

IV. Am Rand der Erde

Passacaglia. Sehr ruhig. Mystisch und Sphärisch.

$\text{♩} = 73$

The score is arranged in a system with the following parts from top to bottom:

- Sopran solo**: Treble clef, 6/4 time signature, four measures of rests.
- Sopran**: Treble clef, 6/4 time signature, four measures of rests.
- Alt**: Treble clef, 6/4 time signature, four measures of rests.
- Tenor**: Treble clef, 6/4 time signature, four measures of rests.
- Bass**: Bass clef, 6/4 time signature, four measures of rests.
- Orgel**: Grand staff (treble and bass clefs), 6/4 time signature. The piece begins with a piano (*pp*) dynamic. The right hand features a melodic line with slurs and accidentals (flats and sharps). The left hand provides a harmonic accompaniment with slurs and accidentals. Above the staff, the instruction "8' (wo möglich bis T. 36 Register dazuschalten)" is written.
- Violine I**: Treble clef, 6/4 time signature. Rests for the first three measures, followed by a note in the fourth measure with the instruction "s. tasto" and a dynamic marking of *p*. Above the staff, "c. sord." is written.
- Violine II**: Treble clef, 6/4 time signature. Rests for all four measures. Above the staff, "c. sord." is written.
- Viola**: Alto clef, 6/4 time signature. Rests for all four measures. Above the staff, "c. sord." is written.
- Violoncello**: Bass clef, 6/4 time signature. Rests for all four measures. Above the staff, "c. sord." is written.

5

Five empty musical staves, each with a treble clef (top four) and a bass clef (bottom one). The staves are arranged vertically and are currently empty of musical notation.

Musical notation for a piano piece. The top staff (treble clef) contains a melodic line with a long slur over it, consisting of notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The bottom staff (bass clef) contains a supporting line with notes: C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4. There are some accidentals and dynamics markings.

Musical notation for a piano piece. The top staff (treble clef) contains a melodic line with a slur and notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The bottom staff (bass clef) contains a supporting line with notes: C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4. There are some accidentals and dynamics markings.

pp

s. *tasto*

p *pp*

NB: Der ganze Chor sollte sehr kopfig und ätherisch singen. Ein stets sehr dichtes Legato kann fast die Wirkung ständiger Portamenti erlangen. In diesem Sinne ist bei den Vokalisen auch das [j] zu verstehen: Es zeigt ein dichtes Inneinandergleiten der Vokale an. 59

8

pp

pp

pp

pp

pp

p

> pp

pp

pp

pp

p

p

p

pp

pp

11

sempre molto legato

i ni [j]e

sempre molto legato

n e [j]i i

sempre molto legato

i i e i

sempre molto legato

i e n i

Detailed description: This section contains four vocal staves. The first staff has lyrics 'i ni [j]e'. The second staff has lyrics 'n e [j]i i'. The third staff has lyrics 'i i e i'. The fourth staff has lyrics 'i e n i'. Each staff is marked with 'sempre molto legato'. The music is written in treble clef with a key signature of one sharp (F#).

Detailed description: This section contains two piano accompaniment staves, one in treble clef and one in bass clef. The music is written in the same key signature as the vocal parts (one sharp).

poco cresc.

p *poco cresc.*

p *poco cresc.*

poco cresc.

Detailed description: This section contains four piano accompaniment staves. The first staff is marked with 'poco cresc.'. The second and third staves are marked with 'p' and 'poco cresc.'. The fourth staff is marked with 'poco cresc.'. The music is written in the same key signature as the vocal parts (one sharp).

14

(mehr gesprochen als gesungen)

Ich - wer - de an den Rand
mp

e n
mp

[j]e e n

[j]e n

pizz. (klangvoll) *mp* arco *mf* 3 3 3
 pizz. (klangvoll) arco *mp*

mp

ge - hen,

n e [j]a a e

pp *p*

n e - [j]a a n

pp

na a e

pp

na e [j]a

p

pp *poco cresc.*

pp *poco cresc.*

pp *poco cresc.*

poco cresc.

19

an den Rand der Er - de

mp

a - e [j]a a n e [j]a

mp *poco cresc.*

a na

mp

na e [j]a ne

p

a e - [j]a

p

mp

mf 5 6 *mp* 4

mit mehr Gesangsstimme

und die Ewigkeit

mf

mp

p

mp

Streicher: Dämpfer ab! senza sord.

mf

mp

mf

mf

mp

mf

senza sord.

schme - cken. Ich *mf*

an *mp* den Rand

a *mp* e [j]a

an *mp* den Rand

e - [j]a na

mp

senza sord. *mp* *cresc.*

senza sord. *mp* *cresc.*

mp *cresc.*

mp *cresc.*

26

wer - de die Hän - de an - fül - - - len mit
an den Rand,
n Er - de
a n
an den Rand, a n

Detailed description: This system contains five vocal staves. The first staff has two triplet markings over the first and last groups of notes. The lyrics are: 'wer - de die Hän - de an - fül - - - len mit' (first line), 'an den Rand,' (second line), 'n Er - de' (third line), 'a n' (fourth line), and 'an den Rand, a n' (fifth line). The notes are in a melodic line with various intervals and rests.

Detailed description: This system contains two piano staves. The music consists of sustained chords and moving lines in both hands, providing harmonic support for the vocal parts. The notes are mostly half and quarter notes with some rests.

mf *mf* *mf*

Detailed description: This system contains four piano staves. It features a series of triplet patterns in all four hands. The first measure of the second system has a triplet in the right hand and a triplet in the left hand. The second system of this block has five triplet markings in the right hand and five in the left hand. The dynamic marking *mf* (mezzo-forte) is present in the first, second, and third staves. The music is rhythmic and melodic.

28

Er - - - de und mei - - ne
f *mf*

an den Rand
mf *f*

na - e [j]a
mf *f*

na e - [j]a
mf *f*

musical notation includes treble and bass clefs, dynamic markings (*f*, *mf*), and a *div.* (divisi) instruction.

f *f* *f* *p*

musical notation includes treble and bass clefs, dynamic markings (*f*, *p*), and triplet markings (3).

30

Wör - - - ter spre - - - - -
f

der - - - Er - - - - - de,
mp *f*

der - - - Er - - - - - de,
mp *f*

8 der - - - Er - - - - - de,
mf *f*

den Rand der Er - - - - - de,
mp *f*

div.

Detailed description: This section of the score covers measures 30 to 33. It features a vocal line with lyrics and a piano accompaniment. The vocal line starts with a long note on 'Wör' and continues with 'ter spre' and 'der Er de'. The piano accompaniment provides harmonic support with various textures, including chords and moving lines. Dynamics range from *mp* to *f*. A 'div.' marking appears at the end of the vocal line in measure 33.

p *f*

p *f*

p *f*

f 3 3 3 3 3

Detailed description: This section shows the piano accompaniment for measures 30 to 33. It is divided into two systems. The first system (measures 30-31) shows the right and left hand parts with dynamics *p* and *f*. The second system (measures 32-33) features more complex textures, including triplets in the left hand and a more active right hand. Dynamics are *f* and *f*. The piece concludes with a series of triplet figures in the left hand.

32

chen, die *f*

The first system of the score consists of five staves. The top staff is a vocal line in a treble clef with a key signature of one flat. It contains the lyrics "chen," and "die" with a dynamic marking of *f*. The following four staves are piano accompaniment, each with a grand staff (treble and bass clefs) and a fermata over the first measure.

The second system consists of two staves for piano accompaniment, a grand staff with treble and bass clefs. It features a melodic line in the treble clef and a supporting line in the bass clef, both with a fermata over the first measure.

The third system consists of four staves for piano accompaniment. The top two staves are a grand staff with treble and bass clefs. The bottom two staves are also a grand staff with treble and bass clefs. This system contains more complex melodic and harmonic material with various slurs and ties.

33

Wör - - ter, die zu

Wör - - - ter zu
f

Wör - - - ter zu
f

Wör - - - ter zu
f

Wör - - - ter zu
f

f

f

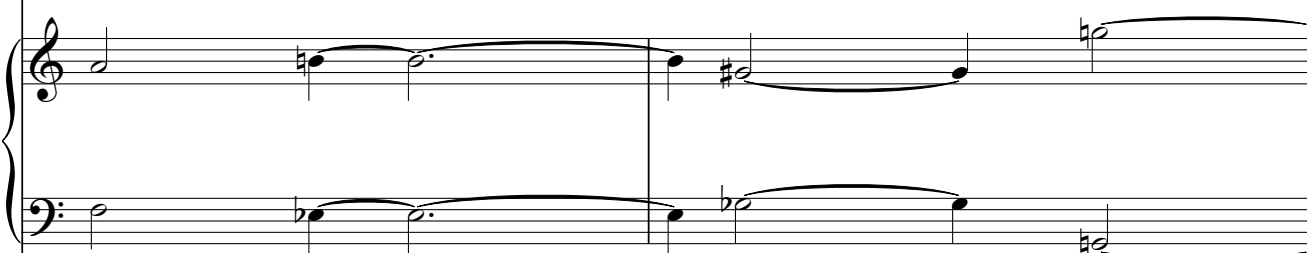
f

f

34



Stein wer - - - den
Stein auf mei -
Stein auf mei -
Stein auf mei - - - -
Stein auf mei - - - -



36

auf mei - ner Zun - - ge,
ff

- - - - - ner Zun - - ge,
ff

- - - - - ner Zun - - ge,
ff

- - - - - ner Zun - - ge,
ff

- - - - - ner Zun - - ge,
ff

This system contains five staves. The top staff is a vocal line with lyrics. The following four staves are piano accompaniment for different instruments, each with lyrics and a *ff* dynamic marking. The piano part consists of sustained chords and simple melodic lines.

This system contains two staves for piano accompaniment. The music is mostly sustained chords with some movement in the bass line. The dynamic is *ff*.

This system contains four staves for piano accompaniment. The music is more active, featuring triplets and sixteenth-note patterns. The dynamic is *ff*.

mächtig

38

um Gott wie - der

um Gott wie - der

um Gott wie - der

um Gott wie - der

um Gott wie - der

molto marcato

molto marcato

molto marcato

molto marcato

sf sf sf

sf sf sf

3 6 6 6 6

3 6 6 6 6

3 6 6 6 6

3 6 6 6 6

39

— auf - zu - bau - - - - -
— auf - zu dim. - bau - - - - -
— auf - zu dim. - bau - - - - -
8 — auf - zu dim. - bau - - - - -
— auf - zu dim. - bau - - - - -

6 6 6 6 6
dim. 6
6 6 6 6 6
dim. 6
6 6 6 6 6
dim. 6
6 6 6 3 3
dim. 6

40

en, den
mf

en, den
mf

en, den
mf

en, den
mf

en, den
mf

8' + 4' + 2'

f

mf

mf

mf

mf

41

Musical score for measures 41-44. The vocal line (Va) is a whole note. The piano accompaniment consists of four staves (treble and bass clefs) with sixteenth-note patterns. Dynamics include *f* and *dim.*

Va - - - - -

gro - - - - - *dim.*

f
gro - - - - - *dim.*

f
gro - - - - - *dim.*

f
gro - - - - - *dim.*

Musical score for piano accompaniment, measures 45-48. The piano part consists of four staves (treble and bass clefs) with sixteenth-note patterns. Dynamics include *f* and *dim.*

f 6 6 6 *dim.* 6

f 6 6 6 *dim.* 6 6

f 6 6 *dim.* 6 6

f 6 6 *dim.* 6

42

f

dim.

mp

Ben Gott,

mp

Ben Gott,

mp

Ben Gott,

mp

Ben Gott,

mf

8' + 4'

mf

mp

mp

mp

mp

43

ter mei - - - -

den al - lei - - - - *mf* *dim.*

den al - lei - - - - *mf* *dim.*

den al - lei - - - - *mf* *dim.*

den al - lei - - - - *mf* *dim.*

The first system of music consists of five vocal staves and two piano staves. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The lyrics are: "ter mei - - - -", "den al - lei - - - -", "den al - lei - - - -", "den al - lei - - - -", and "den al - lei - - - -". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, both with a dynamic marking of *mf* and a *dim.* instruction.

mf 6 6 6 *dim.*

mf 6 6 6 *dim.*

mf 6 6 6 *dim.*

mf 3 6 6 *dim.*

The second system of music consists of four piano staves. The first three staves are in treble clef, and the fourth is in bass clef. The music features a complex texture with sixteenth-note patterns and slurs. The dynamic marking is *mf*, and there are *dim.* instructions. The staves contain the following markings: "6 6 6", "6 6 6", "6 6 6", and "3 6 6".

44

ner Kin - - - der,

*Sopran und Bass
ein wenig markiert.*

- - ni - gen Gott, den ur -
p

- - ni - gen Gott, *p* am Rand der

- - ni - gen Gott, am Rand der
p

- - ni - gen Gott, den ur - al - ten
p

Piano accompaniment for the first system, featuring a 7-measure rest in both staves.

First staff of the second system with sixteenth-note patterns, marked with '6' and '3'.

Second staff of the second system with sixteenth-note patterns, marked with '6' and '3'.

Third staff of the second system with sixteenth-note patterns, marked with '6' and '3'.

Fourth staff of the second system with sixteenth-note patterns, marked with '6' and '3'.

46

Alle sehr kopfig singen.
 Alt und Tenor ein wenig markiert.

al - ten Va - ter, am Rand der

pp

Er - - - de, im Na - men

pp

Er - - - de, im Na -

pp

Va - - - ter, am Rand der

pp

p *pp*

p *pp*

p *pp*

p *pp*

49

Er - - - - de, *ppp*

mei-ner Kin - der. *ppp*

men mei - ner Kin - der. *ppp*

Er - - - - de, *ppp*

The vocal score consists of four staves. The top three staves are for Soprano, Alto, and Bass voices, respectively. The bottom staff is for piano accompaniment. The lyrics are: "Er - - - - de, mei-ner Kin - der. men mei - ner Kin - der. Er - - - - de,". The piano part is mostly silent in this section.

hinterm Steg, flüsternd *ppp*

The piano accompaniment for the second system features intricate textures. The right hand has a melodic line with triplets and a sustained note. The left hand has a rhythmic accompaniment with triplets and chords. The instruction "hinterm Steg, flüsternd" (behind the bridge, whispering) is written below the left hand. Dynamics include *pp* and *ppp*.

tonlos geflüstert, sehr geräuschhaft

52

Musical staff with treble clef, showing a melodic line with trills and triplets.

...am Rand der Er - de...

pppp

tonlos geflüstert, sehr geräuschhaft

Musical staff with treble clef, showing a melodic line with trills and triplets.

Go - tt... Va - ter...
pppp

Musical staff with treble clef, showing a melodic line with trills and triplets.

gro - ßer Go - tt...
pppp

Musical staff with treble clef, showing a melodic line with trills and triplets.

Va - ter...
pppp

Musical staff with bass clef, showing a melodic line with trills and triplets.

gro - ßer Go - tt...
pppp

Piano accompaniment staves (treble and bass clef) showing sustained chords.

Musical staff with treble clef, showing a melodic line with trills and triplets.

pppp

Musical staff with treble clef, showing a melodic line with trills and triplets.

Musical staff with bass clef, showing a melodic line with trills and triplets.

Musical staff with bass clef, showing a melodic line with trills and triplets.

Musical staff with bass clef, showing a melodic line with trills and triplets.