

EDITION WILHELM HANSEN
WH31089

Hans Abrahamsen

WALD

for
Ensemble

Score



Hans Abrahamsen

WALD

for
ensemble

(2008-09)

Full Score

MUS
OVERSIZE
M
947
A27w3



EDITION WILHELM HANSEN

Ensemble

Bass Flute

English Horn

Bass Clarinet in B♭

Bassoon

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

Trumpet (1) in B♭

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

Percussion (one player):

Kalimba (placed on the Timp.) 

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

Marimba

Timpani (large 32 inches) 

Crotales (with Double Bass bow) 

Harp

scordatura: 
1/6 tone down

(tune down 1/6 tone in accordance with the natural 7th harmonic -
- when played as harmonics (sounding an octave above) being in unison
with the corresponding 7th harmonics on the open E and A strings of the Double Bass)
The lowest string is tuned down to 
8va bassa

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

(with two Marimba mallets (medium hard),
for playing inside the Pno. directly on the strings)

Violin 1

Violin 2

Viola

Violoncello

Double Bass

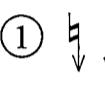
The score is written in transposition.

All transposing instruments are notated in their relevant transpositions.

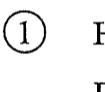
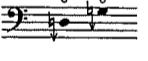
Double Bass harmonics are also octave transposed.

Performance notes

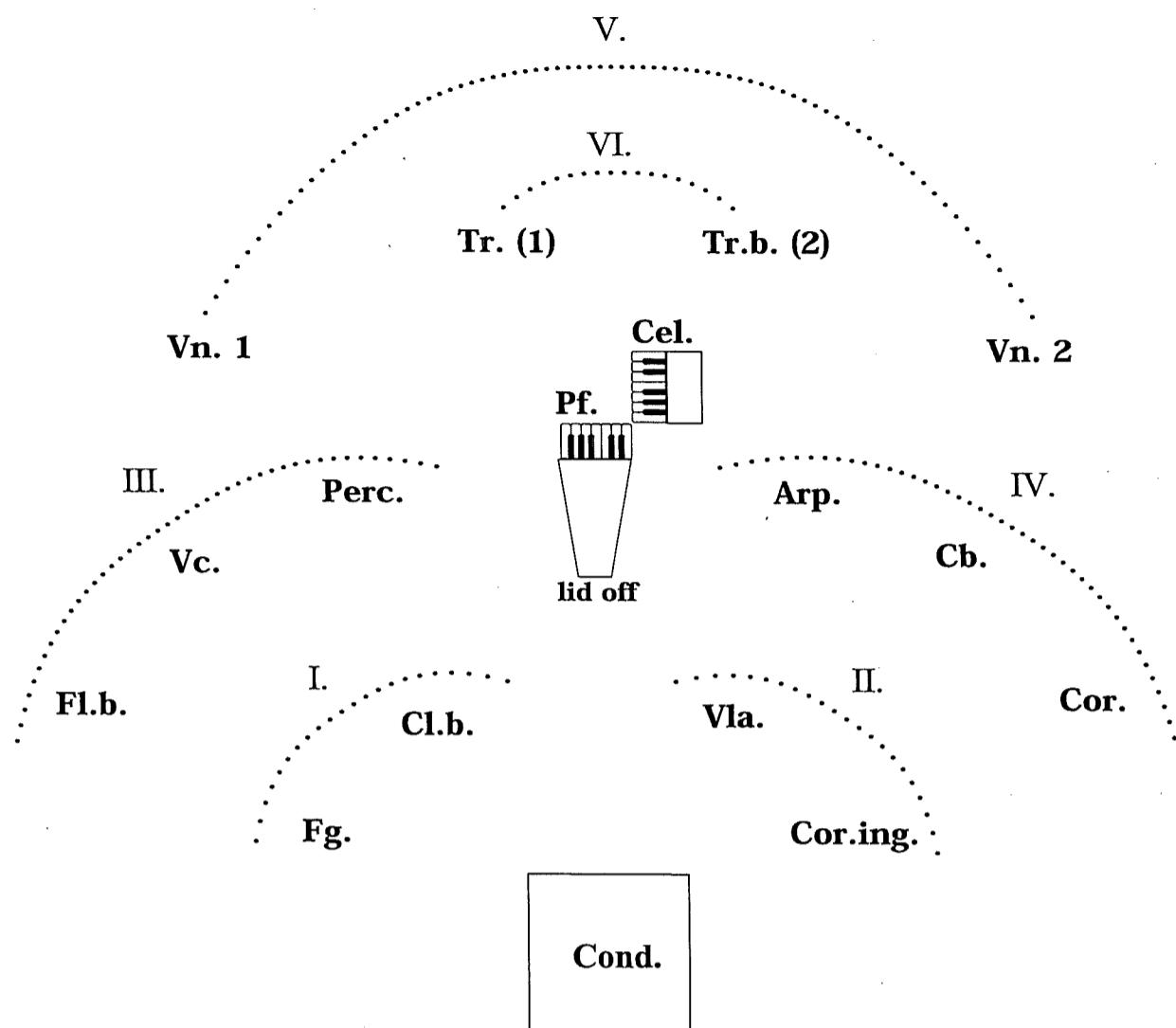
General

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

Specific

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

Seating Plan



Audience

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

Inner circles:

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

Middle circles:

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

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

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

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

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

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

www.ewh.dk

where you will find:

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

and much more ...

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

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

Duration: approx. 18 minutes



Hans Abrahamsen
Wald (2008-09)
for ensemble

for ensemble

Flauto basso

Violoncello

Percussione

Tromba (1) in Sib

Tromba bassa (2) in Mib

Corno in Fa

Contrabasso

Arpa

Violino 1

Violino 2

Fagotto

Clarinetto basso in Sib

Pianoforte

Viola

Corno inglese

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

bisbigl. **H1**

J/a1

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

J/c1

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

sul tasto, alla corda (3-Taktig)

ppp

sul tasto, alla corda

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.

J/b2

(short salt. trem.
on the beat)

J/a2

flz. **J/c2**

sim. **f**

5 **mfp mfp**

Kalimba

(3-Taktig)

A

(2-Taktig)

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

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

H2

p 2 mf

(3-Taktig)

A

(2-Taktig)

5 5 5 5 5 5 5 5

Vn. 1

Vn. 2

5

(3-Taktig)

A

(2-Taktig)

3 ped.

(3-Taktig)

A

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.

3

21

H3 sim.
tr.

Fl.b. *p* 2 *mf*

Vc.

Perc.

(2-Taktig)

sim. **J/a4** *mf*
J/c4 *mf* *f*
Kalimba

Tr. (1) in Sib

Tr.b. (2) in Mib

J/b3 sim.

Cor. in Fa *mf* *mf* *mf*

J/a3 sim.

Cb. *mf* 2 *mf* *mf*

Arp. *f* **J/c3** *f* 5

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.

Vla. (2-Taktig)

Cor. ing.

$\text{♪} = \text{♪}$ **B**

(2-Taktig)

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

Fl.b. mfp mfp

Vc. mfp

Perc. Kalimba 5 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 **H4** sim. p 2 mf

Cb.

Arp.

H5 con sord. (wooden straight)

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

 pp sempre ($>$)**H5**

Fg. f fff

Cl.b. in Sib f fff

F/a2 norm.

Pf. f f f f

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. ff

Cor. ing.

C

(2-Taktig)

43 (3-Taktig)

H6

1) Marimba
mf

f fff

Perc.

Tr. (1)
in Sib

Tr. b. (2)
in Mib

Cor. in Fa

Cb.

Arp.

fff ff

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

H6

(3-Taktig)

Vn. 1

Vn. 2

(2-Taktig)

fff

Fg.

Cl.b.
in Sib

ten. sff sff sff

with Marimba mallets l.v.

sff sff sff

Pf.

3 ped.

fff

Vla.

Cor. ing.

(3-Taktig)

H6 f

f fff fff

fff

(2-Taktig) sim.

fff

1) Marimba *mf* = Arpa *ff*

58 (3-Taktig) 1.

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

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

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

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

Arp. **3**

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

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

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

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

Vla. Cor.ing. **3 ped.** (3-Taktig) **H8** 1.

sff **sff** **5** **sff** **sff** **3** **f** **<fff**

7

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

12 **8**

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

Vc.

Perc.

Tr. (1) in Sib

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

Cor. in Fa (c.s.)

Cb.

Arp.

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

12 **8**

Vn. 1 1) 2)

Vn. 2 1) 2)

Fg.

Cl.b. in Sib

Pf.

F/a3 norm. 1.v.

F/a4

Vla.

Cor. ing.

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

12 **8**

1) 2)

Tr. (1) in Sib

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

Cor. in Fa (c.s.)

Cb.

Arp.

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

12 **8**

Vn. 1 1) 2)

Vn. 2 1) 2)

Fg.

Cl.b. in Sib

Pf.

F/a3 norm. 1.v.

F/a4

Vla.

Cor. ing.

* ped.

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

12 **8**

Vla.

Cor. ing.

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

12 **8**

Vla.

Cor. ing.

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

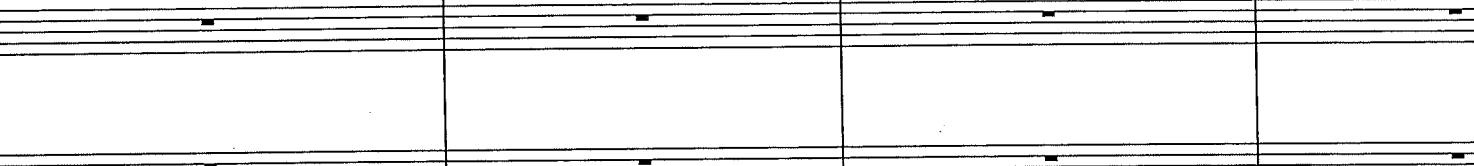
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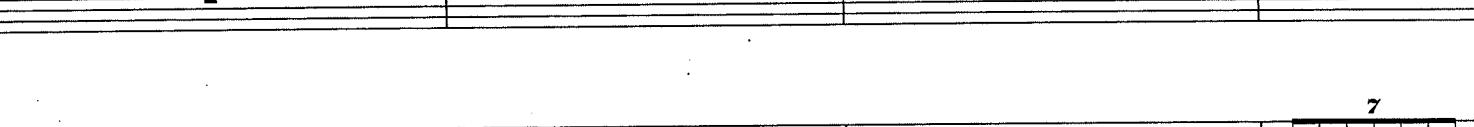
p ben stacc. e marc.

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

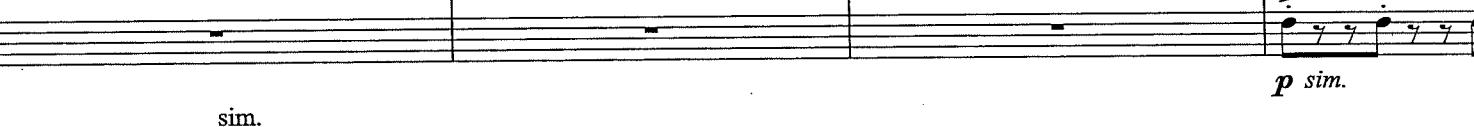
E

79

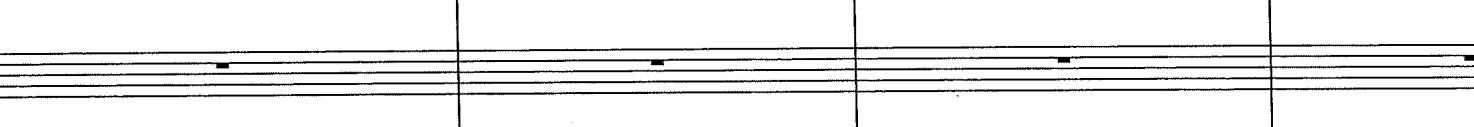
Fl.b. 

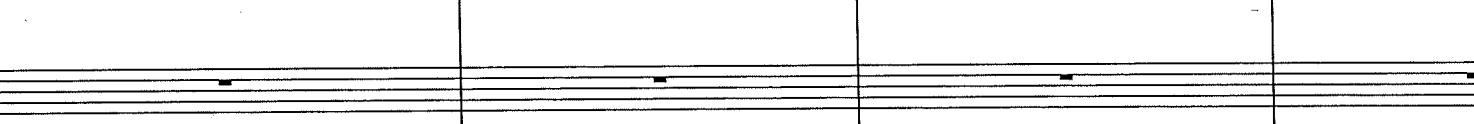
Vc. 

Perc. 

Tr. (1) in Sib 

Tr.b. (2) in Mib 

Cor. in Fa 

Cb. 

Arp.

E

Vn. 1

Vn. 2

Fg.

Cl.b.
in Sib

Pf.

p sim.

f

p sub.

E

Vla.

Cor.ing.

p sim. 7

p 9:8 *f*

p sub.

f 9:8

83

Fl.b. | *p* 9 9 9 9

Vc.

Perc.

Tr. (1)
in Sib

Tr.b. (2)
in Mi \flat

Cor. in Fa | sim. *p* 7 7 7 7

Cb.

Arp.

Vn. 1

Vn. 2

Fg. | *p* 5 5 5 5 | 4 4 4 4 | 4 4 4 4

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

Pf.

Vla.

Cor.ing. | > > > > 5:4 > > > 5:4 > > > 5:4 > > > 5:4

F

86

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

System 1: Flute Bass (Fl.b.), Violin (Vc.), Percussion (Perc.), Trombone (Tr. (1) in Sib), Trombone (Tr. (2) in Mib), Clarinet in F (Cor. in Fa), Cello (Cb.), and Bassoon (Arp.). The score shows measures 86 through 88. Measures 86 and 87 feature eighth-note patterns with grace notes. Measure 88 begins with a dynamic **p**, followed by eighth-note patterns.

System 2: Violin 1 (Vn. 1), Violin 2 (Vn. 2), Bassoon (Fg.), Clarinet in B-flat (Cl.b. in Sib), and Piano (Pf.). Measures 86 through 88 show eighth-note patterns. Measure 88 includes a dynamic **p** and a measure repeat sign.

System 3: Violin (Vla.) and Cor anglais (Cor.ing.). Measures 86 through 88 show eighth-note patterns. Measure 88 includes a dynamic **p** and a measure repeat sign.

The score also features time signatures such as 9, 7, 5:4, and 5.

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

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.

pp sim.

pp dolciss.
col ped.

pp cant.

pp sim.

M/b1 <272>

M/a2 <45e>

M/b2 <8458>

H

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

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

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

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

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

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

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

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

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

Vla. Cor. ing.

117

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

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

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

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

Tr. (1) in Sib

Tr.b. (2) in Mib

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

Cb.

F/a7

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

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

Vn. 1

Vn. 2

Fg.

Cl.b. in Sib

Pf.

3 ped.

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

Cor.ing.

127

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

Fl.b. Vc. Perc. Kalimba *pp*

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

Cor. in Fa Cb. Arp.

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

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

Vn. 1 Vn. 2

Fg. Cl.b. in Sib

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

Vla. Cor. ing.

F/a10 with Marimba mallets *pp* *pp*

20

J/b11

(3-Taktig)

sim. (2-Taktig)

(3-Taktig)

(2-Taktig)

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

160

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

Vc. p J/c11 Kalimba F/a17

Perc. $\overline{\text{pp}}$ pp pp

Tr. (1) in Sib

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

F/a18

p p

Cor. in Fa H14 sim. pp mp J/a12 IV.

Cb. p

Arp.

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

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

Vn. 1

Vn. 2

Fg.

Cl.b. in Si**b**

Pf.

3 ped.

$*$

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

2
4

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

Vla.

Cor. ing.

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

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.

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

f espr. sost.

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

Fl.b. -

Vc. -

Marimba *ff*

Perc. *mf*

F/a21

Tr. (1) in Sib -

Tr.b. (2) in Mib -

Cor. in Fa -

Cb. II. *ff*

Arp. *ff*

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

Vn. 1 *f ppp*

Vn. 2 *f ppp*

Fg. *f sim.*

Cl.b. in Sib *f sim.*

Pf. *ff*

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

Vla. *f sim.*

Cor. ing. *f sim.*

L

23

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

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* *ffff*

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*



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

Vn. 1

f *ppp*

Vn. 2

f *ppp*

f *ppp*

f *ppp*

f *ppp*

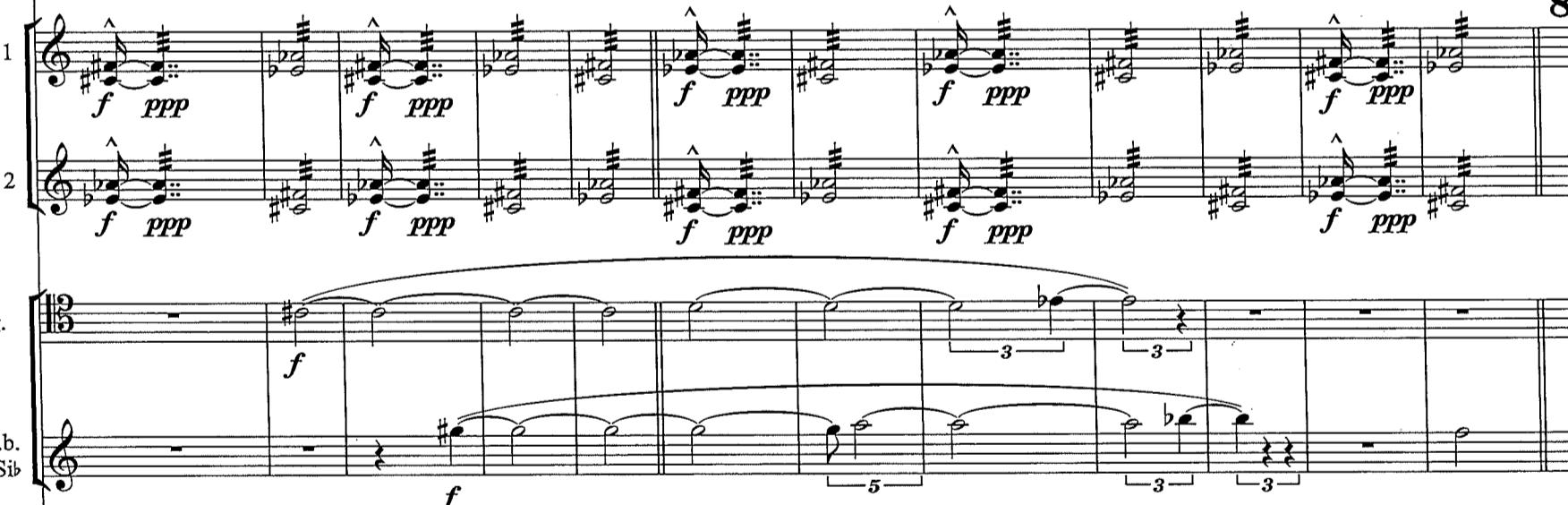
Fg.

f

f

Cl.b.
in Sib

f



Pf.

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

Vla.

f

f

f

Cor. ing.

f

poco rall. 

12
8



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

N

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

27

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

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

mf marc.

F/a29

F/a30

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

F/a29

F/a30

N

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

12/**8**

F/a28

norm.

ff

mf marc. 5:4

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

N

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

12/**8**

Vla.

Cor. ing.

mf marc. 9:8

241

Fl.b.

Vc.

Perc.

Tr. (1)
in Sib

Tr.b. (2)
in Mi♭

Cor. in Fa

Cb.

Arp.

Vn. 1

Vn. 2

Fg.

Cl.b. in Sib

Pf.

Vla.

Cor.ing.

F/a32

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

mf marc. *senza sord.*

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

F/a31

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

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

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

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

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

4 *4* *4* *4*

4 *4* *4* *4*

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

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

7 *7*

244

Fl.b.

Vc.

Perc.

Tr. (1)
in Sib

Tr. b. (2)
in Mib

Cor. in Fa

Cb.

Arp.

Vn. 1

Vn. 2

Fg.

Cl.b. in Sib

Pf.

Vla.

Cor. ing.

mf

sim.

mf

5:4

5:4

5:4

5:4

5:4

5:4

ffff

5

5

5

5

mf

5:4

5:4

ffff

9:8

mf

ffff

9:8

ffff

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.

(2-Taktig)

273

Fl.b.

Vc.

Perc.

Tr. (1)
in Sib

Tr.b. (2)
in Mib

Cor. in Fa

(3-Taktig)

35

Cor. in Fa

Cb.

Arp.

(2-Taktig)

Vn. 1

Vn. 2

Fg.

(3-Taktig)

Cl.b. in Sib

Pf.

(2-Taktig)

Vla.

Cor.ing.

(3-Taktig)

Musical score showing parts for Flute Bass (Fl.b.), Violoncello (Vc.), and Percussion (Perc.). The score consists of two staves. The first staff begins with a melodic line for Fl.b. The second staff begins with a bass line for Vc. Both staves continue through measure 281. In measure 282, the Fl.b. part has a dynamic of *tr*. The Vc. part has a dynamic of *p*. The Perc. part has a dynamic of *p*. In measure 283, the Fl.b. part continues with a melodic line. The Vc. part has a dynamic of *p*. The Perc. part has a dynamic of *p*. The score includes rehearsal marks **F/a34** and **Marimba**, and performance instructions *alla sopra* and ***pp***.

Musical score showing two staves. The top staff is for Trombone 1 (Tr. 1) in Sib (G major), indicated by a treble clef and a key signature of one sharp. The bottom staff is for Trombone Bass 2 (Tr.b. 2) in MiB (B-flat major), indicated by a bass clef and a key signature of one flat. Both staves consist of ten measures, each starting with a vertical bar line and ending with a double bar line. Measures 1-5 have a common time signature, while measures 6-10 have a 2/4 time signature. The notes are represented by short horizontal dashes on the staff lines.

Cor. in Fa

Cb.

Arp.

IV.
pp

con sord.
pp

(2-Taktig)

Vn. 1

Vn. 2

The musical score consists of two staves. The top staff, labeled "Vn. 1", has a treble clef and a key signature of one flat. It contains eight measures of sixteenth-note patterns. Measure 1: first beat has a bass note, second beat has a bass note with a 'v' below it. Measures 2-4: each beat has a bass note with a 'v' below it. Measures 5-8: each beat has a bass note with a 'v' below it, followed by a bass note with a '5' below it. The bottom staff, labeled "Vn. 2", has a treble clef and a key signature of one flat. It contains eight measures of sixteenth-note patterns. Measure 1: first beat has a bass note with a '5' below it. Measures 2-4: each beat has a bass note with a '5' below it. Measures 5-8: each beat has a bass note with a '5' below it, followed by a bass note with a '5' below it.

A musical score page showing two staves. The top staff is labeled "Fg." and has a bass clef. The bottom staff is labeled "Cl.b. in Sib" and has a soprano clef. Both staves consist of ten measures, each containing a single vertical bar line and a short horizontal dash indicating a rest. The music is in common time, indicated by a "C" at the top left.

A musical score for piano. The top staff begins with a treble clef and a rest. The bottom staff begins with a bass clef and a dynamic instruction '3 ped.' followed by a wavy line indicating sustained notes.

(2-Taktig)

Vla.

Cor. ing.

(3-Taktig)

291 (f)

Fl.b.

Vc.

Perc.

(2-Taktig)
flz. alla sopra

37

Tr. (1) in Sib

Tr. b. (2) in Mib

Cor. in Fa

Cb.

Arp.

pp

voo

(3-Taktig)

Vn. 1

Vn. 2

(2-Taktig)

Fg.

Cl.b. in Sib

Pf.

3 ped.

(3-Taktig)

Vla.

Cor. ing.

(2-Taktig)

(3-Taktig)

Fl.b.

Vc.

Perc.

Tr. (1)
in Sib

Tr.b. (2)
in 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

333

(2-Taktig) (3-Taktig)

Fl.b.

Vc.

Marimba

Perc.

Tr. (1)
in Sib

Tr. b. (2)
in Mib

Cor. in Fa

Cb.

Arp.

Vn. 1

Vn. 2

Fg.

Cl. b.
in Sib

Pf.

Vla.

Cor. ing.

pizz

arco

p

mf

mp

p

p **F/a38**

(pizz)

p

(2-Taktig) (3-Taktig)

(2-Taktig) (3-Taktig)

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

Fl.b. Vc. Marimba Perc.

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

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

Pf. sim. **F/a39**

Vla. Cor.ing.

Detailed description: This is a page from a musical score. It contains eight staves of music. The top staff has Flute Bass, Double Bass, Marimba, and Percussion. The second staff has Trombone 1 in G major and Trombone 2 in A major. The third staff has Clarinet in F major and Bassoon. The fourth staff has Harp. The fifth staff has Violin 1 and Violin 2. The sixth staff has Bassoon and Clarinet in G major. The seventh staff has Piano. The eighth staff has Viola and Cello/Bass. The music is divided into measures by vertical bar lines. Some measures are grouped together by horizontal bar lines. Dynamics like 'mf' (mezzo-forte), 'pp' (pianissimo), and 'p' (piano) are indicated. Performance instructions like '(c.s.)' (con sordino) and '(pizz.)' (pizzicato) are also present. A red annotation 'sim. F/a39' is placed above the piano staff.

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)

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. Vla. Cor.ing.

(pizz.)

p

muted **F/a42**

p

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

Vla. Cor.ing.

(pizz.)

p

369

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

Fl.b. Vc. Marimba Perc.

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

Cor. in Fa Cb. Arp.

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

Pf.

Vla. Cor. ing.

47

48

♩ = ♪ 4:3

12
8

376 (3-Taktig) (2-Taktig)

poco rall.

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

senza sord. senza sord. *p*

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

(3-Taktig) (2-Taktig)

poco rall.

Vla. Cor. ing.

12
8

49

U Allegro vivace e agitato ("wieder aufgereg't"),
12 J. = 100, J. = 75 (Tempo III)

382 **8**

Fl.b. *mp*

Vc. *pizz.* 5

Perc.

Tr. (1) in Sib

Tr.b. (2) in Mib

Cor. in Fa

Cb.

Arp. *mf*

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

Vn. 1 *ppp* arco sul pont. senza vibr.

Vn. 2 *ppp*

Fg. *mp* 7:4

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

Pf. *mf* **F/a43**

U Allegro vivace e agitato ("wieder aufgereg't"),
12 J. = 100, J. = 75 (Tempo III)

Vla. *arco* *mp*

Cor. ing. *mp*

V

385

Fl.b.

Vc.

Perc.

Tr. (1)
in Sib

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

Cor. in Fa

Cb.

Arp.

V

Vn. 1

Vn. 2

Eg.

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

394

Fl.b.

Vc.

Perc.

Tr. (1) in Sib

Tr.b. (2) in Mib

Cor. in Fa

Cb.

Arp.

Vn. 1

Vn. 2

Fg.

Cl.b. in Sib

Pf.

Vla.

Cor. ing.

X

397

Fl.b.

Vc.

Perc.

Tr. (1)
in Sib

Tr. b. (2)
in Mib

Cor. in Fa

Cb.

Arp.

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

X

Vn. 1

Vn. 2

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

Fg.

Cl.b.
in Sib

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

Pf.**X**

Vla.

Cor. ing.

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

$\text{♩} = \frac{7}{6}$

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

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

Fl.b. 400

Vc.

Perc.

Tr. (1)
in Sib

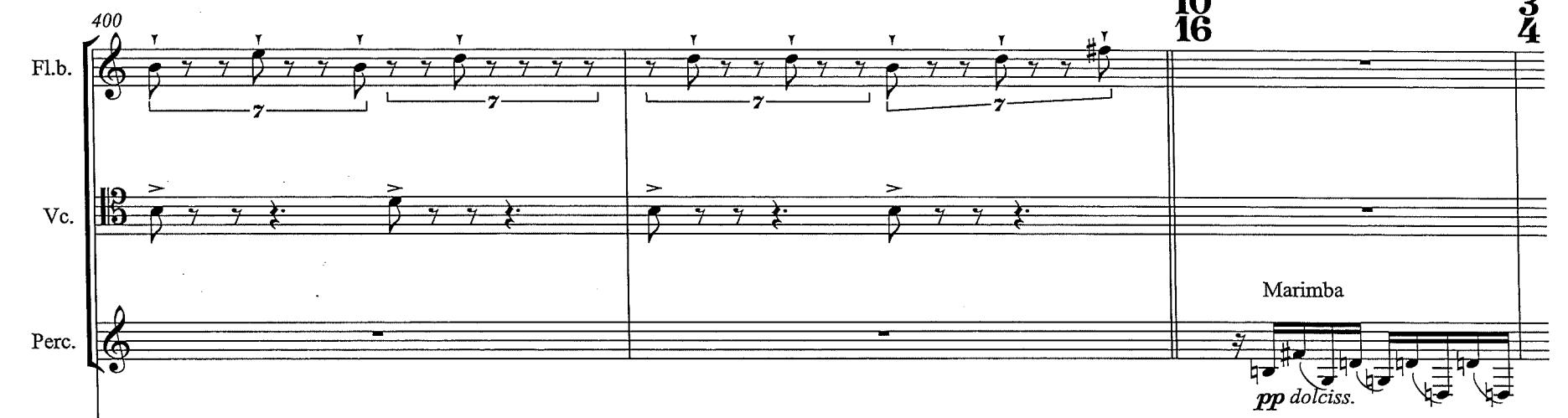
Tr.b. (2)
in Mi♭

Cor. in Fa

Cb.

Arp.

Marimba
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

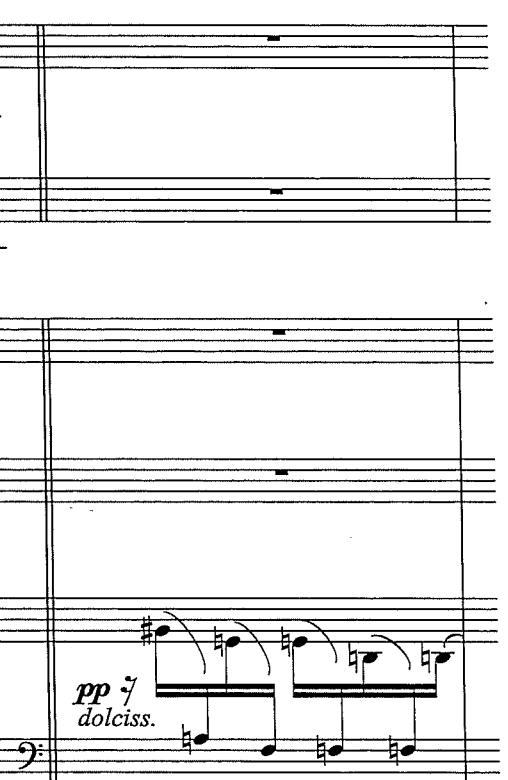
Vn. 2

Fg.

Cl.b. in Sib

Arp.

pp dolciss.



Vn. 1

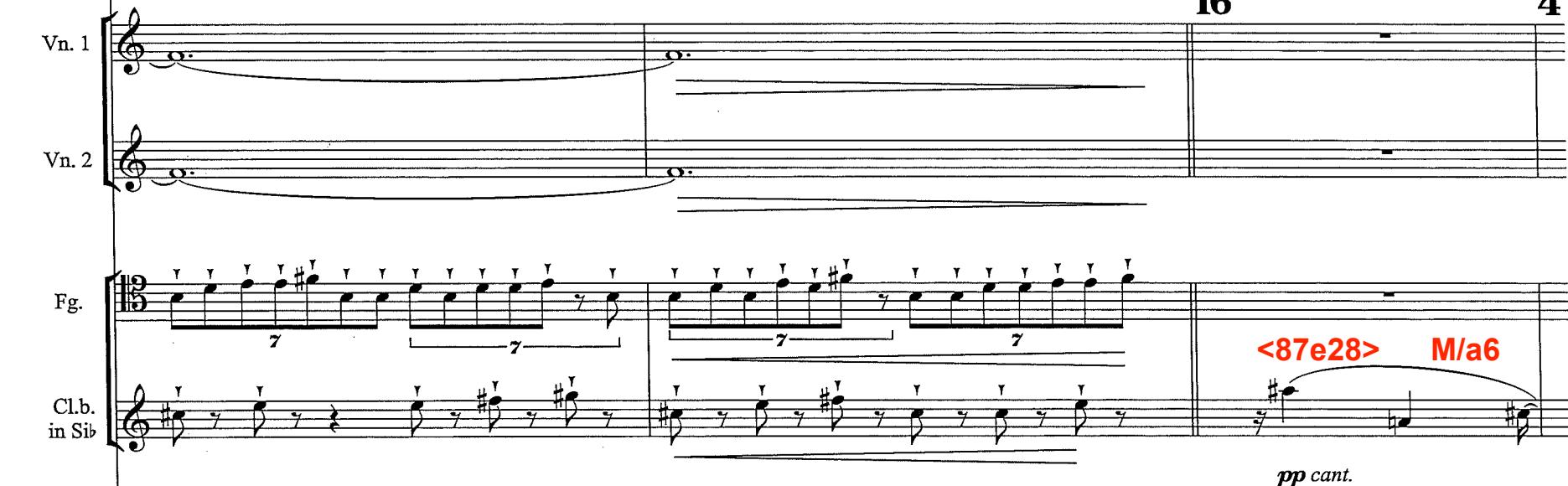
Vn. 2

Fg.

Cl.b. in Sib

pp cant.

<87e28> M/a6



$\text{♩} = \frac{7}{6}$

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

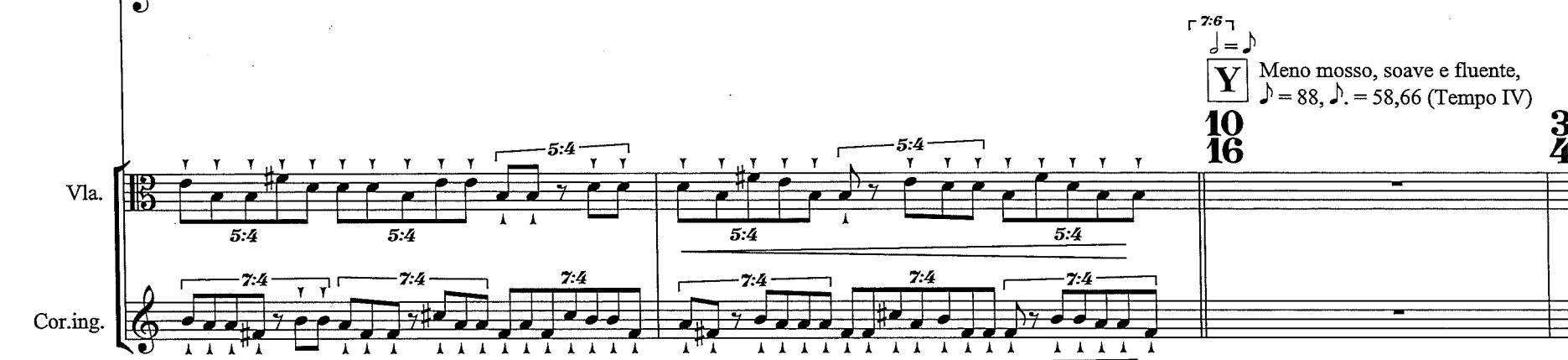
10 **16** **3** **4**

Vla.

Cor. ing.

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

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



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

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

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

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

Tr. b. (2) in Mib

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

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

Arp.

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

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

Fg.

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

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

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

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

Z

Var. III

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

408 **9**
16

Fl.b.

Vc.

Marimba
Timpani

Perc.

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"), $\text{J} = 32, \text{j} = 64$

Vn. 1

Vn. 2

Fg.

Cl.b.
in Sib

5:3

al niente

Pf.

p

pp

8vb

loco

Z

9
16

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

Vla.

Cor. ing.

al niente

Z

9
16

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

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

pp

ppp

p

#80

p

ge

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

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.) *p*

Vn. 2 (cresc.) *p*

Fg. *pp* *pp*

Cl.b. in Sib

Celesta

Pf. *pp* *pp*

DD**EE**

Vla. (cresc.) *p*

Cor. ing.

FF

Fl.b.

Vc.

Perc.

Tr. (1)
in Sib

Tr.b. (2)
in Mib

Cor. in Fa

Cb.

Arp.

FF

Vn. 1

Vn. 2

Fg.

Cl.b. in Sib

Pf.

Celesta

Celesta

FF

Vla.

Cor. ing.



GG

6 divs/beat

Var. V

Con nuova energia

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

6

8

8

Fl.b. 470

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 divs/beat

Flute Bass (Fl.b.) and Cello (Vc.) play eighth-note patterns. Percussion (Perc.) and Trombone (Tr. (1)) play sixteenth-note patterns. Trombone (Tr. (2)) and Horn (Cor.) play eighth-note patterns. Bassoon (Cb.) and Arp. play eighth-note patterns. Violin 1 (Vn. 1) and Violin 2 (Vn. 2) play sixteenth-note patterns. Double Bass (Fg.) and Clarinet (Cl.b.) play eighth-note patterns. Piano (Pf.) plays sixteenth-note patterns. Viola (Vla.) and Corno (Cor. ing.) play eighth-note patterns.

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

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

Eb Bb

mf **f** **mf**

5:3 **5:4**

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

pp **cresc.**

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

mf **9**

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

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

Eb Bb

f **3** **5**

f **9**

sff sff **8:6** **sff sff**

4 divs **Eb Bb**

4:3 **sff sff** **4:3** **sff sff**

5:3 **5**

sff sff **sff sff**

decreasing subdivisions of beat →

10 divs **10 divs**

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

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

Eb Bb

mf **f**

7:6

sff sff

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. **2** 4 6 8 2 4

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

sempre sim.

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. 2 4 HH 6 8 2 4

Cor. ing. 5 3 3

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**

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

Fl.b.

Vc.

Marimba

Perc.

Tr. (1) in Sib

Tr.b. (2) in Mib

Cor. in Fa

Cb.

Arp.

12 16

4 4

12 16

2 4

6 16

69

Musical score for orchestra and piano, measures 12-16.

Measure 12: Vn. 1 and Vn. 2 play eighth-note patterns. Fg. and Cl.b. in Sib play eighth-note patterns. Pf. plays eighth-note patterns.

Measure 13: 4/4 time. Vn. 1 and Vn. 2 play eighth-note patterns. Fg. and Cl.b. in Sib play eighth-note patterns. Pf. rests.

Measure 14: 12/16 time. Vn. 1 and Vn. 2 play eighth-note patterns. Fg. and Cl.b. in Sib play eighth-note patterns. Pf. rests.

Measure 15: 2/4 time. Vn. 1 and Vn. 2 play eighth-note patterns. Fg. and Cl.b. in Sib play eighth-note patterns. Pf. rests.

Measure 16: 6/16 time. Vn. 1 and Vn. 2 play eighth-note patterns. Fg. and Cl.b. in Sib play eighth-note patterns. Pf. rests.

Musical score for strings (Violin and Cello) showing measures 12-16. The score includes parts for Violin (Vla.) and Cello (Cor. ing.). The key signature changes between 12/16, 4/4, 12/16, 2/4, and 6/16. The tempo markings include *f*, *p*, and various time signatures like 5:3, 3:2, 9:8, and 7:4.

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

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

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**

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

Cor. ing. **ff** **ff** **ff 3:2 p** **ff 5:4 p** **ff 5 p**

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. $\frac{4}{4}$

Vc. Marimba

Perc.

Tr. (1) in Sib

Tr.b. (2) in Mib

Cor. in Fa

Cb.

Arp. $\frac{9}{8}$

Vn. 1 $\frac{6}{16}$ $\frac{2}{4}$ $\frac{6}{16}$ $\frac{2}{4}$ $\frac{7}{16}$

Vn. 2 $\frac{6}{16}$ $\frac{2}{4}$ $\frac{6}{16}$ $\frac{2}{4}$ $\frac{7}{16}$

Fg.

Cl.b. in Sib $\frac{13}{8}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{7}{16}$

Pf. $\frac{3}{2}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{7}{16}$

Vla. $\frac{4}{4}$ $\frac{6}{16}$ $\frac{2}{4}$ $\frac{6}{16}$ $\frac{2}{4}$ $\frac{7}{16}$

Cor. in G $\frac{7}{8}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{7}{16}$

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

Fl.b. *ff* 7:6

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

Marimba

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

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

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

Cor. in Fa

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

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

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

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

Measure 16 ends with a dynamic of pp .

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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**
pizz
Vn. 2
Fg.
Cl.b. **mp** **7** **6:5** **7** **6:5**
in Sib
Pf. **sf** **4:5** **4:5** **4:5**
Vla. **semper sim.** **10**
16 **2**
Cor. ing. **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**

Detailed description: The musical score consists of two main sections. The top section (measures 541-79) features a variety of instruments including Flute Bass, Violoncello, Marimba, Percussion, Trombones, Horns, Clarinet in Sib, Piano, and various woodwind and brass instruments. The bottom section (measures 79-10) continues with similar instrumentation, including Vn. 1, Vn. 2, Fagot (Fg.), Cl.b. in Sib, Pf., Vla., and Cor. ing. Specific dynamics like 'arco' for Vn. 1, 'pizz.' for Vn. 2, and 'mp' for Fg. are indicated. Measure 79 concludes with a dynamic 'ppp' for Pf. and Vla. Measure 10 begins with a dynamic 'sempr. sim.' for Vla. and 'ppp' for Cor. ing.

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

7

Cor. ing.

This page contains two systems of musical notation. The first system, spanning measures 546, includes parts for Flute Bass (Fl.b.), Violoncello (Vc.), Marimba, Percussion (Perc.), Trombone 1 in Sib (Tr. (1) in Sib), Trombone 2 in Mib (Tr. b. (2) in Mib), Horn in Fa (Cor. in Fa), Cello (Cb.), and Arp. The instrumentation for this system is primarily percussive, with sustained notes and rhythmic patterns. Measure 546 concludes with a dynamic of *ppp* and a tempo of 6:5. The second system, starting at measure 547, includes parts for Violin 1 (Vn. 1), Violin 2 (Vn. 2), Bassoon (Fg.), Clarinet in Sib (Cl.b. in Sib), Piano (Pf.), and Violin Bass (Vla.). The piano part features sustained chords with a dynamic of *p*. The violin bass part is marked with *mf* and a tempo of 6:5. The overall style is rhythmic and minimalist, emphasizing sustained notes and specific time signatures.

Musical score for orchestra and woodwind quintet, page 81, measures 551-555.

The score includes parts for Flute Bass (Fl.b.), Cello (Vc.), Marimba, Percussion (Perc.), Trombone 1 (Tr. 1) in Sib, Trombone 2 (Tr. 2) in Mib, Cor anglais (Cor. in Fa), Double Bass (Cb.), and Harp (Arp.).

Measure 551: 2/4 time. Dynamics: **p**, **PP**. Measures 552-553: 10/16 time. Measures 554-555: 2/4 time.

Measure 551: Flute Bass plays eighth-note patterns. Cello rests. Marimba and Percussion play eighth-note patterns. Trombone 1 and Trombone 2 play eighth-note patterns. Cor anglais and Double Bass rest. Harp rests.

Measure 552: Flute Bass and Marimba play eighth-note patterns. Percussion and Trombone 1 play eighth-note patterns. Trombone 2 rests. Cor anglais and Double Bass rest. Harp rests.

Measure 553: Flute Bass and Marimba play eighth-note patterns. Percussion and Trombone 1 play eighth-note patterns. Trombone 2 rests. Cor anglais and Double Bass rest. Harp rests.

Measure 554: Flute Bass and Marimba play eighth-note patterns. Percussion and Trombone 1 play eighth-note patterns. Trombone 2 rests. Cor anglais and Double Bass rest. Harp rests.

Measure 555: Flute Bass and Marimba play eighth-note patterns. Percussion and Trombone 1 play eighth-note patterns. Trombone 2 rests. Cor anglais and Double Bass rest. Harp rests.

Musical score for strings (Violin and Corno in G) showing measures 13-17. The score includes two staves: Violin (Vla.) and Corno in G (Cor. ing.). Measure 13 starts with a dynamic of PP. Measures 14-16 are in 10/16 time. Measure 17 starts with a dynamic of ppp and a 6:5 time signature.

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

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

QQ

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

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

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

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

Cor. ing.

(cresc.)

566

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

Vc.

Marimba

Perc.

Tr. (1) in Sib

Tr.b. (2) in Mib

Cor. in Fa

Cb.

Arp.

(cresc.)

10
16 6
8 10
16 6
8

Vn. 1

Vn. 2

Fg.

Cl.b. in Sib

Pf.

Vla.

(cresc.)

10
16 6
8 10
16 6
8

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.

Measures 1-5 (Top System):

- Flute Bass: Rests in measures 1-3, then eighth-note patterns.
- Violin: Eighth-note patterns.
- Marimba: Sixteenth-note patterns.
- Percussion: Sixteenth-note patterns.
- Trombone 1 (Sib): Sixteenth-note patterns.
- Trombone 2 (Mib): Sixteenth-note patterns.
- Clarinet in Fa: Sixteenth-note patterns.
- Cello: Sixteenth-note patterns.
- Double Bass: Sixteenth-note patterns.

Measures 1-5 (Middle System):

- Violin 1: Sixteenth-note patterns.
- Violin 2: Sixteenth-note patterns.
- Flute Bass: Sixteenth-note patterns.
- Clarinet in Sib: Sixteenth-note patterns.
- Piano: Sixteenth-note patterns.

Measures 1-5 (Bottom System):

- Violin 1: Sixteenth-note patterns.
- Violin 2: Sixteenth-note patterns.
- Flute Bass: Sixteenth-note patterns.
- Clarinet in Sib: Sixteenth-note patterns.
- Piano: Sixteenth-note patterns.
- Cello/Bass: Sixteenth-note patterns.

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*

J. = ♩

RR Var. VI
Andante mesto, ♩ = 66

<825>

Fl.b.

Vc.

Perc.

Tr. (1)
in Sib

Tr. (2)
in Mi♭

Kalimba

Cor. in Fa

Cb.

Arp.

<825>
"Bb-Horn" (Bb-Horn, no valves)

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

J. = ♩

RR Andante mesto, ♩ = 66

<87e28>

from Var2:Sec4

5-36[01247]

<8888><836t><9t3>

<81ee> from Var2:Sec4

Vn. 1

Vn. 2

Fg.

Cl.b.
in Sib

Pf.

Vla.

Cor. ing.

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.*

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*

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.