

„Während ich, bevor Karrer verrückt geworden ist, nur am Mittwoch mit Oehler gegangen bin, gehe ich jetzt, nachdem Karrer verrückt geworden ist, auch am Montag mit Oehler. Weil Karrer am Montag mit mir gegangen ist, gehen Sie, nachdem Karrer am Montag nicht mehr mit mir geht, auch am Montag mit mir, sagt Oehler, nachdem Karrer verrückt und sofort nach Steinhof hinaufgekommen ist.“

from: Thomas Bernhard:
Gehen

Steinhof

for chamber orchestra in four sections

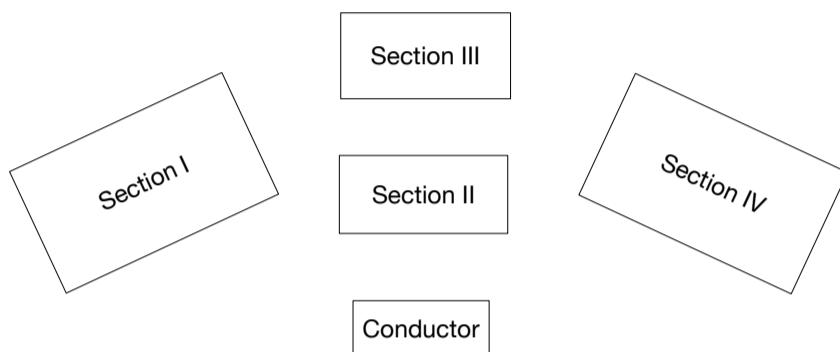
Duration: ca. 15'

Instrumentation

The orchestra is divided into four sections:

| Section I: | Section II: | Section III: | Section IV: |
|--|------------------------------------|---|--|
| Flute | 4 Solo-Violins in scordatura | Trombone | Flute |
| Oboe | 2 Solo-Violas in scordatura | Percussion 2 (Steel Drum, Vibraphone, Glockenspiel, Marimba, Cane, 3 Cowbells, Templeblock) | Oboe |
| Clarinet in Bb | 2 Solo-Cellos in scordatura | Piano | Clarinet in Bb |
| Bassoon | 2 Solo-Double Basses in scordatura | Harp (in scordatura) | Bassoon |
| Horn in F | | | Horn in F |
| Trumpet in C | | | Trumpet in C |
| Percussion 1 (Maracas, Cabaza, Conga, Bongo, Tom-tom) | | | Percussion 3 (Maracas, Cabaza, Conga, Bongo, Tom-tom) |
| Violin I (3 players) | | | Violin I (3 players) |
| Violin II (2 players) | | | Violin II (2 players) |
| Viola (1 player) | | | Viola (1 players) |
| Cello (1 player) | | | Cello (1 players) |

The placement of the four sections on the stage should be like this:



Section I and Section IV should be placed exactly symmetrically, and the distance between them should be as far as possible.

Sign explanation

Three different types of signs for microtonal alterations are used in the score.

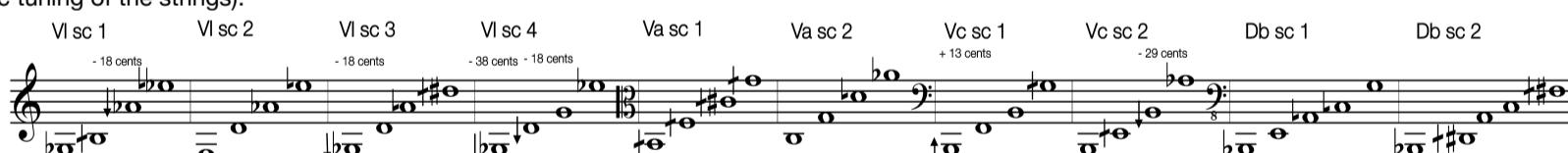
- ♯ ↓ means a downwards alteration by a quarter ton (50 cents), based on the well-tempered chromatic pitch.
- ↓ means an (additional) downwards alteration by a Septimal Comma (31 cents).
- ↑ means an (additional) upwards alteration by an Undecimal Comma (51 cents).

The last two signs (stemming from "the Extend Helmholtz-Ellis JI Pitch Notation" by M. Sabat and W. V. Schweinitz) are exclusively used to indicate exactly intonated harmonics of the horn and the resulting pitches of the scordatura-strings.

In the scordatura chart below also ↓ or ↑ is used to indicate an alteration other than the aforementioned (specified in cents above the note).

Scordature

All solo strings of section II have to be tuned according to the following individual scordatura tunings (all alterations and cent indications relate to a well-tempered chromatic tuning of the strings):



The scordatura-strings play exclusively natural harmonics (ranging from the 2nd to the 6th harmonic). In the score only the resulting sound is indicated, the fingering can be found in the parts.

The harp has to tune the following strings
by a Septimal comma (31 cents) lower:

by a quarter tone (50 cents) lower:



In the score the resulting sound is written, in the parts only the strings without the alterations.

Further Instructions

The strings and woodwinds should play in general *non vibrato*.

At some points the horns need to play uncorrected harmonics, based on the indicated fundamental (*Cor[no] nat[urale] in ...*).

At the end of the piece the two percussionists of sections I and II should produce the sound of footsteps through walking on the spot. The sound should be damp and profound, so – dependent on the material of the floor – the players should probably wear dampened or even no shoes at all.

In the middle of the piece percussionist 2 has to hit with a cane on a table or piece of wood.

The score sounds as written.

Steinhof
for chamber orchestra in four sections

I

4 ♩ = 99 5 4 5 4

Fl 1 Ob 1 Cl 1 Bn 1 Hr 1 Trp 1 Prc 1 VI I (1-3) VI II (1-2) Va (T) Vc (T)

VI sc 1 VI sc 2 VI sc 3 VI sc 4 Va sc 1 Va sc 2 Vc sc 1 Vc sc 2 Db sc 1 Db sc 2

Tbn Prc 2: Steel Drum Pno Hp 1

Fl 2 Ob 2 Cl 2 Bn 3 Hr 2 Trp 2 Prc 3 VI I (4-6) VI II (3,4) Va (2) Vc (2)

II

4 ♩ = 99 5 4 5 4

III

4 ♩ = 99 5 4 5 4

IV

4 ♩ = 99 5 4 5 4

always with brush

5

 $\frac{4}{4}$ $\text{♩} = 132$

A

Fl 1
Ob 1
Cl 1
Bn 1
Cor. nat. In D mp
Hr 1
Trp 1
Prc 1
Cdg Ba
Vl I (1-3)
Vl II (1,2)
Va (1)
Vc (1,2)

5

 $\frac{4}{4}$ $\text{♩} = 132$

A

Vl sc 1
Vl sc 2
Vl sc 3
Vl sc 4
Vas sc 1
Vas sc 2
Ve sc 1
Vc sc 2
Dd sc 1
Dd sc 2

5

 $\frac{4}{4}$ $\text{♩} = 132$

A

Tbn
Prc 2:
Steel Drum
Pno
Hp 1

5

 $\frac{4}{4}$ $\text{♩} = 132$

A

Fl 2
Ob 2
Cl 2
Bn 3
Hr 2
Trp 2
Prc 3
Cdg
Tom
Vl I (4-6)
Vl II (3,4)
Va (2)
Vc (2)

B

24

Fl 1 *mp*

Ob 1 *mp*

Cl 1

Bn 1 *mp*

Hr 1 *mp* Cor. nat. in Eb

Trp 1

Prc 1 Mc Cello Bg Tom

mf 3

Vl I (1-3) *mp*

Vl II (1,2) *mp*

Va (1) *arco*

Vc (1,2) *mp*

B

24

Vl sc 1

Vl sc 2

Vl sc 3 *pp*

Vl sc 4 *p*

Va sc 1

Va sc 2

Vc sc 1 *mf*

Vc sc 2

Db sc 1 *mf*

Db sc 2

B

24

Tbn

Prc 2: Steel Drum *ff*

Pno *ff*

Hp 1 *p*

B

24

Fl 2 *mp*

Ob 2 *mp*

Cl 2

Bn 3 *mp*

Hr 2 *f* Cor. nat. in B

Trp 2

Prc 3 Mc Cello Bg Tom

Vl I (4-6) *mp*

Vl II (3,4) *mp*

Va (2) *mf* *pp* *arco*

Vc (2) *mp*

Fl 1

Ob 1

Cl 1

Bn 1

Hr 1

Trp 1

Prc 1
Mc
Cg
Bz
Tom

VI I
(1-3)

VI II
(1,2)

Va
(1)

Vc
(1,2)

35

f > p

Cor. nat. In G#

f

always with brush

mf

mp

mp

mp

mf

mf

mf

pizz.

mf

f

VI sc 1

VI sc 2

VI sc 3

VI sc 4

Va sc 1

Va sc 2

Vc sc 1

Vc sc 2

Dd sc 1

Dd sc 2

35

p

mp

mp

mp

mp

mf

mf

pizz.

mf

mf

pizz.

mf

pizz.

mf

mf

Tbn

Prc 2

Pno

Hp 1

35

mf

f

mf

mf

p

p

f

p

mf

mf

Fl 2

Ob 2

Cl 2

Bn 3

Hr 2

Trp 2

Prc 3
Mc
Cg
Tom

VI I
(4-6)

VI II
(3,4)

Va
(2)

Vc
(2)

35

mp

mp

mp

mp

mf

mp

mf

mf

mf

mf

mf

C

Fl 1
Ob 1
Cl 1
Bn 1
Hr 1
Trp 1
Prc 1 Mic Cello Bg Tom
VI I (1-3)
VI II (1,2)
Va (1)
Vc (1,2)

C

VI sc 1
VI sc 2
VI sc 3
VI sc 4
Va sc 1
Va sc 2
Vc sc 1
Vc sc 2
Db sc 1
Db sc 2

C

Tbn
Prc 2
Pno
Hp 1

C

Fl 2
Ob 2
Cl 2
Bn 3
Hr 2
Trp 2
Prc 3 Mic Cello Bg Tom
VI I (4-6)
VI II (3,4)
Va (2)
Vc (2)

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

Fl 1
Ob 1
Cl 1
Bn 1
Hr 1
Trp 1
Prc 1
Msc 1
Cdg 1
Bn 1
Vl I (1-3)
Vl II (1,2)
Va (1)
Vc (1,2)

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

Vl sc 1
Vl sc 2
Vl sc 3
Vl sc 4
Vas sc 1
Vas sc 2
Vc sc 1
Vc sc 2
Dd sc 1
Dd sc 2

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

Tbn
Prc 2
Pno
Hp 1

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

Fl 2
Ob 2
Cl 2
Bn 3
Hr 2
Trp 2
Prc 3
Msc 3
Cdg 3
Bn 3
Vl I (4-6)
Vl II (3,4)
Va (2)
Vc (2)

E

5 4

70

Fl 1 *p*

Ob 1 *p*

Ci 1 *p*

Bn 1 *p*

Hr 1 Cor. nat. In B *p*

Trp 1 *mf*

Prc 1 Mc Cello Bg Tom *p*

Vl I (1-3) *f* *p*

Vl II (1.2) *f* *p*

Va (1) *pizz.* *p*

Vc (1.2) *f* *p*

always with brush

E

5 4

70

Vl sc 1 *p*

Vl sc 2 *f*

Vl sc 3 *p*

Vl sc 4 *f*

Va sc 1 *f*

Va sc 2 *f*

Vc sc 1

Vc sc 2

Db sc 1 *pizz.* *mf*

Db sc 2 *mp*

E

5 4

70

Tbn

Prc 2

Pno *mp*

Hp 1 *mp*

E

5 4

70

Fl 2 *p*

Ob 2 *p*

Ci 2 *p*

Bn 3 *p*

Hr 2 *p*

Trp 2 *p*

Prc 3 Mc Cello Bg Tom

Vl I (4-6) *p*

Vl II (3.4) *p*

Va (2) *p*

Vc (2) *p*

F

Fl 1
Ob 1
Cl 1
Bn 1
Hr 1
Trp 1
Prc 1
Msc Cdg
Bn Tom
VI I (1-3)
VI II (1,2)
Va (1)
Vc (1,2)

F

Vi sc 1
Vi sc 2
Vi sc 3
Vi sc 4
Va sc 1
Va sc 2
Ve sc 1
Vc sc 2
Dd sc 1
Dd sc 2

F

Tbn
Prc 2
Pno
Hp 1

F

Fl 2
Ob 2
Cl 2
Bn 3
Hr 2
Trp 2
Prc 3
Msc Cdg
Tom
VI I (4-6)
VI II (3,4)
Va (2)
Vc (2)

G

97

Fl 1
Ob 1
Cl 1
Bn 1
Hr 1
Trp 1
Prc 1
Vl I (1-3)
Vl II (1,2)
Va (1)
Vc (1,2)

G

VI sc 1
VI sc 2
VI sc 3
VI sc 4
Va sc 1
Va sc 2
Vc sc 1
Vc sc 2
Db sc 1
Db sc 2

G

Tbn
Prc 2
Pno
Hp 1

G

Fl 2
Ob 2
Cl 2
Bn 3
Hr 2
Trp 2
Prc 3
Vl I (4-6)
Vl II (3,4)
Va (2)
Vc (2)

2 **4** **3** **4** **H** **2**

Fl 1
Ob 1
Cl 1
Bn 1
Hr 1
Trp 1
Prc 1
Prc 2
VI I (1-3)
VI II (1,2)
Va (1)
Vc (1,2)

2 **4** **3** **4** **H** **2**

VI sc 1
VI sc 2
VI sc 3
VI sc 4
Vasc 1
Vasc 2
Ve sc 1
Ve sc 2
Db sc 1
Db sc 2

2 **4** **3** **4** **H** **2**

Tbn
Prc 2
Pno
Hp 1

2 **4** **3** **4** **H** **2**

Fl 2
Ob 2
Cl 2
Bn 3
Hr 2
Trp 2
Prc 3
Prc 4
VI I (4-6)
VI II (3,4)
Va (2)
Vc (2)

4

123

Fl 1
Ob 1
Cl 1
Bn 1
Hr 1
Trp 1
Prc 1
Mc
Cst
Bkg
Tm
Vl I
(1-3)
Vl II
(1,2)
Va
(1)
Vc
(1,2)

4

123

Vl sc 1
Vl sc 2
Vl sc 3
Vl sc 4
Va sc 1
Va sc 2
Vc sc 1
Vc sc 2
Db sc 1
Db sc 2

4

123

Tbn
Prc 2
Pno
Hp 1

4

123

Fl 2
Ob 2
Cl 2
Bn 3
Hr 2
Trp 2
Prc 3
Mc
Cst
Bkg
Tm
Vl I
(4-6)
Vl II
(3,4)
Va
(2)
Vc
(2)

4-6'' H

Fl 1
Ob 1
Cl 1
Bn 1
Cor. nat. In B
Hr 1
Trp 1
Prc 1
Cor. nat. In Eb
VI I (1-3)
VI II (1,2)
Va (1)
Vc (1,2)

132

ppp

Solo arco

mf

mp

4-6'' H

VI sc 1
VI sc 2
VI sc 3
VI sc 4
Va sc 1
Va sc 2
Ve sc 1
Vc sc 2
Dd sc 1
Dd sc 2

(8va)

ppp

4-6'' H

Tbn
Prc 2:
Steel Drum
Pno
Hp 1

133

f

ff

f

p

4-6'' H

Fl 2
Ob 2
Cl 2
Bn 3
Cor. nat. In B
Hr 2
Trp 2
Prc 3
Cor. nat. In C#
VI I (4-6)
VI II (3,4)
Va (2)
Vc (2)

133

f

ff

f

pizz.

pp

Solo arco

mf

ff

f

mf

mf

mp

mf

mf

mp

K

147

Fl 1
Ob 1
Cl 1
Bn 1
Hr 1
Trp 1
Prc 1
Msc Cello Bg Tom
Vl I (1-3)
Vl II (1,2)
Va (1)
Vc (1,2)

Cor. nat. In D
Cor. nat. In D
pp

pizz
arco mp
pizz
mp

<mf
f arco p
<mf
p mf >
Tutti pizz p
pp

f

5

4 ♩ = 99

K

147

Vl sc 1
Vl sc 2
Vl sc 3
Vl sc 4
Va sc 1
Va sc 2
Vc sc 1
Vc sc 2
Db sc 1
Db sc 2

p
pp
pp
pp
pp
pp
pp
pp
pp
pp

pizz p
pizz mf
pizz mf

5

4 ♩ = 99

K

147

Tbn
Prc 2
Pno
Hp 1

Martini
<mf
mf f
<mf
mf >
mf >

Glöckenspiel f
15
mp
8va
8va

5

4 ♩ = 99

K

147

Fl 2
Ob 2
Cl 2
Bn 3
Hr 2
Trp 2
Prc 3
Msc Cello Bg Tom
Vl I (4-6)
Vl II (3,4)
Va (2)
Vc (2)

Cor. nat. In G#
pp

> p
p
pp
mf
pp

mp
p
p
p
pp

mp

arco
pp

L

Fl 1

Ob 1

Cl 1

Bn 1

Hr 1

Trp 1

Prc 1
Mc
Cst
Bn
Ssn

VI I
(1-3)

VI II
(1,2)

Va
(1)

Vc
(1,2)

L

VI sc 1

VI sc 2

VI sc 3

VI sc 4

Va sc 1

Va sc 2

Vc sc 1

Vc sc 2

Db sc 1

Db sc 2

L

Tbn

Prc 2:
Gisp

Vibraphone

Glockenspiel

Pno

Hp 1

L

Fl 2

Ob 2

Cl 2

Bn 3

Hr 2

Trp 2

Prc 3
Mc
Cst
Bn
Ssn

VI I
(4-6)

VI II
(3,4)

Va
(2)

Vc
(2)

M

Fl 1
Ob 1
Cl 1
Bn 1
Hr 1
Trp 1
Prc 1
Vl I (1-3)
Vl II (1,2)
Va (1)
Vc (1,2)

173

M

Vl sc 1
Vl sc 2
Vl sc 3
Vl sc 4
Va sc 1
Va sc 2
Vc sc 1
Vc sc 2
Db sc 1
Db sc 2

173

M

Tbn
Prc 2:
Vib
Pno
Hp 1

173

M

Fl 2
Ob 2
Cl 2
Bn 3
Hr 2
Trp 2
Prc 3
Vl I (4-6)
Vl II (3,4)
Va (2)
Vc (2)

173

5

7
16
4
 $\text{♩} = 113$

Fl 1 *mf*
 Ob 1
 Cl 1
 Bn 1 *mf*
 Hr 1
 Trp 1
 Prc 1 *erco* *mp*
 VI I (1-3) *mf* *erco*
 VI II (1,2) *mf*
 Va (1)
 Vc (1,2) *mf*

5

7
16
4
 $\text{♩} = 113$

VI sc 1
 VI sc 2
 VI sc 3
 VI sc 4
 Va sc 1
 Va sc 2
 Vc sc 1
 Vc sc 2
 Db sc 1
 Db sc 2 *p*

5

7
16
4
 $\text{♩} = 113$

Tbn *f*
 Prc 2: *mf*
 Vib *mf*
 Pno *mp*
 Hp 1 *mp*

5

7
16
4
 $\text{♩} = 113$

Fl 2 *mf*
 Ob 2
 Cl 2 *mf*
 Bn 3 *mf*
 Hr 2
 Trp 2 *mf*
 Prc 3 *pizz.*
 VI I (4-6) *mf* *pizz.*
 VI II (3,4) *mf* *mf* *pizz.*
 Va (2)
 Vc (2) *mf*

N

185

Fl 1 *p < mp* *p < mf* *p < mp* *p — mf* *p — mf* *p — mf*

Ob 1

Ci 1

Bn 1

Hr 1

Trp 1

Prc 1 Mic Cello Bg Tom

Vl I (1-3)

Vl II (1,2)

Va (1)

Vc (1,2) *sul pont.*

p < mp *p < mf* *p < mp* *p — mf* *p — mf* *p — mf*

Cor net. in F E D — *mf* *mf* *mf*

smile *mf*

pizz. *pizz. < mf* *mf*

N

185

Vl sc 1

Vl sc 2

Vl sc 3

Vl sc 4

Va sc 1

Va sc 2

Vc sc 1

Vc sc 2

Db sc 1

Db sc 2

N

185

Tbn *f* *f* *mf* *f* *f* *mf* *f* *f* *mf* *f* *f* *mf* *f* *f* *ff*

Prc 2: Gsp *f* *f*

Pno *mf* *mf* *mf*

Hp 1 *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp*

Cane (hit on a table or piece of wood)

N

185

Fl 2 *p* *mf* *p — mf* *p — mf*

Ob 2

Ci 2

Bn 3

Hr 2

Trp 2

Prc 3 Mic Cello Bg Tom

Vl I (4-6)

Vl II (3,4)

Va (2) *sul pont.*

Vc (2) *p* *mf* *p — mf* *p — mf*

Cor net. in F E D — *mf* *mf*

Cor net. in E F D — *mf* *mf*

O

5

3

4

5

Fl 1

Ob 1

Cl 1

Bn 1

Hr 1

Trp 1

Prc 1
Mc
Cello
Bn
Ssl

VI I
(1-3)

VI II
(1,2)

Va
(1)

Vc
(1,2)

O

5

3

4

5

VI sc 1

VI sc 2

VI sc 3

VI sc 4

Va sc 1

Va sc 2

Vc sc 1

Vc sc 2

Db sc 1

Db sc 2

O

5

3

4

5

Tbn

Prc 2:
Cane

Pno

Hp 1

O

5

3

4

5

Fl 2

Ob 2

Cl 2

Bn 3

Hr 2

Trp 2

Prc 3
Mc
Cello
Bn
Ssl

VI I
(4-6)

VI II
(3,4)

Va
(2)

Vc
(2)

I

Fl 1
Ob 1
Cl 1
Bn 1
Hr 1
Trp 1
Prc 1
Msc Cde Bg Tom
Vl I (1-3)
Vl II (1,2)
Va (1)
Vc (1,2)

218

Fl 1
Ob 1
Cl 1
Bn 1
Hr 1
Trp 1
Prc 1
Msc Cde Bg Tom
Vl I (1-3)
Vl II (1,2)
Va (1)
Vc (1,2)

4 5 4 5 4 P

VI sc 1
VI sc 2
VI sc 3
VI sc 4
Va sc 1
Va sc 2
Vc sc 1
Vc sc 2
Db sc 1
Db sc 2

II

Tbn
Prc 2: Cane
Pno
Hp 1

4 5 4 5 4 P

Tbn
Prc 2: Cane
Pno
Hp 1

4 5 4 5 4 P

Fl 2
Ob 2
Cl 2
Bn 3
Hr 2
Trp 2
Prc 3
Msc Cde Bg Tom
Vl I (4-6)
Vl II (3,4)
Va (2)
Vc (2)

218

Fl 2
Ob 2
Cl 2
Bn 3
Hr 2
Trp 2
Prc 3
Msc Cde Bg Tom
Vl I (4-6)
Vl II (3,4)
Va (2)
Vc (2)

4 5 4 5 4 P

Q

230

Fl 1
Ob 1
Cl 1
Bn 1 *p* *f*
Hr 1
Trp 1 *senza cord.*
Prc 1 Mic
Cello
Big
Trom.
Vl I (1-3)
Vl II (1,2)
Va (1)
Vc (1,2) *f* *ppp < p* *p* *f* *ord.* *sul pont.* *ord.* *sul pont.* *f* *p < mf* *f* *p < mf*

Q

230

Vl sc 1 *p*
Vl sc 2
Vl sc 3
Vl sc 4
Va sc 1 *p*
Va sc 2
Vc sc 1
Vc sc 2
Db sc 1
Db sc 2

Q

230

Tbn *ff* *p*
Perc 2: Mar *f*
Pno
Hp 1 *p* *p* *f*
Merimee friction stick

Q

230

Fl 2
Ob 2
Cl 2
Bn 3 *f* *p*
Hr 2
Trp 2 *senza cord.*
Prc 3 Mic
Cello
Big
Trom.
Vl I (4-6) *pp*
Vl II (3,4)
Va (2)
Vc (2) *ord.* *sul pont.* *p < mf*

242

Fl 1
Ob 1
Cl 1
Bn 1
Hr 1
Trp 1
Prc 1
Msc Cbr Bg Tom
Vl I (1-3)
Vl II (1,2)
Va (1)
Vc (1,2)

242

Vl sc 1
Vl sc 2
Vl sc 3
Vl sc 4
Va sc 1
Va sc 2
Vc sc 1
Vc sc 2
Db sc 1
Db sc 2

242

Tbn
Perc 2: Mar
Pno
Hp 1

242

Fl 2
Ob 2
Cl 2
Bn 3
Hr 2
Trp 2
Prc 3
Msc Cbr Bg Tom
Vl I (4-6)
Vl II (3,4)
Va (2)
Vc (2)

R

Fl 1

Ob 1

Cl 1

Bn 1

Hr 1

Trp 1

Prc 1
Msc
Cst
Bb
Ssn

VI I
(1-3)

VI II
(1,2)

Va (1)

Vc (1,2)

253

R

VI sc 1

VI sc 2

VI sc 3

VI sc 4

Va sc 1

Va sc 2

Vc sc 1

Vc sc 2

Db sc 1

Db sc 2

253

R

Tbn

Perc 2:
Mar

Pno

Hp 1

253

R

Fl 2

Ob 2

Cl 2

Bn 3

Hr 2

Trp 2

Prc 3
Msc
Cst
Bb
Ssn

VI I
(4-6)

VI II
(3,4)

Va (2)

Vc (2)

253

261

Fl 1
Ob 1
Cl 1
Bn 1
Hr 1
Trp 1
Prc 1
Msc Cst Bg Tom
Vl I (1-3)
Vl II (1,2)
Va (1)
Vc (1,2)

261

Vl sc 1
Vl sc 2
Vl sc 3
Vl sc 4
Va sc 1
Va sc 2
Vc sc 1
Vc sc 2
Db sc 1
Db sc 2

II

261

Tbn
Perc 2: Mar
Pno
Hp 1

III

261

Fl 2
Ob 2
Cl 2
Bn 3
Hr 2
Trp 2
Prc 3
Msc Cst Bg Tom
Vl I (4-6)
Vl II (3,4)
Va (2)
Vc (2)

IV

5

S

4

Fl 1
Ob 1
Cl 1
Bn 1
Hr 1
Trp 1
Prc 1
Vl I (1-3)
Vl II (1,2)
Va (1)
Vc (1,2)

5

S

4

Vl sc 1
Vl sc 2
Vl sc 3
Vl sc 4
Va sc 1
Va sc 2
Vc sc 1
Vc sc 2
Db sc 1
Db sc 2

5

S

4

Tbn
Perc 2: Mar
Pno
Hp 1

5

S

4

IV

Fl 2
Ob 2
Cl 2
Bn 3
Hr 2
Trp 2
Prc 3
Vl I (4-6)
Vl II (3,4)
Va (2)
Vc (2)

5 **4** ♩ = 94

♩ = 113 5x

Fl 1
Ob 1
Cl 1
Bn 1
Hr 1
Trp 1
Prc 1 *Mic Cello Bg Tom*
always with brush
poco a poco cresc.
Vl I (1-3)
Vl II (1,2)
Va (1)
Vc (1,2)

5 **4** ♩ = 94

♩ = 113 5x

Vl sc 1
Vl sc 2
Vl sc 3
Vl sc 4
Va sc 1
Va sc 2
Vc sc 1
Vc sc 2
Db sc 1
Db sc 2

5 **4** ♩ = 94

♩ = 113 5x

Tbn
Prc 2: Glspl
Pno
Hp 1

5 **4** ♩ = 94

♩ = 113 5x

Fl 2
Ob 2
Cl 2
Bn 3
Hr 2
Trp 2
Prc 3 *Mic Cello Bg Tom*
always with brush
Vl I (4-6)
Vl II (3,4)
Va (2)
Vc (2)

289

Fl 1 p

Ob 1 p

Cl 1 p

Bn 1 p

Hr 1

Trp 1

Prc 1 (Mc Gobin) *pizz.* *mf*

Vl I (1-3) p

Vl II (1,2)

Va (1)

Vc (1,2) p

Cor. nat. In B *p*

mp *mf*

always with brush

VI sc 1 *pp*

VI sc 2 *pp*

VI sc 3 *pp*

VI sc 4 *pp*

Va sc 1

Va sc 2 *pp*

Vc sc 1 *pp*

Vc sc 2

Db sc 1

Db sc 2 *pp*

Tbn *mf*

Prc 2: Gisp (IS^{mo}) *f* *mf*

Pno *p* *mf* *p* *mf* *p* *mf* *p* *mf*

Hp 1 *p* *mf*

Fl 2 *p*

Ob 2 *p*

Cl 2 *p*

Bn 3 *p*

Hr 2

Trp 2

Prc 3 (Mc Gobin) *mp*

Vl I (4-6) *p*

Vl II (3,4)

Va (2)

Vc (2) *p*

U

301

Fl 1
Ob 1
Cl 1
Bn 1
Cor. nat. In D major
Hr 1
Trp 1
Prc 1
Msc Col Bg Tom
Vl I (1-3)
Vl II (1,2)
Va (1)
Vc (1,2)

U

301

Vl sc 1
Vl sc 2
Vl sc 3
Vl sc 4
Va sc 1
Va sc 2
Vc sc 1
Vc sc 2
Db sc 1
Db sc 2

U

301

Tbn
Prc 2
Pno
Hp 1

U

301

Fl 2
Ob 2
Cl 2
Bn 3
Cor. nat. In F
Hr 2
Trp 2
Prc 3
Msc Col Bg Tom
Vl I (4-6)
Vl II (3,4)
Va (2)
Vc (2)

V

312

Fl 1 *p*

Ob 1

Cl 1 *p*

Bn 1 *p* Cor. nat. In E

Hr 1 *p* Cor. nat. In E

Trp 1

Prc 1 Msc Cdg Bn 1 Cor. nat. In F

VI I (1-3) *p*

VI II (1,2) *p*

Va (1) *p*

Vc (1,2) *p*

V

312

VI sc 1

VI sc 2 *p*

VI sc 3

VI sc 4 *p*

Va sc 1

Va sc 2 *p*

Vc sc 1 *p*

Vc sc 2

Db sc 1

Db sc 2

V

312

Tbn *mf*

Prc 2

Pno *mf* *mf* *p* *mf* *mf* *mp* *f* *mf*

Hp 1 *p* *mf*

V

312

Fl 2

Ob 2

Cl 2 *p*

Bn 3 *p*

Hr 2 *p* Cor. nat. In F

Trp 2

Prc 3 Msc Cdg Bn 1

VI I (4-6)

VI II (3,4)

Va (2) *p*

Vc (2)

322

Fl 1 *p*

Ob 1 *p*

Ci 1 *mp*

Bn 1 *mp* Cor. nat. In E *p*

Hr 1 *mp* 3 Cor. nat. In F *p*

Trp 1

Prc 1 Mro Cello Bdg Tom *mf*

Vl I (1-3) *p*

Vl II (1,2) *p*

Va (1) *mp* 3

Vc (1,2) *p*

VI sc 1

VI sc 2 *p*

VI sc 3

VI sc 4 *p*

Va sc 1

Va sc 2 *p* arco

Vc sc 1 *p*

Vc sc 2

Db sc 1

Db sc 2 pizz. *mf* pizz. *mf*

Tbn

Prc 2

Vibraphone *f*

Pno *mf* *mp* *f* *mp* *f* *mp* *f* *mp* *f* *mp* *f* *mp* *f*

Hp 1 *mp*

Fl 2

Ob 2 *p*

Ci 2 *mp*

Bn 3 *mp* Cor. nat. In F *p*

Hr 2 *mp* 3 Cor. nat. In E *p*

Trp 2

Prc 3 Mro Cello Bdg Tom *mf*

Vl I (4-6) *p*

Vl II (3,4) *p*

Va (2) *mp*

Vc (2) > *p* > *p* > *p* > *p* > *p*

W

330

Fl 1
Ob 1
Cl 1
Bn 1
Hr 1
Trp 1
Prc 1
Vl I (1-3)
Vl II (1,2)
Va (1)
Vc (1,2)

Cor. nat. In F

Cor. nat. In G

W

330

Vl sc 1
Vl sc 2
Vl sc 3
Vl sc 4
Va sc 1
Va sc 2
Vc sc 1
Vc sc 2
Db sc 1
Db sc 2

W

330

Tbn
Prc 2:
Vib
Pno
Hp 1

W

330

Fl 2
Ob 2
Cl 2
Bn 3
Hr 2
Trp 2
Prc 3
Vl I (4-6)
Vl II (3,4)
Va (2)
Vc (2)

Cor. nat. In G

p

p

p

p

III

Fl 1 Ob 1 Cl 1 Bn 1 Hr 1 Trp 1 Prc 1 Vl I (1-3) VI II (1,2) Va (1) Vc (1,2)

Fl 2 Ob 2 Cl 2 Bn 3 Hr 2 Trp 2 Prc 3 (Mc Gd Bg Tom) Vl I (4-6) VI II (3,4) Va (2) Vc (2)

X

Fl 1

Ob 1

Cl 1

Bn 1

Hr 1

Trp 1

Prc 1 Mic
Cali
Bb
Tom

VI I
(1-3)

VI II
(1,2)

Va (1)

Vc (1,2)

X

VI sc 1

VI sc 2

VI sc 3

VI sc 4

Va sc 1

Va sc 2

Vc sc 1

Vc sc 2

Db sc 1

Db sc 2

X

Tbn

Prc 3:
3 Cwbl 3 Cowbells

Pno

Hp 1

X

Fl 2

Ob 2

Cl 2

Bn 3

Hr 2

Trp 2

Prc 3 Mic
Cali
Bb
Tom

VI I
(4-6)

VI II
(3,4)

Va (2)

Vc (2)

I

Fl 1
Ob 1
Cl 1
Bn 1
Hr 1
Trp 1
Prc 1
Mrc Gd Bg Tom
Vl I (1-3)
Vl II (1-2)
Va (1)
Vc (1,2)

355

II

Vl sc 1
Vl sc 2
Vl sc 3
Vl sc 4
Va sc 1
Va sc 2
Vc sc 1
Vc sc 2
Db sc 1
Db sc 2

355

III

Tbn
Prc 3: 3 Cwbl
Pno
Hp 1

355

IV

Fl 2
Ob 2
Cl 2
Bn 3
Hr 2
Trp 2
Prc 3
Mrc Gd Bg Tom
Vl I (4-6)
Vl II (3,4)
Va (2)
Vc (2)

355

 =  (2x)

Y

360

Fl 1
Ob 1
Cl 1
Bn 1
Hr 1
Trp 1
Prc 1
Footsteps
Vl I (1-3)
Vl II (1,2)
Va (1)
Vc (1,2)

360

Vl sc 1
Vl sc 2
Vl sc 3
Vl sc 4
Va sc 1
Va sc 2
Vc sc 1
Vc sc 2
Db sc 1
Db sc 2

 =  (2x)

Y

360

Tbn
Prc 3: 3 Cwbl
Pno
Hp 1

 =  (2x)

Y

360

Fl 2
Ob 2
Cl 2
Bn 3
Hr 2
Trp 2
Prc 3
Footsteps
Vl I (4-6)
Vl II (3,4)
Va (2)
Vc (2)

 =  (2x)

Y

Z

371

Fl 1
Ob 1
Cl 1
Bn 1
Hr 1 *pp*
Trp 1
Prc 1 Footsteps
Vl I (1-3)
Vl II (1-2)
Va (1)
Vc (1,2)

Z

371

Vl sc 1 *pp*
Vl sc 2 *ppp*
Vl sc 3
Vl sc 4
Va sc 1
Va sc 2 *pp*
Vc sc 1 *pp*
Vc sc 2
Db sc 1 *pp*
Db sc 2 *pp*

Z

371

Tbn *mf*
Prc 2: Tpibl *Temple Block*
Pno *Steel Drum*
Hpf *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp*

Z

371

Fl 2
Ob 2
Cl 2
Bn 3
Hr 2 *pp*
Trp 2
Prc 3 Footsteps
Vl I (4-6)
Vl II (3-4)
Va (2)
Vc (2)

III

Fl 1
Ob 1
Cl 1
Bn 1
Hr 1
Trp 1
Prc 1
Footsteps
Vi I (1-3)
Vi II (1,2)
Va (1)
Vc (1,2)

384

Fl sc 1
Vi sc 2
Vi sc 3
Vi sc 4
Va sc 1
Va sc 2
Vc sc 1
Vc sc 2
Db sc 1
Db sc 2

384

Tbn
Prc 2: Tpibl
Pno
Hp 1

384

Fl 2
Ob 2
Cl 2
Bn 3
Hr 2
Trp 2
Prc 3
Footsteps
Vi I (4-6)
Vi II (3,4)
Va (2)
Vc (2)

This image shows four staves of a musical score, labeled III, IV, and V. Staff I (top) includes parts for Flute 1, Oboe 1, Clarinet 1, Bassoon 1, Horn 1, Trombone 1, Percussion 1 (Footsteps), Violin I (1-3), Violin II (1,2), Viola (1), and Cello (1,2). Staff II (middle) includes parts for Violin I (sc 1), Violin II (sc 2), Violin III (sc 3), Violin IV (sc 4), Viola (sc 1), Viola (sc 2), Cello (sc 1), Double Bass (sc 2), Double Bass (sc 1), and Double Bass (sc 2). Staff III (bottom-left) includes parts for Trombone, Percussion 2 (Tpibl), Piano, and Double Bass. Staff IV (bottom-right) includes parts for Flute 2, Oboe 2, Clarinet 2, Bassoon 3, Horn 2, Trombone 2, Percussion 3 (Footsteps), Violin I (4-6), Violin II (3,4), Viola (2), and Cello (2). Measure numbers 384 are indicated above each staff. Various dynamic markings like pp, mf, ff, and p are present. Special instructions include "Steel Drum" and "Temple Block" for Percussion 2, and "press without sound" for the Piano.