

8

T.
 B.
 Wenn auch_tau-send fal-len zu dei-ner Sei - ten
 pp

Vla. solo
 molto vibr.
 al pont.
 s.t. senza vibr.
 poco vibr.
 pppp

Vc. solo
 pizz.
 arco (wieder in Fingeraufsatz übergehen)
 sfz
 f
 pp

T.
 B.
 und zehn-tau - send zu dei-ner Rech - ten,
 so wird es doch dich_ nicht tref fen...
 pp
 (Falsett)

Vla. solo
 mf
 pppp
 sehr schnell huschend
 s.t.
 al ord.
 poco allargando
 ord.
 al tasto
 pppp

Vc. solo
 pppp
 f
 pppp

T.
 B.

Vla. solo
 poco allargando
 f
 al tasto
 ord.
 s.t.
 ord. 3
 al tasto
 pppp
 mf
 ppp
 mp

Vc. solo
 ord.
 s.t.
 ord. 3
 mf
 ppp
 mp 3

9

T.
 B.
 Ja, du wirst_ es mit ei - ge - nen Au - gen se - hen und schau - en, wie den Gott - lo - sen_ ver - gol - ten
 pp
 Ja, du wirst_ es mit ei - ge - nen Au - gen se - hen und schau - en, wie den Gott - lo - sen_ ver - gol - ten
 pp

Vla. solo
 s.t.
 al pont. (bis auf den Steg, bis fast nur noch Geräusch zu hören ist)
 pp
 ppp

Vc. solo
 s.t.
 al pont. (bis auf den Steg, bis fast nur noch Geräusch zu hören ist)
 pp
 ppp

2. Seltsamer Engel (Arie für Bariton solo)
(Monika Cämmerer)

Verhalten ♩ = 60

Kl. (B) *p (sempre)*

Fg. *p* 3

Bar. *FL*
Ich bin nicht, den du dir deng - ks - t, und doch
pp

Vla. *mf* *p*

Vc. *mf* *p*

Kb. *sul G* *mf* *p*

T. *8*
wird. *mm*
pppp

B. *8*
wird. *ppp*
Denn der HERR ist dei - ne Zu - -ver - sicht,

Vla. solo

Vc. solo

Kl. (B)

Fg.

Bar. als ich zu A - bra-ham kam mit mei-nen Ge-fähr-ten, sah ich nicht an - ders aus.

Vla.

Vc.

Kb.

T. der Höch - ste ist dei -

B. mm pppp

Vla. solo

Vc. solo

mf *p* *f*

mf *p* *f*

mf *p* *f*

mf *p* *f*

f *3* *p*

pp

11

The musical score for page 17 includes the following parts and markings:

- Kl. (B):** Clarinet in B-flat, starting with a *mp* dynamic.
- Fg.:** Bassoon, featuring a triplet of eighth notes marked *p* and *mp*.
- Bar.:** Bassoon with lyrics: "Wo zu Flü-gel, und wei-Be Klei-der, wo- für? Auf ei-ser-nen Fü". Includes a *poco* marking and a $\frac{1}{2}$ note.
- Vla.:** Violins, starting with a *f* dynamic and featuring triplet markings.
- Vc.:** Violas, starting with a *f* dynamic and featuring triplet markings.
- Kb.:** Contrabass, providing harmonic support with chords.
- T.:** Tenor with lyrics: "ne Zu - - lucht. ___".
- B.:** Bass, providing harmonic support.
- Vla. solo:** Violin solo part.
- Vc. solo:** Viola solo part.

Kl. (B)

Fg.

Bar. *→VS → ½* *→VS → ½* (möglichst nicht atmen) *→VS* *→ ½*
ßen ge hen die Ge-sä ge der We - l - t.

Vla.

Vc.

Kb. *→ ord.* *sfz* *sfz* *p* *Flag.*

T.

B.

Vla. solo III. (leere Saite) *pp* *f* *f* *f*

Vc. solo (natürliches Oktavflageolet auf der G-Saite) *pp* *f* *f* *f*

12

Kl. (B)
p

Fig.

Bar.
nüchtern
SP *mf* *3*
Fra-ge mich nicht, was das soll,
mf *3*
ich ha-be kein Pat-mos für dich,

Vla.
mf *p*

Vc.
mf *p*

Kb.

T.

B.

Vla. solo

Vc. solo

Detailed description: This page of a musical score is marked with rehearsal mark 12. It features a vocal line for a baritone (Bar.) and an instrumental ensemble. The vocal line includes the lyrics 'nüchtern' (sober), 'Fra-ge mich nicht, was das soll,' (Don't ask me what that should be), and 'ich ha-be kein Pat-mos für dich,' (I don't have a pattern for you). The instrumental parts include Clarinet in B (Kl. (B)), Bassoon (Fig.), Violins (Vla.), Violas (Vc.), and Contrabass (Kb.). The vocal line has dynamics of *mf* and *p*, and includes triplet markings (*3*). The instrumental parts also feature *mf* and *p* dynamics. The score is written in a key signature of one flat and a 3/4 time signature. The vocal line is in a lower register, and the instrumental parts are arranged in a standard orchestral layout.

Kl. (B)

Fg.

Bar. $S1\frac{1}{2}$ → FL

und ei-ne Zu-flucht zu ge-ben, ist mei-ne Sa-che nich-t

mf

pizz. *mf*

pizz. *mf*

pizz. *mf*

pizz. *mf*

pizz. *mf*

ord. *mf*

mp

pp

T.

B.

Vla. solo

Vc. solo

allmählich etwas anziehen

Kl. (B)

Fg.

(wie beschwörend, zwischen äußerster Randschwingung und Brustregister pendelnd und mit der Öffnung des Mundes spielend)

Bar.

Vla.

Vc.

Kb.

poco a poco cresc.

T.

B.

Vla. solo

Vc. solo

etwas bremsen

Musical score for page 22, featuring the following instruments and parts:

- Kl. (B):** Clarinet in B-flat. Part includes a melodic line with triplets and dynamics *mf*.
- Fg.:** Bassoon. Part includes a melodic line with triplets and dynamics *mp* and *mf*.
- Bar.:** Baritone. Part includes a vocal line with the instruction "(Mund öffnen)" and the sound effect "mmm" followed by a vowel sound "[o -]".
- Vla.:** Violins. Two staves showing rhythmic accompaniment with triplets and dynamics *mp*.
- Vc.:** Violas. Two staves showing rhythmic accompaniment with triplets and dynamics *mp*.
- Kb.:** Cello. Part includes a rhythmic accompaniment with dynamics *mp* and *mf*.
- T.:** Tenor. Empty staff.
- B.:** Bass. Empty staff.
- Vla. solo:** Violin solo. Empty staff.
- Vc. solo:** Viola solo. Empty staff.

The score is written in 4/4 time and includes various musical notations such as triplets, dynamics, and articulation marks.

♩ = 60

Kl. (B)

dim. poco a poco

Fg.

f *mp* *p*

Bar.

a) Aus - set - zen wer - de ich dich auf Ber - gen, von de - nen dir nir - - gend, nir - gend, nir - gend

f *mp* *p* (aber dennoch intensiv!)

Vla.

pp

Vc.

an der Spitze

pp

Kb.

pp

T.

B.

Vla. solo

Vc. solo

15

♩ = 75 subito

Kl. (B)

Fg.

Bar.

Hil fe ——— 3 zu - 3 kommt, ———

Vla.

Vc.

Kb.

T.

B.

15

(die Strichstelle zwischen extremem Griffbrett und extremem Steg wechseln, sehr geräuschhaft)

Vla. solo

Vc. solo

♩ = 60 subito

Kl. (B)

Fg.

Bar.

a - ber an kei - - ner

pp
 Violen entgegen allen Augenscheins nicht nervös, sondern wie eine flirrende Fläche! D.h. alles sehr leicht an der Spitze des Bogens.

Vla.

ppp

Vc.

ppp

sul C

ppp

Kb.

ad lib. Flageolet-Glissandi auf der C-Saite, frei in Rhythmus und betreffs der Ausschnitte aus der Obertonreihe

T.

nen,

B.

nen,

Vla. solo

(zuletzt bis auf den Steg gehen)

Vc. solo

(zuletzt bis auf den Steg gehen)

This musical score page features the following instruments and parts:

- Kl. (B)**: Clarinet in B-flat, with a treble clef and a whole rest.
- Fg.**: Bassoon, with a bass clef and a melodic line starting in the fourth measure, marked *pp* and *(poco)*.
- Bar.**: Bassoon with lyrics: "Stel - le_ wirst_ du oh - - - ne_ mich sein_". The lyrics are underlined. The music includes triplets and a 5:3 ratio. It is marked *(poco)*.
- Vla.**: Violins, with three staves. Each staff contains a complex rhythmic pattern of sixteenth notes, marked with *6* and *3*. The pattern is consistent across all three staves.
- Vc.**: Violoncello, with a bass clef and a melodic line. It is marked *morendo* in the fifth measure.
- Kb.**: Kontrabaß, with a bass clef and a whole rest.
- T.**: Tenor, with a treble clef and a whole rest.
- B.**: Bass, with a bass clef and a whole rest.
- Vla. solo**: Violin solo, with a treble clef and a whole rest.
- Vc. solo**: Violoncello solo, with a bass clef and a whole rest.

etwas schneller

allmählich etwas anziehen

♩ = 75

Kl. (B)
 Fg.
 Bar.
 Vla.
 Vc.
 Kb.
 T.
 B.
 Vla. solo
 Vc. solo

Musical score for measures 17-20. The score includes parts for Clarinet in B, Flute, Bassoon, Violin, Viola, Violoncello, and Contrabass. The Clarinet part has a melodic line starting in measure 18 with a piano (*p*) dynamic and a triplet. The Flute part has a triplet in measure 17. The Bassoon part has a melodic line with a mezzo-forte (*mmm*) dynamic and a triplet in measure 19. The Violin and Viola parts have complex rhythmic patterns with triplets and dynamics ranging from pianissimo (*pp*) to piano (*p*). The Violoncello part has a melodic line with triplets and dynamics from *pp* to *p*. The Contrabass part has a simple bass line with a piano (*pp*) dynamic and a "poco a poco cresc." instruction. The woodwind and solo parts are mostly silent.