

EDITION WILHELM HANSEN
WH 31173

Hans Abrahamsen

SCHNEE

TEN CANONS
FOR
NINE INSTRUMENTS

Score



*Commissioned by Westdeutscher Rundfunk for
Wittener Tage für Neue Kammermusik 2008*

*with support from Ernst von Siemens Musikstiftung and The Danish Arts Council
dedicated to Harry Vogt and ensemble recherche*

Hans Abrahamsen

SCHNEE

TEN CANONS
FOR
NINE INSTRUMENTS

2006-08

Duration: 60 min.


Score




EDITION WILHELM HANSEN AS

Instruments

(see next page for set-up)

Group 1	[Violin	
		Viola	
		Violoncello ¹⁾	
		Piano 1 (Grand Piano, lid open)	
		Percussion (1 player): ²⁾ Paper, Tamtam (medium), 4 Schellen (Sleigh Bells)	
Group 2	[Piano 2 (Grand Piano, lid open)	
		Flute (db. Piccolo and Alto Flute)	
		Oboe (db. English Horn)	
		Clarinet in B \flat and A (db. Cl. in E \flat and Bass Cl. in B \flat)	

The score is written in transposition

1) Vlc.: IV. string (C) is tuned down, scordatura to G: 

2) Percussion:

”Paper” (in Canon 1b, 2b and 3b)

“1. Part” and “3. Part”:

On Table 1 & 2 the player moves two pieces (one piece for each hand, r.h. on table 1 and l.h. on table 2) of ordinary A3 writing paper about on a surface as smooth as possible, producing a very subtle, but still clearly audible whisper/whisker-like sound.

“2. Part”:

On Table 3, which should have a rough surface, the player moves about two pieces (one piece for each hand) of “grease proof paper”, producing a slightly louder and more pronounced paper-sound than in “1. & 3. Part”.

Tables 1 & 2 are both square, with a surface as smooth as possible.

Each with a side-length of appr. 63 cm.

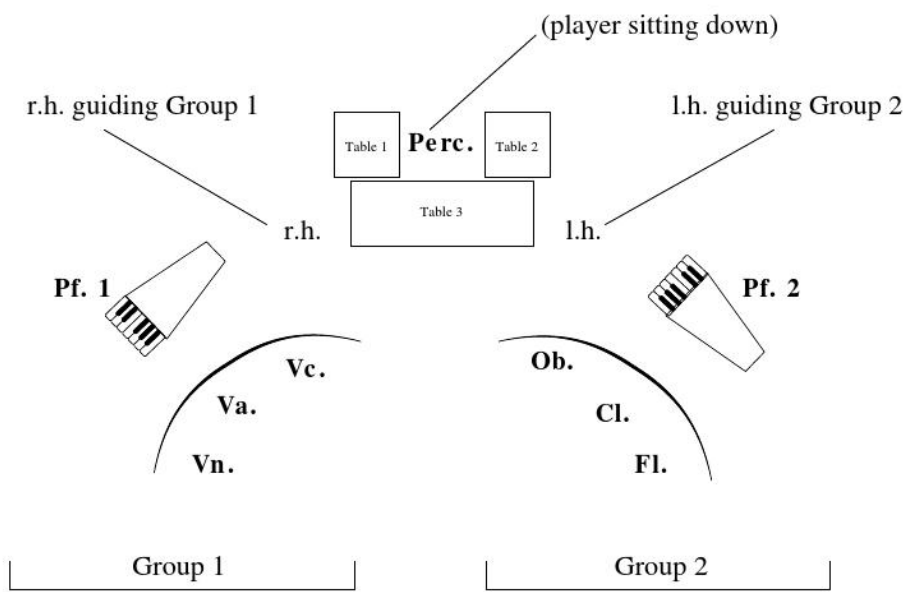
Table 3 is rectangular, with a rough surface

Side-length approx. 108 x 72 cm.

“Schellen”: (in Canon 4a, 4b)

These are same type as Mozart is using in his German Dance “Die Schlittenfahrt” K. 605, No. 3. They are manufactured by for instance B. Kolberg in Germany.

Set up on stage



Audience

Hans Abrahamsen

SCHNEE

Ten Canons for Nine Instruments

Canon 1a <i>Ruhig aber beweglich</i>	(str3/pf1)	p. 1
Canon 1b <i>Fast immer zart und still</i>	(tutti)	p. 8
Canon 2a <i>Lustig spielend, aber nicht zu lustig, immer ein bisschen melancholisch</i>	(ww3/pf2)	p. 31
Intermezzo 1	(str3/ww3)	p. 48
Canon 2b <i>Lustig spielend, aber nicht zu lustig, immer ein bisschen melancholisch</i>	(tutti)	p. 49
Canon 3a <i>Sehr langsam, schleppend und mit Trübsinn (im Tempo des "Tai Chi")</i>	(str3/ww3)	p. 92
Canon 3b <i>Sehr langsam, schleppend und mit Trübsinn (im Tempo des "Tai Chi")</i>	(pf1/perc/pf2)	p. 98
Intermezzo 2	(str3)	p. 104
Canon 4a (<i>minore</i>) <i>(Hommage à WAM)</i> <i>Stürmich, unruhig und nervös</i>	(tutti)	p. 105
Canon 4b (<i>maggiore</i>) <i>Sehr stürmich, unruhig und nervös</i>	(tutti)	p. 143
Intermezzo 3	(vc/picc/cl)	p. 181
Canon 5a (<i>rectus</i>) <i>Einfach und kindlich</i>	(vl/va/pf1/pf2/picc/cl)	p. 182
Canon 5b (<i>inversus</i>) <i>Einfach und kindlich</i>	(vl/va/pf1/pf2/picc/cl)	p. 187

Canon 1a

(three strings and piano)

9 (4+5) (1. Part)

8 Ruhig aber beweglich (♩ = 108, ♩. = 36)

Group I

Violino

Viola

Violoncello

Pianoforte I

1) *pp sul pont., "eisig"* *sim.*

2) *pp dolciss.* *m.g. sempre*

sempre mf (with resonance) *pochiss dim.*

Vn.

Va.

Vc.

Pf. I

A (5+4)

1) *pp sul pont., "eisig"*

2) *pp dolciss.*

pochiss. cresc.

Vn.

Va.

Vc.

Pf. I

sim.

sim.

sim.

pochiss. cresc.

1) Vn, Vc: the harmonic is so high that there comes only air, like an icy whisper, but with a pulsation.
 2) Pf.: please observe the 15va (two octaves up) for both hands throughout the movement.
 Please observe as well that the division of hands should be strictly adhered to: m.g. lower staff, m.d. upper staff sempre.
 3) The irrational values in the square brackets indicate the polyrhythms that are written out below (has to be played precisely).

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B ($\frac{4+5}{8}$)

1. 10 2. 10a

Vn. *corta* *pp* sim. (2. volta tacet)

Va. *pppp*

Vc. *p* *L.v.* *corta* *p*

B ($\frac{4+5}{8}$)

15 *p* *corta* *pp* sim. (sempre ped.)

C

12 *pp* sim.

Vn. *pp* sim.

Va.

Vc.

C

15 *pochiss. dim.*

Pf. I *pochiss. dim.*

(5+4)
 $\frac{9}{8}$

15

Vn.

Va.

Vc.

(5+4)
 $\frac{9}{8}$

15 *pp* *pp* *pochiss. cresc.*

Pf. I *pp* *pochiss. cresc.*

D $(\frac{4+5}{8})$ (2. Part)
Unruhig und aufgeregt

1. 18 2. 18a

Vn. *lunga* *sim.*

Va. *ff* sul pont. estr. alla punta (but still just "air") molto arco

Vc. *pppp* *L.v.* *lunga*

D $(\frac{4+5}{8})$
Unruhig und aufgeregt

15 15

Pf. I *lunga* *ff*

p *L.v. al niente*
Pausa silenzio e poi attacca
sempre

20

Vn. *sim.* *1) gliss.*

Va. *ff* *sim.*

Vc. *ff* *1)*

ff sul pont. estr. alla punta, (but still just "air") molto arco

15 15

Pf. I

$(\frac{5+4}{8})$

23 1. 1.

Vn. *ff*

Va. *ff*

Vc. *ff* *ff sempre*

$(\frac{5+4}{8})$

15 15

Pf. I *ff* *ff sempre*

1) Vn, Vc: gradual transition from "air" (whisper) to pitch (sound).

E $(\frac{5+4}{8})$

24a

Vn. *corta*

Va. *corta* (2. volta tacet) (1.+2. volta:)

Vc. *pppp* *ff* *ff sim.*

Pf. I *ff* (*sempre ped.*)

E $(\frac{5+4}{8})$

27

Vn.

Va. *fff*

Vc.

Pf. I

$(\frac{4+5}{8})$

29

Vn.

Va. *fff*

Vc. *ff*

Pf. I *ff*

$(\frac{4+5}{8})$ **F** $(\frac{5+4}{8})$ (3. Part) **Wieder ruhig**

2. *lunga*

Vn. *lunga*

Va. *lunga*

Vc. *lunga* *pppp* *al niente* *pp dolciss.*

1) *sim.* *pp* *sul A (both fingers)* *sul A* *sul D* *sul tasto, flaut.*

Pf. 1 *lunga* *al niente* *pp dolciss.*

Pausa silenzio e poi attacca

G *loco* *pp* *sul tasto, flaut.*

Vn. *sim.*

Va. *p*

Vc. *mf*

Pf. 1 *pochiss. cresc.* *p*

$(\frac{4+5}{8})$

36 *1.*

Vn.

Va.

Vc.

Pf. 1 *pochiss dim.*

1) mostly a high "cold" air.

H (5+4/8)

38a

Vn. *corta*

Va. *corta*

Vc. *corta*

pppp

pp sul A *sim.*

pp sul tasto

(2. volta tacet)

H (5+4/8)

Pf. I

pp *dolciss.*



41

Vn.

Va.

Vc.

p

Pf. I

pochiss. cresc.

p



I (4+5/8)

44

Vn. *pp* sul A *sim.*

Va.

Vc.

I (4+5/8)

Pf. I

pp *dolciss.*

pochiss. dim.

47

Vn.

Va.

Vc.

Pf. I



48a

Vn.

Va.

Vc.

Pf. I

lunga

lunga

lunga

pppp

*lv. al niente
non attacca
(dur.: 9 min.)*

Canon 1b

(nine instruments)

9 Das selbe Tempo (♩ = 108, ♩. = 36)
8 fast immer sehr zart und stille (1. Part)

Group 1

Violino

Viola

Violoncello

Pianoforte 1

Percussione

1) *pp*

2) *p* m.g. m.d. *fp* *fp* sempre sim. Ped. sempre

3) Paper (normal A3 paper)
 l.h. on table 2 *p* very soft accents in the pulse, legato sim.

9 Das selbe Tempo (♩ = 108, ♩. = 36)
8 fast immer sehr zart und stille (1. Part)
 (4+5)

Group 2

Pianoforte 2

Piccolo

Oboe

Clarinetto in Mi♭

(Normale) *p* *dolciss.* 4) 2:5 Ped. sempre

1) Vn., Va.: change bow for every note. The slurs for phrasing.

2) Pf. 1: "Guiro" glissando with fingernails on the "white keys", without depressing the keys (also on the written notes, which are just starting points for the for the "guiro"), only "clicks" from the nails against the keys.

3) Perc.: see Preface

4) See p. 1

This page of a musical score includes the following parts and details:

- Vn. (Violin):** Treble clef, starting at measure 4. Features a melodic line with slurs and accents.
- Va. (Viola):** Bass clef, mirroring the violin part with a similar melodic line.
- Vc. (Violoncello):** Bass clef, with a whole rest in the first measure.
- Pf. 1 (Piano 1):** Treble and bass clefs. Labeled "Guiro" with a graphic notation of a zigzag line. Includes a 7/7 time signature at the end.
- Perc. (Percussion):** Labeled "Paper" with a rhythmic pattern of eighth notes.
- Pf. 2 (Piano 2):** Treble and bass clefs. Features complex rhythmic patterns with triplets and sixteenth notes. Brackets above the staff indicate measures 3-4, 4-5, 6-4, and 8-5.
- Picc. (Piccolo):** Treble clef, with a whole rest.
- Ob. (Oboe):** Treble clef, with a whole rest.
- Cl. in Mib (Clarinet in B-flat):** Bass clef, with a whole rest.

6 **A**

Vn.

Va.

Vc.

Pf. 1

Normale
 $(\frac{5+4}{8})$
p *dolciss.*

Perc.

Paper on table I
 r. h. *sim.*
p

A

Pf. 2

1) "Guiro"
p m.g. m.d. *ff* *ff* *sempre sim.*

Picc.

pp *dolciss., whistle tone*

Ob.

Cl.
 in Mik
pp *dolciss., echo tones*

1) Pf. 2: "Guiro" glissando with fingernails on the "white keys", without depressing the keys, only "clicks" from the nails against the keys.

9

Vn.

Va.

Vc.

Pf. 1

Perc.

Pf. 2

Picc.

Ob.

Cl. in B \flat

1)

3:5

6:5

Paper

"Guiro"

mf

mf

mf

mf

1)

1) see page 1

B

2.

Vn. *10a*
 II *corta*
 III *(loop)* (only 1. volta)
pp

Va. *corta*
 III (7th harm.) (only 1. volta)
pp 1)

Vc. *corta* 1)
pp

Pf. 1
mf *corta*
 "Guiro" *p*

Perc.
 Paper *mf* *corta*
p sim.

B $\left(\frac{4+5}{8}\right)$

Pf. 2
 "Guiro" *corta*
 Normale *p dolciss.*

Picc. *mf* *corta*

Ob. *corta*

Cl. in B \flat *mf* *corta*

1) Va., Vc.: change bow for every note. The slurs for phrasing.

12 C

Vn.

Va.

Vc.

Pf. 1

Perc.

Pf. 2

Picc.

Ob.

Cl. in Mib

"Guiro"

Paper

(5/8)

p dolcis.

1)

pp

pp

1) Oboe: harmonics on the high F ad lib.

15

Vn.

Va.

Vc.

Pf. 1

Perc.

Pf. 2

Picc.

Ob.

Cl. in Mi

Paper

1. h.

"Guiro"

p

This page of a musical score, numbered 14 at the top left and 15 at the top of the first staff, contains the following parts and markings:

- Vn. (Violin):** A single staff with a whole rest.
- Va. (Viola):** A staff with a melodic line, including a fermata and a dotted line.
- Vc. (Violoncello):** A staff with a melodic line, including a fermata and a dotted line.
- Pf. 1 (Piano 1):** A grand staff with a complex rhythmic pattern of eighth and sixteenth notes, including triplets and a fermata.
- Perc. (Percussion):** A staff with a rhythmic pattern of eighth notes, labeled "Paper" and "1. h." (first hand).
- Pf. 2 (Piano 2):** A grand staff with a complex rhythmic pattern of eighth and sixteenth notes, including triplets and a fermata. It features a section labeled "Guiro" with a dynamic marking of *p* (piano).
- Picc. (Piccolo):** A single staff with a whole rest.
- Ob. (Oboe):** A staff with a melodic line, including a fermata and a dotted line.
- Cl. in Mi (Clarinet in B-flat):** A staff with a melodic line, including a fermata and a dotted line.

1. | 2. |

Vn. 18 18a

Va. III (7th harm.)

Vc. III (7th harm.)

Pf. 1 *mf* *lunga* *mf* *lunga*
lv. al niente

Perc. Paper *mf* *lunga* *mf*

Pf. 2 "Güiro" *mf* *lunga*

Picc. *lunga*

Ob. *mf* *lunga*

Cl. in Bb. *mf* *lunga*

Pausa silenzia e poi attacca

1) The fermata lasts until the sound of the piano has died out completely, then a short "comma" (Luftpause) before attacca. Keep the tension.

22

Vn. *fp* *sf* *fff* *f*

Va. *fpp* *fpp* *fpp* *fpp* *fpp* *fpp* *fpp*

Vc. *fp* *sf* *fff* *f*

Pf. 1

Perc. Paper

Pf. 2

Picc. *fpp* *fpp* *sf* *fff* *fpp* *fpp*

Ob. *sf* *fff*

Cl. in Mik. *fpp* *fpp* *fpp* *fpp* *fpp*

Detailed description: This page of a musical score covers measures 22 to 25. It features eight staves: Violin (Vn.), Viola (Va.), Violoncello (Vc.), Piano 1 (Pf. 1), Percussion (Perc.), Piano 2 (Pf. 2), Piccolo (Picc.), Oboe (Ob.), and Clarinet in B-flat (Cl. in Mik.). The Violin, Viola, and Violoncello parts are marked with dynamic levels *fp*, *sf*, *fff*, and *f*. The Viola and Piccolo parts are marked with *fpp*. The Percussion part includes a 'Paper' roll. The Piano parts (Pf. 1 and Pf. 2) feature complex rhythmic patterns with triplets and sixteenth notes. The Oboe and Clarinet parts are marked with *sf* and *fff*. The score includes various musical notations such as slurs, accents, and dynamic markings.

The musical score for measures 24 and 24a consists of the following parts and markings:

- Vn. (Violin):** Measure 24 is a whole rest. Measure 24a starts with a whole rest, followed by a half note p chord (C4-G4) with a *corta* marking. A second ending for measure 24a features a half note p chord (C4-G4) with *corta* marking, and a final chord (C4-G4) with *corta* marking and a ff dynamic.
- Va. (Viola):** Measures 24 and 24a feature a rhythmic pattern of eighth notes with a p dynamic and *corta* marking.
- Vc. (Violoncello):** Measures 24 and 24a feature a rhythmic pattern of eighth notes with a ff dynamic and *corta* marking.
- Pf. 1 (Piano 1):** Measures 24 and 24a feature a complex rhythmic pattern with triplets and a ff dynamic and *corta* marking.
- Perc. (Percussion):** Measures 24 and 24a feature a rhythmic pattern with a ff dynamic and *corta* marking. The instrument is labeled "Paper".
- Pf. 2 (Piano 2):** Measures 24 and 24a feature a rhythmic pattern with a ff dynamic and *corta* marking. The instrument is labeled "Güiro".
- Picc. (Piccolo):** Measures 24 and 24a feature a rhythmic pattern with a fpp dynamic and *corta* marking.
- Ob. (Oboe):** Measures 24 and 24a feature a whole rest.
- Cl. in Bb (Clarinet in B-flat):** Measures 24 and 24a feature a rhythmic pattern with a fpp dynamic and *corta* marking.

Measure 24 is marked with a first ending bracket [1.]. Measure 24a is marked with a second ending bracket [2.] and includes the instruction *corta*. Dynamics include ff and fpp . The *corta* instruction is repeated for each instrument part.

E

25 (only 1. volta)

Vn. *fpp* *loco trem.* 2)

Va. *fpp* *sim.*

Vc. *f* *sim.*

Pf. 1 *ff* *Normale* $(\frac{5+4}{8})$

Perc. Paper *mf*

Pf. 2 *p* *ff* *Normale* $(\frac{4+5}{8})$

Picc. 1) *fpp* *trem. (non flz.)* 2) *fpp* *fpp* *fpp* *fpp* *fpp* *fpp*

Ob. 1) *fpp* *trem. (non flz.)* 2) *fpp* *fpp* *fpp* *fpp*

Cl. in Mik *f* *ff*

1) Picc., Ob.: trem, tonguing as fast as possible and staccatissimo (not fluttertonguing.) Picc. double-tonguing, Oboe double-tonguing if possible, otherwise single-tonguing. Picc. and Ob. have not to be coordinated in speed.

2) Vn., Picc., Ob.: accent with *fpp* only on the first note in the trem; the following notes *pp*

28

Vn. *fpp* *fpp* *fpp*

Va. *f* *fp* *sf* *f* *sf*

Vc. *f* *fp* *sf* *f* *sf*

Pf. 1 *sf*

Perc. Paper *sf*

Pf. 2 *sf*

Picc. *fpp* *fpp* *fpp* *sf* *fpp* *sf* *fpp* *sf*

Ob. *fpp* *fpp* *fpp* *sf* *fpp* *sf* *fpp* *sf*

Cl. in Mib *sf*

Detailed description: This page of a musical score covers measures 28 to 31. It features eight staves: Violin (Vn.), Viola (Va.), Violoncello (Vc.), Percussion (Perc.), Piano 1 (Pf. 1), Piano 2 (Pf. 2), Piccolo (Picc.), Oboe (Ob.), and Clarinet in B-flat (Cl. in Mib). The Violin part has a melodic line with dynamics *fpp* and *fpp*. The Viola and Violoncello parts play rhythmic patterns with triplets and dynamics *f*, *fp*, *sf*, and *f*. The Percussion part uses a 'Paper' instrument with a steady eighth-note pattern, reaching *sf*. Both Pianos play complex rhythmic patterns with triplets and *sf*. The Piccolo, Oboe, and Clarinet parts have melodic lines with dynamics *fpp*, *sf*, and *fpp*, and include trills marked '(trem.)'. The score includes various musical notations such as slurs, accents, and dynamic markings.

1. 30 *mf fpp* *lungiss.*

2. 30a *mf fpp* *lungiss.*

Vn. *mf fpp* *lungiss.*

Va. *mf fpp* *lungiss.*

Vc. *mf fpp* *lungiss.*
1) *pppp*

Pf. 1 "Guiro" *mf fpp* *lungiss.*

Perc. Paper *mf fpp* *lungiss.*

Pf. 2 *mf fpp* *lungiss.*
l.v. al niente

Picc. *mf fpp* *lungiss.*

Ob. *mf fpp* *lungiss.*

Cl. in Mib *mf fpp* *lungiss.*

1) As before, let the piano die out completely,
after which the cello note is sustained until complete calm (Ruhe) is present.

(3. Part)

F Ruhig, wieder sehr zart und stille

31

Vn.

Va.

Vc.

only 1. volta (tacet 2. volta)

Pf. 1

Normale

$(\frac{5+4}{8})$

ppp *dolciss.*

Perc.

Paper (normal A3 paper) on table 1

pp very soft accents in the pulse, legato

(3. Part)

F Ruhig, wieder sehr zart und stille

Pf. 2

"Guiro"

p

Picc.

only 2. volta (tacet 1. volta)

7th harm. on G (Vc.)

11th harm. (sim.)

ppp

Ob.

only 1. volta (tacet 2. volta)

7th harm. on G (Vc.)

11th harm. (sim.)

Cl.
in Mib

ppp

G only 2. volta (tacet 1. volta)

34

Vn. *ppp* (7th harm.)

Va. only 1. volta (tacet 2. volta)
1) IV (both fingers) *ppp*

Vc.

Pf. 1

Perc. Paper on table 2 *p*

G Normale $\frac{4+5}{8}$ *ppp* *dolciss.*

Picc. only 1. volta (tacet 2. volta) *ppp* *pochiss.* *p*

Ob.

Cl. in Mik only 2. volta (tacet 1. volta) *ppp* *pochiss.* *p*

1) Vla.: double stop harmonics both fingers harmonic stop on the same string

36

Vn. *v* *p* *v* only 1. volta (tacet 2. volta) *v*

Va. *v* *III* *v* only 2. volta (tacet 1. volta) *IV* *v*

Vc.

Pf. 1 "Guero" *p* *v*

Perc. Paper

Pf. 2

Picc.

Ob.

Cl. in Mib

Detailed description: This page of a musical score covers measures 36 to 41. The top three staves are for Violin (Vn.), Viola (Va.), and Violoncello (Vc.). The Violin and Viola parts feature a melodic line with dynamic markings of *v* (forte) and *p* (piano), and articulation marks. The Viola part includes fingering numbers III and IV. The Violoncello part is mostly silent. The first piano part (Pf. 1) is titled "Guero" and features a rhythmic pattern with dynamic markings *p* and *v*. The percussion part (Perc.) is labeled "Paper" and consists of a steady eighth-note rhythm. The second piano part (Pf. 2) features a complex rhythmic pattern with triplets and dynamic markings. The Piccolo (Picc.), Oboe (Ob.), and Clarinet in B-flat (Cl. in Mib) parts are currently silent.

1. 38 2. 38a

Vn. *medium*

Va. *medium*

Vc. *pppp*

Pf. 1 "Guiro" *medium*

Perc. Paper *medium*

Pf. 2 *medium*

Picc. *medium*

Ob. *medium*

Cl. in Mib *medium*

Detailed description: This page of a musical score covers measures 38 and 38a. It features a full orchestral and chamber ensemble. The strings (Vn., Va., Vc.) play a melodic line with a 'v' (vibrato) marking. The first piano (Pf. 1) uses a guiro for rhythmic texture. The percussion (Perc.) uses paper for a steady rhythmic pattern. The second piano (Pf. 2) plays a complex, multi-layered accompaniment with triplets and sixteenth-note patterns. The woodwinds (Picc., Ob., Cl. in Mib) are mostly silent, with 'medium' dynamics markings indicating their intended volume. The score is divided into two first endings, labeled 1. and 2., with measure numbers 38 and 38a respectively.

H

39

Vn.

Va.

Vc.

only 1. volta (tacet 2. volta)

almost niente sempre

Normale

$\left(\frac{5+4}{8}\right)$

ppp *dolciss.*

Perc.

Paper

pp

H

Pf. 2

"Guiro"

p

Picc.

Ob.

Cl.
in Mik

42

Vn.

Va.

Vc.

Pf. 1

Perc.

Pf. 2

Picc.

Ob.

Cl.
in Mib

The musical score for page 42 includes the following parts and details:

- Vn., Va., Vc.:** Violin, Viola, and Violoncello staves, all containing whole rests.
- Pf. 1:** Piano 1 part with two staves. The right hand features a melodic line with slurs and accents, including a *p* dynamic marking. The left hand plays a rhythmic accompaniment with triplets and slurs.
- Perc.:** Percussion part with a single staff, labeled "Paper". It features a rhythmic pattern of eighth notes, with a *p* dynamic marking.
- Pf. 2:** Piano 2 part with two staves, labeled "Guiro". It features a rhythmic pattern of eighth notes with slurs and accents, ending with a double bar line and a repeat sign.
- Picc., Ob., Cl. in Mib:** Piccolo, Oboe, and Clarinet in B-flat staves, all containing whole rests.

44 **I**

Vn.

Va.

Vc.

Pf. 1

"Guiro"
p *dolciss.*

Perc.

Paper
p

I
(4+5)
Normale
ppp *dolciss.*

Pf. 2

Picc.

Ob.

Cl.
in Mib

46

Vn.

Va.

Vc.

Pf. 1

"Guiro"

Perc.

Paper

Pf. 2

Picc.

Ob.

Cl.
in Mib

1. 48 2. 48a *lungissimo*

Vn.

Va.

Vc.

Pf. 1 "Guiro" *lungissimo*
L.v. al niente

Perc. Paper *lungissimo*

Pf. 2 *lungissimo*
L.v. al niente

Picc. *lungissimo*
muta in Fl. contr.

Ob. *lungissimo*
muta in Cor. ing.

Cl. in Mib. *lungissimo*
muta in Cl. in La

(dur.: 9 min.)

Canon 2a

(three woodwinds and piano)

The text below the music is written to clarify the phrasing, attack and sound and as a guidance into the mood and spirit of the music. "Es ist Winternacht": the noun is phrased "on the beat", i.e. - U U (= dactyl). "Es ist Schnee": the three syllables are phrased as up-beats towards Schnee, i.e. U U - (anapest). So in "Es ist Schnee" there is a little cresc. and in "Win-ter-nacht" there is a slight dim. The same applies to Canon 2b (pages 49-92).

(1. Part)  **8** **Lustig spielend, aber nicht zu lustig, immer ein bißchen melancholisch** (♩. = 108)

Flauto contralto *pp* *luftig 1)* (s) (s) *sim.*
Es ist Schnee, Es ist Schnee! Es ist Schnee!

Corno inglese

Clarinetto in La *pp* *luftig 1)* (s) (s) *sim.*
Es ist Win-ter-nacht, Win-ter-nacht jetzt!

Pianoforte 2 *p*
(sempre senza ped.)

A **8** **(2-Taktig)**

Fl. contr. *p*

Cor. ing.

Cl. in La *p*

5) Pf. 2

8 **(3-Taktig)**

Fl. contr. *p*

Cor. ing.

Cl. in La *p*

Pf. 2

1) half pitch and half air.

3) ♠ : key depressed silently with left hand.

5) Pf. : place a plain A4 envelope with 40 g. of ord. writing paper inside the Pf. covering the strings from Ab (below middle C) and upwards, with long side towards player,

2) Pf.: ♯ muted with "Blu-Teck" (or similar) throughout the movement.

4) x : ♩ note value.

Fl. contr. ¹³ **B** ⁽⁵⁾ ⁽⁵⁾

Cor. ing.

Cl. in La ⁽⁵⁾

Pf. 2

Es ist Win-ter-nacht, Win-ter-nacht jetzt!

Es ist Schnee, Es ist

Fl. contr. ¹⁷ *sim.* **(2-Taktig)**

Cor. ing.

Cl. in La ⁽⁵⁾ *sim.* **(2-Taktig)**

Pf. 2

Schnee, Es ist Schnee!

Fl. contr. ²¹ **C** **(1-Taktig)**

Cor. ing.

Cl. in La

Pf. 2

25
Fl. contr.
Cor. ing.
Cl. in La
Pf. 2

29
Fl. contr.
Cor. ing.
Cl. in La
Pf. 2

D
5/8 (1-Taktig)
6/8
5/8
6/8

corta 1)
sempre luftig
p
corta 1)
sempre stacc. (only F muted)
sim.

Es ist Schnee, Es ist Schnee, Es ist Schnee, Es ist Schnee
Win-ter-nacht jetzt, Es ist Win-ter-nacht, Win-ter-nacht jetzt.
Win-ter-nacht jetzt, Es ist Win-ter-nacht, Win-ter-nacht jetzt.

34
Fl. contr.
Cor. ing.
Cl. in La
Pf. 2

E
6/8
5/8 (2-Taktig)
6/8
5/8
6/8

corta 1)
p
corta 1)
p
corta 1)
p
corta 1)
p

Schnee, Es ist Schnee, Es ist Schnee, Es ist Schnee, Es ist Schnee, Es ist Schnee, Es ist Schnee
Es ist Win-ter-nacht, Win-ter-nacht, jetzt, Es ist Win-ter-nacht, Win-ter-nacht, jetzt.

1) bar 29 is just like a short caesura, between bars 28 and 30. In the caesura is shortly heard the resonance of the "F", inside the piano, which does not ring out - only a glimpse.

2) in the bracket is the "F", which sounds as a harmonic, of the silently depressed key.

3) $\times \frac{3}{8}$ note value.

Fl. contr. 40
 Cor. ing.
 Cl. in La
 Pf. 2

6/8 (3-Taktig) 6/8 6/8 6/8

Schnee, Es ist Schnee, Es ist Schnee. Es ist Win-ter-nacht, Win-ter-nacht, jetzt

Es ist Win-ter - nacht Schnee, Es ist Schnee. Es ist Schnee, Es ist

Fl. contr. 45
 Cor. ing.
 Cl. in La
 Pf. 2

5/8 (2-Taktig) 6/8 5/8 6/8

Es ist Schnee, Es ist Schnee, Es ist jetzt! Es ist

Win - ter - nacht, jetzt Es ist Schnee, Es ist Schnee, Es ist Schnee.

Fl. contr. 49
 Cor. ing.
 Cl. in La
 Pf. 2

(3-Taktig) 5/8 6/8 (2-Taktig) 5/8 6/8

Schnee, Es ist Schnee, Es ist Schnee Es ist Win-ter - nacht, Win-ter - nacht, jetzt.

Es ist Win-ter - nacht, Win-ter - nacht, jetzt! Es ist Schnee, Es ist

6/8 **G** (1-Taktig) 6/8

Fl. contr. *Es ist Win-ter-nacht, Win-ter-nacht, jetzt. Es ist Win-ter-nacht, Win-ter-nacht.*

Cor. ing.

Cl. in La *Schnee, Es ist Schnee. Es ist Schnee, Es ist Schnee, Es ist Schnee.*

Pf. 2

5/8 **G** 6/8 5/8 **G** 6/8 *lunga 1)* 2/4

Fl. contr. *jetzt. Es ist Win-ter-nacht, Win-ter-nacht jetzt. *lunga 1)**

Cor. ing. *luftig... *pp* *lunga 1)* remove the mouthpiece *ppp**

Cl. in La *Es ist Schnee, Es ist Schnee, Es ist Schnee. Es ist Schnee, Es ist!*

Pf. 2 *poco* *lunga 1)* *l.v. niente*

3. Ped.

H 2/4 (2. Part) (1-Taktig) 2/4

4 *Sehr schnell, aber immer leise* $\text{♩} = 81 / \text{♩} = 108$

Fl. contr. *luftig* *Es ist Schnee, Es ist Schnee, Es ist*

Cor. ing. *sehr luftig* *ppp* *5*

Cl. in La *drum on the clarinet "geschlagen"*

Pf. 2 *ppp* *7* *5*

Schnee, Schnee, Es ist Schnee.

(3. Ped.)

1) as long as it takes for the piano to ring out. 2) pf.: let the harmonic ring out, then release the key. 3) silently depress the "A" and keep it with the 3rd. pedal or a weight on the key.

68

Fl. contr. (2-Taktig) 3/8 2/4 3/8 2/4

Schnee.

Es ist Schnee. Es ist Schnee. Es ist Schnee.

Cor. ing.

Cl. in La

Pf. 2 (2-Taktig) 3/8 2/4 3/8 2/4

Es ist Win - ter - nacht, Win - ter - nacht, jetzt. Es

(3. Ped.)

73

Fl. contr. (2-Taktig) 2/4 3/8 2/4

Es ist Win - ter, ist Schnee, Es ist Schnee.

Cor. ing.

Cl. in La

Pf. 2 (2-Taktig) 2/4 3/8 2/4

ist Schnee, Es ist Schnee, Es ist Schnee. Es ist Wind.

(3. Ped.)

I

78

Fl. contr. (2-Taktig) 2/4 3/8 2/4 3/8

Es ist Win - ter - nacht, Wind. Es ist Schnee.

Cor. ing.

Cl. in La

Pf. 2 (2-Taktig) 2/4 3/8 2/4 3/8

Es ist Schnee, Es ist Schnee Es ist Win - ter - nacht,

(3. Ped.)

1) diamond shaped notes are played as the given pitches with the right hand (not left hand). The effect is that the two B flats are falling with small glissandi. The second starts a little more flat.

83 **3/8** **2/4** **J** **3/8** **2/4**

Fl. contr. Es ist Win - ter, ist Schnee, Es ist Schnee. Es ist

Cor. ing.

Cl. in La

Pf. 2 Schnee, Es ist Schnee Es ist Wind, Es ist Schnee, Es ist Schnee.

(3. Ped.)

89 **2/4** (3-Taktig) **3/8** (2-Taktig) **2/4**

Fl. contr. Schnee, Es ist Schnee, Es ist Schnee. Es ist Win - ter,

Cor. ing.

Cl. in La

Pf. 2 Es ist Win - ter - nacht, Schnee, Es ist Schnee.

(3. Ped.)

94 **K** (3-Taktig) **3/8** **2/4** (2-Taktig)

Fl. contr. ist Schnee, Es ist Schnee. Es ist Win - ter - nacht, Win -

Cor. ing. ord. luftig -

Cl. in La

Pf. 2 Es ist Win - ter - nacht, Wind, Es ist Schnee.

(3. Ped.)

L (1-Taktig)

99

Fl. contr. ter - nacht jetzt. Es ist Win - ter -

Cor. ing. ord. *luftig* - - - - -

Cl. in La

Pf. 2

(1-Taktig)

Es ist Schnee. Es ist Schnee. Es ist Schnee.

(3. Ped.)

M (3-Taktig)

103

Fl. contr. - nacht, Win - ter - nacht Es ist Win - ter - nacht, Win - ter - nacht, jetzt.

Cor. ing. ord. *luftig* - - - - -

Cl. in La

Pf. 2

(3-Taktig)

Es ist

(3. Ped.)

108

Fl. contr. Es ist Win - ter - nacht,

Cor. ing. ord. *luftig* - - - - -

Cl. in La

Pf. 2

Schnee. Es ist Schnee. Es ist Schnee

(3. Ped.)

1) For explanation of fermata, see footnote to bar 29.

2) depress silently the C₄ with the left hand. The A is maintained with the 3rd. pedal or a weight.

111

(2-Taktig) (1-Taktig) $\frac{3}{8}$ (2-Taktig) $\frac{2}{4}$

Fl. contr. Win - ter - nacht, jetzt ord. luftig Es ist Win - ter - nacht, Win - ter

Cor. ing. ord. luftig

Cl. in La

Pf. 2 Es ist Schnee. Es ist Win - ter - nacht, jetzt.

(3. Ped.)

116

(1-Taktig) (2-Taktig) $\frac{3}{8}$ $\frac{2}{4}$ (1-Taktig)

Fl. contr. ist Schnee. Es ist Schnee, Es ist

Cor. ing. ord. luftig Es ist Schnee, Es ist

Cl. in La

Pf. 2 Es ist Schnee, Es ist Schnee, Es ist Schnee.

(3. Ped.)

120

(2-Taktig) (1-Taktig) $\frac{3}{8}$ $\frac{2}{4}$

Fl. contr. Win - ter - nacht, jetzt ord. luftig Es ist Wind, Es ist Schnee, Es

Cor. ing. (5) ord. luftig

Cl. in La

Pf. 2 Es ist Schnee, Es Nacht, Win - ter - nacht, Schnee.

1) depress silently the C# with the left hand, while the right hand plays the rest.

(2-Taktig) $\frac{3}{8}$ $\frac{2}{4}$ (1-Taktig)

125

Fl. contr. Nacht, jetzt. Es ist Win - ter - nacht

ord. luftig

Cor. ing.

Cl. in La

(2-Taktig) $\frac{3}{8}$ $\frac{2}{4}$ (1-Taktig)

Pf. 2

Es ist Win - ter - nacht, Win - ter - nacht, jetzt!

(3. Ped.)

(2-Taktig) (1-Taktig) $\frac{3}{8}$

129

Fl. contr. Schnee, Es ist Schnee

(5) ord. luftig

Cor. ing.

Cl. in La

(2-Taktig) (1-Taktig) $\frac{3}{8}$

Pf. 2

Es ist Win - ter, ist Schnee, Es ist

P (3. Ped.)

(2-Taktig) $\frac{2}{4}$ (1-Taktig) (2-Taktig) $\frac{3}{8}$ $\frac{2}{4}$

132

Fl. contr. Es ist Schnee, Es ist Schnee, Es Nacht, jetzt. Es

ord. luftig

Cor. ing.

Cl. in La

(2-Taktig) (1-Taktig) (2-Taktig) $\frac{3}{8}$ $\frac{2}{4}$

Pf. 2

Wind! Es ist Win - ter - nacht, Win - ter - nacht, jetzt.

1) depress silently the C₄ with the left hand, while the right hand plays the rest.

137 (3-Taktig) 3/8

Fl. contr. *ist Schnee, Es ist Schnee, Es ist Schnee.*

Cor. ing. *ord.* *ord. luftig*

Cl. in La

Pf. 2

Es ist Win - ter - nacht, Win - ter - nacht.

141 3/8

Fl. contr. *Es ist Schnee, Es ist Schnee, Es ist Schnee.* *lunga*

Cor. ing. *ord. luftig* *lunga*

Cl. in La *lunga*
put the mouthpiece in the clarinet

Pf. 2 *lunga*
jetzt. (3. Ped.) *2) l.v. al niente * 3. Ped. lunga 1)*

145 (3. Part) (3-Taktig) 3/8

Fl. contr. *ist Schnee, ord. (s) luftig (s)*

Cor. ing. *Es ist Win - ter - nacht, Win - ter - nacht, jetzt!* *ord. (s) luftig (s)*

Cl. in La *Es ist Schnee, Es ist Schnee, Es ist*

Pf. 2 *m.d.* *PP* *m.g.*

(3. Ped.) *1) as long as it takes for the piano to ring out.*
2) release first the silently depressed key when the harmonics have died out. The A is released by taking away the 3rd. pedal or the weight and the C by the left hand. Then go on and silently depress the F with the left hand and keep it with 3rd Pedal.

(2-Taktig)

149

Fl. contr.

Cor. ing.

Cl. in La

Pf. 2

Es ist Win-ter-nacht, Win-ter-nacht jetzt!

Es ist Schnee, Es ist Schnee, Es ist Schnee.

(2-Taktig)

(3. Ped.)

153

Fl. contr.

Cor. ing.

Cl. in La

Pf. 2

Win-ter-nacht, jetzt.

Es ist Schnee, Es ist

Win-ter-nacht, jetzt.

Es ist Schnee, Es ist Schnee, Es ist Wild!

(1-Taktig)

(2-Taktig)

(2-Taktig)

(2-Taktig)

(3. Ped.)

157

Fl. contr.

Cor. ing.

Cl. in La

Pf. 2

Wind!

Es ist Win-ter-nacht, Win-ter-nacht, Schnee.

Es ist

(1-Taktig)

(1-Taktig)

(2-Taktig)

(2-Taktig)

(2-Taktig)

(2-Taktig)

(3. Ped.)

1) Fl.: overblowing up and down with "air sound".

163

Fl. contr.

Cor. ing.

Cl. in La

Pf.

S

(2-Taktig)

ff *ord.* *luftig* *ff* *ff*

Es ist Schnee, Es ist Win - ter - nacht, jetzt.

Schnee, Es ist Schnee, Es ist Wind! Es ist Win - ter - nacht, Win - ter - nacht

(3. Ped.)

167

Fl. contr.

Cor. ing.

Cl. in La

Pf.

(1-Taktig) **T** **(2-Taktig)**

ord. *luftig* *ff* *ord.* *luftig* *p*

Es ist Schnee, Es ist Win - ter - nacht, jetzt! Es ist Schnee, Es ist

jetzt! Es ist Win - ter - nacht, Win - ter - nacht, jetzt!

(3. Ped.)

171

Fl. contr.

Cor. ing.

Cl. in La

Pf.

(luftig) *ord.* *luftig* *ord.*

Schnee, Es ist Schnee. Es ist Schnee, Es ist Schnee, Es ist Schnee!

Es ist Win - ter - nacht, Win - ter - nacht, jetzt! Es ist

(3. Ped.)

44 *tutti dim. al fermata*

(3-Taktig)

175

Fl. contr.

Cor. ing.

Cl. in La

Pf. 2

ord. *luftig* *ord.* *luftig* *ord.*

Es ist Schnee, Es ist Schnee, Es ist Schnee.

Win - ter - nacht, Win - ter - nacht, jetzt.

Es ist

*corta*¹⁾

(3-Taktig)

(3. Ped.)

179

Fl. contr.

Cor. ing.

Cl. in La

Pf. 2

luftig *pp* *luftig* *pp*

Win - ter - nacht, jetzt.

Es ist Schnee, Es ist Schnee, Es ist Schnee.

Win - ter - nacht, Win - ter - nacht, jetzt.

Es ist Win - ter - nacht

(3-Taktig)

²⁾ *pp*

182

Fl. contr.

Cor. ing.

Cl. in La

Pf. 2

Es ist Schnee, Es ist Schnee, Es ist Schnee.

Es ist Schnee, Es ist Schnee, Es ist Schnee.

Win.ter.nacht, jetzt!

Es ist Win.ter.nacht, Win.ter.nacht, jetzt.

Es ist Win.ter.nacht,

(2-Taktig)

(2-Taktig)

1) see note page 2.

2) mute the D with the right hand and play the rest with the left hand.

186 **V** (1-Taktig)

Fl. contr. Es ist Schnee, Es ist Schnee, Es ist Schnee. Es ist Schnee, Es ist

Cor. ing.

Cl. in La Win - ter - nacht, jetzt. Es ist Win - ter - nacht, Win - ter - nacht, jetzt.

Pf. 2

189

Fl. contr. Schnee, Es ist Schnee. Es ist Schnee, Es ist Schnee, Es ist Schnee.

Cor. ing.

Cl. in La Es ist Win - ter - nacht, Win - ter - nacht, jetzt. Es ist Win - ter - nacht.

Pf. 2

192 **W**

Fl. contr. Es ist Schnee, Es ist Win - ter . nacht, jetzt. Es ist Win - ter . nacht,

Cor. ing.

Cl. in La Win - ter - nacht, jetzt. Es ist Schnee, Es ist Schnee, Es ist Schnee,

Pf. 2

195

Fl. contr. Win - ter - nacht, jetzt. Es ist Win - ter - nacht, Win - ter - nacht, jetzt.

Cor. ing.

Cl. in La Es ist Schnee, Es ist Schnee, Es ist Schnee. Es ist Schnee, Es ist

Pf. 2



X

(2-Taktig)

198

Fl. contr. Es ist Win - ter - nacht, Win - ter - nacht, jetzt. Es ist Win - ter - nacht.

Cor. ing.

Cl. in La Schnee, Es ist Schnee. Es ist Schnee, Es ist Schnee, Es ist Schnee.

Pf. 2

(2-Taktig)

201

Fl. contr. Win - ter - nacht, jetzt. Es ist Win - ter - nacht, Win - ter - nacht, jetzt.

Cor. ing.

Cl. in La Es ist Schnee. Es is Schnee, Es ist Schnee, Es ist Schnee, Es ist

Pf. 2

Three measures of music for Fl. contr., Cor. ing., Cl. in La, and Pf. 2. The Fl. contr. part includes lyrics: "Win - ter - nacht, jetzt. Es ist Win - ter - nacht, Win - ter - nacht, jetzt." The Cl. in La part includes lyrics: "Es ist Schnee. Es is Schnee, Es ist Schnee, Es ist Schnee, Es ist". The piano part features a rhythmic accompaniment with plus signs above the notes.

204

Fl. contr. Es ist Win - ter - nacht, Win - ter - nacht, jetzt. Es ist Win - ter - nacht. *lunga lungissimo*

Cor. ing.

Cl. in La Schnee. Es ist Schnee. Es ist Schnee, Es ist Schnee, Es ist Schnee. *lunga*
muta in Cl. bas. in Sib
lunga

Pf. 2 *lunga lungissimo*
Lv. al niente

(3-Taktig)

Four measures of music for Fl. contr., Cor. ing., Cl. in La, and Pf. 2. The Fl. contr. part includes lyrics: "Es ist Win - ter - nacht, Win - ter - nacht, jetzt. Es ist Win - ter - nacht." and dynamic markings *lunga lungissimo*. The Cl. in La part includes lyrics: "Schnee. Es ist Schnee. Es ist Schnee, Es ist Schnee, Es ist Schnee." and dynamic markings *lunga*, *muta in Cl. bas. in Sib*, and *lunga*. The piano part features a rhythmic accompaniment with plus signs above the notes and dynamic markings *lunga lungissimo* and *Lv. al niente*. A box with the letter 'Y' is present above the first measure.

(dur.: 7 min.)

Intermezzo 1

(detuning Vn., Va., Vc., Fl. contr., Cor. ing. and Cl. bas. 1/6 tone down)

Senza misura, sempre *pp dolce*

Violino

Viola

Violoncello

Flauto contralto

Corno inglese

Clarinetto basso in Si \flat

IV (7th harm.)

① ② ③ ④ ⑤ ⑥

① Vc. gives the 7th partial as a harmonic on the IVth string (G), which is the 1/6 lowered f .

(Duration approx. 2'00)

② Cor. ing. adjusts its c" (sounding f) to be in tune with the Vc.

③ Cor. ing. gives a Concert a' (notated e"), lowered 1/6. Vc. fades out.

④ Vn., Va., Vc., Fl. contr., Cl. basso in Si \flat tune down their a-pitch, in tune with the Cor. ing.

⑤ The strings tune down softly the remaining open strings, without the use of harmonics.
The IVth string (G) on the Vc. is now tuned down 1/6 note, like the other open strings.

⑥ When the detuning is completed in ⑤ Vn., Va., Vc. proceed individually into ⑥ and fade out together.

Canon 2b

(nine instruments)

(1. Part)

$\text{♩} = 108 / \text{♩} = 81 / \text{♩} = 72$

$\frac{9}{8} / \frac{18}{16} / \frac{2}{2}$ (1-Taktig) $\frac{8}{8} / \frac{2}{2}$ $\text{♩} = 121,5$ $\frac{9}{8}$ $\frac{8}{8}$ $\frac{9}{8}$

1) Vn., Vla. Vc., Fl. contr., C. ing. and Cl. bas. are tuned down one-sixth of a tone from Intermezzo 1

2) \odot = fast short movement. \ominus = slow and dragging movement. See Performance notes

3) Pf. 1 and 2 depress the low G silently and keep it depressed during the whole of the movement with the sustaining (3rd.) pedal.

Thus all that rings as a resonance are partials on this low G.

4) Pf. 1 and 2: ♩ muted with "Blu-Teck" (or similar) throughout the movement.

5) Pf. 1 and 2: see note 5) on page 31.

6) All instruments: Hairpins up and down are always repeated.

7) for woodwinds: key click

5

Vn.

Va.

Vc.

Pf. 1

Perc.

Pf. 2

Fl. contr.

Cor. ing.

Cl. bas.
in SI \flat

9 8 9 8 9

A
(2-Taktig)

mfpp

mfpp *mfpp*

mfpp

mfpp *mfpp*

Paper

A
(2-Taktig)

8 9 8 9 8 9

mfpp *mfpp*

mfpp *mfpp*

mfpp

Detailed description of the musical score: The score is for page 50 and consists of two systems. The first system includes parts for Violin (Vn.), Viola (Va.), Violoncello (Vc.), Piano 1 (Pf. 1), Percussion (Perc.), Piano 2 (Pf. 2), Flute (Fl. contr.), Cor Anglais (Cor. ing.), and Clarinet Bass (Cl. bas. in SI \flat). The second system includes parts for Flute (Fl. contr.), Cor Anglais (Cor. ing.), and Clarinet Bass (Cl. bas. in SI \flat). The score is marked with dynamic levels such as *mfpp* and *mfpp*. There are two sections marked with a box containing the letter 'A' and the text '(2-Taktig)'. The first system has measures 5, 8, 9, 8, and 9. The second system has measures 8, 9, 8, 9, 8, and 9. The Percussion part includes a 'Paper' effect. The Flute part has measures 8 and 9. The Cor Anglais part has measures 2 and 2. The Clarinet Bass part has measures 2 and 2.

Musical score for page 51, featuring the following instruments and parts:

- Vn.** (Violin): Part with measures 9, 8, 9, 8, 9, 9. Includes dynamic markings *mfpp*.
- Va.** (Viola): Part with measures 9, 8, 9, 8, 9, 9. Includes dynamic markings *mfpp*.
- Vc.** (Violoncello): Part with measures 9, 8, 9, 8, 9, 9. Includes dynamic markings *mfpp*.
- Pf. 1** (Piano 1): Part with measures 9, 8, 9, 8, 9, 9. Includes dynamic markings *mfpp*.
- Perc.** (Percussion): Part with measures 9, 8, 9, 8, 9, 9. Includes dynamic markings *mfpp*.
- Pf. 2** (Piano 2): Part with measures 9, 8, 9, 8, 9, 9. Includes dynamic markings *mfpp*.
- Fl. contr.** (Flute contralto): Part with measures 9, 8, 9, 8, 9, 9. Includes dynamic markings *mfpp*.
- Cor. ing.** (Cor Anglais): Part with measures 9, 8, 9, 8, 9, 9. Includes dynamic markings *mfpp*.
- Cl. bas. in SI** (Clarinete bas in SI): Part with measures 9, 8, 9, 8, 9, 9. Includes dynamic markings *mfpp*.

The score is divided into two systems. The first system includes Vn., Va., Vc., Pf. 1, Perc., and Pf. 2. The second system includes Fl. contr., Cor. ing., and Cl. bas. in SI. The Percussion part includes a section labeled "Paper". The score is marked with dynamic markings *mfpp* and includes various musical notations such as slurs, ties, and articulation marks.

17

Vn.

Va.

Vc.

Pf. 1

Perc.

Pf. 2

Fl. contr.

Cor. ing.

Cl. bar.
in SI \flat

(2-Taktig)

sim.

mfpp

mfpp

mfpp

mfpp

mfpp

mfpp

Paper

Es ist Schnee

Schnee.

Schnee, Es ist Schnee.

sim.

mfpp

mfpp

mfpp

mfpp

mfpp

mfpp

C (1-Taktig)

Vn. 2/

Va.

Vc. *mfpp* *mfpp* *mfpp* *mfpp* *mfpp* *mfpp*

Pf. 1

Perc. Paper

C (1-Taktig)

Pf. 2

Fl. contr.

Cor. ing.

Cl. bas. in SI *mfpp* *mfpp* *mfpp* *mfpp* *mfpp* *mfpp*

Detailed description: This page of a musical score contains measures 2 through 5. The score is arranged in a system with multiple staves. At the top right, a key signature change to C major is indicated by a 'C' in a box, followed by '(1-Taktig)'. The instruments and their parts are: Violin (Vn.), Viola (Va.), Violoncello (Vc.), Piano 1 (Pf. 1), Percussion (Perc.), Piano 2 (Pf. 2), Flute in concert (Fl. contr.), Cor Anglais (Cor. ing.), and Clarinet in Si (Cl. bas. in SI). The Vc. part features six measures of *mfpp* dynamics with various articulations and phrasing. The Perc. part has a 'Paper' effect in measure 2. The Pf. 1 and Pf. 2 parts have complex rhythmic patterns with phrasing slurs and breath marks. The Cl. bas. in SI part has six measures of *mfpp* dynamics with phrasing slurs. The Vn., Va., and Cor. ing. parts also have phrasing slurs. The Fl. contr. part is mostly silent. The system ends with a repeat sign and a fermata over the final measure.

25

Vn.

Va.

Vc.

Pf. 1

Perc.

Pf. 2

Fl. contr.

Cor. ing.

Cl. bas.
in SI

mfpp *mfpp* *mfpp* *mfpp* *mfpp* *mfpp* *mfpp*

Paper

D
 $\text{♩} = \text{♩} \text{ [} \dot{=} 129,6 \text{]} \quad \text{♩} = \text{♩} \text{ [} \dot{=} 108 \text{]}$

2/4 **6/8** **2/4** **6/8**

29 *corta* *Schnee IV* *p* *mf* *sim.*

Vn. *corta* *p* *mf*

Va. *corta* *p*

Vc. *corta* *arco* *mf*

Pf. 1 *corta* *p*

Perc. *Paper* *corta*

D
 $\text{♩} = \text{♩} \text{ [} \dot{=} 129,6 \text{]} \quad \text{♩} = \text{♩} \text{ [} \dot{=} 108 \text{]}$

2/4 **6/8** **2/4** **6/8**

Pf. 2 *corta* *p*

Fl. contr. *corta* *p* *Winternacht* *7*

Cor. ing. *corta* *"slap tongue"* *7*

Cl. bas. in Sib. *corta* *ord.* *mfpp* *mfpp* *mf*

E

$\text{♩} = \overset{\frown}{5}$ $\text{♩} = \overset{\frown}{5}$ $\text{♩} = \overset{\frown}{5}$ $\text{♩} = \overset{\frown}{5}$

6 **2** (2-Taktig) **6** **6** (**2**/**4**) **2**/**4** **6**/**8**

34

Vn. 

Va. 

Vc. 

Pf. I 

Perc. 

E

$\text{♩} = \overset{\frown}{5}$ $\text{♩} = \overset{\frown}{5}$ $\text{♩} = \overset{\frown}{5}$ $\text{♩} = \overset{\frown}{5}$

6 **2** (2-Taktig) **6** **6** (**2**/**4**) **2**/**4** **6**/**8**

Pf. II 

Fl. contr. 

Cor. ing. 

Cl. bas. in Sib 

mf

F

The score is divided into two systems, each containing seven staves. The first system includes Vn., Va., Vc., Pf. 1, Perc., and the second system includes Pf. 2, Fl. contr., Cor. ing., and Cl. bas. in Sib. Above the first system, a box labeled 'F' indicates the first ending, with musical notation and time signatures (6/8, 2/4 (3-Taktig), 6/8, 2/4 (2-Taktig), 6/8). The second system has a similar 'F' box. The score includes various dynamics (mf, f, p) and articulations (arco, slap tongue, ord.).

System 1:

- Vn.:** Starts at measure 40 with a 7-measure phrase. Measures 41-43 show dynamics *f* and *p*.
- Va.:** Measures 41-43 include the instruction "Winternacht" and dynamics *f* and *p*.
- Vc.:** Measures 41-43 include the instruction "Fingerschlag" and dynamics *mf*, *f*, and *p*.
- Pf. 1:** Continues the melodic line with dynamics *f* and *p*.
- Perc.:** Includes the instruction "Paper" and dynamics *f* and *p*.

System 2:

- Pf. 2:** Continues the melodic line with dynamics *f* and *p*.
- Fl. contr.:** Measures 41-43 show dynamics *f* and *p*.
- Cor. ing.:** Measures 41-43 include the instruction "Schnee" and dynamics *f* and *p*.
- Cl. bas. in Sib.:** Measures 41-43 include the instruction "slap tongue" and dynamics *f* and *ord.*

Musical score for page 59, featuring various instruments and time signatures. The score is divided into two systems, each with a 6/8 time signature section and a 2/4 time signature section. The instruments listed are:

- Vn. (Violin)
- Va. (Viola)
- Vc. (Violoncello)
- Pf. 1 (Piano 1)
- Perc. (Percussion, including Paper)
- Pf. 2 (Piano 2)
- Fl. contr. (Flute contralto)
- Cor. ing. (Cor Anglais)
- Cl. bas. in Sib. (Clarinet Bass in B-flat)

The score includes various time signatures: 6/8, 2/4, and 3/4. Dynamic markings include *f* (forte) and *p* (piano). Performance instructions include "Fingerschlag" (slap tongue) and "ord." (order). The score is marked with measures 46 through 51.

$\overset{5}{\curvearrowright}$ $\overset{5}{\curvearrowright}$ $\overset{5}{\curvearrowright}$ $\overset{5}{\curvearrowright}$
 (2-Taktig) $\frac{2}{4}$ $\frac{6}{8}$ $\frac{2}{4}$

Vn. $\overset{5}{\curvearrowright}$ $\overset{5}{\curvearrowright}$ $\overset{5}{\curvearrowright}$ $\overset{5}{\curvearrowright}$
 Va. $\overset{5}{\curvearrowright}$ $\overset{5}{\curvearrowright}$ $\overset{5}{\curvearrowright}$ $\overset{5}{\curvearrowright}$
 Vc. $\overset{5}{\curvearrowright}$ $\overset{5}{\curvearrowright}$ $\overset{5}{\curvearrowright}$ $\overset{5}{\curvearrowright}$
 Pf. 1 $\overset{5}{\curvearrowright}$ $\overset{5}{\curvearrowright}$ $\overset{5}{\curvearrowright}$ $\overset{5}{\curvearrowright}$
 Perc. Paper $\overset{5}{\curvearrowright}$ $\overset{5}{\curvearrowright}$ $\overset{5}{\curvearrowright}$ $\overset{5}{\curvearrowright}$
 Pf. 2 $\overset{5}{\curvearrowright}$ $\overset{5}{\curvearrowright}$ $\overset{5}{\curvearrowright}$ $\overset{5}{\curvearrowright}$
 Fl. contr. $\overset{5}{\curvearrowright}$ $\overset{5}{\curvearrowright}$ $\overset{5}{\curvearrowright}$ $\overset{5}{\curvearrowright}$
 Cor. ing. $\overset{5}{\curvearrowright}$ $\overset{5}{\curvearrowright}$ $\overset{5}{\curvearrowright}$ $\overset{5}{\curvearrowright}$
 Cl. bas. in Sib $\overset{5}{\curvearrowright}$ $\overset{5}{\curvearrowright}$ $\overset{5}{\curvearrowright}$ $\overset{5}{\curvearrowright}$

p *più f* *f* *sempre più f*
più f *sempre più f*
più f *sempre più f*
più f *sempre più f*
più f *sempre più f*
più f *sempre più f*
più f *sempre più f*
più f *sempre più f*
più f *sempre più f*

"Fingerschlag"
 slap tongue

56

2/4 **6/8** **G** **2/4** **6/8**
(1-Taktig)

Vn. *f* *sempre più*

Va. *f* "Fingerschlag"

Vc. *f*

Pf. 1

Perc. Paper

2/4 **6/8** **G** **2/4** **6/8**
(1-Taktig)

Pf. 2

Fl. contr.

Cor. ing.

Cl. bas. in Sib (slap tongue)

H
 2/4 (2. Part)
 6/8
 2/4 (1-Taktig)

61

Vn. *lunga* *ffp* *lunga* *pp* Es ist Schnee

Va. *lunga* *ffp* *lunga* *pp* Es ist Schnee

Vc. *lunga* *pppp* *lunga* *pp* Es ist Schnee

Pf. 1 *lunga* *ffp* *lunga* *pp* Es ist Schnee
l. v. al niente

Perc. Paper *p* *lunga* *pp* *f*

Pf. 2 *lunga* *ffp* *lunga* *pp* Schnee Es ist Schnee
l. v. al niente

Fl. contr. *f* *ffp* *lunga*

Cor. ing. *ffp* *lunga*

Cl. bas. in Sib. *lunga* *pppp* ord.

Pausa silenzio e poi attacca

67

Vn. *5* *sim.* *3* *3* *4*

Va.

Vc. *5* *2*

Pf. 1 *ist Schnee* *Es ist Schnee* *Es ist Schnee* *Es ist Schnee*

Perc. *Paper* *f*

Pf. 2 *Es ist* *Win - ter - nacht* *Win - ter - nacht, jetzt.* *Es*

Fl. contr. *sehr luftig* *(s)* *(s)* *quasi sul pont.* *mf*

Cor. ing. *pp* *Es* *pp*

Cl. bas. in Sib.

(2-Taktig)

1) Fl.: gently overblowing, quasi sul pont. (imitating Vl. and Va.).

I

sul pont., spicc. (2-Taktig) **3/8**

(3-Taktig) **2/4** (3-Taktig) **2/4**

Vn. *pp* sul pont., spicc. *mf*

Va. *mf* Es ist Win-ter-nacht *pp* Win - ter - nacht, jetzt

Vc. *mfpp*

Pf. 1 Es ist Win - ter, ist Schnee Es ist Schnee

Perc. Paper

I

(3-Taktig) **2/4** (2-Taktig) **3/8** (3-Taktig) **2/4**

Pf. 2 Es ist Schnee ist Schnee Es ist Schnee Es ist Wind Es

Fl. contr. *pp* *mf* *pp*

Cor. ing. *mf* ist Schnee, Es ist Schnee, Es ist Schnee *pp* *mf*

Cl. bas. in Sib. *fpp* *fpp* *fpp* *fpp* *fpp*

79

3/8 2/4 (2-Taktig) 3/8 2/4

Vn. *pp* *mf* *pp*

Va. *mf* *pp* *mf*

Vc. *fpp* *fpp* *fpp*

Pf. 1
Win - ter - nacht. Es ist Win - ter
Es ist Wind, Schnee Es ist

Perc. Paper

Pf. 2
ist Schnee. Win - ter - nacht Es ist Schnee

Fl. contr. *mf* *pp*

Cor. ing. *pp* *mf*

Cl. bas. in Sib *fpp* *fpp* *fpp*

J

85

Vn. *mf* *pp* *mf*

Va. *pp* *mf* *pp*

Vc. *fpp*

Pf. 1
 ist Schnee
 Es ist Schnee
 Es ist Schnee
 Es ist Schnee

Perc. Paper

Pf. 2
 Es ist Schnee
 Es ist Wind
 Es ist Schnee
 Es

Fl. contr. *mf* *pp* *mf*

Cor. ing. *pp* *mf* *pp*

Cl. bas. in Sib. *fpp* *fpp* *fpp*

3 **2** (3-Taktig)
8 **4**

91

3/8 (2-Taktig) 2/4 K (3-Taktig) 3/8 2/4

Vn. *p* Es ist Schnee, *ff* Es ist Schnee, Es ist Schnee *ffp* Schnee

Va. *ff* Es ist Win - ter - nacht Win - ter - nacht, jetzt

Vc. *pp* *fp*

Pf. 1 Win - ter, Es ist Es ist Schnee,

Perc. Paper

Pf. 2 ist Schnee, Es ist Schnee, Es ist Schnee, Wind, Win - ter - nacht

Fl. contr. *p* *f* *ff*

Cor. ing. *f* *p*

Cl. bas. in Sib. *ffp* *ffp*

97 $\frac{2}{4}$ (2-Taktig) L (1-Taktig) $\frac{3}{8}$

Vn. *fp*

Va. *f* *fp*

Vc. *fp* *fp* *fp*

Pf. 1

Es ist Win - ter - nacht, Win - ter - nacht, jetzt.

Perc. Paper

Pf. 2

$\frac{2}{4}$ (2-Taktig) L (1-Taktig) $\frac{3}{8}$

Es ist Schnee Es ist Schnee,

Fl. contr. *mf* *fp*

Cor. ing. *f* *f*

Cl. bas. in Sib *fp* *fp*

101

3/8 **2/4**

Vn.

Va.

Vc.

Pf. 1

Perc.

Pf. 2

Fl. contr.

Cor. ing.

Cl. bas. in Sib

f *fp* *fp*

Es ist Win - ter - nacht

Win - ter - nacht.

Paper

Schnee.

Es ist Schnee

f *fp*

corta *corta* *corta* *corta* *corta* *corta* *corta* *corta* *corta*

M (3-Taktig) **3** **2**
8 4

105

Vn. ff fp

Va. f Es ist Win - ter - nacht, Win - ter - nacht jetzt f Es

Vc. fp pp

Pf. 1 Es ist Win - ter - nacht, Win - ter - nacht, jetzt Es

Perc. Paper

Pf. 2 Es ist Schnee, Es ist Schnee

Fl. contr. fp fp fp fp

Cor. ing. f Es ist Schnee, Es ist Schnee Es ist Schnee

Cl. bas. in Sib fp fp

110

(2-Taktig) (1-Taktig) **N** (2-Taktig) **3/8** **2/4**

Vn. *sf* *sf* *fp* *f*

Va. *ist Win - ter - nacht, Win ter - nacht, jetzt* *(?)* *(sempre sim.)* *f* *Es ist Win - ter - sul pont., spicc.*

Vc. *fp* *p* *Es ist*

Pf. 1 *Win - ter - nacht* *Win - ter - nacht* *jetzt* *Win* *Es ist*

Perc. *Paper*

Pf. 2 *Es ist* *Es ist Schnee* *Win - ter - nacht*

Fl. contr. *(5)* *sf* *sf* *fp*

Cor. ing. *(h)* *f* *p* *f* *Es ist Schnee.* *Es ist Schnee, Es ist* *Schnee*

Cl. bas. in Sib *p* *p* *f* *p* *Es ist Win - ter - nacht.* *Win - ter - nacht, jetzt.*

115

2/4 (1-Taktig) (2-Taktig) 3/8 2/4 (1-Taktig)

Vn. *p* *f* *p*

Va. - nacht, Win - ter - nacht, jetzt.

Vc. Schnee, Es ist Schnee. Es ist Schnee.

Pf. 1 Win - ter - ter - nacht, ist Schnee Es ist Schnee

Perc. Paper

Pf. 2 (1-Taktig) (2-Taktig) 3/8 2/4 (1-Taktig)

Es ist Schnee Es ist Schnee Es ist Schnee

Fl. contr. (5) *f* *f* *p* *f* *fp*

Cor. ing. *p* *f*

Cl. bas. in Sib. *f* *p*

Detailed description of the musical score: This page contains measures 115 through 118. The music is written for a full orchestra and piano. The top section includes Violin (Vn.), Viola (Va.), and Violoncello (Vc.). The middle section includes Piano 1 (Pf. 1), Percussion (Perc.), and Piano 2 (Pf. 2). The bottom section includes Flute contralto (Fl. contr.), Cor Anglais (Cor. ing.), and Clarinet in B-flat (Cl. bas. in Sib.). The score is divided into four measures, each with a specific time signature: 2/4 (1-Taktig), 2/4 (2-Taktig), 3/8, and 2/4 (1-Taktig). The lyrics are: '- nacht, Win - ter - nacht, jetzt. Schnee, Es ist Schnee. Es ist Schnee.' in the Vc. part; '- ter - nacht, ist Schnee' in the Pf. 1 part; 'Es ist Schnee Es ist Schnee Es ist Schnee' in the Pf. 2 part; and 'Es ist Schnee Es ist Schnee Es ist Schnee' in the Fl. contr. part. Dynamic markings include *p*, *f*, *sim.*, *fp*, and *p*. There are several slurs and phrasing marks throughout the score.

120

(2-Taktig) (1-Taktig) **0** **3** **8** **2** **4**

Vn. *p* *fp* *f* *f* *p* *f*

Va. *f* *f* *p*

Vc. *p* *p* *f*

Pf. 1
Win - ter - nacht
Jetzt
Es ist Wind
Es ist Schnee.
Es

Perc.
Paper

Pf. 2
Es ist Schnee.
Win - ter - nacht
Es, Nacht, jetzt

Fl. contr. *p* *f* *f* *p* *fp*

Cor. ing. *f* *p* *f*

Cl. bas. in Sib. *p* *f* *p*

(2-Taktig) **3/8** (1-Taktig) **2/4**

125

Vn. *fp* *f* *p* *p*

Va. *f* *p* *f*

Vc. *p* *f* *p*

Pf. 1 Nacht, jetzt Es ist Win - ter - nacht

Perc. Paper

(2-Taktig) **3/8** (1-Taktig) **2/4**

Pf. 2 Es ist Win - ter - nacht, jetzt

Fl. contr. *p* *p* *f* *p* *fp*

Cor. ing. *f* *p*

Cl. bas. in Sib. *p* *f*

129

(2-Taktig) (1-Taktig) **P** (2-Taktig) **3/8** **2/4**

Vn. *f* *fp* *p* *f* *p* *f*

Va. *p* *p*

Vc. *f* *f*

Pf. 1
 Es ist Schnee, Schnee Es ist Schnee Es

Perc. Paper

Pf. 2
 Es ist Win - ter, ist Schnee Es ist Wind

Fl. contr. *f* *p* *p* *f* *fp*

Cor. ing. *p* *f* *p*

Cl. bas. in Sib. *f* *p* *f*

(1-Taktig) (2-Taktig) $\frac{3}{8}$ $\frac{2}{4}$ (3-Taktig)

134

Vn. *fp* *p* *p* *fp*

Va. *f*

Vc. *p* *p*

Pf. 1
Nacht, jetzt
Es ist Schnee,
Es ist Schnee,
Es ist Schnee,

Perc.
Paper

(1-Taktig) (2-Taktig) $\frac{3}{8}$ $\frac{2}{4}$ (3-Taktig)

Pf. 2
Es ist
Win - ter - nacht
Win - ter - nacht,
jetzt

Fl. contr. *p* *p* *f* *p* *fp*

Cor. ing. *f* *p*

Cl. bas. in Sib. *p* *f*

tutti dim. al fermata

139

Vn. *p* *lunga*

Va. *lunga*

Vc. *p* Es ist Schnee *lunga*

Pf. 1 *lunga*
l. v. a niente

Perc. Paper *lunga*

tutti dim. al fermata

Es ist Win - ter - nacht, *lunga*

Win - ter - nacht, *lunga*
l. v. a niente

Fl. contr. *p* *lunga*

Cor. ing. *lunga*

Cl. bas. in Sib *p* Win - ter - nacht, jetzt *lunga*
Pausa silenzio e poi attacca

145

Q
6/8 (3. Part) (3-Taktig) $\text{♩} = \text{♩}^5$ $\frac{2}{4}$ ($\text{♩} = 129,6$) $\frac{6}{8}$ ($\text{♩} = 108$) (2-Taktig) $\frac{2}{4}$ $\text{♩} = \text{♩}^5$

Vn.

Va.

Vc.

ord.
p
Es ist Win - ter - nacht, Win - ter - nacht jetzt

sempre stacc.
p
Es ist Schnee, Es ist Schnee
Es ist Schnee

Perc.
Paper
p

Q
6/8 (3. Part) (3-Taktig) $\text{♩} = \text{♩}^5$ $\frac{2}{4}$ ($\text{♩} = 129,6$) $\frac{6}{8}$ ($\text{♩} = 108$) (2-Taktig) $\frac{2}{4}$ $\text{♩} = \text{♩}^5$

Pf. 2
p
Win - ter - nacht jetzt, Es ist
Es ist Win - ter - nacht, Win - ter - nacht

Fl. contr.
p
Tacet 2. volta
1. 2. volta

Cor. ing.
p
Es ist Schnee.

Cl. bas.
in Sib
p

150

2/4 **6/8** **2/4** **6/8**

Vn.

Va.

Vc.

Pf. 1

Perc. Paper

2/4 **6/8** **2/4** **6/8**

Pf. 2 *sempre stacc.*

Fl. contr.

Cor. ing.

Cl. bas. in Sib.

Detailed description: This page of a musical score covers measures 150 through 153. The score is arranged in a system with eight staves. The top staff is for Violin (Vn.), followed by Viola (Va.), Violoncello (Vc.), Piano 1 (Pf. 1), Percussion (Perc.), Piano 2 (Pf. 2), Flute Contralto (Fl. contr.), Cor Anglais (Cor. ing.), and Clarinet Bass in Sib (Cl. bas. in Sib.). The time signature alternates between 2/4 and 6/8 in pairs of measures. Above the first and third measures, there are musical notations for a five-measure rest: a quarter note with a bracket and '5' above it, followed by an eighth note with a bracket and '5' above it. The Percussion part includes a 'Paper' drum sound. The Piano 2 part includes the instruction 'sempre stacc.'. Various musical techniques such as triplets, quintuplets, and septuplets are indicated with brackets and numbers. The score concludes with double bar lines and repeat signs at the end of each measure.

155

R (1-Taktig) (like "Wind")

2/4 (2-Taktig) 6/8 (1-Taktig) sim. 2/4 6/8

Vn. *IV* *f* *flaut.* *f* *IV* *f* *sim.*

Va.

Vc.

Pf. 1 *b* *f* *Es ist Schnee* *Es ist* *b* *f* *Es ist*

Es ist Schnee *Wind!*

Perc. *Paper*

R (1-Taktig) 2/4 (2-Taktig) 6/8 (1-Taktig) 2/4 6/8

Pf. 2 *b* *g/iss.* *f* *Es ist* *Win-ter-nacht, jetzt* *b* *g/iss.* *f* *Es ist* *Win-ter nacht, jetzt*

Fl. contr. *1)* (like "Wind") *f* *sim.*

Cor. ing.

Cl. bas. in Sib. *f* *Es ist Win-ter-nacht*

1) Fl.: overblowing up and down with "air sound".

160

6
8
 $\frac{5}{8}$
 $\frac{2}{4}$
 $\frac{6}{8}$
S
 $\frac{2}{4}$

Vn. 5 5 5 5 IV
 Va. (1) 5
 Vc. 7 5

Win-ter-nacht Schnee Es ist Schnee Es ist Schnee
 Win-ter-nacht Es ist Schnee Es ist Schnee

Paper 5
 Wion-ter-nacht Schnee Es ist Schnee Es ist Schnee

6
8
 $\frac{5}{8}$
 $\frac{2}{4}$
 $\frac{6}{8}$
S
 $\frac{2}{4}$

Es ist Es ist Schnee Es ist Schnee Es ist Schnee
 Es ist Schnee Es ist Schnee

Fl. contr. 3
 Cor. ing. 5
 Cl. bas. in Sib. 7

Es ist Schnee, Es
 - ter-nacht, jetzt

165

Vn.

Va.

Vc.

Pf. 1

Perc.

Pf. 2

Fl. contr.

Cor. ing.

Cl. bas.
in Sib

Es ist Win-ter-nacht jetzt! Es ist Win-ter-nacht

Win-ter-nacht

Win-ter-nacht

Paper

Win-ter-nacht. jetzt.

Es ist Schnee Win-ter-nacht

Es ist Win-ter-nacht, Wind

2/4 6/8 (2-Taktig) 2/4 6/8 (1-Taktig) T (2-Taktig) 2/4

2/4 6/8 (2-Taktig) 2/4 6/8 (1-Taktig) T (2-Taktig) 2/4

The musical score consists of several staves:

- Vn.**: Violin, measures 170-173, with trills marked with a '5' and a slur.
- Va.**: Viola, rests throughout the measures.
- Vc.**: Violoncello, measures 170-173, with trills marked with a '5' and a slur.
- Pf. 1**: Piano 1, measures 170-173, with German lyrics: "jetzt. Es ist Win - ter - nacht Win - ter - nacht jetzt. Es ist". Includes a Roman numeral "IV" above the staff.
- Perc.**: Percussion, measures 170-173, with the word "Paper" above the staff.
- Pf. 2**: Piano 2, measures 170-173, with the lyrics "Es ist Schnee" repeated.
- Fl. contr.**: Flute in C, measures 170-173, with trills marked with a '7' and a slur.
- Cor. ing.**: Clarinet in G, rests throughout the measures.
- Cl. bas. in Sib**: Bass Clarinet in B-flat, measures 170-173, with trills marked with a '3' and a slur.

Time signatures for measures 170 and 173 are 2/4, and for measures 171 and 172 are 6/8.

tutti dim. al fermata

175

tutti dim. al fermata

$\frac{2}{4}$ $\frac{6}{8}$

Vn. *corta*

Va. *corta*

Vc. *corta*

Pf. 1

Win - ter - nacht, jetzt Es ist Win - ter - nacht, *corta*

Perc. Paper *corta*

tutti dim. al fermata

$\frac{2}{4}$ $\frac{6}{8}$

Pf. 2

Es ist Schnee, Es ist Schnee, Es ist Schnee *corta*

Fl. contr. *corta*

Cor. ing. *corta*

Cl. bas. in Sib *corta*

U

179

8/2 (3-Taktig) 9/8 9/8 9/8 (2-Taktig) 9/8

Vn.

Va. *col legno batt.*

Vc. "Fingerschlag"

Pf. 1

Win-ter-nacht Win-ter-nacht,

Win-ter-nacht, jetzt Es ist Win-ter-nacht, jetzt

Perc. Paper *pp dolce*

U

8/2 (3-Taktig) 9/8 9/8 9/8 (2-Taktig) 9/8

Pf. 2

(4) Win-ter-nacht jetzt (4) Es ist Schnee (4) Es ist Schnee (4) Es ist Schnee.

Fl. contr.

Cor. ing. *sehr luftig*

Cl. bas. in Sib

pp

183

Vn.

Va.

Vc.

Pf. I

Win-ter-nacht, Es ist Win-ter-nacht, jetzt Es ist Win-ter-nacht, jetzt

Perc.

Paper

Pf. 2

Schnee, (h) Es ist Schnee (h) Es ist Schnee (h) Es ist Schnee

Fl. contr.

Cor. ing.

Cl. bas. in Sib

V

187

(1-Taktig)

Vn.

Va.

Vc.

Pf. 1

Win-ter-nacht,
Es ist
Win-ter-nacht, jetzt
Es ist
Win-ter-nacht, jetzt

Perc.

Paper

Pf. 2

Schnee,
Es ist Schnee
(h)
Es ist Schnee
(h)
Es ist Schnee
Es ist Schnee
(h)
Es ist

Fl. contr.

Cor. ing.

Cl. bas.
in Sib

191

Vn. "Fingerschlag" *pp sempre*

Va. 9 8

Vc. col legno batt. (1) *pp sempre*

Pf. 1 Win-ter-nacht. Es ist Win-ternacht, jetzt Es ist Schnee, Es ist Schnee. *PPP sempre*

Perc. Paper *pp sempre*

Pf. 2 Schnee. Es ist (h) Es ist (h) Win-ter-nacht. Es ist Schnee, Win-ter-nacht, jetzt Es ist *PPP sempre*

Fl. contr. "Fingerschlag" slap tongue (h) *pp sempre*

Cor. ing. 9 8 sehr luftig norm.

Cl. bas. in Sib. 7 8 9 *pp sempre*

195

Vn.

Va.

Vc.

Pf. 1

Perc.

Pf. 2

Fl. contr.

Cor. ing.

Cl. bas. in Sib

Es ist Schnee.

Es ist Schnee.

Es ist Schnee.

Es ist Schnee.

Paper

Win-ter-nacht, (h)

Win-ter-nacht, (h)

Win-ter-nacht, jetzt

Es ist

Win-ter-nacht, jetzt

Es ist

(2-Taktig)

(2-Taktig)

X

X

199

Vn.

Va.

Vc.

Pf. 1

Perc.

Pf. 2

Fl. contr.

Cor. ing.

Cl. bas. in Sib.

Es ist Schnee,

Es ist Schnee,

Es ist Schnee,

Es ist Schnee,

Paper

Win.ter.nacht, jetzt

Win.ter.nacht, jetzt

Win.ter.nacht, jetzt

Win.ter.nacht, jetzt

Es ist

Es ist

Es ist

Es ist

203

Vn.

Va.

Vc.

Pf. 1

Perc.

Pf. 2

Fl. contr.

Cor. ing.

Cl. bas. in Sib

Es ist Schnee, Es ist Schnee, Es ist Schnee, Es ist Schnee

Win-ter-nacht jetzt, Es ist Win-ter-nacht, Es ist Win-ter-nacht

lunga 1) 2)

l. v. al niente

1) Pausa lunguissimo

2) Pf. 1, 2: remove the paper from the strings

(dur.: 7 min.)

Canon 3a

(six instruments)

(1. Part)

Sehr langsam, schleppend und mit Trübsinn (im Tempo des "Tai Chi")

The score is divided into two groups of instruments:

- Group 1:** Violino (1), Viola (1), Violoncello (1, 2). They play a melodic line with dynamic markings *pp*, *p*, *f*, *rff*, and *p*. Performance instructions include *con sord.*, *poco col legno tratto*, and *IV*.
- Group 2:** Flauto contralto (1), Corno inglese (1), Clarinetto basso in Sib (1). The Clarinetto part features a rhythmic pattern with dynamic markings *pp*, *p*, *f*, *rff*, and *p*. Performance instructions include *aufschlagig (wie dunkle Schatten)*, *3*, and *sempre sim.*

The score is divided into two systems by a double bar line. The second system includes parts for Violon (Vn.), Viola (Va.), and Violoncello (Vc.), along with Flauto contralto (Fl. contr.), Corno inglese (Cor. ing.), and Clarinetto basso in Sib (Cl. bas. in Sib). The Vc. part includes performance instructions like *col legno batt.*, *arco*, *pppp (eco)*, and *arco*. The Fl. contr. and Cor. ing. parts have dynamic markings *p*, *poco rff*, and *rff*.

1) All instruments are tuned down a sixth of a tone from the previous movement and IIb.

2) Vc. is scordatura, the 4th. string is tuned down a fourth to G.

3) = small dynamic vibration made with pressure from the stomach.

4) Like Cl. bas. in bar 1, made on Vc. as a combination of bow pressure and vibrato.

5) Fingering for natural harmonics, made with two fingers on the same string with "light harmonic touch".

9

Vn. *corta* (IV) poco col legno tratto *pp*

Va. *corta* *pochiss.* *p* *pp*

Vc. *corta* *p* *pp*

Fl. contr. *corta*

Cor. ing. *corta*

Cl. bas. in Sib *corta* *come sopra* (attacca)

4/8 3/8 4/8 B 3/8 4/8

13

Vn. arco III IV *ppp* c.l.b. arco IV V *f* *ppp* *pp*

Va. arco (7) *ppp* c.l.b. arco II III *f* *fp* *pp*

Vc. *come sopra* *ppp* *f* *pp*

Fl. contr. *pp* *p*

Cor. ing. *pp* *p*

Cl. bas. in Sib *pp* *p*

4/8 3/8 4/8 C 3/8 4/8

(2. Part)

4/8 3/8 4/8 **D** 3/8 4/8

Sehr traurig, nicht eilen

Vn. 17 *lunga* *pp* *arco* *poco col legno tratto* *pp*

Va. *lunga* *p* *arco* *poco col legno tratto* *pp*

Vc. *lunga* *p* *arco* *poco col legno tratto* *pp*

Fl. contr. *lunga* *pp*

Cor. ing. *lunga*

Cl. bas. in Sib. *poco rfa* *p*

4/8 3/8 4/8 3/8 4/8

Vn. 21 *corta (non cesura)*

Va. *IV* *v* *3* *pp* *c.l.b.* *arco* *pppp (écho)* *corta* *pp*

Vc. *I* *v* *II* *I* *pp* *c.l.b.* *arco* *pppp (écho)* *corta*

Fl. contr. *sempre sim.* *corta*

Cor. ing. *pp* *p* *corta*

Cl. bas. in Sib. *pp* *corta*

rfz *(attacca)*

1) Vn., Fl. contr. = Cl. bas. and Vc.
 2) Vc. harmonic fingering is notated in stops on the 4th (scordatura) string.

25

4/8 **E** **3/8** **4/8** **3/8** **4/8**

Vn. *sim.*
p < ffs >

Va. *mf* *con vibr.* *mf* *mf* *mf* *fff* *ten.* *pochiss*

Vc. *sul pont.* *molto vibr. in rilievo* *mf* *mf* *p* *mf* *pppp ten.* *IV* *lv. poss.*

Fl. contr. *3* *3* *3* *3*
p *ffs* *ffs*

Cor. ing. *espr.* *mf* *p* *ffs*

Cl. bas. in Sib *mf* *p* *ffs*

3. Part

4/8 **E** **3/8** **4/8** **3/8** **4/8**

rit. e morendo *lunga* **Sehr stille und leise** *a tempo*

29

Vn. *lunga* *lunga* *sul pont. senza vibr.* *pp* *poco* *poco*

Va. *lunga* *lunga*

Vc. *lunga*

4/8 **E** **3/8** **4/8** **3/8** **4/8**

rit. e morendo *lunga* **Sehr stille und leise** *a tempo*

Fl. contr. *lunga* *lunga* *p* *lunga*

Cor. ing. *lunga*

Cl. bas. in Sib *lunga* *p*

Musical score for measures 33-36. The score is divided into two systems. The first system includes Violin (Vn.), Viola (Va.), and Violoncello (Vc.) staves. The second system includes Flute (Fl. contr.), Cor Anglais (Cor. ing.), and Clarinet in B-flat (Cl. bas. in Sib.) staves. Time signatures are 4/8, 3/8, 4/8 (marked with a box and 'G'), 3/8, and 4/8. Dynamics include *mf*, *p*, *pp*, *ppp*, *pppp*, *rfz*, and *pochiss.*. Performance instructions include *c.l.b.*, *arco*, *IV*, *poco*, *normal*, and *v*.

Musical score for measures 37-40. The score is divided into two systems. The first system includes Violin (Vn.), Viola (Va.), and Violoncello (Vc.) staves. The second system includes Flute (Fl. contr.), Cor Anglais (Cor. ing.), and Clarinet in B-flat (Cl. bas. in Sib.) staves. Time signatures are 4/8, 3/8, 4/8 (marked with a box and 'H'), 3/8, and 4/8. Dynamics include *p*, *pp*, *mp*, *pppp*, and *p*. Performance instructions include *corta*, *flautando*, *v*, *arco*, *c.l.b.*, *IV*, *poco*, *normal*, *G♯*, and *(attacca)*.

41

4/8 3/8 4/8 3/8 I 4/8

Vn. *p* *pp*

Va. *ppp*

Vc. *mp* *mp* *ppp*

Fl. contr.

Cor. ing.

Cl. bas. in Sib

45

4/8 3/8 4/8 3/8

Vn. *lunga*

Va. *lunga* *perdendosi*

Vc. *lunga* *perdendosi*

Fl. contr. *lunga* *muta in Fl.*

Cor. ing. *lunga*

Cl. bas. in Sib *muta in Cl. in Sib* *lunga*

(dur.: 7 min.)

Canon 3b

(three instruments)

(1. Part)

Sehr langsam, schleppend mit Trübsinn (im Tempo des "Tai Chi")

$\frac{4}{8}$ ♩ = 32 (♩ = 96) $\frac{3}{8}$ $\frac{4}{8}$ $\frac{3}{8}$ $\frac{4}{8}$

Pianoforte 1

Paper (normal A4 paper)

Percussione

l.h. on table 2

Sehr langsam, schleppend mit Trübsinn (im Tempo des "Tai Chi")

$\frac{4}{8}$ ♩ = 32 (♩ = 96) $\frac{3}{8}$ $\frac{4}{8}$ $\frac{3}{8}$ $\frac{4}{8}$

Pianoforte 2

dolciss. *pp*

8va. bassa

$\frac{4}{8}$ **A** $\frac{3}{8}$ $\frac{4}{8}$ $\frac{3}{8}$ $\frac{4}{8}$

5

Pf. 1

pp

Paper

r.h. on table 1

Perc.

$\frac{4}{8}$ **A** $\frac{3}{8}$ $\frac{4}{8}$ $\frac{3}{8}$ $\frac{4}{8}$

Pf. 2

p

(m.g.)

loco *Ped. sempre sim.* *8va. bassa*

2) = Just a brief pause to hear the "tonal resonance".

1) (<->) = Do not attack, it means just a short glimpse of a "tonal", white resonance. ("wie ein weisser Ausklang auf ein schwarzer Hintergrund".)

4/8 3/8 4/8 B 3/8 4/8

9 *loco* *corta* *p* *corta* *p*

Pf. 1

Perc. Paper *corta* *pp*

Pf. 2 *corta* *corta* *corta* *pp* *(attacca)* *8va. basso* *loco*

4/8 3/8 4/8 C 3/8 4/8

13 *m.g.* *loco* *p* *corta* *pp*

Pf. 1

Perc. Paper *corta* *pp*

Pf. 2 *p* *pp*

(2. Part)

17 $\frac{4}{8}$ $\frac{3}{8}$ $\frac{4}{8}$ **D** $\frac{3}{8}$ $\frac{4}{8}$

Sehr traurig, nicht eilen

lunga

lunga

lunga

Pf. 1

Perc.

Paper

lunga

lunga

lunga

Pf. 2

D

Sehr traurig, nicht eilen

lunga

lunga

lunga

m.g.

21 $\frac{4}{8}$ $\frac{3}{8}$ $\frac{4}{8}$ $\frac{3}{8}$ $\frac{4}{8}$

m.d.

m.d.

m.g.

(no attack)

sim. corta

corta

Perc.

Paper

corta

Pf. 1

Pf. 2

corta

corta

corta

(attacca)

1) Pno. 2: make sure that e' on the fermata is given time to be heard.

33

4/8 3/8 4/8 G 3/8 4/8

Pf. 1

Perc. Paper

Pf. 2

(*sempre*)

37

4/8 3/8 4/8 H 3/8 4/8

Pf. 1

Perc. Paper

Pf. 2

(*sempre*)

corta

pp

pp

attacca

Intermezzo 2

(detuning Vn. and Va. one further 1/6 tone down (i.e. 2/6 tones down))

① ② ③ ④ ⑤ ⑥ ⑦

Senza misura, sempre *pp dolce*

I) Violino

I) Viola

I) Violoncello

(dur. c. 2 min.)

I) Vn., Va., Vc. are already tuned 1/6 tone down from Intermezzo 1 (page "47a")

- ① Vc. gives the 7th partial harmonic on the IVth string, which is the 1/6 lowered f'.
- ② Vn. and Va. tune down their A and D strings in tune with the f' of the Vc.
i.e. the Vn. and Va. tune down an additional 1/6 tone, the detuning now 2/6 tones down.
- ③ Vn. and Va. tune their D string together with the A string.
- ④ Vn. and Va. now tune down softly the remaining open strings.
- ⑤ Vn. and Va. check softly the tuning by using octave harmonics. No open strings.
- ⑥ Vn. and Va. check softly the tuning by using fifth harmonics. No open strings.
- ⑦ Vn. and Va. end on two upper strings, with fermata, diminuendo.

Canon 4a (minore)

(nine instruments)

(1. Part)

(3-Taktig)

3 Tempo I

8 Stürmisch, unruhig und nervös (Deutsches Tanz) ♩ = 120 (♩. = 40)

1) Violino *spicc.*
p ma marc.
 [Kin - dern hof - - fen es gibt Schnee!]

1) Viola *spicc.*
p ma marc.

2) Violoncello *pp*

Pianoforte 1 *pp*
8va bassa
sempre sim.

Percussione
 Schellen in F \sharp (L.h.) and G \flat (r.h.) (Homage a WAA)
5:♩

(3-Taktig)

3 Tempo I

8 Stürmisch, unruhig und nervös (Deutsches Tanz) ♩ = 120 (♩. = 40)



Pianoforte 2 *pp*
8va bassa
sempre sim.

3) Flauto *p ma marc.*
 [Kin - dern hof - - fen es gibt Schnee!]

2) Corno inglese *pp espr.*

3) Clarinetto in Si \flat *p ma marc.*

1) Vn., Va. are tuned 2/6 tone down from Intermezzo II
 3) Fl., Cl. in Si \flat are tuned as normal.

2) Vc., Cor. ing. are tuned 1/6 tone down from Intermezzo I. 
 4) Schellen tuned F \sharp '' (left hand) and G \flat '' (right hand). 

(3-Taktig)

Vn.

Va.

Vc.

Pf. 1

Perc.

Pf. 2

Fl.

Cor. ing.

Cl. in Sib

8va bassa

sub. molto cresc.

ff

Schellen

8va bassa

sub. molto cresc.

ff

V

Lv.

f

(3-Taktig)



A (3-Taktig)

$\text{♩} = 150 (\text{♩} = 50)$ **Tempo II**

10

Vn. *p* *lamentoso*

Va. *p* *lamentoso*
sul tasto, flautando

Vc. *p* *sempre sim.*

Pf. 1 *p* *ma marcato*
8va bassa

Perc. Schellen *pp*

Pf. 2 *p* *ma marcato*
8va bassa
(3. Pedal)

Fl.

Cor. ing. *p* *sempre sim.*

Cl. in Sib

(3-Taktig)

13

Vn.

Va.

Vc.

Pf. 1

Sua bassa

Perc.

Schellen

(3-Taktig)

Pf. 2

Sua bassa

* (3. Ped.)

Fl.

(like "Wind")

trillo

1)

Cor. ing.

trillo

Cl. in Sib

trillo

1) Fl.: make the fingering for the trill, and make a fast overblow with crescendo up to *ff* and then down with diminuendo.

(3-Taktig)

16

Vn.

Va.

Vc.

Pf. 1

Perc.

Schellen

Pf. 2

Fl.

Cor. ing.


Cl. in Sib.

molto cresc.

pp

f

ff


B (3-Taktig)

$\text{♩} = 66,66$ ($\text{♩} = 200$) **Tempo III**

(3-Taktig)

19 *sul tasto*

Vn. *pp*

Va. *pp*

Vc. *ff* *p < f* *sim.* *IV* *II* *I*

Pf. 1 *gliss. ♯* *p gliss. ♭* *sim.* *sim.*

Perc. Schellen *pp*

Pf. 2 *gliss. ♯* *p gliss. ♭* *sim.* *sim.*

Fl. *p ma marc.* *sim.*

Cor. ing. *ff* *p < f* *sim.*

Cl. in Sib. *p ma marc.*



(3-Taktig)

23

Vn. *c.l.b.* *sf*

Va. *c.l.b.* *sf*

Vc. *II* *fp*

Pf. 1

Perc. Schellen *poco cresc.*

Pf. 2 (3-Taktig)

Fl. *mp*

Cor. ing. *fp*

Cl. in Sib. *mp*

Detailed description: This page of a musical score covers measures 23 to 26. The music is in 3/4 time, indicated by '(3-Taktig)'. The score is arranged in a system with staves for Violin (Vn.), Viola (Va.), Violoncello (Vc.), Piano 1 (Pf. 1), Percussion (Perc.), Piano 2 (Pf. 2), Flute (Fl.), Cor Anglais (Cor. ing.), and Clarinet in B-flat (Cl. in Sib.).
- Vn. and Va.: Play a sixteenth-note figure with slurs and accents, marked *c.l.b.* and *sf*.
- Vc.: Plays a sustained chord with a fermata, marked *II* and *fp*.
- Pf. 1: Plays a rhythmic accompaniment of eighth notes.
- Perc.: Plays a bell pattern (Schellen) with a *poco cresc.* dynamic.
- Pf. 2: Plays a rhythmic accompaniment of eighth notes, marked '(3-Taktig)'.
- Fl.: Plays a melodic line with slurs and accents, marked *mp*.
- Cor. ing.: Plays a sustained chord with a fermata, marked *fp*.
- Cl. in Sib.: Plays a melodic line with slurs and accents, marked *mp*.

$\text{♩} = \overset{5}{\text{♩}}$
(3-Taktig)

C $\text{♩} = 120 (\text{♩} = 40)$ Tempo I

27

Vn. arco *gliss.* *p* ma marc. 5

Va. arco *p* ma marc. 5

Vc. poco espr. *p*

Pf. 1 *pp* (loco) *sempre sim.* 5

Perc. Schellen *ppp* 5

$\text{♩} = \overset{5}{\text{♩}}$
(3-Taktig)

C $\text{♩} = 120 (\text{♩} = 40)$ Tempo I

Pf. 2 *pp* (loco) *sempre sim.* 5

Fl. *p* ma marc. 5

Cor. ing. *pp*

Cl. in Sib. *p* ma marc. 5

(2-Taktig)

30

Vn.

Va.

Vc.

Pf. 1

Perc.

Schellen

(2-Taktig)

Pf. 2

Fl.

Cor. ing.

Cl.
in Sib

The musical score for page 114, measures 30-32, is in 2/4 time. It features the following parts:

- Vn. (Violins):** Melodic line with slurs and accents, starting at measure 30.
- Va. (Violas):** Melodic line with slurs and accents, starting at measure 30.
- Vc. (Cellos):** Melodic line with slurs and accents, starting at measure 30.
- Pf. 1 (Piano 1):** Rhythmic accompaniment with slurs and accents, starting at measure 30.
- Perc. (Percussion):** Schellen (bells) with a rhythmic pattern, starting at measure 30.
- Pf. 2 (Piano 2):** Rhythmic accompaniment with slurs and accents, starting at measure 30.
- Fl. (Flute):** Melodic line with slurs and accents, starting at measure 30.
- Cor. ing. (Cor Anglais):** Melodic line with slurs and accents, starting at measure 30.
- Cl. in Sib (Clarinet in B-flat):** Melodic line with slurs and accents, starting at measure 30.

(2-Taktig) (3-Taktig)

D $\text{♩} = 150 (\text{♩} = 50) \text{Tempo II}$

Vn. *5*

Va. *5*

Vc. *5* *p* *sempre sim.*

Pf. 1 *5* *sub. molto cresc.* *ff* *ma marc.* *Sva bassa (3. Ped.)*

Perc. *pp* *5* *5* *5*

Pf. 2 *5* *5* *5* *5* *p ma marc.* *Sva bassa* *sub. molto cresc.* *ff*

Fl. *5*

Cor. ing. *5* *p* *sempre sim.*

Cl. in Sib. *5*

(2-Taktig)

36

Vn. *p* *sf*

Va. *sf*

Vc. *sf*

Pf. 1 *8va bassa* (3. Ped.)

Perc. Schellen *pp*

Pf. 2 *8va bassa*

Fl. *sf* *sim.* *trillo (poss.)*

Cor. ing. *sf*

Cl. in Sib. *sf* *trillo*

(2-Taktig)

Detailed description: This page of a musical score covers measures 36, 37, and 38. The music is in 2/4 time. The instruments and their parts are: Violin (Vn.), Viola (Va.), Violoncello (Vc.), Piano 1 (Pf. 1), Percussion (Perc.), Piano 2 (Pf. 2), Flute (Fl.), Cor Anglais (Cor. ing.), and Clarinet in B-flat (Cl. in Sib.). The score includes various musical notations such as dynamics (*p*, *sf*, *pp*), articulation (accents), and performance instructions like *8va bassa*, *sim.*, and *trillo*. Measure numbers 36, 37, and 38 are indicated at the beginning of their respective staves. The tempo/meter marking '(2-Taktig)' appears at the top right and in the middle of the score.

(2-Taktig)

39

Vn.

Va.

Vc.

Pf. 1

Perc.

Schellen

Pf. 2

Fl.

Cor. ing.

Cl. in Sib

sub. cresc.

sub. cresc.

cresc. molto

più cresc.

cresc. molto



E (3-Taktig)

♩. = 66,66 (♩ = 200) **Tempo III**

(2-Taktig)

42

Vn. *f* *pp*

Va. *f* *pp*

Vc. *ff* *p* *f* *sim.*

Pf. 1 *p* *gliss. ♯* *gliss. ♭* *sim.*

Perc. Schellen *mp*



E (3-Taktig)

♩. = 66,66 (♩ = 200) **Tempo III**

(2-Taktig)

Pf. 2 *p* *gliss. ♯* *gliss. ♭* *sim.*

Fl. *p* *ma marc.* *sim.*

Cor. ing. *ff* *p* *f* *sim.*

Cl. in Sib. *p* *ma marc.*



(2-Taktig)

46

Vn. *c.l.b.* *arco* *v*

Va. *c.l.b.* *arco alla punta*

Vc. II

Pf. 1 *1) "Guiro" (on white keys)* *m.d.*

Perc. *pp*



(2-Taktig)

Pf. 2

Fl. *mp*

Cor. ing.

Cl. in Sib *mp*

attacca subito al Trio (Part 2)

1) "Guiro" glissando on white keys without depressing them. No sound, (just clicks) also on the normal written notes.

They are only written to indicate approximately where to start and end, so the speed of the movement becomes right.

The accents come, by having a slightly greater speed on the beats.



F (2. Part, Trio)

2/4 / **4/8** Plötzlich ruhig und stille
 ♩ = 80 (♩ = 160)

49

Vn.

Va.

Vc.

Pf. 1

Perc.

Pf. 2

Fl.

Cor. ing.

Cl. in Sib

pp

sim.

(m.d.)

m.g.

p

m.d.

1) "Guiro" (on white keys)


>

m.g.


p

m.d.

1) see note on page 116.



G




 = 100

53


Vn.

Va.

Vc.



p (both fingers with harmonic touch on III string)

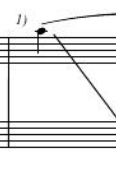


pp (sim.)

{Kin dern

sim.


Pf. 1

1) 


Perc.

Schellen

ppp



G




 = 100

1) sim.

Pf. 2

Fl.

2) 


pp 3)

Schnee ist

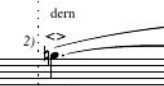
Cor. ing.

p

{Kin dern

2) 

Cl. in Sib

2) 

pp 3)

Schnee ist

1) Pf. 1 and Pf. 2: observe that the glissandi are the same speed as the previous bars, but the distance is shorter now, because the tempo is faster.

2) Observe with care the microtonality, because of the different tunings. Some harmonic are even also more flat in intonation.

3) Fl., Cl. pianissimo! in balance behind Vc., Cor. ing.



$\text{♩} = 133,33$ ($\text{♩} = 66,66$)

57

Vn.

Va.

Vc.

Pf. 1

Perc.

Pf. 2

Fl.

Cor. ing.

Cl. in Sib

hof fen.

Schellen

Est

(p)

(m.g.)

III

PP

(m.d.)

Est

I (stesso tempo)

punta d'arco

61

Vn.

Va.

Vc.

Pf. 1

Perc.

Es

Norm. (depress keys)
m.g. "Guiro"

3. Ped.

I (stesso tempo)

Pf. 2

Fl.

Cor. ing.

Cl.
in Sib

Es

65

Vn. *pp* *sim.*

Va.

Vc. I (p) *gibt* III (f) *Schnee.*

Pf. 1 3. Ped.

Perc.

Pf. 2

Fl. *Schnee* *ist*

Cor. ing. *gibt* *Schnee.*

Cl. in Sib *Schnee* *ist*

Detailed description of the musical score: The score is for measures 65-68. The Violin part (Vn.) starts with a triplet of eighth notes, followed by a triplet of quarter notes, and ends with a triplet of eighth notes. The Viola (Va.) and Violoncello (Vc.) parts have triplets of eighth notes. The Vc. part has lyrics 'gibt' and 'Schnee.' under the triplets. The Piano 1 (Pf. 1) part has a triplet of eighth notes and a triplet of quarter notes. The Percussion (Perc.) part is empty. The Piano 2 (Pf. 2) part has a triplet of eighth notes and a triplet of quarter notes. The Flute (Fl.) part has lyrics 'Schnee' and 'ist'. The Cor Anglais (Cor. ing.) part has lyrics 'gibt' and 'Schnee.'. The Clarinet in Sib (Cl. in Sib) part has lyrics 'Schnee' and 'ist'. The score includes dynamic markings like *pp*, *sim.*, and *f*. There are also performance instructions like '3. Ped.' and 'I (p)' and 'III (f)'. The key signature has two flats (Bb and Eb), and the time signature is 3/4.

3
J
♩ = 100

69

Vn.

Va.

Vc.

III
Es

poco

Pf. 1

3. Ped.

Perc.

3
J
♩ = 100
Norm. (depress keys)

"Guiro"

Pf. 2

pp

3. Ped.

Fl.

Es!

fp

hof

Cor. ing.

poco

Es

Cl. in Sib

Es!

fp

hof

1) in the Guiro glissando there comes a short soft glimpse of a "normal" glissando on the white keys between the written notes.
 Let it ring softly with pedal.

(3. Part, Da Capo)

(3-Taktig)

♩ = 66,66 (♩ = 200) **Tempo III** wieder stürmisch, aber stiller, wie aus der Ferne gehört.

c.l.b.

79

Vn. *pp* *leggiero*

Va. *pp* *leggiero* *sub.*

Vc. Es III

Pf. 1 Norm. *gliss. h* *pp gliss. b secco* *sim.*

Ped. 3. Ped. * release both pedals

Perc. Schellen *ppp sempre*


Pf. 2 Norm. *gliss. h* *pp gliss. b secco* *sim.*

Ped. 3. Ped. * release both pedals

Fl. *luftig* 6 *sf*

Cor. ing. Es

Cl. in Sib. *trillo luftig* *sf*

1) Fl.: make the fingering  and make at the same time a fast overblow with crescendo up to *sf* and then down with diminuendo.2) like footnote 1, but only a fast overblow up to *sf* with the crescendo.

(2-Taktig)

(2-Taktig)

Vn. *arco sul tasto* *pp*

Va. *arco sul tasto* *pp*

Vc. III (6) will

Pf. 1

Perc. Schellen

(2-Taktig)

(2-Taktig)

Pf. 2

Fl. *f* *f* *f* *sim.*

Cor. ing. will

Cl. in Sib *f*



M

(3-Taktig)

$\text{♩} = 150$ ($\text{♩} = 50$) **Tempo II**

85

Vn. *trem.* *f* *f*

Va. *trem.* *f*

Vc. **III**
Schnee

Pf. 1 *pp*

Perc. Schellen

$\text{♩} = 150$ ($\text{♩} = 50$) **Tempo II**

Pf. 2 *pp*

Fl. *pp*

Cor. ing. Schnee

Cl. in Sib *pp*

(2-Taktig)

88

Vn.

Va.

Vc.

flaut. I. II.

f

l.v.

Pf. 1

Schellen

Perc.

(2-Taktig)

Pf. 2

Fl.

Cor. ing.

Cl.
in Sib

$\text{♩} = \text{♩}$
N (3-Taktig)
spicc. $\text{♩} = 120$ ($\text{♩} = 40$) **Tempo I**

(2-Taktig)

91

Vn.

Va.

Vc.

Pf. 1

Perc. Schellen

$\text{♩} = \text{♩}$
N (3-Taktig)
 $\text{♩} = 120$ ($\text{♩} = 40$) **Tempo I**

(2-Taktig)

Pf. 2

Fl.

Cor. ing.

Cl. in Sib

(2-Taktig)

94

Vn.

Va.

Vc.

Pf. 1

Perc. Schellen

Pf. 2

Fl.

Cor. ing.

Cl. in Sib

(2-Taktig) 5

97

Vn.

Va.

Vc.

Pf. 1

Perc.

Schellen

Pf. 2

Fl.

Cor. ing.

Cl. in Sib



O (3-Taktig)

♩. = 66,66 (♩ = 200) **Tempo III**

100

Vn. *pp* *leggiero* c.l.b. *pp* *leggiero*

Va. *pp* *leggiero* c.l.b. *pp* *leggiero*

Vc.

Pf. 1 *pp* *gliss. ♭* *gliss. ♯* *sim.* *sim.*

Perc. Schellen

Pf. 2 *pp* *gliss. ♭* *gliss. ♯* *sim.* *sim.*

Fl. *lufzig* *poco* *6*

Cor. ing.

Cl. in Sib *trillo lufzig* *poco*

(3-Taktig)

103

Vn.

Va.

Vc.

Pf. 1

Perc.

Schellen

(3-Taktig)

Pf. 2

Fl.

Cor. ing.

Cl. in Sib.

arco, sul tasto

pp

arco, sul tasto

pp

Schellen

(3-Taktig)

ppoco *f*

f

(3-Taktig)

106

Vn.

Va.

Vc.

Pf. 1

Perc. Schellen

(3-Taktig)

Pf. 2

Fl.

Cor. ing.

Cl. in Sib

The musical score is arranged in a system with multiple staves. The top section includes Violin (Vn.), Viola (Va.), and Violoncello (Vc.) staves. The middle section includes Piano 1 (Pf. 1) and Percussion (Perc.) with a 'Schellen' (cymbal) part. The bottom section includes Piano 2 (Pf. 2), Flute (Fl.), Cor Anglais (Cor. ing.), and Clarinet in B-flat (Cl. in Sib). The score is in 3/4 time, indicated by '(3-Taktig)'. Measure 106 is marked at the beginning. The music features complex string textures with many slurs and ties, piano accompaniment with arpeggiated figures, and a steady cymbal pattern. The woodwinds have specific melodic lines, with the flute and clarinet playing in the lower register.

♩ = ♩.

P (3-Taktig)

♩ = 150 (♩. = 50) **Tempo II**

109

Vn. trem. *f* *sempre sim.*

Va. trem. *f* *sempre sim.*

Vc.

Pf. 1 *pp* *sva* 3

Perc. Schellen

Pf. 2 *pp* *sva* 3

Fl. *pp* 3

Cor. ing.

Cl. in Sib *pp* 3

(3-Taktig)

112

Vn.

Va.

Vc.

flaut. I. II. *lv.*

Pf. 1

Perc.

Schellen

(3-Taktig)

Pf. 2

Fl.

Cor. ing.

Cl. in Sib

(3-Taktig)

115

Vn.

Va.

Vc.

flaut. I. II.

L.v.

Pf. 1

Sva

Schellen

Perc.

(3-Taktig)

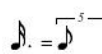
Pf. 2

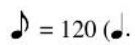
Sva

Fl.

Cor. ing.

Cl. in Sib


Q (3-Taktig)


Tempo I

118

Vn. *pp*

Va. *spicc.*
pp

Vc. *pp*

Pf. 1 *pp* *verschwindend*
8va

Perc. Schellen

Pf. 2 *pp* *verschwindend*
8va

Fl. *pp*

Cor. ing. *pp*

Cl. in Sib. *pp*

(3-Taktig)

121

Vn.

Va.

Vc.

Pf. 1

Perc.

Schellen

(3-Taktig)

Pf. 2

Fl.

Cor. ing.

Cl. in Sib

Canon 4b (maggiore)

(nine instruments)

(1. Part)

(3-Taktig)

3 Tempo I

8 Sehr stürmisch, unruhig und nervös (Deutscher Tanz) ♩ = 120 (♩. = 40)

spicc.

1) Violino

[Kin - dern hof - - fen es gibt Schnee!]

p ma marc.

1) Viola

p ma marc.

2) Violoncello

p

Pianoforte 1

pp

sempre sim.

8va bassa

Percussione

Schellen in D \sharp (l.h.) and E \flat (r.h.) (Homage a WAA)

(3-Taktig)

3 Tempo I

8 Sehr stürmisch, unruhig und nervös (Deutscher Tanz) ♩ = 120 (♩. = 40)

Pianoforte 2

pp

sempre sim.

8va bassa

3) Flauto

[Kin - - dern hof - fen es gibt Schnee!]

p ma marc.

2) Corno inglese

p espr.

3) Clarinetto in Si \flat

p ma marc.

1) Vn., Va. are tuned 2/6 tone down from Intermezzo II
 3) Fl., Cl. in Si \flat are tuned as normal.

2) Vc., Cor. ing. are tuned 1/6 down from Intermezzo I.

4) Schellen tuned D \sharp (left hand) and E \flat (right hand).

(3-Taktig)

Vn.

Va.

Vc.

p espr.

Pf. I

Sya bassa

Schellen

Perc.

pp

(3-Taktig)

Pf. II

Sya bassa

Fl.

Cor. ing.

Cl. in Sib

(3-Taktig)

7

Vn.

Va.

Vc.

Pf. 1

8va bassa

Schellen

Perc.

(3-Taktig)

Pf. 2

8va bassa

Fl.

Cor. ing.

Cl.
in Sib

sub. molto cresc. **ff**

sub. molto cresc. **ff**

Detailed description: This page of a musical score covers measures 7, 8, and 9. The time signature is 3/4, indicated by '(3-Taktig)' and a 3-measure rest symbol. The score is arranged in a system with staves for Violin (Vn.), Viola (Va.), Violoncello (Vc.), Piano 1 (Pf. 1), Percussion (Perc.), Piano 2 (Pf. 2), Flute (Fl.), Cor Anglais (Cor. ing.), and Clarinet in B-flat (Cl. in Sib). Measures 7 and 8 feature a melodic line in the strings (Vn., Va., Vc.) and woodwinds (Fl., Cor. ing., Cl.), with a piano accompaniment (Pf. 1, Pf. 2) consisting of a steady eighth-note pattern. The percussion part (Perc.) includes a 'Schellen' (cymbal) pattern. Dynamics include 'sub. molto cresc.' and 'ff' (fortissimo). A rehearsal mark '7' is placed at the beginning of measure 7. A key signature change to B-flat major is indicated by a natural sign over the B-flat note in the first staff of measure 9. A tempo change to 3/4 is indicated by '(3-Taktig)' and a 3-measure rest symbol at the start of measure 9.



A (3-Taktig)

$\text{♩} = 150 (\text{♩} = 50)$ Tempo II

10 IV

Vn. *p* *lamentoso*

Va. *p* *lamentoso*
sul tasto, flautando

Vc. *pp* *sempre sim.*

Pf. 1 *p* *ma marc.*
8va bassa

Perc. Schellen
pp

Pf. 2 *p* *ma marc.*
8va bassa
(3. Pedal)

Fl.

Cor. ing. *pp* *sempre sim.*

Cl. in Sib

(3-Taktig)

13

Vn.

Va.

Vc.

Pf. 1

Sva bassa

Perc.

Schellen

(3-Taktig)

Pf. 2

Sva bassa

(like "Wind")

* (3. Ped.)

Fl.

trillo

ff

Cor. ing.

trillo

Cl. in Sib

Detailed description of the musical score: The score is for measures 13-15 of a piece in 3/4 time. It features a string section (Violins, Violas, Cellos), two pianos (Pf. 1 and Pf. 2), percussion (Schellen), and woodwinds (Flute, Cor Anglais, Clarinet in B-flat). The strings play a melodic line with a four-measure phrase. The piano accompaniment features a bass line with triplets and chords. The percussion plays a rhythmic pattern. The woodwinds have a trill in the flute and cor anglais parts. Dynamics range from *ff* to *ff*. Performance instructions include 'Sva bassa', '(like "Wind")', and '* (3. Ped.)'. A specific instruction for the flute is provided at the bottom of the page.

1) Fl.: make the fingering for the trill, and make a fast overblow with crescendo up to *ff* and then down with diminuendo.

(3-Taktig)

16

Vn.

Va.

Vc.

Pf. 1

Perc.

Schellen

Pf. 2

Fl.

Cor. ing.

Cl. in Sib

molto cresc.


pp

f

ff

f

f


B (3-Taktig)

♩. = 66,66 (♩ = 200) **Tempo III**

(3-Taktig)

19 *sul tasto*

Vn. *pp*

Va. *pp*

Vc. *ff* *p < f >* *sim.*

Pf. 1 *gliss. b* *p gliss. b* *sim.*

Perc. Schellen *pp*




B (3-Taktig)

♩. = 66,66 (♩ = 200) **Tempo III**

Pf. 2 *gliss. b* *p gliss. b*

Fl. *luftig* *sim.*

Cor. ing. *ff* *p < f >* *sim.*

Cl. in Sib *luftig* *p ma marc.*



(3-Taktig)

23

Vn. c.l.b. *sf*

Va. c.l.b. *sf*

Vc. *fp*

Pf. 1

Perc. Schellen *poco cresc.*


(3-Taktig)

Pf. 2

Fl. *mp*

Cor. ing. *fp*

Cl. in Sib. *mp*


(3-Taktig)

C ♩ = 120 (♩. = 40) Tempo I



27 arco

Vn. *p* ma marc.

Va. arco *p* ma marc.

Vc. poco espr. *p*

Pf. 1 *pp*
(loco) *sempre sim.*

Perc. Schellen *ppp*

Pf. 2 *pp*
(loco) *sempre sim.*

Fl. *p* ma marc.

Cor. ing. *pp*

Cl. in Sib. *p* ma marc.


(3-Taktig)

C ♩ = 120 (♩. = 40) Tempo I

(2-Taktig)

30

Vn.

Va.

Vc.

Pf. 1

Perc.

Schellen

(2-Taktig)

Pf. 2

Fl.

Cor. ing.

Cl. in Sib

(2-Taktig) (3-Taktig)

D $\text{♩} = 150 (\text{♩} = 50) \text{Tempo II}$

Vn. *33* *5*

Va. *5* *4* *p lamentoso*

Vc. *pp* *sempre sim.*

Pf. I *5* *5* *5* *p ma marc.* *Sva bassa* *3. Ped.*

Perc. *Schellen* *5* *5* *pp* *sub. molto cresc.* *ff*

(2-Taktig) (3-Taktig)

D $\text{♩} = 150 (\text{♩} = 50) \text{Tempo II}$

Pf. 2 *5* *5* *5* *p ma marc.* *Sva bassa*

Fl. *5*

Cor. ing. *pp* *sempre sim.*

Cl. in Sib. *5*

(2-Taktig)

36

Vn.

Va.

Vc.

Pf. 1

8va bassa

Schellen

Perc.

pp

(2-Taktig)

Pf. 2

8va bassa

Fl.

Cor. ing.

Cl. in Sib

sim.

trillo (poss.)

trillo

(3. Ped.)

(2-Taktig)

39

Vn.

Va.

Vc.

Pf. 1

Perc.

Schellen

Pf. 2

Fl.

Cor. ing.

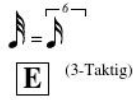
Cl. in Sib

sub. cresc.

cresc. molto

più cresc.

cresc. molto



$\text{♩} = 66,66$ ($\text{♩} = 200$) **Tempo III**

(2-Taktig)

42

Vn. *f* *pp*

Va. *f*

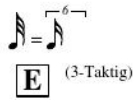
Vc. *ff* *p* *f* *sim.*

Pf. 1 *gliss. ♯* *gliss. ♭* *sim.* *sim.*



Perc. Schellen *mp*





$\text{♩} = 66,66$ ($\text{♩} = 200$) **Tempo III**

(2-Taktig)

Pf. 2 *gliss. ♯* *gliss. ♭* *sim.* *sim.*

Fl. *p ma marc.* *sim.*

Cor. ing. *ff* *p* *f* *sim.*

Cl. in Sib. *lufis* *p ma marc.*





(2-Taktig)

46

Vn. *c.l.b.* *sf* *arco* *v*

Va. *c.l.b.* *sf* *arco* III IV *(f)* *alla punta*

Vc. *fp*

Pf. 1 *1) "Guiro" (on black keys)* *m.d.*

Perc. *pp*



(2-Taktig)

Pf. 2

Fl. *mp*

Cor. ing. *fp*

Cl. in Sib *mp*

attacca subito al Trio (Part 2)

1) "Guiro" glissando on black keys without depressing them. No sound, (just clicks) also on the normal written notes.

They are only written to indicate approximately where to start and end, so the speed of the movement becomes right.

The accents come, by having a slightly greater speed on the beats.



F (2. Part, Trio)

2/4 / **4/8** ♩ = 80 (♩ = 160) plötzlich ruhig und stille

49

Vn.

Va. *pp* *sim.*

Vc.

Pf. 1
1) Guiro (on black keys)
(m.d.)
m.g.
p
m.d.
b
b
b
b

Perc.


Pf. 2
1) Guiro (on black keys)
(m.d.)
m.g.
p
m.d.
b
b
b
b

Fl.

Cor. ing.

Cl. in Sib

1) see note on page 154.


G
 ♩ = 100

53

Vn.

Va.

Vc.

Pf. 1


Perc.

Pf. 2

Fl.

Cor. ing.

Cl. in Sib


G
 ♩ = 100

p (both fingers with harmonic touch on III string)
 {Kin - - - - - dern

p (b) III (sim.)
 dern

pp 3) Schnee ist

p {Kin - - - - - dern

pp 3) Schnee ist

1) Pf. 1 and Pf. 2: observe that the glissandi are the same speed as the previous bars, but the distance is shorter now, because the tempo is faster.

2) Observe with care the micro-tonality, because of the different tunings. Some harmonics are even also more flat in intonation.

3) Fl., Cl. pianissimo! in balance behind Vc., Cor. ing.

$\text{♩} = \overset{3}{\text{♩}}$
H
 $\text{♩} = 133,33 \text{ (♩} = 66,66)$

57

Vn.

Va.

Vc.

Pf. 1

Perc.

Pf. 2

Fl.

Cor. ing.

Cl. in Sib

hof fen, III (♩) fen, (m.g.) Schellen *ppp* (m.d.) Est Est

$\text{♩} = \overset{3}{\text{♩}}$
H
 $\text{♩} = 133,33 \text{ (♩} = 66,66)$

I (stesso tempo)

punta d'arco

61

Vn.

Va.

Vc.

Pf. 1

Perc.

I (stesso tempo)

Pf. 2

Fl.

Cor. ing.

Cl. in Sib.

65

Vn. *pp* *sim.*

Va.

Vc. *I* *pp* *III*

will Schnee,

Pf. 1 3. Ped.

Perc.

Pf. 2

Fl. Schnee ist

Cor. ing. will Schnee,

Cl. in Sib. Schnee ist

musical notation including staves, notes, rests, and dynamic markings

$\overset{3}{\text{J}}$
J
 $\text{♩} = 100$

69

Vn.

Va.

Vc.

Pf. 1

Perc.

Pf. 2

Fl.

Cor. ing.

Cl. in Sib

sim.

pp

poco

Es

3. Ped.

Schellen

pp

"Guiro"

Norm. (depress keys)

3. Ped.

Es!

fp

hof

poco

Es

Es!


fp

hof

*

1) The upward "Guiro" glissando in here on the the white keys, where there comes a short soft glimpse of a "normal" glissando on the white keys between the written notes. Let it ring softly with pedal.

(3. Part, Da Capo)


L (3-Taktig)

$\text{♩} = 66,66$ ($\text{♩} = 200$) **Tempo III** wieder stürmisch, aber stiller, wie aus der Ferne gehört

79

Vn. *pp* *leggiero* c.l.b.

Va. *f* c.l.b. *pp* *leggiero*

Vc. Es

Pf. 1 Norm. *pp* *gliss. ♯* *gliss. ♭* secco


Perc. Schellen *ppp* *sempre* 3. Ped. * release both pedals

Pf. 2 Norm. *pp* *pp* *gliss. ♯* *gliss. ♭* secco

Fl. *luftig* 6

Cor. ing. Es

Cl. in Sib *trillo* *luftig*

1) Fl.: make the fingering  and make a fast overblow with crescendo up to ff and then down with diminuendo.
 2) like footnote 1, but only a fast overblow up to ff with the crescendo.

(2-Taktig) (2-Taktig)

82

Vn. arco sul tasto *pp*

Va. arco sul tasto *pp*

Vc. III will

Pf. 1

Perc. Schellen

Pf. 2 (2-Taktig) (2-Taktig)

Fl. *sf*

Cor. ing. will

Cl. in Sib. *sf*

Detailed description: This page of a musical score covers measures 82, 83, and 84. The score is for a full orchestra and piano. The top section includes Violin (Vn.), Viola (Va.), and Violoncello (Vc.). The Vn. and Va. parts are marked 'arco sul tasto' and 'pp' (pianissimo). The Vc. part has a fingering 'III' and a dynamic marking 'will'. The piano part (Pf. 1) has a 'will' marking. The Percussion part (Perc.) is marked 'Schellen'. The bottom section includes Piano 2 (Pf. 2), Flute (Fl.), Cor Anglais (Cor. ing.), and Clarinet in B-flat (Cl. in Sib.). Pf. 2 has 'will' markings. Fl. has 'sf' (sforzando) markings. Cor. ing. has a 'will' marking. Cl. in Sib. has 'sf' markings. The score is divided into two 2-measure sections, each labeled '(2-Taktig)'. Measure numbers 82, 83, and 84 are indicated at the beginning of the first, second, and third measures respectively.

♩ = ♪.
M (3-Taktig)
♩ = 150 (♩. = 50) **Tempo II**

85 Vn. trem. f

Va. trem. f

Vc. II (trp) Schnee

Pf. I pp

Perc. Schellen

♩ = ♪.
M (3-Taktig)
♩ = 150 (♩. = 50) **Tempo II**

Pf. II pp

Fl. pp

Cor. ing. Schnee

Cl. in Sib. pp

(2-Taktig)

88

Vn.

Va.

Vc.

flaut. I. II.

L.v.

Pf. 1

Perc.

Schellen

Pf. 2

Fl.

Cor. ing.

Cl. in Sib.

Detailed description: This page of a musical score covers measures 88, 89, and 90. The music is in 2/4 time, indicated by '(2-Taktig)' at the top. The score is arranged in a system with seven staves. The top three staves are for Violin (Vn.), Viola (Va.), and Violoncello (Vc.). The Violoncello part includes a section for 'flaut. I. II.' (flute I and II) with a 'L.v.' (left hand) marking. The fourth staff is for Piano 1 (Pf. 1), the fifth for Percussion (Perc.) with 'Schellen' (bells), and the sixth for Piano 2 (Pf. 2). The bottom three staves are for Flute (Fl.), Cor Anglais (Cor. ing.), and Clarinet in B-flat (Cl. in Sib.). The score features various musical notations including slurs, ties, and dynamic markings such as 'f' (forte). Measure 88 starts with a measure rest. Measures 89 and 90 contain complex rhythmic patterns and melodic lines for the strings and woodwinds, with piano accompaniment providing harmonic support.

$\text{♩} = \text{♩}$
N (3-Taktig)
spicc. $\text{♩} = 120 (\text{♩} = 40)$ **Tempo I**

(2-Taktig)

91

Vn.

Va.

Vc.

Pf. 1

Perc. Schellen

$\text{♩} = \text{♩}$
N (3-Taktig)
 $\text{♩} = 120 (\text{♩} = 40)$ **Tempo I**

(2-Taktig)

Pf. 2

Fl.

Cor. ing.

Cl. in Sib

(2-Taktig)

94

Vn.

Va.

Vc.

Pf. 1

Perc. Schellen

Pf. 2

Fl.

Cor. ing.

Cl. in Sib.

Detailed description: This page of a musical score covers measures 94, 95, and 96. The score is for a 2-beat piece. The instruments and their parts are: Violin (Vn.), Viola (Va.), Violoncello (Vc.), Piano 1 (Pf. 1), Percussion (Perc.) with Schellen (bells), Piano 2 (Pf. 2), Flute (Fl.), Cor Anglais (Cor. ing.), and Clarinet in B-flat (Cl. in Sib.). The Vn., Va., and Fl. parts feature melodic lines with slurs and accents. The Vc. part has a rhythmic pattern with triplets and slurs. The Pf. 1 and Pf. 2 parts consist of dense, repetitive rhythmic patterns. The Perc. part has a simple rhythmic accompaniment. The Cor. ing. and Cl. in Sib. parts have melodic lines with slurs and accents. The page number 94 is at the top left, and the tempo marking '(2-Taktig)' is at the top right.

(2-Taktig)



97

Vn.

Va.

Vc.

Pf. 1

Perc.

Schellen


(2-Taktig)

Pf. 2

Fl.

Cor. ing.

Cl. in Sib


O (3-Taktig)

$\text{♩} = 66,66$ ($\text{♩} = 200$) **Tempo III**



Vn. *pp* *leggiero* *c.l.b.*

Va. *sf* *pp* *leggiero* *c.l.b.*

Pf. 1 *pp* *gliss. ♭* *gliss. ♯* *sim.*

Perc. Schellen

Pf. 2 *pp* *gliss. ♭* *gliss. ♯* *sim.*

Fl. *lufzig* *poco*

Cl. in Sib. *trillo* *lufzig* *poco*

(3-Taktig)

103

Vn. arco, sul tasto *pp*

Va. arco, sul tasto *pp*

Vc.

Pf. 1

Perc. Schellen

(3-Taktig)

Pf. 2

Fl. *poco f*

Cor. ing.

Cl. in Sib

(3-Taktig)

106

Vn.

Va.

Vc.

Pf. 1

Perc. Schellen

(3-Taktig)

Pf. 2

Fl.

Cor. ing.

Cl. in Sib

The musical score is arranged in a system with multiple staves. The top section includes Violin (Vn.), Viola (Va.), and Violoncello (Vc.) staves. The middle section includes Piano 1 (Pf. 1) and Percussion (Perc.) with the instruction 'Schellen'. The bottom section includes Piano 2 (Pf. 2), Flute (Fl.), Cor Anglais (Cor. ing.), and Clarinet in B-flat (Cl. in Sib). The score is in 3/4 time, indicated by '(3-Taktig)'. Measure 106 is marked with a '106'. The music features complex rhythmic patterns, including triplets and sixteenth-note runs. A tempo marking '♩ = ♩.' is present at the end of the system. The woodwinds and strings play melodic lines, while the piano and percussion provide harmonic and rhythmic support.



P (3-Taktig)

$\text{♩} = 150$ ($\text{♩} = 50$) **Tempo II**

109

Vn. *trem.* *f* *sempre sim.*

Va. *trem.* *f* *sempre sim.*

Vc.

Pf. 1 *pp* *8va* *3*



P (3-Taktig)

$\text{♩} = 150$ ($\text{♩} = 50$) **Tempo II**

Pf. 2 *pp* *8va* *3*

Fl. *pp*

Cor. ing.

Cl. in Sib *pp*

(3-Taktig)

112

Vn.

Va.

Vc.

flaut. I. II. Lv.

Pf. 1

Schellen

Perc.

(3-Taktig)

Pf. 2

Fl.

Cor. ing.

Cl. in Sib

(3-Taktig)

115

Vn.

Va.

Vc.

flaut. I. II.

Pf. 1

Schellen

Perc.

(3-Taktig)

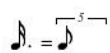
Pf. 2

Fl.

Cor. ing.

Cl. in Sib.

5


Q (3-Taktig)

$\text{♩} = 120$ ($\text{♩} = 40$) **Tempo I**

118

Vn. *spicc.* **pp**

Va. *spicc.* **pp**

Vc. **pp**

Pf. 1 *8va* **pp** *verschwindend*
8va

Perc. Schellen

Pf. 2 *8va* **pp** *verschwindend*
8va

Fl. **pp**

Cor. ing. **pp**

Cl. in Sib. **pp**

(3-Taktig)

121

Vn.

Va.

Vc.

Pf. 1

Perc.

Schellen

(3-Taktig)

Pf. 2

Fl.

Cor. ing.

Cl. in Sib

Intermezzo 3

(detuning Picc. and Cl. in $Mi\flat$ one 1/6 tone down)

Senza misura, sempre *pp dolce*

1) Violoncello

Piccolo

Clarinetto in $Mi\flat$

(dur. c. 00:45 min.)

- 1) Vc. is already tuned 1/6 tone down from Intermezzo 1.
- ① Vc. intonates the harmonic double stop a" and d".
- ② Picc. and Cl. in $Mi\flat$ adjust their pitches to be in tune with the Vc. (i.e. 1/6 tone down), alternating softly between the two notes.
- ③ When Picc. and Cl. in $Mi\flat$ have completed the detuning in ② they proceed individually into ③ and fade out together.

Canon 5a (rectus)

(six instruments)

9 Einfach und kindlich $\text{♩} = 42$ ($\text{♩} = 126$)

1) Violino
(fingering) *pp* *dolcissimo*
II (both fingers harmonic touch on II. string)
sim.
III
II

1) Viola
(fingering) *pp* *dolcissimo*
III

Pianoforte 1
pp *leggiero e poco stacc.*
sempre

9 Einfach und kindlich $\text{♩} = 42$ ($\text{♩} = 126$)

Pianoforte 2
pp *leggiero e poco stacc.*
sempre

2) Piccolo
pp *whistle tone dolcissimo*

2) Clarinetto
in Mi♭
pp *eco tone dolcissimo*

1) Vn., Va. are tuned 2/6 tone down from Intermezzo II

2) Picc., Cl. in Mi♭ are tuned 1/6 tone down from Intermezzo III

A

Musical score for Violin (Vn.), Viola (Va.), and Piano 1 (Pf. 1). The score is divided into three measures. The Violin part features a melodic line with a 'sim.' (sforzando) marking in the first measure. The Viola part provides harmonic support with sustained chords. The Piano 1 part has a rhythmic accompaniment with eighth notes and rests. A bracket on the left groups the Vn. and Va. staves.

A

Musical score for Piano 2 (Pf. 2), Piccolo (Picc.), and Clarinet in B-flat (Cl. in MI). The score is divided into three measures. The Piano 2 part has a rhythmic accompaniment with eighth notes and rests. The Piccolo part has a melodic line with a long slur. The Clarinet part has a melodic line with a long slur. A bracket on the left groups the Picc. and Cl. staves.

B

Musical score for Vn., Va., Pf. 1, Pf. 2, Picc., and Cl. in MI. The score is divided into two systems. The first system includes Vn., Va., Pf. 1, and Picc. The second system includes Pf. 2, Picc., and Cl. in MI. The score features various musical notations including notes, rests, and dynamic markings such as *sf* and *pp*. A first ending bracket labeled '1)' is present in the piano parts. A box labeled 'B' is placed above the first system and below the second system. A dotted line is drawn above the first system.

7

Vn.

Va.

Pf. 1

Pf. 2

Picc.

Cl.
in MI

1) *sf* in *pp*

C

10

Vn.

Va.

Pf. 1

Pf. 2

Picc.

Cl.
in B \flat

C

Detailed description: This page of a musical score covers measures 10, 11, and 12. It features six staves: Violin (Vn.), Viola (Va.), Piano 1 (Pf. 1), Piano 2 (Pf. 2), Piccolo (Picc.), and Clarinet in B-flat (Cl. in B \flat). The score is marked with a 'C' in a box at the top center and bottom center. Measure 10 begins with a measure rest for the Violin and Viola. The Piano 1 part starts with a forte (f) dynamic and a series of eighth notes. The Piano 2 part also starts with a forte (f) dynamic and eighth notes. The Piccolo and Clarinet in B-flat parts play sustained notes with long slurs. The score includes various musical notations such as slurs, accents, and dynamic markings.

13

Vn.

Va.

Pf. 1

Pf. 2

Picc.

Cl.
in Mi

The musical score consists of six staves. The Violin (Vn.) and Viola (Va.) parts are written in treble clef. The first Piano (Pf. 1) and second Piano (Pf. 2) parts are written in treble and bass clefs. The Piccolo (Picc.) part is in treble clef, and the Clarinet in B-flat (Cl. in Mi) part is in bass clef. The score begins at measure 13, indicated by a dotted line and the number 13. The music features various dynamics, including *mf* and *sf*, and includes articulation marks such as accents and slurs. A double bar line is present at the end of the first system. A star symbol (*) is located at the end of the Pf. 1 and Pf. 2 staves. The Picc. and Cl. parts have long, sustained notes with slurs.

attacca al Canon 5b in tempo
(dur.: 1 min.)

Canon 5b (inversus)

(six instruments)

9
8 Einfach und kindlich ♩ = 42 (♩ = 126)

1) Violino
pp dolcissimo
 (fingering)

1) Viola
pp dolcissimo
 (fingering)

Pianoforte 1
pp leggiero e poco stacc.
 sempre

9
8 Einfach und kindlich ♩ = 42 (♩ = 126)

Pianoforte 2
pp leggiero e poco stacc.
 sempre

2) Piccolo
pp whistle tone dolcissimo

2) Clarinetto in Mi♭
pp eco tone dolcissimo

1) Vn., Va. are tuned 2/6 tone down.

2) Picc., Cl. in Mi♭ are tuned 1/6 tone down.

A

Vn.

Va.

Pf. 1

A

Pf. 2

Picc.

Cl.
in Mus.

Detailed description: This page of a musical score, numbered 188, contains six staves of music. The top two staves are for Violin (Vn.) and Viola (Va.), the next two for Piano 1 (Pf. 1) and Piano 2 (Pf. 2), and the bottom two for Piccolo (Picc.) and Clarinet in Music (Cl. in Mus.). A section marked with a box containing the letter 'A' is indicated by a dotted line above the first three staves, starting at measure 4 and ending at measure 8. The music is written in treble clef with a key signature of one sharp (F#). The Vn. and Va. parts feature melodic lines with slurs and accents, while the piano parts provide harmonic accompaniment with chords and moving bass lines. The Picc. and Cl. parts have long, sustained notes with slurs.

B

Vn.

Va.

Pf. 1

B

Pf. 2

Picc.

Cl.
in B♭

1) *sf* in *pp*

Detailed description of the musical score: The score is for measures 7, 8, and 9. It features six staves: Violin (Vn.), Viola (Va.), Piano 1 (Pf. 1), Piano 2 (Pf. 2), Piccolo (Picc.), and Clarinet in B-flat (Cl. in B♭). A section marker 'B' is placed above measure 7. The Violin and Viola parts have fingerings 7, 8, 9, 8, 7 indicated above the notes. The Piano parts (Pf. 1 and Pf. 2) have dynamic markings *sf* and *pp* with accents. The Piccolo and Clarinet parts have long, sweeping lines with slurs. A performance instruction '1) *sf* in *pp*' is written below the Clarinet staff.

C

The image shows a page of a musical score for a chamber ensemble. The instruments are listed on the left: Vn. (Violin), Va. (Viola), Pf. 1 (Piano 1), Pf. 2 (Piano 2), Picc. (Piccolo), and Cl. in Mus. (Clarinet in Music). The score is divided into two systems. The first system includes Vn., Va., Pf. 1, and Picc. The second system includes Pf. 2, Picc., and Cl. in Mus. A section marker 'C' is placed above the first system. The music features various musical notations such as notes, rests, slurs, and dynamic markings like *mf*. The page number '190' is located at the top left.

13

Vn.

Va.

Pf. 1

Pf. 2

Picc.

Cl.
in Mi \flat

(dur.: 1 min.)

Detailed description: This page of a musical score, numbered 191, contains five systems of staves. The first system is for strings, with Violins (Vn.) and Violas (Va.) parts. The second system is for two pianos (Pf. 1 and Pf. 2). The third system is for woodwinds, including Piccolo (Picc.) and Clarinet in B-flat (Cl. in Mi \flat). The score begins at measure 13, indicated by a bracket and the number '13'. A dotted line with an '8' above it spans the first two measures of the string parts. The piano parts feature dynamic markings such as *mf* and *f*, and include accents and slurs. The woodwind parts have long, flowing lines with slurs. The piece concludes with a fermata over the final measure of each part. A duration of '(dur.: 1 min.)' is noted at the bottom right.

