

DIE TÜRME DES FEBRUAR

Martin Kleppmann
Norbert Locher

Die Türme des Februar

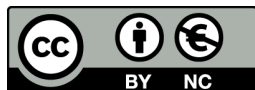
Musical

Partitur für Chor, Solisten und Orchester

Nach dem Roman von
Tonke Dragt

Die Türme des Februar

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Musik und Text: Martin Kleppmann

Arrangement für Orchester: Norbert Locher

Nach dem gleichnamigen Roman von Tonke Dragt in der Übersetzung von Liesel Linn

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Text von *Whiter than the Snow*: Lewis Carroll

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1. Einleitung

Ruhevoll ♩ = 56

Flöte

Oboe

Klarinette in B

2 Alt-Saxophone

Fagott

Orgel (Synthesizer)

Violinen

Violoncelli

Kontrabass

2

3

mp

p

pp

pp

Detailed description: This is a musical score for the introduction of a piece. The score is written for a woodwind section (Flöte, Oboe, Klarinette in B, 2 Alt-Saxophone, Fagott), a string section (Violinen, Violoncelli, Kontrabass), and an Organ (Synthesizer). The music is in 4/4 time and marked 'Ruhevoll' (calm) with a tempo of ♩ = 56. The score is divided into three measures. The woodwinds are mostly silent, with the Clarinet in B playing a short phrase in the third measure marked *mp*. The strings play a rhythmic pattern of eighth notes, with the Violins marked *p* and the Violoncelli and Kontrabass marked *pp*. The Organ is silent throughout.

4 5

Fl.
Ob.
Kl.
A. Sax.
Fag.
Org.
Vln.
Vc.
Kb.



6 7

Fl.
Ob.
Kl.
A. Sax.
Fag.
Org.
Vln.
Vc.
Kb.

Musical score for measures 8 and 9. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Kl.), Alto Saxophone (A. Sax.), Bassoon (Fag.), Organ (Org.), Violin (Vln.), Viola (Vc.), and Cello/Double Bass (Kb.).

- Measure 8: Flute and Oboe have rests. Clarinet plays a quarter note G4, quarter note A4, and quarter note B4. Organ has rests. Violin and Viola play a sixteenth-note tremolo pattern with a '5' fingering. Cello and Double Bass have rests.
- Measure 9: Flute and Oboe play a half note G4. Clarinet has a rest. Organ plays a sustained chord. Violin and Viola continue the tremolo pattern. Cello and Double Bass have rests.

Dynamic markings: *p* (piano) for Flute and Oboe in measure 9; *mp* (mezzo-piano) for Organ in measure 9.

Musical score for measures 10 and 11. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Kl.), Alto Saxophone (A. Sax.), Bassoon (Fag.), Organ (Org.), Solo Violin (Solo-V.), Violin (Vln.), Viola (Vc.), and Cello/Double Bass (Kb.).

- Measure 10: Flute and Oboe play a half note G4. Clarinet has a rest. Organ has rests. Solo Violin plays a sixteenth-note tremolo pattern with a 'mf' (mezzo-forte) dynamic. Violin and Viola continue the tremolo pattern with a 'p' (piano) dynamic. Cello and Double Bass have rests.
- Measure 11: Flute and Oboe play a half note G4. Clarinet has a rest. Organ has rests. Solo Violin has a rest. Violin and Viola continue the tremolo pattern. Cello and Double Bass have rests.

Dynamic markings: *mf* (mezzo-forte) for Solo Violin in measure 10; *p* (piano) for Violin and Viola in measure 10; *mp* (mezzo-piano) for Clarinet in measure 11.

16 17 18 19 *attacca*

Fl.

Ob.

Kl.

A. Sax. *mf* *f* *ff*

Fag. *f* *ff*

Org. *ff*

Vln.

Vc.

Kb. *ff*

ff

Detailed description: This page of a musical score covers measures 16 to 19. The instruments are Flute (Fl.), Oboe (Ob.), Clarinet (Kl.), Alto Saxophone (A. Sax.), Bassoon (Fag.), Organ (Org.), Violin (Vln.), Viola (Vc.), and Cello/Double Bass (Kb.). Measures 16 and 17 feature a melodic line in the Flute and Oboe, with a long slur over both. The Clarinet and Alto Saxophone play chords, with the Saxophone starting at *mf* and moving to *f* in measure 17. The Bassoon enters in measure 17 with a *f* dynamic. The Organ plays sustained chords, reaching *ff* in measure 19. The Violin part has a complex rhythmic pattern of sixteenth notes with fingerings indicated by '5' and '5'. The Viola and Cello/Double Bass parts play sustained chords, with the Cello/Double Bass reaching *ff* in measure 19. The word 'attacca' is written above measure 19. Dynamics *mf*, *f*, and *ff* are clearly marked throughout the score.

2. Tims Ankunft

Psychotisch ♩ = 68

Flöte *sfz pp* simile

Oboe *sfz pp* simile

Klarinette in B

2 Alt-Saxophone *sfz pp* simile

Tenor-Saxophon *sfz pp* simile

Fagott *sfz pp* simile

3 Trompeten in B *ff* 6 *sfz pp* simile
3 Trompeten in B: Bis einschließlich Takt 10 spielt jeder Spieler die folgenden 9 Fragmente in beliebiger Reihenfolge, ohne Beachtung des Taktes oder der anderen Spieler, allerdings im vorgegebenen Tempo. Zwischen den Fragmenten werden kurze, zufällige Pausen gelassen.

Klavier *sfz pp* simile

Synthesizer Heulend. sempre glissando, molto rubato *f*

Violoncelli *ff* (*♭*)*

Kontrabass *ff* (*♭*)*

Chor Sopran *sfz pp* simile
Feb - ru - ar das Spie - gel - bild Er - fin - der Land Ge - heim - schrift Frie - den

Chor Alt *sfz pp* simile
Hand - schrif - ten es näch - te - lang den Na - gel glatt Ra - ke - te so uns

Chor Tenor *sfz pp* simile
E - xis - tenz Prob - lem Pla - ne - ten un - se - ren sehr ähn - lich

Chor Bass *sfz pp* simile
fei - ge E - xis - tenz Prob - lem Pla - ne - ten un - se - ren sehr ähn - lich

* Die einzelnen Instrumente spielen ein möglichst schnelles Tremolo auf C# bzw. H. Jeder Spieler wählt unabhängig einige Töne des Tremolos und spielt diese als E; diese Töne werden besonders betont.

2

Fl. *sfz* *pp*

Ob. *sfz* *pp*

Kl.

A. Sax. *sfz* *pp*

T. Sax. *sfz* *pp*

Fag. *sfz* *pp*

mf

Klav. *sfz* *pp*

Syn.

Vc. *(G)*

Kb. *(C)*

S *sfz* *pp*
 Ta - schen - lam - pe oh - ne schon ich Ta - ge - buch das ist es fünf - zehn

A *sfz* *pp*
 Schei - be O - ber - flä - che meint Ex - pe - ri - ment er - fun - den Son - ne

T *sfz* *pp*
 mit - tel - al - ter - lich der Körn - chen Brot ich ge - he al - les dreht sich

B *sfz* *pp*
 mit - tel - al - ter - lich der Körn - chen Brot ich ge - he al - les dreht sich

3

Fl. *sfz pp*

Ob. *sfz pp*

Kl. *sfz pp*

A. Sax. *sfz pp*

T. Sax. *sfz pp*

Fag. *sfz pp*

f

Klav. *sfz pp*

Syn.

Vc. *sfz pp*

Kb. *sfz pp*

S. *sfz pp*
 Hand - schrif - ten es näch - te - lang den Na - gel glatt Ra - ke - te so uns

A. *sfz pp*
 fei - ge E - xis - tenz Prob - lem Pla - ne - ten un - se - ren sehr ähn - lich

T. *sfz pp*
 Hand - schrif - ten es näch - te - lang den Na - gel glatt Ra - ke - te so uns

B. *sfz pp*
 Feb - ru - ar das Spie - gel - bild Er - fin - der Land Ge - heim - schrift Frie - den

4

Fl. *sfz* *p*

Ob. *sfz* *p*

Kl.

A. Sax. *sfz* *p*

T. Sax. *sfz* *p*

Fag. *sfz* *p*

p

Klav. *sfz* *p*

Syn.

Vc. *>*

Kb. *>*

S *sfz* *p*
Schei - be O - ber - flä - che meint Ex - pe - ri - ment er - fun - den Son - ne

A *sfz* *p*
mit - tel - al - ter - lich der Körn - chen Brot ich ge - he al - les dreht sich

T *sfz* *p*
Schei - be O - ber - flä - che meint Ex - pe - ri - ment er - fun - den Son - ne

B *sfz* *p*
Ta - schen - lam - pe oh - ne schon ich Ta - ge - buch das ist es fünf - zehn

5

Fl. *sfz p*

Ob. *sfz p*

Kl. *ff*

A. Sax. *sfz p*

T. Sax. *sfz p*

Fag. *sfz p*

ff 6

Klav. *sfz p*

Syn.

Vc. *sfz p*

Kb. *sfz p*

S. *sfz p*
 fei - ge E - xis - tenz Prob - lem Pla - ne - ten un - se - ren sehr ähn - lich

A. *sfz p*
 Feb - ru - ar das Spie - gel - bild Er - fin - der Land Ge - heim - schrift Frie - den

T. *sfz p*
 Feb - ru - ar das Spie - gel - bild Er - fin - der Land Ge - heim - schrift Frie - den

B. *sfz p*
 Hand - schrif - ten es näch - te - lang den Na - gel glatt Ra - ke - te so uns

Fl. *sffz* *mp*

Ob. *sffz* *mp*

Kl. *sffz* *mp*

A. Sax. *sffz* *mp*

T. Sax. *sffz* *mp*

Fag. *sffz* *mp*

Klav. *sffz* *mp* *sfz*

Syn.

Vc. *sffz* *mp*

Kb. *sffz* *mp*

S *sffz* *mp*
 mit - tel - al - ter - lich der Körn - chen Brot ich ge - he al - les dreht sich

A *sffz* *mp*
 Ta - schen - lam - pe oh - ne schon ich Ta - ge - buch das ist es fünf - zehn

T *sffz* *mp*
 Ta - schen - lam - pe oh - ne schon ich Ta - ge - buch das ist es fünf - zehn

B *sffz* *mp*
 Schei - be O - ber - flä - che meint Ex - pe - ri - ment er - fun - den Son - ne

7

Fl. *sffz mp*

Ob. *sffz mp*

Kl. *sffz mp*

A. Sax. *sffz mp*

T. Sax. *sffz mp*

Fag. *sffz mp*

f

Klav. *sffz mp*

Syn.

Vc. *sffz mp*

Kb. *sffz mp*

S *sffz mp*
Feb - ru - ar das Spie - gel - bild Er - fin - der Land Ge - heim - schrift Frie - den

A *sffz mp*
fei - ge E - xis - tenz Prob - lem Pla - ne - ten un - se - ren sehr ähn - lich

T *sffz mp*
8
Hand - schrif - ten es näch - te - lang den Na - gel glatt Ra - ke - te so uns

B *sffz mp*
fei - ge E - xis - tenz Prob - lem Pla - ne - ten un - se - ren sehr ähn - lich

Fl. *sffz* *mf*

Ob. *sffz* *mf*

Kl. *tr*

A. Sax. *sffz* *mf*

T. Sax. *sffz* *mf*

Fag. *sffz* *mf*

sfz *p*

Klav. *sffz* *mf*

Syn.

Vc. *(G)*

Kb. *(G)*

S *sffz* *mf*

A *sffz* *mf*

T *sffz* *mf*

B *sffz* *mf*

Ta - schen - lam - pe oh - ne schon ich Ta - ge - buch das ist es fünf - zehn
 mit - tel - al - ter - lich der Körn - chen Brot ich ge - he al - les dreht sich
 Schei - be O - ber - flä - che meint Ex - pe - ri - ment er - fun - den Son - ne
 mit - tel - al - ter - lich der Körn - chen Brot ich ge - he al - les dreht sich

9

Fl. *sffz mf*

Ob. *sffz mf*

Kl. *sffz mf*

A. Sax. *sffz mf*

T. Sax. *sffz mf*

Fag. *sffz mf*

ff 6

Klav. *sffz mf*

Syn.

Vc. *sffz mf*

Kb. *sffz mf*

S. *sffz mf*
Hand-schri - fen es näch - te - lang den Na - gel glatt Ra - ke - te so uns

A. *sffz mf*
Feb - ru - ar das Spie - gel - bild Er - fin - der Land Ge - heim-schri - ft Frie - den

T. *sffz mf*
fei - ge E - xis - tenz Prob - lem Pla - ne - ten un - se - ren sehr ähn - lich

B. *sffz mf*
Hand-schri - fen es näch - te - lang den Na - gel glatt Ra - ke - te so uns

8

10

Fl. *sffz* *mf*

Ob. *sffz* *mf*

Kl. *sffz* *mf*

A. Sax. *sffz* *mf*

T. Sax. *sffz* *mf*

Fag. *sffz* *mf*

f Ende der Aleatorik

Klav. *sffz* *mf*

Syn.

Vc. *sffz* *mf*

Kb. *sffz* *mf*

S. *sffz* *mf*
 Schei - be O - ber - flä - che meint Ex - pe - ri - ment er - fun - den Son - ne

A. *sffz* *mf*
 Ta - schen - lam - pe oh - ne schon ich Ta - ge - buch das ist es fünf - zehn

T. *sffz* *mf*
 mit - tel - al - ter - lich der Körn - chen Brot ich ge - he al - les dreht sich

B. *sffz* *mf*
 Schei - be O - ber - flä - che meint Ex - pe - ri - ment er - fun - den Son - ne

(Tim bricht zusammen.)

11 12

Fl. *sfz f* *fff*

Ob. *sfz f* *fff*

Kl. *tr* *pp* *morendo*

A. Sax. *sfz f* *fff*

T. Sax. *sfz f* *fff*

Fag. *sfz f* *fff*

Klav. *6* *6* *fff*

Syn.

Vc.

Kb.


S *sfz f* *fff*
wie - der - ho - len Tür - me Feb - ru - ar Tom


A *sfz f* *fff*
wie - der - ho - len Tür - me Feb - ru - ar Tom

T *sfz f* *fff*
wie - der - ho - len Tür - me Feb - ru - ar Tom

B *sfz f* *fff*
wie - der - ho - len Tür - me Feb - ru - ar Tom

4 Soli oder Paare aus dem Chor

 = stimmlos

 = stimmhaft

13 gesprochen

gesprochen am Strand schme-cken
 Wor-te gesprochen das Salz und
 gesprochen die Wor - te
 Chor se-hen lie - gen in den Dü-nen
 (Windgeräusch)
 Uuuh (geflüstert / ansatzweise gepfiffen)
ppp *mf* *pp* *mp*

15 Tim: Wo bin ich? (etc. Monolog)

die-se Wor-te das Meer mit Wel-len
 wo-her Meer wo-her
 und_ das wo-her kom-men
 das Meer
 pfsch uuuh sch
 uuuh uuuh uuuh pfsch fff pfsch
mp *pp* *p* *mf* *sfz* *mp* *ppp* *f*

18 Tim: Mein Kopf — ganz leer — wie ausgehöhlt.

Licht und das der
 Bil - der mein Kopf so viel Licht und der der
 sie? das Licht der
 so leer
 sch ...uuuh... (uuuh) aaah aaah
p *mp* *mp* *pp* *f*

21

Sturm! Geist ver - schwimmt der Geist und Bil - der

Sturm!

Sturm!

Sturm! durch das Licht

aaaauu fff psch mmm ...uuu... uuuh

mf *fff* *p* *mf* *p*

23

Schiff ein Schiff Wel - len groß

durch das Licht mit Wel - len groß Angst

Schiff auf dem Meer Angst

ich se - he dun - kel

uuuh -sfz psch uuuh

mf *cresc.* *poco a poco* *mf* *cresc.* *ff*

25

ja nein viel-leicht stark Blit-ze Blit-ze ich kann all-les voll

um-schlingt bei Nacht ü - ber-all um mich he-rum

die Angst Scher-ben und et-was Blut in den

mit star - ken Wel - len star - ken Wel - len

ff aah! hahaha ha (stimmlos, aber sehr stark mit dem Zwerchfell betont) uuuh *p* *ff* ...uooo... *mf* ...uuu... *f*

27

Angst dunkel dunkel groß dunkel nichts
 durch das dunkle Licht Sand zerfällt ins
 Dünen es zerbricht und flieht furcht bei Nacht
 Angst vor starken überall die Wellen

uuuh *p* ...oooh... ...aaah! *fff*

28

Nichts
 wer wer bin ich

3. Wer bin ich?

Tim: Ich habe Durst! **Avia:** Hier, nimm etwas.

Geistlich, in freiem Tempo ♩ = 72

2 3

Flöte

Oboe

Klarinette in B

Fagott

Violinen

Violoncelli

Kontrabass

Chor Sopran

Chor Alt

Chor Tenor

Chor Bass

p

p

p

p

Und auf ein-mal stand er am Strand, den rech-ten Schuh am lin-ken Fuß, wie

Und auf ein-mal stand er am Strand, den rech-ten Schuh am lin-ken Fuß, wie

Und auf ein-mal stand er am Strand, den rech-ten Schuh am lin-ken Fuß, wie

Und auf ein-mal stand er am Strand, den rech-ten Schuh am lin-ken Fuß, wie

4 5 6 7 8

Fl. *mp*

Ob. *mp*

Kl. *mp*

Fag.

Vln. *p*

Vc. *p*

Kb. *p*

S *mf*

A *mf*

T *mf*

B *mf*

Strand-gut des er-bar-mungs-lo-sen Sturms in sei-nem Kopf: Er war nicht nass. "Wer bin ich? Wo kom-me ich

9 10 11

Fl.

Ob.

Kl.

Fag.

Vln.

Vc.

Kb.

S *p*

A *p*

T *p*

B *p*

her?" Sein Kopf ist leer, wie aus - ge - höhlt. Er schreit mit we - sen - lo - ser Stim - me.

12 13 14 15 16

Fl. *mf* *p*

Ob. *mf* *p* *mf*

Kl. *mf* *p*

Fag. *mf* *p*

Vln. *mf* *p*

Vc. *mf* *p*

Kb. *mf* *p*

S *mf* *p* *mf*

A *mf* *p* *mf*

T *mf* *p* *mf*

B *mf* *p* *mf*

Weiß nicht, was er tut, wa-rum er ist. Sein Ich, sein Wil-le, fort-ge-spült. "Wer bin ich? Wo kom-me ich

17 18 19 20 21

Fl. *mf*

Ob. *mf*

Kl. *mp*

Fag. *mp*

Vln. *mp*

Vc. *mp*

Kb. *mp*

S her? Was ge-schieht? Was ist dort?" Er wird ei-nen Na-men fin-den,

A her? Was ge-schieht? Was ist dort?" Er wird ei-nen Na-men fin-den,

T her? Was ge-schieht? Was ist dort?" Er wird ei-nen Na-men fin-den,

B her? Was ge-schieht? Was ist dort?" Er wird ei-nen Na-men fin-den,

allmählich etwas langsamer

22 23 24

Fl.

Ob.

Kl.

Fag.

Vln.

Vc.

Kb.

S
al - les wird zur Ru - he kom - men. Doch er muss auch sei - ne Frei - heit su - chen, die den Men - schen de - fi - niert.

A
al - les wird zur Ru - he kom - men. Doch er muss auch sei - ne Frei - heit su - chen, die den Men - schen de - fi - niert.

T
al - les wird zur Ru - he kom - men. Doch er muss auch sei - ne Frei - heit su - chen, die den Men - schen de - fi - niert.

B
al - les wird zur Ru - he kom - men. Doch er muss auch sei - ne Frei - heit su - chen, die den Men - schen de - fi - niert.

25 26 27 28 29 30 31

Fl.

Ob.

Kl.

Fag.

Vln.

Vc.

Kb.

S
"Wer bin ich? Wo kom - me ich her? Was ist mein Na - me?"

A
"Wer bin ich? Wo kom - me ich her? Was ist mein Na - me?"

T
"Wer bin ich? Wo kom - me ich her? Was ist mein Na - me?"

B
"Wer bin ich? Wo kom - me ich her? Was ist mein Na - me?"

4. Das Tagebuch

Avla: Schreibst du weiter? Ich muss für eine Gruppe von Matrosen eine Führung der Türme machen. - Ich bin gleich wieder zurück. (*Ab.*)

Sehr langsam und frei ♩ = 52

Musical score for measures 1-6. The score is in 4/8 time and B-flat major. The instruments and their parts are:

- Flöte:** Rests in measures 1-6.
- Oboe:** Rests in measures 1-6.
- Klarinette in B:** Starts in measure 1 with a *p* dynamic. The melody consists of eighth notes and quarter notes, with some slurs and ties.
- 2 Hörner in F:** Rests in measures 1-6.
- Violen:** Rests in measures 1-6.
- Violoncelli:** Rests in measures 1-2, then plays a half note in measure 3, a quarter note in measure 4, and a half note in measure 5. Dynamic is *pp*.
- Kontrabass:** Rests in measures 1-2, then plays a half note in measure 3, a quarter note in measure 4, and a half note in measure 5. Dynamic is *pp*.



Musical score for measures 7-12. The score is in 4/8 time and B-flat major. The instruments and their parts are:

- Fl.:** Starts in measure 7 with a *p* dynamic. The melody continues with eighth notes and quarter notes. Dynamic changes to *mp* in measure 11.
- Ob.:** Rests in measures 7-12.
- Kl.:** Starts in measure 7 with a *p* dynamic. The melody continues with eighth notes and quarter notes. Dynamic changes to *mp* in measure 11.
- Hn.:** Rests in measures 7-12.
- Vln.:** Plays chords in measures 7-12. Dynamic is *pp* in measure 7 and *mp* in measure 11.
- Vc.:** Plays a half note in measure 7, a quarter note in measure 8, and a half note in measure 9. Dynamic is *mp* in measure 11.
- Kb.:** Plays a half note in measure 7, a quarter note in measure 8, and a half note in measure 9. Dynamic is *mp* in measure 11.

Etwas schneller ♩ = 60

Musical score for measures 13-20. The score is in 3/8 time and features a key signature of three flats (B-flat, E-flat, A-flat). The instruments and their parts are:

- Fl.**: Flute, rests in measures 13-17, then plays a melodic line in measures 18-20.
- Ob.**: Oboe, rests in measures 13-17, then plays a melodic line in measures 18-20, starting with a *p* dynamic.
- Kl.**: Clarinet, rests in measures 13-17, then plays a melodic line in measures 18-20.
- Hn.**: Horn, plays a melodic line in measures 13-17, starting with a *mp* dynamic and marked *a 2*, then rests in measures 18-20.
- Vln.**: Violin, plays chords in measures 13-17, then rests in measures 18-20.
- Vc.**: Viola, plays chords in measures 13-17, then rests in measures 18-20.
- Kb.**: Cello, plays chords in measures 13-17, then rests in measures 18-20.

Measures 13-17 are marked with a *f* dynamic. Measures 18-20 are marked with a *pp* dynamic. The Cello part in measures 18-20 is marked *pizz.*



Musical score for measures 21-26. The score is in 3/8 time and features a key signature of three flats (B-flat, E-flat, A-flat). The instruments and their parts are:

- Fl.**: Flute, rests in measures 21-23, then plays a melodic line in measures 24-26.
- Ob.**: Oboe, plays a melodic line in measures 21-23, then rests in measures 24-26.
- Kl.**: Clarinet, rests in measures 21-23, then plays a melodic line in measures 24-26, starting with a *p* dynamic.
- Hn.**: Horn, rests in measures 21-26.
- Vln.**: Violin, plays chords in measures 21-23, then rests in measures 24-26.
- Vc.**: Viola, plays chords in measures 21-23, then rests in measures 24-26.
- Kb.**: Cello, plays chords in measures 21-23, then rests in measures 24-26.

Measures 21-23 are marked with a *f* dynamic. Measures 24-26 are marked with a *pp* dynamic. The Cello part in measures 24-26 is marked *arco*.

5. Verfolgt und gefangen

Tim: Ich gebe ihnen einen Namen, ich nenne sie die Türme des Februar, denn mit dem Februar haben sie auch etwas zu tun, das weiß ich ganz bestimmt. – So, ich muss weiterschreiben ins Tagebuch... (*schreit auf*)

Panisch $\text{♩} = 172$ (*Monolog*) **Tim:** Das kann nur er gewesen sein, Avla. (*etc. Monolog*) *wdh. bis* **Tim:** Er weiß bestimmt mehr, als er sagen will. (*etc. Monolog*)

wdh. ad lib. 1 2 3 *wdh. ad lib.* 4 5

The musical score is arranged in a standard orchestral layout. It includes staves for Flöte, Oboe, Klarinette in B, 2 Alt-Saxophone, Tenor-Saxophon, Fagott, 2 Hörner in F, 3 Trompeten in B, Posaune, Percussion (with Snare Drum), Klavier, Violinen, Violoncelli, Kontrabass, Solo-Mezzosopran, Chor Sopran, Chor Alt, Chor Tenor, and Chor Bass. The score is divided into three measures. The first measure is in 4/4 time, the second in 9/8, and the third in 4/4. Dynamics include *ppp*, *mf*, and *mp*. Performance instructions include *wdh. ad lib.*, *solo*, and *tutti*. The Flöte and Violinen parts have a *ppp* dynamic in the first measure. The Saxophone and Trombone parts have a *mf* dynamic in the second measure. The Percussion part has a *mp* dynamic in the second measure. The Klavier part has a *ppp* dynamic in the first and third measures. The Violinen part has a *ppp* dynamic in the first and third measures. The Solo-Mezzosopran part has a *ppp* dynamic in the first measure. The Chorus parts are silent throughout the piece.

14 15 16 17 18

Fl.

Ob.

Kl.

A. Sax.

T. Sax.

Fag.

Hn.

Tpt.

Pos.

Perc.

Klav.

Vln.

Vc.

Kb.

Ms.

S.

A.

T.

B.

The musical score for measures 14-18 includes the following parts and dynamics:

- Flute (Fl.):** Rests in all measures.
- Oboe (Ob.):** Rests in all measures.
- Clarinet (Kl.):** Rests in all measures.
- Alto Saxophone (A. Sax.):** Rests in all measures.
- Tenor Saxophone (T. Sax.):** Rests in all measures.
- Bassoon (Fag.):** Rests in all measures.
- Horn (Hn.):** Measures 14-15: *p* (piano), *f* (forte). Measure 16: *p cresc.* (piano crescendo). Measure 17: *mf* (mezzo-forte). Measure 18: *f* (forte).
- Trumpet (Tpt.):** Measures 14-15: *p* (piano), *f* (forte). Measure 16: *p cresc.* (piano crescendo). Measure 17: *mf* (mezzo-forte). Measure 18: *f* (forte).
- Poson (Pos.):** Measures 14-15: *p* (piano), *f* (forte). Measure 16: *p cresc.* (piano crescendo). Measure 17: *mf* (mezzo-forte). Measure 18: *f* (forte).
- Drum (Perc.):** Rests in all measures.
- Piano (Klav.):** Active in all measures with a steady eighth-note accompaniment.
- Violin (Vln.):** Rests in all measures.
- Viola (Vc.):** Active in all measures with a steady eighth-note accompaniment.
- Cello (Kb.):** Active in all measures with a steady eighth-note accompaniment.
- Musical Score (Ms.):** Rests in all measures.
- Soprano (S.):** Rests in all measures.
- Alto (A.):** Rests in all measures.
- Tenor (T.):** Rests in all measures.
- Bass (B.):** Rests in all measures.

19 20 21 22 23

Fl.

Ob.

Kl.

A. Sax.

T. Sax.

Fag.

Hn.

Tpt.

Pos.

Perc.

Klav.

Vln.

Vc.

Kb.

Ms.

S

A

T

B

sfz *f* molto marcato

sfz *f* molto marcato

fff *ff* *sfz* *f* molto marcato

fff *ff* *sfz* *f* molto marcato

fff *ff* *sfz*

f *ff*

fp *ff* *f* molto marcato

fp *ff* *f*

f

Weg von hier- weg-

24 25 26

Fl. *f*

Ob. *f*

Kl.

A. Sax.

T. Sax.

Fag. *f*

Hn.

Tpt.

Pos. *f*

Perc.

Klav.

Vln.

Vc.

Kb.

Ms.

S. *f* So - fort flie - hen - nie - mand tra - en - wer ver - folgt und nimmt ge - fan - gen?

A. *f* Aus dem Weg - hin - fort! Weg von hier - weg -

T. fort!

B. *f* So - fort flie - hen - nie - mand tra - en - wer ver - folgt und nimmt ge - fan - gen?

27 28 29 30

Fl.

Ob.

Kl.

A. Sax.

T. Sax.

Fag.

Hn.

Tpt.

Pos.

Perc.

Klav.

Vln.

Vc.

Kb.

Ms.

S

A

T

B

Wo-hin kann er ge- hen?"Wer bin ich?"

fort!

Was ist los? Er schal- tet nicht!

"Wer bin ich?"

"Wer bin ich?" Aus dem Weg- hin - fort!

Wo-hin kann er ge- hen?"Wer bin ich?"

Weg von hier- fort!

8^{va}

31 32 33 34 35

Fl. *ff*

Ob. *f*

Kl. *ff*

A. Sax. *f*

T. Sax. *f*

Fag. *f*

Hn.

Tpt. *f*

Pos. *f*

Perc. Crash cymbal
p mp f fff

Klav. *f*

8^{va}

Vln. *ff*

Vc. *f*

Kb. *f*

Ms.

S

A

T

B

36 37 38 39

Fl. - - - -

Ob. - - - -

Kl. - - - -

A. Sax. - *sfz* *f* - -

T. Sax. - *sfz* *f* - -

Fag. - - - -

Hn. - *sfz* *f* - -

Tpt. *f* *sfz* *f* - -

Pos. *f* *sfz* - -

Perc. *f* Snare Drum - -

Klav. *f* *sfz* - -

Vln. - - - -

Vc. *f* *sfz* - -

Kb. *f* *sfz* - -

Ms. - - - - Ver - folgt

S. - - - -

A. - - - - Muss her weg- schnell fort!

T. - - - - Muss hier weg- schnell fort! Weg von hier- weg-

B. - - - - Weg von hier- weg-

43 44 45

Fl.

Ob.

Kl.

A. Sax.

T. Sax.

Fag.

Hn.

Tpt.

Pos.

Perc.

Klav.

Vln.

Vc.

Kb.

Ms.

S

A

T

B

Flie - hen, ren - nen, sich ver - ste - cken, kämp - fen ge - gen Angst und Pa - nik.

Flie - hen, ren - nen, sich ver - ste - cken, kämp - fen ge - gen Angst und Pa - nik.

Aah... Aah... Nicht zu wis - sen was pas - siert.

Aah... Aah... Nicht zu wis - sen was pas - siert.

f

Detailed description: This is a page of a musical score for measures 43, 44, and 45. The score is arranged in a standard orchestral layout. At the top, measures 43, 44, and 45 are indicated. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet (Kl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Bassoon (Fag.), Horn (Hn.), Trumpet (Tpt.), Trombone (Pos.), Percussion (Perc.), Piano (Klav.), Violin (Vln.), Viola (Vc.), and Cello (Kb.). The vocal parts are Soprano (S), Alto (A), Tenor (T), and Bass (B). The lyrics for the vocal parts are: 'Flie - hen, ren - nen, sich ver - ste - cken, kämp - fen ge - gen Angst und Pa - nik.' for Soprano and Alto; 'Aah...' for Tenor and Bass in measures 43 and 44; and 'Nicht zu wis - sen was pas - siert.' for Tenor and Bass in measure 45. A dynamic marking of *f* (forte) is present in measure 45 for the Tenor Saxophone and Bassoon parts.

46 47 48

Fl. Ob. Kl. A. Sax. T. Sax. Fag. Hn. Tpt. Pos. Perc. Klav. Vln. Vc. Kb. Ms. S. A. T. B.

Er hal - lu - zi - niert! Nur weg und flie - hen, ren - nen, sich ver - ste - cken, kämp - fen ge - gen Angst und Pa - nik.

Er hal - lu - zi - niert! Nur weg ud flie - hen, ren - nen, sich ver - ste - cken, kämp - fen ge - gen Angst und Pa - nik.

Er hal - lu - zi - niert, er phan - ta - siert. Aah... Aah...

Er hal - lu - zi - niert, er phan - ta - siert. Aah... Aah...

49 50 51 52 53

Fl. *p*

Ob. *p*

Kl. *p*

A. Sax.

T. Sax. *p*

Fag. *p*

Hn.

Tpt. *mp*

Pos. *mp*

Perc.

Klav. *p*

Vln. *mp*

Vc. *p*

Kb. *p*

Ms.

S

A

T

B

Er hal-lu-zi-niert, er phan-ta-siert.

Er hal-lu-zi-niert, er phan-ta-siert.

Nicht zu wis-sen was pas-siert. Er hal-lu-zi-niert, er phan-ta-siert.

Nicht zu wis-sen was pas-siert. Er hal-lu-zi-niert, er phan-ta-siert.

54 55 56 57 58

Fl. *mf* *f*

Ob.

Kl. *mp* *f*

A. Sax. *mp* *f* *mf*

T. Sax. *mp* *f*

Fag. *mp* *f*

Hn.

Tpt.

Pos.

Perc.

Klav. *f* *mp*

Vln. *cresc.* *f* *mp*

Vc. *f* *mp*

Kb. *f* *mp*

Ms.

S. Sie wer-den mich ver - fol - gen und dann fan - gen,
 Wa - rum ge - ra - de ich? Ver - fol - gen und dann fan - gen.

A. Wa - rum ge - ra - de ich? Ver - fol - gen und dann fan - gen. Wer sind, wer

T. Wa - rum ge - ra - de ich? Ver - fol - gen und dann fan - gen. Wer sind, wer

B. Wa - rum ge - ra - de ich? Ver - fol - gen und dann fan - gen.

The image shows a page of a musical score for a symphony orchestra and vocal soloists. The score is for measures 54 to 58. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet (Kl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Bassoon (Fag.), Horn (Hn.), Trumpet (Tpt.), Trombone (Pos.), Percussion (Perc.), Piano (Klav.), Violin (Vln.), Viola (Vc.), Cello (Kb.), and Mezzo-soprano (Ms.). The vocal parts are for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The music is in a key with one flat (B-flat major or D minor) and a common time signature. The dynamics range from mezzo-forte (mf) to fortissimo (f). The vocal parts have German lyrics. The piano part has a crescendo marking in measure 55. The violin part has a 'cresc.' marking in measure 55. The bassoon part has a 'mf' marking in measure 58. The piano part has 'f' and 'mp' markings in measures 57 and 58 respectively. The violin part has 'f' and 'mp' markings in measures 57 and 58 respectively. The cello part has 'f' and 'mp' markings in measures 57 and 58 respectively. The bass part has 'f' and 'mp' markings in measures 57 and 58 respectively.

59 60 61 62 63

Fl. *mf* *f* *mf* *f*

Ob.

Kl.

A. Sax. *f* *mf* *f*

T. Sax.

Fag.

Hn.

Tpt.

Pos.

Perc.

Klav. *f* *mp* *f*

Vln. *f* *mp* *f*

Vc. *f* *mp* *f*

Kb. *f* *mp* *f*

Ms.

S. denn mein Ge-dächt-nis ist ver-lo-ren. Wie geht es wei-ter? Nun, was wird ge-

A. sind sie? Ge-dächt-nis ist ver-lo-ren. Ich ha-be sol-che Angst. Die Angst. Nun, was wird ge-

T. sind sie? Ge-dächt-nis ist ver-lo-ren. Ich ha-be sol-che Angst. Die Angst. Nun, was wird ge-

B. Ge-dächt-nis ist ver-lo-ren. Nun, was wird ge-

64 65 66 67 68

Fl. *p*

Ob.

Kl. *mf*

A. Sax. *mf* *f*

T. Sax. *mf* *f*

Fag. *mf*

Hn. *f*

Tpt. *f*

Pos. *f*

Perc.

Klav. *p* *f*

Vln. *mf*

Vc. *p* *f*

Kb. *p* *f*

Ms.

S. sche- hen? scheh'n? Aaah... aaah

A. scheh'n? Aaah... aaah

T. scheh'n? Aaah... aaah

B. scheh'n? Aaah... aaah

This musical score page covers measures 69, 70, and 71. The instruments and parts are arranged as follows:

- Fl.** (Flute): Treble clef, 4/4 time. Measure 69 starts with a *ff* dynamic and a sixteenth-note pattern. Measure 70 continues the pattern. Measure 71 has a key signature change to one sharp (F#).
- Ob.** (Oboe): Treble clef, 4/4 time. Measure 69 has a *f* dynamic and a half-note chord. Measure 70 has a half-note chord. Measure 71 has a half-note chord.
- Kl.** (Clarinet): Treble clef, 4/4 time. Measure 69 has a *f* dynamic and a half-note chord. Measure 70 has a half-note chord. Measure 71 has a half-note chord.
- A. Sax.** (Alto Saxophone): Treble clef, 4/4 time. Measure 69 has a *f* dynamic and a half-note chord. Measure 70 has a half-note chord. Measure 71 has a half-note chord.
- T. Sax.** (Tenor Saxophone): Treble clef, 4/4 time. Measure 69 has a *f* dynamic and a half-note chord. Measure 70 has a half-note chord. Measure 71 has a half-note chord.
- Fag.** (Bassoon): Bass clef, 4/4 time. Measure 69 has a *f* dynamic and a half-note chord. Measure 70 has a half-note chord. Measure 71 has a half-note chord.
- Hn.** (Horn): Treble clef, 4/4 time. Measure 69 has a *f* dynamic and a half-note chord. Measure 70 has a half-note chord. Measure 71 has a half-note chord.
- Tpt.** (Trumpet): Treble clef, 4/4 time. Measure 69 has a *f* dynamic and a half-note chord. Measure 70 has a half-note chord. Measure 71 has a half-note chord.
- Pos.** (Positone): Bass clef, 4/4 time. Measure 69 has a *f* dynamic and a half-note chord. Measure 70 has a half-note chord. Measure 71 has a half-note chord.
- Perc.** (Percussion): Indicated by a double bar line and a 4/4 time signature, with no notes.
- Klav.** (Piano): Grand staff (treble and bass clefs), 4/4 time. Measure 69 has a *ff* dynamic and a sixteenth-note pattern in the right hand. Measure 70 continues the pattern. Measure 71 has a sixteenth-note pattern.
- Vln.** (Violin): Treble clef, 4/4 time. Measure 69 has a *ff* dynamic and a sixteenth-note pattern. Measure 70 continues the pattern. Measure 71 has a sixteenth-note pattern.
- Vc.** (Violoncello): Bass clef, 4/4 time. Measure 69 has a *f* dynamic and a half-note chord. Measure 70 has a half-note chord. Measure 71 has a half-note chord.
- Kb.** (Kontrabaß): Bass clef, 4/4 time. Measure 69 has a *f* dynamic and a half-note chord. Measure 70 has a half-note chord. Measure 71 has a half-note chord.
- Ms.** (Mezzosoprano): Treble clef, 4/4 time. No notes.
- S.** (Soprano): Treble clef, 4/4 time. No notes.
- A.** (Alto): Treble clef, 4/4 time. No notes.
- T.** (Tenor): Treble clef, 4/4 time. No notes.
- B.** (Bass): Bass clef, 4/4 time. No notes.

72 73 74

Fl.

Ob.

Kl.

A. Sax.

T. Sax.

Fag.

Hn.

Tpt.

Pos.

Perc.

Klav.

Vln.

Vc.

Kb.

Ms.

S

A

T

B

75 76 77

Fl. *mp*

Ob.

Kl. *mp*

A. Sax.

T. Sax.

Fag.

Hn.

Tpt. *p*

Pos.

Perc.

Klav. *mf*

Vln. *mp*

Vc. *mf*

Kb. *mf*

Ms.

S.

A.

T.

B.

Tim hat ihm ver- traut.

Detailed description: This is a page of a musical score for orchestra and voices, covering measures 75, 76, and 77. The score is written in a key signature of three flats (B-flat major or D-flat minor) and a common time signature. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet (Kl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Bassoon (Fag.), Horn (Hn.), Trumpet (Tpt.), Trombone (Pos.), Percussion (Perc.), Piano (Klav.), Violin (Vln.), Viola (Vc.), Cello (Kb.), Music Stand (Ms.), Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The Flute part has a melodic line with grace notes and a dynamic marking of *mp* at measure 77. The Clarinet part has a melodic line with a dynamic marking of *mp* at measure 77. The Trumpet part has a dynamic marking of *p* at measure 77. The Piano part has a dynamic marking of *mf* at measure 77. The Violin part has a dynamic marking of *mp* at measure 77. The Viola part has a dynamic marking of *mf* at measure 77. The Cello part has a dynamic marking of *mf* at measure 77. The Alto part has a dynamic marking of *mp* at measure 77 and the lyrics "Tim hat ihm ver- traut." below it. The Tenor and Bass parts are silent. The Percussion part is silent. The Music Stand part is silent. The Soprano part is silent.

78 79 80

Fl. *mf*

Ob. *mf*

Kl. *mf*

A. Sax. *mp*

T. Sax.

Fag. *mf*

Hn.

Tpt. *mp*

Pos.

Perc.

Klav.

Vln. *mf*

Vc.

Kb.

Ms.

S. Ist er nun ein Freund, o -

A. Oh - ne je - de Scham be - tro - gen hat ihn Av - la.

T. Ein - fach weg, was ist der Grund?

B. Ist er nun ein Freund, o -

89 90 91 92

Fl.

Ob.

Kl.

A. Sax.

T. Sax.

Fag.

Hn.

Tpt.

Pos.

Perc.

Klav.

Vln.

Vc.

Kb.

Ms.

S

A

T

B

nie - mals wird er nun er - fah - ren, was dort steht. Nein! Wa - rum, wa - rum lau - fe

nie - mals wird er nun er - fah - ren, was dort steht. Nein! Wa - rum, wa - rum ha - be

nie - mals_ was die Hil - fe sei. Nein! Wa - rum, wa - rum ha - be

nie - mals_ was die Hil - fe sei. Nein! Wa - rum, wa - rum lau - fe

ff *mf* *ff* *mf* *ff* *mf* *ff* *mf* *f* *mf* *f* *mf*

93 94 95

Fl.

Ob.

Kl.

A. Sax.

T. Sax.

Fag.

Hn.

Tpt.

Pos.

Perc.

Klav.

Vln.

Vc.

Kb.

Ms.

S
ich nun fort? Er, be - stimmt er, er weiß wo - her. Er schreibt auf, und sei - ne Ta - ge -

A
ich ihm ver - traut? Er weiß viel mehr, als er sagt. Lügt viel-leicht

T
ich ihm ver - traut? Er weiß viel mehr, als er sagt. Lügt viel-leicht

B
ich nun fort? Er, be - stimmt er, er weiß wo - her. Er schreibt auf, und sei - ne Ta - ge -

96 97 98 99

Fl.

Ob. *ff* *mp*

Kl. *ff* *p* *mp*

A. Sax. *ff* *mp*

T. Sax.

Fag. *ff* *mp*

Hn. *p* *mp*

Tpt. *f*

Pos. *p* *mp*

Perc.

Klav. *ff*

Vln. *p*

Vc. *p*

Kb. *p*

Ms.

S
bü-cher wis - sen, wer ich bin. Hier au-ßen fin-den sie mich... viel leich-ter.

A
und er stiehlt das Wis - sen. Nicht ein-mal ein Ziel. Hier au-ßen fin-den sie mich... viel leich-ter.

T
und er stiehlt das Wis - sen. Ver-schmel-zen mit der

B
bü-cher wis - sen, wer ich bin. Doch, auf, in die Stadt. Ver-schmel-zen mit der

100 101 102 103

Fl.

Ob.

Kl.

A. Sax.

T. Sax.

Fag.

Hn.

Tpt.

Pos.

Perc.

Klav.

Vln.

Vc.

Kb.

Ms.

S

A

T

B

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mp cresc.

mf

mf

mf

Kaum ein Mensch kommt hier-her, sie se-hen mich und ver-fol - gen/ und ge-fan - gen.

Kaum ein Mensch kommt hier-her, sie se-hen mich und ver-fol - gen/ und ge-fan - gen.

Mas-se, so dass sie mich nicht fin - den und ver - fol - gen und mich fan - gen. Nicht ver-

Mas-se, so dass sie mich nicht fin - den und ver - fol - gen und mich fan - gen. Nicht ver-

Detailed description: This is a page of a musical score for a symphony orchestra and vocal soloists. The score is in G minor (three flats) and 4/4 time. It covers measures 100 to 103. The instruments listed are Flute (Fl.), Oboe (Ob.), Clarinet (Kl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Bassoon (Fag.), Horn (Hn.), Trumpet (Tpt.), Trombone (Pos.), Percussion (Perc.), Piano (Klav.), Violin (Vln.), Viola (Vc.), Cello (Kb.), and Music Stand (Ms.). The vocal soloists are Soprano (S), Alto (A), Tenor (T), and Bass (B). The score includes dynamic markings such as *mf* (mezzo-forte) and *mp* (mezzo-piano) with a *cresc.* (crescendo) marking. The vocal parts have German lyrics underneath the notes.

104 105 106 107

Fl.

Ob.

Kl.

A. Sax.

T. Sax.

Fag.

Hn.

Tpt.

Pos.

Perc.

Klav.

Vln.

Vc.

Kb.

Ms.

S

A

T

B

Sie ver-fol - gen und sie neh - men mich ge-fan - gen, und sie neh - men
 Sie ver-fol - gen und sie neh - men mich ge-fan - gen, und sie neh - men
 fol - gen und dann fan - gen. Ver - folgt und ge-fan - gen/ ver - folgt ver - folgt
 fol - gen und dann fan - gen. Ver - folgt und ge-fan - gen/ ver - folgt ver - folgt

f cresc.

f cresc.

f cresc.

108 109 110 111

Fl. *ff*

Ob.

Kl.

A. Sax. *ff*

T. Sax. *ff*

Fag.

Hn. *ff*

Tpt. *ff*

Pos. *ff*

Perc.

Klav. *ff*

Solo-V. *ff* solo

Vln. *ff*

Vc. *ff*

Kb. *ff*

Ms.

S. *ff*

A. *ff*

T. *ff*

B. *ff*

mich ge-fan - gen.

mich ge-fan - gen.

ge-fan-gen ver - folgt ver - folgt.

ge-fan-gen ver - folgt ver - folgt.

Detailed description: This is a page of a musical score for a symphony orchestra and vocal soloists. The score is in 3/4 time and features a key signature of three flats (B-flat, E-flat, A-flat). The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet (Kl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Bassoon (Fag.), Horn (Hn.), Trumpet (Tpt.), Trombone (Pos.), Percussion (Perc.), Piano (Klav.), Solo Violin (Solo-V.), Violin (Vln.), Viola (Vc.), Cello (Kb.), and Music Stand (Ms.). The vocal soloists are Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The score is divided into four measures, numbered 108, 109, 110, and 111. Measures 108 and 109 contain rests for most instruments, while measures 110 and 111 feature a dense, fortissimo (ff) texture. The vocal soloists enter in measure 111 with the lyrics 'mich ge-fan - gen.' The vocal soloist's part is marked 'solo' and 'ff'. The vocal soloist's part is marked 'ff'.

This musical score page covers measures 112, 113, and 114. The key signature is three flats (B-flat major/D minor) and the time signature is 4/4. The instruments and parts are as follows:

- Fl. (Flute):** Measures 112-113 feature a rapid sixteenth-note run, while measure 114 is a whole rest.
- Ob. (Oboe):** Whole rests in all three measures.
- Kl. (Clarinet):** Measures 113-114 feature a *ff* (fortissimo) sixteenth-note run.
- A. Sax. (Alto Saxophone):** Whole rests in all three measures.
- T. Sax. (Tenor Saxophone):** Whole rests in all three measures.
- Fag. (Bassoon):** Whole rests in all three measures.
- Hn. (Horn):** Sustained notes with slurs across all three measures.
- Tpt. (Trumpet):** Sustained notes with slurs across all three measures.
- Pos. (Positone):** Sustained notes with slurs across all three measures.
- Perc. (Percussion):** Indicated by a double bar line and 4/4 time signature, with no specific notation.
- Klav. (Piano):** Measures 112-113 feature a sixteenth-note run in the right hand, while the left hand has whole rests.
- Solo-V. (Solo Violin):** Measures 112-113 feature a sixteenth-note run, while measure 114 has a more complex rhythmic pattern.
- Vln. (Violin):** Measures 112-113 feature a sixteenth-note run, while measure 114 has a more complex rhythmic pattern.
- Vc. (Violoncello):** Features a consistent eighth-note pattern with triplets (marked '3') throughout all three measures.
- Kb. (Kontrabaß):** Sustained notes in all three measures.
- Ms. (Mezzosoprano):** Whole rests in all three measures.
- S. (Soprano):** Whole rests in all three measures.
- A. (Alto):** Whole rests in all three measures.
- T. (Tenor):** Whole rests in all three measures.
- B. (Bass):** Whole rests in all three measures.

Musical score for measures 115-119. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Kl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Bassoon (Fag.), Horn (Hn.), Trumpet (Tpt.), Trombone (Pos.), Percussion (Perc.), Piano (Klav.), Solo Violin (Solo-V.), Violin (Vln.), Viola (Vc.), Cello (Kb.), and voices (Ms., S., A., T., B.).

Measures 115-119 are marked with *fff* (fortissimo) for the Flute, Clarinet, Horns, Trumpets, Trombone, Piano, Violins, and Cello. The Alto Saxophone part in measure 119 features a triplet marked *pp* (pianissimo). The Viola and Cello parts in measures 119 feature a long note marked *pp*.

120 121 122 123 124 125

Fl.

Ob.

Kl.

A. Sax.

T. Sax.

Fag.

Hn.

Tpt.

Pos.

Perc.

Klav.

Vln.

Vc.

Kb.

Ms.

S

A

T

B

6. Weiß nicht jemand?

Tim: Gibt es diese Länder alle wirklich?
Téja: Aber natürlich! Komm.

Schwermütig ♩ = 68

Tim: Du - du bist also - Téja?
 3 (etc. Dialog) 4

The musical score is arranged in a standard orchestral layout with the following parts from top to bottom:

- Flöte:** Treble clef, 6/4 time. Starts with a *pp* dynamic, playing a melodic line with a triplet of eighth notes in the first measure and a half note in the second. It has a fermata in the fourth measure.
- Oboe:** Treble clef, 6/4 time. Remains silent until the fourth measure, where it plays a half note with a *mp* dynamic.
- Klarinette in B:** Treble clef, 6/4 time. Remains silent until the third measure, where it plays a half note with a *pp* dynamic, followed by a melodic line in the fourth measure.
- 2 Alt-Saxophone:** Treble clef, 6/4 time. Remains silent throughout.
- Tenor-Saxophon:** Treble clef, 6/4 time. Remains silent throughout.
- Fagott:** Bass clef, 6/4 time. Remains silent throughout.
- 2 Hörner in F:** Treble clef, 6/4 time. Remains silent throughout.
- 3 Trompeten in B:** Treble clef, 6/4 time. Remains silent throughout.
- Posaune:** Bass clef, 6/4 time. Remains silent throughout.
- Klavier:** Grand staff (treble and bass clefs), 6/4 time. Remains silent throughout.
- Violin:** Treble clef, 6/4 time. Remains silent until the third measure, where it plays a half note with a *pp* dynamic, followed by a melodic line in the fourth measure with a *p* dynamic.
- Violoncelli:** Bass clef, 6/4 time. Remains silent until the third measure, where it plays a half note with a *pp* dynamic, followed by a melodic line in the fourth measure.
- Kontrabass:** Bass clef, 6/4 time. Remains silent until the third measure, where it plays a half note with a *pp* dynamic, followed by a melodic line in the fourth measure.
- Solo-Bass:** Bass clef, 6/4 time. Remains silent throughout.
- Chor Sopran:** Treble clef, 6/4 time. Remains silent throughout.
- Chor Alt:** Treble clef, 6/4 time. Remains silent throughout.
- Chor Tenor:** Treble clef, 6/4 time. Remains silent throughout.
- Chor Bass:** Bass clef, 6/4 time. Remains silent throughout.

Tim: Vielleicht komme ich ja tatsächlich aus Atlantis, mit dem Schiff übers Meer...

The musical score is arranged in a system of staves. The instruments and their parts are as follows:

- Fl. (Flute):** Rests in measures 5-9.
- Ob. (Oboe):** Rests in measures 5-9.
- Kl. (Clarinet):** Rests in measures 5-8; a short melodic phrase in measure 9 marked *p*.
- A. Sax. (Alto Saxophone):** Melodic line in measures 5-6 marked *mp*; rests in measures 7-9.
- T. Sax. (Tenor Saxophone):** Melodic line in measures 5-6 marked *mp*; rests in measures 7-9.
- Fag. (Bassoon):** Melodic line in measures 5-6 marked *mp*; rests in measures 7-9.
- Hn. (Horn):** Rests in measures 5-9.
- Tpt. (Trumpet):** Rests in measures 5-9.
- Pos. (Trombone):** Rests in measures 5-9.
- Klav. (Piano):** Rests in measures 5-9.
- Vln. (Violin):** Rests in measures 5-6; chords in measures 7-8 marked *pp*; chords in measure 9 marked *pp*.
- Vc. (Viola):** Rhythmic accompaniment in measures 5-9, marked *pp* in measure 9.
- Kb. (Cello):** Rhythmic accompaniment in measures 5-9, marked *pp* in measure 9.
- Solo-B. (Solo Bass):** Rests in measures 5-9.
- S. (Soprano):** Rests in measures 5-9.
- A. (Alto):** Rests in measures 5-9.
- T. (Tenor):** Rests in measures 5-9.
- B. (Bass):** Rests in measures 5-9.

10 11 12

Fl.

Ob.

Kl. *pp*

A. Sax.

T. Sax.

Fag.

Hn.

Tpt.

Pos.

Klav.

Vln. *mp*

Vc. *mp*

Kb. *mp*

Solo-B. *mp*

S. *p*

A. *p*

T. *p*

B. *p*

Weiß nicht je-mand was mein Na-me ist?_ Weiß nicht je-mand was die Wahr-heit ist?_

Weiß nicht je-mand uuh mo_ Weiß nicht je-mand uuh ma

Weiß nicht je-mand uuh Weiß nicht je-mand uuh

Weiß nicht je-mand uuh Weiß nicht je-mand uuh

Weiß nicht je-mand uuh mo_ Weiß nicht je-mand uuh ma

13 14

Fl.

Ob.

Kl.

A. Sax.

T. Sax.

Fag.

Hn.

Tpt.

Pos.

Klav.

Vln.

Vc.

Kb.

Solo-B.

S.

A.

T.

B.

Weiß nicht je - mand was mit mir ge - schieht? Weiß nicht je - mand wa - rum je - der, der mich sieht,...

Weiß nicht je - mand aah uuh

Weiß nicht je - mand aah uuh

Weiß nicht je - mand aah

Weiß nicht je - mand aah uuh

p

15 16

Fl.

Ob.

Kl.

A. Sax.

T. Sax.

Fag.

Hn.

Tpt.

Pos.

Klav.

Vln.

Vc.

Kb.

Solo-B.

S.

A.

T.

B.

p

mich zu ken-nen scheint, auch wenn ich nie-mand ken-ne, auf-ge-nom-men wer-de, wenn ich fort-ren-ne.

mich zu ken-nen scheint, auch wenn ich nie-mand ken-ne, auf-ge-nom-men wer-de, wenn ich fort-ren-ne.

mich zu ken-nen scheint, auch wenn ich nie-mand ken-ne, auf-ge-nom-men wer-de, wenn ich fort-ren-ne.

17 18 19

Fl. *p*

Ob. *p*

Kl. *p*

A. Sax. *p*

T. Sax. *p*

Fag. *p*

Hn. *p*

Tpt. *p*

Pos. *p*

Klav. *mp*

Vln. *mp* *p* *mf*

Vc. *mp*

Kb. *mp*

Solo-B. *mf*

S. *mf*

A. *mf*

T. *mf*

B. *mf*

Freun-de kom-men schnell. Wie lan ge blei-ben sie?

Wa - rum quä-len ihn stän-dig Fra-gen? Wie lan ge blei-ben sie?

Wa - rum quä-len ihn stän-dig Fra-gen? Wie lan ge blei-ben sie?

Wa - rum quä-len ihn stän-dig Fra-gen? Wie lan ge blei-ben sie?

Wa - rum quä-len ihn stän-dig Fra-gen? Wie lan ge blei-ben sie?

20 21

Fl.

Ob.

Kl. *mp* 6 *p* 3

A. Sax.

T. Sax.

Fag.

Hn.

Tpt.

Pos.

Klav. *p*

Vln. *p*

Vc. *p*

Kb. *p*

Solo-B. *p*

S. *p*

A. *p*

T. *p*

B. *p*

Wer bin ich? Wa-rum kam ich hier - her und wie? wer ich ein-mal war?_

Weiß nicht je-mand uuh____ mo_

Weiß nicht je-mand 'uuh____

Weiß nicht je-mand uuh____

Weiß nicht je-mand uuh____ mo_

22 23

Fl.

Ob.

Kl.

A. Sax.

T. Sax.

Fag.

Hn.

Tpt.

Pos.

Klav.

Vln.

Vc.

Kb.

Solo-B.

S

A

T

B

Weiß nicht je-mand bin ich son-der-bar?_ Weiß nicht je-mand was die Zu-kunft bringt?

Weiß nicht je-mand uuh_ ma_ Weiß nicht je-mand aah_

Weiß nicht je-mand uuh_ Weiß nicht je-mand aah_

Weiß nicht je-mand uuh_ Weiß nicht je-mand aah_

Weiß nicht je-mand uuh_ ma_ Weiß nicht je-mand aah_

26 27 28

Fl. *p*

Ob. *p*

Kl. *p*

A. Sax. *p*

T. Sax. *p*

Fag. *p*

Hn. *p*

Tpt. *p*

Pos. *p*

Klav.

Vln. *mp*

Vc. *mp*

Kb. *mp*

Solo-B. *mf*

S. *mf*

A. *mf*

T.

B.

Al-les, was ich schrei-be, kann nie mehr ver-schwin-den. Ist es wich-tig was nun wahr ist?

Al-les, was ich schrei-be, kann nie mehr ver-schwin-den.

Al-les, was ich schrei-be, kann nie mehr ver-schwin-den.

Etwas bewegt $\text{♩} = 81$

The musical score is arranged in a standard orchestral format. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Kl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Bassoon (Fag.), Horn (Hn.), Trumpet (Tpt.), and Trombone (Pos.). The string section includes Violin (Vln.), Viola (Vc.), and Cello (Kb.). The vocal section consists of Solo Bass (Solo-B.), Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The score is in 4/4 time and features a key signature of two flats (B-flat and E-flat). The tempo is marked 'Etwas bewegt' with a quarter note equal to 81 beats per minute. The dynamic marking *mf* (mezzo-forte) is used throughout. The vocal parts have lyrics in German: 'Hoch den Kopf! Zu viel des Fra-gens schlägt sich auf dei-nen Geist, der trägt dich, dei-ne Re-a-li-tät,'. The score is divided into three measures, with measure numbers 29, 30, and 31 indicated at the top.

32 *cresc.* 33 34 *f*

Fl. *f*

Ob. *f*

Kl. *cresc.* 6 6 3 *f*

A. Sax. *cresc.* *f*

T. Sax. *cresc.* *f*

Fag. *cresc.* *f*

Hn. *mp* *f*

Tpt. *mp*

Pos. *mp*

Klav. *mf* *cresc.* 6 3 3 *f*

Vln. *cresc.* *f*

Vc. *cresc.* *f*

Kb. *cresc.* *f*

Solo-B.

S *cresc.* *f*
und in die-ser Wahr - heit kannst du sein. Du bist nicht al - lein, nein, —

A *cresc.* *f*
und in die-ser Wahr - heit kannst du sein. Du al - lein

T *cresc.* *f*
und in die-ser Wahr - heit kannst du sein. Du bist nicht al - lein, nein, —

B *cresc.* *f*
und in die-ser Wahr - heit kannst du sein. Du al - lein, nein nicht al - lein, nein

35 36 37

Fl.

Ob.

Kl.

A. Sax.

T. Sax.

Fag.

Hn.

Tpt.

Pos.

Klav.

Vln.

Vc.

Kb.

Solo-B.

S
 — du bist in Si - cher - heit. Le - be in den Tag hi - nein — und nimm dir dei - ne Zeit.

A
 nicht al - lein Leb hi - nein dei - ne Zeit.

T
 — du bist in Si - cher - heit. Le - be in den Tag hi - nein — und nimm dir dei - ne Zeit.

B
 nein, du bist in Si - cher heit und Le - be in den Tag hi - nein und nimm nimm dir dei - ne Zeit.

38 39 (b) *ff*

Fl.

Ob.

Kl.

A. Sax.

T. Sax.

Fag.

Hn.

Tpt.

Pos.

Klav.

Vln.

Vc.

Kb.

Solo-B.

S
Du wirst nicht ver - folgt, gut, be - sie - ge dei - ne Angst,

A
Du wirst nicht ver - folgt, gut, be - sie - ge dei - ne Angst,

T
Du wirst nicht ver - folgt, gut, be - sie - ge dei - ne Angst,

B
Du wirst nicht ver - folgt, so-dann be - sie - ge dei - ne al - te Angst.

The image shows a page of a musical score for a symphony orchestra and vocal soloists. The score is in G minor (three flats) and 4/4 time. It covers measures 38 and 39. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet (Kl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Bassoon (Fag.), Horn (Hn.), Trumpet (Tpt.), Trombone (Pos.), Piano (Klav.), Violin (Vln.), Viola (Vc.), Cello (Kb.), and Solo Bassoon (Solo-B.). The vocal parts are Soprano (S), Alto (A), Tenor (T), and Bass (B). The flute part has a dynamic marking of *ff* (fortissimo) starting in measure 39. The piano part features a rhythmic accompaniment in the right hand and a more active line in the left hand. The vocal parts have lyrics in German. The score includes various musical notations such as slurs, ties, and dynamic markings.

The image shows a full orchestral score for the piece '6. Weiß nicht jemand?'. The score is in 5/4 time and features a variety of instruments including Flute, Oboe, Clarinet, Saxophones, Bassoon, Horn, Trumpet, Trombone, Piano, Violin, Viola, Cello, Double Bass, and a Solo Bassoon. The music is marked with a forte (*ff*) dynamic throughout most of the piece. The vocal parts (Soprano, Alto, Tenor, Bass) enter in the final measure with lyrics in German. The score includes dynamic markings such as *ppp* and *pp* for the strings and woodwinds in the final measure, and accents on the vocal lines. The lyrics are: 'ak - zep - tie - re dei - nen Mut. Ver - folgt ge - fan - gen bist du... oh der Mut Ver - folgt ge - fan - gen bist du... ak - zep - tie - re. Weiß nicht je - mand, weiß nicht je - mand wer ich... Weiß nicht je - mand wel - che Angst Ver - folgt ge - fan - gen bist du...'. The score is numbered 40, 41, and 42.

Weiß nicht je - mand wer ich bin?

ak - zep - tie - re dei - nen Mut. Ver - folgt ge - fan - gen bist du...

oh der Mut Ver - folgt ge - fan - gen bist du...

ak - zep - tie - re. Weiß nicht je - mand, weiß nicht je - mand wer ich...

Weiß nicht je - mand wel - che Angst Ver - folgt ge - fan - gen bist du...

43 44 rit. 45 46 47

Fl. *p*

Ob. *pp* verträumt

Kl. *pp*

A. Sax.

T. Sax.

Fag.

Hn.

Tpt.

Pos.

Klav.

Vln.

Vc.

Kb.

Solo-B.

S

A

T

B

7. Von Menschen und Tieren

Jan: Wir können nichts dagegen ausrichten... es eben in Kauf nehmen...

Wim: ...muss auch weiter Geheimnis bleiben...

Ruhig $\text{♩} = 48$

2 3 4 5

The musical score is arranged in a system with 12 staves. The instruments and parts are as follows:

- Flöte** (Flute): Treble clef, 2/2 time signature. Rested.
- Oboe**: Treble clef, 2/2 time signature. Rested.
- Klarinette in B** (Clarinete in B): Treble clef, 2/2 time signature. Rested.
- Fagott** (Bassoon): Bass clef, 2/2 time signature. Rested.
- Posaune** (Trumpet): Bass clef, 2/2 time signature. Rested.
- Marimba (Synthesizer)**: Treble and Bass clefs, 2/2 time signature. Rested.
- Violinen** (Violins): Treble clef, 2/2 time signature. Rested.
- Violoncelli** (Violoncelli): Bass clef, 2/2 time signature. Solo part starting in the first measure with dynamics *mf*, *f*, *mf*, and *p*.
- Kontrabass** (Cello): Bass clef, 2/2 time signature. Rested.
- Chor Sopran** (Soprano): Treble clef, 2/2 time signature. Rested.
- Chor Alt** (Alto): Treble clef, 2/2 time signature. Rested.
- Chor Tenor** (Tenor): Treble clef, 2/2 time signature. Rested.
- Chor Bass** (Bass): Bass clef, 2/2 time signature. Rested.

The score is divided into five measures, numbered 2 through 5 at the top. The key signature has one flat (B-flat). The tempo is marked 'Ruhig' with a quarter note equal to 48 beats per minute.

Tim: Wo kommst du her? (etc. Dialog)

6 7 8 9 10

Fl.

Ob.

Kl.

Fag.

Pos.

Mar.

Vln.

Vc.

Kb.

S

A

T

B

The musical score consists of 12 staves. Measures 6, 7, 8, and 9 are mostly silent for all instruments. In measure 10, the Clarinet (Kl.) plays a short melodic phrase starting on a half rest, marked *p*. The Horn (Pos.) plays a short melodic phrase starting on a half rest, marked *mp*. The Violin (Vln.) plays a chord marked *pp*. The Viola (Vc.) plays a melodic line marked *mf*. The Cello (Kb.) is silent. The vocal staves (S, A, T, B) are silent.

Musical score for measures 11-15, featuring woodwinds, strings, and vocal parts. The score is written in a key signature of one flat (B-flat) and a common time signature (C). The instruments and parts are:

- Fl. (Flute): Rests in all measures.
- Ob. (Oboe): Rests in all measures.
- Kl. (Clarinet): Active in measures 11-15, playing a melodic line with eighth and sixteenth notes.
- Fag. (Bassoon): Rests in all measures.
- Pos. (Bassoon): Active in measures 11-15, playing a melodic line with eighth and sixteenth notes.
- Mar. (Maracas): Rests in all measures.
- Vln. (Violin): Active in measures 11-15, playing a rhythmic accompaniment of chords.
- Vc. (Violoncello): Active in measures 11-15, playing a melodic line with eighth and sixteenth notes, including triplets in measures 14 and 15. Dynamic marking *mf* is present.
- Kb. (Kontrabaß): Active in measures 11-15, playing a rhythmic accompaniment of chords. Dynamic marking *pp* is present.
- S. (Soprano): Rests in all measures.
- A. (Alto): Rests in all measures.
- T. (Tenor): Rests in all measures.
- B. (Bass): Rests in all measures.

Téja: Du brauchst diese
Erinnerungen nicht, Tim.

Ein wenig langsamer $\text{♩} = 40$

16 17 18 19 20

Fl. *mp*

Ob. *mp*

Kl. *p*

Fag.

Pos. gliss. trem.

Mar. *p*

Vln. *p*

Vc. *p* tutti

Kb. *mf* *p*

S *mp*
Heim - lich spre - chen sie ü - ber

A *mp*
Heim - lich spre - chen sie ü - ber

T

B

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Fl.** (Flute): Melodic line with measures 21-25.
- Ob.** (Oboe): Melodic line with measures 21-25.
- Kl.** (Clarinet): Melodic line with measures 21-25.
- Fag.** (Bassoon): Rested.
- Pos.** (Bassoon): Rested.
- Mar.** (Maracas): Rhythmic accompaniment.
- Vln.** (Violin): Harmonic accompaniment.
- Vc.** (Viola): Harmonic accompaniment.
- Kb.** (Cello): Harmonic accompaniment.
- S.** (Soprano): Vocal line with lyrics: "den, der hilf - los ist. Al - le wis - sen mehr als er, wem kann er ver - tra - en? Ver".
- A.** (Alto): Vocal line with lyrics: "den, der hilf - los ist. Al - le wis - sen mehr als er, wem kann er ver - tra - en? Ver".
- T.** (Tenor): Rested.
- B.** (Bass): Rested.

Measures 21, 22, 23, 24, and 25 are indicated at the top of the score.

Tim: Mein Name ist ausgedacht. (etc. Dialog)

Musical score for the piece "Tim: Mein Name ist ausgedacht. (etc. Dialog)". The score is written for a full orchestra and vocal soloists. The key signature is one flat (B-flat), and the time signature is 5/8. The score is divided into measures 26 through 30. The instruments and parts are: Flute (Fl.), Oboe (Ob.), Clarinet (Kl.), Bassoon (Fag.), Bassoon (Pos.), Maracas (Mar.), Violins (Vln. div. in 3), Viola (Vc.), Cello (Kb.), Soprano (S), Alto (A), Tenor (T), and Bass (B). The vocal parts (S, A, T, B) have the lyrics "ges-sen, ver-schwun-den." written below them. The score includes various musical notations such as notes, rests, and dynamic markings like *mf*. The score is divided into measures 26 through 30. The instruments and parts are: Flute (Fl.), Oboe (Ob.), Clarinet (Kl.), Bassoon (Fag.), Bassoon (Pos.), Maracas (Mar.), Violins (Vln. div. in 3), Viola (Vc.), Cello (Kb.), Soprano (S), Alto (A), Tenor (T), and Bass (B). The vocal parts (S, A, T, B) have the lyrics "ges-sen, ver-schwun-den." written below them. The score includes various musical notations such as notes, rests, and dynamic markings like *mf*.

Téja: Eines bist du in jedem Fall
wirklich - mein Freund.

The musical score is arranged in a standard orchestral format. The instruments and parts are as follows:

- Fl.** (Flute): Measures 31-32 are silent. Measure 33 begins with a *p* dynamic, playing a sixteenth-note scale. Measure 34 continues the scale.
- Ob.** (Oboe): Silent throughout.
- Kl.** (Clarinet): Measures 31-32 feature a *mf* dynamic, playing a sixteenth-note scale. Measure 33 features a *f* dynamic, playing a sixteenth-note scale. Measure 34 is silent.
- Fag.** (Bassoon): Measures 31-32 feature a *mf* dynamic, playing a sixteenth-note scale. Measure 33 features a *f* dynamic, playing a sixteenth-note scale. Measure 34 is silent.
- Pos.** (Bassoon): Silent throughout.
- Mar.** (Maracas): Silent throughout.
- Vln. div in 3** (Violins, divided in 3): Measures 31-32 feature a *mf* dynamic, playing a sixteenth-note scale. Measure 33 features a *p* dynamic, playing a sixteenth-note scale. Measure 34 is silent.
- Vc.** (Viola): Measures 31-32 feature a *mf* dynamic, playing a sixteenth-note scale. Measure 33 features a *p* dynamic, playing a sixteenth-note scale. Measure 34 is silent.
- Kb.** (Cello): Measures 31-32 feature a *mf* dynamic, playing a sixteenth-note scale. Measure 33 features a *p* dynamic, playing a sixteenth-note scale. Measure 34 is silent.
- S.** (Soprano): Silent throughout.
- A.** (Alto): Silent throughout.
- T.** (Tenor): Silent throughout.
- B.** (Bass): Silent throughout.

35 36 37 38 39

Fl. *mp*

Ob. *mp*

Kl. *p*

Fag.

Pos.

Mar.

Vln.

Vc.

Kb.

S Im Ne - bel liegt das Meer, kein

A Im Ne - bel liegt das Meer, kein

T

B

Detailed description: This page of a musical score covers measures 35 to 39. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Kl.), Bassoon (Fag.), and Bassoon (Pos.). The string section includes Violin (Vln.), Viola (Vc.), and Cello (Kb.). The vocal section includes Soprano (S), Alto (A), Tenor (T), and Bass (B). The flute part has a melodic line with slurs and accents, marked *mp*. The oboe part has a similar melodic line, also marked *mp*. The clarinet part has a melodic line starting in measure 38, marked *p*. The vocal parts (Soprano and Alto) have lyrics: "Im Ne - bel liegt das Meer, kein". The Tenor and Bass parts are silent. The string parts provide harmonic support with various rhythmic patterns.

Tim: Téja... meinst du, ich könnte
mich in einen Vogel
verwandeln (etc. Dialog) $\text{♩} = 40$

40 41 42 43 44 45

Fl.

Ob.

Kl.

Fag.

Pos.

Mar.

Vln.

Vc.

Kb.

S

A

T

B

Ho - ri - zont: Es ist un - end - lich.

Ho - ri - zont: Es ist un - end - lich.

pp

pp

pp

p

3

Téja: Nenne es wie du willst. Noch etwas langsamer ♩ = 76

46 47 48 49

Fl. *mf*

Ob. *mf*

Kl. *pp* *mf*

Fag. *mf*

Pos.

Mar. *mf*

Vln. *mf*

Vc. *mp*

Kb. *mf*

S *mf*
Und viel-leicht kann er ei-ne Mö - we sein, schwim-men und

A *mf*
Und viel-leicht kann er ei-ne Mö - we sein, schwim-men und

T

B

50 51 52 53

Fl. *mp* *f* *f*

Ob. *mp* *f* *f*

Kl. *mp* *f*

Fag. *f* *p*

Pos. *mf*

Mar. *f*

Vln. *p* *f*

Vc.

Kb.

S
flie - gen hoch ü - berSchaum und See, da - ge - gen sie wär' ein Hund mit ver - ständ - nis - vol - lem Blick, und

A
flie - gen hoch ü - berSchaum und See, da - ge - gen sie wär' ein Hund mit ver - ständ - nis - vol - lem Blick, und

T

B

54 55 56 57

Fl.

Ob.

Kl. *f* *pp*

Fag. *f* *p*

Pos.

Mar.

Vln. *pp*

Vc. *f*

Kb. *f*

S *pp*
rann - te ihm durch die Dü - nen vor - aus. Uuuh

A *pp*
rann - te ihm durch die Dü - nen vor - aus. Uuuh

T

B

63 64 65 66 67

Fl.

Ob.

Kl.

Fag.

Pos.

Mar.

Vln.

Vc.

Kb.

S
dann war Stil - - le.

A
dann war Stil - - le.

T
dann war Stil - - le.

B
dann war Stil - - le.

8. Téja und Tim

Mit befreiender Energie $\text{♩} = 52$

2 3 4 5 6

Flöte

Oboe

Klarinette
in B

2 Alt-Saxophone

Tenor-Saxophon

Fagott

2 Hörner
in F

3 Trompeten
in B

Posaune

Klavier

Synthesizer

Solo-Violine

Violinen

Violoncelli

Kontrabass

ff *fff* *mf*

ff *fff* *mf*

ff *fff* *mf*

sfz *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

Musical score for measures 7-13. The score is arranged in systems for various instruments. The Flute (Fl.) part features a melodic line starting at measure 7 with a *mf* dynamic, marked with a slur and measure numbers 7, 8, 9, 10, 11, 12, and 13. The Solo Violin (Solo-V.) and Violoncello/Double Bass (Vc./Kb.) parts also feature a melodic line starting at measure 7 with a *mf* dynamic, marked with a slur and measure numbers 7, 8, 9, 10, 11, 12, and 13. The Violin (Vln.) part features a harmonic accompaniment starting at measure 7 with a *p* dynamic, marked with a slur and measure numbers 7, 8, 9, 10, 11, 12, and 13. The other instruments (Ob., Kl., A. Sax., T. Sax., Fag., Hn., Tpt., Pos., Klav., Syn.) are marked with a rest (-) for the entire duration. The A. Sax. part has a note at measure 13 with the instruction "eventuell" and a *mf* dynamic. The Solo-V. part has a note at measure 13 with a *mf* dynamic. The Vln. part has a note at measure 13 with a *p* dynamic. The Vc. part has a note at measure 13 with a *p* dynamic. The Kb. part has a note at measure 13 with a *p* dynamic.

molto accel. Tanzend ♩ = 80

Musical score for measures 14-19. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Kl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Bassoon (Fag.), Horn (Hn.), Trumpet (Tpt.), Trombone (Pos.), Piano (Klav.), Synthesizer (Syn.), Solo Violin (Solo-V.), Violin (Vln.), Viola (Vc.), and Cello/Double Bass (Kb.).

Measures 14-15: Flute, Oboe, and Bassoon are silent. Clarinet and Alto Saxophone play a melodic line with a forte (*f*) dynamic. Horn, Trumpet, Trombone, Piano, Solo Violin, Violin, Viola, and Cello/Double Bass play sustained chords with a mezzo-forte (*mf*) dynamic.

Measures 16-17: Similar to measures 14-15, but the piano part begins a rhythmic pattern in the right hand, marked with a forte (*f*) dynamic.

Measures 18-19: Flute enters with a melodic line marked mezzo-forte (*mf*). The piano part continues its rhythmic pattern. Other instruments remain silent.

This musical score page features 17 staves for various instruments. The top section includes Flute (Fl.), Oboe (Ob.), Clarinet (Kl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), and Bassoon (Fag.). The middle section includes Horn (Hn.), Trumpet (Tpt.), and Trombone (Pos.). The bottom section includes Piano (Klav.), Synthesizer (Syn.), Solo Violin (Solo-V.), Violin (Vln.), Viola (Vc.), and Cello/Double Bass (Kb.).

Measures 20 through 25 are shown. The Flute and Oboe parts have a dynamic marking of *f* and a triplet of eighth notes starting in measure 24. The Trumpet part has a dynamic marking of *mf* and a triplet of eighth notes starting in measure 24, with the instruction "1. solo" above it. The Piano part features a continuous eighth-note accompaniment in the left hand. The Synthesizer part consists of sustained chords. The Solo Violin, Violin, Viola, and Cello/Double Bass parts are currently silent.

26 27 28 29 30

Fl.

Ob.

Kl.

A. Sax.

T. Sax.

Fag.

Hn.

Tpt.

Pos.

Klav.

Syn.

Solo-V.

Vln.

Vc.

Kb.

The musical score is arranged in a system of staves. The instruments listed on the left are: Flute (Fl.), Oboe (Ob.), Clarinet (Kl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Bassoon (Fag.), Horn (Hn.), Trumpet (Tpt.), Trombone (Pos.), Piano (Klav.), Synthesizer (Syn.), Solo Violin (Solo-V.), Violin (Vln.), Viola (Vc.), and Cello/Double Bass (Kb.). The score covers measures 26 to 30. The key signature has two flats (B-flat and E-flat). The time signature is not explicitly shown but appears to be 4/4. The Fagot part starts with a forte (f) dynamic. The Tpt. part starts with a mezzo-forte (mf) dynamic. The Klav. part starts with a forte (f) dynamic. The Syn. part starts with a forte (f) dynamic. The Vc. and Kb. parts start with a forte (f) dynamic. The Solo-V. part starts with a forte (f) dynamic. The Vln. part starts with a forte (f) dynamic. The Fl. part starts with a forte (f) dynamic. The Ob. part starts with a forte (f) dynamic. The Kl. part starts with a forte (f) dynamic. The A. Sax. part starts with a forte (f) dynamic. The T. Sax. part starts with a forte (f) dynamic. The Hn. part starts with a forte (f) dynamic. The Pos. part starts with a forte (f) dynamic. The Solo-V. part starts with a forte (f) dynamic. The Vln. part starts with a forte (f) dynamic. The Vc. part starts with a forte (f) dynamic. The Kb. part starts with a forte (f) dynamic. The score includes various musical notations such as notes, rests, and dynamic markings.

31 32 33 34 35 36 37

Fl.

Ob.

Kl.

A. Sax.

T. Sax.

Fag.

Hn.

Tpt.

Pos.

Klav.

Syn.

Solo-V.

Vln.

Vc.

Kb.

sfz *pp* *pp*³ *fp* *fp*

Musical score for measures 38-43. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Kl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Bassoon (Fag.), Horn (Hn.), Trumpet (Tpt.), Trombone (Pos.), Piano (Klav.), Synthesizer (Syn.), Solo Violin (Solo-V.), Violin (Vln.), Viola (Vc.), and Cello (Kb.).

Measure 38: Flute (Fl.) has a rest. Oboe (Ob.) has a triplet of eighth notes. Clarinet (Kl.) has a rest. Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), and Bassoon (Fag.) have rests. Horn (Hn.), Trumpet (Tpt.), and Trombone (Pos.) have rests. Piano (Klav.) and Synthesizer (Syn.) have rests. Solo Violin (Solo-V.) has a rest. Violin (Vln.) has a rest. Viola (Vc.) has a rest. Cello (Kb.) has a rest.

Measure 39: Flute (Fl.) has a rest. Oboe (Ob.) has a rest. Clarinet (Kl.) has a rest. Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), and Bassoon (Fag.) have rests. Horn (Hn.), Trumpet (Tpt.), and Trombone (Pos.) have rests. Piano (Klav.) and Synthesizer (Syn.) have rests. Solo Violin (Solo-V.) has a rest. Violin (Vln.) has a rest. Viola (Vc.) has a rest. Cello (Kb.) has a rest.

Measure 40: Flute (Fl.) has a rest. Oboe (Ob.) has a rest. Clarinet (Kl.) has a triplet of eighth notes starting on G4, marked *p*. Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), and Bassoon (Fag.) have rests. Horn (Hn.), Trumpet (Tpt.), and Trombone (Pos.) have rests. Piano (Klav.) and Synthesizer (Syn.) have rests. Solo Violin (Solo-V.) has a rest. Violin (Vln.) has a rest. Viola (Vc.) has a rest. Cello (Kb.) has a rest.

Measure 41: Flute (Fl.) has a rest. Oboe (Ob.) has a rest. Clarinet (Kl.) has a triplet of eighth notes starting on G4, marked *p*. Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), and Bassoon (Fag.) have rests. Horn (Hn.), Trumpet (Tpt.), and Trombone (Pos.) have rests. Piano (Klav.) and Synthesizer (Syn.) have rests. Solo Violin (Solo-V.) has a rest. Violin (Vln.) has a rest. Viola (Vc.) has a rest. Cello (Kb.) has a rest.

Measure 42: Flute (Fl.) has a rest. Oboe (Ob.) has a rest. Clarinet (Kl.) has a triplet of eighth notes starting on G4, marked *p*. Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), and Bassoon (Fag.) have rests. Horn (Hn.), Trumpet (Tpt.), and Trombone (Pos.) have rests. Piano (Klav.) and Synthesizer (Syn.) have rests. Solo Violin (Solo-V.) has a rest. Violin (Vln.) has a rest. Viola (Vc.) has a rest. Cello (Kb.) has a rest.

Measure 43: Flute (Fl.) has a triplet of eighth notes starting on G4, marked *mp*. Oboe (Ob.) has a rest. Clarinet (Kl.) has a rest. Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), and Bassoon (Fag.) have rests. Horn (Hn.), Trumpet (Tpt.), and Trombone (Pos.) have rests. Piano (Klav.) and Synthesizer (Syn.) have rests. Solo Violin (Solo-V.) has a rest. Violin (Vln.) has a rest. Viola (Vc.) has a rest. Cello (Kb.) has a rest.

Musical score for measures 44-49, featuring woodwinds, strings, and piano.

Measures 44-49 are marked with measure numbers 44, 45, 46, 47, 48, and 49.

Instrument parts and dynamics:

- Fl. (Flute): Measures 44-45, 46-47, 48-49. Dynamics: *f*.
- Ob. (Oboe): Measures 48-49. Dynamics: *f*.
- Kl. (Clarinet): Measures 47-49. Dynamics: *mf*, *f*. Includes a 7-measure rest in measure 47.
- A. Sax. (Alto Saxophone): Measures 45-49. Dynamics: *p*, *mf*, *f*. Includes "1. solo" and "1,2" markings.
- T. Sax. (Tenor Saxophone): Measures 45-49. Dynamics: *p*, *mf*.
- Fag. (Bassoon): Measures 45-49. Dynamics: *p*, *mf*.
- Hn. (Horn): Measures 48-49. Dynamics: *mf*. Includes "1. solo" marking.
- Tpt. (Trumpet): Measures 44-49. Dynamics: *pp*.
- Pos. (Positone): Measures 45-49. Dynamics: *p*, *mf*.
- Klav. (Piano): Measures 44-49. Dynamics: *pp*, *p*, *mf*, *f*.
- Syn. (Synthesizer): Measures 44-49. Dynamics: *pp*.
- Solo-V. (Solo Violin): Measures 44-49. Dynamics: *mf*.
- Vln. (Violin): Measures 44-49. Dynamics: *mf*.
- Vc. (Viola): Measures 44-49. Dynamics: *mf*.
- Kb. (Cello): Measures 44-49. Dynamics: *mf*.

poco accel.

This musical score page contains measures 50 through 55. The instruments and their parts are as follows:

- Fl.** (Flute): Measures 50-51 feature a triplet of eighth notes. Measure 52 has a rest. Measures 53-55 are silent.
- Ob.** (Oboe): Measures 50-51 feature a triplet of eighth notes. Measure 52 has a rest. Measures 53-55 feature a melodic line with accents.
- Kl.** (Clarinet): Measures 50-51 feature a triplet of eighth notes. Measure 52 has a rest. Measures 53-55 are silent.
- A. Sax.** (Alto Saxophone): Measures 50-51 feature a triplet of eighth notes. Measure 52 has a rest. Measures 53-55 feature a melodic line with an *a 2* marking.
- T. Sax.** (Tenor Saxophone): Measures 50-51 feature a triplet of eighth notes. Measures 52-55 feature a melodic line.
- Fag.** (Bassoon): Measures 50-51 feature a triplet of eighth notes. Measures 52-55 feature a melodic line.
- Hn.** (Horn): Measures 50-51 feature a triplet of eighth notes. Measures 52-55 are silent.
- Tpt.** (Trumpet): Measures 50-55 are silent.
- Pos.** (Positone): Measures 50-51 feature a triplet of eighth notes. Measures 52-55 feature a melodic line.
- Klav.** (Piano): Measures 50-51 feature a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. Measures 52-55 feature a harmonic accompaniment.
- Syn.** (Synthesizer): Measures 50-55 are silent.
- Solo-V.** (Solo Violin): Measures 50-55 are silent.
- Vln.** (Violin): Measures 50-51 are silent. Measures 52-55 feature a melodic line with accents.
- Vc.** (Viola): Measures 50-51 are silent. Measures 52-55 feature a melodic line with accents.
- Kb.** (Cello): Measures 50-51 feature a triplet of eighth notes. Measures 52-55 feature a melodic line.

This musical score page contains measures 56 through 60 for an orchestra. The instruments and their parts are:

- Fl.** (Flute): Measures 56-57 are rests. Measure 58 begins with a *ff* dynamic.
- Ob.** (Oboe): Starts in 5/4 time with *sfz*. At measure 57, it changes to 3/2 time. Measure 58 changes to 3/4 time with *ff*.
- Kl.** (Clarinet): Starts in 5/4 time with rests. At measure 57, it changes to 3/2 time. Measure 58 changes to 3/4 time with *ff*.
- A. Sax.** (Alto Saxophone): Starts in 5/4 time with rests. At measure 57, it changes to 3/2 time with *f*. Measure 58 changes to 3/4 time.
- T. Sax.** (Tenor Saxophone): Starts in 5/4 time with rests. At measure 57, it changes to 3/2 time with *f*. Measure 58 changes to 3/4 time.
- Fag.** (Bassoon): Starts in 5/4 time with rests. At measure 57, it changes to 3/2 time with *f*. Measure 58 changes to 3/4 time.
- Hn.** (Horn): Rests throughout.
- Tpt.** (Trumpet): Rests until measure 57. Measure 58 begins with a *f* dynamic and a 1. solo marking. It features a melodic line with fingerings 3, 5, and 6.
- Pos.** (Positone): Starts in 5/4 time with rests. At measure 57, it changes to 3/2 time with *f*. Measure 58 changes to 3/4 time.
- Klav.** (Piano): Starts in 5/4 time with *sfz*. At measure 57, it changes to 3/2 time with *ff*. Measure 58 changes to 3/4 time.
- Syn.** (Synthesizer): Rests throughout.
- Solo-V.** (Solo Violin): Rests throughout.
- Vln.** (Violin): Starts in 5/4 time with *sfz*. At measure 57, it changes to 3/2 time with *ff*. Measure 58 changes to 3/4 time.
- Vc.** (Viola): Starts in 5/4 time with rests. At measure 57, it changes to 3/2 time. Measure 58 changes to 3/4 time.
- Kb.** (Cello): Starts in 5/4 time with rests. At measure 57, it changes to 3/2 time. Measure 58 changes to 3/4 time.

The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and uses various time signatures: 5/4, 3/2, and 3/4.

Tanzend $\text{♩} = 85$

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Fl.** (Flute): Measures 61-66. Measure 62 starts with a *p* dynamic. Measure 63 features a sixteenth-note run.
- Ob.** (Oboe): Measure 61 has a *subito pp* dynamic. Measure 65 begins a *mf* melodic line.
- Kl.** (Clarinet): Rests throughout.
- A. Sax.** (Alto Saxophone): Rests throughout.
- T. Sax.** (Tenor Saxophone): Rests throughout.
- Fag.** (Bassoon): Measure 65 has a *f* dynamic with a triplet.
- Hn.** (Horn): Rests throughout.
- Tpt.** (Trumpet): Rests throughout.
- Pos.** (Trombone): Measure 65 has a *mf* dynamic with a triplet.
- Klav.** (Piano): Measure 65 has a *f* dynamic with a triplet in the right hand.
- Syn.** (Synthesizer): Rests throughout.
- Solo-V.** (Solo Violin): Measure 65 has a *mf* dynamic and is marked *solo*.
- Vln.** (Violins): Rests throughout.
- Vc.** (Violas): Rests throughout.
- Kb.** (Cellos/Double Basses): Rests throughout.

This musical score page covers measures 67 through 71. The instruments and parts are as follows:

- Fl.** (Flute): Starts in measure 69 with a melodic line marked *f*.
- Ob.** (Oboe): Starts in measure 69 with a melodic line marked *f*.
- Kl.** (Clarinet): Starts in measure 69 with a melodic line marked *f*.
- A. Sax.** (Alto Saxophone): Starts in measure 69 with a melodic line marked *f*.
- T. Sax.** (Tenor Saxophone): Starts in measure 69 with a melodic line marked *f*.
- Fag.** (Bassoon): Starts in measure 69 with a melodic line marked *f*.
- Hn.** (Horn): Starts in measure 69 with a chordal accompaniment marked *f*, with first and second endings indicated by '1, 2'.
- Tpt.** (Trumpet): Remains silent throughout the page.
- Pos.** (Posaune): Starts in measure 69 with a melodic line marked *f*.
- Klav.** (Piano): Provides harmonic accompaniment throughout the page.
- Syn.** (Synthesizer): Remains silent throughout the page.
- Solo-V.** (Solo Violin): Starts in measure 69 with a melodic line marked *f*.
- Vln.** (Violin): Provides harmonic accompaniment throughout the page.
- Vc.** (Viola): Remains silent throughout the page.
- Kb.** (Cello): Remains silent throughout the page.

The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The dynamic marking *f* (forte) is consistently used for the melodic lines of the woodwinds and brass instruments.

72 (♩. = 85) 73 74

Fl. *ff*

Ob.

Kl. *ff*

A. Sax.

T. Sax.

Fag.

Hn. a 2

Tpt. tutti

Pos.

Klav.

Syn.

Solo-V.

Vln.

Vc.

Kb.

Detailed description: This is a page of a musical score for an orchestra, numbered 99. It covers measures 72, 73, and 74. The score is written for various instruments: Flute (Fl.), Oboe (Ob.), Clarinet (Kl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Bassoon (Fag.), Horns (Hn.), Trumpets (Tpt.), Trombones (Pos.), Piano (Klav.), Synthesizer (Syn.), Solo Violin (Solo-V.), Violins (Vln.), Violas (Vc.), and Cellos (Kb.). The key signature is B-flat major (two flats). The tempo is marked as quarter note = 85 (♩. = 85). The time signature changes from 4/4 in measure 72 to 3/8 in measure 73, and then to 3/4 in measure 74. The Flute part has a forte (ff) dynamic marking in measure 74. The Horns part has a second ending (a 2) in measure 74. The Trumpets part has a tutti dynamic marking in measure 74. The Piano part has a forte (ff) dynamic marking in measure 73. The Solo Violin part has a forte (ff) dynamic marking in measure 73. The Violins part has a forte (ff) dynamic marking in measure 73. The Violas part has a forte (ff) dynamic marking in measure 73. The Cellos part has a forte (ff) dynamic marking in measure 73.

Musical score for measures 75, 76, and 77. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Kl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Bassoon (Fag.), Horn (Hn.), Trumpet (Tpt.), Trombone (Pos.), Piano (Klav.), Synthesizer (Syn.), Solo Violin (Solo-V.), Violin (Vln.), Viola (Vc.), and Cello/Double Bass (Kb.).

Measures 75, 76, and 77 are marked with measure numbers. The time signature is 15/8. The key signature is B-flat major (two flats). The score shows various musical notations including notes, rests, and articulation marks.

poco rit. a tempo (♩. = 85)

78 79 80 81

Fl. 15/8 7/4

Ob. 15/8 7/4

Kl. 15/8 7/4

A. Sax. 15/8 7/4

T. Sax. 15/8 7/4

Fag. 15/8 7/4

Hn. 15/8 7/4

Tpt. 15/8 7/4

Pos. 15/8 7/4

Klav. 15/8 7/4

Syn. 15/8 7/4

Solo-V. 15/8 7/4

Vln. 15/8 7/4

Vc. 15/8 7/4 *mp*

Kb. 15/8 7/4 *mp*

Musical score for measures 82-86. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Kl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Bassoon (Fag.), Horn (Hn.), Trumpet (Tpt.), Trombone (Pos.), Piano (Klav.), Synthesizer (Syn.), Solo Violin (Solo-V.), Violin (Vln.), Cello (Vc.), and Double Bass (Kb.).

Measures 82-86 are marked with measure numbers 82, 83, 84, 85, and 86. The key signature is B-flat major (two flats). The score includes dynamic markings *mp* (mezzo-piano) and *pp* (pianissimo). The Clarinet part (Kl.) features a triplet in measure 84 and a *pp* dynamic in measure 86. The Bassoon part (Fag.) features a triplet in measure 85 and another triplet in measure 86. The Violin part (Vln.) features a triplet in measure 84 and a *pp* dynamic in measure 86. The Cello part (Vc.) features a triplet in measure 85 and another triplet in measure 86. The Double Bass part (Kb.) features a triplet in measure 85 and another triplet in measure 86.

87 88 89 90

Fl.

Ob.

Kl. *mp* 3

A. Sax.

T. Sax.

Fag.

Hn.

Tpt.

Pos.

Klav.

Syn.

Solo-V.

Vln. *mp* 3

Vc.

Kb. *b.o.*

91 92 93 94

Fl.

Ob.

Kl.

A. Sax.

T. Sax.

Fag.

Hn.

Tpt.

Pos.

Klav.

Syn.

Solo-V.

Vln.

Vc.

Kb.

Detailed description of the musical score: The score is for measures 91-94. The key signature has two flats (B-flat and E-flat). The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Kl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), and Bassoon (Fag.). The brass section includes Horn (Hn.), Trumpet (Tpt.), and Trombone (Pos.). The keyboard section includes Piano (Klav.) and Synthesizer (Syn.). The string section includes Solo Violin (Solo-V.), Violin (Vln.), Viola (Vc.), and Cello (Kb.). The flute, oboe, alto saxophone, tenor saxophone, bassoon, horn, trumpet, trombone, piano, and synthesizer parts are mostly silent, indicated by a horizontal line with a dash. The clarinet part (Kl.) features a melodic line with triplets and slurs. The solo violin part (Solo-V.) also features a melodic line with triplets and slurs. The violin (Vln.) part has a similar melodic line. The viola (Vc.) and cello (Kb.) parts play sustained notes, with triplets in the cello part.

Musical score for measures 95-98. The score is divided into four systems. The first system includes Flute (Fl.), Oboe (Ob.), Clarinet (Kl.), and Alto Saxophone (A. Sax.). The second system includes Tenor Saxophone (T. Sax.), Bassoon (Fag.), Horn (Hn.), Trumpet (Tpt.), and Trombone (Pos.). The third system includes Piano (Klav.) and Synthesizer (Syn.). The fourth system includes Solo Violin (Solo-V.), Violin (Vln.), Viola (Vc.), and Cello/Double Bass (Kb.).

Measures 95-98 are marked with dynamics: *mf* (mezzo-forte) and *f* (forte). The tempo is 6/4, changing to 7/4 at the end of measure 98. The key signature is B-flat major. The Alto Saxophone part is marked "1. solo" and includes triplet markings. The Cello/Double Bass part includes a *ba* marking in measure 98.

This musical score page covers measures 99 to 102. The instruments and their parts are as follows:

- Fl.**: Flute, starting in measure 101 with a *ff* dynamic.
- Ob.**: Oboe, playing a melodic line with triplets in measures 99-100 and a *ff* dynamic in measure 101.
- Kl.**: Clarinet, mirroring the oboe's melodic line with triplets and a *ff* dynamic in measure 101.
- A. Sax.**: Alto Saxophone, playing a melodic line with triplets and a *ff* dynamic in measure 101.
- T. Sax.**: Tenor Saxophone, rests throughout.
- Fag.**: Bassoon, rests throughout.
- Hn.**: Horn, rests throughout.
- Tpt.**: Trumpet, rests throughout.
- Pos.**: Trombone, rests throughout.
- Klav.**: Piano, rests throughout.
- Syn.**: Synthesizer, rests throughout.
- Solo-V.**: Solo Violin, rests throughout.
- Vln.**: Violin, playing a melodic line with triplets and a *ff* dynamic in measure 101.
- Vc.**: Viola, playing a bass line with triplets and a *ff* dynamic in measure 101.
- Kb.**: Cello, playing a bass line with triplets and a *ff* dynamic in measure 101.

The score is in 6/4 time and features a key signature of two flats. Measure 101 includes a *ff* dynamic marking and a fermata over the first measure. The woodwinds and strings play melodic lines with triplets, while the brass and keyboard instruments are in rests.

Etwas langsamer $\text{♩} = 78$

Musical score for measures 103-107. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Kl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Bassoon (Fag.), Horn (Hn.), Trumpet (Tpt.), Trombone (Pos.), Piano (Klav.), Synthesizer (Syn.), Solo Violin (Solo-V.), Violin (Vln.), Viola (Vc.), and Cello/Double Bass (Kb.).

Measures 103 and 104 show woodwinds and strings playing eighth-note patterns. Measure 105 features a triplet in the Clarinet and Solo Violin parts, and a half note in the Bassoon. Measures 106 and 107 continue the triplet in the Clarinet and Solo Violin, and the Bassoon part. The dynamic marking *mp* is present in measures 105, 106, and 107.

108 109 110

Fl.

Ob.

Kl. *3*

A. Sax.

T. Sax.

Fag. *pp*

Hn.

Tpt.

Pos.

Klav.

Syn.

Solo-V.

Vln. *3*

Vc. *pp*

Kb. *pp*

Detailed description of the musical score: The score is for measures 108, 109, and 110. The key signature has two flats (B-flat and E-flat). The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Kl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), and Bassoon (Fag.). The brass section includes Horn (Hn.), Trumpet (Tpt.), and Trombone (Pos.). The keyboard section includes Piano (Klav.) and Synthesizer (Syn.). The string section includes Solo Violin (Solo-V.), Violin (Vln.), Viola (Vc.), and Cello (Kb.). The Flute, Oboe, Alto Saxophone, Tenor Saxophone, Horn, Trumpet, Trombone, Piano, and Synthesizer parts are mostly silent, indicated by a horizontal line with a dash. The Clarinet part features a triplet of eighth notes in measures 108 and 109, followed by a quarter rest in measure 109, and then continues with a melodic line in measure 110. The Bassoon part has a half note in measure 108, a half note in measure 109, and a half note in measure 110, with a *pp* dynamic marking in measure 110. The Solo Violin part has a triplet of eighth notes in measures 108 and 109, followed by a quarter rest in measure 109, and then continues with a melodic line in measure 110. The Violin part has a half note in measure 108, a half note in measure 109, and a half note in measure 110, with a *pp* dynamic marking in measure 110. The Viola part has a half note in measure 108, a half note in measure 109, and a half note in measure 110, with a *pp* dynamic marking in measure 110. The Cello part has a half note in measure 108, a half note in measure 109, and a half note in measure 110, with a *pp* dynamic marking in measure 110.

111 112 113

Fl. Ob. Kl. A. Sax. T. Sax. Fag. Hn. Tpt. Pos. Klav. Syn. Solo-V. Vln. Vc. Kb.

pp

Detailed description: This page of a musical score covers measures 111, 112, and 113. The score is for a full orchestra and piano. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Kl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), and Bassoon (Fag.). The brass section includes Horn (Hn.), Trumpet (Tpt.), and Trombone (Pos.). The keyboard section includes Piano (Klav.) and Synthesizer (Syn.). The string section includes Solo Violin (Solo-V.), Violin (Vln.), Viola (Vc.), and Cello (Kb.). The piano part (Kl.) has a dynamic marking of *pp* (pianissimo) in measure 111. The woodwinds and strings play melodic lines with slurs and ties across the measures. The brass and keyboard parts are mostly silent, indicated by rests.

Geheimnisvoll ♩ = 70

♩ = 80

Musical score for orchestra and solo violin, measures 114-120. The score is in 4/4 time and features a variety of instruments including Flute, Oboe, Clarinet, Saxophones, Bassoon, Horns, Trumpets, Trombones, Piano, Synthesizer, Solo Violin, Violins, Violas, and Cellos/Double Basses. The tempo is marked 'Geheimnisvoll' with a quarter note equal to 70 beats per minute, and a second tempo marking of a quarter note equal to 80 beats per minute is indicated above measure 118. The key signature is B-flat major. The score includes dynamic markings such as *pp*, *p*, *mf*, *f*, and *pp*. The Flute part has a *mf* marking in measure 120. The Saxophone and Bassoon parts have *p*, *mf*, and *f* markings, with a *pp* marking in measure 120. The Trombone part has *pp*, *p*, *mf*, and *f* markings, with a *pp* marking in measure 120. The Piano part has *pp*, *p*, *mf*, and *f* markings, with a *pp* marking in measure 120. The Solo Violin part has *p*, *mf*, and *f* markings, with a *pp* marking in measure 120. The Violin and Viola parts have *p*, *mf*, and *f* markings, with a *pp* marking in measure 120. The Cello/Double Bass part has *p*, *mf*, and *f* markings, with a *pp* marking in measure 120.

This musical score page covers measures 121 to 123. The instruments and their parts are as follows:

- Fl.** (Flute): Measures 121-122 feature a melodic line starting on G4, moving up stepwise to D5, marked *f*. Measure 123 features a melodic line starting on G4, moving up stepwise to D5, marked *ff*.
- Ob.** (Oboe): Measure 121 is silent. Measure 122 features a melodic line starting on G4, moving up stepwise to D5, marked *f*. Measure 123 features a melodic line starting on G4, moving up stepwise to D5, marked *ff*.
- Kl.** (Clarinet): Measure 121 is silent. Measure 122 features a melodic line starting on G3, moving up stepwise to D4, marked *mf*. Measure 123 features a melodic line starting on G3, moving up stepwise to D4, marked *ff*.
- A. Sax.** (Alto Saxophone): Measure 121 is silent. Measure 122 features a melodic line starting on G3, moving up stepwise to D4, marked *mf*. Measure 123 features a melodic line starting on G3, moving up stepwise to D4, marked *ff*.
- T. Sax.** (Tenor Saxophone): Measure 121 is silent. Measure 122 features a melodic line starting on G3, moving up stepwise to D4, marked *mf*. Measure 123 features a melodic line starting on G3, moving up stepwise to D4, marked *ff*.
- Fag.** (Bassoon): Measure 121 is silent. Measure 122 features a melodic line starting on G2, moving up stepwise to D3, marked *mf*. Measure 123 features a melodic line starting on G2, moving up stepwise to D3, marked *ff*.
- Hn.** (Horn): Silent throughout.
- Tpt.** (Trumpet): Silent throughout.
- Pos.** (Positone): Measure 121 is silent. Measure 122 features a melodic line starting on G2, moving up stepwise to D3, marked *mf*. Measure 123 features a melodic line starting on G2, moving up stepwise to D3, marked *ff*.
- Klav.** (Piano): Measure 121 features a chordal accompaniment. Measure 122 features a melodic line starting on G3, moving up stepwise to D4, marked *mf*. Measure 123 features a melodic line starting on G3, moving up stepwise to D4, marked *ff*.
- Syn.** (Synthesizer): Silent throughout.
- Solo-V.** (Solo Violin): Silent throughout.
- Vln.** (Violin): Measure 121 features a chordal accompaniment. Measure 122 is silent. Measure 123 features a chordal accompaniment, marked *ff*.
- Vc.** (Violoncello): Measure 121 features a chordal accompaniment. Measure 122 is silent. Measure 123 features a chordal accompaniment, marked *ff*.
- Kb.** (Kontrabaß): Measure 121 features a chordal accompaniment. Measure 122 is silent. Measure 123 features a chordal accompaniment, marked *ff*.

Avlas Stimme: Bitte, frag mich nicht mehr! [...]
(wdh. bis:) Dann kannst du es lesen.

124 125 126 127 128 wdh. ad lib.

Fl.

Ob.

Kl.

A. Sax.

T. Sax.

Fag.

Hn.

Tpt.

Pos.

Klav.

Syn.

Solo-V.

Vln.

Vc.

Kb.

ff *sfz* *sfz*

ff *sfz* *sfz*

ff *sfz* *sfz*

ff *sfz* *sfz*

a2 *ff* *sfz* *sfz*

ff *sfz* *sfz*

p *ff* *p* *pp*

p *ff* *p* *pp*

p *ff* *p* *pp*

Musical score for measures 129-132. The score is arranged in systems for various instruments:

- Fl.** (Flute): Measure 132 features a melodic line starting with a *p* dynamic.
- Ob.** (Oboe): Rests throughout.
- Kl.** (Clarinet): Rests throughout.
- A. Sax.** (Alto Saxophone): Rests throughout.
- T. Sax.** (Tenor Saxophone): Rests throughout.
- Fag.** (Bassoon): Rests throughout.
- Hn.** (Horn): Measures 131-132 feature a *ff* dynamic.
- Tpt.** (Trumpet): Measures 131-132 feature a *ff* dynamic.
- Pos.** (Posaune): Rests throughout.
- Klav.** (Piano): Measures 130-132 feature a *pp* dynamic, with a *cresc.* marking in measure 132.
- Syn.** (Synthesizer): Rests throughout.
- Solo-V.** (Solo Violin): Rests throughout.
- Vln.** (Violin): Measure 132 features a melodic line starting with a *pp* dynamic.
- Vc.** (Violoncello): Measures 130-132 feature a *cresc.* dynamic.
- Kb.** (Kontrabaß): Measures 130-132 feature a *cresc.* dynamic.

This musical score page covers measures 133, 134, and 135. The instruments and their parts are as follows:

- Fl.**: Flute part starting at measure 133 with a dynamic of *f*. It features a melodic line with a triplet in measure 135.
- Ob.**: Oboe part, which is silent throughout these measures.
- Kl.**: Clarinet part, which is silent throughout these measures.
- A. Sax.**: Alto Saxophone part, which is silent throughout these measures.
- T. Sax.**: Tenor Saxophone part, which is silent throughout these measures.
- Fag.**: Bassoon part, which is silent throughout these measures.
- Hn.**: Horn part, playing chords starting in measure 134 with a dynamic of *mf*.
- Tpt.**: Trumpet part, playing chords starting in measure 134 with a dynamic of *mf*.
- Pos.**: Trombone part, which is silent throughout these measures.
- Klav.**: Piano part, featuring a rhythmic accompaniment in the left hand and chords in the right hand. Dynamics range from *mp* to *mf*.
- Syn.**: Synthesizer part, which is silent throughout these measures.
- Solo-V.**: Solo Violin part, which is silent throughout these measures.
- Vln.**: Violin part, mirroring the flute's melodic line with a dynamic of *sfz* and *f*. It also includes a triplet in measure 135.
- Vc.**: Violoncello part, playing a rhythmic accompaniment with a dynamic of *mp* to *mf*.
- Kb.**: Kontrabaß part, playing a rhythmic accompaniment with a dynamic of *mp* to *mf*.

This musical score page covers measures 136, 137, and 138. The instruments and their parts are as follows:

- Fl. (Flute):** Measures 136-138. Measure 136 has a half note G4. Measure 137 has a half note A4. Measure 138 has a half note B4.
- Ob. (Oboe):** Rests in all three measures.
- Kl. (Clarinet):** Rests in all three measures.
- A. Sax. (Alto Saxophone):** Measures 136-138. Measure 136 has a half note G4. Measure 137 has a half note A4. Measure 138 has a half note B4. Dynamic: *mp*.
- T. Sax. (Tenor Saxophone):** Measures 136-138. Measure 136 has a half note G4. Measure 137 has a half note A4. Measure 138 has a half note B4. Dynamic: *mp*.
- Fag. (Bassoon):** Rests in all three measures.
- Hn. (Horn):** Measures 136-138. Measure 136 has a half note G4. Measure 137 has a half note A4. Measure 138 has a half note B4. Dynamic: *mp*.
- Tpt. (Trumpet):** Measures 136-138. Measure 136 has a half note G4. Measure 137 has a half note A4. Measure 138 has a half note B4.
- Pos. (Positone):** Rests in all three measures.
- Klav. (Piano):** Measures 136-138. The right hand has chords G4-A4, A4-B4, and B4. The left hand has a continuous eighth-note accompaniment.
- Syn. (Synthesizer):** Rests in all three measures.
- Solo-V. (Solo Violin):** Rests in all three measures.
- Vln. (Violin):** Measures 136-138. Measure 136 has a half note G4. Measure 137 has a half note A4. Measure 138 has a half note B4.
- Vc. (Violoncello):** Measures 136-138. The left hand has a continuous eighth-note accompaniment.
- Kb. (Double Bass):** Measures 136-138. The left hand has a continuous eighth-note accompaniment.

Musical score for orchestra and solo voice, measures 142-144. The score is in B-flat major and 7/4 time. The instruments and parts are:

- Fl. (Flute): Measures 142-144, *ff* (measures 142-143), *p* (measure 144).
- Ob. (Oboe): Measures 142-144, *ff* (measures 142-143), *p* (measure 144).
- Kl. (Clarinet): Rest.
- A. Sax. (Alto Saxophone): Rest.
- T. Sax. (Tenor Saxophone): Rest.
- Fag. (Bassoon): Rest.
- Hn. (Horn): Rest.
- Tpt. (Trumpet): Rest.
- Pos. (Posaune): Rest.
- Klav. (Piano): Measures 142-144, *dim.* (measure 143).
- Syn. (Synthesizer): Rest.
- Solo-V. (Solo Voice): Rest.
- Vln. (Violin): Measures 142-144, *ff* (measures 142-143), *p* (measure 144).
- Vc. (Violoncello): Measures 142-144, *dim.* (measure 143).
- Kb. (Kontrabaß): Measures 142-144, *dim.* (measure 143).

Tanzend ♩. = 80

145 146 147 148

Fl.

Ob.

Kl. *p*

A. Sax. 1. solo *p*

T. Sax. *p*

Fag. *p*

Hn.

Tpt.

Pos. *p*

Klav. *p*

Syn.

Solo-V.

Vln. *p*

Vc. *p*

Kb. *p*

Detailed description: This page of a musical score covers measures 145 to 148. The tempo is marked 'Tanzend' with a quarter note equal to 80 beats per minute. The score is for a full orchestra and solo violin. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Kl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), and Bassoon (Fag.). The brass section includes Horn (Hn.), Trumpet (Tpt.), and Trombone (Pos.). The keyboard section includes Piano (Klav.), Synthesizer (Syn.), Solo Violin (Solo-V.), Violin (Vln.), Cello (Vc.), and Double Bass (Kb.). Measures 145 and 146 show the Clarinet and Alto Saxophone playing a melodic line with triplets. The Alto Saxophone is marked '1. solo' and 'p'. The Bassoon and Tenor Saxophone enter in measure 147 with a low note, marked 'p'. The Piano, Solo Violin, Violin, and Cello play a steady accompaniment throughout. The Flute, Oboe, Horn, Trumpet, and Trombone are silent in these measures.

149 150 151 152

Fl. - - - -

Ob. - - - -

Kl. *mp* *mf*

A. Sax. *mp* *mf*

T. Sax. *mp* *mf*

Fag. *mp* *mf*

Hn. - - - -

Tpt. - - - -

Pos. *mp* *mf*

Klav. - - - -

Syn. - - - -

Solo-V. - - - -

Vln. - - - -

Vc. - - - -

Kb. - - - -

Detailed description: This page of a musical score covers measures 149 to 152. The key signature has two flats (B-flat and E-flat), and the time signature is 6/4. The woodwind section is active, with Clarinet (Kl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), and Bassoon (Fag.) playing. The Clarinet and Alto Saxophone parts feature triplet patterns. The Bassoon and Tenor Saxophone parts play sustained notes. The Positone (Pos.) part plays a simple harmonic line. The strings (Solo-V., Vln., Vc., Kb.) and other instruments (Fl., Ob., Hn., Tpt., Klav., Syn.) are marked with rests, indicating they are silent during these measures. Dynamics range from mezzo-piano (*mp*) to mezzo-forte (*mf*).

Etwas ruhiger ♩ = 70

153 154 155 156

Fl. - - - -

Ob. - - - -

Kl. *cresc.* *f* *ff* *sfz*

A. Sax. *cresc.* *f* *ff* *sfz*

T. Sax. *cresc.* *f* *ff* *sfz*

Fag. *cresc.* *f* *ff* *sfz*

Hn. - - - -

Tpt. - - - -

Pos. *cresc.* *f* *ff* *sfz*

Klav. - - - -

Syn. - - - -

Solo-V. *p* *rubato* 3 3

Vln. - - - -

Vc. *pp*

Kb. *pp*

poco rit.

Musical score for measures 157-162. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Kl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Bassoon (Fag.), Horn (Hn.), Trumpet (Tpt.), Trombone (Pos.), Piano (Klav.), Synthesizer (Syn.), Solo Violin (Solo-V.), Violin (Vln.), Viola (Vc.), and Cello/Double Bass (Kb.).

Measures 157-162 are marked with a *poco rit.* tempo change. The Solo-V. part features a melodic line with triplets and slurs. The Vln. part starts with a *pp* dynamic. The Vc. and Kb. parts provide harmonic support with chords and bass lines.

9. Die Suche

Wim: Vielleicht behältst du ja Recht, aber es gibt noch genug Leute, die etwas dagegen haben. Ich an deiner Stelle würde es lassen - du bekommst sicherlich noch Schwierigkeiten.

Andante $\text{♩} = 60$ **Tim:** Blöde Fragerei... Téja? (*etc. Dialog*)

Flöte *p*

Oboe

Klarinette in B *pp*

2 Alt-Saxophone

Tenor-Saxophon

Fagott

2 Hörner in F

3 Trompeten in B

Posaune

Klavier

Violinen

Violoncelli

Kontrabass

Solo-Bass

Chor Sopran

Chor Alt

Chor Tenor

Chor Bass

This musical score page covers measures 6 through 12. The instruments and vocal parts are arranged as follows:

- Flute (Fl.):** Measures 6-8 feature a melodic line with triplets and a dynamic marking of *wdh. ad lib.* at measure 9. Measures 10-12 are rests.
- Oboe (Ob.):** Rests throughout.
- Clarinet (Kl.):** Measures 6-8 have a simple accompaniment. Measures 10-12 are rests.
- Alto Saxophone (A. Sax.):** Rests throughout.
- Tenor Saxophone (T. Sax.):** Rests throughout.
- Bassoon (Fag.):** Rests throughout.
- Horn (Hn.):** Rests throughout.
- Trumpet (Tpt.):** Rests throughout.
- Poson (Pos.):** Rests throughout.
- Piano (Klav.):** Rests throughout.
- Violin (Vln.):** Measures 6-8 are rests. Measures 9-12 play a chordal accompaniment starting with *mp* and moving to *pp*.
- Viola (Vc.):** Rests throughout.
- Cello (Kb.):** Rests throughout.
- Solo Bassoon (Solo-B.):** Rests throughout.
- Soprano (S):** Rests throughout.
- Alto (A):** Rests throughout.
- Tenor (T):** Rests throughout.
- Bass (B):** Rests throughout.

Téja: Ich will nicht, dass du unglücklich wirst! (etc. Dialog)

wdh. ad lib.

13 14 15 16 17 18

Fl.

Ob.

Kl.

A. Sax.

T. Sax.

Fag.

Hn.

Tpt.

Pos.

Klav.

Vln.

Vc.

Kb.

Solo-B.

S

A

T

B

Tim: Hilf mir bitte. (etc. Dialog)

The musical score is arranged in a standard orchestral format. The top staff is for the Flute (Fl.), which has a solo part starting at measure 19. The solo consists of eighth-note triplets and is marked with a *mf* dynamic. The woodwind section includes Oboe (Ob.), Clarinet (Kl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), and Bassoon (Fag.), all of which are silent in this section. The brass section, including Horns (Hn.), Trumpets (Tpt.), and Trombones (Pos.), is also silent. The keyboard section, including Piano (Klav.), Violins (Vln.), and Violas (Vc.), provides accompaniment with sustained chords and a few moving lines. The Violins and Violas are marked with a *mf* dynamic. The string section includes Solo Bassoon (Solo-B.), Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.), all of which are silent in this section.

Jan: Wo geht er hin? Téja: Er fühlt sich nicht wohl.

G.P.

Musical score for orchestra and voices, measures 25-31. The score is in 4/4 time and features a key signature of three sharps (F#, C#, G#). The instruments and parts are:

- Fl. (Flute): Rests in measures 25-30, then a whole note in measure 31.
- Ob. (Oboe): Rests in measures 25-30, then a whole note in measure 31.
- Kl. (Clarinet): *pp* in measure 25, followed by a melodic line in measures 26-30, and a whole note in measure 31. Includes the marking *morendo* in measure 28.
- A. Sax. (Alto Saxophone): Rests in measures 25-30, then a whole note in measure 31.
- T. Sax. (Tenor Saxophone): Rests in measures 25-30, then a whole note in measure 31.
- Fag. (Bassoon): Rests in measures 25-30, then a whole note in measure 31.
- Hn. (Horn): Rests in measures 25-30, then a whole note in measure 31.
- Tpt. (Trumpet): Rests in measures 25-30, then a whole note in measure 31.
- Pos. (Positone): Rests in measures 25-30, then a whole note in measure 31.
- Klav. (Piano): Rests in measures 25-30, then a whole note in measure 31.
- Vln. (Violin): *pp* in measure 25, rests in 26-27, *sul pont.* in measure 28, *ppp* in measure 29, rests in 30-31.
- Vc. (Violoncello): *pp* in measure 25, rests in 26-27, *sul pont.* in measure 28, *ppp* in measure 29, rests in 30-31.
- Kb. (Double Bass): Rests in measures 25-30, then a whole note in measure 31.
- Solo-B. (Solo Bassoon): Rests in measures 25-30, then a whole note in measure 31.
- S. (Soprano): Rests in measures 25-30, then a whole note in measure 31.
- A. (Alto): Rests in measures 25-30, then a whole note in measure 31.
- T. (Tenor): Rests in measures 25-30, then a whole note in measure 31.
- B. (Bass): Rests in measures 25-30, then a whole note in measure 31.

Drängend ♩ = 90 (Szenenwechsel)

32 33 34 35 36

Fl.

Ob.

Kl.

A. Sax. *ff* 1. solo *mp*

T. Sax. *ff*

Fag. *ff* 3

Hn.

Tpt. *ff*

Pos. *ff* 3

Klav.

Vln.

Vc.

Kb. *ff* 3 *pizz.* *mp*

Solo-B.

S

A

T

B

37 38 39 40

Fl.

Ob.

Kl.

A. Sax. *f* *mp* *sfz*

T. Sax.

Fag. *f*

Hn.

Tpt. *f* *mp* *sfz*

Pos.

Klav.

Vln.

Vc.

Kb. *f*

Solo-B.

S

A

T

B

This musical score is for the piece "9. Die Suche" and spans measures 41 to 43. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet (Kl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Bassoon (Fag.), Horn (Hn.), Trumpet (Tpt.), Trombone (Pos.), Piano (Klav.), Violin (Vln.), Viola (Vc.), Cello (Kb.), Double Bass (Solo-B.), Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.).

Key musical details include:

- Measures 41-43:** The score is divided into three measures. Measure 41 starts with a key signature of three sharps (F#, C#, G#) and a common time signature. Measure 42 changes to a key signature of two flats (Bb, Eb) and a common time signature. Measure 43 returns to the key signature of three sharps.
- Flute (Fl.):** Measures 42 and 43 feature a melodic line with a dynamic marking of *fff*. A trill is indicated above measure 43.
- Oboe (Ob.):** Measures 42 and 43 feature a melodic line with a dynamic marking of *fff*.
- Clarinet (Kl.):** Measure 41 features a melodic line with a dynamic marking of *ff*. Measures 42 and 43 are mostly rests.
- Bassoon (Fag.):** Measure 41 features a melodic line with a dynamic marking of *ff*. Measures 42 and 43 feature a melodic line with a dynamic marking of *fff*.
- Trumpet (Tpt.):** Measures 41-43 feature a rhythmic accompaniment with a dynamic marking of *ff* in measure 41, *fff* in measure 42, and *f* in measure 43.
- Violin (Vln.):** Measure 41 features a melodic line with a dynamic marking of *f* and a "nat." (natural) marking. Measure 42 features a melodic line with a dynamic marking of *ff*. Measure 43 features a melodic line.
- Cello (Kb.):** Measure 41 features a melodic line with a dynamic marking of *ff* and an "arco" (arco) marking. Measures 42 and 43 are mostly rests.

etwas langsamer werdend ($\text{♩} = 75$)

44 45 46 47

Fl. *mf* *p*

Ob. *mf* ausdrucksvoll *p*

Kl. *p*

A. Sax.

T. Sax.

Fag. *mf*

Hn.

Tpt. *mf*

Pos. *sfz*

Klav. *sfz* *p*

Vln. *mf*

Vc.

Kb. *sfz* *p*

Solo-B.

S

A

T

B

Vaal: Guten Tag, möchtest du die Türme besichtigen?

a tempo (♩ = 90)

Tim: Sie sind ja gar nicht Herr Avla! (etc. Dialog)

The musical score is arranged in a standard orchestral format. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and strings (Violin, Viola, Cello, Double Bass) play a rhythmic accompaniment. The piano part features a complex texture with multiple voices. The vocal parts for Vaal and Tim are written in a conversational style, with lyrics in German. The score includes dynamic markings such as *ffz*, *p*, and *sfz*, and a tempo marking of *a tempo* (♩ = 90). The key signature is three sharps (F#, C#, G#).

Vaal: Guten Tag, möchtest du die Türme besichtigen?

Tim: Sie sind ja gar nicht Herr Avla! (etc. Dialog)

Er ist es nicht!

Er ist es nicht! Oh - a - o - a - o - a - o - a - o

Er ist es nicht! Der Mann, der die Tür-me be-wacht.

Er ist es nicht! Der Mann, der die Tür-me be-wacht.

Tim: Er sieht Ihnen ähnlich,
aber Sie sind es nicht. (etc. Dialog)

52 53 54 55 56 57

Fl. *mp* *f*

Ob. *f*

Kl. *mp* *f*

A. Sax.

T. Sax.

Fag. *mp* *f*

Hn.

Tpt.

Pos.

Klav.

Vln. *pp*

Vc. *pp* nat.

Kb.

Solo-B.

S *f*
o - a - o - a - o - a - o - a o - a - o - a Mmm Das ist er nicht!

A *mf* *f*
Der al - te Mann mit wei - ßem Haar. Mmm Das ist er

T *f*
Mmm Mmm Das ist er

B *f*
Mmm Mmm Das ist er

Mit Energie ♩ = 180

58 59 60 61 62 63

Fl.

Ob. *espressivo*
mp

Kl. *marcato*
mp

A. Sax.

T. Sax. *marcato*
mp

Fag. *fp* *mf* *mp* *espressivo*

Hn.

Tpt.

Pos. *fp* *mf*

Klav. *mf*

Vln. *marcato*
p

Vc. *fp* *mf*

Kb. *fp* *mf*

Solo-B.

S. *p* *espressivo*
Aus - ge - dacht,

A. *mp* *marcato*
nicht! Ha - ha - hat er sich Av - la nur aus-ge-dacht, und

T. *mp* *marcato*
nicht! Ha - ha - hat er sich Av - la nur aus-ge-dacht, und

B. *p* *espressivo*
nicht! Aus - ge - dacht,

Vaal: Nun... deine Erinnerungen
scheinen mir verwirrt.

64 65 66 67

Fl. *ff*

Ob. *ff*

Kl. *ff*

A. Sax. *ff*

T. Sax. *ff*

Fag. *ff*

Hn.

Tpt.

Pos. *ff*

Klav. *ff* *p*

Vln. *cresc.* *ff* *p*

Vc. *p*

Kb.

Solo-B.

S *ff*
mit ihm die Tür - me des Feb - ru - ar?

A *ff*
mit ihm das Ge - heim - nis der Tür - me des Feb - ru - ar?

T *ff*
mit ihm das Ge - heim - nis der Tür - me des Feb - ru - ar?

B *ff*
mit ihm die Tür - me des Feb - ru - ar?

Vaal: Vielleicht solltest du einmal dein Gedächtnis überprüfen lassen.

68 69 70 71 72

Fl. *p*

Ob. *mp*

Kl. *p*

A. Sax.

T. Sax.

Fag.

Hn.

Tpt.

Pos.

Klav.

Vln.

Vc.

Kb.

Solo-B.

S. *p*
Und der Ver - stand zer - bricht...

A. *p*
Und der Ver - stand zer - bricht...

T. *mp*
zer - bricht...

B.

73 74 75 76

Fl. *ff*

Ob. *ff*

Kl. *ff*

A. Sax. *ff*

T. Sax. *mf* *ff*

Fag. *mf* *ff*

Hn. *ff*

Tpt. *ff*

Pos. *mf* *ff*

Klav. *mf* *ff* *mf*

Vln. *mf* *ff* *mf*

Vc. *ff* *mf*

Kb. *mf* *ff*

Solo-B.

S *ff* zer - bricht...

A *ff* zer - bricht...

T *mf* cresc. *ff* Und der Ver - stand zer - bricht...

B *mf* cresc. *ff* Und der Ver - stand zer - bricht...

77 78 79 80

Fl. *mf*

Ob.

Kl.

A. Sax.

T. Sax.

Fag.

Hn.

Tpt.

Pos.

Klav.

8^{va}

Solo-V. *mf*

Vln.

Vc.

Kb. *mf*

Solo-B. 8^{va}

S.

A.

T.

B.

This musical score is for the piece "9. Die Suche". It features a variety of instruments and a vocal soloist. The score is written in a key signature of two flats (B-flat major or D-flat minor) and a 12/8 time signature. The measures shown are 81, 82, 83, and 84. The Flute (Fl.) part begins with a *cresc.* marking. The Clarinet (Kl.) part starts with *mf* and ends with *f*. The Saxophone parts (A. Sax. and T. Sax.) and the Bassoon (Fag.) part feature *fff* dynamics and triplet markings in measure 84. The Piano (Klav.) part has *fff* dynamics and includes a triplet in measure 84. The Solo Violin (Solo-V.) part has a *p* dynamic in measure 84. The Violin (Vln.) part has a *cresc.* marking. The Viola (Vc.) part has *mf* and *fff* dynamics. The Double Bass (Kb.) part has *fff* dynamics. The Chorus parts (Solo-B., S., A., T., B.) are mostly silent in this section.

Anfangs zögerlich $\text{♩} = 52$ Allmählich beschleunigend

85 86 87

Fl. *pp marcato*

Ob.

Kl.

A. Sax. a 2 *pp marcato*

T. Sax. *pp marcato*

Fag. *pp marcato*

Hn.

Tpt.

Pos.

Klav.

Solo-V.

Vln. *pp* *mp*

Vc.

Kb.

Solo-B.

S. *pp marcato*

A. *pp marcato*

T. *pp marcato*

B. *pp marcato*

Av-la war Wäch-ter der mys-ti-schen Tür-me, zwei Tür-me in-mit-ten ver-las-sen-er Dü-nen. Er

Av-la war Wäch-ter der mys-ti-schen Tür-me, zwei Tür-me in-mit-ten ver-las-sen-er Dü-nen. Er

Av-la war Wäch-ter der mys-ti-schen Tür-me, zwei Tür-me in-mit-ten ver-las-sen-er Dü-nen. Er

Av-la war Wäch-ter der mys-ti-schen Tür-me, zwei Tür-me in-mit-ten ver-las-sen-er Dü-nen. Er

Av-la war Wäch-ter der mys-ti-schen Tür-me, zwei Tür-me in-mit-ten ver-las-sen-er Dü-nen. Er

88 89

Fl. *fp*

Ob.

Kl. *marcato fp*

A. Sax. *fp*

T. Sax. *fp*

Fag. *fp*

Hn.

Tpt. *p* 1. solo

Pos. *p*

Klav. *p*

Vln. *fp*

Vc.

Kb. *p*

Solo-B.

S *fp*
führ - te Be - su - cher im ers - ten hin - auf, denn der zwei - te ist gleich, ja i - den - tisch, und so kom - men

A *fp*
führ - te Be - su - cher im ers - ten hin - auf, denn der zwei - te ist gleich, ja i - den - tisch, und so kom - men

T *fp*
führ - te Be - su - cher im ers - ten hin - auf, denn der zwei - te ist gleich, ja i - den - tisch, und so kom - men

B *fp*
führ - te Be - su - cher im ers - ten hin - auf, denn der zwei - te ist gleich, ja i - den - tisch, und so kom - men

(Tim setzt sich in Bewegung.)

90 91

Fl. *cresc.* *mf*

Ob. *f*

Kl. *cresc.* *mf*

A. Sax. *cresc.* *mf*

T. Sax. *cresc.* *mf*

Fag. *cresc.* *mf*

Hn.

Tpt. *cresc.*

Pos. *cresc.*

Klav. *cresc.*

Vln. *cresc.*

Vc. *cresc.*

Kb. *cresc.*

Solo-B.

S *cresc.* *mf*
nie-mals Be - su - cher hin - ein, ihn zu se - hen. Ein Meer leer - er Räu - me, kein Mensch in der Nä - he, für

A *cresc.* *mf*
nie-mals Be - su - cher hin - ein, ihn zu se - hen. Ein Meer leer - er Räu - me, kein Mensch in der Nä - he, für

T *cresc.* *mf*
nie-mals Be - su - cher hin - ein, ihn zu se - hen. Ein Meer leer - er Räu - me, kein Mensch in der Nä - he, für

B *cresc.* *mf*
nie-mals Be - su - cher hin - ein, ihn zu se - hen. Ein Meer leer - er Räu - me, kein Mensch in der Nä - he, für

♩ = 85 (Szenenwechsel)

92 Fl. *f* 93 94

Ob.

Kl.

A. Sax. *f*

T. Sax. *f*

Fag. *f*

Hn. *f* a 2

Tpt. *f* a 3

Pos. *f*

Klav. *f*

Vln. *f*

Vc. *f*

Kb. *f*

Solo-B.

S. *f*
ihn das per-fek-te Ver- steck!

A. *f*
ihn das per-fek-te Ver- steck!

T. *f*
ihn das per-fek-te Ver- steck!

B. *f*
ihn das per-fek-te Ver- steck!

This musical score page, titled "9. Die Suche", covers measures 95 to 98. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet (Kl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Bassoon (Fag.), Horn (Hn.), Trumpet (Tpt.), Trombone (Pos.), Piano (Klav.), Violin (Vln.), Viola (Vc.), Cello (Kb.), Solo Bassoon (Solo-B.), Soprano (S), Alto (A), Tenor (T), and Bass (B). The score is written in a key signature of three flats (B-flat major or D-flat minor) and a common time signature. The woodwinds and strings play a rhythmic pattern of eighth notes, while the piano and cello provide harmonic support. Dynamic markings include *sfz* (sforzando), *pp* (pianissimo), and *ppp* (pianississimo). The vocal parts (S, A, T, B) are present but contain no lyrics or notes on this page.

Avla: Ja, endlich bist du
zurückgekommen! *(etc. Dialog)*
wdh. ad lib. 100

(wdh. bis) **Tim:** Ich erinnere
mich an alles!

Musical score for orchestra and voices, measures 99-102. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Kl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Bassoon (Fag.), Horn (Hn.), Trumpet (Tpt.), Trombone (Pos.), Piano (Klav.), Violin (Vln.), Viola (Vc.), Cello (Kb.), Solo Bassoon (Solo-B.), Soprano (S), Alto (A), Tenor (T), and Bass (B). The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The score is divided into three measures: 99, 100, and 101. Measure 102 contains a repeat sign and a fermata. The piano part has a steady eighth-note accompaniment in the left hand. The bassoon part has a melodic line in measures 99 and 100. The cello part has a steady eighth-note accompaniment in the right hand. The bass part has a steady eighth-note accompaniment in the right hand. The vocal parts (S, A, T, B) are mostly silent, with a few notes in measure 102. The woodwinds and strings are mostly silent.

Avla: Wirklich alles?... Ja, du bist noch jung...
geistig beweglicher... (etc. Dialog)

103 104 105 106

Fl.
Ob.
Kl.
A. Sax.
T. Sax.
Fag.
Hn.
Tpt.
Pos.
Klav.
Vln.
Vc.
Kb.
Solo-B.
S
A
T
B

Tim: Ich will jetzt aber meine
Blätter zurückhaben!

Avla: Warum?

Tim: Als Beweis!

Musical score for orchestra and voices, measures 107-110. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Kl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Bassoon (Fag.), Horn (Hn.), Trumpet (Tpt.), Trombone (Pos.), Piano (Klav.), Violin (Vln.), Viola (Vc.), Cello (Kb.), Solo Bassoon (Solo-B.), Soprano (S), Alto (A), Tenor (T), and Bass (B). The piano part features a rhythmic accompaniment in the left hand and chords in the right hand. The vocal parts (S, A, T, B) are currently silent, indicated by a horizontal line with a fermata. The woodwind and brass parts also show rests. The score is in a key signature of three flats (B-flat major or D-flat minor) and a common time signature.

(Avla holt einen Umschlag
aus seiner Truhe.)

(Tim reißt
diesen an sich.)

Tim: Vielen Dank. Ich gehe
jetzt wieder zurück.

Avla: Du gehst wieder weg?
(etc. Monolog)

The musical score is arranged in a system of staves. The instruments and parts are listed on the left side of the page:

- Fl. (Flute)
- Ob. (Oboe)
- Kl. (Clarinet)
- A. Sax. (Alto Saxophone)
- T. Sax. (Tenor Saxophone)
- Fag. (Bassoon)
- Hn. (Horn)
- Tpt. (Trumpet)
- Pos. (Posaune)
- Klav. (Piano)
- Vln. (Violin)
- Vc. (Viola)
- Kb. (Cello)
- Solo-B. (Solo Bass)
- S. (Soprano)
- A. (Alto)
- T. (Tenor)
- B. (Bass)

Measure numbers 111, 112, 113, and 114 are indicated above the staves. The score includes various musical notations such as rests, dynamics (p), and performance instructions like "1. solo" and "poco a poco cresc.".

115 116 117 118

Fl. *f*

Ob. *mf*

Kl. *mf*

A. Sax. *p* *mf*

T. Sax.

Fag.

Hn.

Tpt.

Pos.

Klav. *v*

Solo-V. *mp*

Vln. *mp*

Vc.

Kb.

Solo-B.

S

A

T

B

Avla: Tom, bleib hier!

(Szenenwechsel)

119 120 121 122

Fl. *fff*

Ob. *f* *fff*

Kl. *f* *fff* *ff*

A. Sax. *f* *fff* *ff*

T. Sax. *f* *fff* *ff*

Fag. *f* *fff* *mp* *ff*

Hn. *f* *fff*

Tpt. *f* *fff* *a 3*

Pos. *f* *fff* *sfz*

Klav. *f* *fff* *mp* *sfz*

Vln. *f* *fff* *p* *fff*

Vc. *f* *fff* *mp* *sfz*

Kb. *f* *fff* *mp* *sfz*

Solo-B.

S *ff*
Sein Na - me lau - tet

A *ff*
Sein Na - me lau - tet

T *ff*
Sein Na - me lau - tet

B *ff*
Sein Na - me lau - tet

123 124 125 126

Fl. *ff* *f*

Ob. *ff* *f*

Kl. *f*

A. Sax.

T. Sax.

Fag.

Hn.

Tpt.

Pos.

Klav. *ffz*

Vln. *ff* *f*

Vc. *ff* *ffz* *f*

Kb. *ffz*

Solo-B.

S *mf*
Tom. Die Rät - sel wer-den auf - ge - löst,

A *mf*
Tom. Die Rät - sel wer-den auf - ge - löst,

T *mf*
Tom. Die Rät - sel wer-den auf - ge - löst,

B *mf*
Tom. Die Rät - sel wer-den auf - ge - löst,

rit. ----- Etwas langsamer ♩ = 80 (Téja sitzt und wartet.)

127 128 129 130 131

Fl. _____

Ob. _____

Kl. *mf* _____

A. Sax. *mf* _____

T. Sax. *mf* _____

Fag. *mf* _____ *mp* solo _____

Hn. _____

Tpt. _____

Pos. _____

Klav. _____

Vln. _____ *p* _____

Vc. _____

Kb. _____

Solo-B. _____ *mf* _____

S. _____ *p* _____

A. _____ *p* _____

T. _____ *p* _____

B. _____ *p* _____

Ir - gend - wo jen - seits des Meer - es war

Wahr - heit kommt ans Licht. Ir - gend - wo ist ein

Wahr - heit kommt ans Licht. Ir - gend - wo ist ein

Wahr - heit kommt ans Licht. Ir - gend - wo ist ein

Wahr - heit kommt ans Licht. Ir - gend - wo ist ein

(Tim stürzt herein.)

132 133 134 135 136

Fl. *mp*

Ob.

Kl. *mp*

A. Sax.

T. Sax.

Fag. *mp*

Hn.

Tpt.

Pos.

Klav.

Vln. *mp*

Vc. *mp*

Kb.

Solo-B. *mp*

S. *mp*

A. *mp*

T. *mp*

B. *mp*

ich wohl ein wirk-li-cher Mensch. End-lich frei? Es war ein schwe-res
 Ort, un-be-kannt, wo sein Na-me ent stand. Un-terZwang ge-
 Ort, un-be-^(h)kannt, wo sein Na-me ent stand. Un-terZwang ge-
 Ort wo sein Na-me ent stand. Un-terZwang ge-
 Ort wo sein Na-me ent stand. Un-terZwang ge-

137 138 139 140

Fl.

Ob.

Kl.

A. Sax.

T. Sax.

Fag.

Hn.

Tpt.

Pos.

Klav.

Vln.

Vc.

Kb.

Solo-B.

Schick-sal, ein Nie-mand zu sein.

S
trie - ben aus dem In-tern, oh-ne Ab-stand zu sich selbst. Die I - den - ti - tät...

A
trie - ben aus dem In-tern, oh-ne Ab-stand zu sich selbst. Die I - den - ti - tät...

T
trie - ben, oh-ne Ab-stand zu sich selbst. Oooh...

B
trie - ben, oh-ne Ab-stand zu sich selbst. Oooh...

Téja: Muss es sein?
(etc. Monolog)

Téja: Ich werde mich
erinnern.

141 142 143 144 145 146 147 148

Fl.

Ob.

Kl.

A. Sax.

T. Sax.

Fag.

Hn.

Tpt.

Pos.

Klav.

Vln.

Vc.

Kb.

Solo-B.

S.

A.

T.

B.

Téja: Ich sage meinem Vater, dass du krank bist. Erkältung. (Ab.)

149 150 151 152 153 154 155 156

Fl. *ff*

Ob.

Kl.

A. Sax. 1. solo *pp*

T. Sax. *pp*

Fag. *pp*

Hn.

Tpt. *ff*

Pos. *pp* *mf*

Klav. *mf*

Vln. *fp*

Vc. *fp*

Kb. *fp* *mf*

Solo-B.

gan - gen - heit ha - ben.

S. *p* Mög - lich - kei - ten tun sich auf...

A. *p* Mög - lich - kei - ten tun sich auf...

T. *p* Mög - lich - kei - ten tun sich auf...

B. *p* Mög - lich - kei - ten tun sich auf...

157 158 159 160 161

Fl. *ff* *mf*

Ob. *mf* *f* *mf*

Kl. *mf* *f* *mf* *mp*

A. Sax. *mf* *f* *mp*

T. Sax. *mf* *f*

Fag. *mf* *f* *mp*

Hn.

Tpt.

Pos.

Klav.

Vln. *mf* *ff*

Vc. *mf*

Kb. *mf*

Solo-B.

S *mf*
 doch er zer - stört_ Jans Ver-trau-en, _miss-ach-tet_ Rat, Wer ist Tom? Wer ist

A *mf*
 doch er zer - stört_ Jans Ver-trau-en, _miss-ach-tet_ Rat, auch Av-las Rat. Wer ist Tom? Wer ist

T *mf*
 doch er zer - stört_ Jans Ver-trau-en, _miss-ach-tet_ Rat, Wer ist Tom? Wer ist

B *mf*
 doch er zer - stört_ Jans Ver-trau-en, _miss-ach-tet_ Rat, auch Av-las Rat. Wer ist Tom? Wer ist

poco accel.

162 163 164

Fl. *f*

Ob. *f*

Kl. *a 2* *mf* *cresc.*

A. Sax. *mf* *cresc.*

T. Sax. *mf* *cresc.*

Fag. *mf* *cresc.*

Hn.

Tpt. *mf*

Pos. *mf* *cresc.*

Klav. *mf* *cresc.*

Vln.

Vc. *cresc.*

Kb. *cresc.*

Solo-B. *mf*

S. *cresc.*
Tom? Er sucht die Wahr - heit, und liest auf die-sen Sei-ten: Es gibt an - de - re Wel-ten als die - se.

A. *cresc.*
Tom? Er sucht die Wahr - heit, und liest auf die-sen Sei-ten: Es gibt an - de - re Wel-ten als die - se.

T. *cresc.*
Tom? Er sucht die Wahr - heit, und liest auf die-sen Sei-ten: Es gibt an - de - re Wel-ten als die - se.

B. *cresc.*
Tom? Er sucht die Wahr - heit, und liest auf die-sen Sei-ten: Es gibt an - de - re Wel-ten als die - se.

165 166 167

Fl.

Ob.

Kl.

A. Sax.

T. Sax.

Fag.

Hn.

Tpt.

Pos.

Klav.

Vln.

Vc.

Kb.

Solo-B.

S

A

T

B

f *cresc.*

An - de-re Wel-ten, an - de-re Wel-ten, an - de-re Wel-ten, an - de-re Wel-ten, an - de-re Wel-ten, an - de-re Wel-ten,

168 169 170 171 172

Fl. *ff* *fff*

Ob. *ff* *fff*

Kl. *ff* *fff*

A. Sax. *ff* *fff*

T. Sax. *ff* *fff*

Fag. *ff* *fff*

Hn. *ff* *fff*

Tpt. *ff* *fff*

Pos. *ff* *fff*

Klav. *ff* *fff*

Vln. *ff* *fff*

Vc. *ff* *fff*

Kb. *ff* *fff*

Solo-B. *ff* *fff*

S. *ff* *fff* *mf*

A. *ff* *fff* *mf*

T. *ff* *fff* *mf*

B. *ff* *fff* *mf*

Wor - te, Wor - te, Wor - te, Wor - te...
 Wor - te, Wor - te, Wor - te, Wor - te...
 Wor - te, Wor - te, Wor - te, Wor - te...
 Wor - te, Wor - te, Wor - te, Wor - te...
 Wor - te, Wor - te, Wor - te, Wor - te...
 Wor - te, Wor - te, Wor - te, Wor - te...

Jeder Sänger wählt einen zufälligen Ton, wechselt nach einer zufälligen Zeit zu einem anderen Ton, usw. subito *mf* Der Klang stirbt ab, indem immer mehr Sänger wegfallen.

Aaah_ subito *mf*

Aaah_ subito *mf*

Aaah_ subito *mf*

Aaah_ subito *mf*

Aaah_

10. Einleitung zum Tagebuch

Besetzung: 4 Blockflöten (Sopran, Alt, Tenor, Bass)
 3 Violinen
 Violoncelli
 4 Blechbläser
 2 Spieler, jeweils mit einem großen Blatt Zeitungspapier

Vorbereitung:

Die Sopran- und Tenorblockflöte werden jeweils einen Viertelton niedriger gestimmt, ~~was~~ indem das Kopfstück etwas herausgezogen wird.

Notation:

Die Partitur ist transponierend notiert. Das heißt,

- Sopran-Blockflöte klingt 23 Viertelton höher als notiert (übliche Oktavtransposition aber um einen Viertelton gesenkt)
- Alt-Blockflöte klingt wie notiert
- Tenor-Blockflöte klingt einen Viertelton tiefer als notiert
- Bass-Blockflöte klingt eine Oktave höher als notiert (übliche Transposition)

Vorzeichen beziehen sich stets nur auf den Ton, vor dem sie unmittelbar stehen.

Viertelton höher Viertelton tiefer Allmählich beschleunigend Allmählich abbremsend

Zufällige Tonhöhen, so schnell wie möglich Windgeräusche Vibrato Gruppe (in freiem Tempo zu spielen) 5" ungefähre Dauer (mehrere Wiederholungen sind in dieser Dauer möglich)

Gruppen können entweder auf Signal des Dirigenten hin sofort abrupt abgebrochen werden (Kennzeichnung "abrupt") oder bis zur nächsten Zäsur/Fermate zu Ende gespielt werden (Kennzeichnung "zu Ende spielen").

Das vorangehende Stück (9. Die Suche) endet in einem großen Cluster im Chor, der allmählich absterbt. Dieses Stück beginnt zeitgleich mit dem Chor-Cluster. Die Blockflöten werden zunächst völlig überhört und werden erst mit der Zeit hörbar.

kurz nachdem der Chor verstummt ist

zu Ende spielen

warten, bis alle Gruppen auf diesem Ton angekommen sind

abrupt

abrupt

abrupt

abrupt

abrupt

abrupt

abrupt

Durch Zusammenknüllen und Auseinanderfalten ein möglichst konstantes, nicht akzentuiertes Raschelgeräusch erzeugen. Vorsicht, in den Pausen muss das Papier sehr still gehalten, um nicht ungewollt zu rascheln!

Fußnoten 1) Griff für Mehrklang: 012 56 0010000

2) Labium mit dem rechten Zeigefinger zu halten, so dass kein Ton gebildet werden kann. Blasen Sie dann so stark wie möglich in die Flöte, mit häufigem Atemholen, und greifen dabei beliebige, ständig wechselnde Griffe in der linken Hand.

3) Nur Luft, keinen Ton klingen lassen. Jeder Spieler in seinem eigenen Tempo!

4) In ein f-Loch blasen, dabei die leeren Saiten mitschwingen lassen. Jeder in seinem eigenen Tempo!

8¹¹

④ $\text{♩} \approx 85$ (dirigiertes Tempo) ⑤ (ohne Tempo)

Soprano: *mf cresc.*
 Alto: *mf cresc.*
 Tenor: *mf cresc.*
 Bass: *mf cresc.*
 Vc.: *allegro*, *p* to *f*
 Ztg.: *ppp* to *f*

⑥ ⑦

Soprano: *wie zuvor*
 Alto: *wie zuvor*
 Tenor: *wie zuvor*
 Bass: *wie zuvor*
 Vc.: *sfz* to *p* to *f*
 3Vl.: *wie zuvor*, *f*
 Ztg.: *pp* *get*

Stimmgeräusche: pfff sch eh h hhh
 Flatterzunge
 abrupt

5) Höchster möglicher Ton

⑧ $\text{♩} \approx 85$ (dirigiertes Tempo)

⑨ (ohne Tempo)

S
A
BFl.
T
B

ff
wie zuvor
p
3,5"

4 Blech



⑩

⑪ $\text{♩} \approx 85$ (dirigiertes Tempo)

S
A
BFl.
T
B

gliss.
f
mf
mf
abrupt
pp

4 Blech

⑫ ritardando ⑬ molto (♩=60) ⑭ (♩=60)



⑮ (ohne Tempo) ⑯ (gesprochen) Tom: Februar 1964. (etc. Monolog) (wdh. bis:) genau das will ich mit diesem Tagebuch machen.

Gesamtdauer ca. 2'10"

Fußnote c) Bei diesen Mehrklängen wird ein Ton gesungen, während der andere gegriffen wird, wie gekennzeichnet. Der Gesang ist in der gleichen Transposition notiert wie der Instrumentenklang, das Intervall ist für jeden Spieler also relativ zu seinem eigenen Instrument. Der Gesang sollte möglichst in der angegebenen Oktave erfolgen; Männer werden hierfür evtl. die Kopfstimme benutzen müssen. Ein Ton wie wird auf gleicher Höhe gespielt und gesungen.

11. Das WORT

Tom: Ja, wenn dort alles eine Spiegelbild von unserer Welt hier ist, brauche ich den Spiegel, um das Tagebuch zu lesen! Das ist logisch.

Tom: Oje, bald geht die Sonne auf. (*etc. Monolog*)

Angespannt und stets betont. ♩ = 46

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Flöte
- Oboe
- Klarinette in B (marked *misterioso* and *p*)
- 2 Alt-Saxophone
- Tenor-Saxophon
- Fagott
- 2 Hörner in F
- 3 Trompeten in B
- Posaune
- Klavier (marked *p*)
- Violin
- Violoncelli (marked *ppp*)
- Kontrabass (marked *p*)
- Chor Sopran
- Chor Alt
- Chor Tenor
- Chor Bass

The score is in 2/2 time with a key signature of three sharps (F#, C#, G#). The monologue part is marked with a tempo of ♩ = 46. The orchestral accompaniment includes dynamics such as *p* (piano) and *ppp* (pianissimo) for the strings. The woodwinds and strings play sustained notes and rhythmic patterns throughout the monologue.

Tom: Ich wage kaum noch
daran zu denken...

Musical score for orchestra and voice, measures 7-12. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Kl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Bassoon (Fag.), Horn (Hn.), Trumpet (Tpt.), Trombone (Pos.), Piano (Klav.), Violin (Vln.), Viola (Vc.), and Cello (Kb.). The vocal part (Soprano, Alto, Tenor, Bass) is also present. The key signature is one sharp (F#) and the time signature is 4/4. The score features various dynamics such as *mp*, *sfz*, and *pp*. The vocal line is marked with measure numbers 7 through 12. The piano part includes a *mp* dynamic marking. The violin and viola parts feature *sfz* and *pp* dynamics. The cello part includes a *mp* dynamic marking.

Tom: Ich hab' in meinem Zimmer einen
Brief gelassen (etc. Monolog)

13 14 15 16 17 18 19

Fl.

Ob.

Kl.

A. Sax.

T. Sax.

Fag.

Hn.

Tpt.

Pos.

Klav.

Vln.

Vc.

Kb.

S.

A.

T.

B.

mp

mp 1. solo

sfz *pp* *mp*

sfz *pp* *mp*

mf *mp*

mf *mp*

sempre staccato e marcato

mf Me - li - or mun - dus quem ut vi - de - a - mus u - no tan - tum

sempre staccato e marcato

mf Me - li - or mun - dus quem ut vi - de - a - mus u - no tan - tum

20 21 22 23 24 25

Fl.

Ob.

Kl.

A. Sax.

T. Sax.

Fag.

Hn.

Tpt.

Pos.

Klav.

Vln.

Vc.

Kb.

S.

A.

T.

B.

mp

mp *f* 5

sfz *pp*

sfz *pp*

sfz *pp*

a 2

1. solo

ver - bo op - us est, quid sum - ma auc - to - ri - ta - te et gra - vi - ta - te

ver - bo op - us est, quid sum - ma auc - to - ri - ta - te et gra - vi - ta - te

(Stärkeres orangefarbenes Licht.)

Tom: Die Sonne! - Bis bald, ich gehe!

30 31 32 33 34 35

Fl.

Ob.

Kl.

A. Sax.

T. Sax.

Fag.

Hn.

Tpt.

Pos.

Klav.

Vln. *solo*
p dünn aber ausdrucksvoll

Vc.

Kb.

S

A

T
ta - men ig - no - rat ver - bum.

B
ta - men ig - no - rat ver - bum.

Aufgeregt $\text{♩} = 80$

36 Fl. 37 *f* *tr* 38 *f* *tr* 39 *f* *tr* 40

Ob. *f* *tr*

Kl.

A. Sax. *f* *a2*

T. Sax. *f* *ff*

Fag. *f* *ff* *a2*

Hn. *ff* *a2*

Tpt. *f* *ff*

Pos. *f* *ff*

Klav. *f* *marcatissimo* *ff* *8^{vb}*

Vln. div in 3 *f* *gliss.* *tutti*

Vc. *f* *ff*

Kb. *f* *marcatissimo* *ff*

S

A

T *ff*

B *ff*

Me - li - or mun - dus in - ter

Me - li - or mun - dus in - ter men - ses

Tempo allmählich steigend

41 42 43 44 45

Fl. *tr*

Ob. *tr* *ff*

Kl. *ff*

A. Sax. *ff*

T. Sax. *ff*

Fag. *ff*

Hn.

Tpt.

Pos.

Klav. *ff*

Vln. div in 3 *ff*

Vc. *ff*

Kb. *ff*

S

A

T

B

men - ses_ feb - ru - a - ri - um et ap - ri - lem. Il - le di - cit
 feb - ru - a - ri - um et a - pri - lem. Il - le di - cit

46 47 48 49

Fl. *fff*

Ob. *fff*

Kl. *fff*

A. Sax. *fff*

T. Sax. *fff*

Fag. *fff*

Hn. *fff*

Tpt. *fff*

Pos. *fff*

Klav. *fff*

Vln. div. in 3 *fff*

Vc. *fff*

Kb. *fff*

S. *fff*

A. *fff*

T. *fff*

B. *fff*

ver - bum.

ver - bum.

50 51 52 53 G.P.

Fl. *molto*

Ob. *molto*

Kl. *molto*

A. Sax. *molto*

T. Sax. *molto*

Fag. *molto*

Hn. *molto*

Tpt. *molto*

Pos. *molto*

Klav. *molto*

Vln. div in 3 *molto*

Vc. *molto*

Kb. *molto*

S

A

T

B

molto rall. *Sehr breit*

Legato e maestoso $\text{♩} = 50$

54 55 8^{va} 56 57 58

Fl. *f*

Ob. *f*

Kl. *ff*

A. Sax. *f* 1. solo

T. Sax. *f*

Fag. *f*

Hn. *f*

Tpt. *f*

Pos. *p* \leftarrow *f*

Klav. *f*

Vln. *ff*

Vc. *f*

Kb. *f*

S. *fff*

A. *fff*

T. *fff*

B. *fff*

Ac, cum i-ma-go mo-do mun-di ver-ta-tur in-ter cir-cu-los ig-

Ac, cum i-ma-go mo-do mun-di ver-ta-tur in-ter cir-cu-los ig-

Ac, cum i-ma-go mo-do mun-di ver-ta-tur in-ter cir-cu-los ig-

Ac, cum i-ma-go mo-do mun-di ver-ta-tur in-ter cir-cu-los ig-

59 60 61 62

Fl.

Ob.

Kl.

A. Sax.

T. Sax.

Fag.

Hn.

Tpt.

Pos.

Klav.

Vln.

Vc.

Kb.

S

A

T

B

p

mf

mp

no - tos in ae - ter - ni - ta - tem, au - det in - au - sa ac e - di - dit

no - tos in ae - ter - ni - ta - tem, au - det in - au - sa ac e - di - dit

no - tos in ae - ter - ni - ta - tem, au - det in - au - sa ac e - di - dit

no - tos in ae - ter - ni - ta - tem, au - det in - au - sa ac e - di - dit

63 64 65 66

Fl.

Ob.

Kl.

A. Sax.

T. Sax.

Fag.

Hn.

Tpt.

Pos.

Klav.

Vln.

Vc.

Kb.

S

A

T

B

p

p

p

p

pp

pp

pp

pp

dim.

dim.

il - lum ver - bum so - le o - ri - en - te. Mun - dus in - ter men - ses

il - lum ver - bum so - le o - ri - en - te. Mun - dus, mun - dus in - ter men - ses

il - lum ver - bum so - le o - ri - en - te. Mun - dus in - ter men - ses

il - lum ver - bum so - le o - ri - en - te. Mun - dus in - ter men - ses

Getragen (♩ = 46)

The musical score is arranged in a standard orchestral format. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Kl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), and Bassoon (Fag.). The brass section includes Horn (Hn.), Trumpet (Tpt.), and Trombone (Pos.). The keyboard section includes Piano (Klav.), Violin (Vln.), Viola (Vc.), and Cello (Kb.). The vocal section includes Soprano (S), Alto (A), Tenor (T), and Bass (B). The score is in 3/4 time with a tempo of ♩ = 46. The key signature has three flats. Measures 67-69 are marked with dynamics: *mp* in measure 67, *p* in measure 68, and *pp* in measure 69. The vocal parts have lyrics: S: feb - ru - a - ri - um et ap - ri - ; A: feb - ru - a - ri - um et ap - ri - ; T: feb - ru - a - ri - um et ap - ri - ; B: feb - ru - a - - ri - um et ap - ri - .

70 71 72 73 rit. - - - - 74 Lunga

Fl.
Ob.
Kl.
A. Sax.
T. Sax.
Fag.
Hn.
Tpt.
Pos.
Klav.
Vln.
Vc.
Kb.
S
A
T
B

lem, et ap - ri - lem. (mmm)
lem, et ap - ri - lem. (mmm)
lem, et ap - ri - lem. (mmm)
lem, et ap - ri - lem. (mmm)

p
ppp
pp
ppp
morendo
morendo
morendo
morendo

6 7 8 9

Fl. *p*

Ob. *p*

Kl. *p*

A. Sax. *p* cresc.

T. Sax. *p* cresc.

Fag.

Hn.

Tpt.

Pos.

Klav. *p* cresc.

E-Org.

Vln.

Vc. *p* cresc.

Kb. *p* cresc.

Solo-Ms.

S

A

T

B

10 11 12 13

Fl. *mf*

Ob.

Kl. *mf*

A. Sax.

T. Sax.

Fag.

Hn. *mf*

Tpt. *mf*
1. solo senza sord.

Pos.

Klav. *mf*

E-Org.

Vln. *mf*

Vc. *mf*

Kb. *mf*

Solo-Ms.

S

A

T

B

This musical score page, numbered 183, is for the piece '12. Die Türme des Februar'. It features a full orchestral and vocal ensemble. The score is written in G major and 7/4 time, with a key signature of two sharps (F# and C#). The piece begins at measure 14 and concludes at measure 16. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Kl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Bassoon (Fag.), Horn (Hn.), Trumpet (Tpt.), and Trombone (Pos.). The brass section includes Horn (Hn.), Trumpet (Tpt.), and Trombone (Pos.). The keyboard section includes Piano (Klav.) and Electric Organ (E-Org.). The string section includes Violins (Vln. div. in 3), Viola (Vc.), and Cello (Kb.). The vocal section includes Solo Mezzo-Soprano (Solo-Ms.), Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The score includes dynamic markings such as *f* (forte), *fff* (fortissimo), *p* (piano), and *tutti*. The Solo-Ms. part has lyrics: 'War das nur er-'. The score is divided into two systems, with measures 14-15 in the first system and measures 16 in the second system. The time signature changes from 7/4 to 5/4 at the beginning of measure 16.

17 18 19 20

Fl.

Ob.

Kl.

A. Sax.

T. Sax.

Fag.

Hn.

Tpt.

Pos.

Klav.

E-Org.

Vln.

Vc.

Kb.

Solo-
Ms.

S

A

T

B

träumt? Pas-sier-te es wirk - lich, was auf die-sen Sei-ten steht? Schrieb er's wirk-lich selbst o-der wur-de es nur

21 22 23

Fl.

Ob.

Kl.

A. Sax.

T. Sax.

Fag.

Hn.

Tpt.

Pos.

Klav.

E-Org.

Vln.

Vc.

Kb.

Solo-
Ms.

S

A

T

B

— von ei-nem Lüg-ner so hin-ge-dreht? *mp* halb geflüstert

E - gal, ob das nun wahr ist, es ist al-les, was du hast. Wenn du *mp* halb geflüstert

E - gal, ob das nun wahr ist, es ist al-les, was du hast. Wenn du *mp* halb geflüstert

E - gal, ob das nun wahr ist, es ist al-les, was du hast. Wenn du *mp* halb geflüstert

E - gal, ob das nun wahr ist, es ist al-les, was du hast. Wenn du *mp* halb geflüstert

E - gal, ob das nun wahr ist, es ist al-les, was du hast. Wenn du *mp* halb geflüstert

24

Fl.

Ob.

Kl.

A. Sax.

T. Sax.

Fag.

Hn.

Tpt.

Pos.

Klav.

E-Org.

Vln.

Vc.

Kb.

Solo-Ms.

S

A

T

B

leug - nest, dass du Tom bist, hast du dei - ne Chance ver - passt, dei - ne I -

leug - nest, dass du Tom bist, hast du dei - ne Chance ver - passt, dei - ne I -

leug - nest, dass du Tom bist, hast du dei - ne Chance ver - passt, dei - ne I -

leug - nest, dass du Tom bist, hast du dei - ne Chance ver - passt, dei - ne I -

25 26

Fl.

Ob.

Kl.

A. Sax.

T. Sax.

Fag.

Hn.

Tpt.

Pos.

Klav.

E-Org.

Vln.

Vc.

Kb.

Solo-
Ms.

S

A

T

B

den - ti - tät zu fin - den, nicht Er - fin - dung mehr zu sein und den Ver - lust zu ü - ber - win - den.

den - ti - tät zu fin - den, nicht Er - fin - dung mehr zu sein und den Ver - lust zu ü - ber - win - den.

den - ti - tät zu fin - den, nicht Er - fin - dung mehr zu sein und den Ver - lust zu ü - ber - win - den.

den - ti - tät zu fin - den, nicht Er - fin - dung mehr zu sein und den Ver - lust zu ü - ber - win - den.

27 28

Fl. *f* *mf*

Ob. *f* *mf*

Kl. *f* *mf*

A. Sax. *f*

T. Sax. *f* *mf*

Fag. *f* *mf*

Hrn. *f*

Tpt. *f*

Pos. *f*

Klav. *f*

E-Org. *mf*

Vln. *f*

Vc. *f*

Kb. *f*

Solo-
Ms. *mp*

S. *ff* *mf* Die

A. *ff* *mf* aaah aaah.

T. *ff* *mf* aaah aaah.

B. *ff* *mf* an - de - re Wel - ten mög - lich?

Il - lu - sion_ und Schein, Ma - gie und Zau - ber - ei? Sind an - de - re Wel - ten mög - lich?

29 30

Fl.
Ob.
Kl.
A. Sax.
T. Sax.
Fag.
Hn.
Tpt.
Pos.
Klav.
E-Org.
Vln.
Vc.
Kb.
Solo-
Ms.
S
A
T
B

p

p

Tür - me sind aus fes - tem Stein, man kann sie se - hen und be - rüh - ren. Sie

Detailed description: This is a page of a musical score for the piece 'Die Türme des Februar'. The score is written for a large ensemble including woodwinds (Flute, Oboe, Clarinet, Alto Saxophone, Tenor Saxophone, Bassoon, Horn, Trumpet, and Trombone), strings (Violin, Viola, and Cello/Double Bass), keyboard (Piano and Electric Organ), and a vocal soloist. The music is in 5/4 time and the key signature has two flats. The page covers measures 29 and 30. The woodwinds and strings are mostly silent, indicated by rests. The Bassoon (Fag.) and Piano (Klav.) have melodic lines starting in measure 29. The Electric Organ (E-Org.) provides harmonic support with chords. The vocal soloist (Solo-Ms.) has the lyrics: 'Tür - me sind aus fes - tem Stein, man kann sie se - hen und be - rüh - ren. Sie'. The vocal line continues through measure 30. The vocal soloist part is written in a soprano clef.

31 32

Fl. *mp*

Ob.

Kl. *mp*

A. Sax. *mp*

T. Sax. *p mp*

Fag. *mp*

Hn.

Tpt.

Pos. *p*

Klav. *pp*

E-Org. *pp*

Vln.

Vc.

Kb.

Solo-
Ms. sind nicht von hier, _____ das ist zu spü - ren, ü-ber Nacht sol-len sie er - schie-nen sein. *mf* Sind

S. *mf* Sind

A. *mf* Sind

T. *p mp* Sind

B. *p mp* Sind

Oooh _____ oooh _____ oooh _____ ah! _____

Oooh _____ oooh _____ oooh _____ ah! _____ Sind

33 34

Fl. *mf* *f*

Ob.

Kl. *mf* *f*

A. Sax. *mf* a 2

T. Sax. *mf*

Fag. *mf* *f*

Hn.

Tpt. *f*

Pos.

Klav.

E-Org.

Vln.

Vc.

Kb.

Solo-
Ms. *f*

S *f* Was

A *f* Was

T *f* Was

B *f* Was

an - de - re Wel - ten mög - lich? Sind die Tür - me der Be - weis? Was

an - de - re Wel - ten mög - lich? Sind die Tür - me der Be - weis? Was

an - de - re Wel - ten mög - lich? Sind die Tür - me der Be - weis? Was

an - de - re Wel - ten, an - de - re Wel - ten, an - de - re Welt Be - weis? Was

an - de - re Wel - ten, an - de - re Wel - ten, an - de - re Welt Be - weis? Was

Fl. *f* *ff*
 Ob. *f* *ff*
 Kl. *ff*
 A. Sax. *f* *ff*
 T. Sax. *f* *ff*
 Fag. *ff*
 Hn. *ff*
 Tpt. *ff*
 Pos. *f* *ff*
 Klav. *f* *ff*
 E-Org. *f* *ff*
 Vln. *f* *ff*
 Vc. *f* *ff*
 Kb. *f* *ff* *pizz.*
 Solo-Ms. *ff*
 S. *ff*
 A. *ff*
 T. *ff*
 B. *ff*

35 36 37
 ist es, das Ge-heim - nis der Tür - me des Feb - ru - ar?
 ist es, das Ge-heim - nis der Tür - me des Feb - ru - ar?
 ist es, das Ge-heim - nis der Tür - me des Feb - ru - ar?
 ist es, das Ge-heim - nis der Tür - me des Feb - ru - ar?
 ist es, das Ge-heim - nis der Tür - me des Feb - ru - ar?

38 39 40

Fl.

Ob.

Kl. *solo*
ff

A. Sax.

T. Sax.

Fag.

Hn.

Tpt.

Pos.

Klav.

E-Org.

Vln.

Vc.

Kb.

Solo-Ms.

S.

A.

T.

B.

Musical score for measures 41, 42, and 43. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Kl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Bassoon (Fag.), Horn (Hn.), Trumpet (Tpt.), Trombone (Pos.), Piano (Klav.), Electric Organ (E-Org.), Violin (Vln.), Viola (Vc.), Cello (Kb.), Solo-Means (Solo-Ms.), Soprano (S), Alto (A), Tenor (T), and Bass (B). Measure 41 shows the start of the piano accompaniment with a *dim.* marking. Measure 42 continues the piano accompaniment. Measure 43 features the entry of the Flute, Oboe, and Soprano/Alto voices with a *mf* dynamic and the instruction *An dem*.

44 45

Fl.

Ob.

Kl.

A. Sax.

T. Sax.

Fag.

Hn.

Tpt.

Pos.

Klav.

E-Org.

Vln.

Vc.

Kb.

Solo-Ms.

S

A

T

B

mp

mp

arco

mp

Punkt, wo sich Traum und Wach-sein ver-ei-nen, ent-steht sei-ne Wirk-lich-keit... Wer er

Punkt, wo sich Traum und Wach-sein ver-ei-nen, ent-steht sei-ne Wirk-lich-keit... Wer er

46 47

Fl.

Ob.

Kl.

A. Sax.

T. Sax.

Fag.

Hn.

Tpt.

Pos.

Klav.

E-Org.

Vln.

Vc.

Kb.

Solo-Ms.

S

A

T

B

mf

mf

f

f

ist, kann ihm nur als wirk-lich er-schei-nen, wenn er sich von sei-nen Zwei-feln be-freit.

ist, kann ihm nur als wirk-lich er-schei-nen, wenn er sich von sei-nen Zwei-feln be-freit.

"De - fi -

"De - fi -

48 49

Fl. *mf*

Ob. *mf*

Kl.

A. Sax. *a 2* *mf*

T. Sax.

Fag.

Hn.

Tpt.

Pos. *mf*

Klav. *mf*

E-Org.

Vln. *mf*

Vc.

Kb.

Solo-Ms.

S *f* Du kannst es nicht ver-wei-ßen. Aah _____ aaah _____

A *f* Du kannst es nicht ver-wei-ßen. Aah _____ aaah _____

T nie - re dich selbst! Du kannst es nicht ver-wei-ßen."Doch er muss sich auch klar wer-den, wie er sei - nen

B nie - re dich selbst! Du kannst es nicht ver-wei-ßen."Doch er muss sich auch klar wer-den, wie er sei - nen

53 54

Fl.
Ob.
Kl.
A. Sax.
T. Sax.
Fag.
Hn.
Tpt.
Pos.
Klav.
E-Org.
Vln.
Vc.
Kb.
Solo-
Ms.
S.
A.
T.
B.

klingt ver - rückt, doch wenn es wahr ist, dann ist Av - la auch von dort. — Be -

Detailed description: This is a page of a musical score for the piece 'Die Türme des Februar'. The score is written for a large ensemble and includes a vocal soloist. The instruments listed are Flute (Fl.), Oboe (Ob.), Clarinet (Kl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Bassoon (Fag.), Horn (Hn.), Trumpet (Tpt.), Trombone (Pos.), Piano (Klav.), Electric Organ (E-Org.), Violin (Vln.), Viola (Vc.), and Cello (Kb.). The vocal soloist (Solo-Ms.) has lyrics in German. The score is divided into two measures, 53 and 54, with a 5/4 time signature. The key signature has two flats. The piano part features a melodic line with a 'p' dynamic marking. The electric organ part has a sustained chord in measure 53 and a moving line in measure 54. The vocal soloist's line is a melodic phrase with a long note in measure 54. The other instruments are mostly silent, indicated by rests.

55 56

Fl.

Ob.

Kl.

A. Sax.

T. Sax.

Fag.

Hn.

Tpt.

Pos.

Klav.

E-Org.

Vln.

Vc.

Kb.

Solo-
Ms.

S.

A.

T.

B.

mp

mf

pp

pp

pp

pp

pp

pp

pp

mf

mf

mf

pp

pp

mf

mf

stimmt weiß er es, _____ das ei-ne Wort, _____ mit dem er auch hier-her ge - kom-men ist. Sind

Oooh _____ ooh _____ ooh _____ ah! Sind

Oooh _____ ooh _____ ooh _____ ah! Sind

Detailed description: This is a page of a musical score for a symphony orchestra and vocal soloists. The score is in 5/4 time and B-flat major. It covers measures 55 and 56. The instruments listed are Flute, Oboe, Clarinet, Alto Saxophone, Tenor Saxophone, Bassoon, Horn, Trumpet, Trombone, Piano, Electric Organ, Violin, Viola, Cello, Double Bass, and Solo-Means (Soprano, Alto, Tenor, Bass). The vocal parts have lyrics in German. Dynamics include *mp*, *mf*, and *pp*. There are fermatas in measures 55 and 56 for several instruments and vocalists. A triplet of eighth notes is marked in measure 56 for the Solo-Means part.

57 58

Fl. *mf* *f*

Ob.

Kl. *mf* *f*

A. Sax.

T. Sax.

Fag. *mf* *f*

Hn.

Tpt. *f*

Pos.

Klav.

E-Org.

Vln.

Vc.

Kb.

Solo-Ms. *f*

S *f*

A *f*

T *f*

B *f*

an - de - re Wel - ten mög - lich? Sind die Tür - me der Be - weis? Was

an - de - re Wel - ten mög - lich? Sind die Tür - me der Be - weis? Was

an - de - re Wel - ten mög - lich? Sind die Tür - me der Be - weis? Was

an - de - re Wel - ten an - de - re Wel - ten an - de - re Welt Be - weis? Was

an - de - re Wel - ten an - de - re Wel - ten an - de - re Welt Be - weis? Was

62 63 64

Fl.

Ob.

Kl.

A. Sax. *1. solo*
rubato
fff *ff* *p*

T. Sax.

Fag.

Hn.

Tpt. *f*

Pos.

Klav. *f*

E-Org.

Vln.

Vc.

Kb. *pizz.* *f* *pizz.*

Solo-Ms.

S

A

T

B

65 66

Fl.

Ob.

Kl. *f*

A. Sax. *mf*

T. Sax. *mf*

Fag. *mf*

Hn. *mf*

Tpt. *mf*

Pos. *mf*

Klav. *mf*

E-Org.

Vln. *f*

Vc. *mf*

Kb. *mf*

Solo-Ms.

S *mf*

A *mf*

T *mf*

B *mf*

Tür - me, die Tür - me Tür-me des Feb - ru - ar

Tür - me, die Tür - me Tür-me des Feb - ru - ar

Tür - me, die Tür - me Tür-me des Feb - ru - ar

Tür - me, die Tür - me Tür-me des Feb - ru - ar

Tür - me, die Tür - me Tür-me des Feb - ru - ar

67 68

Fl.

Ob.

Kl.

A. Sax.

T. Sax.

Fag.

Hn.

Tpt.

Pos.

Klav.

E-Org.

Vln.

Vc.

Kb.

Solo-Ms.

S

A

T

B

mf

die Tür - me, was ist es, das Ge - heim - nis? Die Tür - me, die Tür - me Tür - me des Feb - ru - ar

die Tür - me, was ist es, das Ge - heim - nis? Die Tür - me, die Tür - me Tür - me des Feb - ru - ar

die Tür - me, was ist es, das Ge - heim - nis? Die Tür - me, die Tür - me Tür - me des Feb - ru - ar

die Tür - me, was ist es, das Ge - heim - nis? Die Tür - me, die Tür - me Tür - me des Feb - ru - ar

69 70

Fl. *ff* *f*

Ob. *f*

Kl. *f*

A. Sax. *f* a2

T. Sax. *f*

Fag. *f*

Hn. *f*

Tpt. *f*

Pos. *f*

Klav. *f*

E-Org. *f*

Vln. *f*

Vc. *f*

Kb. *f*

Solo-
Ms.

S. *f*

A. *f* Feb - ru - ar, und das Ta - ge - buch... Aaah

T. *f* Feb - ru - ar, und das Ta - ge - buch... Aaah

B. *f* Feb - ru - ar, und das Ta - ge - buch... Tür - me, die Tür - me Tür-me des Feb - ru - ar

Feb - ru - ar, und das Ta - ge - buch... Tür - me, die Tür - me Tür-me des Feb - ru - ar

Fl. *cresc.*

Ob. *cresc.*

Kl. *cresc.*

A. Sax. *cresc.*

T. Sax. *cresc.*

Fag. *cresc.*

Hn. *cresc.*

Tpt. *cresc.*

Pos. *cresc.*

Klav. *cresc.*

E-Org. *cresc.*

Vln. *cresc.*

Vc. *cresc.*

Kb. *cresc.*

Solo-Ms.

S *aaah* *aaah* o - a - o

A *aaah* *aaah*

T die Tür - me, was ist es, das Ge-heim - nis? Die Tür - me, die Tür - me Tür-me des Feb - ru - ar

B die Tür - me, was ist es, das Ge-heim - nis? Die Tür - me, die Tür - me Tür-me des Feb - ru - ar

76 77

Fl.

Ob.

Kl.

A. Sax.

T. Sax.

Fag.

Hn.

Tpt.

Pos.

Klav.

E-Org.

Vln.

Vc.

Kb.

Solo-Ms.

S

A

T

B

Feb - ru - ar Ap - ril

Ap - ril Es bleibt we - nig, we - nig

Ap - ril Es bleibt we - nig, we - nig

Ap - ril Ihm blei-ben nur we - ni - ge Ta - ge,

Ihm blei-ben nur we - ni - ge Ta - ge,

78 79

Fl.

Ob.

Kl.

A. Sax.

T. Sax.

Fag.

Hn.

Tpt.

Pos.

Klav.

E-Org.

Vln.

Vc.

Kb.

Solo-
Ms.

S
Zeit!

A
Zeit!

T
es bleibt we - nig, we - nig Zeit!

B
es bleibt we - nig, we - nig Zeit!

sfz

sfz

sfz

sfz

sfz

13. Verfolgt und gefangen (Reprise)

Téja: Oder hau gleich selbst ab, nimm deine WÖRTE und Welten mit, die es doch gar nicht gibt, ja, zauber dich weg und vergiss mich einfach, vergiss mich wie alles andere!

Weiß glühend ♩ = 172

Flöte

Oboe

Klarinette in B

2 Alt-Saxophone

Tenor-Saxophon

Fagott

2 Hörner in F

3 Trompeten in B

Posaune

Klavier

Synthesizer

Violin

Violoncelli

Kontrabass

Solo-Bass

Chor Sopran

Chor Alt

Chor Tenor

Chor Bass

fff Ver - giss_ mich!

fff Ver - giss_ mich!

fff Ver - giss_ mich!

fff Ver - giss_ mich!

Ver - giss_ mich!_

5 6 7 8 9

Fl. *ff*

Ob. *ff*

Kl. *ff*

A. Sax. *ff*

T. Sax. *ff*

Fag. *ff*

Hrn. *fff*

Tpt. *fff*

Pos. *fff*

Klav. *fff*

Syn.

Vln.

Vc.

Kb.

Solo-B.

S *fff*

A *fff* Ver - giss _ mich! _

T *fff* Ver - giss _ mich! _

B *fff* Ver - giss _ mich! _

Ver - giss _ mich! _

Detailed description: This page of a musical score covers measures 5 through 9. The orchestration includes Flute (Fl.), Oboe (Ob.), Clarinet (Kl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Bassoon (Fag.), Horns (Hrn.), Trumpets (Tpt.), Trombones (Pos.), Piano (Klav.), Synthesizer (Syn.), Violins (Vln.), Violas (Vc.), Cellos (Kb.), Solo Bassoon (Solo-B.), Soprano (S), Alto (A), Tenor (T), and Bass (B). Measures 5 and 6 are in 4/4 time, while measures 7, 8, and 9 are in 3/4 time. The woodwinds and strings play a rhythmic accompaniment, with many parts marked *fff* (fortissimo). The vocal parts (S, A, T, B) enter in measure 7 with the lyrics "Ver - giss _ mich! _".

15 16 17 18

Fl.

Ob.

Kl.

A. Sax.

T. Sax.

Fag.

Hn.

Tpt.

Pos.

Klav.

Syn.

Vln.

Vc.

Kb.

Solo-B.

S.

A.

T.

B.

zwei-feln ver - folgt, *mp* in ei - ner zer - bro-che-nen

zwei-feln ver - folgt, *mp* in ei - ner zer - bro-che-nen

zwei-feln ver - folgt, *mp* in ei - ner zer - bro-che-nen

zwei-feln ver - folgt, *mp* in ei - ner zer - bro-che-nen

fff *sfz* *ff* *mp* *pp*

p *p* *p* *mp* *pp*

19 20 21 22 23

Fl.

Ob.

Kl.

A. Sax.

T. Sax.

Fag.

Hn.

Tpt.

Pos.

Klav.

Syn.

Vln.

Vc.

Kb.

Solo-B.

S

A

T

B

p

mf

ff

pp

sfz

I - den - ti - tät ge-fan - gen.

I - den - ti - tät ge-fan - gen.

I - den - ti - tät ge-fan - gen.

I - den - ti - tät ge-fan - gen.

I - den - ti - tät ge-fan - gen.

Musical score for measures 24-27. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Kl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Bassoon (Fag.), Horn (Hn.), Trumpet (Tpt.), Trombone (Pos.), Piano (Klav.), Synthesizer (Syn.), Violin (Vln.), Viola (Vc.), Cello (Kb.), Solo Bass (Solo-B.), Soprano (S), Alto (A), Tenor (T), and Bass (B). Measures 24 and 25 are in 9/8 time, and measures 26 and 27 are in 4/4 time. The piano part features a prominent accompaniment of eighth notes in the left hand. The vocal parts (S, A, T, B) have rests in measures 24-25 and enter in measure 26 with a forte (*f*) dynamic. The woodwind and brass parts have rests in measures 24-25 and enter in measure 26 with a forte (*f*) dynamic. The horn and trumpet parts are marked *ff* in measures 24-25.

Fl. 28 29 30

Ob.

Kl.

A. Sax. a 2

T. Sax.

Fag. f

Hn.

Tpt. f

Pos. f

Klav. f

Syn.

Vln.

Vc.

Kb.

Solo-B.

S. giss mich, ver - giss mich, ver - giss mich! Zau - ber dich, zau - ber dich weg, —

A. giss mich, ver - giss mich, ver - giss mich! Zau - ber dich, zau - ber dich weg, —

T. f Ver - giss mich, ver - giss mich, ver - giss mich!

B. f Ver - giss mich, ver - giss mich, ver - giss mich!

31 32 33 34

Fl.

Ob.

Kl.

A. Sax.

T. Sax.

Fag.

Hn.

Tpt.

Pos.

Klav.

Syn.

Vln.

Vc.

Kb.

Solo-B.

S
— zau-ber dich weg!

A
— zau-ber dich weg!

T
Zau-ber dich, zau-ber dich weg!

B
Zau-ber dich, zau-ber dich weg!

mp

mp

This musical score is for the piece "13. Verfolgt und gefangen (Reprise)". It is a full orchestral score with vocal soloists. The score is divided into measures 35, 36, 37, and 38. The woodwind section (Flute, Oboe, Clarinet, Alto Saxophone, Tenor Saxophone, Bassoon) and strings (Violins, Violas, Cellos, Double Basses) play a melodic line starting in measure 36. The brass section (Trumpets, Trombones, Horns) provides harmonic support. The piano accompaniment (Klav.) features a rhythmic pattern. The vocal soloists (Soprano, Alto, Tenor, Bass) enter in measure 36 with the lyrics "Hau ab! Ver-". The score includes dynamic markings such as *f* (forte) and *ff* (fortissimo).

35 36 37 38

Fl. *f*

Ob. *f*

Kl. *f*

A. Sax. *f*

T. Sax. *f*

Fag. *f*

Hn. *f*

Tpt. *f*

Pos. *f*

Klav. *f*

Syn.

Vln. *f*

Vc. *f*

Kb. *f*

Solo-B.

S *ff* Hau ab! Ver-

A *ff* Hau ab!

T *ff* Hau ab!

B *ff* Hau ab!

Fl. 39 40 41
 Ob.
 Kl.
 A. Sax.
 T. Sax.
 Fag.
 Hn.
 Tpt.
 Pos.
 Klav.
 Syn.
 Vln.
 Vc.
 Kb.
 Solo-B.
 S
 A
 T
 B

giss mich, ver - giss mich, ver - giss mich! Ver - giss mich, ver - giss mich, ver - giss
 Ver - giss mich, ver - giss mich, ver - giss mich! Ver -
 Zau - ber dich, zau - ber dich weg, _____ zau - ber dich weg! Zau - ber dich, zau - ber dich weg, _____
 Zau - ber dich, zau - ber dich weg, _____ zau - ber dich weg!

42 43 44

Fl.

Ob.

Kl.

A. Sax.

T. Sax.

Fag.

Hn.

Tpt.

Pos.

Klav.

Syn.

Vln.

Vc.

Kb.

Solo-B.

S

A

T

B

mich! Ver - giss mich, ver - giss mich, ver - giss mich! Ver -

giss mich, ver - giss mich, ver - giss mich! Ver - giss mich, ver - giss mich, ver - giss

zau - ber dich weg! Zau - ber dich, zau - ber dich weg, zau - ber dich weg!

Zau - ber dich, zau - ber dich weg, zau - ber dich weg! Zau - ber dich, zau - ber dich weg,

45 46 47

Fl.

Ob.

Kl.

A. Sax.

T. Sax.

Fag.

Hn.

Tpt.

Pos.

Klav.

Syn.

Vln.

Vc.

Kb.

Solo-B.

S
giss mich, ver-giss mich, ver-giss mich!

A
mich! Ver-giss mich, ver-giss mich, ver-giss mich!

T
Zau-ber dich, zau-ber dich weg, _____ zau-ber dich weg!

B
_____ zau-ber dich weg! Zau-ber dich, zau-ber dich weg, _____ zau-ber dich weg!

52 53 54

Fl.

Ob.

Kl.

A. Sax.

T. Sax.

Fag.

Hn.

Tpt.

Pos.

Klav.

Syn.

Vln.

Vc.

Kb.

Solo-B.

S

A

T

B

an - de - ren Welt leb - - - te ein

giss mich, ver - giss mich, ver - giss mich! Ver - giss mich, ver - giss mich, ver - giss

mich! Ver - giss mich, ver - giss mich, ver - giss mich! Ver -

Zau - ber dich, zau - ber dich weg, — zau - ber dich weg! Zau - ber dich, zau - ber dich weg, —

— zau - ber dich weg! Zau - ber dich, zau - ber dich weg, — zau - ber dich weg!

55 56 57

Fl.

Ob.

Kl.

A. Sax.

T. Sax.

Fag.

Hn.

Tpt.

Pos.

Klav.

Syn.

Vln.

Vc.

Kb.

Solo-B.

S

A

T

B

Mann na - mens Ga - - - li - le - i.

mich! Ver - giss mich, ver - giss mich, ver - giss mich!

giss mich, ver - giss mich, ver - giss mich! Ver - giss mich, ver - giss mich, ver - giss...

zau - ber dich weg! Zau - ber dich, zau - ber dich weg, zau - ber dich weg!

Zau - ber dich, zau - ber dich weg, zau - ber dich weg! Zau - ber dich, zau - ber dich weg!

58 59 60 61 62 63 64

Fl.

Ob.

Kl.

A. Sax.

T. Sax.

Fag.

Hn.

Tpt.

Pos.

Klav.

Syn.

Vln.

Vc.

Kb.

Solo-B.

S

A

T

B

mp

mf

mf

mf

mf

mf

mf

Er schwor ab.

Er schwor ab.

Er schwor ab.

Er schwor ab.

Er schwor ab.

65 66 67 68 69 70 71

Fl. *mf*

Ob. *mf*

Kl. *mf*

A. Sax. *mf*

T. Sax. *mf*

Fag. *mf*

Hn.

Tpt.

Pos.

Klav.

Syn.

Vln.

Vc.

Kb.

Solo-B.

S

A

T

B

Er hat kein Zu - hau - se. Uuuh_____

Er hat kein Zu - hau - se. Uuuh_____

Er hat kein Zu - hau - se. Uuuh_____

Er hat kein Zu - hau - se. Uuuh_____

72 73 74 75 76

Fl. *f*

Ob. *f*

Kl. *f*

A. Sax. *f*

T. Sax. *f*

Fag. *f*

Hn. *f*

Tpt. *f*

Pos. *f*

Klav. *f* *pp* *f*

Syn. *mf* *sempre gliss.*

Vln. *pp*

Vc. *pp* *f*

Kb. *pp* *f*

Solo-B. *ff*

S. *ff*

A. *ff*

T. *ff*

B. *ff*

Flie-hen um der Wahr-heit wil-len.

Flie-hen um der Wahr-heit wil-len.

Flie-hen um der Wahr-heit wil-len.

Flie-hen um der Wahr-heit wil-len.

Flie-hen um der Wahr-heit wil-len.

77 78 79 80

Fl.

Ob.

Kl.

A. Sax.

T. Sax.

Fag.

Hn.

Tpt.

Pos.

Klav.

Syn. *ppp*

Vln.

Vc.

Kb.

Solo-B.

S
Soll er lie-ber die-se leug-nen, was sein Ziel zu An - fang war?

A
Soll er lie-ber die-se leug-nen, was sein Ziel zu An - fang war?

T
Soll er lie-ber die-se leug-nen, sie ver-ges-sen, neu er-schaf-fen, An - fang war?

B
Soll er lie-ber die-se leug-nen, sie ver-ges-sen, neu er-schaf-fen, An - fang war?

This musical score is for the piece "13. Verfolgt und gefangen (Reprise)". It is a full orchestral score with vocal parts. The instruments listed on the left are: Fl. (Flute), Ob. (Oboe), Kl. (Clarinet), A. Sax. (Alto Saxophone), T. Sax. (Tenor Saxophone), Fag. (Bassoon), Hn. (Horn), Tpt. (Trumpet), Pos. (Posaune/Tuba), Klav. (Klavier/Piano), Syn. (Synthesizer), Vln. (Violine/Violin), Vc. (Viola), Kb. (Kontrabaß/Double Bass), Solo-B. (Solo Bassoon), S. (Soprano), A. (Alto), T. (Tenor), and B. (Bass). The score begins at measure 81. The woodwinds and strings enter at measure 82 with a forte (*ff*) dynamic. The piano part features a complex rhythmic pattern with many sixteenth notes. The vocal parts (S, A, T, B) are mostly silent, indicated by a long horizontal line with a bar through it. The score includes various musical notations such as trills, slurs, and dynamic markings like *f* and *ff*. Measure numbers 81, 82, 83, 84, and 85 are clearly marked at the top of the staves.

Wim: Aber mein Junge, was machst
du denn hier? *(etc. Dialog)*

The musical score is arranged in a system of staves. At the top, measures 86 and 87 are marked with a slur and a fermata. Measures 88 through 93 are indicated by numbers above the staff lines. The instruments listed on the left are: Fl. (Flute), Ob. (Oboe), Kl. (Clarinet), A. Sax. (Alto Saxophone), T. Sax. (Tenor Saxophone), Fag. (Bassoon), Hn. (Horn), Tpt. (Trumpet), Pos. (Posaune), Klav. (Piano), Syn. (Synthesizer), Vln. (Violin), Vc. (Viola), Kb. (Cello), Solo-B. (Solo Bass), S. (Soprano), A. (Alto), T. (Tenor), and B. (Bass). The Fag. part begins in measure 90 with a melodic line starting on a middle C, marked with a *mf* dynamic. The Klav. part has a piano introduction in measure 89, marked with a *p* dynamic. The Syn. part has a melodic line in measure 86, marked with a *mf* dynamic. The Vln. part has a piano introduction in measure 89, marked with a *p* dynamic. The vocal parts (S, A, T, B) are currently silent.

94 95 96 97 98 99

Fl.

Ob.

Kl.

A. Sax.

T. Sax.

Fag.

Hn.

Tpt.

Pos.

Klav.

Syn.

Vln.

Vc.

Kb.

Solo-B.

S

A

T

B

mp

p

dim.

sempre portamento

Detailed description: This page of a musical score covers measures 94 to 99. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet (Kl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Bassoon (Fag.), Horn (Hn.), Trumpet (Tpt.), Trombone (Pos.), Piano (Klav.), Synthesizer (Syn.), Violin (Vln.), Viola (Vc.), Cello/Double Bass (Kb.), Solo Bassoon (Solo-B.), Soprano (S), Alto (A), Tenor (T), and Bass (B). The Flute, Oboe, Clarinet, Alto Saxophone, Tenor Saxophone, Horn, Trumpet, Trombone, and Bass parts are mostly silent, indicated by a horizontal line with a bar. The Bassoon part has a melodic line starting in measure 94, marked with a piano (*p*) dynamic. The Piano part features a sustained chord in the right hand and a bass line in the left hand, with a *dim.* (diminuendo) marking in measure 98. The Synthesizer part plays a rhythmic pattern of eighth notes, marked *mp* (mezzo-piano) and *sempre portamento* (always with a glide). The Violin and Viola parts play sustained chords, with a *dim.* marking in measure 98. The Cello/Double Bass part has a bass line starting in measure 94, marked with a piano (*p*) dynamic, and a *dim.* marking in measure 98. The Solo Bassoon, Soprano, Alto, Tenor, and Bass parts are silent.

wdh. ad lib.

100 101 102 103 104

Fl.

Ob.

Kl.

A. Sax.

T. Sax.

Fag.

Hn.

Tpt.

Pos.

Klav. *pp*

Syn. *pp* dim. poco a poco — morendo

Vln.

Vc.

Kb.

Solo-B.

S

A

T

B

The image shows a page of a musical score for a symphony. The title is '13. Verfolgt und gefangen (Reprise)' and the page number is 233. The score is for measures 100 to 104. At the top, there is a tempo marking 'wdh. ad lib.' above measure 103. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet (Kl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Bassoon (Fag.), Horn (Hn.), Trumpet (Tpt.), Trombone (Pos.), Piano (Klav.), Synthesizer (Syn.), Violin (Vln.), Viola (Vc.), Cello (Kb.), Solo Bassoon (Solo-B.), Soprano (S), Alto (A), Tenor (T), and Bass (B). The woodwind and string parts are mostly silent, indicated by a horizontal line with a fermata. The Synthesizer part has a melodic line starting in measure 100, marked *pp*, and ending in measure 104 with the instruction 'dim. poco a poco — morendo'. The Piano part has a chordal accompaniment in measures 100 and 101, marked *pp*.

14. Zurück

Avla: Jetzt beginne, das Möglichste aufzuschreiben. Sonst ist es verloren, wenn du zurückreist!
Tim: Zurück?

Im Takt eines gedankenverloren Auf- und Abgehenden ♩ = 42

Flöte

Klarinette in B

Fagott

Klavier

Solo-Violine

Violinen

Violoncelli

Kontrabass

Solo-Bass

pp

p

mp

Zu- rück... und al- les_ zu ver

7 8 9 10

Fl. Kl. Fag. Klav. Solo-V. Vln. Vc. Kb. Solo-B.

lie-ren: hat er da-ran ge-dacht? Das Wort,



11 12 13 14 15

Fl. Kl. Fag. Klav. Solo-V. Vln. Vc. Kb. Solo-B.

mp cresc. poco a poco

pp

pp

pp

es bringt den Tod al-len Ge-dan-ken, es ent-führt

16 17 18 19 20

Fl.

Kl.

Fag.

Klav.

Solo-V.

Vln.

Vc.

Kb.

Solo-B.

cresc.

sein neu-es We - sen, es ver-schmät die Lie - be Té- jas... es er - öff-net ihm die

Etwas lebhafter (♩ = 60)

21 22 23 24 25

Fl.

Kl.

Fag.

Klav.

Solo-V.

Vln.

Vc.

Kb.

Solo-B.

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

Welt.

26 27 28 29 30

Fl. Kl. Fag. Klav. Solo-V. Vln. Vc. Kb. Solo-B.

31 32 33 34 35 36

Fl. Kl. Fag. Klav. Solo-V. Vln. Vc. Kb. Solo-B.

molto rit. Tempo I (♩ = 42)

37 38 39 40 41

Fl. Kl. Fag. Klav. Solo-V. Vln. Vc. Kb. Solo-B.

Zu-rück, nach Hau-se__ um - zu - keh-ren: ist man be - sorgt um ihn? Das Wort,

42 43 44

Fl. Kl. Fag. Klav. Solo-V. Vln. Vc. Kb. Solo-B.

es bringt das Le-ben zu sei - ner Wirk-lich - keit, be-freit ihn vor Ver-

15. Unendlich fern

(Tim und Téja erscheinen einzeln und gehen suchend auf und ab.)

Geheimnisvoll ♩ = 85

2 3 4 5 6 7 8 9 10

The musical score is for a symphonic work in 3/4 time, marked 'Geheimnisvoll' (mysteriously) with a tempo of 85 beats per minute. The score is arranged for a full orchestra and a vocal soloist. The woodwind section includes Flöte (Flute), Oboe, Klarinette in B (Clarinet in B), 2 Alt-Saxophone (Alto Saxophone), Tenor-Saxophon (Tenor Saxophone), and Fagott (Bassoon). The brass section consists of 2 Hörner in F (Horn in F), 3 Trompeten in B (Trumpet in B), and Posaune (Tuba). The keyboard section includes Klavier (Piano) and Celesta (Synthesizer). The string section has Violinen (Violins), Violoncelli (Violoncellos), and Kontrabass (Double Bass). The vocal section features a Solo-Mezzosopran (Solo Mezzo-soprano) and a four-part choir (Chor Sopran, Chor Alt, Chor Tenor, Chor Bass). The flute part begins in measure 5 with a *pp* dynamic, playing a melodic line that continues through measure 10. The strings provide a harmonic accompaniment, with violins and cellos/basses playing sustained chords. The dynamic markings *pp* and *p* are used throughout the score to indicate volume levels.

Flöte

Oboe

Klarinette in B

2 Alt-Saxophone

Tenor-Saxophon

Fagott

2 Hörner in F

3 Trompeten in B

Posaune

Klavier

Celesta (Synthesizer)

Violinen

Violoncelli

Kontrabass

Solo-Mezzosopran

Chor Sopran

Chor Alt

Chor Tenor

Chor Bass

Tim: Wir haben uns lange nicht mehr
gesehen. (etc. Dialog)

11 12 13 14 15 16 17 18 19 20

Fl.

Ob.

Kl.

A. Sax.

T. Sax.

Fag.

Hn.

Tpt.

Pos.

Klav.

Cel.

Vln.

Vc.

Kb.

Ms.

S

A

T

B

mp

p

3

Detailed description: This is a page of a musical score for orchestra and voices, covering measures 11 to 20. The score is written for a variety of instruments and voices. The woodwinds (Flute, Oboe, Clarinet, Alto Saxophone, Tenor Saxophone, Bassoon) and brass (Horn, Trumpet, Trombone) parts are mostly silent, with some harmonic support in the later measures. The strings (Violins, Violas, Cellos, Double Basses) play a rhythmic accompaniment of eighth notes, starting in measure 11 and continuing through measure 20. The piano part provides harmonic support. The vocal parts (Soprano, Alto, Tenor, Bass) are silent throughout this section. The Oboe part has a melodic line starting in measure 13, marked *mp* (mezzo-piano), and includes a triplet of eighth notes in measure 14. The Violin, Viola, and Double Bass parts have a dynamic marking of *p* (piano) in measure 13. The score is in 4/4 time and features a key signature change from one sharp (F#) to two flats (Bb) between measures 12 and 13.

Téja: Was ist das nur für eine
verrückte Welt? – Komm, Tim!

Musical score for orchestra and voices, measures 21-24. The score is in 4/4 time and G major. The instruments listed are Flute (Fl.), Oboe (Ob.), Clarinet (Kl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Bassoon (Fag.), Horn (Hn.), Trumpet (Tpt.), Trombone (Pos.), Piano (Klav.), Cello (Cel.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vc.), Double Bass (Kb.), and Voice (Ms., S., A., T., B.).

Measures 21-24 are marked with measure numbers 21, 22, 23, and 24 above the staff. The dynamic markings are *mp* (mezzo-piano) in measure 21, *f* (forte) in measure 24, and *p* (piano) in measure 21 for the strings. The Clarinet part in measure 24 features a sixteenth-note sextuplet and a triplet.

Verspielt ♩ = 90

This musical score is for the piece 'Unendlich fern' (15). It is marked 'Verspielt' (played) with a tempo of ♩ = 90. The score is arranged for a full orchestra and includes the following parts:

- Fl. (Flute):** Measures 25-27, marked *mf*. The flute plays a rhythmic pattern of eighth notes with slurs.
- Ob. (Oboe):** Rests throughout the measures.
- Kl. (Clarinet):** Rests throughout the measures.
- A. Sax. (Alto Saxophone):** Rests throughout the measures.
- T. Sax. (Tenor Saxophone):** Rests throughout the measures.
- Fag. (Bassoon):** Measures 25-27, marked *mf*. The bassoon plays a rhythmic pattern of eighth notes.
- Hn. (Horn):** Rests throughout the measures.
- Tpt. (Trumpet):** Rests throughout the measures.
- Pos. (Positone):** Rests throughout the measures.
- Klav. (Piano):** Measures 25-27, marked *mf*. The piano accompaniment features a complex texture with chords and arpeggios in both hands.
- Cel. (Cello):** Rests throughout the measures.
- Vln. (Violin):** Rests throughout the measures.
- Vc. (Viola):** Rests throughout the measures.
- Kb. (Double Bass):** Measures 25-27, marked *mf*. The double bass plays a rhythmic pattern of eighth notes, with a 'pizz.' (pizzicato) marking at the beginning.
- Ms. (Mezzosoprano):** Rests throughout the measures.
- S. (Soprano):** Rests throughout the measures.
- A. (Alto):** Rests throughout the measures.
- T. (Tenor):** Rests throughout the measures.
- B. (Bass):** Rests throughout the measures.

28 29 30

Fl.

Ob.

Kl.

A. Sax.

T. Sax.

Fag.

Hn.

Tpt.

Pos.

Klav.

Cel.

Vln.

Vc.

Kb.

Ms.

S.

A.

T.

B.

p

mp

fo

Un - end - - lich... un - end - - lich...

Detailed description: This is a page of a musical score for a symphony orchestra and vocal soloist. The page is numbered 244 and is titled '15. Unendlich fern'. It contains 13 staves of music. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet (Kl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Bassoon (Fag.), Horn (Hn.), Trumpet (Tpt.), Trombone (Pos.), Piano (Klav.), Cello (Cel.), Violin (Vln.), Viola (Vc.), Double Bass (Kb.), and a vocal soloist (Ms.). The vocal part has lyrics: 'Un - end - - lich... un - end - - lich...'. The score includes dynamic markings such as *p*, *mp*, and *fo*. Measure numbers 28, 29, and 30 are indicated at the top of the first staff. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests.

Fl. 31 32 33

Ob.

Kl. *mf*

A. Sax. *mf*

T. Sax. *mf*

Fag.

Hn.

Tpt.

Pos.

Klav. *mf*

Cel.

Vln.

Vc.

Kb.

Ms. un - end - lich fern. *mf*

S. *mf* Un - end - lich aaah...

A. *mf* Un - end - lich aaah...

T. *mf* Aaah...

B. *mf* Aaah...

molto rit.

Ruhiger ♩ = 62

Fl. 34 35 36 37

Ob. *mf* *mp*

Kl.

A. Sax.

T. Sax.

Fag.

Hn. *mf* a 2

Tpt.

Pos.

Klav.

Cel.

Vln. *p*

Vc. *mf* *p* arco

Kb. *p*

Ms.

S. Un-end-lich fern, mein Du, dein Ich. Wie fühlt man sich un-end-lich

A. Un-end-lich fern, mein Du, dein Ich. Wie fühlt man sich un-end-lich

T. Un-end-lich fern

B. Un-end-lich fern

38 39 40 41 42

Fl.

Ob.

Kl.

A. Sax.

T. Sax.

Fag.

Hn.

Tpt.

Pos.

Klav.

Cel.

Vln.

Vc.

Kb.

Ms.

S

A

T

B

mp

a 2

p

fern? Von dei-ner Welt un-end-lich fern, ein fer-ner Stern am Him-mels-zelt. Un-end-lich

fern? Von dei-ner Welt un-end-lich fern, ein fer-ner Stern am Him-mels-zelt. Un-end-lich

von dei - ner Welt. Uuuh uuuh uuuh Un - end - lich

von dei - ner Welt. Uuuh uuuh uuuh Un - end - lich

43 44 45 46

Fl.

Ob.

Kl.

A. Sax.

T. Sax.

Fag.

Hn.

Tpt.

Pos.

Klav.

Cel.

Vln.

Vc.

Kb.

Ms.

S

A

T

B

fern, und doch so nah. Noch bist du da, un-end-lich fern.

fern, und doch so nah. Noch bist du da, un-end-lich fern.

fern, und doch so nah. Noch bist du da, un-end-lich fern.

fern, und doch so nah. Noch bist du da, un-end-lich fern.

pp

pp

pp

The image shows a page of a musical score for a symphony orchestra and vocal soloists. The score is in G major (one sharp) and 4/4 time. It covers measures 43 to 46. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet (Kl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Bassoon (Fag.), Horn (Hn.), Trumpet (Tpt.), Trombone (Pos.), Piano (Klav.), Cello (Cel.), Violin (Vln.), Viola (Vc.), Double Bass (Kb.), and Music Stand (Ms.). The vocal parts are Soprano (S), Alto (A), Tenor (T), and Bass (B). The lyrics are: 'fern, und doch so nah. Noch bist du da, un-end-lich fern.' The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *pp* (pianissimo). The woodwinds and strings play a melodic line, while the brass and piano provide harmonic support. The vocalists enter in measure 43 and continue through measure 46.

47 48

Fl. *p*

Ob.

Kl.

A. Sax.

T. Sax.

Fag.

Hn.

Tpt.

Pos.

Klav.

Cel.

Vln. *pp*

Vc.

Kb.

Ms. *p*

S. *p*

A. *p*

T.

B.

Nie - mand kann mit Wor - ten sa - gen wie ent - fernt die Her - kunft liegt.

Oooh... Oooh...

Oooh... Oooh...

Detailed description: This page of a musical score, numbered 249, is for the piece '15. Unendlich fern'. It covers measures 47 and 48. The score is arranged for a large ensemble including woodwinds (Flute, Oboe, Clarinet, Alto Saxophone, Tenor Saxophone, Bassoon, Horn, Trumpet, Trombone), strings (Violin, Viola, Cello, Double Bass), piano, and vocal soloists (Mezzo-soprano, Soprano, Alto, Tenor, Bass). The woodwinds and strings play a melodic line starting in measure 47, marked with a piano (*p*) dynamic. The piano part features a complex, arpeggiated texture. The vocal soloists enter in measure 48 with the lyrics 'Nie - mand kann mit Wor - ten sa - gen wie ent - fernt die Her - kunft liegt.' and perform a melodic phrase marked with a piano (*p*) dynamic. The Soprano and Alto parts include vocalizations 'Oooh...'.

49 50 51

Fl. *mf*

Ob.

Kl.

A. Sax. *mp* 1. solo

T. Sax. *mp*

Fag.

Hn.

Tpt.

Pos.

Klav.

Cel.

Solo-V. *p* *mf*

Vln. *mp*

Vc. *mp*

Kb. *mp*

Ms. *mf*

S. *mf*

A. *mf*

T. *mf*

B. *mf*

Nie-mand kann die Rei - se wa - gen oh - ne dass sein Sein ver - fliegt. Ist die Her - kunft un - be - kannt, er -

Nie-mand kann die Rei - se wa - gen oh - ne dass sein Sein ver - fliegt. Mmm_ uh aaah_

Oooh... Oooh... Mmm_ uh aaah_

Mmm_ uh aaah_

Mmm_ uh aaah_

Mmm

The image shows a page of a musical score for a symphony orchestra and vocal soloists. The score is divided into three measures, numbered 49, 50, and 51. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet (Kl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Bassoon (Fag.), Horn (Hn.), Trumpet (Tpt.), Trombone (Pos.), Piano (Klav.), Cello (Cel.), Violin (Vln.), Viola (Vc.), Double Bass (Kb.), and a vocal soloist (Solo-V.). The vocal soloist part includes lyrics in German. The score features various musical notations such as notes, rests, dynamics (p, mf, mp), and articulation marks. The vocal parts (Ms., S., A., T., B.) have lyrics written below them. The lyrics are: 'Nie-mand kann die Rei - se wa - gen oh - ne dass sein Sein ver - fliegt. Ist die Her - kunft un - be - kannt, er -' for the first line, and 'Nie-mand kann die Rei - se wa - gen oh - ne dass sein Sein ver - fliegt. Mmm_ uh aaah_' for the second line. The vocal soloist part has 'p' in measure 49 and 'mf' in measure 51. The instrumental parts have various dynamics: Flute (mf), Clarinet (mp), Alto Saxophone (mp), Tenor Saxophone (mp), Violin (mp), Viola (mp), Cello (mp), Double Bass (mp), and the vocal soloist (p, mf). The vocal parts (Ms., S., A., T., B.) have 'mf' dynamics. The score is written in a key signature of one sharp (F#) and a common time signature (C).

52 53

Fl. *p*

Ob. *p*

Kl. *pp*

A. Sax. *pp*

T. Sax. *pp*

Fag.

Hn.

Tpt.

Pos.

Klav.

Cel.

Solo-V.

Vln.

Vc.

Kb.

Ms. *p*

S

A

T

B

scheint sie euch viel - leicht trü - ge - risch als Hei - mat. Das

aaah trü - ge - risch als Hei - mat.

aaah trü - ge - risch als Hei - mat.

aaah trü - ge - risch als Hei - mat.

aaah trü - ge - risch als Hei - mat.

aaah trü - ge - risch als Hei - mat.

54 55

Fl.

Ob.

Kl.

A. Sax.

T. Sax.

Fag.

Hn.

Tpt.

Pos.

Klav.

Cel.

Vln.

Vc.

Kb.

Ms.

S.

A.

T.

B.

pp

p

p

Glück ver - bleibt doch un - er - reicht.

Detailed description: This is a page of a musical score for measures 54 and 55. The score is arranged in a standard orchestral layout. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Kl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), and Bassoon (Fag.). The brass section includes Horn (Hn.), Trumpet (Tpt.), and Trombone (Pos.). The keyboard section includes Piano (Klav.). The string section includes Cello (Cel.), Violin (Vln.), Viola (Vc.), and Double Bass (Kb.). The vocal section includes Mezzo-soprano (Ms.), Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). Measures 54 and 55 are indicated at the top. The woodwinds and strings play a melodic line, while the brass and keyboard are mostly silent. The cello has a complex, arpeggiated passage marked *pp*. The violin has a chordal accompaniment marked *pp*. The double bass has a simple bass line marked *p*. The vocal line is written in the Mezzo-soprano part, with the lyrics 'Glück ver - bleibt doch un - er - reicht.' written below the staff.

Téja: Gibt es in deiner Welt auch einen Mond? *(etc. Dialog)*

Tim: Ich habe einen Plan. *(etc. Dialog)*

Tim: Ich glaube zwar, dass ich dich niemals vergessen könnte *(etc. Dialog)*
Nachdenklich ♩ = 68

56 wdh. ad lib. 57 wdh. ad lib. 58 59 60 61 62 63

Fl.
Ob.
Kl.
A. Sax.
T. Sax.
Fag.
Hn.
Tpt.
Pos.
Klav.
Cel.
Vln.
Vc.
Kb.
Ms.
S
A
T
B

Nur kur-ze Zeit bis du ver
Nur kur-ze Zeit bis du ver

Tim: Wie kannst du sowas sagen?

64 65 66 67 68

Fl. Ob. Kl. A. Sax. T. Sax. Fag. Hn. Tpt. Pos. Klav. Cel. Vln. Vc. Kb. Ms. S A T B

gisst, und da-nach ist die E-wig-keit. Es ist zu spät, es wird geschehn. Ja, du musst
gisst, und da-nach ist die E-wig-keit. Es ist zu aaah _____ Ja, du musst

Detailed description: This is a page of a musical score, page 254, for the piece '15. Unendlich fern'. The score covers measures 64 to 68. It features a large orchestral ensemble including Flute (Fl.), Oboe (Ob.), Clarinet (Kl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Bassoon (Fag.), Horn (Hn.), Trumpet (Tpt.), Trombone (Pos.), Piano (Klav.), Cello (Cel.), Violin (Vln.), Viola (Vc.), and Double Bass (Kb.). There are also vocal parts for Soprano (S), Alto (A), Tenor (T), and Bass (B). The vocal parts have lyrics in German. The instrumental parts for Flute and Clarinet have some notation, while most other instruments and the piano part are marked with a flat line, indicating they are silent. The vocal parts have lyrics: 'gisst, und da-nach ist die E-wig-keit. Es ist zu spät, es wird geschehn. Ja, du musst' for Soprano and Alto, and 'gisst, und da-nach ist die E-wig-keit. Es ist zu aaah _____ Ja, du musst' for Tenor and Bass. The Soprano and Alto parts have a melodic line with eighth and quarter notes. The Tenor and Bass parts have a similar melodic line, with the Tenor part ending in a long note marked 'aaah'.

69 70 71 72

Fl. *p*

Ob.

Kl. *p*
a 2

A. Sax. *p*

T. Sax. *p*

Fag. *mf* *mp*

Hn.

Tpt.

Pos.

Klav. *mp*

Cel.

Solo-V. *mp* 3

Vln.

Vc.

Kb.

Ms.

S. *p*
gehn, Re - a - li - tät. Aaah Kei - ne Nach - richt - Wel - ten

A. *p*
gehn, *mf* Re - a - li - tät. Aaah Kei - ne Nach - richt - Wel - ten

T. *mf*
Re - a - li - tät. Aaah Kei - ne Nach - richt ü - ber Jah - re: Wel - ten sind sich un - be - kannt.

B. *mf*
Aaah Kei - ne Nach - richt ü - ber Jah - re: Wel - ten sind sich un - be - kannt.

Detailed description: This is a page of a musical score for a symphony orchestra and vocal soloists. The score is in G major and 4/4 time. It covers measures 69 to 72. The instruments listed are Flute, Oboe, Clarinet, Alto Saxophone, Tenor Saxophone, Bassoon, Horn, Trumpet, Trombone, Piano, Cello, Solo Violin, Violin, Viola, Cello, Double Bass, and Mezzosoprano. The vocal soloists are Soprano (S), Alto (A), Tenor (T), and Bass (B). The score includes various dynamics such as piano (p), mezzo-forte (mf), and mezzo-piano (mp). The lyrics are in German and describe a scene of silence and distance.

73 74 75

Fl. *mf*

Ob.

Kl. *mf*

A. Sax. *mf*

T. Sax. *mf*

Fag. *mf*

Hn.

Tpt.

Pos.

Klav. *mf*

Cel.

Solo-V. *mf*

Vln.

Vc.

Kb.

Ms.

S. *f*
un-be - kannt. Kei - ne Zu - kunft. Nur das Wort, das die Un -

A. *f*
un-be - kannt. Kei - ne Zu - kuff. Nur das Wort, das die Un -

T. *f*
Es gibt kei - ne ab - seh - ba - re Zu - kunft: Sie liegt au - ßer Hand. Nur das ei - ne Wort, das die Un -

B. *f*
Es gibt kei - ne ab - seh - ba - re Zu - kunft: Sie liegt au - ßer Hand. Nur das ei - ne Wort, das die Un -

76 77 78

Fl. *p*

Ob.

Kl. *p*

A. Sax. *p*

T. Sax. *p*

Fag.

Hn.

Tpt.

Pos.

Klav.

Cel.

Solo-V. *f*

Vln. *p* *pp*

Vc. *p* *pp*

Kb. *p* *pp*

Ms.

S. *p*
 end - lich - keit durch-bricht. Es be - deu - tet Ab-schied,

A. *p*
 end - lich - keit durch-bricht: Es be - deu - tet Ab-schied.

T. *p*
 end - lich - keit durch-bricht: Es be - deu - tet Ab-schied, wenn man's kennt und aus -

B. *p*
 end - lich - keit durch-bricht: wenn man's kennt und aus -

Detailed description: This is a page of a musical score for a symphony orchestra and vocal soloists. The score is in G major and 4/4 time. It covers measures 76, 77, and 78. The instruments listed are Flute (Fl.), Oboe (Ob.), Clarinet (Kl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Bassoon (Fag.), Horn (Hn.), Trumpet (Tpt.), Trombone (Pos.), Piano (Klav.), Cello (Cel.), Violin (Vln.), Viola (Vc.), and Double Bass (Kb.). There are also staves for a Soloist (Solo-V.), Mezzosoprano (Ms.), Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The vocal parts have German lyrics. Dynamics include piano (p), fortissimo (f), and pianissimo (pp). The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

Tim: Und wenn du mit mir kommen würdest? (*etc. Dialog*)

Musical score for orchestra and voices, measures 79-80. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Kl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Bassoon (Fag.), Horn (Hn.), Trumpet (Tpt.), Trombone (Pos.), Piano (Klav.), Cello (Cel.), Solo Violin (Solo-V.), Violin (Vln.), Violoncello (Vc.), Double Bass (Kb.), Music Stand (Ms.), Soprano (S), Alto (A), Tenor (T), and Bass (B). The key signature is one sharp (F#). Measure 79 shows the beginning of the orchestral accompaniment, with the Cello playing a melodic line marked *pp*. Measure 80 continues the accompaniment, with the Solo Violin playing a melodic line marked *p*. The vocal parts (S, A, T, B) are marked "spricht." and contain rests.

81

Fl.

Ob.

Kl.

A. Sax.

T. Sax.

Fag.

Hn.

Tpt.

Pos.

Klav.

Cel.

Solo-V.

Vln.

Vc.

Kb.

Ms.

S

A

T

B

82

Fl.

Ob.

Kl.

A. Sax.

T. Sax.

Fag.

Hn.

Tpt.

Pos.

Klav.

Cel.

Solo-V.

Vln.

Vc.

Kb.

Ms.

S

A

T

B

Téja: Du musst gehen.

rit. Sehnstüchtig ♩ = 58

83 84 85

Fl.

Ob.

Kl.

A. Sax.

T. Sax.

Fag.

Hn.

Tpt.

Pos.

Klav.

Cel.

Solo-V.

Vln.

Vc.

Kb.

Ms.

S

A

T

B

mp

p

mp

mp

mp

mp

Un-end-lich fern, mein Du, dein

Un-end-lich fern, mein Du, dein

Un-end-lich fern, mein Du, dein

Un-end-lich fern, mein Du, dein

Un-end-lich fern, mein Du, dein

This musical score page, numbered 263, is for the piece '15. Unendlich fern'. It features a variety of instruments and a vocal ensemble. The score is divided into four systems. The first system includes Flute (Fl.), Oboe (Ob.), Clarinet (Kl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), and Bassoon (Fag.). The second system includes Horn (Hn.), Trumpet (Tpt.), and Trombone (Pos.). The third system includes Piano (Klav.), Cello (Cel.), Violin (Vln.), Viola (Vc.), and Cello/Double Bass (Kb.). The fourth system includes Music Stand (Ms.), Soprano (S), Alto (A), Tenor (T), and Bass (B) vocal parts. The music is in a key with one sharp (F#) and a 4/4 time signature. Measure numbers 91, 92, 93, and 94 are indicated at the top of the first system. Dynamics include *mf* (mezzo-forte) and *f* (forte). The piano part features a complex texture in the right hand starting at measure 94, while the left hand plays a steady bass line. The vocal parts are currently silent.

95 96 97 98 99

Fl.

Ob.

Kl.

A. Sax.

T. Sax.

Fag.

Hn.

Tpt.

Pos.

Klav.

Cel.

Vln.

Vc.

Kb.

Ms.

S

A

T

B

100 101 102

Fl. *f*

Ob. *cresc.* *f*

Kl. *cresc.* *f*

A. Sax. *f*

T. Sax. *f*

Fag. *p* *f*

Hn. *f*

Tpt. *mf*

Pos. *mf*

Klav. *f*

Cel. *f*

Vln. *f*

Vc. *f*

Kb. *f*

Ms.

S

A

T

B

rit.

103 104 105 106

Fl.

Ob.

Kl.

A. Sax. a 2

T. Sax.

Fag.

Hn. a 2

Tpt.

Pos.

Klav.

Cel.

Vln.

Vc.

Kb.

Ms.

S.

A.

T.

B.

sfz *ff* *mp*

16. Am Strand

Dieses Stück ist weitgehend aleatorisch. Es ist ausschließlich in Form von Worten notiert, um unnötig komplizierte musikalische Notation zu vermeiden.

Dieses Stück sollte weniger als Musik, sondern vielmehr als Klanginstallation begriffen werden. Nach einer sehr allgemeinen Definition ist Musik ein Klang, der im Laufe der Zeit gezielt moduliert wird. Doch eine zeitliche Entwicklung fehlt diesem Stück völlig: Ein zehnstündiger Ausschnitt am Anfang, in der Mitte und am Ende des Stücks sollten kaum unterscheidbar sein. Die Rolle des Dirigenten ist lediglich, den Anfang und das Ende des etwa zwei- bis dreiminütigen Stücks zu signalisieren. Alles andere ist – im Rahmen der unten stehenden Anweisungen – den Spielern überlassen.

Die Stimmung dieses Stücks ist verunsichernd, unbehaglich, gespenstisch. Jeder Spieler (jede Spielerin) sollte versuchen, mit seinen (ihren) Mitteln diese Stimmung zu vermitteln. Es ist wichtig, dass die Gesamtlautstärke stets sehr niedrig gehalten wird (*ppp* bis maximal *mp*), weil die Schauspieler zeitgleich sprechen und spielen.

Besetzung:

- vier verschiedene Blockflöten
- vier Violinen
- vier bis sechs Schlagzeuger
- eine Klarinette
- Stereo-Tonaufzeichnung

Anweisungen für alle Spieler

Keine Rhythmen oder Melodien, die Sie spielen, dürfen sich erkennbar wiederholen. Es darf auch kein Takt erkennbar sein. Tondauern, Tonhöhen, Artikulation und Lautstärke sollten sich ständig verändern, so dass zwar nie zweimal das gleiche gespielt wird, aber der Gesamteffekt stets gleich bleibt. Beachten Sie keine anderen Spieler, sondern handeln Sie unabhängig und stets zufällig. Nehmen Sie sich großzügige Pausen: es genügt, wenn Sie durchschnittlich die Hälfte der Zeit spielen und die andere Hälfte still sind. Eine Pause sollte jedoch nicht länger als ca. 10 Sekunden dauern.

Anweisungen für die Blockflöten

Bitte spielen Sie mit allen möglichen unkonventionellen Techniken, solange diese nicht zu laut sind (z.B. zugleich singen, ins Labium blasen, ohne Luft auf die Löcher klopfen, aus ein paar Zentimetern Entfernung blasen, tiefe Mehrklänge, nur mit Mundstück spielen und die Tonhöhe mit der hohlen Hand verändern).

Anweisungen für die Violinen

Bitte spielen Sie nur im sehr begrenzten Tonumfang zwischen dem 14. und 16. natürlichen Flageolett auf der G-Saite. Diese Technik ist ungewöhnlich, aber nicht schwer zu erlernen. Spielen Sie mit mittlerem Druck und Bogengeschwindigkeit auf der G-Saite und suchen Sie zunächst mit dem kleinen Finger die Stelle, die Sie berühren müssen, um den 7. Flageolettton anzuregen (etwa 3 cm vom Steg entfernt). Die Tonhöhe ist ein dreigestrichenes G, also drei Oktaven über der leeren

Saite. Fahren Sie von dort in einem langsamen Glissando noch näher zum Steg hin. Etwa 1,5 bis 2 cm vom Steg entfernt sollten Sie den 14., 15. und 16. Flageolettton finden (in etwa ein viergestrichenes Fis, G und Gis). Diese Töne sind von einem starken Bogengeräusch begleitet und kaum stabil zu halten. Die kleinste Bewegung in der linken Hand veranlasst die Saite bereits, auf einen Nachbarton zu springen. Nutzen sie diese Unkontrollierbarkeit als Effekt, und spielen Sie variierende Rhythmen (mit vornehmlich langen Tönen) im Rahmen dieser drei Töne.

Anweisungen für die Schlagzeuger

Bitte sammeln Sie vorab eine breite Palette von Gegenständen, die man am Strand finden könnte – aus der Natur oder als Strandgut. Also: Wasser, Sand, Kies, kleine und große Steine, Glassplitter, Tonscherben, Stöcke, Holzstücke, Holzkisten, usw. Wenige Metallgegenstände sind erlaubt, es sollten aber keinerlei Kunststoffgegenstände verwendet werden. Die vorherrschenden Materialien sind Holz und Stein; "echte" Schlagzeuginstrumente aus diesen Materialien (z.B. Claves) können auch verwendet werden. Nutzen Sie verschiedene Kombinationen dieser Gegenstände um viele verschiedene Reibe-, Kratz- und Schlaggeräusche zu erzeugen. Wechseln Sie häufig zwischen verschiedenen Kombinationen, und achten Sie darauf, in keine regelmäßigen Rhythmen zu fallen. Ziehen Sie die Reibegeräusche manchmal in die Länge, und halten Sie sie andere Male kurz.

Anweisungen für die Klarinette

Bitte spielen Sie gelegentlich kurze, scharfe Tonfolgen. Die Tonhöhen können Sie frei wählen, aber bitte spielen Sie die Folge so schnell wie möglich in einer Lautstärke, die sich ein wenig über den fortlaufenden Klangteppich der anderen Instrumente erhebt (*p* bis *mf*). Lassen Sie lange Pausen von mindestens 20 Sekunden zwischen Ihren Einwürfen.

Die Tonaufzeichnung

Das Geräusch eines großen Steins, der wiederholt in Sand oder feinen Kies gedrückt wird, wird vorab aufgezeichnet. Es sollte im Tempo und Ablauf an eine Person erinnern, die langsam über Kies und Sand geht und manchmal stehen bleibt. Diese Aufnahme sollte dann für eine Stereowiedergabe so nachbearbeitet werden, dass das Geräusch aus einer ständig wechselnden Richtung zu kommen scheint. Die bearbeitete Aufzeichnung wird zu Beginn dieses Stückes gestartet und am Ende unterbrochen.

17. Trauerlied

Rubato, fließend ♩ = 60

Klavier *pp*

6 *8va⁻¹* l.H. r.H. *8va⁻¹* l.H. *8va⁻¹* l.H.

11 *8va⁻¹* l.H. *7* *mp* *8va⁻¹* l.H. *8va⁻¹* l.H.

15 *8va⁻¹* l.H. *poco accel.* *mf* *p* *fp* *3* *6:4* *8vb*

18 ♩ = 68 *ff* *marcato* *3* *3* *3* *8vb* *p cresc.* *9*

Detailed description of the musical score: The score is for a piano piece in 4/4 time. It consists of five systems of music. The first system (measures 1-5) is marked 'Klavier' and 'pp'. The second system (measures 6-10) features an 8va⁻¹ octave shift in the right hand. The third system (measures 11-14) includes a 7-measure phrase in the right hand and a 7-measure phrase in the left hand, with a dynamic of 'mp'. The fourth system (measures 15-17) is marked 'poco accel.' and contains dynamics 'mf', 'p', and 'fp', along with triplet markings and a 6:4 ratio. The fifth system (measures 18-21) is marked '♩ = 68' and contains dynamics 'ff', 'marcato', and 'p cresc.', with triplet markings and an 8vb octave shift.

22

f

8vb
8va

24

mit den Fäusten
oder Handflächen

ff

(8)

26

← ♩ = ♩ →

mit den Unterarmen

8vb

28

cresc.

(8)

31

fff

(8)

34

8vb
red.

37

Anfangstempo ♩ = 60

f

8vb
red.

41

rit. (molto)

mf *ppp*

8vb

Cluster auf weißen Tasten

Cluster auf schwarzen Tasten

18. Whiter than the Snow

Tim: Ich habe Angst, manchmal träume ich davon: ein Alptraum zwischen zwei Welten,
ewig gefangen...

Text: Lewis Carroll

Transparent und langsam $\text{♩} = 65$

Violinen

Mezzosopran Solo

And now, if e'er by chance I put my fin-gers in - to glue, or mad - ly_squeeze a right-hand

Vln.

Ms.

foot in - to a left-hand shoe, or if I drop up-on my toe a ve-ry hea - vy weight,

Vln.

Ms.

I weep, I weep, for it re-minds me so of that old_man I

Vln.

Ms.

used to know, whose hair was whi - ter than the snow...