

'n Orkestrasie van Arnold van Wyk se Nagmusiek

Hanrich Claassen

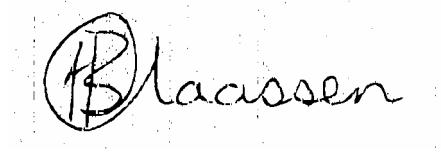
Tesis ingelewer ter gedeeltelike voldoening aan die vereistes vir die graad van
Magister in Musiek aan die Universiteit van Stellenbosch.



Studieleier – Prof. Hans Roosenschoon

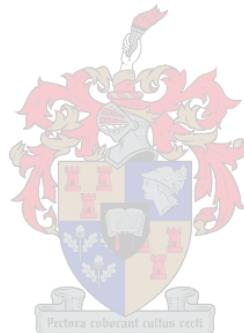
Maart 2007

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.

A handwritten signature in black ink, appearing to read "HB Claassen". It is enclosed in a small circle and followed by a larger, more fluid signature.

Hanrich Benjamin Claassen

November 2006



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.

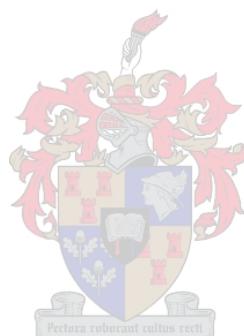


Abstract

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).



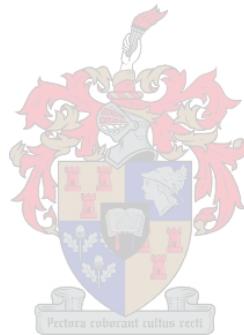
Daarbenewens word Nagmusiek as een van die belangrikste en oorspronklikste Suid-Afrikaanse klavierkomposisies beskou wat uit die oogpunt van die 20ste-eeuse klavierrepertorium op dieselfde niveau is as byvoorbeeld Barber se Klaviersonate of Schönberg se Klavierstukke. Om hierdie stelling te kan staaf 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 pedaalgebruiken wat Van Wyk noukeurig aandui, of glissando-passasies en perkussiewe gedeeltes wat huis 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.

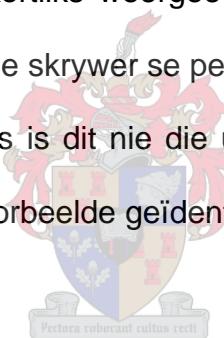


B - Kritiese Kommentaar

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 voorbeeld 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 voorbeeld geïdentifiseer word nie.



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* en *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 instrumentasievoorkleur 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.



In die aanvanklike beluistering van die Nagmusiek is verskeie orkestrasieprobleme, oftewel orkestrasie-uitdagings geïdentifiseer. Dit het geleid 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 ooreenkomsdig 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:

29 *lunga*
p
p cant., la voce superiore sempre poco in rilievo
riten.

niente

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

Musical score for strings (Violin I, Violin II, Viola, Violoncello) in 2/4 time. The score shows measures 28-30. Measure 28 starts with a forte dynamic. Measures 29 and 30 show sustained notes with grace notes. Measure 30 concludes with a dynamic of **p molto**.

Instrumentation: Violin I, Violin II, Viola, Violoncello.

Time Signature: 2/4

Dynamics: **pp**, **pizz.**, **pp**, **pp**, **arco**, **p molto**.



Orkestrasier Nagmusiek (m28-30)

Musical score for strings (Violin I, Violin II, Viola, Violoncello) and Double Bass in 3/2 time. The score shows measures 28-30. The Double Bass part is prominent in measure 30.

Instrumentation: Violin I, Violin II, Viola, Violoncello, Double Bass.

Time Signature: 3/2

Dynamics: **p**, **pp**, **ppp**, **p**, **pp**, **ppp**, **pizz.**, **pp**, **p**, **con sordini, arco div. 3**, **p**, **cant., sempre poco in relievo**.

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

Molto lento, tristemente, (♩ = ≈ 50)
sempre rubato

Fectora ruborant cultus recti

Orkestrasierie Nagmusiek (m247-254)

Clarinet in B♭

Horns in F

Bass Trombone

Timpani

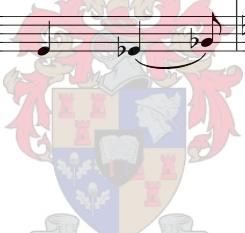
Violin I

Violin II

Viola

Violoncello

Double Bass



pp molto dolce

pp molto dolce

div.

unis.

pp molto dolce

arco

pp molto dolce

pp molto dolce

Cl.

Hn.

B. Tbn.

Tim.

Vln. I

Vln. II

Vla.

Vc.

Db.

I

p poco cant.

pp

pizz

arco

v

Cl.

Hn.

B. Tbn.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Db.

cresc.

cresc.

cresc.

cresc.

=

Cl.

Hn.

B. Tbn.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Db.

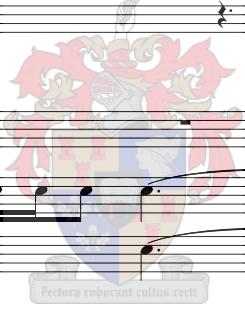
Pectora tollerant cultus recte

dim.

dim.

dim.

dim.



I

Cl. *p poco cant.*
 Hn. *p*
 B. Tbn. *p*
 Timp. *p*
 Vln. I *raddolcendo*
 Vln. II *raddolcendo*
 Vla. *raddolcendo*
 Vc. *raddolcendo*
 Db. *pizz* *mp cant. molto voce arco*
= *p*

Cl.
 Hn.
 B. Tbn.
 Timp.
 Vln. I *p*
 Vln. II
 Vla. *p*
 Vc. *divisi*
 Db.

pp

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 ander 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:

eu Pressez Plus lent.

étonnez

8. bas.

ff

étonnez

8. bas.

Orkestratie Nagmusiek (m86-90)

C \sharp D \flat F \flat A \sharp B \flat

C \sharp D \sharp F \sharp B \sharp

Harp

Violin I

Violin II

(sim.)

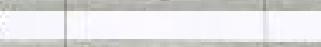
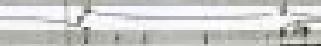
Viola

Violoncello

Double Bass

Maat 124:

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

Pt. 1		
Mt. 1		
Pt. 2		
Bb.		
Cd.		
Cd. 2		
Cl. 1		
Cl. 2		
Tpt.		
Ct. 1		
Ct. 2		
Pt. 2		
Mt. 2		
Pt. 3		
Cd. 1		
Cd. 2		
Cl. 1		
Cl. 2		
Tpt.		
Ct. 1		
Ct. 2		
Pt. 3		
Mt. 3		
Pt. 4		

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

Musical score for orchestra, likely a piano-vocal score, showing parts for Flutes, Clarinet in B-flat, Horns in F, Finger cymbals, Small gong, Harp, Violin I, Violin II, Viola, and Violoncello. The score is in 4/4 time, B-flat major, and includes dynamic markings like *mf* and *sforz.*

The score consists of ten staves, each representing a different instrument or group of instruments. The instruments listed from top to bottom are: Flutes, Clarinet in B \flat , Horns in F, Finger cymbals, Small gong, Harp, Violin I, Violin II, Viola, and Violoncello. The score includes various musical markings such as slurs, grace notes, and dynamic changes. The Harp staff features a dynamic marking of *mf* and a performance instruction of *sforz.*

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

is nageboots uit *Primavera* maat 129:

Horn in F

Violin I

Violin II

Viola

Violoncello

Double Bass

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

8. CATACOMBAE
Sepulchrum Romanum

72 Largo

2 Clarinetti
La (A)

Clarinetto basso
La (A)

1 Fagott

Contrafagotti

I. II
2 Corni in F

III. IV
3 Tromba in Dm (C)

1 Trombone

Trombone III + Tuba

Tuba - Tuba

Contrafagotti

Pianoforte

Pectora ruborant (tunc recte)

B. & H. 8729

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 beeld 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).



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 ontleiding 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) :



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 (<i>ponicello tremolo</i>) 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 aspekte 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 oorspronklike 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 tjallos 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 oringe 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 <i>quasi improvisasie</i> – 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 (<i>col legno</i>). Die <i>fantastico</i> 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.	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	Achtergrond
Ontwikkeling	315-340	Die ontwikkeling is deurgaans <i>pianissimo</i> – 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 <i>mezzo forte</i> aangedui deur die orkestreerdeerder.	Strykers in <i>divisi tremolo</i> , asook horings.
Heruiteensetting	341-371 (372) Let op dat die orkestreerdeerder 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.  Tema i (366-) – weer eens in die koperblasers.	Weer eens in die fagotte. 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.	<i>Col legno</i> 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 (<i>divisi</i> 3). Die altviole word in die agtergrond gebruik saam met die viole om die pedaaleffek te skep en die tjellos neem hul oorspronklike trioolfiguur-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 openingsse deelte 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

mp cant.

1. | 2.

Musiekvoorbeeld ii

Musiekvoorbeeld iii

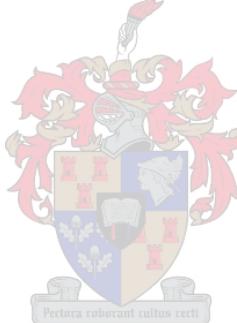
Musiekvoorbeeld iv

Musiekvoorbeeld v

Musiek voorbeeld vi

Musiek voorbeeld vii

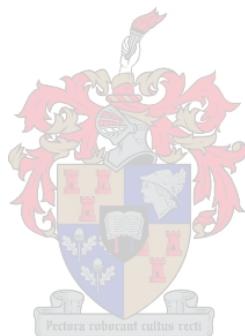
Musiek voorbeeld viii



C - Instrumentasie van Nagmusiek

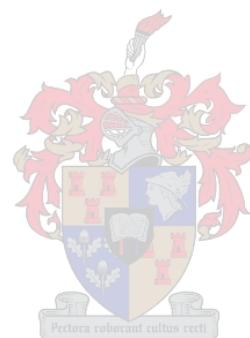
Die orkestrasie van Van Wyk se Nagmusiek is vir volle simfonieorkes:

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.

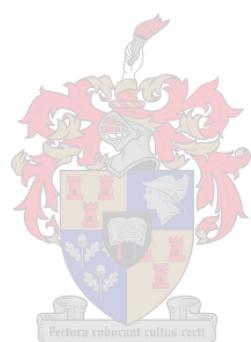


D - Orkestrasie van Nagmusiek

Bladsy 1 - 114



E - Klavierpartituur van Nagmusiek



Night Music

Music by Arnold van Wyk
Orchestration by Hanrich Claassen

1st & 2nd Clarinet in B♭

Bass Clarinet
in B♭

Percussion 1

Harp

Viola

Violoncello

Double Bass

Molto lento

♩ = c.60

sempre pp

ppp sempre leg., equale e misterioso

Tam-tam

ppp

ppp sempre leg., equale e misterioso

ppp sempre leg., equale e misterioso

sempre ppp

Harmonics in DB sound as written



3 Solo

E. H.
mp cant.

Cl. 1 & 2

B. Cl.

Hp.

Vla.

Vc.

Db.

E♭

6

E. H.

Cl. 1 & 2

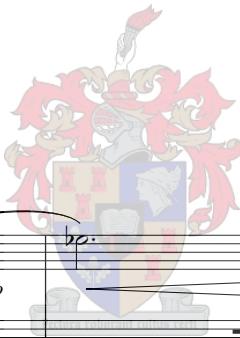
B. Cl.

Hp.

Vla.

Vc.

Db.



Fl. 1 & 2

I Solo

p più chiaro

E. H.

Cl. 1 & 2

B. Cl.

Bsn. 1 & 2

p

Hp.

C♯B♭

Vla.

Vc.

Db.

div. a3

8:

div. a2

12

Fl. 1 & 2

Cl. 1 & 2

B. Cl.

Bsn. 1 & 2

Hp.

Vla.

Vc.

Db.

mf cant.

I

p

(b) o

mf cant.

pp

8:

C \sharp

8:

C \flat

\sharp 8:

\flat 8:

1 solo

tutti

p

8:

8:

div. a3

<img alt="A page from a musical score showing measures 12 through the end of section a3. The score includes parts for Flutes 1 & 2, Clarinets 1 & 2, Bassoon 1 & 2, Horn, Violin, Cello, Double Bass, and Bassoon. Measure 12 starts with Flutes 1 & 2 playing eighth-note patterns. Clarinets 1 & 2 enter with eighth-note patterns at dynamic p. Bassoon 1 & 2 play eighth-note patterns at dynamic mf cant. Horn enters with eighth-note patterns at dynamic pp. Measures 13-14 show various eighth-note patterns for the woodwind and brass sections. Measures 15-16 show eighth-note patterns for the strings. Measures 17-18 show eighth-note patterns for the woodwind and brass sections. Measures 19-20 show eighth-note patterns for the strings. Measures 21-22 show eighth-note patterns for the woodwind and brass sections. Measures 23-24 show eighth-note patterns for the strings. Measures 25-26 show eighth-note patterns for the woodwind and brass sections. 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a tempo, poco più lento

(♩ = c.52)

15

poco accel.

poco ritard.

Fl. 1 & 2

pp

pp

pp cresc.

poco ritard.

mp

cant., molto espr., la melodia sempre in rilievo

pp cresc.

mf

Cl. 1 & 2

poco ritard.

3

4

B. Cl.

cresc.

mf

poco ritard.

mf

Bsn. 1 & 2

cresc.

poco ritard.

mf

cresc. poco ritard.

mf

Hn. 1 & 3

3

4

pp

pp

Hn. 2 & 4

3

4

pp

Perc. 1

3

4

Hp.

E♭ G♯ A♭

C♯

3

4

a tempo, poco più lento

trem.

div.

poco ritard.

(♩ = c.52)

unis. sul ponticello, trem.

sempe ppp

Vln. I

pp

cresc.

mf

sul ponticello, trem.

unis. sul ponticello, trem.

sempe ppp

Vln. II

pp

cresc.

mf

sul ponticello, trem.

sempe ppp

Vla.

pp

cresc.

mf

sul ponticello, trem.

sempe ppp

Vc.

pp

poco accel.

poco ritard.

mf

sul ponticello, trem.

sempe ppp

Db.

div. a2

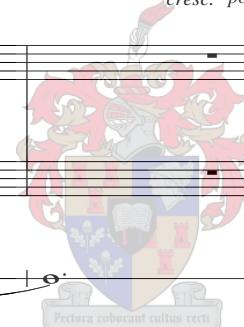
cresc.

mf

mf

sempe ppp

unis.



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

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.

D. b.

22

Picc.

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Cbsn.

Hn. 1 & 3

Hn. 2 & 4

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

mp rubato

poco accel.

ritard.

pp rubato

poco accel.

ritard.

I

pp rubato

poco accel.

ritard.

pp rubato

poco accel.

ritard.

pp

poco accel.

ritard.

pp rubato

poco accel.

ritard.

pp

nat.

pp

nat.

pp

nat.

pp

nat.

pp

2 soli

mp

24

Picc.

Fl. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 3

Hn. 2 & 4

B. Tbn. & Tba.

Hp.

Cel.

Vln. I

Vln. II

Vla.

Vc.

D. b.

ritard. *perdendosi*

III con sordino *I con sordino*

pp *ritard.* *pp perdendosi*

con sordini *pp perdendosi*

Tba. *p* *ritard.* *pp perdendosi*

ritard. *B#* *Ab*

ppp espr. *ritard.* *perdendosi*

ppp espr. *ritard.*

perdendosi

div. *perdendosi*

perdendosi

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

f

a2

string

f

senza sordini

senza sordini

6

string.

fff

string.

f

3

string.

f

3

string.

f

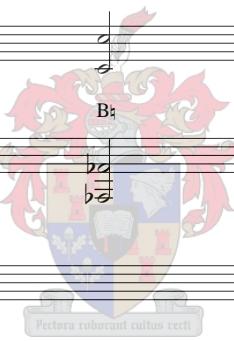
unis.

string.

f

string.

f



28

Tbn. 1 & 2

Tenor Bassoon 1 & 2 parts. The first measure is silent. The second measure begins with a dynamic of **B. Tbn. senza sordino**.

B. Tbn. & Tba.

Bass Trombone and Bass Trombone part. The first measure is silent. The second measure begins with a dynamic of **B. Tbn. senza sordino**.

H. p.

Horn part. Dynamics: **mf**, **p**, **pp**.

Cel.

Cello part. Measures 1-2: **6** (sixteenth-note pattern). Measures 3-4: **3** (eighth-note pattern).

Vln. I

Violin I part. Dynamics: **sub. mp**, **sub. p**, **sub. pp**, **ppp**.

Vln. II

Violin II part. Dynamics: **sub. mp**, **sub. p**, **sub. pp**, **ppp**.

Vla.

Violoncello part. Dynamics: **sub. mp**, **sub. p**, **sub. pp**. Measure 4: **p**, **sempre molto legato (scattered bowing)**.

Vc.

Bass Violin part. Dynamics: **pizz.**, **p**. Measure 4: **con sordini, arco**, **div. a3**.

Db.

Bassoon part. Measures 1-2: **pp**. Measures 3-4: **ppp**.

30

Tbn. 1 & 2

B. Tbn. & Tba.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

p cant., la voce superiore sempre poco in relieveo

piu

p cant., la voce superiore sempre poco in relieveo

piu

Pectora ruboribus cultus recti

The musical score page features six staves of music. The first two staves are for Trombones 1 & 2 and Bass Trombone & Double Bass, both in bass clef. The third staff is for Horn in F (Horn), also in bass clef. The fourth staff is for Violin I in treble clef. The fifth staff is for Violin II in treble clef. The sixth staff is for Cello in bass clef. The seventh staff is for Double Bass in bass clef. Measure 30 begins with a dynamic of *p*. The instruction *cant.*, *la voce superiore sempre poco in relieveo* is written above the first two staves. The instruction *piu* is placed above the first two staves and also above the fifth and sixth staves. The instruction *cant.*, *la voce superiore sempre poco in relieveo* is repeated above the first two staves and above the fifth and sixth staves. The instruction *piu* is placed above the fifth and sixth staves. A watermark featuring a heraldic shield with a lion and the Latin motto *Pectora ruboribus cultus recti* is centered over the middle of the page.

32

Tbn. 1 & 2

Tbn. 1 & 2

32

3/2

G[#]

E

B^b

G[#]

A

F[#]

B^b

G[#]

3/2

3/2

B. Tbn. & Tba.

B. Tbn. & Tba.

32

3/2

A

F[#]

B^b

G[#]

A

F[#]

B^b

G[#]

3/2

3/2

Hpf.

Hpf.

32

3/2

A

E

B^b

G[#]

A

E

B^b

G[#]

3/2

3/2

Vln. II

Vln. II

32

3/2

G

E

B^b

G[#]

G

E

B^b

G[#]

3/2

3/2

Vla.

Vla.

32

3/2

A

E

B^b

G[#]

A

E

B^b

G[#]

3/2

3/2

Vc.

Vc.

32

3/2

G[#]

F[#]

B^b

G[#]

G[#]

F[#]

B^b

G[#]

3/2

3/2

Db.

Db.

32

3/2

G

E

B^b

G[#]

G

E

B^b

G[#]

3/2

3/2

Presto non troppo

36 $\text{♩} = \text{c. } 160$

Ob. 1 & 2

Cl. 1 & 2 *pp* *sempre marcato* *p sf* *sempre pp*

Bsn. 1 & 2

Tpt. 1 & 2 *con sordini* *mf*

Hp.

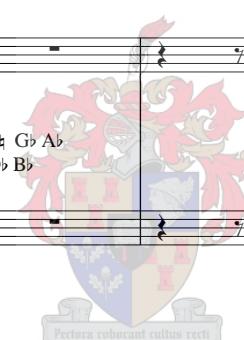
Vln. I

Vln. II

Vla. *div.* *mf* *simile* *3 3 3* *3 3 3* *pp* *pp* *unis.*

Vcl. *pizz., senza sordini* *sempre marcato* *v* *(arco)* *pp*

D. b.



Ob. 1 & 2

Cl. 1 & 2

Tpt. 1 & 2

Vln. I

Vln. II

Vla.

Vc.

41

sim

<sf

sim.

<sf

<sf

div.

pizz.

non cresc.



Ob. 1 & 2

48

p *sf*

Cl. 1 & 2

sempre pp

Bsn. 1 & 2

Tpt. 1 & 2

Hp.

F# A#

3

Pectura rubrant cultus recte

Vln. I

(sim.)

pp

Vln. II

(sim.)

pp

Vla.

unis.

pp

Vc.

V.

Db.

54

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Tpt. 1 & 2

Hp.

Vln. I

Vln. II

Vla.

Vc.

col legno batutto

ppp

pp

3

ppp

ppp

sub pp

sub pp

sub pp

ppp

ppp

pp

ppp

Fl. 1 & 2

Cl. 1 & 2

Hp.

Vln. I

Vln. II

Vla.

Vc.

59

Peritura ruborant cultus recti

Fl. 1 & 2

Cl. 1 & 2

Hp.

Vln. I

Vln. II

Vla.

Vc.

Fl. 1 & 2

63

Fl. 1 & 2 *pp*

Cl. 1 & 2 II *pp*

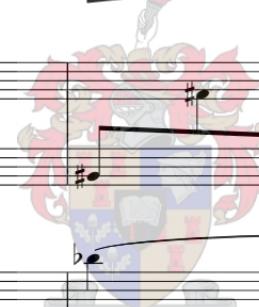
Hp. *pp*

Vln. I *ppp*
unis.

Vln. II *ppp*

Vla. *V* *V* *V*

Vc. *pp*
(*col legno*)



et loca colorant cultus recti

66

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Hp.

Vln. I

Vln. II

Vla.

Vc.



I

f

p-f

mf

f

p-f

mf

f

f

etouffez

F#

simile

pp

div.

simile

unis.

simile

pp

pp

pp

f

p-f

p-f

pp

pp

pp

f

p-f

p-f

pp

pp

pp

f

72

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Vln. I

Vln. II

Vla.

Vc.

mp

mp

p

gliss.

pp

gliss.

pp

nat.a punta

sim.

sim.

pp

sim.

Fl. 1 & 2

Ob. 1 & 2

E. H.

Cl. 1 & 2

Bsn. 1 & 2

Hp.

Vln. I

Vla.

Vc.

D. b.

91

E. H.

Cl. 1 & 2

Bsn. 1 & 2

Hp.

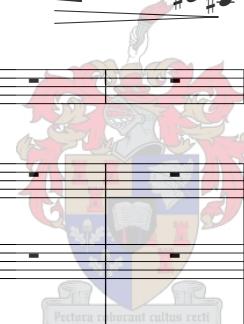
Vln. I

Vln. II

Vla.

Vc.

D. b.



sim.

F♯ C♯ D♯

pp

II

sim.

pp

p

con sordini

col legno

pp

unis

pp

pp

pp

pp

pp

99

Picc. -

Fl. 1 & 2 -

Ob. 1 & 2 -

E. H. -

Cl. 1 & 2 -

Hp. G \sharp G \sharp A \sharp D \sharp

Vln. I -

Vln. II nat. nat.

Vla. moliss. cresc. sfzpp > sfzpp > sfzpp

Vc. consordini arco unison < sfpp >



106

Picc. *mf*

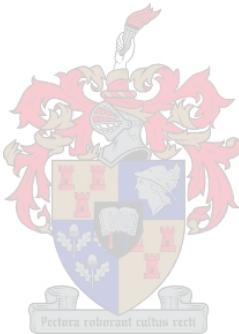
Fl. 1 & 2

Vln. I

Vln. II

Vc. *ppp*

The musical score consists of five staves. The Picc. and Fl. 1 & 2 staves begin with a melodic line. The Vln. I, Vln. II, and Vc. staves follow with eighth-note patterns. Measure 107 begins with a melodic line on the Vln. I staff, which then continues in the Vln. II and Vc. staves. Measure 108 begins with a melodic line on the Vln. II staff, which then continues in the Vln. I and Vc. staves. Measure 109 begins with a melodic line on the Vc. staff.



molto ritard.

109

Picc. *decresc.* *pp*

Fl. 1 & 2

Hp. *E♭ F♭ A♭*
D♭ B♭

Vln. I *molto ritard.* *decresc.* *ppp*

Vln. II *decresc.* *ppp*

Vc.

The musical score consists of six staves. The Picc. staff begins with a melodic line, followed by the Fl. 1 & 2 staff. The Hp. staff has a sustained note. The Vln. I staff begins with a melodic line, followed by the Vln. II and Vc. staves. Measures 110 and 111 show sustained notes across all staves, with dynamic markings *decresc.* and *ppp*.

Larghetto, poco rubato; il tutto legatissimo

113 = c. 52

Fl. 1 & 2

Cl. 1 & 2

Hn. 1 & 3

Hn. 2 & 4

Perc. 1

Perc. 2

Hp.

pp (trillo)

mp cant., molto dolce

I (senza sordini)

pp

IV (senza sordini)

pp

Finger cymbals (untuned)

Small gong

pp

sempr. arp.

sempr. p

gliss.

étoffez

sempr. arp.

Larghetto, poco rubato; il tutto legatissimo(con sordini)
trem.*pp*(con sordini)
trem.*pp*(con sordini)
trem.*ppp***Vln. I****Vln. II****Vc.**

Picc.

117

Fl. 1 & 2

Cl. 1 & 2

Hn. 1 & 3

Hn. 2 & 4

Perc. 1

Perc. 2

Hp.

Vln. I

Vln. II

Vc.

non troppo presto: dolcissimo

6

6

6

mf

Pectora robustam cultus recti

non troppo presto: dolcissimo

non troppo presto: dolcissimo

non troppo presto: dolcissimo

ppp

ppp

ppp

119

Fl. 1 & 2

Cl. 1 & 2

Hn. 1 & 3

Hn. 2 & 4

Perc. 1

Perc. 2

Hp.

Vln. I

Vln. II

Vla.

Vc.

sempre pp

mp

III

II

II

sempr. arp.

G♭
B♯

G♯

A♯ E♯

D♯

A♭
C

sempre pp

*con sordini
trem.*

ppp

div.3

unis.

The musical score page contains six systems of music. The first system features Flutes 1 & 2 and Clarinets 1 & 2. The second system features Horns 1 & 3 and Horns 2 & 4. The third system features Percussion 1 and Percussion 2. The fourth system features the Bassoon section. The fifth system features Violin I and Violin II. The sixth system features the Cello section. The score is in common time, with a key signature of one flat. Various dynamics and performance instructions are included throughout the page.

122

Fl. 1 & 2

Cl. 1 & 2

Hn. 1 & 3

Hn. 2 & 4

Perc. 1

Perc. 2

Hp.

Vln. I

Vln. II

Vla.

Vc.



gloss. gloss.

G \flat
D \flat

trem. div.

p

p

p

p

p

p

p

125

Cl. 1 & 2

Hn. 2 & 4

Timp.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

pp sempre legatiss.

pp

pp

pp

pp sempre legatiss.

p

p

mf molto cantabile

pizz.

pp

ppp

The musical score consists of ten staves. From top to bottom: Clarinets 1 & 2 (G clef, 2 sharps), Horns 2 & 4 (C clef, 2 sharps), Timpani (Bass clef, 2 sharps), Bassoon (C clef, 1 sharp), Violin I (G clef, 2 sharps), Violin II (G clef, 2 sharps), Viola (C clef, 1 sharp), Cello (C clef, no sharps), and Double Bass (C clef, no sharps). The key signature changes between 2 sharps and 1 sharp throughout the section. Measure 125 begins with sustained notes from the woodwinds and bassoon. The strings enter with eighth-note patterns. The violins play sixteenth-note patterns with grace marks. The cellos provide harmonic support with sustained notes. The double basses play sustained notes at the very end.

128

Fl. 1 & 2

poco inquieto

ppp

Cl. 1 & 2

pp

ppp

Bsn. 1 & 2

I Solo

p poco cant.

Hn. 2 & 4

ppp

Tim.

Vln. I

ppp

Vln. II

ppp

Vla.

ppp

Vc.

ppp

arco

Vc.

ppp

Db.

ppp



132

a tempo

Fl. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Hn. 2 & 4

Timp.

Vln. I

Vln. II

Vla.

Vc.

Db.

poco

(pp)

pp

a tempo

pp

pp

pp

pp

(Soli) V

mf

pizz.

pp

pp

135

Cl. 1 & 2

Bsn. 1 & 2

Hn. 2 & 4

Tim.

Vln. I

Vln. II

Vla.

Vc.

Db.

dolcissimo

pp molto teneramente

poco cresc.

dim.

arco

pizz.

pp

pp

pp

The musical score page contains eight staves of music. The first staff (Cl. 1 & 2) shows two clarinets playing eighth-note patterns with dynamics *ppp* and *sempre ppp*. The second staff (Bsn. 1 & 2) shows two bassoons with a dynamic of *pp*. The third staff (Hn. 2 & 4) shows two horns with a dynamic of *pp*. The fourth staff (Tim.) shows a timpani with a dynamic of *pp*. The fifth staff (Vln. I) shows a violin with sixteenth-note patterns. The sixth staff (Vln. II) shows another violin with sixteenth-note patterns. The seventh staff (Vla.) shows a viola with eighth-note patterns, with dynamics *pp* molto teneramente, *poco cresc.*, and *dim.*. The eighth staff (Vc.) shows a cello with eighth-note patterns, with dynamics *arco* and *pp*. The ninth staff (Db.) shows a double bass with eighth-note patterns, with dynamics *pizz.* and *pp*.

pochissimo più mosso ma molto quieto

139

Cl. 1 & 2

Bsn. 1 & 2

Cbsn.

Hn. 2 & 4

Tpt. 1 & 2

Tim.

Perc. 1

Vln. I

Vln. II

Vla.

Vc.

Db.



p cant

senza sordino

pp

Bass Drum

pochissimo più mosso ma molto quieto

>ppp

v

senza sordini

(measured trem.)

ppp mormorando

ppp mormorando

3 3 3

ppp

arco

p

142

Cbsn.

Cbsn.  *sempre pp*

Hn. 1 & 3

Hn. 1 & 3  I *p cant.*  *pp*

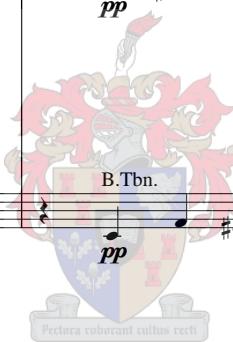
Tpt. 1 & 2

Tpt. 1 & 2  *mf*  *mf*  *p*

Tbn. 1 & 2

Tbn. 1 & 2  *pp*  I *sempre ppp*

B. Tbn. & Tba.

B. Tbn. & Tba.   *pp*  *poco marc.*

Perc. 1

Perc. 1 

Vln. II

Vln. II  *pp*  *ppp incalzando e stringendo*

Vla.

Vla.  *pp*  *ppp incalzando e stringendo*

Db.

Db. 

146

Fl. 1 & 2

Ob. 1 & 2

Cbsn.

Hn. 1 & 3

Tpt. 1 & 2

Tbn. 1 & 2

B. Tbn. & Tba.

Perc. 1

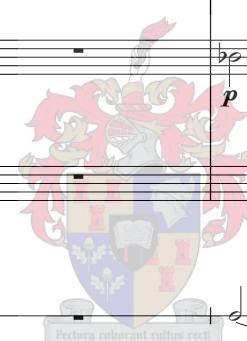
Hp.

Vln. I

Vln. II

Vla.

Db.



Pectora ruborant cultus recte

I *pp* *f*

sempre aumentando *mp cant.*

p

I *sempre aumentando* *mf cant.*

f *sub. p* *f*

senza sord. *f*

p *p*

B. Tbn.

p

+ *+* *+* *+* *+* *E♭ E♯*
(sempre arp.)

senza sordini *ppp*

sub. pp

sub. pp

p

154

*tornando-**al**tempo I*

Picc.

Fl. 1 & 2

Ob. 1 & 2

E. H.

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.

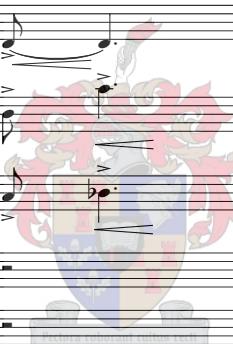
Vln. I

Vln. II

Vla.

Vc.

Db.



tornando- - - - - - *al* - - - - - *tempo I*

mp cant.

arco pp

Bass Drum

F#

D# A# C#

aliss.

tornando- - - - - - *al* - - - - - *tempo I*

unis.

div.

pp

pizz.

arco pp

The musical score consists of two systems of staves. The top system (measures 154-155) includes Piccolo, Flutes 1&2, Oboes 1&2, English Horn, Clarinets 1&2, Bassoon 1&2, Bassoon/Cbassoon, Horns 1&3, Horns 2&4, Trombones 1&2, Trombones/Tuba Bass, Percussion, and Bass Drum. The bottom system (measures 155-156) includes Violin I, Violin II, Viola, Cello, and Double Bass. Measure 154 starts with a dynamic of *tornando-*, followed by *al*. Measure 155 begins with *mp cant.* and ends with *tempo I*. Various performance instructions like *pizz.*, *arco*, *pp*, *unis.*, and *div.* are scattered throughout. Measure 155 also features a heraldic shield in the center of the page.

156

Cl. 1 & 2

Cbsn.

I

Tbn. 1 & 2

pp

B. Tbn. & Tba.

pp

Tim.

pp

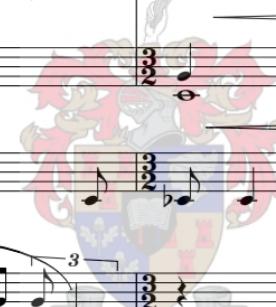
soli

p cant

Vla.

Vc.

Db.



This musical score page, labeled page 39 and measure 156, features eight staves of music. The instrumentation includes Clarinets 1 & 2, Bassoon, Trombones 1 & 2, Bass Trombone & Double Bass, Timpani, Violin, Cello, and Double Bass. The key signature is B-flat major (two flats). Measure 156 begins with a melodic line from the Clarinets and Bassoon. The Trombones play a rhythmic pattern marked 'pp'. The Bass Trombone and Double Bass provide harmonic support with sustained notes. The Timpani and Violin enter with eighth-note patterns. The Cello and Double Bass provide a steady bass line. The page concludes with a dynamic marking of 'p cant' over the Violin's 'soli' section.

158

Fl. 1 & 2

I

ppp tranquillissimo

Cl. 1 & 2

ppp tranquillissimo

Bsn. 1 & 2

Cbsn.

I

ppp tranquillissimo

Tbn. 1 & 2

ppp tranquillissimo

B. Tbn. & Tba.

ppp tranquillissimo

Tim.

Vln. II

ppp tranquillissimo

Vla.

ppp tranquillissimo

Vc.

ppp tranquillissimo

Db.

ppp tranquillissimo

Tempo giusto: allegretto fantastico

161 I

Ob. 1 & 2

Bsn. 1 & 2

mf

mf

170

Ob. 1 & 2

Ritmo di tre battute

Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 3

Vc.

p

p

con sordini
p molto secco

Ritmo di tre battute

div. pizz.



179 I

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 3

Perc. 1

Vc.

mf

pp

mf

pp

sf

sf pp

sf pp

Triangle

f

Ritmo di tre battute

188

Fl. 1 & 2

con sordini
p molto secco

Ritmo di tre battute
 div.
p molto secco
 col legno (div.)
p molto secco

Pectora robarent cultus recte

195

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Tpt. 1 & 2

Perc. 1

Hp.

Cel.

Vln. I

Vln. II

Vla.

Vc.

I

II

sfz

sfz

ppp

f sfz

f

Triangle

f

arp.

sfz

sfz

sfz

pizz x

arco

arco

203

Picc.

Fl. 1 & 2

Cl. 1 & 2

Perc. 1

Hp.

Vla.

Vc.

pp

ppp

ppp

pp

C \natural

I *pp*

II

I

II

I

II



212

Picc.

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Tpt. 1 & 2

Vln. I

Vln. II

Vc.

Pectus ruborunt cultus certe

a 2

pp a 2 *(b)* *molto f. violento*

molto f. violento

senza sordino

f. violento *senza sordino*

f. violento

unis.

unis. *(b)* *molto f. violento*

molto f. violento

I

II

II

219

Picc.

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Tpt. 1 & 2

Perc. 1

Glock.

Vln. I

Vln. II

Vc.

senza sordino

pp



238

Picc. *p*

Fl. 1 & 2 *>pp*

Ob. 1 & 2 *>pp*

Hn. 1 & 3 (con sordino) *pp* senza sordino

Tpt. 1 & 2 con sordino *pp* senza sordino

Perc. 1 *p*

Glock. *p*

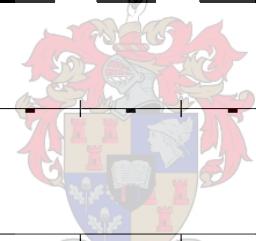
Hp. *pp* gliss. F# C

Cel. gliss.

Vln. I col legno *pp*

Vln. II *>pp*

Vla. *>pp*



Lento non troppo, teneramente

247

 $\text{♪} = \text{c. } 100$

Cl. 1 & 2

I Solo

p poco cant.



Hn. 2 & 4

IV

pp

B. Tbn. & Tba.

B. Tbn.

pp

Timp.

Vln. I

Vln. II

pp molto dolce**pp** molto dolce**pp** molto dolce**pp** molto dolce**pp** molto dolce

Vla.

Vc.

Db.

Pectus ruborant cultus recti

unis.

I Solo

p poco cant.

V

pizz.

arco

250

Cl. 1 & 2

Hn. 2 & 4

B. Tbn. & Tba.

Timp.

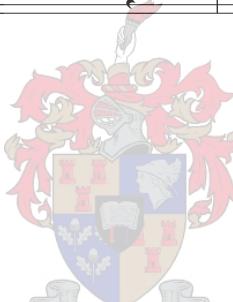
Vln. I

Vln. II

Vla.

Vc.

Db.



cresc.

f

dim.

cresc.

f

dim.

cresc.

f

dim.

cresc.

f

dim.

p

dim.



252

I

Pectora robustant cultus recti

Cl. 1 & 2

Hn. 2 & 4

B. Tbn. & Tba.

Timp.

Vln. I

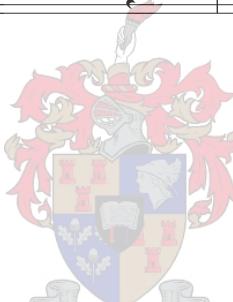
p poco cant.

Vln. II

Vla.

Vc.

Db.



mf raddolcendo

mf raddolcendo

mf raddolcendo

mf raddolcendo

pizz.

mp cant. con molta voce

div.

arco

p

p

255

Hn. 2 & 4

B. Tbn. & Tba.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Db.

accel.

tr.

accel. ***pp***

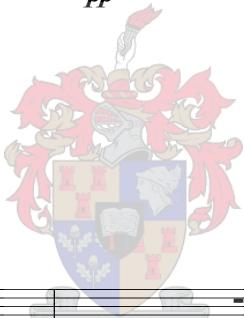
p

mp

arco div.

p

unis.pizz.



Più mosso

258 ♩ = c. 120

Hn. 2 & 4

B. Tbn. & Tba.

Tim.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

riten.

G♭
D♭

G♯
C♯

A♯

dim.

div. V

unis. V

f appass.

mf

f appass.

mf

f appass.

mf

f appass.

mf

f appass.

riten.

261 **Inquieto** *accel.* *ritard.* ($\text{♩} = \text{c. } 120$)

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

B. Cl.

Hn. 1 & 3

Hn. 2 & 4

B. Tbn. & Tba.

Tim.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

a 2

pp *chiaro, chiamando*

I

pp *chiaro, chiamando*

p

II

IV

pp

étoffez

V *accel.* *ritard.*

pp

V

pp

V

pp

V

pp

V

pp

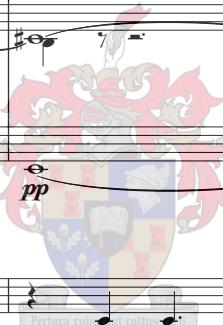
pizz.

ppp sordamente

unis.

div.

ppp sordamente



Inquieto, come sopra

(♩= c. 120)

Fl. 1 & 2

264

Flute 1 & 2 part of a musical score. The measure starts with a melodic line consisting of grace notes and a main note. The dynamic is marked ***pp***.

Ob. 1 & 2

Oboe 1 & 2 part of a musical score. The measure shows a melodic line with dynamic ***pp***.

Cl. 1 & 2

Clarinet 1 & 2 part of a musical score. The measure shows a melodic line with dynamic ***pp***. The first measure is labeled I.

B. Cl.

Bassoon part of a musical score. The measure shows a melodic line with dynamics ***ppp*** and ***pp***.

Hn. 1 & 3

Horn 1 & 3 part of a musical score. The measure shows a melodic line with dynamic ***pp***.

Hn. 2 & 4

Horn 2 & 4 part of a musical score. The measure shows a melodic line with dynamic ***pp***. The first measure is labeled II.

B. Tbn. & Tba.

Bass Trombone and Bass Bassoon part of a musical score. The measure shows a melodic line with dynamic ***pp***. The first measure is labeled IV.

Timpani

Timpani part of a musical score. The measure shows a rhythmic pattern with dynamic ***ppp***.

Inquieto, come sopra

Vln. I

Violin I part of a musical score. The measure shows a melodic line with dynamic ***pp***.

Vln. II

Violin II part of a musical score. The measure shows a melodic line with dynamic ***pp***.

Vla.

Cello part of a musical score. The measure shows a melodic line with dynamic ***pp***.

Vc.

Double Bass part of a musical score. The measure shows a melodic line with dynamic ***arco*** and ***pizz.***

Db.

Double Bass part of a musical score. The measure shows a melodic line with dynamics ***unis.***, ***div.***, and ***pp sordamente***.

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

B. Cl.

Hn. 2 & 4

B. Tbn. & Tba.

Timp.

Vc.

Db.

267

ppp

attacca subito il seguente:
a niente

Allegro agitato e tempestoso

269

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

B. Cl.

Hn. 1 & 3

f pesante e feroce *p*

f pesante e feroce *p* *sub.f*

f pesante e feroce *p* *sub.f*

Tpt. 1 & 2

f pesante e feroce *p* *sub.f* *p* *sub.f*

Tbn. 1 & 2

f pesante e feroce *p* *sub.f* *p* *sub.f*

B. Tbn. & Tba.

p *sub.f* *p* *sub.f* *p* *sub.f*

Tim.

f

Allegro agitato e tempestoso

Vln. I

pp *=* *=* *simile*

Vln. II

pp *=* *=* *simile*

Vla.

pp *=* *=* *simile*

Vc.

(pizz.)

p *pp*

Db.

* 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.

Tim.

Vln. I

Vln. II

Vla.

Vc.

precipitato

a2

p

mf

precipitato

5

a2

f

I

5

5

5

precipitato

I

5

f

molto cresc.

molto cresc.

molto cresc.

molto cresc.

ff

mf

molto cresc.

ff

mf

molto cresc.

ff

precipitato

5

p

molto cresc.

f

precipitato

5

p

molto cresc.

f

precipitato

5

p

molto cresc.

ff

precipitato

5

arco

5

molto cresc.

272 II

Cl. 1 & 2

B. Cl.

Hn. 1 & 3

Hn. 2 & 4

Tbn. 1 & 2

B. Tbn. & Tba.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Db.

Fl. 1 & 2

273 I². # *f* (p) a2

Ob. 1 & 2 I². # *f*

Cl. 1 & 2 I². # *f* (p) a2

B. Cl. tr.

Bsn. 1 & 2

Cbsn.

Tbn. 1 & 2

B. Tbn. & Tba. p

Tim. p

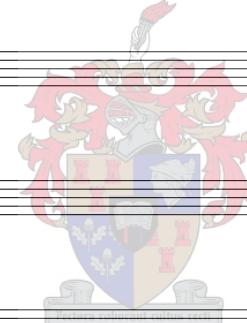
Vln. I

Vln. II

Vla.

Vc. tr.

D. b. tr.



fp *mf*

fp *mf*

fp *mf*

fp *mf*

V

IV *mp* *f*

V

IV *mp* *f*

mp *f*

trem.

fp *f*

trem.

fp *f*

275

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2 II
pp

B. Cl. $\frac{#}{4}$
 $f \searrow p$ $f \searrow p$ $sub.f$

Cbsn. $\frac{#}{4}$
 $f \searrow p$ $sub.f \searrow p$ $sub.f$

Hn. 1 & 3 $\frac{#}{4}$
 $f \searrow p$

Hn. 2 & 4 II
I
 $f \searrow p$ $sub.f$ p $sub.mf$

Tpt. 1 & 2 $\frac{#}{4}$
 $f \searrow p$ $sub.f$ $sub.p$ $sub.f$

Tbn. 1 & 2 $\frac{#}{4}$
a2
 $f \searrow p$ $sub.f$ $sub.p$ $sub.f$

B. Tbn. & Tba. $\frac{#}{4}$
 $f \searrow p$ $sub.f$ $sub.p$

Tim. $\frac{#}{4}$
 $f \searrow p$ $sub.f$ p $sub.f$

Vln. I $\frac{#}{4}$
 $pp \searrow = > =$ simile

Vln. II $\frac{#}{4}$
 $pp \searrow = > =$ simile

Vla. $\frac{#}{4}$
 $pp \searrow = > =$ simile

Vc. $\frac{#}{4}$
pizz. p

278

Fl. 1 & 2

Ob. 1 & 2

Bsn. 1 & 2

Hn. 1 & 3

Hn. 2 & 4

Tpt. 1 & 2

B. Tbn. & Tba.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Flute 1 & 2 play eighth-note chords on the first two beats. Oboe 1 & 2 play eighth-note chords on the third beat. Bassoon 1 & 2 play eighth-note chords on the fourth beat. Horn 1 & 3 play eighth-note chords on the first beat. Horn 2 & 4 play eighth-note chords on the second beat. Trompete 1 & 2 play eighth-note chords on the third beat. Bass Trombone & Tromba play eighth-note chords on the fourth beat. Timpani play eighth-note chords on the first beat. Violin I plays eighth-note chords on the second beat. Violin II plays eighth-note chords on the third beat. Cello plays eighth-note chords on the fourth beat. All instruments play eighth-note chords on the first beat of the next measure. Dynamics: *più f* for Flute 1 & 2, Ob. 1 & 2, Bsn. 1 & 2, Hn. 1 & 3, Hn. 2 & 4, Tpt. 1 & 2, B. Tbn. & Tba., Vln. I, Vln. II, Vla., and Vc. *f* for Timp. *più f* for Vln. I, Vln. II, and Vla. *arco, unis.* for Vc. Measure 278 ends with a repeat sign and begins with a new section starting at measure 279.

279

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 3

Tpt. 1 & 2

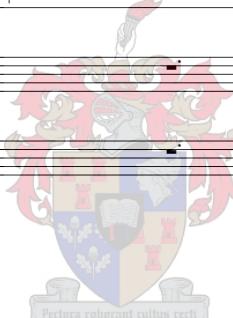
Vln. I

Vln. II

Vla.

Vc.

Db.



p

ff

sfz

sf

ff

ff

ff

280

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

B. Cl.

Hn. 1 & 3

Tpt. 1 & 2

Vln. I

Vln. II

Vla.

p sub

p sub

p sub

s

s

^

^

Fl. 1 & 2

281

f

p sub

Ob. 1 & 2

f

p sub

Cl. 1 & 2

I >

f

p sub

B. Cl.

f

Hn. 1 & 3

sf

Tpt. 1 & 2

sf

Vln. I

f

Vln. II

f

Vla.

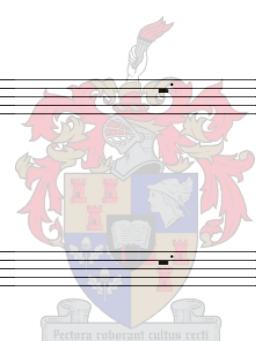
f

Vc.

f

Db.

f



Fl. 1 & 2

282 I II ^

f

^

f

Ob. 1 & 2

f

Cl. 1 & 2

v

B. Cl.

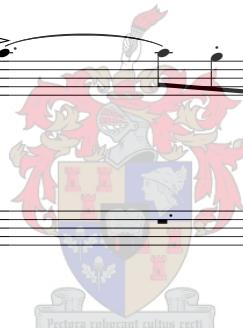
v

Bsn. 1 & 2

I>

Hn. 1 & 3

I>



Tpt. 1 & 2

sf

Vln. I

I>

Vln. II

I>

Vla.

I>

Vc.

I>

mf

Db.

I>

Fl. 1 & 2

283

f

Ob. 1 & 2

mf

Cl. 1 & 2

a2

v.

B. Cl.

v.

Bsn. 1 & 2

bz.

Hn. 1 & 3

sf

Tpt. 1 & 2

sf

Vln. I

^

Vln. II

^

Vla.

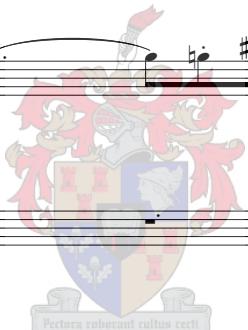
^

Vc.

f

Db.

^



Fl. 1 & 2

284

Fl. 1 & 2

f

Ob. 1 & 2

f

Bsn. 1 & 2

B. Cl.

non troppo legato

Bsn. 1 & 2

Cbsn.

Cbsn.

non troppo legato

meno f

Hn. 1 & 3

Hn. 1 & 3

I

mf

Hn. 2 & 4

Hn. 2 & 4

II

mf

Vln. I

Vln. I

f

mf — *p*

Vln. II

Vln. II

f

mf — *p*

Vla.

Vla.

div.

mf — *p*

mf — *p*

Vc.

Vc.

mf — *p*

mf — *p*

Db.

Db.

f — *p*

f — *p*

286

Fl. 1 & 2

Ob. 1 & 2

B. Cl.

Cbsn.

Hn. 1 & 3

Hn. 2 & 4

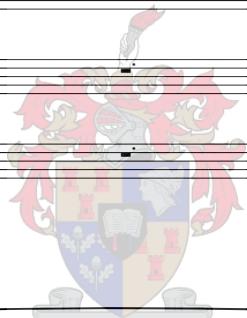
Vln. I

Vln. II

Vla.

Vc.

Db.

dim.

287

B. Cl.

*mf**data taken from the neck*

B. Cl.

288

p

Bsn. 1 & 2

II

sempre p

Hn. 1 & 3

a2

mp lugubre

Hn. 2 & 4

mp lugubre

Vc.

sempre p

Db.

289

Bsn. 1 & 2

Bsn. 1 & 2

Hn. 1 & 3

Hn. 2 & 4

Vc.

Db.



290

Bsn. 1 & 2

Hn. 1 & 3

Hn. 2 & 4

Vc.

Db.



291

Bsn. 1 & 2

Hn. 1 & 3

Hn. 2 & 4

Vc.

Db.

292

Bsn. 1 & 2

Hn. 1 & 3
III *cresc. incalzando*

Hn. 2 & 4
a2 *cresc. incalzando*
unis.

Vla. *p cresc. incalzando*

Vc.

Db.

Pectora ruborant cultus recti

293

Bsn. 1 & 2

Hn. 1 & 3

Hn. 2 & 4

Vln. II
p cresc. incalzando

Vla.

Vc.

Db.

294 I a2

Fl. 1 & 2

Ob. 1 & 2 I II

Bsn. 1 & 2

Hn. 1 & 3 a2.

Hn. 2 & 4

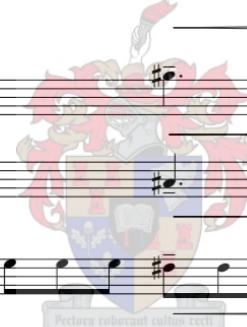
Vln. I mp

Vln. II mp

Vla.

Vc.

Db. ()



295

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2 I
mf

Bsn. 1 & 2
f *mf*

Cbsn.
f *mf*

Hn. 1 & 3
f

Hn. 2 & 4
f

Tpt. 1 & 2
mf

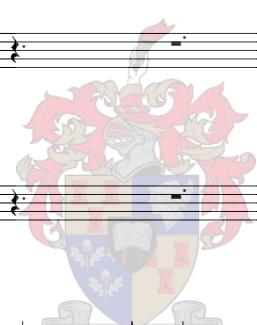
Vln. I
f *mf*

Vln. II
f *mf*

Vla.
f *mf*

Vc.
f *mf*

Db.
f



Fl. 1 & 2

296 *a2*

più f

Ob. 1 & 2

più f

Cl. 1 & 2

mf

Bsn. 1 & 2

II

f *mf*

Cbsn.

f *mf*

Tpt. 1 & 2

mf

Vln. I

più f *mf*

Vln. II

più f *mf*

Vla.

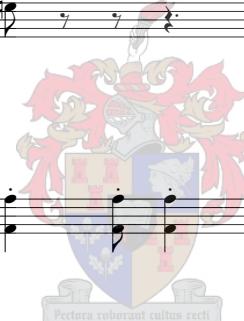
più f *mf*

Vc.

f *mf*

D. b.

(*f*)



Fl. 1 & 2

297

più f

Ob. 1 & 2

più f

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

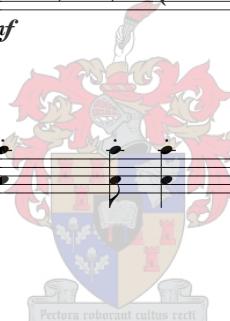
mf

Vc.

mf

Db.

(*mf*)



298

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Cbsn.

Hn. 1 & 3

Hn. 2 & 4

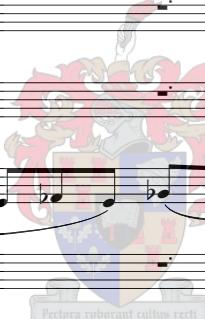
Vln. I

Vln. II

Vla.

Vc.

Db.



mp ancora lugubre

(I)

mp ancora lugubre

II

pp

pp



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.

D. b.

p *mp* *pp*

p *pp*

I *p* *pp*

p *mp* *pp*

f *II* *pp*

p *pp*

f *mp*

p

f *mp*

div. *pp* *unis.* *ppp*

div. *pp* *unis.* *ppp*

pp *ppp*

pp *ppp*

f *pp*

f *pp*

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.

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

cresc.

Cbsn.

pp

f

mf

I

cresc.

Hn. 1 & 3

II

cresc.

f

mf

Tpt. 1 & 2

ff

pp

mf

f

Tbn. 1 & 2

ff

pp

B. Tbn. & Tba.

ff

pp

Vln. I

div.

trem

mf

f

mf

Vln. II

trem

mf

f

mf

Vla.

trem

mf

f

mf

Vc.

cresc.

f

pp

f

V

Db.

f

V

f

304

Fl. 1 & 2 sub. *mf*

Ob. 1 & 2 *f*

Cl. 1 & 2 *f* sub. *mf*

Bsn. 1 & 2 *f*

Cbsn. *f*

Hn. 1 & 3 *ff* *mf*

Hn. 2 & 4 *f* *mf*

Tpt. 1 & 2 *ff* *pp*

Tbn. 1 & 2 *ff* *pp*

B. Tbn. & Tba. *ff* *pp*

Vln. I *f* sub. *pp*

Vln. II *f* sub. *pp*

Vla. *f* sub. *pp*

Vc. *ff*

Db. *ff*

305

Picc. *molto f*

Fl. 1 & 2 *molto f*

Ob. 1 & 2 *molto f*

Cl. 1 & 2 *molto f*

B. Cl. *molto ff*

Bsn. 1 & 2 *molto ff*

Cbsn. *molto f*

Hn. 1 & 3 *molto f*

Hn. 2 & 4 *molto f*

Tpt. 1 & 2 *mf*

Tbn. 1 & 2 *mf*

B. Tbn. & Tba. *f*

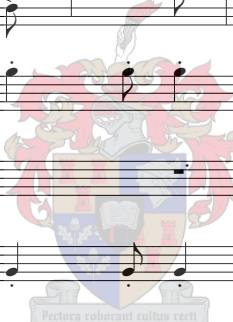
Vln. I *molto f*

Vln. II *molto f*

Vla. *molto f*

Vc. *f*

Db. *f*



pizz.

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.* *ff martellato*

Cl. 1 & 2 *molto ff e sempre cresc.* *ff martellato*

B. Cl.

Bsn. 1 & 2 *ff martellato*

Cbsn. *molto ff e sempre cresc.* *ff martellato*

Hn. 1 & 3

Hn. 2 & 4

Tpt. 1 & 2 *mf* *ff*

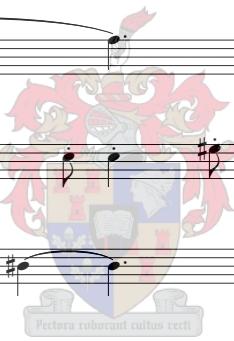
Tbn. 1 & 2 *mf*

B. Tbn. & Tba.

Vln. I *sempre cresc.* *unis.* *ff martellato*

Vln. II *div.* *unis.* *sempre cresc.* *ff martellato*

Vla. *sempre cresc.* *ff martellato*



308

*largamente**a tempo*

Picc.

Musical score for Picc. (Piccolo) at measure 308. The part consists of two staves. The top staff shows a melodic line with grace notes and slurs. The bottom staff has a similar pattern with grace notes and slurs.

Fl. 1 & 2

Musical score for Fl. 1 & 2 (Flutes 1 and 2) at measure 308. The part consists of two staves. The top staff shows a melodic line with grace notes and slurs. The bottom staff has a similar pattern with grace notes and slurs.

Ob. 1 & 2

Musical score for Ob. 1 & 2 (Oboes 1 and 2) at measure 308. The part consists of two staves. The top staff shows a melodic line with grace notes and slurs. The bottom staff has a similar pattern with grace notes and slurs.

Cl. 1 & 2

Musical score for Cl. 1 & 2 (Clarinets 1 and 2) at measure 308. The part consists of two staves. The top staff shows a melodic line with grace notes and slurs. The bottom staff has a similar pattern with grace notes and slurs.

Bsn. 1 & 2

Musical score for Bsn. 1 & 2 (Bassoons 1 and 2) at measure 308. The part consists of two staves. The top staff shows a melodic line with grace notes and slurs. The bottom staff has a similar pattern with grace notes and slurs.

Hn. 1 & 3

Musical score for Hn. 1 & 3 (Horns 1 and 3) at measure 308. The part consists of two staves. The top staff shows a melodic line with grace notes and slurs. The bottom staff has a similar pattern with grace notes and slurs. The section ends with a dynamic ***ff***.

Hn. 2 & 4

Musical score for Hn. 2 & 4 (Horns 2 and 4) at measure 308. The part consists of two staves. The top staff shows a melodic line with grace notes and slurs. The bottom staff has a similar pattern with grace notes and slurs. The section ends with a dynamic ***ff***.

Tpt. 1 & 2

Musical score for Tpt. 1 & 2 (Trumpets 1 and 2) at measure 308. The part consists of two staves. The top staff shows a melodic line with grace notes and slurs. The bottom staff has a similar pattern with grace notes and slurs.

Tbn. 1 & 2

Musical score for Tbn. 1 & 2 (Bassoons 1 and 2) at measure 308. The part consists of two staves. The top staff shows a melodic line with grace notes and slurs. The bottom staff has a similar pattern with grace notes and slurs. The section ends with a dynamic ***fff violento***.

B. Tbn. & Tba.

Musical score for B. Tbn. & Tba. (Bass Trombone and Bassoon) at measure 308. The part consists of two staves. The top staff shows a melodic line with grace notes and slurs. The bottom staff has a similar pattern with grace notes and slurs. The section ends with a dynamic ***fff violento***.

Vln. I

Musical score for Vln. I (Violin I) at measure 308. The part consists of two staves. The top staff shows a melodic line with grace notes and slurs. The bottom staff has a similar pattern with grace notes and slurs. The section ends with a dynamic ***p***.

Vln. II

Musical score for Vln. II (Violin II) at measure 308. The part consists of two staves. The top staff shows a melodic line with grace notes and slurs. The bottom staff has a similar pattern with grace notes and slurs. The section ends with a dynamic ***p***.

Vla.

Musical score for Vla. (Cello) at measure 308. The part consists of two staves. The top staff shows a melodic line with grace notes and slurs. The bottom staff has a similar pattern with grace notes and slurs. The section ends with a dynamic ***mp***.

Vc.

Musical score for Vc. (Double Bass) at measure 308. The part consists of two staves. The top staff shows a melodic line with grace notes and slurs. The bottom staff has a similar pattern with grace notes and slurs. The section ends with a dynamic ***ff***.

310

Fl. 1 & 2

Hn. 1 & 3 a2
 fff violentissimo

Hn. 2 & 4

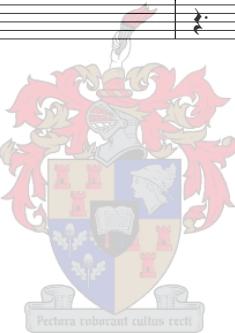
Tpt. 1 & 2 a2
 fff violentissimo

Tbn. 1 & 2 *fff violentissimo*

B. Tbn. & Tba.

Vln. I

Vln. II



312

Hn. 1 & 3

Hn. 2 & 4

Tbn. 1 & 2

B. Tbn. & Tba.

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

arco, trem. a punta
div.

ppp sempre non vibr.

pppp

Vla.

arco trem. a punta

ppp sempre non vibr.

pppp

Vc.

arco trem. a punta

ppp sempre non vibr.

pppp

Db.

arco trem. a punta

ppp sempre non vibr.

pppp

316

Picc.

Fl. 1 & 2

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.



318

Picc.

Fl. 1 & 2

Ob. 1 & 2

E. H.

320

Picc.

Fl. 1 & 2

E. H.

Vln. I

Vln. II

Vla.

8
4

8
4

8
4

8
4

8
4

8
4

321

Fl. 1 & 2

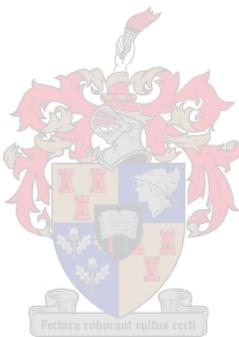
E. H.

Vln. I

Vln. II

Vla.

Musical score showing five staves of music. Measure 321 starts with Flutes 1 & 2 playing eighth-note patterns. E. H. follows with eighth-note patterns. Vln. I and Vln. II play eighth-note patterns at *pp* dynamic. Vla. enters with eighth-note patterns at *pp*, followed by *div.* (divisi) and *p*. Measures continue with alternating dynamics between *pp* and *p*.



322

Picc.

E. H.

Vln. I

Vln. II

Vla.

Vc.

Musical score showing six staves of music. Measure 322 starts with Picc. and E. H. playing eighth-note patterns at *p*. Vln. I and Vln. II enter with eighth-note patterns at *p*. Vla. and Vc. enter with eighth-note patterns at *p*. The section continues with alternating dynamics between *p* and *mp*. Measures 323 and 324 show various staves performing tremolo patterns (indicated by wavy lines) at *ppp* dynamic. Specific instructions include "div. a3 trem. a punta" for Vln. I and Vln. II, and "trem. a punta div." for Vla. and Vc.

324

Picc.

Fl. 1 & 2

E. H.

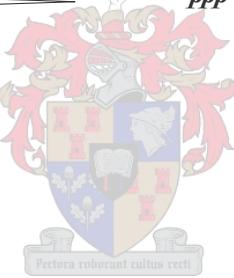
Vln. I

Vln. II

Vla.

Vc.

div. a2



Pectora ruborant cultus recti

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.

p poco cant. dolente

poco

unis. trem.

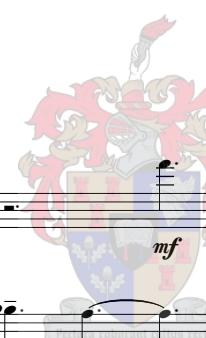
pppp

unis. trem.

pppp

unis. trem.

pppp



329

Picc.

Fl. 1 & 2

Ob. 1 & 2

E. H.

Hn. 2 & 4

Hp.

Vln. I

Vln. II

Vla.

Vc.

mf

p cant.

mp cant.

sempr. pp

pp

étoffez

trem.

unis. trem.

Picc.

331

Picc. *mf*

Fl. 1 & 2 *sempre pp*

Ob. 1 & 2 *p*



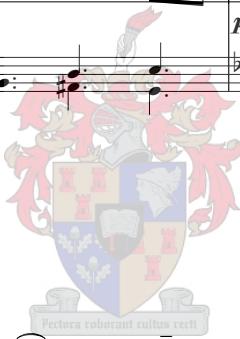
Picc.

332

Picc. *ppp*

Fl. 1 & 2 *ppp*

Ob. 1 & 2 *p*



Picc.

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

337

Picc. *ppp* *pppp*

Fl. 1 & 2 *ppp* *pppp* *pp*

Ob. 1 & 2 *ppp* *pppp*

Cl. 1 & 2 *ppp*

Hp. *pp* *étouffez*

Cel. *p*

Vln. I *pp*

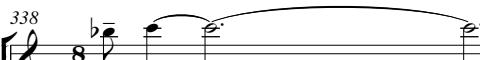
Vln. II *pp*

Vla. *pp*

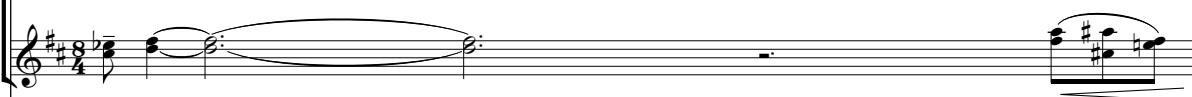
Vc. *pp*

Db. *pp*

Fl. 1 & 2



Cl. 1 & 2



Hp.

Musical score for Horn. The first measure shows harmonic notes: $F\#$ and $D\#$. The second measure begins with a dynamic p , followed by a melodic line consisting of eighth-note pairs connected by slurs. The instruction "étouffez" is written near the end of the line.

Cel.

Musical score for Cello. The measure begins with a dynamic p , followed by a melodic line consisting of eighth-note pairs connected by slurs. The instruction "étoffez" is written near the end of the line.

Vln. I

Musical score for Violin I. The first measure shows a dynamic $pppp$ followed by the instruction "butant cultus recti". The second measure begins with a dynamic pp .

Vln. II

Musical score for Violin II. The measure begins with a dynamic $pppp$. The instruction "pp" is written near the end of the line.

Vla.

Musical score for Viola. The measure begins with a dynamic $pppp$. The instruction "pp" is written near the end of the line.

Vc.

Musical score for Cello. The measure begins with a dynamic $pppp$. The instruction "pp" is written near the end of the line.

Db.

Musical score for Double Bass. The measure begins with a dynamic $pppp$. The instruction "pp" is written near the end of the line.

Picc.

Fl. 1 & 2

Ob. 1 & 2

E. H.

Cl. 1 & 2

Bsn. 1 & 2

Vln. I

Vln. II

Vla.

Vc.

D. b.

339

Tempo primo

341

Picc.

f

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

f

p

Tbn. 1 & 2

f

p

B. Tbn. & Tba.

f

p

Timp.

f

Tempo primo

Vln. I

f secco e pesante

ff

Vln. II

f secco e pesante

ff

Vla.

f secco e pesante

ff

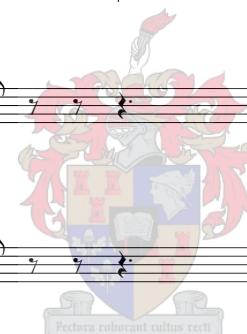
Vc.

f secco e pesante

pizz

Db.

f secco e pesante



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.

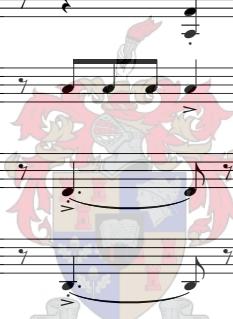
Vln. I

Vln. II

Vla.

Vc.

Db.



Musical score for orchestra, page 10, measures 344-345.

Measure 344:

- Bsn. 1 & 2: Bassoon 1 and 2 play eighth-note patterns in 8/4 time.
- Hn. 1 & 3: Horn 1 and 3 play sustained notes in 8/4 time. The first note is *p*, followed by a dynamic marking *pp* with a circled Roman numeral II above the staff.
- Hn. 2 & 4: Horn 2 and 4 play eighth-note patterns in 8/4 time.
- Vc.: Cello plays eighth-note patterns in 8/4 time.

Measure 345:

- Bsn. 1 & 2: Bassoon 1 and 2 play eighth-note patterns in 8/4 time.
- Hn. 1 & 3: Horn 1 and 3 play sustained notes in 8/4 time. The first note is *p*, followed by a dynamic marking *p* with a circled Roman numeral II above the staff.
- Hn. 2 & 4: Horn 2 and 4 play eighth-note patterns in 8/4 time.
- Vc.: Cello plays eighth-note patterns in 8/4 time.

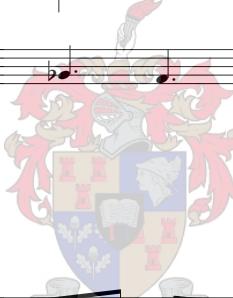
345 semper stacc.

Bsn. 1 & 2

Hn. 1 & 3

Hn. 2 & 4

Vc.



346

Bsn. 1 & 2

Hn. 1 & 3

Hn. 2 & 4

Vc.

348

Bsn. 1 & 2

Hn. 1 & 3

Hn. 2 & 4

Vc.

349

Bsn. 1 & 2

Hn. 1 & 3

Hn. 2 & 4

Vc.

350

Bsn. 1 & 2

Hn. 1 & 3

Hn. 2 & 4

Vc.

351

Bsn. 1 & 2

cresc. incalzando

Hn. 1 & 3

cresc. incalzando

Hn. 2 & 4

cresc. incalzando

Tpt. 1 & 2

Vln. II

p

Vla.

p

Vc.

353

Bsn. 1 & 2

Hn. 1 & 3

Hn. 2 & 4

Tpt. 1 & 2

Timp.

Hp.

Vln. I

Vln. II

Vla.

Vc.



This musical score page contains ten staves of music for various instruments. The instrumentation includes Bassoon (Bsn.) 1 & 2, Horn (Hn.) 1 & 3, Horn (Hn.) 2 & 4, Trumpet (Tpt.) 1 & 2, Timpani (Timp.), Horn (Hn.) 1 & 3, Violin (Vln.) I, Violin (Vln.) II, Cello (Vla.), and Bass (Vc.). The page is numbered 96 and features measure number 353 at the top left. The music consists of two systems of measures. The first system starts with a dynamic of *p* and includes markings *bE:*, *a2*, *mf*, and *tr*. The second system begins with a dynamic of *p* and includes markings *p*, *mf*, and *mf*. Various rhythmic patterns, including eighth and sixteenth notes, are present throughout the staves. The bassoon parts feature prominent eighth-note patterns, while the brass and woodwind parts provide harmonic support with sustained notes and chords.

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.

Pectora valdecent cultus recte

357

Picc.

ff cresc.

Fl. 1 & 2

f cresc.

Ob. 1 & 2

f cresc.

f cresc.

Cl. 1 & 2

ff cresc.

Bsn. 1 & 2

f cresc.

Cbsn.

Hn. 1 & 3

ff

Hn. 2 & 4

ff

Tpt. 1 & 2

ff

Tbn. 1 & 2

ff

B. Tbn. & Tba.

ff

Timp.

tr

Perc. 1

Hp.

ff

E \natural F \sharp G \natural

Vln. I

ff

mf

ff

Vln. II

ff

mf

ff

div.

Vla.

ff

mf

ff

Vc.

ff

mf

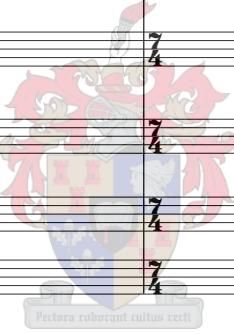
ff

Db.

ff

mf

ff



359

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.

D. b.

f tenuto possibile

f tenuto possibile

f tenuto possibile

f tenuto possibile

quasi legato

f tenuto possibile

f

f

f

molto f e tenuto possibile

molto f e tenuto possibile

molto f

molto f simile

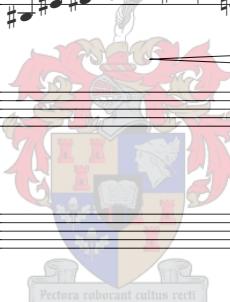
molto f simile

molto f simile

molto f

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.

D#

div. unis. 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.

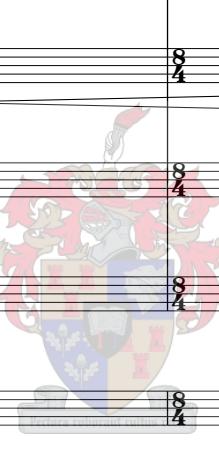
Vln. I

Vln. II

Vla.

Vc.

Db.



ff

II

ff

ff

a2

ff

F#
C#

G#

$\frac{6}{6}$ simile

$\frac{6}{6}$ simile

$\frac{6}{6}$ simile

div. unis.

div. unis.

ff

367

Fl. 1 & 2

Ob. 1 & 2

E. H.

Bsn. 1 & 2

Hn. 1 & 3

Hn. 2 & 4

Tpt. 1 & 2

Tbn. 1 & 2

B. Tbn. & Tba.

Tim.

Vln. I

Vln. II

Vla.

Vc.

Db.

agitato

a2

agitato

I

agitato

mf

agitato

mf

*mf**f**mf**f*

369

Picc. *ff*

Fl. 1 & 2 *ff*

Ob. 1 & 2 *ff*

E. H.

Cl. 1 & 2 *ff*

Bsn. 1 & 2 *ff*

Cbsn. *ff*

Hn. 1 & 3 *ff*

Hn. 2 & 4 *ff*

Tpt. 1 & 2 *ff*

B. Tbn. & Tba. *f*

Perc. 1 Gong *tr*

Perc. 2 *ff*

Hp. *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. arco *ff*

Db. *ff*

372 **Largo irrealmente**

Picc. *sempre p*

Hn. 1 & 3 *pp III* *p* *III* *mf più articolato* *mp*

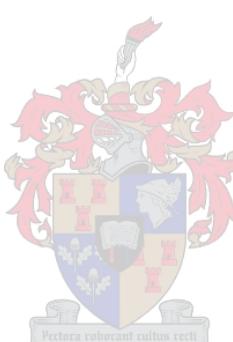
Glock. *p* **Largo irrealmente**

Vln. I *mf più articolato*

Vln. II *col legno* *sempre ppp*

Vla. *col legno* *sempre ppp*

Vc. *div.* *col legno* *sempre ppp*



=

377 **Lento non troppo, glaciale**

Picc. *rit.* *mp* *p*

Fl. 1 & 2 *I* *p*

Hn. 1 & 3 *III* *pp*

Glock. *I*

Vln. I *rit.* *mp* *p molto dolce*
nat. unis.

Vln. II *div.* *pp molto dolce*
nat. *div.* *pp molto dolce*
nat. unis. nat.

Vla. *pp molto dolce*
nat. unis. nat.

Vc. *pp molto dolce*

380

Presto non troppo**Larghetto**

Picc.

rit. **f** **pp**

Fl. 1 & 2

f **pp**

Cl. 1 & 2

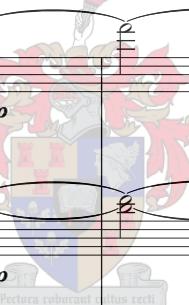
I **pp**

Hp.

gliss. il più lento possibile

Vln. I

Presto non troppo **Larghetto**

Presto non troppo**Larghetto****rit.**

trem. punta

pppp

Vln. II

div. **ppp** **trem. punta** **pppp**

Vla.

unis. **f** **ppp** **trem. punta** **pppp**

Vc.

div a 3 **p** **3 3 3 simile** **trem. punta** **pppp**

Db.

pizz **p** **arco, trem. punta** **pppp**

trem. punta

pppp

Allegretto

Picc

Fl. 1 & 2

Ob. 1 & 2

Hp.

Vln. I

Vln. II

Vla.

Musical score for orchestra and piano, page 386, Allegretto. The score consists of five staves. The first three staves are for strings (Violin I, Violin II, Cello) and the fourth and fifth staves are for piano. The key signature is B-flat major (two flats). The time signature changes frequently between common time, 2/4, 3/8, and 2/2. Dynamics include *pp*, *ppp*, *espr.*, *p*, and *pp*. The piano part features a prominent bass line with eighth-note patterns. The score is annotated with a red seal at the bottom left.



Allegretto

Vln. I

Vln. II

Vla.

392 **Tempo iniziale**

Fl. 1 & 2

Ob. 1 & 2

Perc. 1

Hp.

Vln. I

Vln. II

Vla.

Vc.

Tempo iniziale*perdendosi**perdendosi**perdendosi**ppp leggerissimo**p cant.**p cant.**p cant.*

Hp.

Vla.

Vc.

Hp.

Vla.

Vc.

Hp.

Vla.

Vc.

poco sf

396 I *lunga* Adagio

Hn. 1 & 3 *ppp*

II *lunga*

Hn. 2 & 4 *ppp* #

Tbn. 1 & 2 *p*

p

B. Tbn. & Tba. *p*

Adagio

Vln. I

pp

Vln. II

pp

Vla.

p

unis.

pp

Vc.

dim.

Db.

div.trem. *p*

398

Tbn. 1 & 2

B. Tbn. & Tba.

Vln. I

Vln. II

Vla.

Vc.

Db.

Hn. 1 & 3

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.

Pectora rebucant cultus recti

Più adagio

404

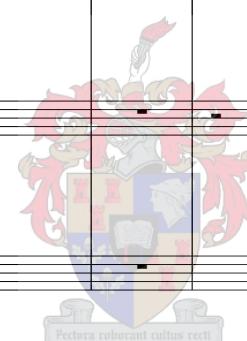
E. H.

Hn. 1 & 3

Hn. 2 & 4

Tbn. 1 & 2

B. Tbn. & Tba.



mf

f *p*

f *p*

f *p* *p solenne ma semplice*

p espri.

p solenne ma semplice

p espri.

Più adagio

Vln. I trem.

Vln. II trem.

Vla. trem.

Vc. 2 1 0 trem. > *ppp* *p espri.* div.

Db. trem. > *ppp* *pp espri.*

Tempo iniziale

Fl. 1 & 2

411

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**

Pectura tubularum cultus recti

Hp.

Tempo iniziale

sempre molto legato (scattered bowing)

Vla.

ppp

Vc.

unis.

p*div*

Db.

<

>

<

>

416

Bsn. 1 & 2

Cbsn.

Tbn. 1 & 2

B. Tbn. & Tba.

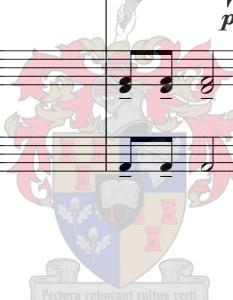
Timp.

Perc. 1

Vla.

Vc.

Db.



416

p

p

p

pp

Bass Drum *tr*

ppp

v v

p

pizz.

p

420

Bsn. 1 & 2

Cbsn.

Timp.

Perc. 1

Vla.

Vc.

Db.

riten.

p dim.

pp

niente

(tr)

pp

ppp

v v

niente

riten.

p dim.

pp

pizz.

p

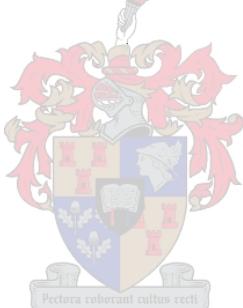
pp



ARNOLD VAN WYK

NIGHT MUSIC - NAGMUSIEK

Piano Solo - Klaviersolo



CAPE TOWN/KAAPSTAD

Printed in England

To the memory of Noel Mewton-Wood

NIGHT MUSIC

Arnold van Wyk
1955-1958

Molto lento $\text{♩} = \text{c.} 60$

PPP sempre legato, eguale e misterioso

Piano

1 2 3 1 2 1

2 3 1 2 1

4 2 5 1 2 6

7 8 9 più chiaro

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2

10 11 12

13 14 15

16 17 18
a tempo, poco più lento ($\text{♩} = \text{c.} 52$)

19 20

21 *p* 3 22 *pp* 8va *rubato* *pp*
pp 3 *una corda*

($\text{J} = 60$)

23 *poco accel.* 24 *ritard.* *ppp* *espr.* *ritard.*
marc. in piano

25 *pp* 12 26 *come prima* 8va

R&d.

27 *stringendo* 28 *calmando* *f* *mf* *p* *pp*
R&d. 1'30"

4

29 *lunga*
ppp

30

31

p cant., la voce superiore sempre poco in rilievo
2ed. *2ed.* *simile*

32

33

34

35 *niente*

55"
4'15"

Presto non troppo $\text{♩} = \text{c. } 160$
pp sotto voce

36

37

38

(sempre una corda)

39

40

41

42

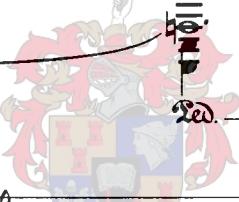
pp
p>sf
2ed.

43

44

45

sf
2ed.



46

47
non cresc.

48

49

50 *pp*

51

p.s.f.

Ped. come prima

52

53

54

s.f.

55

56

57

s.f.

58

59

60

ped.

ped.

ped.

sim.

3

6

61 62 63

64 65 66

67 68 69 70

71 72 73

74 75 76

77 mp 78 79

80 pp 81 82 83

84 85 86

Pectora roburant cultus recti

87 88 pp 89

sf pp

2d. *2d.*

90 pp 91 92

sf pp

93

94

95

96

97

98

99

100

101 *pp*

102

103

104

105

106

107

108

109

110 *molto ritard.*

111

112

Larghetto, poco rubato; il tutto legatissimo $\text{d} = \text{c. } 52$

113 114 115

116 117

118

non troppo presto: dolcissimo

(breve)

6 8

(u. c.)

119 120 121

10

122

123

Musical score page 10, measures 122-123. The score consists of three staves: treble, bass, and a lower staff. Measure 122 starts with a dynamic of ff. Measure 123 begins with a dynamic of ff.

124

Musical score page 124. The score consists of three staves: treble, bass, and a lower staff. Measure 124 starts with a dynamic of ff. Measure 125 begins with a dynamic of ff.

125

126

Musical score page 125, measures 125-126. The score consists of three staves: treble, bass, and a lower staff. Measure 125 starts with a dynamic of ff. Measure 126 begins with a dynamic of ff.

sempre legatiss.

127

128

129

riten.

Musical score page 127, measures 127-129. The score consists of three staves: treble, bass, and a lower staff. Measure 127 starts with a dynamic of ff. Measure 128 begins with a dynamic of ff. Measure 129 begins with a dynamic of ff.

130 *poco inquieto*

131 *ppp*

132 *poco*

133 *a tempo*

134 *mf*

135 *dolcissimo*

136 *pp molto teneramente*

137 *poco cresc.*

138 *dim.*

139 *1'05"*

12 *pochissimo più mosso, ma molto quieto*

140

ppp mormorando

pp cant.

8b

141

142

p cant.

mp

pp

143

144

m.d.

poco marc.

pp

145

incalzando e stringendo

ppp

p

146

8b

147

148

sub. pp

f

sub. p

p

149 *sempre aumentando*

mf cant.

150

Pectora roburant cultus recti

151

ff appass.

152

ff

precipitato

14

153 *sempre ff*

tornando - 8va -

154

Tempo I
mp cant.

- - - *al -* - - -

155

pp 3

mp

156

pp cant. 3

157

158 *tranquillissimo*
ppp

159

160

attacca
1'55"
4'00"

161 Tempo giusto: allegretto fantastico $\text{d} = \text{c.} 69$

162 163 164 165 166 167

pp *sim.*

sempre una corda
senza Ped.

168 169 170 171 172

173 Ritmo di tre battute 174 175 176 177 178 179 180

p

molto secco

Pectora roburant cultus recti

181 182 183 184 185 186

sf *poco Ped.*

187 188 189 190 191 192

16

193

194 Ritmo di tre battute

195 196 197 198 199

p.

secco

200 201 202

(b)

203

sfz

pp

8va

204 205 206

f sfz

ppp

8va

2ed.

207 208 209 210 211 212 213

(8)

2ed. *2ed.* *2ed.* *2ed.* *2ed.* *2ed.*

214 215 216 217 218 219

(8)

molto f, violento

molto f

(8)

sf pp

220 221 222 223 224 225

pp

ppp

2ed.

226 (8) 227 (8) 228 *sf* 229 230 231

232 (8) 233 (8) 234 (8) 235 (8) 236 (8) 237 (8) 238 (8)

molto f, violento *molto f* *molto dim.* *pp*

240 (8) 241 (8) 242 (8) 243 (8) 244 (8) 245 (8) 246 (8)

gliss. *estinto*

Lento non troppo, teneramente $\text{♩} = \text{c.} 100$

247 *p* 248 *pp* *molto dolce* *sempre legato* 8b *tre corde*

249 *poco cant.* 250 *cresc.*

251

252

dim.

raddolcendo

(D)

253

poco cant.

mp cant.

molto voce

254

p

pp

255

m.d.

non arp.

8b

256

p

pp

(h)p.

accel.

Più mosso $\text{♩} = \text{c.} 120$

257

ff

258

f appass.

'10"

259

mf

260

dim.

riten.

261 Inquieto - - - - - accel. ritard. (♩ = c. 120)

262

pp chiaro, chiamando

sordamente

8b una corda

263

264

(8b)

265 Inquieto, come sopra

266 (♩ = c. 120)

tre corde

8b una corda

267

268 a niente

attacca subito il seguente:

8b

ped.

24(8) 3(4)

55"

20

Allegro agitato e tempestoso $\text{♩} = \text{c.} 126$

269

$\text{C: } 24\text{G}$ $\text{8}\text{D}$

f pesante e feroce

$\text{C: } 24\text{G}$ $\text{8}\text{D}$

pp

$\text{C: } 24\text{G}$ $\text{8}\text{D}$

tre corda

f pesante e feroce

f

270

sim.

$\text{C: } 24\text{G}$ $\text{8}\text{D}$

(pp)

271

*precipitato**molto cresc.*

$\text{C: } 24\text{G}$ $\text{8}\text{D}$

272

p

trb

f

fp

273

8va

f

p

trb

274

f

mp

fp

22

275 *f*

276 *pp* *sim.*

277 *molto cresc.*

278 *più f* *f* *mf*

Pictura ruborum cultus recte

279
 279
 280
 p sub.
 281
 f p
 282
 f p
 283
 284
 non troppo legato
 285
 menof
 286
 mf dim.
 287
 288
 mp lugubre
 8b

24

289

290

Musical score page 24, measures 289-290. The score consists of two staves. The top staff is in bass clef and the bottom staff is in bass clef. Measure 289 starts with a forte dynamic. Measure 290 begins with a piano dynamic (*mp*). The measure ends with a fermata over the bass clef staff.

291

292

Musical score page 24, measures 291-292. The score consists of two staves. The top staff is in bass clef and the bottom staff is in bass clef. Measure 291 starts with a mezzo-forte dynamic (*mf*) followed by a piano dynamic (*mp*). Measure 292 starts with a crescendo and incalzando dynamic (*cresc. incalzando*). The measure ends with a fermata over the bass clef staff.

293

294

Musical score page 24, measures 293-294. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Measure 293 starts with a forte dynamic. Measure 294 starts with a piano dynamic. The measure ends with a fermata over the treble clef staff.

295

296

Musical score page 25, measures 295-296. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Measure 295 starts with a forte dynamic (*f*). Measure 296 starts with a mezzo-forte dynamic (*mf*). The measure ends with a fermata over the treble clef staff.

297

298

Musical score page 25, measures 297-298. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Measure 297 starts with a forte dynamic (*f*). Measure 298 starts with a piano dynamic (*mp*) and includes the instruction "ancora lugubre". The measure ends with a pianissimo dynamic (*pp*).

299

300 *p.*

301

302

303

304 *mf*

305

molto f

306

sempre cresc.

307

ff martellato

308

largamente - - - a tempo

fff violento

p

ff

8b

2ed.

310

fff violentissimo

pp

ff molto agitato

8b

loco

2ed.

312

ff

(8b)

313

ff

314

1'35"

2ed.

Pochissimo più mosso, spettrale

315

8va

pp pppp

quasi suoni armonici

una corda pppp

pp

pppp

2ed.

8va

317

pp

pppp

8va

pppp

2ed.

8

318 (8) 

28

327 (8) 328

poco

pp poco cant.
dolente

329 (8) 330 ppp

ppp

331 (8) 332

333 (8) 334

poco

335 (8) 336 poco ritard. al

ppp

1' 10"

Meno mosso

337

338

ravvivando il tempo

339

341

Tempo primo

f secco e pesante

342

tenutissimo

sf

sf poco

343

f

30

344

345

dim.

sempre stacc.

8b - - - - -

346

mp cant.

347

pp

(8b) - - - - -

348

b

(8b) - - - - -

350

351

cresc. incalzando

(8b) - - - - -

352

353

(8b) - - - - -

354

Musical score page 354. The score consists of two staves. The top staff is in common time, treble clef, and has a key signature of one sharp. The bottom staff is in common time, bass clef, and has a key signature of one sharp. The music features eighth-note patterns and sixteenth-note figures. Measure 354 ends with a fermata over the bass staff, followed by a repeat sign and the instruction *loco*.

355

Musical score page 355. The top staff continues from page 354. The bottom staff begins at measure 355. The instruction *molto f* is written above the top staff. The music consists of eighth-note patterns and sixteenth-note figures.

356

Musical score page 356. The top staff is in common time, treble clef, and has a key signature of one sharp. The bottom staff is in common time, bass clef, and has a key signature of one sharp. The instruction *cresc.* is written above the top staff. The music features eighth-note patterns and sixteenth-note figures. Measure 356 ends with a fermata over the bass staff, followed by a repeat sign and the instruction *ff*.

357

Musical score page 357. The top staff continues from page 356. The bottom staff begins at measure 357. The instruction *ff* is written above the top staff. The music consists of eighth-note patterns and sixteenth-note figures.

358 (8)

Musical score page 358. The top staff is in common time, treble clef, and has a key signature of one sharp. The bottom staff is in common time, bass clef, and has a key signature of one sharp. The instruction *meno f* is written above the top staff. The music features eighth-note patterns and sixteenth-note figures. Measure 358 ends with a fermata over the bass staff, followed by a repeat sign and the instruction *non troppo legato*.

359

recto ruborem cultum

360

Musical score page 360. The top staff is in common time, treble clef, and has a key signature of one sharp. The bottom staff is in common time, bass clef, and has a key signature of one sharp. The instruction *tenuto possibile* is written above the top staff. The instruction *molto f* is written above the bottom staff, with the instruction *m.d.* written below it. The music features eighth-note patterns and sixteenth-note figures.

32

362

meno f

363



364

365 >

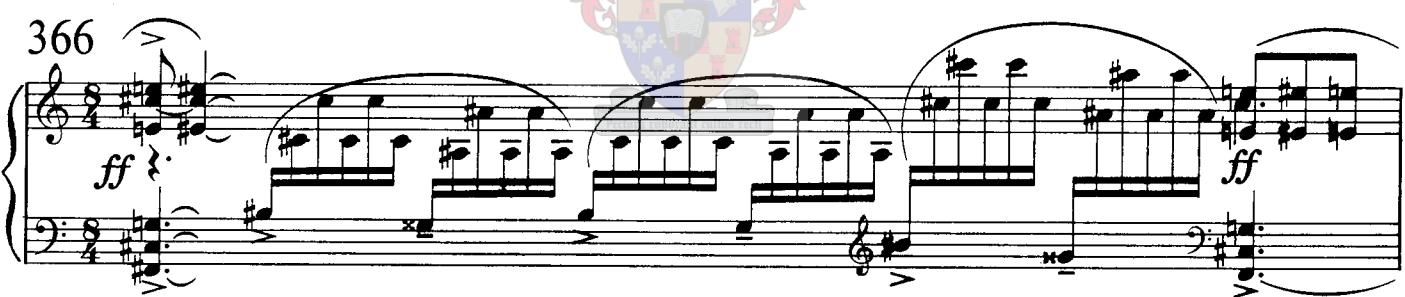
molto f



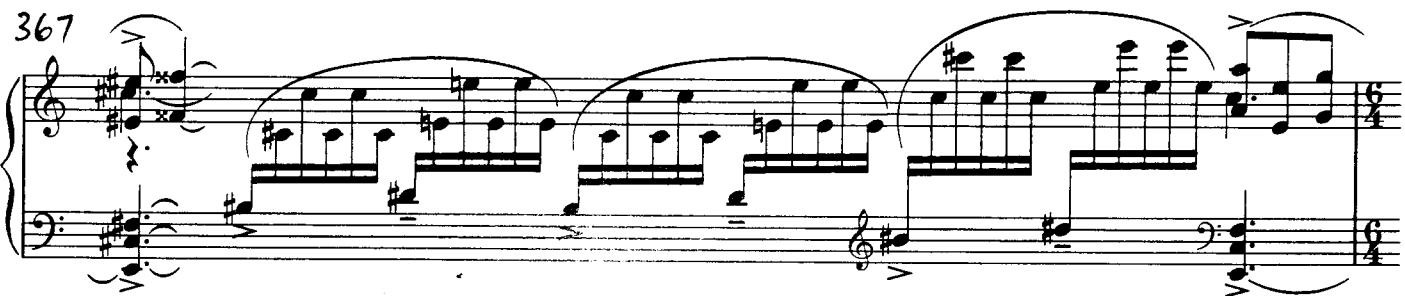
366

ff

ff



367



368

agitato

369

8va



Musical score page 33, measures 370-372. The score consists of two staves. The top staff is in treble clef, B-flat major, and 2/4 time. Measure 370 starts with a dynamic ***fff***. Measure 371 begins with a fermata over a note. Measure 372 starts with a dynamic ***p***. The tempo is **Largo irrealmente** at **$\text{c.} 76$** . Measure 372 ends with a dynamic ***ppp*** and the instruction ***sempre una corda***. The page number **33** is in the top right corner.

Musical score for piano, page 10, measures 373-375. The score consists of two staves. The top staff starts with a treble clef, a key signature of one sharp, and a common time signature. Measure 373 ends with a fermata over the notes. Measure 374 begins with a common time signature and a dynamic of *mfp*. Measure 375 begins with a common time signature and a dynamic of *m*. The bottom staff starts with a treble clef, a key signature of three sharps, and a common time signature. Measure 373 has a dynamic of *articolato*. Measure 374 has a dynamic of *più articolato*. Measure 375 has a dynamic of *m*. A red ink annotation "simile" is written below the first measure of the bottom staff. The page number "10" is written vertically on the left margin.

Musical score page 376, measure 8. The score consists of two staves. The top staff is for the right hand (piano) and the bottom staff is for the left hand (piano). The key signature is one sharp. Measure 8 begins with a dynamic of *mp*. The right hand plays eighth-note chords, while the left hand provides harmonic support with sustained notes. The measure concludes with a fermata over the final note of the right-hand chord.

Lento non troppo, glaciale ♩ = c.100

Musical score for piano, page 8, measures 378-379. The score consists of two staves. Measure 378 starts with a forte dynamic (p) and a bass note. It includes performance instructions like "loco" and dynamics "ppp" and "pp". Measure 379 begins with a dynamic "pp" and continues with a series of eighth and sixteenth notes. The score concludes with a "rit." instruction and a final dynamic marking "(b) p". Measure numbers 378 and 379 are written above the staff.

Musical score for piano, page 10, measures 380-383. The score consists of two staves. The top staff is in common time (indicated by '8') and the bottom staff is in common time (indicated by '8'). Measure 380 starts with a dynamic of *ppp*. Measure 381 begins with a measure rest. Measure 382/383 continues the musical line. Measure numbers 380, 381, and 382/383 are written above the staves. Key signatures and accidentals are present throughout the measures.

384 Larghetto ♩ = c.52
gliss. il più lento possibile

pppp non articolato

pppp

8va 385 *pp*

8b

386 *espr.*

Musical score for piano showing measures 387-391. The score consists of two staves. Measure 387 starts with a dynamic of (8) followed by a fermata over a bass note. Measure 388 begins with a forte dynamic fff , followed by a measure of rest. Measure 389 starts with a dynamic of $pppp$. Measure 390 continues the melodic line. Measure 391 concludes the section.

392

Tempo iniziale

393

gliss.

ppp
leggeriss.

pp *cant.*

sotto

simile

26. 26. simile

394

394

395

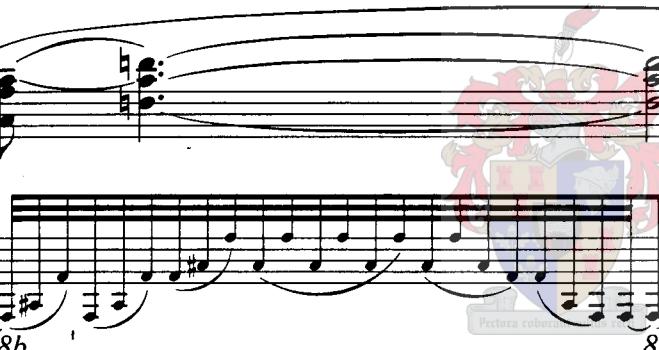
396

397 Adagio $\text{♩} = \text{c. } 54$

397 Adagio $\text{♩} = \text{c. } 54$

398

399

pp ondeggiando, senza misura

Pectora robusta et levata

398

398

399

400

400

401

36

401

8b-1 8b-2

402

8b-1 8b-2 3

403

8b-1 8b-2

404

f 3

8b-1 8b-2

405

p

406

407 Più adagio

*p solenne ma semplice,
quasi tromboni dolci*

408

pp espr.

50°

una corda

409 410 411

412 413 *ritard.*

Tempo iniziale $\text{♩} = \text{c.} 60$

414 415 416

417 418 419 420 *riten.*

421 422 423 424

p dim. *pp* *niente* $1'30''$

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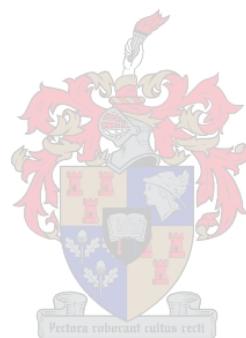
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