Franz F. Kaern-Biederstedt

Symphony No. 1

Distances

(2023-24)

Full Score

Franz F. Kaern-Biederstedt (*1973)

Symphony No. 1

Distances

(In one movement)

(2023-24)

3 Flutes
(2nd doubling Piccolo, 3rd doubling Alto-Flute)
2 Oboes
1 English Horn/Cor Anglais
3 Clarinets in Bb
(2nd doubling Clarinet in Eb)
2 Bassoons
1 Contra-Bassoon

4 Horns in F
3 Trumpets in C
3 Trombones
1 Tuba

4 Timpani

Percussion (3-4 players):
Snare Drum
Bass Drum
Triangle
Suspended Cymbal [ ]
Pair of Crash-Cymbals [ ]
Tam-tam
Glockenspiel
Marimba

1 Harp

Strings
Solo Violin
Violins I
Violins II
Violas
Violoncellos
Basses (at least 2 with a fifth C- or B-string)

Duration: app. 42’

Franz F. Kaern-Biederstedt: Symphony No. 1 (In one movement)
Distances (2023-24)

This Symphony has some peculiar origins: It goes back to an exercise sheet for ear training lessons for which I composed melodies constructed from the intervals within an octave. Thus, my students shall learn the sight-singing in a freely-tonal context with an absolute feeling for the qualities of the different intervals.

When I practiced the melodies with my students, I supported them with chords on the piano. Doing so, I gradually developed the thought that some of these melodies stroke me as being too good to be limited to a mere sight-reading exercise, and that I should make something greater out of them. So, I started harmonizing some of them and setting them for orchestra, originally thinking of a smaller orchestral piece about the intervals, perhaps an overture.

But while working on it, gathering further material, I recognized that the size and content was increasingly leaning towards a fully grown Symphony. And the subject of it should not be just about intervals, i.e. the distance between the pitches of two different notes, but the idea of intervals got extended on other forms of distances, like that between different sections of the piece, or the distance between heterogeneous musical styles.

Since I have dual citizenship, both German and US-American, with the vast part of my family living in the USA, I strongly feel the cultural influences my American roots are imposing on me, and which make me differ from most of the contemporary composers here in Germany. I am not avantgarde, I am a moderately modern composer, not shying away from a diverse mix of styles, trying to connect different aesthetics. I see that contemporary composers in the USA are showing a greater diversity of aesthetic approaches, not being restricted by rigid ideological dogma as what is to be considered as serious contemporary music. My musical realm has room for all kinds of musical situations, not counting out any means of expression. And a Symphony should—in my opinion—convey the feeling of covering a wide range of emotional and psychological experiences which can be expressed by a variety of compositional situations, may they be tonal or atonal, melodic, contrapuntal, structural, textural, sound design—or whatever approach fits the given moment in the formal process.

With distances being the main topic of the Symphony, all kinds of numeral calculations played a crucial role in developing the material and some of the formal processes. A composition pupil of mine asked me to analyze music by Iannis Xenakis, the Greek avantgarde composer, and so I was forced to dig into his techniques and was quite fascinated and inspired by his mathematical/stochastic approach to composing, although I'm everything but mathematically gifted. I applied some of his techniques to my development of different materials like chord structures or the choices I had to make which of them to choose in which moment and order. Or I planned the changing of meters and time signatures (for example in the Scherzando section) with specific Xenakis operations. Without this input my Symphony would certainly have developed in a different direction. Although in the end my Symphony doesn't resemble Xenakis' musical language, it is full of influences from him, incorporated into my own musical language.

The Symphony is dedicated to the loving memory of my uncle & aunt George & Marlene Gouth of Taylor/Michigan, who both passed away in 2022, and to the memory of my teacher Ulrich Leyendecker, with whom I studied musical composition at the University of Music and Performing Arts in Mannheim, and who died in 2018.

Franz F. Kaern-Biederstedt, Leipzig/Germany, July 2024

The Symphony's formal plan

The Symphony is built from 25 sections. In every section one of the intervals (thirds, fourths, fifths, sixths, sevenths, prime/octave and tritone is prevalent. Seconds don't have sections of their own, because as the most common melodic interval they are omnipresent over the entire Symphony. The 25 interval sections are combined to a Prologue, five main parts of the Symphony and an Epilogue. The five main parts resemble different movements of a multi-movement Symphony, with the first part serving as a kind of exposition, the second and fourth parts as slow movements with different characters, the third part being a Scherzo and the fifth part being the climactic Finale with dramatic development of the different materials. The archlike frame around those five main parts is provided by the Prologue and the Epilogue.

In the following graph one can see the total formal plan of the Symphony with the main parts into which the whole one-movement-form is divided, with the order of appearances of each dominating interval (see the grey fields) in the sections 1-25, and how many of other sections are intertwined until a certain interval reappears:

	Prologue Moderately slow, icy – The same tempo	**Main Part I.a** Incrementally agitated – Slightly faster, bright and heroic – Slightly faster, increasingly pushing forward – Urgent, but slowly calming down – looming	**Main Part I.b Embedded subordinate Section** Slow, calm and lyric	**Main Part I.c continued** Stormy and agitated – March-like	**Main Part II** Slow and mysterious	**Main Part III Scherzando** Light-hearted and delicately dancing – Brilliant, voluptuous – Gradually calm down	**Main Part IV** Slow - Slow and lyric – Increasingly agitated	**Main Part V** Dramatic and threatening – Fatalistic, catastrophic	**Epilogue** Slower than the Prologue
	1-112	113-287	288-357	358-433	434-525	526-772	773-850	851-1034	1035-End

Section	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25
1/8		■																		■					
3	■														■										■
4	6						■	2		■	2		■	2		■	2		■	6					
5	4				■	2		■	8						■	4			■	3					
6	2		■	5				■	4				■	3			■	2		■	1		■	2	
7	3			■	1	■	5				■	11											■	1	
Tri											■														

1/8 = prime and octaves: 2x → Not a theme, but more of a texture, a soundscape.
3 = thirds: 3x (This theme marks the beginning and the ending, but it also appears once in the middle of the Symphony as the first section of the Scherzando-part) → One of the original exercise melodies from the ear-training sheet, serving as the theme for the frame of the entire form.
4 = fourths: 5x (Not at the beginning or end, 6 sections to both sides without occurrence, regularly repeating in the middle region with always two other sections in between) → The second melody from the ear-training sheet is used as a very distinguished theme in the sections 10, 13 and 16. Sections 7 and 19 use the interval of fourths not in a thematical sense, but as a basis for a complex harmonic soundscape.
5 = fifths: 4x (two occurrences relatively close near the beginning, two relatively close near the end, longer abstinence in the middle) → The theme of fifths is also taken from the ear-training sheet, but changed in its rhythmic and metric shape.
6 = sixths: 6x (the occurrences get closer and closer with 5, 4, 3, 2, 1 other sections in between) → This is the last and central of the original ear-training melodies. It was the first one to be harmonized and orchestrated for the purpose of integrating it into a larger orchestral piece. The theme serves in section 21 as the heart of the Symphony.
7 = seventhS: 4x (the occurrences are increasingly further apart from each other: 1, 5, 11 sections with other intervals in between) → The interval of sevenths is not used in a thematic way. It occurs mainly in the shape of dissonant chords, into which melodic gestures are incorporated.
Tri = tritone: 1x → The tritone appears just once. It is used as a nebulous soundscape, but some of the motives from other interval-themes are quoted and transformed into tritone-motives.

Sections 20 and 24 are not purely reduced to the one defining interval. In section 20, which is dominated by prime and octaves, the different octaves are connected by arpeggiating figurations in thirds, fourths, fifths, sixths and sevenths. In Section 24, which is the culmination point and dramatic climax of the Symphony, the main interval is the seventh, but like in a last development the other intervals (and some of their typical thematic material) are reoccurring.

Content:

Prologue – Moderately slow, icy 1
Part I 8
Part I.a – Incrementally agitated 8
Part I.b – Slow, calm and lyric 31
Part I.c – Stormy and agitated 37
Part II – Slow and mysterious 45
Part III – Scherzando 51
Part IV – Slow and lyric 75
Part V – Dramatic and threatening 86
Epilogue – Slower than the Prologue 107

To the memory of my Uncle & Aunt George & Marlene Gouth
and of my teacher Ulrich Leyendecker

Symphony No. 1

"Distances"

Franz F. Kaern-Biederstedt, 2023-24

Prologue

Moderately slow, icy

♩ = 80

A

(start with Piccolo)

Flute 1-3
2. doubling Piccolo
3. doubling Alto-Flute

Oboe 1/2

Cor Anglais

Clarinet in B♭ 1-3
2. doubling Clarinet in E♭

Bassoon 1/2

Contra-Bassoon

Horn in F 1-4

Trumpet in C 1-3

Trombone 1-3

Tuba

Timpani

① ② ③ ④

Snare Drum

Triangle

Bass Drum

Cymbals

Tam-tam

Glockenspiel

Marimba

Harp

D♮, C♯, B♯ / E♮, F♮, G♮, A♭

Violin I

Violin II

Viola

Violoncello

Contrabass

pp *p* *mp*

15

B

Fl.
B♭-Cl.
Hn.
Vl. I
Vl. II
Vla.
Vc.

1.
1. Solo
2.
3.
pizz.

29

C

(1.)
(2.)
Fl.
Ob.
B♭-Cl.
Bs.
Hn.
Hrp.
Vl. I
Vl. II
Vla.
Vc.
Cb.

1. Solo
3.
pizz.
E♭
C♮
G♭
B♮ / A♮
E♮, F♭

43

Fl. (1.) *f*

Ob. (1.)

B♭-Cl. (1.) *poco* **f**

Bs. *f*

Hn. (1.) *poco* **f**

Vl. I *poco* **f**

Vl. II *poco* **f**

Vla. *poco* **f**

Vc. arco **mf** *poco* **f**

Cb. **f**

mf **mp**

54

D

Fl. **pp**

B♭-Cl. **p**

Bs. **p**

Hn. 4. **pppp**

Timp. ② **pp** ② to B♮ **pppp**

Vl. I **p** **pp** **ppp** **pp**

Vl. II **p** **pp** **ppp** **pp** **ppp**

Vla. **p** **ppp** **pp** **p** **pp**

Vc. **p** **pp** **ppp**

68

Vl. I **ppp** **pp** **pp** **p** **ppp**

Vl. II **pp** **pppp** **ppp** **p** **pp** **ppp**

Vla. **ppp** **p** **pp** **pp** **p** **ppp**

Vc. enter imperceivably sul tasto **pppppp**

E

82

The same Tempo

B♭-Cl.

Hn.

Timp.

Mar.

Hrp.

The same Tempo

Vl. I

Vla.

Vc.

89

B♭-Cl.

Bs.

Hn.

Trb.

Timp.

Mar.

Hrp.

Vla.

Vc.

Cb.

F

96

B♭-Cl.

Bs.

Cbs.

Hn.

Trb.

Tba.

Timp.

B. Dr.

Mar.

Hrp.

Vla.

Vc.

Cb.

senza sord.

arco
sul tasto

102

Picc.
Fl.
Ob.
C. A.
B♭-Cl.
Bs.
Cbs.
Hn.
C-Trp.
Trb.
Tba.
Timp.
B. Dr.
Mar.
Hrp.
Vl. I
Vl. II
Vla.
Vc.
Cb.

gliss.

① to f♯

D♯, B♭ / E♮, F♮, A♭

106

Picc.

Fl.

Ob.

C. A.

B♭-Cl.

(take E♭-Clarinet)

Bs.

Cbs.

Solo

Hn.

Vl. I

Vl. II

Vla.

Vc.

Cb.

G

Ia. First part

Incrementally agitated

♩=100

113

Picc.

Fl.

Ob.

E♭-Cl.

B♭-Cl.

Bs.

Cbs.

Hn.

C-Trp.

Trb.

Tba.

Timp.

Mar.

Hrp.

Vl. I

Vl. II

Vla.

Vc.

Cb.

1. con sord.

2. con sord.

con sord.

① to e♭ ③ to F♮

D♮

arco

123

Picc.
Fl.
Ob.
C. A.
E♭-Cl.
B♭-Cl.
Bs.
Cbs.
Hn.
C-Trp.
Trb.
Tba.
Timp.
Sn. Dr.
Mar.
Hrp.
Vl. I
Vl. II
Vla.
Vc.
Cb.

2. senza sord.
3. (con sord.)
(con sord.)
con sord.
port.

H

132

Picc.
Fl.
Ob.
C. A.
E♭-Cl.
B♭-Cl.
Bs.
Cbs.
Hn.
C-Trp.
Trb.
Tba.
Timp.
Sn. Dr.
Mar.
Hrp.
Vl. I
Vl. II
Vla.
Vc.

senza sord.
(senza sord.)
con sord.
(con sord.)
gliss.
② to B♭
G♭
G♮, A♮

139

Picc.
Fl.
Ob.
C. A.
E♭-Cl.
B♭-Cl.
Bs.
Cbs.
Hn.
C-Trp.
Trb.
Tba.
Timp.
B. Dr.
Cymb.
Vl. I
Vl. II
Vla.
Vc.
Cb.

senza sord.
senza sord.
① to f♮
gliss.
③ to A♮

I

146

Picc.
Fl.
Ob.
C. A.
E♭-Cl.
B♭-Cl.
Bs.
Cbs.
Hn.
C-Trp.
Trb.
Tba.
Timp.
Sn. Dr.
B. Dr.
Cymb.
Hrp.
Vl. I
Vl. II
Vla.
Vc.
Cb.

① to f♯
③ to F♯
gliss.

151

Picc.
Fl.
Ob.
C. A.
E♭-Cl.
B♭-Cl.
Bs.
Cbs.
Hn.
C-Trp.
Trb.
Tba.
Timp.
Sn. Dr.
B. Dr.
Mar.
Hrp.
Vl. I
Vl. II
Vla.
Vc.
Cb.

(take B♭-Clarinet)

① to f♯ ③ to F♯

D♯

pizz.

sul pont., poco a poco al ord.

espressivo

J

157

(take Flute)

Picc.

Fl.

Ob.

C. A.

B♭-Cl.

Bs.

Cbs.

Hn.

C-Trp.

Trb.

Tba.

Timp.

Sn. Dr.

with hard sticks, distinct

B. Dr.

Mar.

Hrp.

ord.

C♮ / A♭

Vl. I

Vl. II

arco

Vla.

Vc.

pizz.

Cb.

poco accel.

164

Fl.

Ob.

C. A.

B♭-Cl.

Bs.

Timp.

① to e♮

Sn. Dr.

B. Dr.

Cymb.

Hrp.

Solo

B♭ / F♯

E♭ , F♮

Vl. I

Vl. II

Vla.

Vc.

arco

Cb.

K **Slightly faster, bright and heroic**

♩=110

171

Fl.

Ob.

C. A.

B♭-Cl.

Bs.

Cbs.

Hn.

C-Trp.

Trb.

Tba.

Timp.

Sn. Dr.

Trg.

B. Dr.

Cymb.

Hrp.

C♯, B♮ / G♭, A♭

gliss.

Vl. I

Vl. II

Vla.

Vc.

Cb.

179

Fl.

(take Piccolo)

Ob.

C. A.

B♭-Cl.

(take E♭-Clarinet)

Bs.

Cbs.

Hn.

C-Trp.

Trb.

Tba.

② to B♮

③

②

② to B♭

Timp.

B. Dr.

Cymb.

Vl. I

Vl. II

Vla.

Vc.

Cb.

189

Picc.
Fl.
Ob.
C. A.
E♭-Cl.
B♭-Cl.
B♭s.
Cbs.
Hn.
C-Trp.
Trb.
Tba.
Timp.
B. Dr.
Cymb.
Vl. I
Vl. II
Vla.
Vc.
Cb.

② to c♮ ③ to A♮ ④ to F♮

196

poco accel.

Fl.

Ob.

C. A.

B♭-Cl.

Bs.

Hn.

C-Trp.

Trb.

Tba.

Trg.

Vl. I

Vl. II

Vla.

Vc.

L

Slightly faster, increasingly pushing forward

♩ = 116

poco accel.

203

Picc.

Fl.

Ob.

B♭-Cl.

espressivo

Bs.

Cbs.

2.

Hn.

3.

4.

C-Trp.

Trb.

Tba.

B. Dr.

Glsp.

Hrp.

Vl. I

Vl. II

Vla.

Vc.

Cb.

♩ = 123

poco accel.

213

Ob.
C. A.
B♭-Cl.
Bs.
Cbs.
Hn.
C-Trp.
Trb.
Tba.
Timp.
Sn. Dr.
B. Dr.
Vl. I
Vl. II
Vla.
Vc.
Cb.

pp p mp mf f

1. 2. 3.

div.

M ♩ = 131 **poco accel.** ♩ = 140 **poco accel.**

221

Picc.

Fl.

Ob.

C. A.

E♭-Cl.

(take B♭-Clarinet)

B♭-Cl.

Bs.

Cbs.

Hn.

C-Trp.

con sord.

Trb.

Tba.

④ ② to B♮ ③ to B♮ ④ to E♮

Timp.

Sn. Dr.

Cymb.

with wood stick

Mar.

Hrp.

C♮

Vl. I

unis.

Vl. II

unis.

Vla.

unis.

Vc.

unis.

non div.

Cb.

pizz.

230

♩ = 150 **poco accel.**

N **Urgent, but slowly calming down**
𝅗𝅥 = 80

Picc.
Fl.
Ob.
C. A.
B♭-Cl.
Bs.
Hn.
C-Trp.
Sn. Dr.
B. Dr.
Cymb.
Mar.
Hrp.
Vl. I
Vl. II
Vla.
Vc.

flatter tongue
1. ord.
3.
(2.)
con sord.
with knitting needles
C♯ / A♭
pizz.
unis.
pizz.
arco

237

Picc.

Fl.

(take Alto Flute)

Ob.

C. A.

B♭-Cl.

Bs.

Hn.

C-Trp.

(2.)

Cymb.

Mar.

Hrp.

Vl. I

Vl. II

Vla.

Vc.

pizz.

arco

245

A.-Fl.
Ob.
B♭-Cl.
Bs.
Hn.
C-Trp.
Trb.
B. Dr.
Hrp.
Vl. I
Vl. II
Vla.
Vc.
Cb.

1. open
2.
3.
pizz.
arco
sul tasto

254

(take Flute)
3. (ord.)

O ♩ = 80

263

C. A.

B♭-Cl.

Bs.

Cbs.

Hn.

Trb.

B. Dr.

Vl. II

Vc.

Cb.

c. sord.

ord., div. à 2

div. à 2

269

Ob.

C. A.

B♭-Cl.

Bs.

Cbs.

Hn.

C-Trp.

Trb.

Tba.

Vl. I

Vl. II

Vc.

Cb.

senza sord.

2. senza sord.

3. senza sord.

ord., div. à 2

274

Picc.
Fl.
Ob.
C. A.
B♭-Cl.
Bs.
Cbs.
Hn.
C-Trp.
Trb.
Tba.
Vl. I
Vl. II
Vla.
Vc.
Cb.

senza sord.

div. à 4

281

Picc.
Fl.
Ob.
C. A.
B♭-Cl.
Bs.
Cbs.
Hn.
C-Trp.
Trb.
Tba.
Vl. I
Vl. II
Vla.
Vc.
Cb.

div. à 4
div. à 4

284

Picc.
Fl.
Ob.
C. A.
B♭-Cl.
Bs.
Cbs.
Hn.
C-Trp.
Trb.
Tba.
Vl. I
Vl. II
Vla.
Vc.
Cb.

P **Ib. Embedded slow section**

poco rit.

Slow, calm and lyric

♩=70

288

(take Flute)

Solo
dolce

Picc.
Fl.
Ob.
C. A.
B♭-Cl.
Bs.
Cbs.
Hn.
C-Trp.
Trb.
Tba.
Timp.
Cymb.
Hrp.
Vl. I
Vl. II
Vla.
Vc.
Cb.

unis.

D♭, C♯, B♮ / E♭, F♯, G♭, A♮

C♮

(1.)

300

Fl.

Ob.

C. A.

B♭-Cl.

Bs.

Cbs.

Hn.

Trb.

Tba.

Timp.

Cymb.

Hrp.

Solo
dolce

2.

4.

with soft mallets

③ to A♮ ④ to F♮

C♯ G♯ G♮

312

Fl.

Ob.

C. A.

Bb-Cl.

Bs.

Hn.

(2.)

(4.)

Trb.

Timp.

② to d♯ ③ to F♯ ④ to F♮

Hrp.

E♭, A♭

Vc.

Cb.

1. Solo

Solo

Q

322

Fl.

C. A.

B♭-Cl.

Bs.

Hn.

Trb.

Tba.

Vl. Solo

Vl. I

Vl. II

Vla.

Vc.

Cb.

espressivo

dolce

330

Fl.
C. A.
B♭-Cl.
Bs.
Cbs.
Hn.
Trb.
Tba.
Timp.
Hrp.
Vl. Solo
Vl. I
Vl. II
Vla.
Vc.
Cb.

1.

(3.)

② to B♮

con sord.

Looming
accel.

339

B♭-Cl.
misterioso **pppp**
misterioso **pppp**
misterioso **pppp**

Hn.
1. con sord. **pppp**
2. con sord. **pppp**
4. con sord. **pppp**

Vl. Solo
5
mp **ppp**

Vla.
con sord.
ppp **pp** **ppp**

Vc.
con sord.
ppp **pp** **ppp** **pp** **p** **ppp** **pp**
3

349

B♭-Cl.
p **mp** **mf** **f**
(take E♭-Clarinet)

Hn.
ppp
con sord. **pp** **p** **mp** **mf** **f**

C-Trp.
con sord. **pp** **p** **mp** **mf**
con sord. **pp** **p** **mp** **mf**

Trb.
con sord. **ppp** **pp** **mf** **f**
con sord. **ppp** **pp** **mf** **f**

Vl. I
3
mp **f** **p** **f** **p** **f** **p** **f** **p** **f** **p** **ff** **pp** **ff**

Vl. II
3
p **mf** **mf** **f**

Vla.
3
pp **mp**

Vc.
p

R

Ic. Part I continued

Stormy and agitated

358

♩ = 78

Fl.

Ob.

E♭-Cl.

B♭-Cl.

Bs.

Cbs.

Trb.

B. Dr.

Vl. I

Vl. II

Vla.

Vc.

Cb.

senza sord.

sempre sul G

pizz.

367

Picc.

Fl.

(take Piccolo)

Ob.

E♭-Cl.

B♭-Cl.

Bs.

Cbs.

Trb.

B. Dr.

Vl. I

Vl. II

Vla.

Vc.

Cb.

376

Picc.

Fl.

Ob.

C. A.

E♭-Cl.

B♭-Cl.

Bs.

Cbs.

Hn.

Trb.

B. Dr.

Cymb.

Vl. I

Vl. II

Vla.

Vc.

Cb.

senza sord.

with semi-hard wool sticks

385

Picc.
Fl.
Ob.
C. A.
E♭-Cl.
B♭-Cl.
Bs.
Hn.
Trb.
Timp.
B. Dr.
Cymb.
Vl. I
Vl. II
Vla.
Vc.
Cb.

1.
3.

gliss.

①
① to f♯

S

March-like

397

Flatter tongue

Picc.

Fl.

Ob.

C. A.

E♭-Cl.

B♭-Cl.

Hn.

2.

4.

con. sord.

C-Trp.

con sord.

Sn. Dr.

Mar.

Hrp.

D♭, C♭, B♭ / E♭, F♯, G♭, A♭

Vl. I

Vl. II

arco

Vla.

405

Picc.

Fl.

Ob.

C. A.

E♭-Cl.

B♭-Cl.

Hn.

1.

3.

C-Trp.

Sn. Dr.

Mar.

Hrp.

C♭

C♮ / G♮

Vl. I

Vl. II

Vla.

411

ord.

Picc.

Fl.

Ob.

C. A.

E♭-Cl.

B♭-Cl.

Bs.

Hn.

senza sord.

C-Trp.

Trb.

Sn. Dr.

Trg.

B. Dr.

Cymb.

Mar.

D♮ / A♮

B♮ / E♮, F♯

Hrp.

Vl. I

Vl. II

Vla.

Vc.

418

Picc.

Fl.

Ob.

C. A.

E♭-Cl.

(take B♭-Clarinet)

B♭-Cl.

Hn.

senza sord.

C-Trp.

senza sord.

Cymb.

with semi-hard wool sticks

Vl. I

Vl. II

Vla.

Vc.

Cb.

II. Second Part
Slow and mysterious

427

rit. ♩=70

Picc.
Fl.
B♭-Cl.
Cbs.
Hn.
Tba.
Trg.
B. Dr.
Cymb.
T.-t.
Vl. I
Vl. II
Vla.
Vc.
Cb.

cold
(breathe unobtrusively)
(change bows unobtrusively)
div. à 2
one half (double stops)
IV.

439

Picc.

Fl.

(take Alto-Flute)

Ob.

plaintive

mp *f* *mf* *pp*

(breathe unobtrusively)

B♭-Cl.

Cbs.

Hn.

C-Trp.

con sord.
espressivo, plaintive

p *mf* *p* *ppp*

Trb.

con sord., cold

ppp

(breathe unobtrusively)

Tba.

Timp.

③

ppp

Trg.

Cymb.

T.-t.

Vl. I

mp *ppp*

Vl. II

(change bows unobtrusively)

Vla.

+ the other half

ppp

Vc.

Cb.

unis.

pp

U

449

plaintive

Bs. *mp* *f* *mf* *pp*

2. plaintive

Hn. *p* *mf* *p* *ppp*

Trb. *pp* *p*

Tba. *p* *pp* *mp*

Timp. ③ to A♭

Vl. I col legno bat. *pp* *p*

Vl. II col legno bat. *pp* *p*

Vla. div. à 2 sul tasto *ppp* *pp*

Vc. *pp* *ppp* *pp* *p* *mp* *p*

Cb. *ppp* *pp* *p* *pp* *mp* *p*

462

Trb. *mf* *mp* *pp* *p* *mp* *mf* *p* *mf* *mp* *pp* *pp*

Tba. *p* *mf* *pp* *mp* *pp* *p* *mp* *mf* *mp* *pp* *pp*

Hrp. D♮, C♮, B♭ / E♭, F♮, G♮, A♮

Vl. I *mp* *mf* *mp* *p* *mf* *mp* *p*

Vl. II *mp* *mf* *mp* *mp* *p*

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

Vc. *mp* *p* *pp* *p* *mp* *pp* *p* *pp* *pp* *p* pizz. *mf* arco con sord. *pp*

Cb. *mp* *p* *pp* *p* *mp* *pp* *p* *pp* *pp* *p* pizz. *mf*

V

471

C. A.

Solo

Bs.

1. Solo

Hrp.

D♭ / A♭

D♮

D♭, C♭ / E♮, F♯, G♯, A♮

Vla.

con sord.
unis.

Vc.

Cb.

pizz.

482

Ob.

C. A.

1. Solo

B♭-Cl.

2. Solo

Hrp.

G♮

C♮ / F♮

G♭

A♭

D♮ / G♮

D♭

D♮, C♯, B♮ / E♮, F♮, G♮, A♭

Vla.

Vc.

Cb.

492

Fl.

A.-Fl.

Ob.

C. A.

1. Solo

Solo

Vl. I

Vl. II

Vla.

Vc.

Cb.

arco, con sord., pallid

arco, con sord., pallid

senza sord.

pizz.

senza sord.

pizz.

500

Fl.

A.-Fl.

with wood stick

Cymb.

Mar.

Vl. I

Vl. II

Vla.

Vc.

507

Fl.

A.-Fl.

sim.

Cymb.

Mar.

Vl. I

Vl. II

Vla.

Vc.

514

(take Flute)

Hrp.

B♭

B♮

B♭

B♮

C♮ / A♮

secco

con sord.

arco

X III. Third Part: Scherzando
Lighthearted and delicately dancing

520

♩. =66

Fl.

B♭-Cl.

3.

1.

Hn.

Trb.

con sord.

Glsp.

Mar.

D♯ / G♯

G♮

A♭

Hrp.

Vl. I

Vl. II

Vla.

pizz.

arco

Vc.

arco

pizz.

532

Solo

Picc.

Fl.

B♭-Cl.

Bs.

Hn.

Trb.

Glsp.

Mar.

Hrp.

Vl. I

Vl. II

Vla.

Vc.

1. con sord.

3. con sord.

con sord.

pizz.

540

Picc.
Fl.
Ob.
B♭-Cl.
Bs.
Cbs.
Glsp.
Mar.
Hrp.
Vl. Solo
Vl. I
Vl. II
Vla.
Vc.

1.

G♯

senza sord.

548

Picc.
Fl.
Ob.
B♭-Cl.
Bs.
Cbs.
Hn.
C-Trp.
Trb.
Tba.
Glsp.
Mar.
Vl. Solo
Vl. I
Vl. II
Vla.
Vc.
Cb.

3.
1. senza sord.
1. c. sord.
arco
pizz.
pizz.

556

Picc.

Fl.

Ob.

C. A.

B♭-Cl.

Bs.

Cbs.

(1.)

C-Trp.

2. c. sord.

Trg.

Glsp.

Mar.

Vl. Solo

Vl. I

Vl. II

Vla.

Vc.

Cb.

563

Picc.

Fl.

Ob.

C. A.

B♭-Cl.

Hn.

1. c. sord.

C-Trp.

c. sord.

Trg.

Glsp.

Mar.

Hrp.

Vl. Solo

Vl. I

Vl. II

Vla.

arco

Vc.

Y

572

Fl.
Ob.
C. A.
B♭-Cl.
Hn.
C-Trp.
Trb.
Cymb.
Glsp.
Hrp.
Vl. Solo
Vl. I
Vl. II
Vla.
Vc.
Cb.

3.

1. c. sord.

with semi-hard wool sticks

C♯ / F♯

pizz.

sul tasto

580

Fl.

Ob.

C. A.

E♭-Cl.

B♭-Cl.

Bs.

Hn.

1. (c. sord.)

2. c. sord.

C-Trp.

1.

Glsp.

Mar.

Hrp.

G♯

Vl. Solo

Vl. I

Vl. II

Vla.

arco

589

Picc.

Fl.

Ob.

C. A.

B♭-Cl.

Bs.

Hn.

3. c. sord.

C-Trp.

Glsp.

Vl. Solo

Vl. I

Vl. II

div.

Vla.

601

(take Flute)

Picc.

Fl.

Ob.

C. A.

B♭-Cl.

Bs.

Hn.

c. sord.

C-Trp.

1.

2.

c. sord.

Trb.

c. sord.

Cymb.

with knitting needles

Vl. I

Vl. II

Vla.

612

B♭-Cl.
Bs.
C-Trp.
Trb.
Trg.
Cymb.
Mar.
Vl. I
Vl. II
Vla.
Vc.

Z

622

C. A.
B♭-Cl.
Bs.
Cbs.
Trb.
Sn. Dr.
Trg.
Vl. II
Vla.
Vc.
Cb.

633

Fl.

(take Piccolo)

B♭-Cl.

Bs.

Cbs.

senza sord.

Hn.

(c. sord.)

C-Trp.

Trb.

Tba.

Sn. Dr.

Cymb.

with wood sticks

Vl. I

arco

Vl. II

al ord.

ord.

non div.

div.

Vla.

Vc.

Cb.

AA

644

Solo (with wood sticks)

④ ③

Timp.

B. Dr.

Hrp.

Vl. I

Vl. II

Vla.

Vc.

Cb.

unis.

654 Solo

Cbs.

Tba.

② ② to C♯ ③ to B♭

G♯

div.

665

3. Solo senza sord.

Trb.

Tba.

D♯

C♮

Hrp.

Vl. II

Vla.

Vc.

Cb.

672

Solo senza sord.

Solo senza sord.

(Solo)

Trb.

Tba.

D♮ / F♮

Hrp.

Vl. I

Vl. II

Vla.

Vc.

Cb.

678

Fl.

Ob.

C. A.

B♭-Cl.

Bs.

Cbs.

Hn.

C-Trp.

Trb.

Tba.

Timp.

Vl. I

Vl. II

Vla.

Vc.

Cb.

Soli

senza sord.

Solo

gliss.

BB

688

(take Flute)

Picc.

Fl.

Ob.

C. A.

B♭-Cl.

Bs.

Cbs.

Hn.

C-Trp.

Trb.

Tba.

Timp.

① to f♯

Glsp.

Mar.

Hrp.

F♯

Vl. I

Vl. II

Vla.

non div.!

Vc.

Cb.

701

Fl.

Bb-Cl.

Bs.

Cbs.

Hn.

C-Trp.

Trb.

Timp.

① to e♭ ② to d♮ ③ to c♮ ④ to G♮

Vl. I

Vl. II

Vla.

Vc.

Cb.

712

Fl.

Ob.

C. A.

B♭-Cl.

Bs.

Cbs.

Hn.

C-Trp.

Trb.

Tba.

Timp.

Sn. Dr.

B. Dr.

Hrp.

D♭, C♭, B♭ / E♭, F♯, G♮, A♮

Vl. I

Vl. II

Vla.

Vc.

Cb.

div.

CC **Brilliant, voluptuous**

718

Fl.

Ob.

C. A.

B♭-Cl.

Bs.

Cbs.

Hn.

C-Trp.

Trb.

Tba.

B. Dr.

Cymb.

Hrp.

Vl. I

Vl. II

Vla.

Vc.

Cb.

gliss.

gliss.

725

Fl.

Ob.

C. A.

B♭-Cl.

Bs.

Cbs.

Hn.

C-Trp.

Trb.

Tba.

Sn. Dr.

B. Dr.

Cymb.

Glsp.

Vl. I

Vl. II

Vla.

Vc.

Cb.

mf

ff

fff

ff

div.

sffz

sffz

sffz

732

Fl.

Ob.

C. A.

B♭-Cl.

Bs.

Cbs.

Hn.

C-Trp.

Trb.

Tba.

Sn. Dr.

B. Dr.

Cymb.

f

with semi-hard wool sticks

pp

Glsp.

Mar.

f

Hrp.

ff

Vl. I

unis.

p

fff

Vl. II

pizz.

fff

Vla.

pizz.

fff

Vc.

pizz.

fff

Cb.

unis.

sffz

sffz

DD

Gradually calm down

♩.=♩

738

Fl.

Ob.

C. A.

B♭-Cl.

Bs.

Cbs.

Hn.

C-Trp.

Trb.

Tba.

Cymb.

Mar.

Hrp.

Vl. I

Vl. II

Vla.

Vc.

arco

744

Fl.

Ob.

C. A.

B♭-Cl.

Bs.

Cbs.

Hn.

C-Trp.

Trb.

Tba.

Vl. I

Vl. II

Vla.

Vc.

751

Fl.

Ob.

C. A.

B♭-Cl.

Bs.

Hn.

C-Trp.

Vl. I

Vl. II

Vla.

Vc.

759

Fl.

Ob.

C. A.

B♭-Cl.

Glsp.

Vl. I

Vl. II

Vla.

EE

IVa. Fourth Part

Slow

♩ = ♩

773

Fl.

Ob.

B♭-Cl.

Hn.

C-Trp.

1. con sord.

Glsp.

Mar.

D♮, C♮, B♮ / E♮, F♯, G♯, A♮

Hrp.

Slow

Vl. I

Vl. II

Vla.

Vc.

779

rit.

Fl.

(take Piccolo)

(take Alto-Flute)

Ob.

1. Solo

gliss.

gliss.

B♭-Cl.

(take E♭-Clarinet)

Bs.

Hn.

C-Trp.

con sord.

Trb.

Tba.

Timp.

Vl. Solo

dolce

Vl. I

Vl. II

Vla.

Vc.

Cb.

FF **IVb. Slow and lyric**

♩ = 70

788

Fl.

Ob.

C. A. — Solo

B♭-Cl.

Bs.

Hn. — 1. ord.

Trb.

Tba.

Timp. — ③! — ③ to c♮

Hrp. — F♮, G♮ — E♭ — F♯ — F♮, A♯ — D♯, C♯ / G♯ — F♯ — E♯, G♮ — C♮ — D♮ / A♮ — B♭ / G♯

Vl. Solo

Vl. I

Vl. II

Vla.

Vc.

Cb. — pizz.

1. — senza sord.

797

Fl.

Ob.

C. A.

B♭-Cl.

Bs.

(1.)

Hn.

1. con sord.

C-Trp.

pp

Trb.

Tba.

Timp.

②

p

E♮, A♭ E♭, G♮ D♭ A♭-A♮ F♮, G♯ B♮ / F♯ D♮ F♮

Hrp.

Vl. I

Vl. II

Vla.

Vc.

arco

pizz.

Cb.

GG

804

1.

Fl.

A.-Fl.

Ob.

C. A.

E♭-Cl.

B♭-Cl.

Bs.

Cbs.

Hn.

(1.)

C-Trp.

2. con sord.

Trb.

Tba.

③ ② to c♯ ③ to B♭

Timp.

C♯, B♭ / F♯, G♯

Hrp.

Vl. I

Vl. II

div. à 2

Vla.

Vc.

arco

Cb.

809

Picc.
Fl.
A.-Fl.
Ob.
C. A.
E♭-Cl.
B♭-Cl.
Bs.
Cbs.
Hn.
C-Trp.
Trb.
Tba.
Vl. I
Vl. II
Vla.
Vc.
Cb.

2.

814

Picc.

Fl.

A.-Fl.

(take Flute)

Ob.

C. A.

E♭-Cl.

B♭-Cl.

Bs.

Cbs.

Hn.

C-Trp.

3.

Trb.

Tba.

Timp.

Vl. I

Vl. II

Vla.

Vc.

Cb.

HH **IVc. Increasingly agitated**

819

Picc.

Fl.

Ob.

C. A.

E♭-Cl.

B♭-Cl.

B.s.

Bs.

Cbs.

Hn.

C-Trp.

Trb.

Tba.

Timp.

Hrp.

Vl. I

Vl. II

Vla.

Vc.

Cb.

(take B♭-Clarinet)

3.

pizz.

unis.
pizz.

827

Picc.
Fl.
Ob.
C. A.
B♭-Cl.
Bs.
Cbs.
Hn.
C-Trp.
Trb.
Tba.
Sn. Dr.
Cymb.
Vl. I
Vl. II
Vla.
Vc.
Cb.

2.

arco

834

Picc.
Ob.
C. A.
B♭-Cl.
Bs.
Cbs.
Hn.
C-Trp.
Trb.
Tba.
Mar.
Vl. I
Vl. II
Vla.
Vc.
Cb.

arco
arco

840

Picc.

Fl.

Ob.

C. A.

B♭-Cl.

(take E♭-Clarinet)

Cbs.

Hn.

C-Trp.

senza sord.

Trb.

Tba.

Mar.

Hrp.

Vl. I

div.

Vl. II

Vla.

Vc.

Cb.

arco

II V. Fifth Part

Dramatic and threatening

♩ = 70

848

Picc.
Fl.
Ob.
C. A.
E♭-Cl.
B♭-Cl.
Bs.
Cbs.
Hn.
C-Trp.
Trb.
Tba.
Timp.
Sn. Dr.
B. Dr.
T.-t.
Mar.
Vl. I
Vl. II
Vla.
Vc.
Cb.

with hard mallets

unis.

854

Picc.
Fl.
Ob.
C. A.
E♭-Cl.
B♭-Cl.
Bs.
Cbs.
Hn.
C-Trp.
Trb.
Tba.
Timp.
Sn. Dr.
B. Dr.
T.-t.
Mar.
Vl. I
Vl. II
Vla.
Vc.
Cb.

860

Picc.
Fl.
Ob.
C. A.
E♭-Cl.
B♭-Cl.
Bs.
Cbs.
Hn.
C-Trp.
Trb.
Tba.
Timp.
Sn. Dr.
B. Dr.
T.-t.
Mar.
Vl. I
Vl. II
Vla.
Vc.
Cb.

④ to F♮

866

Picc.
Fl.
Ob.
C. A.
E♭-Cl.
B♭-Cl.
Bs.
Cbs.
Hn.
C-Trp.
Trb.
Tba.
Timp.
Sn. Dr.
B. Dr.
Cymb.
Mar.
Vl. I
Vl. II
Vla.
Vc.
Cb.

④ ② to d♮ ③ to A♭ ④ to F♮

with semi-hard wool sticks

871

Picc.
Fl.
Ob.
C. A.
E♭-Cl.
B♭-Cl.
Bs.
Cbs.
Hn.
C-Trp.
Trb.
Tba.
Timp.
Sn. Dr.
B. Dr.
Cymb.
T.-t.
Mar.
Hrp.
Vl. I
Vl. II
Vla.
Vc.
Cb.

D♮, C♭, B♮ / E♮, F♮, G♭, A♮

JJ

876

Picc.
Fl.
Ob.
C. A.
E♭-Cl.
B♭-Cl.
Bs.
Cbs.
Hn.
C-Trp.
Trb.
Tba.
Sn. Dr.
Mar.
Hrp.
Vl. I
Vl. II
Vla.
Vc.
Cb.

D♯

G♮, A♭

div.

div.

882

Picc.

Fl.

B♭-Cl.

(1.)

(3.)

Hn.

C-Trp.

Trb.

Sn. Dr.

Mar.

Hrp.

D♭

F♯

A♮

D♮

E♭, F♭

Vl. I

Vl. II

Vla.

Vc.

Cb.

div.

KK

887

Picc.
Fl.
Ob.
C. A.
E♭-Cl.
B♭-Cl.
Bs.
Hn.
C-Trp.
Trb.
Sn. Dr.
B. Dr.
Mar.
Hrp.
Vl. I
Vl. II
Vc.
Cb.

unis.
pizz.

♩=105

895

Picc.

Fl.

Ob.

Soli

C. A.

Soli

E♭-Cl.

B♭-Cl.

Bs.

Cbs.

C-Trp.

1.

2.

Trb.

Tba.

Sn. Dr.

B. Dr.

Cymb.

secco

Glsp.

Vl. I

Vl. II

Vla.

Vc.

Cb.

LL

899

Picc.
Fl.
Ob.
C. A.
B♭-Cl.
Bs.
Cbs.
Hn.
C-Trp.
Sn. Dr.
B. Dr.
Cymb.
Mar.
Hrp.
Vl. I
Vl. II
Vla.
Vc.
Cb.

1. c. sord.
2. c. sord.
c. sord.
ord.
arco

♩. =70

904

Picc.

Fl.

Ob.

C. A.

E♭-Cl.

B♭-Cl.

Bs.

Cbs.

1. senza sord.

3 .senza sord.

Hn.

Tba.

Sn. Dr.

D♯ / E♭

Hrp.

Vl. I

Vl. II

Vla.

Vc.

Cb.

911

Picc.
Fl.
Ob.
C. A.
E♭-Cl.
B♭-Cl.
Hn.
C-Trp.
Tba.
Timp.
Sn. Dr.
Mar.
Hrp.
Vl. I
Vl. II
Vla.
Vc.
Cb.

2. (con sord.)
4. con sord.
1.
(div.)
③ to B♮
D♮
A♭
E♭
8va

MM ♩=105

919

Picc.
Fl.
Ob.
C. A.
E♭-Cl.
B♭-Cl.
Bs.
C-Trp.
Trb.
Tba.
Sn. Dr.
Hrp.
Vl. I
Vl. II
Vla.
Vc.
Cb.

1.

D♮, C♯, B♭ / E♭, F♯, G♮, A♭

929

Picc.

Fl.

Ob.

C. A.

E♭-Cl.

B♭-Cl.

Bs.

Cbs.

2. (con sord.)

4. con sord.

Hn.

C-Trp.

Trb.

Tba.

Sn. Dr.

Mar.

Hrp.

E♮

B♯

Vl. I

Vl. II

Vla.

Vc.

Cb.

937 ♩. =105

Picc.
Fl.
Ob.
C. A.
E♭-Cl.
B♭-Cl.
Cbs.
Tba.
Sn. Dr.
B. Dr.
Cymb.
Hrp.
D♭, C♮, B♮ / E♯, F♯, G♮, A♭
Vl. I
Vl. II
Vla.
Vc.
Cb.

951

Picc.

Fl.

Ob.

C. A.

E♭-Cl.

B♭-Cl.

Bs.

Cbs.

Hn.

C-Trp.

Trb.

Tba.

Timp.

Sn. Dr.

B. Dr.

Mar.

Hrp.

Vl. I

Vl. II

Vla.

Vc.

Cb.

senza sord.

non divisi

pizz.

♩=157

959

Picc.
Fl.
Ob.
C. A.
E♭-Cl.
B♭-Cl.
B. Cl.
Bs.
Cbs.
Hn.
C-Trp.
Tba.
Timp.
Sn. Dr.
B. Dr.
Hrp.
Vl. I
Vl. II
Vla.
Vc.
Cb.

③ to G♮
④ to E♮

D♮, C♭, B♭ / E♭, F♭, A♮

div.
arco

969

Picc.

Fl.

Ob.

C. A.

E♭-Cl.

B♭-Cl.

B♭s.

Cbs.

Hn.

C-Trp.

Tba.

Sn. Dr.

B. Dr.

Cymb.

Mar.

Hrp.

Vl. I

Vl. II

Vla.

Vc.

Cb.

with semi-hard wool sticks

arco

977

Picc.
Fl.
Ob.
C. A.
E♭-Cl.
B♭-Cl.
Bs.
Cbs.
Hn.
C-Trp.
Trb.
Tba.
Cymb.
Glsp.
Mar.
Hrp.
Vl. I
Vl. II
Vla.
Vc.
Cb.

B♮ C♯ F♯

divisi
non div.
div.

PP **Fatalistic, catastrophic**

992

Picc.
Fl.
Ob.
C. A.
E♭-Cl.
B♭-Cl.
Bs.
Cbs.
Hn.
C-Trp.
Trb.
Tba.
Sn. Dr.
Vl. I
Vl. II
Vla.
Vc.
Cb.

1002

Picc.
Fl.
Ob.
C. A.
E♭-Cl.
B♭-Cl.
Bs.
Cbs.
Hn.
C-Trp.
Trb.
Tba.
Timp.
Sn. Dr.
Cymb.
T.-t.
Vl. I
Vl. II
Vla.
Vc.
Cb.

fff pp fff ppp

(take B♭-Clarinet)

④

with soft mallets

3 3 3

pp fff f mf p

1018

④ to F♯

rit.

Timp.

Vl. I

Vl. II

Vla.

Vc.

Cb.

QQ

Epilogue

Slower than the Prologue

♩=60

1035 -

Bs.

Cbs.

Hn.

Trb.

Timp.

Vla.

Vc.

Cb.

1049

Fl.

C. A.

B♭-Cl.

Hn.

Trb.

Vl. I

Vl. II

Vla.

Vc.

Cb.

1.

3.

2.

(4.)

div. à 2

div. à 3

div. à 4

1060

Picc.

Fl.

Ob.

C. A.

B♭-Cl.

Bs.

Cbs.

Hn.

C-Trp.

senza sord.

Trb.

Tba.

Timp.

Cymb.

Glsp.

Hrp.

D♭, C♮, B♮ / E♭, F♮, G♮, A♮

D♯ / E♮, F♯, G♯

Vl. I

div. à 3

Vl. II

Vla.

Vc.

div. à 3

Cb.

div. à 2

1071

(take Flute)

Picc.

Fl.

Ob.

C. A.

B♭-Cl.

Glsp.

Hrp.

C♯ / E♯, A♯

D♮

Vl. I

Vl. II

Vla.

Vc.

SS

1079

(1.)

Ob.

Hn.

C-Trp.

Trb.

Tba.

Hrp.

Vl. I

Vl. II

Vla.

Vc.

(senza sord.)

con sord.

p

pp

TT

1087

Hn.

C-Trp.

Trb.

Tba.

Cymb.

T.-t.

with soft sticks

Vl. I

Vl. II

Vla.

Vc.

Cb.

1099

Fl.

C. A.

B♭-Cl.

Bs.

Cbs.

(1.)

con sord.

2.

Hn.

Trg.

1106

Fl.

B♭-Cl.

Bs.

Cbs.

Hn.

ppp

ppp

Vl. I

con sord.

pp

ppp

Vl. II

con sord.

pp

ppp

Vla.

con sord.

pp

pp

p

1116

Trg.

ppp

Glsp.

pppp

Hrp.

D♯, C♮ / E♮, F♮, G♯, A♮

pp

ppp

Vl. I

pp ppp pp p pp ppp

Vl. II

pp p pp p pp ppp

Vla.

pp

Leipzig, 2024-07-04