

# I. Choral

## Violine 1

### CHRISTUS, DER UNS SELIG MACHT

Musical score for Violin 1, titled "CHRISTUS, DER UNS SELIG MACHT". The score is written in G major (one sharp) and 4/4 time. It consists of eight staves of music, with measures numbered 7, 15, 21, 28, 34, 42, and 52.

Dynamics and performance markings include:
 

- fp* (fortissimo piano)
- pesante* (heavy)
- f* (forte)
- mp* (mezzo piano)
- mf* (mezzo forte)
- p* (piano)
- sf* (sforzando)
- f* (forte)
- poco f* (a little forte)
- dim.* (diminuendo)
- cresc.* (crescendo)
- agitato* (agitated)
- G.P.* (Grave/Poco)

The score includes various musical notations such as slurs, accents, and repeat signs. The piece concludes with a repeat sign at the end of the eighth staff.

## Violine 1

3

59

2  $\text{♩}=\text{♩}$  1

66

*p* *cresc.* *f*

74

*mf* *p*

8va


The first system of the musical score for 'The Little Boat' begins at measure 74. It features a treble clef and a key signature of one flat (B-flat). The melody starts with a quarter rest, followed by a series of eighth notes: G4, A4, Bb4, A4, G4, F4, E4, D4. A dynamic marking of *mf* (mezzo-forte) is placed below the first note. The melody continues with a series of eighth notes: D4, E4, F4, G4, A4, Bb4, A4, G4. A dynamic marking of *p* (piano) is placed below the first note of this second group. A crescendo hairpin is positioned between the two groups of notes. The system concludes with a whole note chord consisting of G4, Bb4, and D5, marked with an 8va (octave) symbol. The second system begins with a whole note chord of G4, Bb4, and D5, followed by a series of eighth notes: G4, A4, Bb4, A4, G4, F4, E4, D4. A dynamic marking of *p* is placed below the first note. The melody continues with a series of eighth notes: D4, E4, F4, G4, A4, Bb4, A4, G4. The system concludes with a whole note chord of G4, Bb4, and D5.

78

*f*

84

*mf*

87 

[illegible]

94 

101

*mp* *f*  $\text{cresc.}$

# Violine 1

4

## II. Arie (Sopran)

Violine solo

$\text{♩} = 126$  **4**

9 *poco accel.*

*poco f*

16 *più mosso*  $\text{♩} = 63$

*fp* *mf*

22

29 *f* *cresc.*

35 *dim.* *p* fahl (senza vibr.)

41 *fp*

48 **1** **1** **8** **GP** **5** *poco f*  $\text{Tempo I}$   $\text{♩} = 126$

67 *fp*

72 **1** **2** *f*

80 *più mosso*  $\text{♩} = 63$

85

91 *rall.* Tempo I  $\text{♩} = 126$

105 *fp*

113 *mf*

118 solo *f*

tutti *f*

124 tutti

128 *dim.* GP 2

134 *poco più mosso*  $\text{♩} = 48$  GP (bedeckt) *p*

141 GP 1

149 GP  $\text{♩} = 63$  3  $\text{♩} = \text{♩}$  2 *p*

# Violine I

6

## III. Verhaftung, Ablösung, Leere, Erfüllung

**A** ♩. = 48

Fl. I *mf* *gliss.*

Trp. *poco f*

Vl. I *Solo f*

Bass

Fl. I *gliss.*

Trp.

Vl. I *f*

Bass *3*

Wir er - zeu - gen die Wirk - lich - keit der Welt aus un - srer Ver - haf - tung, —

Fl. I *gliss.*

Trp.

Vl. I *f*

Bass *f*

ei - ne Wirk - lich - keit des Ich ———, die wir in die Din - - - ge hin - ein ver - le - gen ———

# Violine I

7

Fl. I

Trp.

Vl. I

Bass

kei nes wegs die u - be - re Wirk - lich - keit

*tr* *tr* *tr* *tr* *gliss.*

*f*

3

Fl. I

Trp.

Vl. I

Bass

*rall.* *poco meno mosso*

*p*

*p*

3 3 3

*p* Die - se lßt sich nur durch die Ab - l - sung er -

Fl. I

Trp.

Vl. I

Bass

tacet B C D E

Fagott

fah - ren



# Violine I

9

**F** ♩ ca. 108 fließend

*p dolce*

Sopran

Er ist es, der sich aus Lie - be von uns zu -

Oboe  
d'amore  
(in A)

*p dolce*

Viola

solo

*p dolce*

Violoncello

solo

*p dolce*

Sop

*dim.*

rück - - - - - zieht..

Ob A

*dim.*

Va

*dim.*

Vc

*dim.*

**G**

♩=96

*senza tempo*

♩=96

Trompete

Violine I

solo

*f*

*tr*

Violine II

Violoncello  
(Violone)

*tr*

*f*

Baß

*senza tempo*

Die Lee - re *mp* hin - zu - neh - men ist ü - ber - na - tür - lich.

Trp

Vnl

*cresc.*

Vc

solo

*f sf*

*cresc.*

Baß

Wo - her die Kraft neh - men für ein Tun oh - ne Ge - gen - lei - stung \_\_\_\_\_ ?



$\text{♩} = \text{♩} = 48$  (statisch)

12

Trp

VnI

VnII

Vc

Baß

*p* *mp* *mf*

*tutti* *tutti*

Sie muß von an - ders - wo kom - men \_\_\_\_\_ .

16

Trp

VnI

VnII

Vc

Baß

*p* *p* *p* *p*

*accel.* *sempre* *cresc.* *sempre* *cresc.* *sempre* *cresc.* *sempre* *cresc.*

21

Trp

VnI

VnII

Vc  
Vne

Baß

$\text{♩} = 108$   $\text{♩} = 126$

*mp* *mp* *mp* *mp* *f*

Da - nach be - darf es zu - nächst \_\_\_\_\_

26

Trp

VnI

VnII

Vc  
Vne

Baß

ei - ner Los lö - sung , ei - nes

*f*

*f*

*f*

*f*

*più f*

31

accel.

lunga

*ff*

*lunga*

*ff*

*ff*

*ff*

ver - zwei - fel - ten sich Ab - rei - ßens , daß zu - erst ei - ne

*lunga*

*mf*

38

*d=d (=63)*

Trp

VnI

VnII

Vc  
Vne

Baß

Lee - re ent - ste - he. Lee - re: dunk - le Nacht.

*f*

*sf*

*p*

*poco f*

*p*

*poco f pesante*

attacca **H**

## Violine I

**H** *rubato* (♩=84) *poco accel.* — — — — —

Oboe d'amore (in A) *p dolce*

Violine

Viola *p dolce*

Sopran *p dolce*  
Er ist es der sich ver — — mit — — tels der

Fagott *p dolce*

Ob A *poco f* ♩=126

Vn *poco f*

Va

Sop dun — — ke — len Nacht zu — rück — — zieht — — ...

Fg

Ob A *dim.*

Vn *mp*

Va *p*

Ob A *p* *pp*

Vn

Va

# Violine I

13

**I**  $\text{♩} = 126$

Blockflöte I

*f*

Violine I

Violine I

Violine II

Sopran

*mf*

Für uns ist es ei-ne Lee-re, je-nes Gut, das wir uns we-der

Alt

*mf*

Für uns ist es ei-ne Lee-re, je-nes Gut, das wir uns we-der

Tenor

*mf*

Für uns ist es ei-ne Lee-re, je-nes Gut, das wir uns we-der

(Violoncello) Violone

Vne pizz.

*f marc.*

*sf*

4

Bfl I

VnI

VnII

Va

Sop

vor-stel-len, noch sei-nem We-sen nach be-stim-men kön-nen. A-ber die-se

Alt

vor-stel-len, noch sei-nem We-sen nach be-stim-men kön-nen. A-ber die-se

Ten

vor-stel-len, noch sei-nem We-sen nach be-stim-men kön-nen. A-ber die-se

Vne



## Violine I

**L**  $\text{♩} = 126$  *mp dolce*

Sopran

Gott lie - - ben in dem Ge - - dan - - ken, daß

Oboe d'amore (in A)

*f*

Fagott

*p*

Solo

Violine

*p*

4

Sop

es ihn nicht gibt. Dann *geflüstert* wird er sein Da - sein of - fen - ba - ren.

Ob A

Fg

Vn

The image shows a page from a musical score, page 15, for Violine I. The score is in 3/4 time and features four staves: Soprano, Oboe d'amore (in A), Bassoon, and Violin I. The Soprano part has lyrics in German: "Gott lie - - ben in dem Ge - - dan - - ken, daß". The Oboe d'amore part has a forte (*f*) dynamic. The Bassoon part has a piano (*p*) dynamic. The Violin I part has a piano (*p*) dynamic and a solo section. The score includes various musical notations such as notes, rests, and slurs. The lyrics are in German and are written below the Soprano staff. The page number 15 is in the top left corner. The section title "Violine I" is in the top center. The tempo is marked as 126 beats per minute. The dynamics range from piano (*p*) to forte (*f*). The articulation includes a "dolce" marking and a "geflüstert" (whispered) marking. The score is for a full orchestra, with the Violine I part being the focus of this page.

## IV. Leiden

Rez. Tenor / Chor 12 7 1

**A**

*f* *mf* *cresc.*

7 *mf*

12 *mp* *cresc.*

15 *f* *breit drängen* *dim.*

20 *poco rall.* *meno mosso* *p* **B** 7

31 *mp* *f* *sf* *accel.*

36 G.P. **C**  $\text{♩} = 63$  *p* 1 1

44  $\text{♩} = 84$  **D**  $\text{♩} = 63$  Solo *p espr.*

51 *poco più mosso* *accel. sempre* 5 1 8 5

72  $\text{♩} = 126$  **E**  $\text{♩} = 126$  ( $\text{♩} = 63$ ) 5 2 3

86 *rall.* *a tempo* ♩=63 *p* *p espr.*

96 *sf*

99 *poco meno mosso* *dolce* *a tpo.* *Tutti*

105 *accel.* *cresc.* *sf* ♩=96

110 *rall.* *meno mosso* ♩=63 *sfz* *f*

117 *più mosso* ♩=96 *rall.* **F** *senza tempo* **G** ♩=63 **H** ♩=96

126 *senza tempo* *a tempo* **13** (frei) **1** *a tpo.* **20** *pesante* ♩=96 *mf*

165 *rall.* *dim.*

171 ♩=84 **I** ♩=84 **7**

189 *rall.* *senza tempo* **7** **5**



# V. Choral

Violine 1

*fp pesante*

7

*p*

15

*f*

*p*

21

*mp*

*mf*

28

*f agitato*

34

*fp*

*dim.*

*p*

*mf*

*cresc.*

42

*sf*

*f*

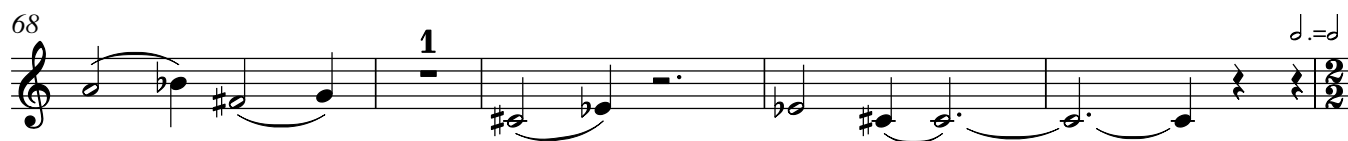
G.P.

1 1 2

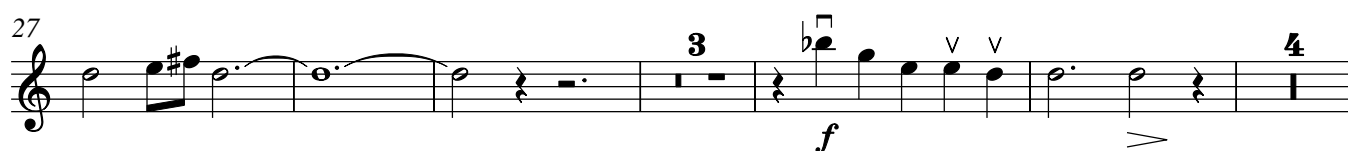
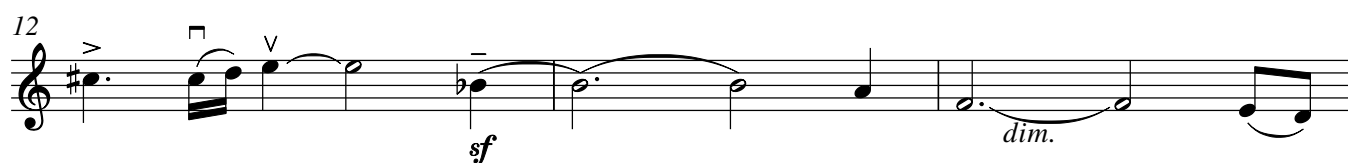
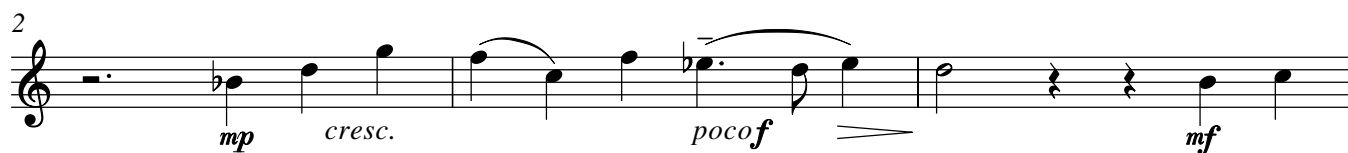
52

*mp*

*poco f*



## VI. Chor



33 *p* *drängen* 1

38 **Sopran solo** *♩. = 76*  
**Piu mosso** Solo *sfp* *sfp* *sf* *dim.* Tutti *f*

43 *sfp* *sfp* *sf* *dim.* *f*

47 Solo 2 *sfz*

53 3 *p* *cresc.*

60 *dolce*

64 2 Tutti *fp* *cresc.* *sf* *meno mosso* *♩. = 63* 1

70 Solo *p espr.* Tutti *sfz*

75 *sfp* *sfp*

79 Solo *f* *cresc.*

83 Tutti divisi *mf* *cresc.* *f*

87 *f espr.*

92 *sempre rall. . . .* *sempre dim.* **Chor a capella** 20

117 **Tenore Solo** **Piu mosso**  $\text{♩} = 63$

*f marc.*

120

123 (2 + 2 + 2)

125 *f espr.*

128 *mp* *meno f*

131 *mp* *mf* *sf*  $(\text{~}\text{~}\text{~})_2$

136 *poco meno mosso* *f*

139

142 *f*

145 *allargando* *dim.*

**Tpo. Imo**  $\text{♩} = 48$

148 *f*

151 **1**

# Violine I

22

155 *mf* 1

160 *f* *tr*

163 *Solo* *f* *sfz* *sfz*

167 *3* *dolce* *mp*

173 *Tutti* *mf* *f*

176 *dim.* *p* 1

181 *poco f* *sf*

185 *sf* *solo* *pespressivo* 2

189 *pp* 2