

Wilhelm Hansen Edition No. 1991a

Sfærernes Musik

Sphärenmusik The Music of the Spheres
L'harmonie des sphères

for Soli, Kor og Orkester

für Soli, Chor
und Orchester von

for soli, chorus
and orchestra by

pour soli, chœur
et orchestre par

af

Rud Immanuel Langgaard

Orchester-Partitur

Orchestra score

Partition d'orchestre

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FRANKFURT A.M.

Die himmlische und irdische
chaotische Musik von roten, glüh-
henden Saiten, mit denen das
Leben mit Klauentierhellen spielt -
mit der regenbogenfarbigen Krone
um ihr macmarnes Antlitz mit
dem stereotypen - doch lebem-
den - dämonischen Lächeln wie
von Liliennägeln.

*The celestial and earthly
chaotic music from red glow-
ing chords with which life
plays with claws of beast
of prey - with an iris-crown
round its marble-face with
the stereotypic - yet living -
demonic and lily-like smile.*

La musique chaotique cé-
leste et terrestre sortant des
cordes rouges et ardentes avec
lesquelles la vie joue aux grif-
fes de bête féroce - la couronne
irisée autour de son visage froid
comme le marbre au sourire
stéréotype - et pourtant rif-
démoniaque et semblable au
lis.

Orchesterbesetzung.
Orchestration. — Orchestration.

4 Flauti grandi (Flauto piccolo),
3 Oboi (Corno inglese),
3 Clarinetti,
3 Fagotti,
3 Corni,
3 Trombe,
3 Tromboni,
Bass tuba,
8 Timpami.
Piatti,
Tamtam,
Campane,
Glissando-Piano,
Organo,
Violini,
Viola,
Violoncelli,
Contrabassi.

Außerdem ein „fernes Orchester.“

Besides an „orchestra at a distance.“ — En outre un „orchestre au loin.“

2 Flauti,
1 Oboe,
2 Clarinetti,
1 Corno,
1 Timpano,
1 Arpa,
3 Violini,
2 Viola,
1 Violoncello,
1 Contrabasso.

Sphärenmusik.

THE MUSIC OF THE SPHERES. — L'HARMONIE DES SPHÈRES.

Poco mosso. ♩ = 58

Rud Immanuel Langgaard.

*Wie Sonnenstrahlen auf einem mit duftenden Blumen bedeckten Sarg.
Like sunbeams on a coffin decorated with sweet smelling flowers.
Comme des rayons de soleil sur une bière ornée de fleurs odorantes.*

4 Flauti gemitt.

3 Clarinetti in B.

7 Corni in F.

1. 2. 3. 4. 5. 6. 7. 8.

Timpani (cromatici)

Piatti.

Tamtam.

Streichs-Piano*

Organo.

1. 2. 3. 4. 5. 6. 7. 8.

Violini.

1. 2. 3. 4. 5. 6. 7.

Viola.

*1 Der Resonanzboden mit den Saiten eines Pianos.
The body with the strings of a piano.
La résonance avec les cordes d'un piano.

Simp. 1. 2. 1. 2. 3. 4. 5. 6. 7. 8. 1. 2. 3. 4. 5. 6. 7.

Viol.

Fl.

Viol. 1.

Viol. 2.

Viol. 3.

Viol. 4.

Viol. 5.

Viol. 6.

Viol. 7.

Viol. 8.

Viol. 1.

Viol. 2.

Viol. 3.

Viol. 4.

Viol. 5.

Viol. 6.

Viol. 7.

1. 2. 3. 4. 5. 6. 7. 8.

Viol.

Fl.

Viol. 1.

Viol. 2.

Viol. 3.

Viol. 4.

Viol. 5.

Viol. 6.

Viol. 7.

Viol. 8.

Timp. 1. 2

Viol.

1. *pp*

2. *pp*

3. *pp*

4. *pp*

5. *pp*

6. *pp*

7. *pp*

8. *pp*

1. *pp*

2-7. *pp*

Timp. 1. 2

Viol.

1.

2.

3.

4.

5.

6.

7.

8.

1.

2.

3.

4.

5.

6.

7.

*Wie Sternenschnimmer an einem bläulichen Himmel beim Sonnenuntergang.
 Like the twinkling of stars on the bluish sky at sunset.
 Comme la scintillation des étoiles sur le ciel bleuissant du coucher du soleil.*



1. *pp*

2. *pp*

3. *pp*

4. *pp*

1. *pp*

2. *pp*

3. *pp*

1. 2. *pp* *tra bassa*

3. 4. *pp* *tra bassa*

5. 6. *pp* *tra bassa*

7. *pp* *tra bassa*

Simp 1. 2. *pp*

Triati

1. *pp*

2. *pp*

3. *pp*

4. *pp*

5. *pp*

6. *pp*

7. *pp*

8. *pp*

9. *pp*

1. 2. *pp*

3. 4. *pp*

5. 6. *pp*

7. *pp*

rallentando

1. Fl.

2. Fl.

3. Fl.

4. Fl.

1. Clar. (B)

2. Clar. (B)

3. Clar. (B)

1. 2. Cor. (F)

3. 4. Cor. (F)

5. 6. Cor. (F)

7. Cor. (F)

Timp. 1. 2.

Piatti.

1. Viol.

2. Viol.

3. Viol.

4. Viol.

5. Viol.

6. Viol.

7. Viol.

8. Viol.

1. 2. Viols.

3. 4. Viols.

5. 6. Viols.

7. Viols.

sempre 8^{va} bassa

pp

pp

p cresc.

gliss.

ff

rallentando

con poco moto

Musical score for the first system of a string quartet, measures 1-12. The score includes parts for two violins and two violas. The top two staves are marked "Timp. 1.2" and contain percussion parts. The lower four staves are for strings. Dynamics include "pp", "p", "sempre cresc.", and "piu f".

Musical score for the second system of a string quartet, measures 13-24. The score continues from the first system. Dynamics include "dim.", "p", and "piu f".

2 più lento

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

- Fl.** (Flute): Part 1, starting with *mp*, *dim.*, *più p*, and *con sord.*
- Clar. (B)** (Clarinet in B): Parts 1, 2, 3, 4, 5, 6, each with *mp*, *dim.*, *più p*, and *con sord.*
- Cor. (F)** (Cor Anglais in F): Parts 1, 2, 3, 4, 5, 6, each with *mp*, *dim.*, *più p*, and *con sord.*
- Timp.** (Timpani): Parts 1, 2, 3, 4, 5, 6, 7, 8, with *mp* and *mf* markings.
- Viol.** (Violins): Parts 1 through 7, with *più lento* marking appearing in the lower staves.

1. 2. 3. 4. 5. 6.

Coz. (F)

1. 2. 3. 4. 5. 6.

Timp.

1. 2. 3. 4. 5. 6.

Coz. (F)

1. 2. 3. 4. 5. 6.

Timp.

1. 2. 3. 4. 5. 6. 7. 8.

Viol.

f mollo espr.

Fl.

Clar. (B)

1.

2.

3.

4.

5.

6.

1. 2.

3. 4.

5. 6.

7. 8.

Timp.

1.

2.

3.

4.

5.

6.

7.

8.

Viol.

1.

2.

3.

4.

5.

6.

7.

8.

Viola.

1.

2.

3.

4.

5.

6.

7.

This page of a musical score contains the following elements:

- Flute (Fl.):** A single staff with a whole note rest.
- Clarinet (Clar. (B)):** A single staff with a whole note rest.
- Cor Anglais (Cor. (F)):** Six staves, each with a whole note rest.
- Timpani (Timp.):** Eight staves. Staves 1, 2, 3, and 4 contain rhythmic patterns with sixteenth notes and rests. Staves 5, 6, 7, and 8 contain rhythmic patterns with eighth notes and rests. The instruction "sempre cresc." is written above each of these four staves.
- Violins (Viol.):** Eight staves. Staves 1 and 2 contain melodic lines with slurs and accents. The instruction "molto espr." is written above staff 3. Staves 3 through 8 contain complex rhythmic patterns with many sixteenth notes.
- Violas (Viola.):** Seven staves. Staves 1 through 7 contain complex rhythmic patterns with many sixteenth notes.

Fl.

Clas. (33)

1.

2.

3.

4.

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6.

Cor. (8)

1. 2.

3. 4.

5. 6.

7. 8.

Timp

1.

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Viol.

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This page contains a musical score for a symphony orchestra. The instruments are arranged in the following order from top to bottom:

- Fl. (Flute)
- Clar. (38) (Clarinet)
- Cor. (5) (Cor Anglais) - parts 1 through 6
- Timp. (Tympani) - parts 1.2, 3.4, 5.6, 7.8
- Viol. (Violins) - parts 1 through 8
- Viola. (Violas) - parts 1 through 7

The score is written in a common time signature. The woodwind and string parts feature various musical notations including slurs, ties, and dynamic markings. The woodwind parts (Flute, Clarinet, and Cor Anglais) are marked with *sempre con sord.* (always with mutes). The Timp. parts are marked with *sempre dim.* (always decrescendo). The Violin parts are marked with *dim.* (decrescendo). The Viola parts are marked with *dim.* (decrescendo).

1. 2. 3. 4. 5. 6. 1. 2. 3. 4. 5. 6. 7. 8.

Cor. (F)

Timp.

Detailed description: This musical score is for six horns and four timpani. The horn parts are numbered 1 through 6, with a bracket on the left labeled 'Cor. (F)'. The timpani parts are numbered 1 through 8, with a bracket on the left labeled 'Timp.'. The score consists of 12 measures. The horns play a melodic line with some rests, while the timpani play a rhythmic pattern of eighth notes. The notation includes various musical symbols such as stems, beams, and rests.

1. 2. 3. 4. 5. 6. 1. 2. 3. 4. 5. 6. 7. 8.

Cor. (F)

Timp.

rall.

G in B

più p *pp*

pp *pp*

Detailed description: This musical score continues from the previous page, featuring six horns and four timpani. The horn parts are numbered 1 through 6, with a bracket on the left labeled 'Cor. (F)'. The timpani parts are numbered 1 through 8, with a bracket on the left labeled 'Timp.'. The score consists of 12 measures. The horns play a melodic line with some rests, while the timpani play a rhythmic pattern of eighth notes. The notation includes various musical symbols such as stems, beams, and rests. Dynamics markings include *pp* (pianissimo) and *più p* (pianissimo più). A tempo marking *rall.* (rallentando) is present. A key signature change is indicated by *G in B* in the 11th measure.

*Like the refraction
of the sunbeams
in the waves.*

*Comme la réfraction
des rayons du soleil
dans l'onde.*

sempre lento

Picc. *Picc.*

Fl. 1. 2. 3.

Cor. 1. 2. (F)

Timp. 1. 2.

Viol. 1. 2. 3. 4. 5. 6. 7. 8.

Viola. 1. 2. 3. 4. 5. 6. 7.

pp *con sord.* *pp*

tr *pp*

sempre lento

Picc. *muta in Flauto gr.*

Fl. 1. 2. 3.

Cor. 1. 2. (F)

pp *pp* *pp*

Wie Taupette schimmert in der Sonne an einem schönen Sommermorgen.
Like the twinkling of a pearl of dew in the sun on a lovely summer-morning.
Comme l'éincellement de la goutte de rosée au soleil par un beau matin d'été.

Cor. 1. 2.
(F)

Solo 1.

" 2.

" 3.

" 4.

" 5.

" 6.

" 7.

" 8.

" 9.

" 10.

" 11.

" 12.

" 13.

" 14.

" 15.

" 16.

" 17.

" 18.

" 19.

" 20.

Solo 1.

" 2. 3.

" 4. 5.

" 6. 7.

" 8.

" 9.

" 10.

" 11.

" 12.

" 13.

" 14.

" 15.

" 16.

" 17.

" 18.

" 19.

" 20.

Solo 1.

" 2. 3.

" 4. 5.

" 6. 7.

" 8.

" 9.

" 10.

" 11.

" 12.

" 13.

" 14.

" 15.

" 16.

" 17.

Cori. 2
 F
 Simp. 1. 2.
 Flauti.
 Solo 1.
 2.
 3.
 4.
 5.
 6.
 7.
 8.
 9.
 10.
 11.
 12.
 13.
 14.
 15.
 16.
 17.
 18.
 19.
 20.
 Solo 1.
 2. 3.
 4. 5.
 6. 7.

Musical score for orchestra and soloists. The score is written in G major and 4/4 time. It features a variety of instruments including two corianders, two flutes, two oboes, two bassoons, and a string section. The music is characterized by complex rhythmic patterns, including sixteenth and thirty-second notes, and frequent use of slurs and ties. The page is numbered 20 and contains a circled number 4 in the top right corner.

1. 2. *cresc.*

3. 4. *pp cresc.*

5. 6.

7. 8.

Timp.

Piatti.

Tamtam

Gliss. Piano.

Viol. (Tutti) *f*

Viola (Tutti) *f*

1. 2. *f*

3. 4. *f*

5. 6. *f*

7. 8. *f*

Piatti. *f*

Tamtam

Gliss. Piano. *f*

Organo

Viol. *f* *sempre f*

Viola *f* *sempre f*

*Chromatisches Glissando auf allen Saiten.
Chromatic glissando on all the strings.
Glissando chromatique sur toutes les cordes.*

*Allmählich Glissando auf den Basssaiten.
Gradually glissando on the bass-strings.
Glissando peu à peu sur les cordes de basse.*

*hollklingend
sonorales
sonore*

Viola 5, 6 e 7 muta C in H

1. *senza sord.*
 2. *senza sord.*
 3. *senza sord.*
 4. *senza sord.*
 5. *senza sord.*
 6. *senza sord.*
 7. *senza sord.*
 1. 2. *tr.*
 3. 4. *dim.*
 5. 6. *dim.*
 7. 8. *dim.*
tr.
dim.
Voco celesta.
Sed.
 1. *Flag.*
 2. *Flag.*
 3. *Flag.*
 4. *Flag.*
 1. *dim.*
 2. *Flag.*
 3. *Flag.*
 4. *Flag.*
Viola gli altri.

* quasi arpeggio

Viol.

1. 2. 3. 4. 5. 6. 7. 8.

Viol.

1. 2. 3. 4. 5. 6. 7.

Simp.

1. 2. 3. 4.

Viol.

1. 2. 3. 4. 5. 6. 7. 8.

Viol.

1. 2. 3. 4. 5. 6. 7.

1. Fl. 1

2. Fl. 2

3. Fl. 3

4. Fl. 4

1. Clar. 2

2. Clar. 2

3. Clar. 2

1. Cor. 4

2. Cor. 4

3. Cor. 4

4. Cor. 4

5. Cor. 4

6. Cor. 4

7. Cor. 4

1. 2. Timp.

3. 4. Timp.

1. Viol. 1

2. Viol. 1

3. Viol. 1

4. Viol. 1

5. Viol. 1

6. Viol. 1

7. Viol. 1

8. Viol. 1

1. Viola

2. Viola

3. Viola

4. Viola

p

pp

con sord.

in C

6

1. Fl. *pp*

2. Fl. *pp*

3. Fl. *pp*

4. Fl. *pp*

1. Clar. (B) *pp*

2. Clar. (B) *pp*

3. Clar. (B)

1. Cor. (F)

2. Cor. (F)

3. Cor. (F)

4. Cor. (F)

5. Cor. (F)

6. Cor. (C)

7. Cor. (C)

1. 2. Timp. *pesante*

3. 4. Timp.

1. Viol. *f*

2. Viol. *f*

3. Viol. *f*

4. Viol. *f* senza sord.

5. Viol. *f* senza sord.

6. Viol. *f* senza sord.

7. Viol. *f*

8. Viol. *f*

1. Viola *f* con sord.

2. Viola

3. Viola

4. Viola

This musical score page features five main sections of instruments, each with multiple staves. The Flute section (Fl.) consists of four staves, with the first three numbered 1, 2, and 3, and the fourth unnumbered. The Clarinet section (Clar. (B)) has three staves numbered 1, 2, and 3. The Cor Anglais section (Cor.) includes six staves numbered 1 through 6. The Timpani section (Timp.) has two staves numbered 1, 2 and 3, 4. The Violin section (Viol.) is the largest, with ten staves numbered 1 through 10. The score is written in a key signature of one sharp (F#) and a 4/4 time signature. The Flute and Clarinet parts feature complex, rapid sixteenth-note passages, often marked with *pp* (pianissimo). The Violin section is characterized by dense, rhythmic patterns, with many notes marked *f* (forte). The Timpani part provides a steady, rhythmic accompaniment. The overall texture is dense and highly rhythmic.

This page of a musical score contains the following sections:

- Flutes (Fl.):** Four staves (1-4) with rapid sixteenth-note passages, marked *ppp*.
- Clarinet 2 (Cl. 2):** Two staves (1-2) with similar rapid passages, marked *ppp*.
- Horns (Cor.):** Seven staves (1-7) with rests, indicating they are muted. The first three staves are marked *con sord.* and the last three are marked *in F*.
- Timpani (Timp.):** Two staves (1.2, 3.4) with rhythmic patterns and rests.
- Violins (Viol.):** Eight staves (1-8) with rapid sixteenth-note passages, marked *f*.
- Violas (Viola):** Four staves (1-4) with rapid sixteenth-note passages, marked *f*.

This page of a musical score is divided into several sections, each with its own set of staves:

- Fl. (Flutes):** Staves 1, 2, 3, and 4. Staves 1, 2, and 3 begin with a *pp* (pianissimo) dynamic marking.
- Claz. (Clarinets):** Staves 1, 2, 3, and 3b. Staves 1 and 2 begin with a *pp* dynamic marking.
- Cor. (Cor Anglais):** Staves 1, 2, 3, 4, 5, 6, and 7. Staves 1, 2, 3, and 4 contain musical notation, while staves 5, 6, and 7 are mostly empty.
- Trump. (Trumpets):** Staves 1, 2, 3, and 4.
- Tromp. (Trombones):** Staves 1, 2, 3, and 4.
- Viol. (Violins):** Staves 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, and 14. Staves 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, and 14 contain musical notation.

The score is written in a standard musical notation style, including treble clefs, notes, rests, and dynamic markings. The page number 16892 is printed at the bottom center.

Violins I & II, Violas, Cellos, and Double Basses. Dynamic markings include *pp* and *cresc.*

7 *Animato.* ♩ = 112

Flutes (Fl.), Clarinets (Cl.), Bassoons (B.), Oboes (Ob.), Corns (Cox. 1 (F)), Timpani (Timp. 1, 2), Snare (B.), Bass Drum (B.). Dynamic markings include *p*, *cresc.*, *senza sord.*, and *con sord.*

molto animato

Violins I & II, Violas, Cellos, and Double Basses. Dynamic markings include *pp*, *poco a poco cresc.*, *molto cresc.*, and *f*.

8 *Tempo agitato.* ♩ = 72

Ob. 1. 2. *pp*

Clar. 1. 2. (33) *pp*

Fag. 1. 2. *pp*

Trombe 1. 2. (33) *pp*

Timp. 1. 2.

Alto Solo 1. *molto agitato*
Do re mi fa

Alto Solo 2.

Coro
Soprano
Basso

I. *pp*

Viol. I. *pp*

Viol. II. *pp*

Viola. *pp*

Violon. *pp*

C. B. *pp* *muto & in contra H*

Ob.

Clar. 1. 2. (33)

Fag.

Trombe 1. 2. (33)

Timp. 1. 2.

Alto Solo 1. *pp*
sol la a, do re mi fa sol la

Alto Solo 2.

Coro
Soprano
Basso

I. *pp*

Viol. I. *pp*

Viol. II. *pp*

Viola. *pp*

Violon. *pp*

C. B. *pp*

Trp.
 Clar. (B)
 Fag.
 Tr. (B)
 Timp. 1 & 2
 Viol. I
 Viol. II
 Viola
 Viol. III
 Cello
 Bass

pp *agitato* *pp*
a. do re mi fa sol la *a.*
pp *agitato* *pp*
 do re mi fa sol la *a.*

Trp.
 Clar. (B)
 Fag.
 Tr. (B)
 Timp. 1 & 2
 Viol. I
 Viol. II
 Viola
 Viol. III
 Cello
 Bass

pp
 do re mi fa sol la *a.*
pp
 do re mi fa sol la *a.*

Ob.

Clar. (B)

Fag.

Tr. (B)

Timp. 1. 2.

Alto Solo 1. 2.
cresc.
p *pp*
do re mi fa sol ha a, do re mi fa

Alto.
p *pp*

Coro.
do re mi fa sol ha a, do re mi fa

Basso.
p *pp*

I. Viol.

II. Viol.

Viola.

Vcl.

C. B.

cresc.

Ob.

Clar. (B)

Fag.

Tr. (B)

Timp. 1. 2.

Alto Solo 1. 2.
pp
sol ha a, do re mi fa sol ha

Alto.
pp

Coro.
sol ha a, do re mi fa sol ha

Basso.
pp

I. Viol.

II. Viol.

Viola.

Vcl.

C. B.

poco a poco più agitato

First system of musical notation. It includes vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment (Right and Left Hand). The vocal parts have lyrics: "do re mi fa sol la". The piano accompaniment features a rhythmic pattern of eighth notes. Dynamics include *pp* and *mf*.

Second system of musical notation. It includes woodwind parts (Clarinet Bb, Saxophone, Flute 1 & 2) and brass parts (Trumpet 1 & 2, Trombone, Euphonium, Tuba). The woodwind parts have lyrics: "do re mi fa sol la". The brass parts have the instruction "sempre cresc. e marcato". The piano accompaniment continues with the instruction "sempre cresc.". Dynamics include *sf* and *pp*.

molto agitato

Ob.

Clar. (B)

Fag.

Tr. (B)

Simp. 1.2.

Alto Solo 1.2.

Alto.

Coro.

Basso.

I. Viol.

II. Viol.

Viola.

Vcl.

C.-B.

f *sf* *sf* *pp* *sf*

do re mi fa sol la a, do re mi fa

do re mi fa sol la a, do re mi fa

do re mi fa sol la a, do re mi fa

do re mi fa sol la a, do re mi fa

do re mi fa sol la a, do re mi fa

do re mi fa sol la a, do re mi fa

do re mi fa sol la a, do re mi fa

do re mi fa sol la a, do re mi fa

do re mi fa sol la a, do re mi fa

do re mi fa sol la a, do re mi fa

Ob.

Clar. (B)

Fag.

Tr. (B)

Simp. 1.2.

Alto Solo 1.2.

Alto.

Coro.

Basso.

I. Viol.

II. Viol.

Viola.

Vcl.

C.-B.

sf *sf* *pp* *sf* *sf*

sol la a, do re mi fa sol la

sol la a, do re mi fa sol la

sol la a, do re mi fa sol la

sol la a, do re mi fa sol la

sol la a, do re mi fa sol la

sol la a, do re mi fa sol la

sol la a, do re mi fa sol la

sol la a, do re mi fa sol la

sol la a, do re mi fa sol la

sol la a, do re mi fa sol la

Ob.
Clar. (B)
Fag.
Tr. (B)
Timp. 1. 2.
Alto Solo 1. 2.
Alto.
Coro.
Basso

re mi fa sol la
re mi fa sol la

I.
Viol.
II.
Viola
Vcl.
C. B.

This system contains the first four measures of the score. The woodwinds (Oboe, Clarinet in B-flat, Bassoon, Trumpet in B-flat) play sustained chords. The strings play a rhythmic pattern of eighth notes. The vocal soloists and chorus enter with the melody "re mi fa sol la".

Ob.
Clar. (B)
Fag.
Tr. (B)
Timp. 1. 2.
Alto Solo 1. 2.
Alto.
Coro.
Basso

re mi fa sol la
re mi fa sol la

I.
Viol.
II.
Viola
Vcl.
C. B.

This system contains measures 5 through 8. The woodwinds continue with sustained chords. The strings maintain their rhythmic pattern. The vocal soloists and chorus continue the melody "re mi fa sol la".

9 ^{* *)} Impetuoso. $\text{♩} = 58$

Trums Orchester - Orchestra at a distance. Orchestre au loin.

2 Fl. (1) 1 Ob. 2 Clar. (B) 1 Cor. (F) 1 Timp.

Orchestra - Orchestre.

Timp. 1. 2. I. Viol. II. Viola. Vcl. C. B.

(inc) mf

p

poco a poco cresc.

Trums Orch. - Orch. at a distance - Orch. au loin.

Fl. Ob. Clar. (B) Cor. (F) Timp.

similo

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

* Der Satz * - * wird als außer Takt gedacht, wird aber durch Taktschläge für jedes siebente Achtel im Hauptorchester dirigiert, wodurch im „fernen Orchester“ 3 Taktschläge (†) im $\frac{4}{4}$ Takte fallen.
 The composition * - * is supposed without time, but is conducted with beats for each seventh eighth in the chief orchestra at which the „orchestra at a distance“ gets 3 beats (†) in the $\frac{4}{4}$ time.
 La phrase * - * est supposée hors de mesure, mais elle est dirigée à battements de mesure pour chaque septième croche à l'orchestre principal de manière que la $\frac{4}{4}$ mesure de „l'orchestre au loin“ obtient 3 battements (†).

Truus Orch. - Orch. at a distance - Orch. au loin.

Fl. *sempre legato*

Ob. *sempre legato*

Clar. (B) *sempre legato*

Cor. (F) *sempre legato*

Simp.

Simp. 1. 2.

I. *dim.*

Viol. I.

Viol. II.

Viola.

Vcl.

C.-B.

Truus Orchester - Orchester at a distance - Orchestre au loin.

Fl.

Ob.

Clar. (B)

Cor. (F)

Simp.

2. Soli. Viol.

1. Soli. Viol.

Viola, 2. Soli.

Vcl. 1. Soli.

Simp. 1. 2.

I. *dim.*

Viol. I.

Viol. II.

Viola.

Vcl.

C.-B.

Il muta in E

(lo stesso tempo)

Viol. I
Viol. II
Vcl.
Timp.

Lento misterioso. $\text{♩} = 66$

Fl.
Ob.
Cor. ingl.
Clar. (B)
Fag.
Cor. (F)

Lento misterioso. $\text{♩} = 66$

Tr. (B)
Tromb.
B. Tuba
Timp.

*) Die Figur, markirt durch [T] [] etc., wird fortgesetzt ohne Rücksicht auf den Taktschlag im Hauptorchester.
 The figure, marked [T] [] etc., continues without regard to the beat in the chief orchestra.
 Continue la figure, marquée [T] [] etc., sans tenir compte des battements de mesure à l'orchestre principal.

Johannes Brahms - Orchesterkonzerte - Violin- und Violoncello-Konzerte

Viol. I
Viol. II
Vcl.
Simp.

1. Fl.
2. Fl.
1. Ob.
2. Ob.
Cor. ingl.
1. Clar. (B)
2. Clar. (B)
1. Fag.
2. Fag.
1. Cor. (F)
2. Cor. (F)
3. Cor. (F)
4. Cor. (F)
5. Cor. (F)
6. Cor. (F)
7. Cor. (F)
8. Cor. (F)
1. 2. Tr. (B)
3. Tr. (B)
Tromb. e R. Tub.
1. 2. Simp.
3. 4. Simp.

Musical score for Flute (Fl.), Clarinet (Clar. B♭), Cello (Cec. C), and Timpani (Timp.). The score includes dynamic markings such as *pp* and *sempre con sordino*. The Flute part features a melodic line with a long slur. The Clarinet and Cello parts have similar melodic lines. The Timpani part consists of a rhythmic pattern of eighth notes.

10 *Animato grazioso.* ♩ = 92

Musical score for Timpani (Timp. 1.2), Violins (Viol. I, II), and Violas (Viola). The Violins and Violas parts feature a rhythmic pattern of eighth notes. The Timpani part has a simple rhythmic accompaniment.

Musical score for Flute (Fl.), Clarinet (Clar. B♭), Timpani (Timp.), Violins (Viol. I, II), and Violas (Viola). The instruction *più animato* is written above the Flute part. The Flute part has a melodic line with a slur. The Clarinet part has a similar melodic line. The Timpani part has a rhythmic pattern. The Violins and Violas parts have a rhythmic pattern of eighth notes.

poco ritard.

1. Fl. 1. *dim* *p* *mf*

2. Fl. 2. *dim* *p* *mf*

1. Ob. *p* *pp* *pp*

2. Ob. *pp* *pp*

Cor. ingl. *pp* *pp*

Clar. 1. *pp*

3. *pp*

Cor. 1.2. *pp* *senza sordino* *pp*

1. Viol. *pizz.* *arco* *mf* *dim.*

II. *pizz.* *arco* *mf* *dim.*

Viola. *pizz.* *arco* *mf* *dim.* *p dim.*

Viol. *p*

C.-B. *p*

quasi cadenza

Fl. 1. *p*

I. Viol. *dolce, espr.* *dim.* *pp*

II. Viol. *pp*

Viola.

Viol.

C.-B.

rit.

Fl. 1. *pp*

I. Viol. *pp*

II. Viol. *pp*

Viola.

Viol.

C.-B.

Lento misterioso. 4/4



Viol. I

Viol. II

Vcllo

Viol.

Fl. picc.

Fl. 1.

Fl. 2.

3. Fl.

Viola

Viol. I

Viol. II

Viol.

1. Fl. 2. 3. 4.

Viol. I.

Viol. II.

Viola.

Viol. III.

Viol. IV.

ppp con sord.

ppp

1. 2. 3. 4.

Fl.

Timp. 12.

Viol. I.

Viol. II.

Viola.

Viol. III.

Viol. IV.

ppp

cresc.

1. Fl. 1. 2. Fl. 3. Fl. 4. Smp. 1. 2. Viol. I. Viol. II. Viola. Cel.

tr *cresc.* *ff* *mola in Piccolo*

Detailed description: This page contains the first system of a musical score, measures 1 through 11. It features six staves: Flute 1 and 2, Clarinet, Flute 3 and 4, Trumpets 1 and 2, Violin I, Violin II, Viola, and Cello. The music is in 2/4 time. The Flute 1 and 2 parts play a melodic line with many trills. The Clarinet part has a similar melodic line. The Flute 3 and 4 parts play a rhythmic accompaniment. The Trumpets 1 and 2 parts play a rhythmic accompaniment. The Violin I and II parts play a rhythmic accompaniment. The Viola part plays a rhythmic accompaniment. The Cello part plays a rhythmic accompaniment. Dynamics include *tr*, *cresc.*, and *ff*. A marking *mola in Piccolo* appears in the Flute 4 part.

12 Smp. 1. 2. Viol. I. Viol. II. Viola. Cel.

tr *pp* *p*

Detailed description: This page contains the second system of a musical score, measures 12 through 15. It features four staves: Trumpets 1 and 2, Violin I, Violin II, and Cello. The music is in 2/4 time. The Trumpets 1 and 2 parts play a rhythmic accompaniment. The Violin I and II parts play a rhythmic accompaniment. The Cello part plays a rhythmic accompaniment. Dynamics include *tr*, *pp*, and *p*.

Sempre molto lento. dolente, dolce

Ob. 1.

Timp. 3. 4.

I. Viol.

II. Viol.

Viole.

Vcl. (div.)

C.-B.

Ob. 1.

Timp. 3. 4.

I. Viol.

II. Viol.

Viole.

Vcl.

C.-B.

Fl. picc.

Fl. 1.

Fl. 2.

Fl. 3.

Viol. I.

Viol. II.

Viole.

Vcl.

Musical score for measures 1-4 of the first system. The score includes parts for Flp. picc., Fl. 1., Fl. 2., Fl. 3., Cor. 1.2., Viol. I., Viol. II., Violo., and Cel. The woodwinds play a melodic line with various accidentals. The strings play a rhythmic accompaniment. The Cor. 1.2. part has a dynamic marking of *con sord.* and *pp*. The Viol. I. and II. parts have a dynamic marking of *f*. The Violo. part has a dynamic marking of *f*. The Cel. part has a dynamic marking of *f*. The score is in a key signature of two flats and a 3/4 time signature.

Musical score for measures 5-8 of the second system. The score includes parts for Flp. picc., Fl. 1., Fl. 2., Fl. 3., Cor. 1.2., Viol. I., Viol. II., Violo., and Cel. The woodwinds continue their melodic line. The strings continue their rhythmic accompaniment. The Cor. 1.2. part has a dynamic marking of *f*. The Viol. I. and II. parts have a dynamic marking of *f*. The Violo. part has a dynamic marking of *f*. The Cel. part has a dynamic marking of *f*. The score is in a key signature of two flats and a 3/4 time signature. A double bar line is present at the beginning of the system. The word *muta in Flgr.* is written at the end of the system.

Animato ed agitato. $\text{♩} = 132$

13

1. 2. *f* *dim.*
3. 4. *f* *dim.*
I. *pp* *div.*
II. *pp* *div.*
Viola. *pp* *div.* *senza sordino*
Vcl. *pp* *senza sordino*
C.-B. *pp*

1. 2.
3. 4.
I.
II.
Viola.
Vcl.
C.-B.

1. 2. *mf* *dim.*
3. 4. *mf* *dim.*
I.
II.
Viola.
Vcl.
C.-B.

stringendo

1. 2.
Timp.
3. 4.

I.
Viol.
II.

Violon.
Cello.
Bassi.

poco a poco più f

poco a poco più f

poco a poco più f

poco a poco più f

poco a poco più f

p

sempre string.

1. 2.
Timp.
3. 4.

I.
Viol.
II.

Violon.
Cello.
Bassi.

poco a poco più f

poco a poco più f

poco a poco più f

poco a poco più f

poco a poco più f

1. 2.
Timp.
3. 4.

I.
Viol.
II.

Violon.
Cello.
Bassi.

poco a poco più f

poco a poco più f

poco a poco più f

poco a poco più f

poco a poco più f

14 sempre string.

1. 2. *mp*

tr

3. 4.

I. *tr*

II. *tr*

Viol. I. *tr*

Viol. II. *tr*

Vcl. *tr*

C.-B. *tr*

1. 2. *f*

tr

3. 4. *tr*

I. *tr*

II. *tr*

Viol. I. *tr*

Viol. II. *tr*

Vcl. *tr*

C.-B. *tr*

più f

poco a poco più f

poco a poco più f

poco a poco più f

poco a poco più f

poco a poco più f

1. 2. *tr*

tr

3. 4. *tr*

I. *tr*

II. *tr*

Viol. I. *tr*

Viol. II. *tr*

Vcl. *tr*

C.-B. *tr*

p

f

f

f

più tranquillo

1. 2. *Timp.*
3. 4.

I. *mf*
Viol.
II. *mf*

Viola. *mf*
Vcl. *mf*
C.-B. *mf*

1. 2. $\text{♩} = 132$ *Lento molto.* $\text{♩} = 40$
3. 4.

I. *dim.*
Viol.
II. *dim.*

Viola. *dim.*
Vcl. *dim.*
C.-B. *dim.*

f *dim.* *p*

1. 2.
3. 4.

I. *dim.* *pp*
Viol.
II. *dim.* *pp*

Viola. *dim.* *pp*
Vcl. *dim.* *pp*

Orchestra at a distance.

Fl. 1
Fl. 2
Claz. (B)
Cor. (F)
Timp.
Arpa.
Soprano Solo.
Viol. I (2 Solo)
Viol. II (1 Solo)
Viola (2 Solo)
Vcl. (1 Solo)
C-B. (1 Solo)

con sordino

dolce

Wenn ich auch meine Seel' in die Tiefen nam
When my soul is sub-merged in an o-cean of
Quand je plou-ge mon cœur dans l'o-cé-an des

pp, *ppp*, *ppp*, *ppp*, *ppp*, *ppp*, *ppp*, *ppp*, *ppp*, *ppp*

pp dolce, espr.

Orchestra at a distance.

Fl. 1
Fl. 2
Claz. (B)
Cor. (F)
Timp.
Sopr.
Viol. I (2 Solo)
Viol. II (1 Solo)
Viola (2 Solo)
Vcl. (1 Solo)
C-B. (1 Solo)

senza sordino

Schmerz und Freud' in ei-nem Blick,
tears and smi-les from an eye,
pleurs et des ri-ces des yeux,

pp, *pp*, *pp*, *pp*, *pp*, *pp*, *pp*, *pp*, *pp*, *pp*

ritenuto - - - - - *poco vivace*

Orchestra at a distance -
Fl.
Ob.
Clar. (B)
Cor. (F)
Timp.
Sopr.

String Orchestra -
I.
Viol.
II.
Viola

Musical score for the first system, featuring woodwinds and strings. The Flute and Oboe parts are marked *pp*. Clarinet (B) and Cor (F) parts are marked *morendo* and *pp*. The Timp. part has a tremolo. The string parts (I, II, Viola) are marked *pp*.

Sopr. vocal line with German and English lyrics:
 mir scheint es, als hätte ich So - ne ei - mer her - men her - klar - ken Mu - sik,
 it would seem to have caught the mu - sic of a glo - ri - ous sym - pho - ny,
 il me semble é - cou - ter un chant loin - tain et clair qui de - scendrait des cieux,

Musical score for the second system, featuring strings. The Violin I and II parts are marked *p*. The Viola part is marked *pp*. The Violoncello and Double Bass parts are marked *pp*.

16

Orchestra at a distance -
Fl.
Clar. 1. (B)
Cor. (F)
Timp.
Sopr.

String Orchestra -
I.
Viol.
II.
Viola (div.)
Vcl.

Musical score for the third system, featuring woodwinds and strings. The Flute and Clarinet 1 (B) parts are marked *p*. The Cor (F) part is marked *pp*. The Timp. part has a tremolo. The Soprano vocal line is marked *p*. The string parts (I, II, Viola, Vcl.) are marked *pp*.

Sopr. vocal line with German and English lyrics:
 als ob wir - der - halt - ke der Luft - - kreis von So - - men soll
 the air seems char - ged with rhythm cor - cei - ved to
 com - me si dans les airs ré - son - nent les no - tes sur - ges

Musical score for the fourth system, featuring strings. The Violin I and II parts are marked *p*. The Viola (div.) part is marked *pp*. The Violoncello and Double Bass parts are marked *pp*.

Orchestra at a distance - Orchestre au loin.

Fl. (3) *pp*

Ob. *pp*

Clar. (B) *pp*

Cox. (F) *pp*

Arpa *pp*

Sopr. *pp*

Schmerz - zern und Qual, wie ein E - cho von Seuf - zern und Schla - ge
 sor - rern und pain trans - mit - ting its sad, sigh - ing long - ing
 né - es des pleurs kiste i - cho du - me plain - ke i - per - du - e

Seems Orchester -

I. Viol. *mp*

II. Viol. *mp*

Viola *mp*

Vcl. *pp*

arco

dim.

Orchestra at a distance - Orchestre au loin.

Fl. 1. *leggiere*

Ob. *morendo pp*

Clar. (B) *pp*

Cox. (F) *pp*

Timp. *pp*

Arpa *p*

Sopr. *pp*

aus dem ir - dischen jammerendental, wie die tief - ken - de klim - gende
 and the sound of its haunting refrain through bil - low - ing wa - ves of
 et qu'on chan - te - rait des douleurs dans sa sa - que o - do - ran - te et so -

Seems Orchester -

I. Viol. *p*

II. Viol. *espr.*

Viola *espr.*

Vcl. *pizz. >*

C.-B. *arco*

espr., dolce

Orchestra at a distance - *espresso* au loin

Fl. *p grazioso*

Ob. *p grazioso*

Clar. 1 & 2 *pp leggiero*

Simp.

Coro. I & II

Sopr. *pp*

Vcl. I & II *pp*

Cello *csp. dolce*

Contra-b.

Del - le, fra - grance no - re
 wie die he - he - ben - de kö - nen - se Ekt
 down a wind - ing rip - pling stream
 en un sif - et ra - pi - de kar - rent

17

Orchestra at a distance - *espresso* au loin

Fl. *pp*

Ob. *pp*

Clar. 1 & 2 *pp*

Cor. I & II *pp*

Simp.

Coro. I & II

Sopr. *pp*

Vcl. I & II *pp*

Cello *pp*

Contra-b. *pp*

and remem - ber now leid and Trew - de,
 from the o - cean of tears and laugh - ter,
 de ce mon - de de et - ces et pleins,

Tempo solenne. ♩. 84

Orchestre au loin.

Fl. *pp*

Ob.

Clar. (B) *pp*

Cor. (F) *pp*

Timp.

Orga.

Orchestra at a distance -

Sopr.

no die See - le träumebund ruht.
from the souls' ex - la - tic dream.
où no - lent les âmes en rê - vant.

I. *p*

Viol. *f espr.*

II. *p*

Viol. *pp*

Viol.

C. B.

Tempo solenne. ♩. 84

Orchestra.

T. 1. (B)

Tramb.

Timp. 1. 2.

Glockenläute. - Ringing of bells. - Sonnerie des cloches

Campa.

I. *p*

Viol.

II. *p*

Br.

Viol.

C. B.

Fernes Orchester. - Orchestra at a distance. - Orchestre au loin.

Or.
Clar. (B)
Cor. (F)
Timp.
I.
Viol. II
Viola
Vol.
C.B.

Orchestra

Fl. 1.2
Ob. 1.
Clari. 2. (B)
1.
Cor. (F)
2.
Tru. 1. (C)
Tru. 3.
Timp. 1.2
Camp.

Orchestra

Viol. I
Viol. II
Viola
Viol. div.
Vcl.
C.B.

Più lento.

Fl.
Clar. (B)
Cor. (F)
Timp.
Viol. I
Viol. II
Viola

orch. a distance - Dich. au loin.

Fl. 1.2
Clar. 1.2 (B)
Timp.
Camp.
Viol. solo
1.
2.
Viol. I
3.
4.
5.
6.
Viol. II

Viol. I
1.
2.
3.
Ucl.
4.
5.
6.

Più lento.

senza sord.

accelerando

1. 2. Timp. *pp* *cresc.* *f* *molto*

3. 4. Timp. *pp* *cresc.* *f* *molto cresc. sempre*

Camp. *f* *cresc.* *f* *cresc.*

Soprano *f* *sempre ff* *f* *cresc.*

Alto *f* *sempre ff* *f* *cresc.*

Caro. *) Tenore *f* *sempre ff* *f* *cresc.*

Basso *f* *sempre ff* *f* *cresc.*

Viol. I. *pp* *cresc.* *f* *molto cresc. sempre*

Viol. II. *pp* *cresc.* *f* *molto cresc. sempre*

Viola. *pp* *cresc.* *f* *molto cresc. sempre*

Vcl. *pp* *cresc.* *f* *molto cresc. sempre*

1. 2. Timp. *cresc. sempre* *f* *molto*

3. 4. Timp. *f* *molto*

5. 6. Timp. *f* *molto*

Camp. *f* *molto*

Caro. *f* *molto*

Viol. I. *f* *molto*

Viol. II. *f* *molto*

Viola. *f* *molto*

Vcl. *f* *molto*

*) Plaziert im Hauptorchester.
Placed in the chief orchestra.
Placé à l'orchestre principal.

19 $\text{♩} = 66$

1. Fl. 1
2. Fl. 2
3. Fl. 3
1. Clar. 1
2. Clar. 2
3. Clar. 3
1. Bas. 1
2. Bas. 2
3. Bas. 3
1. 2. Trp.
3. 4. Trp.
1. 2. 3. Trbn.
1. 2. 3. Tromp.
Cym.
5. Coro.
1. Viol. I
2. Viol. II
Viola
Cel.
C.-B. arco

1. Fl.

2. Fl.

3. Fl.

4. Fl.

1. Ob.

2. Ob.

3. Ob.

1. Clar. (C)

2. Clar. (C)

3. Clar. (C)

1. 2. Fag.

3. Fag.

1. 2. Tr. (F)

3. Tr. (F)

1. 2. Tromb.

3. 4. Tromb.

5. 6. Tromb.

7. 8. Tromb.

1. 2. Tr. (F)

3. Tr. (F)

1. 2. Tromb.

3. 4. Tromb.

5. 6. Tromb.

7. 8. Tromb.

1. 2. Simp.

3. 4. Simp.

5. 6. Simp.

7. 8. Simp.

Camp.

1. Coro.

2. Coro.

3. Coro.

4. Coro.

I. Viol.

II. Viol.

Viol.

Viola

C.-B.

1. Fl.
2. Fl.
3. Fl.
4. Fl.
1. Ob.
2. Ob.
3. Ob.
1. Clar.
2. Clar.
3. Clar.
1. 2. Bas.
3. Bas.
1. 2. Cor.
3. 4. Cor.
5. 6. Cor.
7. 8. Cor.
1. 2. Tr.
3. Tr.
1. Tromb. 1.
2. Tromb. 2.
3. Tromb. 3.
B. Tuba.
1. 2. Simp.
3. 4. Simp.
5. 6. Simp.
7. 8. Simp.
Camp.
S.
A.
T.
B.
I. Viol.
II. Viol.
Viola.
Vcllo.

a2
sempre fff
sempre fff
sempre fff
sempre fff
sempre fff
sempre fff
sempre fff
sempre fff
sempre fff
sempre fff
sempre fff
sempre fff
sempre fff
sempre fff
sempre fff
sempre fff
sempre fff
sempre fff
sempre fff
sempre fff
più f
sempre fff
sempre fff
sempre fff
sempre fff

1. Fl. 2. Fl. 3. Fl.

1. Clar. 2. Clar. 3. Clar.

1. 2. Fag. 3. Fag.

1. 2. Cor. 3. 4. Cor. 5. 6. Cor. 7. 8. Cor.

1. 2. Tr. 3. Tr.

1. Tromb. 2. Tromb. 3. Tromb.

1. 2. 3. 4. Timp.

1. 2. 3. Cimp.

5. Coro. 6. Coro. 7. Coro. 8. Coro.

I. Viol. II. Viol.

Viol. Viola.

cresc.

Fl. 1. 2. 3.

Clar. 1. 2. 3.

Fag. 1. 2. 3.

Tromp. 1. 2. 3. 4.

Tromb. 1. 2. 3.

Horn 1. 2. 3. 4.

Viol. 1. 2.

Viola 1. 2.

Cello 1. 2.

1. Fl.

2. Fl.

3. Fl.

4. Fl.

1. Clar. (B)

2. Clar. (B)

3. Clar. (B)

1. 2. Bas.

3. Bas.

1. 2. Cor. (F)

3. 4. Cor. (F)

5. 6. Cor. (F)

7. 8. Cor. (F)

1. 2. Tr. (F)

3. Tr. (F)

Tromb. 1.

Tromb. 2.

Tromb. 3. & Suba.

1. 2. Timp.

3. 4. Timp.

5. 6. Timp.

7. 8. Timp.

Camp.

5. Coro.

6. Coro.

7. Coro.

8. Coro.

1. Viol.

2. Viol.

Violon.

2. Cello.

1. Fl. 2. 3. 4.

1. 2. 3. Cl. (B)

1. 2. 3. Fag.

1. 2. 3. 4. 5. 6. 7. 8. Cor. (F)

1. 2. 3. Tr. (F)

1. 2. 3. Tromb.

1. 2. 3. 4. 5. 6. 7. 8. Simp.

Camp.

Piatti.

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 820. 821. 822. 823. 824. 825. 826. 827. 828. 829. 830. 831. 832. 833. 834. 835. 836. 837. 838. 839. 840. 841. 842. 843. 844. 845. 846. 847. 848. 849. 850. 851. 852. 853. 854. 855. 856. 857. 858. 859. 860. 861. 862. 863. 864. 865. 866. 867. 868. 869. 870. 871. 872. 873. 874. 875. 876. 877. 878. 879. 880. 881. 882. 883. 884. 885. 886. 887. 888. 889. 890. 891. 892. 893. 894. 895. 896. 897. 898. 899. 900. 901. 902. 903. 904. 905. 906. 907. 908. 909. 910. 911. 912. 913. 914. 915. 916. 917. 918. 919. 920. 921. 922. 923. 924. 925. 926. 927. 928. 929. 930. 931. 932. 933. 934. 935. 936. 937. 938. 939. 940. 941. 942. 943. 944. 945. 946. 947. 948. 949. 950. 951. 952. 953. 954. 955. 956. 957. 958. 959. 960. 961. 962. 963. 964. 965. 966. 967. 968. 969. 970. 971. 972. 973. 974. 975. 976. 977. 978. 979. 980. 981. 982. 983. 984. 985. 986. 987. 988. 989. 990. 991. 992. 993. 994. 995. 996. 997. 998. 999. 1000.

Das Glockengeläute hört plötzlich auf.
The ringing of the bells stops suddenly.
La sonnerie des cloches s'arrête brusquement.

Im "fernen Orchester" - In the "orchestra at a distance" - A l'orchestre au loin.

Eine Zeitdauer von einer Minute.
A duration of one minute.
Une durée d'une minute.

20 Adagio molto, piano e misterioso. 1. 40

1. 2. *ppp*

3. 4. *ppp*

5. 6. *ppp*

7. 8. *ppp*

Timp.

Tamtam

Gliss. Piano.

*Schnelles Glissando hin und zurück auf allen Saiten.
A quick glissando from one side to another on all the strings.
Glissando rapide de côté et d'autre sur toutes les cordes.* *ppp*

Clapa.

*Im „fernen Orchester.“
In the orchestra at a distance.
A l'orchestre au loin.* *f*

glissando

1. Sopra.

2. Sopra.

1. Alto.

2. Alto.

1. Ten.

2. Ten.

1. Basso.

2. Basso.

ppp

Adagio molto, piano e misterioso. 1. 40

Viol. I (div.)

Viol. II (div.)

Viola (div.)

Vcl. (div.)

C.-B. (div.)

ppp

1. 2. *frum*

3. 4. *frum*

Timp. 5. 6. *frum frum*

7. 8. *frum*

Tam-tam

Gliss. Piano *sempre gliss.*

Arpa. *glissando*

1. Sopr. *morendo*

2. *morendo*

1. Alto *morendo*

2. *morendo*

1. Ten. *morendo*

2. *morendo*

1. Basso *morendo*

2. *morendo*

Viol. I *sempre ppp*

Viol. II *sempre ppp*

Viola *sempre ppp*

Vcl. *sempre ppp*

C.-B. *sempre ppp*

1. 2.
Fl.

3. 4.

1. 2.
Ob.

3.

1. 2.
Clar. (B)

3.

1. 2.
Fag.

3.

1. 2.
3. 4.
5. 6.
7. 8.
Cor. F

1. 2.
3.

1. 2.
3. e
B. Tuba

1. 2.
3. 4.
5. 6.
7. 8.
Timp.

Bliss.
Piano

Orga.

I.
Viol.

II.

Viola

Viol.

C. 23.

Red Langgaard
1892-1915