

Inseln der Gegenwart  
Drei Moments musicaux für Streichorchester  
(1997)

Martin Herchenröder

I. Vision

II. Wolkenpur

III. Zeitdrift

*Für Celso Antunes  
und das Neue Rheinische Kammerorchester*

Aufführungsdauer: ca. 9 Minuten

Auftrag des Neuen Rheinischen Kammerorchesters  
zur Kölner Triennale 1997

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### Besetzung:

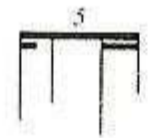
- Violinen I (max. 6-fach geteilt)
- Violinen II (max. 5-fach geteilt)
- Violen (max. 4-fach geteilt)
- Violoncelli (max. 3-fach geteilt)
- Kontrabässe (max. 2-fach geteilt, mind. 1 mit C-Saite)

### Erläuterungen:

Vorzeichen gelten nur für die Noten, vor denen sie stehen, sowie für die ggf. folgenden Überbindungen.



= Mit der linken Hand die Saiten abdämpfen und mit dem Bogen die Saiten schlagen (Aufschlagpunkt bestimmt die Tonhöhe; hohes, kicherndes Geräusch)



= Im notierten Rhythmus Töne von nicht genau fixierter Höhe spielen; die Enden der Notenhäse markieren ungefähr die zu spielenden Tonhöhen.



= Doppelgriff, der von zwei Spielern gleichzeitig hervorzubringen ist ( d.h.: *non div.*)



= Fermate normaler Länge



= besonders lange Fermate

Inseln der Gegenwart  
Drei Moments musicaux für Streichorchester

I. Vision

Martin Herchenröder  
(1997)

The musical score is for the first movement, 'I. Vision', of 'Drei Moments musicaux für Streichorchester' by Martin Herchenröder. It is written in 3/4 time with a tempo of quarter note = 72. The score is divided into four systems of staves:

- Violinen I:** Four staves (1/2, 3, 4, 5/6). The first staff has a box labeled 'A'. Dynamics range from *f* to *pp*. Markings include *molto*, *ff*, and *mf*.
- Violinen II:** Three staves (1/2, 3, 4/5). Dynamics range from *f* to *pp*. Markings include *sub. p*, *mf*, and *p*.
- Violoncelli:** Three staves (1, 2, 3). Dynamics range from *ff* to *f*. Markings include *molto*, *pizz.*, and *sub. p*.
- Kontrabässe:** Two staves (1, 2). Dynamics range from *ff* to *pp*. Markings include *sub. pp* and *(pp)*.

The score includes various musical notations such as slurs, accents, and dynamic markings. The key signature is one flat (B-flat major or D minor).



20

[D]

V.I. 1-3 *mp* *pp* *p* *ppp* *pp > pppp* *pp > pppp*

V.I. 4-6 *p* *ppp* *pp > pppp* *p* *ppp* *pp > pppp*

V.II 1/2 *mp espr. etwas hervortreten*

V.II 3 *mp espr. etwas hervortreten*

V.II 4 *mp espr. etwas hervortreten*

Va 1/2

Va 3

Va 4 *pizz.* *f*

Vc. 1 *Sv*

Vc. 2

Vc. 3 *Sv*

Kb. 1

Kb. 2

24 **E**

1 *pizz.*  
*f*

2 *pizz.*  
*f*

3 *pizz.*  
*f*

4 *pizz.*  
*f*

5 *pizz.*  
*f*

6

VI.I

1/2 *poco a poco cresc.*

3/4 *poco a poco cresc.*

5 *mp espr. etwas hervortreten* *poco a poco cresc.*

1 *pizz.*  
*f*

2 *pizz.*  
*f*

3 *pizz.*  
*f*

4

Va

1

2

3

4

Vc.

1

2

3

1

2

Kb.

NB: kein C<sub>1</sub> verwenden

**[F]**

**VI. I**

1 *mf*

2 *mf*

3 *mf*

4 *mf cresc.*

5 *mf*

6 *mf e sempre cresc.*

**VI. II**

1/2 *mf e sempre cresc.*

3/4 *mf e sempre cresc.*

5 *mf e sempre cresc.*

**Va**

1 *mf cresc.*

2 *mf cresc.*

3 *mf*

4 *f*

**Vc.**

1

2 *mf cresc.*

3 *mf*

30 **G** **H**

VI.I

VI.II

Va

Vc.

Kb.

*f* *sf* *pizz.* *arco* *molto f* *ff*



VI.I

1/2

3/4

5/6

37

*ff*

*sub.p*

*ppp*

*a2*

*arco*

VI.II

1/2

3/4

5

*ff*

*sub.p*

*ppp*

*a2*

Va

1/2

3/4

5

*ff*

*sub.p*

*ppp*

*a2*

Vc.

1

2/3

*ff* *l.v. sempre* *f* *p*

*pizz.*

*non div.*

Kb.

1

2

*ff* *l.v. sempre* *f* *p*

*pizz.*

*6*

II. Wolkenpur

VI. solo *mp dolce*

2

VI.I 3/4 *pp* *div.* *pp* *p* *pp* *mp* *pp* *p*

5/6 *pp* *pp* *p*

VI.II 3/4 *div.* *p* *div.* *p*

5 *p*

Va 1/2 *div.* *pp* *pp*

3 *pp*

7 **A**

VI. solo *sempre dolce* *poco*

2 *pp* *p* *sfp* *mf*

3 *pp* *pp* *p* *mf* *p* *mp*

VI.I 4 *pp* *pp* *p* *pp* *mf* *p* *mp*

5 *pp* *pp* *p* *pp* *mf* *p* *mp* *mf*

6 *pp* *pp* *p* *pp* *mf* *p* *mf*

VI.II 3/4 *sfp* *p* *pp* *mf* *sfp* *mf*

5 *sfp* *p* *pp* *mf* *sfp* *mf*

Va 1/2 *pp* *p*

3/4 *div.* *p* *mf* *p* *sfp* *mf* *pp*

13 B

VI. solo *rf sempre dolce*

2 *fp f p f fpp f fpp*

3 *p fp f p f pp f fpp*

VI.I 4 *p fp f p f pp f fpp*

5 *p f pp fpp*

6 *p f fpp fpp*

1 *p f fpp mp*

2 *fp f fpp mp*

VI.II 3 *fp f fpp mp*

4 *fp f pp p*

5 *fp f pp fpp p*

Va 1/2 *div. fp f pp fpp*

3/4 *div. fp f fpp*

Vc. 1/2 *div. fp*

3 *fp*

Detailed description of the musical score: The score is for page 11 of a musical work. It features a Violin solo part at the top, followed by Violin I (VI.I) and Violin II (VI.II) sections, each with five staves. Below these are the Viola (Va) and Violoncello (Vc.) parts, each with two staves. The Violin solo part begins with a measure marked '13' and a box containing the letter 'B'. The tempo/mood is indicated as 'rf sempre dolce'. The Violin solo part contains a triplet of eighth notes, followed by a series of eighth and sixteenth notes, and ends with a triplet of eighth notes. The Violin I and II parts consist of chords and single notes, often with triplets. The Viola and Violoncello parts are primarily sustained chords, with some movement in the lower register. Dynamics range from piano (p) to fortissimo (f), with fortissimissimo (fpp) and mezzo-piano (mp) also used. Articulations include accents and 'div.' (divisi) markings. The score is written in a key with one flat (B-flat) and a 3/4 time signature.

19 C

VI. solo *mf dolce*

VI. I  
2 *f* *pp* *fp* *ff* *f* *sfpp*  
3 *f* *pp* *fp* *ff* *f* *sfpp*  
4 *f* *pp* *fp* *ff* *pp* *pp* *fp* *molto* *f*  
5/6 (div.) *ff* *ff* *pp* *pp* *fp* *molto* *f*

VI. II  
1 *ff* *pp* *sfpp*  
2 *ff* *pp* *sfpp*  
3 *ff* *pp* *sfpp*  
4 *ff* *pp* *fp* *pp*  
5 *ff* *pp* *fp* *pp*

Va  
1/2 (div.) *ff* *p* *pp* *sfpp*  
3 *ff* *p* *pp* *sfpp*  
4 *ff* *p* *sfpp* *sfpp*

Vc.  
1/2 *ff* *ff* *f* *sfpp*  
3 *ff* *ff* *f* *sfpp*

Kb. 1 *ff*



**[E]**

31

VI. solo *mf dolce*

2 *fp* *fp* *p* *fp* *mf* *p*

3 *fp* *fp* *fp* *p* *fp* *mf* *p*

VI.I 4 *fp* *fp* *p* *fp* *mf* *p*

5 *fp* *fp* *fp* *p* *fp* *mf* *pp*

6 *ff* *pp* *fp* *fp* *mf* *pp*

1/2 *div.* *ff* *pp* *p* *fp* *mf* *pp*

VI.II 3 *fp* *p* *mf*

4 *fp* *p* *mf*

5 *fp* *mf*

Va 1 *fff* *ff* *p* *f* *p* *fp* *f* *p*

2 *fff* *ff* *p* *f* *p* *fp* *f* *p*

3 *fff* *ff* *p* *f* *p* *fp* *f* *p*

4 *fff* *ff* *p* *f* *p* *fp* *f* *p*

Vc. 1 *mf dolce*

2 *fff* *fp*

3 *fff* *mf* *fp* *fp*

Kb. 1/2 (div.) *fff* *mf* *fp* *mf*

37 **F**

VI. solo *mp dolce*

2 *mf* *pp* *mp*

3 *mf* *pp* *f* *pp* *mp* *pp*

VI.I 4 *mf* *pp* *f* *pp* *mp* *pp*

5 *f* *pp* *pp* *p* *pp* *pp*

6 *f* *pp* *pp* *p* *pp* *pp*

VI.II 1 *fp* *pp*

2 *fp* *pp*

3 *fp* *pp* *p*

4 *fp* *pp* *p*

5 *p*

Va 1 *fp* *p* *p* *fp*

2 *fp* *p* *p* *fp*

3 *fp* *p* *p* *fp*

4 *fp*

Vc. solo *mp dolce* *p*

III. Zeitdrift

(♩ rit. = ♩) **A** a tempo (♩ = 88)

Musical score for Violins I and II, Violas, Cellos, and Double Basses. The score is in 3/4 time and features a 7/16 time signature change. It includes dynamic markings such as *ff*, *p*, and *pizz.* (pizzicato). The section concludes with a 3/4 time signature change.

Musical score for Violins I and II, Violas, and Cellos/Double Basses. This section features dynamic markings such as *rf* (ritardando forte) and *p* (piano). It includes a *arco* (arco) marking for the Cello/Double Bass part. The section concludes with a *mp* (mezzo-piano) marking.



17

VI.I  
1-3  
4-6

VI.II  
1-3  
4/5

Va  
1  
2-4

Vc.  
1/2  
3

Kb.  
1  
2

21

VI.I  
1-3  
4-6

VI.II  
1-3  
4/5

Va  
1  
2-4

Vc.  
1  
2  
3

Kb. 1/2

30 **B**

7 16 a2 5 8 3 8 5 6

1/2 VI.I 3/4 5/6

1/2 VI.II 3-5

1/2 Va 3/4

1/2 Vc. 3

1/2 Kb. 1/2

37 **B**

9 16 10 16

1/2 VI.I 3/4 5/6

1/2 VI.II 3-5

1/2 Va 3/4

1/2 Vc. 3

1/2 Kb. 1/2

10/16 C rit. 3/4

1 *f ff* *p* *f* *f* *p*

2 *f ff* *p* *f* *f* *p*

VI.I 3/4 *f ff* *ff* *f* *mp* *pp*

5 *f ff* *ff* *f* *p*

6 *f ff* *p* *f* *p*

10/16 3/4 3/4

1/2 *ff* *f* *p*

3 *ff* *p* *f* *mp* *pp*

4 *ff* *p* *f* *mp* *pp*

5 *ff* *p* *f* *mp* *pp*

10/16 3/4 3/4

1/2 *sub. ff* *p* *ff* *f* *mp* *pp*

3/4 *sub. ff* *p* *ff* *f* *mp* *pp*

10/16 3/4 3/4

1/2 *div. a2* *ff* *f* *mp* *pp*

3 *ff* *pizz.* *f* *mp* *pp*

10/16 3/4 3/4

1/2 *a2* *f* *pizz.* *f* *mp* *pp*





poco rit. **11** **16** quasi a tempo, poco meno mosso mit Nachdruck **11** **16** **6** rit.

VI.I  
1-4  
a4  
rf  
ff

5/6  
a2  
rf  
ff

VI.II 3/4  
a2  
rf  
f molto  
ff

5  
rf  
f molto  
ff

Va  
1/2  
a2  
rf  
f molto  
ff

3/4  
a2  
rf  
f molto  
ff

Vc.  
1/2  
a2  
rf  
f molto  
ff

3  
rf  
f molto  
ff

Kb. 1/2  
div.  
molto f  
unis  
ff  
div.  
unis

**F** *a tempo* *rit.* *rit. (meno mosso)*

**Violins I** (1, 2, 3)  
**Violins II** (4/5, 6)  
**Violins III** (1, 2/3)  
**Violas** (1/2, 3/4)  
**Cellos/Double Basses** (1/2)

*fff*, *f*, *poco*, *p*, *pp*, *mp*

*pizz.*, *arco*