

I. Choral

CHRISTUS, DER UNS SELIG MACHT

Fagott

$\text{♩} = 72$

Violon-
cello

fp *pesante*

Basso
Continuo

Fagott *fp* *pesante*

6

1

1

13

2

f

2

20

mp

26

31

37

Measures 37-42 of the Fagott part. The music is in bass clef. Measures 37-40 are mostly rests. In measure 41, the right hand plays a series of eighth notes (F, G, A, B, A, G, F) with a *mf* dynamic and an accent. In measure 42, the right hand plays a series of eighth notes (F, G, A, B, A, G, F) with a *sf* dynamic and an accent. The left hand has rests throughout.

43

Measures 43-49 of the Fagott part. The music is in bass clef. Measures 43-49 feature a series of eighth notes (F, G, A, B, A, G, F) in the right hand, with a *f* dynamic and an accent. The left hand has rests throughout. Measure 49 includes a *G.P.* (Grave) marking.

51

Measures 51-56 of the Fagott part. The music is in bass clef. Measures 51-56 feature a series of eighth notes (F, G, A, B, A, G, F) in the right hand, with a *poco f* dynamic and an accent. The left hand has rests throughout.

57

Measures 57-64 of the Fagott part. The music is in bass clef. Measures 57-64 feature a series of eighth notes (F, G, A, B, A, G, F) in the right hand, with a *f* dynamic and an accent. The left hand has rests throughout. Measure 64 includes a *G.P.* (Grave) marking.

65

Measures 65-70 of the Fagott part. The music is in bass clef. Measures 65-70 feature a series of eighth notes (F, G, A, B, A, G, F) in the right hand, with a *f* dynamic and an accent. The left hand has rests throughout.

71

Measures 71-76 of the Fagott part. The music is in bass clef. Measures 71-76 feature a series of eighth notes (F, G, A, B, A, G, F) in the right hand, with a *f* dynamic and an accent. The left hand has rests throughout.

76

p

80

f

85

mf

88

dim.

99

f

104

mf

II. Arie

Fagott

$\text{♩} = 126$ *dolce*

poco p

6

7

poco accel. più mosso

2

$\text{♩} = 63$ 5

mp

24

6

f

cresc.

sfz

35

dim.

mp

42

fp

49

1 1 6

p

GP

Tempo I

$\text{♩} = 126$

p dolce

62

9

The musical score is written for Bassoon (Fagott) in 3/4 time. It begins with a tempo of 126 beats per minute and a 'dolce' (sweet) character. The first system (measures 1-5) includes a triplet of eighth notes. The second system (measures 6-10) features a 'poco accel.' (slight acceleration) leading to a 'più mosso' (faster) tempo of 63 beats per minute. The third system (measures 11-15) includes a 'f' (forte) dynamic and a 'cresc.' (crescendo) marking. The fourth system (measures 16-20) shows a 'dim.' (diminuendo) leading to a 'mp' (mezzo-piano) dynamic. The fifth system (measures 21-25) includes a 'fp' (fortissimo) dynamic. The sixth system (measures 26-30) features a 'GP' (Grave) marking and a 'Tempo I' change back to 126 beats per minute. The seventh system (measures 31-35) includes a 'p dolce' (piano dolce) dynamic. The eighth system (measures 36-40) includes a '9' (ninth) marking. The score is marked with various dynamics (p, mp, f, sfz, dim., cresc., dolce) and articulations (accents, slurs, trills).

77 *f* *più mosso* $\text{♩} = 63$

84 *dim.*

90 *poco cresc.* *mf*

96 *p* *rall.* *Tempo I* $\text{♩} = 126$ *p*

106 *mp*

113 *f* *3*

118 *f* *dim.*

128 *poco f* *pesante* *poco più mosso* $\text{♩} = 48$

137 *GP* *1* *GP* *1* *GP* *1*

148 *1* *GP* $\text{♩} = 63$ *3* $\text{♩} = \text{♩}$ *2* *p*

III. Verhaftung, Ablösung, Leere, Erfüllung

A B tacet

C *senza tpo.*

Ob. dam
Oboe d'amore in A

Fag.
Fagott

Vne.

Bass

sf pesante

sf pesante

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

Ob. dam

Fag.

Vc.

Bass

f *ff* *dim.*

f *ff* *dim.*

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

Ob. dam

Fag.

Vc.

Bass

senza tempo *pp*

mf *f*

f *f*

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

Rest von C und D tacet

Fagott

E

Tenor: Gna - - - - - de - - - - - ist Er -

Viola: - - - - -

Violoncello: - - - - -

Fagott: - - - - - *f*

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

Ten: fül - - - - - lung - - - - - ist Er - fül - - - - - 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. **F** **G** tacet

Fg: - - - - - *attacca*

Fagott

9

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

8 *dim.*

Ob A

Vn *mp* *p*

Va

12 *p* *pp*

Ob A

Vn

Va

I tacet

Fagott

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

pp

Vc
Vne

pp

subito meno mosso $\text{♩}=63$

12 *attacca* $\text{♩}=72$

Baß

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

Fg

mf

Vc
Vne

mf *mf*

div.

Fagott

11

K

♩=96 *agitato*

Trompete

Fagott

Violone

Tenor

Ver-zich-ten auf al-les, was nicht die Gna-³-de

Trp

Fg

Vne

Ten

ist, nicht die Gna-de ist, und die Gna-de

Trp

Fg

Vne

Ten

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

Trp

Fg

Vne

Ten

L

IV. Leiden

Rez. Tenor Chor a tempo 1 Rez. Tenor senza tempo

f

a tempo Chor 1 1 Rez. Tenor

mf

1 Chor

2

marc. cresc.

6 *mf*

11 *mf* *cresc.*

15 *f* *dim.*

21 *poco rall.* 1 *meno mosso* *p*

26 *cresc.* *mf*

32 G.P. 1 2/4 *fp* *sf*

39 $\text{♩} = 63$ **4** *accel.* **4** $\text{♩} = 84$ **3** $\text{♩} = 63$ **9**

58 *poco più mosso* $\text{♩} = 72$ **1** **2** *accel. sempre*

Alt: Eine noch grössere Wirklichkeit

68 $\text{♩} = 126$

75 $\text{♩} = 126$ ($\text{♩} = 63$) *rall. a tempo* **2** **9** **1** $\text{♩} = 63$ **5** $\text{♩} = 63$ **1** **1** *f*

96 *poco meno mosso* *dolce* *sf*

101 *marc. a tpo. accel.* *f*

107 $\text{♩} = 96$ **8** *rall.* $\text{♩} = 63$ *meno mosso* *più mosso* $\text{♩} = 96$ *rall.* *senza tempo* *f* *f* *p*

120 **1** ($\text{♩} = 63$) **2** $\text{♩} = 96$ **5** *senza tempo a tempo* **1** **13** (*frei*) *a tpo.* **1** **21** ($\text{♩} = 96$) **4**

169 *rall.* $\text{♩} = 84$ **1** **2** **1** *p* *f* *dim.*

180 *mf* **1** *mf* *mf*

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

V. Choral

 $\text{♩} = 72$

Violoncello

Basso Continuo

Violoncello: *f* *pesante*

Basso Continuo: *f* *pesante*

Violoncello: *mf*

Basso Continuo: *mf*

Violoncello: *p*

Basso Continuo: *mp*

Violoncello: *f*

Basso Continuo: *f*

Violoncello: *mf*

Basso Continuo: *mf*

Violoncello: *mf*

Basso Continuo: *mf*

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 + Fg.

13

dim.
mp

18

f
dim.
p

23

sempre cresc.

27

1

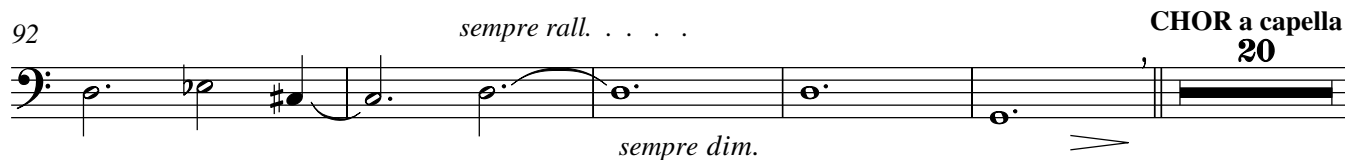
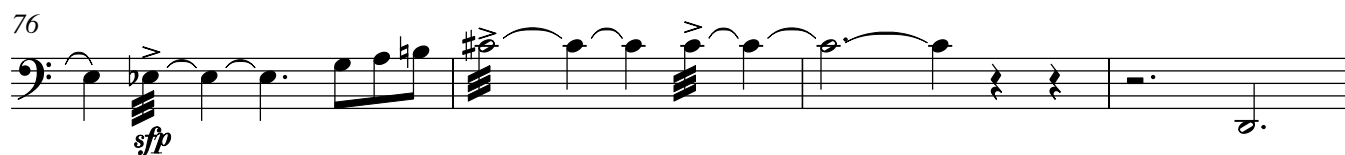
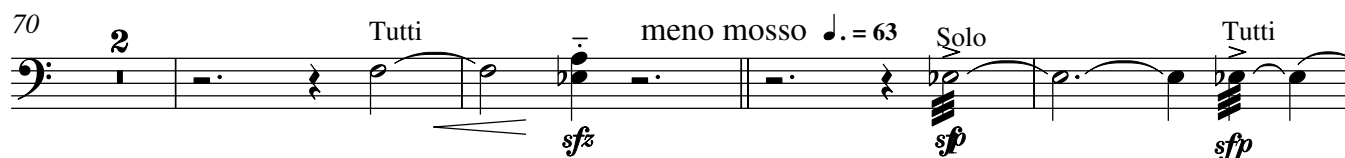
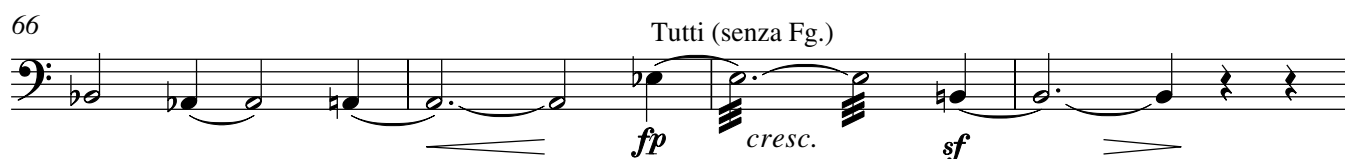
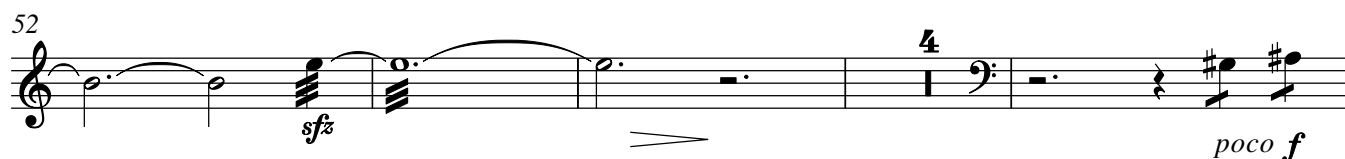
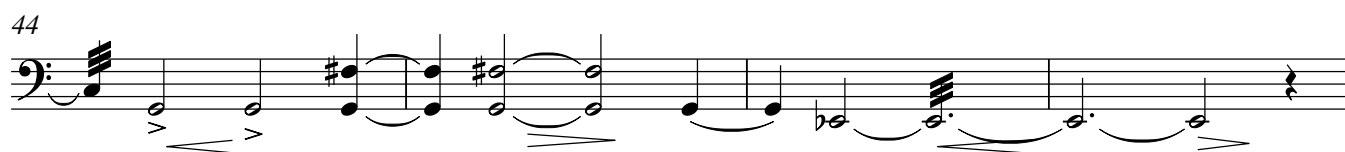
33

p
Vln.
drängen

Solo Soprano

38 Più mosso $\text{♩} = 78$

Fagott tacet

CHOR a capella
20

Tenore Solo

Piu mosso $\text{♩} = 63$

117



120



123



126



130



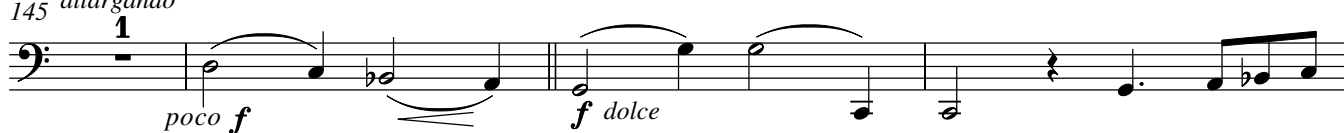
133



136



140

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

150



154



157

[illegible]

160

160

163

[illegible]

169

169

dim. *Vc. solo* *Fag.* *BC p*

172

172 *mp* BC *mf* *Vc. + Fag.*

175

175

f *dim.*

179

Musical notation for Example 6-10 in bass clef. The staff contains two measures. The first measure has a whole rest. The second measure begins with a mezzo-piano (*mp*) dynamic marking. It contains a half note G₂, followed by eighth notes F₂ and E₂ beamed together, then another half note G₂. This sequence is repeated once more.

183

183

p