

Viola

I. Choral

Christus, der uns selig macht

♩ = 72

fp pesante

7

13

p *f*

18

p *mp*

24

agitato *f*

30

35

p *mf*

41

cresc. *sf* *f*

47

G.P.

p

55

poco *f*

2 1

6/4

64

p *cresc.*

5

72

f *mp*

76

p *p*

80

f *p*

2

85

mf *f*

88

p *p*

1

92

dim. *p*

4

99

f *dim.* *f*

2

104

f *f*

2

II. Arie (Sopran)

Viola solo $\text{♩} = 126$
 p

5

15 *poco accel. più mosso* $\text{♩} = 63$
 f 3 *cresc.* *sfz*

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

42

49 f 3

60 GP *Tempo I* $\text{♩} = 126$

65 1 7

77 *più mosso* $\text{♩} = 63$
 f mf

83 *dim.*

Viola

89

First staff of music, 12/8 time signature. The melody consists of eighth and quarter notes. Dynamics include *mp* and *mf*, with a *cresc.* marking. The staff ends with a double bar line and a repeat sign.

96

rall.

Tempo I ♩=126

106

[illegible]

113

The first system of the musical score is written on a single staff with a treble clef. It begins with a 12/8 time signature. The melody consists of the following notes: a half note G4, a half note A4, a half note B4, a half note C5, a half note B4, a half note A4, a half note G4, a half note F#4, a half note E4, a half note D4, a half note C4, and a half note B3. The notes are grouped into four measures of three eighth notes each. The first measure contains G4, A4, and B4. The second measure contains C5, B4, and A4. The third measure contains G4, F#4, and E4. The fourth measure contains D4, C4, and B3. The system ends with a double bar line and a 3/4 time signature.

118

Solo

[illegible]

124

The first system of the musical score is written in 2/4 time on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of several eighth-note patterns, some grouped in threes. The first measure has a slur over the first two notes. The second measure has a slur over the first two notes. The third measure has a slur over the first two notes. The fourth measure has a slur over the first two notes. The fifth measure has a slur over the first two notes. The sixth measure has a slur over the first two notes. The seventh measure has a slur over the first two notes. The eighth measure has a slur over the first two notes. The ninth measure has a slur over the first two notes. The tenth measure has a slur over the first two notes. The system ends with a double bar line.

128

GP

128

The musical score for 'The Rose Tree' is written on a single staff in treble clef. It begins with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked 'Allegretto' and the time signature is 'C'. The melody consists of a series of eighth notes, with a 'dim.' (diminuendo) marking under the eighth measure. The piece concludes with a final cadence, marked with a double bar line and a '2' indicating a second ending.

134

GP

GP

(be

(bedeckt)

GP

145

GP

1

GP

d.

 $d=63$

155 $d=d.$

Musical score for "The Rose Tree" in 6/8 time. The key signature has one sharp (F#). The melody is written on a single staff. It begins with a half rest, followed by a series of eighth and quarter notes: G4, A4, B4, A4, G4, F#4, E4, D4, C4. There are slurs over the first four notes and the last four notes. The piece ends with a half note G4 and a whole note C4. The dynamic marking *mp* is present below the first note.

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 -

Va.1 *Solo*

Va.2 *p*

Vne. *p*

senza tempo

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

Va.1

Va.2

Vne.

wieder fließend

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

Va.1 *pp*

Va.2 *pp* *f*

Vne. *pp* *f*

a tpo. ♩ = 108

Alt War - ten Er - fül - lung fin - det.

Va.1 *mf*

Va.2 *mf*

Vne. *mf* *a tpo.*

C **D** *tacet*

Viola

7

E

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

Viola

Violoncello

Fagott: *f*

Tenor: 5 *senza tempo* *p* a tempo *cresc.*
füll - - - - - lung , ist Er - füll - - - - - lung

Fagott: *p* *cresc.*

Tenor: 10 *poco f*
- - - - - , sie fin-det a-ber - - - - - nur dort Zu - - - - - tritt - - - - - ,

Fagott: *f* *mf* *p*

Tenor: 18
wo ei-ne Lee-re ist - , sie - - - - - zu emp-fan 5 - - - - - gen - - - - - ,

Fagott: *mf* *p*

Tenor: 25 *f* a tempo *attacca*
und - - - - - es - - - - - ist die - - - - - Gna-de selbst - - - - - ,

Viola: *f*

Violoncello: *f*

Fagott: *f*

Tenor: 30 *mp*
die die-se Lee - - - - - re schafft.

Fagott: *attacca*

Viola

F

ca. 108

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

tacet

Viola

9

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

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

Violine *p dolce*

Viola *p dolce*

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

Fagott *p dolce*

Ob A *poco f* *f* *poco f*

Vn *poco f* *f*

Va *poco f* *f*

Sop *poco f* *f*
dun — — ke — len Nacht zu — rück — — zieht — — ...

Fg *poco f* *f*

Ob A *dim.*

Vn *mp* *p*

Va *mp* *p*

Ob A *p* *pp*

Vn *p* *pp*

Va *p* *pp*

I	J	K	L
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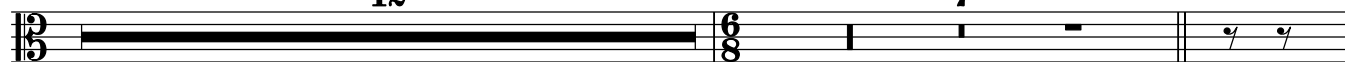
 tacet

IV. Leiden

Rez. Tenor / Chor

12

7



A



6



14



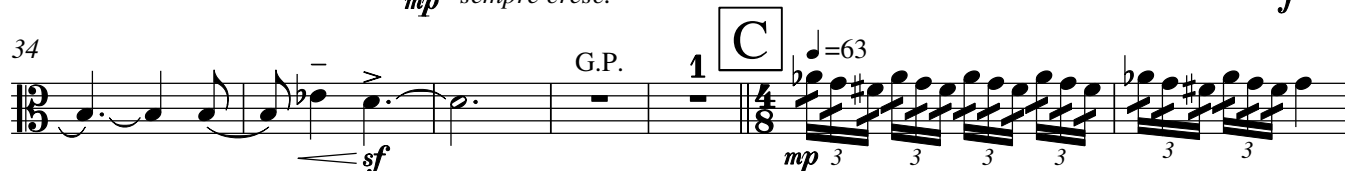
20



28



34



41



48



52



56



72



E

81 *rall.* *a tempo* $\text{♩} = 63$ **2**
p

90 $\text{♩} = 63$ **3** Solo *sf*

99 *poco meno mosso* **1** *a tpo.* Tutti *f*

105 *accel.* **1** $\text{♩} = 96$

112 *rall.* *meno mosso* $\text{♩} = 63$ *più mosso* $\text{♩} = 96$ *rall.*
sf *p* *f*

[F] 119 *senza tempo* **1** ($\text{♩} = 63$) **2** [G] $\text{♩} = 96$ **5** *senza tempo* **1** *a tempo* **13** (frei) **1** *a tpo.* **21**

[H] 165 ($\text{♩} = 96$) *pesante* **3** *f* *rall.* **1** *poco f* *dim.*

172 $\text{♩} = 84$ *p* *f* *dim.*

180 *p* *mp*

186 **3** *rall.*

201 *senza tempo* **7** Arioso $\text{♩} = 72$ $\text{♩} = 63$ *meno mosso*
pp *ppp*

V. Choral

$\text{♩} = 72$

fp *pesante*

7

13

p *f*

18

p *mp*

24

agitato *f*

30

35

p *mf*

41

cresc. *sf* *f*

47

3

1

G.P.

1

3

2

6/4

65

mf *f*

67

1

72

2. = 2

VI. Chor

77

pp *mp* *cresc.*

4

mf

8

1

12

f *mp*

16

1 *p*

21

p *div.*

25

cresc. *f*

29

p 2

Soprano Solo

Piu mosso $\text{♩} = 76$

36 *drängen*

39 *sf p sf p sf dim. f* Tutti

42

46 Solo *cresc.*

52 *sfz* Tutti *poco f*

60 *dolce*

64 Tutti *fp*

68 Solo Tutti *cresc. sf (hervor)*

73 *meno mosso* $\text{♩} = 63$ Solo Tutti *sfz sf sf sf*

78 *f* *f*

85 *f espr.*

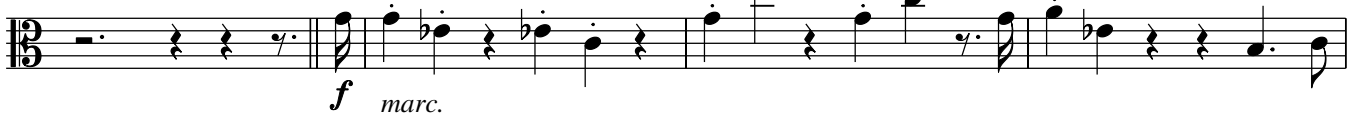
89

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

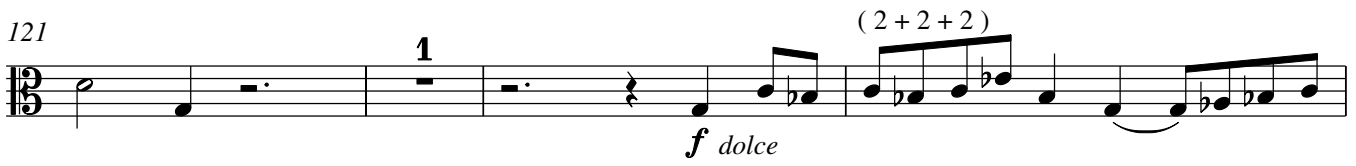
Tenore Solo

118 Piu mosso $\text{♩} = 63$

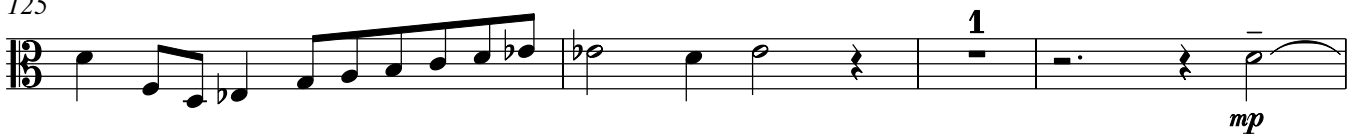
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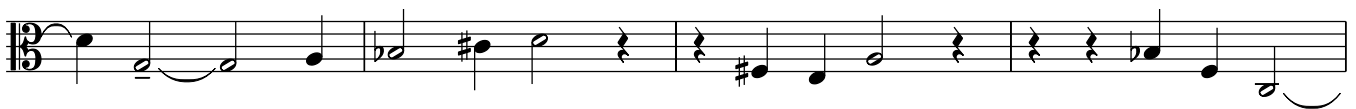
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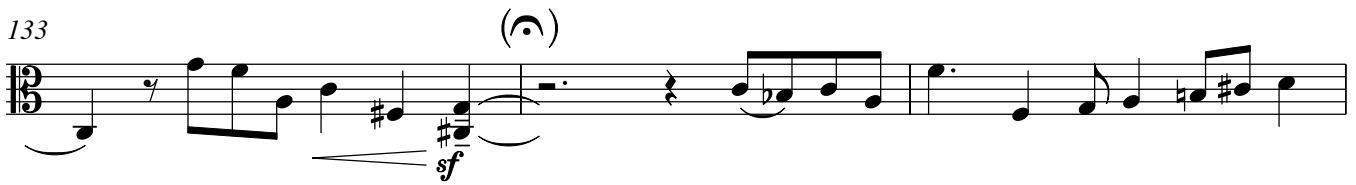
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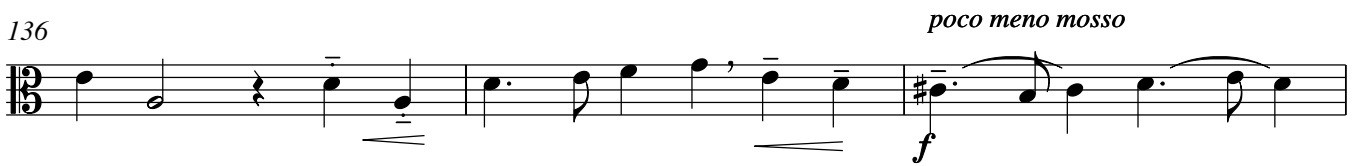
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133



136



139



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

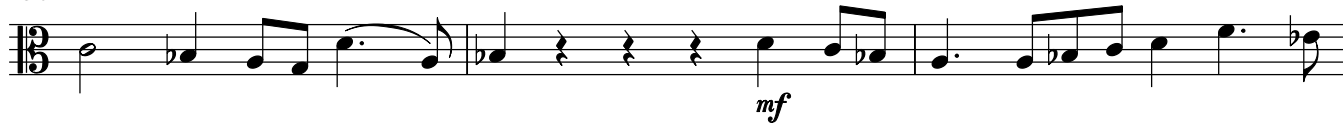
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153



156



159



162



165



172



176



180



184

