

HPS 1254

LOUIS ANDRIESSEN
DE TIJD

BOOSEY & HAWKES



HPS 1254

LOUIS ANDRIESSEN
DE TIJD
(TIME)

FOR FEMALE CHOIR AND LARGE ENSEMBLE

TEXT FROM ST. AUGUSTINE'S 'CONFESSIONS'

BOOSEY & HAWKES

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‘... mirando il punto a cui tutti li tempi son presenti’

Dante: La Divina Commedia

Beatrice in 'Paradiso' (17th canto, line 17)

‘... gazing on the point beyond to which all times are present’

(translation: Laurence Binyon)

The above line from Dante's *Divine Comedy* can serve as a motto for the meaning of the whole work. The task was to compose a work which evokes the sound of a 'continuous present', an awareness of time standing still.

The music was composed in 1980-81 for a large ensemble, for the students of the Royal Conservatory of The Hague, who gave the first performance on 1 June 1981 at the Holland Festival, conducted by Reinbert de Leeuw.

LA., 1995

*“... contemplant le point au-delà duquel tous les temps
sont présents”*

Ce vers de la *Divine comédie* de Dante pourrait symboliser la signification de toute l'oeuvre. L'objectif était de composer l'évocation sonore d'un "présent continu", d'une conscience de temps immobile.

Cette oeuvre pour grande formation fut composée en 1980/81, à l'intention des étudiants du Conservatoire Royal de La Haye qui la créèrent le 1er juin 1981, au Festival de Hollande, sous la direction de Reinbert de Leeuw.

LA., 1995

(Traduction: Agnès Ausseur)

“... den Punkt erblickend, an dem die Zeiten alle gegenwärtig sind”

Die obige Zeile aus Dantes *Göttlicher Komödie* kann als Motto für den Bedeutungsgehalt des gesamten Werks dienen. Vorgabe war es, ein Werk zu komponieren, das den Klang einer "fortwährenden Gegenwart" heraufbeschwört, ein Bewußtsein vom Stillstand der Zeit.

Die Musik ist 1980/81 für ein großes Ensemble entstanden, und zwar für die Studenten am Königlichen Konservatorium in Den Haag, die es unter der Leitung von Reinbert de Leeuw am 1. Juni 1981 beim Holland Festival uraufgeführt haben.

LA., 1995

(Übersetzung: Anne Steeb-Mueller)



*Commissioned by the Dutch Ministry of Culture for the theatre of the
Royal Conservatory of The Hague*

St. Augustine – Confessions

...quis tenebit illud [et figet illud], ut paululum stet, et paululum rapiat splendorem semper stantis aeternitatis, et comparet cum temporibus numquam stantibus, [et videat esse incomparabilem:] et videat longum tempus nisi ex multis praetereuntibus motibus, qui simul extendi non possunt, longum non fieri; non autem praeterire quicquam in aeterno, sed totum esse praesens; nullum vero tempus totum esse praesens: et videat omne praeteritum propelli ex futuro, et omne futurum ex praeterito consequi, et omne praeteritum ac futurum ab eo, quod semper est praesens, creari et excurrere? quis tenebit cor hominis, ut stet et videat, quomodo stans dictet futura et praeterita tempora nec futura nec praeterita aeternitas? numquid manus mea valet hoc aut manus oris mei per loquellas agit tam grandem rem?

*Augustinus: Confessiones
Volume XI, Chapter 11*

Who will hold that [heart], and so fix it, that it may stand a while, and a little catch at a beam of light from that ever-fixed eternity, to compare it with the times which are never fixed, that he may thereby perceive how there is no comparison between them: and how that a long time cannot be made long, but out of a many motions still passing onwards, which cannot at the same instant be drawn out together: but that all this while in the eternal nothing is flitting, but all is at once present, whereas no time is all at once present: and that he may perceive all time past to be driven away by time to come; and all time to come, to follow upon the past; and that all both past and to come, is made up, and flows out of that which is always present? Who now shall so hold fast this heart of man, that it may stand, and see, how that eternity ever still standing, gives the word of command to the times past or to come, itself being neither past nor to come? Can my hand do this, or can the hand of my mouth by speech, bring about so important a business?

*Translation by William Watts, 1631
The Loeb Classical Library, Harvard University,
Cambridge, Massachussets, 1977*



Instrumentation

6 Flutes (5th and 6th with low B)
2 Alto Flutes in G
3 Bass Clarinets in B $\flat$
Double Bass Clarinet in B $\flat$
6 Trumpets in C
2 Harps
Hammond Organ
2 Bass Guitars

Quartet I:

Vibraphone I (4 octaves)

Crotales I (or other metal plates, or vibraphone) 

Tubular Bells 

Piano I

Quartet II:

Vibraphone 2 (4 octaves)

Crotales 2 (or other metal plates, or vibraphone) 

Cimbalom

Piano 2

Percussion (4 players):

Xylophone

2 Log Drums

5 Gongs 

Tam-tam

Female choir

Violins (min:6)

Violas (min:2)

Double Basses (min:4)

*The Double Basses may be moderately amplified.

Positions: Quartet I at the conductor's left hand;
Quartet II at the conductor's right hand;
Female choir in front of the conductor.

Note: Transposing instruments are written in C in the score.

Duration: 41 minutes

Conductor's score, chorus score and orchestral parts are available on hire.



to Josine
De Tijd
(Time)

Louis Andriessen
(b. 1939)

8
4 $\text{♩} = 48 \text{ preciso}$

Flutes 1.2 fp mor.

Flutes 3.4 fp mor.

Flutes 5.6 fp mor.

Alto flutes 1.2 fp mor.

Bass clarinet 1.2

Bass clarinet 3

Double bass clar.

Trumpets 1 - 3 fp mor.

Trumpets 4 - 6 fp mor.

Harp 1 p L.v. p L.v. sempre p sempre

Harp 2 p L.v. pp L.v. sempre pp sempre

Hammond organ ff sub p pp $pppp$

Bass guitar 1 f mor.

Bass guitar 2 f mor.

Vibraphone 1 8^{va} sempre

Crotales 1

Tubular bells

Piano 1 ff

Vibraphone 2 8^{va} sempre

Crotales 2

Cimbalom

Piano 2 ff

Xylophone

Log drums wooden sticks

Gongs f mor.

Tam-tam

Female voices $a2$ ppp (i) $lo-$ $legatissimo$ 2 $a2$

Violina 1.2 8^{va} senza vibrato pp $legatissimo$ 2 $a2$

Violina 3.4 8^{va} senza vibrato pp $legatissimo$ $1.$ $4.$ $3.$

Violina 5.6 8^{va} senza vibrato pp $legatissimo$ $6.$ $3.$ $4.$

Viola 1.2 8^{va} senza vibrato pp $legatissimo$ $5.$ $6.$ $2.$

Double bass 1.2 f mf $1.$ $2.$ $1.$

Double bass 3.4 f mf $1.$ $2.$ $1.$

*) consonants should not overlap

**) Keep the bow on the string continuously and the tone constant, especially just before a change of bow.

[illegible]

13

Fl. 1.2
Fl. 3.4
Fl. 5.6
A-fl. 1.2
B. clar. 1.2
B. clar. 3
D.b. clar.

Harp 1
Harp 2

Hamm. org.

B. guit. 1
B. guit. 2

Vibr. 1
Crot. 1
Tub. bells

Pno 1

Vibr. 2
Crot. 2
Cimb.
Pno 2

Fem. v.
-lu-
-lum
stet,
et
pau-
-lu-

VI. 1.2
1.
4.
3.
n2

VI. 3.4
1.
3.
3.
n2

VI. 5.6
1.
3.
3.
n2

Vle 1.2
1.
3.
3.
n2

Db. 1.2
1.
3.
3.
n2

Db. 3.4
1.
3.
3.
n2

+ 8^{va} sopra ad lib.

mf



19

Fl. 1.2
Fl. 3.4
Fl. 5.6
A-fl. 1.2
B. clar. 1.2
B. clar. 3
D.b. clar.
Harp 1
Harp 2
Hamm. org.
B. guit. 1
B. guit. 2
Vibr. 1
Crot. 1
Tub. bells
Pno 1
Vibr. 2
Crot. 2
Cimb.
Pno 2
Fem. v.
Vi. 1.2
Vi. 3.4
Vi. 5.6
Vle 1.2
Db. 1.2
Db. 3.4

sempre legatissimo

marcato
p

simile

lum
-pi-
splen-
ra-
2.
1.
4.
3.
a2
a2
6.
5.
a2
4.
3.
a2
-at
-do-



25

9/4 **8/4**

Fl. 1.2
Fl. 3.4
Fl. 5.6
A-fl. 1.2
B. clar. 1.2
B. clar. 3
D.b. clar.
Harp 1
Harp 2
Hamm. org.
B. guit. 1
B. guit. 2
Vibr. 1
Crot. 1
Tub. bells
Pno 1
Vibr. 2
Crot. 2
Cimb.
Pno 2
Fem. v.
Shadow melody
VI. 1.2
VI. 3.4
VI. 5.6
Vie 1.2
Db. 1.2
Db. 3.4

rem -per -tis
sem- stan- ae-

a2

37

Fl. 1.2

Fl. 3.4

Fl. 5.6

A-fl. 1.2

B. clar. 1.2

B. clar. 3

D.b. clar.

Harp 1

Harp 2

Hamm. org.

B. guit. 1

B. guit. 2

Vibr. 1

Crot. 1

Tub. bells

Pno 1

Vibr. 2

Crot. 2

Cimb.

Pno 2

Fem. v.

VI. 1.2

VI. 3.4

VI. 5.6

Vle 1.2

Db. 1.2

Db. 3.4

[illegible]

[illegible]

67

Fl. 1.2
Fl. 3.4
Fl. 5.6
A-fl. 1.2
B. clar. 1.2
B. clar. 3
D.b. clar.
Harp 1
Harp 2
Hamm. org.
B. guit. 1
B. guit. 2
Vibr. 1
Crot. 1
Tub. bells
Pno 1
Vibr. 2
Crot. 2
Cimb.
Pno 2
Fem. v.
VI. 1.2
VI. 3.4
VI. 5.6
Vle 1.2
Db. 1.2
Db. 3.4

2
1.
3.
4.
6.
5.
2
1.
2 poco marcato
1.
2.
4.
3.
5.
6.
1.
2.
1.
2.
2 poco marcato
1.
3.
4.
a2
2.
1.
a2
a2
2.
1.

-ti-
-un-
-bus
-ti-
mo-
-bus,
-ti-

73

Fl. 1.2
Fl. 3.4
Fl. 5.6
A-fl. 1.2
B. clar. 1.2
B. clar. 3
D.b. clar.
Harp 1
Harp 2
Hamm. org.
B. guit. 1
B. guit. 2
Vibr. 1
Crot. 1
Tub. bells
Pno 1
Vibr. 2
Crot. 2
Cimb.
Pno 2
Fem. v.
VI. 1.2
VI. 3.4
VI. 5.6
Vle 1.2
Db. 1.2
Db. 3.4

legatissimo

poco a poco cresc.

poco a poco cresc.

poco a poco cresc.

(meno) p

(meno) p

qui

a2

mp

4.

3.

mp

mp

2.

1.

a2

a2

a2

ex-

-mul



85

Fl. 1.2
Fl. 3.4
Fl. 5.6
A-fl. 1.2
B. clar. 1.2
B. clar. 3
D.b. clar.
Harp 1
Harp 2
Hamm. org.
B. guit. 1
B. guit. 2
Vibr. 1
Crot. 1
Tub. bells
Pno 1
Vibr. 2
Crot. 2
Cimb.
Pno 2
Fem. v.
VI. 1.2
VI. 3.4
VI. 5.6
Vle 1.2
Db. 1.2
Db. 3.4

hard ebonite sticks(8^{va} *sempre*)
wooden sticks *ff* *l.v. sempre*
ff *l.v. sempre*
f *l.v. sempre*
ff
ff *l.v. sempre*
ff *l.v. sempre*
ff *l.v. sempre*
ff
non
-um
fi-
-ri,
a2

91

Fl. 1.2
Fl. 3.4
Fl. 5.6
A-fl. 1.2
B. clar. 1.2
B. clar. 3
D.b. clar.
Harp 1
Harp 2
Hamm. org.
B. guit. 1
B. guit. 2
Vibr. 1
Crot. 1
Tub. bells
Pno 1
Vibr. 2
Crot. 2
Cimb.
Pno 2
Fem. v.
Vl. 1.2
Vl. 3.4
Vl. 5.6
Vle 1.2
Db. 1.2
Db. 3.4



97

Fl. 1.2 *p* *sim.*

Fl. 3.4 *p* *sim.*

Fl. 5.6 *p* *sim.*

A-fl. 1.2 *p* *sim.*

B. clar. 1.2

B. clar. 3

D.b. clar.

Harp 1

Harp 2

Hamm. org.

B. guit. 1

B. guit. 2

Vibr. 1

Crot. 1

Tub. bells

Pno 1

Xyl.

Log dr. *f molto*

Gongs *f*

Fem. v. *mf*
non *mf* -tem -te- -re
au- prae- -ri-

VI. 1.2 *mp* *sim.*

VI. 3.4 *mp* *sim.*

VI. 5.6 *mp* *sim.*

Vle 1.2 *flageolet ad libitum* *sim.*

Db. 1.2 *f* *(f)*

Db. 3.4 *f* *(f)*



103

Fl. 1.2

Fl. 3.4

Fl. 5.6

A-fl. 1.2

B. clar. 1.2

B. clar. 3

D.b. clar.

Harp 1

Harp 2

Hamm. org.

B. guit. 1

B. guit. 2

Vibr. 1

Crot. 1

Tub. bells

Pno 1

Xyl.

Log dr.

Gongs

Fem. v.

quic- in no, to-

-quam ae- ter- sed

VI. 1.2

VI. 3.4

VI. 5.6

Vie 1.2

Db. 1.2

Db. 3.4



109

(pp) *(p)* *a2*

Fl. 1.2

Fl. 3.4

Fl. 5.6

A-fl. 1.2

B. clar. 1.2

B. clar. 3

D.b. clar.

Harp 1

Harp 2

Hamm. org.

B. guit. 1

B. guit. 2

Vibr. 1

Crot. 1

Tub. bells

Pno 1

Xyl.

Log dr.

Gongs

Fem. v.

-tum -se -sens; -lum

es- prae- nul-

VI. 1.2

VI. 3.4

VI. 5.6

Vle 1.2

Db. 1.2

Db. 3.4

3.
4.
5.
6.

a2

The musical score is arranged in a standard orchestral format. The top section includes woodwinds (Flutes 1.2, 3.4, 5.6, Alto Flute 1.2, B. Clarinet 1.2, 3, D.B. Clarinet), strings (Harp 1, 2, Violins 1.2, 3.4, 5.6, Viola 1.2, Double Basses 1.2, 3.4), and keyboard/piano (Hammond organ, B. guitar 1, 2, Vibraphone 1, Crotonal 1, Tub. bells, Piano 1, Xylophone, Log drum, Gongs). The bottom section features a vocal line (Fem. v.) with Latin lyrics and a percussion section (Xyl., Log dr., Gongs). The score is marked with dynamics like *(pp)* and *(p)*, and includes articulation marks like *a2*. The vocal line has lyrics: -tum, -se, -sens;, -lum, es-, prae-, nul-.

115

Fl. 1. 2

Fl. 3. 4

Fl. 5. 6

A-fl. 1. 2

B. clar. 1. 2

B. clar. 3

D.b. clar.

Harp 1

Harp 2

Hamm. org.

B. guit. 1

B. guit. 2

Vibr. 1

Crot. 1

Tub. bells

Pno 1

Xyl.

Log dr.

Gongs

Fem. v.

VI. 1. 2

VI. 3. 4

VI. 5. 6

Vle 1. 2

Db. 1. 2

Db. 3. 4

ve- -ro -pus -tum

tem- to-



[illegible]

127

Fl. 1.2

Fl. 3.4

Fl. 5.6

A-fl. 1.2

B. clar. 1.2

B. clar. 3

D.b. clar.

Tr. 1 - 3

Tr. 4 - 6

Harp 1

Harp 2

B. guit. 1

B. guit. 2

Pno 1

Vibr. 2

Crot. 2

Cimb.

Pno 2

Xyl.

Log dr.

Gongs

Fem. v.

VI. 1.2

VI. 3.4

VI. 5.6

Vle 1.2

Db. 1.2

Db. 3.4

de- at ne to- prae-

sim. *bb*

sim. *b*

sim. *b*

sim. *b*



133

Fl. 1.2
Fl. 3.4
Fl. 5.6
A-fl. 1.2
B. clar. 1.2
B. clar. 3
D.b. clar.
Tr. 1-3
Tr. 4-6
Harp 1
Harp 2
B. guit. 1
B. guit. 2
Pno 1
Vibr. 2
Crot. 2
Cimb.
Pno 2
Xyl.
Log dr.
Gongs
Fem. v.
VI. 1.2
VI. 3.4
VI. 5.6
Vle. 1.2
Db. 1.2
Db. 3.4

-tum
-ri-
pro-
-pel-
-li
ex
fu-
-tu-
-ro,

139

Fl. 1.2

Fl. 3.4

Fl. 5.6

A-fl. 1.2

B. clar. 1.2

B. clar. 3

D.b. clar.

Tr. 1 - 3

Tr. 4 - 6

Harp 1

Harp 2

B. guit. 1

B. guit. 2

Pno 1

Vibr. 2

Crot. 2

Cimb.

Pno 2

Xyl.

Log dr.

Gonga

Fem. v.

et

om-

-ne

fu-

-tu-

a2

-rum

ex

VI. 1.2

VI. 3.4

VI. 5.6

Vle 1.2

Db. 1.2

Db. 3.4



145

dolce

Fl. 1.2

Fl. 3.4

Fl. 5.6

A-fl. 1.2

B. clar. 1.2

B. clar. 3

D.b. clar.

Tr. 1-3

Tr. 4-6

Harp 1

Harp 2

B. guit. 1

B. guit. 2

Pno 1

Vibr. 2

Crot. 2

Cimb.

Pno 2

Xyl.

Log dr.

Gonga

Fem. v.

VI. 1.2

VI. 3.4

VI. 5.6

Vle. 1.2

Db. 1.2

Db. 3.4

sim. b $\flat$

sim. b $\flat$

sim.

sim. b $\flat$

-te-

-to

-ae-

prae-

-ri-

con-

-qui,



151

Fl. 1.2 *a2*

Fl. 3.4 *3. a2*

Fl. 5.6 *a2*

A-fl. 1.2 *a2*

B. clar. 1.2

B. clar. 3

D.b. clar.

Tr. 1-3

Tr. 4-6

Harp 1

Harp 2

B. guit. 1

B. guit. 2

Vibr. 1

Crot. 1

Tub. bells *quasi f*

Pno 1

Vibr. 2

Crot. 2

Cimb.

Pno 2

Gongs

Fem. v. *et* *om-* *-ne* *prae-* *-te-* *-tum* *-ri-*

VI. 1.2 *a2*

VI. 3.4 *a2*

VI. 5.6 *a2*

Vle 1.2 *a2*

Db. 1.2

Db. 3.4

157 *quasi crescendo* *a2* *sempre legato possibile*

Fl. 1.2 *mf*

Fl. 3.4 *mf*

Fl. 5.6 *mf*

A-fl. 1.2 *mf*

B. clar. 1.2 *mf*

B. clar. 3 *mf*

D.b. clar. *mf*

Tr. 1-3 *mf stacc.*

Tr. 4-6 *4+5*

Harp 1 *près de la table* *sempre* *ff touffez*

Harp 2 *mf* *l.v. sempre*

B. guit. 1 *quasi crescendo*

B. guit. 2 *quasi crescendo*

Vibr. 1 *f*

Crot. 1 *f*

Tub. bells *f*

Pno 1 *cresc.* *(f)*

Vibr. 2 *(f)*

Crot. 2 *(f)*

Cimb. *(f)*

Pno 2 *cresc.* *(f)*

Gongs *quasi crescendo* *f*

Fem. v. *fu-* *-rum* *tenuto* *quasi f* *quod* *quasi f* *sem-*

ac *-tu-* *ab* *-o,*

Vi. 1.2 *mf arco ** *sempre legatissimo*

Vi. 3.4 *mf arco ** *sempre legatissimo*

Vi. 5.6 *mf arco **

Vle 1.2 *mf arco **

Db. 1.2 *mf*

Db. 3.4 *mf*

*) accentuate each note

169

Fl. 1.2
Fl. 3.4
Fl. 5.6
A-fl. 1.2
B. clar. 1.2
B. clar. 3
D.b. clar.
Tr. 1-3
Tr. 4-6
Harp 1
Harp 2
Hamn. org.
B. guit. 1
B. guit. 2
Vibr. 1
Pno 1
Vibr. 2
Crot. 2
Cimb.
Pno 2
Xyl.
Fem. v.
VI. 1.2
VI. 3.4
VI. 5.6
Vle 1.2
Db. 1.2
Db. 3.4

ex-re-cur-re? quia ne-bit
sim.
te-
1. 2. 1. 2.

175

Fl. 1.2
Fl. 3.4
Fl. 5.6
A-fl. 1.2
B. clar. 1.2
B. clar. 3
D.b. clar. 3
Tr. 1-3
Tr. 4-6
Harp 1
Harp 2
(damp ab)
Hamm. org.
B. guit. 1
B. guit. 2
Vibr. 1
Pno 1
Vibr. 2
Crot. 2
Cimb.
Pno 2
Xyl.
Fem. v.
cor
-mi-
ut
et
ho-
-nis,
stet
a2
vi-
2.
1.
VI. 1.2
VI. 3.4
VI. 5.6
Vle. 1.2
Db. 1.2
Db. 3.4

181

crescendo *tutti sempre legato possibile* *crescendo*

Fl. 1.2 1. *a2* *marc.* *a2*

Fl. 3.4 2. *a2* *marc.* *a2*

Fl. 5.6 3. *a2* *marc.* *a2*

A-fl. 1.2 *a2* *a2* *a2*

B. clar. 1.2 *a2* *a2* *a2*

B. clar. 3 *a2* *a2* *a2*

D.b. clar. *a2* *a2* *a2*

Tr. 1-3 1+2 unis. take over from db. to db.

Tr. 4-6 4+5 unis. *f* *tenuto mp* *f*

Harp 1 *sf sempre* *sf sempre*

Harp 2 *sf sempre* *sf sempre*

Hamm. org. *sf sempre* *sf sempre*

B. guit. 1 *sf sempre* *sf sempre*

B. guit. 2 *sf sempre* *sf sempre*

Vibr. 1 *crescendo* *tutti sempre legato possibile* *crescendo*

Pno 1 *f* *f* *f*

Vibr. 2 *crescendo* *tutti sempre legato possibile* *crescendo*

Crot. 2 *crescendo* *tutti sempre legato possibile* *crescendo*

Cimb. *con ped.* *f* *non marc.*

Pno 2 *f* *f* *f*

Xyl. *f* *f* *f*

Fem. v. *crescendo* *tutti sempre legato possibile* *crescendo*

VI. 1.2 1. *a2* *marc.* *a2*

VI. 3.4 2. *a2* *marc.* *a2*

VI. 5.6 3. *a2* *marc.* *a2*

Vle 1.2 *a2* *a2* *a2*

Db. 1.2 *a2* *a2* *a2*

Db. 3.4 *a2* *a2* *a2*

leading to trumpets *from trp*

sf *sf* *sf*

sf sempre e molto pesante *sf sempre e molto pesante*

187 *ff*

Fl. 1.2 *a2*

Fl. 3.4

Fl. 5.6

A-fl. 1.2

B. clar. 1.2 *molto marcato*

B. clar. 3

D.b. clar. *loco*

Tr. 1-3 *1+2 unis.*

Tr. 4-6 *4+5 unis.*

Harp 1

Harp 2

Hamm. org. *ff*

B. guit. 1

B. guit. 2

Vibr. 1 *(gr.)*

Pno 1

Vibr. 2

Crot. 2

Cimb.

Pno 2 *ff* *molto marcato*

Xyl.

Fem. v. *senza vibrato ff*

VI. 1.2 *a2*

VI. 3.4 *a2*

VI. 5.6 *a2*

Vle. 1.2 *1. a2*

Db. 1.2 *sim.*

Db. 3.4 *sempre ff2* *sim.*

quo- do- dic- fu-
-mo- stans -tet

192

Fl. 1.2 *a2 (col voce)*

Fl. 3.4 *a2*

Fl. 5.6 *a2*

A-fl. 1.2 *marc. marc. 1 marc.*

B. clar. 1.2

B. clar. 3

D.b. clar. *loco*

Tr. 1-3 *1+2 3.*

Tr. 4-6 *1+2 3. 4+5 6.*

Harp 1

Harp 2

Hamm. org.

B. guit. 1

B. guit. 2

Vibr. 1

Pno 1 *marc.*

Vibr. 2

Crot.

Cimb. *marc. marc.*

Pno 2

Xyl.

Fem. v. *-ra prae- -ri- tem-
-tu- et -te- -ta- -po-*

Vi. 1.2

Vi. 3.4 *a2*

Vi. 5.6 *a2*

Vle. 1.2 *a2*

Db. 1.2

Db. 3.4

197

Fl. 1.2
Fl. 3.4
Fl. 5.6
A-fl. 1.2
B. clar. 1.2
B. clar. 3
D.b. clar. *loco*
Tr. 1-3
Tr. 4-6
Harp 1
Harp 2
Hamm. org.
B. guit. 1
B. guit. 2
Vibr. 1
Pno 1
Vibr. 2
Crot. 2
Cimb.
Pno 2
Xyl.
Fem. v.
VI. 1.2
VI. 3.4
VI. 5.6
Vle. 1.2
Db. 1.2
Db. 3.4

(non tremolo sempre)

bass notes *marcato sempre*

-ra
nec
fu-
-tu-
-ra
nec
prae-
-te-

1+2
3
4+5
6.

2
1.
4.
3.
a2
a2
a2

*) Long-held notes may be taken over from one player to the other.

207 *poco a poco diminuendo*

Fl. 1.2
Fl. 3.4
Fl. 5.6
A-fl. 1.2
B. clar. 1.2
B. clar. 3
D.b. clar.
Harp 1
Harp 2
Hamm. org.
B. guit. 1
B. guit. 2
poco a poco diminuendo
Vibr. 1
Crot. 1
Tub. bells
Pno 1
Vibr. 2
Crot. 2
Cimb.
Pno 2
Log dr.
Gongs
T-tam
poco a poco diminuendo
Fem. v.
Vi. 1.2
Vi. 3.4
Vi. 5.6
Vle 1.2
Db. 1.2
Db. 3.4

2/2

Fl. 1.2

Fl. 3.4

Fl. 5.6

A-fl. 1.2

B. clar. 1.2

B. clar. 3

D.b. clar.

Harp 1

Harp 2

Hamm. org.

B. guit. 1

B. guit. 2

Vibr. 1

Crot. 1

Tub. bells

Pno 1

Vibr. 2

Crot. 2

Cimb.

Pno 2

Log dr.

Gongs

T-tam

Fem. v.

VI. 1.2

VI. 3.4

VI. 5.6

Vle 1.2

Db. 1.2

Db. 3.4

marc.

2.

1.

marc.

4.

3 *marc.*

3.

217

Fl. 1.2 *marc.*

Fl. 3.4

Fl. 5.6

A-fl. 1.2

B. clar. 1.2

B. clar. 3

D.b. clar.

Harp 1 *marc.*

Harp 2

Hamm. org.

B. guit. 1

B. guit. 2

Vibr. 1

Crot. 1

Tub. bells

Pno 1

Vibr. 2

Crot. 2

Cimb.

Pno 2

Log dr.

Gongs

T-tam

Fem. v. *pp* num- *mp* -quid ma-

VI. 1.2 *marc.* *normale*

VI. 3.4 *3.marc.*

VI. 5.6 *normale*

Vle 1.2

Db. 1.2

Db. 3.4

222

Fl. 1.2 *marc.*

Fl. 3.4

Fl. 5.6

A-fl. 1.2

B. clar. 1.2

B. clar. 3

D.b. clar.

Harp 1

Harp 2

Hamm. org.

B. guit. 1

B. guit. 2

Vibr. 1

Crot. 1

Tub. bells

Pno 1

Vibr. 2

Crot. 2

Cimb.

Pno 2

Log dr.

Gongs

T-tam

Fem. v.
-nus me- va- -let

VI. 1.2 *marc.*

VI. 3.4 *3. marc.*

VI. 5.6

Vle 1.2

Db. 1.2

Db. 3.4

[illegible]

232

Fl. 1.2
Fl. 3.4
Fl. 5.6
A-fl. 1.2
B. clar. 1.2
B. clar. 3
D.b. clar.
Harp 1
Harp 2
Hamm. org.
B. guit. 1
B. guit. 2
Vibr. 1
Crot. 1
Tub. bells
Pno 1
Vibr. 2
Crot. 2
Cimb.
Pno 2
Log dr.
Gongs
T-tam
Fem. v.
Vl. 1.2
Vl. 3.4
Vl. 5.6
Vle 1.2
Db. 1.2
Db. 3.4

dolce
dolce
dolce

me- per
-ris -i lo-

237

Fl. 1.2
Fl. 3.4
Fl. 5.6
A-fl. 1.2
B. clar. 1.2
B. clar. 3
D.b. clar.
Harp 1
Harp 2
Hamm. org.
B. guit. 1
B. guit. 2
Vibr. 1
Crot. 1
Tub. bells
Pno 1
Vibr. 2
Crot. 2
Cimb.
Pno 2
Log dr.
Gongs
T-tam
Fem. v.
VI. 1.2
VI. 3.4
VI. 5.6
Vie 1.2
Db. 1.2
Db. 3.4

2. marc.
1. marc.
marc.
-quel-
a-
tam
-las
-git
gran-
4.
3.
marc.

243

Fl. 1.2
Fl. 3.4
Fl. 5.6
A-fl. 1.2
B. clar. 1.2
B. clar. 3
D.b. clar.
Harp 1
Harp 2
Hamm. org.
B. guit. 1
B. guit. 2
Vibr. 1
Crot. 1
Tub. bells
Pno 1
Vibr. 2
Crot. 2
Cimb.
Pno 2
Log dr.
Gongs
T-tam
Fem. v.
VI. 1.2
VI. 3.4
VI. 5.6
Vie 1.2
Db. 1.2
Db. 3.4

lunga possibile
lunga possibile
lunga possibile
lunga possibile
l.v.
l.v.
tenuto sin al fine, morendo
l.v.
l.v.
morendo l.v.
l.v.
l.v.
l.v.
l.v.
l.v.
♩ = 60 (r-5 in 48) no accents
mf → *p* poco a poco diminuendo *ppp* inaudibile
rem?
tenuto al fine, morendo
tenuto al fine, morendo

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