

EDITION WILHELM HANSEN
WH31089

Hans Abrahamsen

WALD

for
Ensemble

Score

Hans Abrahamsen

WALD

for
ensemble

(2008-09)

Full Score

MUS
OVERSIZE
M
947
A27w3



EDITION WILHELM HANSEN

Ensemble

Bass Flute

English Horn

Bass Clarinet in B♭

Bassoon

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

Trumpet (1) in B♭

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

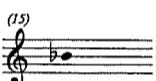
Percussion (one player):

Kalimba (placed on the Timp.) 

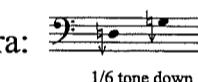
(available f.i. at "African Musical Instruments" www.kalimba.co.za)

Marimba

Timpani (large 32 inches) 

Crotales (with Double Bass bow) 

Harp

scordatura: 
1/6 tone down

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

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

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

Violin 1

Violin 2

Viola

Violoncello

Double Bass

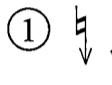
The score is written in transposition.

All transposing instruments are notated in their relevant transpositions.

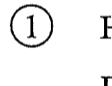
Double Bass harmonics are also octave transposed.

Performance notes

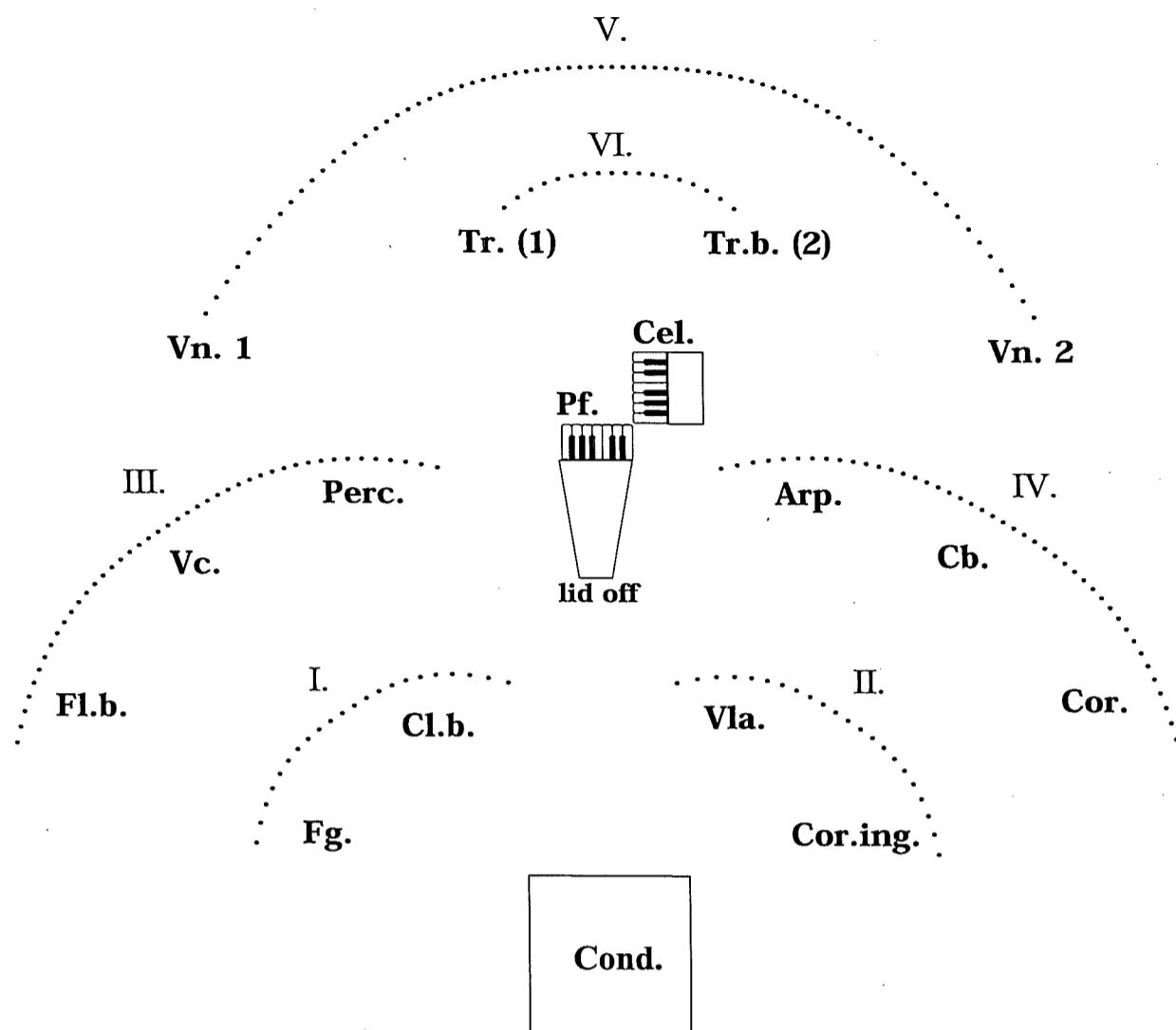
General

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

Specific

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

Seating Plan



Audience

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

Inner circles:

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

Middle circles:

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

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

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

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

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

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

www.ewh.dk

where you will find:

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

and much more ...

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

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

Duration: approx. 18 minutes



Hans Abrahamsen
Wald (2008-09)
for ensemble

for ensemble

Flauto basso

Violoncello

Percussione

Tromba (1) in Sib

Tromba bassa (2) in Mib

Corno in Fa

Contrabasso

Arpa

Violino 1

Violino 2

Fagotto

Clarinetto basso in Sib

Pianoforte

Viola

Corno inglese

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

8 sul tasto, alla corda (3-Taktig)

bisbigl.
tr

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

IV. (7th harm.)

5 *mf mfp*

2 *mfp mfp mfp*

f

f

5

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

8 sul tasto, alla corda (3-Taktig)

ppp

sul tasto, alla corda

5

ppp

with Marimba mallets inside on the strings

pp

pp

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

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

(short flz.
on the beat) sim.

A (3-Taktig)

11 (2-Taktig)

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

Vc. *mfp* *mfp* *mfp*

Perc. Kalimba *f*

Tr. (1) in Sib

Tr.b. (2) in Mib

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

Cor. in Fa *p* *mf*

Cb.

Arp.

(2-Taktig)

Vn. 1 5 5 5 5 5 5 5 5

Vn. 2 5 5 5 5 5 5 5 5

Fg.

Cl.b. in Sib

Pf. 3 ped.

(2-Taktig)

Vla.

Cor. ing.

A (3-Taktig)

21

Fl.b. Vc. Perc.

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

mf mf mfp mfp f

Kalimba

Tr. (1) in Sib

Tr.b. (2) in Mib

sim. sim. 2 2-Taktig

Cor. in Fa Cb. Arp.

mfp mfp mfp 2 mfp f f

5

Vn. 1 Vn. 2

(2-Taktig) 5 5 5

Fg.

Cl.b. in Sib

Pf.

3 ped.

Vla. Cor. ing.

(2-Taktig)

$\text{♪} = \text{♪}$ **B**

(2-Taktig)

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

Fl.b. mfp mfp

Vc. mfp
Kalimba 5

Perc. f

Tr. (1) in Sib

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

Cor. in Fa sim.
 p 2 mf

Cb.

Arp.

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

 $\text{♪} = \text{♪}$ **B**

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

Vn. 1 5 5 5 5 5

Vn. 2 5 5 5 5 5

Fg.

Cl.b. in Sib

Pf.

Vla.

Cor. ing.

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

norm. 3 f fff

f f 3 ped.

* 1/2 ped. 3 ped.

 $\text{♪} = \text{♪}$ **B**

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

Vla. ten.
Cor. ing. sff

C

(2-Taktig)

43 (3-Taktig)

Fl.b.

Vc.

Perc.

Tr. (1) in Sib

Tr.b. (2) in Mib

1) Marimba
mf

fff

5 3 3

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

Cor. in Fa

Cb.

Arp.

fff

ff

C

(2-Taktig)

(3-Taktig)

Vn. 1

Vn. 2

ten.

Fg.

Cl.b. in Sib

sff

ten.

sff

sff

C

(2-Taktig) sim.

(3-Taktig)

Vla.

Cor. in G

fff

fff

fff

fff

fff

fff

fff

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

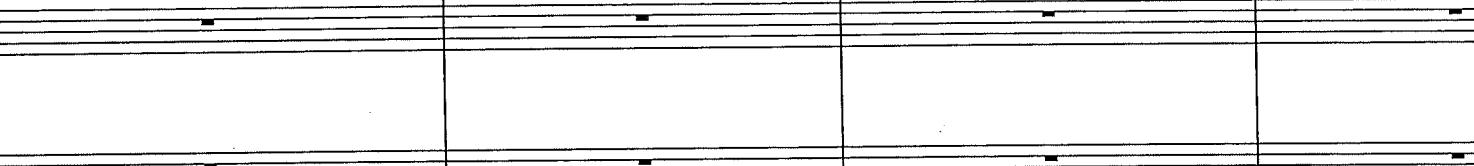
p *ben stacc. e marc.*

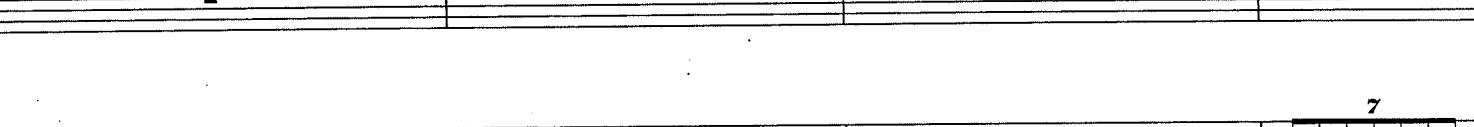
1) For the conductor: when necessary from D to G conduct 4 against 3

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

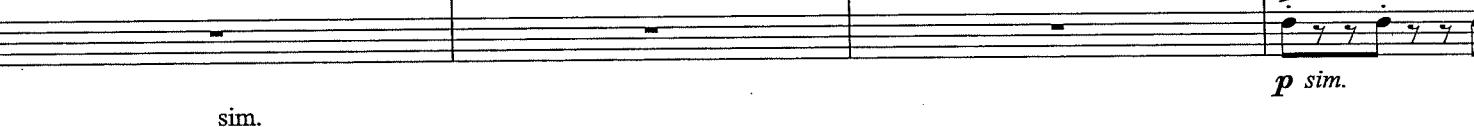
E

79

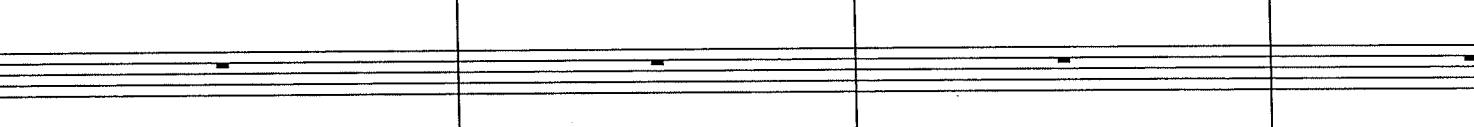
Fl.b. 

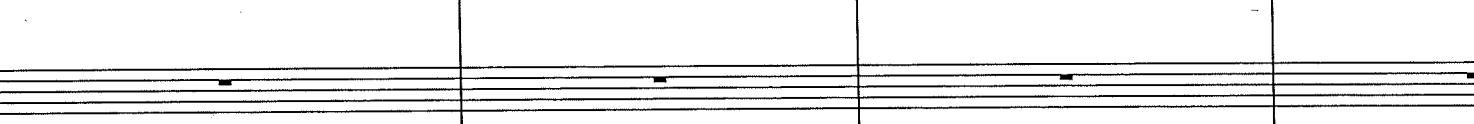
Vc. 

Perc. 

Tr. (1) in Sib 

Tr.b. (2) in Mib 

Cor. in Fa 

Cb. 

Arp.

E

Vla.

Cor. ing.

p sim. *f*

p sub. *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 **F**.

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

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

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

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

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

G

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

3
4

89

Fl.b.

Vc.

Perc.

Tr. (1)
in Sib

Tr.b. (2)
in Mib

Cor.
in Fa

Cb.

Arp.

Vn. 1

Vn. 2

Fg.

Cl.b.
in Sib

Pf.

Vla.

Cor. ing.

Marimba
pp dolciss.

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

G

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

3
4

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

pp cant.

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

G

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

3
4

$\text{J} = \frac{9}{8}$

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)

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

Vn. 1 **sul tasto estr., flaut. (molto arco)** **pp**

Vn. 2 **pp**

Fg.

Cl. b. in Sib

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

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

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

Vla. Cor. ing.



15

105

I Var. I
(3-Taktig) (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 Mi**b**

Cor. in Fa
Cb.
Arp.
pp

"A-Horn"
(on Bb-Horn, 2nd valve, 7th harm.)
(c.s.)
IV. (7th harm.)
p ma ben marc.
p ma ben marc.
p

Vn. 1
Vn. 2
ppp
con sord. sul tasto, alla corda
5

Fg.
Cl.b. in Sib
ppp

Pf.
with Marimba mallets
pp
pp
3 ped.

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.
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**

(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.

20

24

Fl.b. Vc. Perc.

Tr. (1) in Sib Tr.b. (2) in Miß

Cor. in Fa Cb.

Arp.

Vn. 1 Vn. 2

Fg.

Cl.b. in Sib

Pf.

Vla. Cor. ing.

Flute Bass (Fl.b.), Violoncello (Vc.), Percussion (Perc.), Trombone (Tr. (1)) in Sib, Trombone (Tr.b. (2)) in Miß, Clarinet in Fa (Cor. in Fa), Cello (Cb.), Arpeggiator (Arp.), Violin 1 (Vn. 1), Violin 2 (Vn. 2), Bassoon (Fg.), Clarinet in Sib (Cl.b. in Sib), Piano (Pf.), Violin (Vla.), Bassoon (Cor. ing.).

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

160

p 5

p Kalimba *p* *pp* *p*

p *p*

sim. *pp* *mp*

IV. *p*

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

5 5 5 5 5 5 5 5

5 5 5 5 5 5 5 5

3 ped.

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

5 5 5 5 5 5 5 5

5 5 5 5 5 5 5 5

*

(3-Taktig) (2-Taktig)

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

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.

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.

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

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

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

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

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

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

fff *ff* *ff* *ff* *ff*

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

Vn. 1 Vn. 2 Fg. Cl.b. in Si**b** Pf.

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

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

f *f* *f*

f *f* *f*

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

Vla. Cor. ing.

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

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)

Vla. Cor. ing.

M

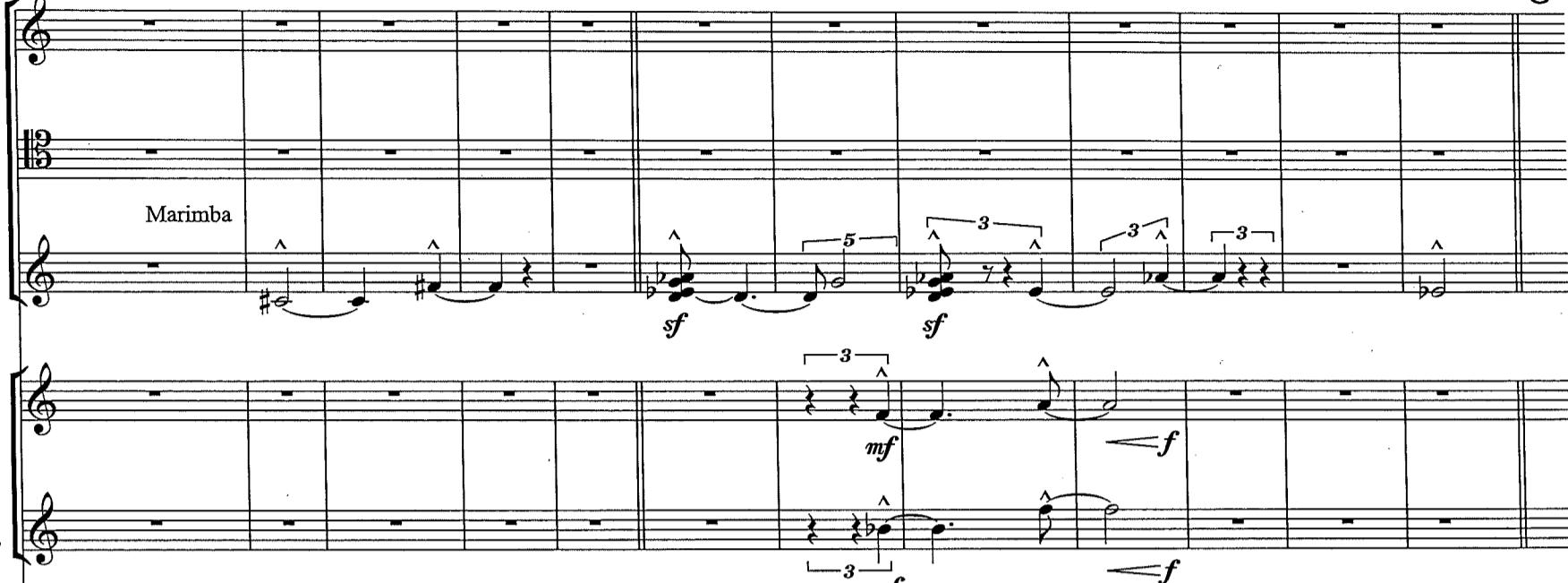
(2-Taktig) (3-Taktig) (2-Taktig) (3-Taktig)

Vla. Cor. ing.

poco rall. **12**
8

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

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



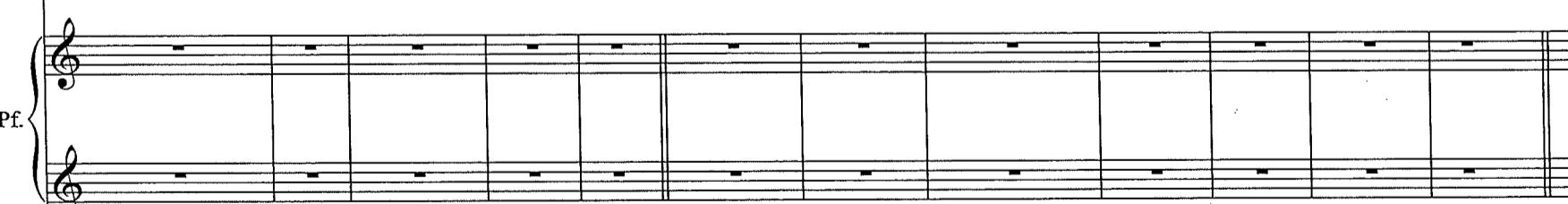
Cor. in Fa Cb. Arp.



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



Pf.



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**

Fl.b.

Vc.

Perc.

Tr. (1)
in Sib

Tr. (2)
in Mib

Cor. in Fa

Cb.

Arp.

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

senza sord.

mf marc.

ff

sf

sf

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

N

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

12/**8**

Vn. 1

Vn. 2

Fg.

Cl.b.
in Sib

Pf.

ff

sf

sf

sf

mf marc.

5:4

5:4

5:4

5:4

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

N

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

12/**8**

Vla.

Cor. ing.

mf marc.

9:8

241

Fl.b.

Vc.

Perc.

Tr. (1)
in Sib

Tr.b. (2)
in Mi**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 *spiccato* *g* *g* *g*
mf marc.
spiccato *7* *7* *7*
mf marc.

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

5 5 5 5
mf marc.

4 4 4 4
mf marc.

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

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

7 7

244

Fl.b.

Vc.

Perc.

Tr. (1)
in Sib

Tr. b. (2)
in Mib

Cor. in Fa

Cb.

Arp.

Vn. 1

Vn. 2

Fg.

Cl.b. in Sib

Pf.

Vla.

Cor. ing.

mf

sim.

mf

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

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

mf

9:8

mf 9:8 *fff*

247

O

Fl.b.

Vc.

Perc.

Tr. (1)
in Sib

Tr.b. (2)
in Mib

Cor. in Fa

Cb.

Arp.

O

Vn. 1

Vn. 2

Fg.

Cl.b.
in Sib

Pf.

O

Vla.

Cor. ing.

253

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

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

Fl.b.

Vc.

Perc.

Marimba

pp dolciss.

Tr. (1)
in Sib

Tr.b. (2)
in Mib

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

Cor. in Fa

Cb.

Arp.

pp

III. **pp** IV.

pp dolciss.

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

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

Vn. 1

Vn. 2

Fg.

Cl.b. in Sib

p **pizz.**

p **pp**

pp cant.

pp

Pf.

pp dolciss.

pp

Vla.

9

3 **6 16**

pp cant.

Cor. ing.

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 L. = 94 (Tempo I ma sempre poco piu mosso)**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

(3-Taktig)

35

Cor. in Fa

Cb.

Arp.

(2-Taktig)

Vn. 1

Vn. 2

Fg.

(3-Taktig)

Cl.b. in Sib

Pf.

(2-Taktig)

Vla.

Cor.ing.

(3-Taktig)

(2-Taktig)

282 (tr)

Fl.b.

Vc.

Perc.

Tr. (1)
in Sib

Tr. (2)
in Mib

Marimba

alla sopra

pp

pp

con sord.

IV.

pp

pp

Cor. in Fa

Cb.

Arp.

(2-Taktig)

Vn. 1

Vn. 2

Vn. 1

Vn. 2

Fg.

Cl.b.
in Sib

Pf.

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

voo

(3-Taktig)

Vn. 1

Vn. 2

(2-Taktig)

Fg.

Cl.b. in Sib

Pf.

(3-Taktig)

Vla.

Cor. ing.

(2-Taktig)

(3-Taktig)

Fl.b.

Vc.

Perc.

Tr. (1)
in Sib

Tr.b. (2)
in Mib

Cor. in Fa

Cb.

Arp.

Vn. 1

Vn. 2

Fg.

Cl.b.
in Sib

Pf.

Vla.

Cor. ing.

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.

40

318

S (3-Taktig)
2 un poco meno, lamentoso e melancolico, $\text{♩} = 82$
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.

Vn. 1

Vn. 2

Fg.

Cl.b. in Sib

Pf.

Vla.

Cor. ing.

spicc.
arco
Marimba

con sord. (metal straight)

pp ff

con sord. (metal straight)

pp ff

spicc.

ppp

p

mf

pizz.

mf

p

pp

pizz.

mf

p

pp

norm., muted

p

3 ped.

*

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

pizz.

p

pizz.

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. sim. + p

Vla. (pizz.) p Cor. ing.

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

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

Cor. in Fa Cb. Arp.

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

Pf. Vla. Cor. ing.

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

(pizz.) mf v° pp p =

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

Fl.b.

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.

47

5 4:3
♩ = ♪

(3-Taktig)

poco rall.
(2-Taktig)

12
8

Fl.b.

Vc.

Marimba

Perc.

Tr. (1)
in Sib

Tr.b. (2)
in Mib

Cor. in Fa

Cb.

Arp.

Vn. 1

Vn. 2

Fg.

Cl.b.
in Sib

Pf.

Vla.

Cor. ing.

5 4:3
♩ = ♪

(3-Taktig)

poco rall.
(2-Taktig)

12
8

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

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

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

V

385

Fl.b.

Vc.

Perc.

Tr. (1)
in Sib

Tr.b. (2)
in Miß

Cor. in Fa

Cb.

Arp.

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

(c.s.)

Tr.b. (2)
in Mib

(c.s.)

Cor.
in Fa

Cb.

Arp.

W

Musical score for orchestra and piano, page 10, measures 11-12. The score includes parts for Vn. 1, Vn. 2, Fg., Cl.b. in Sib., and Pf. The strings play eighth-note patterns with dynamic markings *ppp*, *sfppp*, and *ff*. The bassoon and cello provide harmonic support with sustained notes and rhythmic patterns. The piano part is mostly blank.

W

Musical score for strings and woodwind section. The strings (Vla., Cello) play eighth-note patterns with dynamic markings ***ff***, ***mf***, and ***5:4***. The woodwind (Cor. ing.) plays sixteenth-note patterns with dynamic markings ***ff***, ***mf***, and ***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**

$\text{♩} = \frac{7}{6}$

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

F. b. *ppp*

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

Perc.

Tr. (1) in Sib

Tr. b. (2) in Mib

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

Cor. in Fa *pp*

Cb. arco $\#$ 5 *ppp* 5:6 \downarrow I. $\#$ (7th harm.) flaut. *ppp* 5:6 \downarrow 5:6 \downarrow *p*

Arp. *pp sim.*

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

Vn. 1 *ppp* 5:6 \downarrow 5:6 \downarrow *ppp* 5:6 \downarrow 5:6 \downarrow *ppp* 5:6 \downarrow 5:6 \downarrow *ppp*

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.* 3 3 3 *col ped.*

Vla. *pp cant.* 3 3 *pp*

Cor. ing.

Z

Var. III

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

408

9 16

Fl.b.

Vc.

Marimba

Timpani

Perc.

Tr. (1) in Sib

Tr. b. (2) in Mib

pp sempre

ppp "kaum hörbar" barely audible

Z

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

9 16

2 2

Vn. 1

Vn. 2

Fg.

Cl.b. in Sib

5:3

al niente

Pf.

p

pp

8vb

loco

Z

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

9 16

2 2

Vla.

Cor. ing.

al niente

AA

419

Fl.b.

Vc.

Timpani

Perc.

Tr. (1)
in Sib

Tr. (2)
in Mib

Cor. in Fa

Cb.

Arp.

pp

ppp

AA

Vn. 1

Vn. 2

Fg.

Cl.b.
in Sib

Pf.

ppp

AA

Vla.

Cor. ing.

BB

430

Fl.b.

Vc.

Timpani

Perc.

Tr. (1) in Sib

Tr. b. (2) in Mib

Cor. in Fa

Cb.

Arp.

BB

#80
ge**BB**

Vn. 1

Vn. 2

Fg.

Cl.b. in Sib

ppp

Pf.

Vla.

Cor. ing.

BB

CC Var. IV
Stesso Tempo

440

Fl.b.

Vc.

Timpani

Perc.

Tr. (1) in Sib

Tr.b. (2) in Mib

Cor. in Fa

Cb.

Arp.

Vn. 1

Vn. 2

Fg.

Cl.b. in Sib

Celesta

Pf.

Vla.

Cor. ing.

CC Stesso Tempo

CC Stesso Tempo

CC Stesso Tempo

DD**EE**

61

449

Fl.b. *pp* *pp*

Vc. Crotales *pp*

Perc.

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

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

Cor. in Fa

Cb. *pp*

Arp.

DD**EE**

Vn. 1 *(cresc.)*

Vn. 2 *(cresc.)*

Fg. *pp* *p*

Cl.b. in Sib

Celesta

Pf. *pp* *pp*

DD**EE**

Vla. *(cresc.)*

Cor. ing.

FF

Fl.b. 459

Vc.

Perc.

pp

pp

Tr. (1)
in Sib

Tr.b. (2)
in MiB

Cor.
in Fa

Cb.

pp
espress.

pp

poco

pp

p

Arp.

FF

Vn. 1

Vn. 2

Fg.

Cl.b.
in Sib

Pf.

Celesta

pp

Celesta

pp

FF

Vla.

Cor. ing.



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

6

8

63

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

con sord. (metal straight)

3:2

pp

cresc.

sff

mf

3

sff sff

sff sff sff

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

6

8

68

Vn. 1 Vn. 2

3:2

sff sff

8:6

sff sff

sff sff

sff sff

f

4:3

sff

4:3

sff sff

sff

sff

sff

sff

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sff sff sff sff

sff sff sff sff

sff sff sff sff

sff sff sff sff

sff sff sff sff

sff sff sff sff

sff sff sff sff

sff sff sff sff

sff sff sff sff

sff sff sff sff

sff sff sff sff

sff sff sff sff

sff sff sff sff

sff sff sff sff

sff sff sff sff

sff sff sff sff

sff sff sff sff

sff sff sff sff

sff sff sff sff

sff sff sff sff

sff sff sff sff

479 **2**
4 Fl.b.
 HH
 Vc.
 Marimba C
 Perc.
 Tr. (1) in Sib
 Tr.b. (2) in Mib
 Cor. in Fa
 Cb.
 Arp.
 65 **2**
4

2
4 Vn. 1
 f 3
 Vn. 2
 f 5
 f 5
 Fg.
 Cl.b. in Sib
 Pf.
 Vla.
 HH
 6
8
 2
4

482 2/4 68 2/4 68

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.

485 **6**
8 Fl.b.
II
 Vc.
 Marimba
 Perc.
 Tr. (1) in Sib
 Tr. b. (2) in Mib
 Cor. in Fa
 Cb.
 Arp.
6
8 Vn. 1
 8:6
 8:6
 Vn. 2
 3 3 3 3 3 3
 3 3 3 3 3 3
 Fg.
 5:3
 5:3
 Cl.b. in Sib
 3 3
 3 3
 Pf.
 5:3 5:3
 4:3 4:3
 5:3
 5:4
 Vla.
 3
II
 2
4
 9
6
8

488

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

Vc. **2** **4**

Marimba

Perc. **4:3** **4:3**

Tr. (1) in Sib **5:3** **mf**

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

Cor. in Fa **sff**

Cb. **3**

Arp. **4:3** **4:3**

I. **f**

p

6 **8**

Vn. 1 **2** **4** **3**

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

Fg. **4:3**

Cl.b. in Sib **3:2** **7:6** **7:4**

Pf. **5:3** **3:2**

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

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

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

4 **4** **12** **16**

p

6 **8**

Vc. **2** **4**

Marimba

Perc. **4:3** **4:3**

Tr. (1) in Sib **5:3** **mf**

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

Cor. in Fa **sff**

Cb. **3**

Arp. **4:3** **4:3**

I. **f**

p

6 **8**

Vn. 1 **2** **4** **3**

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

Fg. **4:3**

Cl.b. in Sib **3:2** **7:6** **7:4**

Pf. **5:3** **3:2**

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

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

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

4 **4** **12** **16**

p

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.

Arp.

Vn. 1

Vn. 2

Fg.

Cl.b.
in Sib

Pf.

Vla.

Cor.ing.

pp

f

p

f

f

f

pp

p

f

f

f

II. (7th harm.)

ff

f

p

f

pp

f

pp

f

3:2

8:6

4:3

p

f

7:6

5:3

f

f

f

f

5:3

9:8

f

p

7:4

7:4

p

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** **ff**

Cor. in Fa **f**

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

Arp. **ff** **p 5:4** **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** **p ff**

3:2

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

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. $\frac{4}{4}$

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 $\frac{7}{8}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{7}{16}$

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

515

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

F.l.b. *ff*

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

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

Perc. *f*

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

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

Cor. in Fa

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

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

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

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

Vn. 2 *f* *f* *pp* *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** **7** **16**

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

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

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

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

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

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

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

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

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

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

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

526

Fl.b.

10 16

2 4

10 16

2 4

10 16

2 4

Vc.

Marimba

Perc.

Tr. (1)
in Sib

Tr.b. (2)
in Mib

Cor. in Fa

Cb.

Arp.

pizz.

arco

Fg.

p

Cl.b. in Sib

ppp 6:5

Pf.

4:5

4:5

4:5

4:5

Vn. 1

Vn. 2

Vla.

spicc. poco sul pont.

6:5

7

6:5

6:5

Cor. ing.

mp

531

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

Fl.b.

Vc.

Marimba

Perc.

Tr. (1)
in Sib

Tr.b. (2)
in Mib

Cor. in Fa

Cb.

Arp.

"F-Horn" (on F
Horn, no valves) **4:5**
6:5

ppp

2 **4 arco** **NN** **10** **16** **2** **4** **10** **16** **2**

Vn. 1

pizz

Vn. 2

Fg.

Cl.b. in Sib **mp** **7** **7** **6:5** **7** **6:5**

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

NN

Vla. **2** **4** **semper sim.** **10** **16** **2** **4** **10** **16** **2**

mp

Cor.ing.

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 plays eighth-note patterns. Cello (Cb.) and Double Bass (Perc.) are silent.

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) in 2/4 time plays eighth-note patterns. Cello (Cb.) and Double Bass (Perc.) are silent.

Measure 553: Flute (Fl.b.) in 6:5 time, dynamic *p*, playing eighth-note patterns. Trombone (Tr. (1)) and Trombone (Tr. (2)) play eighth-note patterns. Cor (Cor. in Fa) in 2/4 time plays eighth-note patterns. Cello (Cb.) and Double Bass (Perc.) are silent.

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) in 2/4 time plays eighth-note patterns. Cello (Cb.) and Double Bass (Perc.) are silent.

Measure 555: Flute (Fl.b.) in 6:5 time, dynamic *p*, playing eighth-note patterns. Trombone (Tr. (1)) and Trombone (Tr. (2)) play eighth-note patterns. Cor (Cor. in Fa) in 2/4 time plays eighth-note patterns. Cello (Cb.) and Double Bass (Perc.) are silent.

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

2
4 arco

PP

10
16

2
4

10
16

2
4

Vn. 1

pizz.

Vn. 2

Fg.

Cl.b. in Sib.

Pf.

sf

4.5

4.5

4.5

4.5

Musical score for strings (Violin and Corno in G) showing measures 13-16. The score includes dynamics (PP, ppp), time signatures (2/4, 10/16, 2/4, 10/16, 6:5), and a 6:5 time signature at the end.

556

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

Fl.b.

Vc.

Marimba

Perc.

Tr. (1)
in Sib

Tr.b. (2)
in Mib

Cor. in Fa

Cb.

Arp.

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

Vn. 2 arco

Fg. *p*

Cl.b. in Sib

Pf.

Vla.

Cor. ing.

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

Più mosso, $\text{J} = 158.4$. Tutti: sempre poco a poco cresc. al bar 580
 $\text{J.} = 132 (\text{J.} = 99)$

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

Fl.b. pizz.

Vc. 6:5

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

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

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

Cor. in Fa "G-Horn" ppp mp

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

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

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

Più mosso, $\text{J} = 158.4$. Tutti: sempre poco a poco cresc. al bar 580
 $\text{J.} = 132 (\text{J.} = 99)$

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

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

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

Fg.

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

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

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

Più mosso, $\text{J} = 158.4$. Tutti: sempre poco a poco cresc. al bar 580
 $\text{J.} = 132 (\text{J.} = 99)$

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

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

Cor. ing.

(cresc.)

566

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

Vc.

Marimba

Perc.

Tr. (1) in Sib

Tr.b. (2) in Mib

Cor. in Fa

Cb.

Arp.

(cresc.)

10
16 6
8 10
16 6
8

Vn. 1

Vn. 2

Fg.

Cl.b. in Sib

Pf.

Vla.

(cresc.)

10
16 6
8 10
16 6
8

Cor. ing.

571

6 8 (cresc.)

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*



SS

Fl.b. 88 585 9 8 9 8

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

Perc.

Tr. (1) in Sib

Tr.b. (2) in Mib

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

Cor. in Fa *pp semper* arco III. IV.

Cb. *pp semper*

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

SS

88 pizz. 9 8 8 9

Vn. 1 *mf*

Vn. 2 pizz. ("gut gestoßen") *mf*

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

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

Pf. *ff* *ff* *ff*

SS

88 9 8 8 9 8

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

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

592

Fl.b.

Vc.

p

Marimba

Perc.

Tr. (1)
in Sib

Tr.b. (2)
in Mib

Cor. in Fa

Cb.

pp

pp

Arp.

pp

pp

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

9

9

8

9

8

Vn. 1

IV. sul tasto estr.

p

sul tasto estr.

Vn. 2

pp — *p* —

Fg.

Cl.b. in Sib

p

Celesta

pp

Pf.

ff

ff

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

9

9

8

9

8

Vla.

p sim.

poco espr.

p

Cor. ing.

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

9

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. **ord.** **pp**

Cor.ing. **sul pont.** **p** **sf**

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.

Arp.

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.