

# I. Choral

## CHRISTUS, DER UNS SELIG MACHT

$\text{♩} = 72$

Violon-  
cello

Basso  
Continuo

*fp* *pesante*

6

1

1

13

2

*f*

2

20

*mp*

26

31

This musical score is for the first choral movement, 'CHRISTUS, DER UNS SELIG MACHT'. It is written for Violoncello and Basso Continuo. The tempo is marked as quarter note = 72. The key signature has one flat (B-flat). The score is divided into systems of measures. The first system (measures 1-5) features a 'fp' (fortissimo) dynamic and a 'pesante' (heavy) marking. The second system (measures 6-12) includes first endings marked with '1'. The third system (measures 13-19) includes a second ending marked with '2' and a 'f' (forte) dynamic. The fourth system (measures 20-25) includes a 'mp' (mezzo-piano) dynamic. The fifth system (measures 26-30) and the sixth system (measures 31-36) continue the melodic and harmonic development. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings.

37

Measures 37-42. The score is in bass clef. Measures 37-42 show a melodic line in the right hand and a supporting line in the left hand. Measure 40 has a *mf* dynamic marking. Measure 42 has a *sf* dynamic marking.

43

Measures 43-49. The score is in bass clef. Measures 43-49 show a melodic line in the right hand and a supporting line in the left hand. Measure 43 has a *f* dynamic marking. Measure 49 has a *G.P.* marking.

51

Measures 51-56. The score is in bass clef. Measures 51-56 show a melodic line in the right hand and a supporting line in the left hand. Measure 56 has a *poco f* dynamic marking.

57

Measures 57-64. The score is in bass clef. Measures 57-64 show a melodic line in the right hand and a supporting line in the left hand. Measure 64 has a *f* dynamic marking.

65

Measures 65-70. The score is in bass clef. Measures 65-70 show a melodic line in the right hand and a supporting line in the left hand. Measure 70 has a *f* dynamic marking.

71

Measures 71-76. The score is in bass clef. Measures 71-76 show a melodic line in the right hand and a supporting line in the left hand. Measure 76 has a *f* dynamic marking.

76

*p*

80

*f*

85

*mf*

88

*dim.*

99

*f*

104

*mf*

## II. Arie (Sopran)

Chor

154

*p*

## III. Verhaftung, Ablösung, Leere, Erfüllung

**A** tacet

**B** fließend ♩. ca 72

Alt *mp* Ab - lö - sung und das Ver - lan - gen nach dem ab - so - lut Gu - ten —

Solo *p*

Va.1 *p*

Va.2 *p*

Vne. *p*

Alt *senza tempo* im - mer han - delt es sich um das glei - che: *senza tempo*

Va.1

Va.2

Vne.

Alt *pp* wieder fließend *p* *f* *senza tempo* wunsch - lo - ses, ent - leer - tes Ver - lan - gen, War - ten. Die Er - fah - rung be - weist, daß die - ses

Va.1 *pp* *pp* *f*

Va.2 *pp* *pp* *f*

Vne. *pp* *pp* *f*

Alt *a tpo.* ♩ = 108 War - ten Er - fül - lung fin - det.

Va.1 *mf*

Va.2 *mf*

Vne. *mf* *a tpo.*

## Violoncello / Basso Continuo

C *senza tpo.*

Ob. dam Oboe d'amore in A

Fag. Fagott

Vne.

Bass

Um die gänz - li - che Ab - lö - sung zu er - rei - chen, be - darf es ei - nes Lei - des oh - ne Trö - stung. Kei - nen

(♩ = 72)

Ob. dam

Fag.

Vc.

Bass

Trost ha - ben, kei - ner - lei vor - stell - ba - ren Trost.

*senza tempo* (♩ = 96) *accel.* (♩ = 144)

Ob. dam *pp*

Fag. *mf*

Vc. *f*

Bass *p* *f*

Dann steigt die un - aus - sprech - li - che Trö - stung her - nie - der , her - nie - der .

*senza tempo*

Ob. dam *f*

Chor-Alte *p*

Chor *p*

Chor-Bass *p*

Vc.

Bc.

Vne. + Orgel *p*

Dann steigt die un - - -

## Violoncello / Basso Continuo

7

Ob. d'am. in A

Ob. dam

Chor

Bc.

aus - - - sprech - - li - - che Trö - - - stung her - nie - der

**D** ♩ = 96 (84)

Blfl. I

Blfl. II

Ob. dam

Trp./C

Chor

Bc.

Rest von **D** tacet

*f*

*f*

*f*

*fp*

*poco meno*

*sfp*

Blfl. I

Blfl. II

Trp./C

Alt-Solo

*mf*

*f*

*cresc.*

*f*

## Violoncello / Basso Continuo

**E**

Tenor

Gna - - - - - de - - - - - ist Er -

Viola

Violoncello

Fagott

*f*

5 *senza tempo* *p* *a tempo* *cresc.*

Ten

fü - - - - - lung , ist Er - fü - - - - - lung

Fg

*p* *cresc.*

10 *poco f*

Ten

\_\_\_\_\_, sie fin-det a-ber \_\_\_\_ nur dort Zu - - - tritt \_\_\_\_\_,

Fg

*f* *mf* *p*

18

Ten

wo ei-ne Lee-re ist\_, sie \_\_\_\_ zu emp-fan 5 - - - - - gen \_\_\_\_\_,

Fg

*mf* *p*

25 *f* *a tempo* *attacca*

Ten

und \_\_\_\_\_ es \_\_\_\_\_ ist die \_\_\_\_\_ Gna-de selbst \_\_\_\_\_,

Va

*f*

Vc

*f*

Fg

*f*

30 *mp*

Ten

die die-se Lee - - - - - re schafft.

Fg

*attacca*

## Violoncello / Basso Continuo

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. 3*

Vc  
*dim.*

**G** ♩ = 96  
*senza tempo*

Trompete

Violine I  
*solo tr*

Violine II

Violoncello (Violone)  
*Vc tr*

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

5

Trp  
*mp*

VnI  
*tr*  
*cresc.*

Vc  
*solo tr*  
*cresc.*

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



## Violoncello / Basso Continuo

♩ = ♩ = 48 (statisch)

12

Trp

VnI

VnII

Vc

Baß

*tutti*

*p* *mp* *mf*

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

16

Trp

VnI

VnII

Vc

Baß

*accel.*

*p* *sempre* *cresc.*

♩ = 108 ————— ♩ = 126

21

Trp

VnI

VnII

Vc

Vne

Baß

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

Da - nach be - darf es zu - nächst —

26

Trp

VnI

VnII

Vc  
Vne

Baß

ei - ner Los - lö - sung , ei - nes

*f*

*più f*

31

accel.

lunga

$\text{♩} = 126$

$\text{♩} = \text{♩}$

Trp

VnI

VnII

Vc  
Vne

Baß

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

*ff*

*lunga*

*mf*

38

$\text{♩} = \text{♩} (= 63)$

attacca H

Trp

VnI

VnII

Vc  
Vne

Baß

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

*f sf*

*p*

*poco f*

*p* H *tacet*

## Violoncello / Basso Continuo

**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*

Blfl <sup>4</sup>

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

8

Bfl

VnI

VnII

Va

Sop

Lee - re

ist

vol - ler

als

jeg - li - che

Fül - le.

Alt

Lee - re

ist

vol - ler

als

jeg - li - che

Fül - - - le.

Ten

Lee - re

ist

vol - ler

als

jeg - li - che

Fül - le.

Vc

Vne

*mp*

*cresc.*

*f*

arco (Vne)

+Vc *f*

12

accel. - - - - - ♩=144

Bfl

*f*

VnI

VnII

Va

Sop

Alt

Ten

Vc

Vne

attacca [J] ♩=

## Violoncello / Basso Continuo

**J**  $\text{♩} = 72$

Baß

Man — soll die Lee-re nicht su — — — chen —

Fagott

*f* *mp*

Violoncello  
Violone

*f* *mp*

5 (etwas frei)

Baß

—, denn — es hie — ße Gott ver — su — chen —, zu ih — rer Er — fül — — —

Fg

Vc  
Vne

8

Baß

— — — — — lung auf das ü — ber — na — tür — li — che Brot zu zä — —

Fg

Vc  
Vne

*subito meno mosso* *pp* ( $\text{♩} = 63$ )

12 *attacca* ( $\text{♩} = 72$ )

Baß

— — — — — len. E — ben — so — we — nig soll man sie flie — — hen.

Fg

Vc  
Vne

*div.* *mf* (*trocken*) ( $\text{♩} = 96$ )

## Violoncello / Basso Continuo

15

**K** ♩=96 *agitato*

Trompete

Fagott

Violoncello

Tenor

*f* Ver-zich-ten auf al-les, was nicht die Gna-  
de

6 *meno mosso* ♩=76 *poco f*

Trp

Fg

Vc

Ten

*mp* *GP* *dolce*  
ist, nicht die Gna-de ist, und die Gna-de

13 *p* *mp* *dolce* *poco f*

Trp

Fg

Vc

Ten

(Flageolets sind klingend notiert)

nicht be-geh-ren, die Gna-de nicht be-geh-ren.

19 *p*

Trp

Fg

Vc

Ten

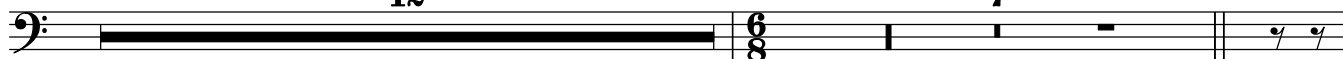
**L** *tacet*

## IV. Leiden

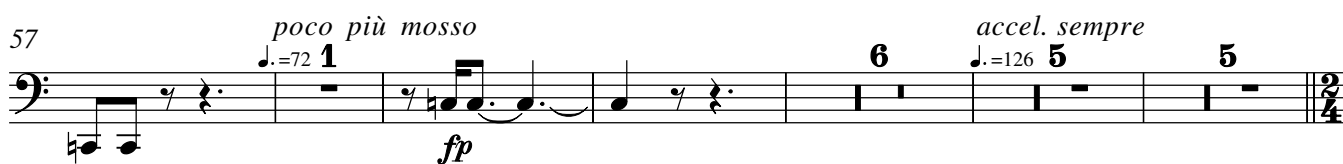
Rez. Tenor / Chor

12

7



## A Tutti mit Chor



85 *rall.* *a tempo*  $\text{♩} = 63$  **2**  $\text{♩} = 63$  Solo *mf*

95 *solo* *sf* *poco meno mosso* *dolce*

101 *a tpo.* *f* **1** *accel.* Tutti

107  $\text{♩} = 96$  *sf* *sf*

114 *rall.* *meno mosso*  $\text{♩} = 63$  *più mosso*  $\text{♩} = 96$  *rall.* *senza tempo* **1**  $\text{♩} = 63$  **2**  $\text{♩} = 96$

124 *senza tempo* **5** **1** *a tempo* **13** **1** *(frei)* *a tpo.* **21** **H**  $\text{♩} = 96$  *pesante* *mf*

168 *rall.*  $\text{♩} = 84$  **I** *p* *f*

176 *dim.* *p* *poco cresc.*

185 *rall.* *dim.*

195 *senza tempo* **6**  $\text{♩} = 72$  *div.* *p* *Arioso espressivo*



## V. Choral

 $\text{♩} = 72$ 

Violoncello

Basso Continuo

Violoncello: *f* *pesante*

Basso Continuo: *f* *pesante*

Violoncello: *mf*, *mp*, *f*

Basso Continuo: *mp*

Violoncello: *p*, *mp*, *cresc.*

Basso Continuo: *mp*

Violoncello: *f*, *f*, *f*

Basso Continuo: *f*

Violoncello: *mf*, *sf*, *p*, *p*, *G.P.*

Basso Continuo: *mf*, *p*, *p*, *G.P.*

50

*p*

55

*p* *mf*

65

*f*

70

*poco f*

77

**VI. Chor**  $\text{♩} = 48$

*p* *poco* *cresc.* *cresc.* *poco f*

5

*p* *poco* *cresc.* *cresc.* *poco f*

9

Vc.  
Vln.

13

*dim.* *mp*

18

*f* *dim.* *p*

23

*sempre cresc.*

27

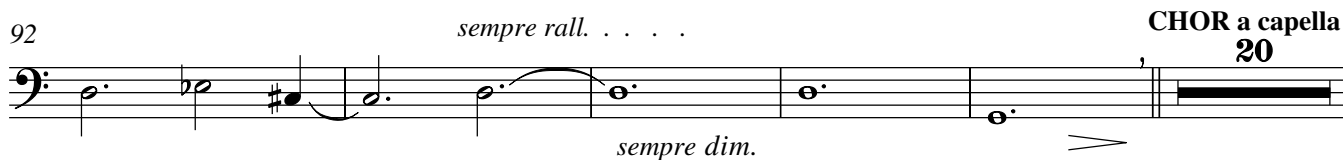
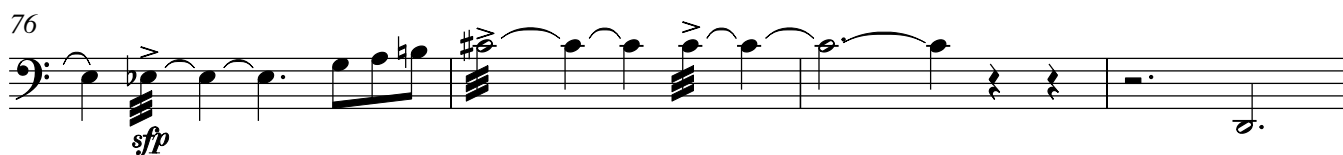
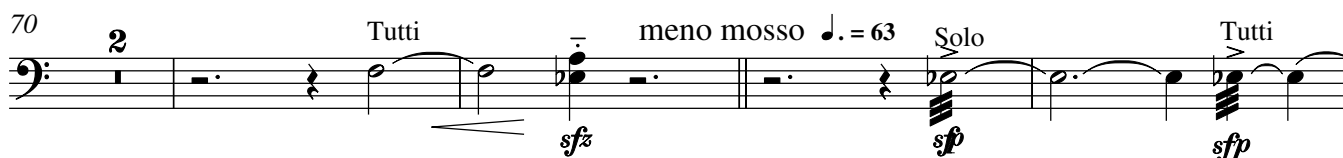
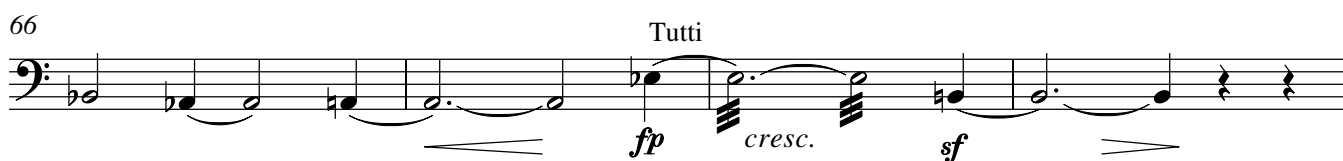
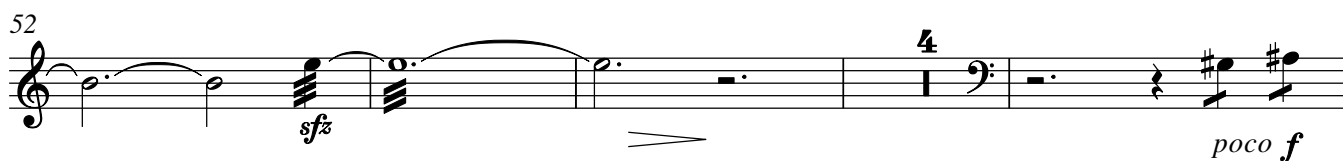
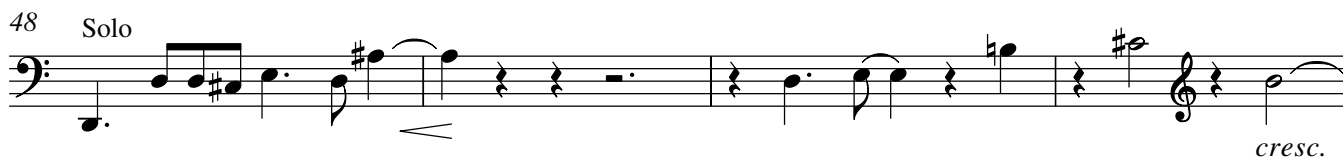
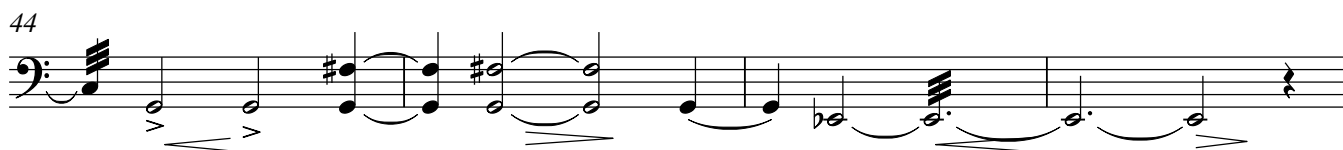
*1*

33

*p* Vln. *drängen*

## Solo Soprano

38 Piu mosso ♩. = 78



## Tenore Solo

Piu mosso  $\text{♩} = 63$ 

117



120



123



126



130



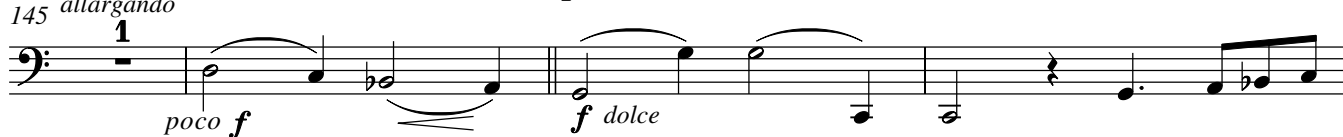
133



136



140

145 *allargando*Tpo. Imo  $\text{♩} = 48$ 

150



154



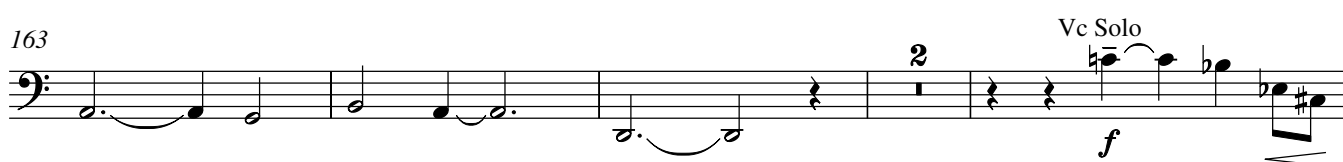
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160



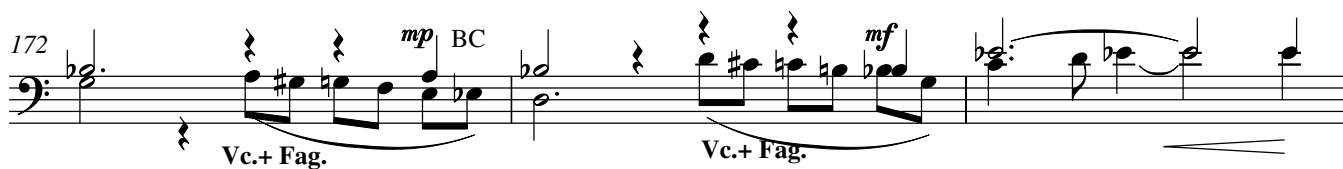
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169



172



175



179



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