

III. Teil

X. Fürbitten

1

$\text{♩} = 55$

Violine I

Violine II

Viola

Violoncello

Kontrabass

$\text{♩} = 55$

ricochet (nicht zwingend 8 Impulse)

mf

pizz.

p

p

sehr allmähliches cresc. *

sehr allmähliches cresc. *

* NB: Die Streicher (außer Kontrabass pizz.) zu Beginn sehr flächig und dicht. Mit dem allmählichen crescendo dann aber zunehmend akzentuierter, besonders die synkopischen Stimmen.

4

VI. I

VI. II

Vla.

Vc.

Kb.

p

sehr allmähliches cresc. *

7

VI. I

VI. II

Vla.

Vc.

Kb.

mp

sehr allmähliches cresc. *



10

2

VI. I

VI. II

Vla.

Vc.

Kb.

mp

sehr allmähliches cresc. *

13

VI. I

VI. II

Vla.

Vc.

Kb.

mf

*sehr allmähliches cresc. **

=

16

3

VI. I

VI. II

Vla.

Vc.

Kb.

mf

*sehr allmähliches cresc. **

19

Vi. I
Vi. II
Vla.
Vc.
Kb.

(Orgel)
4 silbrig, obertonreiche Register
 1 x spielen. Schnell und flüchtig, unabhängig vom Tempo der Streicher, $\text{♩} = \text{ca. } 85$

21

Org. mf 3 3 3

Vi. I
Vi. II
Vla.
Vc.
Kb.

22

5

Trp. (C)

Thn.

Pos.

Tuba

Org.

VI. I

VI. II

Vla.

Vc.

Kb.

(Orgel)

↓

24

Trp. (C)

Thn.

Pos.

Tuba

Org.

wie eben, 1 x spielen

poco f

VI. I

VI. II

Vla.

Vc.

Kb.

6

26

Trp. (C)

Thn.

Pos.

Tuba

Org. 3

Vi. I (ff)

Vi. II (ff)

Vla. (ff)

Vc. *sf*

Kb. (ff)

(Orgel)

↓

29

Trp. (C)

Thn.

poco *f*

Pos.

Tuba

poco *f*

wie eben, aber wiederholen bis

↓

Org. *f*
(ab der Wdh.)

3 3 3 3

VI. I

VI. II

Vla.

Vc.

Kb.

31

Trp. (C) *poco f*

Thn.

Pos.

Tuba *poco f*

Org. *wz*

VI. I

VI. II

Vla.

Vc.

Kb.

7

34

Trp. (C) *mf* — *fp*

Thn. *mf* $\# \bar{\rho}$ $\bar{\rho}$ $\bar{\rho}$

Pos. *f* $\# \bar{\rho}$ $\bar{\rho}$ $\bar{\rho}$ (hervor) *f*

Tuba $\bar{\rho}$ *f* (hervor) $\bar{\rho}$ $\bar{\rho}$ *f*

Org. Wavy line (harmonium effect)

Vi. I $\# \bar{\rho}$ $\# \bar{\rho}$ $\# \bar{\rho}$ $\# \bar{\rho}$ $\# \bar{\rho}$

Vi. II $\# \bar{\rho}$ $\# \bar{\rho}$ $\# \bar{\rho}$ $\# \bar{\rho}$ $\# \bar{\rho}$

Vla. $\# \bar{\rho}$ $\# \bar{\rho}$ $\# \bar{\rho}$ $\# \bar{\rho}$ $\# \bar{\rho}$

Vc. $\# \bar{\rho}$ $\# \bar{\rho}$ $\# \bar{\rho}$ $\# \bar{\rho}$ $\# \bar{\rho}$

Kb. $\# \bar{\rho}$ $\# \bar{\rho}$ $\# \bar{\rho}$ $\# \bar{\rho}$ $\# \bar{\rho}$

37 (hervor)

Trp. (C) *f*

Thn.

Pos. *mf*

Tuba

(hervor)

f

Org.

Vi. I

Vi. II

Vla.

Vc.

Kb.

39

Trp. (C)

(hervor)

Thn.

f (hervor)

Pos.

Tuba

Org.

Vi. I

Vi. II

Vla.

Vc.

Kb.

This musical score page contains five systems of music. The top system features brass instruments: Trumpet (C), Trombone, Bassoon, and Tuba. The trumpet part includes dynamic markings *f* and *mf*. The second system consists of three woodwind parts: Oboe, Clarinet, and Bassoon. The third system includes strings: Violin I, Violin II, Cello, and Double Bass. The fourth system is for Organ, shown with a wavy line indicating sustained notes. The bottom system is for the keyboard instrument, likely harpsichord or spinet, indicated by Kb.

41

Trp. (C)

Thn.

Pos.

Tuba (hervor)

Org.

Vi. I

Vi. II

Vla.

Vc.

Kb.

f

(Orgel hört auf)

149

43

Trp. (C)

Thn.

Pos.

Tuba

Org.

Vi. I

Vi. II

Vla.

Vc.

Kb.

Musical score page 45. The page features ten staves of music. From top to bottom, the instruments are: Trumpet (C) (Trp. (C)), Trombone (Thn.), Bassoon (Pos.), Tuba, Organ (Org.), Violin I (Vi. I), Violin II (Vi. II), Cello (Vla.), Double Bass (Vc.), and Bassoon (Kb.). The score includes dynamic markings such as *fp* (fortissimo) and *f* (forte). The bassoon part (Pos.) has a melodic line with grace notes and slurs. The strings provide harmonic support with sustained notes and rhythmic patterns.

46

Trp. (C) fp fp

Thn. o

Pos. f

Tuba o fp

VI. I

VI. II 3 3 3

Vla. 3 3 3

Vc. 3 3 3 3 3 3

Kb.

47

A musical score for orchestra and piano. The score consists of ten staves. From top to bottom: 1. Trombone (C) in G major, dynamic **f**. 2. Trombone (C) in G major, dynamic **f**. 3. Trombone (B♭) in G major, dynamic **p**. 4. Bassoon (Pos.) in G major. 5. Tuba in G major, dynamic **f**. 6. Double Bass (Pk.) in G major, dynamic **p**, followed by *cresc.* 7. Violin I (VI. I) in G major. 8. Violin II (VI. II) in G major. 9. Cello (Vla.) in A major. 10. Double Bass (Vc.) in A major. 11. Double Bass (Kb.) in A major.

48

8

Trp. (C) *f*

Thn. *f*

Pos. *f*

Tuba *f*

Pk.

VI. I

VI. II

Vla.

Vc.

Kb. arco

52

Trp. (C)

Thn.

Pos.

Tuba

Pk.

Gem. ge - he auf zu uns - - rer Zeit;

VI. I

VI. II

Vla.

Vc.

Kb.

54

Trp. (C)

Thn.

Pos.

Tuba

Pk.

Gem. brich in dei - ner Kir - che an, dass die Welt es se - hen kann. Er -

Vi. I

Vi. II

Vla.

Vc.

Kb.

56

Trp. (C)

Thn.

Pos.

Tuba

Pk.

Gem. barm dich, Herr.

Vi. I

Vi. II

Vla.

Vc.

Kb.

dim.

dim.

dim.

dim.

dim.

dim.

dim.

dim.

10

58

Trp. (C) *mf*

Thn. *mf*

Pos. *mf*

Tuba *mf*

Gem. *f* Schau - e die Zer - tren - - nung an,

VI. I *f*

VI. II *f*

Vla. *f*

Vc. *f*

Kb. *f*

Beide Chöre + Gemeinde unisono
Schau - e die Zer - tren - - nung an,

60

Trp. (C)

Thn.

Pos.

Tuba

Gem. der sonst nie - mand weh - - ren kann;

Vi. I

Vi. II

Vla.

Vc.

Kb.

62

Trp. (C)

Thn.

Pos.

Tuba

Gem. samm - le, gro - ßer Men - schen - hirt, al - les, was sich hat ver - irrt. Er -

Vi. I

Vi. II

Vla.

Vc.

Kb.

64

Trp. (C)

Thn.

Pos.

Tuba

Gem. barm dich, Herr.

VI. I

VI. II

Vla.

Vc.

Kb.

11

66

Trp. (C)

Thn.

Pos.

Tuba

Kantorei
Gib den Bo - ten

Gib den

Gib den

mf

mf

mf

warme Register

Org.

VI. I

VI. II

Vla.

Vc.

Kb.

68 Kraft und Mut,
Bo - - - - ten Kraft und Mut,
Kant.
Bo - - - - ten Kraft und Mut,
Bo - - - - - - - - ten

Org.

VI. I

VI. II

Vla.

Vc.

Kb. *fp*

This musical score page contains seven staves of music. The top staff features two vocal parts: 'Kant.' and 'Org.'. The 'Kant.' part has lyrics in German: 'Kraft und Mut, Bo - - - - ten Kraft und Mut, Bo - - - - ten Kraft und Mut, Bo - - - - - - - - ten'. The 'Org.' part provides harmonic support with sustained notes and chords. Below these are five staves for the orchestra: 'VI. I', 'VI. II', 'Vla.', 'Vc.', and 'Kb.'. Each of these staves shows rhythmic patterns consisting of eighth and sixteenth notes. The 'Kb.' (Double Bass) staff includes a dynamic marking of *fp* (fortissimo).

69 Glau - - - ben, Hoff - - - nung,
 Kant. Glau - - - - - ben,
 Glau - - - - - ben,
 Kraft und.

Org. 8 8

VI. I *mf*

VI. II *mf*

Vla. *mf*

Vc. *mf*

Kb. *fp*

sempre sim.

70 Lie - - - bes - - - glut,
Kant.
Hoff - - - nung, Lie - - - bes
Hoff - - - nung, Lie - - - bes
Mut,

Org.

VI. I

VI. II

Vla.

Vc.

Kb.

This musical score page contains eight staves. The top two staves are for the Kant. (vocals) and Org. (organ). The Kant. part has lyrics: "Lie - - - bes - - - glut," followed by "Hoff - - - nung," and then "Mut,". The organ part has a bass clef and a key signature of one sharp. The next two staves are for the VI. I (violin I) and VI. II (violin II), both showing eighth-note patterns. The next two staves are for the Vla. (viola) and Vc. (cello), also showing eighth-note patterns. The bottom staff is for the Kb. (double bass), which has a single note on the first beat and a sixteenth-note pattern on the second beat.

71 und lass rei - che Frucht auf - gehn,
 glut, und lass
 Kant. glut, und lass rei - che
 wo sie

Org.

VI. I

VI. II

Vla.

Vc.

Kb.

72 wo sie un - ter Trä - nen sä'n. Er - barm dich, Herr.
 rei - - - che Frucht auf - gehn. Er - barm dich, Herr.

Kant.

Frucht auf - gehn, wo sie un - ter Trä - nen sä'n. Er - barm dich,
 un - - - ter Trä - - - nen sä'n. Er - barm dich,

Org.

VI. I

VI. II

Vla.

Vc.

Kb.

12

74

Kant.

Herr! Herr! Herr! Herr!

f *f* *f* *ff*

Org.

f

p

VI. I

VI. II

sul tasto flautando

mp

mp

Vla.

Vc.

mp

pizz.

mp

Kb.

77 Bar. solo

Bar. solo *mf*
Läss uns dei - ne Herr - - lich - keit

sul tasto flautando

VI. I

VI. II

Vla.

Vc.

Kb.

79

Bar. solo

se - hen auch in die - - ser Zeit

VI. I

VI. II

Vla.

Vc.

Kb.

81

Bar. solo und mit uns - rer klei - nen Kraft su - chen, was den Fri - den schafft. Er -

VI. I

VI. II

Vla.

Vc.

Kb.

13

Bar. solo barm dich, Herr.

VI. I

VI. II

Vla.

Vc.

Kb.

85

Tutti dim.

VI. I

VI. II

Vla.

Vc.

Kb.