhiges Tremolo (♩ in ♩=90-120, jedes Instrument selbständig)
fairly slow tremolo (♩ in ♩=90-120, each instrument realizes the tremolo at their own speed)
legato sempre

sehr langsames glissando / very slow glissando

immer Tremolo mit der leeren Saite
tremolo always with the open string

4. VI. 5. VI. 6. VI. 2. Va. 2. Vc. 2. Kb.

ruhiges Tremolo (♩ in ♩=90-120, jedes Instrument selbständig)
fairly slow tremolo (♩ in ♩=90-120, each instrument realizes the tremolo at their own speed)
legato sempre

sehr langsames glissando / very slow glissando

immer Tremolo mit der leeren Saite
tremolo always with the open string

III.

sim.

crescendo poco a poco

DYNAMIK GILT FÜR ALLE STREICHINSTRUMENTE DYNAMIC IS VALID FOR ALL STRING INSTRUMENTS

Tremolo mit Sechstelton
tremolo with sixth of a tone II.

sim.

crescendo poco a poco

DYNAMIK GILT FÜR ALLE STREICHINSTRUMENTE DYNAMIC IS VALID FOR ALL STRING INSTRUMENTS

UE 34 214

30" 40" 50"

236

1. Perc.

2. Perc.

1. VI.

2. VI.

3. VI.

1. Va.

1. Vc.

1. Kb.

4. VI.

5. VI.

6. VI.

2. Va.

2. Vc.

2. Kb.

Tremolo mit Sechstelton
tremolo with sixth of a tone
II.

Tremolo mit Sechstelton
tremolo with sixth of a tone
III.

Tremolo mit Sechstelton
tremolo with sixth of a tone
I.

sempre legato

immer Tremolo mit der leeren Saite
tremolo always with the open string

legato sempre

immer Tremolo mit der leeren Saite
tremolo always with the open string

(p)

(mp)

sim.
II.

Tremolo mit Sechstelton
tremolo with sixth of a tone
II.

Tremolo mit Sechstelton
tremolo with sixth of a tone
I.

Tremolo mit Sechstelton
tremolo with sixth of a tone
IV.

(p)

(mp)

239

1'00" 1'10" 1'20"

1. Perc.

2. Perc.

1. VI.

2. VI. *sim.* II.

3. VI. Tremolo mit Sechstelton
tremolo with sixth of a tone II.

1. Va.

1. Vc.

1. Kb.

(*mf*) *f*

4. VI. IV.

5. VI. I.

6. VI. *sim.* I.

2. Va. *sim.* IV. III.

2. Vc. *sim.* III.

2. Kb. Tremolo mit Sechstelton
tremolo with sixth of a tone II.

(*mf*) *f*

1'30" 1'40" 1'50"

242

1. Perc.

2. Perc.

1. VI.

2. VI.

3. VI.

1. Va.

1. Vc.

1. Kb.

4. VI.

5. VI.

6. VI.

2. Va.

2. Vc.

2. Kb.

sim. I.

sim. IV.

Tremolo mit Sechstelton
tremolo with sixth of a tone
IV.

Tremolo mit Sechstelton
tremolo with sixth of a tone
II.

decrescendo poco a poco –
DYNAMIK GILT FÜR ALLE STREICHINSTRUMENTE
DYNAMIC IS VALID FOR ALL STRING INSTRUMENTS

(mf) (mp)

III.

IV.

IV.

II.

sim. IV.

decrescendo poco a poco –
DYNAMIK GILT FÜR ALLE STREICHINSTRUMENTE
DYNAMIC IS VALID FOR ALL STRING INSTRUMENTS

(mf) (mp)

UE 34 214

2'00" 245 2'10" 2'20"

1. Perc. GRAN CASSA
 2. Perc. GRAN CASSA

1. VI.
 2. VI.
 3. VI.
 1. Va.
 1. Vc.
 1. Kb.
 4. VI.
 5. VI.
 6. VI.
 2. Va.
 2. Vc.
 2. Kb.


sim. I.
 sim. III.
 III.
 IV.
 IV.
 sim. I.
 III.
 II.
 III.
 III.
 I.
 I.


(p) *pp* *crescendo poco a poco*


UE 34 214


2'30" 2'40" 2'50"


248


1. Perc. 


2. Perc. 


1. VI. 


2. VI. 


3. VI. 


1. Va. 


1. Vc. 


1. Kb. 


4. VI. 

5. VI. 

6. VI. 

2. Va. 


2. Vc. 


2. Kb. 


(p) *(mp)* *(mf)* *f*


3'00" 3'10" 3'20"


251


1. Perc. 


2. Perc. 


1. VI. 


2. VI. 


3. VI. 


1. Va. 


1. Vc. 


1. Kb. 

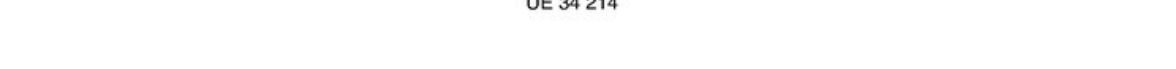
4. VI. 

5. VI. 

6. VI. 

2. Va. 


2. Vc. 


2. Kb. 

UE 34 214

3'30" 254


GRAN CASSA


1. Perc.  ppp


2. Perc.  ppp


3'40"


GRAN CASSA


1. VI.  ppp


2. VI.  ppp

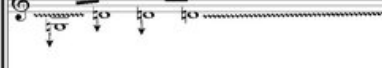
3. VI.  ppp


1. Va.  ppp


1. Vc.  ppp


1. Kb.  ppp


4. VI.  ppp

5. VI.  ppp

6. VI.  ppp

2. Va.  ppp

2. Vc.  ppp

2. Kb.  ppp

3'50"

IV.

I.

II.

IV.

IV.

III.

IV.

II.

II.

II.

crescendo poco a poco — (p)

crescendo poco a poco — (p)

4'00" 4'09" 4'17"

257

1. Perc.

2. Perc.

1. VI.

2. VI.

3. VI.

1. Va.

1. Vc.

1. Kb.

(mp) (mf)

4. VI.

5. VI.

6. VI.

2. Va.


2. Vc.


2. Kb.


(mp) (mf)


4'24" 4'31" 4'38"


260


1. Perc. 


2. Perc. 


1. VI. 


2. VI. 


3. VI. 


1. Va. 


1. Vc. 


1. Kb. 


4. VI. 

5. VI. 

6. VI. 

2. Va. 


2. Vc. 


2. Kb. 


f *decrecendo*


4'45" 4'51" 4'57"


263


1. Perc. 


2. Perc. 


1. VI. 


2. VI. 


3. VI. 


1. Va. 


1. Vc. 


1. Kb. 


4. VI. 

5. VI. 

6. VI. 

2. Va. 

2. Vc. 

2. Kb. 

pp

pp

5'01" nach A / after A

12" nach B

12" after B

4 sec. Pause

266

Dauer: 12 sec. Duration 12 sec.

1. Perc.

2. Perc.

1. VI.

2. VI.

3. VI.

1. Va.

1. Vc.

1. Kb.

4. VI.

5. VI.

6. VI.

2. Va.

2. Vc.

2. Kb.

ca. 1 sec. nach 3. VI./6. VI./2. Vla./2. Vc. einsetzen
begin 1 sec. after 3. VI./6. VI./2. Vla./2. Vc.
estremamente sul ponticello

mehrmals wiederholen,
Tempo beschleunigen
repeat several times,
accelerate the tempo

Tongruppe mehrmals wiederholen, mit Tempo I beginnen
repeat the group several times, beginning with Tempo I

plötzlich abreißen
stop abruptly

ca. 3,5 sec. nach 3. VI./6. VI./2. Vla./2. Vc. einsetzen
begin 3,5 sec. after 3. VI./6. VI./2. Vla./2. Vc.
estremamente sul ponticello

mehrmals wiederholen,
Tempo beschleunigen
repeat several times,
accelerate the tempo

Tongruppe mehrmals wiederholen, mit Tempo I beginnen
repeat the group several times, beginning with Tempo I

plötzlich abreißen
stop abruptly

estremamente sul ponticello

I. II.

ca. 4 sec. nach 3. VI./6. VI./2. Vla./2. Vc. einsetzen
begin 4 sec. after 3. VI./6. VI./2. Vla./2. Vc.
estremamente sul ponticello

mehrmals wiederholen,
Tempo beschleunigen
repeat several times,
accelerate the tempo

Tongruppe mehrmals wiederholen, mit Tempo I beginnen
repeat the group several times, beginning with Tempo I

plötzlich abreißen
stop abruptly

ca. 3 sec. nach 3. VI./6. VI./2. Vla./2. Vc. einsetzen
begin 3 sec. after 3. VI./6. VI./2. Vla./2. Vc.
estremamente sul ponticello

mehrmals wiederholen,
Tempo beschleunigen
repeat several times,
accelerate the tempo

Tongruppe mehrmals wiederholen, mit Tempo I beginnen
repeat the group several times, beginning with Tempo I

plötzlich abreißen
stop abruptly

ca. 1,5 sec. nach 3. VI./6. VI./2. Vla./2. Vc. einsetzen
begin 1,5 sec. after 3. VI./6. VI./2. Vla./2. Vc.
poco sul ponticello

mehrmals wiederholen,
Tempo beschleunigen
repeat several times,
accelerate the tempo

Tongruppe mehrmals wiederholen, mit Tempo I beginnen
repeat the group several times, beginning with Tempo I

plötzlich abreißen
stop abruptly

ca. 2 sec. nach 3. VI./6. VI./2. Vla./2. Vc. einsetzen
begin 2 sec. after 3. VI./6. VI./2. Vla./2. Vc.
estremamente sul ponticello

mehrmals wiederholen,
Tempo beschleunigen
repeat several times,
accelerate the tempo

Tongruppe mehrmals wiederholen, mit Tempo I beginnen
repeat the group several times, beginning with Tempo I

plötzlich abreißen
stop abruptly

ca. 2,5 sec. nach 3. VI./6. VI./2. Vla./2. Vc. einsetzen
begin 2,5 sec. after 3. VI./6. VI./2. Vla./2. Vc.
estremamente sul ponticello

mehrmals wiederholen,
Tempo beschleunigen
repeat several times,
accelerate the tempo

Tongruppe mehrmals wiederholen, mit Tempo I beginnen
repeat the group several times, beginning with Tempo I

plötzlich abreißen
stop abruptly

estremamente sul ponticello

I. II.

mehrmals wiederholen,
Tempo beschleunigen
repeat several times,
accelerate the tempo

Tongruppe mehrmals wiederholen, mit Tempo I beginnen
repeat the group several times, beginning with Tempo I

plötzlich abreißen
stop abruptly

estremamente sul ponticello

I. II.

mehrmals wiederholen,
Tempo beschleunigen
repeat several times,
accelerate the tempo

Tongruppe mehrmals wiederholen, mit Tempo I beginnen
repeat the group several times, beginning with Tempo I

plötzlich abreißen
stop abruptly

estremamente sul ponticello

III. IV.

mehrmals wiederholen,
Tempo beschleunigen
repeat several times,
accelerate the tempo

Tongruppe mehrmals wiederholen, mit Tempo I beginnen
repeat the group several times, beginning with Tempo I

plötzlich abreißen
stop abruptly

ca. 4,5 sec. nach 3. VI./6. VI./2. Vla./2. Vc. einsetzen
begin 4,5 sec. after 3. VI./6. VI./2. Vla./2. Vc.
poco sul ponticello

mehrmals wiederholen,
Tempo beschleunigen
repeat several times,
accelerate the tempo

Tongruppe mehrmals wiederholen, mit Tempo I beginnen
repeat the group several times, beginning with Tempo I

plötzlich abreißen
stop abruptly

UE 34 214

1'03"

Dauer: ca.30 sec. Duration ca.30 sec.

1'33"

1'35" nach B

272

1. Perc.

kurze Pause
short pause

kurze Pause
short pause

ppp mp ppp mp ppp mp ppp

I.v.

2. Perc.

sempre p

ca. 6 sec. Pause

alle Streichinstrumente beginnen exakt gemeinsam und setzen frei, selbständig fort
all string instruments begin exactly together and continue freely, independently

estremamente sul ponticello

nach 2 sec. plötzlich abbrechen
stop abruptly after 2 sec.

1.VI.

ff ff ff

estremamente sul ponticello

nach 2 sec. plötzlich abbrechen
stop abruptly after 2 sec.

2.VI.

ff ff ff

estremamente sul ponticello

nach 2 sec. plötzlich abbrechen
stop abruptly after 2 sec.

3.VI.

I. II. ff ff ff

estremamente sul ponticello

nach 2 sec. plötzlich abbrechen
stop abruptly after 2 sec.

1.Va.

I. II. ff ff ff

estremamente sul ponticello

nach 2 sec. plötzlich abbrechen
stop abruptly after 2 sec.

1.Vc.

ff ff ff

estremamente sul ponticello

nach 2 sec. plötzlich abbrechen
stop abruptly after 2 sec.

1.Kb.

III. IV. ff ff ff

estremamente sul ponticello

nach 2 sec. plötzlich abbrechen
stop abruptly after 2 sec.

4.VI.

ff ff ff

estremamente sul ponticello

nach 2 sec. plötzlich abbrechen
stop abruptly after 2 sec.

5.VI.

I. II. ff ff ff

estremamente sul ponticello

nach 2 sec. plötzlich abbrechen
stop abruptly after 2 sec.

6.VI.

I. II. ff ff ff

estremamente sul ponticello

nach 2 sec. plötzlich abbrechen
stop abruptly after 2 sec.

2.Va.

I. II. ff ff ff

estremamente sul ponticello

nach 2 sec. plötzlich abbrechen
stop abruptly after 2 sec.

2.Vc.

III. IV. ff ff ff

estremamente sul ponticello

nach 2 sec. plötzlich abbrechen
stop abruptly after 2 sec.

2.Kb.

III. IV. ff ff ff

estremamente sul ponticello

nach 2 sec. plötzlich abbrechen
stop abruptly after 2 sec.