

Audite Africam!

Suite

for

String Orchestra

Hans Huyssen

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Audite Africam!

(Commissioned by the *Audi Culture Foundation* for the Georgian Chamber Orchestra, 1997)

Audite Africam! might be described as European music with an African message: Cast in the form of a Suite, it presents (and plays with) two completely different styles of musical expression.

By adhering to the respective structural principles of two quite incongruous musical styles, the composition aims to differentiate clearly between the two, not amalgamate them. There is no attempt at any *fusion*, rather the endeavour to communicate the differences by stressing them and explicitly exploring their potential dramatic contrast. Though obviously this is a *cross-cultural* work it chooses to develop a new approach to this genre: instead of settling for the compromise of any common denominators, which is usually found at the loss of specific nuances, it advocates the preservation of unique and meaningful expressions.

Comprehension of another culture does not mean to colonize or overrun it, but to allow for, understand and - if possible - appreciate its *divergences*.

The first movement is based on an African *time-line-pattern*: | | : - - - - - : | |. Such patterns (traditionally played on a double bell) function as orientation structures, ultimately binding together all rhythms and metrical explorations into which the players might set off. It also forms the backbone for all *complementary rhythms* - independent rhythmic figures in different parts, which interlock in such a way as to create the illusion of a unified complex textures. This is a characteristic (and highly effective!) means to increase the rhythmic energy in African music. It works just as well from a Western point of view, continuously generating a progression of rhythmical complexity - in this case to such a chaotic extent, that there can be no return and the movement stops abruptly.

In the second movement the orchestra is divided into an *African* and a *European* ensemble. The first group (Solo Violin I and Cello accompanied by pizzicato Violins and Violas) quote a song from Guinea with typical dropping phrases over a characteristically unchanging accompaniment - very strong, straightforward, repetitive. The second group (Solo Violin II with three muted Celli) in contrast interrupts this texture in a highly expressive manner, and performs changes of tempo and dynamics, cuts, agitated gestures and reflective moments. Both worlds have nothing to do with each other, until towards the end a minute dialogue evolves.

The third movement uses the ever-recurring material of a traditional Xhosa song (credit to Feti Totoyi from the Elliot district, Eastern Cape), however always with new accompanying textures, so as to form a set of variations. Besides that, the ambivalent rhythmical structure of the theme is highlighted by continuously changing its emphasises (i.e. shifting the motive with respect to the bar lines). Eventually the development leads to a quotation of the Dollar Brand's famous *Homecoming Song*. (This opens a semantic bracket, which is to be closed at the end of the last movement.)

It would be inappropriate to seek *authenticity* in African music only in unchanging traditional forms. On the contrary, the ease with which African musicians have been able to incorporate various musical influences yet always let them sound uniquely African, is remarkable. In many of the contemporary musical forms, obvious Western derivatives are used in such a way, as to express a wholly African atmosphere, an example being the simple, very basic chord progression used in *Kwela* music. The simple harmonies are subsumed (or should one say transfigured?) by a spicy yet completely relaxed groove. The fourth movement treats material of this kind in the style of a Passacaglia. Two attempted individual interjections (by soloists in a Western sense) are simply swallowed up again immediately by the encompassing and irresistible swing.

The fifth movement is forcefully driven along by a Senegalese drumming-rhythm until all harmonic energy ceases and only *rhythm* remains (to be physically *finger-drummed* on the tables of the instruments). The disintegration of sound continues even further, to a point where European avant-garde abstraction and African sound colouring may have common ground. From within this noise backdrop *Ladysmith Black Mambazo's* touching song *Homeless* gently emerges and is quoted to correspond with the previously heard *Homecoming Song*.

Is not this what is at stake? Africa's fate (if not that of the whole world...) is pending between ultimately becoming barren land at the will of an exploitive and destructive utilitarian materialism (often disguised commendably by the notion of so called *development*) or remaining 'home' to human beings rooted within age-old cultures. African music has far too often been treated as a political issue and much too seldom been appreciated for its intrinsically complex structures and sensitive means of expression. Yet perceived in this regard it would have a lot to say - even to Western audiences - communicating a thoroughly *human* attitude towards life, being humble and content, yet at once spirited and soulful. If only we would listen - hence the title...

(In a *linear* - European - version the performance of the work might end with the last movement - thoughtfully, introvert and quiet. The *cyclical* - African - alternative would be to repeat the first movement - closing the Suite on a high energetic level.)

Audite Africam!

Suite für Streicher

Auftrag des Audi Kulturfonds

I.

A $\text{♩} = 120$

Hans Huyssen

Violine I/1
Violine I/2
Violine II/3
Violine II/4
Viola
Violoncello
Kontrabaß

I/1
I/2
II/3
II/4
Va
Vc
Kb

18 **B**

I/1 *mf*

I/2 *mf*

II/3 *mp*

II/4 *mf*

Va *mp pesante*

Vc *mf pesante*

Db *mf*

22 **C**

I/1 *cresc.* *ff*

I/2 *cresc.* *ff*

II/3 *cresc.* *ff*

II/4 *cresc.* *ff*

Va *pizz. cresc.* *div.* *arco*

Vc *cresc.* *sfz*

Db *cresc.* *sfz*

26

I/1 *sfz* *sfz* *cresc.* *ff* *ff*

I/2 *sfz* *sfz* *cresc.* *ff* *ff*

II/3 *sfz* *sfz* *cresc.* *sf* *sf*

II/4 *sfz* *sfz* *cresc.* *sf* *sf*

Va *sfz* *sfz* *cresc.* *sf* *sf* *sfz*

Vc *sfz* *sfz* *cresc.* *sf* *sf* *sfz*

Db *sfz* *sfz* *cresc.* *sf* *sf* *sfz*

36 > dolce

I / 1

I / 2

II / 3

II / 4

Va

Vc

Db

D

mp *p* *dolce* *mf* *p* *mf* *pizz.*

47

I / 1

I / 2

II / 3

II / 4

Va

Vc

Db

pp *pp* *pp* *pp* *mf* *arco* *p*

allarg.

E ♩ = 138 meno mosso

I / 1

I / 2

II / 3

II / 4

Va

Vc

Db

dim. *poco f* *p* *dim.* *pp*

espr.

I / 1

I / 2 *poco f*

II / 3 *poco f*

II / 4

Va

Vc *poco f*

Vc *poco f*

Db

F ♩ = 104

I / 1 *espr.*

I / 2

II / 3 *espr.*

II / 4

Va

Vc *poco f*

Vc *p*

Vc *mf* *sfp* *sfp*

Db *p*

mf

65

I / 1 *sfp* *sfp sempre cresc.* *sfp*

I / 2

II / 3

II / 4

Va

Vc *sempre cresc.*

Vc *sfp* *sempre cresc.*

Db *sempre cresc.*

69 G

I/1 *f*

I/2 *f* *sfz* *sfz*

II/3 *f*

II/4 *f* *sfz* *sfz*

Va *mf*

Vc

Db *espr.* *mp* *cresc.* *f*

72

I/1 *sfz* *f* 1.

I/2 *sfz* *f*

II/3 *sfz*

II/4 *sfz*

Va

Vc

Db *ff* *ff*

76 H

I/1 2. *mp* 3.

I/2 *mp*

II/3

II/4

Va

Vc *mp* *espr.*

Db *mp* 4.

79 5. *sempre cresc.* 6. 7. 8.

I/1 *sempre cresc.*

I/2 *sempre cresc.*

II/3 *p sempre cresc.*

II/4 *p sempre cresc.*

Va

Vc *sempre cresc.*

Db *p sempre cresc.*

83 9. *f*

I/1 *f*

I/2 *f*

II/3 *f*

II/4 *f*

Va

Vc *f*

Db

87

I/1

I/2

II/3

II/4

Va

Vc *ff*

Db

92 I

I/1 *ff* *acc.*

I/2 *ff* *acc.*

II/3 *ff* *acc.*

II/4 *ff* *acc.*

Va *ff* *acc.*

Vc *ff* *acc.*

Db *ff* *acc.*

100 J $\text{♩} = 240$

I/1 *f*

I/2 *f*

II/3 *f*

II/4 *f*

Va *f*

Vc *f*

Db *f*

114

I/1 *meno f*

I/2 *meno f*

II/3 *meno f*

II/4 *meno f*

Va *meno f*

Vc *meno f*

Db *meno f*

127

I/1
I/2
II/3
II/4
Va
Vc
Db

dim. *mp* *allarg.*

dim. *mp* *allarg.*

dim. *mp* *allarg.*

dim. *mp* *allarg.*

dim. *mp* *allarg.*

dim. *mp* *allarg.*

dim. *mp* *allarg.*

K \downarrow = 138
meno mosso

137

I/1
I/2
II/3
II/4
Va
Vc
Db

p *pp*

p *pp*

p *pp*

p *pp*

p *pp*

p *pp*

p *pp*

141

I/1
I/2
II/3
II/4
Va
Vc
Db

acc. *acc.*

sempre cresc. *acc.*

sempre cresc. *acc.*

sempre cresc. *acc.*

sempre cresc. *acc.*

sempre cresc. *acc.*

sempre cresc. *acc.*

L $\text{♩} = 120$

145

I / 1
I / 2
II / 3
II / 4
Va
Vc
Db

M

153

I / 1
I / 2
II / 3
II / 4
Va
Vc
Db

164

I / 1
I / 2
II / 3
II / 4
Va
Vc
Db

175 **N**

I/1 *f* Solo *p* Tutti *f* Solo *p* Tutti

I/2 *f* Tutti *f* Solo *p* Tutti

II/3 *f* Solo *p* Tutti *f* Solo *p* Tutti

II/4 *f* Tutti *f* Solo *p* Tutti

Va *f* Solo *p* Tutti *f* Solo *p* Tutti

Vc *f* Solo *p* Tutti *f* Solo *p* Tutti

Db *f* Tutti *f* Solo *p* Tutti

186

I/1 *f* Solo *f* Tutti *f* *sfz*

I/2 *f* Tutti *f* *sfz*

II/3 *f* Solo *f* Tutti *f* *sfz*

II/4 *f* Tutti *f* *sfz*

Va Tutti Solo Tutti *f* *sfz*

Vc Tutti Solo Tutti *f* *sfz*

Db *f* Tutti *f* *sfz*

O *f* *sfz*

199

I/1

I/2

II/3

II/4

Va

Vc

Db *ff*

209

I Solo

I / 1

I / 2

II Solo

II / 3

II / 4

Va

Vc

Db

218

I Solo

I / 1

I / 2

II Solo

II / 3

II / 4

Va

Vc

Db

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

f

224

I Solo
 I / 1
 I / 2
 II Solo
 II / 3
 II / 4
 Va
 Vc
 Db

ff *cresc.* *marc.* 5 *cresc.* 5

228

I Solo
 I / 1
 I / 2
 II Solo
 II / 3
 II / 4
 Va
 Vc
 Db

p *pizz.*

II. ♩=96

sehr ausdrucksstark spielen, wüßig und fast grob; kein nach traditionellen Vorstellungen 'schöner' Klang!
play very expressively, but quite harshly; not at all with a western idea of beautiful sound!

Vn Solo A

sfz *f* *f*

Va

pizz.
poco f *l.v.*

Vn S. A

f

Va

A

Vc S. A

Tpo I ♩=120

rubato *absteigende Phrasen immer mit dim.*
always dim with falling phrase

pizz. 1. 2. 3. 4. 5.

Vn I+II

mp

Vn I+II

pizz. *mp*

Va

Vc S. A

6. *ff* 7. 8. 9. 10.

Vn I+II

Vn I+II

Va

B

Vn S. A

Vc S. A

Vn I+II

Vn I+II

Va

23

11. 12. 13. 14.

unvermittelt abbrechen
end abruptly

C

Vn S. B

Vc Solo

Vc 2

Vc 3

Tpo II ♩=96

ppdolce

ppdolce

ppdolce

ppdolce

D

Vn S. B

Vc Solo

Vc 2

Vc 3

37 rubato acc.

♩=144

allarg.

♩=96

♩=144

f

f

f

pp

pp

pp

♩ = 120

Vn I+II

unabhängig vom gegebenen Takt und im eigenen Tempo frei einsetzen

Vn I+II

begin to play independantly from the given metre and time by group B

Va

E

Vn S. B

Vc Solo

Vc 2

Vc 3

Vn S. A

a piacere

fespr.

Vc S. A

mf

Vn I+II

Vn I+II

Va

Vn S. B

Vc Solo

Vc 2

Vc 3

59 F G

Vn S. A

Vc S. A *espr.*

Vn I+II

Vn I+II

Va

10. 11. 12. 13. 14. 15.

f 3 3 3 3 3 3

65

Vn S. A *f*

Vc S. A

Vn I+II

Vn I+II

Va

16. 17. 18. 19. 20. 21.

f 3 3 3 3 3 3

71

Vn S. A *sempre dim.*

Vc S. A *meno f*

Vn I+II

Vn I+II

Va

22. 23. 24. 25. 26.

meno f 5 *sempre dim.* 3 6

76

Vn S. A

Vc S. A

Vn I+II

Vn I+II

Va

Tpo II

Vn S. A

Vn S. B

Va S. B

Vc Solo

Vc 2

Vc 3

$\text{♩} = 72$ $\text{♩} = 96$ $\text{♩} = 108$

$\text{♩} = 108$

p espres. *p marc.* *mj*

p espres. *fp* *fp* *fp*

f *dim.*

92

Vn S. A

Vn S. B

Va S. B

Vc Solo

Vc 2

Vc 3

dim. *p* *pocof* *dim.* *pp*

3 dim. *3 > p* *sfz* *3* *dim.* *p*

pocof *cresc.* *dim.*

pocof *cresc.* *dim.*

pocof *cresc.* *dim.*

III.

A

$\text{♩} = 69$

Violine I/1

Violine II

Viola

Violoncello

Kontrabaß

unabhängig von der übrigen Dynamik

mp f

mp

f

mp pizz.

mp marc.

arco

p

B

7

Vn I

Vn I/2

Vn II

Va

Vc

Kb

fließend

sfz

p

fließend

p

pizz.

(+)

IV. f

p f

p f

p f

p f

C

D

14

Vn I

Vn I/2

Vn II

Va

Vc

Kb

sfz

p

pp

p

(+)

p

II. p

I.

mf

E

21

Vn I *dim.* *p*

Vn I/2 *p*

Vn II *f* *mp* *p* *cresc.*

Va *p*

Vc *mp* *cresc.*

F

28

Vn I *mp* *dim.* *pp* *f* *marc.* *mp* *fließend*

Vn I/2 *p* *dim.* *pp* *f* *marc.* *mp* *fließend*

Vn II *f* *marc.*

Va *p* *dim.* *f* *marc.* *mp*

Vc *mp*

fließend

G

35

Vn I *dim.* *pp* *Solo* *p* *espress.*

Vn I/2 *dim.* *pp* *Solo* *p*

Vn II *p* *Solo* *p*

Va *dim.* *pp* *Solo* *p*

Vc *dim.* *pp* *Solo* *p*

H

42

Vn I *Solo* *poco piu*

Vn I/2 *mp* *espress.*

Vn II

Va

Vc

49 I

Vn I
Vn I/2
Vn II
Va
Vc
Kb

meno
pizz. l.v.
p marc.

56 J

Vn I
Vn II
Va
Vc
Kb

dim.
pp
dim.
p

63 K

Vn I
Vn II
Va
Vc
Kb

Solo p
pp
Solo p l.

L

71

Vn I

Vn II

Va

Vc

Vc

Kb

f espress.

Tutti

Tutti pizz.

Tutti div.

sfz

f

fp

fp

fp

M

77

Vn I

Vn II

Va

Vc

Vc

Kb

Tutti

cresc.

dim.

p

sfz

sfz

cresc.

dim.

p

arcodiv. 1.

p

sfz

dim.

N

83

Vn I

Vn II

Va

Vc

Kb

p

cresc.

cresc.

cresc.

mp

cresc.

pizz. espress.

p

cresc. molto

dim.

p

89

Musical score for measures 89-94. The system includes staves for Vn I, Vn II, Va, Vc, and Kb. The music features a variety of dynamics including *mf*, *f*, *cresc.*, *ff*, and *sfz*. There are also trill markings and triplet markings in the lower strings.

95

O a tpo

Musical score for measures 95-99. The system includes staves for Vn I, Vn II, Va, Vc, and Kb. The music features a variety of dynamics including *ff*. There are performance instructions such as *senza vibr.* for the Violin II and *arco* for the Cello and Double Bass.

100

P

Musical score for measures 100-104. The system includes staves for Vn I, Vn II, Va, Vc, and Kb. The music features a variety of dynamics including *ff*. There is a dynamic marking *P* in a box at the end of the system.

105

Musical score for measures 105-109. The system includes staves for Vn I, Vn II, Va, Vc, and Kb. The music features a variety of dynamics including *f*.

110 Q R

Va
Vc
Kb

mf *dim.*

117 S

Vn I
Vn II
Va
Vc
Vc
Kb

p *p* *p* *mp* *sempre flageolet* *p*

124 ^(8va)

Vn I
Vn II
Vc
Vc
Kb

p *I. sempre flageolet* *dim.* *dim.*

dim.

IV.

1 1 *mezza voce*

1 *mp mezza voce*

2 2

Va 1

Va 2

Vc 1

Vc 2

Kb

Kontrabaß: pizz. und arco ad. lib. spontan abwechseln; perkussiv, fast tonlos, "jazzig" spielen

7 3

Va 1

Va 2

Vc 1

Vc 2

Kb

13 4

Va 1

Va 2

Vc 1

Vc 2

Kb

5

6

25 / IV

17

I/1

I/2

II/3

II/4

Va 1

Va 2

Vc 1

Vc 2

Kb

sfz

sfz

sfz

sfz

p

mf

3

3

3

3

3

3

3

3

7

22

I/1

I/2

II/3

II/4

Va 1

Va 2

Vc 1

Vc 2

Kb

port.

f

f

sfz p

sfz p

3

3

3

3

3

3

3

3

3

8 ♩. = 69

26

I/1
I/2
II/3
II/4
Va 1
Va 2
Vc 1
Vc 2
Kb

9 Tempo I ♩ = 144

31

I/1
I/2
Va 1
Va 2
Vc 1
Vc 2
Kb

10

36

II/3
II/4
Va 1
Va 2
Vc 1
Vc 2
Kb

11

40

II/3 *mf*

II/4 *mf*

Va 1 *sfz* *piu f*

Va 2 *piu f*

Kb *sfz* *p*

12

44

I/1 *f*

I/2 *f*

Va 1 *sfz*

Va 2 *sfz*

Vc 1 *f*

Vc 2 *f*

Kb *f*

48

II/3 *f* *dim* *mp* G.P.

II/4 *f* *dim* *mp* G.P.

Va 1 *f* G.P.

Va 2 *f* G.P.

Vc 1 *f* *dim* *mp* G.P.

Vc 2 *f* *dim* *mp* G.P.

Kb *f* *dim* *mp* G.P.

13

Musical score for measures 53-57. The score is for a string quartet (I/1, I/2, II/3, II/4) and two violas (Va 1, Va 2). The key signature has one flat (B-flat). The time signature is 4/4. The music features a prominent triplet pattern in the upper strings. Dynamics include *sfz*, *f*, and *espr.* (espressivo). The bassoon (Kb) has a few notes at the end of the section.

14

Musical score for measures 58-63. The score is for a string quartet (I/1, I/2, Vc 1, Vc 2) and a bassoon (Kb). The key signature has one flat. The time signature is 4/4. The music features a triplet pattern in the upper strings. Dynamics include *mp dolce* and *f*.

15

Musical score for measures 64-68. The score is for a string quartet (I/1, I/2, II/3, II/4) and two violas (Va 1, Va 2). The key signature has one flat. The time signature is 4/4. The music features a triplet pattern in the upper strings. Dynamics include *mf*, *f sfz*, *dim*, and *p*.

68

Musical score for measures 68-71. The score includes parts for I/1, I/2, II/3, II/4, Va 1, Va 2, and Kb. Measure 68 starts with a *cresc.* marking. Measure 69 features a *mf* dynamic. Measure 70 has a *f* dynamic. Measure 71 includes *sfz* dynamics for II/4 and Va 1. Triplet markings are present in measures 68, 69, and 71.

72

Musical score for measures 72-75. The score includes parts for I/1, I/2, II/3, II/4, Vc 1, Vc 2, and Kb. Measure 72 starts with a *mf* dynamic. Measure 73 includes a *marc* marking for Vc 1 and *mf marc* for Vc 2. Measure 74 features *sfz* dynamics for II/4 and Vc 1. Measure 75 includes a *cresc.* marking for I/2 and *f* dynamics for I/1, II/3, II/4, Vc 1, and Vc 2. Triplet markings are present in measures 72, 73, and 74.

76

Musical score for measures 76-79. The score includes parts for I/1, I/2, II/3, II/4, Va 1, Va 2, Vc 1, Vc 2, and Kb. Measure 76 starts with a *sfz* dynamic for I/1 and I/2. Measure 77 includes a *meno f* marking for II/4. Measure 78 features *mf* dynamics for II/3, II/4, Vc 1, and Vc 2, and *cresc.* markings for I/2, II/3, and II/4. Measure 79 includes *f* dynamics for I/1, I/2, II/3, II/4, Va 1, Va 2, Vc 1, and Vc 2, and *f div.* markings for Va 1 and Va 2. Triplet markings are present in measures 76, 77, and 78.

81

div.

ff

Solo

allarg espr.

accel.

dim

meno

f

2 Soli

allarg

f

dim

mp

ff

84

a tempo

cresc.

cresc.

mf

mf

dim

dim

dim

87

p

p

tutti

mp

tutti

mp

mp

mp

mp

mp

p (pizz)

(arco)

23

I/1
I/2

112 Solo frei 8va
f cresc. accel. rall a tempo
mp

a tempo

24

I/1
II/3
Va 1
Vc 1
Vc 2
Kb

117 Solo (sehr breit) Solo (a tempo)
f espr. mp p
Solo espr. accel. mp p

II/3
II/4
Va 1
Va 2
Vc 1
Vc 2
Kb

123 mp sempre dim
mp sempre dim
mp sempre dim
tutti mp sempre dim
pp sempre dim
pp sempre dim
pp sempre dim

127

II/3

II/4

Va 1

Va 2

Vc 1

Vc 2

Kb

G.P.

pp

p

133

Vc 1

Vc 2

Kb

dim

ppp

pp

1 $\text{♩} = 168$ *sehr energisch*

Violine I/1 *p* *cresc.*

Violine I/2

Violine II/3 *p* *cresc.*

Violine II/4

Viola I

Viola II

Vlc I *pp* *cresc.*

Vlc II *pp* *cresc.*

Kontrabaß

Noten ohne Köpfe sind als Perkussionsnotation zu verstehen;
je nach Anweisung auf das Instrument "schlagen" (klopfen).

5

Vn I/1 *p* *cresc.*

Vn I/2 *f* *cresc.*

Vn 3 *p* *cresc.*

Vn II/4 *f* *cresc.*

Va I *f* *cresc.*

Va II *f* *cresc.*

Vc I *f* *cresc.*

Vc II *f* *cresc.*

Kb *f* *cresc.*

A

10

Vn I/1 *ff* *sfz* *f*

Vn I/2 *ff* *sfz* *f*

Vn 3 *ff* *sfz* *f*

Vn II/4 *ff* *sfz* *f*

Va I *ff* *sfz* *f* *sfz*

Va II *ff* *sfz* *f* *sfz*

Vc I *ff* *sfz* *f* *sfz*

Vc II *ff* *sfz* *f* *sfz*

Kb *ff* *sfz* *f* *sfz*

15 *poco leggero* *molto espres.*

Vn I/1 *mf* *sfz* *p* *sfz* *poco f* *molto espres.*

Vn I/2 *p* *sfz* *poco f*

Vn 3 *mf* *p* *sfz*

Vn II/4 *p* *sfz*

Va I *mf* *p* *sfz*

Va II *mf* *p* *sfz*

Vc I *mf* *p* *sfz* *mf* *dim.*

Vc II *mf* *dim.*

Kb *f* *sfz* *mf* *dim.*

21 **B**

Vn I/1 *pp* *cresc.*

Vn I/2 *pp* *cresc.*

Vn 3 *p* *pp* *cresc.*

Vn II/4 *pp* *cresc.*

Va I *p* *pp* *cresc.*

Va II *p* *pp* *cresc.*

Vc I *f* *mf* *p*

Vc II *f* *mf* *p*

Kb *p*

27

Vn I/1 *f* *cresc.* *ff* *sfz*

Vn I/2 *f* *cresc.* *sfz* *sfz*

Vn 3 *f* *cresc.* *sfz*

Vn II/4 *f* *cresc.* *sfz*

Va I *f* *cresc.* *sfz* *f* *dim.*

Va II *f* *cresc.* *sfz* *f* *dim.*

Vc I *f* *cresc.* *sfz* *f* *dim.*

Vc II *f* *cresc.* *sfz* *f* *dim.*

Kb *f* *cresc.* *sfz* *f*

33

Vn I/1
 Vn I/2
 Vn 3
 Vn II/4
 Va I
 Va II
 Vc I
 Vc II
 Kb

39

Vn I/1
 Vn I/2
 Vn 3
 Vn II/4
 Va I
 Va II
 Vc I
 Vc II
 Kb

mit Daumen und Zeigefinger auf den Deckenrand klopfen

f mit Daumen und Zeigefinger auf den Deckenrand klopfen

mit der flachen Hand auf dem oberen Deckenrand schlagen

C

46

Vn I/1
 Vn I/2
 Vn 3
 Vn II/4
 Va I
 Va II
 Vc I
 Vc II
 Kb

mit Daumen und Zeigefinger auf der rechten vorderen Zarge

auf der Decke

D

H

82

Vn I/1

Vn I/2

Vn 3

Vn II/4

Va I

Va II

Vc I

Vc II

Kb

I

88

Vn I/1

Vn I/2

Vn 3

Vn II/4

Va I

Va II

Vc I

Vc II

Kb

95

Vn I/1

Vn I/2

Vn 3

Vn II/4

Va I

Va II

Vc I

Vc II

Kb

100

J ♩ = 84 *allarg.* ♩ = 188 *a tpo*

Vn I/1
Vn I/2
Vn 3
Vn II/4
Va I
Va II
Vc I
Vc II
Kb

Solo *allarg.* *a tpo*
sfz 2 Soli *allarg.* *mp* *cresc.* *dim.*
f *allarg.* *mp* *cresc.* *dim.*

106

rall. ♩ = 84

Vn I/1
Vn I/2
Vn 3
Vn II/4
Va I
Va II
Vc I
Vc II
Kb

rall.
espress. *p* *f*
dim. *p rall.* *f*

112

Solo ^{8va} GP
 GP
 GP
 GP
 GP
 GP
 GP
 GP

Vn I/1
Vn I/2
Vn 3
Vn II/4
Va I
Va II
Vc I
Vc II
Kb

dim.
dim.

8^{va}

(\wedge : hinter dem Steg, *pp*, an der Spitze des Bogens und im angegebenen Tempo möglichst unbeeinflusst voneinander spielen)

Vn I/1

Vn I/2

auf der A-Saite

$\bullet = 112$

$\bullet = 208$

pp

Vn II/3

auf der D-Saite

pp

8^{va}

Vn I/1

$\bullet = 160$ *saltando*

pp

Vn II/3

saltando

pp $\bullet = 152$

Vn I/1

$\bullet = 160$ *saltando*

pp

Vn II/3

pp $\bullet = 152$

$\bullet = 84$

pp

Musical score for Violin I/1, Violin I/2, Violin II/3, and Violin II/4. The score is written in treble clef. Violin I/1 has a melodic line with some rests. Violin I/2 has a melodic line with a tempo marking of 112 and a dynamic marking of *pp*. Violin II/3 has a melodic line with a tempo marking of 138 and a dynamic marking of *pp*. Violin II/4 has a melodic line with a tempo marking of 138 and a dynamic marking of *pp*. There are several measures of rests for all parts.

Musical score for Violin I/1, Violin II/3, Violin II/4, Viola, and Cello. The score is written in treble clef. Violin I/1 has a melodic line with a tempo marking of 160, a dynamic marking of *pp*, and the instruction *saltando*. Violin II/3 has a melodic line with a tempo marking of 152 and a dynamic marking of *pp*. Violin II/4 has a melodic line with a tempo marking of 138 and a dynamic marking of *pp*. Viola has a melodic line with a dynamic marking of *mf*. Cello has a melodic line with a dynamic marking of *mf*. There are several measures of rests for all parts.

Vn I/1

saltando
♩ = 160
pp

Vn I/2

♩ = 112

♩ = 148

♩ = 208

Vn II/3

pp

Vn II/4

Vc

♩ = 126
pp

alle Violinen in der angegebenen Weise weiterspielen; morendo nach M

Vn I/2

Va

p

Vc

pp

mf

Kb

mp

Vn I/2

Va

dim.

pp

Vc

dim.

Kb

dim.

pp

M

129 $\text{♩} = 126$ *morendo*

I/1 *morendo*

I/2 *morendo*

II/3 *morendo*

II/4

Va 1

Va 2

Vc *Solo*
poco p *poco rall* *pp* *accel.* + *cresc.*

Vc

Kb

132

Vc *poco f*

Vc *piu f*

N

136 *a tempo piu mosso* $\text{♩} = 168$

I/1 *f* *mp*

I/2 *f* *mp*

II/3 *f* *mp*

II/4 *f* *mp*

Va 1 *ff* *mp*

Va 2 *ff* *mp*

Vc *ff* *tutti mp*

Vc *sempre* *cresc.* *ff*

Kb *f marc*

140

Violin I: *sempre cresc.* *div.*

Violin II: *sempre cresc.*

Flute III: *sempre cresc.*

Flute IV: *sempre cresc.*

Violin I: *sempre cresc.* *div.*

Violin II: *sempre cresc.* *div.*

Violoncello: *sempre cresc.* *div.* *f* *cresc.*

Contrabass: *f* *cresc.*

144

O *meno mosso*
♩ = 126

Violin I: *sfz* *G.P.* *ppp* *3* *div.*

Violin II: *sfz* *G.P.* *ppp* *3* *div.*

Flute III: *ppp* *3*

Flute IV: *ppp* *3*

Violin I: *sfz* *G.P.*

Violin II: *sfz* *G.P.*

Violoncello: *sfz* *G.P.*

Contrabass: *sfz* *G.P.* *p espr.* *espr.* *p* *p espr.*

P

152

III/1 *8va* G.P. *a tempo*

III/2 G.P.

III/3 *8va* G.P.

III/4 *pp* G.P.

Va 1 *p espr.* G.P.

Va 2 *p espr.* G.P.

Vc G.P.

Vc G.P.

Kb G.P.

158

III/1

III/2

III/3

III/4

Va 1 *poco f*

Va 2 *poco f*

Vc *poco f*

Vc *poco f*

Kb *poco f*

pizz

Q

164

III/3 *auf die Decke klopfen* *fp*

Va 1 *pp*

Va 2 *pp*

Vc *p*

Vc *p*

Kb *arco* *p*

sfz *p* *sfz* *p*

poco f

170

II/3

Va 1

Va 2

Vc

Vc

Kb

poco f

gliss

mp

p

gliss

p

R

176

I/1

I/2

II/3

II/4

Va 1

Va 2

Vc

Vc

Kb

lento

p

p

p

p

pp

espr.

p

*a tpo
piu mosso* ♩ = 168

auf die Decke klopfen

182

I/1

I/2

II/3

II/4

Va 1

Va 2

Vc

Vc

Kb

G.P.

G.P.

G.P.

G.P.

G.P.

G.P.

G.P.

G.P.

G.P.

G.P.

G.P.

Solo

mp

mp

p

p

mp

mp

p

p

p

I. da capo ad lib.