

Franz-Josef Elmer

# Orthogonale Orbits

für großes Orchester

**Besetzung:**

## Holzbläser:

2 Flöten, davon die 2. Flöte alternativ Piccolo  
1 Piccolo  
2 Oboen  
1 Englisch Horn  
1 Klarinette in Es  
1 Klarinette in B  
1 Bassklarinetten in B  
2 Fagotte  
1 Kontrafagott

## Blechbläser:

4 Hörner in F  
3 Trompeten in C  
2 Tenorposaunen  
1 Bassposaune  
1 Tuba

Perkussion 1: Röhrenglocken, kleine Trommel, große Trommel, Tam-Tam

Perkussion 2: Glockenspiel, Xylophon, 5 Tom-Toms, 5 Templeblocks, hängendes Becken

Perkussion 3: Crotales, Marimba

1 Harfe  
1 Klavier

## Streicher:

6 erste Violinen  
6 zweite Violinen  
4 Violas  
4 Celli  
4 Kontrabässe

**Spielanweisungen:**

- Vibrato nur wenn angezeigt  
- Notation in C

Orthogonale Orbits

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**A**

*rit.*  $\text{♩} = 90$   $\text{♩} = 60$   $\text{♩} = 90$

To Picc. Piccolo Flöte

Flöte 1 Flöte 2 Piccolo Oboe 1 Oboe 2 Englischhorn Klarinette in Es Klarinette in B Bassklarinette in B Fagott 1 Fagott 2 Kontrafagott Horn in F 1-2 Horn in F 3-4 Trompete in C 1 Trompete in C 2 Trompete in C 3 Tenorposaune 1 Tenorposaune 2 Bassposaune Tuba Kleine Trommel Glockenspiel Tom-toms Crotales Marimba Harfe Klavier

**A**

Violine I,1-2 Violine I,3-4 Violine I,5-6 Violine II,1-2 Violine II,3-4 Violine II,5-6 Viola 1 Viola 2 Viola 3 Viola 4 Violoncello 1 Violoncello 2 Violoncello 3 Violoncello 4 Kontrabass 1-2 Kontrabass 3-4

accl. . . . .  $\text{♩} = 120$  *smo*  $\text{♩} = 90$   $\text{♩} = 120$  rit. . . . .

Fl. 1 *p* *To Picc.* *Picc.* *mp sfz* *sfz*

Fl. 2 *p* *mp sfz* *sfz*

Picc. *p* *mp sfz* *sfz*

Ob. 1 *p* *mp sfz* *sfz*

E. H. *p* *mp sfz* *sfz*

Kl. (Es) *p* *mp sfz*

Kl. *p* *mp sfz*

B. Kl. *p* *mp sfz*

Fig. 1 *p* *mp sfz*

Fig. 2 *p* *mp sfz*

Kfg. *p*

Hrn. 1-2 *con sord.* *mp sfz*

Trp. (C) 1 *con sord.* *mp sfz*

Trp. (C) 2 *con sord.* *mp sfz*

Pos. 1 *f* *f*

B. Pos. *f* *f*

Tuba *f* *f*

Kl. Tr. *mp* *mf* *ff* *f* *mf* *f* *mf* *mf* *mp* *p*

T-t. *mp*

Gisp. *mf* *mp*

Tom-t. *mf*

Bck. *f* *mf*

Crot. *p* *arco* *mp* *mp sfz* *sfz* *sfz* *sfz*

Hfe. *f*

Klav. *p* *mp*

VI. I,1-2 *accl.*  $\text{♩} = 120$  *solo* *mf* *ff* *mp*  $\text{♩} = 90$  *ff*  $\text{♩} = 120$  rit.

VI. I,3-4 *ff*

VI. I,5-6 *ff*

VI. II,1-2 *ff*

VI. II,3-4 *ff*

VI. II,5-6 *ff*

Vla. 1 *f* *f* *f* *f*

Vla. 2 *f* *f* *f* *f*

Vla. 3 *f* *f* *f* *f*

Vla. 4 *f* *f* *f* *f*

Vc. 1 *f* *f* *f* *f*

Vc. 2 *f* *f* *f* *f*

Vc. 3 *f* *f* *f* *f*

Vc. 4 *f* *f* *f* *f*

Kb. 1-2 *f* *f* *f* *f*

mit Triangelstab kreisförmig um die Mitte kratzen *mp*

*arco* *7. ond.*

*smo* *smo* *smo* *smo*

Musical score for a symphony orchestra, page 5. The score includes parts for:

- Fl. 1
- Picc.
- Ob. 1
- E. H.
- Kl. (Es)
- Kl.
- B. Kl.
- Fg. 1
- Fg. 2
- Kfg.
- Hn. 1-2
- Trp. (C) 1
- Trp. (C) 2
- Pos. 1
- Kl. Tr.
- Gr. Tr.
- T-t.
- T. Tbl.
- Bck.
- Crot.
- Hfe.
- Klav.
- VI. I.1-2
- VI. I.3-4
- VI. I.5-6
- VI. II.1-2
- VI. II.3-4
- VI. II.5-6
- Vla. 1
- Vla. 2
- Vla. 3
- Vla. 4
- Vc. 1
- Vc. 2
- Vc. 3
- Kb. 1-2
- Kb. 3-4

The score features various dynamics such as *mf*, *mp*, *ffz*, *fz*, *f*, *p*, *ppp*, and *pp*. It includes performance instructions like "senza sord.", "con sord.", "7 ord", "arco7", "solo", "accel.", and "B". There are also tempo markings of  $\text{♩} = 90$  and  $\text{♩} = 60$ .

This page of a musical score, numbered 6, contains the following parts and markings:

- Woodwinds:** Fl. 1, Picc., Ob. 1, Kl. (Es), Kl., B. Kl., Fg. 1, Fg. 2, Kfg.
- Brass:** Kl. Tr., Gr. Tr., Tom-t., T. Tbl., Bck.
- Percussion:** Klav.
- Strings:** VI. I.1-2, VI. I.3-4, VI. I.5-6, VI. II.1-2, VI. II.3-4, VI. II.5-6, Vla. 1, Vla. 2, Vla. 3, Vla. 4, Vc. 1, Vc. 2, Vc. 3, Vc. 4, Kb. 1-2, Kb. 3-4.

Key performance markings include dynamics such as *f*, *ff*, *mp*, *mf*, *p*, and *pp*. A *rit.* (ritardando) marking is present above the Fl. 1 staff, and a tempo marking of  $\text{♩} = 60$  is indicated at the top right. The score is written in a complex orchestral style with various articulations and phrasing.

113  $\text{♩} = 90$  accel.  $\text{♩} = 120$   $\text{♩} = 90$

Fl. 1 *mf* *f*

Fl. 2 *p* *f* To Picc.

Picc. *p* *f*

Ob. 1 *f*

Ob. 2 *p* *f*

Kl. (Es) *f*

Kl. *p* *f*

Fg. 1

Kfg. *p* *f*

Trp. (C) 1 *p* *f*

B. Pos. *p* *f*

Tuba *p* *f*

Kl. Tr. *p* *f*

T-t. mit Triangleschläger auf dem Rand kratzen *pp*

Gbsp. *mp* *f*

Tom-t. *f* *mf* *mp*

Bck. am Rand, l.v. *f* *mf* *mp*

Klav. *p*

VI. I.1-2 *p* *f* *pp*

VI. I.3-4 *p* *f* *pp*

VI. I.5-6 *pp*

VI. II.1-2 *p* *f* *pp*

VI. II.3-4 *p* *f* *pp*

VI. II.5-6 *pp*

Vla. 1 *pp*

Vla. 2

Vla. 3

Vc. 1 *pp*

Vc. 2 *pp*

Vc. 3

Vc. 4

Kb. 1-2 *pizz* *arco* *mf* *ff*

Kb. 3-4 *pizz* *arco* *mf* *ff*

136 rit.  $\text{♩} = 60$  accel.  $\text{♩} = 90$

Fl. 1 *mf* *pp*

Fl. 2 *mf* *pp*

Picc. *mf* *pp*

Ob. 1 *mf* *pp*

B. Kl. *mf* *pp*

Trp. (C) 1 *mf* *pp*

Trp. (C) 2 *mf* *pp*

B. Pos. *mf* *pp*

Tuba *mf* *pp*

Röhren-Cl. *f*

Kl. Tr. *mf*

Gr. Tr. *ff* *f* *mf* *mp* *p* *pp*

T-t. *p*

T. Tbl. *p* *mp* *mf* *f* *ff*

Bck. *p* *mp* *mf* *f* *ff*

Crot. *arco* *ff*

Klav. *pp* *ppp*

VI. I,1-2 *mp* *mf* *pp*

VI. I,3-4 *mp* *mf* *pp*

VI. I,5-6 *mp*

VI. II,1-2 *mp* *mf* *pp*

VI. II,3-4 *mp* *mf* *pp*

VI. II,5-6 *mp*

Vla. 1 *mp*

Vla. 2 *pp* *mp*

Vla. 3

Vla. 4

Vc. 1 *mp*

Vc. 2 *mp*

Vc. 3 *pp* *mp*

Vc. 4 *pp* *mp*

Kb. 1-2 *pp* *mp*



158 C rit. . . . . ♩=60 9

Fl. 1 *f* *mf* *mp* *p* *pp* Flöte

Picc. *mp* *p* *pp*

Picc. *mf* *mp* *p* *pp*

Ob. 1 *p* *pp*

Ob. 2 *pp*

E. H. *ff* *f* *mf* *mp* *p* *pp*

Kl. (Es) *f* *mf* *mp* *p* *pp*

Kl. *f* *mf* *mp* *p* *pp*

B. Kl. *f* *mf* *mp* *p* *pp*

Fig. 1 *ff* *f* *mf* *mp* *p* *pp*

Fig. 2 *ff* *f* *mf* *mp* *p* *pp*

Kfg. *ff* *f* *mf* *mp* *p* *pp*

Hn. 1-2 *ff* *ff*

Hn. 3-4 *ff* *ff*

Pos. 1 *ff* *ff*

Pos. 2 *ff* *ff*

B. Pos. *ff* *ff*

Tuba *ff* *ff*

Rohren-Cl. *mf*

Kl. Tr. *mf*

T-t. *pp* *f* *ff*

Gbsp. *mf*

Bck. *ff* *ff*

Crot. *f* *mf* *mp* *p* *ppp* ord

Hfe. *mf* *mp* *p*

Klav. *ff*

VI. I.1-2 *pp*

VI. I.3-4 *pp*

VI. I.5-6 *pp*

VI. II.1-2 *pp*

VI. II.3-4 *pp*

VI. II.5-6 *pp*

Vla. 1 *pp* *ff* *ff*

Vla. 2 *pp* *ff* *ff*

Vla. 3 *pp* *ff* *ff*

Vc. 1 *pp* *ff* *ff*

Vc. 2 *pp* *ff* *ff*

Kb. 1-2 *pp* *ff* *ff*

Kb. 3-4 *pp* *ff* *ff*

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

- Flutes:** Fl. 1 and Fl. 2, both marked *pp* in the later section.
- Picc.** Piccolo flute, marked *pp*.
- Woodwinds:** E.H. (English Horn), Kl. (Clarinet), B.Kl. (Bass Clarinet), Fg. 1 & 2 (Fagotti), Kfg. (Kontrabaß), Hn. 1-2 and Hn. 3-4 (Hörn), Trp. (C) 1 (Trumpet), Pos. 1 & 2 (Posaunen), B. Pos. (Bassposaune), and Tuba, all marked *mp*.
- Brass:** Kl. Tr. (Kornett) with markings *p* and *f*; T.-t. (Trompete) with markings *f* and *ff*.
- Percussion:** Tom-t. (Trommel) with markings *mf* and *f*; T. Tbl. (Trommel) with markings *p* and *f*; Crota. (Crotale) with marking *pp* and *arco*.
- Keyboard:** Hfe. (Härf), Klav. (Klavier) with markings *p* and *f*.
- Strings:** Vla. 1 & 2 (Violen), Vc. 1 & 2 (Violen), Kb. 1-2 (Kbass), and Kb. 3-4 (Kbass), with various dynamics and articulation markings.

The score is marked with *divisi* for the horn parts and *arco* for the crotale. Performance directions include *accel.* (accelerando) and *rit.* (ritardando).

216  $\text{♩} = 90$

Fl. 1  $\text{mp}$   $\text{mf}$   $f$   $\text{ff}$   $\text{fff}$  To Picc  $\text{pp}$   $f$   $\text{pp}$

Fl. 2  $\text{mf}$   $f$   $\text{ff}$   $\text{fff}$

Picc.  $\text{mp}$   $\text{mf}$   $f$   $\text{ff}$   $\text{fff}$

Ob. 1  $\text{pp}$   $p$   $\text{mp}$   $\text{mf}$   $f$   $\text{ff}$   $\text{fff}$

Ob. 2  $\text{pp}$   $\text{mp}$   $\text{mf}$   $f$   $\text{ff}$   $\text{fff}$

E. H.  $\text{pp}$   $\text{mp}$   $\text{mf}$   $f$   $\text{ff}$   $\text{fff}$

Kl. (Es)  $\text{pp}$   $\text{mp}$   $\text{mf}$   $f$   $\text{ff}$   $\text{fff}$   $\text{pp}$   $f$

Kl.  $\text{pp}$   $\text{mp}$   $\text{mf}$   $f$   $\text{ff}$   $\text{fff}$

B. Kl.  $\text{pp}$   $\text{mp}$   $\text{mf}$   $f$   $\text{ff}$   $\text{fff}$

Fg. 1  $\text{mf}$   $f$   $\text{ff}$   $\text{fff}$

Fg. 2  $\text{mf}$   $f$   $\text{ff}$   $\text{fff}$

Kfg.  $f$   $\text{ff}$   $\text{fff}$

Hn. 1-2  $\text{mf}$   $f$   $\text{ff}$   $\text{fff}$

Hn. 3-4  $\text{mf}$   $f$   $\text{ff}$   $\text{fff}$

Trp. (C) 1  $\text{mp}$   $\text{mf}$   $f$   $\text{ff}$   $\text{fff}$

Trp. (C) 2  $\text{mf}$   $f$   $\text{ff}$   $\text{fff}$

Trp. (C) 3  $\text{mf}$   $f$   $\text{ff}$   $\text{fff}$

Pos. 1  $\text{mf}$   $f$   $\text{ff}$   $\text{fff}$

Pos. 2  $\text{mf}$   $f$   $\text{ff}$   $\text{fff}$

B. Pos.  $f$   $\text{ff}$   $\text{fff}$

Tuba  $f$   $\text{ff}$   $\text{fff}$

Kl. Tr.  $\text{mp}$

T-t.  $\text{mp}$   $\text{mf}$   $f$   $\text{ff}$   $\text{fff}$

Gls.  $\text{mp}$   $\text{mf}$   $f$   $\text{ff}$   $\text{fff}$

T. Tbl.  $f$   $\text{ppp}$

Bck.  $p$   $\text{mp}$   $\text{mf}$

Crot.  $f$   $\text{pp}$   $\text{mp}$   $\text{mf}$   $f$   $\text{ff}$   $\text{fff}$

Mar.  $\text{mp}$

Hfe.  $\text{mf}$

Klav.  $p$   $\text{mp}$   $\text{mf}$   $f$   $\text{ff}$   $\text{fff}$   $\text{mp}$

$\text{♩} = 90$

VI. I.1-2  $\text{mp}$   $\text{mf}$   $f$   $\text{ff}$   $\text{fff}$   $p$

VI. I.3-4  $\text{mp}$   $\text{mf}$   $f$   $\text{ff}$   $\text{fff}$

VI. I.5-6  $p$   $\text{mp}$   $\text{mf}$   $f$   $\text{ff}$   $\text{fff}$

VI. II.1-2  $\text{mp}$   $\text{mf}$   $f$   $\text{ff}$   $\text{fff}$

VI. II.3-4  $\text{mp}$   $\text{mf}$   $f$   $\text{ff}$   $\text{fff}$

VI. II.5-6  $\text{mp}$   $\text{mf}$   $f$   $\text{ff}$   $\text{fff}$

Vla. 1  $p$   $\text{mp}$   $\text{mf}$   $f$   $\text{ff}$   $\text{fff}$   $p$

Vla. 2  $p$   $\text{mp}$   $\text{mf}$   $f$   $\text{ff}$   $\text{fff}$

Vla. 3  $p$   $\text{mp}$   $\text{mf}$   $f$   $\text{ff}$   $\text{fff}$

Vla. 4  $p$   $\text{mp}$   $\text{mf}$   $f$   $\text{ff}$   $\text{fff}$

Vc. 1  $\text{mp}$   $\text{mf}$   $f$   $\text{ff}$   $\text{fff}$   $p$

Vc. 2  $\text{mf}$   $f$   $\text{ff}$   $\text{fff}$

Vc. 3  $\text{mf}$   $f$   $\text{ff}$   $\text{fff}$

Vc. 4  $\text{mf}$   $f$   $\text{ff}$   $\text{fff}$

Kb. 1-2  $f$   $\text{ff}$   $\text{fff}$

Kb. 3-4  $f$   $\text{ff}$   $\text{fff}$

243

Fl. 1  
Ob. 1  
Kl.  
Kl. Tr.  
Gr. Tr.  
Tom-t  
T. Tbl.  
Mar.  
Hfc.  
Klav.  
VI. I+2  
Via. 1  
Vc. 1

*p* *mf* *f*

Detailed description: This page of the score covers measures 243 to 258. It features a variety of instruments including Flute 1, Oboe 1, Clarinet, Clarinet in B-flat, Horns, Trumpets, Trombones, Percussion (Tom-tom, Snare, Maracas), Bassoon, and Strings. The music is characterized by complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamic markings range from piano (*p*) to forte (*f*).

259

Fl. 1  
Picc.  
Ob. 1  
Kl.  
Fg. 1  
Hn. 1-2  
Trp. (C) 1  
Pos. 1  
Röhren-Cl.  
Kl. Tr.  
T.-t.  
Tom-t  
T. Tbl.  
Mar.  
Hfc.  
Klav.  
VI. I+2  
VI. I+3-4  
VI. II+2

*p* *mf* *f* *mp* *pizz*

Detailed description: This page of the score covers measures 259 to 274. It continues the orchestral texture with the addition of Piccolo, Bassoon, and Horns. The woodwinds and strings play intricate rhythmic figures, often with triplets. The percussion section remains active with snare and tom-tom patterns. Dynamic markings include piano (*p*), mezzo-forte (*mf*), and forte (*f*).

Musical score for measures 290-306. The score includes parts for Fl. 1, Picc., Ob. 1, Fg. 1, Trp. (C) 1, Pos. 1, Tuba, Kl. Tr., T-t., Gsp., T. Tbl., Croc., Mar., Hfe., Klav., VI. I.1-2, VI. I.3-4, VI. II.1-2, Vla. 1, and Kb. 1-2. The music features complex rhythmic patterns with triplets and sixteenth notes. Dynamics include *f*, *mf*, and *pp*. The Fl. 1 part has a dynamic marking of *f* at the end. The Tuba part has a dynamic marking of *mf*. The Klav. part has a dynamic marking of *mf*. The VI. I.1-2 part has a dynamic marking of *mf* and an *arco* marking. The VI. I.3-4 part has a dynamic marking of *mf*. The VI. II.1-2 part has a dynamic marking of *mf*. The Vla. 1 part has a dynamic marking of *mf*. The Kb. 1-2 part has a dynamic marking of *mf*.

Musical score for measures 307-313. The score includes parts for Fl. 1, Pos. 1, Kl. Tr., Gsp., Croc., Klav., VI. I.1-2, VI. I.3-4, VI. I.5-6, VI. II.1-2, VI. II.3-4, Vc. 1, and Kb. 1-2. The music features complex rhythmic patterns with triplets and sixteenth notes. Dynamics include *p*, *f*, and *pp*. The Kl. Tr. part has dynamic markings of *p*, *f*, and *pp*. The VI. I.1-2 part has a dynamic marking of *mf*. The VI. I.3-4 part has a dynamic marking of *mf*. The VI. I.5-6 part has a dynamic marking of *mf*. The VI. II.1-2 part has a dynamic marking of *mf*. The VI. II.3-4 part has a dynamic marking of *mf*. The Vc. 1 part has a dynamic marking of *mf* and a *pizz.* marking. The Kb. 1-2 part has a dynamic marking of *mf* and a *pizz.* marking.

323

Kl. Tr. *p*

Xyl. *pp*

Bck. *p* *mf*

Mar. *pp*

Hfe. *p*

Klav. *pp*

VI. I,1-2

VI. I,3-4

VI. I,5-6

VI. II,1-2

VI. II,3-4

VI. II,5-6

Vc. 1 *arco*

337

Fl. 1 *p*

Picc. *p*

Trp. (C) 1 *p*

Kl. Tr. *mf*

Xyl. *pp*

Mar. *pp*

Klav. *pp*

VI. I,1-2 *p*

351

Fl. 1 *p*

Picc. *p*

Ob. 1 *p*

E. H. *p*

Kl. *p*

Xyl. *p* *mp*

Mar. *p* *mp*

Klav. *p* *mp* *mp*

VI. I,1-2 *p*

VI. I,3-4 *p*

364

Fl. 1  
Fl. 2  
Picc.  
Ob. 1  
E. H.  
Kl. (Es)  
Trp. (C) 1  
Trp. (C) 2  
Pos. 1  
Gr. Tr.  
T.-t.  
Xyl.  
Mar.  
Hfe.  
Klav.  
VI. I,1-2  
VI. I,3-4  
VI. I,5-6  
VI. II,1-2  
VI. II,3-4  
VI. II,5-6  
Vc. 1  
Vc. 2  
Vc. 3  
Vc. 4

*mf* *f* *ff* *p*





406

406

Picc.

Kl. (Es)

Kl.

B. Kl.

Fig. 1

Fig. 2

Kfg.

Hn. 1-2

Hn. 3-4

Trp. (C) 1

Pos. 1

Pos. 2

B. Pos.

Tuba

Kl. Tr.

T-t.

T. Tbl.

Bck.

Mar.

Hfe.

Klav.

VI. I.1-2

VI. I.3-4

VI. I.5-6

VI. II.1-2

VI. II.3-4

VI. II.5-6

Vla. 1

Vla. 2

Vla. 3

Vla. 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Kb. 1-2

Kb. 3-4

*pp* *p* *mp* *f* *ff*

*molto vibrato* *n.v.*

*solo* *f* *p* *f* *ff*

*pizz.*

F

429

Fl. 1

Fl. 2

Picc.

Ob. 1

Ob. 2

E. H.

Kl. (Es)

Kl.

B. Kl.

Kfg.

Trp. (C) 1

Trp. (C) 2

Trp. (C) 3

Pos. 1

Röhren-Cl.

T. Tbl.

Crot.

VI. I-2

VI. I-3-4

VI. I-5-6

VI. II-1-2

VI. II-3-4

VI. II-5-6

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Vc. 3

Kb. I-2

Kb. 3-4

*p*

*pp*

*ppp*

*ff*

*pizz*

*solo*



470

Fl. 1

Picc.

Ob. 1

E. H.

Kl.

B. Kl.

Fg. 1

Kfg.

Hn. 1-2

Hn. 3-4

Trp. (C) 1

Trp. (C) 2

Pos. 1

Pos. 2

Kl. Tr.

Tom-t.

Crot.

VI. I,1-2

VI. I,3-4

VI. II,5-6

VI. II,1-2

VI. II,3-4

Vla. 1

Vla. 2

Vla. 3

Vla. 4

Vc. 1

Vc. 2

Kb. 1-2

Kb. 3-4

con sord.

senza sord.

p

mp

mf

f

ff

pp

solo

487 *accel.*  $\text{♩} = 120$   $\text{♩} = 90$

Fl. 1 *f*

Picc. *p* *f*

Ob. 1 *f*

E. H. *f*

Kl. *f*

B. Kl. *f*

Fg. 1 *f*

Kfg. *f*

Gr. Tr. *p* *mp*

Bck. *mf* *mp p* *pp*

Crot. *arco mp* *ord*

VI. I,1-2 *f* *accel.*  $\text{♩} = 120$   $\text{♩} = 90$  *pp f* *con sord.* *senza sord.*

VI. I,3-4 *pp f* *con sord.* *senza sord.*

VI. I,5-6 *pp f* *con sord.* *senza sord.*

VI. II,1-2 *pp f* *con sord.* *senza sord.*

VI. II,3-4 *pp f* *con sord.* *senza sord.*

VI. II,5-6 *pp f* *con sord.* *senza sord.*

Vla. 1 *pp f* *con sord.* *senza sord.*

Vla. 2 *pp f* *con sord.* *senza sord.*

Vla. 3 *pp f* *con sord.* *senza sord.*

Vla. 4 *pp f* *con sord.* *senza sord.*

Vc. 1 *pp f* *con sord.* *senza sord.*

Vc. 2 *pp f* *con sord.* *senza sord.*

Vc. 3 *pp f* *con sord.* *senza sord.*

Vc. 4 *pp f* *con sord.* *senza sord.*

508

Fl. 1

Picc.

Picc.

Ob. 1

Ob. 2

E. H.

Kl. (Es)

Kl.

B. Kl.

Fg. 1

Kfg.

Trp. (C) 1

B. Pos.

Tuba

Gr. Tr.

T-t

Bck

Mar.

Hfe

Klav.

VI. I, 1-2

VI. I, 3-4

VI. I, 5-6

VI. II, 1-2

VI. II, 3-4

VI. II, 5-6

Vla. 1

Vla. 2

Vla. 3

Vla. 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Kb. 1-2

Kb. 3-4

Picc.

mit Triangleschläger unregelmässig kreuz und quer kratzen

senza sord.

rit. . . . .  $\text{♩} = 60$

*pp* *f* *mf* *ff* *p*

G♯=90

Musical score for various instruments including Fl. 1, Picc., Ob. 1, Ob. 2, E. H., Kl. (Es), Kl., B. Kl., Fg. 1, Fg. 2, Hn. 1-2, Hn. 3-4, Trp. (C) 1, Trp. (C) 2, Pos. 1, B. Pos., Tuba, Kl. Tr., Xyl., T. Tbl., Bck., Croc., Klav., VI. I,1-2, VI. I,3-4, VI. I,5-6, VI. II,1-2, VI. II,3-4, VI. II,5-6, Vla. 1, Vla. 2, Vla. 3, Vla. 4, Vc. 1, Vc. 2, Vc. 3, Vc. 4, Kb. 1-2, and Kb. 3-4. The score includes dynamic markings (pp, f, mf, accel.), articulation marks (accents), and performance instructions.

Musical score for orchestra and strings, measures 556-600. The score includes parts for:

- Fl. 1
- Picc.
- Picc.
- Ob. 1
- Ob. 2
- Kl. (Es)
- Fg. 1
- Hrn. 1-2
- Trp. (C) 1
- Trp. (C) 2
- Trp. (C) 3
- Pos. 1
- Pos. 2
- B. Pos.
- Tuba
- Röhren-Cl.
- Kl. Tr.
- T-t.
- Gisp.
- Tom-t.
- T. Tbl.
- Bck.
- Crot.
- Mar.
- Hfe.
- Klav.
- VI. I.1-2
- VI. I.3-4
- VI. I.5-6
- VI. II.1-2
- VI. II.3-4
- VI. II.5-6
- Vla. 1
- Vla. 2
- Vla. 3
- Vla. 4
- Vc. 1
- Vc. 2
- Vc. 3
- Vc. 4

The score features various dynamics such as *f*, *mf*, *p*, and *pp*, along with performance markings like *sm* (sustained motion) and *ond* (ondule). It also includes tempo markings of  $\text{♩} = 120$  and  $\text{♩} = 90$ .





This page of a musical score, numbered 26, contains the following instruments and parts:

- Fl. 1
- Picc.
- Picc.
- Ob. 1
- Ob. 2
- Kl. (Es)
- Kl.
- B. Kl.
- Fg. 1
- Kfg.
- Hn. 1-2
- Hn. 3-4
- Trp. (C) 1
- Trp. (C) 2
- Trp. (C) 3
- Pos. 1
- Pos. 2
- B. Pos.
- Tuba
- Gr. Tr.
- T-t.
- Bck.
- Mar.
- Hfe.
- Klav.
- VI. I, 1-2
- VI. I, 3-4
- VI. I, 5-6
- VI. II, 1-2
- VI. II, 3-4
- VI. II, 5-6
- Vla. 1
- Vla. 2
- Vla. 3
- Vla. 4
- Vc. 1
- Vc. 2
- Vc. 3
- Vc. 4
- Kb. 1-2
- Kb. 3-4

The score includes various musical notations such as notes, rests, slurs, and dynamic markings. Key markings include *p*, *mp*, *mf*, *f*, *fff*, *ppp*, and *ord*. There are also performance instructions like *s.p.* and *sm*.