

Bar *mp*
 Sie war schon nicht mehr die-se blon-de Frau, die in des

R-Tr

Hf *8va* *mf* *3* *3* *3*

Bar
 Dich- ters Lie- dern manch- mal an- klang,

R-Tr *p*

Hf *8va*

musicalion
 click for more

Bar *mf*
 nicht mehr des brei- ten Bet- tes Duft und Ei- land und je- nes

R-Tr

Hf *8va* *f* *3* *3* *3*

R-Tr

p *mf* *p* *mf*

Hf

p *mf* *p* *mf* *poco rit*

p *mf* *p* *mf*

8va

a tempo *mf* * mit Daumen / Zeigefinger / kl. Finger die Trommel schlagen

Bar

Sie war schon auf - ge - löst wie lan - ges Haar und

Hf

mf *8va* *8va* *8va*

Bar

hin - fall - ner Re -

Hf

8va

musicalion
click for more

Bar

gen und aus - ge - teilt wie

Hf

8va

Bar

hun - dert - fa - cher

Hf

8va

Bar

Vor - rat

Hf

8va

R-Tr

Hf

8va

musicalion
click for more

R-Tr

Hf

8va

Bar *mf* Sie war schon auf _____ - ge - löst,

Hf *mf* *8va* *sim.* *mf* 6 6

Bar *mp* hin _____ - ge - ge - ben, _____

Hf *mp* *8va* 6 6

Bar *p* aus-ge-

Hf *p* *gliss* *mf* *F*

Bar *lento quasi parlato*
• = ca. 60 *mp* Sie war schon Wur-zel.

Hf *gliss* *pp* *mp* *mf* *F*

Bar *accel.* *f* Und als plötz-lich jäh der Gott sie an-hielt und mit

Hf *f* *8va*

Bar *accel.* *a tempo* *ff* Schmerz im Aus-ruf die Wor-te sprach: Er hat sich um-ge-wen-det,

Hf *secco* *sfz* *secco* *sfz* (F#)

Bar *p* be -

Hf *8va* *ff*

Bar *falsetto* *pp* griff sie nichts und sag-te lei-se: Wer?

Hf *secco* *sfz* *8va* (F#)

tempo di Sarabande ♩ = ca. 60

R-Tr

p *mp*

Hf

mp *p* *mp*

8va

R-Tr

mf *f*

Hf

mf

8va

R-Tr

mf

Hf

mf *mp*

8va

musicalion
click for more

R-Tr

p *p*

Hf

flag. *rit.* *p*

8va

Type: Sheet music

Title: [Carl Orff Competition 2018 Der Gang ins Nirgendwo \(The Passage into Nowhere\)](#)

Composer: [Mona Rasenberger](#)

Period: Musica viva

Theme: Competition

Series: Contest

Difficulty: Mittel

Arrangement group: Voice solo with (chamber) orchestra

Arrangement: Solo>bass+Perc+Hp

Orchestration: Harp = Hp(1), Percussion (incl. all drums etc.)= Perc(1), Voice solo>bass = bass or bariton(1)

The given rhythm appears like a red thread right at the beginning of the piece and develops until it finally flows into a saraband rhythm. In the meantime, the listener accompanies the first lamenting, then desperate Orpheus on his way which I have for the most part also designed as a rhythmic gait. I wrote the exclamation "Who?" consciously as a false tone because this word is not only meant to stand out as the voice of the woman but also as a highlight from everything else. With the exception of a few deliberately chosen tones, the harp has set a very specific scale; just as the harp is always present in the thoughts of Orpheus with the same strings as in the sculpture by A. Tesche-Mentzen. In the end, the listener does not remain alone with the pain of Orpheus: the following Sarabande gives the mourning again room to fade away.