

Hans Werner Henze

Scorribanda Sinfonica

(Revised edition 2004)

Chester Music

Scorribanda Sinfonica was commissioned by the NDR-Sinfonieorchester on the occasion of the 50th anniversary of **das neue werk**, Hamburg. It received its première on 29th June, 2001.

Duration: c.15 minutes

CH63228

ISBN 0-7119-9276-2

Music setting by Robin Hagues

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Published in Great Britain by Chester Music Limited

Head office:
8/9 Frith Street,
London W1D 3JB
England

Tel +44 (0)20 7434 0066
Fax +44 (0)20 7287 6329

Sales and hire:
Music Sales Distribution Centre,
Newmarket Road,
Bury St. Edmunds,
Suffolk IP33 3YB
England

Tel +44 (0)1284 702600
Fax +44 (0)1284 768301

www.chesternovello.com
email: music@musicsales.co.uk

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SCORRIBANDA SINFONICA

sopra la tomba di una Maratona

This piece, written during the winter months of 2000–2001, consists of one movement, *Allegro con fuoco*, in which an old score is revisited, raided and ravished by its composer. The earlier music had been written in the mid-fifties for a stage work *Maratona di Danza* and for its maker, the director Luchino Visconti.

Elements from the older piece reappear on and off like shadows under the surface of new ones, like more or less vague memories, images of young people suffering pain and despair in their struggle for survival in a barbaric, pitiless modern world.

My new composition is a kind of concerto for very large symphony orchestra, an *étude* on constant and often rapid musical changes of mood and colours, built on a variety of rhythmic figures, incessantly and brutally pushing the music ahead. Sometimes, it is as though voices are weeping, sometimes crying out loud with pain, with anxiety, under the cold-hearted pressure of an overwhelming violence.

Hans Werner Henze

Hans Werner Henze was born in Gütersloh in 1926, studied at the Brunswick State Music School and, after military service, at the Institute for Church Music in Heidelberg and with Wolfgang Fortner. He attended the early Darmstadt International Summer Schools for New Music, where he met René Leibowitz, studying serial technique with him both there and in Paris.

In a creative life spanning more than half a century, Henze can number among his works no fewer than eighteen operas, thirteen ballets, ten symphonies, many works for solo instruments and orchestra, including two concertos for piano, three for violin, as well as concertos for double bass, oboe and harp, five string quartets, a formidable output of songs, choral and other vocal works, including reconstructions of pre-classical operas and film scores for Volker Schlöndorff and Alain Resnais. Perhaps most noteworthy in the international repertoire are his operas *Boulevard Solitude* (1951), *Der junge Lord* (1964) and his collaborations with Auden, *Elegy for Young Lovers* (1959–61) and *The Bassarids* (1964–5). With an intense appreciation of literature, eclectic and deeply humanist, his career has been marked by major changes of creative direction, notably perhaps in the 1960s and 70s with works making bold and uncompromising statements against the political status quo, most memorably in *The Raft of the Medusa* (1968) and *El Cimmarón* (1969–70). In his more recent work, showing no diminishing of creative energy, he has concentrated on orchestral works of personal or psychological experience, the later symphonies or the massive and wordless *Requiem*, alongside more intimate pieces conceived for some of the finest musicians of the day.

He has received innumerable honours and had many festivals devoted to his music. He was the first composer-in-residence of the Berlin Philharmonic, has twice been composer-in-residence at the Tanglewood Festival. Through these and spells of working with students, including in London, he has become an influence upon and mentor to many younger generation composers in many countries.

Henze has lived in Italy since 1952.

Instrumentation

4 Flutes (2nd and 3rd doubling Piccolo; 4th doubling Piccolo and Alto Flute)

4 Clarinets in B♭ (3rd and 4th doubling Bass Clarinet)

2 Oboes

Oboe d'Amore

Cor Anglais

4 Bassoons (4th doubling Contrabassoon)

4 Horns

3 Trumpets

3 Trombones

Tuba

Timpani

Percussion (5 players)

Harp

Celesta

Piano

Strings

Percussion

I 3 Tam-tams (small, medium, large)
Chinese Gongs
Side Drum
Maracas

II Castanets
Tom-toms (pitched)
Guiro
Crotales
Ratchet
Claves
Sizzle Cymbal
Suspended Cymbal (large)

III Bass Drum with Cymbal
3 Suspended Cymbals
(small, medium, large)
Glockenspiel
Guiro
3 Bongos (high, medium, low)
Ratchet

IV Vibraphone
Matraca
2 Sistrum (medium, low)
Tambourine

V Marimba
3 Bongos (high, medium, low)
Temple Blocks

Mallets:



felt



leather



felt-leather



wood



cork



brush

Score in C

In this score:

▷ An accidental applies only to the note it immediately precedes

▷ A tie is indicated by a horizontal line

for Peter Ruzicka

Scorribanda Sinfonica

sopra la tomba di una Maratona

Hans Werner Henze
(2001)

Allegro con fuoco (♩ = ca 160)

1.2 Flute 4. Alto Fl.

3.4 Clarinet in B♭ 3.4 Bass CL.

1.2 Oboe

Oboe d'amore

Cor Anglais

1.2 Bassoon 4. Contra Bsn

1.2 Horn in F

3.4 Trumpet in C

1.2 Trombone

3 Tuba

Timpani

c. 15"
Tam-Tam (medium)
gliss. circolare

I *pp*

II *pp* Castanets

III *pp* Bass Drum *pp secco* Guiro

IV Matraca

V *pp*

Harp

Celesta

Piano

Allegro con fuoco (♩ = ca 160)

Violin I

Violin II

Viola

Violoncello

Contrabass

8

1.2 Fl.

3.4

1.2 Cl.

3.4 3. Bass Cl. *f* *cresc.* to B♭ Cl.

Ob. 1.2

Ob. d'a.

C. A.

1.2 Bsn

3.4

1.2 Hn

3.4 *ff* *f cresc.*

1.2 Tpt

3

1.2 Tbn.

3 *ff* *f* *cresc.*

1.2 Tba

3 *ff* *f* *cresc.*

8^{va} *ff*

1.2 Timp.

3 *f*

II Percussion

III Susp. Cymbal (large) *f*

IV Vibraphone *ff* *2^{do}*

Cel.

Pno

Vln I *f stacc.*

Vln II *pizz.* *f*

Vla *pizz.* *f*

Vc. *pizz.* *f*

Cb. *f* *ff*

14

1.2 Fl.

3.4

1.2 Cl.

3.4

ff stacc.

Ob. 1.2

Ob. d'a.

C. A.

1.2 Bsn

3.4

1.2 Hn

3.4

ff

p

f

1.2 Tpt

3

1 Tbn

2.3

ff

p

f

Tba

Timp.

Percussion

I

III

Cel.

ff stacc.

sim.

Pno

ff stacc.

sim.

Vln I

ff

Vln II

ff

Vla

ff

Vc.

arco

ff

Cb.

[illegible]

Percussion

44

1. Fl. *p* *pp* Picc. (3.4) *pp*

2.3.4. *pp* 3.4 to Picc. 1. *pp*

1.2. Cl. *pp* *pp*

3. *pp*

Ob. 1.2 *sfp* *pp*

Ob. d'a. *sfp* *pp*

C. A.

1.2. Bsn. 1. *pp* 2. *pp*

3.4. *pp* *p* *pp*

1.2. Hn. 2. con sord. *p* (1. con sord.) *pp* *p* *mf* *f*

3.4. con sord. *p* *pp* *mf* *f*

1.2. Tpt. *pp*

3. *pp*

1.2. Tbn. *sf in p* *p* *pp*

3. *sf in p* *p* *pp*

Tba. *pp* *pp*

Percussion I Tam-tam (small) *ppp*

II Tom-toms *ppp* *p* *f*

V *pp*

Hp *p marc.*

Vln I *p* *pp* con sord., sul tasto *pp*

Vln II *p* *pp* con sord., sul tasto *pp*

Vla *p* *pp* sul pont. *p*

Vc. *p* *pp* unis. pizz. *pp* arco *pp*

Cb. *p* *pp* unis. *pp* pizz. *pp*

[illegible]

[illegible]

This image shows a page from a musical score, likely for a symphony orchestra. The score is written for various instruments, including woodwinds, brass, percussion, and strings. The notation is in standard musical notation, with staves for each instrument or group of instruments. The score includes dynamic markings such as *pp* (pianissimo), *f* (forte), and *ff* (fortissimo), as well as articulation marks like accents and slurs. The page is numbered 62 in the top left corner. The instruments listed on the left include Picc. (4), Fl., Cl., Ob. 1.2, Ob. d'a., C. A., Bsn. 1.2, Bsn. 3.4, Hn. 1.2, Hn. 3.4, Tpt. 1.2, Tpt. 3, Tbn. 1.2, Tbn. 3, Tba, Timp., Percussion (I, III, IV, V), Hp., Vln I, Vln II, Vla, Vc., and Cb. The score is divided into measures, with some measures containing multiple staves for different parts of the same instrument or group.

66 to Alto Fl.

Picc. (4) *ppp*

1.2 *pp*

3 *pp*

4. (Alto Fl.) *pp*

Cl. *ppp*

3.4 *ppp*

4. (B.Cl.) *p* *mf* *f*

Ob. 1.2

Ob. d'a. *p* *dolciss.* *ppp* *p*

C. A. *p* *p* *mf*

Bsn

Hn

Tpt

Tbn.

Tba

Timp.

3 Tam-tams

I *ppp*

IV Vib. *pp* *pp*

V Marimba *pp*

Hp *p* *ff*

Vln I *pp* *dolciss.* *ppp* *pp* *p*

Vln II *pp* *p*

Vla *ppp*

2 soloists

Vc. *ppp* *ppp*

4 soloists

Cb.

69

1.2 Fl. *a2* *f* (4. Alto Fl.) *a2* *f*

3.4 Fl. *a2* *f*

1.2 Cl. *2.* *6* *6* *6*

3.4 Cl. *6* *6* *6*

Ob. 1.2 *f*

Ob. d'a. *p*

C. A. *p*

1.2 Bsn

3.4 Bsn

1.2 Hn *con sord.* *pp* *p*

3.4 Hn

1.2 Tpt *(con sord.) sf in p*

3 Tpt *(con sord.) sf in p*

1.2 Tbn. *pp* *p*

3 Tbn. *pp* *p*

Tba *pp* *p*

Timp.

Percussion

I

III Bass Drum *pp*

IV

Hp *pp* *8va* *p*

Vln I *mp* *sub. p* *tutti div.* *p*

Vln II *sub. p cresc.* *stacc. tutti* *6*

Vla *sub. p cresc.* *stacc. tutti* *6* *p cresc.* *6* *6* *6* *6*

Vc. *tutti, unis.* *p* *mf*

Cb. *pp* *p* *p*

[illegible]

[illegible]

[illegible]

This page of a musical score is for a symphony, featuring a large ensemble of instruments. The score is written in 4/4 time and includes various dynamic markings and performance instructions.

Instrumentation and Parts:

- Piccolo:** 4 parts, marked *ff*.
- Flutes:** 1.2 parts, marked *ff*.
- Clarinets:** 1.2 parts, marked *ff*.
- Oboes:** 1.2 parts, marked *ff*.
- Bassoons:** 1.2 parts, marked *ff*.
- Horns:** 1.2 parts, marked *ff*.
- Trumpets:** 1.2 parts, marked *ff*.
- Trombones:** 1.2 parts, marked *ff*.
- Tuba:** 1.2 parts, marked *ff*.
- Timpani:** 1.2 parts, marked *f*.
- Percussion:** 1.2 parts, marked *ff*.
- Cello:** 1.2 parts, marked *ff*.
- Piano:** 1.2 parts, marked *ff*.
- Violins:** 1.2 parts, marked *ff*.
- Viola:** 1.2 parts, marked *ff*.
- Cello:** 1.2 parts, marked *ff*.

Performance Instructions:

- senza sord.* (without mutes) for the Horns, Trumpets, Trombones, and Tuba.
- pizz.* (pizzicato) for the Violins and Viola.
- div.* (divisi) for the Cello.
- arco* (arco) for the Cello.
- unis.* (unison) for the Violins and Viola.

Dynamic Markings:

- ff* (fortissimo) for the Piccolo, Flutes, Clarinets, Oboes, Bassoons, Horns, Trumpets, Trombones, Tuba, Cello, and Piano.
- f* (forte) for the Timpani.
- p* (piano) for the Horns, Trumpets, Trombones, and Tuba.
- sf* (sforzando) for the Cello.

This image shows a page from a musical score, likely for a symphony. The page is numbered 95 at the top left. The score is written for a large orchestra, with multiple staves for each instrument family. The instruments listed on the left include Piccolo (Picc.), Flute (Fl.), Clarinet (Cl.), Bassoon (Bsn.), Oboe (Ob.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Tuba (Tba.), Timpani (Timp.), Percussion (Perc.), Cello (Cel.), Piano (Pno.), Violin I (Vln I), Violin II (Vln II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is written in 4/4 time and features a variety of musical notations, including triplets, sixteenth notes, and dynamic markings such as *ff* (fortissimo) and *sf* (sforzando). The page is divided into measures by vertical bar lines, and the instruments are grouped by horizontal lines. The score is written in a standard musical notation style, with notes, rests, and other musical symbols clearly visible.

This image shows a page from a musical score, likely for a symphony orchestra. The score is written for various instruments, including woodwinds, brass, percussion, and strings. The notation is in standard musical notation, with staves for each instrument or group of instruments. The score includes dynamic markings such as *ff* (fortissimo) and *stacc.* (staccato). The page is numbered 103 in the top left corner. The instruments listed on the left include Picc. (3, 4), Fl. 1, 2, Cl. 1, 2, 3, 4, Ob. 1, 2, Ob. d'a., C. A., Bsn. 1, 2, 3, Hn. 1, 2, 3, 4, Tpt. 1, 2, 3, 4, Tbn. 1, 2, 3, Tba., Timp., Percussion (I, III, IV), Hp., Cel., Pno., Vln. I, Vln. II, Vla., Vc., and Cb. The score is divided into measures, with some measures containing multiple staves for different instruments. The notation includes notes, rests, and various musical symbols. The page is a high-resolution scan of a printed musical score.

[illegible]

[illegible]

[illegible]

[illegible]

151

Picc. (4)

Fl. 1.2

1.2 Cl.

3.4

Ob. 1

Ob. 2

Ob. d'a.

C. A.

1.2 Bsn

3.4

1.2 Hn

3.4

1.2 Tpt

3

1.2 Tbn

3

Tba

Percussion I

Percussion II

Hp

Cel.

Vln I

Vln II

Vla

Vc.

Cb.

ff

Tom-toms

p

p marc.

f

pp subito

stacc.

pizz.

pp

3 soli (div.) (sounds as written)

Tempo primo (♩ = c.160)

The musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It features a percussion section and a piano accompaniment. The percussion section includes a Timpani (Timp.), II (snare drum), III (Glockenspiel), IV (Vibraphone), and V (Marimba). The piano accompaniment is for the Piano (Pno.). The score is in 4/4 time and is divided into two systems. The first system covers measures 1 through 4, and the second system covers measures 5 through 8. The key signature is one flat (B-flat major or D minor). The tempo is marked "Andante". The score includes various musical notations such as notes, rests, and dynamic markings (f, ff, fff). The percussion section is marked with "Percussion" and the piano section with "Pno.". The score is for a full orchestra, including strings, woodwinds, brass, and percussion.

Tempo primo (♩ = c.160)

172

1.2 Fl.

3.4

1.2 Cl.

3.4

Ob. 1.2

Ob. d'a.

C. A.

2.3 Bsn

4

(Contra Bsn)

sff

1.2 Hn

3.4

sff

1.2 Tpt

3

1.2 Tbn.

3

Tba

Timp.

Percussion

II

III

IV

V

Marimba

ff

Vln I

Vln II

Vla

Vc.

Cb.

[illegible]

184

1. Fl. *pp marc.*

2.3. Fl. *pp marc.*

1.2. Cl.

3.4. Cl.

Ob. 1. 1. solo *p* *f*

Ob. 2. 2. solo *p* *f*

1.2. Bsn.

3.4. Bsn.

1.2. Hn.

3.4. Hn.

1.2. Tpt.

3. Tpt.

1.2. Tbn.

3. Tbn.

Tba.

Hp. *f stacc.* *p*

Cel. *p* *f* *p*

Vln I. con sord. div. *pp*

Vln II. con sord. div. *pp*

Vla. *p pp*

Vc. sul pont. *pp*

div. pizz. *pp*

Cb. sul pont. *pp*

div. pizz. *pp*

190

1. *pp*

Fl. 2. *pp*

3. *pp*

1.2. *pp*

Cl. 3.4. *pp*

Ob. 1. *f*

Ob. 2. *f*

1.2. *f*

Bsn. 3.4. *f*

4 (B. Cl.) *f*

1. *f*

2. *f*

3. *f*

1.2. *p*

Hn. 3.4. *p*

1.2. *p*

Tpt. 3. *p*

1.2. *p*

Tbn. 3. *p*

Tba. *p*

Timp. *sfp*

Hp. *p*

Cel. *p*

Vln I. *tutti p*

Vln II. *tutti p*

Vla. *tutti pizz. pp*

Vc. *tutti pizz. pp*

Cb. *tutti pizz. pp*

arco *sfp*

arco div. con sord.

203

1.2 Fl. *f* 1. *f* 3

3.4 (4. Alto Fl.) *sf* 4. *f* 3

1.2 Cl. *sf* (3.4 Bass Cl.) *sf* 3.4 to Clar.

Ob. 1.2 3 3 3 *sf* (a2) 3 *sf*

Ob. d'a. 3 3 3 *sf* 3 *sf*

C. A. 3 3 3 *sf* 3 *sf*

1.2 Bsn *pp* 4. (Contra Bsn) 3 3 *pp* 4. to Bsn *pp* 7

2. senza sord. 1.2 Hn *sf* 3.4 *sf*

1.2 Tpt 3

1.2 Tbn. *sf* 3 *sf*

Tba *mf* *f* 3

Timp.

Percussion II *pp* *sf* *mf*

IV *sf* 3

Vln I *p*

Vln II 3 3 *p*

Vla 3 3 6

Vc. ord. *pp* 3 3

Cb. ord. 3 3 *pp* 7

205

Fl.

2.3 to Picc.

ff

Cl.

Ob. 1.2

p

Ob. d'a.

p

C. A.

p

Bsn

p *pp*

Hn

con sord. *p*

con sord. *p*

Tpt

Tbn.

f *p*

Tba

f *p*

Timp.

pp

Percussion II

p *pp* *ppp*

Pno

pp

Vln I

pp

Vln II

pp

Vla

pp stacc.

Vc.

pp stacc.

Cb.

div.

div.

[illegible]

212

Fl.

3.4

4. Alto

Cl.

3.4

4. (Cl.)

Ob. 1.2

Ob. d'a.

C. A.

Bsn.

1.2

3.4

Hn.

1.2

3

Tpt.

con sord.

3

con sord.

1

Tbn.

con sord.

2

con sord.

Tba.

Timp.

Percussion

IV

Vib.

5

3

5

6

6

Hp.

Cel.

Pno.

8^{va}

Vln I

Vln II

Vla.

Vc.

Cb.

220

Picc. (2.3)

Fl. 1.4

1.2

Cl. 3.4

Ob. 1.2

Ob. d'a.

C. A.

1.2

Bsn. *fff* (4. Bsn)

3.4

1.2

Hn. *ff* senza sord. 1.

3.4

1.

Tpt. *f* senza sord. 1.

2.3

1.2

Tbn. *f* senza sord. 2.

3

Tba

Tim.

Percussion I

Side Drum *f*

Chinese gongs *mp*

Hp *fff*

Vln I *fff*

Vln II *fff*

Vla *ff*

Vc. *f* senza sord. unis. *gliss.*

Cb. *f* senza sord.

p *f* *fff* *f marc.* *div. 8va* *div.*

[illegible]

[illegible]

[illegible]

243

Picc.
(2,3)

Fl. 1, 2

Cl. 1, 2

Ob. 1, 2

C. A.

Bsn. 1, 2

Hn. 1, 2

Tpt. 1, 2

Tbn. 1, 2

Tba.

Timp.

Percussion
III
IV
V

Vib.
Marim.

Vln. I
Vln. II
Vla.
Vc.
Cb.

ff

stacc.

cresc.

div.

unis.

246 **accelerando** $\text{♩} = c.108$

Picc. (2,3)

Fl. 1, 4 4. to Fl.

1, 2

Cl. 3, 4 3, 4 to Cl.

Ob. 1, 2

Ob. d'a.

C. A.

1, 2

Bsn. 3, 4 4. to Contra Bsn

1, 2

Hn. 3, 4

1

Tpt. 2, 3

1, 2

Tbn. 3

Tba

Timp.

I Tam-tam (large)

II Sizzle cymbal

III Bass Drum Bongos to Glock.

IV (Vibr.)

V (Mar.)

Cel.

Pno

accelerando $\text{♩} = c.108$

Vln I

Vln II

Vla

Vc.

Cb.

[illegible]

260

Picc. (2.3)

Fl. 1.4

1.2

Cl. (3.4 Cl.)

Ob. 1.2

Ob. d'a.

C. A.

1.2

Bsn

3.4

1.2

Hn

3.4

1

Tpt

2.3

1.2

Tbn.

3

Tba

Timp.

Percussion V

Marimba

Hp

Vln I

Vln II

Vla

Vc.

Cb.

p

f

ff

pp

mf

marc.

sub.

con sord.

sf

gliss.

264

Picc.
(2,3)

Fl. 1, 4

1, 2

Cl.

3, 4

Ob. 1, 2

Ob. d'a.

C. A.

1, 2

Bsn.

3, 4

1, 2

Hn.

3, 4

1

Tpt.

2, 3

1, 2

Tbn.

3

I

II

III

Hp

Cel.

Pno

Vln I

Vln II

Vla

Vc.

Cb.

Side Drum

Tom-tom

3 Susp.

Cymbals

1. *f marc.*

2. *f marc.*

4. to B. Cl.

mf

f

p

mf

ff

ff

ff

pp

p

msf

270 *sf in p*

Bsn 1.2 *sf in p*

Tpt 1. (con sord.) *sf in p*

Tbn 1. con sord. *sf in p*

Hp *sf in p*

Pno *pp*

Vln I pizz. *pp*

Vln II pizz. *pp*

Vla pizz. *pp*

Vc. div. pizz. *pp marc.*

Cb. div. pizz. *pp marc.*

274

Ob. d'a. *mp espr.*

1.2 *cresc.*

Bsn 3. *f cresc.*

3.4

Hp *mf* *p marc.* 8^{ve}

Pno

Vln I

Vln II

Vla H arco *mp* *grosser Ton* *mf* *f*

Vc. unis. arco *p* *mp* *sim.*

Cb. unis. arco *p* *mp* *sim.*

[illegible]

[illegible]

[illegible]

303

Fl. 1.2 *p con grazia* flz. *pp*

4. Alto Fl. *p con grazia* flz. *pp*

Cl. 1. *p* 1. 3 3 3

2. 3 3 3 *p*

Ob. 1.2

Ob. d'a.

C. A.

Bsn. 1.2 *pp* *pp*

3.4 *pp*

Hn. 1.2

3.4

Tpt. 1.2

3

Tbn. 1 *1.2 con sord. pp*

2.3 (2.)

Tba.

Timp. *pp*

Percussion

II Claves *pp*

IV Vib. *pp* 3 3 3

V Marim. *pp* 3 3 3 *p*

Hp. *pp* *p* 3

Vln I 1° metà *pp* 3 3 3 *p* tutti div. *pp*

Vln II 1° metà *pp* 3 3 3 *p* tutti div. *pp*

Vla. 1° metà *pp* 3 3 3 *p* tutti div. *pp*

Vc. 1° metà *pp* div. pizz. *p* tutti saltando *pp*

Cb. *p* *f* *p* *pp* unis., arco saltando

308

sim.

p

mp

mf

4. to Picc.

fp

(3.)

(4. Bass Cl.)

Ob. 1.2

Ob. d'a.

C. A.

Bsn

Hn

Tpt

Tbn.

Tim.

Percussion

II

IV

V

Hp

Vln I

Vln II

Vla

Vc.

Cb.

cresc.

p

mp

mf

p sub.

Tom-tom

p

cresc.

tr

unis.

div.

[illegible]

Più mosso, freneticamente ♩ = 240 (= ♩ = 80)

61

326

4. C. Bsn 4. Contra Bsn 4. to Bsn

pp p p

1.2 Hn 3.4

1.2 Tbn. 3

Tba p

Timp. pp

Percussion I III pp pp

Hp p mp

près de la table

Più mosso, freneticamente ♩ = 240 (= ♩ = 80)

Vln I

Vln II sul pont. pp sim.

Vla sul pont. pp sim. pizz. p

Vc. pp sul pont. pp ord. p

Cb. pp sul pont. pp ord. pp

336

1.2 Cl. p dolce f mp mf

3.4 (3.4 Bass Cl.) p dolce f mp mf 4. p espr. mp pp

Ob. d'a.

C. A.

1.2 Bsn. p espr. mp

3.4 (4. Bsn) p espr. mp 4. to Contra Bsn

1.2 Hn

3.4

Tba mp

Hp p marc. mp

Vla con sord. arco pp

Vc. con sord. pp

Cb. mp

[illegible]

353

Fl.

3.4

Cl.

4. B. Cl.

Bsn.

1.2

3.4

Tbn.

3

Perc.

IV

Hp.

Pno.

Vln I

Vln II

Vla

Vc.

Cb.

pp

flz.

pp

stacc.

f

p

mp

f

espr.

pp

mf

p

p

sf

sf

pp

f

pp

f

sf marc.

sf stacc.

senza sord.

ord.

div.

unis.

unis., arco

8va

362

Fl.

Cl.

(4. Bass Cl.)

f

Ob. 1.2

f espr.

Ob. d'a.

C. A.

f espr.

Bsn.

Hn.

1.

f

3.

f

Tpt.

1. con sord.

sff

1.

sff

Tbn.

2.

f

3.

f

Tba

Pno

f marc.

Vln I

Vln II

ord.

p

f

p

Vla

f

sff

p

f

p

Vc.

f

sff p

Cb.

pizz.

arco

sff

f espr.

sff

[illegible]

[illegible]

[illegible]

[illegible]

408

Fl.

3. to Picc.

p *mf* *p*

Cl.

p *f*

Ob. 1.2

p

Ob. d'a.

p

C. A.

p *f*

Bsn

pp

Hn

Tbn.

p marc.

p marc.

Percussion

Tom-toms

pp *p* *pp*

Bass Drum & Cymbal

pp *p*

3 bongos

pp

Hp

p

Pno

Vln I

pp *p* *pp* *pp* *leggero*

Vln II

pp *p* *pp*

Vla

div. sul pont.

pp

sim.

p

unis., ord.

pp

Vc.

pizz.

pp subito *p*

Cb.

417

1.2 Fl. *ff*

3.4

1.2 Cl. *3. Bass Cl.* *p* *pp*

3.4

Ob. 1.2 *f* *ff*

Ob. d'a. *f* *ff*

C. A. *f* *p* *ff*

1.2 Bsn. *f* *p* *f* *ff*

3.4 *4. (Contra Bsn)* *f* *ff*

1.2 Hn. *1.* *p* *mp*

3.4

1.2 Tpt. *p* *pp*

3

1 Tbn. *ff*

2.3 *2.* *ff*

Tba

Timpani *ff*

Percussion

I Side Drum *f* *ff*

II Tom-toms *pp* *p* *f*

IV Vib. *ff*

V *mp* *pp*

Vln I *p* *sf in p* *p* *f* *ff*

Vln II *p* *sf in p* *p* *f* *ff*

Vla *pp* *leggero* *p* *p* *f* *ff*

Vc. *arco* *f* *ff*

Cb.

426

(b)

p *sub.* *pp* 2. to Picc.

Sempre avanti (sempre stringendo)

1.2 Fl.

3.4

1.2 Cl.

3.4

Ob. 1.2

Ob. d'a.

C. A.

1.2 Bsn

3.4

1.2 Hn

3.4

1.2 Tpt

3

1 Tbn

2.3

Tba

con sord., stacc. *pp*

(3.)

Tim.

I Side Drum *pp* *f*

II Tom-tom *pp* *f*

III Bass Drum *ppp* *p*

IV Sistrum (large) *sf* *sf in p*

V Marim. *f* Temple blocks *p*

Pno *f espr.*

unis. *pp* div.

div. *pp* *f* *f*

Sempre avanti (sempre stringendo)

[illegible]

[illegible]

[illegible]

