

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)

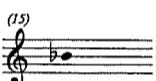
Percussion (one player):

Kalimba (placed on the Timp.) 

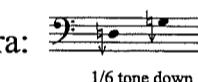
(available f.i. at "African Musical Instruments" www.kalimba.co.za)

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

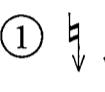
The score is written in transposition.

All transposing instruments are notated in their relevant transpositions.

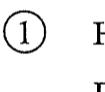
Double Bass harmonics are also octave transposed.

Performance notes

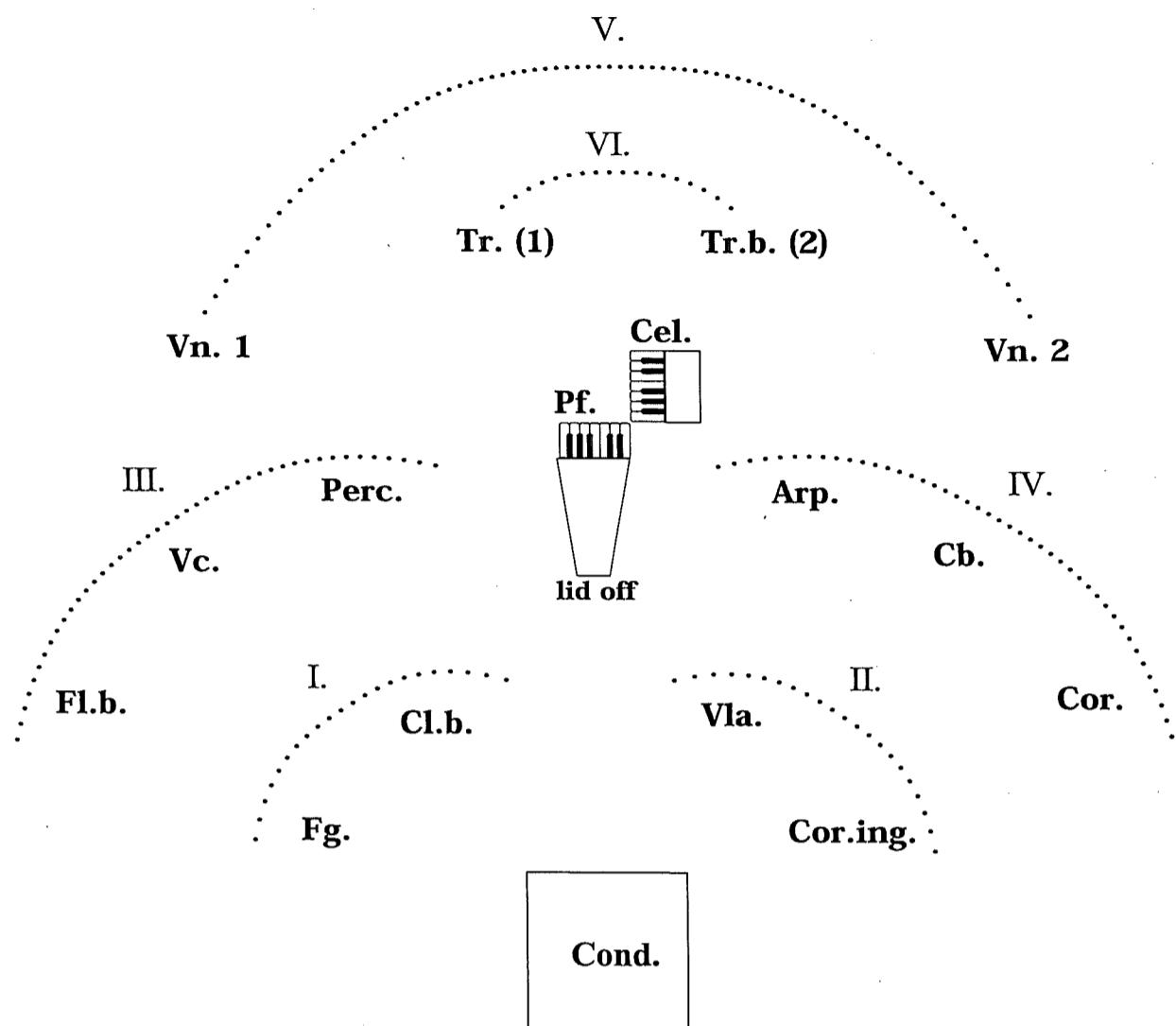
General

- 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

Percuzione

Tromba (1) in Sib

Tromba bassa (2) in Mib

Corno in Fa

Contrabbasso

Arpa

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

Violino 1

Violino 2

Fagotto

Clarinetto basso in Sib

Pianoforte

Viola

Corno inglese

bisbigl.
t

p 2 *mf*

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

IV. (7th harm.)

5 *mf mfp*

2 *mfp mfp mfp*

f 5 *f*

5

with Marimba mallets inside on the strings

pp *pp*

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

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

(short flz.
on the beat) sim.

A (3-Taktig)

11 (2-Taktig)

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

Vc. *mfp* *mfp* *mfp*

Perc. Kalimba *f*

Tr. (1) in Sib

Tr.b. (2) in Mib

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

Cor. in Fa *p* *mf*

Cb.

Arp.

(2-Taktig)

Vn. 1 5 5 5 5 5 5 5 5

Vn. 2 5 5 5 5 5 5 5 5

Fg.

Cl.b. in Sib

Pf. 3 ped.

(2-Taktig)

Vla.

Cor. ing.

A (3-Taktig)

21

Fl.b. Vc. Perc.

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

mf mf mfp mfp f

Kalimba

Tr. (1) in Sib

Tr.b. (2) in Mib

sim. sim. 2 2-Taktig

Cor. in Fa Cb. Arp.

mfp mfp mfp 2 mfp mfp f f

5

Vn. 1 Vn. 2

(2-Taktig) 5 5 5

Fg.

Cl.b. in Sib

Pf.

3 ped.

Vla. Cor. ing.

(2-Taktig)

$\text{♪} = \text{♪}$ **B**

(2-Taktig)

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

Fl.b. mfp mfp

Vc. mfp
Kalimba 5

Perc. f

Tr. (1) in Sib

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

Cor. in Fa sim.
 p 2 mf

Cb.

Arp.

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

 $\text{♪} = \text{♪}$ **B**

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

Vn. 1 5 5 5 5 5

Vn. 2 sul pont. trem. only accent 2nd time
pp sempre (>)

Fg.

Cl.b. in Sib norm. 3 f fff

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

 $\text{♪} = \text{♪}$ **B**

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

Vla. ten.
Cor. ing. sff

1) Marimba *mf* = Arpa *ff*

(3-Taktig)

1.

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

(3-Taktig)

1.

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

(3-Taktig)

1.

with Marimba mallets
3 ped.

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)

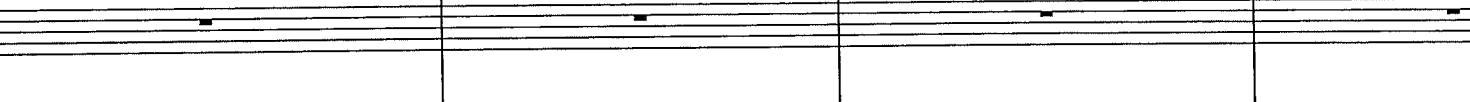
fff fff sf sf sf

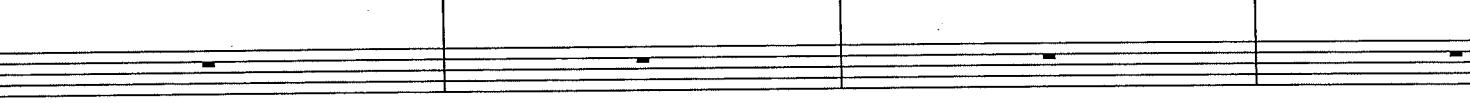
p *ben stacc. e marc.*

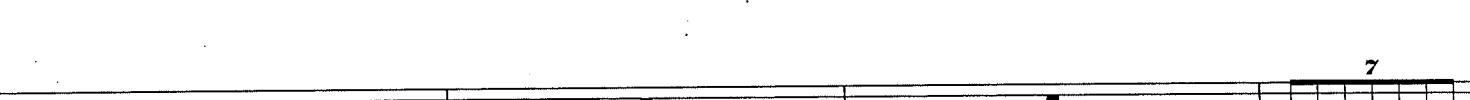
1) For the conductor: when necessary from D to G conduct 4 against 3

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

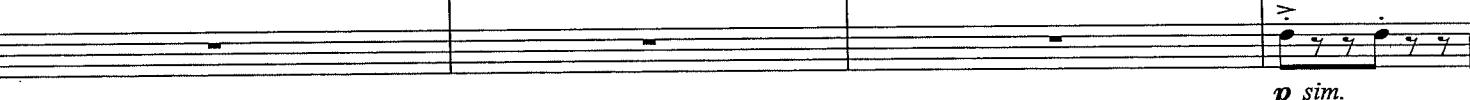
79

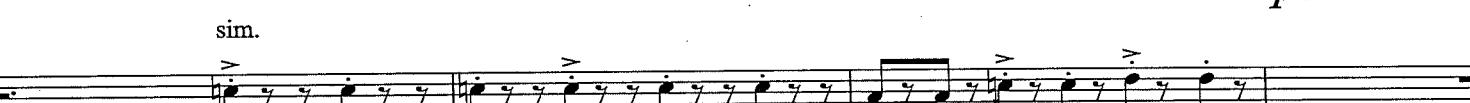
Fl.b. 

Vc. 

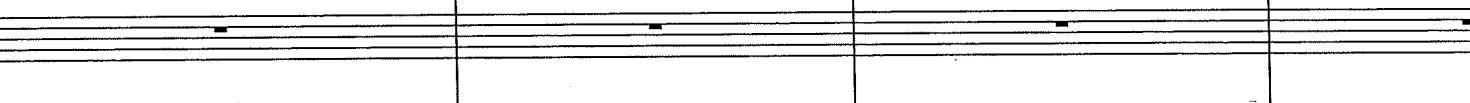
Perc. 

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

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 Bassoon and Clarinet play eighth-note patterns. The Violins 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

16 ♩ = 88, ♩. = 58,66 (Tempo IV)

5

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 dolciss.

col ped.

pp cant.

pp sim.

H

97 **3** **8** Tranquillo (4-Taktig) **3** **16** 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*

Vn. 1 Vn. 2 Fg. Cl. b. in Sib Pf. *ppp* *pp* *sim.* *p* *poco agitato* *8vb* **H** Tranquillo (4-Taktig) poco rall. IV. *sul tasto estr., flaut. (molto arco)* *<083t>* *pp* *pp*

Vla. Cor. ing. *poco espr.* *pp*

III

15

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

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

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

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

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

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

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

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

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

117

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

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

Vc. **p** ma ben marc.

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

Tr. (1) in Sib

Tr.b. (2) in Mib

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

Cor. in Fa

Cb.

Arp.

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

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

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

Fg.

Cl.b. in Sib

Pf. 3 ped.

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

Vla.

Cor. ing.

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** **v** **5**

(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.

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

Perc. *mf*

Tr. (1) in Sib

Tr.b. (2) in Mib

Cor. in Fa

Cb. II. *ff* *fff*

Arp. *ff* *ff*

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

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

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

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

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

Pf. *ff*

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

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

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

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. The first system (measures 203-208) features Flute Bass, Violoncello, Percussion, and Marimba. The second system (measures 208-213) features Trombone 1 in G major and Trombone 2 in B-flat major. The third system (measures 213-218) features Cor anglais in F major. The fourth system (measures 218-223) features Cello and Double Bass. The fifth system (measures 223-228) features Trombone 1, Trombone 2, and Cor anglais. The sixth system (measures 228-233) features Violin 1 and Violin 2. The seventh system (measures 233-238) features Bassoon and Clarinet in G major. The eighth system (measures 238-243) features Piano. The score includes dynamic markings such as fortissimo (f), pianissississimo (ffff), mezzo-forte (mf), sforzando (sf), and mezzo-forte (mf). Performance instructions include 'mf', 'sf', and 'mf' placed under specific notes. Measure numbers 203 through 243 are indicated above each system. Measure 203 is labeled '(3-Taktig)', measure 204 is '(2-Taktig)', measure 205 is '(3-Taktig)', measure 206 is '(2-Taktig)', and measure 207 is '(3-Taktig)'. Measures 208-213 are '(3-Taktig)', measures 214-219 are '(2-Taktig)', measures 220-225 are '(3-Taktig)', measures 226-231 are '(2-Taktig)', and measures 232-237 are '(3-Taktig)'.

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.


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 aufgereggt"), $\text{J.} = 100$, $\text{J.} = 75$ (Tempo III)

27

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

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

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

12/**8**

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

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

12/**8**

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

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

241

Fl.b.

Vc.

Perc.

Tr. (1)
in Sib

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

Cor. in Fa

Cb.

Arp.

Vn. 1

Vn. 2

Fg.

Cl.b. in Sib

Pf.

Vla.

Cor.ing.

senza sord. *g* *g* *g*
mf marc.
senza sord.
mf marc.

sff *mf marc.* *spiccato* *g* *g* *g*
sff *mf marc.* *spiccato* *7* *7* *7*
5:4 *5:4* *5:4* *5* *5* *5* *4* *4* *4* *4* *4* *4*
mf marc. *5:4* *5:4* *5:4* *5:4* *5:4* *5:4*

244

Fl.b.

Vc.

Perc.

Tr. (1)
in Sib

Tr. b. (2)
in Mib

Cor. in Fa

Cb.

Arp.

Vn. 1

Vn. 2

Fg.

Cl.b. in Sib

Pf.

Vla.

Cor. ing.

mf

sim.

mf

5:4

5:4

5:4

5:4

5:4

5:4

5:4

fff

5

5

5

5

mf

5:4

5:4

fff

mf

9:8

mf

9:8

fff

247

O

Fl.b.

Vc.

Perc.

Tr. (1)
in Sib

Tr.b. (2)
in Mib

Cor. in Fa

Cb.

Arp.

O

Vn. 1

Vn. 2

Fg.

Cl.b.
in Sib

Pf.

O

Vla.

Cor. ing.

250

Fl.b.

Vc.

Perc.

Tr. (1)
in Sib

Tr.b. (2)
in Mib

Cor. in Fa

Cb.

Arp.

Vn. 1

Vn. 2

Fg.

Cl.b.
in Sib

Pf.

Vla.

Cor. ing.

253

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

(rall.)

263

R

(3-Taktig)

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

Fl.b.

Vc.

Marimba

Perc.

Tr. (1)
in Sib

Tr.b. (2)
in Mib

Cor. in Fa

Cb.

Arp.

(rall.)

arco

R

(3-Taktig)

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

Vn. 1

Vn. 2

Fg.

Cl.b. in Sib

Pf.

Vla.

(rall.)

Vla.

Cor. ing.

R

(3-Taktig)

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

(2-Taktig)

273

Fl.b.

Vc.

Perc.

Tr. (1)
in Sib

Tr.b. (2)
in Mib

Cor. in Fa

Cb.

Arp.

(3-Taktig)

35

(2-Taktig)

Vn. 1

Vn. 2

Fg.

Cl.b. in Sib

(3-Taktig)

Pf.

3 ped.

(2-Taktig)

Vla.

Cor.ing.

(3-Taktig)

(2-Taktig)

282 (tr)

Marimba

alla sopra

pp

ppp

ppp

con sord.

IV.

pp

(2-Taktig)

5

5

5

5

5

5

5

5

5

3 ped.

(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

(3-Taktig)

Vn. 1

Vn. 2

(2-Taktig)

Fg.

Cl.b. in Sib

Pf.

3 ped.

(3-Taktig)

Vla.

Cor. ing.

(2-Taktig)

300 (3-Taktig)

Fl.b.

Vc.

Perc.

Tr. (1) in Sib

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

Cor. in Fa

Cb.

Arp.

(3-Taktig)

Vn. 1

Vn. 2

Fg.

Cl.b. in Si**b**

Pf.

3 ped.

(3-Taktig)

Vla.

Cor.ing.

This musical score page contains five systems of music. The first system includes parts for Flute Bass (Fl.b.), Violoncello (Vc.), Percussion (Perc.), Trombone (Tr. 1) in G major, Trombone (Tr. 2) in B-flat major, Clarinet (Cor.) in F major, Cello (Cb.), and Arp. (Arp.). The second system includes parts for Violin 1 (Vn. 1), Violin 2 (Vn. 2), Bassoon (Fg.), Clarinet Bass (Cl.b.) in G major, and Piano (Pf.). The third system includes parts for Violin (Vla.) and Corno (Cor.ing.). The score is marked with a tempo of 300 and measures are grouped into 3-measure sections (3-Taktig). Various dynamics like forte (f), piano (p), and very piano (pp) are indicated. Measure numbers 1 through 12 are present above the staves. The piano part features a sustained harmonic bass line with three sustained notes per measure, labeled '3 ped.'.

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.

333

(2-Taktig) (3-Taktig)

Fl.b.

Vc.

Marimba

Perc.

Tr. (1)
in Sib

Tr. b. (2)
in Mib

Cor. in Fa

Cb.

Arp.

Vn. 1

Vn. 2

Fg.

Cl.b. in Sib

Pf.

Vla.

Cor. ing.

pizz

arco

p

mf

mp

p

p

(pizz)

p

(2-Taktig) (3-Taktig)

(2-Taktig) (3-Taktig)

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

Fl.b.

Vc.

Marimba

Perc.

Tr. (1)
in Sib

Tr.b. (2)
in Mib

Cor. in Fa

Cb.

Arp.

Vn. 1

Vn. 2

Fg.

Cl.b.
in Sib

Pf.

Vla.

Cor.ing.

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

(c.s.)

pp

p

mf

(pizz.)

p

sim.

p

(pizz.)

p

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.

369

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

Fl.b. Vc. Marimba Perc.

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

Cor. in Fa Cb. Arp.

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

Pf.

Vla. Cor. ing.

senza sord.

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

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

Pf.

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

Vla. Cor. ing.

5 4:3
♩ = ♪

(3-Taktig)

poco rall.
(2-Taktig)

12
8

Fl.b.

Vc.

Marimba

Perc.

Tr. (1)
in Sib

Tr.b. (2)
in Mib

Cor. in Fa

Cb.

Arp.

Vn. 1

Vn. 2

Fg.

Cl.b.
in Sib

Pf.

Vla.

Cor. ing.

5 4:3
♩ = ♪

(3-Taktig)

poco rall.
(2-Taktig)

12
8

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

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

5 4:3 1
 U Allegro vivace e agitato ("wieder aufgereg't"),
 12 8 arco sul pont. senza vibr.
 Vn. 1 ppp arco sul pont. senza vibr.
 Vn. 2 ppp
 Fg. mp 7:4 7:4 7:4 7:4 7:4 7:4 7:4 7:4 7:4
 Cl.b. in Sib p 5:4 5:4 5:4 5:4 5:4 5:4 5:4 5:4 5:4
 Pf. 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.

Vn. 1

Vn. 2

Fg.

Cl.b. in Sib

Pf.

V

Vla.

Cor. ing.

388

F1.b.

Vc.

Perc.

Tr. (1)
in Sib

Tr.b. (2)
in Mib

Cor. in Fa

Cb.

Arp.

Vn. 1

Vn. 2

Fg.

Cl.b.
in Sib

Pf.

Vla.

Cor. ing.

W

391

Fl.b.

Vc.

Perc.

Tr. (1) in Sib

Tr.b. (2) in Mib

Cor. in Fa

Cb.

Arp.

(c.s.)

ppp

(c.s.)

ppp

mf

mp

W

Vn. 1

Vn. 2

Fg.

Cl.b. in Sib

Pf.

IV.

IV.

ppp

sfppp

ppp

sfppp

ff

mf

ff

mf

W

Vla.

Cor. ing.

ff

mf

7:4

7:4

7:4

7:4

7:4

7:4

X

397

Fl.b.

Vc.

Perc.

Tr. (1)
in Sib

Tr. b. (2)
in Mib

Cor. in Fa

Cb.

Arp.

X

Vn. 1

Vn. 2

Fg.

Cl.b.
in Sib

Pf.**X**

Vla.

Cor.ing.

Fl.b. 400

Vc.

Perc.

Tr. (1) in Sib

Tr.b. (2) in Mib

Cor. in Fa

Cb.

Arp.

Vn. 1

Vn. 2

Fg.

Cl.b. in Sib

Pf.

Vla.

Cor. ing.

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

10
16

3
4

Marimba
pp dolciss.

pp *dolciss.*

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

10
16

3
4

<87e28>

pp cant.

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

10
16

3
4

403 **<825>**

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

Vc. arco **<12>**

Marimba **ppp**

Perc.

Tr. (1) in Sib

Tr.b. (2) in Mib

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

Cor. in Fa **<825>**

Cb. arco **<12>**

Arp.

Vn. 1 3/4 **<567>** 6 16 **<0e>** 5:6 5:6 **<87e>** poco rall. 9/16

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

Fg.

Cl.b. in Sib

Pf. **pp dolciss.** 3 3 3 **col ped.**

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

Cor. ing. **pp cant.**

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.

pp

ppp

AA

Vn. 1

Vn. 2

Fg.

Cl.b.
in Sib

Pf.

ppp

AA

Vla.

Cor. ing.

BB

430

Fl.b.

Vc.

Timpani

Perc.

Tr. (1) in Sib

Tr.b. (2) in Mib

Cor. in Fa

Cb.

Arp.

BB

pp

ppp

p

ge

BB

Vn. 1

Vn. 2

Fg.

Cl.b. in Sib

Pf.

Vla.

Cor. ing.

BB

ppp

ge

CC Var. IV
Stesso Tempo

440

Fl.b.

Vc.

Timpani

Perc.

Tr. (1) in Sib

Tr.b. (2) in Mib

Cor. in Fa

Cb.

Arp.

Vn. 1

Vn. 2

Fg.

Cl.b. in Sib

Celesta

Pf.

Vla.

Cor. ing.

CC Stesso Tempo

CC Stesso Tempo

CC Stesso Tempo

DD**EE**

61

449

Fl.b. *pp* *pp*

Vc. Crotales *pp*

Perc.

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

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

Cor. in Fa

Cb. *pp*

Arp.

DD**EE**

Vn. 1 *(cresc.)*

Vn. 2 *(cresc.)*

Fg. *pp* *p*

Cl.b. in Sib

Celesta

Pf. *pp* *pp*

DD**EE**

Vla. *(cresc.)*

Cor. ing.

FF

Fl.b. 459

Vc.

Perc.

pp

pp

Tr. (1)
in Sib

Tr.b. (2)
in MiB

Cor.
in Fa

Cb.

pp
espress.

pp

poco

pp

p

Arp.

FF

Vn. 1

Vn. 2

Fg.

Cl.b.
in Sib

Pf.

Celesta

pp

Celesta

pp

FF

Vla.

Cor. ing.

J = J.

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

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

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

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

Eb Bb **f** **mf** **mf**

Marimba

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

pp **sff** **mf**

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

J = J.

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

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

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

sff sff **f** **f** **sff sff** **sff sff** **sff sff**

Eb Bb **Eb** **3** **5** **Eb Bb** **Eb Bb**

8:6 **3:2** **9** **5:3** **5**

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

decreasing subdivisions of beat →

10 divs **10 divs**

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

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

Vla. **Cor. ing.**

mf **f**

7:6 **sff sff**

6 divs/beat

4 divs/beat

476

Fl.b.

Vc. *sempre sim.*

Marimba

Perc.

Tr. (1) in Sib

Tr.b. (2) in Mib

Cor. in Fa

Cb. *ff*

Arp.

6 8 8:6 2 4 6 8 2 4

Vn. 1

Vl. 2

Fg. *sempre sim.* 7:6 7:6

Cl.b. in Sib *sempre sim.*

Pf. *echoing marimba pitches* 4:3 3 3 9 8:6 8:6

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

6 8 2 4 6 8 2 4

Vla. *mf*

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

5 divs/beat

479

2 **4**

Fl.b.

Vc.

Marimba

Perc.

Tr. (1) in Sib

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

Cor. in Fa

Cb.

Arp.

HH

6 **8**

65

2 **4**

Vn. 1

Vn. 2

Fg.

Cl.b. in Si**b**

Pf.

8 divs

7 divs

7 divs

6 divs

Vla.

Cor.ing.

4 divs/beat

3 divs/beat

488

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

Vc. **2**

Marimba

Perc.

Tr. (1) in Sib

Tr. b. (2) in Mib

Cor. in Fa

Cb.

Arp.

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

Vn. 2 **2**

Fg.

Cl.b. in Sib

Pf.

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

Cor.ing.

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

4 **4**

p

f

p

I. **f**

p

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

4 **4**

pp

p

f

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

4 **4**

p

p

5 divs
(10 divs)

9 divs

8 divs

12 **16**

491

12 16 4 12 16 2 4 6 16⁶⁹

Fl.b.

Vc.

Marimba

Perc.

Tr. (1)
in Sib

Tr. b. (2)
in Mib

Cor. in Fa

Cb.

II. (7th harm.)

Arp.

Vn. 1

Vn. 2

Fg.

Cl.b.
in Sib

Pf.

Vla.

Cor.ing.

pp

f

p

f

f

7:6 5:3

3:2 3:2 5

p

f

7:6

5:6

ff

p

I. II. (7th harm.)

pp

f

p

f

p

f

p

7:6 5:4

f

p

ff

f

3:2

8:6 8:6

ff 4:3 p

f

7:6 5:3

f

f

pp

f

5:3 5:3

f

7:4 7:4

p

p <

5:3

3:2 9:8

f

f

7:4 7:4

p

495

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

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

Marimba **4:3**

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

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

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

Cor. in Fa **f**

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

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

3:2

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

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

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

Fg.

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

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

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

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

Cor. ing. **ff**

KK

501

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

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

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

Vn. 1 ff f

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

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

Vla. ff sff f p f $4:3$ f

Cor. ing. $5:3$ $3:2$ $9:8$ $9:8$ $5:3$ f

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 **73**

Fl.b. **ff** 7:6

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

Marimba

Perc. **ff** **p** **ff** **ff** **ff** **p** **ff** 3:2

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

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

Cor. in Fa

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

Arp. **ff** **p** **ff** 7:4 **p** **ff** > **p** **ff** **p** **ff** 9:8 **p** **ff** 5:4

Musical score for orchestra and piano, page 126, measures 7-16. The score includes parts for Vn. 1, Vn. 2, Fg., Cl.b. in Sib., and Pf. The instrumentation changes from 7/16 to 4/4 time at measure 12. The vocal part (Vn. 1) consists of eighth-note patterns with dynamic markings ff and pp. The second violin (Vn. 2) also has eighth-note patterns. The bassoon (Cl.b. in Sib.) plays sustained notes with dynamics p and ff, and includes markings for 3:2, 5:3, and 7:4 time signatures. The piano (Pf.) provides harmonic support with sustained notes and ff dynamics.

Musical score for strings and woodwind section. The score consists of two staves: Violin (Vla.) and Clarinet (Cor. ing.). The key signature changes between measures 16 and 17. Measure 16 starts with a 7/16 time signature, indicated by a '7' above the staff and a '16' below it. The Violin has a sixteenth-note pattern with grace notes. The Clarinet has a eighth-note pattern. Measure 16 ends with a dynamic of *ff* followed by *p*. Measure 17 begins with a 5:3 time signature bracket, followed by a 5:4 time signature bracket. The Violin continues its sixteenth-note pattern. The Clarinet has a eighth-note pattern. Measure 17 ends with a dynamic of *ff* followed by *p*. Measure 18 begins with a 4:3 time signature bracket, followed by a 3:2 time signature bracket. The Violin has a sixteenth-note pattern with grace notes. The Clarinet has a eighth-note pattern. Measure 18 ends with a dynamic of *ff* followed by *p*. Measure 19 begins with a 7:4 time signature bracket. The Violin has a sixteenth-note pattern with grace notes. The Clarinet has a eighth-note pattern. Measure 19 ends with a dynamic of *p*. Measure 20 begins with a 4:4 time signature bracket. The Violin has a sixteenth-note pattern with grace notes. The Clarinet has a eighth-note pattern. Measure 20 ends with a dynamic of *p*. Measure 21 begins with a 5:4 time signature bracket. The Violin has a sixteenth-note pattern with grace notes. The Clarinet has a eighth-note pattern. Measure 21 ends with a dynamic of *p*. Measure 22 begins with a 12/16 time signature bracket. The Violin has a sixteenth-note pattern with grace notes. The Clarinet has a eighth-note pattern.

515

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

F.l.b. *ff*

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

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

Perc. *f*

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

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

Cor. in Fa

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

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

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

Vn. 1 *f*

Vn. 2 *f*

F.g. *ff*

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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.

mf

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, dynamic *p*, playing eighth-note patterns. Trombone (Tr. (1) in Sib) and Trombone (Tr. (2) in Mib) play eighth-note patterns. Cor (Cor. in Fa) in 2/4 time, dynamic *p*, playing eighth-note patterns. Cello (Cb.) and Double Bass (Arp.) provide harmonic support.

Measure 552: Flute (Fl.b.) in 10/16 time, dynamic *PP*, playing eighth-note patterns. Trombone (Tr. (1)) and Trombone (Tr. (2)) play eighth-note patterns. Cor (Cor. in Fa) and Double Bass (Arp.) continue harmonic support.

Measure 553: Flute (Fl.b.) in 2/4 time, dynamic *p*, playing eighth-note patterns. Trombone (Tr. (1)) and Trombone (Tr. (2)) play eighth-note patterns. Cor (Cor. in Fa) and Double Bass (Arp.) continue harmonic support.

Measure 554: Flute (Fl.b.) in 10/16 time, dynamic *p*, playing eighth-note patterns. Trombone (Tr. (1)) and Trombone (Tr. (2)) play eighth-note patterns. Cor (Cor. in Fa) and Double Bass (Arp.) continue harmonic support.

Measure 555: Flute (Fl.b.) in 2/4 time, dynamic *p*, playing eighth-note patterns. Trombone (Tr. (1)) and Trombone (Tr. (2)) play eighth-note patterns. Cor (Cor. in Fa) and Double Bass (Arp.) continue harmonic support.

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

2
4 arco

PP

10
16

2
4

10
16

2
4

Vn. 1

pizz.

Vn. 2

Fg.

Cl.b. in Sib.

Pf.

sf

4.5

4.5

4.5

4.5

pp

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

556

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

Fl.b.

Vc.

Marimba

Perc.

Tr. (1)
in Sib

Tr.b. (2)
in Mib

Cor. in Fa

Cb.

Arp.

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

Vn. 2 arco

Fg. *p*

Cl.b. in Sib

Pf.

Vla.

Cor. ing.

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

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

QQ

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

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

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

Fl.b. pizz.

Vc. 6:5

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

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

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

Cor. in Fa "G-Horn" ppp mp

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

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

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

QQ

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

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

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

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

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

Fg.

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

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

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

QQ

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

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

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

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

Cor. ing.

(cresc.)

566

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

Vc.

Marimba

Perc.

Tr. (1) in Sib

Tr.b. (2) in Mib

Cor. in Fa

Cb.

Arp.

(cresc.)

10
16 6
8 10
16 6
8

Vn. 1

Vn. 2

Fg.

Cl.b. in Sib

Pf.

Vla.

(cresc.)

10
16 6
8 10
16 6
8

Cor. ing.

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

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

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

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

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

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

ppp *mp poco piú* *ppp* *mp poco piú*

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

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

Vc. 5:3 *sf*

Marimba 4:5 4:5 4:5

Perc. 4:5 4:5 4:5

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

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

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

Cor. in Fa *ppp* 6:5

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

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

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

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

Fg. 6:5 *sf*

Cl.b. in Sib 5:3

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

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

Cor. ing. *sf*



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

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

581 6 8 9 8 88 87

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

<825>

Kalimba

p

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

<825>

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

p

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

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

6 8 9 8 88 8 88

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

from Var2:Sec4

<87e28>

p cant. **e**

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

<81ee> from Var2:Sec4

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

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

6 8 9 8 8 88 88

Vla. Cor. ing.

p cant. **v** **v** **p** **ppp**

from Var1:Sec4

SS

Fl.b. 88 585 98 88 98

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

Perc.

Tr. (1) in Sib

Tr.b. (2) in Mib

<36t>

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

Cb. *pp semper*

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

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

88 pizz. 98 pizz.

Vn. 1 *mf*

Vn. 2 ("gut gestoßen") *mf*

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

<893>

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

Pf. *ff* *ff* *ff*

<376> from Var1:Sec4

SS

Vla. 88 98 88 98

(gut gestoßen) *p sim..* *mf* *mf*

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

588

TT

Fl.b.

<618> with bass

Vc.

arco, flaut.

pp

Perc.

Marimba

<33 e6>

from Var1:Sec4

Tr. (1)
in Sib

con sord. (cup)

p

Tr.b. (2)
in Mib

con sord. (cup)

<9t3>

Kalimba

p

Cor. in Fa

+ poco cuivré

p <sf>

pp

Cb.

p

Arp.

mf

mf

mf

mf

from Var1:Sec4

Vn. 1

IV. arco

8

Vn. 2

arco IV. V

<1<60>e>

pp p

Fg.

TT from Var1:Sec4

Vn. 1

Vn. 2

Fg.

<t55> from Intro:Sec4 <272>

Cl.b.
in Sib

p

ppp

p cant.

p sim.

Pf.

ff ff ff

<273> from Var1:Sec4 TT

Vla.

arco

9

f ppp

<45e> from Intro:Sec4

Vla.

9

p cant.

9

Cor.ing.

9

9

9

9

592 98 88 98 98 88 98

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

<08<8> from Intro:Sec4

p *pp* Marimba *pp* *pp*

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

98 88 98 98 98 88 98 98

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

from Intro:Sec4

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

UU Piu lento, $\text{♩} = 64$

98 88 98 98 98 88 98 98

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

from Intro:Sec4

<t68> *p*

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

<390> *pp*

Celesta

<390>

98 88 98 98 88 98 98 98

Vla. Cor.ing.

<8453> from Intro:Sec4

p sim. *poco espr.* *p*

UU Piu lento, $\text{♩} = 64$

Fl.b. 596 9 8 9 8 9 8 9 8 9 8 9 8 9 8 9 8

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

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

Vla. Cor. ing.

<t8 1t 51 t t61>

pizz. III. mf

pizz. arco, sul pont. estr. ff pesante pizz. ff pesante mf

mf

pp sempre

ff ff ff

senza vibr. sul pont. pp

ord. pp sempre

<390>

<t15>

600

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

Vc. **mf**

Perc.

Tr.(1) in Sib

Tr.b. (2) in Mib

Cor. in Fa

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

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

Vn. 1

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

Fg.

Cl.b. in Sib **pp**

Celesta

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

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

Cor. ing.

VV

93

602

98

Fl.b.

Vc.

Perc.

Tr. (1)
in Sib

con sord. (cup, almost closed)

ppp

morendo al niente

Tr.b. (2)
in Mib

con sord. (cup, almost closed)

ppp

morendo al niente

morendo al niente

Cor. in Fa

Cb.

sul tasto

ppp

morendo al niente

Arp.

<50>

VV

98

88

98

88

Vn. 1

Vn. 2

Fg.

Cl.b.
in Sib

ppp

morendo al niente

Pf.

VV

98

88

98

88

Vla.

ppp

morendo al niente

Cor. ing.