

Miameide (2022)

Oper in acht Szenen mit einem Prolog

Partitur in C

Libretto: Kristine Tornquist

Prolog

Musik: Julia Purgina

♩ = 72

Flöte

Klarinette

Trompete

Posaune

Glockenspiel

Gongs

Harfe

Sopran (solo)

Mezzosopran (solo)

Alt Mia

Countertenor (solo)

Tenor (solo)

Bariton (solo)

Vokalensemble: Sopran

Vokalensemble: Mezzosopran

Vokalensemble: Alt

Vokalensemble: Tenor

Vokalensemble: Bariton

Celesta

Akkordeon

Violine I

Violine II

Viola

Violoncello I

Violoncello II

Kontrabass

♩ = 72

8

Glsp.

Gong

Hfe.

Sopran
(Ensemble)

Mezzo
(Ensemble)

Alt
(Ensemble)

Tenor
(Ensemble)

Bariton
(Ensemble)

Cel.

Akk.

pp *ppp*

m n a m n o e n m a n

pp *ppp*

d e m n a m n e d o e m a e d

pp *ppp*

e m m a o d n a m n o e d m a n

pp *ppp*

o n d m a o n m n a m n a o n m n a o n

pp *ppp*

e d m e m n a m a e m n e a

p

pp



14

Glsp.

Gong

Hfe.

Cel.

Akk.

pp

18
 Glsp.

Gong

Hfe.

Sopran (Ensemble) *pp* *ppp*
 m n a m n o e n m a n

Mezzo (Ensemble) *pp* *ppp*
 d e m n a m n e d o e m a e d

Alt (Ensemble) *pp* *ppp*
 e m m a o d n a m n o e d m a n

Tenor (Ensemble) *pp* *ppp*
 o n d m a o n m n a m n a o n m n a o n

Bariton (Ensemble) *pp* *ppp*
 m n a m a d m n o ü o d m n

Cel.

Akk. *ppp* *p*

VI. I *pp*

VI. II *pp*

Vla. *pp*

Vc. I *pp*

Vc. II *pp*

Kb. *pp*

23

Glsp.

Gong

Hfe.

Sopran
(Ensemble)

Mezzo
(Ensemble)

Alt
(Ensemble)

Tenor
(Ensemble)

Bariton
(Ensemble)

Cel.

Akk.

VI. I

VI. II

Vla.

Vc. I

Vc. II

Kb.

pp
m n o e n m a n n a m n o e n

pp
m n a m n e d o e m a e e m n a m n e d o e m

pp
a o d n a m n o e d m a n m a o d n a m n o e

pp
o n m n a m n a o n m n a o n m a o n m n a m n a o

pp
m a d m n o ü o d m n a m a d m n o ü o

27
 Glsp. *p*

Gong *p*

Hfe. *p*

Sopran (Ensemble) *ppp*
 m a n

Mezzo (Ensemble) *ppp*
 a e d

Alt (Ensemble) *ppp*
 d m a n

Tenor (Ensemble) *ppp*
 n m n a o n

Bariton (Ensemble) *ppp*
 d m n

Cel.

Akk. *pp*

VI. I

VI. II

Vla.

Vc. I

Vc. II

Kb.

Piccolo

Picc. 31

Glsp.

Gong.

Hfe.

Akk.



Picc. 35

Glsp.

Gong.

Hfe.

Akk.

40

Kl. *pp* 5

Trp. Harmon mute (stem out) *pp* 3

Akk.

VI. I *pp* 5

VI. II *pp* 3

Vla. *pp* 3

Vc. I *pp* 3

Vc. II *pp* 4

Kb. *pp* 4

46

Picc. *pp* *pp* *pp*

Kl. *pp*

Trp. *pp*

Gls. To Snare Drum

Gong To Vibraphone

Hfe.

Cel. To Piano

Akk.

VI. I *pp*

VI. II *pp*

Vla. *pp*

Vc. I *pp*

Vc. II *pp*

Kb. *pp*

52

The musical score for page 9, measures 52-59, features the following parts and markings:

- Kl. (Clarinet):** Measures 52-53 contain a quintuplet (5) of eighth notes, followed by rests.
- Trp. (Trumpet):** Measures 52-53 contain a triplet (3) of eighth notes, followed by rests.
- Akk. (Acoustic guitar):** Measures 52-53 contain a sustained chord, followed by a descending eighth-note scale.
- Vl. I (Violin I):** Measures 52-53 contain a quintuplet (5) of eighth notes. Measures 54-59 feature various quintuplets (5) and dynamics including *pp* (pianissimo).
- Vl. II (Violin II):** Measures 52-53 contain a triplet (3) of eighth notes. Measures 54-59 feature various triplets (3) and dynamics including *pp*.
- Vla. (Viola):** Measures 52-53 contain a triplet (3) of eighth notes. Measures 54-59 feature various triplets (3) and dynamics including *pp*.
- Vc. I (Violoncello I):** Measures 52-53 contain a triplet (3) of eighth notes. Measures 54-59 feature various triplets (3) and dynamics including *pp*.
- Vc. II (Violoncello II):** Measures 52-53 contain a quartuplet (4) of eighth notes. Measures 54-59 feature various quartuplets (4) and dynamics including *pp*.
- Kb. (Kontrabaß):** Measures 52-53 contain a quartuplet (4) of eighth notes. Measures 54-59 feature various quartuplets (4) and dynamics including *pp*.

♩ = 96
Snare Drum

snare off

60

Snare Drum

Vibr.

Klav.

Akk.

VI. I

VI. II

Vla.

Vc. I

Vc. II

Kb.

Saiten mit Filz abdämpfen

pp

p

p

p

5 5 6 6

♩ = 96

3 3

4 4 4

65

This page of a musical score (page 65) features the following instruments and parts:

- Picc.**: Piccolo, with a dynamic marking of *p* and an accent mark.
- Kl.**: Clarinet, with a dynamic marking of *p* and an accent mark.
- Trp.**: Trumpet, with a dynamic marking of *p* and an accent mark.
- Snare Drum**: Percussion part featuring two patterns of sixteenth-note rolls, each marked with *pp*.
- Vibr.**: Vibraphone, featuring a melodic line with slurs and dynamic markings of *p*.
- Hfe.**: Horns, with a melodic line starting in the second measure, marked with *p* and a slur.
- Klav.**: Piano, with a complex accompaniment of sixteenth notes, marked with *p* and various slurs.
- Akk.**: Accordion, with a melodic line in the second measure, marked with *p* and a slur.
- VI. I**: Violin I, with a dynamic marking of *p* and the instruction *arco*.
- VI. II**: Violin II, with a dynamic marking of *p* and the instruction *arco*.
- Vla.**: Viola, with a dynamic marking of *p* and the instruction *arco*.
- Vc. I**: Violoncello I, with a dynamic marking of *p* and the instruction *arco*.
- Vc. II**: Violoncello II, with a dynamic marking of *p* and the instruction *arco*.

68

Pos.

Snare Drum

Vibr.

Hfe.

Klav.

Akk.

Vc. I

Vc. II

Kb.

pp

p

mf

arco

71

Picc.

Kl.

Trp.

Pos.

Snare Drum

Vibr.

Klav.

VI. I

VI. II

Vla.

Vc. I

Vc. II

pp

pp

pp

p

p

mp

mp

mp

mp

mp

mp

73

Picc.

Kl.

Trp.

Pos.

Snare Drum

Vibr.

Hfe.

Klav.

Akk.

VI. I

VI. II

Vla.

Vc. I

Vc. II

Kb.

pp

p

mf

p

mf

f

mf

f

f

mf

mf

mf

75

Snare Drum *mp*

Vibr. *p*

Hfe. *f*

Klav. *p*

Akk. *f*

VI. I *mf*

VI. II *mf*

Vla.

Vc. I *f*

Vc. II *mf* *f*

Kb. *f*

77

Pos. *mf*

Snare Drum

Vibr. *mf*

Hfe.

Klav. *mf*

Akk. *mf*

VI. I

VI. II

Vla. *mf*

Vc. I *mf* pizz.

Vc. II *mf* pizz.

Kb. *mf* pizz.

80 with cup mute *mp*

Trp.

Pos.

Snare Drum

Vibr.

Hfe.

Klav.

Akk.

Vl. I

Vl. II

Vla.

Vc. I arco

Vc. II arco

Kb. arco

Detailed description: This page of a musical score covers measures 80, 81, and 82. The top staff is for Trumpet (Trp.), marked 'with cup mute' and 'mp', featuring a melodic line with slurs and fingering (5, 6). The Bassoon (Pos.) part follows below. The Snare Drum part shows a complex rhythmic pattern with many sixteenth notes. The Vibraphone (Vibr.) part has a melodic line with slurs and fingering (5). The Harp (Hfe.) part consists of a steady accompaniment with slurs and fingering (5). The Piano (Klav.) part features a melodic line with slurs and fingering (6) and a bass line with chords. The Accordion (Akk.) part has a simple bass line. The Violin I (Vl. I) and Violin II (Vl. II) parts have melodic lines with slurs and fingering (5, 6). The Viola (Vla.) part has a melodic line with slurs and fingering (5, 6). The Violin I (Vc. I) and Violin II (Vc. II) parts play a rhythmic pattern, with 'arco' markings. The Cello (Kb.) part also plays a rhythmic pattern, with 'arco' markings.

Senza misura
Lento

83

Picc. *mf* *ff* To Fl.

Kl. *mf* *ff*

Trp. *mf* *f* *mp*

Pos. *ff*

Snare Drum *f* To Maracas

Vibr. *ff*

Hfe. *ff*

Klav. *ff* To Celesta

Akk. *ff*

VI. I *ff*

VI. II *ff*

Vla. *ff*

Vc. I *ff*

Vc. II *ff*

Kb. *ff*

Senza misura
Lento

A tempo
♩ = 96

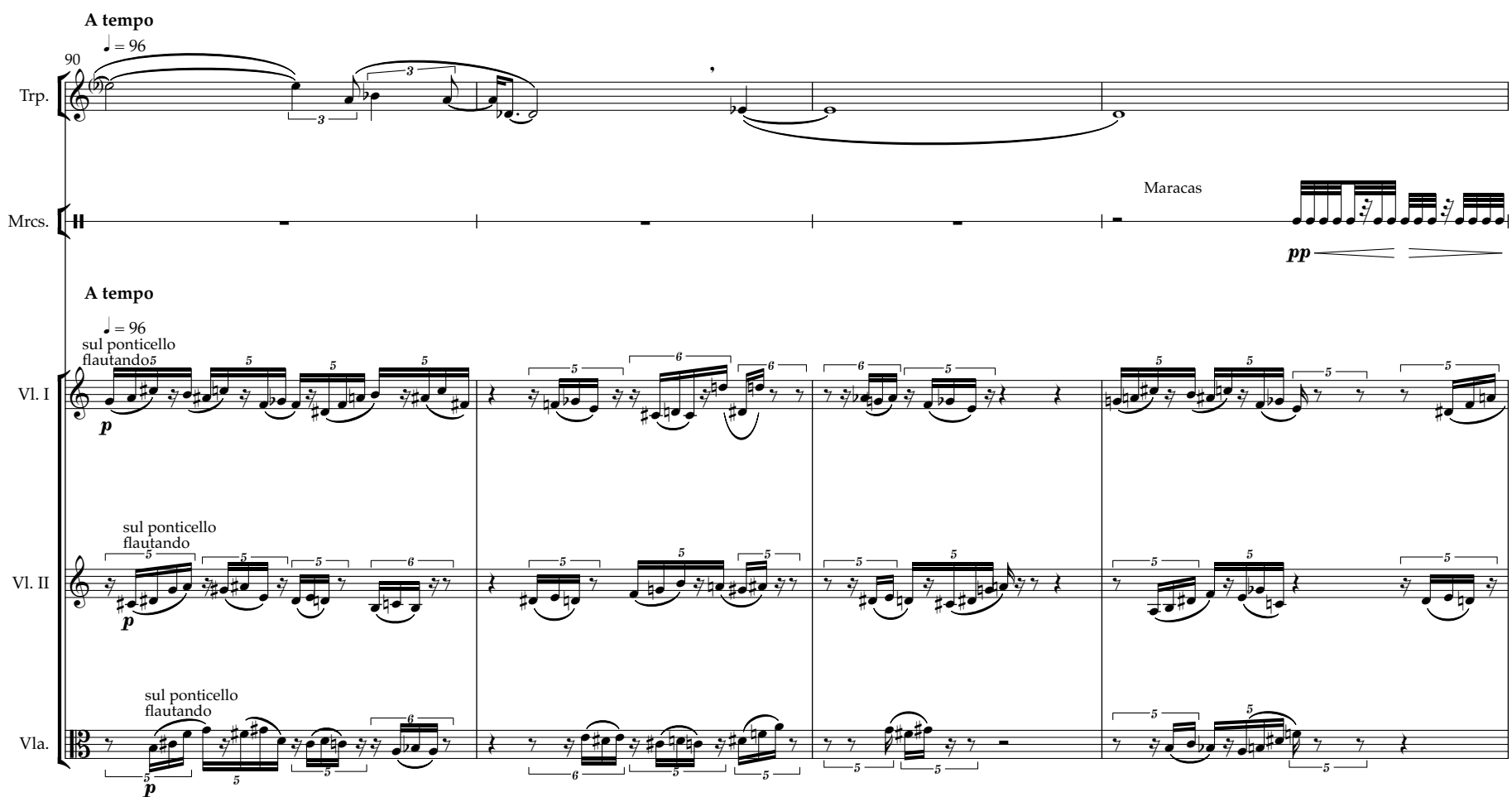
Trp. 90

Mrcs. Maracas *pp*

VI. I **A tempo**
♩ = 96
sul ponticello
flautando
p

VI. II *p*
sul ponticello
flautando

Vla. *p*
sul ponticello
flautando



94 **rit.**

Trp.

Mrcs. *pp*

Vibr. *pp*

VI. I **rit.**

VI. II

Vla.



97 $\text{♩} = 60$

Picc. Flöte *pp* *p*

Kl. *pp* *p*

Trp. *pp*

Mrcs.

Vibr. *pp*

Hfe. *pp*

Akk. *pp*

VI. I *pizz.* *pp*

VI. II *pizz.* *pp*

Vla. *pizz.* *pp*

Vc. I *pizz.* *pp*

Vc. II *pizz.* *pp*

Kb. *pizz.* *pp*

102 21

Fl.

Kl.

Mrcs.

Vibr.

Hfe.

Akk.

VI. I

VI. II

Vla.

Vc. I

Vc. II

Kb.

Detailed description: This page of a musical score covers measures 102 to 106. The instruments and their parts are: Flute (Fl.) with melodic lines and slurs; Clarinet (Kl.) with a similar melodic line; Maracas (Mrcs.) providing a rhythmic accompaniment of eighth notes; Vibraphone (Vibr.) with a complex rhythmic pattern of sixteenth notes; Harp (Hfe.) with chords and arpeggios; Piano (Akk.) with sustained chords; Violin I (VI. I) with a rhythmic pattern of eighth notes; Violin II (VI. II) with a similar rhythmic pattern; Viola (Vla.) with a rhythmic pattern of eighth notes; Violoncello I (Vc. I) with a rhythmic pattern of eighth notes; Violoncello II (Vc. II) with a rhythmic pattern of eighth notes; and Double Bass (Kb.) with a rhythmic pattern of eighth notes. The score includes various musical notations such as slurs, ties, and articulation marks.

This page of a musical score, numbered 22, contains the following parts and measures:

- Flute (Fl.):** Measures 107-111. Includes a trill in measure 107 and various slurs and articulations.
- Clarinet (Kl.):** Measures 107-111. Includes a trill in measure 107 and a *mp* dynamic marking in measure 110.
- Mirrored Percussion (Mrcs.):** Measures 107-111. Features a rhythmic pattern of eighth notes with a *p* dynamic marking.
- Vibraphone (Vibr.):** Measures 107-111. Includes complex rhythmic patterns with slurs and a *p* dynamic marking.
- Harp (Hfe.):** Measures 107-111. Features chords and arpeggiated figures with a *p* dynamic marking.
- Vocal Ensembles:** Soprano, Mezzo, Alt, Tenor, and Baritone. Measures 107-111. All parts are silent until measure 110, where they enter with a long note and a *p* dynamic marking. The lyrics "a" and "o" are written below the notes.
- Piano (Akk.):** Measures 107-111. Features sustained chords with a *p* dynamic marking.
- Violin I (VI. I):** Measures 107-111. Features a melodic line with a *p* dynamic marking.
- Violin II (VI. II):** Measures 107-111. Features a melodic line with a *p* dynamic marking.
- Viola (Vla.):** Measures 107-111. Features a melodic line with a *p* dynamic marking.
- Violoncello I (Vc. I):** Measures 107-111. Features a melodic line with a *p* dynamic marking.
- Violoncello II (Vc. II):** Measures 107-111. Features a melodic line with a *p* dynamic marking.
- Double Bass (Kb.):** Measures 107-111. Features a melodic line with a *p* dynamic marking.

112

Fl. *mp*

Kl.

Mrcs.

Vibr.

Hfe.

Sopran (Ensemble)

Mezzo (Ensemble)

Alt (Ensemble)

Tenor (Ensemble)

Bariton (Ensemble)

Akk.

VI. I

VI. II

Vla.

Vc. I

Vc. II

Kb.

Musical score for page 24, measures 117-121. The score includes parts for Flute (Fl.), Clarinet (Kl.), Trumpet (Trp.), Trombone (Pos.), Muted Trumpet (Mrcs.), Vibraphone (Vibr.), Harp (Hfe.), Vocal Ensemble (Sopran, Mezzo, Alt, Tenor, Bariton), and String Ensemble (Akk., Vl. I, Vl. II, Vla., Vc. I, Vc. II, Kb.).

Woodwinds:
Fl. (Measures 117-121): Melodic line with slurs and accents. Measure 117 starts with a (b) dynamic. Measure 118 has a 4-measure slur. Measures 119 and 120 have 3-measure slurs. Measure 121 has a 5-measure slur.
Kl. (Measures 117-121): Melodic line with slurs and accents. Measure 117 has a 3-measure slur. Measure 121 has a 5-measure slur.

Brass:
Trp. (Measures 117-121): Melodic line with slurs and accents. Measure 117 has a 3-measure slur and mp dynamic. Measure 120 has a slur and mp dynamic. Measure 121 has a slur and mp dynamic.
Pos. (Measures 117-121): Mostly rests. Measure 120 has a slur and mp dynamic. Measure 121 has a slur and mp dynamic, with instruction "with cup mute".

Other Instruments:
Mrcs. (Measures 117-121): Muted trumpet part with rhythmic patterns.
Vibr. (Measures 117-121): Vibraphone part with complex rhythmic patterns and slurs (6, 5, 5, 6, 5, 5, 5). Measure 120 has mp dynamic.
Hfe. (Measures 117-121): Harp accompaniment with chords and slurs (3, 5, 3, 3). Measure 120 has mp dynamic.

Vocal Ensemble:
Sopran (Ensemble), Mezzo (Ensemble), Alt (Ensemble), Tenor (Ensemble), Bariton (Ensemble): All vocal parts have long notes with slurs and accents. Dynamics are mp. Vowels "o" and "a" are indicated below the notes.

String Ensemble:
Akk. (Measures 117-121): Arpeggiated accompaniment for strings.
Vl. I (Measures 117-121): Violin I part with 4-measure slurs.
Vl. II (Measures 117-121): Violin II part with 3-measure slurs.
Vla. (Measures 117-121): Viola part with rhythmic patterns.
Vc. I (Measures 117-121): Violoncello I part with 4-measure slurs.
Vc. II (Measures 117-121): Violoncello II part with 4-measure slurs.
Kb. (Measures 117-121): Kontrabaß part with 4-measure slurs.

122

Fl. *mf*

Kl. *mf*

Trp. *mf*

Pos. *mf*

Mrcs. *mf* To Glsp.

Vibr. *mf* To Gong

Hfe. *mf*

Sopran (Ensemble) *mf*
a m n a m n o e n

Mezzo (Ensemble) *mf*
a d e m n a m n e d o e m

Alt (Ensemble) *mf*
a e m m a o d n a m n o e

Tenor (Ensemble) *mf*
a o n d m a o n m n a m n a o

Bariton (Ensemble) *mf*
a e d m e m n a m a e m

Akk. *mf*

VI. I *mf* arco

VI. II *mf* arco

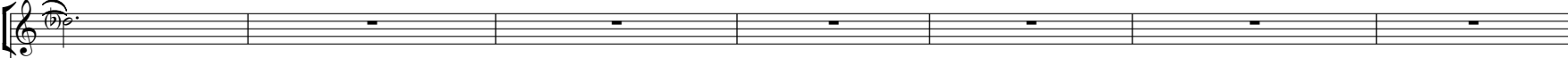
Vla. *mf* arco

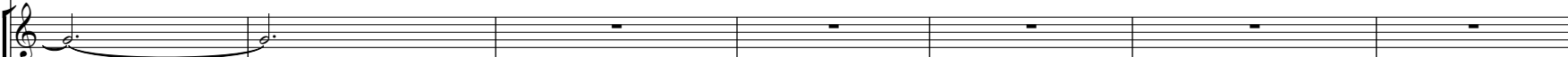
Vc. I *mf* arco


Vc. II *mf* arco


Kb. *mf* arco

128 To B. Kl.

Kl. 

Trp. 

Pos. 

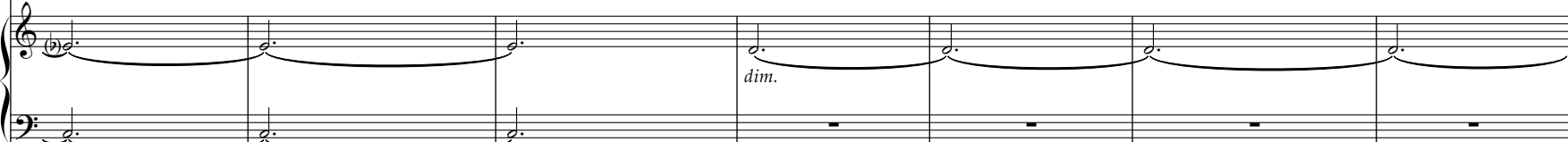
Sopran (Ensemble)  *dim.* *mp dim.*

Mezzo (Ensemble)  *dim.* *mp dim.*

Alt (Ensemble)  *dim.* *mp dim.*

Tenor (Ensemble)  *dim.* *mp dim.*

Bariton (Ensemble)  *dim.* *mp dim.*

Akk.  *dim.*


VI. I 

VI. II 

Vla. 

Vc. I  *dim.*

Vc. II  *dim.*

Kb.  *dim.*

135

Fl.

Sopran (Ensemble) *p dim.* *pp dim.*
 m n o e n m a n m a n m a n n m a n n m a n

Mezzo (Ensemble) *p dim.* *pp dim.*
 n a m n e d o e m a e d m a e d m a e d m a e d m a e d

Alt (Ensemble) *p dim.* *pp dim.*
 a o d n a m n o e d m a n o e d m a n d m a d m a d m a

Tenor (Ensemble) *p dim.* *pp dim.*
 o n m n a m n a o n m n a o n a o n m n a o n o n m n a o n m n a o n m n a

Bariton (Ensemble) *p dim.* *pp*
 m a d m n o ü o d m n ü o d m n o d m n o d

Akk. *p* *pp*

VI. I

VI. II

Vla.

Vc. I *p dim.* *pp*

Vc. II *p dim.* *pp*

Kb. *p dim.*

141 Piccolo

Picc. *ppp*

Hfe. *pp* *ppp*

Sopran (Ensemble) *ppp*
n m a n n m a n n m a n n m a n m a n m n m n

Mezzo (Ensemble) *ppp*
m a e d m a e d m a e d m a e d m a e m e m

Alt (Ensemble) *ppp*
d m a d m a d m a d m a d m m

Tenor (Ensemble) *ppp*
o n m n a o n m n a o n m n a o n n n n n n

Cel. *ppp*

Akk. *ppp*

Kb. *pp*

$\text{♩} = 72$



148

Picc. *ppp*

Gls. *ppp*

Gong *ppp* l.v. sempre

Hfe. *ppp*

Sopran (Ensemble) n n n n n

Mezzo (Ensemble) m m m m m

Alt (Ensemble) m m m m

Tenor (Ensemble) n n n

Cel. *ppp*

Akk. *ppp*

154

Picc.

Glsp.

Gong

Hfe.

Sopran (Ensemble)

Mezzo (Ensemble)

Alt (Ensemble)

Tenor (Ensemble)

Cel.

Akk.



159

Picc.

Glsp.

Gong

Hfe.

Sopran (Ensemble)

Mezzo (Ensemble)

Alt (Ensemble)

Tenor (Ensemble)

Cel.

Akk.

To A. Fl.

To Congas

To Gr. Trommel

To Piano

1. Szene

♩ = 72

Altflöte

Flz.

Tongue Ram

Trp.

Pos.

With Harmon mute (stem in)

2 Bongos
2 Congas

mit Besen

pp: p

Gr. Tr.

Hfe.

p

l.v.

mit metallischem Gegenstand an der Saite ankommen ("Buzz"-Geräusch)

Sachbearbeiterin 1 (Sopran)

Arbeitslose 1 (Mezzo)

Mia (Alt)

Sachbearbeiter 2 (Countertenor)

Arbeitsloser 2 (Tenor)

Sachbearbeiter 3 (Bariton)

Sopran (Ensemble)

Mezzo (Ensemble)

Alt (Ensemble)

Tenor (Ensemble)

Bariton (Ensemble)

Auf den Tasten spielen

Im Innenraum spielen (ohne Präparierung)

Natural Harmonic

Akk.

♩ = 72

VI. I

VI. II

Vla.

Vc. I

Vc. II

Kb.

Überdruck*

p

*Überdruck mit dem Bogen (dennoch piano!)
Saiten mit der linken Hand abdämpfen
in Richtung Griffbrett streichen
kurzes Knarzgeräusch

11

A. Fl.

B. Kl.

Pos.

2 Bongos
2 Congas

Gr. Tr.

Hfe.

Sachbearbeiterin 1
(Sopran)

Sachbearbeiter 2
(Countertenor)

Klav.

Akk.

Kb.

pp < p

pp < p

pp < p

sim.

p
A-pril!

p
Ein-mal Son - ne, ein-mal Schnee.

sim.

p

sim.

18

The musical score consists of the following parts:

- A. Fl.**: Flute, with rests in the first two measures and melodic entries in measures 3, 4, and 6.
- B. Kl.**: Bass Clarinet, with melodic lines in measures 1, 3, and 5.
- Pos.**: Trombone, with melodic lines in measures 4, 6, and 8.
- 2 Bongos / 2 Congas**: Percussion, with rhythmic patterns in measures 1, 3, and 5, marked *pp < p*.
- Gr. Tr.**: Small Drum, with rhythmic patterns in measures 1, 3, and 5.
- Hfe.**: Harp, with melodic lines in measures 4 and 6.
- Sachbearbeiterin 1 (Sopran)**: Soprano, with lyrics: "Erst zu heiß, dann zu kalt, kalt." in measures 3, 4, and 6.
- Sachbearbeiter 2 (Countertenor)**: Countertenor, with lyrics: "kalt" in measure 6.
- Klav.**: Piano, with a melodic line in measure 4 marked with ** fca **.
- Akk.**: Electric Acoustic Guitar, with melodic lines in measures 4 and 6.
- VI. I / VI. II / Vla.**: Violins I and II, and Viola, with *collegno battuto* (col legno) passages starting in measure 4, marked *p*.
- Vc. I / Vc. II**: Violins I and II, with *collegno battuto* passages starting in measure 4, marked *p*.
- Kb.**: Cello, with *collegno battuto* passages starting in measure 4, marked *p*.

24

A. Fl.

B. Kl.

Trp. *senza sord.*
p

Pos.

2 Bongos
2 Congas *pp < p*
mit den Händen spielen

Gr. Tr.

Hfe. *ord.*
p

Sachbearbeiterin 1 (Sopran) *mf*
Man sagt, der A-pril, der A-pril,

Sachbearbeiter 2 (Countertenor) *mf*
Man sagt, der A-pril, der A-pril, ist

Sachbearbeiter 3 (Bariton) *mf*
Acht Uhr.

Klav. *p*

Akk. *p*

VI. I

VI. II

Vla.

Vc. I

Vc. II

Kb.

30

A. Fl. *mf* *ord.* *p*

B. Kl. *mf* *ord.*

Pos.

2 Bongos
2 Congas

Hfe.

Sachbearbeiter 2
(Countertenor) *mf*
Ach - tung!

Klav.

Akk.

VI. I *mf* *arco ord.*

VI. II *mf* *arco ord.*

Vla. *mf* *arco ord.* *pp*

Vc. I

Vc. II *mf* *arco ord.*

Kb.

Detailed description: This page of a musical score, numbered 34, contains 13 staves. The instruments are: A. Fl. (Alto Flute), B. Kl. (Bass Clarinet), Pos. (Saxophone), 2 Bongos and 2 Congas, Hfe. (Harp), Sachbearbeiter 2 (Countertenor), Klav. (Piano), Akk. (Acoustic Keyboard), VI. I (Violin I), VI. II (Violin II), Vla. (Viola), Vc. I (Violoncello I), Vc. II (Violoncello II), and Kb. (Kontrabaß). The score is divided into three measures. The first measure shows the Countertenor singing 'Ach - tung!' with a *mf* dynamic. The harp and piano play complex rhythmic patterns with triplets. The strings play a steady accompaniment. The second measure continues these patterns. The third measure features a key change to a key with one flat (B-flat major or D minor) and a time signature change to 4/4. In this measure, the flute, clarinet, and violin parts have a melodic line starting with a *mf* dynamic and ending with a *p* or *pp* dynamic. The harp and piano continue their accompaniment. The Countertenor part is silent in this measure.

B. Kl. *pp*

Pos. *pp* *gliss.*

Gr. Tr. *tr*

Hfe. *mf* *pp*

Klav. *mf* *pp*

Akk. *mf* *pp*

VI. I *pp*

VI. II *pp*

Vc. I *arco* *ord.* *mf* *pp*

Vc. II *pp*

Kb. *arco* *ord.* *mf* *pp*

♪ = ♪

36

A. Fl. Flz. *p*

B. Kl. Tongue Ram *p*

Pos. *p*

2 Bongos
2 Congas mit Besen *pp < p* *pp < p* *pp < p* *pp < p*

Gr. Tr. *p* *p*

Hfe. *p sim.*

Sachbearbeiterin 1 (Sopran) (aus dem Off rufen) *mf* War-ten.

Klav. *p* *p*

Akk. *p*

Kb. Überdruck *p* *sim.*

43

A. Fl. *p*

B. Kl.

Pos.

2 Bongos
2 Congas *pp < p*

Gr. Tr.

Hfe. *p*
sim.

Sachbearbeiter 2
(Countertenor) *mf*
(aus dem Off rufen)
War-ten.

Klav.

Akk.

VI. I *p* collegno battuto

VI. II *p* collegno battuto

Vla. *p* collegno battuto

Vc. I *p* collegno battuto

Vc. II *p* collegno battuto

Kb. *p* collegno battuto

50

A. Fl.

B. Kl.

Pos.

2 Bongos
2 Congas

Gr. Tr.

Hfe.

Sachbearbeiter 3
(Bariton)

Klav.

Akk.

VI. I

VI. II

Vla.

Vc. I

Vc. II

Kb.

pp < p

mf

(aus dem Off rufen)

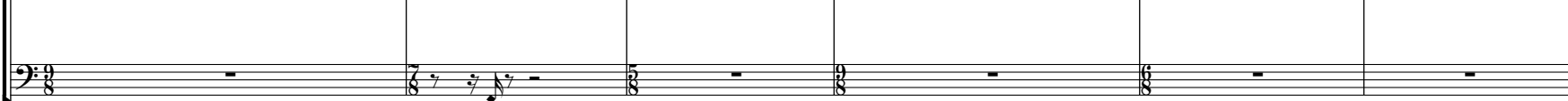
War-ten. Sie wer-den auf-ge-ruf-en.


Überdruck

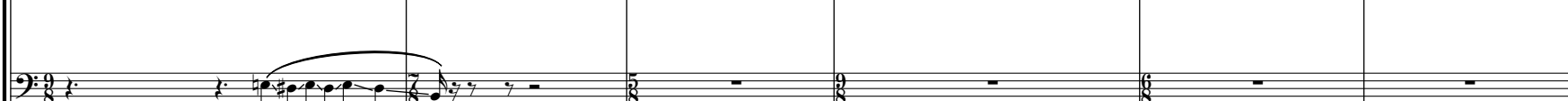
collegno battuto

57


A. Fl. 

B. Kl. 

Trp. 

Pos. 

2 Bongos
2 Congas 

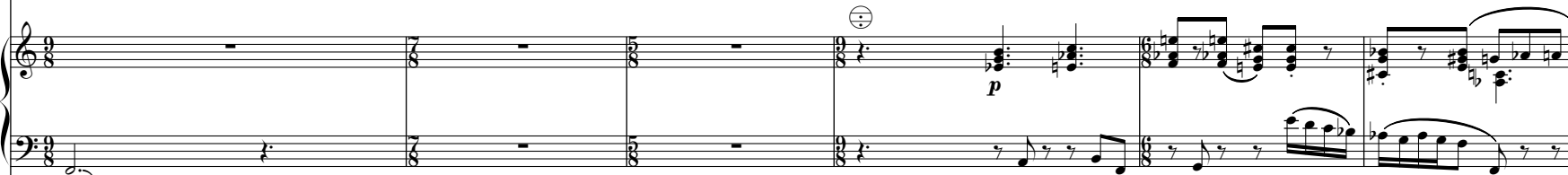
Gr. Tr. 

Hfe. 

Arbeitslose 1
(Mezzo) 


Arbeitsloser 2
(Tenor) 

Klav. 

Akk. 

VI. I 

VI. II 

Vla. 

Vc. I 

Vc. II 

Kb. 

63 ♩ = 72

Trp.

Gls.

Gong

Hfe.

Arbeitslose 1 (Mezzo)

Mia (Alt)

Arbeitsloser 2 (Tenor)

Klav.

Akk.

VI. I

VI. II

Vla.

Vc. I

Vc. II

Kb.

69 $\text{♩} = 72$

A. Fl. *p*

B. Kl. *p*

Pos. *p*

2 Bongos
2 Congas Bongos/Congas mit Besen *pp < p* *pp < p* *pp < p*

Gls. To Bongos/Congas

Gr. Tr. Große Trommel *p*

Gong To Gr. Tr.

Hfe. *p* *z*

Arbeitslose 1 (Mezzo) *mp*
A - pril. _____

Klav. *p*

Akk.

VI. I $\text{♩} = 72$ *collegno battuto* *p* *arco s.p.* *p* *collegno battuto*

VI. II *collegno battuto* *p* *arco s.p.* *p* *collegno battuto*

Vla. *collegno battuto* *p* *arco s.p.* *p* *collegno battuto*

Vc. I *collegno battuto* *p*

Vc. II *collegno battuto* *p*

Kb. *collegno battuto* *p*

75 To Fl.

A. Fl.

Trp.

Pos.

2 Bongos
2 Congas

To Glsp.

Gr. Tr.

Hfe.

Arbeitslose 1
(Mezzo)

Man sagt der A - pril, ist der Mon - at, in dem in dem...

Arbeitsloser 2
(Tenor)

Man sagt der A - pril, ist der Mon - at, in dem in dem

Akk.

VI. I

arco ord.

VI. II

arco ord.

Vla.

arco ord.

Vc. I

arco ord.

Vc. II

arco ord.

Kb.

arco ord.

81 $\text{♩} = 72$ $\text{♩} = 72$

Trp. *p*

Gfsp. *pp* To Bongos/Congas

Gong *pp* l.v. sempre To Vibraphone

Hfe. *pp* ord.

Arbeitslose 1 (Mezzo) Ein - mal Schnee, ein-mal Son - ne. Erst zu heiß, dann zu

Arbeitsloser 2 (Tenor) *mp* Ein - mal Son - ne, ein - mal Schnee. Erst zu heiß, dann zu

Klav. *pp* *sm*

Akk. *pp* *p*

VI. I $\text{♩} = 72$ $\text{♩} = 72$ *p*

VI. II *p*

Vla. *p*

Vc. I *p*

Vc. II *p*

Kb. *p*

87 Flöte

Fl. ord. *p* *cresc.* 3 3

B. Kl. ord. *p* *cresc.* 3 3

Trp. *cresc.*

2 Bongos / 2 Congas mit Händen spielen *p* *cresc.* 5 5

Vibr. *p* *cresc.* 5 5 6

Arbeitslose 1 (Mezzo) kalt. Es muss auch Ar - beits - lo - se geb - en. Sonst wür - den ja die Löh - ne stei - gen. Und die Wirt - schaft

Arbeitsloser 2 (Tenor) kalt. Es muss auch Ar - beits - lo - se geb - en. Sonst wür - den ja die Löh - ne stei - gen.

Klav. Saiten mit Filz abdämpfen *p* *cresc.*

Akk.

VI. I *p* *cresc.* 3 3

VI. II *cresc.* 3 3

Vla. *cresc.* 3 3

Vc. I

Vc. II

Kb.

p = *♩*

Detailed description of the musical score: This page contains a complex orchestral and vocal score. At the top, the Flute (Fl.) and Bass Clarinet (B. Kl.) parts are marked 'ord.' (ordinario) and play a melodic line with triplets, starting piano (*p*) and increasing in volume (*cresc.*). The Trumpet (Trp.) part features a sustained note with a crescendo. The percussion section includes Bongos/Congas and Vibraphone (Vibr.), both playing rhythmic patterns with a crescendo. The vocal parts for 'Arbeitslose 1 (Mezzo)' and 'Arbeitsloser 2 (Tenor)' have lyrics in German. The Piano (Klav.) part includes a specific instruction: 'Saiten mit Filz abdämpfen' (dampen strings with felt), and plays a rhythmic accompaniment. The string section (Akk., VI. I, VI. II, Vla., Vc. I, Vc. II, Kb.) provides harmonic support, with the Violins (VI. I, VI. II) and Viola (Vla.) parts also marked with a crescendo and triplets. The score is written in 9/8 time and includes various musical notations such as dynamics, articulation, and performance instructions.

This musical score page (45) features a variety of instruments and vocal parts. The woodwind section includes Flute (Fl.) and Bass Clarinet (B. Kl.) with triplet patterns. The brass section includes Trumpet (Trp.) with a long note and Horn (Pos.) with a short phrase. Percussion includes Bongos and Congas with a steady rhythmic pattern and Vibraphone (Vibr.) with complex rhythmic figures. The vocal soloists, Arbeitslose 1 (Mezzo) and Arbeitsloser 2 (Tenor), have lyrics in German. The string section includes Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Violoncello I (Vc. I), Violoncello II (Vc. II), and Kontrabaß (Kb.) with pizzicato markings. The piano (Klav.) and accordion (Akk.) parts provide harmonic support. The score is in 2/4 time and features a variety of dynamics and articulations.

Fl. *mf cresc.*

B. Kl. *mf cresc.*

Trp. *mf*

Pos. *mf cresc.* senza sord.

2 Bongos
2 Congas *mf cresc.*

Vibr. *mf cresc.*

Arbeitslose 1 (Mezzo) *f*
wür - - de lei - den. Geht es der Wirtschaft gut,

Arbeitsloser 2 (Tenor) *cresc.*
Man darf nicht nur an sich selbst denk - en.

Klav. *mf cresc.*

Akk. *mf cresc.*

VI. I *mf cresc.*

VI. II *mf cresc.*

Vla. *mf cresc.*

Vc. I *mf cresc.* pizz.

Vc. II *mf cresc.* pizz.

Kb. *mf cresc.* pizz.

97

Fl.

B. Kl.

Pos.

2 Bongos
2 Congas

Vibr.

Arbeitslose 1
(Mezzo)

Arbeitsloser 2
(Tenor)

Klav.

Akk.

VI. I

VI. II

Vla.

Vc. I

Vc. II

Kb.

geht es der Wirtschaft gut,

geht es der Wirtschaft gut,

Geht es der Wirtschaft gut,

geht es der Wirtschaft gut,

ff

f

101

Fl.

B. Kl.

Pos.

2 Bongos
2 Congas

Vibr.

Arbeitslose 1
(Mezzo)

Arbeitsloser 2
(Tenor)

Klav.

Akk.

VI. I

VI. II

Vla.

Vc. I

Vc. II

Kb.

geht es der Wirtschaft gut, geht es der Wirtschaft gut, geht es der

geht es der Wirtschaft gut, geht es der Wirtschaft gut, geht es der Wirtschaft gut,

104

Fl. *ff*

B. Kl. *ff*

Trp. *ff*

Pos. *ff*

2 Bongos
2 Congas

Vibr. *ff*

Hfc. *ff*

Arbeitslose 1 (Mezzo)
Wirtschaft gut, geht es der Wirtschaft gut, geht es der Wirtschaft gut,

Arbeitsloser 2 (Tenor)
geht es der Wirtschaft gut, geht es der Wirtschaft gut,

Klav. *ff*

Akk. *ff*

Vl. I *ff*

Vl. II *ff*

Vla. *ff*

Vc. I arco *ff*

Vc. II arco *ff*

Kb. arco *ff*

Detailed description: This is a page of a musical score, numbered 48 at the top left. The page contains 18 staves of music. The top staff is for Flute (Fl.), followed by Bass Clarinet (B. Kl.), Trumpet (Trp.), and Bassoon (Pos.). Below these are percussion parts for 2 Bongos and 2 Congas, Vibraphone (Vibr.), and Horns (Hfc.). The next two staves are for vocalists: Arbeitslose 1 (Mezzo) and Arbeitsloser 2 (Tenor), with German lyrics. This is followed by Piano (Klav.) and Accordion (Akk.). The bottom section includes Violin I (Vl. I), Violin II (Vl. II), Viola (Vla.), Violoncello I (Vc. I), Violoncello II (Vc. II), and Double Bass (Kb.). The score features various musical notations, including dynamics like *ff* (fortissimo), articulation marks, and fingerings (e.g., 5, 6). The key signature has one flat, and the time signature is 4/4.

107

Fl. *To A. Fl.* *Altflöte Flz.*

B. Kl.

Pos. *With Harmon mute (Stem in)*

2 Bongos 2 Congas *mit Besen*

Gr. Tr. *Große Trommel*

Vibr. *To Gr. Tr.*

Hfe.

Sachbearbeiterin 1 (Sopran)

Klav.

Akk.

♩ = 72

VI. I

VI. II

Vla.

Vc. I

Vc. II

Kb.

112

A. Fl.

B. Kl.

Pos.

2 Bongos
2 Congas

Gr. Tr.

Hfe.

Sachbearbeiterin 1
(Sopran)

Klav.

Akk.

VI. I

VI. II

Vla.

Vc. I

Vc. II

Kb.

Tongue Ram

p

pp < p

p

mf

(aus dem Off rufen)

Num-mer Drei-und-sieb-zig! Raum Eins.

p

p

p

p

p

Überdruck

p

119 $\text{♩} = 104$

A. Fl.

B. Kl. *mf* ord.

Pos.

2 Bongos 2 Congas *pp<p* To Templeblocks

Ratsche Wecker *mp* Ratsche/Wecker

Gr. Tr. To Ratsche and Wecker

Hfe. *mf* ord.

Klav. *mf secco* *

Akk.

VI. I *mf* (collegno battuto) ric. ric. ric.

VI. II *mf* (collegno battuto) ric. ric. ric.

Vla. *mf* (collegno battuto) ric. ric. ric.

Vc. I *mf* (collegno battuto) ric. ric. ric.

Vc. II *mf* (collegno battuto) ric. ric. ric.

Kb. *mf* (collegno battuto)

126

A. Fl. Jet Whistle *f* sim.

B. Kl.

T. Tbl. Templeblocks *mp* *f* *mp* 6 6

Ratsche Wecker

Hfe.

Sachbearbeiterin 1 (Sopran) (forsch) *f* Do-ku-men-te?

Mia (Alt) (schüchtern) *mf* Nein.

Klav.

VI. I arco s.p. 5 *f* collegno battuto ric. *mf*

VI. II arco s.p. 5 *f* collegno battuto ric. *mf*

Vla. arco s.p. 5 *f* collegno battuto ric. *mf*

Vc. I arco s.p. 5 *f* collegno battuto ric. *mf*

Vc. II arco s.p. 5 *f* collegno battuto ric. *mf*

Kb. arco s.p. 5 *f* collegno battuto *mf*

132

A. Fl.

B. Kl.

T. Tbl.

Ratsche Wecker

Hfe.

Sachbearbeiterin 1 (Sopran)

Mia (Alt)

Klav.

VI. I

VI. II

Vla.

Vc. I

Vc. II

Kb.

mp < *f*

mp 6

Zeug-nis-se?

Nein...

ric.

arco s.p.

f

138

A. Fl.

B. Kl.

T. Tbl.

Ratsche Wecker

Hfe.

Klav.

VI. I

VI. II

Vla.

Vc. I

Vc. II

Kb.

6 6 5

mp < f

collegno battuto ric. ric. ric.

arco s.p.

mf

3 3 3 3 3 3

3 3 3

3 3 3

3 3 3

3 3 3

collegno battuto ric. ric. ric.

arco s.p.

mf

collegno battuto ric. ric. ric.

arco s.p.

mf

collegno ric. ric. ric.

arco s.p.

mf

collegno battuto ric. ric. ric.

arco s.p.

mf

collegno battuto ric. ric. ric.

arco s.p.

mf

collegno ric. ric. ric.

arco s.p.

mf

144 A. Fl. G.P.

T. Tbl. *mp* 6 6 5 6 6 5 G.P.

Ratsche Wecker G.P.

Sachbearbeiterin 1 (Sopran) 3 Aus-bild- ung? Nichts. G.P.

Mia (Alt) Nein... G.P.

VI. I *f* 5 G.P.

VI. II *f* 5 G.P.

Vla. *f* 5 G.P.

Vc. I *f* G.P.

Vc. II *f* G.P.

Kb. *f* G.P.

151

Pos. *mf*

T. Tbl. *To Glsp.*

Ratsche Wecker *To Gong*

Hfe.

Sachbearbeiterin 1 (Sopran) *Kön-nen Sie we-nig-stens ir-gend-et- was?*

Sopran (Ensemble) *pp* m n o

Mezzo (Ensemble) *pp* m n a m n e

Alt (Ensemble) *pp* a o d n a m n

Tenor (Ensemble) *pp* o n m n a m n

Bariton (Ensemble) *pp* m a d m n o

Klav.

Akk. *pp*

VI. I *mf* *f* *pp* ord. ♩ = 72

VI. II *mf* *f* *pp* ord.

Vla. *mf* *f* *pp* ord.

Vc. I *mf* *f* *pp* ord.

Vc. II *mf* *f* *pp* ord.

Kb. *mf* *f* *pp* ord.

156 Glsp.

Glsp. *pp*

Gong l.v. sempre

Gong *pp*

Hfe. *pp*

Mia (Alt) *p* (sanft)
Ja.

Sopran (Ensemble) *ppp*
e n m a n n a m n o e n m a n

Mezzo (Ensemble) *ppp*
d o e m a e e m n a m n e d o e m a e d

Alt (Ensemble) *ppp*
o e d m a n m a o d n a m n o e d m a n

Tenor (Ensemble) *ppp*
a o n m n a o n m a o n m n a m n a o n m n a o n

Bariton (Ensemble) *ppp*
ü o d m n a m a d m n o ü o d m n

Klav. *pp*

Akk. *ppp*

VI. I

VI. II

Vla.

Vc. I

Vc. II

Kb.

161 $\text{♩} = 104$

B. Kl. *mf*

Glspl. To Templeblocks

Ratsche Wecker Ratsche/Wecker *mp*

Gong To Ratsche/Wecker

Hfe. *mf*

Sachbearbeiterin 1 (Sopran) *mf*
Blum -en?

Mia (Alt) Die Spra - che der Blum - en...

Klav. *mf* secco

Akk.

VI. I $\text{♩} = 104$ collegno battuto ric. ric. ric. *mf*

VI. II collegno battuto ric. ric. ric. *mf*

Vla. collegno battuto ric. ric. ric. *mf*

Vc. I collegno battuto ric. ric. *mf*

Vc. II collegno battuto ric. ric. ric. *mf*

Kb. collegno battuto *mf*

167

A. Fl. *f* (Jet Whistle)

B. Kl. To Kl.

Trp. *mp* *mf*

T. Tbl. Temple Blocks *mp* *f* *mp* 6

Ratsche Wecker To Vibraphone

Hfe. 3 3 3 3

Sachbearbeiterin 1 (Sopran) Blum-en. Blum-en.

Klav. 3 3 3 3

VI. I arco s.p. 5 *f*

VI. II arco s.p. 5 *f*

Vla. arco s.p. 5 *f*

Vc. I arco s.p. 5 *f*

Vc. II arco s.p. 5 *f*

Kb. arco s.p. 5 *f*

172

T. Tbl. $\text{♩} = 96$ *p* *p* *p*

Sachbearbeiterin 1 (Sopran) *f* *mf*
Da! "Sprach-e der Blum-en", Blum-en-hand-lung.

Klav. *p* *p* *p*

VI. I $\text{♩} = 96$ *mf* *f*

VI. II *mf* *f*

Vla. *mf* *f*

Vc. I *mf* *f*

Vc. II *mf* *f*

Kb. *mf* *f*

Detailed description: This page of a musical score begins at measure 172. It features eight staves: T. Tbl., Sachbearbeiterin 1 (Sopran), Klav., VI. I, VI. II, Vla., Vc. I, Vc. II, and Kb. The T. Tbl. part starts with a 6/8 time signature and a tempo of 96. It contains sixteenth-note patterns with fingerings 6, 6, 5, 6, 6, 5, and dynamic markings *p*. The Soprano part has lyrics: "Da!" and "Sprach-e der Blum-en", Blum-en-hand-lung." with dynamics *f* and *mf*. The Klav. part has dynamic markings *p*. The string parts (VI. I, VI. II, Vla., Vc. I, Vc. II, Kb.) all have a tempo of 96 and dynamic markings *mf* and *f*. The score is written in a key with one flat and a 2/4 time signature.

Piccolo

177

Picc.

ord. *p*

Kl.

p

Trp.

p

T. Tbl.

p

Vibr.

p

Hfe.

p

Sachbearbeiterin 1 (Sopran)

"Las - sen Sie Blum - en sprech - en."

Klav.

p

Akk.

p

VI. I

p

VI. II

ord. *p*

Vla.

ord. *p*

Vc. I

ord. *p*

Vc. II

ord. *p*

180

Pos. *senza sord.* *p*

T. Tbl. *p* *p* *p* *p*

Vibr. *p* *p* *p* *p*

Hfe. *mf*

Sachbearbeiterin 1 (Sopran)
 Hier werden Sie nütz - lich sein. Ro - te Ro - - sen. Lie - - -

Klav. *p* *p* *p* *p*

Akk. *mf*

Vc. I *pp* *mf*

Vc. II *pp* *mf*

Kb. *arco* *pp* *mf*

184

Picc.

Kl.

Trp.

Pos.

T. Tbl.

Vibr.

Hfe.

Sachbearbeiterin 1 (Sopran)

Klav.

Akk.

VI. I

VI. II

Vla.

Vc. I

Vc. II

To B. Kl.

187

Pos.

T. Tbl.

Vibr.

Hfe.

Sachbearbeiterin 1 (Sopran)

Klav.

Akk.

Vc. I

Vc. II

Kb.

Weis - se Ro - - - sen. Un -



190

Pos.

T. Tbl.

Vibr.

Sachbearbeiterin 1 (Sopran)

Klav.

schuld. Ver -

193 *accel.* $\text{♩} = 104$

B. Kl. *mf*

Pos.

T. Tbl. *p*

Vibr. *p* To Ratsche/Wecker

Sachbearbeiterin 1 (Sopran)
- giss - mein - - - nicht. -

Klav. *p*

accel. $\text{♩} = 104$

collegno battuto ric.

VI. I *mf*

VI. II *mf*

Vla. *mf*

Vc. I *mf*

Vc. II *mf*

Kb. *mf*

197

A. Fl.

B. Kl.

T. Tbl.

Ratsche
Wecker

Hfe.

Sachbearbeiterin 1
(Sopran)

Klav.

VI. I

VI. II

Vla.

Vc. I

Vc. II

Kb.

f

mp < *f*

mp

mf

f

Seh-en Sie, ich kann es auch.

ric. ric.

arco s.p.

f

arco s.p.

f

arco s.p.

f

arco s.p.

f

arco s.p.

f

arco s.p.

f

202

♩ = 72

Pos. *p*

T. Tbl. *mp* 6 6

2 Bongos
2 Congas *pp < p*

Ratsche
Wecker To Gr. Tr.

Gr. Tr. Große Trommel *p*

Hfe.

Sachbearbeiterin I
(Sopran) Auf... Wie - der sehn, sah ein Knab ein Rös - lein steh'n.

Klav.

Akk.

VI. I *ord.* ♩ = 72

VI. II *ord.*

Vla. *ord.*

Vc. I *ord.*

Vc. II *ord.*

Kb. *ord.*

Musical score for measures 210-214. The score includes parts for A. Fl., B. Kl., Pos., Bongos/Congas, Gr. Tr., Hfe., Klav., Akk., VI. I, VI. II, Vla., Vc. I, Vc. II, and Kb. It features dynamic markings like *p*, *pp*, and *pp < p*, and articulations such as "collegno battuto" and "Überdruck".

210 Flz.

A. Fl.

B. Kl. Tongue Ram

Pos.

2 Bongos
2 Congas *pp < p* *pp < p*

Gr. Tr.

Hfe. *p* *z* *z*

Klav. *p*

Akk. *p*

VI. I *p* collegno battuto

VI. II *p* collegno battuto

Vla. *p* collegno battuto

Vc. I *p* collegno battuto

Vc. II *p* collegno battuto

Kb. *p* Überdruck *p* collegno battuto

♩ = 72

217

A. Fl.
B. Kl.
Pos.
**2 Bongos
2 Congas**
pp < p
pp < p
pp < p
To Glsp.
Gr. Tr.
To Gongs
Hfe.
z
z
z
**Sopran
(Ensemble)**
pp
m n o
**Mezzo
(Ensemble)**
pp
m n a m n e
**Alt
(Ensemble)**
pp
a o d n a m n
**Tenor
(Ensemble)**
pp
o n m n a m n
**Bariton
(Ensemble)**
pp
m a d m n o
Klav.
pp
Akk.
pp
VI. I
pp
arco ord.
VI. II
pp
arco ord.
Vla.
pp
arco ord.
Vc. I
pp
arco ord.
Vc. II
pp
arco ord.
Kb.
pp
arco ord.

223

A. Fl.
B. Kl.
Trp. with velvet mute
Pos.
Gls. (Glockenspiel) *pp*
Gong *pp* l.v. sempre
Hfe. (Harp) *pp*
Sopran (Ensemble) *ppp*
Mezzo (Ensemble) *ppp*
Alt (Ensemble) *ppp*
Tenor (Ensemble) *ppp*
Bariton (Ensemble) *ppp*
Klav. (Piano) *pp*
Akk. (Arpeggiated strings) *ppp*
Vi. I
Vi. II
Vla.
Vc. I
Vc. II
Kb. (Cello) arco ord. *pp*

Vocal Lyrics:
Sopran: e n m a n n a m n o e n m a n
Mezzo: d o e m a e e m n a m n e d o e m a e d
Alt: o e d m a n m a o d n a m n o e d m a n
Tenor: a o n m n a o n m a o n m n a m n a o n m n a o n
Bariton: ü o d m n a m a d m n o ü o d m n

A. Fl.

B. Kl.

Trp.

Pos.

Glsp.

Gong

Hfe.

Sopran (Ensemble)
m n a m n o e n m a n m n

Mezzo (Ensemble)
d e m n a m n e d o e m a e d m n a

Alt (Ensemble)
e m m a o d n a m n o e d m a n a o d n a

Tenor (Ensemble)
o n d m a o n m n a m n a o n m n a o n o n m n a

Bariton (Ensemble)
m n a m a d m n o ü o d m n m a d m

Klav.

Akk.

VI. I

VI. II

Vla.

Vc. I

Vc. II

Kb.

A. Fl.

B. Kl.

Trp.

Pos.

Glsp. To Bongos/Congas

Gong

Hfe.

Sopran (Ensemble)
o e n m a n n a m n o e

Mezzo (Ensemble)
m n e d o e m a e e m n a m n e d o

Alt (Ensemble)
m n o e d m a n m a o d n a m n

Tenor (Ensemble)
m n a o n m n a o n m a o n m n a m n

Bariton (Ensemble)
n o ü o d m n a m a d m n o

Klav.

Akk.

VI. I

VI. II

Vla.

Vc. I

Vc. II

Kb.

237

A. Fl.

B. Kl.

Trp.

Pos.

2 Bongos
2 Congas

Bongos/Congas

mit Besen

pp < *p*

Gr. Tr.

Gong

Große Trommel

To Gr. Tr.

Hfe.

p
z

Sopran (Ensemble)

ppp

n m a n

Mezzo (Ensemble)

ppp

e m a e d

Alt (Ensemble)

ppp

o e d m a n

Tenor (Ensemble)

ppp

a o n m n a o n

Bariton (Ensemble)

ppp

ü o d m n

Klav.

p
Natural Harmonic

Akk.

VI. I

VI. II

Vla.

Kb.

Überdruck

p

sim.

241

To Flöte

A. Fl.

To Klarinette in B

B. Kl.

Trp.

Pos.

To Maracas/
Rührtrommel/
Schellenglocke

2 Bongos
2 Congas

pp < p

Gr. Tr.

To Donnerbleche

Hfe.

To Celesta

Klav.

Akk.

p

VI. I

Kb.

2. Szene

♩ = 84

Flöte ord.

Fl.

Klarinette in B ord.

Kl.

Trp.

Pos.

Maracas
Rührtrommel
Schellenglocke

Donnerbleche

Hfe.

Mia (Alt)

Blumenhändler (Countertenor)

Kunde (Bariton)

Sopran (Ensemble)

Mezzo (Ensemble)

Alt (Ensemble)

Tenor (Ensemble)

Bariton (Ensemble)

Cel.

Akk.

♩ = 84

VI. I

VI. II

Vla.

Vc. I

Vc. II

Kb.

Violin I (VI. I) and Violin II (VI. II) parts feature a rhythmic pattern of eighth notes with accents and dynamic markings of *f* and *s.p.* (sforzando). The Viola (Vla.) part follows a similar rhythmic pattern. The Violoncello I (Vc. I) and Violoncello II (Vc. II) parts play a more complex rhythmic pattern with accents and dynamic markings of *f* and *s.p.*. The Kontrabaß (Kb.) part features a bass line with a *pizz.* (pizzicato) marking and dynamic markings of *f*.

4

Fl.

Kl.

Blumenhändler
(Countertenor)

VI. I

VI. II

Vla.

Vc. I

Vc. II

Kb.

mp

mp

f

Gla - di - o - len mit Palm - blät - tern

8

Fl.

Kl.

Blumenhändler
(Countertenor)

VI. I

VI. II

Vla.

Vc. I

Vc. II

Kb.

Ro - sen ent - blät-tern Dor-nen brech-en mit_ Schlei - er - kraut. mit_ scharfem_ Mes-ser

Fl.

Kl.

Donnerbleche

mit weichem Filzschlägel

pp

Blumenhändler (Countertenor)

Sopran (Ensemble)

mp

Mezzo (Ensemble)

mp

Alt (Ensemble)

mp

Tenor (Ensemble)

mp

Bariton (Ensemble)

mp

Vl. I

Vl. II

Vla.

Vc. I

Vc. II

Kb.

This page of the musical score includes the following parts and details:

- Fl.** (Flute): Part 18, starting with a melodic line and a dynamic marking of *f*.
- Kl.** (Clarinet): Part 18, mirroring the flute's melody with a dynamic marking of *f*.
- Donnerbleche** (Trumpets): Part 18, playing a sustained chord with a dynamic marking of *mf*.
- Blumenhändler (Countertenor)**: Vocal line with lyrics: "Nelk-en Sil-de - na-fil - Cit-rat ins Was-ser Halt-bar-keit drei Woch - en".
- Sopran (Ensemble)**: Singing the syllable "a" with a dynamic marking of *f*.
- Mezzo (Ensemble)**: Singing the syllable "a" with a dynamic marking of *f*.
- Alt (Ensemble)**: Singing the syllable "a" with a dynamic marking of *f*.
- Tenor (Ensemble)**: Singing the syllable "a" with a dynamic marking of *f*.
- Bariton (Ensemble)**: Singing the syllable "a" with a dynamic marking of *f*.
- VI. I** (Violin I): Part 18, playing a rhythmic accompaniment.
- VI. II** (Violin II): Part 18, playing a rhythmic accompaniment with a dynamic marking of *f*.
- Vla.** (Viola): Part 18, playing a rhythmic accompaniment with a dynamic marking of *f*.
- Vc. I** (Violoncello I): Part 18, playing a rhythmic accompaniment with a dynamic marking of *f*.
- Vc. II** (Violoncello II): Part 18, playing a rhythmic accompaniment with a dynamic marking of *f*.
- Kb.** (Kontrabaß): Part 18, playing a rhythmic accompaniment with a dynamic marking of *f*.

23

Fl.

Kl.

Blumenhändler
(Countertenor)

Sopran
(Ensemble)

Mezzo
(Ensemble)

Alt
(Ensemble)

Tenor
(Ensemble)

Bariton
(Ensemble)

VI. I

VI. II

Vla.

Vc. I

Vc. II

Kb.

mp

f

p

p

p

p

p

mp

mp

mp

mp

Halt - bar - keit drei Woch - en Gly - zer - in

28

Fl.

Kl.

Blumenhändler
(Countertenor)

ver-sie - gelt Halt - bar - keit ein Jahr Ger - be - ra ein-ge - färbt

VI. I

VI. II

Vla.

Vc. I

Vc. II

Kb.



32

Fl.

Kl.

Donnerbleche

Blumenhändler
(Countertenor)

gelb. grün ro - sa vi - o - lett blau schwarz Draht hält die Form erst der Strauß

VI. I

VI. II

Vla.

Vc. I

Vc. II

Kb.

Fl. *f*

Kl. *f*

Donnerbleche *mf*

Blumenhändler (Countertenor)

macht Kunst aus der Na-tur in den Schwamm ge-steckt schnü-ren de-ko-rie-ren ins Pa-pier

Sopran (Ensemble) *mp* *f*

a i a i a i a i a i a i a i a i a i a

Mezzo (Ensemble) *mp* *f*

a i a i a i a i a i a i a i a i a i a

Alt (Ensemble) *mp* *f*

a i a i a i a i a i a i a i a i a i a i a i a i a

Tenor (Ensemble) *mp* *f*

a i a i a i a i a i a i a i a i a i a i a i a i a

Bariton (Ensemble) *mp* *f*

a i a i a i a i a i a i a i a i a

Vl. I *f*

Vl. II *f*

Vla. *f*

Vc. I *f*

Vc. II *f*

Kb. *f*

This page of a musical score, numbered 82, contains the following parts and measures:

- Flute (Fl.)**: Measures 41-44. Dynamic markings: *mp* (measures 41-43), *p* (measure 44).
- Clarinet (Kl.)**: Measures 41-44. Dynamic markings: *mp* (measures 41-43), *p* (measure 44).
- Sopran (Ensemble)**: Measures 41-44. Dynamic marking: *p* (measure 44).
- Mezzo (Ensemble)**: Measures 41-44. Dynamic marking: *p* (measure 44).
- Alt (Ensemble)**: Measures 41-44. Dynamic marking: *p* (measure 44).
- Tenor (Ensemble)**: Measures 41-44. Dynamic marking: *p* (measure 44).
- Bariton (Ensemble)**: Measures 41-44. Dynamic marking: *p* (measure 44).
- Violin I (VI. I)**: Measures 41-44. Dynamic marking: *mp* (measure 44).
- Violin II (VI. II)**: Measures 41-44. Dynamic marking: *mp* (measure 44).
- Viola (Vla.)**: Measures 41-44. Dynamic marking: *mp* (measure 44).
- Violoncello I (Vc. I)**: Measures 41-44. Dynamic marking: *mp* (measure 44).
- Violoncello II (Vc. II)**: Measures 41-44. Dynamic marking: *mp* (measure 44).
- Contra Bass (Kb.)**: Measures 41-44. Dynamic marking: *mp* (measure 44).

46

Fl.

Kl.

Blumenhändler
(Countertenor)

die__ Prei - se__ auf der List - e De - ko - Schlei - fe Ma - sche__ kos - tet ext -

Vl. I

Vl. II

Vla.

Vc. I

Vc. II

Kb.



49

Fl.

Kl.

Maracas
Rührtrommel
Schellenglocke

Donnerbleche

Blumenhändler
(Countertenor)

-tra

Vl. I

Vl. II

Vla.

Vc. I

Vc. II

Kb.

Fl. *f*

Kl. *f*

Maracas
Rührtrommel
Schellenglocke *mp* *pp* *pp*

Donnerbleche *f* To Crotales

Crot. *pp* arco mit dem Bogen spielen

Hfe. *pp* ord.

Kunde (Bariton) *p*

Ich hät - te ger - ne

Cel. *pp*

Akk. *pp*

VI. I *f* *pp* pizz. 4

VI. II *f* *pp* ord. pizz. 3

Vla. *f* *pp* ord. pizz. 3

Vc. I *f* *pp* ord. pizz. 4

Vc. II *f* *pp* ord. pizz. 4

Kb. *f* *pp* pizz. 4

59

Maracas
Rührtrommel
Schellenglocke

Crot.

Hfe.

Kunde
(Bariton)

Cel.

Akk.

VI. I

VI. II

Vla.

Vc. I

Vc. II

Kb.

ro - te Ro - - sen Ro - te Ro - sen

Maracas
Rührtrommel
Schellenglocke

Crot.

Hfe.

Kunde
(Bariton)

sind schön Lie - be, Lie - be, ro - te Ro - sen.

Sopran
(Ensemble)

Mezzo
(Ensemble)

Alt
(Ensemble)

Tenor
(Ensemble)

Bariton
(Ensemble)

Cel.

Akk.

VI. I

VI. II

Vla.

Vc. I

Vc. II

Kb.

69

Maracas
Rührtrommel
Schellenglocke

p

Crot.

Hfe.

p

Mia
(Alt)

mf

Ro - - - sen. - - - Lie - ber - nicht die - - - se - - - Ro - - -

Sopran
(Ensemble)

o

Mezzo
(Ensemble)

o

Alt
(Ensemble)

o

Tenor
(Ensemble)

o

Bariton
(Ensemble)

Cel.

p

Akk.

p

VI. I

VI. II

Vla.

Vc. I

Vc. II

Kb.

74
Maracas
Rührtrommel
Schellenglocke

Crot.

Hfe.

Mia (Alt)
sen. Ro sen. Nicht die Li li en. Nein.

Sopran (Ensemble)
o a

Mezzo (Ensemble)
o a

Alt (Ensemble)
a

Tenor (Ensemble)
o a

Bariton (Ensemble)
o

Cel.

Akk.

VI. I

VI. II

Vla.

Vc. I

Vc. II

Kb.

Fl. *mf*

Kl. *mf*

Maracas
Rührtrommel
Schellenglocke *mf*

Crot. *mf*

Hfe.

Mia (Alt) *f*
Die Gla - di - o - len nicht, -

Sopran (Ensemble) *mf*
a m n a m

Mezzo (Ensemble) *mf*
a d e m n a

Alt (Ensemble) *mf*
a e m m a o d

Tenor (Ensemble) *mf*
a o n d m a o n

Bariton (Ensemble) *mf*
a e d m e m

Cel. *mf*

Akk. *mf*

VI. I *mf* arco

VI. II *mf* arco

Vla. *mf* arco

Vc. I *mf* arco

Vc. II *mf* arco

Kb. *mf*

85

Fl.

Kl.

Crot.

To Donnerbleche

Mia (Alt)

lie - ber nicht die Tul - pen, nicht die to - ten ro - ten Ro - sen, nein, die Ger-be-ra, nein, nein,

Sopran (Ensemble)

n o e n m a n m n a m n o e n m a n m n

dim. *mp dim.*

Mezzo (Ensemble)

m n e d o e m a e d d e m n a m n e d o e m a e d m n a

dim. *mp dim.*

Alt (Ensemble)

n a m n o e d m a n e m m a o d n a m n o e d m a n a o d n a

dim. *mp dim.*

Tenor (Ensemble)

m n a m n a o n m n a o n o n d m a o n m n a m n a o n m n a o n o n m n a

dim. *mp dim.*

Bariton (Ensemble)

n a m a e m n e a m n a m a d m n o ü o d m n m a d m

dim. *mp dim.*

Akk.

dim.

VI. I

VI. II

Vla.

Vc. I

dim.

Vc. II

dim.

Kb.

dim.

91

accel.

Fl.

Hfe.

pp

Mia (Alt)

nicht die ar - men Ver-giss-mein-nicht, die un-glück-lich-en Mar-ger-i - ten, die ge - quäl - ten Mi mo - sen. Kauf-en Sie

mp

Sopran (Ensemble)

o e n m a n n a m n o e n m a n m a n m a n

p dim.

Mezzo (Ensemble)

m n e d o e m a e e m n a m n e d o e m a e d m a e d m a e d

p dim.

Alt (Ensemble)

m n o e d m a n m a o d n a m n o e d m a n o e d m a n d m a

p dim.

Tenor (Ensemble)

m n a o n m n a o n m a o n m n a m n a o n m n a o n a o n m n a o n o n m n a

p dim.

Bariton (Ensemble)

n o ü o d m n a m a d m n o ü o d m n ü o d m n o d m n

p dim.

Akk.

p dim. *pp*

accel.

Vc. I

p dim. *pp*

Vc. II

p dim. *pp*

Kb.

p dim. *pp*

97

Hfe.

Mia (Alt)

nichts da-von. Sie wer-den Ih-re Frau Ih-re Frau trau-rig mach-en, wenn Sie ihr to-te Blu-men brin-gen, Sie wer-den Ih-re Frau

Sopran (Ensemble)

pp dim. n m a n n m a n n m a n *ppp* n m a n n m a n *ppp*

Mezzo (Ensemble)

pp dim. m a e d m a e d m a e d m a e d m a e d *ppp* m a e d m a e d

Alt (Ensemble)

pp dim. d m a d m a d m a d m a d *ppp* d m a d m a

Tenor (Ensemble)

pp dim. o n m n a o n m n a o n m n a o n m n a o n m n a *ppp* o n m n a o n m n a

Bariton (Ensemble)

pp o d

Akk.

Kb.

ppp



103

Mia (Alt)

trau - rig mach - en, wenn Sie ihr to - te Blu - men brin - gen, to - te Blu - men brin - gen, Sie wer - den Ih - re Frau

Sopran (Ensemble)

m a n m n m n n

Mezzo (Ensemble)

m a e m e m m

Alt (Ensemble)

d m a d m m m

Tenor (Ensemble)

o n n n n n

Akk.

ppp

108 $\text{♩} = 84$ 93

Fl. *p* *f*

Kl. *p* *f*

Maracas
Rührtrommel
Schellenglocke *p*

Mia
(Alt)
trau-rig mach-en, wenn Sie ihr to-te Blu-men brin-gen, to-te Blu-men brin-gen,

Sopran
(Ensemble) n n n

Mezzo
(Ensemble) m m m m m

Alt
(Ensemble) m m m m

Tenor
(Ensemble) n n n

Akk.

$\text{♩} = 84$

VI. I *p* *f* (s.p.)

VI. II *p* *f* (s.p.)

Vla. *p* *f* (s.p.)

Vc. I *p* *f* (s.p.)

Vc. II *p* *f* (s.p.)

114

Fl.

Kl.

Trp.

Pos.

Blumenhändler
(Countertenor)

Akk.

Vl. I

Vl. II

Vla.

Vc. I

Vc. II

Kb.

with straight mute

f

f

f

Mei - ne_ Blu - men sind kei - ne Leich - en. Mei - ne_ Blu - men sind al - ler



119

Fl.

Kl.

Trp.

Pos.

Blumenhändler
(Countertenor)

Vl. I

Vl. II

Vla.

Vc. I

Vc. II

Kb.

mp

mp

mp

mp

mp

mp

mp

mp

mp

bes - te Wa - re aus_ al - ler Welt Ä - thi - o - pi - en, Ko - lum - bi - en,

124

Fl.

Kl.

Trp.

Pos.

Blumenhändler
(Countertenor)

E - qua - dor und Ke - ni - a. Al - ler ers - te... Wahl. Man hat mir

VI. I

VI. II

Vla.

Vc. I

Vc. II

Kb.

f



129

Fl.

Kl.

Trp.

Pos.

Donnerbleche

Blumenhändler
(Countertenor)

ei - ne Fach - frau ver sprach - en, die et - was von Blum - en ver - steht.

VI. I

VI. II

Vla.

Vc. I

Vc. II

Kb.

mp

pp mit weichem Filzschlägel

134

Fl.

Kl.

Trp.

Pos.

Donnerbleche

Blumenhändler
(Countertenor)

Ei - ne_ wie Sie kann ich nicht brauch-en wie Sie_ kann ich nicht kann ich nicht brauch - en.

Sopran
(Ensemble)

Mezzo
(Ensemble)

Alt
(Ensemble)

Tenor
(Ensemble)

Bariton
(Ensemble)

VI. I

VI. II

Vla.

Vc. I

Vc. II

Kb.

Fl. *f*

Kl. *f*

Trp. *f*

Pos. *f*

Donnerbleche *mf*

Sopran (Ensemble) *f*

a

Mezzo (Ensemble) *f*

a

Alt (Ensemble) *f*

a

Tenor (Ensemble) *f*

a

Bariton (Ensemble) *f*

a

VI. I *f*

VI. II *f*

Vla. *f*

Vc. I *f*

Vc. II *f*

Kb. *f*

144

Fl.

Kl.

Trp.

Pos.

Donnerbleche

Sopran (Ensemble)

Mezzo (Ensemble)

Alt (Ensemble)

Tenor (Ensemble)

Bariton (Ensemble)

VI. I

VI. II

Vla.

Vc. I

Vc. II

Kb.

mp

149

Fl. *ff* To Picc.

Kl. *ff*

Trp. *ff*

Pos. *ff*

Maracas
Rührtrommel
Schellenglocke *f* *mp* To Bck.

Donnerbleche *f*

Vl. I ord. *ff* collegno tratto *pp*

Vl. II ord. *ff* collegno tratto *pp*

Vla. ord. *ff* collegno tratto *pp*

Vc. I ord. *ff* collegno tratto *pp*

Vc. II ord. *ff* collegno tratto *pp*

Kb. *ff* *pp*

154

Maracas
Rührtrommel
Schellenglocke *ppp*

Donnerbleche *ppp*

Vl. I collegno battuto *ppp*

Vl. II collegno battuto *ppp*

Vla. collegno battuto *ppp*

Vc. I collegno battuto *ppp*

Vc. II collegno battuto *ppp*

Kb.

161
Donnerbleche

VI. I

VI. II

Vla.

Vc. I

Vc. II

Kb.



165
Maracas
Rührtrommel
Schellenglocke

tr
pppp

VI. I

VI. II

Vla.

Vc. I

Vc. II

Kb.

3. Szene

Tempo: $\text{♩} = 40$

Instrumentation: Picc., Kl., Trp., Pos., Bck., Gbsp., Bck., Hfe., Sachbearbeiterin 1 (Sopran), Mia (Alt), Sopran (Ensemble), Mezzo (Ensemble), Alt (Ensemble), Tenor (Ensemble), Bariton (Ensemble), Tastatur, Klav., Akk., VI. I, VI. II, Vla., Vc. I, Vc. II, Kb.

Performance Instructions:

- Picc.:** pp , pp^3 , tr , tr
- Kl.:** pp
- Bck. (1st):** arco mit dem Bogen spielen, $pp <$, $pp <$, $pp <$, $pp <$, $pp <$, $pp <$, pp , $pp <$, $pp <$, $pp <$, pp (mit Schlägel)
- Bck. (2nd):** arco mit dem Bogen spielen, $pp <$, $pp <$, $pp <$, $pp <$, $pp <$, pp , $pp <$, $pp <$, pp
- Hfe.:** pp
- Klav.:** pp , Tremolo auf den Saiten mit weichem großem Schlägel, Innenraum
- VI. I:** arco ord., pp , tr , tr , tr , tr
- VI. II:** arco ord., pp , tr , tr
- Vla.:** collegno tratto, kreisförmiges Tremolo (sul tasto - sul ponticello), pp
- Vc. I:** collegno tratto, kreisförmiges Tremolo (sul tasto - sul ponticello), pp
- Vc. II:** collegno tratto, kreisförmiges Tremolo (sul tasto - sul ponticello), pp
- Kb.:** pp

6

Picc.

Kl.

Gls. *pp*

Bck. arco mit dem Bogen spielen *pp*

Crot. *pp*

Hfe. *pp*

Sopran (Ensemble) *pp* nnn

Mezzo (Ensemble) *pp* nnn

Alt (Ensemble) *pp* nnn

Tenor (Ensemble) *pp* nnn

Bariton (Ensemble) *pp* nnn

Klav. *pp*

Akk. *pp*

VI. I

VI. II *pp*

Vla. *pp*

Vc. I *pp*

Vc. II *pp*

Kb. *pp*

collegno tratto
kreisförmiges Tremolo
(sul tasto - sul ponticello)

10

Picc. *pp* ⁵

Kl. *pp* ⁵

Bck *arco*
mit dem Bogen spielen
pp < *pp* < *pp* < *pp* < *pp* < *pp* *pp* *pp* < *pp* < *pp* <

Bck *pp* < *pp* < *pp* < *pp* < *pp* < *pp* *pp* < *pp* < *pp* <

Sopran (Ensemble) *pp* ³ nnn

Mezzo (Ensemble) *pp* ³ nnn

Alt (Ensemble) *pp* ³ nnn

Tenor (Ensemble) *pp* nnn

Bariton (Ensemble) *pp* nnn

Klav. *pp*

Vla. *pp*

Vc. I *pp*

Vc. II *pp*

Kb. *pp*

14

accel.

Bck

p

Bck

p

Sopran (Ensemble)

p

a

Mezzo (Ensemble)

p

a

Alt (Ensemble)

p

a

Tenor (Ensemble)

p

a

Bariton (Ensemble)

p

a

Klav.

auf den Tasten weiterspielen

p

VI. I

mp

Vla.

ord.

p

Vc. I

ord.

p

Vc. II

ord.

p

Kb.

ord.

p

21

Picc. *f*

Kl. *f*

Glspl. (mit Schlägel) *mf* *f*

Crot. arco mit dem Bogen spielen *mf* *f*

Hfe. *f*

Klav. *f*

VI. I *f*

VI. II *f*

Vla. *f*

Vc. I *f*

Vc. II *f*

Kb. *f*

accel.

24 $\text{♩} = 72$

Picc. f tr 3

Kl. tr 3 To B. Kl.

Bck tr mp mit Schlägeln spielen

Glsp. To Bck.

Bck tr mp mit Schlägeln spielen

Crot. 4

Hfe. 5 3 5 3

Sopran (Ensemble) f 3 nnn a

Mezzo (Ensemble) f 3 nnn a

Alt (Ensemble) f 3 nnn a

Tenor (Ensemble) f 3 nnn a

Bariton (Ensemble) f 3 nnn a

Klav. ff fff

Akk. f

accel.

$\text{♩} = 72$

VI. I tr 3 fff

VI. II tr 3 fff

Vla. 5 ff fff

Vc. I 5 ff fff

Vc. II 5 ff fff

Kb. ff fff

28 ♩ = 96

To Snare-Drum

To Tam-tam

Bck

Sopran (Ensemble)
a

Mezzo (Ensemble)
a

Alt (Ensemble)
a

Tenor (Ensemble)
a

Bariton (Ensemble)
a

Klav.

Akk.

♩ = 96

VI. I

VI. II

Vla.

Vc. I

Vc. II

Kb.

♩ = 96

(überblasen in Multi-phonic, dissonanter Klang)

Bass Clarinet 31 in B \flat

Pos.

Snare Drum

T.-t.

Hfe.

Sachbearbeiterin 1 (Sopran)

Klav.

sim.

senza misura

senza sord.

(mit Schnarrsaiten)

C \sharp , D \sharp , G \sharp , A \sharp , H \sharp

Un-höf -

Tasten (für beide Systeme, ohne Präparierung)



B. Kl.

Pos.

Snare Drum

T.-t.

Hfe.

Sachbearbeiterin 1 (Sopran)

Klav.

senza misura

lich.

Rück-sichts-

sim.

5 a tempo

39 **a tempo** **senza misura** **a tempo** **senza misura**

B. Kl.

Pos.

Snare Drum

T.-t.

Hfe.

Sachbearbeiterin 1 (Sopran)

Klav.

44 **a tempo** **senza misura** $\text{♩} = 88$

Sachbearbeiterin 1 (Sopran)

VI. I

VI. II

Vla.

Vc. I

Vc. II

Kb.

50 **mf**

Mia (Alt)

VI. I

VI. II

Vla.

Vc. I

Vc. II

Kb.

56

Sachbearbeiterin 1 (Sopran)

Sie hö-ren, sie hö-ren Stim-men? Wa-ren Sie schon in Be-

Mia (Alt)

Ja. Die Stim-men der Pflanz-en.

VI. I

VI. II

Vla.

Vc. I

Vc. II

Kb.

59

Sachbearbeiterin 1 (Sopran)

hand-lung? Falsch!

Mia (Alt)

Nein. Ich hö-re sie ger- ne.

VI. I

VI. II

Vla.

Vc. I

Vc. II

Kb.



a tempo

♩ = 96

63 senza misura

B. Kl.

ffff

Trp.

senza sord.

ffff

Pos.

ffff

Snare Drum

f — *ff*

T.-t.

ff

Hfe.

ffff

Sachbearbeiterin 1
(Sopran)

Falsch. Blum - - en hö - - ren kön - nen Sie Am Fei - er - a - bend.

Klav.

ffff

68

B. Kl.

Trp.

Pos.

Snare Drum

T.-t.

Hfe.

Klav.

f *ff*

C#, D#, G, A, H



71

B. Kl.

Trp.

Pos.

Snare Drum

Hfe.

Klav.

f

rit.

♩ = 88

To Kl.

B. Kl.

Trp.

Pos.

Snare Drum

T.-t.

To Vibraphone

Hfe.

Sachbearbeiterin 1 (Sopran)

Klav.

Akk.

♩ = 88

VI. I

VI. II

Vla.

Vc. I

Vc. II

Kb.

77

Trp. *mf*

Pos. *p*

Snare Drum *pp*

Vibr. *pp* *mf*

Hfe. *p*

Sachbearbeiterin 1 (Sopran)
Chan - ce. Ei - ne gros-se Chan-ce. Mel-den Sie sich in der Gärt - ner-

Klav. *p*

Akk. *p*

VI. I

VI. II *p*

Vla. *p*

Vc. I *pizz.* *p*

Vc. II *pizz.* *p*

Kb. *pizz.* *p*

Detailed description: This page of a musical score, numbered 115, begins at measure 77. It features a complex orchestration including Trumpet (Trp.), Poson (Pos.), Snare Drum, Vibraphone (Vibr.), Horns (Hfe.), Soprano (Sachbearbeiterin 1), Piano (Klav.), Accordion (Akk.), Violins I and II (VI. I, VI. II), Viola (Vla.), Violas (Vc. I, Vc. II), and Cello (Kb.). The vocal line is in German, with lyrics: "Chan - ce. Ei - ne gros-se Chan-ce. Mel-den Sie sich in der Gärt - ner-". The score includes various musical notations such as dynamics (mf, p, pp), articulation (pizz.), and fingerings (3, 5, 6). The instrumentation is dense, with many instruments playing sixteenth-note patterns.

80

Trp.

Pos.

Snare Drum

Vibr.

Hfe.

Sachbearbeiterin 1
(Sopran)

Klav.

Akk.

Vl. I

Vl. II

Vla.

Vc. I

Vc. II

Kb.

ei "E - wi - ger Früh - ling." Dort ist ei - ne Stel - le für

83

Trp.

Pos.

Snare Drum

Vibr.

Hfe.

Sachbearbeiterin 1 (Sopran)
ei - ne Hilfs - kraft frei. Dies - mal

Klav.

Akk.

Vl. I

Vl. II

Vla.

Vc. I

Vc. II

Kb.

86

Trp.

Pos.

Snare Drum

Vibr.

Hfe.

Sachbearbeiterin 1 (Sopran)
hö - ren Sie, was man Ih - nen sagt.

Klav.

Akk.

Vl. I

Vl. II

Vla.

Vc. I

Vc. II

Kb.

89

Picc. *mf* *ff*

Kl. *mf* *ff*

Trp. *ff*

Pos. *ff*

Snare Drum *f* To Becken

Vibr. *ff* To Becken

Hfe. *ff*

Sachbearbeiterin 1 (Sopran)

Sopran (Ensemble) *mf* A -

Klav. *ff*

Akk. *ff*

VI. I *ff*

VI. II *ff*

Vla. *ff*

Vc. I *ff* arco

Vc. II *ff* arco

Kb. *ff* arco

92 *rit.*

Trp. *p*

Bck. arco mit dem Bogen spielen *pp*

Sachbearbeiterin 1 (Sopran) *mf* *mp* *p*
- - - - - pril, A - pril, A - - - - - pril, A -

Sopran (Ensemble) *mp* *p* *pp*
- pril, A - pril, A - pril, A - - - -

Mezzo (Ensemble) *mf* *mp* *p* *pp*
A - pril, A - pril, A - pril, A - - - -

Alt (Ensemble) *mf* *mp* *p* *pp*
A - pril, A - pril, A - pril, A - - - -

Tenor (Ensemble) *mf* *mp* *p* *pp*
A - pril, A - pril, A - pril, A - - - -

Bariton (Ensemble) *mf* *mp* *p* *pp*
A - pril, A - pril, A - pril, A - - - -

Klav. Innenraum

To Lion's Roar

♩ = 40 arco mit dem Bogen spielen

Bck 97

pp < *pp* < *pp* < *pp* < *pp* < *pp* < *pp* < *pp* < *pp* < *pp* < *pp* < *pp* <

Bck

pp < *pp* < *pp* < *pp* < *pp* < *pp* < *pp* < *pp* < *pp* < *pp* < *pp* <

To Gr. Tr.

Sachbearbeiterin 1 (Sopran)

ppil.

Sopran (Ensemble)

ppp
ppil.

Mezzo (Ensemble)

ppp
ppil.

Alt (Ensemble)

ppp
ppil.

Tenor (Ensemble)

ppp
ppil.

Bariton (Ensemble)

ppp
ppil.

Klav. *pp* Tremolo auf den Saiten mit weichem großem Schlägel Innenraum

pp

Vla. *pp* collegno tratto kreisförmiges Tremolo (sul tasto - sul ponticello) ♩ = 40

pp

Vc. I collegno tratto kreisförmiges Tremolo (sul tasto - sul ponticello) *pp*

pp

Vc. II collegno tratto kreisförmiges Tremolo (sul tasto - sul ponticello) *pp*

pp

Kb. collegno tratto kreisförmiges Tremolo (sul tasto - sul ponticello) *pp*

pp

4. Szene

♩ = 60

Bassflöte

B. Fl. Kl.

Trp. Pos.

Lion's Roar

Pk. *ossia* (falls Lion's Roar im ppp zu laut für den Gesamtklang ist)

Gr. Tr. *ppp*

Hfe. *pp*

Arbeiterin 1 (Mezzo)

Mia (Alt)

Pflanze (Countertenor)

Arbeiter 2 (Tenor)

Sopran (Ensemble)

Mezzo (Ensemble)

Alt (Ensemble)

Tenor (Ensemble)

Bariton (Ensemble)

Cel.

Akk.

♩ = 60

VI. I

VI. II

Vla.

Vc. I

Vc. II

Kb.

Ossia: Pauke, falls Lion's Roar zu laut

mit feuchter Fingerkuppe mit langsamem Druck über möglichst ungespanntes Fell streichen

mit Superball kreisen (langsamer, sanfter Druck)

(abrupter Stop mit Superball)

ossia (falls Lion's Roar im ppp zu laut für den Gesamtklang ist)

ppp

ppp

ppp

pp

Arbeiterin 1 (Mezzo)

Mia (Alt)

Pflanze (Countertenor)

Arbeiter 2 (Tenor)

Sopran (Ensemble)

Mezzo (Ensemble)

Alt (Ensemble)

Tenor (Ensemble)

Bariton (Ensemble)

Cel.

Akk.

VI. I

VI. II

Vla.

Vc. I

Vc. II

Kb.

13

Pos. *with Harmon mute (stem in)*
pp

Lion's Roar

Pk. *pppp*

Gr. Tr. *pppp*

Hfe. *pppp*

Vla. *con sord. metal.*
pp

Vc. I *con sord. metal.*
pp

Vc. II *con sord. metal.*
pp

Kb. *Überdruck (sehr langsamer Druck, möglichst regelmäßiger Klang)*
sim.
ppp



23

B. Fl. *pp*

Pos.

Lion's Roar

Pk. *pppp*

Gr. Tr. *pppp*

Hfe. *pppp*

Vla.

Vc. I

Vc. II

Kb. *ppp*

33

B. Fl.

Pos.

Lion's Roar

Pk.

Gr. Tr.

Hfe.

Sopran (Ensemble)

Mezzo (Ensemble)

Alt (Ensemble)

Vla.

Vc. I

Vc. II

Kb.

pp

n n n n n

pp

n n n n n

pp

n n n n n

40

B. Fl.

Pos.

Lion's Roar

Pk.

Gr. Tr.

Hfe.

Sopran (Ensemble)
n n n n n n n n

Mezzo (Ensemble)
n n n n n n n n

Alt (Ensemble)
n n n n n n n n

Cel.

pp

VI. I
con sord. metal.
p

VI. II
con sord. metal.
p

Vla.

Vc. I

Vc. II

Kb.

46

B. Fl.

Pos.

Lion's Roar

Pk.

Gr. Tr.

Hfe.

Sopran (Ensemble)

Mezzo (Ensemble)

Alt (Ensemble)

Cel.

Vl. I

Vl. II

Vla.

Vc. I

Vc. II

Kb.

50 $\text{♩} = 60$

Gr. Tr.

Hfe. *p*

Arbeiterin 1 (Mezzo) *p*
 Hal-lo Frau. Hier hast du das Mes-ser. Du machst so, so, so... Ver-stehst du, ver-stehst

Cel. *p*

Vla. $\text{♩} = 60$

Vc. I

Vc. II

Kb.



59

Gong *p* ^{1.v.} 3

Hfe.

Arbeiterin 1 (Mezzo) *p*
 du? Al-les weg. Al-les weg. Sonst kein Geld.

Cel. *p*

Kb. *pizz.* *p*

65 $\text{♩} = 60$

B. Fl. *p*

Kl. *p*

Trg.

Lion's Roar *p*

Gr. Tr. *p*

Gong *sim.*

Hfe. *p*

Pflanze (Countertenor) *mp* (aus dem Off singen) a

Sopran (Ensemble) *mp* n n n n n n n n

Mezzo (Ensemble) *mp* n n n n n n n n

Alt (Ensemble) *mp* n n n n n n n n

Cel.

VI. I *pizz. senza sord.* $\text{♩} = 60$ *p*

VI. II *pizz. senza sord.* *p*

Kb.

71

B. Fl.

Kl.

Pos. (stem out) *p*

Lion's Roar

Gr. Tr.

Gong

Hfe.

Pflanze (Countertenor) *mp*
a

Sopran (Ensemble) *mp*
n f f f f f f f f f f f f f f f f f f n n n

Mezzo (Ensemble) *mp*
n f f f f f f f f f f f f f f f f f f n n n

Alt (Ensemble) *mp*
n f f f f f f f f f f f f f f f f f f n n n

Tenor (Ensemble) *mp*
a

Bariton (Ensemble) *mp*
a

Cel.

Vl. I

Vl. II

Vla. *mf* senza sord.

Vc. I *mp* senza sord.

Vc. II *mp*

Kb. *mp*

76 To Picc.

B. Fl.

Kl.

Pos.

Trg. To Cowbell

Gong To Xylophon

Hfe.

Pflanze (Countertenor)

Sopran (Ensemble) n n n n n n n f f f f f f f f f f

Mezzo (Ensemble) n n n n n n n f f f f f f f f f f

Alt (Ensemble) n n n n n n n f f f f f f f f f f

Tenor (Ensemble) a a a

Bariton (Ensemble) a a a

Cel.

VI. I

VI. II

Vla.

Vc. I

Vc. II

Kb.

82 $\text{♩} = 60$

Pos. *mf*

Cow. *pp*

Xyl. *pp*

Hfe.

Pflanze (Countertenor)

Arbeiter 2 (Tenor) *mf*
Fang an— Frau. Schnell, schnell, schnell. Al - les weg.

Sopran (Ensemble) *f f f f f f f f f f*

Mezzo (Ensemble) *f f f f f f f f f f*

Alt (Ensemble) *f f f f f f f f*

Tenor (Ensemble)

Bariton (Ensemble)

Cel. *mf*

Akk. *mp*

$\text{♩} = 60$

VI. I arco *mf*

VI. II arco *mf*

Vla. *mf*

Vc. I *mf*

Vc. II *mf*

Kb.

88

Pos.

Cow.

Xyl.

Arbeiter 2
(Tenor)
Du machst, so, so, so, so. Mes - - ser. Al - les weg. Al-

Cel.

Akk.

VI. I

VI. II

Vla.

Vc. I

Vc. II

Kb.

95

Pos.

Cow.

Xyl.

Arbeiter 2
(Tenor)
- les weg. Sonst kein Geld. Und der Chef ist laut.

Cel.

Akk.

VI. I

VI. II

Vla.

Vc. I

Vc. II

Kb.

101 $\text{♩} = 60$

Cow. *mf*

Xyl. *p* To Gr. Tr. *mf*

Arbeiterin 1 (Mezzo) *f*
Nicht wa - rum.

Mia (Alt) *f*
Wa - rum? A - ber die Pflan - zen sa - gen...

Sopran (Ensemble) *mf*
f f

Mezzo (Ensemble) *mf*
f f

Alt (Ensemble) *mf*
f f

108 $\text{♩} = 60$

Picc. *mf*

Kl. *mf*

Trp. *mf*

Pos. *mf* senza sord.

Cow. *p* To Lion's Roar

Arbeiterin 1 (Mezzo)

Die Pflanz - en sa - gen nichts. Du hörst bes - ser nichts.

Sopran (Ensemble) *f*

Mezzo (Ensemble) *f*

Alt (Ensemble) *f*

Cel.

$\text{♩} = 60$

VI. I *mf* arco

VI. II *mf* arco

Vla. *mf*

Vc. I *mf*

Vc. II *mf*

Kb. *mf*

113

Picc.

Kl.

Trp.

Pos.

Arbeiterin 1 (Mezzo)

Arbeiter 2 (Tenor)

Cel.

Akk.

VI. I

VI. II

Vla.

Vc. I

Vc. II

Kb.

Oh - ren zu. Nur auf den Chef, nur auf den Chef hör'n.

f

Und

118

Picc.

Kl.

Trp.

Pos.

Gr. Tr. mit weichem Filzschlägel
f

Arbeiter 2 (Tenor) der _____ Chef _____ ist _____ laut _____ Fang an Frau.

Cel.

Akk.

VI. I

VI. II

Vla.

Vc. I

Vc. II

Kb.

123

Picc.

Kl.

Trp.

Pos.

Gr. Tr.

Cel.

Akk.

VI. I

VI. II

Vla.

Vc. I

Vc. II

Kb.

Detailed description: This page of a musical score covers measures 123 through 127. The score is arranged in a standard orchestral format with multiple staves. The instruments and their parts are: Piccolo (Picc.), Clarinet (Kl.), Trumpet (Trp.), Trombone (Pos.), Grand Trumpet (Gr. Tr.), Cello (Cel.), Double Bass (Akk.), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Violoncello I (Vc. I), Violoncello II (Vc. II), and Double Bass (Kb.). The music is characterized by complex rhythmic patterns, including frequent triplets and quintuplets, and the use of slurs to group notes. The Piccolo and Clarinet parts feature rapid sixteenth-note passages with quintuplet markings. The strings play a steady, rhythmic accompaniment, with the Double Bass parts often featuring triplet patterns. The Grand Trumpet part consists of sustained notes with dynamic markings. The overall texture is dense and rhythmic.

This musical score page, numbered 139, contains the following parts and markings:

- Picc. (Piccolo):** Treble clef, 5/8 time signature, playing sixteenth-note patterns with five-fingered chords. Dynamic: *mf*.
- Kl. (Clarinets):** Treble clef, playing sixteenth-note patterns with five-fingered chords. Dynamic: *mf*.
- Trp. (Trumpets):** Treble clef, playing eighth-note triplets. Dynamic: *mf*.
- Pos. (Trombones):** Bass clef, playing eighth-note triplets. Dynamic: *mf*.
- Lion's Roar:** Percussion staff with a series of eighth notes. Dynamic: *f* to *mf*.
- Gr. Tr. (Gong/Trance Drum):** Percussion staff with a series of eighth notes. Dynamic: *mf*.
- Arbeiter 2 (Tenor):** Treble clef, vocal line with lyrics: "Za - - da - - la mam - - ka". Dynamic: *f*.
- Sopran (Ensemble):** Treble clef, vocal line with the syllable "a". Dynamic: *f*.
- Mezzo (Ensemble):** Treble clef, vocal line with the syllable "a". Dynamic: *f*.
- Alt (Ensemble):** Treble clef, vocal line with the syllable "a". Dynamic: *f*.
- Tenor (Ensemble):** Treble clef, vocal line with the syllable "a". Dynamic: *f*.
- Bariton (Ensemble):** Bass clef, vocal line with the syllable "a". Dynamic: *f*.
- Cel. (Cello):** Bass clef, playing sixteenth-note patterns with five-fingered chords. Dynamic: *mf*.
- Akk. (Acoustic Guitar):** Treble clef, playing sixteenth-note patterns. Dynamic: *mf*.
- VI. I (Violin I):** Treble clef, playing sixteenth-note patterns with five-fingered chords. Dynamic: *mf*.
- VI. II (Violin II):** Treble clef, playing eighth-note patterns with three-fingered chords. Dynamic: *mf*.
- Vla. (Viola):** Bass clef, playing eighth-note patterns with three-fingered chords. Dynamic: *mf*.
- Vc. I (Violoncello I):** Bass clef, playing eighth-note patterns with three-fingered chords. Dynamic: *mf*.
- Vc. II (Violoncello II):** Bass clef, playing eighth-note patterns with four-fingered chords. Dynamic: *mf*.
- Kb. (Kontrabaß):** Bass clef, playing eighth-note patterns with four-fingered chords. Dynamic: *mf*.

134

Picc. *mp*

Kl. *mp*

Trp. *mp*

Pos. *mp*

Lion's Roar *mf* *p*

Gr. Tr. *p*

Arbeiter 2 (Tenor) *mf* Za - - da - - la dcé - - ru.

Sopran (Ensemble) *mf* a

Mezzo (Ensemble) *mf* a

Alt (Ensemble) *mf* a

Tenor (Ensemble) *mf* a

Bariton (Ensemble) *mf* a

Cel. *mp*

Akk. *mp*

VI. I *mp*

VI. II *mp*

Vla. *mp*

Vc. I *mp*

Vc. II *mp*

Kb. *mp*

140 *rit.*

Picc. *p*

Kl. *p*

Trp. *p*

Lion's Roar *p* *pp*

Gr. Tr. *pp*

Arbeiter 2 (Tenor) *mp*

Sopran (Ensemble) *mp*
a

Mezzo (Ensemble) *mp*
a

Alt (Ensemble) *mp*
a

Tenor (Ensemble) *mp*
a

Bariton (Ensemble) *mp*
a

Cel. *p*

Akk. *p*

VI. I *rit.* *pizz.* *p*

VI. II *pizz.* *p*

Vla. *pizz.* *p*

Vc. I *pizz.* *p*

Vc. II *pizz.* *p*

Kb. *pizz.* *p*

145 $\text{♩} = 72$

Picc. *pp* To A. Fl.

Kl. *pp* To B. Kl.

Lion's Roar *ppp* To Triangel

Gr. Tr. *ppp* To Gongs

Arbeiter 2 (Tenor) *mf*
D a - l e - k o o d s e - - b e.

Sopran (Ensemble) *p*
a

Mezzo (Ensemble) *p*
a

Alt (Ensemble) *p*
a

Tenor (Ensemble) *p*
a

Bariton (Ensemble) *p*
a

Akk. *pp*

VL I $\text{♩} = 72$ *pp*

VL II *pp*

Vla. *pp*

Vc. I *pp*

Vc. II *pp*

Kb. *pp*

151

Trg. *ppp*

Gong *pp*

Hfe. *p*

Arbeiterin 1 (Mezzo) *p*
Za - ka - za - la jej, pri - ká - za -

Sopran (Ensemble) *p* summen

Mezzo (Ensemble) *p* summen

Alt (Ensemble) *p* summen

Tenor (Ensemble) *p* summen

Bariton (Ensemble) *p* summen

Cel. *p*

Akk. *ppp*

VI. I *ppp* *p*

VI. II *ppp* *p*

Vla. *ppp* *p*

Vc. I *ppp* *p*

Vc. II *ppp* *p*

Kb. *ppp* *p*

158

Trg.

Gong

Hfe.

Arbeiterin 1 (Mezzo)

Arbeiter 2 (Tenor)

Sopran (Ensemble)

Mezzo (Ensemble)

Alt (Ensemble)

Tenor (Ensemble)

Bariton (Ensemble)

Cel.

VL I

VL II

Vla.

Vc. I

Vc. II

Kb.

la jej: Ne chod' dcé - ro ku mne! Ja sa u - de - lám

Ja sa u - de - lám ptáč - kom ja -

166

Trg.

Gong

Hfe.

Arbeiterin 1 (Mezzo)
ptáč - kom ja - ra - bým. Po - le - tím kma - mi - - čke. A sad - nem

Arbeiter 2 (Tenor)
ra - bým. Po - le - tím kma - mi - - čke. A sad - nem si tam

Sopran (Ensemble)

Mezzo (Ensemble)

Alt (Ensemble)

Tenor (Ensemble)

Bariton (Ensemble)

Cel.

VI. I

VI. II

Vla.

Vc. I

Vc. II

Kb.

Trg. 172

Gong

Hfe.

Arbeiterin 1 (Mezzo)
si tam na zah - ra - deč - ku, na bie - lu la - li - - - ju.

Arbeiter 2 (Tenor)
na zah - ra - deč - ku, na bie - lu la - li - ju.

Sopran (Ensemble)

Mezzo (Ensemble)

Alt (Ensemble)

Tenor (Ensemble)

Bariton (Ensemble)
(Text singen)
Vy _____

Cel.

VI. I

VI. II

Vla.

Vc. I

Vc. II

Kb.

178 (schrittweise ins Summen übergehen...)

Arbeiterin 1 (Mezzo)
Vy - jde ma - mič ka: čo to za ptá - čka, čo tak smut - ne spie - va? Ej, he - šu,

Arbeiter 2 (Tenor)
Vy - jde ma - mič ka: čo to za ptá - čka, čo tak smut - ne spie - va? Ej, he - šu,

Sopran (Ensemble)
(Text singen)
Vy - jde ma - mič ka: čo to za ptá - čka, čo tak smut - ne spie - va? Ej, he - šu,

Mezzo (Ensemble)
(Text singen)
Vy - jde ma - mič ka: čo to za ptá - čka, čo tak smut - ne spie - va? Ej, he - šu,

Alt (Ensemble)
(Text singen)
Vy - jde ma - mič ka: čo to za ptá - čka, čo tak smut - ne spie - va? Ej, he - šu,

Tenor (Ensemble)
(Text singen)
Vy - jde ma - mič ka: čo to za ptá - čka, čo tak smut - ne spie - va? Ej, he - šu,

Bariton (Ensemble)
— jde ma - mič ka: čo to za ptá - čka, čo tak smut - ne spie - va? Ej, he - šu,



186

Gfsp.
pp

Gong
l.v. sempre
pp

Hfe.
pp

Arbeiterin 1 (Mezzo)
he - šu, Pta čku ja - ra - by, ne - lá - maj la - li - ju. (summen) ppp

Arbeiter 2 (Tenor)
he - šu, Pta čku ja - ra - by, ne - lá - maj la - li - ju. (summen) ppp

Sopran (Ensemble)
he - šu, Pta čku ja - ra - by, ne - lá - maj la - li - ju. Ta da - ly pp

Mezzo (Ensemble)
he - šu, Pta čku ja - ra - by, ne - lá - maj la - li - ju. Ta da - ly pp

Alt (Ensemble)
he - šu, Pta čku ja - ra - by, ne - lá - maj la - li - ju. Ta da - ly pp

Tenor (Ensemble)
he - šu, Pta čku ja - ra - by, ne - lá - maj la - li - ju. Ta da - ly pp

Bariton (Ensemble)
he - šu, Pta čku ja - ra - by, ne - lá - maj la - li - ju. Ta da - ly pp

Cel.
pp

195

Glsp.

Gong

Hfe.

Arbeiterin 1
(Mezzo)

Arbeiter 2
(Tenor)

Sopran
(Ensemble)

Mezzo
(Ensemble)

Alt
(Ensemble)

Tenor
(Ensemble)

Bariton
(Ensemble)

Cel.

VI. I

ste mňa za chla - pa zlé - ho Do - kra - ja cu - dzie - ho;

ste mňa za chla - pa zlé - ho Do - kra - ja cu - dzie - ho;

ste mňa za chla - pa zlé - ho Do - kra - ja cu - dzie - ho;

ste mňa za chla - pa zlé - ho Do - kra - ja cu - dzie - ho;

ste mňa za chla - pa zlé - ho Do - kra - ja cu - dzie - ho;

ste mňa za chla - pa zlé - ho Do - kra - ja cu - dzie - ho;

ste mňa za chla - pa zlé - ho Do - kra - ja cu - dzie - ho;

ste mňa za chla - pa zlé - ho Do - kra - ja cu - dzie - ho;

ste mňa za chla - pa zlé - ho Do - kra - ja cu - dzie - ho;

ste mňa za chla - pa zlé - ho Do - kra - ja cu - dzie - ho;

arco
con sord.
pp

202

Glsp.

Gong

Hfe.

Pflanze
(Countertenor)

pp
(aus dem Off singen)

Ve - ru mne je - zle, ma - mič ka mi - lá, So zlým mu - žom by - -

Cel.

VI. I



209

Glsp.

Gong

Hfe.

Pflanze
(Countertenor)

Sopran
(Ensemble)

Mezzo
(Ensemble)

Alt
(Ensemble)

Tenor
(Ensemble)

Bariton
(Ensemble)

Cel.

VI. I

ti. m

pp

pp

pp

pp

pp

216

Glsp.

Gong

Hfe.

Pflanze (Countertenor)

Cel.

VI. I



224

Glsp.

Gong

Hfe.

Pflanze (Countertenor)

Cel.

VI. I



229

230

Glsp.

Gong

Hfe.

Pflanze (Countertenor)

Cel.

VI. I

To Bongos/Congas

To Gr. Tr.

To Piano

5. Szene

♩ = 72

Altflöte
A. Fl.

Bassklarinete
B. Kl.

Tongue Ram

Trp.

Pos.

With Harmon mute (stem in)

2 Bongos
2 Congas

mit Besen

Gr. Tr.

Hfe.

Sons xylo

sim.

Sachbearbeiterin 1 (Sopran)

Sachbearbeiter 2 (Countertenor)

Sachbearbeiter 3 (Bariton)

Sopran (Ensemble)

Mezzo (Ensemble)

Alt (Ensemble)

Tenor (Ensemble)

Bariton (Ensemble)

Auf den Tasten spielen
Klav.

Im Innenraum spielen (ohne Präparierung)

Natural Harmonic

♩ = 72

collegno battuto senza sord.

collegno battuto

collegno battuto

collegno battuto

collegno battuto

collegno battuto

collegno battuto

7

A. Fl.

B. Kl.

Pos.

2 Bongos
2 Congas

Gr. Tr.

Hfe.

Klav.

VI. I

VI. II

Vla.

Vc. I

Vc. II

Kb.

pp < p

pp < p

pp < p

pp < p

p

sons xylo

l.v.

mit metallischem
Gegenstand
an der Saite
ankommen ("Buzz"-Geräusch)

* *scd*

* *scd*

pizz.

collegno battuto

pizz.

pizz.

collegno battuto

pizz.

collegno battuto

collegno battuto

collegno battuto

collegno battuto

collegno battuto

Überdruck

13

A. Fl.

B. Kl.

Pos.

2 Bongos
2 Congas
pp < p *pp < p* *pp < p* *pp < p*

Gr. Tr.

Hfe.
sons xylo

Sachbearbeiterin 1 (Sopran)
p
Der A - pril!

Sachbearbeiter 2 (Countertenor)
p
Ein-mal Son - ne, ein-mal Schnee.

Sachbearbeiter 3 (Bariton)
p
Ein-mal Son - ne, ein-mal Schnee.

Klav.

Akk.
p

VI. I
collegno battuto *pizz.*

VI. II
collegno battuto *pizz.*

Vla.

Vc. I

Vc. II

Kb.
sim. collegno battuto Überdruck

19

A. Fl.

B. Kl.

Pos.

2 Bongos
2 Congas
pp < p

Gr. Tr.

Hfe.

Sachbearbeiter 2
(Countertenor)
Erst zu heiß, dann zu kalt, kalt, heiß

Sachbearbeiter 3
(Bariton)
Erst zu kalt, dann zu heiß, heiß, kalt

Klav.

Akk.

VI. I
collegno battuto

VI. II
collegno battuto

Vla.

Vc. I

Vc. II

Kb.
collegno battuto

32 Flöte

Fl. *ord.* *p* *cresc.* *3* *3* *3* *3*

B. Kl. *ord.* *p* *cresc.* *3* *3* *3* *3*

Trp. *cresc.*

2 Bongos
2 Congas *mit Händen spielen* *p* *cresc.* *5* *5* *5*

Vibr. *p* *cresc.* *5* *5* *6* *6* *5*

Sachbearbeiter 2
(Countertenor) *f*
ist der Mon - at, in dem, in dem die meist - en meist - en Ar - - beits - lo - sen,

Sachbearbeiter 3
(Bariton) *f*
ist der Mon - at, in dem in dem die meist - en die _____ meist - en

Klav. *Auf den Tasten spielen*
Saiten mit Filz abdämpfen *p* *cresc.* *secco*

Akk.

VI. I *ord.* *cresc.* *3* *3* *3* *3*

VI. II *cresc.* *3* *3* *3* *3*

Vla. *cresc.* *3* *3* *3* *3*

Vc. I

Vc. II

Kb.

♩ = ♪

Fl.
 B. Kl.

Trp.

2 Bongos
2 Congas

Vibr.

Sachbearbeiterin 1 (Sopran)
 Die - - - - - meist - en Ver - - - - - rü - - - - - rück - ten!

Sachbearbeiter 2 (Countertenor)
 Kün - - - - - di - gung - en,

Sachbearbeiter 3 (Bariton)
 Selbst - - - - - mör - der,

Klav.

VI. I
mf cresc.

VI. II
mf cresc.

Vla.
mf cresc.

41

Fl.

B. Kl. *mf cresc.*

Trp. *mf*

Pos. *mf cresc.* senza sord.

2 Bongos
2 Congas *mf cresc.*

Vibr. *mf cresc.*

Sachbearbeiterin 1 (Sopran) *ff*
Die meist - en Ver-rück - ten! Ver-rück - ten!

Sachbearbeiter 2 (Countertenor) *ff*
Die meist - en Ar-beits - los - en, Kün-di - gung - en, Ar - beits - los - en,

Sachbearbeiter 3 (Bariton) *ff*
die meist - en Selbst-mör der, die meist - en Selbst-mör der,

Klav. *mf cresc.*

Akk. *mf cresc.*

VI. I

VI. II

Vla.

Vc. I *pizz.* *mf cresc.*

Vc. II *pizz.* *mf cresc.*

Kb. *pizz.* *mf cresc.*

44

Fl.

B. Kl.

Pos.

2 Bongos
2 Congas

Vibr.

Sachbearbeiterin 1
(Sopran)

Ver - rück - ten! Ver rück - ten! Ver-rück - ten! Ver - rück - ten!

Sachbearbeiter 2
(Countertenor)

Kün-di - gung - en, Ar-beits - los - en, Kün-di-gung - en, Ar-beits - los - en, Kün - di -

Sachbearbeiter 3
(Bariton)

Selbst - mör der, Selbst - mör der, Selbst - mör der, Selbst - mör der, Selbst - mör der,

Klav.

Akk.

VI. I

VI. II

Vla.

Vc. I

Vc. II

Kb.

47

Fl.

B. Kl.

Trp.

Pos.

2 Bongos
2 Congas

Vibr.

Hfe.

Sachbearbeiterin 1
(Sopran)

Sachbearbeiter 2
(Countertenor)

Sachbearbeiter 3
(Bariton)

Klav.

Akk.

Vl. I

Vl. II

Vla.

Vc. I

Vc. II

Kb.

Ver - rück - ten! Ver - rück - ten! Ver - rück - ten!

gung - en, Ar - beits - los - en, Kün - di - gung - en,

Selbst mör der, Selbst - mör der,

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ord.

arco

arco

arco

arco

arco

50

Fl. To A. Fl. Altflöte Flz. *mp* *p*

B. Kl. Tongue Ram *mp* *p*

Pos. With Harmon mute (Stem in) *mp* *p*

2 Bongos 2 Congas mit Besen *mp* *pp < p* *pp < p*

Gr. Tr. *p*

Vibr. To Gr. Tr. *mp*

Hfe. *mp* *p* sons xylo

Klav. *mp* *p*

Akk. *mp*

♩ = 72

VI. I. *mp* *p* collegno battuto

VI. II. *mp* *p* collegno battuto

Vla. *mp* *p* collegno battuto

Vc. I. *mp* *p* collegno battuto

Vc. II. *mp* *p* collegno battuto

Kb. *mp* *p* Überdruck

57

A. Fl.

B. Kl. *sim.*

Pos.

2 Bongos
2 Congas *pp < p* *pp < p* *pp < p* *pp < p*

Gr. Tr.

Hfe. *sons xylo*

Sachbearbeiterin 1 (Sopran) *p*
Der A - pril!

Sachbearbeiter 2 (Countertenor) *p*
Ein-mal Son - ne,

Sachbearbeiter 3 (Bariton) *p*
Ein-mal Son - ne,

Klav. *scd **

Akk. *p*

VI. I *pizz.* *collegno battuto*

VI. II *pizz.* *collegno battuto*


Vla.


Vc. I

Vc. II

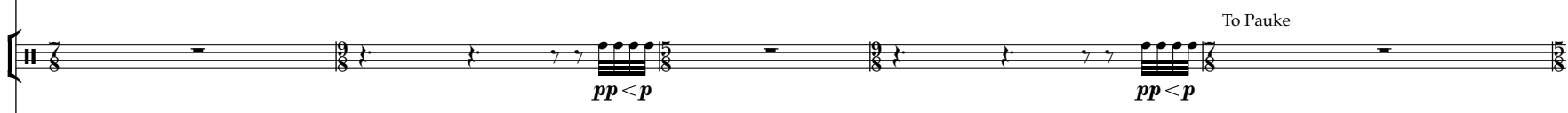
Kb. *sim.* *collegno battuto* *Überdruck*

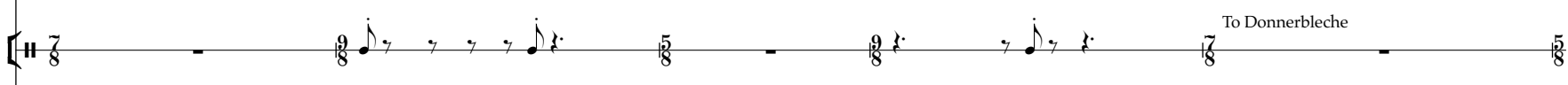
rit. To Fl.

A. Fl. 

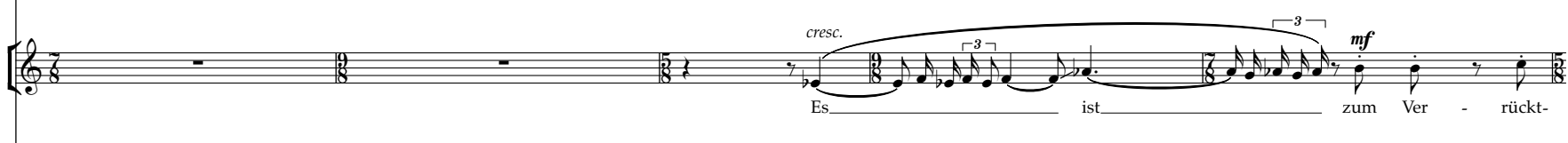
B. Kl. 

Pos. 

2 Bongos
2 Congas  *pp < p* To Pauke

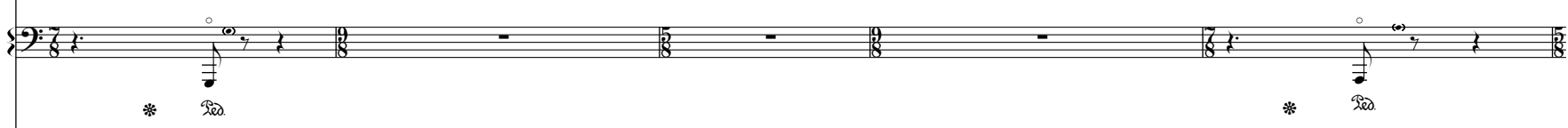
Gr. Tr.  To Donnerbleche

Hfe. 

Sachbearbeiterin 1 (Sopran)  *cresc.* *mf*

Sachbearbeiter 2 (Countertenor) 

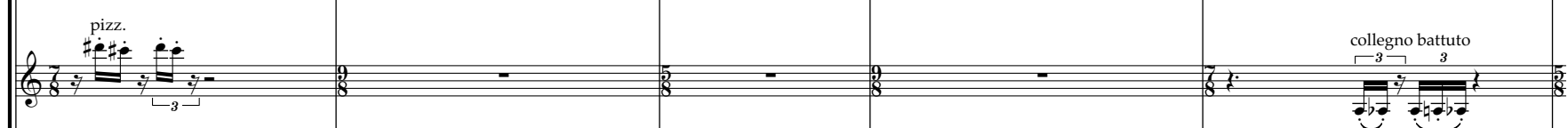
Sachbearbeiter 3 (Bariton) 

Klav.  *

Akk. 

rit.

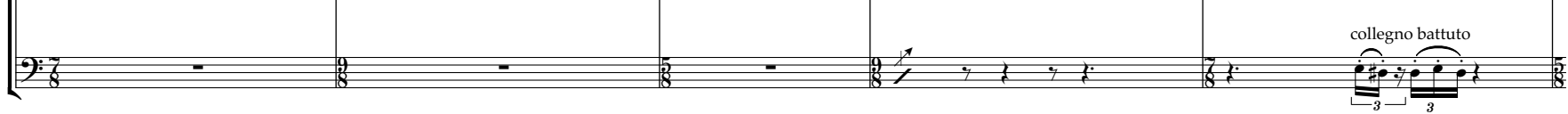
VI. I  *pizz.* *collegno battuto*

VI. II  *pizz.* *collegno battuto*

Vla. 

Vc. I 

Vc. II 

Kb.  *collegno battuto*

68 $\text{♩} = 56$

Pos.

Hfe.

Sachbearbeiterin 1 (Sopran) *f*
wer - den. Ich hab da ei - ne Al - te. Die will nicht ar - bei - ten. Sie sagt die, Blum - en!

Sachbearbeiter 2 (Countertenor)
kalt,

Sachbearbeiter 3 (Bariton)
heiß,

Akk.

VI. I *arco ord. mp*

VI. II *arco ord. mp*

Vla. *arco ord. mp*

Vc. I *arco ord. mp*

Vc. II *arco ord. mp*

Kb. *arco ord. mp*

74

Sachbearbeiterin 1 (Sopran)

Die Blum - en, sagt sie. Blum -

Sachbearbeiter 2 (Countertenor)

f Blum - en, Blum - en? Blum - en? Blum -

Sachbearbeiter 3 (Bariton)

f Blum - en, Blum - en? Blum - en? Blum -

Akk.

VI. I

VI. II

Vla.

Vc. I

Vc. II

Kb.

79 Flöte ord. *mf cresc.* *f*

Kl. Klarinette in B ord. *mf cresc.* *f*

Trp. *mf cresc.* *f*

Pos. senza sord. *mf cresc.* *f*

Sachbearbeiterin 1 (Sopran) en!

Sachbearbeiter 2 (Countertenor) en! *f* Sie muss ar - bei - ten...

Sachbearbeiter 3 (Bariton) en!

Akk. *cresc.*

VI. I *cresc.* *f* pizz. arco pizz.

VI. II *cresc.* *f* pizz. arco pizz.

Vla. *cresc.* *f* pizz. arco pizz.

Vc. I *cresc.* *f* pizz. arco pizz.

Vc. II *cresc.* *f* pizz. arco pizz.

Kb. *cresc.* *f* pizz. arco pizz.

84

Fl.

Kl.

Trp.

Pos.

Sachbearbeiter 2
(Countertenor)

Sachbearbeiter 3
(Bariton)

Akk.

VI. I

VI. II

Vla.

Vc. I

Vc. II

Kb.

ff

f

arco *pizz.*

Schick sie dort - hin, wo.

Sie wird müs - sen. Wo kei - ne Blum - en sind.

96 To Picc.

Fl. *p*

Kl. *p*

Trp. *p*

Pos. *p*

Pk. *pp*

Akk. *p dim.* *pp*

VI. I *p dim.* *pp*

VI. II *p dim.* *pp*

Vla. *p dim.* *pp*

Vc. I *p dim.* *pp*

Vc. II *p dim.* *pp*

Kb. *p dim.* *pp*

(Becken auf die Pauke legen, Tremolo auf Becken, kontinuierliches Glissando)



102

Pk. *p* *pp*

Donnerbleche *pp* *p*

Akk.

VI. I

VI. II

Vla.

Vc. I

Vc. II

Kb.

109 accel.

Pk. *p* *pp* *p*

Donnerbleche *pp* *p* *pp*

Sachbearbeiterin 1 (Sopran) *mp* (erleichtert)
 Ei - ne Ar - beit oh - ne Blum - en. Das ist es. Ein sehr gut-er Rat.

Akk.

VI. I accel.

VI. II *p*

Vla. *p*

Vc. I *p*

Vc. II *p*

Kb. *p*



$\text{♩} = 72$

116 -

Pk. *pp* *p* *pp* *p* *pp*

Donnerbleche *p* *pp* *p* *pp* *p*

Sachbearbeiterin 1 (Sopran) *f* (entsetzt) *mf*
 Der Mai! Man sagt der Mai...

Sachbearbeiter 2 (Countertenor) *mf* *f* (entsetzt) *mf*
 A - pril! Und dann kommt der Der Mai! Man sagt, der Mai

Sachbearbeiter 3 (Bariton) *mf* *f* (entsetzt)
 Nicht mehr lang. Der Mai!

Akk. *mf* *f* *mf*

125 $\text{♩} = 60$

Pk. *p* *ppp* *pp*

Donnerbleche *ppp* *pp* *ppp*

Sachbearbeiterin 1 (Sopran) (gezischt) Psst.

Sachbearbeiter 2 (Countertenor) ist der Mon - at, in dem

Sachbearbeiter 3 (Bariton) (gezischt) Psst.

Klav. Innenraum Tremolo auf den Saiten mit weichem großem Schlägel *ppp*

Akk. *pp*

Vla. $\text{♩} = 60$ molto sul ponticello *ppp*

Vc. I molto sul ponticello *ppp*

Vc. II molto sul ponticello *ppp*

Kb. arco molto sul ponticello *ppp*

131 Piccolo

Picc.

Kl.

Trp. With straight mute

Pk.

Donnerbleche

Hfe.

Klav.

Akk.

VI. I

VI. II

Vla.

Vc. I

Vc. II

Kb.

pp

pp

pp

ppp

pp

pp

To Ratsche

Picc. 

Kl. 

Trp. 

Hfe. 

Klav. 

Akk. 

rit. 

VI. I 

VI. II 

Vla. 

Vc. I 

Vc. II 

Kb. 

139 $\text{♩} = 40$

Picc.

Kl.

Trp.

Hfe.

Sopran (Ensemble)

Mezzo (Ensemble)

Alt (Ensemble)

Tenor (Ensemble)

Bariton (Ensemble)

Klav.

Akk.

VI. I

VI. II

Vla.

Vc. I

Vc. II

Kb.

pp

a

pp

a

pp

a

pp

a

pp

a

142 *To Fl.*

Picc. *tr* *3* *3*

Kl. *tr*

Sopran (Ensemble) *pp* *3* *ppp* nnn nnn nnn nnn

Mezzo (Ensemble) *pp* *3* *ppp* nnn nnn nnn nnn

Alt (Ensemble) *pp* *3* *ppp* nnn nnn nnn nnn

Tenor (Ensemble) *pp* *3* *ppp* nnn nnn nnn nnn

Bariton (Ensemble) *pp* *3* *ppp* nnn nnn nnn nnn

Klav. *To Celesta* *

VI. I *tr* *3* *tr* *tr*

VI. II *tr*

Vla. *tr*

Vc. I *tr*

Vc. II *tr*

Kb. *tr*

6. Szene

♩ = 108

♩ = 60

♩ = 40

rit.

rit.

Flöte

Fl. Kl. Trp. Pos.

Maracas Rührtrommel Schellenglocke

Ratsche Wecker

Hfe.

Mia (Alt)

Pflanze (Countertenor)

Sopran (Ensemble)

Mezzo (Ensemble)

Alt (Ensemble)

Tenor (Ensemble)

Bariton (Ensemble)

Cel. Akk.

(einzelner Klick auf Ratsche)

Saite langsam, aber möglichst geräuschvoll, entlangwischen ev. mit Nagel

(gehaucht, viel Luft, ungefähre Tonhöhe)

(gehaucht, viel Luft, ungefähre Tonhöhe)

(gehaucht, viel Luft, ungefähre Tonhöhe)

(gehaucht, viel Luft, ungefähre Tonhöhe)

(gehaucht, viel Luft, ungefähre Tonhöhe)

♩ = 108
collegno tratto
molto flautando
molto sul tasto

♩ = 60

♩ = 40

rit.

rit.

VI. I

VI. II

Vla.

Vc. I

Vc. II

Kb.

collegno tratto
molto flautando
molto sul tasto

pp

♩ = 108

♩ = 60

♩ = 40

177

6

rit. rit.

Fl.

Maracas
Rührtrommel
Schellenglocke

Ratsche
Wecker

Hfe.

sim.

Sopran
(Ensemble)

h h h h h h h h h h

Mezzo
(Ensemble)

h h h h h h h

Alt
(Ensemble)

h h h h h h h h h h

Tenor
(Ensemble)

h h h h h h h h h

Bariton
(Ensemble)

h h h h h h h h h

♩ = 108

♩ = 60

♩ = 40

rit. rit.

VI. I

VI. II

Vla.

Vc. I

Vc. II

Kb.

sim.

♩ = 72

11 rit.

Fl.

Pos. with Harmon mute stem in *pp*

Maracas Rührtrommel Schellenglocke *ppp* (Tremolo immer langsamer werden)

Hfe.

Sopran (Ensemble) *ppp*

Mezzo (Ensemble) *ppp*

Alt (Ensemble) *ppp*

Tenor (Ensemble) *ppp*

Bariton (Ensemble) *ppp*

♩ = 72

VI. I rit.

VI. II

Vla. 3

Vc. I

Vc. II 5

Kb.

14

Fl.

Pos.

Maracas
Rührtrommel
Schellenglocke

(Tremolo schnell beginnen, langsamer werden)

Ratsche
Wecker

Hfe.

Sopran
(Ensemble)

Mezzo
(Ensemble)

Alt
(Ensemble)

Tenor
(Ensemble)

Bariton
(Ensemble)

♩ = 40 ♩ = 72
rit.

VI. I

VI. II

Vla.

Vc. I

Vc. II

Kb.

♩ = 40

♩ = 66

18 - *accel.*

Fl.

Pos.

Maracas
Rührtrommel
Schellenglocke

Ratsche
Wecker

Hfe. *pp*

Mia (Alt) *p*
Kein Staub. Kei - ne

Sopran (Ensemble)

Mezzo (Ensemble)

Alt (Ensemble)

Tenor (Ensemble)

Bariton (Ensemble)

Cel. *pp*

♩ = 40

♩ = 66

VI. I *accel.*

VI. II

Vla.

Vc. I

Vc. II

Kb.

Fl. ²³ ⁵

Maracas
Rührtrommel
Schellenglocke

Ratsche
Wecker

Hfe.

Mia
(Alt)

Spur. Kein Dreck. Er hat ge-sagt: Es muss al - les blitz - blank sein.

Sopran
(Ensemble)

h h h h h h h h h h h h

Mezzo
(Ensemble)

h h h h h h h h h

Alt
(Ensemble)

h h h h h h

Tenor
(Ensemble)

h h h h h h h h h

Bariton
(Ensemble)

h h h h h h h h h h h h

Cel.

VI. I

pp

VI. II

pp

Vla.

pp

Vc. I

pp

Vc. II

pp

Kb.

pp

31
Fl.

Pos.

Maracas
Rührtrommel
Schellenglocke

Ratsche
Wecker

To Crotales

Crot.

Hfe.

Mia
(Alt)

Cel.

Kb.

42

Trp.

Pos.

Maracas
Rührtrommel
Schellenglocke

Crot.

Hfe.

Mia
(Alt)

Un-ter die sem kah-len Flur liegt doch in Wirk-lich-keit die dunk-le wei che Er - de, vol ler

Sopran
(Ensemble)

h

Mezzo
(Ensemble)

h

Alt
(Ensemble)

h

Tenor
(Ensemble)

h

Bariton
(Ensemble)

h

VI. I

pizz.
p

VI. II

pizz.
p

Vla.

pizz.
p

Vc. I

pizz.
p

Vc. II

pizz.
p

Kb.

pizz.
p

49

Fl.

Trp.

Pos.

Maracas
Rührtrommel
Schellenglocke

Crot.

Hfe.

Mia
(Alt)
Wur - zeln, Pilz - en, Zau - ber—

Cel.

VI. I

VI. II

Vla.

Vc. I

Vc. II

Kb.

Detailed description: This page of a musical score, numbered 186, begins at measure 49. It features a variety of instruments and a vocal line. The Flute (Fl.) part has a melodic line with a quintuplet (5) in the first measure. The Trumpet (Trp.) and Trombone (Pos.) parts are mostly silent, with some notes in the later measures. The Maracas, Rührtrommel, and Schellenglocke parts provide a rhythmic accompaniment. The Crotales (Crot.) part has a melodic line. The Harp (Hfe.) part has a complex, arpeggiated accompaniment. The vocal line (Mia (Alt)) has the lyrics "Wur - zeln, Pilz - en, Zau - ber—" and features a triplet (3) in the first measure. The Cello (Cel.) part has a complex, arpeggiated accompaniment with triplets (3) and sextuplets (6). The Violin I (VI. I) and Violin II (VI. II) parts have a rhythmic accompaniment. The Viola (Vla.) part has a rhythmic accompaniment. The Violoncello I (Vc. I) and Violoncello II (Vc. II) parts have a rhythmic accompaniment. The Double Bass (Kb.) part has a rhythmic accompaniment.

55

Fl.

Pos.

Maracas
Rührtrommel
Schellenglocke

Crot.

Hfe.

Mia
(Alt)

Cel.

VI. I

VI. II

Vla.

Vc. I

Vc. II

Kb.

und ent - hüllt mit grün - er Zun - ge

collegno tratto
molto flautando
molto sul tasto
pp

collegno tratto
molto flautando
molto sul tasto
pp

collegno tratto
molto flautando
molto sul tasto
pp

collegno tratto
molto flautando
molto sul tasto
pp

collegno tratto
molto flautando
molto sul tasto
pp

63

Fl.

Trp.

Pos.

Maracas
Rührtrommel
Schellenglocke

Crot.

Hfe.

Mia
(Alt)

Sopran
(Ensemble)

Mezzo
(Ensemble)

Alt
(Ensemble)

Tenor
(Ensemble)

Bariton
(Ensemble)

Cel.

VI. I

VI. II

Vla.

Vc. I

Vc. II

Kb.

ih

pp

pizz.

pizz.

p

pizz.

p

pizz.

p

collegno tratto
molto flautando
molto sul tasto

68

Fl.

Trp.

Pos.

The Flute part (Fl.) begins at measure 68 with a rest, followed by a melodic phrase starting in measure 71. The Trumpet (Trp.) and Trombone (Pos.) parts play sustained notes with long slurs across the measures.

Maracas
Rührtrommel
Schellenglocke

The percussion parts (Maracas, Rührtrommel, Schellenglocke) play a rhythmic pattern of eighth notes with triplet markings (3) over groups of three notes.

Crot.

The Crotale (Crot.) part has a rest for most of the section, with a few notes appearing at the end.

Hfe.

The Harp (Hfe.) part consists of a series of chords and arpeggiated figures in both the right and left hands.

Mia
(Alt)

mäch-ti - ges Ge - heim - nis Ge - heim - - nis nichts soll oh - ne Le - ben sein._____

The vocal line (Mia/Alt) features a melodic line with triplet markings (3) and lyrics: "mäch-ti - ges Ge - heim - nis Ge - heim - - nis nichts soll oh - ne Le - ben sein." The line ends with a long horizontal line indicating a continuation.

VI. I

The Violin I (VI. I) part plays a rhythmic accompaniment of eighth notes.

VI. II

The Violin II (VI. II) part plays a rhythmic accompaniment of eighth notes.

Vla.

The Viola (Vla.) part plays a rhythmic accompaniment of eighth notes.

Vc. I

The Violoncello I (Vc. I) part plays a rhythmic accompaniment of eighth notes.

Vc. II

The Violoncello II (Vc. II) part plays a rhythmic accompaniment of eighth notes.

Kb.

pizz.

p

The Keyboard (Kb.) part plays a rhythmic accompaniment of eighth notes, starting with a *pizz.* (pizzicato) marking and a dynamic marking of *p* (piano).

80

Fl.

Kl.

Mrcs.

Vibr.

Hfe.

Akk.

VI. I

VI. II

Vla.

Vc. I

Vc. II

Kb.

pp

pp

pp

5 5 6 5 5 6 5 5

pp

This page of a musical score, numbered 193, contains the following parts and their characteristics:

- Fl. (Flute):** Features melodic lines with triplets and slurs, starting at measure 90.
- Kl. (Clarinet):** Features melodic lines with slurs and a *mp* dynamic marking.
- Mrcs. (Maracas):** Provides a rhythmic accompaniment with repeated patterns.
- Vibr. (Vibraphone):** Features melodic lines with slurs and a *p* dynamic marking.
- Hfe. (Harp):** Features melodic lines with slurs and a *p* dynamic marking.
- Vocal Ensemble:** Includes parts for Soprano, Mezzo, Alt, Tenor, and Baritone, all starting with a *p* dynamic and the vowel 'a'.
- Akk. (Accordion):** Features melodic lines with slurs.
- VI. I (Violin I):** Features melodic lines with slurs and a *p* dynamic marking.
- VI. II (Violin II):** Features melodic lines with slurs and a *p* dynamic marking.
- Vla. (Viola):** Features melodic lines with slurs and a *p* dynamic marking.
- Vc. I (Violoncello I):** Features melodic lines with slurs and a *p* dynamic marking.
- Vc. II (Violoncello II):** Features melodic lines with slurs and a *p* dynamic marking.
- Kb. (Keyboard):** Features melodic lines with slurs and a *p* dynamic marking.

This page of a musical score, numbered 194, contains the following parts and measures:

- Flute (Fl.):** Measures 95-98. Starts with a whole rest, then plays a melodic line starting on G4, marked *mp*. Includes a quintuplet in measure 98.
- Clarinet (Kl.):** Measures 95-98. Plays a melodic line starting on G4, marked *p*. Includes a quintuplet in measure 98.
- Mirrored Percussion (Mrcs.):** Measures 95-98. Plays a rhythmic pattern of eighth notes, marked *p*.
- Vibraphone (Vibr.):** Measures 95-98. Plays a rhythmic pattern of eighth notes, marked *p*. Includes sextuplets and quintuplets.
- Harp (Hfe.):** Measures 95-98. Plays a harmonic accompaniment with triplets, marked *p*.
- Vocal Ensembles:** Soprano, Mezzo, Alt, Tenor, and Baritone parts. Each part has a whole note in measure 95, followed by rests in measures 96-98.
- Piano (Akk.):** Measures 95-98. Plays a complex accompaniment with many beamed notes, marked *p*.
- Violins (VI. I, VI. II):** Measures 95-98. Violin I plays a rhythmic pattern of eighth notes, marked *p*. Violin II plays a similar pattern with triplets, marked *p*.
- Viola (Vla.):** Measures 95-98. Plays a rhythmic pattern of eighth notes.
- Violoncello (Vc. I, Vc. II):** Measures 95-98. Violoncello I plays a rhythmic pattern of eighth notes, marked *p*. Violoncello II plays a similar pattern, marked *p*.
- Double Bass (Kb.):** Measures 95-98. Plays a rhythmic pattern of eighth notes, marked *p*.

This page of a musical score includes the following parts and markings:

- Fl.** (Flute): Starts at measure 100, featuring triplets and a quartet.
- Kl.** (Clarinet): Features a triplet.
- Trp.** (Trumpet): Starts at measure 100, marked *mp*, with a triplet and a note marked "with cup mute".
- Pos.** (Positone): Features a triplet, marked *mp*.
- Mrcs.** (Maracas): Rhythmic accompaniment.
- Vibr.** (Vibraphone): Features a triplet, marked *mp*.
- Hfc.** (Harp): Features triplets and a quintuplet.
- Sopran (Ensemble)**: Vocal line with notes "o" and "a", marked *mp*.
- Mezzo (Ensemble)**: Vocal line with notes "o" and "a", marked *mp*.
- Alt (Ensemble)**: Vocal line with note "a", marked *mp*.
- Tenor (Ensemble)**: Vocal line with notes "o" and "a", marked *mp*.
- Bariton (Ensemble)**: Vocal line with note "o", marked *mp*.
- Akk.** (Piano): Accompanying piano part.
- VI. I** (Violin I): Features a quartet.
- VI. II** (Violin II): Features triplets.
- Vla.** (Viola): Features a rhythmic pattern.
- Vc. I** (Violoncello I): Features a quartet.
- Vc. II** (Violoncello II): Features a quartet.
- Kb.** (Kontrabaß): Features a quartet.

105

Fl. *mf*

Kl. *mf* *mp*

Trp. *mf*

Pos. *mf*

Mrcs. *mf*

Vibr. *mf*

Hfe. *mf*

Sopran (Ensemble) *mf* *mp dim.*
a m n a m

Mezzo (Ensemble) *mf* *mp dim.*
a d e m n a

Alt (Ensemble) *mf* *mp dim.*
a e m m a o d

Tenor (Ensemble) *mf* *mp dim.*
a o n d m a o n

Bariton (Ensemble) *mf* *mp dim.*
a e d m e m

Akk. *mf* *mp*

VI. I *mf* *p* arco

VI. II *mf* *p* arco

Vla. *mf* *p* arco

Vc. I *mf* *p* arco

Vc. II *mf* *p* arco

Kb. *mf* *p* arco

111

Fl. *p*

Kl. *p*

Trp. *mp* *p*

Pos. *mp* *p*

Mia (Alt) *f* *mf*
 Könn-te ich nur den Deck-el die-ser en-gen Schach-tel öff-nen, die Wän-de da bei-

Sopran (Ensemble) *p dim.* *pp*
 n o e n m a n m n a m n o e n m a n m n

Mezzo (Ensemble) *p dim.* *pp*
 m n e d o e m a e d d e m n a m n e d o e m a e d m n a

Alt (Ensemble) *p dim.* *pp*
 n a m n o e d m a n e m m a o d n a m n o e d m a n a o d n a

Tenor (Ensemble) *p dim.* *pp*
 m n a m n a o n m n a o n o n d m a o n m n a m n a o n m n a o n o n m n a

Bariton (Ensemble) *p dim.* *pp*
 n a m a e m n e a m n a m a d m n o ü o d m n m a d m

Akk. *p* *dim.*

VI. I

VI. II

Vla.

Vc. I *dim.*

Vc. II

Kb.

117

Mia (Alt)
 sei - te schie - ben, ich könn - te ih - re Stim - me hö - ren: Wur - zeln, Trie - be, Blü - ten, Pol - len, Hal - me, Ran - ken, Höl - zer,

Sopran (Ensemble)
 o e n m a n n a m n o e n m a n m a n

Mezzo (Ensemble)
 m n e d o e m a e e m n a m n e d o e m a e d m a e d

Alt (Ensemble)
 m n o e d m a n m a o d n a m n o e d m a n o e d m a n

Tenor (Ensemble)
 m n a o n m n a o n m a o n m n a m n a o n m n a o n a o n m n a o n

Bariton (Ensemble)
 n o ü o d m n a m a d m n o ü o d m n ü o d m n

Akk.
p

Vc. I
p dim.

Vc. II
dim. *p dim.*

Kb.
dim. *p dim.*



122

Mia (Alt)
 Knos - pen, Kei - me, Blät - ter, Früch - - te, Sa -

Sopran (Ensemble)
 m a n n m a n n m a n n m a n *dim.*

Mezzo (Ensemble)
 m a e d m a e d m a e d m a e d *dim.*

Alt (Ensemble)
 d m a d m a d m a d m a *dim.*

Tenor (Ensemble)
 o n m n a o n m n a o n m n a o n m n a *dim.*

Bariton (Ensemble)
 o d m n o d

Cel.
p

Akk.
pp

Vc. I
pp

Vc. II
pp

Kb.

Fl. *p*

Pos. with Harmon mute (stem in) *p*

Mrcs. *p*

Vibr. *p*

Hfe. *p*

Mia (Alt) *p*

men! _____ Im wil - den Spiel der Va - ri - an - ten fäch-ert sich Grün in Viel - falt auf, ent - rollt, ent-

Sopran (Ensemble) *ppp*

n m a n n m a n n m a n m a n m n

Mezzo (Ensemble) *ppp*

m a e d m a e d m a e d m a e m e

Alt (Ensemble) *ppp*

d m a d m a d m a d m a d m

Tenor (Ensemble) *ppp*

o n m n a o n m n a o n n n n n

Cel.

Akk.

VI. I *p* pizz. 4

VI. II *p* pizz. 3

Vla. *p* pizz.

Vc. I *p* pizz. 4

Vc. II *p* pizz. 4

Kb. *p* pizz. 4

131

Fl.

Mrcs.

Vibr.

Hfe.

Mia (Alt)

Sopran (Ensemble)

Mezzo (Ensemble)

Alt (Ensemble)

Tenor (Ensemble)

VI. I

VI. II

Vla.

Vc. I

Vc. II

Kb.

fal - tet und ver-zweigt sich in neu - en Far - ben, For - men, Klän - gen, wuch -

mp

mp

m n

m m m m m

m m m m m

n n n n

4

3

4

4

4

Fl.

Mrcs.

Vibr.

Hfe.

Mia (Alt)

- ert in Mus - tern und Frak - ta - len, ei - gen je - de Stim-me und doch ein Chor.

Sopran (Ensemble)

Mezzo (Ensemble)

Alt (Ensemble)

Tenor (Ensemble)

Bariton (Ensemble)

Cel.

VI. I

VI. II

Vla.

Vc. I

Vc. II

Kb.

To Picc.

Fl. 141 *p*

Mia (Alt) *f* *mf*

Und ich wä - re mit - ten un - ter ih - nen, selbst ei - ne Zei - le im ur - al - ten Lied

Sopran (Ensemble) *mf dim.* *pp*

n o e n m a n m n a m n o e n m a n m n o e n m

Mezzo (Ensemble) *mf dim.* *pp*

m n e d o e m a e d d e m n a m n e d o e m a e d m n a m n e d o e m

Alt (Ensemble) *mf dim.* *pp*

n a m n o e d m a n e m m a o d n a m n o e d m a n a o d n a m n o e d m

Tenor (Ensemble) *mf dim.* *pp*

— m n a m n a o n m n a o n o n d m a o n m n a m n a o n m n a o n o n m n a m n a o n m n

Bariton (Ensemble) *mf dim.* *pp*

— n a m a e m n e a m n a m a d m n o ü o d m n m a d m n o ü o d m

Cel.

VI. I

VI. II

Vla.

Vc. I

Vc. II

Kb.

148

Mia (Alt)

ge-ge-n das lee-re schwar-ze All: Al - les soll voll Le-ben sein, al-les wach-sen und sich ver - streu-en im grü-nen Ge - sang der

Sopran (Ensemble)

a n n a m n o e n m a n m a n m a n n m a n

Mezzo (Ensemble)

a e e m n a m n e d o e m a e d m a e d m a e d m a e d

Alt (Ensemble)

a n m a o d n a m n o e d m a n o e d m a n d m a d m a

Tenor (Ensemble)

a o n m a o n m n a m n a o n m n a o n a o n m n a o n o n m n a o n m n a

Bariton (Ensemble)

n a m a d m n o ü o d m n ü o d m n o d m n o d

Akk.

pp

VI. II

Vla.

Vc. I

pp dim. *ppp*

Vc. II

pp dim.

Kb.

pp dim.

154 *rit.* ♩ = 60

Picc. *ppp*

Hfe. *pp* *ppp*

Mia (Alt)
Er - de. Im grü-nen Ge-sang der Er - de.

Sopran (Ensemble) *dim.* *ppp*
n m a n n m a n n m a n n m a n n m a n m a n

Mezzo (Ensemble) *dim.* *ppp*
m a e d m a e d m a e d m a e d m a e d m a e

Alt (Ensemble) *dim.* *ppp*
d m a d m a d m a d m a d m a d m a

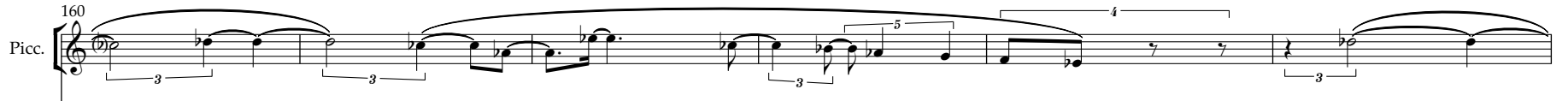
Tenor (Ensemble) *dim.* *ppp*
o n m n a o n m n a o n m n a o n m n a o n m n a o n n

Cel. *p*

Akk. *ppp*

Vc. II *ppp*

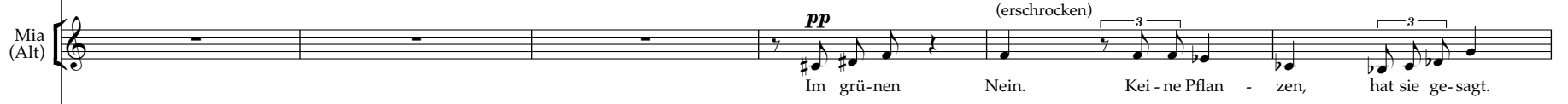
Kb. *pp*

Picc. 

Glsp. 

Gong 

Hfe. 

Mia (Alt) 

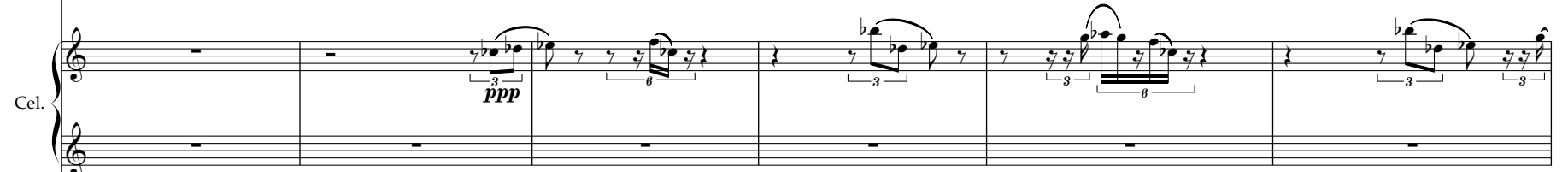
pp (erschrocken)
 Im grü-nen Nein. Kei - ne Pflan - zen, hat sie ge - sagt.

Sopran (Ensemble) 

Mezzo (Ensemble) 

Alt (Ensemble) 

Tenor (Ensemble) 

Cel. 

Akk. 

166

Picc.

Glsp.

Gong

Hfe.

Mia (Alt)

Sopran (Ensemble)

Mezzo (Ensemble)

Alt (Ensemble)

Tenor (Ensemble)

Cel.

Akk.

172 To Fl.

Picc. 

Glsp. 

Gong 

Hfe. 

Mia (Alt) 

Spur. Kein Dreck. Es muss al-les blitz-blank sein.

Pflanze (Countertenor) 

(aus dem Off singen) **pp** m


Sopran (Ensemble) 

Mezzo (Ensemble) 

Alt (Ensemble) 

Tenor (Ensemble) 

Cel. 

Akk. 

VI. I 

pp con sord.

179

Glsp.

Gong

Hfe.

Mia (Alt)

Pflanze (Countertenor)

Sopran (Ensemble)

Mezzo (Ensemble)

Alt (Ensemble)

Tenor (Ensemble)

Cel.

VI. I

Du Un-glück-lich-e. Hier kannst du nicht ge - deih - en.

186

Glsp.

Gong

Hfe.

Pflanze (Countertenor)

Sopran (Ensemble)

Mezzo (Ensemble)

Alt (Ensemble)

Tenor (Ensemble)

Cel.

VI. I



192

Glsp.

Gong

Hfe.

Pflanze (Countertenor)

Sopran (Ensemble)

Mezzo (Ensemble)

Alt (Ensemble)

Tenor (Ensemble)

Cel.

To Bongos/Congas

To Xylophon

7. Szene

♩ = 72
3,3,2

Fl. *pp* *mp* *p* *mf* *mp* *mf* *mp*

Kl. *pp* *mp* *p* *mf* *mp* *mf* *mp*

Trp. *pp* *mp* *p* *mf* *mp* *mf* *mp*

Pos. *pp* *mp* *p* *mf* *mp* *mf* *mp*

2 Bongos
2 Congas *pp* *p* *pp* *mp* *pp* *mp* *pp*

Xyl. *mp* *mf* *mp*

Hfe. -

Sachbearbeiterin I (Sopran) -

Pflanze (Mezzo) -

Mia (Alt) -

Pflanze (Countertenor) -

Pflanze (Tenor) -

Pflanze (Bariton) -

Sopran (Ensemble) -

Mezzo (Ensemble) -

Alt (Ensemble) -

Tenor (Ensemble) -

Bariton (Ensemble) -

Klav. *pp* *mp* *p* *mf* *mp* *mf* *mp*

Akk. *pp* *mp* *p* *mf* *mp* *mf* *mp*

VI. I *pp* *mp* *p* *mf* *mp* *mf* *mp*

VI. II *pp* *mp* *p* *mf* *mp* *mf* *mp*

Vla. *pp* *mp* *p* *mf* *mp* *mf* *mp*

Vc. I *pp* *mp* *p* *mf* *mp* *mf* *mp*

Vc. II *pp* *mp* *p* *mf* *mp* *mf* *mp*

Kb. *pp* *mp* *p* *mf* *mp* *mf* *mp*

3,3,2 ♩ = 72
molto sul ponticello
senza sord.

This musical score page, numbered 211, contains the following parts and dynamics:

- Flute (Fl.):** *mf*, *mp*, *mf*, *f*, *ff*, *fff*
- Clarinet (Kl.):** *mf*, *mp*, *mf*, *f*, *ff*, *fff*
- Trumpet (Trp.):** *mf*, *mp*, *mf*, *f*, *ff*, *fff*
- Poson (Pos.):** *mf*, *mp*, *mf*, *f*, *ff*, *fff*
- 2 Bongos / 2 Congas:** *mp*, *pp*, *mp*, *mf*, *f*, *ff*
- Xylophone (Xyl.):** *mf*, *mf*, *f*, *ff*
- Sachbearbeiterin 1 (Sopran):** *ff*, lyrics: "Wir wer-den Ih-nen die"
- Pflanze (Tenor):** (No dynamics or notes shown)
- Piano (Klav.):** *mf*, *mp*, *mf*, *f*, *ff*, *fff*
- Accordions (Akk.):** *mf*, *mp*, *mf*, *f*, *ff*, *fff*
- Violin I (VI. I):** *mf*, *mp*, *mf*, *f*, *ff*, *fff*
- Violin II (VI. II):** *mf*, *mp*, *mf*, *f*, *ff*, *fff*
- Viola (Vla.):** *mf*, *mp*, *mf*, *f*, *ff*, *fff*
- Violoncello I (Vc. I):** *mf*, *mp*, *mf*, *f*, *ff*, *fff*
- Violoncello II (Vc. II):** *mf*, *mp*, *mf*, *f*, *ff*, *fff*
- Double Bass (Kb.):** *mf*, *mp*, *mf*, *f*, *ff*, *fff*

A Tempo

Senza misura

14

Fl.

Kl.

Trp.

Pos.

2 Bongos
2 Congas

Sachbearbeiterin 1
(Sopran)

Klav.

Akk.

zu fin-den ist die Sie von der Ar-beit ab - hält. Für Sie wird es

A Tempo

Senza misura

VI. I

VI. II

Vla.

Vc. I

Vc. II

Kb.

(molto sul ponticello)

(molto sul ponticello)

(molto sul ponticello)

(molto sul ponticello)

(molto sul ponticello)

(molto sul ponticello)

A Tempo

molto rit. ♩ = 60

18

Fl. *mp* *p*

Kl. *mp* *p*

Trp. *mp* *p*

Pos. *mp* *p*

2 Bongos
2 Congas *p* *pp*

Xyl. *p* *pp*

Sachbearbeiterin 1 (Sopran) *mp* *p* (wie ein Stoßseufzer)
kei - ne Pflan - zen mehr ge - ben. Kei - ne Pflan - zen mehr ge - ben. Der Mai!

Klav. *mp* *p*

Akk. *mp* *p*

A Tempo

molto rit. ♩ = 60

VI. I *mp* *p* *pp* ord.

VI. II *mp* *p* *pp* ord.

Vla. *mp* *p* *pp* ord.

Vc. I *mp* *p* *pp* ord.

Vc. II *mp* *p* *pp* ord.

Kb. *mp* *p* *pp* ord.

23 *accel.* *accel.* $\text{♩} = 80$

Fl. *p* *mf* *mf*

Kl. *p* *mf* *mf*

Trp. *p* *mf* *mf*

Pos. *p* *mf* *mf*

2 Bongos
2 Congas *p* *mf* *mf*

Xyl. *p* *mf* *mf* *tr* *tr* *tr* *p*

Sachbearbeiterin 1 (Sopran) *mp cresc.* *mf*
 Der Mai — Der Mai — macht mich wahn — — — sin-nig. Sie wer-den Kur-se be

Klav. *p* *mf* *mf*

Akk. *p* *mf* *mf*

VI. I *accel.* $\text{♩} = 80$ *cresc.* *p cresc.*

VI. II *cresc.* *p cresc.*

Vla. *cresc.* *p cresc.*

Vc. I *cresc.* *p cresc.*

Vc. II *cresc.* *p cresc.*

Kb. *cresc.* *p cresc.*

28 $\text{♩} = 96$ $\text{♩} = 120$

Fl. *mp cresc.* *mf cresc.* *mf cresc.*

Kl. *mp cresc.* *mf cresc.* *mf cresc.*

Trp. *mp cresc.* *mf cresc.* *mf cresc.*

Pos. *mp cresc.* *mf cresc.* *mf cresc.*

2 Bongos
2 Congas *mp cresc.* *mf cresc.* *mf cresc.*

Xyl. *mp cresc.* *mf cresc.* *mf cresc.*

Sachbearbeiterin 1 (Sopran)
such-en. Sie wer-den die Sprach-e der Blu-men ver-ler-nen. Sie wer-den ler-nen, auf uns zu hö-ren. Kur-se, bis Sie auf

Klav. *mp cresc.* *mf cresc.* *mf cresc.*

Akk. *mp cresc.* *mf cresc.* *mf cresc.*

VI. I *mp cresc.* *mf cresc.*

VI. II *mp cresc.* *mf cresc.*

Vla. *mp cresc.* *mf cresc.*

Vc. I *mp cresc.* *mf cresc.*

Vc. II *mp cresc.* *mf cresc.*

Kb. *mp cresc.* *mf cresc.*

33 ♩ = 144

Fl. *f cresc.* *ff*

Kl. *f cresc.* *ff*

Trp. *f cresc.* *ff*

Pos. *f cresc.* *ff*

2 Bongos
2 Congas *f cresc.* *ff*

Xyl. *f*

Sachbearbeiterin 1
(Sopran)
Kurs sind... -

Klav. *f cresc.* *ff*

Akk. *f cresc.* *ff*

♩ = 144

♩ = 72
3,3,2

VI. I *f cresc.* *ff* molto sul ponticello

VI. II *f cresc.* *ff* molto sul ponticello

Vla. *f cresc.* *ff* molto sul ponticello

Vc. I *f cresc.* *ff* molto sul ponticello

Vc. II *f cresc.* *ff* molto sul ponticello

Kb. *f cresc.* *ff* molto sul ponticello

This page of a musical score, numbered 218, covers measures 36 through 40. The score is arranged in a standard orchestral format with multiple staves for different instruments. The key signature is one sharp (F#), and the time signature is 4/4. The instruments and their parts are as follows:

- Fl. (Flute):** Measures 36-38 feature a melodic line with dynamics *mp*, *p*, and *mf*. Measures 39-40 have rests.
- Kl. (Clarinet):** Similar to the flute, with melodic lines and dynamics *mp*, *p*, and *mf*.
- Trp. (Trumpet):** Mirrors the flute and clarinet parts with dynamics *mp*, *p*, and *mf*.
- Pos. (Trombone):** Features a bass line with triplets and dynamics *mp* and *mf*.
- 2 Bongos / 2 Congas:** Provides a rhythmic accompaniment with patterns of eighth and sixteenth notes, dynamics *p*, *pp*, and *mp*.
- Xyl. (Xylophone):** Enters in measure 39 with a melodic line and dynamics *mp*, *mf*, and *mp*.
- Klav. (Piano):** Features a complex accompaniment with triplets and dynamics *mp*, *p*, and *mf*.
- Akk. (Accordion):** Mirrors the piano accompaniment with triplets and dynamics *mp*, *p*, and *mf*.
- VI. I (Violin I):** Features a melodic line with dynamics *mp*, *p*, and *mf*.
- VI. II (Violin II):** Mirrors the Violin I part with dynamics *mp*, *p*, and *mf*.
- Vla. (Viola):** Features a melodic line with dynamics *mp*, *p*, and *mf*.
- Vc. I (Violoncello I):** Mirrors the Viola part with dynamics *mp*, *p*, and *mf*.
- Vc. II (Violoncello II):** Mirrors the Violoncello I part with dynamics *mp*, *p*, and *mf*.
- Kb. (Kontrabaß):** Features a bass line with triplets and dynamics *mp* and *mf*.

Poco meno mosso

ca. ♩ = ♩

2,2,2,2

39

Fl. *mf* *mp* *mf* *f* *mp*

Kl. *mf* *mp* *mf* *f* *mp*

Trp. *mf* *mp* *mf* *f* *mp*

Pos. *mf* *mp* *mf* *f* *mp*

2 Bongos
2 Congas *mp* *pp* *mp* *mf*

Xyl. *mf* *mp* *mf* *f*

Hfe. *mf*

Pflanze
(Mezzo) *mf*
Du blas - se Wur - zel - lo - se

Klav. *mf* *mp* *mf* *f* *mp*

Akk. *mf* *mp* *mf* *f* *mp*

Poco meno mosso

ca. ♩ = ♩

2,2,2,2

VI. I *mf* *mp* *mf* *f* *mp* (molto sul ponticello)

VI. II *mf* *mp* *mf* *f* *mp* (molto sul ponticello)

Vla. *mf* *mp* *mf* *f* *mp* (molto sul ponticello)

Vc. I *mf* *mp* *mf* *f* *mp* (molto sul ponticello)

Vc. II *mf* *mp* *mf* *f* *mp* (molto sul ponticello)

Kb. *mf* *mp* *mf* *f* *mp* (molto sul ponticello)

42

Fl. *mf* *mp* *mf*

Kl. *mf* *mp* *mf*

Trp. *mf* *mp* *mf*

Pos. *mf* *mp* *mf*

2 Bongos
2 Congas

Xyl. *p* *mp* *p* *pp* *mp* *mp*

Hfe.

Pflanze (Mezzo) *fort* lass dich vom Wind ver - bla - sen

Pflanze (Countertenor) *mf* Du blas - se Wur-zel - lo - se fort

Pflanze (Tenor) *mf* vom Wind ver - bla - sen und dort wo gu - te Er - de ist

Pflanze (Bariton) *mf* fort lass dich vom Wind und dort wo gu - te Er - de ist

Klav. *mf* *mp* *mf*

Akk. *mf* *mp* *mf*

VI. I *mf* *mp* *mf*

VI. II *mf* *mp* *mf*

Vla. *mf* *mp* *mf*

Vc. I *mf* *mp* *mf*

Vc. II *mf* *mp* *mf*

Kb. *mf* *mp* *mf*

47

Fl. *p* 6

Kl. *p* 6

Trp. *p* 6

Pos. *p*

2 Bongos
2 Congas *p* To Glockenspiel

Xyl. *p* tr To Gongs

Hfe. 3

Pflanze (Mezzo) Schlag dei - ne Wur - zeln ein

Pflanze (Countertenor) Schlag dei - ne Wur - zeln ein

Pflanze (Tenor) Schlag dei - ne Wur - zeln ein

Pflanze (Bariton) Schlag dei - ne Wur - zeln ein

Klav. *p* To Celesta

Akk. *p* 6

VI. I *p* 6 *pp* 6

VI. II *p* 6 *pp* 6

Vla. *p* 6 *pp* 6

Vc. I *p* 6 *pp* 6

Vc. II *p* 6 *pp* 6

Kb. *p*

Detailed description of the musical score: This page contains a full orchestral score for measures 47-50. The instruments listed on the left are Flute (Fl.), Clarinet (Kl.), Trumpet (Trp.), Trombone (Pos.), Bongos and Congas, Xylophone (Xyl.), Harp (Hfe.), Piano (Klav.), Accordion (Akk.), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Violoncello I (Vc. I), Violoncello II (Vc. II), and Double Bass (Kb.). The vocal parts are for Mezzo (Pflanze), Countertenor (Pflanze), Tenor (Pflanze), and Baritone (Pflanze). The lyrics are 'Schlag dei - ne Wur - zeln ein'. The score includes various musical notations such as dynamics (p, pp), articulation (tr), and performance instructions like 'To Glockenspiel' and 'To Celesta'. The key signature has one flat (B-flat), and the time signature is 4/4.

50

Fl.

Kl.

Hfe.

Pflanze (Mezzo)

Pflanze (Countertenor)

Pflanze (Tenor)

Pflanze (Bariton)

Vl. I

Vl. II

Vla.

Vc. I

Vc. II

pp

6

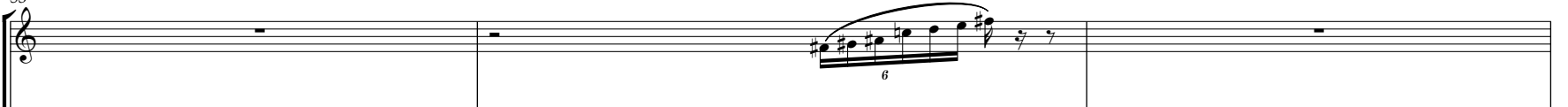
3


treib aus ent - fal - te dei -

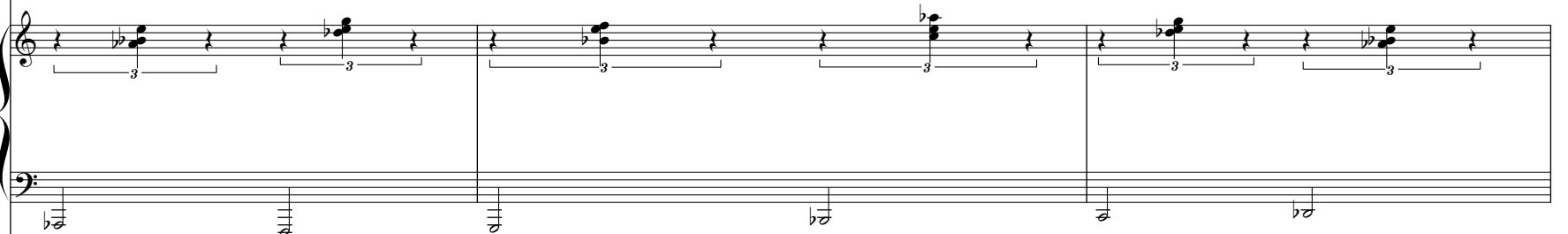
Spreng das en - ge Sa - men - korn,


treib aus ent - fal - te


53


Fl. 


Kl. 

Hfe. 

Pflanze (Mezzo) 

Pflanze (Countertenor) 

Pflanze (Tenor) 

Pflanze (Bariton) 

Vl. I 

Vl. II 

Vla. 

Vc. I 

Vc. II 

56

Fl.

Kl.

Hfe.

Pflanze (Mezzo)

Pflanze (Countertenor)

Pflanze (Tenor)

Pflanze (Bariton)

VI. I

VI. II

Vla.

Vc. I

Vc. II


ke Tau duf - te und ver - streu - e dich


Licht und trin - ke Tau duf - te und ver - streu - e dich

trin - ke Tau duf - te und ver - streu - e dich

trin - ke Tau duf - te und ver - streu - e

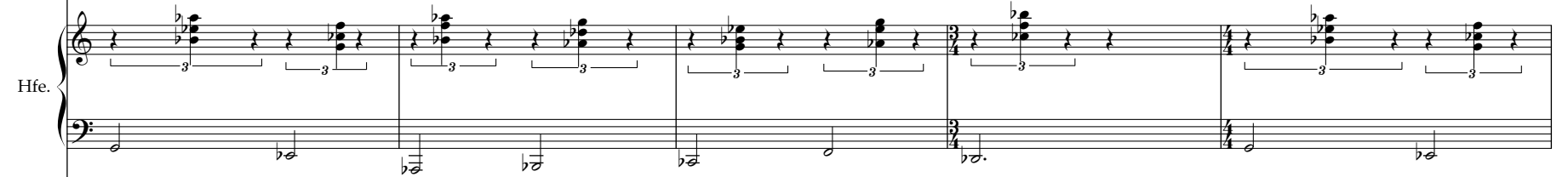
59

Fl. 

Kl. 

Glspl. 

Gong 

Hfe. 

Pflanze (Mezzo) 

Pflanze (Countertenor) 

Pflanze (Tenor) 

Pflanze (Bariton) 

Sopran (Ensemble) 

Mezzo (Ensemble) 

Alt (Ensemble) 

Tenor (Ensemble) 

Bariton (Ensemble) 

VI. I 

VI. II 

Vla. 

Vc. I 

Vc. II 

Kb. 

64

Gls.

Gong

Hfe.

Pflanze (Mezzo)
ne, Lüf - te, Er - de, Grün mehr brauchst du nicht. Son - ne, Lüf - te, Er - de,

Pflanze (Countertenor)
Son - ne, Lüf te, Er de, Grün mehr brauchst du nicht. aaa

Pflanze (Tenor)
Son - ne, Lüf - te, Er - de, Grün mehr brauchst du nicht. Son - ne, Lüf - te, Er - de,

Pflanze (Bariton)
Son - ne, Lüf - te, Er - de, Grün mehr brauchst du nicht Son - ne, Lüf - te, Er - de,

Sopran (Ensemble)
m

Mezzo (Ensemble)
m

Alt (Ensemble)
m

Tenor (Ensemble)
m

Bariton (Ensemble)
m

VI. I

VI. II

Vla.

Vc. I

Vc. II

Kb.

70

Fl.

Kl.

Glsp.

Gong

Hfe.

Pflanze (Mezzo)
Grün mehr brauchst du nicht. aaa

Pflanze (Countertenor)

Pflanze (Tenor)
mehr brauchst du nicht.

Pflanze (Bariton)
mehr brauchst du nicht.

Sopran (Ensemble)

Mezzo (Ensemble)

Alt (Ensemble)

Tenor (Ensemble)

Bariton (Ensemble)

VI. I

VI. II

Vla.

Vc. I

Vc. II

Kb.

This page of a musical score covers measures 75 through 80. The instrumentation includes Flute (Fl.), Clarinet (Kl.), Percussion (Gong), Harp (Hfe.), Piano (Pflanze), Mezzo-soprano (Pflanze), Soprano (Ensemble), Mezzo (Ensemble), Alto (Ensemble), Tenor (Ensemble), Baritone (Ensemble), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Violoncello I (Vc. I), Violoncello II (Vc. II), and Double Bass (Kb.).

Measures 75-80 are in 4/4 time. The woodwinds (Fl., Kl., Gsp.) feature intricate patterns with triplets and trills. The strings (Vl., Vc., Kb.) play a rhythmic accompaniment with triplets and sixteenth-note runs. The vocal soloists (Pflanze) have melodic lines with triplets and trills, while the vocal ensemble (Sopran, Mezzo, Alt, Tenor, Bariton) provides a harmonic background with sustained notes.

Key musical elements include:

- Measures 75-76: Flute and Clarinet trills and triplets.
- Measure 77: Percussion (Gong) and Harp (Hfe.) accompaniment.
- Measures 78-79: Piano (Pflanze) and Mezzo-soprano (Pflanze) melodic lines with triplets and trills.
- Measures 80: Final measures of the section with sustained vocal notes and string accompaniment.

Fl. *tr*
 Kl. *tr*

Gls. *tr*

Gong

Hfe.

Mia (Alt) *mf*
 Dan - ke! Dan - ke!

Sopran (Ensemble) m

Mezzo (Ensemble) m

Alt (Ensemble) m

Tenor (Ensemble) m

Bariton (Ensemble) m

VI. I *molto sul ponticello* *pp* *mp* *p* *mf* *mp* *senza sord.* *mf* *mp*

VI. II *molto sul ponticello* *pp* *mp* *p* *mf* *mp* *senza sord.* *mf* *mp*

Vla. *molto sul ponticello* *pp* *mp* *p* *mf* *mp* *senza sord.* *mf* *mp*

Vc. I *molto sul ponticello* *pp* *mp* *p* *mf* *mp* *senza sord.* *mf* *mp*

Vc. II *molto sul ponticello* *pp* *mp* *p* *mf* *mp* *senza sord.* *mf* *mp*

Kb. *molto sul ponticello* *arco* *pp* *mp* *p* *mf* *mp* *senza sord.* *mf* *mp*

83

Fl. *mf* *mp* *mf*

Kl. *mf* *mp* *mf*

Gls. *mf*

Gong

Hfe.

Pflanze (Mezzo) *p* *mf* aa

Pflanze (Countertenor) *p* *mf* aa

Sopran (Ensemble) *pp* m

Mezzo (Ensemble) *pp* m

Alt (Ensemble) *pp* m

Tenor (Ensemble) *pp* m

Bariton (Ensemble) *pp* m

VI. I *mf* *mp* *mf*

VI. II *mf* *mp* *mf*

Vla. *mf* *mp* *mf*

Vc. I *mf* *mp* *mf*

Vc. II *mf* *mp* *mf*

Kb. *mf* *mp* *mf*

Detailed description: This page of a musical score, numbered 230, contains 18 staves. The top two staves are for Flute (Fl.) and Clarinet (Kl.), both starting with a mezzo-forte (*mf*) dynamic and featuring a sixteenth-note triplet in the second measure. The third staff is for Glass Harmonica (Gls.), playing a rhythmic pattern of eighth and sixteenth notes. The Gong staff has a sparse, rhythmic pattern. The Harp (Hfe.) staff provides a harmonic accompaniment with chords and single notes. The two vocal staves, Pflanze (Mezzo) and Pflanze (Countertenor), are silent until the final measure, where they sing a melodic line starting with a piano (*p*) dynamic and marked with 'aa'. Below these are five vocal ensemble staves: Soprano, Mezzo, Alto, Tenor, and Baritone, all with a mezzo-forte (*mf*) dynamic in the first measure and a pianissimo (*pp*) dynamic in the final measure. The bottom six staves are for the string section: Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Violin I (Vc. I), Violin II (Vc. II), and Cello (Kb.). The string parts are primarily rhythmic, with some melodic lines in the lower strings. Dynamics range from *mf* to *mp* and *mf*.

89 rit. -----

Gls.

Gong

Pflanze (Mezzo)

Pflanze (Countertenor)

Pflanze (Tenor)

Pflanze (Bariton)

Sopran (Ensemble)

Mezzo (Ensemble)

Alt (Ensemble)

Tenor (Ensemble)

Bariton (Ensemble)



94

Gls.

Gong

Pflanze (Mezzo)

Pflanze (Countertenor)

Pflanze (Tenor)

Pflanze (Bariton)

Sopran (Ensemble)

Mezzo (Ensemble)

Alt (Ensemble)

Tenor (Ensemble)

Bariton (Ensemble)

99

Glsp.

Gong

Pflanze (Mezzo)

Pflanze (Countertenor)

Pflanze (Tenor)

Pflanze (Bariton)



103 ♩ = 48

Kl.

Glsp.

Gong

Pflanze (Bariton)

VI. I

VI. II

Vla.

Vc. I

Vc. II

Kb.

To Becken

ord. con sord.

pp

109

Fl. *pp*

Kl.

Gong To Vibraphone

Hfe.

Pflanze (Mezzo) *pp* *pp*

Pflanze (Countertenor) *pp*

VI. I

VI. II

Vla. pizz.

Vc. I pizz.

Vc. II pizz.

Kb. pizz.



113

Fl.

Hfe.

Pflanze (Mezzo) *pp*

Pflanze (Countertenor)

VI. I

VI. II

Vla.

Vc. I

Vc. II

Kb.

8. Szene - Epilog

♩ = 48

Fl.

Kl.

Trp. *with velvet mute*
p *pp* *p* *pp*

Pos.

Bck. *ppp* *ppp* *ppp*

Vibr. *pp* *pp*

Hfe. *pp* *pp*

Sopran (Ensemble)

Mezzo (Ensemble)

Alt (Ensemble)

Tenor (Ensemble)

Bariton (Ensemble)

Cel. *pp*

Akk.

♩ = 48

VI. I

VI. II

Vla.

Vc. I

Vc. II

Kb.

8

Trp. *p*

Bck. *ppp* *ppp* *ppp*

Vibr. *pp* *pp*

Hfe. *pp* *pp* *pp* *pp*

Cel.

Vl. I *p* con sord.

Vl. II *p* con sord.

Vla. *p* arco con sord.

Vc. I *p* arco con sord.₃

Vc. II *p* arco con sord.₃

Kb. *p* arco con sord.₃

12

Trp. *pp* *ppp*

Bck. *ppp* *ppp* To Röhrenglocken

Röhren- Gl. *pp* l.v. sim

Vibr. *pp* *pp*

Hfe. *pp* *pp*

Cel. *pp* *pp*

VI. I *pp* *ppp* *pp*

VI. II *pp* *ppp* *pp*

Vla. *pp* *ppp* *pp*

Vc. I *pp* *ppp*

Vc. II *pp* *ppp*

Kb. *pp* *ppp*

22

Röhren- Gl.

Vibr.

Hfe.

Sopran (Ensemble)
n m a n m a n m n m a n m a n m n m a n

Mezzo (Ensemble)
m a e d m a e m e m a e d m a e m e m a e d m

Alt (Ensemble)
d m a d m a d m d m a d m a d m d m a

Tenor (Ensemble)
o n m n a o n n n n o n m n a o n n n n o n m n a o

Bariton (Ensemble)
m n o e n a m o m d a o m n o e n a m o m d a o m n o e n a

Cel.

VI. I
gliss. *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *pp*

VI. II
gliss. *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *pp*

Vla.
pp

Vc. I
p

Vc. II
p *pp*

Kb.
p

27

Röhren- Gl.

Vibr.

Hfe.

Sopran (Ensemble)
m a n m n m a n m a n m n m a n m a n m

Mezzo (Ensemble)
a e m e m a e d m a e m e m a e d m a e m e

Alt (Ensemble)
d m a d m d m a d m a d m d m a d m a d m

Tenor (Ensemble)
n n n n o n m n a o n n n n o n m n a o n n n n

Bariton (Ensemble)
m o m d a o m n o e n a m o m d a o m n o e n a m o m d a o

Cel.

VI. I

VI. II *pp*

Vla.

Vc. I *pp*

Vc. II

Kb. *pp*

32

Fl.

Kl.

Röhren- Gl.

Vibr.

Hfe.

Sopran (Ensemble)

Mezzo (Ensemble)

Alt (Ensemble)

Tenor (Ensemble)

Bariton (Ensemble)

Cel.

VI. I

VI. II

Vla.

Vc. I

Vc. II

Kb.

pp

pp

pp

pp

n m a n m a n m n m a n m a n m n m a n

m a e d m a e m e m a e d m a e m e m a e d m

d m a d m a d m d m a d m a d m d m d m a

o n m n a o n n n n o n m n a o n n n n o n m n a o

m n o e n a m o m d a o m n o e n a m o m d a o m n o e n a

37

Fl.

Kl.

Röhren- Gl.

Vibr.

Hfe.

Sopran (Ensemble)

Mezzo (Ensemble)

Alt (Ensemble)

Tenor (Ensemble)

Bariton (Ensemble)

Cel.

VI. I

VI. II

Vla.

Vc. I

Vc. II

Kb.

m a n m n m a n m a n m n m a n m a n m

a e m e m a e d m a e m e m a e d m a e m e

d m a d m d m a d m d m a d m d m a d m

n n n n o n n a o n n n n o n n a o n n n n

m o m d a o m n o e n a m o m d a o m n o e n a m o m d a o

42

Fl.

Kl.

Trp.

Röhren-Cl.

Vibr.

Hfe.

Sopran (Ensemble)

Mezzo (Ensemble)

Alt (Ensemble)

Tenor (Ensemble)

Bariton (Ensemble)

Cel.

Akk.

VI. I

VI. II

Vla.

Vc. I

Vc. II

Kb.

pp

n m a n m a n m a n m n a m n o e n m a

m a e d m a e m e a e a e e m n a m n e d o e m a e

d m a d m a d m a n d m m a o d n a m n o e d m

o n m n a o n n n a o n m a o n m n a m n a o n m n

m n o e n a m o m d a o n a m a d m n o ü o d m

46

Fl.

Kl.

Trp.

Pos.

Röhren- Gl.

Vibr.

Hfe.

Sopran (Ensemble)

Mezzo (Ensemble)

Alt (Ensemble)

Tenor (Ensemble)

Bariton (Ensemble)

Cel.

Akk.

VI. I

VI. II

Vla.

Vc. I

Vc. II

Kb.

To Glockenspiel

To Gongs

with velvet mute

p

ppp

n m a n m a n m m a n

d a e a e e m a e a e e m e a e e m

a n d m a d m a n d m d m a n d m

a o n n n n n a o n

m o m d a o n a m a d m d a o

51

Fl.

Kl.

Trp.

Pos.

Hfe.

Cel.

Akk.

Vl. I

Vl. II

Vla.

Vc. I

Vc. II

Kb.

p

senza sord.

senza sord.

senza sord.

62

Fl.

Kl.

Trp.

Pos.

Gls.

Gong

Hfe.

Cel.

Akk.

VI. I

VI. II

Vla.

Vc. I

Vc. II

Kb.

senza sord.

p

senza sord.

p

senza sord.

This page of a musical score contains measures 67 through 71. The instruments and their parts are as follows:

- Fl. (Flute):** Measures 67-71, featuring a melodic line with slurs and accidentals.
- Kl. (Clarinet):** Measures 67-71, mirroring the flute's melodic line.
- Trp. (Trumpet):** Measures 67-71, playing a sustained melodic line.
- Pos. (Poson):** Measures 67-71, playing a sustained melodic line.
- Glsp. (Glockenspiel):** Measures 67-71, playing a rhythmic pattern of eighth notes with triplet markings.
- Gong:** Measures 67-71, playing a rhythmic pattern of eighth notes with a '4' marking.
- Hfe. (Harp):** Measures 67-71, playing a complex rhythmic pattern with triplet markings and a '5' marking.
- Cel. (Cello):** Measures 67-71, playing a complex rhythmic pattern with sextuplet and triplet markings.
- Akk. (Piano):** Measures 67-71, featuring a complex melodic line in the right hand and sustained chords in the left hand.
- Vl. I (Violin I):** Measures 67-71, playing a melodic line with slurs.
- Vl. II (Violin II):** Measures 67-71, playing a melodic line with slurs.
- Vla. (Viola):** Measures 67-71, playing a melodic line with slurs.
- Vc. I (Violoncello I):** Measures 67-71, playing a melodic line with slurs.
- Vc. II (Violoncello II):** Measures 67-71, playing a melodic line with slurs.
- Kb. (Kontrabaß):** Measures 67-71, playing a melodic line with slurs.

This page of a musical score, numbered 249, contains the following instruments and parts:

- Fl. (Flute):** Features melodic lines with slurs and fingerings (5, 3, 4).
- Kl. (Clarinet):** Features melodic lines with slurs and fingerings (5, 3).
- Trp. (Trumpet):** Features melodic lines with slurs and a dynamic marking of *mp*.
- Pos. (Trombone):** Features melodic lines with slurs and a dynamic marking of *mp*.
- Gfsp. (Percussion):** Features rhythmic patterns with slurs and a dynamic marking of *mp*.
- Gong:** Features rhythmic patterns with slurs and a dynamic marking of *mp*.
- Hfe. (Harp):** Features arpeggiated patterns with slurs and fingerings (5, 3).
- Cel. (Cello):** Features arpeggiated patterns with slurs and fingerings (6, 3).
- Akk. (Double Bass):** Features arpeggiated patterns with slurs and fingerings (6, 3).
- VI. I (Violin I):** Features melodic lines with slurs.
- VI. II (Violin II):** Features melodic lines with slurs.
- Vla. (Viola):** Features melodic lines with slurs.
- Vc. I (Violoncello I):** Features melodic lines with slurs.
- Vc. II (Violoncello II):** Features melodic lines with slurs.
- Kb. (Keyboard):** Features melodic lines with slurs and a dynamic marking of *mp*.

This page of a musical score, numbered 251, contains the following parts and details:

- Flute (Fl.):** Treble clef, *mf* dynamic. Features a melodic line with slurs and fingerings (3, 5, 4).
- Clarinet (Kl.):** Bass clef, *mf* dynamic. Features a melodic line with slurs and fingerings (5, 3).
- Trumpet (Trp.):** Treble clef, *mf* dynamic. Features a melodic line with a slur and fingering (4).
- Posaune (Pos.):** Bass clef, *mf* dynamic. Features a melodic line with a slur and fingering (3).
- Glockenspiel (Glsp.):** Treble clef. Features a rhythmic pattern of eighth notes with slurs and fingerings (3).
- Gong:** Treble clef. Features a rhythmic pattern of eighth notes with slurs and fingerings (4).
- Harp (Hfe.):** Grand staff (treble and bass clefs), *mf* dynamic. Features a complex texture with slurs and fingerings (5, 3).
- Vocal Ensembles:** Soprano, Mezzo, Alt, Tenor, and Baritone parts. Each part begins with a melisma on the note 'a' (*mf* dynamic) followed by glissando markings (*gliss.*) on the subsequent notes.
- Cello (Cel.):** Treble clef, *mf* dynamic. Features a complex rhythmic pattern with slurs and fingerings (6, 3).
- Acoustic Bass (Akk.):** Grand staff, *mf* dynamic. Features a complex rhythmic pattern with slurs.
- Violin I (VI. I):** Treble clef. Features a melodic line with slurs.
- Violin II (VI. II):** Treble clef. Features a melodic line with slurs.
- Viola (Vla.):** Alto clef. Features a melodic line with slurs.
- Violoncello I (Vc. I):** Bass clef, *mf* dynamic. Features a melodic line with a slur.
- Violoncello II (Vc. II):** Bass clef, *mf* dynamic. Features a melodic line with a slur.
- Double Bass (Kb.):** Bass clef, *mf* dynamic. Features a melodic line with a slur and fingerings (0 2, 0 2).

92

Fl.

Kl.

Trp.

Pos.

Gls.

Gong

Hfe.

Sopran (Ensemble)

Mezzo (Ensemble)

Alt (Ensemble)

Tenor (Ensemble)

Bariton (Ensemble)

Cel.

Akk.

VI. I

VI. II

Vla.

Vc. I

Vc. II

Kb.

This page of a musical score, numbered 253, contains the following parts and staves:

- Fl.** (Flute): Treble clef, measures 97-101. Includes triplets and a four-measure rest.
- Kl.** (Clarinet): Treble clef, measures 97-101. Includes triplets and a five-measure rest.
- Trp.** (Trumpet): Treble clef, measures 97-101. Includes a triplet.
- Pos.** (Positone): Bass clef, measures 97-101. Includes a four-measure rest.
- Gls.** (Glockenspiel): Treble clef, measures 97-101. Includes triplets.
- Gong**: Treble clef, measures 97-101. Includes a four-measure rest.
- Hfe.** (Harp): Treble and Bass clefs, measures 97-101. Includes triplets and a five-measure rest.
- Sopran (Ensemble)**: Treble clef, measures 97-101. Includes glissando markings and a four-measure rest.
- Mezzo (Ensemble)**: Treble clef, measures 97-101. Includes glissando markings and a four-measure rest.
- Alt (Ensemble)**: Treble clef, measures 97-101. Includes glissando markings and a four-measure rest.
- Tenor (Ensemble)**: Treble clef, measures 97-101. Includes glissando markings and a four-measure rest.
- Bariton (Ensemble)**: Bass clef, measures 97-101. Includes glissando markings and a four-measure rest.
- Cel.** (Celesta): Treble clef, measures 97-101. Includes sixteenth-note patterns and triplets.
- Akk.** (Acoustic Keyboard): Treble and Bass clefs, measures 97-101. Includes sustained chords.
- VI. I** (Violin I): Treble clef, measures 97-101. Includes a four-measure rest.
- VI. II** (Violin II): Treble clef, measures 97-101. Includes a four-measure rest.
- Vla.** (Viola): Treble clef, measures 97-101. Includes a four-measure rest.
- Vc. I** (Violoncello I): Bass clef, measures 97-101. Includes a four-measure rest.
- Vc. II** (Violoncello II): Bass clef, measures 97-101. Includes a four-measure rest.
- Kb.** (Kontrabaß): Bass clef, measures 97-101. Includes a four-measure rest.

106

Fl.
Kl.
Trp.
Pos.
Gfsp.
Gong
Hfe.
Sopran (Ensemble)
Mezzo (Ensemble)
Alt (Ensemble)
Tenor (Ensemble)
Bariton (Ensemble)
Cel.
Akk.
VI. I
VI. II
Vla.
Vc. I
Vc. II
Kb.

gliss.
a
gliss.
a
gliss.
a
gliss.
a