

Striptease der Bärtigen Dame

aus der Ganz Grossen Oper "Circus"

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$\text{♩} = 58$

Flöte

Klarinette in B *pp*

Marimba

Harfe *pp*

Die Bärtige Dame *p* Wenn die Träu-me

Violine *pp* pizz.

Violoncello *pp* pizz.

Kontrabass *pp* pizz.



7

Fl.

Kl. *pp*

Mar.

Hfe.

Sopr. en - den in der Früh, halt ich noch die Au - gen zu und hof - fe:

Vl.

Vc.

Kb.

12

Fl.

Kl.

Mar.

Hfe.

Sopr.

ich. wä - re nackt und glatt wie ein Stein, und hätt wie ei - ne Schlan - ge

Vi.

Vc.

Kb.



17

Fl.

Kl.

Mar.

Hfe.

Sopr.

nur Haut.

Vi.

Vc.

Kb.

poco rit.

gliss.

22 **A tempo**

Fl.

Kl.

Mar.

Hfe.

Sopr.

VI.

Vc.

Kb.

25

Fl.

Kl.

Mar.

Hfe.

Sopr.

VI.

Vc.

Kb.

30

Fl.

Kl.

Mar.

Hfe.

Sopr.

Stein, und hätt ich wie ei - ne Schlan - ge

Vi.

Vc.

Kb.



33

Fl.

Kl.

Mar.

Hfe.

Sopr.

nur Haut: ich sehn - te mich nach ei - nem Pelz und end - los

Vi.

Vc.

Kb.

37

Fl. *pp*

Kl. *pp*

Mar.

Hfe. *pp* non etouffé

Sopr. — ge-floch - te - nem Haar. A ber was nützt mir,

Vi. *pp*

Vc. *pp*

Kb. *pp*



43

Fl.

Kl.

Mar.

Hfe.

Sopr. das zu wis-sen, wenn ich doch füh - le, was ich füh - le.

Vi.

Vc.

Kb.

48

Fl.

Kl.

Mar.

Hfe.

Sopr.

Wenn ich nicht an-ders kann wenn ich nicht an-ders kann als wün - schen, und mir nie wün -

Vi.

Vc.

Kb.



52

Fl.

Kl.

Mar.

Hfe.

Sopr.

schen kann, was ist.

Vi.

Vc.

Kb.

gliss.

56 *poco rit.* *A tempo*

Fl.

Kl.

Mar.

Hfe.

Sopr.

Und mir nie wün

Vi.

Vc.

Kb.

60

Fl.

Kl.

Mar.

Hfe.

pp etouffé (xylo)

Sopr.

schen kann, was ist.

Vi.

Vc.

Kb.

arco

ppp

65

Fl.
Kl.
Mar.
Hfe.
Sopr.
Vl.
Vc.
Kb.

This musical system covers measures 65 to 67. It features a woodwind section with Flute (Fl.) and Clarinet (Kl.), a string section with Violin (Vl.), Viola (Vc.), and Cello/Double Bass (Kb.), and a vocal line for Soprano (Sopr.). The Flute and Clarinet parts are highly active, with the Flute playing a melodic line and the Clarinet providing a rhythmic accompaniment. The strings play a steady eighth-note accompaniment. The Soprano part is mostly silent, indicated by a long horizontal line.



68

Fl.
Kl.
Mar.
Hfe.
Sopr.
Vl.
Vc.
Kb.

This musical system covers measures 68 to 70. It continues the instrumentation from the previous system. The Flute and Clarinet parts are highly active, with the Flute playing a melodic line and the Clarinet providing a rhythmic accompaniment. The strings play a steady eighth-note accompaniment. The Soprano part is mostly silent, indicated by a long horizontal line.

71

Fl.
Kl.
Mar.
Hfe.
Sopr.
Vl.
Vc.
Kb.

pizz.
pp

75

Fl.
Kl.
Mar.
Hfe.
Sopr.
Vl.
Vc.
Kb.

non etouffé

80

Fl.
Kl.
Mar.
Hfe.
Sopr.
VI.
Vc.
Kb.

Detailed description: This page of a musical score covers measures 80 through 84. The score is for a full orchestra and includes a soprano vocal line. The instruments are arranged vertically as follows: Flute (Fl.) and Clarinet (Kl.) at the top, followed by Maracas (Mar.), Horns (Hfe.), Soprano (Sopr.), Violins (VI.), Cellos and Double Basses (Vc. and Kb.) at the bottom. The key signature is one sharp (F#) and the time signature is 4/4. The Flute and Clarinet parts feature intricate melodic lines with many slurs and ties. The Maracas part is a simple rhythmic accompaniment. The Horns part consists of a steady eighth-note pattern. The Violins and Cellos/Double Basses play a rhythmic accompaniment with eighth notes and quarter notes. The Soprano part is mostly rests, indicating the singer is silent during these measures. The score concludes with a double bar line at the end of measure 84.