

der hohe klang

musik im raum - zyklus für streichorchester

h. johannes wallmann

© 2012 / 2020

H. Johannes Wallmann

der hohe klang - musik im raum für streichorchester

Es liegt nahe und ist nicht ganz unrichtig, bei **der hohe klang** auch an DAS HOHE LIED und damit an die schönsten erotischen Liebestexte der Bibel zu denken, denn der **der hohe klang** dreht sich tatsächlich ebenfalls um Schönheit und Vereinigung. Doch geht Klang über das Lied zweier Liebender hinaus: Klang als Zusammenschwingen unterschiedlicher Teile zu einem Ganzen (so definiert Wallmann den Begriff Klang) könnte schon beinahe ein Gesellschaftskonzept sein. Dabei ist es immer nur eine Frage der Perspektive, ob ein Ganzes als Teil oder ein Teil als Ganzes zu betrachten ist. Inwiefern sind z.B. zwei Orchestergruppen ein Ganzes oder gespaltene Teile? Zugleich wirft sich das Problem auf, ob ein Ganzes qualitativ ein Ganzes oder ein Kaputtes ist - ein Grundproblem der Menschheit und ihrer Zukunft. Zumal das Ganze auch hinsichtlich der Moderne eine HOHE Qualität ist, die es zu erreichen gilt, will **der hohe klang** das Ganze anstatt das Kaputte hörbar werden lassen. Das HOHE ist jedoch ohne Innehalten, ohne Nachdenklichkeit und ohne hohen Mut kaum zu erreichen. Nicht alles ist Walzer. Oder doch ?

H. Johannes Wallmann, Komponist, lebt in Berlin; *1952 in Leipzig; Kompositionsstudium in Weimar und Berlin; kunstphilosophisches Training bei dem Maler/Entwerfer K.W. Streubel; Raum- und Landschaftsklang-Kompositionen, Kammer- und Orchestermusik, zahlreiche Rundfunk-Liveübertragungen, Aufnahmen und Sendungen; Buchveröffentlichungen: „INTEGRALE MODERNE – Vision und Philosophie der Zukunft“ (PFAU-Verlag, 2006); „DIE WENDE GING SCHIEF“ (Kulturverlag KADMOS 2009); „KUNST – EINE TOCHTER DER FREIHEIT?“ (Kulturverlag KADMOS 2017). Mehr infos: integrale-moderne.de

der hohe klang

musik im raum - zyklus für streichorchester

Der Zyklus besteht aus 4 Teilen, die hintereinander oder einzeln aufgeführt werden können. Es gibt dabei jedoch eine Ausnahme. Bei Aufführungen einzelner Teile sollte Teil 3 stets in Verbindung mit Teil 2 oder Teil 3 erklingen.

Teil 1 klang im wechselfpiel (ca. 13 min.; Aufstellung der beiden Gruppen: vorn-hinten)

Teil 2 melodie in kreisform (ca. 19 min.; Aufstellung in Kreisform, s.u.)

Teil 3 statisch-bewegt (ca. 6 min.; Aufstellung der beiden Gruppen: zentral)

Teil 4 horizont und rhythmus (ca. 8 min.; Aufstellung der beiden Gruppen: rechts-links)

Mindestbesetzung:

4 1. Vlni. (1, 2, 3, 7)

3 2. Vlni. (5, 4, 6)

2 Vle.

2 Vc.

1 Kb.

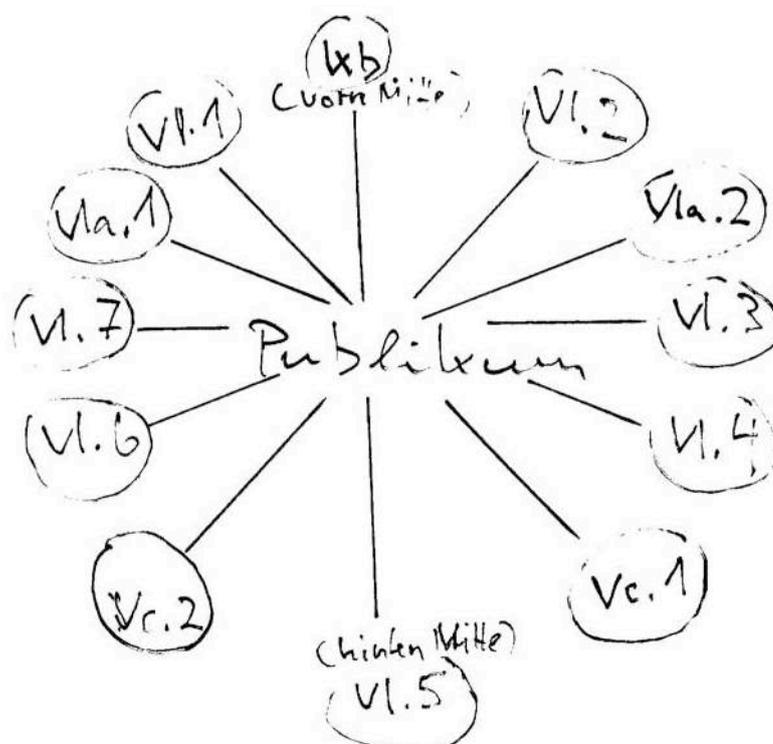
Das Streichorchester ist in den Teilen 1, 3, 4 in zwei Gruppen – A + B - unterteilt, die in den Teilen 1 und 4 im gesamten Aufführungsraum räumlich vorn-hinten bzw. links-rechts zu positionieren sind. Teil 3 soll beide Gruppen auf einer zentralen Positionen vereinen. Teil 2 wird in kreisförmiger Positionierung des Streichorchesters um das Publikum herum aufgeführt.

Gruppe A: 2 x 1. Vlni., 2 x 2. Vlni., 1 x Vla., 1 Vc., 1 Kb.

Gruppe B: 2 x 1. Vlni., 1 x 2. Vlni., 1 x Vla., 1 Vc.)

Die Besetzung könnte jeweils verdoppelt werden. Sofern in der Partitur Doppeltöne notiert sind, die sich nur divisi ausführen lassen, kann bei der Mindestbesetzung einer der beiden Töne entfallen.

Aufstellung Teil 2:
position part 2:



der hohe klang – musik im raum für streichorchester (ein zyklus)

The cycle consists of four parts which can be performed one after the other or individually. At performances of individual parts, Part 3, however, should always be performed in conjunction with part 2 or part 4.

part 1 - klang im wechspiel / ca. 14 min.; position of the two groups: *front-rear*

part 2 - melodie in kreisform / ca. 11 min.; position *in circular form* (see below)

part 3 - statisch-bewegt / ca. 6 min.; position of the two groups: *central*

part 4 - horizont und rhythmus / ca. 9 min.; position of the two groups: *right-left*

the minimum instrumentation:

4 x 1. Vlni.

3 x 2. Vlni.

2 x Vle.

2 x Vc.

1 x Kb.

The instrumentation can be possibly doubled, tripled, part 2 should be performed always in a simple instrumentation.

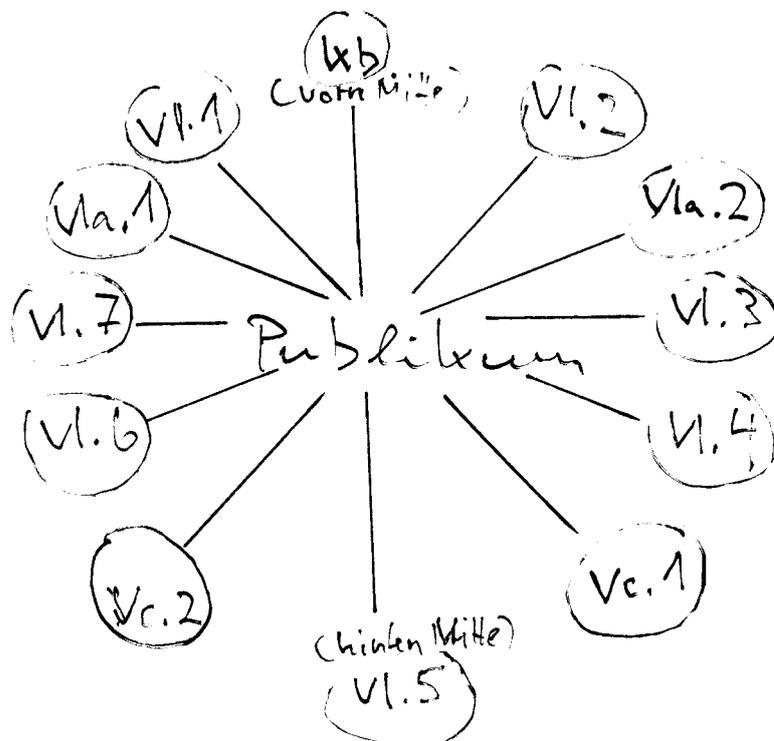
The string orchestra is divided in parts 1, 3, 4 into two groups (A and B), which are positioned in parts 1 and 4 in the performance space spatially *front-rear* and *left-right* of the audience. Part 2 will be performed in a circular positioning of the musicians around to the audience. Part 3 combine the two groups at a central location (such as the front or in the center of the room).

group A: 2 x 1. Vlni., 2 x 2. Vlni., 1 x Vla., 1 x Vc., 1 x Kb.

group B: 2 x 1. Vlni., 1 x 2. Vlni., 1 x Vla., 1 x Vc.

Unless in the score are listed dual tones that are only divisi perform, can be omitted the lower of the two tones in the minimum instrumentation.

Aufstellung Teil 2:
position part 2:



part 1 - klang im wechselspiel

klang im wechselfpiel

H. Johannes Wallmann 2012
Teil 1 aus "der hohe klang -
zyklus für streichorchester"
Stand: 22.1.2020

♩ = ca. 80 MM

♩ = ca. 120 MM
sul pont.

The musical score is arranged in a system of nine staves, each representing a different instrument. The top four staves (Violine A-1, Violine A-2, Viola A-1, Violoncello A-1) are in treble clef, while the bottom four staves (Violine B-1, Violine B-2, Viola B-1, Violoncello B-1) are in bass clef. The Contrabass A-1 staff is in bass clef. The score begins with a tempo marking of ♩ = ca. 80 MM. A bracket above the first five staves indicates a tempo change to ♩ = ca. 120 MM. The first five staves are marked with 'sempre flag.' and 'p'. The last two staves of the first five (Violoncello A-1 and Contrabass A-1) are marked with 'sul pont.' and 'p'. The last two staves of the last five (Violine B-2 and Viola B-1) are marked with 'flag.' and 'p'. The last two staves of the last five (Viola B-1 and Violoncello B-1) are marked with 'flag.' and 'p'. The last staff (Violoncello B-1) is marked with 'pizz.' and 'p'. The last staff (Violoncello B-1) is marked with 'ord.'.

10

Vln. A-1
Vln. A-2
Vla. A
Vc. A
Cb. A
VI. B-1
VI. B-2
Vla. B
Vc. B

ord.
mp
ord.
mp
ord.
mp
ord.
mp

Detailed description: This block contains the musical score for measures 10 through 16. It features ten staves for various instruments: Violins A-1 and A-2, Viola A, Violoncello A, Contrabass A, Violins B-1 and B-2, Viola B, and Violoncello B. The score includes dynamic markings such as *mp* and *ord.* (ordine). The music is written in a complex, multi-measure format with various note values and rests.

17

Vln. A-1
Vln. A-2
Vla. A
Vc. A
Cb. A
VI. B-1
VI. B-2
Vla. B
Vc. B

Detailed description: This block contains the musical score for measures 17 through 23. It features the same ten staves as the previous block. The music continues with similar instrumentation and dynamic markings. The notation includes various note values, rests, and articulation marks.

23

Score for measures 23-26. The score includes parts for Vln. A-1, Vln. A-2, Vla. A, Vc. A, Cb. A, Vl. B-1, Vl. B-2, Vla. B, and Vc. B. The music features sustained chords in the strings and woodwinds, with a rhythmic pattern in the Cb. A part.

27

♩ = ca. 60 MM

Score for measures 27-30. The score includes parts for Vln. A-1, Vln. A-2, Vla. A, Vc. A, Cb. A, Vl. B-1, Vl. B-2, Vla. B, and Vc. B. The score includes performance instructions such as *sul pont.*, *f*, *p*, *flag.*, and *arco*. The tempo is marked as $\text{♩} = \text{ca. } 60 \text{ MM}$.

31

sul pont. *riten.* *a tempo* *riten.* *a tempo* *riten.*

Vln. A-1 *f* *pp* *f* *pp* *f*

Vln. A-2 *f* *pp* *f* *pp* *f*

Vla. A *f* *pp* *f* *pp* *f*

Vc. A *f* *pp* *f* *pp* *f*

Cb. A *f* *pp* *f* *pp* *f*

VI. B-1 *ord.* *Bogendruckvibr./indiv. cresc.* *indiv. cresc.*

VI. B-2 *ord.* *Bogendruckvibr./indiv. cresc.* *indiv. cresc.*

Vla. B *ord.* *Bogendruckvibr./indiv. cresc.* *indiv. cresc.*

Vc. B *ord.* *Bogendruckvibr./indiv. cresc.* *indiv. cresc.*

pp *f* *pp* *f* *pp* *f*

flag. *flag.*

39

a tempo *a tempo* *riten.* *ord.*

Vln. A-1 *f* *pp* *f* *pp* *f*

Vln. A-2 *f* *pp* *f* *pp* *f*

Vla. A *f* *pp* *f* *pp* *f*

Vc. A *f* *pp* *f* *pp* *f*

Cb. A *arco sul pont.* *pp* *flag.*

VI. B-1 *ord.* *indiv. cresc.* *ord.* *indiv. cresc.*

VI. B-2 *ord.* *indiv. cresc.* *ord.* *indiv. cresc.*

Vla. B *ord.* *indiv. cresc.* *ord.* *indiv. cresc.*

Vc. B *ord.* *indiv. cresc.* *ord.* *indiv. cresc.*

f *pp* *f* *pp* *f* *pp* *f*

ord. *ord.* *ord.* *ord.*

indiv. cresc. *indiv. cresc.* *indiv. cresc.* *indiv. cresc.*

riten.

47 a tempo sul pont. *f* ord. Bogendruckvibr./indiv. cresc. *p*

Vln. A-1 *f* sul pont. ord. Bogendruckvibr./indiv. cresc. *p*

Vln. A-2 *f* sul pont. ord. Bogendruckvibr./indiv. cresc. *p*

Vla. A *f* sul pont. ord. Bogendruckvibr./indiv. cresc. *p*

Vc. A *f* sul pont. ord. Bogendruckvibr./indiv. cresc. *p*

Cb. A arco sul pont. *f* arco ord. Bogendruckvibr./indiv. cresc. *p*

VI. B-1 sul pont. *f* sul pont. ord. *pp* *f*

VI. B-2 *f* sul pont. *f* sul pont. ord. *pp* *f*

Vla. B sul pont. *f* sul pont. ord. *pp* *f*

Vc. B sul pont. *f* sul pont. ord. *pp* *f*



53 a tempo sul pont. *f* ord. riten. indiv. cresc. *p*

Vln. A-1 *f* sul pont. ord. indiv. cresc. *p*

Vln. A-2 *f* sul pont. *f* ord. indiv. cresc. *p*

Vla. A *f* sul pont. *f* ord. indiv. cresc. *p*

Vc. A *f* sul pont. *f* ord. indiv. cresc. *p*

Cb. A sul pont. *f* arco ord. indiv. cresc. *p*

VI. B-1 sul pont. *f* sul pont. *f*

VI. B-2 sul pont. *f* sul pont. *f*

Vla. B sul pont. *f* sul pont. *f*

Vc. B sul pont. *f* sul pont. *f*

72

Vln. A-1
ord.
pp
sul pont.
f

Vln. A-2
ord.
pp
sul pont.
f

Vla. A
ord.
pp
sul pont.
f

Vc. A
ord.
pp
sul pont.
f

Cb. A
flag.
pp
ord.
sul pont.
f

VI. B-1
ord.
pp
sul pont.
f

VI. B-2
ord.
pp
sul pont.
f

Vla. B
ord.
pp
sul pont.
f

Vc. B
ord.
pp
sul pont.
f



♩ = ca. 60 MM

78

Vln. A-1
ord. schneller Bogenwechsel
f
pp

Vln. A-2
ord. schneller Bogenwechsel
f
pp

Vla. A
ord. schneller Bogenwechsel
f
pp

Vc. A
ord. schneller Bogenwechsel
f
pp

Cb. A
ord. schneller Bogenwechsel
f

VI. B-1
ord. schneller Bogenwechsel
f

VI. B-2
ord. schneller Bogenwechsel
f

Vla. B
ord. schneller Bogenwechsel
f

Vc. B
ord. schneller Bogenwechsel
f

$\text{♩} = \text{ca. } 120 \text{ MM}$
sul pont.

86

Musical score for measures 86-91. The score is for a string orchestra and includes parts for Violin A-1, Violin A-2, Viola A, Violoncello A, Violin B-1, Violin B-2, Viola B, and Violoncello B. The tempo is marked as ca. 120 MM. The score begins with a forte (f) dynamic and the instruction *sul pont.* (sul ponticello). The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. The key signature changes from one sharp (F#) to two sharps (F# and C#) during the passage.



92

Musical score for measures 92-97. The score continues from the previous page and includes parts for Violin A-1, Violin A-2, Viola A, Violoncello A, Violin B-1, Violin B-2, Viola B, and Violoncello B. The music continues with complex rhythmic patterns and rests. The key signature remains two sharps (F# and C#).

98

Score for measures 98-103. The score is for a string ensemble with parts for Violin A-1, Violin A-2, Viola A, Violoncello A, Violin B-1, Violin B-2, Viola B, and Violoncello B. The music is in a key with one sharp (F#) and a 3/8 time signature. The measures show a complex rhythmic pattern with many sixteenth and thirty-second notes. The Viola A and Violoncello A parts have rests in measures 100 and 101. The Viola B and Violoncello B parts have rests in measures 100 and 101. The Viola A and Violoncello A parts have rests in measures 102 and 103. The Viola B and Violoncello B parts have rests in measures 102 and 103.

104

Score for measures 104-109. The score is for a string ensemble with parts for Violin A-1, Violin A-2, Viola A, Violoncello A, Violin B-1, Violin B-2, Viola B, and Violoncello B. The music is in a key with one sharp (F#) and a 3/8 time signature. The measures show a complex rhythmic pattern with many sixteenth and thirty-second notes. The Viola A and Violoncello A parts have rests in measures 104 and 105. The Viola B and Violoncello B parts have rests in measures 104 and 105. The Viola A and Violoncello A parts have rests in measures 106 and 107. The Viola B and Violoncello B parts have rests in measures 106 and 107. The Viola A and Violoncello A parts have rests in measures 108 and 109. The Viola B and Violoncello B parts have rests in measures 108 and 109.

110

ord.
Bogendruckvibr./indiv. cresc.

p

ord.

p
Bogendruckvibr./indiv. cresc.

ord.

p Bogendruckvibr.
ord./indiv. cresc.

p
Bogendruckvibr./indiv. cresc.

ord.

p

115

♩ = ca. 60 MM ♩ = ca. 120 MM ♩ = ca. 60 MM

Bogendruckvibr./indiv. cresc.

f *p* *p*

f *p* *p*

f *p* *p*

f *p* *p*

p *p* *p*

ord.

p *p* *p*

Bogendruckvibr./indiv. cresc.
ord.

p *p* *p*

ord.

p *p* *p*

♩ = ca. 120 MM

138

Violin A-1: *f* sul pont. *p* *f* *p*

Violin A-2: *f* sul pont. *p* ord. *f* sul pont. *p* ord.

Viola A: *f* sul pont. *p* ord. *f* sul pont. *p* ord.

Violoncello A: *f* sul pont. *p* ord. *f* sul pont. *p* ord.

Violoncello B: pizz. *f*

Viola B: *f* sul pont. *p* ord.

Violoncello B: *f* sul pont. *p* ord.



143

♩ = ca. 60 MM ♩ = ca. 120 MM ♩ = ca. 60 MM

Violin A-1: *f* sul pont. *p* ord.

Violin A-2: *f* sul pont. *p* ord.

Viola A: *f* sul pont. *p* ord.

Violoncello A: *f* sul pont. *p* ord.

Violoncello B: *f* sul pont. *p* ord.

♩ = ca. 120 MM

♩ = ca. 60 MM

171 *schneller Bogenwechsel*

Vln. A-1 *f* *ord.* *pp*

Vln. A-2 *f* *ord.* *pp*

Vla. A *f* *ord.* *pp*

Vc. A *f* *ord.* *pp*

Cb. A *f* *ord.* *pp*

VI. B-1 *indiv. cresc.* *p* *f* *schneller Bogenwechsel* *f* *ord.* *sub. p*

VI. B-2 *indiv. cresc.* *p* *f* *schneller Bogenwechsel* *f* *ord.* *sub. p*

Vla. B *indiv. cresc.* *p* *f* *schneller Bogenwechsel* *f* *ord.* *sub. p*

Vc. B *indiv. cresc.* *p* *f* *schneller Bogenwechsel* *f* *ord.* *sub. p*

177 *ord.*

Vln. A-1 *mf* *pp* *pp* *pp* *pp* *pp*

Vln. A-2 *mf* *pp* *pp* *pp* *pp* *pp*

Vla. A *mf* *pp* *pp* *pp* *pp* *pp* *ord.*

Vc. A *mf* *pp* *pp* *pp* *pp* *pp* *ord.*

Cb. A *pp* *pp* *pp* *pp*

VI. B-1 *pp* *mf* *pp* *pp* *pp* *pp* *pp* *pp*

VI. B-2 *pp* *mf* *pp* *pp* *pp* *pp* *pp* *pp*

Vla. B *pp* *mf* *pp* *pp* *pp* *pp* *pp* *pp*

Vc. B *pp* *mf* *pp* *pp* *pp* *pp* *pp* *pp*

185 Bogendruckvibr. / indiv. cresc.

con sord. *p*

Vln. A-1

Vln. A-2 con sord. *p*

Vla. A *p*

Vc. A con sord. *p*

Cb. A con sord. *p*

Vl. B-1 Bogendruckvibr. / indiv. cresc. *pp* con sord. Bogendruckvibr. / indiv. cresc. *p* Bogendruckvibr. / indiv. cresc. *pp*

Vl. B-2 con sord. *p* con sord. *pp* con sord. *p* Bogendruckvibr. / indiv. cresc. *pp*

Vla. B con sord. *p* con sord. *pp* con sord. *p* Bogendruckvibr. / indiv. cresc. *pp*

Vc. B con sord. *p* con sord. *pp* con sord. *p* Bogendruckvibr. / indiv. cresc. *pp*

192 Bogendruckvibr. / indiv. cresc. ord.

Vln. A-1 *pp* *mp* *pp* *pp*

Vln. A-2 *pp* *pp* *pp* *pp*

Vla. A *pp* *pp* *pp* *pp*

Vc. A *pp*

Cb. A

Vl. B-1 ord. *pp* *pp* *pp* *pp*

Vl. B-2 ord. *mp* *pp* *pp*

Vla. B ord. *mp* *pp* *pp*

Vc. B ord. *pp* *pp* *pp*

200

Score for measures 200-207. The score includes parts for Vln. A-1, Vln. A-2, Vla. A, Vc. A, Cb. A, Vl. B-1, Vl. B-2, Vla. B, and Vc. B. Dynamics include *p*, *pp*, *mf*, and *pp*. Performance instructions include *Bogendruckvibr./indiv. cresc.*, *ord.*, and *pp*. The score features complex rhythmic patterns and dynamic markings.

208

Score for measures 208-215. The score includes parts for Vln. A-1, Vln. A-2, Vla. A, Vc. A, Cb. A, Vl. B-1, Vl. B-2, Vla. B, and Vc. B. Dynamics include *pp*, *p*, and *pp*. Performance instructions include *Bogendruckvibr./indiv. cresc.*, *ord.*, and *pp*. The score features complex rhythmic patterns and dynamic markings.

214

Vln. A-1 *pp* ord.

Vln. A-2 *pp* ord.

Vla. A *pp* ord.

Vc. A *pp* ord.

Cb. A *pp* ord.

VI. B-1 *pp* ord.

VI. B-2 *pp* ord.

Vla. B *pp* ord.

Vc. B *pp* ord.



220

Vln. A-1 *p* ord.

Vln. A-2 *p* ord.

Vla. A *p* ord.

Vc. A *p* ord.

Cb. A *p* ord.

VI. B-1 *pp* ord.

VI. B-2 *pp* ord.

Vla. B *pp* ord.

Vc. B *pp* ord.

236

Vln. A-1 *f* sul pont. *pp* *f*

Vln. A-2 *f* sul pont. *pp* *f*

Vla. A *f* sul pont. *pp* *f*

Vc. A *f* *pp* *f*

Cb. A *f* pizz. arco *pp* *f* pizz.

VI. B-1 *p* *pp* *f* *pp* *f* *pp* *f* *pp* *f*

VI. B-2 *p* *pp* *f* *pp* *f* *pp* *f* *pp* *f*

Vla. B *p* *pp* *f* *pp* *f* *pp* *f* *pp* *f*

Vc. B *p* *pp* *f* *pp* *f* *pp* *f* *pp* *f*

244

Vln. A-1 *pp* *pp*

Vln. A-2 *pp* *pp*

Vla. A *pp* *pp*

Vc. A *pp* *pp*

Cb. A *pp* *pp*

VI. B-1 *p* *pp* *f* *pp* *f* *pp* *f* *pp* *f*

VI. B-2 *p* *pp* *f* *pp* *f* *pp* *f* *pp* *f*

Vla. B *p* *pp* *f* *pp* *f* *pp* *f* *pp* *f*

Vc. B *p* *pp* *f* *pp* *f* *pp* *f* *pp* *f*

263

Vln. A-1
Vln. A-2
Vla. A
Vc. A
Cb. A
Vl. B-1
Vl. B-2
Vla. B
Vc. B

mp
mp
mp
mp
p *mp*
mp
mp
mp
mp

268

Vln. A-1
Vln. A-2
Vla. A
Vc. A
Cb. A
Vl. B-1
Vl. B-2
Vla. B
Vc. B

pizz. / solo
p
non rit.

part 2 - melodie - in kreisform

10

VI. 1
Cb.
VI. 2
Vla. 2
VI. 3
VI. 4
Vc. 1
VI. 5
Vc. 2
VI. 6
VI. 7
Vla. 1

Detailed description: This system contains measures 10 through 17. It features ten staves: Violin I, Cello, Violin II, Viola, Violin III, Violin IV, Violoncello I, Violoncello II, Violin VI, Violin VII, and Viola I. The music is in 4/4 time and includes various rhythmic patterns such as eighth and sixteenth notes, rests, and slurs. A double bar line is present at the end of measure 17.

18

VI. 1
Cb.
VI. 2
Vla. 2
VI. 3
VI. 4
Vc. 1
VI. 5
Vc. 2
VI. 6
VI. 7
Vla. 1

Detailed description: This system contains measures 18 through 25. It features the same ten staves as the previous system. The music continues with similar rhythmic patterns. A double bar line is present at the end of measure 25. A 'pizz.' (pizzicato) marking is visible in the Cello staff at the end of measure 25.

♩ = ca. 54 MM

26

This musical score page contains ten staves, labeled VI. 1 through VI. 6, Vc. 1, Vc. 2, VI. 6, VI. 7, and Vla. 1. The music is in 4/4 time and features a variety of articulations and dynamics. Measures 26 and 27 are marked with a forte (*f*) dynamic, while measure 28 is marked with a mezzo-piano (*mp*) dynamic. The score includes several instances of pizzicato (*pizz.*) and arco playing. Notable features include a triplet in measure 27 of VI. 5 and VI. 7, and a complex rhythmic pattern in VI. 2 and Vla. 1. The woodwinds (Vc. 1 and Vc. 2) are mostly silent, with some rests and occasional notes.

29

VI. 1 *f* pizz

Cb. pizz *p*

VI. 2 *f* pizz

Vla. 2 *f* pizz

VI. 3 arco *mp* 3

VI. 4 *f* pizz

Vc. 1 *f* pizz

VI. 5

Vc. 2 *f* pizz

VI. 6 *f* pizz

VI. 7

Vla. 1 *f* pizz

32

VI. 1

Cb. *pizz* *p* *arco* *p* *mf*

VI. 2

Vla. 2

VI. 3

VI. 4

Vc. 1 *pizz* *f*

VI. 5 *p* *mf*

Vc. 2 *pizz* *f* *mf*

VI. 6

VI. 7 *arco* *mp* *p*

Vla. 1

Detailed description: This page of a musical score contains measures 32 through 35. The score is for a string ensemble and double bass. The instruments are labeled on the left: VI. 1 (Violin I), Cb. (Double Bass), VI. 2 (Violin II), Vla. 2 (Viola II), VI. 3 (Violin III), VI. 4 (Violin IV), Vc. 1 (Violoncello I), VI. 5 (Violin V), Vc. 2 (Violoncello II), VI. 6 (Violin VI), VI. 7 (Violin VII), and Vla. 1 (Viola I). The key signature has one flat (B-flat major or D minor). The tempo is marked as ca. 108 MM. Measure 32 shows the beginning of the section with various instruments starting their parts. Measure 33 features a double bass part with a pizzicato section (p) and an arco section (arco). Measure 34 continues the arco section for the double bass and introduces a p (piano) dynamic for Violin V. Measure 35 shows further dynamics, including mf (mezzo-forte) for Violin V and Cello II, and p (piano) for Violin VII. The score includes various musical notations such as slurs, accents, and dynamic markings.

62 pizz $\text{♩} = \text{ca. } 60 \text{ MM}$ arco con sord.

VI. 1 *mf* *mp*

Cb. arco *p* *pp* con sord. arco *mp*

VI. 2 *mf* arco con sord. *mp*

Vla. 2 arco con sord. *mp*

VI. 3 arco con sord. *mp*

VI. 4 arco con sord. *mp*

Vc. 1

VI. 5 con sord. arco *mp* *mp*

Vc. 2

VI. 6 arco con sord. *mp*

VI. 7 con sord. arco *mp*

Vla. 1 pizz *mf* con sord. arco *mp*

Detailed description: This block contains the musical score for measures 62 through 66. It features ten staves for various instruments: Violin I, Cello, Violin II, Viola II, Violin III, Violin IV, Violoncello I, Violin V, Violoncello II, Violin VI, Violin VII, and Viola I. The music is in 3/4 time and includes dynamic markings such as *mf*, *mp*, *p*, and *pp*. Performance instructions include 'pizz' (pizzicato), 'arco' (arco), and 'con sord.' (con sordina). There are also triplets and slurs throughout the score.

67 s.s. s.s. s.s.

VI. 1 s.s. c.s. arco s.s.

Cb. sul tast.-sul pont.-sul tast. *pp* *pp* s.s. pizz.

VI. 2 s.s. sul tast.-sul pont.-sul tast. *pp* *pp* s.s. pizz.

Vla. 2 s.s. c.s. sul tast.-sul pont.-sul tast. *pp* *pp* s.s. pizz.

VI. 3 arco s.s. pizz.

VI. 4 *mp* arco s.s. pizz.

Vc. 1 arco s.s.

VI. 5 arco s.s.

Vc. 2 s.s.

VI. 6 s.s. sul tast.-sul pont.-sul tast. *pp* *pp* s.s.

VI. 7 s.s. sul tast.-sul pont.-sul tast. *pp* *pp* s.s.

Vla. 1 s.s.

Detailed description: This block contains the musical score for measures 67 through 71. It features the same ten staves as the previous block. The music is in 3/4 time and includes dynamic markings such as *pp* and *mp*. Performance instructions include 's.s.' (sul ponticello), 'c.s.' (con sordina), 'arco', and 'pizz.' (pizzicato). There are triplets and slurs throughout the score.

♩ = ca. 72 MM

pizz. ♩ = ca. 108 MM

74

Violin 1: *pizz.* *mf*

Cello: *pizz.* *mf*

Violin 2: *pizz.* *mf* / *arco*

Viola 2: *pizz.* *mf* / *s.s. arco* / *pp* / *mf*

Violin 3: *pizz.* *mf* / *arco*

Violin 4: *pizz.* *mf* / *arco*

Violin 5: *pizz.* *mf* / *s.s. arco* / *pp* / *mf*

Viola 1: *pizz.* *mf* / *s.s. arco* / *pp* / *mf*

Violin 6: *pizz.* *mf* / *arco* / *pp*

Violin 7: *pizz.* *mf* / *arco* / *pp*

Viola 1: *pizz.* *mf* / *s.s.* / *arco* / *pp* / *mf*

80

Violin 1: *pizz.* *mf*

Cello: *pizz.* *mf*

Violin 2: *pizz.* *mf*

Viola 2: *pizz.* *mf* / *arco*

Violin 3: *pizz.* *mf* / *arco*

Violin 4: *pizz.* *mf* / *arco*

Violin 5: *pizz.* *mf* / *pizz.* *mf*

Viola 1: *pizz.* *mf* / *arco*

Violin 6: *pizz.* *mf* / *arco*

Violin 7: *pizz.* *mf* / *arco*

Viola 1: *pizz.* *mf* / *arco*

89

VI. 1 arco *mf*

Cb. arco

VI. 2 arco *mf*

Vla. 2 arco

VI. 3

VI. 4 arco

Vc. 1 arco *mf*

VI. 5 arco

Vc. 2 arco *mf*

VI. 6

VI. 7

Vla. 1

♩ = ca. 60 MM

99

Violin 1: pizz., arco c.s., pizz., arco c.s., mp 7

Cello: pizz., mf, arco c.s., mf

Violin 2: pizz., mf, pizz., arco c.s., mp 7

Viola 2: arco c.s., mp 7, arco c.s., mf

Violin 3: pizz., mf, pizz., mf

Violin 4: pizz., mf, pizz., mf

Violoncello 1: arco c.s., mf, mp 7, mf

Violin 5: pizz., mf, arco c.s., mf 3

Violoncello 2: pizz., mf, pizz., arco c.s., mp 3

Violin 6: pizz., mf, arco c.s., mf

Violin 7: pizz., mf, arco c.s., mp 3

Viola 1: pizz., mf, arco c.s., mf 3

104

Violin 1: arco c.s., mp 3, arco c.s., mp

Cello: ppp, arco c.s., mp, c.s.

Violin 2: arco c.s., mp

Violin 3: arco c.s., mp 3

Violin 4: arco c.s., mp 3

Violoncello 1: arco c.s., mp

Violin 5: arco c.s., mp

Violoncello 2: sul tast.-sul pont.-sul tast., ppp

Violin 6: mp

Violin 7: arco c.s., mp 3

Viola 1: arco c.s., mp 3

109

VI. 1

Cb. *mp*

VI. 2

Vla. 2

VI. 3 *s.s.* sul tast.-sul pont.-sul tast. *pp* < > *pp*

VI. 4 *s.s.* sul tast.-sul pont.-sul tast. *pp* < > *pp*

Vc. 1 *s.s.* sul tast.-sul pont.-sul tast. *pp* < > *pp* *s.s.* *pp* < > *pp*

VI. 5

Vc. 2 *c.s.* *mp* *s.s.* sul tast.-sul pont.-sul tast. *pp* < > *pp* *pp* < > *pp*

VI. 6 sul tast.-sul pont.-sul tast. *s.s.* *pp*

VI. 7 sul tast.-sul pont.-sul tast. *s.s.* *pp*

Vla. 1 *arco c.s.* *c.s.* *mp*

118

sul tast.-sul pont.-sul tast.

s.s.

pp

pp

Cb.

mp

s.s.

sul tast.-sul pont.-sul tast.

pp

pp

Vla. 2

c.s.

mp

3

3

VI. 3

pp

pp

VI. 4

pp

pp

Vc. 1

c.s.

mp

3

3

s.s.

sul tast.-sul pont.-sul tast.

pp

pp

c.s.

3

mp

VI. 5

s.s.

sul tast.-sul pont.-sul tast.

pp

pp

Vc. 2

c.s.

mp

3

3

s.s.

sul tast.-sul pont.-sul tast.

pp

pp

c.s.

VI. 6

sul tast.-sul pont.-sul tast.

s.s.

pp

pp

pp

pp

VI. 7

sul tast.-sul pont.-sul tast.

s.s.

pp

pp

pp

pp

Vla. 1

3

3

♩ = ca. 72 MM

125

Violin 1 (Vl. 1): Rests in measures 125-129. Measure 130: *mf*, pizz., arco 3.

Cello (Cb.): Measure 125: *mp*, triplet. Measure 126: *mp*, triplet. Measure 127: *mp*, triplet. Measure 128: *mp*, triplet. Measure 129: *mp*, triplet. Measure 130: *mf*.

Violin 2 (Vl. 2): Rests in measures 125-129. Measure 130: *mf*, pizz.

Viola 2 (Vla. 2): Rests in measures 125-129. Measure 130: *mf*, s.s., pizz.

Violin 3 (Vl. 3): Rests in measures 125-129. Measure 130: *mf*, pizz.

Violin 4 (Vl. 4): Rests in measures 125-129. Measure 130: *mf*, s.s., arco 3.

Violoncello 1 (Vc. 1): Measure 125: *mp*, triplet. Measure 126: *mp*, triplet. Measure 127: *mp*, triplet. Measure 128: *mp*, triplet. Measure 129: *mp*, triplet. Measure 130: *mf*.

Violin 5 (Vl. 5): Rests in measures 125-129. Measure 130: *mf*.

Violoncello 2 (Vc. 2): Measure 125: *mp*, triplet. Measure 126: *mp*, triplet. Measure 127: *mp*, triplet. Measure 128: *mp*, triplet. Measure 129: *mp*, triplet. Measure 130: *mf*.

Violin 6 (Vl. 6): Rests in measures 125-129. Measure 130: *mf*, pizz.

Violin 7 (Vl. 7): Rests in measures 125-129. Measure 130: *mf*, pizz.

Viola 1 (Vla. 1): Rests in measures 125-129. Measure 130: *mf*, s.s., pizz.

132

VI. 1 *p mf* *p* *p* arco

Cb. pizz. c.l. *mf p*

VI. 2 arco *mf* *p mf* *p* c.l. ord. *p*

Vla. 2 pizz. *mf* c.l. ord. *p*

VI. 3 pizz. *mf* c.l. ord. *p*

VI. 4 *p* c.l. ord. *p*

Vc. 1 pizz. *mf* c.l. ord. *p*

VI. 5 *p p* c.l. ord. *p*

Vc. 2 pizz. arco *mf p* c.l. ord. *p*

VI. 6 s.s. arco *mf* *p mf* *p* arco *p* c.l. *p*

VI. 7 pizz. arco *mf p*

Vla. 1 pizz. arco *mf p*

138 ord. ♩ = ca. 60 MM

VI. 1 ord. *p* c.s. *mp* s.s.

Cb. ord.

VI. 2 ord. c.s. con sord. *mp*

VI. 3 ord. s.s. sul tast.-sul pont.-sul tast. *pp* *p* *pp*

VI. 4 c.s. s.s. sul tast.-sul pont.-sul tast. *pp* *pp*

VI. 5 ord. c.s. *mp*

VI. 6 ord. sul tast.-sul pont.-sul tast. *pp* *p* *pp*

VI. 7 ord. sul tast.-sul pont.-sul tast. *pp* *pp*

Vla. 1 ord. *p*

144 sul tast.-sul pont.-sul tast.

VI. 1 *pp* *pp* c.s. *mp*

VI. 2 s.s. sul tast.-sul pont.-sul tast. *pp* *pp* c.s. *mp*

Vla. 2 sul tast.-sul pont.-sul tast. *pp* *pp*

VI. 3 con sord. *mp* s.s. sul tast.-sul pont.-sul tast. *pp* *pp*

VI. 4 *mp* s.s. sul tast.-sul pont.-sul tast. *pp* *pp*

VI. 5 s.s. sul tast.-sul pont.-sul tast. *pp* *pp* c.s. *mp*

VI. 6 c.s. *mp* s.s. sul tast.-sul pont.-sul tast. *pp* *pp*

VI. 7 con sord. *mp* s.s.

Vla. 1 sul tast.-sul pont.-sul tast. *pp* *pp*

♩ = ca. 54 MM

149

VI. 1 *c.s. b* *mp*

Cb.

VI. 2 *c.s.* *mp* 3 *mp*

Vla. 2

VI. 3 *c.s.* *mp* 3 *s.s.* *pizz.* *f* 3 *arco*

VI. 4 *pp* *c.s.* *mp* 3

Vc. 1

VI. 5 3

Vc. 2

VI. 6 *c.s.* *mp* 3

VI. 7 *s.s. sul tast.-sul pont.-sul tast.* *pp* *pp* *pizz.* *f* 3 *arco*

Vla. 1

Detailed description: This page of a musical score contains measures 149, 150, and 151 for a string ensemble. The score is written for Violin I (VI. 1), Cello (Cb.), Violin II (VI. 2), Viola II (Vla. 2), Violin III (VI. 3), Violin IV (VI. 4), Violin V (VI. 5), Violin VI (VI. 6), Violin VII (VI. 7), and Viola I (Vla. 1). The tempo is marked as approximately 54 beats per minute. The music features complex rhythmic patterns, including triplets and sixteenth-note runs, often marked with 'c.s.' (crescendo) and 's.s.' (sforzando). Dynamics range from *pp* (pianissimo) to *f* (forte). Performance techniques such as 'sul ponticello' (sul pont.) and 'sul tasto' (sul tast.) are indicated for Violin VII. The score is divided into three measures by vertical bar lines.

152

VI. 1 schnelle unregelm. Bogenwechsel

Cb.

VI. 2 schnelle unregelm. Bogenwechsel *mp*

Vla. 2 s.s. pizz. *f* arco

VI. 3 c.s. schnelle unregelm. Bogenwechsel *mp*

VI. 4 schnelle unregelm. Bogenwechsel *mp*

Vc. 1 s.s. pizz. *f* arco schnelle unregelm. Bogenwechsel

VI. 5 c.s. arco schnelle unregelm. Bogenwechsel *mp*

Vc. 2 s.s. pizz. *f* arco schnelle unregelm. Bogenwechsel

VI. 6 s.s. pizz. *f* arco schnelle unregelm. Bogenwechsel c.s. *mp*

VI. 7 c.s. arco *mp*

Vla. 1 s.s. pizz. *f* arco schnelle unregelm. Bogenwechsel

154

8^{va}

VI. 1

VI. 2

Vla. 2

schnelle unregelm.
Bogenwechsel

VI. 3

mp

VI. 4

mp

Vc. 1

f

arco

VI. 5

schnelle unregelm.
Bogenwechsel

Vc. 2

pizz.

f

arco

schnelle unregelm.
Bogenwechsel

VI. 6

arco

VI. 7

schnelle unregelm.
Bogenwechsel

mp

Vla. 1

pizz.

f

arco

Detailed description: This page of a musical score contains measures 154 and 155 for a string ensemble. The score is arranged in a system with ten staves. The top two staves (VI. 1 and VI. 2) feature long, sustained notes with a dotted line and a circled '8' above them, indicating an eight-measure rest. The third staff (Vla. 2) has a similar rest with the instruction 'schnelle unregelm. Bogenwechsel' (fast irregular bow change). The fourth staff (VI. 3) has a rest followed by a sixteenth-note pattern starting in measure 155, marked *mp*. The fifth staff (VI. 4) has a rest followed by a sixteenth-note pattern starting in measure 155, also marked *mp*. The sixth staff (Vc. 1) has a rest followed by a sixteenth-note pattern starting in measure 155, marked *f*, with a triplet of eighth notes and the instruction 'arco'. The seventh staff (VI. 5) has a rest followed by a sixteenth-note pattern starting in measure 155, with the instruction 'schnelle unregelm. Bogenwechsel'. The eighth staff (Vc. 2) has a rest followed by a sixteenth-note pattern starting in measure 155, marked *f*, with a triplet of eighth notes and the instruction 'pizz.', followed by a sixteenth-note pattern starting in measure 155, marked 'arco' and 'schnelle unregelm. Bogenwechsel'. The ninth staff (VI. 6) has a rest followed by a sixteenth-note pattern starting in measure 155, marked 'arco'. The tenth staff (VI. 7) has a rest followed by a sixteenth-note pattern starting in measure 155, marked *mp*, with the instruction 'schnelle unregelm. Bogenwechsel'. The eleventh staff (Vla. 1) has a rest followed by a sixteenth-note pattern starting in measure 155, marked *f*, with a triplet of eighth notes and the instruction 'pizz.', followed by a sixteenth-note pattern starting in measure 155, marked 'arco'.

♩ = ca. 84 MM

156

VI. 1 *schnelle unregelm. Bogenwechsel*

VI. 2 *schnelle unregelm. Bogenwechsel*

Vla. 2 s.s.

VI. 3 *mp*

VI. 4 *schnelle unregelm. Bogenwechsel*

Vc. 1 s.s.

VI. 5 *schnelle unregelm. Bogenwechsel*

Vc. 2 s.s.

VI. 6 *schnelle unregelm. Bogenwechsel*

VI. 7 *schnelle unregelm. Bogenwechsel*

Vla. 1 s.s.

Detailed description: This page of a musical score contains ten staves for string instruments. The first two staves (VI. 1 and VI. 2) are for Violins I and II, both marked with a circled '8' and a fermata over the first measure. The third staff (Vla. 2) is for Viola II, marked 's.s.'. The fourth staff (VI. 3) is for Violin III, starting with a mezzo-piano (*mp*) dynamic. The fifth staff (VI. 4) is for Violin IV. The sixth staff (Vc. 1) is for Violoncello I, marked 's.s.'. The seventh staff (VI. 5) is for Violin V, marked with a circled '8'. The eighth staff (Vc. 2) is for Violoncello II, marked 's.s.'. The ninth staff (VI. 6) is for Violin VI. The tenth staff (VI. 7) is for Violin VII. The eleventh staff (Vla. 1) is for Viola I, marked 's.s.'. The score is in 3/4 time and features a key signature of one flat. The tempo is indicated as approximately 84 beats per minute. The first measure of each staff has a fermata, and the second measure begins with a new rhythmic pattern. The final measure of the page shows a change in the string texture.

158 (8)

VI. 1 *pp* s.s.

Cb. arco schnelle unregelm. Bogenwechsel *mf* *pp*

VI. 2 (8) *pp* s.s.

Vla. 2 pizz. *f* arco *pp*

VI. 3 schnelle unregelm. Bogenwechsel *pp* s.s.

VI. 4 *pp* s.s.

Vc. 1 pizz. arco *f* *pp*

VI. 5 *pp* s.s.

Vc. 2 pizz. arco *f* *mf* *pp*

VI. 6 *pp* s.s.

VI. 7 *pp* s.s.

Vla. 1 pizz. arco *f* *pp*

Detailed description: This page of a musical score contains ten staves. The top staff (VI. 1) is a violin part with a melodic line starting at measure 158, marked with a circled '8' and ending with a fermata and 's.s.' (second ending). The second staff (Cb.) is a clarinet part with a melodic line, marked 'arco' and 'schnelle unregelm. Bogenwechsel' (fast irregular bowing change), starting at *mf* and ending at *pp*. The third staff (VI. 2) is a violin part with a melodic line, marked with a circled '8' and ending with a fermata and 's.s.'. The fourth staff (Vla. 2) is a viola part with a melodic line, marked 'pizz.' and *f*, then 'arco' and ending at *pp*. The fifth staff (VI. 3) is a violin part with a melodic line, marked 'schnelle unregelm. Bogenwechsel' and ending at *pp* with 's.s.'. The sixth staff (VI. 4) is a violin part with a melodic line, ending at *pp* with 's.s.'. The seventh staff (Vc. 1) is a viola part with a melodic line, marked 'pizz.' and *f*, then 'arco' and ending at *pp*. The eighth staff (VI. 5) is a violin part with a melodic line, ending at *pp* with 's.s.'. The ninth staff (Vc. 2) is a viola part with a melodic line, marked 'pizz.' and *f*, then 'arco' and ending at *pp*. The tenth staff (VI. 6) is a violin part with a melodic line, ending at *pp* with 's.s.'. The eleventh staff (VI. 7) is a violin part with a melodic line, ending at *pp* with 's.s.'. The twelfth staff (Vla. 1) is a viola part with a melodic line, marked 'pizz.' and *f*, then 'arco' and ending at *pp*.

162 c.l.b. ♩ = ca. 96 MM pizz. ♩ = ca. 54 MM

VI. 1
Cb.
VI. 2
Vla. 2
VI. 3
VI. 4
Vc. 1
VI. 5
Vc. 2
VI. 6
VI. 7
Vla. 1

169

VI. 1
VI. 2
Vla. 2
VI. 3
VI. 4
VI. 5
VI. 6
VI. 7
Vla. 1

176

VI. 1 *pp* *mf* *pp* *pp* *pp* *pp*

VI. 2 *p* *pp* *mf* *pp* *pp* *pp* *pp*

Vla. 2 *p*

VI. 3 *p* *pp* *mf* *pp* *pp* *pp* *pp*

VI. 4 *p* *pp* *mf* *pp* *pp* *pp* *pp*

VI. 5 *p* *pp* *mf* *pp* *pp* *pp* *pp*

VI. 6 *p* *pp* *mf* *pp* *pp* *pp* *pp*

VI. 7 *p* *pp* *mf* *pp* *pp* *pp* *pp*

Vla. 1

187 $\text{♩} = \text{ca. } 54 \text{ MM}$

VI. 1 *senza sord.* *p*

VI. 2 *senza sord.* *p*

Vla. 2 *s.s.* *pizz.* *mf* *arco* *mp* *3*

VI. 3 *s.s.* *pizz.* *mf* *arco* *mp* *3* *senza sord.* *p*

VI. 4 *pizz.* *mf* *arco* *mp* *3* *3* *senza sord.* *p*

VI. 5 *arco* *mp* *3* *3*

VI. 6 *pizz.* *mf* *arco* *mp* *3* *senza sord.* *p*

VI. 7 *s.s.* *pizz.* *mf*

Vla. 1 *s.s.* *pizz.* *mf* *arco* *mp* *3* *3* *senza sord.*

♩ = ca. 66 MM

190

The score consists of ten staves, each with a 6/4 time signature. The parts are as follows:

- VI. 1:** Violin I, Treble clef. Features a melodic line with slurs and dynamics of *pp*.
- Cb.:** Contrabass, Bass clef. Remains silent throughout the measures.
- VI. 2:** Violin II, Treble clef. Features a melodic line with slurs and dynamics of *pp*.
- Vla. 2:** Viola II, Bass clef. Starts with a triplet of eighth notes, followed by a melodic line with dynamics of *p* and the instruction "senza sord."
- VI. 3:** Violin III, Treble clef. Remains silent throughout the measures.
- VI. 4:** Violin IV, Treble clef. Features a melodic line with dynamics of *p*.
- Vc. 1:** Violoncello I, Bass clef. Remains silent throughout the measures.
- VI. 5:** Violin V, Treble clef. Features a melodic line with slurs and dynamics of *pp*, with the instruction "senza sord."
- Vc. 2:** Violoncello II, Bass clef. Remains silent throughout the measures.
- VI. 6:** Violin VI, Treble clef. Features a melodic line with dynamics of *p*.
- VI. 7:** Violin VII, Treble clef. Remains silent throughout the measures.
- Vla. 1:** Viola I, Bass clef. Features a melodic line with dynamics of *p*.

196

♩ = ca. 84 MM

Violin I (VI. 1): arco, pp, s.s.

Violin II (VI. 2): arco, s.s., mf, 3

Violin III (VI. 3): arco con sord.

Violin IV (VI. 4): arco, s.s., mf, 3

Violin V (VI. 5): con sord., p, 3

Violin VI (VI. 6): arco con sord.

Violin VII (VI. 7): arco

Viola (Vla. 1): arco, s.s., mf, 3

Viola (Vla. 2): arco, s.s., mf, 3

Violoncello I (Vc. 1): arco, s.s., mf, 3

Violoncello II (Vc. 2): arco, s.s., mf, 3

Double Bass (Vla. 1): arco, s.s., mf, 3

199

This musical score page contains ten staves, labeled Vl. 1, Cb., Vl. 2, Vla. 2, Vl. 3, Vl. 4, Vc. 1, Vl. 5, Vc. 2, and Vla. 1. The notation includes various dynamics such as *p*, *mp*, *pp*, *mf*, and *ppp*. It also features performance instructions like "con sord." and "s.s.", and includes musical ornaments such as triplets and slurs. The Vl. 4 and Vl. 7 staves have a "con sord." instruction starting in measure 200. The Vc. 1 and Vc. 2 staves have a "3" above a triplet in measure 201. The Vla. 2 and Vla. 1 staves have a "3" above a triplet in measure 202. The Vl. 5 staff has "s.s." above a slur in measure 203. The Vl. 1, Vl. 2, Vl. 3, Vl. 6, and Vl. 7 staves are mostly silent with rests.

208

VI. 1 arco *pp* < *mf* > *pp* < > *pp* < *mf* > *pp*

Cb. *pp* < > < > < > < > *pp* < > < > < > < >

VI. 2 *pp* < *mf* > *pp* < > *pp* < *mf* > *pp*

Vla. 2 *pp* < *mf* > *pp* < *mf* > *pp* < *mf* > *pp*

VI. 3 *pp* < > < > < > < > *mf* > *pp* < > < > < > < > *pp* < > < > < > < > *mf* > *pp*

VI. 4 *pp* < *mf* > *pp* < > *pp* < *mf* > *pp*

Vc. 1 *pp* < > *pp*

VI. 5 *pp* < *mf* > *pp* < *mf* > *pp* < *mf* > *pp*

Vc. 2 *pp* < >

VI. 6 *pp* < *mf* > *pp* < > *pp* < *mf* > *pp*

VI. 7 *pp* < > < > < > < > *mf* > *pp* < > < > < > < > *pp* < > < > < > < > *mf* > *pp*

Vla. 1 *pp* < *mf* > *pp* < *mf* > *pp* < *mf* > *pp*

219

VI. 1 *sul tasto*

Cb. *c.s.*
p *mp* *pp*
sul pont.
s.s.

VI. 2

Vla. 2 *sul tast.-sul pont.-sul tast.*
pp *pp*

VI. 3

VI. 4

Vc. 1 *sul tast.-sul pont.-sul tast.*
pp

VI. 5

Vc. 2 *sul tast.-sul pont.-sul tast.*
pp *p*

VI. 6

VI. 7

Vla. 1 *sul tast.-sul pont.-sul tast.* *sul pont.*
pp *pp*

VI. 1 *pp* c.l. ord.

Cb. ord. c.s. *mp*

VI. 2 *pp* sul tasto

Vla. 2 *pp* sul pont. sul tast.-sul pont.-sul tast.

VI. 3 *pp* c.l. ord.

VI. 4 *pp* sul pont.

Vc. 1 *pp* sul tasto sul tast.-sul pont.-sul tast. ord. (s.s.) *mp*

VI. 5 *pp* c.l. ord.

Vc. 2 *pp* sul tast.-sul pont.-sul tast.

VI. 6 *pp* sul pont.

VI. 7 *pp* sul tasto

Vla. 1 *pp* sul pont.-sul tast.-sul pont.-

♩ = ca. 72 MM

239

VI. 1 sul tast.-sul pont.-sul tast. *pp*

Cb. schnelle unregelm. Bogenwechsel

VI. 2 sul tast.-sul pont.-sul tast. *pp*

Vla. 2 (s.s.) *mp* 7

VI. 3 ord. *pp*

VI. 4 ord. *pp* sul tast.-sul pont.-sul tast. *pp*

Vc. 1 schnelle unregelm. Bogenwechsel

VI. 5 ord. *pp*

Vc. 2 ord. (s.s.) *mp* 7 schnelle unregelm. Bogenwechsel

VI. 6 sul tast.-sul pont.-sul tast. *pp*

VI. 7 ord. *pp*

Vla. 1 (s.s.) *mp* 7

Detailed description: This page of a musical score contains ten staves for string instruments and one for cello/contrabass. The score is divided into three measures. The first measure (239) features VI. 1 and VI. 2 with *pp* notes and a 'sul tast.-sul pont.-sul tast.' instruction. Cb. and Vc. 1 play a 'schnelle unregelm. Bogenwechsel' (fast irregular bow change) pattern. VI. 3 and VI. 4 play 'ord.' (ordered) notes with *pp* dynamics. VI. 5 also plays 'ord.' notes with *pp*. Vc. 2 plays an 'ord. (s.s.)' (ordered, *sforzando*) pattern with *mp* dynamics and a '7' (sevens) marking. VI. 6 and VI. 7 play 'ord.' notes with *pp*. The second measure (240) continues the patterns for VI. 1, VI. 2, VI. 3, VI. 4, Vc. 1, VI. 5, and Vc. 2. The third measure (241) features VI. 1, VI. 2, VI. 6, VI. 7, and Vla. 2. VI. 1, VI. 2, and VI. 6 have *pp* notes with 'sul tast.-sul pont.-sul tast.' instructions. VI. 7 has an *pp* note. Vla. 2 has an '(s.s.)' pattern with *mp* dynamics and a '7' marking.

242

arco schnelle unregelm. Bogenwechsel

schnelle unregelm. Bogenwechsel

$\text{♩} = \text{ca. } 84 \text{ MM}$

VI. 1

mf

schnelle unregelm. Bogenwechsel

Cb.

mf

schnelle unregelm. Bogenwechsel

s.s.

schnelle unregelm. Bogenwechsel

VI. 2

schnelle unregelm. Bogenwechsel

mf

schnelle unregelm. Bogenwechsel

Vla. 2

mf

schnelle unregelm. Bogenwechsel

schnelle unregelm. Bogenwechsel

VI. 3

arco schnelle unregelm. Bogenwechsel

mf

schnelle unregelm. Bogenwechsel

pizz. arco

VI. 4

schnelle unregelm. Bogenwechsel

mf

schnelle unregelm. Bogenwechsel

pizz. arco

Vc. 1

schnelle unregelm. Bogenwechsel

mf

schnelle unregelm. Bogenwechsel

schnelle unregelm. Bogenwechsel

VI. 5

arco schnelle unregelm. Bogenwechsel

mf

schnelle unregelm. Bogenwechsel

pizz. arco

Vc. 2

schnelle unregelm. Bogenwechsel

mf

schnelle unregelm. Bogenwechsel

schnelle unregelm. Bogenwechsel

VI. 6

arco schnelle unregelm. Bogenwechsel

mf

schnelle unregelm. Bogenwechsel

pizz. arco

VI. 7

arco schnelle unregelm. Bogenwechsel

mf

schnelle unregelm. Bogenwechsel

pizz. arco

Vla. 1

schnelle unregelm. Bogenwechsel

mf

schnelle unregelm. Bogenwechsel

schnelle unregelm. Bogenwechsel

arco

248

Violin 1: arco schnelle unregelm. Bogenwechsel

Cello: arco schnelle unregelm. Bogenwechsel

Violin 2: arco schnelle unregelm. Bogenwechsel

Viola 2: arco schnelle unregelm. Bogenwechsel

Violin 3: arco schnelle unregelm. Bogenwechsel

Violin 4: arco schnelle unregelm. Bogenwechsel

Violoncello 1: arco schnelle unregelm. Bogenwechsel

Violin 5: arco schnelle unregelm. Bogenwechsel

Violoncello 2: arco schnelle unregelm. Bogenwechsel

Violin 6: arco schnelle unregelm. Bogenwechsel

Violin 7: arco schnelle unregelm. Bogenwechsel

Viola 1: arco schnelle unregelm. Bogenwechsel

Performance instructions: arco, pizz., schnelle unregelm. Bogenwechsel

252

VI. 1 arco

Cb. arco schnelle unregelm. Bogenwechsel pizz. mf

VI. 2 pizz. arco

Vla. 2 arco schnelle unregelm. Bogenwechsel

VI. 3 pizz. arco

VI. 4 pizz. arco

Vc. 1 arco schnelle unregelm. Bogenwechsel

VI. 5 pizz. arco

Vc. 2 arco schnelle unregelm. Bogenwechsel

VI. 6 pizz. arco

VI. 7

Vla. 1 arco schnelle unregelm. Bogenwechsel

♩ = ca. 54 MM

255

VI. 1

Cb.

VI. 2

Vla. 2

VI. 3

VI. 4

Vc. 1

VI. 5

Vc. 2

VI. 6

VI. 7

Vla. 1

256

VI. 1

Cb.

VI. 2

Vla. 2

VI. 3

VI. 4

VI. 6

VI. 7

Vla. 1

257

VI. 1

Cb.

VI. 2

Vla. 2

VI. 3

VI. 4

Vc. 1

VI. 5

Vc. 2

VI. 6

VI. 7

Vla. 1

pizz
mf

pizz
f

pizz
mf

pizz
mf

pizz
mf

pizz
f

pizz
mf

pizz
f

pizz
mf

pizz
mf

pizz
mf

pizz
mf

pizz
mf

pizz
mf

♩ = ca. 72 MM

262

VI. 1 arco *p* arco *p*

Cb. pizz *f*

VI. 2 pizz *p* arco

Vla. 2 pizz *p* *f* *f* *f* arco arco

VI. 3 pizz *p* arco (s.s.) sul tast.-sul pont.-sul tast. *pp*

VI. 4 pizz *f* arco

Vc. 1 pizz *p* pizz *p* arco

VI. 5 arco *p* arco *p* arco

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

VI. 6 pizz *f* pizz *f* arco

VI. 7 pizz *p* pizz *p* arco sul tast.-sul pont.-sul tast. *pp*

Vla. 1 arco *p* *p* pizz *f* *f* arco

271 sul tast.-sul pont.-sul tast.

VI. 1 *pp* sul tast.-sul pont.-sul tast.

VI. 2 *pp* sul tast.-sul pont.-sul tast.

VI. 3 *pp* sul tast.-sul pont.-sul tast.

VI. 4 arco sul tast.-sul pont.-sul tast.

Vc. 1 *mp* solo 3

VI. 5 (s.s.) sul tast.-sul pont.-sul tast. *pp* sul tast.-sul pont.-sul tast. *pp*

Vc. 2

VI. 6 sul tast.-sul pont.-sul tast. *pp*

VI. 7 sul tast.-sul pont.-sul tast. *pp*

Vla. 1 *mp* c.s. solo

276 sul tast.-sul pont.-sul tast. sul tast.-sul pont.-sul tast.

VI. 1 (s.s.) *pp* sul tast.-sul pont.-sul tast. sul tast.-sul pont.-sul tast. *pp*

Cb. arco c.s. solo *mp*

VI. 2 (s.s.) sul tast.-sul pont.-sul tast. *pp*

Vla. 2 solo c.s. *mp* 3

VI. 3 sul tast.-sul pont.-sul tast. *pp*

VI. 4 sul tast.-sul pont.-sul tast. *pp*

Vc. 1 solo 3 solo 3

VI. 5 (s.s.) sul tast.-sul pont.-sul tast. *pp*

Vc. 2 arco solo c.s. *mp* 3 solo 3

VI. 6 sul tast.-sul pont.-sul tast. *pp* sul tast.-sul pont.-sul tast. *pp*

VI. 7 (s.s.) sul tast.-sul pont.-sul tast. *pp* sul tast.-sul pont.-sul tast. *pp*

Vla. 1 solo 3 solo 3

♩ = ca. 60 MM

281 sul tast.-sul pont.-sul tast. sul tast.-sul pont.-sul tast.

VI. 1 *pp* *pp*

Cb. solo *mp* *mp*

VI. 2 sul tast.-sul pont.-sul tast. (s.s.) sul tast.-sul pont.-sul tast. solo c.s. *mp*

VI. 3 (s.s.) sul tast.-sul pont.-sul tast. *pp* sul tast.-sul pont.-sul tast. *pp*

VI. 4 sul tast.-sul pont.-sul tast. (s.s.) *pp* sul tast.-sul pont.-sul tast. *pp*

Vc. 1 *mp* *mp*

VI. 5 sul tast.-sul pont.-sul tast. *pp* sul tast.-sul pont.-sul tast. c.s. *mp*

Vc. 2 *mp* *mp*

VI. 6 (s.s.) sul tast.-sul pont.-sul tast. *pp* sul tast.-sul pont.-sul tast. *pp*

VI. 7 (s.s.) sul tast.-sul pont.-sul tast. *pp* sul tast.-sul pont.-sul tast. *pp*

Vla. 1 *pp* *pp*

288 solo c.s. *mp* s.s. *pp*

VI. 1 *mp* *pp*

VI. 2 *pp* *pp* s.s. *pp*

Vla. 2 sul tast.-sul pont.-sul tast. *pp* sul tast.-sul pont.-sul tast. *pp* sul tast.-sul pont.-sul tast. *pp* sul tast.-sul pont.-sul tast. *pp*

VI. 3 sul tast.-sul pont.-sul tast. *pp* sul tast.-sul pont.-sul tast. *pp* sul tast.-sul pont.-sul tast. *pp* sul tast.-sul pont.-sul tast. *mp*

VI. 4 c.s. *mp* *pp*

VI. 5 *mp*

VI. 6 sul tast.-sul pont.-sul tast. *pp* sul tast.-sul pont.-sul tast. *pp* c.s. *mp* sul tast.-sul pont.-sul tast. *pp*

VI. 7 c.s. *mp* *pp*

Vla. 1 s.s. *pp* *pp* *pp*

sul tast.-sul pont.-sul tast.

♩ = ca. 72 MM

294

VI. 1

Cb.

VI. 2

Vla. 2

VI. 3

VI. 4

Vc. 1

VI. 5

Vc. 2

VI. 6

VI. 7

Vla. 1

pp < *mf* > *pp* < >

sul tast.-sul pont.-sul tast.

mf

pizz.

mf

pp < *mf* > *pp* < >

sul tast.-sul pont.-sul tast.

pp < *mf* > *pp* < >

s.s.

sul tast.-sul pont.-sul tast.

pizz.

mf

s.s.

sul tast.-sul pont.-sul tast.

pizz.

mf

s.s.

sul tast.-sul pont.-sul tast.

pp < *mf* > *pp* < >

mp < *pp* < *mf* > *pp* < >

s.s.

sul tast.-sul pont.-sul tast.

pizz.

arco

mf

pp < *mf* > *pp* < >

sul tast.-sul pont.-sul tast.

pp < *mf* > *pp* < >

mp < *mf* > *pp* < >

sul tast.-sul pont.-sul tast.

sul tast.-sul pont.-sul tast.

pizz.

mf

302 arco

VI. 1

Cb.

VI. 2

Vla. 2

VI. 3

VI. 4

Vc. 1

VI. 5

Vc. 2

VI. 6

VI. 7

Vla. 1

pp

mf

pp

mf

pp

pp

mf

pp

mf

pp

pp

mf

pp

mf

pp

305

VI. 1 *p* *c.l.* *mf* pizz.

Cb. *p* *c.l.*

VI. 2 *p* *c.l.* *mf* pizz.

Vla. 2 *p* *c.l.* *mf* pizz.

VI. 3 *p* *c.l.* *mf* pizz.

VI. 4 *p* *c.l.* *mf* pizz.

Vc. 1 *p* *c.l.* *mf* pizz.

VI. 5 *p* *c.l.* *mf* pizz.

Vc. 2 *p* *c.l.* *mf* pizz.

VI. 6 *p* *c.l.* *mf* pizz.

VI. 7 *p* *c.l.* *mf* pizz.

Vla. 1 *p* *c.l.* *mf* pizz.

part 3 - statisch-bewegt

statisch - bewegt

$\text{♩} = \text{ca. } 72 \text{ MM}$
flautando - ruhig fließender Bogenwechsel

Violine A-1
pp
flautando - ruhig fließender Bogenwechsel

Violine A-2
pp
flautando - ruhig fließender Bogenwechsel

Viola A-1
pp
flautando - ruhig fließender Bogenwechsel

Violoncello A-1
pp
flautando - ruhig fließender Bogenwechsel

Contrabass A

Violine B-1
mit dem Bogen an Zarge
oder Saitenhalter streichen - atmend

Violine B-2

Viola B-1

Violoncello B-1

8 $\text{♩} = \text{ca. } 48 \text{ MM}$
mit dem Bogen an Zarge
oder Saitenhalter streichen - atmend

Vln. A-1

Vln. A-2

Vla. A-1

Vc. A-1

Cb. A
ord.
p

VI. B-1
pp
flautando - ruhig fließender Bogenwechsel

VI. B-2
pp
flautando - ruhig fließender Bogenwechsel

Vla. B-1
pp
flautando - ruhig fließender Bogenwechsel

Vc. B-1
pp
flautando - ruhig fließender Bogenwechsel

16

Vln. A-1 flautando

Vln. A-2 flautando

Vla. A-1 flautando

Vc. A-1 flautando

Cb. A

VI. B-1 flautando

VI. B-2 flautando

Vla. B-1 flautando

Vc. B-1 flautando



22

Vln. A-1

Vln. A-2

Vla. A-1

Vc. A-1

Cb. A

VI. B-1 ord. pp

VI. B-2 ord. pp

Vla. B-1 ord. pp

Vc. B-1 ord. pp

30

Musical score for measures 30-31. The score includes staves for Vln. A-1, Vln. A-2, Vla. A-1, Vc. A-1, Cb. A, VI. B-1, VI. B-2, Vla. B-1, and Vc. B-1. Measures 30 and 31 feature arco ricochet patterns in the first five staves, with dynamics ranging from *mf* to *ppp*. The remaining staves are silent.



32

Musical score for measures 32-33. The score includes staves for Vln. A-1, Vln. A-2, Vla. A-1, Vc. A-1, Cb. A, and VI. B-1. Measures 32 and 33 feature arco ricochet patterns in all six staves, with dynamics ranging from *mf* to *ppp*.

34

Vln. A-1 arco ricochet *mf* *ppp*

Vln. A-2 *ppp*

Vla. A-1 arco ricochet *mf* *ppp* arco ricochet *mf* *ppp* arco ricochet *mf* *ppp*

Vc. A-1 arco ricochet *mf* *ppp* arco ricochet *mf* *ppp* arco ricochet *mf* *ppp*

Cb. A arco ricochet *mf* *ppp* arco ricochet *mf* *ppp*

VI. B-1

VI. B-2

Vla. B-1

Vc. B-1

37

Vln. A-1 arco ricochet *mf* *ppp*

Vln. A-2 arco ricochet *mf* *ppp*

Vla. A-1 arco ricochet *mf* *ppp*

Vc. A-1 arco ricochet *mf* *ppp* arco ricochet *mf* *ppp*

Cb. A arco ricochet *mf* *ppp* arco ricochet *mf* *ppp*

VI. B-1

VI. B-2

Vla. B-1

Vc. B-1

♩ = ca. 48 MM
flautando

flautando 5

42

Score for measures 42-46. The score is divided into two systems. The first system (measures 42-44) is in 5/4 time, and the second system (measures 45-46) is in 4/4 time. The instruments are Vln. A-1, Vln. A-2, Vla. A-1, Vc. A-1, Cb. A, Vl. B-1, Vl. B-2, Vla. B-1, and Vc. B-1. The music features a complex rhythmic pattern with triplets and slurs. Dynamics include *pp* and *p*. The word "flautando" is written above several notes. A double bar line is present at the end of measure 46.

47

Score for measures 47-51. The score is divided into two systems. The first system (measures 47-49) is in 6/4 time, and the second system (measures 50-51) is in 3/4 time. The instruments are Vln. A-1, Vln. A-2, Vla. A-1, Vc. A-1, Cb. A, Vl. B-1, Vl. B-2, Vla. B-1, and Vc. B-1. The music features a complex rhythmic pattern with triplets and slurs. Dynamics include *pp* and *p*. The word "flautando" is written above several notes. A double bar line is present at the end of measure 51.

51

Vln. A-1 *ord.*

Vln. A-2 *p ord.*

Vla. A-1 *p ord.*

Vc. A-1 *p ord.*

Cb. A *arco p*

VI. B-1

VI. B-2

Vla. B-1

Vc. B-1



♩ = ca. 72 MM
flautando

58

Vln. A-1 *pp*

Vln. A-2 *pp flautando*

Vla. A-1 *pp flautando*

Vc. A-1 *pp flautando*

Cb. A *pp*

VI. B-1 *flautando p*

VI. B-2 *flautando p*

Vla. B-1 *p flautando*

Vc. B-1 *p flautando*

64

Vln. A-1
Vln. A-2
Vla. A-1
Vc. A-1
Cb. A
VI. B-1
VI. B-2
Vla. B-1
Vc. B-1

3/4

Detailed description: This system of musical notation covers measures 64 to 67. It features nine staves for various instruments: Violins A-1 and A-2, Viola A-1, Violoncello A-1, Contrabass A, Violins B-1 and B-2, Viola B-1, and Violoncello B-1. The time signature is 3/4. Measures 64-67 show a progression of chords and melodic lines. The strings (Vln. A, Vla. A, Vc. A) play sustained notes with long horizontal lines above them. The woodwinds (Cb. A, VI. B, Vla. B, Vc. B) play more active parts with eighth and quarter notes.



68

Vln. A-1
Vln. A-2
Vla. A-1
Vc. A-1
Cb. A
VI. B-1
VI. B-2
Vla. B-1
Vc. B-1

5/4

Detailed description: This system of musical notation covers measures 68 to 71. It features the same nine staves as the previous system. The time signature changes to 5/4. Measures 68-71 show a progression of chords and melodic lines. The strings (Vln. A, Vla. A, Vc. A) play sustained notes with long horizontal lines above them. The woodwinds (Cb. A, VI. B, Vla. B, Vc. B) play more active parts with eighth and quarter notes.

86 flautando *pp*

Vln. A-1

Vln. A-2

Vla. A-1 *pp* flautando

Vc. A-1 *pp* flautando

Cb. A

VI. B-1 *p*

VI. B-2 *p*

Vla. B-1 *p*

Vc. B-1 *p*

95

♩ = ca. 48 MM

Vln. A-1 *p*

Vln. A-2 *p*

Vla. A-1 *p*

Vc. A-1 *p*

Cb. A

VI. B-1 *pp* flautando

VI. B-2 *pp* flautando

Vla. B-1 *pp* flautando

Vc. B-1 *pp* flautando

102

Vln. A-1

Vln. A-2

Vla. A-1

Vc. A-1

Cb. A

Vl. B-1 flautando *pp*

Vl. B-2 flautando *pp*

Vla. B-1 flautando *pp*

Vc. B-1 flautando *pp*



110

Vln. A-1 flautando *pp*

Vln. A-2 flautando *pp*

Vla. A-1 flautando *pp*

Vc. A-1 flautando *pp*

Cb. A

Vl. B-1

Vl. B-2

Vla. B-1

Vc. B-1

♩ = ca. 48 MM

Musical score for measures 117-126. The score is in 4/4 time and features a tempo of approximately 48 MM. The instruments are Vln. A-1, Vln. A-2, Vla. A-1, Vc. A-1, Cb. A, VI. B-1, VI. B-2, Vla. B-1, and Vc. B-1. The strings play a sustained chord with a 'flautando' marking. The double bass (Cb. A) has a melodic line starting in measure 117. Dynamics include *p* and *pp*.

♩ = ca. 72 MM

Musical score for measures 127-136. The score is in 4/4 time and features a tempo of approximately 72 MM. The instruments are Vln. A-1, Vln. A-2, Vla. A-1, Vc. A-1, Cb. A, VI. B-1, VI. B-2, Vla. B-1, and Vc. B-1. The strings continue with the sustained chord. The double bass (Cb. A) and other instruments (VI. B-1, VI. B-2, Vla. B-1, Vc. B-1) play 'arco ricochet' patterns. Dynamics include *mf* and *ppp*.

Vln. A-1

Vln. A-2

Vla. A-1

Vc. A-1

Cb. A

VI. B-1

VI. B-2

Vla. B-1

Vc. B-1

c.l. ricochet

mf *ppp*

mf *ppp*

mf *ppp*

c.l. ricochet

mf *ppp*



Vln. A-1

Vln. A-2

Vla. A-1

Vc. A-1

Cb. A

Vla. B-1

Vc. B-1

arco ricochet

mf *ppp*

c.l. ricochet

mf *ppp*

c.l. ricochet

mf *ppp*

arco ricochet

mf *ppp*

arco ricochet

mf *ppp*

c.l. ricochet

mf *ppp*

arco ricochet

mf *ppp*

137

Vln. A-1

Vln. A-2

Vla. A-1

Vc. A-1

Cb. A

VI. B-1

VI. B-2

Vla. B-1

Vc. B-1

mf *ppp*

c.l. ricochet



♩ = ca. 72 MM

139

Vln. A-1

Vln. A-2

Vla. A-1

Vc. A-1

Cb. A

mf *ppp*

arco ricochet

141

Musical score for measures 141-142. The score is for five instruments: Vln. A-1, Vln. A-2, Vla. A-1, Vc. A-1, and Cb. A. Each instrument part features a series of sixteenth-note chords, with the instruction "arco ricochet" written above the notes. The dynamics are marked as *mf* and *ppp*, with a crescendo hairpin indicating the transition between them. The key signature has one sharp (F#) and the time signature is 4/4.



143

Musical score for measures 143-145. The score includes parts for Vln. A-1, Vln. A-2, Vla. A-1, Vc. A-1, Cb. A, VI. B-1, VI. B-2, Vla. B-1, and Vc. B-1. Measures 143-145 continue the "arco ricochet" texture from the previous page. The A-section instruments (Vln. A-1, Vln. A-2, Vla. A-1, Vc. A-1, Cb. A) play the sixteenth-note chords, while the B-section instruments (VI. B-1, VI. B-2, Vla. B-1, Vc. B-1) play a series of chords with dynamic markings and hairpins. The dynamics are marked as *mf* and *ppp*. The key signature has one sharp (F#) and the time signature is 4/4.

146

Vc. A-1

Cb. A

VI. B-1

VI. B-2

Vla. B-1

Vc. B-1

arco ricochet

mf

ppp

147

Vln. A-1

Vln. A-2

Vla. A-1

Vc. A-1

Cb. A

VI. B-1

VI. B-2

Vla. B-1

Vc. B-1

mf

ppp

150

Vln. A-1
Vln. A-2
Vla. A-1
Vc. A-1
Cb. A
Vl. B-1
Vl. B-2
Vla. B-1
Vc. B-1

This musical score covers measures 150 to 153. It features nine staves for various instruments: Violins A-1 and A-2, Violas A-1 and B-1, Violins B-1 and B-2, and Cellos A and B. The score is written in 2/4 time and includes dynamic markings such as *mf*, *fz*, and *ff*. The key signature has one flat. The music consists of rhythmic patterns with some melodic lines in the upper staves.



154

Vln. A-1
Vln. A-2
Vla. A-1
Vc. A-1
Cb. A
Vl. B-1
Vl. B-2
Vla. B-1
Vc. B-1

This musical score covers measures 154 to 157. It features the same nine staves as the previous section. The score is written in 2/4 time and includes dynamic markings such as *mf*, *fz*, and *ff*. The key signature has one flat. The music continues with rhythmic patterns and melodic lines, showing some changes in dynamics and articulation.

part 4 - horizont und rhythmus

♩ = ca. 120 MM

25

Vln. A-1 *ord.* *mf* 3

Vln. A-2 *ord.* *mf* 3

Vla. A-1 *ord.* *mf* 3

Vc. A-1 *ord.* *pizz. mf*

Cb. A *mf*

VI. B-1 *c.l.b.*

VI. B-2 *p c.l.b.*

Vla. B-1 *p c.l.b.*

Vc. B-1 *p c.l.b.*



♩ = ca. 120 MM

29

Vln. A-1 *sul pont* 3

Vln. A-2 *sul pont* 3

Vla. A-1 *sul pont* 3

Vc. A-1 *sul pont* 3

Cb. A

VI. B-1 *c.l.b.*

VI. B-2 *c.l.b.*

Vla. B-1 *c.l.b.*

Vc. B-1 *c.l.b.*

40

Vln. A-1

Vln. A-2

Vla. A-1

Vc. A-1

Cb. A

VI. B-1

VI. B-2

Vla. B-1

Vc. B-1

arco ord.

mf arco ord.

mf arco ord.

mf arco ord.

mf



44

Vln. A-1

Vln. A-2

Vla. A-1

Vc. A-1

Cb. A

VI. B-1

VI. B-2

Vla. B-1

Vc. B-1

arco ord.

mf arco ord.

mf arco ord.

mf arco ord.

mf 3

sul tasto

pp sul tasto

pp sul tasto

pp sul tasto

pp sul tasto arco

pp

arco ord.

f *pp* s.p. → sul tasto

Musical score for measures 49-54. The score includes parts for Violin A-1, Violin A-2, Viola A-1, Violoncello A-1, Contrabasso A, Violin B-1, Violin B-2, Viola B-1, and Violoncello B-1. The key signature is one flat (B-flat major/D minor) and the time signature is 4/4. The score features dynamic markings such as *f*, *pp*, and *f*, and performance instructions like *s.p.* (sul ponticello) and *sul tasto*. The strings play a rhythmic pattern of eighth notes with triplets, while the woodwinds (Violins, Violas, Cellos, and Double Basses) play a melodic line with triplets. The Contrabasso A part includes a *pizz.* (pizzicato) marking.



Musical score for measures 55-58. The score includes parts for Violin A-1, Violin A-2, Viola A-1, Violoncello A-1, Contrabasso A, Violin B-1, Violin B-2, Viola B-1, and Violoncello B-1. The key signature is one flat (B-flat major/D minor) and the time signature is 4/4. The score features dynamic markings such as *f* and performance instructions like *ord.* (ordinario). The strings play a rhythmic pattern of eighth notes with triplets, while the woodwinds (Violins, Violas, Cellos, and Double Basses) play a melodic line with triplets.

Musical score for measures 75-80. The score is for a string ensemble with parts for Violin A-1, Violin A-2, Viola A-1, Violin C-1, Cello A, Violin B-1, Violin B-2, Viola B-1, and Violin C-2. The music features complex rhythmic patterns, including triplets and sixteenth notes. Dynamics range from *f* (forte) to *pp* (pianissimo). Performance techniques include *arco* (arco), *sul tasto* (sul tasto), and *pp* (pianissimo). A double bar line is present at the end of measure 80.

Musical score for measures 81-86. The score continues with the same string ensemble parts. The music features complex rhythmic patterns, including triplets and sixteenth notes. Dynamics range from *f* (forte) to *pp* (pianissimo). Performance techniques include *arco* (arco), *pizz.* (pizzicato), and *ord.* (ord.). A double bar line is present at the end of measure 86.

92

Vln. A-1

Vln. A-2

Vla. A-1

Vc. A-1

Cb. A

VI. B-1

VI. B-2

Vla. B-1

Vc. B-1

94

Vln. A-1

Vln. A-2

Vla. A-1

Vc. A-1

Cb. A

VI. B-1

VI. B-2

Vla. B-1

Vc. B-1

98

Vln. A-1

Vln. A-2

Vla. A-1

Vc. A-1

Cb. A

VI. B-1

VI. B-2

Vla. B-1

Vc. B-1

100

Vln. A-1

Vln. A-2

Vla. A-1

Vc. A-1

Cb. A

VI. B-1

VI. B-2

Vla. B-1

Vc. B-1

102

Vln. A-1
Vln. A-2
Vla. A-1
Vc. A-1
Cb. A
VI. B-1
VI. B-2
Vla. B-1
Vc. B-1

pp
pp
pp
pp
pp
pp
pp
pp
pp

con sord. *s.p.*
con sord. *f*
con sord. *f*
con sord. *f*
con sord.
con sord.
con sord.
con sord.

107

Vln. A-1
Vln. A-2
Vla. A-1
Vc. A-1
Cb. A
VI. B-1
VI. B-2
Vla. B-1
Vc. B-1

mf
mf
mf
mf
mf
mf
mf
mf
mf

s.p.
s.p.
s.p.
s.p.

109

Vln. A-1

Vln. A-2

Vla. A-1

Vc. A-1

Cb. A

VI. B-1

VI. B-2

Vla. B-1

Vc. B-1



111

Vln. A-1

Vln. A-2

Vla. A-1

Vc. A-1

Cb. A

VI. B-1

VI. B-2

Vla. B-1

Vc. B-1

113

Vln. A-1
Vln. A-2
Vla. A-1
Vc. A-1
Cb. A
VI. B-1
VI. B-2
Vla. B-1
Vc. B-1



116

Vln. A-1
Vln. A-2
Vla. A-1
Vc. A-1
Cb. A
VI. B-1
VI. B-2
Vla. B-1
Vc. B-1

127

Score for measures 127-130. The score includes parts for Violin A-1, Violin A-2, Viola A-1, Violoncello A-1, Contrabasso A, Violin B-1, Violin B-2, Viola B-1, and Violoncello B-1. The music features a complex rhythmic pattern with triplets and sixteenth notes. Performance instructions include *pizz.* (pizzicato), *arco* (arco), and *f* (forte). The key signature has two flats, and the time signature is 7/8.

130

Score for measures 130-133. The score continues with the same instruments as the previous section. It features a continuation of the complex rhythmic patterns with triplets and sixteenth notes. Performance instructions include *pizz.*, *arco*, and *mf* (mezzo-forte). The key signature remains two flats, and the time signature is 7/8.

134

Vln. A-1 arco pizz.

Vln. A-2 arco pizz.

Vla. A-1 arco pizz.

Vc. A-1 arco pizz.

Cb. A

VI. B-1 arco pizz.

VI. B-2 arco pizz.

Vla. B-1 arco pizz.

Vc. B-1 arco pizz.

138

Vln. A-1 arco

Vln. A-2 arco

Vla. A-1 arco

Vc. A-1 arco

Cb. A arco

VI. B-1 arco

VI. B-2 arco

Vla. B-1 arco

Vc. B-1 arco

143

Vln. A-1

Vln. A-2

Vla. A-1

Vc. A-1

Cb. A

VI. B-1

VI. B-2

Vla. B-1

Vc. B-1

147

Vln. A-1

Vln. A-2

Vla. A-1

Vc. A-1

Cb. A

VI. B-1

VI. B-2

Vla. B-1

Vc. B-1

150

Vln. A-1 ord. *f* 3

Vln. A-2 ord. *f* 3

Vla. A-1 ord. *f* 3

Vc. A-1 ord. *f* 3

Cb. A

VI. B-1 pizz. *f* arco ord. 3

VI. B-2 pizz. *f* arco ord. 3

Vla. B-1 pizz. *f* arco ord. 3

Vc. B-1 *f* arco ord. 3



153

Vln. A-1 pizz. arco

Vln. A-2 pizz. arco 3

Vla. A-1 pizz. arco 3

Vc. A-1 pizz. arco 3

Cb. A

VI. B-1 pizz. arco 3

VI. B-2 pizz. arco 3

Vla. B-1 pizz. arco 3

Vc. B-1 pizz. arco 3

156

Vln. A-1 pizz.

Vln. A-2 pizz.

Vla. A-1 pizz.

Vc. A-1 pizz.

Cb. A

VI. B-1 arco

VI. B-2 arco

Vla. B-1 arco

Vc. B-1 arco

158

Vln. A-1 arco

Vln. A-2 arco

Vla. A-1 arco

Vc. A-1 arco

Cb. A

VI. B-1 pizz.

VI. B-2 pizz.

Vla. B-1 pizz.

Vc. B-1 pizz.

161

Vln. A-1 arco senza sord. s.p. sul tasto *f pp*

Vln. A-2 arco senza sord. s.p. sul tasto *f pp*

Vla. A-1 arco senza sord. s.p. sul tasto *fpp*

Vc. A-1 arco senza sord. s.p. sul tasto *f pp*

Cb. A arco sul tasto *pp mf*

VI. B-1 arco sul tasto

VI. B-2 arco sul tasto

Vla. B-1 arco sul tasto

Vc. B-1 arco sul tasto *p*

171

Vln. A-1

Vln. A-2

Vla. A-1

Vc. A-1

Cb. A

VI. B-1

VI. B-2

Vla. B-1

Vc. B-1

Musical score for measures 190-194. The score includes parts for Violin A-1, Violin A-2, Viola A-1, Violoncello A-1, Contrabass A, Violin B-1, Violin B-2, Viola B-1, and Violoncello B-1. The key signature has one flat (B-flat). Measure 190 features 'ord.' (ordinario) markings with triplets in the string parts. Measures 191-194 feature 'pizz.' (pizzicato) markings. A dynamic marking of *f* (forte) is present in measures 191-194. The score shows complex rhythmic patterns with many slurs and accents.

Musical score for measures 195-199. The score includes parts for Violin A-1, Violin A-2, Viola A-1, Violoncello A-1, Contrabass A, Violin B-1, Violin B-2, Viola B-1, and Violoncello B-1. The key signature has one flat (B-flat). Measure 195 features 'pizz.' (pizzicato) markings. A dynamic marking of *f* (forte) is present in measures 195-199. The score shows complex rhythmic patterns with many slurs and accents.

200

Vln. A-1
Vln. A-2
Vla. A-1
Vc. A-1
Cb. A
VI. B-1
VI. B-2
Vla. B-1
Vc. B-1

This block contains the musical score for measures 200 through 204. It features eight staves: Violin A-1 and A-2, Viola A-1, Violin Cello A-1, Contrabass A, Violin B-1 and B-2, Viola B-1, and Violin Cello B-1. The music is written in a complex, rhythmic style with many accidentals and dynamic markings such as *v*, *f*, and *mf*. The key signature has one flat, and the time signature is 3/4.



205

Vln. A-1
Vln. A-2
Vla. A-1
Vc. A-1
Cb. A
VI. B-1
VI. B-2
Vla. B-1
Vc. B-1

arco
f 3
arco
f 3
arco 3
f
arco 3
arco 3
f
arco 3
arco 3
f

This block contains the musical score for measures 205 through 209. It features the same eight staves as the previous block. The music continues with similar complexity, but includes specific performance instructions: *arco* (arco), *f* (forte), and *3* (triplets). The key signature and time signature remain the same.

209

Score for measures 209-212. The score is for a string ensemble and includes parts for Violin A-1, Violin A-2, Viola A-1, Violoncello A-1, Contrabasso A, Violin B-1, Violin B-2, Viola B-1, and Violoncello B-1. The music is in 6/4 time and features a complex rhythmic pattern with triplets and a key signature of one flat. The first two measures are marked with a 6/4 time signature, and the last two measures are marked with a 4/4 time signature. The score includes various musical notations such as slurs, accents, and dynamic markings like 'pizz.' (pizzicato).



213

Score for measures 213-216. The score continues from the previous page and includes parts for Violin A-1, Violin A-2, Viola A-1, Violoncello A-1, Contrabasso A, Violin B-1, Violin B-2, Viola B-1, and Violoncello B-1. The music is in 6/4 time and features a complex rhythmic pattern with triplets and a key signature of one flat. The score includes various musical notations such as slurs, accents, and dynamic markings like 'pizz.' (pizzicato).

225

pizz.

Vln. A-1

Vln. A-2

Vla. A-1

Vc. A-1

Cb. A

VI. B-1

VI. B-2

Vla. B-1

Vc. B-1

Detailed description: This block contains the musical score for measures 225 through 228. It features ten staves: Vln. A-1, Vln. A-2, Vla. A-1, Vc. A-1, Cb. A, VI. B-1, VI. B-2, Vla. B-1, and Vc. B-1. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The first five staves (Vln. A-1 to Vc. A-1) are marked 'pizz.' (pizzicato). The Vln. A-1 and Vln. A-2 parts play a rhythmic pattern of eighth notes with a descending melodic line. The Vla. A-1 and Vc. A-1 parts play a similar pattern but with a different rhythmic feel. The Cb. A part has a more sparse, rhythmic accompaniment. The VI. B-1, VI. B-2, Vla. B-1, and Vc. B-1 parts play a consistent eighth-note pattern.



229

arco

Vln. A-1

Vln. A-2

Vla. A-1

Vc. A-1

Cb. A

VI. B-1

VI. B-2

Vla. B-1

Vc. B-1

Detailed description: This block contains the musical score for measures 229 through 232. It features the same ten staves as the previous block. The key signature and time signature remain the same. The first five staves (Vln. A-1 to Vc. A-1) are marked 'arco' (arco) and feature triplet markings. The Vln. A-1 and Vln. A-2 parts play a triplet of eighth notes with a descending melodic line. The Vla. A-1 and Vc. A-1 parts play a similar triplet pattern. The Cb. A part has a rhythmic accompaniment. The VI. B-1, VI. B-2, Vla. B-1, and Vc. B-1 parts play a consistent eighth-note pattern. The VI. B-1 and VI. B-2 parts are marked 'arco' and feature triplet markings.

232

Vln. A-1
Vln. A-2
Vla. A-1
Vc. A-1
Cb. A
VI. B-1
VI. B-2
Vla. B-1
Vc. B-1

f

This section of the score covers measures 232 to 234. It features a complex rhythmic pattern with frequent triplets and sixteenth-note runs. The key signature has one flat (B-flat), and the time signature is 4/4. The strings (Violins, Violas, and Cellos) play a steady accompaniment of eighth notes, while the woodwinds (Flutes and Clarinets) have more active parts with many triplets. The dynamic marking *f* (forte) is present in the lower staves.

♩ = ca. 96 MM
sul pont.

235

Vln. A-1
Vln. A-2
Vla. A-1
Vc. A-1
Cb. A
VI. B-1
VI. B-2
Vla. B-1
Vc. B-1

sul pont.

This section covers measures 235 to 237. The tempo is marked as approximately 96 beats per minute. The instruction *sul pont.* (sul ponticello) is written above the string staves, indicating they should play on the lower strings. The music continues with dense rhythmic patterns, primarily consisting of triplets and sixteenth-note runs. The woodwinds also continue with their active parts. The dynamic marking *f* is not explicitly shown in this section, but the intensity remains high.

237

Vln. A-1
Vln. A-2
Vla. A-1
Vc. A-1
Cb. A
VI. B-1
VI. B-2
Vla. B-1
Vc. B-1

This musical score block covers measures 237 to 242. It features eight staves: Violin A-1 and A-2, Viola A-1, Violoncello A-1, Contrabasso A, Violin B-1 and B-2, Viola B-1, and Violoncello B-1. The music is characterized by dense, rhythmic patterns of eighth and sixteenth notes, often grouped into triplets. The key signature has one sharp (F#) and the time signature is 3/4. The score is divided into two systems, with measures 237-240 in the first system and 241-242 in the second. The Contrabasso A part is silent throughout this section.



239

Vln. A-1
Vln. A-2
Vla. A-1
Vc. A-1
Cb. A
VI. B-1
VI. B-2
Vla. B-1
Vc. B-1

This musical score block covers measures 239 to 244. It features the same eight staves as the previous block. The music continues with similar rhythmic complexity, including many triplet markings. The key signature has one sharp (F#) and the time signature is 3/4. The score is divided into two systems, with measures 239-242 in the first system and 243-244 in the second. The Contrabasso A part remains silent.

241

Vln. A-1
Vln. A-2
Vla. A-1
Vc. A-1
Cb. A
VI. B-1
VI. B-2
Vla. B-1
Vc. B-1

This musical system covers measures 241 and 242. It features eight staves: Violin A-1 and A-2, Viola A-1, Violoncello A-1, Contrabass A, Violin B-1 and B-2, Viola B-1, and Violoncello B-1. The music is characterized by complex rhythmic patterns, including frequent triplets and sixteenth-note runs. The key signature has one sharp (F#), and the time signature is 3/4. The first measure of each staff begins with a triplet of eighth notes, followed by a series of sixteenth-note patterns. The second measure continues these patterns with some rests and dynamic markings.



243

Vln. A-1
Vln. A-2
Vla. A-1
Vc. A-1
Cb. A
VI. B-1
VI. B-2
Vla. B-1
Vc. B-1

This musical system covers measures 243 and 244. It features the same eight staves as the previous system. The music continues with similar rhythmic complexity, including triplets and sixteenth-note patterns. The key signature remains one sharp (F#), and the time signature is 3/4. The first measure of each staff begins with a triplet of eighth notes, followed by a series of sixteenth-note patterns. The second measure continues these patterns with some rests and dynamic markings.

245

Vln. A-1
Vln. A-2
Vla. A-1
Vc. A-1
Cb. A
VI. B-1
VI. B-2
Vla. B-1
Vc. B-1

This musical score block covers measures 245 and 246. It features eight staves: Violins A-1 and A-2, Viola A-1, Violoncello A-1, Contrabass A, Violins B-1 and B-2, Viola B-1, and Violoncello B-1. The music is characterized by a complex rhythmic pattern of eighth and sixteenth notes, with frequent triplets indicated by a '3' above the notes. The key signature has one sharp (F#) and the time signature is 3/4. The score is divided into two systems, with measure 245 on the left and measure 246 on the right. The Contrabass A staff is empty in both measures.



247

Vln. A-1
Vln. A-2
Vla. A-1
Vc. A-1
Cb. A
VI. B-1
VI. B-2
Vla. B-1
Vc. B-1

con sord.
con sord.

This musical score block covers measures 247, 248, and 249. It features the same eight staves as the previous block. The music continues with the same complex rhythmic pattern of eighth and sixteenth notes, with frequent triplets. The key signature has one sharp (F#) and the time signature is 3/4. The score is divided into three systems, with measure 247 on the left, measure 248 in the middle, and measure 249 on the right. The Contrabass A staff is empty in all three measures. The instruction 'con sord.' (con sordina) is written above the staff lines for measures 247, 248, and 249 for all instruments except the Contrabass A.

250

Vln. A-1

Vln. A-2

Vla. A-1

Vc. A-1

Cb. A

VI. B-1

VI. B-2

Vla. B-1

Vc. B-1

252

Vln. A-1

Vln. A-2

Vla. A-1

Vc. A-1

Cb. A

VI. B-1

VI. B-2

Vla. B-1

Vc. B-1

254

Vln. A-1
Vln. A-2
Vla. A-1
Vc. A-1
Cb. A
VI. B-1
VI. B-2
Vla. B-1
Vc. B-1



256

♩ = ca. 60 MM

Vln. A-1
Vln. A-2
Vla. A-1
Vc. A-1
Cb. A
VI. B-1
VI. B-2
Vla. B-1
Vc. B-1

Musical score for measures 260-267. The score includes parts for Violin A-1, Violin A-2, Viola A-1, Violoncello A-1, Contrabasso A, Violin B-1, Violin B-2, Viola B-1, and Violoncello B-1. The music features dynamic markings such as *f*, *pp*, *fpp*, and *arco*, along with performance instructions like *sul tasto* and *sul pont.*. The notation includes various note values, rests, and slurs.



Musical score for measures 268-275. The score includes parts for Violin A-1, Violin A-2, Viola A-1, Violoncello A-1, Contrabasso A, Violin B-1, Violin B-2, Viola B-1, and Violoncello B-1. The music is primarily marked *sul tasto* and features sustained notes with slurs. The notation includes various note values and rests.

279

Vln. A-1
Vln. A-2
Vla. A-1
Vc. A-1
Cb. A
VI. B-1
VI. B-2
Vla. B-1
Vc. B-1



♩ = ca. 120 MM

288

Vln. A-1
Vln. A-2
Vla. A-1
Vc. A-1
Cb. A
VI. B-1
VI. B-2
Vla. B-1
Vc. B-1

pp

