

Hans Abrahamsen

LET ME TELL YOU

(2012-13)

for

Soprano and Orchestra

Text by Paul Griffiths

Full Score



EDITION WILHELM HANSEN

Orchestra

3 Flutes (1st db. Alto Flute and Picc. 3; 2nd db. Picc. 2; 3rd db. Picc. 1)

2 Oboes

1 English Horn

2 Clarinets in Bb and A

1 Bass Clarinet in Bb (db. Cl. in Eb)

2 Bassoons

1 Contra Bassoon

4 Horns in F

2 Trumpets in C

3 Trombones (1st and 2nd: Tenor Trombones; 3rd: Bass Trombone)

Timpani

Percussion (3 players):

Total requirement: Xylophone, Marimba, Glockenspiel, Vibraphone (with bow), Tubular Bells, Bass Drum, Tam-tam (large), Whip, Wood Block (high), Paper *), 2 Reibestock (both medium)

Perc. 1: Xylophone, Marimba, Vibraphone, Glockenspiel, Bass Drum, Reibestock 1 (played by being scraped with a light iron stick)

Perc. 2: Marimba, Vibraphone (with bow), Tubular Bells, Whip (Frusta), Japanese Wood Block (medium high), Reibestock 2

Perc. 3: Glockenspiel, Tubular Bells, Paper, Whip (Frusta), Tam-tam

Harp

Celesta

Soprano Solo

Strings (14, 12, 10, 8, 7)

All transposed instruments are notated in transposition.

Double Bass harmonics are octave transposed as well.

*) Paper: The player moves a piece of paper in circular movement on the skin of a Bass Drum (placed in horizontal position), producing a subtle, but still clearly audible whisper/whisker-like sound, like walking in the snow.

Performance notes

Because of the antiphonal string writing in the piece the “old” set-up of the strings is required; i.e. with the 1st violins to the left and the 2nd violins to the right of the conductor. The cellos are placed next to the 1st violins and the violas next to the 2nd violins. The double basses are to the left behind the cellos.

let me tell you

I Part:

1.

Let me tell you how it was.
I know I can do this.
I have the powers:
I take them here.
I have the right.

My words may be poor
but they will have to do.
There was a time when I could not do this:
I remember that time.

2.

O but memory is not one but many -
a long music we have made
and will make again,
over and over,

with some things we know and some we do not,
some that are true and some we have made up,
some that have stayed from long before,
and some that have come this morning,

some that will go tomorrow
and some that have long been there
but that we will never find,
for to memory there is no end.

3.

There was a time, I remember, when we had no music,
a time when there was no time for music,
and what is music if not time -

time of now and then tumbled into one another,
time turned and loosed,
time bended,

time blown up here and there,
time sweet and harsh,
time still and long?

II Part:

4.

Let me tell you how it is,
for you are the one who made me more than I was,
you are the one who loosed out this music.

Your face is my music lesson
and I sing.

5.

Now I do not mind if it is day, if it is night.
If it is night,
an owl will call out.
If it is morning,
a robin will tune his bells
Night, day: there is no difference for me.

What will make the difference is if you are with me.
For you are my sun.

You have sun-blasted me,
and turned me to light.

You have made me like glass –
like glass in an ecstasy from your light,
like glass in which light rained
and rained and rained and goes on,
like glass in which there are showers of light,
light that cannot end.

III Part:

6.

I know you are there.
I know I will find you.
Let me tell you how it will be.

7.

I will go out now.
I will let go the door
and not look to see my hand as I take it away.

Snow falls.
So: I will go on in the snow.
I will have my hope with me.

I look up,
as if I could see the snow as it falls,
as if I could keep my eye on a little of it

and see it come down
all the way to the ground.
I cannot.

The snow flowers are all like each other
and I cannot keep my eyes on one.
I will give up this and go on.
I will go on.

Text by Paul Griffiths
(after the novel *let me tell you*, 2008)

let me tell you

I Part:

1. Let me tell you how it was p. 1
2. O but memory is not one but many p. 13
3. There was a time, I remember p. 35

II Part:

4. Let me tell you how it is p. 46
5. Now I do not mind p. 53

III Part:

6. I know you are there p. 97
7. I will go out now p. 99

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Premiered by the Berliner Philharmoniker
Barbara Hannigan, soprano
Andris Nelsons, conductor
20, 21 and 22 December 2013, Berlin, Philharmonie

Duration: approx. 30 minutes

Dedicated to Barbara Hannigan

I Part:

1. Let me tell you how it was

Hans Abraham sen
text by Paul Griffiths
let me tell you (2012-13)
for soprano and orchestra

Adagio mesto, $\text{♩} = 36, \text{♩} = 54$

Piccola 1, 2 *p dolciss.*

Flauto alto (1)

Oboe 1, 2

Cor inglese

Ampa

Celesta *pppp*

Soprano

Violino I

Violino 2 *8 soli, div. pppp dolciss. (kaum Toshōke, mostly air)*
pppp dolciss. (kaum Toshōke, mostly air)
gli altri *flaut. div. sim. ppp*

A

Picc. 1, 2

Fl. alto (1)

Ob. 1, 2 *p dolciss.*

Cor. ing.

Amp.

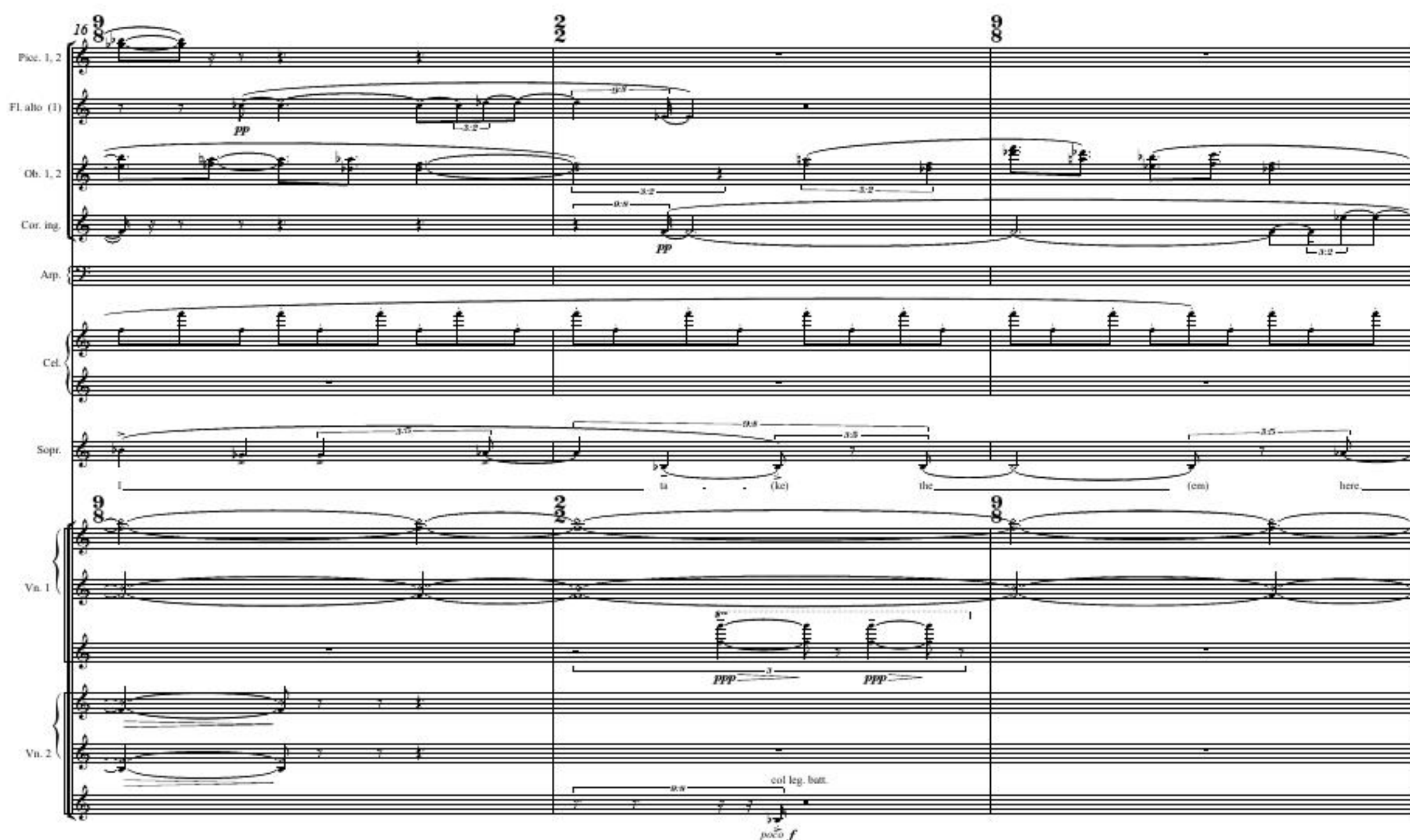
Cel.

Sopr. *pp sotto voce*
A le (e) it me

Vn. I *8 soli, div. pppp dolciss. (kaum Toshōke, mostly air)*
pppp dolciss. (kaum Toshōke, mostly air)
gli altri *flaut. div. sim. ppp*

Vn. 2





$\equiv$ $\equiv$

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Picc. 1, 2
 Fl. alto (1)
 Ob. 1, 2
 Cor. ing.
 Cl. 1, 2 in Sib.
 Cl. bas. in Sib.
 Fg. 1, 2
 Cfg.
 Cor. in Fa (2)
 3, 4
 Trbn. 1, 2
 3
 Nyl.
 Perc. 1, 2
 Mar.
 Asp.
 Ctl.
 Sopr.
 Vn. 1
 Vn. 2

28 29 30

1.
 sempre espress.

ha ve to do

G

Picc. 1, 2 *pp sempre dolcissimo*

Fl. alto (1)

Ob. 1, 2

Cor. ing.

Cl. 1, 2 in Sib

Cl. bas. in Sib

Fg. 1, 2

Cfg.

Cor. in Fa (2)

Cor. in Fa (4)

Tbn. 1, 2

Tbn. 3

Xyl.

Perc. 1

Perc. 2

Asp. *loco* *ppp sim.*

Cel. *pp col canto*

Sopr. *There was a time when I could*

G

Vn. 1

Vn. 2

Vla. *6 solo, div. pp*

Vla. *le altre pp*

31 9 2 9

8 2 8

34 $\frac{9}{8}$ 32 $\frac{9}{8}$ 32

Picc. 1, 2

Fl. alto (1)

Ob. 1, 2
ppp dolciss. (as soft as possible)

Cor. ing.
ppp dolciss. (as soft as possible)

Cl. 1, 2
in Sib

Cl. bas.
in Sib

Fg. 1, 2

Cf. g.

1, 2
Coe
in Fa

3, 4

Tbn.

Xyl.

Perc.
Mar.
ppp s.m.

Asp.

Cel.

Sopr.
(d) not (i) do this

9 $\frac{9}{8}$ 32 $\frac{9}{8}$ 32

Vn. 1
col leg. batt.
p

Vn. 2
pp
pp
pp

Vla.
le altre
pp

Vc.

37 $\frac{2}{2}$ 9 H 1 2

Picc. 1, 2

Fl. alto (1)

Ob. 1, 2

Cor. ing.

Cl. 1, 2 in Sib

Cl. bas. in Sib

Fg. 1, 2

Cfg.

1, 2

Cor in Fa

3, 4

Tbn.

1

Perc. Mar.

2

Asp.

Cel.

Sopr.

2 $\frac{2}{2}$ 9 H 2

Vn. 1

Vn. 2

Vla.

le altre

Vc.

6 soli, div.

ppp *dolcis. (as soft as possible)*

ppp *dolcis. (as soft as possible)*

poco espress.

poco espress.

poco espress.

Xyl.

pp

poco espress.

pp *poco espress.*

pp

40 **2** **2** (1) **9** **8** **2** **9** **8**

Picc. 1, 2

Fl. alto (1)

Ob. 1, 2

Cor. ing.

Cl. 1, 2
in Si

Cl. bas.
in Si

Fg. 1, 2

Cfg.

1, 2
Cor
in Fa

3, 4

Tbn.

Xyl.

Perc.

2

Arp.

Cel.

Sopr.

2 **2** **9** **8** **2** **9** **8**

Va. 1

Va. 2

Vla.

Vc.

43 $\frac{9}{8}$ **I** $\frac{2}{2}$ $\frac{9}{8}$ $\frac{2}{2}$

Picc. 1, 2

Fl. alto (1)

Ob. 1, 2

Cor. ing.

Cl. 1, 2 in Sib

Cl. bas. in Sib

Fg. 1, 2

Cfg.

1, 2
Coe in Fa

3, 4

Tbn.

Xyl.

Perc. 1

2

Mar.

Asp.

Cel.

Sopr.

(1) time

I $\frac{9}{8}$ $\frac{2}{2}$ $\frac{9}{8}$ $\frac{2}{2}$

Vn. 1

Vn. 2

Vla.

le altre

col leg. batt.

p

6 sole, div.

$\frac{3}{2}$ *pp*

$\frac{3}{2}$ *pp*

$\frac{3}{2}$

Vc.

46 $\frac{3}{2}$ $\frac{9}{8}$ $\frac{3}{2}$ $\frac{9}{8}$ $\text{Picc. 2 muta in Fl. 2}$ $\text{Fl. alto muta in Fl. 1}$

Picc. 1, 2

Fl. alto (1)

Ob. 1, 2

Cor. ing.

Cl. 1, 2 in Sib

Cl. bas. in Sib

Fg. 1, 2

Cfig.

1, 2

Coe in Fa

3, 4

Tba.

1

Perc.

Mar.

2

Asp.

Cel.

Sopr.

$\frac{3}{2}$ $\frac{9}{8}$ $\frac{3}{2}$ $\frac{9}{8}$ Vn. 1 Vn. 2 Vla. Vc.

attacca

(Dur: ca. 4')

2. O but memory is not one but many

[illegible]

3

Fl. 1, 2

Cor. ing.

Eg. 1, 2

1, 2

Cor. in Fa

3, 4

Arp.

Sopr.

me no ty

Vn. 1

ppp

ppp

ppp

ppp

Vn. 2

ppp

ppp

ppp

ppp

Vla.

pp sempre sim.

pp

pp sempre sim.

pp

Vc.

pp sempre sim.

pp sempre sim.

pp

pp

Cb.

The musical score is arranged in a standard orchestral format. The top section includes woodwinds (Flutes 1 & 2, Cor Anglais, Euphonium 1 & 2) and brass (Horn 1 & 2, Cor in Fa 3 & 4). Below these are the Arpeggiator and Soprano voice. The string section consists of Violins 1 & 2, Violas, and Cellos. The score is divided into two measures. The first measure shows the initial entry of the strings and the vocal line. The second measure continues the orchestral texture with various dynamic markings. The vocal line has lyrics in Russian: 'me no ty'. The string parts are marked with 'ppp' (pianissimo) and 'pp' (piano), with some parts marked 'sempre sim.' (sempre similes).

[illegible]

9

Fl. 1, 2

Cor. ing.

Fig. 1, 2

Cor. in Fa

3, 4

Arp.

Sopr.

ny

long

Vn. 1

pizz.

mf

mf

ppp

ppp

Vn. 2

ppp

ppp

Vla.

pp

pp

Vc.

pp

pp

Cb.

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[illegible]

15 (a 2)

Fl. 1, 2

Ob. 1, 2

Cor. Ing.

Cl. in Bb

Cl. 1, 2 in Eb

Bs. 1, 2

Cor. in F#

Perc.

Arp.

Sopr.

Vn. 1

Vn. 2

Vla.

Vc.

have

made

pizz.

arco

ppp

pp

mf

ppp

pp

pp

pp

17

Fl. 1, 2

Ob. 1, 2

Cor. ing.

Cl. in Bb

Cl. 1, 2 in Bb

Fg. 1, 2

Cor. in F

Perc.

Arp.

Sopr.

and will make

Vn. 1

Vn. 2

Vla.

Vc.

[illegible]

[illegible]

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26

Picc. 1

Fl. 1, 2

Obs. 1, 2

Cor. ing.

Cl. in Bb

Cl. 1, 2 in Eb

Fg. 1, 2

Cor. in Fa

Tr. 1, 2 in C

Trbn 1, 2

Perc. Xyl. Vib.

Sopr.

some that are true

Vn. 1

Vn. 2

Vla.

Vc.

Cb.

E

E

f

p

sf

ff

pizz. sul pont.

p

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F

Picc. 1

Fl. 1, 2

Ob. 1, 2

Cor. ing.

Cl. in Mb

Cl. 1, 2 in Sb

Fg. 1, 2

Cor. in Fa

Tr. 1, 2 in C

Tuba 1, 2

Xyl.

Perc. 1, 2

Sopr.

some that have stayed from

F

Vn. 1

Vn. 2

Vla.

Vc.

Cb.

f

sf

p

con sord

mf

sf

fp

pizz. sul pont.

p

[illegible]

G

Picc. 1

Fl. 1, 2

Obs. 1, 2

Cor. ing.

Cl. in Mb

Cl. 1, 2 in Sb

1

2

Fg.

1, 2

Cor. in Fa

3, 4

Tr. 1, 2 in C

Arp.

Cel.

again a little unsure (shivering)
mf

Sopr.

and some that have come this far

G

Vu. 1

Vu. 2

Vla.

Vc.

Cb.

(pizz. sul pont.)
pp

(pizz. sul pont.)
pp

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44

Vib. arco

Perc. 2

Arp.

Sopr.

Vn. 1

Vn. 2

Vla.

Vc. div. in 3

Cb. div.

some that will go

49

I

Fl.

Perc. 2

Arp.

Sopr.

Vn. 1

Vn. 2

Vla.

Vc. div. in 3

Cb. div.

to me now and some

con sord. arco

via sord.

via sord.

$\equiv$

59

Arp.

Sopr.

but that we will be

Vn. 1
div in 3

Vn. 2

Vla
div in 3

Vc.
div.

69

CL
in Sib

Perc. 1

Arp.

Sopr.

no - ty there is no end.

Vn. 1
div in 3

Vn. 2
div in 3

Viola

Stesso Tempo

74 Glsp.

Perc. I

Arp.

Cel.

Sopr.

Vn. 1
div. in 3

Vn. 2
div. in 3

via sord.

via sord.

via sord.

PPP

PPP

PPP

79 Glsp.

Perc. I

Arp.

Cel.

Sopr.

Vn. 1
div. in 3

Vn. 2
div. in 3

M

via sord.

via sord.

via sord.

PPP

PPP

G.P.
(in tempo)

G.P.
(in tempo)

attacca
(Dur: ca. 3')

3. There was a time, I remember

Walking but limping "in limping time" ♩ = 58

Clarinetto 1, 2 in Sib

Clarinetto basso in Sib

Fagotto 1, 2

Percussione 1

Arpa

Soprano

Contrabbasso div.

Walking but limping "in limping time" ♩ = 58

ppp

pizz.

p *)
pesante, marc.

p *)
pesante, marc. "parlando"

Cl. 1, 2 in Sib

Cl. bas. in Sib

Fg. 1, 2

Perc. 1

Arp.

Sopr.

Cb. div.

A

pp

p

p

wie ein Seufzer

*) Cb., Vc., Vla.: skms = phrasing to give the direction of the melody. The pizzicati have to be damped (not l.v.)

13 $\frac{3}{4}$ **B** $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Cl. 1, 2 in Sb

Cl. bus. in Sb

Fig. 1, 2

Gr. Cassa

Perc. I

Arp.

Sopr.

Vc. div.

Ch. div.

19 $\frac{4}{4}$ **C** $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Cl. 1, 2 in Sb

Cl. bus. in Sb

Fig. 1, 2

Gr. Cassa

Perc. I

Arp.

Sopr.

Vc. div.

Ch. div.

p *) pesante, marc. "parlando" pizz.

p *) pesante, marc. "parlando" pizz.

*) See footnote p. 35.

Fl. 1

Obs. 1, 2

Cl. 1, 2 in Sib

Cl. bas. in Sib

Cor. in Fa

Tr. 1, 2 in C

Perc. 1

Arp.

Sopr.

Vn. 1

Vn. 2

Vc. div.

Cb. div.

There was a time

arco poco col legg. senza vibr. ("cold")

2 last desks

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37 $\frac{3}{4}$ **F** $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

rit.

Picc. 1, 2

Fl. 1

Ob. 1, 2

Cl. 1, 2
in Sb

Cl. bas.
in Sb

Fg. 1, 2

Cfg.

1, 2
Cor.
in Fa

3, 4

Tr. 1, 2
in C

Gr. Cassa

Perc. 1

Arp.

Cel.

Sopr.

re - mem - ber, when we had no mu - sic

pppp

rit.

$\frac{3}{4}$ **F** $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Vn. 1

(2 last desks)

ppp

Vn. 2

(2 last desks)

pppp

Vla.

I solo

pp *espress.*

Vc.

Cb.
div.

A tempo

G

4/4 (1)

3/4

4/4

3/4

4/4

3/4

4/4

Picc. 1, 2

Fl. 1

Obo. 1, 2

Cor. ing.

Cl. 1, 2 in Sib

Cl. bas. in Sib

Fg. 1, 2

Cfg.

1

2

3

1

2

3

Perc.

Arp.

Cel.

Sopr.

time when there was no time for me sic. and what is my sic. if not

A tempo

G

4/4

3/4

4/4

3/4

4/4

3/4

4/4

Vn. 1

Vn. 2

Vla.

Vc.

Cb.

*) See footnote p. 35.

49 $\frac{4}{4}$ **H** $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

Picc. 1, 2

Fl. 1

Ob. 1, 2

Cor. ing.

Cl. 1, 2
in Sb

Fg. 1, 2

Cfg.

1

Cor.
in Fa

2

3

Ti. 1, 2
in C

Perc. 2

Cel.

Sopr.

time (mc)

$\frac{4}{4}$ **H** $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

Vn. 1

(7th harm.)
arco ord.

8 soli, div.
arco ord.

(7th harm.)
pp

(5th harm.)
arco ord.

8 soli, div.
arco ord.

(5th harm.)
pp

Vn. 2

Vla.

Vc.

(2 soli)

Ch.

*Vn. I: Natural harmonic, both fingers with harmonic stops on the open string indicated below. The resultant sound is presented above in brackets.

61 $\frac{3}{4}$ **J** *molto rall.*

Picc. 1, 2 *PPP* *PP* *PPP*

Fl. 1 *PP* *PPP*

Cor. ing. *PPP*

Cl. 1, 2 in *Sb* *PPP*

Cl. bas. in *Sb* *PPP*

Fg. 1, 2 *PPP*

Cfg. *PPP*

Cor. in *Fa* *PPP* *sim.* *PPP* *sim.* *PPP*

1, 2 *con sord.* *PP* *PPP*

3 *con sord.* *PP* *PPP*

Tuba *Glsp.* *PP* *PPP*

Perc. *Vib.* *f*

Arp.

Cel. *p* *f* *PP* *PPP*

Sopr. *a* *no* *ther.* *time* *turned* *PPP*

J *molto rall.*

Vn. 1 *(3rd harm.)* *(5th harm.)* *(7th harm.)* *p* *9 soli* *PPP* *PPP*

Vn. 2 *pizz.* *col leg. batt.* *p* *PPP* *PPP*

Vla. *p* *PPP*

Vc. *p* *PPP*

Ch. *(2 soli)* *p* *II. (7th harm.)* *PPP*

The image shows a page of a musical score, likely for a symphony or opera. The score is written for a large ensemble, including woodwinds, brass, strings, and a vocal soloist. The page is divided into two systems of staves.

First System:

- Pic. 1, 2:** Piccolo 1 and 2.
- Fl. 1:** Flute 1.
- Ob. 1, 2:** Oboe 1 and 2.
- Cor. ing.:** Cor Anglais.
- Cl. 1, 2 in Bb:** Clarinet 1 and 2 in Bb.
- Cl. bas. in Bb:** Clarinet Bass in Bb.
- Fg. 1, 2:** Bassoon 1 and 2.
- Cfg.:** Cello.
- Cor. in Fa:** Cor Anglais 2.
- Tr. 1, 2 in C:** Trumpet 1 and 2 in C.
- Perc.:** Percussion 1 and 2.
- Arp.:** Arpa (Harp).
- Cel.:** Cello.
- Sopr.:** Soprano.

Second System:

- Vn. 1:** Violin 1.
- Vn. 2:** Violin 2.
- Vla.:** Viola.
- Vcl.:** Violoncello.
- Ch.:** Chorus.

The score includes various musical notations, including notes, rests, dynamics (ppp, p), and articulations (accents, slurs). The tempo is marked "A tempo" and the key signature is "K".

77 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ **M**

Picc. 1, 2

Fl. 1

Ob. 1, 2

Cor. ing.

Cl. 1, 2
in Sb

Cl. bas.
in Sb

Fg. 1, 2

Cfg.

1, 2

Cor.
in Fa

3, 4

Tr. 1, 2
in C

1, 2

Tbn.

3

1

Perc.

Vibr.

2

Cel.

Sopr.

time still and long?

$\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ **M**

Vn. 1

Vn. 2

Vla.

Vc.

(2 soli)

Cb.

Picc. 1 muta in Fl. 3
Picc. 2 muta in Fl. 2

via seed.

via seed.

via seed.

via seed.

II Part:

4. Let me tell you how it is

$\text{♩} = 36, \text{♩} = 54$

Como inglese

Clarinetto basso in Sib

1
Fagotto

2
Fagotto

Contrafagotto

1,2
Corno in Fa

3,4
Corno in Fa

Percussione 2

Arpa

Soprano

$\text{♩} = 36, \text{♩} = 54$

Viola

Violoncello

Contrabbasso

Vib. arco

let me

sim.

2 soli

gli altri, div arco

gli altri, div arco

2 soli

gli altri, div arco

Cor. ing.

Cl. 1, 2 in Sib

Cl. bas. in Sib

1
Fg.

2
Fg.

Cfg.

1,2
Cor. in Fa

3,4
Cor. in Fa

Arp.

Sope.

tell you how (w) it

Vla.

(2 soli)

(gli altri)

2 soli

div. arco

(gli altri, div)

1 sola

col legg. batt.

sim.

02-03-2015 11:34:16 km_lrry_fo4_rk_020315

02-03-2015 11:34:16 hrs lrrry f64 rk 020315

Fl. 1, 2

Ob. 1, 2

Cor. ang.

Cl. 1, 2 in Bb

Cl. bas. in Bb

Fg. 1, 2

Cfg.

1, 2

Cor. in Fa

3, 4

Tu. 1, 2 in C

Tbn. 1, 2

1

Mar.

Perc.

2

Vibr.

Arp.

Cel.

Sopr.

one who loosed out this man... sic

Vn. 1

Vn. 2

Vla.

Vc.

Cb.

20 **E** 8 3

Fl. 1, 2

Ob. 1, 2

Cor. ing.

Cl. 1, 2 in Sb

Cl. bas. in Sb

1
Fg. (2)

2

Cfg.

1, 2 (a 2)

Cor. in Fa

3, 4

Ts. 1, 2 in C

Trbn. 1, 2 1, 2 *pp sempre*

1 Mar. *pp*

Perc. 2 Vibr.

3 Campana *mf* *mf*

Arp.

Cel.

Sopr. *ff* (ac) *f* Your face is my

E 8 3

Vn. 1

Vn. 2

Vla.

Vc.

Cb.

Fl. 1, 2

Ob. 1, 2

Cor. ang.

Cl. 1, 2
in Sb

Cl. bas.
in Sb

Fg. 1, 2

Clg.

1, 2
Cor.
in Fa

3, 4

Tu. 1, 2
in C

Tbn. 1, 2

Mar.

Perc.

Vib.

Arp.

Cel.

Sopr.

mi sic les son and sing

Vn. 1

Vn. 2

Vla.

Vc.

Cb.

unif.

unif.

arco

div. arco

2/2 9/8 2/2 9/8

(DIII: ca. 2')

5. Now I do not mind

$\text{♩} = \text{♩}$
 $\text{♩} = 75 \text{ (Tempo I)}$

1 $\frac{3}{2}$

Flauto 1, 2

Oboe 1, 2

Corno inglese

Clarinetto in Mib

Clarinetto 1, 2 in Sib

Fagotto 1, 2

Corno in Fa 1, 2 / 3, 4

Tromba 1, 2 in C

Trombone 1-3

Tampani

Percussione 1, 2

Arpa

Celesta

Soprano

A $\frac{3}{2}$ $\text{♩} = 75 \text{ (Tempo I)}$

Violino 1
gli altri

*) 1, 3, 5 div.

Violino 2

*) 2, 4, 6 div.

Viola

Violoncello

Contrabbasso

Xyl.
Japanese Wood Block - medium high (J.W.B.)

CL in Mib

1-3 desks

gli altri IL 1 >

div. pizz. ff secco

ff secco

*) Numbers refer to desks. Div. always at the desk.

^{*)} For the conductor: "hervor" = must be played a little solistically

B $\text{♩} = 75$ (Tempo I)

9

Fl. 1, 2 *pp*

Ob. 1, 2 *mf*

Cor. ing. *mf*

Cl. in Sib. 1, 2 *pp*

Cor. in Fa. 1, 2, 3, 4

Timp. *mf* *poco marc.* *Gr. Cassa* *pp* *mol marc.*

Perc. 1, 2

Arp.

Sopr. *not mind if it is day, if it is night.* *ff*

B $\text{♩} = 75$ (Tempo I)

Vn. 1 1-3 *p*

Vn. 1 4, 6 *p*

Vn. 1 5, 7

Vn. 2 1, 2 *mf* *7* *mf* *8*

Vn. 2 3, 5

Vn. 2 4, 6 *arco* *p* *arco* *p*

Vla. 1, 2 *arco* *p* *4 soli, div* *arco* *mf* *8*

Vc. *pizz.* *f*

Cb. *II. arco* *fp*

$\text{♩} = \text{♩} \text{♩} = 60$ (Tempo II)

C

$\text{♩} = \text{♩} = 75 (\text{Tempo I})$

17

Fl.

pp

pp

pp

Obs. 1, 2

"hervee"

mf

p

mf

p

mf

Cor. ing.

mf

mf

mf

Cl. in Mb.

Cl. in Sb.

pp

Fg.

mf

mf

mf

Cor. in Fa.

(3)

Arp.

mf

Sopr.

fp

mf

fp

If it is right,

mf

an owl will

C

$\text{♩} = \text{♩} = 75 (\text{Tempo I})$

Vn. 1-3

arco

fp

arco

f

Vn. 4, 6

arco

p

arco

f

Vn. 5, 7

arco

f

Vn. 1, 2

Vn. 3, 5

Vn. 4, 6

pizz.

f

Vla.

f

Vc.

fp

Ch.

tutti, div

fp

fp

21

Fl.

Ob.

Cor. ing.

Cl. as Mb.

Cl. in Sb.

Fg.

Cor. in Fa.

Tr. 1, 2 in C.

Perc.

Arp.

Sopr.

1-3

4, 6

Vn. 1

5, 7

1, 2

3, 5

Vn. 2

4, 6

Vla.

Vc. 1, 2

Cb.

D $\text{♩} = 60$ (Tempo II)

"hervoe"

f

pp

mf

sf

p

f

ff

div. pizz.

pizz.

p

pp

p

arco

1, 2 desks div.

arco

pizz.

arco flaut.

div. in 3

arco flaut.

f

ff

f

ff

J.W.B.

call

out.

sh

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29

Fl. 1-3

Ob.

Cl. in Bb

Cl. in Eb

Fg.

Cor. in Fa

Tr. 1, 2 in C

Tuba 1-3

Arp.

Cel.

Sopr.

Vn. 1 4, 6

5, 7

Vln. 2

3, 5

4, 6

Vla.

Vc.

Cb.

p

p

p

f

mf

f

mf

f

mf

f

pp

f

mf

p sempre

p sempre

pp

p

p

pizz.

f

tutti unis.

f

3 (con sord.)

4 (con sord.)

a no . . . but will tune his

arco

fp

arco

fp

p

pp

p

pizz.

f

05-03-2015 10:20:42 ha lrrty fa5 of 050315

G
♩ = 60 (Tempo II)

(a 3)

Fl. 1, 3

Ob.

2

Cl. in Bb

(a 2)

Cl. 1, 2 in Bb

1, 2

Cor. in Fa

3, 4

Timp.

Xyl.

Perc.

J.W.B.

Sopr.

2
p
4 senza sond.
p

G
♩ = 60 (Tempo II)

1, 3

4, 6

Vn. 1

5, 7

1, 2

Vn. 2

3, 5

4, 6

Vla.

1, 2

Vc.

1, 2

Cb.

arco
mf
1, 2 desks div.
arco
mf

[illegible]

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49

FL.

Obs. 1, 2

Cor. ing.

CL. in Sib

Fg. 1, 2

Tr. 1, 2 in C

Tbn. 1-3

Temp.

Perc.

Arp.

Cel.

Sopr.

Vn. 1

Vn. 2

Vla.

Vcl. 1, 2

Ch.

Gr. Cassa

J.W.B.

ah

pizz.

div.

tutti

div. in 3

f

ff

fff

pp

mf

sf

fp

Il arco

75 (Tempo I)

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09-03-2015 10:20:42 ha lrgz fa5 of 050315

09-03-2015 10:20:43 ha lrvy fo5 of 050315

[illegible]

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[illegible]

77 (a 3)

Fl. 1, 3

Ob.

2

Cl. in Mb

Cl. 1, 2 in Sib

1

2

Fg.

2

Ctg.

1, 2 (a 2)

Cor. in Fa

3, 4 (a 2)

1

Tr. in C

2

1

Tbn.

2, 3 (3)

Timp.

Xyl.

1

Perc.

2

J.W.B.

Arp.

Sopr.

1-3

Vn. 1, 4, 6

5, 7

1, 2

3, 5

Vn. 2

4, 6

Vla.

Vc.

Cb.

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05-03-2015 10:20:43 ha lrgz fo5 of 050315

This page of a musical score is for a symphony, featuring a variety of instruments. The top section includes Flutes (Fl.), Oboes (Ob.), Cor Anglais (Cor. ing.), Clarinets in B-flat (Cl. in Bb), Clarinets in C (Cl. in C), Bassoons (Bsn.), Percussion (Perc.), and Arpa (Arp.). The bottom section includes Soprano (Sopr.), Violins 1-3 (Vn. 1-3), Violins 4-6 (Vn. 4-6), Violins 5-7 (Vn. 5-7), Violins 1-2 (Vn. 1-2), Violins 3-5 (Vn. 3-5), Violins 4-6 (Vn. 4-6), Viola (Vla.), Violoncello (Vcl.), and Contrabass (Cb.). The score includes dynamic markings such as *p*, *ff*, *f*, and *fp*, as well as articulation like accents and slurs. A rehearsal mark 'N' is located at the top right. The page number '29' is in the top left corner.

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97

Fl.

Ob.

Cl. in Sib

Fg.

Cor. in Fa

Tr. 1, 2 in C

Tbn. 1-3

Perc.

Amp.

Cel.

Sopr.

You have sun, bliss, and me.

Vn. 1

Vn. 2

Vla.

Vcl.

gli altri

Ch.

0

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*) For the conductor: to be conducted in 3

This image shows a page of a musical score, likely for a symphony. The score is written in standard musical notation, featuring various instruments and their parts. The instruments listed on the left include Piccolo (Pic.), Oboe (Ob.), Clarinet in B-flat (Cl. in Bb), Trumpet in C (Tr. in C), Trombone (Tb.), Percussion (Perc.), Violin (Vn.), Viola (Vla.), and Cello (Vcl.). The score is divided into measures, with notes, rests, and dynamic markings (such as *ff*) indicating the volume and timing of the music. The notation includes stems, beams, and various musical symbols typical of a symphonic score.

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119

Picc. 1, 2

Ob. 1, 2

Cl. in Sib. 1, 2

Cor. in Fa 1, 2 / 3, 4

Tr. in C 1, 2

Vibr.

Perc. 1

Glo. 3

Arp.

Cel.

Sopr.

Vn. 1

Vn. 2

Vla.

Vc.

122

poco rit.

1. Picc.

2. Picc.

1. Ob.

2. Ob.

Cor. ing.

1. Cl. in Si $\flat$

2. Cl. in Si $\flat$

1, 2. Cor. in Fa

3, 4. Cor. in Fa

1. Tr. in C

2. Tr. in C

Vibe.

Perc.

Gls.

Arp.

Cel.

Sopr.

ff

You

poco rit.

Vn. 1

Vn. 2

Vla.

Vc.

* For the conductor: subito molto dim. (keep the *ff* until then)

S $\text{♩} = 66$ (Tempo III) ($\text{♩} = 44$)

124

Picc. 1, 2

Ob.

Cor. ing.

Cl. in Mib

Cl. in Sib

Fg. 1, 2

Cor. in Fa

Tr. in C

Vib.

Perc.

Arp.

Cel.

Sopr.

have made me

S $\text{♩} = 66$ (Tempo III) ($\text{♩} = 44$)

1-3

Vn. 1

4-6

Vn. 2

Vla.

Vc.

127

Cor. ing.

Cl. in Mb

Fig. 1, 2

1

Cor. in Fa

3

Perc. 3

Cel.

Sopr.

like glass like

1-3

Vn. 1

4-6

T

130

Cor. ing.

Cl. in Mb

Fig. 1, 2

1

Cor. in Fa

3

Perc. 3

Cel.

Sopr.

glass in an ec sta sy

1-3

Vn. 1

4-6

sccel.

133

Picc. 1, 2

1

Ob.

2

Cor. ing.

Cl. in Mb

1

Cl. in Sb

2

(1)

Fig. 1, 2

1

Cor. in Fa

3

1

Tr. in C

2

1

Perc.

3

Arp.

Cel.

Sopr.

from your light, like glass is which light nined

sccel.

1-3

Vn. 1

4-6

Vn. 2

Vla.

Vc.

Cb.

ppp

ppp

ppp

ppp

U

♩ = 75 (Tempo I) (♩. = 50)

136

Picc. 1 *ppp*

Picc. 2 *ppp*

Picc. 3 (= Fl. 1) *ppp*

Cl. in Bb *ppp*

Fig. 1, 2 *pp*

Cor. in Fa

Tr. in C *mp* *pp*

Tbn. *p* *pp*

Vibr. *pp dolciss.*

Perc. *pp dolciss.*

Arp.

Cel. *ppp*

Sopr. *mf*

U

♩ = 75 (Tempo I) (♩. = 50)

1-3

Vn. 1 *ppp*

4-6 *ppp*

Vla.

Vc.

Cb.

139

V

Picc. 2

3

Cl. in Mb

Fig. 1, 2

Tr. in C

2

Trbn.

1

2

Vibr.

Perc.

3

Arp.

Sopr.

Vc.

Cb.

142

Picc. 2

3

Cl. in Mb

Fig. 1, 2

Tr. in C

2

Trbn.

1

2

Vibr.

Perc.

3

Arp.

Sopr.

Vc.

Cb.

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151

Ob.

Cor. ing.

Cl. in Si-b

Cel.

Sopr.

Vn. I

Vn. 1-3

Vn. 2

Vla.

Vc.

Cb.

in which there

154

Ob.

Cor. ing.

Cl. in Si-b

Cel.

Sopr.

Vn. I

Vn. 1-3

Vn. 2

Vla.

Vc.

Cb.

are sho were

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X ♩ = 75 (Tempo I) (♩ = 50)

160

Picc. 1 *ppp*

Picc. 2 *ppp*

3 *ppp*

Ob. 1

Ob. 2

Cor. ing. *pp*

Cl. in Bb *ppp*

Cl. in Bb 1

Cl. in Bb 2

Cor. in Fa 1

Cor. in Fa 3

Tr. in C 1

Tr. in C 2

Vib. *ppp* *dolcis.* 7.6

Perc. 1 *ppp* *dolcis.* 7.6

Perc. 3 *ppp* *dolcis.* 7.6

Arp. *sf* 7.6

Cel. *ppp* 7.6

Sopr. 7.6 *P* 7.6

cin. not. end.

X ♩ = 75 (Tempo I) (♩ = 50)

Vn. 1

Vn. 2 *ppp* 4 soli div. 7.6

4-6 *ppp* 7.6

Vla.

Vc.

Cb.

163

Picc. 2

Cor. ing.

Cl. in Bb

Cor. in Fa

Tr. in C

Vln.

Perc. Glsp.

Arp.

Sopr.

Vn. 2

166

Picc. 2

Cor. ing.

Cl. in Bb

Cor. in Fa

Tr. in C

Vln.

Perc. Glsp.

Arp.

Sopr.

Vn. 2

169

1
Picc. 2
3
Cor. ing.
Cl. in Bb
1
Cor. in F#
3
Tr. in C
2
Vibr.
1
Perc.
3
Arp.
Sopr.
Vn. 2
Cb.

ppp
mf
p

172

1
Picc. 2
3
Cl. in Bb
Cor. 1 in F#
1
Perc.
3
Sopr.
Vn. 2
Cb.

ppp
p
al niente

Picc. 3 (= Fl. 1) muta in Fl. alto

poco rall.

Picc. 1, 2

pp *dolcis.*

Timp.

Perc. 1

Glsp.

pp *dolcis.*

Campane

Perc. 2

pp

Arp.

pp

Cel.

pp *sim.*

Sopr.

pp

there

pp

I know I will find you

poco rall.

Vn. 1

con sord.

pp *dolcis.*

con sord.

Vn. 2

con sord.

pp *dolcis.*

con sord.

Vc.

pp *dolcis.*

(poco rall.)

Picc. 1, 2

Timp.

Perc. 1

Glsp.

Perc. 2

Campane

pp

pp

Arp.

pp

Cel.

Sopr.

pp

(poco rall.) Let me tell you how I will be

Vn. 1

Vn. 2

allacca

7. I will go out now

***)
Adagissimo, $\text{♩} = 40$, $\text{♩} = 60$
 (3+2)

Picc. 1, 2

Cor.
in Fa

3, 4

Trbn.
1
2

Perc. 3

Cel.

Sopr.

Vn. 1

Vn. 2

Vla.

Vc.

Ch.
4 soli

con sord.
ppp

con sord. like a major 3rd "in tune" to Trbn 2
 (low 2. position)
ppp
 2. position (7th harm.)
ppp

Paper
p

sempre sim.

sempre sim.

sempre sim.

Adagissimo, $\text{♩} = 40$, $\text{♩} = 60$

5
8

5
8

5
8

(con sord.)
sul tasto
ppp

(con sord.)
sul tasto
ppp

(con sord.)
sul tasto
pppp

(con sord.)
sul tasto
pppp

(con sord.)
pp

8 soli
div. in 4

(senza sord.)
like a major 3rd "in tune" to Ch. 2
pp

(senza sord.)
II. (7th harm.)
pp

(senza sord.)
I. (5th harm.)
pp

(senza sord.)
VI. (4th harm.)
pp

*) Cor.; Trbn.: all harmonics like 5th, 7th, 11th, do not correct.

**) Strings: all natural harmonics like 5th, 7th, 11th, do not correct, let them be "out of tune".

***) For the conductor: The layers with harmonics has clearly to be "out of tune", other layers has to be "in tune". Together these create a kind of "broken tonality"

Cor. 3 in Fa
con sord. "A-Horn"
3 (on B-Horn, 2 valve, 7th harm.)
ppp

Trbn. 1, 2
Paper
ppp

Sopr.

Vln. 2
ppp
sim.
2.7

Vla.
ppp
2.5
arco
pppp
arco

Vc.
ppp
2.5
con sord.
pp

Cb. 4 soli
III. (7th harm.)
VI. (7th harm.)
I.
II.

Cl. in Mb
ppp

Cl. 1-2 in Sb
ppp

Cor. 3 in Fa
ppp
Paper

Perc. 3

Sopr.

Vln. 2
2.5
2.7

Vla.
div in 3
col leg. batt.
pppp
arco
div. in 2
pppp
arco

Vc.
(con sord.)
pp

Cb. 4 soli
II. 2

*) See footnote page 99.

19 **5** **7** **5**

Cl. in Mb

Cl. 1-2 in Sb

1, 2

Cor. in Fa

3, 4

Paper

Perc. 3

Sopr.

Vn. 2

Vla.

Vc.

Cb. 4 soli

B 25 **5** **7** **5**

Cl. in Mb

Cl. 1-2 in Sb

1, 2

Cor. in Fa

3, 4

Trbn. 1, 2

Paper

Perc. 3

Sopr.

Vn. 2

Vla.

Vc.

II. (7th harm.)

II. (7th harm.)

Cb. 4 soli

will go out now I will let go the door

3/8 7 5/4

Fl. alto

Cor. ing.

Cl. 1-2
in Sb

Fg. 1, 2

Cfg.

1, 2
Cor.
in Fa

3, 4

Trbn. 1, 2

1

Perc.

Paper

3

Arp.

Sopr.

and not look to see my hand as I take it a way

5/8 7 5/4

Vn. 1

4 soli

Vn. 2

pppp

Vla.

4 soli

Vc.

4 soli

Cb.
4 soli

*ppp dolciss.
(like the first falling snow)*

C

¹⁴⁾ each note to be tongued (they are slightly seperated).

46 $\frac{7}{4}$ $\frac{5}{4}$ $\frac{7}{4}$ $\frac{5}{4}$

Fl. alto

Cor. ing.

1

Cl. in La

2

Cl. bas. in Sb.

1

Fg.

2

Cfg.

1, 2

Cor. in Fa

3, 4

Tr. 1, 2 in C

ppp

Trbn. 1, 2

Xyl.

1

Perc. 2

Mar.

ppp

3

Fruita

(an echo from very far away of song No. 2. "O but memory")

p

Arp.

Cel.

Sopr.

have my hope with me

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

Vn. 1

2 soli

pp

Vn. 2

Vla.

III. VI

p

pp

p

pp

III. VI

pp

p

pp

p

Vc.

I. II. arco

p

pp

p

pp

I. II. arco

pp

p

pp

p

Ch.

I. II. (7th harm.)

p

pp

p

pp

I. II. (7th harm.)

pp

p

pp

p

pp

02-03-2013 16:01:14 šia. lmtų tūb-7 rk 020315

02-03-2013 16:01:14 ha luty feb-7 rk 020315

55 $\frac{5}{4}$ $\frac{7}{4}$ $\frac{5}{4}$

1. 2.
Cl.
in La

3. 4.

Tr. 1, 2
in C

3

Tbn. 3

Timp.

Perc. 2

Arp.

Cel.

Sopr.

as if I could keep my eye on

(2 soli)

Vn. 1

III.

div. in 4

Vn. 2

II. (7th harm.)

PPP

II. (5th harm.)

PPP

Vla.

(slightly separated)

PPP

(slightly separated)

PPP

Vc.

1. (5th harm.)

PPP

(slightly separated)

PPP

(slightly separated)

PPP

(slightly separated)

PPP

Ch.

(slightly separated)

PPP

(slightly separated)

PPP

110

I

pece rit. $\text{♩} = 84$ **Tempo I** $\text{♩} = 86$ (*poelussimo più mosso*) **Tempo II** $\text{♩} = 84$ **Tempo I**

2/4 **3/8** **5/4** **3/8** **5/4**

1. Cl.
in La

2. Cl.
in La

Cl. bas.
in Sib

1. Fg.

2. Fg.

Cfg.

1, 2
Cor.
in Fa

3, 4

(4)

(con sord.)
ppp
(con sord.)
ppp
ppp

alternative notation

Perc. 1
Rebestock 1

(like gentle snow)

pppp
dolciss.

Perc. 2
Rebestock 2

alternative notation

Perc. 3
Paper

(like walking in the snow)

pp

Sopr.

— a — lit — ile — of — il —

I

natr. unis.
(bow-vibrato)

pece rit. $\text{♩} = 84$ **Tempo I** $\text{♩} = 86$ (*poelussimo più mosso*) **Tempo II** $\text{♩} = 84$ **Tempo I**

2/4 **3/8** **5/4** **3/8** **5/4**

Vn. 1

pppp

Vn. 2

ppp

ppp

Vla.

Vcl.

Ch.

pp

pppp

*1) Vn. 1: bow-vibrato is a rhythmic vibrato in 8th notes made with a "pulsating" pressure of the bow in the same bowing direction and without "left-hand" vibrato. The sound should never be interrupted!

$\text{♩} = 86 \text{ Tempo II}$ $\text{♩} = 84 \text{ Tempo I}$ $\text{♩} = 86 \text{ Tempo II}$ $\text{♩} = 84 \text{ Tempo I}$ $\text{♩} = 86 \text{ Tempo II}$

63 $\frac{5}{4}$ $\frac{7}{8}$ $\frac{5}{4}$ $\frac{7}{8}$ $\frac{5}{4}$ $\frac{7}{8}$

Ob. 1, 2 *ppp*

Cor. in Fa 4. (con sord.) *ppp*

Perc. 1 Reibstock 1

Perc. 2 Reibstock 2 *alternative notation* *pppp dolciss.* *(like gentle snow)* *sim.* *(colla Vu. 1, quasi bow-vibrato!)*

Perc. 3 Paper *ppp*

Sopr. *and* *ecc.*

Vn. 1 $\text{♩} = 86 \text{ Tempo II}$ $\text{♩} = 84 \text{ Tempo I}$ $\text{♩} = 86 \text{ Tempo II}$ $\text{♩} = 84 \text{ Tempo I}$ $\text{♩} = 86 \text{ Tempo II}$ $\frac{5}{4}$ $\frac{7}{8}$

Vn. 2

Vla.

Vc.

$\text{♩} = 84 \text{ Tempo I}$ $\text{♩} = 86 \text{ Tempo II}$ *poco rit.* $\text{♩} = 84 \text{ Tempo I}$ $\text{♩} = 86 \text{ Tempo II}$ $\text{♩} = 84 \text{ Tempo I}$

63 $\frac{7}{8}$ $\frac{5}{4}$ $\frac{7}{8}$ $\frac{5}{4}$ $\frac{7}{8}$ $\frac{5}{4}$

Ob. 1, 2 *ppp*

Fg. 1, 2 *ppp*

Cor. in Fa 1, 2 *ppp*

Cor. in Fa 3, 4 *ppp*

Perc. 1 Reibstock 1

Perc. 2 Reibstock 2

Perc. 3 Paper

Sopr. *it come down all the way to*

Vn. 1 $\text{♩} = 84 \text{ Tempo I}$ $\text{♩} = 86 \text{ Tempo II}$ *poco rit.* $\text{♩} = 84 \text{ Tempo I}$ $\text{♩} = 86 \text{ Tempo II}$ $\text{♩} = 84 \text{ Tempo I}$ $\frac{7}{8}$ $\frac{5}{4}$

Vn. 2

Vla.

Vc.

$\text{♩} = 86$ Tempo II $\text{♩} = 84$ Tempo I $\text{♩} = 86$ Tempo II $\text{♩} = 84$ Tempo I $\text{♩} = 86$ Tempo II

Picc. 1, 2
 Cor. ing.
 Cl. in La 1, 2
 Fg. 1, 2
 Cor. in Fa 1, 2
 Tr. 1, 2 in C
 Trbn. 1, 2
 Perc. 1
 Perc. 2
 Perc. 3
 Sopr.
 Vn. 1
 Vn. 2
 Vla.
 Vc.
 Cb.

Reibestock 1
 Reibestock 2
 Paper
 the ground. I can not.

III. (7th harm.)
 IV. (7th harm.)
 I. (4th harm.)
 I. (11th harm.)

4 soli

$\text{♩} = 86$ Tempo II $\text{♩} = 84$ Tempo I $\text{♩} = 86$ Tempo II $\text{♩} = 84$ Tempo I $\text{♩} = 86$ Tempo II

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Tempo I $\text{♩} = 84$ **Tempo II** $\text{♩} = 86$ **Tempo I** $\text{♩} = 84$ **Tempo II** $\text{♩} = 86$ **Tempo I** $\text{♩} = 84$

Picc. 1, 2

Ob. 1, 2

Cl. 1, 2 *in La*

Fg. 1, 2

Cor. 3, 4 *in Fa*

Tr. 1, 2 *in C*

Tbn. 1, 2

Perc. 1 *Reithestock 1*

Perc. 2 *Reithestock 2*

Perc. 3 *Paper*

Sopr. *I can not keep my eyes on one.*

Vn. 1

Vn. 2

Vla.

Vc. *(6 soli)*

Cb. 4 soli

pppp

ppp

2 con sord.

ppp

ppp

ppp sempre

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^{*)} Celesta: to obtain the accents - do high speed in the beginning of each gliss.

103 Xyl.

Mar.

Paper

Arp.

Cel.

Sopr.

Vn. 1

Vn. 2

Vla.

Vc. (unis.)

Cb.

poco f

ppp

==

104 Xyl.

Mar.

Paper

Cel.

Sopr.

Vn. 2

Vla.

Vc.

Cb.

morendo al niente

will go on

morendo al niente

morendo al niente

morendo al niente

*) Soprano: words not clearly articulated, quasi vocalize towards humming.

113

1

Perc. 2

Paper

3

Cel.

Sopr.

Vn. 1

Vn. 2

Vla.

Vc.

Cb.

morendo al niente

morendo al niente

118

1

Perc. 2

Paper

3

Cel.

Sopr.

Vn. 1

Vn. 2

Vla.

Vc.

Cb.

morendo al niente

morendo al niente

morendo al niente

(Dur. ca. 7')