'n Orkestrasie van Arnold van Wyk se Nagmusiek

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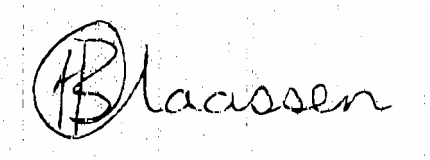
Ek, die ondergetekende, verklaar hiermee dat die werk in hierdie tesis vervat, my eie oorspronklike werk is en dat ek dit nie vantevore in die geheel of gedeeltelik by enige universiteit ter verkryging van 'n graad voorgelê het nie.



Hanrich Benjamin Claassen November 2006

Pectora roborant cultus recti

Opsomming

Arnold van Wyk se monumentale Nagmusiek word as een van die belangrikste en oorspronklikste Suid-Afrikaanse klavierkomposisies beskou. Nagmusiek bied 'n legio onontginde timbremoontlikhede en leen hom dus beslis tot die vergestalting daarvan in die meer uitdrukkingsvolle en veelsydige medium van die simfonie-orkes. Die orkestrasie van Nagmusiek is 'n poging om 'n weergawe daar te stel wat by wyse van 'n ander uitbeeldingsmedium Van Wyk se meesterstuk toelig en meer toeganklik maak, nie as plaasvervanger van die oorspronklike nie, maar as verlengstuk daarvan.

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Abstract

Arnold van Wyk's monumental Night Music is regarded as one of the most important and original South African piano compositions. Night Music offers a legion of untapped timbre possibilities and certainly lends itself to the embodiment of the more expressive and versatile medium of the symphony orchestra. The orchestration of Night Music is an attempt to establish a version which, through utilizing a different medium of presentation, will elucidate Van Wyk's masterpiece and make it more accessible; not as a replacement of the original, but as an enhancement.

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A - Voorwoord

In die tydperk tussen 1955 en Februarie 1956 skep Arnold van Wyk sy monumentale klavierkomposisie, Nagmusiek. Dit is opgedra ter nagedagtenis aan sy goeie vriend, die briljante Australiese pianis Noel Mewton-Wood, wat in 1953 sy eie lewe geneem het. Temas vir die werk is reeds in 1945 aangeteken. 'n Tipiese werkswyse vir Van Wyk was om sy werke by herhaling te redigeer, daarom is dit nie vreemd dat die finale weergawe eers in September 1959 uitgevoer is nie. Dit is sonder enige twyfel die komponis se belangrikste klavierkomposisie, nie net vanweë die omvang daarvan nie, maar veral ten opsigte van die besonderse tematiese kwaliteite en rykdom. (Ferguson in Klatzow 1987:4).

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Daarbenewens word Nagmusiek as een van die belangrikste en oorspronklikste Suid-Afrikaanse klavierkomposisies beskou wat uit die oogpunt van die 20ste-eeuse klavierrepertorium op dieselfde niveau is as byvoorbeeld Barber se Klaviersonate of Schönberg se Klavierstukke. Om hierdie stelling te kan staaf verg 'n analitiese en vergelykende studie van die genoemde werke wat egter buite die bestek van die navorsingsprobleem van hierdie orkestrasie projek val.

Alhoewel Nagmusiek gekomponeer is sonder enige literêre programmatiese inhoud in gedagte, is daar tog sprake van 'n bepaalde atmosfeer of emosie wat waarskynlik verband hou met die tydsgees van die naoorlogse jare en die feit dat die werk ter nagedagtenis aan 'n geliefde persoon gekomponeer is.

Met die programmatiese inhoud as agtergrond is dit nie vergesog nie om Nagmusiek se orkestrale moontlikhede te oorweeg in vergelyking met 'n werk soos Modest Petrowitsj Moessorgski (1839-1881) se *Prente op 'n uitstalling* wat in vele gedaantes, waarvan verskeie klaviertranskripsies en orkesweergawes maar enkele voorbeelde is, welbekend is. Netso leen Arnold van Wyk se Nagmusiek hom tot 'n meer uitdrukkingsvolle en veelsydige medium soos die simfonie-orkes, wat talle van hierdie monumentale werk se onontginde timbremoontlikhede tot hul reg kan laat kom. Dit is dus noemenswaardig dat hierdie projek uniek en die eerste van sy soort is wat betref die orkestrasie van 'n klavierkomposisies van Arnold van Wyk.

Die oorspronklike partituur van Moessorgski se werk waarna hierbo verwys word, is uiters pianisties gekonsipieer en het waarskynlik 'n orkestrasie-uitdaging gestel aan Maurice Ravel (1875-1937) wie se orkestrasie vandag as maatstaf beskou word. Ravel se meesterlike orkestrasie van genoemde werk skep nie net 'n heel besonderse en nuwe ervaring nie, maar onderskryf terselfdertyd die meriete van só 'n orkestrasie. Insgelyks is daar in Nagmusiek talle eg pianistiese effekte, onder andere verskeie pedaalgebruike wat Van Wyk noukeurig aandui, of glissando-passasies en perkussiewe gedeeltes wat juis deur 'n orkesmedium meer tot hul reg kan kom.

Die orkestrasie van Nagmusiek beoog derhalwe 'n weergawe wat by wyse van 'n ander uitbeeldingsmedium Van Wyk se meesterstuk sal toelig en meer toeganklik sal maak, nie as plaasvervanger van die oorspronklike nie, maar as verlengstuk daarvan.

B - Kritiese Kommentaar

Dit is belangrik om kennis te neem dat die fokus van hierdie navorsing ‘n orkestrasie van Van Wyk se Nagmusiek is en dat die orkestrasie ‘n omvangryke taak insigself was. Tog sou die bepaling van ‘n definitiewe Van Wyk werkswyse/tegniek aanvanklik ‘n voor die hand liggende aanvangspunt gewees het vir ‘n projek van dié aard. Die skrywer het egter vroeg reeds tot die besef gekom dat laasgenoemde hierdie studie aansienlik omvangryker sou maak as wat nodig is. Volgens Grové is daar nog heelwat basiese navorsing oor bepaalde aspekte van Van Wyk se musiek uitstaande. As gevolg van die feit dat ‘n volledige ordening en katalogisering van alle Van Wyk werke, voltooid en andersins, asook sketse, briewe, dagboeke en ander dokumente wat van waarde kan wees steeds ontbreek, is dit dus baie moeilik om tot ‘n uiteindelike samehang te kom van ‘n oorskouende stilistiese geheelbeeld. (Grové in Musicus 1996:86)

Voorts is dit netso belangrik om in gedagte te hou dat die skrywer met hierdie projek 'n doelbewuste poging aangewend het om, in die orkestrasie daarvan, van die klavieridioom weg te beweeg by wyse van grondige orkestrasietegnieke en nie slegs deur die skrywer se persoonlike voorkeure toe te pas nie.

Die teks het hom outomaties blootgestel vir inspirasie vanuit ook ander orkeswerke, of te wel subtekste, nie net Van Wyk s'n nie. Dat die tesis nie 'n studie of rasionalisering en teorie van ander komponiste se orkestrasietegnieke behels nie moet ook beklemtoon word ten spyte daarvan dat die bestudering uiteraard rigtinggewend was, maar net in die algemeen. Die rede vir die voorafgaande stelling is dat baie van die orkestrasie-vindings in die subtekste nie letterlik toegepas kon word nie, maar het meer dikwels oplossings gesuggereer wat die skrywer toepaslik gemaak het vir sommige probleem-passasies van Nagmusiek en dus die teks se nuwe weergawe - die skrywer se orkestrasie. Hierdie voorbeelde word dus kortliks weergee in die gedeelte wat volg. Talle oplossings is egter ook vanuit die skrywer se persoonlike voorkeur en ervaring as orkesspeler bedink. Weer eens is dit nie die uitgangspunt van die tesis dat al hierdie aspekte by wyse van voorbeelde geïdentifiseer word nie.

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Die voorafstudie vir hierdie projek het bestaan uit die intensiewe beluistering van klankopames, met en sonder volle partiture van verskeie orkeswerke waaronder werke van Ravel, soos byvoorbeeld *Pavane pour une Infante défunte, Valses nobles et sentimentales, Daphnis et Chloé 2me Série, La Valse* en beide klavierkonserte; Claude Debussy (1862-1918) se *Images, Prelude à L'Après-Midi d'un Faune*; Alexander Skriabin (1872-1915) se *Poema ekstasa*; Dmitri Sjostaskowitsj (1906-1975) se vroeë simfonieë soos byvoorbeeld Simfonie nr. 2 en 4; Béla Bartók (1881-1945) se *A kékszakálù herceg vára (Hertog Bloubaard se kasteel)*, asook die Konsert vir orkes; Igor Strawinski (1882-1971) se *L'oiseau*

de feu (Die vuurvoël); *Petroesjka* en *Le sacre du printemps* (*Die lente se wydingsoffer).* Belangrik was werke van Van Wyk self, soos Simfonie 1 en 2, *Missa in illo tempore*, die eerste strykkwartet en die klavierwerk *Pastorale e Capriccio*.

Die volgende werke is meer spesifiek uitgesonder vanweë die kompositoriese en atmosferiese ooreenkomste met Nagmusiek.

Van Wyk – *Primavera* en Simfonie 1

Hierdie twee werke is belangrik in die kennismaking na 'n tiperende Van Wyk-orkestrasietegniek of instrumentasievoorkeur wat 'n invloed kan hê op 'n projek van dié reikwydte. Die bestudering van Van Wyk se skryfwyse van die simfoniese suite *Primavera* is in hierdie tesis as riglyn vir die orkestrasie van Nagmusiek gebruik.

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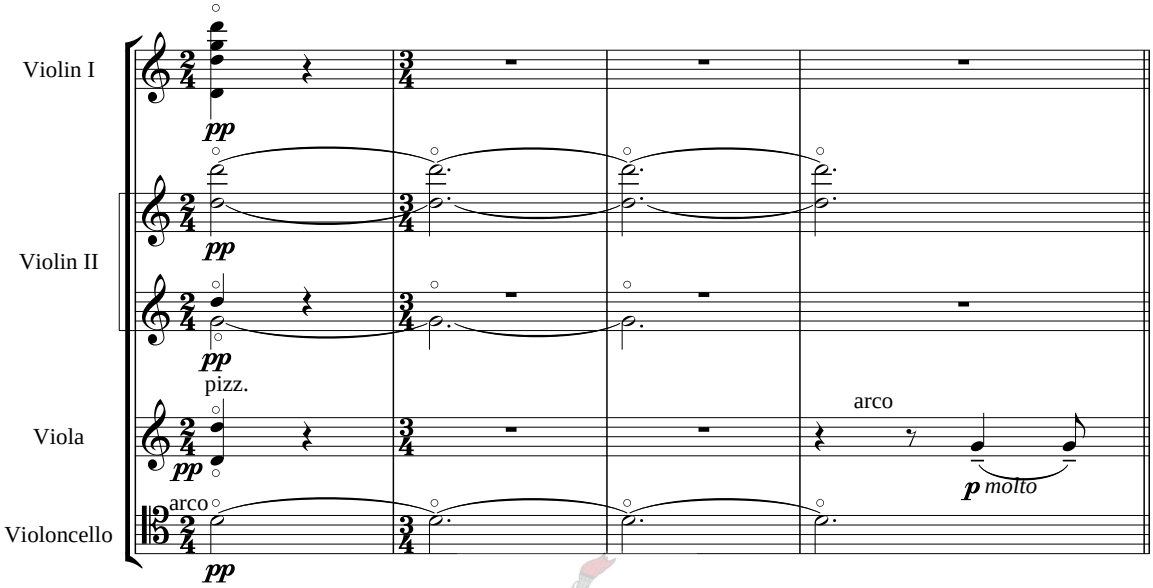
In die aanvanklike beluistering van die Nagmusiek is verskeie orkestrasieprobleme, oftewel orkestrasie-uitdagings gëidentifiseer. Dit het gelei tot 'n gedetailleerde studie van verskillende werke. Dit wat die soeke na stylgetroue oplossings betref.

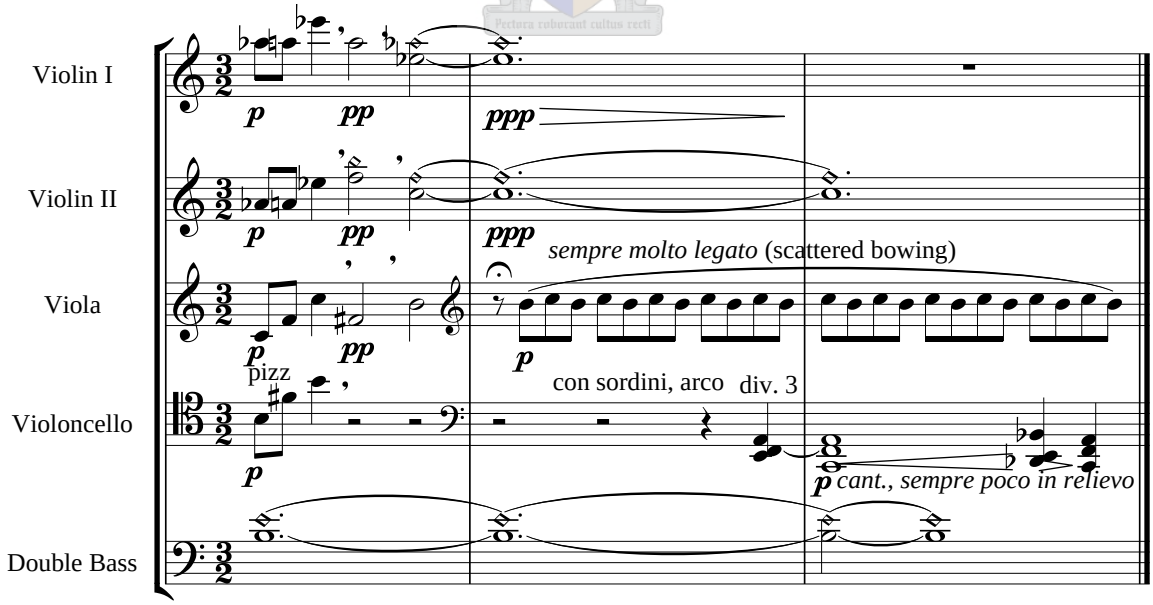
Sien bv. maat 29 van Nagmusiek, waar die tjello's en viole die sogenaamde voorgrond ondersteun deur pianissimo fluitnote in die agtergrond te speel wat ooreenkomstig die inleiding van *Primavera* georkestreer is. Dit kan ook as 'n nabootsing gesien word van die klavier se pedaalgebruik en die botone wat dit tot gevolg het.

Oorspronklike klavierpartituur:

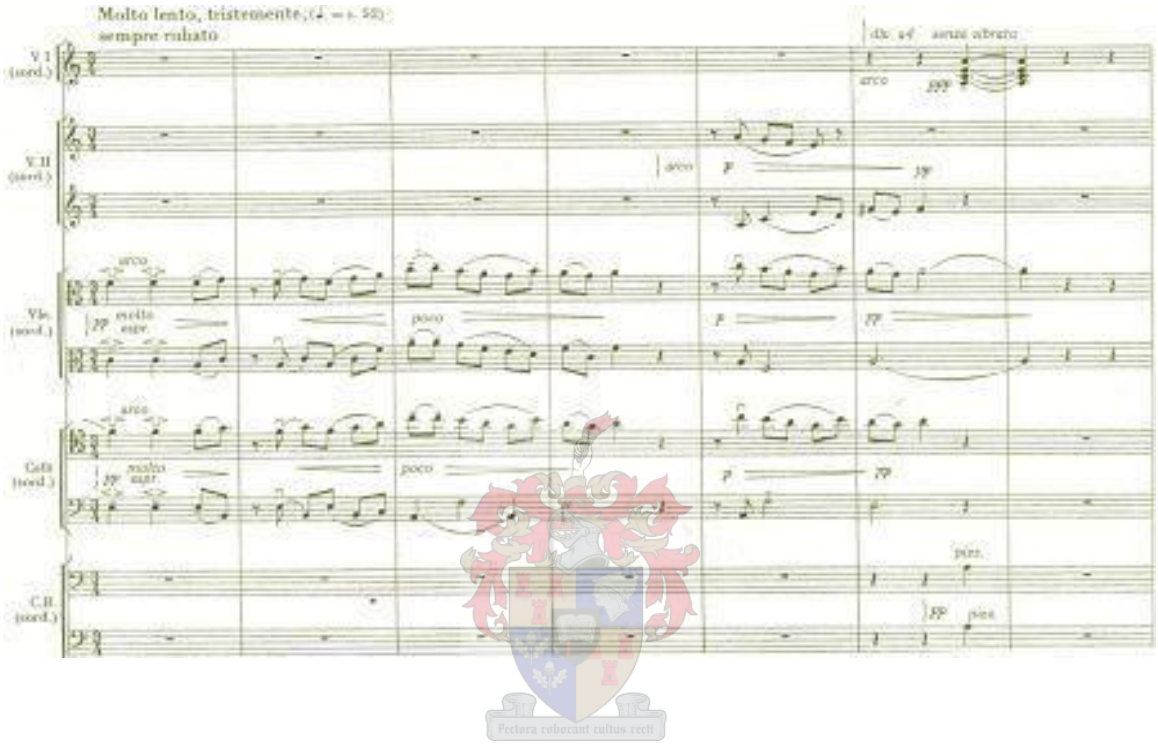
Gedeelte uit *Primavera* se inleiding (Bladsy 1 van parttituur):



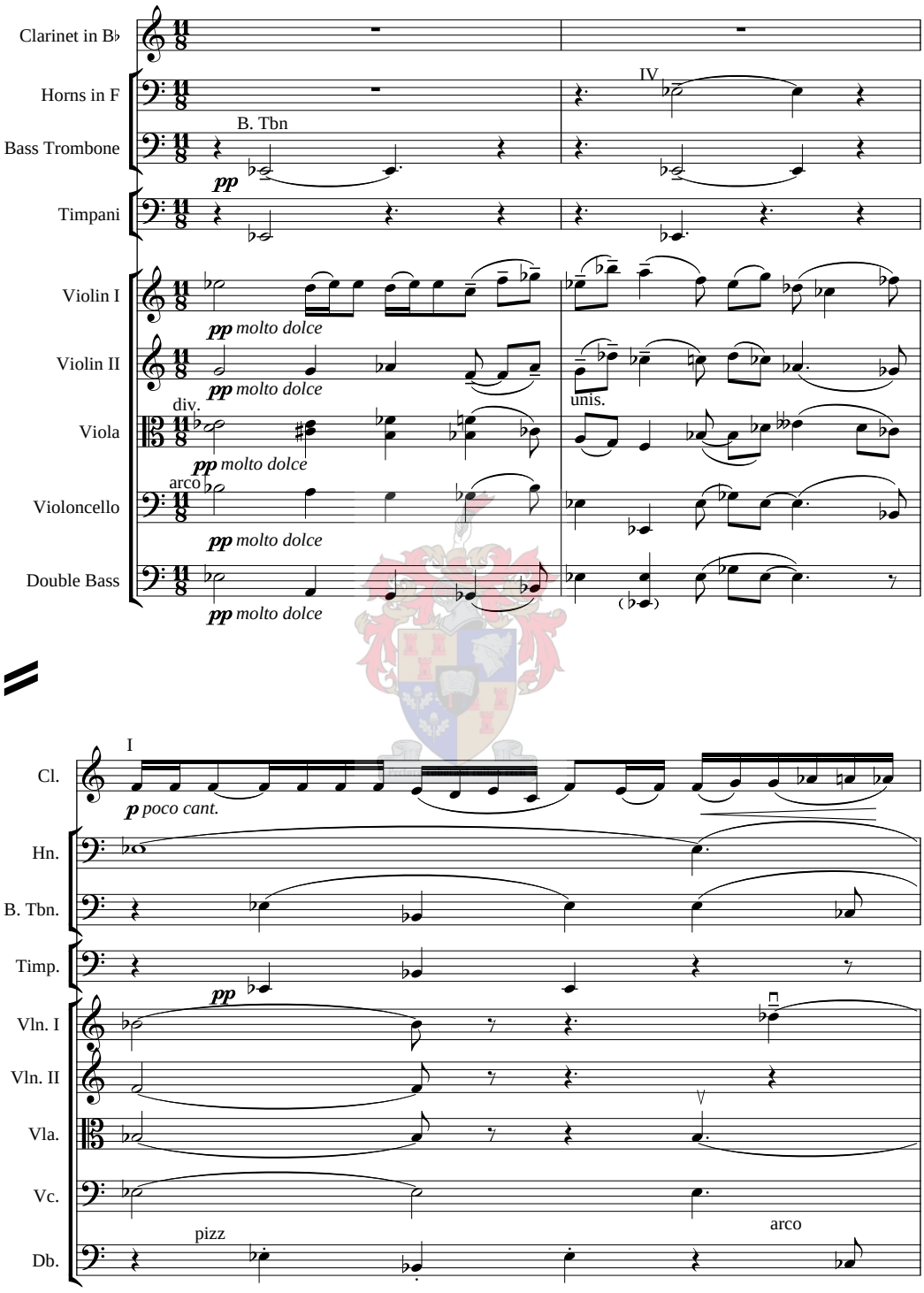
Orkestrasie Nagmusiek (m28-30)

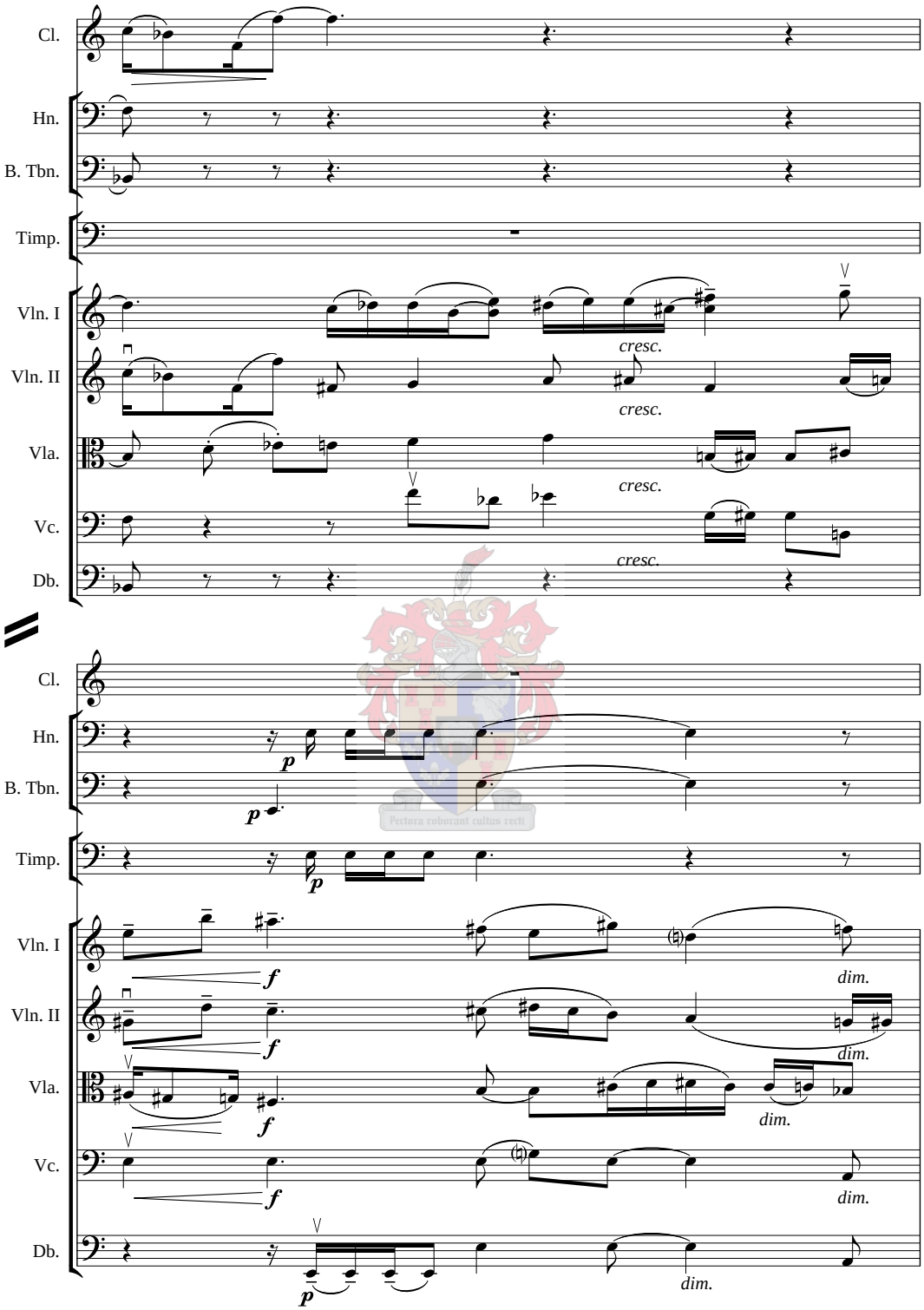


Die unieke atmosfeer van die solostrykers in die derde beweging van *Primavera* (bl. 50 van partituur) is nageboots in die 5de beweging van Nagmusiek:



Orkestrasie Nagmusiek (m247-254)

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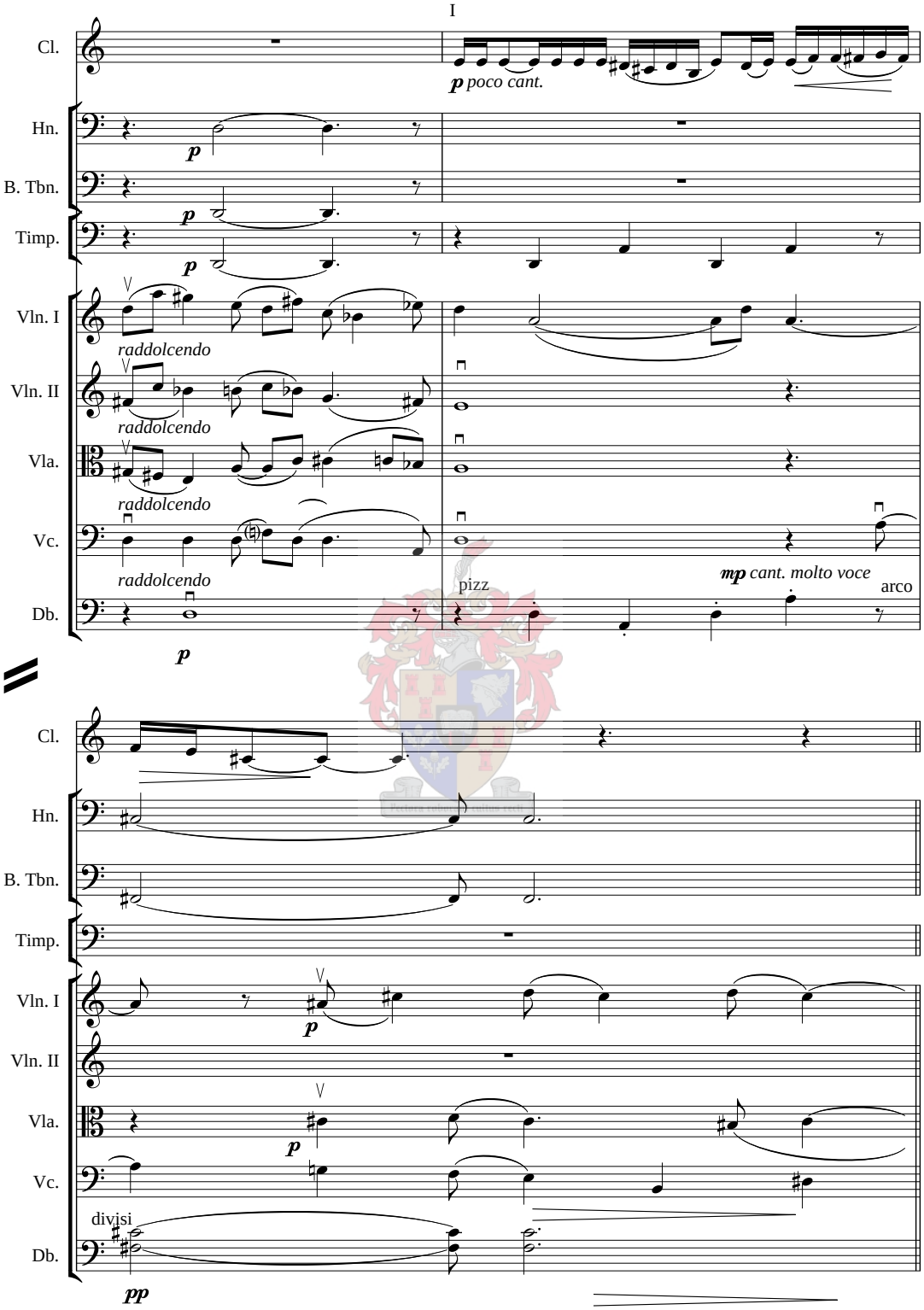
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Ravel – Orkestrasie van Moessorgski se *Prente op 'n uitstalling*

Veral interessant is die wyse waarop die Promenade-tema die eerste drie keer in die koperblaasgroep geplaas word om as bindingsfaktor van die werk te dien (bl. 1 – trompet, bl. 21 - franse horings en bl. 38 - trompet van partituur).

Pavane pour une Infante défunte

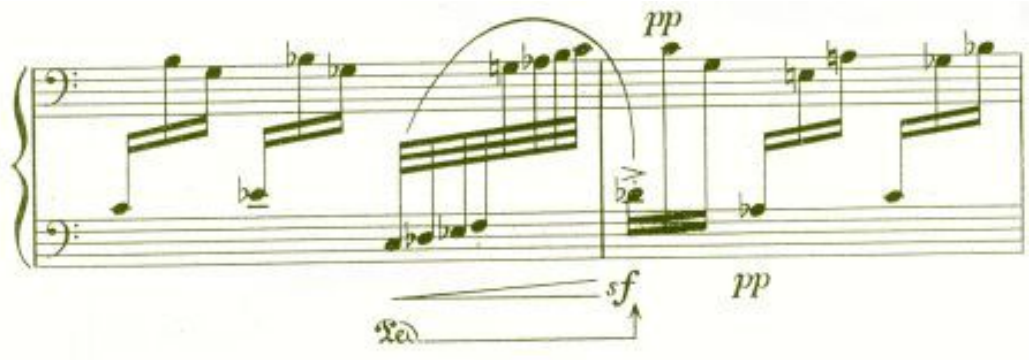
'n Pedaal-effek ter nabootsing van die pedaalmoontlikhede van die moderne klavier word hier baie duidelik geïllustreer (sien bv. bl. 2 van die partituur in die fagotte en franse horings, maar deurgaans veral in die fagotparty).

Daphnis et Chloé

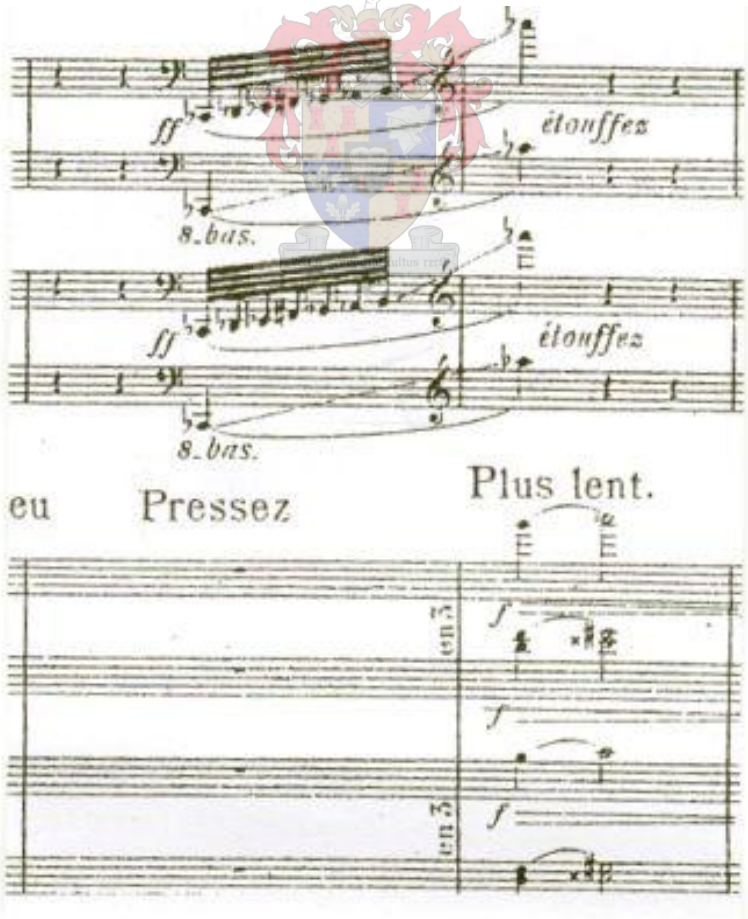
Die wyse waarop die strykersgroep telkens breedvoerig in die onderskeie seksies verdeel word (divisi – vanaf bl. 1 deurgaans), asook die verskeidenheid van glissando-passasies wat Ravel skep deur die blasers, harpe en strykers in spesifieke teenstellings met mekaar te plaas, is insiggewend (bv. bl. 5-37, bl. 90-91). Daar is gepoog om die tekstuur- en kleurvariasies wat Ravel hier so meesterlik aanwend in die orkestrasie na te boots.

Een van die grootste uitdagings om te bemeester is onder andere die verskeidenheid van glissandi en die verskillende funksies daarvan soos dit in die klavierpartituur van Nagmusiek voorkom. Die uitsonderlike wyses waarop verskeie komponiste glissandi hanteer, is ondersoek om derhalwe die vergelykbare effekte te skep. Sien bv. maat 87 van Nagmusiek.

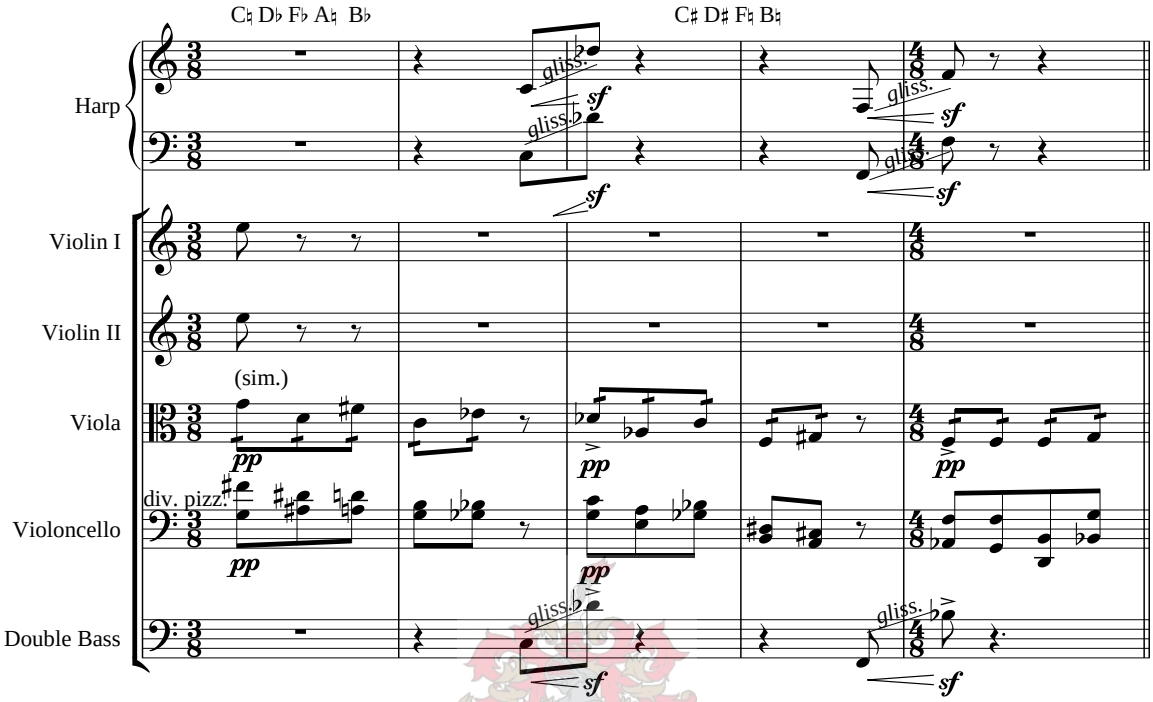
Nagmusiek, maat 87:



Ravel se *Daphnis et Chloé 2me Série,* een maat na 179:

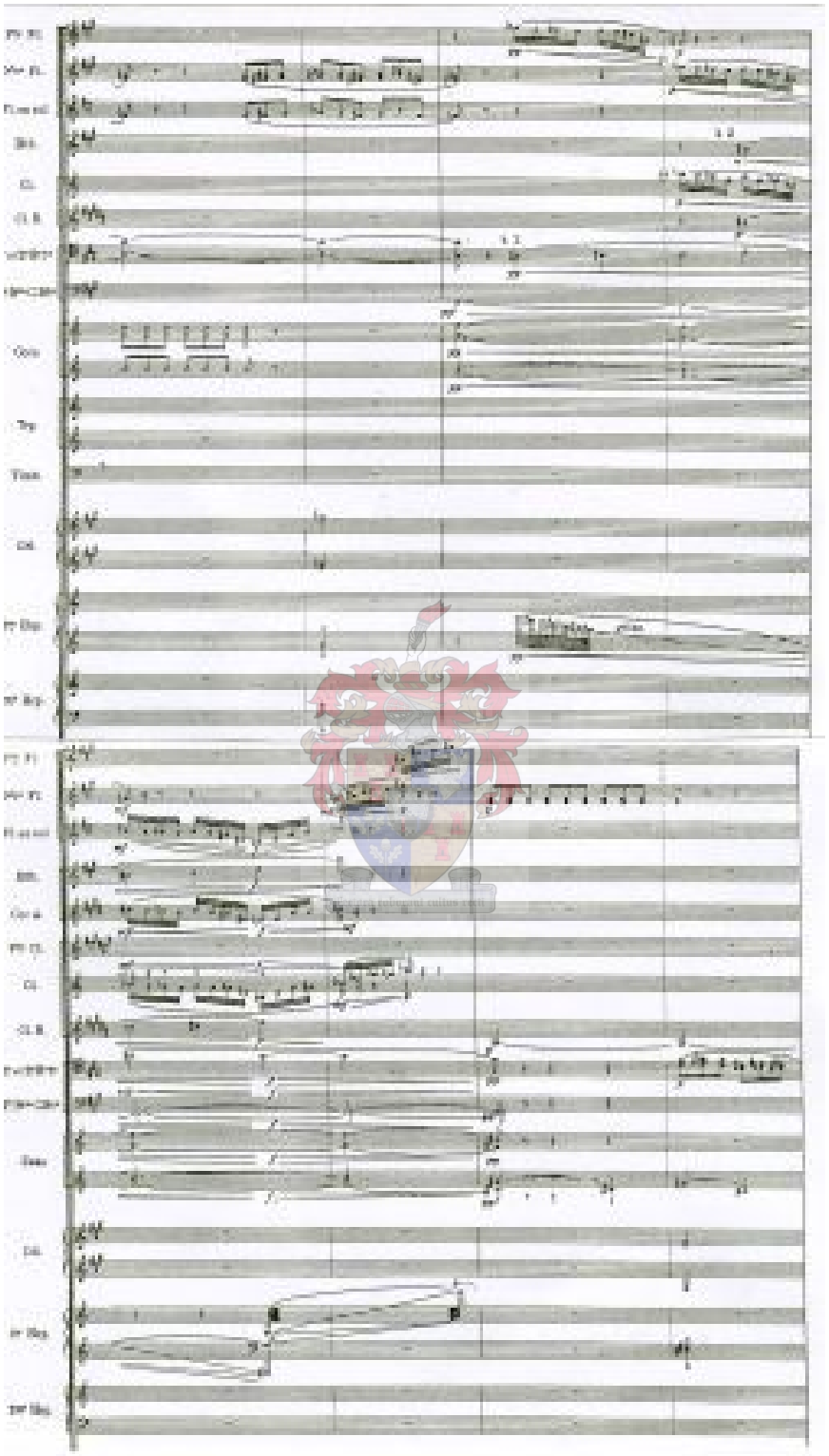


Orkestrasie Nagmusiek (m86-90)

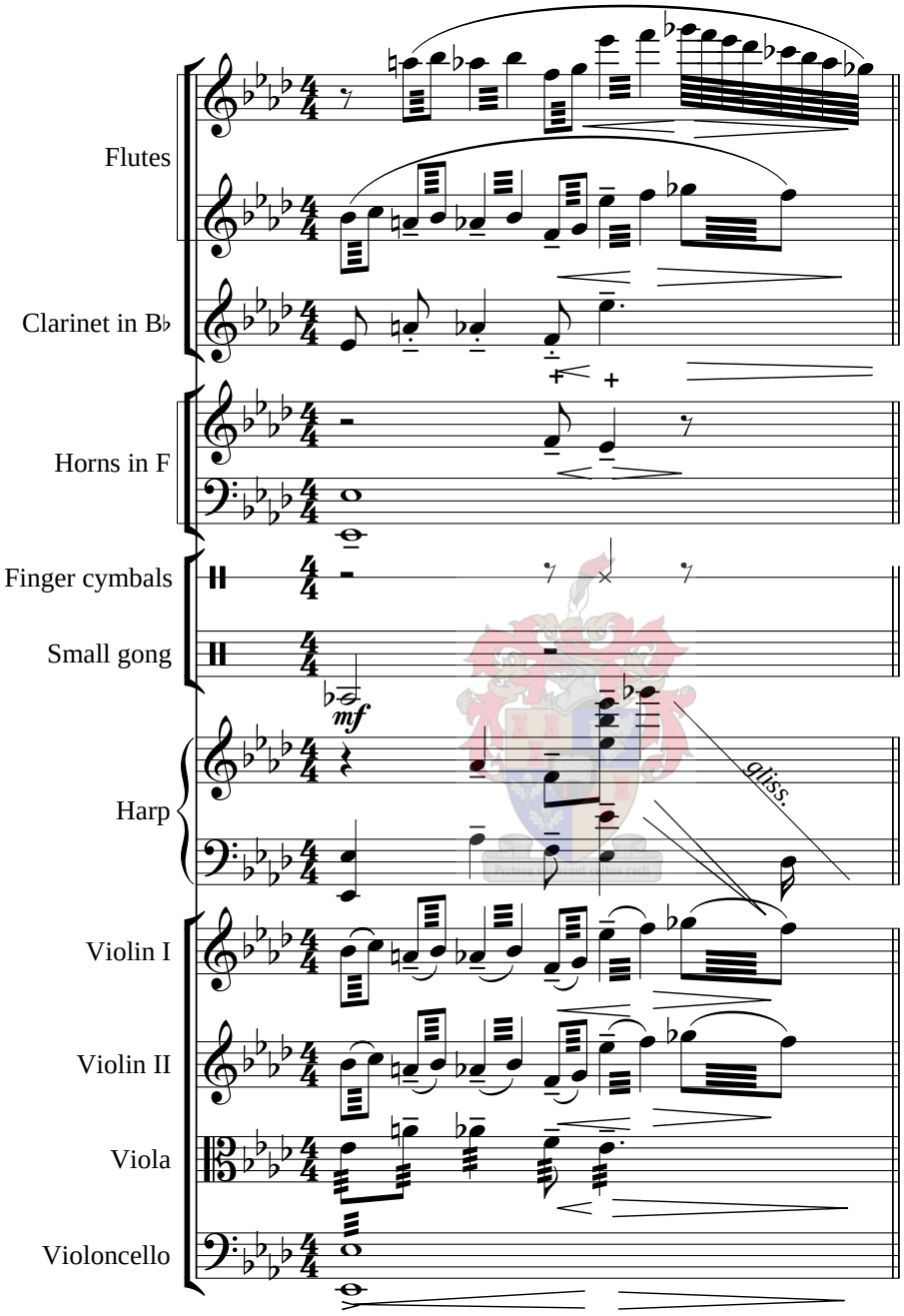


Maat 124:

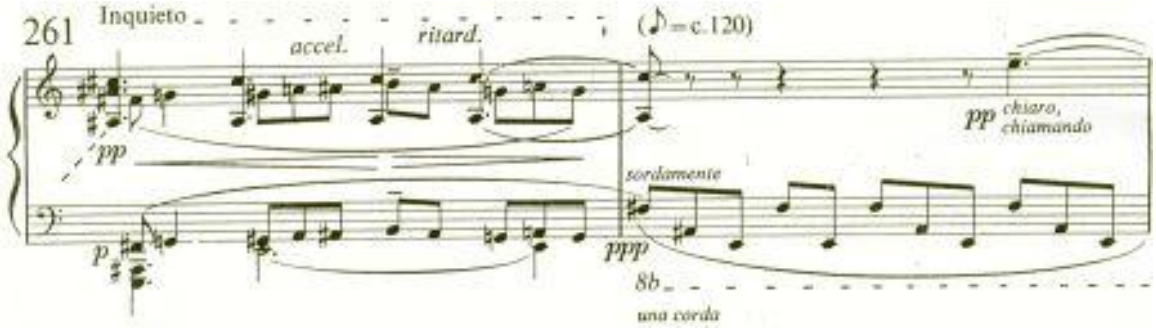
Ravel se *Daphnis et Chloé 2me Série,* maat vóór 205:



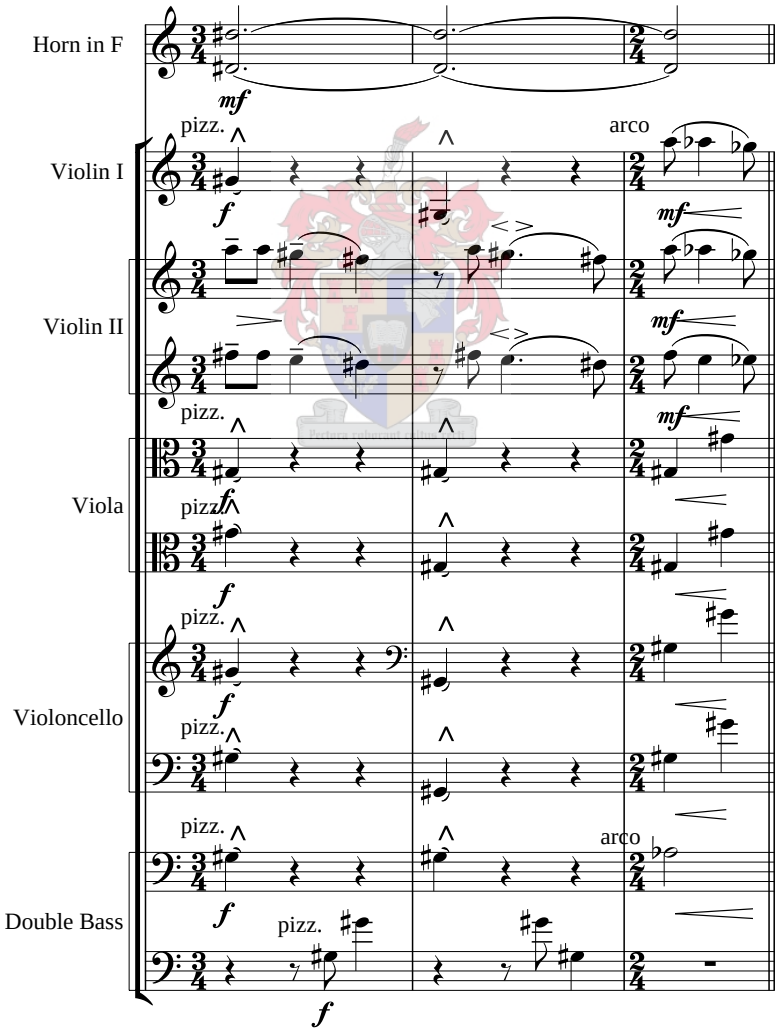
Skrywer se orkestrasie is dan ‘n presiese omkering van die Ravel-voorbeeld:



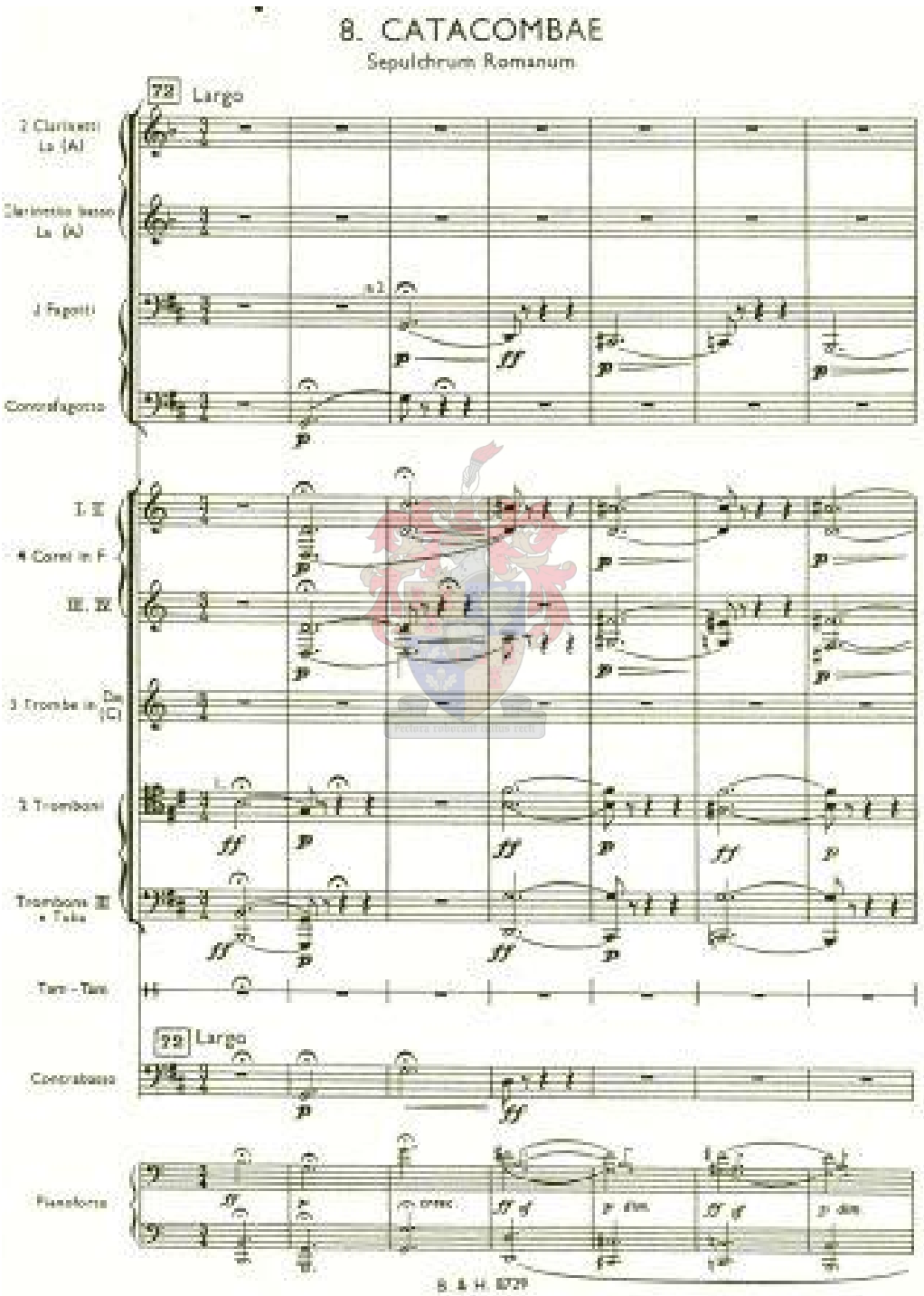
Die pedaalgebruik soos gesien in Nagmusiek in o.m. maat 261:



is nageboots uit *Primavera* maat 129:



Let op hoe Ravel in die *Catacombae* uit die Moessorgski *Prente op 'n uitstalling* die pedaalgebruik van die klavier in-komponeer/orkesstreer.



Bartók – Konsert vir orkes

Die virtuose wyse waarop Bartók vir die individuele instrumente onderskeidelik komponeer, asook die unieke manier waarop hy die orkes as één liggaam aanwend en daardeur die grense vir simfonieorkesspel van sy tyd uitgebrei het, is merkwaardig..

Hertog Bloubaard se kasteel (A kékszakálù herceg vára)

Die onderskeie deure van Hertog Bloubaard se kasteel en die beelde wat daaragter skuil skilder Bartók so meesterlik in toon dat die visuele in die opera feitlik sekondêr word (bl. 118 van die partituur, waar glissando en arpeggio figure in die harpe, celeste, klarinet en fluit geplaas word teenoor pianissimo tremolando's in gedempte *divisi* strykers en die ander instrumente om die onheilspellende meer van trane te skets).

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Debussy - *Prelude à L'Après-Midi d'un Faune*

Hierdie werk was veral beduidenswaardig vir die hantering van die verskillende instrumente in teenstelling met mekaar, asook die eenvoud in die orkestrasie.

Tydmaatwisselings

Van Wyk poog om die gedeelte (mate 269 tot 370), wat volgens Ferguson die sesde beweging van hierdie werk is (Ferguson in Klatzow 1987:4), te vereenvoudig deur enkelvoudige tydmaattekens te gebruik vir musiek wat deurgaans in saamgestelde tyd genoteer is. Dít het Van Wyk waarskynlik gedoen omdat heelwat tydmaatwisselings plaasvind (4/4, 5/4, 6/4, 7/4, 8/4 en 9/4) en die enkelvoudige vorm makliker lees. Die skrywer volg dieselfde benadering: in maat 269 word ter wille van duidelikheid 'n 24/8 tydmaatteken gebruik waarna enkelvoudige tydmaattekens gebruik word wanneer tydmaatwisselings voorkom.

Ten slotte

In die voorafstudie tot hierdie orkestrasie was dit noodsaaklik om 'n grondige vormanalise van Nagmusiek te doen, en wel aan die hand van Howard Ferguson se analise (Ferguson in Klatzow 1987:21). Dit was nodig om geïdentifiseerde temas vanuit die eerste deel deurgaans in die ander ses dele op dieselfde wyse te orkestreer soos Ravel dit so treffend doen in *Prente op 'n uitstalling*. Hierdie ontleding van die komposisie se tematiek en vorm en die gevolglike beluistering daarvan het veral 'n bewustheid gebring van die verskeie vlakke waaruit die werk opgebou is en sodoende georkestreer behoort te word. Desgelyks het die intense eerlikheid en dieptegang van die onderskeie kleurnuanses en fynere tekstuurtransformasies, soos dit in verskillende dele van die werk manifesteer, na vore getree.

Ferguson se ontleding word vervolgens in tabelvorm aangebied om te illustreer hoe dit bepaalde keuses van die orkestrasieproses beïnvloed het. Dit kan veral van waarde wees vir 'n toekomstige bestudering van Nagmusiek se orkestrasie en gepaardgaande werkswyse wat gevolg is. Dit verskaf inligting oor die keuse van instrumentasie asook die verband wat dit deurlopend het, waar van toepassing, met tematiese materiaal wat voorkom. Daar word dus gehoop dat hierdie projek moontlik in die toekoms vir 'n navorser as aanvangspunt kan dien tot 'n verdere studie en analise van die werk opsigselfstaande, asook die orkestrasie wat daarvan gerealiseer is.

Die eerste beweging bevat temas a, b, c en d wat op hulle beurt saamgebind word deur ‘n wiegende halftoonfiguur in die agtergrond. Die daaropvolgende 6 bewegings se temas word deurgaans gebaseer op fragmente van twee of meer van die eerste 4 temas (a-d) :

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NAGMUSIEK			
Beweging	**Instrumentasie**		
	Maat	**Voorgrond**	**Agtergrond**
1. Molto lento (Maat 1-35)	3-5 (musiekvb. i)	Tema a – Engelse horing	Strykers, harp en klarinette (sien musiekvb. v)
	9-12 (musiekvb. ii)	Tema b - Fluit	Strykers, fagotte en klarinette
	17-19 (musiekvb. iii)	Tema c – Hobo en fagot	Strykers (*ponitcello tremolo*) en Franse horings
	20 (musiekvb. iv)	Tema d – Piccolo, fluit, klarinet, harp en kontrabasse	Strykers fluittone
2. Presto non troppo (Maat 36-112)	36-112	Fragmente van temas c, b en a in vinnige trioolfiguurvorm afgelei van tema d – Beide die melodiese en harmoniese aspek van die temas word hoofsaaklik in die houtblasers geplaas.	Die strykers is verantwoordelik vir die ritmiese aspek en dryfkrag van die beweging.
3. Larghetto, poco rubato (Maat 113-160)	113-115 (musiekvb. vi)	'n Uitgebreide openingsmelodie, afkomstig van tema c - Klarinet	Wisselende tremolandofigure in die fluite en strykers. Arpeggiofigure en glissandi in die harp wat aspekte van die oorsponklike klavierparty naboots.
	125-129 (musiekvb. vii)	Tema e, gebaseer op tema a, is kontrasterend met die voorafgaande materiaal - Altviool	'n Wiegende trioolfiguur word in die tjellos en later ook in die fagotte en timpani geplaas.
	140-143	'n Nuwe tema, tema f, word voorgestel. Lg is egter slegs 'n omgekeerde variant van tema a – Trompet en Franse horing.	Strykers en orige koperblasers is weereens verantwoordelik vir die nabootsing van die klavier se regterhand en die pedaaleffek.
	151-152	Tema g is gebaseer op 'n kombinasie van temas c, e en f – Tutti. Maat 154 se *quasi* improvisasie – glissando figuur word in die harp geplaas.	64ste nootfigure word in die strykers, hobos, klarinete en fagotte geplaas.

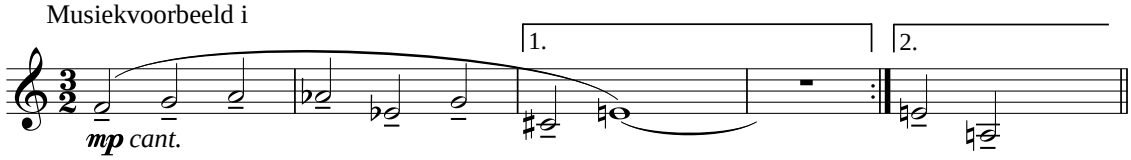
Beweging	Instrumentasie		
	Maat	Voorgrond	Agtergrond
4. Tempo guisto: allegretto fantastico (Maat 161-246)	161-246	Dié miniatuur scherzo bestaan uit die afwisseling tussen ‘n vry tweestemmige kanon (gebaseer op tema a) en ‘n cantabile weergawe van tema c – hoofsaaklik houtblasers met verdubbeling deur die strykers in maat 217-219, asook in 232-238.	‘n Baie ritmiese ostinato kom telkens in die horings en trompette voor met ritmiese ondersteuning in verskillende strykerseksies (*col legno*). Die *fantastico* element word geskep deur die gebruik van die celesta, harp en ook glockenspiel, asook die gebruik van die aangehoude fluittone in die strykers.
5. Lento non troppo, teneramente (Maat 247-268)	247-249	‘n Strelende melodie gebaseer op temas d, a, b en f in 11/8-tydmaat wat 'n skynrubato effek tot gevolg het – strykers en klarinet, later ook fluit (in die lae register) en hobo.	Koperblasers en timpani, asook laer strykers.

Beweging	Instrumentasie			
		Maat	Voorgrond	Agtergrond
6. Allegro agitato e tempestoso (Maat 269-371) Hierdie beweging is die hoofdeel van die werk en is in 'n uitgebreide-sonatevorm.	**Uiteensetting**	269 - 271	Tema i is gebaseer op tema f - Koperblasers.	Strykers en houtblasers.
		278 -282	Tema ii is gebaseer op tema g en e – Strykers en houtblasers.	Fagotte en klarinette.
		282-284	‘n Gedeelte soortgelyk aan beweging 4 kom hier voor en word soortgelyk georkestreer vir hobo - en fagot duet.	
		308-309 (musiekvb viii)	Tema h – Trombone en tuba, asook trompette en horings vanaf maat 310.	

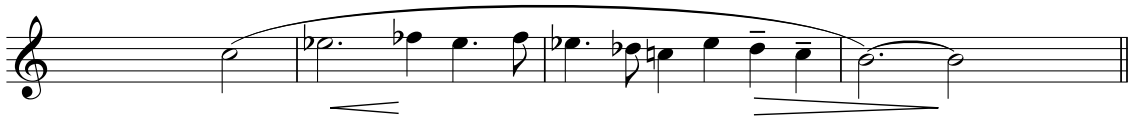
Beweging	Instrumentasie			
		Maat	Voorgrond	Agtergrond
	Ontwikkeling	315-340	Die ontwikkeling is deurgaans *pianissimo* – piccolo, fluite en telkens die ander houtblasers. Let ook op die gebruik van die harp en celesta in mate 337-338. Die hoë register vir die piccolo word telkens in 'n meer moontlike *mezzo forte* aangedui deur die orkestreerder.	Strykers in *divisi tremelo,* asook horings.
	Heruiteensetting	341-371 (372) Let op dat die orkestreerder hier 'n ekstra maat invoeg van die aangehoude horingparty wat die brug tussen beweging 6 en die epiloog (deel 7) vorm. Dit dan om die pedaaleffek van die klavier na te boots, te beklemtoon en die nodige verandering in atmosfeer te skep.	Die temas van die uiteensetting word nou in omgekeerde volgorde voorgestel. Tema ii (341-) kom weereens voor in die houtblasers en strykers.	Weer eens in die fagotte.
			Tema i (366-) – weer eens in die koperblasers.	Slegs strykers.

Beweging	Instrumentasie		
	Maat	**Voorgrond**	**Agtergrond**
7. Epiloog (Maat 372/3-423/4)	Spookagtige fragmente van vorige bewegings kom nou voor: 373-378	Beweging 4 – Piccolo en viool 1.	*Col legno* viool 2, altviole en tjellos, met horingpedaal en glockenspiel, soos in beweging 4.
	379-380	Beweging 5 – weereens strykers met verdubbeling in fluit in piccolo om die hoë register te ondersteun.	Geen timpani word hier gebruik nie.
	381-384	Beweging 2 – Klarinette en tjellos (*divisi 3*). Die altviole word in die agtergrond gebruik saam met die viole om die pedaaleffek te skep en die tjellos neem hul oorspronklike trioolfigguur-rol oor.	Viole en altviole
	365-388	Beweging 3 –	Weer eens
		I.p.v die klarinet word die fluite en piccolo met harp vedubbeling hier gebruik.	Strykers.
	389-392	Beweging 4 – Hobo en fluit	Strykers.
	397-	Beweging 1 – fragmente van die eerste beweging kom nou telkens voor. Die koraalagtige passasie van die einde van die beweging word meestal gebruik en nogmaals in die koperblasers geplaas. Die koraal sterf uit met die agtergrondfiguur van tema a (die wiegende halftoon-figuur) in die altviole en dan fagot wat op die voorgrond tree.	Die klavier se uitgebreide improvisatoriese gedeelte, wat hoofsaaklik bestaan uit arpeggiofigure, word vir die orkesmedium vereenvoudig en in die strykers geplaas. Die werk eindig met fragmente van die wiegende halftoonfiguur van die openingsedeelte in die altviool. Die timpani en bastrom is verantwoordelik vir die skep van die baie donker atmosfeer van die einde van hierdie werk.

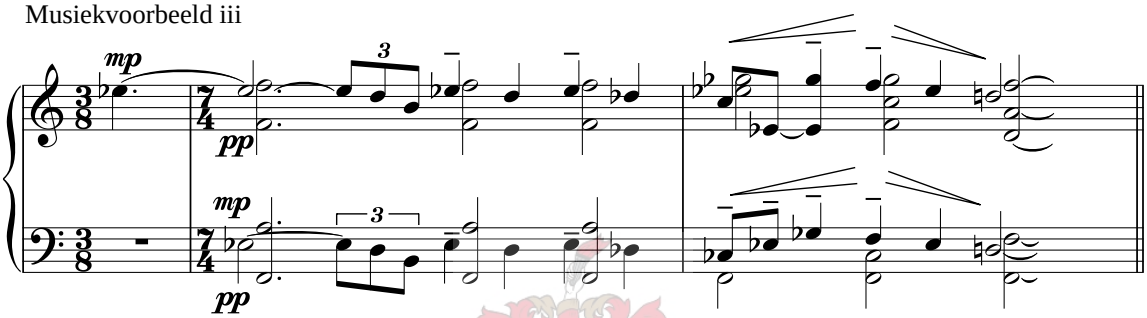
Musiekvoorbeeld i



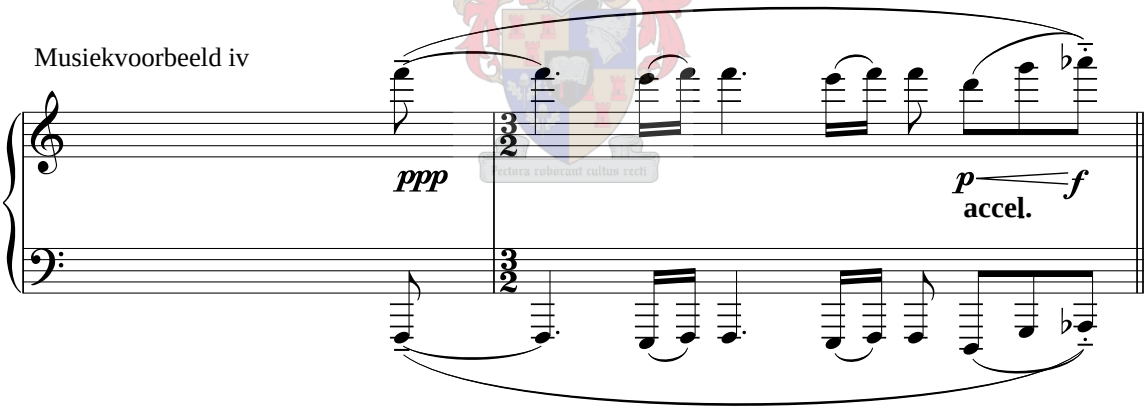
Musiekvoorbeeld ii



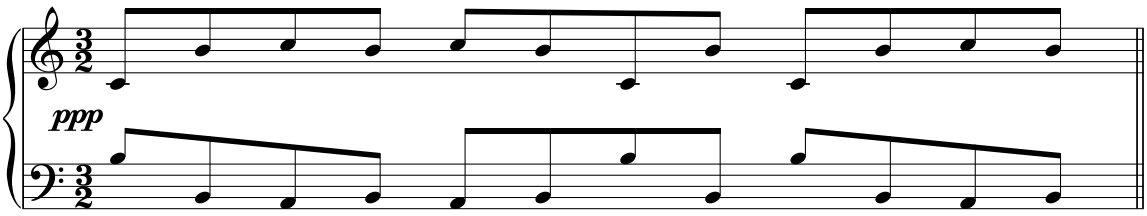
Musiekvoorbeeld iii



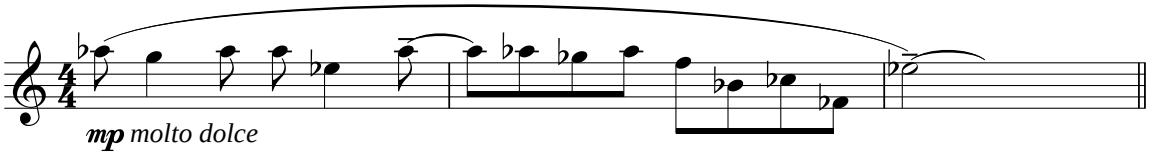
Musiekvoorbeeld iv



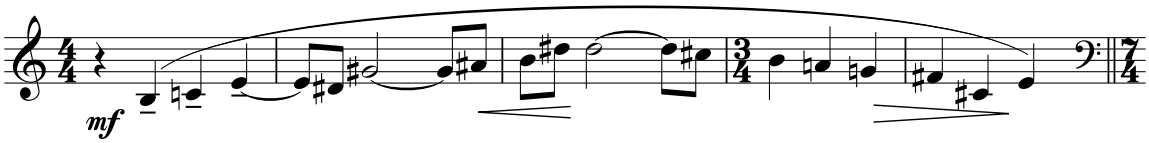
Musiekvoorbeeld v



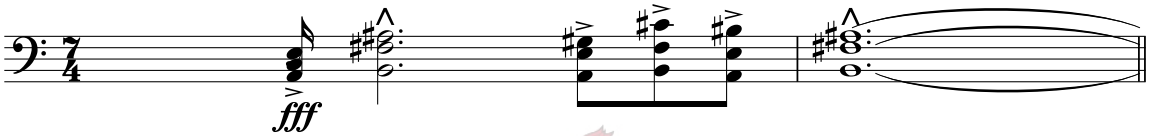
Musiekvoorbeeld vi



Musiekvoorbeeld vii



Musiekvoorbeeld viii



Pectora roborant cultus recti

C - **Instrumentasie van Nagmusiek**

Die orkestrasie van Van Wyk se Nagmusiek is vir volle simfonieorkes:

piccolo, 2 fluite, 2 hobo's, Engelse horing, 2 klarinette, basklarinet, 2 fagotte, kontrafagot, 4 Franse horings, 2 trompette, 2 trombone, bastromboon, tuba, harp, celeste, timpani, 2 perkussiespelers en strykers. In die kontrabasparty is daar vir beide 4- en 5-snaarinstrumente voorsiening gemaak.

D - Orkestrasie van Nagmusiek

Bladsy 1 - 114

E - Klavierpartituur van Nagmusiek

Night Music

To the memory of Noel Mewton-Wood

Music by Arnold van Wyk
Orchestration by Hanrich Claassen

Molto lento

♩ = c.60

1st & 2nd Clarinet in B♭

sempre ***pp***

Bass Clarinet in B♭

ppp *sempre leg., equale e misterioso*

Percussion 1

Tam-tam

ppp

Harp

pp

Viola

ppp *sempre leg., equale e misterioso*

Violoncello

ppp *sempre leg., equale e misterioso*

Double Bass

sempre ***ppp***

Harmonics in DB sound as written

Pectora roborant cultus recti

3

Solo

E. H.

mp *cant.*

Cl. 1 & 2

B. Cl.

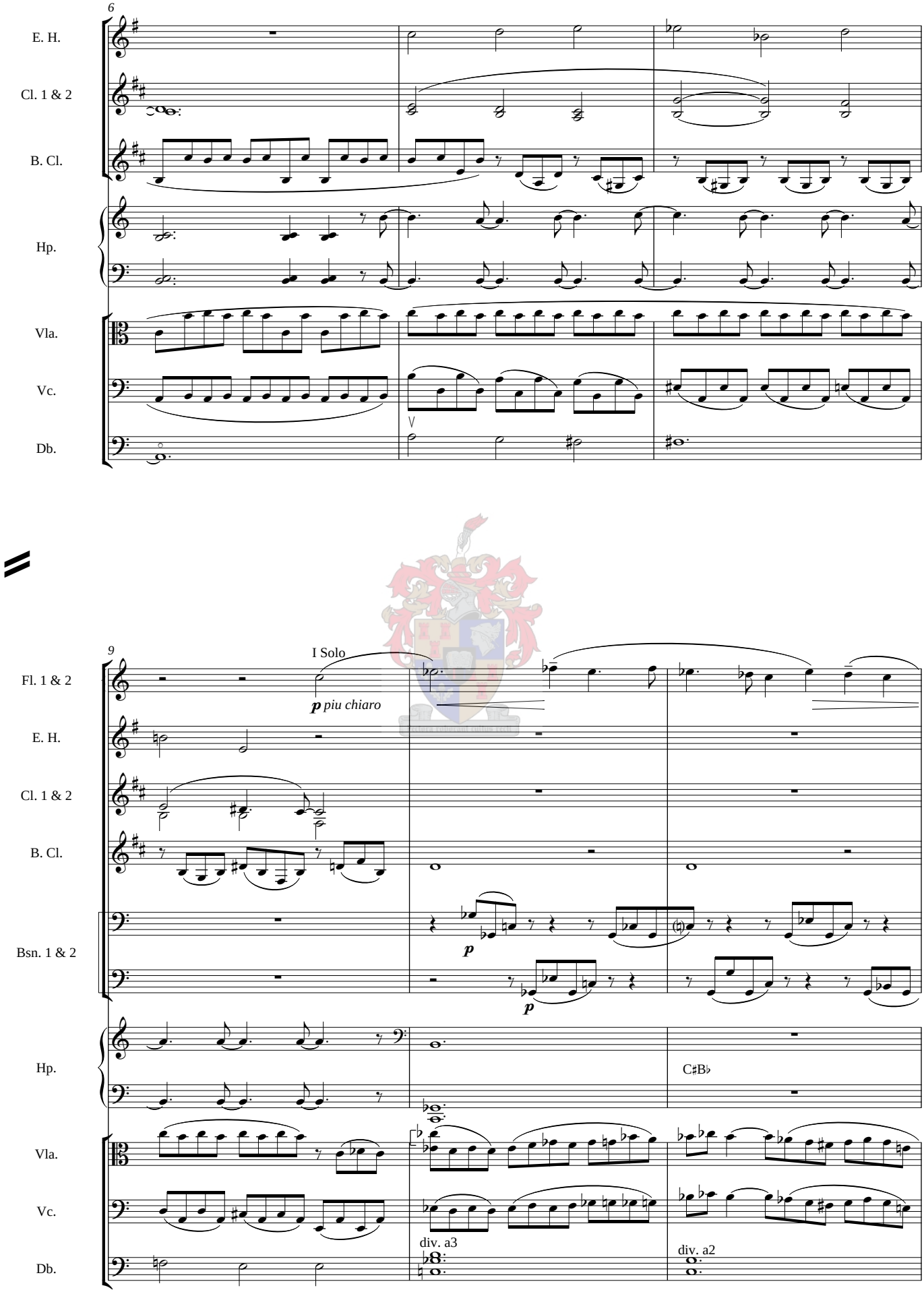
Hp.

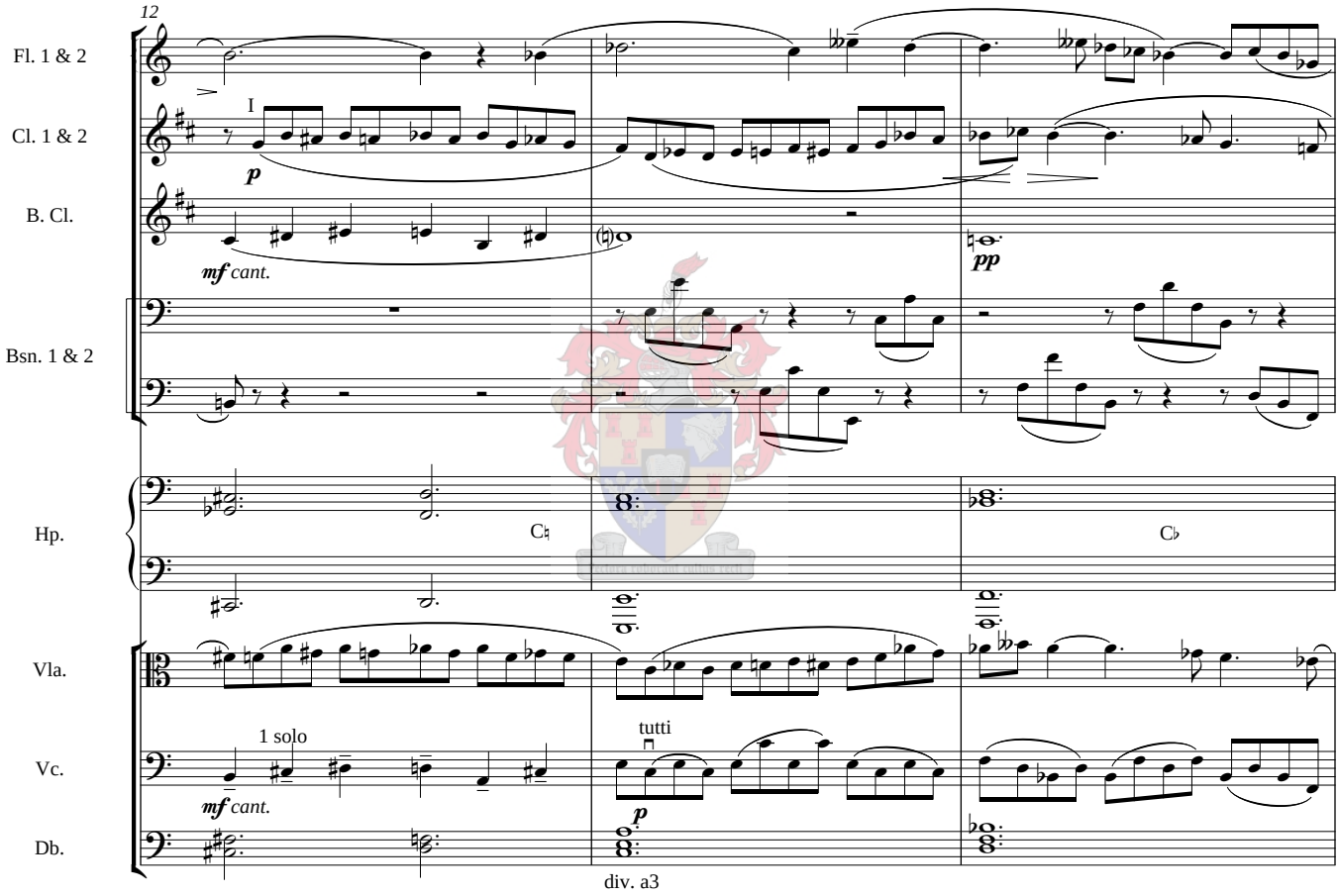
E♭

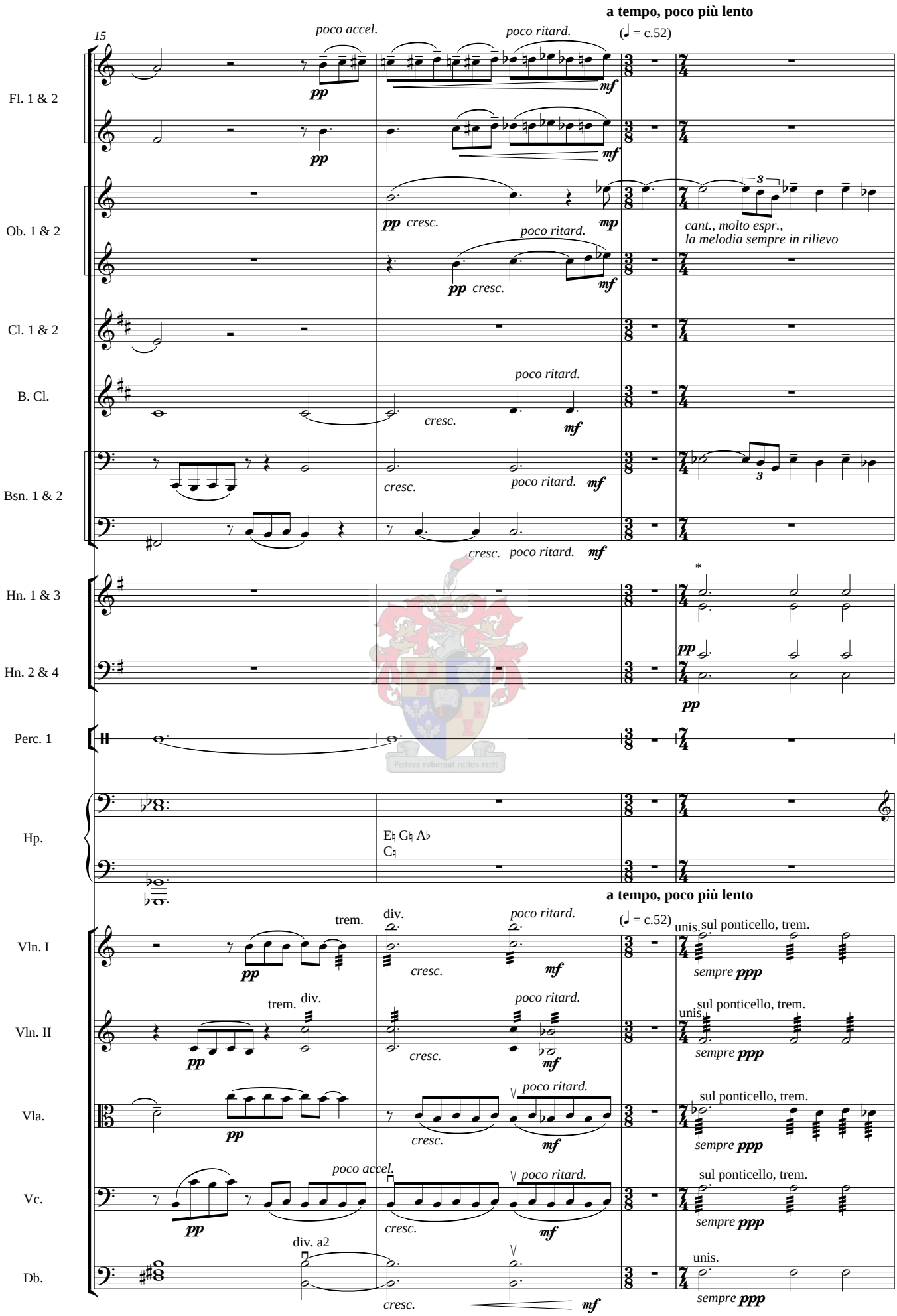
Vla.

Vc.

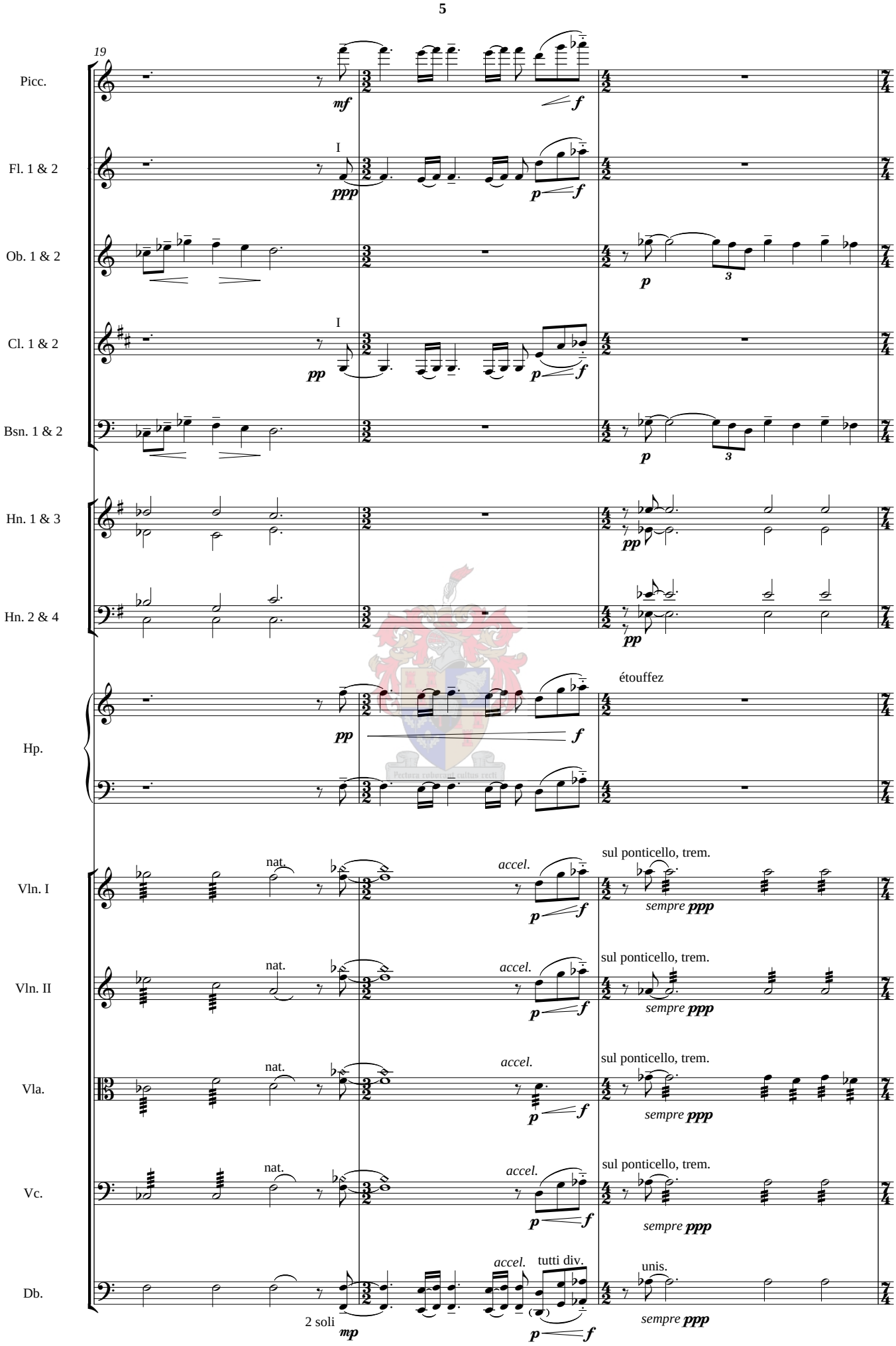
Db.

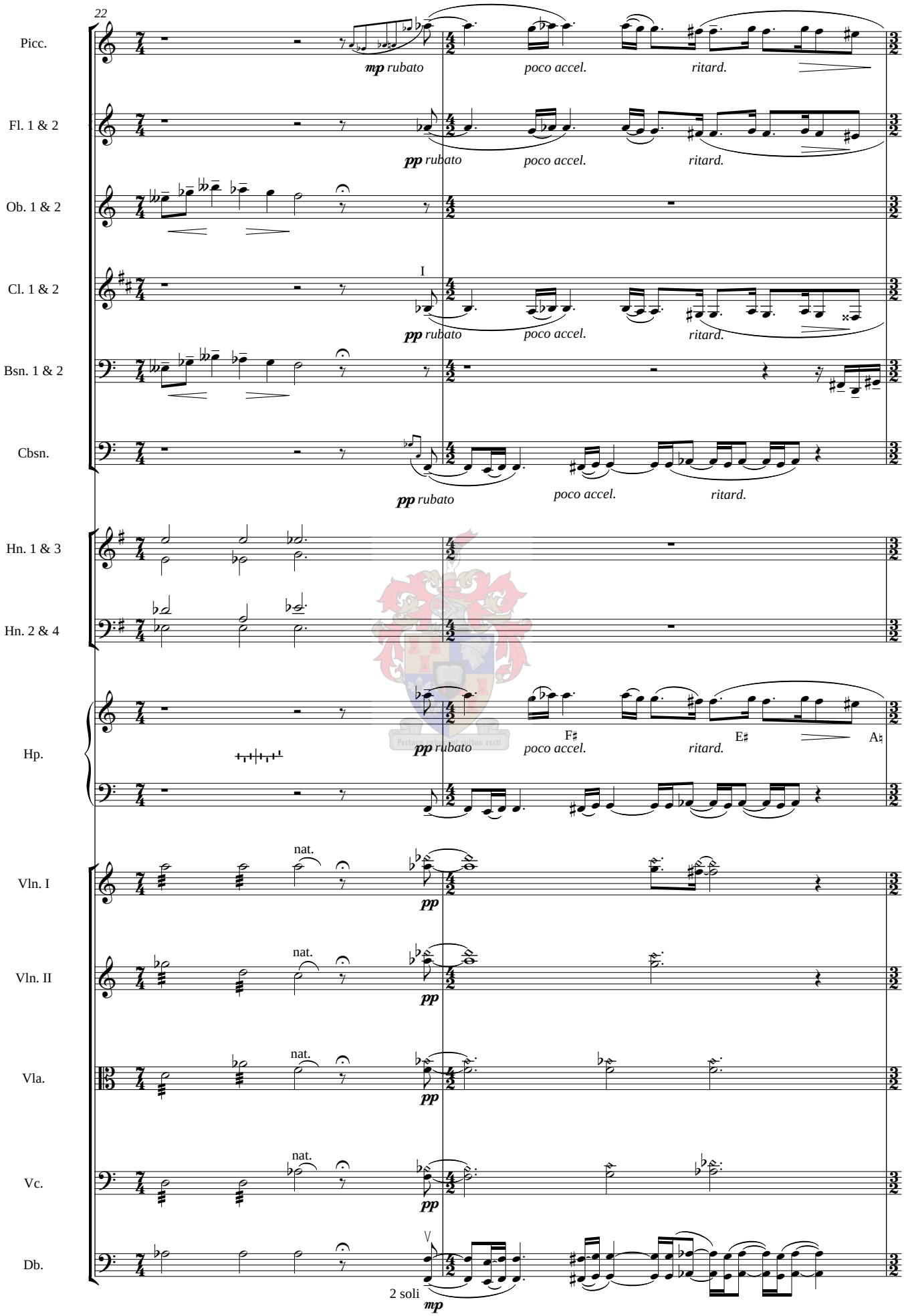

6
E. H.
Cl. 1 & 2
B. Cl.
Hp.
Vla.
Vc.
Db.
9
I Solo
Fl. 1 & 2
E. H.
Cl. 1 & 2
B. Cl.
Bsn. 1 & 2
Hp.
Vla.
Vc.
Db.
p piu chiaro
p
p
C♯B♭
div. a3
div. a2

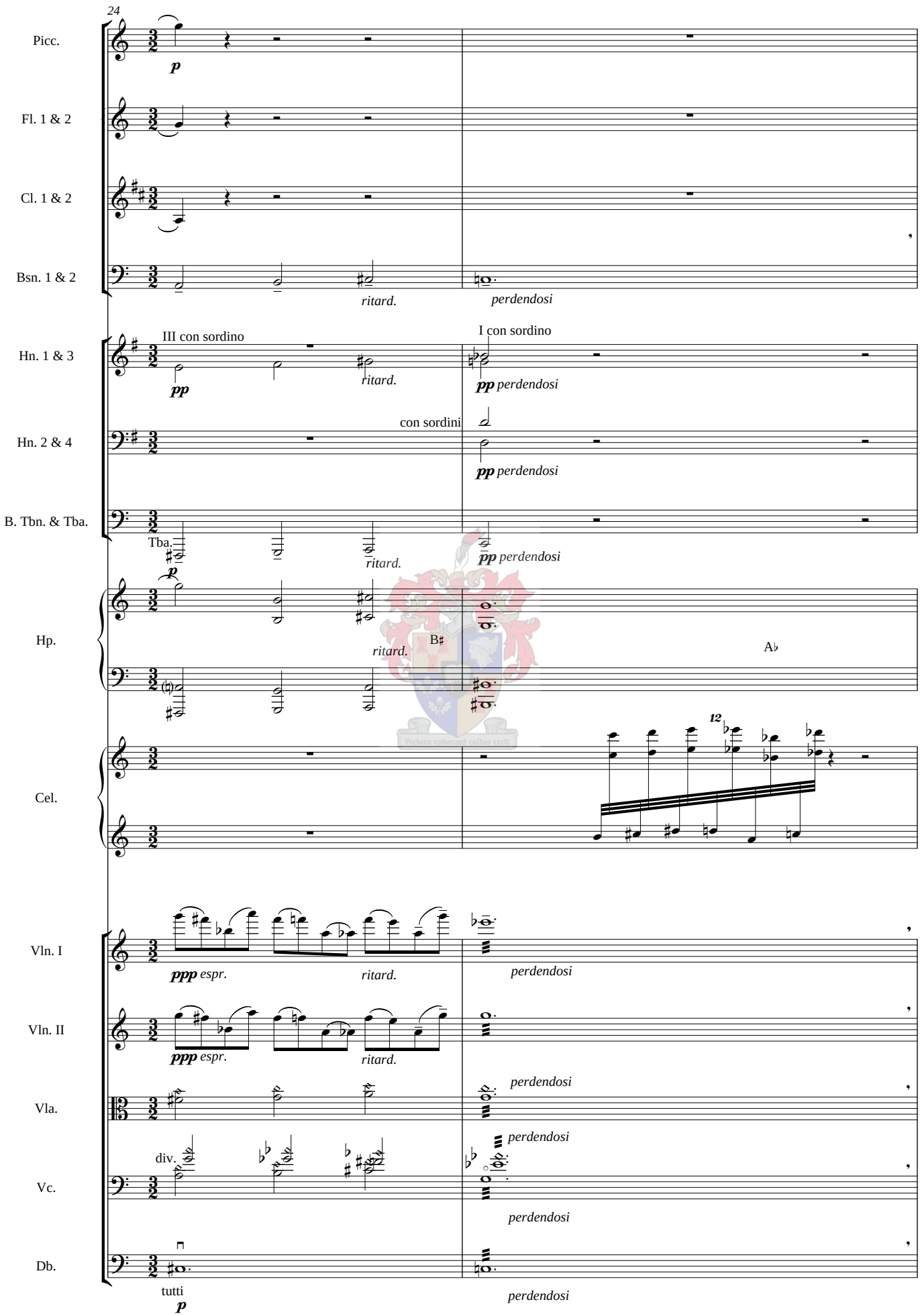

12
Fl. 1 & 2
Cl. 1 & 2
I
p
B. Cl.
mf cant.
pp
Bsn. 1 & 2
Hp.
C♮
C♭
Vla.
Vc.
1 solo
mf cant.
tutti
p
Db.
div. a3

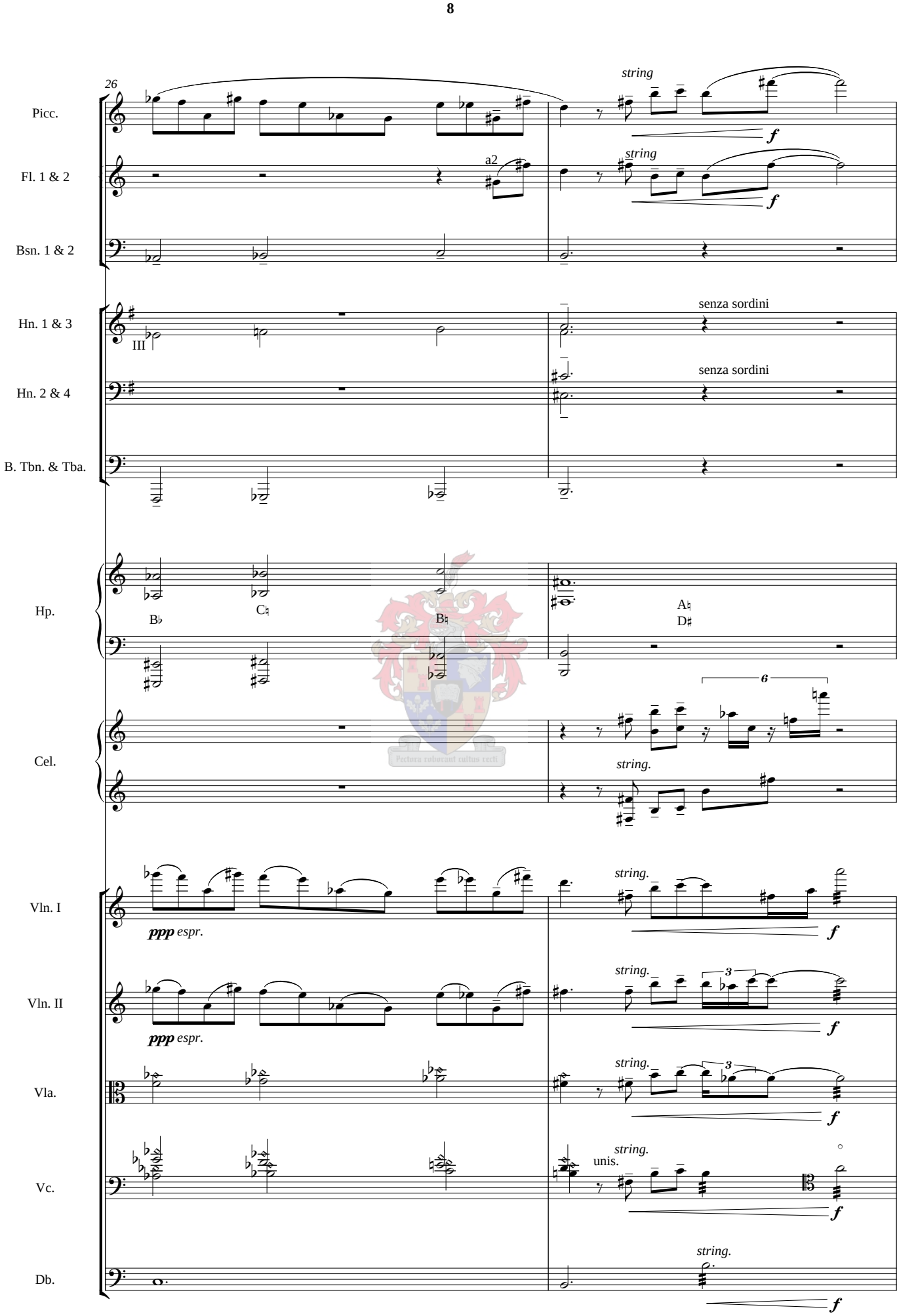


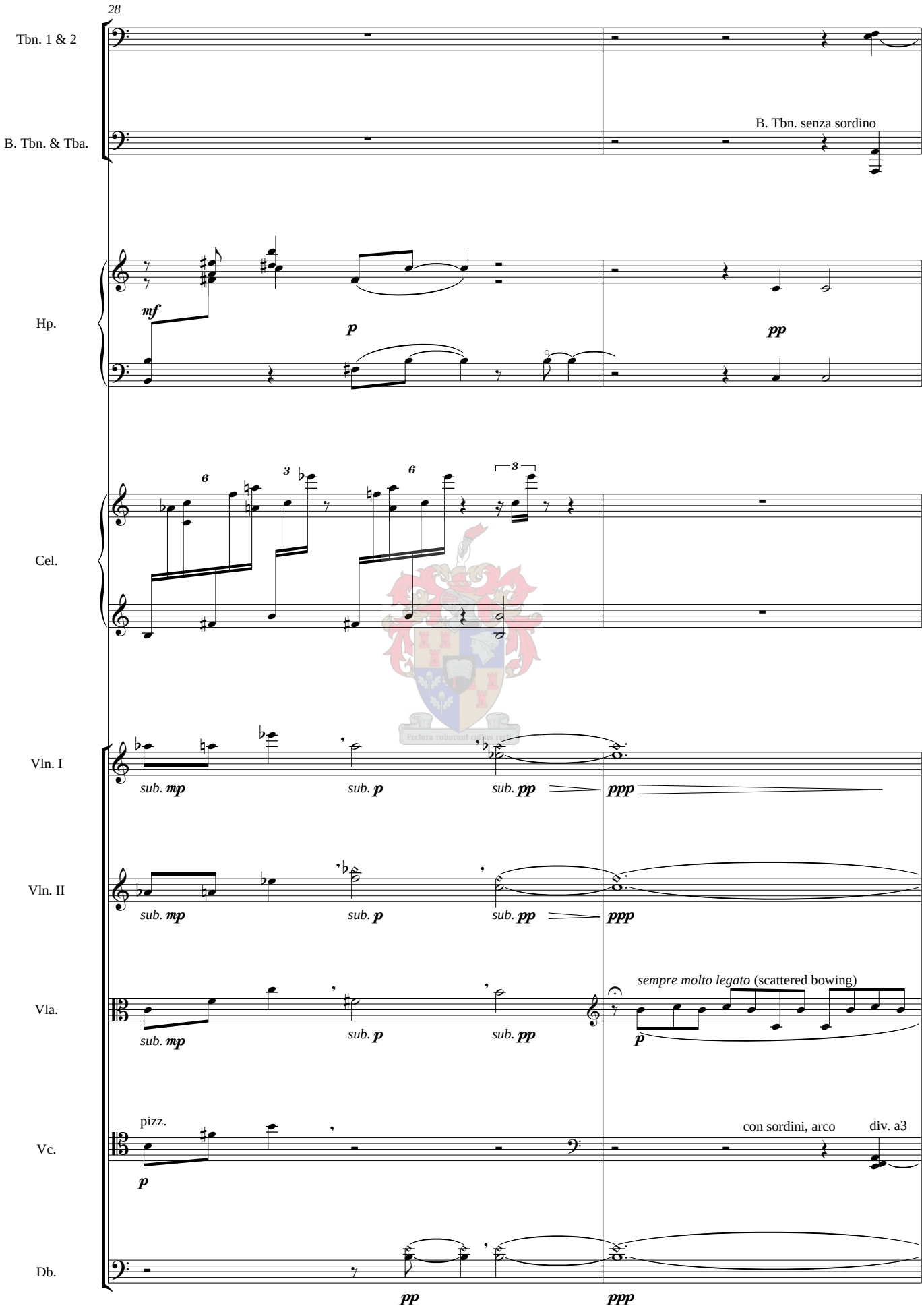
*The horn is written a fifth above the sounding pitch even when the part is notated in the bass cleff.

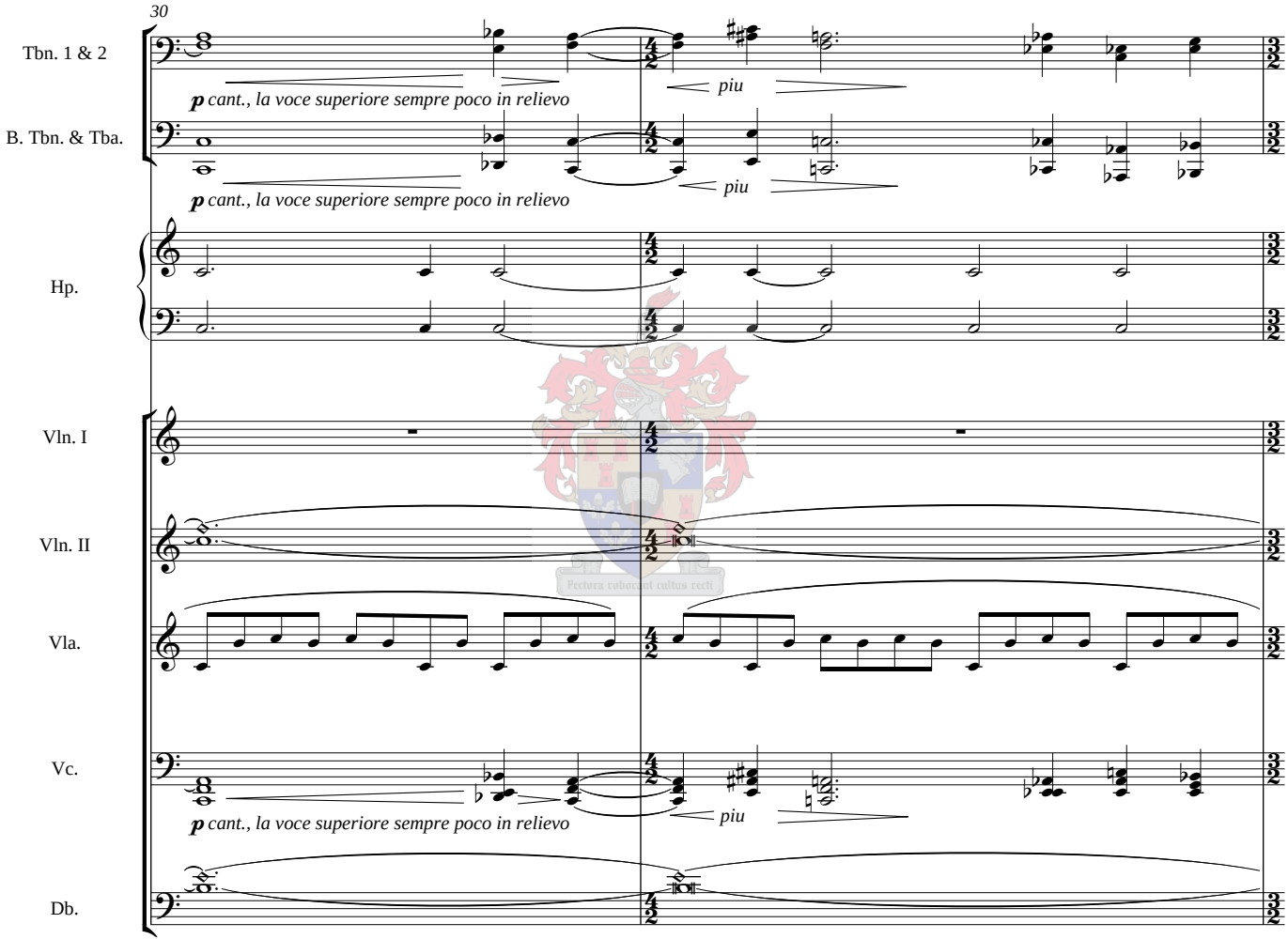

19
Picc.
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
Hn. 1 & 3
Hn. 2 & 4
Hp.
Vln. I
Vln. II
Vla.
Vc.
Db.
I
étouffez
nat.
accel.
sul ponticello, trem.
sempre ppp
tutti div.
unis.
2 soli

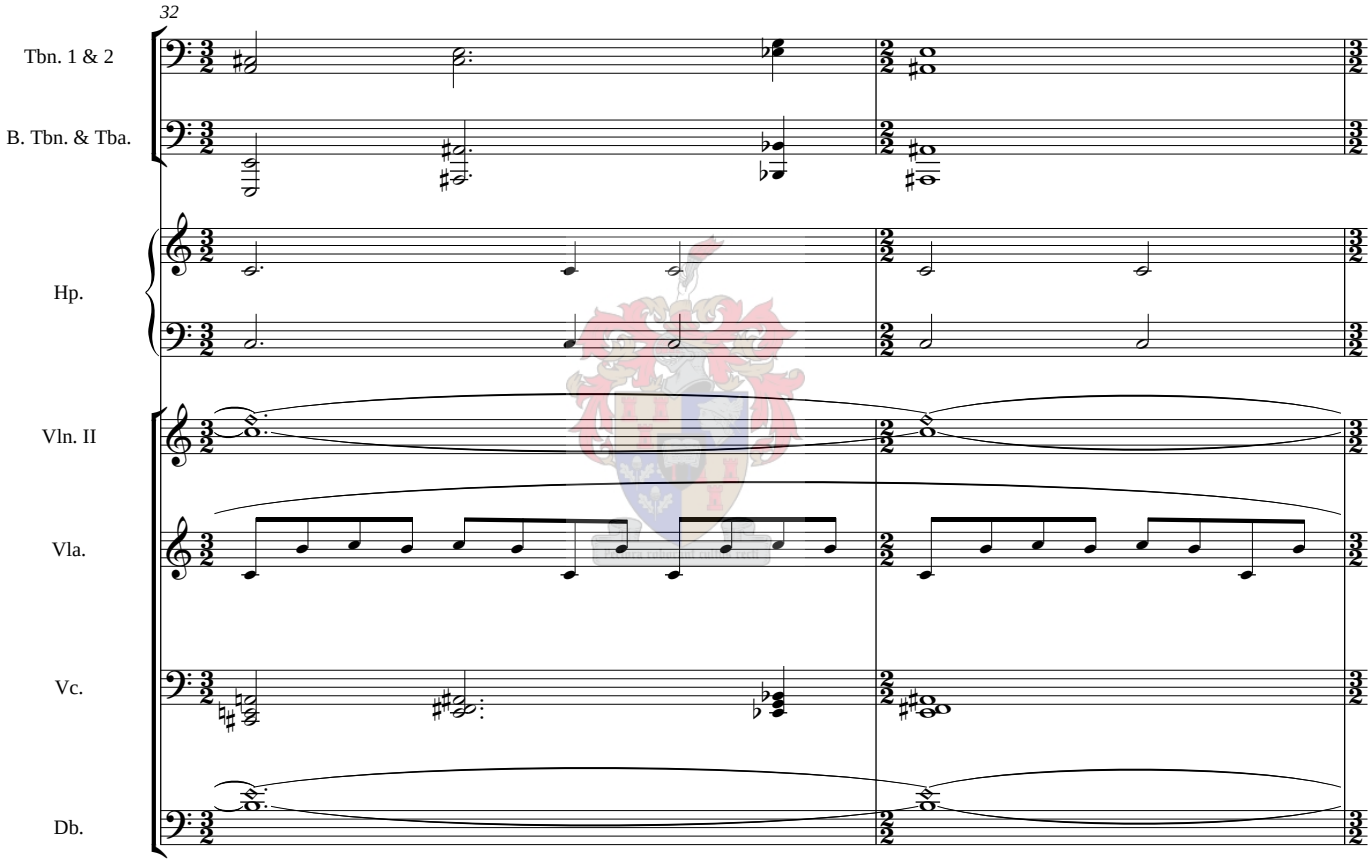

22
Picc.
mp rubato
poco accel.
ritard.
Fl. 1 & 2
pp rubato
poco accel.
ritard.
Ob. 1 & 2
Cl. 1 & 2
I
pp rubato
poco accel.
ritard.
Bsn. 1 & 2
Cbsn.
pp rubato
poco accel.
ritard.
Hn. 1 & 3
Hn. 2 & 4
Hp.
pp rubato
F♯
poco accel.
E♯
ritard.
A♮
Vln. I
nat.
pp
Vln. II
nat.
pp
Vla.
nat.
pp
Vc.
nat.
pp
Db.
2 soli
mp

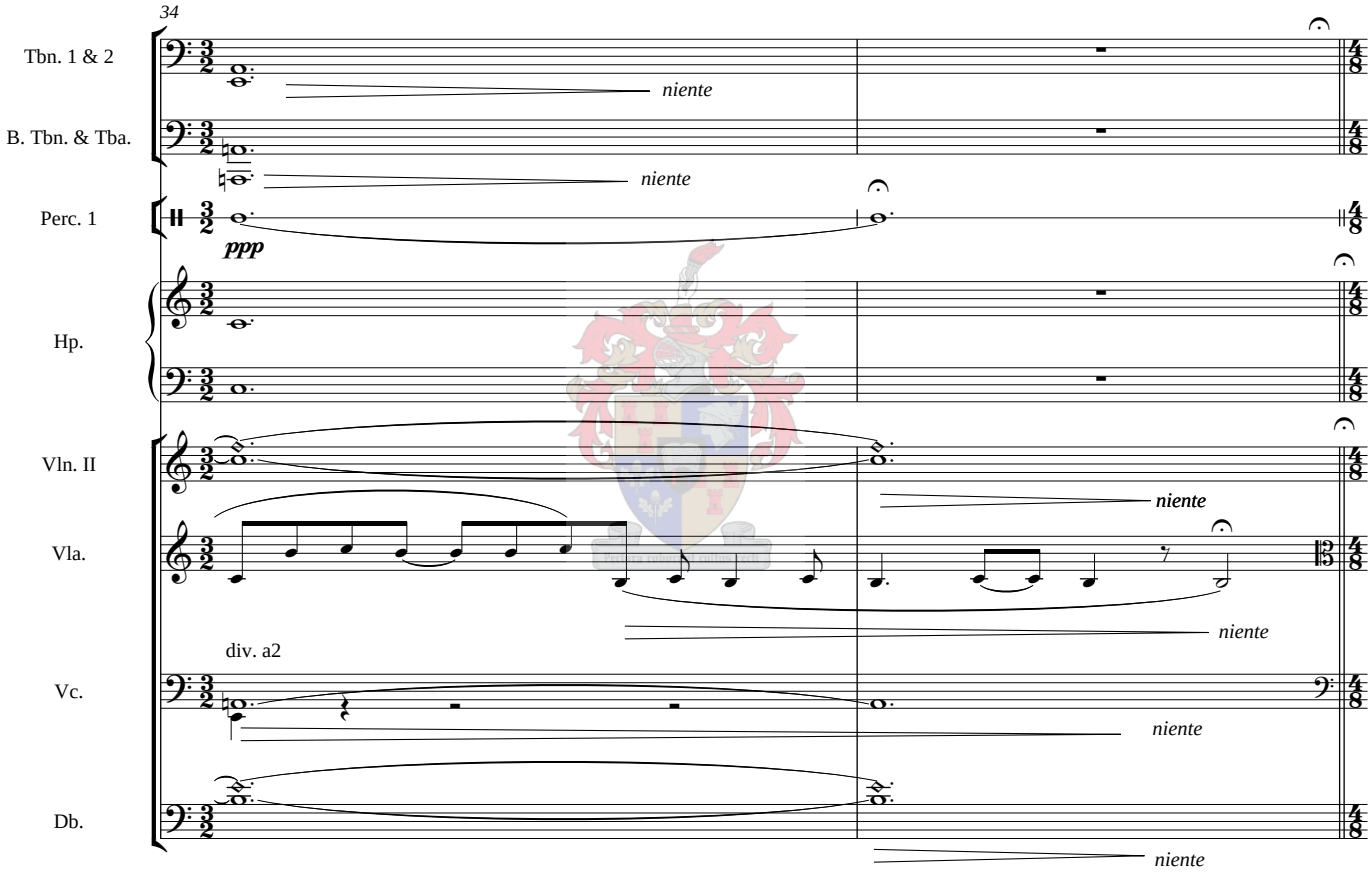

24
Picc.
Fl. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
p
ritard.
perdendosi
III con sordino
I con sordino
Hn. 1 & 3
pp
ritard.
pp perdendosi
con sordini
Hn. 2 & 4
pp perdendosi
B. Tbn. & Tba.
Tba.
ritard.
pp perdendosi
Hp.
B♯
ritard.
A♭
12
Cel.
Vln. I
ppp espr.
ritard.
perdendosi
Vln. II
ppp espr.
ritard.
Vla.
perdendosi
div.
Vc.
perdendosi
Db.
tutti
p
perdendosi

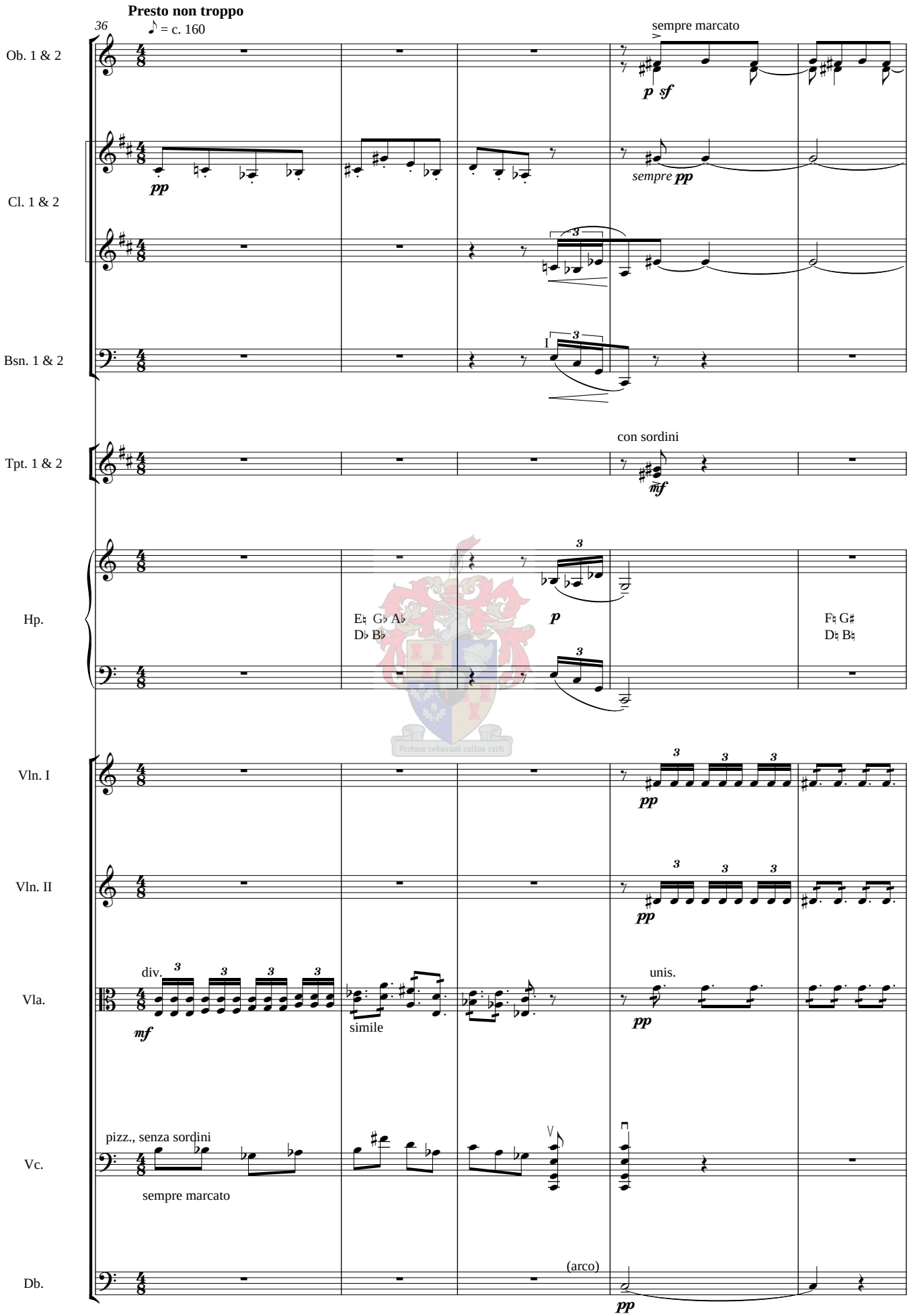

26
Picc.
Fl. 1 & 2
Bsn. 1 & 2
Hn. 1 & 3
Hn. 2 & 4
B. Tbn. & Tba.
Hp.
Cel.
Vln. I
Vln. II
Vla.
Vc.
Db.
string
a2
senza sordini
III
B♭
C♮
B♮
A♮
D♯
6
ppp espr.
3
unis.

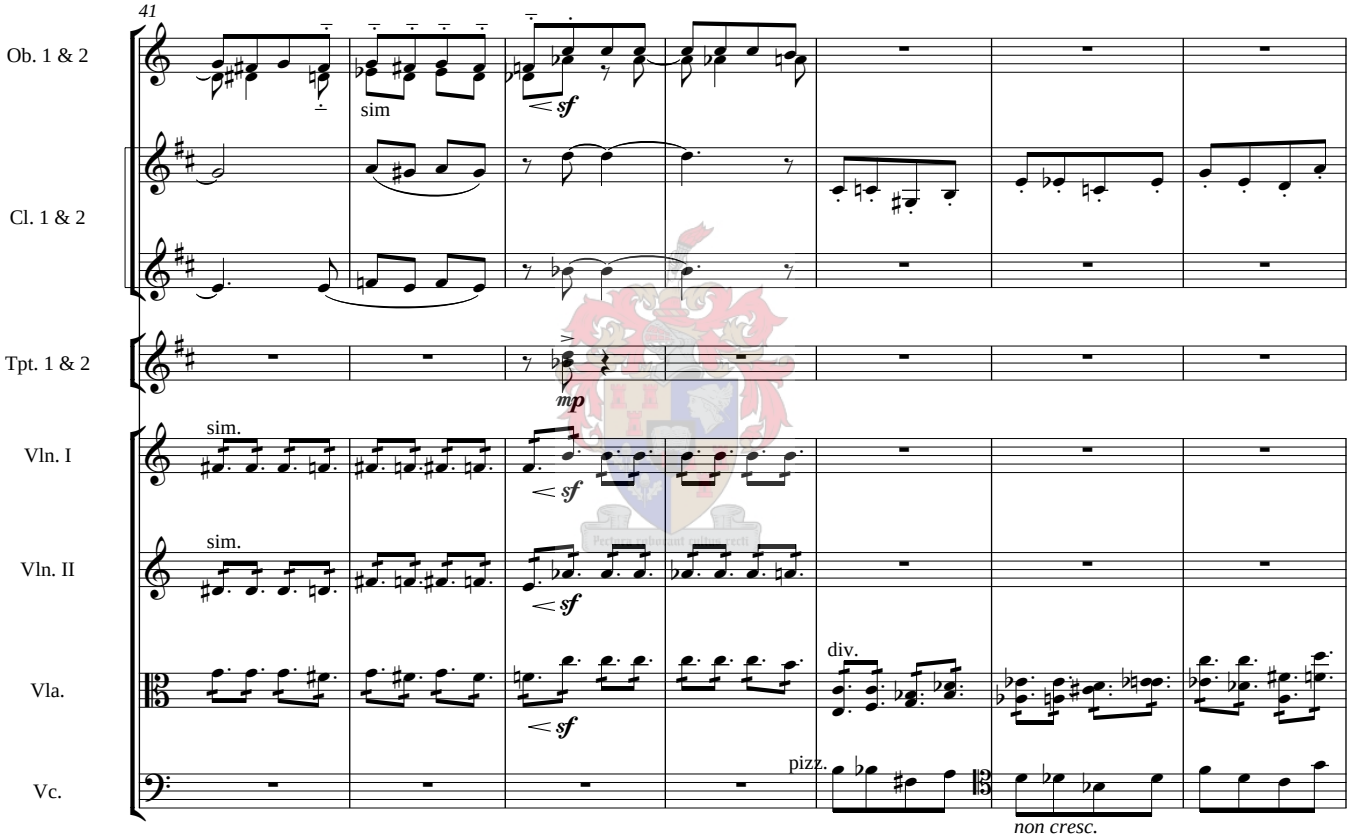

28
Tbn. 1 & 2
B. Tbn. & Tba.
B. Tbn. senza sordino
Hp.
mf
p
pp
Cel.
Vln. I
sub. mp
sub. p
sub. pp
ppp
Vln. II
sub. mp
sub. p
sub. pp
ppp
Vla.
sempre molto legato (scattered bowing)
sub. mp
sub. p
sub. pp
p
Vc.
pizz.
p
con sordini, arco
div. a3
Db.
pp
ppp

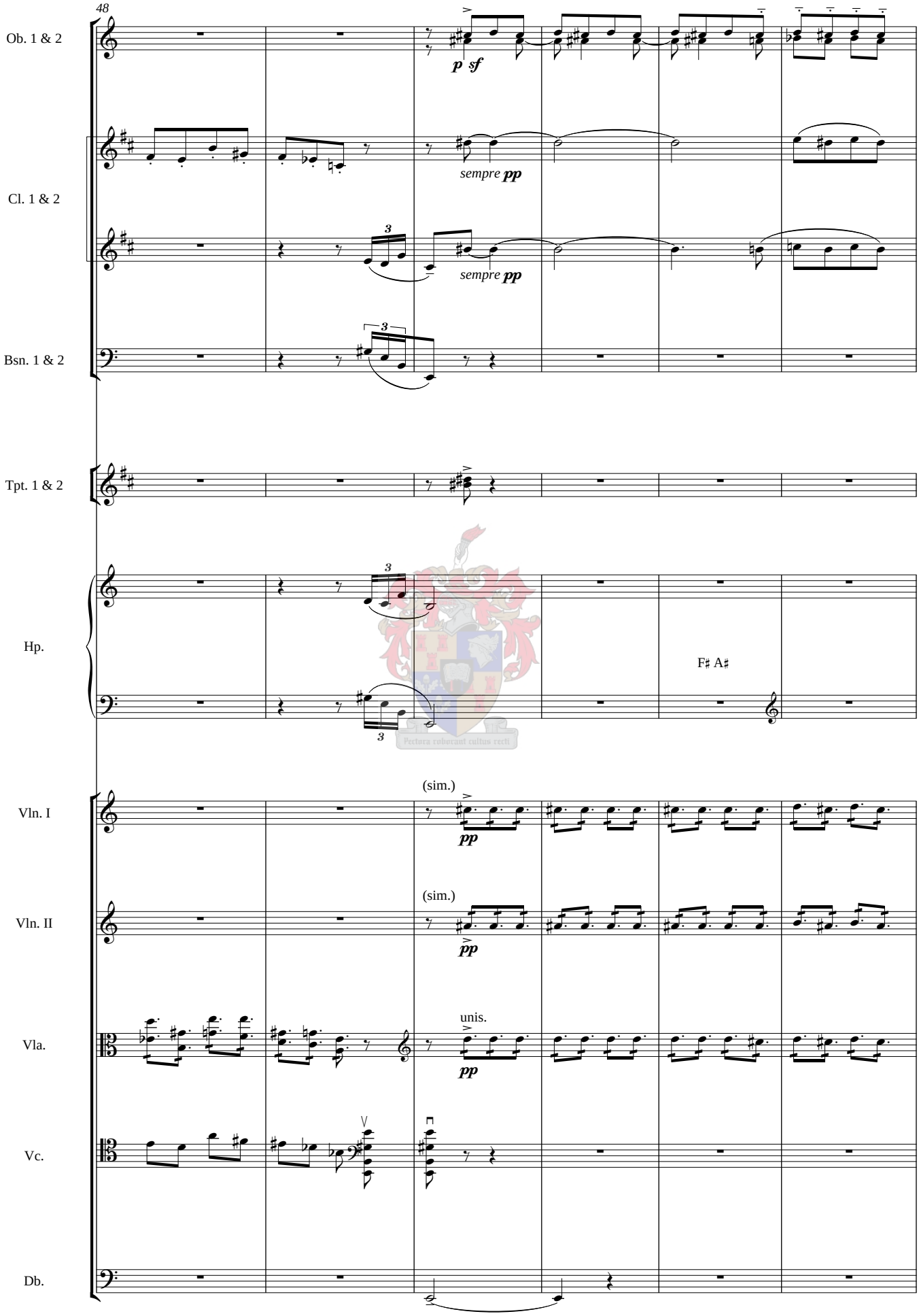

30
Tbn. 1 & 2
B. Tbn. & Tba.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Db.
p cant., la voce superiore sempre poco in relievo
piu
p cant., la voce superiore sempre poco in relievo
piu
p cant., la voce superiore sempre poco in relievo
piu

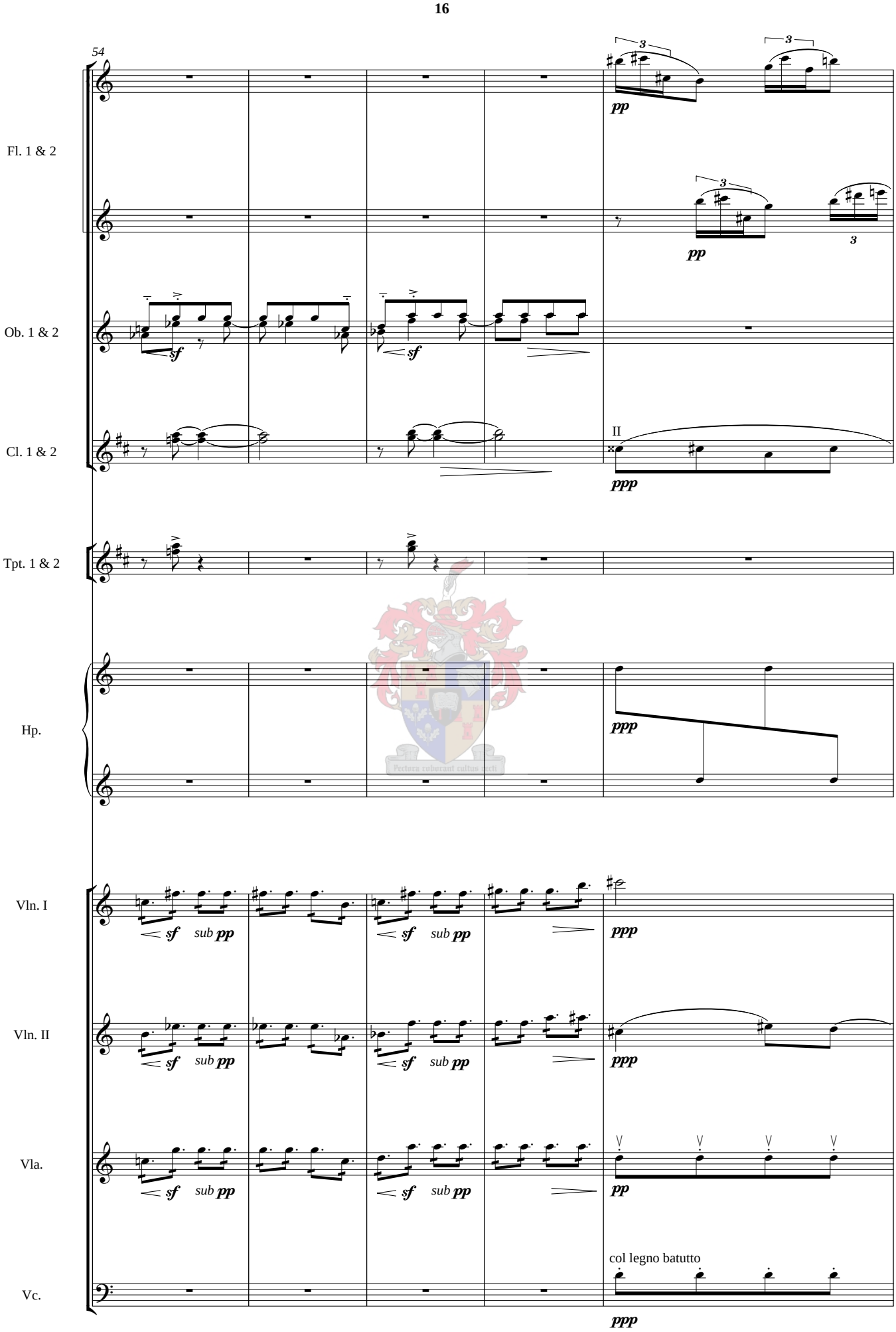

32
Tbn. 1 & 2
B. Tbn. & Tba.
Hp.
Vln. II
Vla.
Vc.
Db.


34
Tbn. 1 & 2
niente
B. Tbn. & Tba.
niente
Perc. 1
ppp
Hp.
Vln. II
niente
Vla.
niente
div. a2
Vc.
niente
Db.
niente

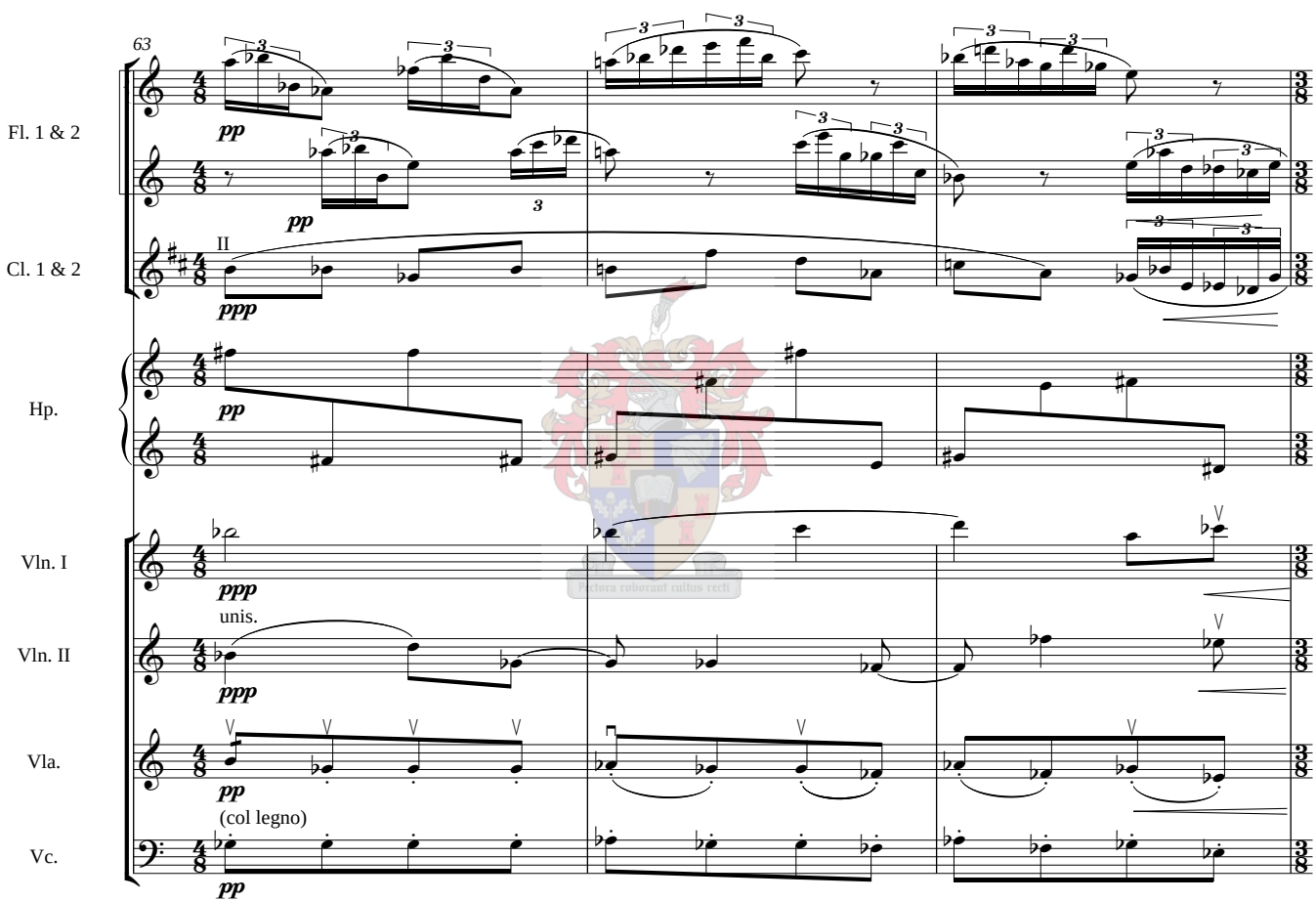

Presto non troppo
36
♪ = c. 160
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
Tpt. 1 & 2
Hp.
Vln. I
Vln. II
Vla.
Vc.
Db.
sempre marcato
p sf
pp
sempre pp
con sordini
mf
E♮ G♭ A♭
D♭ B♭
p
F♮ G♯
D♮ B♮
div.
mf
simile
unis.
pizz., senza sordini
sempre marcato
(arco)


41
Ob. 1 & 2
sim
sf
Cl. 1 & 2
Tpt. 1 & 2
mp
Vln. I
sim.
sf
Vln. II
sim.
sf
Vla.
sf
div.
Vc.
pizz.
non cresc.

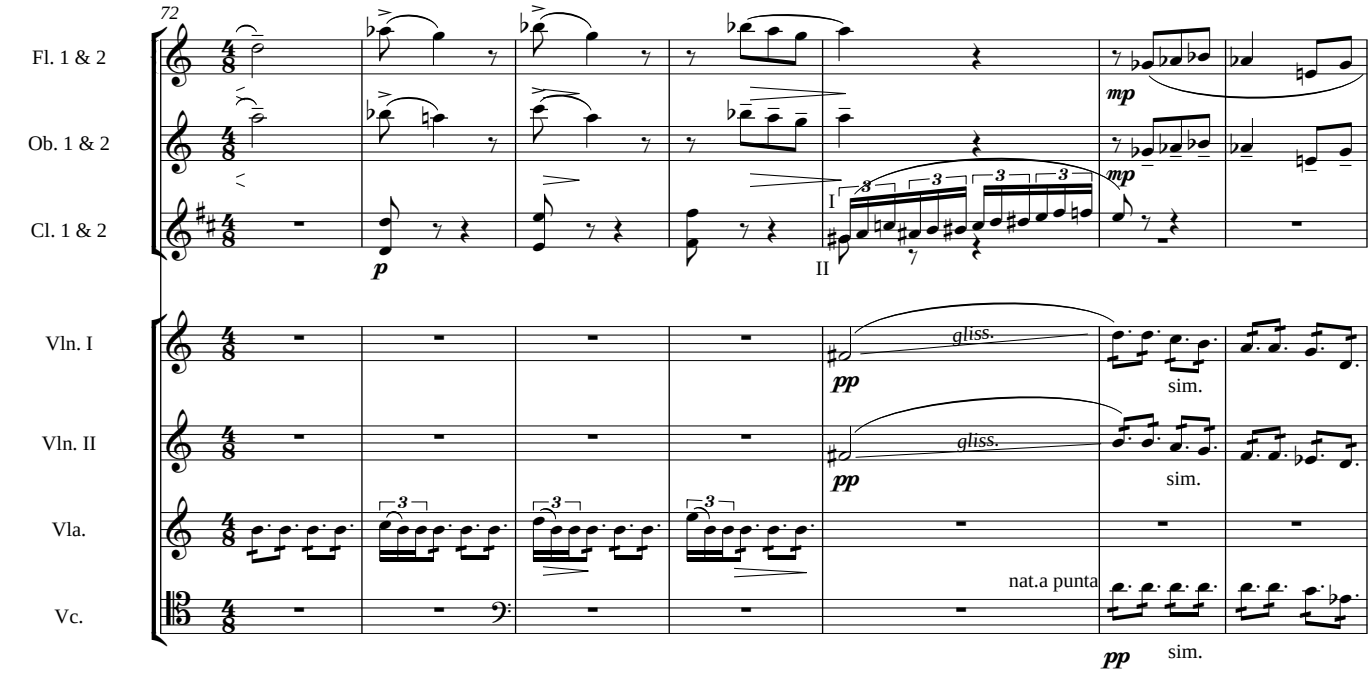

48
Ob. 1 & 2
p sf
sempre pp
Cl. 1 & 2
sempre pp
Bsn. 1 & 2
Tpt. 1 & 2
Hp.
F♯ A♯
(sim.)
Vln. I
pp
(sim.)
Vln. II
pp
unis.
Vla.
pp
Vc.
Db.

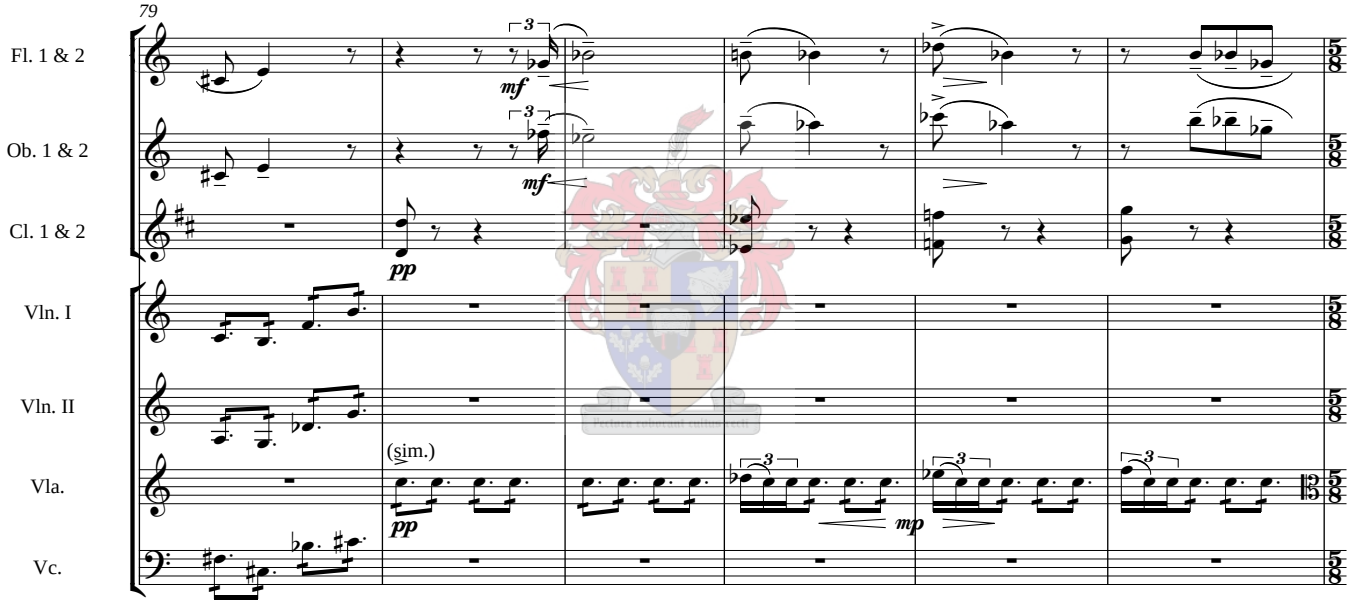

54
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Tpt. 1 & 2
Hp.
Vln. I
Vln. II
Vla.
Vc.
3
pp
sf
II
ppp
sub pp
col legno batutto

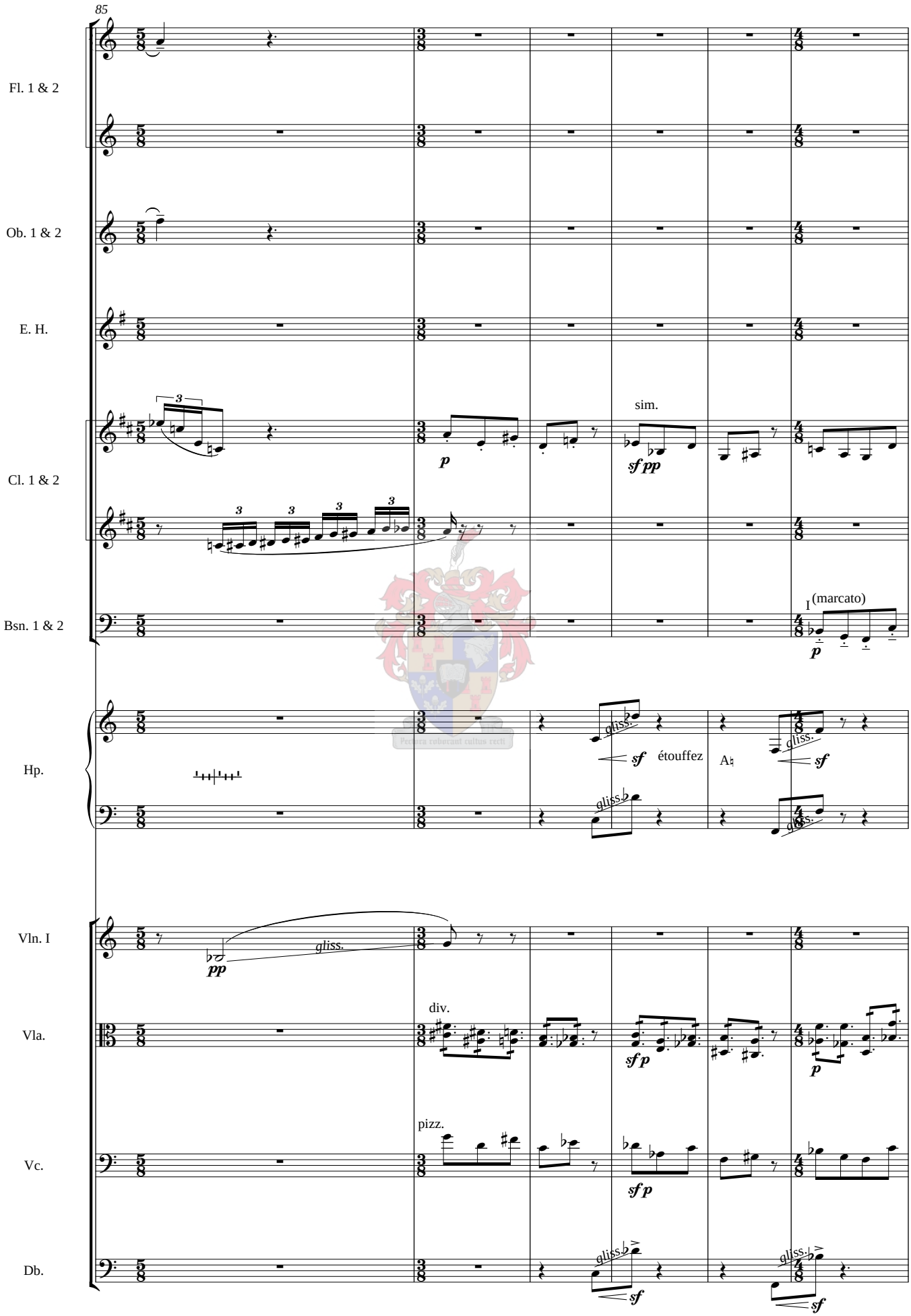
59
Fl. 1 & 2
Cl. 1 & 2
Hp.
Vln. I
Vln. II
Vla.
Vc.
I
II
C♯ D♯
simile
pp
div.

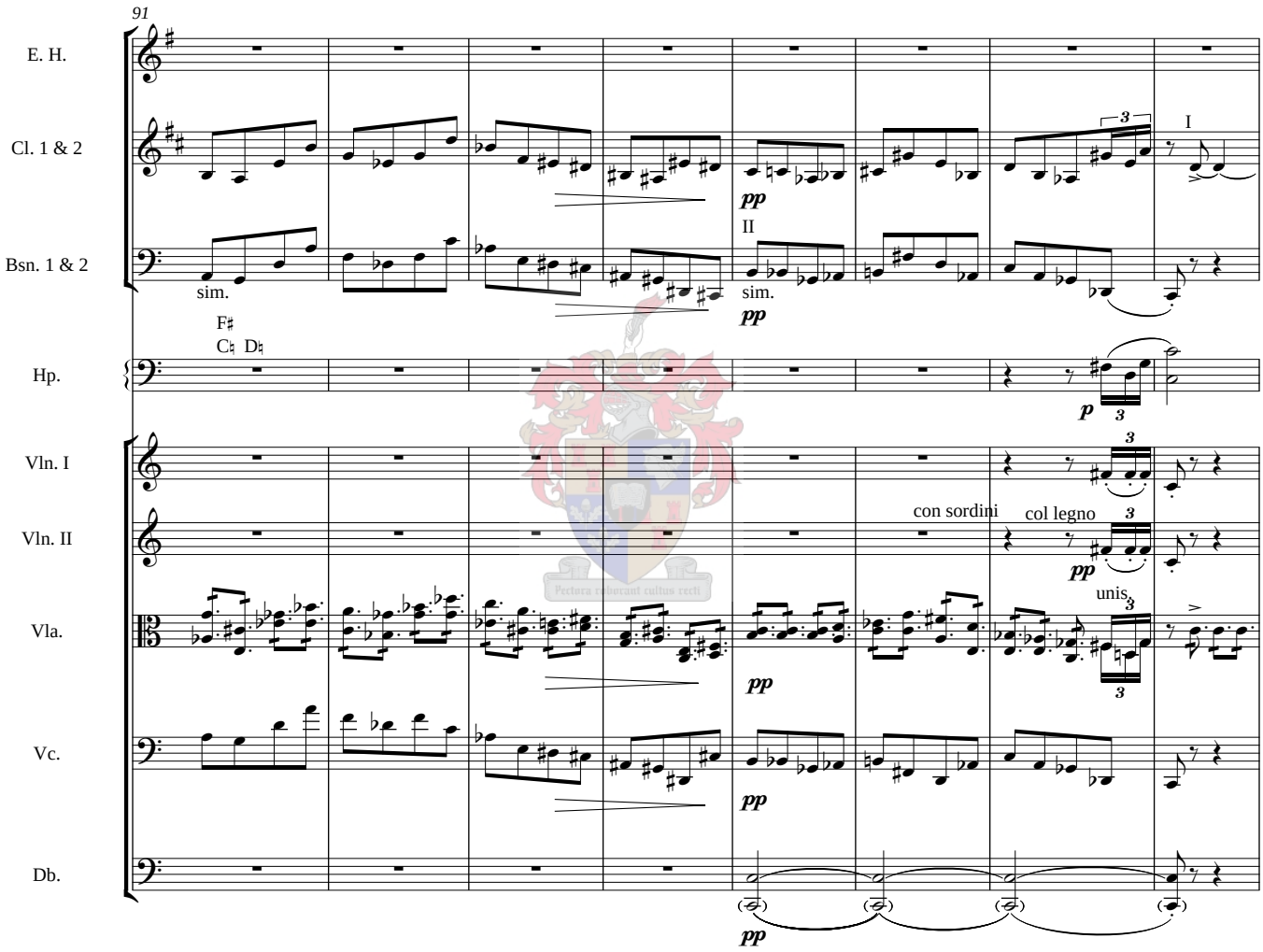

63
Fl. 1 & 2
Cl. 1 & 2
Hp.
Vln. I
Vln. II
Vla.
Vc.
pp
ppp
II
unis.
(col legno)

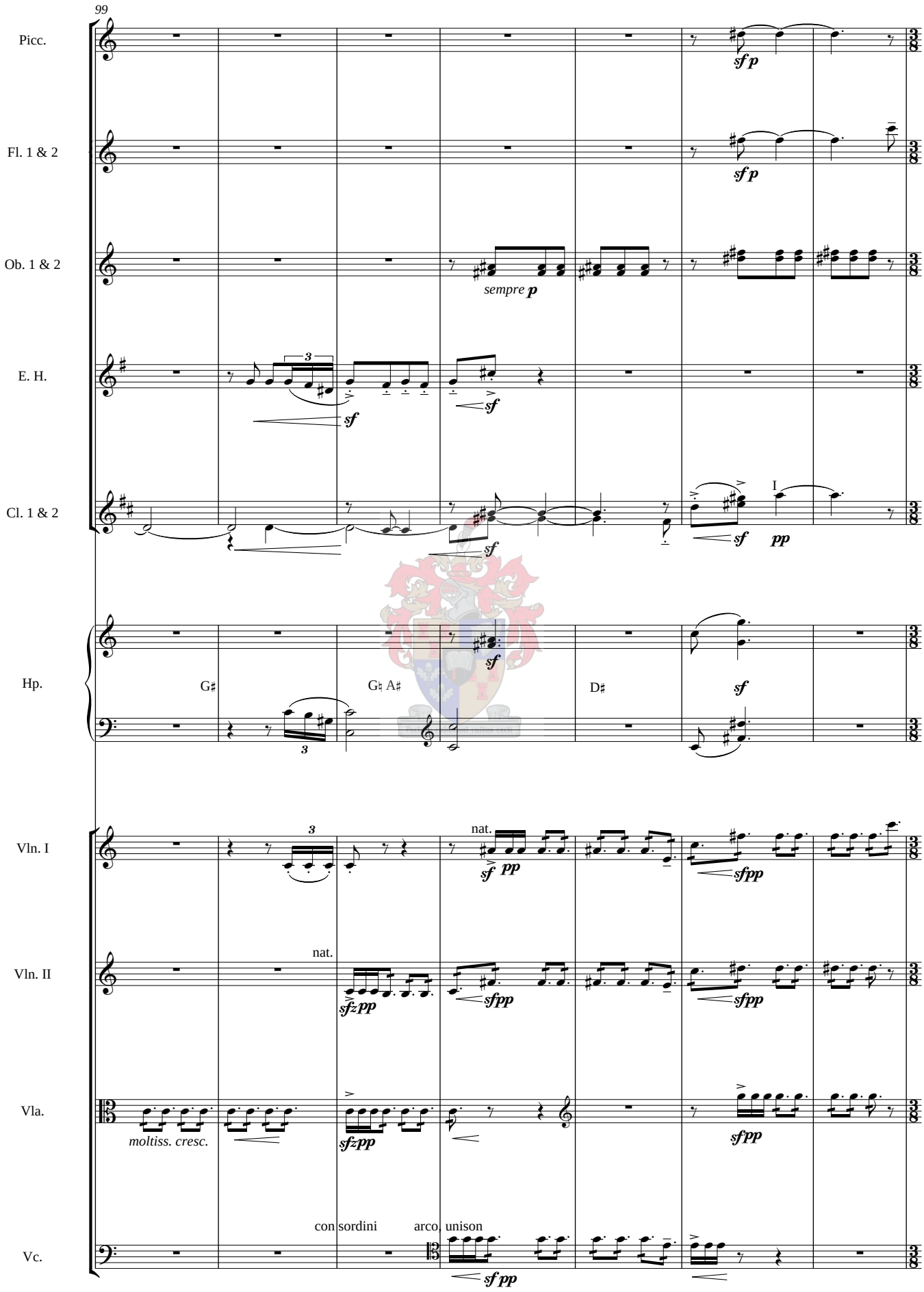
66
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Hp.
Vln. I
Vln. II
Vla.
Vc.
I
II
G♮
étouffez
F♮
simile
div.
unis.
pp
f
p
mf

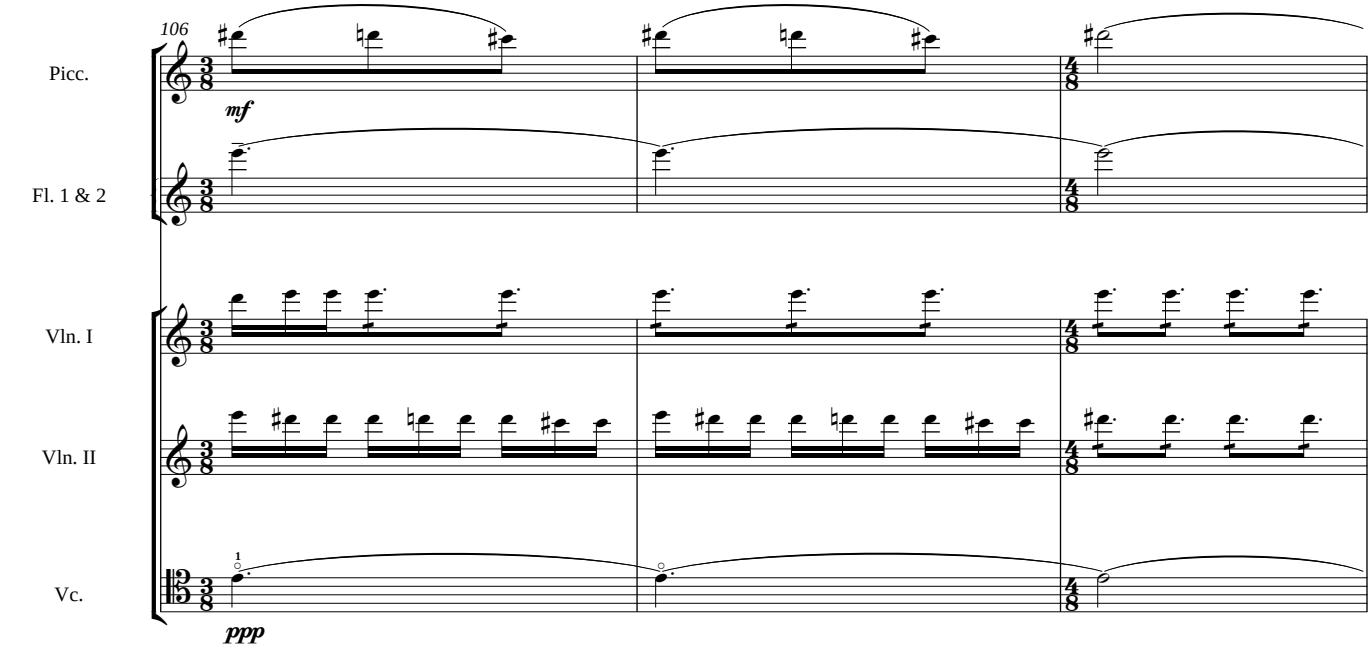

72
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Vln. I
Vln. II
Vla.
Vc.
I
II
gliss.
sim.
nat.a punta
mp
pp
p

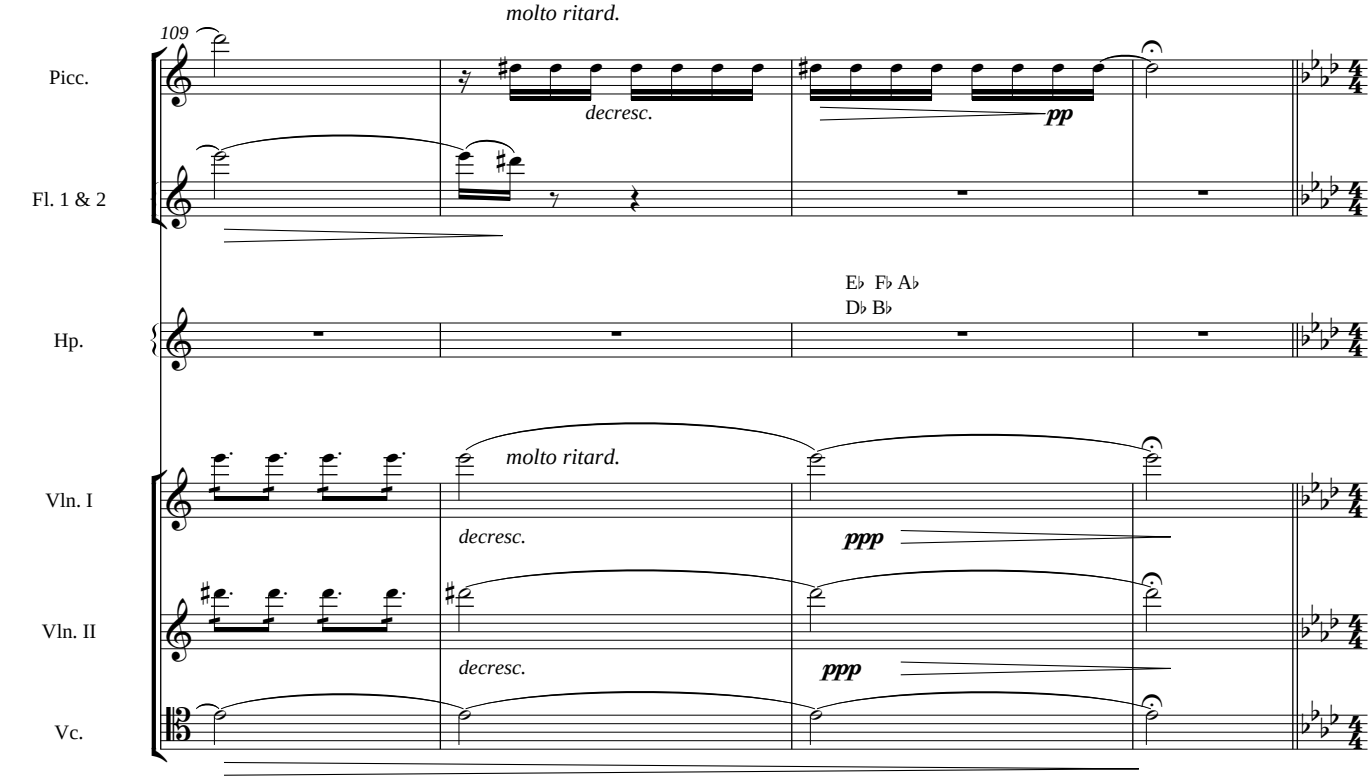

79
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Vln. I
Vln. II
Vla.
Vc.
mf
mf
pp
(sim.)
pp
mp


85
Fl. 1 & 2
Ob. 1 & 2
E. H.
Cl. 1 & 2
Bsn. 1 & 2
Hp.
Vln. I
Vla.
Vc.
Db.
sim.
I (marcato)
gliss.
étouffez
A♮
div.
pizz.


91
E. H.
Cl. 1 & 2
Bsn. 1 & 2
Hp.
Vln. I
Vln. II
Vla.
Vc.
Db.
pp
II
sim.
I
F♯
C♮ D♮
p
con sordini
col legno
unis.


99
Picc.
Fl. 1 & 2
Ob. 1 & 2
E. H.
Cl. 1 & 2
Hp.
Vln. I
Vln. II
Vla.
Vc.
sempre p
G♯
G♮ A♯
D♯
nat.
moltiss. cresc.
con sordini
arco, unison


106
Picc.
mf
Fl. 1 & 2
Vln. I
Vln. II
Vc.
ppp


molto ritard.
109
Picc.
decresc.
pp
Fl. 1 & 2
E♭ F♭ A♭
D♭ B♭
Hp.
molto ritard.
Vln. I
decresc.
ppp
Vln. II
decresc.
ppp
Vc.

Larghetto, poco rubato; il tutto legatissimo

113 ♩= c. 52

Fl. 1 & 2

pp (trillo)

pp (trillo)

Cl. 1 & 2

I

mp cant., molto dolce

Hn. 1 & 3

I (senza sordini)

pp

Hn. 2 & 4

IV (senza sordini)

pp

Perc. 1

Finger cymbals (untuned)

Perc. 2

Small gong

pp

Hp.

sempre arp.

sempre p

gliss.

gliss.

étouffez

sempre arp.

Larghetto, poco rubato; il tutto legatissimo

Vln. I

(con sordini)

trem.

pp

Vln. II

(con sordini)

trem.

pp

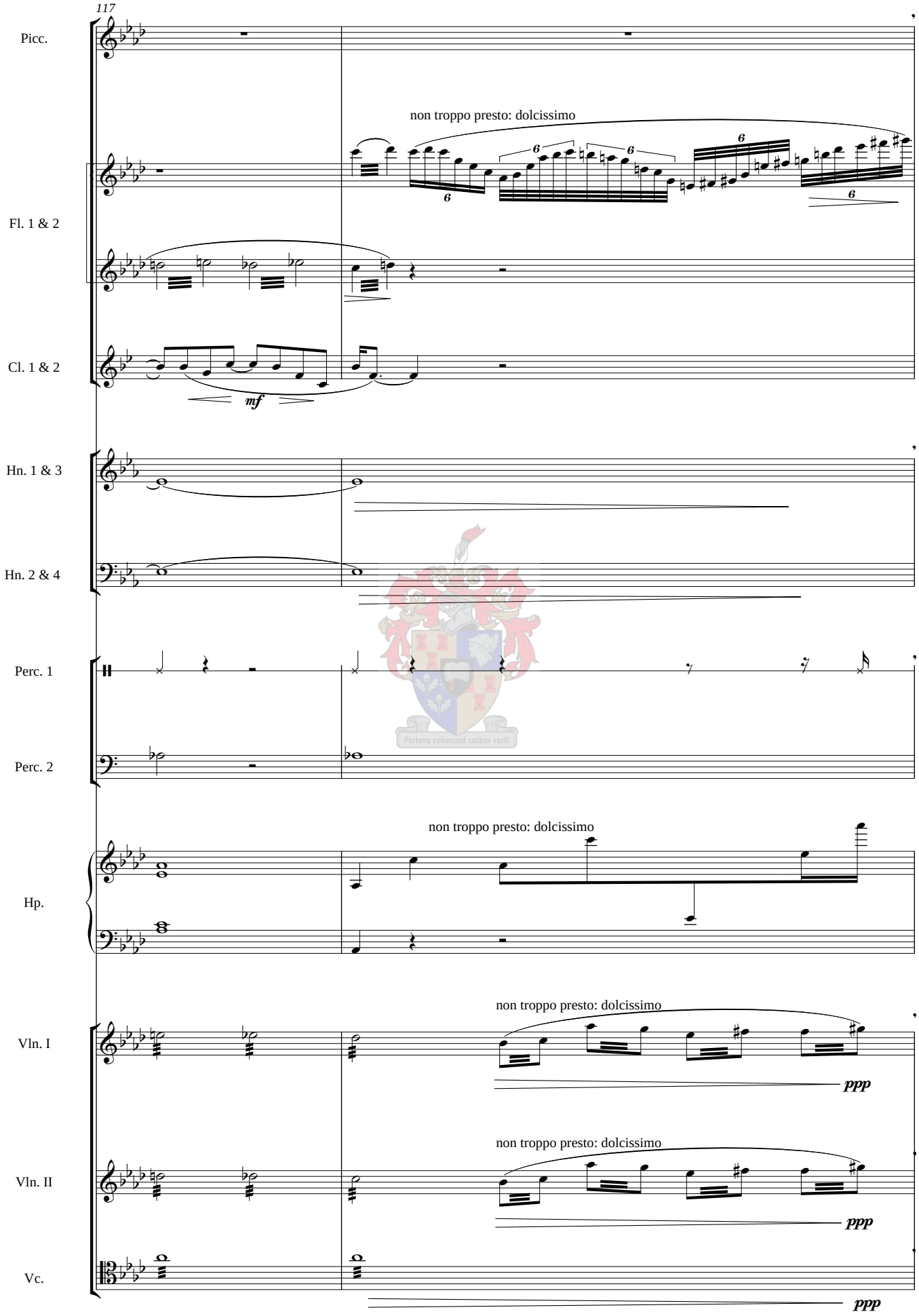
Vc.

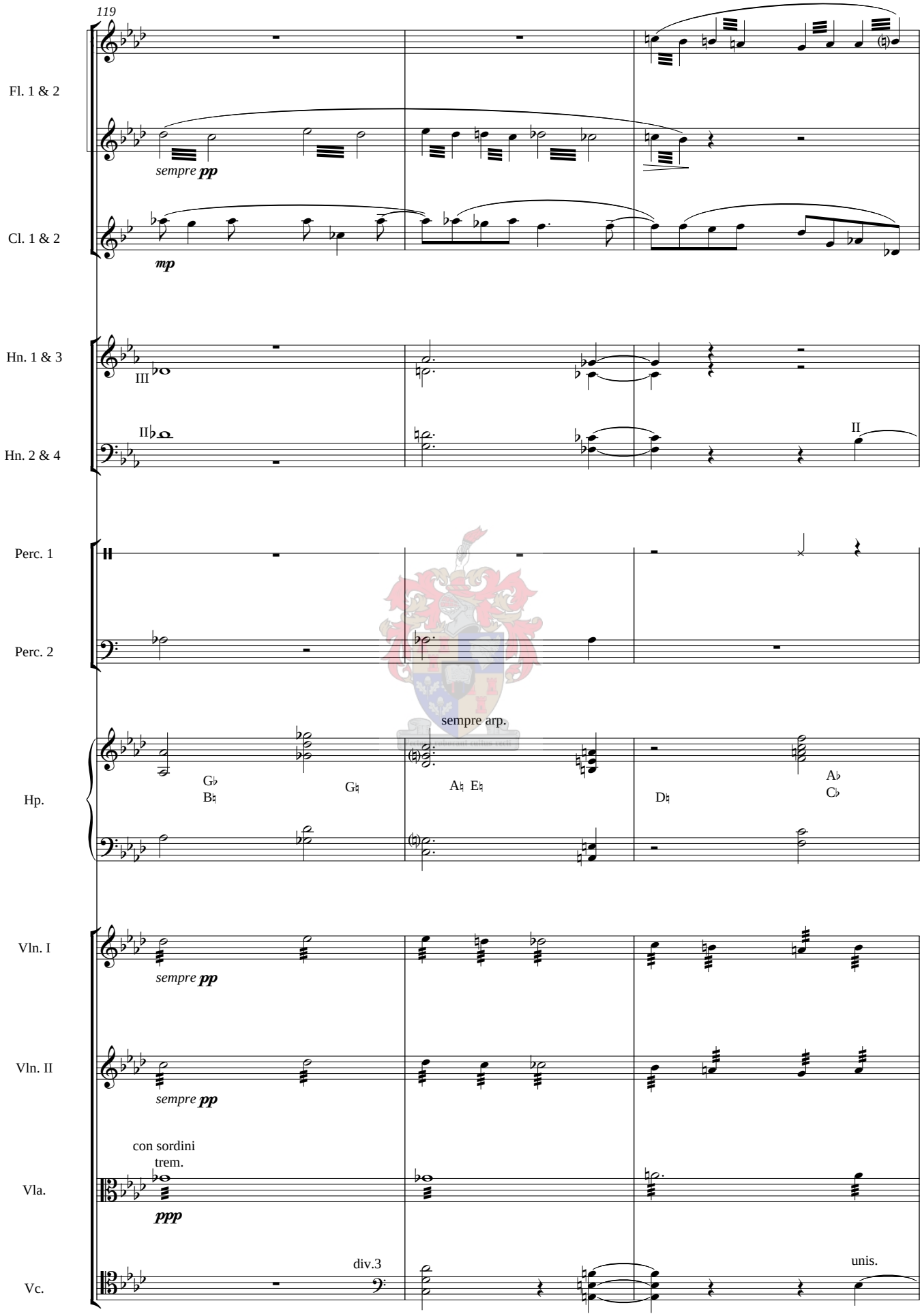
(con sordini)

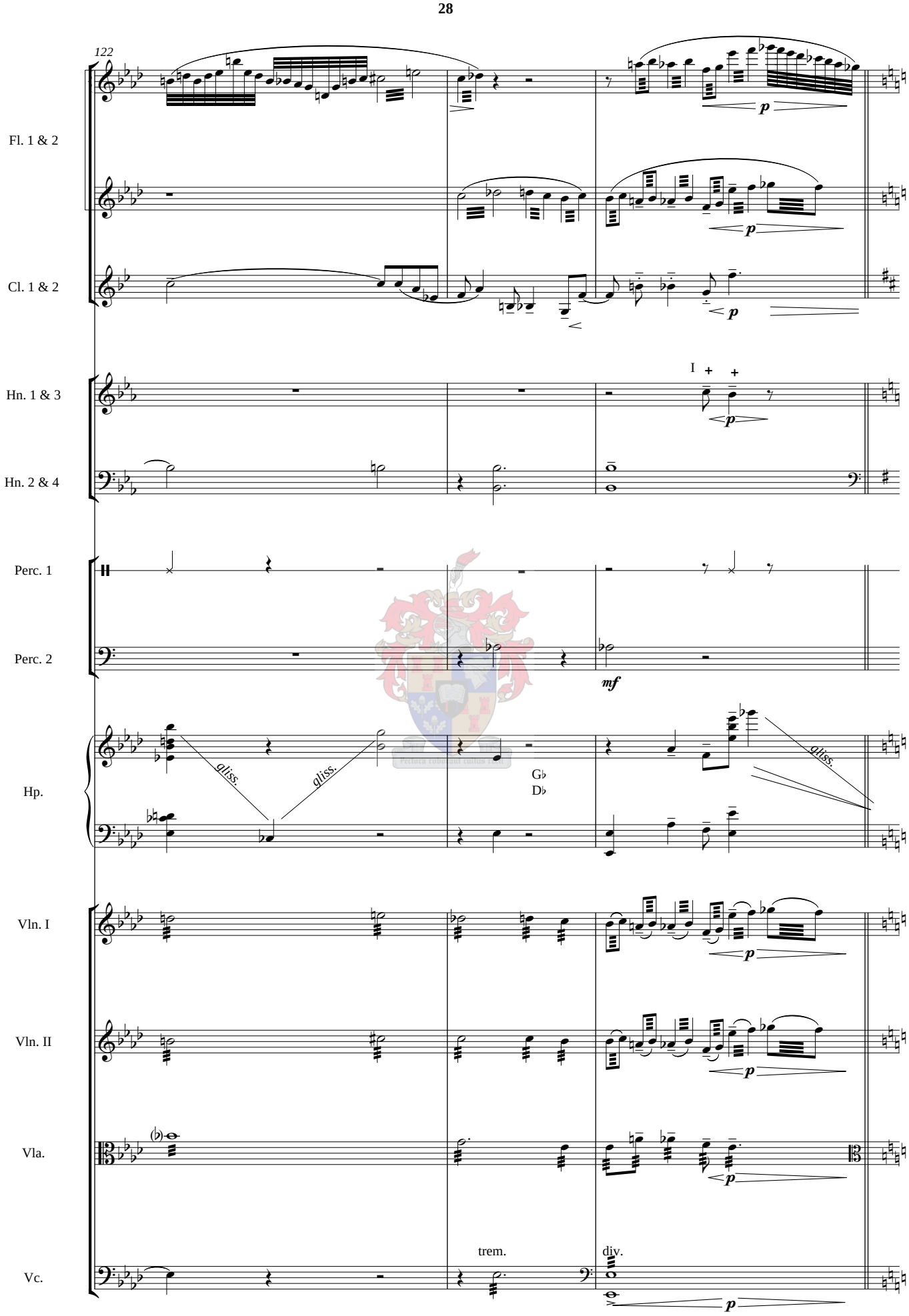
trem.

ppp

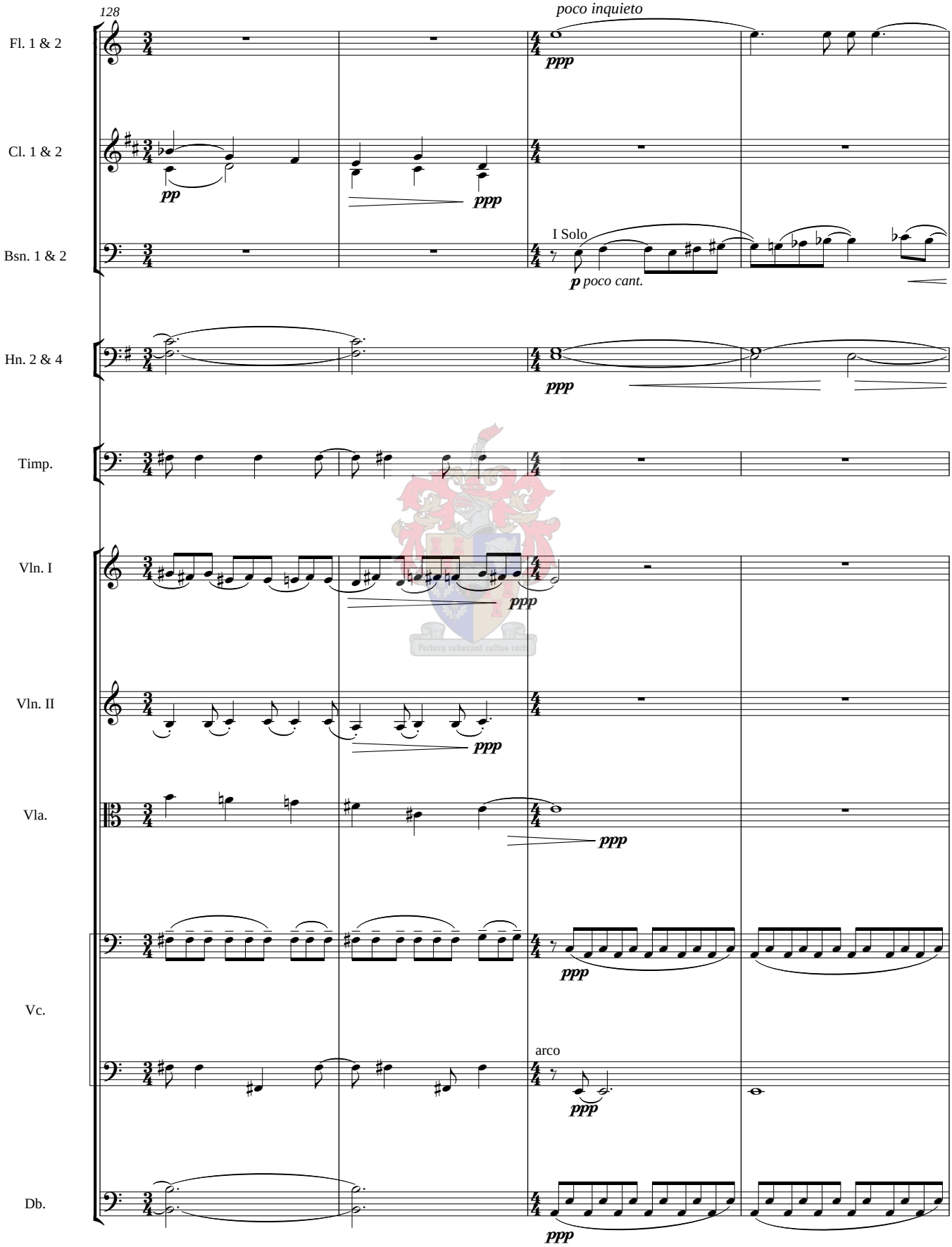
Pectora roborant cultus recti

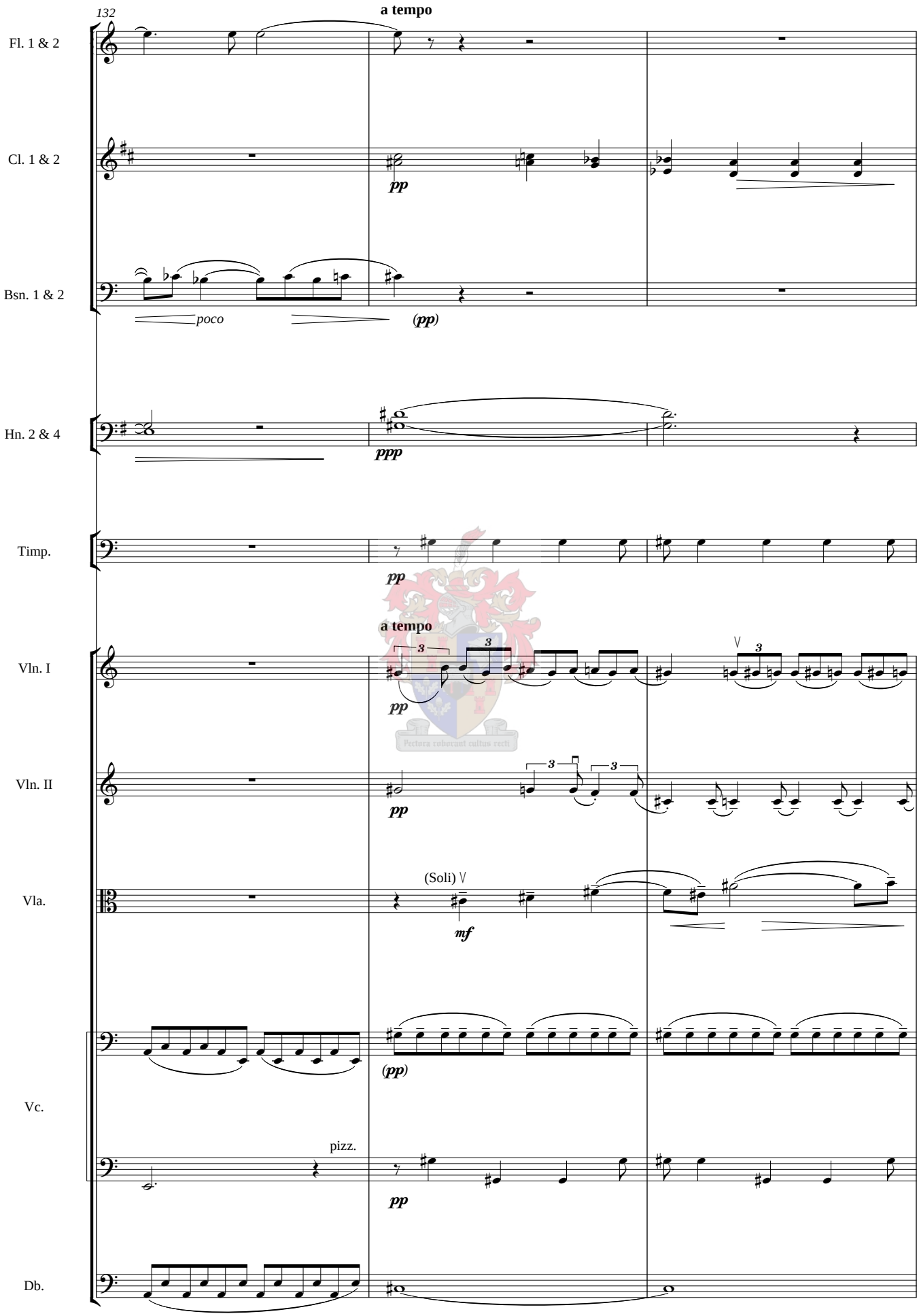

117
Picc.
non troppo presto: dolcissimo
Fl. 1 & 2
Cl. 1 & 2
mf
Hn. 1 & 3
Hn. 2 & 4
Perc. 1
Perc. 2
non troppo presto: dolcissimo
Hp.
non troppo presto: dolcissimo
ppp
Vln. I
non troppo presto: dolcissimo
ppp
Vln. II
Vc.
ppp


119
Fl. 1 & 2
sempre pp
Cl. 1 & 2
mp
Hn. 1 & 3
III
Hn. 2 & 4
II
II
Perc. 1
Perc. 2
sempre arp.
Hp.
G♭
B♮
G♮
A♮ E♮
D♮
A♭
C♭
Vln. I
sempre pp
Vln. II
sempre pp
con sordini
trem.
Vla.
ppp
div.3
unis.
Vc.


122
Fl. 1 & 2
Cl. 1 & 2
Hn. 1 & 3
Hn. 2 & 4
Perc. 1
Perc. 2
Hp.
Vln. I
Vln. II
Vla.
Vc.
p
mf
I
gliss.
G♭
D♭
trem.
div.

125
Cl. 1 & 2
pp
Hn. 2 & 4
ppp
Timp.
pp
Hp.
Vln. I
pp sempre legatiss.
p
Vln. II
pp
p
Soli, senza sordino
Vla.
mf molto cantabile
pp sempre legatiss.
Vc.
pizz.
pp
Db.
ppp


128
poco inquieto
Fl. 1 & 2
ppp
Cl. 1 & 2
pp
ppp
I Solo
Bsn. 1 & 2
p poco cant.
Hn. 2 & 4
ppp
Timp.
Vln. I
ppp
Vln. II
ppp
Vla.
ppp
Vc.
ppp
arco
ppp
Db.
ppp


132
a tempo
Fl. 1 & 2
Cl. 1 & 2
pp
Bsn. 1 & 2
poco
(pp)
Hn. 2 & 4
ppp
Timp.
pp
a tempo
Vln. I
3
pp
Vln. II
pp
Vla.
(Soli)
mf
Vc.
(pp)
pizz.
pp
Db.

135
Cl. 1 & 2
ppp
sempre ppp
Bsn. 1 & 2
pp
II
Hn. 2 & 4
Timp.
pp
Vln. I
Vln. II
dolicissimo
Vla.
pp molto teneramente
poco cresc.
dim.
Vc.
arco
pp
pizz.
Db.
pp

pochissimo più mosso ma molto quieto

139

Cl. 1 & 2

Bsn. 1 & 2

ppp

Cbsn.

pp

Hn. 2 & 4

Tpt. 1 & 2

senza sordino

I

p *cant*

Timp.

Perc. 1

Bass Drum

pp

pochissimo più mosso ma molto quieto

Vln. I

ppp

Vln. II

V

senza sordini

(measured trem.)

ppp *mormorando*

Vla.

ppp *mormorando*

Vc.

ppp

Db.

arco

p

142

Cbsn.

sempre **pp**

Hn. 1 & 3

I

p *cant.*

pp

Tpt. 1 & 2

mf **mf** **p**

Tbn. 1 & 2

a2

pp

I

sempre **ppp**

B. Tbn. & Tba.

B.Tbn.

pp

poco marc.

Perc. 1

Vln. II

pp

ppp

incalzando e stringendo

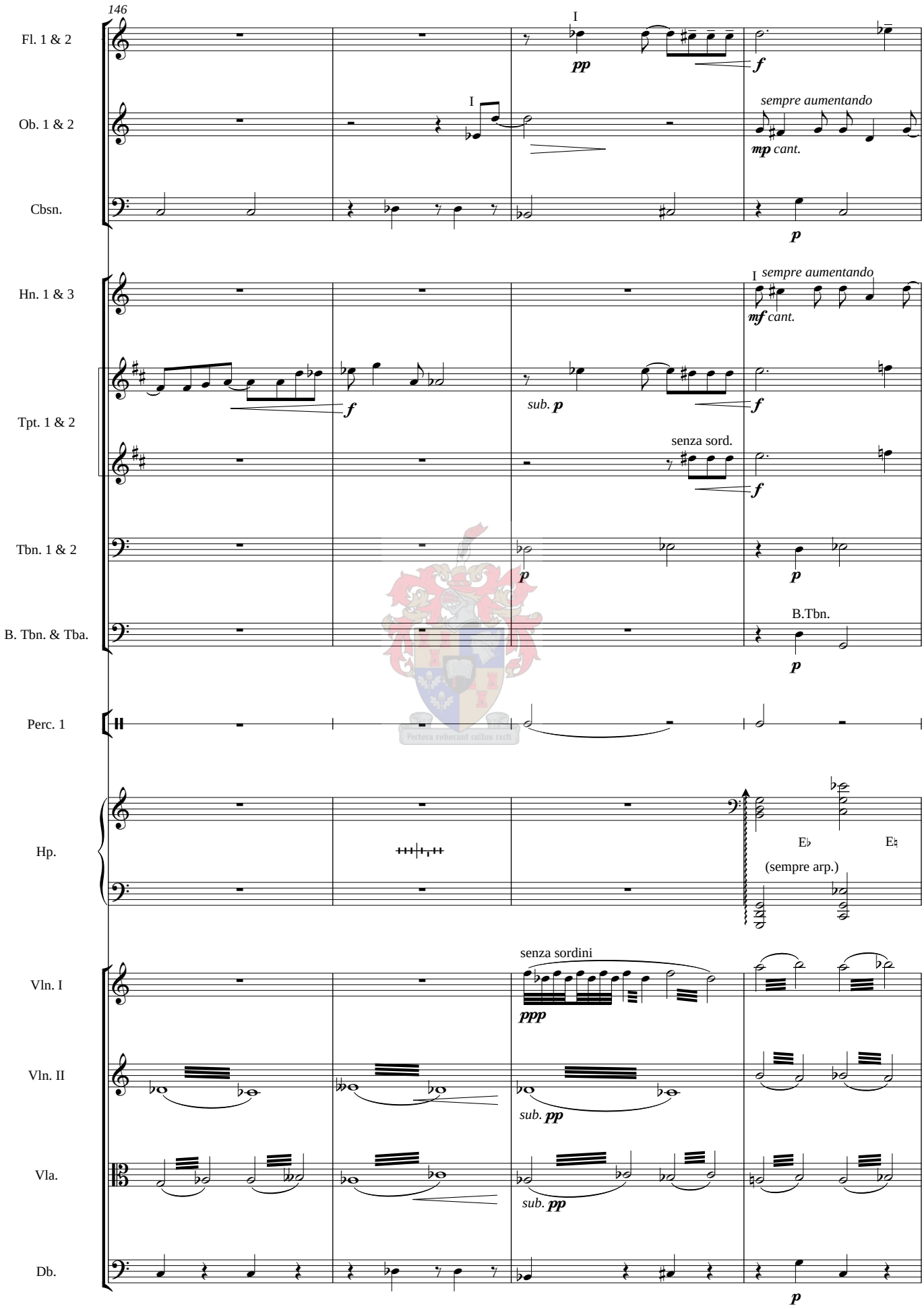
Vla.

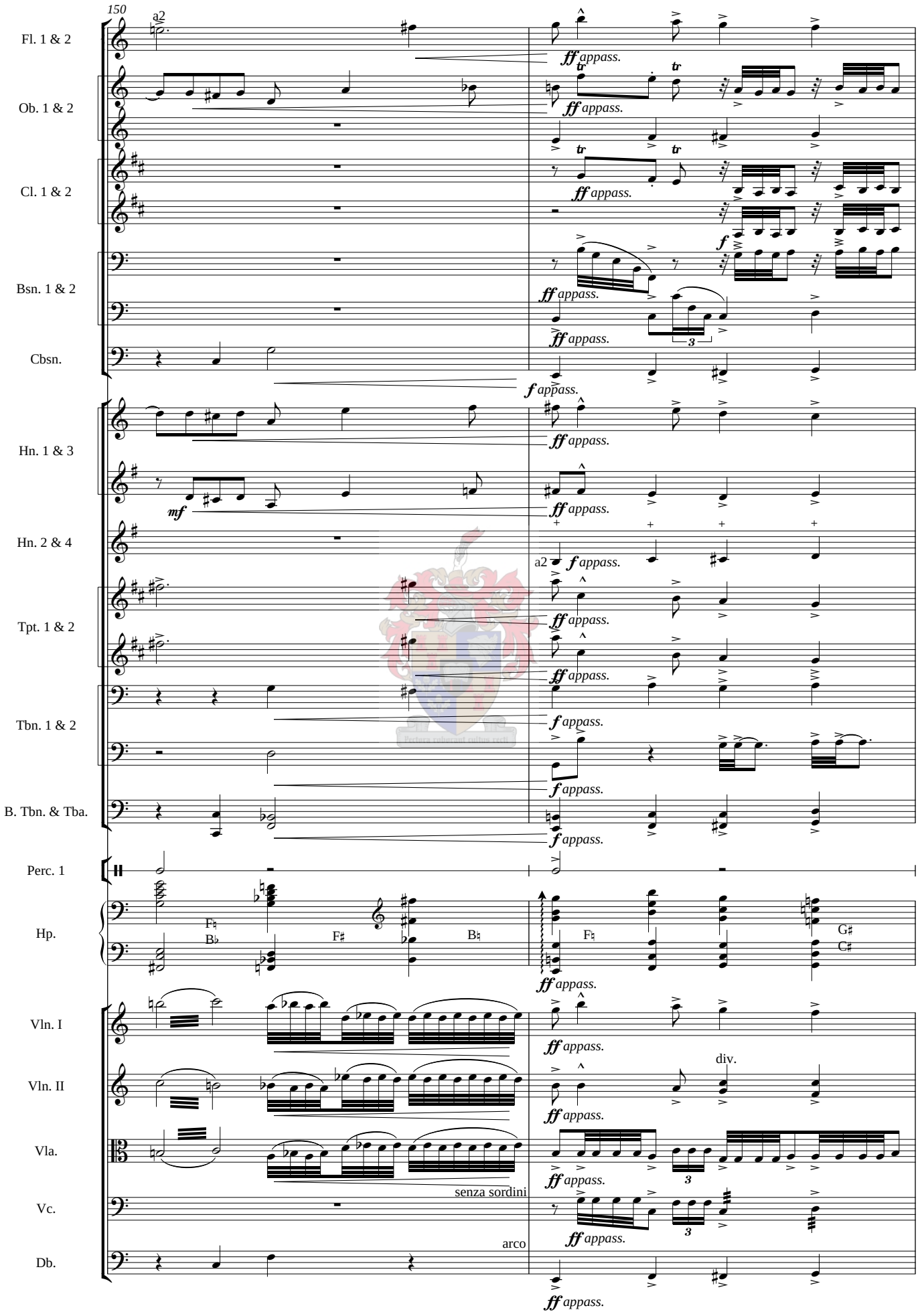
pp

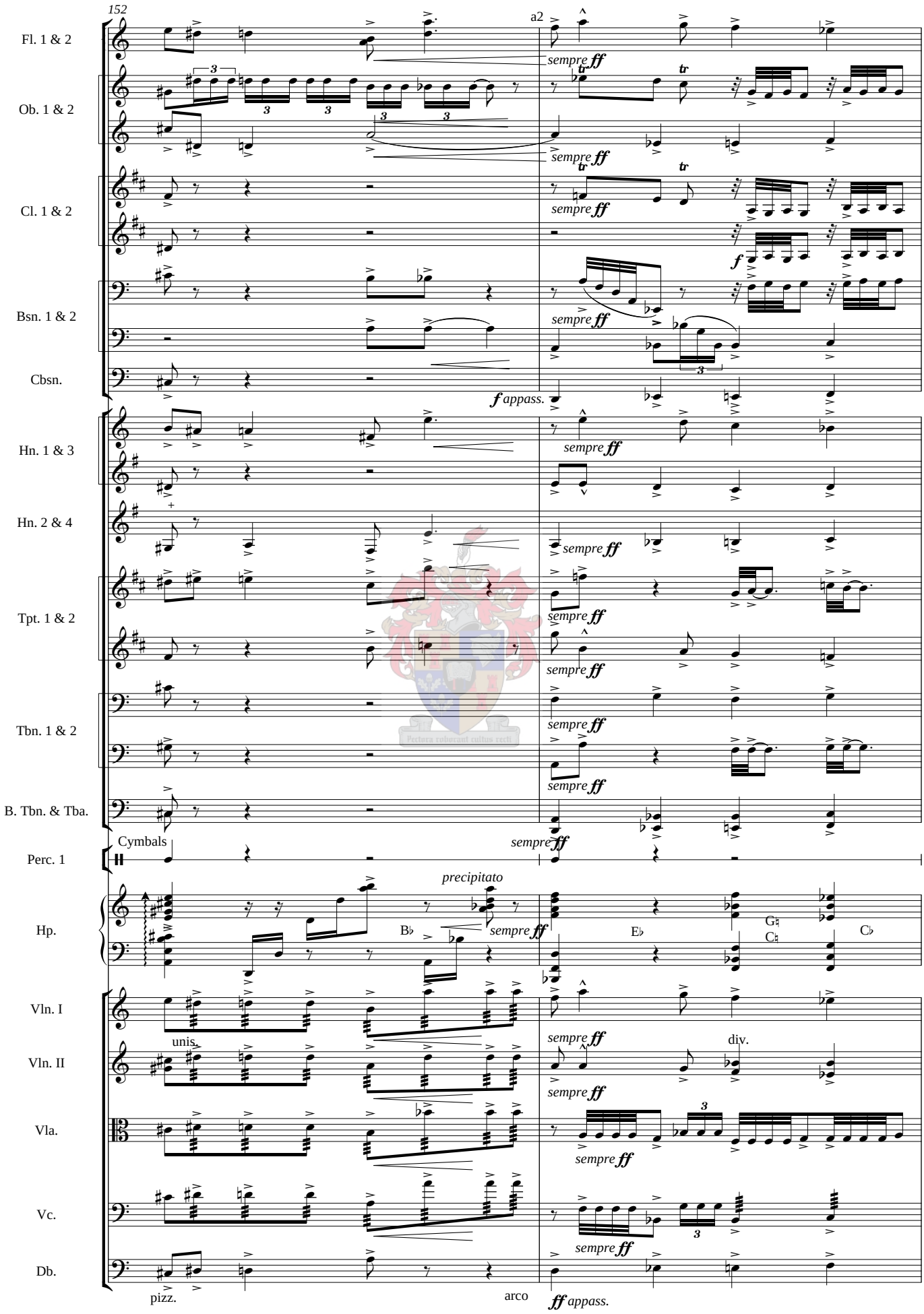
ppp

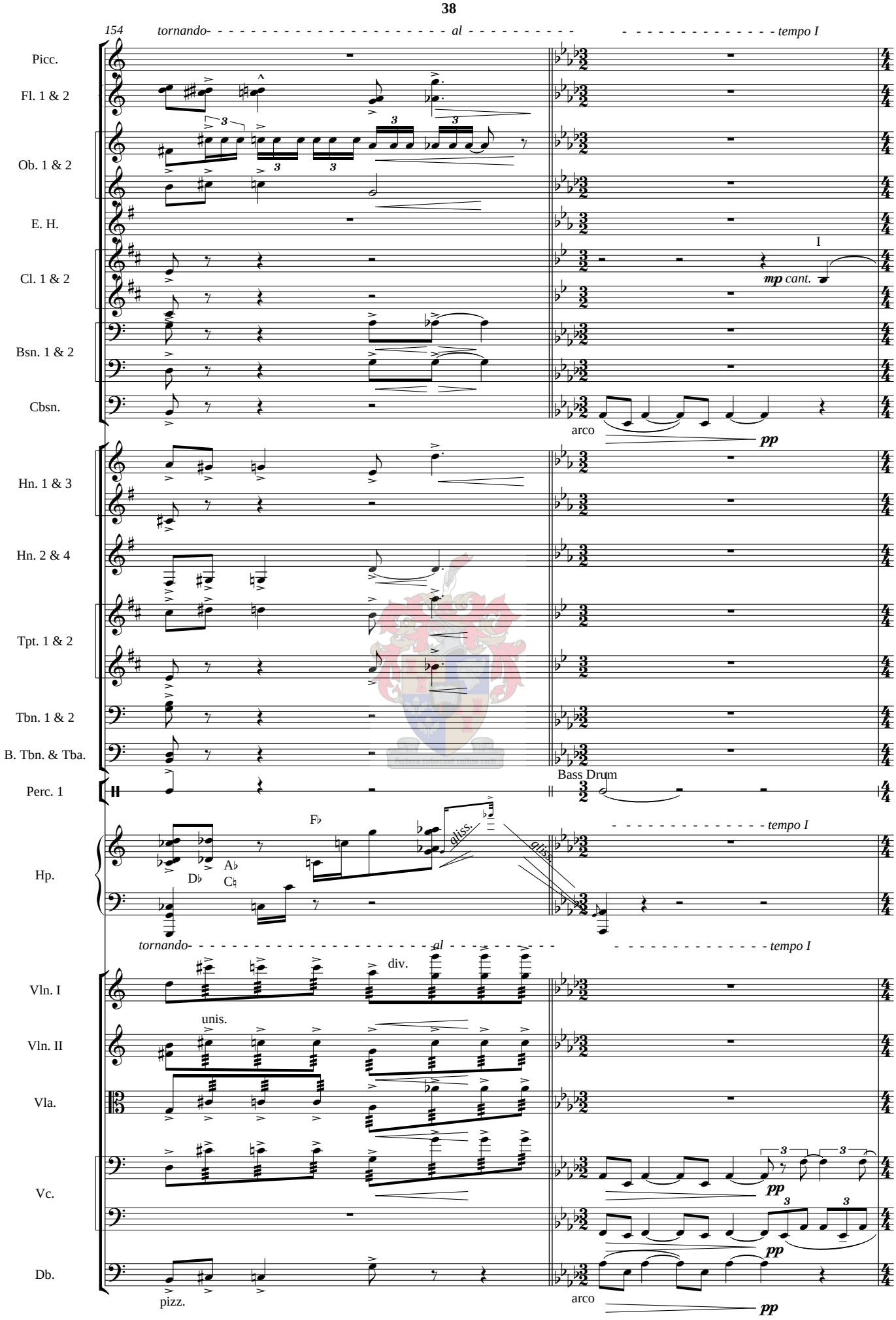
incalzando e stringendo

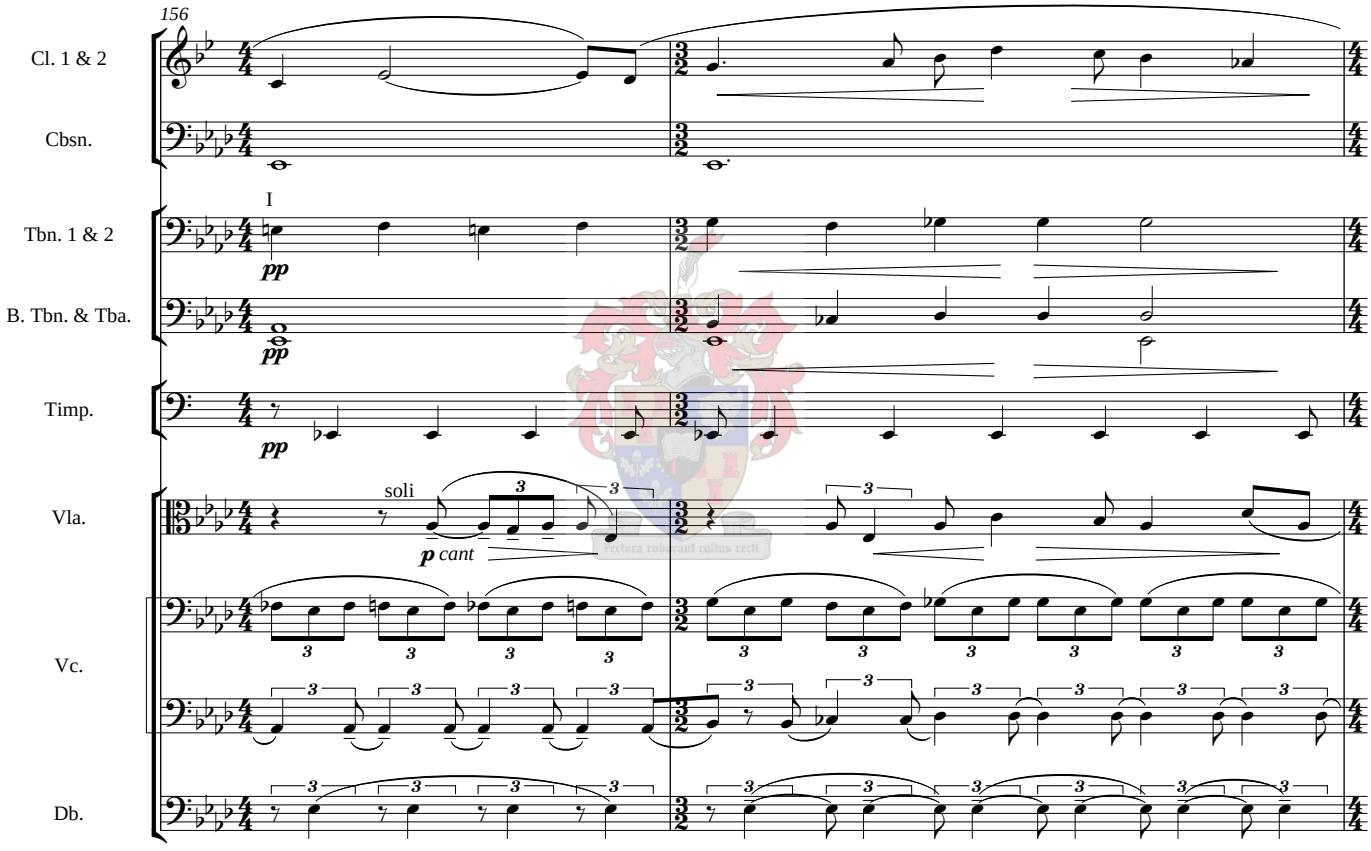
Db.

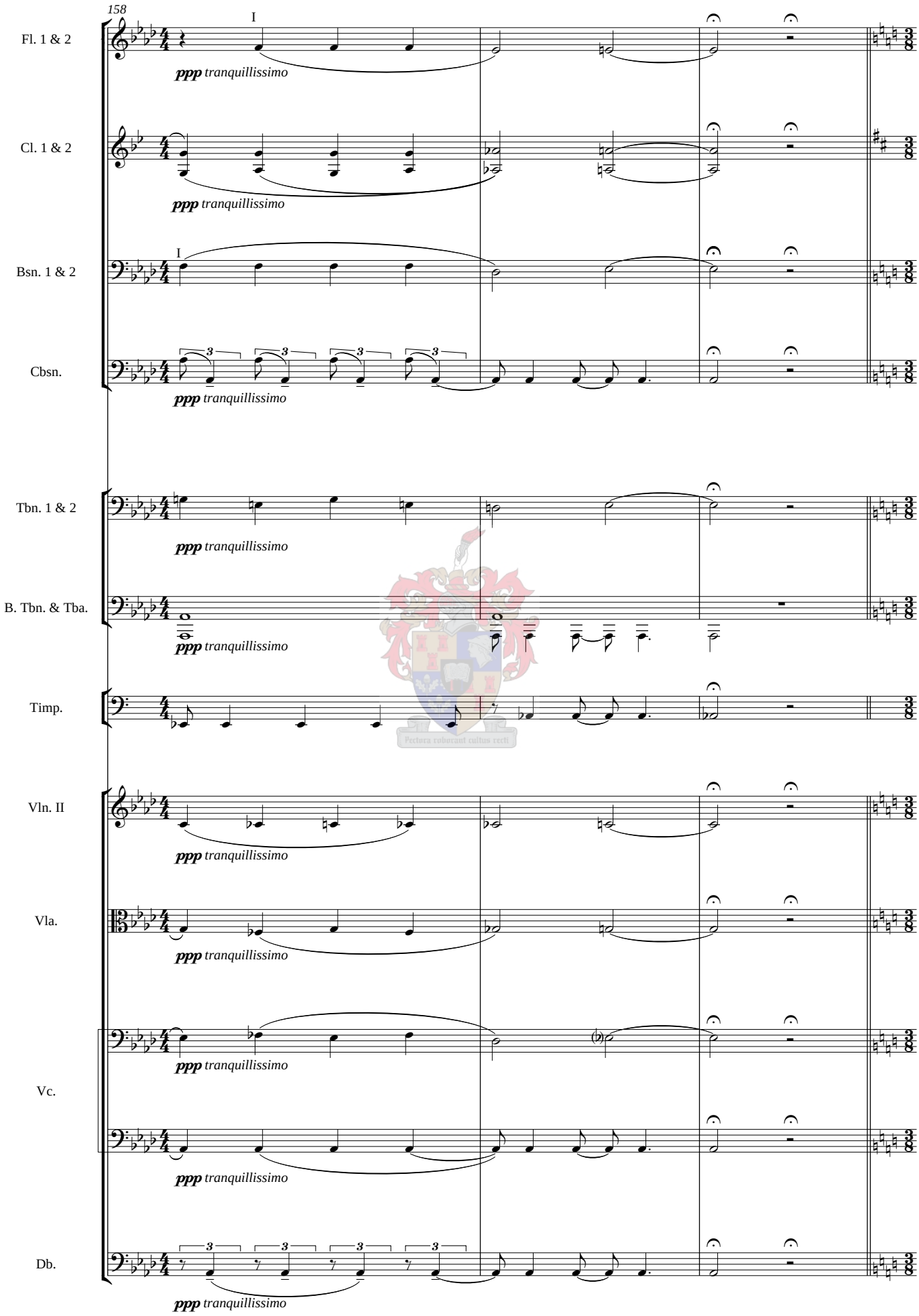

146
Fl. 1 & 2
I
pp
f
Ob. 1 & 2
I
sempre aumentando
mp cant.
Cbsn.
p
Hn. 1 & 3
I sempre aumentando
mf cant.
f
Tpt. 1 & 2
sub. p
f
senza sord.
f
Tbn. 1 & 2
p
p
B. Tbn. & Tba.
B.Tbn.
p
Perc. 1
Hp.
E♭
E♮
(sempre arp.)
Vln. I
senza sordini
ppp
Vln. II
sub. pp
Vla.
sub. pp
Db.
p


150
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
Cbsn.
Hn. 1 & 3
Hn. 2 & 4
Tpt. 1 & 2
Tbn. 1 & 2
B. Tbn. & Tba.
Perc. 1
Hp.
Vln. I
Vln. II
Vla.
Vc.
Db.
a2
ff appass.
f appass.
mf
tr
3
div.
senza sordini
arco


152
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
Cbsn.
Hn. 1 & 3
Hn. 2 & 4
Tpt. 1 & 2
Tbn. 1 & 2
B. Tbn. & Tba.
Cymbals
Perc. 1
Hp.
Vln. I
Vln. II
Vla.
Vc.
Db.
a2
sempre ff
f appass.
precipitato
unis.
div.
pizz.
arco
ff appass.


154
tornando- al
tempo I
Picc.
Fl. 1 & 2
Ob. 1 & 2
E. H.
Cl. 1 & 2
I
mp cant.
Bsn. 1 & 2
Cbsn.
arco
pp
Hn. 1 & 3
Hn. 2 & 4
Tpt. 1 & 2
Tbn. 1 & 2
B. Tbn. & Tba.
Perc. 1
Bass Drum
Hp.
Fb
Db
Ab
C♮
gliss.
gliss.
tempo I
tornando- al
tempo I
Vln. I
div.
unis.
Vln. II
Vla.
Vc.
pp
pp
Db.
pizz.
arco
pp


156
Cl. 1 & 2
Cbsn.
I
Tbn. 1 & 2
pp
B. Tbn. & Tba.
pp
Timp.
pp
soli
Vla.
p cant
Vc.
Db.


158
I
Fl. 1 & 2
ppp tranquillissimo
Cl. 1 & 2
ppp tranquillissimo
I
Bsn. 1 & 2
Cbsn.
ppp tranquillissimo
Tbn. 1 & 2
ppp tranquillissimo
B. Tbn. & Tba.
ppp tranquillissimo
Timp.
Vln. II
ppp tranquillissimo
Vla.
ppp tranquillissimo
Vc.
ppp tranquillissimo
Db.
ppp tranquillissimo

Tempo giusto: allegretto fatastico

161 ♩= c. 69

Ob. 1 & 2

Bsn. 1 & 2

mf

mf

170

Ritmo di tre battute

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 3

Vc.

p

p

con sordini

p molto secco

Ritmo di tre battute

div. pizz.

179

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 3

Perc. 1

Vc.

mf

pp

mf

pp

6

sf

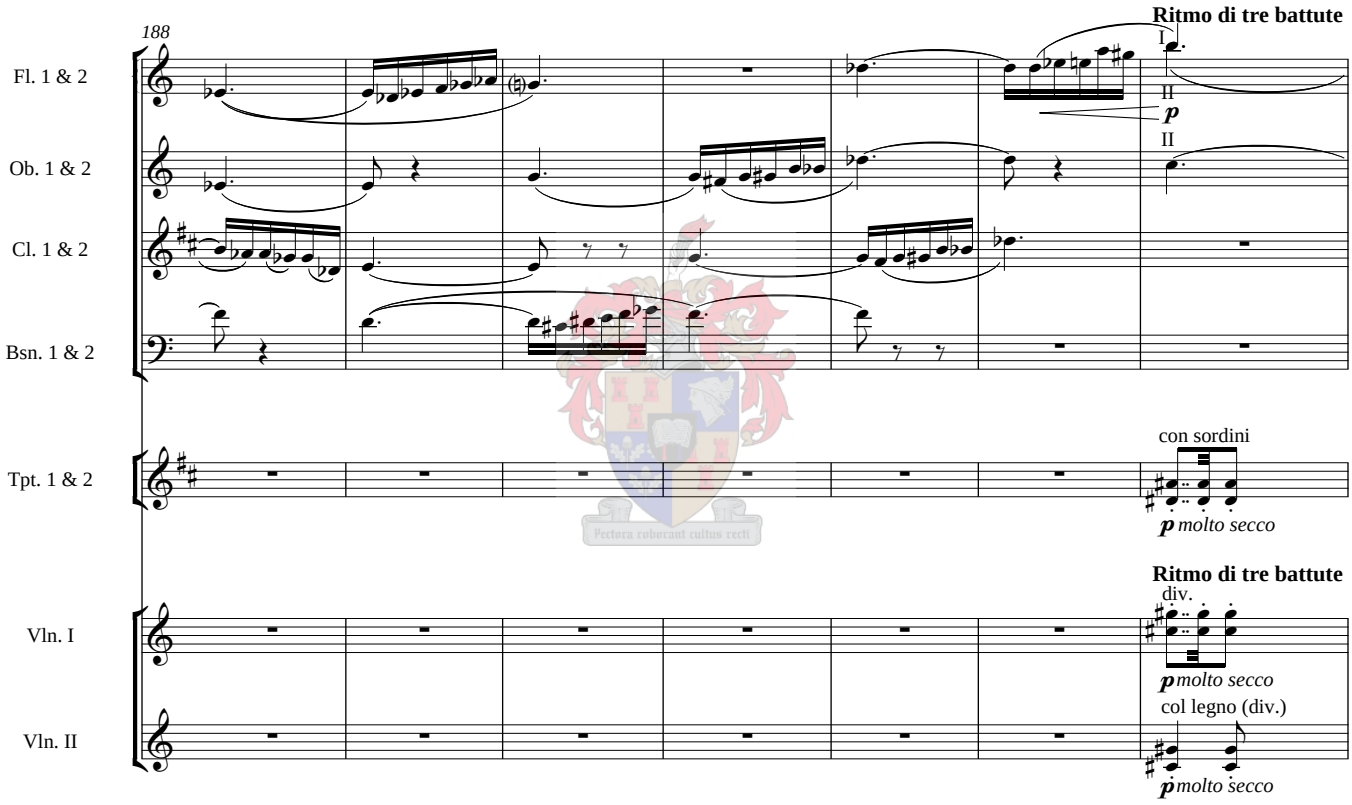
sf pp

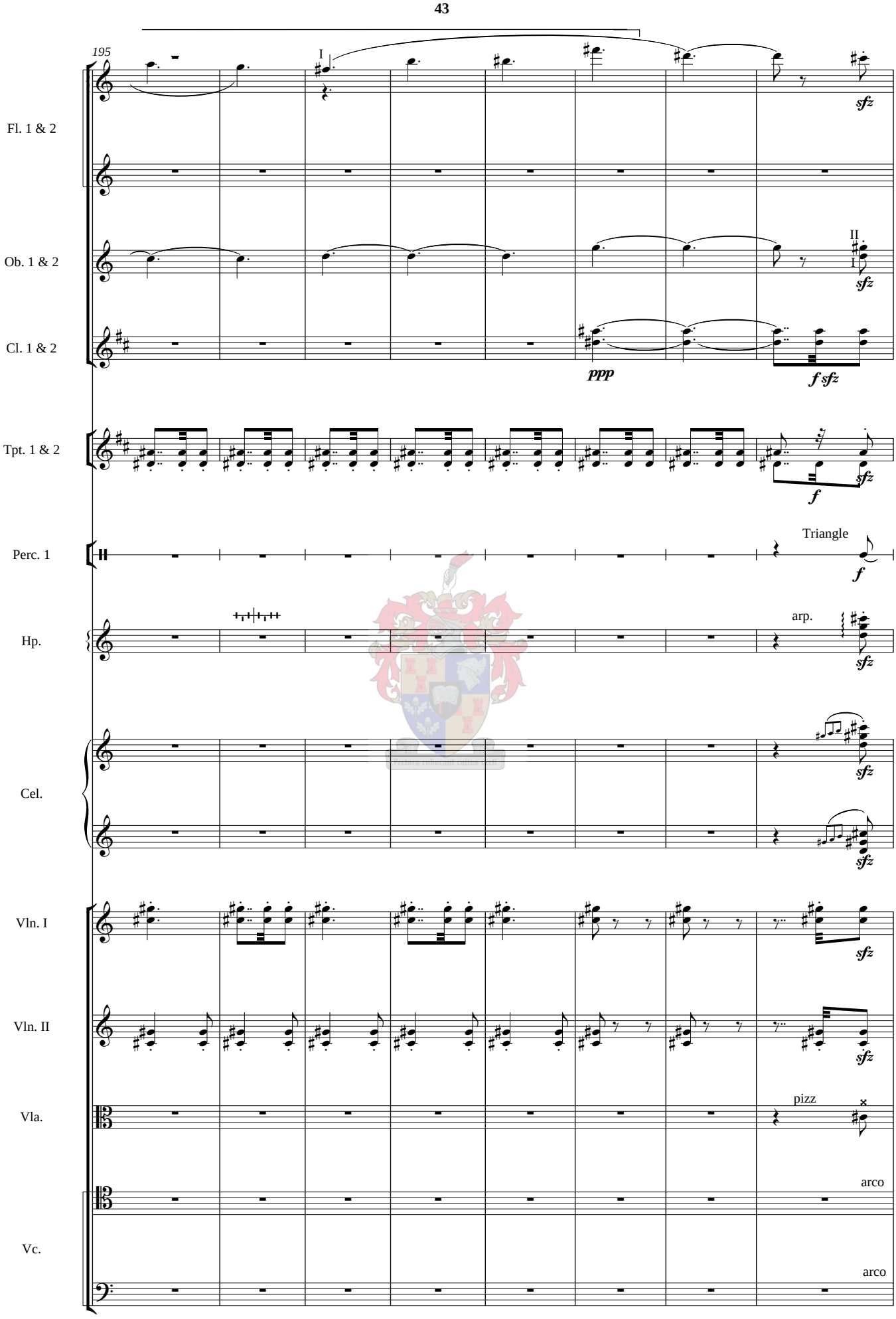
sf

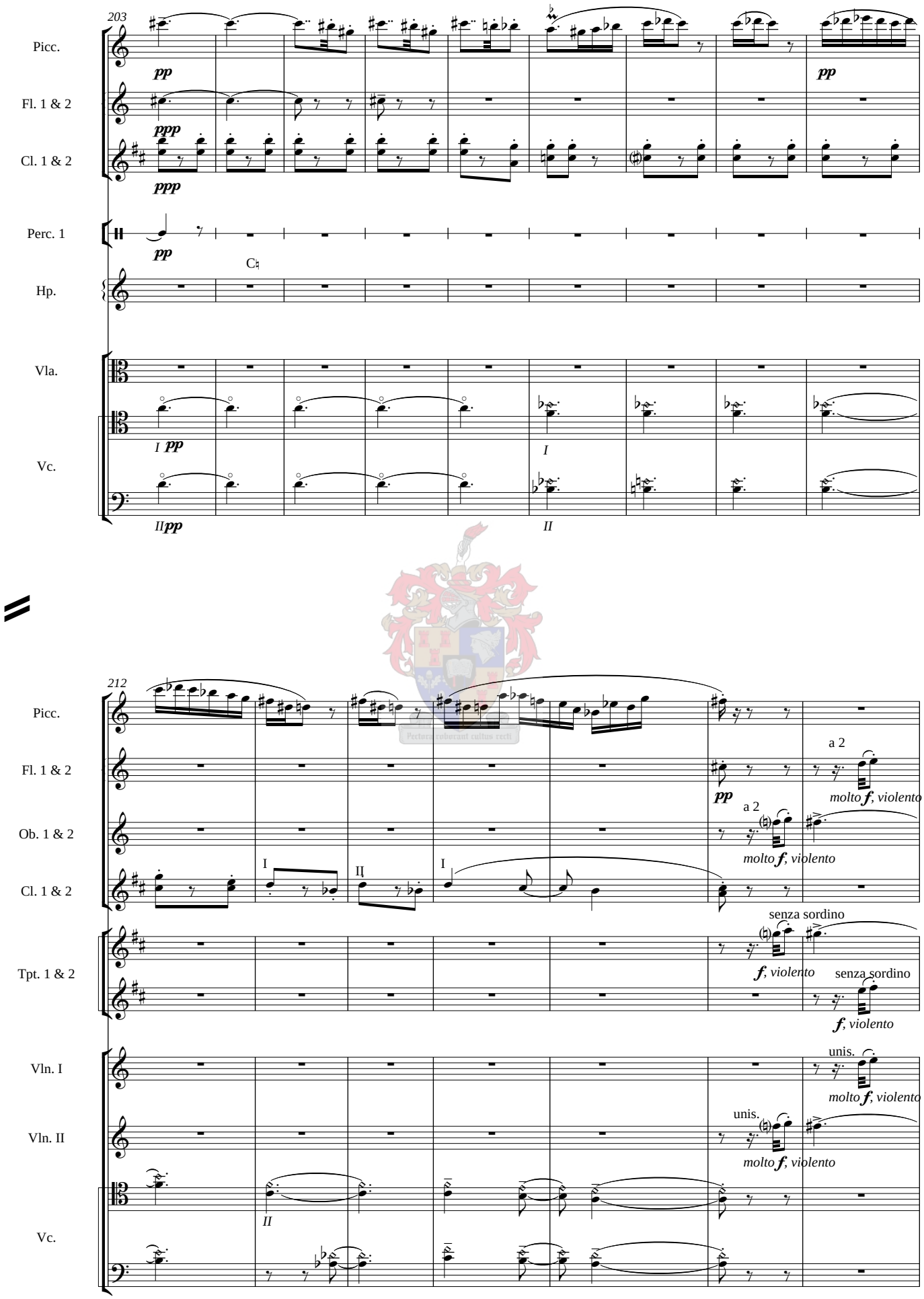
sf pp

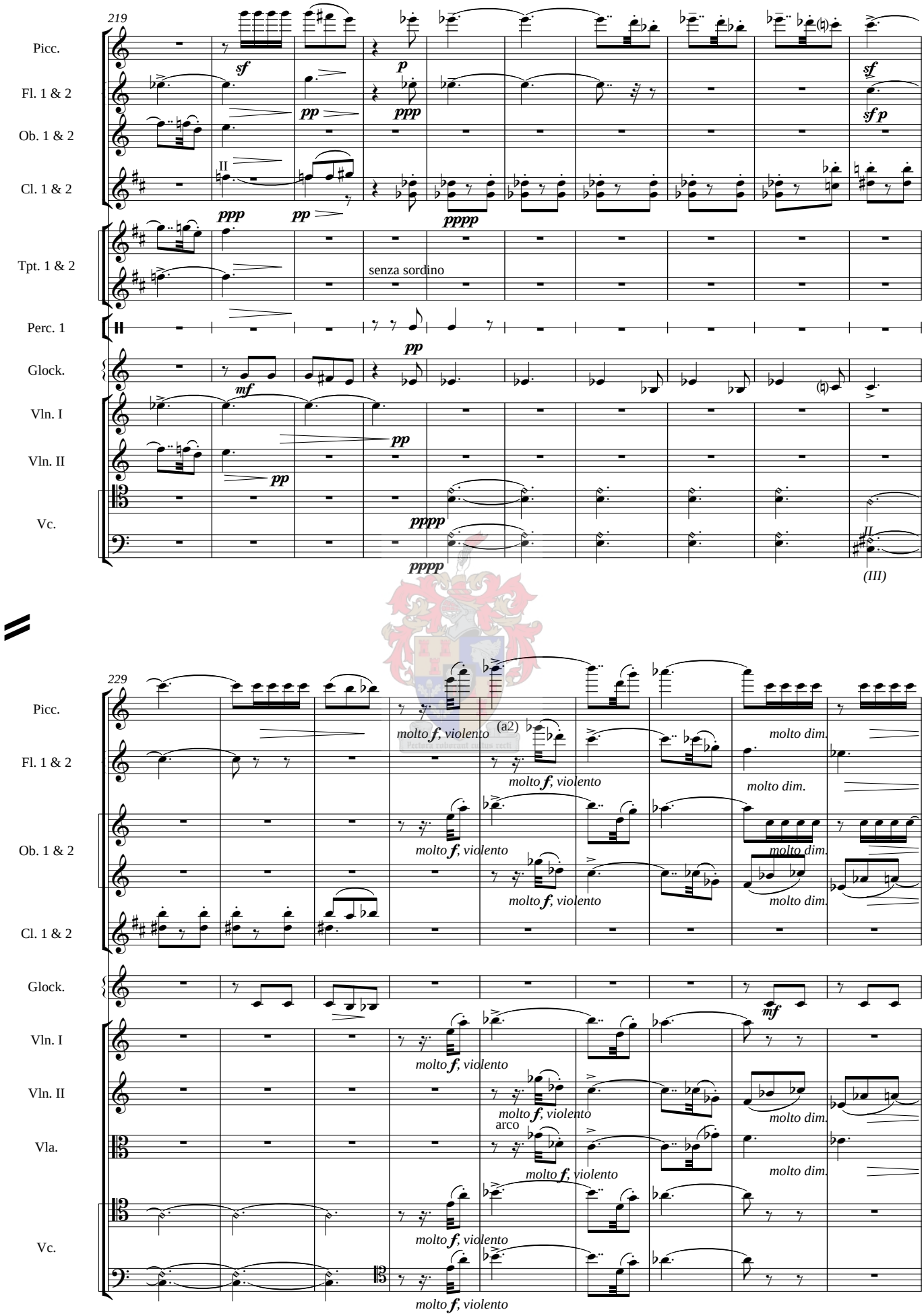
Triangle

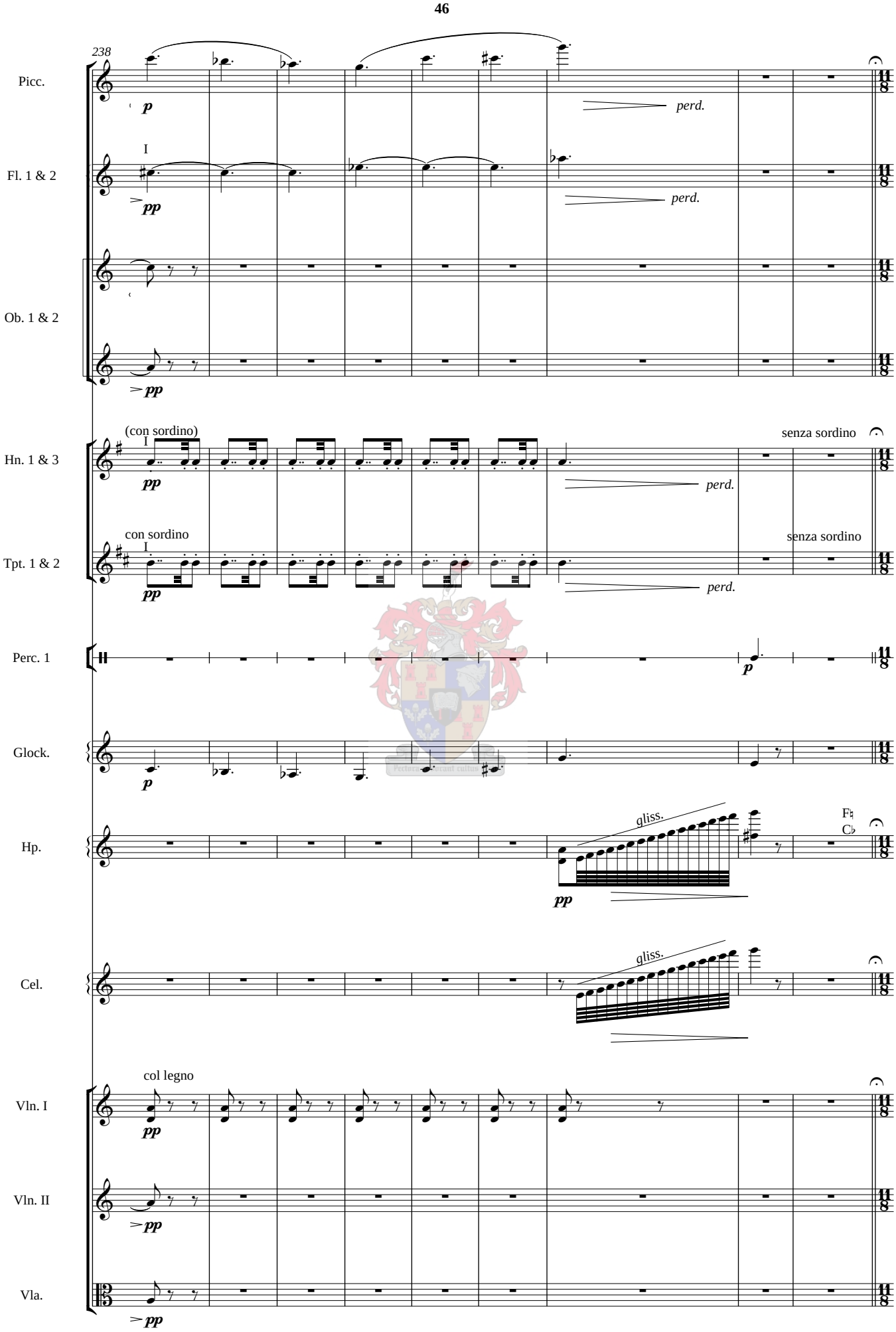
f


188
Ritmo di tre battute
I
II
p
II
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
con sordini
Tpt. 1 & 2
p molto secco
Ritmo di tre battute
div.
Vln. I
p molto secco
col legno (div.)
Vln. II
p molto secco

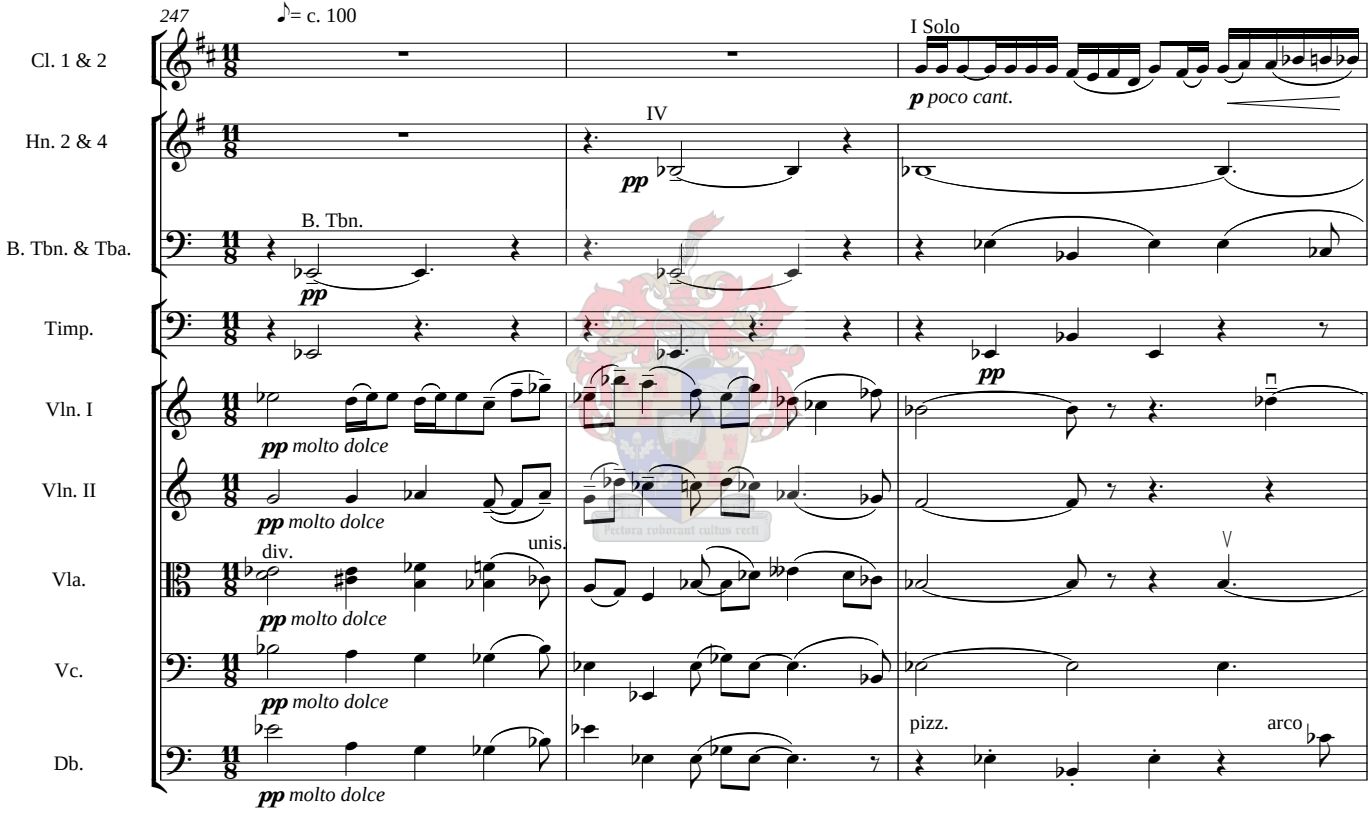

195
I
II
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Tpt. 1 & 2
Perc. 1
Hp.
Cel.
Vln. I
Vln. II
Vla.
Vc.
sfz
ppp
f sfz
f
Triangle
arp.
pizz
arco
arco

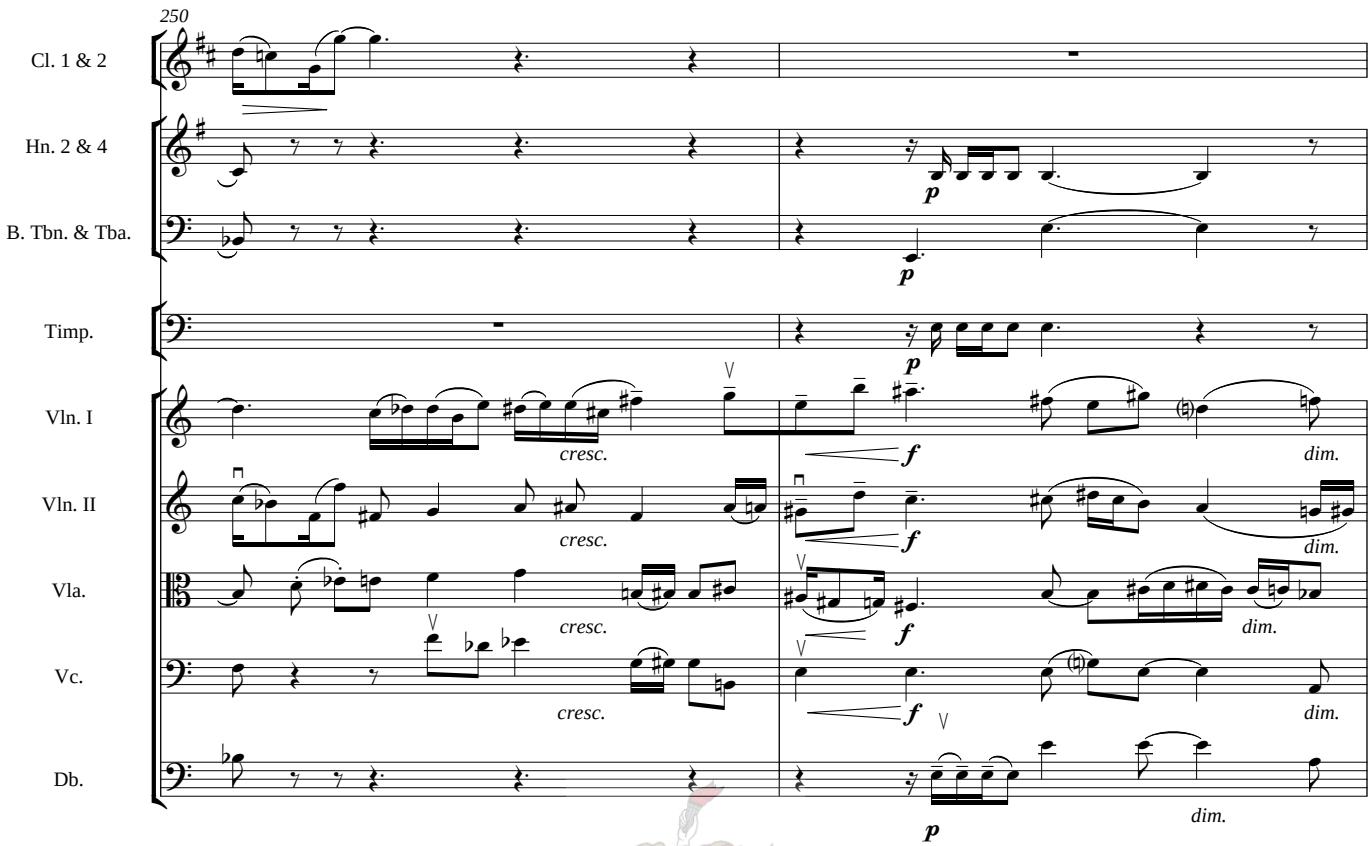

203
Picc.
Fl. 1 & 2
Cl. 1 & 2
Perc. 1
Hp.
Vla.
Vc.
pp
ppp
I
II
212
Ob. 1 & 2
Tpt. 1 & 2
Vln. I
Vln. II
a 2
molto f, violento
senza sordino
f, violento
unis.

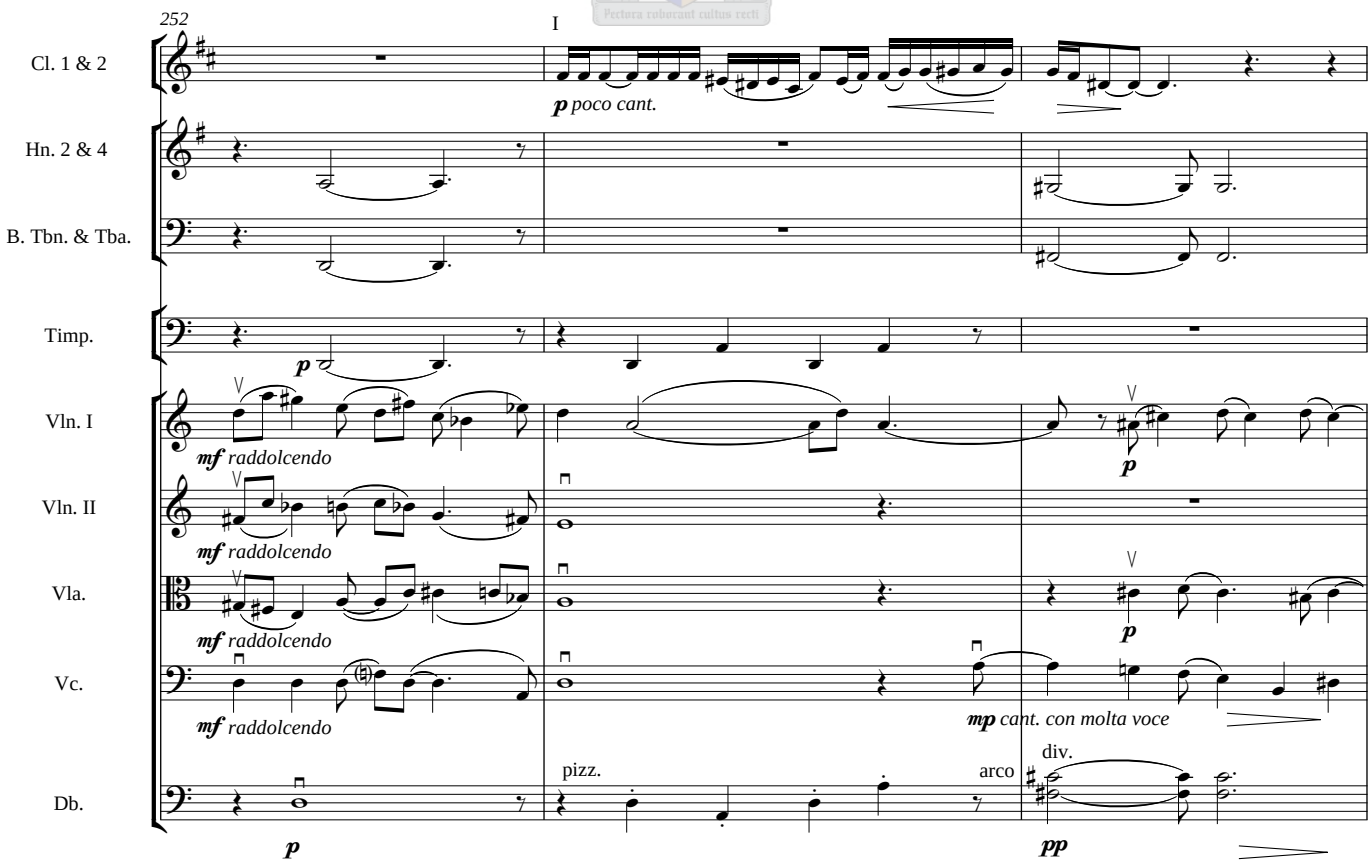

219
Picc.
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Tpt. 1 & 2
senza sordino
Perc. 1
Glock.
Vln. I
Vln. II
Vc.
229
molto f, violento
(a2)
molto dim.
arco
Vla.

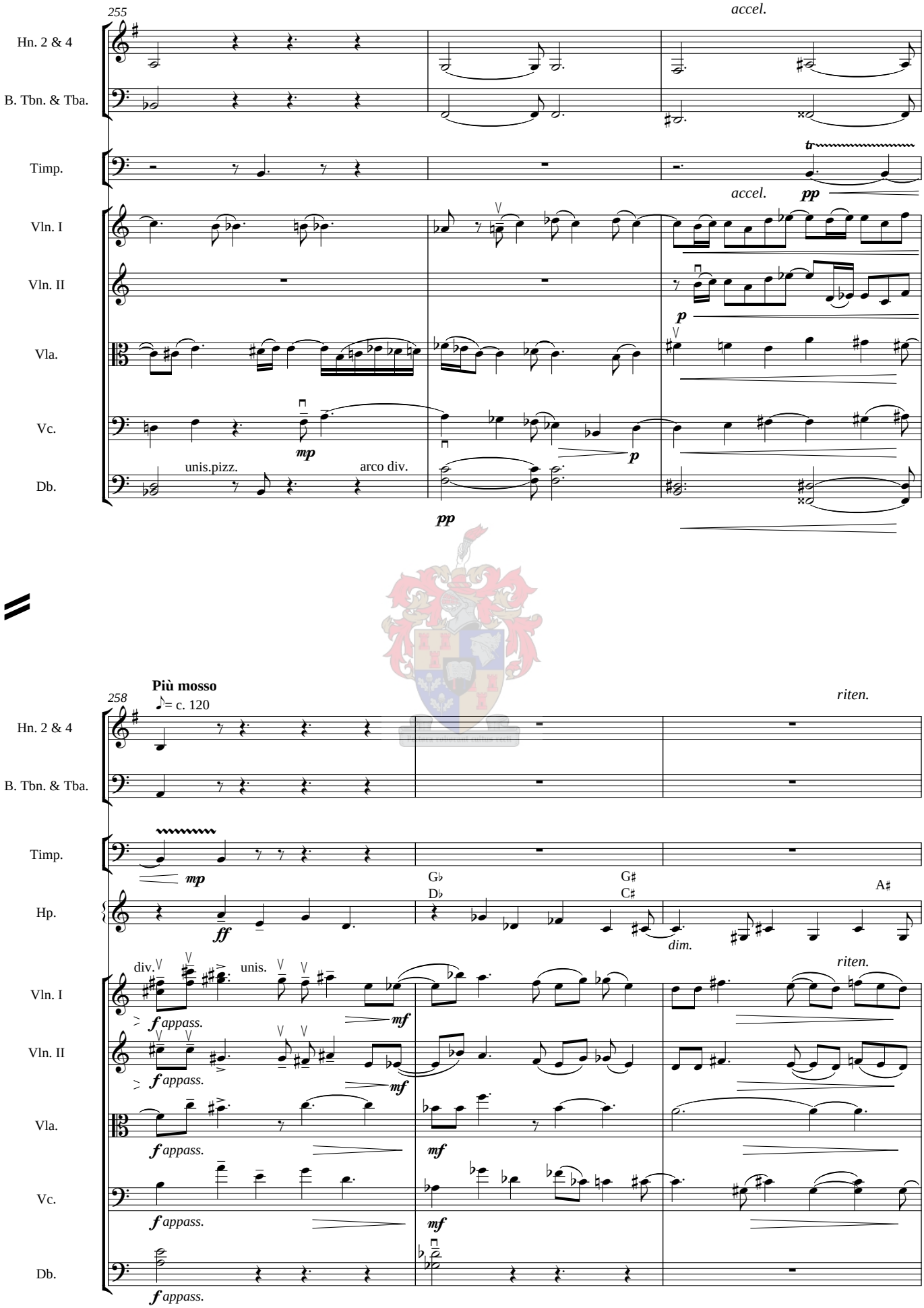

238
Picc.
p
perd.
I
Fl. 1 & 2
pp
perd.
Ob. 1 & 2
pp
(con sordino)
I
senza sordino
Hn. 1 & 3
pp
perd.
con sordino
I
senza sordino
Tpt. 1 & 2
pp
perd.
Perc. 1
p
Glock.
p
Hp.
gliss.
pp
Cel.
gliss.
col legno
Vln. I
pp
Vln. II
pp
Vla.
pp

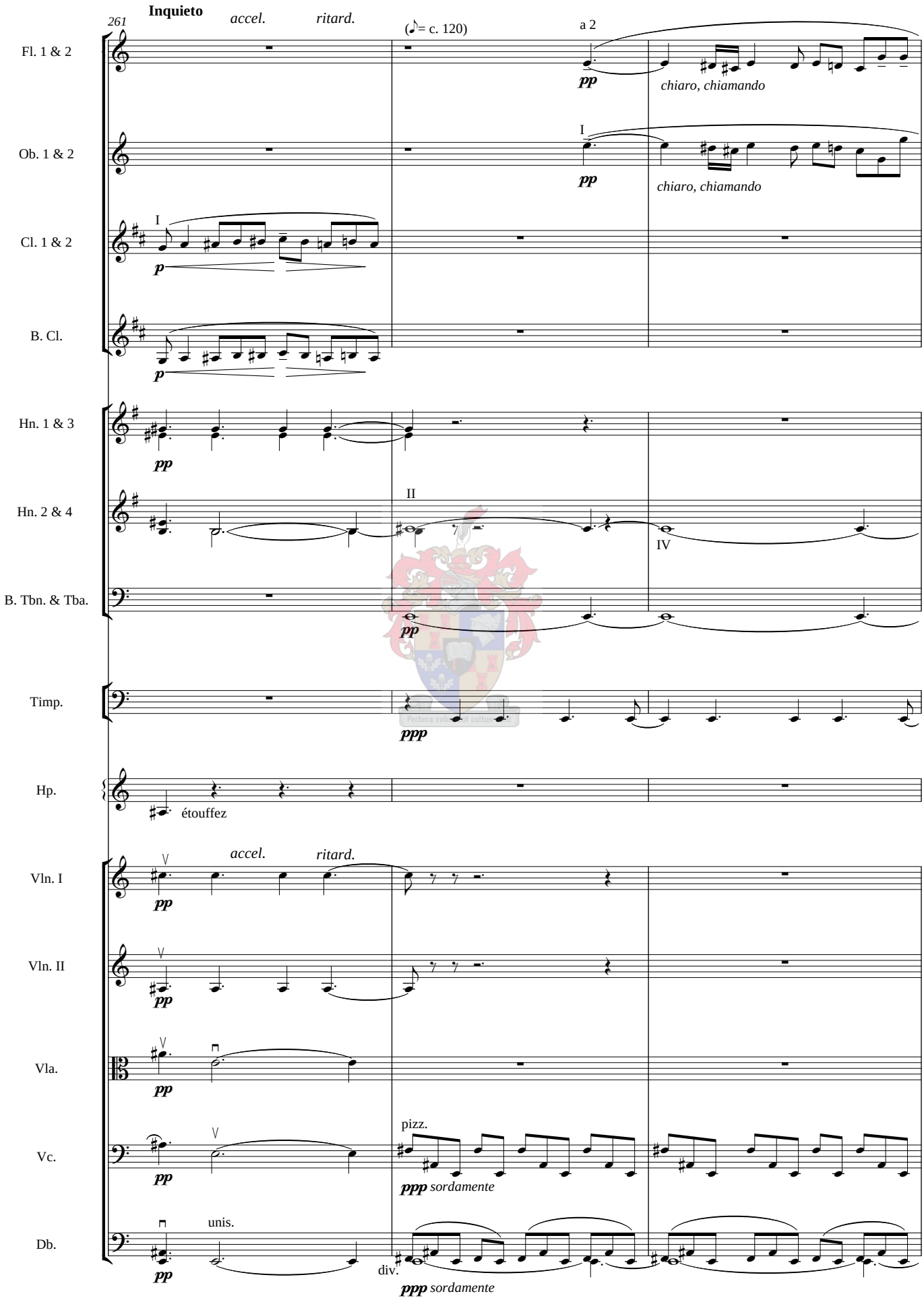
Lento non troppo, teneramente

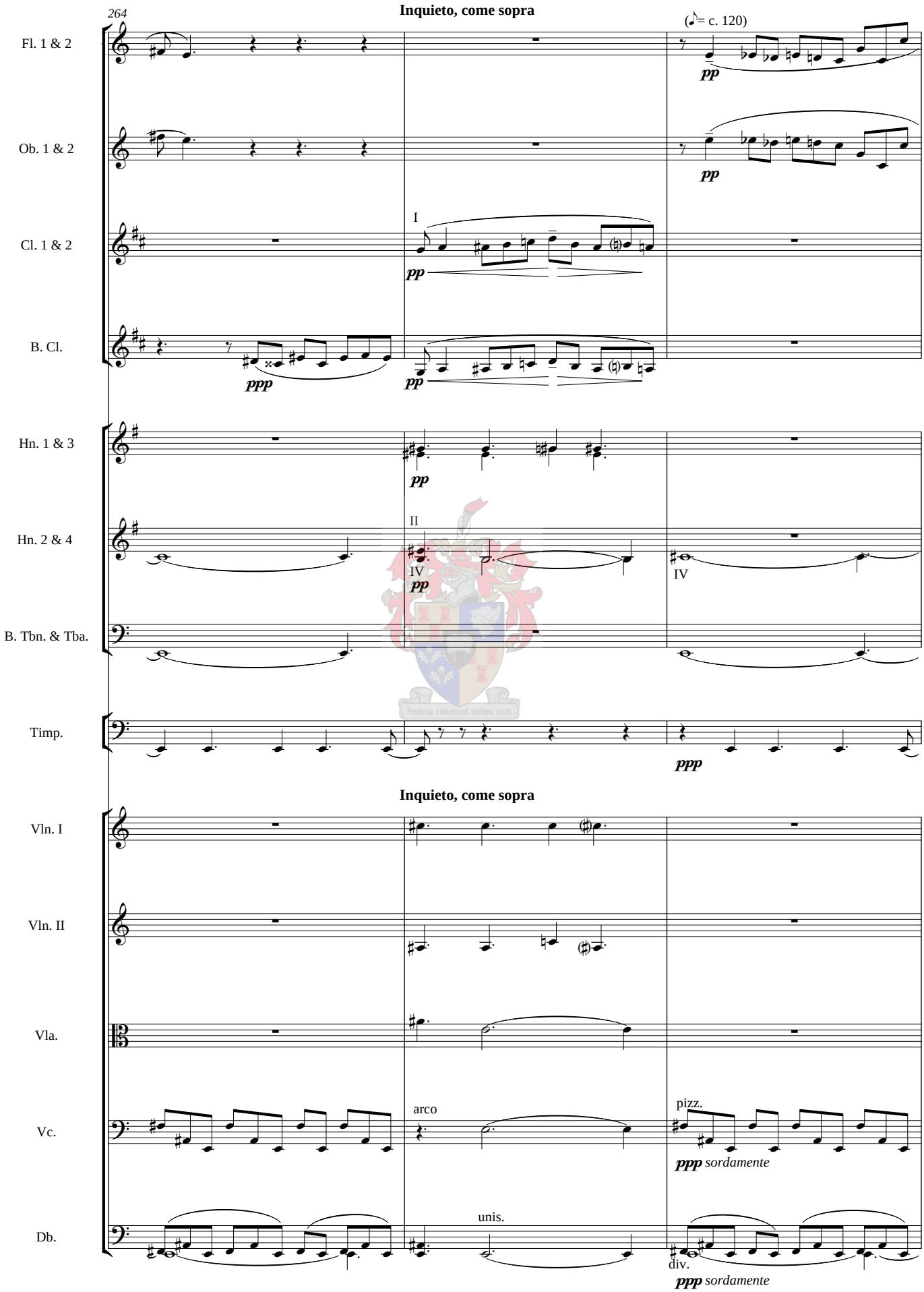


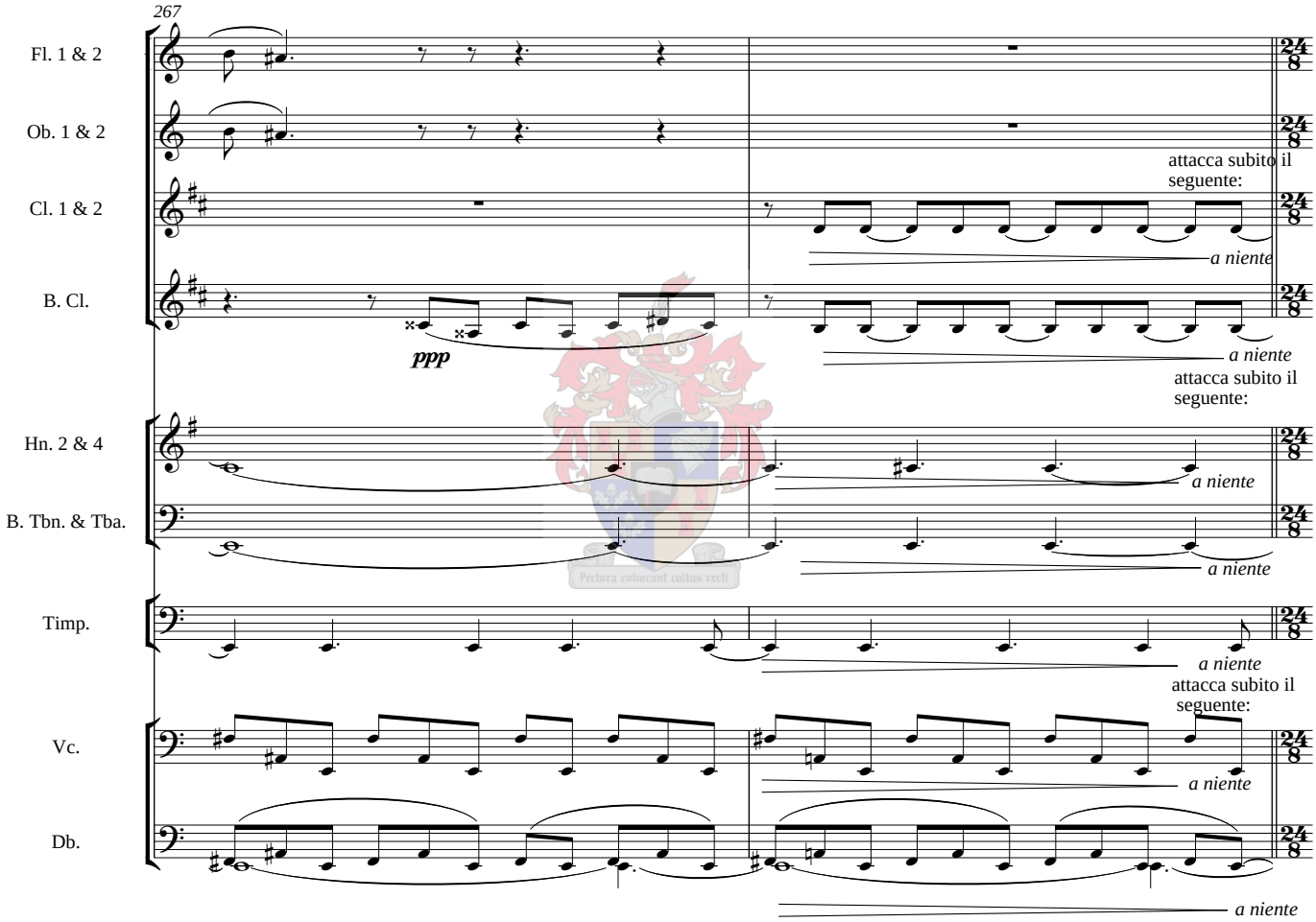

250
Cl. 1 & 2
Hn. 2 & 4
B. Tbn. & Tba.
Timp.
Vln. I
Vln. II
Vla.
Vc.
Db.
cresc.
dim.
p
f

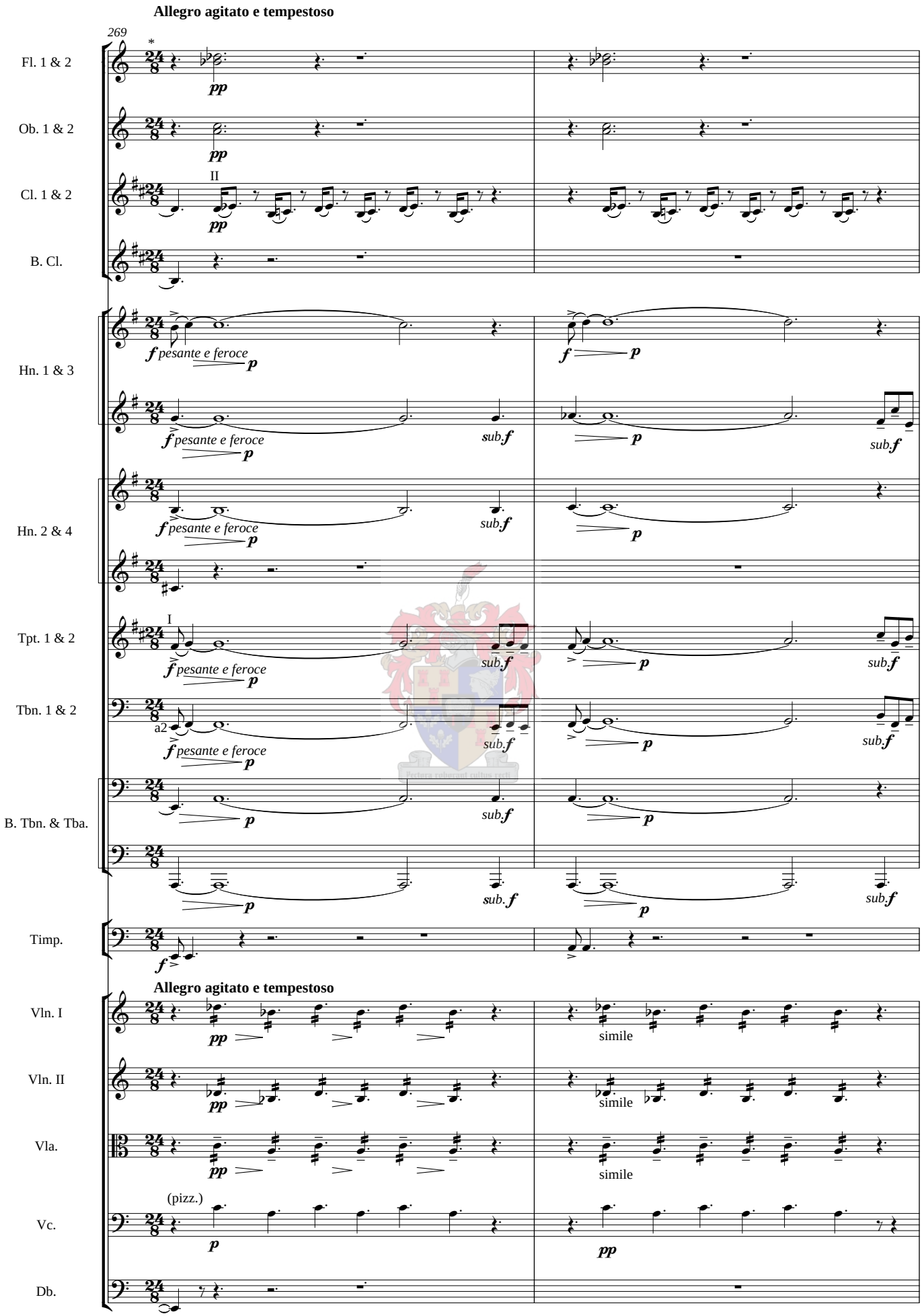

252
I
Cl. 1 & 2
Hn. 2 & 4
B. Tbn. & Tba.
Timp.
Vln. I
Vln. II
Vla.
Vc.
Db.
p poco cant.
mf raddolcendo
mp cant. con molta voice
pizz.
arco
div.
pp


255
accel.
Hn. 2 & 4
B. Tbn. & Tba.
Timp.
tr
accel.
pp
Vln. I
Vln. II
p
Vla.
Vc.
mp
p
unis.pizz.
arco div.
Db.
pp
258
Più mosso
♪= c. 120
riten.
mp
ff
Gb
Db
G♯
C♯
A♯
dim.
div.
unis.
riten.
f appass.
mf
mf
mf
f appass.

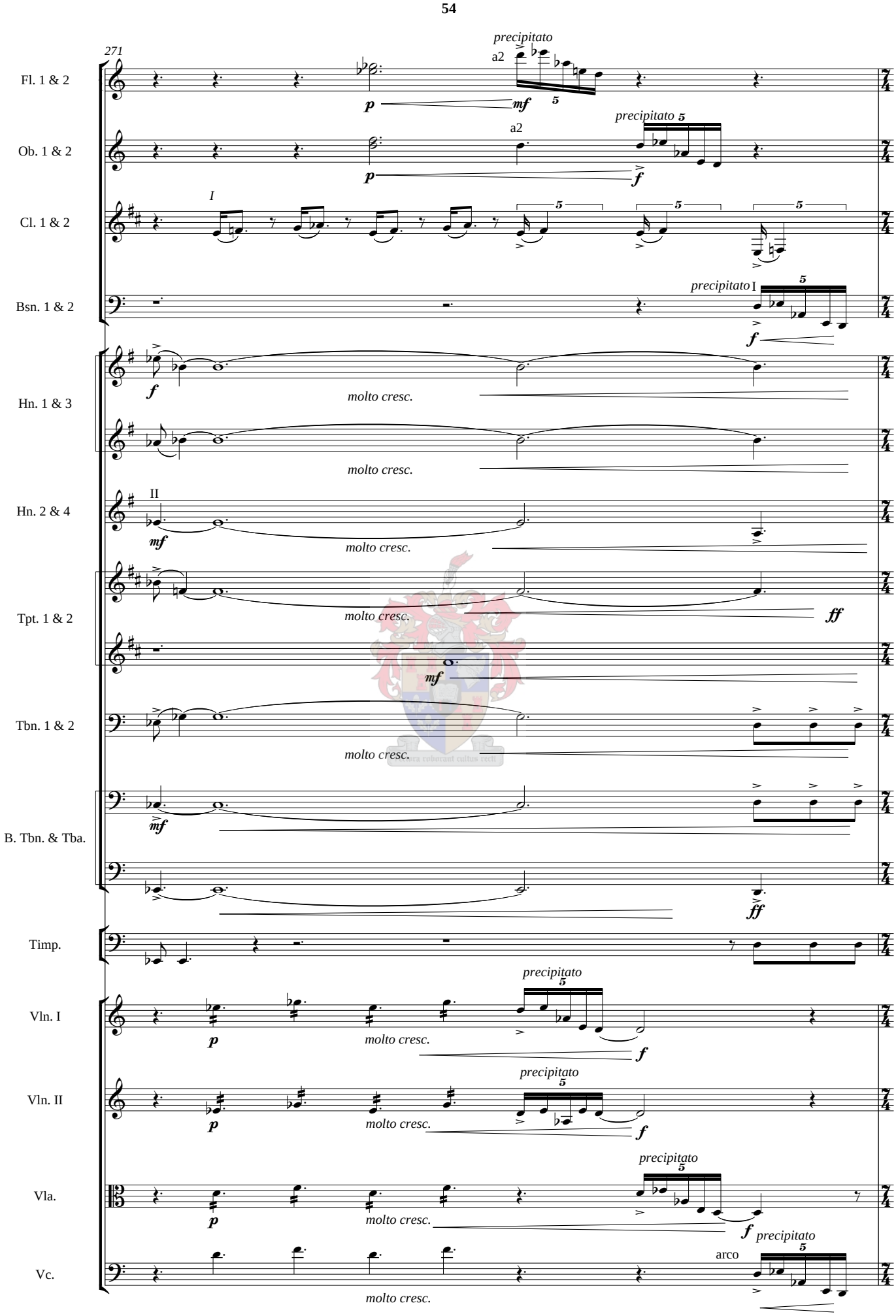

261
Inquieto
accel.
ritard.
(♪= c. 120)
a 2
Fl. 1 & 2
pp
chiaro, chiamando
Ob. 1 & 2
I
pp
chiaro, chiamando
Cl. 1 & 2
I
p
B. Cl.
p
Hn. 1 & 3
pp
Hn. 2 & 4
II
IV
B. Tbn. & Tba.
pp
Timp.
ppp
Hp.
étouffez
accel.
ritard.
Vln. I
pp
Vln. II
pp
Vla.
pp
Vc.
pizz.
pp
ppp sordamente
Db.
unis.
pp
div.
ppp sordamente

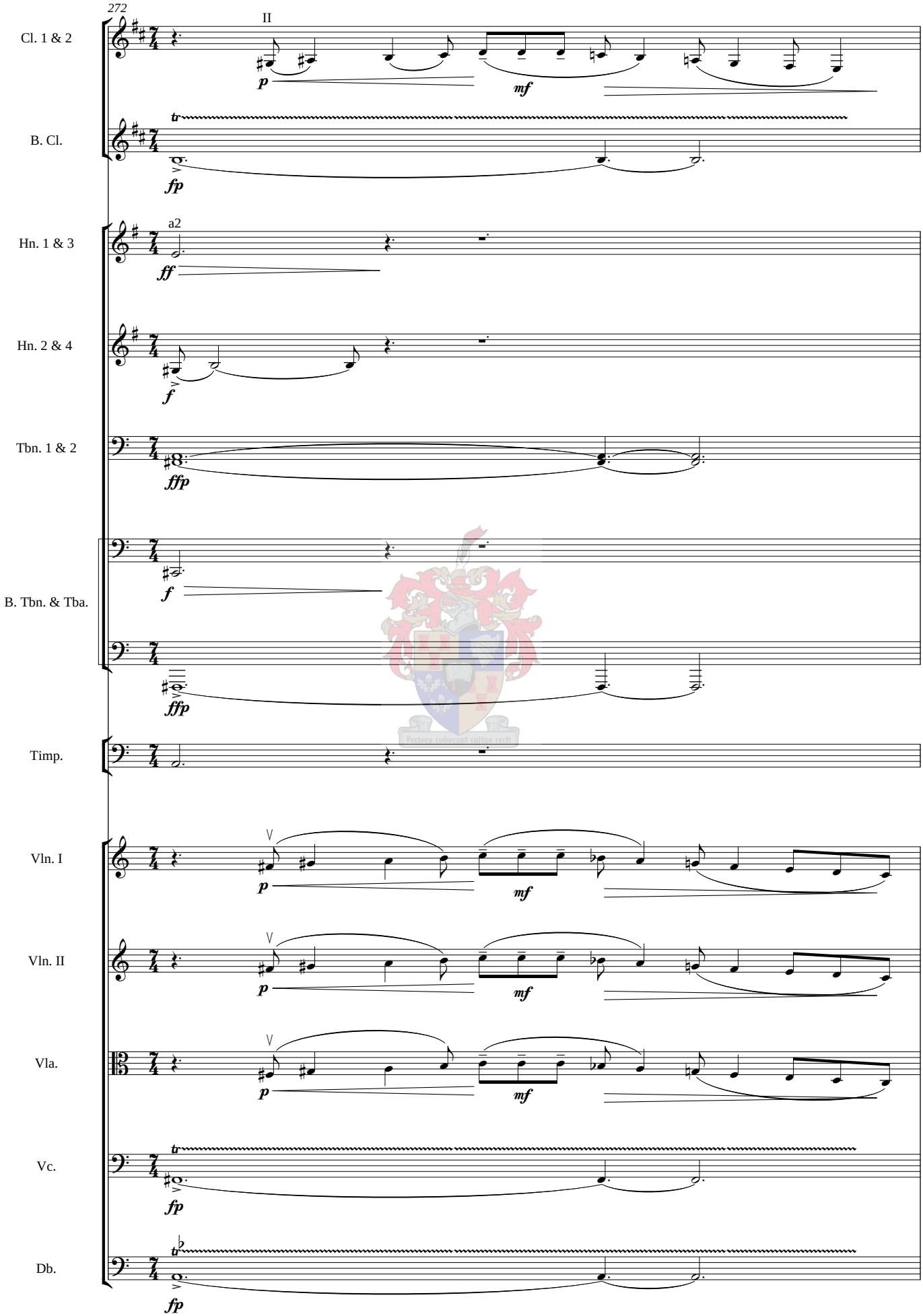

264
Inquieto, come sopra
(♪= c. 120)
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
B. Cl.
Hn. 1 & 3
Hn. 2 & 4
B. Tbn. & Tba.
Timp.
Inquieto, come sopra
Vln. I
Vln. II
Vla.
Vc.
Db.
pp
ppp
I
II
IV
arco
pizz.
unis.
div.
sordamente

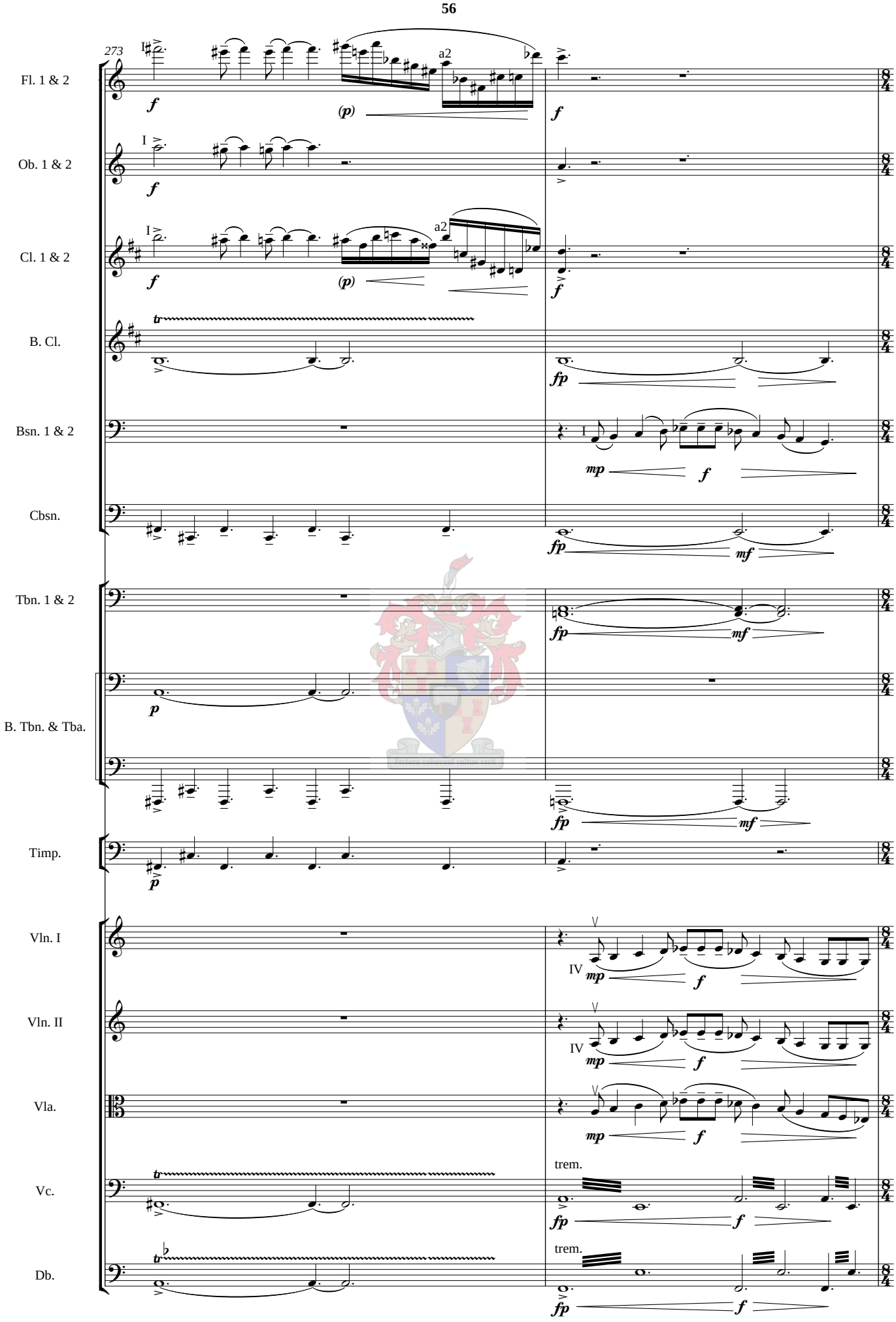

267
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
B. Cl.
Hn. 2 & 4
B. Tbn. & Tba.
Timp.
Vc.
Db.
attacca subito il seguente:
a niente
ppp
Pectora roborant cultus recti

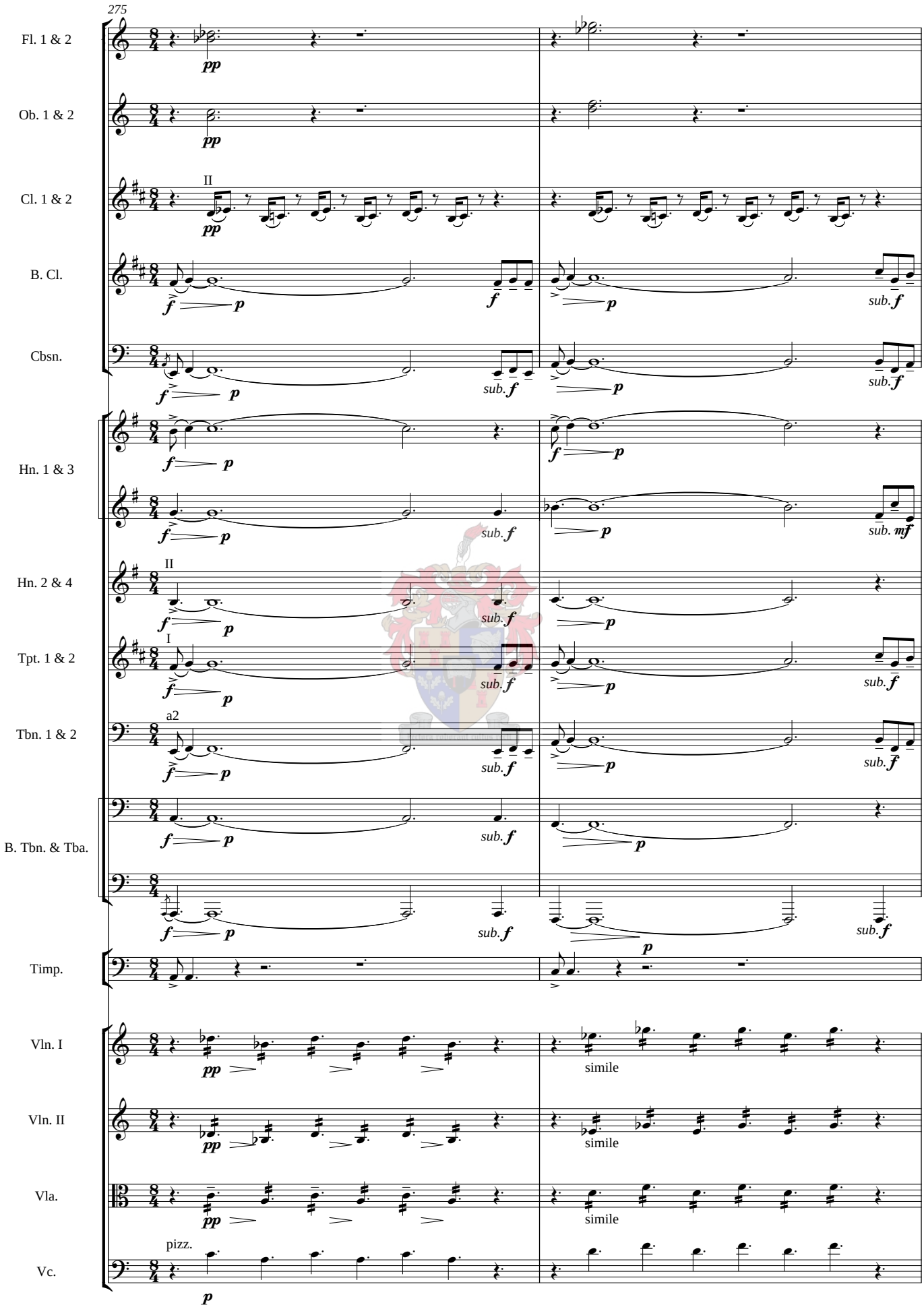


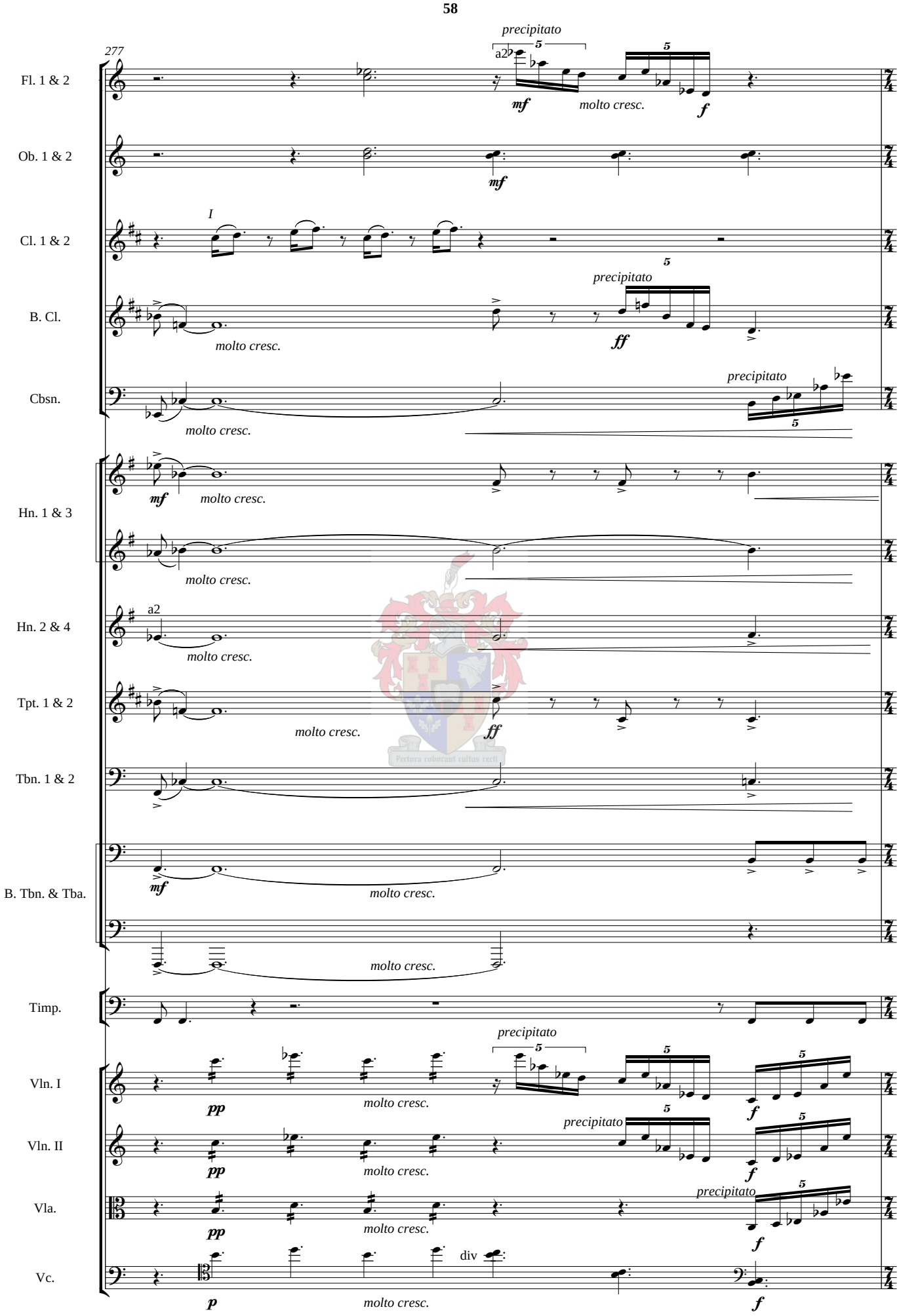
* In Van Wyk's text he chooses to write this following section up to bar 370 in simple time signatures (4/4 - 9/4), although the notation is in compound time throughout. Please note that the orchestrator has done the same.

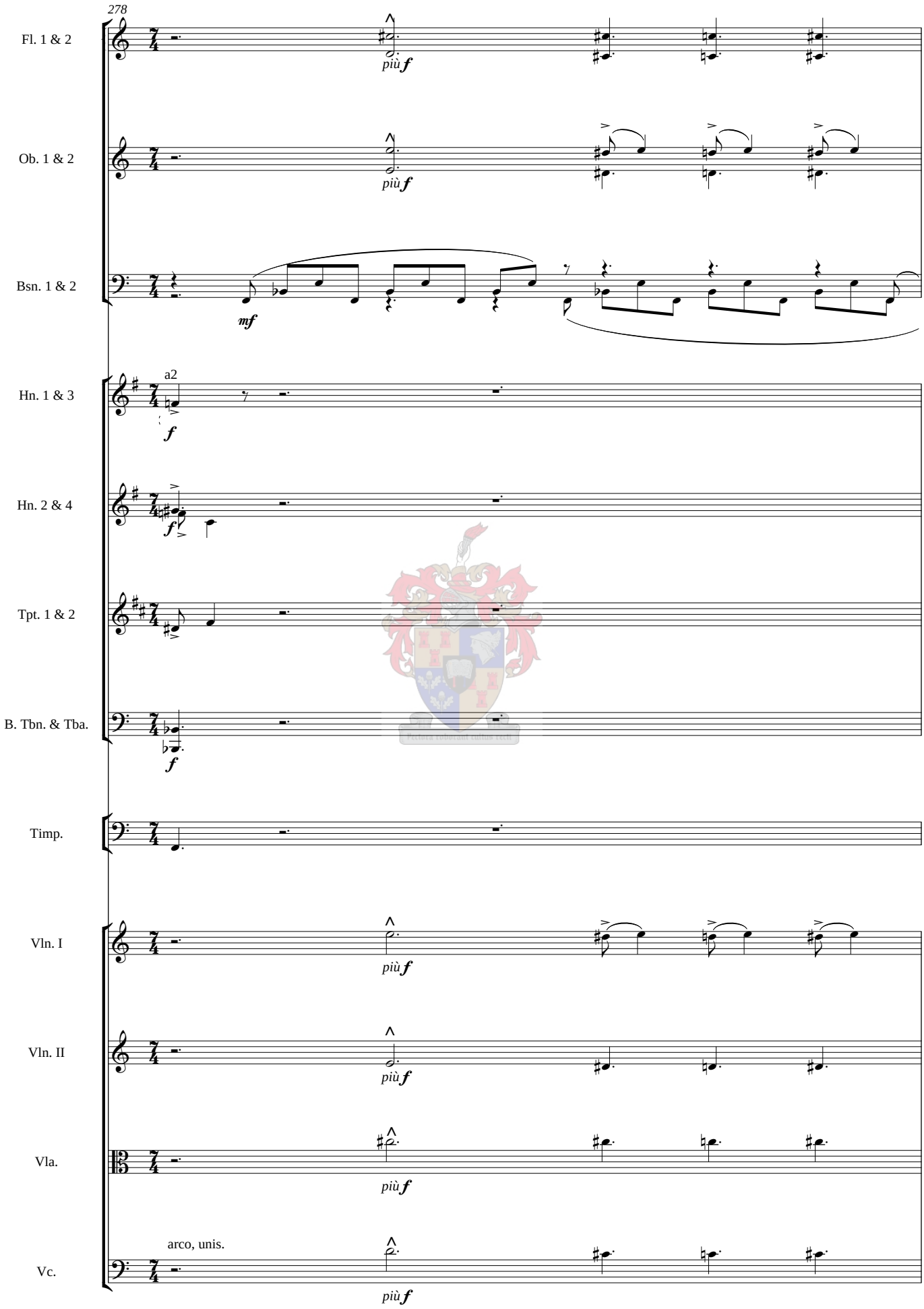

271
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
Hn. 1 & 3
Hn. 2 & 4
Tpt. 1 & 2
Tbn. 1 & 2
B. Tbn. & Tba.
Timp.
Vln. I
Vln. II
Vla.
Vc.
precipitato
a2
molto cresc.
arco

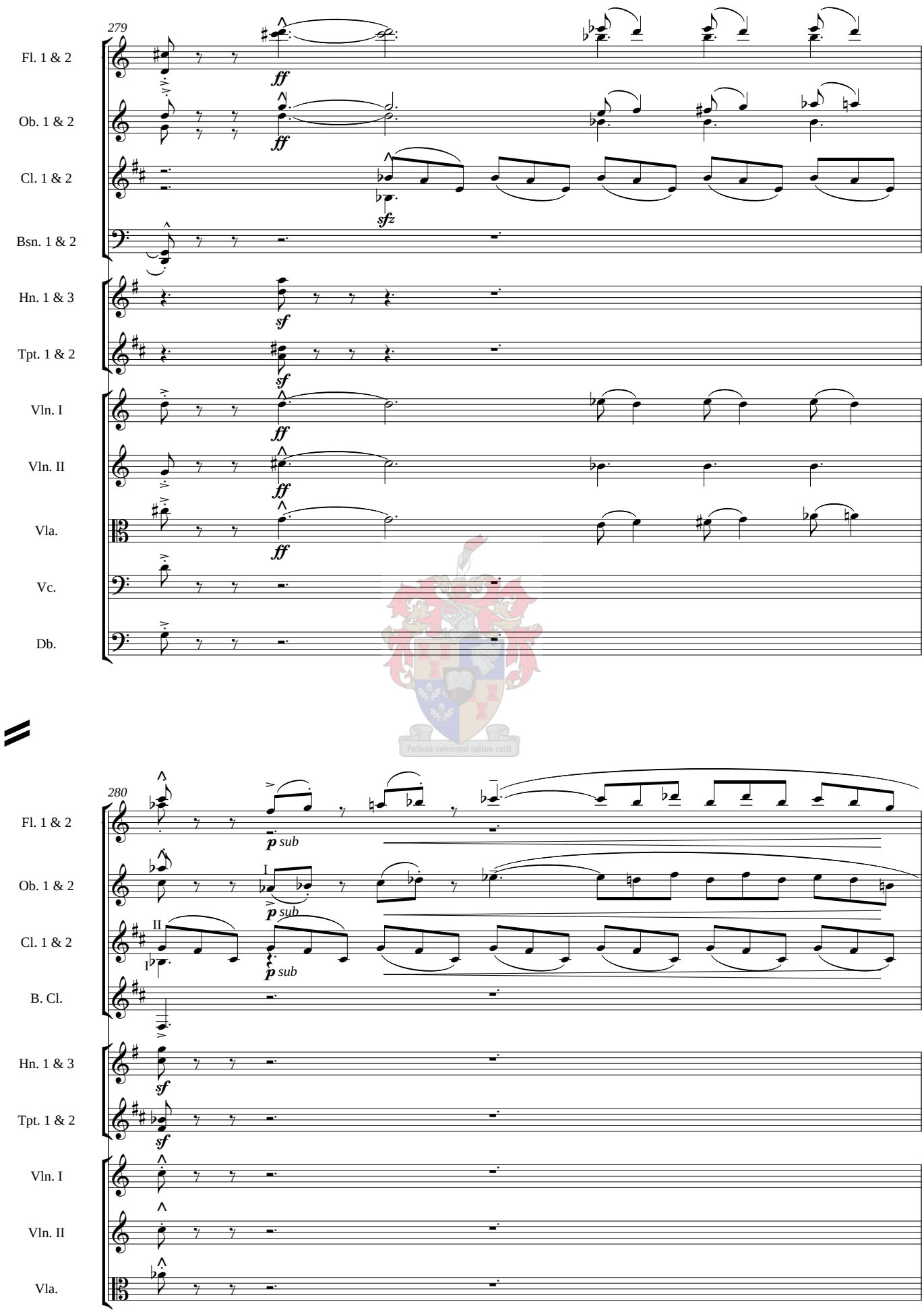

272
II
Cl. 1 & 2
p
mf
B. Cl.
tr
fp
a2
Hn. 1 & 3
ff
Hn. 2 & 4
f
Tbn. 1 & 2
ffp
B. Tbn. & Tba.
f
ffp
Timp.
Vln. I
V
p
mf
Vln. II
V
p
mf
Vla.
V
p
mf
Vc.
tr
fp
Db.
tr
fp

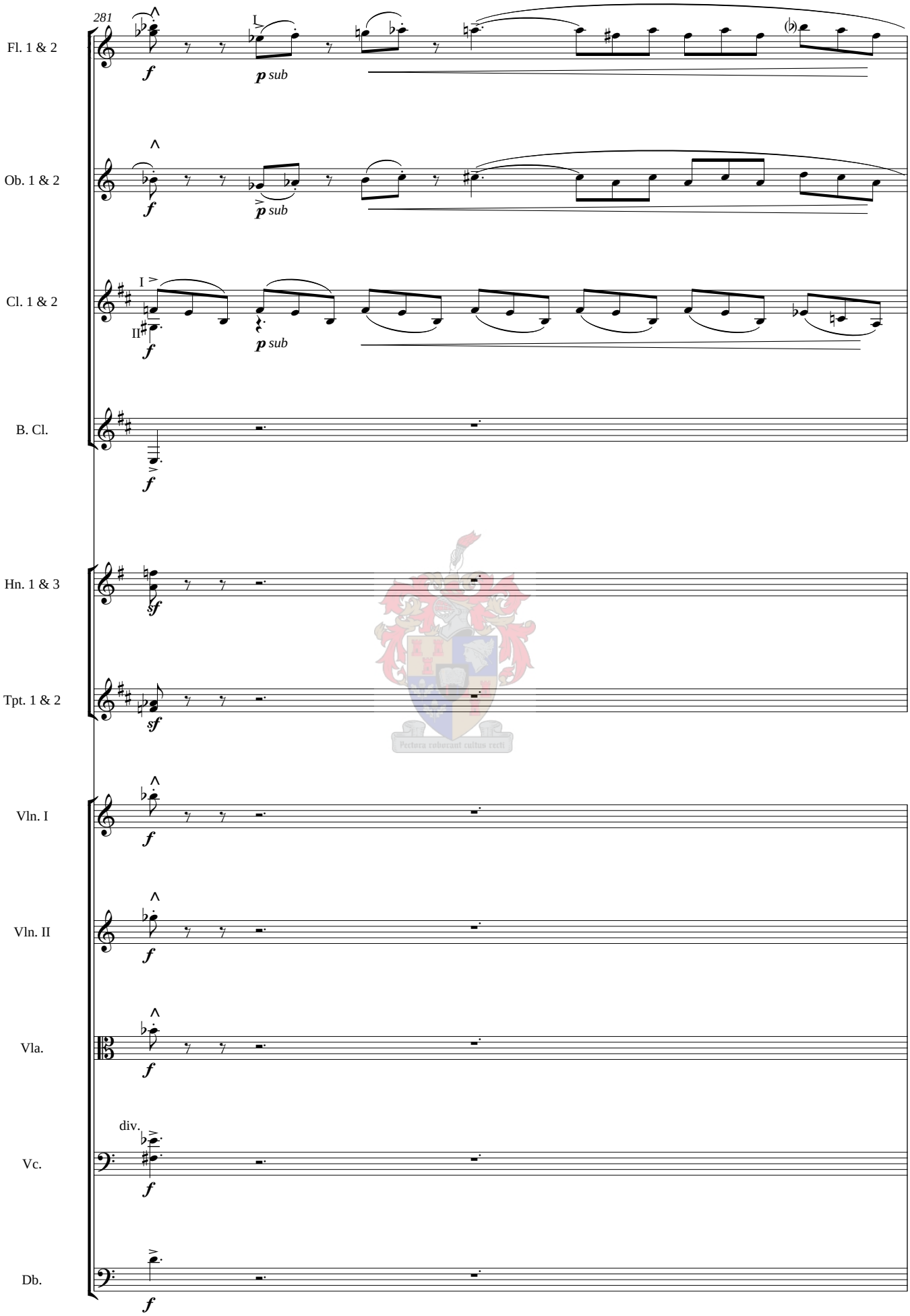

273
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
B. Cl.
Bsn. 1 & 2
Cbsn.
Tbn. 1 & 2
B. Tbn. & Tba.
Timp.
Vln. I
Vln. II
Vla.
Vc.
Db.
a2
trem.

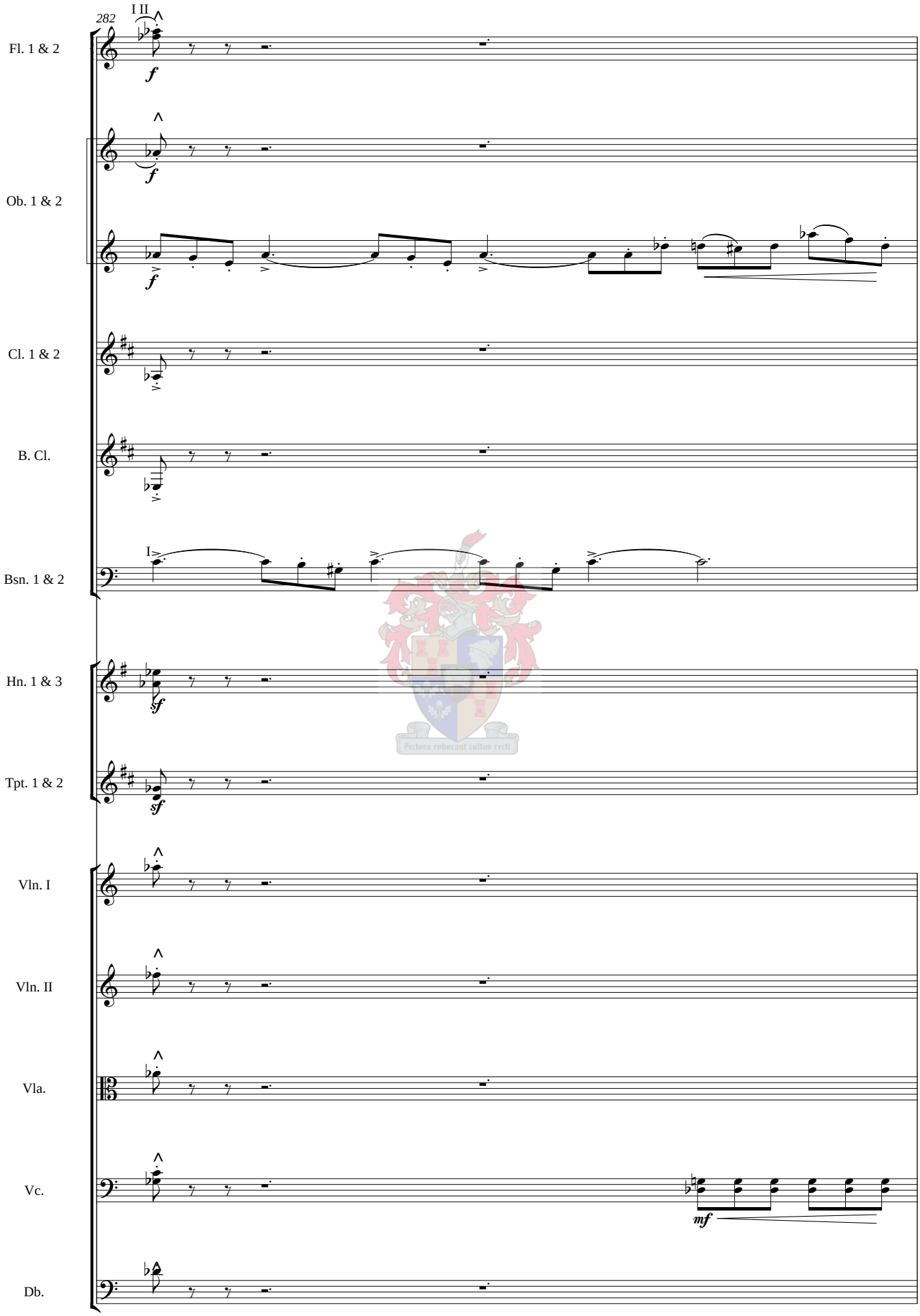

275
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
B. Cl.
Cbsn.
Hn. 1 & 3
Hn. 2 & 4
Tpt. 1 & 2
Tbn. 1 & 2
B. Tbn. & Tba.
Timp.
Vln. I
Vln. II
Vla.
Vc.
II
I
a2
pizz.
simile

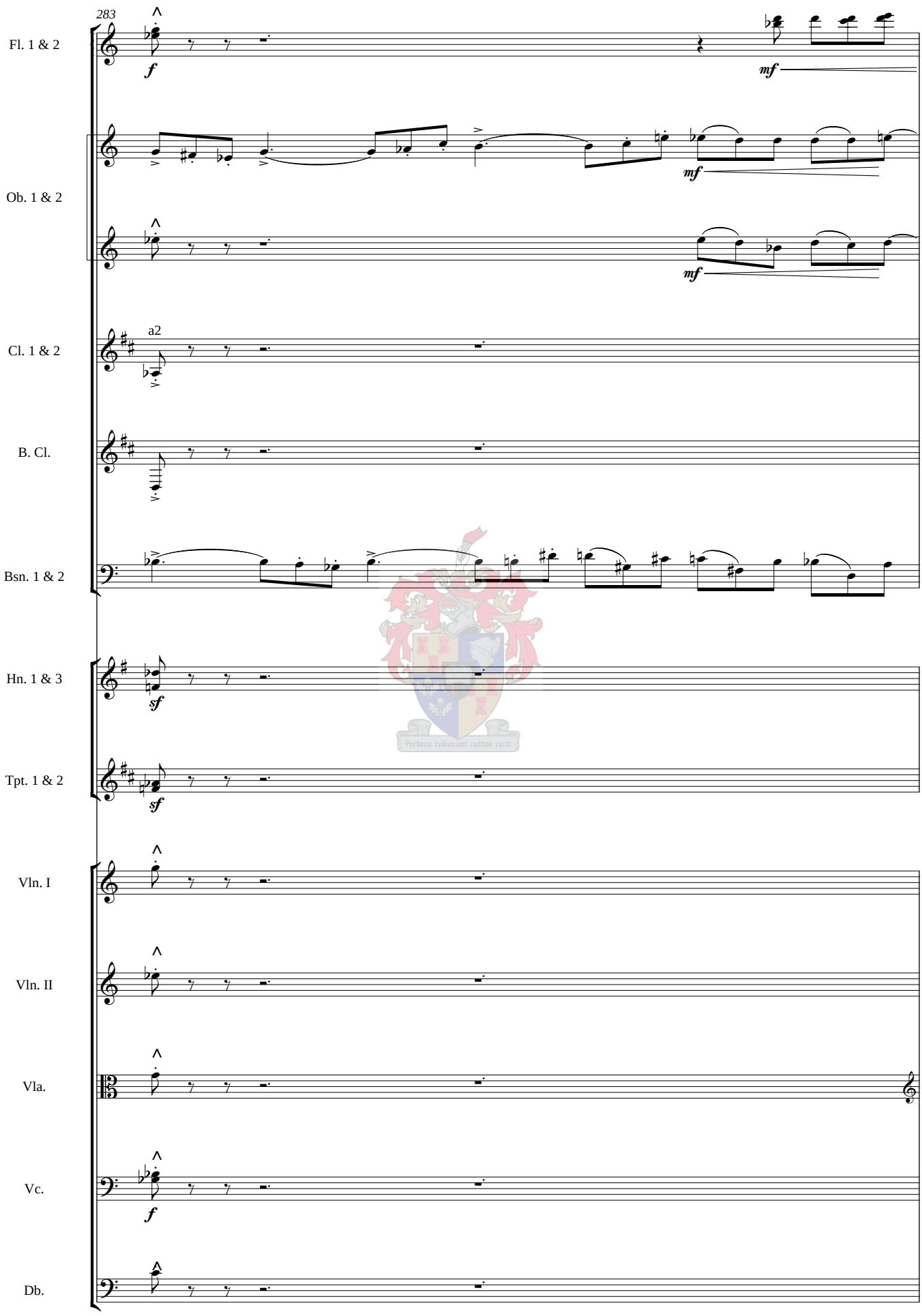

277
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
B. Cl.
Cbsn.
Hn. 1 & 3
Hn. 2 & 4
Tpt. 1 & 2
Tbn. 1 & 2
B. Tbn. & Tba.
Timp.
Vln. I
Vln. II
Vla.
Vc.
precipitato
molto cresc.
a2
I
div

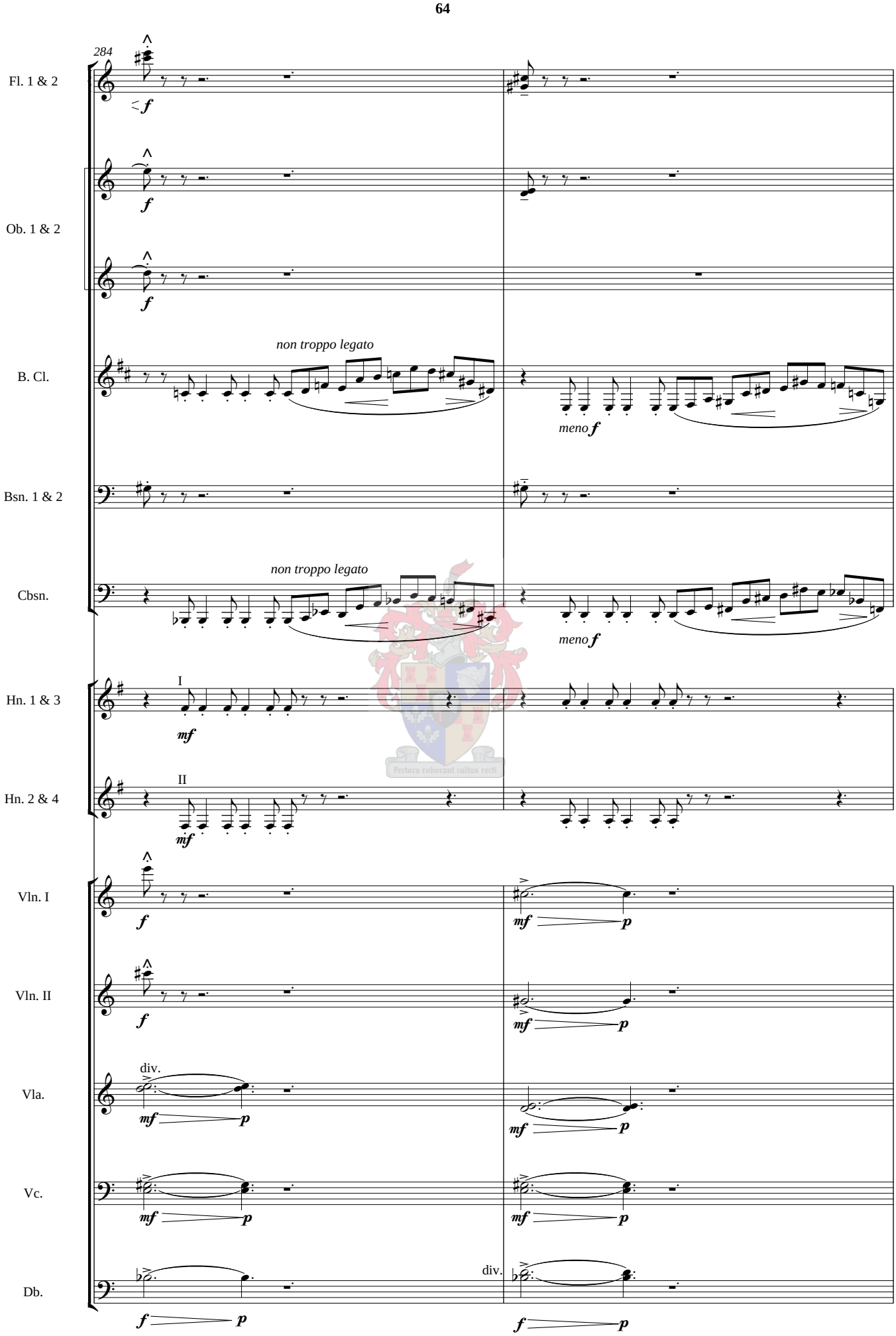

278
Fl. 1 & 2
più f
Ob. 1 & 2
più f
Bsn. 1 & 2
mf
Hn. 1 & 3
a2
f
Hn. 2 & 4
f
Tpt. 1 & 2
B. Tbn. & Tba.
f
Timp.
Vln. I
più f
Vln. II
più f
Vla.
più f
arco, unis.
Vc.
più f

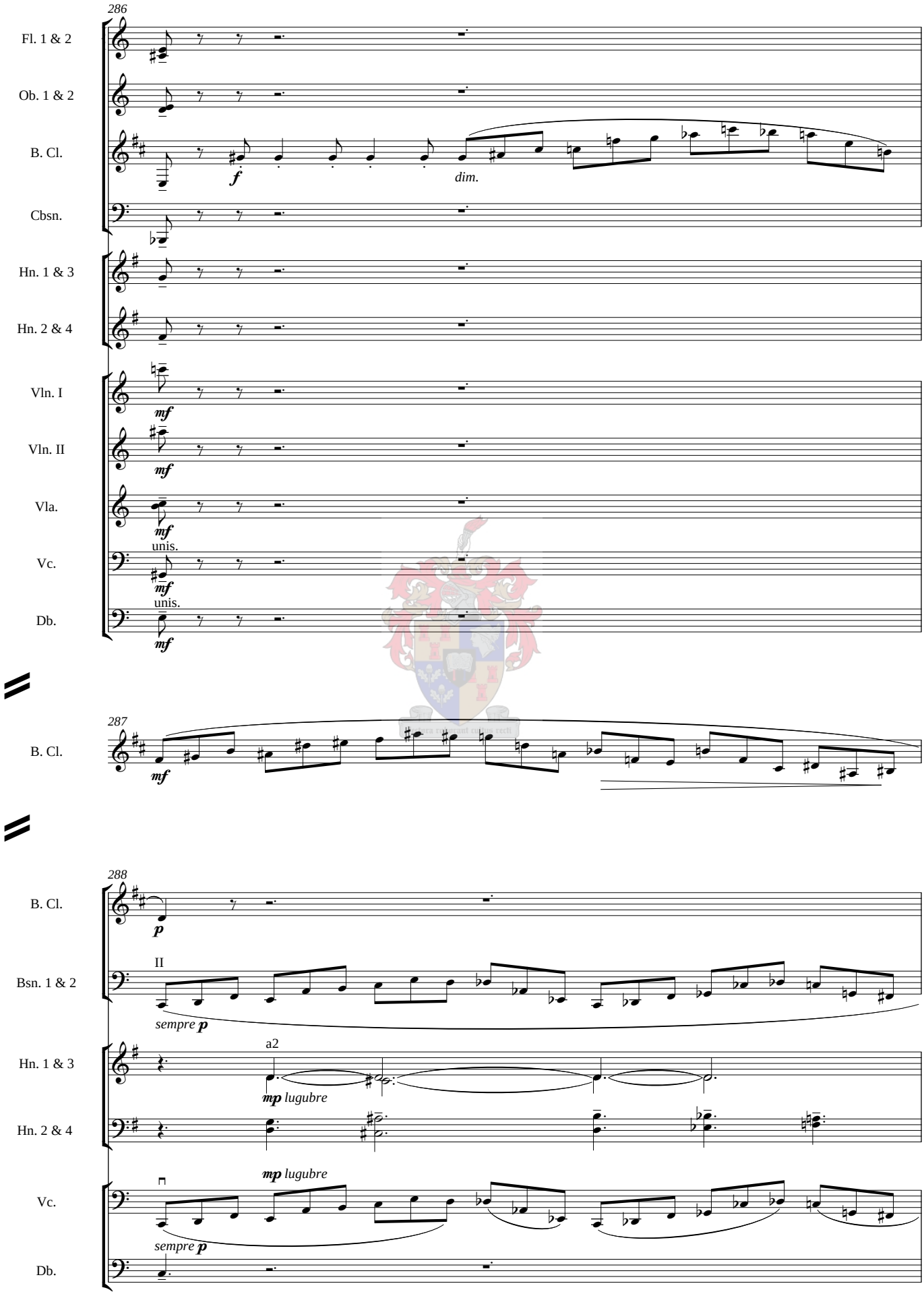

279
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
Hn. 1 & 3
Tpt. 1 & 2
Vln. I
Vln. II
Vla.
Vc.
Db.
ff
sfz
sf
280
p sub
I
II
B. Cl.

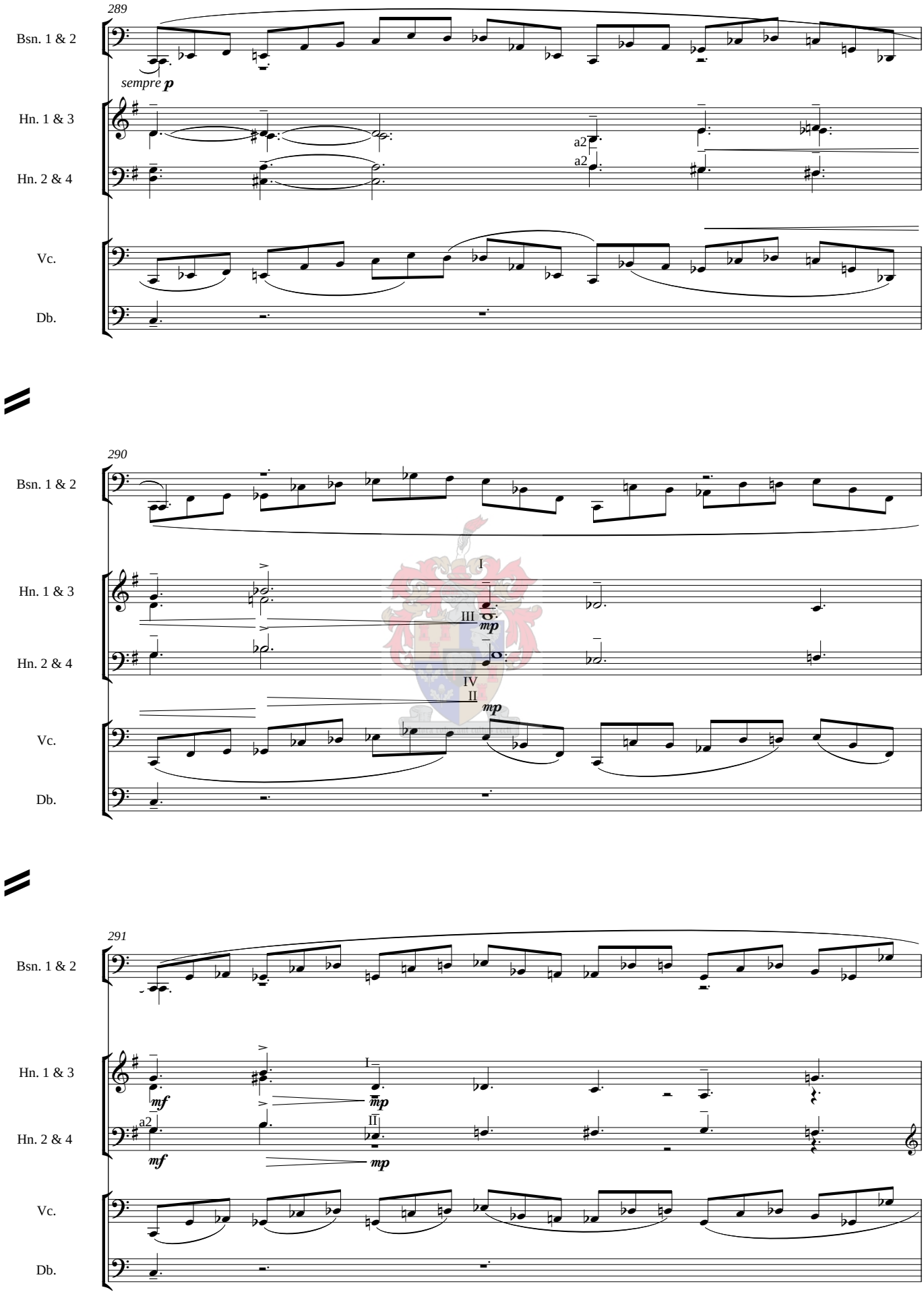

281
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
B. Cl.
Hn. 1 & 3
Tpt. 1 & 2
Vln. I
Vln. II
Vla.
Vc.
Db.
f
p sub
sf
div.

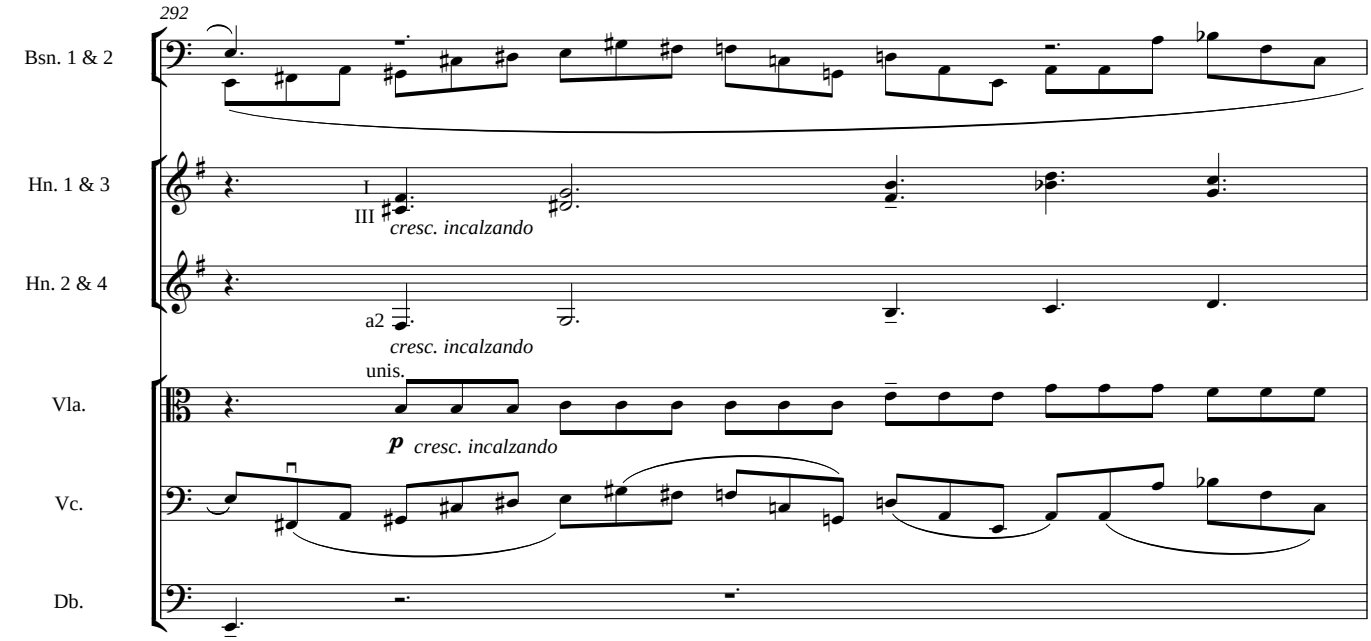

282
I II
Fl. 1 & 2
f
Ob. 1 & 2
f
Cl. 1 & 2
B. Cl.
I
Bsn. 1 & 2
Hn. 1 & 3
sf
Tpt. 1 & 2
sf
Vln. I
Vln. II
Vla.
Vc.
mf
Db.

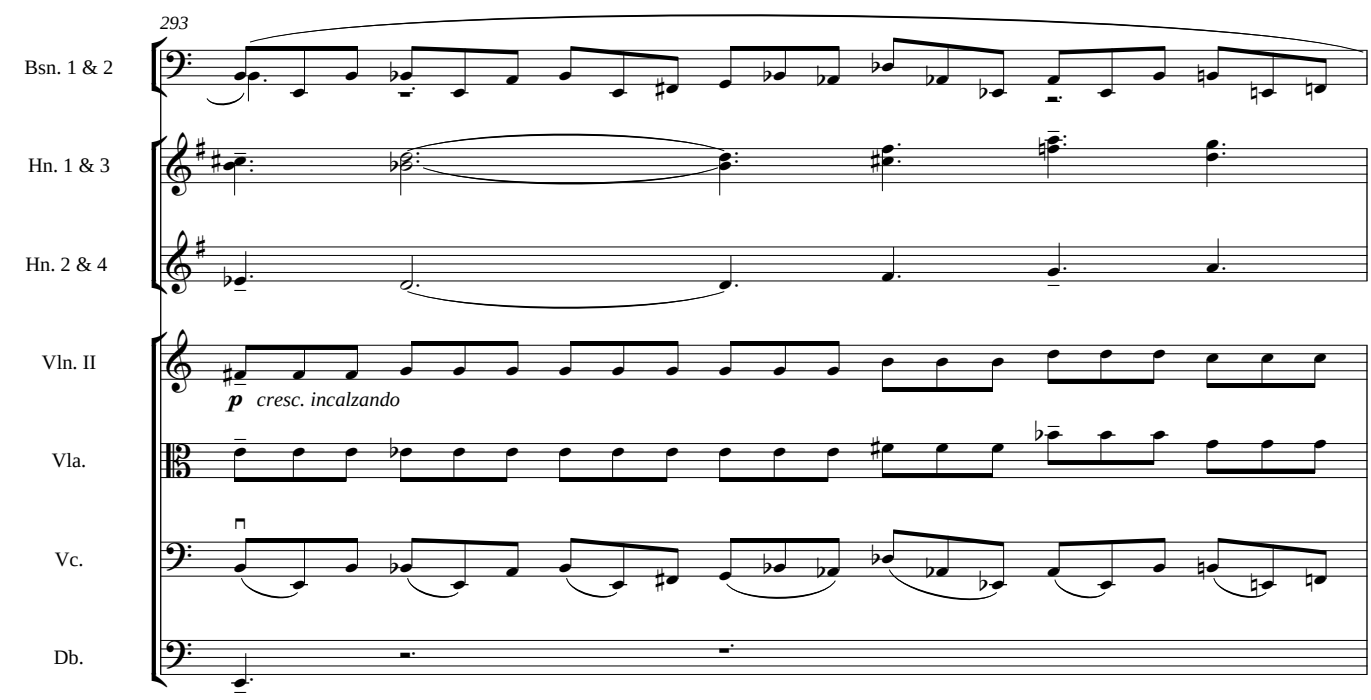

283
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
a2
B. Cl.
Bsn. 1 & 2
Hn. 1 & 3
Tpt. 1 & 2
Vln. I
Vln. II
Vla.
Vc.
Db.
f
mf
sf

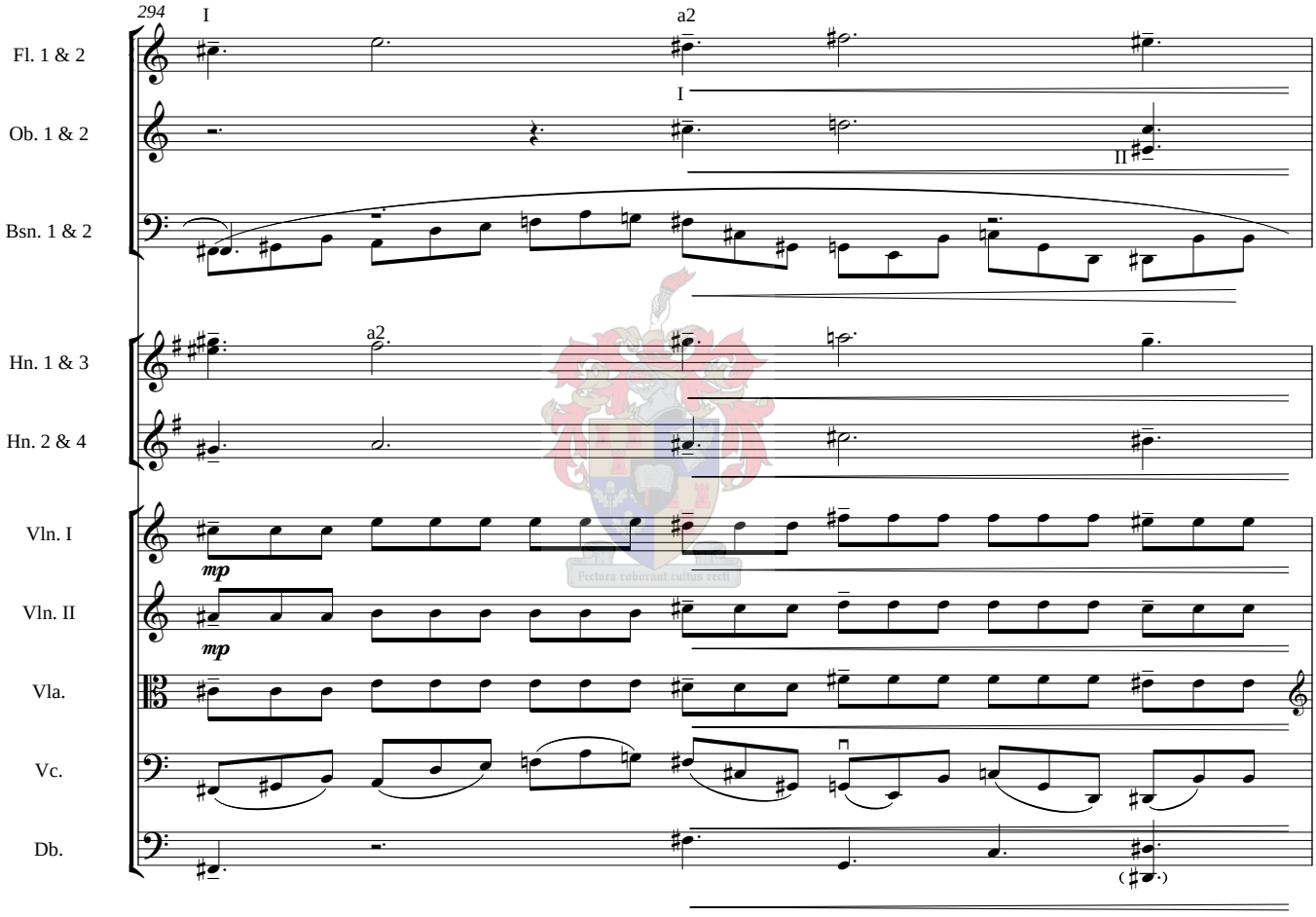

284
Fl. 1 & 2
Ob. 1 & 2
B. Cl.
non troppo legato
meno f
Bsn. 1 & 2
Cbsn.
non troppo legato
meno f
Hn. 1 & 3
I
Hn. 2 & 4
II
Vln. I
Vln. II
Vla.
div.
Vc.
Db.
div.

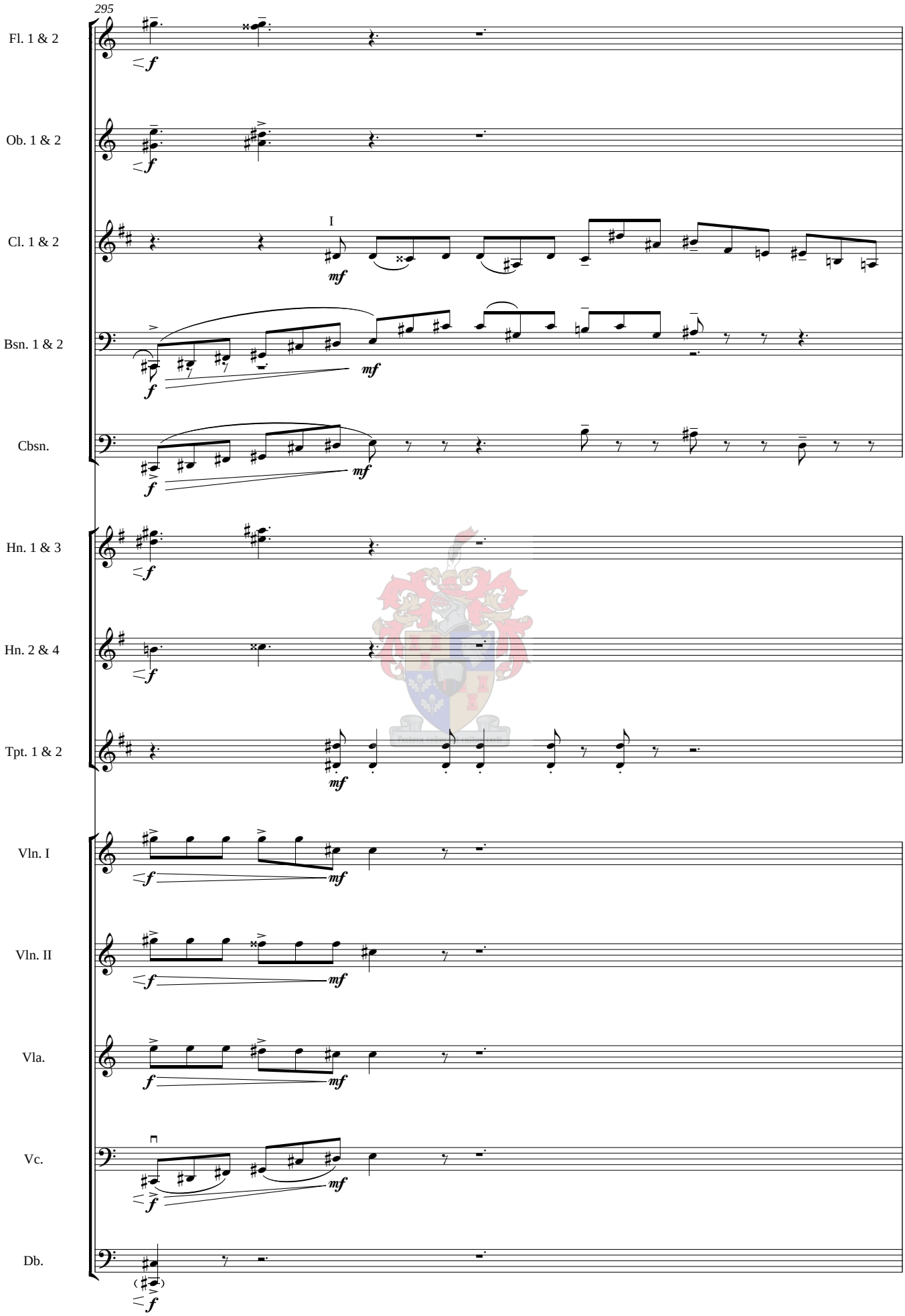

286
Fl. 1 & 2
Ob. 1 & 2
B. Cl.
f
dim.
Cbsn.
Hn. 1 & 3
Hn. 2 & 4
Vln. I
mf
Vln. II
mf
Vla.
mf
unis.
Vc.
mf
unis.
Db.
mf
287
B. Cl.
mf
288
B. Cl.
p
Bsn. 1 & 2
II
sempre p
Hn. 1 & 3
a2
mp lugubre
Hn. 2 & 4
Vc.
mp lugubre
sempre p
Db.

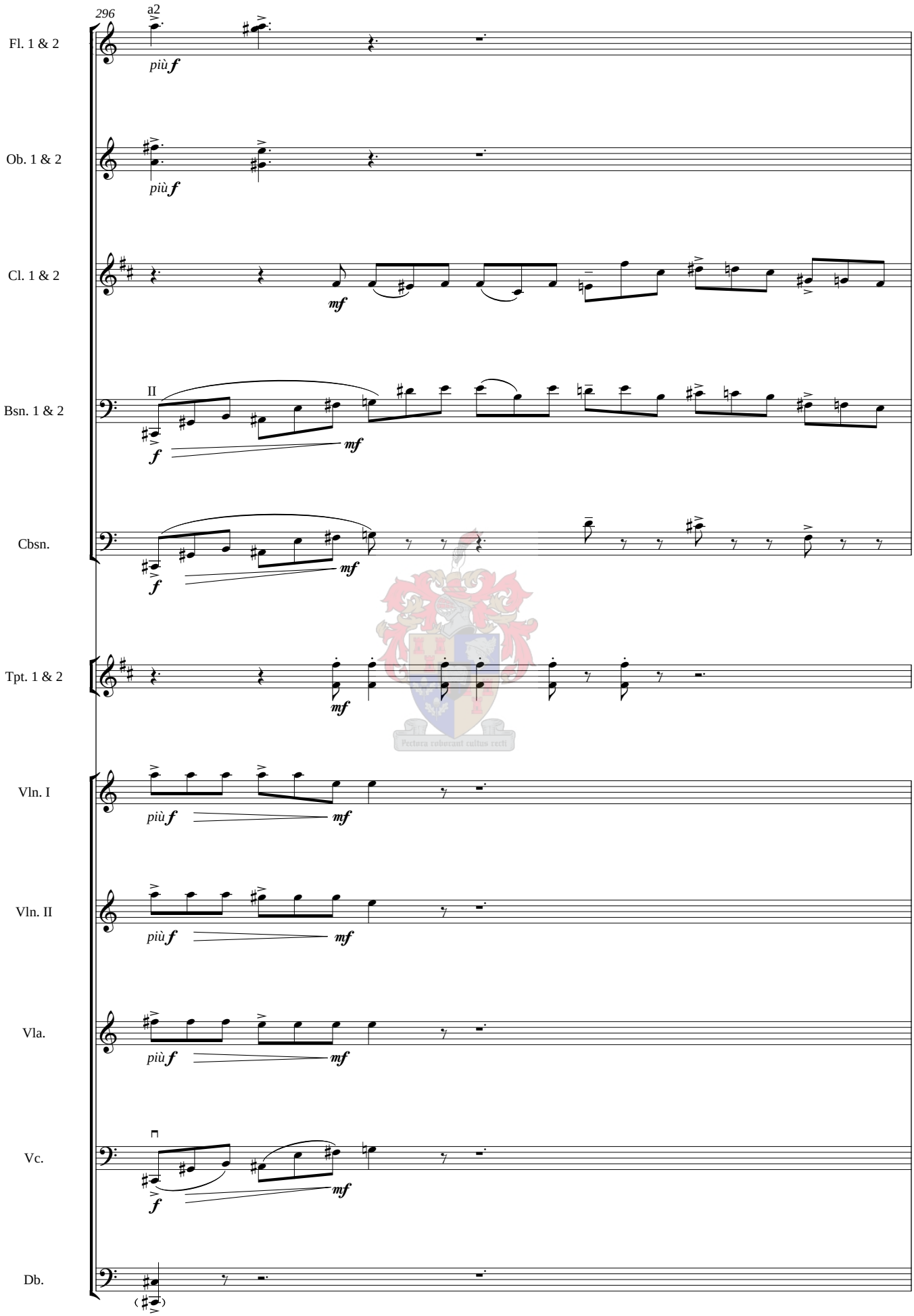

289
Bsn. 1 & 2
sempre p
Hn. 1 & 3
Hn. 2 & 4
a2
a2
Vc.
Db.
290
Bsn. 1 & 2
Hn. 1 & 3
I
III
mp
Hn. 2 & 4
IV
II
mp
Vc.
Db.
291
Bsn. 1 & 2
Hn. 1 & 3
mf
I
mp
Hn. 2 & 4
a2
mf
II
mp
Vc.
Db.

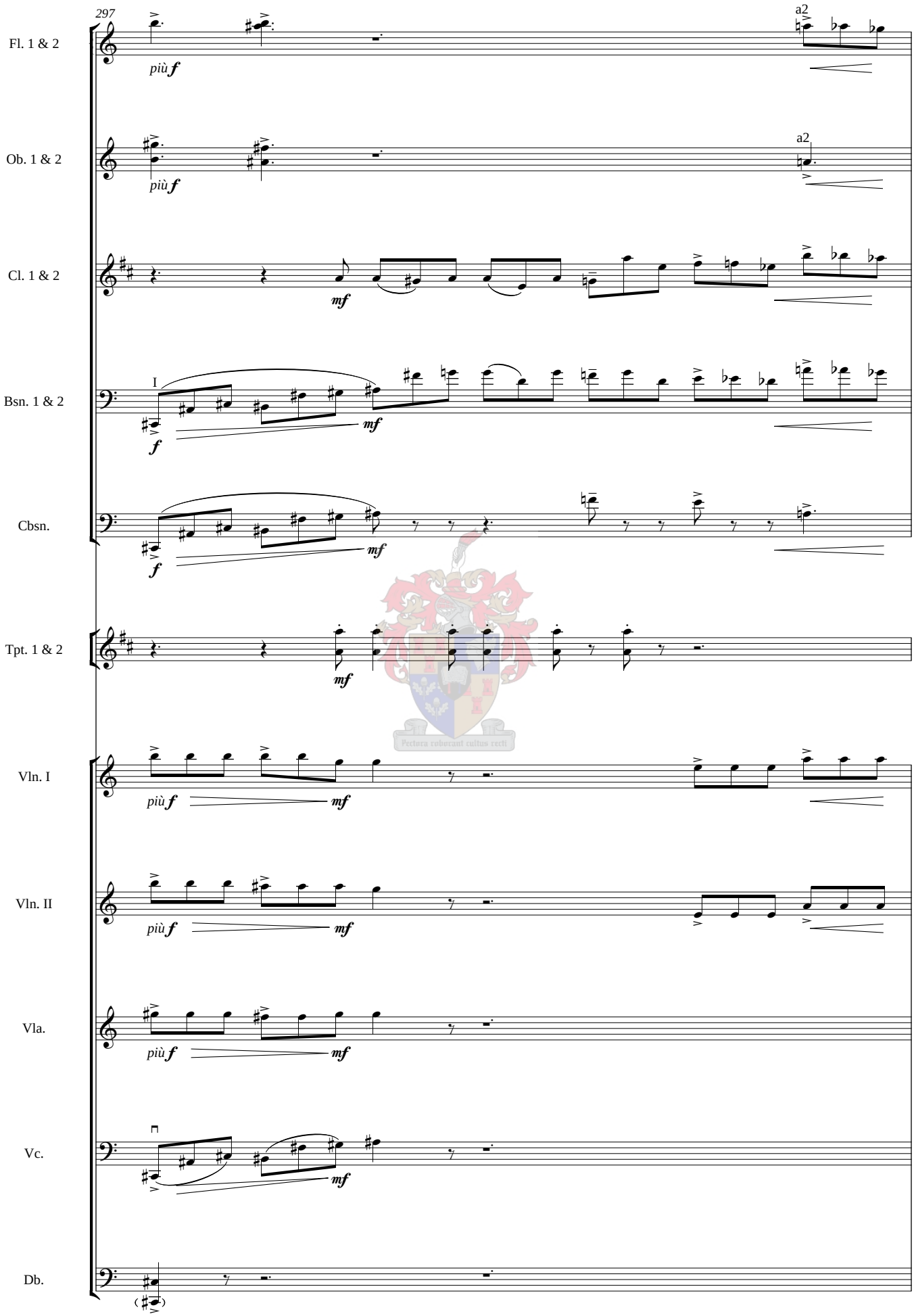

292
Bsn. 1 & 2
Hn. 1 & 3
I
III
cresc. incalzando
Hn. 2 & 4
a2
cresc. incalzando
unis.
Vla.
p cresc. incalzando
Vc.
Db.

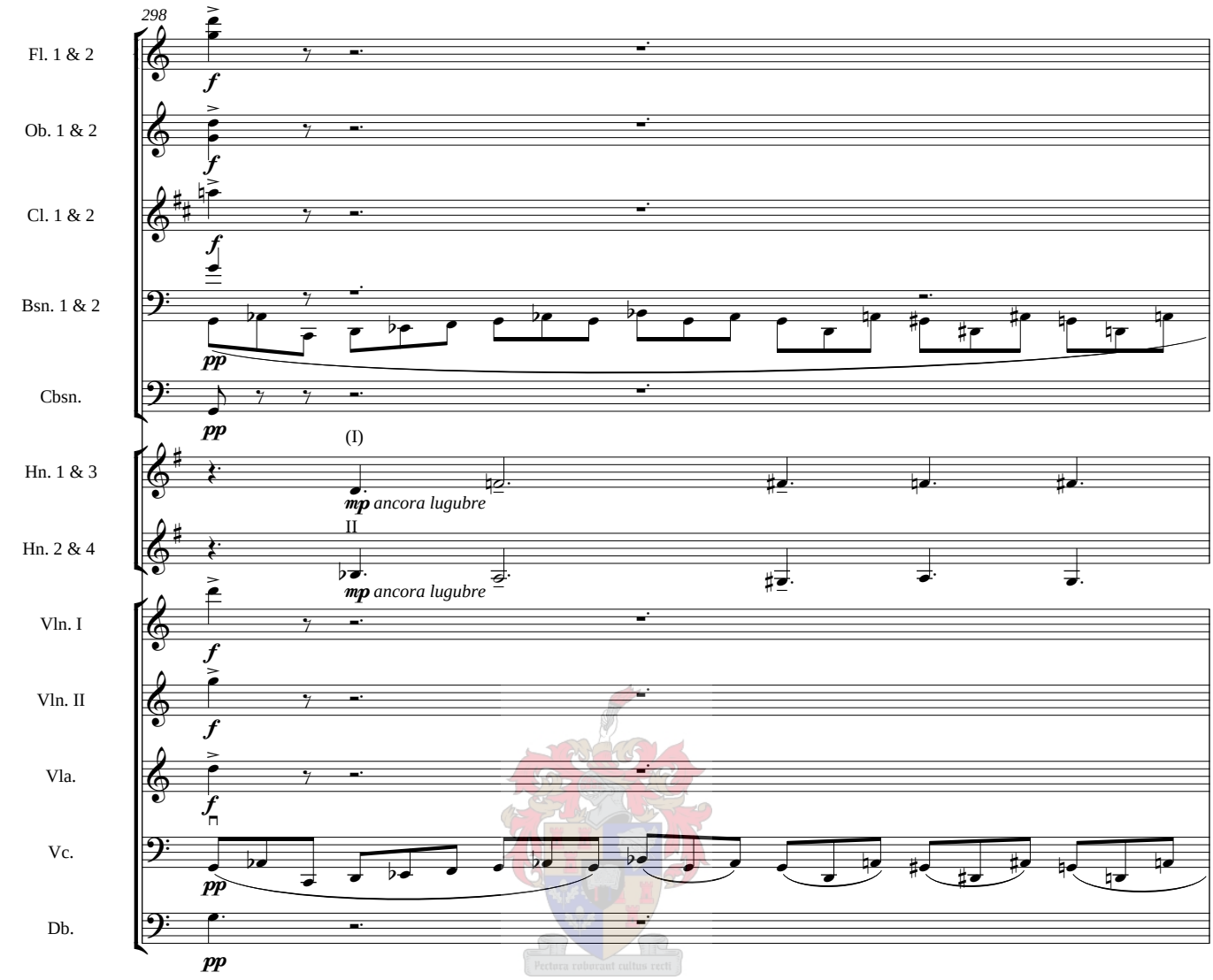

293
Bsn. 1 & 2
Hn. 1 & 3
Hn. 2 & 4
Vln. II
p cresc. incalzando
Vla.
Vc.
Db.

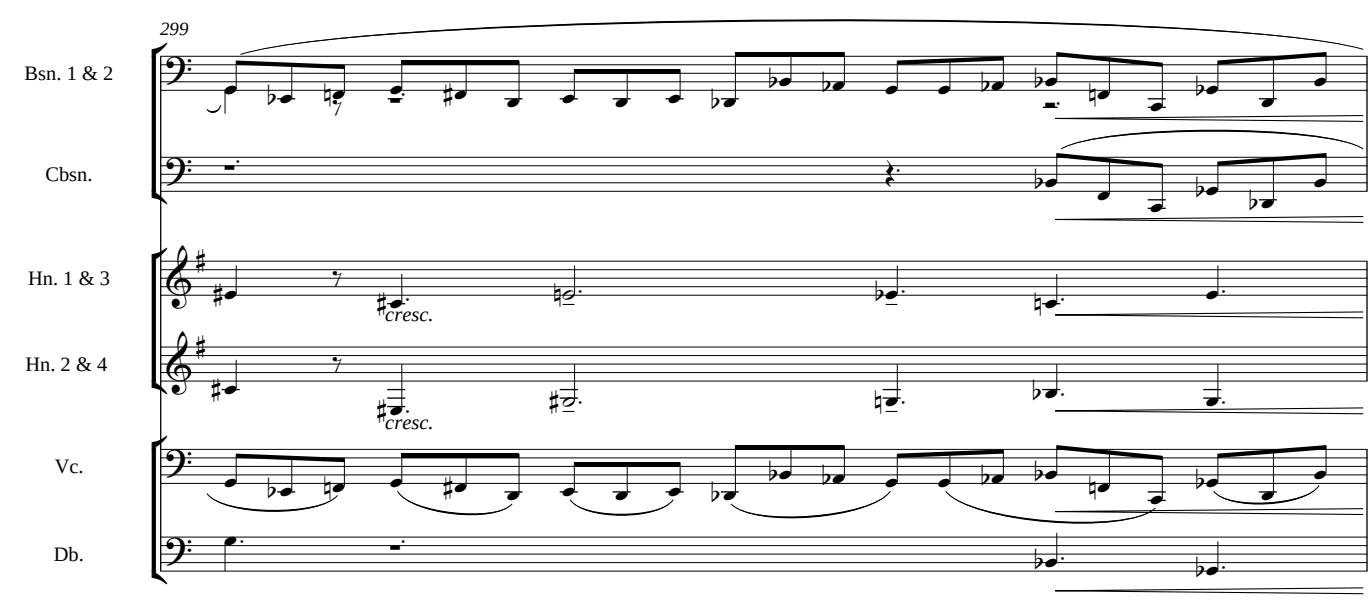

294
I
a2
Fl. 1 & 2
I
Ob. 1 & 2
II
Bsn. 1 & 2
a2
Hn. 1 & 3
Hn. 2 & 4
Vln. I
mp
Vln. II
mp
Vla.
Vc.
Db.

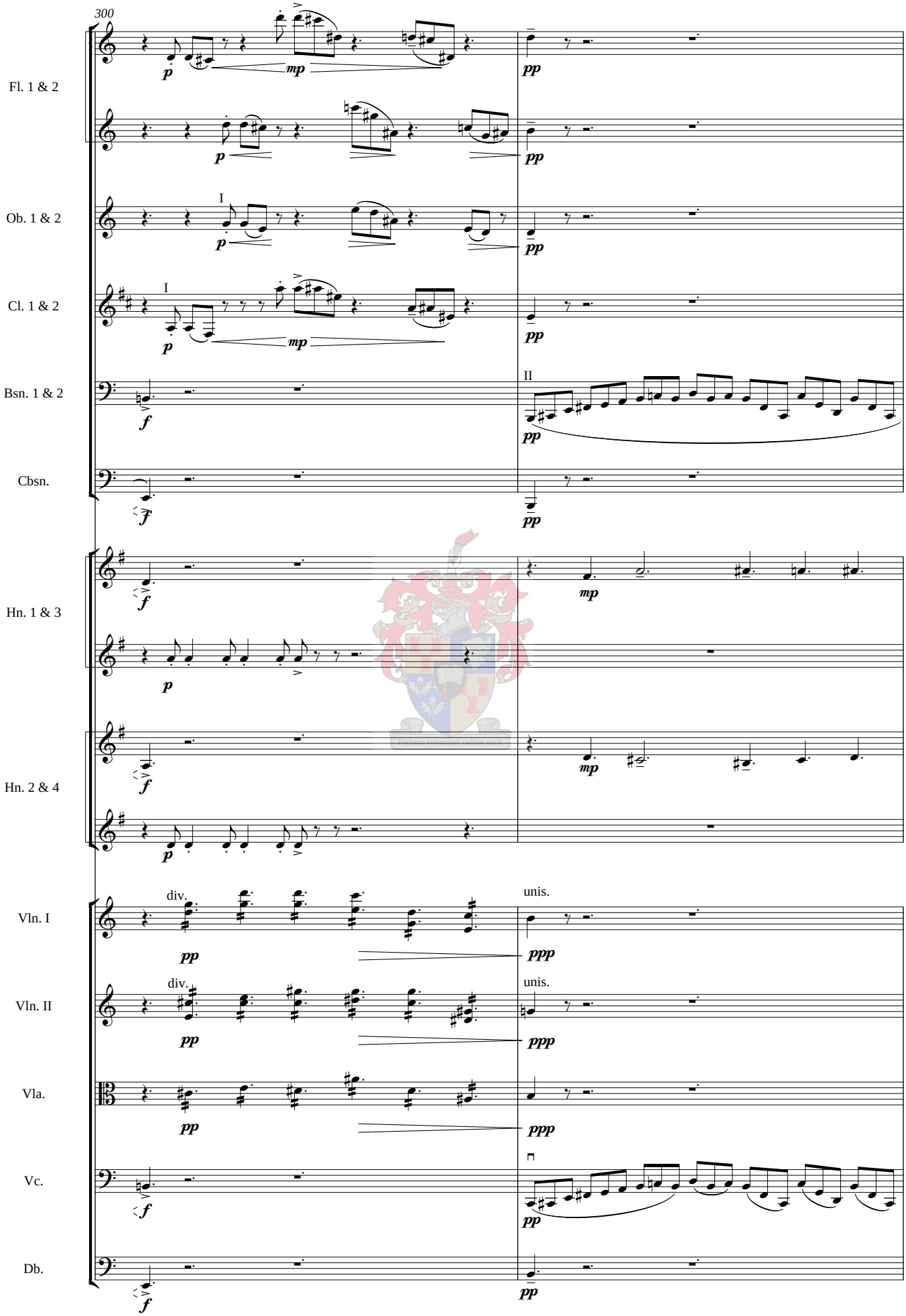

295
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
I
Bsn. 1 & 2
Cbsn.
Hn. 1 & 3
Hn. 2 & 4
Tpt. 1 & 2
Vln. I
Vln. II
Vla.
Vc.
Db.

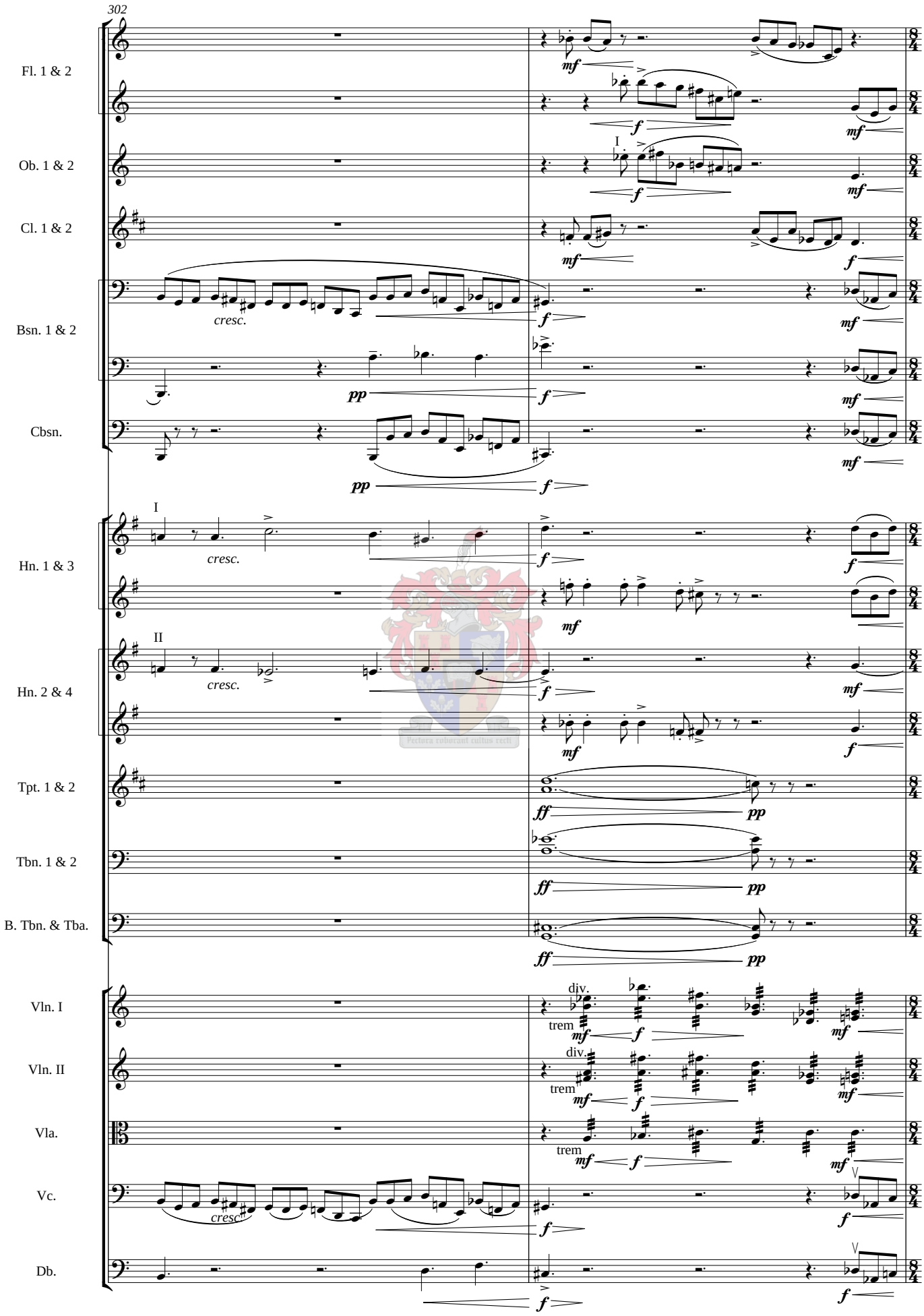

296
a2
Fl. 1 & 2
più f
Ob. 1 & 2
più f
Cl. 1 & 2
mf
II
Bsn. 1 & 2
f
mf
Cbsn.
f
mf
Tpt. 1 & 2
mf
Vln. I
più f
mf
Vln. II
più f
mf
Vla.
più f
mf
Vc.
f
mf
Db.

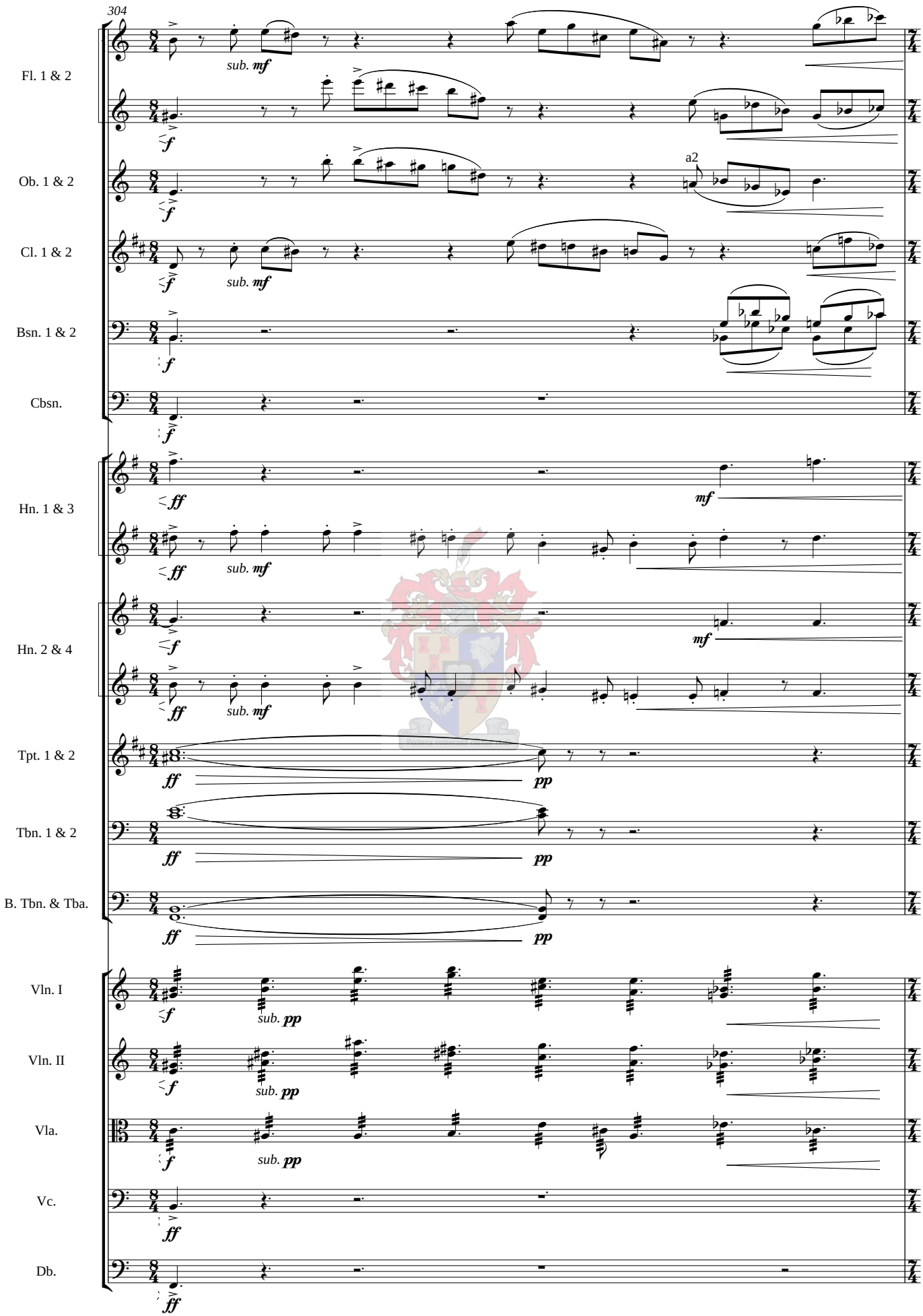

297
Fl. 1 & 2
più f
a2
Ob. 1 & 2
più f
a2
Cl. 1 & 2
mf
Bsn. 1 & 2
I
f
mf
Cbsn.
f
mf
Tpt. 1 & 2
mf
Vln. I
più f
mf
Vln. II
più f
mf
Vla.
più f
mf
Vc.
mf
Db.

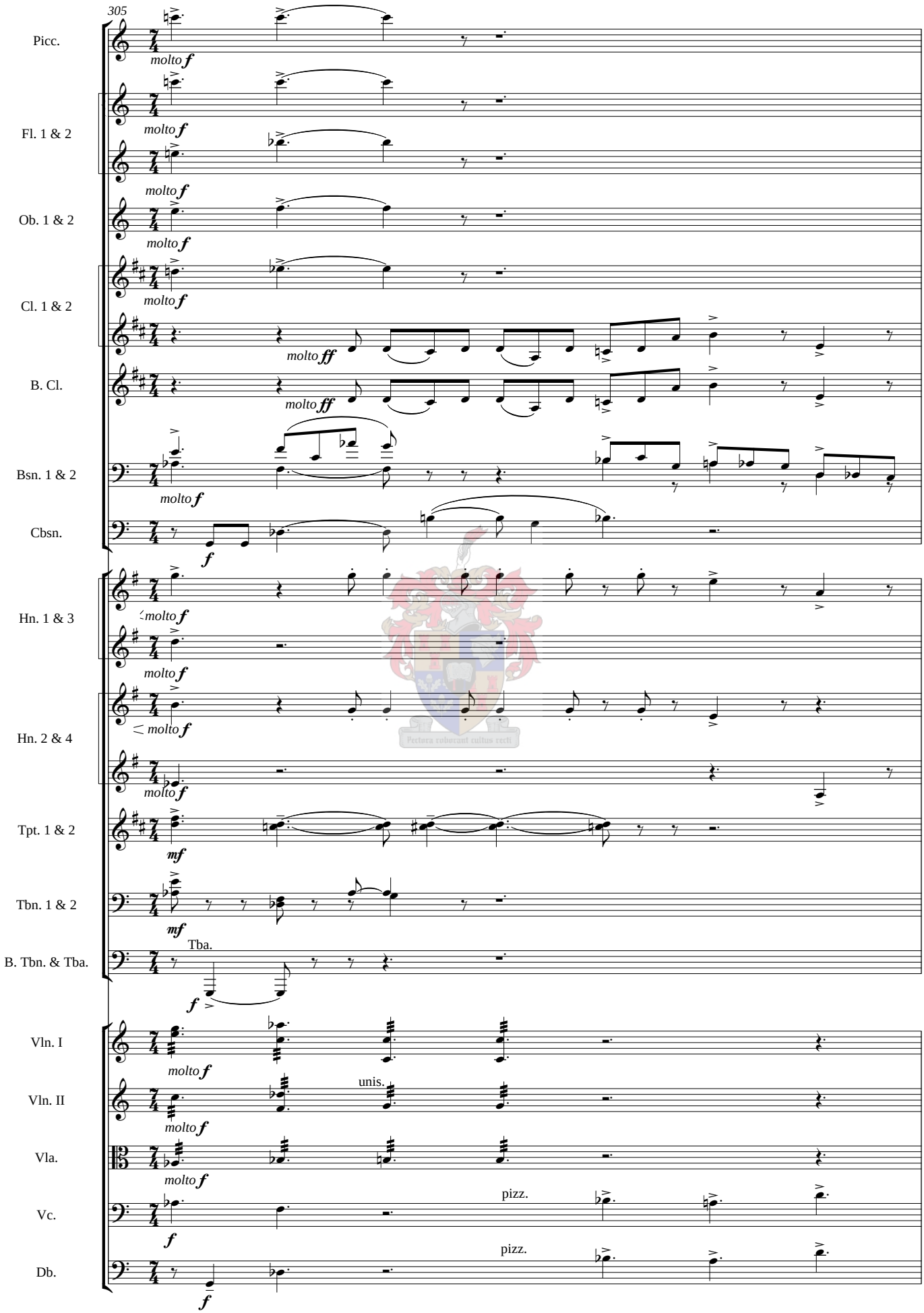

298
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
Cbsn.
Hn. 1 & 3
Hn. 2 & 4
Vln. I
Vln. II
Vla.
Vc.
Db.
(I)
II
mp ancora lugubre
mp ancora lugubre


299
Bsn. 1 & 2
Cbsn.
Hn. 1 & 3
Hn. 2 & 4
Vc.
Db.
cresc.
cresc.


300
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
Cbsn.
Hn. 1 & 3
Hn. 2 & 4
Vln. I
Vln. II
Vla.
Vc.
Db.
I
II
div.
unis.
p
mp
pp
ppp
f


302
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
Cbsn.
Hn. 1 & 3
Hn. 2 & 4
Tpt. 1 & 2
Tbn. 1 & 2
B. Tbn. & Tba.
Vln. I
Vln. II
Vla.
Vc.
Db.
cresc.
trem
div.


304
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
Cbsn.
Hn. 1 & 3
Hn. 2 & 4
Tpt. 1 & 2
Tbn. 1 & 2
B. Tbn. & Tba.
Vln. I
Vln. II
Vla.
Vc.
Db.
sub. mf
a2
sub. pp


305
Picc.
molto f
Fl. 1 & 2
molto f
molto f
Ob. 1 & 2
molto f
molto f
Cl. 1 & 2
molto f
molto ff
B. Cl.
molto ff
Bsn. 1 & 2
molto f
Cbsn.
f
Hn. 1 & 3
molto f
molto f
Hn. 2 & 4
molto f
molto f
Tpt. 1 & 2
mf
Tbn. 1 & 2
mf
Tba.
B. Tbn. & Tba.
f
Vln. I
molto f
unis.
Vln. II
molto f
Vla.
molto f
pizz.
Vc.
f
pizz.
Db.
f

306

Picc.

più *f*

Fl. 1 & 2

a2

più *f*

Ob. 1 & 2

a2

più *f*

Cl. 1 & 2

più *f*

molto *ff* e sempre cresc.

B. Cl.

molto *ff* e sempre cresc.

Bsn. 1 & 2

più *f*

Cbsn.

più *f*

Hn. 1 & 3

Hn. 2 & 4

Tpt. 1 & 2

mf

Tbn. 1 & 2

mf

B. Tbn. & Tba.

f

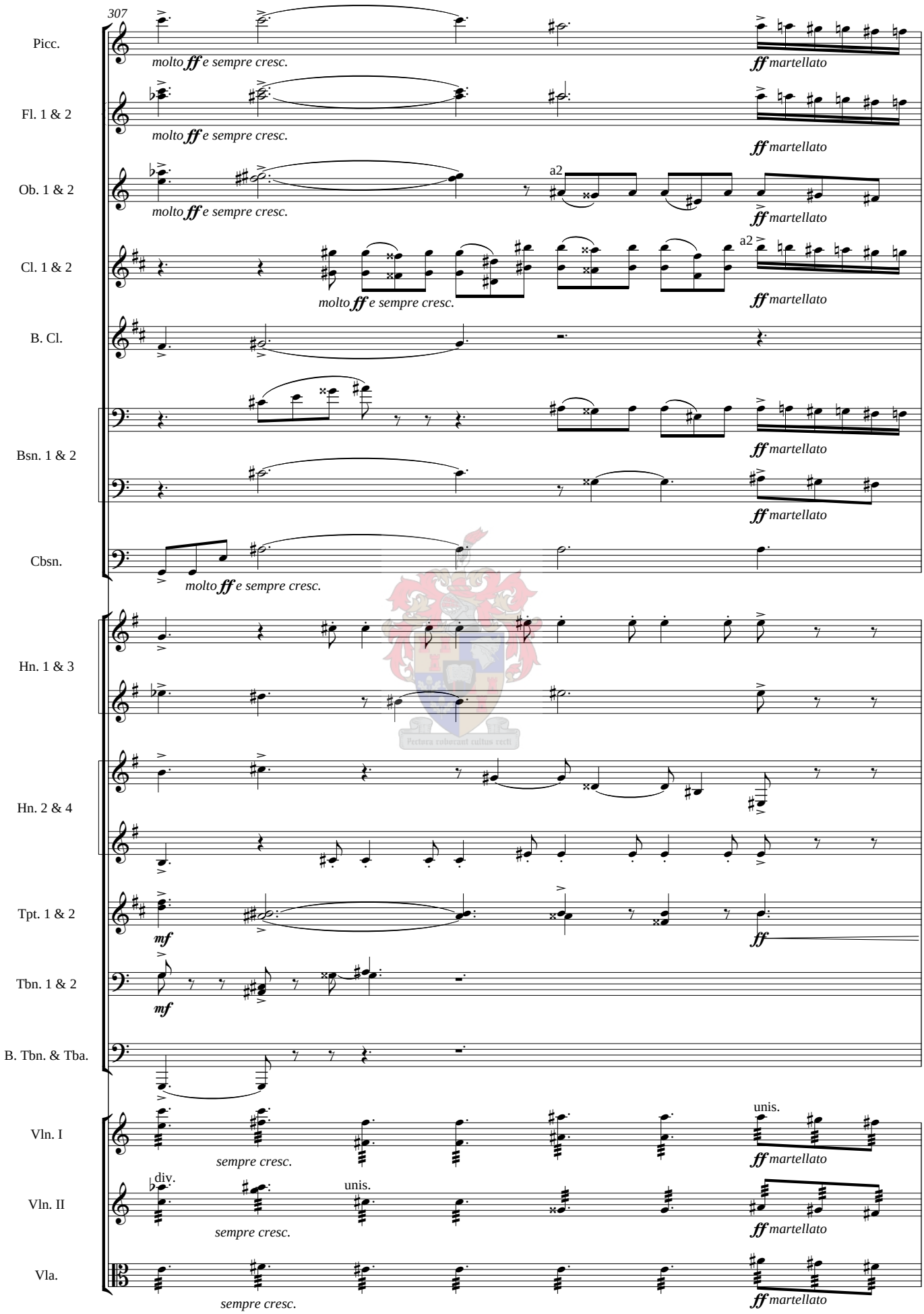
Vln. I

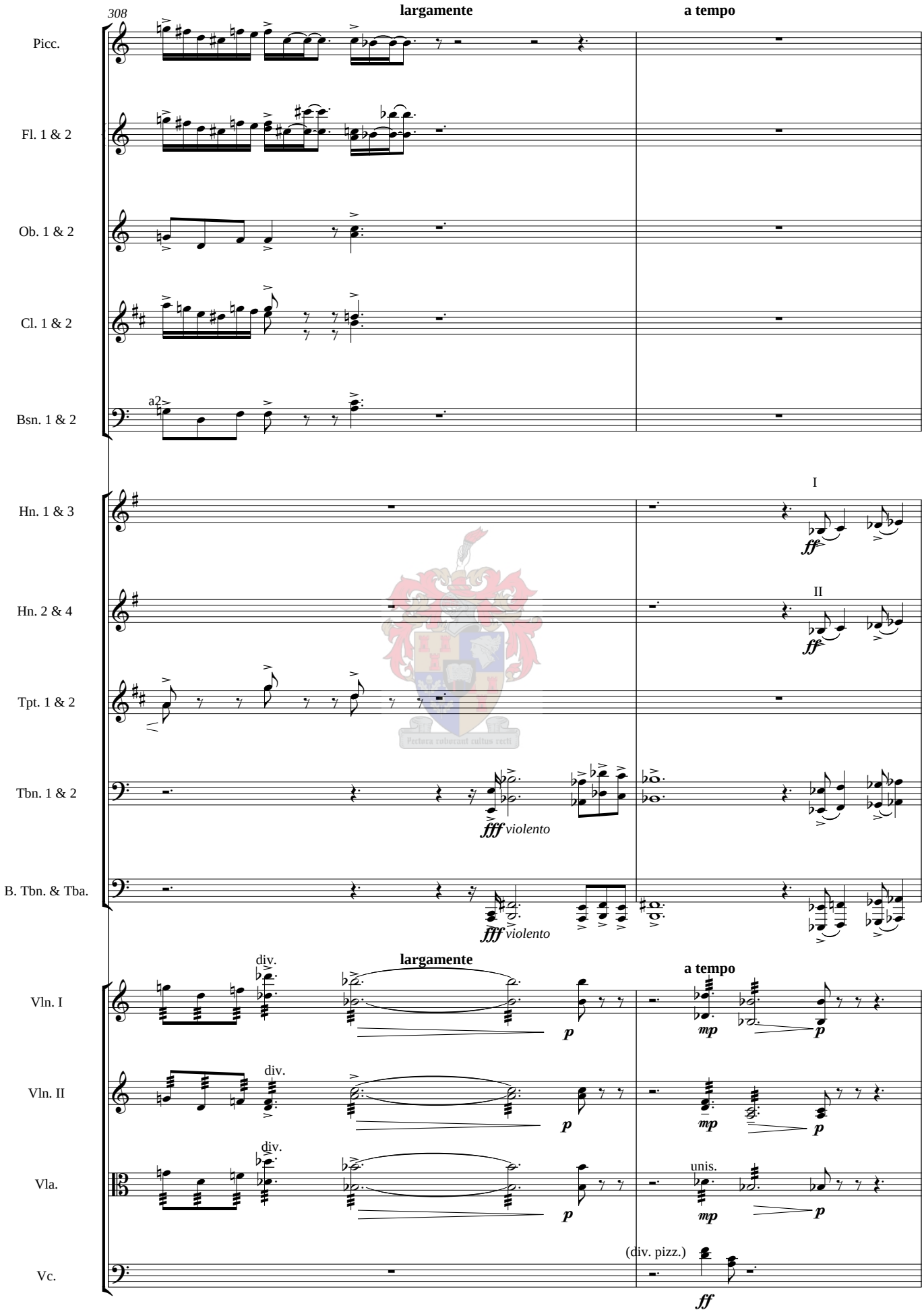
Vln. II

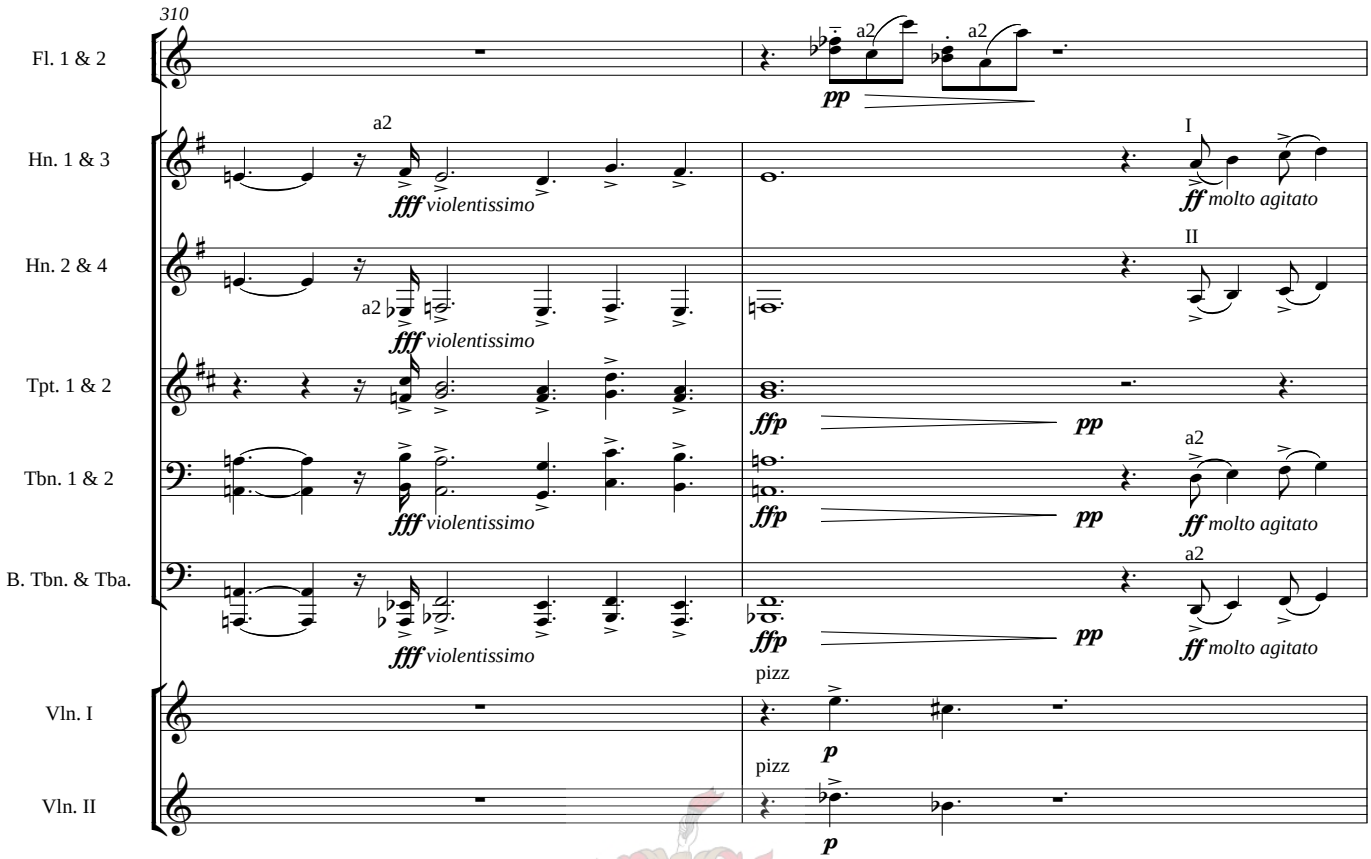
Vla.

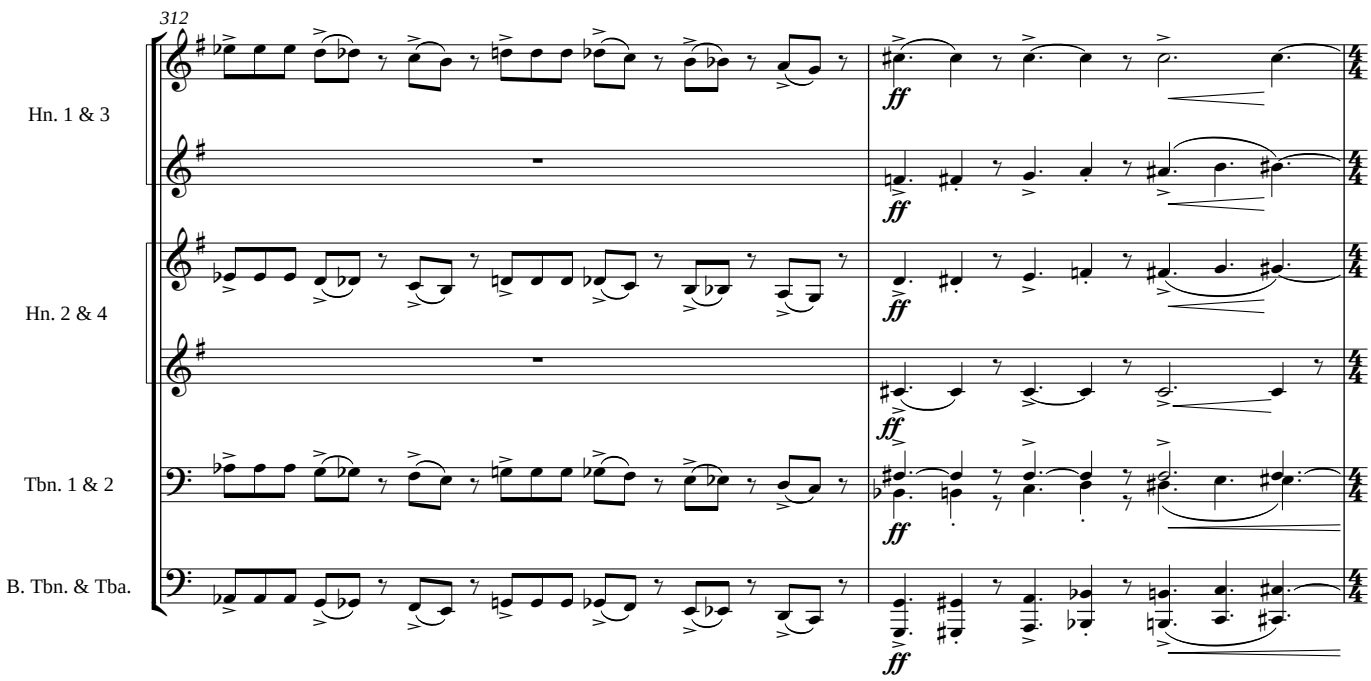
Vc.

Db.


307
Picc.
molto ff e sempre cresc.
ff martellato
Fl. 1 & 2
molto ff e sempre cresc.
ff martellato
Ob. 1 & 2
molto ff e sempre cresc.
a2
ff martellato
Cl. 1 & 2
molto ff e sempre cresc.
a2
ff martellato
B. Cl.
Bsn. 1 & 2
ff martellato
ff martellato
Cbsn.
molto ff e sempre cresc.
Hn. 1 & 3
Hn. 2 & 4
Tpt. 1 & 2
mf
ff
Tbn. 1 & 2
mf
B. Tbn. & Tba.
Vln. I
sempre cresc.
unis.
ff martellato
Vln. II
div.
sempre cresc.
unis.
ff martellato
Vla.
sempre cresc.
ff martellato


308
largamente
a tempo
Picc.
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
a2
Hn. 1 & 3
I
ff
Hn. 2 & 4
II
ff
Tpt. 1 & 2
Tbn. 1 & 2
fff violento
B. Tbn. & Tba.
fff violento
largamente
a tempo
Vln. I
div.
p
mp
p
Vln. II
div.
p
mp
p
Vla.
div.
p
unis.
mp
p
Vc.
(div. pizz.)
ff


310
Fl. 1 & 2
a2
pp
a2
Hn. 1 & 3
a2
fff violentissimo
I
ff molto agitato
Hn. 2 & 4
a2
fff violentissimo
II
Tpt. 1 & 2
fff violentissimo
ffp
pp
Tbn. 1 & 2
fff violentissimo
ffp
pp
a2
ff molto agitato
B. Tbn. & Tba.
fff violentissimo
ffp
pp
a2
ff molto agitato
Vln. I
pizz
p
Vln. II
pizz
p


312
Hn. 1 & 3
ff
ff
Hn. 2 & 4
ff
ff
Tbn. 1 & 2
ff
ff
B. Tbn. & Tba.
ff

314

Picc.

mf quasi suoni armonici

Hn. 1 & 3

Hn. 2 & 4

Tbn. 1 & 2

B. Tbn. & Tba.

Hp.

A♭

pp

Vln. I

trem. a punta

arco, div.

ppp sempre non vibr. *pppp*

Vln. II

trem. a punta

arco, div.

ppp sempre non vibr. *pppp*

Vla.

trem. a punta

ppp sempre non vibr. *pppp*

Vc.

trem. a punta

arco

ppp sempre non vibr. *pppp*

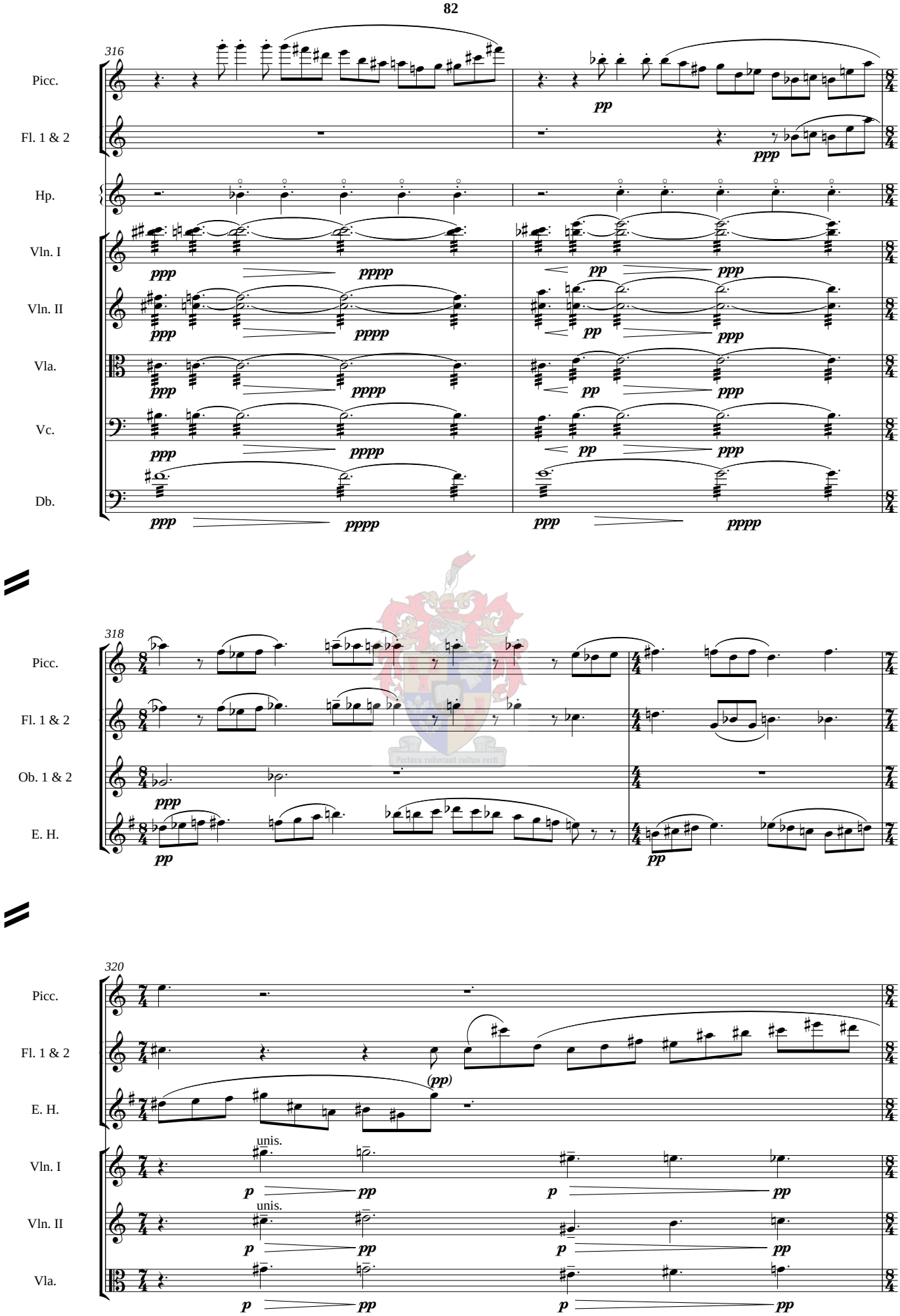
Db.

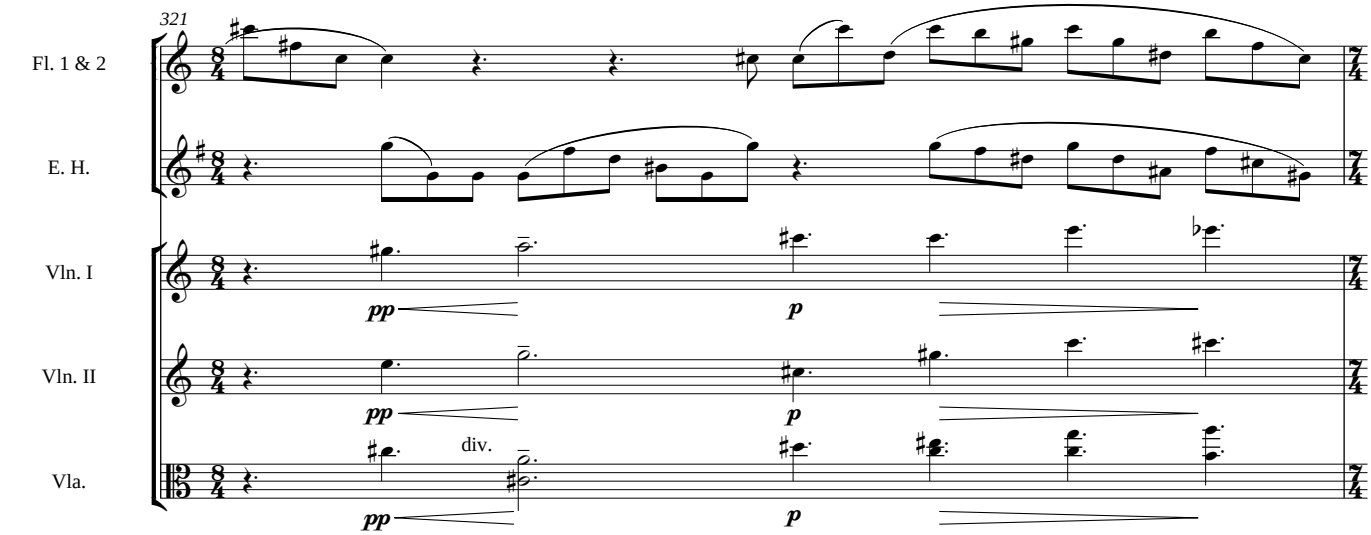
trem. a punta

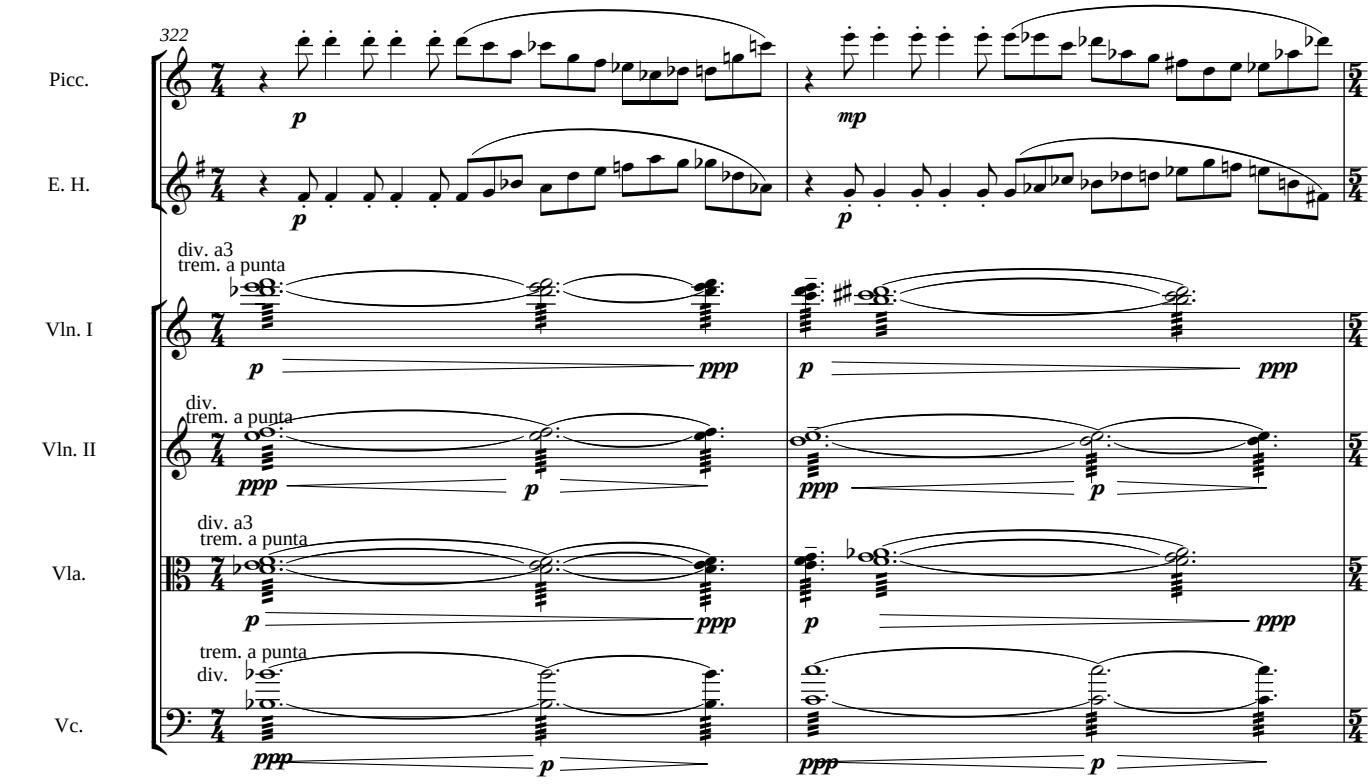
arco

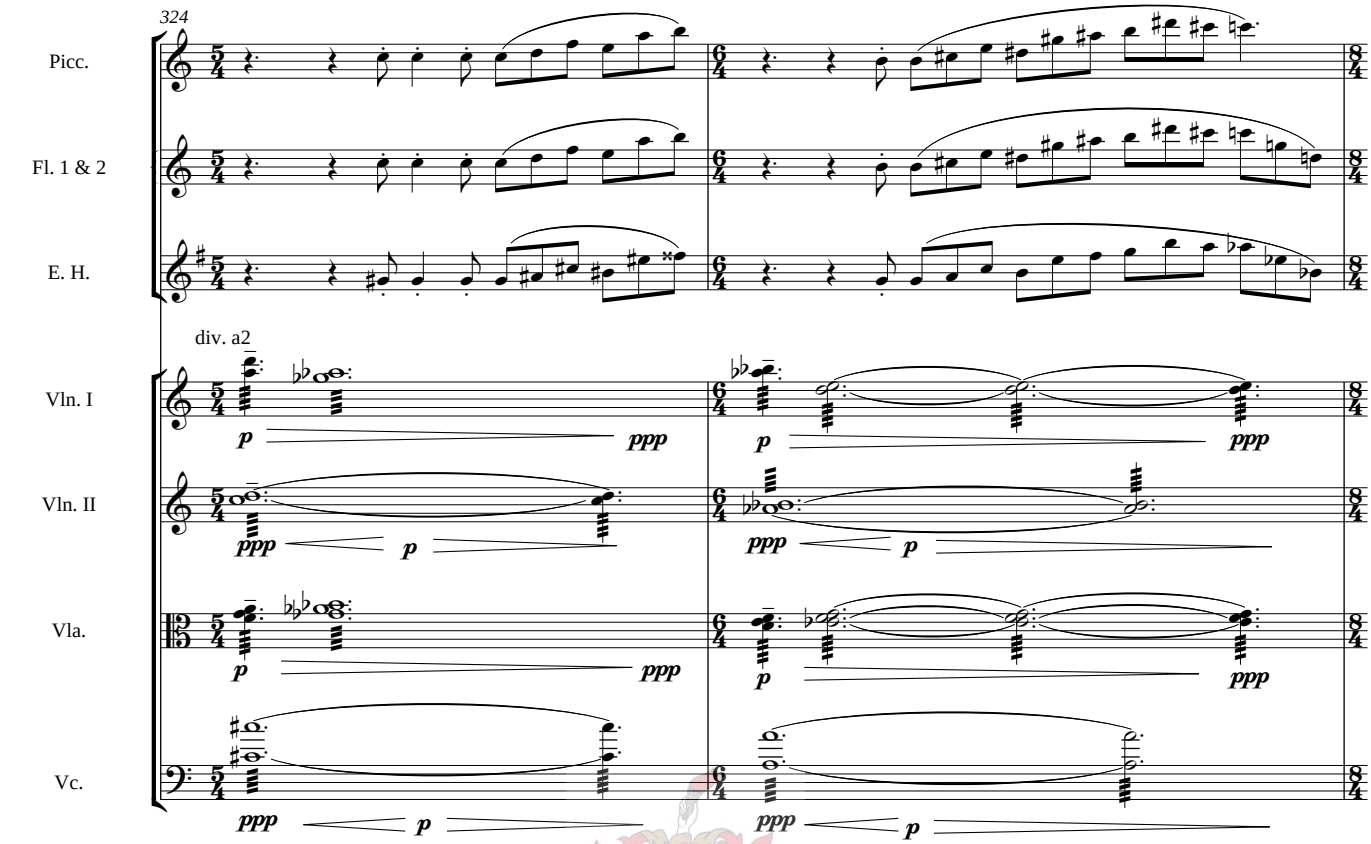
ppp sempre non vibr. *pppp*

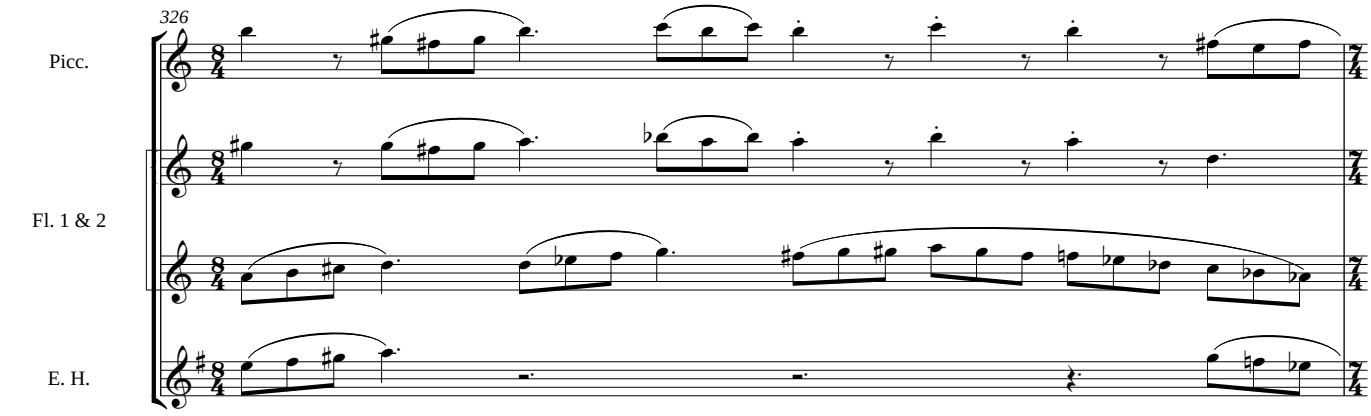
Pectora roborant cultus recti

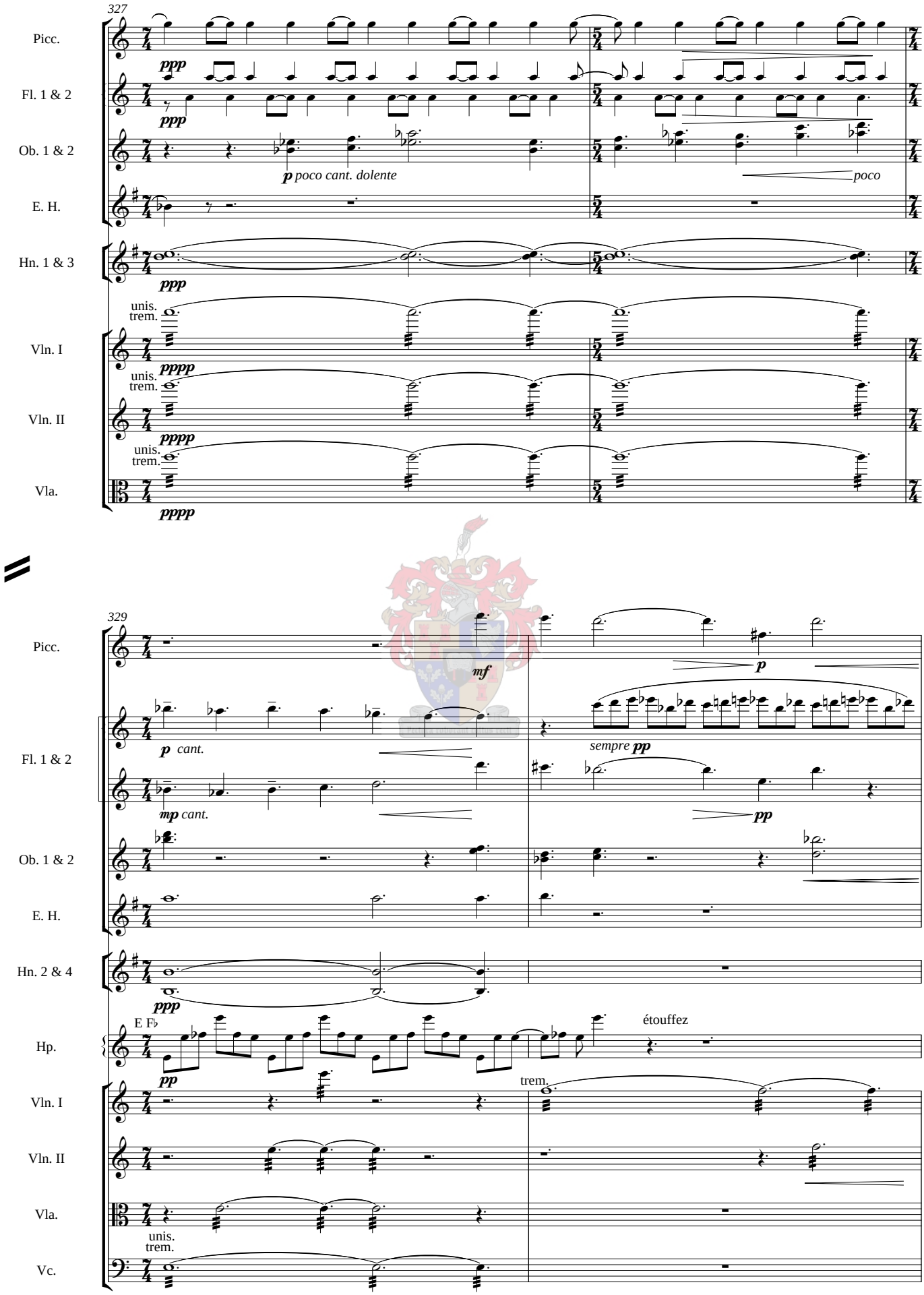

316
Picc.
Fl. 1 & 2
Hp.
Vln. I
Vln. II
Vla.
Vc.
Db.
318
Ob. 1 & 2
E. H.
320
unis.

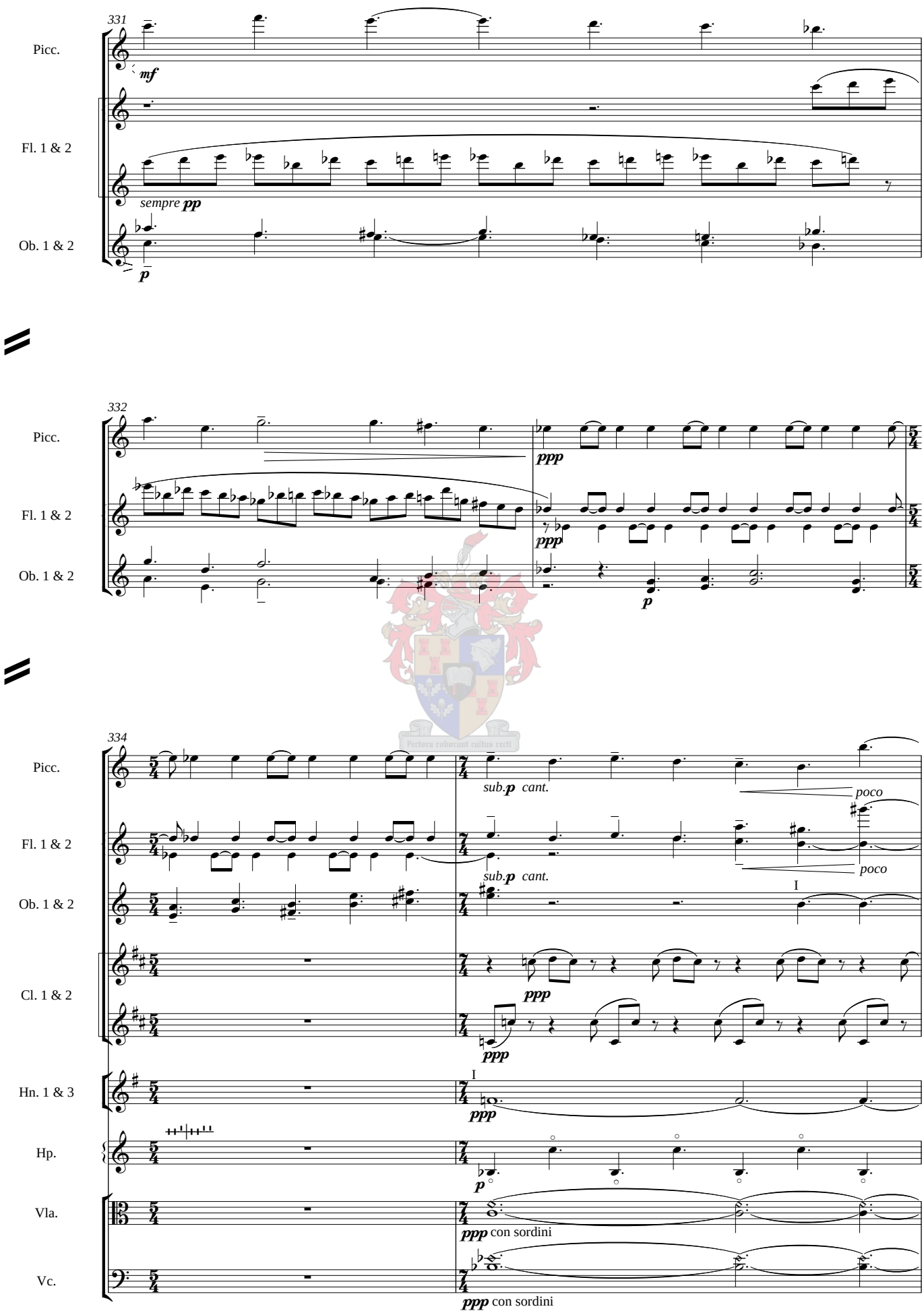

321
Fl. 1 & 2
E. H.
Vln. I
Vln. II
Vla.
pp
p
div.

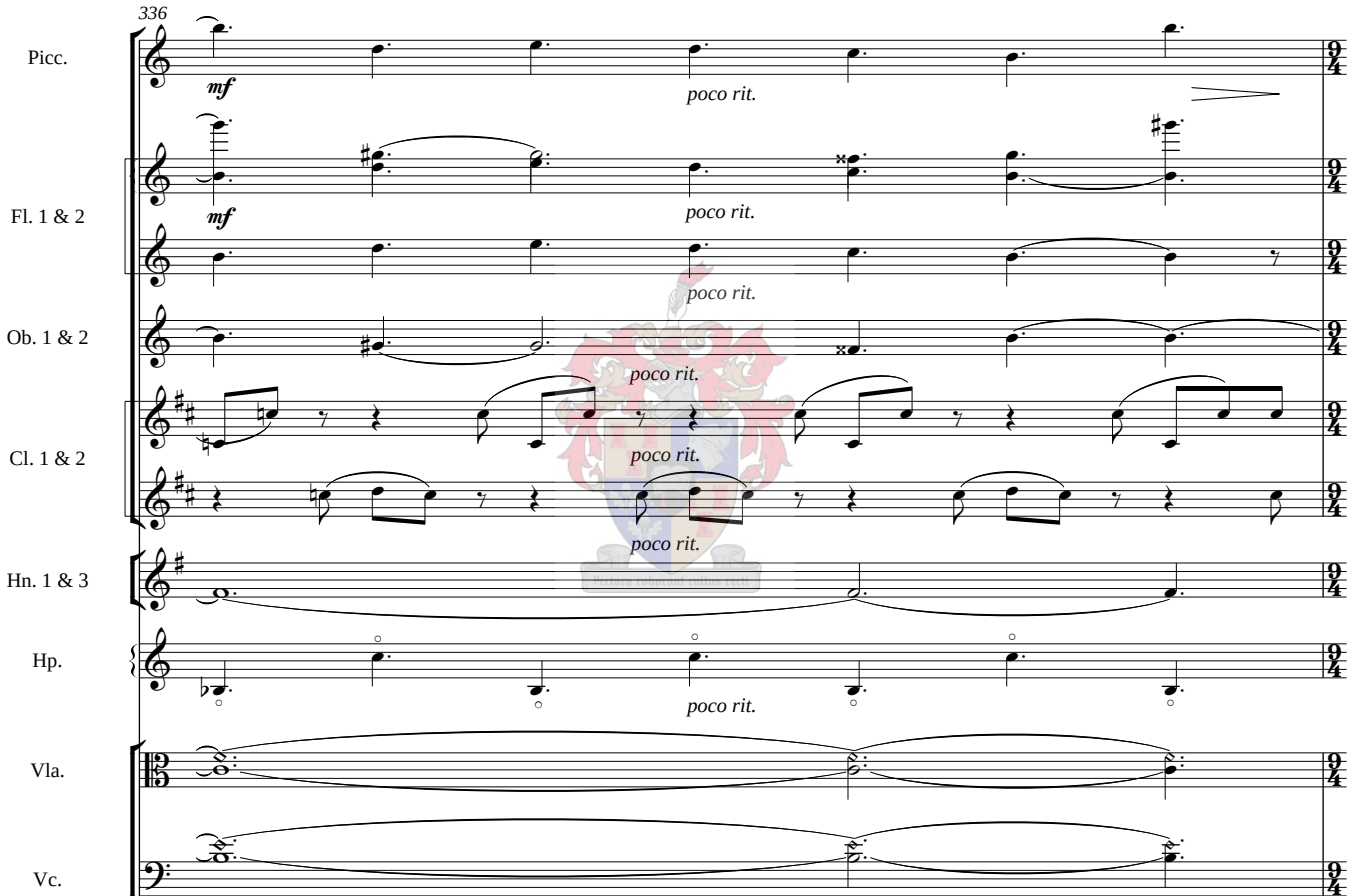

322
Picc.
E. H.
Vln. I
Vln. II
Vla.
Vc.
p
mp
ppp
div. a3
trem. a punta
div.
trem. a punta

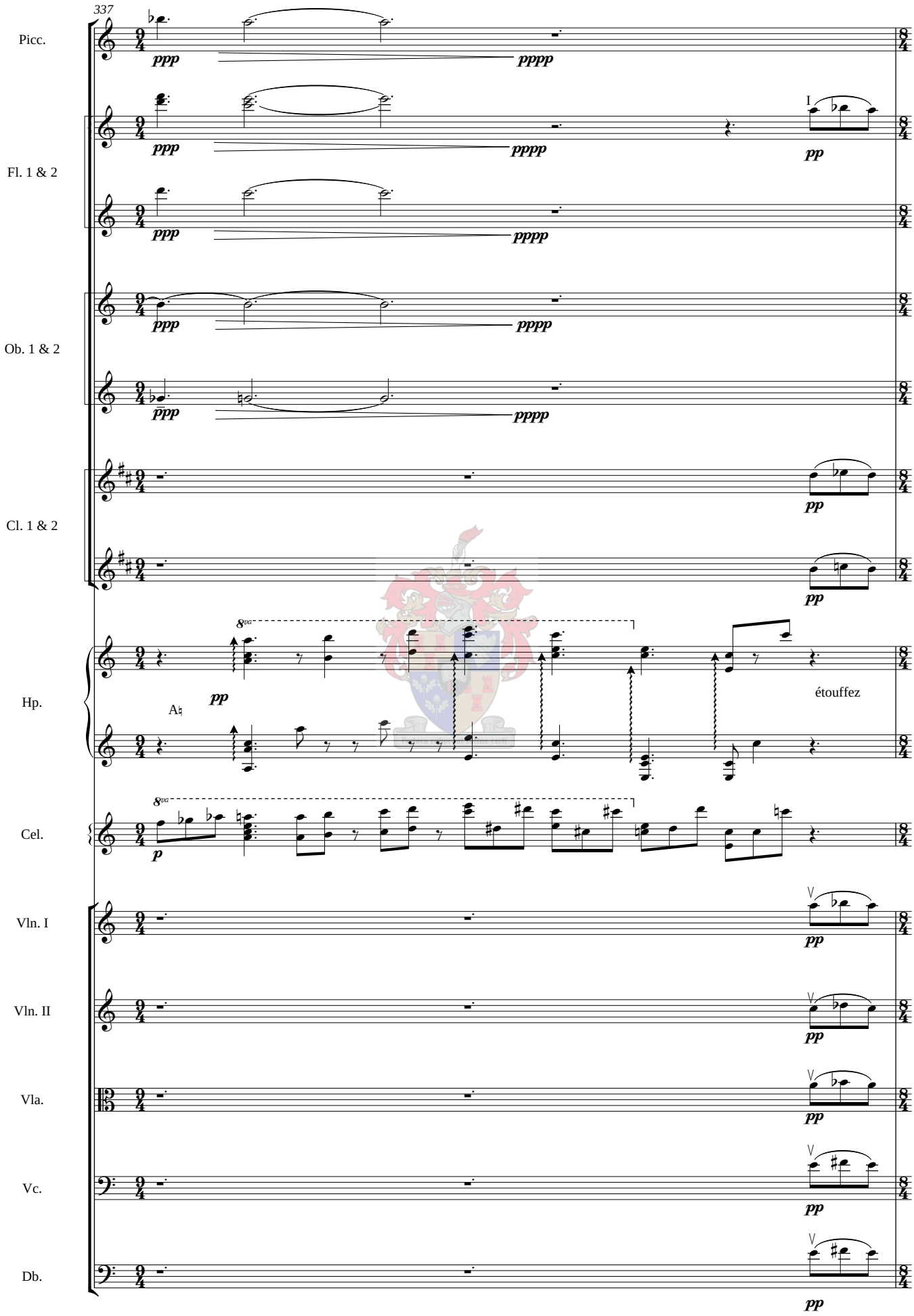

324
Picc.
Fl. 1 & 2
E. H.
div. a2
Vln. I
Vln. II
Vla.
Vc.
p
ppp


326
Picc.
Fl. 1 & 2
E. H.

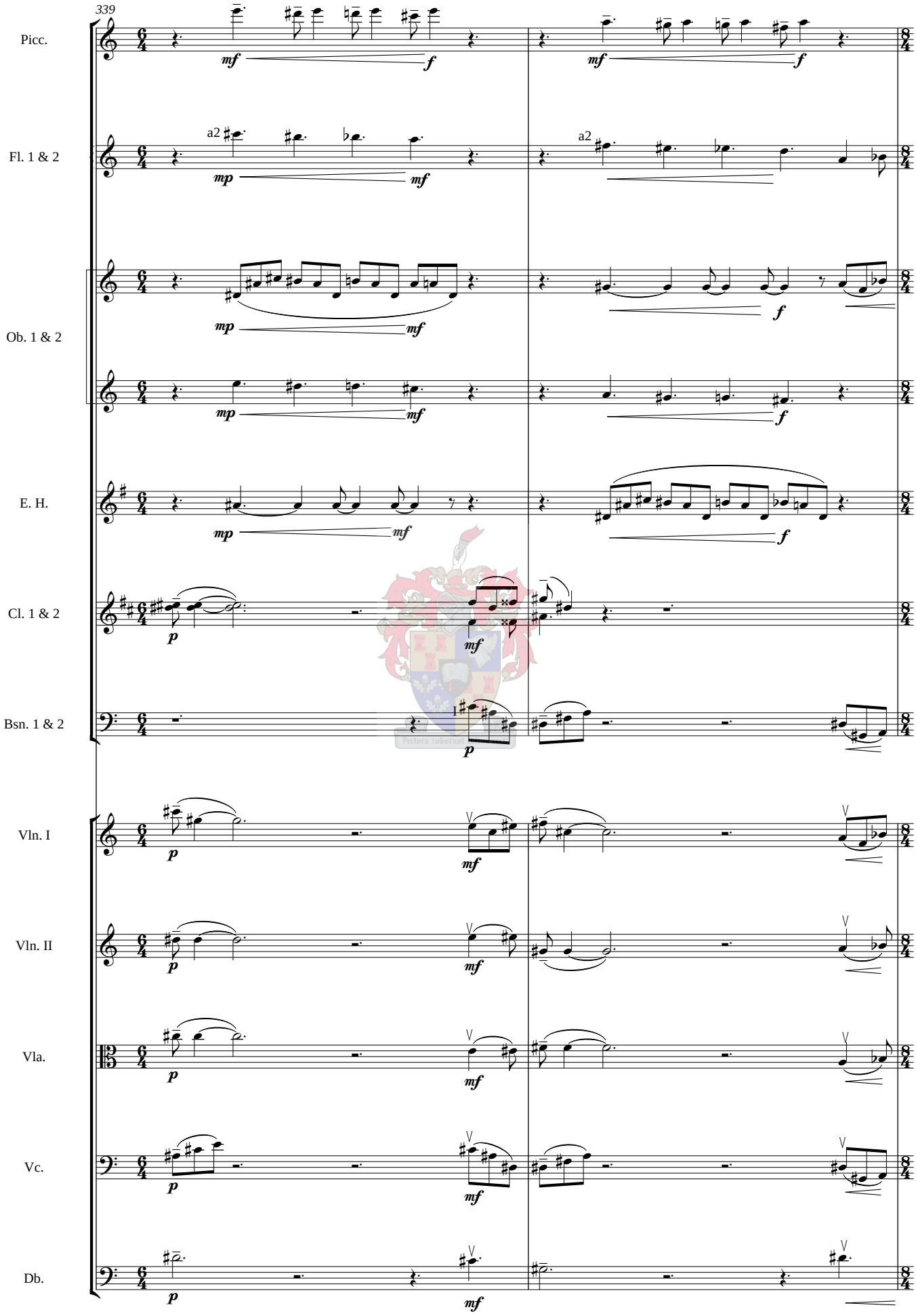

327
Picc.
Fl. 1 & 2
Ob. 1 & 2
E. H.
Hn. 1 & 3
Vln. I
Vln. II
Vla.
ppp
p poco cant. dolente
poco
unis.
trem.
pppp
329
mf
p
cant.
sempre pp
mp cant.
pp
Hn. 2 & 4
Hp.
E F♭
étouffez
trem.
Vc.

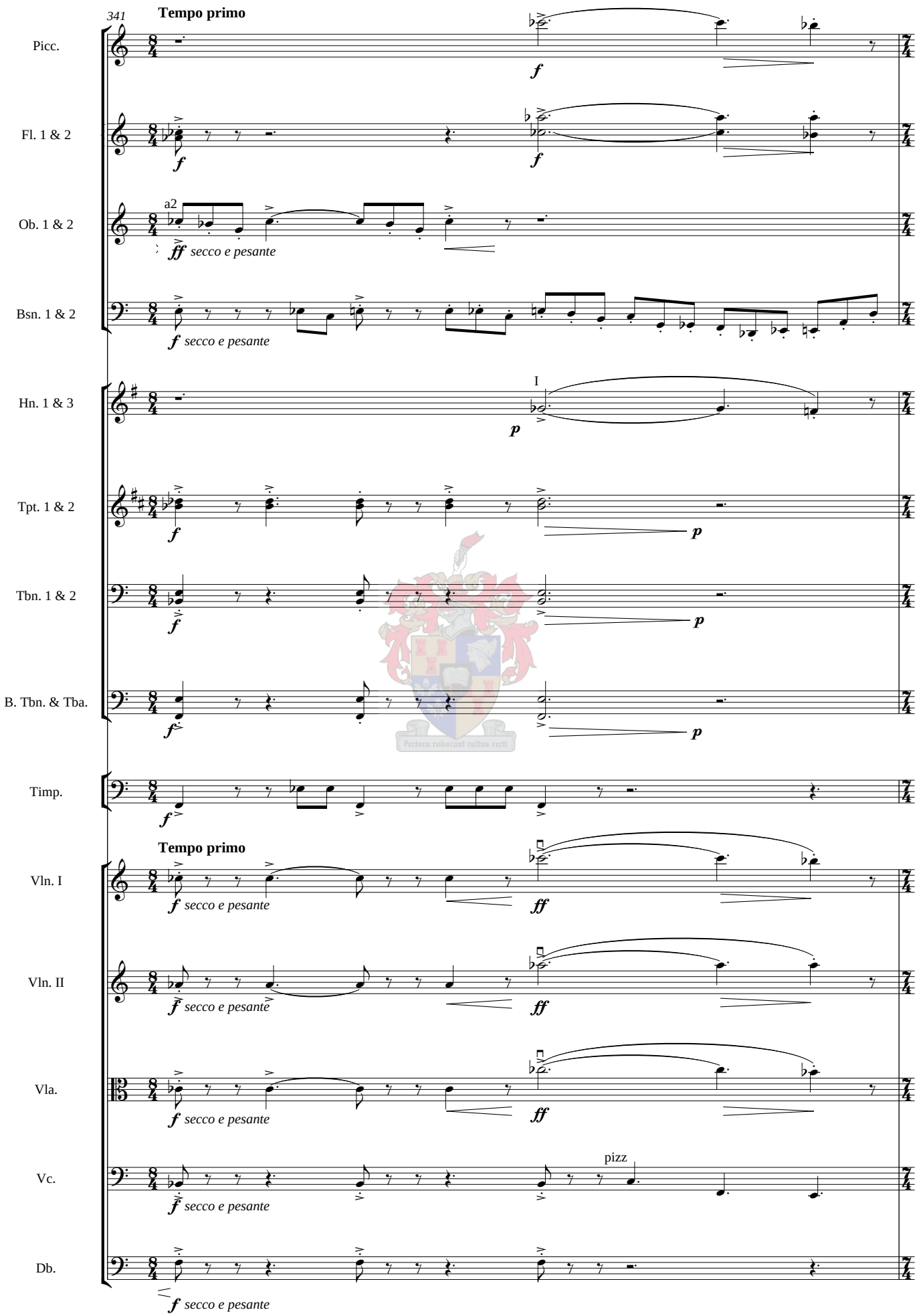

331
Picc.
mf
Fl. 1 & 2
sempre pp
Ob. 1 & 2
p
332
Picc.
ppp
Fl. 1 & 2
ppp
Ob. 1 & 2
p
334
Picc.
sub.p cant.
poco
Fl. 1 & 2
sub.p cant.
poco
Ob. 1 & 2
I
Cl. 1 & 2
ppp
ppp
Hn. 1 & 3
I
ppp
Hp.
p
Vla.
ppp con sordini
Vc.
ppp con sordini

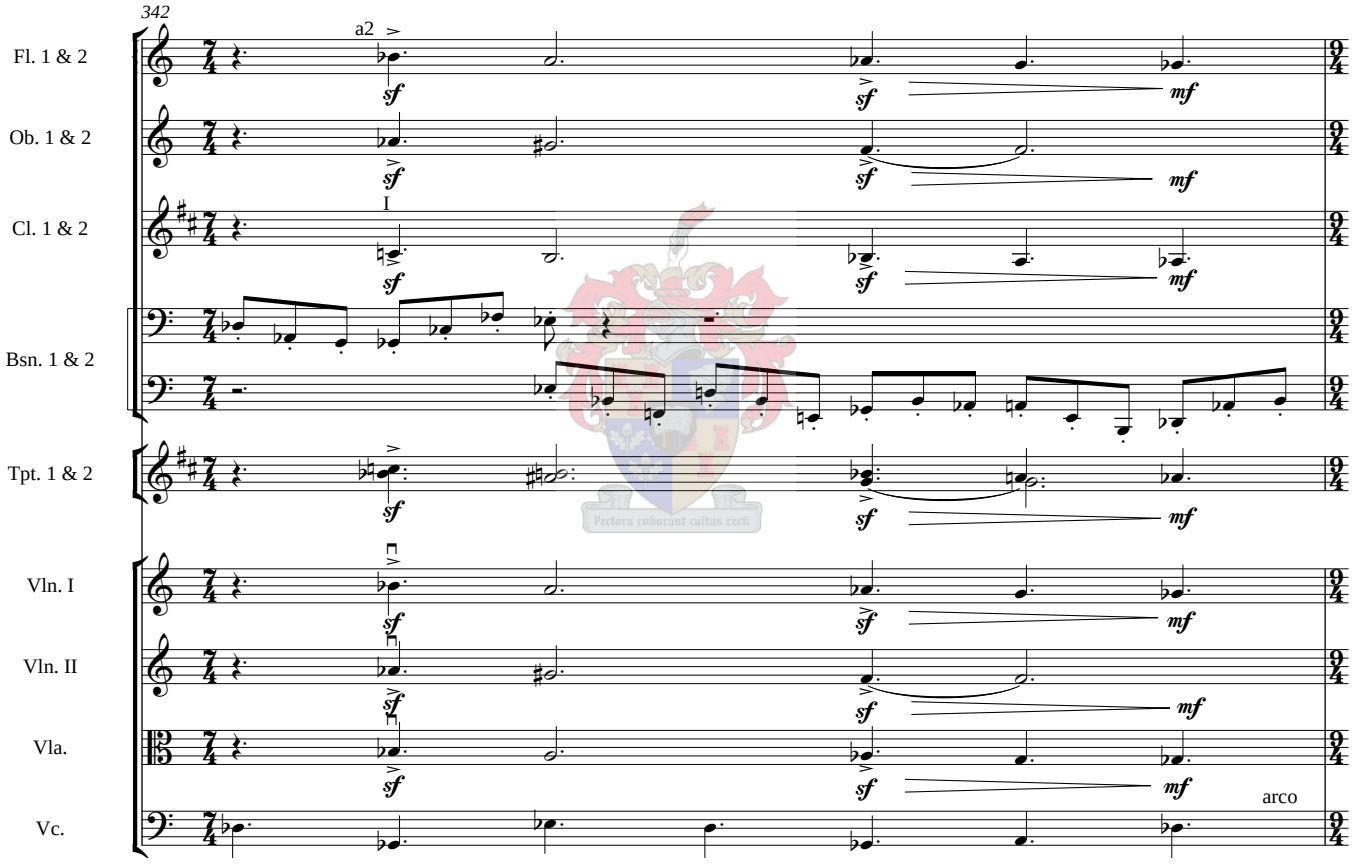

336
Picc.
mf
poco rit.
Fl. 1 & 2
mf
poco rit.
poco rit.
Ob. 1 & 2
poco rit.
Cl. 1 & 2
poco rit.
poco rit.
Hn. 1 & 3
Hp.
poco rit.
Vla.
Vc.

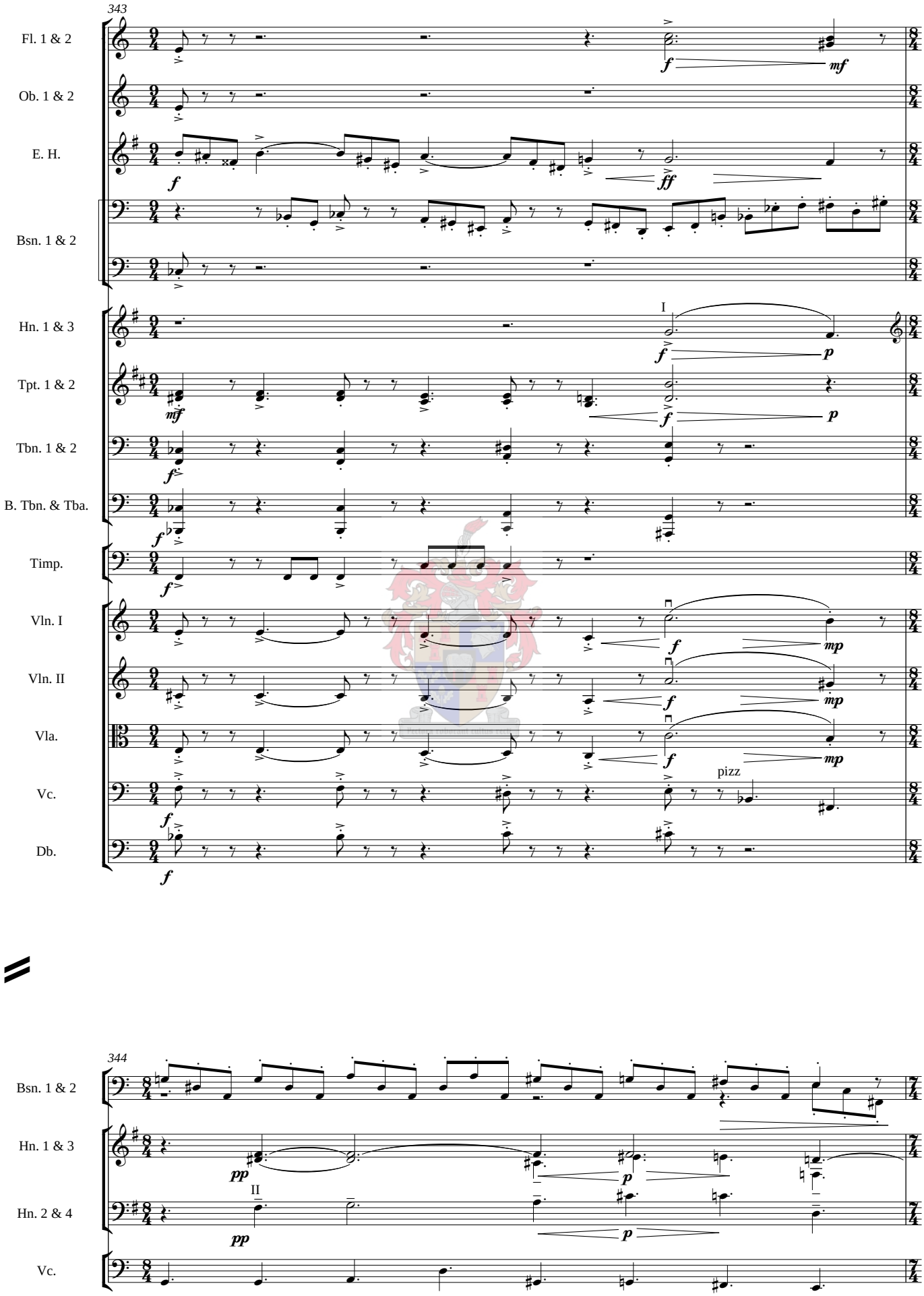

337
Picc.
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Hp.
Cel.
Vln. I
Vln. II
Vla.
Vc.
Db.
ppp
pppp
pp
p
I
V
8va
A♮
étouffez

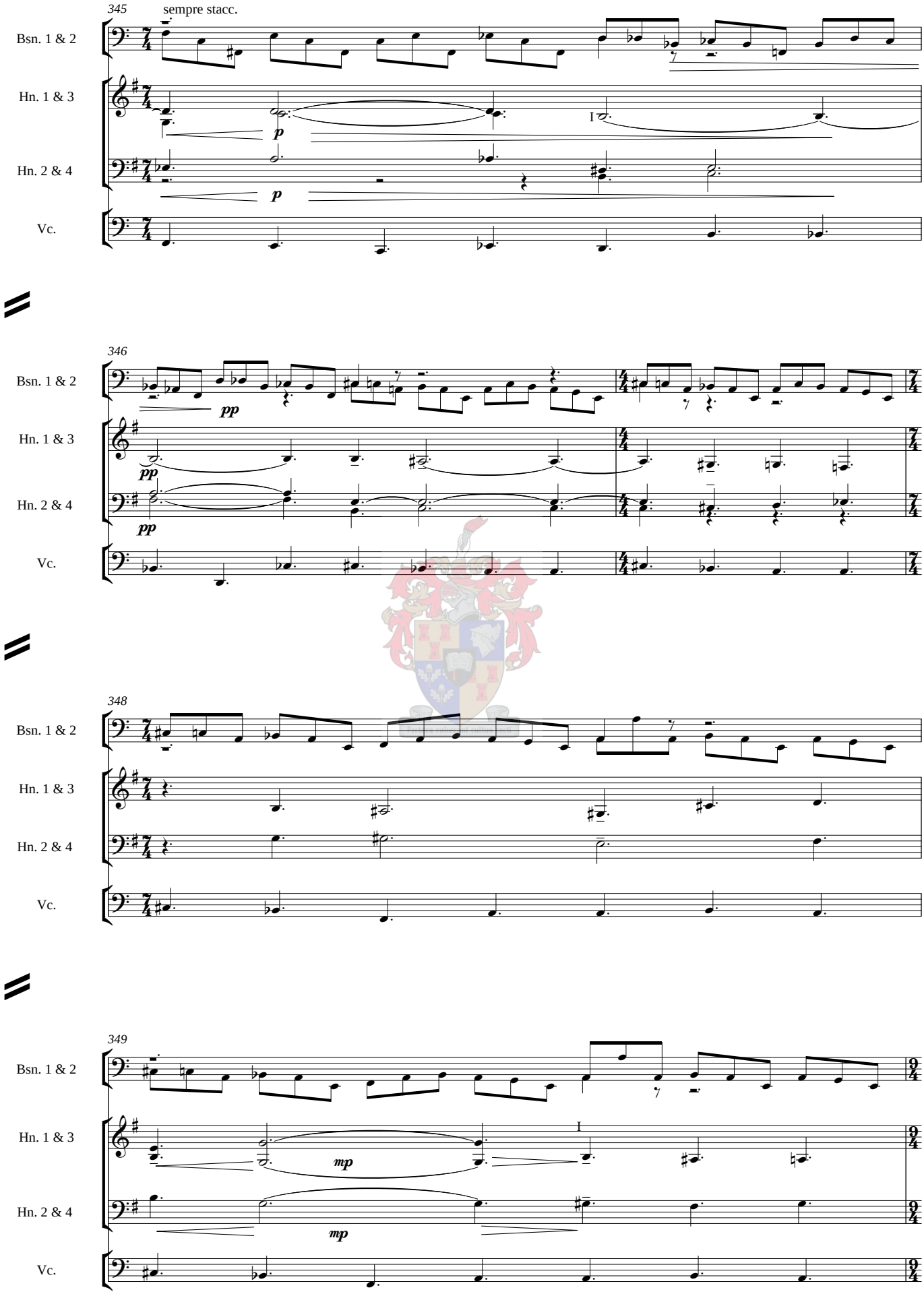
338
Fl. 1 & 2
Cl. 1 & 2
Hp.
F♯
D♯
étouffez
Cel.
Vln. I
Vln. II
Vla.
Vc.
Db.
pppp
pp


339
Picc.
Fl. 1 & 2
a2
Ob. 1 & 2
E. H.
Cl. 1 & 2
Bsn. 1 & 2
Vln. I
Vln. II
Vla.
Vc.
Db.
mp
mf
f
p

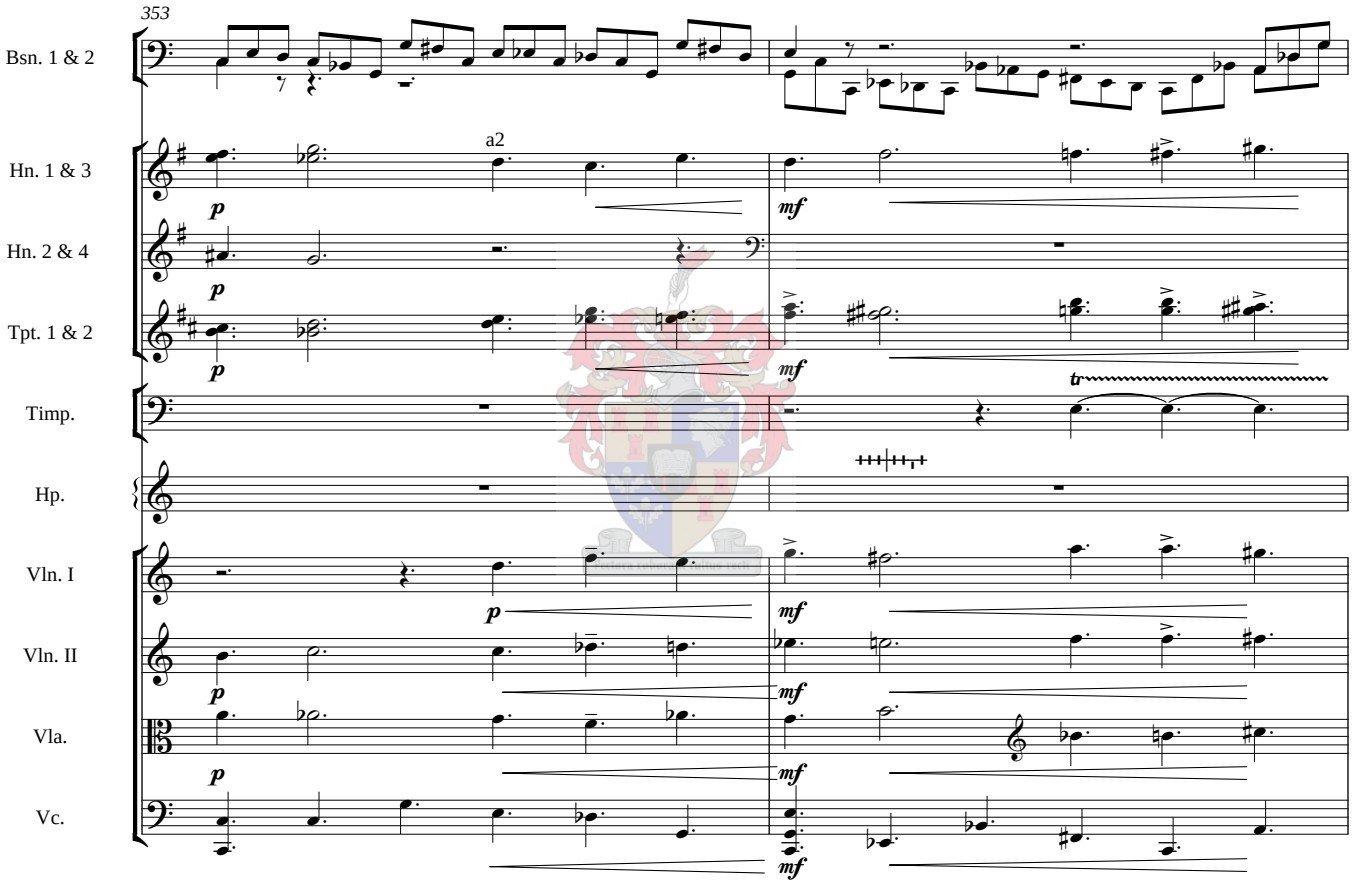

341
Tempo primo
Picc.
Fl. 1 & 2
Ob. 1 & 2
a2
ff secco e pesante
Bsn. 1 & 2
f secco e pesante
Hn. 1 & 3
I
p
Tpt. 1 & 2
Tbn. 1 & 2
B. Tbn. & Tba.
Timp.
Tempo primo
Vln. I
Vln. II
Vla.
Vc.
pizz
Db.

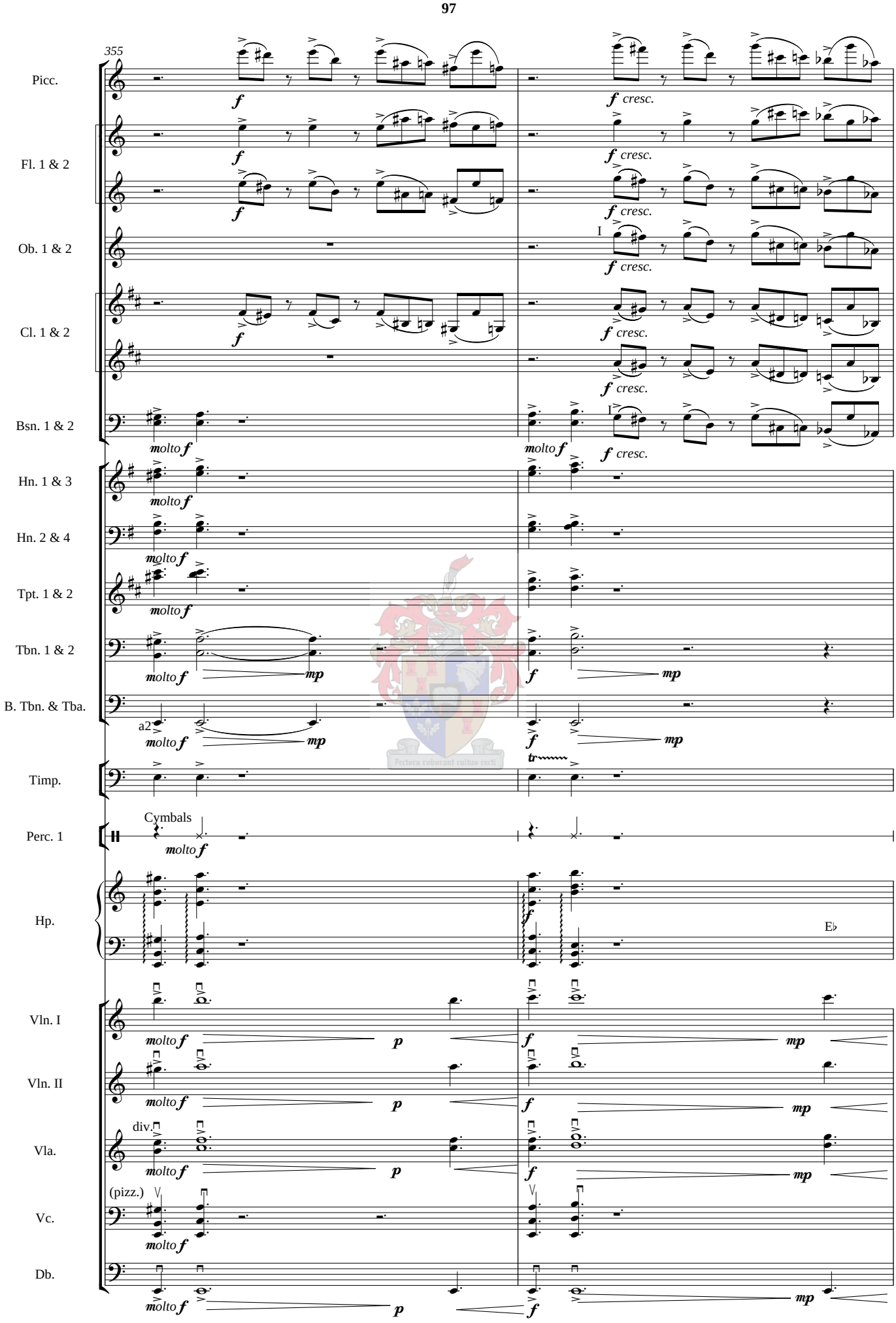

342
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
Tpt. 1 & 2
Vln. I
Vln. II
Vla.
Vc.
a2
I
sf
mf
arco

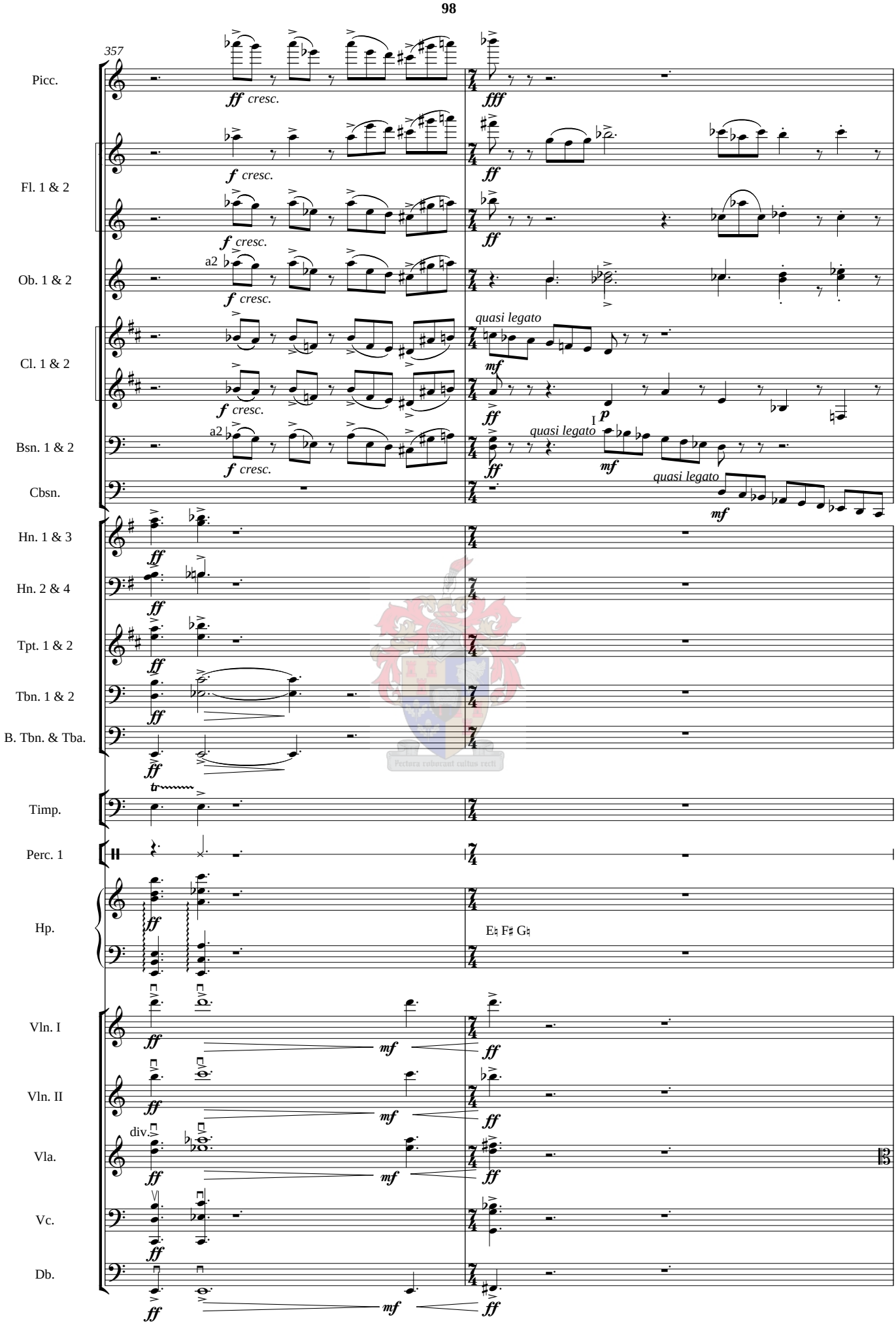

343
Fl. 1 & 2
Ob. 1 & 2
E. H.
Bsn. 1 & 2
Hn. 1 & 3
Tpt. 1 & 2
Tbn. 1 & 2
B. Tbn. & Tba.
Timp.
Vln. I
Vln. II
Vla.
Vc.
Db.
I
pizz
344
Bsn. 1 & 2
Hn. 1 & 3
Hn. 2 & 4
II
Vc.

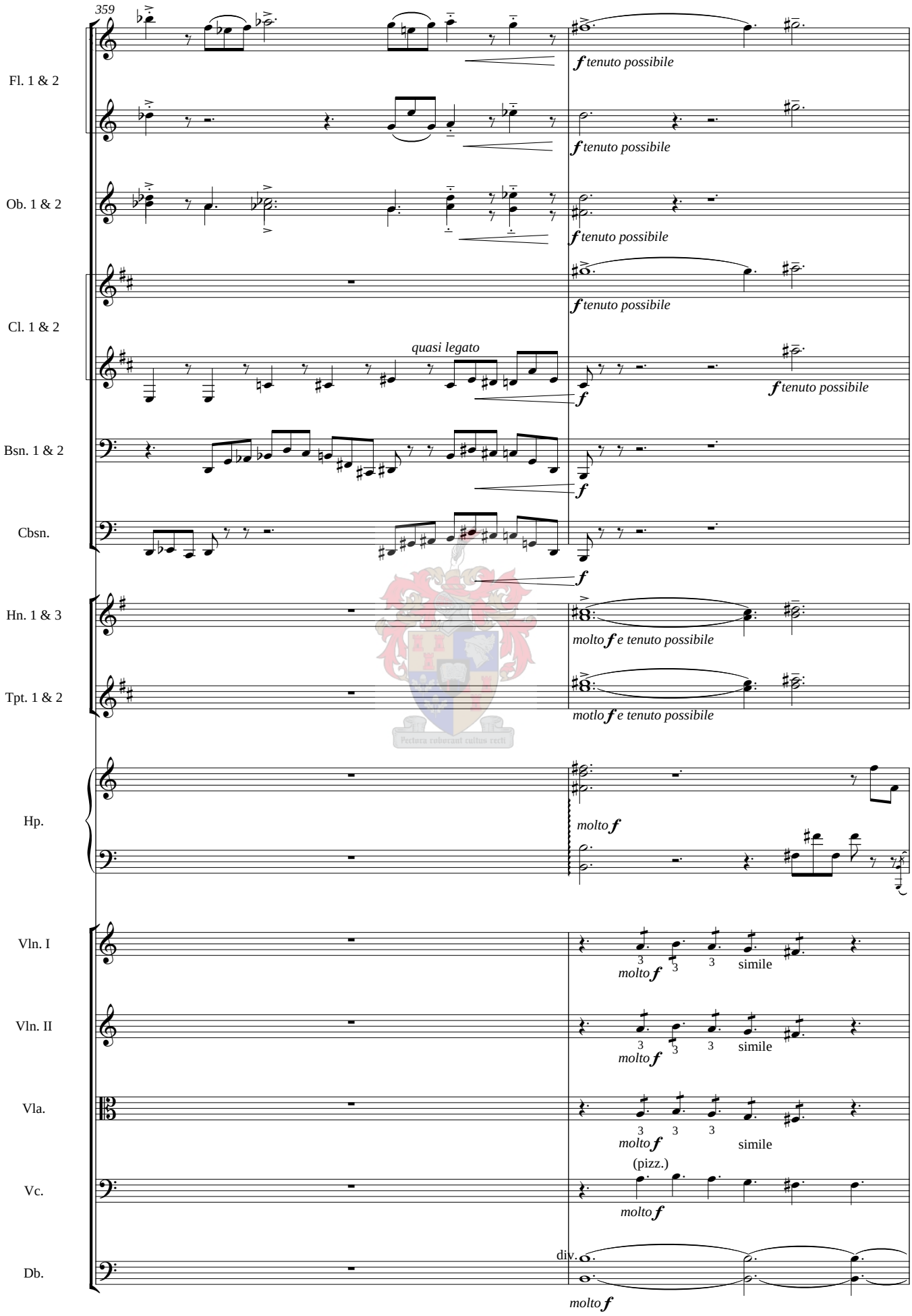

345
sempre stacc.
Bsn. 1 & 2
Hn. 1 & 3
Hn. 2 & 4
Vc.
p
p
I
346
Bsn. 1 & 2
Hn. 1 & 3
Hn. 2 & 4
Vc.
pp
pp
pp
348
Bsn. 1 & 2
Hn. 1 & 3
Hn. 2 & 4
Vc.
349
Bsn. 1 & 2
Hn. 1 & 3
Hn. 2 & 4
Vc.
mp
mp
I

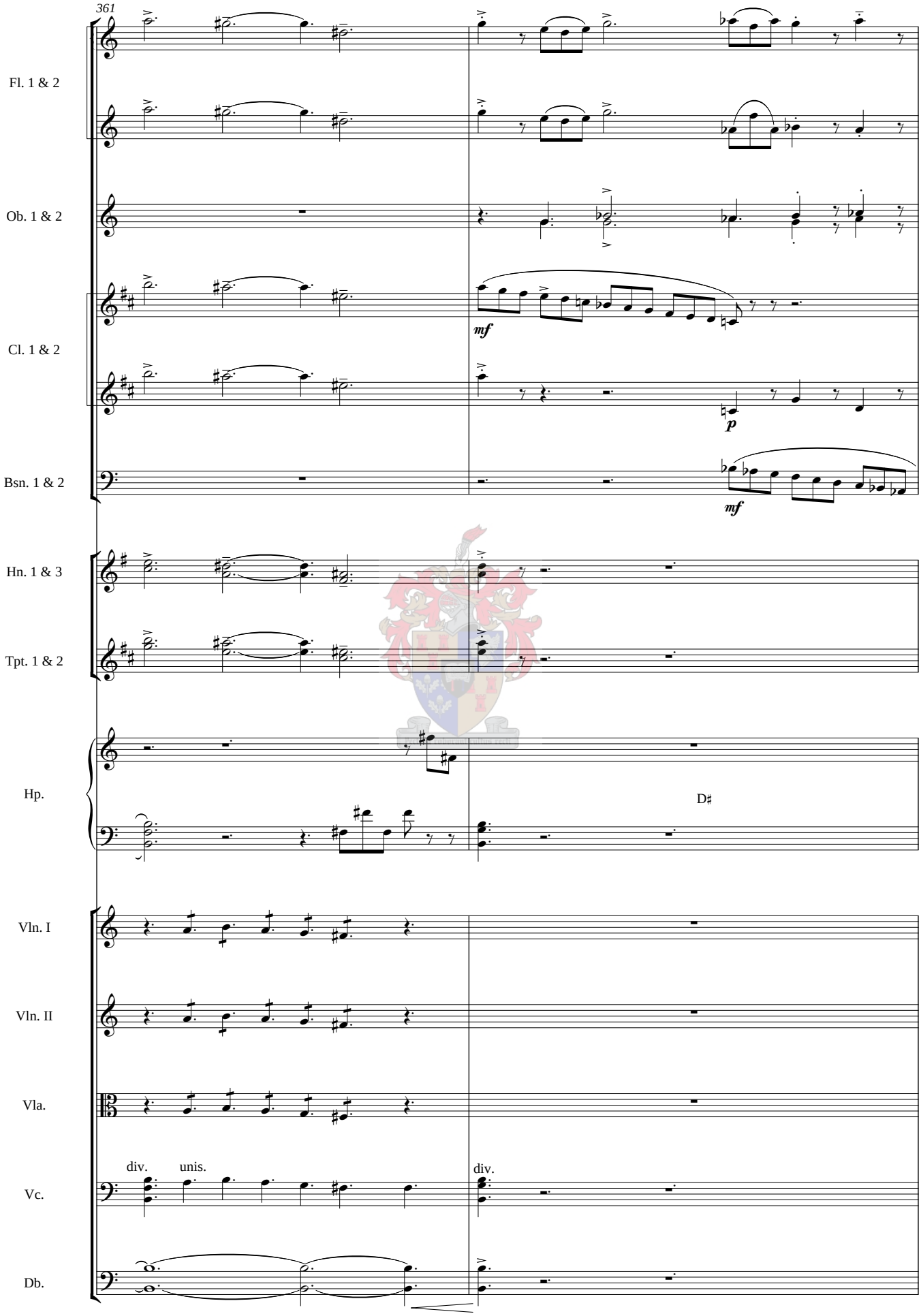
350
Bsn. 1 & 2
Hn. 1 & 3
Hn. 2 & 4
Vc.
I
351
Bsn. 1 & 2
cresc. incalzando
Hn. 1 & 3
cresc. incalzando
Hn. 2 & 4
cresc. incalzando
Tpt. 1 & 2
Vln. II
Vla.
Vc.
mp
p

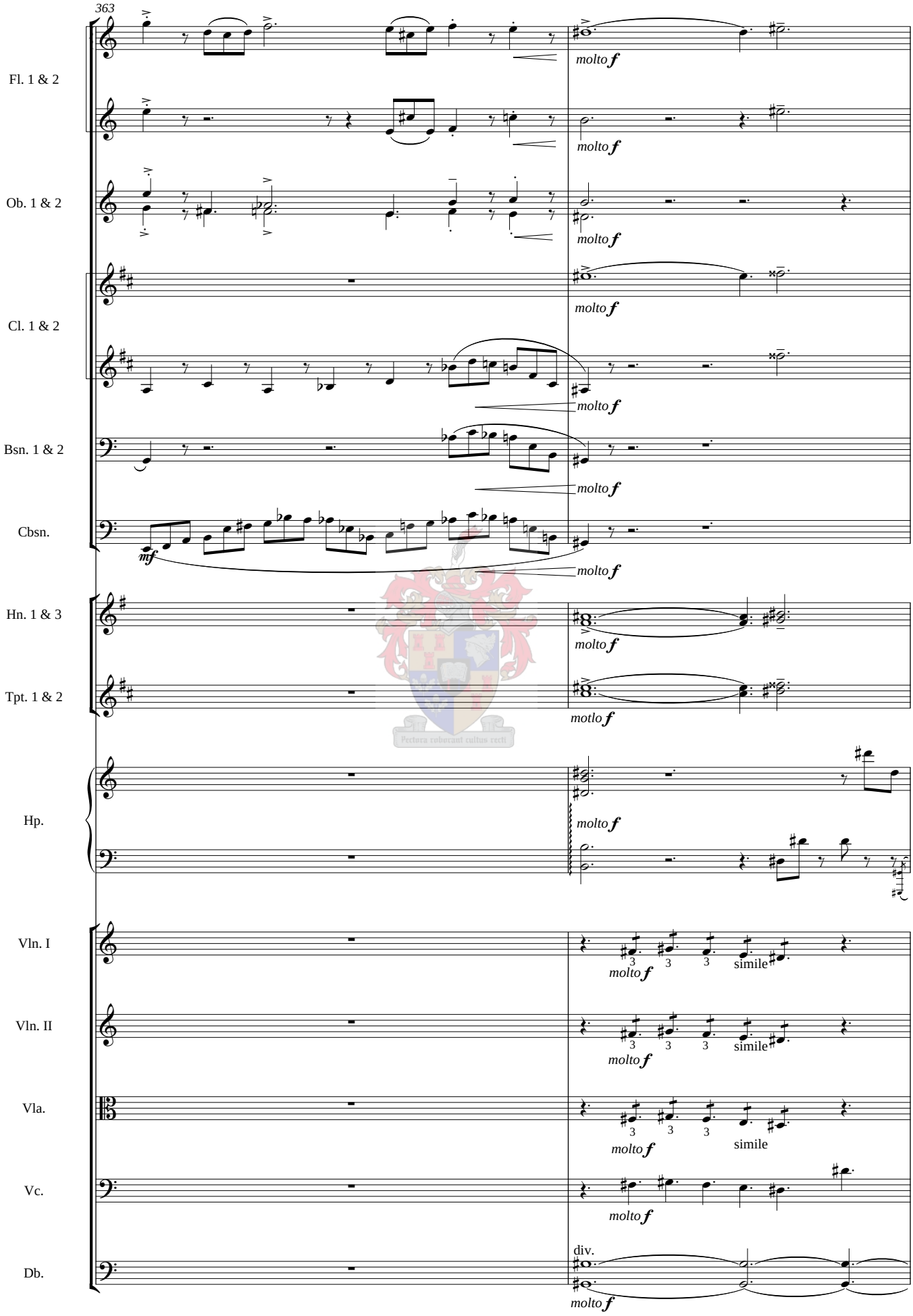

353
Bsn. 1 & 2
Hn. 1 & 3
a2
Hn. 2 & 4
Tpt. 1 & 2
Timp.
Hp.
Vln. I
Vln. II
Vla.
Vc.
p
mf
tr

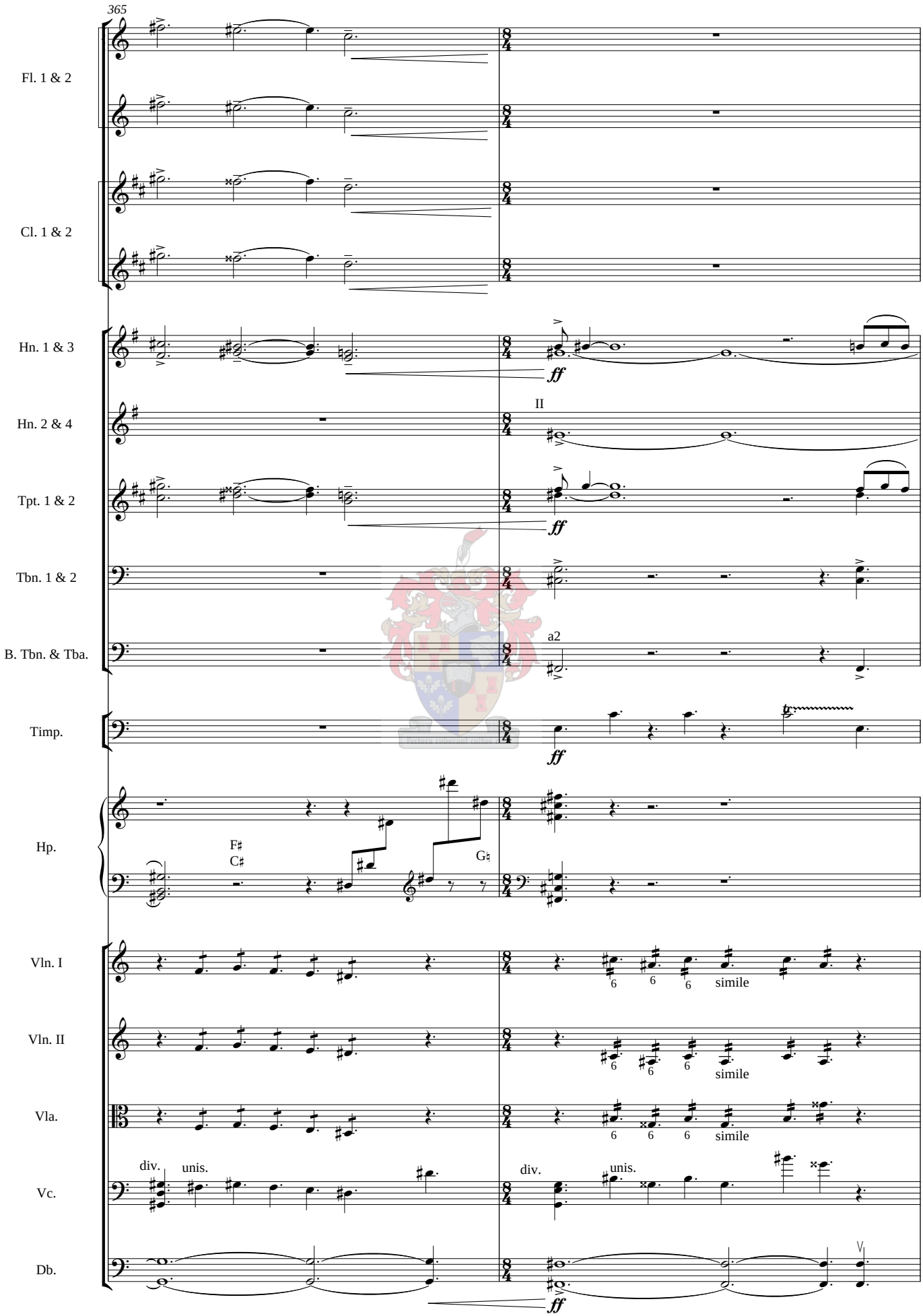

355
Picc.
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
Hn. 1 & 3
Hn. 2 & 4
Tpt. 1 & 2
Tbn. 1 & 2
B. Tbn. & Tba.
Timp.
Perc. 1
Hp.
Vln. I
Vln. II
Vla.
Vc.
Db.
f
f cresc.
molto f
mp
a2
tr
Cymbals
E♭
p
div.
(pizz.)

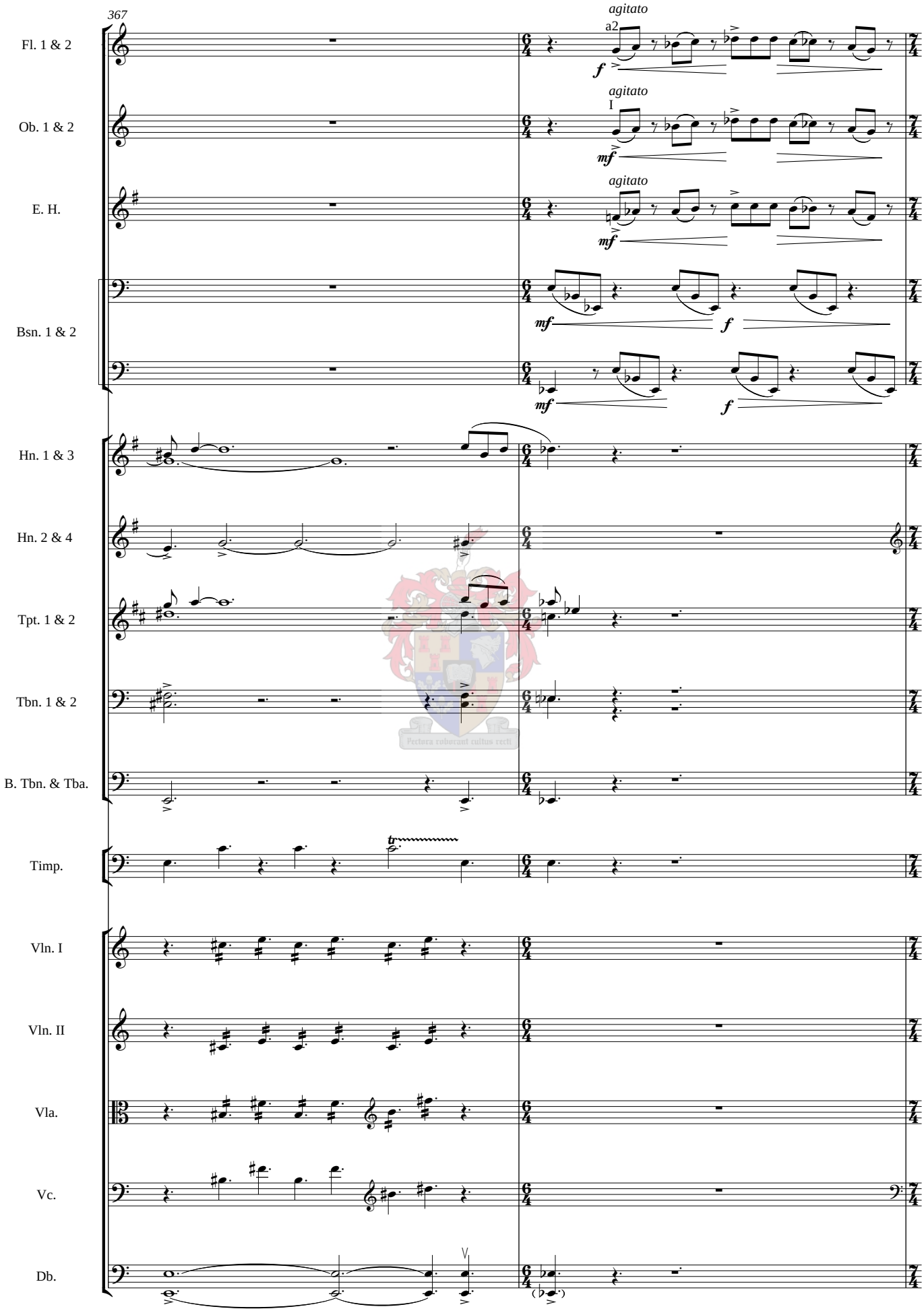

357
Picc.
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
Cbsn.
Hn. 1 & 3
Hn. 2 & 4
Tpt. 1 & 2
Tbn. 1 & 2
B. Tbn. & Tba.
Timp.
Perc. 1
Hp.
Vln. I
Vln. II
Vla.
Vc.
Db.
ff cresc.
fff
f cresc.
ff
a2
quasi legato
mf
p
E♮ F♯ G♮
div.

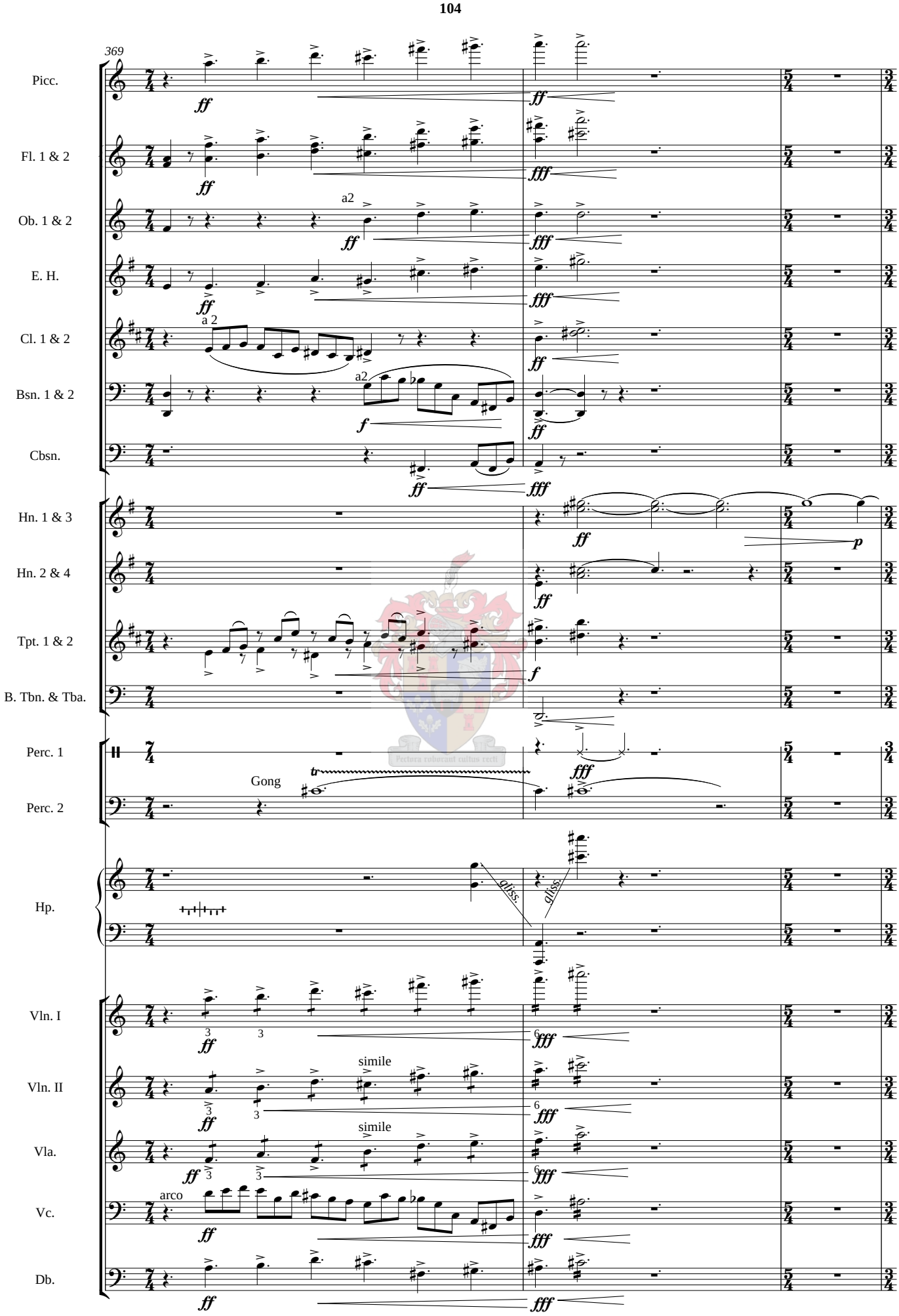

359
Fl. 1 & 2
f tenuto possibile
f tenuto possibile
Ob. 1 & 2
f tenuto possibile
f tenuto possibile
Cl. 1 & 2
quasi legato
f
f tenuto possibile
Bsn. 1 & 2
f
Cbsn.
f
Hn. 1 & 3
molto f e tenuto possibile
Tpt. 1 & 2
motlo f e tenuto possibile
Hp.
molto f
Vln. I
molto f
simile
Vln. II
molto f
simile
Vla.
molto f
simile
Vc.
(pizz.)
molto f
Db.
div.
molto f

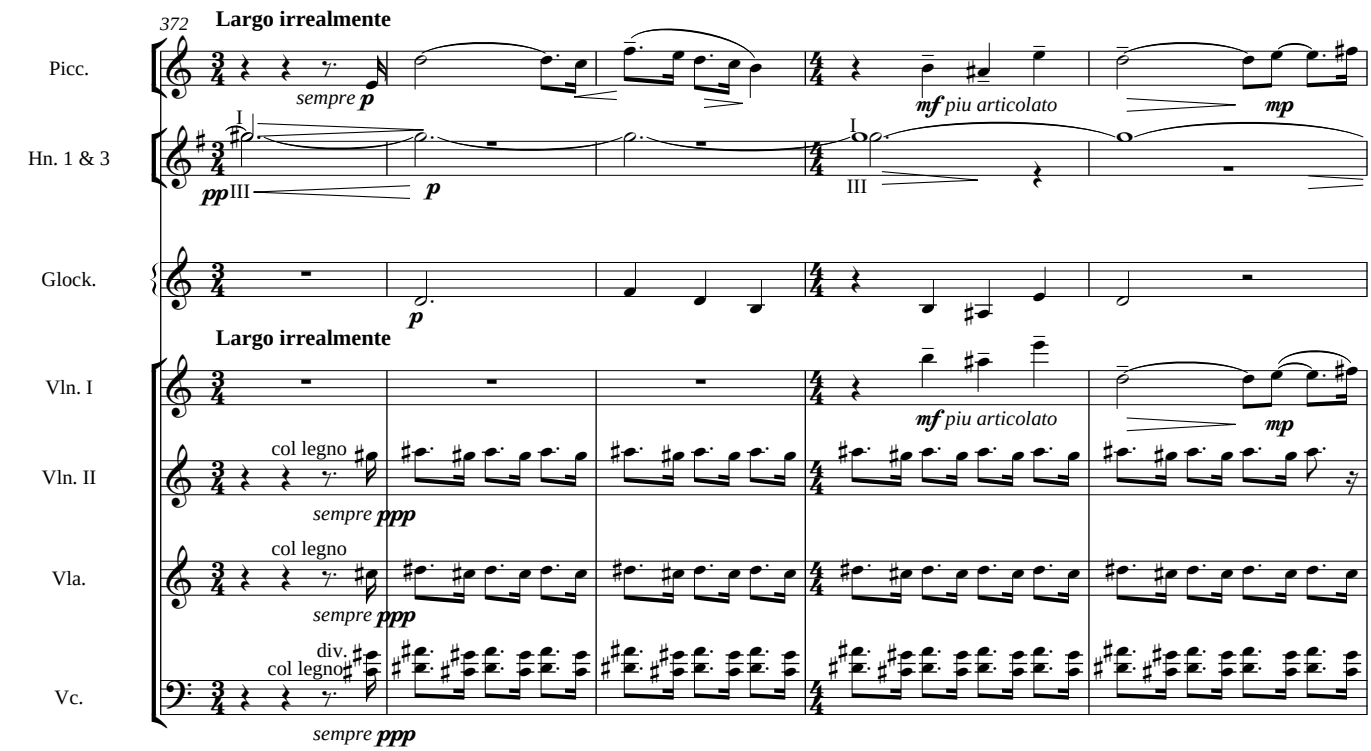

361
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
Hn. 1 & 3
Tpt. 1 & 2
Hp.
Vln. I
Vln. II
Vla.
Vc.
Db.
mf
p
mf
D♯
div.
unis.
div.

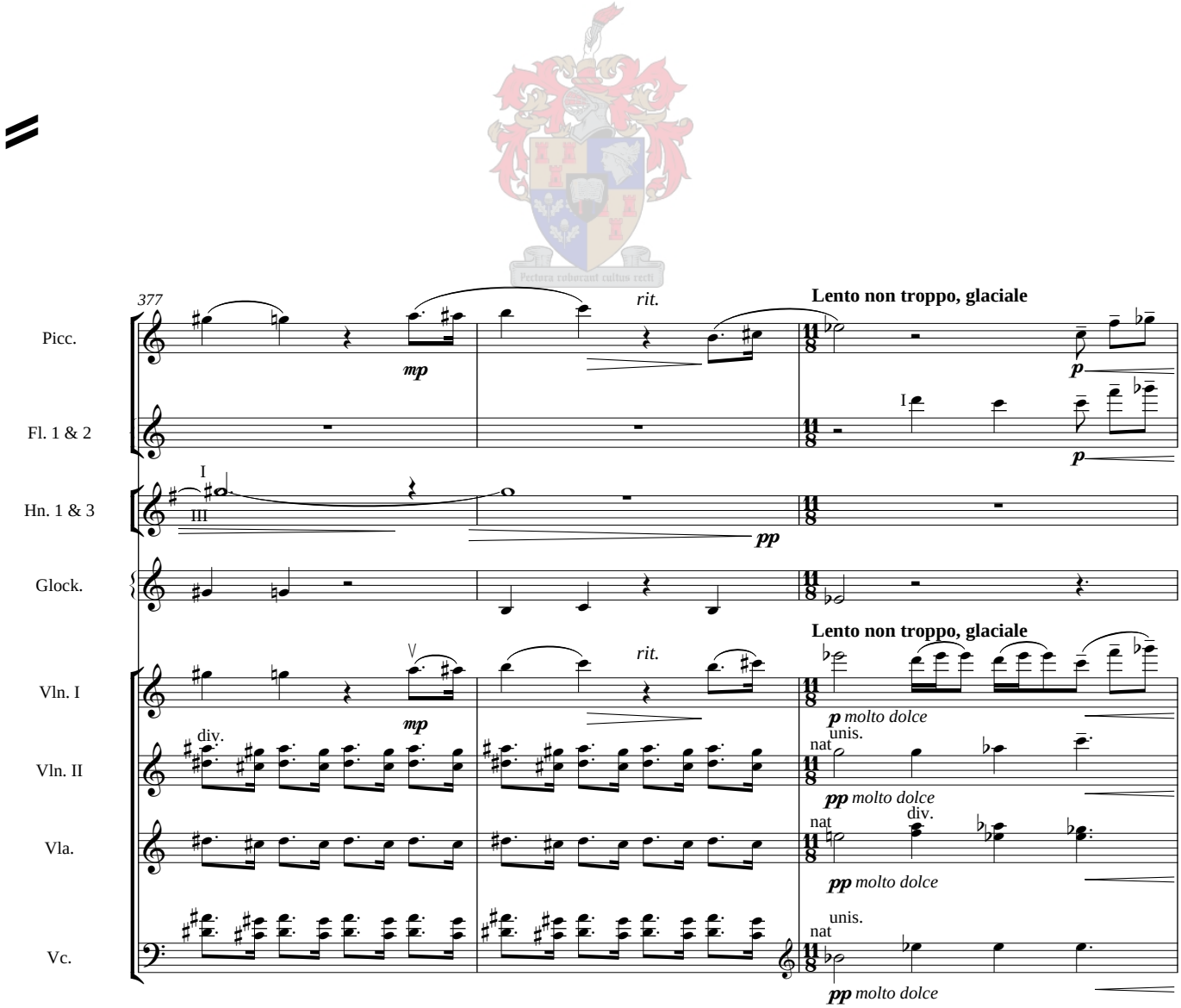

363
Fl. 1 & 2
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
Cbsn.
Hn. 1 & 3
Tpt. 1 & 2
Hp.
Vln. I
Vln. II
Vla.
Vc.
Db.
molto f
mf
motlo f
simile
div.

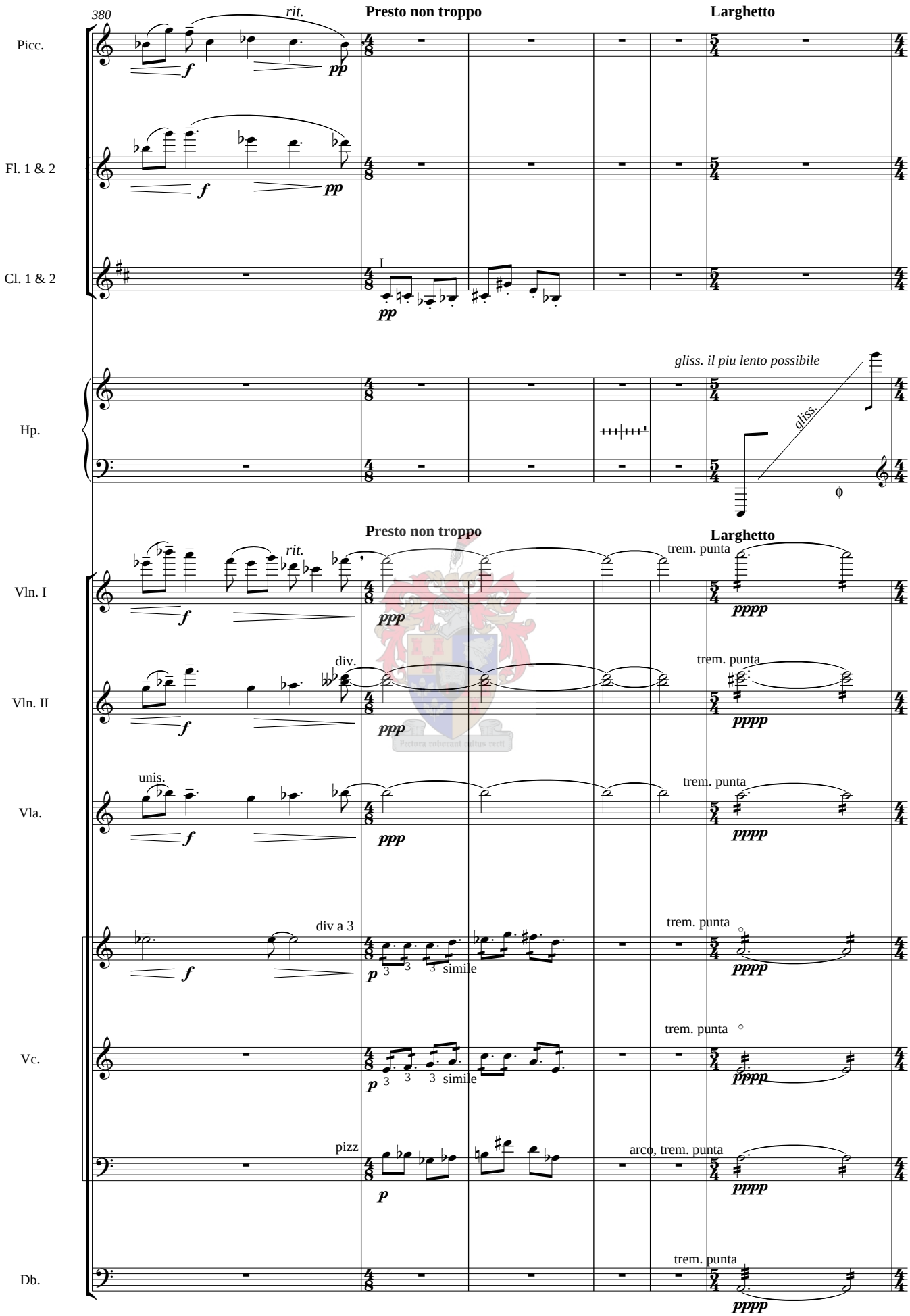

365
Fl. 1 & 2
Cl. 1 & 2
Hn. 1 & 3
Hn. 2 & 4
Tpt. 1 & 2
Tbn. 1 & 2
B. Tbn. & Tba.
Timp.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Db.
ff
II
a2
F♯
C♯
G♯
simile
div.
unis.

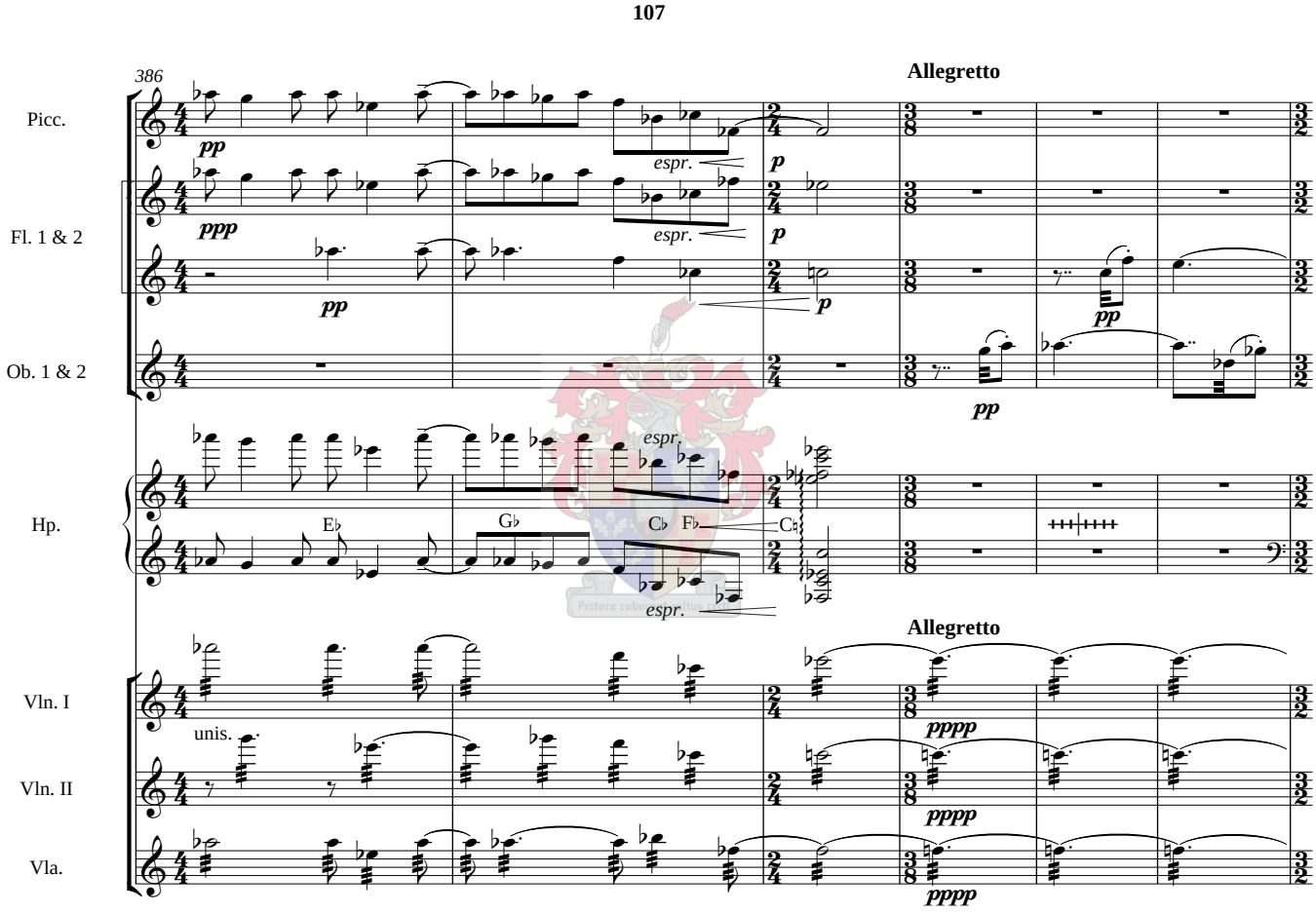

367
Fl. 1 & 2
agitato
a2
f
Ob. 1 & 2
agitato
I
mf
E. H.
agitato
mf
Bsn. 1 & 2
mf
f
mf
f
Hn. 1 & 3
Hn. 2 & 4
Tpt. 1 & 2
Tbn. 1 & 2
B. Tbn. & Tba.
Timp.
tr
Vln. I
Vln. II
Vla.
Vc.
Db.

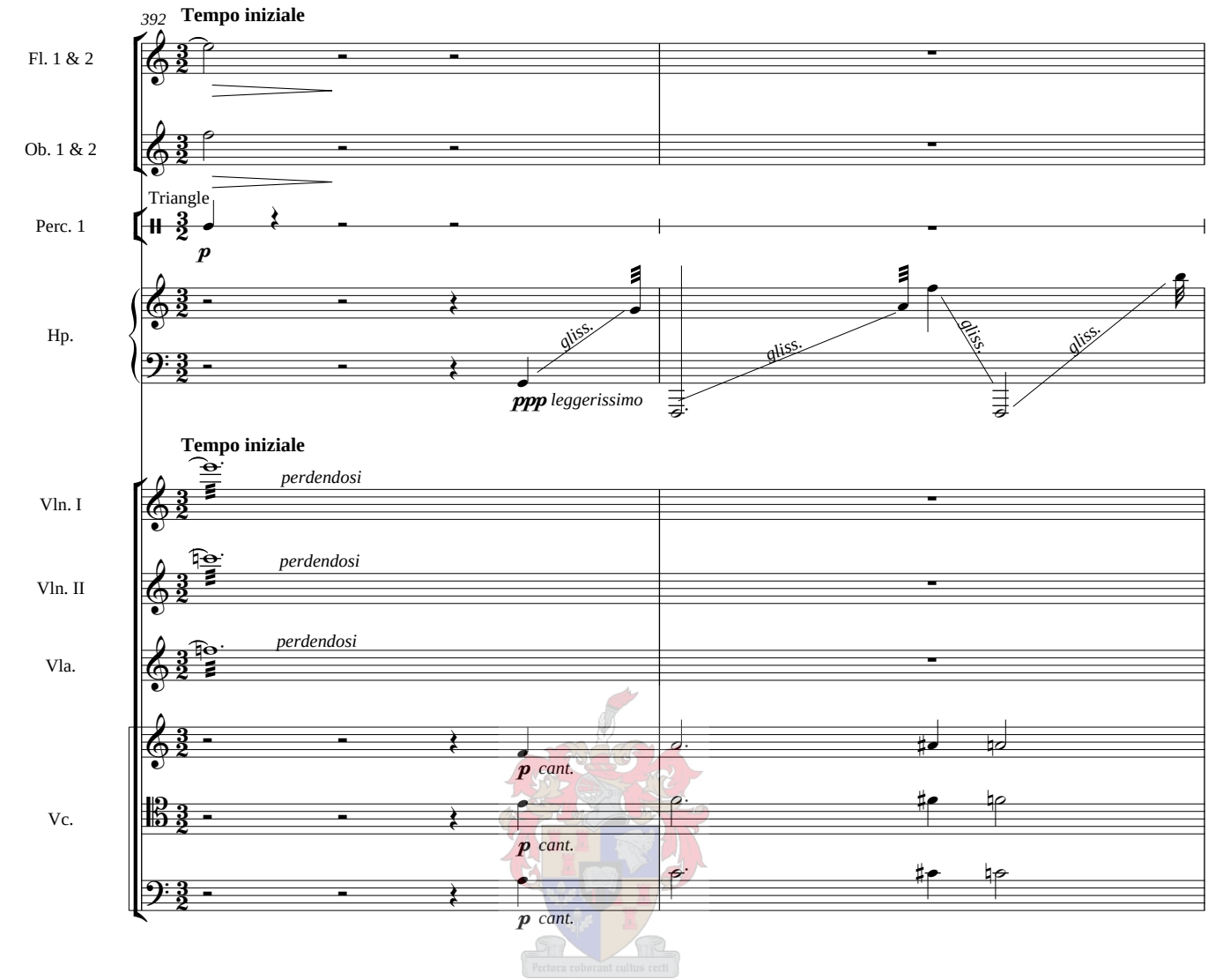

369
Picc.
Fl. 1 & 2
Ob. 1 & 2
a2
E. H.
Cl. 1 & 2
a 2
Bsn. 1 & 2
a2
Cbsn.
Hn. 1 & 3
Hn. 2 & 4
Tpt. 1 & 2
B. Tbn. & Tba.
Perc. 1
Gong
Perc. 2
Hp.
gliss.
gliss.
Vln. I
Vln. II
simile
Vla.
simile
Vc.
arco
Db.

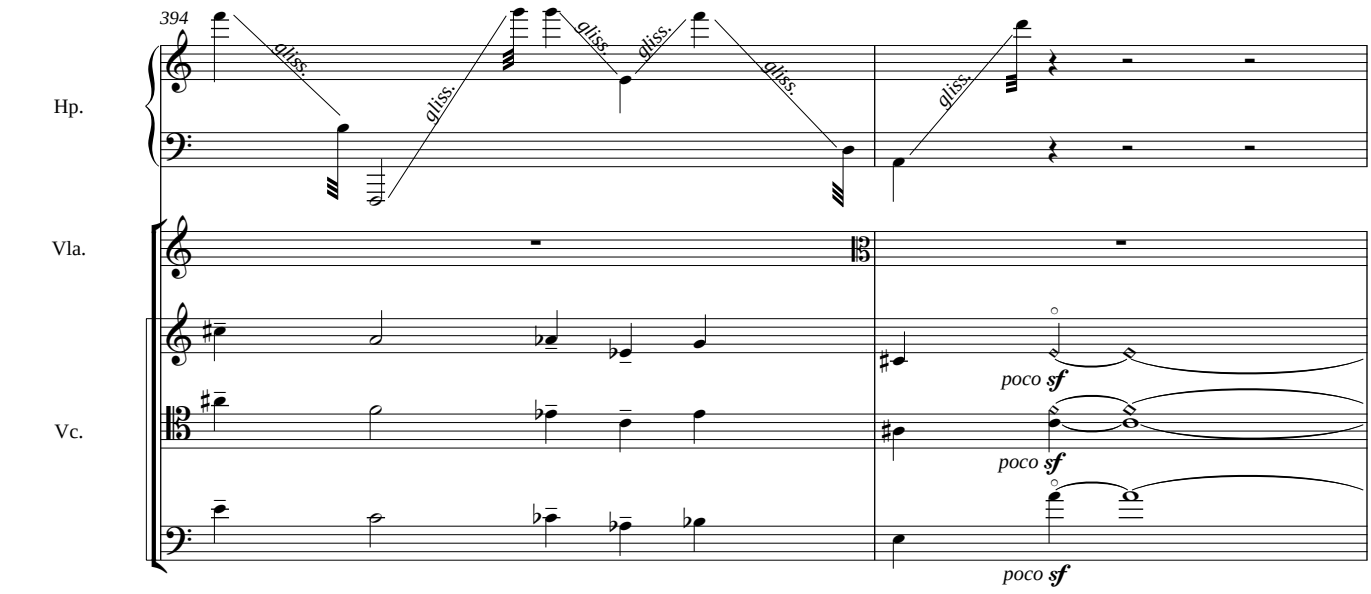

372
Largo irrealmente
Picc.
sempre p
mf piu articolato
mp
Hn. 1 & 3
pp
III
p
I
III
Glock.
p
Largo irrealmente
Vln. I
mf piu articolato
mp
Vln. II
col legno
sempre ppp
Vla.
col legno
sempre ppp
Vc.
div.
col legno
sempre ppp

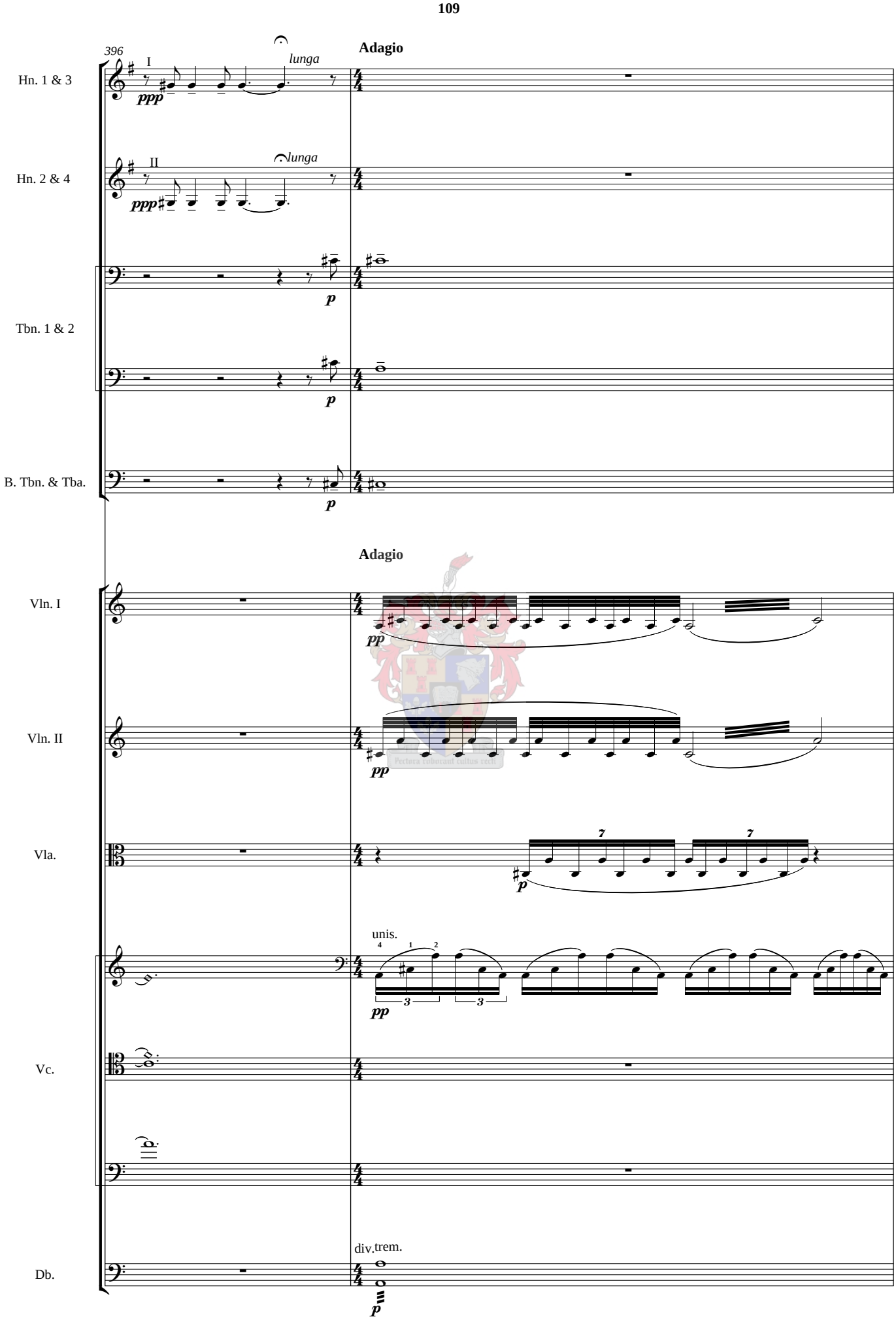

377
rit.
Lento non troppo, glaciale
Picc.
mp
p
Fl. 1 & 2
I
p
Hn. 1 & 3
I
III
pp
Glock.
Lento non troppo, glaciale
Vln. I
V
rit.
mp
p molto dolce
Vln. II
div.
unis.
nat
pp molto dolce
Vla.
nat
div.
pp molto dolce
Vc.
unis.
nat
pp molto dolce

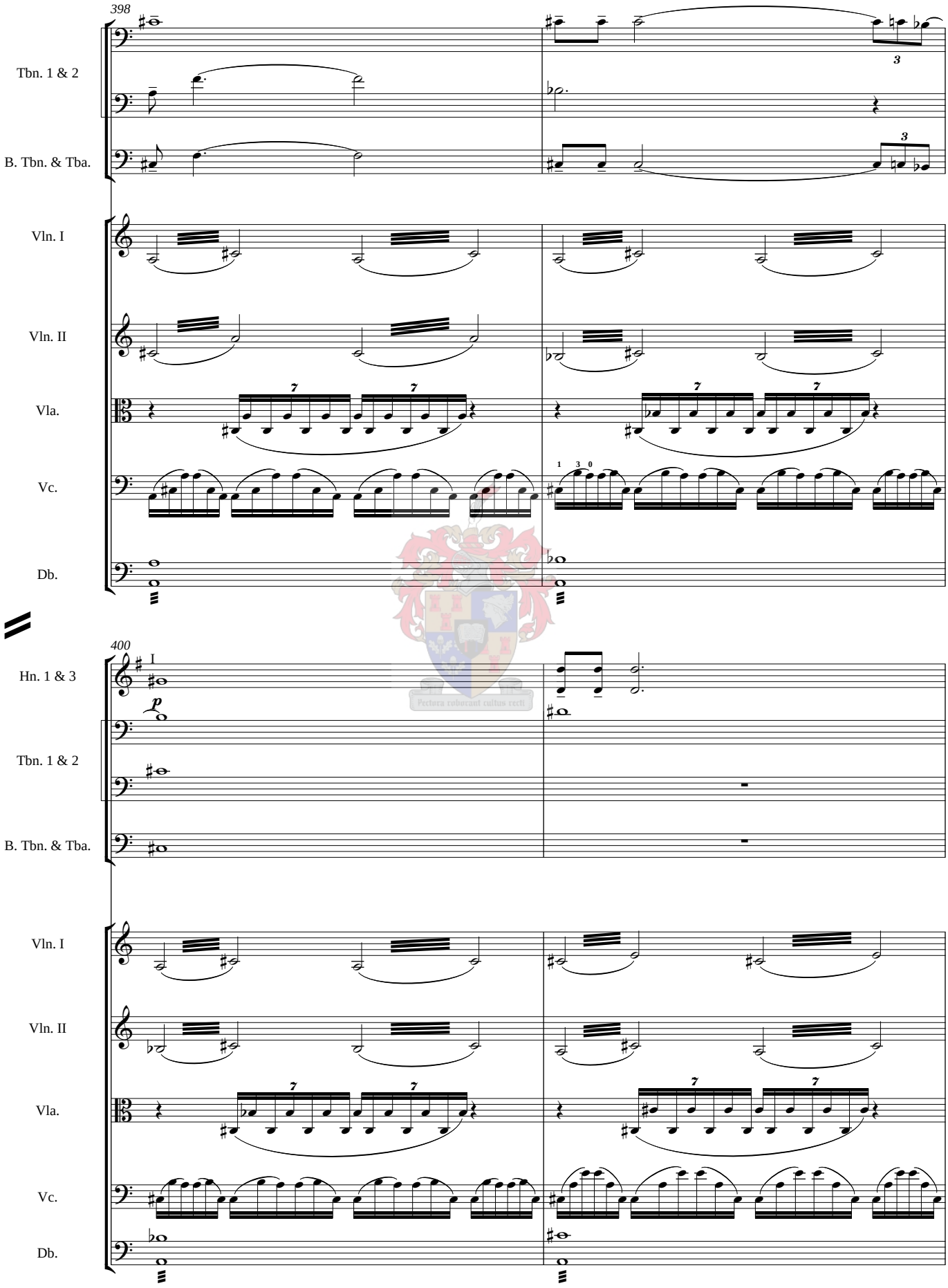

380
rit.
Presto non troppo
Larghetto
Picc.
Fl. 1 & 2
Cl. 1 & 2
I
gliss. il piu lento possibile
gliss.
Hp.
Presto non troppo
Larghetto
rit.
trem. punta
Vln. I
div.
Vln. II
unis.
Vla.
div a 3
simile
Vc.
pizz
arco, trem. punta
Db.

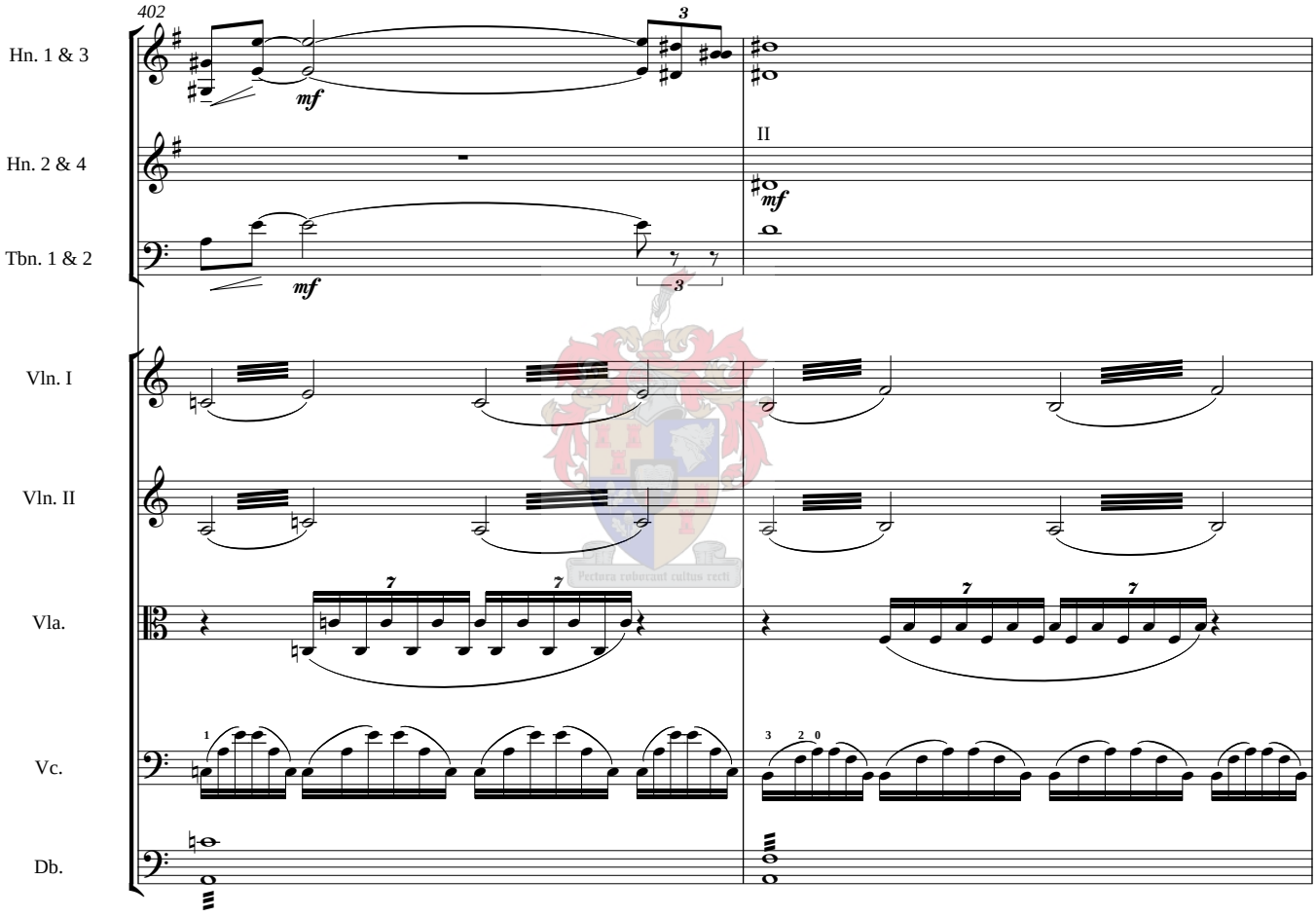

386
Allegretto
Picc.
Fl. 1 & 2
Ob. 1 & 2
Hp.
Vln. I
Vln. II
Vla.
pp
ppp
p
espr.
unis.
pppp
Allegretto

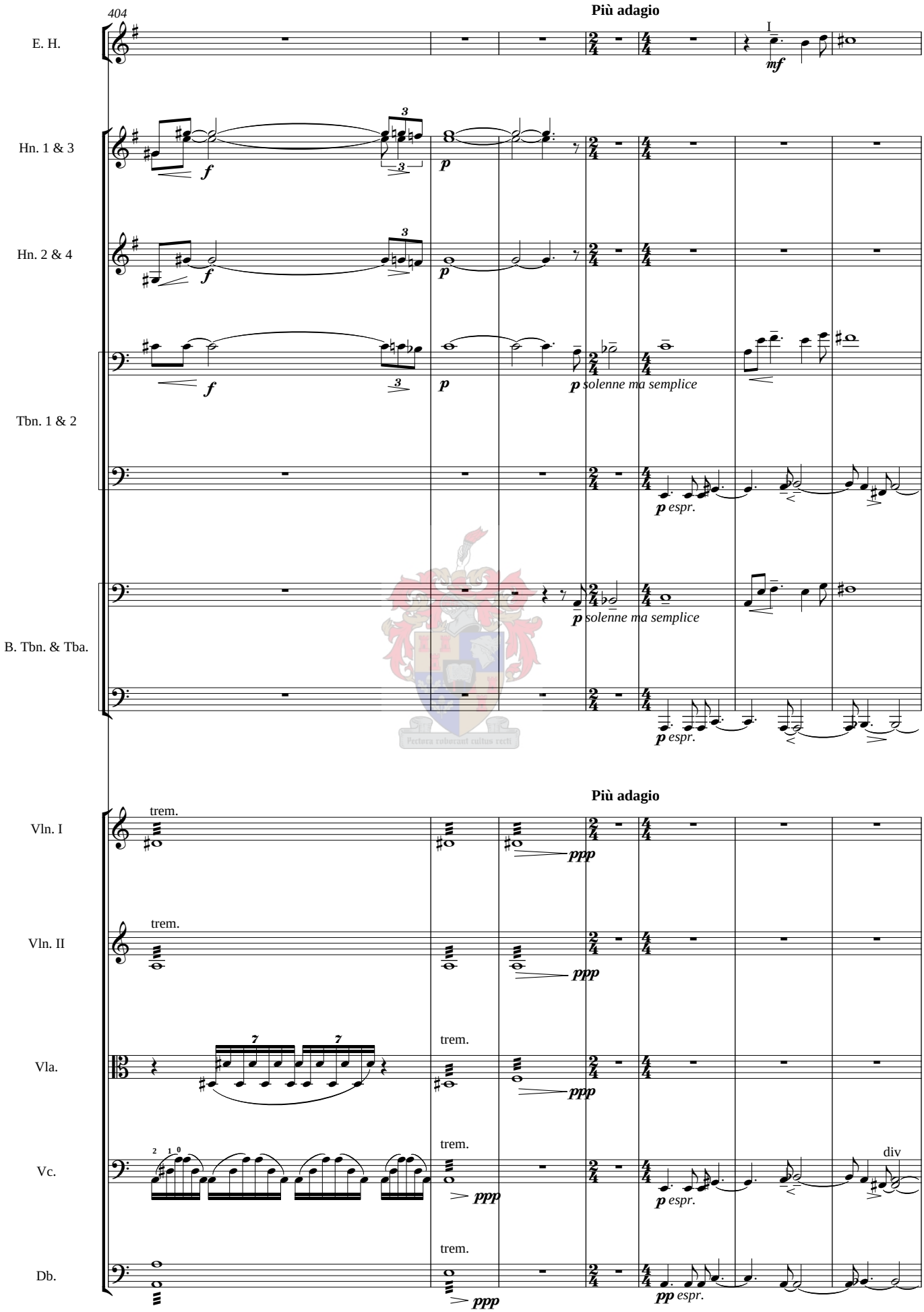

392
Tempo iniziale
Fl. 1 & 2
Ob. 1 & 2
Triangle
Perc. 1
p
Hp.
gliss.
ppp leggerissimo
Tempo iniziale
Vln. I
perdendosi
Vln. II
perdendosi
Vla.
perdendosi
p cant.
Vc.
p cant.
p cant.


394
Hp.
gliss.
Vla.
poco sf
Vc.
poco sf
poco sf


396
Adagio
Hn. 1 & 3
I
lunga
ppp
Hn. 2 & 4
II
lunga
ppp
p
Tbn. 1 & 2
p
B. Tbn. & Tba.
p
Adagio
Vln. I
pp
Vln. II
pp
Vla.
p
unis.
pp
Vc.
Db.
div.trem.
p


398
Tbn. 1 & 2
B. Tbn. & Tba.
Vln. I
Vln. II
Vla.
Vc.
Db.
400
Hn. 1 & 3
Tbn. 1 & 2
B. Tbn. & Tba.
Vln. I
Vln. II
Vla.
Vc.
Db.


402
Hn. 1 & 3
Hn. 2 & 4
Tbn. 1 & 2
Vln. I
Vln. II
Vla.
Vc.
Db.
mf
II
Pectora roborant cultus recti


404
Più adagio
E. H.
I
mf
Hn. 1 & 3
Hn. 2 & 4
f
p
Tbn. 1 & 2
p solenne ma semplice
p espr.
B. Tbn. & Tba.
Più adagio
Vln. I
Vln. II
Vla.
Vc.
Db.
trem.
ppp
div
pp espr.

411

Tempo iniziale

Fl. 1 & 2

E. H.

cresc. 3

ritard. ***f***

Cbsn.

mf *ma destinto*

Tbn. 1 & 2

cresc. 3

ritard. ***f***

cresc.

B. Tbn. & Tba.

cresc. 3

ritard. ***f***

Pectora roborant cultus recti

Hp.

Tempo iniziale

sempre molto legato (scattered bowing)

Vla.

ppp

unis.

Vc.

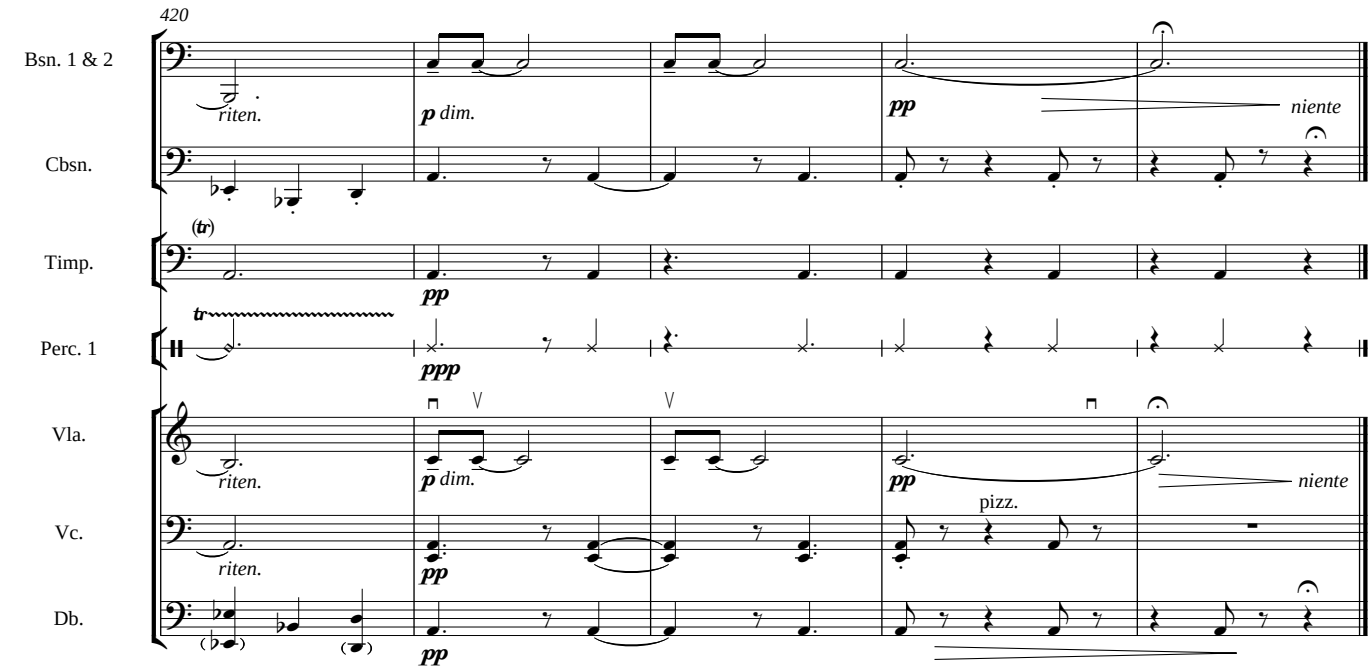
div

p

Db.

p

416
Bsn. 1 & 2
Cbsn.
Tbn. 1 & 2
B. Tbn. & Tba.
Timp.
Perc. 1
Bass Drum
Vla.
Vc.
Db.
6
p
pp
ppp
tr
pizz.

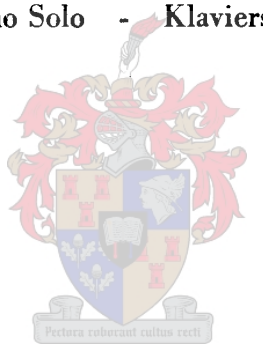

420
Bsn. 1 & 2
Cbsn.
Timp.
Perc. 1
Vla.
Vc.
Db.
riten.
p dim.
pp
ppp
niente
pizz.
(tr)
tr

97/12

ARNOLD VAN WYK

NIGHT MUSIC - NAGMUSIEK

Piano Solo - Klaviersolo



HAUM

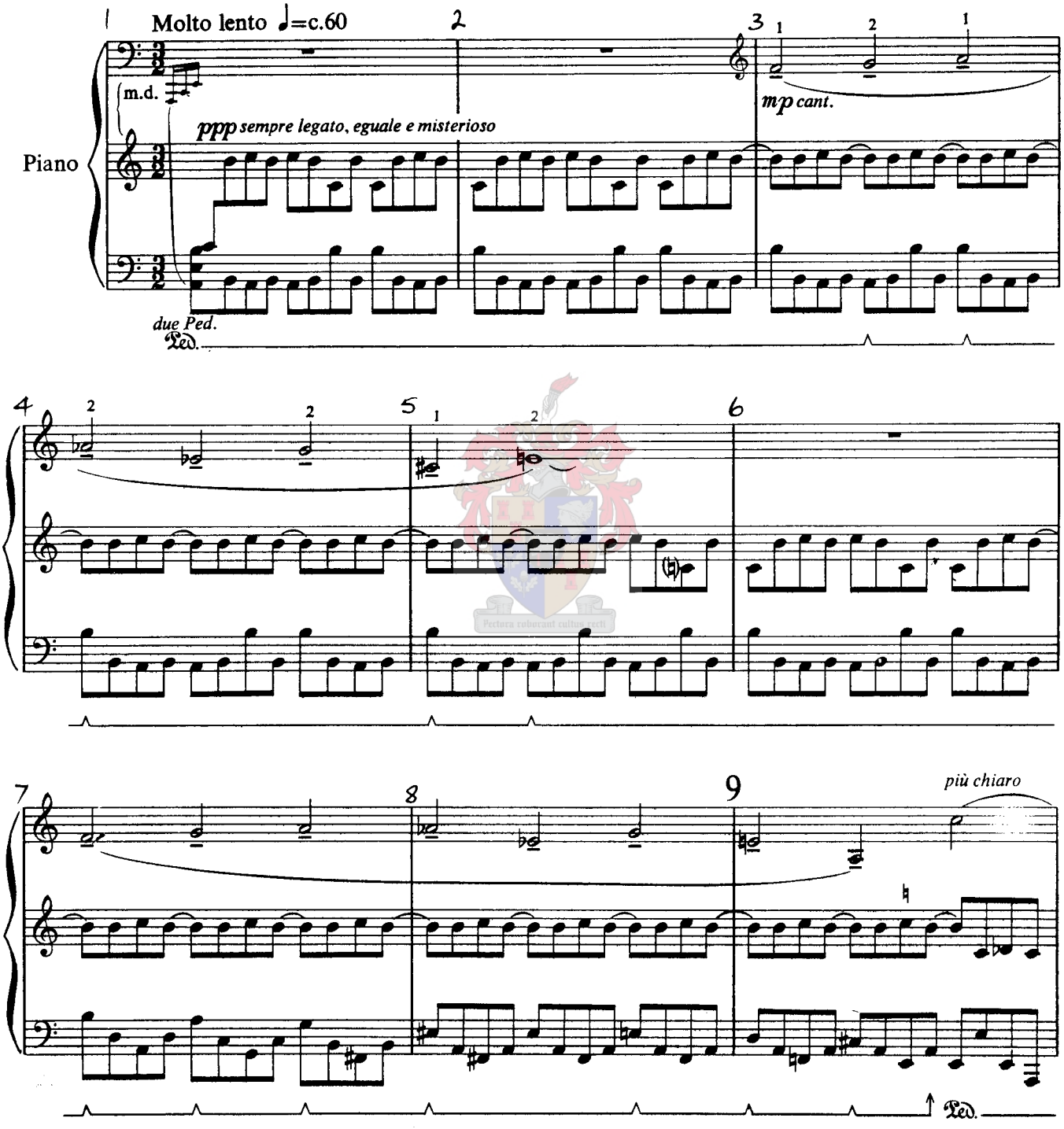
CAPE TOWN/KAAPSTAD

Printed in England

To the memory of Noel Mewton-Wood

NIGHT MUSIC

Arnold van Wyk
1955-1958



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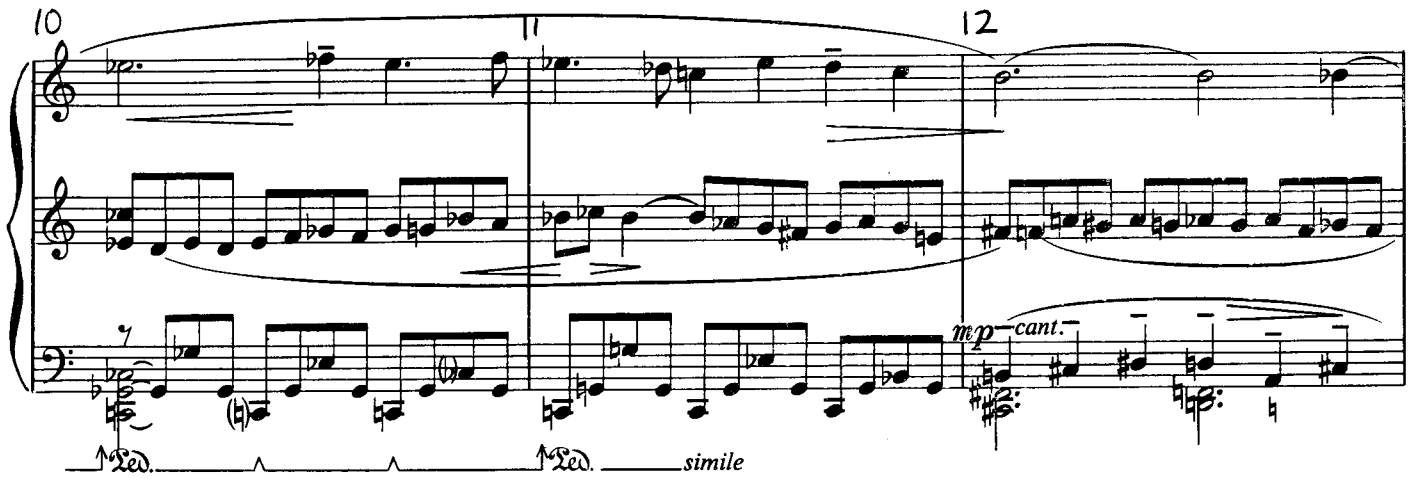
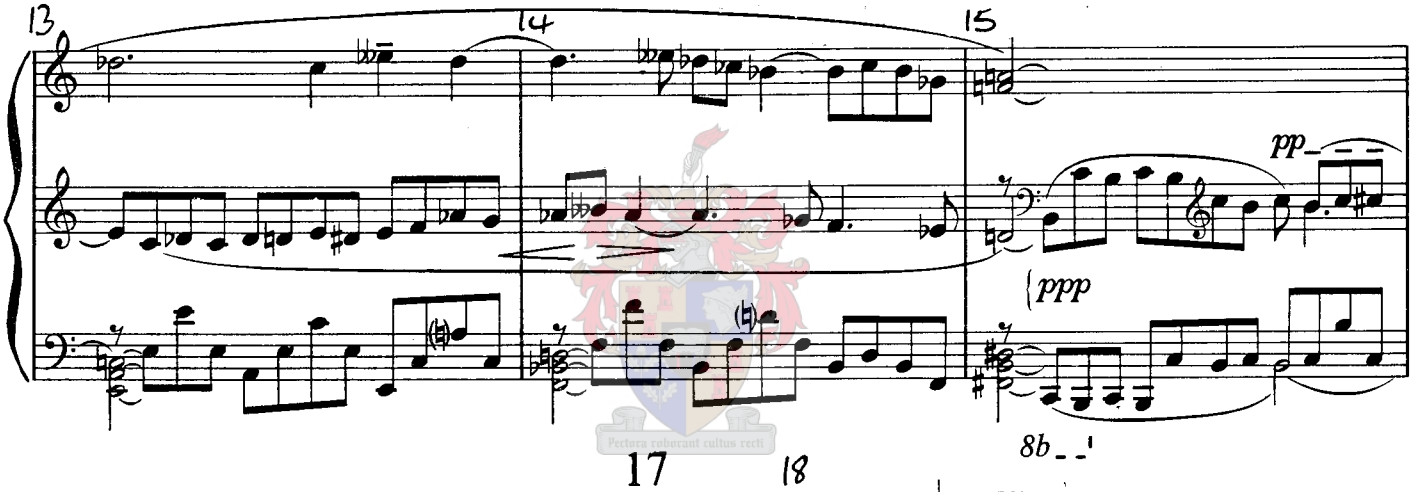
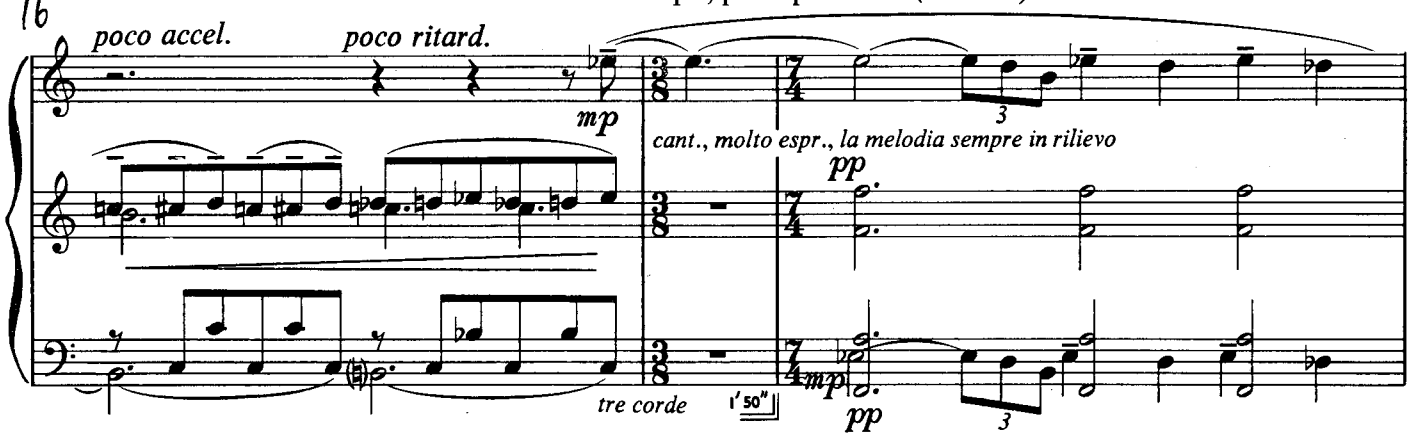
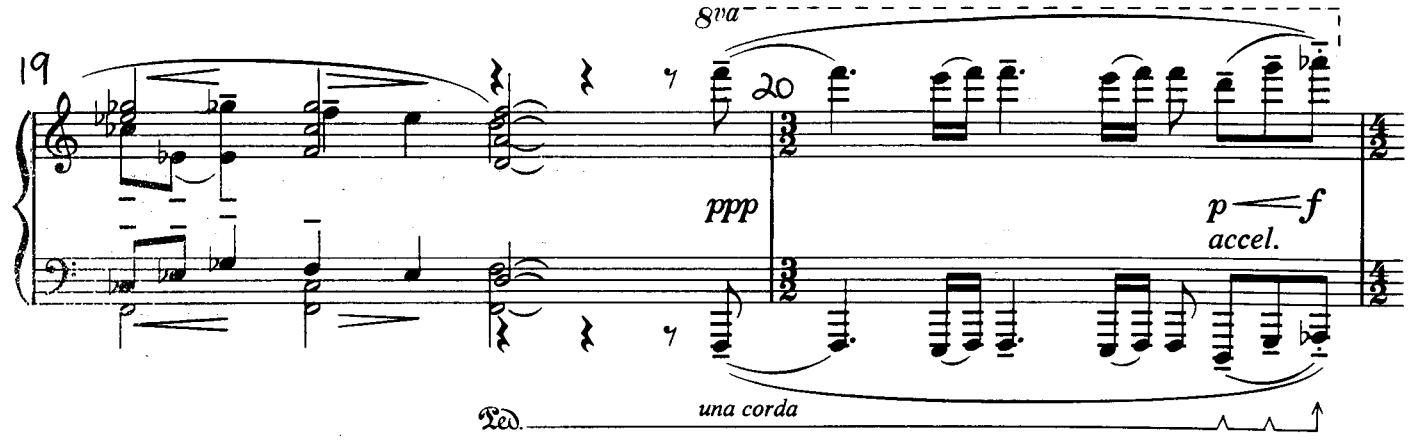


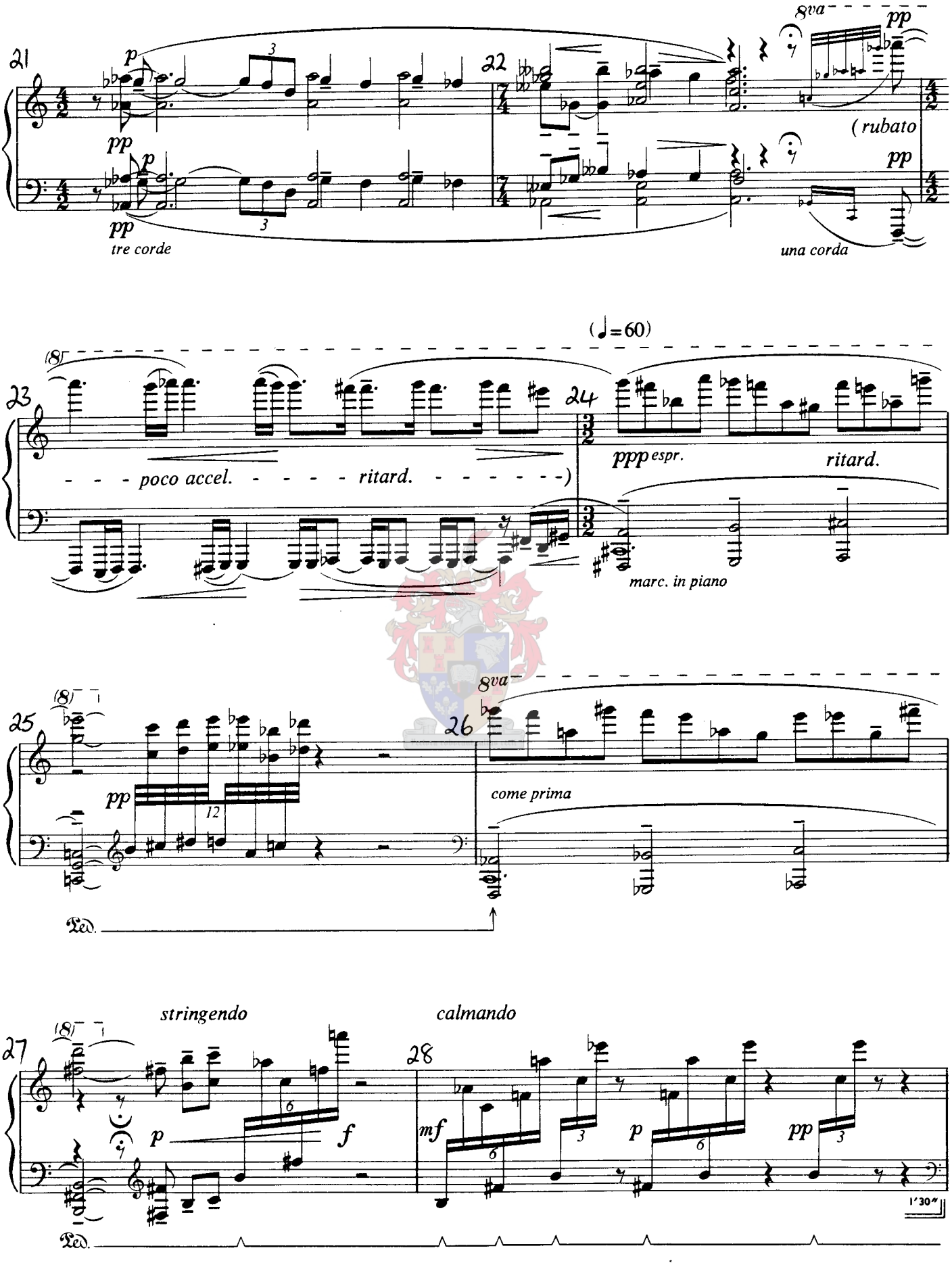


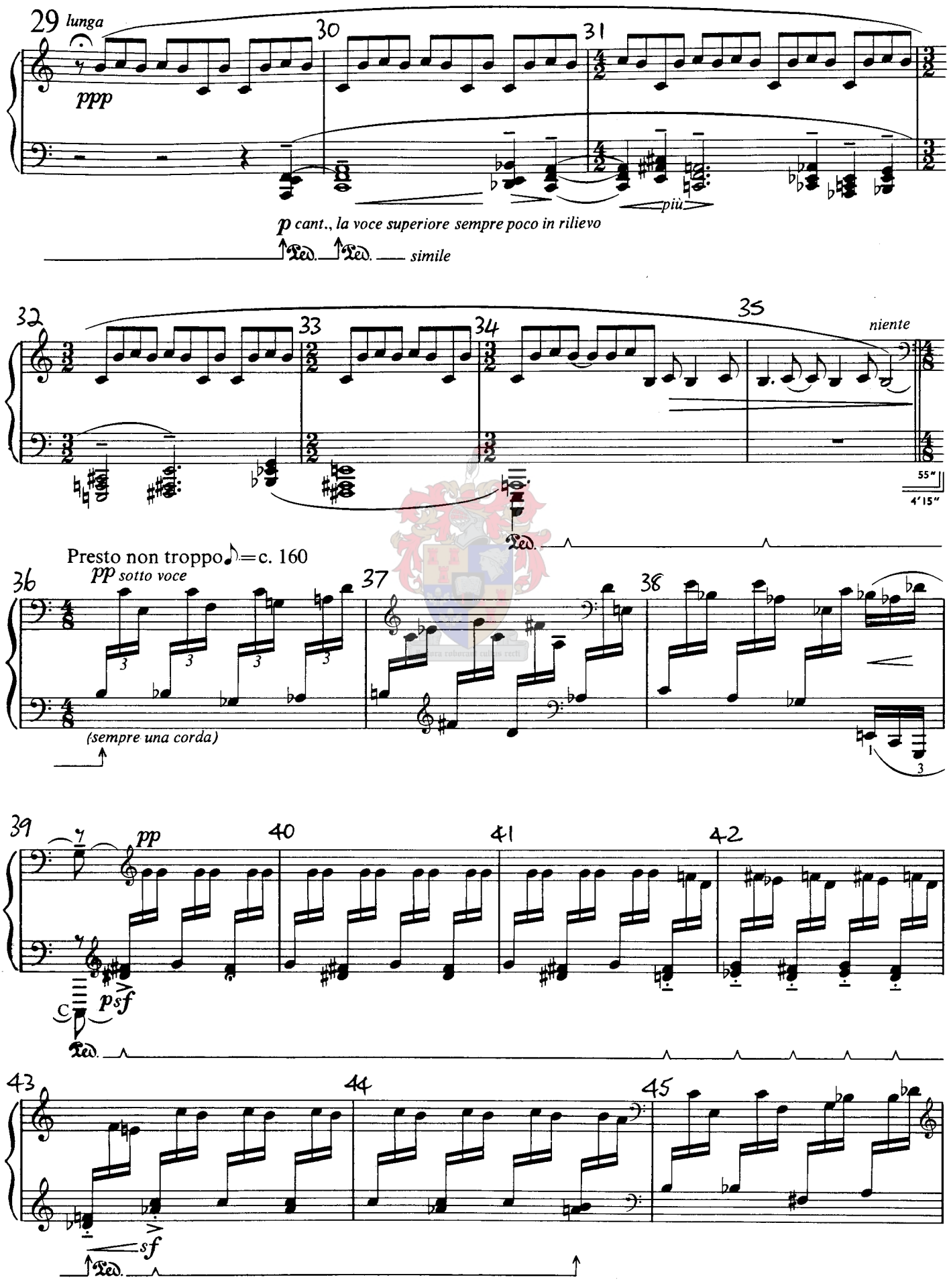
17 18

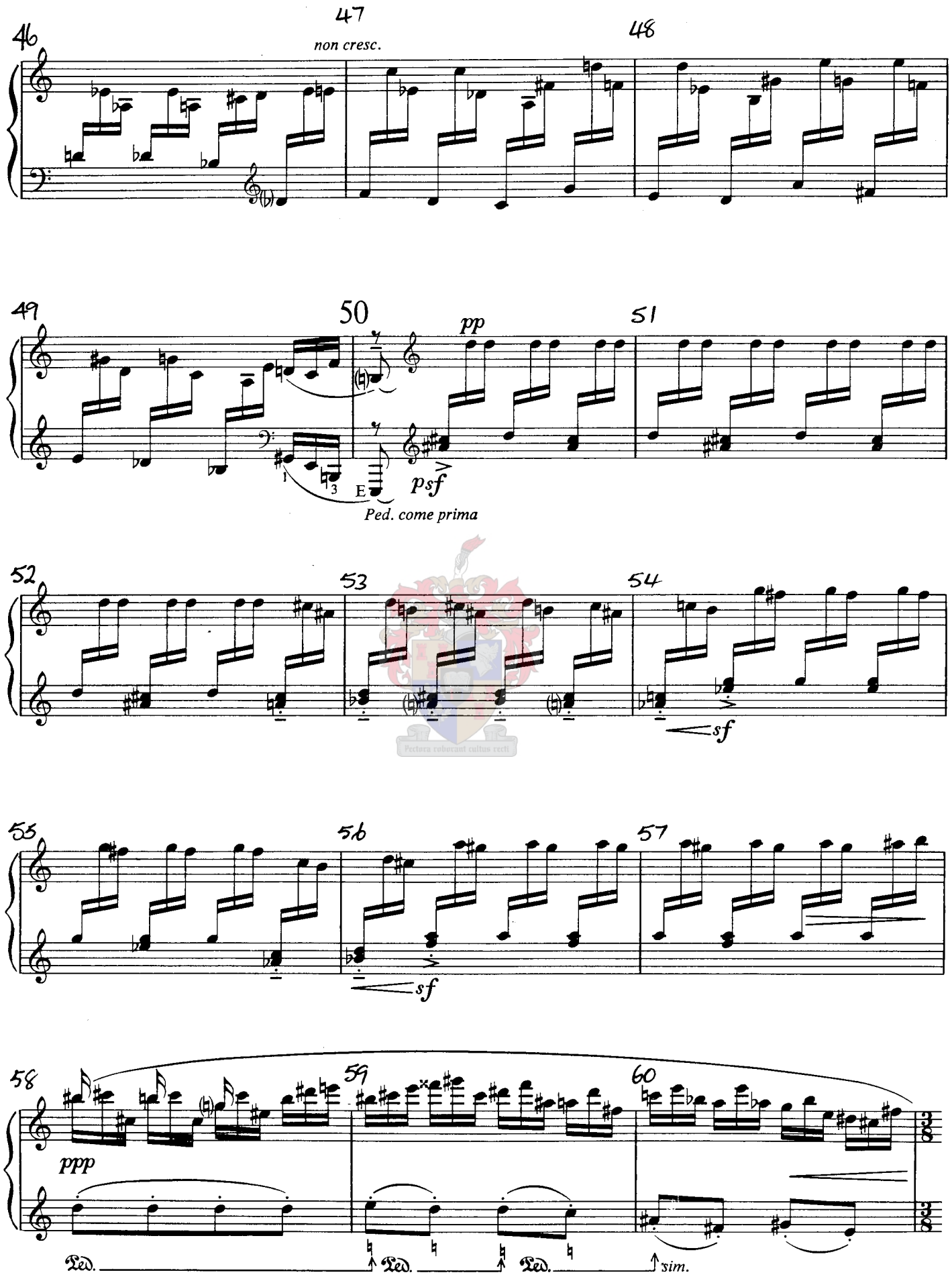
a tempo, poco più lento (♩=c.52)

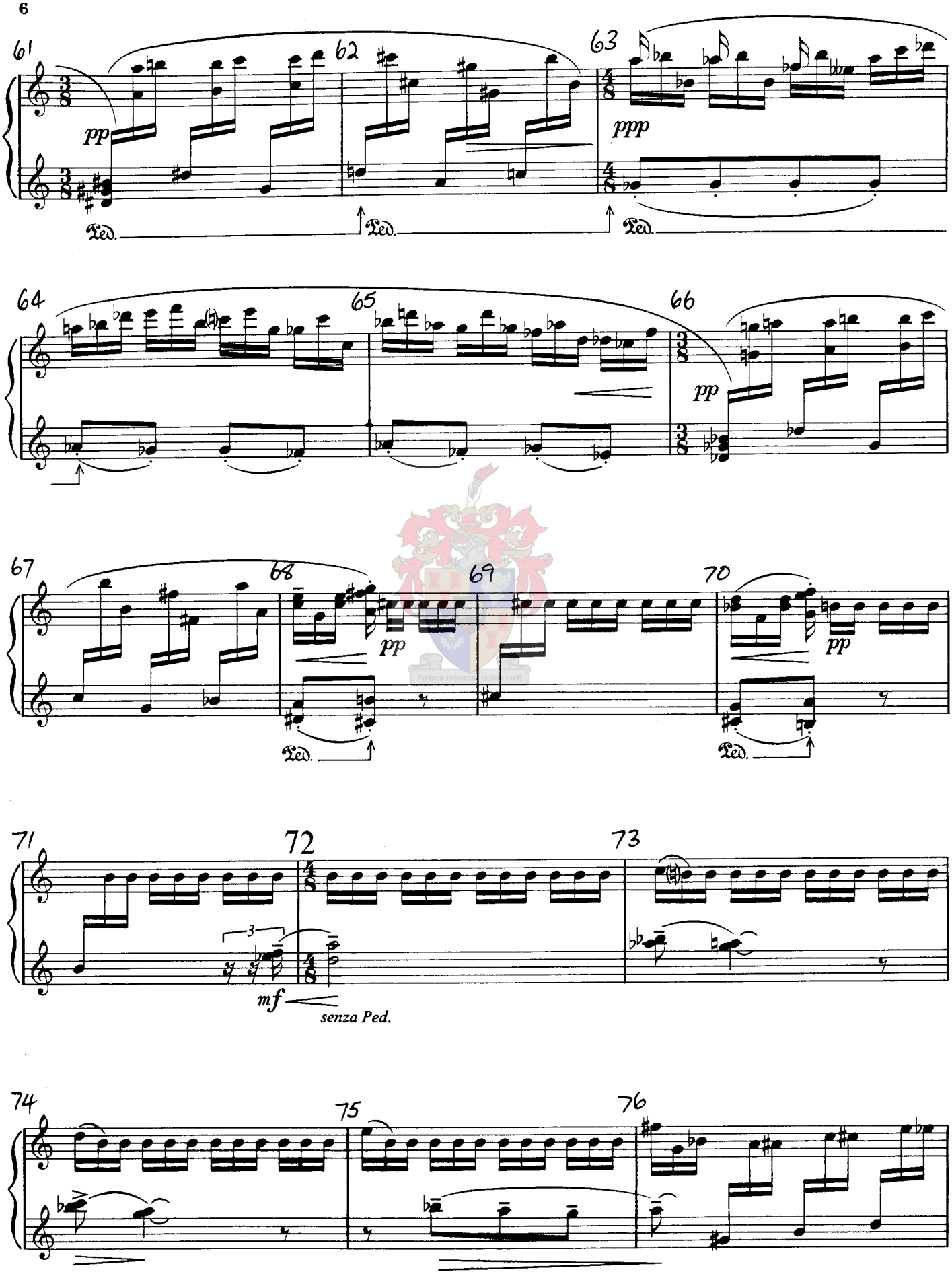


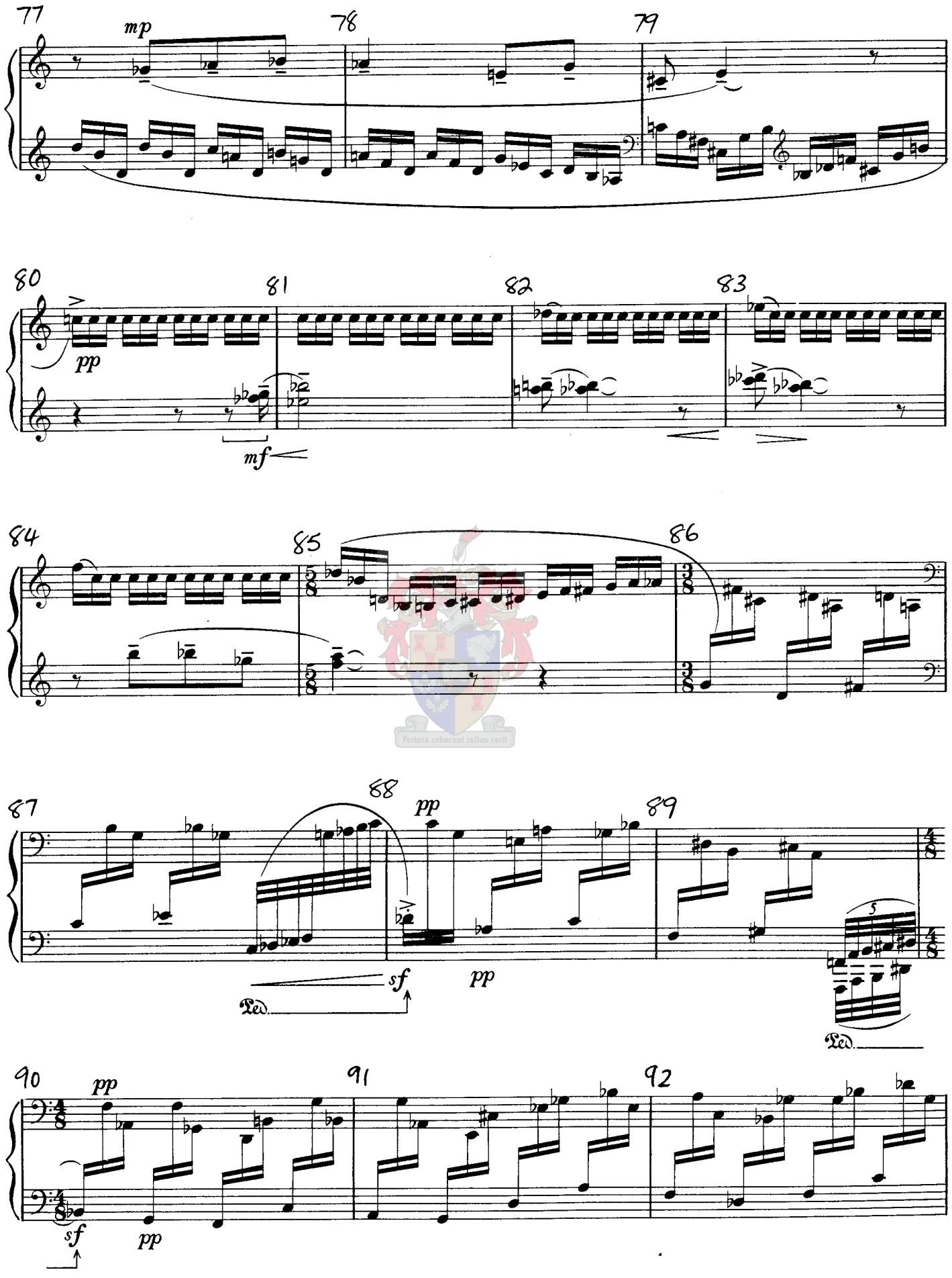


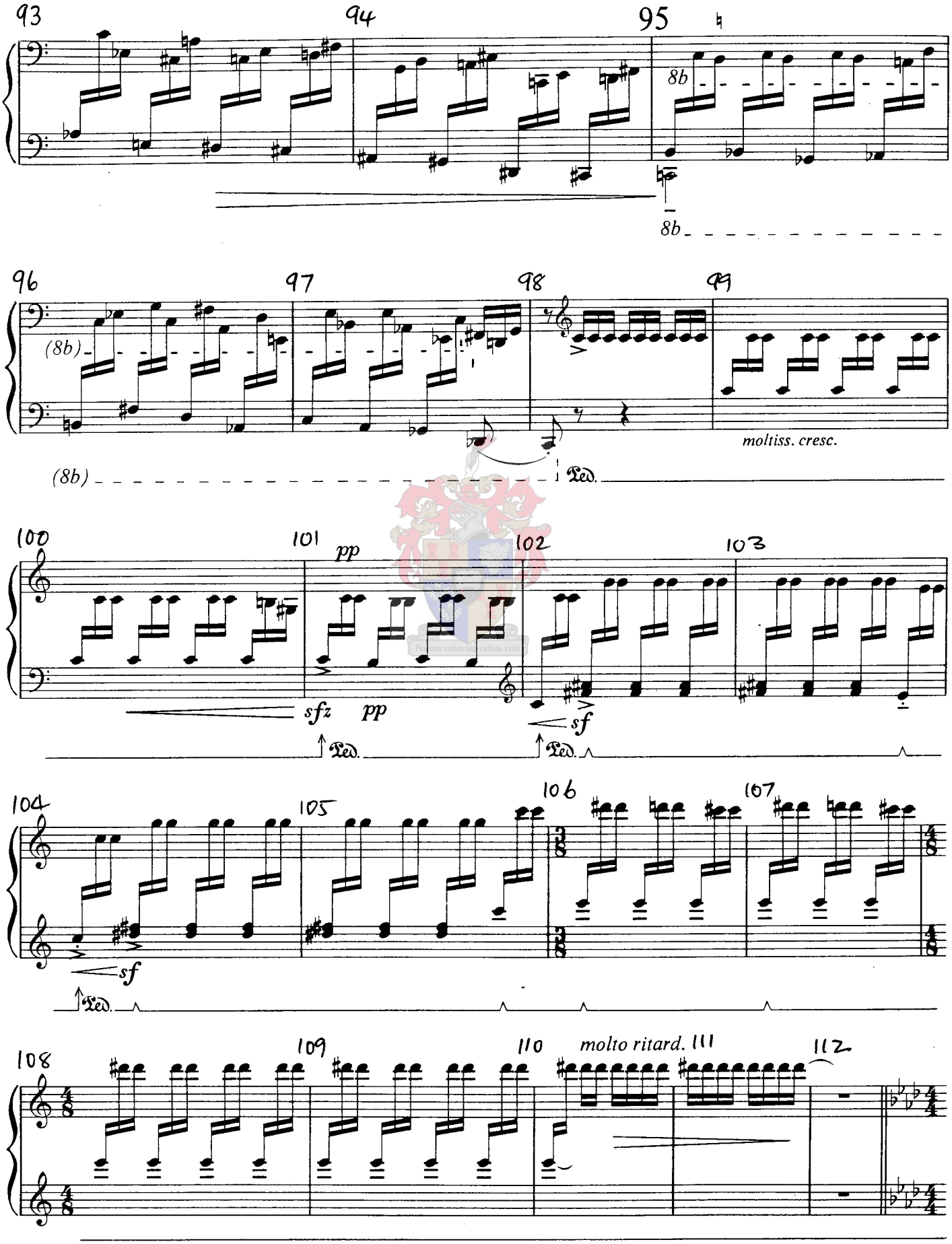

21
22
23
24
25
26
27
28
8va
pp
p
(rubato
tre corde
una corda
(♩=60)
poco accel.
ritard.
ppp espr.
marc. in piano
come prima
stringendo
calmando
mf
f
1'30"
Ped.

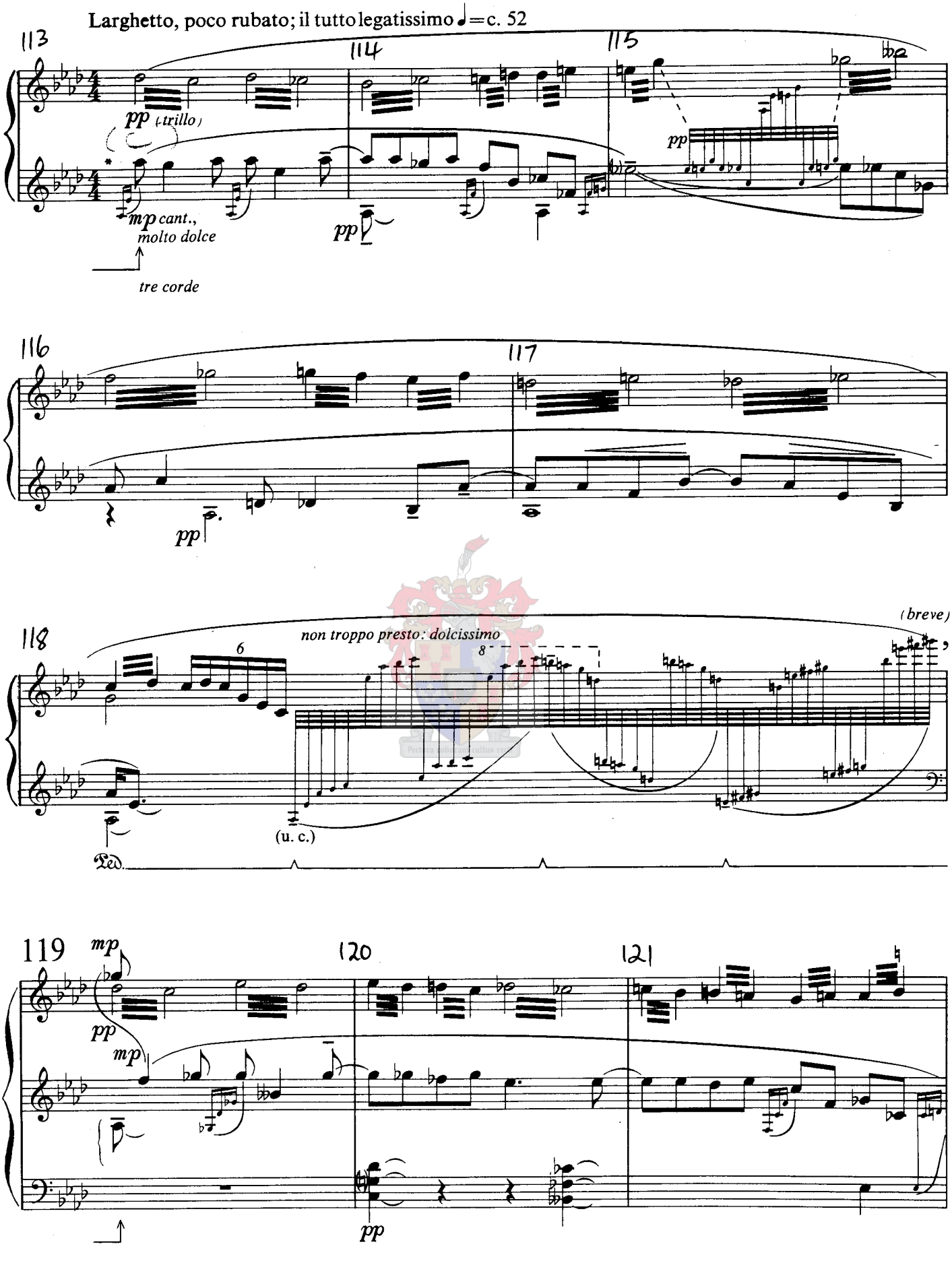

29 lunga
ppp
30
31
più
p cant., la voce superiore sempre poco in rilievo
Ped. Ped. simile
32
33
34
35
niente
55"
4'15"
Ped.
Presto non troppo ♪=c. 160
36
pp sotto voce
37
38
(sempre una corda)
39
pp
40
41
42
C
p sf
Ped.
43
44
45
sf
Ped.

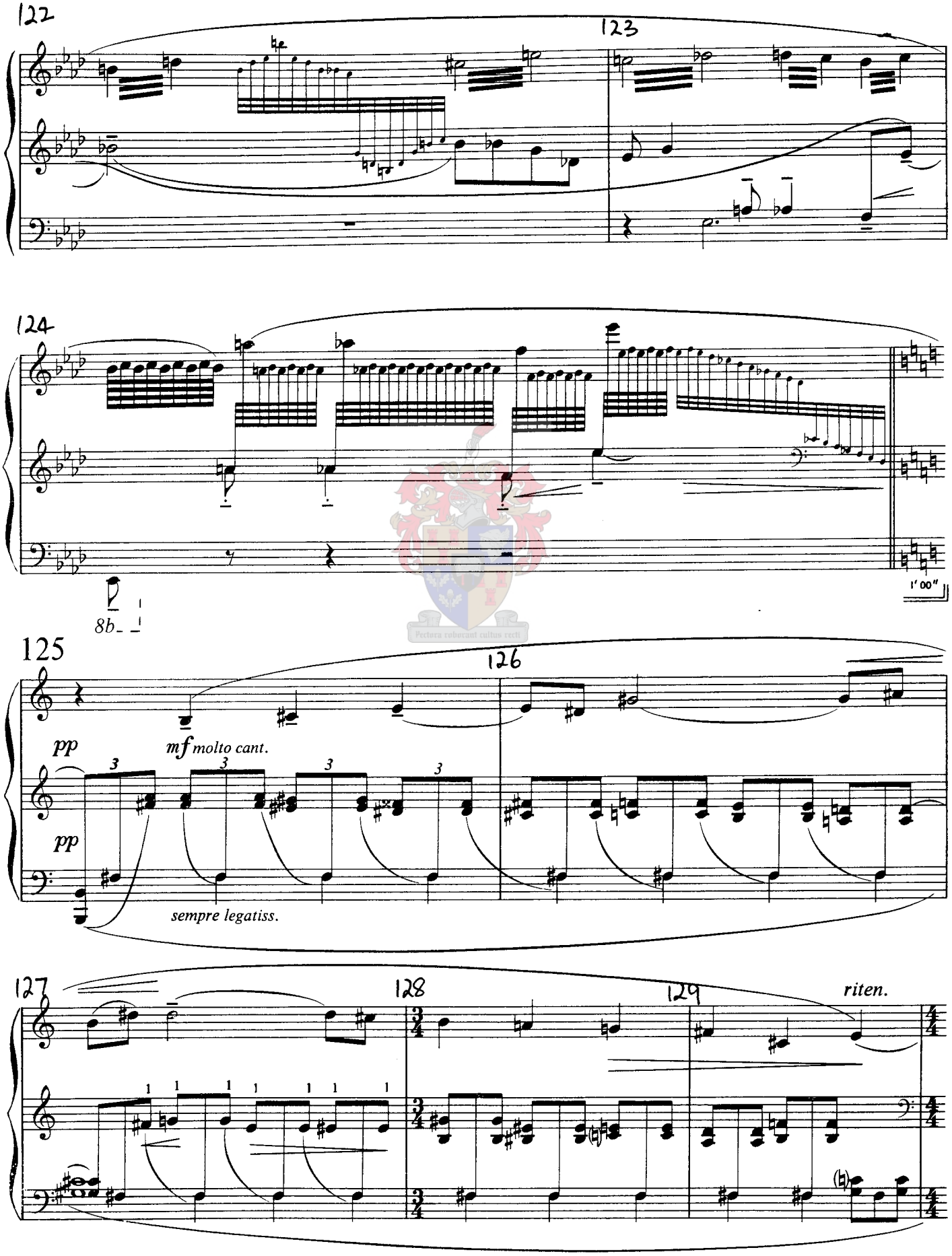

46
47
non cresc.
48
49
50
pp
51
psf
E
Ped. come prima
52
53
54
sf
55
56
57
sf
58
59
60
ppp
Ped.
Ped.
Ped.
sim.

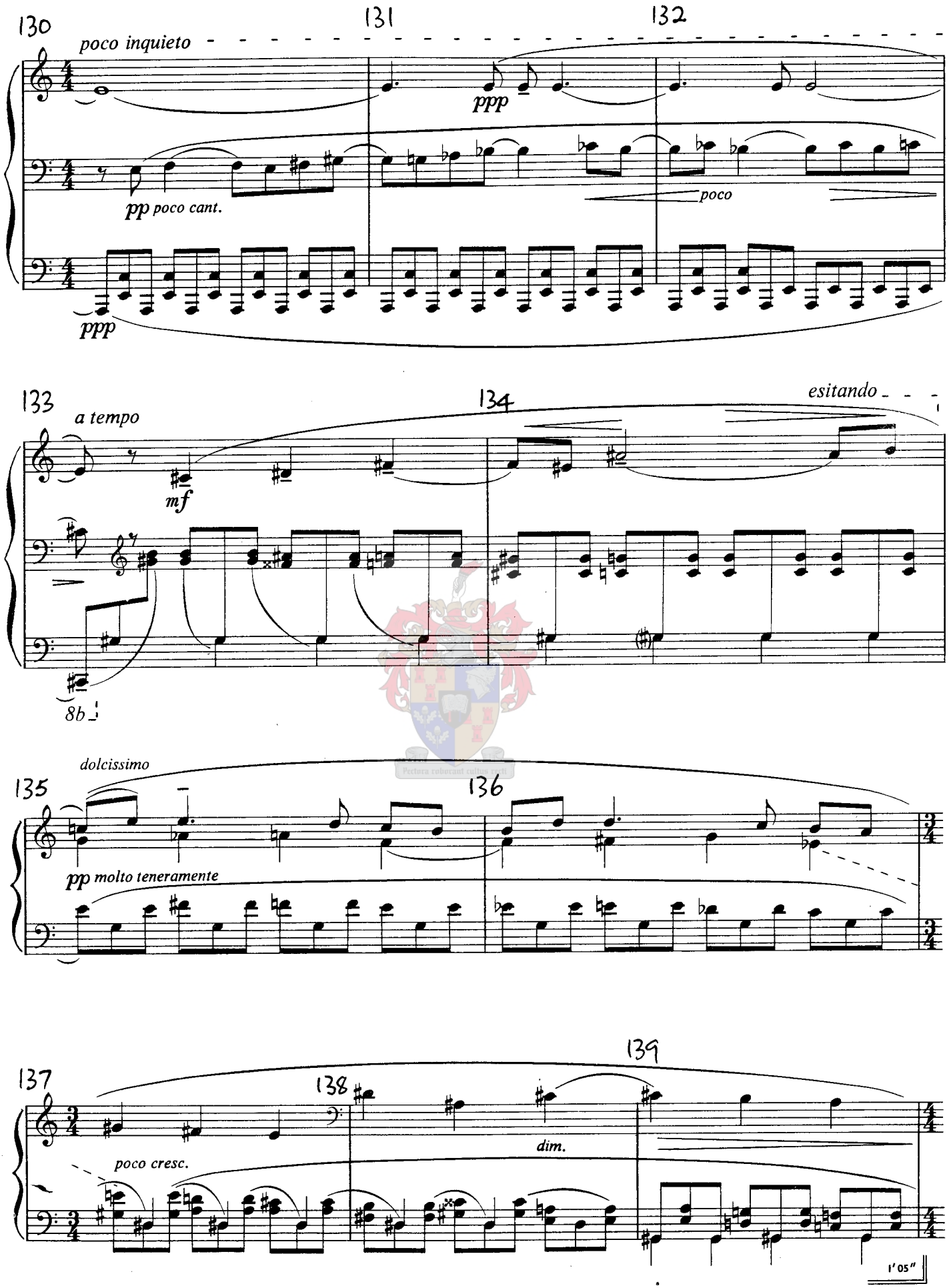

61
62
63
pp
ppp
Ped.
Ped.
Ped.
64
65
66
pp
67
68
69
70
pp
pp
Ped.
Ped.
71
72
73
3
mf
senza Ped.
74
75
76


77
mp
78
79
80
pp
81
mf
82
83
84
85
86
87
88
pp
sf
Ped.
pp
89
5
Ped.
90
pp
sf
pp
91
92

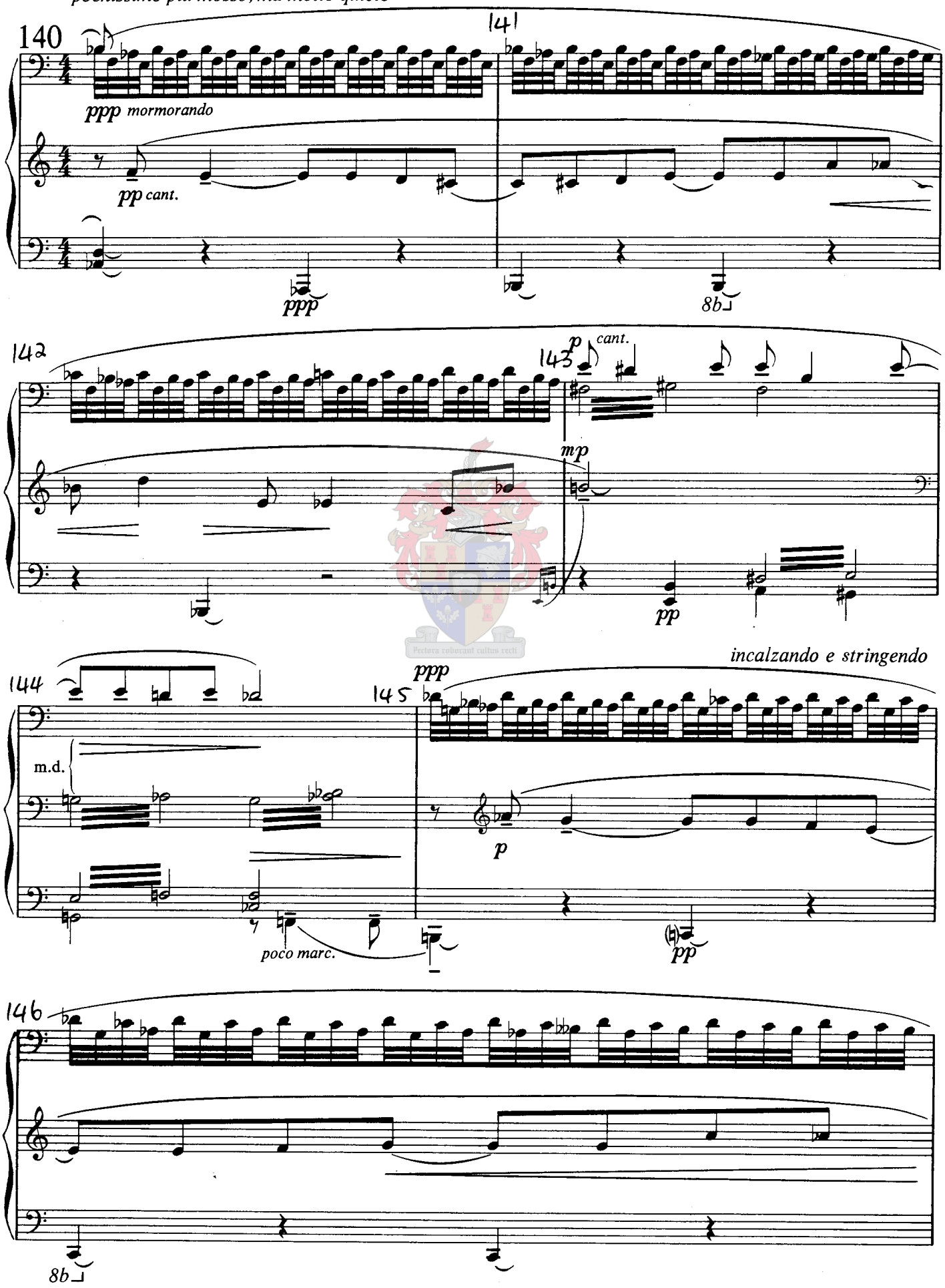

93
94
95
8b
8b
96
97
98
99
(8b)
moltiss. cresc.
(8b)
Ped.
100
101
pp
102
103
sfz
pp
sf
Ped.
Ped.
104
105
106
107
sf
Ped.
108
109
110
molto ritard.
111
112
1' 55"

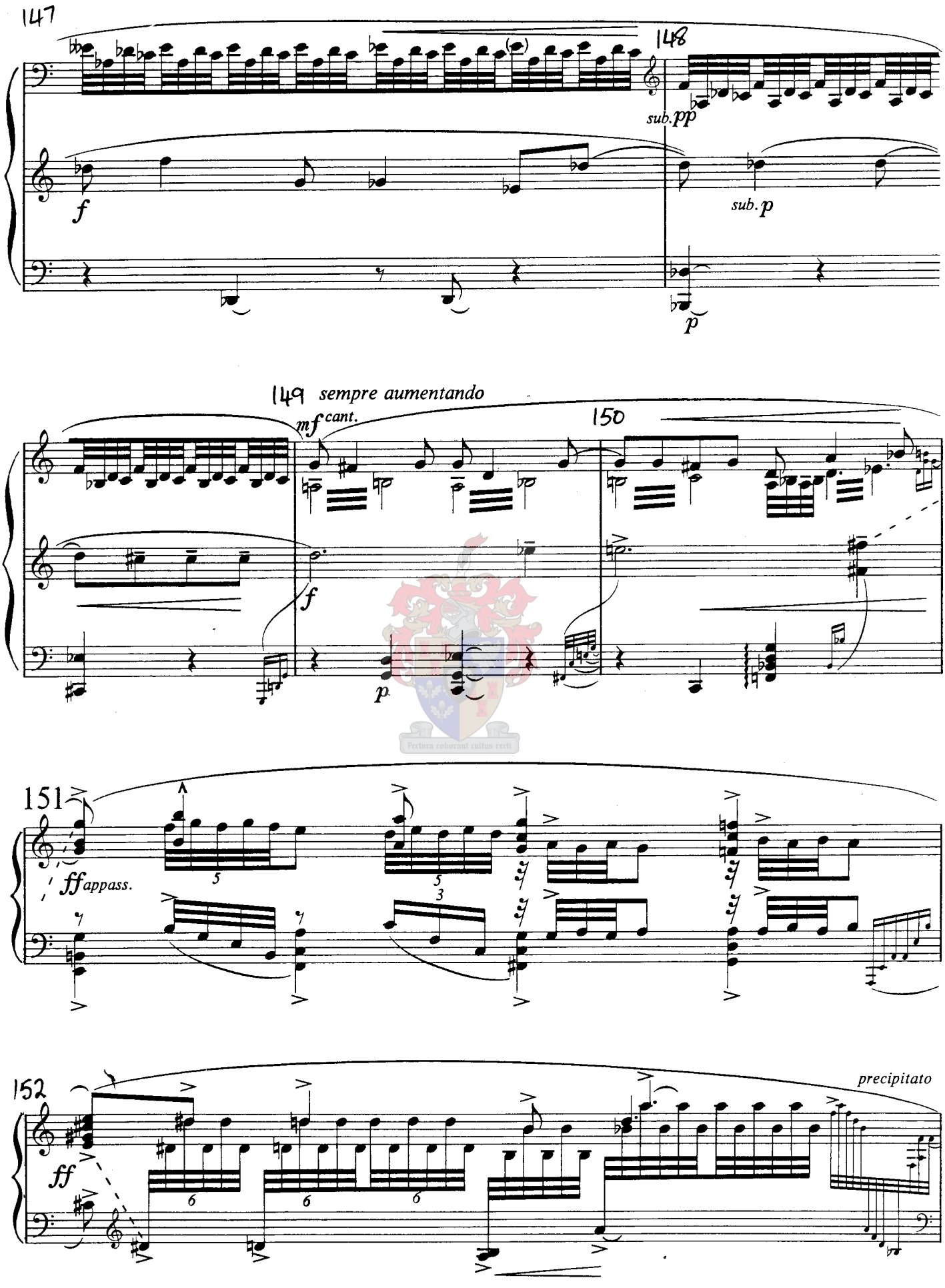

Larghetto, poco rubato; il tutto legatissimo ♩= c. 52
113
114
115
pp (trillo)
mp cant., molto dolce
pp
pp
tre corde
116
117
pp
(breve)
118
non troppo presto: dolcissimo
6
8
(u. c.)
Ped.
119
120
121
mp
pp
mp
pp

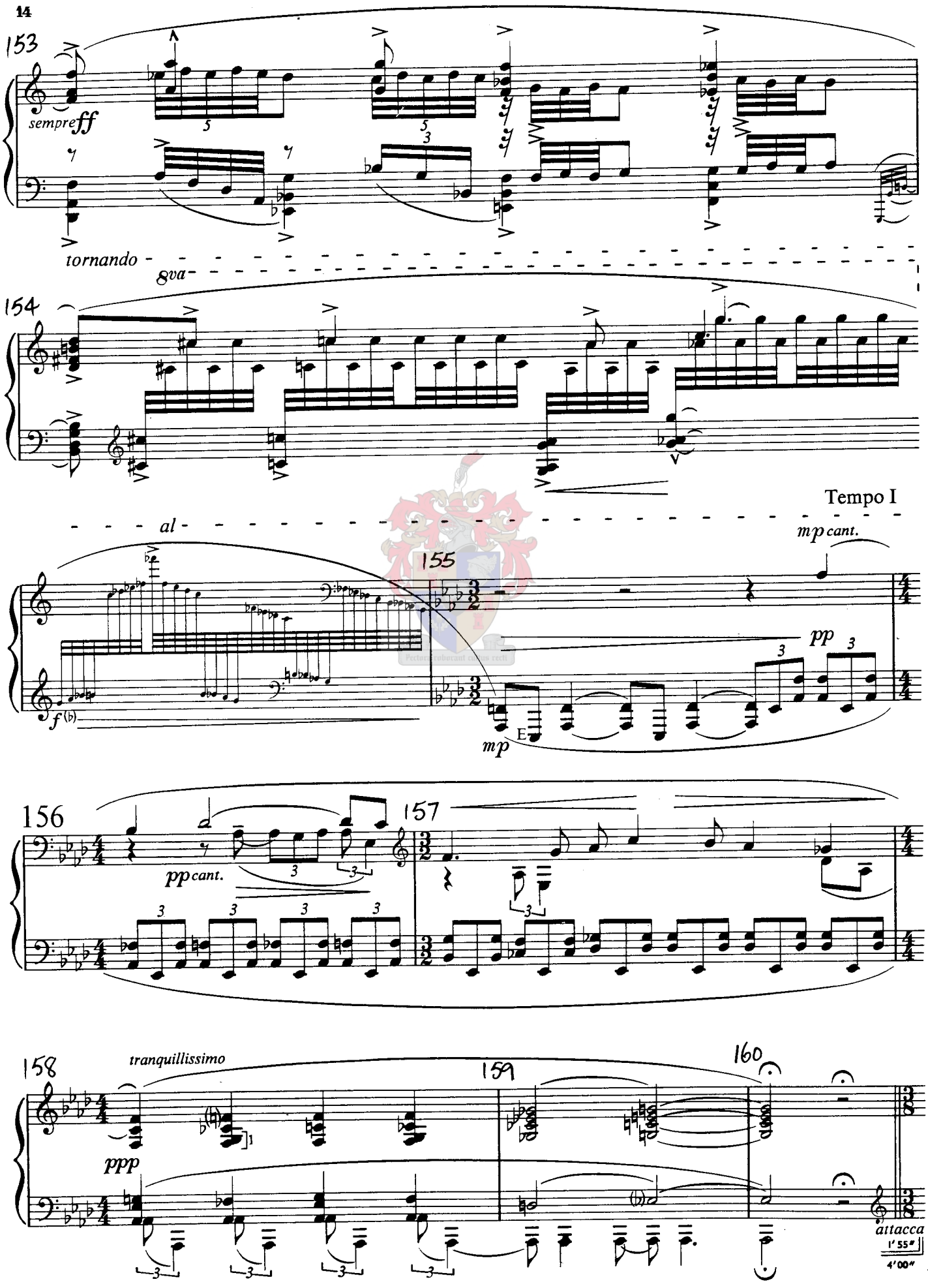

122
123
124
8b
1' 00"
125
126
pp
mf molto cant.
pp
sempre legatiss.
127
128
129
riten.

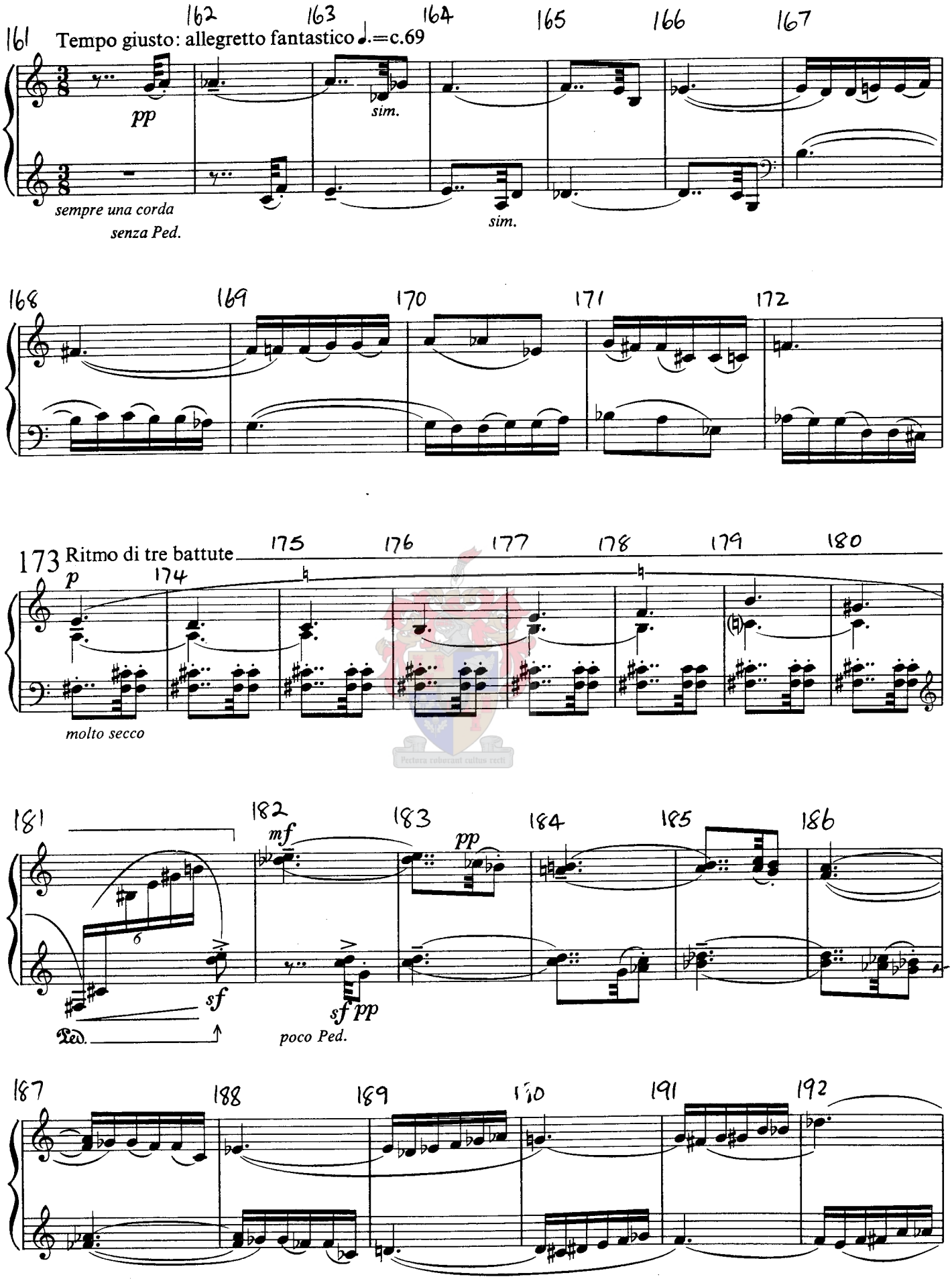

130
poco inquieto
131
132
ppp
pp poco cant.
poco
ppp
133
a tempo
134
esitando
mf
8b
dolcissimo
135
136
pp molto teneramente
137
138
139
poco cresc.
dim.
1'05"

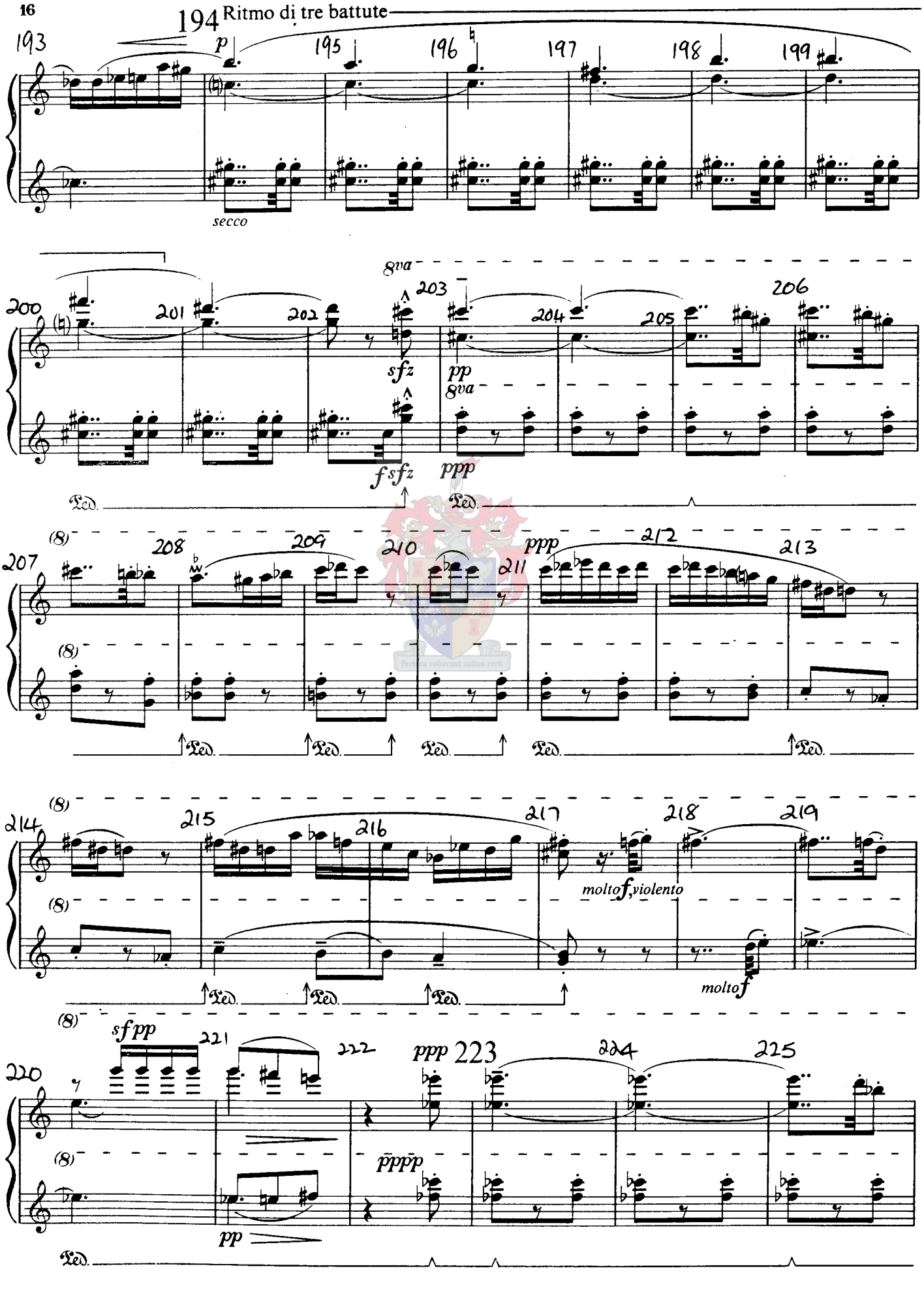
pochissimo più mosso, ma molto quieto

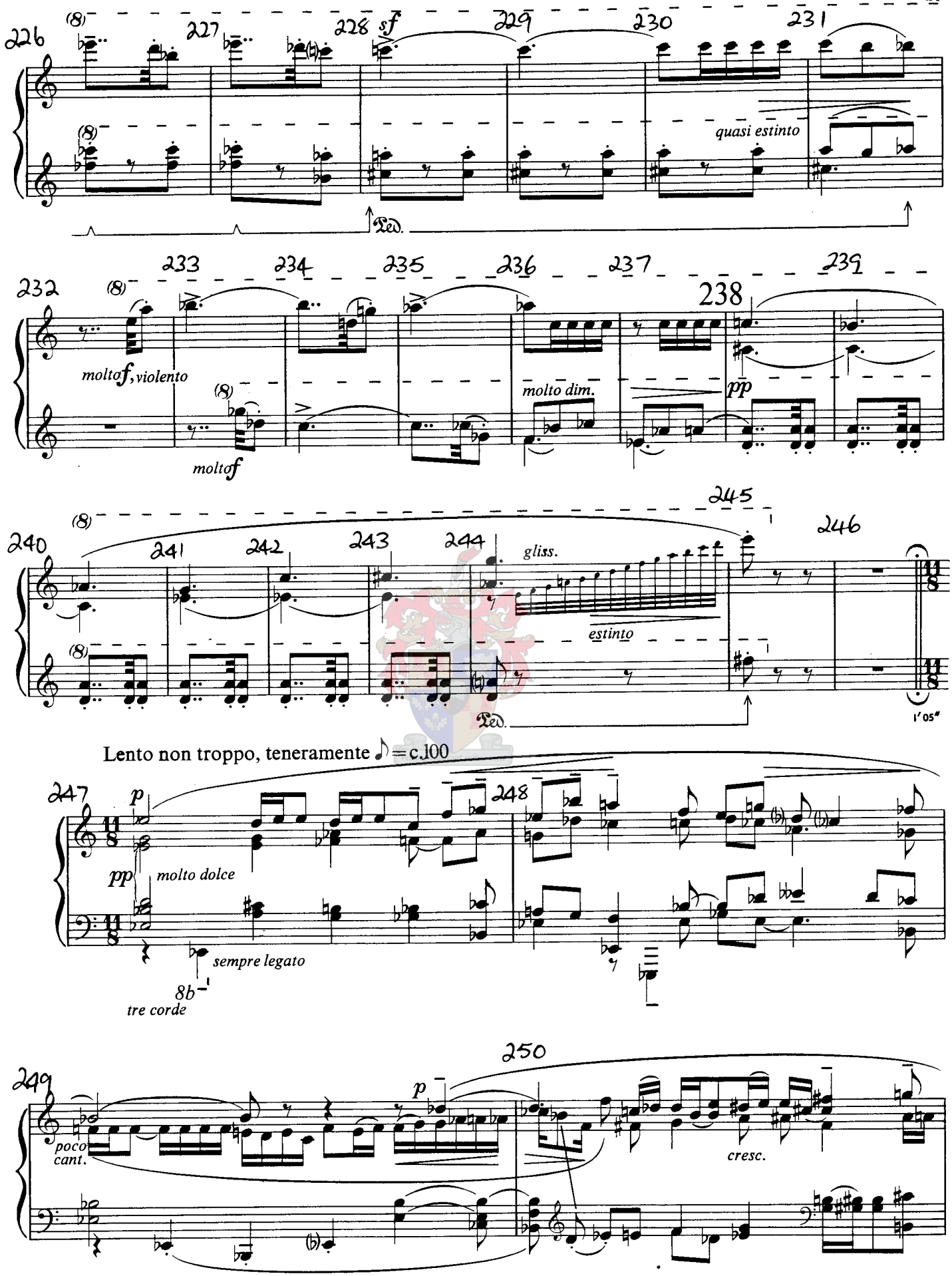


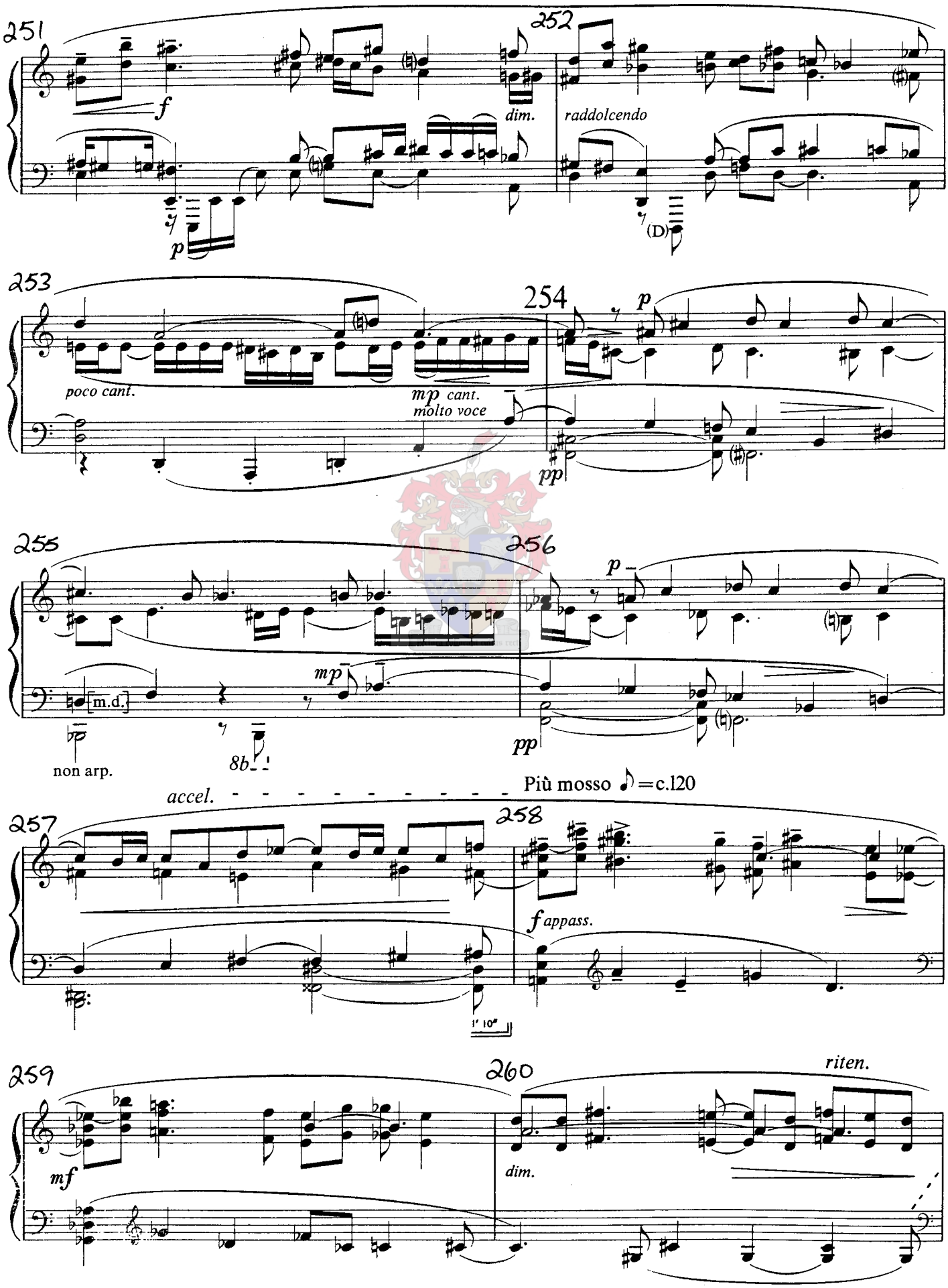

147
148
sub.pp
f
sub. p
p
149 sempre aumentando
mf cant.
150
f
p
151
ff appass.
152
precipitato
ff

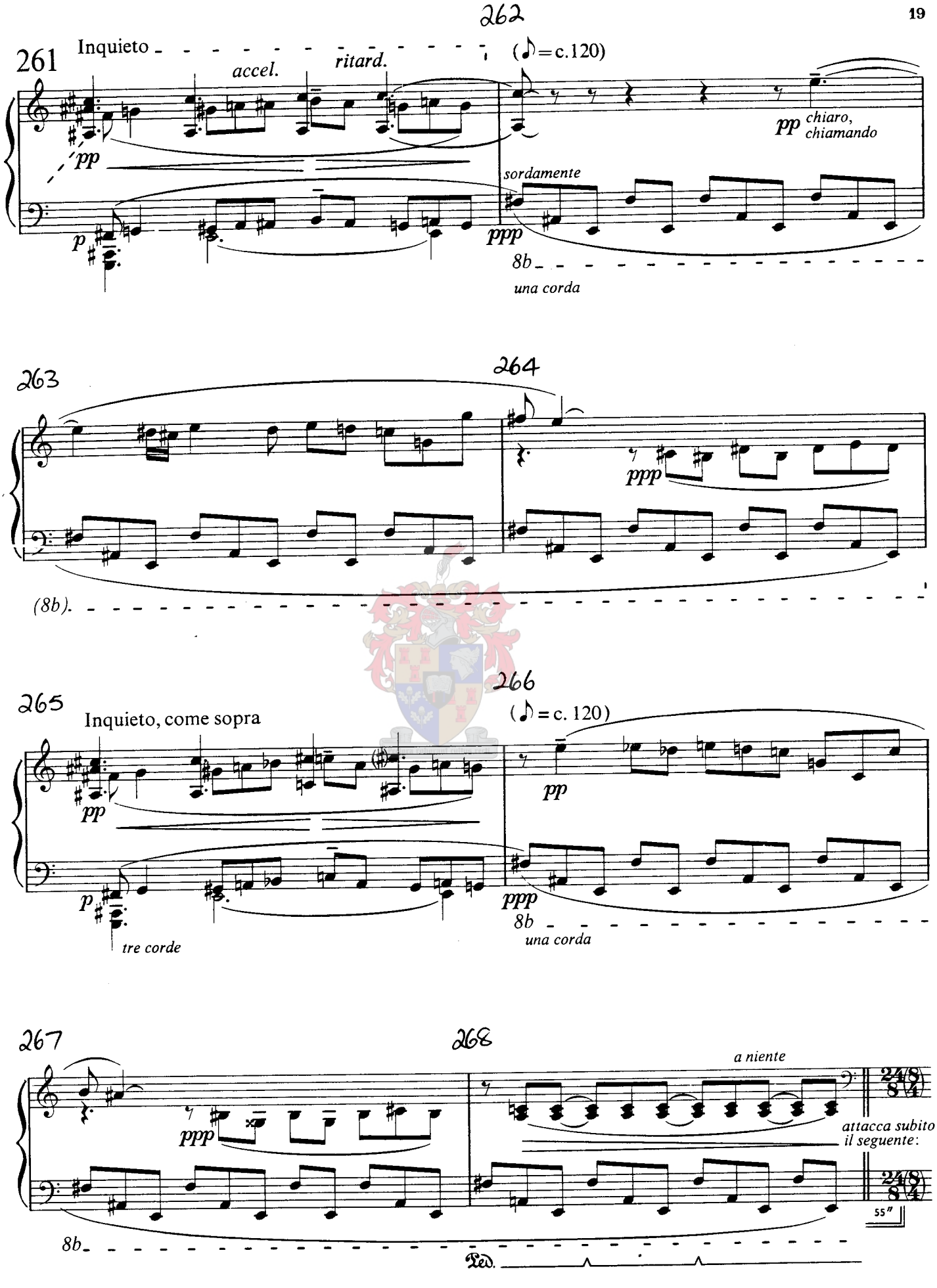

153
sempre ff
tornando
8va
154
Tempo I
al
155
mp cant.
pp
f (b)
mp
E
156
pp cant.
157
158
tranquillissimo
ppp
159
160
attacca
1' 55"
4' 00"


161
Tempo giusto: allegretto fantastico ♩.=c.69
pp
sim.
sempre una corda
senza Ped.
sim.
173
Ritmo di tre battute
p
molto secco
181
182
mf
183
pp
184
185
186
sf
sf pp
Ped.
poco Ped.
187
188
189
190
191
192

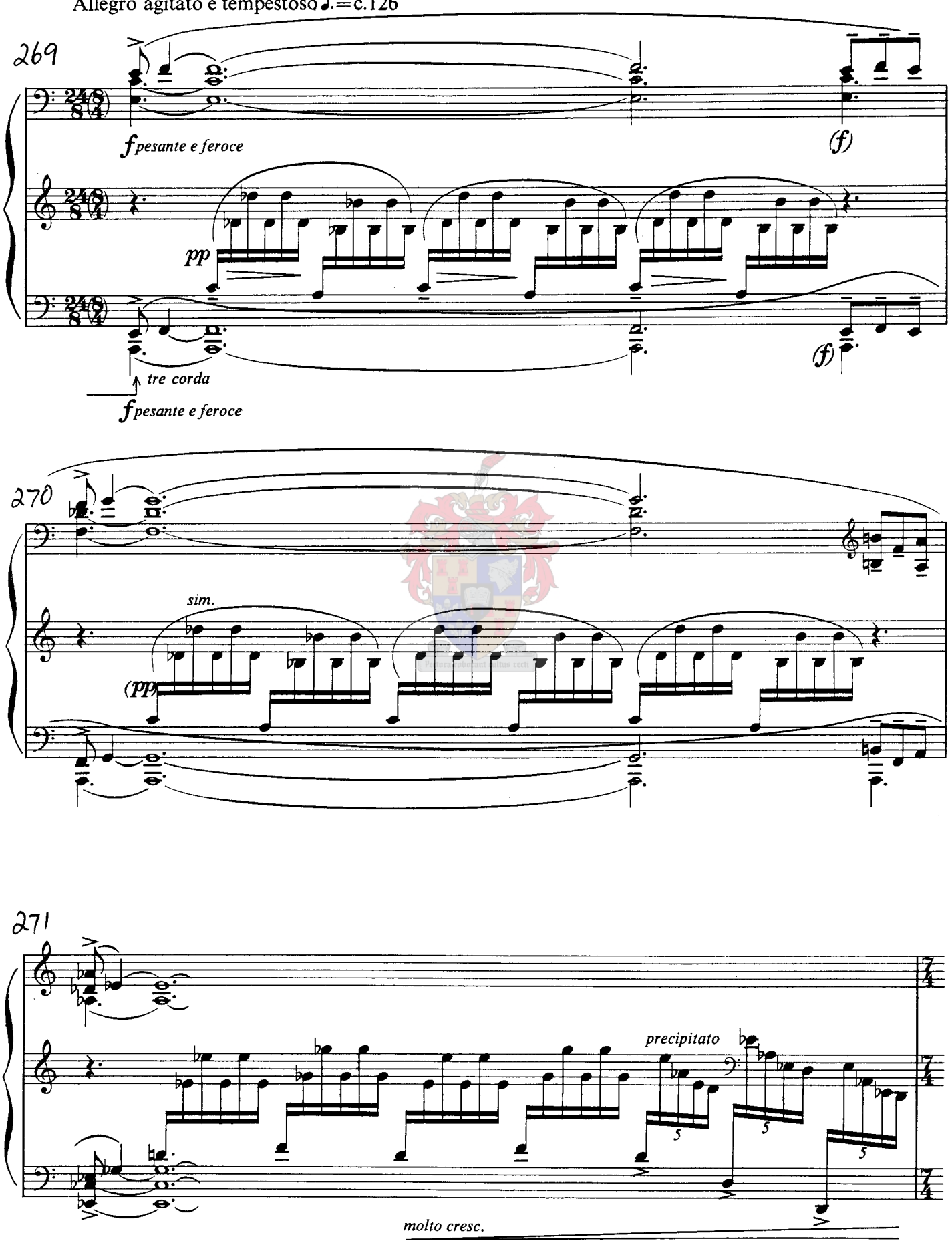

194 Ritmo di tre battute
193
p
195
196
197
198
199
secco
200
201
202
8va
203
sfz
pp
8va
204
205
206
fsfz
ppp
Ped.
207
208
209
210
211
ppp
212
213
214
215
216
217
218
219
molto f, violento
molto f
220
sfpp
221
222
ppp 223
224
225
pppp
pp

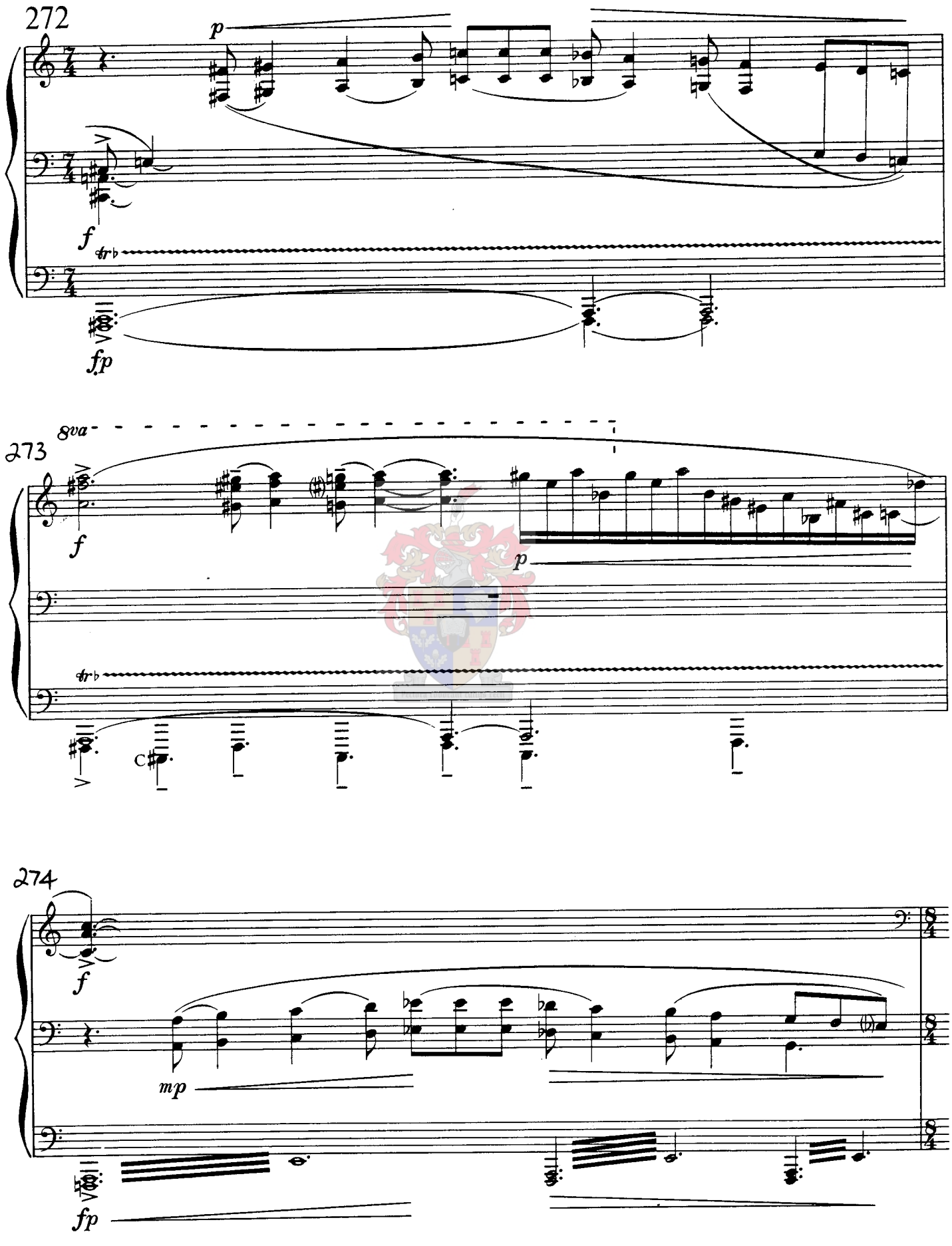

226
227
228
sf
229
230
231
quasi estinto
Ped.
232
233
234
235
236
237
238
239
molto f, violento
molto f
molto dim.
pp
240
241
242
243
244
245
246
gliss.
estinto
Ped.
1' 05"
Lento non troppo, teneramente ♪ = c.100
247
248
p
pp
molto dolce
sempre legato
8b
tre corde
249
250
p
poco cant.
cresc.

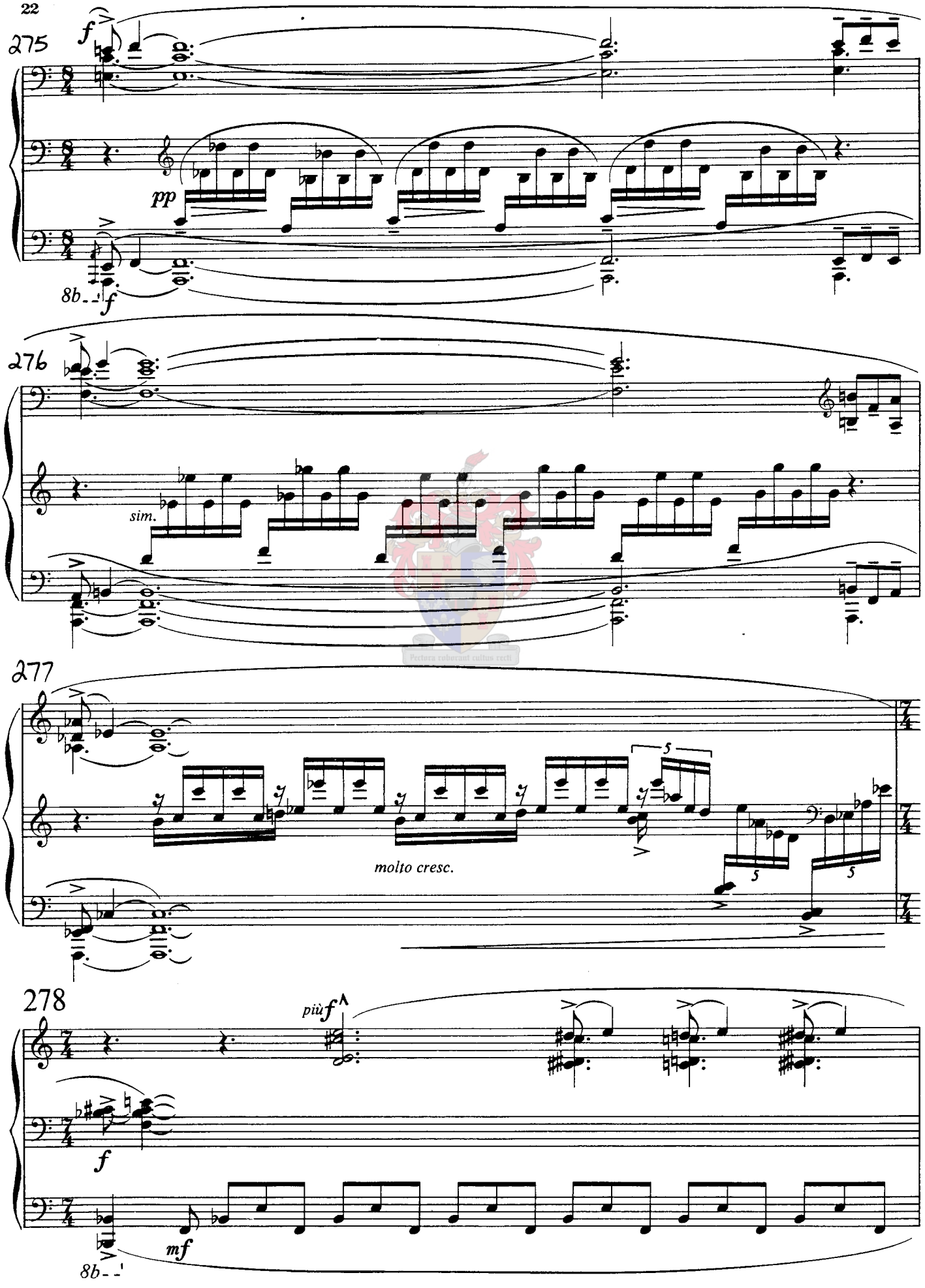

251
252
f
p
dim.
raddolcendo
(D)
253
254
p
poco cant.
mp cant.
molto voce
pp
255
256
p
mp
[m.d.]
pp
non arp.
8b
Più mosso ♪=c.120
accel.
257
258
f appass.
1' 10"
259
260
riten.
mf
dim.

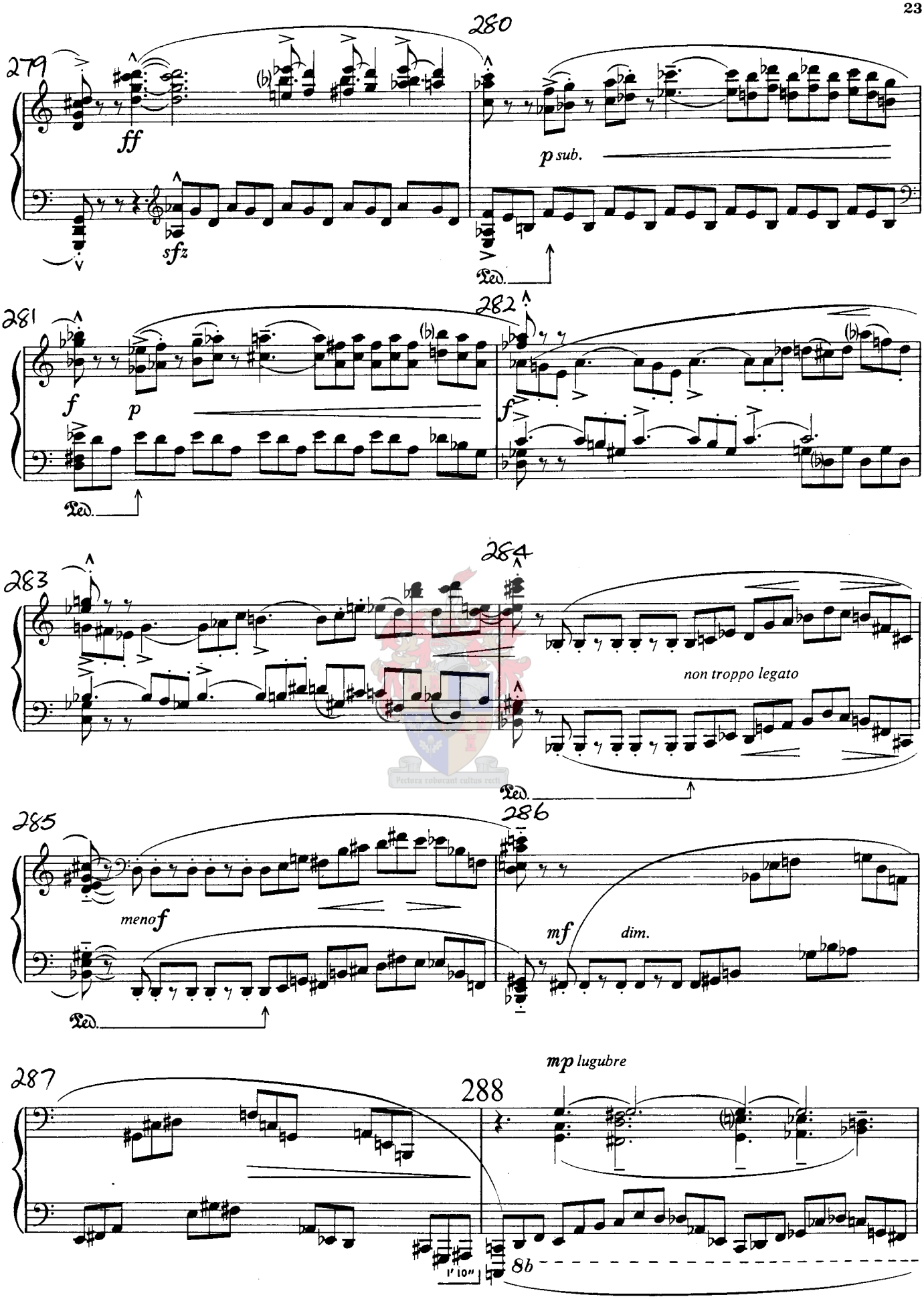

262
261
Inquieto
accel.
ritard.
(♪ = c.120)
pp
chiaro,
chiamando
sordamente
p
ppp
8b
una corda
263
264
ppp
(8b).
265
Inquieto, come sopra
266
(♪ = c. 120)
pp
p
tre corde
ppp
8b
una corda
267
268
a niente
ppp
attacca subito
il seguente:
24/8
8/4
55"
8b
Ped.

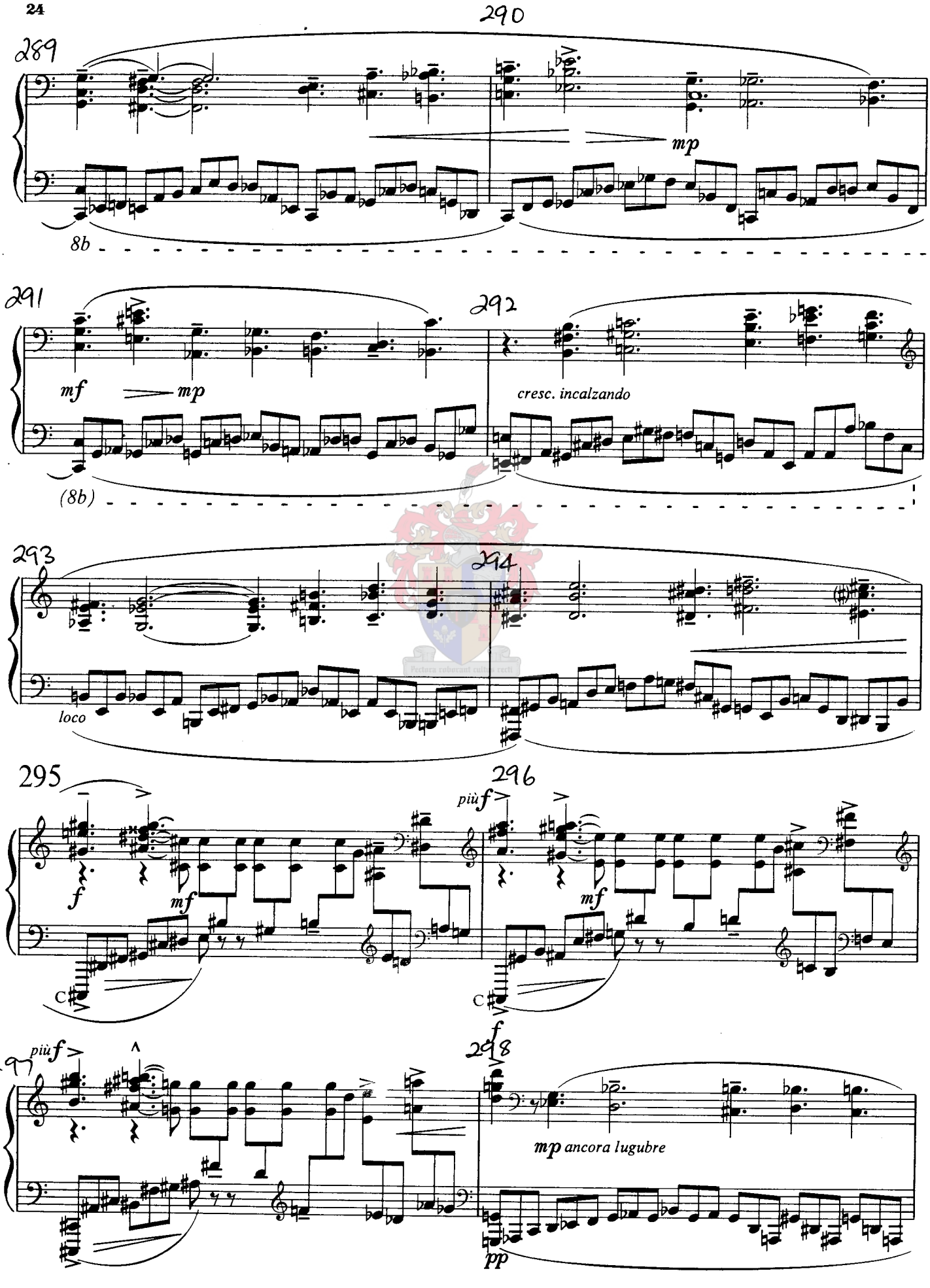
Allegro agitato e tempestoso ♩.=c.126

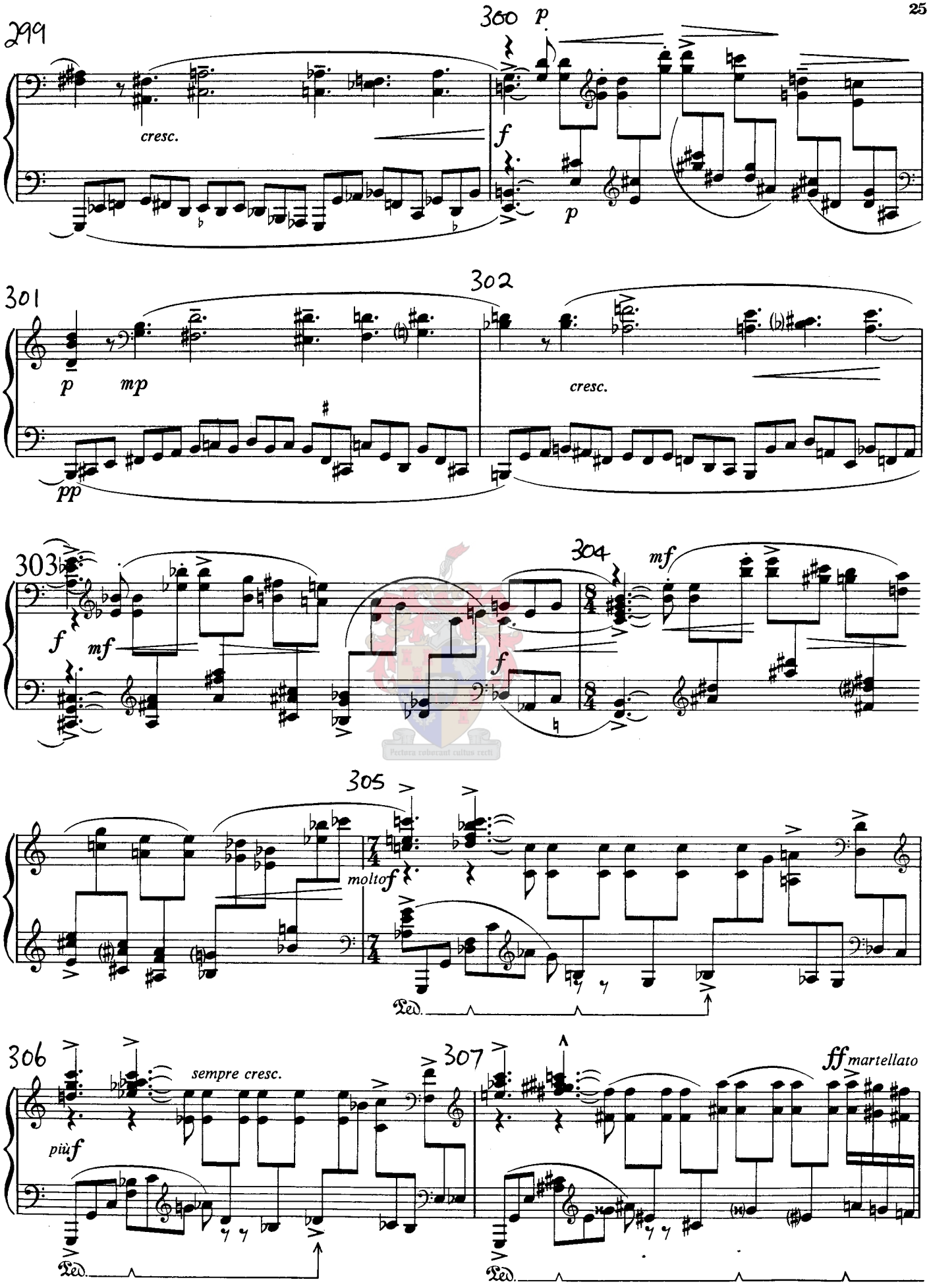


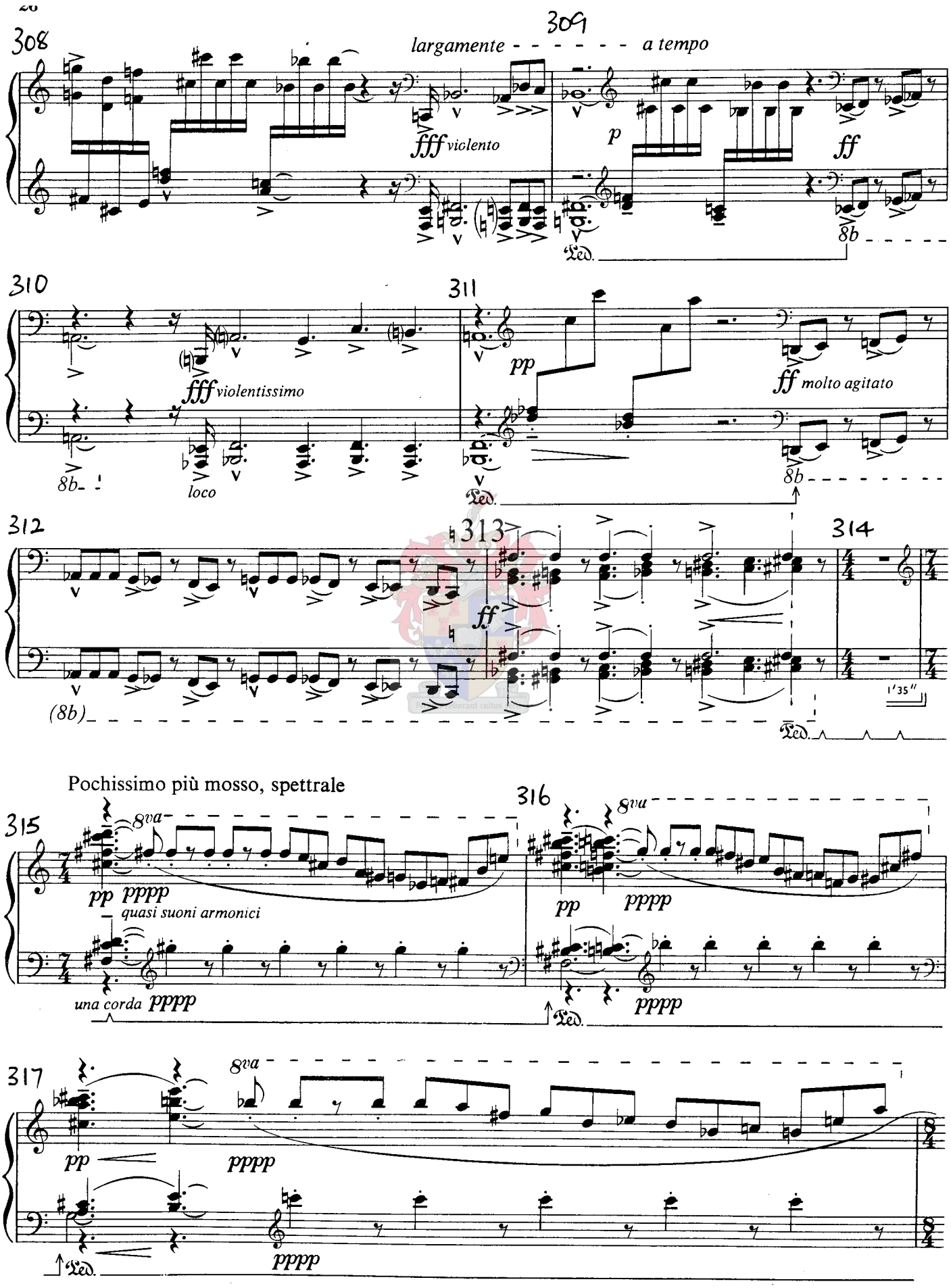

272
p
f
tr
fp
8va
273
f
p
tr
C
274
f
mp
fp

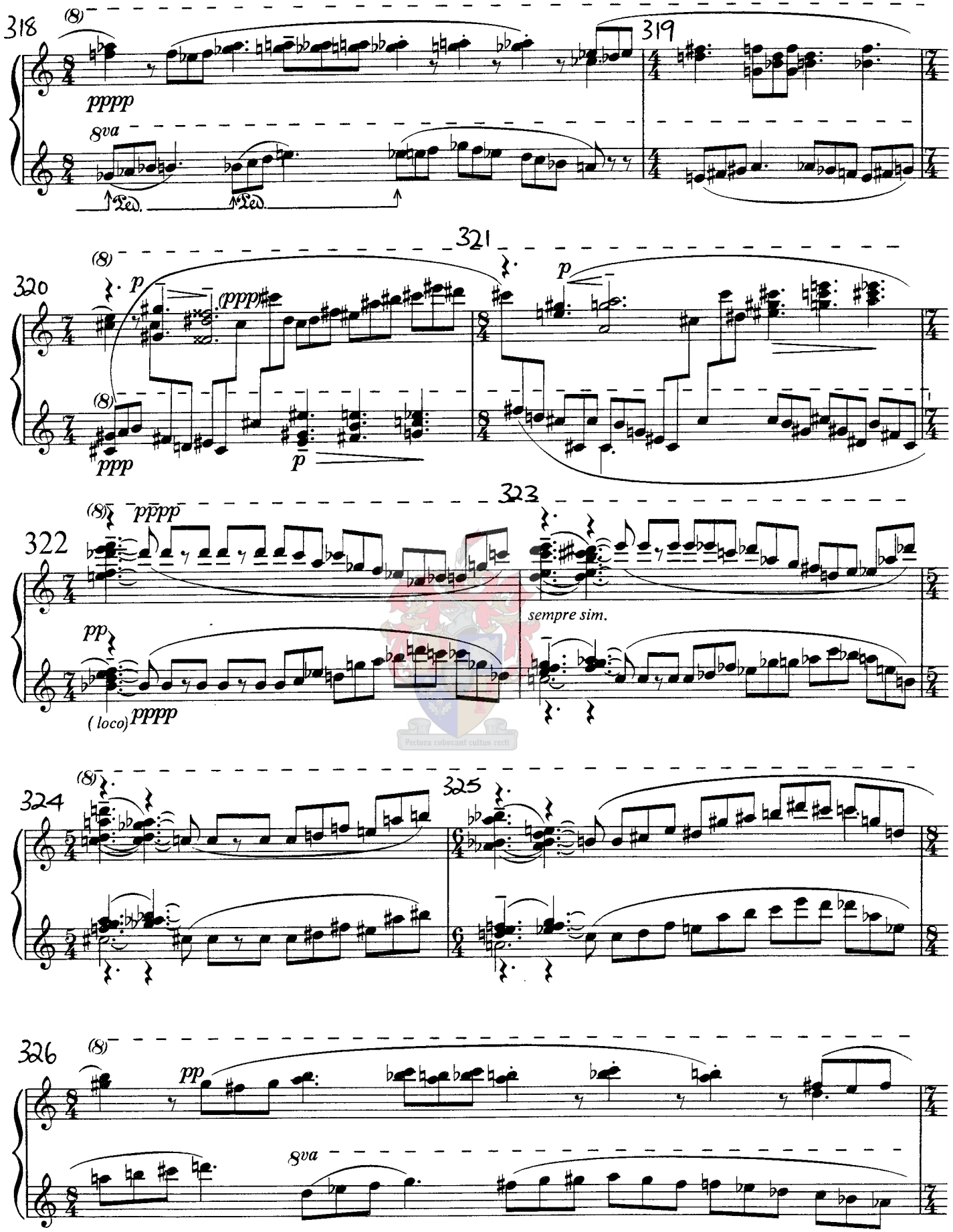

275
f
pp
8b
f
276
sim.
277
molto cresc.
5
5
5
278
più f
f
mf
8b

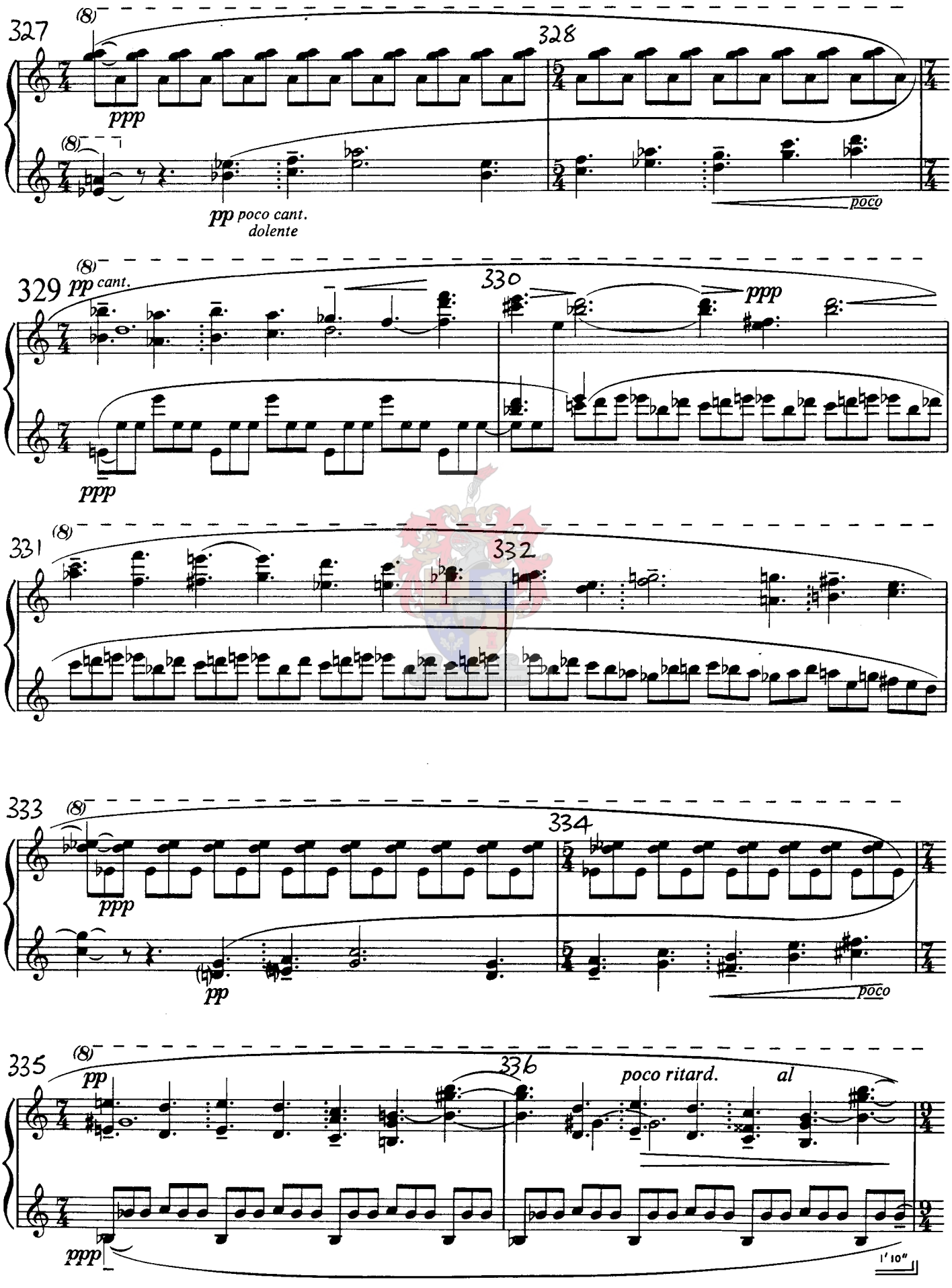

279
280
ff
sfz
p sub.
Ped.
281
282
f
p
f
Ped.
283
284
non troppo legato
Ped.
285
286
meno f
mf
dim.
Ped.
287
288
mp lugubre
1' 10"
8b

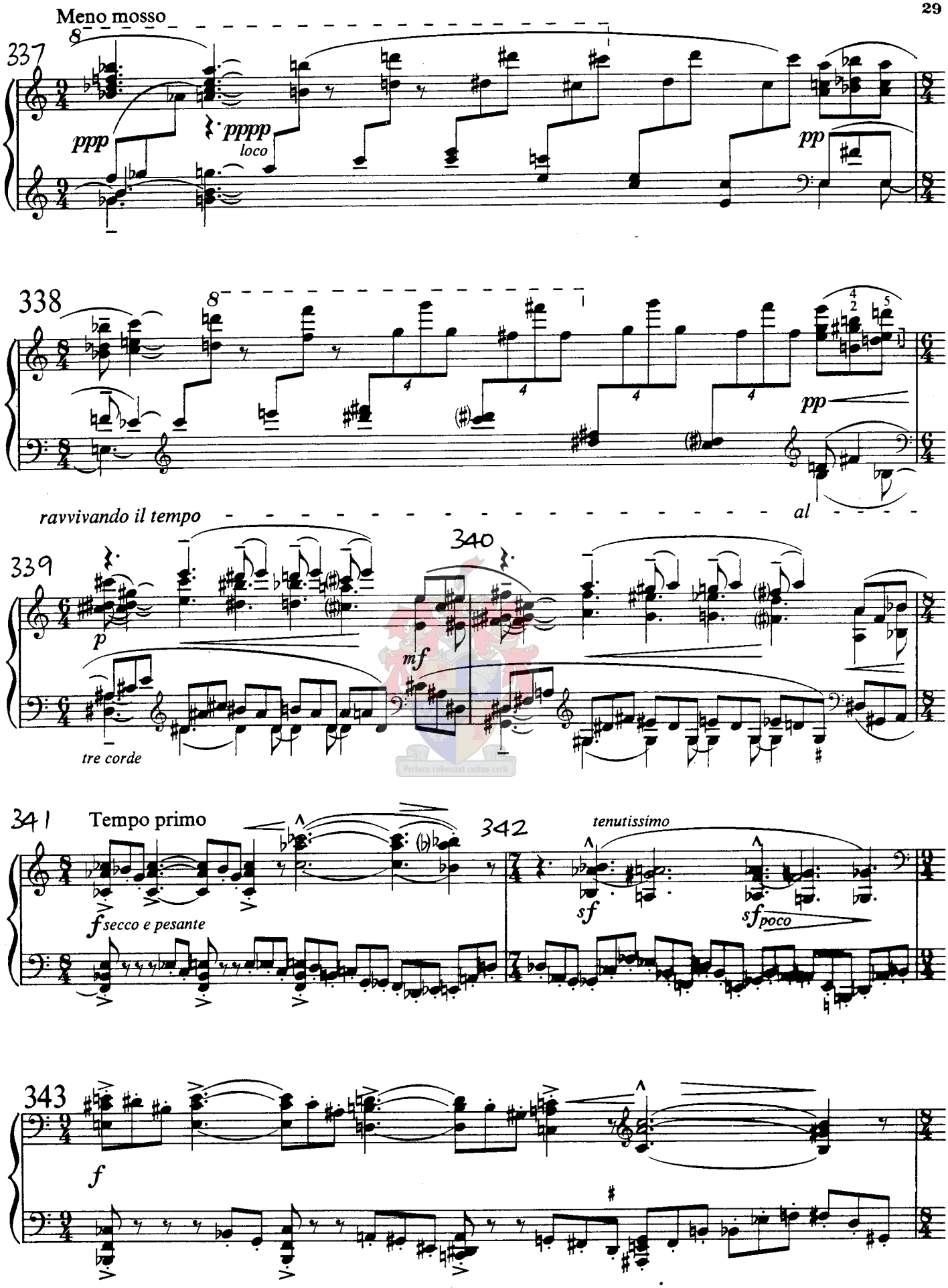

289
290
mp
8b
291
mf
mp
292
cresc. incalzando
(8b)
293
294
loco
295
296
più f
f
mf
mf
C
C
297
più f
298
f
mp ancora lugubre
pp

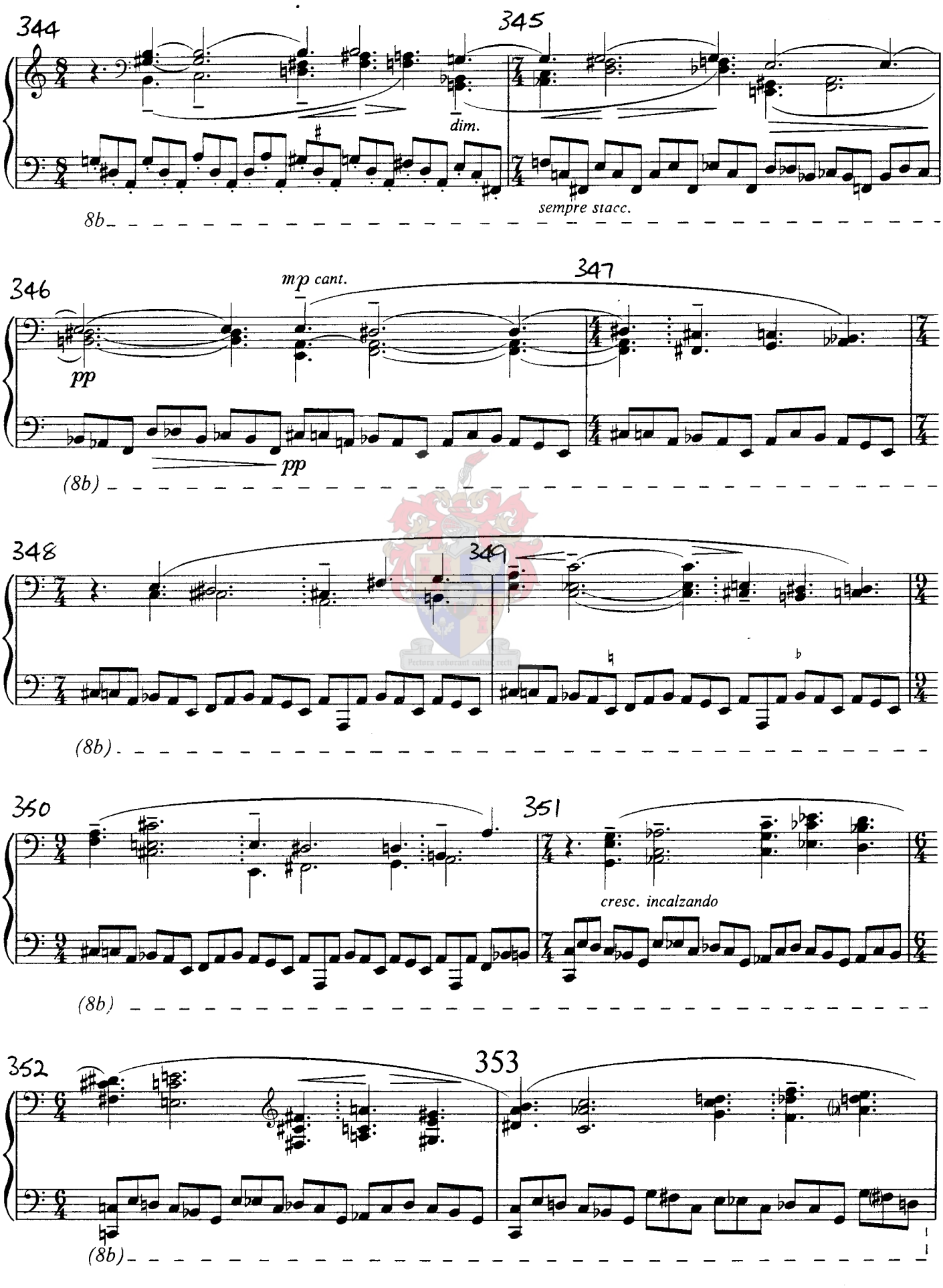

299
300
p
cresc.
f
p
301
302
p
mp
cresc.
pp
303
304
f
mf
mf
f
305
molto f
Ped.
306
sempre cresc.
più f
307
ff martellato
Ped.
Ped.

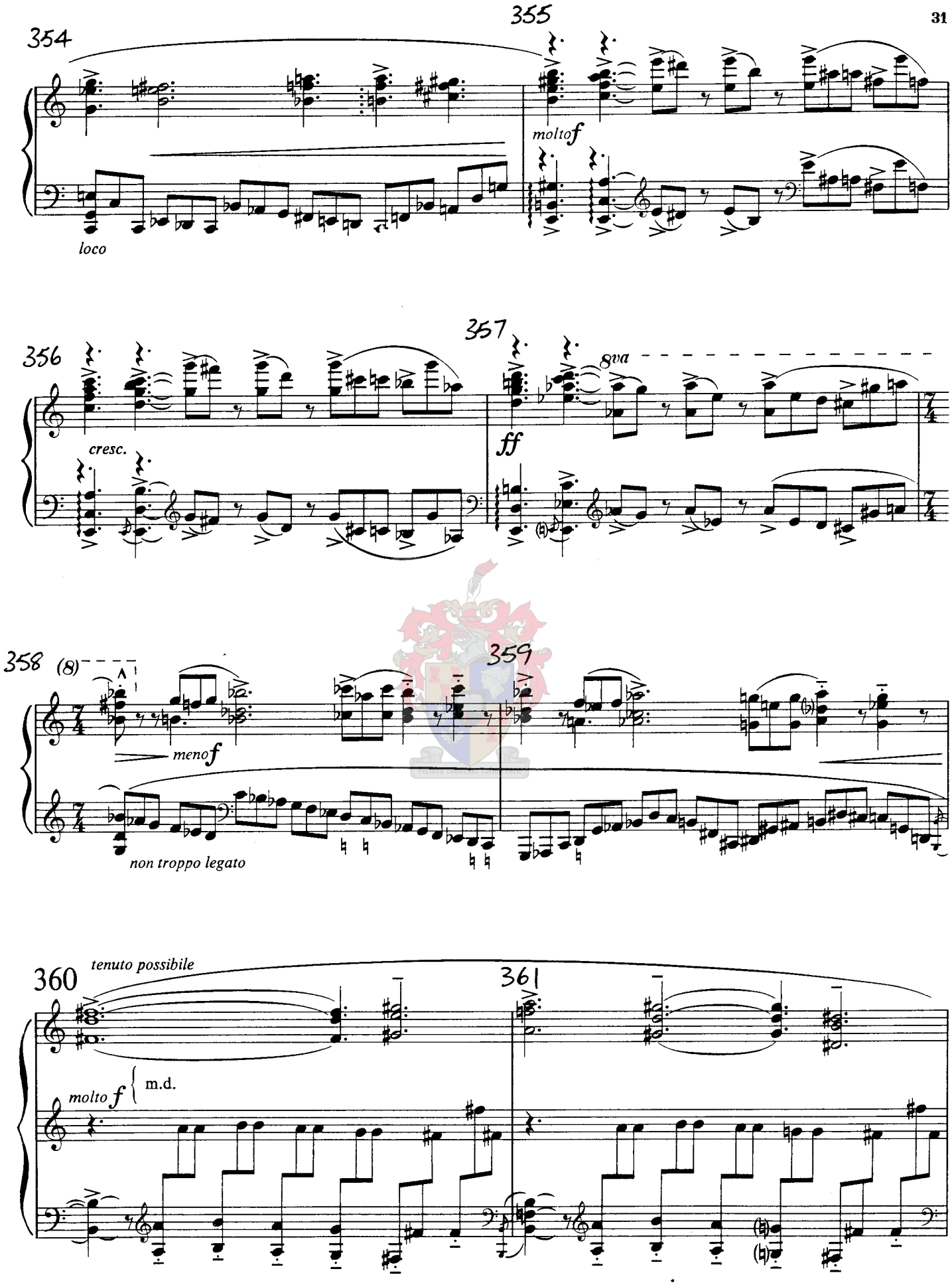

308
309
largamente - - - - - - - a tempo
fff violento
p
ff
8b
Ped.
310
311
fff violentissimo
8b
loco
pp
ff molto agitato
8b
Ped.
312
313
314
ff
(8b)
1'35"
Ped.
Pochissimo più mosso, spettrale
315
316
8va
pp pppp
quasi suoni armonici
una corda pppp
pp
pppp
Ped.
317
8va
pp
pppp
Ped.
pppp

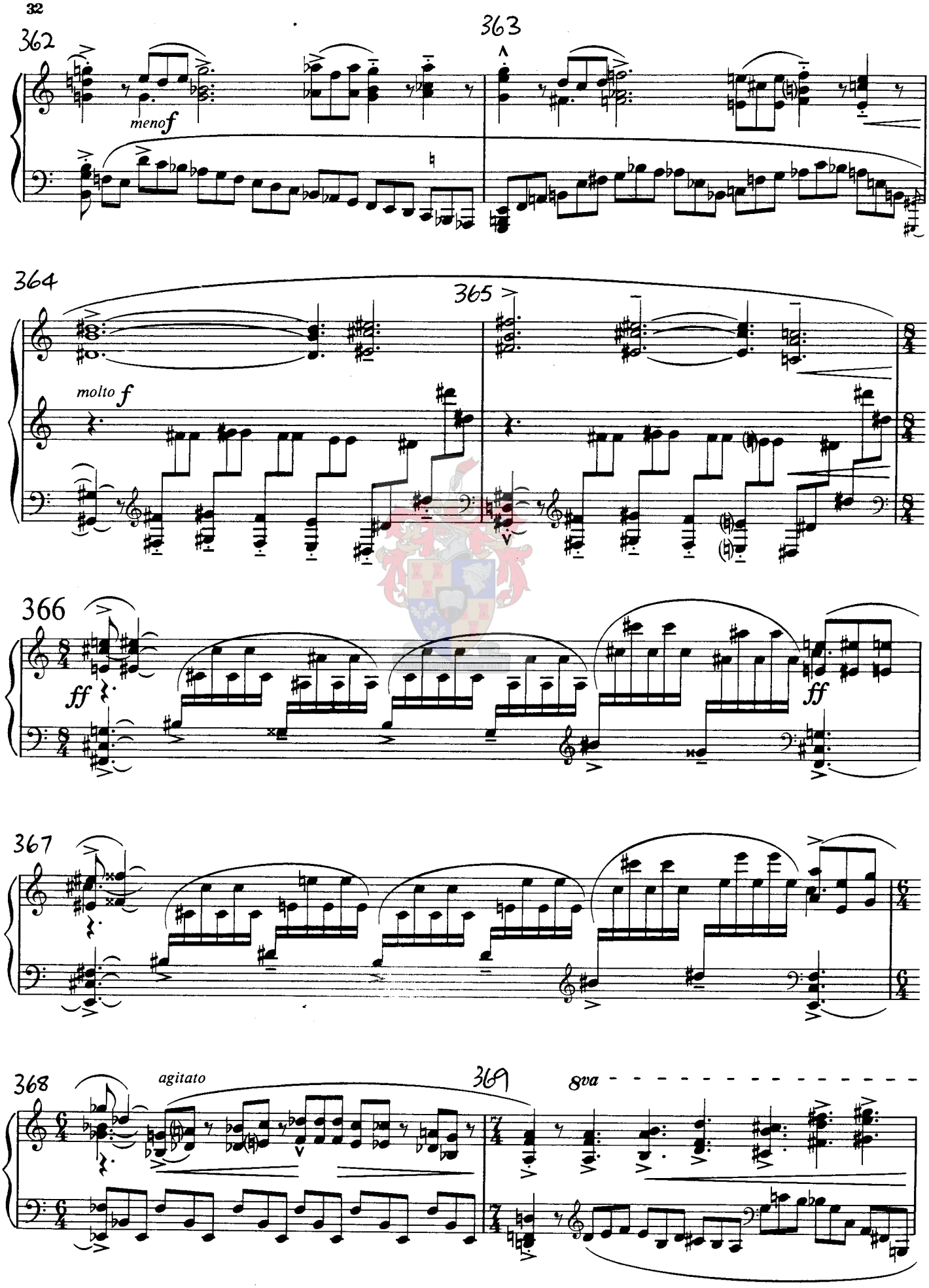

318
(8)
pppp
8va
Ped.
Ped.
319
320
(8)
p
(ppp)
(8)
ppp
p
321
p
322
(8)
pppp
pp
(loco)
pppp
323
sempre sim.
324
(8)
325
326
(8)
pp
8va

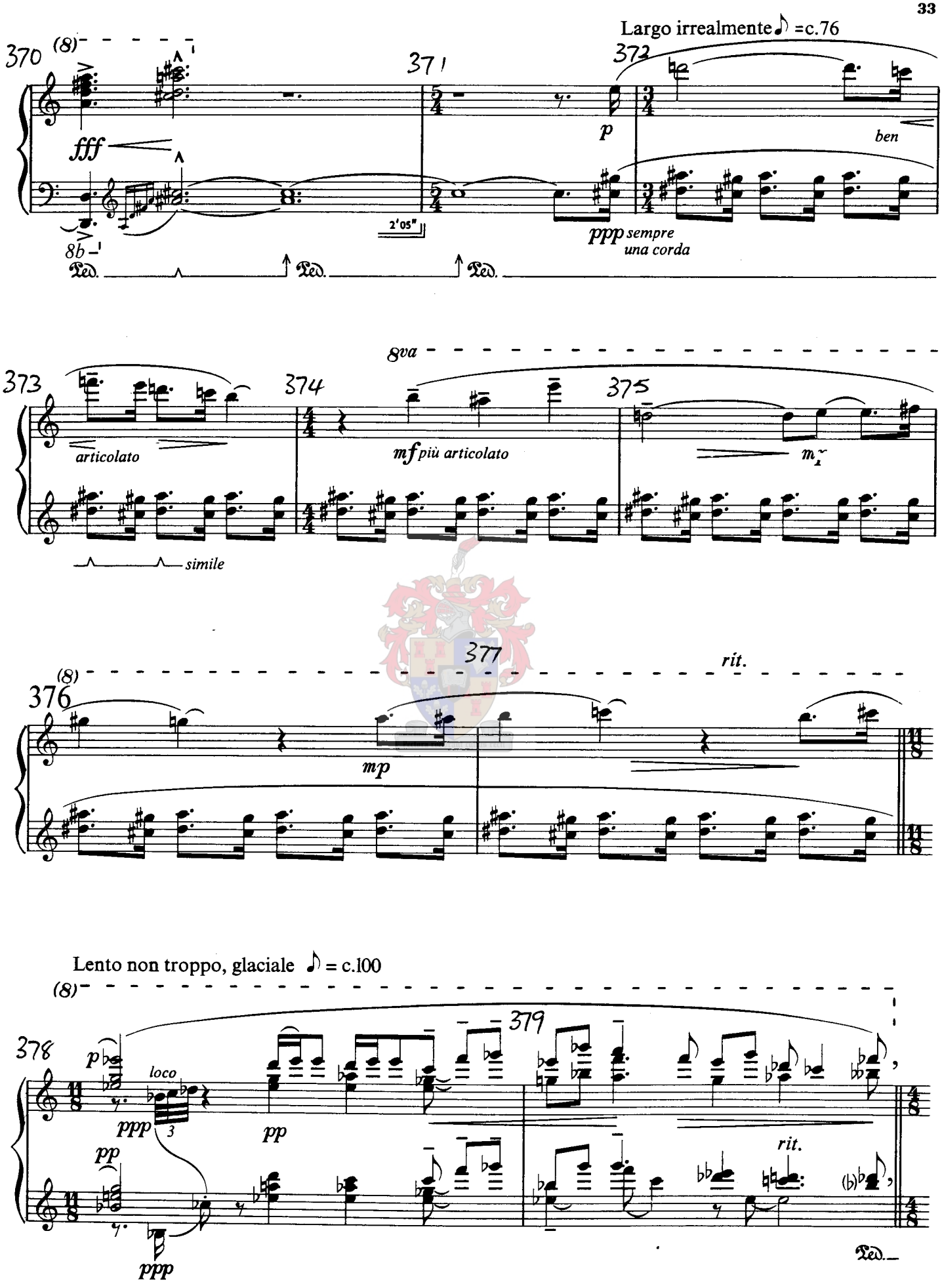

327
328
329
330
331
332
333
334
335
336
(8)
ppp
pp poco cant.
dolente
poco
pp cant.
poco ritard.
al
1' 10"

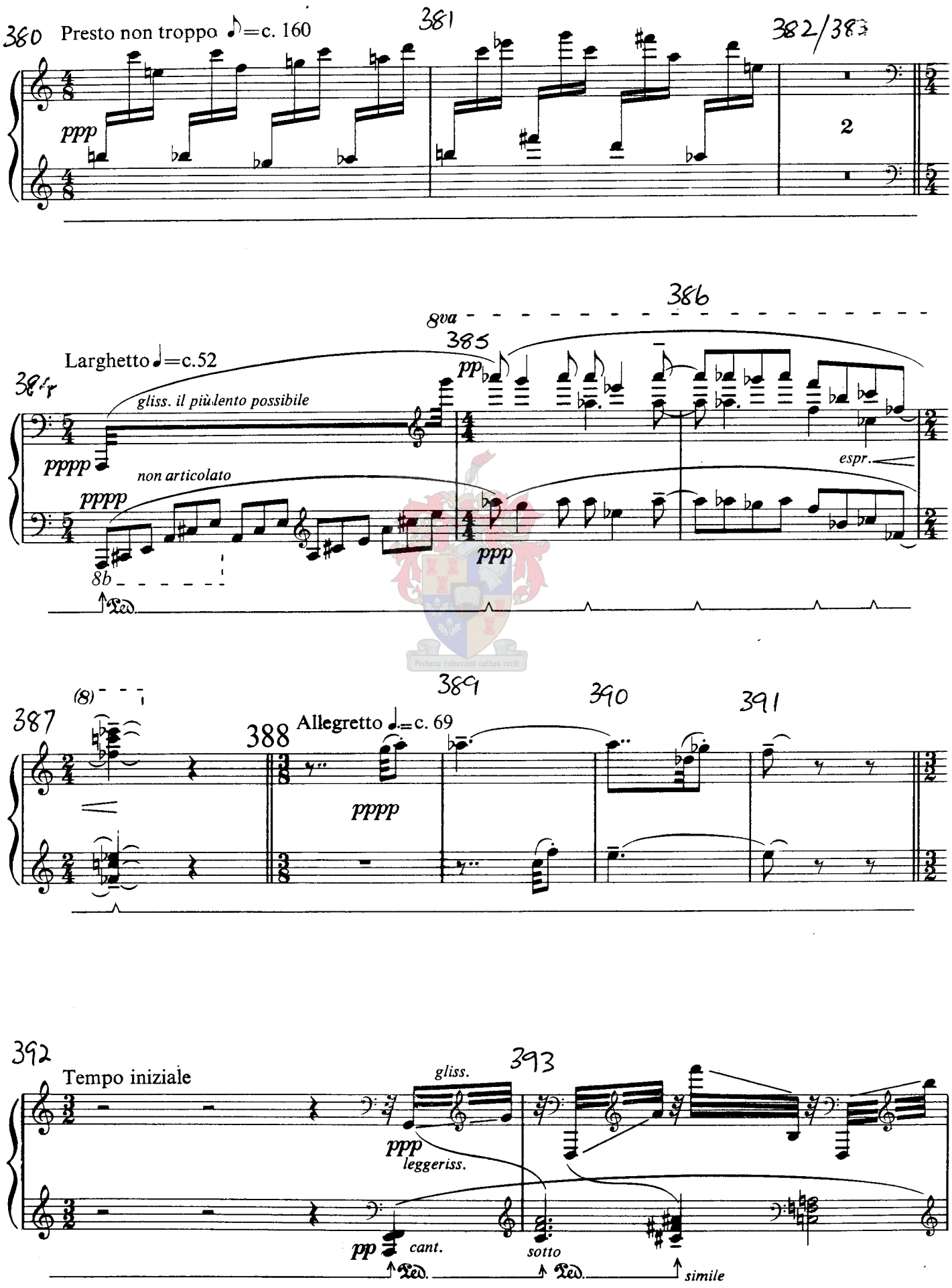

Meno mosso
337
ppp
pppp
loco
pp
338
pp
ravvivando il tempo
al
339
p
340
mf
tre corde
341
Tempo primo
f secco e pesante
342
tenutissimo
sf
sf poco
343
f

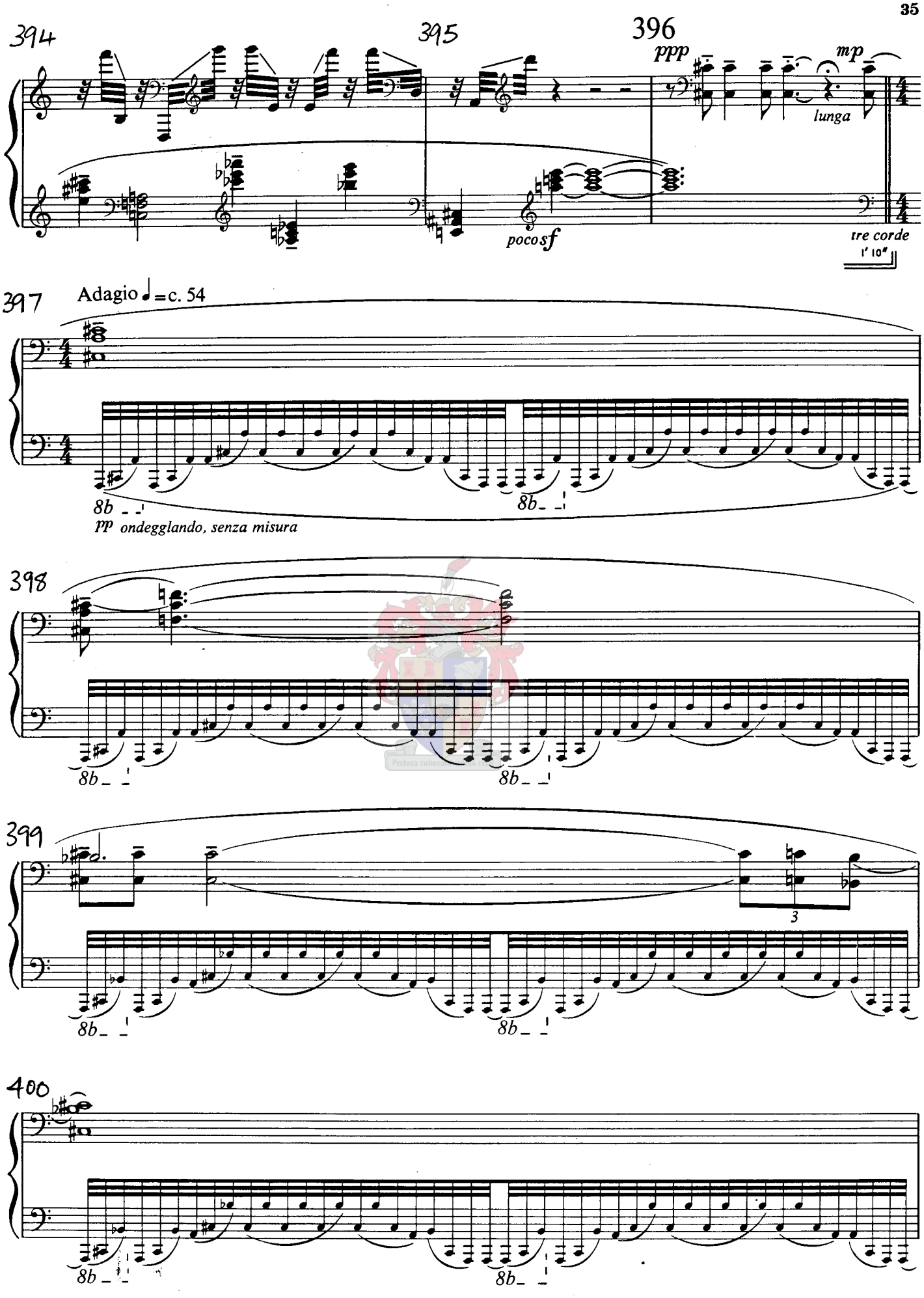

344
345
dim.
sempre stacc.
8b
346
347
mp cant.
pp
pp
(8b)
348
349
(8b)
350
351
cresc. incalzando
(8b)
352
353
(8b)

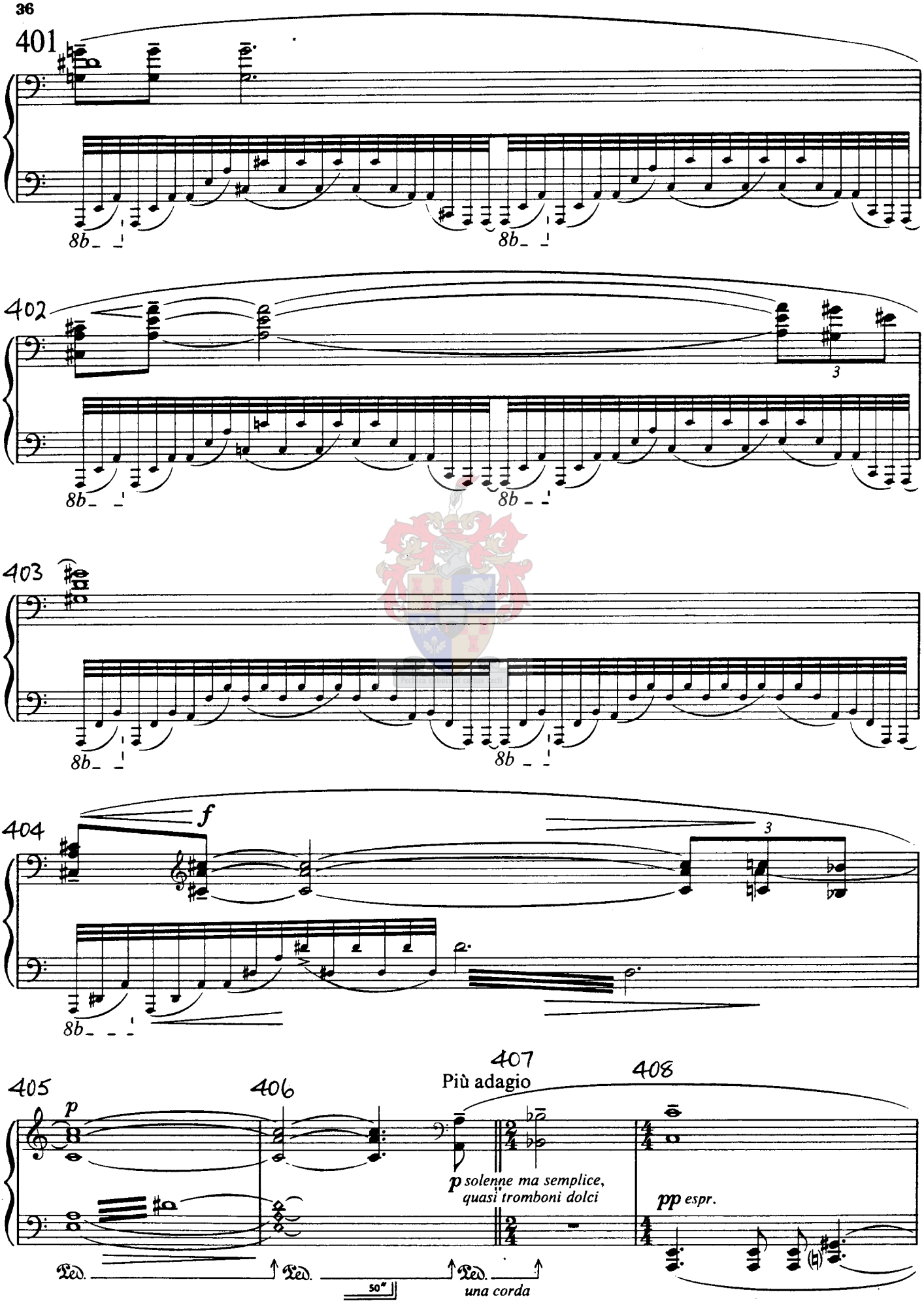

354
355
molto f
loco
356
357
8va
cresc.
ff
358
(8)
359
meno f
non troppo legato
360
tenuto possibile
361
molto f
m.d.

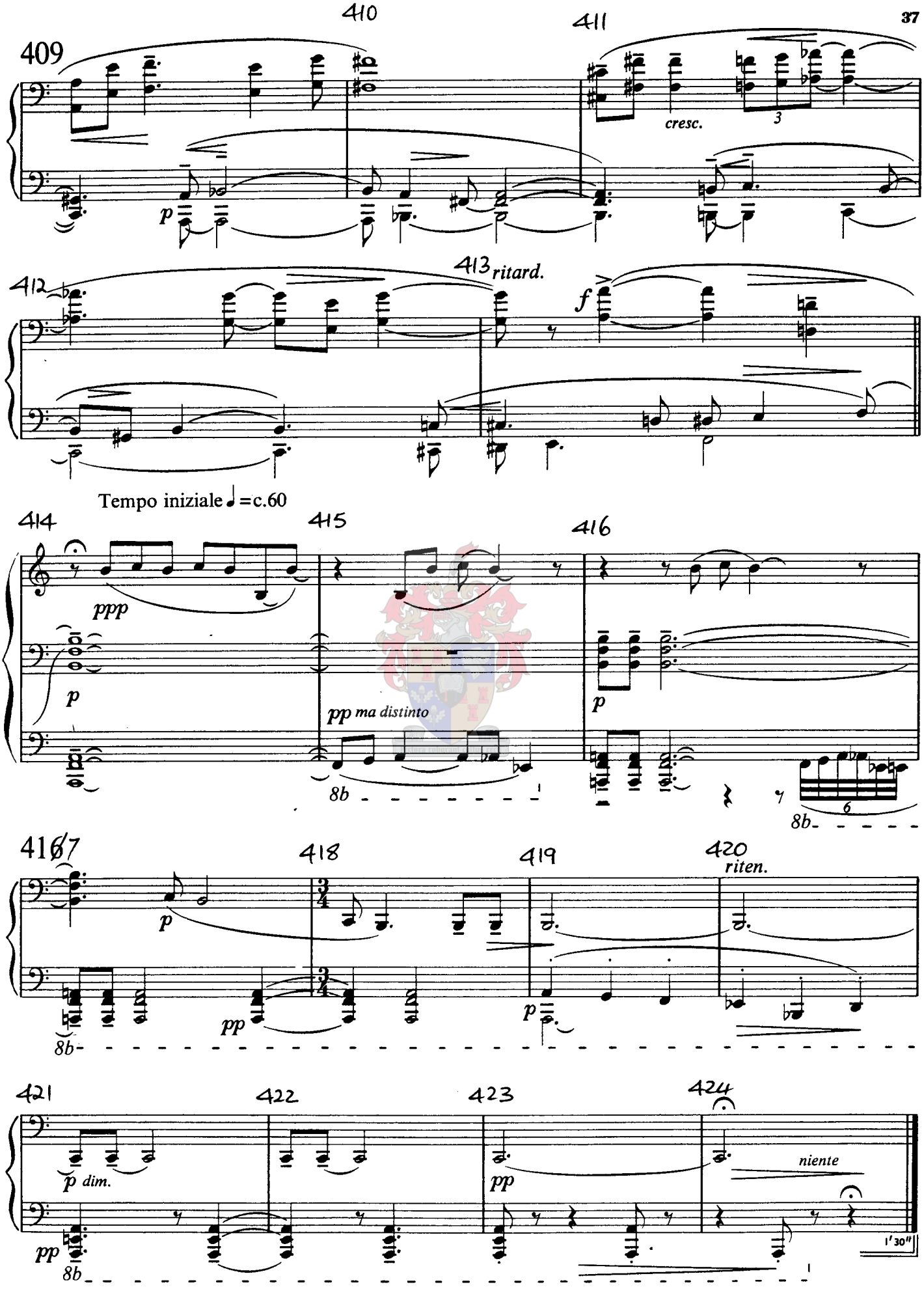

362
363
meno f
364
365
molto f
366
ff
ff
367
368
agitato
369
8va


Largo irrealmente ♪ =c.76
370
371
372
(8)
fff
p
ben
2'05"
ppp sempre una corda
8b
Ped.
Ped.
Ped.
8va
373
374
375
articolato
mf più articolato
simile
377
rit.
376
(8)
mp
Lento non troppo, glaciale ♪ = c.100
(8)
378
379
p
loco
ppp
pp
pp
rit.
ppp
Ped.


380
Presto non troppo ♪=c. 160
381
382/383
ppp
2
386
8va
385
Larghetto ♩=c.52
384
gliss. il più lento possibile
pp
pppp
non articolato
espr.
ppp
8b
Ped.
389
390
391
387
(8)
388
Allegretto ♩.=c. 69
pppp
392
Tempo iniziale
gliss.
393
ppp
leggeriss.
pp
cant.
sotto
Ped.
Ped.
simile


394
395
396
ppp
mp
lunga
poco sf
tre corde
1' 10"
397
Adagio ♩ = c. 54
8b
pp ondegglando, senza misura
398
399
3
400


401
8b
8b
402
3
8b
8b
403
8b
8b
404
f
3
8b
405
406
407
Più adagio
408
p
p solenne ma semplice,
quasi tromboni dolci
pp espr.
Ped.
Ped.
Ped.
50"
una corda


409
410
411
cresc.
3
412
413 ritard.
f
Tempo iniziale ♩=c.60
414
415
416
ppp
p
pp ma distinto
8b
6
417
418
419
420 riten.
pp
421
422
423
424
p dim.
niente
1'30"

Bronnelys

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