

Raimund Schwedeler

DREI MOABITER SONETTE

Op. 78, Nr. 1-3

von Albrecht Haushofer
für eine tiefe Stimme
und großes Orchester

PARTITUR / FULL SCORE

NOTENSATZ
NO HAU
— THOMAS HAUBER
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Instrumentation:

2 Flöten
2 Oboen
2 Klarinetten in B
2 Fagotte

4 Hörner in F
3 Trompeten in C
3 Posaunen
Tuba

Pauken

Streicher

Gesangstimme

Aufführungsdauer:

ca. 14' 30'' Minuten

Kammersänger Robert Hoff zugeeignet

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Im Gedenken an den 20. Juli 1944

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op. 78, Nr. 1

1. Wandlung

Lento (♩ = 58)

Musical score for the first system of '1. Wandlung'. The score is for a large orchestra and includes the following parts: Flöte 1, 2; Oboe 1, 2; Klarinette 1, 2 in B; Fagott 1, 2; Horn 1, 2 in F; Horn 3, 4 in F; Trompete 1 in C; Trompete 2, 3 in C; Posaune 1, 2; Posaune 3 Tuba; Pauken; and Bass. The tempo is Lento (♩ = 58). The key signature is one flat (B-flat major/D minor). The time signature is common time (C). The score shows the first four measures of the piece. Dynamics include *mp* (mezzo-piano) and *p* (piano). The woodwinds and strings have melodic lines, while the brass and percussion are mostly silent.

Lento (♩ = 58)

Vocal part of the first system. The tempo is Lento (♩ = 58). The key signature is one flat. The time signature is common time. The lyrics are: "Von dem, was uns in".

Lento (♩ = 58)

Musical score for the string section of the first system. The tempo is Lento (♩ = 58). The key signature is one flat. The time signature is common time. The parts include Violine I, Violine II, Viola, Violoncello, and Kontrabass. The strings have a melodic line, with the cello and double bass playing a more active role. Dynamics include *p* (piano).

13 **a tempo** **Largo assai**

Fl. 1, 2
Ob. 1, 2
Kl. 1, 2 (B)
Fg. 1, 2
Hrn. 1, 2 (F)
Hrn. 3, 4 (F)
Tpt. 1 (C)
Tpt. 2, 3 (C)
Pos. 1, 2
Pos. 3
Tha.
Pk.

a tempo **Largo assai**

B.
vie-les, was wir frü-her kaum ge-sehn, ist heu-te nah mit un-ge-heu-rem Wir-ken: Wir

a tempo **Largo assai**

I
VI
II
Vla.
Vc.
Kb.

17 **a tempo**

Musical score for woodwinds and brass instruments. The score includes parts for Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2 (B), Bassoon 1 & 2, Horn 1 & 2 (F), Horn 3 & 4 (F), Trumpet 1 (C), Trumpet 2 & 3 (C), and Trombone 1 & 2, Trombone 3, and Tuba. The music features various dynamics such as *mp*, *f*, *p*, and *cresc.* across the different instruments.

a tempo

Vocal line with German lyrics:
 nä - hern uns den hei - li - gen Be - zirk - ken. vor de - nen schau wir nun in Ehr - furcht stehn... Wie

a tempo

Musical score for string instruments: Violin I, Violin II, Viola, Violoncello (Vc.), and Kontrabaß (Kb.). The score includes dynamics such as *mp*, *cresc.*, *f*, and *p*.

22 poco animato

Fl 1, 2
 Ob 1, 2
 Kl 1, 2 (B)
 Fg 1, 2

mp *mf* *cresc.* *f*

Hrn. 1, 2 (F)
 Hrn. 3, 4 (F)
 Trp. 1 (C)
 Trp. 2, 3 (C)
 Pos. 1, 2
 Pos. 3 Tbu.

mf *f*

poco animato

B.

Gold und ed - le Stei - ne sich im Sand ver - bor - - gen hal - ten, bis der Sand verweht

poco animato

I
 VL
 II
 Vla.
 Ve.
 Kb.

p *cresc.* *mf* *cresc.* *f*

a tempo

Fl. 1, 2

Ob. 1, 2

Kl. 1, 2 (B)

Fg. 1, 2

Hrn. 1, 2 (F)

Hrn. 3, 4 (F)

Trp. 1 (C)

Trp. 2, 3 (C)

Pos. 1, 2

Pos. 3 Tba.

a tempo

B.

und ihr Gewicht al-lein im Sturm besteht, so hebt sich nun aus al-lem lau-ten Tand das Un-

a tempo

I

VI.

II

Vla.

Vc.

Kb.

31

allargando **Largo assai** **a tempo**
(doch sehr viel ruhiger)

Fl. 1, 2
 Ob. 1, 2
 Kl. 1, 2 (B)
 Fp. 1, 2
 Hrn. 1, 2 (E)
 Hrn. 3, 4 (F)
 Trp. 1 (C)
 Trp. 2, 3 (C)
 Pos. 1, 2
 Pos. 3 Tba.
 Pk.

allargando **Largo assai** **a tempo**
(doch sehr viel ruhiger)

B
 - - - - - ver-gäng - li-cha. Das Ich wird still, wenn

1
 VI.
 II
 Vla.
 Vc.
 Kb.

Fl. 1, 2
 Ob. 1, 2
 Kl. 1, 2 (B)
 Fg. 1, 2

Hrn. 1, 2 (F)
 Hrn. 3, 4 (F)
 Trp. 1 (C)
 Trp. 2, 3 (C)
 Pos. 1, 2
 Pos. 3 Tba.

B.
 Es in ihm schon lei - se be - ten will.

Vl. I
 Vl. II
 Vla.
 Vc.
 Kb.

2. Kosmos

op. 78, Nr. 2

pesato

Flöte 1, 2

Oboe 1, 2

Klarinette 1, 2
in B

Fagott 1, 2

Horn 1, 2
in F

Horn 3, 4
in F

Trompete 1
in C

Trompete 2, 3
in C

Posaune 1, 2

Posaune 3
Tuba

Pauken

pesato

Bass

Ob sich in Klan · gen wie zur eig · nen Wahl,

pesato

I
Violine

II
Violine

Viola

Violoncello

Kontrabass

(mit vollem Bogen)
mp

(mit vollem Bogen)
mp

(mit vollem Bogen)
mp

(mit vollem Bogen)
mp

(mit vollem Bogen)
mp

mp

6

Fl. 1, 2

Ob. 1, 2

Kl. 1, 2 (B)

Fg. 1, 2

Hrn. 1, 2 (F)

Hrn. 3, 4 (F)

Trp. 1 (C)

Trp. 2, 3 (C)

Pos. 1, 2

Pos. 3 Tba.

Pk.

B.

im Kop-lerschen Ge-setz ihr Sinn ent-hüllt, es muß wohl sein, daß die-se Welt er-füllt ge-heim-nisvol-le

1. *mp* *cresc.* *mp* *cresc.*

2. *mp*

1. *f* *mp*

1. *div.* *cresc.* *div.* *f* *zuss.* *f*

II *cresc.* *f*

Vla. *cresc.* *f*

Vc. *cresc.* *f*

Kb. *cresc.* *f* *mp*

poco più mosso

11

Fl. 1, 2
Ob. 1, 2
Kl. 1, 2 (B)
Fg. 1, 2
Hrn. 1, 2 (F)
Hrn. 3, 4 (F)
Trp. 1 (C)
Trp. 2, 3 (C)
Pos. 1, 2
Pos. 3 Tba.
Pk.

poco più mosso

B.
Hur - mo - nie der Zahl. In Strahl und Schwin - gung zu ge - mess - nem

poco più mosso

I.
VI.
II.
Vla.
Vc.
Kb.

18 **pressando**

Fl. 1, 2
Ob. 1, 2
Kl. 1, 2 (B)
Fg. 1, 2
Hrn. 1, 2 (F)
Hrn. 3, 4 (F)
Trp. 1 (C)
Trp. 2, 3 (C)
Pos. 1, 2
Pos. 3 (Tba.)
Tbk.

pressando

B.
und alle For - men sind ge - woll - te Gie - der in ei - nem Welt - ge - setz, vor ei - nem Ziel.

pressando

I
VI. I
II
Vla.
Vc.
Kb.

27 *ritanto* **lento e molto espressivo**

Fl. 1, 2
 Ob. 1, 2
 Kl. 1, 2 (B)
 Fg. 1, 2

ritenuto

Hrn. 1, 2 (F)
 Hrn. 3, 4 (F)
 Trp. 1 (C)
 Trp. 2, 3 (C)
 Pos. 1, 2
 Pos. 3 Tba.
 Pk.

ritenuto **lento e molto espressivo**

B.
 Wer je den gro-ßen Bau der Welt be-dacht und fühl-te nicht wie

ritenuto **lento e molto espressivo**

I
 VI
 II
 Vla.
 Vc.
 Kb.

31

Fl. 1, 2 *mf* *mf* *f*

Ob. 1, 2 *mf* *mf* *f con espr.*

Kl. 1, 2 (B) *mf* *p* *f*

Fg. 1, 2 *mf* *f*

Hrn. 1, 2 (F) *mf* *f*

Hrn. 3, 4 (F) *mf* *p* *f*

Trp. 1 (C)

Trp. 2, 3 (C)

Pos. 1, 2

Pos. 3 Tba.

Pk.

B. *f* *f* *f*

Got - tes ho - her Geist . . . noch ü - ber den Ge - set - zen wacht und kreist - wie

I *p* *cresc.* *f con espr.*

VI *p* *p* *f con espr.*

Vla. *p* *p* *f*

Vc. *mf* *p* *f*

Kb. *p*

34

Fl. 1, 2
Ob. 1, 2
Kl. 1, 2 (B)
Fg. 1, 2
Hrn. 1, 2 (F)
Hrn. 3, 4 (F)
Trp. 1 (C)
Trp. 2, 3 (C)
Pos. 1, 2
Pos. 3 Tba.
Pk.

H
blind er-scheint, wer Schöp-ler-tum ver-lacht!

Vl. I
Vl. II
Vla.
Vc.
Kb.

38 **calmo**

Fl. 1, 2

Ob. 1, 2

Fg. 1, 2

calmo

B

Wir ken-nen kaum den klein-sten Teil da-von: Ge-setz ist Wun-der, Zahl ist Wel-ten-

calmo

I

VI

II



41 **Tempo I**

Trp. 1 (C)

Trp. 2, 3 (C)

Pos. 1, 2

Pos. 3 Tba.

Pk.

B

Tempo I

- ton.

3. Qui resurrexit

op. 78, Nr. 3

lento

Violinc I
Violinc II
Viola
Violoncello
Kontrabass

p *div* *p* *p* *div* *p*

Detailed description: This system contains the staves for Violins I and II, Viola, Violoncello, and Kontrabass. The music is in 4/4 time and begins with a *p* (piano) dynamic. The Violins I and II parts feature melodic lines with some *div* (divisi) markings. The Viola and Violoncello parts provide harmonic support with similar melodic motifs. The Kontrabass part is mostly silent, with a few notes appearing later in the system.



Fl. 1, 2
Ob. 1, 2
Kl. 1, 2 (B)
Hrn. 1, 2 (F)
VI I
VI II
Vla.
Vc.
Kb.

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

Detailed description: This system contains the staves for Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2 (B), Horns 1 & 2 (F), Violins I and II, Viola, Cello, and Bass. The Flutes, Oboes, and Clarinets play melodic lines with *mf* dynamics. The Horns play a sustained chord with a *p* dynamic. The Violins I and II parts continue their melodic lines, with the Violins I part starting at a *p* dynamic. The Viola, Cello, and Bass parts provide harmonic support with *mf* and *p* dynamics.

Fl. 1, 2

Ob. 1, 2

Kl. 1, 2 (B)

Fg. 1, 3

Hrn. 1, 2 (E)

Hrn. 3, 4 (E)

Trp. 1 (C)

Trp. 2, 3 (C)

Pos. 1, 2

Pos. 3 Tba.

Pk.

B.

1. Vl.

II. Vl.

Vla.

Vc.

Kb.

In tau-send Bil-dern hab ich ihn ge-seh'n. Als Wel-ten-rich-ter, zor-nig und er-ha-ben,

25 *az*

Fl. 1, 2 *f* *poco a poco dim.* *mp* *poco ritenuto*

Ob. 1, 2 *f* *poco a poco dim.* *mp*

Kl. 1, 2 (B) *f* *poco a poco dim.* *mp*

Fg. 1, 2 *f* *poco a poco dim.* *mp*

Hrn. 1, 2 (F) *f* *dim.*

Hrn. 3, 4 (F) *f* *dim.*

B. *f* *dim.* *poco ritenuto*
 als Dorn - ge - krön - ten. als Ma - don - nen - kna - ben, doch Kei - nes woll - te ganz in mir he - stehn.

I. *f* *poco a poco dim.* *poco ritenuto*

VL. *f* *poco a poco dim.*

Vla. *f* *poco a poco dim.*

Vc. *f* *poco a poco dim.* *p*

33 **animato**

Fl. 1, 2 *mp* *mf*

Ob. 1, 2 *mf*

Kl. 1, 2 (B) *p* *cresc.* *mf*

Fg. 1, 2 *p* *cresc.* *mf*

B. **animato**
mf *mf*
 Jetzt fühl ich, dass nur ei - nes gül - tig ist.

I. *p* *mp* *mf* *cresc.*

VL. *p* *mp* *mf*

Vla. *mp* *mf*

Vc. *p* *mp* *mf* *cresc.*

Fl. 1, 2
 Ob. 1, 2
 Kl. 1, 2 (B)
 Fg. 1, 2

Dynamic markings: *f*, *molto dim.*, *cresc.*

Hrn. 1, 2 (F)
 Hrn. 3, 4 (F)
 Trp. 1 (C)
 Trp. 2, 3 (C)
 Pos. 1, 2
 Pos. 3 Tba.
 Pk.

Dynamic markings: *mf*, *cresc.*, *f*, *molto dim.*

B.

Wie sich dem Mei - ster Ma - this Er ge - zeigt - doch nicht der Fah - te,

Dynamic markings: *cresc.*, *dim.*

Vl. I
 Vl. II
 Vla.
 Vc.
 Kb.

Dynamic markings: *f*, *molto dim.*, *cresc.*, *mf*

Fl. 1, 2 *p*

Ob. 1, 2 *p*

Kl. 1, 2 (B) *p*

Fg. 1, 2 *p* *ff*

Hrn. 1, 2 (F) *p* *mf* *f* *ff*

Hrn. 3, 4 (F) *p* *mf* *f* *ff*

Trp. 1 (C) *p* *mf* *f* *ff*

Trp. 2, 3 (C) *p* *mf* *f* *ff*

Pos. 1, 2 *mf* *f* *ff*

Pos. 3 Tba. *mf* *f* *ff*

Pk. *p cresc* *mp* *ff*

B. *p*
der zum Tod sich neigt -

I. Solo-Vl. *ff*

II. *ff*

Vla. *ff*

Vc. *pp* *p* *ff*

Kb. *pp* *p* *ff*

48

Fl. 1, 2 *non dim.* *f* *piu f* *ff* *dim.* *mf dim.*

Ob. 1, 2 *non dim.* *f* *piu f* *ff* *con espr.* *dim.* *mf dim.*

Kl. 1, 2 (B) *non dim.* *f* *piu f* *ff* *dim.* *mf dim.*

Fg. 1, 2 *non dim.* *f* *piu f* *ff* *dim.* *mf dim.*

Hrn. 1, 2 (D) *f* *f* *piu f* *ff* *con espr.* *dim.*

Hrn. 3, 4 (F) *f* *f* *piu f* *ff* *dim.*

Trp. 1 (C) *f* *piu f* *ff* *dim.*

Trp. 2, 3 (C) *piu f* *ff* *con espr.* *dim.*

Pos. 1, 2 *piu f* *ff* *dim.*

Pos. 3 (B) *piu f* *ff* *dim.*

Pk. *ff* *dim.*

B. *f* *f* *mit großer Kraft!* *ff* *dim.*
 Der Licht - un - floss - ne: die - ser ist - der Christ.

S. VI *f* *dim.*

I *non dim.* *f* *ff* *dim.* *(mit Bagena celsi)*

VI *non dim.* *f* *ff* *dim.*

II *non dim.* *f* *ff* *con espr.* *dim.*

Vla. *non dim.* *f* *ff* *con espr.* *dim.*

Vc. *non dim.* *f* *ff* *con espr.* *dim.*

Kb. *non dim.* *f* *ff* *dim.*

Fl. 1, 2

Ob. 1, 2

Kl. 1, 2 (B)

Eg. 1, 2

Hrn. 1, 2 (F)

Hrn. 3, 4 (F)

Trp. 1 (C)

Trp. 2, 3 (C)

Pos. 1, 2

Pos. 5 Tba

Pk.

B.

S. Vl.

I. Vl.

II. Vl.

Vla.

Vc.

Kb.

Nicht Men-schen-kunst al-lein hat so ge-malt...

61

Fl. 1, 2
Ob. 1, 2
Kl. 1, 2 (B)
Fg. 1, 2
Hrn. 1, 2 (F)
Hrn. 3, 4 (F)
Trp. 1 (C)
Trp. 2, 3 (C)
Pos. 1, 2
Pos. 3 Tba.
Pk.
B.

Dem Gra- bes-dun- kel schwe- re- los ent- schwe- bend, das Haupt mitgold- nem Leu- chten rings um-

VI. I
VI. II
Vla.
Vc.
Kb.

74

Fl. 1, 2
 Ob. 1, 2
 Kl. 1, 2 (B)
 Fg. 1, 2
 Hrn. 1, 2 (F)
 Hrn. 3, 4 (F)
 Trp. 1 (C)
 Trp. 2, 3 (C)
 Pos. 1, 2
 Pos. 3, 5 Tba.
 Pk.
 B.
 I.
 VI.
 II.
 Vla.
 Vc.
 Kb.

den - nach gren - zen - los, fährt Got - tes Sohn em - por zu Got - tes

80

Hf. 1, 2
Ob. 1, 2
Kl. 1, 2 (B)
Fg. 1, 2
Hrn. 1, 2 (F)
Hrn. 3, 4 (F)
Trp. 1 (C)
Trp. 2, 3 (C)
Pos. 1, 2
Pos. 3 Tba.
Pk.
B.

pp, *f*, *ff*, *p*, *1. Solo*, *p*, *pp*

Schoß - zu Got - tes Schoß.

VI
II
Vla.
Ve.
Kb.

pp, *f*, *ff*, *p*, *p*, *pp*