



Staatsinstitut für Schulqualität  
und Bildungsforschung München

Illustrierende Prüfungsaufgaben  
für die schriftliche Abiturprüfung in Bayern ab 2026  
Stand: September 2023

## **MUSIK**

### **Erhöhtes Anforderungsniveau**

### **Notenbeispiele zu den Aufgaben**

Das Geheft mit den Notenbeispielen ist abzugeben.

165

165

Qual o - nor... di te fia de - gno mia ce - tra on - ni - po - ten - te,

This block contains two systems of musical notation. The first system shows measures 165 and 166. The second system shows measures 165 and 166 with lyrics. The lyrics are: "Qual o - nor... di te fia de - gno mia ce - tra on - ni - po - ten - te,". The notation includes vocal lines and lute accompaniment.

170

170

shai nel tar - ta - reo re - gno pie - gar po - tu - to o - gnijn - du - ra - ta men -

This block contains two systems of musical notation. The first system shows measures 170 and 171. The second system shows measures 170 and 171 with lyrics. The lyrics are: "shai nel tar - ta - reo re - gno pie - gar po - tu - to o - gnijn - du - ra - ta men -". The notation includes vocal lines and lute accompaniment.

175

175

te?

This block contains two systems of musical notation. The first system shows measures 175 and 176. The second system shows measures 175 and 176 with lyrics. The lyrics are: "te?". The notation includes vocal lines and lute accompaniment.

161

Violin I

Violin II

ORFEO

B. c.

This block contains two systems of musical notation. The first system shows measures 161 and 162 for Violin I, Violin II, and Orfeo. The second system shows measures 161 and 162 for Violin I, Violin II, and B. c. The notation includes violin parts and basso continuo.

180

Luo-ga-vrai — fra le più bel-le im-ma-gi-ni ce-le-sti, on-dal tuo suon le

stel-le dan-ze-ran-no in gi-rigior tar-dior pre-

185

sti-185 io per

190

te — fe-li-cea pie-no ve-drò là-ma-to vol-to, e nel can-di-do

195

se-no de la mia don-na-gi sa-rò — rac-col-to. Ma men-tre io

200

can-to, ni-mè, chi mäs-si-cu-ra chël-la mi se-gua? Ohi-

-mè, chi mi nas-con-de de la-ma-te pu-pil-lej dol-ce lu-me?

205

For-se d'im-vi-dia pun-te le de-i-tà d'A-ver-no, per chio — non sia quag-giù fe-li-ce-ap-

206

pie - no, mi tol - go - no! mi - rar - vi, lu - - ci be - a - teg lie - te, che sol col

210

sguar - do al - trui be - ar po - te - te? Ma che te - mi, mio co - re? ciò che

215

vie - ta Plu - ton com - man - da - mo - re. A nu - me più pos -

sen - te che vin - ce - no - mi - nie de - i, ben u - bi - dir do - vre - i.

220

Ma che o - do? Ohi - mè las - so. S'ar - man for - seg miei dan - ni con

tal fu - ror le fu - rie in - na - mo - ra - te per ra - pir - mi il mio ben ed iol con - sen - to?

225

O — dol - cissi - mi lu - mi io pur vi veg - gio, io pur... Ma quale -

230

SPIRITO III

clis - si - ohi - mè, vò - scu - ra? Rot - to hai la leg - ge e se di gra - zia in - de - gno.

235

EURIDICE

Ahi — vi - sta trop - po dol - ce, e trop - po a - ma - ra;

240

co - si per trop - po a - mor, dun - que mi per - di? ed io,

mi - se - ra, per - do il po - ter più go - de - re e di lu - ce di

This system contains a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of one flat (B-flat) and a time signature of 4/4. The lyrics are "mi - se - ra, per - do il po - ter più go - de - re e di lu - ce di". The piano accompaniment consists of a right-hand part in a treble clef and a left-hand part in a bass clef, both with a key signature of one flat. The music features a mix of eighth and sixteenth notes, with some rests and a fermata at the end of the system.

245

vi - ta, e per - do in - sie - me te, d'ogni ben più ca - ro, o - mio con - sor - te.

This system contains a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of one flat and a time signature of 4/4. The lyrics are "vi - ta, e per - do in - sie - me te, d'ogni ben più ca - ro, o - mio con - sor - te.". The piano accompaniment consists of a right-hand part in a treble clef and a left-hand part in a bass clef, both with a key signature of one flat. The music features a mix of eighth and sixteenth notes, with some rests and a fermata at the end of the system.

Allegro con brio

The image shows a page of a musical score for Haydn's Symphony No. 84, first movement, measures 1 through 8. The score is arranged in a standard orchestral format with the following parts from top to bottom: Flauto, Oboe I, Oboe II, Fagotti, 2 Corni in Es, Violino I, Violino II, Viola, ORFEO, and Violoncelli e Contrabassi. The key signature is one flat (B-flat major), and the time signature is common time (C). The tempo is marked 'Allegro con brio'. The score includes various dynamics such as *f* (forte), *p* (piano), and *[f]* (fortissimo), as well as articulation marks like accents and slurs. The Flauto part has a *f* dynamic. The Oboe I and II parts also have a *f* dynamic. The Fagotti part has a *f* dynamic and a *[Imo] Solo* marking. The 2 Corni in Es part has a *f* dynamic. The Violino I and II parts have a *f* dynamic. The Viola part has a *f* dynamic. The ORFEO part is marked with an 8. The Violoncelli e Contrabassi part has a *f* dynamic. The score is divided into two systems, with measures 1-4 in the first system and measures 5-8 in the second system.

10

15

Per - du - to un' al - tra vol - ta ho' l co - re del mio cor, l'a - ni - ma



29

8 tor-no che nem-bi di spa-ven-to.

Vc. e Bs.

(f) p

33

[p]

[1mo Solo] (p)

8 La reg-gia del con-ten-to è spa-ri-ta per sem-pre,

p

38

[P]

8 e in un i-stan-te tor - na-ta è la ma-gion del pian - to e-ter-no.

43

*ff*

*ff*

*ff*  
[a 2]

*ff*

[P]

[P]

[P]

8 Ho nel mio cor l'in - fer - no.

Vc.

Bs.

[P]

[P]

*f(f)*

*f(f)*

*f*

*f*

# Ich wollte wie Orpheus singen

Reinhard Mey

41 Mit - tel - mä - ßig - keit. 6. Kein Fels ist zu mir ge - kom - men, F#m  
 45 mich zu hö - ren, kein Meer! A7 D Bm  
 49 und was will ich noch mehr? G A7 D F#m  
 53 mich zu hö - ren, kein Meer! Em B7 A7 D Bm  
 57 und was will ich noch mehr? G A7 D

5 dem es einst ge - lang, D  
 9 durch sei - nen Ge - sang. A7 D  
 13 fried - lich um ihn her. D  
 17 schwieg der Wind und das Meer. A7 D F#m  
 21 und mei - ne Stim - me nach Rauch, Em B7 A7 D Bm  
 25 Na - me ge - fällt mir auch! G A7 D  
 29 bring' sie ins Pfand - leih - haus. A7 D  
 33 lös' ich sie wie - der aus. A7 D  
 37 Lie - be und von E - wig - keit, Bm  
 wie Or - pheus sin - gen, Em  
 Fel - sen selbst zum Wei - nen zu brin - gen Em  
 2. Wil - de Tie - re schar - ten sich Em  
 Wenn er ü - ber die Sai - ten strich, F#m  
 3. Mei - ne Lie - der, - die klin - gen\_ nach Wein D Bm  
 mag mein Na - me nicht Or - pheus sein, mein Em  
 4. Mei - ne Ly - ra die trag' ich hin, - - - Em  
 Wenn ich wie - der bei Kas - se bin, D  
 5. Mei - ne Lie - der sing' ich dir, Em  
 und zum Dank teilst du mit mir mei - ne

S.  
Ob. I VI. I Wir

A.  
Ob. II VI. II Ge - setz soll er ster -

T.  
Fl. I II  
Via. ha - ben, denn er hat sich selbst zu

B.  
macht, zu Got - tes Sohn ge - macht, denn er hat sich

Org. e  
Cont. 5 4 3 6 5 6

S.  
Ob. I VI. I 10 und nach dem Ob.

A.  
Ob. II VI. II ha - ben ein Ge - setz und nach dem Ob.

T.  
Fl. I II  
Via. Got - tes Sohn ge - macht, zu Got - tes Sohn ge - macht.

B.  
selbst zu Got - tes Sohn ge - macht, zu Got - tes

Org. e  
Cont. 5 6 4 5 6 7

S.  
Ob. I VI. I ster -

A.  
Ob. II VI. II hat sich selbst zu Got - tes Sohn ge - macht, zu Got - tes Sohn ge -

T.  
Fl. I II  
Via. Wir ha - ben ein Ge - setz und nach dem Ge -

B.  
Sohn ge - macht.

Org. e  
Cont. 5 6 7 6 5 4 3

Soprano  
Ob. I Violino I  
col Soprano

Alto  
Ob. II Violino II  
coll'Alto

Tenore  
Flauto trav. I II in 8<sup>va</sup>  
Viola col Tenore

Basso

Organo e Continuo

Wir haben ein Ge - setz, und nach dem Ge - setz soll er ster -

5 6 6 5 5 6 (4) 4 6 6 2

A.  
Ob. II VI. II Wir ha - ben ein Ge -

T.  
Fl. I II  
Via. ha - ben ein Ge - setz, und nach dem Ge - setz soll er ster -

B.  
- ben, denn er hat sich selbst zu Got - tes Sohn ge -

Org. e  
Cont. 6 7 6 5 5 5 6 5 6

20

S. Ob. I VI. I  
A. Ob. II VI. II  
T. Fl. I II Vla.  
B.  
Org. e Cont.

S. Ob. I VI. I  
A. Ob. II VI. II  
T. Fl. I II Vla.  
B.  
Org. e Cont.

S. Ob. I VI. I  
A. Ob. II VI. II  
T. Fl. I II Vla.  
B.  
Org. e Cont.

S. Ob. I VI. I  
A. Ob. II VI. II  
T. Fl. I II Vla.  
B.  
Org. e Cont.

S. Ob. I VI. I  
A. Ob. II VI. II  
T. Fl. I II Vla.  
B.  
Org. e Cont.

S. Ob. I VI. I  
A. Ob. II VI. II  
T. Fl. I II Vla.  
B.  
Org. e Cont.

S.  
Ob. I VI. I  
A.  
Ob. II VI. II  
T.  
Fl. I II  
Via.  
B.  
Org. e  
Cont.

S.  
Ob. I VI. I  
A.  
Ob. II VI. II  
T.  
Fl. I II  
Via.  
B.  
Org. e  
Cont.

30  
S.  
Ob. I VI. I  
A.  
Ob. II VI. II  
T.  
Fl. I II  
Via.  
B.  
Org. e  
Cont.

S.  
Ob. I VI. I  
A.  
Ob. II VI. II  
T.  
Fl. I II  
Via.  
B.  
Org. e  
Cont.

**Evangelist**

Ev. Da Pi - la-tus das Wort hö - re - te, fürch - tet' er sich noch mehr, und ging

Organo e Continuo

**Pilatus**

Ev. wie - der hin - ein in das Richt - haus, und spricht zu Je - su: Von wan - nen

Org. e Cont.

**Evangelist**

Pil. bist du? A - ber Je - su gab ihm kei - ne Antwort. Da sprach Pi - la - tus zu

Org. e Cont.

**Pilatus**

Ev. ihm: Re - dest du nicht mit mir? wei - ßest du nicht, daß ich Macht ha - be, dich zu

Org. e Cont.

**Evangelist** **Jesus**

Pil. kreu - zi - gen und Macht ha - be, dich los - zu - ge - ben? Je - su ant - wor - te - te: Du

Org. e Cont.

**Jesus**

Jes. hät - test kei - ne Macht ü - ber mich, wenn sie dir nicht wä - re von o - ben her - ab ge -

Org. e Cont.

**Jesus**

Jes. ge - ben; dar - um, der mich dir ü - ber - ant - wor - tet hat, der hat's größ' - re

Org. e Cont.

**Evangelist**

Jes. Sün - de. Von dem an trach - te - te Pi - la - tus, wie er ihn los - lie - ße.

Org. e Cont.



Violino I  
Violino II  
Coro  
Soprano  
Alto  
Tenore  
Basso  
Violoncello  
Contrabbasso

postles, all E-van-ge-lists, — All ho - ly Dis - ci - - ples of the Lord, All ho - ly Mar - tyrs,  
 po-stel und E-van-ge-li - - sten, heil' - - ge Jün-ger ihr des Herrn, ihr heil'gen Märty - ver,  
 All E - van - ge-lists, pray for him, All ho - ly Con - fess - ors, pray for  
 ihr E - van - ge - li - sten, bit - - tet für ihn, heil' - - ge Be - - ken - ner, bit - tet für  
 him. All ho - ly Mar - tyrs, pray for him, pray for him, All ho - ly Her - mits  
 ihn, ihr heil' - gen Mär - ty - ver, bit - tet für ihn, bit - tet für ihn, ihr E - re - mi - ten,  
 In - nocents, pray for him, All ho - ly Mar - tyrs, — All ho - ly Her - mits, — all ho - ly Con - fess - ors,  
 schul - di - gen, bit - tet für ihn, ihr heil' - gen Mär - ty - ver, — ihr E - re - mi - ten, — ihr heil' - gen Be - ken - ner;

*pp* *cresc.* *cresc.* *cresc.* *pp* *cresc.* *pp* *cresc.* *pp*

Violino I  
Violino II  
Coro  
Soprano  
Alto  
Tenore  
Basso  
Violoncello  
Contrabbasso

— ho - ly Con - fess - ors, pray for him, All ho - ly Her - mits, pray for him, all ho - ly  
 bit - tet für ihn, — bit - tet für ihn, heil' - - ge E - re - mi - ten, bit - tet für ihn, ihr heil'gen  
 him, — ho - ly Con - fess - ors, All ho - ly Mar - tyrs, all ho - ly Vir -  
 ihn, bit - tet für ihn, — ihr heil'gen Mär - ty - ver; bit - tet für ihn, ihr heil'gen Jung -  
 pray for him, pray for him, pray for him, All ho - ly Mar - tyrs, pray for him, All ye  
 bit - tet für ihn, bit - tet für ihn, bit - tet für ihn, ihr heil'gen Mär - ty - ver; bit - tet für ihn, für ihn, all  
 pray for him, pray for him, pray for him, pray, pray, pray for  
 bit - tet für ihn, bit - tet für ihn

*dim.* *cresc.* *dim.* *dim.* *cresc.* *dim.* *dim.* *cresc.* *dim.* *dim.* *cresc.* *dim.* *dim.* *cresc.* *dim.*



**HANS WERNER HENZE: „Das Floß der Medusa“ – Besetzungsliste**

**Orchester**

- |   |  |
|---|--|
| 2 Flauti (I, II), anche ottavi                          | 2 Flöten (I, II), auch oktaviert               |
| 2 Flauti (III, IV), anche flauti contralti              | 2 Flöten (III, IV), auch Altflöte              |
| 1 Oboe  | 1 Oboe   |
| 1 Oboe d'amore  | 1 Oboe d'amore                                 |
| 1 Corno inglese   | 1 English-Horn                                 |
| 1 Heckelphon  | 1 Heckelphon [Alt-Oboe]                        |
| 1 Clarinetto contralto oppure como di bassetto          | 1 Alt-Klarinette oder Bassett-Horn             |
| 1 Clarinetto in si b                                    | 1 Bb-Klarinette                                |
| 1 Clarinetto in mi b                                    | 1 Eb-Klarinette                                |
| 1 Clarinetto basso                                      | 1 Bass-Klarinette                              |
| 1 Saxofono soprano                                      | 1 Sopran-Saxofon                               |
| 1 Saxofono tenore                                       | 1 Tenor-Saxofon                                |
| 2 Fagotti   | 2 Fagotte                                      |
| 1 Contrafagotto   | 1 Kontrafagott                                 |
| 4 Corni   | 4 Hörner                                       |
| 1 Tromba piccola  | 1 Piccolo-Trompete                             |
| 2 Trombe  | 2 Trompeten                                    |
| 1 Tromba bassa  | 1 Bass-Trompete                                |
| 1 Trombone contralto                                    | 1 Alt-Posaune                                  |
| 1 Trombone tenore                                       | 1 Tenor-Posaune                                |
| 1 Trombone basso  | 1 Bass-Posaune                                 |
| 1 Oficleide contralto oppure baritono                   | 1 Alt-Ophikleide oder Bariton                  |
| 1 Oficleide basso oppure trombone con pistone di quarta | 1 Alt-Ophikleide oder Posaune mit Quart-Ventil |
| 1 Bombardon oppure tuba in fa                           | 1 Bombardon oder Tuba in F                     |
| 1 Tuba tenore   | 1 Tenor-Tuba (Wagner-Tuba)                     |
| 1 Tuba bassa  | 1 Bass-Tuba                                    |
| 1 Tuba contrabassa                                      | 1 Kontrabass-Tuba                              |
| Timpani   | Pauken   |
| Percussione*  | Schlagwerk*                                    |
| 2 Arpe  | 2 Harfen                                       |
| Pianoforte  | Klavier  |
| Organo elettrico (Beat-Organ)                           | Elektronische Orgel                            |
| Chitarra elettrica                                      | E-Gitarre                                      |
| Chitarra bassa elettrica                                | E-Bass   |
| 12 Violini  | 12 Violinen                                    |
| 8 Violen  | 8 Violen                                       |
| 6 Violoncelli   | 6 Violoncelli                                  |
| 4 Contrabassi   | 4 Kontrabässe                                  |

**Solisten**

- |              |   |
|--------------|---|
| La Mort      | Sopran  |
| Jean-Charles | Bariton                                       |
| Charon       | Sprecher                                      |
|              | La Mort („Der Tod“)                           |
|              | Jean-Charles (Name eines Besatzungsmitglieds) |
|              | Charon („Der Fährmann“)                       |

**Chor der Lebenden**

**Chor der Toten**

**Knabenchor**

\* Schlagwerk

- |                              |   |
|------------------------------|---|
| 3 Bongos                     | 3 Bongos                                |
| 3 Piatti sospesi             | 3 frei hängende Becken                  |
| 2 Temple blocks              | 2 Temple-Blocks                         |
| Woodblock                    | Holzblock(-trommel)                     |
| Tamburo militare             | Militärtrommel [Rührtrommel]            |
| Tamburo basco                | Tamburin [Scheiltrommel]                |
| Tamburo di legno indiano     | Indische Holztrommel                    |
| 5 Tamtams                    | 5 Tamtams                               |
| 3 Lastre di metallo          | 3 Metallplatten                         |
| Fascia di bambù              | Bambus-Spiel [Windspiel aus Bambusrohr] |
| Guiro                        | Guiro [Gurke]                           |
| Maracas                      | Maracas [Rasseln]                       |
| Shell chimes (Muschelglocke) | Muschelspiel                            |
| Campane tubolari             | Röhrenglocken                           |
| 3 Triangoli                  | 3 Triangeln                             |
| Campane da gregge            | Herdenglocken                           |
| Gran cassa                   | Große Trommel                           |
| Vibrafono                    | Vibraphon                               |
| Marimbafono                  | Marimbaphon                             |

12

J.-Ch. stand der Mann auf dem Floß und drei-zehn  
stood the man on the raft, and thir-teen

Fag. B.-Pos. *f* *sfz* *p* *sfz* *f*

Tr. *p* *sfz* *f* *sfz* *f*

Beck. *f* *sfz* *f* *sfz* *f*

Guero *mf*

Mil.-Tr. *mf*

J.-Ch. nach ihm, daß er sie noch hat-te. Es  
pairs of hands stretched out in hope that he would hold them.

Picc. Klar. *f* *pp* *sfz* *pp* *p*

Tr. H. *p* *sfz* *pp* *p*

Beck. *f* *sfz* *f* *sfz* *f*

Mar. *p*

12

J.-Ch. Da There

Sopr. *sfz* *sfz* *p* *sfz* *f*

Alt. *f* *sfz* *f* *sfz* *f*

Die 13 Ster-ben-den *sfz* *sfz* *f* *sfz* *f*

Ten. 2. *f* *sfz* *f* *sfz* *f*

3. 4. *f* *sfz* *f* *sfz* *f*

Baß. *f* *sfz* *f* *sfz* *f*

Klavier. *f* *sfz* *f* *sfz* *f*

Elektr. Org. *f* *sfz* *f* *sfz* *f*

Beck. *f* *sfz* *f* *sfz* *f*

Mar. *f*

*I.a. Mort: f*  
 Kommt, Viel-zu-  
 Come, ma-ny too

die Zeit ist  
 Your time is

le...  
 le...  
 ry...

Die 13  
 sterbenden  
 The 13  
 Dying

*J = 92*

I.a. Mo.  
 Sopr.  
 Alt.  
 Ten.  
 Baß

4 Fl.  
 4 Hr.  
 Kb.  
 Vel.  
 Str. flog.  
 Pod.

war noch Le-  
 Life was still

ben,  
 there,

doch die Kraft und der Griff,  
 but the strength and the grip,

und was  
 and the

Hän-den ge-  
 fu-ture that was writ-ten

stan-  
 den,  
 there

war aus-ge-wischt  
 had all-fa-ded

*J = 92*

J.-Ch.  
 Beck.  
 Tamtam  
 Gr. Tr.

Elektr. Orgel  
 Orgel

Fl.  
 Ob.  
 Klar.  
 Holzbl.  
 Hrff.  
 Blechbl.  
 Beck.  
 Tamtam  
 Gr. Tr.

4 Fl.  
 4 Hr.  
 Kb.  
 Vel.  
 Str.  
 Pod.







J.-Ch. *pp* sah sie *pppp* im Fin *sf* grope *sf* nach einem *sf* Hal *p* su *p* in the *p* te *p* hold *p*

4 Sopra. *pp*

Alt *pp*

Die 13 *pppp* sterbenden *pppp* The 13 *pppp* Dying *pppp* Ten. *pppp*

Beck. *pppp*

Bongos *pp*

Indian Drum *pppp*

J.-Ch. *sf* dank - - - den *sf* und er - griff *sf* sie, *p* hand, - *p*

4 Fl. *pp*

4 Klar. *pppp*

Elektr. Orgel *pppp*

Bed. *p*

Beck. *pp*

Bongos *pp*

Indian Drum *pppp*

(15) *sf* griff *p* nach *pp* je - - - der... *pp* firm - - - y.

4 Sopra. *pp*

Alt *pp*

Die 13 *pppp* Bist *pppp* Are *pppp* sterbenden *pppp* The 13 *pppp* Dying *pppp* Ten. *pppp*

2 Bass *pppp* Bist *pppp* du es, *pppp* Are *pppp* you our, *pppp* Bist *pppp* du... *pppp* Are *pppp* you... *pppp*

(15) *pp*

Baßkl. *pp*

Hr.f. *pp*

8 b. *pp*

Beck. *pp*

Bongos *pp*

Indian Drum *pppp*





Sopr.  
 weil-be-cause  
 weil-be-cause  
 Kö king  
 Kö king  
 rei king  
 rei king  
 nig have, 3  
 nig have, 3  
 und wir ster dy  
 und wir ster dy  
 a a  
 a a  
 hi hi  
 hi hi  
 Die 14  
 Lebenden  
 The 14  
 Living

Alt  
 sen ha  
 sen ha  
 ben cience  
 ben cience  
 wir ster dy  
 wir ster dy  
 und wir ster dy  
 und wir ster dy  
 a a  
 a a  
 hi hi  
 hi hi  
 Die 14  
 Lebenden  
 The 14  
 Living

Ten.  
 Ge no  
 Ge no  
 wis cons  
 wis cons  
 kein have  
 kein have  
 Ge no  
 Ge no  
 rei king  
 rei king

1. Baß  
 weil be-cause  
 weil be-cause  
 Kö king  
 Kö king  
 nig dorns  
 nig dorns  
 wir we are  
 wir we are  
 wir ster dy  
 wir ster dy  
 weil be-cause  
 weil be-cause

2.-4. Baß  
 wir we are  
 wir we are  
 ben ing  
 ben ing  
 E.H.  
 E.H.  
 Tamtam  
 Triangel

Sopr.  
 die dorns  
 die dorns  
 kein have  
 kein have  
 wis cons  
 wis cons  
 Ge no  
 Ge no  
 wir we are  
 wir we are  
 ben ing  
 ben ing  
 Die 14  
 Lebenden  
 The 14  
 Living

Alt  
 die dorns  
 die dorns  
 kein have  
 kein have  
 wis cons  
 wis cons  
 Ge no  
 Ge no  
 wir we are  
 wir we are  
 ben ing  
 ben ing  
 Die 14  
 Lebenden  
 The 14  
 Living

Ten.  
 die dorns  
 die dorns  
 kein have  
 kein have  
 wis cons  
 wis cons  
 Ge no  
 Ge no  
 wir we are  
 wir we are  
 ben ing  
 ben ing  
 Die 14  
 Lebenden  
 The 14  
 Living

Baß  
 die dorns  
 die dorns  
 kein have  
 kein have  
 wis cons  
 wis cons  
 Ge no  
 Ge no  
 wir we are  
 wir we are  
 ben ing  
 ben ing  
 Die 14  
 Lebenden  
 The 14  
 Living

Elektr. Git.  
 Pos.  
 Pos.  
 Fag.  
 Fag.  
 Triangel  
 Triangel  
 Lastra  
 Lastra

19 *sf*

J.-Ch. Dann gebt euch a law\_ that will let - ben us  
Then make a law\_ that will let - ben us

3 Sopr.  
3 Alt  
4 Ten.  
Die 14 Lebenden The 14 Living  
Baß

19 *sf* Heckelphon  
*ff* 2 Fag. *p*, *pphikt*

Tamtom  
Lestre  
Metallbl. *sf*

Sopr. ha have - no cons - ben - cience.  
ha have - no cons - ben - cience.

Alt. = = = = =  
= = = = =

Die 14 Lebenden The 14 Living  
Ten. Ge - wis - sen ha - ben - cience.  
no cons - sen ha - ben - cience.

Baß wis - sen ha - ben - cience.  
have - no cons - ben - cience.

wis - sen ha - ben - cience.  
have - no cons - ben - cience.

Klar. 5 6  
5 6  
E.H. *fff*

Lestre

# Notenbeispiele zu Aufgabe III

## Notenbeispiel 1 - BACH

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Violino

4

7

10

13

16

19

22

25

28

f

p

f

f

31

34

37

40

43

46

49

52

55

58

61

p

f

p

f

p

f

p

f

p

f

p

f

64

67

70

73

76

79

82

85

88

91

94

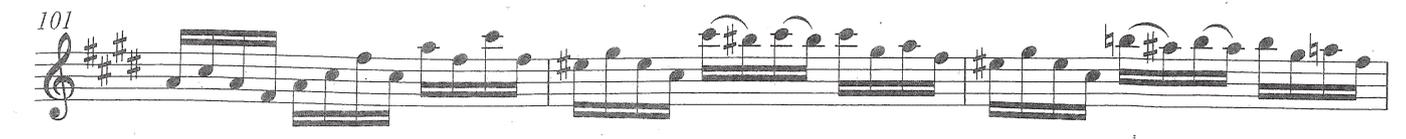
97

p

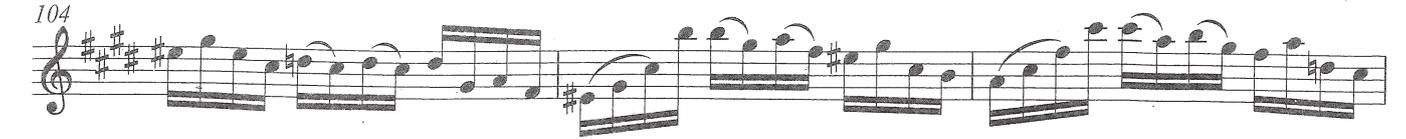
f

The image shows a page of musical notation for a piano piece. It consists of ten staves of music, numbered 64 through 97. The key signature is three sharps (F#, C#, G#), and the time signature is 2/4. The music is written in a treble clef. The first staff (64) begins with a piano (p) dynamic marking. The second staff (67) begins with a forte (f) dynamic marking. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and rests. The piece concludes on the tenth staff (97).

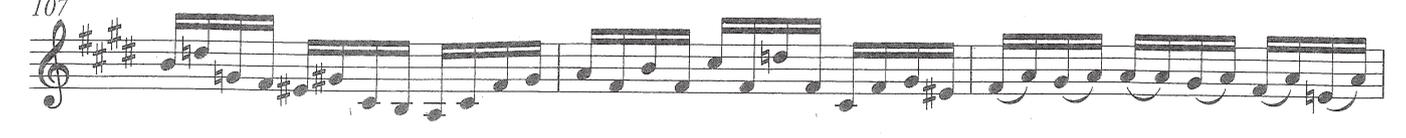
101



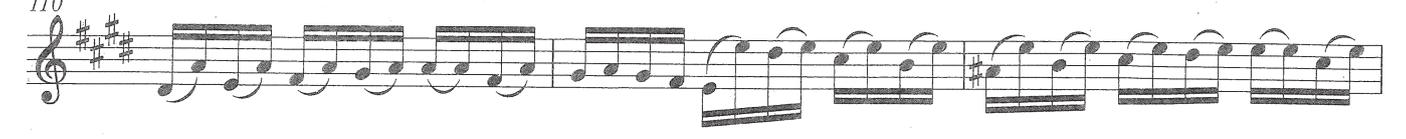
104



107



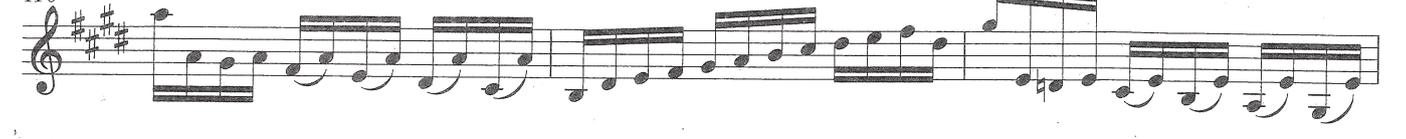
110



113



116



119



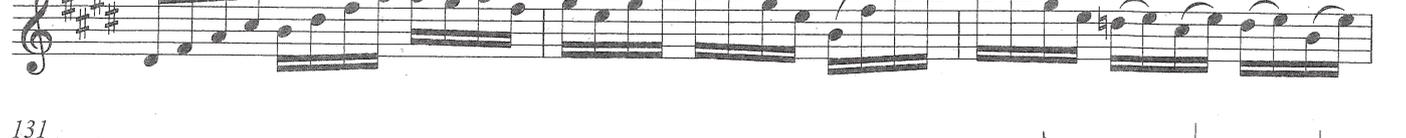
122



125



128



131



135



Detailed description: This page of sheet music contains ten staves of music, numbered 101 through 135. Each staff begins with a treble clef and a key signature of three sharps (F#, C#, G#). The music is written in a single melodic line with various rhythmic values, including eighth and sixteenth notes, and rests. The notation includes slurs, ties, and dynamic markings such as accents and hairpins. The piece concludes with a double bar line and repeat dots at the end of the final staff.

# 1. Sinfonia

Presto

Musical score for the first system of the first symphony. The score includes parts for Trompete I in D, Trompete II, III in D, Timpani in d - A, Oboe I, Violino I, Oboe II, Violino II, Viola, Orgel (obligat), and Basso continuo. The tempo is marked 'Presto'. The organ part is divided into 'Cont.' and 'Org.' sections. The score is written in 3/4 time with a key signature of one sharp (F#).

Musical score for the second system of the first symphony, continuing the orchestral parts from the first system. The score includes parts for Violino I, Violino II, Viola, Orgel (obligat), and Basso continuo. The tempo is marked 'Presto'. The score is written in 3/4 time with a key signature of one sharp (F#).

8

Musical score for measures 8-11. The score is written for a grand piano with two systems of staves. The first system consists of four staves (treble and bass clefs), and the second system consists of six staves (three treble and three bass clefs). The key signature is one sharp (F#) and the time signature is 4/4. The music features a complex texture with multiple voices and a prominent sixteenth-note accompaniment in the lower register.

12

Musical score for measures 12-15. The score continues from the previous system. The first system (measures 12-13) shows mostly rests in the upper staves, while the lower staves continue with the accompaniment. The second system (measures 14-15) shows more activity in the upper staves, with a melodic line appearing in the treble clef.

16

20

6  
4

5  
4

5  
3

6  
4

Musical score for measures 24-27. The score is in G major (one sharp) and 4/4 time. It features a grand staff with piano accompaniment and a vocal line. The piano part consists of a right-hand melody with eighth-note patterns and a left-hand bass line with quarter notes. The vocal line has a simple melody with quarter notes and rests. Measure numbers 7, 9, 8, and 6 are written below the piano accompaniment.

Musical score for measures 28-31. The score is in G major (one sharp) and 4/4 time. It features a grand staff with piano accompaniment and a vocal line. The piano part consists of a right-hand melody with eighth-note patterns and a left-hand bass line with quarter notes. The vocal line has a simple melody with quarter notes and rests. Measure numbers 7 and 7b are written below the piano accompaniment.

32

7b 6 7 6 6 5

36

7 # 6 # 6 6 #

40

*tasto solo*

43

7 #      6 4      7 #      6 4

47

Musical score for measures 47-50. The score is written for a grand piano with two staves (treble and bass clef) and includes a vocal line. The key signature is two sharps (F# and C#). The vocal line consists of a melodic line with eighth notes and quarter notes, often beamed together. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. Below the piano part, there are fingering numbers: 4 6 4 2, 4 6 4 2, 5 4, and 5 #.

51

Musical score for measures 51-52. The score is written for a grand piano with two staves (treble and bass clef) and includes a vocal line. The key signature is two sharps (F# and C#). The vocal line consists of a melodic line with eighth notes and quarter notes, often beamed together. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. Below the piano part, there are fingering numbers: 5 3 and 7.

Notenbeispiel 3 - RACHMANINOW

The image displays a musical score for a piano piece by Rachmaninoff, consisting of six systems of music. Each system contains two staves (treble and bass clef) and is numbered at the beginning of the first staff. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The score includes various musical notations such as dynamics (f, p), articulation (accents), and phrasing slurs. The first system (measures 1-4) starts with a forte (f) dynamic. The second system (measures 5-7) features a piano (p) dynamic followed by a forte (f) dynamic. The third system (measures 8-10) continues with piano (p) dynamics. The fourth system (measures 11-13) shows a transition from piano (p) to forte (f). The fifth system (measures 14-16) is marked piano (p). The sixth system (measures 17-19) returns to a forte (f) dynamic.

20

*dim. poco a poco*

24

27

*p* *cresc.*

31

*f* *p*

34

*cresc.* *f*

37

*mf*

40

43

1. H.

*f*

*p*

r. H.

46

1. H.

*f*

*p*

r. H.

49

1. H.

*f*

*p*

r. H.

Abbildung 1 - Backing-Track

