

KURTÁG GYÖRGY

...quasi una fantasia...

FÜR KLAVIER UND INSTRUMENTENGRUPPEN
FOR PIANO AND GROUPS OF INSTRUMENTS
ZONGORÁRA ÉS HANGSZERCSPORTOKRA

Op. 27




EDITIO MUSICA BUDAPEST

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STRUMENTI

Pianoforte solo

Timpani

4 Bongo: 

Tamburo piccolo senza corda

Tamburo piccolo con corda

Tamburo basco

Gran Cassa

3 Piatti sospesi

Piatti a 2

3 Gong

Tam-tam

2 Triangoli

Eco:

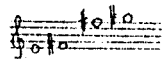
3 Piatti sospesi

Gong (profondo)

Sonagli (indische Schellen, Bambusschüttelröhre, Maracas, Fahrradklingel, usw.)

(Indian bells, bamboo shakers, maracas, bicycle bells, etc.)

(indiai csengők, bambuszjátékok, maracasok, biciklicsengők stb.)

Crotali: 

Vibrafono

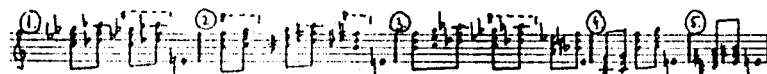
Marimba

Cimbalom

Celesta

Arpa

5 Armoniche di bocca:



Flauto grande (Flauto piccolo, Blockflöte)

Oboe

Clarinetto piccolo (in Mi^b)

Clarinetto basso (in Si^b)

Controfagotto

Corno (in Fa)

Tromba (in Do)

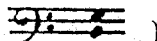
Trombone

Tuba

2 Violini

Viola

Violoncello

Contrabbasso (a 5 corde: )

Leihmaterial erhältlich von:
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DIE AUFSTELLUNG DES ENSEMBLES

Die einzelnen Instrumentengruppen müssen im Saal so aufgestellt werden, daß sie nach Möglichkeit voneinander vollständig separiert sind.

- A) Wenn im Saal eine Bühne und auch eine mehrstöckige Galerienreihe zu finden sind, so
1. dürfen auf der Bühne nur das Klavier und die Pauken aufgestellt werden.
(Wenn anders nicht möglich, können sich das Vibraphon/Marimbaphon und das Cymbal ebenfalls auf der Bühne befinden.)
 2. Die Gruppe Vibraphon/Marimbaphon — Cymbal, die Harfe und die Celesta, die Gruppe der anderen Schlaginstrumente (die mit *eco* bezeichneten auch innerhalb dieser gut getrennt) sowie die Mundharmonikas sollen auf dem mittleren Niveau des Saales angebracht werden (auch voneinander getrennt).
 3. Die Streicher-, Holzbläser- und Blechbläsergruppen sind womöglich am obersten Niveau, auch voneinander entfernt aufzustellen.
 4. Die Glockenstimmen können von beliebigen Mitgliedern des Ensembles vorgetragen werden; wenn mehrere Spieler zur Verfügung stehen, sollen sie auf verschiedenen Stellen im Saal, unter dem Publikum sitzen.
- B) Wenn es keine Möglichkeit besteht, die Ausführenden auf mehrere Stockwerke zu verteilen, sollen die einzelnen Instrumentengruppen nach der obigen Aufzählung vom Klavier proportional entfernt, womöglich mit dem Publikum in der Mitte sein.

THE POSITION OF THE ENSEMBLE

The various groups of instruments are to be seated in the room as to be separated from each other as far as possible.

- A) If the hall has a stage and a balcony (dress-circle, upper circle and gallery):
1. only the piano and the timpani should be on the stage.
(If otherwise not possible the vibraphone/marimbaphone and the cymbalom can also be put on the stage.)
 2. The group consisting of vibraphone/marimbaphone— cymbalom, the harp and celesta, the group of other percussion instruments (those marked with *eco* well separated even within this) as well as the mouth organs [harmonicas] should be at medium level, scattered at some distance from one another.
 3. The group of strings, woodwinds and brass players is to be seated on the highest level possible, separated from each other and at the remotest point from the piano.
 4. The bell parts can be played any member of the ensemble; if several performers are available for this purpose they should be placed at different points of the hall, among the audience.
- B) If there is no possibility for placing the players on several levels, the individual groups of instruments should be put at a proportionately growing distance from the piano and surrounding the audience.

AZ ELŐADÓEGYÜTTES ELHELYEZÉSE

Az egyes hangszercsoportokat a teremben a lehetőség szerint egymástól minél inkább elkülönítve kell elhelyezni.

- A) Ha a teremben pódium és többszintű erkélysor is található:
1. A pódiumon csak a zongora és a timpanik legyenek.
(Ha más lehetőség nincs, a vibrafon/marimba és a cymbalom szintén elhelyezhető a pódiumon.)
 2. A vibrafon/marimba – cymbalom csoportja, a hárfá és a celesta, illetve a többi ütőhangszer-csoport (az *eco*-jelzésű ezen belül is jól elkülönítve), valamint a szájharmonikák a terem középmagasságában lévő szinten legyenek, jól elválasztva egymástól.
 3. A zongorától legtávolabbi, lehetőleg a legmagasabb szinten helyezendők el – egymástól is távol – a vonósok, a fafúvók és a rézfúvók csoportjai.
 4. A csengők szólamait az együttes bármely tagja megszólaltathatja; ha több játékos áll rendelkezésre, ők a terem különböző pontjain, a közönség között elszórva üljenek.
- B) Ha több szinten való elhelyezkedésre nincs lehetőség, az egyes hangszercsoportok – az előbbi felsorolás szerint – a zongorától arányosan távolodva helyezkedjenek el, lehetőleg közrefogva a hallgatóságot.

ZEICHENERKLÄRUNG

Ab dem dritten Takt (nach C im II. Satz spielen die vier Mundharmonikas die folgenden Figurationen:

2
3
4
5

Die Figurationen sind so oft zu wiederholen, bis sie innerhalb der angegebenen Zeit (zwischen den Einsatz und Absatz-Zeichen des Dirigenten) gespielt werden können. Die vier Stimmen müssen nicht synchronisiert werden; die Ausführenden können auch in jeweils unterschiedlichem Tempo spielen und zwischen den einzelnen Wiederholungen Pausen ungleichmäßiger Dauer gehalten werden.

c.l.b. col legno battuto
c.l.t. col legno tratto
sul pont. sul ponticello
▷ an der Spitze

EXPLANATION OF SIGNS

From the third bar after C in the second movement the four mouth organs (harmonicas) play the following figurations:

2
3
4
5

The figurations must be repeated as many times as possible within the given time value (between the conductor's entry and cut-off sign). The four parts are not to be synchronised; the performers may also play in a different tempo each and between the repetitions, rests of unidentical duration can be held.

c.l.b. col legno battuto
c.l.t. col legno tratto
sul pont. sul ponticello
▷ at the point

JELMAGYARÁZAT

A II. tételben a C utáni harmadik taktustól a négy szájharmonika a következő figurációkat játssza:

2
3
4
5

A figurációkat annyiszor kell ismételni, ahányszor az előírt időegységben (a karmester be- és kiintése között) játszhatók. A négy szólamot nem kell szinkronizálni, a játékosok egymástól különböző tempókban is játszhatnak, az egyes ismétlések között egyenlőtlen hosszúságú szünetek is tarthatók.

c.l.b. col legno battuto
c.l.t. col legno tratto
sul pont. sul ponticello
▷ a csúcsonál

Kocsis Zoltánnak és Eötvös Péternek

...quasi una fantasia...

I INTRODUZIONE

Largo

KURTÁG György, Op. 27

The score is divided into five systems, each with a measure number in a box (6, 5, 4, 3) above the first measure of the system.

- System 1:** Piano (Pf) with notes and dynamics *ppppp*, *appena sentito*, and *con ped.*
- System 2:** Piatti sospesi (Suspended Cymbals) with notes and dynamics *ppppp*, and *trem*.
- System 3:** Gonghi (Gongs) with notes and dynamics *ppppp*, and *trem*.
- System 4:** Sonagli (Bells) with notes and dynamics *ppppp*, and *poco a poco tutti, tremolo irregolare - interrotto*. Includes a bracketed section for *eco* with measures 1, 2, 3 and *[+4, 5, 6 ad lib. eco]*.
- System 5:** Piatti Sosp (Suspended Cymbals) and Gong. Piatti Sosp has notes and dynamics *ppppp*, and *trem*. Gong has notes and dynamics *ppppp*, and *trem*.

This musical score is for a percussion ensemble with piano accompaniment and strings. It consists of the following parts:

- Pf (Piano):** Features a melody with a 5-measure phrase, a 3-measure phrase, and a 4-measure phrase. The notation includes various notes, rests, and accidentals.
- Piatti sospesi (Suspended Cymbals):** Shows rhythmic patterns with tremolos and specific notes.
- Gonghi (Gongs):** Features a few notes with a tremolo effect.
- Tam-tam (Tamtam):** Shows a rhythmic pattern with a *ppppp* dynamic marking.
- Sonagli (Bells):** Represented by a continuous wavy line indicating a sustained tremolo.
- eco Piatti sospesi (Echo Suspended Cymbals):** Mirrors the rhythmic patterns of the main suspended cymbals.
- Arm. b. 1 (String Quartet):** Four staves (1-4) showing the string accompaniment, with *ppppp* dynamics and an *attacca* marking at the end.

Measure numbers 5, 3, and 4 are indicated in boxes above the piano and echo Piatti sospesi staves. A vertical dashed line is present between the 3-measure and 4-measure phrases.

II PRESTO MINACCIOSO E LAMENTOSO

(Wie ein Traumswirren)

Molto agitato, sempre pppp

The musical score is arranged in a vertical staff system. It begins with a 4/4 time signature in a box. The instruments and their parts are as follows:

- Pf (Piano):** Features complex rhythmic patterns with many sixteenth notes and rests. Includes dynamic markings like *pppp* and *quasi niente*. A large bracket spans across several measures.
- Timp (Timpani):** Plays a rhythmic pattern of eighth notes.
- Bonghi (Bongos):** Plays a rhythmic pattern of eighth notes.
- T.s.c (Tom-tom C) and G.C. (Gong C):** Both play a rhythmic pattern of eighth notes.
- Piatti sosp (Suspended Cymbals):** Play a rhythmic pattern of eighth notes.
- Tam-tam (Tom-tam):** Plays a rhythmic pattern of eighth notes.
- Mar (Maracas):** Play a rhythmic pattern of eighth notes. A *(soft)* marking is present.
- Tb (Tuba):** Plays a rhythmic pattern of eighth notes.
- Vlc (Violoncello) and Cb (Contrabasso):** Play a rhythmic pattern of eighth notes.

There are three boxed 4/4 time signatures: one at the beginning, one above the Maracas staff, and one at the bottom of the page.

This musical score is for a percussion ensemble and includes parts for several other instruments. The instruments and their parts are as follows:

- Pf (Piano):** Features complex rhythmic patterns with triplets and sixteenth notes. Includes markings such as *espr.* and *(b) I...*.
- Timp (Timpani):** Plays a rhythmic accompaniment with various note values.
- Bonghi:** Features a rhythmic pattern with eighth and sixteenth notes.
- Gonghi:** Plays a simple rhythmic pattern with quarter notes.
- Mar (Maracas):** Plays a rhythmic pattern with eighth notes and accents.
- Cl. b (Sib) (Clarinet in B-flat):** Has a few notes in the latter part of the score.
- Cr (Fa) (Trumpet in F):** Includes a note with a plus sign and a *con sord.* marking.
- Tr (Do) (Trumpet in D):** Includes a *con sord.* marking.
- Trombe (Trombone):** Includes a *con sord.* marking.
- Tb (Tuba):** Plays a simple rhythmic pattern.

The score is written in a single system with multiple staves. It includes various musical notations such as clefs, time signatures, notes, rests, and dynamic markings.

A

(lamentoso.)

PF

Timp

Bonghi

Mar

Cimb

Fl

Archi:

ord. (sempre sul pont.)

VI. I c.l.t. sul pont. Y

VI. II c.l.t. sul pont. Y

Vla c.l.t. sul pont. Y^b

Vlc c.l.t. sul pont. Y^b

Cb c.l.t. sul pont. Y^b

ord. (sempre sul pont.)

sempre tremolo-trillo

pf

Timp

Mar

Cimb

Fl

Ob

Cl. b (sib)

Cf

Violini:

Vi. I

Vi. II

Vla

Vlc

Cb

arco sul pont.

pizz

Viola, Violoncello e Contrabbasso:

pochiss.

simile

B

P5

Mar

Cimb

Flatt.

Ob

Cl. pic (Hib)

Cl. b (Sib)

Cr (Fa)

Tr (Do)

Tb

Vi. I

Vi. II

Vla

Vlc

Cb

[Solo]

cantabile

sempre risoluto

sempre febbile

[eco, cantabile]

[sempre sola]

This page of a musical score, numbered 13, contains the following parts and markings:

- Pf (Piano):** Features complex rhythmic patterns with numerous triplets and sixteenth-note runs.
- Mar (Maracas) and Cimb (Cymbals):** Provide rhythmic accompaniment with sustained notes and dynamic markings.
- Fl (Flute) and Ob (Oboe):** Play melodic lines with triplets and a *simile* marking.
- Cl. pic (Piccolo Clarinet), Cl. b (Bass Clarinet), and Cf (Contrafagotto):** Support the woodwind texture with various rhythmic figures.
- Cr (Corni), Tr (Trombe), and Tbn (Tromboni):** The brass section includes a *Solo cantabile* section for the Trombone and *ossia* markings for the other instruments.
- String Section (VI.I, VI.II, Vla, Vlc, Cb):** Includes *c.l.t.* (col legno) markings, *ord. b.* (ordine basso), *arco, ord.* (arco ordine), *pizz* (pizzicato), and *sul D* (sul tasto) instructions.

This page of a musical score contains the following parts and markings:

- Pf (Piano):** Features complex rhythmic patterns with triplets and sixteenth notes.
- Mar (Maracas):** Marked *cantabile*, playing a simple rhythmic accompaniment.
- Cimb (Cymbals):** Marked *cantabile*, playing a simple rhythmic accompaniment.
- Fl (Flute):** Includes markings *poco. rinf.* and *poco. inf.* with triplet patterns.
- Ob (Oboe):** Includes markings *poco. rinf.* and *poco. inf.* with triplet patterns.
- Cl. picc (Piccolo Clarinet):** Includes markings *poco. rinf.* and *poco. inf.* with triplet patterns.
- Cl. (Clarinet):** Includes markings *poco. rinf.* and *poco. inf.* with triplet patterns.
- Tr (Trumpet):** Includes markings *arco* and *c.l.t.*
- Tbn (Trombone):** Includes markings *arco* and *c.l.t.*
- VI (Violins):** Includes markings *arco* and *c.l.t.*
- Vla (Viola):** Includes markings *arco* and *c.l.t.*
- Vic (Violoncello):** Includes markings *arco* and *c.l.t.*
- Cb (Contrabass):** Includes markings *arco* and *c.l.t.*

C

79

Pf *molto agitato*

Timp *Solo* 3

T.c.c.
T.b.

Bonghi

G.C.

Triang

Mar
Cimb

Arpa

Cel

Fg *cantabile, leggiero*

Cl.b (Sib) *cantabile, leggiero*

Cr (Fa)
Tr (Do)

Trbone

Tb *simile*

Vi. I *arco sul tasto*

Vi. II *arco sul tasto*

Vla *arco sul tasto*

Vlc *arco, sempre sul pont*

Cb *arco sempre sul pont*

16 *21*
Pf *piu agitato*

Timp

T.c.c
T.b.

Bonghi

G.C.

Triangl

Mar

Cimb

Arpa

Cel

Arm.b
1-4

Fl

Cl.b
(Sib)

Cr
(Fa)

Tr
(Do)

Trbn

Tb

VI.I

VI.II

Vla

Vlc

Cb

* Die Stimme und die Spielweise der vier Mundharmonikas s. in der Zeichenerklärung.
For the part and the playing style of the four mouth organs see the explanation of signs.
A négy szájharmonika szólamát és a játék módját l. a jejmagyarázatban.

23

Pf

Timp

T.c.c
T.b.

Bonghi

Triang

Mar
Cimb

Arpa

Cel

Arm.b
1-4

Fl

Cl.b
(Sib)

Cr
(Fa)
Tr
(Do)

Trbne

Tb

VI.I

VI.II

Vla

Vlc

Cb

D

Poco più mosso, appassionato

5/5 3/4 2/4 3/4 4/4

Pf *pp possibile con ped.*

Timp

Bonghi

Triang

Mar *sempre ben marcato*

Cimb *sempre ben marcato*

Arpa

Fl *Solo*

Ob *Solo*

Cl. picc (Hib)

Cl. b (Sib)

Cf

VI. I *ord.* *Solo* *libero, espr.*

VI. II *ord.*

Vla *Solo* *ord.*

Vlc *ord.*

Cb *ord.*

5/5 3/4 2/4 3/4 4/4

E

Pf $\frac{6}{8}$ 30 $\frac{5}{8}$ $\frac{3}{8}$ $\frac{5}{8}$ $\frac{4}{8}$ Più vivo con ardore (côvarogva) *leggiero*

Timp solo

T.c.c.

Bonghi con le dita

Sonagli *

Mar $\frac{3}{8}$ $\frac{3}{8}$ *Leggierissimo*

Cimb *Leggierissimo*

Arpa Solo loco *senza rigore, cantabile*

Ob $\frac{5}{8}$ $\frac{3}{8}$ $\frac{5}{8}$ $\frac{4}{8}$ Più vivo

Cr (Fa) Solo *lontano, quasi niente*

Tb (Do) *lontano, quasi niente*

Trbne *lontano, quasi niente*

Tb *lontano, quasi niente*

VL.I pizz

VL.II pizz *p.*

Vla pizz *p.*

Vlc pizz

Cb Solo *pizz vibr. espr. senza rigore*

$\frac{6}{8}$ $\frac{5}{8}$ $\frac{3}{8}$ $\frac{5}{8}$ $\frac{4}{8}$

- * Sonagli, quasi niente, kurze, nervöse, konvulsivische Formeln;
z.B. A , A , A in unregelmäßigen Intervallen und unregelmäßiger Reihenfolge.
- Sonagli, quasi niente, short, nervous, convulsive formulas;
e.g. A , A , A at irregular intervals and in irregular sequence.
- Sonagli, quasi niente, rövid, ideges, konvulzív, rángásos formulák;
pl. A , A , A szabálytalan időközökben és szabálytalan sorrendben.

36

Pf

Timp

Bonghi

Sonagli

Mar

Cimb

Arpa

Tr (Do)

Trbne

VI. I

VI. II

Vla

Vlc

Cb

6/8

2/8

4/8

2/8

6/8

2/8

4/8

2/8

Flaut.

lontano
quasi niente,
senza rigore (etwas schleppen)

(giusto)

(♩ = ♩)
Più calmo

$\frac{1}{2} + 2 \frac{1}{2}$ $\frac{1}{2}$ $\frac{4}{2}$

p.f. *cantabile* *pochiss. calando*

sub. rif. *sempre in tempo, perdendosi al fine (senza calando)*

Bonghi *sempre giusto*

G.C.

Piatti sospesi

Tam-tam

Sonagli

Cimb *cantabile*

Arpa *cantabile*

Cr (Fa) *Tb* *cantabile*

$\frac{1}{2} + 2 \frac{1}{2}$ $\frac{1}{2}$ $\frac{4}{2}$

attacca

III RECITATIVO

Grave, disperato

The musical score is arranged in a vertical system with the following instruments and parts from top to bottom:

- Pf** (Piano Forte): Features a melodic line with dynamic markings *ff* and *f*. It includes time signature changes to 3/4, 4/4, and 2/4.
- Timp** (Timpani): Labeled *col legno* and *ff*, playing a rhythmic pattern.
- Mar** (Maracas): Labeled *ff*, playing a rhythmic pattern.
- Cimb** (Cymbals): Labeled *ff*, playing a rhythmic pattern.
- Arpa** (Harp): Labeled *ff*, playing a rhythmic pattern.
- Cl. b (Sib)** (Clarinet B-flat) and **Cf** (Cello/Fiddle): Labeled *ff*, playing a rhythmic pattern.
- Cr (Fa)** (Corn F): Labeled *ff* and *senza sord.*, playing a rhythmic pattern.
- Tr (Do)** (Trumpet D): Labeled *ff* and *senza sord.*, playing a rhythmic pattern.
- Trmb** (Trumpet B-flat): Labeled *ff* and *senza sord.*, playing a rhythmic pattern.
- Tb** (Tuba): Labeled *ff* and *senza sord.*, playing a rhythmic pattern.
- VI. I** (Violin I): Labeled *ff*, playing a rhythmic pattern.
- VI. II** (Violin II): Labeled *ff*, playing a rhythmic pattern.
- Vla** (Viola): Labeled *ff*, playing a rhythmic pattern.
- Vlc** (Violoncello): Labeled *ff*, playing a rhythmic pattern.
- Cb** (Contrabasso): Labeled *ff*, playing a rhythmic pattern.

Time signature changes are indicated in boxes at the top and bottom of the score: 3/4, 4/4, and 2/4.

doloroso

Pf

Timp

G.C.

Piatti a 2
Tam-tam

Mar

Cimb

Arpa

Fl. picc

Ob

Cl. picc (Mi: b)

Cl. b (Sib)

Cf

Cr (Fa)

Tr (Do)

Trbne

Tb

VI. I

VI. II

Vla

Vlc

Cb

ff

ff

pp

ff cantabile

ff cantabile

ff cantabile

ff cantabile

pp dolce espr.

ppp senza colore

ppp senza colore

cantabile

con sord.

con sord.

con sord.

pp senza depr.

pp senza depr.

pp senza depr.

pp senza depr. pizz.

5/4

3/4

5/4

3/4

Musical score for percussion and strings. The score is divided into four measures, each with a specific time signature: $5/8$, $3/8$, $5/8$, and $3+2+3$.

Pf (Piano Forte): *ff marcatissimo ma cantabile*. The first measure is marked with a $5/8$ time signature. The second measure is marked with a $3/8$ time signature. The third measure is marked with a $5/8$ time signature. The fourth measure is marked with a $3+2+3$ time signature and includes the instruction *marcatissimo di Kocsis*.

Timp (Timpani): *ff*.

G.C. (Grande Cymbale): *ff*.

Piatti a2 / Tam-tam: *pp poco cresc. al mf ff*.

Mar (Maracas): *ff*.

Cimb (Cymbal): *ff*.

Arpa (Harp): *ff*.

Cl. b (Sib) / Cf (Clarinets): *ff*.

Cr (Fa) / Tr (Do) / Trombe (Trombones): *ff*. The first measure is marked with a $5/8$ time signature. The second measure is marked with a $3/8$ time signature and includes the instruction *senza sord.*. The third measure is marked with a $5/8$ time signature. The fourth measure is marked with a $3+2+3$ time signature.

Tb (Tuba): *ff*.

VI. I / VI. II (Violins): *ff*.

Vla (Viola): *ff*.

Vlc (Violoncello): *ff*.

Cb (Contrabasso): *ff*. The first measure is marked with a $5/8$ time signature. The second measure is marked with a $3/8$ time signature. The third measure is marked with a $5/8$ time signature. The fourth measure is marked with a $3+2+3$ time signature and includes the instruction *arco*.

attacca

(nach dem Ausschwingen von ff)
 (after the dying away of ff)
 (a ff kicsengése után)

IV ARIA - ADAGIO MOLTO

...Es nehmet aber
 Und gibt Gedächtnis die See,
 Und die Lieb auch heftet fleißig die Augen,
 Was bleibet aber ...

Lontano, calmo, appena sentito

The musical score is arranged in a standard orchestral format with the following parts and markings:

- Pf (Piano):** Markings include $2+3+3+2$, $1+3+3+2$, $2/d.$, $5/5$, *pppp*, and *Con pedale una corda*.
- Piatti sospesi (Cymbals):** Markings include *(feltro)* and *pppp*.
- Gonghi (Gongs):** Markings include *(feltro)* and *pppp*.
- Vibr (Vibraslap):** Markings include *Con pedale* and *pppp*.
- Cimb (Cymbals):** Markings include *Con pedale* and *pppp*.
- Arpa (Harp):** Markings include *Loco* and *pppp*.
- Blockflöte (Tenore) (Soprano Flute):** Markings include *vibrato molto e lento*, *(Tenore)*, and *pppp*.
- Cr (Fa) (Trumpet):** Markings include *vibrato molto e lento*, *con sord.*, and *pppp*.
- VI. I (Violin I):** Markings include *con sord.* and *pppp*.
- VI. II (Violin II):** Markings include *con sord.* and *pppp*.
- Vla (Viola):** Markings include *con sord.* and *pppp*.
- Vlc (Violoncello):** Markings include *con sord.* and *pppp*.
- Cb (Contrabasso):** Markings include *con sord.*, *pppp*, *Loco*, $2+3+3+1$, $2+3+3+2$, $2/d.$, $6+6$, and $4/5$.

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Pf

$4/8$ (d. d. d.)

$3/8 + 1/8$

$3/8 + 3/8$

Timp

$6/8$

$4/8$

$3/8 + 3/8$

$3/8$

Piatti sospesi

ferro da calza, al margine

Gonghi

Tam-tam

(faltro)

Crot.

Vibr.

Cimb.

Cel.

Arpa

Arco. b. 1

kaum ein Hauch

kaum ein Hauch

kaum ein Hauch

kaum ein Hauch

kaum ein Hauch

kaum ein Hauch

Bl. fl.

$6/8$

$4/8$

sempre vibr. (Alto) lento

$3/8 + 3/8$

$3/8$

Cr. (Fa)

Tr. (Do)

Trbne

sempre vibr. lento

vibr. lento

vibr. lento

Vi. I

Vi. II

Vla.

Vlc.

Cb.

sempre

$6/8$

$4/8$

$6+4+6$

$3/8 + 3/8$

$3/8$

pizz

3/8 2/8 3/8

Timp *Solo*

Arm. b. 1
2
3
4
5

Bl. fl

Cr (Fa)

Vla
Vlc
Cb

poco a poco sul tasto poi... molto sul tasto

pochiss.

perdendosi

3/8 2/8 3/8

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