

# VI. The Solitary

Text by Rainer Maria Rilke  
Translated and excerpted by Kimberly K. Archer

Music by Kimberly K. Archer (ASCAP)

Somber (♩. = c. 80)

5 *p*

Voices

Mallets 1  
bells, hard rubber mallet

Mallets 2  
vibes, no motor

Mallets 3  
marimba

Percussion  
tam-tam, scrape w. quarter



Voices

6

who have sailed a-cross an un-known sea, I am

Mallets 1  
bells

Mallets 2  
vibes

Mallets 3  
marimba

Perc.  
tam-tam, scrape w. quarter

6

*mp*

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Voice

10 *mf* a - lone a - mong those e - ter - nal - ly at home.

Bsns. 1 & 2

10 *mp*

Mal. 1

bells

Mal. 2

vibes

Mal. 3

10

marimba



Voice

14 **15** *mp* Their long days are sat - ed by rou - tine, while mine yearn

Oboes 1 & 2

*mp*

Cls. 1 & 2

*mp*

Bsns. 1 & 2

14 *mf* *mp*

Mal. 1

bells

Mal. 2

vibes

Mal. 3

14

marimba

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18 *mf* *f*

Voice  
18 — for — dis — tant — dreams. —

Fls. 1 & 2 a2 *mf*

Oboes 1 & 2 *mf* *f* *mf*

Cls. 1 & 2 *mf* *f* *mf*

Bsns. 1 & 2 18 *mf* *fp*

Hns. 1 & 2

B $\flat$  Tpt.

Tbns. 1 & 2 *mf* *fp*

Euph. *mf* *fp*

Tuba 18 *mf* *fp*

chimes

Timp. *f*

Mal. 1

Mal. 2 *f*

Mal. 3 *f*

Perc.

18

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**molto rit.**

**24** Bright, hopeful (♩ = c. 88)

Score for Voice, Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, and Bassoons 1 & 2. The page number 21 is in the bottom left of the first staff. The music is in 4/4 time and features dynamic markings *f* and *p*. The key signature has two flats. The first staff (Voice) has a measure rest followed by a note on the 24th measure. The other staves have sustained chords in the first two measures, followed by melodic lines in the third and fourth measures.

**molto rit.**

**24** Bright, hopeful (♩ = c. 88)

Score for Horns 1 & 2, B♭ Trumpets, Trombones 1 & 2, Euphonium, and Tuba. The page number 21 is in the bottom left of the Tuba staff. The music is in 4/4 time and features dynamic markings *f*, *mf*, and *f*. The key signature has two flats. The first staff (Horns 1 & 2) has sustained chords in the first two measures, followed by a melodic line in the third and fourth measures. The other staves have sustained chords in the first two measures, followed by melodic lines in the third and fourth measures.

**molto rit.**

**24** Bright, hopeful (♩ = c. 88)

Score for Timpani, Maracas 1, Maracas 2, Maracas 3, and Percussion. The page number 21 is in the bottom left of the Percussion staff. The music is in 4/4 time and features dynamic markings *fp*, *ff*, *f*, *mp*, *p*, and *mf*. The key signature has two flats. The Timpani staff has a measure rest followed by a note on the 24th measure. The Maracas and Percussion staves have sustained chords in the first two measures, followed by melodic lines in the third and fourth measures.

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25

mp

*p*

Voice

new world calls to me, per -

Fls. 1 & 2

Oboes 1 & 2

Cls. 1 & 2

Bsns. 1 & 2

25

Hns. 1 & 2

*p* *mp* *p*

B♭ Tpt.

Tbns. 1 & 2

Euph.

Tuba

25

Timp.

bells, bowed

*mf*

Mal. 1

Mal. 2

Mal. 3

Perc.

25

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29

haps as un - in - hab - i ted as the moon.

*mp* *mf*

*p* *p* *mf* *p*

*mf* *p*

3

1.

tri.

29

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35

(disgusted grunt)

*mf*

Voice

33 *f* But here, \_\_\_\_\_ (ugh) they probe —

Fls. 1 & 2

*p*

Oboes 1 & 2

*f* *fp*

Cls. 1 & 2

*p* *fp*

Bsns. 1 & 2

33 *fp* *fp*

35

Hns. 1 & 2

B $\flat$  Tpt.

Tbns. 1 & 2

Euph.

(echo voice) *mf*

Tuba

33

35

Timp.

*fp*

Mal. 1

Mal. 2

*subito f*

Mal. 3

*subito f*

Perc.

tam-tam *mf*

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**molto rit.**

37 *mf* > and an - al - ize, and all their words are *fp* old *f* and spent.

Fls. 1 & 2

Oboes 1 & 2 *mf* *fp* *f* *mf*

Cls. 1 & 2 *mf* *fp* *f* *mf*

Bsns. 1 & 2 *mf* *fp* *f* *mf*

**molto rit.**

Hns. 1 & 2

B $\flat$  Tpt.

Tbns. 1 & 2

Euph. *f* <sup>3</sup> <sup>3</sup>

Tuba 37

**molto rit.**

Timp. *fp* *f* *mf*

Mal. 1

Mal. 2 vibes

Mal. 3 *f* marimba

Perc. *f* tam-tam

37 *f*



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42 Tempo I

Voice *mp*  
42 The

Fls. 1 & 2

Oboes 1 & 2 *f*

Cls. 1 & 2 *f*

Bsns. 1 & 2 *f*  
42

42 Tempo I

Hns. 1 & 2

B $\flat$  Tpt.

Tbns. 1 & 2

Euph. *mp* *mf*<sup>2</sup>

Tuba *mf*<sup>2</sup>  
42

42 Tempo I Change E to E $\flat$  (F, B, C, D, E $\flat$ )

Timp. *f*

bells, hard rubber mallet

Mal. 1 *mf*

Mal. 2 *mf*

Mal. 3 *mf*  
sus. cym,  
scrape w. coin

Perc. *mf* *pp* *p* *mp*  
42 BD

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46 *mf*  
Voice crea - tures that I brought back from far a - way,

Fls. 1 & 2

Oboes 1 & 2

Cls. 1 & 2

Bsns. 1 & 2  
46 *mp* *mf*

Hns. 1 & 2

B $\flat$  Tpt.

Tbns. 1 & 2

Euph.  
*p*

Tuba  
46

chimes, muffled  
Timp. *mp*

bells  
Mal. 1

vibes  
Mal. 2

marimba  
Mal. 3

Perc.  
46 *pp*

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50

*p* *mp* *mf* *f*

Voice

com - pared with theirs, bare - ly make a sound.

Fls. 1 & 2

Oboes 1 & 2

Cls. 1 & 2

Bsns. 1 & 2

*p* *mf* *f*

Hns. 1 & 2

B $\flat$  Tpt.

Tbns. 1 & 2

Euph.

Tuba

50

Timp.

Mal. 1

Mal. 2

Mal. 3

Perc.

tam-tam

*mf*

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55 Somber (♩. = c. 80)

Voice

54 *p*

Fls. 1 & 2

Oboes 1 & 2

Cls. 1 & 2

Bsns. 1 & 2

54 *mf* *p* *mf*

55 Somber (♩. = c. 80)

Hns. 1 & 2

B♭ Tpt.

Tbns. 1 & 2

Euph.

Tuba

54 *mf* *mp*

55 Somber (♩. = c. 80)

chimes

Timpani

bells

Mal. 1

vibes

Mal. 2

marimba

Mal. 3

Perc.

54 *pp* *mp* *pp* *mp*

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*mf*

Voice 58 In their na - tive land they were wild,

Fls. 1 & 2 *p* *mp*

Oboes 1 & 2 *p* *mp*

Cls. 1 & 2 *p* *mp*

Bsns. 1 & 2 58 *sfzp* *mf* *sfzp*

Hns. 1 & 2

B $\flat$  Tpt.

Tbns. 1 & 2 *sfzp* *mf* *sfzp*

Euph. *sfzp* *mf* *sfzp*

Tuba 58 *pp* *mp* *sfzp* *mf* *sfzp*

Timp. *pp* *mp* *sfzp* *mf* *sfzp*

Mal. 1

Mal. 2

Mal. 3

Perc. 58 *mf*

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62 *f* *ff*

Voice  
62 they were wild, were

Fls. 1 & 2  
*mf*

Oboes 1 & 2  
*mf*

Cls. 1 & 2  
*mf*

Bsns. 1 & 2  
62 *sfzp* *sfzp* *sfzp* *sfzp*

Hns. 1 & 2  
*sfzp* *sfzp* *sfzp* *sfzp*

B $\flat$  Tpt.  
*sfzp* *sfzp* *sfzp* *sfzp*

Tbns. 1 & 2  
*sfzp* *sfzp* *sfzp* *sfzp*

Euph.  
*sfzp* *sfzp* *sfzp* *sfzp*

Tuba  
62 *sfzp* *sfzp* *sfzp* *sfzp*

62

Timp.  
*sfzp* *sfzp* *sfzp* *sfzp*

Mal. 1

vibes

Mal. 2

marimba

Mal. 3

Perc.  
62

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**molto rit.** 68 (♩ = c. 66)

Voice 66 wild, *mp* but here, they hold

Fls. 1 & 2 *f* *ff*

Oboes 1 & 2 *f* *ff*

Cls. 1 & 2 *f* *ff*

Bsns. 1 & 2 66 *sfzp* *ff*

**molto rit.** 68 (♩ = c. 66)

Hns. 1 & 2 *sfzp* *ff*

B<sup>b</sup> Tpt. *sfzp* *ff*

Tbns. 1 & 2 *sfzp* *ff*

Euph. *sfzp* *ff*

Tuba 66 *sfzp* *ff*

**molto rit.** 68 (♩ = c. 66)

Timp. *sfzp* *fp* *pp*  
bells, brass mallet bells, soft rubber mallet

Mal. 1 *f* *mp*

Mal. 2 *ff* *mp*

Mal. 3 *ff* *mp*

Perc. 66 *f*  
cr. cym

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74 (♩ = c. 66)

*p* rit.

Voice

70 their \_\_\_\_\_ breath, \_\_\_\_\_ as if \_\_\_\_\_ for \_\_\_\_\_ shame. \_\_\_\_\_

74 (♩ = c. 66)

Timp.

Mal. 1 bells

Mal. 2 vibes

Mal. 3 marimba

Perc. 70

*mp* bells, hard rubber mallet

*mp* tam-tam, scrape w. quarter

*p*



rit.

Bsns. 1 & 2

76

*p* *mp*

74 (♩ = c. 66)

Timp.

Mal. 1 bells

Mal. 2 vibes

Mal. 3 marimba

Perc. 76

*p* bells, bowed

*mf*

*p*

*pp*

*p*

tri. *pp*