

# Interlude III

## ARISTEAS I

Peter Huchel (1903-1981)

$\text{♪} = 72$  Geheimnisvoll

Alto Flute

Cor Anglais

Bass Clarinet in B $\flat$

Bass Trombone

Tuba

Cantus

Violin I Zitternd  
con sordino.

Violin II Singend

Viola

Violoncello pizz.

Contrabass

4

A. Fl. *p* *mp* *mp* *mf*

C. A. *p* *mp* *mp* *mf*

B. Cl.

B. Tbn.

Tba.

Cant.

Vln. I *p* *mp*

Vln. II *mp*

Vla.

Vc.

Cb.

7

A. Fl.

C. A.

B. Cl.

B. Tbn.

Tba.

Cant.

Vln. I

Vln. II

Vla.

Vc.

Cb.

This musical score page contains eight staves of music. The top four staves are for woodwind instruments: A. Flute (in G major), C. Alto (in G major), B. Clarinet (in F major), and Bass Trombone (B♭). The bottom four staves are for brass and strings: Tuba (B♭), Cantor (C major), Violin I (G major), Violin II (G major), Viola (C major), Double Bass (C major), and Cello (C major). The music begins with a series of eighth-note patterns in common time. At measure 7, the instrumentation changes to a more complex arrangement. The violins play sixteenth-note patterns, while the cellos provide harmonic support. The viola and bassoon provide rhythmic patterns. The vocal part (Cant.) enters with sustained notes. The dynamic level is marked as *mp* (mezzo-forte) for the woodwinds and brass. In the middle section, the violins play sixteenth-note patterns over a bassoon line. The violins are marked with a 5:4 time signature bracket. The violins play a 7:4 pattern, followed by a dynamic marking of *p* (pianissimo). The viola and bassoon continue their rhythmic patterns. The vocal part (Cant.) enters with sustained notes. The dynamic level is marked as *p* (pianissimo) for the strings. The score concludes with a final section where the instruments play sustained notes.

10

A. Fl.

C. A.

B. Cl.

B. Tbn.

Tba.

Cant.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*mf*

*mf*

*p*

*p*

*mf*

Die er-ste Fru-he, als im Ge-wolk das Gold der To - ten lag.

13

A. Fl.

C. A.

B. Cl.

B. Tbn.

Tba.

Cant.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Es schließt  
der Wind,  
wo im Ge-ast  
die nebel-ge-fie-der-te

*mf*

*4:3*

*5:3*

*mp*

*mf*

15

A. Fl.  $\text{♪} = 90$   
 $f$

C. A.  $\text{♪} = 90$   
 $f$

B. Cl.  $f$

B. Tbn.

Tba.

Cant. Kra - he sass. Der Vo - gel flog, sein

Vln. I  $\text{♪} = 90$   
*senza sord.*  
 $mf$

Vln. II  $mf$

Vla.  $mf$

Vc. *arco con sordino.*  
 $mf$

Cb.  $f$

17

A. Fl.

C. A.

B. Cl.

B. Tbn.

Tba.

Cant.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fi - ttich schlug das Licht im Er - - - len - grau,

pizz.

7:6

19

A. Fl.

C. A.

B. Cl. *mf*

B. Tbn.

Tba.

Cant. die mil-chi-ge Haute der Ste - ppe.

Vln. I arco con sordino. *p* *mf* *f*

Vln. II 5:3 *mf* *f*

4:3

Vla.

Vc.

Cb.

22       $\text{♩} = 90$

A. Fl.       $\text{♩} = 90$   
C. A.  
B. Cl.  
B. Tbn.  
Tba.

Cant.

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

Ich, Ari-ste - as, als Kra - he ei-nem Gott ge - folgt, ich schwei - fe, vom

senza sordino.  
f

senza sordino.  
f

senza sordino.  
f

f

f

25

A. Fl.

C. A.

B. Cl.

B. Tbn.

Tba.

Cant.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Traum ge - ri - ssen, durch Lor - beer - hai - ne des Ne - bels, mit

pizz.

f

arco.

f

28

A. Fl.

C. A.

B. Cl.

B. Tbn.

Tba.

Cant.

Vln. I

Vln. II

Vla.

Vc.

Cb.

sta - trem Flu - gel den Mor - - - gen such - end...

arco.

ff

ff

ff

ff

ff

ff

ff

ff

ff

31

$\text{♪} = 90$

A. Fl.

C. A.

B. Cl.

B. Tbn.

Tba.

Cant.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*sul ponticello.*

*pizz.*

*f*

*sul ponticello.*

*pizz.*

*f*

*sul ponticello.*

*pizz.*

*f*

*sul ponticello.*

*pizz.*

*f*

*Ich*

33

A. Fl. The flute and alto play eighth-note patterns. The bassoon and tuba provide harmonic support.

C. A. The alto and bassoon continue their eighth-note patterns.

B. Cl. The bassoon and tuba continue their eighth-note patterns.

B. Tbn. The bassoon plays eighth-note patterns.

Tba. The tuba plays eighth-note patterns.

Cant. The cantor sings the lyrics "spah - te in schnee - ver - kru - ste - te".

Vln. I The violin plays sixteenth-note patterns with "arco." markings and dynamic "mp".

Vln. II The violin plays sixteenth-note patterns with "arco." markings and dynamic "mp".

Vla. The cello/bass plays eighth-note patterns.

Vc. The double bass plays eighth-note patterns.

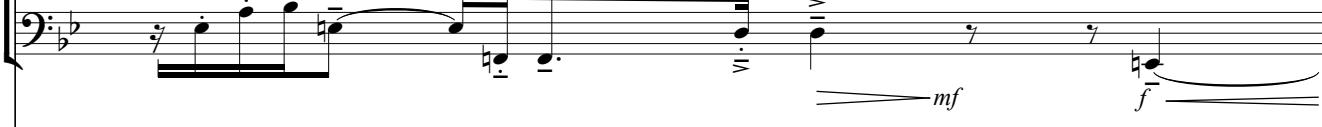
Cb. The double bass plays eighth-note patterns.



35

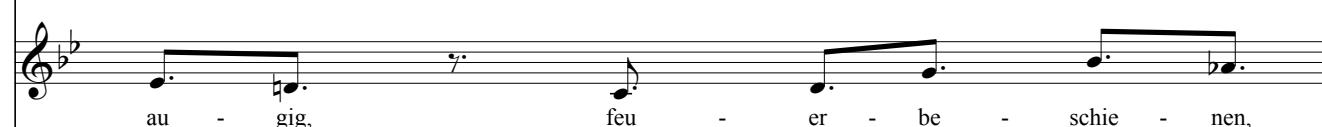
A. Fl. 

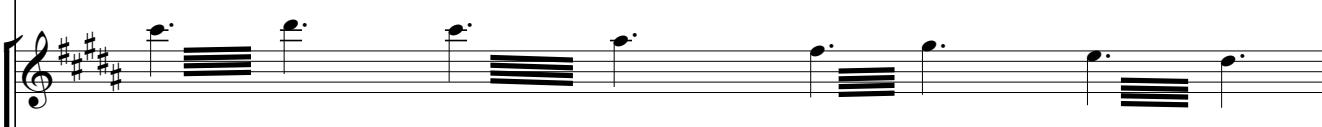
C. A. 

B. Cl. 

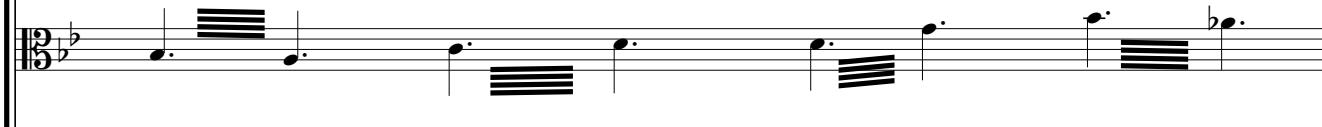
B. Tbn. 

Tba. 

Cant. 

Vln. I 

Vln. II 

Vla. 

Vc. 

Cb. 

36

A. Fl. *ff* *mf*

C. A. *ff* *mf*

B. Cl. *ff* *mf*

B. Tbn. *mf*

Tba. *mf*

Cant. *ff* *mf*  
ver - san - ken im Rauch. \_\_\_\_\_ Und Pfer - de stan- den,

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

38

A. Fl.

C. A.

B. Cl.

B. Tbn.

Tba.

Cant.

ve-reist die Mah-nen,  
an Pflo- cke\_ ge - fe-sse lt mit Rie-men aus Russ.

Vln. I

Vln. II

Vla.

Vc.

Cb.

42

A. Fl.  $\begin{smallmatrix} \text{G} \\ \text{F} \end{smallmatrix} \begin{smallmatrix} \# \\ \# \\ \# \\ \# \end{smallmatrix} \begin{smallmatrix} 9 \\ 8 \end{smallmatrix}$   $p$

C. A.  $\begin{smallmatrix} \text{G} \\ \text{A} \end{smallmatrix} \begin{smallmatrix} \# \\ \# \\ \# \\ \# \end{smallmatrix} \begin{smallmatrix} 9 \\ 8 \end{smallmatrix}$   $mf$

B. Cl.  $\begin{smallmatrix} \text{C} \\ \text{B} \\ \text{A} \\ \text{G} \end{smallmatrix} \begin{smallmatrix} \flat \\ \flat \\ \flat \\ \flat \end{smallmatrix} \begin{smallmatrix} 9 \\ 8 \end{smallmatrix}$   $p$

B. Tbn.  $\begin{smallmatrix} \text{C} \\ \text{B} \\ \text{A} \\ \text{G} \end{smallmatrix} \begin{smallmatrix} \flat \\ \flat \\ \flat \\ \flat \end{smallmatrix} \begin{smallmatrix} 9 \\ 8 \end{smallmatrix}$

Tba.  $\begin{smallmatrix} \text{C} \\ \text{B} \\ \text{A} \\ \text{G} \end{smallmatrix} \begin{smallmatrix} \sharp \\ \sharp \\ \sharp \\ \sharp \end{smallmatrix} \begin{smallmatrix} 9 \\ 8 \end{smallmatrix}$

Cant.  $\begin{smallmatrix} \text{C} \\ \text{B} \\ \text{A} \\ \text{G} \end{smallmatrix} \begin{smallmatrix} \flat \\ \flat \\ \flat \\ \flat \end{smallmatrix} \begin{smallmatrix} 9 \\ 8 \end{smallmatrix}$

con sordino.

Vln. I  $\begin{smallmatrix} \text{G} \\ \text{F} \end{smallmatrix} \begin{smallmatrix} \# \\ \# \\ \# \\ \# \end{smallmatrix} \begin{smallmatrix} 9 \\ 8 \end{smallmatrix}$   $p \longrightarrow mp \longrightarrow$

Vln. II  $\begin{smallmatrix} \text{G} \\ \text{F} \end{smallmatrix} \begin{smallmatrix} \# \\ \# \\ \# \\ \# \end{smallmatrix} \begin{smallmatrix} 9 \\ 8 \end{smallmatrix}$

Vla.  $\begin{smallmatrix} \text{B} \\ \text{A} \\ \text{G} \end{smallmatrix} \begin{smallmatrix} \flat \\ \flat \\ \flat \end{smallmatrix} \begin{smallmatrix} 9 \\ 8 \end{smallmatrix}$

Vc.  $\begin{smallmatrix} \text{C} \\ \text{B} \\ \text{A} \\ \text{G} \end{smallmatrix} \begin{smallmatrix} \sharp \\ \sharp \\ \sharp \\ \sharp \end{smallmatrix} \begin{smallmatrix} 9 \\ 8 \end{smallmatrix}$

Cb.  $\begin{smallmatrix} \text{C} \\ \text{B} \\ \text{A} \\ \text{G} \end{smallmatrix} \begin{smallmatrix} \sharp \\ \sharp \\ \sharp \\ \sharp \end{smallmatrix} \begin{smallmatrix} 9 \\ 8 \end{smallmatrix}$

45

A. Fl.

C. A.

B. Cl.

B. Tbn.

Tba.

Cant.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Dynamic markings: *p*, *mf*, *mp*

Time signatures: *7:6*, *5:6*

48

A. Fl. *pp*

C. A. *pp*

B. Cl. *p*

B. Tbn. *mp* *5:4*

Tba. *mp* *5:4*

Cant.

Vln. I *p* con sordino.

Vln. II *p* *mp* *p* *mp* *p*

Vla. *p* con sordino.

Vc. *pizz.* *mp*

Cb. *pizz.* *mp*

51

A. Fl.

C. A.

B. Cl.

B. Tbn.

Tba.

Cant.

Vln. I

Vln. II

Vla.

Vc.

Cb.

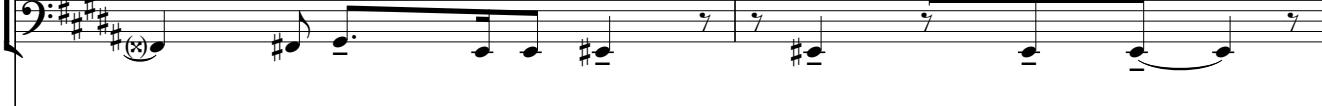
54

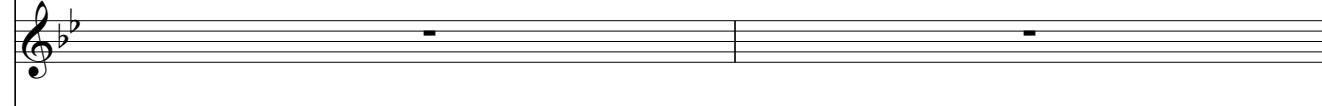
A. Fl. 

C. A. 

B. Cl. 

B. Tbn. 

Tba. 

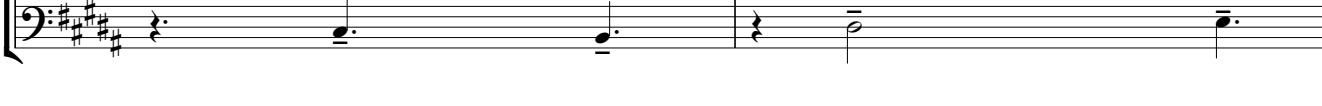
Cant. 

Vln. I 

Vln. II 

Vla. 

Vc. 

Cb. 

56

A. Fl. 

C. A. 

B. Cl. 

B. Tbn. 

Tba. 

Cant. 

*mf*

Die Kra-he strich ins win - ter-li - che

Vln. I 

Vln. II 

Vla. 

Vc. 

*mf*

Cb. 

*mf*

59

A. Fl.

C. A.

B. Cl.

B. Tbn.

Tba.

Cant.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Tor,  
strich  
durch  
ver - hun - ger - tes Ge -

*mf*

*p*

*mf*

*mf*

61

A. Fl.

C. A.

B. Cl.

B. Tbn.

Tba.

Cant.

Vln. I

Vln. II

Vla.

Vc.

Cb.

strauch.

64

A. Fl.

C. A.

B. Cl.

B. Tbn.

Tba.

Cant.

Vln. I

Vln. II

Vla.

Vc.

Cb.

The musical score consists of ten staves. The top three staves are for woodwind instruments: A. Flute (in G major), C. Alto (in G major), and B. Clarinet (in E-flat major). The next two staves are for brass instruments: Bass Trombone (B-flat) and Double Bass (C major). The vocal part, 'Cant.', and the string quartet (Violin I, Violin II, Viola, Cello) provide harmonic support. Measure 64 begins with a rhythmic pattern of eighth and sixteenth notes from the woodwinds. This is followed by a section where the woodwinds play eighth-note patterns while the brass remain silent. The vocal parts and strings provide harmonic support throughout the measure.



69

A. Fl.

C. A.

B. Cl. *p*

B. Tbn.

Tba.

Cant. sprach: Hier ist das Ver - gang-e - ne. oh ne\_

Vln. I

Vln. II pizz. *p*

Vla. *p*

Vc. *p*

Cb. *p*

73

A. Fl.

C. A.

B. Cl.

B. Tbn.

Tba.

Cant. Schmerz.

Vln. I

Vln. II

Vla.

Vc.

Cb.

The musical score page consists of two systems of three measures each. The instrumentation includes woodwind instruments (A. Flute, Clarinet in C, Bassoon), brass instruments (Tuba, Bass Trombone), strings (Violin I, Violin II, Viola, Cello, Double Bass), and a vocal part (Cant.). The vocal part has a melodic line in the first system and lyrics "Schmerz." in the second system. The key signature changes from E major (no sharps or flats) to D major (one sharp). Measure 73 starts with a rest for most instruments. In measure 74, the vocal part begins its melody. In measure 75, the strings play eighth-note patterns. The vocal part continues its melody in measure 76. The strings play eighth-note patterns again in measure 77. The vocal part concludes its melody in measure 78.

76

A. Fl.

C. A.

B. Cl.

B. Tbn.

Tba.

Cant.

Vln. I

Vln. II

Vla.

Vc.

Cb.

This musical score page contains ten staves of music for an orchestra. The instrumentation includes: A. Flute (piccolo), C. Alto, B. Clarinet, B. Bassoon, Tuba, Cantor (vocal part), Violin I, Violin II, Viola, Cello, and Double Bass. The key signature is F major (one sharp). The time signature is common time (indicated by 'C'). Measure 76 begins with the flute and alto playing eighth-note patterns. The bassoon and tuba enter in the second measure with eighth-note patterns, marked 'p'. The violins play eighth-note patterns in the third measure. The viola and cello play eighth-note patterns in the fourth measure. The double bass enters in the fifth measure with eighth-note patterns. The sixth measure concludes the section. The vocal part (Cantor) is present but has no discernible lyrics or notes in this specific measure.