

JUDAS-PASSION

(72'55)

Konzeption und Textauswahl: Matthias Uhlich

I. Berufung (17'45)

1. Introduction

Klaus Miehling
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Grave, *mà non troppo lento* $\text{♩} = 80$ (5'05)

The musical score is written for a full orchestra and includes vocal parts. The instruments listed on the left are Fl. trav., Ob., Klar., Fag., Pos., VI I, VI II, Vla., Vc., Kb., and Bc. The score is in 4/4 time and features a variety of notes, rests, and dynamic markings such as *riten.* and *riten.*. The vocal parts are marked with 'a' and 'U'. At the bottom of the page, there are fingering suggestions for the strings, including numbers like 5, 3, 7+, 4, 2, 6+, 6^r, and 7.

7 *Vivace* ♩ 126

Fl. trav. A *Sà Ra Sa a a a fit. Sa Sa e*

Ob. A *Qa a a a Ra a a a Sa a a a fit. Sa Sa e*

Klar. A *Sa a a a Sa Sa Ra a a Sa Ra a a a*

Fag. E *a a a a a a a a a a a a*

Pos. E *a a a a a a a a a a a a*

VI I A *Sa a a a Ra a a a a a fit. Sa Sa e*

VI II A *a a a a Sa a Sa Ra a a a a a a a a a a a a*

Vla. C *a a a Sa a Sa a a a a a a a a a a a a a a*

Vc. E *a a a a a a a a a a a a a a a a a a*

Kb. E *a a a a a a a a a a a a a a a a a a*

Bc. E *a a a a a a a a a a a a a a a a a a*

7 # 6 4 6+ 4+ 6 4 7+ 4 7() # 6+ 4 6 7 6 7 6 5 6 5 # 4+ 6 6
2+ 2+ 2()

12

VI I A *a a a a Sa a a a a a a a a a a a a a a a a a*

VI II A *a a a a a Sa a a a a a a a a a a a a a a a a a a*

Vla. C *Sa a Ra a a a a a a a a a a a a a a a a a Sa a*

Vc. E *a Sa Sa a a a Ra Ra a a a a a a a a Sa a a Sa a a a Ra a a*

Kb. E *a Sa Sa a a a Ra Ra a a a a a a a a Sa a a Sa a a a a Ra a a*

Bc. E *a Sa Sa a a a Ra Ra a a a a a a a a Sa a a Sa a a a a Ra a a*

6 # b 6 6+ 6 7b b 6 7b 6 7b 7b 4 3(♭) 7 4 3 b

2. Rezitativ: Baß (Matthias Uhlich)

Largo @ca. 50 (3'25)

The score includes parts for Fl. trav., Ob., Klar., Fag., Pos., VI I, VI II, Vla, Vc, Kb, B, and Bc. The vocal parts are marked with 'Solo' and 'S', 'A', 'T', 'B'. The lyrics at the bottom are:
Die Kraft des Lebens, die mir die-ses Da-sein schuf ...

11

Fl. I trav.
Ob.
Klar.
VI I
VI II
Vla
Vc
Kb
B
Bc.

ich selbst bin Teil des Gan-zen, im-mer neu sich schaf-fend und er-schöp-fend.

7b 6 6+
4 5

3. Rezitativ: Tenor (Mk. 3, 13-19)

(ca. 1'30)

T
H
Bc.

Und Je-sus ging auf ei-nen Berg und rief zu sich wel-che er woll-te, und die gin-gen hin zu

6 6

5

T
H
Bc.

ihm. Und er setz-te zwölf ein, die er auch A-po-stel nann-te, daß sie bei ihm sein

6 2

8

T
H
Bc.

soll-ten und daß er sie aus-sen-de-te zu pre-di-gen und daß sie Voll-macht hät-ten, die bö-sen Gei-ster aus-zu-

6 6 6

4. Chor (Johannes vom Kreuz)

♩ 80 (2'30)

Fl. trav. A

Ob. A

Klar. A

Fag. E

Pos. C

VI I A

VI II A

Vla C

Vc E

Kb E

S A

A A

T A

B E

Bc E

Ich trat ein und wußt' nicht wo, und ich blieb auch ohne

Ich trat ein und wußt' nicht wo, und ich blieb auch ohne

Ich trat ein und wußt' nicht wo, und ich blieb auch ohne

Ich trat ein und wußt' nicht wo, und ich blieb auch ohne

6 4+ 6 6

5

Fl. trav. A

Ob. A

Klar. A

VI I A

VI II A

Vla C

Vc E

Kb E

S A

A A

T A

Bc E

Wis-sen, al-les Wis-sen ü-ber - stei - gend. Wo ich ein-trat,

Wis-sen, al-les Wis-sen ü-ber - stei - gend. Wo ich ein-trat,

al-les Wis-sen ü-ber - stei - gend. Wo ich ein-trat,

6 4+ 3b 6 7b

5. Arie: Tenor (Friedrich Nietzsche: Ecce Homo)

A tempo giusto $\text{♩} = 80$ (3'45)

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

- Fl. dol.:** Two staves, one in C² and one in F. The C² part features a complex, rhythmic melody with many beamed notes.
- Ob.:** Oboe part, marked "Solo", playing a melodic line with many slurs.
- Fag.:** Bassoon part, marked "a²", playing a melodic line with slurs.
- VI I:** Violin I part, playing a melodic line with slurs.
- VI. II:** Violin II part, playing a melodic line with slurs.
- Vla:** Viola part, playing a melodic line with slurs.
- Vc:** Violoncello part, playing a melodic line with slurs.
- Kb:** Double Bass part, playing a melodic line with slurs.
- T:** Trombone part, which is mostly silent in this section.
- Bc.:** Contrabass part, playing a melodic line with slurs, marked "t.s." (tutti).

The score includes various musical notations such as dynamics (f, a²), articulation (accents), and phrasing (slurs). The time signature is 3/4, and the tempo is marked "A tempo giusto" with a metronome marking of 80 quarter notes per minute. The total duration is 3 minutes and 45 seconds.

3

Fl. dol.
Ob.
Fag.
VI I
VI II
Vla
Vc
Kb
Bc.

2 7 6 2 4 3 4 3 4 3 4 3

5

Fl. dol.
Ob. Solo
Fag.
VI I
VI II
Vla
Vc
Kb
Bc.

4b 6 7 4 6 7 7 4+

7

Fl. dol. A 0

Ob. A 0

Fag. E 0

VI I A 0

VI II A 0

Vla C 0

Vc E 0

Kb E 0

Bc. E 0

6 6 5 b 6^r 6 6 6 5 6 4 5 6 5

Detailed description: This block contains the musical notation for measures 7 and 8. It features ten staves for woodwinds and strings. The Flute (Fl. dol.) and Clarinet (Cl.) parts are marked with a first finger (1) and a first breath mark (+). The Oboe (Ob.), Bassoon (Fag.), and Bass Clarinet (Bc.) parts are marked with a first finger (1). The Violin I (VI I) and Violin II (VI II) parts are marked with a first finger (1). The Viola (Vla) part is marked with a first finger (1). The Violoncello (Vc.) part is marked with a first finger (1). The Contrabass (Kb.) part is marked with a first finger (1). The Bassoon (Bc.) part is marked with a first finger (1). The fingerings for measures 7 and 8 are listed below the staves: 6, 6, 5, b, 6^r, 6, 6, 6, 5, 6, 4, 5, 6, 5.

9

Fl. dol. A 0

Ob. A 0

Fag. E 0

VI I A 0

VI II A 0

Vla C 0

Vc E 0

Kb E 0

Bc. E 0

7 5 6 4+ 6 4 5 # 5 3 4 2+ 7 5 6 4+ 6 4 5 4 #

cresc.

Detailed description: This block contains the musical notation for measures 9 and 10. It features ten staves for woodwinds and strings. The Flute (Fl. dol.) part is marked with a first finger (1). The Oboe (Ob.), Bassoon (Fag.), and Bass Clarinet (Bc.) parts are marked with a first finger (1) and a first breath mark (+). The Violin I (VI I) and Violin II (VI II) parts are marked with a first finger (1). The Viola (Vla) part is marked with a first finger (1). The Violoncello (Vc.) part is marked with a first finger (1). The Contrabass (Kb.) part is marked with a first finger (1). The Bassoon (Bc.) part is marked with a first finger (1). The fingerings for measures 9 and 10 are listed below the staves: 7, 5, 6, 4+, 6, 4, 5, #, 5, 3, 4, 2+, 7, 5, 6, 4+, 6, 4, 5, 4, #. The word *cresc.* is written below the staves for measures 9 and 10.

11

Vc.

T.
H Ja! Ich weiß, wo - her ich stam - me! Un - ge sät - tigt gleich der Flam - me

Bc.

4 # 5 2 6 5 2

13

Fag.

VI I

VI II

Vla.

Vc.

Kb.

T.
H Glü - he und ver - zehr' ich mich, Glü - he, glü - he,

Bc.

5 2 6 5 # 2 7 6 2

6. Chor (Friedrich Hölderlin, aus "Hyperion")

Adagio $\text{♩} = 40$ (1'15)

The musical score is arranged for the following instruments and voices:

- Fl. trav. (Flute traverso)
- Ob. (Oboe)
- Klar. (Clarinet)
- Fag. (Bassoon)
- Pos. (Trumpet)
- VI I (Violin I)
- VI II (Violin II)
- Vla. (Viola)
- Vc. (Violoncello)
- Kb. (Kontrabaß)
- S. (Soprano)
- A. (Alto)
- T. (Tenor)
- B. (Bass)
- Bc. (Bassoon/Contrabassoon)

Key features of the score include:

- Tempo and Meter:** Adagio, $\text{♩} = 40$, 6/8 time signature.
- Lyrics:** The lyrics are "Sä ä", "Qä", "Rä", and "Sä ä".
- Performance Markings:** "Solo" is marked for the Flute, Oboe, Clarinet, Bassoon, and Violin I. "Tutti" is marked for the Bassoon/Contrabassoon.
- Rehearsal Markers:** A rehearsal mark with a double bar line and the number "7" is placed below the Bassoon/Contrabassoon staff.
- Section Markers:** "t.s." (tutti) is placed below the Bassoon/Contrabassoon staff, and "6 # 5 6" is placed below the Bassoon/Contrabassoon staff.

15

Fag.

VI I

VI II

Vla

Vc

S
Nimm mich, wie ich mich ge-be, und den-ke, daß es bes-ser ist zu

A
Nimm mich, wie ich mich ge-be, und den-ke, daß es bes-ser ist zu

T
Nimm mich, wie ich mich ge-be, und den-ke, daß es bes-ser ist zu

B
Nimm mich, wie ich mich ge-be, und den-ke, daß es bes-ser ist zu

Bc.

6 6
5

6 5
4 3

7
#

6 5

21

Fl. trav.

Ob. Solo

VI I p

VI II p

Vla p

Vc p

Kb p

S
ster-ben, weil man leb-te, als zu le-ben, weil man nie ge - lebt!

A
ster-ben, weil man leb-te, als zu le-ben, weil man nie ge - lebt!

T
ster-ben, weil man leb-te, als zu le-ben, weil man nie ge - lebt!

B
ster-ben, weil man leb-te, als zu le-ben, weil man nie ge - lebt!

Bc.

7 6+ 6+ 7 6 7 6 4+ 6 5+ 9 8 7 6 6
5b 4 4 # 4 3 2 3 2 6 5+ 9 8 7 6 6
3 3 3

II. Abendmahl (10'30)

7. Soli (Verlaine: Sagesse II, I, 1-18)

Larghetto $\text{♩} = 80$ (2'50)

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

- Fl. trav. (Flute traverso): Solo, starting with a dynamic marking of *p*.
- Ob. (Oboe): Solo, starting with a dynamic marking of *p*.
- Klar. (Clarinet): Solo, starting with a dynamic marking of *p*.
- Fag. (Bassoon): Solo, starting with a dynamic marking of *p*.
- VI I (Violin I): Solo, starting with a dynamic marking of *p*.
- VI II (Violin II): Solo, starting with a dynamic marking of *p*.
- Vla (Viola): Solo, starting with a dynamic marking of *p*.
- Vc (Violoncello): Solo, starting with a dynamic marking of *p*.
- Kb (Double Bass): Solo, starting with a dynamic marking of *p*.
- S (Soprano): Solo, starting with a dynamic marking of *p*.
- A (Alto): Solo, starting with a dynamic marking of *p*.
- T (Tenor): Solo, starting with a dynamic marking of *p*.
- B (Bass): Solo, starting with a dynamic marking of *p*.
- Bc. (Bassoon): Solo, starting with a dynamic marking of *p*.

The score includes various musical notations such as slurs, accents, and dynamic markings. At the bottom of the page, there are numerical markings: 5, 6, 6, 6, 6, 4, 3.

5

Fl. trav.

Klar. *S Solo*

Fag.

VI I

VI II

Vla

Vc

Kb

S

Bc.

O mon Dieu

6 6 6 6 5 6 5 5 6 5 6

9

Fl. trav.

Fag.

VI I

VI II

Vla

Vc

Kb

S

Bc.

S Solo

vous m'a-vez bles-sé d'a-mour Et la bles-sure est en-co-re vi - bran - te, O mon Dieu,

6 6 6 4 6 6 6

8. Rezitativ: Sopran, Alt, Tenor (Joh. 13, 21-25)

(ca. l'10)

VI I

VI II

Vla

Vc

Kb

S

A

T

Bc.

Da wur-de Je - sus be-trübt im Geist und be-zeug-te und sprach:

6 6 6 #

5

VI I

VI II

Vla

Vc

Kb

A

Bc.

Wahr-lich, wahr-lich ich sa-ge euch: Ei-ner un-ter euch wird mich aus - lie-fern

6 6+ 4+ 6 5+

9. Chor (Mk. 14,19b)

♩ ca. 80 (0'40)

J.S. Bach: Choral "Ich bin's, ich sollte büßen" aus der "Matthäuspassion", orig. in As

VI I

VI II

Vla

Vc

Kb

S

A

T

B

S

A

T

B

Bc.

Herr, bin ich's? Herr, bin ich's, bin ich's, bin ich's? Herr,

Herr, bin ich's? Herr, bin ich's, bin ich's, bin ich's? Herr, bin

Herr, bin ich's? Herr, bin ich's, bin ich's, bin ich's?

Herr, bin ich's? Herr, bin ich's, bin ich's, bin ich's?

6 5 5 5 6 6 6

4

VI I

VI. II

Vla

Vc

Kb

S

A

T

B

S

A

T

B

Bc.

bin ich's? Herr, bin ich's, bin ich's, bin ich's?

ich's? Herr, bin ich's, bin ich's, bin ich's?

Herr, bin ich's? Herr, bin ich's, bin ich's, bin

Herr, bin ich's? Herr, bin ich's, bin

Herr, bin ich's, bin

Herr, bin ich's, bin ich's?

Herr, bin ich's, bin ich's?

Herr, bin ich's, bin ich's?

Herr, bin ich's, bin ich's?

7 6^k 6 5 6 6

III. Auslieferung (10'30)

12. Rezitativ und Arie: Sopran (Verlaine: Sagesse I, XXII)

(♩'40)

Fl. trav. Solo

Ob. Solo

Klar. Solo

Fag. Solo

VI I

VI II

Vla

Vc

Kb

S

Bc.

Pour-quoi triste, ô mon â-me, Tri-ste jusqu'à la mort, Quand l'ef-fort te ré-cla-me,

7+
4
2

5
3

7

7

6
5
#

VI I

VI II

Vla

Vc

Kb

S

Bc.

lento $\text{♩}'40$

Quand le su-prême ef-fort Est là qui te ré-cla-me? Ah, tes mains que tu tords Au lieu d'être à la

4+

6

5+
#

6

6

10

VI I

VI II

Vla

Vc

Kb

S

Bc.

tâ-che, Tes lè-vres que tu mords Et leur si-len - ce lâ-che, Et tes yeux qui sont morts!

2 6 5 4 5 4 5 6 7 5 # #

16 Rondement ♩ 96

Fl. trav.

Ob.

Klar.

Fag.

VI I

VI II

Vla

Vc

Kb

S

Bc.

N'as-tu pas l'e-spé-ran-ce De la fi-dé-li-té, Et, pour plus d'as-su-ran-ce Dans la sé-cu-ri-

7 5 6 6 6 6 5 5

2 3 6 6 6 6 5 5

15. Chor (Nicolaus Cusanus)

ca. 80 (2'40)

The musical score is arranged for a full orchestra and a choir. The orchestral parts include Flute (Fl. trav.), Oboe (Ob.), Clarinet (Klar.), Bassoon (Fag.), Trombone (Pos.), Violin I (VI I), Violin II (VI II), Viola (Vla), Violoncello (Vc), and Kontrabaß (Kb). The vocal parts are for Soprano (S), Alto (A), Tenor (T), Bass (B), and Bassoon (Bc). The score begins with a key signature of one sharp (F#) and a common time signature (C). The vocal parts enter with the lyrics: "co-in-ci-den-ti-ae op-po-si - torum, quod an-ge-lus cu - sto-dit in in-gres-sus pa-ra -". The instrumental parts provide harmonic support with various rhythmic patterns and melodic lines.

t.s.

5

S
di-si te Do-mi-ne vi-de - re in-ci-pi-o. u-bi loqui, u-au-dire,

A
di-si te Do-mi-ne vi-de - re in-ci-pi-o. u-bi loqui, u-au-dire,

T
di-si te Do-mi-ne vi-de - re in-ci-pi-o. u-bi loqui, u-au-dire,

B
di-si con-sti-tu-tus te Do-mi-ne vi-de - re in-ci-pi-o. Nam i-bi es, u-au-dire,

S
di-si te Do-mi-ne vi-de - re in-ci-pi-o. vi-de-re, gu-stare,

A
di-si con-sti-tu-tus te Do-mi-ne vi-de - re in-ci-pi-o. Nam i-bi es, vi-de-re, gu-stare,

T
di-si con-sti-tu-tus te Do-mi-ne vi-de - re in-ci-pi-o. Nam i-bi es, vi-de-re, gu-stare,

B
di-si te Do-mi-ne vi-de - re in-ci-pi-o. Nam i-bi es, vi-de-re, gu-stare,

Bc.

IV. Reue und Selbstmord

16. Arie: Alt (Paul Verlaine: "Sagesse" II, i, 34-46)

un peu gravement ♩ 92 (3'20)

Fl. trav.

Ob.

Klar.

Fag.

VI I

VI II

Vla

Vc

Kb

A

Bc.

Hé -

7+
4
2

7
5+
#

6 # 6 6+ 6 6+ 4+
3

6 6+ 5+ #
5 4 #

6 6+

7

Fag. *Solo*

VI I

VI II

Vla

Vc

Kb

A

Bc.

las, Hé - las, Vous, Dieu d'of-fran - de et de par-don, Hé - las, Hé -

7+
4
2

7

#

6+

#

5+

7

5+

12

Fag.

VI I

VI II

Vla

Vc

Kb

A

Bc.

las, Vous, Dieu d'of-fran - de et de par-don, Quel est le puits de mon in-gra-ti -

7

7

4+

6 6 4 #

6

6+

6

17. Rezitativ - Chor - Rezitativ: Tenor, Baß (Matth. 27, 1-5)

(ca. 1'05)

The score consists of three systems of music. Each system includes a vocal line for Tenor (T) and Bass (B), and a basso continuo line (Bc.).

System 1: The vocal line begins with the lyrics "Am Mor-gen a-ber faß-ten al-le Ho-hen-prie-ster und die Äl-te-sten des Vol-kes den Be-schluß ü-ber". The basso continuo line has figured bass notation: \underline{a} , 6, 6+, 5+.

System 2: The vocal line continues with "Je-sus, ihn zu tö-ten, und sie ban-den ihn, führ-ten ihn ab und ü-ber-". The basso continuo line has figured bass notation: 7, #.

System 3: The vocal line concludes with "ant-wor-te-ten ihn dem Statt-hal-ter Pi-la-tus. Als Ju-das, der ihn aus-gelie-fert hat-te, sah, daß er zum". The basso continuo line has figured bass notation: 6, 6+, 5b.

13

T
A *S* 0a a a a a a a a a a Rā K | Rā a a a a K | K a a a a a a a a a a a M C C a a a a a
H To-de ver-ur-teilt war, reu-te es ihn, und er brach-te die drei-ßig Sil-ber-lin-ge den Ho-hen-prie-ster-n und
Bc. *ES* Sa K a | Sa J | | |
7b R 7R

17

T
A *S* e e e e a a L a a a K J | | |
H Äl-te-sten zu-rück und sprach:
B *ES* | | | e e e e e e e e | K e e | Sa a a a a e e e e
Ich ha-be Un-recht ge-tan, daß ich un-schul-dig Blut aus-ge-lie-fert
Bc. *ES* J K a | J | | Sa a |
7

Vivace ♩ 120

21

Fag. *ES* | | | *S* Sa a a a a a a a a | a a a a a a a a
VI I *A* *S* | | | *S* K L a a Sa a a | a a Sa Sa a a
VI II *A* *S* | | | *S* | | |
Vla *C* *S* | | | *S* | | | K L a a a a a a
Vc *ES* | | | *S* Sa a a a a a a a a | a a a a a a a a
Kb *ES* | | | *S* Sa a a a a a a a a | a a a a a a a a
T *A* *S* J L e Sa a a a a K J | *S* | | |
H Sie a-ber sprachen:
B *ES* a a K J | | | *S* | | |
A *S* | | | *S* K L a a a a a a a a | a a Sa Sa a a
ha-be. Was ge-het uns das an? Da sie-he du zu,
T *A* *S* | | | *S* | | |
B *ES* | | | *S* | | | K L a a Sa e e
Was ge-het uns das
Bc. *ES* K a a Sa K J a a | *S* Sa a a a a a a a a | a a a a a a a a
6 5+ 5+ 6 5+ 4 4+ 7 6 4+ 4+ 6+ 4 4+ 7 6

25

Fag.

VI I

VI II

Vla

Vc

Kb

A

T da sie-he du zu, da sie-he du zu!

H Was ge-het uns das an? Da sie-he du zu, da sie-he du zu!

B an? Da sie-he du zu! Was ge-het uns das an? Da sie-he du zu!

Bc.

4+ 6 6+ 4 7 6 6 2 6 6 6 # 6 6 6 6+ #
2 4 2 5

29

T Und er warf die Sil-ber-lin-ge in den Tem-pel, ging hin und er - häng-te sich.

Bc.

6 7b 6 5 7 b

19. Arie: Sopran (Klaus Miehling)

Adagio cantabile $\text{♩} = 80$ (2'50)

21. Chor (Klaus Miehling)

Andante ♩ 66 (2'35)

Ob. S
Fag. ES
Vl. I S
Vl. II S
Vla. C S
Vc. ES
Kb. ES
S S
A S
T S
B ES
Bc. ES

So hast auch du dein Gol - ga -
So hast auch du dein Gol - ga -
So hast auch du dein Gol - ga -
So hast auch du dein Gol - ga -

6 7+ 5 6 6 7+
4 2 4 3 4 2

7 7 7 6 6 #
4 5 #

6
4

6

Ob. A S

Fag. ES

VI I A S

VI II A S

Vla C S

Vc ES

Kb ES

S A S

A A S

T A S

B ES

Bc. ES

tha, Doch wer, doch wer wird dein ge-den-ken? Von al-len bist ver-ach - tet ja, Kein Grab, den

tha, Doch wer, doch wer wird dein ge-den-ken? Von al-len bist ver-ach-tet ja, Kein Grab, den

tha, Doch wer, doch wer wird dein ge-den-ken? Von al-len bist ver-ach - tet ja, Kein Grab, den

tha, Doch wer, doch wer wird dein ge - den-ken? Von al-len bist ver-ach - tet ja, Kein Grab, den

6 7 6 6 6 6+ # 6 4 6 7 6

5 # 5 5

V. Requiem (24'40)

22. Sinfonia

Largo $\text{♩} = 69$ (0'55)

Fl. trav.

Ob. *a 2*
Re - qui - em ae - ter - - nam do - na e - is, Do - mi - - ne:

Klar.

Fag.

Pos.

VI I *riten.*

VI II *riten.*

Vla *riten.*

Vc *riten.*

Kb *riten.*

Bc. *riten.*

5 7+ 5 7+ 5 6 7 6+ 6^R
3 4 3 4 3 4 # 4

23. Arioso (Rainer Maria Rilke: aus dem "Buch von der Pilgerfahrt")

Largo ♩ 69 (1'40)

Fl. trav. A ;

Ob. A ;

Klar. A ;

Fag. C ;

VI I A ;

VI II A ;

Vla C ;

Vc E ;

Kb E ;

A A ;

Bc. E ;

p *a 2*

Ky- - ri - e

Bist du denn Al-les, ich der Ei-ne, der sich er - gibt und sich em-pört? Bin ich denn nicht das All-ge -

7/5/2 6 5 7/5/2 6 5 6+4

5

Fl. trav. A

Ob. A

Klar. A

Fag. C

VI I A

VI II A

Vla C

Vc E

Kb E

A A

Bc. E

e - le - i - son. Chri - Solo ste

mei-ne, bin ich nicht Al-les, wenn ich wei-ne, und du der Ei-ne, der es hört?

2 2 7 6/2 5/3 6/2 5/3 4 3

24. Soli (SATB) und Chor (Matthias Uhlich)

Grave ♩ 60 (3'40)

Fl. trav. A S

Ob. A S

Klar. A S

Fag. ES

Pos. ES

VI I A S

VI II A S

Vla C S

Vc ES

Kb ES

S A S

A A S

T A S

B H ES

S A S

A A S

T A S

B H ES

Bc ES

Wir wol-len ge-hen, weil das Le-ben uns ruft.

Wir wol-len ge-hen, weil das Le-ben uns ruft.

Wir wol-len ge-hen, weil das Le-ben uns ruft.

Wir wol-len ge-hen, weil das Le-ben uns ruft.

t.s. ä

25. Arie: Tenor (Klaus Miehling)

Adagio cantabile ≈ 80 (4'10)

Musical score for the first system of '25. Arie: Tenor'. The score includes parts for Fl. dol. in d', VI I, VI II, Vla, Vc, Kb, T, and Bc. The key signature is one flat (B-flat) and the time signature is 6/8. The tempo is Adagio cantabile, approximately 80 beats per minute, with a duration of 4 minutes and 10 seconds. The score features intricate woodwind and string passages, with dynamics ranging from piano (p) to fortissimo (ff). Fingerings are indicated by numbers 1-5 below the notes.

Musical score for the second system of '25. Arie: Tenor'. This system includes the vocal line for the Tenor (T) and the Bassoon (Bc). The vocal line begins with the lyrics: "Ich seh- ne mich nach ei-nem neu-en Land, Das". The instrumental parts continue with complex rhythmic patterns. The key signature remains one flat and the time signature is 6/8. Dynamics include piano (p), mezzo-forte (mf), and fortissimo (ff). Fingerings are indicated by numbers 1-5 below the notes.

10

Fl. dol.

VI I

VI II

Vla

Vc

Kb

T

H

Bc.

Zu-flucht al-len wun-den See-len, Wo Haß und Zwie-tracht un-be-kannt,

7 6
4

13

Fl. dol.

VI I

VI II

Vla

Vc

Kb

T

H

Bc.

Das will ich mir zur Hei-mat wäh-len, das will ich mir zur Hei-mat

riten.

6 4 6 6 6 6 7
3 4 5 4 6 6 4

26. Soli (STB) und Chor (Rumi)

Adagio ♩ 69 (2'30)

The musical score is arranged for a large ensemble. It includes parts for Fl. trav., Ob., Klar., Fag., Pos., VI I, VI II, Vla, Vc, Kb, S, T, B, and Bc. The vocal parts (S, T, B) have lyrics in German. The score features various musical notations such as dynamics (p, q), articulation (accents), and phrasing slurs. A 'Solo' marking is present in the Fl. trav. and Fag. parts. The key signature has one sharp (F#) and the time signature is 6/9.

Lyrics for Soprano (S):
 Im In-tern die-ser neu-en Lie-be stirb! Dein Weg be-ginnt auf der

t.s.

Musical score for a choir and orchestra. The score is in G major and 4/4 time. It features the following parts:

- Fl. trav.**: Flute traverso, playing a simple melodic line.
- Ob.**: Oboe, playing a melodic line with a "Solo" marking.
- Klar.**: Clarinet, playing a melodic line with a "Solo" marking.
- Fag.**: Bassoon, playing a melodic line with a "Solo" marking.
- Pos.**: Bassoon, playing a melodic line.
- VI I**: Violin I, playing a melodic line with a "Solo" marking.
- VI II**: Violin II, playing a melodic line with a "Solo" marking.
- Vla**: Viola, playing a melodic line with a "Solo" marking.
- Vc**: Violoncello, playing a melodic line with a "Solo" marking.
- Kb**: Kontrabaß, playing a melodic line with a "Solo" marking.
- S**: Soprano, singing the vocal line.
- Bc.**: Bass, playing a melodic line.

The lyrics are: "an-de-ren Sei-te. Wer-de der Him-mel!"

The score includes various musical notations such as dynamics (f, p), articulation (accents), and performance instructions (Solo, a 2).

27. Arioso: Baß (Friedrich Nietzsche: Dem unbekannt en Gott)

Grave ♩80 (2'55)

Ob.
Klar.
Fag. *sim.*
Pos.
VI I
VI II
Vla
Vc
Kb
B
Bc.

7 6 5 7+ 5 6 7+ 5 6 6+
4 # 4 3 4 4 3 4 4
5+ # 2 2 2 3 4

Noch ein-mal, eh ich wei-ter - zie-he Und mei-ne Bli-cke vor-wärts sen-de, Heb

8

Fag.

Pos.

VI I

VI II

Vla

Vc

Kb

B

Bc.

ich ver-ein-samt mei-ne Hän-de Zu Dir em-por, zu dem ich flie-he, Dem ich in tief-ster Her-zens-

2 2 Ra Ra Ra 5 6 6 5 # 2 # 8 7 6 5+
3 4 4 # # 6 5+ 4 3

15

Klar.

Fag.

Pos.

VI I

VI II

Vla

Vc

Kb

B

Bc.

tie-fe Al-tä-re fei-er-lich ge-weit, Daß al-le-zeit Mich dei-ne Stim-me wie-der rie-fe.

6 5 6 7+ 6 7+ # 6 6+ 7+ 7+ # # 7+ 5 4 7+
4 # 4 4 2 # 4 4 4 4 # 4 2 3 4 2

28. Soli (Matthias Uhlich)

Largo ca. 50 (5'10)

Fl. trav. Solo *p* *div.*

Ob. Solo *p*

Klar. *p*

Fag. *p*

Pos. *p*

VI I *p*

VI II *p*

Vla *p*

Vc *p*

Kb *p*

S

A *p*

T *p*

B *p*

Bc. *p*

Am En-de, ganz am letz-ten En-de, da, wo die An-fän-ge ge-

t.s.

11

Fl. trav. A sf $\text{R}\bar{a}$ \bar{a} $\text{R}\bar{a}$

Ob. A sf

Klar. A sf

Fag. C sf $\text{R}\bar{a}$ \bar{a}

VI I A sf \bar{a} \bar{a} \bar{a} \bar{a} \bar{a}

VI II A sf \bar{a} \bar{a} \bar{a} \bar{a} \bar{a}

Vla C sf \bar{a} \bar{a} \bar{a} \bar{a} \bar{a}

Vc E sf \bar{a} \bar{a} \bar{a} \bar{a} \bar{a}

Kb E sf \bar{a} \bar{a} \bar{a} \bar{a} \bar{a}

A A sf \bar{a} \bar{a} \bar{a} \bar{a} | J K \bar{a} | \bar{a} \bar{e} \bar{e} \bar{e} \bar{e} \bar{a} | \bar{a} \bar{a} | \bar{a} \bar{a} \bar{a} \bar{a}

bo-ren wer-den, wo Le-ben bricht aus fin-st'rer Hül-le und aus dem

Bc. E sf $\text{R}\bar{a}$ \bar{a} \bar{a} \bar{a} \bar{a}

5
3