

Lento, espressivo ♩ = 60

I. INTRODUKTION

16

p

22

A

8

mf

35

Poco a poco più mosso

41 B

f

46

Più mosso

più f

53

Agitato ♩ = 100

ff

58

molto rit.

II. PROLOG - Eheliche Idylle

64 Andante con moto ♩ = 120

7

f

79

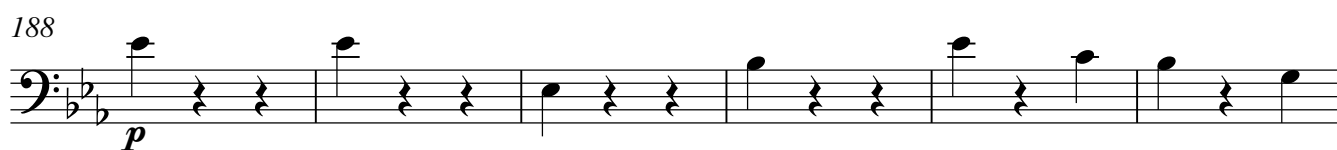
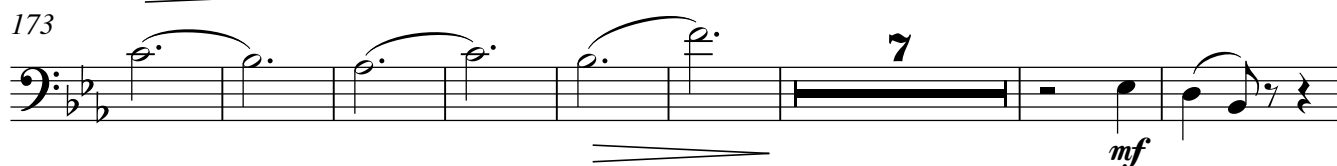
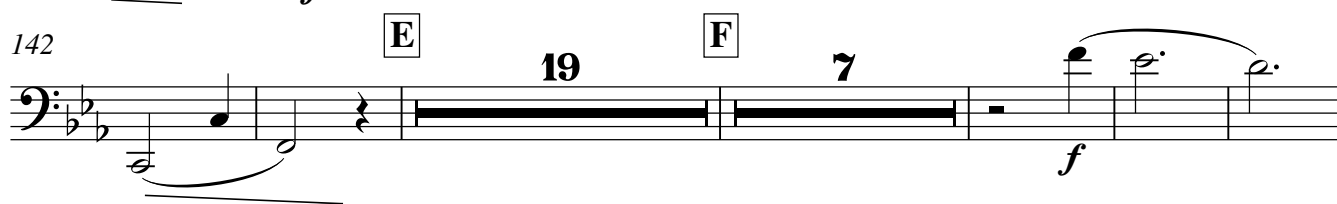
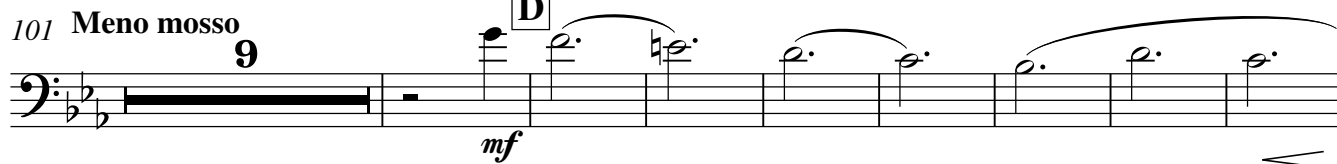
C

7

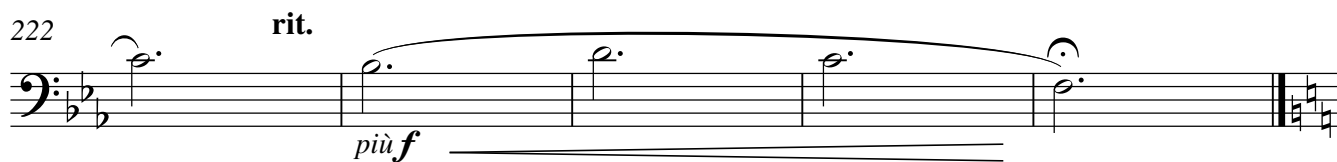
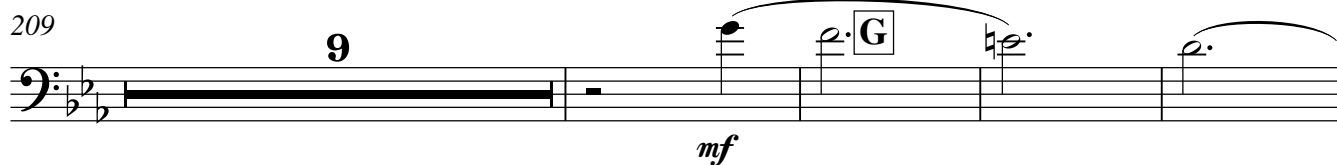
f

9

Tempo primo ♩ = 120

101 **Meno mosso****Meno mosso**

Tempo primo ♩ = 120



(Gen 22, 1-2)

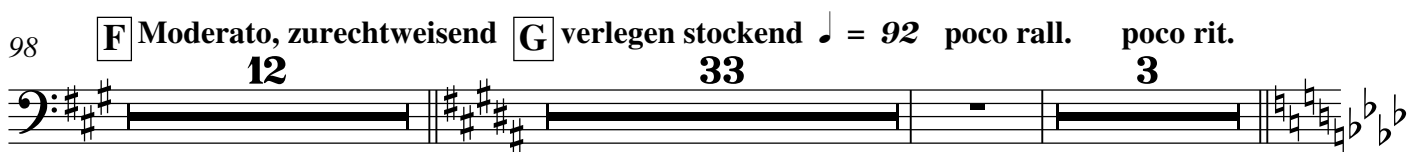
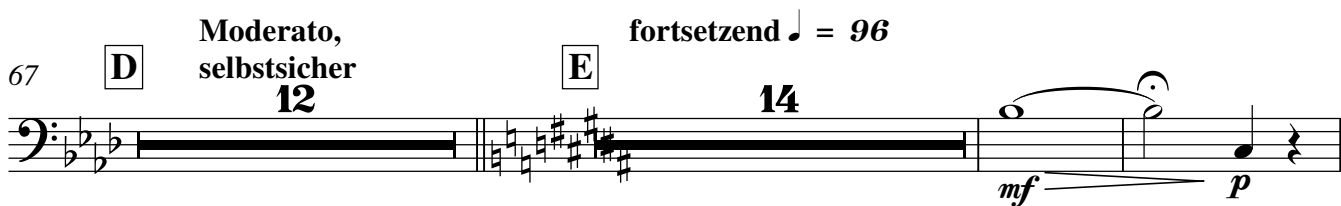
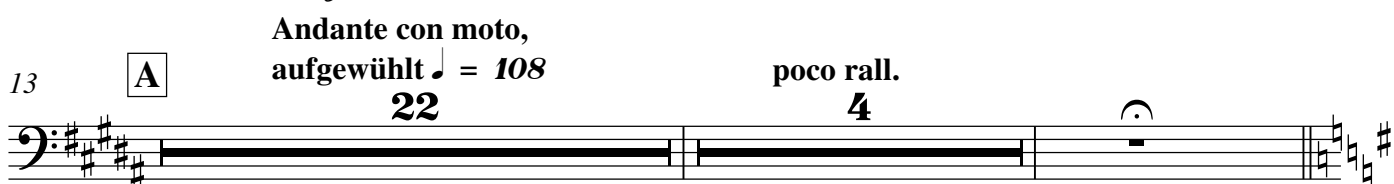
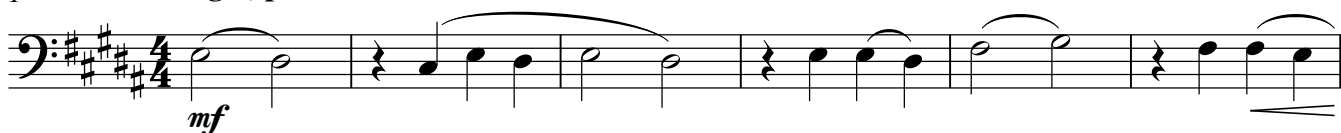
1 Adagio

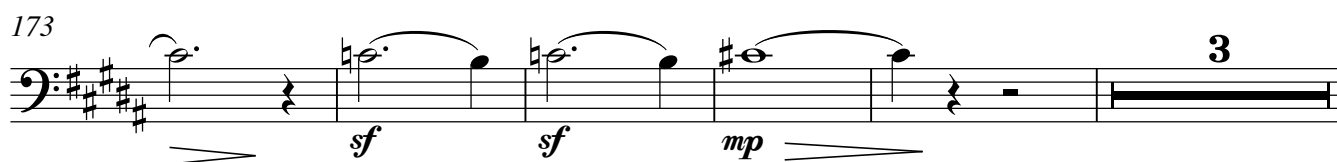
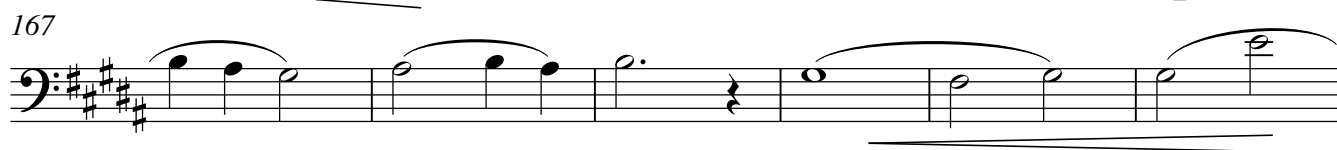
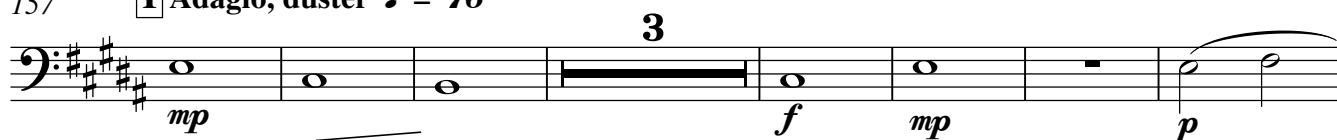
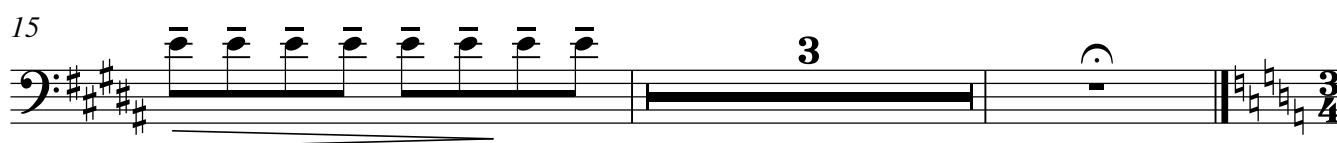
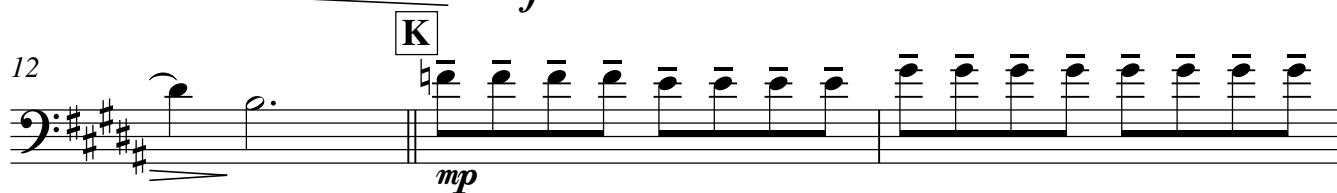
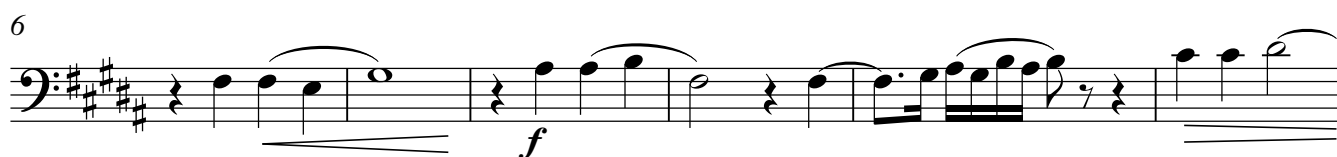
TACET



III. ABRAHAM HAT EIN PROBLEM

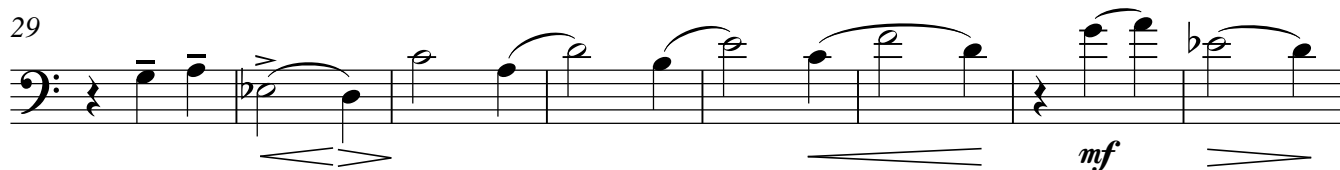
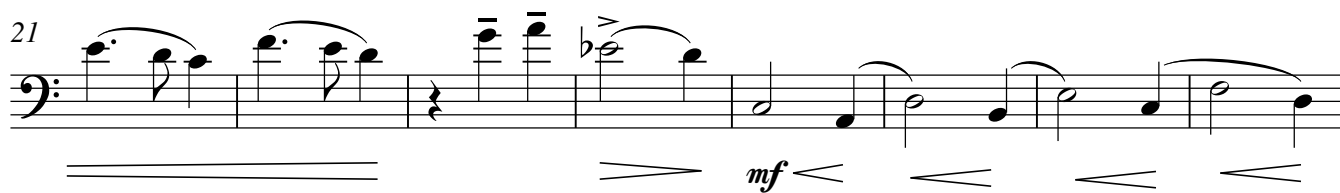
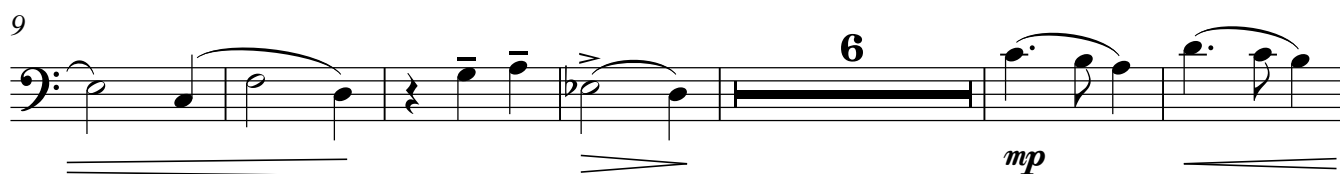
1 Adagio, pesante ♩ = 72



157 **I** Adagio, düster ♩ = 76181 **Meno mosso** **4** Adagio, pesante ♩ = 72

IV. INTERMEZZO - Abraham, von Schmerz gepeinigt

1 Agitato ♩ = 84



(Gen 22, 3-5)

1 Andante

TACET



Fagott

V. WAS ABRAHAM SEINEM SOHN AUF DEM WEG ERZÄHLT

l Larghetto, bekümmert ♩ = 56

7 *p* *espress.* *mp*

12 *p*

18 *mf*

24 *p* *mp*

30 *p* *mf*

37 *f*

46 *mf* *espress.*

53 *mp* *f*

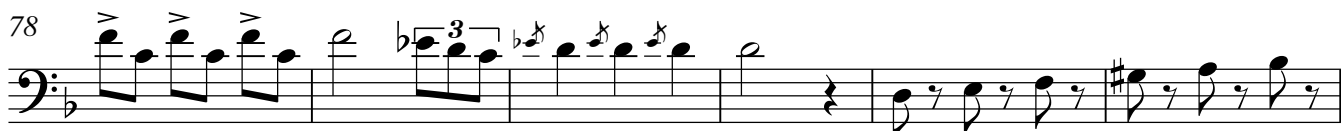
60 *mf* *espress.*

69 *mp* *f*

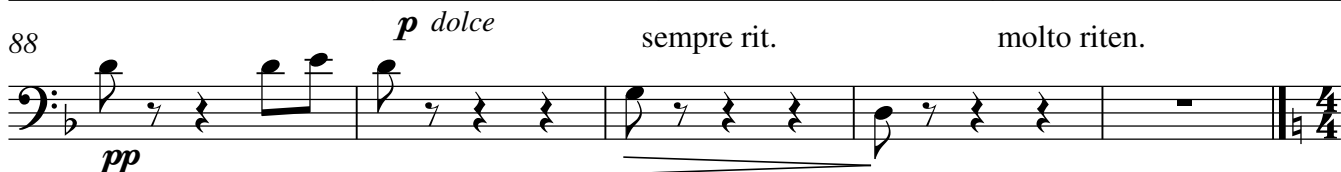
espress.

Fagott

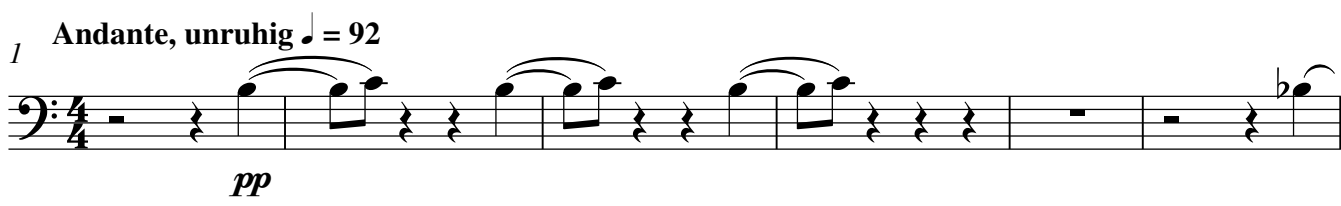
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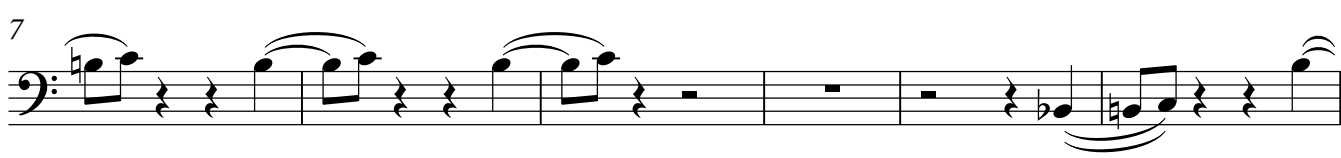
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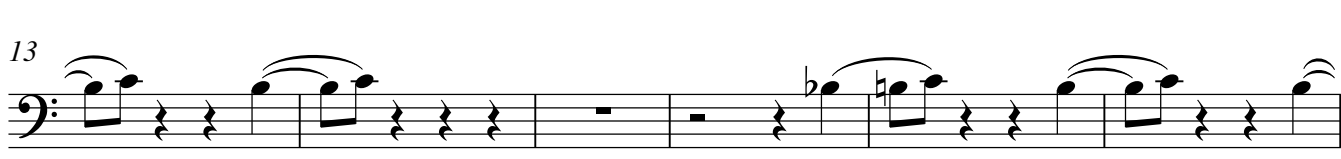
84 

88 

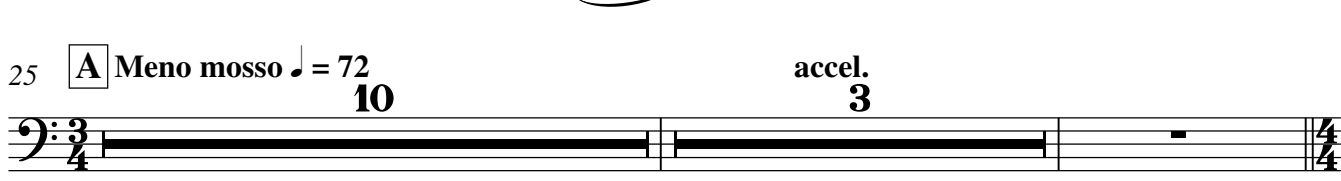
VI. SARAH KANN GOTT NICHT VERSTEHEN

1 *Andante, unruhig* ♩ = 92 

7 

13 

19 

25 **A** *Meno mosso* ♩ = 72 **10** *accel.* **3** 

39 **B** *Tempo primo* ♩ = 92 **2** 

46 

50 

VII. ABRAHAM ZEIGT SICH GEHORSAM, SARAH HAT BEDENKEN

1 **Largo** ♩ = 50

16

A

6

24 **Etwas verlangsamen** 5 **Langsamer** 5 **sehr langsam** 2

VIII. ABRAHAM'S GEBET

1 **Adagio, flehend** ♩ = 52

p

6

11

16 **rall.** **larghetto** ♩ = 108

A

mf

20 *pp* *fp*

26 **Più lento** *più f* **rit.**

(Gen 22, 6-8)

1 **B** Andante

1

p *mf*

This system shows the first measure of the 'Andante' section. It begins with a whole rest, followed by a half note G2, a quarter note A2, a half note B2, and a quarter note C3. The key signature has one sharp (F#). The first measure is marked *p* (piano). The second measure is marked *mf* (mezzo-forte) and contains a half note D3, a quarter note E3, a half note F#3, and a quarter note G3. The section ends with a double bar line.

IX. INTERMEZZO - Aufstieg zum Opferplatz

1 **Lentissimo, pesante** ♩ = 40

10

mf

14

f

18 *molto rall.*

ff

21

This section, 'IX. INTERMEZZO - Aufstieg zum Opferplatz', is marked 'Lentissimo, pesante' with a tempo of ♩ = 40. It is written in 4/4 time. The first system (measures 1-10) starts with a whole rest, followed by a half note G2, a quarter note A2, a half note B2, and a quarter note C3. The key signature has one sharp (F#). The first measure is marked *mf* (mezzo-forte). The second system (measures 11-14) continues the melody. The third system (measures 15-18) is marked *f* (forte) and includes the instruction 'molto rall.' (molto rallentando). The fourth system (measures 19-21) is marked *ff* (fortissimo) and ends with a double bar line. The key signature changes to two flats (Bb, Eb) in the final measure.

Fagott

X. SARAH BEGEHRT AUF

Adagissimo, nachsinnend ♩ = 40

nach und nach schneller werden

poco accel. . . .

1 **9**

pp *mf* *fp* *sf*

15 **A** Adagio ♩ = 58

p

20

25

30 **B** larghetto ♩ = 112

mf

35 poco accel.

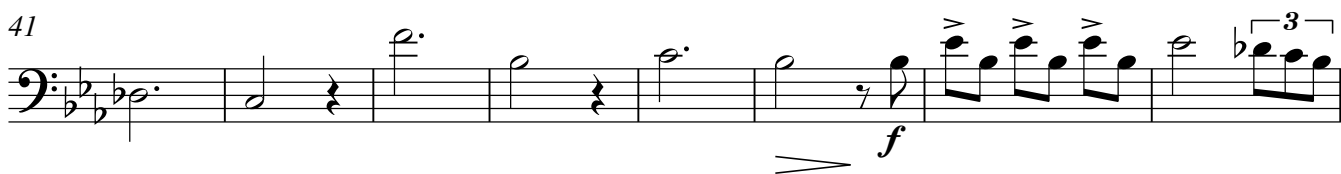
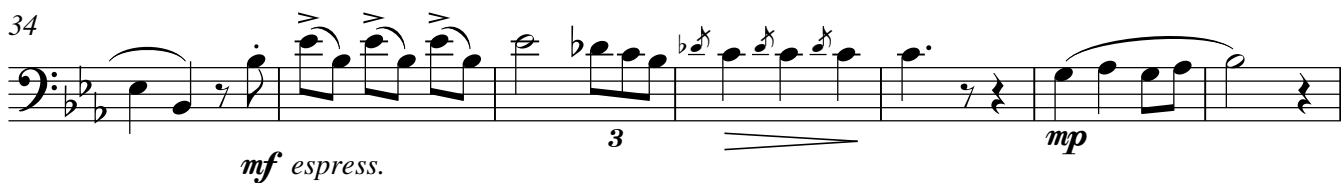
pp *fp*

41 **Più mosso** rit. . . .

più f

XI. JETZT SIND VATER UND SOHN GLEICH AM ZIEL

1 Largo, schleppend ♩ = 56



XII. SARAH WIDERSPRICHT DEM HERRN

1 Leidenschaftlich $\text{♩} = 52$

11

21

34

43

60

69

83

riten. A A tempo $\text{♩} = 52$

riten. B Meno mosso $\text{♩} = 48$

rit.

1 Adagio

(Gen 22, 9-13)

TACET

XIII. INTERMEZZO - Glückliche Heimkehr

1 **Freudig erregt** $\text{♩} = 104$ **A** 9 15 1. 2.

27 **B** *mp* *mf*

39 *f*

46

52 **C** *ff* *f* 1.

60 2. **D** 6 *mf*

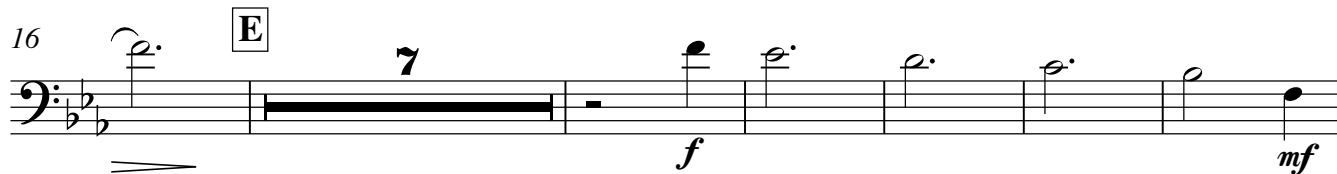
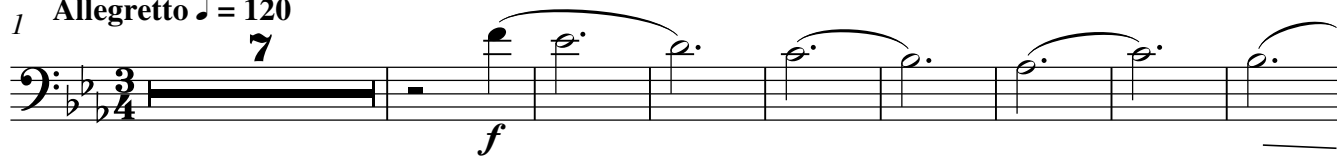
73 11 rit. 4

Fagott

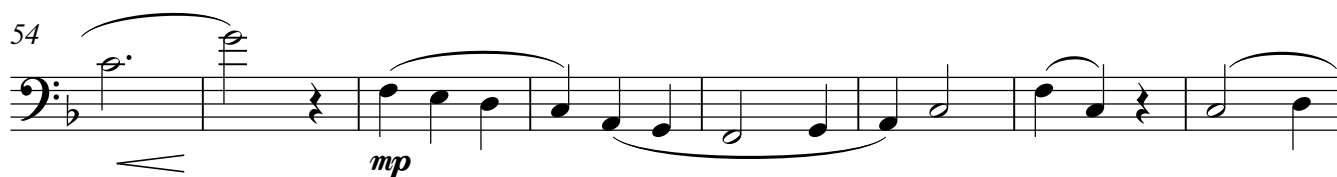
Fagott

XIV. AUSKLANG

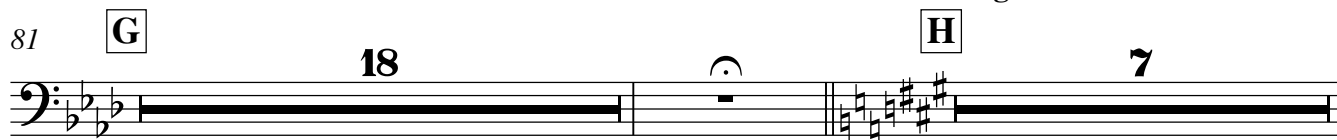
1 Allegretto ♩ = 120

**F**

Tempo primo ♩ = 120



Freudig ♩ = 126



107

f

116 **I**

f *p*

129

f

136 **Meno mosso**

f

151 **Freudig** ♩ = 126

più f

156 **molto rit.**

ff