

**EDITION WILHELM HANSEN**  
**WH31089**

**Hans Abrahamsen**

**WALD**

for  
Ensemble

**Score**



Hans Abrahamsen

**WALD**

for  
ensemble

(2008-09)

**Full Score**

MUS  
OVERSIZE  
M  
947  
A27w3



EDITION WILHELM HANSEN

## Ensemble

Bass Flute

English Horn

Bass Clarinet in B♭

Bassoon

Horn in F (double Horn F/B♭ is required)

Trumpet (1) in B♭

Bass Trumpet (2) in E♭ (played by the trombone player)

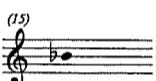
Percussion (one player):

Kalimba (placed on the Timp.) 

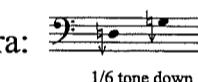
(available f.i. at "African Musical Instruments" [www.kalimba.co.za](http://www.kalimba.co.za))

Marimba

Timpani (large 32 inches) 

Crotales (with Double Bass bow) 

Harp

scordatura:   
1/6 tone down

(tune down 1/6 tone in accordance with the natural 7th harmonic -

- when played as harmonics (sounding an octave above) being in unison

with the corresponding 7th harmonics on the open E and A strings of the Double Bass)

The lowest string is tuned down to   
8va bassa

Piano, lid off (db. Celesta, 5 octaves)

(with two Marimba mallets (medium hard),

for playing inside the Pno. directly on the strings)

Violin 1

Violin 2

Viola

Violoncello

Double Bass

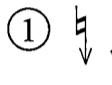
*The score is written in transposition.*

*All transposing instruments are notated in their relevant transpositions.*

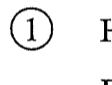
*Double Bass harmonics are also octave transposed.*

## Performance notes

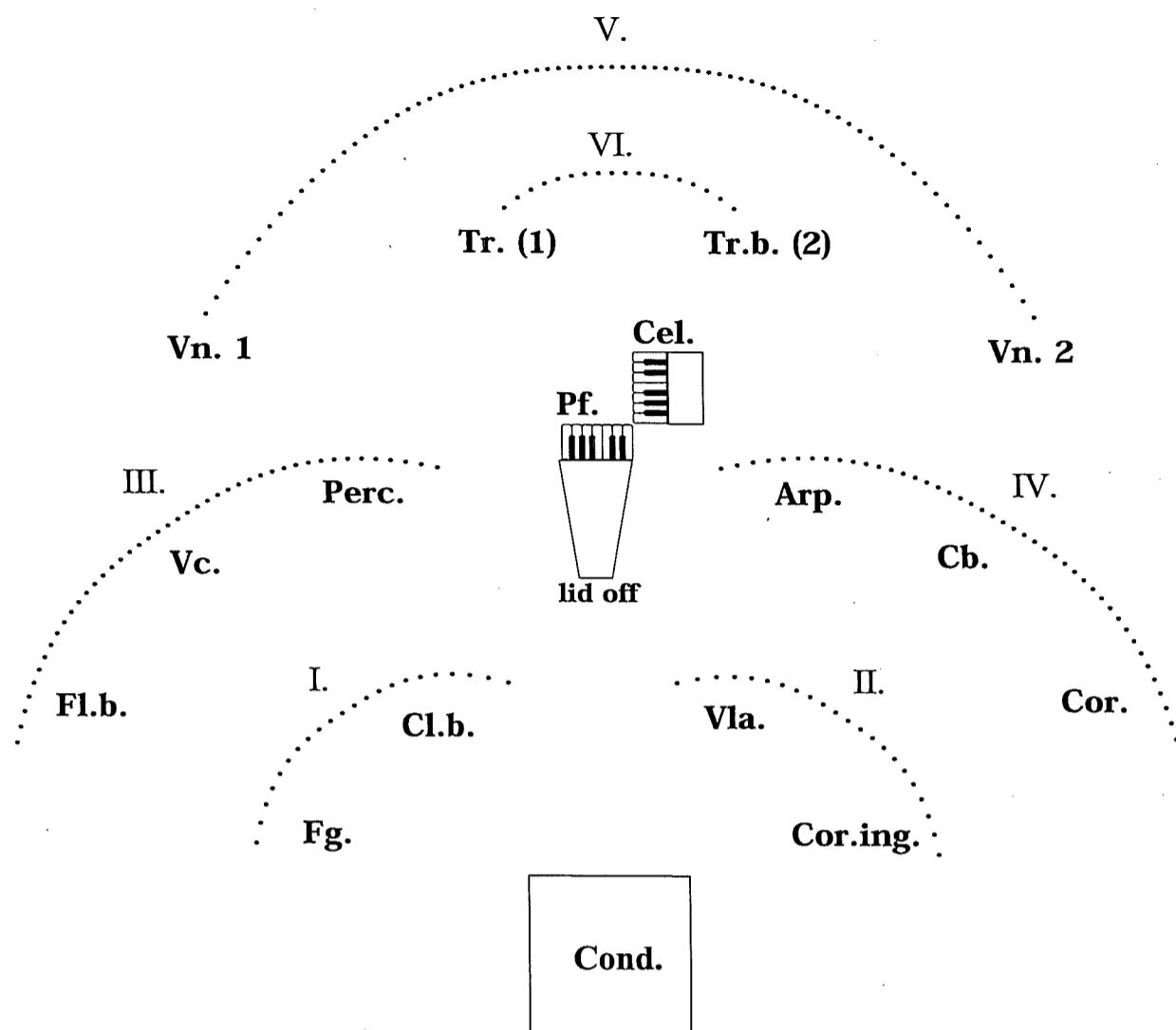
### General

- ①  always mean a 1/6 tone below, like the flattening of the natural 7th harmonic.
- ② "3-Taktig" and "2-Taktig" indicate the grouping and phrasing, and is intended to be conducted in 3 or 2 schemes.
- ③ Dynamics: The Bass Flute must adjust dynamics all the time to be heard. All dynamics adjusted upwards. The other instruments have to take care to balance with the Bass Flute.

### Specific

- ① Horn:  mean 7th harmonic.  
Fingering (on which "Horn") is indicated.  
Section [D] to [G] is played on the "G-Horn",  
and [N] to [P] is played on the "As-Horn".
- ② Bass Trumpet: from [B] to [D] the  is produced by pulling out the 3rd valve a little.
- ③ Harp: the harmonics:   
sound one octave above,  
and are tuned (in unison) with  
the following Double Bass harmonics: 

### Seating Plan



### Audience

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The instruments are divided into the following primary groups, positioned in half circles around the conductor. The groups are listed here as seen from the conductor's position, left to right:

**Inner circles:**

I.: Fg., Cl.b. / II.: Vla., Cor.ing.

**Middle circles:**

III.: Fl.b., Vc., Perc. / IV.: Arp., Cb., Cor.

**Outer circles at the back, 1: left & 2: right)**

V.: Vn. 1, Vn. 2 / VI.: Tr. (1), Tr.b. (2)

The Pno. is placed in the middle, in order to separate Groups III. and IV.

This Seating Plan is reflected in the set up of the score.

For further information about the composer,  
visit the website of Edition Wilhelm Hansen:

**www.ewh.dk**

where you will find:

**list of works**  
**programme notes**  
**recording information**  
**relevant electronic updates**  
**performance calendar**  
**links**  
**news**

and much more ...

Var. I	p. 15
Var. II	p. 27
Var. III	p. 57
Var. IV	p. 60
Var. V	p. 63
Var. VI	p. 87
Var. VII	p. 90

*Co-commission by the Schönberg Ensemble  
and  
BBC for Birmingham Contemporary Music Group*

*Duration: approx. 18 minutes*

**3 8** Allegro con brio (3-Taktig)  
("wie aus der Ferne"),  $\text{J} = 88$  (Tempo I)

Flauto basso

Violoncello

Percuzione

Tromba (1) in Sib

Tromba bassa (2) in Mib

Corno in Fa

Contrabbasso

Arpa

Allegro con brio  
**3 8** ("wie aus der Ferne"),  $\text{J} = 88$  (Tempo I)  
sul tasto, alla corda (3-Taktig)

Violino 1

Violino 2

Fagotto

Clarinetto basso in Sib

Pianoforte

Viola

Corno inglese

bisbigl.  
*t* ~~~~~  
*p* 2 *mf*

"A-Horn"  
con sord. (on Bb-Horn, 2nd valve, 7th harm.)  
IV. (7th harm.)  
2 *mfp* *mfp mfp*  
*f* *f*  
5

with Marimba mallets inside on the strings  
*pp* *pp*  
holed in sost. ped. (3. ped.)  
**3 8** Allegro con brio (3-Taktig)  
("wie aus der Ferne"),  $\text{J} = 88$  (Tempo I)

(short flz.  
on the beat) sim.

A (3-Taktig)

11 (2-Taktig)

Fl.b. (short salt. trem.  
on the beat) sim. *mfp* *mfp* *mfp*

Vc. *mfp* *mfp* *mfp*

Perc. Kalimba *f*

Tr. (1) in Sib

Tr.b. (2) in Mib

"E-Horn"  
(on F-Horn, 2nd valve, 7th harm.) "A-Horn"  
(on Bb-Horn, 2nd valve, 7th harm.)

Cor. in Fa *p* *mf*

Cb.

Arp.

(2-Taktig)

Vn. 1 5 5 5 5 5 5 5 5

Vn. 2 5 5 5 5 5 5 5 5

Fg.

Cl.b. in Sib

Pf. 3 ped.

(2-Taktig)

Vla.

Cor. ing.

A (3-Taktig)

21

Fl.b. Vc. Perc.

sim. tr. 2 2-Taktig sim. 2 2-Taktig

mf mf mfp mfp f

Kalimba

Tr. (1) in Sib

Tr.b. (2) in Mib

sim. sim. 2 2-Taktig

Cor. in Fa Cb. Arp.

mfp mfp mfp 2 mfp f f

5

Vn. 1 Vn. 2

(2-Taktig) 5 5 5

Fg.

Cl.b. in Sib

Pf.

3 ped.

Vla. Cor. ing.

(2-Taktig)

$\text{♪} = \text{♪}$ **B**

(2-Taktig)

1) **2** Poco meno ma maestoso,  $\text{♩} = 66$  (Tempo II)  
**4** poco grottesco e ironico

Fl.b.  $mfp$   $mfp$

Vc.  $mfp$   
Kalimba 5

Perc.  $f$

Tr. (1) in Sib

Tr.b. (2) in Mib  
3rd valve is pulled out a little to flatten the pitch a 1/6 tone.

Cor. in Fa sim.  
 $p$  2  $mf$

Cb.

Arp.

con sord. (wooden straight) 3  
con sord. (wooden straight) 1,3 valves 3rd valve 3  $mf$   $f$

 $\text{♪} = \text{♪}$ **B**

(2-Taktig)  
1) **2** poco grottesco e ironico  
**4** sul pont. trem. only accent 2nd time

Vn. 1 5 5 5 5 5

Vn. 2 sul pont. trem. only accent 2nd time  
pp sempre (>)

Fg.

Cl.b. in Sib norm.  
3  $f$  fff

Pf. 3 ped. \* 1/2 ped. 3 ped.

 $\text{♪} = \text{♪}$ **B**

(2-Taktig)  
1) **2** Poco meno ma maestoso,  $\text{♩} = 66$  (Tempo II)  
**4** poco grottesco e ironico

Vla. ten.  
Cor. ing.  $ssff$

**C**

(2-Taktig)

43 (3-Taktig)

Fl.b.  
Vc.  
Perc.  
Tr. (1) in Sib  
Tr.b. (2) in Mib  
Cor. in Fa

1) Marimba *mf* *f* *fff*

IV. 7th harm.) III. 7th harm.)

Cb.  
Arp.

*f* *fff* *ff*

(3-Taktig) (2-Taktig)

Vn. 1  
Vn. 2

Fg.  
Cl.b. in Sib  
Pf.

*ten.* *sff* *sff* *sff* *ten.* *sff* *sff* *sff*

with Marimba mallets l.v.  
*sff* *sff* *sff*

3 ped.

(3-Taktig) (2-Taktig) sim.

Vla.  
Cor.ing.

*ten.* *sff* *sff* *sff* *f* *fff* *fff* *sff*

1) Marimba *mf* = Arpa *ff*



**D** Allegro vivace e agitato

("aufgereg't"),  $\text{J.} = 100$ ,  $\text{j.} = 75$  (Tempo III)

**12**

**8**

**73**

1)

2)

Fl.b.  $\text{G} \# \text{C}$  (Treble clef)  $\text{F} \# \text{B}$  (Bass clef)  $\text{G} \# \text{C}$  (Treble clef)  $\text{F} \# \text{B}$  (Bass clef)  $\text{G} \# \text{C}$  (Treble clef)  $\text{F} \# \text{B}$  (Bass clef)  
 Vc.  $\text{G} \# \text{C}$  (Treble clef)  $\text{F} \# \text{B}$  (Bass clef)  $\text{G} \# \text{C}$  (Treble clef)  $\text{F} \# \text{B}$  (Bass clef)  $\text{G} \# \text{C}$  (Treble clef)  $\text{F} \# \text{B}$  (Bass clef)  
 Perc.  $\text{G} \# \text{C}$  (Treble clef)  $\text{F} \# \text{B}$  (Bass clef)  $\text{G} \# \text{C}$  (Treble clef)  $\text{F} \# \text{B}$  (Bass clef)  $\text{G} \# \text{C}$  (Treble clef)  $\text{F} \# \text{B}$  (Bass clef)

**p** *ben stacc. e marc.*

**fff**

**sf**

**sf**

Tr. (1) in Sib  $\text{G} \# \text{C}$  (Treble clef)  $\text{F} \# \text{B}$  (Bass clef)  $\text{G} \# \text{C}$  (Treble clef)  $\text{F} \# \text{B}$  (Bass clef)  $\text{G} \# \text{C}$  (Treble clef)  $\text{F} \# \text{B}$  (Bass clef)

Tr.b. (2) in Mib  $\text{G} \# \text{C}$  (Treble clef)  $\text{F} \# \text{B}$  (Bass clef)  $\text{G} \# \text{C}$  (Treble clef)  $\text{F} \# \text{B}$  (Bass clef)  $\text{G} \# \text{C}$  (Treble clef)  $\text{F} \# \text{B}$  (Bass clef)

"G-Horn" until **G**  
(on Bb Horn, 1,2 valves)

(c.s.)

Cor. in Fa  $\text{G} \# \text{C}$  (Treble clef)  $\text{F} \# \text{B}$  (Bass clef)  $\text{G} \# \text{C}$  (Treble clef)  $\text{F} \# \text{B}$  (Bass clef)  $\text{G} \# \text{C}$  (Treble clef)  $\text{F} \# \text{B}$  (Bass clef)

I,II. **p** *ben stacc. e marc.*

**II.**

**sf**

**sf**

Cb.  $\text{G} \# \text{C}$  (Treble clef)  $\text{F} \# \text{B}$  (Bass clef)  $\text{G} \# \text{C}$  (Treble clef)  $\text{F} \# \text{B}$  (Bass clef)  $\text{G} \# \text{C}$  (Treble clef)  $\text{F} \# \text{B}$  (Bass clef)

**fff**

Arp.  $\text{G} \# \text{C}$  (Treble clef)  $\text{F} \# \text{B}$  (Bass clef)  $\text{G} \# \text{C}$  (Treble clef)  $\text{F} \# \text{B}$  (Bass clef)  $\text{G} \# \text{C}$  (Treble clef)  $\text{F} \# \text{B}$  (Bass clef)

**sf**

**D** Allegro vivace e agitato

("aufgereg't"),  $\text{J.} = 100$ ,  $\text{j.} = 75$  (Tempo III)

**12**

**8**

1)

2)

Vn. 1  $\text{G} \# \text{C}$  (Treble clef)  $\text{F} \# \text{B}$  (Bass clef)  $\text{G} \# \text{C}$  (Treble clef)  $\text{F} \# \text{B}$  (Bass clef)  $\text{G} \# \text{C}$  (Treble clef)  $\text{F} \# \text{B}$  (Bass clef)

**fff**

Vn. 2  $\text{G} \# \text{C}$  (Treble clef)  $\text{F} \# \text{B}$  (Bass clef)  $\text{G} \# \text{C}$  (Treble clef)  $\text{F} \# \text{B}$  (Bass clef)  $\text{G} \# \text{C}$  (Treble clef)  $\text{F} \# \text{B}$  (Bass clef)

F.g.  $\text{G} \# \text{C}$  (Treble clef)  $\text{F} \# \text{B}$  (Bass clef)  $\text{G} \# \text{C}$  (Treble clef)  $\text{F} \# \text{B}$  (Bass clef)  $\text{G} \# \text{C}$  (Treble clef)  $\text{F} \# \text{B}$  (Bass clef)

**p** *ben stacc. e marc.*

Cl.b. in Sib  $\text{G} \# \text{C}$  (Treble clef)  $\text{F} \# \text{B}$  (Bass clef)  $\text{G} \# \text{C}$  (Treble clef)  $\text{F} \# \text{B}$  (Bass clef)  $\text{G} \# \text{C}$  (Treble clef)  $\text{F} \# \text{B}$  (Bass clef)

norm.  $\text{G} \# \text{C}$  (Treble clef)  $\text{F} \# \text{B}$  (Bass clef) l.v.

**ff**

\* *ped.*

**J.**

**D** Allegro vivace e agitato

("aufgereg't"),  $\text{J.} = 100$ ,  $\text{j.} = 75$  (Tempo III)

**12**

**8**

Vla.  $\text{G} \# \text{C}$  (Treble clef)  $\text{F} \# \text{B}$  (Bass clef)  $\text{G} \# \text{C}$  (Treble clef)  $\text{F} \# \text{B}$  (Bass clef)  $\text{G} \# \text{C}$  (Treble clef)  $\text{F} \# \text{B}$  (Bass clef)

**<fff**

Cor.ing.  $\text{G} \# \text{C}$  (Treble clef)  $\text{F} \# \text{B}$  (Bass clef)  $\text{G} \# \text{C}$  (Treble clef)  $\text{F} \# \text{B}$  (Bass clef)  $\text{G} \# \text{C}$  (Treble clef)  $\text{F} \# \text{B}$  (Bass clef)

**<fff**

**9:8**

**p** *ben stacc. e marc.*

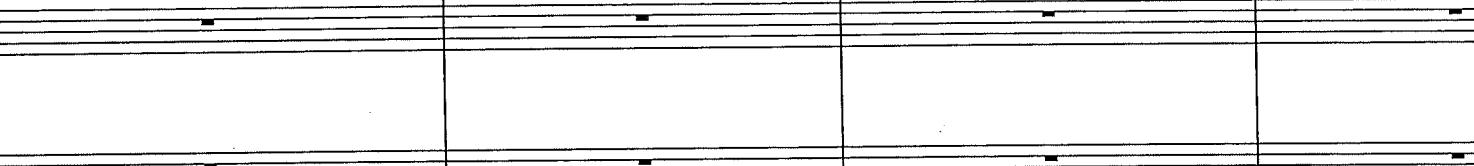
1) For the conductor: when necessary from D to G conduct 4 against 3

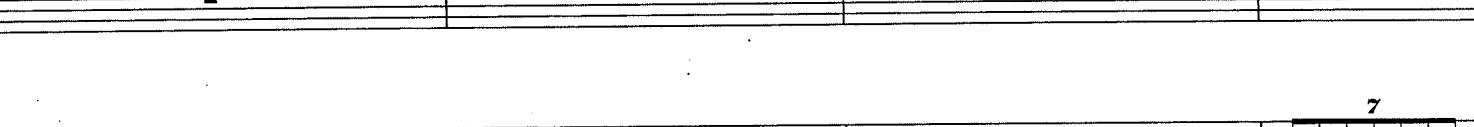
2) For the conductor: from D to G all accents in **p** are poco f



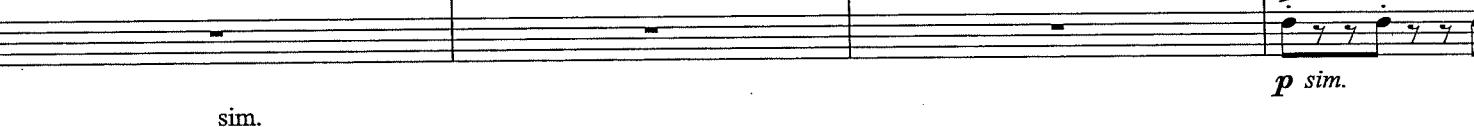
**E**

79

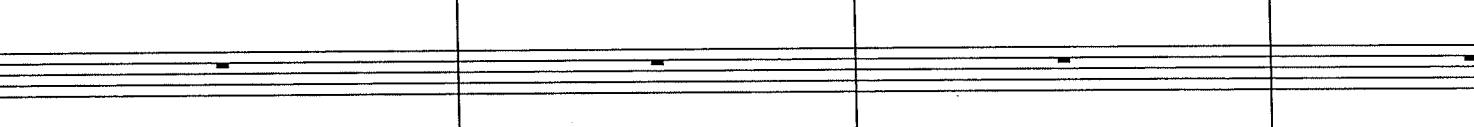
Fl.b. 

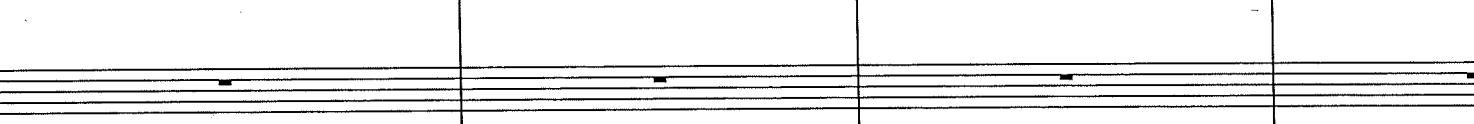
Vc. 

Perc. 

Tr. (1) in Sib 

Tr.b. (2) in Mib 

Cor. in Fa 

Cb. 

Arp. 

**E**

Vn. 1

Vn. 2

Fg.

Cl.b.  
in Sib

Pf.

*p sim.*

*f*

*p sub.*

*sim.* 7 7

**E**

Vla.

Cor. ing.

*p sim.*  $\text{7}$

$9:8$

*p*  $f$

*p sub.*

$9:8$

*f*

83

Fl.b. | *p* 9 9 9 9

Vc.

Perc.

Tr. (1)  
in Sib

Tr.b. (2)  
in Mi $\flat$

Cor. in Fa

Cb.

Arp.

Vn. 1

Vn. 2

Fg. | *p* 5 5 5 5 | 4 4 4 4 | 4 4 4 4

Cl.b.  
in Sib

Pf.

Vla.

Cor.ing.

**F**

Fl.b. 9 9

Vc.

Perc.

Tr. (1) in Sib

Tr.b. (2) in Mib

Cor. in Fa 7

Cb.

Arp.

**F**

Vn. 1 7 p

Vn. 2 7 p

Fg. 4 4 4 4 5 5 5 5 5 5 5 5

Cl.b. in Sib 5:4 5:4 5:4 5:4 5:4 5:4 5:4 5:4

Pf.

**F**

Vla. 7 p 7 7

Cor. ing. 5:4 5:4 5:4

$\text{J} = \frac{7}{6}$ 

G

**10** Meno mosso, soave e fluente,  
**16**  $\text{J} = 88, \text{J.} = 58,66$  (Tempo IV)

3  
4

89

Fl.b.

Vc.

Perc.

Tr. (1)  
in Sib

Tr.b. (2)  
in Mib

Cor.  
in Fa

Cb.

Arp.

Vn. 1

Vn. 2

Fg.

Cl.b.  
in Sib

Pf.

Vla.

Cor. ing.

Marimba  
*pp dolciss.*

$\text{J} = \frac{7}{6}$

G

**10** Meno mosso, soave e fluente,  
**16**  $\text{J} = 88, \text{J.} = 58,66$  (Tempo IV)

**3**  
**4**

*pp cant.*

$\text{J} = \frac{7}{6}$

G

**10** Meno mosso, soave e fluente,  
**16**  $\text{J} = 88, \text{J.} = 58,66$  (Tempo IV)

**3**  
**4**

$5:4$

$5:4$

$5:4$

$5:4$

$5:4$

$9:8$

6  
1613  
888

Fl.b.

Vc.

Marimba

Perc.

Tr. (1)  
in Sib

Tr. (2)  
in Mib

Cor.  
in Fa

Cb.

Arp.

Vn. 1

Vn. 2

Fg.

Cl.b.  
in Sib

Pf.

Vla.

Cor. ing.

92

3  
4

*pp sim.*

6  
16

*pp sim.*

3  
4

*pp dolciss.*

*col ped.*

*pp cant.*

*pp sim.*

**H**

97 **3** **8** **Tranquillo** (4-Taktig) **3** **16** **poco rall.**

F. b. Vc. Marimba IV. **(4-Taktig)** **pp** **ppp** **pp**

Perc. Tr. (1) in Sib

Tr. b. (2) in Mib

Cor. in Fa

Cb.

Arp. **mf** **8vb** IV. **pp** **ppp** **pp**

**H** **Tranquillo** (4-Taktig) **poco rall.** (4-Taktig) **IV. sul tasto estr., flaut. (molto arco)**

**3** **8** **3** **16** **sul tasto estr., flaut. (molto arco)** **pp**

Vn. 1 Vn. 2 Fg.

Cl. b. in Sib

Pf. **ppp** **pp sim.** **p poco agitato** **pp**

**8vb** (4-Taktig) **poco rall.** (4-Taktig) **pp**

**H** **Tranquillo** **3** **8** **3** **16** **poco espr.** **pp**

Vla. Cor. ing.



117

(2-Taktig) (3-Taktig) flz. alla sopra (2-Taktig) (3-Taktig)

Fl.b. salt. alla sopra **p** ma ben marc.

Vc. **p** ma ben marc.

Perc. Kalimba **p** **pp**

Tr. (1) in Sib

Tr.b. (2) in Mib

"E-Horn"  
(on F-Horn, 2nd valve, 7th harm.) "A-Horn"  
(on Bb-Horn, 2nd valve, 7th harm.)

Cor. in Fa

Cb.

Arp.

(2-Taktig) (3-Taktig) (2-Taktig) (3-Taktig)

Vn. 1

Vn. 2

Fg.

Cl.b. in Sib

Pf.

3 ped.

(2-Taktig) (3-Taktig) (2-Taktig) (3-Taktig)

Vla.

Cor. ing.

17

127

(2-Taktig) (3-Taktig) bisbigl. (2-Taktig) (3-Taktig)

Fl.b. Vc. Kalimba Perc.

Tr. (1) in Sib Tr.b. (2) in Mib

Cor. in Fa Cb. Arp.

Vn. 1 Vn. 2 Fg.

Cl.b. in Sib

Pf. 3 ped. (2-Taktig) (3-Taktig) (2-Taktig) (3-Taktig)

Vla. Cor.ing.

*pp* 2 *mp*

*sim.* *p sim.* 5 *pp* 5

*p sim.* 5 *pp* 5

*pp*

with Marimba mallets

*pp* *pp*

138

(2-Taktig) sim. **J** (3-Taktig) (2-Taktig) (3-Taktig)

Fl.b. **p sim.**

Vc. sim. **p sim.** Kalimba

Perc. **p**

Tr. (1) in Sib (c.s.) **pp** (c.s.) **pp**

Tr.b. (2) in Mib **pp** **pp**

Cor. in Fa sim. **pp** **mp** IV. **p**

Cb. **p**

Arp. **pp** **pp** **p**

(2-Taktig) **J** (3-Taktig) (2-Taktig) (3-Taktig)

Vn. 1 5 5 5

Vn. 2 5 5 5 5 5 5 5 5 5 5 5 5

Fg.

Cl.b. in Sib

Pf. 3 ped.

Vla.

Cor. ing.

19

(2-Taktig) (3-Taktig) bisbigl. (2-Taktig) (3-Taktig) (2-Taktig)

149

F. b. Vc. Kalimba Perc. Tr. (1) in Sib Tr. b. (2) in Mib

Cor. in Fa Cb. Arp.

Vn. 1 Vn. 2 Fg. Cl. b. in Sib

Pf. with Marimba mallets 3 ped.

Vla. Cor. ing.

20

24

Fl.b. Vc. Perc.

Tr. (1) in Sib Tr.b. (2) in Miß

Cor. in Fa Cb.

Arp.

Vn. 1 Vn. 2

Fg.

Cl.b. in Sib

Pf.

Vla. Cor. ing.

Flute Bass (Fl.b.), Violoncello (Vc.), Percussion (Perc.), Trombone (Tr. 1) in Sib, Trombone (Tr.b. 2) in Miß, Clarinet in Fa (Cor. in Fa), Cello (Cb.), Arpeggiator (Arp.), Violin 1 (Vn. 1), Violin 2 (Vn. 2), Bassoon (Fg.), Clarinet in Sib (Cl.b. in Sib), Piano (Pf.), Violin (Vla.), Bassoon (Cor. ing.).

(3-Taktig) sim. (2-Taktig) (3-Taktig) (2-Taktig)

160

*p* 5

*p* Kalimba *p* *pp* *p*

*p* *p*

sim. *pp* *mp*

IV. *p*

(3-Taktig) (2-Taktig) (3-Taktig) (2-Taktig)

5 5 5 5 5 5 5 5

5 5 5 5 5 5 5 5

3 ped.

(3-Taktig) (2-Taktig) (3-Taktig) (2-Taktig)

5 5 5 5 5 5 5 5

5 5 5 5 5 5 5 5

\*

(3-Taktig) (2-Taktig)

$\text{f}^5 \text{f}^6$

**K** (2-Taktig)

(3-Taktig)

(2-Taktig)

(3-Taktig)

(2-Taktig)

21

**2** Poco meno, maestoso ma poco lamentoso,  $\text{d} = 77$

171 **4** (Tempo II ma un poco più mosso)

Fl.b.

Vc.

Perc.

Marimba

Tr. (1) in Sib

Tr.b. (2) in Mib

Cor. in Fa

Cb.

Arp.

$\text{f}^5 \text{f}^6$

**K** (2-Taktig)

(3-Taktig)

(2-Taktig)

(3-Taktig)

(2-Taktig)

Poco meno, maestoso ma poco lamentoso,  $\text{d} = 77$   
(Tempo II ma un poco più mosso)

**2**

**4**

Vn. 1

Vn. 2

Fg.

Cl.b. in Sib

norm.

$f$  espr. sost.

$f$  espr. sost.

Pf.

$\text{f}^5 \text{f}^6$

**K** (2-Taktig)

(3-Taktig)

(2-Taktig)

(3-Taktig)

(2-Taktig)

**2** Poco meno, maestoso ma poco lamentoso,  $\text{d} = 77$   
**4** (Tempo II ma un poco più mosso)

Vla.

Cor. ing.

182

(3-Taktig) (2-Taktig) (3-Taktig) (2-Taktig)

Fl.b.

Vc. Marimba

Perc.

Tr. (1) in Sib

Tr. b. (2) in Mib

Cor. in Fa

Cb. II.

Arp.

(3-Taktig) (2-Taktig) (3-Taktig) (2-Taktig)

Vn. 1 f ppp

Vn. 2 f ppp

Fg. f sim.

Cl.b. in Sib f sim.

Pf. ff

Vla. f sim.

Cor. ing. f

193 (3-Taktig) (2-Taktig) (3-Taktig) (2-Taktig)

L (3-Taktig) (2-Taktig) (3-Taktig) (2-Taktig)

203 (3-Taktig) (2-Taktig) (3-Taktig) (2-Taktig) (3-Taktig)

Fl.b. Vc. Perc. Marimba Tr. (1) in Sib Tr. b. (2) in Mib Cor. in Fa Cb. Arp.

III. f fff *mf sf* *sf mf* *f*

Vn. 1 Vn. 2 Fg. Cl.b. in Sib Pf.

(3-Taktig) (2-Taktig) (3-Taktig) (2-Taktig) (3-Taktig)

Vla. Cor. ing.

Detailed description: The musical score consists of five systems of music, each with multiple staves. System 1 (top) includes parts for Flute Bass, Violoncello, Percussion, Marimba, Trombone 1 in G major, Trombone 2 in B-flat major, and Cor anglais in F major. System 2 (middle) includes parts for Cello, Double Bass, Trombone 1, Trombone 2, and Cor anglais. System 3 (bottom) includes parts for Violin 1, Violin 2, Bassoon, Clarinet in G major, and Piano. The score features dynamic markings such as fortissimo (f), pianissississimo (ffff), mezzo-forte (mf), sforzando (sf), and piano (p). Performance instructions include 'mf', 'sf', and 'mf' placed under specific notes or measures. Measures are grouped by vertical bars, and some measures have specific time signatures indicated above them, such as '3-Taktig' (3-beat measure) and '2-Taktig' (2-beat measure). The score is numbered 203 at the beginning of the first system.

**M**

215 (2-Taktig) (3-Taktig) (2-Taktig) (3-Taktig)

Tr. (1)  
in Sib

Tr. b. (2)  
in Mib

Cor.  
in Fa

Cb.

Arp.

**M** (2-Taktig)

(3-Taktig)

(2-Taktig)

(3-Taktig)

Fg.

Cl.b.  
in Sib

Pf.

**M** (2-Taktig)

(3-Taktig)

(2-Taktig)

(3-Taktig)

Vla.

Cor. ing.

poco rall.  = **12**  
**8**

226 (2-Taktig) (3-Taktig) (2-Taktig) (3-Taktig) (2-Taktig)

Fl.b. Vc. Marimba Perc. Tr. (1) in Sib Tr.b. (2) in Mib


**12**  
**8**

(2-Taktig) (3-Taktig) (2-Taktig) (3-Taktig) (2-Taktig)

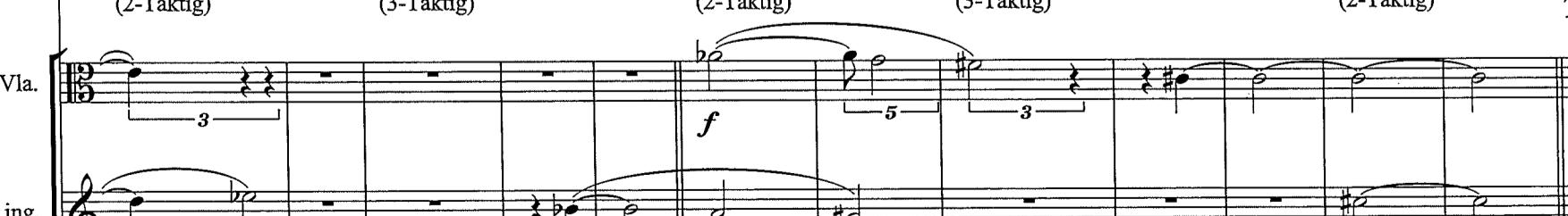
Vn. 1 Vn. 2 Fg.

Vn. 1 Vn. 2 Cl.b. in Sib


**12**  
**8**

(2-Taktig) (3-Taktig) (2-Taktig) (3-Taktig) (2-Taktig)

Vla. Cor. ing.



$\text{J.} = \text{J.} (\text{J.} = \text{J.})$

**N**

Allegro vivace e piu agitato ("sehr aufgeregzt"),  $\text{J.} = 100$ ,  $\text{J.} = 75$  (Tempo III)

27

238 **12**/**8**

$\text{J.} = \text{J.} (\text{J.} = \text{J.})$

**N** Allegro vivace e piu agitato ("sehr aufgeregzt"),  $\text{J.} = 100$ ,  $\text{J.} = 75$  (Tempo III)

**12**/**8**

$\text{J.} = \text{J.} (\text{J.} = \text{J.})$

**N** Allegro vivace e piu agitato ("sehr aufgeregzt"),  $\text{J.} = 100$ ,  $\text{J.} = 75$  (Tempo III)

**12**/**8**

$\text{J.} = \text{J.} (\text{J.} = \text{J.})$

**N** Allegro vivace e piu agitato ("sehr aufgeregzt"),  $\text{J.} = 100$ ,  $\text{J.} = 75$  (Tempo III)

241

Fl.b.

Vc.

Perc.

Tr. (1)  
in Sib

Tr.b. (2)  
in Mi♭

Cor. in Fa

Cb.

Arp.

Vn. 1

Vn. 2

Fg.

Cl.b. in Sib

Pf.

Vla.

Cor.ing.

senza sord. *g* *g* *g*

*mf marc.* senza sord.

*mf marc.* *g* *g*

*sff* *mf marc.* *spiccato* *g* *g* *g*

*sff* *mf marc.* *spiccato* *g* *g* *g*

5:4 5:4 5:4

*mf marc.* 5 5 5 4 4 4 4 4 4 4 4 4

*mf marc.* 5:4 5:4 5:4 5:4 5:4 5:4

7 7

*sfff*

244

Fl.b.

Vc.

Perc.

Tr. (1)  
in Sib

Tr. b. (2)  
in Mib

Cor. in Fa

Cb.

Arp.

Vn. 1

Vn. 2

Fg.

Cl.b. in Sib

Pf.

Vla.

Cor. ing.

*mf*

*sim.*

*mf*

*mf* 5:4 5:4 5:4 | 5:4 5:4 5:4 | 5:4 5:4 *fff*

5 5 5 5 | *mf* 5:4 5:4 *fff*

*mf*

9:8

*mf* 9:8 *fff*

9:8

247

**O**

Fl.b.

Vc.

Perc.

Tr. (1)  
in Sib

Tr.b. (2)  
in Mib

Cor. in Fa

Cb.

Arp.

**O**

Vn. 1

Vn. 2

Fg.

Cl.b.  
in Sib

Pf.

**O**

Vla.

Cor. ing.

250

Fl.b.

Vc.

Perc.

Tr. (1)  
in Sib

Tr.b. (2)  
in Mib

Cor. in Fa

Cb.

Arp.

Vn. 1

Vn. 2

Fg.

Cl.b.  
in Sib

Pf.

Vla.

Cor. ing.

253

**P** Meno mosso, soave e fluente,  
 $\text{♩} = 88, \text{♪} = 58,66$  (Tempo IV)

**10 16** **3** **4** **6 16**

Fl.b.

Vc.

Perc.

Marimba

**pp dolciss.**

Tr. (1)  
in Sib

Tr.b. (2)  
in Mib

"As-Horn"  
(on Bb Horn, 1st valve)

Cor. in Fa

Cb.

Arp.

**pp**

III. **pp** IV.

**pp dolciss.**

**P** Meno mosso, soave e fluente,  
 $\text{♩} = 88, \text{♪} = 58,66$  (Tempo IV)

**10 16** **3** **4** **pizz.** **arco** **6 16**

Vn. 1

Vn. 2

Fg.

Cl.b. in Sib

**p** **pizz.**

**p** **pp**

**pp cant.**

Pf.

**pp**

**pp dolciss.**

**6 6 6**

**6 6 6**

**P** Meno mosso, soave e fluente,  
 $\text{♩} = 88, \text{♪} = 58,66$  (Tempo IV)

**10 16** **3** **4** **6 16**

Vla.

Cor. ing.

**9**

**3**

**pp cant.**

257 **Q** **3** **8** **Tranquillo**

**3** **poco rall.** **16**

Fl.b. Vc. Marimba Perc. Tr. (1) in Sib Tr.b. (2) in Mib Cor. in Fa Cb. Arp. Vn. 1 Vn. 2 Fg. Cl.b. in Sib Pf. Vla. Cor. ing.

arco, flaut. **p** **p** **mp** **pp**

**f sonore** **p**

**Q** **Tranquillo** **3** **8** **col legg. batt.** **3** **16** **poco rall.**

**5** **pp** **ff** **V** **p**

**mf** **pp** **ff**

**p** **pp sim.** **8vb** **pp**

**pizz.** **p** **p** **p** **arco**

(rall.)

263

**R**

(3-Taktig)

**3** Allegro con brio (sempre "wie aus der Ferne")**8** L. = 94 (Tempo I ma sempre poco piu mosso)

Fl.b.

Vc.

Marimba

Perc.

Tr. (1)  
in Sib

Tr.b. (2)  
in Mib

Cor. in Fa

Cb.

Arp.

(rall.)

arco

**R**

(3-Taktig)

**3** Allegro con brio (sempre "wie aus der Ferne")**8** L. = 94 (Tempo I ma sempre poco piu mosso)

sul tasto, alla corda

Vn. 1

Vn. 2

Fg.

Cl.b. in Sib

Pf.

Vla.

(rall.)

Vla.

Cor. ing.

**R**

(3-Taktig)

**3** Allegro con brio (sempre "wie aus der Ferne")**8** L. = 94 (Tempo I ma sempre poco piu mosso)

(2-Taktig)

273

Fl.b.

Vc.

Perc.

Tr. (1)  
in Sib

Tr.b. (2)  
in Mib

Cor. in Fa

(3-Taktig)

35

Cor. in Fa

Cb.

Arp.

(2-Taktig)

Vn. 1

Vn. 2

Fg.

(3-Taktig)

Cl.b. in Sib

Pf.

(2-Taktig)
(3-Taktig)

Vla.

Cor.ing.

282 (tr)

Fl.b.

Vc.

Perc.

Marimba

Tr. (1)  
in Sib

Tr.b. (2)  
in Mib

Cor. in Fa

Cb.

Arp.

IV.

con sord.

Vn. 1

Vn. 2

Fg.

Cl.b.  
in Sib

(2-Taktig)

Pf.

3 ped.

Vla.

Cor. ing.

(2-Taktig)

(3-Taktig)

291 (f)

Fl.b.

Vc.

Perc.

(2-Taktig)  
flz. alla sopra

37

Tr. (1) in Sib

Tr. b. (2) in Mib

Cor. in Fa

Cb.

Arp.

*pp*

*voo*

(3-Taktig)

Vn. 1

Vn. 2

(2-Taktig)

Fg.

Cl.b. in Sib

Pf.

3 ped.

(3-Taktig)

Vla.

Cor. ing.

(2-Taktig)

300 (3-Taktig)

Fl.b.

Vc.

Perc.

Tr. (1) in Sib

Tr.b. (2) in Mi**b**

Cor. in Fa

Cb.

Arp.

(3-Taktig)

Vn. 1

Vn. 2

Fg.

Cl.b. in Si**b**

Pf.

3 ped.

(3-Taktig)

Vla.

Cor.ing.

This musical score page contains five systems of music. The first system includes parts for Flute Bass (Fl.b.), Violoncello (Vc.), Percussion (Perc.), Trombone (Tr. 1) in G major, Trombone (Tr. 2) in B-flat major, Clarinet (Cor.) in F major, Cello (Cb.), and Arp. (Arp.). The second system includes parts for Violin 1 (Vn. 1), Violin 2 (Vn. 2), Bassoon (Fg.), Clarinet Bass (Cl.b.) in G major, and Piano (Pf.). The third system includes parts for Violin (Vla.) and Corno (Cor.ing.). The score is marked with a tempo of 300 and measures are grouped into 3-measure sections (3-Taktig). Various dynamics like forte (f), piano (p), and very piano (pp) are indicated. Measure numbers 1 through 12 are present above the staves.

309 (2-Taktig) (3-Taktig)

Fl.b.

Vc.

Perc.

Tr. (1)  
in Sib

Tr. b. (2)  
in Mib

Cor. in Fa

Cb.

Arp.

(2-Taktig)

Vn. 1

Vn. 2

Fg.

Cl.b. in Sib

Pf.

3 ped.

(3-Taktig)

Vla.

Cor. ing.

**S** (3-Taktig)  
**2** un poco meno, lamento e melancolico,  $\text{J} = 82$   
**4** (Tempo II, ma ancora più mosso) (2-Taktig)

Fl.b. Vc. Perc. Tr. (1) in Sib Tr. b. (2) in Mib Cor. in Fa Cb. Arp.

318

pizz. spicc. arco Marimba

con sord. (metal straight)

pp fp pp fp

spicc. ppp p p 3 mf 3

Vn. 1 Vn. 2 Fg. Cl.b. in Sib Pf. Vla. Cor. ing.

pizz. mf 3 pizz. p 3 pp

norm., muted + p + +

3 ped. \*

+

**S** (3-Taktig)  
**2** un poco meno, lamento e melancolico,  $\text{J} = 82$   
**4** (Tempo II, ma ancora più mosso) (2-Taktig)

pizz. 3 p

pp

326

(3-Taktig) (2-Taktig) (3-Taktig)

Fl.b. Vc. Marimba Perc.

Tr. (1) in Sib Tr.b. (2) in Mib

Cor. in Fa Cb. Arp.

Vn. 1 Vn. 2

Fg. Cl.b. in Sib

Pf.

Vla. Cor. ing.

333

(2-Taktig) (3-Taktig)

Fl.b.

Vc.

Marimba

Perc.

Tr. (1)  
in Sib

Tr. b. (2)  
in Mib

Cor. in Fa

Cb.

Arp.

Vn. 1

Vn. 2

Fg.

Cl.b. in Sib

Pf.

Vla.

Cor. ing.

pizz

arco

*p*

*mf*

*mp*

*p*

*p*

(pizz)

*p*

(2-Taktig) (3-Taktig)

(2-Taktig) (3-Taktig)

340 (2-Taktig) (3-Taktig) (2-Taktig)

Fl.b. Vc. Marimba Perc.

Tr. (1) in Sib Tr. b. (2) in Mib

pp

Cor. in Fa Cb. Arp.

p mf

(2-Taktig) (3-Taktig) (2-Taktig)

Vn. 1 Vn. 2 (pizz.) p

Fg.

Cl.b. in Sib

sim. +

Pf.

(2-Taktig) (3-Taktig) (2-Taktig)

Vla. (pizz.) p

Cor. ing.

347 (3-Taktig) (2-Taktig) T (3-Taktig)

Fl.b. Vc. Marimba Perc. Tr. (1) in Sib Tr.b. (2) in Mib

Cor. in Fa Cb. Arp.

Vn. 1 Vn. 2 Fg. Cl.b. in Sib

Pf. Vla. Cor. ing.

(3-Taktig) (2-Taktig) T (3-Taktig) (pizz.) norm.

(pizz.) mf v° pp p =

355 (2-Taktig) (3-Taktig) (2-Taktig)

Fl.b.

Vc.

Marimba

Perc.

Tr. (1)  
in Sib

Tr. (2)  
in Mi

Cor. in Fa

Cb.

Arp.

Vn. 1

Vn. 2

Fg.

Cl.b.  
in Sib

Pf.

Vla.

Cor. ing.

362 (3-Taktig) (2-Taktig) (3-Taktig)

Fl.b. Vc. Perc. Marimba

Tr. (1) in Sib Tr. b. (2) in Mib

Cor. in Fa Cb.

Arp.

Vn. 1 Vn. 2 Fg.

Cl.b. in Sib

Pf.

Vla. Cor. ing.

369

(2-Taktig) (3-Taktig) (2-Taktig)

Fl.b. Vc. Marimba Perc.

Tr. (1) in Sib Tr. b. (2) in Mib

Cor. in Fa Cb. Arp.

Vn. 1 Vn. 2 Fg. Cl.b. in Sib

Pf.

Vla. Cor. ing.

47

5 4:3  
♩ = ♪

(3-Taktig)

poco rall.  
(2-Taktig)

12  
8

Fl.b.

Vc.

Marimba

Perc.

Tr. (1)  
in Sib

Tr.b. (2)  
in Mib

Cor. in Fa

Cb.

Arp.

Vn. 1

Vn. 2

Fg.

Cl.b.  
in Sib

Pf.

Vla.

Cor. ing.

5 4:3  
♩ = ♪

(3-Taktig)

poco rall.  
(2-Taktig)

12  
8

5 4:3 1  
 U Allegro vivace e agitato ("wieder aufgereg't"),  
 382 12 8  $\text{J} = 100, \text{j} = 75$  (Tempo III)

Fl.b.  $mp$   
 Vc. pizz. 5  
 Perc.  
 Tr. (1) in Sib  
 Tr.b. (2) in Mib  
 Cor. in Fa  $sf$   $mp$  pizz.  
 Cb.  
 Arp.  $mf$

5 4:3 1  
 U Allegro vivace e agitato ("wieder aufgereg't"),  
 12 8 arco sul pont. senza vibr.  
 Vn. 1  $ppp$  arco sul pont. senza vibr.  
 Vn. 2  $ppp$   
 Fg.  $mp$  7:4 7:4 7:4 7:4 7:4 7:4 7:4 7:4 7:4  
 Cl.b. in Sib  $p$  5:4 5:4 5:4 5:4 5:4 5:4 5:4 5:4 5:4  
 Pf.  $mf$   
 Vla.  $mp$  arco  
 Cor. ing.  $mp$

V

385

Fl.b.

Vc.

Perc.

Tr. (1)  
in Sib

Tr.b. (2)  
in Miß

Cor. in Fa

Cb.

Arp.

IV.

V

Vn. 1

Vn. 2

Fg.

Cl.b. in Sib

Pf.

V

Vla.

Cor. ing.

388

F1.b.

Vc.

Perc.

Tr. (1)  
in Sib

Tr.b. (2)  
in Mib

Cor. in Fa

Cb.

Arp.

Vn. 1

Vn. 2

Fg.

Cl.b.  
in Sib

Pf.

Vla.

Cor. ing.

W

391

Fl.b.

Vc.

Perc.

Tr. (1) in Sib

(c.s.)

Tr.b. (2) in Mib

(c.s.)

ppp

Cor. in Fa

mf

Cb.

mp

Arp.

W

Vn. 1

Vn. 2

IV.

ppp

IV.

sfffff

Fg.

ff

mf

Cl.b. in Sib

5:4

5:4

5:4

ff

mf

Pf.

W

Vla.

ff

mf

Cor. ing.

ff

mf

394

Fl.b.

Vc.

Perc.

Tr. (1) in Sib

Tr.b. (2) in Mib

Cor. in Fa

Cb.

Arp.

Vn. 1

Vn. 2

Fg.

Cl.b. in Sib

Pf.

Vla.

Cor. ing.

**X**

397

Fl.b.

Vc.

Perc.

Tr. (1)  
in Sib

Tr. b. (2)  
in Mib

Cor. in Fa

Cb.

Arp.

**X**

Vn. 1

Vn. 2

Fg.

Cl.b.  
in Sib

**Pf.****X**

Vla.

Cor.ing.

$\text{♩} = \frac{7}{6}$

**Y** *Meno mosso, soave e fluente,*  
 $\text{♩} = 88, \text{♪} = 58,66$  (Tempo IV) 55  
**10** **16** **3** **4**

Fl.b. 400

Vc.

Perc.

Tr. (1)  
in Sib

Tr.b. (2)  
in Mi♭

Cor. in Fa

Cb.

Arp.

Vn. 1

Vn. 2

Fg.

Cl.b. in Sib

Pf.

Vla.

Cor. ing.

Marimba  
*pp dolciss.*

$\text{♩} = \frac{7}{6}$

**Y** *Meno mosso, soave e fluente,*  
 $\text{♩} = 88, \text{♪} = 58,66$  (Tempo IV) 55  
**10** **16** **3** **4**

$\text{♩} = \frac{7}{6}$

**Y** *Meno mosso, soave e fluente,*  
 $\text{♩} = 88, \text{♪} = 58,66$  (Tempo IV) 55  
**10** **16** **3** **4**

$\text{♩} = \frac{7}{6}$

**Y** *Meno mosso, soave e fluente,*  
 $\text{♩} = 88, \text{♪} = 58,66$  (Tempo IV) 55  
**10** **16** **3** **4**

403 **3** 6 **16** poco rall. **9** **16**

F. b. *ppp* arco  $\#$  Marimba *ppp* 5 *ppp* 5:6 $\downarrow$  5:6 $\downarrow$  *pp sim.*

Vc. Perc. Tr. (1) in Sib Tr. b. (2) in Mib

Cor. in Fa Cb. Arp.

"Bb-Horn" (on Bb-Horn, no valves)

*pp* (7th harm.) I. flaut.

Arco  $\#$  5 *ppp* 5:6 $\downarrow$  5:6 $\downarrow$  *ppp* *p*

Vn. 1 *ppp* 5:6 $\downarrow$  5:6 $\downarrow$  *ppp* 5:6 $\downarrow$  5:6 $\downarrow$  poco rall. **9** **16**

Vn. 2 *ppp* 5:6 $\downarrow$  5:6 $\downarrow$  *ppp* 5:6 $\downarrow$  5:6 $\downarrow$  *ppp*

Fg.

Cl. b. in Sib *pp*

Pf. *pp dolciss.* 3 3 3 *col ped.*

Vla. *pp cant.* 3 3 **16** **6** poco rall. **9** **16**

Cor. ing.

**Z**

Var. III

**2** Adagio misterioso ("Nachtmusik"),  $\text{J} = 32, \text{j} = 64$ 

408 **9**  
**16**

Fl.b.

Vc.

Marimba  
Timpani

Perc.

Tr. (1)  
in Sib

Tr. b. (2)  
in Mib

*pp sempre*

*ppp "kaum hörbar"* **barely audible**

Cor.  
in Fa

Cb.

*pp sempre*

Arp.

*mf*

*8vb*

**Z**

**9**  
**16**

**2** Adagio misterioso ("Nachtmusik"),  $\text{J} = 32, \text{j} = 64$

Vn. 1

Vn. 2

Fg.

Cl.b.  
in Sib

*5:3*

*al niente*

Pf.

*p*

*pp*

*8vb*

*loco*

**Z**

**9**  
**16**

**2** Adagio misterioso ("Nachtmusik"),  $\text{J} = 32, \text{j} = 64$

Vla.

Cor. ing.

*al niente*

**Z**

**9**  
**16**

**2** Adagio misterioso ("Nachtmusik"),  $\text{J} = 32, \text{j} = 64$

**AA**

419

Fl.b.

Vc.

Timpani

Perc.

Tr. (1)  
in Sib

Tr. (2)  
in Mib

Cor. in Fa

Cb.

Arp.

*pp*

*ppp*

**AA**

Vn. 1

Vn. 2

Fg.

Cl.b.  
in Sib

Pf.

*pp*

*ppp*

**AA**

Vla.

Cor. ing.

*pp*

*ppp*

**BB**

430

Fl.b.

Vc.

Timpani

Perc.

Tr. (1) in Sib

Tr. b. (2) in Mib

Cor. in Fa

Cb.

Arp.

**BB**

#80  
ge**BB**

Vn. 1

Vn. 2

Fg.

Cl.b. in Sib

ppp

Pf.

**BB**

Vla.

Cor. ing.

**CC** Var. IV  
Stesso Tempo

440

Fl.b.

Vc.

Timpani

Perc.

Tr. (1) in Sib

Tr.b. (2) in Mib

Cor. in Fa

Cb.

Arp.

Vn. 1

Vn. 2

Fg.

Cl.b. in Sib

Celesta

Pf.

Vla.

Cor. ing.

**CC** Stesso Tempo

**CC** Stesso Tempo

**CC** Stesso Tempo

**DD****EE**

61

449

Fl.b.      *pp*      *pp*

Vc.      Crotales      *pp*

Perc.

Tr. (1) in Sib      *con sord. (cup)*      *pp*

Tr.b. (2) in Mib      *con sord. (cup)*      *pp*

Cor. in Fa

Cb.      *pp*

Arp.

**DD****EE**

Vn. 1      (cresc.)      *p*

Vn. 2      (cresc.)      *p*

Fg.      *pp*      *pp*

Cl.b. in Sib

Celesta

Pf.      *pp*      *pp*

**DD****EE**

Vla.      (cresc.)      *p*

Cor. ing.

**FF**

Fl.b. 459

Vc.

Perc.

*pp*

*pp*

Tr. (1)  
in Sib

Tr.b. (2)  
in MiB

Cor.  
in Fa

Cb.

*pp*  
*espress.*

*pp*

*poco*

*pp*

*p*

Arp.

**FF**

Vn. 1

Vn. 2

Fg.

Cl.b.  
in Sib

Pf.

Celesta

*pp*

Celesta

*pp*

**FF**

Vla.

Cor. ing.



**GG** Var. V  
Con nuova energia  
("Wie ein plötzliches Erwachen")  $\text{♩} = 64, \text{♪} = 96$

470

Fl.b.

Vc.

Perc.

Tr. (1) in Sib

Tr.b. (2) in Mib

Cor. in Fa

Cb.

Arp.

**6** **8** **2** **4** **6** **8**

Marimba

con sord. (metal straight)  $3:2$

*cresc.*

**sff** **Eb** **Bb** **f** **mf** **mf**

**5:3** **5:4** **sff** **sff** **sff**

**GG** Con nuova energia  
("Wie ein plötzliches Erwachen")  $\text{♩} = 64, \text{♪} = 96$

Vn. 1

Vn. 2

Fg.

Cl.b. in Sib

Pianoforte

Pf.

**6** **8** **2** **4** **6** **8**

**sff** **sff** **8:6** **sff** **sff**

**3:2** **9** **sff** **sff**

**f** **3** **5** **f** **9**

**Eb** **Bb** **Eb** **Bb**

**sff** **sff** **sff** **sff**

**4:3** **4:3** **5:3** **5**

**sff** **sff** **sff** **sff**

**GG** Con nuova energia  
("Wie ein plötzliches Erwachen")  $\text{♩} = 64, \text{♪} = 96$

Vla.

Cor. ing.

**6** **8** **2** **4** **6** **8**

**mf** **f**

**7:6** **ff** **ff** **sff** **sff**



479 **2**  
**4** Fl.b.  
 HH  
 Vc.  
 Marimba  
 Perc.  
 Tr. (1)  
 in Sib  
 Tr.b. (2)  
 in Mib  
 Cor. in Fa  
 Cb.  
 Arp.  
 65 **2**  
**4**

2  
**4** Vn. 1  
 f 3  
 Vn. 2  
 f 5  
 f 5  
 Fg.  
 Cl.b.  
 in Sib  
 Pf.  
 Vla.  
 HH  
 6  
**8**  
 2  
**4**

482 2/4 68 2/4 68

Fl.b. Vc. Marimba Perc.

Tr.(1) in Sib Tr.b. (2) in Mib Cor. in Fa Cb. Arp.

Vn. 1 Vn. 2 Fg. Cl.b. in Sib Pf.

Vla. Cor.ing.

485 **6**  
**8** Fl.b.  
**II**  
 Vc.  
 Marimba  
 Perc.  
 Tr. (1) in Sib  
 Tr. b. (2) in Mib  
 Cor. in Fa  
 Cb.  
 Arp.  
**6**  
**8** Vn. 1  
 8:6  
 8:6  
 Vn. 2  
 3 3 3 3 3 3  
 3 3 3 3 3 3  
 Fg.  
 5:3  
 5:3  
 Cl.b. in Sib  
 3 3  
 3 3  
 Pf.  
 5:3 5:3  
 4:3 4:3  
 5:3  
 5:4  
 Vla.  
 3  
**II**  
 2  
**4**  
 9  
**6**  
**8**

488

**Fl.b.** **6** **8**

**Vc.** **2** **4**

**Marimba**

**Perc.** **4:3** **4:3**

**Tr. (1) in Sib** **5:3** **mf**

**Tr.b. (2) in Mib** **5:3** **5:4** **f**

**Cor. in Fa** **sff**

**Cb.** **3**

**Arp.** **4:3** **4:3**

**I.** **f**

**p**

**6** **8**

**Vn. 1** **8:6**

**Vn. 2** **3:3** **3:3**

**Fg.** **4:3**

**Cl.b. in Sib** **3:2** **7:6** **7:4**

**Pf.** **5:3** **3:2**

**Vla.** **6** **8**

**Cor.ing.** **5:3** **5:3**

**JJ** Vivo furioso ("vielleicht eine Jagd"),  $\text{J} = 144, \text{j} = 96$

**4** **4**

**p**

**12** **16**

**12** **16**

**p**

**12** **16**

**p**

**12** **16**

491

**12** 16      4      12 16      2 4      6 16<sup>69</sup>

Fl.b.

Vc.

Marimba

Perc.

Tr. (1)  
in Sib

Tr. b. (2)  
in Mib

Cor. in Fa

Cb.

Arp.

Vn. 1

Vn. 2

Fg.

Cl.b.  
in Sib

Pf.

Vla.

Cor.ing.

pp

f

p

f

f

f

I.

II. (7th harm.)

pp

p

f

f

f

pp

f

3:2

ff

4:3

p

f

8:6

f

8:6

f

7:6

5:3

f

5:3

9:8

f

5:3

5:3

p

7:4

7:4

p

p <

495

Fl.b. 6 16 2 4 6 16 7

Vc. Marimba Perc.

Tr. (1) in Sib Tr. b. (2) in Mib Cor. in Fa Cb. Arp.

Vn. 1 Vn. 2 Fg. Cl.b. in Sib Pf.

Vla. Cor. ing.

KK

501

Fl.b.  $\frac{12}{16}$   $\frac{4}{4}$   $\frac{12}{16}$   $\frac{4}{4}$

Vc.  $pp$   $ff$   $f$   $pp$   $f$   $3:2$   $f$

Marimba

Perc.  $p$   $f$   $4:3$   $p$   $f$   $7:6$   $5:3$   $f$

Tr. (1) in Sib  $7:6$   $ff$   $f$   $7:6$   $f$   $7:6$

Tr. b. (2) in Mib  $5:6$   $ff$   $f$   $5:6$   $f$   $5:6$

Cor. in Fa

Cb.  $pp$   $ff$   $f$   $pp$   $f$   $pp$   $f$

Arp.  $p$   $f$   $4:3$   $p$   $f$   $5$   $f$

$3:2$

KK

Vn. 1  $\frac{12}{16}$   $\frac{4}{4}$   $\frac{12}{16}$   $\frac{4}{4}$

Vn. 2  $ff$   $f$

Fg.  $p$   $f$   $7:6$   $5:3$   $p$   $f$

Cl.b. in Sib  $f$   $3:2$   $p$   $5$   $5$   $f$   $4:3$

Pf.  $fff$   $f$

KK

Vla.  $\frac{12}{16}$   $\frac{4}{4}$   $\frac{12}{16}$   $\frac{4}{4}$

Cor. ing.  $ff$   $fff$   $f$   $p$   $f$   $9:8$   $9:8$   $f$   $5:3$

505

Fl.b.  $\frac{4}{4}$

Vc. Marimba

Perc.

Tr. (1) in Sib

Tr.b. (2) in Mib

Cor. in Fa

Cb.

Arp.  $\frac{9}{8}$

Vn. 1  $\frac{6}{16}$   $\frac{2}{4}$   $\frac{6}{16}$   $\frac{2}{4}$   $\frac{7}{16}$

Vn. 2  $\frac{6}{16}$   $\frac{2}{4}$   $\frac{6}{16}$   $\frac{2}{4}$   $\frac{7}{16}$

Fg.

Cl.b. in Sib  $\frac{13}{8}$   $\frac{4}{4}$   $\frac{2}{4}$   $\frac{7}{16}$

Pf.  $\frac{3}{2}$   $\frac{4}{4}$   $\frac{2}{4}$   $\frac{7}{16}$

Vla.  $\frac{4}{4}$   $\frac{6}{16}$   $\frac{2}{4}$   $\frac{6}{16}$   $\frac{2}{4}$   $\frac{7}{16}$

Cor. in G  $\frac{7}{8}$   $\frac{4}{4}$   $\frac{2}{4}$   $\frac{7}{16}$

510

**16**

Fl.b.

Vc.

Marimba

Perc.

Tr. (1)  
in Sib

Tr.b. (2)  
in Mib

Cor.  
in Fa

Cb.

Arp.

**LL**

**4**

**12**

**16**

**73**

Musical score for orchestra and piano, measures 7-12.

**Measure 7:** Vn. 1: ff. Vn. 2: ff. Fg.: -

**Measure 8:** Vn. 1: >>> #>>> Vn. 2: ff = pp. Fg.: - Cl.b. in Sib: ff (3:2) ff. Pf.: ff

**Measure 9:** Vn. 1: ff = pp. Vn. 2: ff = pp. Fg.: - Cl.b. in Sib: ff. Pf.: ff

**Measure 10:** Vn. 1: ff = pp. Vn. 2: pp. Fg.: - Cl.b. in Sib: ff. Pf.: ff

**Measure 11:** Vn. 1: ff = pp. Vn. 2: pp. Fg.: - Cl.b. in Sib: ff. Pf.: ff

**Measure 12:** Vn. 1: ff = pp. Vn. 2: pp. Fg.: - Cl.b. in Sib: ff. Pf.: ff

7  
16

Vla.

Cor. ing.

ff = p

5:3 5:4

4:3 ff > p

7:4

p

5:4

ff < p

3:2

p

LL

12  
16

515

**12** **16** **2** **4** **6** **16** **7** **16**

F.l.b. *ff*

V.c. *f* *pp* *ff* *ff* *ff* *pp* *ff* *ff*

Marimba *3:2* *5:3* *4:3* *f* *> p* *ff*

Perc. *f*

Tr. (1) in Sib *f* *7:6* *f* *7:6* *7:6* *7:6* *7:6* *7:6*

Tr.b. (2) in Mib *f* *5:6* *f* *5:6* *5:6* *5:6* *5:6* *5:6*

Cor. in Fa

Cb. I. *f* *pp* II. *ff* *ff* I. *pp* II. *ff* I. *ff*

Arp. *f* *p* *7:4* *p* *ff* *5:3* *ff*

**12** **16** **2** **4** **6** **16** **7** **16**

Vn. 1 *f* *pp* *ff* *ff* *pp* *ff*

Vn. 2 *f* *f* *pp* *ff* *pp* *ff*

F.g. *ff* *f* *7:6* *5:3* *ff*

Cl.b. in Sib *5:3* *f* *5:3* *p* *3:2* *p* *ff* *p* *5:4* *p* *4:3* *ff*

Pf. *f* *f* *ff* *ff* *ff*

**12** **16** **2** **4** **6** **16** **7** **16**

Vla. *f* *p* *f* *p* *ff* *p* *ff* *p*

Cor. ing. *f* *7:6* *f* *5:4* *p* *f* *3* *p* *ff* *4:3* *p* *9* *p*

521 ♩ = ♪ Presto volante  
**MM** ("galoppierend, immer vorwärts"),  
 $\text{♩} = 132, \text{♪} = 165 (\text{♩} = 82,5)$

**10** **16** **2** **4** **10** **16** **2** **4** **10** **16**

Fl.b. *mp*  
 Vc. *pp* *ff*  
 Marimba  
 Perc. *p* *sfff* *pp*  
 Tr. (1) in Sib  
 Tr. b. (2) in Mib "F-Horn" (on F Horn, no valves) *ff* *p*  
 Cor. in Fa *p* *4:7*  
 Cb. *pp* *ff*  
 Arp. *sfff* *pp* *4:5* *4:5* *4:5* *4:5*

♩ = ♪ Presto volante  
**MM** ("galoppierend, immer vorwärts"),  
 $\text{♩} = 132, \text{♪} = 165 (\text{♩} = 82,5)$

**10** **16** **2** **4** **10** **16** **2** **4** **10** **16**

Vn. 1 *ff* *p* *pizz*  
 Vn. 2 *ff* *p*  
 Fg.  
 Cl.b. in Sib *p* *ff* *4:3*  
 Pf. *ff* *pp* *4:5* *4:5* *4:5* *4:5*  

♩ = ♪ Presto volante  
**MM** ("galoppierend, immer vorwärts"),  
 $\text{♩} = 132, \text{♪} = 165 (\text{♩} = 82,5)$

**10** **16** **2** **4** **10** **16**

Vla. *p*  
 Cor. ing. *7* *ppp*



**531** **2**  
**Fl.b.** **NN** **10**  
**Vc.** **16** **2**  
**Perc.** **4**  
**Marimba**  
**Tr. (1)** **4:5**  
**in Sib**  
**Tr. b. (2)** **4:5**  
**in Mib**  
**Cor.** **4:5**  
**in Fa**  
**Cb.**  
**Arp.** **"F-Horn"** **4:5**  
**Horn, no valves** **6:5**  
**ppp**  
**2**  
**4** **arco** **NN** **10**  
**Vn. 1** **16** **2**  
**Vn. 2** **4**  
**Fg.**  
**Cl.b.** **mp** **7** **6:5** **7** **6:5**  
**in Sib**  
**Pf.** **pizz** **sf** **4:5** **4:5**  
**Vla.** **semper sim.** **10**  
**Cor. ing.** **16** **2**  
**2**  
**4**

536

Fl.b. 2 4 10 16 2 4 10 16 2 4 10 16

p

Vc.

Marimba

Perc.

Tr. (1) in Sib

Tr. b. (2) in Mi**b**

"G-Horn" (on Bb Horn, 1,2 valves) "F-Horn" 6:5 "G-Horn" "F-Horn" 6:5 "G-Horn"

Cor. in Fa mp

Cb.

Arp.

Vn. 1 pizz. 2 4 10 16 2 4 10 16 2 4 10 16

arco

Vn. 2

Fg.

Cl.b. in Sib

Pf. 2 4 10 16 2 4 10 16 2 4 10 16

Vla.

Cor.ing. 2 4 10 16 2 4 10 16 2 4 10 16

ppp

**541** **10 16** **OO** **2 4** **10 16** **2 4** **79** **10 16**

Fl.b.  
 Vc.  
 Marimba  
 Perc.  
 Tr. (1)  
 in Sib  
 Tr.b. (2)  
 in Mib  
 Cor. in Fa  
 Cb.  
 Arp.

**10 16** arco **OO** **2** **10 16** **2** **10 16**

Vn. 1  
 pizz  
 Vn. 2  
 Fg.  
 Cl.b.  
 in Sib  
 Pf.  
 Vla.  
 Cor. ing.

*p*

546

Fl.b.

Vc.

Marimba

Perc.

Tr. (1)  
in Sib

Tr. b. (2)  
in Mib

Cor. in Fa

"G-Horn"

Cb.

Arp.

pizz.

arco

Fg.

Cl.b.  
in Sib

*p*

Pf.

Vla.

Cor.ing.

6:5

7

6:5

7

6:5

Musical score for orchestra and piano, measures 551-555.

Measure 551: Flute (Fl.b.) in 2/4 time, dynamic *p*, playing eighth-note patterns. Trombone (Tr. (1) in Sib) and Trombone (Tr. (2) in Mib) play eighth-note patterns. Cor (Cor. in Fa) in 2/4 time plays eighth-note patterns. Cello (Cb.) and Double Bass (Perc.) are silent.

Measure 552: Flute (Fl.b.) in 10/16 time, dynamic *pp*, playing eighth-note patterns. Trombone (Tr. (1)) and Trombone (Tr. (2)) play eighth-note patterns. Cor (Cor. in Fa) in 2/4 time plays eighth-note patterns. Cello (Cb.) and Double Bass (Perc.) are silent.

Measure 553: Flute (Fl.b.) in 6:5 time, dynamic *p*, playing eighth-note patterns. Trombone (Tr. (1)) and Trombone (Tr. (2)) play eighth-note patterns. Cor (Cor. in Fa) in 2/4 time plays eighth-note patterns. Cello (Cb.) and Double Bass (Perc.) are silent.

Measure 554: Flute (Fl.b.) in 10/16 time, dynamic *p*, playing eighth-note patterns. Trombone (Tr. (1)) and Trombone (Tr. (2)) play eighth-note patterns. Cor (Cor. in Fa) in 2/4 time plays eighth-note patterns. Cello (Cb.) and Double Bass (Perc.) are silent.

Measure 555: Flute (Fl.b.) in 6:5 time, dynamic *p*, playing eighth-note patterns. Trombone (Tr. (1)) and Trombone (Tr. (2)) play eighth-note patterns. Cor (Cor. in Fa) in 2/4 time plays eighth-note patterns. Cello (Cb.) and Double Bass (Perc.) are silent.

Musical score for orchestra and piano, page 10, measures 1-10. The score includes parts for Vn. 1, Vn. 2, Fg., Cl.b. in Sib., and Pf. The piano part features sustained chords with dynamic markings *sf*, *4.5*, *4.5*, and *4.5*. The strings play eighth-note patterns with dynamics *pp* and *pizz.*

2  
4 arco

PP

10  
16

2  
4

10  
16

2  
4

Vn. 1

pizz.

Vn. 2

Fg.

Cl.b. in Sib.

Pf.

*sf*

*4.5*

*4.5*

*4.5*

*4.5*

*pp*

2  
4

Vla.

PP

10  
16

2  
4

10  
16

2  
4

Cor. ing.

6:5

ppp

556

Fl.b.

Vc.

Marimba

Perc.

Tr. (1)  
in Sib

Tr. b. (2)  
in MiB

Cor.  
in Fa

Cb.

Arp.

Vn. 1 pizz.

Vn. 2 arco

Fg. *p*

Cl.b.  
in Sib

Pf.

Vla.

Cor.ing.

**2 4**      **10 16**      **2**      **10 16**      **2**      **10 16**

$\text{r} \frac{6:5}{1}$ 

QQ

Più mosso,  $\text{J} = 158.4$ . Tutti: sempre poco a poco cresc. al bar 580 $\text{J} = 132 (\text{J} = 99)$ 

6

10

6

10  
16

8

10  
16

8

Fl.b.

Vc. pizz. 6:5

Perc. Marimba 4:5 4:5 4:5 4:5 5:3

Tr. (1) in Sib 4:5 4:5 4:6 4:5 4:6

Tr.b. (2) in Mib 3:2 3:2 4:5 3 4:5

Cor. in Fa "G-Horn" ppp mp

Cb. pizz. 6:5 5:3 6:5

Arp. 4:5 4:5 4:5 4:5 4:5

 $\text{r} \frac{6:5}{1}$ 

QQ

Più mosso,  $\text{J} = 158.4$ . Tutti: sempre poco a poco cresc. al bar 580 $\text{J} = 132 (\text{J} = 99)$ 

6

10

6

10  
16

arco

Vn. 1 arco 6:5 5:3 6:5 5:3

Vn. 2 p 6:5 4:5 4:5 4:5 4:5

 $\text{r} \frac{6:5}{1}$ 

QQ

Più mosso,  $\text{J} = 158.4$ . Tutti: sempre poco a poco cresc. al bar 580 $\text{J} = 132 (\text{J} = 99)$ 

6

10

6

10  
16

Vla. p 6:5 5:3 6:5

Cor. ing.

(cresc.)

566

**Fl.b.**

**Vc.**

**Marimba**

**Perc.**

**Tr. (1) in Sib**

**Tr.b. (2) in Mib**

**Cor. in Fa**

**Cb.**

**Arp.**

**6**

(cresc.)

10  
16

6  
8

10  
16

68

**Vn. 1**

**Vn. 2**

**Fg.**

**Cl.b. in Sib**

**Pf.**

**Vla.**

**68**

(cresc.)

10  
16

6  
8

10  
16

68

**Vla.**

**Cor. ing.**

**68**

571

**6 8 (cresc.)**

**10 16**

**6 8**

**10 16**

**6 8**

Fl.b.

Vc.

Marimba

Perc.

Tr. (1)  
in Sib

Tr.b. (2)  
in Mib

Cor. in Fa

Cb.

Arp.

Vn. 1

Vn. 2

Fg.

Cl.b. in Sib

Pf.

Vla.

Cor. ing.

85

576 6 (cresc.) 10 16 6 8 10 16 6 8

Fl.b. *ppp* *mp* *sfp*

Vc. 5:3 *sf*

Marimba 4:5 4:5 4:5

Perc. 4:5 4:5 4:5

Tr. (1) in Sib 4:6 4:5 4:5 4:6 4:5

Tr.b. (2) in Mib 3 4:5 3 4:5 3 4:5 3 4:5 *sf*

"G-Horn" 5:3 *mf* 6:5 6:5 5:3 6:5 *sf*

Cor. in Fa *ppp* 6:5

Cb. 6:5 6:5 5:3 6:5 *sf*

Arp. 4:5 4:5 4:5 4:5 *sf*

Vn. 1 5:3 6:5 6:5 5:3 6:5 *sf*

Vn. 2 6:5 6:5 5:3 6:5 *sf*

Fg. 6:5 *sf*

Cl.b. in Sib 5:3

Pf. 4 4:5 4:5 4 4:5 *sf*

Vla. 6 (cresc.) 10 16 6 8 10 16 6 8

Cor. ing. *sf*



RR

Var. VI

Andante mesto,  $\text{♩} = 66$ 

&lt;825&gt;

Fl.b. 581 6 8 9 8 8 8 9 8 8 8 87

Vc.

Perc.

Kalimba

Tr. (1) in Sib

Tr.b. (2) in Mib

Cor. in Fa

Cb.

Arp.

&lt;825&gt;

"Bb-Horn" (Bb-Horn, no valves)

Cor. in Fa

Cb.

Arp.

RR

Andante mesto,  $\text{♩} = 66$ 

6 8 9 8 8 8 9 8 8 8 87

Vn. 1

Vn. 2

Fg.

Cl.b. in Sib

5-36[01247]

p cant.

<87e28>

**<8888><836t><9t3>**

**<e>**

p ppp

Pf.

RR

Andante mesto,  $\text{♩} = 66$ 

&lt;81ee&gt;

6 8 9 8 8 8 9 8 8 8 88

Vla.

Cor. ing.

p cant.

**SS**

Fl.b. 88 585 9 8 9 8

Vc. (pizz.) *pp* *mf* *mf*

Perc.

Tr. (1) in Sib

Tr.b. (2) in Mib

**<36t>**  
"As-Horn" (Bb-Horn, 1st valve)

Cor. in Fa *pp semper* arco III. **<1e>**

Cb. *pp semper*

Arp. *ff* *ff* *ff* *ff*

**<8><31 63 t6 36t>** **<8- 1- 6- 3- 6- 3- 6->**

**SS****5-35[02479]**

88 9 8 9 8

Vn. 1 pizz. *mf*

Vn. 2 pizz. *mf*

Fg. ("gut gestoßen") *ff* *ff ten.* *ff* *ff ten.*

**<891>** **<3te>**

Cl.b. in Sib *p cant.* *ppp* *mf*

Pf. *ff* *ff* *ff*

**SS****<376>**

88 9 8 88 9 8

Vla. (gut gestoßen) *p sim..* *mf* *mf*

Cor. ing. *ff* *ff ten.* *ff* *ff ten.*



592

Fl.b.

Vc.

Perc.

Tr. (1)  
in Sib

Tr.b. (2)  
in Mib

Cor. in Fa

Cb.

Arp.

**<08< t5>8>**

**p**

**Marimba**

**pp**

**pp**

**UU** Var. VII  
Piu lento,  $\text{J} = 64$

98

88

98

98

98

Vn. 1

Vn. 2

Fg.

**<0<38>t>**

IV.sul tasto estr.

**p**

**sul tasto estr.**

**pp**

**p**

**UU** Piu lento,  $\text{J} = 64$

98

98

98

98

**<t68>**

**Cl.b. in Sib**

**p**

**<390>**

**pp**

**Celesta**

**T5:<3333><3t15><45t>**

**ff**

**ff**

**<8453>**

Vla.

Cor.ing.

**p sim.**

**poco espr.**

**p**

**UU** Piu lento,  $\text{J} = 64$

98

88

98

98



600

Fl.b. **ff** **ff**

Vc. **mf**

Perc.

Tr.(1) in Sib

Tr.b. (2) in Mib

Cor. in Fa

Cb. **mf** **p** arco III.

Arp. **ff** **ff** **mf**

Vn. 1

Vn. 2 arco, sul pont. estr. **ff sim.**

Fg.

Cl.b. in Sib **pp**

Celesta

Pf. **ff** **ff** **ff**

Vla. **98** **88** **98** **<480>** sul pont. **ord.** **pp**

Cor. ing.

VV

93

602

**98**

Fl.b.

Vc.

Perc.

Tr. (1)  
in Sib

con sord. (cup, almost closed)

ppp

morendo al niente

Tr.b. (2)  
in Mib

con sord. (cup, almost closed)

ppp

morendo al niente

morendo al niente

Cor. in Fa

Cb.

sul tasto

ppp

morendo al niente

Arp.

**<50>**

VV

**98**

**88**

**98**

**88**

Vn. 1

Vn. 2

Fg.

Cl.b.  
in Sib

ppp

morendo al niente

Pf.

VV

**98**

**88**

**98**

**88**

Vla.

ppp

morendo al niente

Cor. ing.