

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)

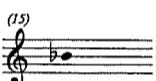
Percussion (one player):

Kalimba (placed on the Timp.) 

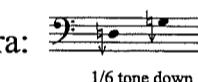
(available f.i. at "African Musical Instruments" www.kalimba.co.za)

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

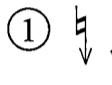
The score is written in transposition.

All transposing instruments are notated in their relevant transpositions.

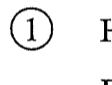
Double Bass harmonics are also octave transposed.

Performance notes

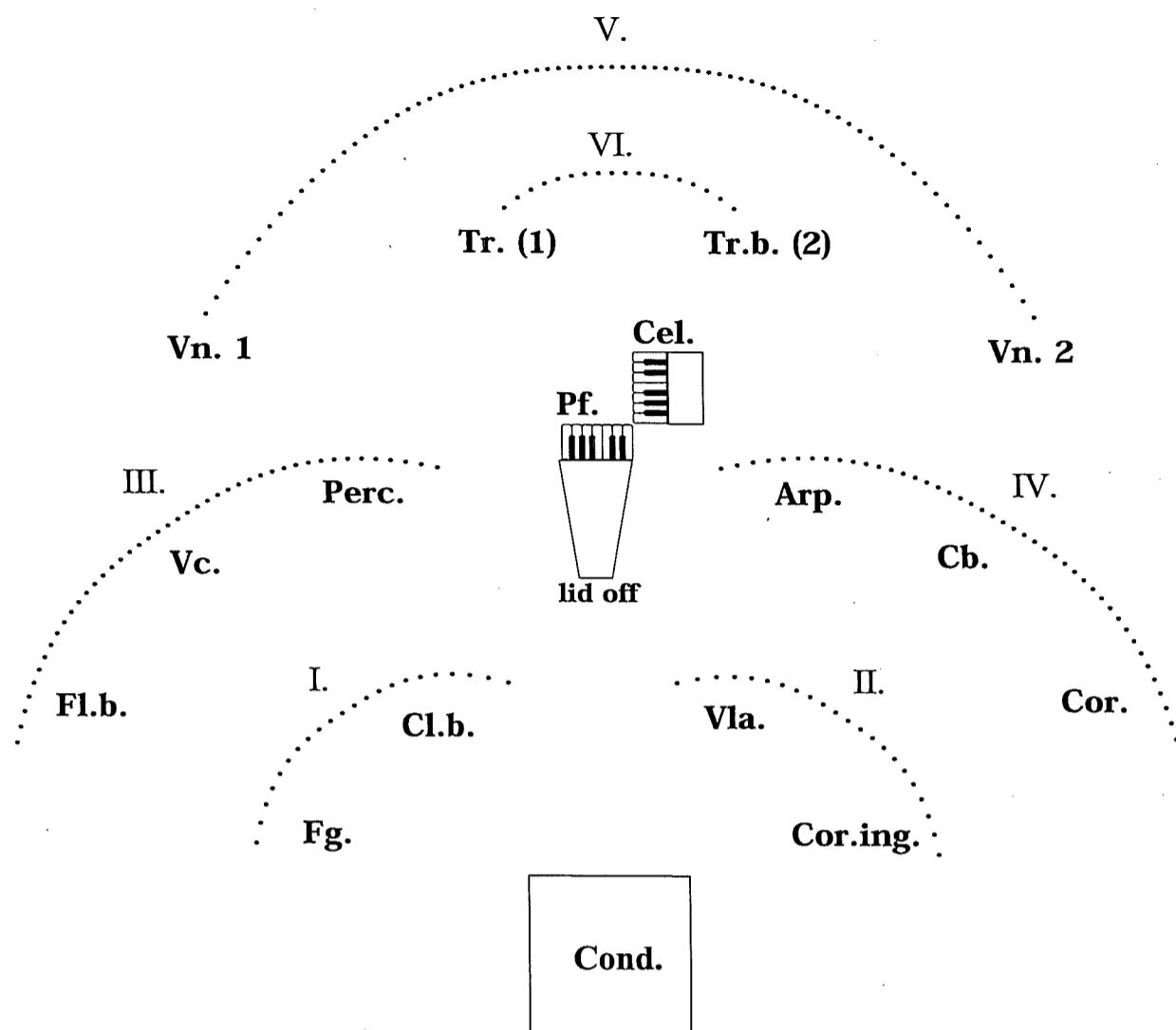
General

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

Flauto basso

Violoncello

Percussione

Tromba (1) in Sib

Tromba bassa (2) in Mib

Corno in Fa

Contrabbasso

Arpa

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

Violino 1

Violino 2

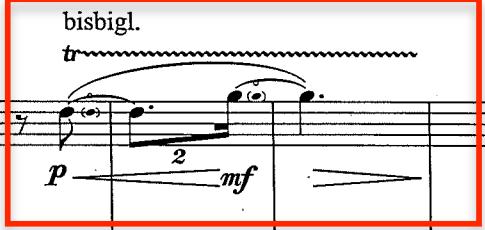
Fagotto

Clarinetto basso in Sib

Pianoforte

Viola

Corno inglese

bisbigl.
t 

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

IV. (7th harm.)

mf mfp

mfp mfp

f

5

5

with Marimba mallets inside on the strings

pp

holed in sost. ped. (3. ped.)

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

(short flz.
on the beat) sim.

A (3-Taktig)

11 (2-Taktig)

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

Vc. *mfp* *mfp* *mfp*

Perc. Kalimba *f*

Tr. (1) in Sib

Tr.b. (2) in Mib

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

Cor. in Fa *p* *mf*

Cb.

Arp.

(2-Taktig)

Vn. 1 5 5 5 5 5 5 5 5

Vn. 2 5 5 5 5 5 5 5 5

Fg.

Cl.b. in Sib

Pf. 3 ped.

(2-Taktig)

Vla.

Cor. ing.

A (3-Taktig)

$\text{♪} = \text{♪}$ **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. 5 sff sff sim. 5 sff sff 3 ped. sff sim. 5 sff sff f <fff>

7

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

12 **8**

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

Vc.

Perc.

Tr. (1) in Sib

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

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

Cb.

Arp.

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

12 **8**

Vn. 1 1) 2)

Vn. 2 1) 2)

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

Cl.b. in Sib norm. 1.v.

Pf. ff

* ped.

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

12 **8**

Vla. <fff>

Cor. ing. <fff>

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

p *ben stacc. e marc.*

9:8

- 1) For the conductor: when necessary from D to G conduct 4 against 3
- 2) For the conductor: from D to G all accents in *p* are poco *f*

76

Fl.b. : 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.

E

Vla.

Cor. ing.

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

F

86

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

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 Bassoon (Arp.). The score shows measures 86 through 88. Measures 86 and 87 feature eighth-note patterns with grace marks. Measure 88 begins with a dynamic **p**, followed by 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.). Measures 86 through 88 show eighth-note patterns. Measures 86 and 87 begin with a dynamic **p**. Measure 88 features a 5:4 time signature.

System 3: Violin (Vla.) and Cor anglais (Cor.ing.). Measures 86 through 88 show eighth-note patterns. Measures 86 and 87 begin with a dynamic **p**. Measure 88 features a 5:4 time signature.

6
16

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

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

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

Perc. Tr. (1) in Sib

Tr. b. (2) in Mib

Cor. in Fa

Cb.

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

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

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

Vn. 1 Vn. 2 Fg.

Cl. b. in Sib

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

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

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

Vla. Cor. ing.



117

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

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

Vc. **p** ma ben marc.

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

Tr. (1) in Sib

Tr.b. (2) in Mi \flat

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

Cor. in Fa

Cb.

Arp.

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

Vn. 1

Vn. 2

Fg.

Cl.b. in Sib

Pf.

3 ped.

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

Vla.

Cor. ing.

127

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

Fl.b. Vc. Kalimba Perc.

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

Cor. in Fa Cb. Arp.

Vn. 1 Vn. 2

Fg. Cl.b. in Sib

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

Vla. Cor. ing.

pp 2 mp

sim. 5

p sim. 5

p 5 pp 5 pp 5

5 5 5 5

with Marimba mallets

pp pp

138

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

Fl.b. **p sim.**

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

Perc. **p**

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

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

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

Cb. **p**

Arp. **pp** **pp** **p** **v** **5**

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

Vn. 1 5 5 5

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

Fg.

Cl.b. in Sib

Pf. 3 ped.

Vla.

Cor. ing.

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

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*

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

Vla. *f sim.* *f* *f* *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 Vn. 2 f ppp Vn. 1 f ppp

Fg. f Cl.b. in Sib. f

Pf. sf sf ff

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

Cor. ing. f ff

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

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

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

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

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

Vla. Cor. ing.

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

M

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

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)

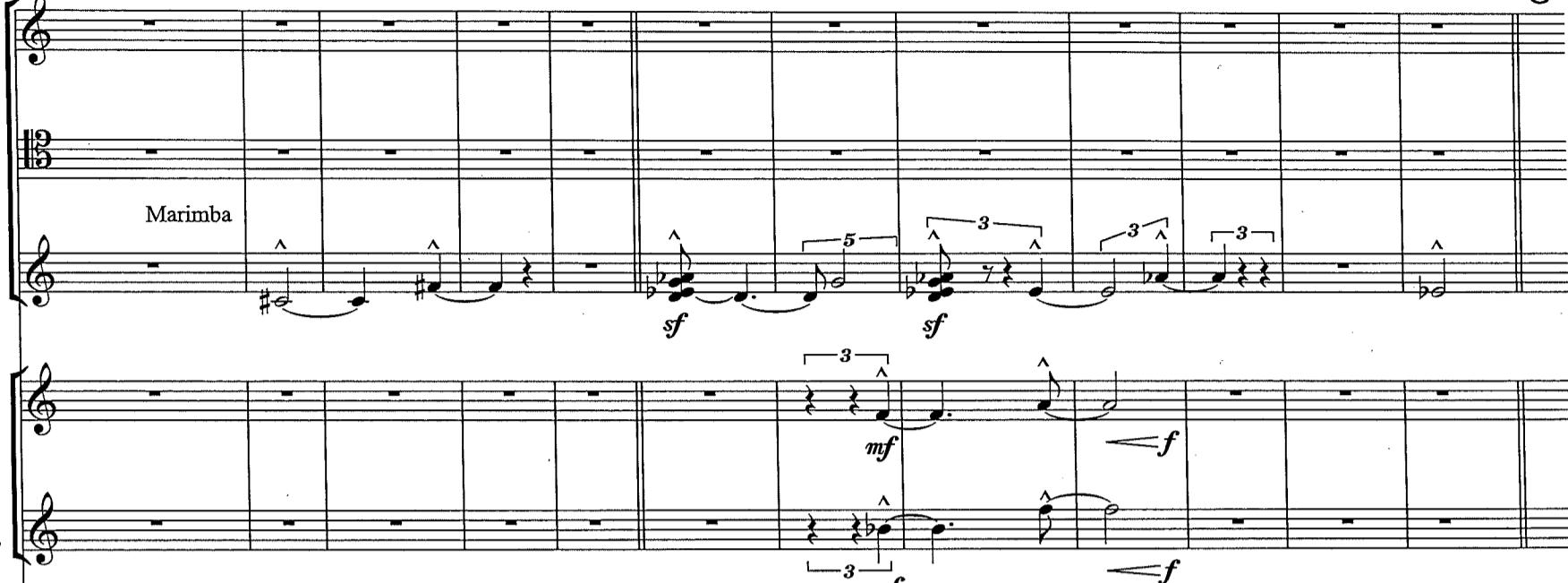
(3-Taktig)

Vla.
Cor. ing.

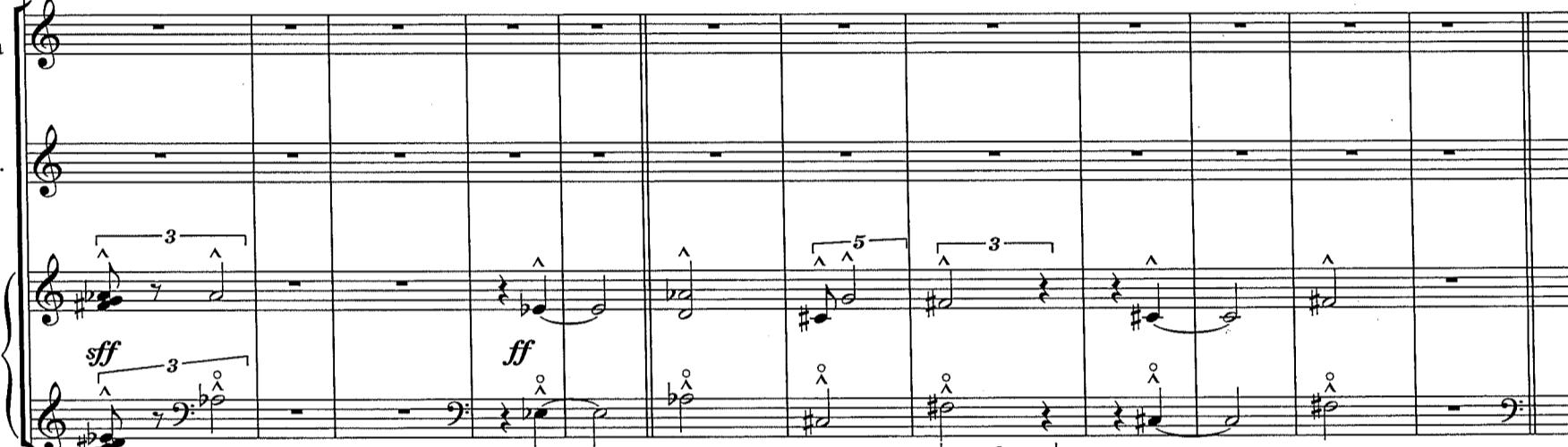
poco rall. **12**
8

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



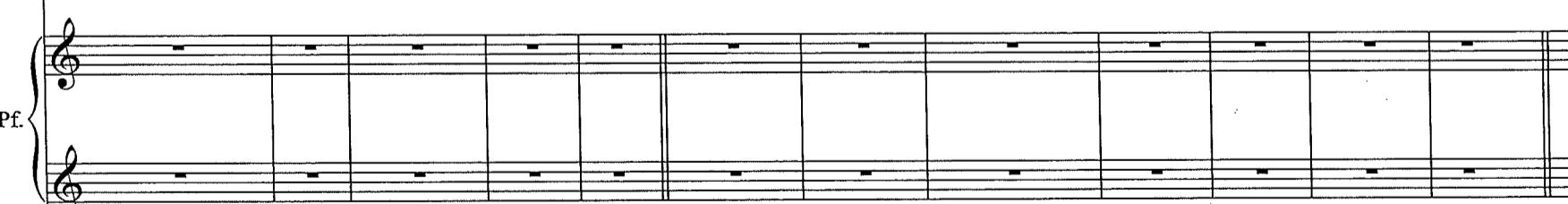
Cor. in Fa Cb. Arp.



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



Pf.



Vla. Cor. ing.



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

N

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

27

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

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

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

12/**8**

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

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

12/**8**

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

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

241

Fl.b.

Vc.

Perc.

Tr. (1)
in Sib

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

Cor.
in Fa

Cb.

Arp.

Vn. 1

Vn. 2

Fg.

Cl.b.
in Sib

Pf.

Vla.

Cor.ing.

senza sord. *g* *g* *g*
mf marc.
senza sord.
mf marc.

sff *spiccato* *g* *g* *g*
mf marc.
spiccato *7* *7* *7*
mf marc.

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

5 5 5 5
mf marc.

4 4 4 4
mf marc.

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

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

7 7

244

Fl.b.

Vc.

Perc.

Tr. (1)
in Sib

Tr. b. (2)
in Mib

Cor. in Fa

Cb.

Arp.

Vn. 1

Vn. 2

Fg.

Cl.b. in Sib

Pf.

Vla.

Cor. ing.

mf

sim.

mf

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

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

mf

9:8

mf 9:8 *fff*

mf

247

O

Fl.b.

Vc.

Perc.

Tr. (1)
in Sib

Tr.b. (2)
in Mib

Cor. in Fa

Cb.

Arp.

O

Vn. 1

Vn. 2

Fg.

Cl.b.
in Sib

Pf.

O

Vla.

Cor. ing.

250

Fl.b.

Vc.

Perc.

Tr. (1)
in Sib

Tr.b. (2)
in Mib

Cor. in Fa

Cb.

Arp.

Vn. 1

Vn. 2

Fg.

Cl.b.
in Sib

Pf.

Vla.

Cor. ing.

253

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

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

Fl.b.

Vc.

Perc.

Marimba

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

Cb.

Arp.

(3-Taktig)

35

(2-Taktig)

Vn. 1

Vn. 2

Fg.

Cl.b. in Sib

(3-Taktig)

Pf.

3 ped.

(2-Taktig)

Vla.

Cor.ing.

(3-Taktig)

(2-Taktig)

282 (tr)

Marimba

alla sopra

pp

ppp

ppp

con sord.

IV.

pp

(2-Taktig)

5

5

5

5

5

5

5

5

5

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

voo

(3-Taktig)

Vn. 1

Vn. 2

(2-Taktig)

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 Mi**b**

Cor. in Fa

Cb.

Arp.

(3-Taktig)

Vn. 1

Vn. 2

Fg.

Cl.b. in Si**b**

Pf.

(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, $\text{♩} = 82$
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, $\text{♩} = 82$
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.

<img alt="Musical score page 340 showing multiple staves with various instruments. The top section includes Flute Bass, Double Bass, Marimba, Percussion, Trombone 1 in G major, Trombone 2 in B-flat major, Clarinet in F major, Bassoon, and Arp. The middle section includes Violin 1, Violin 2, Bassoon, Clarinet in G major, and Piano. The bottom section includes Double Bass, Trombone 1 in G major, Clarinet in E major, and Violin 2. The score features measures grouped into 2-measure, 3-measure, and 2-measure sections, with dynamic markings like mf, pp, p, and dynamics like (c.s.) and (pizz.). Measure numbers 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 809, 810, 811, 812, 813, 814, 815, 816, 816, 817, 818, 819, 819, 820, 821, 822, 823, 824, 825, 826, 827, 827, 828, 829, 830, 831, 832, 833, 834, 835, 835, 836, 837, 838, 839, 839, 840, 841, 842, 843, 844, 844, 845, 846, 847, 847, 848, 849, 849, 850, 851, 852, 853, 854, 854, 855, 856, 857, 858, 859, 859, 860, 861, 862, 863, 864, 864, 865, 866, 867, 867, 868, 869, 869, 870, 871, 872, 873, 874, 874, 875, 876, 877, 877, 878, 879, 879, 880, 881, 882, 883, 884, 884, 885, 886, 887, 887, 888, 889, 889, 889, 890, 891, 892, 893, 893, 894, 895, 895, 896, 897, 897, 898, 899, 899, 900, 901, 902, 903, 903, 904, 905, 905, 906, 907, 907, 908, 909, 909, 910, 911, 911, 912, 913, 913, 914, 915, 915, 916, 917, 917, 918, 919, 919, 920, 921, 921, 922, 923, 923, 924, 925, 925, 926, 927, 927, 928, 929, 929, 930, 931, 931, 932, 933, 933, 934, 935, 935, 936, 937, 937, 938, 939, 939, 940, 941, 941, 942, 943, 943, 944, 945, 945, 946, 947, 947, 948, 949, 949, 950, 951, 951, 952, 953, 953, 954, 955, 955, 956, 957, 957, 958, 959, 959, 960, 961, 961, 962, 963, 963, 964, 965, 965, 966, 967, 967, 968, 969, 969, 970, 971, 971, 972, 973, 973, 974, 975, 975, 976, 977, 977, 978, 979, 979, 980, 981, 981, 982, 983, 983, 984, 985, 985, 986, 987, 987, 988, 989, 989, 990, 991, 991, 992, 993, 993, 994, 995, 995, 996, 997, 997, 998, 999, 999, 1000, 1000, 1001, 1001, 1002, 1002, 1003, 1003, 1004, 1004, 1005, 1005, 1006, 1006, 1007, 1007, 1008, 1008, 1009, 1009, 1010, 1010, 1011, 1011, 1012, 1012, 1013, 1013, 1014, 1014, 1015, 1015, 1016, 1016, 1017, 1017, 1018, 1018, 1019, 1019, 1020, 1020, 1021, 1021, 1022, 1022, 1023, 1023, 1024, 1024, 1025, 1025, 1026, 1026, 1027, 1027, 1028, 1028, 1029, 1029, 1030, 1030, 1031, 1031, 1032, 1032, 1033, 1033, 1034, 1034, 1035, 1035, 1036, 1036, 1037, 1037, 1038, 1038, 1039, 1039, 1040, 1040, 1041, 1041, 1042, 1042, 1043, 1043, 1044, 1044, 1045, 1045, 1046, 1046, 1047, 1047, 1048, 1048, 1049, 1049, 1050, 1050, 1051, 1051, 1052, 1052, 1053, 1053, 1054, 1054, 1055, 1055, 1056, 1056, 1057, 1057, 1058, 1058, 1059, 1059, 1060, 1060, 1061, 1061, 1062, 1062, 1063, 1063, 1064, 1064, 1065, 1065, 1066, 1066, 1067, 1067, 1068, 1068, 1069, 1069, 1070, 1070, 1071, 1071, 1072, 1072, 1073, 1073, 1074, 1074, 1075, 1075, 1076, 1076, 1077, 1077, 1078, 1078, 1079, 1079, 1080, 1080, 1081, 1081, 1082, 1082, 1083, 1083, 1084, 1084, 1085, 1085, 1086, 1086, 1087, 1087, 1088, 1088, 1089, 1089, 1090, 1090, 1091, 1091, 1092, 1092, 1093, 1093, 1094, 1094, 1095, 1095, 1096, 1096, 1097, 1097, 1098, 1098, 1099, 1099, 1100, 1100, 1101, 1101, 1102, 1102, 1103, 1103, 1104, 1104, 1105, 1105, 1106, 1106, 1107, 1107, 1108, 1108, 1109, 1109, 1110, 1110, 1111, 1111, 1112, 1112, 1113, 1113, 1114, 1114, 1115, 1115, 1116, 1116, 1117, 1117, 1118, 1118, 1119, 1119, 1120, 1120, 1121, 1121, 1122, 1122, 1123, 1123, 1124, 1124, 1125, 1125, 1126, 1126, 1127, 1127, 1128, 1128, 1129, 1129, 1130, 1130, 1131, 1131, 1132, 1132, 1133, 1133, 1134, 1134, 1135, 1135, 1136, 1136, 1137, 1137, 1138, 1138, 1139, 1139, 1140, 1140, 1141, 1141, 1142, 1142, 1143, 1143, 1144, 1144, 1145, 1145, 1146, 1146, 1147, 1147, 1148, 1148, 1149, 1149, 1150, 1150, 1151, 1151, 1152, 1152, 1153, 1153, 1154, 1154, 1155, 1155, 1156, 1156, 1157, 1157, 1158, 1158, 1159, 1159, 1160, 1160, 1161, 1161, 1162, 1162, 1163, 1163, 1164, 1164, 1165, 1165, 1166, 1166, 1167, 1167, 1168, 1168, 1169, 1169, 1170, 1170, 1171, 1171, 1172, 1172, 1173, 1173, 1174, 1174, 1175, 1175, 1176, 1176, 1177, 1177, 1178, 1178, 1179, 1179, 1180, 1180, 1181, 1181, 1182, 1182, 1183, 1183, 1184, 1184, 1185, 1185, 1186, 1186, 1187, 1187, 1188, 1188, 1189, 1189, 1190, 1190, 1191, 1191, 1192, 1192, 1193, 1193, 1194, 1194, 1195, 1195, 1196, 1196, 1197, 1197, 1198, 1198, 1199, 1199, 1200, 1200, 1201, 1201, 1202, 1202, 1203, 1203, 1204, 1204, 1205, 1205, 1206, 1206, 1207, 1207, 1208, 1208, 1209, 1209, 1210, 1210, 1211, 1211, 1212, 1212, 1213, 1213, 1214, 1214, 1215, 1215, 1216, 1216, 1217, 1217, 1218, 1218, 1219, 1219, 1220, 1220, 1221, 1221, 1222, 1222, 1223, 1223, 1224, 1224, 1225, 1225, 1226, 1226, 1227, 1227, 1228, 1228, 1229, 1229, 1230, 1230, 1231, 1231, 1232, 1232, 1233, 1233, 1234, 1234, 1235, 1235, 1236, 1236, 1237, 1237, 1238, 1238, 1239, 1239, 1240, 1240, 1241, 1241, 1242, 1242, 1243, 1243, 1244, 1244, 1245, 1245, 1246, 1246, 1247, 1247, 1248, 1248, 1249, 1249, 1250, 1250, 1251, 1251, 1252, 1252, 1253, 1253, 1254, 1254, 1255, 1255, 1256, 1256, 1257, 1257, 1258, 1258, 1259, 1259, 1260, 1260, 1261, 1261, 1262, 1262, 1263, 1263, 1264, 1264, 1265, 1265, 1266, 1266, 1267, 1267, 1268, 1268, 1269, 1269, 1270, 1270, 1271, 1271, 1272, 1272, 1273, 1273, 1274, 1274, 1275, 1275, 1276, 1276, 1277, 1277, 1278, 1278, 1279, 1279, 1280, 1280, 1281, 1281, 1282, 1282, 1283, 1283, 1284, 1284, 1285, 1285, 1286, 1286, 1287, 1287, 1288, 1288, 1289, 1289, 1290, 1290, 1291, 1291, 1292, 1292, 1293, 1293, 1294, 1294, 1295, 1295, 1296, 1296, 1297, 1297, 1298, 1298, 1299, 1299, 1300, 1300, 1301, 1301, 1302, 1302, 1303, 1303, 1304, 1304, 1305, 1305, 1306, 1306, 1307, 1307, 1308, 1308, 1309, 1309, 1310, 1310, 1311, 1311, 1312, 1312, 1313, 1313, 1314, 1314, 1315, 1315, 1316, 1316, 1317, 1317

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

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

Cor. in Fa Cb. Arp.

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

Pf. Vla. Cor. ing.

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

(pizz.) mf v° pp p =

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

Fl.b.

Vc.

Marimba

Perc.

Tr. (1)
in Sib

Tr. (2)
in Mi

Cor. in Fa

Cb.

Arp.

Vn. 1

Vn. 2

Fg.

Cl.b.
in Sib

Pf.

Vla.

Cor. ing.

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

Fl.b. Vc. Perc. Marimba

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

Cor. in Fa Cb.

Arp.

Vn. 1 Vn. 2 Fg.

Cl.b. in Sib

Pf.

Vla. Cor. ing.

369

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

Fl.b. Vc. Marimba Perc.

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

Cor. in Fa Cb. Arp.

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

Pf.

Vla. Cor. ing.

47

48

♩ = ♪ 4:3

12
8

376 (3-Taktig) (2-Taktig)

poco rall.

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

senza sord. senza sord. *p*

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

(3-Taktig) (2-Taktig)

poco rall.

Vla. Cor. ing.

12
8

5 4:3:1
 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
 Cl.b. in Sib p 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 Mi \flat

Cor. in Fa

Cb.

Arp.

IV.

V

Vn. 1

Vn. 2

Fg.

Cl.b. in Sib

Pf.

V

Vla.

Cor. ing.

388

F1.b.

Vc.

Perc.

Tr. (1)
in Sib

Tr.b. (2)
in Mib

Cor. in Fa

Cb.

Arp.

Vn. 1

Vn. 2

Fg.

Cl.b.
in Sib

Pf.

Vla.

Cor. ing.

W

W

IV.

Vn. 1

Vn. 2

Fg.

Cl.b.
in Sib

Pf.

W

Musical score for strings and woodwind section. The strings (Vla., Cello) play eighth-note patterns in 3/4 time, with dynamic markings ***ff***, ***mf***, and ***5:4***. The woodwind (Cor. ing.) plays eighth-note patterns in 7/4 time, with dynamic markings ***ff***, ***mf***, and ***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. 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)

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

Fl.b. 400

Vc.

Perc.

Tr. (1)
in Sib

Tr.b. (2)
in Mi♭

Cor. in Fa

Cb.

Arp.

Vn. 1

Vn. 2

Fg.

Cl.b. in Sib

Pf.

Vla.

Cor. ing.

Marimba
pp dolciss.

$\text{♩} = \frac{7}{6}$

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

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

$\text{♩} = \frac{7}{6}$

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

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

$\text{♩} = \frac{7}{6}$

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

F. b. *ppp*

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

Perc.

Tr. (1) in Sib

Tr. b. (2) in Mib

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

Cor. in Fa *pp*

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

Arp.

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

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

Fg.

Cl. b. in Sib *pp*

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

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

Cor. ing.

Z

Var. III

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

408 **9**
16

Fl.b.

Vc.

Marimba
Timpani

Perc.

Tr. (1)
in Sib

Tr. b. (2)
in Mib

pp sempre

ppp "kaum hörbar" barely audible

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

9
16

Vn. 1

Vn. 2

Fg.

Cl.b.
in Sib

5:3

al niente

Pf.

p

pp

8vb

loco

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

Vla.

Cor. ing.

al niente

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

Fg.

Cl.b. in Sib

ppp

Pf.

BB

Vla.

Cor. ing.

CC Var. IV
Stesso Tempo

440

Fl.b.

Vc.

Timpani

Perc.

Tr. (1) in Sib

Tr.b. (2) in Mib

Cor. in Fa

Cb.

Arp.

Vn. 1

Vn. 2

Fg.

Cl.b. in Sib

Celesta

Pf.

Vla.

Cor. ing.

CC Stesso Tempo

CC Stesso Tempo

CC Stesso Tempo

DD**EE**

61

449

Fl.b. *pp* *pp*

Vc. Crotales *pp*

Perc.

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

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

Cor. in Fa

Cb. *pp*

Arp.

DD**EE**

Vn. 1 *(cresc.)*

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

Celesta

pp

pp

FF

Vla.

Cor. ing.



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

6

2

63

470

Fl.b.

Vc.

Perc.

Tr. (1) in Sib

Tr.b. (2) in Mib

Cor. in Fa

Cb.

Arp.

sff sff

Eb Bb

f

5:3 5:4

con sord. (metal straight)

3:2

pp cresc.

sff

mf

3

ff sff sff

ff sff sff

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

6

2

63

Vn. 1

Vn. 2

Fg.

Eb Bb

EB

f

3

Cl.b. in Sib

sff sff

8:6

sff sff

f

9

sff sff

ff sff

Pianoforte

Eb Bb

4:3 4:3

sff sff sff

5:3

sff sff sff

ff sff

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

6

2

63

Vla.

Cor. ing.

ff

7:6

sff sff

ff ff

476

Fl.b. **6**
Vc. **4**
Perc. **8**
Tr. (1) in Sib **2**
Tr.b. (2) in Mib **4**
Cor. in Fa **6**
Cb. **8**
Arp. **4**
Vn. 1 **6**
Vn. 2 **4**
Fg. **6**
Cl.b. in Sib **2**
Pf. **6**
Vla. **4**
Cor.ing. **6**
2

sempre sim.

f

Marimba

sempe sim.

con sord. (metal straight)

p

sff

f

sempe sim.

4:3

8:6

3

3

5

3

4:3

8:6

3

3

5

3

3

7:6

4:3

sempre sim.

echoing marimba pitches

C

4:3

sempre sim.

3

3

9

8:6

3

3

5:3

5:3

5

9

mf

5:3

5:3

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

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

65 **2**
4

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

482 2/4 68 2/4 68

Fl.b. Vc. Marimba Perc.

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

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

Vla. Cor.ing.

Fl.b. Vc. Marimba Perc.

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

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

Vla. Cor.ing.

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

488

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

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

Marimba

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

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

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

Cor. in Fa **sff**

Cb. **3**

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

I. **f**

p

6 **8**

Vn. 1 **8:6**

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

Fg. **4:3**

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

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

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

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

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

4 **4**

p

12 **16**

12 **16**

p

12 **16**

p

12 **16**

p

491

12 16 4 12 16 2 4 6 16⁶⁹

Fl.b.

Vc.

Marimba

Perc.

Tr. (1)
in Sib

Tr. b. (2)
in Mib

Cor. in Fa

Cb.

Arp.

Vn. 1

Vn. 2

Fg.

Cl.b.
in Sib

Pf.

Vla.

Cor.ing.

pp

f

p

f

f

f

pp

p

f

f

f

II. (7th harm.)

ff

p

f

pp

f

3:2

8:6

4:3

p

f

7:6

5:3

f

f

f

5:3

9:8

f

p

7:4

7:4

p

f

5:3

5:3

f

p <

495

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

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.

Detailed description: This page of a musical score contains six systems of music. The first system features woodwind and percussion parts. The second system includes brass and woodwind parts. The third system features brass and woodwind parts. The fourth system features brass and woodwind parts. The fifth system features brass and woodwind parts. The sixth system features brass and woodwind parts. The score includes dynamic markings such as ff, pp, sff, and ff>. Time signatures include 6/16, 2/4, 6/16, 7/16, 3:2, 5:3, 4:3, 5:6, 7:6, and 5:4.

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

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

Vn. 1 ff f

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

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

Vla. ff sff f p f $4:3$

Cor. ing. $5:3$ $3:2$ $9:8$ $9:8$ 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. 4 6 I. II. II. 4:3 f p
Vn. 1 6 2 6 2 7
Vn. 2 4 6 2 6 2 7
Fg.
Cl.b. in Sib 4 6 2 6 2 7
Pf. 4 6 2 6 2 7
Vla. Cor. ing. 4 6 2 6 2 7

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 4:3 3:2

ff pp ff f p 5:3 5:6 4:3 4:3 3:2

pp ff f p ff p

ff pp ff f p

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

f f 4:3 4:3 3:2 3:2

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

510 **7** 16 **LL** **12** 16 **73**

Fl.b. **ff** 7:6

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

Marimba

Perc. **ff** **p** **ff** **ff** **ff** **p** **ff** 3:2

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

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

Cor. in Fa

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

Arp. **ff** **p** **ff** 7:4 **ff** > **p** **ff** **p** **ff** 9:8 **p** **ff** 5:4

Musical score for orchestra and piano, page 126, measures 7-16. The score includes parts for Vn. 1, Vn. 2, Fg., Cl.b. in Sib., and Pf. The instrumentation changes from 7/16 to 4/4 time at measure 12. The vocal part (Vn. 1) consists of eighth-note patterns with dynamic markings ff and pp. The second violin (Vn. 2) also has eighth-note patterns. The bassoon (Cl.b. in Sib.) plays sustained notes with dynamics p and ff, and includes markings for 3:2, 5:3, and 7:4 rhythms. The piano (Pf.) provides harmonic support with sustained notes and ff dynamics.

Musical score for strings and woodwind section, measures 16-17. The score includes parts for Vla. (Violin) and Cor. ing. (Cor anglais). The key signature changes between B-flat major (measures 16-17) and A major (measure 18). Measure 16 starts with a forte dynamic (ff) followed by a piano dynamic (p). Measure 17 continues with a forte dynamic (ff) followed by a piano dynamic (p). Measure 18 begins with a piano dynamic (p), followed by a forte dynamic (ff). Measure 19 concludes with a piano dynamic (p). Various time signatures are indicated throughout the measures, including 5:3, 5:4, 4:3, 3:2, 7:4, and 5:4.

515

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

F.l.b. *ff*

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

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

Perc. *f*

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

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

Cor. in Fa

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

536

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

Vc.

Marimba

Perc.

Tr. (1) in Sib

Tr.b. (2) in Mib

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

"F-Horn" 6:5

"G-Horn"

"F-Horn" 6:5

"G-Horn"

Cor. in Fa

Cb.

Arp.

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

Vn. 2 arco

Fg.

Cl.b. in Sib

Pf.

Vla. 2 10 16 2 10 16 2 10 16

Cor. ing.

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

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

pp

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, 13th and 15th endings. Measure 2: 10/16 time. Measure 3: 2/4 time. Measure 4: 10/16 time. Measure 5: 2/4 time, dynamic ppp, 6:5 ratio.

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

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 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. 10
16 6
8 10
16 6
8

Vc.

Marimba

Perc.

**Tr. (1)
in Sib**

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

**Cor.
in Fa**

Cb.

Arp.

(cresc.)

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

Vla.

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.

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*



87

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

Fl.b. 6 8 9 8 8 8 9 8 8 8

Vc.

Perc.

Tr. (1) in Sib

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

Cor. in Fa

Cb.

Arp.

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

Vn. 1 6 8 9 8 8 8 9 8 8 8

Vn. 2

Fg.

Cl.b. in Sib 6 8 9 8 8 8 9 8 8 8

Pf.

Vla. 6 8 9 8 8 8 9 8 8 8

Cor. ing.

RR Andante mesto, $\text{♩} = 66$

RR Andante mesto, $\text{♩} = 66$

RR Andante mesto, $\text{♩} = 66$

88

SS

585 8 8 9 8 8 9 9

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

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

Cor. in Fa Cb. Arp.

pp *mf* *pp sempre* arco III. *pp sempre* IV. *ff* *ff* *ff* *ff*

SS

8 8 pizz.

9 8 pizz.

8 8

9 8

Vn. 1

Vn. 2 ("gut gestoßen")

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

Cl.b. in Sib p cant. ppp mf

Pf. ff ff ff ff

SS

Vla.

(gut gestoßen)

p
sim..

ff

ff

ff ten.

pizz.

mf

ff

ff ten.

592

Fl.b.

Vc.

p

Marimba

Perc.

Tr. (1)
in Sib

Tr.b. (2)
in Mib

Cor. in Fa

Cb.

pp

pp

Arp.

pp

pp

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

9

9

8

9

8

Vn. 1

IV. sul tasto estr.

p

sul tasto estr.

Vn. 2

pp — *p* —

Fg.

Cl.b. in Sib

p

Celesta

pp

Pf.

ff

ff

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

9

9

8

9

8

Vla.

p sim.

poco espr.

p

Cor. ing.

9

8

9

8

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

9

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. **ord.** **pp**

Cor.ing. **sul pont.** **p** **sf**

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.

Arp.

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.