

**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)

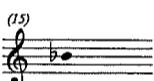
Percussion (one player):

Kalimba (placed on the Timp.) 

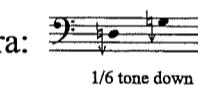
(available f.i. at "African Musical Instruments" [www.kalimba.co.za](http://www.kalimba.co.za))

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

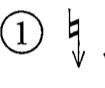
*The score is written in transposition.*

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

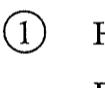
*Double Bass harmonics are also octave transposed.*

## Performance notes

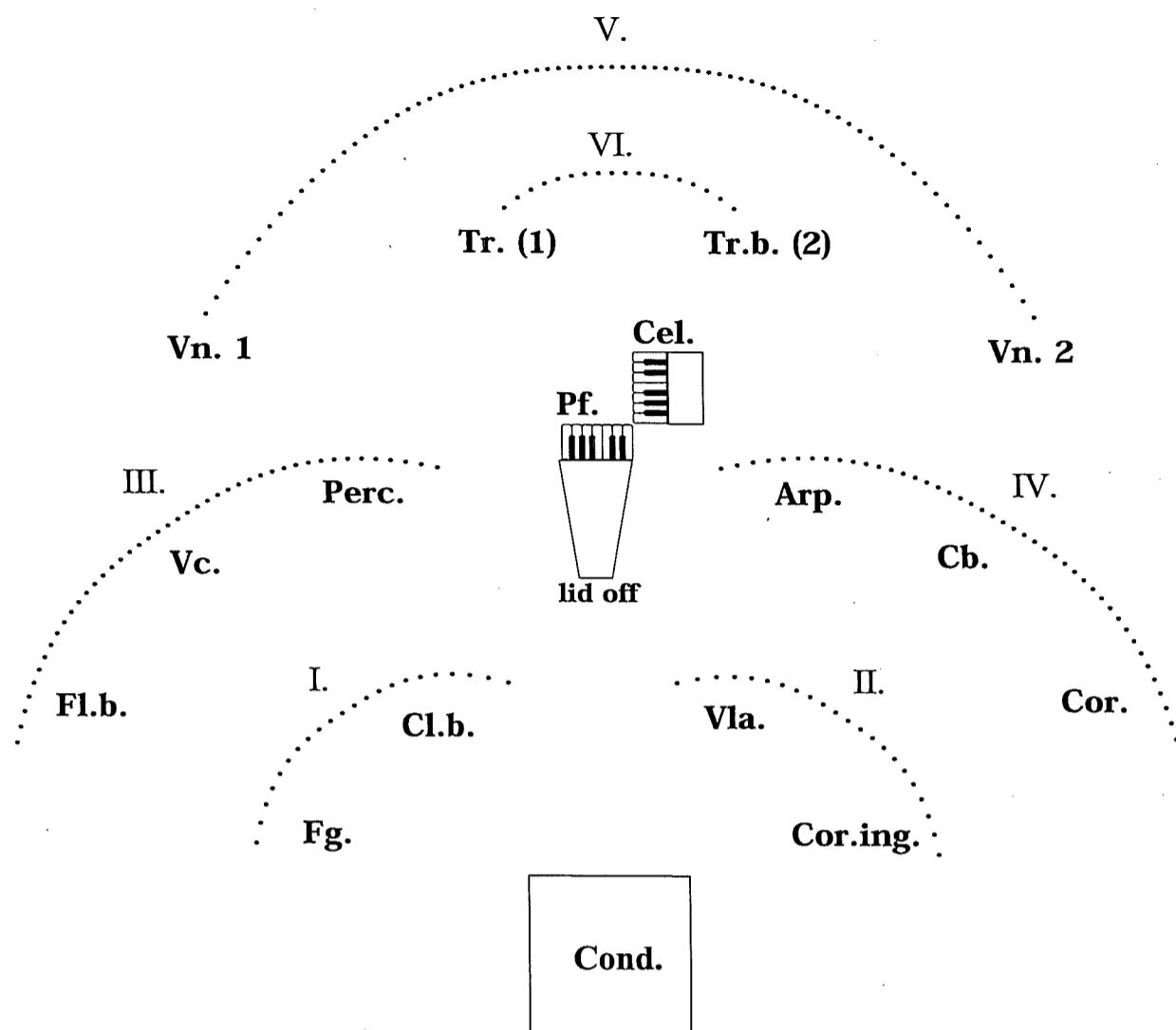
### General

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

Flauto basso

Violoncello

Percuzione

Tromba (1) in Sib

Tromba bassa (2) in Mib

Corno in Fa

Contrabbasso

Arpa

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

Violino 1

Violino 2

Fagotto

Clarinetto basso in Sib

Pianoforte

Viola

Corno inglese

bisbigl.  
*t*

*p* 2 *mf*

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

IV. (7th harm.)

5 *mf mfp*

2 *mfp mfp mfp*

*f* 5 *f*

5

**F/a1**  
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) sim. *mfp* *mfp* *mfp*

Vc. *mfp* *mfp* *mfp*

Perc. Kalimba *f*

Tr. (1) in Sib

Tr.b. (2) in Mib

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

Cor. in Fa *p* *mf*

Cb.

Arp.

(2-Taktig)

Vn. 1 5 5 5 5 5 5 5 5

Vn. 2 5 5 5 5 5 5 5 5

Fg.

Cl.b. in Sib

Pf. 3 ped.

(2-Taktig)

Vla.

Cor. ing.

A (3-Taktig)

21

Fl.b. Vc. Perc.

sim. tr. 2 2-Taktig sim. 2 2-Taktig

mf mf mfp mfp f

Kalimba

Tr. (1) in Sib

Tr.b. (2) in Mib

sim. sim. 2 2-Taktig

Cor. in Fa Cb. Arp.

mfp mfp mfp 2 mfp f f

5

Vn. 1 Vn. 2

(2-Taktig) 5 5 5

Fg.

Cl.b. in Sib

Pf.

3 ped.

Vla. Cor. ing.

(2-Taktig)

$\text{♪} = \text{♪}$ **B**

(2-Taktig)

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

Fl.b.  $mfp$   $mfp$

Vc.  $mfp$   
Kalimba 5

Perc.  $f$

Tr. (1) in Sib

Tr.b. (2) in Mib  
3rd valve is pulled out a little to flatten the pitch a 1/6 tone.

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

Cb.

Arp.

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

 $\text{♪} = \text{♪}$ **B**

(2-Taktig)  
1) **2** poco grottesco e ironico  
**4** sul pont. trem. only accent 2nd time

Vn. 1 5 5 5 5 5

Vn. 2 5 5 5 5 5

Fg.

Cl.b. in Sib

Pf. 3 ped. \* 1/2 ped. 3 ped.

F/a2 norm.  $pp$  sempre (>) sul pont. trem. only accent 2nd time  $pp$  sempre (>)

$f$   $f$

 $\text{♪} = \text{♪}$ **B**

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

Vla. ten. >  
Cor. ing.  $fff$

1) For the conductor: 1 beat for each bar

**C**

(2-Taktig)

43 (3-Taktig)

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

1) Marimba *mf* *f* *fff*

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

Cb.  
Arp.

*f* *fff* *ff*

(3-Taktig) (2-Taktig)

Vn. 1  
Vn. 2

Fg.  
Cl.b. in Sib  
Pf.

*ten.* *sff* *sff* *sff* *ten.* *sff* *sff* *sff*

with Marimba mallets l.v.  
*sff* *sff* *sff*

3 ped.

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

Vla.  
Cor.ing.

*ten.* *sff* *sff* *sff* *f* *fff* *fff* *sff*

1) Marimba *mf* = Arpa *ff*

(3-Taktig)

1.

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

(c.s.) *mf* (c.s.) sim. *mf* *f*

Marimba *mf* *f*

sim. *f* *fff*

(3-Taktig)

Vn. 1 Vn. 2

Fg. Cl.b. in Sib with Marimba mallets *f* *fff* *sff* *sim.* *sff* *sff* *sim.* *sff* *sff*

Pf. *sff* *sff* *3 ped.* *sff* *sff*

Vla. Cor. ing. *sff* *sff* *sff* *3* *f* *fff*

*sim.* *sff* *3* *f* *fff*

(3-Taktig)

1.

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

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

Fl.b. Vc. Perc.

**p** *ben stacc. e marc.*

**fff** *sf sf*

Tr. (1) in Sib

3rd valve is pushed back to normal position.

Tr.b. (2) in Mib

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

Cor. in Fa

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

Cb.

**fff** *sf sf*

Arp.

**sf**

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

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

Vn. 1 Vn. 2 F.g.

**fff** *sf sf*

Cl.b. in Sib

**F/a3** norm. l.v.

**ff**

\* ped.

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

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

Vla. Cor. ing.

**<fff**

**<fff**

**9:8** *p* *ben stacc. e marc.*

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

2) For the conductor: from D to G all accents in **p** are poco f

76

Fl.b.

Vc.

Perc.

Tr. (1)  
in Sib

Tr.b. (2)  
in Mib

Cor. in Fa

Cb.

Arp.

**F/a5**

Vn. 1

Vn. 2

Fg.

Cl.b.  
in Sib

Pf.

Vla.

Cor.ing.

**E**

79

Fl.b. *p sim.* 7

Vc.

Perc.

Tr. (1) in Sib

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

Cor. in Fa *p sim.* sim.

Cb.

Arp.

**E**

Vn. 1

Vn. 2

Fg. *p sim.* 5:4 5:4 5:4 5:4 5:4 5:4 5:4 *f*

Cl.b. in Sib 5 5 5 5 5:4 5:4 5:4 5:4 5:4 5:4 *f* *p sub.*

Pf.

**E**

Vla. *p sim.* 7 9:8 *f* *p sub.*

Cor. ing. 9:8 *f*

83

Fl.b.

Vc.

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.

*p* 9 9 9 9

*sim.* *p* 7 7 7 7

*p* 5 5 5 5 5 4 4 4 4 4 4 4 4 4 4

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

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

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

**F**

86

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

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

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

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

The time signature changes between 4:4, 5:4, and 5:4 throughout the systems.

$\text{J} = \frac{7}{6}$ 

G

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

89

Fl.b.

Vc.

Perc.

Tr. (1)  
in Sib

Tr.b. (2)  
in Mib

Cor.  
in Fa

Cb.

Arp.

Vn. 1

Vn. 2

Fg.

Cl.b.  
in Sib

Pf.

Vla.

Cor. ing.

Marimba  
*pp dolciss.*

*pp dolciss.*

$\text{J} = \frac{7}{6}$

G

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

*M/a1 <t5t>*

*pp cant.*

$\text{J} = \frac{7}{6}$

G

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

*9:8*

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.



(3-Taktig)

I Var. I

(2-Taktig)

3 Allegro con brio (ancora "wie aus der Ferne"),  
8 = 92 (Tempo I ma un poco piu mosso)

(3-Taktig)

bisbigl.

(2-Taktig)

(3-Taktig)

15

105

Fl.b.

Vc.

Perc.

Marimba

pp

Tr. (1)  
in Sib

Tr.b. (2)  
in Mib

Cor. in Fa

Cb.

Arp.

pp

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

(c.s.)

p ma ben marc.

IV. (7th harm.)

p ma ben marc.

p

5

(3-Taktig)

I (2-Taktig)

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

8 con sord. sul tasto, alla corda

(3-Taktig)

(2-Taktig)

(3-Taktig)

Vn. 1

Vn. 2

ppp

con sord. sul tasto, alla corda

5 5 5 5 5 5 5 5

ppp

Fg.

Cl.b. in Sib

ppp

F/a6

with Marimba  
mallets

Pf.

3 ped.

pp

pp

(3-Taktig)

I (2-Taktig)

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

8

(3-Taktig)

(2-Taktig)

(3-Taktig)

Vla.

Cor. ing.

ppp

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

117 Fl.b. salt. alla sopra p ma ben marc. 5  
Vc. p ma ben marc. Kalimba 5  
Perc. p pp

F/a8

Tr. (1) in Sib

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

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

Cor. in Fa pp mp  
Cb.  
Arp. F/a7 pp pp

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

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

Fg.

Cl.b. in Sib

Pf. 3 ped.

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

Cor. ing.

127

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

Fl.b. Vc. Kalimba Perc.

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

Cor. in Fa Cb. sim. p sim. 5 F/a9 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 5 5 5 5

Fg. Cl.b. in Sib

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

Vla. Cor. ing.

**F/a10** with Marimba mallets

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

Fl.b. *p sim.*

Vc. sim. *p sim.* Kalimba

Perc. *p*

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

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

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

Cb. *p*

Arp. **F/a11** *pp* *pp* *p*

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

Vn. 1 5 5 5

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

Fg.

Cl.b. in Sib

Pf. 3 ped.

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

Vla.

Cor. ing.

19

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

*tr.*

Fl.b. Vc. **F/a14** Kalimba Perc.

*pp* *mp*

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

Cor. in Fa Cb. *p* *p*

Arp. *pp* *p*

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

Vn. 1 Vn. 2 **F/a16**

Vn. 1 Vn. 2 *pp* *pp*

Fg. Cl.b. in Sib *p* *p*

with Marimba mallets **F/a13** **F/a15** **F/a15**

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

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

Vla. *p* *p*

Cor.ing. *pp* *pp*

♩ = ♪

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

Fl.b. 160 sim. p 5 (3-Taktig) (2-Taktig)

Vc. sim. p Kalimba F/a17

Perc. p pp p pp

Tr. (1) in Sib p F/a18

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

Cor. in Fa sim. pp mp IV.

Cb. p

Arp.

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

Vn. 1 Vn. 2

Fg.

Cl.b. in Si**b**

Pf. 3 ped.

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

Vla. Cor.ing.

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

2  
4

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

2  
4

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

**K** (2-Taktig)

(3-Taktig)

(2-Taktig)

(3-Taktig)

(2-Taktig)

21

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

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.

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

**K** (2-Taktig)

(3-Taktig)

(2-Taktig)

(3-Taktig)

(2-Taktig)

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

**2**

**4**

Vn. 1

Vn. 2

Fg.

Cl.b. in Sib

**F/a19** norm.

Pf.

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

**K** (2-Taktig)

(3-Taktig)

(2-Taktig)

(3-Taktig)

(2-Taktig)

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

Vla.

Cor. ing.

**f espr. sost.**

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

Fl.b. Vc. Marimba Perc.

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

Cor. in Fa Cb. Arp.

Vn. 1 Vn. 2

Fg. Cl.b. in Sib

Pf.

Vla. Cor. ing.

**F/a21**

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

f ppp f ppp f ppp f ppp

f sim. f sim. f sim. f sim.

f ff f

f sim. f sim. f

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

f sim. f sim. f f

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

**F/a22**

Pf.

**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.

**F/a26**

**M** (2-Taktig)

(3-Taktig)

(2-Taktig)

(3-Taktig)

Vn. 1

Vn. 2

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

Perc.

Tr. (1)  
in Sib

Tr.b. (2)  
in Mib

Cor. in Fa

Cb.

Arp.

**F/a27**

*sf* *sf*

*mf* *f*

*mf* *f*

poco rall. **12**  
**8**

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

Vn. 1

*f* *ppp*

Vn. 2

*f* *ppp*

*f* *ppp* *f* *ppp*

*f* *ppp*

Fg.

*f*

*f*

Cl.b.  
in Sib

*f*

poco rall. **12**  
**8**

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

Vla.

*f*

Cor. ing.

*f*

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

**N**

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

27

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

*mf marc.*

**ff**

**sf**

**sf**

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

**senza sord.**

**mf marc.**

**F/a29**

**F/a30**

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

**N**

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

**F/a30**

**12**/**8**

**ff**

**sf**

**sf**

**sf**

**mf marc.**

**5:4**

**5:4**

**5:4**

**5:4**

**5:4**

**norm.**

**F/a28**

**ff**

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

**N**

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

**12**/**8**

**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*

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

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

*mf*

9:8

*mf* 9:8 *fff*

*mf*

247

**O**

Fl.b.

Vc.

Perc.

Tr. (1)  
in Sib

Tr.b. (2)  
in Mib

Cor. in Fa

Cb.

Arp.

**O**

Vn. 1

Vn. 2

Fg.

Cl.b.  
in Sib

Pf.

**O**

Vla.

Cor. ing.

250

Fl.b.

Vc.

Perc.

Tr. (1)  
in Sib

Tr.b. (2)  
in Mib

Cor. in Fa

Cb.

Arp.

Vn. 1

Vn. 2

Fg.

Cl.b.  
in Sib

Pf.

Vla.

Cor. ing.

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

**10  
16****3  
4****M/c3****6  
16**

Fl.b. 253

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.

**pizz.**  
**p**  
**pp dolciss.**  
**"As-Horn"  
(on Bb Horn, 1st valve)**  
**pp**  
**M/c3**  
**III.**  
**pp**  
**IV.**  
**pp dolciss.**  
**M/d1**  
**M/d2**  
**3  
4** pizz.  
**arco**  
**6  
16**  
**p**  
**pp**  
**ppp**  
**p**  
**pp cant.**  
**M/a3**  
**M/b4**  
**pp**  
**pp dolciss.**  
**6  
6  
6**  
**6  
6  
6**  
**pp**  
**M/a4**  
**10  
16**  
**3  
4**  
**6  
16**  
**9**  
**3**  
**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.

34

(rall.)

263

**R**

(3-Taktig)

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

Fl.b.

Vc.

Marimba

Perc.

Tr. (1)  
in Sib

Tr.b. (2)  
in Mib

Cor. in Fa

Cb.

Arp.

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

**R**

(3-Taktig)

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

Vn. 1 arco

M/c5 p

Vn. 2 p

Fg.

Cl.b. in Sib

Pf.

F/a33  
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. (rall.)

p

Vcl. (rall.)

Cor. ing.

(2-Taktig)

273

Fl.b.

Vc.

Perc.

Tr. (1)  
in Sib

Tr.b. (2)  
in Mib

Cor. in Fa

Cb.

Arp.

(3-Taktig)

35

(2-Taktig)

Vn. 1

Vn. 2

Fg.

Cl.b. in Sib

(3-Taktig)

Pf.

3 ped.

(2-Taktig)

Vla.

Cor.ing.

(3-Taktig)

(2-Taktig)

282 (tr)

Fl.b.

Vc.

Perc.

Tr. (1)  
in Sib

Tr. (2)  
in MiB

Cor. in Fa

Cb.

Arp.

**F/a34**  
Marimba

alla sopra

**pp**

**ppp**

**ppp**

con sord.

**pp**

(2-Taktig)

Vn. 1

Vn. 2

Fg.

Cl.b.  
in Sib

Pf.

3 ped.

**5**

**5**

**5**

**5**

**5**

**5**

**5**

**5**

(2-Taktig)

Vla.

Cor. ing.

(3-Taktig)

(2-Taktig)  
flz. alla sopra

37

291 (f)

Fl.b.

Vc.

Perc.

Tr. (1) in Sib

Tr.b. (2) in Mib

Cor. in Fa

Cb.

Arp.

(3-Taktig)

(2-Taktig)

Vn. 1

Vn. 2

Fg.

Cl.b. in Sib

Pf.

(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.

F/a35

*pp*

*pp*

(3-Taktig)

Vn. 1

Vn. 2

Fg.

Cl.b.  
in Sib

Pf.

*3 ped.*

(3-Taktig)

Vla.

Cor. ing.

309 (2-Taktig) (3-Taktig)

Fl.b.

Vc.

Perc.

Tr. (1)  
in Sib

Tr. b. (2)  
in Mib

Cor. in Fa

Cb.

Arp.

(2-Taktig)

Vn. 1

Vn. 2

Fg.

Cl.b. in Sib

Pf.

3 ped.

(3-Taktig)

Vla.

Cor. ing.

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

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

spicc.  
arco  
Marimba

con sord. (metal straight)

pp — fp —

pp — fp —

spicc.

ppp

p

mf

mf

3 6 6

mp

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

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

pizz.

mf

pizz.

p

pp

+

p

+

3 ped.

\*

**F/a36**  
 norm., muted

+

p

+

p

+

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

pizz.

p

3

p

pp

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

Fl.b. Vc. Marimba Perc.

Tr. (1) in Sib Tr. b. (2) in Mi<sup>b</sup>

Cor. in Fa Cb. Arp.

Vn. 1 Vn. 2

Fg. Cl.b. in Sib

Pf.

Vla. Cor. ing.

**F/a37**

*mp* *pp*

*poco*

333

(2-Taktig) (3-Taktig)

Fl.b.

Vc.

Marimba

Perc.

Tr. (1)  
in Sib

Tr. b. (2)  
in Mib

Cor. in Fa

Cb.

Arp.

Vn. 1

Vn. 2

Fg.

Cl.b. in Sib

Pf.

Vla.

Cor.ing.

pizz

arco

*p*

*mf*

*mp*

*p*

*p* **F/a38**

(pizz)

*p*

(2-Taktig) (3-Taktig)

(2-Taktig) (3-Taktig)

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

Fl.b. Vc. Marimba Perc.

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

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

Pf. sim. **F/a39**

Vla. Cor.ing.

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

Vn. 1 Vn. 2 (pizz.)

Fg. Cl.b. in Sib

Pf. sim. **F/a39**

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

Vla. (pizz.)

Cor.ing.

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

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

Perc.

Cor. in Fa Cb. Arp.

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

Pf.

Vla. Cor. ing.

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

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

Pf.

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

Vla. Cor. ing.

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

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

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

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

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

Vn. 1  
Vn. 2

Fg.

Cl.b. in Sib

Pf.

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

Vla.  
Cor. ing.

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

Fl.b. Vc. Perc. Marimba

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

Cor. in Fa Cb.

Arp.

Vn. 1 Vn. 2 (pizz.)

Fg.

Cl.b. in Sib

Pf.

Vla. (pizz.) Cor. ing.

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

Vn. 1 Vn. 2 (pizz.)

Fg.

Cl.b. in Sib

Pf.

Vla. (pizz.) Cor. ing.

muted F/a42

369

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

Fl.b. Vc. Marimba Perc.

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

Cor. in Fa Cb. Arp.

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

Pf.

Vla. Cor. ing.

senza sord.

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

(pizz.) (pizz.) (pizz.)

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

Pf.

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

Vla. Cor. ing.

5 4:3  
♩ = ♪

(3-Taktig)

poco rall.  
(2-Taktig)

12  
8

Fl.b.

Vc.

Marimba

Perc.

Tr. (1)  
in Sib

Tr.b. (2)  
in Mib

Cor. in Fa

Cb.

Arp.

Vn. 1

Vn. 2

Fg.

Cl.b.  
in Sib

Pf.

Vla.

Cor. ing.

5 4:3  
♩ = ♪

(3-Taktig)

poco rall.  
(2-Taktig)

12  
8

5 4:3 1  
 U Allegro vivace e agitato ("wieder aufgereg't"),  
 382 12 8  $\text{J} = 100, \text{j} = 75$  (Tempo III)

Fl.b.  $mp$   
 Vc. pizz. 5  
 Perc.  
 Tr. (1) in Sib  
 Tr.b. (2) in Mib  
 Cor. in Fa  $sf$   $mp$  pizz.  
 Cb.  
 Arp.  $mf$

5 4:3 1  
 U Allegro vivace e agitato ("wieder aufgereg't"),  
 12 8 arco sul pont. senza vibr.  
 Vn. 1  $ppp$  arco sul pont. senza vibr.  
 Vn. 2  $ppp$   
 Fg.  $mp$  7:4 7:4 7:4 7:4 7:4 7:4 7:4 7:4 7:4  
 Cl.b. in Sib  $p$  5:4 5:4 5:4 5:4 5:4 5:4 5:4 5:4 5:4  
 Pf. Norm.  $mf$  **F/a43**  
 Vla.  $mp$   
 Cor. ing.  $mp$

V

385

Fl.b.

Vc.

Perc.

Tr. (1)  
in Sib

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

Cor. in Fa

Cb.

Arp.

IV.

Vn. 1

Vn. 2

Fg.

Cl.b. in Sib

Pf.

V

Vla.

Cor. ing.

388

F1.b.

Vc.

Perc.

Tr. (1)  
in Sib

Tr.b. (2)  
in Mib

Cor. in Fa

Cb.

Arp.

Vn. 1

Vn. 2

Fg.

Cl.b.  
in Sib

Pf.

Vla.

Cor. ing.

**W**

391

Fl.b.

Vc.

Perc.

Tr. (1)  
in Sib

Tr.b. (2)  
in Mib

Cor. in Fa

Cb.

Arp.

**W**

Vn. 1

Vn. 2

Fg.

Cl.b.  
in Sib

Pf.

**W**

Vla.

Cor. ing.

394

Fl.b.

Vc.

Perc.

Tr. (1)  
in Sib

Tr.b. (2)  
in Mib

Cor. in Fa

Cb.

Arp.

Vn. 1

Vn. 2

fppp

Fg.

Cl.b. in Sib

Pf.

Vla.

Cor. ing.

**X**

397

Fl.b.

Vc.

Perc.

Tr. (1)  
in Sib

Tr. b. (2)  
in Mib

Cor. in Fa

Cb.

Arp.

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

**X**

Vn. 1

Vn. 2

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

Fg.

Cl.b.  
in Sib

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

**Pf.****X**

Vla.

Cor. ing.

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

$\text{♩} = \frac{7}{6}$

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

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

Fl.b. 400

Vc.

Perc.

Tr. (1)  
in Sib

Tr.b. (2)  
in Mi♭

Cor. in Fa

Cb.

Arp.

Marimba  
*pp dolciss.*

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

Vn. 1

Vn. 2

Fg.

Cl.b. in Sib

Arp.  
*pp dolciss.*

$\text{♩} = \frac{7}{6}$

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

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

Vn. 1

Vn. 2

Fg.

Cl.b. in Sib

Pf.

**<87e28> M/a6**

*pp cant.*

$\text{♩} = \frac{7}{6}$

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

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

Vla.

Cor. ing.

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"),  $\text{♩} = 32, \text{♪} = 64$ 

408 **9**  
**16**

Fl.b.

Vc.

Marimba  
Timpani

Perc.

Tr. (1)  
in Sib

Tr. b. (2)  
in Mib

*pp sempre*

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

Cor.  
in Fa

Cb.

*pp sempre*

Arp.

*mf*

*8vb*

**Z**

**9**  
**16**

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

Vn. 1

Vn. 2

Fg.

Cl.b.  
in Sib

*5:3♪*

*al niente*

Pf.

*p*

*pp*

*8vb*

*loco*

**Z**

**9**  
**16**

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

Vla.

Cor. ing.

*al niente*

**Z**

**9**  
**16**

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

**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**

#80  
ge**BB**

Vn. 1

Vn. 2

Fg.

Cl.b. in Sib

ppp

Pf.

**BB**

Vla.

Cor. ing.

**CC** Var. IV  
 Stesso Tempo

440

Fl.b.

Vc.

Timpani

Perc.

Tr. (1) in Sib

Tr.b. (2) in Mib

Cor. in Fa

Cb.

Arp.

Vn. 1

Vn. 2

Fg.

Cl.b. in Sib

Celesta

Pf.

Vla.

Cor. ing.

**CC** Stesso Tempo

**CC** Stesso Tempo

**CC** Stesso Tempo

**DD****EE**

61

449

Fl.b.      *pp*      *pp*

Vc.      Crotales      *pp*

Perc.

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

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

Cor. in Fa

Cb.      *pp*

Arp.

**DD****EE**

Vn. 1      *(cresc.)*

Vn. 2      *(cresc.)*

Fg.      *pp*      *p*

Cl.b. in Sib

Celesta

Pf.      *pp*      *pp*

**DD****EE**

Vla.      *(cresc.)*

Cor. ing.

**FF**

Fl.b. 459

Vc.

Perc.

*pp*

*pp*

Tr. (1)  
in Sib

Tr.b. (2)  
in MiB

Cor.  
in Fa

Cb.

*pp*  
*espress.*

*pp*

*poco*

*pp*

*p*

Arp.

**FF**

Vn. 1

Vn. 2

Fg.

Cl.b.  
in Sib

Pf.

Celesta

*pp*

Celesta

*pp*

**FF**

Vla.

Cor. ing.



GG

6 divs/beat

Var. V

Con nuova energia

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

6

8

6

8

Fl.b.

Vc.

Perc.

Tr. (1) in Sib

Tr.b. (2) in Mib

Cor. in Fa

Cb.

Arp.

**6**

**8**

**2**

**4**

**6**

**8**

GG

Con nuova energia

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

6

4

6

Vn. 1

Vn. 2

Fg.

Cl.b. in Sib

Pf.

**6**

**8**

**2**

**4**

**6**

**8**

**4 divs**

**Eb Bb**

**10 divs**

**10 divs**

GG

Con nuova energia

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

6

4

6

Vla.

Cor. ing.

**6**

**8**

**2**

**4**

**6**

**8**

6 divs/beat

4 divs/beat

476

Fl.b.

Vc. **5 divs/beat**

Marimba

Perc.

Tr. (1) in Sib

Tr.b. (2) in Mib

Cor. in Fa

Cb. **3**

Arp.

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

Vn. 1

Vl. 2

Fg.

Cl.b. in Sib

**echoing marimba pitches**

Pf. **3 divs**

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

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

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

5 divs/beat

HH

Fl.b. 2 4 479

Vc. 5 5 5:3 5:3

Marimba 3 3 3 3

Perc. 4:3

Tr. (1) in Sib 5

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

Cor. in Fa + sff flaut.

Cb. f

Arp. 3 5:3 5:3

65 2 4

4 divs/beat

Vn. 1 2 4 HH 6 8 2 4

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

Fg. 5:3 5:3

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

Pf. 9 9 7:6 7:6

8 divs

7 divs

7 divs

6 divs

Vla. 4 5 3 3 2 4

Cor. ing. 5 3 3

HH 8 2 4

4 divs/beat

482 **2**  
Fl.b.

Vc. Marimba  
Perc.

6 **8**

2 **4**

6 **8**

Tr. (1) in Sib

Tr. b. (2) in Mib  
cresc.

Cor. in Fa  
*sff*

Cb.

Arp.

2 **4**

Vn. 1

Vn. 2

6 **8**

2 **4**

6 **8**

Fg.

Cl.b. in Sib

Pf.

6 divs

5 divs

5 divs

2 **4**

Vla.

Cor. ing.

6 **8**

2 **4**

6 **8**

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**

**Marimba**

**Perc.**

**Tr. (1) in Sib**

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

**Cor. in Fa**

**Cb.**

**Arp.**

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

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

**Fg.**

**Cl.b. in Sib**

**Pf.**

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

**Cor.ing.**

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

**4** **4**

**p**

**f**

**p**

**I.** **f**

**p**

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

**4** **4**

**pp**

**p**

**f**

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

**4** **4**

**p**

**p**

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

**9 divs**

**8 divs**

**12** **16**

491

**12** 16      4      12 16      2 4      6 16<sup>69</sup>

Fl.b.

Vc.

Marimba

Perc.

Tr. (1)  
in Sib

Tr. b. (2)  
in Mib

Cor. in Fa

Cb.

II. (7th harm.)

Arp.

Vn. 1

Vn. 2

Fg.

Cl.b.  
in Sib

Pf.

Vla.

Cor.ing.

495

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

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

**Marimba** **4:3**

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

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

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

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

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

**3:2**

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

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

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

**Fg.**

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

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

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

**Vla.** **ff** **ff** **ff 3:2 p** **p 7:4** **p 5:4** **p 5**

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

KK

501

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

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

Marimba

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

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

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

Cor. in Fa

Cb.  $pp$   $ff$   $f$   $pp$   $f$   $pp$   $f$

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

$3:2$

KK

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

Vn. 2  $ff$   $f$

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

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

Pf.  $fff$   $f$

KK

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

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

505

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

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

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

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

I. II. II. 4:3 4:3 4:3 3:2 3:2

pp ff pp ff pp ff pp

ff 5:3 ff 5:6 ff 5:6

ff 9:8 ff 9:8 ff 9:8 ff 9:8

ff 3:2 ff 3:2 ff 3:2 ff 3:2

pp ff pp ff pp ff pp

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

f 7:6 f 5:6 f 5:6

pp ff pp ff pp ff pp

ff 5:3 ff 5:4 p ff 5:4 p ff 3:2 p ff 3:2 p

ff 9:8 ff 9:8 ff 9:8 ff 9:8

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

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

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

510

**7** 16

Fl.b.

Vc.

Marimba

Perc.

Tr. (1)  
in Sib

Tr. b. (2)  
in Mib

Cor. in Fa

Cb.

Arp.

**LL**

4 4

**12** 16

73

Vn. 1

Vn. 2

Fg.

Cl.b.  
in Sib

Pf.

**LL**

4 4

**12** 16

Vla.

Cor. ing.

515

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

F.l.b. *ff*

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

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

Perc. *f*

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

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

Cor. in Fa

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

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

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

Vn. 1 *f*

Vn. 2 *f*

F.g. *ff*

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

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

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

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

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

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

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

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

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

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

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

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

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

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

526

Fl.b.

**10 16**

2 4

**10 16**

2 4

**10 16**

2 4

Vc.

Marimba

Perc.

Tr. (1)  
in Sib

Tr.b. (2)  
in Mib

Cor. in Fa

Cb.

Arp.

pizz.

arco

Fg.

*p*

Cl.b. in Sib

*ppp* 6:5

Pf.

4:5

4:5

4:5

4:5

Vn. 1

Vn. 2

Vla.

spicc. poco sul pont.

6:5

7

6:5

6:5

Cor. ing.

*mp*

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

536

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

p

Vc.

Marimba

Perc.

Tr. (1) in Sib

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

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

Cor. in Fa mp

Cb.

Arp.

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

arco

Vn. 2

Fg.

Cl.b. in Sib

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

Vla.

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

ppp

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

546

Fl.b.

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

551

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

*p* 7 7 6:5 7 6:5

**Vc.**

Marimba

**Perc.**

**Tr. (1)** in Sib

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

**Cor. in Fa** *p*

**Cb.**

**Arp.**

81

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

*pizz.*

**Vn. 2**

**Fg.**

**Cl.b. in Sib**

**Pf.**

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

*sf* 4:5 4:5

*ppp*

**Cor. ing.**

*ppp* 6:5

556

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

Fl.b.

Vc.

Marimba

Perc.

Tr. (1)  
in Sib

Tr.b. (2)  
in Mib

Cor. in Fa

Cb.

Arp.

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

Vn. 2 arco

Fg. *p*

Cl.b. in Sib

Pf.

Vla.

Cor. ing.

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

**QQ**

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

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

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

Fl.b. pizz.

Vc. 6:5

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

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

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

Cor. in Fa "G-Horn" ppp mp

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

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

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

**QQ**

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

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

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

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

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

Fg.

Cl.b. in Sib  $mp$  6:5  $f$  4:5 4:5 4:5 4:5 4:5

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

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

**QQ**

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

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

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

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

Cor. ing.

(cresc.)

566

**Fl.b.**

**Vc.**

**Marimba**

**Perc.**

**Tr. (1) in Sib**

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

**Cor. in Fa**

**Cb.**

**Arp.**

**6**

(cresc.)

10  
16

6  
8

10  
16

68

**Vn. 1**

**Vn. 2**

**Fg.**

**Cl.b. in Sib**

**Pf.**

**Vla.**

**68**

(cresc.)

10  
16

6  
8

10  
16

68

**Vla.**

**Cor. ing.**

**68**

571 **6** (cresc.) **8** **10** **16** **6** **8** **10** **16** **6** **8**

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

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

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

Fl.b.      *ppp*      *mp*      *sf*

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

Marimba

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

Tr. (1) in Sib      *7*      *7*      *7*      *7*      *7*

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

"G-Horn"

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

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

Arp.      *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*      *4:5*      *sf*

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

Cor. ing.      *sf*



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

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

581 6 8 9 8 88 87

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

**<825>**

Kalimba

**p**

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

<825>

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

**p**

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

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

6 8 9 8 88 8 88 88

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

**from Var2:Sec4**

**<87e28>**

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

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

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

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

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

6 8 9 8 88 88 88

Vla. Cor. ing.

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

**p cant.**

from Var1:Sec4

**SS**

Fl.b. 88 585 98 88 98

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

Perc.

Tr. (1) in Sib

Tr.b. (2) in Mib

**<36t>**

Cor. in Fa "As-Horn" (Bb-Horn, 1st valve) *pp semper* arco III. **<1e>**

Cb. *pp semper*

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

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

88 pizz. 98 pizz.

Vn. 1 *mf*

Vn. 2 ("gut gestoßen") *mf*

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

**<893>**

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

Pf. *ff* *ff* *ff*

**<376> from Var1:Sec4**

**SS**

Vla. 88 98 88 98

(gut gestoßen) *p sim..* *mf* *mf*

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

588

**TT**

Fl.b.

<618> with bass

Vc. arco, flaut.

Marimba

Perc. *mf*

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

Tr. b. (2) in Mi<sup>b</sup> con sord. (cup)

<9t3>

from Var1:Sec4

Cor. in Fa + poco cuivré

Cb. *p*

Arp. *mf*

from Var1:Sec4

Vn. 1 IV. arco

Vn. 2 arco IV. V

<1<60>e>

Vn. 1 from Var1:Sec4

Fg.

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

<t55> from Intro:Sec4 <272>

Pf. *ff* *ff* *ff*

Vla. arco

<273> from Var1:Sec4

Cor. ing. *p* *f* *ppp*

**TT**

<45e> from Intro:Sec4

*p cant.*

89

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  
 ff pesante pizz.  
 pp sempre  
 ff ff ff  
 senza vibr. sul pont. pp  
 pp sempre ord.

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

600

Fl.b. 98 88 98

Vc. 12 mf

Perc. Marimba

Tr.(1) in Sib

Tr.b.(2) in Mib

Cor. in Fa arco III.

Cb. mf p

Arp. ff ff mf pp

Vn. 1 98 88 98

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

Fg.

Cl.b. in Sib pp

Celesta

Pf. ff ff ff pp

Vla. 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.