

Steven J. Heelein



"... ins Offene,
die Himmelfahrt
der ganzen Erde in mir."

Rilke-Musik für Orchester
und Frauenstimme

Besetzung:

Flöte

Altflöte

Oboe

Englischhorn

Klarinette (A)

Baßklarinette (B)

Fagott

Kontrafagott

(Takt / bar 114 "sord." = Tuch ins Schallstück / cloth into the bell flare)

2 Hörner (F)

2 Trompeten (C)

Percussion (1 Spieler) (1 player)

- 4 Pauken
- Große Trommel
- Becken (hängend)
- Gong
- 5 Templeblocks
- Crotales

Pianoforte (Flügel) (grand piano)

Frauenstimme (Sopran)

aus der Ferne singend, wie ein Echo
(singing from afar, like an echo)

Streicher (6.5.4.4.2)

Kontrabässe beide mit 5. Saite
(double basses both with 5th string)

VERSETZUNGSZEICHEN GELTEN IM GESAMTEN TAKT.

Accidentals be valid in the whole bar.

DIE PARTITUR IST IN C NOTIERT.

Score is written in C.

Dauer: ca. 18 Minuten.

Rainer Maria Rilke (1875-1926) in einem Brief an Marina Zwetajewa, 1926,
im Rückblick auf die Tage, an denen er die *Duineser Elegien* vollendete:
"... ins Offene, die Himmelfahrt der ganzen Erde in mir."

Rainer Maria Rilke (1875-1926) in a letter to Marina Zwetajewa, 1926,
looking back to the days he completed the *Duino Elegies*:
"... to the open, the ascension of the whole earth in me."

* * *

"... schwarze Einsamkeit, durch die wir rasen wie ein rascher Traum ..."

"... sombre loneliness through which we hasten like a fleeting dream ..."

- Rainer Maria Rilke "Der Knabe" aus "Das Buch der Bilder" (1902)

"... ins Offene, die Himmelfahrt der ganzen Erde in mir."

Rilke-Musik für Orchester und Frauenstimme

PRIMA PARTE

lento ma flessibile (♩ = ca. 56)

stark behaucht *)

Flöte
 Altflöte
 Oboe
 Englischhorn
 Klarinette (A)
 Baßklarinette (B)
 Fagott
 Kontrafagott
 1. Horn (F)
 2. Horn (F)
 1. Trompete (C)
 2. Trompete (C)
 Percussion (1 Spieler)
 Gong
 Pauken
 F, Gis, e, b
 Pianoforte
 Frauenstimme (fern)

PRIMA PARTE

lento ma flessibile (♩ = ca. 56)

tranquillo, ritmo leggero

1. Violine (6)
 2. Violine (5)
 Viola (4)
 Violoncello (4)
 Kontrabaß (2)

*) stark behaucht = with a high breath factor, veiled

5 stark behaucht, beinahe tonlos *)

Fl. *pp* *f_{poss.}* *pp* *ppp* *tranquillo*

Afl. stark behaucht, beinahe tonlos *pp* *sfz* *pp* *ppp* *tranquillo* tongue ram

Ob. *ppp* *sf* *pp* *ppp*

Ehr. *ppp* *sf* *pp* *ppp*

Kl. *ppp* *f* *pp* *pp* *pp* *zögerlich*

Bkl. *pp* *ppp* *ppp* *tranquillo*

Fag. *pp* *mf* *ppp* *ppp*

Kfg. *ppp* *sf* *pp* *mf* *ppp*

Pk. *pp* *ppp* *p* *marc.* *ppp* *p*

Pfte. *ppp* *8th* Pedal langsam heben ***)

1. VI. *pp* *pp* *gli altri* *p* *pp < p* *TUTTI sul pont.*

2. VI. *pp* *pp < p* *sul pont.*

Vla. *pp* *pp < p* *sul pont.*

Vc. *div. in 2* *sub. mf* *ppp* *pp < p* *sul pont.*

Kb. *sub. mf* *ppp* *pp*

*) beinahe tonlos = almost without tone, noisy
 **) zögerlich = hesitantly
 ***) Pedal langsam heben = lift the pedal slowly

11

Fl. *ppp* *p* stark behaucht, beinahe tonlos

Afl. *ppp* *p* stark behaucht, beinahe tonlos

Ob. Lippenglissando *) Vierteltonerhöhung **) *p*

Ehr. *p*

Kl. *ppp*

Bkl. *ppp*

Fag. *ppp*

Kfg. *ppp*

1. Hr. tonlos, Luftgeräusch ***) *fposs.*

2. Hr. tonlos, Luftgeräusch *fposs.*

1. Tr. tonlos, Luftgeräusch *fposs.*

2. Tr. tonlos, Luftgeräusch *fposs.*

Pk. *ppp*

1. VI. *pp* *ppp*

2. VI. *pp* *ppp* molto sul pont. *ppp*

Vla. *pp* *ppp* molto sul pont. *ppp*

Vc. *pp* *ppp* molto sul pont. *ppp*

Kb. *ppp*

*) Lippenglissando = glissando with the lips
 **) Vierteltonerhöhung = quarter tone higher
 ***) tonlos, Luftgeräusch = toneless, air noise

A

poco mosso (♩ = ca. 66)

17

Fl. tonlos, Luftgeräusch

Afl. tonlos, Luftgeräusch

Ob. *espr.*

Ehr. *im Hintergrund *)*

Kl. *come un'ombra*

Bkl. tonlos, Luftgeräusch

Fag.

Kfg.

1. Hr. *mfz* *pp*

2. Hr. *mfz* *pp*

1. Tr. *mfz* *pp* *senza sord.*

2. Tr. *mfz* *pp* *senza sord.*

Pk. *morendo*

A

poco mosso (♩ = ca. 66)

1. VI. poco sul pont. div. *pppp* *ord. div.* poco sul pont. *pp* *ppp*

2. VI. poco sul pont. div. 1.-3./4.+5. *pppp* *ord.* poco sul pont. div. *pp* *ppp*

Vla. poco sul pont. div. *pppp* *ord. div.* poco sul pont. *pp* *ppp*

Vc. poco sul pont. div. in 4 *pppp* *ord.* *pp* *ppp*

Kb. poco sul pont. div. *pppp* *ord.* *pp* *ppp*

*) im Hintergrund = in the background

22

B

Fl. *ppp*

Afl. *ppp*

Ob. *f* *p* *pp*

Ehr. *pp* *im Hintergrund* *ppp*

Kl. *ppp* *p*

Bkl. *pp* *mf* *ppp*

Fag. *pp* *mf* *ppp* *im Hintergrund* *ppp*

Kfg. *pp* *mf* *ppp*

Pk. *misterioso* *ppp* *Gis → F*

Pfte. *ppp im Hintergrund* *8^{va}* *Reo.*

1. VI. *pp* *ppp* *morendo* *SOLO ord.* *p*

2. VI. *pp* *ppp* *morendo* *SOLO ord.* *p*

Vla. *pp* *ppp* *morendo* *ord.* *ppp*

Vc. *mf* *ppp* *misterioso*

Kb. *f* *ppp* *misterioso*

27

rall.

Fl. *6*

Afl. *7*

Ob.

Ehr.

Kl.

Bkl. *p*

Fag. *3*

Kfg. *p* *mf*

Pk. *mf* *ppp* *morendo*

Pfte. *3*

rall.

1. VI. (SOLO) *mp* sul pont. TUTTI ord. *ppp*

2. VI. (SOLO) *mp* sul pont. TUTTI ord. *ppp*

Vla. *pp* poco sul pont. *ppp* *dolcissimo* *pppp*

Vc. *sfz* SOLO nat. flag. sul III *ppp*

Kb. *ppp* div. *sfz* *ppp* *morendo*

C

32 ancora mosso (♩ = ca. 80)

Fl. *sfz* *pp*

Afl. *sfz* *pp*

Ob. *sfz*

Ehr. *sfz* *p* *mf*

Kl. *sfz* *pp*

Bkl. *sfz* *pp* *p* *sfz*

Fag. *sfz* *p* *mf* *p* *sfz*

Kfg. *sfz* *p* *sfz*

1. Hr. *sfz* *p* *mf* *p* *sfz*

2. Hr. *sfz* *p* *mf* *p* *sfz*

1. Tr. *ff* *p* *mf* *p* *sfz*

2. Tr. *sfz* *p* *mf* *p* *sfz*

Pk. *sfz* *p* *mf* *pp* *f* *ppp* *mf* *sfz* Gis → D

C

ancora mosso (♩ = ca. 80)

1. Vl. *pp* *p* *ppp* *f* *sul tasto* *sul pont.*

2. Vl. *pp* *p* *ppp* *f* *sul tasto* *sul pont.*

Vla. *pp* *p* *f* *sul tasto* *sul pont.*

Vc. *pp* *ppp* *f* *ff* *sul tasto* *sul pont.* *ord.*

Kb. *p* *pp* *f* *ff* *ben marc.*

37

Fl. *ppp* *f* *pp* *sub. mf*

Afl. *ppp* *f* *pp* *sub. mf*

Ob. *ppp* *f* *pp* *sub. mf*

Ehr. *ppp* *f* *pp* *sub. mf*

Kl. *ppp* *f* *pp* *sub. mf*

Bkl. *pp* *ppp* *f* *ppp*

Fag. *p* *ppp* *f* *ppp*

Kfg. *p* *ppp* *f* *ppp*

1. Hr. *pp* *ppp*

2. Hr. *pp* *ppp*

1. Tr. *pp* *ppp* *p* *f* *mf* *ff*

2. Tr. *pp* *ppp* *p* *f* *mf* *ff*

Pk. *pp* *f* *pp* *ff* *ppp*

1. VI. *pp* *mf* *f* *sfz* *ff*

2. VI. *pp* *mf* *f* *ff*

Vla. *pp* *mf* *f* *ff*

Vc. *p* *ppp* *ff* *ppp* *fff* *martellato 6*

Kb. *p* *ppp* *ff* *ppp* *fff* *martellato*

42

Fl. *ff ben marc.* 6 6 6 6 3 3 3 3 *fposs.*

Afl. *ff ben marc.* 5 5 5 5 *fposs.*

Ob. *ff ben marc.* 5 5 5 5 3

Ehr. *ff ben marc.* 5 5 5 5 3 *fposs.*

Kl. *ff ben marc.* 5 3 5 *fposs.*

Bkl. Flz. *fff* 3

Fag. Flz. *fff* 3

Kfg. Flz. *fff* 3

1. Hr. *ff* 3

2. Hr. *ff*

1. Tr. *ff* 6 *f — fff*

2. Tr. *ff* 5 *f — fff*

Pk. *f — ff* *sfz*

Pfte. *ff — fff* 8^{va}...1

1. VI. *ff* 7 3 *sfz fff*

2. VI. *ff* 6 3 *sfz fff*

Vla. *ff* 5 3 5 *sfz fff*

Vc. *meno f* 5 3 *sfz meno f* div. in 4

Kb. *meno f* 5 3 *sfz fff*

D

45 mosso (♩ = ca. 88)

Fl. *p* *pp*

Afl. *p* *pp*

Ob. *p* *pp*

Ehr. *p* *pp* *p*

Kl. *p* *pp* *piif*

Bkl. *pp* *p*

Fag. *pp* *p*

Kfg. *pp* *p*

1. Hr. *pp* *mf* *p*

2. Hr. *pp* *mf* *p*

1. Tr. *f p f p* *p*

2. Tr. *f p f p* *p*

D

mosso (♩ = ca. 88)

1. VI. SOLO 7 *f* *molto leggero* 11 *sff* TUTTI *p* *sffz*

2. VI. *p* *sffz*

Vla. *p* *espr.* *pp* *sffz*

Vc. *sffz* *p* *sffz*

Kb. *p* *sffz*

49

E

Fl. *mf* *p*

Afl. *mf* *p*

Ob. *mf*

Ehr. *p* *mf*

Kl. *p*

Bkl. *f* *sfz* *ppp*

Fag. *f* *sfz* *pp*

Kfg. *f* *sfz* *ppp*

1. Hr. *fff* *ppp*

2. Hr. *fff* *ppp*

1. Tr. *fff* *ppp*

2. Tr. *fff* *ppp*

Pk. *f* *sfz* *ppp* *pochissimo* *ppp* *p*

Pfte. *pp* *ppp*

8^{va}

E

1. Vl. *p* *mf* *pp*

2. Vl.

Vla. *p* *mf* *pp*

Vc. *f* *sfz* *p* *mf* *pp*

Kb. *f* *sfz* *ppp*

Vierteltonerhöhung

F

55 poco rall. poco meno (♩ = ca. 80)

Fl.

Afl.

Ob.

Ehr.

Kl.

Bkl.

Fag.

Kfg.

Pfte.

F

poco rall. poco meno (♩ = ca. 80)

1. Vl.

2. Vl.

Vla.

Vc.

Kb.

G

61 **rall.** **meno lontano** **rall.** **più mosso** (♩ = ca. 104)

Fl. *ppp* *ff* *6* *3* *6*

Afl. *ppp* *3* *3* *f* *ff* *f* *9*

Ob. *f* *5*

Ehr. *f* *5*

Kl. *pp* *ppp* *pppp* *7* *7* *7*

Bkl. *ff* *9*

Fag. *ff* *9*

Kfg. *ff* *9*

1. Hr. *ff* *fff*

2. Hr. *ff* *fff* *7*

1. Tr. *ff* *fff* *3* *3*

2. Tr. *ff* *fff* *5*

Pk. *ppp* *ff* *fff* *3*

Pfte. *ff* *3* *8^{va}*

G

rall. **meno** **rall.** **più mosso** (♩ = ca. 104)

1. Vl. (SOLO) *ppp* *morendo* **TUTTI** *ff* *7*

2. Vl. *ff* *3* *3*

Vla. *ff* *5*

Vc. *morendo* *div.* *fff*

Kb. *ppp* *div.* *fff*

66

Fl.

Afl. *ff* *f* *ff*

Ob. *ff*

Ehr. *ff*

Kl.

Bkl. *f* *ff*

Fag. *ff*

Kfg. *ff*

1. Hr.

2. Hr. *p*

1. Tr. *p*

2. Tr. *p*

Pk. *mf* *ff* *secco*

1. VI. *ff*

2. VI. *ff*

Vla. *ff*

Vc. *ff*

Kb. *ff*

H

mosso assai (♩ = ca. 112)

69

Fl. *mf* *fff* *p*

Afl. *mf* *fff*

Ob. *f* *fff* *p*

Ehr. *mf* *fff*

Kl. *mf* *fff*

Bkl. *fff*

Fag. *fff*

Kfg. *fff*

1. Hr. *mf p* *ff*

2. Hr. *mf p* *ff*

1. Tr. *mf p* *ff*

2. Tr. *mf p* *ff*

Pk. *f* *fff*

Pfte. *fff*

8^{va}.....1

H

mosso assai (♩ = ca. 112)

1. Vl. SOLO *f* sul pont. 5

2. Vl. SOLO *f* sul pont.

Vla. SOLA *f* sul pont.

Vc. SOLO *f* sul pont.

Kb. *f*

Musical score for page 73, featuring woodwinds, brass, strings, and solo instruments. The score is divided into two systems. The first system includes Flute (Fl.), Alto Flute (Afl.), Oboe (Ob.), English Horn (Ehr.), Clarinet (Kl.), Bassoon (Bkl.), Bassoon (Fag.), and Contrabassoon (Kfg.). The second system includes Horns (1. Hr., 2. Hr.), Trumpets (1. Tr., 2. Tr.), Violin I (1. VI), Violin II (2. VI), Viola (Vla.), Violoncello (Vc.), and Double Bass (Kb.).

Key performance instructions and dynamics include:

- Flute (Fl.):** *p*, 5ths.
- Oboe (Ob.):** 3rds.
- Clarinet (Kl.):** *p*, 3rds.
- Bassoon (Fag.):** *p*, *mf*, *morendo*.
- Contrabassoon (Kfg.):** *p*, *mf*, *morendo*.
- Horn 1 (1. Hr.):** *ppp*.
- Horn 2 (2. Hr.):** *ppp*.
- Trumpets (1. Tr., 2. Tr.):** *con sord. - straight*, *p*, *f*, *p*, *ff*.
- Violin I (1. VI):** (SOLO), *ff*, 5ths.
- Violin II (2. VI):** (SOLO), *ff*.
- Viola (Vla.):** (SOLA), *ff*, 3rds.
- Violoncello (Vc.):** (SOLO), *ff*.
- Double Bass (Kb.):** *p*, *mf*, *morendo*.

79

Fl. *mf* *sfz* *sffz*

Afl. *f* *sffz*

Ob. *f* *sffz* *fff* Lippenglissando

Ehr. *sffz* *fff* Lippenglissando

Kl. *sffz* *fff*

Bkl. *marc.* *f* *sffz* *fff*

Fag. *sffz*

Kfg. *sffz*

1. Hr. *sffz*

2. Hr. *sffz*

1. Tr. *senza sord.* *sffz*

2. Tr. *senza sord.* *sffz*

Pk. *sffz* Gis→H

1. VI. (SOLO) *ord.* *TUTTI* *fff* *sffz* *raspando *)* *SOLO*

2. VI. (SOLO) *ord.* *TUTTI* *fff* *sffz* *raspando* *SOLO*

Vla. (SOLA) *ord.* *TUTTI* *fff* *sffz* *raspando* *SOLA*

Vc. (SOLO) *ord.* *TUTTI* *fff* *sffz* *raspando* *SOLO*

Kb. *sffz*

*) raspando (rsp.) = geschabt; extremer Bogendruck
 = scraped; extreme pressure on the bow

I

agitato (♩ = ca. 120)

84

Fl. *f*

Afl. *f*

Ob. *f*

Ehr. *f*

Kl. *f*

Bkl. *fff* *vandalico*

Fag. *fff* *vandalico*

Kfg. *fff* *vandalico*

1. Hr. *ff*

2. Hr. *ff*

1. Tr. *ff*

2. Tr. *ff*

Pfte. *fffz*

I

agitato (♩ = ca. 120)

TUTTI
ord.

1. Vl. *fff*

2. Vl. *fff*

Vla. *fff*

Vc. *fff* *vandalico*

Kb. *fff* *vandalico*

88

Fl. *piuf* *ff* *sffz*

Afl. *piuf* *ff* *sffz*

Ob. *piuf* *ff* *sffz*

Ehr. *piuf* *ff* *sffz*

Kl. *piuf* *ff* *sffz*

Bkl. *p* *sffz*

Fag. *p* *sffz*

Kfg. *p* *sffz*

1. Hr. *mf* *ff* *sff*

2. Hr. *mf* *ff* *sff*

1. Tr. *mf* *ff* *sff*

2. Tr. *mf* *ff* *sff*

Pk. *f* *ff* *fff*

Pfte. *ff*

1. Vl. *p* *sffz*

2. Vl. *p* *sffz*

Vla. *p* *sffz*

Vc. *p* *sffz*

Kb. *p* *sffz*

J

93 l'istesso tempo (♩=♩)
(♩ = ca. 60)

Fl. *pp*

Afl. *pp*

Ob. *p* *mf*

Ehr. *ppp* *mf*

J

l'istesso tempo (♩=♩)
(♩ = ca. 60)

sul pont.

1. Vl. *mf*

2. Vl. *mf*

Vla. *mf*

Vc. *mf*

Kb. *p*

pp

pp

ppp

pp

div.

div.

This page of a musical score, numbered 99, contains the following instruments and parts:

- Fl. (Flute):** Treble clef, starting with a rhythmic pattern of eighth notes.
- Afl. (Alto Flute):** Treble clef, featuring a triplet of eighth notes.
- Ob. (Oboe):** Treble clef, with a *pp* dynamic marking.
- Ehr. (English Horn):** Treble clef, with a *pp* dynamic marking.
- Kl. (Clarinet):** Treble clef, with a *pp* dynamic marking.
- Bkl. (Bass Clarinet):** Bass clef, with a *pp* dynamic marking.
- Fag. (Bassoon):** Bass clef, with a *pp* dynamic marking.
- Kfg. (Contrabassoon):** Bass clef, with a *pp* dynamic marking.
- 1. Hr. (1st Horn):** Bass clef, with a *ppp* dynamic marking.
- 2. Hr. (2nd Horn):** Bass clef, with a *ppp* dynamic marking.
- 1. Tr. (1st Trumpet):** Treble clef, with a *ppp* dynamic marking and a box containing the instruction "con sord. - straight".
- 2. Tr. (2nd Trumpet):** Treble clef, with a *ppp* dynamic marking and a box containing the instruction "con sord. - straight".
- Pfte. (Percussion):** Bass clef, with a *p* dynamic marking and a *secco* instruction.
- 1. VI. (1st Violin):** Treble clef, with a *ppp* dynamic marking and a box containing the instruction "ord.". It features a complex rhythmic pattern.
- 2. VI. (2nd Violin):** Treble clef, with a *pp* dynamic marking and a box containing the instruction "ord.". It features a long, sustained note.
- Vla. (Viola):** Alto clef, with a *pp* dynamic marking and a box containing the instruction "ord. div. in 4".
- Vc. (Violoncello):** Bass clef, with a *ppp* dynamic marking and a box containing the instruction "ord.". It features a triplet of eighth notes.
- Kb. (Double Bass):** Bass clef, with a *ppp* dynamic marking.

rit.

106

Fl. *pp*

Afl. *ppp*

Ob. *ppp*

Ehr.

Kl. *sf*

Bkl. *sf*

Fag. *sf*

Kfg. *sf*

1. Hr.

2. Hr.

1. Tr.

2. Tr.

Gr. Tr. *ppp*

Pfte.

1. VI.

2. VI. *ppp*

Vla. *p* *ppp*

Vc. *div.*

Kb.

8va

rit.

K

SECONDA PARTE

lento assai, cantabile (♩ = ca. 50)

112

GP

Fl. *ppp* *ppp*

Afl. *ppp* *ppp* *Lippenglissando*

Ob. *ppp* *pp*

Ehr. *ppp*

Kl. *lontano* *ppp* *pppp*

Bkl. *lontano* *ppp* *ppp* 3

Fag. *ppp* *pp* 3 *ppp*

Kfg. *ppp* *con sord. *)* *lontano*

Crot. *mf* *Gong* *Superball* *pp*

Pfte. *pizz. **)* *P 8^{va}* *Ped.*

K

SECONDA PARTE

lento assai, cantabile (♩ = ca. 50)

GP

1. Vl. *con sord.* *lontano* *ppp*

2. Vl. *con sord.* *arco TUTTI* *zögerlich* *pp* 3

Vla. *con sord.* 3 *zögerlich* *pp* *pizz. 1-3.* *mfz* *arco TUTTE*

Vc. *con sord.* *morendo* 3 *ppp* *sul pont. mormorando 5* *p* *mf*

Kb. *con sord.* *lontano* *ppp*

*) Kfg. sord. = Tuch ins Schallstück / cloth into the bell flare
 **) Pfte. pizz. = Saite mit der Fingerkuppe zupfen / pluck the string with the fingertip

L

117

Fl. *ppp* *p*

Afl. *ppp* *p*

Ob. *secco* *p*

Ehr. *ppp* *ppp*

Kl. *p* *pp* *ppp*

Bkl. *ppp* *lamentoso*

Fag. *ppp* *lamentoso*

Kfg. *lontano* *ppp*

1. Hr. *ppp* *p*

L

1. VI. *ppp* *pppp*

2. VI. *pp* *3 SOLI* *ppp* *espr.*

Vla. *p* *ppp* *pppp*

Vc. *ord.* *pp* *ppp*

Kb. *lontano* *ppp*

122

Fl. gliss. mit Ansatz
sensibile

Fl. *ppp*

Afl.

Ob. *ppp*

Ehr.

Kl. *ppp*

Bkl. *ppp*

Fag. *ppp*

Kfg. *ppp*

Crot. Crotales
fposs.

1. VI. *dolcissimo*

2. VI. 4 SOLI *ppp* TUTTI *pppp*

Vla. Flageolett-Griff, sul pont.
tranquillo, come un'ombra
pppp

Vc. poco sul pont. SOLO *pp* molto sul pont. Flageolett-Griff*), sul pont.
tranquillo, come un'ombra
pppp

Kb.

*) Flageolett-Griff = den Finger ganz lose aufsetzen (wie bei einem Flageolett-Griff) /
the finger loosely placed on the string, as though producing a harmonic

Fl. *p* *p* *ppp*

Afl. *p* *pp*

Ob. *pp* *ppp* *lontano*

Ehr. *p* *pp* *ppp* *lontano*

Kl. *p* *pp* *dolce* *ppp*

Bkl. *p*

Fag. *p*

Kfg.

Crot. *f* *f* *poss.*

1. Vl. Flageolett-Griff, sul pont. *tranquillo, come un'ombra* *pppp* 10:8

2. Vl. Flageolett-Griff, sul pont. *tranquillo, come un'ombra* *pppp* 11:8

Vla. 9:8

Vc. 7:8

Kb.

134

Fl.

Afl.

Ob.

Ehr.

Kl.

Bkl.

Fag.

Kfg.

1. Hr.

2. Hr.

1. Tr.

2. Tr.

1. Vl.

2. Vl.

Vla.

Vc.

Kb.

tonlos misterioso

p

3

tonlos misterioso

p

3

senza sord.

tonlos espr.

p

tonlos espr.

p

ord.

ord.

sul pont.

pppp

6

11:8

11:8

9:8

9:8

9:8

9:8

9:8

9:8

7:8

7:8

7:8

7:8

7:8

7:8

7:8

ppp

ppp

141

M

Fl. *ppp* *pp*

Afl. *pp*

Ob. *ppp*

Ehr. *ppp*

Kl. *pppp* stark behaucht, kaum noch Ton *)

Bkl. *pppp* stark behaucht, kaum noch Ton

Fag. *ppp*

Kfg. *ppp*

1. Hr. *ppp*

2. Hr. *ppp*

1. Tr. *ppp*

2. Tr. *ppp*

5 Tbl. *pppp* *lontano, misterioso, kaum hörbar*

Pfte. *mf* Oberton an der Saite abdrücken / grip the overtone on the string Klang / result: Anschlag / key:

M

1. VI. *ppp*

2. VI. *ppp* ord.

Vla. *ppp* ord., molto sul pont.

Vc. *ppp* ord., molto sul pont.

Kb. *mf* pizz. arco *ppp*

*) kaum noch Ton = almost without tone

Fl. *pp* *mf* *ppp* *ppp*

Afl. *ppp* *pp* *pppp*

Ob.

Ehr.

Kl. *ppp* *pp* *pppp*

Bkl. *pppp*

Fag. *pppp*

Kfg. *pppp*

1. Hr. *pppp*

2. Hr. *pppp*

1. Tr.

2. Tr.

5 Tbl. *p* *ppp*

Große Trommel *p*

Pfte. *f* *ppp come un'ombra*

1. VI. *p* *ppp* *pppp* *pppp*

2. VI. *p* *ppp* *pppp*

Vla. *pppp*

Vc. *pizz.* *div. in 4* *mf* *arco, ord.* *pppp*

Kb. *pppp*

tonlos *f* *8va*

8va

div.

div. 1-3 / 4+5.

div. in 4

rit.

N

più lento (♩ = ca. 42)

152

1. VI.
2. VI.
Vla. SOLO (4.)
Vc. SOLO (2.)
Kb.

pochissimo

O

160

Fl.
Afl.
Ob.
Ehr.
Kl.
Bkl.
Fag.
1. Hr.
2. Hr.

pp, *ppp*, *p*

O

1. VI.
2. VI.
Vla. TUTTE
Vc. TUTTI
Kb.

ppp, *p*, *pp*

lentissimo (♩ = ca. 40)

169

Fl. *ppp*

Ob. *ppp*

Kl. *ppp*

Bkl. *pppp*

Kfg. *pppp*

Pauken

Pk. *ppp*

lentissimo (♩ = ca. 40)

1. VI. *ppp*

2. VI. *ppp*

Vla. *ppp*

Vc. *ppp*

Kb. *ppp*

ZITAT: Franz Hummel "Fukushima"

P

poco mosso (♩ = ca. 50)

177

Fl. *ppp* < *p*

Afl. *ppp* < *p*

Pk. *ppppp* *pochissimo*

Frauenstimme (fern) *p*

...schwar - ze Ein - sam - keit durch die wir ra - sen wie ein
 ...som - bre lon - li - ness through which we has - ten like a

Vc. *ppppp* *pochissimo*

Kb. *ppppp* *pochissimo*

P poco mosso (♩ = ca. 50)

186

Q

Fl. *mf* *pp* *p* *ppp*

Afl. *mf* *ppp*

Ob. *pp* *p* *ppp* *p*

Ehr. *pp* *p* *ppp* *p*

Kl. *tr* *ppp* *p* *ppp* *pp*

Bkl. *tr* *ppp* *p* *ppp* *pp*

Fag. *ppp* *ppp* *p* *mf*

Kfg. *ppp* *p* *mf*

1. Hr. *ppp*

2. Hr. *ppp*

Pk. *p*

Frauenstimme (fern)

ra - scher Traum... ...schwar - ze, schwar - ze Ein - sam - keit durch die wir ra - sen,
 flee - ting dream... ...som - bre, som - bre lon - li - ness through which we has - ten,

Q

1. VI. *pp* *ppp* *pp* *pp* *p* *pp* *p*

2. VI. *pp* *ppp* *pp* *ppp* *p* *pp* *p*

Vla. *pp* *ppp* *pp* *ppp* *p* *p*

Vc. *pp* *pp* *p* *pp* *p*

Kb. *pp* *p* *p*

sul pont. div. 3

sul pont. div. 1.-3./4.+5.

sul pont. div. 3

sul pont.

ord.

ord.

sul pont.

TERZA PARTE
più mosso (♩ = ca. 88)

201

Fl. *p* *mf* *f* *ff*

Aff. *f* *p* *mf* *f* *ff*

Ob. *p* *mf* *f* *ff*

Ehr. *f* *mf* *f* *ff*

Kl. *f* *mf* *f* *ff*

Bkl. *pp* *mf* *marc.*

Fag. *p*

Kfg. *pp*

1. Hr. *pp*

2. Hr. *pp*

1. Tr. *mf*

2. Tr. *mf*

Pk. *mf*

TERZA PARTE
più mosso (♩ = ca. 88)

1. Vl. TUTTI *ord.* *f*

2. Vl. *ord.* TUTTI *f*

Vla. *ord.* TUTTE, div. *p* *sfz* *p* *mf* *piùf*

Vc. *mf* *marcato*

Kb. *mf* *marcato*

string.

205

Fl. *f* *ff*

Afl. *espr.* *piùf* *f* *ff* *mf*

Ob. *espr.* *piùf*

Ehr. *espr.* *piùf* *mf*

Kl. *espr.* *piùf* *f* *ff* *mf*

Bkl. *f* *ff*

Fag. *p* *f* *p* *f* *ff*

Kfg. *p* *f* *p* *f* *ff*

1. Hr. *p* *mf* *f*

2. Hr. *p* *mf* *f*

1. Tr. *f* *f* *ff*

2. Tr. *f* *f* *ff*

Pk. *f* *p* *f*

1. VI. *ff* *mf*

2. VI. *ff* *mf* *ff* *f*

Vla. *ff*

Vc. *f* *p* *f* *ff* *piùf*

Kb. *f* *p* *f* *ff*

string.

This page of a musical score includes the following parts and markings:

- Fl.** (Flute): *pp* to *ppp*
- Afl.** (Alto Flute): *pp* to *ppp*
- Ob.** (Oboe): *pp* to *ppp*, then *mf* with *espr.* (espressivo) and a triplet.
- Ehr.** (English Horn): *pp* to *ppp*
- Kl.** (Clarinet): *pp* to *ppp*, then *mf* with *dolce* and a triplet.
- Bkl.** (Bass Clarinet): *pp* to *ppp*
- Fag.** (Bassoon): *p* to *f* to *pp*
- Kfg.** (Bassoon): *p* to *f* to *pp*
- 1. Hr.** (Horn): *pp* to *ppp*
- 2. Hr.** (Horn): *pp* to *ppp*
- 1. Tr.** (Trumpet): *pp* to *ppp*
- 2. Tr.** (Trumpet): *pp* to *ppp*
- Pk.** (Percussion): *p* to *f* to *ppp*
- Pfte.** (Percussion): *fff*, *Reo.*
- 1. VI.** (Violin): *p*, *sul pont.*, 7ths
- 2. VI.** (Violin): *p*, *sul pont.*, 5ths
- Vla.** (Viola): *p*, 3rds
- Vc.** (Violoncello): *p* to *f* to *ppp*
- Kb.** (Kontrabaß): *p* to *f* to *ppp*

string. mosso assai (♩ = ca. 120)

220

Fl. *f* *ff* 3 3

Afl. *ben marc.* *ff* 5 5 5 5

Ob. *f* *ff* 3 3

Ehr. *ben marc.* *ff* 7 7 7 7

Kl. *ff*

Bkl. *ppp* *fff*

Fag. *ppp* *fff*

Kfg.

1. Hr. *ppp* *fff*

2. Hr. *ppp* *fff*

1. Tr. *ppp* *fff*

2. Tr. *ppp* *fff*

Pk. *ppp* *fff* 5

Pfte. *fff* 3 8va

string. mosso assai (♩ = ca. 120)

1. VI. *ord.* *ff*

2. VI. *ord.* *ff* 3 3 3 3

Vla. *ord.* *ff* 3 3

Vc. *ben marc.* *ff* 7 5 7

Kb. *ben marc.* *ff* 5 5

U

string. agitato (♩ = ca. 144)

230

Fl. *mf* *f* *ff*

Afl. *mf* *f* *ff*

Ob. *mf* *f* *ff*

Ehr. *mf* *f* *ff*

Kl. *mf* *f* *ff*

Bkl. *mf* *f* *ff*

Fag. *mf* *f* *ff*

Kfg. *mf* *f* *ff*

fff

1. Hr. *p* *f* *fff*

2. Hr. *p* *f* *fff*

1. Tr. *p* *f* *fff*

2. Tr. *p* *f* *fff*

Pfte. *ff* *fff*

con Ped *Ped*

U

string. agitato (♩ = ca. 144)

1. VI. *fff*

2. VI. *fff*

Vla. *fff*

Vc. *fff* *div. in 4*

Kb. *fff*

l'istesso tempo (♩=♩)
(♩ = ca. 72)

236

Musical score for woodwinds and brass instruments. The instruments listed on the left are Flute (Fl.), Alto Flute (Afl.), Oboe (Ob.), English Horn (Ehr.), Clarinet (Kl.), Bassoon (Bkl.), Bassoon (Fag.), Contrabassoon (Kfg.), Horn 1 (1. Hr.), Horn 2 (2. Hr.), Trumpet 1 (1. Tr.), Trumpet 2 (2. Tr.), Percussion (Pk.), and Piano (Pfte.). The score is divided into four measures. The first measure is marked *f*. The second measure is marked *ff*. The third measure is marked *fff*. The fourth measure is marked *f* and includes the instruction *marc.* (marcato). The woodwinds and brass instruments play sustained notes with various articulations and dynamics. The percussion part features a rhythmic pattern in the second and third measures, marked *ff* and *fff*.

l'istesso tempo (♩=♩)
(♩ = ca. 72)

Musical score for string instruments. The instruments listed on the left are Violin 1 (1. Vl.), Violin 2 (2. Vl.), Viola (Vla.), Violoncello (Vc.), and Kontrabaß (Kb.). The score is divided into four measures. The first measure is marked *mf*. The second measure is marked *mf*. The third measure is marked *mf*. The fourth measure is marked *mf*. The strings play sustained notes with various articulations and dynamics. The Violin 1 and Violin 2 parts feature rhythmic patterns in the first three measures. The Viola, Violoncello, and Kontrabaß parts play sustained notes.

241

Fl. *mf*

Afl. *mf*

Ob. *mf*

Ehr. *p*

Kl. *mf*

Bkl. *p*

Fag. *p*

Kfg. *p*

1. Hr. *ppp*

2. Hr. *ppp*

1. Tr. *ppp*

2. Tr. *ppp*

Pk. *p*

1. Vl. *p*

2. Vl. *p*

Vla. *p*

Vc. *mf* *pp*

Kb. *mf* *pp*

246

Fl. *p* *pp*

Afl. *p* *pp*

Ob. *p* *pp*

Ehr. *pp*

Kl. *p* *pp*

Bkl. *pp*

Fag. *pp*

Kfg. *pp*

1. Hr. *mf*

2. Hr. *mf*

1. Tr. *mf*

2. Tr. *mf*

Pk. *mf*

1. Vl. *mf*

2. Vl. *mf*

Vla. *mf*

Vc. *mf*

Kb. *mf*

Fl. *f*

Afl. *f*

Ob. *f*

Ehr. *f*

Kl. *f*

Bkl. *f*

Fag. *f*

Kfg. *f*

1. Hr. *pp*

2. Hr. *pp*

1. Tr. *pp*

2. Tr. *pp*

Pk. *pp*

Pfte. *pp*

1. Vl. *pp*

2. Vl. *pp*

Vla. *pp*

Vc. *pp*

Kb. *pp*

V

subito lento (♩ = ca. 50)

265

espr., dolce

ppp

V

subito lento (♩ = ca. 50)

1. Vl.

2. Vl.

Vla.

Vc.

Kb.

273

Ob.

p

Frauenstimme
(fern)

ppp *sehr im Hintergrund*

...Ein - sam - keit
...lon - li - ness

durch die wir ra - sen...
through which we has - ten...

...ra - scher Traum...
...flee - ting dream...

1. Vl.

2. Vl.

Vla.

Vc.

Kb.

ppp

287

rit. lentissimo (♩ = ca. 40)

The musical score for measures 287-296 is arranged in a standard orchestral format. The woodwind section includes Flute (Fl.), Alto Flute (Afl.), Oboe (Ob.), English Horn (Ehr.), Clarinet (Kl.), Bassoon (Bkl.), Bassoon (Fag.), and Contrabassoon (Kfg.). The string section consists of First Violin (1. Hr.), Second Violin (2. Hr.), First Trumpet (1. Tr.), and Second Trumpet (2. Tr.). The percussion section includes 5 Templeblocks and a Gong. The score is marked with a tempo of *rit.* followed by *lentissimo* (♩ = ca. 40). The woodwinds and strings play sustained, melodic lines with various articulations and dynamics. The percussion section features a rhythmic pattern of templeblocks and a gong strike. The score concludes with a *pppp* dynamic and the instruction *klingen lassen* (let ring).