

**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: 

(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 

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

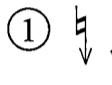
*The score is written in transposition.*

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

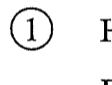
*Double Bass harmonics are also octave transposed.*

## Performance notes

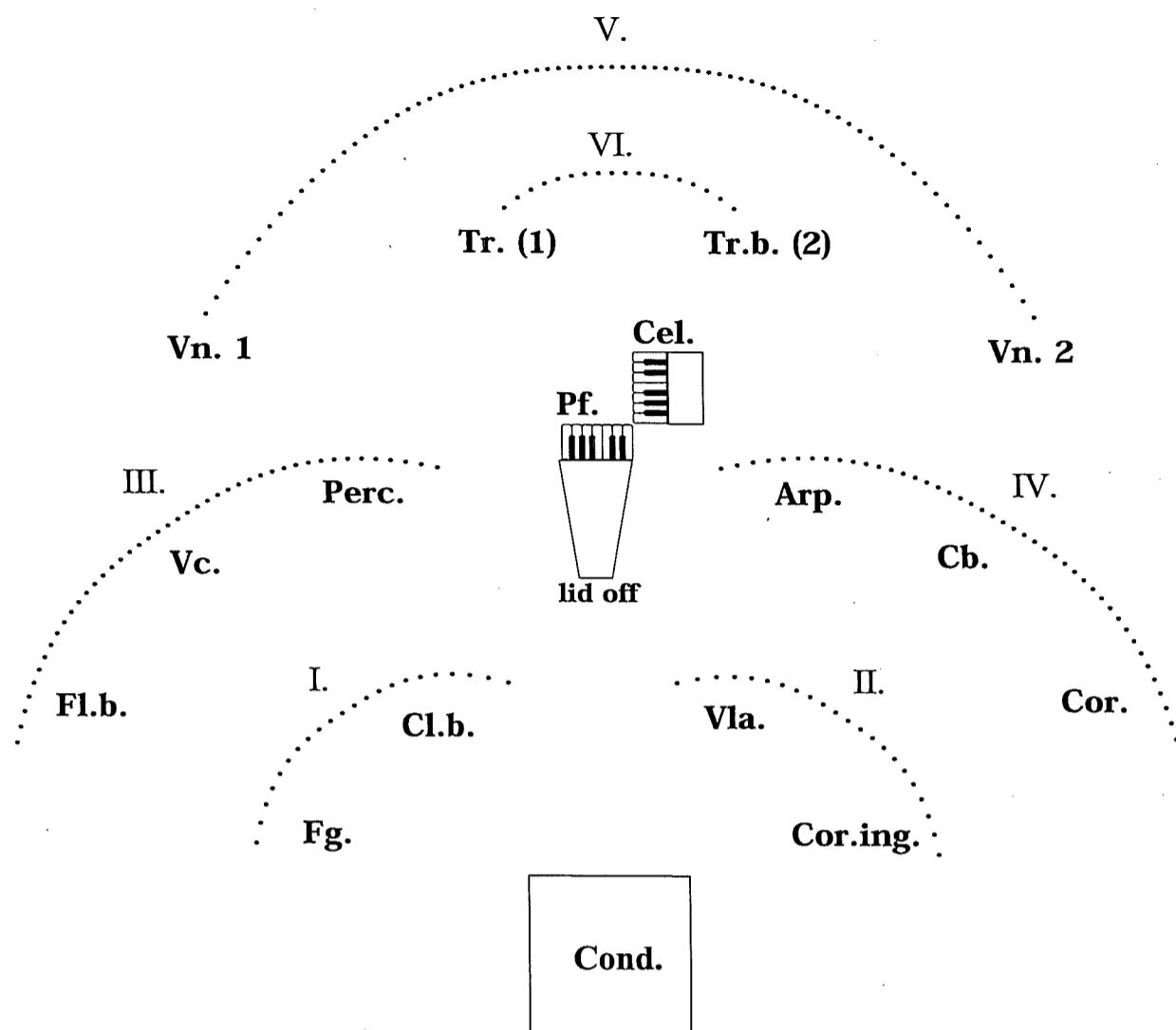
### General

- 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* *mf*

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

IV. (7th harm.)

*mfp* *mfp mfp*

*f* *f*

5

5

with Marimba mallets inside on the strings

*pp* *pp*

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

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

(short flz.  
on the beat) sim.

A (3-Taktig)

11 (2-Taktig)

Fl.b. (short salt. trem.  
on the beat) 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 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 sul pont. trem. only accent 2nd time  
pp sempre (>)

Fg.

Cl.b. in Sib norm.  
3  $f$  fff

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

 $\text{♪} = \text{♪}$ **B**

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

Vla. ten.  
Cor. ing.  $sff$

5

C  
(2-Taktig)

43 (3-Taktig)

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

1) Marimba *mf* = Arpa *ff*

(2-Taktig)

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

C  
(2-Taktig)

(3-Taktig)

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

with Marimba mallets l.v.  
3 ped.

(2-Taktig) sim.  
C

(3-Taktig)

Vla.  
Cor.ing.

1) Marimba *mf* = Arpa *ff*

1) Marimba *mf* = Arpa *ff*

(3-Taktig)

1.

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

(3-Taktig)

1.

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

(3-Taktig)

1.

sff sim. > sff 3

7

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

**12** **8**

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

Vc.  $p$  ben stacc. e marc.

Perc.  $fff$  4

Tr. (1) in Sib

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

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

Cor. in Fa I, II.  $p$  ben stacc. e marc.

Cb.  $fff$  4

Arp.  $sf$

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

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

**12** **8**

Vn. 1  $fff$  4

Vn. 2  $fff$  4

Fg.  $sf$  5:4 5:4

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

Pf. norm. 1.v.  $ff$

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

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

**12** **8**

Vla.  $fff$

Cor. ing.  $fff$

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

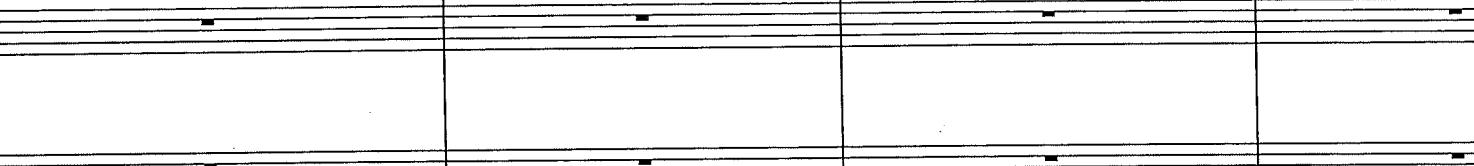
1) For the conductor: when necessary from D to G conduct 4 against 3

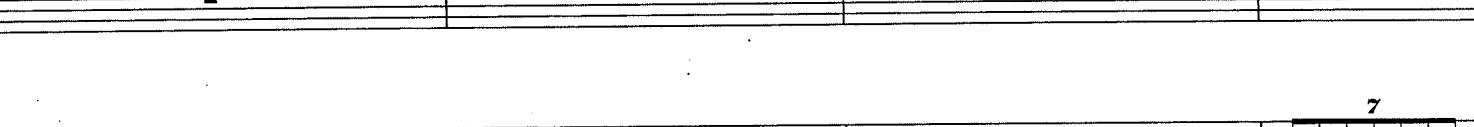
- 1) For the conductor: when necessary from D to G conduct 4 against 3
- 2) For the conductor: from D to G all accents in *p* are poco *f*



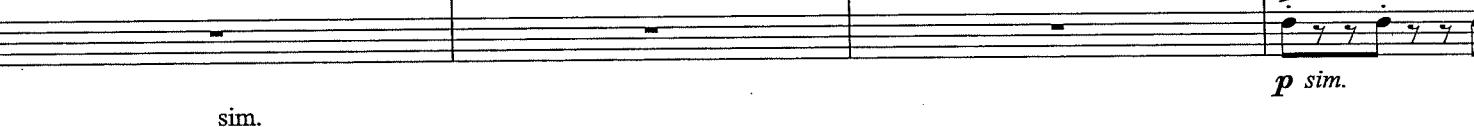
**E**

79

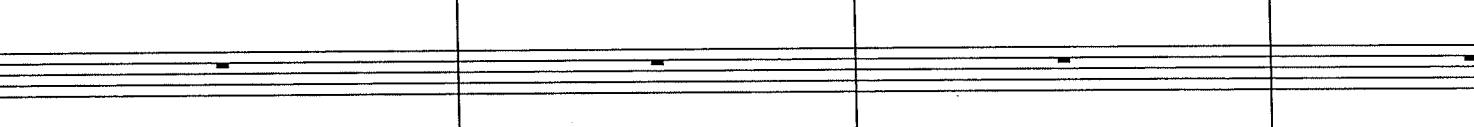
Fl.b. 

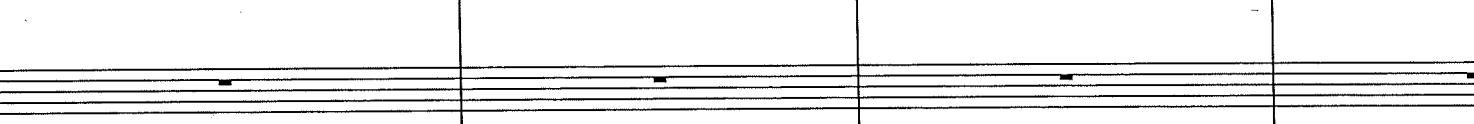
Vc. 

Perc. 

Tr. (1) in Sib 

Tr.b. (2) in Mib 

Cor. in Fa 

Cb. 

Arp. 

**E**

Vla.

Cor. ing.

*p sim.*  $\text{7}$

$9:8$

*p*  $f$

*p sub.*

$9:8$

*f*

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 | 5:4 5:4 5:4 5:4 | 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.



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.*

*pp dolciss.*

*col ped.*

*pp cant.*

*pp sim.*

**H****3**

Tranquillo

(4-Taktig)

**3**  
**16**

poco rall.

(4-Taktig)

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

**H****3**

Tranquillo

(4-Taktig)  
poco rall.**3****16**

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

(4-Taktig)

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

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

poco espr.

(4-Taktig)

Pf.  
Vla.  
Cor. ing.

III

15

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

Fl.b. Vc. Perc. Marimba *pp*

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

Cor. in Fa Cb. Arp. *pp* *p*

(3-Taktig) **I** (2-Taktig) (3-Taktig) (2-Taktig) (3-Taktig)  
**3** Allegro con brio (ancora "wie aus der Ferne"),  
**8** = 92 (Tempo I ma un poco piu mosso)  
**con sord. sul tasto, alla corda**  
*ppp* *con sord. sul tasto, alla corda* *5* *5* *5* *5* *5* *5* *5*

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

Pf. *with Marimba mallets* *pp* *pp* *ppp*

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

Vla. Cor. ing. *3 ped.* *ppp*

117

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

Fl.b. salt. alla sopra **p** ma ben marc. 5

Vc. **p** ma ben marc.

Perc. Kalimba 5 **p** **pp**

Tr. (1) in Sib

Tr.b. (2) in Mib

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

Cor. in Fa

Cb.

Arp.

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

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

Vn. 2 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.

127

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

Fl.b. Vc. Kalimba Perc.

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

Cor. in Fa Cb. Arp.

Vn. 1 Vn. 2

Fg. Cl.b. in Sib

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

Vla. Cor. ing.

pp 2 mp

sim. 5

p sim. 5

p 5 pp 5 pp 5

5 5 5 5

with Marimba mallets

pp pp

138

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

Fl.b. **p sim.**

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

Perc. **p**

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

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

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

Cb. **p**

Arp. **pp** **pp** **p**

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

Vn. 1 5 5 5

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

Fg.

Cl.b. in Sib

Pf. 3 ped.

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

Cor. ing.





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

**K** (2-Taktig)

(3-Taktig)

(2-Taktig)

(3-Taktig)

(2-Taktig)

21

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

171 **4** (Tempo II ma un poco più mosso)

Fl.b.

Vc.

Perc.

Marimba

Tr. (1) in Sib

Tr.b. (2) in Mib

Cor. in Fa

Cb.

Arp.

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

**K** (2-Taktig)

(3-Taktig)

(2-Taktig)

(3-Taktig)

(2-Taktig)

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

**2**

**4**

Vn. 1

Vn. 2

Fg.

Cl.b. in Sib

norm.

$f$  espr. sost.

$f$  espr. sost.

Pf.

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

**K** (2-Taktig)

(3-Taktig)

(2-Taktig)

(3-Taktig)

(2-Taktig)

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

**4** (Tempo II ma un poco più mosso)

Vla.

Cor. ing.

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

$f$  espr. sost.

$f$  espr. sost.

182

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

Fl.b.

Vc. Marimba

Perc. *mf*

Tr. (1) in Sib

Tr.b. (2) in Mib

Cor. in Fa

Cb. II. *ff* *fff*

Arp. *ff* *ff*

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

Vn. 1 *f* *ppp* *f* *ppp* *f* *ppp* *f* *ppp*

Vn. 2 *f* *ppp* *f* *ppp* *f* *ppp* *f* *ppp*

Fg. *f sim.* *f* *sim.* *f* *sim.* *f*

Cl.b. in Sib *f* *sim.* *f* *sim.* *f* *sim.* *f*

Pf. *ff*

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

Vla. *f sim.* *f* *sim.* *f* *sim.* *f* *sim.*

Cor.ing. *f* *sim.* *f* *sim.* *f* *sim.* *f*

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

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

Vn. 1 f ppp Vn. 2 f ppp Cl.b. in Sib f

Fg. f

Pf. sf sf ff

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

Cor. ing. 3 f 5

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

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

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

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

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

Vla. Cor. ing.

Detailed description: The musical score consists of five systems of music, each with multiple staves. System 1 (top) includes parts for Flute Bass, Violoncello, Percussion, Marimba, Trombone 1 in G major, Trombone 2 in B-flat major, and Cor anglais in F major. System 2 (middle) includes parts for Cello, Double Bass, Trombone 1, Trombone 2, and Cor anglais. System 3 (bottom) includes parts for Violin 1, Violin 2, Bassoon, Clarinet in G major, and Piano. The score features dynamic markings such as fortissimo (f), pianissississimo (ffff), mezzo-forte (mf), sforzando (sf), and piano (p). Performance instructions include 'mf', 'sf', and 'mf' placed under specific notes or measures. Measures are grouped by vertical bars, and some measures have specific time signatures indicated above them, such as '3-Taktig' (3-beat), '2-Taktig' (2-beat), and '5'. Measure numbers 203, 204, 205, 206, and 207 are indicated at the beginning of each system respectively. The score is written on standard musical staves with clefs, sharps, and flats indicating key signatures.

**M**

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

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

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

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

**M** (2-Taktig)

(3-Taktig)

(2-Taktig)

(3-Taktig)

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

**M** (2-Taktig)

(3-Taktig)

(2-Taktig)

(3-Taktig)

Vla.  
Cor. ing.

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

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

Fl.b.

Vc.

Marimba

Perc.

Tr. (1)  
in Sib

Tr.b. (2)  
in Mib

Cor. in Fa

Cb.

Arp.

*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*

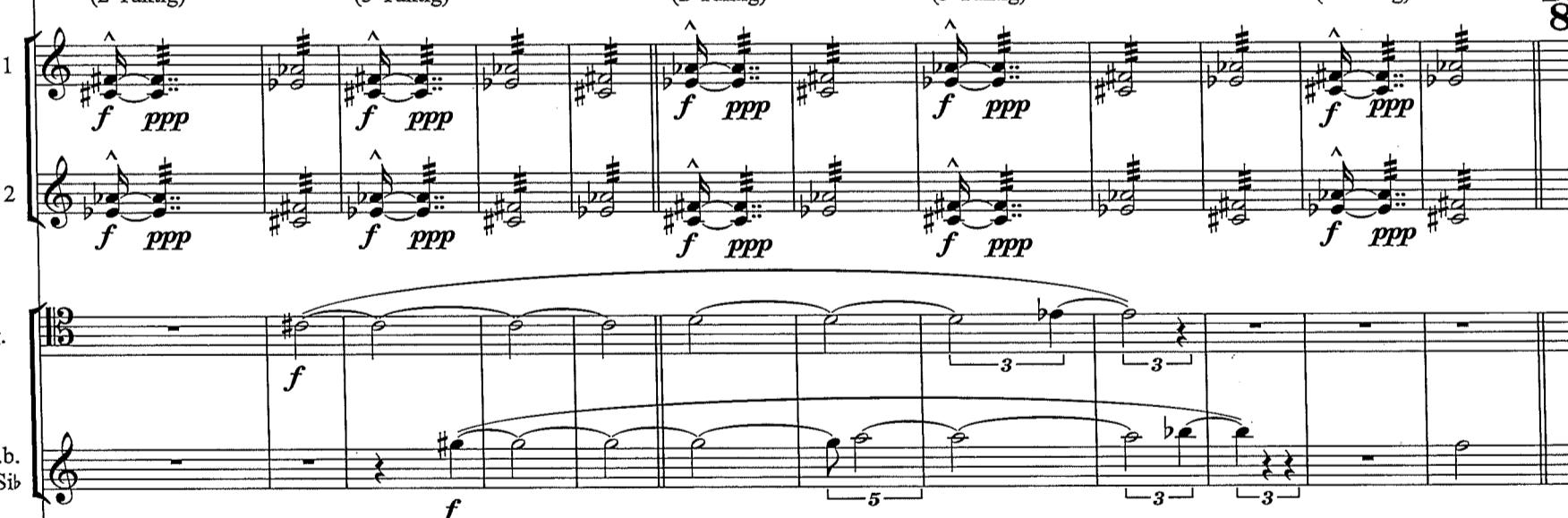
Fg.

*f*

*f*

Cl.b.  
in Sib

*f*


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

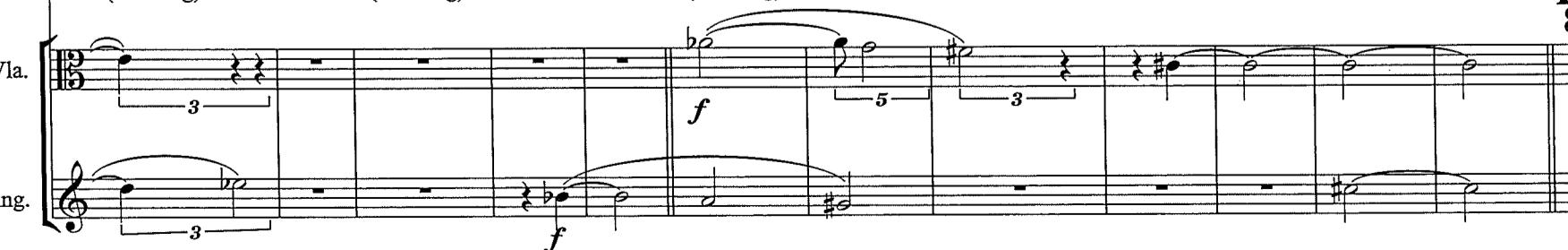
(2-Taktig) (3-Taktig) (2-Taktig) (3-Taktig) (2-Taktig)

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**

Fl.b.

Vc.

Perc.

Tr. (1)  
in Sib

Tr. b. (2)  
in Mib

Cor. in Fa

Cb.

Arp.

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

senza sord.

$mf$  marc.

$ff$

$sf$

$sf$

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

**N**

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

**12**/**8**

Vn. 1

Vn. 2

Fg.

Cl.b.  
in Sib

Pf.

$ff$

$sf$

$sf$

$sf$

$mf$  marc.

5:4

5:4

5:4

5:4

norm.

$ff$

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

**N**

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

**12**/**8**

Vla.

Cor. ing.

$mf$  marc.

9:8



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.



253

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

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

Fl.b.

Vc.

Perc.

Marimba

**pp dolciss.**

Tr. (1)  
in Sib

Tr.b. (2)  
in Mib

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

Cor. in Fa

Cb.

Arp.

**pp**

III. **pp** IV.

**pp dolciss.**

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

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

Vn. 1

Vn. 2

Fg.

Cl.b. in Sib

**pp cant.**

Pf.

**pp**

Vla.

**pp dolciss.**

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

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

Cor. ing.

**pp cant.**

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

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

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

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

**f sonore** **p**

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

**5** **pp** **ff** **V** **p**

**mf** **pp** **ff**

**p** **pp sim.** **8vb** **pp**

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

34

(rall.)

263

**R** Var. II

(3-Taktig)

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

Fl.b.

Vc.

Marimba

Perc.

Tr. (1)  
in Sib

Tr.b. (2)  
in Mib

Cor. in Fa

Cb.

Arp.

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

Cor. in Fa

Cb.

Arp.

(rall.)

arco

Vn. 1

Vn. 2

Fg.

Cl.b. in Sib

**R** (3-Taktig)**3** Allegro con brio (sempre "wie aus der Ferne")**8** sul tasto, alla corda

sul tasto, alla corda

Vn. 1

Vn. 2

Fg.

Cl.b. in Sib

Pf.

with Marimba mallets

3 ped.

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

Vla.

Cor. ing.

(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)

282 (tr)

Fl.b.

Vc.

Perc.

Marimba

*alla sopra*

*pp*

*pp*

Tr. (1)  
in Sib

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

Cor. in Fa

Cb.

Arp.

IV.  
pp

con sord.  
pp

(2-Taktig)

Vn. 1

Vn. 2

Fg.

Cl.b.  
in Sib

Pf.

*3 ped.*

A musical score for strings. The top staff is for 'Vla.' (Violoncello) in 2/4 time, indicated by a '2' over a '4'. The bottom staff is for 'Cor.ing.' (Cor anglais) in G major, indicated by a treble clef and a 'G'. Both staves show a series of eighth-note patterns.

(3-Taktig)

291 (f)

(2-Taktig)  
flz. alla sopra

37

Tr. (1) in Sib

Tr. b. (2) in Mib

Cor. in Fa

Cb.

Arp.

***pp***

(3-Taktig)

Vn. 1

Vn. 2

(2-Taktig)

***5***

Fg.

Cl.b. in Sib

Pf.

***3 ped.***

(3-Taktig)

Vla.

Cor. ing.

(2-Taktig)

(3-Taktig)

Fl.b.

Vc.

Perc.

Tr. (1)  
in Sib

Tr.b. (2)  
in Mib

Cor. in Fa

Cb.

Arp.

Vn. 1

Vn. 2

Fg.

Cl.b.  
in Sib

Pf.

Vla.

Cor. ing.

*300*

*pp*

*3 ped.*

*(3-Taktig)*

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.

318

pizz. spicc. arco Marimba

con sord. (metal straight)

pp fp pp fp

spicc. ppp p p 3 mf 3

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

pizz. mf 3 pizz. p 3 pp

norm., muted + p + +

3 ped. \*

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

pizz. 3 p

pp

326

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

Fl.b. Vc. Marimba Perc.

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

Cor. in Fa Cb. Arp.

Vn. 1 Vn. 2

Fg. Cl.b. in Sib

Pf.

Vla. Cor. ing.

333

(2-Taktig) (3-Taktig)

Fl.b.

Vc.

Marimba

Perc.

Tr. (1)  
in Sib

Tr. b. (2)  
in Mib

Cor. in Fa

Cb.

Arp.

Vn. 1

Vn. 2

Fg.

Cl.b. in Sib

Pf.

Vla.

Cor. ing.

pizz

arco

*p*

*mf*

*mp*

*p*

*p*

(pizz)

*p*

(2-Taktig) (3-Taktig)

(2-Taktig) (3-Taktig)

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

Fl.b. Vc. Marimba Perc.

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

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

Vla. Cor.ing.

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

Vn. 1 Vn. 2 (pizz.) p

Fg. Cl.b. in Sib

Pf. sim. + p

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

Vla. (pizz.) p

Cor.ing.

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

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

Cor. in Fa Cb. Arp.

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

Pf. Vla. Cor. ing.

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

(pizz.) mf v° pp p =

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

Fl.b. arco  
Vc.  $\begin{smallmatrix} 6 \\ \text{mf} \end{smallmatrix}$  6 6  
Marimba  $\begin{smallmatrix} \wedge \\ mp \end{smallmatrix}$   
Perc.  $\begin{smallmatrix} 5 \\ \wedge \end{smallmatrix}$   $\begin{smallmatrix} 3 \\ \wedge \end{smallmatrix}$   $\begin{smallmatrix} 3 \\ \wedge \end{smallmatrix}$   $\begin{smallmatrix} 3 \\ \wedge \end{smallmatrix}$

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

Cor. in Fa  
Cb.  $\begin{smallmatrix} p \\ \text{p} \end{smallmatrix}$   
Arp.  $\begin{smallmatrix} mf \\ \wedge \end{smallmatrix}$   $\begin{smallmatrix} 5 \\ \wedge \end{smallmatrix}$   $\begin{smallmatrix} p \\ \wedge \end{smallmatrix}$

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

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

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

Vla.  $\begin{smallmatrix} \wedge \\ \wedge \end{smallmatrix}$   $\begin{smallmatrix} \wedge \\ \wedge \end{smallmatrix}$   $\begin{smallmatrix} \wedge \\ \wedge \end{smallmatrix}$

Cor. ing.  $\begin{smallmatrix} \wedge \\ \wedge \end{smallmatrix}$   $\begin{smallmatrix} \wedge \\ \wedge \end{smallmatrix}$   $\begin{smallmatrix} \wedge \\ \wedge \end{smallmatrix}$

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

Fl.b. Vc. Perc. Marimba

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

Cor. in Fa Cb.

Arp.

Vn. 1 Vn. 2 Fg.

Cl.b. in Sib

Pf.

Vla. Cor. ing.

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

Vn. 1 Vn. 2 Fg.

Cl.b. in Sib

Pf.

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

Vla. Cor. ing.

369

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

Fl.b. Vc. Marimba Perc.

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

Cor. in Fa Cb. Arp.

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

Pf.

Vla. Cor. ing.

47

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.  $mf$   
 Vla.  $mp$  arco  
 Cor. ing.  $mp$

V

385

Fl.b.

Vc.

Perc.

Tr. (1)  
in Sib

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

Cor. in Fa

Cb.

Arp.

IV.

V

Vn. 1

Vn. 2

Fg.

Cl.b. in Sib

Pf.

V

Vla.

Cor. ing.

388

F1.b.

Vc.

Perc.

Tr. (1)  
in Sib

Tr.b. (2)  
in Mib

Cor. in Fa

Cb.

Arp.

Vn. 1

Vn. 2

Fg.

Cl.b.  
in Sib

Pf.

Vla.

Cor. ing.

W

391

Fl.b.

Vc.

Perc.

Tr. (1) in Sib

Tr.b. (2) in Mib

Cor. in Fa

Cb.

Arp.

(c.s.)

ppp

(c.s.)

ppp

mf

mp

W

Vn. 1

Vn. 2

Fg.

Cl.b. in Sib

Pf.

IV.

IV.

ppp

sfppp

ppp

sfppp

ff

mf

ff

mf

W

Vla.

Cor. ing.

ff

mf

7:4

7:4

7:4

7:4

7:4

7:4



**X**

397

Fl.b.

Vc.

Perc.

Tr. (1)  
in Sib

Tr. b. (2)  
in Mib

Cor. in Fa

Cb.

Arp.

**X**

Vn. 1

Vn. 2

Fg.

Cl.b.  
in Sib

**Pf.****X**

Vla.

Cor.ing.

Fl.b. 400

Vc.

Perc.

Tr. (1) in Sib

Tr.b. (2) in Mib

Cor. in Fa

Cb.

Arp.

Vn. 1

Vn. 2

Fg.

Cl.b. in Sib

Pf.

Vla.

Cor. ing.

**Y** Meno mosso, soave e fluente,  
♩ = 88, ♩. = 58,66 (Tempo IV)

**10**  
**16**

**3**  
**4**

Marimba  
*pp dolciss.*

**pp** *dolciss.*

**Y** Meno mosso, soave e fluente,  
♩ = 88, ♩. = 58,66 (Tempo IV)

**10**  
**16**

**3**  
**4**

**<87e28>**

*pp cant.*

**Y** Meno mosso, soave e fluente,  
♩ = 88, ♩. = 58,66 (Tempo IV)

**10**  
**16**

**3**  
**4**

403 **<825>**

**Fl.b.** 3/4 **6 16** poco rall. **9 16**

**Vc.** arco **<12>**

**Marimba** **ppp**

**Perc.**

**Tr. (1) in Sib**

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

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

**Cor. in Fa** **<825>**

**Cb.** arco **<12>**

**Arp.**

**Vn. 1** **3 4** **<567>** **6 16** **<0e>** **<87e>** poco rall. **9 16**

**Vn. 2** **<34>** **<t12>** **<58e>**

**Fg.**

**Cl.b. in Sib**

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

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

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

**Z**

Var. III

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

408 **9** **16**

Fl.b.

Vc.

Marimba

Timpani

Perc.

Tr. (1) in Sib

Tr. b. (2) in Mib

*pp sempre*

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

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

Vn. 1

Vn. 2

Fg.

Cl.b. in Sib

*5:3*

*al niente*

Pf.

*p*

*pp*

*8vb*

*loco*

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

Vla.

Cor. ing.

*al niente*

**AA**

419

Fl.b.

Vc.

Timpani

Perc.

Tr. (1)  
in Sib

Tr. (2)  
in Mib

Cor. in Fa

Cb.

Arp.

*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**

#go

**BB**

Vn. 1

Vn. 2

Fg.

Cl.b. in Sib

Pf.

Vla.

Cor. ing.

**BB**

**CC** Var. IV  
Stesso Tempo

440

Fl.b.

Vc.

Timpani

Perc.

Tr. (1) in Sib

Tr.b. (2) in Mib

Cor. in Fa

Cb.

Arp.

Vn. 1

Vn. 2

Fg.

Cl.b. in Sib

Celesta

Pf.

Vla.

Cor. ing.

**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*

Celesta

*pp*      *pp*

**DD****EE**

Vla.      *(cresc.)*

Cor. ing.

*(ff)*      *5*      *p*

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

470

Fl.b.

Vc.

Perc.

Tr. (1) in Sib

Tr.b. (2) in Mib

Cor. in Fa

Cb.

Arp.

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

**Eb** **Bb**

**mf** **mf**

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

**sff** **sff** **sff** **sff**

con sord. (metal straight) **3:2**

**pp** **cresc.**

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

Vn. 1

Vn. 2

Fg.

Cl.b. in Sib

Pianoforte

Pf.

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

**Eb** **Bb** **Eb**

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

**3:2** **9**

**sff** **sff** **sff** **sff**

**8:6**

**sff** **sff** **sff** **sff**

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

**sff** **sff** **sff** **sff**

**decreasing subdivisions of beat →**

**10 divs** **10 divs**

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

Vla.

Cor. ing.

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

**mf** **f**

**7:6**

**sff** **sff**

476

Fl.b.

**Vc.**

Marimba

Perc.

Tr. (1) in Sib

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

Cor. in Fa

Cb.

Arp.

**Vn. 1**

**Vn. 2**

Fg.

Cl.b. in Sib

Pf.

**Vla.**

Cor. in G

6 8 2 4 6 8 2 4

sempre sim.

3 3 9 3 3

5:3 5:3 5:3 5:3

con sord. (metal straight)

p p

fff ffff

3 3

3 3 3 3 3 3 3 3

sempre sim.

4:3 4:3 4:3 4:3

8:6 8:6 8:6 8:6

3 3 3 3 3 3 3 3

7:6 7:6 7:6

sempr sim. 4:3 sempr sim.

echoing marimba pitches

4:3 4:3 4:3

9 divs 9 divs 8 divs

6 8 2 4 6 8 2 4

3 3 9 3 3

5:3 5:3 5:3 5:3

sempre sim.

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

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.

8 divs **Vn. 1** 7 divs **Vn. 2** 7 divs **Vn. 1** 6 divs **Vn. 2**

**HH** **8** **2**  
**4**

482 2/4 68 2/4 68

Fl.b. Vc. Marimba Perc.

Tr.(1) in Sib

Tr.b. (2) in Mib cresc. 3:2 3:2 p cresc.

Cor. in Fa sff sff

Cb.

Arp.

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

Vn. 2 5 5 3 3 3 5

Fg. 5 5:3 5

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

Pf. 7 7:6 7:6 7 5

6 divs 5 divs 5 divs

Vla. 9 8:6 9 9

Cor. ing. 9 3 3 7

485 **6**  
**Fl.b.** 8  
**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.**

**II** **2**  
**6**  
**8**

67  
 68

4:3 4:3  
 4:3  
 3 3 3  
 4:3  
 5:3 f 5:3  
 7:6 f 7:4 mf cresc.  
 sff II. sim.  
 f  
 4:3  
 4:3 4:3  
 3:2  
 8:6 8:6 8:6  
 3 3 3 3 3 3  
 3 3 3 3 3 3  
 5 5  
 f  
 5:3 5:3  
 3:2 3:2  
 9:8 9:8  
 ←3:2 here and 9:8 here → are same speed  
 5:3 5:3 5:3  
 4:3 4:3 5:3  
 5:4  
 4 divs 4 divs 5 divs ←5:3 here 5:4 here → are same speed 5 divs  
 6 3  
 8  
 3  
 7:6 7:6  
 7:6

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

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.

KK

501

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

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

Marimba

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

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

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

Cor. in Fa

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

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

$3:2$

KK

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

Vn. 2  $ff$   $f$

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

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

Pf.  $fff$   $f$

KK

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

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

505

Fl.b. 4 6 2 6 2 7  
Vc. Marimba  
Perc. Tr. (1) in Sib  
Tr. b. (2) in Mib  
Cor. in Fa  
Cb.  
Arp. 4 6 I. II. II. 4:3 f p  
Vn. 1 6 2 6 2 7  
Vn. 2 4 6 2 6 2 7  
Fg.  
Cl.b. in Sib 4 6 2 6 2 7  
Pf. 4 6 2 6 2 7  
Vla. Cor. ing. 4 6 2 6 2 7

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

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

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

pp ff f p ff p

ff pp ff f p

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

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

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

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

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 strings and woodwind section, measures 7 through 12. The score includes parts for Vla. (Violin) and Cor. ing. (Cor anglais). The key signature changes from 5 sharps to 4 sharps. Measure 7 starts with a 5:3 measure followed by a 5:4 measure. Dynamics are ff > p. Measure 8 begins with a 4:3 measure followed by a 3:2 measure. Dynamics are ff > p. Measure 9 begins with a 7:4 measure followed by a 3:2 measure. Dynamics are p. Measure 10 begins with a 4:3 measure followed by a 5:4 measure. Dynamics are p. Measure 11 begins with a 4:3 measure followed by a 3:2 measure. Dynamics are ff. Measure 12 ends with a 5:4 measure. Dynamics are p.

515

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

F.l.b. *ff*

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

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

Perc. *f*

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

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

Cor. in Fa

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

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

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

Vn. 1 *f*

Vn. 2 *f*

F.g. *ff*

Cl.b. in Sib *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*

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.

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

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

Cor. ing.

Musical score for orchestra and piano, measures 551-555.

Measure 551: Flute (Fl.b.) in 2/4 time plays eighth-note patterns. Trombone (Tr. (1) in Sib) and Trombone (Tr. (2) in Mib) play eighth-note patterns. Cor (Cor. in Fa) and Arp (Arp.) play eighth-note patterns. Cello (Cb.) is silent.

Measure 552: Flute (Fl.b.) and Trombone (Tr. (1)) play eighth-note patterns. Trombone (Tr. (2)) and Cor (Cor.) play eighth-note patterns. Cello (Cb.) is silent.

Measure 553: Flute (Fl.b.) and Trombone (Tr. (1)) play eighth-note patterns. Trombone (Tr. (2)) and Cor (Cor.) play eighth-note patterns. Cello (Cb.) is silent.

Measure 554: Flute (Fl.b.) and Trombone (Tr. (1)) play eighth-note patterns. Trombone (Tr. (2)) and Cor (Cor.) play eighth-note patterns. Cello (Cb.) is silent.

Measure 555: Flute (Fl.b.) and Trombone (Tr. (1)) play eighth-note patterns. Trombone (Tr. (2)) and Cor (Cor.) play eighth-note patterns. Cello (Cb.) is silent.

Musical score for orchestra and piano, page 10, measures 1-10. The score includes parts for Vn. 1, Vn. 2, Fg., Cl.b. in Sib., and Pf. The piano part features sustained chords with dynamic markings *sf*, *4.5*, *4.5*, and *4.5*. The strings play eighth-note patterns with dynamics *pp* and *pizz.*

2  
4 arco

PP

10  
16

2  
4

10  
16

2  
4

Vn. 1

pizz.

Vn. 2

Fg.

Cl.b. in Sib.

Pf.

*sf*

*4.5*

*4.5*

*4.5*

*4.5*

*pp*

Musical score for strings (Violin and Corno) showing measures 1-5. The score includes two staves: Violin (Vla.) and Corno (Cor. ing.). Measure 1: 2/4 time, dynamic PP, 3 sharps. Measures 2-4: 10/16 time. Measure 5: 2/4 time, dynamic ppp, 6:5 ratio.

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

6

10

6

10  
16

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

8

10

8

10  
16

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

8

10

8

10  
16

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.

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

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

5:3 6:5 5:3 5:3 6:5 4:5 6:5 4:5 5:3 6:5 4:5 4:5 5:3 6:5 4:5 4:5 5:3 6:5 4:5 4:5 5:3 6:5 4:5 4:5

*ppp* *mp poco piú* *ppp* *mp poco piú*

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

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

Vc. 5:3 *sf*

Marimba 4:5 4:5 4:5

Perc. 4:5 4:5 4:5

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

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

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

Cor. in Fa *ppp* 6:5

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

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

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

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

Fg. 6:5 *sf*

Cl.b. in Sib 5:3

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

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

Cor. ing. *sf*



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

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

581 6 8 9 8 88 87

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

**<825>**

Kalimba

**p**

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

<825>

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

**p**

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

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

6 8 9 8 88 8 88 88

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

**from Var2:Sec4**

**<87e28>**

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

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

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

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

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

6 8 9 8 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>**

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.

pp

Perc.

Marimba

**<33 e6>**

from Var1:Sec4

Tr. (1)  
in Sib

con sord. (cup)

p

Tr.b. (2)  
in Mib

con sord. (cup)

**<9t3>**

Kalimba

p

Cor. in Fa

+ poco cuivré

p <sf>

pp

Cb.

p

Arp.

mf

mf

mf

mf

**from Var1:Sec4**

Vn. 1

IV. arco

8

Vn. 2

arco IV. V

**<1<60>e>**

pp p

Fg.

**TT from Var1:Sec4**

Vn. 1

Vn. 2

Fg.

**<t55> from Intro:Sec4 <272>**

Cl.b.  
in Sib

p

ppp

p cant.

p sim.

Pf.

ff ff ff

**<273> from Var1:Sec4 TT**

Vla.

arco

**<45e> from Intro:Sec4**

Cor.ing.

p f ppp

p cant.

89

89

89

89

89

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* **<390>** *pp*

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

<390>

UU Piu lento,  $\text{♩} = 64$

98 88 98 98 88 98 98 98

Vla. Cor.ing.

**<8453> from Intro:Sec4**

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

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

88 8 9 8 8 9 8 9

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

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

600

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

Vc. **mf**

Perc.

Tr.(1) in Sib

Tr.b. (2) in Mib

Cor. in Fa

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

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

Vn. 1

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

Fg.

Cl.b. in Sib **pp**

Celesta

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

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

Cor. ing.

VV

93

602

**98**

Fl.b.

Vc.

Perc.

Tr. (1)  
in Sib

con sord. (cup, almost closed)

ppp

morendo al niente

Tr.b. (2)  
in Mib

con sord. (cup, almost closed)

ppp

morendo al niente

morendo al niente

Cor. in Fa

Cb.

sul tasto

ppp

morendo al niente

Arp.

**<50>**

VV

**98**

**88**

**98**

**88**

Vn. 1

Vn. 2

Fg.

Cl.b.  
in Sib

ppp

morendo al niente

Pf.

VV

**98**

**88**

**98**

**88**

Vla.

ppp

morendo al niente

Cor. ing.