



Luca Lombardi

Sarah & Hagar

per 2 soprani e orchestra

Testo di Michael Krüger

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Luca Lombardi Sarah & Hagar

Text: Michael Krüger

- Sarah: Hagar, du ägyptische Magd,
teile mit Avraham,
meinem Mann und Gebieter,
das Bett und nimm seinen Samen.
- Hagar: Aber Herrin,
abhängig bin ich und arm
und darf dem Herrn nicht beiliegen!
- Sarah: Aber du bist auch jung und fruchtbar
und wirst einen Sohn gebären
an meiner statt.
- Hagar: Herrin, ich bin zu gering,
um dir zu widersprechen!
- Sarah: Alt und unfruchtbar
hat mich die Magd genannt.
Und ihre dunkle Schönheit
hat die Lust des alten Mannes
mächtig angestachelt!
Was wird nur aus mir werden,
wenn sie einen Sohn empfangen hat?
- Hagar: Es war ganz leicht,
ihn zu empfangen!
Als hätte Gott die Hand
im Spiel gehabt,
drang dieser Greis von 86 Jahren
in mich ein!
Avraham, mein strenger Herr,
war plötzlich Wachs in meinen Händen
- Sarah: Da du dem Avraham
ein Kind geboren hast,
schaust du jetzt auf mich herab?
- Hagar: Ja, Herrin, die Strecke Weges,
die du gefallen bist in seinen Augen,
die bin ich aufgestiegen!
- Sarah: Er hat dich nur gebraucht,
doch nie geliebt!
Und ich will dafür sorgen,
dass er dich mit deinem Sohn vertreibt!
- Hagar: Ich kann auch selber gehen, Herrin,
wenn ich gehen muss. Ich kenne mich
in Wüsten aus und weiss,
wo eine Quelle sprudelt.
Nicht du, nicht Avraham, nur Gott allein
kann mich von hier verstossen!
- Sarah: Dann geh mir endlich aus den Augen!
Nimm einen Schlauch mit Wasser mit,
damit dein Sohn drei Tage überleben kann!
- Hagar: Und Gott wird sehen, wenn ich weine.
- Sarah: Es ist zum Lachen!
Die Magd hat meinen Mann
so geil gemacht,
dass ich nun selber schwanger bin!
Sein Samen ist so zahlreich wieder
wie Sterne du am Himmel siehst.
Mit Gottes Hilfe
werde ich einen Sohn gebären,
der unsrem Volke wird geben Zukunft.
Er wird heissen Itzhak und wird selber lachen!
- Hagar: Lass mich nicht sehen, Gott,
das Leiden meines Kindes.
Lass dieses Kind nicht sterben!
Du hast mich mit Ishmael,
in die Wüste geschick.
Ist das Gerechtigkeit?
Wenn du nicht nur der Gott bist
Israels, sondern aller Menschen,
dann gib ein Zeichen!
- Sarah: Ich bin die Frau, die mit Itzhak
den Fortbestand unseres Volkes sichert!
- Hagar: Ich bin die erste Frau,
die je eine göttliche Botschaft gehört hat!
- Sarah: Ich werde die Mutter sein
aller uns nachkommenden Geschlechter!
- Hagar: Ich, die ägyptische Magd, werde Israel sein,
vom Exodus bis zum Exil.
- Beide: Beide haben wir Avraham Kinder geboren,
Itzhak und Ishmael,
ist es nicht Zeit, den Streit zu beenden für immer?

ORGANICO

3 Flauti (3. anche Ottavino)
3 Oboi (3. anche Corno inglese)
3 Clarinetti in Sib (3. anche Clarinetto basso)
3 Fagotti

4 Corni
3 Trombe in Sib
3 Tromboni tenor-bassi
Tuba contrabbassa

3 Set di percussioni

1. (posizionato al centro):

Timpani, Campane tubolari (Röhrenglocken), Cassa chiara (kleine Trommel mit Saiten), Tamburo di legno (Holztrommel), Water gong, Eolifono (Windmaschine), Tamburo basso e dei Lanzichenecci (tiefe Rührtrommel/Landsknechtrommel), 2 Piatti (piccoli), Campanelle a mano (Handglocken), Maracas (1 piccola, 1 grande) Campana a lastra (Stahlplatten), Wood block (acuto/hoch), Piatto sospeso (piccolo), Catene (Ketten)

2. (posizionato a destra):

Triangolo, Grancassa, Cassa chiara (Kl. Trommel mit Saiten), 6 Temple blocks, Raganella (Ratsche), Glockenspiel, Wood block (grave/tief), Marimba, Frusta (Peitsche), Effetto "tappo di bottiglia" (Flaschenkorkeknall), Incudine medio-piccola (relativ kleiner Amboss), Claves, Piatto sospeso (medio-grave)

3. (posizionato a sinistra):

Tam-tam (grande/gross), Cassa chiara (Kl. Trommel mit Saiten), 9 Tom-toms, Piatto sospeso (piccolo), Tamburo rullante grave (tiefe Wirbeltrommel), Piatto sospeso (medio), Vibrafono, 2 Piatti piccoli, Lion's roar (meglio: Putipù / besser Putipù, neapolitanisches Volkinstrument), Tamburo di legno (Holztrommel), Martellone (grosser Hammer)

Arpa

Celesta

Violini I (16)

Violini II (14)

Viole (12)

Violoncelli (10)

Contrabbassi (8)

N.B.: tutti i contrabbassi con la 5ª corda / alle Kontrabässe mit der 5. Saite.

Luca Lombardi
Sarah & Hagar
für 2 Sopranstimmen und Orchester

Text: Michael Krüger

♩ ~ 60 1

Ottavino
2 Flauti
2 Oboi
Corno inglese
2 Clarinetti in Sib
Clarinetto basso in Sib
3 Fagotti
4 Corni in Fa
3 Trombe in Sib
3 Tromboni
Tuba
Percussione 1. (in der Mitte) Timpani
Percussione 2. (rechts) Triangolo
Percussione 3. (links)
Arpa
Celesta

1. Solo
Violini I
gli altri
Violini II
Viola
Violoncelli
Contrabbassi

1.2. a 2
a 3
1.2. a 2
a 3
pizz.
metà pizz.
metà arco
(pizz., arco)

* Pressione esagerata dell'arco: rumore!
Überstarker Bogendruck: Geräusch!

N.B.: la partitura è in suoni reali.

5

Out.

Fl. 1.2.

Ob.

C. i.

Cl. in Sib

Cl. b. in Sib

Fg. 1. *f* 2.3. a 2 *f*

Cr.

Trb. in Do

Trbn. a 3 3

Tb.

Perc. 1. Campana tubolari (note reali) *mf*

Perc. 2. Triangolo Gran Cassa *f*

Perc. 3. Tam tam (grande) *f* *p*

Arpa *mp*

I. Solo

Vni I *f* *f* *f*

gli altri

Vni II *f*

Vle.

Vc. *f* arco

Cb. *f*

18

Musical score for orchestra and strings, measures 18-21. The score includes parts for Oboe (Out.), Flute (Fl.), Clarinet in C (Cl. i.), Clarinet in Bb (Cl. b. in Sib.), Bassoon (Fg.), Cor Anglais (Cr.), Trumpet in D (Trb. in Do), Trombone (Trbn.), Tuba (Tb.), Percussion 1, 2, and 3, Harp (Arpa), Violin I Solo (Vni I Solo), Violin I (Vni I gli altri), Violin II (Vni II), Viola (Vle div.), Violoncello (Vc.), and Contrabass (Cb.).

Measure 18: Oboe (Out.) plays a series of chords. Flute (Fl.) has a rest. Clarinet in C (Cl. i.) plays a series of chords. Clarinet in Bb (Cl. b. in Sib.) has a rest. Bassoon (Fg.) has a rest. Cor Anglais (Cr.) plays a series of chords. Trumpet in D (Trb. in Do) plays a series of chords. Trombone (Trbn.) plays a series of chords. Tuba (Tb.) plays a series of chords. Percussion 1, 2, and 3 have rests. Harp (Arpa) has a rest. Violin I Solo (Vni I Solo) plays a series of chords. Violin I (Vni I gli altri) plays a series of chords. Violin II (Vni II) plays a series of chords. Viola (Vle div.) plays a series of chords. Violoncello (Vc.) plays a series of chords. Contrabass (Cb.) plays a series of chords.

Measure 19: Oboe (Out.) has a rest. Flute (Fl.) plays a series of chords. Clarinet in C (Cl. i.) has a rest. Clarinet in Bb (Cl. b. in Sib.) has a rest. Bassoon (Fg.) has a rest. Cor Anglais (Cr.) plays a series of chords. Trumpet in D (Trb. in Do) plays a series of chords. Trombone (Trbn.) plays a series of chords. Tuba (Tb.) plays a series of chords. Percussion 1, 2, and 3 have rests. Harp (Arpa) has a rest. Violin I Solo (Vni I Solo) plays a series of chords. Violin I (Vni I gli altri) plays a series of chords. Violin II (Vni II) plays a series of chords. Viola (Vle div.) plays a series of chords. Violoncello (Vc.) plays a series of chords. Contrabass (Cb.) plays a series of chords.

Measure 20: Oboe (Out.) has a rest. Flute (Fl.) plays a series of chords. Clarinet in C (Cl. i.) has a rest. Clarinet in Bb (Cl. b. in Sib.) has a rest. Bassoon (Fg.) has a rest. Cor Anglais (Cr.) plays a series of chords. Trumpet in D (Trb. in Do) plays a series of chords. Trombone (Trbn.) plays a series of chords. Tuba (Tb.) plays a series of chords. Percussion 1, 2, and 3 have rests. Harp (Arpa) has a rest. Violin I Solo (Vni I Solo) plays a series of chords. Violin I (Vni I gli altri) plays a series of chords. Violin II (Vni II) plays a series of chords. Viola (Vle div.) plays a series of chords. Violoncello (Vc.) plays a series of chords. Contrabass (Cb.) plays a series of chords.

Measure 21: Oboe (Out.) has a rest. Flute (Fl.) plays a series of chords. Clarinet in C (Cl. i.) has a rest. Clarinet in Bb (Cl. b. in Sib.) has a rest. Bassoon (Fg.) has a rest. Cor Anglais (Cr.) plays a series of chords. Trumpet in D (Trb. in Do) plays a series of chords. Trombone (Trbn.) plays a series of chords. Tuba (Tb.) plays a series of chords. Percussion 1, 2, and 3 have rests. Harp (Arpa) has a rest. Violin I Solo (Vni I Solo) plays a series of chords. Violin I (Vni I gli altri) plays a series of chords. Violin II (Vni II) plays a series of chords. Viola (Vle div.) plays a series of chords. Violoncello (Vc.) plays a series of chords. Contrabass (Cb.) plays a series of chords.

26 *rall.* ♩ ~ 50

Out.

Fl.

Ob.

C. i.

Cl. in Sib

Cl. b. in Sib
prende Clarinetto in Sib

Fg.
a 3
f

Cr.
1.3. a 2
2.4. a 2

Trb. in Do

Trbn.
f

Tb.
5-4

Perc. 1. **Tamburo di legno**

Perc. 2. **Grancassa**

Perc. 3. **Tam tam (grande)**
f
L.v.

Arpa
f
(loco)
(loco)
8va
8va
8va
8va
8va
8va
5-4

Vni I
I. Solo
loco
pizz.
arco
5-4

Vni II

Vle

Vc.
5-4

Cb.
5-4

31

prende Flauto 3.

1.2. a 2

a 3

3. prende Clarinetto basso

1.3. a 2

2.4. a 2

3:2

3:2

3:2

3:2

3:2

3:2

Timpani

Temple blocks (6)

Tom-toms (9)

Arpa (loco)

S. 1. (Sarah) Ha -

Vni I Tutti

Vni II

Vle

Vc. (f) dim. p

Cb. (f) dim.

Fl. *p*

Ob. 1. *p*

Cl. i.

Cl. in Sib

Cl. b. in Sib

Fg.

Cr.

Trb. in Do 1. con sordina da studio *ppp*

Trbn.

Tb.

Perc. 1.

Perc. 2.

Perc. 3.

Arpa

S. 1. (Sarah) - gar, du ä - gyp - ti - sche Magd.

Vni I *p* *f* pizz.

Vni II *p*

Vle. *p*

Vc.

Cb.

Fl. *f dim.* *p*

Ob. *f dim.* *p* prende Ottavino

Cl. i. *f dim.* *p*

Cl. in Sib *f* *dim.* *mf*

Cl. b. in Sib *f* *dim.* *mf*

Fg. *mf*

Cr. *f* *dim.* *mf*

Trb. in Do *f* *dim.* *mf* via sord.

Trbn. *f* *dim.* *mf*

Tb. *f* *dim.* *mf*

Perc. 1. *f* *dim.* *mf*

Perc. 2. *f* *dim.* *mf*

Perc. 3. *f* *dim.* *mf*

Arpa *p*

Cel. *f* *dim.* *mf*

S. I. (Sarah) *p* *mf* *f* *(f)*
tei - le mit A - - vra - - ham, mei - nem Mann und Ge -

Vni I div. arco *mp* uniti *mp*

Vni II *mp* uniti *mp*

Vle *mp*

Vc. *mp* div. *mp*

Cb. *mp* div. *mp*

50

accel.

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

- Out.
- Fl.
- Ob.
- C. i.
- Cl. in Sib.
- Cl. b. in Sib.
- Fg.
- Cr.
- Trb. in Do
- Trbn.
- Tb.
- Perc. 1.
- Perc. 2.
- Perc. 3.
- Arpa
- Cel.
- S. I. (Sarah)
- Vni I.
- Vni II.
- Vle.
- Vc.
- Cb.

The score includes various musical notations such as dynamics (*f*, *p*), articulation (accents), and performance instructions like *accel.* and *div.*. The vocal line for S. I. (Sarah) includes the lyrics: "Und nimm nimm sei - nen Sa - - - men." The string parts (Vni I, Vni II, Vle, Vc, Cb) feature sustained notes with dynamic markings.

55 $\text{♩} \sim 50$

rall. $\text{♩} \sim 69$

Out.

Fl.

Ob.

C. i.

Cl. in Sib

Cl. b. in Sib

Fg.

Cr.

Trb. in Do

Trbn.

Tb.

Perc. 1.

Perc. 2.

Perc. 3.

Arpa

Cel.

S. 2. (Hagar)

$\text{♩} \sim 50$

rall. $\text{♩} \sim 69$

I. Solo

Vni I

gli altri

Vni II

Vle

Vc.

Cb.

60

Out. *mp* *f* *non leg*

Fl. *mp* *f* *non leg* *f dim.* *p*

Cl. in Sib

Fg.

S. 2. (Hagar) *p*
- rin,

I. Solo *mp* *f* *f dim.* *p*

Vni I *div. a 3* *p* *mp* *f* *p* *uniti*

gli altri *p* *mp* *f* *p* *uniti*

Vni II *div. a 3* *p* *mp* *f* *p* *uniti*

Vle *arco IIIc.* *p*

Vc.

Cb.

65

♩ ~ 50

Out.

Fl.

Cl. in Sib *Fltz.* *p* *f* *p* *mp*

Fg. *mp*

S. 2. (Hagar) *p, ma intenso*
ab - hân - gig bin ich

♩ ~ 50

Vni I *tutti* *p cresc.* *quasi f* *p*

Vni II *p cresc.* *quasi f* *p* *unite*

Vle *(p) cresc.* *quasi f* *p*

Vc.

Cb.

70

Out. Fl. Ob. C. i. Cl. in Sib. Fg. Cr. Trb. in Do. Trbn. Tb. Arpa. S. 2. (Hagar). Vni I. Vni II. Vle. Vc. Cb.

1. 2. a 2. *p* *f*

1. *p* *f* (non troppo)

1. con sord. plunger *p* via sord.

p und arm. *f* und darf dem Herrn nicht bei - lie - gen!

f *f* *f* *f*

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