

Lasse Thoresen (2016)

# Flammehimmel

for string orchestra  
Op. 54 no. 2



Duration appr. 10'

Commissioned by  
Nordnorsk Opera og Symfoniorkester  
With the financial support of  
Norsk Kulturråd

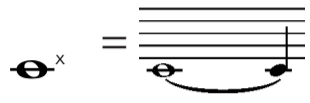
## Orchestration:

6-5-4-4-2

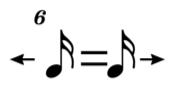
### Explanation of signs



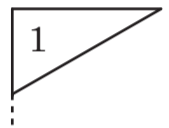
Beginning /end of metrical notation



The fourth of the preceding value is added



Metrical modulation: a quarter note in previous measure is equal to a dotted quarter note in the next measure



Conductor's numbered cues



Pitch raised by appr. 50 cent



Pitch lowered by appr. 50 cent



Pitch raised by appr. 30 cent



Pitch raised by appr. 130 cent



Pitch lowered by appr. 130 cent



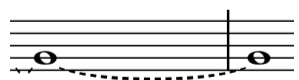
Dampen



Grace-notes to be inserted in the longer value



Tremolo as fast as possible



The trill/trem. continues till the end of the dotted slurs



Relative or approximate pitch



A series of swells (quick crescendos/decrescendos)

# Flammehimmel

for string orchestra

Lasse Thoresen (2016)  
Op. 54 no. 2

A

4. [ ♩ ≈ 72 ]

Violin 1

Violin 2

Violin 3

Violin 4

Violin 5

Violin 6

Violin 7

Violin 8

Violin 9

Violin 10

Violin 11

Viola 1

Viola 2

Viola 3

Viola 4

Violoncello 1

Violoncello 2

Violoncello 3

Violoncello 4

Double Bass 1

Double Bass 2

con sord.  
trem. a la punta  
1) -----|

*pp*

sul tasto → sul pont. → sul tasto → sul pont.

1) Dampen string with left hand to produce noise sound. Let the pitch come through gradually (at end of dotted line). Duration ad lib.

The musical score for "Flammehimmel" (page 2) is arranged for a large ensemble. It includes the following parts and markings:

- Violins 1-6:** Violin 1 starts with a pizzicato (pizz.) sixteenth-note figure at *mp*. Violins 2-6 have various melodic lines, with Violins 2 and 4 featuring triplets. Violins 1, 2, 4, and 5 include *pp* and *p* dynamic markings, with "arco" markings above the staves.
- Violins 7-11:** These parts are primarily sustained notes with dynamic markings ranging from *pp* to *p*. Performance instructions include "sul tasto", "sul pont.", and "senza sord." (without mutes).
- Violas 1-4:** These parts provide harmonic support with sustained notes and dynamic markings of *pp* and *p*.
- Cellos 1-4:** These parts feature tremolos (trem.) and pizzicato (pizz.) figures, with dynamic markings of *pp*, *mf*, and *pp*.
- Double Basses 1-2:** Similar to the cellos, they play tremolos and pizzicato figures with dynamic markings of *pp*, *mf*, and *pp*.

A watermark "MNB noter" and the text "This music is copyright protected" are visible across the center of the page.

2. 4.

The musical score is arranged in systems. The first system (Vln 1-6) features a rhythmic pattern of eighth notes with triplets and sixteenth notes. The second system (Vln 7-11) has a more melodic line with triplets. The third system (Vla 1-4) includes 'sul pont.' markings. The fourth system (Vc. 1-4) shows a bass line with triplets and sixteenth notes. The fifth system (D. B. 1-2) provides a low-frequency accompaniment. Dynamics range from *mf* to *f*, with accents like *sfz* and *pizz.* used throughout.

1) Small noteheads: *p*  
Large noteheads: *f*

16

Vln 1 *p* 6 *f* 6 *p* *f* 6 *p* *f* 6 *sim.*

Vln 2 6 *p* *f* *f* 6 *p* *f* *sim.* 6 6

Vln 3 6 *f* *p* *f* 6 *f* *p* *sim.* 6 6

Vln 4 6 *f* *p* *f* *p* *sim.* 6 6

Vln 5 6 *p* *f* *p* 6 *p* *f* *p* 6 *p* *f* *p* *sim.* 6 6

Vln 6 6 *p* *f* *f* *p* 6 *p* *f* *p* 6 *sim.* 6 6

Vln 7

Vln 8

Vln 9

Vln 10

Vln 11

Vla 1 *f* 3

Vla 2 *f* *f* *p* 3 *f* *p*

Vla 3 *f* *f* *p* 3 *f* *p*

Vla 4 *f* *f* *p* 3 *f* *p*

Vc. 1

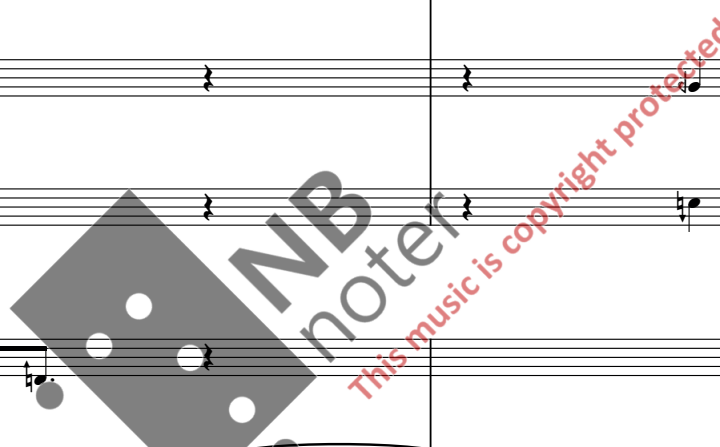
Vc. 2 3 *f* *p* *f* *p* *f*

Vc. 3 3 *f* *p* *f* *p* *f*

Vc. 4 3 *f* *p* *f* *p* *f*

D. B. 1

D. B. 2



4  [  ≈ 108 ]

4 



Violin 1-6: Six staves of violin parts, each with a sixteenth-note tremolo pattern marked with a '6' below the staff.

Violin 7-11: Five staves of violin parts. Violin 7 has a triplet of eighth notes marked with 'f'. Violins 8-11 have dynamic markings: *f p f p f p sim.* and *p f p f p f p sim.*

Viola 1-4: Four staves of viola parts. Violins 1 and 2 have dynamic markings: *f* and *p*. Violins 3 and 4 have dynamic markings: *f* and *p*. Violin 4 has a *pizz.* marking.

Cello 1-4: Four staves of cello parts. Cellos 2, 3, and 4 have dynamic markings: *p*, *f*, and *p*. Cellos 2, 3, and 4 also have a *mf* marking.

Double Bass 1-2: Two staves of double bass parts. Double Bass 1 has dynamic markings: *f* and *p*. Double Bass 2 has dynamic markings: *f* and *p*.

←  $\text{♩} = \text{♩}^6$  →  
**4** [  $\text{♩} \approx 72$  ]

←  $\text{♩} = \text{♩}^6$  →  
**4** [  $\text{♩} \approx 108$  ]

21

Vln 1 *f p* <sup>6</sup> *sim.* 6 6 6 6

Vln 2 *p f p* <sup>6</sup> *sim.* 6 6 6 6

Vln 3 *p f p* <sup>6</sup> *sim.* 6 6 6 6

Vln 4 *f p* <sup>6</sup> *f p* *sim.* 6 6 6 6

Vln 5 *p* <sup>6</sup> *f* *sim.* 6 6 6 6

Vln 6 *p* <sup>6</sup> *f* *sim.* 6 6 6 6

Vln 7 *f* 3

Vln 8 *pizz.* *mp* *f p* *f p* *sim.*

Vln 9 *pizz.* *mp* *arco* *p f p* *f p* *sim.*

Vln 10 *pizz.* *mp* *arco* *p f p* *f p* *sim.*

Vln 11 *pizz.* *mp* *arco* *f p* *f* *p f p* *sim.*

Vla 1 *sfz* *sfz*

Vla 2 *p* *f* 3 *f* *f p* *f p* *f p* *f p*

Vla 3 *p* *f* 3 *f* *f p* *f p* *f p* *f p*

Vla 4 *p* *f* 3 *f* *f* *p*

Vc. 1 *sfz* *sfz*

Vc. 2 3 *f* *f*

Vc. 3 3 *f* *f*

Vc. 4 3 *f* *f*

D. B. 1 *f* *p*

D. B. 2 *f* *p*

**NB** noter  
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24

Vln 1

Vln 2

Vln 3

Vln 4

Vln 5

Vln 6

Vln 7

Vln 8

Vln 9

Vln 10

Vln 11

Vla 1

Vla 2

Vla 3

Vla 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

D. B. 1

D. B. 2

*cresc.*

*f*

*dim.*

*gliss poco a poco*

*sim.*

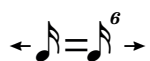
*poco f*

*f*

*5*

*dim.*

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4 [♪ ≈ 72]

The score for page 8 of 'Flammehimmel' is a complex orchestral arrangement. It features a variety of instruments including a full complement of violins (I-VI), violas (I-IV), cellos (I-IV), and double basses (I-II). The music is characterized by intricate sixteenth-note patterns, particularly in the string sections, and dynamic contrasts from *p* to *ff*. Specific performance instructions include *arco*, *sul pont.*, *sul tasto*, and *pizz. trem.* for the lower strings. A watermark 'NB noter' is overlaid on the central portion of the score.

31

Vln 1 *f* 6 6 6 6 *f*

Vln 2 *f* 6 6 6 6 *f*

Vln 3 *f* 6 6 6 6 *f*

Vln 4 *f* 6 6 6 6 *f*

Vln 5 *f* 6 6 6 6 *f*

Vln 6 *p* sul pont. *f* sul tasto

Vln 7 *p* sul pont. *f* sul tasto

Vln 8 *p* sul pont. *f* sul tasto

Vln 9 *p* sul pont. *f* sul tasto

Vln 10 *p* sul pont. *f* sul tasto

Vln 11 *p* sul pont. *f* sul tasto

Vla 1

Vla 2

Vla 3 *poco f* sul pont.

Vla 4 *poco f*

Vc. 1

Vc. 2

Vc. 3

Vc. 4

D. B. 1 *poco f* *p*

D. B. 2 *poco f*

**NB** noter  
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4. [♩ ≈ 72]

33

**B** gliss ad lib. *f* *ppp*

Vln 1 sul tasto *dim.* *ppp*

Vln 2 gliss ad lib. *f* *ppp*

Vln 3 gliss ad lib. *f* *ppp*

Vln 4 gliss ad lib. *f* *ppp*

Vln 5 gliss ad lib. *f* *ppp*

Vln 6 gliss ad lib. *f* *ppp*

Vln 7 ord. gliss ad lib. *f* *ppp*

Vln 8 ord. gliss ad lib. *f* *ppp*

Vln 9 ord. gliss ad lib. *f* *ppp*

Vln 10 ord. gliss ad lib. *f* *ppp*

Vln 11 ord. gliss ad lib. *f* *ppp*

Vla 1 arco gliss ad lib. *p* *ppp* *dim.* *ppp*

Vla 2 *ppp*

Vla 3 *p* *ppp*

Vla 4 sul pont. *p* *ppp* sul pont. *p*

Vc. 1 arco gliss ad lib. *p* *ppp* *dim.* *ppp*

Vc. 2 *p* *ppp* arco *ppp*

Vc. 3 *p* *ppp* arco sul pont. 5 *p* < >

Vc. 4 *p* *ppp* arco sul tasto *p*

D. B. 1 alto sul pont. *p* *ppp* sul pont.

D. B. 2 sul pont. alto sul pont. sul tasto *p*

<sup>1)</sup> Cresc./dim. at conductor's cue.

35 **C** batt. con punta d'arco

1\*  $\pm 8 \text{ } \downarrow \text{ } [\approx 72]$  2\*  $\pm 5 \text{ } \downarrow$

Vln 1 *mp* *senza vib. sul tasto*

Vln 2

Vln 3 *mp* *senza vib. sul tasto*

Vln 4 *p* *con sord. senza vib.*

Vln 5 *p* *mp* *sul pont.*

Vln 6 *mp* *sul tasto senza vib.*

Vln 7 *f* *batt. con punta d'arco*

Vln 8

Vln 9

Vln 10

Vln 11

Vla 1 *p* *mp* *mf* *sul pont.*

Vla 2 *f* *sul tasto*

Vla 3 *f* *sul tasto*

Vla 4 *f*

Vc. 1 *poco f* *Keep distance between fingers constant*

Vc. 2 *poco f* *Keep distance between fingers constant*

Vc. 3 *f*

Vc. 4 *f*

D. B. 1 *f* *sul pont.*

D. B. 2 *f*

\*) Cue 1 is only for vln 3, 4, 5 & 6  
 Cue 2 is only for vln. 1 & 7 and vcl. 1 & 2

The musical score is arranged in a standard orchestral layout. The top section contains the Violin parts (Vln. 1-11), followed by the Viola parts (Vla. 1-4), and the Cello/Double Bass parts (Vc. 1-4, D.B. 1-2). A vertical dashed line indicates the start of a section. A cue for Vln. 1 is marked with a triangle and the number 3\*. The first violin part (Vln. 1) begins with a melodic line starting at measure 37. The second violin part (Vln. 2) plays a rhythmic accompaniment marked 'a la punta' and 'mf'. Violins 3, 4, 5, and 6 are marked 'pp'. Violins 7 and 8 have parts marked 'f' and 'mf'. The Viola parts (Vla. 1-4) are marked 'f'. The Cello and Double Bass parts (Vc. 1-4, D.B. 1-2) are marked 'f'. A large watermark 'NB noter' and the text 'This music is copyright protected' are overlaid on the score.

\*) Cue 3 is only for vln. 1, 2, 7 & 8

Flammehimmel

39 **D** ← ±4 → 1 ← ±5 → 2 ← ±13 →

Vln 1 *mf*

Vln 2 *mf*

Vln 3

Vln 4

Vln 5

Vln 6

Vln 7 *mf*

Vln 8 *mf*

Vln 9 *f* *flautando* 3 5 5 *mp*

Vln 10 *mf* *sul tasto flautando* *mp*

Vln 11 *f* *flautando* *sul pont.* *mp*

Vla 1 *f* 3 3 5 *mp*

Vla 2 *f* *flautando* *mp*

Vla 3 *mf* *sul pont.* *mp*

Vla 4 *f* 3 *mp*

Vc. 1 *f* Keep distance between fingers constant

Vc. 2 *f* Keep distance between fingers constant

Vc. 3 *mf*

Vc. 4 *mf*

D. B. 1 *f* *pp*

D. B. 2 *f* *pp*

Flammehimmel

E
2.
← ±5 ♩ →
2.
4.

[43] Vln 1 *f* *8va*  
 Vln 2 *mf*  
 Vln 3 *f* *ord.* *5* *5* *3* *cresc./dim. ad lib* *f*  
 Vln 4 *f* *ord.* *3* *5* *cresc./dim. ad lib* *f*  
 Vln 5 *f* *ord.* *3* *5* *cresc./dim. ad lib* *f*  
 Vln 6 *f* *tr* *sul pont.* *ord.*  
 Vln 7 *f*  
 Vln 8 *f*  
 Vln 9 *f* *tr*  
 Vln 10 *f* *tr*  
 Vln 11 *f* *tr*  
 Vla 1 *f* *tr* *ord.* *f*  
 Vla 2 *f* *tr* *f*  
 Vla 3 *f* *tr* *f*  
 Vla 4 *f* *tr* *sul tasto* *ord.* *f*  
 Vc. 1 *mf* *sul pont.* *tr* *mf*  
 Vc. 2  
 Vc. 3 *mf*  
 Vc. 4 *mf* *sul tasto* *tr*  
 D. B. 1 *p* *sul tasto*  
 D. B. 2 *p* *sul pont.*

NB  
noter

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4. 3. 4.

47

Vln 1

Vln 2

Vln 3

Vln 4

Vln 5

Vln 6

Vln 7

Vln 8

Vln 9

Vln 10

Vln 11

Vla 1

Vla 2

Vla 3

Vla 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

D. B. 1

D. B. 2

ord.

irreg.

8va

mf

f

tr

3

ff

cresc.

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51

Vln 1 *ff* *al tallone* *3* *dim.* *pp* *punta d'arco* *ord.* *ff*

Vln 2 *ff* *al tallone* *3* *dim.* *pp* *punta d'arco* *p* *<>* *mf* *ord.* *ff*

Vln 3 *ff* *al tallone* *3* *dim.* *pp* *punta d'arco* *ord.* *ff*

Vln 4 *ff* *al tallone* *3* *dim.* *pp* *punta d'arco* *ord.* *ff*

Vln 5 *ff* *al tallone* *3* *dim.* *pp* *punta d'arco* *ord.* *ff*

Vln 6 *ff* *al tallone* *3* *dim.* *pp* *punta d'arco* *sul pont.* *ord.* *ff*

Vln 7 *ff* *al tallone* *3* *dim.* *pp* *punta d'arco* *sul pont.* *sul tasto* *ord.* *ff*

Vln 8 *ff* *al tallone* *3* *dim.* *pp* *punta d'arco* *sul pont.* *ord.* *ff*

Vln 9 *ff* *al tallone* *3* *dim.* *pp* *punta d'arco* *sul pont.* *ord.* *ff*

Vln 10 *ff* *al tallone* *3* *dim.* *pp* *punta d'arco* *sul pont.* *sul tasto* *ord.* *ff*

Vln 11 *ff* *al tallone* *3* *dim.* *pp* *punta d'arco* *sul pont.* *sul tasto* *ord.* *ff*

Vla 1 *sfz*

Vla 2 *sfz* *flautando* *p* *mf*

Vla 3 *sfz*

Vla 4 *sfz*

Vc. 1 *ff* *al tallone* *3* *dim.* *pp* *punta d'arco* *ord.* *ff*

Vc. 2 *ff* *al tallone* *3* *dim.* *pp* *punta d'arco* *flautando* *p* *mf*

Vc. 3 *ff* *al tallone* *3* *dim.* *pp* *punta d'arco* *ord.* *ff*

Vc. 4 *ff* *al tallone* *3* *dim.* *pp* *punta d'arco* *sul tasto* *p sempre*

D. B. 1 *sfz* *pp*

D. B. 2 *sfz* *pp*

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55

Vln 1 *ff* *vib. molto* *p*

Vln 2 *ff* II III *mf*

Vln 3 *ff* *mf*

Vln 4 *ff* II III *mf* *f*

Vln 5 *ff* II III *mf* *f*

Vln 6 *ff* II *vib. molto* *p*

Vln 7 *ord.* *ff*

Vln 8 *ord.* *ff*

Vln 9 *ord.* *ff*

Vln 10 *ord.* III *mp*

Vln 11 *ord.* *ff* *mp*

Vla 1 *ff* *vib. molto* *p* *ff* *p* *sfz* *f*

Vla 2 *p* *mf* *p* *ord.* *vib. molto* *p* *ff* *p* *sfz* *f*

Vla 3 *vib. molto* *p* *ff* *p* *sfz* *f*

Vla 4 *vib. molto* *ff* *p* *ff* *p* *sfz* *f*

Vc. 1 *f*

Vc. 2 *p* *mf* *p*

Vc. 3 *v*

Vc. 4 *p* *mf* *p* *ord.*

D. B. 1 *p* *mf* *p* *ord.* *ff*

D. B. 2 *p* *mf* *p* *ord.* *ff*



59

Vln 1 *ff* *al tallone* *3* *dim.* *pp* *punta d'arco* *ord.* *ff*

Vln 2 *ff* *al tallone* *3* *dim.* *pp* *punta d'arco* *ord.* *ff*

Vln 3 *ff* *al tallone* *3* *dim.* *pp* *punta d'arco* *ord.* *ff*

Vln 4 *ff* *al tallone* *3* *dim.* *pp* *punta d'arco* *ord.* *ff*

Vln 5 *ff* *al tallone* *3* *dim.* *pp* *punta d'arco* *ord.* *ff*

Vln 6 *ff* *al tallone* *3* *dim.* *pp* *punta d'arco* *ord.* *ff*

Vln 7 *ff* *al tallone* *3* *dim.* *pp* *punta d'arco* *ord.* *ff*

Vln 8 *sfz* *al tallone* *3* *dim.* *pp* *punta d'arco* *sul pont.* *ord.* *ff*

Vln 9 *ff* *al tallone* *3* *dim.* *pp* *punta d'arco* *sul pont.* *ord.* *ff*

Vln 10 *ff* *al tallone* *3* *dim.* *pp* *punta d'arco* *sul pont.* *ord.* *ff*

Vln 11 *sfz* *pizz.* *arco* *3* *dim.* *pp* *punta d'arco* *sul pont.* *ord.* *ff*

Vla 1 *sfz*

Vla 2 *sfz* *p* *mf* *p*

Vla 3 *sfz*

Vla 4 *sfz*

Vc. 1 *ff* *al tallone* *3* *dim.* *pp* *punta d'arco* *sul pont.* *ord.* *ff*

Vc. 2 *ff* *ord.* *al tallone* *3* *dim.* *pp* *punta d'arco* *sul pont.* *ord.* *p* *mf* *p*

Vc. 3 *ff* *al tallone* *3* *dim.* *pp* *punta d'arco* *sul pont.* *ord.*

Vc. 4 *ff* *al tallone* *3* *dim.* *pp* *punta d'arco* *sul pont.* *ord.* *ff*

D. B. 1 *sfz* *pp* *ord.* *mf* *p*

D. B. 2 *sfz* *pp* *ord.* *mf* *p*

**F** ← ±8 ♩ [≈72] → 1 ← lunga<sup>1)</sup>

The score is divided into two main sections by a vertical line. The first section, starting with a fermata and a dynamic marking of **ppp**, features a gradual decrease in volume (*dim.*) across all string parts. The second section begins with a dynamic marking of **p** and includes performance instructions such as *gliss ad lib.* and *lunga*. The string parts (Vln 1-11, Vla 1-4) show a transition from a sustained, decaying sound to a more active, oscillating texture. The woodwind and bass parts (Vc. 1-4, D.B. 1-2) are mostly silent, with some notes appearing in the later measures. A large watermark 'NB Proter' is overlaid on the score, with the text 'This music is copyright protected' written diagonally across it.

<sup>1)</sup> Long duration - ad lib.  
<sup>2)</sup> Cresc./dim. at conductor's cue



G

4/4 [♩ ≈ 72]

69

Vln 1

Vln 2

Vln 3

Vln 4

Vln 5

Vln 6

Vln 7

Vln 8

Vln 9

Vln 10

Vln 11

Vla 1

Vla 2

Vla 3

Vla 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

D. B. 1

D. B. 2

*pp* *mf*

pizz. trem

*tr*

arco sul tasto

*p* *f* *p*

*mf* *p*

*p*





76

Vln 1

Vln 2 *pizz.* 5 5 3

Vln 3 *pizz.* 5 5

Vln 4 *pizz.* 3

Vln 5 *pizz.* 3

Vln 6 *pizz.* *sfz*

Vln 7

Vln 8 *sfz*

Vln 9 *sfz*

Vln 10 *sfz*

Vln 11 *sfz*

Vla 1

Vla 2

Vla 3

Vla 4

Vc. 1 *solo arco*

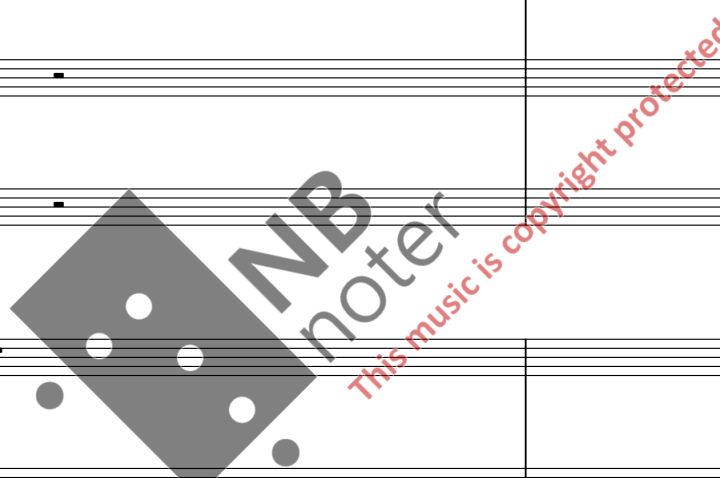
Vc. 2 *f*

Vc. 3 *f*

Vc. 4 *f*

D. B. 1 *f*

D. B. 2 *f*



The image shows a page of a musical score for the piece 'Flammehimmel', page 23. The score is for a string ensemble consisting of 11 violins (Vln 1-11), 4 violas (Vla 1-4), 4 violas/contras (Vc. 1-4), and 2 double basses (D. B. 1-2). The music is in 2/4 time and features a variety of techniques including pizzicato (pizz.) and forte (f) dynamics. The first system (measures 76-77) shows the violin parts with intricate patterns of eighth and sixteenth notes, often with triplets and slurs. The viola and double bass parts provide a harmonic foundation with sustained chords and moving lines. A large watermark for 'NB noter' is overlaid on the center of the page, along with the text 'This music is copyright protected'.

**H** Colla Parte Vcl.  
Vc. 1

78

Vln 1

Vln 2

Vln 3

Vln 4

Vln 5

Vln 6

Vln 7

Vln 8

Vln 9

Vln 10

Vln 11

Vla 1

Vla 2

Vla 3

Vla 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

D. B. 1

D. B. 2

[78]

Vln 1

Vln 2

Vln 3

Vln 4

Vln 5

Vln 6

Vln 7

Vln 8

Vln 9

Vln 10

Vln 11

Vla 1

Vla 2

Vla 3

Vla 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

D. B. 1

D. B. 2

*leggiere*

6:4

7:4

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I

4.

sim. (mart. a la punta) play independently of conducted metre

79

Vln 1 *mp*

Vln 2 *f* pizz. 5 arco *tr* *p* *mf* *p*

Vln 3 pizz. trem *p* *mf* *p*

Vln 4 pizz. trem *p* *mf* *p*

Vln 5 pizz. trem *p* *mf* *p*

Vln 6 pizz. trem *p* *mf* *p*

Vln 7 *8va* *mp*

Vln 8 *f* pizz. 5 arco *tr* *mf* *p*

Vln 9 pizz. trem. *mf* *p*

Vln 10 pizz. trem. *mf* *p*

Vln 11 pizz. trem. *mf* *p*

Vla 1 *f* pizz. 5 arco *tr* *p* pizz. trem

Vla 2 arco *tr* *p* *mf* *p* pizz. trem

Vla 3 arco *tr* *p* *mf* *p* pizz. trem

Vla 4 arco *tr* *p* *mf* *p* *tr* *tr* pizz. trem

Vc. 1

Vc. 2

Vc. 3

Vc. 4

D. B. 1

D. B. 2

Improvise based on the previous previous motives, and in a jubilant mood. Play independently of conducted metre.



# 3.

Musical score for Flammehimmel, rehearsal mark 3, measures 82-85. The score is arranged for a full orchestra, including Violins I-VI, Violins VII-III, Violas I-IV, Violoncellos I-IV, and Double Basses I-II. The music is in 3/4 time and features a variety of textures and dynamics. The first system (measures 82-85) is marked with a forte (f) dynamic and includes several pizzicato (pizz.) passages, often with accents (sfz) and fingerings (5, 3). The second system (measures 86-89) features a dynamic shift to fortissimo (f) and includes arco (arco) markings for the strings, along with trills (tr) and a crescendo leading to a fortissimo (f) dynamic. The third system (measures 90-93) returns to a forte (f) dynamic and includes a decrescendo (dim.) leading to a mezzo-forte (mf) dynamic. The score is marked with a large watermark 'NB noter' and the text 'This music is copyright protected'.

4

arco sul tasto

Vln 1 *p* *mp*

Vln 2 pizz. trem *p*

Vln 3 pizz. trem *p*

Vln 4 pizz. trem *p*

Vln 5 pizz. trem *p*

Vln 6 pizz. trem *p*

Vln 7 arco sul tasto *p* *mp*

Vln 8 pizz. trem *p*

Vln 9 pizz. trem *p*

Vln 10 pizz. trem *p*

Vln 11 pizz. trem *p*

Vla 1 *p*

Vla 2 pizz. trem *p*

Vla 3 pizz. trem *p*

Vla 4 pizz. trem *p*

Vc. 1 *mp* *leggiere* 5 *fr*

Vc. 2 *mf*

Vc. 3 *mf*

Vc. 4 *mf*

D. B. 1 *mf*

D. B. 2 *mf*

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92

Vln 1

Vln 2

Vln 3

Vln 4

Vln 5

Vln 6

Vln 7

Vln 8

Vln 9

Vln 10

Vln 11

Vla 1

Vla 2

Vla 3

Vla 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

D. B. 1

D. B. 2

arco

V

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This page of the musical score for "Flammehimmel" (page 30) features a large ensemble of strings. The score is divided into four measures. The instruments are arranged as follows:

- Violins (Vln 1-11):** All violins play a melodic line with trills and slurs. Dynamics range from *f* to *mf*. Violin 1 starts at measure 97. Violins 2-6 and 8-11 have a *f* dynamic. Violins 7 and 10 have a *mf* dynamic.
- Violas (Vla 1-4):** Violas 1-3 play a similar melodic line with trills. Dynamics are *f*. Viola 4 plays a sustained chord with a *mf* dynamic, marked *arco*.
- Viola da Gamba (Vc. 1-4):** Vc. 1 plays a melodic line with trills, dynamics *mf* and *f*. Vc. 2 plays a sustained chord, dynamics *p* and *f*, marked *arco*. Vc. 3 and 4 play sustained chords, dynamics *p*.
- Double Basses (D. B. 1-2):** Both double basses play a sustained chord, dynamics *p*.

The score includes various musical notations such as trills (*tr*), slurs, and dynamic markings (*f*, *mf*, *p*). A large watermark "NB noter" is visible across the center of the page.



101

Vln 1

Vln 2

Vln 3

Vln 4

Vln 5

Vln 6

Vln 7

Vln 8

Vln 9

Vln 10

Vln 11

Vla 1

Vla 2

Vla 3

Vla 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

D. B. 1

D. B. 2

*poco f*

*ff*

*sfz*

*pizz.*

*5*

*3*

*quasi sul pont.*

*quasi sul pont. gettato*

*mf cresc.*

*arco*

*mf*

*f*

*ff*

*3*

*3*

*3*

*3*

105

Vln 1 *mf* *p* *n*

Vln 2 *mf* *p* *n*

Vln 3 *mf* *p* *n*

Vln 4 *mf* *p* *n*

Vln 5 *mf* *p* *n*

Vln 6 *dim.* *p*

Vln 7

Vln 8

Vln 9

Vln 10

Vln 11

Vla 1 *arco sul tasto* *mf* *f* *p*

Vla 2 *arco sul tasto* *mf* *f* *p*

Vla 3 *sul tasto* *mf* *f* *p*

Vla 4 *sul tasto* *mf* *f* *p*

Vc. 1 *mf*

Vc. 2 *dim.*

Vc. 3 *trem.* *6* *5* *3* *dim.*

Vc. 4 *trem.* *6* *5* *3* *dim.*

D. B. 1 *dim.*

D. B. 2 *dim.*

108 **J** **5.**

Vln 1 *mf* *pizz.* *mf*

Vln 2 *mf*

Vln 3 *mf*

Vln 4 *mf*

Vln 5 *mf*

Vln 6 *mf*

Vln 7

Vln 8

Vln 9

Vln 10

Vln 11 *p*

Vla 1 *mp* *pizz.*

Vla 2 *mf*

Vla 3

Vla 4

Vc. 1 *liberamente* *f* *poco f* *mf* *poco f*

Vc. 2

Vc. 3

Vc. 4

D. B. 1

D. B. 2

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5. 5.

Vln 1 [110] *mf* *8va*

Vln 2 *mf*

Vln 3 *mf*

Vln 4 *mf*

Vln 5 *mf*

Vln 6 *mf*

Vln 7

Vln 8

Vln 9

Vln 10

Vln 11 *n*

Vla 1 *arco* *mf* *pizz.* *p*

Vla 2

Vla 3

Vla 4

Vc. 1 *poco f* *p* *mf* *vib.* *molto vib.*

Vc. 2 *n*

Vc. 3 *n*

Vc. 4 *n*

D. B. 1 *n*

D. B. 2 *n*

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**K**  
**4.**

Musical score for Flammehimmel, page 35. The score includes staves for Violins 1-11, Violas 1-4, Violas 1-4, Violas 1-4, Cellos 1-4, and Double Basses 1-2. The score features various dynamics (p, f, mp), articulation (arco, pizz., senza sord.), and performance directions (vib. molto). A watermark 'NB noter' is visible across the score.

This page of the musical score for "Flammehimmel" contains parts for 11 violins, 4 violas, and 3 cellos. The score is divided into measures, with performance instructions such as *vib. molto*, *cresc.*, *gliss. trill*, *continue trill*, *p*, *n*, *pp*, and *IV ord.* placed throughout. A large watermark "NB noter" and the text "This music is copyright protected" are overlaid on the score.

**Violin Parts (Vln 1-11):** Vln 1-6 play long notes with *vib. molto* and *cresc.* markings. Vln 7-11 play continuous glissando trills, with Vln 8-11 marked *p* and *continue trill*.

**Viola Parts (Vla 1-4):** Vln 1-4 play long notes with *vib. molto* and *cresc.* markings. Vln 5-8 play continuous glissando trills, with Vln 5-8 marked *p* and *continue trill*.

**Cello Parts (Vc. 1-4):** Vln 1-4 play long notes with *vib. molto* and *cresc.* markings. Vln 5-8 play continuous glissando trills, with Vln 5-8 marked *p* and *continue trill*.

**Double Bass Parts (D. B. 1-2):** D. B. 1-2 play long notes with *vib. molto* and *cresc.* markings. D. B. 3-4 play continuous glissando trills, with D. B. 3-4 marked *p* and *continue trill*.

124

Vln 1

Vln 2

Vln 3

Vln 4

Vln 5

Vln 6

Vln 7

Vln 8

Vln 9

Vln 10

Vln 11

Vla 1

Vla 2

Vla 3

Vla 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

D. B. 1

D. B. 2

continue trill

*n*

*dim. al niente*

*mp*

*pizz.*

*poco rit. e dim. al niente*

NB noter

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