

# Die Wahrheit (Text von Pablo Neruda)

*Eschitz in D<sub>3</sub>* *mol b.*

Clarinet in Bb

Whistle

VibraSlap

Cymbals

Maracas

Marimba

4 Timpani

Soprano

Piano

*p Auf Timpani rollen*

*mit 2te. Maraca*

*Säus le* *schiefel sich dem reinen Wald* *auf*

Euch lie-be ich, I - de - a - lis - mus und Re - a - lis - mus, wie

1

1

1

*Anda Dajar m tono*

Bb Cl. *mf* *mf* *mf*

Wstl.

V. Slp.

Cym. *P*

Mres.

Mrb. *mf* *f*

Timp. *mf*

S *Was - ser und Stein, ihr seid Tei - le der Welt, Licht und*

Pno. *P*

5 1

Bb Cl.

Wstl.

V. Slp.

Cym.

Mrs.

Mrb.

Timp.

9

*and* zur Wahrheit: halte dich *echt*

Wur-zel vom Baum des Le-bens. Schließt mir nicht die Au-gen, selbst nicht nach dem

Pno.

9

Bb Cl.

Handwritten blue musical notation for Bb Clarinet, featuring a melodic line with slurs and accents. A large blue line connects this staff to the Cymbal staff.

Wstl.

V. Slp.

Cym.

Handwritten blue musical notation for Cymbals, including a triplet of notes and a large blue line connecting to the Bb Clarinet staff.

Mrcs.

Mrb.

Handwritten blue musical notation for Maracas, including a triplet of notes and a large blue line connecting to the Bb Clarinet staff.

Timp.

Handwritten blue musical notation for Timpani, including a triplet of notes and a large blue line connecting to the Bb Clarinet staff.

13

Vocal staff with lyrics: "To-de, ich brau-che sie noch im-mer um zu ler-nen, um zu be-trach-ten, zu be-".  
 Handwritten blue annotations above the staff include: "Lüge dich verhängst", "halte dich nicht", "so zurück", "so zurück", and "beiden".

Pno.

Piano accompaniment staff with handwritten blue notes and slurs, including a triplet of notes.

13

Bb Cl.

Wstl.

V. Slp.

Cym.

Mrs.

Mrb.

Timp.

17

S

grei - fen      mei - nen Tod.      Ich brau - che      mei - nen Mund

*dirch*      *bis du dich*      *zur Län-ge*      *bis du dich*

Pno.

17

Bb Cl.

Wstl.

V. Slp.

Cym.

Mrcs.

Mrb.

Timp.

21

*zur Lage*

*verhärtet*

*Ich bin nicht*

*Chief von irgend-*

S

um, wenn ich nicht mehr da bin, auch zu sin - gen. Und mein Herz und mei - ne

Pno.

21

Bb Cl.

Wstl.

V. Slp.

Cym.

Mrcs.

Mrb.

Timp.

25

*Ihr die sie nicht*

*und so mit an sonst*

*und sonst*

S

Hän - de, mei - nen Leib um zu fol - gen dir in Lie - be, Ge - lieb - te.

Pno.

25

Bb Cl.

Wstl.

V. Slp.

Cym.

Mrcs.

Mrb.

Timp.

29

*und somit habe ich <sup>an die</sup> Traümer <sup>meines</sup> gesungen*

S

Ich weiß, es kann nicht sein, doch will ich es, ich lie-be was nur Träu-me hat. Ich

Pno.

29

Bb Cl.

Wstl.

V. Slp.

Cym.

Mrcs.

Mrb.

Timp.

33

*an die Torküner meines Geistes*

4

S

ha-be ei-nen Gar-ten vol-ler Blu-men die nicht<sup>3</sup>e-xis-tie-ren.

Pno.

33

Bb Cl.

Wstl.

V. Slp.

Cym.

Mrcs.

Mrb.

Timp.

37

S

Ich bin ent-schieden trian-gu - lar. Ich ver-miß noch im-mer mei-ne Oh-ren, je-doch,

Pno.

37

39

Bb Cl.

Wstl.

V. Slp.

Cym.

Mrs.

Mrb.

Timp.

41

S

ich wick-le sie ein, um ei - nen Fluß - ha-fen um im In-nernder-Repub-lik Ma-la

Pno.

41

Bb Cl.

Wstl.

V. Slp.

Cym.

Mres.

Mrb.

Timp.

45

S

gue-ta sie zu las-sen. Ich mag die Ver-nunft nicht mehr auf mei-ner Schul-ter zu er - tra - gen.

Pno.

45

Bb Cl.

Wstl.

V. Slp.

Cym.

Mrcs.

Mrb.

Timp.

49

S

Ich möch - te das täg - li-che Meer er-

Pno.

49

Bb Cl.

Wstl.

V. Slp.

Cym.

Mrcs.

Mrb.

Timp.

53

S

fin - den.

Pno.

1

53

Bb Cl.

Wstl.

V. Slp.

Cym.

Mres.

Mrb.

Timp.

57

S

Da kam ein-mal, mich zu se-hen,

Pno.

57

Bb Cl.

Wstl.

V. Slp.

Cym.

Mrcs.

Mrb.

Timp.

61

S

ein gros-ser Ma - ler, der Sol-da - ten mal - te. Al - le wa-ren sie he -

Pno.

61

Bb Cl.

Wstl.

V. Slp.

Cym.

Mrcs.

Mrb.

Timp.

65

S

ro-isch, und der Gu-te mal-te sie auf dem Schlachtfeld, wie sie mit Ver-gnü-gen star-ben.

Pno.

65

Bb Cl.

Wstl.

V. Slp.

Cym.

Mrs.

Mrb.

Timp.

69

S

Auch re - a - lis - ti - sche Kü - he mal - te er,

Pno.

69

4

Bb Cl.

Wstl.

V. Slp.

Cym.

Mres.

Mrb.

Timp.

73

S

und sie wa-ren so ü-ber al-le Mas-sen Kuh, daß man me-lan-cho-lisch wur-de

Pno.

73

Bb Cl.

Wstl.

V. Slp.

Cym.

Mrcs.

Mrb.

Timp.

77

S

und ge-neigt, für al-le-zeit wie-der-zu-käu-en.

Pno.

77

Bb Cl.

Wstl.

V. Slp.

Cym.

Mrcs.

Mrb.

Timp.

81

S

8

Greu-el und Ent-set-zen! Ich

Pno.

81

Bb Cl.

Wstl.

V. Slp.

Cym.

Mrcs.

Mrb.

Timp.

85

S

las Ro-mane, un-endlich rechtschaffene, und so viele Verse über den Ersten Mai. daß ich jetzt nur noch über den

Pno.

85

Bb Cl.

Wstl.

V. Slp.

Cym.

Mrcs.

Mrb.

Timp.

89

S

zwei-ten die-ses Mo - nats schrei-be.

Pno.

89

Bb Cl.

Wstl.

V. Slp.

Cym.

Mrcs.

Mrb.

Timp.

93

S

Wie es scheint, tritt der Mensch die Land-schaft zu

Pno.

93

Bb Cl.

Wstl.

V. Slp.

Cym.

Mrs.

Mrb.

Timp.

97

S

Bo-den, und die Land-stras-se, die zu - vor Him-mel hat-te, drücktjetztuns nie-der mit ih-rer kom-mer-

Pno.

97

Bb Cl.

Wstl.

V. Slp.

Cym.

Mrcs.

Mrb.

Timp.

101

S

ziel-len Hart-näk-kig-keit.

Al-so pflegt sie vor-bei-zu - ziehn mit der Schön-heit,

7

*Sva*

Pno.

101

Bb Cl.

Wstl.

V. Slp.

Cym.

Mrcs.

Mrb.

Timp.

105

S

als wollen wird dieses nicht kaufen und einpacken mach ihrem Geschmack und auf ihre Art.

Pno.

105

Bb Cl.

Wstl.

V. Slp.

Cym.

Mrs.

Mrb.

Timp.

109

S

Pno.

109

Bb Cl.

Wstl.

V. Slp.

Cym.

Mrcs.

Mrb.

Timp.

113

S

Man soll - te es zu - las - sen,

Pno.

113

2

3

Bb Cl.

Wstl.

V. Slp.

Cym.

Mrcs.

Mrb.

Timp.

117

S

daß die Schön - heit mit den un - mög - lichts - ten Ga -

Pno.

117

Bb Cl.

Wstl.

V. Slp.

Cym.

Mrcs.

Mrb.

Timp.

121

S

la - nen tanzt, bei Tag und bei

Pno.

121

3

Bb Cl.

Wstl.

V. Slp.

Cym.

Mrs.

Mrb.

Timp.

125

S

nö - ti - gen wir sie nicht die

Pno.

125

Bb Cl.

Wstl.

V. Slp.

Cym.

Mrcs.

Mrb.

Timp.

129

S

Pil - le der Wahr - heit ein - zu - neh - men als

Pno.

129

Bb Cl.

Wstl.

V. Slp.

Cym.

Mrcs.

Mrb.

Timp.

133

S

ei - ne Me - di - zin.

Pno.

133

3

Bb Cl.

Wstl.

V. Slp.

Cym.

Mrcs.

Mrb.

Timp.

137

S

Pno.

137

# Reihen für "Die Wahrheit"

G. Becerra-Schmidt 2000

This musical score consists of eight staves, numbered 1 through 8. Each staff begins with a treble clef and a key signature of one sharp (F#), indicating the key of D major. The notation is primarily composed of quarter notes and half notes, with some instances of eighth notes. The piece features a variety of rhythmic patterns, including straight eighth notes, dotted rhythms, and beamed eighth notes. The overall mood is contemplative and melodic. The score is presented on a single page with a clean, minimalist layout.

Bb Cl.

Wstl.

V. Slp.

Cym.

Mres.

Mrb.


Timp.

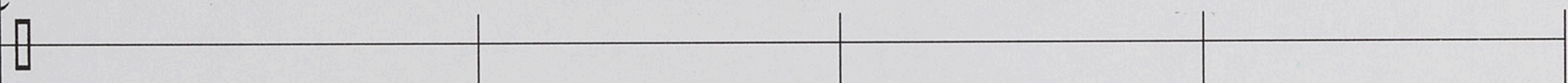
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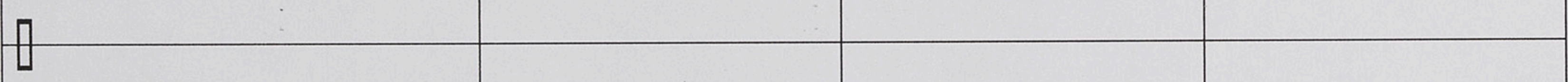
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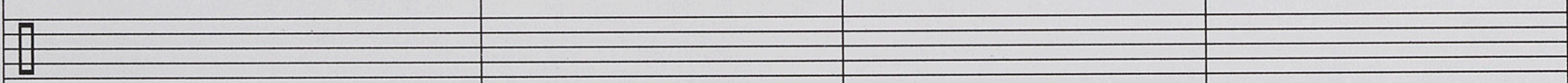
Pno.

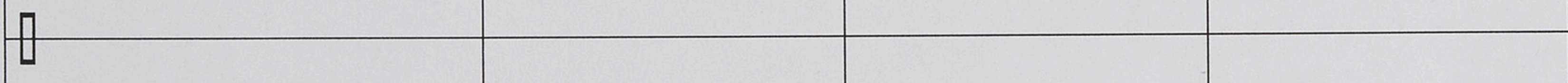
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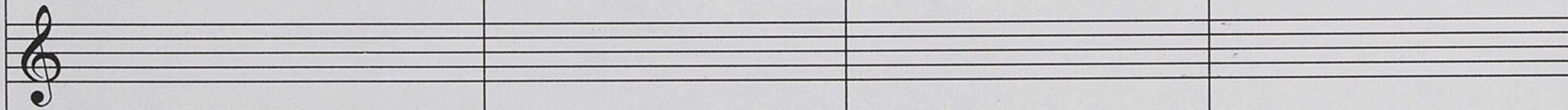
Bb Cl. 

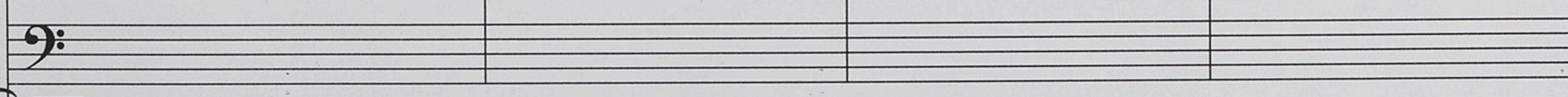
Wstl. 

V. Slp. 

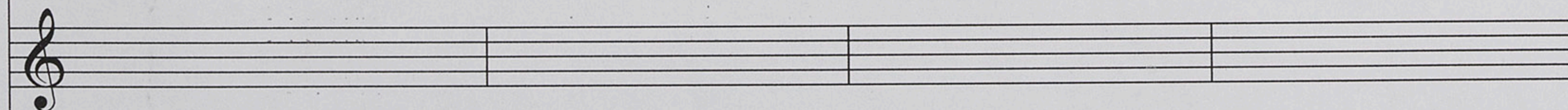
Cym. 

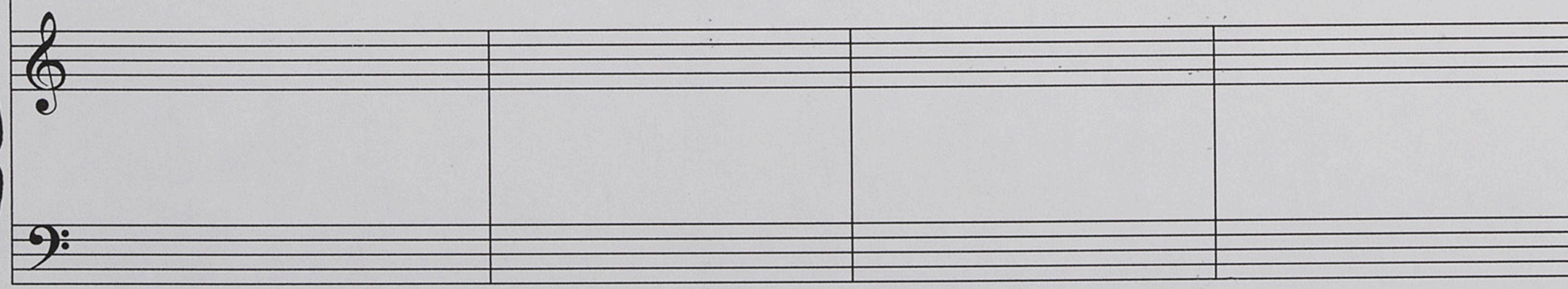
Mrcs. 

Mrb. 

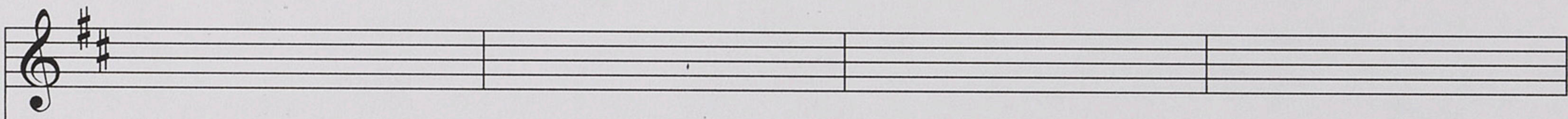
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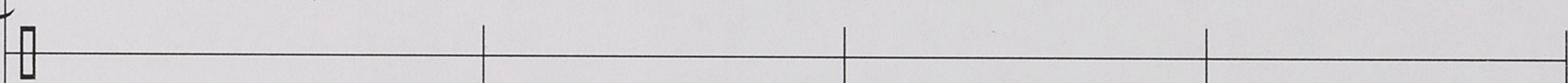
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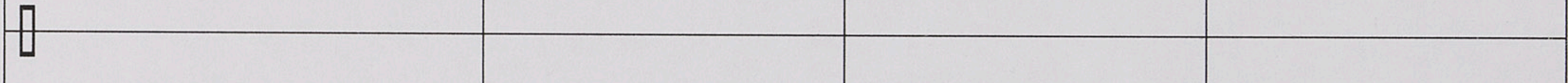
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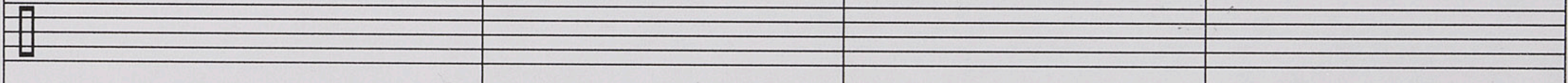
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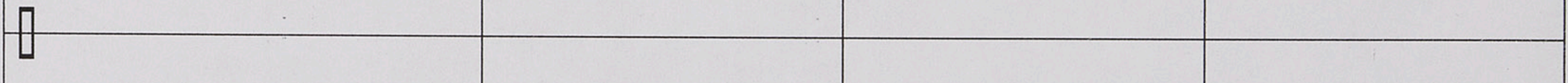
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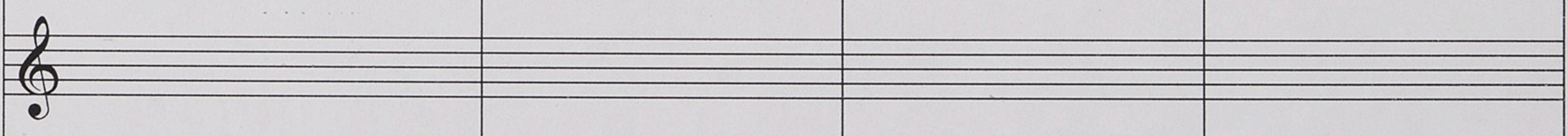
Bb Cl. 

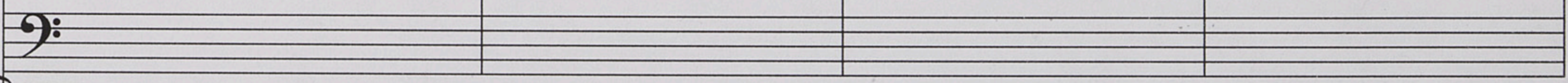
Wstl. 

V. Slp. 

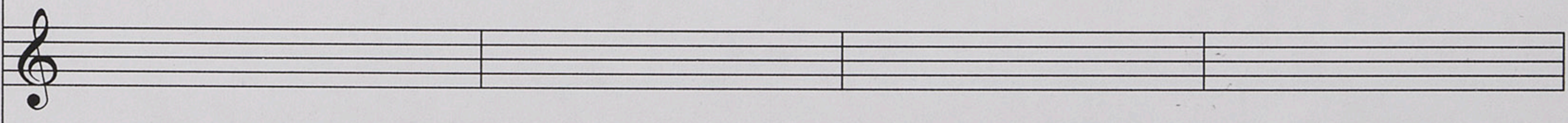
Cym. 

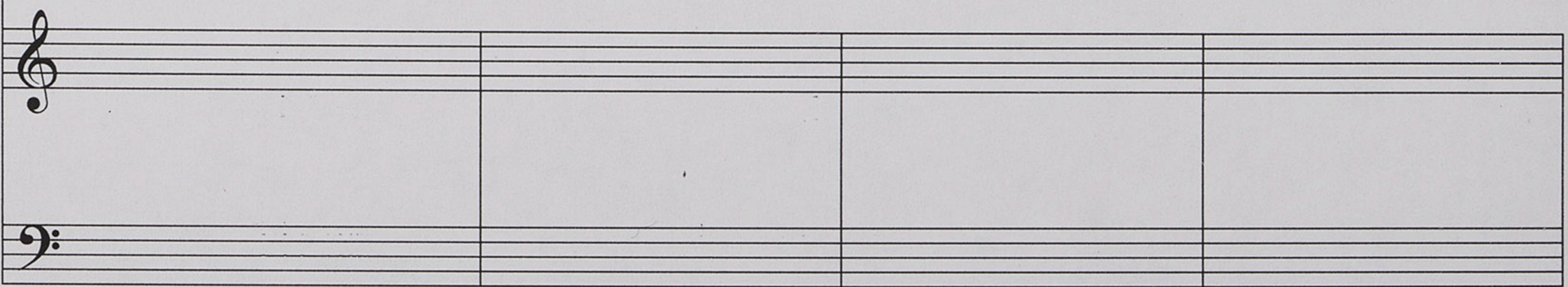
Mrcs. 

Mrb. 

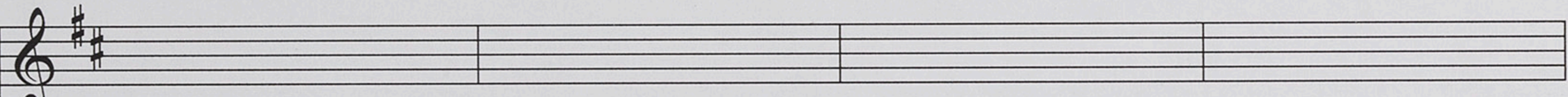
Timp. 

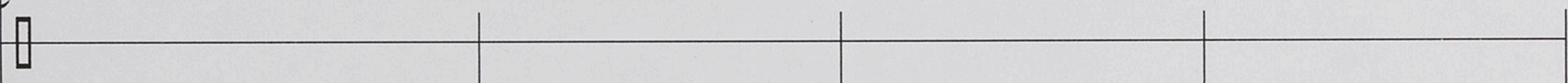
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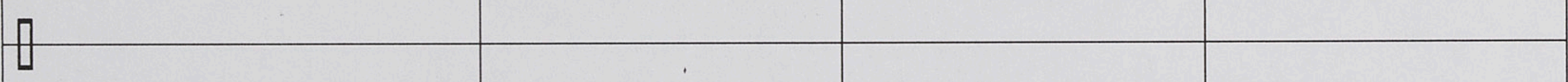
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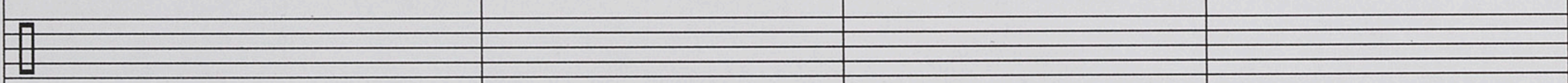
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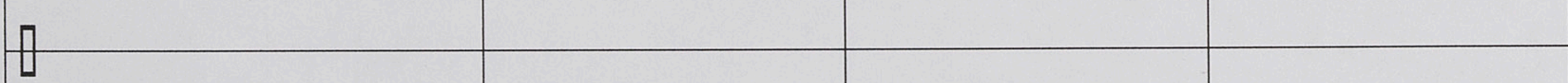
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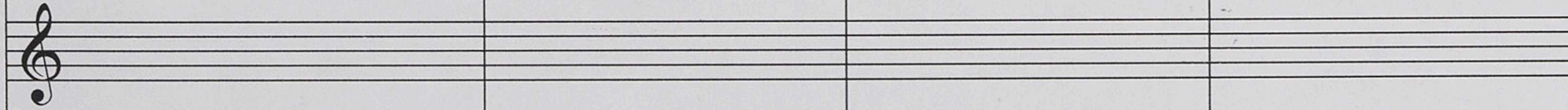
Bb Cl. 

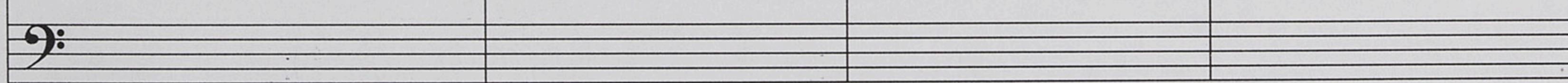
Wstl. 

V. Slp. 

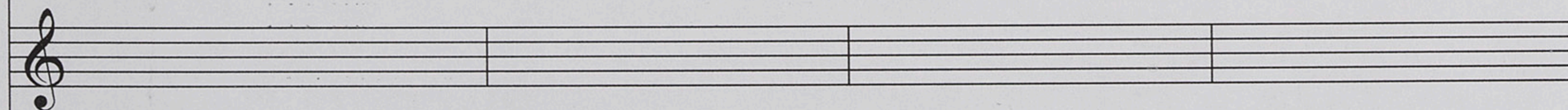
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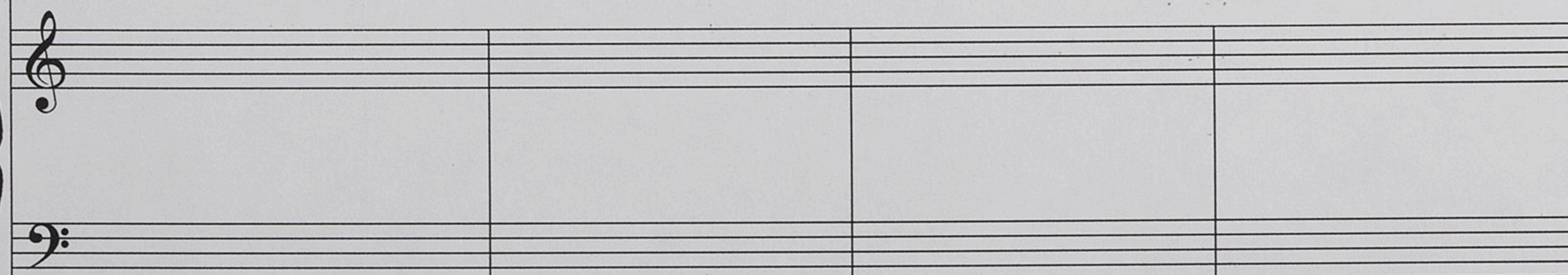
Mrcs. 

Mrb. 

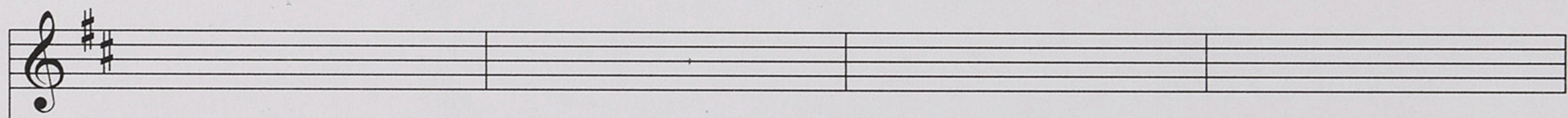
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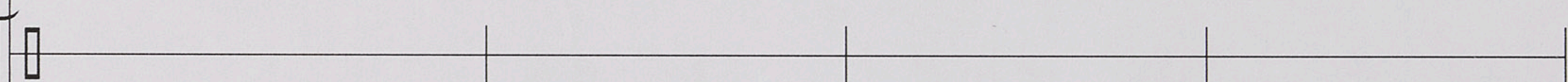
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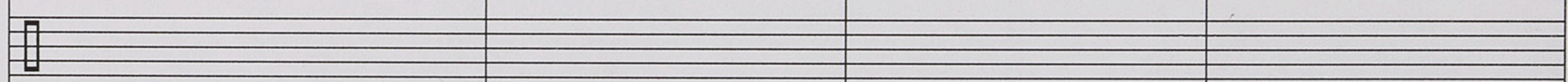
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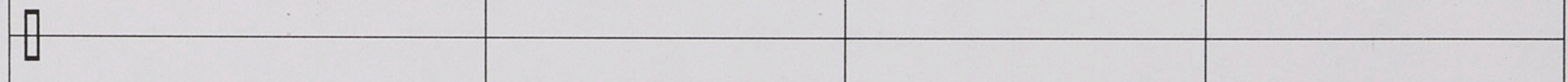
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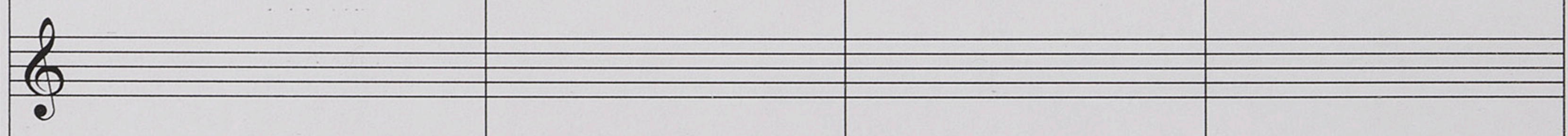
Bb Cl. 

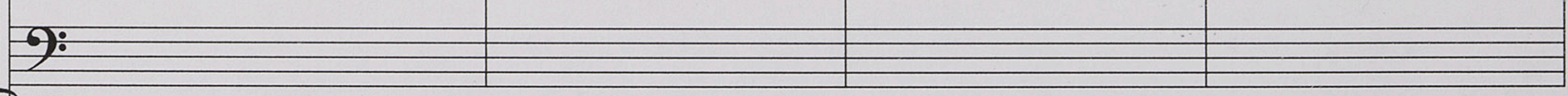
Wstl. 

V. Slp. 

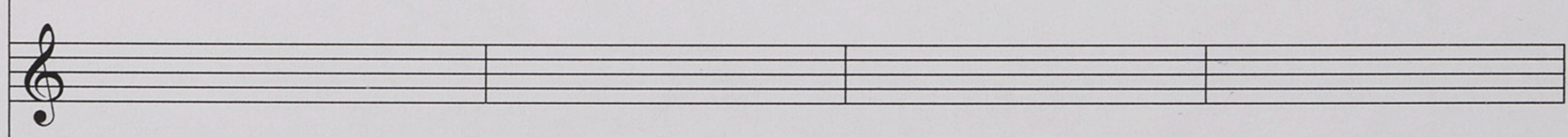
Cym. 

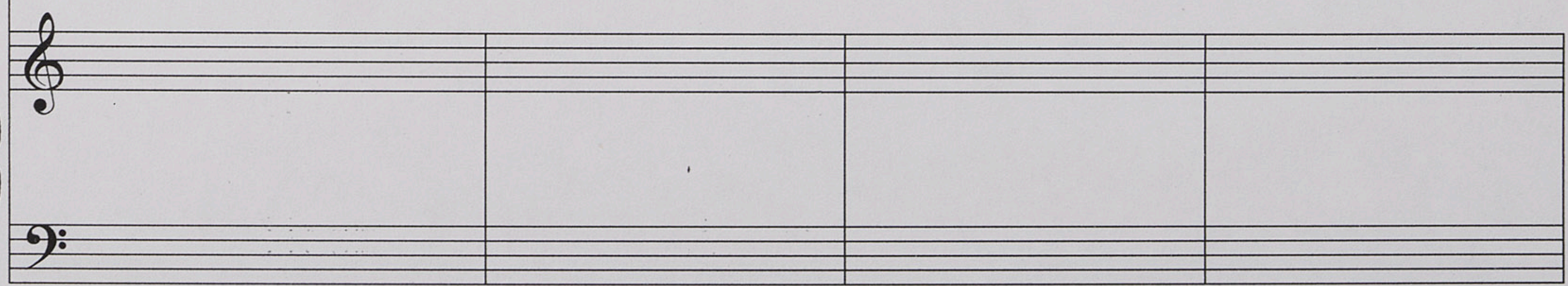
Mrcs. 

Mrb. 

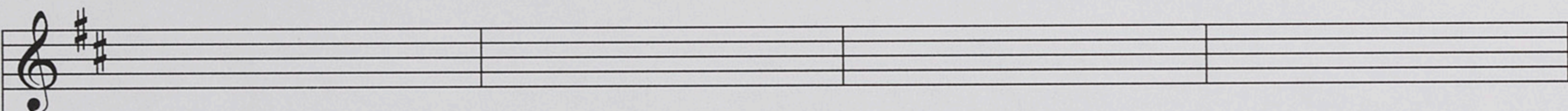
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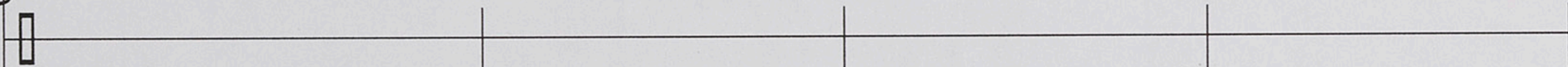
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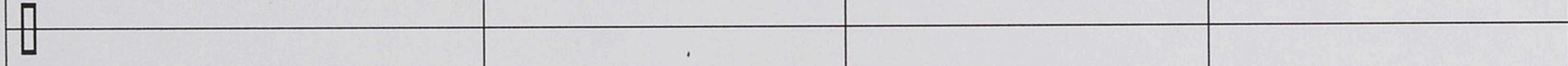
S 

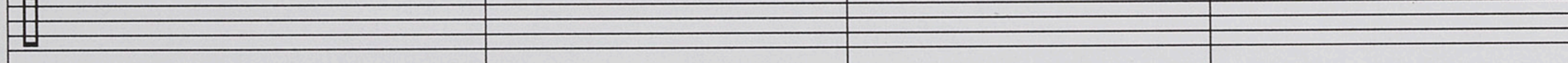
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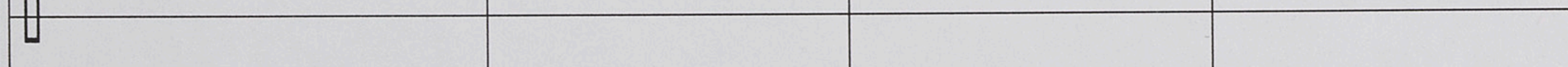
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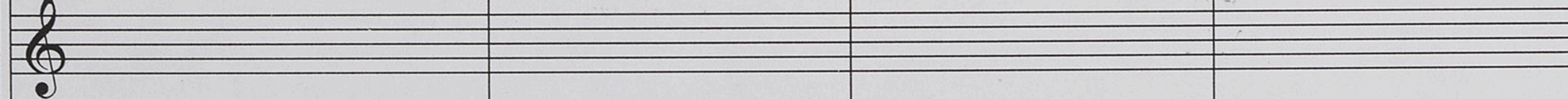
Bb Cl. 

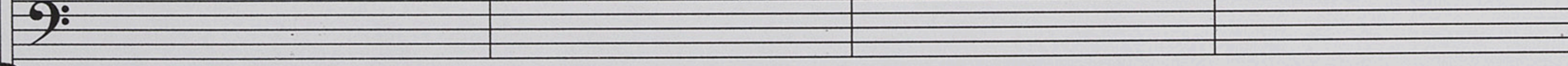
Wstl. 

V. Slp. 

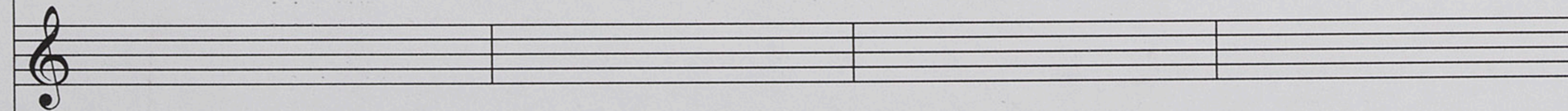
Cym. 

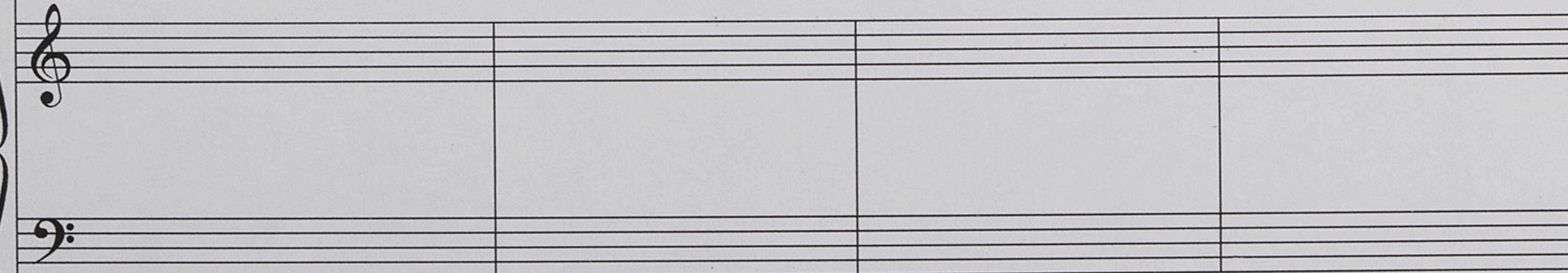
Mrcs. 

Mrb. 

Timp. 

161

S 

Pno. 

161

Bb Cl.

Wstl.

V. Slp.

Cym.

Mrcs.

Mrb.

Timp.

The percussion section consists of seven staves. From top to bottom: Bb Cl. (B-flat Clarinet) with a treble clef and a key signature of two sharps (F# and C#); Wstl. (Woodstave) with a rectangular box at the beginning; V. Slp. (Vibraphone) with a rectangular box at the beginning; Cym. (Cymbal) with a rectangular box at the beginning; Mrcs. (Maracas) with a rectangular box at the beginning; Mrb. (Maracas) with a treble clef; and Timp. (Timpani) with a bass clef. The rest of the staves are empty.

165


S

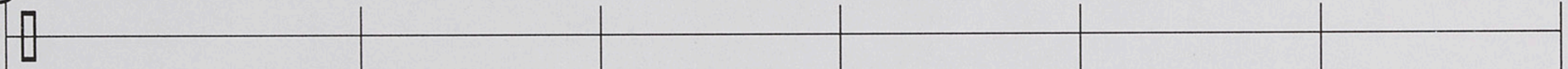
A single musical staff for the Soprano voice, starting with a treble clef. The staff is empty.

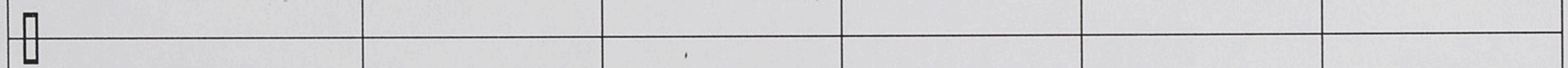
Pno.

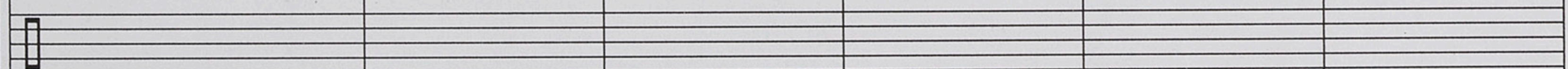
The piano part consists of two staves, one for the treble clef and one for the bass clef, grouped together with a brace on the left. Both staves are empty.

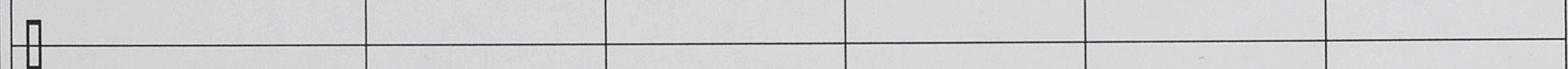
165

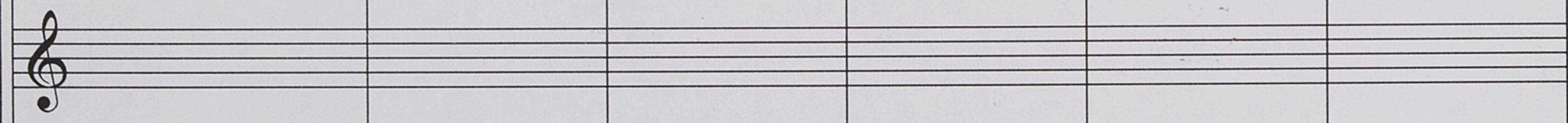
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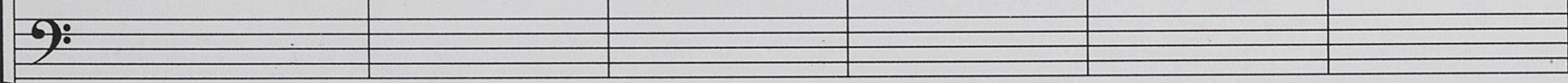
Wstl. 

V. Slp. 

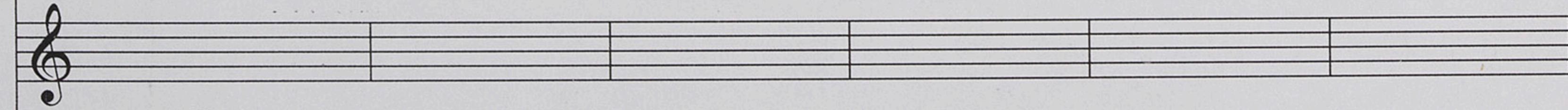
Cym. 

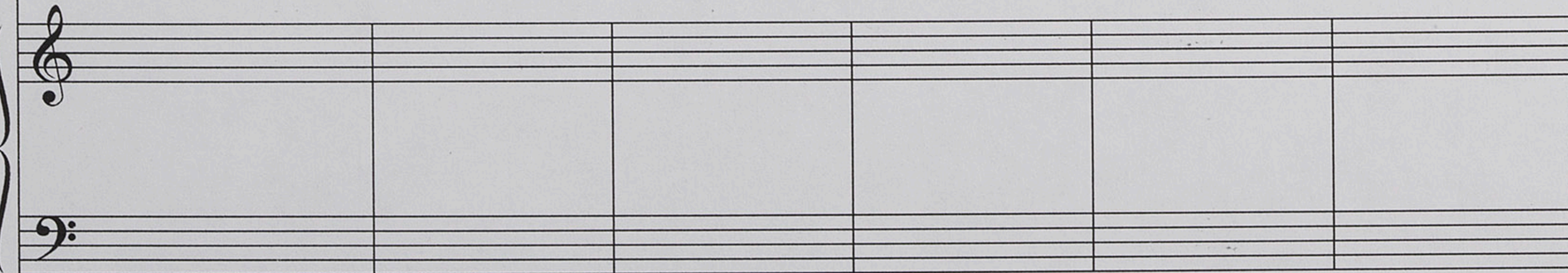
Mrs. 

Mrb. 

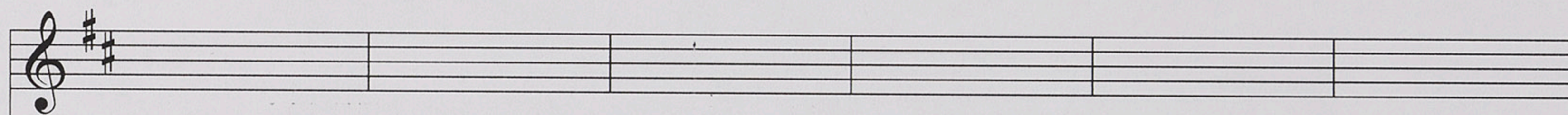
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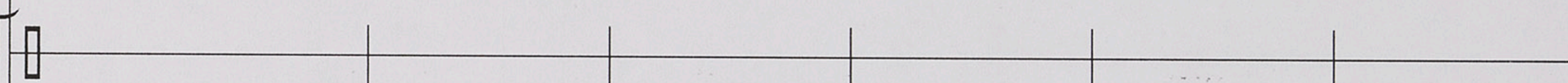
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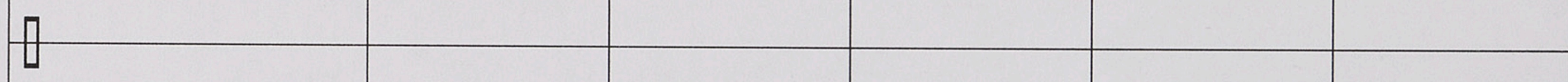
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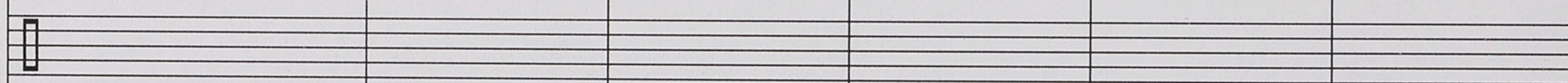
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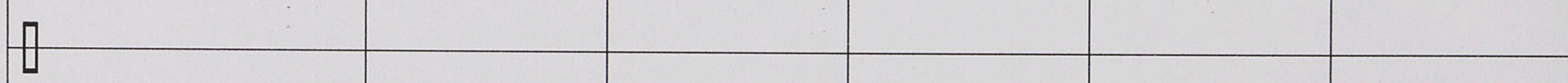
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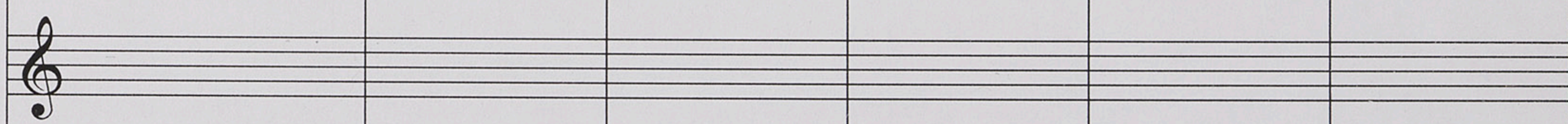
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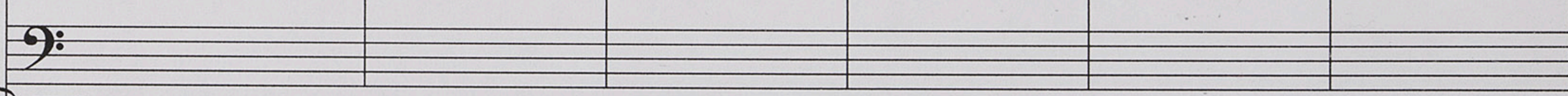
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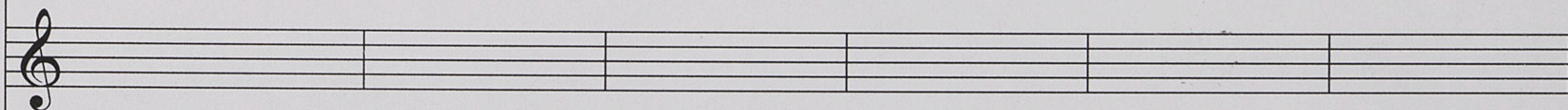
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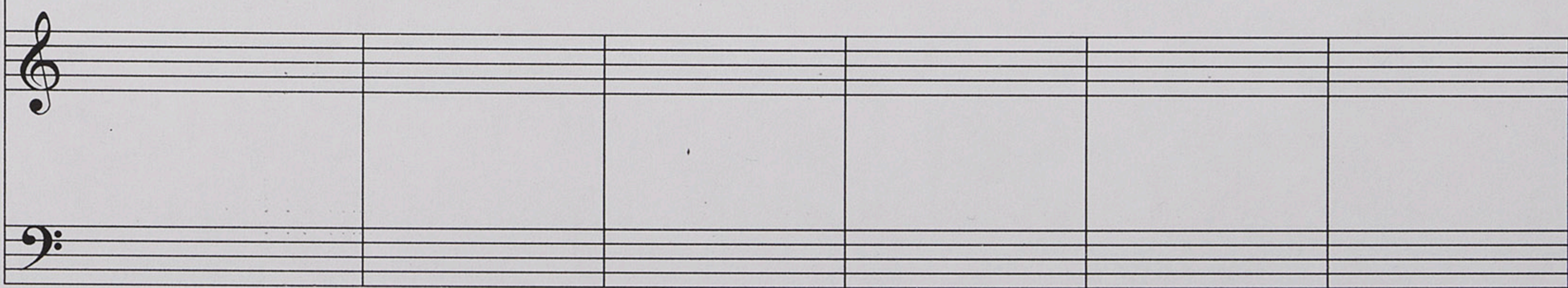
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Mrb. 


Timp. 

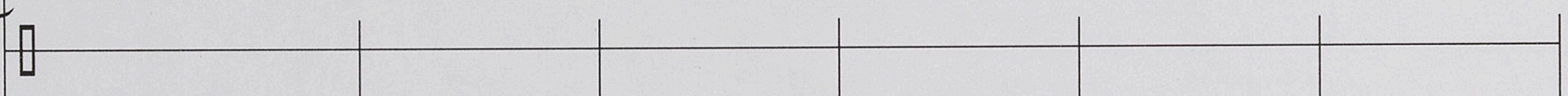
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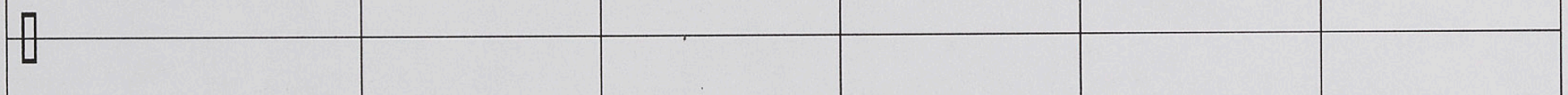
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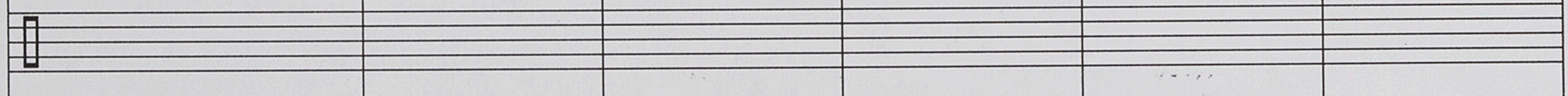
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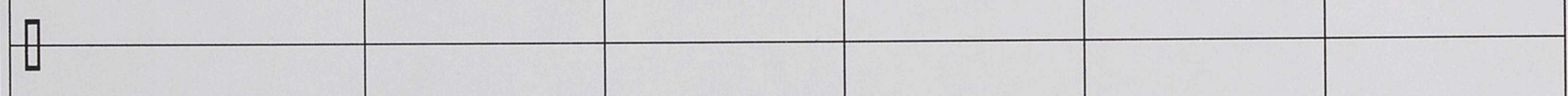
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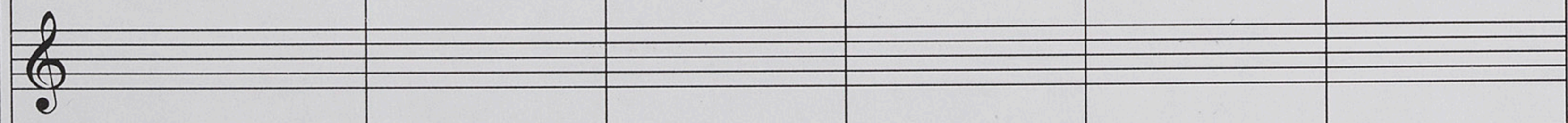
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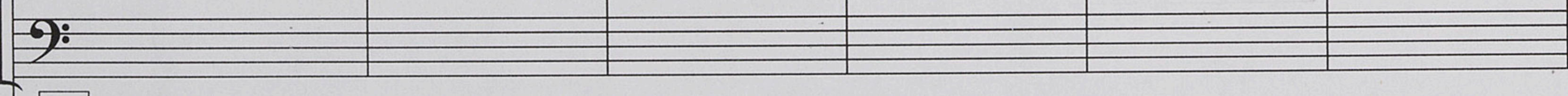
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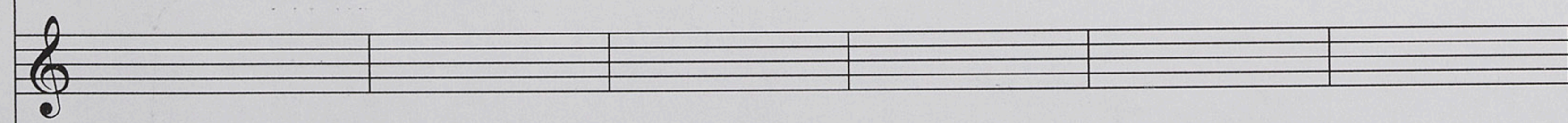
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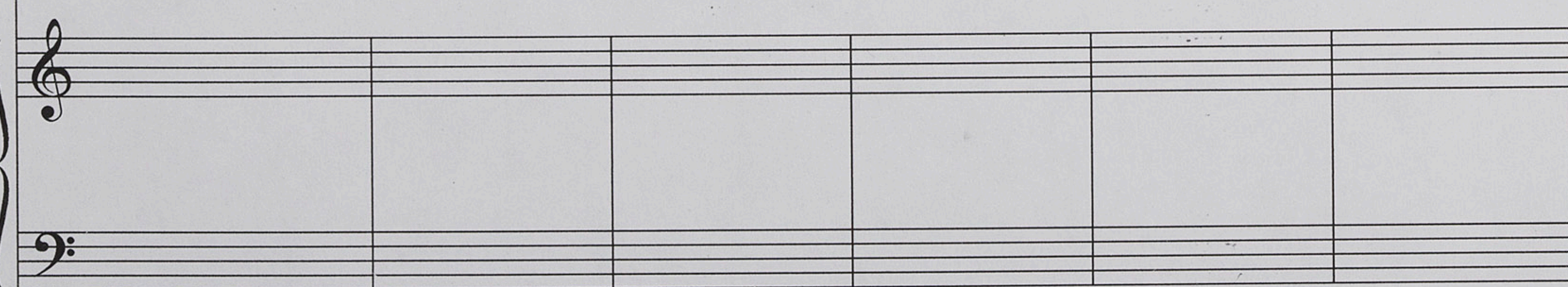
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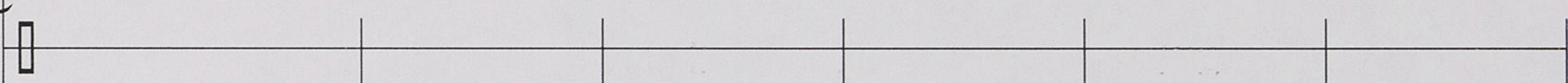
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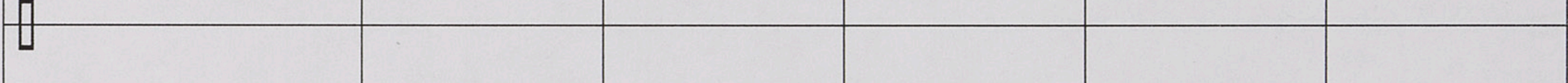
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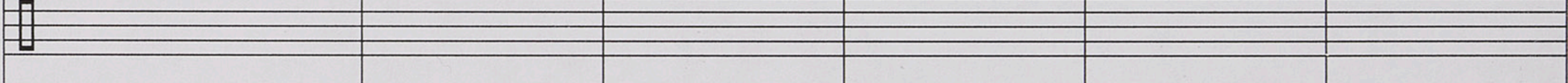
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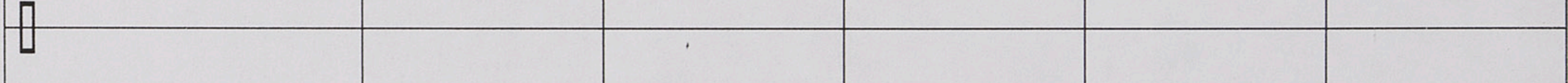
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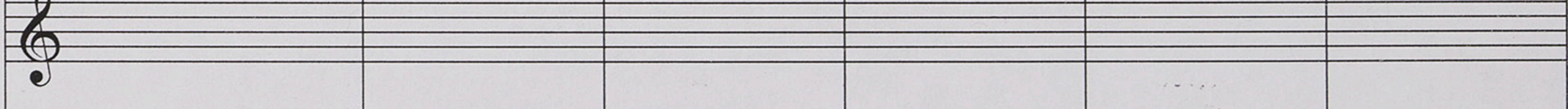
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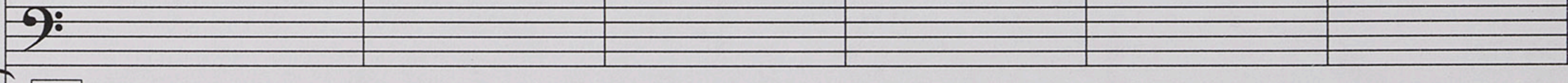
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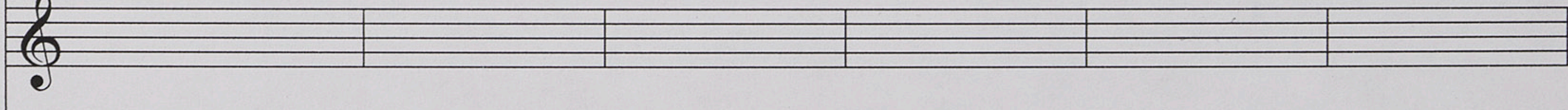
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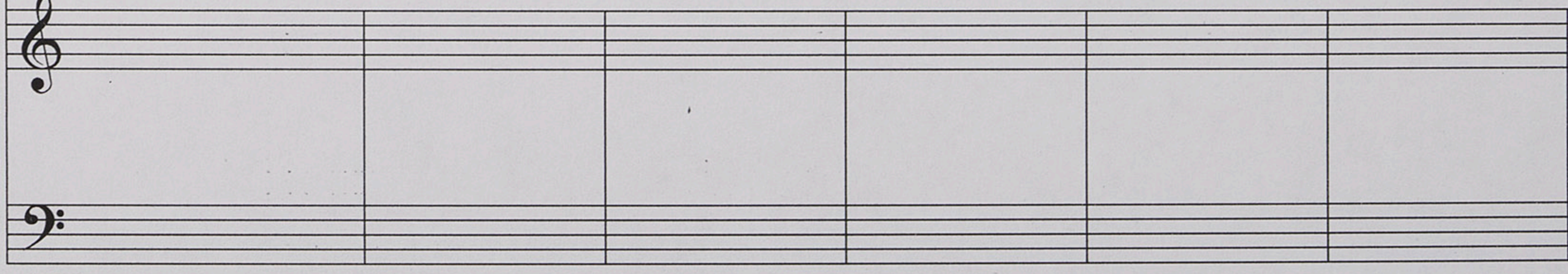
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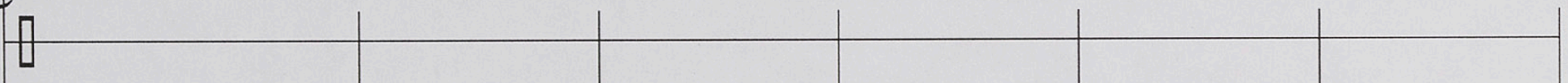
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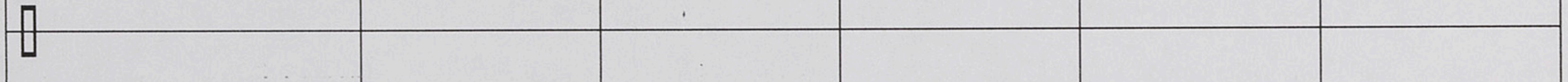
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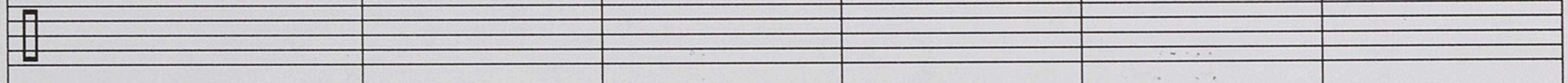
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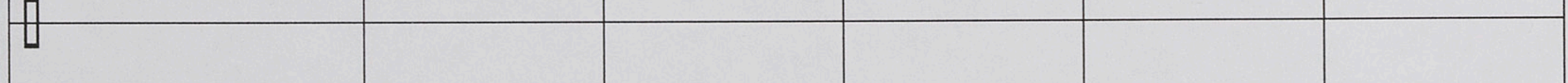
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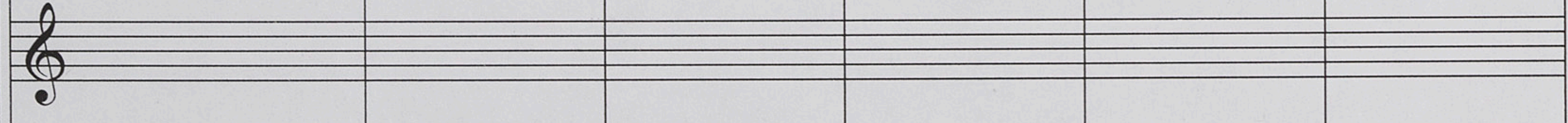
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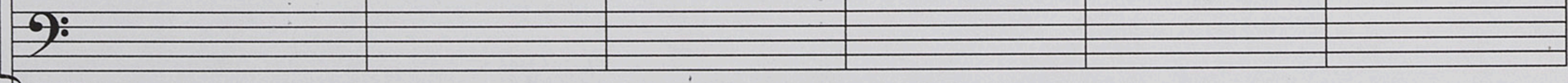
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V. Slp. 

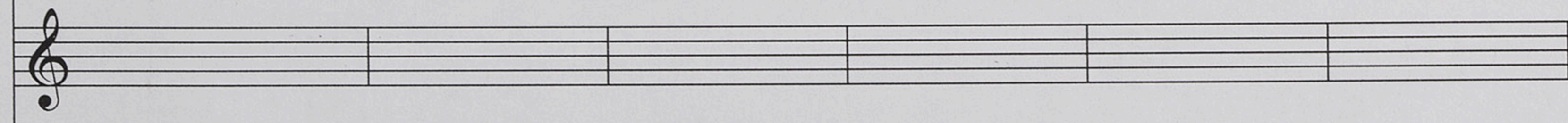
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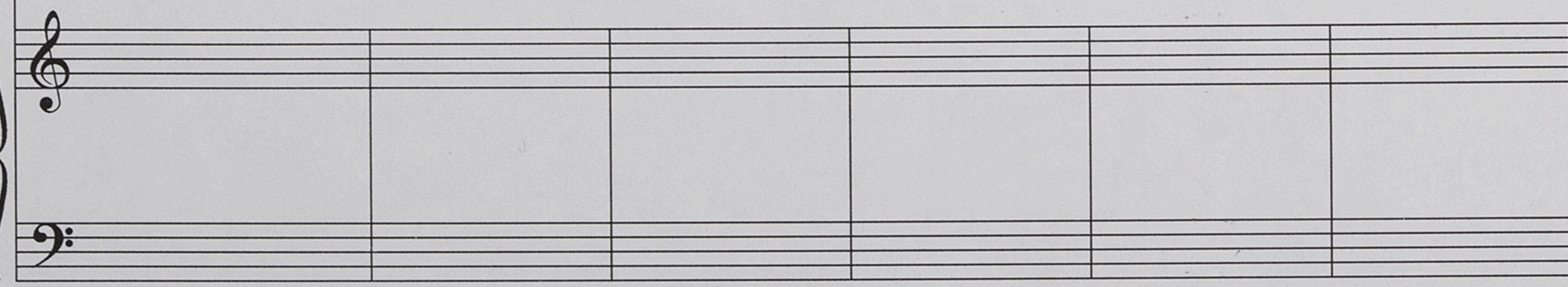
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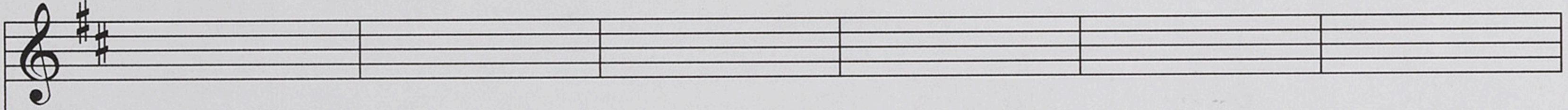
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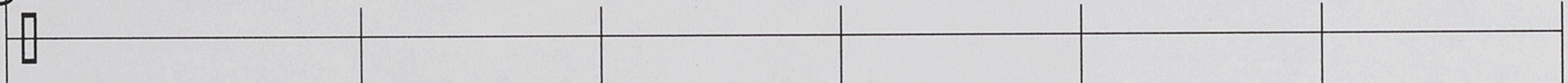
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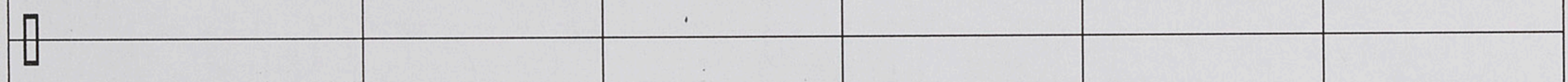
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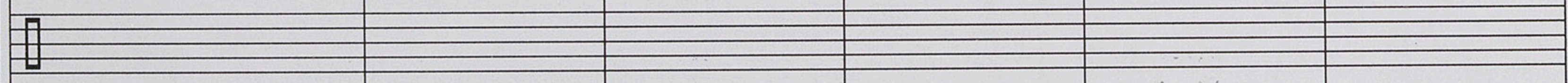
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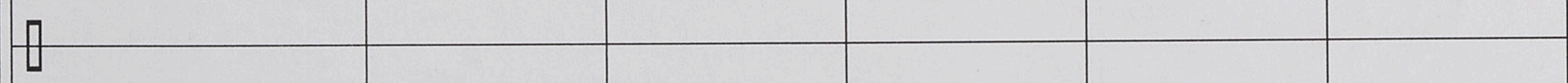
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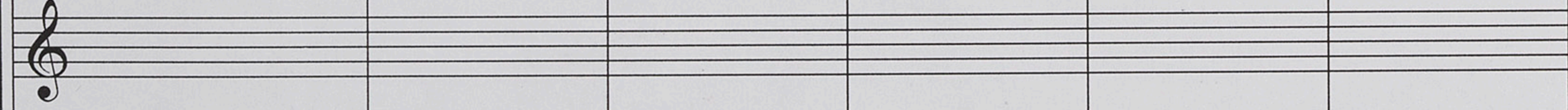
E♭ Cl. 

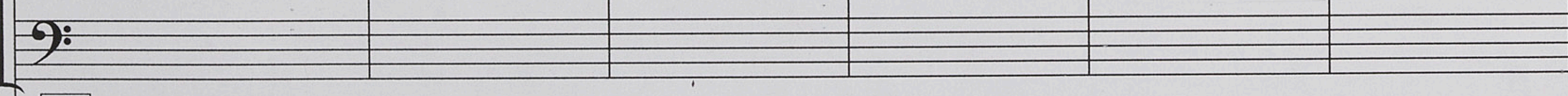
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V. Slp. 

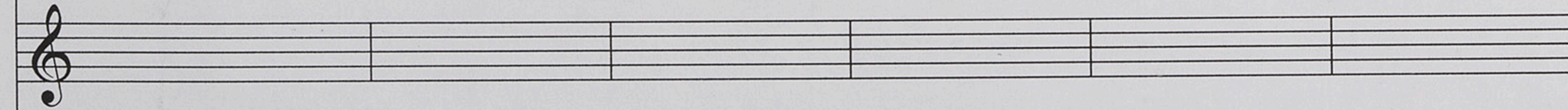
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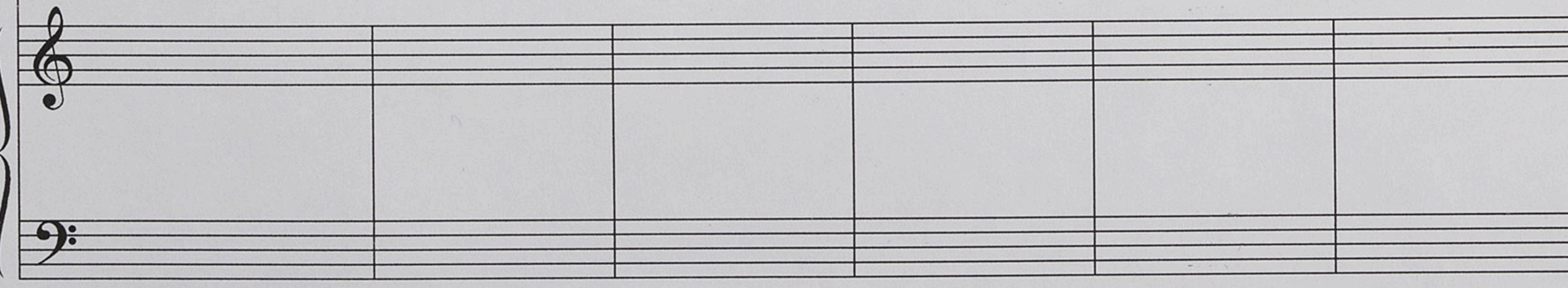
Mrs. 

Mrb. 

Timp. 

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Pno. 

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Für Matthias Kaul.

Das selbe Instrumentarium wie bei "Charivari"

1) Die große Trommel soll waagrecht stehen.

Alles andere bleibt stehen.

2) Das Werk kann vor oder nach "Charivari" gespielt werden.

① Der Schlagzeuger geht zu den Beckel fong ü. spielt! Trillappete klar. 24 3 9 Klar. Dek- kel

mäßig.  $\text{pp}$  cresc.


1 mit Baen, 2 mit dem Stiel, 3 Q und Besen, 4 stock ü. Stiel, Ped.

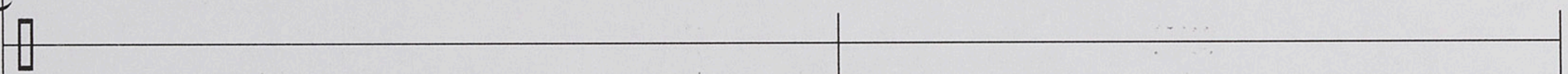
③ Der Schlagzeuger geht zu den Pauken + Gr. Tr. u. spielt danebe. Die Schläße sind diesel. 1 Schellen, 2 Schellen sch. auf Vibes Ped, 3 ~~gong~~, 4 Donnerblatt.

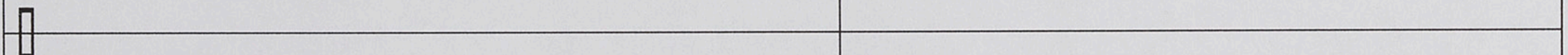
② Dasselbe mit ~~Hammer~~ Vibes usw.

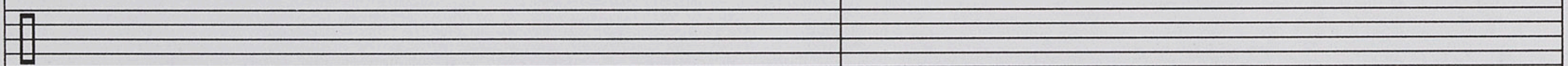
{ Schläße: 1 Vibes, 2 Kohlglocke, 3 Gong. 4 Verkettet mit Pauken.

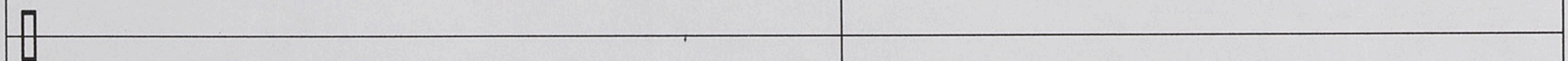
22.9.2000.

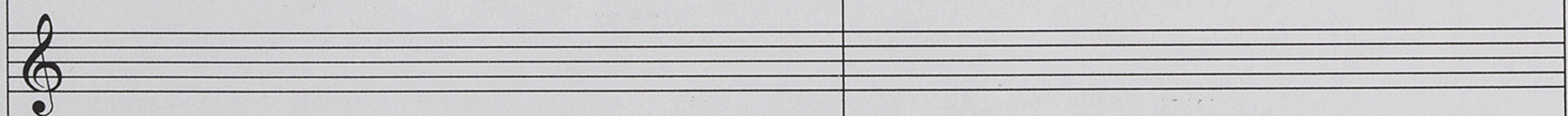
dE Bb Cl. 

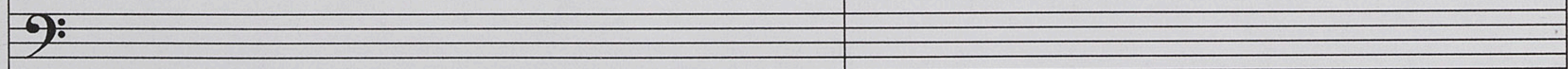
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V. Slp. 

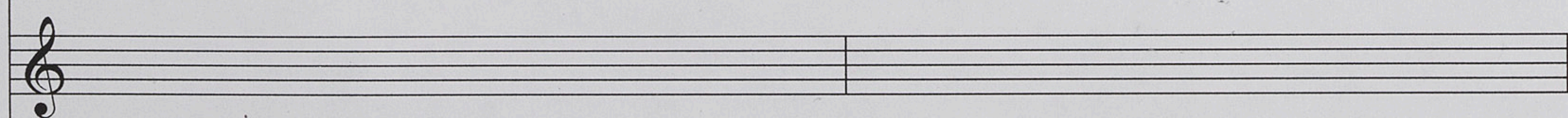
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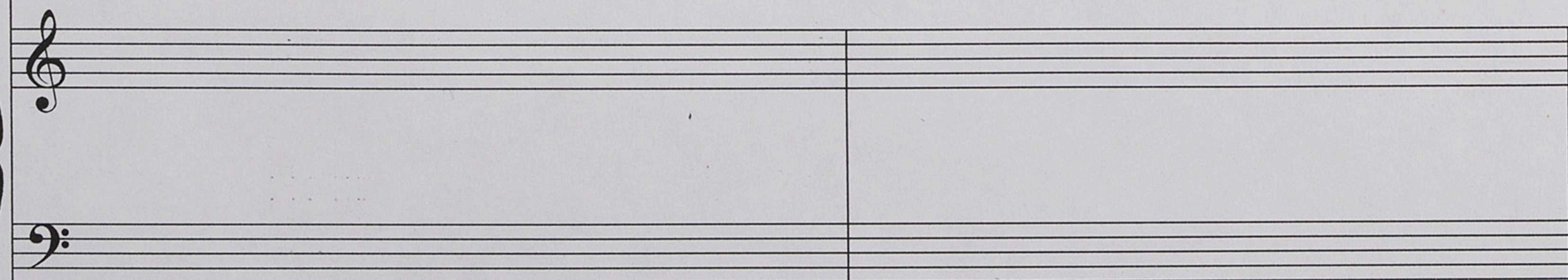
Mrcs. 

Mrb. 

Timp. 

213

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Pno. 

213

Es soll uns steigern, soll uns größer<sup>er</sup>  
machen, uns kalt blüh<sup>ig</sup> machen, soll  
uns durch festig machen des Brotes  
Geheiß sowohl wie das der Seele.

---

Säusle befehl ich dem reinen Wald,  
auf daß er heimlich sein Geheimnis nenne,  
und zur Wahrheit: Halte dich nicht so  
zurück, leis du zur Lüge

---

In obrück<sup>er</sup> verdad<sup>er</sup> fiore 2 11 compass!

Sonntag, 13.25 Uhr

Lieber Gustavo!

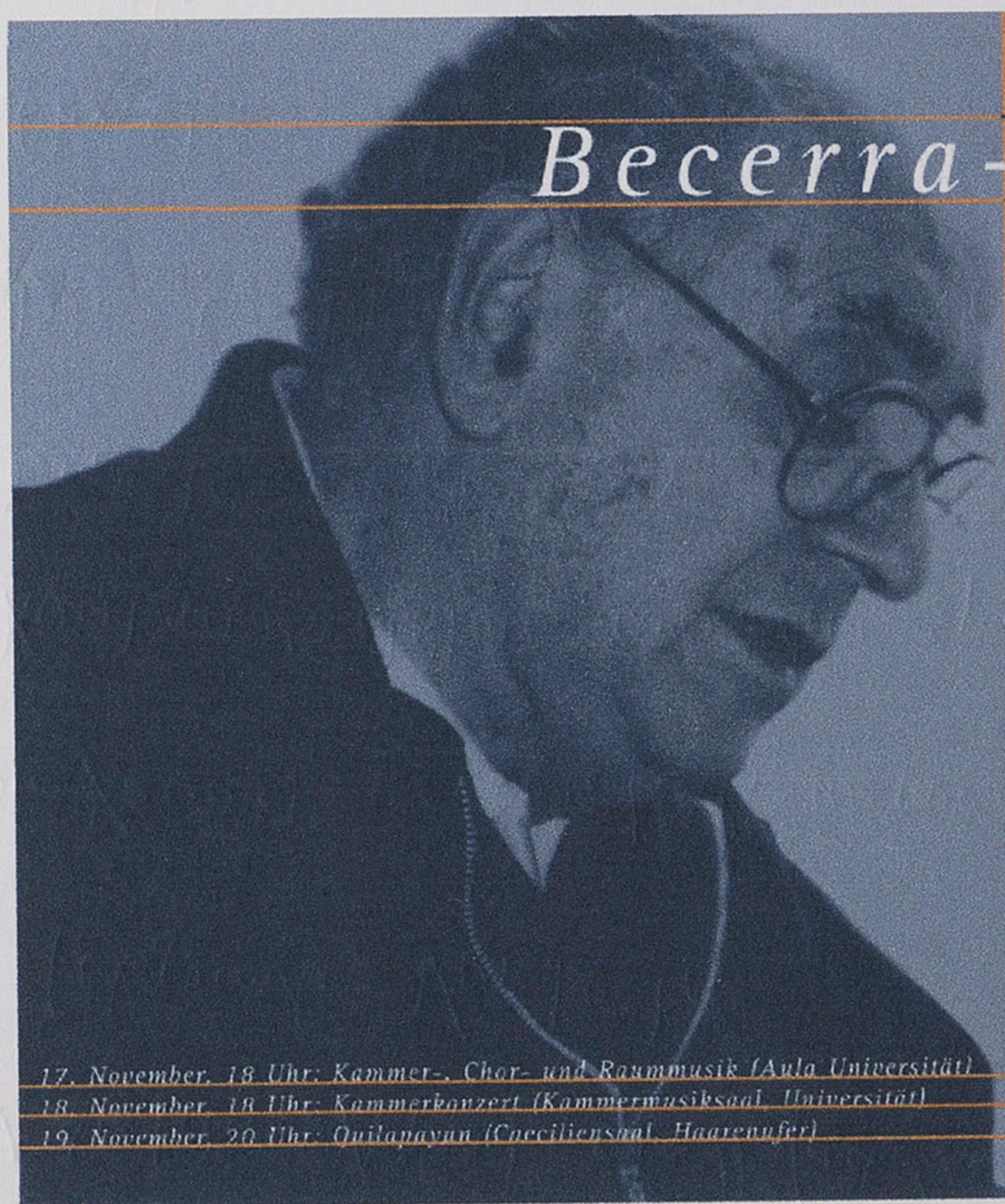
Ich war soeben, nachdem ich Dich verlassen hatte, bei Fred Ritzel. Wir beide waren nach einigem Überlegen der Meinung, daß es vielleicht das Beste wäre, alle Konzerte mit Ausnahme von Quilapayun erst Ende März / Anfang April stattfinden zu lassen. Das hätte folgende Vorteile:

1. Du kannst persönlich anwesend sein,
2. Kaul und Oton würden spielen (von Kaul bereits eine Zusage),
3. Die Werbung kann in mehr Ruhe ablaufen,
4. Christiane Abt ist wieder gesund und kann spielen,
5. Die Finanzierung kann vorab geklärt sein.

Bitte überlege Dir doch diese Lösung. Fred und ich meinen jedenfalls, daß der 17. bis 18. November "ohne Dich" schlechter als eine "runde Sache" im März / April 2001 ist.

Bitte schicke mir eine Mail-Antwort!

Dein  
Wolfgang



# Becerra-Schmidt 75

fünfundsiebzig

- Werner Bähro (Klavier)
- Luba Markova (Klavier)
- Peter Schleuning (Flöte)
- Axel Fries (Schlagzeug)
- Bundschuhchor Oldenburg
- Jens Carstensen, Harald Kügler,  
J.P. Sonntag (Installation)
- Eduardo Valenzuela (Cello)
- Constanza Dávila (Klavier)
- Quilapayun (Gesang, Instrumente)

Konzertzyklus zum 75. Geburtstag  
von Gustavo Becerra-Schmidt

- 17. November, 18 Uhr: Kammer-, Chor- und Raummusik (Aula Universität)
- 18. November, 18 Uhr: Kammerkonzert (Kammermusiksaal, Universität)
- 19. November, 20 Uhr: Quilapayun (Ceciliensaal, Haarenufer)

Veranstaltet vom Fach Musik im Fachbereich 2  
der Universität und der Fakultät Oldenburg (19/16)