

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)

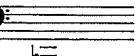
Marimba

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

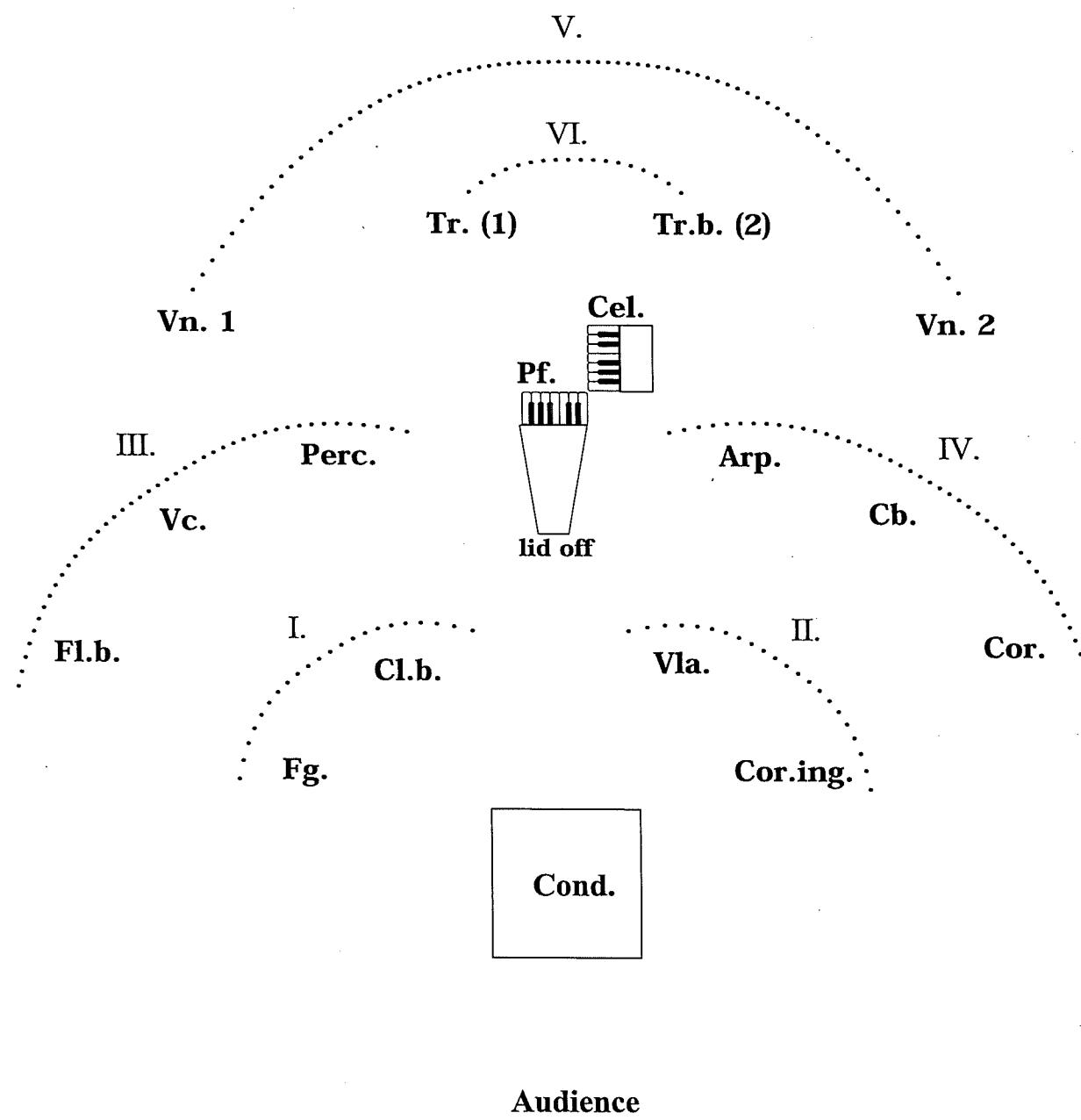
General

- (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



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

Inner circles:

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

Middle circles:

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

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

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

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

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

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

www.ewh.dk

where you will find:

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

and much more ...

Var. I p. 15

Var. II p. 27

Var. III p. 57

Var. IV p. 60

Var. V p. 63

Var. VI p. 87

Var. VII p. 90

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

Duration: approx. 18 minutes

10

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

Flauto basso

Violoncello

Percuzione

Tromba (1) in Sib

Tromba bassa (2) in Mib

Corno in Fa

Contrabbasso

Arpa

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

Violino 1

Violino 2

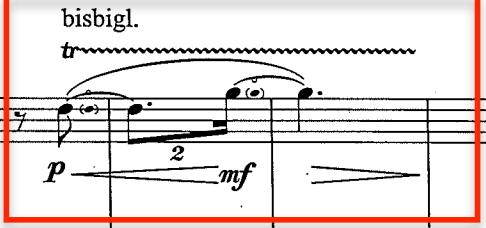
Fagotto

Clarinetto basso in Sib

Pianoforte

Viola

Corno inglese

bisbigl.
tr 

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

5

with Marimba mallets inside on the strings
pp *pp*
holed in sost. ped. (3. ped.)

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

(short flz.
on the beat) sim.

A (3-Taktig)

11 (2-Taktig)

Fl.b. (short salt. trem.
on the beat)

Vc. mfp sim. mfp mfp

Perc. Kalimba f f

Tr. (1)
in Sib

Tr. b. (2)
in Mib

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

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

Cor. in Fa p mf

Cb.

Arp.

(2-Taktig)

Vn. 1 5 5 5 5 5 5 5 5

Vn. 2 5

Fg.

Cl.b.
in Sib

Pf. 3 ped.

(2-Taktig)

Vla.

Cor. ing.

3

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

sim. *tr* 2 *p* *mf* sim. (2-Taktig) *mfp* *mfp* Kalimba *f*

sim. *mfp* *mfp* *mfp* *f* *f*

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

(2-Taktig) 5 5 5 3 ped. (2-Taktig)

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

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

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

Kalimba 5

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

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

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

sim. *p* *mf*

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

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

f *fff*

norm. *f* *f* *fff*

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

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

ten. *sff*

1) For the conductor: 1 beat for each bar

5

(3-Taktig)

Fl.b.

Vc.

Perc.

Tr. (1)
in Sib

Tr.b. (2)
in Mib

Cor.
in Fa

Cb.

Arp.

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

C
(2-Taktig)

Vn. 1

Vn. 2

Fg.

Cl.b.
in Sib

Pf.

Vla.

Cor.ing.

(3-Taktig)

C
(2-Taktig) sim.

1) Marimba *mf* = Arpa *ff*

1) Marimba *mf* = Arpa *ff*

(3-Taktig)

1.

Fl.b. Vc. Perc. Marimba $\begin{smallmatrix} \wedge \\ 5 \\ \wedge \end{smallmatrix}$ $\begin{smallmatrix} \wedge \\ 3 \\ \wedge \end{smallmatrix}$

Tr. (1) in Sib (c.s.) $\begin{smallmatrix} \wedge \\ 3 \end{smallmatrix}$ $\begin{smallmatrix} \wedge \\ mf \end{smallmatrix}$ $\begin{smallmatrix} \wedge \\ f \end{smallmatrix}$

Tr.b. (2) in Mib (c.s.) sim. $\begin{smallmatrix} \wedge \\ 3 \end{smallmatrix}$ $\begin{smallmatrix} \wedge \\ mf \end{smallmatrix}$ $\begin{smallmatrix} \wedge \\ f \end{smallmatrix}$

Cor. in Fa Cb. sim. $\begin{smallmatrix} \wedge \\ 3 \end{smallmatrix}$ $\begin{smallmatrix} \wedge \\ f \end{smallmatrix}$ $\begin{smallmatrix} \wedge \\ fff \end{smallmatrix}$

Arp. $\begin{smallmatrix} \wedge \\ 5 \end{smallmatrix}$ $\begin{smallmatrix} \wedge \\ 3 \end{smallmatrix}$

Vn. 1 Vn. 2 Fg. $\begin{smallmatrix} \wedge \\ 3 \end{smallmatrix}$ $\begin{smallmatrix} \wedge \\ f \end{smallmatrix}$ $\begin{smallmatrix} \wedge \\ fff \end{smallmatrix}$ sim. $\begin{smallmatrix} \wedge \\ sff \end{smallmatrix}$ $\begin{smallmatrix} \wedge \\ sff \end{smallmatrix}$ $\begin{smallmatrix} \wedge \\ 3 \\ sff \end{smallmatrix}$

Cl.b. in Sib with Marimba mallets $\begin{smallmatrix} \wedge \\ 3 \end{smallmatrix}$ $\begin{smallmatrix} \wedge \\ f \end{smallmatrix}$ $\begin{smallmatrix} \wedge \\ fff \end{smallmatrix}$ sim. $\begin{smallmatrix} \wedge \\ sff \end{smallmatrix}$ $\begin{smallmatrix} \wedge \\ sff \end{smallmatrix}$ $\begin{smallmatrix} \wedge \\ sff \end{smallmatrix}$

Pf. $\begin{smallmatrix} \wedge \\ 5 \end{smallmatrix}$ $\begin{smallmatrix} \wedge \\ sff \end{smallmatrix}$ $\begin{smallmatrix} \wedge \\ sff \end{smallmatrix}$

Vla. $\begin{smallmatrix} \wedge \\ 5 \end{smallmatrix}$ $\begin{smallmatrix} \wedge \\ sff \end{smallmatrix}$ $\begin{smallmatrix} \wedge \\ sim. \end{smallmatrix}$ $\begin{smallmatrix} \wedge \\ sff \end{smallmatrix}$ $\begin{smallmatrix} \wedge \\ 3 \end{smallmatrix}$ $\begin{smallmatrix} \wedge \\ f \end{smallmatrix}$ $\begin{smallmatrix} \wedge \\ f \end{smallmatrix}$ $\begin{smallmatrix} \wedge \\ fff \end{smallmatrix}$

Cor. ing. $\begin{smallmatrix} \wedge \\ 5 \end{smallmatrix}$ $\begin{smallmatrix} \wedge \\ sff \end{smallmatrix}$ $\begin{smallmatrix} \wedge \\ sff \end{smallmatrix}$ $\begin{smallmatrix} \wedge \\ 3 \end{smallmatrix}$ $\begin{smallmatrix} \wedge \\ f \end{smallmatrix}$ $\begin{smallmatrix} \wedge \\ f \end{smallmatrix}$ $\begin{smallmatrix} \wedge \\ fff \end{smallmatrix}$

(3-Taktig)

1.

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

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

12 **8** 73

Fl.b. 72a [2.]

Vc.

Perc.

Tr. (1) in Sib

Tr.b. (2) in Mib

Cor. in Fa (c.s.)

Cb.

Arp.

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

3rd valve is pushed back to normal position.

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

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

12 **8**

Vn. 1

Vn. 2

Fg.

Cl.b. in Sib

Pf.

* *ped.*

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

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

12 **8**

Vla.

Cor.ing.

1)
2)

1)
2)

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**

p ben stacc. e marc.

76

Fl.b.

Vc.

Perc.

Tr. (1)
in Sib

(c.s.) 9 9 9 9

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

Tr.b. (2)
in Mib

p ben stacc. e marc.

Cor.
in Fa

Cb.

Arp.

Vn. 1

spiccato 9 9 9 9

p ben stacc. e marc.

Vn. 2

spiccato 7 7 7 7

p ben stacc. e marc.

Fg.

5:4 5:4 5:4

Cl.b.
in Sib

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

p ben stacc. e marc.

Pf.

Vla.

p ben stacc. e marc.

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

Cor. ing.

7 7

E

79

Fl.b.

Vc.

Perc.

Tr. (1)
in Sib

Tr.b. (2)
in Mib

Cor.
in Fa

Cb.

Arp.

9

E

Vn. 1

Vn. 2

Fg.

Cl.b.
in Sib.

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

p sim.

sim.

f

p sub.

A blank piano staff consisting of five horizontal lines. On the far left, there is a treble clef above the top line and a bass clef below the bottom line. To the right of the clefs, there are four vertical bar lines dividing the staff into five measures. Each measure contains a short horizontal dash at its beginning, representing a quarter note. The staff is labeled "Pf" with a brace on the far left.

Musical score for strings and woodwind section. The score includes parts for Violin (Vla.) and Clarinet (Cor. ing.). The Violin part features sixteenth-note patterns with grace marks. The Clarinet part has eighth-note patterns with grace marks. Measure 1 starts with a forte dynamic. Measure 2 begins with a piano dynamic. Measures 3-4 show eighth-note patterns. Measures 5-6 show sixteenth-note patterns. Measures 7-8 show eighth-note patterns. Measures 9-10 show sixteenth-note patterns. Measures 11-12 show eighth-note patterns. Measures 13-14 show sixteenth-note patterns. Measures 15-16 show eighth-note patterns. Measures 17-18 show sixteenth-note patterns. Measures 19-20 show eighth-note patterns. Measures 21-22 show sixteenth-note patterns. Measures 23-24 show eighth-note patterns. Measures 25-26 show sixteenth-note patterns. Measures 27-28 show eighth-note patterns. Measures 29-30 show sixteenth-note patterns. Measures 31-32 show eighth-note patterns. Measures 33-34 show sixteenth-note patterns. Measures 35-36 show eighth-note patterns. Measures 37-38 show sixteenth-note patterns. Measures 39-40 show eighth-note patterns. Measures 41-42 show sixteenth-note patterns. Measures 43-44 show eighth-note patterns. Measures 45-46 show sixteenth-note patterns. Measures 47-48 show eighth-note patterns. Measures 49-50 show sixteenth-note patterns. Measures 51-52 show eighth-note patterns. Measures 53-54 show sixteenth-note patterns. Measures 55-56 show eighth-note patterns. Measures 57-58 show sixteenth-note patterns. Measures 59-60 show eighth-note patterns. Measures 61-62 show sixteenth-note patterns. Measures 63-64 show eighth-note patterns. Measures 65-66 show sixteenth-note patterns. Measures 67-68 show eighth-note patterns. Measures 69-70 show sixteenth-note patterns. Measures 71-72 show eighth-note patterns. Measures 73-74 show sixteenth-note patterns. Measures 75-76 show eighth-note patterns. Measures 77-78 show sixteenth-note patterns. Measures 79-80 show eighth-note patterns. Measures 81-82 show sixteenth-note patterns. Measures 83-84 show eighth-note patterns. Measures 85-86 show sixteenth-note patterns. Measures 87-88 show eighth-note patterns. Measures 89-90 show sixteenth-note patterns. Measures 91-92 show eighth-note patterns. Measures 93-94 show sixteenth-note patterns. Measures 95-96 show eighth-note patterns. Measures 97-98 show sixteenth-note patterns. Measures 99-100 show eighth-note patterns. Measures 101-102 show sixteenth-note patterns. Measures 103-104 show eighth-note patterns. Measures 105-106 show sixteenth-note patterns. Measures 107-108 show eighth-note patterns. Measures 109-110 show sixteenth-note patterns. Measures 111-112 show eighth-note patterns. Measures 113-114 show sixteenth-note patterns. Measures 115-116 show eighth-note patterns. Measures 117-118 show sixteenth-note patterns. Measures 119-120 show eighth-note patterns. Measures 121-122 show sixteenth-note patterns. Measures 123-124 show eighth-note patterns. Measures 125-126 show sixteenth-note patterns. Measures 127-128 show eighth-note patterns. Measures 129-130 show sixteenth-note patterns. Measures 131-132 show eighth-note patterns. Measures 133-134 show sixteenth-note patterns. Measures 135-136 show eighth-note patterns. Measures 137-138 show sixteenth-note patterns. Measures 139-140 show eighth-note patterns. Measures 141-142 show sixteenth-note patterns. Measures 143-144 show eighth-note patterns. Measures 145-146 show sixteenth-note patterns. Measures 147-148 show eighth-note patterns. Measures 149-150 show sixteenth-note patterns. Measures 151-152 show eighth-note patterns. Measures 153-154 show sixteenth-note patterns. Measures 155-156 show eighth-note patterns. Measures 157-158 show sixteenth-note patterns. Measures 159-160 show eighth-note patterns. Measures 161-162 show sixteenth-note patterns. Measures 163-164 show eighth-note patterns. Measures 165-166 show sixteenth-note patterns. Measures 167-168 show eighth-note patterns. Measures 169-170 show sixteenth-note patterns. Measures 171-172 show eighth-note patterns. Measures 173-174 show sixteenth-note patterns. Measures 175-176 show eighth-note patterns. Measures 177-178 show sixteenth-note patterns. Measures 179-180 show eighth-note patterns. Measures 181-182 show sixteenth-note patterns. Measures 183-184 show eighth-note patterns. Measures 185-186 show sixteenth-note patterns. Measures 187-188 show eighth-note patterns. Measures 189-190 show sixteenth-note patterns. Measures 191-192 show eighth-note patterns. Measures 193-194 show sixteenth-note patterns. Measures 195-196 show eighth-note patterns. Measures 197-198 show sixteenth-note patterns. Measures 199-200 show eighth-note patterns.

83

Fl.b.

Vc.

Perc.

Tr. (1)
in Sib

Tr.b. (2)
in Mib

Cor. in Fa

Cb.

Arp.

Vn. 1

Vn. 2

Fg.

Cl.b.
in Sib

Pf.

Vla.

Cor.ing.

sim.

p 9 9 9 9

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

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

11

F

86

Fl.b.

Vc.

Perc.

Tr. (1)
in Sib

Tr.b. (2)
in Mi \flat

Cor.
in Fa

Cb.

Arp.

F

Vn. 1

Vn. 2

Fg.

Cl.b.
in Sib

Pf.

F

Vla.

Cor. ing.

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

G

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

3
4

Fl.b.

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.

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

G

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

3
4

pp cant.

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

G

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

3
4

$9:8$

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

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

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

H**3**

Tranquillo

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

(4-Taktig)

Fl.b.
Vc.
Marimba
Perc.

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

Cor. in Fa
Cb.
Arp.

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

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

Vn. 1
Vn. 2

Fg.
Cl.b. in Sib

Pf.

ppp pp sim. p poco agitato

(4-Taktig)
poco rall.

H Tranquillo
3
8
16
poco espr.

Vla.
Cor. ing.

III

15

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

Fl.b. (3-Taktig) Var. I (2-Taktig) (3-Taktig)
 Vc. (3-Taktig) Allegro con brio (ancora "wie aus der Ferne"),
 Marimba = 92 (Tempo I ma un poco più mosso)

Perc. (3-Taktig) bisbigl. (2-Taktig) (3-Taktig)
 Tr. (1) in Sib (3-Taktig) tr. (3-Taktig)
 Tr.b. (2) in Mib (3-Taktig)

Cor. in Fa (3-Taktig) "A-Horn"
 Cb. (3-Taktig) (on Bb-Horn, 2nd valve, 7th harm.)
 Arp. (3-Taktig) (c.s.) IV. (7th harm.)
 pp p ma ben marc.
 p ma ben marc.
 p

Vn. 1 (3-Taktig) (2-Taktig) (3-Taktig)
3 Allegro con brio (ancora "wie aus der Ferne"),
8 = 92 (Tempo I ma un poco più mosso)
 con sord. sul tasto, alla corda

Vn. 2 (3-Taktig) (2-Taktig) (3-Taktig)
 con sord. sul tasto, alla corda
 ppp 5 5 5 5 5 5

Fg. (3-Taktig)
 Cl.b. in Sib (3-Taktig)
 with Marimba mallets
 pp

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

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

Cor. ing. (3-Taktig) (2-Taktig) (3-Taktig)
 ppp

3 ped.

16

(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**

Tr. (1) in Sib -

Tr.b. (2) in Mib -

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

Cor. in Fa -

Cb. -

Arp. - **pp** **pp**

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

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

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

Fg. -

Cl.b. in Sib -

Pf. - 3 ped.

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

Vla. -

Cor. ing. -

17

127

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

F1.b. Vc. Kalimba Perc.

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

Cor. in Fa Cb. sim. p sim. 5

Arp. p sim. 5 pp pp

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

Vn. 1 Vn. 2 5 5 5 5 5 5 5 5 5 5 5 5

Fg. Cl.b. in Sib

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

Pf. with Marimba mallets pp pp

Vla. Cor. ing.

138 (2-Taktig) sim. **J** (3-Taktig) (2-Taktig) (3-Taktig)

Fl.b.

Vc.

Perc.

Tr. (1)
in Sib

Tr.b. (2)
in Mib

Cor.
in Fa

Cb.

Arp.

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

Vn. 1

Vn. 2

Fg.

Cl.b.
in Sib

Pf.

3 ped.

Vla.

Cor. ing.

149

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

F. b. *pp* *mp*

Vc.

Kalimba

Perc. *pp* *pp*

Tr. (1) in Sib

Tr. b. (2) in Mib

Cor. in Fa

Cb. *p*

Arp. *pp*

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

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

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

Fg. *pp* *pp*

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

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

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

Cor. ing. *p* *p*

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

K (2-Taktig)

(3-Taktig)

(2-Taktig)

(3-Taktig)

(2-Taktig)

21

2 Poco meno, maestoso ma poco lamentoso, $\text{J} = 77$
171 **4** (Tempo II ma un poco più mosso)

Fl.b.

Vc.

Perc.

Marimba

Tr. (1) in Sib

Tr.b. (2) in Mib

Cor. in Fa

Cb.

Arp.

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

K (2-Taktig)

(3-Taktig)

(2-Taktig)

(3-Taktig)

(2-Taktig)

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

Vn. 1

Vn. 2

Fg.

Cl.b. in Sib

Pf.

norm.

K (2-Taktig)

(3-Taktig)

(2-Taktig)

(3-Taktig)

(2-Taktig)

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

Vla.

Cor. ing.

182

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

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

ff fff sf mf mf

II. ff fff ff ff

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

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

f ppp f ppp f ppp f ppp

f sim. f sim. f f

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

Vla. Cor. ing.

f sim. f f

L

23

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

Fl.b.

Vc.

Marimba

Perc.

Tr. (1)
in Sib

Tr.b. (2)
in Mib

Cor. in Fa

Cb.

Arp.

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

Vn. 1

Vn. 2

Fg.

Cl.b.
in Sib

Pf.

Vla.

Cor. ing.

III

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

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

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

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

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

Vla. Cor. ing.

Detailed description: The musical score consists of five systems of music, each with multiple staves. The first system (top) includes parts for Flute Bass (Fl.b.), Violoncello (Vc.), Marimba, Percussion (Perc.), Trombone 1 in Sib (Tr. (1) in Sib), Trombone 2 in Mib (Tr. b. (2) in Mib), Clarinet in Fa (Cor. in Fa), Cello (Cb.), and Bassoon (Arp.). The second system includes Violin 1 (Vn. 1), Violin 2 (Vn. 2), Bassoon (Fg.), Clarinet in Sib (Cl.b. in Sib), and Piano (Pf.). The third system includes Violin 1 (Vn. 1), Violin 2 (Vn. 2), Bassoon (Fg.), Clarinet in Sib (Cl.b. in Sib), and Cello/Bass (Vla.). The fourth system includes Violin 1 (Vn. 1), Violin 2 (Vn. 2), Bassoon (Fg.), Clarinet in Sib (Cl.b. in Sib), and Cello/Bass (Vla.). The fifth system includes Violin 1 (Vn. 1), Violin 2 (Vn. 2), Bassoon (Fg.), Clarinet in Sib (Cl.b. in Sib), and Cello/Bass (Vla.). The score features dynamic markings such as f (fortissimo), ff (fortississimo), and ppp (pianississimo). Performance instructions include 'fff' (fortissississimo) for the strings in the first system, and 'mf' (mezzo-forte) for the bassoon in the first system. Measure groupings are indicated by bar lines and labeled with '3-Taktig' (three-beat measure) or '2-Taktig' (two-beat measure).

M

25

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

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

Cor. in Fa
Cb.
Arp.

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

M

(2-Taktig)

(2-Taktig)

(3-Taktig)

Vn. 1
Vn. 2

f ppp f ppp f ppp f ppp

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

Fg.
Cl.b. in Sib

f 3 3 3

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

Pf.

sf sf ff

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

Vla.
Cor.ing.

f 3 5 f f 3 5

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

poco rall.

12
8

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

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

poco rall.

12
8

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

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

poco rall.

12
8

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

Vla. Cor. ing.

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

N

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

27

12

238 **8**

Fl.b.

Vc.

Perc.

Tr. (1)
in Sib

Tr. b. (2)
in Mib

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

Cb.

Arp.

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

N

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

12

8

Vn. 1

Vn. 2

Fg.

Cl.b. in Sib

Pf.

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

N

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

12

8

Vla.

Cor. ing.

241

Fl.b.

Vc.

Perc.

Tr. (1) in Sib

Tr.b. (2) in Mib

Cor. in Fa

Cb.

Arp.

Vn. 1

Vn. 2

Fg.

Cl.b. in Sib

Pf.

Vla.

Cor. ing.

senza sord. 9 9 9 9

mf marc.

senza sord.

mf marc.

spiccato 9 9 9 9

mf marc.

spiccato 7 7 7 7

mf marc.

5:4 5:4 5:4

mf marc.

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

mf marc.

5:4 5:4 5:4

mf marc.

5:4 5:4 5:4

mf marc.

7 7

244

Fl.b.

Vc.

Perc.

Tr. (1)
in Sib

Tr.b. (2)
in Mib

Cor. in Fa

Cb.

Arp.

Vn. 1

Vn. 2

Fg.

Cl.b.
in Sib

Pf.

Vla.

Cor. ing.

mf

sim.

mf

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

5 *5* *5* *5*

mf

9:8

mf

9:8

ffff

mf

247

O

F. b.

Vc.

Perc.

Tr. (1)
in Sib

Tr. b. (2)
in Mib

Cor. in Fa

Cb.

Arp.

O

Vn. 1

Vn. 2

Fg.

Cl. b.
in Sib

Pf.

O

Vla.

Cor. ing.

250

Fl.b. 9 9

Vc.

Perc.

Tr. (1) in Sib

Tr. b. (2) in Mi \flat

Cor. in Fa

Cb.

Arp.

Vn. 1

Vn. 2

Fg. 4 4 4 4 5 5 5 5

Cl.b. in Sib

Pf.

Vla.

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

253

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

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

Fl.b. Vc. Marimba Perc.

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

Cor. in Fa Cb. III. IV.

Arp. pp dolciss. pp sim.

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

Vla. Cor. ing.

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

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

pizz. ppp pizz.

pp cant. pp dolciss. pp cant.

pp

257

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

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

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

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

f sonore *p*

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

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

mf *pp*

p *pp sim.* *8vb*

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

p *p*

(rall.)

263

R Var. II
(3-Taktig)

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

al niente

Fl.b.

Vc.

Marimba

Perc.

Tr. (1)
in Sib

Tr.b. (2)
in Mib

Cor. in Fa

Cb.

Arp.

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

Cor. in Fa

Cb.

Arp.

(rall.)

arco

pp

al niente

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

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

Vn. 1

Vn. 2

Fg.

Cl.b. in Sib

p

ppp

sul tasto, alla corda 5 5 5 5

ppp

with Marimba mallets

3 ped.

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.

(rall.)

p

ppp

(2-Taktig)

273

Fl.b.

Vc.

Perc.

Tr. (1)
in Sib

Tr.b. (2)
in Mib

Cor. in Fa

Cb.

Arp.

(3-Taktig)

35

(2-Taktig)

Vn. 1

Vn. 2

Fg.

Cl.b.
in Sib

Pf.

(3-Taktig)

(2-Taktig)

Vla.

Cor.ing.

(3-Taktig)

(2-Taktig)

282 (b).....

Fl.b.

Vc.

Perc.

Tr. (1)
in Sib

Tr.b. (2)
in Mib

Cor. in Fa

Cb.

Arp.

Vn. 1

Vn. 2

Fg.

Cl.b.
in Sib

Pf.

Vla.

Cor.ing.

alla sopra
p

Marimba

pp

con sord.
p

IV.

5

5

5

5

5

5

5

3 ped.

(2-Taktig)

(3-Taktig)

291

Fl.b.

Vc.

Perc.

(2-Taktig)
flz. alla sopra

pp

5

Tr. (1)
in Sib

Tr.b. (2)
in Mib

Cor. in Fa

Cb.

Arp.

pp

5

5

(3-Taktig)

(2-Taktig)

Vn. 1

Vn. 2

5

5

5

5

5

5

Fg.

Cl.b. in Sib

Pf.

3 ped.

(3-Taktig)

(2-Taktig)

Vla.

Cor. ing.

(3-Taktig)

Fl.b.

Vc.

Perc.

Tr. (1)
in Sib

Tr.b. (2)
in Mib

Cor. in Fa

Cb.

Arp.

(3-Taktig)

Vn. 1

Vn. 2

Fg.

Cl.b.
in Sib

Pf.

(3-Taktig)

Vla.

Cor. ing.

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

309 (2-Taktig) (3-Taktig)

Fl.b.

Vc.

Perc.

Tr. (1)
in Sib

Tr.b. (2)
in Mib

Cor. in Fa

Cb.

Arp.

Vn. 1

Vn. 2

Fg.

Cl.b. in Sib

Pf.

3 ped.

Vla.

Cor.ing.

$\frac{3}{4}$

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

Fl.b. Vc. Perc. Marimba

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

Cor. in Fa Cb. Arp.

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

Pf.

Vla. Cor. ing.

318

pizz. spicc. arco
mf 6 6 mp

con sord. (metal straight) pp fp pp fp

spicc. ppp p 3 mf 3

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

pizz. mf

pizz. p 3 pp

norm., muted + p + p +

3 ped. *

pizz. p 3 pp

pp

326

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

Fl.b. Vc. Marimba Perc.

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

Cor. in Fa Cb. Arp.

Vn. 1 Vn. 2

Fg. Cl.b. in Sib

Pf.

Vla. Cor. ing.

333

(2-Taktig) (3-Taktig)

Fl.b.

Vc. pizz arco

Marimba

Perc. mp

Tr. (1) in Sib

Tr.b. (2) in Mib

Cor. in Fa

Cb.

Arp. mf

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

Vn. 2

Fg.

Cl.b. in Sib

Pf.

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

Cor. ing.

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

Fl.b. Vc. Marimba Perc.

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

Cor. in Fa Cb. Arp.

Vn. 1 Vn. 2 Fg.

Cl.b. in Sib Pf.

Vla. Cor. ing.

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

pp

pp

p *mf*

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

(pizz.)

p

sim. +

p

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

(pizz.)

p

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

Fl.b. Vc. Marimba Perc.

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

Cor. in Fa Cb. Arp.

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

Pf. + norm.

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. + norm.

Vla. Cor. ing.

355 (2-Taktig) (3-Taktig) (2-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 Si^b

Pf.

Vla. Cor. ing.

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

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

p *mf* *p*

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

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

p

muted
p

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

Vla. Cor. ing.

p (pizz.)

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.

senza sord. 3 pp

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

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

p cant. 3 f

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

Vla. Cor. ing.

5 4:3
♩ = ♪

12 8

376 (3-Taktig) (2-Taktig)

poco rall.

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

senza sord. senza sord. *p*

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

(3-Taktig) (2-Taktig)

poco rall.

Vla. Cor. ing.

12 8

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

382

Fl.b.

Vc. pizz. p

Perc.

Tr. (1) in Sib

Tr.b. (2) in Mib

Cor. in Fa

Cb.

Arp.

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

Vn. 1 arco sul pont. senza vibr.

Vn. 2

Fg. mp

Cl.b. in Sib p

Pf.

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

Vla. arco mp

Cor. ing. mp

V

385

Fl.b.

Vc.

Perc.

Tr. (1)
in Sib

Tr.b. (2)
in Mib

Cor. in Fa

IV.

Cb.

Arp.

V

Vn. 1

Vn. 2

Fg.

Cl.b. in Sib

Pf.

V

Vla.

Cor. ing.

388

F1.b.

Vc.

Perc.

Tr. (1)
in Sib

Tr.b. (2)
in Mib

Cor. in Fa

Cb.

Arp.

Vn. 1

Vn. 2

Fg.

Cl.b. in Sib

Pf.

Vla.

Cor. ing.

W

391

Fl.b.

Vc.

Perc.

Tr. (1)
in Sib

(c.s.)

Tr.b. (2)
in Mib

ppp
(c.s.)

ppp

Cor.
in Fa

mf

Cb.

mp

Arp.

W

IV.

Vn. 1

ppp

sfffff

Vn. 2

IV.

ppp

sfffff

Fg.

ff

mf

Cl.b.
in Sib

5:4

ff

mf

Pf.

W

Vla.

ff

mf

Cor. ing.

ff

mf

394

Fl.b.

Vc.

Perc.

Tr. (1)
in Sib

Tr.b. (2)
in Mib

Cor.
in Fa

Cb.

Arp.

Vn. 1

Vn. 2

Fg.

Cl.b.
in Sib

Pf.

Vla.

Cor. ing.

This musical score page contains ten staves of music. The top four staves include Flute bass (Fl.b.), Trombone 1 (Vc.), Percussion (Perc.), Trombone 2 (Tr. (1) in Sib), Horn in F (Tr.b. (2) in Mib), Cello (Cb.), Bassoon (Cor. in Fa), Viola (Arp.), Trombone 1, Trombone 2, Clarinet in B-flat (Cl.b. in Sib), Piano (Pf.), and Violin (Vn. 1). The bottom five staves include Trombone 2 (Vn. 2), Flute bass (Fg.), Clarinet in B-flat (Cl.b. in Sib), Piano (Pf.), and Violin (Vla.). The score is numbered 394 at the top left. Measure numbers 1, 2, and 3 are indicated above the first three measures of each staff. Various dynamics and performance instructions are included, such as *sfp* (soft forte) for Vn. 2 in measure 2. Measures 4 through 7 are shown as repeat endings for the lower staves (Trombone 2, Clarinet, Piano, Violin).

X

397

Fl.b.

Vc.

Perc.

Tr. (1)

in Sib

Tr.b. (2)

in Mib

Cor. in Fa

Cb.

Arp.

X

Vn. 1

Vn. 2

Fg.

Cl.b.

in Sib

Pf.

X

Vla.

Cor. ing.

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

Marimba
pp dolciss.

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

10
16
3
4

55

7:6
 $\text{J} = \text{J.}$

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

pp cant.

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

10
16
3
4

7:6
 $\text{J} = \text{J.}$

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

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

poco rall.

Fl.b. *ppp*

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

Marimba

Perc.

Tr. (1) in Sib

Tr. b. (2) in Mib

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

Cor. in Fa

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

Arp.

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

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

Fg.

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

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

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

Cor. ing.

Z

Var. III

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

408 **9**
16

Fl.b.

Vc.

Marimba
Timpani

Perc.

Tr. (1)
in Sib

Tr.b. (2)
in Mib

Cor. in Fa

Cb.

Arp.

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

al niente

Pf.

p

pp

8vb

loco

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

9
16

Vla.

Cor. ing.

al niente

AA

419

Fl.b.

Vc.

Timpani

Perc.

Tr. (1)
in Sib

Tr. b. (2)
in Mib

Cor. in Fa

Cb.

Arp.

AA

Vn. 1

Vn. 2

Fg.

Cl. b.
in Sib

Pf.

AA

Vla.

Cor. ing.

BB

430

Fl.b.

Vc.

Timpani

Perc.

Tr. (1) in Sib

Tr.b. (2) in Mib

Cor. in Fa

Cb.

Arp.

BB

Vn. 1

Vn. 2

Fg.

Cl.b. in Sib

Pf.

BB

Vla.

Cor. ing.

BB

CC Var. IV
 Stesso Tempo

440

Fl.b. Vc. Timpani Perc.

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

Cor. in Fa Cb. Arp.

Vn. 1 Vn. 2 Fg.

Cl.b. in Sib Celesta Pianoforte

Pf.

Vla. Cor. ing.

CC Stesso Tempo

CC Stesso Tempo

CC Stesso Tempo

CC Stesso Tempo

DD**EE**

61

449

Fl.b. *pp*

Vc. Crotales *pp*

Perc.

Tr. (1) in Sib

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

Cor. in Fa

Cb. *pp*

Arp.

con sord. (cup) *pp*

Vn. 1 (cresc.)

Vn. 2 (cresc.)

Fg. *pp*

Cl.b. in Sib

Pf. Celesta *pp*

pp *p*

Vla. (cresc.) *p*

Cor. ing.

DD**EE**

Vla. (cresc.) *p*

FF

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

III

GG Var. V

Con nuova energia

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

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

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

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

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

Vla. Cor. ing.

476

Fl.b. 6 8 2 4

Vc. 3 9 3 3

Marimba f 5:3 5:3 5:3

Perc. 5:3 5:3 5:3

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

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

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

Cb. f 3 3 3 4:3

Arp. 3 3 3 4:3

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

Vn. 2 3 3 3 5 3 3 3 3

Fg. 7:6 7:6 7:6

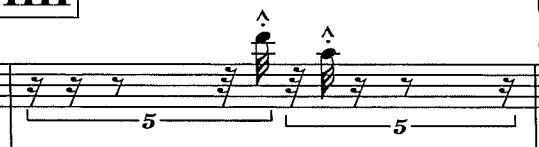
Cl.b. in Sib 4:3 4:3 4:3

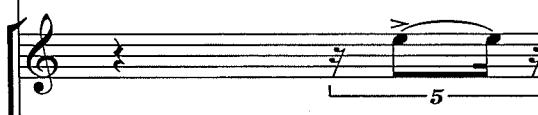
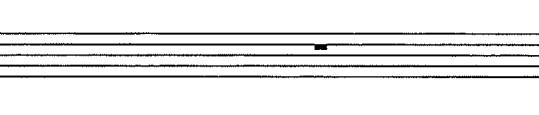
Pf. 4:3 3 3 9 8:6 8:6

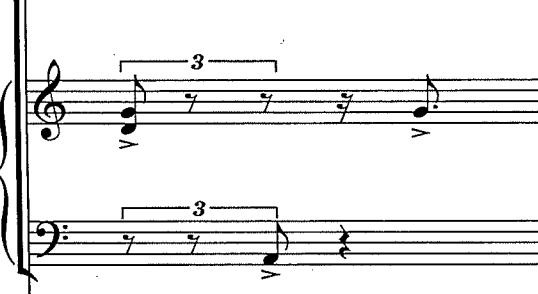
Vla. 3 9 3 3

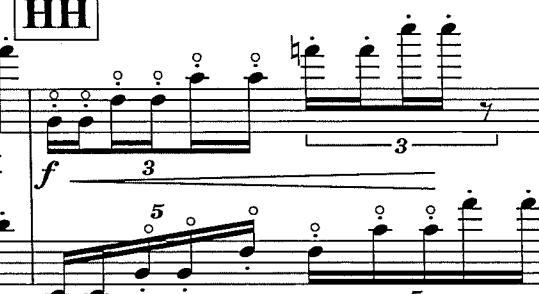
Cor. ing. 5:3 5:3 5:3

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

Fl.b. 
 Vc. 
 Marimba 
 Perc. 

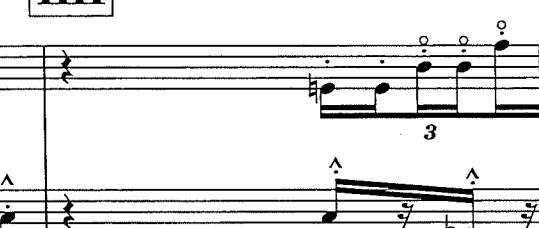
Tr. (1) in Sib 
 Tr.b. (2) in Mi^b 
 Cor. in Fa 
 Cb. 

Arp. 


2
4 **HH** **6** **2**
 Vn. 1 
 Vn. 2 

Fg. 
 Cl.b. in Sib 

Pf. 


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

482 2 4 68 2 4 68

Fl.b. Vc. Marimba Perc.

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

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

Vla. Cor. ing.

485 **6**
8 **II** **2**
4 **68**

Fl.b.
 Vc.
 Marimba
 Perc.

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

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

Vn. 2
 Fg.
 Cl.b. in Sib

Pf.

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

Cor. ing.

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

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

Marimba

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

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

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

Cor. in Fa **sff**

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

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

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

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

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

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

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

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

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

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

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

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

Fl.b. 491 **12**
16 **4** **12**
16 **2**
16 **6**
16

Vc. **f** **pp** **f** **ff**
Marimba **7:6** **5:3** **3** **3:2** **5**
Perc. **f** **p** **f** **p**

Tr. (1)
in Sib **f** **7:6** **f** **7:6**
Tr. b. (2)
in Mib **f** **5:6** **f** **5:6**

Cor. in Fa
Cb. **I.** **pp** **II.** **7th harm.** **ff**
f **p** **f**

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

Vn. 1 **12**
16 **4** **12**
16 **2** **6**
16

Vn. 2 **f** **pp**
Fg. **f** **3:2** **f** **8:6**
Cl.b. in Sib **ff** **4:3** **p** **f** **7:6** **5:3**

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

Vla. **f** **5:3** **p** **f** **5:3** **5:3** **p**
Cor. ing. **f** **p** **3:2** **9:8** **f** **7:4** **7:4** **p**

495

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

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

Marimba

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

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

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

Cor. in Fa **f**

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

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

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

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

Fg.

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

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

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

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

KK

501

Fl.b. 12 16 4 12 16 4

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

Marimba

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

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

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

Cor. in Fa

Cb. II. pp ff f pp f II. pp f II. pp f

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

3:2

KK

Vn. 1 12 16 4 12 16 4

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

Fg. 7:6 f p f

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

Pf. sff f f

KK

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

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

71

505

Fl.b. 4 6 2 6 2 7

Vc. 16 16 16 16

Marimba

Perc. 5:3

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

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

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

Cb. ff pp ff 4:3

Arp. p 9 ff p ff p 3:2

Vn. 1 6 2 6 2 7

Vn. 2 16 16 16 16

Fg. 4:3 ff p

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

Pf. f f f f

Vla. 4 6 2 6 2 7

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

510

16

Fl.b. *ff* $\frac{7}{6}$

Vc. $\text{ff} \gg pp$ $\text{ff} \gg pp$ $\text{ff} \gg pp$

Marimba

Perc. ff p ff ff ff p $\frac{3:2}{\text{ff}}$ $\frac{3:2}{\text{ff}}$

Tr. (1) in Sib ff $\frac{7}{6}$ $\frac{7}{6}$ $\frac{7}{6}$ $\frac{7}{6}$

Tr.b. (2) in Mib $\text{ff}^{5:6}$ $\frac{5:6}{\text{ff}}$ $\frac{5:6}{\text{ff}}$ $\frac{5:6}{\text{ff}}$ $\frac{5:6}{\text{ff}}$

Cor. in Fa

Cb. II. $\text{ff} \gg pp$ I. $\text{ff} \gg pp$

Arp. ff p $\frac{7:4}{\text{ff}}$ $\frac{9:8}{\text{ff}}$ $\frac{5:4}{\text{ff}}$

LL

4

16

Vn. 1 $\text{ff} \gg pp$ $\text{ff} \gg pp$ $\text{ff} \gg pp$ $\text{ff} \gg pp$ pp

Vn. 2 $\text{ff} \gg pp$ $\text{ff} \gg pp$ $\text{ff} \gg pp$ $\text{ff} \gg pp$ pp

Fg.

Cl.b. in Sib p $\frac{3:2}{\text{ff}}$ $\frac{5:3}{\text{ff}}$ $\frac{5:3}{\text{ff}}$ $\frac{7:4}{\text{ff}}$

Pf. ff ff ff

LL

4

16

Vla. $\text{ff} \gg p$ $\frac{5:3}{\text{ff}} \frac{5:4}{\text{ff}}$ $\frac{4:3}{\text{ff}} > p$ $\frac{7:4}{\text{ff}}$ p $\frac{5:4}{\text{ff}}$

Cor.ing. $ff \gg p$ $\frac{3:2}{\text{ff}}$ $p < ff$ p

515

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

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

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

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

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

Cor. in Fa

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

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

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

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

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

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

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

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

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

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

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

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

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

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

This section of the musical score includes parts for Flute bass, Violin, Marimba, Percussion, Trombone 1 (in Sib), Trombone 2 (in Mib), Horn (F-Horn, no valves), Clarinet 1 (in Fa), Cello, and Bassoon. The instrumentation is primarily woodwind and brass. Dynamics range from piano to fortissimo. Measure numbers 521 through 75 are indicated. Time signatures change frequently between 10/16, 2/4, and 7/4.

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

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

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

This section continues the musical score with parts for Violin 1, Violin 2, Bassoon, Clarinet 1 (in Sib), and Piano. The instrumentation shifts to strings and piano. Dynamics include ff, p, and pp. Measure numbers 521 through 833 are indicated.

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

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

Vla.
 Cor. ing.

This final section of the musical score includes parts for Double Bass and Cello/Bassoon. The instrumentation is primarily strings. Dynamics include ff and pp. Measure numbers 521 through 1016 are indicated.

526

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

Fl.b.

Vc.

Marimba

Perc.

Tr. (1)
in Sib

Tr.b. (2)
in Mib

Cor.
in Fa

Cb.

Arp.

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

arco

Vn. 2

Fg. *p*

Cl.b.
in Sib

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

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

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

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

536

Fl.b. $\frac{2}{4}$ 10 16 $\frac{2}{4}$ 10 16 $\frac{2}{4}$ 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"

Cor. in Fa

mp

Cb.

Arp.

pizz. 10 16 $\frac{2}{4}$ 10 16 $\frac{2}{4}$ 10 16

arco

Fg.

Cl.b. in Sib

ppp

Pf.

Vla. $\frac{2}{4}$ 10 16 $\frac{2}{4}$ 10 16 $\frac{2}{4}$ 10 16

Cor.ing.

ppp

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

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

10 16 arco **OO** **2 4** **10 16** **2 4** **10 16**

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

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

Vla.
 Cor. ing.

546

Fl.b.

10 16

2 4

10 16

2 4

10 16

2 4

Vc.

Marimba

Perc.

Tr. (1) in Sib

Tr. b. (2) in Mib

Cor. in Fa

"G-Horn"

Cb.

Arp.

Vn. 1 pizz.

Vn. 2 arco

Fg.

Cl.b. in Sib

p

Pf.

Vla.

Cor. ing.

6.5

7

6.5

7

6.5

551

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

Vc. **13**

Marimba

Perc.

Tr. (1) in Sib

Tr. b. (2) in Mib

Cor. in Fa **p**

Cb.

Arp.

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

Vn. 2 pizz.

Fg.

Cl.b. in Sib

Pf.

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

Cor.ing.

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

Fl.b.

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

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

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

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

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

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

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

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

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

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

Fg.

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

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

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

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

QQ

Più mosso, $\text{J} = 158,4$. Tutti: sempre poco a poco cresc. al bar 580

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

6

10

6

8

16

8

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

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

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

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

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

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

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

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

(cresc.)

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

Vc. 5:3 6:5 5:3

Marimba 4:5

Perc. 4:5 4:5 4:5

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

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

Cor. in Fa

Cb. 6:5 6:5

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

(cresc.)

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

Vn. 2 6:5 6:5

Fg. *ppp* *mp poco piú*

Cl.b. in Sib

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

Vla. 10 16 6 8 10 16 6 8

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

571

6 8 (cresc.)

10 16

6 8

10 16

6 8

Fl.b.

Vc.

Marimba

Perc.

Tr. (1) in Sib

Tr.b. (2) in Mib

Cor. in Fa

Cb.

Arp.

Vn. 1

Vn. 2

Fg.

Cl.b. in Sib

Pf.

Vla.

Cor. ing.

85

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

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

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

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

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

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

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

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

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

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

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

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

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

Fg. 6:5 *sf*

Cl.b. in Sib 5:3

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

4 4:5 4:5 4 4:5

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

Vla. 5 6:5 4:5 4:5 4:5 4:5

Cor. ing. 4:5 *sf*



J. = ♩
RR Var. VI
 Andante mesto, ♩ = 66

SS

585 88 98 88 98

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

Vc. *mf*

Perc.

Tr. (1) in Sib

Tr.b. (2) in Mib

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

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

Cb. *pp sempre*

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

SS

88 9 88 98

Vn. 1 pizz. *mf*

Vn. 2 pizz. ("gut gestoßen") *mf*

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

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

Pf. *ff* *ff* *ff*

SS

88 9 88 98

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

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

588

Fl.b.

Vc.

Perc.

Tr. (1) in Sib

Tr.b. (2) in Mib

Cor. in Fa

Cb.

Arp.

Vn. 1

Vn. 2

Fg.

Cl.b. in Sib

Pf.

Vla.

Cor. ing.

TT

98

88

98

88

89

98

arco, flaut.

pp

Marimba

Kalimba

p

con sord. (cup)

con sord. (cup)

+ poco cuivré

p <sf>

pp

p

mf

mf

mf

mf

IV. arco

p

arco IV. V

ppp

p

p cant.

p sim.

ff

ff

ff

arcos

f

ppp

p cant.

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

592

Fl.b.

Vc.

p *ppp*
Marimba

Perc.

Tr. (1)
in Sib

Tr.b. (2)
in Mib

Cor. in Fa

Cb.

pp *ppp*

Arp.

pp pp

IV. sul tasto estr.
p sul tasto estr.

Vn. 1

Vn. 2

Fg.

Cl.b. in Sib

p *p* *pp*

Celesta

Pf.

ff ff

Vla.

p sim. *poco espr.*

Cor. ing.

p

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

596 **9** **8** **9** **8** **9** **8** **9**
 Fl.b. Vc. Perc.
 Tr. (1) in Sib
 Tr.b. (2) in Mib
 Cor. in Fa
 Cb.
 Arp.
 Vn. 1 Vn. 2 Fg.
 Cl.b. in Sib Celesta
 Pf.
 Vla. Cor. ing.

Dynamics and performance instructions:

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

600 98

F. b. *ff* *ff*

Vc. *mf*

Perc.

Tr. (1) in Sib

Tr. b. (2) in Mib

Cor. in Fa

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

Arp. *ff* *ff* *mf*

98 88

Vn. 1

Vn. 2 *ff sim.* *ff*

Fg.

Cl. b. in Sib *pp*

Celesta

Pf. *ff* *ff* *ff*

98 88

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

Cor. ing.

VV

93

602

Fl.b.

9 8 88 9 8 88

Perc.

Tr. (1) in Sib

con sord. (cup, almost closed) ppp morendo al niente

Tr. b. (2) in Mib

con sord. (cup, almost closed) ppp morendo al niente

Cor. in Fa

Cb.

sul tasto ppp morendo al niente

Arp.

VV

9 8 88 9 88

Vn. 1

Vn. 2

Fg.

Cl.b. in Sib

ppp morendo al niente

Pf.

VV

9 8 88 9 8 88

Vla.

Cor. ing.

ppp morendo al niente