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Der Vermißte Fischer

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Der Vermißte Fischer

The Missing Fisher

for orchestra

Waris Sukontapatipark

Instrumentation

2 Flutes (2nd double Piccolo)
2 Oboes (2nd double English horn)
2 Clarinets in B \flat
Bassoon
Contrabassoon

4 Horns in F
3 Trumpet in B \flat
2 Trombone
Bass trombone
Tuba

Timpani

Percussions (3 player)

Bass drum, Tam-tam*, Cymbals*, Vibraphone, Wind chimes, 3 Wood blocks, Triangle

Strings

*The player need to have a coin to scrape and a violoncello or contrabass bow
to play arco on the tam-tam and cymbals

The score is transposed

Duration: ca. 9'30"

Program Notes

This piece was inspired by the poem *Der Fischer* (The Fisherman) by Johann Wolfgang von Goethe. The poem was written approximately in 1778, and tells a story according to a myth about a fisherman that was enticed by a siren to follow her underwater.

This work was composed in the same way as the way in which the storyline in the poem progress. It begins with active motion in the orchestra that represent sea waves, creating an ambiance of a seashore where the event took place. After that, the first melody is introduced, depicting a fisherman calmly fishing there. Meanwhile, the water gradually swelled more and more strongly, hinting that something was going to appear out of the waves' turbulence. Eventually, the siren emerged and everything became motionless, resulting in light and gentle atmosphere, yet mysterious. The siren's song is then played on the violoncello, starting with a lyrical melody. The beauty of the melody does not last very long, but is gradually broken apart and distorted as the fisher is lured by her song. The music becomes increasingly intense until it reaches the climatic point, where the melodies of both the fisher and the mermaid return at the same time, reflecting the fisher's feeling that was completely dominated by the siren, urging him to follow her. After he sinks under the water, the sound of the sea waves returns, but in a different way. The waves sound much more tranquil. At the end, everything slowly fades away and ends in ambiguity, just as how Geothe ended the poem, leaving a number of questions without any answer. No one knows whether the fisher was still alive in the underwater world, or if he drowned in torment. Only the fisher himself would know.

Waris Sukontapatipark
30 Jan, 2020

The poem "Der Fischer"

Das Wasser rauscht', das Wasser schwoll,
Ein Fischer saß daran,
Sah nach dem Angel ruhevoll,
Kühl bis ans Herz hinan.
Und wie er sitzt und wie er lauscht,
Teilt sich die Flut empor:
Aus dem bewegten Wasser rauscht
Ein feuchtes Weib hervor.

Sie sang zu ihm, sie sprach zu ihm:
Was lockst du meine Brut
Mit Menschenwitz und Menschenlist
Hinauf in Todesglut?
Ach wüßtest du, wie's Fischlein ist
So wohlig auf dem Grund,
Du stiegst herunter, wie du bist,
Und würdest erst gesund.

Labt sich die liebe Sonne nicht,
Der Mond sich nicht im Meer?
Kehrt wellenatmend ihr Gesicht
Nicht doppelt schöner her?
Lockt dich der tiefe Himmel nicht.
Das feuchtverklärte Blau?
Lockt dich dein eigen Angesicht
Nicht her in ew'gen Tau?

Das Wasser rauscht', das Wasser schwoll,
Netz' ihm den nackten Fuß;
Sein Herz wuchs ihm so sehnsuchtsvoll
Wie bei der Liebsten Gruß.
Sie sprach zu ihm, sie sang zu ihm;
Da war's um ihn geschehn;
Halb zog sie ihn, halb sank er hin
Und ward nicht mehr gesehn.

Johann Wolfgang von Goethe (1749-1832)

Der Vermißte Fischer

The Missing Fisher

„Das Wasser rauscht', das Wasser schwoll“

Waris Sukontapipark

Allegro con anima (♩ = 126)

The musical score is arranged in systems. The woodwind section includes Flute 1 & 2, Oboe 1 & 2, Clarinet in B♭ 1 & 2, Bassoon, and Contrabassoon. The brass section includes Horn in F 1-4, Trumpet in B♭ 1-3, Trombone 1-2, Bass Trombone, and Tuba. The percussion section includes Timpani (with notes D F B♭ G♭), Bass Drum, and three Crash Cymbals. The string section includes Violin I & II, Viola, Violoncello, and Double Bass. The score features various dynamics such as *p*, *mp*, *f*, *pp*, *sfz*, and *fp*. The tempo is marked *Allegro con anima* with a quarter note equal to 126 beats per minute. The score is divided into six measures, numbered 1 through 6 at the bottom.

Fl. 1 *mp* *sfz* *mp*

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

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

Ob. 2

Cl. 1 *mp* *sfz* *mp*

Cl. 2 *mp* *f* *mp* *f* *mf* *p*

Bsn. *mp* *sfz* *pp* *mf*

Cbsn. *pp* *mf*

Hn. 1 *f* *sfz* *sfzp* ⁺(stopped)

Hn. 2 *f* *sfz*

Hn. 3 *f* *sfz*

Hn. 4 *f* *sfz*

Tpt. 1 *f* *sfz*

Tpt. 2 *f* *sfz*

Tpt. 3 *f* *sfz*

Tbn. 1 *f* *sfz*

Tbn. 2 *f* *sfz* *sfzp*

B. Tbn. *sfzp* *sfz* *sfzp* *f*

Tba. *sfzp* *sfz* *f* *sfzp*

Timp. *sfzp* *sfz*

B. D. *ff* l.v.

Cym. *ff* l.v.

Perc. 3

Vln. I *f* *sfz*

Vln. II *f* *sfz*

Vla. *f* *sfz*

Vc. *f* *sfz*

Db. *f* *sfz*

Fl. 1 *mf* *p* *ff* *sfz*

Fl. 2 *mp* *f* *p* *ff* *sfz* To Picc.

Ob. 1 *mf* *p* *ff* *sfz*

Ob. 2

Cl. 1 *f* *ff* *sfz*

Cl. 2 *mp* *mf* *p* *ff* *sfz*

Bsn. *fp* *sfz* *ff* *sfz*

Cbsn. *fp* *sfz* *ff* *sfz*

Hn. 1 *f* *f* *sfz* *sfz*

Hn. 2 *f* *sfz* *sfz*

Hn. 3 *f* *sfz* *sfz*

Hn. 4 *f* *sfz* *sfz*

Tpt. 1 *f* *sfz* *ff* *sfz*

Tpt. 2 *f* *sfz* *ff* *sfz*

Tpt. 3 *f* *sfz* *ff* *sfz*

Tbn. 1 *f* *sfz* *ff* *sfz*

Tbn. 2 *f* *sfz* *ff* *sfz*

B. Tbn. *sfz* *ff* *sfz*

Tba. *f* *sfz* *ff* *sfz*

Timp. *ff* *sfz* *sfz*

B. D. *sfz* *ff* l.v.

Cym. *p* *ff* l.v.

Perc. 3

Vln. I *f* *sfz* *ff* *sfz* *mf*

Vln. II *f* *sfz* *ff* *sfz*

Vla. *f* *sfz* *ff* *sfz* *mf*

Vc. *f* *sfz* *ff* *sfz*

Db. *f* *sfz* *ff* *sfz*

This page contains the musical score for an orchestra, spanning measures 17 to 21. The instruments are arranged in the following order from top to bottom:

- Fl. 1
- Fl. 2
- Ob. 1
- Ob. 2
- Cl. 1
- Cl. 2
- Bsn.
- Cbsn.
- Hn. 1
- Hn. 2
- Hn. 3
- Hn. 4
- Tpt. 1
- Tpt. 2
- Tpt. 3
- Tbn. 1
- Tbn. 2
- B. Tbn.
- Tba.
- Timp.
- B. D.
- T.-t.
- Perc. 3
- Vln. I
- Vln. II
- Vla.
- Vc.
- Db.

The score includes various musical notations such as rests, notes, and dynamic markings. The dynamic markings *sfz* (sforzando) and *mf* (mezzo-forte) are used in the Horns and Violins sections. The time signature is 4/4.

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

- Flutes (Fl. 1, Fl. 2):** Fl. 2 includes a *Piccolo* part. Dynamic markings include *ff*.
- Oboes (Ob. 1, Ob. 2):** Ob. 1 has a *fp* marking.
- Clarinets (Cl. 1, Cl. 2):** Dynamic markings include *ff*.
- Bassoon (Bsn.) and Contrabassoon (Cbsn.):** Dynamic markings include *ff*.
- Horns (Hn. 1-4):** Horns 1-3 have *pp* markings with "(stopped)" above them. Horn 4 has a *pp* marking.
- Trumpets (Tpt. 1-3):** Tpt. 1 has *ff* and *sfz* markings. Tpt. 2 and 3 have *ff* markings.
- Trombones (Tbn. 1-2, B. Tbn., Tba.):** Tbn. 1, 2, and Tba. have *ff* markings.
- Timpani (Timp.):** Dynamic marking includes *ff*.
- Drum and Percussion (B. D., T.-t., Perc. 3):** B. D. and T.-t. have *pp* and *ff* markings. Perc. 3 has *ff* markings.
- Violins (Vln. I, Vln. II):** Vln. I has *f* and *p poco cresc.* markings. Vln. II has *f* and *p poco cresc.* markings.
- Viola (Vla.):** Dynamic marking includes *f*.
- Violoncello (Vc.) and Double Bass (Db.):** Vc. has *f* markings. Db. has *ff* markings.

The page number **25** is located in a box at the top right of the page.

Fl. 1
Picc. (Fl. 2)
Ob. 1
Eng. Hn. (Ob. 2) *pp* *mp* *pp* solo
Cl. 1 *mp* *pp*
Cl. 2
Bsn.
Cbsn. *pp*
Hn. 1 *mf* *pp*
Hn. 2
Hn. 3 *pp*
Hn. 4 *pp*
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
B. D.
T.-t.
Perc. 3
Vln. I *mp* *mf* *p*
Vln. II *mp* *p* *mf*
Vla. *mf* *pizz.* *p* *arco* *mf*
Vc. *mf* *pizz.* *arco* *mp* *3*
Db. *mf* *pizz.* *3*

„Ein Fischer saß daran“

7

32 Andante tranquillo (♩ = 72-80)

Fl. 1 *f* *fp* *sfz* *pp* *mp*

Picc. (Fl. 2) *sfz* *fp*

Ob. 1

Eng. Hn. (Ob. 2) *mf* *p < sfz* *mf* *sfz* *mp* *mf* *mp*

Cl. 1 *sfz* *pp*

Cl. 2 *pp* *sfz* *pp*

Bsn. *f*

Cbsn.

Hn. 1

Hn. 2 *pp*

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

B. D.

T.-t. scrape with coin *mp*

W.Ch. Wind Chimes slow *l.v.* Wood Blocks *ff* *ff*

32 Andante tranquillo (♩ = 72-80)

Vln. I *mf* *fp* *fp* *< sfz* *fp* *fp* *f* *sfz* *fp* *pp* *pp* *mp*

Vln. II *fp* *pp* *fp* *< sfz* *fp* *pp* *fp* *sfz* *fp* *fp* *fp* *fp*

Vla. *mf* *pp* *p* *fp* *< sfz* *fp* *fp* *fp* *fp* *fp* *fp* *fp*

Vc. *mf* *fp* *fp* *fp* *< sfz* *fp* *fp* *fp* *fp* *sfz* *fp* *fp* *fp*

Db. *sfz* *sfz*

47 8

Fl. 1 *mf* *p sfz p < f sfz p*

Picc. (Fl. 2) *pp sfz p ff*

Ob. 1 *mf sfz p mf f*

Eng. Hn. (Ob. 2) *f mp sfz p f pp mp f sfz p f sfz p*

Cl. 1 *mp mf sfz p f sfz p f*

Cl. 2 *mp mf f p sfz p*

Bsn. *mf*

Cbsn. *ffp ffp*

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp. *fp*

B. D.

T.-t.

W.B.

47

Vln. I *fp ff ff ff* *sul A*

Vln. II *fp ff ff ff*

Vla. *fp ff ff ff* *sul D* *sul A*

Vc. *fp ff ff ff* *sul A*

Db. *fp ff ff ff* *arco*

Fl. 1

Picc. (Fl. 2)

Ob. 1

Eng. Hn. (Ob. 2)

Cl. 1

Cl. 2

Bsn.

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

B. D.

T.-t.

W.B.

Vln. I

Vln. II

Vla.

Vc.

Db.

49

50

51

52

53

54

This page contains the musical score for measures 55 through 59 of an orchestral work. The instruments are arranged as follows:

- Woodwinds:** Flute 1 (Fl. 1), Piccolo (Picc. (Fl. 2)), Oboe 1 (Ob. 1), English Horn (Eng. Hn. (Ob. 2)), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bassoon (Bsn.), Contrabassoon (Cbsn.), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Horn 3 (Hn. 3), Horn 4 (Hn. 4), Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), Trumpet 3 (Tpt. 3), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Baritone Trombone (B. Tbn.), and Tuba (Tba.).
- Percussion:** Timpani (Timp.), Bass Drum (B. D.), Snare Drum (T.-t.), and Wood Block (W.B.).
- Strings:** Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

The score includes various dynamic markings such as *mp*, *f*, *ff*, *sfz*, *sfzp*, *p*, and *ff marcato*. It also features performance instructions like "To Fl." and "To Ob." and includes triplet markings. The page is numbered 55, 56, 57, 58, and 59 at the bottom of the respective measures.

„Und wie er sitzt und wie er lauscht“

60

Fl. 1 *fp*

Fl. 2 *fp*

Ob. 1 *sfz*

Eng. Hn. (Ob. 2) *sfz*

Cl. 1 *p sfz*

Cl. 2 *p sfz*

Bsn. *sfz*

Cbsn. *sfz*

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1 *sfz*

Tbn. 2

B. Tbn.

Tba. *sfz*

Timp. *ff*

B. D. *mf f*

Cym. *f*

W.B.

60

Vln. I *mf con brio sfz*

Vln. II *div. mp ff mp*

Vla. *mf con brio sfz*

Vc. *mf sfz sfz*

Db. *mf sfz sfz*

60 61 62 63 64

Fl. 1 *pp* *f* *pp* *ff* *pp* *p*

Fl. 2 *pp* *f* *pp* *ff* *pp*

Ob. 1 *sfz* *sfz*

Ob. 2 *sfz* *sfz*

Cl. 1 *sfz* *p*

Cl. 2 *sfz* *sfz* *mp*

Bsn. *sfz* *sfz* *p*

Cbsn. *sfz* *sfz* *sfz*

Hn. 1

Hn. 2 *sfz*

Hn. 3 *sfz*

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1 *ff* *sfz* *ff*

Tbn. 2 *sfz* *ff* *sfz* *ff* *ff*

B. Tbn. *sfz* *sfz* *ff* *ff* *sfz*

Tba. *sfz* *sfz* *sfz* *ff* *sfz*

Timp. *l.v.*

B. D. *l.v.*

Cym. *l.v.* *Tam-tam* *pp*

W.B.

Vln. I *sfz* *sfz* *ff* *mp*

Vln. II *mf* *ff* *mp*

Vla. *sfz* *sfz* *ff* *mp*

Vc. *sfz* *sfz* *ff* *mf*

Db. *sfz* *sfz* *sfz*

accel.

Fl. 1 *mp* *f*

Fl. 2 *p* *mf* *mp*

Ob. 1 *mp* *mf* *mp*

Ob. 2 *mp* *mf* *mp*

Cl. 1 *mp* *f*

Cl. 2 *f*

Bsn.

Cbsn.

Hn. 1 *sfz* *f* *sfz* *f* *sfz* *sfz*

Hn. 2 *f* *sfz* *f* *sfz* *f* *sfz sfz*

Hn. 3 *f* *sfz* *f* *sfz* *f* *sfz*

Hn. 4 *sfz* *f* *sfz* *sfz*

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn. *ff* *sfz* *ff* *sfz* *ff*

Tba. *ff* *sfz* *ff* *sfz* *ff*

Timp. *sfz*

B. D.

T.-t. *pp*

W.B.

accel.

Vln. I *f* *ff*

Vln. II *mf* *pp*

Vla. *f* *ff*

Vc. *sfz* *ff*

Db. *sfz* *ff*

„Aus dem bewegten Wasser rauscht, ein feuchtes Weib hervor“

76 Allegro (♩ = 126)

Fl. 1, Fl. 2, Ob. 1, Ob. 2, Cl. 1, Cl. 2, Bsn., Cbsn.

Hn. 1, Hn. 2, Hn. 3, Hn. 4, Tpt. 1, Tpt. 2, Tpt. 3, Tbn. 1, Tbn. 2, B. Tbn., Tba.

Timp., B. D., T.-t., W.B.

76 Allegro (♩ = 126)

Vln. I, Vln. II, Vla., Vc., Db.

Fl. 1 *p* *f* *p* (*mp*)

Fl. 2 *mp* *f* *p* *f* *p* *mf* *mp*

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

Ob. 2 *mp* *f* *p*

Cl. 1 *mf* *mp*

Cl. 2 *mp*

Bsn.

Cbsn.

Hn. 1 *ff*

Hn. 2 *ff*

Hn. 3 *ff*

Hn. 4 *ff*

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1 *sfz* *ff* *sfz* *ff* *sfz*

Tbn. 2 *sfz* *ff* *sfz*

B. Tbn.

Tba.

Timp.

B. D. *sfz*

T-t.

W.B.

Vln. I (div.) *mp*

Vln. II (div.) *mp*

Vla. (div.)

Vc.

Db.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn.

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

B. D.

T.-t.

W.B.

Vln. I

Vln. II

Vla.

Vc.

Db.

83

84

85

This page of a musical score contains staves for various instruments. The woodwind section includes Flutes 1 and 2, Oboes 1 and 2, Clarinets 1 and 2, Bassoon, and Contrabassoon. The brass section includes Horns 1 through 4, Trumpets 1 through 3, Trombones 1 through 2, Baritone Trombone, and Tuba. Percussion includes Timpani, Bass Drum, Snare Drum, and Wood Block. The string section includes Violins I and II, Viola, Violoncello, and Double Bass. The score is divided into two systems, 86 and 87, with a double bar line between them. Dynamics such as *mp*, *mf*, *f*, *ff*, *sfz*, and *p* are used throughout. The time signature is 5/4. The key signature has one sharp (F#).

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

Cl. 1 *f*

Cl. 2 *f*

Bsn. *sfz* *ff* *mf* *sfz*

Cbsn. *ff* *sfz* *sfz* *sfz*

Hn. 1 *sfz* *mf* *sfz* *sfz* *sfz*

Hn. 2 *sfz* *ff* *mf* *sfz* *sfz* *sfz*

Hn. 3 *sfz* *mf* *sfz* *sfz* *sfz*

Hn. 4 *sfz* *ff* *mf* *sfz* *sfz* *sfz*

Tpt. 1 *sfz* *ff* *sfz* *sfz* *ff* *sfz* *sfz*

Tpt. 2 *sfz* *ff* *sfz* *mf* *sfz* *sfz* *ff* *sfz*

Tpt. 3 *sfz* *ff* *sfz* *mf* *sfz* *sfz* *ff* *sfz*

Tbn. 1 *sfz* *ff* *mf* *sfz* *sfz* *sfz*

Tbn. 2 *sfz* *ff* *sfz* *sfz* *sfz* *sfz*

B. Tbn. *sfz* *ff* *mf* *sfz* *sfz* *sfz*

Tba. *ff* *sfz* *ff* *sfz* *sfz* *sfz*

Timp. *ff* *sfz* *sfz* *ff* *sfz* *sfz* *sfz*

B. D. *ff* *sfz* *ff*

T.-t. *sfz* *ff*

W.B.

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *sfz* *ff* *mf* *ff* *sfz* *sfz* *pizz. 6*

Db. *ff* *sfz* *ff* *sfz* *sfz* *sfz*

To Picc.

B♭ to B♭

„Sie sang zu ihm, sie sprach zu ihm“

92 Andante tranquillo (♩ = 72)

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn.
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
B. D.
T.-t.
W.B.

92 Andante tranquillo (♩ = 72)

Vln. I
Vln. II
Vla.
Vc.
Db.

pp < *p* (gradually change from trem. to ord.)
sul I (change bow as needed)
fp *fp* *fp* *fp* *fp*
S.P. → ord.

pp < *p* *sempre*
sul II (gradually change from trem. to ord.)
sul II (change bow as needed)
fp *fp* *fp* *fp*
S.P. → ord.

pp < *p* *sempre*
sul II (gradually change from trem. to ord.)
sul II (change bow as needed)
fp *fp* *fp*
S.P. → ord.

pp < *p* *sempre* (solo)
solo arco
mf
3 *p* *mf* *p* sub. *mf* *f*
gli altri sul III (change bow as needed)
pp < *p*
(gradually change from trem. to ord.)
S.P. → ord.

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn.
Cbsn.

Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.

Timp.
B. D.
T.-t.
W.B.

Vln. I
Vln. II
Vla.
Vc.
Db.

S.P. → ord.
fp
S.P. sempre
(also gradually change from ord. to harm.)
fp
S.P. → ord.
fp
(also gradually change from ord. to harm.)
S.P. sempre
fp
S.P. → ord.
fp
(also gradually change from ord. to harm.)
S.P. sempre
fp
ord.
fp
S.P. → ord.
fp

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

(also gradually change from ord. to harm.)
S.P. sempre
fp *p sempre*

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn.
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
B. D.
T.-t.
W.B.
Vln. I
Vln. II
Vla.
Vc.
Db.

sfzp
f
sfzp
mf
p
con sord.
mp
p sempre
p sempre
f
ff
mf
p

118 Più mosso (♩ = 96)

Musical score for measures 118-127. The score includes parts for Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon, Contrabassoon, Horn 1-4, Trumpet 1-3, Trombone 1-2, Baritone, Tuba, Timpani, Bass Drum, Triangle, Vibraphone, and Wood Block. The woodwinds and strings play complex rhythmic patterns with triplets and dynamic markings such as *mf*, *sfz*, *pp*, *f*, and *ppp*. The vibraphone part includes the instruction "motor off arco (with bow) sempre l.v." and dynamic markings *pp*, *f*, and *mp*.

118 Più mosso (♩ = 96)

Musical score for measures 118-127, focusing on the string quartet and double bass. The parts for Violin I, Violin II, Viola, and Cello/Double Bass are shown. The strings play sustained notes with dynamic markings *pp*, *mp*, and *ppp*. Specific instructions include "gliss. ad lib. (between D6-F#6), asynchronously" for Violin I, "gliss. ad lib. (between G5-B5), asynchronously" for Violin II, and "gliss. ad lib. (between C5-E5), asynchronously" for Viola. The Cello/Double Bass part includes the instruction "tutti" and dynamic markings *f* and *sfz*.

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn.
Cbsn.

Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.

Timp.
B. D.
Vib.
W.B.

Vln. I
Vln. II
Vla.
Vc.
Db.

129 130 131 132 133 134

mf *sfzp* *sfz* *p* *f*
mf *p* *f*
p *f*
pp *f* *sfzp* *f*
pp *f* *sfzp* *f*
pp *f* *sfzp* *f*
pp *mp* *ff*
pp *ff*
p *ff*
mp *ord.* *mp*
mp *ord.*
mp *ord.*
mp *ord.*
f *3* *f* *3*
f *3* *f* *3*
f *3* *f* *3*
pp *arco*

(non l.v.)
(S.P.) *ord.*
(S.P.) *ord.*
(S.P.) *ord.*
(S.P.) *ord.*

Fl. 1 *pp* *mp* *pp*
Fl. 2 *mp* *pp*
Ob. 1 *pp* *mp*
Ob. 2
Cl. 1 *pp* *mp*
Cl. 2 *pp* *mp*
Bsn. *pp* *mp*
Cbsn.

Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1 *f* *sfz* *mf* *mp*
Tpt. 2 *mf*
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.

Timp.
B. D.
Vib.
W.B.

Vln. I
Vln. II
Vla. *p*
Vc. *p*
Db.

143

Fl. 1 *mp* *f* *mp* *f* *pp*

Picc. (Fl. 2) *f* *mf* *pp*

Ob. 1 *f* *p* *mp* *poco cresc.*

Ob. 2 *mp* *f*

Cl. 1 *f* *mp* *f* *mp* *poco cresc.*

Cl. 2 *f*

Bsn. *mf*

Cbsn.

Hn. 1 *sfzp* (senza cresc.)

Hn. 2 *sfzp*

Hn. 3 *sfz sfzp* (senza cresc.)

Hn. 4 *sfzp* *sfzp*

Tpt. 1 *f* *p*

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

B. D.

Vib.

W.B. *mp* *f* *fp* *pp* *mp* *fpp* *f*

Vln. I *f* *mp* *mf*

Vln. II *f* *mp* *mf*

Vla. *f* *mf*

Vc. *f* *mf*

Db. *p* *mf*

142 143 144 145 146 147 148 149 150

26

Fl. 1
 Picc. (Fl. 2)
 Ob. 1
 Ob. 2
 Cl. 1
 Cl. 2
 Bsn.
 Cbsn.
 Hn. 1
 Hn. 2
 Hn. 3
 Hn. 4
 Tpt. 1
 Tpt. 2
 Tpt. 3
 Tbn. 1
 Tbn. 2
 B. Tbn.
 Tba.
 Timp.
 B. D.
 Vib.
 W.B.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Db.

pp mp f mp f
 mp f
 fp f fp f
 sfzp sfzp sfzp sfzp
 con sord. f
 p pp mp f
 f f f f

This page contains the musical score for measures 156 through 159. The score is arranged in a standard orchestral format with the following parts from top to bottom:

- Fl. 1
- Picc. (Fl. 2)
- Ob. 1
- Ob. 2
- Cl. 1
- Cl. 2
- Bsn.
- Cbsn.
- Hn. 1
- Hn. 2
- Hn. 3
- Hn. 4
- Tpt. 1
- Tpt. 2
- Tpt. 3
- Tbn. 1
- Tbn. 2
- B. Tbn.
- Tba.
- Timp.
- B. D.
- T.-t.
- W.B.
- Vln. I
- Vln. II
- Vla.
- Vc.
- Db.

Key musical features include:

- Flutes and Piccolo: Long melodic lines with slurs and accents.
- Oboes: Rapid sixteenth-note passages in the second staff, and sustained notes in the first.
- Clarinets: Similar to oboes, with rapid passages in the first staff and sustained notes in the second.
- Trumpets: Sustained notes in the first staff, and a melodic line in the second staff starting in measure 157.
- Trumpets 2 and 3: Silent throughout.
- Trombones: Sustained notes in the first staff, and a melodic line in the second staff starting in measure 157. Includes markings like "con sord." and "senza sord."
- Timpani: Sustained notes with mallets.
- Bass Drum (B. D.): Sustained notes.
- Tam-tam (T.-t.): Sustained notes.
- Wood Bass (W.B.): Rapid sixteenth-note passages.
- Violins: Sustained notes with slurs.
- Viola: Sustained notes with slurs.
- Violoncello (Vc.) and Double Bass (Db.): Sustained notes with slurs.

Dynamic markings include *sfz*, *mp*, *f*, *sfzp*, *ff*, and *molto*.

160 Allegro pesante (♩ = 132)

Musical score for woodwinds and percussion, measures 160-167. The score includes parts for Flute 1, Piccolo (Flute 2), Oboe 1, Oboe 2, Clarinet 1, Clarinet 2, Bassoon, Contrabassoon, Horn 1-4, Trumpet 1-3 (senza sord.), Trombone 1-2, Bass Trombone, and Tuba. The percussion section includes Timpani, Bass Drum, Snare Drum, and Wood Blocks. The score features complex rhythmic patterns with triplets and dynamic markings such as *sfz*, *ff*, and *sfzp*. A first ending bracket is present for the Timpani part, with a key signature change from F major to D major.

160 Allegro pesante (♩ = 132)

Musical score for strings, measures 160-167. The score includes parts for Violin I, Violin II, Viola, Violoncello, and Double Bass. The strings play a dense, rhythmic accompaniment with dynamic markings such as *ff* and *sfzp*.

Fl. 1

Picc. (Fl. 2)

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn.

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

B. D.

T. t.

W. B.

Vln. I

Vln. II

Vla.

Vc.

Db.

168 169 170 171 172 173 174 175

Fl. 1

Picc. (Fl. 2)

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn.

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

B. D.

T.-t.

W.B.

Vln. I

Vln. II

Vla.

Vc.

Db.

188

Fl. 1

Picc. (Fl. 2)

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn.

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

B. D.

T. L.

W. B.

188

Vln. I

Vln. II

Vla.

Vc.

Db.

184

185

186

187

188

189

190

191

Fl. 1

Picc. (Fl. 2)

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn.

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

B. D.

Cym.

W.B.

Vln. I

Vln. II

Vla.

Vc.

Db.

„Halb zog sie ihn, halb sank er hin“

203

Fl. 1
Picc. (Fl. 2)
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn.
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
B. D.
Cym.
W.B.
Vln. I
Vln. II
Vla.
Vc.
Db.

200 201 202 203 204 205 206

S.T. con sord.
pp
S.T. con sord.
pp
S.T. con sord.
pp
S.T. con sord.
pp

This page of a musical score contains the following parts and their respective musical content:

- Fl. 1:** Rest.
- Picc. (Fl. 2):** Rest.
- Ob. 1:** Rest.
- Ob. 2:** Rest.
- Cl. 1:** Rest.
- Cl. 2:** Rest.
- Bsn.:** Rest.
- Cbsn.:** Rest.
- Hn. 1-4:** Rest.
- Tpt. 1-3:** Rest.
- Tbn. 1:** *pp* (pianissimo) melodic line.
- Tbn. 2:** *pp* (pianissimo) melodic line.
- B. Tbn.:** *pp* (pianissimo) melodic line.
- Tba.:** *pp* (pianissimo) melodic line.
- Timp.:** *pp* (pianissimo) melodic line.
- B. D.:** *pp* (pianissimo) melodic line.
- T-t.:** Rest.
- W.B.:** Rest.
- Vln. I & II:** Rapid sixteenth-note passages.
- Vla.:** Quarter-note accompaniment.
- Vc.:** Quarter-note accompaniment.
- Db.:** Quarter-note accompaniment.

half air tone

pp

Flute

half air tone

pp

Fl. 1

Picc. (Fl. 2)

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn.

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

B. D.

T-t.

W.B.

pp

pp

arco (with bow)

pp

mp

l.v.

Triangle

mf

Vln. I

Vln. II

Vla.

Vc.

Db.

ppp *morendo*

ppp *morendo*

div. S.T.

pp

Fl. 1
Fl.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn.
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
B. D.
T.-t.
Tri.
Vln. I
Vln. II
Vla.
Vc.
Db.

mp
pp
half air tone
p
ppp possibile
half air tone
p
ppp possibile
mp
p
scrape with coin
l.v.
p
Vibraphone
arco
p
f
Wind Chimes
l.v.
p
sul D
morendo
ppp possibile
p
morendo
sul E
morendo

228 229 230 231 232 233 234 235 236 237 238 239