

OLIVER
KNUSSEN
SYMPHONY
No2

FOR HIGH SOPRANO AND
CHAMBER ORCHESTRA



OLIVER KNUSSEN

SYMPHONY No. 2

for high soprano and chamber orchestra

Op.7

(1970-71)

poems by Georg Trakl and Sylvia Plath

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London

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Duration approximately 17 minutes

This work was commissioned for the second Windsor Festival,
and first performed in a preliminary version consisting of the first three movements in
the Waterloo Chamber at Windsor Castle on 3rd October 1970
by Poppy Holden and the Menuhin Festival Orchestra conducted by Yehudi Menuhin

The first complete performance was given
at the Theater Concert-Hall, Tanglewood, Mass. on 18th August 1971
by Poppy Holden and the Berkshire Music Center Orchestra
conducted by Gunther Schuller

The British première was given
at the Round House, London as part of the Camden Festival on 21st March 1976
by Jane Manning and the Royal Philharmonic Orchestra
conducted by Elgar Howarth

This work was awarded the Margaret Grant Composition Prize, Tanglewood 1971
Symphony No. 2 is recorded on Unicorn-Kanchana DKP9027 (cassette DKPC 9027)
by Elaine Barry and the London Sinfonietta conducted by the composer



ORCHESTRA

2 Flutes
2 Oboes
2 Clarinets in B \flat
2 Bassoons

2 Horns in F

Soprano solo  or 

4 Antique Cymbals (optional – see note 5 below)

6 First Violins
6 Second Violins
4 Violas
4 Violoncelli
2 Doublebasses

All instruments are written in C in the score.

The Doublebass is written in the usual octave transposition.

NOTES

1. The seating is standard, with all violins to the conductor's left and 'celli on the outside right. The horns should be directly behind the woodwinds (straight ahead of the conductor), and slightly raised.
2. The whole piece should be played with virtually no vibrato – the *dynamics* should be used expressively.
3. Glissandi should start immediately a note has begun and cover the whole duration specified.
4. The four pairs of wind cadenzas (Bassoons at [38], oboes at [39], Clarinets at 1 before [41], Flutes at 2nd bar of [43]) should be played following individual instructions, without regard for alignment in the score, including that between the two free parts.
Bassoons should be finished before [39], Oboes before [41], and Clarinets by the 5th bar of [43] at the latest. These stopping-points should be rehearsed. *Either* of the flutes may finish the work.
5. On pp. 72-74 there is an optional part for 4 bowed Antique Cymbals played by 4 percussionists. If these are used they should encircle the orchestral strings, sitting behind the back desks of the string quartet. The Antique Cymbals may also be pre-recorded on tape and played back discreetly in performance, fading out at [43].



I Weisser Schlaf!
Aufplattern weisse Vögel am Nachtsaum.
Ihr mondverschlungenen Schatten!

Die Nacht tanzt
über knöchernen Steg.

Stone, stone, ferry me down there.

(lines from assorted poems of Trakl & Plath)

White sleep!
White birds fly off on the hem of night.
Their moon-wrapped shadows!

The night dances
Over the bone footbridge

DIE RATTEN

Im Hof scheint weiss der herbstliche Mond.
Vom Dachrand fallen phantastische Schatten.
Ein Schweigen in leeren Fenstern wohnt;
Da tauchen leise herauf die Ratten

II Und huschen pfeifend hier und dort
Und ein gräulicher Dunsthauch wittert
Ihnen nach aus dem Abort,
Den geisterhaft der Mondschein durchzittert

Und sie keifen vor Gier wie toll
Und erfüllen Haus und Scheunen,
Die von Korn und Früchten voll.
Eisige Winde im Dunkel greinen.

[Georg Trakl]

THE RATS

In the yard the autumnal moon shines white.
From the roof-edge fantastic shadows fall.
A silence dwells in empty windows;
Through which the rats dive softly upward

And flit about squeaking here and there
And a grey dust-haze lingers
After them from the latrine,
Through which the moonlight shivers, spectral.

And they scramble in greed, as if mad
And overflow houses and sheds
Full of corn and fruit.
Icy winds groan in darkness.

III

EDGE

The woman is perfected
Her dead

Body wears the smile of accomplishment,
The illusion of a Greek necessity

Flows in the scrolls of her toga,
Her bare

Feet seem to be saying:
We have come so far, it is over.

Each dead child coiled, a white serpent,
One at each little

Pitcher of milk, now empty.
She has folded

Them back into her body as petals
Of a rose close when the garden

Stiffens and odours bleed
From the sweet, deep throats of the night flower.

The moon has nothing to be sad about,
Staring from her hood of bone.

She is used to this sort of thing.
Her blacks crackle and drag.

[Sylvia Plath]

IV

AN DIE SCHWESTER

Wo du gehst wird Herbst und Abend,
Blaues Wild, das unter Bäumen tönt,
Einsamer Weiher am Abend.

Leise der Flug der Vögel tönt,
Die Schwermut über deinen Augenbogen.
Dein schmales Lächeln tönt.

Gott hat deine Lider verbogen.
Sterne suchen nachts, Karfreitagskind,
Deinen Stirnenbogen.

[Georg Trakl]

When you awoke, the bells in the village were ringing.
Through the eastern gate showed, silver, the rosy day.
(from *Winternacht* – Trakl).

TO THE SISTER

Where you go is Autumn and Evening,
A blue deer, that sounds under trees,
A lonely pond at evening.

Softly sounds the flight of birds,
The anguish over your brow.
Your slight smiling sounds.

God has altered the curve of your eyelids,
Stars seek at night, Good Friday's child,
Your forehead's curve.



SYMPHONY NO.2

Oliver Knussen op.7 (1970-71)

1

I. Allegro $\text{♩} = 144-160$

flute 1 *p sempre*

flute 2 *p sempre*

oboe 1 *p sempre*

oboe 2 *p sempre*

clarinet 1 *p sempre*

clarinet 2 *p sempre*

bassoon 1

bassoon 2

horn 1 *mf* *Breathes imperceptibly ad lib., but never at pitch changes!*

horn 2 *pp*

voice

1 Allegro $\text{♩} = 144-160$

desk 1 *pizz* *ppp sempre*

viols I *con sord.* *ppp sempre*

desks 2/3 div. *ppp sempre*

desk 1 *pizz* *ppp sempre* *(arco)* *ppp sempre*

viols II *con sord.* *ppp sempre*

desks 2/3 div. *ppp sempre*

desk 1 *pizz* *ppp sempre* *(arco)* *ppp sempre*

viols *con sord.* *ppp sempre*

desk 2 *ppp legato sempre*

desk 1 *pizz* *ppp sempre* *(arco)* *ppp sempre*

viols *con sord.* *ppp sempre*

desk 2 *ppp legato sempre*

db. 1 *pizz* *ppp sempre*

db. 2 *(arco)* *ppp sempre*

ppp sempre

fl.

ob.

cl.

This block contains the musical notation for the woodwind section. It includes staves for flute (fl.), oboe (ob.), clarinet (cl.), and horn (h.). The notation is in 2/4 time and features various musical symbols such as notes, rests, and dynamic markings.

h.

This block contains the musical notation for the horn (h.) part. It is a single staff with musical notation in 2/4 time.

vlrns. I

vlrns. II

vlcs.

db.

This block contains the musical notation for the string section. It includes staves for Violins I (vlrns. I), Violins II (vlrns. II), Violas (vlcs.), and Double Bass (db.). The notation is in 2/4 time and features various musical symbols such as notes, rests, and dynamic markings. There are also some handwritten annotations like 'pizz.' and 'arco'.

2

fl.

ob.

cl.

hn.

19

desk 1

vins. I

desk 2/3

desk 1

vins. II

desk 2/3

desk 1

vlas.

desk 2

desk 1

vics.

desk 2

db.

fl. 1 2

ob. 1 2

cl. 1 2

bsn. 1 2

hn. 1 2

26

desk 1

vlns. I

desks 2/3

desk 1

vlns. II

desks 2/3

desk 1

vlas.

desk 2

desk 1

vics.

desk 2

db. 1 2

as if suddenly cut off by the turn of a switch.

5

senza tempo (5 secs. ca.)

fl. 1 2

ob. 1 2

cl. 1 2

bn. 1 2

hn. 1 2

33

slowly, to herself

pp

Wei - sser Schlaf!

voice

senza tempo (5secs. ca.)

vlas. I desk 1 desk 2/3

vlas. II desk 1 desk 2/3

vlas. desk 1 desk 2

vlcs. desk 1 desk 2

db. 1 2

4 *a tempo* (♩:144-160) *as if suddenly switched on again.*

fl. 1, 2

ob. 1

cl. 1, 2

bsn. 1, 2 *pp* *breathe imperceptibly ad lib., except at pitch changes!*

hn. 1, 2 *cant.*

38

4 *a tempo* (♩:144-160)

desk 1

vlns. I

desk 2/3

vlns. II

desk 1

vlns. II

desk 2/3

desk 1

vlas.

desk 2

desk 1

vlas.

desk 2

db. 1, 2

5

f

fl. 1

fl. 2

ob. 1

ob. 2

cl. 1

cl. 2

bsn. 1

bsn. 2

44

5

desk 1

vlns. I

desks 2/3

desk 1

vlns. II

desks 2/3

desk 1

vlas.

desk 2

desk 1

vics.

desk 2

db. 1

db. 2

6

fl.

ob. 1

cl.

bsn.

50

6

desk 1

vlns. I

desks 2/3

desk 1

vlns. II

desks 2/3

desk 1

vlas.

desk 2

desk 1

vlcs.

desk 2

db.

fl. 1 2
ob. 1 2
cl. 1 2
bsn. 1 2

senza tempo (2½ secs.)

57

senza tempo (2½ secs.)

desk 1
vlns. I
desk 2/3
vlns. II
desk 1
desk 2/3
vlas.
desk 1
desk 2
vics.
desk 1
desk 2
db. 1 2



62

senza tempo
(1½ secs.)

8 Scuto $d=72ca$

Handwritten musical score for the piece "The Rose Tree". The score is written for four instruments: Flute (fl.), Clarinet (cl.), Bassoon (bsn.), and Horn (hn.). The music is in 4/4 time and features a key signature of one sharp (F#). The score is divided into two systems. The first system includes a Flute part with a trill marked "3d. = 2d." and a Clarinet part with a "subdued" dynamic. The second system includes a Bassoon part with a "subdued" dynamic and a Horn part with an "open" dynamic. The score is written in a clear, legible hand.

67

8 Scuro $\text{♩} = 72 \text{ ca.}$

vlns. I
 vlns. II
 {
 vlns. dex. 1
 {
 vlns. dex. 2
 vcls.
 db.

solo + poco sul pont.
 solo + poco sul pont.
 mf senza vibrato
 mf
 poco sul pont., senza vibrato
 solo + mf
 poco sul pont.
 mf senza vibrato
 solo + poco sul pont.
 pp < mf senza vibrato
 pp < mf

◆ The string sound must be absolutely sustained with no variation in tone or dynamic except where marked.

9

Musical score for woodwinds and strings, measures 73-76. The score is written for Flute (fl.), Clarinet (cl.), Bassoon (bsn.), and Horn (hn.). The woodwinds play a melodic line with triplets and slurs, while the strings provide a harmonic accompaniment. The score includes dynamic markings such as *pp*, *sub. fff*, and *p*. The woodwinds also have articulation marks like *sub. fff* and *p*.

73

9

Musical score for strings, measures 73-76. The score is written for Violins I (vlns. I), Violins II (vlns. II), Violas (vlas. deik 1), Violas (vics.), and Double Basses (db.). The strings play a melodic line with triplets and slurs, while the woodwinds provide a harmonic accompaniment. The score includes dynamic markings such as *pp*, *mf*, and *sub. fff*. The woodwinds also have articulation marks like *sub. fff* and *p*.



senza tempo (9 secs. ca.)

Fl. 1 2

cl. 1 2

ban. 1 2

hn. 1 2

77

voice

p espr. 4:3 3:2

Ihr mond-ver - schlungenen Schatten!

senza tempo (9 secs. ca.)

vn. I

vn. II

vn. dex. 1

vlcs.

db.



10

fl. 1 2

cl. 1 2

bn. 1 2

hn. 1 2

p *pp* *distinto*

80

10

vn. I

vn. II

vlas. dex. 1 2

vlcs.

db.

pp *mf* *pp* *mf* *pp* *mf*



11

$\text{♩} = 60$

fl. 1 2

ob. 1

SOLO

p

cl. 1 2

pp

bsn. 1 2

pp

hn. 1 2

pp

accel

86

[illegible]

$\text{♩} = 90$ *rall* -----

fl. 1 *SOLO* *ppp* *p* *pp sob.*

fl. 2 *ppp* *pp*

ob. 1

cl. 1 *ppp* *p* *SOLO* *p sob.* *pp*

cl. 2 *ppp* *p*

90

voice *pp*
Stone, stone, fer ry me down

$\text{♩} = 90$ *rall* -----

vlns. I *solo* *gli altri* *pp* *p* *pp*

vlns. II *solo* *gli altri* *pp* *p* *pp*

vlas. *solo* *gli altri* *pp* *p* *pp*

vlcs. *solo* *gli altri* *p* *pp*

db. 1 *p*

db. 2 *p*

$\text{♩} = 60$

senza tempo (6 secs. ca.)

fl. 1 *ten.*
fl. 2 *ten.*
ob. 1 *pp*
ob. 2 *pp*
cl. 1 *pp*
cl. 2 *pp*

G. P.

ha. 1 *pp*
ha. 2 *pp*

93

voice *there*

 $\text{♩} = 60$

senza tempo (6 secs. ca.)

[solo
vins. I
gli
altri
[solo
vins. II
gli
altri
[solo
vlas.
gli
altri
[solo
vics.
gli
altri
db. 1
db. 2

(desk 2)

(desk 2)

12 Spettrale

♩ = 112 ca.

ob. 1 *emphasise all Bb's.*

ob. 2 *emphasise all Bb's.*

96

12 Spettrale

♩ = 112 ca.

desk 1 *pizz.*

vlns. I *con sord.* *gliss.*

desk 2/3 *poco sul pont.* *gliss.*

div. *con sord.* *pp*

desk 1 *pizz.*

vlns. II *con sord.* *gliss.*

desk 2/3 *poco sul pont.* *gliss.*

div. *con sord.* *pp*

desk 1 *pizz.*

vlas. *con sord., poco sul pont.*

desk 2 *gliss.*

div. *con sord.* *pp* *poco sul pont.*

desk 1 *col legno battuto (any 2 open strings) very softly.*

vlas. *con sord.* *gliss.*

desk 2 *poco sul pont.* *gliss.*

div. *con sord.* *pp*

db. *urcia.* *streak open strings with the palm of the hand*

ob. 1 *gliss.* *mf* *emphasise all C#s.*

ob. 2 *gliss.*

cl. 2 *mf* *emphasise all E#s.*

100

vlns. I
desk1
desks 2/3 div.

vlns. II
desk1
desks 2/3 div.

vlas.
desk1
desk 2

vlcs.
desk1
desk 2

db.

ob. 1 2

cl. 2

104

vlins. I

desk 1

desk 2/3

vlins. II

desk 1

desk 2/3

vlas.

desk 1

desk 2

vlcs.

desk 1

desk 2

db.

gloss.

fl. 2 *mf* emphasise all F#'s.

ob. 1 2

cl. 2

108

13

desk 1
vlns. I

desks 2/3

desk 1
vlns. II

desks 2/3

desk 1
vlas.

desk 2

desk 1
vics.

desk 2

db.

gva *loco*

fl. 2

ob. 1 2

cl. 1 2

mf emphasize all *Ab*'s.

112.

desk 1

vlr. I

desk 2/3

desk 1

vlr. I

desk 2/3

desk 1

vlr. 2

desk 2

desk 1

vlr. 2

desk 2

db.

fl. 1 2

ob. 1 2

cl. 1 2

This section of the score covers measures 114 to 116. The Flute (fl.) part has two staves; the first staff is mostly rests, while the second staff contains a melodic line with eighth and sixteenth notes. The Oboe (ob.) part also has two staves, with the first staff playing a melodic line and the second staff providing harmonic support. The Clarinet (cl.) part consists of two staves, both of which play a complex, fast-moving melodic line with many triplets and sixteenth notes.

116

desk 1
vlns. I

desk 2/3

desk 1
vlns. II

desk 2/3

desk 1
vlas.

desk 2

desk 1
v.c.s.

desk 2

db.

This section of the score covers measures 114 to 116. The Violins I (vlns. I) part has two staves (desk 1 and desk 2/3) playing a melodic line. The Violins II (vlns. II) part also has two staves (desk 1 and desk 2/3) playing a similar melodic line. The Viola (vlas.) part has two staves (desk 1 and desk 2) playing a melodic line. The Violoncello (v.c.s.) part has two staves (desk 1 and desk 2) playing a melodic line. The Double Bass (db.) part has one staff playing a melodic line with triplets.

senza tempo (4 secs. ca.)

fl. 1
fl. 2
ob. 1
ob. 2
cl. 1
cl. 2

sub. p
sub. p
sub. p
sub. p
sub. p
sub. p

voice

meno mosso
p
mp

....Die Nacht tanzt....

119

senza tempo (4 secs. ca.)

desk 1
vlns. I
desk 2/3

mf
mf
mf

desk 1
vlns. II
desk 2/3

mf
mf
mf

desk 1
vlas.
desk 2

mf
mf
mf

desk 1
vlcs.
desk 2

mf
mf
mf

db.

14 *Avanti!* $\text{♩} = 112 \text{ ca.}$

25

fl. 1 2

ob. 1 2

cl. 1 2

✦ no emphases from here on.

122

14 *Avanti!* $\text{♩} = 112 \text{ ca.}$

vn. I desk 1 desks 2/3

vn. II desk 1 desks 2/3

vlas. desk 1 desk 2

vlcs. desk 1 desk 2

db.

[illegible]

fl. 1
fl. 2
ob. 1
ob. 2
cl. 1
cl. 2

voice
knöch - er - nen Steg!

128

15

dek 1
vln. I
dek 2/3
dek 1
vln. II
dek 2/3
dek 1
vln.
dek 2
dek 1
vln.
dek 2
db.

fl. 1 2

ob. 1 2

cl. 1 2

131

voice

"DIE RATTEN" [Georg Trakl] *ffff* *1m*

Vlins. I

desk 1

desk 2/3

Vlins. II

desk 1

desk 2/3

Vlcs.

desk 1

desk 2

Vlcs.

desk 1

desk 2

col legno battuto (any 2 open strings)

db.

arco *if necessary for singer* *pizz*

arco *if necessary for singer* *pizz*

gliss. to top *gliss. to top* *dampen strings*

dampen strings

16

Adagio $\text{♩} = 60$

fl. 1 pp

fl. 2 pp

ob. 1 pp

ob. 2 pp

cl. 1 pp

cl. 2 pp

bsa. 1 pp

bsa. 2 pp

hn. 1 pp

hn. 2 pp

voice pp

Hof scheint weiss der herbstliche Mond.

135

16

Adagio $\text{♩} = 60$

vlns. I desk 1 arco pp

vlns. II desk 1 arco pp

vlas. desk 1 arco pp

vlas. desk 2 arco pp

vlcs. desk 1 arco nat. p (vibrato)

vlcs. desk 2 arco nat. p (vibrato)

db. arco nat. p

[illegible]

fl. 1. 2. *pp* *p* *pp* *p*

ob. 1. 2. *pp* *p* *pp* *p*

cl. 1. 2. *pp* *p* *pp* *p*

brs. 1. 2. *pp* *p* *pp* *p*

hn. 1. 2. *pp* *p* *pp* *p*

voice
in lee-ren Fen-ster-wohnt; Da tau-chen lei-se he-rauf die

144 *rall* - - - - -

vn. I desk 1/2 *unis.* *pp* *p* *pp*

vn. I desk 3

vn. II desk 1/2 *unis.* *pp* *p* *pp*

vn. II desk 3

vlc. desk 1 *con sord.* *unis.* *pp* *p*

vlc. desk 2 *pp* *p*

db. *unis.* *ppp* *p*

[NB 'celli remain muted to end of Symphony.]

A tempo nuovo:

17 Scorrevole $\text{♩} = 90 \text{ ca.}$

(half whispered)

voice

mf

Ratten

17 Scorrevole $l \approx 90$ ca.

147

f con sord.
vlna. I
unis. *pp* sul pont.

f con sord.
vlna. II
unis. *pp* sul pont.

f con sord.
vlna. III
unis. *pp* sul pont.

* vlins. I, vlins. II and violas remain muted until the end of the symphony.

All rapid string passages are to be played on the string with separate bows, getting further towards the point as the pitch rises: e.g. the end of 17 + 2 is to be played at the point. Passages marked with staccato dots are to be played "quasi saltando" but in time.

[illegible]

150

Violins I, Violins II, and Viola parts, measures 1-3. The key signature is one flat (B-flat), and the time signature is 3/4. The first measure is marked *pp* (pianissimo). The Violins I part features a melodic line with a sixteenth-note triplet in the first measure and a sixteenth-note triplet in the third measure. The Violins II part features a melodic line with a sixteenth-note triplet in the first measure and a sixteenth-note triplet in the third measure. The Viola part features a melodic line with a sixteenth-note triplet in the first measure and a sixteenth-note triplet in the third measure.

Handwritten musical score for Clarinet (cl) and Horn (hn) parts, measures 1-3. The score is written on two systems. The first system is for the Clarinet (cl) and the second system is for the Horn (hn). Each system has two staves (1 and 2). The key signature is one sharp (F#) and the time signature is 2/4. The music consists of a single melodic line in each part, with some slurs and ties. The first measure is marked with a '1' in a box. The second measure is marked with a '2' in a box. The third measure is marked with a '3' in a box. The final measure of the third system is marked with a '4' in a box.

153

Violins I, Violins II, and Violas. The score is in 2/4 time and consists of three measures. The first measure has a common time signature 'C' and a key signature of one flat. The second and third measures have a 2/4 time signature. The first measure contains rests for all parts. The second measure contains a triplet of eighth notes for Violins I and II, and a triplet of eighth notes for Violas. The third measure contains a triplet of eighth notes for Violins I and II, and a triplet of eighth notes for Violas. The score includes dynamic markings 'pp' and 'ppp', and articulation markings '(salt.)' and '(loco)'. The Violins I part has a '3' above the first triplet, and the Violins II and Violas parts have a '5' above the first triplet. The Violins I part has a '6' above the second triplet, and the Violins II and Violas parts have a '5' above the second triplet. The Violins I part has a '6' above the third triplet, and the Violins II and Violas parts have a '5' above the third triplet.

cl. { 1 2 }
 bsn. { 1 2 }
 hn. { 1 2 }

156

vlns. I
 vlns. II
 vlas.
 vlcs.

[e con sord.]
 * See note to Fig. 17
 sol pont.

159

cl. { 1 2 }
 bsn. { 1 2 }
 desk 2
 vlns. I
 desk 3
 desk 1
 vlns. II
 desks 2/3
 vlas.
 vlcs.

sol tasto
 pp
 sol tasto
 pp

fl. { 1 2 } 3/4

ob. { 1 2 } 3/4

cl. { 1 2 } 3/4

bsn. { 1 2 } 3/4

ha. { 1 2 } 3/4

voice 3/4

Und h' schon pfeifend hier und dort Und ein'

162

A handwritten musical score for orchestra and voice. The score is written on ten staves. The first five staves are for Violins I and II (Vlns. I and Vlns. II), each with three parts (desk 1, desk 2, desk 3). The next four staves are for Viola (vlas.), Violoncello (vlcs.), Double Bass (db.), and Contrabass (C. bas.). The final staff is for Voice (voce). The music is in 3/4 time. The key signature has one flat (B-flat). The score includes various dynamics such as ppp, pp, mf, f, sfz, and crescendos/decrescendos. There are also performance instructions like "arco sul tasto", "sul tasto", "pont.", and "gliss.". The handwriting is in black ink on white paper.

19

165

19

Handwritten musical score for "L'Espresso" by Luciano Berio. The score is for a chamber ensemble consisting of Violins I and II, Violas, Violas Contraltos, and Double Basses. It is in 3/4 time and consists of 4 measures. The notation includes various dynamics (p, pp, f, mf), articulations (accents, gliss., nat.), and performance instructions (sul pont., poco a poco). The score is written in a modern, expressive style with many slurs and dynamic markings.

[illegible]

fl. 1

cl. 1

bsn. 1

179

Handwritten musical score for strings, divided into Violins I, Violins II, Violas, and Violas. The score is in 3/4 time and features various dynamics (pp, sf) and articulations (nat., sf). The notation includes staccato marks, slurs, and dynamic markings like *pp* (pianissimo) and *sf* (sforzando). The score is written on a system of staves with a key signature of one flat and a time signature of 3/4.



fl. 1

cl. 1

bn. 1

182

vnrs. I

vnrs. II

vlas.

vlcs.

db.

1st solo

1 Recitativo: senza misura

2

21 10 secs. ca. 8 secs. ca.

fl. 1 *rapido*
2 *mf rapido*

ob. 1 *rapido*
2 *mf* *colla parte*

cl. 1 *coarse, eccentric*
2 *rapido* (3 secs. ca.)

bn. 1 *rapido*
2 *mf rapido*

hn. 1 *wild*
2 *rapido*

trb. **21** *ossia:* *wie toll*

voice (wait for clarinet)
Und sie keißen worüber wie toll — Und er-füllt - en Harz und Scher - nen?

vins. I *dist. 1 solo*
vins. II *dist. 1 solo*
vlas. *dist. 1 solo*
vlcs. *dist. 1 solo*
db. *1st solo*

colla parte
colla parte
colla parte
colla parte
colla parte

tutti
vins.
tutti
vins.
tutti
vins.
pizz.
tutti
vins.
a2

Handwritten musical score for "Die Winde" (The Winds) by Franz Schubert, showing a full orchestral arrangement with woodwinds, brass, and voice. The score is divided into two sections: a 9-second section and a 12-second section.

Woodwinds:

- Flute (fl.):** Two staves, marked *mf*.
- Oboe (ob.):** Two staves, marked *ff* and *cresc.*
- Clarinet (cl.):** Two staves, marked *mf*.
- Bassoon (bsn.):** Two staves, marked *mf* and *fff*.

Brass:

- Trumpet (tr.):** Two staves, marked *pp* and *mf*.
- Trombone (tb.):** Two staves, marked *pp* and *mf*.
- Tuba (tub.):** One staff, marked *pp* and *mf*.

Voice:

- Lyrics: "Die von Korn und Früchten voll — Ei — sige Win — de im Dunkel grei — nen."
- Performance instructions: "(wait for clarinet)", "(2nd clarinet)", "ossia: f", "grei — nen."

Dynamic Markings: *mf*, *ff*, *pp*, *f*, *p*, *fff*.

Performance Instructions: *cresc.*, *dim.*, *fff*, *ossia: f*, *grei — nen.*

186

tutti pizz.

desk1
Vlns. I
desks
2/3

desk1
Vlns. II
desks
2/3

vlas.

vlas.

db.

tutti pizz.

(tutti pizz.) tutti arco sul pont.

(tutti pizz.) tutti arco sul pont.

22 A tempo

Scorrevole $\text{♩} = 90$

fl. 1 mf p

fl. 2 mf

ob. 1 pp

ob. 2 pp

cl. 1 pp

cl. 2 pp

bn. 1 p

bn. 2 p

hn. 1 pp

hn. 2 pp

■ blew through instrument.

188

22 Scorrevole $\text{♩} = 90$

desk. I p gliss. nat. sul tasto

desk. 2/3 p nat. sul tasto

desk. I p sul tasto nat.

desk. 2 p nat.

desk. 3 p nat.

vlas. p nat. pont.

vlcs. p nat. pont.

db. dim. p tasto (pont.)

23

fl. 1 2

ob. 1 2

cl. 1 2

bsn. 1

hn. 1 2

191

23

vlns. I desk 1 2 3

vlns. II desk 1 2 3

vlcs.

db.

8va

pizz. >

sul tasto

gliss.

gliss.

pizz. >

arco sul pont.

sul pont.

sul pont.

nat. 6

pp



cl.

bsn.

hn.

195

Handwritten musical score for Clarinet (cl.), Bassoon (bsn.), and Horn (hn.) parts. The score is divided into three measures. The first measure is in 3/4 time, the second in 2/4, and the third in 3/4. The clarinet and bassoon parts are in G major (one sharp). The horn part is in C major. The clarinet and bassoon parts have a first ending bracketed over the third measure. The horn part has a first ending bracketed over the third measure.

199

24

fl. { 1. *ff* 2. *pp*

cl. { 1. *pp* 2. *pp*

hn. { 1. 2.

202

24

vlns. I (salt.) 6

vlns. II (salt.) 5

vlas. (salt.) 5

=

cl. { 1. *pp* 2. *pp*

hn. { 1. *pp* 2. *pp* muted

205

vlns. I 6 *ppp*

vlns. II 5 *ppp*

vlas. 5 *ppp*

molto rall

♩ = 40 ca.
(D♭)

fl. { 1 2 } *p* *mf* *f*

cl. { 1 2 } *mf* *mf*

hn. { 1 2 } *mf* *mf*

208

molto rall

♩ = 40 ca.

vlns. I { desks 1/2 desk 3 } *quasi salt.* *PPP* *throw the bow* *PPP*

(sul pont.)

vlns. II { desks 1/2 desk 3 } *quasi salt.* *PPP* *throw the bow* *PPP*

[25] Lentissimo ♩ 40 ca. senza vibrato!

fl. 1

[25] Lentissimo ♩ 40 ca.

211

vlns. I

div. in 2

nat.

ppp

vlns. II

div. in 2

nat.

ppp

=

fl.

1

2

pp dolcis.

pp dolcis.

215

voice

"EDGE" [Sylvia Plath]

Possibile

The wo-man is per-fec-ted.

* change bow ad lib.

vlns. I

vlns. II



26 *x breathe ad lib, imperceptibly*

fl. 1 2

ob. 1 2

cl. 1 2

bsn. 1

pp dolciss.

pp dolciss.

pp dolciss.

pp dolciss.

pp dolciss.

219

voice

Her dead Bo - dy wears the smile — of ac - com — plish - ment, The illu —

26

vlns. I

vlns. II



* breathe ad lib., imperceptibly.

fl. 1

ob. 1 2

cl. 1 2

bsn. 1

hn. 2

224

voice

— sion of a Greek — ne - ces - si - ty — Flows — in the scrolls — of her to - go, Her bare — feet —

vlns. I

vlns. II

vla. solo

pp non vibrato

pp dolcis.

hn. { 1 *open # (breathe ad Lib., imperceptibly)*
2 *pp dolciss.*

228

voice

seem to be say-ings — We have come so far — It is — o — ver.

[illegible]

27

fl. 1

ob. 1

cl. 1

bn. 1

232

voice

Each dead — child co —

27

vn. II solo

deskl

vlas.

desk 2

vlc. solo

db. solo



fl. 1 2 *pp* *p* *pp* *sim.*

cl. 1 2 *pp* *p* *pp* *sim.*

hn. 1 2 (open) *SOLO* *p espressivo* *muted pp*

236

voice *-iled a white ser-pent, One-at each-lit-tle Pi-tcher of milk, now-emp-ty.*

vln. II solo *p* *pp* *sim.*

desk1 *p* *pp* *sim.*

desk2 *p* *pp* *sim.*

vic. solo *p* *pp* *sim.*

clb. solo



fl. { 1 2 } 1 2 3 4

ob. { 1 2 } 1 2 3 4

cl. { 1 2 } 1 2 3 4

bn. { 1 2 } 1 2 3 4

hn. { 1 2 } 1 2 3 4

ossia: *pp* *fff* *p*
 She has fol - - - ded Them back in-to her

241
 voice *p* *fff* *p*
 She has fol - - - ded Them back into her bo - dy - as petals - Of a rose close -

desk 1 vlns. I *ppp* *f* 1 2 3 4

desk 2 *ppp* *f* 1 2 3 4

desk 3 *ppp* *f* 1 2 3 4

desk 1 vlns. II (1 solo) *ppp* *f* 1 2 3 4

desk 2 *ppp* *f* 1 2 3 4

desk 3 *ppp* *f* 1 2 3 4

desk 1 vlns. (div.) *ppp* *f* 1 2 3 4

desk 2 *ppp* *f* 1 2 3 4

desk 3 *ppp* *f* 1 2 3 4

desk 1 vlns. (1 solo) *ppp* *f* 1 2 3 4

desk 2 *ppp* *f* 1 2 3 4

desk 3 *ppp* *f* 1 2 3 4

db. { 1 2 } 1 2 3 4

Handwritten musical score for woodwinds and strings. The score is written on ten staves, grouped into five pairs. The instruments are: Flute (fl.), Oboe (ob.), Clarinet (cl.), Bassoon (bas.), and Horn (hu.). The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *pp* (pianissimo) and *p* (piano). The notation is handwritten and appears to be a draft or a working score.

245

voice

when the garden stiffens and odours bleed from the sweet, deep throats—of the night flower—

Handwritten musical score for strings and woodwinds. The score is written on a system of staves with the following parts and markings:

- Violins I (Vlns. I):**
 - desk 1: *div.*, *p sempre*
 - desk 2: *div.*, *p sempre*
 - desk 3: *div.*, *p sempre*
- Violins II (Vlns. II):**
 - desk 1: *div.*, *p sempre*
 - desk 2: *div. poco sul part.*, *p sempre*
 - desk 3: *div.*, *p sempre*
- Violas (Vlas.):**
 - desk 1: *pp*, *cold*, *p sempre*
 - desk 2: *pp*, *cold*, *p sempre*
- Woodwinds (Vcls.):**
 - desk 1: *pp*, *cold*, *p sempre*
 - desk 2: *pp*, *cold*, *p sempre*
- Double Basses (db.):**
 - desk 1: *pp*
 - desk 2: *pp*

The score includes various musical notations such as rests, notes, and dynamic markings. The tempo/mood is indicated as *poco sul part.* at the beginning. The score is written in a system of staves with a key signature of one flat and a time signature of 4/4.

29

bn. 1 2

hn. 1 2

250

voice

The moors — has no-thing to be sad a-bout — Sta — ring from her

29

desk 1 vn. I 2/3 vn. II vln. I vln. II vln. III vln. IV db.



fl. 1 2

ob. 1 2

cl. 1 2

bsn. 1 2

hn. 1 2

255

voice

head — of bone. She is used — to this sort of thing. — Her

mf

$p < mf$

semplce

(spoken) p dry.

vlns. I (desk 1: div.)

vlns. II (1 solo)

desk 1 (a2)

vlas. (desk 1: div.)

ppp

sol part.

vcls. 1 solo

ppp

desk 1 (a2)

sol part.

db.



poco rall

fl. 1 *ppp* *< p*

fl. 2 *ppp* *< p*

cl. 1 *ppp* *< pp*

cl. 2 *ppp* *< pp*

hn. 1 *p* *mutad* *3* *pp*

hn. 2 *p* *3* *pp*

259

voice *blacks crackle and drag.*

30 poco rall

vlcs. *col legno saltando* *sim.*

db. *col legno saltando* *sim.*



a tempo ♩=40

subito [♩=104]

fl. 1 *pp* *p*

fl. 2 *pp* *p*

ob. 1 *SOLO* *pp* *mf*

ob. 2 *SOLO* *pp* *mf*

cl. 1 *pp*

cl. 2 *pp*

hn. 1

hn. 2

262

a tempo ♩=40

subito [♩=104]

desk1 *(nat.)* *pp* *p* *gliss.*

vlcs. *(nat.)* *pp* *p*

desk2 *(nat.)* *pp* *p*

31 ♩=104

subito \rightarrow $\text{♩} = 48$

subito → [♩:96]

[illegible]

265

31 ♭=104.

subito $\text{♩} = 48$

subito  96

Violins I

Violins II

Violas

desk1

desk2

desk3

pp

p

f

ppp

pizz.

cresc.

mf

dim.

ppp

arco

sul tasto

ppp

pp

[illegible]

[illegible][illegible]

273

Subito $\text{♩} = 84$ *ppp* *cresc.* *mf* *Subito* $\text{♩} = 72 \text{ ca.}$

desk1

vnhs. I

desk2

desk3

desk1

vnhs. II

desk2

desk3

desk1

vnhs.

desk2

desk1

vnhs.

desk2

ppp cresc.

segue

IV. 33 Andante $\text{♩} = 72 \text{ ca.}$

fl. 1 ff dim pp

ob. 1 ff dim pp

cl. 1 ff dim pp

bsn. 1 pp cresc. mf dim ppp

bsn. 2 pp cresc. mf dim ppp

hn. 1 f dim pp

hn. 2 f dim pp

276

voice **"AN DIE SCHWESTER" (Georg Trakl)** mf capr.
 Wo du gehst wird

33 Andante $\text{♩} = 72 \text{ ca.}$

desk 1 mf pp

desk 2 mf pp

desk 3 mf pp

desk 1 arco p espr. mf pp

desk 2 pizz. mf Sonoroso sempre arco p pp

desk 3 arco p pp

desk 1 arco p pp

desk 2 pizz. mf Sonoroso sempre arco p pp

desk 3 arco p pp

desk 1 arco p pp

desk 2 pizz. mf Sonoroso sempre arco p pp

desk 3 arco p pp

db. 1 arco f p pp

db. 2 arco f p pp

34

fl. 1 2

ob. 1

cl. 1 2

bsn. 1 2

hn. 1 2

284

voice

mf (aspr.)

Her — bst und A — bend, Blau — es Wild, — das un — ter Bäu — men tö —

34

vlins. I

vlins. II

vlas.

vlcs.

db. 1 2

arco

pizz.

f vib.

arco

fl. 1 2

ob. 1 2

cl. 1 2

bsn. 1 2

hn. 1 2

292

voice

n - t, Ein - sa - mer Wei - her am A - a -

Vlins. I desk1 desk2 desk3

Vlins. II desk1 desk2 desk3

Vlas. desk1 desk2

Vlcs. desk1 desk2

db. 1 2

pizz. mf arco p

fl. 1 2

ob. 1 2

cl. 1 2

bn. 1 2

pp mf ppp

hn. 1 2

300

voice

a ben-d.

vlns. I desk 1 2 3

vlns. II desk 1 2 3

vlas. desk 1 2

vlas. desk 1 2

db. 1 2

mf dim ppp

arco flautando

arco pp flautando

dim ppp

dim ppp

* On no account should this tone be played an 8th higher. Tune E string down to E_b between [32] and [33] if necessary and retune immediately on completion of the note.

36

This musical score page contains measures 35 and 36 of the piece. The instruments are arranged in a standard orchestral layout: Flutes (fl.) in the top left, Oboes (ob.) below them, Clarinets (cl.) below the oboes, Bassoons (bn.) below the clarinets, Horns (hn.) in the middle left, and Voice at the bottom. The key signature has one flat (B-flat), and the time signature is 4/4. Measure 35 begins with a piano (p) dynamic. The woodwinds and strings play a melodic line, while the voice part is silent. Measure 36 features a forte (ff) dynamic for the woodwinds and a piano (p) dynamic for the voice. The woodwinds play a complex, rapid figure, while the voice part enters with a new melodic line. The score includes various musical notations such as slurs, ties, and dynamic markings.

fl.

ob.

cl.

bn.

hn. 2

307

voice

Lei - se der Flug der Vö - gel tö - ö - ö - n - t,

This image shows a page from a musical score, likely for a symphony orchestra. The score is written for Violins I and II, Violas, Violas, and Double Basses. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'pizz.' (pizzicato) and 'arco' (arco). The score is arranged in a standard orchestral format, with staves for each instrument group. The page is numbered '12' in the top right corner.

37

fl. 1 2

ob. 1 2

cl. 1 2

bn. 1 2

hn. 1 2

315

aria:

voice

Die Schwer-mut ü ber deinen Au - gen - bo - gen.

37

vlns. I desk 1 2 3

vlns. II desk 1 2 3

vlas. desk 1 2

vlas. desk 1 2

db. 1 2

fl. 1 2

ob. 1 2

cl. 1 2

pp

p

subito

RAPIDO POSSIBILE: INDEPENDENT. [see prefacing notes]

bsn. 1 2

f

mf

fff

tacet

(à la suite)
BATALE

hn. 1 2

p

322

voice

mf

p

mf

Dein schma - les Lä - chen tö - ö - ö - ö - ö - n - t.

desk 1

Vlrs. I

desk 2

desk 3

desk 1

Vlrs. II

desk 2

desk 3

desk 1

Vlrs.

desk 2

desk 3

Vlcs.

desk 1

desk 2

db. 1 2

pizz.

mf

arco

(pizz.) mf pp p

fl. { 1 2 } *mf* *p* *pp subito*

ob. { 1 2 } *tacet*

cl. { 1 2 } *mf* *p* *f subito* *pp*

hn. { 1 2 } *chiaro* *p*

voice *pp sub.* *aspr.* *p*
 - ne Li - der ver - bo - gen. - Ster

40

desk 1 *pp*

Vlrs. I *pp*

desk 2 *pp*

desk 3 *pp*

Vlrs. II *pp*

desk 1 *pp*

desk 2 *pp*

desk 3 *pp*

Vlrs. *pp*

desk 1 *pp*

desk 2 *pp*

desk 3 *pp*

Vlcs. *pp*

desk 1 *pp*

desk 2 *pp*

desk 3 *pp*

db. { 1 2 } *p* *arco* *pp*

fl. { 1 2

cl. { 1 2

hn. { 1 2

344

voice

ne su chen nachts, Kar-frei tag-kind,

derk1 vlns. I

derk2 vlns. I

derk3 vlns. I

derk1 vlns. II

derk2 vlns. II

derk3 vlns. II

derk1 vlas.

derk2 vlas.

derk1 vics.

derk2 vics.

db. { 1 2

41

[illegible]

42 senza tempo (12 secs. ca.)

fl. 1 *ppp* *STOP!*

fl. 2 *ppp* *STOP!*

cl. 1 *colla parte*

cl. 2 *colla parte*

hn. 1 *colla parte*

ant. cym. (ad lib.) *STOP!*

358

voice *p*, spoken
When you awoke, the bells in the village were ringing.
(factual, relaxed, undramatic delivery)

(4 secs.) (2-3½ secs.)

42 senza tempo (12 secs. ca.)

desk 1 *ppp* *STOP!*

desk 2 *ppp* *STOP!*

vlns. I desk 3 *ppp* *STOP!*

desk 1 *ppp* *STOP!*

desk 2 *ppp* *STOP!*

vlns. II desk 3 *ppp* *STOP!*

desk 1 *ppp* *STOP!*

desk 2 *ppp* *STOP!*

vlas. desk 1 *ppp* *colla parte*

desk 2 *ppp* *colla parte*

vlas. desk 1 *ppp* *STOP!*

desk 2 *ppp* *STOP!*

[see prefacing notes]
VERY SLOW AND WISTFUL, LIKE DISTANT BIRDS: INDEPENDENT.

43 a tempo $\text{♩} = 72 \text{ ca.}$

Handwritten musical score for a string quartet, featuring parts for Violins I and II, Violas, and Cellos/Double Basses. The score includes various musical notations such as notes, rests, and dynamic markings like 'pp' and 'ppp'.

fl. { 1 2

367

hn. { 1 2

voice

day.

TACET

Vlms. I { desk 1 desk 2 desk 3

Vlms. II { desk 1 desk 2 desk 3

Vlas. { desk 1 desk 2

Vlc. (desk 1)

db. (2nd solo)

TACET

fl. { 1 2

367

hn. { 1 2

voice

day.

TACET

Vlms. I { desk 1 desk 2 desk 3

Vlms. II { desk 1 desk 2 desk 3

Vlas. { desk 1 desk 2

Vlc. (desk 1)

db. (2nd solo)

TACET



Cholesbury - Tanglewood
June 1970 - August 1971

[corrected Jan.'83]

(375)



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