

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)

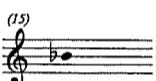
Percussion (one player):

Kalimba (placed on the Timp.) 

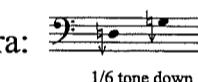
(available f.i. at "African Musical Instruments" www.kalimba.co.za)

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

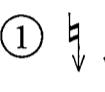
The score is written in transposition.

All transposing instruments are notated in their relevant transpositions.

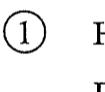
Double Bass harmonics are also octave transposed.

Performance notes

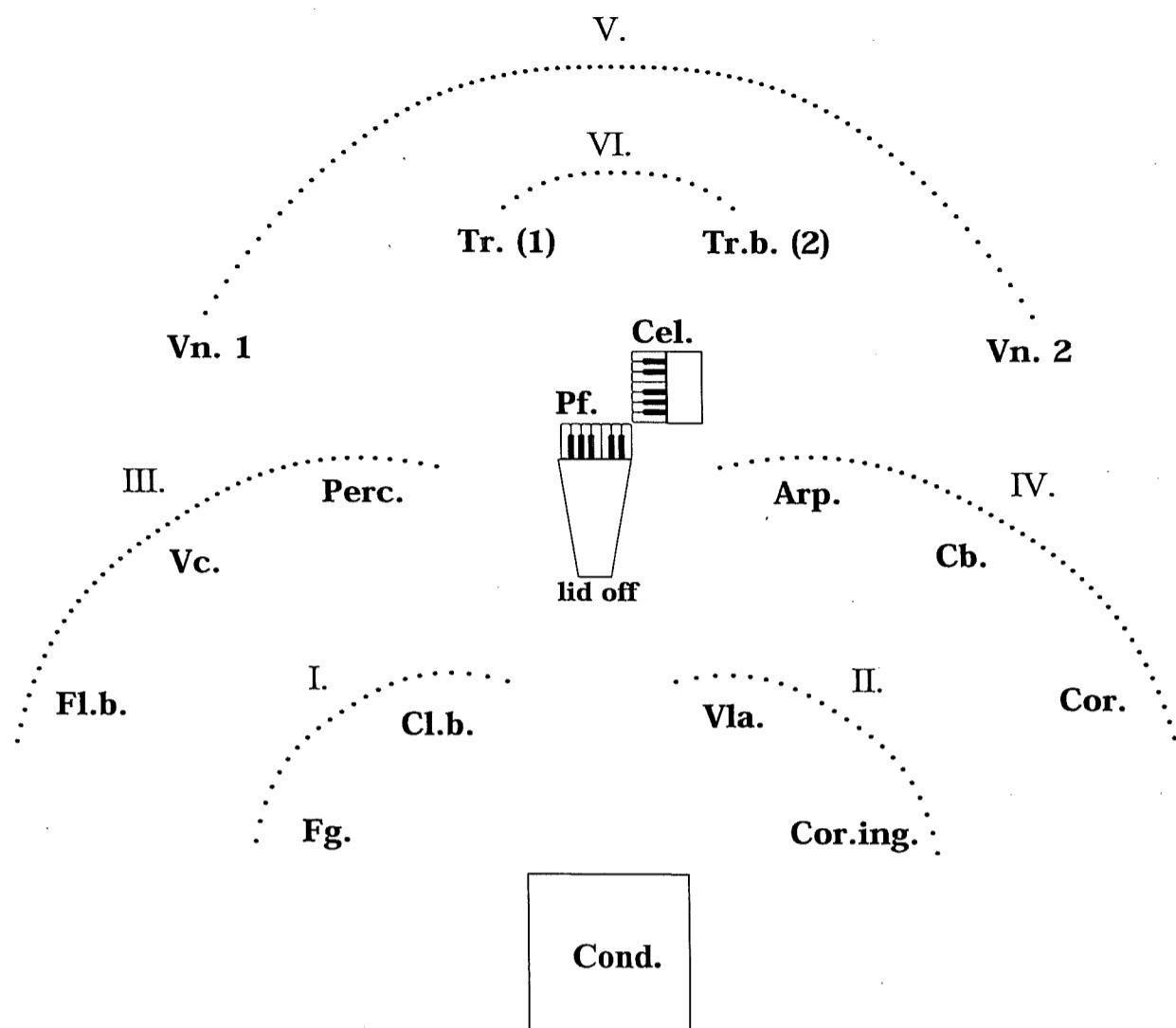
General

- 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

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

Flauto basso

Violoncello

Percussione

Tromba (1) in Sib

Tromba bassa (2) in Mib

Corno in Fa

Contrabbasso

Arpa

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

Violino 1

Violino 2

Fagotto

Clarinetto basso in Sib

Pianoforte

Viola

Corno inglese

bisbigl.
t

p 2 *mf*

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

IV. (7th harm.)

5 *mf mfp*

2 *mfp mfp mfp*

f 5 *f*

5

with Marimba mallets inside on the strings

pp *pp*

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

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

(short flz.
on the beat) sim.

A (3-Taktig)

11 (2-Taktig)

Fl.b. (short salt. trem.
on the beat) sim. *mfp* *mfp* *mfp*

Vc. *mfp* *mfp* *mfp*

Perc. Kalimba *f*

Tr. (1) in Sib

Tr.b. (2) in Mib

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

Cor. in Fa *p* *mf*

Cb.

Arp.

(2-Taktig)

Vn. 1 5 5 5 5 5 5 5 5

Vn. 2 5 5 5 5 5 5 5 5

Fg.

Cl.b. in Sib

Pf. 3 ped.

(2-Taktig)

Vla.

Cor. ing.

A (3-Taktig)

21

Fl.b. Vc. Perc.

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

mf mf mfp mfp f

Kalimba

Tr. (1) in Sib

Tr.b. (2) in Mib

sim. sim. 2 2-Taktig

Cor. in Fa Cb. Arp.

mfp mfp mfp 2 mfp f f

5

Vn. 1 Vn. 2

(2-Taktig) 5 5 5

Fg.

Cl.b. in Sib

Pf.

3 ped.

Vla. Cor. ing.

(2-Taktig)

$\text{♪} = \text{♪}$ **B**

(2-Taktig)

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

Fl.b. mfp mfp

Vc. mfp
Kalimba 5

Perc. f

Tr. (1) in Sib

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

Cor. in Fa sim.
 p 2 mf

Cb.

Arp.

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

 $\text{♪} = \text{♪}$ **B**

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

Vn. 1 5 5 5 5 5

Vn. 2 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

C

(2-Taktig)

43 (3-Taktig)

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

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

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

Cb.
Arp.

f *fff* *ff*

(3-Taktig) (2-Taktig)

Vn. 1
Vn. 2

Fg.
Cl.b. in Sib
Pf.

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

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

3 ped.

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

Vla.
Cor.ing.

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

1) Marimba *mf* = Arpa *ff*

D Allegro vivace e agitato

("aufgereg't"), $\text{J.} = 100$, $\text{j.} = 75$ (Tempo III)

12

8

73

1)

2)

Fl.b. $\text{G} \# \text{C}$ (Treble clef) $\text{F} \# \text{B}$ (Bass clef) $\text{G} \# \text{C}$ (Treble clef)
 Vc. $\text{G} \# \text{C}$ (Treble clef) $\text{F} \# \text{B}$ (Bass clef) $\text{G} \# \text{C}$ (Treble clef)
 Perc.

p *ben stacc. e marc.* fff sf sf

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

3rd valve is pushed back to normal position.

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

(c.s.)

Cor. in Fa
 Cb.
 Arp.

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

D Allegro vivace e agitato

("aufgereg't"), $\text{J.} = 100$, $\text{j.} = 75$ (Tempo III)

12

8

1)

2)

Vn. 1
 Vn. 2
 Fg.

fff sf sf

p *ben stacc. e marc.*

Cl.b. in Sib

norm. $\text{A} \# \text{D}$ l.v.

Pf.

ff

* *ped.*

D Allegro vivace e agitato

("aufgereg't"), $\text{J.} = 100$, $\text{j.} = 75$ (Tempo III)

12

8

Vla. $\text{G} \# \text{C}$ (Treble clef) $\text{F} \# \text{B}$ (Bass clef) $\text{G} \# \text{C}$ (Treble clef)
 Cor. ing. $\text{G} \# \text{C}$ (Treble clef) $\text{F} \# \text{B}$ (Bass clef) $\text{G} \# \text{C}$ (Treble clef)

fff fff sf sf sf

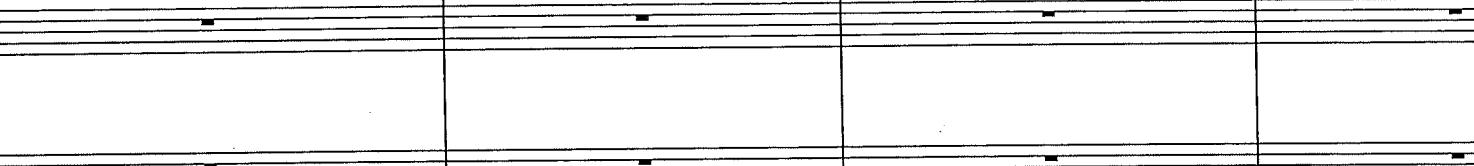
p *ben stacc. e marc.*

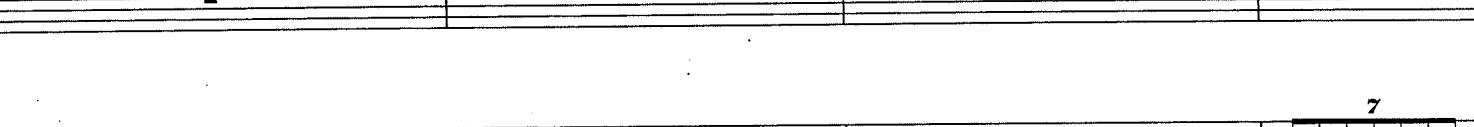
1) For the conductor: when necessary from D to G conduct 4 against 3

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

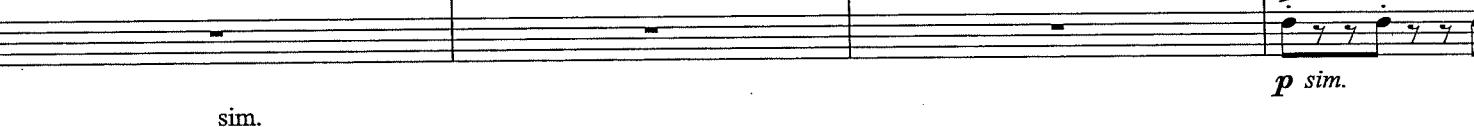
E

79

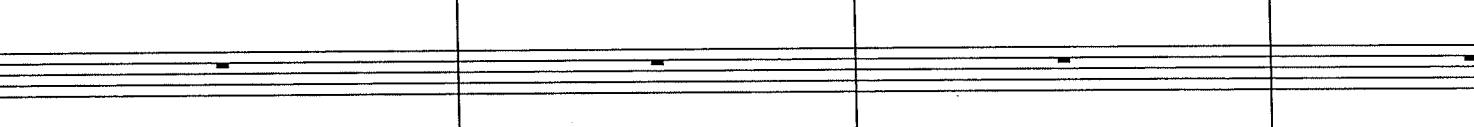
Fl.b. 

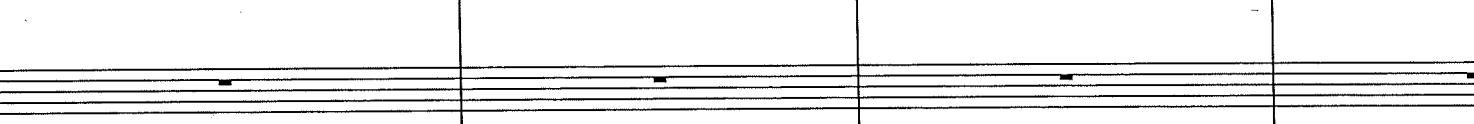
Vc. 

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

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

F

86

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

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

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

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

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

- 7:6 -

G

10 Meno mosso, soave e fluente,
16 ♩ = 88, ♪ = 58,66 (Tempo IV) **3**
4

3
4

Marimba

pp dolciss

1

1

16 ♩ = 88, ♩. = 58,66 (Tempo IV)

1

pp cant.

7:6

G

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

V)

9:8

6
1613
888

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.

92

3
4

pp sim.

6
16

pp sim.

3
4

pp dolciss.

col ped.

pp cant.

pp sim.

H

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

F. b. Vc. Marimba IV. **(4-Taktig)** **pp** **ppp** **pp**

Perc. Tr. (1) in Sib

Tr. b. (2) in Mib

Cor. in Fa

Cb.

Arp. **mf** **8vb** IV. **pp** **ppp** **pp**

H **Tranquillo** (4-Taktig) **poco rall.** (4-Taktig) **IV. sul tasto estr., flaut. (molto arco)**

3 **8** **3** **16** **sul tasto estr., flaut. (molto arco)** **pp**

Vn. 1 Vn. 2 Fg.

Cl. b. in Sib

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

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

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

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

Vn. 2 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.

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.

19

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

149

F. 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. with Marimba mallets 3 ped.

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, $\text{d} = 77$

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.

182

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

Fl.b.

Vc. Marimba ff fff sf sf mf

Perc. ^ 3 ^ 3 5 ^ 3 ^ 3 ^ 3 ^ 3 ^ 5 ^ 3

Tr. (1) in Sib

Tr. b. (2) in Mib

Cor. in Fa

Cb. II. ff fff ^ 5 ^ ^ 5 ^ ff

Arp. ff ^ 5 ^ ff ^ 5 ^ ff ^ 5 ^ 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. 5 f

Cl.b. in Sib f sim. 3 3 3 f

Pf. ff

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

Vla. f sim. 5 f f

Cor. ing. f sim. 5 f f

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

Fl.b. Vc. Marimba Perc.

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

Cor. in Fa Cb.

Arp.

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

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

Vla. Cor.ing.

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. Measures are grouped by bar lines, and some measures are labeled as 3-Taktig (3-beat), 2-Taktig (2-beat), or 3-Taktig (3-beat). Measure 203 starts with a 3-beat measure for Flute Bass, followed by a 2-beat measure for Violoncello, a 3-beat measure for Percussion featuring Marimba, a 2-beat measure for Trombone 1, and a 3-beat measure for Trombone 2. The section continues with a 3-beat measure for Cello, a 2-beat measure for Double Bass, a 3-beat measure for Trombone 1, a 2-beat measure for Trombone 2, and a 3-beat measure for Cor anglais. The score concludes with a 3-beat measure for Violin 1, a 2-beat measure for Violin 2, a 3-beat measure for Bassoon, a 2-beat measure for Clarinet in G major, and a 3-beat measure for Piano. The overall style is complex and rhythmic, with frequent changes in time signature and dynamic levels.

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)

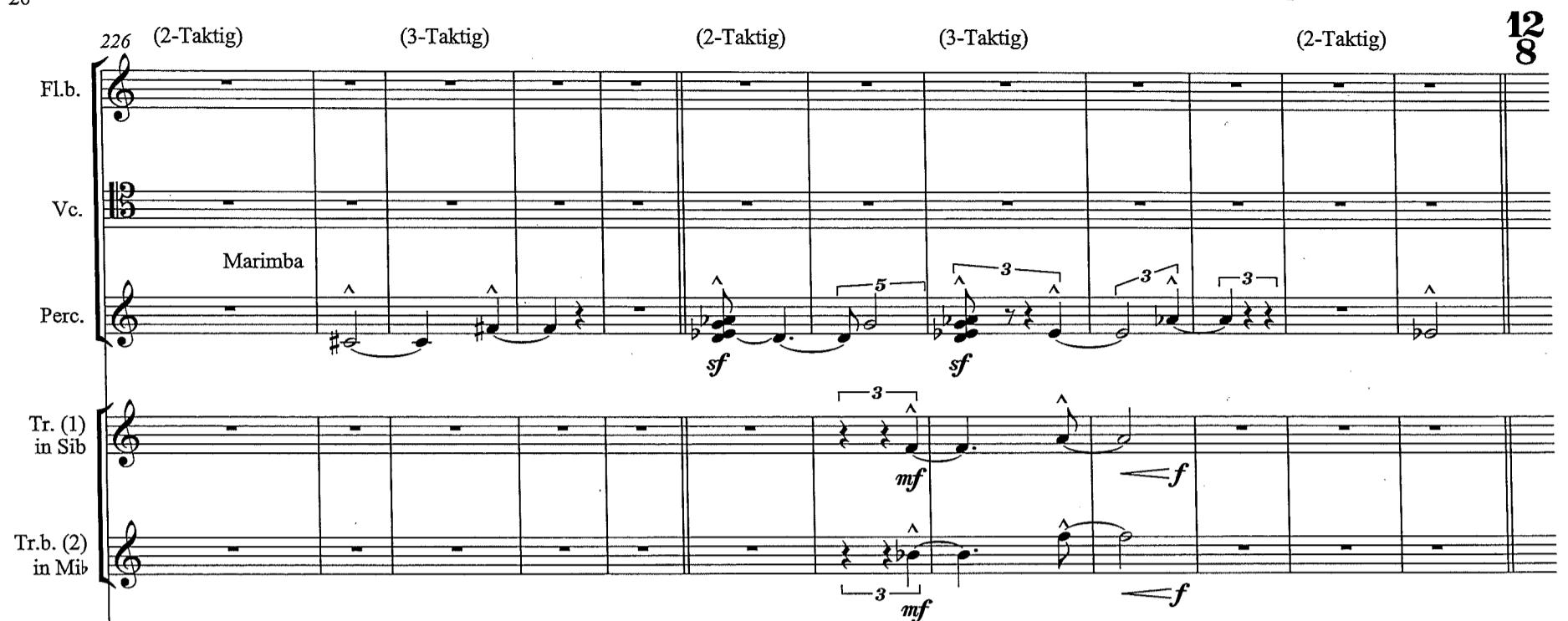
(3-Taktig)

Vla.
Cor. ing.

poco rall. **12**
8

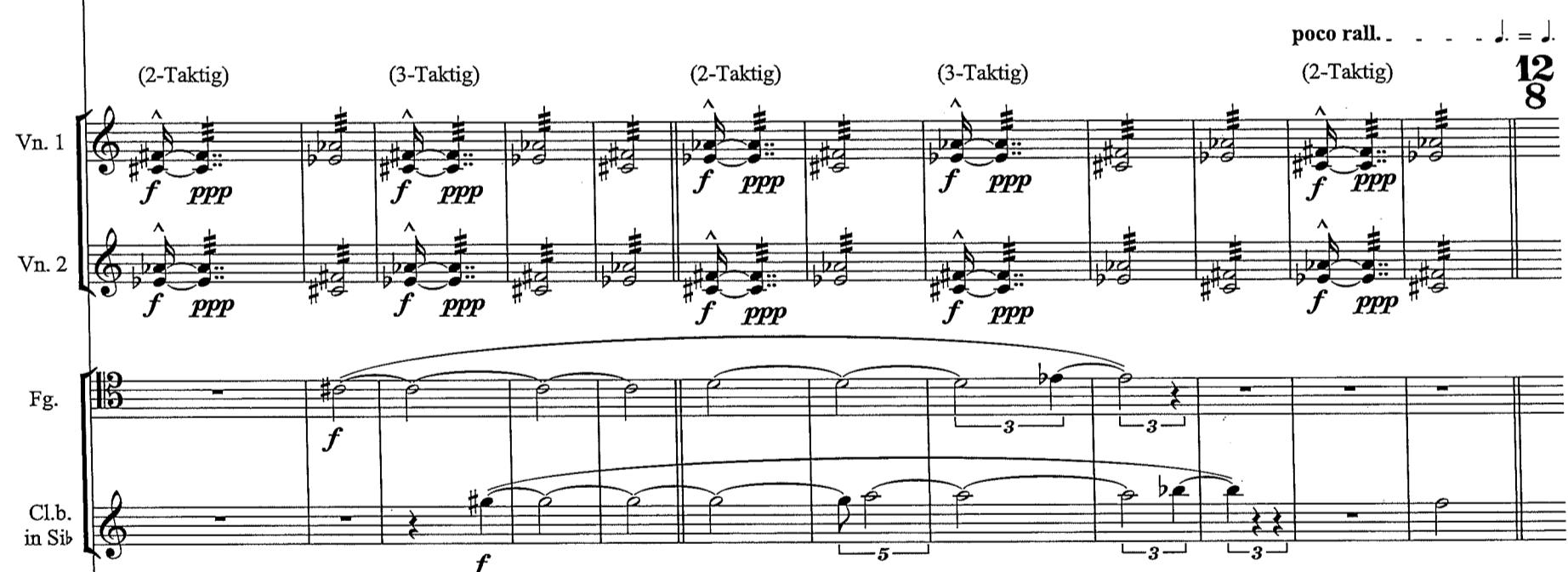
226 (2-Taktig) (3-Taktig) (2-Taktig) (3-Taktig) (2-Taktig)

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


12
8

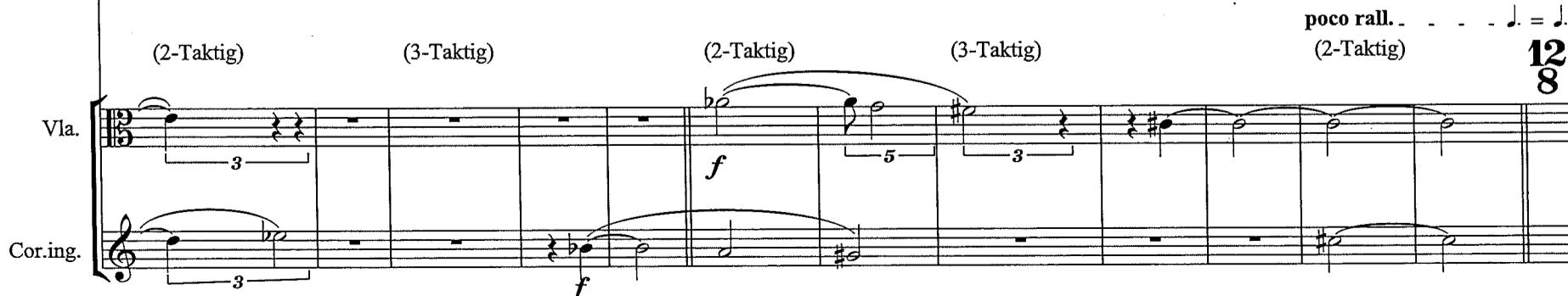
(2-Taktig) (3-Taktig) (2-Taktig) (3-Taktig) (2-Taktig)

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


12
8

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

Vla. Cor. ing.



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

N

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

27

238 **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)

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)

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)

244

Fl.b.

Vc.

Perc.

Tr. (1)
in Sib

Tr. b. (2)
in Mib

Cor. in Fa

Cb.

Arp.

Vn. 1

Vn. 2

Fg.

Cl.b. in Sib

Pf.

Vla.

Cor. ing.

mf

sim.

mf

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

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

mf

9:8

mf 9:8 *fff*

mf

247

O

Fl.b.

Vc.

Perc.

Tr. (1)
in Sib

Tr.b. (2)
in Mib

Cor. in Fa

Cb.

Arp.

O

Vn. 1

Vn. 2

Fg.

Cl.b.
in Sib

Pf.

O

Vla.

Cor. ing.

250

Fl.b.

Vc.

Perc.

Tr. (1)
in Sib

Tr.b. (2)
in Mib

Cor. in Fa

Cb.

Arp.

Vn. 1

Vn. 2

Fg.

Cl.b.
in Sib

Pf.

Vla.

Cor. ing.

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

Tr. (1)
in Sib

Tr.b. (2)
in Mib

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

Cor. in Fa

Cb.

Arp.

Vn. 1

Vn. 2

Fg.

Cl.b. in Sib

Pf.

Vla.

Cor. ing.

pp

pizz.

p

pp dolciss.

pp sim.

pp

III.

IV.

pp

pp dolciss.

p sim.

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

p **p** **ppp** **p** **p** **p**

pp cant.

pp

pp dolciss.

pp

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

9

3

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**

(2-Taktig)

273

Fl.b.

Vc.

Perc.

Tr. (1)
in Sib

Tr.b. (2)
in Mib

Cor. in Fa

Cb.

Arp.

(3-Taktig)

35

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

(3-Taktig)

Vn. 1

Vn. 2

Fg.

Cl.b. in Sib

Pf.

3 ped.

(2-Taktig)

Vla.

Cor.ing.

(3-Taktig)

282 (tr)

Fl.b.

Vc.

Perc.

Marimba

Tr. (1)
in Sib

Tr.b. (2)
in Mib

Cor. in Fa

Cb.

Arp.

IV.

pp

con sord.

pp

(2-Taktig)

Vn. 1

Vn. 2

Fg.

Cl.b.
in Sib

Pf.

3 ped.

(2-Taktig)

Vla.

Cor. ing.

(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)

(2-Taktig)

Vla.

Cor. ing.

(3-Taktig)

Fl.b.

Vc.

Perc.

Tr. (1)
in Sib

Tr.b. (2)
in Mib

Cor. in Fa

Cb.

Arp.

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 + + 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.

sim. *mf* *mp* *mp*

p *p*

poco

p *p*

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.

<img alt="Musical score page 340 showing multiple staves with various instruments. The top section includes Flute Bass, Double Bass, Marimba, Percussion, Trombone 1 in G major, Trombone 2 in B-flat major, Clarinet in F major, Bassoon, and Arp. The middle section includes Violin 1, Violin 2, Bassoon, Clarinet in G major, and Piano. The bottom section includes Double Bass, Trombone 1, Trombone 2, Clarinet in G major, and Violin 2. The score features measures grouped into 2-measure, 3-measure, and 2-measure sections, with dynamic markings like mf, pp, p, and dynamics like (c.s.) and (pizz.). Measure numbers 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 809, 810, 811, 812, 813, 814, 815, 815, 816, 817, 818, 819, 819, 820, 821, 822, 823, 824, 825, 825, 826, 827, 828, 829, 829, 830, 831, 832, 833, 834, 835, 835, 836, 837, 838, 839, 839, 840, 841, 842, 843, 843, 844, 845, 846, 847, 847, 848, 849, 849, 850, 851, 852, 853, 853, 854, 855, 856, 857, 857, 858, 859, 859, 860, 861, 862, 863, 863, 864, 865, 865, 866, 867, 867, 868, 868, 869, 869, 870, 871, 871, 872, 872, 873, 873, 874, 874, 875, 875, 876, 876, 877, 877, 878, 878, 879, 879, 880, 880, 881, 881, 882, 882, 883, 883, 884, 884, 885, 885, 886, 886, 887, 887, 888, 888, 889, 889, 890, 890, 891, 891, 892, 892, 893, 893, 894, 894, 895, 895, 896, 896, 897, 897, 898, 898, 899, 899, 900, 900, 901, 901, 902, 902, 903, 903, 904, 904, 905, 905, 906, 906, 907, 907, 908, 908, 909, 909, 910, 910, 911, 911, 912, 912, 913, 913, 914, 914, 915, 915, 916, 916, 917, 917, 918, 918, 919, 919, 920, 920, 921, 921, 922, 922, 923, 923, 924, 924, 925, 925, 926, 926, 927, 927, 928, 928, 929, 929, 930, 930, 931, 931, 932, 932, 933, 933, 934, 934, 935, 935, 936, 936, 937, 937, 938, 938, 939, 939, 940, 940, 941, 941, 942, 942, 943, 943, 944, 944, 945, 945, 946, 946, 947, 947, 948, 948, 949, 949, 950, 950, 951, 951, 952, 952, 953, 953, 954, 954, 955, 955, 956, 956, 957, 957, 958, 958, 959, 959, 960, 960, 961, 961, 962, 962, 963, 963, 964, 964, 965, 965, 966, 966, 967, 967, 968, 968, 969, 969, 970, 970, 971, 971, 972, 972, 973, 973, 974, 974, 975, 975, 976, 976, 977, 977, 978, 978, 979, 979, 980, 980, 981, 981, 982, 982, 983, 983, 984, 984, 985, 985, 986, 986, 987, 987, 988, 988, 989, 989, 990, 990, 991, 991, 992, 992, 993, 993, 994, 994, 995, 995, 996, 996, 997, 997, 998, 998, 999, 999, 1000, 1000, 1001, 1001, 1002, 1002, 1003, 1003, 1004, 1004, 1005, 1005, 1006, 1006, 1007, 1007, 1008, 1008, 1009, 1009, 1010, 1010, 1011, 1011, 1012, 1012, 1013, 1013, 1014, 1014, 1015, 1015, 1016, 1016, 1017, 1017, 1018, 1018, 1019, 1019, 1020, 1020, 1021, 1021, 1022, 1022, 1023, 1023, 1024, 1024, 1025, 1025, 1026, 1026, 1027, 1027, 1028, 1028, 1029, 1029, 1030, 1030, 1031, 1031, 1032, 1032, 1033, 1033, 1034, 1034, 1035, 1035, 1036, 1036, 1037, 1037, 1038, 1038, 1039, 1039, 1040, 1040, 1041, 1041, 1042, 1042, 1043, 1043, 1044, 1044, 1045, 1045, 1046, 1046, 1047, 1047, 1048, 1048, 1049, 1049, 1050, 1050, 1051, 1051, 1052, 1052, 1053, 1053, 1054, 1054, 1055, 1055, 1056, 1056, 1057, 1057, 1058, 1058, 1059, 1059, 1060, 1060, 1061, 1061, 1062, 1062, 1063, 1063, 1064, 1064, 1065, 1065, 1066, 1066, 1067, 1067, 1068, 1068, 1069, 1069, 1070, 1070, 1071, 1071, 1072, 1072, 1073, 1073, 1074, 1074, 1075, 1075, 1076, 1076, 1077, 1077, 1078, 1078, 1079, 1079, 1080, 1080, 1081, 1081, 1082, 1082, 1083, 1083, 1084, 1084, 1085, 1085, 1086, 1086, 1087, 1087, 1088, 1088, 1089, 1089, 1090, 1090, 1091, 1091, 1092, 1092, 1093, 1093, 1094, 1094, 1095, 1095, 1096, 1096, 1097, 1097, 1098, 1098, 1099, 1099, 1100, 1100, 1101, 1101, 1102, 1102, 1103, 1103, 1104, 1104, 1105, 1105, 1106, 1106, 1107, 1107, 1108, 1108, 1109, 1109, 1110, 1110, 1111, 1111, 1112, 1112, 1113, 1113, 1114, 1114, 1115, 1115, 1116, 1116, 1117, 1117, 1118, 1118, 1119, 1119, 1120, 1120, 1121, 1121, 1122, 1122, 1123, 1123, 1124, 1124, 1125, 1125, 1126, 1126, 1127, 1127, 1128, 1128, 1129, 1129, 1130, 1130, 1131, 1131, 1132, 1132, 1133, 1133, 1134, 1134, 1135, 1135, 1136, 1136, 1137, 1137, 1138, 1138, 1139, 1139, 1140, 1140, 1141, 1141, 1142, 1142, 1143, 1143, 1144, 1144, 1145, 1145, 1146, 1146, 1147, 1147, 1148, 1148, 1149, 1149, 1150, 1150, 1151, 1151, 1152, 1152, 1153, 1153, 1154, 1154, 1155, 1155, 1156, 1156, 1157, 1157, 1158, 1158, 1159, 1159, 1160, 1160, 1161, 1161, 1162, 1162, 1163, 1163, 1164, 1164, 1165, 1165, 1166, 1166, 1167, 1167, 1168, 1168, 1169, 1169, 1170, 1170, 1171, 1171, 1172, 1172, 1173, 1173, 1174, 1174, 1175, 1175, 1176, 1176, 1177, 1177, 1178, 1178, 1179, 1179, 1180, 1180, 1181, 1181, 1182, 1182, 1183, 1183, 1184, 1184, 1185, 1185, 1186, 1186, 1187, 1187, 1188, 1188, 1189, 1189, 1190, 1190, 1191, 1191, 1192, 1192, 1193, 1193, 1194, 1194, 1195, 1195, 1196, 1196, 1197, 1197, 1198, 1198, 1199, 1199, 1200, 1200, 1201, 1201, 1202, 1202, 1203, 1203, 1204, 1204, 1205, 1205, 1206, 1206, 1207, 1207, 1208, 1208, 1209, 1209, 1210, 1210, 1211, 1211, 1212, 1212, 1213, 1213, 1214, 1214, 1215, 1215, 1216, 1216, 1217, 1217, 1218, 1218, 1219, 1219, 1220, 1220, 1221, 1221, 1222, 1222, 1223, 1223, 1224, 1224, 1225, 1225, 1226, 1226, 1227, 1227, 1228, 1228, 1229, 1229, 1230, 1230, 1231, 1231, 1232, 1232, 1233, 1233, 1234, 1234, 1235, 1235, 1236, 1236, 1237, 1237, 1238, 1238, 1239, 1239, 1240, 1240, 1241, 1241, 1242, 1242, 1243, 1243, 1244, 1244, 1245, 1245, 1246, 1246, 1247, 1247, 1248, 1248, 1249, 1249, 1250, 1250, 1251, 1251, 1252, 1252, 1253, 1253, 1254, 1254, 1255, 1255, 1256, 1256, 1257, 1257, 1258, 1258, 1259, 1259, 1260, 1260, 1261, 1261, 1262, 1262, 1263, 1263, 1264, 1264, 1265, 1265, 1266, 1266, 1267, 1267, 1268, 1268, 1269, 1269, 1270, 1270, 1271, 1271, 1272, 1272, 1273, 1273, 1274, 1274, 1275, 1275, 1276, 1276, 1277, 1277, 1278, 1278, 1279, 1279, 1280, 1280, 1281, 1281, 1282, 1282, 1283, 1283, 1284, 1284, 1285, 1285, 1286, 1286, 128

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.

Vc.

Marimba

Perc.

Tr. (1)
in Sib

Tr. (2)
in Mi

Cor. in Fa

Cb.

Arp.

Vn. 1

Vn. 2

Fg.

Cl.b.
in Sib

Pf.

Vla.

Cor. ing.

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

Fl.b. Vc. Perc. Marimba

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

Cor. in Fa Cb.

Arp.

Vn. 1 Vn. 2 Fg.

Cl.b. in Sib

Pf.

Vla. Cor. ing.

(pizz.)

p

muted +
p +

(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

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 Miß

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

394

Fl.b.

Vc.

Perc.

Tr. (1) in Sib

Tr.b. (2) in Mib

Cor. in Fa

Cb.

Arp.

Vn. 1

Vn. 2

Fg.

Cl.b. in Sib

Pf.

Vla.

Cor. ing.

X

397

Fl.b.

Vc.

Perc.

Tr. (1)
in Sib

Tr. b. (2)
in Mib

Cor. in Fa

Cb.

Arp.

X

Vn. 1

Vn. 2

Fg.

Cl.b.
in Sib

Pf.**X**

Vla.

Cor. ing.

$\text{♩} = \frac{7}{6}$

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

Fl.b. 400

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.

Marimba
pp dolciss.

$\text{♩} = \frac{7}{6}$

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

$\text{♩} = \frac{7}{6}$

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

$\text{♩} = \frac{7}{6}$

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

403 **3** 6 **16** poco rall. **9** **16**

F. b. *ppp* arco $\#$ Marimba *ppp* 5 *ppp* 5:6 \downarrow 5:6 \downarrow *pp sim.*

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

Cor. in Fa Cb. Arp.

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

pp (7th harm.) I. flaut.

Arco $\#$ 5 *ppp* 5:6 \downarrow 5:6 \downarrow *ppp* *p*

Vn. 1 *ppp* 5:6 \downarrow 5:6 \downarrow *ppp* 5:6 \downarrow 5:6 \downarrow poco rall. **9** **16**

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

Fg.

Cl. b. in Sib *pp*

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

Vla. *pp cant.* **3** 6 **16** poco rall. **9** **16**

Cor. ing.

Z

Var. III

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

408 **9** **16**

Fl.b.

Vc.

Marimba

Timpani

Perc.

pp sempre

ppp "kaum hörbar" **barely audible**

Tr. (1) in Sib

Tr. b. (2) in Mib

Cor. in Fa

Cb.

pp sempre

Arp.

mf

8vb

Z

9 **16**

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

Vn. 1

Vn. 2

Fg.

Cl.b. in Sib

5:3

al niente

Pf.

p

pp

8vb

loco

Z

9 **16**

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

Vla.

al niente

Cor. ing.

AA

419

Fl.b.

Vc.

Timpani

Perc.

Tr. (1)
in Sib

Tr. (2)
in Mib

Cor. in Fa

Cb.

Arp.

pp

ppp

AA

Vn. 1

Vn. 2

Fg.

Cl.b.
in Sib

Pf.

ppp

AA

Vla.

Cor. ing.

BB

430

Fl.b.

Vc.

Timpani

Perc.

Tr. (1) in Sib

Tr. b. (2) in Mib

Cor. in Fa

Cb.

Arp.

BB

#80
ge**BB**

Vn. 1

Vn. 2

Fg.

Cl.b. in Sib

ppp

Pf.

BB

Vla.

Cor. ing.

CC Var. IV
Stesso Tempo

440

Fl.b.

Vc.

Timpani

Perc.

Tr. (1) in Sib

Tr.b. (2) in Mib

Cor. in Fa

Cb.

Arp.

Vn. 1

Vn. 2

Fg.

Cl.b. in Sib

Celesta

Pf.

Vla.

Cor. ing.

CC Stesso Tempo

CC Stesso Tempo

CC Stesso Tempo

DD**EE**

61

449

Fl.b. *pp* *pp*

Vc. Crotales *pp*

Perc.

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

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

Cor. in Fa

Cb. *pp*

Arp.

DD**EE**

Vn. 1 *(cresc.)*

Vn. 2 *(cresc.)*

Fg. *pp* *p*

Cl.b. in Sib

Celesta

Pf. *pp*

Celesta

pp *pp*

DD**EE**

Vla. *(cresc.)*

Cor. ing.

(13 1/2) *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**

con sord. (metal straight)

$\text{♩} = 3:2$

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.

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

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

Vla.

Cor. ing.

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

476

Fl.b.

Vc. *sempre sim.*

Marimba

Perc.

Tr. (1) in Sib

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

Cor. in Fa

Cb. *fff*

Arp.

Vn. 1

Vn. 2

Fg.

Cl.b. in Sib

Pf.

Vla.

Cor. in G

479 **2**
4 Fl.b.
HH
6
2
4 65

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.

This image shows a musical score page spanning measures 682 to 688. The page is filled with musical notation for numerous instruments, each highlighted by a blue box. The instruments include Flute Bass (Fl.b.), Cello (Vc.), Marimba, Percussion (Perc.), Trombone (Tr. (1) in Sib), Trombone (Tr. (2) in Mib), Cor (Cor. in Fa), Cello (Cb.), Arp (Arp.), Violin 1 (Vn. 1), Violin 2 (Vn. 2), Bassoon (Fg.), Clarinet (Cl. b. in Sib), Piano (Pf.), Viola (Vla.), and Cor (Cor. ing.). The score features complex rhythms, including sixteenth-note patterns and triplets, with various dynamics like *p*, *cresc.*, and *sf*. Measure 682 starts with a 2/4 time signature. Measures 683 and 684 begin with a 6/8 time signature. Measure 685 returns to a 2/4 time signature. Measure 686 concludes the page. Measure 687 begins with a 2/4 time signature. Measure 688 concludes the section.

67

485

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.

II

2 4

68

ff

f

mf cresc.

II. sim.

f

4:3

5:3

7:6

8:6

3:2

9:8

5:3

3:2

5:3

5:3

5:4

5:3

5:4

5:4

3:2

7:6

7:6

7:6

II

2 4

68

9

7:4

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

Vn. 2

Fg.

Cl.b. in Sib

Pf.

Vla.

Cor.ing.

6 **8**

2

4 **4**

12 **16**

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

6 **8**

2

4 **4**

12 **16**

Vn. 1

Vn. 2

Fg.

Cl.b. in Sib

Pf.

Vla.

Cor.ing.

6 **8**

2

4 **4**

12 **16**

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

6 **8**

2

4 **4**

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 is marked *f*, *p*, *f*, 5:3, 3:2, 9:8, *f*, *p*, and *p* =.

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.

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

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

510

16

Fl.b.

Vc.

Marimba

Perc.

Tr. (1)
in Sib

Tr.b. (2)
in Mib

Cor.
in Fa

Cb.

Arp.

LL

4

12

16

73

Musical score for orchestra and piano, measures 7-12.

Measure 7: Vn. 1: ff. Vn. 2: ff. Fg.: -

Measure 8: Vn. 1: >>> #>>> Vn. 2: ff = pp. Fg.: - Cl.b. in Sib: ff (3:2) ff. Pf.: ff

Measure 9: Vn. 1: ff = pp. Vn. 2: ff = pp. Fg.: - Cl.b. in Sib: ff. Pf.: ff

Measure 10: Vn. 1: ff = pp. Vn. 2: pp. Fg.: - Cl.b. in Sib: - Pf.: -

Measure 11: Vn. 1: - Vn. 2: - Fg.: - Cl.b. in Sib: - Pf.: -

Measure 12: Vn. 1: - Vn. 2: - Fg.: - Cl.b. in Sib: - Pf.: -

Vla.

Cor. ing.

7
16

5:3 5:4

ff=p

4:3

ff=p

7:4

p

3:2

p<ff

4:4

p

5:4

p

LL

12
16

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*

♩ = ♪ 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.

Vc.

Marimba

Perc.

Tr. (1)
in Sib

Tr.b. (2)
in Mib

Cor. in Fa

Cb.

Arp.

Vn. 1 pizz.

Vn. 2 arco

Fg. *p*

Cl.b. in Sib

Pf.

Vla. spicc. poco sul pont.

Cor. ing. *mp*

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

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 **NN** **10**
Vla. **mp** **16** **2**
Cor. ing. **4**

This musical score page contains two systems of music. The top system starts at measure 531 and ends at measure 77. It features multiple staves for woodwind instruments (Flute Bass, Trombone 1 in Sib, Trombone 2 in Mib, Clarinet in B-flat, Bassoon, Cor anglais), brass instruments (Trombone 1 in Sib, Trombone 2 in Mib, Horn in F), strings (Violin 1, Violin 2, Cello, Double Bass), and percussion (Marimba, Percussion). The bottom system begins at measure 2 and continues. It includes staves for strings (Violin 1, Violin 2, Cello, Double Bass), woodwinds (Clarinet in B-flat, Bassoon), and piano (Pf.). Various dynamics like ppp, mp, sf, and arco are indicated, along with performance instructions like 'pizz' and 'semper sim.'. Measure numbers 531, NN, 10, 16, 2, 4, and 77 are placed above specific measures to mark sections of the score.

536

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

p

Vc.

Marimba

Perc.

Tr. (1) in Sib

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

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

Cor. in Fa mp

Cb.

Arp.

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

arco

Vn. 2

Fg.

Cl.b. in Sib

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

Vla.

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

ppp

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

546

Fl.b.

Vc.

Marimba

Perc.

Tr. (1)
in Sib

Tr. b. (2)
in Mib

Cor. in Fa

"G-Horn"

Cb.

Arp.

pizz.

arco

Fg.

Cl.b.
in Sib

p

Pf.

Vla.

Cor.ing.

6:5

7

6:5

7

6:5

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 1-5.

Instrumentation: Vn. 1, Vn. 2, Fg., Cl.b. in Sib, Pf.

Measure 1: 2/4 time, arco. Dynamics: pp. Measure 2: 10/16 time. Measure 3: 2/4 time. Measure 4: 10/16 time. Measure 5: 2/4 time.

Performance instructions: Vn. 1: pizz. Vn. 2: eighth-note patterns. Fg.: sustained notes. Cl.b. in Sib: sustained notes. Pf.: eighth-note chords, dynamic sf, 4.5 measure repeat, 4.5 measure repeat.

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

16

16

8

Fl.b.

Vc. pizz. 6:5

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

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

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

Cor. in Fa "G-Horn" ppp mp

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

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

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

QQ

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

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

6

10

6

Vn. 1 arco 6:5 5:3

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

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

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

6

10

6

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

Cor. ing.

(cresc.)

566

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

Vc.

Marimba

Perc.

Tr. (1) in Sib

Tr.b. (2) in Mib

Cor. in Fa

Cb.

Arp.

(cresc.)

10
16 6
8 10
16 6
8

Vn. 1

Vn. 2

Fg.

Cl.b. in Sib

Pf.

Vla.

(cresc.)

10
16 6
8 10
16 6
8

Cor. ing.

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

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

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

576

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

Vc. *ppp* *mp* *sfp*

Perc. Marimba *sf*

Tr. (1) in Sib *sf*

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

"G-Horn"

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

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

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

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

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

Fg. *6:5* *sf*

Cl.b. in Sib *5:3*

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

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

Cor. ing. *sf*



RR

Var. VI

Andante mesto, $\text{♩} = 66$

<825>

Fl.b. 581 6 8 9 8 8 8 9 8 8 8 87

Vc.

Perc.

Kalimba

Tr. (1) in Sib

Tr.b. (2) in Mib

Cor. in Fa

Cb.

Arp.

<825>

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

Vn. 1 6 8 9 8 8 8 9 8 8 8 87

Vn. 2

Fg.

Cl.b. in Sib

Pf. 5-36[01247] <87e28> <8888><836t><9t3> <e>

RR

Andante mesto, $\text{♩} = 66$

<81ee>

Vla. 6 8 9 8 8 8 9 8 8 8 87

Cor. in G

SS

Fl.b. 88 585 9 8 9 8

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

Perc.

Tr. (1) in Sib

Tr.b. (2) in Mib

<36t>
"As-Horn" (Bb-Horn, 1st valve)

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

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. 9 8 88 9 8

Vn. 1 *mf*

Vn. 2 pizz. ("gut gestoßen") *mf*

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

<891> **<3te>**

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

Pf. *ff* *ff* *ff*

SS**<376>**

88 9 8 88 9 8

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

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

592

Fl.b.

Vc.

Perc.

Tr. (1)
in Sib

Tr.b. (2)
in Mib

Cor. in Fa

Cb.

Arp.

<08< t5>8>

p

Marimba

pp

pp

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

98

88

98

98

98

Vn. 1

Vn. 2

Fg.

<0<38>t>

IV.sul tasto estr.

p

sul tasto estr.

pp

p

UU Piu lento, $\text{J} = 64$

98

98

98

98

<t68>

Cl.b. in Sib

<390>

p

Celesta

pp

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

ff

ff

<8453>

Vla.

Cor.ing.

p sim.

poco espr.

p

UU Piu lento, $\text{J} = 64$

98

88

98

98

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.