

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)

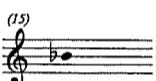
Percussion (one player):

Kalimba (placed on the Timp.) 

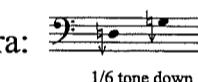
(available f.i. at "African Musical Instruments" www.kalimba.co.za)

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

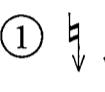
The score is written in transposition.

All transposing instruments are notated in their relevant transpositions.

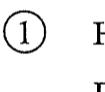
Double Bass harmonics are also octave transposed.

Performance notes

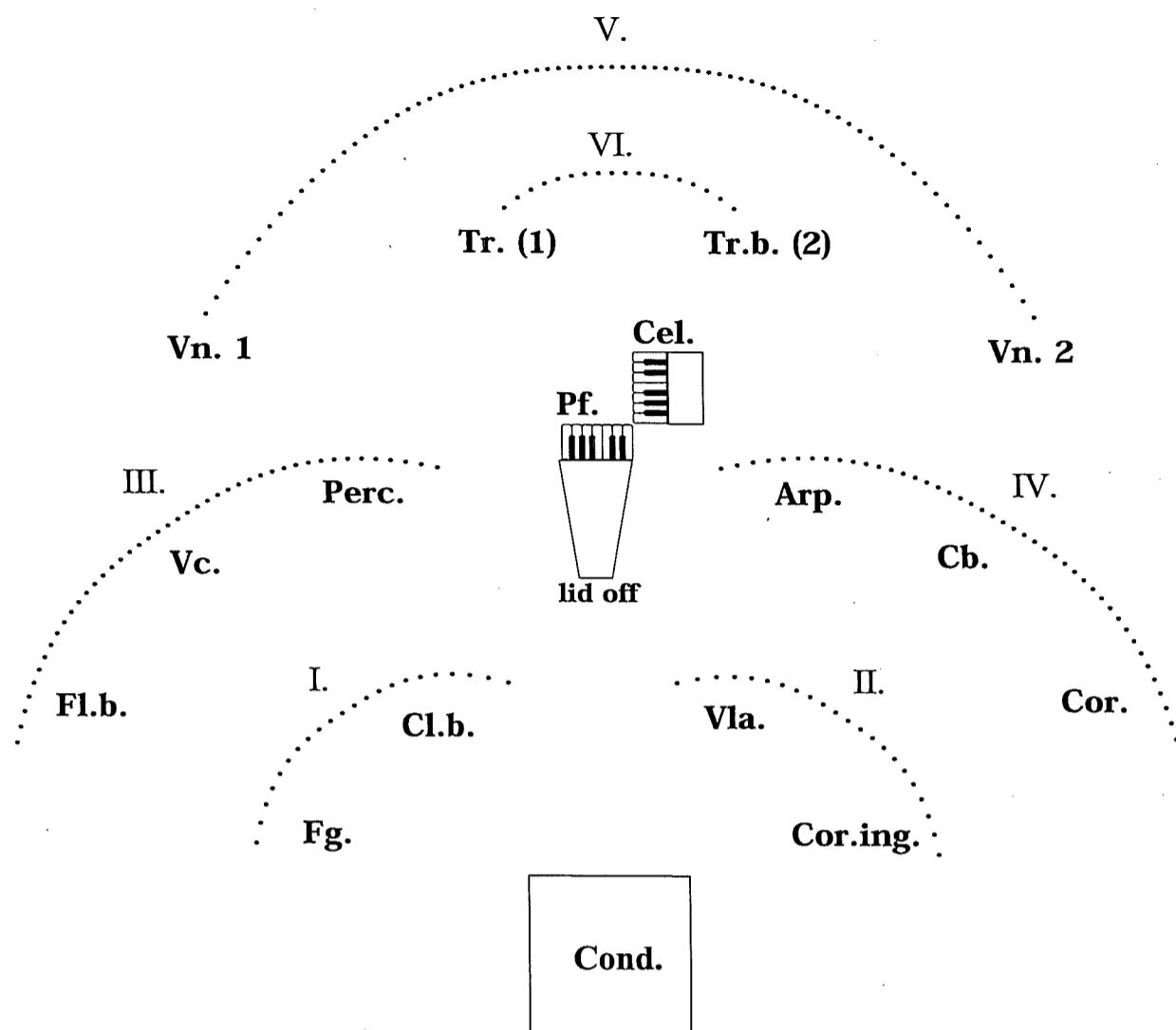
General

- 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

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

bisbigl.
H1

Flauto basso

Violoncello

Percussione

Tromba (1) in Sib

Tromba bassa (2) in Mib

Corno in Fa

Contrabbasso

Arpa

Violino 1

Violino 2

Fagotto

Clarinetto basso in Sib

Pianoforte

Viola

Corno inglese

J/a1

J/b1 "A-Horn"
con sord. (on Bb-Horn, 2nd valve, 7th harm.)

J/c1

F/a1
with Marimba mallets inside on the strings

H1

(short flz.
on the beat) sim.

J/b2

(short salt. trem.
on the beat)

J/a2

flz. 2 5 mfp mfp

sim. 5 mfp mfp

Kalimba

J/c2

f

A (3-Taktig)

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.)

H2

Cor. in Fa

Cb.

Arp.

(2-Taktig)

A (3-Taktig)

Vn. 1

Vn. 2

Fg.

Cl.b.
in Sib

Pf.

3 ped.

(2-Taktig)

A (3-Taktig)

Vla.

Cor.ing.

This musical score page contains two systems of music. The top system (measures 11-12) includes parts for Flute basso, Violoncello, Percussion, Trombone 1 (in Sib), Trombone 2 (in Mib), Horn 1 (E-Horn, 2nd valve, 7th harm.), Horn 2 (A-Horn, 2nd valve, 7th harm.), Cor anglais (in Fa), Cello, Double Bass (Arp.), and Piano. The bottom system (measures 13-14) includes parts for Violin 1, Violin 2, Bassoon, Clarinet bass (in Sib), Piano, Viola, and Corno (in G). Various performance instructions are written in red, such as 'flz.', 'mfp', 'sim.', 'staccato dots', and dynamic markings like 'f' and 'p'. Measure 12 features a melodic line for the E-Horn and A-Horn. Measure 13 shows a rhythmic pattern of eighth-note chords for the strings. Measure 14 features sustained notes with '3 ped.' indicated for the piano.

21

H3 sim. tr. ——————

Fl.b. *p* —————— *mf*

Vc.

Perc.

(2-Taktig) sim. J/a4 2 mfp

J/c4 mfp mfp
Kalimba *f*

Tr. (1) in Sib

Tr.b. (2) in Mib

J/b3 sim.

Cor. in Fa *mfp* *mfp*
J/a3 sim.

Cb. 2 mfp *mfp*

Arp. *f* J/c3 *f*

5

Vn. 1 (2-Taktig) 5 5 5

Vn. 2 5 5 5 5 5 5 5

Fg.

Cl.b. in Sib

Pf. 3 ped.

Vla. (2-Taktig)

Cor. ing.



B

(2-Taktig)

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

Fl.b. *mfp*

Vc. *mfp*

Perc. *f*

Kalimba 5

Tr. (1) in Sib

Tr.b. (2) in Mib

H5 con sord. (wooden straight)

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

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

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

Cb.

Arp.

H4

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 semper ($>$)

pp semper ($>$)

H5

Fg.

Cl.b. in Sib

F/a2 norm.

Pf.

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

B

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

Vla. ten.
fff

Cor. ing.

C

(2-Taktig)

43 (3-Taktig)

H6

1) Marimba *mf*

f *fff*

ffff

Tr. (1)
in Sib

Tr. b. (2)
in Mib

Cor. in Fa

Cb.

Arp.

H6

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

f *ffff*

ff

(3-Taktig)

C

(2-Taktig)

Vn. 1

Vn. 2

Fg.

Cl.b.
in Sib

ten. *sff* *sff* *sff*

with Marimba
mallets

l.v.

sff *sff*

sff *sff*

3 ped.

(3-Taktig)

C

(2-Taktig) sim.

Vla.

Cor. ing.

ten. *sff* *sff* *sff*

H6 *f*

ffff *ffff*

ff

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.

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

(3-Taktig)

1.

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

12 $\frac{8}{8}$ 73

Fl.b. p *ben stacc. e marc.*

Vc. $\text{f} \text{fff}$

Perc.

1) 2)

Tr. (1) in Sib

3rd valve is pushed back to normal position.

Tr.b. (2) in Mib

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

(c.s.)

Cor. in Fa p *ben stacc. e marc.*

Cb. $\text{f} \text{fff}$

Arp. sff

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

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

12 $\frac{8}{8}$

Vn. 1 $\text{f} \text{fff}$

Vn. 2 $\text{f} \text{fff}$

Fg. sf

Cl.b. in Sib p *ben stacc. e marc.*

F/a3 norm. l.v.

Pf. ff

* ped.

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

12 $\frac{8}{8}$

Vla. $\text{f} \text{fff}$

Cor. ing. $\text{f} \text{fff}$

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.

Vc.

Perc.

Tr. (1)
in Sib

Tr.b. (2)
in Mib

Cor. in Fa

Cb.

Arp.

F/a5

Vn. 1

Vn. 2

Fg.

Cl.b.
in Sib

Pf.

Vla.

Cor.ing.

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

spiccato **sf** **p** *ben stacc. e marc.* spiccato **sf**

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

p *ben stacc. e marc.*

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

p *ben stacc. e marc.*

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.

E

Vla.

Cor. ing.

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.

p

5:4

sim.

F

86

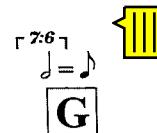
This page contains three systems of musical notation, each starting with a dynamic of **p**.

System 1: Flute Bass (Fl.b.), Violin (Vc.), Percussion (Perc.), Trombone (Tr. (1) in Sib), Trombone (Tr. (2) in Mib), Clarinet in F (Cor. in Fa), Cello (Cb.), and Double Bass (Arp.). The Flute Bass and Trombones play eighth-note patterns. The Trombones play sixteenth-note patterns. The Clarinet and Double Bass play eighth-note patterns.

System 2: Violin 1 (Vn. 1), Violin 2 (Vn. 2), Bassoon (Fg.), Clarinet in B-flat (Cl.b. in Sib), and Piano (Pf.). The Bassoon and Clarinet play eighth-note patterns. The Violins play sixteenth-note patterns. The Clarinet and Bassoon play eighth-note patterns.

System 3: Violin (Vla.) and Cor anglais (Cor.ing.). The Violin plays eighth-note patterns. The Cor anglais plays sixteenth-note patterns.

The page includes measure numbers 86, dynamics (p, **v**, **z**), and time signatures (4, 5, 5:4).



G

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

89

Fl.b.

Vc.

Perc.

Tr. (1)
in Sib

Tr.b. (2)
in Mib

Cor.
in Fa

Cb.

Arp.

Vn. 1

Vn. 2

Fg.

Cl.b.
in Sib

Pf.

Vla.

Cor. ing.

Marimba
pp dolciss.

pp dolciss.

G

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

M/a1 <t5t>

pp cant.

G

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

9:8

6

16

13
803

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.

**M/a and M/b segments are actually same subset
M/c now becomes M/b; M/d become M/c**

M/b1 <272>

M/a2 <45e>

M/b2 <8458>

H

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

F. b. Vc. Marimba Perc. Tr. (1) in Sib Tr. b. (2) in Mib Cor. in Fa Cb. Arp. *mf* *8vb* **H** **Tranquillo** (4-Taktig) **poco rall.**

IV. *pp* **pp** **M/c2**

Vn. 1 **M/c1** **<083t>** **pp** IV. *sul tasto estr., flaut. (molto arco)*

Vn. 2 *pp* *sul tasto estr., flaut. (molto arco)*

Fg. Cl. b. in Sib **M/b3** **<t68>** *pp*

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

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

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

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

H9 bisbigl. *tr* (2-Taktig) (3-Taktig)

J/b5 (c.s.) "A-Horn"
(on Bb-Horn, 2nd valve, 7th harm.)

J/a5 IV. (7th harm.) *p ma ben marc.*

p ma ben marc.

p **J/c5**

(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

Vn. 2

ppp

con sord. sul tasto, alla corda

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

Fg.

Cl.b. in Sib

ppp

F/a6
with Marimba mallets

Pf.

3 ped.

pp *pp*

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

Vla.

Cor. ing.

ppp

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

J/b6 salt. alla sopra **p ma ben marc.**

J/a6 **p ma ben marc.**

J/c6 Kalimba **F/a8**

p **pp**

"E-Horn" **H10** "A-Horn"
(on F-Horn, 2nd valve, 7th harm.) (on Bb-Horn, 2nd valve, 7th harm.)

F/a7

pp **pp** **pp**

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

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

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

Fg.

Cl.b. in Sib

Pf.

3 ped.

Vla.

Cor. ing.

127

(2-Taktig) (3-Taktig) H11 bisbigl. (2-Taktig) (3-Taktig)

Fl.b. Vc. Kalimba Perc.

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

Cor. in Fa Cb. Arp.

J/b7 sim. p sim. 5 J/a7 sim. p sim. F/a9 5 J/c7 p 5 pp pp 5

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

Vn. 1 Vn. 2

Fg. Cl.b. in Sib

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

Vla. Cor. ing.

F/a10 with Marimba mallets

138

(2-Taktig) **J/b8** sim.

J (3-Taktig)

(2-Taktig) (3-Taktig)

Fl.b. *p sim.*

J/a8 sim.

Vc. *p sim.*

J/c8 Kalimba

Perc. *p*

Tr. (1) in Sib **F/a12** (c.s.)

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

Cor. in Fa **H12** sim. *pp* *mp*

Cb. **J/b9** sim. *p*

Arp. **F/a11** *pp* *pp* **J/a9** IV. *p*

J/c9 *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.

(2-Taktig) (3-Taktig) bisbigl. (2-Taktig) (3-Taktig) (2-Taktig) 19
 149 F1.b. H13 tr. *pp* *mp*
 Vc.
 Perc. F/a14 Kalimba *pp*
 Tr. (1) in Sib
 Tr.b. (2) in Mib
 Cor. in Fa
 Cb.
 Arp.
 orig config from mm.6-8 J/b10
 J/c10 *pp*
 (2-Taktig) (3-Taktig) (2-Taktig) (3-Taktig) (2-Taktig)
 Vn. 1 5
 Vn. 2 5
 Fg. F/a16
 Cl.b. in Sib
 with Marimba mallets F/a13
 Pf. 5 pp
 3 ped.
 (2-Taktig) (3-Taktig) (2-Taktig) (3-Taktig) (2-Taktig)
 Vla. *p*— *p*—
 Cor.ing. *pp* *pp*

20

J/b11

(3-Taktig)

sim. (2-Taktig)

(3-Taktig)

(2-Taktig)

 $\text{r}^5 \text{r}^6$
 $\text{j} = \text{j}$ **2**
4

160

Fl.b. J/a11 sim. p 5 rhythmic mistake?

Vc. p J/c11 Kalimba F/a17

Perc. $\overline{\text{pp}}$ pp pp

Tr. (1) in Sib

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

F/a18

p p

Cor. in Fa H14 sim. pp mp J/a12 IV.

Cb. p

Arp.

 $\text{r}^5 \text{r}^6$
 $\text{j} = \text{j}$ **2**
4

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

Vn. 1

Vn. 2

Fg.

Cl.b. in Si**b**

Pf.

3 ped.

$*$

$\text{r}^5 \text{r}^6$
 $\text{j} = \text{j}$

2
4

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

Vla.

Cor. ing.



5 6

K (2-Taktig)

(3-Taktig)

(2-Taktig)

(3-Taktig)

(2-Taktig)

21

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

5 6

K (2-Taktig)

(3-Taktig)

(2-Taktig)

(3-Taktig)

(2-Taktig)

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

2

4

Vn. 1

Vn. 2

Fg.

Cl.b.
in Sib

F/a19 norm.

f espr. sost.

3 f espr. sost.

Pf.

5 6

K (2-Taktig)

(3-Taktig)

(2-Taktig)

(3-Taktig)

(2-Taktig)

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

Vla.

Cor. ing.

f espr. sost.

3 5

f espr. sost.

21

182 (3-Taktig) (2-Taktig) (3-Taktig) (2-Taktig)

Fl.b. -

Vc. -

Marimba *ff*

Perc. *mf*

F/a21

Tr. (1) in Sib -

Tr.b. (2) in Mib -

Cor. in Fa -

Cb. II. *ff*

Arp. *ff*

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

Vn. 1 *f ppp*

Vn. 2 *f ppp*

Fg. *f sim.*

Cl.b. in Sib *f sim.*

Pf. *ff*

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

Vla. *f sim.*

Cor. ing. *f sim.*

L

23

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

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.

F/a22

F/a23

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

Vla.

Cor.ing.

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

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

fff Marimba **F/a24** *mf* *sf* *sf* *mf* *f*

III. *fff* *ffff* *ffff* *ffff* *ffff* *ffff*

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

f *ffff* *f* *ffff* *f* *ffff* *f* *ffff* *f* *ffff* *f*

f *ffff* *f* *ffff* *f* *ffff* *f* *ffff* *f*

Vla. Cor. ing.

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

f *f* *f* *f* *f*

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.

M (2-Taktig)

(3-Taktig)

(2-Taktig)

(3-Taktig)

Vla.

Cor. ing.

poco rall. **12**
8

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

Fl.b.

Vc.

Marimba

Perc.

Tr. (1)
in Sib

Tr.b. (2)
in Mib

Cor. in Fa

Cb.

Arp.

F/a27

sf *sf*

mf *f*

mf *f*



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

Vn. 1

Vn. 2

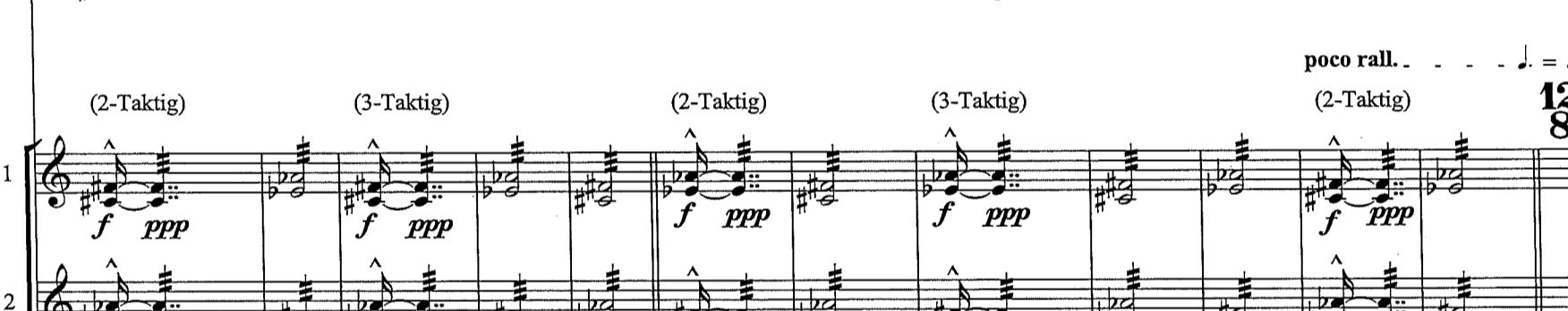
Fg.

Cl.b.
in Sib

Pf.

poco rall. 

12
8



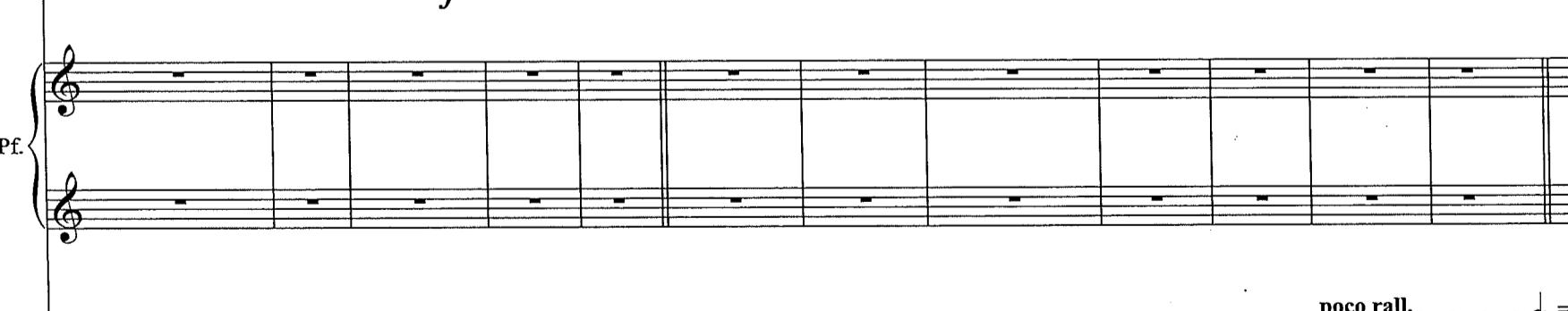
(2-Taktig) (3-Taktig) (2-Taktig) (3-Taktig) (2-Taktig)

Vla.

Cor. ing.

poco rall. 

12
8





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

N

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

27

12 **8**

Fl.b.

Vc.

Perc.

Tr. (1)
in Sib

Tr.b. (2)
in Mib

Cor. in Fa

Cb.

Arp.

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

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

senza sord.

mf marc.

ff

sf

sf

F/a29

sf

sf

F/a30

12 **8**

Vn. 1

Vn. 2

Fg.

Cl.b.
in Sib

F/a28

ff

sf

sf

mf marc.

5:4

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

241

Fl.b.

Vc.

Perc.

Tr. (1)
in Sib

Tr.b. (2)
in Mi♭

Cor. in Fa

Cb.

Arp.

Vn. 1

Vn. 2

Fg.

Cl.b. in Sib

Pf.

Vla.

Cor.ing.

F/a32

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

mf marc. *senza sord.*

mf marc. *7* *7* *7* *7*

F/a31

sff *spiccato g* *g* *g* *g*

sff *spiccato* *7* *7* *7* *7*

mf marc. *7* *7* *7* *7*

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

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

4 *4* *4* *4*

4 *4* *4* *4*

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

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

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

fff

5

5

5

5

mf

5:4

5:4

fff

mf

9:8

mf

9:8

fff

247

O

Fl.b.

Vc.

Perc.

Tr. (1)
in Sib

Tr.b. (2)
in Mib

Cor. in Fa

Cb.

Arp.

O

Vn. 1

Vn. 2

Fg.

Cl.b.
in Sib

Pf.

O

Vla.

Cor. ing.

250

Fl.b.

Vc.

Perc.

Tr. (1)
in Sib

Tr.b. (2)
in Mib

Cor. in Fa

Cb.

Arp.

Vn. 1

Vn. 2

Fg.

Cl.b.
in Sib

Pf.

Vla.

Cor. ing.

mf

mf

mf

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

253

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

10 16 **3 4**

M/c3 **6 16**

Fl.b.

Vc.

Perc.

Marimba

pp dolciss.

Tr. (1) in Sib

Tr.b. (2) in Mib

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

Cor. in Fa

Cb.

Arp.

pp dolciss.

pp

M/c3

III. **pp** IV.

Vn. 1

Vn. 2

Fg.

Cl.b. in Sib

M/d1 **M/d2**

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

pizz.

pp

pp

M/a3 **M/b4**

pp cant.

pp

Pf.

pp dolciss.

M/a4

Vla.

Cor. ing.

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

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

9

pp cant.

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

3 **16** poco rall.

Fl.b. arco, flaut. **M/c4**

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

Marimba

Perc.

Tr. (1) in Sib

Tr.b. (2) in Mib

Cor. in Fa **p** **M/c4**

Cb. **mp** **p**

Arp. **f sonore** **p**

Q **Tranquillo** **8vb** poco rall.

3 **8** col legg. batt. **3** **16**

M/d4 **5** **pp** **M/c** **ff** **vflaut.** **v**

Vn. 1 arco **5** **pp** **ffff** **p**

Vn. 2 **pp** **ppp** **ffff** **p**

Fg.

Cl.b. in Sib **mf** **pp**

Pf. **p** **pp sim.** **8vb** **1** **M/b5** poco rall.

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

Cor. ing.

34

(rall.)

263

R

(3-Taktig)

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

Fl.b.

Vc.

Marimba

Perc.

Tr. (1)
in Sib

Tr.b. (2)
in Mib

Cor. in Fa

Cb.

Arp.

pp

pp

al niente

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

Cor. in Fa

Cb.

Arp.

pp

al niente

(rall.)

arco

M/c5

Vn. 1

Vn. 2

Fg.

Cl.b. in Sib

Pf.

pp

ppp

sul tasto, alla corda

5

ppp

F/a33

with Marimba mallets

3 ped.

pp

pp

R

(3-Taktig)

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

Vla.

Cor. ing.

p

ppp

(2-Taktig)

273

Fl.b.

Vc.

Perc.

Tr. (1)
in Sib

Tr.b. (2)
in Mib

Cor. in Fa

(3-Taktig)

35

Cor. in Fa

Cb.

Arp.

(2-Taktig)

Vn. 1

Vn. 2

Fg.

(3-Taktig)

Cl.b. in Sib

Pf.

(2-Taktig)
(3-Taktig)

Vla.

Cor.ing.

(2-Taktig)

282 (tr)

alla sopra

F/a34
Marimba

pp

pp

(2-Taktig)

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

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

3 ped.

(2-Taktig)

(3-Taktig)

291 (f)

(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

(2-Taktig)

5

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.

F/a35

pp

pp

(3-Taktig)

Vn. 1

Vn. 2

Fg.

Cl.b.
in Sib

Pf.

3 ped.

(3-Taktig)

Vla.

Cor. ing.

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)

318

Fl.b.

Vc.

Perc.

Tr. (1) in Sib

Tr.b. (2) in Mib

Cor. in Fa

Cb.

Arp.

Spicc. arco

pizz.

con sord. (metal straight)

pp fp

pp fp

spicc.

pp

p

mf

mf

con sord. (metal straight)

pp fp

pp fp



S (3-Taktig)
2 un poco meno, lamento e melancolico, $\text{J} = 82$

(Tempo II, ma ancora più mosso)

(2-Taktig)

pizz.

Vn. 1

Vn. 2

Fg.

pizz.

mf

p

Cl.b. in Sib

pp

F/a36

norm., muted

Pf.

3 ped.

p

+

p

+

*



S (3-Taktig)
2 un poco meno, lamento e melancolico, $\text{J} = 82$

(Tempo II, ma ancora più mosso)

(2-Taktig)

pp

Vla.

pizz.

3

p

+

*

Cor. ing.

326 (3-Taktig) (2-Taktig) (3-Taktig)

Fl.b. Vc. Marimba 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.

F/a37

mp *pp*

poco

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 **F/a38**

(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.

Pf. sim. **F/a39**

Vla. Cor.ing.

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

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

Perc.

Cor. in Fa Cb. Arp.

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

Pf.

Vla. Cor. ing.

F/a40

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

norm.

pp

p =

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

Fl.b. arco
Vc. $\frac{15}{6}$ *mf*
Marimba Perc. *mp*

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

Cor. in Fa
Cb. *p*
Arp. *mf* *p* **F/a41**

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

Vn. 1
Vn. 2

Fg.

Cl.b. in Sib

Pf.

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

Vla.
Cor. ing.

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

Fl.b. Vc. Perc. Marimba

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

Cor. in Fa Cb.

Arp.

Vn. 1 Vn. 2 (pizz.)

Fg.

Cl.b. in Sib

Pf.

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

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.

senza sord.

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

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

Pf.

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

Vla. Cor. ing.

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

Fl.b. *pizz.*

Vc. *p*

Perc.

Tr. (1) in Sib

Tr.b. (2) in Mib

Cor. in Fa

Cb.

Arp.

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

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

12 arco
8 sul pont. senza vibr.

Vn. 1

Vn. 2

Fg.

Cl.b. in Sib

Pf.

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

Vla.

Cor. ing.

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

arco

mp

7 $\text{J} = \text{j}$

V

385

Fl.b.

Vc.

Perc.

Tr. (1)
in Sib

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

Cor. in Fa

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

Tr.b. (2) in Mib

Cor. in Fa

Cb.

Arp.

(c.s.)

ppp

(c.s.)

ppp

mf

mp

W

Vn. 1

Vn. 2

Fg.

Cl.b. in Sib

Pf.

IV.

IV.

ppp

sfppp

ppp

sfppp

ff

mf

ff

mf

W

Vla.

Cor. ing.

ff

mf

7:4

7:4

7:4

7:4

7:4

7:4

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.

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, indicated by a 5 over the first measure and 5:4 over the subsequent measures. The seventh staff (Cello) shows eighth-note patterns. The eighth staff (Arp.) is mostly blank. Measure numbers 397, 398, 399, and 400 are present above the staves, with measure 400 starting with a repeat sign.

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 numbers 401, 402, 403, and 404 are present above the staves. A dynamic marking "sfppp" is placed under the first note of the Bassoon staff.

Fg.

Cl.b.
in Sib

This section contains two staves. The first staff (Bassoon) shows eighth-note patterns. The second staff (Clarinet in Sib) shows eighth-note patterns. Measure numbers 405, 406, 407, and 408 are present above the staves.

Pf.**X**

Vla.

Cor. ing.

This section contains two staves. The first staff (Double Bass) shows eighth-note patterns. The second staff (Corno d'India) shows eighth-note patterns. Measure numbers 409, 410, 411, and 412 are present above the staves.

Fl. b.

400



Y $\text{♩} = 88, \text{♪} = 58,66$ (Tempo IV)

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

Vc.

Perc.

Tr. (1)
in Sib

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

Cor. in Fa

Cb.

Arp.

Marimba
pp dolciss.

$\text{♩} = \text{♪}$ **10** **16** **3** **4**

Y $\text{♩} = 88, \text{♪} = 58,66$ (Tempo IV)

Vn. 1

Vn. 2

Fg.

Cl. b.
in Sib

<87e28> M/a6

pp cant.

$\text{♩} = \text{♪}$ **10** **16** **3** **4**

Y $\text{♩} = 88, \text{♪} = 58,66$ (Tempo IV)

Pf.

Vla.

Cor. ing.

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

7:4 7:4 7:4 7:4 7:4

403 **<825>** **3/4** **6/16** **poco rall.** **9/16**

F. b. *ppp* **<12>** **<56>** **Marimba** *ppp* *pp sim.*

Vc. *arco* **<12>** **<56>** *ppp* *5:6* *5:6*

Perc. **Tr. (1) in Sib**

Tr. b. (2) in Mib

Cor. in Fa "Bb-Horn" (on Bb-Horn, no valves) **<825>** *pp* **(7th harm.)** *I.* **flaut.**

Cb. *arco* **<12>** *ppp* *5:6* *5:6* **ppp** *p*

Arp.

Vn. 1 **<567>** **M/d5** **3/4** **6/16** **<0e>** **M/d6** **<87e>** **poco rall.** **M/d7** **9/16**

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

Fg.

Cl. b. in Sib **M/a8** *pp*

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

Vla. **3/4** **M/a7 <81ee>** **6/16** **poco rall.** **9/16**

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

Z

Var. III

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

408 **9**
16

Fl.b.

Vc.

Marimba
Timpani

Perc.

Tr. (1)
in Sib

Tr. b. (2)
in Mib

pp sempre

ppp "kaum hörbar" **barely audible**

Cor.
in Fa

Cb.

pp sempre

Arp.

mf

8vb

Z

9
16

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

Vn. 1

Vn. 2

Fg.

Cl.b.
in Sib

5:3

al niente

Pf.

p

pp

8vb

loco

Z

9
16

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

Vla.

Cor. ing.

al niente

Z

9
16

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

AA

419

Fl.b.

Vc.

Timpani

Perc.

Tr. (1)
in Sib

Tr. (2)
in Mib

Cor. in Fa

Cb.

Arp.

p
pp

p
ppp

AA

Vn. 1

Vn. 2

Fg.

Cl.b.
in Sib

Pf.

pp

p
ppp

AA

Vla.

Cor. ing.

pp

p
ppp

BB

430

Fl.b.

Vc.

Timpani

Perc.

Tr. (1) in Sib

Tr. b. (2) in Mib

Cor. in Fa

Cb.

Arp.

BB

#80
ge**BB**

Vn. 1

Vn. 2

BB

Fg.

Cl.b. in Sib

BB

Pf.

Vla.

BB

Cor. ing.

Vla.

CC Var. IV
Stesso Tempo

440

Fl.b.

Vc.

Timpani

Perc.

Tr. (1) in Sib

Tr.b. (2) in Mib

Cor. in Fa

Cb.

Arp.

Vn. 1

Vn. 2

Fg.

Cl.b. in Sib

Celesta

Pf.

Vla.

Cor. ing.

CC Stesso Tempo

CC Stesso Tempo

CC Stesso Tempo

DD**EE**

61

449

Fl.b. *pp* *pp*

Vc. Crotales *pp*

Perc.

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

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

Cor. in Fa

Cb. *pp*

Arp.

DD**EE**

Vn. 1 (cresc.) *p*

Vn. 2 (cresc.) *p*

Fg. *pp* *pp*

Cl.b. in Sib

Celesta

Pf. *pp* *pp*

DD**EE**

Vla. (cresc.) *p*

Cor. ing.

FF

Fl.b. 459

Vc.

Perc.

pp

pp

Tr. (1)
in Sib

Tr.b. (2)
in MiB

Cor.
in Fa

Cb.

pp
espress.

pp

poco

pp

p

Arp.

FF

Vn. 1

Vn. 2

Fg.

Cl.b.
in Sib

Pf.

Celesta

pp

Celesta

pp

FF

Vla.

Cor. ing.



GG

6 divs/beat

Var. V

Con nuova energia

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

6

8

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

GG

Con nuova energia

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

6

4

6

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

decreasing subdivisions of beat →

GG

Con nuova energia

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

6

8

Vla. Cor. ing.

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 HHU 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

HH

Vla. 2 4 5 3 3 2 4

Cor. ing. 5 3 3 3

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**

3 divs/beat

Fl.b. 6/8 4:3 2 divs/beat 3:1 2:1

Vc. 3

Marimba

Perc.

Tr. (1) in Sib

Tr. b. (2) in Mib

Cor. in Fa

Cb.

Arp.

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

Vn. 2 3:1 3:1 3:1 3:1 3:1 3:1 5:1

f

Fg. 5:3 5:3 4:3 5:3 9:8 9:8

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

←3:2 here
and 9:8 here →
are same speed

Pf. 5:3 5:3 5:3 5:4

4 divs 4 divs 5 divs ←5:3 here
5:4 here → are same speed 5 divs

Vla. 6/8 3:1 2:1 3:1 9:1 7:4

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

488

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

Vc. **2**

Perc. **4** **4**

Tr. (1) in Sib **3**

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

Cor. in Fa **sff**

Cb. **3**

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

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

Vn. 2 **2** **4**

Fg. **4:3**

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

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

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

Cor.ing. **2** **4**

12 **16**

III

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

p

f

p

I. **f**

p

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

4 **4**

pp

p

f

5 divs
(10 divs)

9 divs

8 divs

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

4 **4**

p

p

491

K segment f

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

12 16 4 4 12 16 2 4 6 16

pp f p f ff p f 7:6 5:3 3 3:2 5

I. II. (7th harm.)

f pp f f ff p

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

12 16 4 4 12 16 2 4 6 16

f f 3:2 8:6 8:6 f f 4:3 p 7:6 5:3 f f

Vla. Cor.ing.

12 16 4 4 12 16 2 4 6 16

f 5:3 p 3:2 9:8 5:3 5:3 f 7:4 7:4 p < f

495

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

Vc. **ff** **p** **ff** **ff** **p < sff** **p < ff**

Marimba **ff** **pp** **ff** **ff** **pp** **ff** **ff**

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

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

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

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

Fg. **ff** **ff** **ff** **sff** **ff**

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

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

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

Cor. ing. **ff** **ff** **p** **7:4** **p** **5:4** **p** **5**

K moves towards H seg

KK

501

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

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

Marimba

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

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

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

Cor. in Fa

Cb. pp ff f pp f pp f

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

$3:2$

KK

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

Vn. 2 ff f

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

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

Pf. fff f

KK

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

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

p ff pp ff f ff p f f ff p ff p f ff p p pp ff ff pp ff pp ff ff pp ff pp ff ff p f ff ff p f ff ff p

I. II. II.

Fl.b. 7 16 **ff** **LL** 4 4 **p** 12 16

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

Marimba

Perc. **ff p** **ff ff** **p**

Tr. (1) in Sib **ff** **ff** **ff** **ff**

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

Cor. in Fa

Cb. II. **ff > pp** I. **ff > pp** II. **ff > pp** I. **ff > pp**

Arp. **ff** **p** **ff > p** **ff** **p**

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**

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

Vla. **ff > p** **ff > p** **p** **p**

Cor. ing. **ff > p** **p < ff** **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*

Vn. 2 *f*

F.g. *ff*

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

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

12 **16** **2** **4** **6** **16** **5:3** **16** **7** **16**

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

Cor. ing. *f* *7:6* *p* *f* *3:2* *p* *ff* *9:3* *p*


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

Fl.b. 521 10
16 2
4 10
16 2
4 10
16

Vc. mp 6:5 7 6:5 7

Marimba pp ff 4:5 4:5

Perc. p 7:4 sfff pp

Tr. (1) in Sib 7:6 ff 7:6 p 4:5 7:6 7:6 7:6

Tr.b. (2) in Mib "F-Horn" (on F Horn, no valves) ff 5:6 p 5:4 5 5 5

Cor. in Fa p 4:7

Cb. pp ff

Arp. sfff pp 4:5 4:5 4:5

static chord material = segments of G

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

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

Vn. 2 ff pizz

Fg. >p ff

Cl.b. in Sib 4:3

Pf. ff pp 4:5 4:5 4:5 4:5

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

Vla. 10
16 2
4 10
16 2
4 10
16

Cor.ing. 7 ppp

526

Fl.b.

Vc.

Marimba

Perc.

Tr. (1)
in Sib

Tr.b. (2)
in Mib

Cor. in Fa

Cb.

Arp.

Vn. 1 pizz.

Vn. 2 arco

Fg. *p*

Cl.b. in Sib

Pf.

Vla. spicc. poco sul pont.

Cor. ing. *mp*

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

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.

Vc.

Marimba

Perc.

Tr. (1)
in Sib

Tr. b. (2)
in Mib

Cor. in Fa

"G-Horn"

Cb.

Arp.

pizz.

arco

Fg.

Cl.b.
in Sib

p

Pf.

Vla.

Cor.ing.

6:5

7

6:5

7

6:5

551

2 **4**

Fl.b.

PP

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.

p

sf

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

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

p

sf

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

2 **4** arco

PP

10 **16**

2 **4**

10 **16**

2 **4**

Vn. 1

pizz.

Vn. 2

Fg.

Cl.b. in Sib

Pf.

ppp

sf

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

2 **4**

PP

10 **16**

2 **4**

10 **16**

2 **4**

Vla.

Cor. ing.

6:5

ppp

556

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

Fl.b.

Vc.

Marimba

Perc.

Tr. (1)
in Sib

Tr.b. (2)
in Mib

Cor. in Fa

Cb.

Arp.

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

Vn. 2 arco

Fg. *p*

Cl.b. in Sib

Pf.

Vla.

Cor. ing.

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

QQ

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

561 **10** **16** **6** **8** **10** **16** **6** **8**

Fl.b. pizz.

Vc. 6:5

Perc. Marimba p 4:5 4:5 4:5 4:5 4:5

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

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

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

QQ

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

10 **16** **6** **8** **10** **16** **6** **8**

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

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
 $\text{J} = 132 (\text{J} = 99)$

10 **16** **6** **8** **10** **16** **6** **8**

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

Cor. ing.

(cresc.)

566

Fl.b.

Vc.

Marimba

Perc.

Tr. (1) in Sib

Tr.b. (2) in Mib

Cor. in Fa

Cb.

Arp.

6

(cresc.)

10
16

6
8

10
16

68

Vn. 1

Vn. 2

Fg.

Cl.b. in Sib

Pf.

Vla.

68

(cresc.)

10
16

6
8

10
16

68

Vla.

Cor. ing.

68

571 **6** (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: Rests.
- Violin: Notes.
- Marimba: Notes. Measure 2: 4:5 bracket.
- Percussion: Notes. Measure 2: 5:3 bracket.
- Trombone 1 (Sib): Notes. Measure 2: 4:6 bracket.
- Trombone 2 (Mib): Notes. Measure 2: 3-4:5 bracket.
- Clarinet in Fa: Notes. Measure 2: 7-4:6 bracket.
- Cello: Notes. Measure 2: 7-4:6 bracket.
- Double Bass: Notes. Measure 2: 7-4:6 bracket.

Measures 6-10 (Top System):

- Flute Bass: Rests.
- Violin: Notes.
- Marimba: Notes. Measure 7: 5:3 bracket.
- Percussion: Notes. Measure 7: 5:3 bracket.
- Trombone 1 (Sib): Notes. Measure 7: 6:5 bracket.
- Trombone 2 (Mib): Notes. Measure 7: 3-4:5 bracket.
- Clarinet in Fa: Notes. Measure 7: 7-4:6 bracket.
- Cello: Notes. Measure 7: 7-4:6 bracket.
- Double Bass: Notes. Measure 7: 7-4:6 bracket.

Measures 11-15 (Middle System):

- Violin 1: Notes.
- Violin 2: Notes. Measure 12: 5:3 bracket.
- Flute Bass: Notes. Measure 12: 6:5 bracket.
- Clarinet in Sib: Notes. Measure 13: 6:5 bracket.
- Piano: Notes. Measure 13: ppp dynamic.
- Violin 1: Notes. Measure 14: 5:3 bracket.
- Violin 2: Notes. Measure 14: 5:3 bracket.
- Flute Bass: Notes. Measure 14: 6:5 bracket.
- Clarinet in Sib: Notes. Measure 15: 6:5 bracket.
- Piano: Notes. Measure 15: 4 bracket.
- Violin 1: Notes. Measure 16: 4 bracket.
- Violin 2: Notes. Measure 16: 4 bracket.
- Flute Bass: Notes. Measure 16: 4 bracket.
- Clarinet in Sib: Notes. Measure 16: 4 bracket.
- Piano: Notes. Measure 16: 4 bracket.

Measures 16-20 (Bottom System):

- Violin 1: Notes. Measure 17: 4 bracket.
- Violin 2: Notes. Measure 17: 4 bracket.
- Flute Bass: Notes. Measure 17: 4 bracket.
- Clarinet in Sib: Notes. Measure 18: 4 bracket.
- Piano: Notes. Measure 18: ppp dynamic.
- Violin 1: Notes. Measure 19: 4 bracket.
- Violin 2: Notes. Measure 19: 4 bracket.
- Flute Bass: Notes. Measure 19: 4 bracket.
- Clarinet in Sib: Notes. Measure 20: 4 bracket.
- Piano: Notes. Measure 20: 4 bracket.

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

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

Vc. 5:3 *sf*

Marimba 4:5 4:5 4:5

Perc. 4:5 4:5 4:5

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

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

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

Cor. in Fa *ppp* 6:5

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

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

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

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

Fg. 6:5 *sf*

Cl.b. in Sib 5:3

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

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

Cor. ing. *sf*



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

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>**

<81ee> from Var2:Sec4

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

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

6 8 9 8 88 88 88

Vla. Cor. ing.

<81ee> from Var2:Sec4

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.*

588 98 88 98 88 89 98

TT

Fl.b. **<618> with bass**

Vc. arco, flaut. **pp**

Marimba **pp** **p** **<33 e6>**

Perc. **mf** **mf** **mf** **from Var1:Sec4**

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

Tr. b. (2) in Mi**b** **con sord. (cup)** **p** **<9t3>**

from Var1:Sec4

Cor. in Fa + poco cuivré **p-sf** **pp**

Cb. **p**

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

TT from Var1:Sec4

98 Vn. 1 IV. arco **p**

Vn. 2 arco IV. V **<1<60>e>**

Fg.

<t55> from Intro:Sec4 <272>

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

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

<273> from Var1:Sec4

Vla. arco **p** **f** **ppp**

TT

<45e> from Intro:Sec4

Cor. ing. **p cant.**

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

98 88 98 98 88 98 98 98

Vla. Cor.ing.

<8453> from Intro:Sec4

p sim. *poco espr.* *p*

UU Piu lento, $\text{♩} = 64$

596 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.

88 8 9 8 8 9 8 9

ffp ffp (pizz.)
 3 mf
 pizz. III.
 mf
 ff 3 ff
 pizz. arco, sul pont. estr.
 sul pont. estr. 3 ff pesante
 ff pesante pizz.
 pp sempre
 ff ff ff
 senza vibr. sul pont. pp
 pp sempre ord.

<t8 1t 51 t t61>
 <390>
 <t15>

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.