

**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)

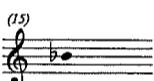
Percussion (one player):

Kalimba (placed on the Timp.) 

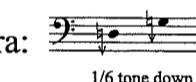
(available f.i. at "African Musical Instruments" [www.kalimba.co.za](http://www.kalimba.co.za))

Marimba

Timpani (large 32 inches) 

Crotales (with Double Bass bow) 

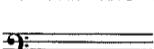
Harp

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

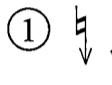
*The score is written in transposition.*

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

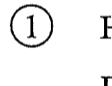
*Double Bass harmonics are also octave transposed.*

## Performance notes

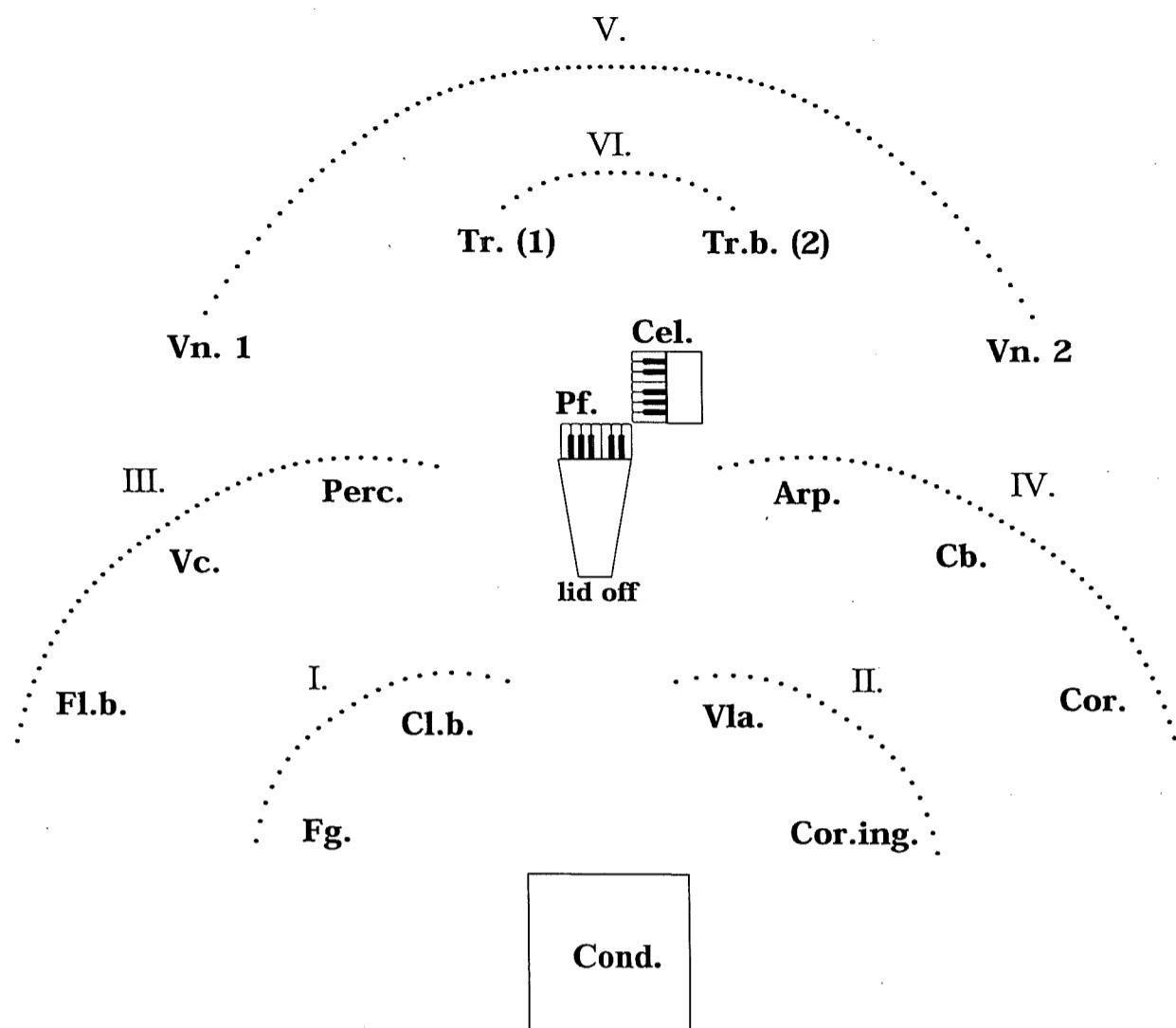
### General

- 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

---

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*



Hans Abrahamsen  
Wald (2008-09)  
for ensemble

(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 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.  $sff$

**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*

(3-Taktig)

1.

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

(3-Taktig)

1.

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

(3-Taktig)

1.

sff sim. > sff 3

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

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

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

(c.s.)

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

II.  $\circ$

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

**fff**

**sf**

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

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

**fff**

**sf**

**sf**

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

**sf**

**sf**

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

norm.  $\overset{\wedge}{\text{A}} \overset{\wedge}{\text{A}}$  l.v.

**ff**

**D** Allegro vivace e agitato

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

**12**

**8**

1)

2)

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

**<fff**

**<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

76

Fl.b. : 7

Vc. : 7

Perc. :

Tr. (1) in Sib (c.s.) 9 9 9 9  
p ben stacc. e marc.

Tr.b. (2) in Mib (c.s.) 7 7 7 7  
p ben stacc. e marc.

Cor. in Fa :

Cb. : 7 7 7 7  
sf

Arp. :

Vn. 1 spiccato 9 9 9 9  
sf p ben stacc. e marc.  
spiccato 7 7 7 7

Vn. 2 sf 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 4 4 4  
p ben stacc. e marc.

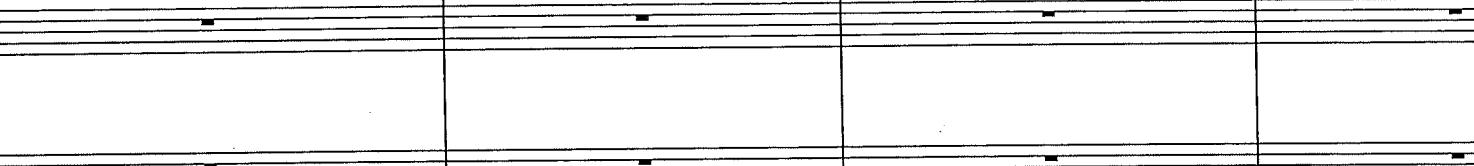
Pf. :

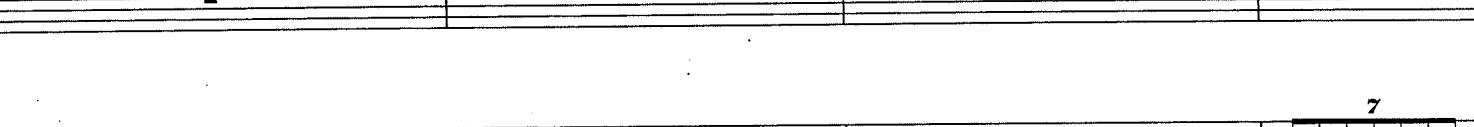
Vla. 5:4 5:4 5:4 5:4 5:4 5:4  
p ben stacc. e marc.

Cor. ing. 7 7

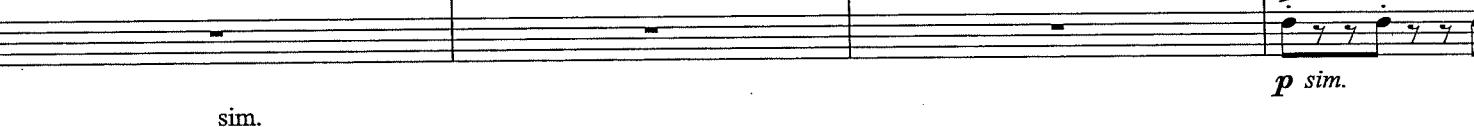
**E**

79

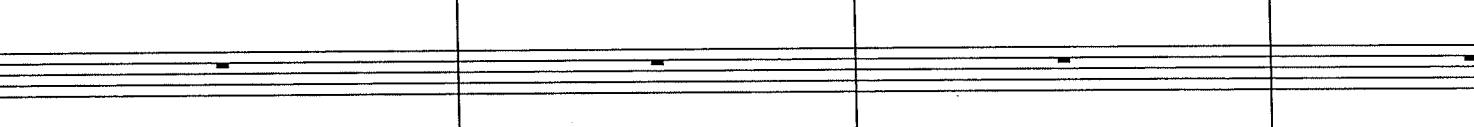
Fl.b. 

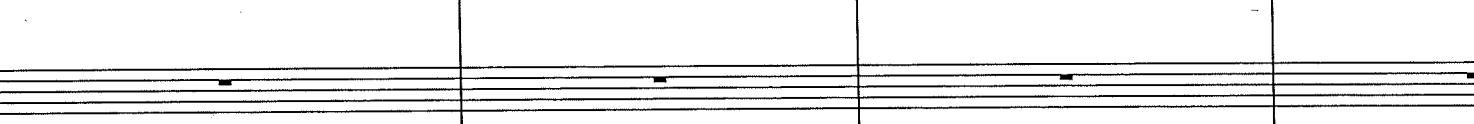
Vc. 

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.*

83

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

Vc.

Perc.

Tr. (1)  
in Sib

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

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

Cb.

Arp.

Vn. 1

Vn. 2

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

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

Pf.

Vla.

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

**F**

86

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.



6  
1613  
803

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.

*pp sim.*

*pp sim.*

*pp dolciss.*

*col ped.*

*pp cant.*

*pp sim.*

**H****3**

Tranquillo

(4-Taktig)

**3**  
**16**

poco rall.

(4-Taktig)

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

**H****3**

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

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

poco espr.

(4-Taktig)

Pf.  
Vla.  
Cor. ing.



117

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

Fl.b. salt. alla sopra **p** ma ben marc. 5

Vc. **p** ma ben marc.

Perc. Kalimba 5 **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 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) (3-Taktig) (2-Taktig) (3-Taktig)

Vla. 5 5 5 5 5 5 5 5

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**

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

Cor. ing.





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

**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. *mf*

Tr. (1) in Sib

Tr.b. (2) in Mib

Cor. in Fa

Cb. II. *ff* *fff*

Arp. *ff* *ff*

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

Vn. 1 *f ppp* *f ppp* *f ppp* *f ppp*

Vn. 2 *f ppp* *f ppp* *f ppp* *f ppp*

Fg. *f sim.* *f*

Cl.b. in Sib *f sim.* *f*

Pf. *ff*

Vla. *f sim.* *f*

Cor.ing. *f sim.* *f*

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

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

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

Pf. sf sf ff

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

Cor. ing. 3 f 5

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), '2-Taktig' (2-beat), and '5'. Measure numbers 203, 204, 205, 206, and 207 are indicated at the beginning of each system respectively. The score is written on standard musical staves with clefs, sharps, and flats indicating key signatures.

**M**

215 (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.

(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.

(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


**12**  
**8**

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

Vn. 1 Vn. 2 Fg.


**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**

Fl.b.

Vc.

Perc.

Tr. (1)  
in Sib

Tr. (2)  
in Mib

Cor. in Fa

Cb.

Arp.

"As-Horn" until [P]  
(on Bb Horn, 1st valve)

senza sord.

$mf$  marc.

$ff$

$sf$

$sf$

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

**N**

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

**12**/**8**

Vn. 1

Vn. 2

Fg.

Cl.b.  
in Sib

Pf.

$ff$

$sf$

$sf$

$sf$

$mf$  marc.

$5:4$

$5:4$

$5:4$

$5:4$

$5:4$

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

**N**

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

**12**/**8**

Vla.

Cor. ing.

$mf$  marc.

$9:8$



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 5:4 *fff*

*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.



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

Tr. (1)  
in Sib

Tr.b. (2)  
in Mib

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

Cor. in Fa

Cb.

Arp.

Vn. 1

Vn. 2

Fg.

Cl.b. in Sib

Pf.

Vla.

Cor. ing.

**pp**

pizz.

**p**

**pp dolciss.**

**pp sim.**

**pp**

**III.**

**IV.**

**pp**

**pp dolciss.**

**p sim.**

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

**p** **p** **ppp** **p** **p** **p**

**pp cant.**

**pp**

**pp dolciss.**

**pp**

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

**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**



(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.

*3 ped.*

(2-Taktig)

Vla.

Cor.ing.

(2-Taktig)

282 (tr)

Fl.b.

Vc.

Perc.

Tr. (1)  
in Sib

Tr. (2)  
in Mib

Marimba

alla sopra

**pp**

**pp**

con sord.

Cor. in Fa

Cb.

pp

Arp.

(2-Taktig)

Vn. 1

Vn. 2

Fg.

Cl.b.  
in Sib

Pf.

3 ped.

(2-Taktig)

Vla.

Cor. ing.

(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

(3-Taktig)

Vn. 1

Vn. 2

Fg.

Cl.b. in Sib

Pf.

3 ped.

(3-Taktig)

Vla.

Cor. ing.

(2-Taktig)

(3-Taktig)

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.

*300*

*pp*

*3 ped.*

*(3-Taktig)*

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 + + 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

Cor. in Fa

Cb.

Arp.

Vn. 1

Vn. 2

Fg.

Cl.b.  
in Sib

Pf.

Vla.

Cor. ing.

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

*mf*

*mp*

*pp*

*p*

*mf*

*p*

*pizz.*

*p*

*sim.*

*+*

*p*

*p*

*pizz.*

*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.

(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)

F. b. Vc. Perc. Marimba Tr. (1) in Sib Tr. b. (2) in Mib Cor. in Fa Cb. Arp. (3-Taktig) (2-Taktig) (3-Taktig)

Vn. 1 Vn. 2 (pizz.) Fg. Cl. b. in Sib Pf. muted + p + (3-Taktig) (2-Taktig) (3-Taktig)

Vla. (pizz.) 3 p 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.

V

Vn. 1

Vn. 2

Eg.

Cl.b. in Sib

Pf.

V

Vla.

Cor. ing.

388

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.

W

391

Fl.b.

Vc.

Perc.

Tr. (1)  
in Sib

Tr.b. (2)  
in Mib

Cor. in Fa

Cb.

Arp.

W

Musical score for orchestra and piano, page 10, measures 11-12. The score includes parts for Vn. 1, Vn. 2, Fg., Cl.b. in Sib., and Pf. The strings play eighth-note patterns with dynamic markings *ppp*, *sfppp*, and *ff*. The bassoon and cello provide harmonic support with sustained notes and rhythmic patterns. The piano part is mostly blank.

W

Musical score for strings and woodwind section. The strings (Vla., Cello) play eighth-note patterns with grace notes, primarily in 7:4 time, with dynamic ff. The woodwind (Cor. ing.) plays eighth-note patterns with grace notes, primarily in 7:4 time, with dynamics ff and mf.



**X**

397

Fl.b.

Vc.

Perc.

Tr. (1)  
in Sib

Tr. b. (2)  
in Mib

Cor. in Fa

Cb.

Arp.

This section contains six staves of musical notation. The first three staves (Flute bass, Violoncello, and Percussion) show sustained notes with eighth-note patterns underneath. The fourth staff (Trombone 1 in Sib) has a long sustained note with a grace note. The fifth staff (Trombone 2 in Mib) shows eighth-note patterns. The sixth staff (Clarinet in Fa) features a complex rhythmic pattern with many eighth and sixteenth notes. The seventh staff (Cello) shows eighth-note patterns. The eighth staff (Arp.) is mostly blank. Measure 397 starts with a common time signature, followed by measures 398-400 which switch between 5:4, 7:4, and 5:4 time signatures.

**X**

Vn. 1

Vn. 2

This section contains three staves. The first two staves (Violin 1 and Violin 2) show sustained notes with grace notes underneath. The third staff (Bassoon) shows eighth-note patterns. Measure 401 starts with a common time signature, followed by measures 402-404 which switch between 7:4 and 5:4 time signatures.

Fg.

Cl.b.  
in Sib

This section contains two staves. Both staves (Bassoon and Clarinet in Sib) show eighth-note patterns. Measure 405 starts with a common time signature, followed by measures 406-408 which switch between 7:4 and 5:4 time signatures.

**Pf.****X**

Vla.

Cor. ing.

This section contains two staves. The first staff (Double Bass) shows eighth-note patterns with a dynamic marking of 7:4. The second staff (Cello) shows eighth-note patterns. Measure 409 starts with a common time signature, followed by measures 410-412 which switch between 7:4 and 5:4 time signatures.

$\text{♩} = \frac{7}{6}$

**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.*

*pp dolciss.*

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

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

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

**<87e28>**

*pp cant.*

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

403 **<825>**

**Fl.b.** 3/4 **6 16** poco rall. 9/16

**Vc.** arco **<12>**

**Marimba** **ppp**

**Perc.**

**Tr. (1) in Sib**

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

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

**Cor. in Fa** **<825>**

**Cb.** arco **<12>**

**Arp.**

**Vn. 1** 3/4 **<567>** 6 16 **<0e>** 5:6 5:6 **<87e>** poco rall. 9/16

**Vn. 2** **<34>** 5:6 5:6 **<t12>** 5:6 5:6 **<58e>**

**Fg.**

**Cl.b. in Sib**

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

**Vla.** **<81ee>** 6 16 **poco rall.** 9/16

**Cor. ing.** **pp cant.**

**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**

Tr. (1)  
in Sib

Tr. b. (2)  
in Mib

Cor.  
in Fa

Cb.

*pp sempre*

Arp.

*mf*

*8vb*

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

Vn. 1

Vn. 2

5:3

Fg.

Cl.b.  
in Sib

*al niente*

Pf.

*p*

*pp*

*8vb*

*loco*

Vla.

*al niente*

Cor. ing.

**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.

*ppp*

**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**

pp

ppp

p

ge

**BB**

Vn. 1

Vn. 2

Fg.

Cl.b. in Sib

Pf.

Vla.

Cor. ing.

**BB**

ppp

ge

**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.)*

Vn. 2      *(cresc.)*

Fg.      *pp*      *p*

Cl.b. in Sib

Celesta

Pf.      *pp*      *pp*

**DD****EE**

Vla.      *(cresc.)*

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

6 divs/beat

Var. V

Con nuova energia

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

6

8

6

8

Fl.b.

Vc.

Perc.

Tr. (1) in Sib

Tr.b. (2) in Mib

Cor. in Fa

Cb.

Arp.

**6**

**8**

**2**

**4**

**6**

**8**

Flute Bass (Fl.b.) and Cello (Vc.) play eighth-note patterns. Percussion (Perc.) and Trombone (Tr. (1)) play sixteenth-note patterns. Trombone (Tr. (2)) and Horn (Cor.) play eighth-note patterns. Bassoon (Cb.) and Arp. play eighth-note patterns. Measure 6 starts with a 6/8 time signature, followed by a 2/4 section. Measures 7-8 start with a 6/8 time signature. The Marimba part is highlighted with a green box. Red boxes highlight specific notes: Eb and Bb in the 2/4 section, and sff in the 6/8 sections.

Marimba

sff

6 divs/beat

4 divs/beat

476

Fl.b.

Vc. **5 divs/beat**

Marimba

Perc.

Tr. (1) in Sib

Tr.b. (2) in Mib

Cor. in Fa

Cb. **3**

Arp.

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

Vn. 1

Vl. 2

Fg.

Cl.b. in Sib

**echoing marimba pitches**

Pf. **3 divs**

**9 divs** **9 divs** **8 divs**

Vla. **6 8** **2 4** **6 8** **2 4**

Cor. ing. **5:3** **sempre sim.** **5:3** **5** **mf** **5:3**

5 divs/beat

HH

Fl.b. 2 4 479

Vc. 5 5 5:3 5:3

Marimba 3 3 3 3

Perc. 4:3

Tr. (1) in Sib 5

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

Cor. in Fa + sff flaut.

Cb. f

Arp. 3 5:3 5:3

65 2 4

4 divs/beat

Vn. 1 2 4 HH 6 8 2 4

Vn. 2 f 3 5 f 3 5 8:6 8:6

Fg. 5:3 5:3

Cl.b. in Sib 3 6 5:3 4:3

Pf. 9 9 7:6 7:6

8 divs

7 divs

7 divs

6 divs

Vla. 4 5 3 3 2 4

Cor. ing. 5 3 3

HH 8 2 4

4 divs/beat

482 **2**  
Fl.b.

Vc. Marimba  
Perc.

6 **8**

2 **4**

6 **8**

Tr. (1) in Sib

Tr. b. (2) in Mib  
cresc.

Cor. in Fa  
*sff*

Cb.

Arp.

2 **4**

Vn. 1

Vn. 2

6 **8**

2 **4**

6 **8**

Fg.

Cl.b. in Sib

Pf.

6 divs

5 divs

5 divs

2 **4**

Vla.

Cor. ing.

6 **8**

2 **4**

6 **8**

68

Fl.b. 485 6 II 2 4 3 divs/beat

Vc. 3

Marimba

Perc.

Tr. (1) in Sib 5:3 5:3 f

Tr.b. (2) in Mib 7:6 f 7:4 mf cresc.

Cor. in Fa sff II. V sim.

Cb. f

Arp. 4:3 4:3 3:2

Vn. 1 8:6 8:6 8:6 2 4 f 3 3

Vn. 2 3 3 3 3 3 3 5 f

Fg. 5:3 5:3 4:3

Cl.b. in Sib 3:2 3:2 9:8 9:8 ←3:2 here and 9:8 here → are same speed

Pf. 5:3 5:3 5:4 ←5:3 here 5:4 here → are same speed 5:4

4 divs 4 divs 5 divs 5 divs 5 divs

Vla. 6 8 3 3 2 4 9

Cor. ing. 7:6 7:6 7:6 7:6 7:4

68

488

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

**Vc.** **2**

**Marimba**

**Perc.**

**Tr. (1) in Sib**

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

**Cor. in Fa**

**Cb.**

**Arp.**

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

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

**Fg.**

**Cl.b. in Sib**

**Pf.**

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

**Cor.ing.**

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

**4** **4**

**p**

**f**

**p**

**I.** **f**

**p**

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

**4** **4**

**pp**

**p**

**f**

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

**4** **4**

**p**

**p**

**5 divs**  
**(10 divs)**

**9 divs**

**8 divs**

**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.

70

495

Fl.b. 6 16 2 6 16 7 16

Vc. ff pp ff ff pp ff ff

Marimba 4:3

Perc. f p ff 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 I. ff pp ff II. ff pp ff I.

Cb. ff pp ff ff pp ff ff

Arp. ff p ff ff ff

Vn. 1 6 16 2 6 16 7 16

Vn. 2 ff ff pp ff ff pp ff

Fg. ff pp ff ff ff ff

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

Pf. f f ff ff

Vla. ff ff ff ff ff ff

Cor. ing. ff ff ff ff ff ff

KK

501

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

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

Marimba

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

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

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.  $ff$   $fff$   $f$   $5:3$   $p$   $3:2$   $9:8$   $9:8$   $f$   $5:3$

505

Fl.b. 4 6 2 6 2 7  
Vc. Marimba  
Perc.  
Tr. (1) in Sib  
Tr. b. (2) in Mib  
Cor. in Fa  
Cb.  
Arp.

Vn. 1 4 6 2 6 2 7  
Vn. 2  
Fg.  
Cl.b. in Sib  
Pf.

Vla. 4 6 2 6 2 7  
Cor. ing.

5:4 5:4 3:2 9:8 5:3 5:6 3:2

p ff pp ff f 7:6 7:6 f 5:3 5:6 4:3 f p

I. II. II. 5:3 4:3 4:3

pp ff f 3:2

pp ff pp

4:3 ff p 7:6 5:4 5:4 3:2 3:2

f f f

7:4 7:4 5:4 3:2 4:3 9:8 7:6 5:4

p ff 7:6 5:4

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

Musical score for strings and woodwind section, measures 7-12. The score includes parts for Vla. (Violin) and Cor. ing. (Cor anglais). The key signature changes between  $\frac{7}{16}$ ,  $\frac{4}{4}$ , and  $\frac{12}{16}$ . Measure 7 starts with a dynamic  $ff = p$  followed by a measure of rests. Measure 8 begins with a dynamic  $ff = p$ . Measure 9 starts with a dynamic  $ff > p$ . Measure 10 starts with a dynamic  $p$ . Measure 11 starts with a dynamic  $p < ff$ . Measure 12 ends with a dynamic  $p$ .

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* *pp* *ff* *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** **5:3** **16** **7** **16**

Vla. *f* *p* *f* *p* *ff* *4:3* *p*

Cor. ing. *f* *7:6* *p* *f* *3:2* *p* *ff* *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*

♩ = ♪ 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*  
 Vla.  
 Cor. ing. *7* *ppp*

526

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

Cb.

Arp.

pizz.

arco

Fg.

*p*

Cl.b. in Sib

*ppp* 6:5

Pf.

4:5

4:5

4:5

4:5

Vn. 1

Vn. 2

Vla.

spicc. poco sul pont.

6:5

7

6:5

6:5

Cor. ing.

*mp*

**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.  
 Vn. 1 arco  
 Vn. 2 pizz  
 Fg. *mp* 6:5 6:5 7 6:5 7  
 Cl.b. in Sib  
 Pf. 4:5 4:5 4:5 4:5  
 Vla. **10 16** **OO** **2 4** **10 16** **2 4** **sempr. sim.** **10 16**  
 Cor. ing. *p* **10 16**

546

Fl.b.

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

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.

mf

6:5

7

6:5

7

6:5

7

Cor. ing.

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

Measure 551: Flute (Fl.b.) in 2/4 time plays eighth-note patterns. Trombone (Tr. (1) in Sib) and Trombone (Tr. (2) in Mib) play eighth-note patterns. Cor (Cor. in Fa) and Arp (Arp.) play eighth-note patterns. Cello (Cb.) is silent.

Measure 552: Flute (Fl.b.) and Trombone (Tr. (1)) play eighth-note patterns. Trombone (Tr. (2)) and Cor (Cor.) play eighth-note patterns. Cello (Cb.) is silent.

Measure 553: Flute (Fl.b.) and Trombone (Tr. (1)) play eighth-note patterns. Trombone (Tr. (2)) and Cor (Cor.) play eighth-note patterns. Cello (Cb.) is silent.

Measure 554: Flute (Fl.b.) and Trombone (Tr. (1)) play eighth-note patterns. Trombone (Tr. (2)) and Cor (Cor.) play eighth-note patterns. Cello (Cb.) is silent.

Measure 555: Flute (Fl.b.) and Trombone (Tr. (1)) play eighth-note patterns. Trombone (Tr. (2)) and Cor (Cor.) play eighth-note patterns. Cello (Cb.) is 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*

Musical score for strings (Violin and Corno) showing measures 1-5. The score includes two staves: Violin (Vla.) and Corno (Cor. ing.). Measure 1: 2/4 time, dynamic PP, 3 sharps. Measures 2-4: 10/16 time. Measure 5: 2/4 time, dynamic ppp, 6:5 time signature.

556

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

Fl.b.

Vc.

Marimba

Perc.

Tr. (1)  
in Sib

Tr.b. (2)  
in Mib

Cor. in Fa

Cb.

Arp.

Vn. 1 pizz. **10** **4** **10** **2** **10**

Vn. 2 arco

Fg. *p*

Cl.b. in Sib

Pf.

Vla.

Cor. ing.

*mp* *7* *6:5* *7* *6:5* *7*

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

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

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 4:5 3:2 3:2 4:5 3 4:5

Cor. in Fa "G-Horn" ppp mp

Cb. p 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 $\text{J} = 132 (\text{J} = 99)$ 

8

10

8

10  
16

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

Vn. 2 arco p 6:5 5:3 6:5 5:3

Fg.

Cl.b. in Sib mp 6:5 f mp

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

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

QQ

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

8

10

8

10  
16

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

Cor. ing.

(cresc.)

566

**10 16**

**6 8**

**10 16**

**6 8**

(cresc.)

5:3

**10 16**

**6 8**

**10 16**

**6 8**

Vn. 1

Vn. 2

Fg.

Cl.b. in Sib

Pf.

Vla.

(cresc.)

**10 16**

**6 8**

**10 16**

**6 8**

Cel.

Cor. ing.

571 **6** (cresc.) **8** **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.

Measures 1-5 (Top System):
 

- Flute Bass: Measures 1-5 (6/8), 6-10 (10/16), 11-15 (6/8).
- Violin: Measures 1-5 (6/8), 6-10 (10/16), 11-15 (6/8).
- Marimba: Measures 1-5 (6/8), 6-10 (10/16), 11-15 (6/8). Rhythms: 4:5, 5:3, 5:3, 6:5.
- Percussion: Measures 1-5 (6/8), 6-10 (10/16), 11-15 (6/8). Rhythms: 4:5, 5:3, 5:3, 6:5.
- Trombone 1 (Sib): Measures 1-5 (6/8), 6-10 (10/16), 11-15 (6/8). Rhythms: 4:6, 7:4:5, 7:4:6, 7:4:6, 7:4:5.
- Trombone 2 (Mib): Measures 1-5 (6/8), 6-10 (10/16), 11-15 (6/8). Rhythms: 3:4, 4:5.
- Clarinet in Fa: Measures 1-5 (6/8), 6-10 (10/16), 11-15 (6/8).
- Cello: Measures 1-5 (6/8), 6-10 (10/16), 11-15 (6/8). Rhythms: 5:3, 6:5.
- Double Bass: Measures 1-5 (6/8), 6-10 (10/16), 11-15 (6/8). Rhythms: 4:5, 4:5, 4:5.

Measures 6-10 (Middle System):
 

- Violin 1: Measures 6-10 (6/8), 11-15 (10/16).
- Violin 2: Measures 6-10 (5:3), 11-15 (6:5).
- Flute Bass: Measures 6-10 (5:3), 11-15 (6:5).
- Clarinet in Sib: Measures 6-10 (6:5), 11-15 (5:3).
- Piano: Measures 6-10 (4), 11-15 (4:5).

Measures 11-15 (Bottom System):
 

- Violin 1: Measures 11-15 (6/8), 16-20 (10/16).
- Violin 2: Measures 11-15 (5:3), 16-20 (6:5).
- Flute Bass: Measures 11-15 (ppp), 16-20 (mp poco piú).
- Clarinet in Sib: Measures 11-15 (4), 16-20 (4:5).
- Piano: Measures 11-15 (4), 16-20 (4:5).
- Cello/Bass: Measures 11-15 (4), 16-20 (4:5).

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 *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*



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

**RR** Var. VI  
Andante mesto,  $\text{J.} = 66$

581 6 8 9 8 88 87

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

**<825>**

Kalimba

**p**

**<83163t636t> is just like the LH piano line from Var1:Sec4**

**<825>**

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

**p**

$\text{J.} = \text{J.}$   
**RR** Andante mesto,  $\text{J.} = 66$

6 8 9 8 88 8 88 88

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

**from Var2:Sec4**

**<87e28>**

**p cant.** **e**

**5-36[01247]** **ff ff ff ff** **<8888><836t><9t3>**

$\text{J.} = \text{J.}$   
**RR** Andante mesto,  $\text{J.} = 66$  **<81ee>** **from Var2:Sec4**

6 8 9 8 8 88 88

Vla. Cor.ing.

**p cant.**

from Var1:Sec4

**SS**

Fl.b. 88 585 98 88 98

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

Perc.

Tr. (1) in Sib

Tr.b. (2) in Mib

**<36t>**

Cor. in Fa "As-Horn" (Bb-Horn, 1st valve) *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 pizz. 98 pizz.

Vn. 1 *mf*

Vn. 2 ("gut gestoßen") *mf*

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

**<893>**

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

Pf. *ff* *ff* *ff*

**<376> from Var1:Sec4**

**SS**

Vla. 88 98 88 98

(gut gestoßen) *p sim..* *mf* *mf*

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



592 98 88 98 98 88 98

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

**<08<8> from Intro:Sec4**

*p* *pp* Marimba *pp* *pp*

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

98 88 98 98 98 88 98 98

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

**from Intro:Sec4**

IV.sul tasto estr. *p* sul tasto estr. **<0<38>t>** *pp* *p*

UU Piu lento,  $\text{♩} = 64$

98 88 98 98 98 88 98 98

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

**from Intro:Sec4**

**<t68>** *p*

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

**<390>** *pp*

Celesta

<390>

98 88 98 98 88 98 98 98

Vla. Cor.ing.

**<8453> from Intro:Sec4**

*p sim.* *poco espr.* *p*

UU Piu lento,  $\text{♩} = 64$



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.