

**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):

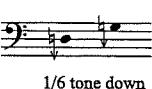
Kalimba (placed on the Timp.) 

(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.*

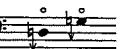
*All transposing instruments are notated in their relevant transpositions.  
 Double Bass harmonics are also octave transposed.*

## Performance notes

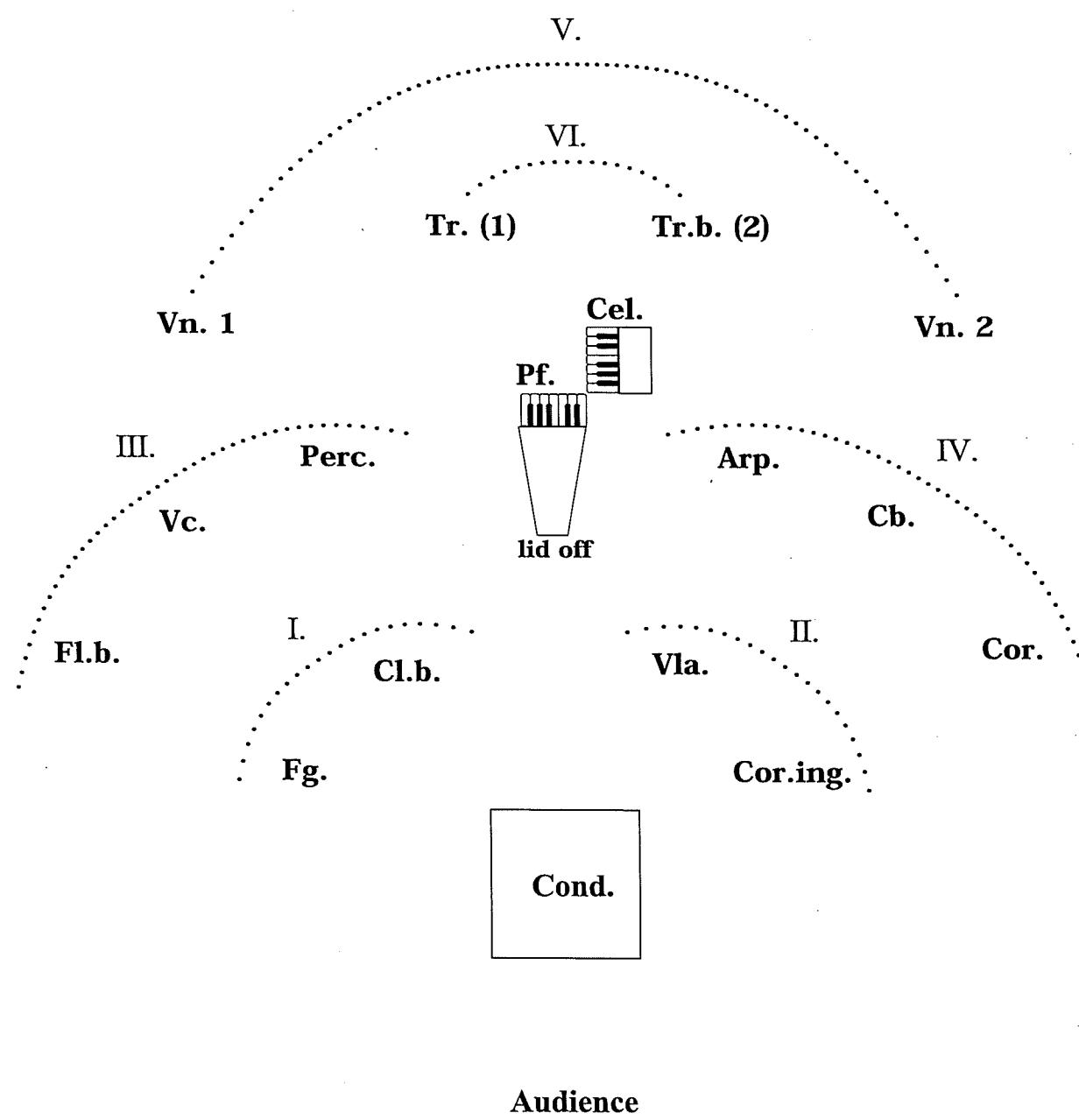
### General

- (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



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*

**10**

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

Flauto basso

Violoncello

Percuzione

Tromba (1) in Sib

Tromba bassa (2) in Mib

Corno in Fa

Contrabbasso

Arpa

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

Violino 1

Violino 2

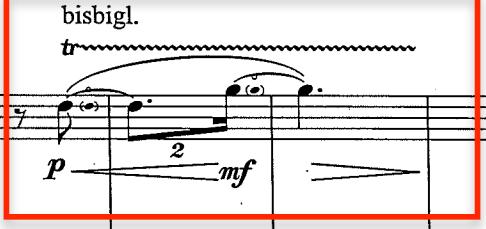
Fagotto

Clarinetto basso in Sib

Pianoforte

Viola

Corno inglese

bisbigl.  
*tr* 

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

Vc. mfp sim. mfp mfp

Perc. Kalimba f 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

Fg.

Cl.b.  
in Sib

Pf. 3 ped.

(2-Taktig)

Vla.

Cor. ing.

3

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.

sim. *tr* 2 *p* *mf* sim. 2 *mfp* sim. *mfp* *mfp* Kalimba *f*

sim. *mfp* *mfp* *mfp*

*f* *f* 5

(2-Taktig) 5 5 5

3 ped. (2-Taktig)

$\frac{B}{2}$  (2-Taktig)

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

F. b. *mf*  
V. c. *mf*  
Perc. *f*

Kalimba 5

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

3rd valve is pulled out a little to flatten the pitch a 1/6 tone.

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

sim. *p* *mf*

Vn. 1 5 5 5 5 5  
Vn. 2  
Fg.  
Cl. b. in Sib  
Pf.  
Vla.  
Cor. ing.

$\frac{B}{2}$  (2-Taktig)  
1)  $\frac{2}{4}$  poco grottesco e ironico  
sul pont. trem. only accent 2nd time  
*pp sempre*  
sul pont. trem only accent 2nd time  
*pp sempre* ( $>$ )

*f* *fff*

norm. *f* *f* *fff*

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

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

*ten.* *sff*

1) For the conductor: 1 beat for each bar

**C**

(2-Taktig)

43 (3-Taktig)

Fl.b.  
Vc.  
Perc.

1) Marimba  
*mf* *f* *fff*  
*3* *5* *3* *5* *3* *3*

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

Cor.  
in Fa  
Cb.  
Arp.

IV. 7th harm.) III. 7th harm.)  
*f* *fff*  
*3* *5* *3* *5* *3* *3* *3* *3* *ff*

Vn. 1 (3-Taktig)  
Vn. 2 (2-Taktig)

Fg.  
Cl.b.  
in Sib

ten.  
*sff* *sff* *sff*  
*3* *5* *3* *5* *3* *5*

Pf.  
with Marimba  
mallets  
1.v.  
*sff* *sff*  
*3* *ped.*  
*sff* *sff*

Vla. (3-Taktig)  
Cor. ing. (2-Taktig) sim.

ten.  
*sff* *sff* *3* *sff*  
*3* *5* *3* *5* *3* *5*  
*f* *fff* *fff*

1) Marimba *mf*= Arpa *ff*



7

**D** Allegro vivace e agitato  
("aufgereg't"),  $\text{J.} = 100$ ,  $\text{j.} = 75$  (Tempo III)

**12** **8**

Fl.b. 72a [2.] 73 1) 2)

Vc.

Perc.

Tr. (1)  
in Sib

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

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

Cor. in Fa

Cb.

Arp.

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

**D** Allegro vivace e agitato  
("aufgereg't"),  $\text{J.} = 100$ ,  $\text{j.} = 75$  (Tempo III)

**12** **8**

Vn. 1 1) 2)

Vn. 2

Fg.

Cl.b.  
in Sib

Pf.

\*  $\text{J.} = \text{J.}$

**D** Allegro vivace e agitato  
("aufgereg't"),  $\text{J.} = 100$ ,  $\text{j.} = 75$  (Tempo III)

**12** **8**

Vla. 1) 2)

Cor. ing.

9:8

- 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*

76

Fl.b.

Vc.

Perc.

Tr. (1)  
in Sib

(c.s.) 9 9 9 9

**p** ben stacc. e marc.  
(c.s.)

Tr.b. (2)  
in Mib

**p** ben stacc. e marc.

Cor.  
in Fa

Cb.

Arp.

Vn. 1

spiccato 9 9 9 9

**p** ben stacc. e marc.

Vn. 2

spiccato 7 7 7 7

**p** ben stacc. e marc.

Fg.

5:4 5:4 5:4

Cl.b.  
in Sib

5 5 5 5 4 4 4 4 4 4 4 4

**p** ben stacc. e marc.

Pf.

Vla.

**p** ben stacc. e marc.

5:4 5:4 5:4 5:4 5:4 5:4

Cor. ing.

7 7

**E**

79

Fl.b. *p sim.* 7 7 7 7

Vc.

Perc.

Tr. (1) in Sib 7 7 7 7 *p sim.*

Tr.b. (2) in Mib 7 7 7 7 *p sim.*

Cor. in Fa sim. 7 7 7 7 *p sim.*

Cb.

Arp.

9

**E**

Vn. 1

Vn. 2

Fg.

Cl.b.  
in Sib.

5:4 5:4 5:4 5:4 5:4 5:4 5:4 5:4 5:4 5:4

*p sim.*

*sim.*

*f*

*p sub.*

A musical score for piano (Pf.) on five-line staff paper. The first measure contains a single eighth note in the treble clef, followed by three measures of rests. The rests are indicated by short vertical dashes on the top line of the staff.

83

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.

*sim.*

**p** 9 9 9 9

5:4 5:4 5:4 4 4 4 4 4 4 4 4

5:4 5:4 5:4 5:4 5:4 5:4 5:4

**F**

Fl.b. 86 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.

Measure 86: Flute Bass (two eighth-note pairs), Violoncello (two eighth notes), Percussion (two eighth notes). Trombone 1 (Sib) and Trombone 2 (Mib) play eighth-note pairs. Clarinet in Fa (two eighth-note pairs), Trombone 2 (Mib) (two eighth-note pairs). Cello (two eighth notes), Double Bass (two eighth notes).

Measure 87: Flute Bass (two eighth-note pairs), Violoncello (two eighth notes), Percussion (two eighth notes). Trombone 1 (Sib) and Trombone 2 (Mib) play eighth-note pairs. Clarinet in Fa (two eighth-note pairs), Trombone 2 (Mib) (two eighth-note pairs). Cello (two eighth notes), Double Bass (two eighth notes).

Measure 88: Violin 1 (two eighth-note pairs), Violin 2 (two eighth-note pairs). Trombone 1 (Sib) and Trombone 2 (Mib) play eighth-note pairs. Clarinet in Fa (two eighth-note pairs), Trombone 2 (Mib) (two eighth-note pairs). Cello (two eighth notes), Double Bass (two eighth notes).

Measure 89: Violin 1 (two eighth-note pairs), Violin 2 (two eighth-note pairs). Trombone 1 (Sib) and Trombone 2 (Mib) play eighth-note pairs. Clarinet in Fa (two eighth-note pairs), Trombone 2 (Mib) (two eighth-note pairs). Cello (two eighth notes), Double Bass (two eighth notes).

Measure 90: Violin 1 (two eighth-note pairs), Violin 2 (two eighth-note pairs). Trombone 1 (Sib) and Trombone 2 (Mib) play eighth-note pairs. Clarinet in Fa (two eighth-note pairs), Trombone 2 (Mib) (two eighth-note pairs). Cello (two eighth notes), Double Bass (two eighth notes).

Measure 91: Violin 1 (two eighth-note pairs), Violin 2 (two eighth-note pairs). Trombone 1 (Sib) and Trombone 2 (Mib) play eighth-note pairs. Clarinet in Fa (two eighth-note pairs), Trombone 2 (Mib) (two eighth-note pairs). Cello (two eighth notes), Double Bass (two eighth notes).

Measure 92: Violin 1 (two eighth-note pairs), Violin 2 (two eighth-note pairs). Trombone 1 (Sib) and Trombone 2 (Mib) play eighth-note pairs. Clarinet in Fa (two eighth-note pairs), Trombone 2 (Mib) (two eighth-note pairs). Cello (two eighth notes), Double Bass (two eighth notes).

$\Gamma^{7:6:1}$ 

G

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

**3**  
**4**

Fl.b. 89

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.

pp dolciss.

pp cant.

$\Gamma^{7:6:1}$

G

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

**3**  
**4**

9:8

92 **3**  
**4** **6**  
**16** **3**  
**88**  
**13**

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 sim.* *pp sim.* *pp dolciss.* *col ped.* *pp cant.* *pp sim.*

**H****3**

Tranquillo

(4-Taktig)  
poco rall.**8****16**

(4-Taktig)

Fl.b.  
Vc.  
Marimba  
Perc.

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

Cor. in Fa  
Cb.  
Arp.

**H**

Tranquillo

(4-Taktig)  
poco rall.**3****16**

IV. sul tasto estr., flaut. (molto arco)

(4-Taktig)

Vn. 1  
Vn. 2

Fg.  
Cl.b. in Sib

Pf.

**H** Tranquillo(4-Taktig)  
poco rall.

Vla.  
Cor. ing.



15

(3-Taktig) I Var. I (2-Taktig) (3-Taktig)  
**3** Allegro con brio (ancora "wie aus der Ferne"),  
**8** = 92 (Tempo I ma un poco piu mosso)

Fl.b. Vc. Perc. Marimba *pp*

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

Cor. in Fa Cb.

Arp. *pp* "A-Horn"  
 (on Bb-Horn, 2nd valve, 7th harm.)  
 (c.s.) IV. (7th harm.) *p ma ben marc.* 5

*p ma ben marc.*

(3-Taktig) I (2-Taktig) (3-Taktig)  
**3** Allegro con brio (ancora "wie aus der Ferne"),  
**8** = 92 (Tempo I ma un poco piu mosso)  
 con sord. sul tasto, alla corda

Vn. 1 *ppp* Vn. 2 *ppp*

Fg. Cl.b. in Sib *ppp*

Pf. with Marimba mallets *pp* *pp*

*3 ped.*

(2-Taktig) I (3-Taktig)  
**3** Allegro con brio (ancora "wie aus der Ferne"),  
**8** = 92 (Tempo I ma un poco piu mosso)

Vla. *ppp*

Cor. ing.

16

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

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

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

p ma ben marc. Kalimba 5 **p** **pp**

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

Cor. in Fa Cb. Arp.

**pp** **mp**

Vn. 1 Vn. 2

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

Fg. Cl.b. in Sib

Pf.

3 ped.

Vla. Cor. ing.

17

127

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

F. b. Vc. Perc. Tr. (1) in Sib Tr. b. (2) in Mi $\flat$

Kalimba *pp*

Cor. in Fa Cb. Arp.

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

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

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

Vn. 1 Vn. 2

*5* *5* *5* *5* *5* *5* *5* *5* *5* *5* *5* *5* *5*

Fg. Cl. b. in Sib

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

*with Marimba mallets* *pp* *pp*

Vla. Cor. ing.

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** **pp**

Cor. in Fa sim. **pp** **2 mp** **p** IV. **p**

Cb. **p**

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

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

Vla.

Cor. ing.

149

(2-Taktig) (3-Taktig) bisigl. (2-Taktig) (3-Taktig) (2-Taktig)

F. b. *pp* *mp*

Vc.

Kalimba

Perc. *pp* *pp*

Tr. (1) in Sib

Tr. b. (2) in Mib

Cor. in Fa

Cb. *p*

Arp. *pp*

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

Vn. 1 5 5 5 5 5 5 5 5 5 5 5 5 5 5

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

Fg. *pp* *pp*

Cl. b. in Sib with Marimba mallets *p* *p*

Pf. *pp* *pp* *pp* *pp*

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

Cor. ing. *p* *p*



$\text{F}^5 \text{G}^6$   
 $\text{A} = \text{B}$

**K** (2-Taktig)

(3-Taktig)

(2-Taktig)

(3-Taktig)

(2-Taktig)

21

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

$\text{F}^5 \text{G}^6$

**K** (2-Taktig)

(3-Taktig)

(2-Taktig)

(3-Taktig)

(2-Taktig)

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

Vn. 1

Vn. 2

Fg.

Cl.b. in Sib

Pf.

norm.

**K** (2-Taktig)

(3-Taktig)

(2-Taktig)

(3-Taktig)

(2-Taktig)

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

Vla.

Cor. ing.

182

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

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

ff fff sf mf mf

II. ff fff ff ff

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

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

f ppp f ppp f ppp f ppp

f sim. f sim. f f

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

Vla. Cor. ing.

f sim. f f

**L**

23

193 (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.

Arp.

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

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

Pf.

Vla. Cor. ing.

III

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

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

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 for page 24, system 203, consists of ten staves of music. The top section includes parts for Flute bass, Violoncello, Marimba, Percussion, Trombones 1 and 2, Clarinet in Fa, Bassoon, Arpeggiator, and two Violins. The bottom section includes parts for Bassoon, Piano, Violin, and Coring. The score is organized into measures separated by vertical bar lines. Various dynamics such as f (fortissimo), ff (fortississimo), and ppp (pianississimo) are marked. Performance instructions like 'mf' (mezzo-forte), 'sf' (sforzando), and 'mf' (mezzo-forte) are also present. Measure 203 starts with a 3-measure section for Flute bass and Violoncello, followed by a 2-measure section for Marimba and Percussion. Measures 204-205 show a complex rhythmic pattern with eighth and sixteenth notes, dynamic changes, and performance markings like '5' and '3'. Measures 206-207 continue with similar patterns. Measures 208-209 show a return to a more regular 3-measure structure. Measures 210-211 conclude the section with a final rhythmic pattern. The score is written in common time with various key signatures (e.g., G major, A minor, E major). Measure numbers 203 through 211 are visible above the staves.

**M**

25

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

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

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

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

**M** (2-Taktig) (3-Taktig) (2-Taktig) (3-Taktig)

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

**M** (2-Taktig) (3-Taktig) (2-Taktig) (3-Taktig)

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

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 Cor. in Fa Cb. Arp.

poco rall.

**12**  
**8**

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

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

poco rall.

(2-Taktig) **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 più agitato ("sehr aufgereg't"),  $\text{J.} = 100$ ,  $\text{J.} = 75$  (Tempo III)

27

**12**

238 **8**

Fl.b.

Vc.

Perc.

Tr. (1)  
in Sib

Tr. b. (2)  
in Mib

Cor. in Fa  
senza sord.  
"As-Horn" until **P**  
(on Bb Horn, 1st valve)

Cb.

Arp.

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

**N**

Allegro vivace e più agitato ("sehr aufgereg't"),  $\text{J.} = 100$ ,  $\text{J.} = 75$  (Tempo III)

**12**

**8**

Vn. 1

Vn. 2

Fg.

Cl.b. in Sib

Pf.

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

**N**

Allegro vivace e più agitato ("sehr aufgereg't"),  $\text{J.} = 100$ ,  $\text{J.} = 75$  (Tempo III)

**12**

**8**

Vla.

Cor. ing.

241

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.

senza sord. 9 9 9 9

*mf marc.*

senza sord.

*mf marc.*

spiccato 9 9 9 9

*mf marc.*

spiccato 7 7 7 7

*mf marc.*

5:4 5:4 5:4

*mf marc.*

5 5 5 5 4 4 4 4 4 4 4 4

*mf marc.*

5:4 5:4 5:4

*mf marc.*

5:4 5:4 5:4

*mf marc.*

7 7

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*

*5:4*   *5:4*   *5:4*   *5:4*   *5:4*   *5:4*   *5:4*   *5:4*   *ffff*

*5*   *5*   *5*   *5*

*mf*

*9:8*

*mf*

*9:8*

*ffff*

*mf*

247

**O**

F. 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.      Marimba      Perc.

Tr. (1) in Sib      Tr.b. (2) in Mib      "As-Horn"  
 (on Bb Horn, 1st valve)

Cor. in Fa      Cb.      III.      IV.

Arp.      pp dolciss.      pp sim.

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

Vla.      Cor. ing.

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

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

pizz.      p      ppp      pizz.

pp cant.      pp dolciss.      pp cant.

**9**

257

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

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

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.

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

*f sonore* *p*

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

*pp* *ff* *V* *ppp* *ff* *p*

*mf* *pp*

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

*pizz.* **3** **8** **Tranquillo** **3** **16** *poco rall.* *arco* *p*

*p* *p*

(rall.)

263

**R** Var. II  
(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)  
Allegro con brio (sempre "wie aus der Ferne")

**3** L. = 94 (Tempo I ma sempre poco piu mosso)  
**8** sul tasto, alla corda

Vn. 1

Vn. 2

Fg.

Cl.b. in Sib

Pf.

Vla.

Cor. ing.

pp

al niente

"As-Horn"  
(on Bb-Horn, 1st valve, 7th harm.)

pp

al niente

p

ppp

sul tasto, alla corda 5 5 5 5

ppp

with Marimba mallets

pp

pp

3 ped.

pp

(rall.)

**R** (3-Taktig)  
Allegro con brio (sempre "wie aus der Ferne")

**3** L. = 94 (Tempo I ma sempre poco piu mosso)  
**8**

(2-Taktig)

273

Fl.b.

Vc.

Perc.

Tr. (1)  
in Sib

Tr.b. (2)  
in Mib

Cor. in Fa

Cb.

Arp.

(3-Taktig)

35

(2-Taktig)

Vn. 1

Vn. 2

Fg.

Cl.b.  
in Sib

Pf.

3 ped.

(3-Taktig)

Vla.

Cor.ing.

(2-Taktig)

282 (b).....

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.

(2-Taktig)

IV.

con sord.

(2-Taktig)

(2-Taktig)

3 ped.

(3-Taktig)

291

Fl.b.

Vc.

Perc.

(2-Taktig)  
flz. alla sopra

**pp**

5

Tr. (1)  
in Sib

Tr.b. (2)  
in Mib

Cor. in Fa

Cb.

Arp.

**pp**

5

5

(3-Taktig)

(2-Taktig)

Vn. 1

Vn. 2

5

5

5

5

5

5

Fg.

Cl.b. in Sib

Pf.

3 ped.

(3-Taktig)

(2-Taktig)

Vla.

Cor. ing.

(3-Taktig)

Fl.b.

Vc.

Perc.

Tr. (1)  
in Sib

Tr.b. (2)  
in Mib

Cor. in Fa

Cb.

Arp.

(3-Taktig)

Vn. 1

Vn. 2

Fg.

Cl.b.  
in Sib

Pf.

(3-Taktig)

Vla.

Cor. ing.

The musical score consists of six systems of music, each with multiple staves. The instruments listed are Flute Bass (Fl.b.), Violoncello (Vc.), Percussion (Perc.), Trombone (Tr. 1) in C major, Trombone (Tr.b. 2) in B-flat major, Clarinet in F (Cor. in Fa), Bassoon (Cb.), Arpeggiator (Arp.), Violin 1 (Vn. 1), Violin 2 (Vn. 2), Bassoon (Cl.b. in Sib), Piano (Pf.), Violin 2 (Vla.), and Bassoon (Cor. ing.). The score is marked with a tempo of 300 BPM and includes dynamic markings such as (3-Taktig), pp, and 3 ped.

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) (3-Taktig)

Vn. 1

Vn. 2

Fg.

Cl.b.  
in Sib

Pf.

3 ped.

(2-Taktig) (3-Taktig)

Vla.

Cor.ing.

$\frac{3}{4}$

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

318

pizz. spicc. arco  
mf 6 6 mp

con sord. (metal straight) pp fp pp fp

spicc. ppp p 3 mf 3

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

pizz. mf

pizz. p 3 pp

norm., muted + p + p +

3 ped. \*

pizz. p 3 pp

pp

326

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

Fl.b. Vc. Marimba Perc.

Tr. (1) in Sib Tr. b. (2) in Mi $\flat$

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. pizz arco

Marimba

Perc. mp

Tr. (1) in Sib

Tr.b. (2) in Mib

Cor. in Fa

Cb.

Arp. mf

Vn. 1 (pizz) (2-Taktig) (3-Taktig)

Vn. 2

Fg.

Cl.b. in Sib

Pf.

Vla. (2-Taktig) (3-Taktig)

Cor. ing.

340 (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.

(c.s.) (c.s.)

*mp* *pp*

*p* *mf*

*p*

(pizz.)

*p*

*sim.*

*p*

*p*

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.

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

Fl.b. Vc. Marimba Perc.

Tr. (1) in Sib

Tr.b. (2) in Mi<sup>b</sup>

Cor. in Fa Cb. Arp.

Vn. 1 Vn. 2

Fg. Cl.b. in Si<sup>b</sup>

Pf.

Vla. Cor. ing.

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

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

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

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

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

Vla. Cor. ing.

Flute bass (Fl.b.) has a sustained note. Bassoon (Vc.) plays eighth-note patterns. Percussion (Perc.) has eighth-note patterns with dynamics *mf* and *mp*. Trombones (Tr. 1, 2) play sustained notes. Horn (Cor.) has eighth-note patterns. Cello (Cb.) has eighth-note patterns with dynamic *p*. Double Bass (Arp.) has eighth-note patterns with dynamics *p* and *mf*, and grace notes. Violin 1 (Vn. 1) rests. Violin 2 (Vn. 2) plays eighth-note patterns with dynamic *p* and marking (pizz.). Bassoon (Fg.) rests. Clarinet (Cl.b.) rests. Piano (Pf.) plays eighth-note patterns with dynamic *p* and marking muted. Violin 1 (Vla.) plays eighth-note patterns with dynamic *p* and marking (pizz.). Cor. ing. (Cor. in G) plays eighth-note patterns.

369 (2-Taktig) (3-Taktig) (2-Taktig)

Fl.b. Vc. Marimba Perc.

Tr. (1) in Sib Tr. b. (2) in Mi $\flat$

Cor. in Fa Cb. Arp.

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

Vla. Cor. ing.

47

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

Fl.b. Vc. Marimba Perc.

Tr. (1) in Sib Tr. b. (2) in Mi $\flat$

Cor. in Fa Cb. Arp.

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

Vla. Cor. ing.

5 4:3  
♩ = ♪

12 8

376 (3-Taktig) (2-Taktig)

poco rall.

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

senza sord. senza sord. *p*

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

(3-Taktig) (2-Taktig)

poco rall.

Vla. Cor. ing.

12 8

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

382

Fl.b.

Vc. pizz.  $p$

Perc.

Tr. (1) in Sib

Tr.b. (2) in Mib

Cor. in Fa

Cb.

Arp.

5 4:3  
 U Allegro vivace e agitato ("wieder aufgereg't"),  
**12** arco sul pont. senza vibr.

Vn. 1 arco sul pont. senza vibr.

Vn. 2

Fg.

Cl.b. in Sib

Pf.

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

Vla. arco  $mp$

Cor. ing.  $mp$

V

385

Fl.b.

Vc.

Perc.

Tr. (1)  
in Sib

Tr.b. (2)  
in Mib

Cor. in Fa

IV.

Cb.

Arp.

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

ppp  
(c.s.)

ppp

Cor.  
in Fa

mf

Cb.

mp

Arp.

W

IV.

Vn. 1

Vn. 2

ppp

IV.

sfffff

Fg.

ff

mf

Cl.b.  
in Sib

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.

Fl.b. 400  
 Vc.  
 Perc.  
 Tr. (1)  
 in Sib  
 Tr.b. (2)  
 in Mi**b**  
 Cor.  
 in Fa  
 Cb.  
 Arp.  
 Vn. 1  
 Vn. 2  
 Fg.  
 Cl.b.  
 in Sib  
 Pf.  
 Vla.  
 Cor.ing.

Marimba  
*pp dolciss.*

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

10 16 55 3 4

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

5:4 5:4 5:4 5:4 5:4 5:4 5:4 5:4

pp cant.

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

10 16 3 4

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

403 **3** 4 **6** 16 **9** 16

poco rall.

Fl.b. *ppp*

Vc. *arco* *#* *5* *ppp* *5:6* *5:6* *pp sim.*

Marimba

Perc.

Tr. (1) in Sib

Tr. b. (2) in Mib

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

Cor. in Fa

Cb. *arco* *#* *5* *ppp* *pp* *5:6* *I.* *(7th harm.)* *flaut.* *5:6* *5:6* *ppp* *p*

Arp.

Vn. 1 *ppp* *5* *5:6* *5:6* *ppp* *5:6* *5:6* *ppp* *5:6* *5:6* *ppp*

Vn. 2 *ppp* *5* *5:6* *5:6* *ppp* *5:6* *5:6* *ppp*

Fg.

Cl.b. in Sib *3* *3* *3* *pp*

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

Vla. *pp cant.* *3* *3* *6* 16 *pp*

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.

*8vb*

**Z**

9
16
2

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

Vn. 1

Vn. 2

Fg.

Cl.b. in Sib

*al niente*

Pf.

*p*

*pp*

*8vb*

*loco*

**Z**

9
16
2

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

Vla.

*al niente*

Cor. ing.

**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. b. (2)  
in Mib

Cor. in Fa

Cb.

Arp.

AA

Vn. 1

Vn. 2

Fg.

Cl. b.  
in Sib

Pf.

AA

Vla.

Cor. ing.

**BB**

430

Fl.b.

Vc.

Timpani

Perc.

Tr. (1) in Sib

Tr.b. (2) in Mib

Cor. in Fa

Cb.

Arp.

**BB**

Vn. 1

Vn. 2

Fg.

Cl.b. in Sib

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 Pianoforte

Pf.

Vla. Cor. ing.

**CC** Stesso Tempo

**CC** Stesso Tempo

**CC** Stesso Tempo

**DD****EE**

61

449

Fl.b.      *pp*

Vc.      *pp*

Crotales

Perc.

con sord. (cup)

Tr. (1) in Sib

Tr. b. (2) in Mib

*pp*

con sord. (cup)

*pp*

*pp*

Cor. in Fa

Cb.

Arp.

*pp*

*pp*

**DD****EE**

Vn. 1 (cresc.)

Vn. 2 (cresc.)

Fg.

Cl.b. in Sib

*p*

*p*

*pp*

*pp*

Celesta

Celesta

Vla. (cresc.)

Cor. ing.

*p*

**FF**

Fl.b. 459 3  
Vc. pp 3 5 pp  
Perc.  
Tr. (1) in Sib  
Tr.b. (2) in Mib  
Cor. in Fa pp espress. +5 3 pp  
Cb. pp 3 5 poco pp  
Arp. p voo  
**FF**  
 Vn. 1  
Vn. 2  
Fg. 3 pp  
Cl.b. in Sib  
 Celesta 3  
Pf. pp Celesta 3  
**FF**  
 Vla.  
Cor. ing.

III

**GG** Var. V

Con nuova energia

("Wie ein plötzliches Erwachen")  $\text{J.} = 64, \text{J.} = 96$ **6****2****6**

Fl.b.      Vc.      Perc.      Tr. (1) in Sib      Tr.b. (2) in Mi<sup>b</sup>      Cor. in Fa      Cb.      Arp.

**GG** Con nuova energia
("Wie ein plötzliches Erwachen")  $\text{J.} = 64, \text{J.} = 96$ **6****2****6**

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

**GG** Con nuova energia
("Wie ein plötzliches Erwachen")  $\text{J.} = 64, \text{J.} = 96$ **6****2****6**

Vla.      Cor. ing.

476

Fl.b. 6 8 2 4

Vc. 3 9 3 3

Marimba f 5:3 5:3 5:3

Perc. 5:3 5:3 5:3

Tr. (1) in Sib con sord. (metal straight) 3 3 5:3 4:3

Tr.b. (2) in Mib p 7 7 7 4:3

Cor. in Fa + sff 3 3 3 4:3

Cb. f 3 3 3 4:3

Arp. 3 3 3 4:3

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

Vn. 2 3 3 3 3 5 3 3 3

Fg. 7:6 7:6 7:6 7:6

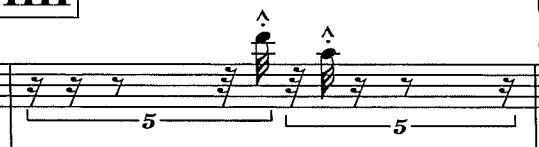
Cl.b. in Sib 4:3 4:3 4:3 4:3

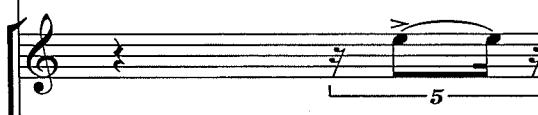
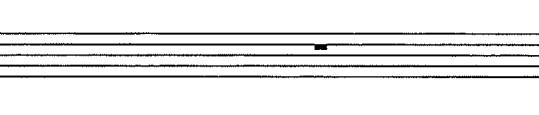
Pf. 4:3 3 3 9 8:6 8:6

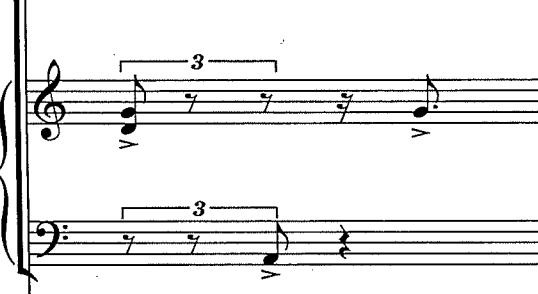
Vla. 3 9 3 3

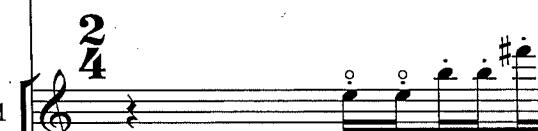
Cor. ing. 5:3 5:3 5:3 5:3

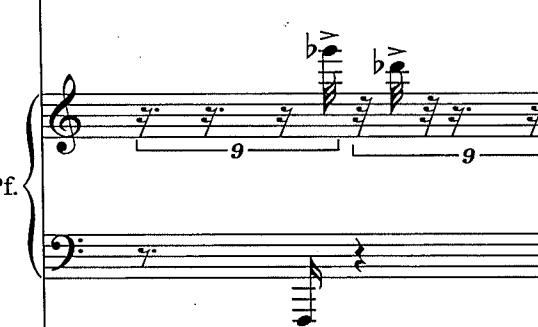
479 **2**  
**4** **HH** **6** **2**  
 65 **4**

Fl.b.   
 Vc.   
 Marimba   
 Perc. 

Tr. (1) in Sib   
 Tr.b. (2) in Mi<sup>b</sup>   
 Cor. in Fa   
 Cb. 

Arp.   


**2**  
**4** **HH** **6** **2**  
 Vn. 1   
 Vn. 2   
 Fg.   
 Cl.b. in Sib 

Pf.   


**2**  
**4** **HH** **6** **2**  
 Vla.   
 Cor. ing. 

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** **II** **2**  
**4** **68**

Fl.b.   
 Vc.   
 Marimba   
 Perc.

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

Vn. 1 **6**  
**8** **II** **2**  
**4** **68**

Vn. 2   
 Fg.   
 Cl.b. in Sib

Pf.

Vla. **6**  
**8** **II** **2**  
**4** **68**

Cor. ing.

**Fl.b.** 68 488 **2** **4** **4** **4**

**Vc.** **3** **3** **f**

**Marimba**

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

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

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

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

**Cb.** **3** **I.** **f**

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

**Vn. 1** **8:6** **3** **4** **4** **4**

**Vn. 2** **8:6** **5** **pp**

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

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

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

**Vla.** **68** **2** **4** **4** **4** **4** **12** **16**

**Cor. ing.** **5:3** **5:3** **3** **5:4** **5:4** **3** **3** **9** **p**

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

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

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

**Fl.b.** **491** **12** **16** **4** **12** **16** **2** **6** **16**  
**Vc.** **f** **pp** **f** **ff**  
**Marimba** **7:6** **5:3**  
**Perc.** **f** **p** **f** **p**  
**Tr. (1)** **f** **7:6** **f** **7:6**  
**in Sib**  
**Tr. b. (2)** **f** **5:6** **f** **5:6**  
**Cor. in Fa**  
**Cb.** **f** **pp** **f** **ff**  
**Arp.** **f** **p** **f** **p**  
  
**12** **16** **4** **12** **16** **2** **6** **16**  
**Vn. 1** **f** **pp**  
**Vn. 2** **f** **pp**  
**Fg.** **f** **3:2** **f** **8:6**  
**Cl.b. in Sib** **ff** **4:3** **p** **f** **7:6** **5:3**  
**Pf.** **f** **f** **f**  
  
**12** **16** **4** **12** **16** **2** **6** **16**  
**Vla.** **f** **5:3** **p** **f** **7:4** **7:4**  
**Cor. ing.** **f** **p** **9:8** **f** **p**

495

**Fl.b.** **6 16** **2 4** **6 16** **7 16**

**Vc.** **ff** **pp** **ff** **ff** **pp** **ff** **ff**

**Marimba**

**Perc.** **#f** **p** **ff** **4:3** **ff** **pp** **ff** **p** **ff**

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

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

**Cor. in Fa** **f**

**Cb.** **I. ff** **pp** **ff** **ff** **pp** **ff** **ff**

**Arp.** **ff** **p** **5:4** **ff** **ff** **ff**

**Vn. 1** **6 16** **2 4** **6 16** **7 16**

**Vn. 2** **ff** **ff** **ff** **ff** **ff** **ff**

**Fg.**

**Cl.b. in Sib** **ff** **pp** **ff** **ff** **ff** **ff**

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

**Vla.** **6 16** **2 4** **6 16** **7 16**

**Cor. ing.** **ff** **ff** **ff** **p** **p** **p** **p**

**KK**

501

Fl.b. 12 16 4 12 16 4

Vc. 5:3 ff sff pp f 3:2 f

Marimba

Perc. 5 p 4:3 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. II. pp ff f pp f II. pp f II. pp f

Arp. p 4:3 f 7:6 p 5 f

3:2

**KK**

Vn. 1 12 16 4 12 16 4

Vn. 2 ff f 7:6 f 5:3 f

Fg. 7:6 f p f

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

Pf. sff f f

**KK**

Vla. 7:6 ff sff 5:3 f p f 4:3 f

Cor. ing. 5:3 f 3:2 9:8 9:8 f 5:3 f

**71**

505

Fl.b. 4 6 2 6 2 7

Vc. 16 16 16 16

Marimba

Perc. 5:3

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

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

Cor. in Fa I. II. 4:3 f p

Cb. ff pp ff 4:3

Arp. p 5:3 ff p ff p

Vn. 1 6 2 6 2 7

Vn. 2 16 16 16 16

Fg. 4:3 ff p

Cl.b. in Sib >p ff 7:6 5:4 p 5:4 3:2 p 3:2

Pf. f f f f

Vla. 4 6 2 6 2 7

Cor. ing. 7:4 p 7:4 5:4 p 3:2 4:3 ff 9:8 p ff 7:6 5:4 p

**510** **7** **16**  
**Fl.b.** **ff** **7:6**  
**Vc.** **ff > pp** **ff > pp** **ff > pp**  
**Marimba**  
**Perc.** **ff p** **ff** **ff ff** **p** **3:2**  
**Tr. (1) in Sib** **ff 7:6** **ff** **ff** **ff**  
**Tr.b. (2) in Mib** **ff 5:6** **ff** **ff** **ff**  
**Cor. in Fa**  
**Cb.** **II.** **ff > pp** **ff > pp** **ff > pp**  
**Arp.** **ff** **p** **ff = p** **ff** **p** **9:8** **5:4**  
**7** **16**  
**Vn. 1** **ff > pp** **ff > pp** **ff > pp** **ff > pp** **pp**  
**Vn. 2** **ff > pp** **ff > pp** **ff > pp** **ff > pp** **pp**  
**Fg.**  
**Cl.b. in Sib** **p** **ff** **ff** **p** **7:4**  
**Pf.** **ff** **ff** **ff**  
**Vla.** **ff > p** **ff > p** **ff** **p** **5:4**  
**Cor.ing.** **ff > p** **p < ff** **p**

**LL**

**4** **4** **12** **16**

**LL**

**7** **16**  
**Vla.** **ff > p** **ff > p** **ff** **p** **5:4**  
**Cor.ing.** **ff > p** **p < ff** **p**

**12** **16**

515

Fl.b. **12** **16** **2** **4** **6** **16** **7** **16**

Vc. *ff* *pp* *ff* *ff* *pp ff* *p ff*

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

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 ff* *5:6 ff* *5:6 ff*

Cor. in Fa

Cb. I. *f* II. *pp* III. *ff* IV. *ff pp ff* V. *ff*

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

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

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

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

Fg. *ff* *f* *ff* *ff*

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

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

**12** **16** **2** **4** **6** **16** **5:3** **16**

Vla. *f* *7:6* *p* *f* *f* *p ff 4:3 > p*

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

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

**10** **16** **2** **4** **10** **16** **2** **4** **10** **16** **75**

Fl.b. *mp*  
 Vc. *pp* *ff*  
 Marimba  
 Perc. *p* *fff* *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.  
 Arp. *pp* *ff* *fff* *pp* *4:5* *4:5*

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

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

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

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

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

Vla.  
 Cor. ing.

526

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

Fl.b.

Vc.

Marimba

Perc.

Tr. (1)  
in Sib

Tr.b. (2)  
in Mib

Cor.  
in Fa

Cb.

Ap.

Vn. 1 pizz. **10 16** **2** **10 16** **2** **10 16** **2**

Vn. 2 arco

Fg. *p*

Cl.b.  
in Sib

Pf. **10 16** **2** **10 16** **2** **10 16** **2**

Vla. **10 16** **2** **10 16** **2** spicc. poco sul pont. **10 16** **2**

Cor. ing. *mp* **6:5** **7** **6:5** **7** **6:5**

**531** **2**  
**Fl.b.** **4** **NN** **10**  
**Vc.** **16** **2**  
**Marimba** **10**  
**Perc.** **16** **2**  
**Tr. (1)**  
**in Sib** **4**  
**Tr. (2)**  
**in Mib** **4**  
**Cor. in Fa** **4**  
**Cb.** **4**  
**Arp.** **4**  
**2**  
**4** **arco** **NN** **10**  
**Vn. 1** **16** **2**  
**pizz** **10**  
**Vn. 2** **16** **2**  
**Fg.** **16**  
**Cl.b. in Sib** **4**  
**mp** **6:5** **4**  
**Pf.** **4**  
**sf** **4:5** **4**  
**4:5** **4**  
**4:5** **4**  
**NN** **2**  
**Vla.** **4**  
**mp** **10**  
**semper sim.** **16** **2**  
**Cor. ing.** **16** **2**  
**77** **2**

536

Fl.b. 2 10 2 10 2 10

Vc.

Marimba

Perc.

Tr. (1) in Sib

Tr.b. (2) in Mib

"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.

pizz. 10 2 10 2 10

Vn. 1 arco

Vn. 2

Fg.

Cl.b. in Sib

ppp

Pf.

Vla.

Cor. ing.

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

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

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

Vla.  
 Cor. ing.

546

Fl.b.

**10 16**

**2 4**

**10 16**

**2 4**

**10 16**

**2 4**

Vc.

Marimba

Perc.

Tr. (1) in Sib

Tr. b. (2) in Mib

Cor. in Fa

"G-Horn"

Cb.

Arp.

Vn. 1 pizz.

Vn. 2 arco

Fg.

Cl.b. in Sib

p

Pf.

Vla.

Cor. ing.

6.5

7

6.5

7

6.5

551

**Fl.b.** **2** **4** **PP** **10** **16** **2** **4** **10** **16** **2** **4**

**Vc.** **13**

Marimba

**Perc.**

**Tr. (1)** in Sib

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

**Cor. in Fa** **p**

**Cb.**

**Arp.**

**Vn. 1** **2** **4** arco **PP** **10** **16** **2** **4** **10** **16** **2** **4**

**Vn. 2** pizz.

**Fg.**

**Cl.b.** in Sib

**Pf.**

**Vla.** **2** **4** **PP** **10** **16** **2** **4** **10** **16** **2** **4**

**Cor.ing.**

556

Fl.b.

Vc.

Marimba

Perc.

Tr. (1)  
in Sib

Tr.b. (2)  
in Mib

Cor.  
in Fa

Cb.

Arp.

Vn. 1

Vn. 2

Fg.

p

Cl.b.  
in Sib

Pf.

Vla.

Cor.ing.

**2**

**10**

**16**

**2**

**10**

**16**

**2**

**10**

**16**

pizz.

arco

**2**

**10**

**16**

**2**

**10**

**16**

**2**

**10**

**16**

*mp*

*7*

*6.5*

*7*

*6.5*

*7*

*ppp*

*7*

$\text{r}^{6:5}$  $\text{j}=\text{j}$ **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****8****16****8**

Fl.b.

Vc. pizz.  $\text{J} = 6:5$

Perc. Marimba  $\text{J} = 4:5$

Tr. (1) in Sib  $\text{J} = 4:5$

Tr. b. (2) in Mib  $\text{J} = 3:2$

Cor. in Fa "G-Horn"  $\text{J} = 6:5$

Cb. pizz.  $\text{J} = 6:5$

Arp.  $\text{J} = 4:5$

 $\text{r}^{6:5}$  $\text{j}=\text{j}$ **QQ**Più mosso,  $\text{J} = 158,4$ . Tutti: sempre poco a poco cresc. al bar 580 $\text{J} = 132 (\text{j} = 99)$ **10****16****6****8****16****8**

Vn. 1 arco  $\text{J} = 6:5$

Vn. 2 arco  $\text{J} = 5:3$

Fg.

Cl.b. in Sib  $\text{J} = 6:5$

Pf.  $\text{J} = 4:5$

$\text{r}^{6:5}$

$\text{j}=\text{j}$

**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**

**8**

**16**

**8**

Vla.  $\text{J} = 6:5$

Cor. ing.  $\text{J} = 5:3$

Vla.  $\text{J} = 6:5$

Cor. ing.  $\text{J} = 5:3$

Vla.  $\text{J} = 6:5$

Cor. ing.  $\text{J} = 5:3$

Vla.  $\text{J} = 6:5$

Cor. ing.  $\text{J} = 5:3$

(cresc.)

Fl.b. 566 10 16 6 8 10 16 6 8

Vc. 5:3 6:5 5:3

Marimba 4:5

Perc. 4:5 4:5 4:5

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

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

Cor. in Fa

Cb. 6:5 6:5

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

(cresc.)

Vn. 1 5:3 10 16 6:5 5:3 10 16 6 8

Vn. 2 6:5 6:5

Fg. *ppp* *mp poco piú*

Cl.b. in Sib

Pf. 4 4:5 4 4:5 4:5 4:5

Vla. 10 16 6 8 10 16 6 8

Cor. ing. *ppp* 5:3 *mp poco piú* 6:5 6:5

571

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

Fl.b.

Vc.

Marimba

Perc.

Tr. (1) in Sib

Tr.b. (2) in Mib

Cor. in Fa

Cb.

Arp.

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

Vn. 1

Vn. 2

Fg.

Cl.b. in Sib

Pf.

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

Vla.

Cor. ing.

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

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

Vc. 5:3 Marimba 4:5 4:5 4:5 4:5 *sf*

Perc. 4:6 4:5 4:5 4:6 4:5 *sf*

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

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

"G-Horn" Cor. in Fa *ppp* 5:3 *mf* 6:5 6:5 5:3 6:5 *sf*

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

Arp. 4:5 4:5 4:5 4:5 4:5 *sff*

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

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 4:5 *sf*

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

Vla. 5:3

Cor. ing. *sf*

100

J. = ♩

**RR**Var. VI  
Andante mesto, ♩ = 66

581 68 98 88 98 98 88 88 88 88

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

Kalimba

p

87

Cor. in Fa Cb. Arp.

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

p

ff ff ff ff

68 98 88 98 88 98 88 88 88 88

Vn. 1 Vn. 2

88

Fg. Cl.b. in Sib Pf.

p cant. ff ff ff ff

p pp

68 98 88 98 88 98 88 88 88 88

Vla. Cor. ing.

p pp

88

**SS**

585 88 98 88 98

Fl.b. (pizz.) *pp* *mf* *mf*

Vc. 3

Perc.

Tr. (1) in Sib

Tr.b. (2) in Mib

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

Cor. in Fa *pp sempre* arco III. IV.

Cb. *pp sempre*

Arp. 3 *ff* *ff* *ff* *ff*

**SS**

88 9 88 98

Vn. 1 pizz. *mf*

Vn. 2 pizz. ("gut gestoßen") *mf*

Fg. 3 *ff* *ff ten.* *ff* *ff ten.*

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

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

**SS**

88 9 88 98

Vla. (gut gestoßen) *p sim..* 3 *mf* *mf*

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

588

**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.**

**TT**

**98**

**88**

**98**

**88**

**89**

**98**

arco, flaut.

**pp**

Marimba

Kalimba

**p**

con sord. (cup)

con sord. (cup)

+ poco cuivré

**p <sf>**

**pp**

**p**

**mf**

**mf**

**mf**

**mf**

**IV. arco**

**p**

**arco IV. V**

**ppp**

**p**

**p cant.**

**p sim.**

**ff**

**ff**

**ff**

**arcos**

**f**

**ppp**

**p cant.**

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

592

Fl.b.

Vc.

p      *ppp*  
Marimba

Perc.

Tr. (1)  
in Sib

Tr.b. (2)  
in Mib

Cor. in Fa

Cb.

pp      *ppp*

Arp.

pp      pp

**UU** Piu lento,  $\text{♩} = 64$

IV. sul tasto estr.  
*p*

sul tasto estr.

Vn. 2

Fg.

Cl.b. in Sib

p      *p*

Celesta

pp      *pp*

Pf.

ff      ff

3

**UU** Piu lento,  $\text{♩} = 64$

Vla.

*p sim. poco espr.*

Cor. ing.

p      *p*

596 **9** **8** **9** **8** **9** **8** **9**  
 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 Celesta  
 Pf.  
 Vla. Cor. ing.

Dynamics and performance instructions:
 

- Flute Bass (Fl.b.): **ff** **ff** (pizz.)
- Violin (Vc.): **ff** **ff** **mf**
- Percussion (Perc.): None
- Trumpet (Tr. 1): None
- Trombone (Tr. 2): None
- Cor (Cor.): None
- Cello (Cb.): **pizz.** III. **mf**
- Double Bass (Arp.): **ff** **ff**
- Violin 1 (Vn. 1): **pizz.** **ff pesante** sul pont. estr.
- Violin 2 (Vn. 2): **sul pont. estr.** **ff pesante** **pizz.** **mf**
- Fagot (Fg.): None
- Clarinet in Sib (Cl.b.): **pp sempre**
- Piano (Pf.): **ff** **ff** **ff**
- Violoncello (Vla.): **senza vibr. sul pont.** **pp** **ord.** **pp sempre**
- Bassoon (Cor. ing.): None

600 98

F. 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*

98 88

Vn. 1

Vn. 2 *ff sim.* *ff*

Fg.

Cl. b. in Sib *pp*

Celesta

Pf. *ff* *ff* *ff*

98 88

Vla. *sul pont.* *p* *sf* *ord.* *pp*

Cor. ing.

**VV**

93

602

Fl.b.

9 8      88      9 8      88

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

Cor. in Fa

Cb.

sul tasto      ppp      morendo al niente

Arp.

**VV**

9 8      88      9      88

Vn. 1

Vn. 2

Fg.

Cl.b. in Sib

ppp      morendo al niente

Pf.

**VV**

9 8      88      9 8      88

Vla.

Cor. ing.

ppp      morendo al niente