

XII. Sendung

♩ = 75 **1** Diese Takte in den Bläsern können eventuell auch von der Orgel gespielt werden.

The musical score is arranged in a standard orchestral format. The woodwind section (Trompeten in C, Tenorhorn, Posaunen, Tuben) and the organ (Orgel) play the main melodic and harmonic material. The percussion (Pauken) provides a rhythmic accompaniment. The string section (Violine I, Violine II, Viola, Violoncello, Kontrabass) provides harmonic support and texture. The score includes dynamic markings such as *f*, *mf*, *ff*, *molto dim.*, *dim.*, and *p*, as well as performance instructions like "verklungen" and "Schweller zu".

Trompeten in C: *f* (first measure), *mf* (second measure), *mf* (third measure), *mf* (fourth measure). Instruction: verklungen.

Tenorhorn: *f* (first measure), *mf* (second measure), *mf* (third measure), *mf* (fourth measure). Instruction: verklungen.

Posaunen: *f* (first measure), *mf* (second measure), *mf* (third measure), *mf* (fourth measure). Instruction: verklungen.

Tuben: *f* (first measure), *mf* (second measure), *mf* (third measure), *mf* (fourth measure). Instruction: verklungen.

Orgel: *f* (first measure), *f* (second measure), *f* (third measure), *f* (fourth measure). Instruction: Schweller zu.

Pauken: *ff* (first measure), *molto dim.* (second measure), *molto dim.* (third measure), *molto dim.* (fourth measure).

Violine I: *ff* (first measure), *ff* (second measure), *ff* (third measure), *ff* (fourth measure).

Violine II: *ff* (first measure), *ff* (second measure), *ff* (third measure), *ff* (fourth measure).

Viola: *ff* (first measure), *ff* (second measure), *dim.* (third measure), *dim.* (fourth measure). Instruction: s. tasto.

Violoncello: *ff* (first measure), *ff* (second measure), *dim.* (third measure), *p* (fourth measure). Instruction: s. tasto.

Kontrabass: *ff* (first measure), *ff* (second measure), *dim.* (third measure), *(p)* (fourth measure).

pk. *mp*

VI. I *p* sul pont.

VI. II *p* sul pont.

Vla. *p* pizz. (m. viel "Fleisch") *f*

Vc. *f* pizz. (m. viel "Fleisch")



2 *mf* *intensiv*

Bar. *mf* Geht in der Kraft, die euch ge - ge - ben ist, und

pk.

VI. I (sul A)

VI. II (sul D) (sul G)

Vla.

Vc.

Kb. *sfz*

Bar. *3* hal - tet Aus - schau, und hal - tet Aus - schau nach der Lie -

Pk. *poco a poco cresc.*

VI. I *poco a poco cresc.*

VI. II *poco a poco cresc.*

Vla. *poco a poco cresc.*

Vc. *poco a poco cresc.*

Bar. - be, und Got - tes Geist ge - lei -

Pk.

VI. I

VI. II

Vla.

Vc.

Kb. *sfz*

3
(Org.)
↓ allmählich Register dazu schalten

Org. *p* *mp* *p*

Bar. te — euch!

Pk. *f* *p* *)

VI. I *f* *gliss.*

VI. II *f* *gliss.*

Vla. *f*

Vc. *f*

*) = falls Pedale vorhanden, wenn möglich die c-Pauke herunter- oder [später auch] heraufstimmen, sonst auf c bleiben



(Die Betonungen im Chor - so, wie durch die gestrichelten Taktstriche angedeutet - stets frei wechselnd, quasi "gregorianisch", wodurch der Chor aber gelegentlich zu den durchlaufenden Vierteln der Pauke synkopisch wird. Nicht irritieren lassen!)

Kant. *mf* Wir — ver — trau — en auf Gott, der — uns be — ruft, Kir — che zu sein,

Org. *mp*

Pk.

Kant. an - de - re zu lie - ben, lie - ben und ih - nen zu die - nen,

Org.

Pk. *poco a poco cresc.*

This system contains the first three measures of the piece. The vocal line (Kant.) has a treble clef and a key signature of one flat. The lyrics are 'an - de - re zu lie - ben, lie - ben und ih - nen zu die - nen,'. The organ (Org.) part has a grand staff with treble and bass clefs. The piano (Pk.) part has a bass clef. The piano part includes the instruction 'poco a poco cresc.'.

Kant. *poco f* Ge - rech - tig - keit zu ü - ben, Ge - rech - tig - keit

Org. *mf*

Pk. *(mf)*

This system contains measures 4-6. The vocal line (Kant.) has a treble clef and a key signature of one flat. The lyrics are 'poco f Ge - rech - tig - keit zu ü - ben, Ge - rech - tig - keit'. The organ (Org.) part has a grand staff with treble and bass clefs. The piano (Pk.) part has a bass clef. The organ part includes the instruction 'mf'. The piano part includes the instruction '(mf)'. There are dynamic markings and articulation marks throughout.

4 steigern

Kant. *mp* und, und Bö - sem, und Bö - sem zu wi - der - ste - hen;

Org. (cresc.)

Pk. *p sub. cresc.*

This system contains measures 7-9. The vocal line (Kant.) has a treble clef and a key signature of one flat. The lyrics are '4 steigern und, und Bö - sem, und Bö - sem zu wi - der - ste - hen;'. The organ (Org.) part has a grand staff with treble and bass clefs. The piano (Pk.) part has a bass clef. The organ part includes the instruction '(cresc.)'. The piano part includes the instruction 'p sub. cresc.'. There are dynamic markings and articulation marks throughout.

wieder beruhigen

Je - sus zu ver - kün - den, un - se - ren Rich - ter und...

Je - sus zu ver - kün - den, *dim.* un - se - ren un -

Je - sus zu ver - kün - den, un - se - ren Rich - ter *dim.*

Kant. *ff* Je - sus zu ver - kün - den, un - se - ren un -

Org. *f*

Pk. *f*



5

(Bibl.)

Sehr weich und flächig, chorisch atmen, nicht kaputt blasen! (evtl. mit Dämpfer, bis auf die Tenorhornstimme)

un - se - re Hoff - nung.

Rich - ter und un - se - re Hoff - nung.

se - ren Rich - ter und un - se - re Hoff - nung.

— und un - se - re Hoff - nung.

Trp. (C) *p*

Thn. *p* (zusammen mit 1-2 Posaunen) *f* (stets hervorgehoben, rufend)

Pos. *p*

Tb. *p*

Kant.

Pk. *p*

6

Ki.-Ch. *mp* Der Gott der Hoff nung er - fül - le uns.

Trp. (C) *mp*

Thn. *f* (wie eben)

Pos. *mp*

Tb. *mp*

Pk. *mp*



7

Ki.-Ch. *mf* mit al - ler Freu - de und mit al-lem Frie - den im Glau - ben,

Trp. (C) *mf*

Thn. *mf*

Pos. *mf*

Tb. *mf*

Pk. *mf*

Ki.-Ch. *poco f* da - mit wir reich wer - den an Hoff - - nung—

Trp. (C) *poco f* (aber trotzdem weich)

Thn. *poco f* (aber trotzdem weich)

Pos. *poco f* (aber trotzdem weich)

Tb. *poco f* (aber trotzdem weich)

Pk. *poco f* wenn Pauken nicht stimmbar, dann nur g spielen!

Ki.-Ch. *f* in der Kraft des hei - li - gen Gei - stes.

Trp. (C)

Thn.

Pos.

Tb.

Pk.

(hier sollten die Kirchenglocken wieder eingeschaltet werden)

NB: Die Instrumente crescendieren wieder allmählich, die Chöre und der Bariton singen ab hier aber durchgängig Forte.

9 (Str.) (Org.) (Ki.-Ch.)

Ki.-Ch. *f* Der Gott der

Trp. (C) *mp* *cresc. poco a poco*

Thn. *mf* *mp* *cresc. poco a poco*

Pos. *mp* *cresc. poco a poco*

Tb. *mp* *cresc. poco a poco*

Kant.

Org. *mf*

Bar.

Pk. *mp* ord. *cresc. poco a poco*

VI. I *mp* ord. *cresc. poco a poco*

VI. II *mp* ord. *cresc. poco a poco*

Vla. *mp* (arco) *cresc. poco a poco*

Vc. *mp* (arco) *cresc. poco a poco*

Kb. *mp* *cresc. poco a poco*

This page of a musical score includes the following parts and markings:

- Ki.-Ch.** (Kornett): Accompanying the vocal line with chords. Lyrics: Hoff - - - nung er - fül - - - le unst
- Trp. (C)** (Trumpet): Melodic line in C major.
- Thn.** (Trombone): Harmonic accompaniment.
- Pos.** (Posaune): Harmonic accompaniment.
- Tb.** (Tuba): Harmonic accompaniment. Marking: *cresc. poco a poco*
- Kant.** (Kantate): Empty staves.
- Org.** (Organ): Accompanying the vocal line. Marking: *(cresc. poco a poco)*
- Bar.** (Bariton): Solo part. Marking: *f*. Lyrics: Geht in der Kraft, die
- Pk.** (Percussion): Accompanying the vocal line.
- VI. I** (Violin I): Rhythmic accompaniment.
- VI. II** (Violin II): Rhythmic accompaniment.
- Vla.** (Viola): Rhythmic accompaniment.
- Vc.** (Violoncello): Rhythmic accompaniment.
- Kb.** (Kontrabaß): Rhythmic accompaniment.

(Kant.)

(Ki.-Ch.)

Ki.-Ch. *f* Der Gott der Hoff -

Trp. (C)

Thn.

Pos.

Tb.

Kant. *f* Wir ver - tra - en auf Gott, der uns be - ruft zu lie -

Org.

Bar.

Pk. euch ge - ge - ben ist

VI. I

VI. II

Vla.

Vc.

Kb.