

**EDITION WILHELM HANSEN**  
**WH31089**

**Hans Abrahamsen**

**WALD**

for  
Ensemble

**Score**



Hans Abrahamsen

**WALD**

for  
ensemble

(2008-09)

**Full Score**

MUS  
OVERSIZE  
M  
947  
A27w3



EDITION WILHELM HANSEN

## Ensemble

Bass Flute

English Horn

Bass Clarinet in B♭

Bassoon

Horn in F (double Horn F/B♭ is required)

Trumpet (1) in B♭

Bass Trumpet (2) in E♭ (played by the trombone player)

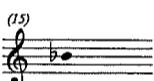
Percussion (one player):

Kalimba (placed on the Timp.) 

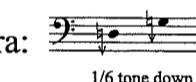
(available f.i. at "African Musical Instruments" [www.kalimba.co.za](http://www.kalimba.co.za))

Marimba

Timpani (large 32 inches) 

Crotales (with Double Bass bow) 

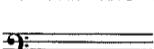
Harp

scordatura:   
1/6 tone down

(tune down 1/6 tone in accordance with the natural 7th harmonic -

- when played as harmonics (sounding an octave above) being in unison

with the corresponding 7th harmonics on the open E and A strings of the Double Bass)

The lowest string is tuned down to   
8va bassa

Piano, lid off (db. Celesta, 5 octaves)

(with two Marimba mallets (medium hard),

for playing inside the Pno. directly on the strings)

Violin 1

Violin 2

Viola

Violoncello

Double Bass

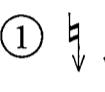
*The score is written in transposition.*

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

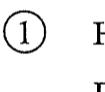
*Double Bass harmonics are also octave transposed.*

## Performance notes

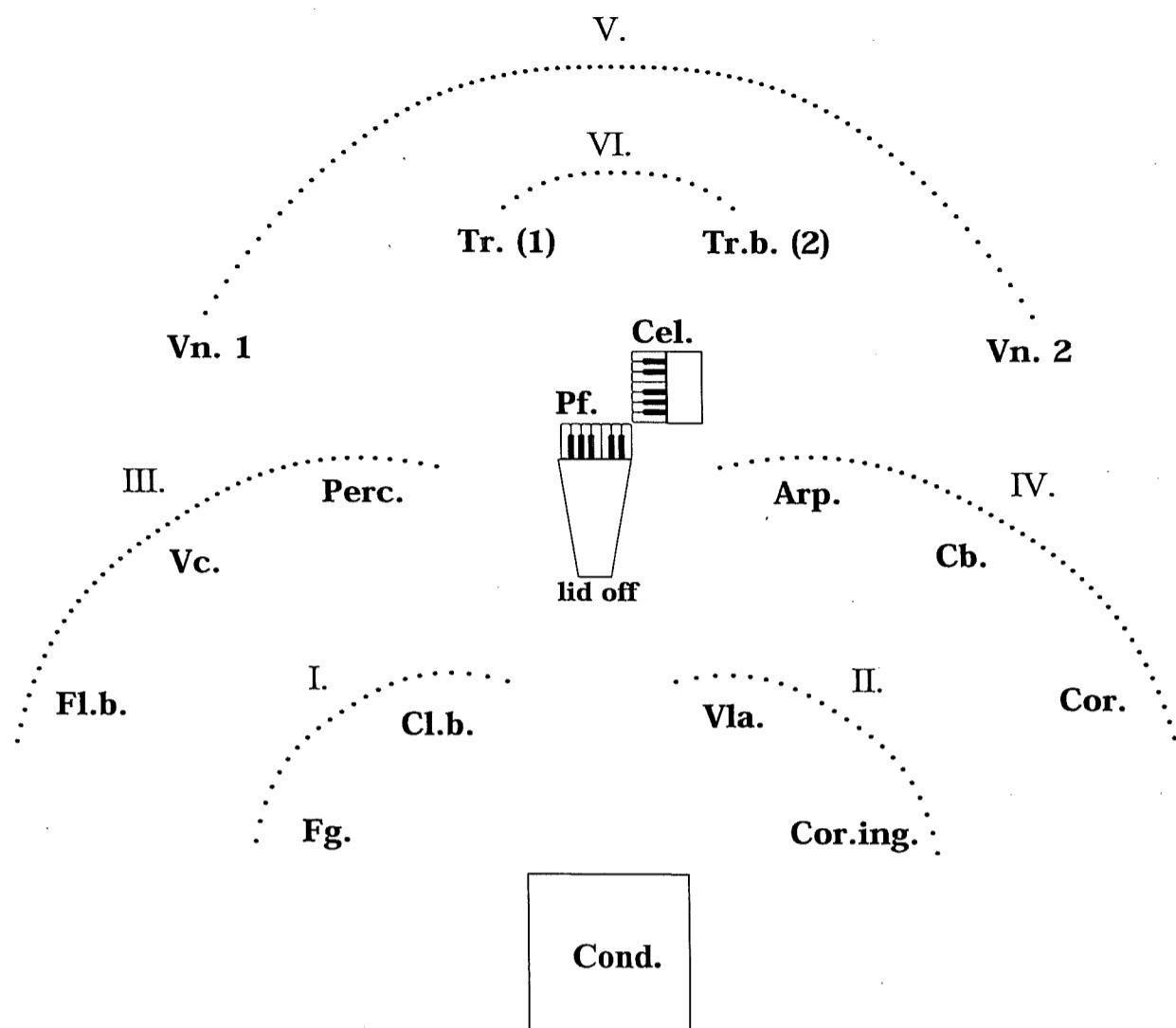
### General

- ①  always mean a 1/6 tone below, like the flattening of the natural 7th harmonic.
- ② "3-Taktig" and "2-Taktig" indicate the grouping and phrasing, and is intended to be conducted in 3 or 2 schemes.
- ③ Dynamics: The Bass Flute must adjust dynamics all the time to be heard. All dynamics adjusted upwards. The other instruments have to take care to balance with the Bass Flute.

### Specific

- ① Horn:  mean 7th harmonic.  
Fingering (on which "Horn") is indicated.  
Section [D] to [G] is played on the "G-Horn",  
and [N] to [P] is played on the "As-Horn".
- ② Bass Trumpet: from [B] to [D] the  is produced by pulling out the 3rd valve a little.
- ③ Harp: the harmonics:   
sound one octave above,  
and are tuned (in unison) with  
the following Double Bass harmonics: 

### Seating Plan



### Audience

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

**Inner circles:**

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

**Middle circles:**

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

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

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

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

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

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

**www.ewh.dk**

where you will find:

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

and much more ...

Var. I	p. 15
Var. II	p. 27
Var. III	p. 57
Var. IV	p. 60
Var. V	p. 63
Var. VI	p. 87
Var. VII	p. 90

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

*Duration: approx. 18 minutes*

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

bisbigl.  
**H1**

Flauto basso

Violoncello

Percuzione

Tromba (1) in Sib

Tromba bassa (2) in Mib

Corno in Fa

Contrabbasso

Arpa

Violino 1

Violino 2

Fagotto

Clarinetto basso in Sib

Pianoforte

Viola

Corno inglese

**J/a1**

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

**J/c1**

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

**F/a1**  
with Marimba mallets inside on the strings

**pp**

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

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

(short flz.  
on the beat) sim.

**J/b2**

(short salt. trem.  
on the beat)

**J/a2**

flz. 2 5 mfp mfp

sim. 5 mfp mfp

Kalimba

**J/c2**

**f**

**A** (3-Taktig)

Tr. (1)  
in Sib

Tr. b. (2)  
in Mib

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

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

**H2**

Cor. in Fa

Cb.

Arp.

(2-Taktig)

**A** (3-Taktig)

Vn. 1

Vn. 2

Fg.

Cl.b.  
in Sib

Pf.

3 ped.

(2-Taktig)

**A** (3-Taktig)

Vla.

Cor. ing.

This musical score page contains two systems of music. The top system (measures 11-12) includes parts for Flute basso, Violoncello, Percussion, Trombone 1 (in Sib), Trombone 2 (in Mib), Horn 1 (in Fa), Cello bass, and Bassoon. It features dynamic markings like 'mfp', 'mf', and 'f', and performance instructions such as 'flz.', 'staccato dots', 'sim.', 'salt. trem.', and 'Kalimba'. Measure 12 concludes with a section labeled 'H2' for Horn 2, with specific instructions for 'E-Horn' (F-Horn, 2nd valve, 7th harm.) and 'A-Horn' (Bb-Horn, 2nd valve, 7th harm.). The bottom system (measures 13-14) includes parts for Violin 1, Violin 2, Bassoon, Clarinet bass (in Sib), Piano (labeled '3 ped.'), Viola, and Cor. ing. The piano part shows sustained notes with grace notes. Both systems are marked '(2-Taktig)' for measures 11-12 and 13-14, and '(3-Taktig)' for the concluding sections of both systems.

3

**H3**

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.

sim. *tr* (2-Taktig) sim. *J/b4*

*p* *mf* *mfp* *mfp* *mfp* *mfp* *f*

*J/a4* *J/c4* Kalimba

**J/b3** sim. *mfp* *mfp* *mfp*

*J/a3* sim. *mfp* *mfp* *f* *J/c3* *f*

(2-Taktig) *5* *5* *5*

*3 ped.* (2-Taktig)



B

(2-Taktig)

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

Fl.b. *mfp*

Vc. *mfp*

Perc. *f*

Tr. (1) in Sib

Tr.b. (2) in Mib

Cor. in Fa

Cb.

Arp.

32

**H5**

con sord. (wooden straight)

3rd valve is pulled out a little  
to flatten the pitch a 1/6 tone.con sord.  
(wooden  
straight)

1,3 valves

3rd valve

*mf*

&lt;

1) Marimba *mf* = Arpa *ff*

58 (3-Taktig) 1.

Fl.b. Vc. Perc. Marimba **H8**

Tr. (1) in Sib (c.s.) **H7** (c.s.) sim. **mf**

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

Cor. in Fa Cb. **H8 sim.** **f** **<fff**

Arp. **3** **5** **3**

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

Fg. **f** **<fff** **sim.** **sff** **sff** **3 sff** **sff**

Cl.b. in Sib **f** **<fff** **sim.** **sff** **sff** **3 sff** **sff**

Pf. **5** **sff** **sff** **5** **sff** **sff**

Vla. Cor.ing. **3 ped.** **sff** **5** **sff** **3** **sff** **f** **<fff**

(3-Taktig) 1.

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

**12**  $\frac{8}{8}$

Fl.b. 72a 2.  $\text{p}$  *ben stacc. e marc.*

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

Perc.

Tr. (1) in Sib

Tr.b. (2) in Mib

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

Cor. in Fa (c.s.)  $\text{p}$  *ben stacc. e marc.*

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

Arp.  $\text{sf}$

$\text{d} = \text{j.}$

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

**12**  $\frac{8}{8}$

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

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

Fg.  $\text{sf}$

Cl.b. in Sib  $\text{sf}$

**F/a3** norm.  $\text{f}$  l.v.

Pf.  $\text{ff}$

\* *ped.*

$\text{d} = \text{j.}$

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

**12**  $\frac{8}{8}$

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

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

$9:8$   $\text{p}$  *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*



**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

Fl.b.

Vc.

Perc.

Tr. (1)  
in Sib

Tr. b. (2)  
in Mib

Cor. in Fa

Cb.

Arp.

Vn. 1

Vn. 2

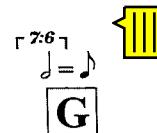
Fg.

Cl.b.  
in Sib

Pf.

Vla.

Cor. ing.



G

10

Meno mosso, soave e fluente,

16

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

3

4

89

Fl.b.

Vc.

Perc.

Tr. (1)  
in Sib

Tr.b. (2)  
in Mib

Cor.  
in Fa

Cb.

Arp.

Vn. 1

Vn. 2

Fg.

Cl.b.  
in Sib

Pf.

Vla.

Cor. ing.

*pp dolciss.*

Marimba

*pp dolciss.*

*pp cant.*

M/a1 <t5t>

*pp dolciss.*

*pp cant.*

9:8

7:6

G

10

Meno mosso, soave e fluente,

16

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

3

4

6  
1613  
803

Fl.b.

Vc.

Marimba

Perc.

Tr. (1)  
in Sib

Tr. (2)  
in Mib

Cor.  
in Fa

Cb.

Arp.

Vn. 1

Vn. 2

Fg.

Cl.b.  
in Sib

Pf.

Vla.

Cor.ing.

*pp sim.*

*pp sim.*

*M/b1 <272>*

*pp sim.*

*pp dolciss.*

*col ped.*

*M/a2 <45e>*

*pp cant.*

*6  
16*

*M/b2 <8458>*

*pp sim.*

**H**

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

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

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

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

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

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

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

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

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

Vla. Cor. ing.



117

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

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

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

Perc. **J/c6** Kalimba **F/a8**

Tr. (1) in Sib

Tr.b. (2) in Mib

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

Cor. in Fa

Cb.

**F/a7**

Arp.

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

Vn. 2

Fg.

Cl.b. in Sib

Pf.

3 ped.

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

Cor.ing.

127

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

Fl.b. Vc. Kalimba Perc.

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

Cor. in Fa Cb. Arp.

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

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

Vn. 1 Vn. 2

Fg. Cl.b. in Sib

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

Vla. Cor. ing.

**F/a10 with Marimba mallets**





20

**J/b11**

(3-Taktig)

sim. (2-Taktig)

(3-Taktig)

(2-Taktig)

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

160

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

Vc. p J/c11 Kalimba F/a17 5 5 5

Perc. **p** pp p pp

Tr. (1)  
in Sib

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

**p** F/a18 **p**

Cor.  
in Fa

pp 2 mp

Cb.

**J/a12** IV. **p**

Arp.

**H14** sim.

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

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

Vn. 1 Vn. 2

Fg.

Cl.b.  
in Sib

Pf.

3 ped.

**\***

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

**2**  
**4**

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

Vla.

Cor.ing.



5 6

**K** (2-Taktig)

(3-Taktig)

(2-Taktig)

(3-Taktig)

(2-Taktig)

21

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

171 4 (Tempo II ma un poco più mosso)

Fl.b.

Vc.

Perc.

Marimba

Tr. (1) in Sib

Tr.b. (2) in Mib

Cor. in Fa

Cb.

Arp.

5 6

**K** (2-Taktig)

(3-Taktig)

(2-Taktig)

(3-Taktig)

(2-Taktig)

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

Vn. 1

Vn. 2

Fg.

Cl.b. in Sib

F/a19 norm.

Pf.

**K** (2-Taktig)

(3-Taktig)

(2-Taktig)

(3-Taktig)

(2-Taktig)

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

Vla.

Cor. ing.

Vla.

Cor. ing.

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

Fl.b. -

Vc. -

Marimba *ff*

Perc. *mf*

**F/a21**

Tr. (1) in Sib -

Tr.b. (2) in Mib -

Cor. in Fa -

Cb. II. *ff*

Arp. *ff*

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

Vn. 1 *f ppp*

Vn. 2 *f ppp*

Fg. *f sim.*

Cl.b. in Sib *f sim.*

Pf. *ff*

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

Vla. *f sim.*

Cor. ing. *f sim.*

L

23

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

Marimba

Perc.

Tr. (1)  
in Sib

Tr.b. (2)  
in Mib

Cor. in Fa

Cb.

Arp.

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

Vn. 1

Vn. 2

Fg.

Cl.b. in Sib

Pf.

**F/a22**

**F/a23**

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

Vla.

Cor.ing.

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

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

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

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

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

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

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

Vla. Cor. ing.

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

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

**M**

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

Tr. (1)  
in Sib

Tr. b. (2)  
in Mib

Cor. in Fa

Cb.

Arp.

**M** (2-Taktig)

(3-Taktig)

(2-Taktig)

(3-Taktig)

Fg.

Cl.b. in Sib

**F/a25**

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 **F/a27** 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 piu agitato ("sehr aufgeregzt"),  $\text{J.} = 100$ ,  $\text{J.} = 75$  (Tempo III)

27

**12** **8**

Fl.b.

Vc.

Perc.

Tr. (1)  
in Sib

Tr.b. (2)  
in Mib

Cor. in Fa

Cb.

Arp.

$\text{ff}$

*mf marc.*

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

*senza sord.*

**F/a29**

**F/a30**

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

**F/a29**

**N**

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

**F/a30**

**12** **8**

Vn. 1

Vn. 2

Fg.

Cl.b.  
in Sib

**F/a28**

$\text{ff}$

*sf*

*sf*

*sf*

*sf*

*mf marc.*

**5:4**

**5:4**

**5:4**

**5:4**

**5:4**

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

**N**

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

**12** **8**

Vla.

Cor. ing.

*mf marc.*

**9:8**

241

Fl.b.

Vc.

Perc.

Tr. (1)  
in Sib

Tr.b. (2)  
in Mi♭

Cor. in Fa

Cb.

Arp.

Vn. 1

Vn. 2

Fg.

Cl.b. in Sib

Pf.

Vla.

Cor.ing.

**F/a32**

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

*mf marc.* *senza sord.*

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

**F/a31**

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

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

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

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

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

*4* *4* *4* *4*

*4* *4* *4* *4*

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

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

*7* *7*

244

Fl.b.

Vc.

Perc.

Tr. (1)  
in Sib

Tr. b. (2)  
in Mib

Cor. in Fa

Cb.

Arp.

Vn. 1

Vn. 2

Fg.

Cl.b. in Sib

Pf.

Vla.

Cor. ing.

*mf*

*sim.*

*mf*

*5:4*

*5:4*

*5:4*

*5:4*

*5:4*

*5:4*

*5:4*

*fff*

*5*

*5*

*5*

*5*

*mf*

*5:4*

*5:4*

*fff*

*mf*

*9:8*

*mf*

*9:8*

*fff*

247

**O**

Fl.b.

Vc.

Perc.

Tr. (1)  
in Sib

Tr.b. (2)  
in Mib

Cor. in Fa

Cb.

Arp.

**O**

Vn. 1

Vn. 2

Fg.

Cl.b.  
in Sib

Pf.

**O**

Vla.

Cor. ing.

250

Fl.b.

Vc.

Perc.

Tr. (1)  
in Sib

Tr.b. (2)  
in Mib

Cor. in Fa

Cb.

Arp.

Vn. 1

Vn. 2

Fg.

Cl.b.  
in Sib

Pf.

Vla.

Cor. ing.

253

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

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

**M/c3** **6 16**

Fl.b.

Vc.

Perc.

Marimba

pp dolciss.

Tr. (1) in Sib

Tr.b. (2) in Mib

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

Cor. in Fa

Cb.

Arp.

pp dolciss.

pp

**M/c3**

III. **pp** IV.

Vn. 1

Vn. 2

Fg.

Cl.b. in Sib

**M/d1** **M/d2**

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

pizz.

pp

pp

**M/a3** **M/b4**

pp cant.

pp

Pf.

**pp dolciss.**

**M/a4**

Vla.

Cor. ing.

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

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

9

pp cant.

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

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

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

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

Marimba

Perc.

Tr. (1) in Sib

Tr.b. (2) in Mib

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

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

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

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

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

**M/d4** **5** **pp** **M/e1** **ff** **vflaut.** **v**

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

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

Fg.

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

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

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

Cor. ing.



(2-Taktig)

273

Fl.b.

Vc.

Perc.

Tr. (1)  
in Sib

Tr.b. (2)  
in Mib

Cor. in Fa

(3-Taktig)

35

Cor. in Fa

Cb.

Arp.

(2-Taktig)

Vn. 1

Vn. 2

Fg.

(3-Taktig)

Cl.b. in Sib

Pf.

(2-Taktig)

Vla.

Cor.ing.

(3-Taktig)

Musical score for orchestra and marimba, page 111, system 2. The score includes parts for Flute basso (Fl.b.), Cello (Vc.), and Percussion (Perc.). The marimba part is labeled "F/a34 Marimba". The score features a dynamic marking of ***tr.*** at the beginning. The marimba part consists of two measures of eighth-note patterns, each marked ***ppp***. The first measure ends with a fermata over the eighth note. The second measure ends with a fermata over the eighth note. The marimba part concludes with a dynamic marking of ***pp*** and a performance instruction ***alla sopra***, which includes a grace note symbol consisting of a short vertical line with a small circle above it and a small circle below it.

Musical score for Trombone 1 (in Sib) and Trombone Bass 2 (in Mib). The score consists of two staves. The top staff, labeled 'Tr. (1) in Sib', has a treble clef and is mostly blank. The bottom staff, labeled 'Tr.b. (2) in Mib', has a bass clef and contains short vertical dashes at regular intervals, indicating sustained notes.

Cor. in Fa

Cb.

Arp.

IV.  
pp

con sord.  
pp

(2-Taktig)

Vn. 1

Vn. 2

The musical score consists of two staves. The top staff, labeled "Vn. 1", has a treble clef and a key signature of one flat. It contains eight measures of sixteenth-note patterns, each starting with a downward-pointing arrow. The bottom staff, labeled "Vn. 2", also has a treble clef and a key signature of one flat. It contains eight measures of sixteenth-note patterns, each starting with a downward-pointing arrow. Above the staves, the text "(2-Taktig)" indicates a two-measure measure repeat.

Pf.

3 ped.

(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**

5

(3-Taktig)

Vn. 1

Vn. 2

5

5

5

5

5

5

(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 Mib

Cor. in Fa

Cb.

Arp.

F/a35

*pp*

*pp*

(3-Taktig)

Vn. 1

Vn. 2

Fg.

Cl.b.  
in Sib

Pf.

*3 ped.*

(3-Taktig)

Vla.

Cor. ing.

309 (2-Taktig) (3-Taktig)

Fl.b.

Vc.

Perc.

Tr. (1)  
in Sib

Tr. b. (2)  
in Mib

Cor. in Fa

Cb.

Arp.

(2-Taktig)

Vn. 1

Vn. 2

Fg.

Cl.b. in Sib

Pf.

3 ped.

(3-Taktig)

Vla.

Cor. ing.



(3-Taktig)

**S** un poco meno, lamento e melancolico,  $\text{J} = 82$   
**2** (Tempo II, ma ancora più mosso)

(2-Taktig)

318

Fl.b.

Vc.

Perc.

Tr. (1) in Sib

Tr.b. (2) in Mib

Cor. in Fa

Cb.

Arp.

Spicc. arco  
Marimba

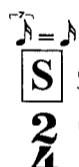
pizz.  $\text{mf}$   $\text{mf}$   $\text{mp}$

con sord. (metal straight)

pp fp pp fp

spicc.

ppp p  $\text{mf}$

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

**2** (Tempo II, ma ancora più mosso)

(2-Taktig)

pizz.

Vn. 1

Vn. 2

Fg.

Cl.b. in Sib

pizz.  $\text{mf}$

$\text{p}$

**F/a36**

norm., muted

Pf.

3 ped.

\*

$\text{p}$   $\text{p}$

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

(2-Taktig)

pizz.

Vla.

Cor. ing.

$\text{p}$

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* **F/a38**

(pizz)

*p*

(2-Taktig) (3-Taktig)

(2-Taktig) (3-Taktig)

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

Fl.b. Vc. Marimba Perc.

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

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

Pf. sim. **F/a39**

Vla. Cor.ing.

Detailed description: This is a page from a musical score. It contains eight staves of music. The top staff has Flute Bass, Double Bass, Marimba, and Percussion. The second staff has Trombone 1 in G major and Trombone 2 in A major. The third staff has Clarinet in F major and Bassoon. The fourth staff has Harp. The fifth staff has Violin 1 and Violin 2. The sixth staff has Bassoon and Clarinet in G major. The seventh staff has Piano. The eighth staff has Violoncello and Double Bass. The ninth staff has another Clarinet in G major. The score is divided into measures by vertical bar lines. Some measures are labeled '(2-Taktig)', '(3-Taktig)', or '(2-Taktig)' above them. Dynamics like 'mf', 'pp', 'p', and '(pizz.)' are indicated. Performance instructions like '(c.s.)' and '3' are also present.

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

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

Perc.

Cor. in Fa Cb. Arp.

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

Pf.

Vla. Cor. ing.

**F/a40**

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

norm.

pp

p =

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

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

Tr. (1) in Sib

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

Cor. in Fa

Cb. *p*

Arp. *mf* *p* **F/a41**

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

Vn. 1

Vn. 2

Fg.

Cl.b. in Sib

Pf.

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

Vla.

Cor. ing.

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

Fl.b. Vc. Perc. Marimba

Tr. (1) in Sib

Tr.b. (2) in Mib

Cor. in Fa Cb.

Arp. (3-Taktig) (2-Taktig) (3-Taktig)

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

Vla. Cor. ing. (pizz.) muted F/a42

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

Vcl. Cor. ing. (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.

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



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

391

Fl.b.

Vc.

Perc.

Tr. (1)  
in Sib

(c.s.)

Tr.b. (2)  
in Mib

(c.s.)

Cor. in Fa

mf

ppp

ppp

mf

Arp.

Cb.

mp

W

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

W

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

394

Fl.b.

Vc.

Perc.

Tr. (1) in Sib

Tr.b. (2) in Mib

Cor. in Fa

Cb.

Arp.

Vn. 1

Vn. 2

Fg.

Cl.b. in Sib

Pf.

Vla.

Cor. ing.

**X**

397

Fl.b.

Vc.

Perc.

Tr. (1)  
in Sib

Tr. b. (2)  
in Mib

Cor. in Fa

Cb.

Arp.

**X**

Vn. 1

Vn. 2

Fg.

Cl.b.  
in Sib

**Pf.****X**

Vla.

Cor. ing.

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

400

Fl.b.

Vc.

Perc.

Tr. (1)  
in Sib

Tr.b. (2)  
in Mi♭

Cor. in Fa

Cb.

Arp.

Marimba  
*pp dolciss.*



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

Vn. 1

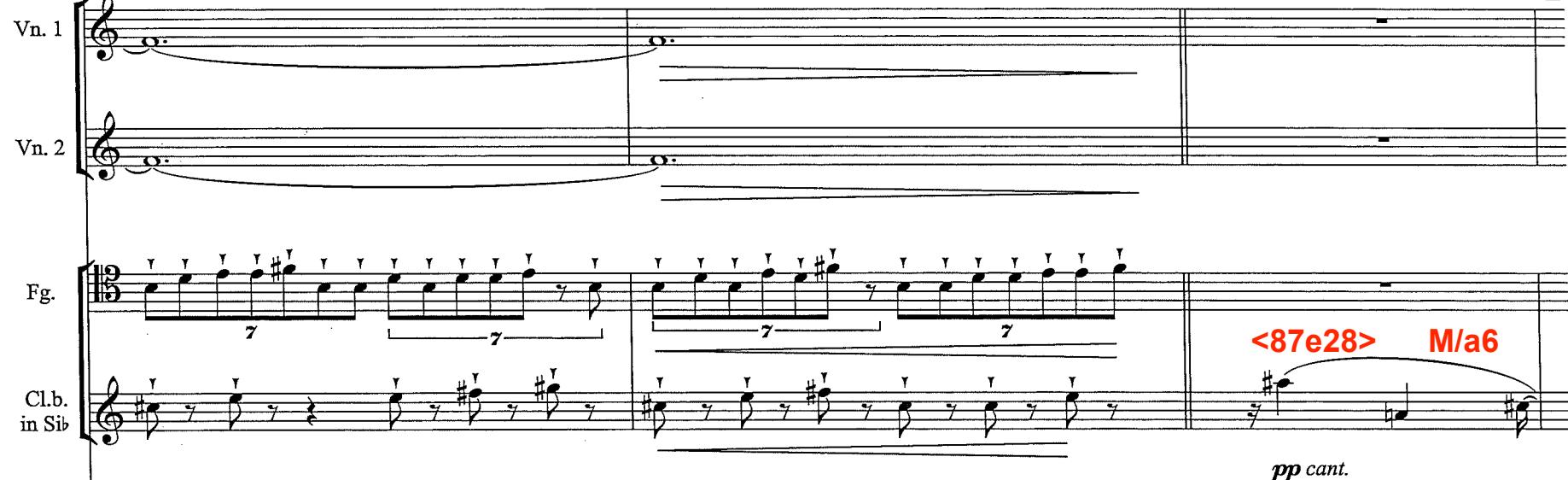
Vn. 2

Fg.

Cl.b. in Sib

Pf.

<87e28> M/a6  
*pp cant.*



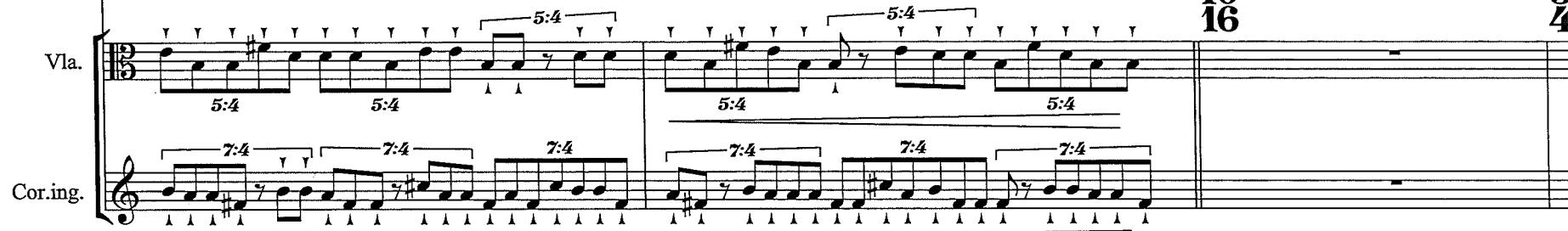
**Y** *Meno mosso, soave e fluente,*  
 $\text{♩} = 88, \text{♪} = 58,66$  (Tempo IV) 55  
**10** **16** **3** **4**

Vla.

Cor. ing.

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

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



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

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

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

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

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

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

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

**Arp.**

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

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

**Fg.**

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

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

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

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

**Z**

Var. III

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

408 **9** **16**

Fl.b.

Vc.

Marimba

Timpani

Perc.

*pp sempre*

*ppp "kaum hörbar"* **barely audible**

Tr. (1) in Sib

Tr. b. (2) in Mib

Cor. in Fa

Cb.

*pp sempre*

Arp.

*mf*

*8vb*

**Z**

**9** **16**

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

Vn. 1

Vn. 2

Fg.

Cl.b. in Sib

*5:3*

*al niente*

Pf.

*p*

*pp*

*8vb*

*loco*

**Z**

**9** **16**

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

Vla.

*al niente*

Cor. ing.

**AA**

419

Fl.b.

Vc.

Timpani

Perc.

Tr. (1)  
in Sib

Tr. (2)  
in Mib

Cor. in Fa

Cb.

Arp.

*p*  
*pp*

*ppp*

**AA**

Vn. 1

Vn. 2

Fg.

Cl.b.  
in Sib

Pf.

*ppp*

**AA**

Vla.

Cor. ing.

**BB**

430

Fl.b.

Vc.

Timpani

Perc.

Tr. (1) in Sib

Tr.b. (2) in Mib

Cor. in Fa

Cb.

Arp.

**BB**

pp

ppp

p

ge

**BB**

Vn. 1

Vn. 2

Fg.

Cl.b. in Sib

Pf.

Vla.

Cor. ing.

**BB**

ppp

ge

**CC** Var. IV  
Stesso Tempo

440

Fl.b.

Vc.

Timpani

Perc.

Tr. (1) in Sib

Tr.b. (2) in Mib

Cor. in Fa

Cb.

Arp.

Vn. 1

Vn. 2

Fg.

Cl.b. in Sib

Celesta

Pf.

Vla.

Cor. ing.

**CC** Stesso Tempo

**CC** Stesso Tempo

**CC** Stesso Tempo

**DD****EE**

61

449

Fl.b.      *pp*      *pp*

Vc.      Crotales      *pp*

Perc.

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

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

Cor. in Fa

Cb.      *pp*

Arp.

**DD****EE**

Vn. 1      *(cresc.)*

Vn. 2      *(cresc.)*

Fg.      *pp*      *p*

Cl.b. in Sib

Celesta

Pf.      *pp*      *pp*

**DD****EE**

Vla.      *(cresc.)*

Cor. ing.

**FF**

Fl.b. 459

Vc.

Perc.

*pp*

*pp*

Tr. (1)  
in Sib

Tr.b. (2)  
in MiB

Cor.  
in Fa

Cb.

*pp*  
*espress.*

*pp*

*poco*

*pp*

*p*

Arp.

**FF**

Vn. 1

Vn. 2

Fg.

Cl.b.  
in Sib

Pf.

Celesta

*pp*

Celesta

*pp*

**FF**

Vla.

Cor. ing.



GG

6 divs/beat

Var. V

Con nuova energia

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

6

8

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

GG

Con nuova energia

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

6

4

6

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

**decreasing subdivisions of beat →**

**4 divs**      **10 divs**      **10 divs**

GG

Con nuova energia

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

6

8

Vla.      Cor. ing.

6 divs/beat

4 divs/beat

476

Fl.b.

Vc. **5 divs/beat**

Marimba

Perc.

Tr. (1) in Sib

Tr.b. (2) in Mib

Cor. in Fa

Cb. **3**

Arp.

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

Vn. 1

Vl. 2

Fg.

Cl.b. in Sib

**echoing marimba pitches**

Pf. **3 divs**

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

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

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

5 divs/beat

HH

Musical score page 65, measures 479 to 65. The score includes parts for 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., and Cor. ing.

The score features complex rhythmic patterns with various time signatures and divisions per beat. Blue boxes highlight specific patterns:

- Measure 479: A blue box highlights a pattern in the Vc. part with "3" below it. Red dashed arrows point from this box to the Vn. 1 and Vn. 2 patterns in measure 580.
- Measure 580: Three blue boxes highlight patterns in the Vn. 1, Vn. 2, and Fg. parts. The first two boxes are labeled "4 divs/beat". Red dashed arrows point from the Vc. pattern in measure 479 to these boxes.
- Measure 65: A blue box highlights a pattern in the Vla. part with "2" above it. Red dashed arrows point from the Vn. 1 and Vn. 2 patterns in measure 580 to this box.

Rhythmic markings include "5", "5:3", "4:3", "3", "mf", "pp", "fff", "f", "fflaut.", "5:3", "8:6", "3", "5", "f", "5:3", "5:3", "4:3", "9", "7:6", "7:6", "8", "3", and "2". Measure numbers 479, 580, and 65 are indicated at the top of the score.

4 divs/beat

482 **2**  
Fl.b.

Vc. Marimba  
Perc.

6 **8**

2 **4**

6 **8**

3 divs/beat

Tr. (1) in Sib

Tr. b. (2) in Mib  
cresc.

Cor. in Fa  
*sff*

Cb.

Arp.

2 **4**

Vn. 1

Vn. 2

6 **8**

2 **4**

6 **8**

Fg.

Cl.b. in Sib

Pf.

6 divs

5 divs

5 divs

2 **4**

Vla.

Cor. ing.

6 **8**

2 **4**

6 **8**

3 divs/beat

485 6/8 II 2/4 6/8

Fl.b. Vc. Marimba Perc.

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

Arp.

2 divs/beat

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

Arp.

6/8 8:6 8:6 8:6 8:6 2/4 3 3 f 6/8

Vn. 1 Vn. 2 Fg. Clb. in Sib Pf. Vla.

<—3:2 here  
and 9:8 here —>  
are same speed

<—5:3 here  
5:4 here —>  
are same speed

4 divs 4 divs 5 divs 5 divs 5 divs

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

Vla. Cor. ing.

488

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

**Vc.** **2**

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

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

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

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

**Cb.** **3**

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

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

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

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

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

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

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

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

**12** **16**

**III**

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

**p**

**f**

**p**

**I.** **f**

**p**

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

**4** **4**

**pp**

**p**

**f**

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

**9 divs**

**8 divs**

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

**4** **4**

**p**

**p**

491

**Fl.b.**

**Vc.**

**Marimba**

**Perc.**

**K segment f**

**Tr. (1)  
in Sib**

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

**Cor.  
in Fa**

**Cb.**

4 4

12 16

p 5

pp

f

ff

p 3

3:2 5

p

f 7:6

f

f 5:6

f

I. (7th harm.)

II. (7th harm.)

ff

6 16

69

Musical score for orchestra and piano, measures 12-16. The score includes parts for Vn. 1, Vn. 2, Fg., Cl.b. in Sib., and Pf. Measure 12 (16/16 time) starts with Vn. 1 and Vn. 2 playing eighth-note patterns. Measure 13 (4/4 time) has a rest. Measure 14 (16/16 time) continues the eighth-note patterns. Measure 15 (2/4 time) shows a transition with dynamic changes: *f*, *pp*, *f*, *pp*. Measure 16 (6/16 time) concludes with a dynamic *f*.

495

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

**K moves towards H seg**

KK

501

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

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

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. II.  $pp$   $ff$  I.  $f$  II.  $pp$  II.  $f$

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

$3:2$

KK

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

Vn. 2  $ff$   $f$

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

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

Pf.  $fff$   $f$

KK

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

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

505

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

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

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

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

Fl.b. *ff* 7:6

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

Marimba

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

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

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

Cor. in Fa

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

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

Musical score for orchestra and piano, measures 7-16. The score includes parts for Vn. 1, Vn. 2, Fg., Cl.b. in Sib., and Pf.

- Vn. 1:** Playing sixteenth-note patterns. Dynamics:  $ff$ ,  $pp$ ,  $ff$ ,  $ff$ ,  $pp$ ,  $pp$ .
- Vn. 2:** Playing sixteenth-note patterns. Dynamics:  $ff$ ,  $pp$ ,  $ff$ ,  $ff$ ,  $pp$ ,  $pp$ .
- Fg.:** Playing eighth-note patterns. Measure 12 starts with a dynamic of  $ff$ .
- Cl.b. in Sib.:** Playing eighth-note patterns. Measure 12 starts with a dynamic of  $p$ . Measure 13 starts with a dynamic of  $ff$ .
- Pf.:** Playing eighth-note patterns. Measures 12 and 13 start with dynamics of  $ff$ .

Measure 16 ends with a dynamic of  $pp$ .

Musical score for strings and woodwind section, measures 7 through 12.

**Measure 7:** Violin (Vla.) plays eighth-note patterns. Dynamics:  $ff \Rightarrow p$ . Time signature:  $\frac{5}{3} \text{---} \frac{5}{4}$ .

**Measure 8:** Violin (Vla.) rests. Dynamics:  $ff \Rightarrow p$ . Time signature:  $\frac{4}{3}$ .

**Measure 9:** Violin (Vla.) plays eighth-note patterns. Dynamics:  $p$ . Time signature:  $\frac{7}{4}$ .

**Measure 10:** Violin (Vla.) rests. Dynamics:  $p$ . Time signature:  $\frac{5}{4}$ .

**Measure 11:** Clarinet (Cor. ing.) plays eighth-note patterns. Dynamics:  $ff \Rightarrow p$ . Time signature:  $\frac{3}{2}$ .

**Measure 12:** Clarinet (Cor. ing.) rests. Dynamics:  $p$ . Time signature:  $\frac{5}{4}$ .

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*

Vn. 2 *f*

F.g. *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* *f*

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

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

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



MM

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

521

10  
162  
410  
162  
410  
16

Fl.b. *mp*

Vc. *pp ff*

Marimba

Perc. *p sfff pp*

Tr. (1) in Sib *ff*

Tr. b. (2) in Mib "F-Horn" (on F Horn, no valves) *ff*

Cor. in Fa *p 4:7*

Cb. *pp ff*

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

**static chord material = segments of G**

MM

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

10  
162  
410  
162  
410  
16

Vn. 1 *ff*

Vn. 2 *pizz ff*

Fg.

Cl.b. in Sib *p ff 4:3*

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

MM

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

10  
162  
410  
162  
410  
16

Vla.

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**

536

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

p

Vc.

Marimba

Perc.

Tr. (1) in Sib

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

"G-Horn" (on Bb Horn, 1,2 valves) "F-Horn" 6:5 "G-Horn" "F-Horn" 6:5 "G-Horn"

Cor. in Fa mp

Cb.

Arp.

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

arco

Vn. 2

Fg.

Cl.b. in Sib

Pf. 2 4 10 16 2 4 10 16 2 4 10 16

Vla.

Cor.ing. 2 4 10 16 2 4 10 16 2 4 10 16

ppp

**541** **10 16** **OO** **2 4** **10 16** **2 4** **79** **10 16**  
 Fl.b.  
 Vc.  
 Marimba  
 Perc.  
 Tr. (1)  
 in Sib  
 Tr.b. (2)  
 in Mib  
 Cor. in Fa  
 Cb.  
 Arp.  
 Vn. 1 arco  
 Vn. 2 pizz  
 Fg. *mp* 6:5 6:5 7 6:5 7  
 Cl.b. in Sib  
 Pf. 4:5 4:5 4:5 4:5  
 Vla. **10 16** **OO** **2 4** **10 16** **2 4** **sempr. sim.** **10 16**  
 Cor. ing. *p* **10 16**

546

Fl.b.

Vc.

Marimba

Perc.

Tr. (1)  
in Sib

Tr. b. (2)  
in Mib

Cor. in Fa

"G-Horn"

Cb.

Arp.

pizz.

arco

Fg.

Cl.b.  
in Sib

p

Pf.

Vla.

mf

6:5

7

6:5

7

6:5

2

10  
16

2

10  
16

2

10  
16

2

10  
16

2

551

**2** **4**

Fl.b.

**PP**

**10** **16**

**2** **4**

**10** **16**

**2** **4**

Vc.

Marimba

Perc.

Tr. (1) in Sib

Tr. b. (2) in Mib

Cor. in Fa

Cb.

Arp.

*p*

*sf*

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

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

*p*

*sf*

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

**2** **4** arco

**PP**

**10** **16**

**2** **4**

**10** **16**

**2** **4**

Vn. 1

pizz.

Vn. 2

Fg.

Cl.b. in Sib

**2** **4**

**PP**

**10** **16**

**2** **4**

**10** **16**

**2** **4**

Vla.

Cor. ing.

*ppp* *6:5*

556

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

Fl.b.

Vc.

Marimba

Perc.

Tr. (1)  
in Sib

Tr.b. (2)  
in Mib

Cor. in Fa

Cb.

Arp.

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

Vn. 2 arco

Fg. *p*

Cl.b. in Sib

Pf.

Vla.

Cor. ing.

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

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

QQ

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

6

10

6

10  
16

8

16

8

Fl.b.

Vc. pizz. 6:5

Perc. Marimba 4:5 4:5 4:5 4:5 5:3

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

Tr.b. (2) in Mib 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

8

10

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 mp

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

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

QQ

Più mosso,  $\text{J} = 158.4$ . Tutti: sempre poco a poco cresc. al bar 580 $\text{J} = 132 (\text{J} = 99)$ 10  
16

8

10

8

Vla. p 6:5 5:3 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

**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

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

**Vc.** *ppp* *mp* *sfp*

**Perc.** Marimba *sf*

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

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

"G-Horn"

**Cor. in Fa** *ppp* *mf* *6:5* *6:5* *5:3* *6:5* *sf*

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

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

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

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

**Fg.** *6:5* *sf*

**Cl.b. in Sib** *5:3*

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

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

**Cor. ing.** *sf*



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

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

581 6 8 9 8 88 87

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

**<825>**

Kalimba

**p**

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

**<825>**

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

**p**

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

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

6 8 9 8 88 8 88 88

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

**from Var2:Sec4**

**<87e28>**

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

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

**<81ee> from Var2:Sec4**

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

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

6 8 9 8 8 88 88

Vla. Cor. ing.

**p cant.** **V** **V** **p** **ppp**

from Var1:Sec4

**SS**

Fl.b. 88 585 98 88 98

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

Perc.

Tr. (1) in Sib

Tr.b. (2) in Mib

**<36t>**

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

Cor. in Fa *pp semper* arco III. **<1e>**

Cb. *pp semper*

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

**<8><31 63 t6 36t>****<8- 1- 6- 3- 6- 3- 6->****SS****5-35[02479]**

88 pizz. 98 pizz.

Vn. 1 *mf*

Vn. 2 ("gut gestoßen")

Fg. **<893>** *ff* *ff* *ff ten.* *ff* *ff ten.*

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

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

**SS****<376> from Var1:Sec4**

88 98 88 98

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

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



592 98 88 98 98 88 98

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

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

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

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

98 88 98 98 98 88 98 98

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

**from Intro:Sec4**

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

UU Piu lento,  $\text{♩} = 64$

98 88 98 98 98 88 98 98

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

**from Intro:Sec4**

**<t68>** *p*

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

**<390>** *pp*

Celesta

<390>

98 88 98 98 88 98 98 98

Vla. Cor.ing.

**<8453> from Intro:Sec4**

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

UU Piu lento,  $\text{♩} = 64$

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

88 8 9 8 8 9 8 9

ffp ffp (pizz.)  
 3 mf  
 pizz. III.  
 mf  
 ff 3 ff  
 pizz. arco, sul pont. estr.  
 sul pont. estr. 3 ff pesante  
 pizz.  
 ff pesante  
 mf  
 pp sempre  
 ff ff ff  
 senza vibr. sul pont. pp  
 pp sempre  
 ord.  
 9 8 9 8 9 8 9

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

600

Fl.b. **ff** **ff**

Vc. **mf**

Perc.

Tr.(1) in Sib

Tr.b. (2) in Mib

Cor. in Fa

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

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

Vn. 1

Vn. 2 arco, sul pont. estr. **ff sim.**

Fg.

Cl.b. in Sib **pp**

Celesta

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

Vla. **98** **88** **98** **<480>** sul pont. **ord.** **pp**

Cor. ing.

VV

93

602

**98**

Fl.b.

Vc.

Perc.

Tr. (1)  
in Sib

con sord. (cup, almost closed)

ppp

morendo al niente

Tr.b. (2)  
in Mib

con sord. (cup, almost closed)

ppp

morendo al niente

morendo al niente

Cor. in Fa

Cb.

sul tasto

ppp

morendo al niente

Arp.

**<50>**

VV

**98**

**88**

**98**

**88**

Vn. 1

Vn. 2

Fg.

Cl.b.  
in Sib

ppp

morendo al niente

Pf.

VV

**98**

**88**

**98**

**88**

Vla.

ppp

morendo al niente

Cor. ing.