Franz Liszt

Tristis est anima mea

Nr. 11 aus „Christus“

Neufassung für Kammerorchester
Ingo Schulz 2013

Solo (B)
Flöte
Oboe
Klarinette in B
Fagott
Horn in F
Trompete in C
Posaune
4 Pauken
Streicher (min. 2/2/2/2/1)

Die Partitur und das Aufführungsmaterial sind erhältlich:
- als pdf Dateien unter http://www.musik-art.de

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Vorwort
Diese Neuausgabe des "Tristis" aus Liszts Oratorium "Christus" entstand – wie meine anderen Bearbeitungen (www.musik-art.de) – nicht nur, um diese Werke auch in finanziell engen Verhältnissen aufführen zu können. Zwei weitere wesentliche Aspekte dürfen nicht vergessen werden:
a) Die Instrumente der Romantik waren deutlich leiser als unsere heutigen Instrumente. Selbst sehr große und leistungsstarke Chöre haben es schwer, mit einem mit modernen Instrumenten besetzten großen Orchester eine ausgewogene Klangbalance zu erreichen. Besonders Streicher und Blech sind heutzutage so laut, dass im Zusammenspiel mit Singstimmen ein echtes Fortissimos nicht mehr gespielt werden darf. Durch meine starke Reduktion des Orchesters wird diese Relation wieder hergestellt, im Chor kann Piano wirklich Piano sein, im Orchester darf bei Fortissimo endlich wieder laut gespielt werden.
b) Das durch die Reduktion erreichte klarer zeichnende Klangbild entspricht viel eher der Erwartung des modernen Hörers, der es durchaus gewohnt ist, analytisch zu hören, der nicht nur schwelgen, sondern auch verstehen will. Die Reaktionen von Hörern, die beide Versionen (Original und meine Fassung) im Konzert gehört haben, bestätigen diese Annahme.

Ich habe – trotz der schlechteren Lesbarkeit – Liszts originale Notation weitestgehend beibehalten. Vorzeichen, Angaben zum Dirigat (auch wenn sie heutezutage mindestens eigenartig erscheinen) blieben unverändert.
Meine Tempo-Vorschläge habe ich in eckigen Klammern hinzugefügt.

Diese Fassung wurde im April 2013 in Berlin uraufgeführt (eine Aufnahme ist unter www.musik-art.de verfügbar) und ich habe nach der Aufführung viele Korrekturen eingearbeitet. Trotzdem ist sicher nicht alles richtig. Fehlermeldungen bitte an ingo.schulz@musik-art.de.

Es wurde die Frage an mich herangetragen, wann denn der ganze "Christus" in dieser Fassung vorliegt. Die Antwort mag für viele enttäuschend sein: "Wahrscheinlich nie!"
Falls ich irgendwann am "Christus" weiter arbeite, werde ich vieles kürzen.
Aber bevor es dazu kommt, gibt es andere Werke, die mir wichtiger sind, die schon auf dem Schreibtisch warten.

Ich wünsche viel Freude an dieser großartigen Musik!

Ingo Schulz, April 2013

The score and parts are available:
- as a pdf file under http://www.musik-art.de

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Preface
This new edition of the “Tristis” from Liszt’s *Christus Oratorio* came into being - as with my other treatments (www.musik-art.de) - not merely so that it could be performed under financial constraints, but for two other vital reasons:
a) The instruments from the Romantic period were not nearly as loud as today’s. Even very large, high-performance choirs find it difficult to achieve the proper acoustic balance when singing with a large orchestra equipped with modern instruments. Today’s strings and brass instruments are especially loud, so much so that true fortissimos cannot really be employed along with singing voices. By reducing the orchestra, as I have done here, equilibrium is reestablished; piano can be piano with a choir, and fortissimo finally be played very loud.
b) The clearly defined acoustic fabric, which is woven here with a reduced orchestra, is one that corresponds to contemporary listeners’ expectations. We are used to listening with an analytic ear, which is not content to be indulged, but also wishes to understand. Reactions from listeners who have heard both versions (the original and my own) in concert confirm this claim.

I have - despite its poor legibility - maintained much of Liszt’s original notation. Information and indications for the conductor (even though they usually seem rather peculiar today) remain unchanged.
My suggestions for tempo are added in square brackets.

This version was premiered in Berlin in April 2013 (a recording is available at www.musik-art.de). I have since made several corrections. Nevertheless, it’s not quite perfect. Please let me know of any errors you may find: ingo.schulz@musik-art.de.

I have been asked when the entire *Christus* will be available in this version; the answer is perhaps a disappointment: “Probably never!”
If I do ever work on the *Christus* again, I will certainly condense many parts.
But, before I can dedicate myself to that, there are other works which take precedence and are awaiting me upon my desk.

I hope you enjoy this fantastic music!

Ingo Schulz, April 2013

Tristis est anima mea

Satz Nr. 11 aus „Christus”

Franz Liszt (1811-1886)
Neufassung für Kammerorchester
von Ingo Schulz, 2013

Lento assai [♩ = 48]

Flöte
Oboe
Klarinette in B
Fagott
Horn in F
Trompete in C
Posaune
Pauken
Christus
Violine 1
Violine 2
Viola
Violoncello
Kontrabass
Klavier (nur zum Studium)

con sord.
divisi
1.
2.
Ped.

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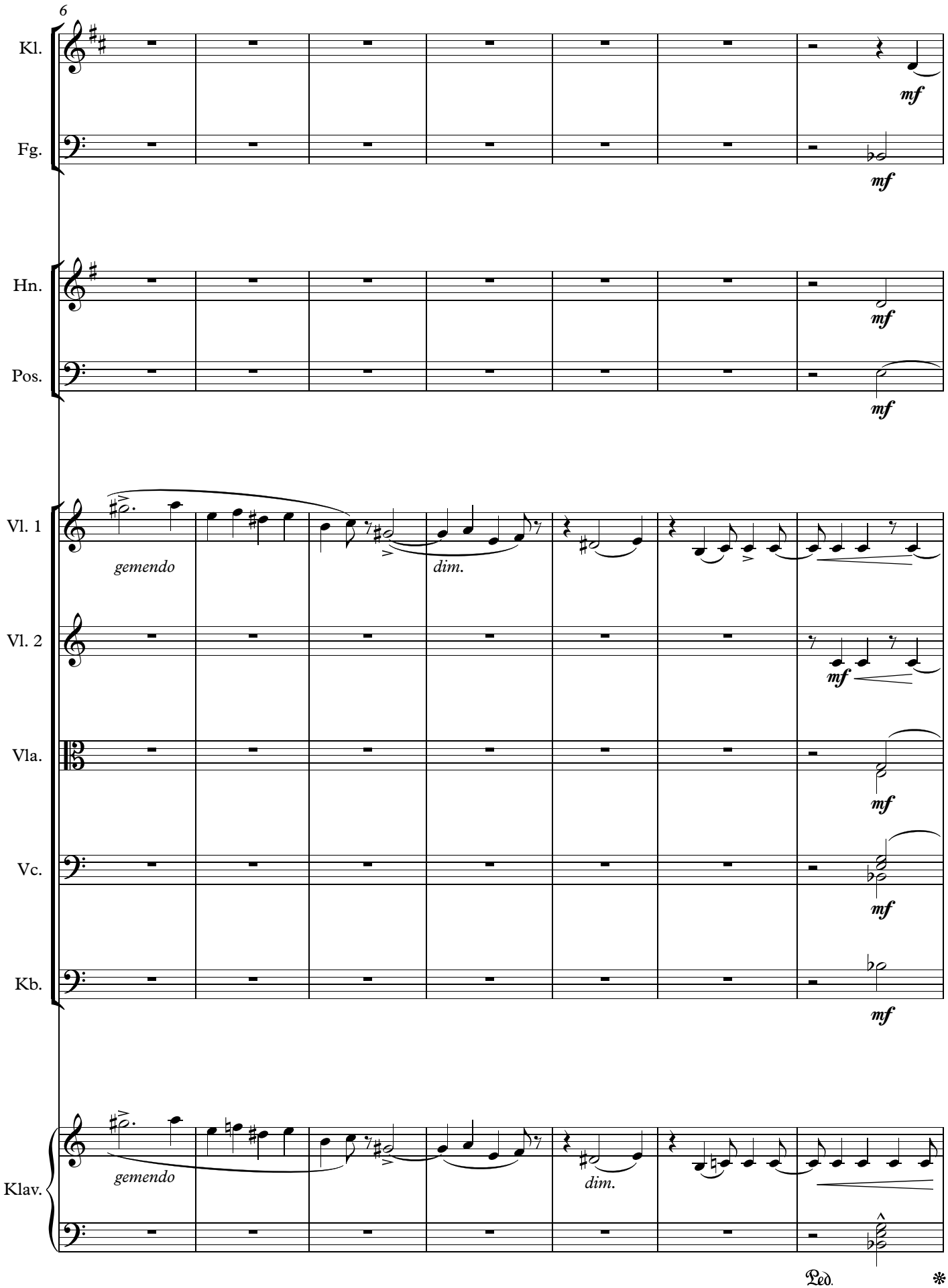
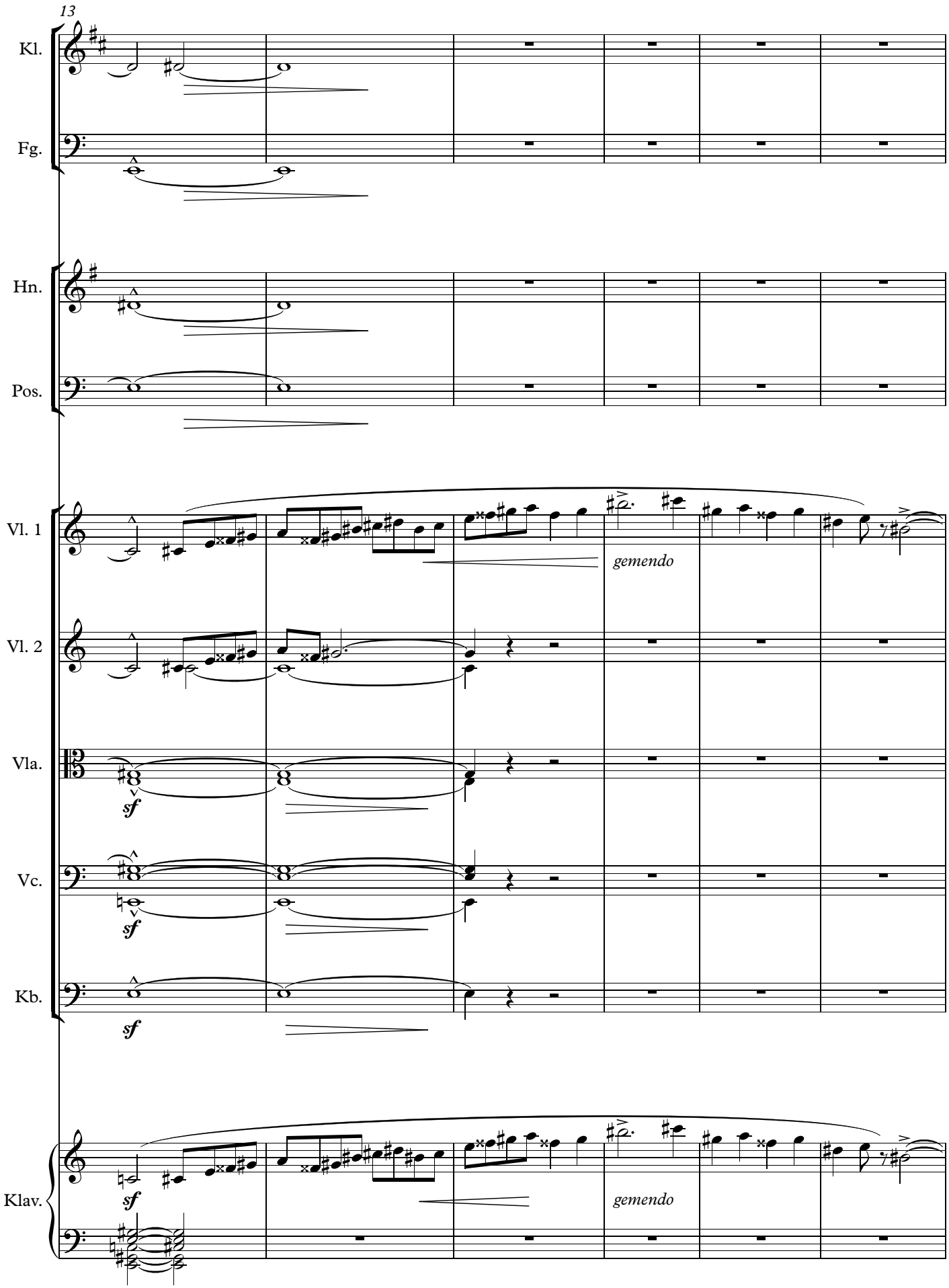
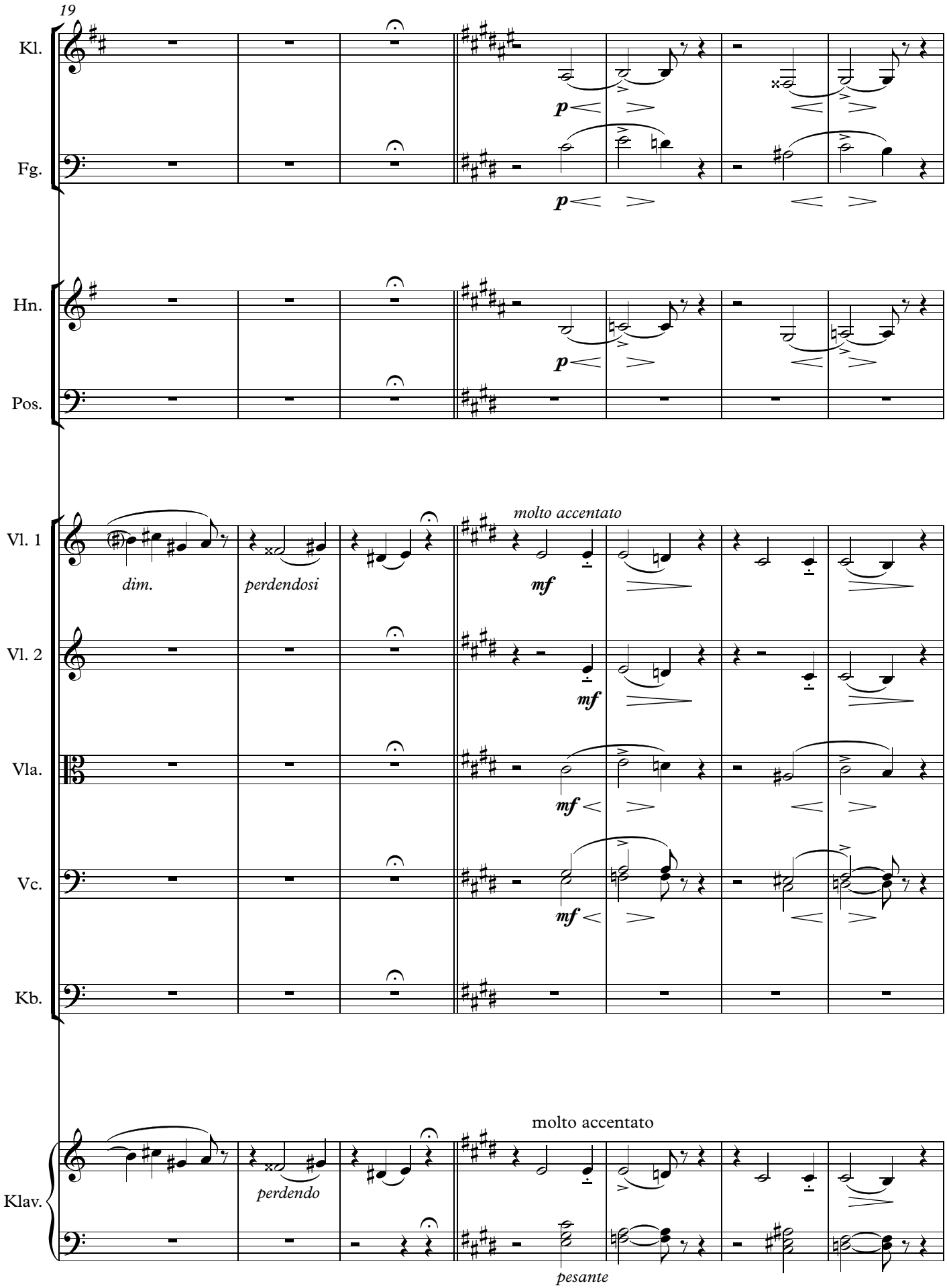
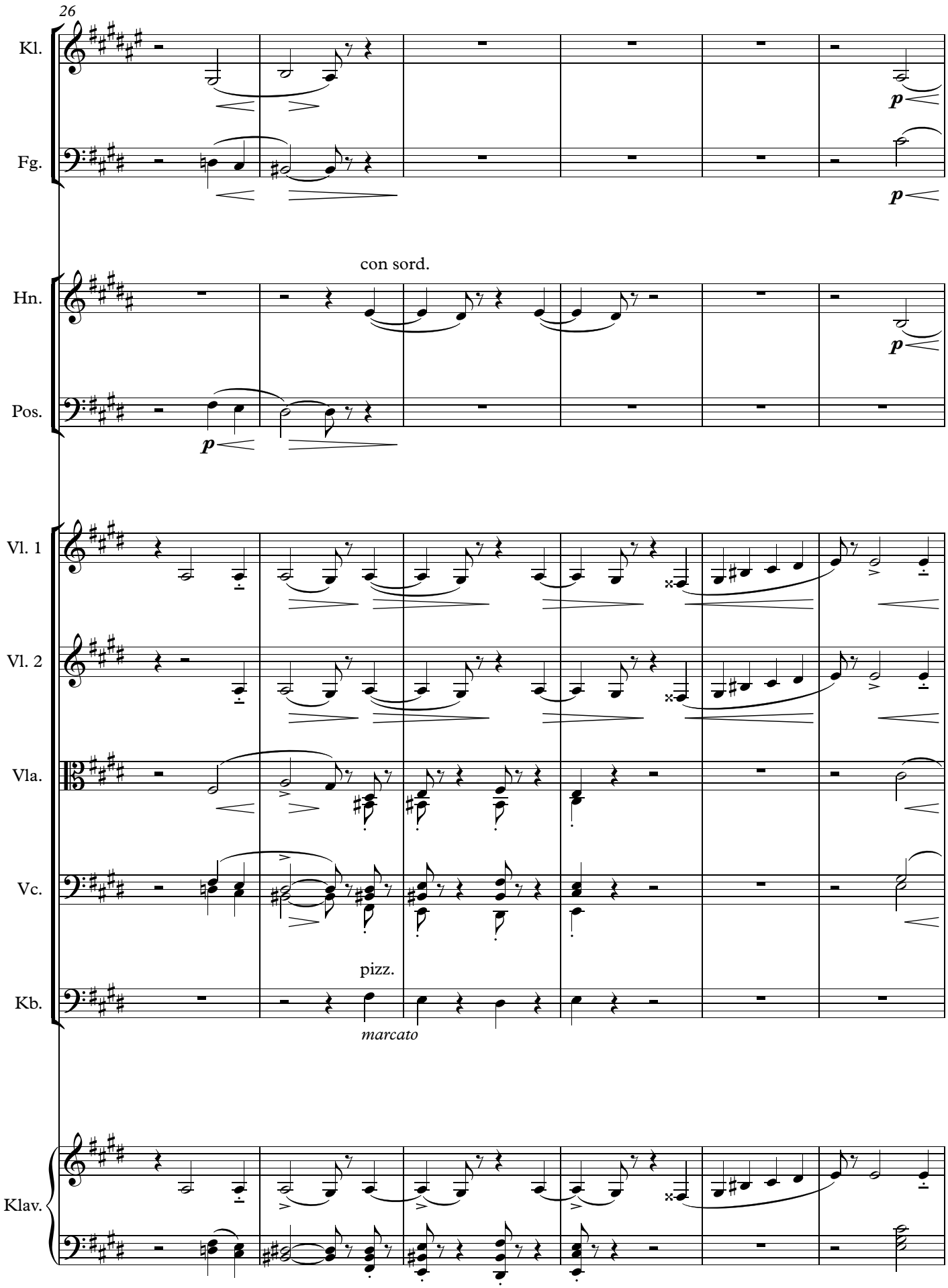
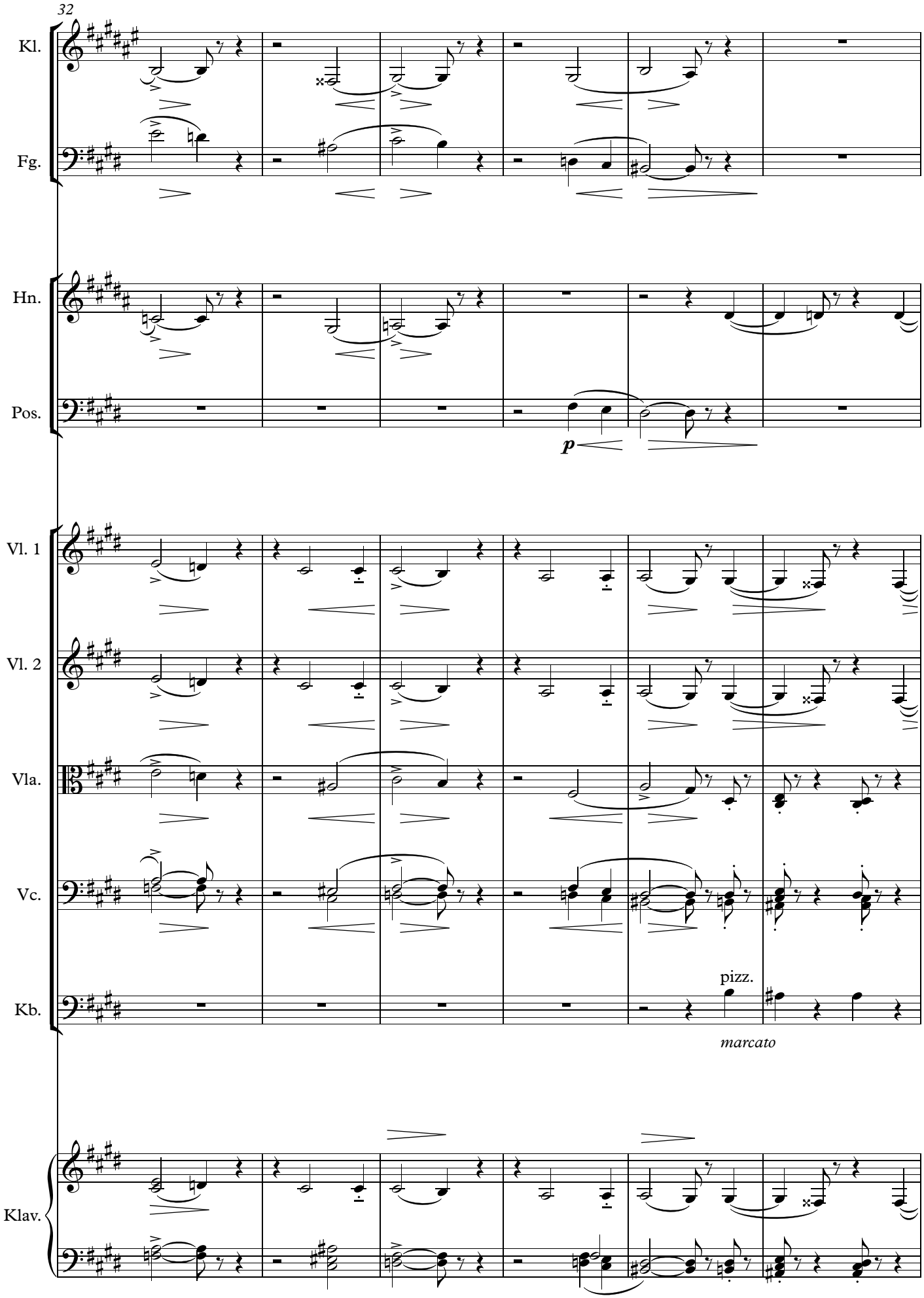
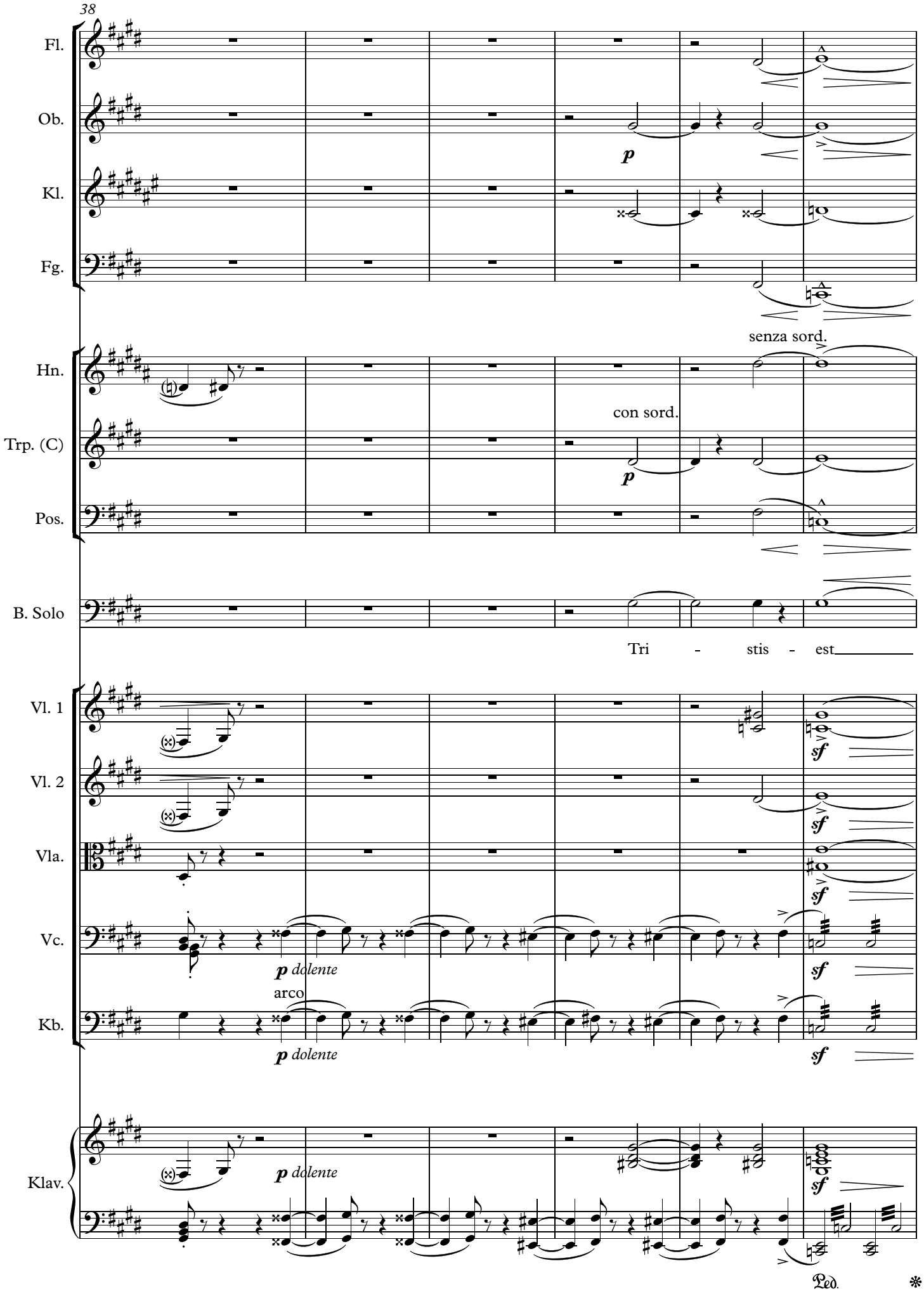

6
Kl.
Fg.
Hn.
Pos.
Vl. 1
Vl. 2
Vla.
Vc.
Kb.
Klav.
mf
gemendo
dim.
Ped.
*

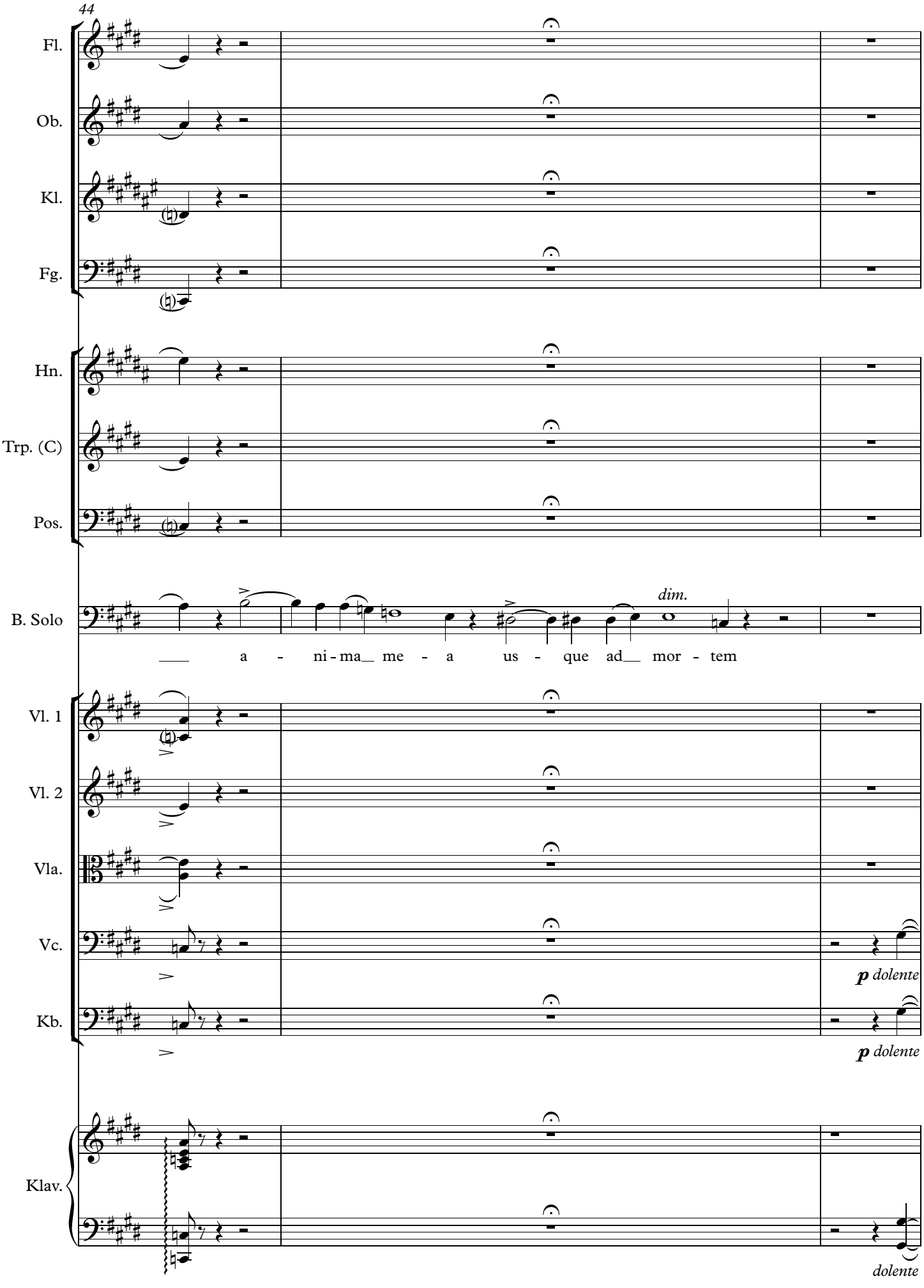

13
Kl.
Fg.
Hn.
Pos.
Vl. 1
Vl. 2
Vla.
Vc.
Kb.
Klav.
gemendo
gemendo
sf
sf
sf
sf

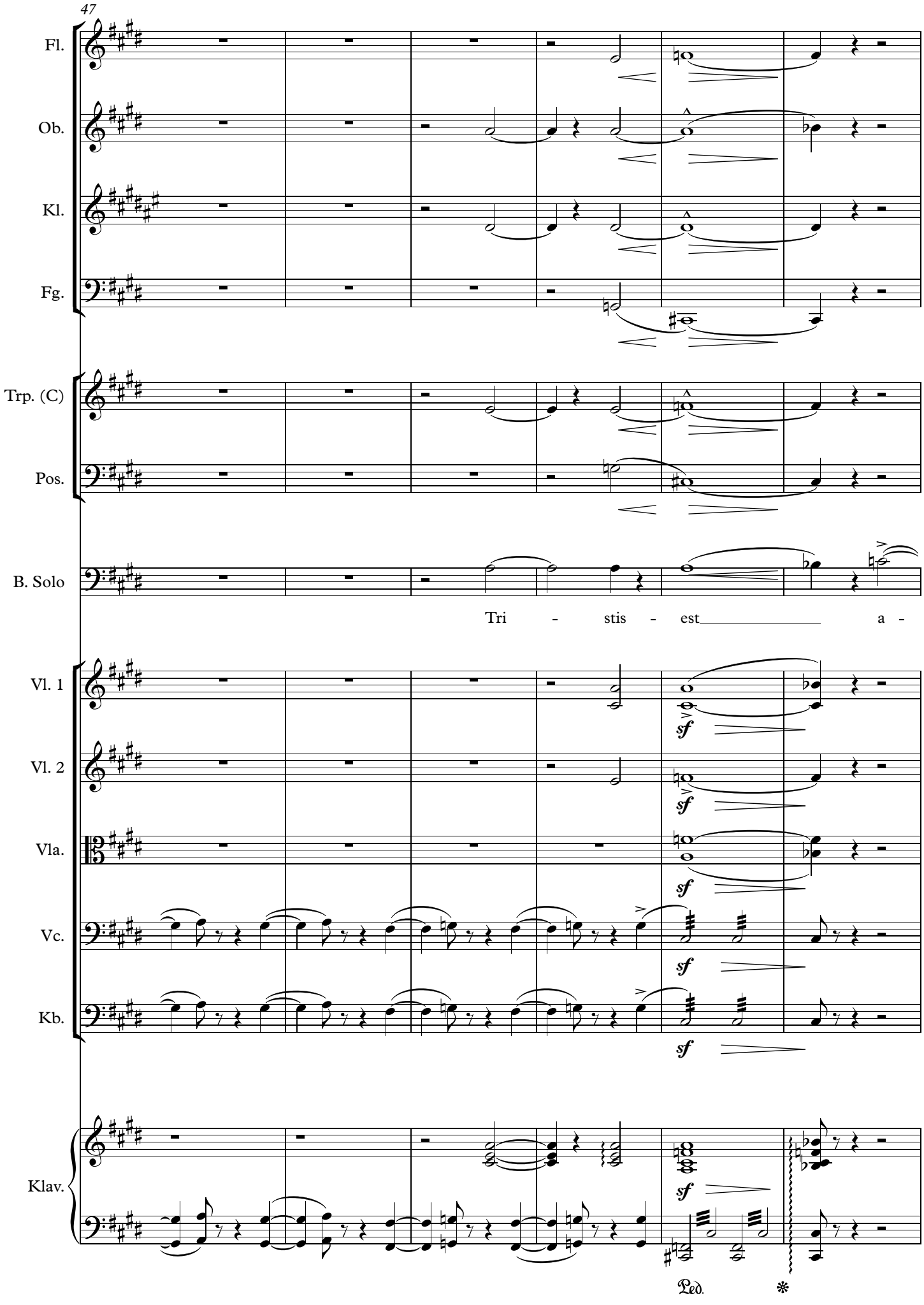

19
Kl.
Fg.
p
Hn.
Pos.
Vl. 1
molto accentato
dim.
perdendosi
mf
Vl. 2
Vla.
Vc.
Kb.
Klav.
molto accentato
perdendo
pesante

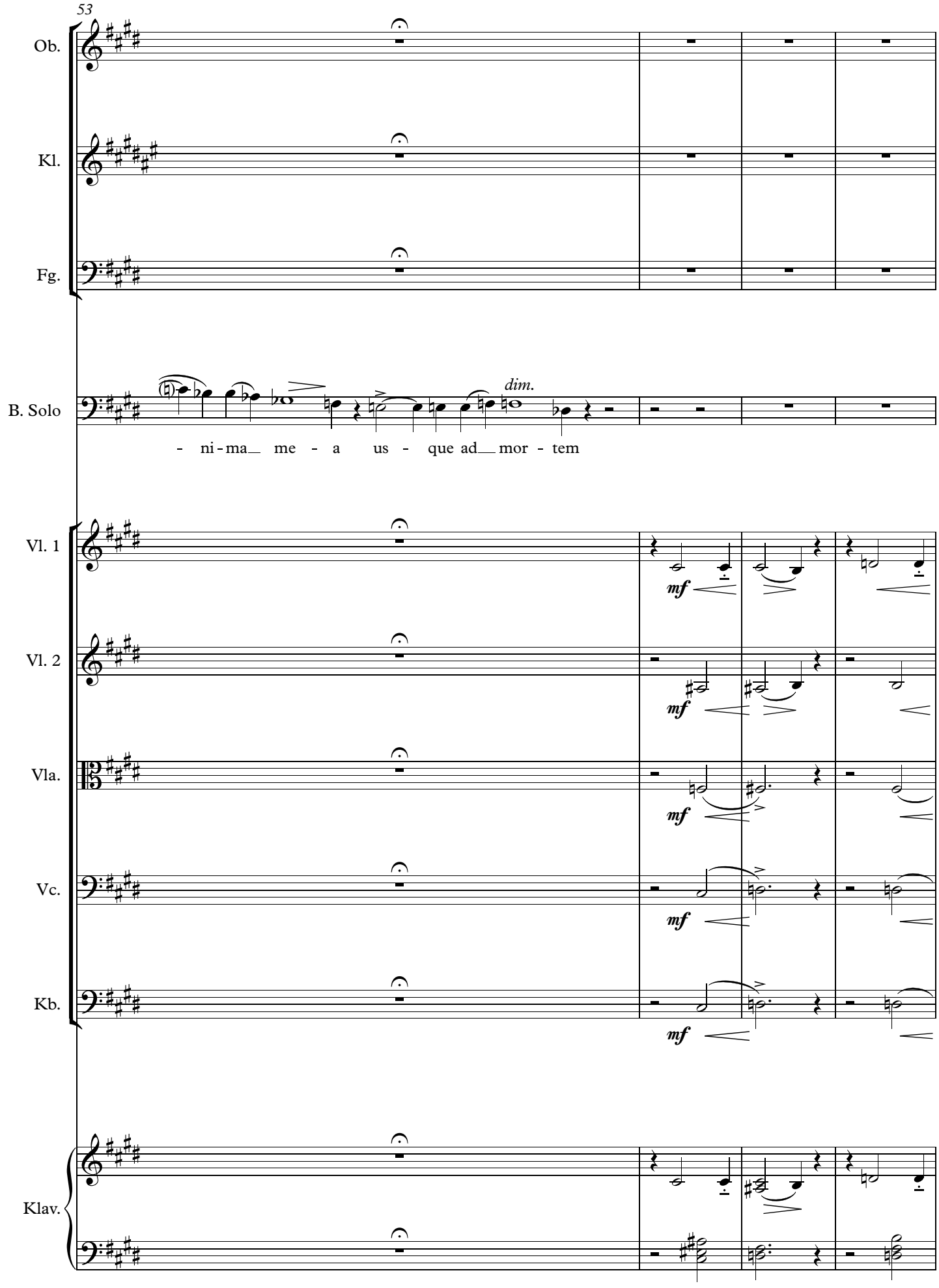

26
Kl.
Fg.
p
p
con sord.
Hn.
Pos.
p
p
Vl. 1
Vl. 2
Vla.
Vc.
pizz.
Kb.
marcato
Klav.

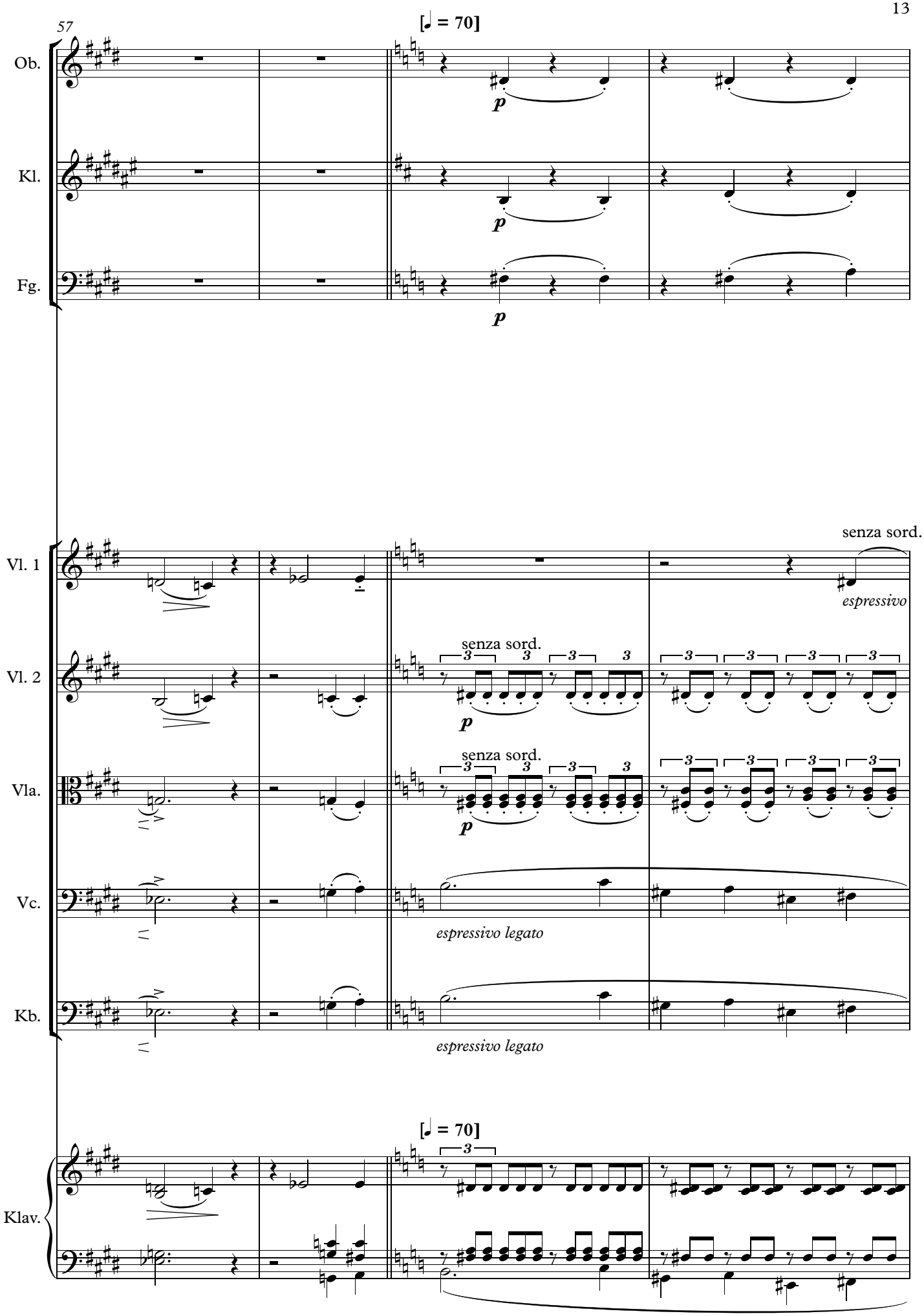

32
Kl.
Fg.
Hn.
Pos.
p
Vl. 1
Vl. 2
Vla.
Vc.
Kb.
pizz.
marcato
Klav.

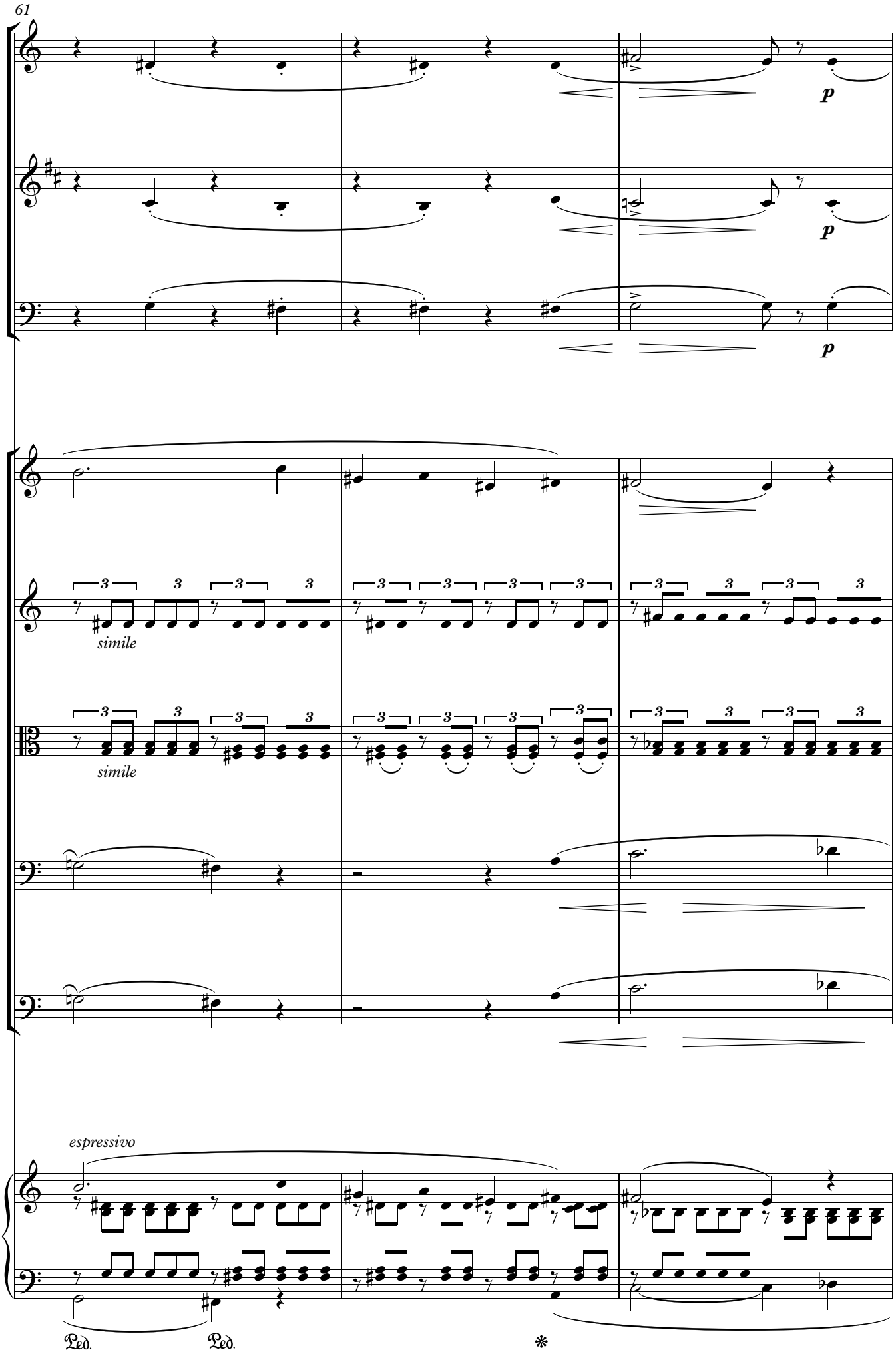

38
Fl.
Ob.
Kl.
Fg.
p
senza sord.
Hn.
Trp. (C)
Pos.
con sord.
p
B. Solo
Tri - stis - est
Vl. 1
Vl. 2
Vla.
Vc.
Kb.
sf
p dolente
arco
Klav.
Ped.
*


44
Fl.
Ob.
Kl.
Fg.
Hn.
Trp. (C)
Pos.
B. Solo
dim.
a - ni - ma me - a us - que ad mor - tem
Vl. 1
Vl. 2
Vla.
Vc.
p dolente
Kb.
p dolente
Klav.
dolente


47
Fl.
Ob.
Kl.
Fg.
Trp. (C)
Pos.
B. Solo
Tri - stis - est a -
Vl. 1
Vl. 2
Vla.
Vc.
Kb.
Klav.
sf
Ped.
*


53
Ob.
Kl.
Fg.
B. Solo
dim.
- ni - ma_ me - a us - que ad_ mor - tem
Vl. 1
Vl. 2
Vla.
Vc.
Kb.
mf
Klav.


57
[♩ = 70]
Ob.
Kl.
Fg.
p
p
p
senza sord.
espressivo
Vl. 1
Vl. 2
Vla.
Vc.
Kb.
senza sord.
senza sord.
p
p
espressivo legato
espressivo legato
[♩ = 70]
Klav.


61
Ob.
Kl.
Fg.
p
Vl. 1
Vl. 2
Vla.
Vc.
Kb.
3
simile
Klav.
espressivo
Ped.
Ped.
*

64

[♩ = 80]

Ob.

Kl.

Fg.

Trp. (C)

p

Pos.

ppp

Vl. 1

Vl. 2

Vla.

Vc.

Kb.

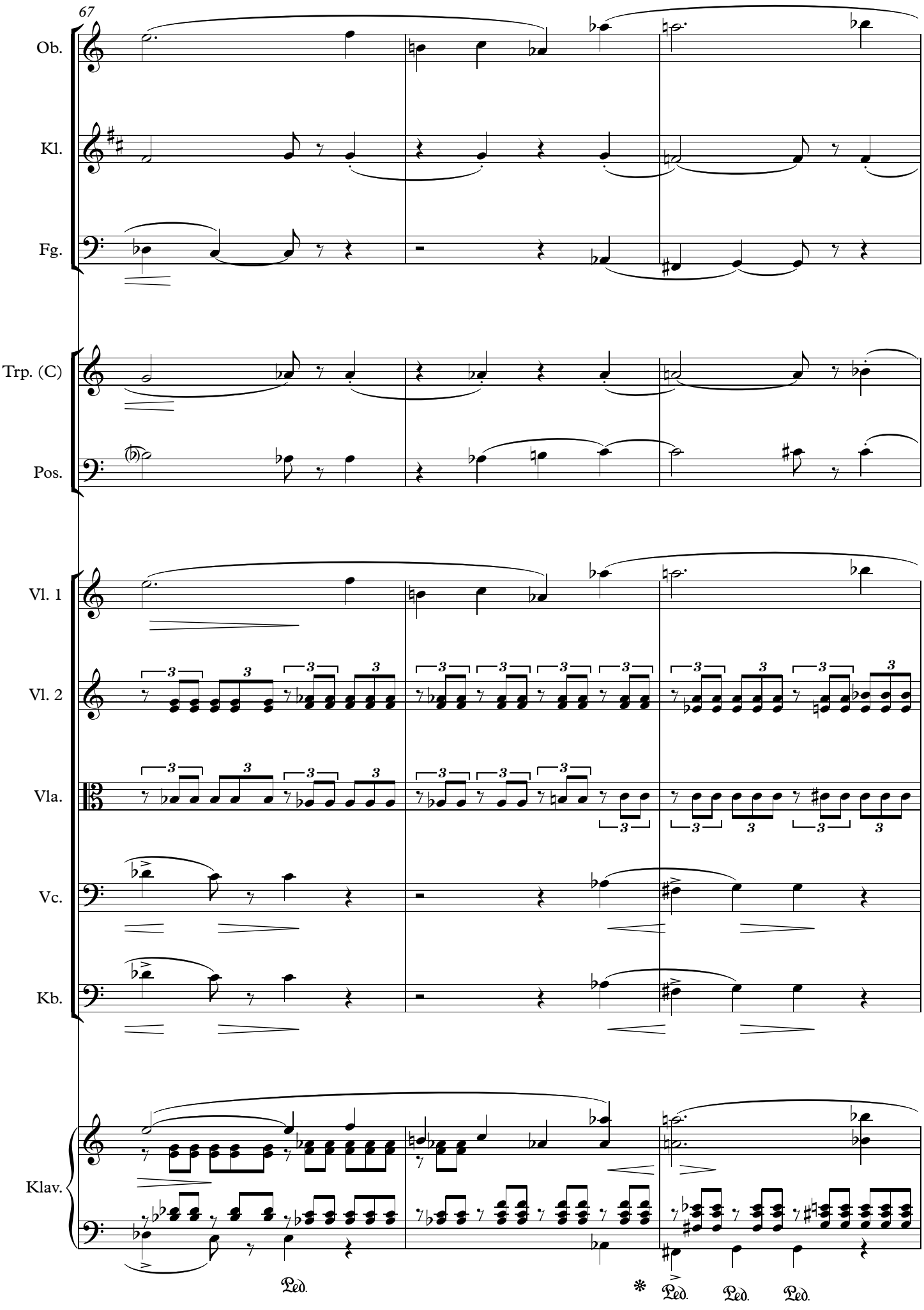
[♩ = 80]

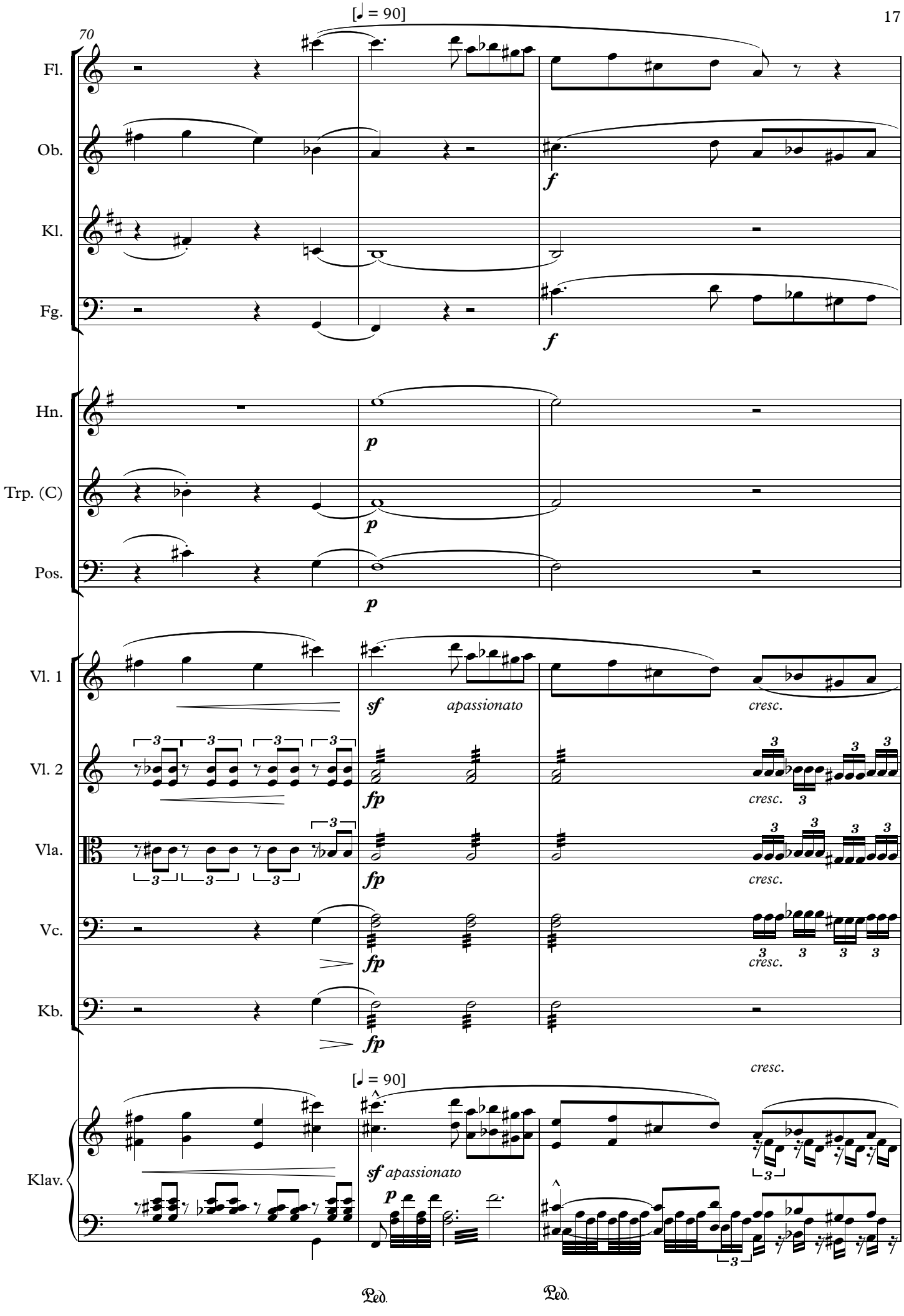
Klav.

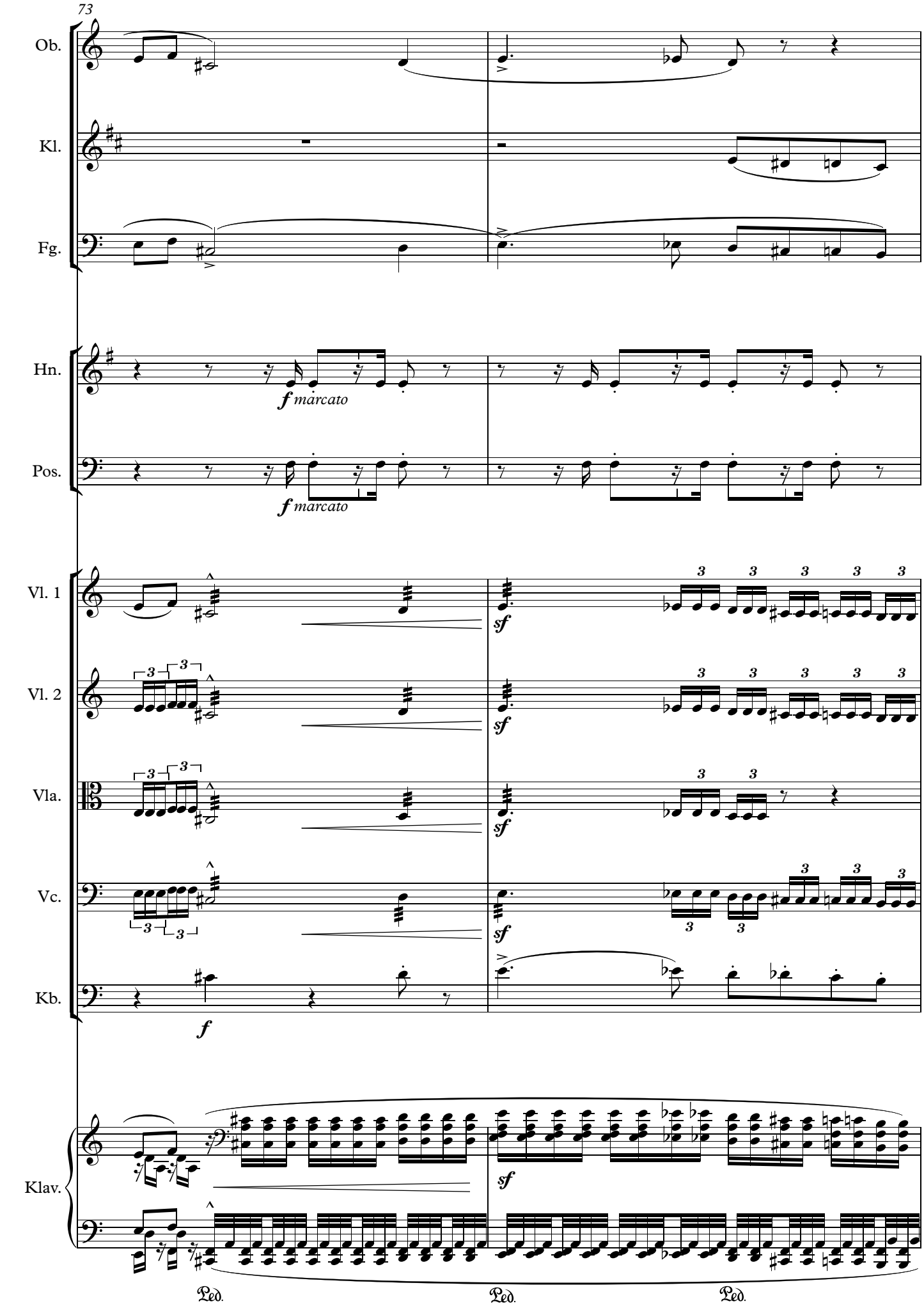
Ped.

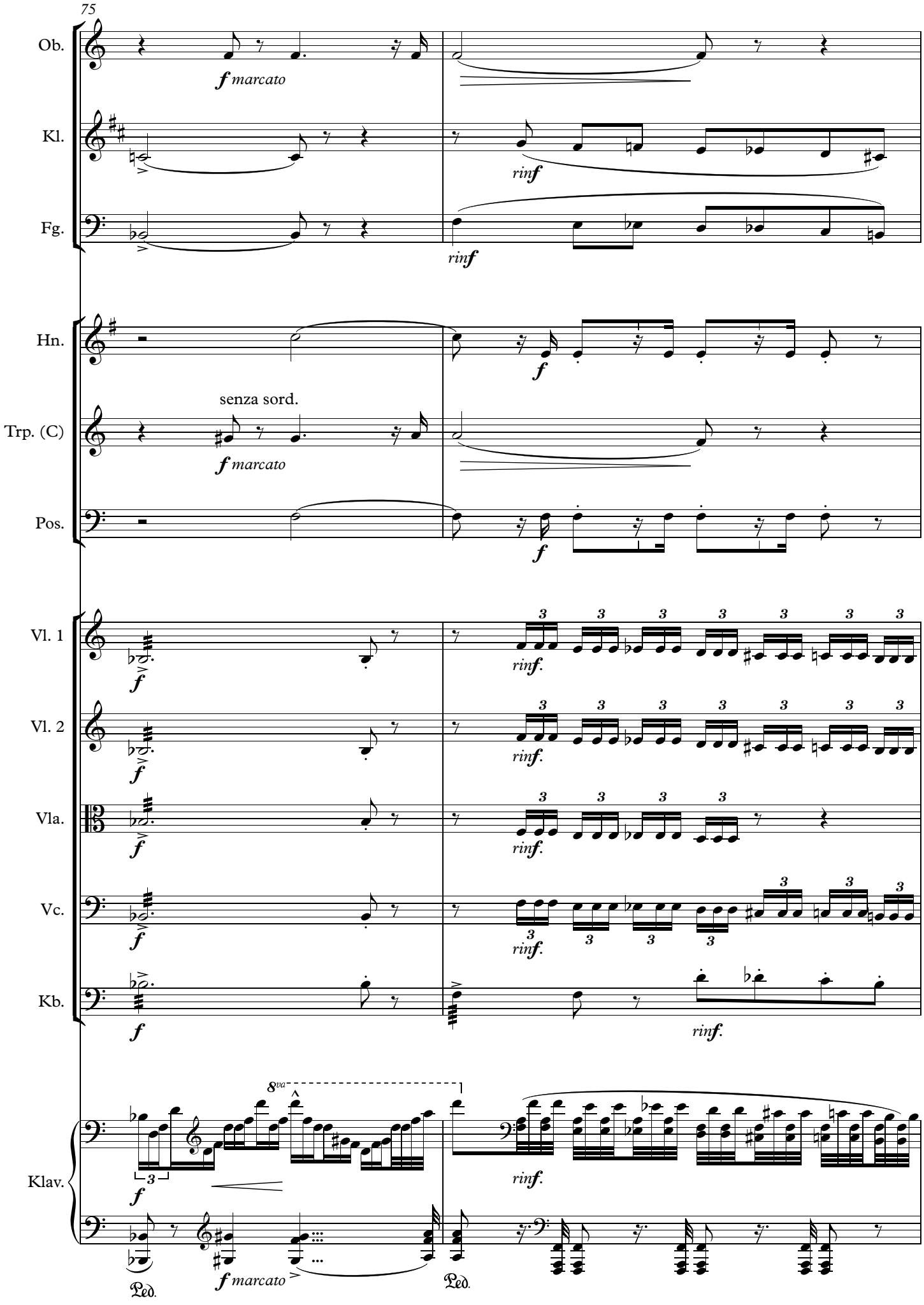
Ped.

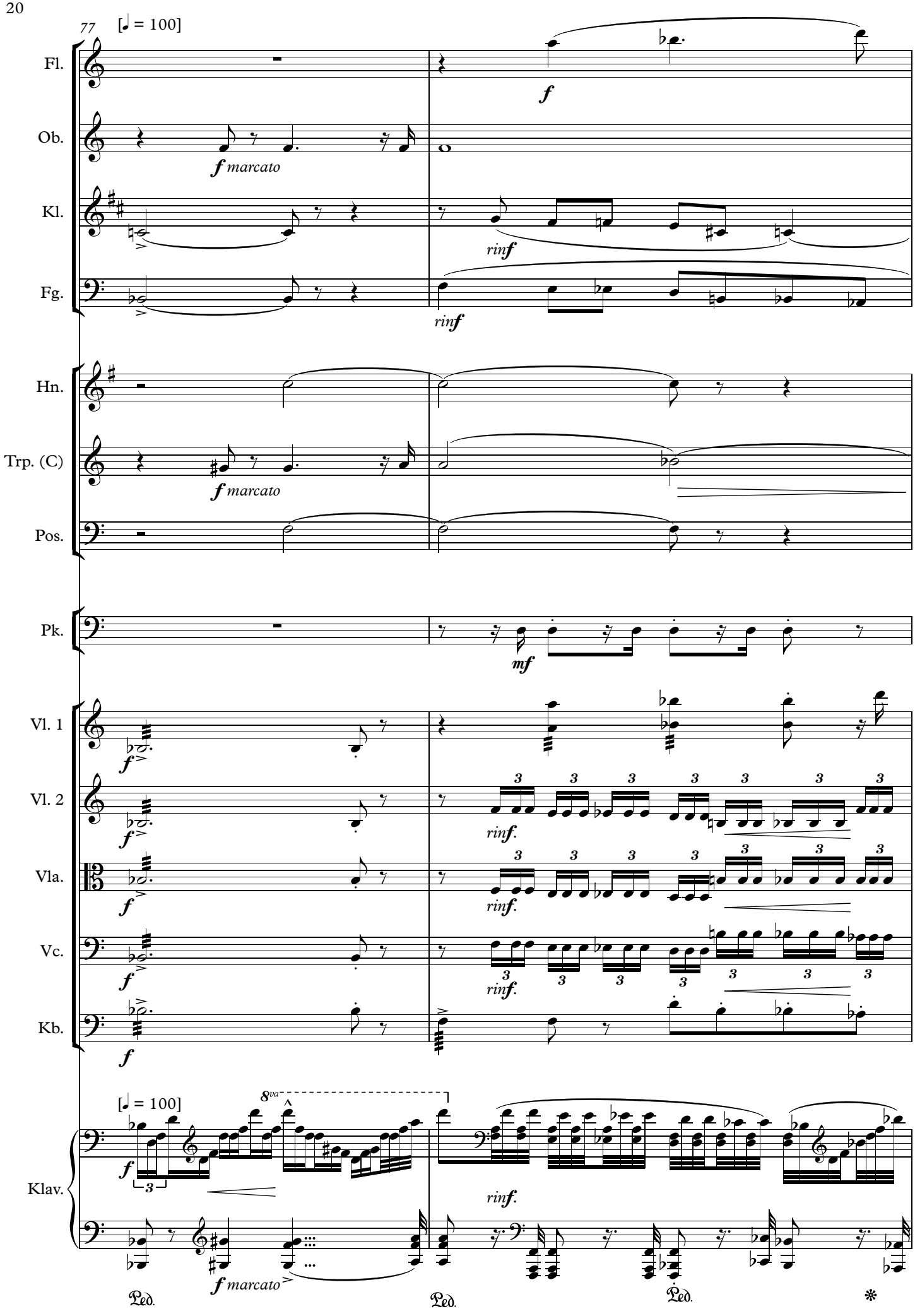
*

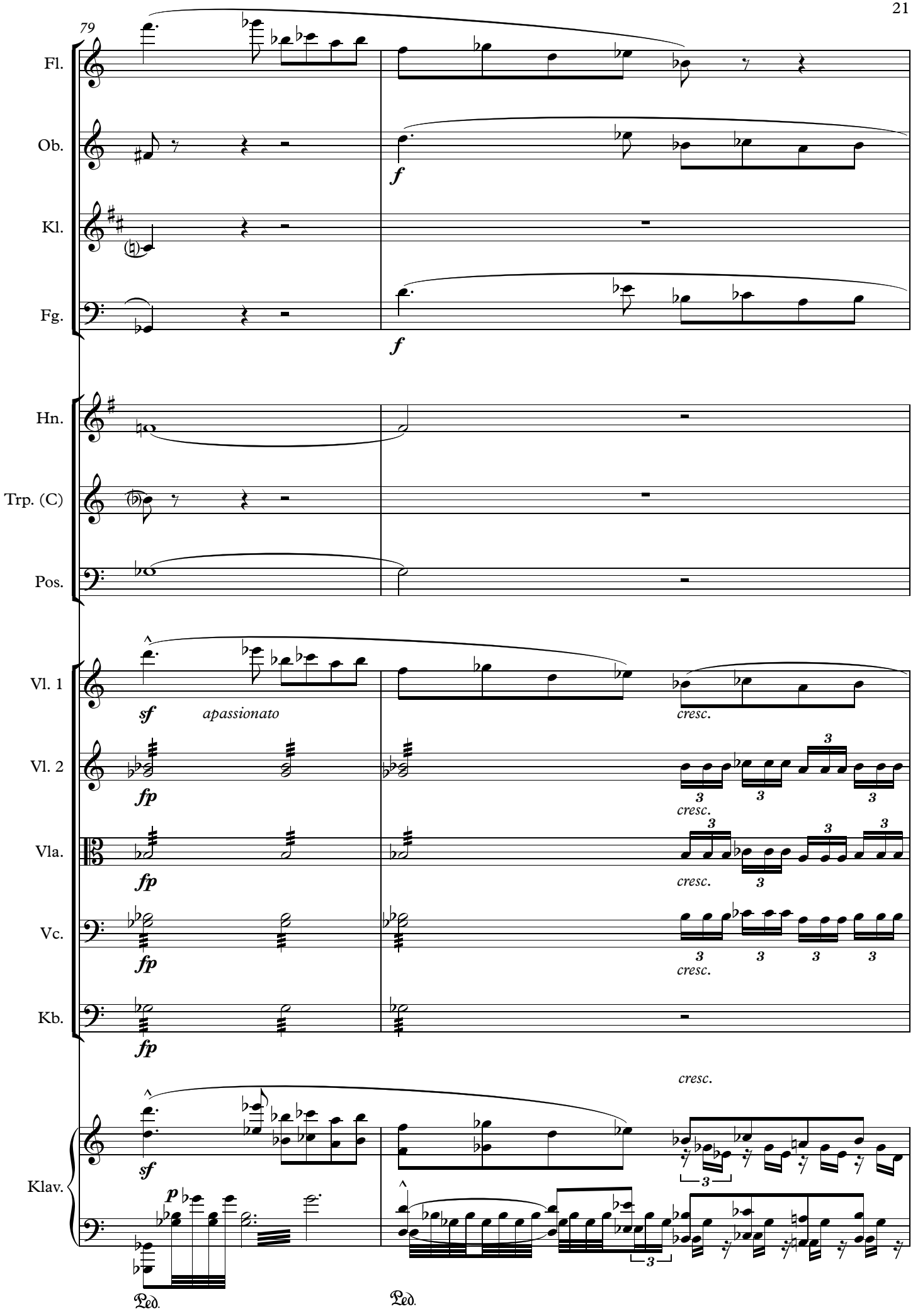

67
Ob.
Kl.
Fg.
Trp. (C)
Pos.
Vl. 1
Vl. 2
Vla.
Vc.
Kb.
Klav.
Ped.
Ped.
Ped.
Ped.

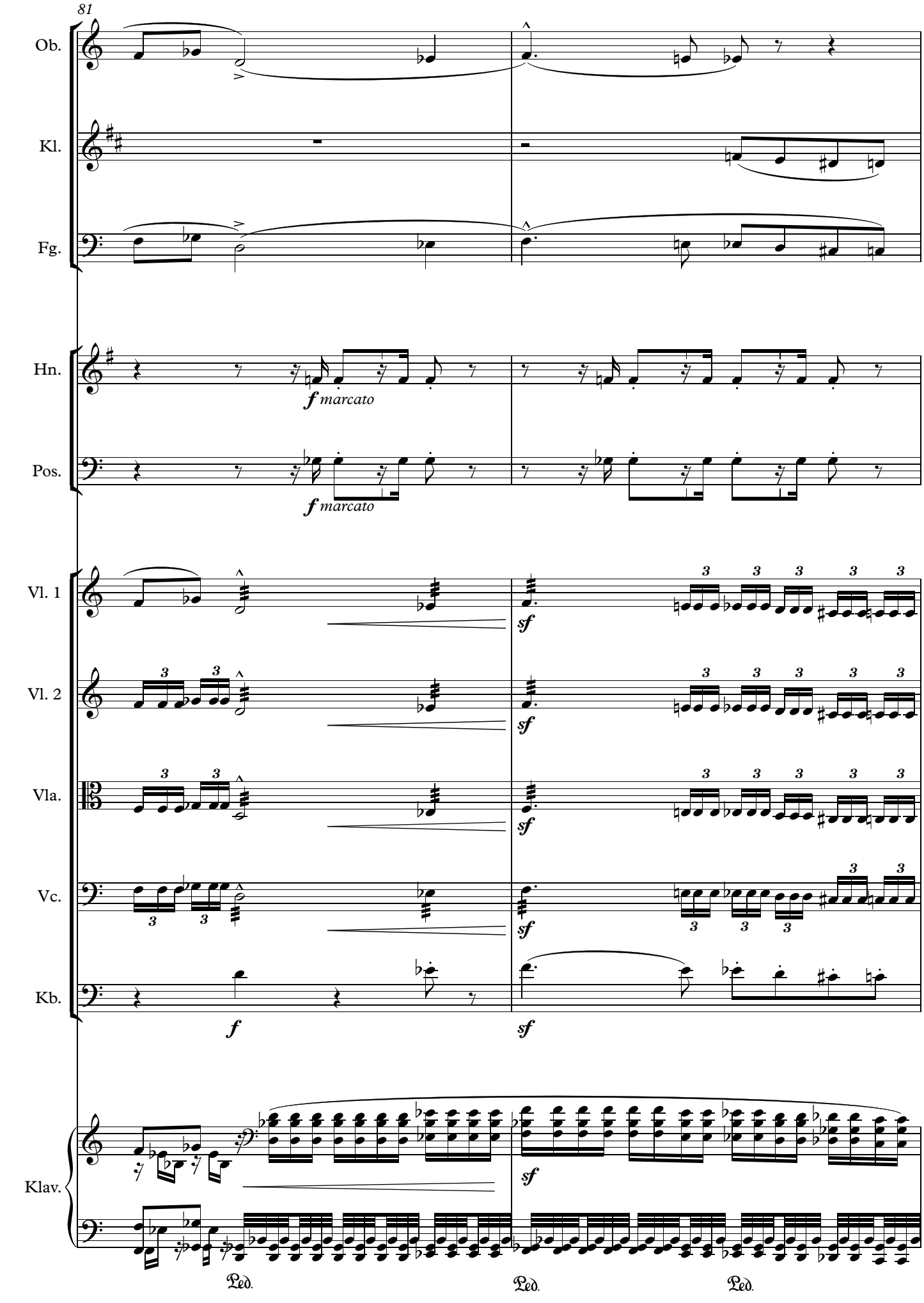

[♩ = 90]
70
Fl.
Ob.
Kl.
Fg.
f
f
Hn.
Trp. (C)
Pos.
p
p
p
Vl. 1
Vl. 2
Vla.
Vc.
Kb.
sf
apassionato
cresc.
fp
fp
fp
fp
cresc.
cresc.
cresc.
cresc.
[♩ = 90]
Klav.
sf apassionato
p
Ped.
Ped.


73
Ob.
Kl.
Fg.
Hn.
f marcato
Pos.
f marcato
Vl. 1
Vl. 2
Vla.
Vc.
Kb.
sf
f
Klav.
Ped.
Ped.
Ped.


75
Ob.
f marcato
Kl.
rinf
Fg.
rinf
Hn.
f
senza sord.
Trp. (C)
f marcato
Pos.
f
Vl. 1
Vl. 2
Vla.
Vc.
Kb.
rinf.
Klav.
8va
Ped.
f marcato
Ped.


77
[♩ = 100]
Fl.
Ob.
Kl.
Fg.
Hn.
Trp. (C)
Pos.
Pk.
Vl. 1
Vl. 2
Vla.
Vc.
Kb.
Klav.
f
f marcato
rinf
mf
rinf.
8va
Ped.
*


79
Fl.
Ob.
Kl.
Fg.
Hn.
Trp. (C)
Pos.
Vl. 1
Vl. 2
Vla.
Vc.
Kb.
Klav.
f
sf
fp
p
apassionato
cresc.
Ped.


81
Ob.
Kl.
Fg.
Hn.
f marcato
Pos.
f marcato
Vl. 1
Vl. 2
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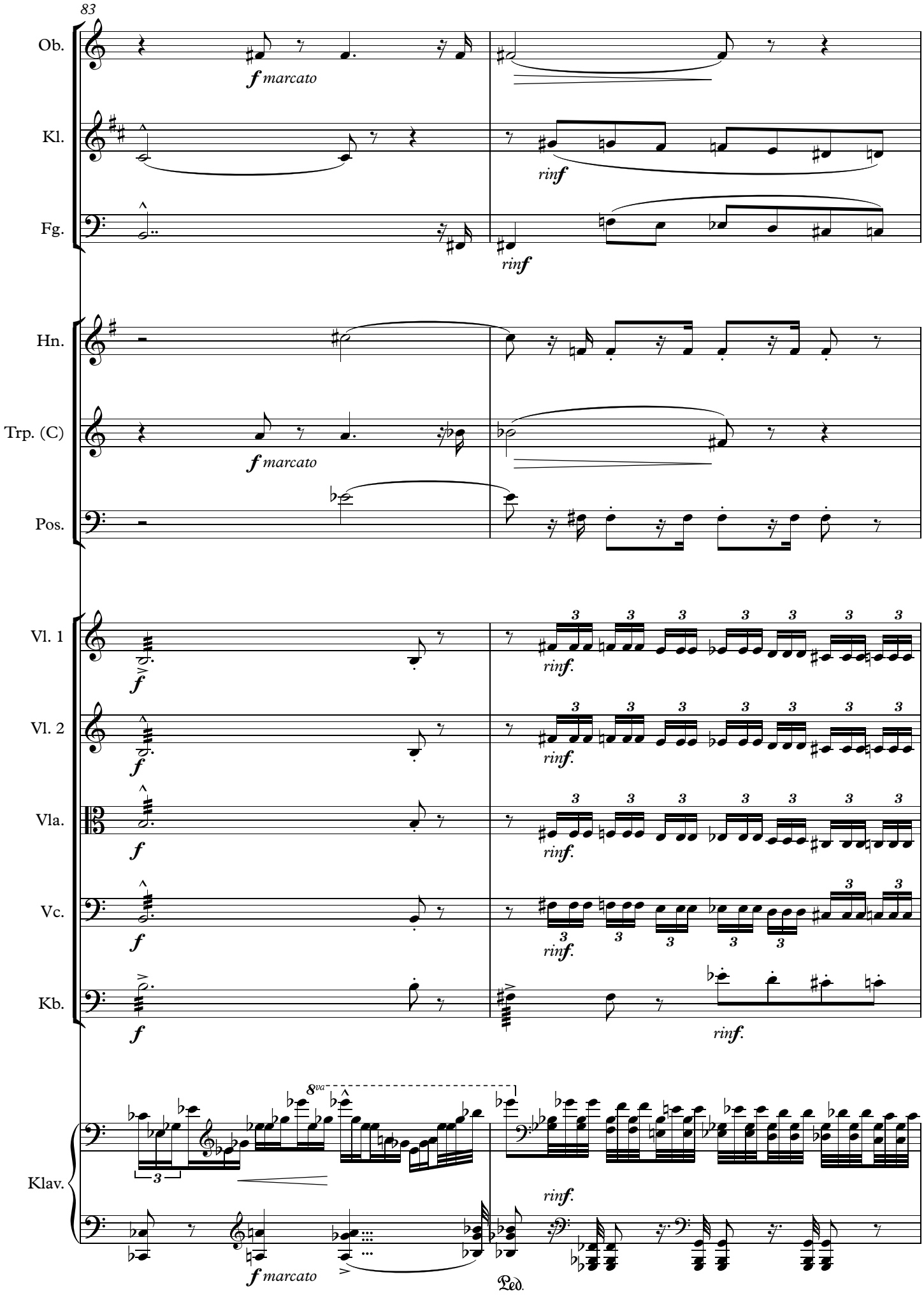
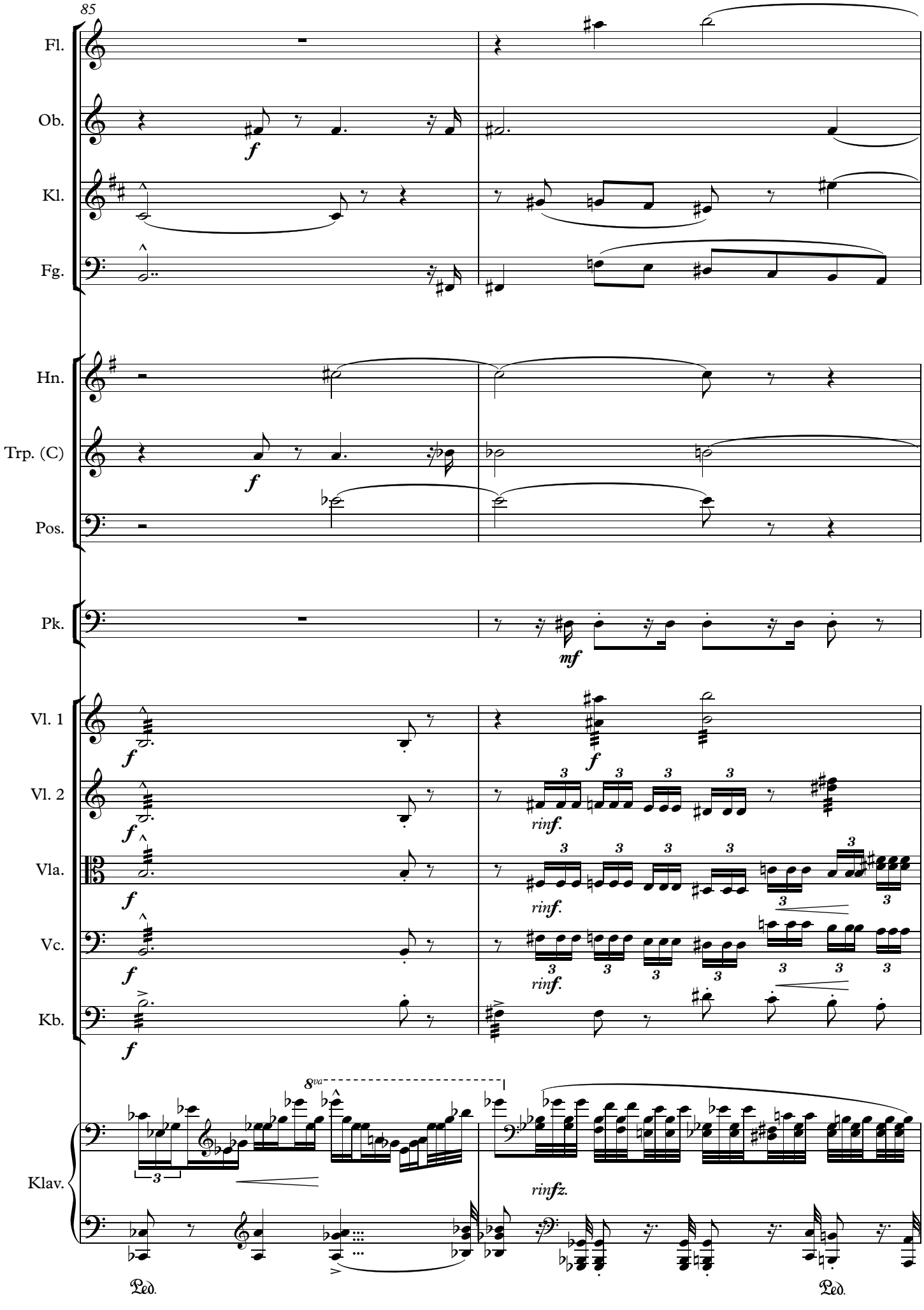
Kb.
f
sf
Klav.
sf
Ped.
Ped.
Ped.


83
Ob.
Kl.
Fg.
Hn.
Trp. (C)
Pos.
Vl. 1
Vl. 2
Vla.
Vc.
Kb.
Klav.
f marcato
rinf
rinf.
8va
Ped.


85
Fl.
Ob.
Kl.
Fg.
Hn.
Trp. (C)
Pos.
Pk.
Vl. 1
Vl. 2
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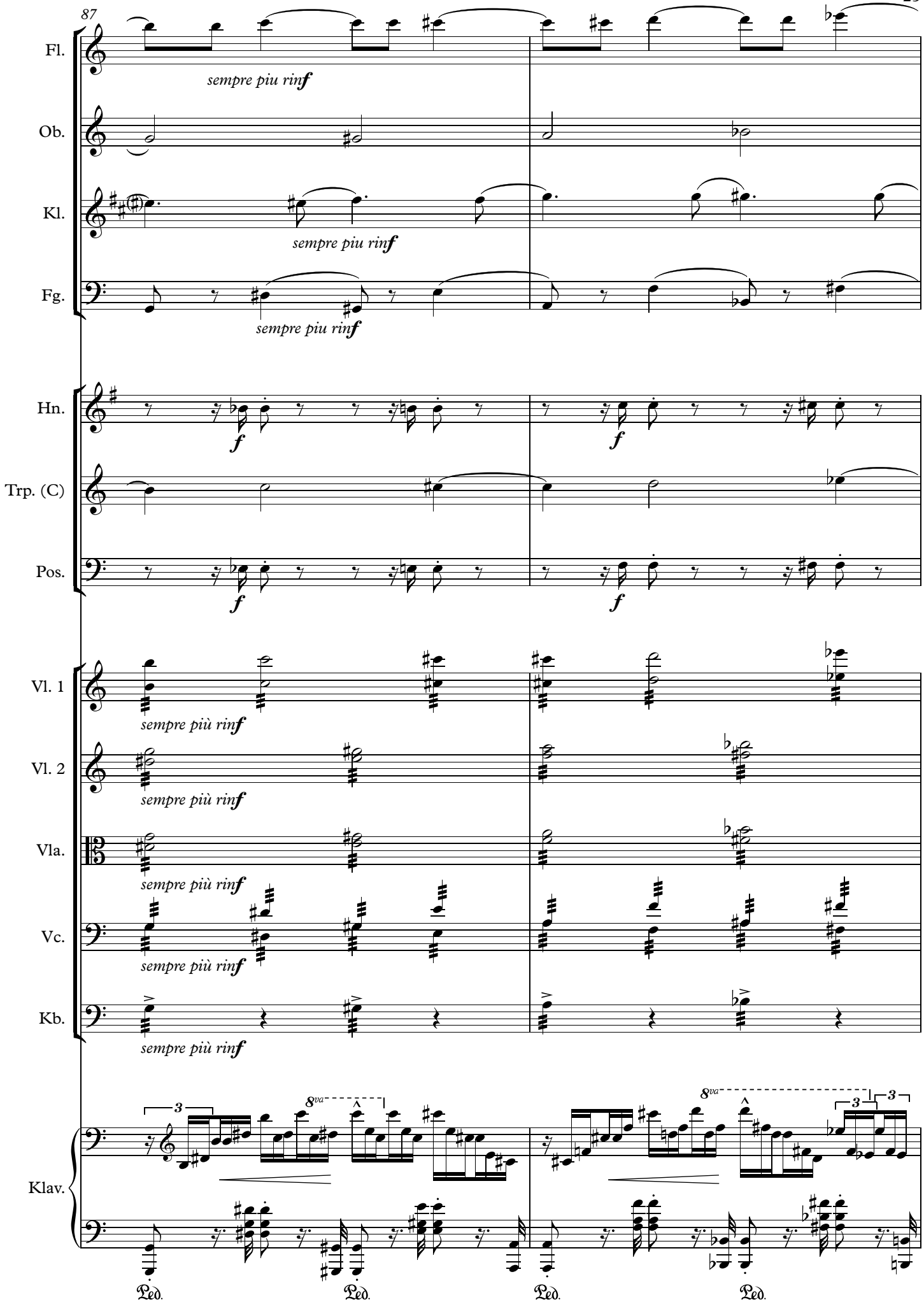
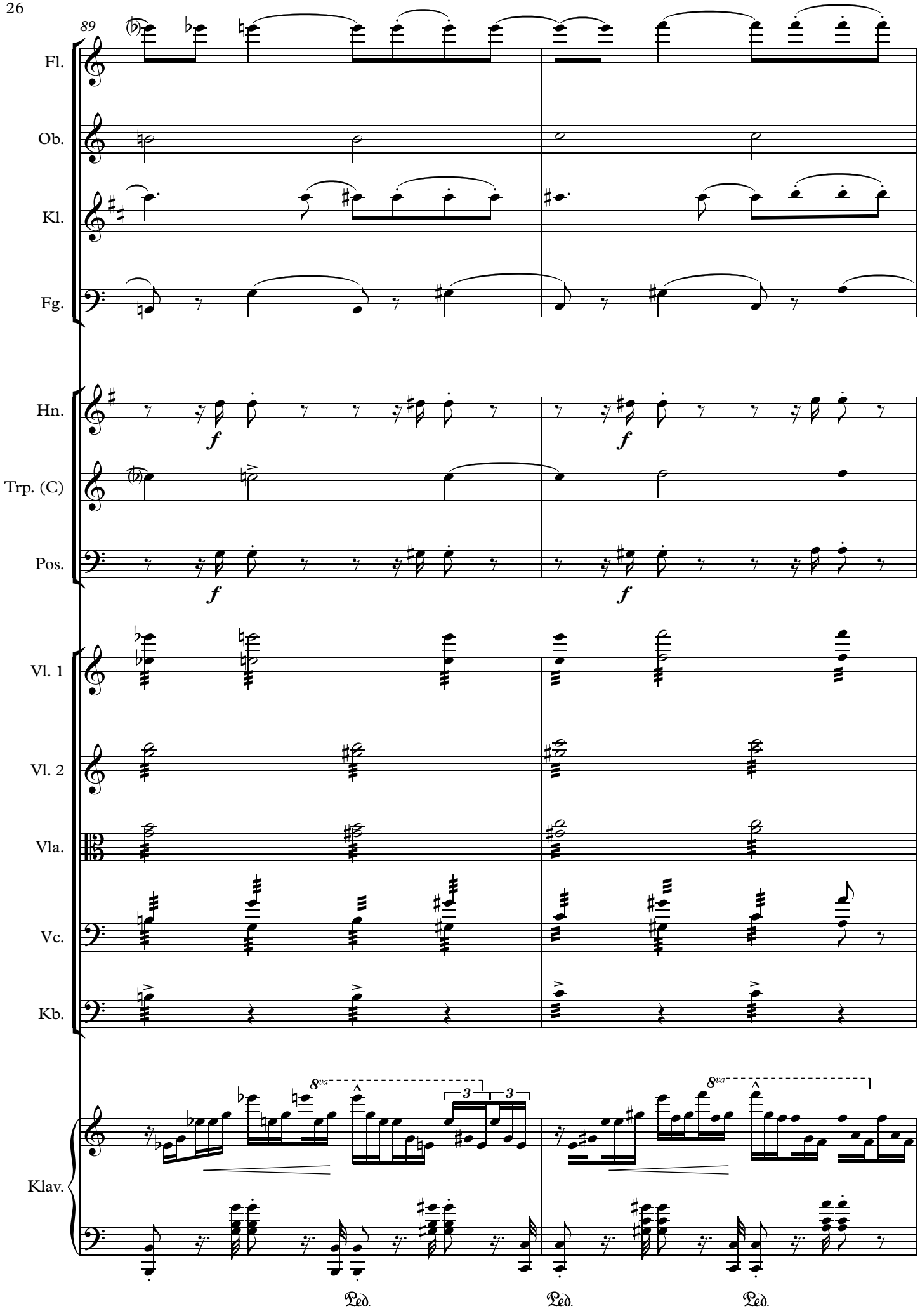
Vc.
Kb.
Klav.
f
mf
rinf.
rinfz.
8va
Ped.
Ped.


87
Fl.
sempre piu rinf
Ob.
Kl.
sempre piu rinf
Fg.
sempre piu rinf
Hn.
f
f
Trp. (C)
Pos.
f
f
Vl. 1
sempre più rinf
Vl. 2
sempre più rinf
Vla.
sempre più rinf
Vc.
sempre più rinf
Kb.
sempre più rinf
Klav.
8va
8va
3
3
3
Ped.
Ped.
Ped.
Ped.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Ob.
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Fg.
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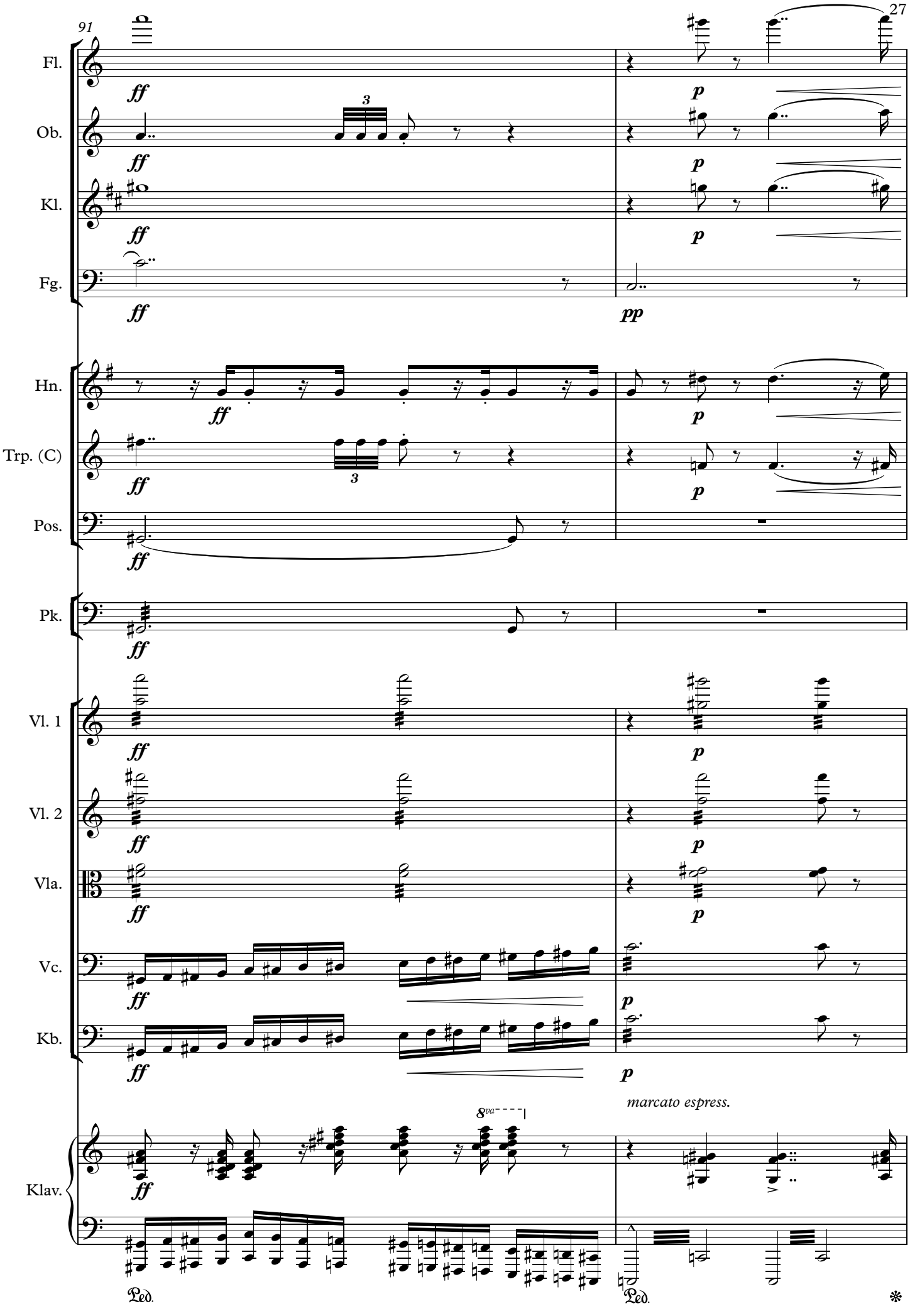
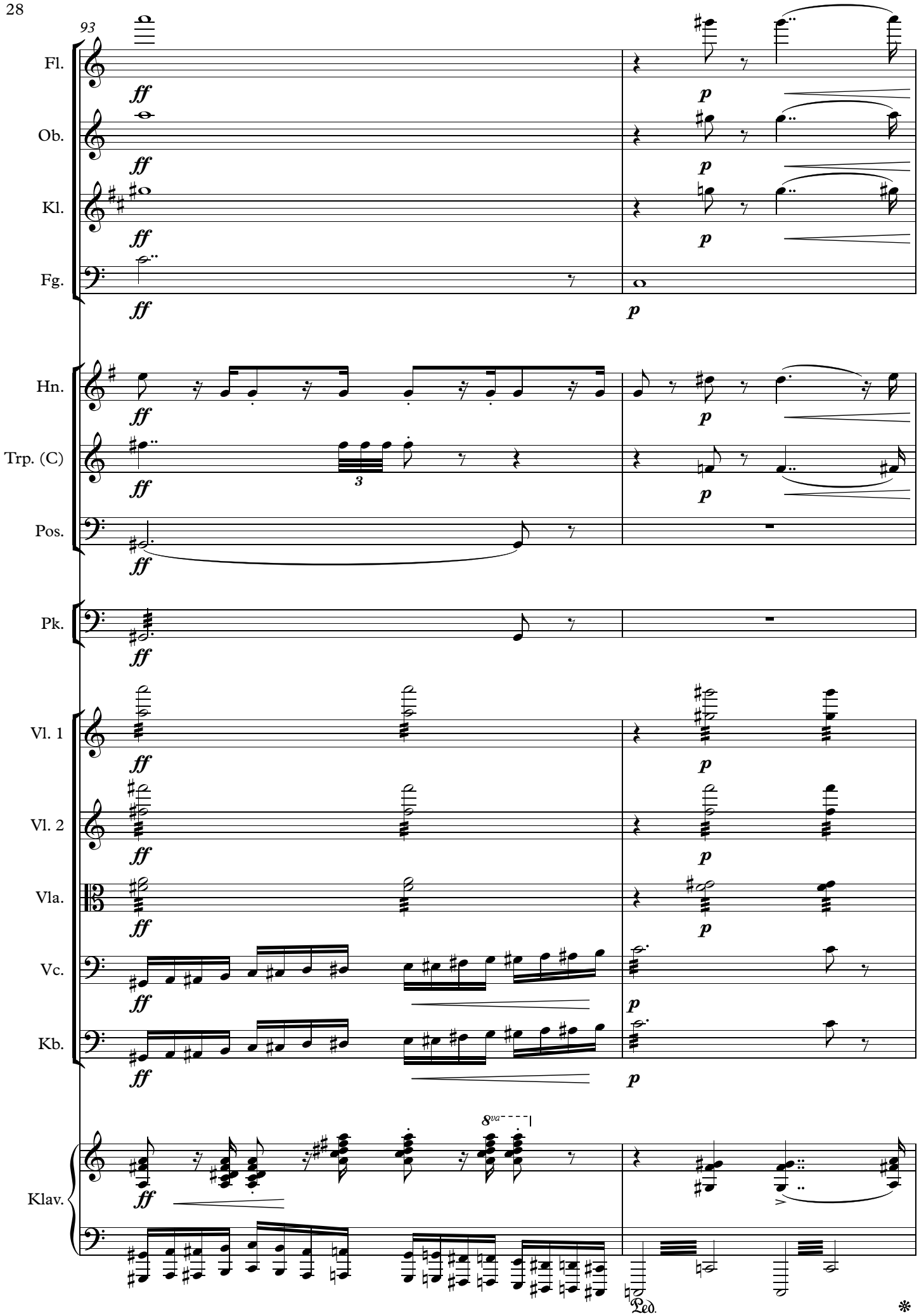
Kb.
Klav.
f
8va
3
Ped.


91
Fl.
Ob.
Kl.
Fg.
Hn.
Trp. (C)
Pos.
Pk.
Vl. 1
Vl. 2
Vla.
Vc.
Kb.
Klav.
ff
p
pp
3
8va
marcato espress.
Ped.
*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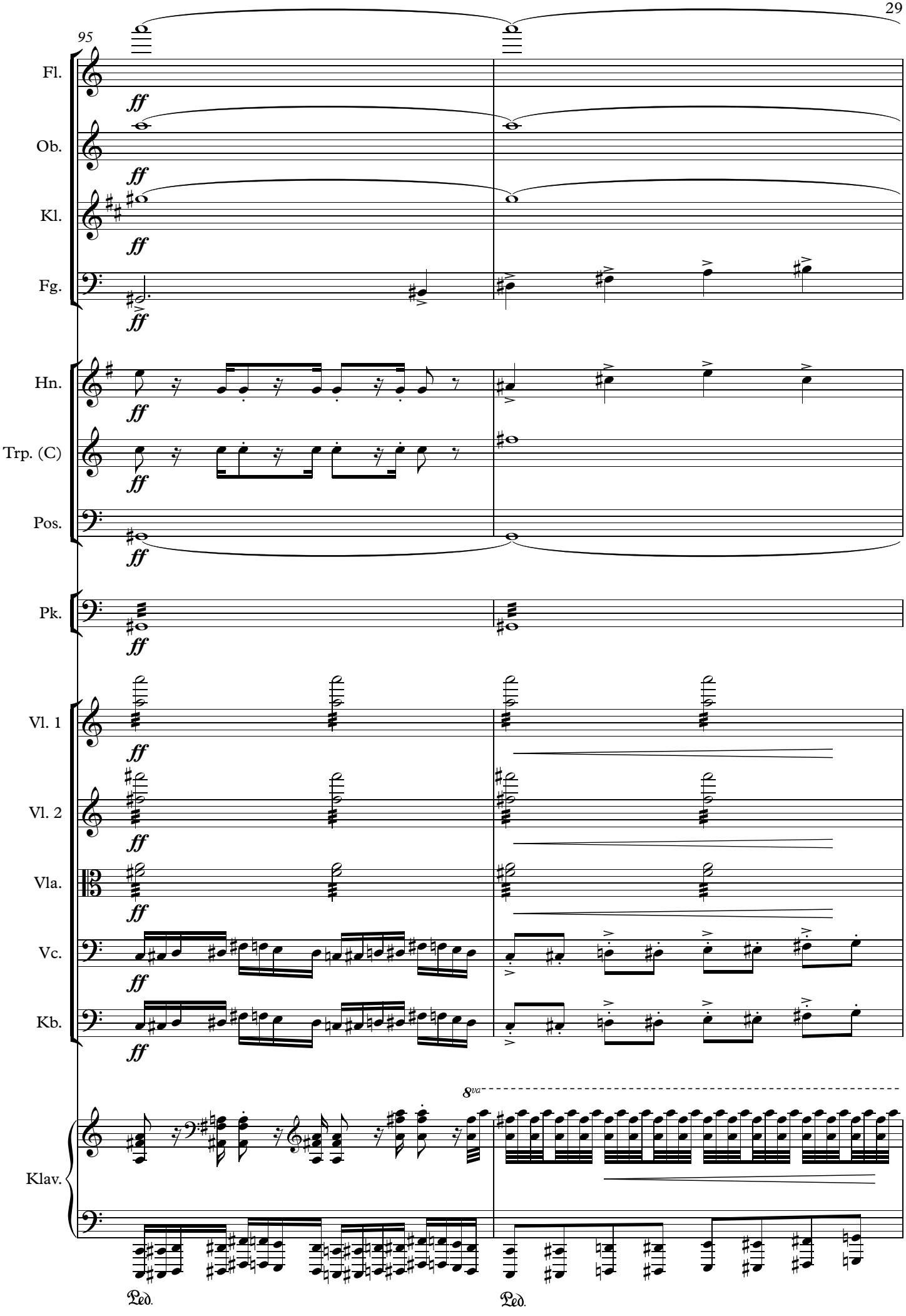
Fl.
Ob.
Kl.
Fg.
Hn.
Trp. (C)
Pos.
Pk.
Vl. 1
Vl. 2
Vla.
Vc.
Kb.
Klav.
ff
p
3
8va
Ped.
*


95
Fl.
Ob.
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Fg.
Hn.
Trp. (C)
Pos.
Pk.
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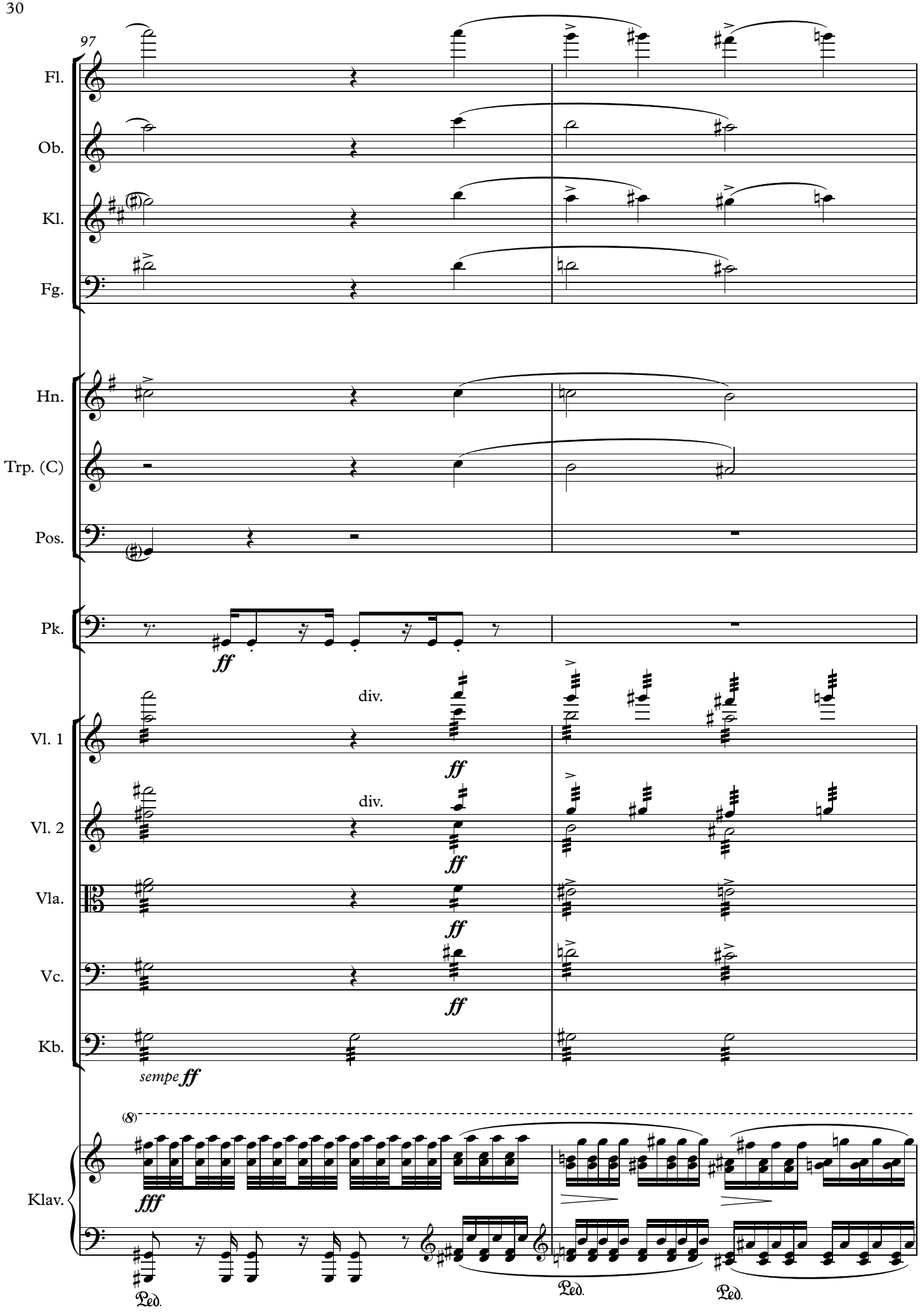
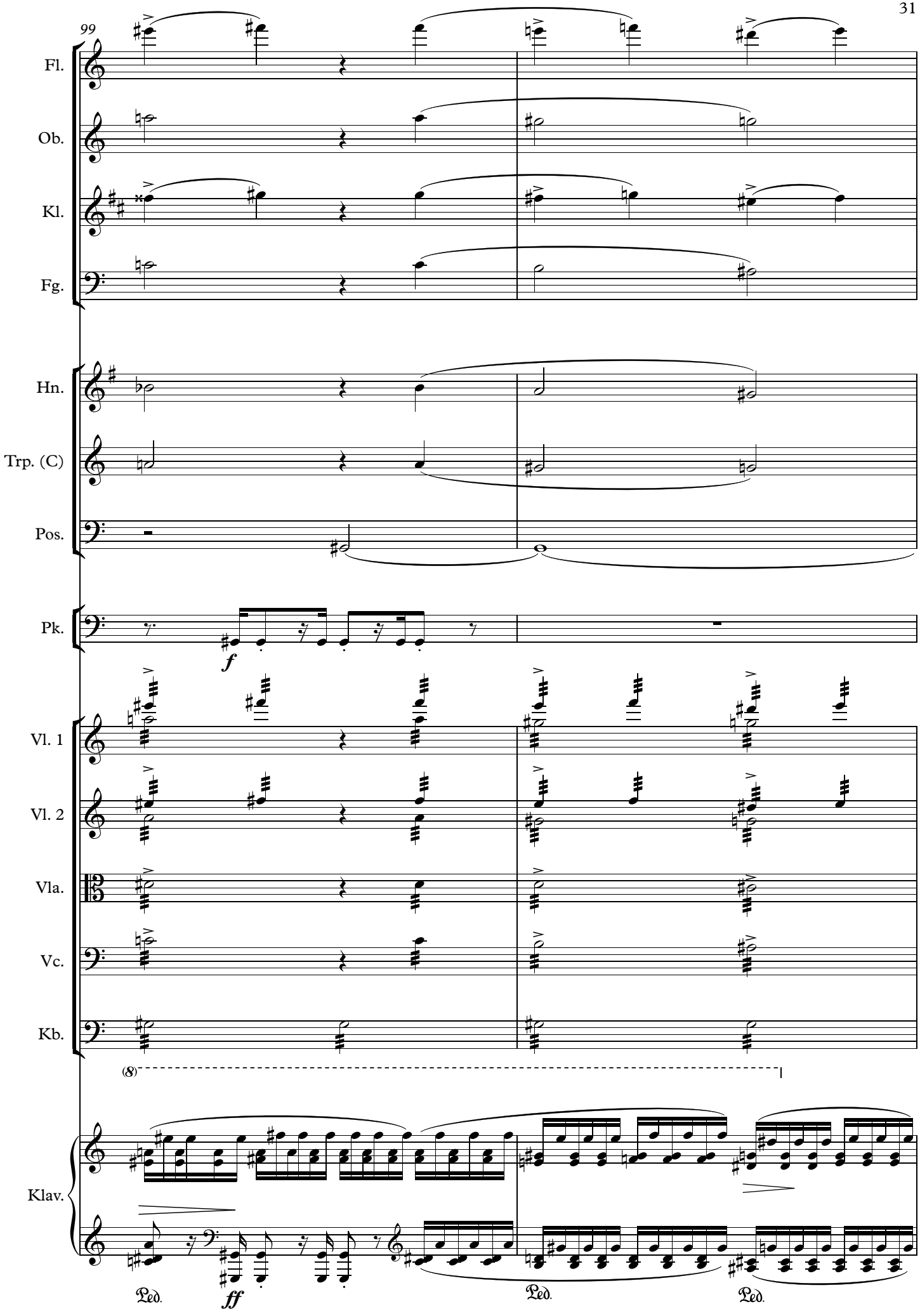
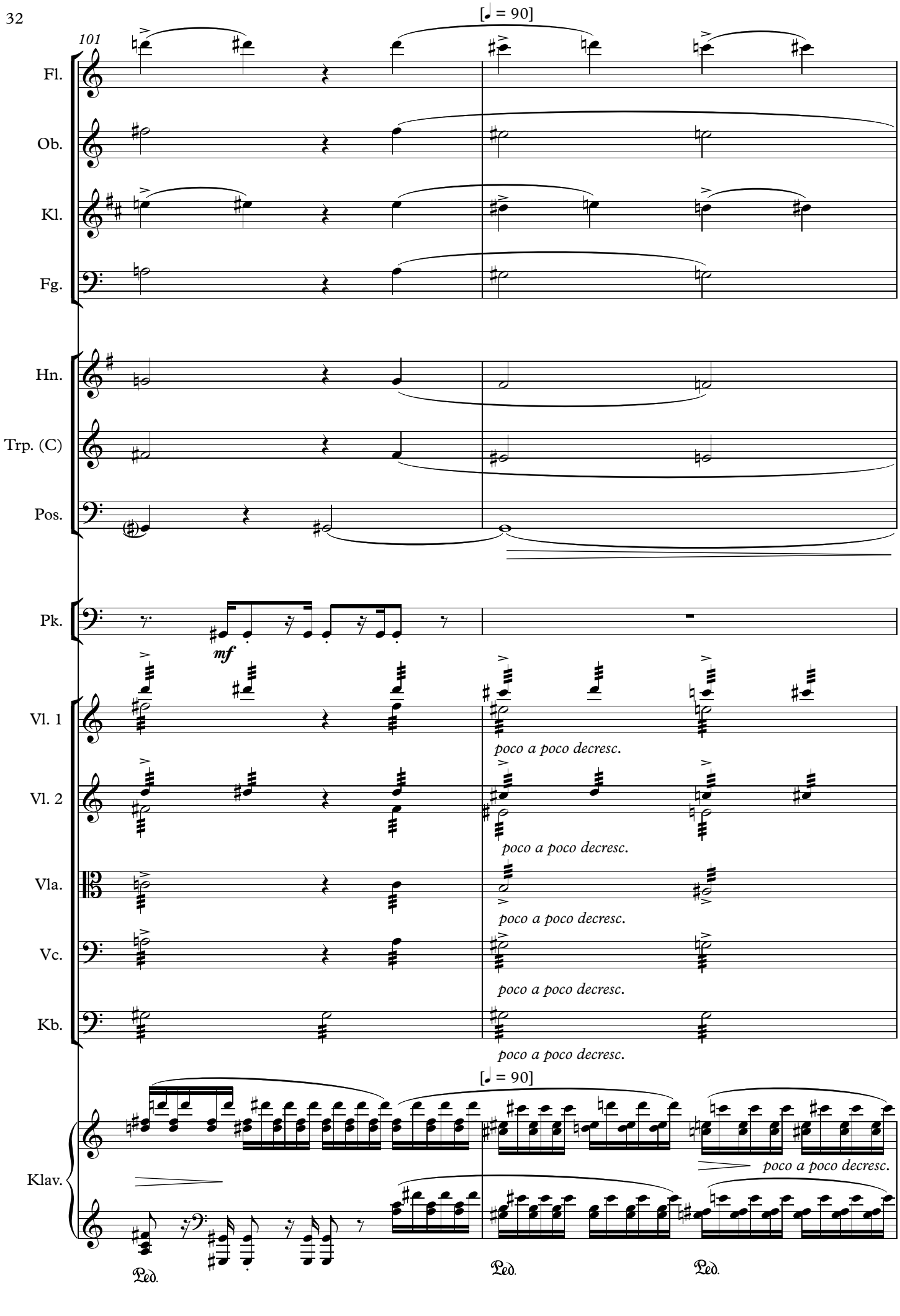
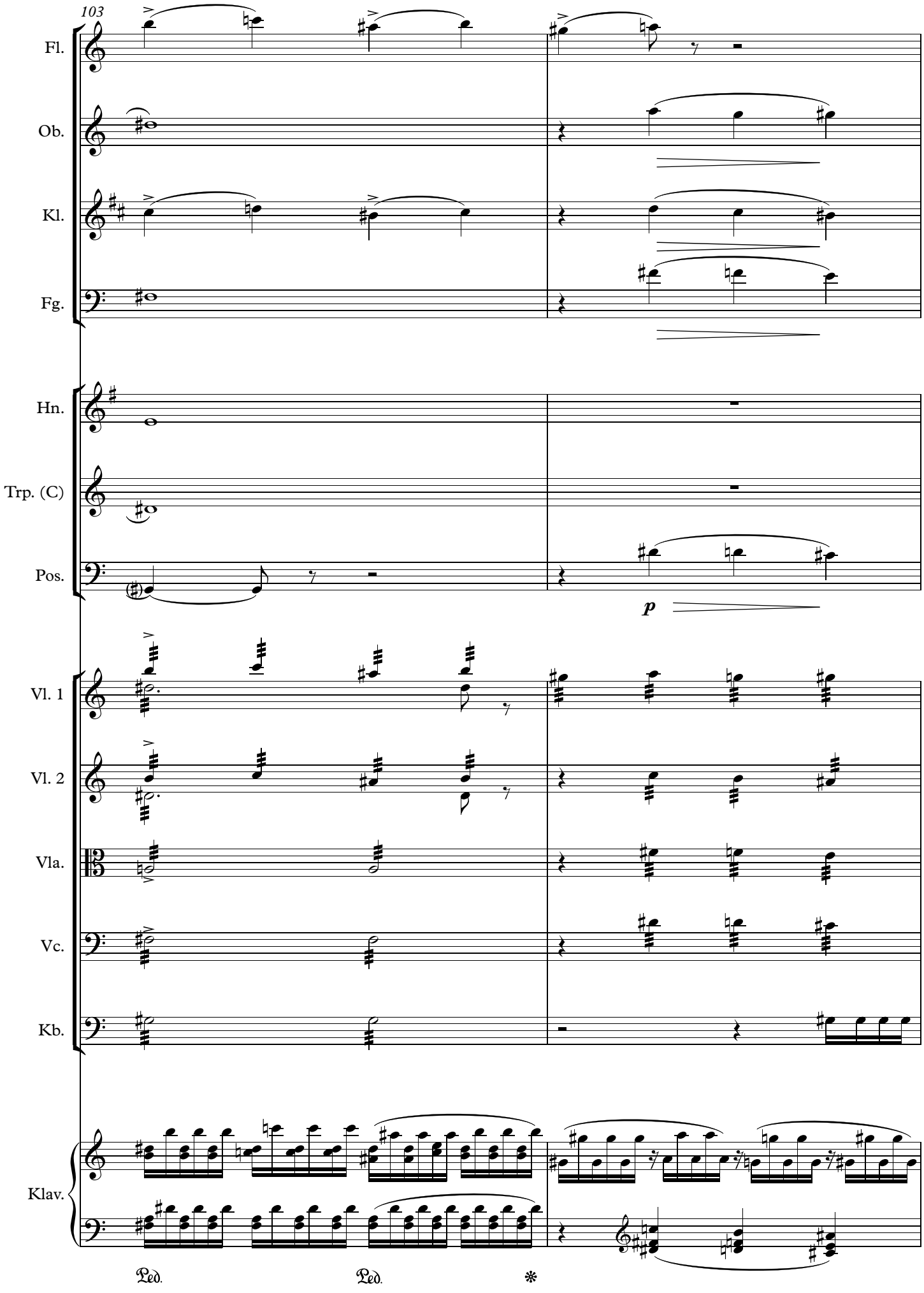
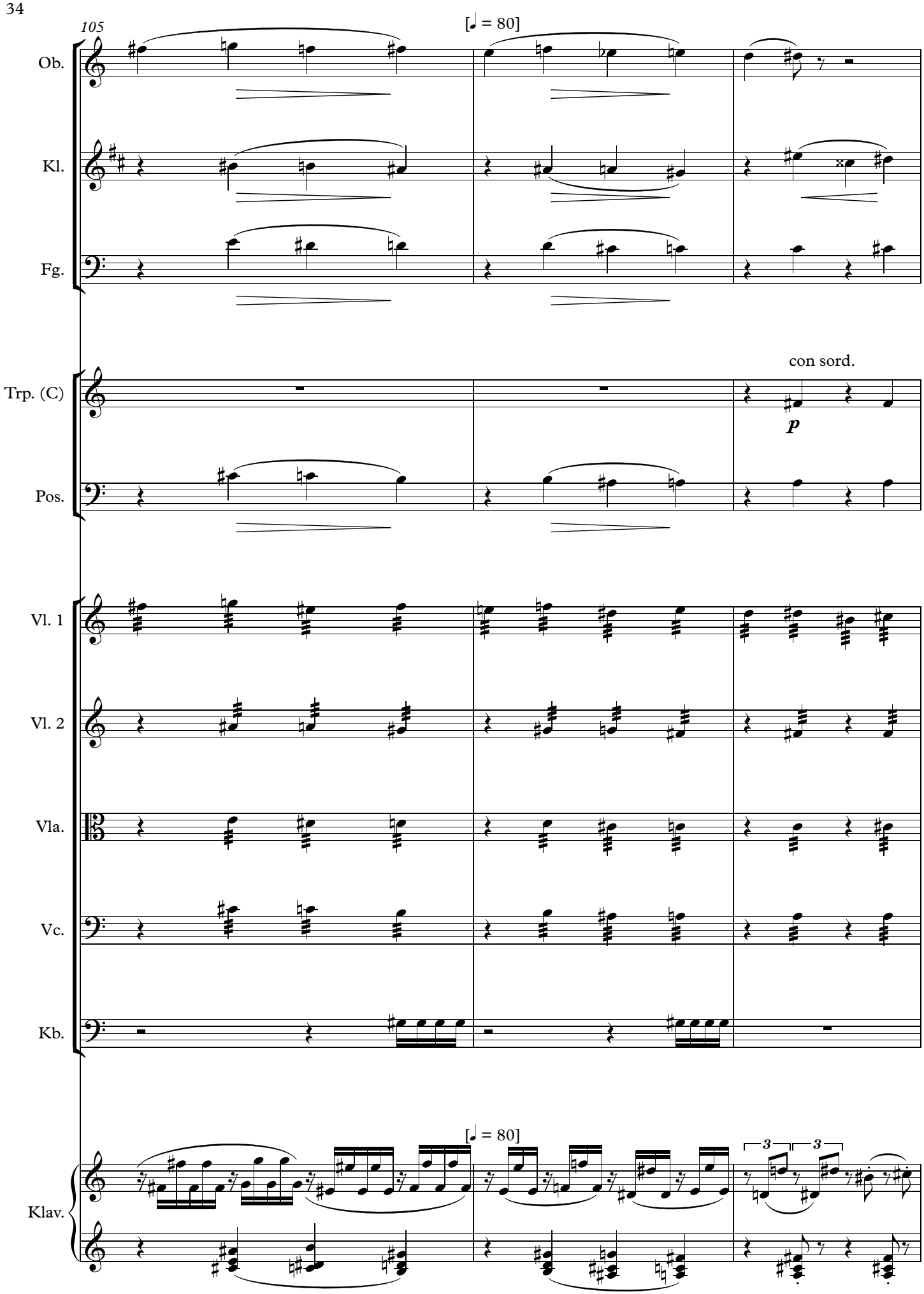
Vla.
Vc.
Kb.
Klav.
ff
8va
Ped.
Ped.

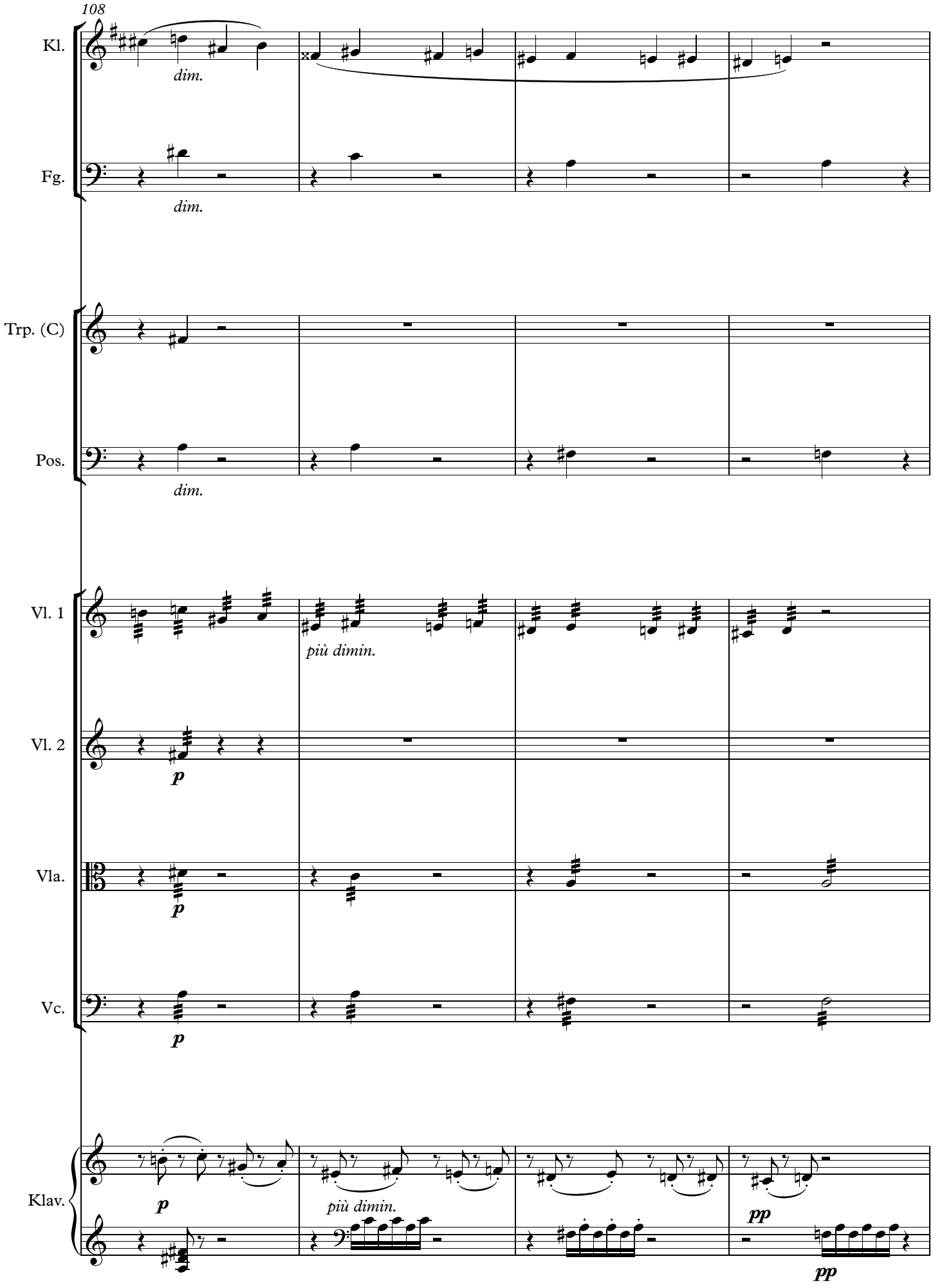

97
Fl.
Ob.
Kl.
Fg.
Hn.
Trp. (C)
Pos.
Pk.
ff
Vl. 1
div.
ff
Vl. 2
div.
ff
Vla.
ff
Vc.
ff
Kb.
sempe ff
(8)
Klav.
fff
Ped.
Ped.
Ped.

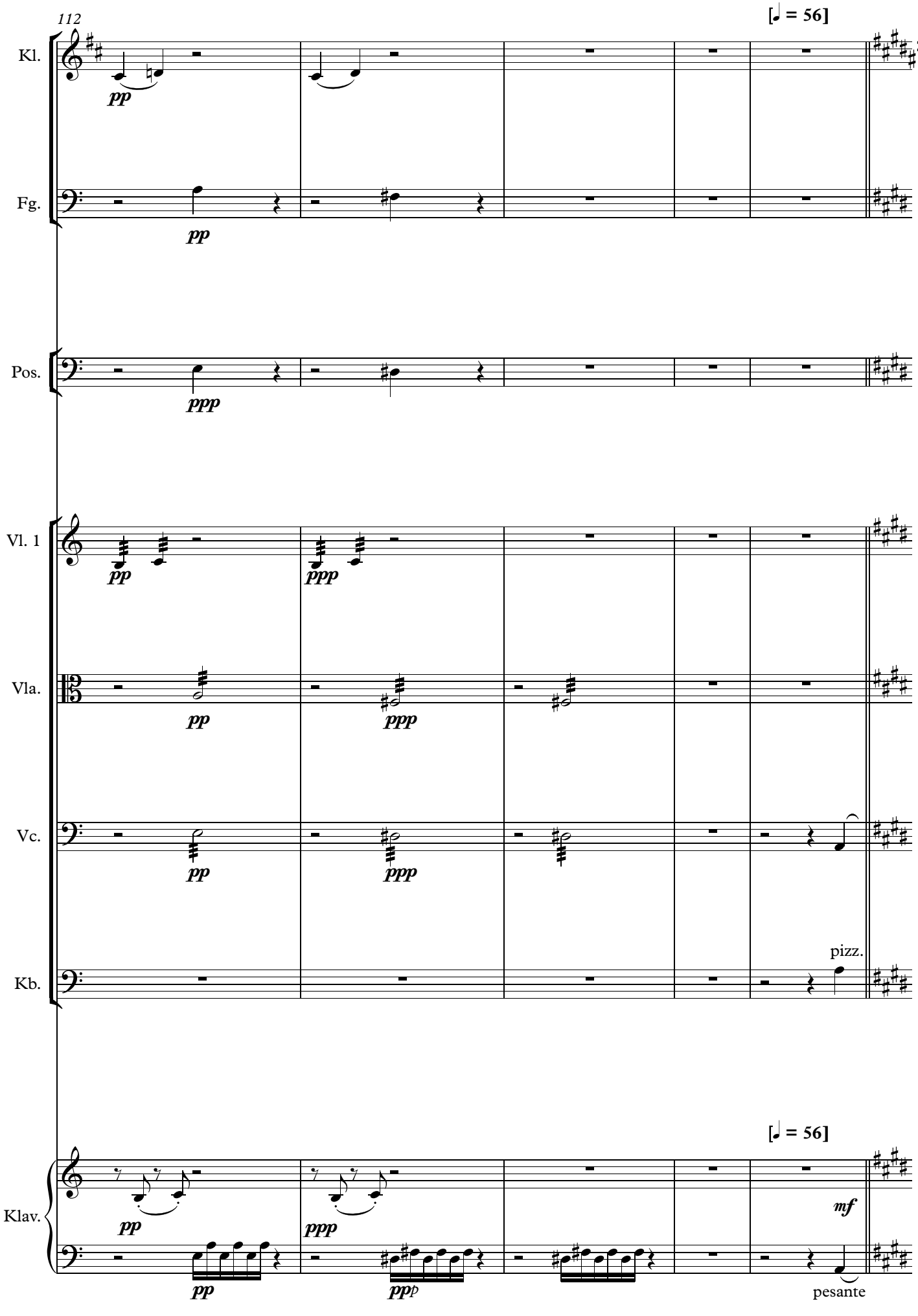

99
Fl.
Ob.
Kl.
Fg.
Hn.
Trp. (C)
Pos.
Pk.
f
Vl. 1
Vl. 2
Vla.
Vc.
Kb.
(8)
Klav.
Ped.
ff
Ped.
Ped.

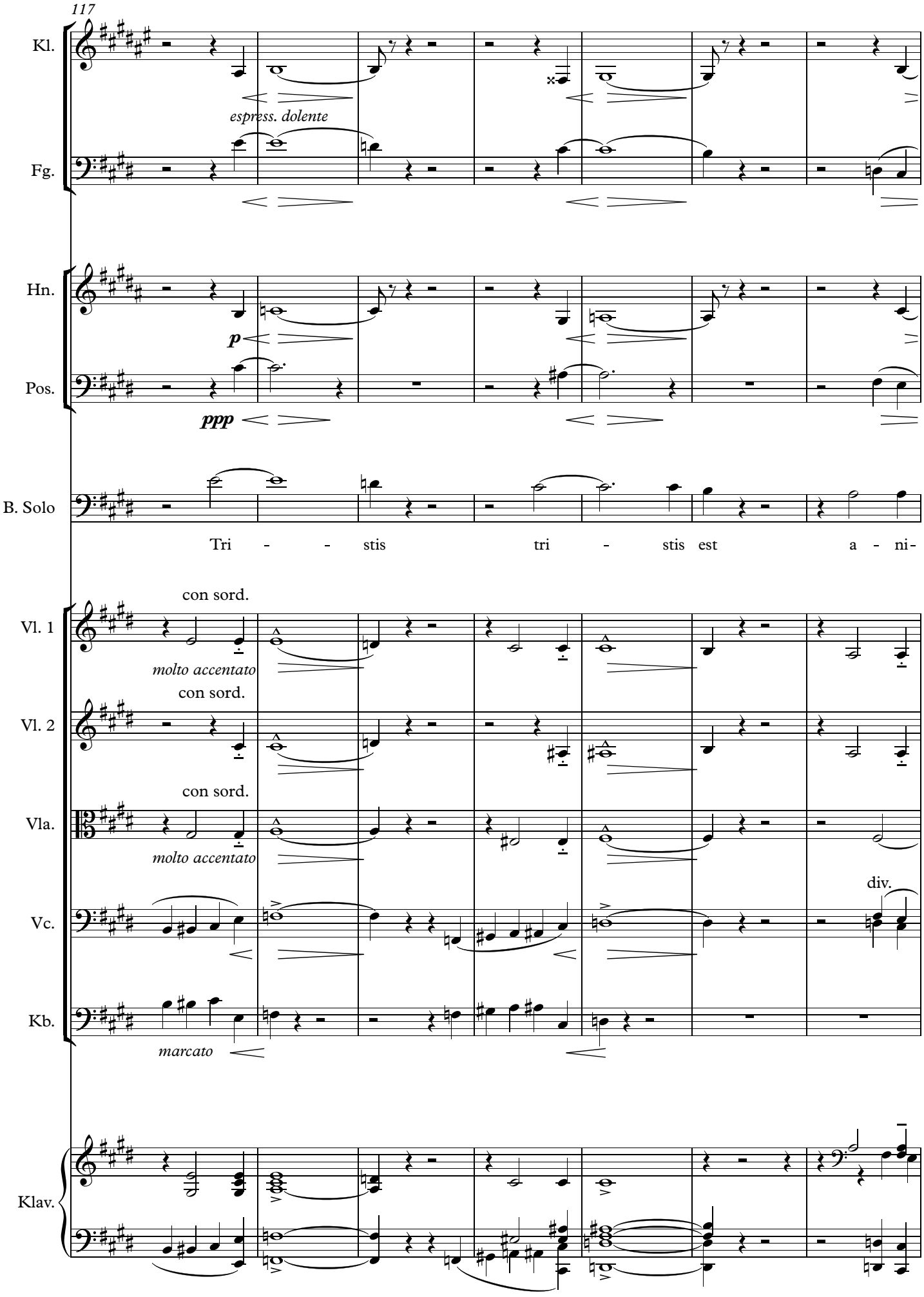

[♩ = 90]
101
Fl.
Ob.
Kl.
Fg.
Hn.
Trp. (C)
Pos.
Pk.
mf
Vl. 1
Vl. 2
Vla.
Vc.
Kb.
poco a poco decresc.
[♩ = 90]
Klav.
poco a poco decresc.
Ped.
Ped.
Ped.

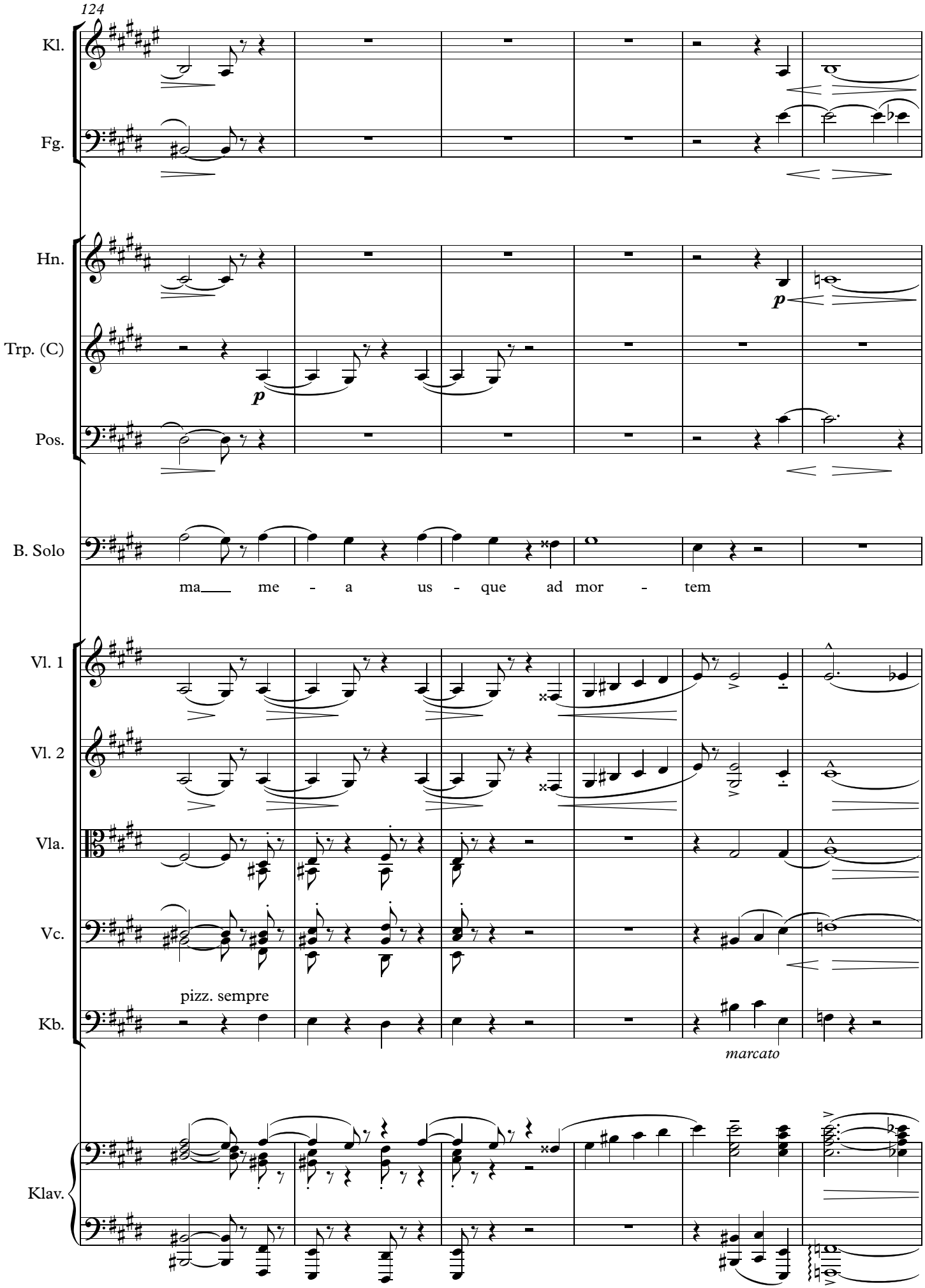

103
Fl.
Ob.
Kl.
Fg.
Hn.
Trp. (C)
Pos.
p
Vl. 1
Vl. 2
Vla.
Vc.
Kb.
Klav.
Ped.
Ped.
*

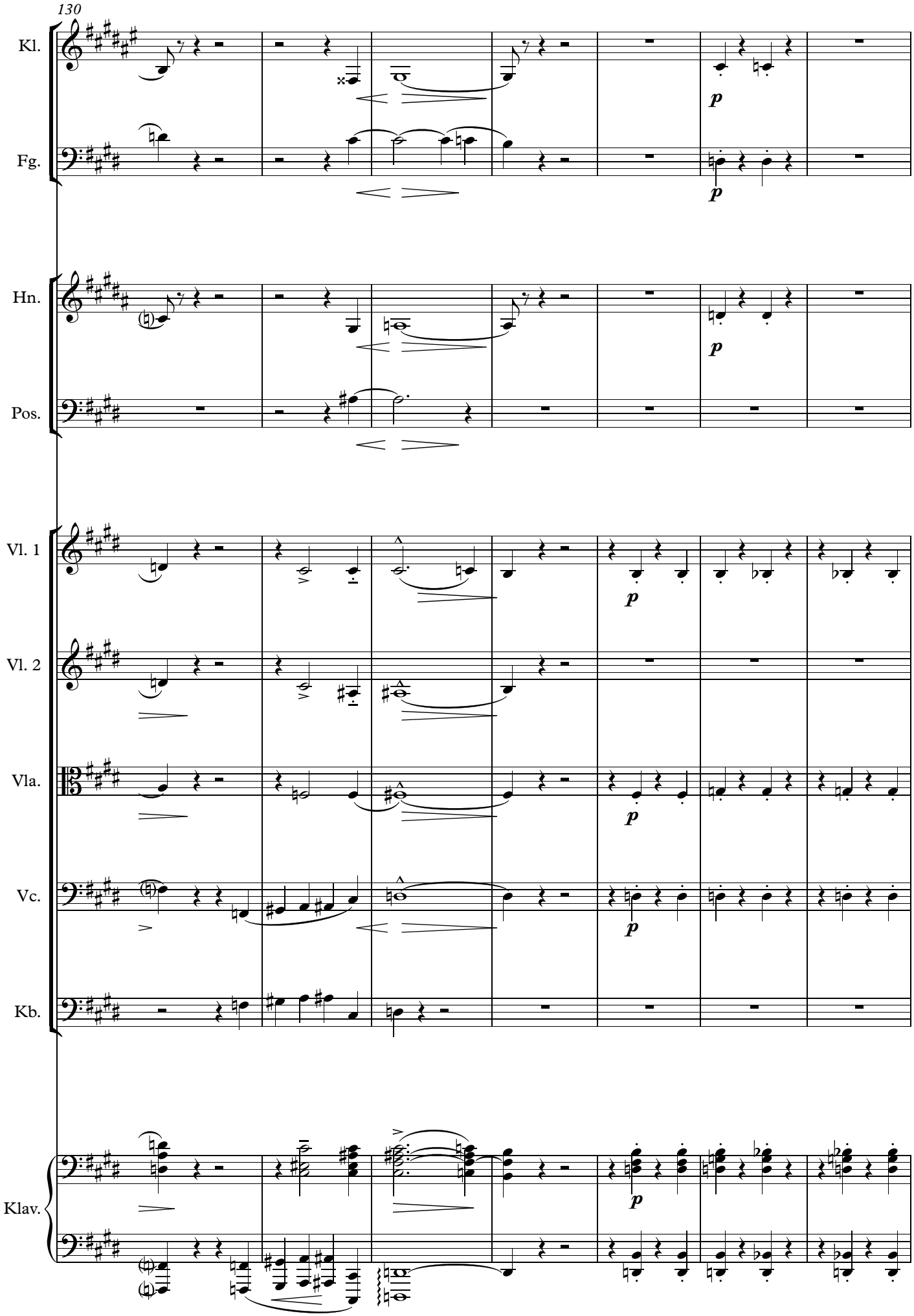

105
[♩ = 80]
Ob.
Kl.
Fg.
con sord.
Trp. (C)
p
Pos.
Vl. 1
Vl. 2
Vla.
Vc.
Kb.
[♩ = 80]
3
3
Klav.

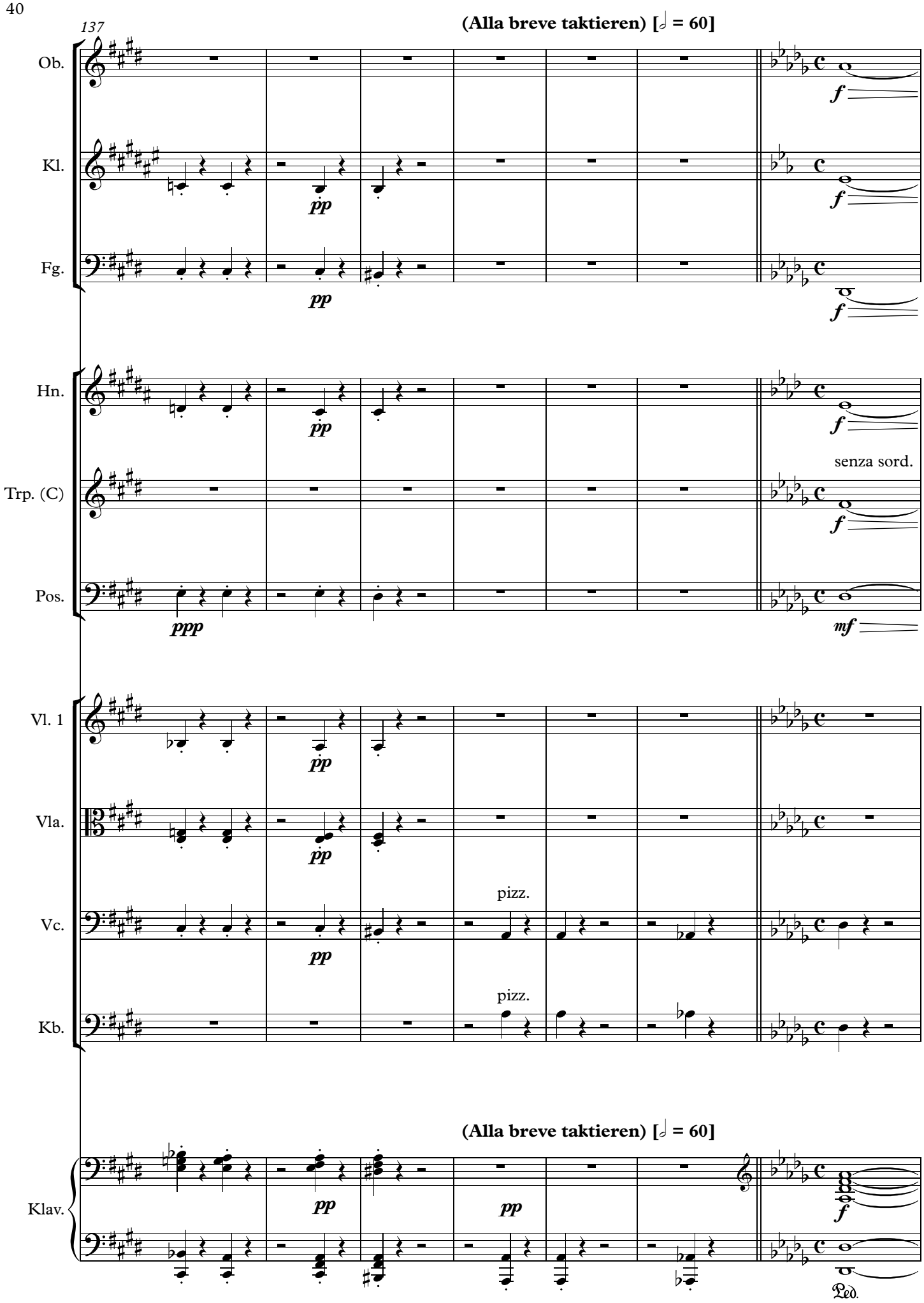

108
Kl.
dim.
Fg.
dim.
Trp. (C)
Pos.
dim.
Vl. 1
più dimin.
Vl. 2
p
Vla.
p
Vc.
p
Klav.
p
più dimin.
pp
pp

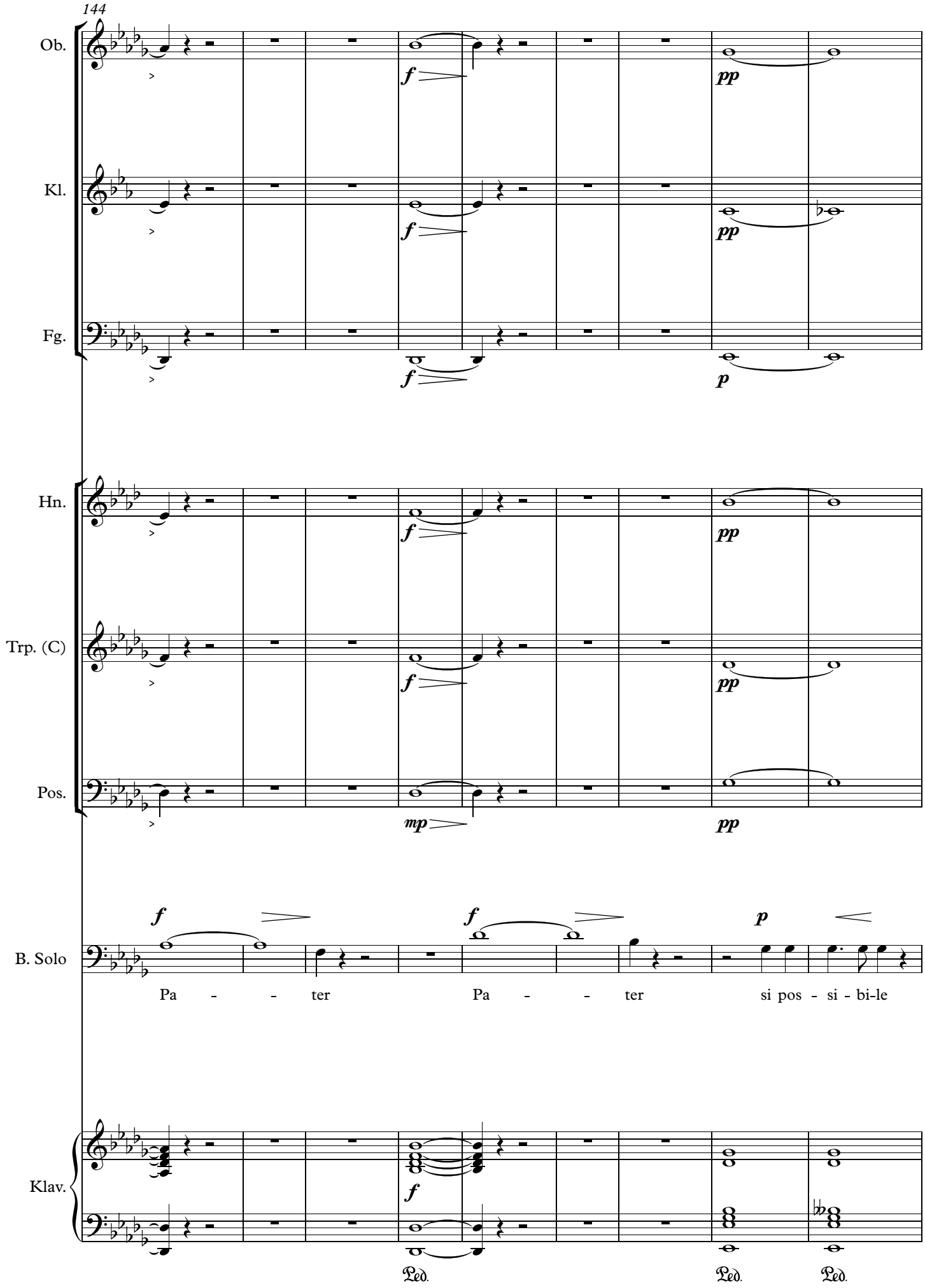

112
[♩ = 56]
Kl.
pp
Fg.
pp
Pos.
ppp
Vl. 1
pp
ppp
Vla.
pp
ppp
Vc.
pp
ppp
Kb.
pizz.
[♩ = 56]
Klav.
pp
ppp
mf
pp
ppp
pesante

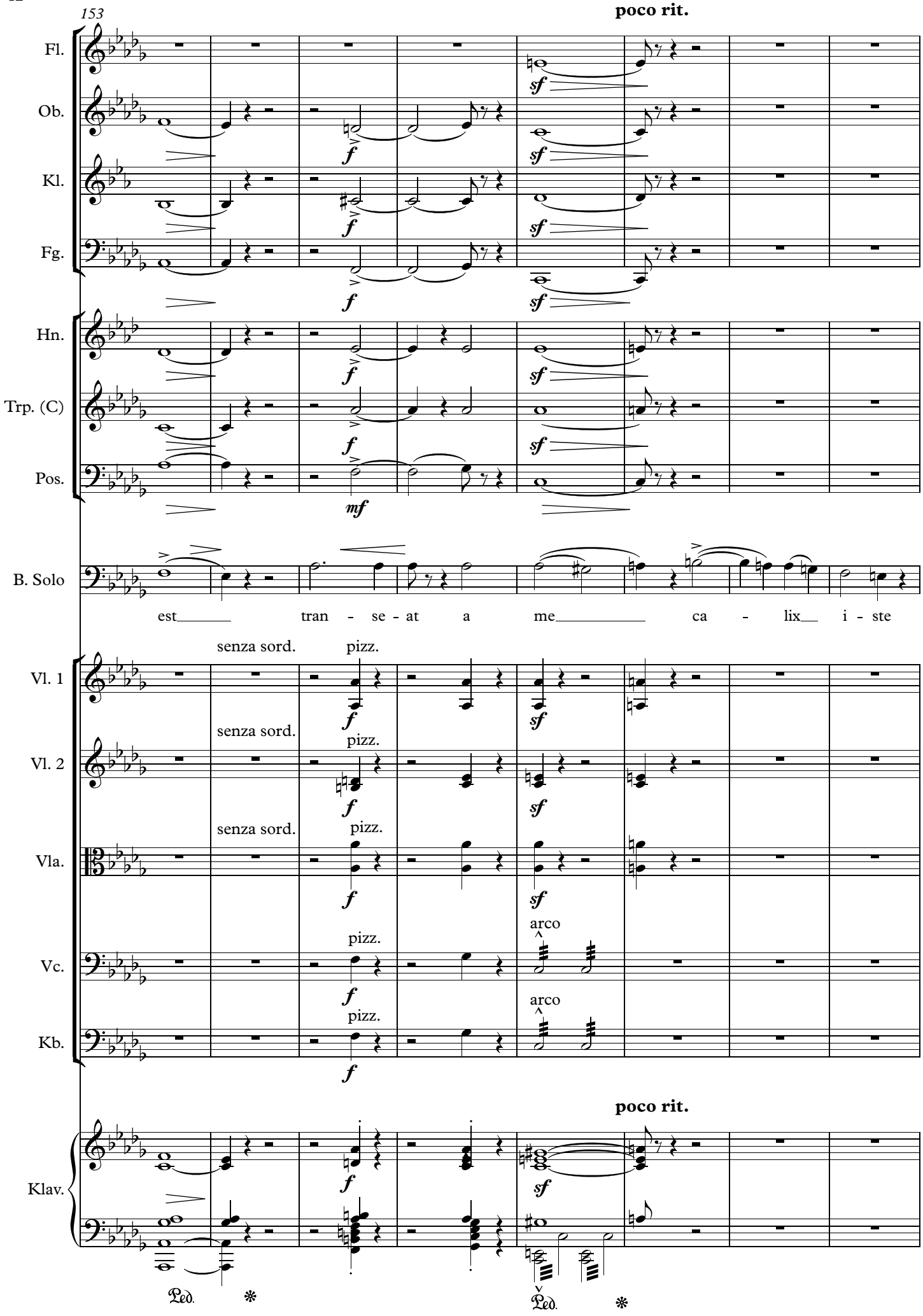

117
Kl.
Fg.
espress. dolente
Hn.
Pos.
p
ppp
B. Solo
Tri - - stis tri - stis est a - ni-
Vl. 1
Vl. 2
Vla.
Vc.
Kb.
Klav.
con sord.
molto accentato
marcato
div.

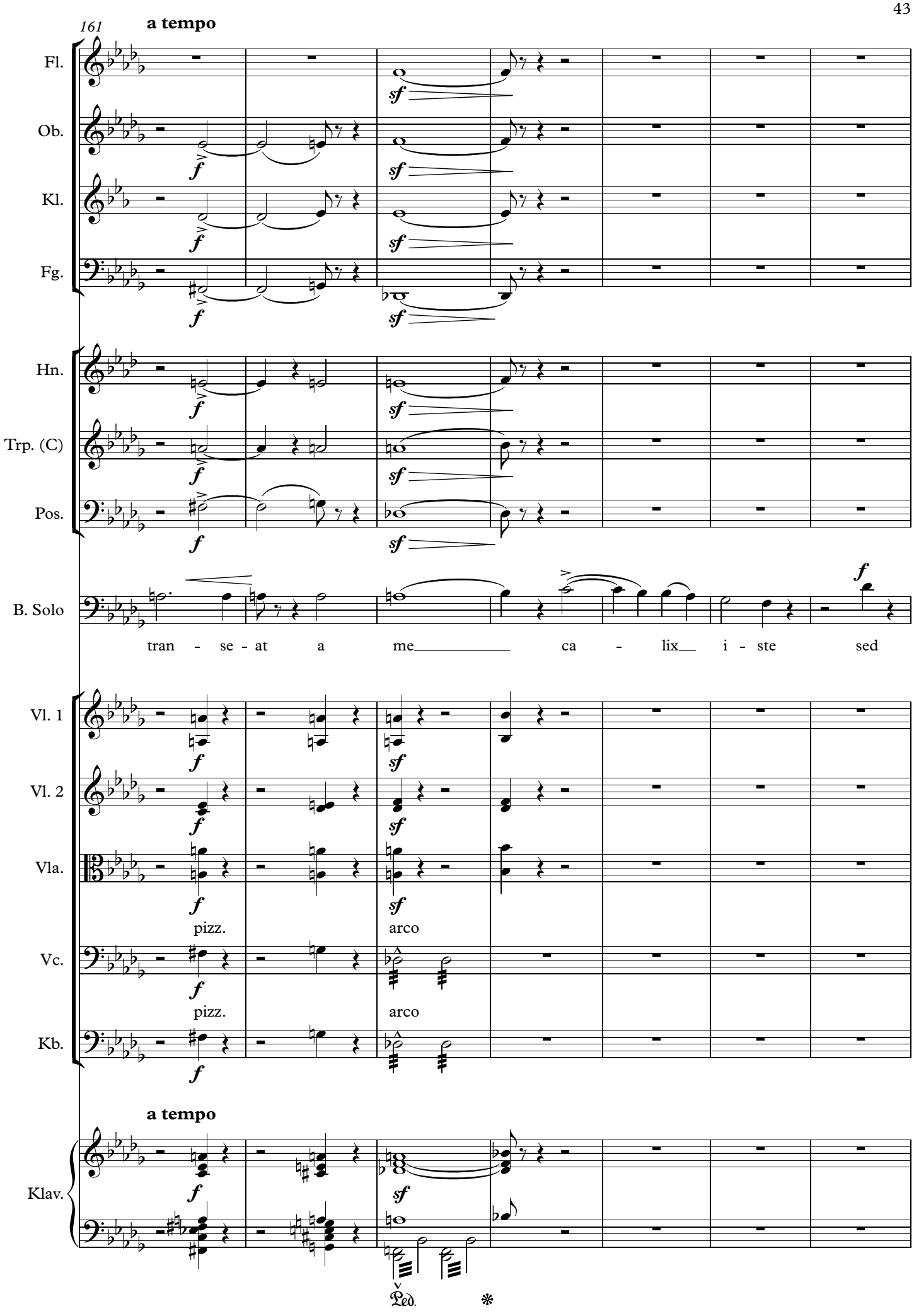

124
Kl.
Fg.
Hn.
Trp. (C)
Pos.
B. Solo
ma me - a us - que ad mor - tem
Vl. 1
Vl. 2
Vla.
Vc.
pizz. sempre
Kb.
marcato
Klav.

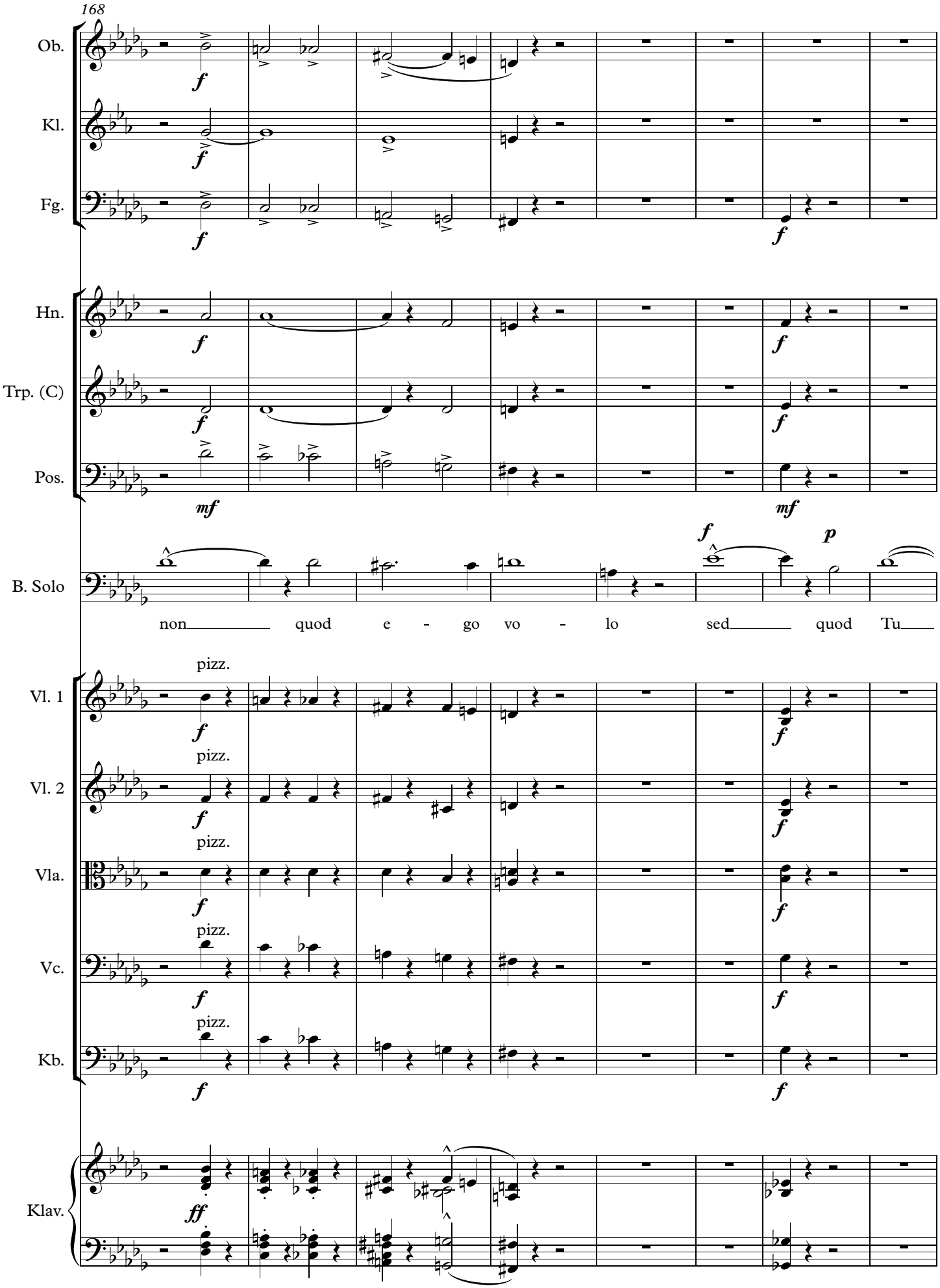

130
Kl.
Fg.
Hn.
Pos.
Vl. 1
Vl. 2
Vla.
Vc.
Kb.
Klav.
p


137
(Alla breve taktieren) [𝅗𝅥 = 60]
Ob.
Kl.
Fg.
Hn.
Trp. (C)
Pos.
Vl. 1
Vla.
Vc.
Kb.
Klav.
pp
ppp
f
mf
senza sord.
pizz.
Ped.


144
Ob.
Kl.
Fg.
Hn.
Trp. (C)
Pos.
B. Solo
Pa - - ter
Pa - - ter
si pos - si - bi-le
Klav.
Ped.
Ped.
Ped.


153
poco rit.
Fl.
Ob.
Kl.
Fg.
Hn.
Trp. (C)
Pos.
B. Solo
est tran - se - at a me ca - lix i - ste
senza sord.
pizz.
Vl. 1
Vl. 2
Vla.
Vc.
Kb.
arco
Klav.
Ped.


161
a tempo
Fl.
Ob.
Kl.
Fg.
Hn.
Trp. (C)
Pos.
B. Solo
tran - se - at a me ca - lix i - ste sed
Vl. 1
Vl. 2
Vla.
pizz.
arco
Vc.
pizz.
arco
Kb.
a tempo
Klav.
Ped.


168
Ob.
Kl.
Fg.
Hn.
Trp. (C)
Pos.
B. Solo
non quod e - go vo - lo sed quod Tu
Vl. 1
Vl. 2
Vla.
Vc.
Kb.
pizz.
Klav.

176

[♩ = 65]

Fl.

Ob.

Kl.

Fg.

Hn.

Pos.

B. Solo

Vl. 1

Vl. 2

Vla.

Vc.

Kb.

Klav.

dolce espressivo

p

pp

mp

ppp

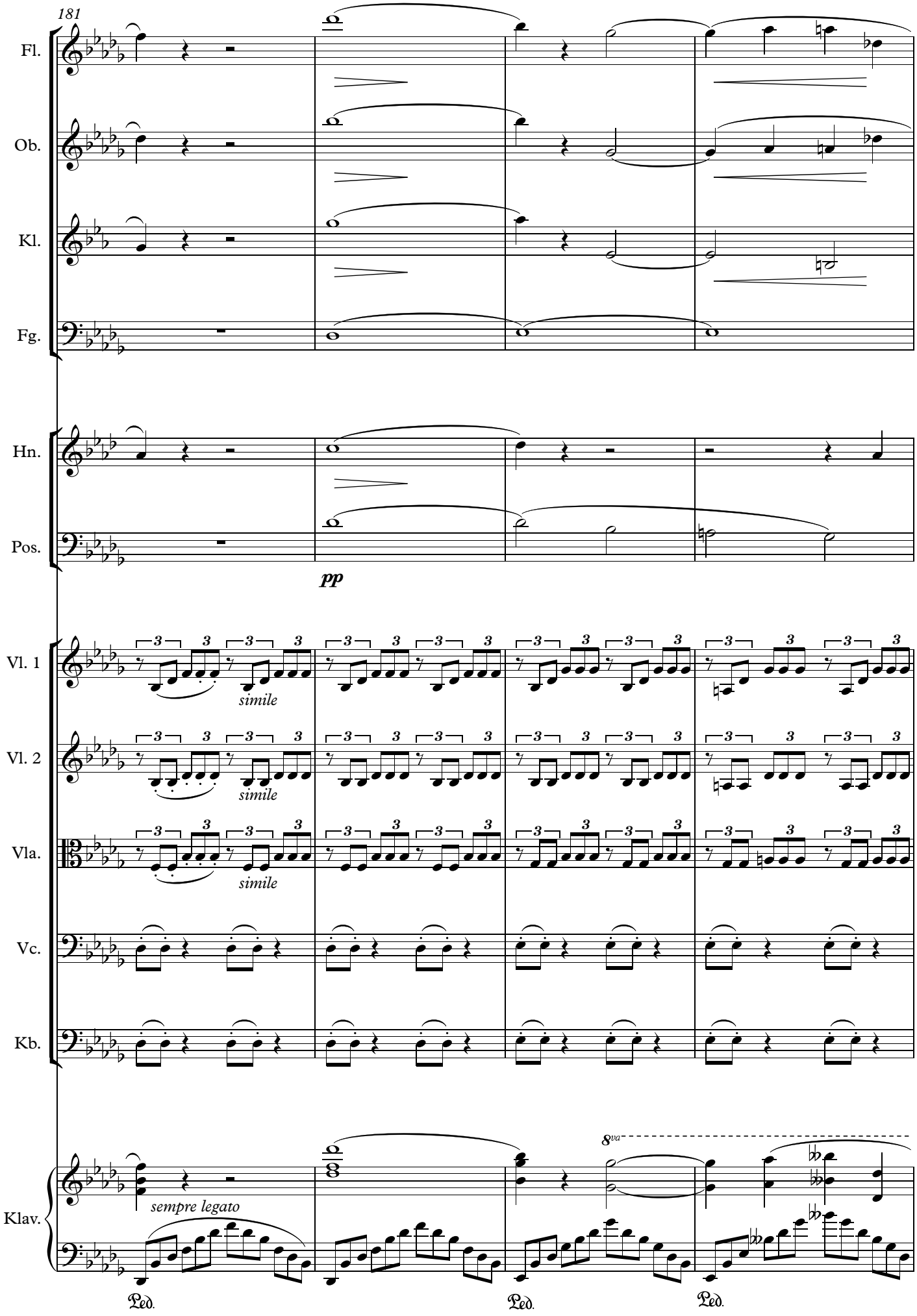
quod Tu!

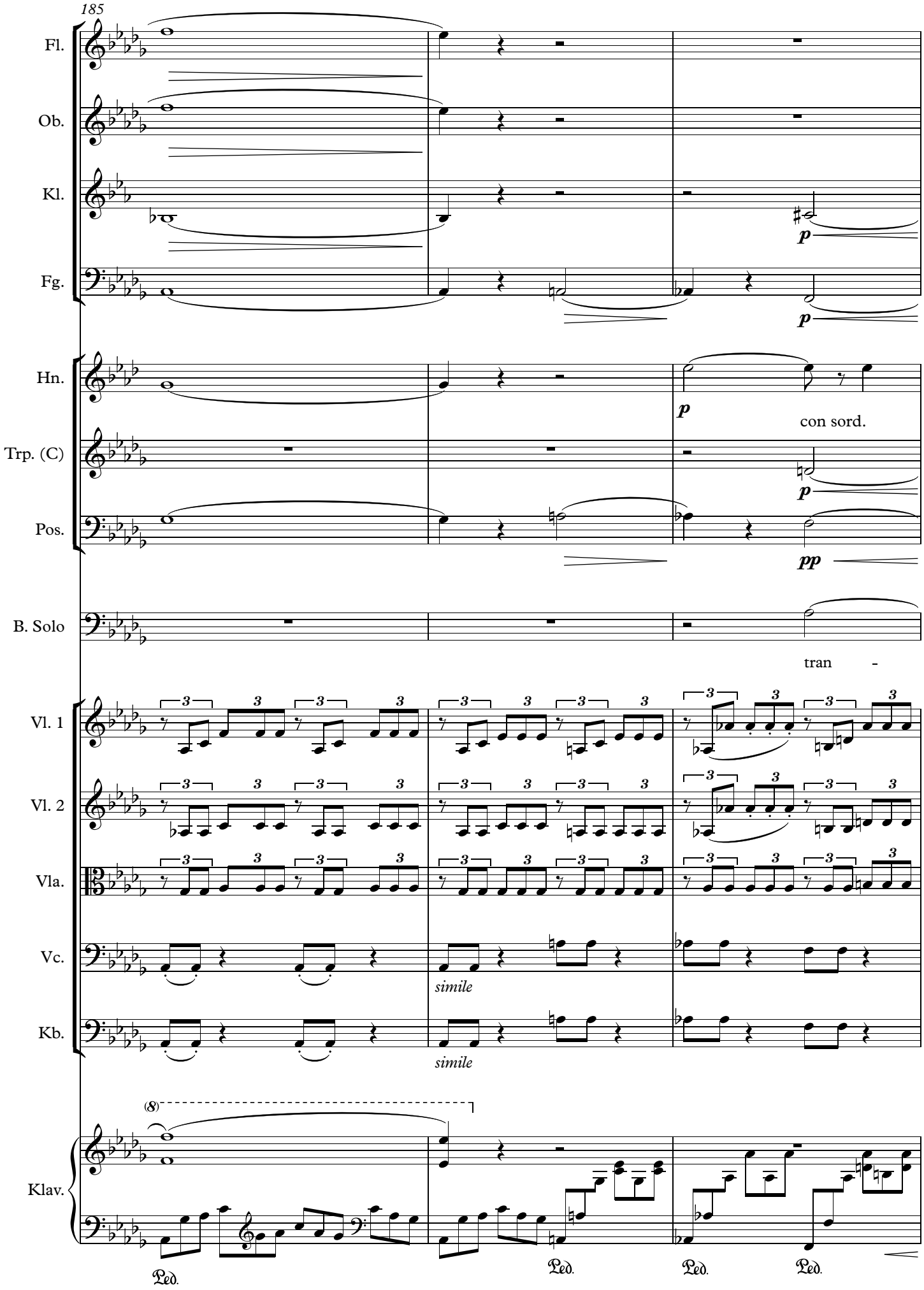
arco

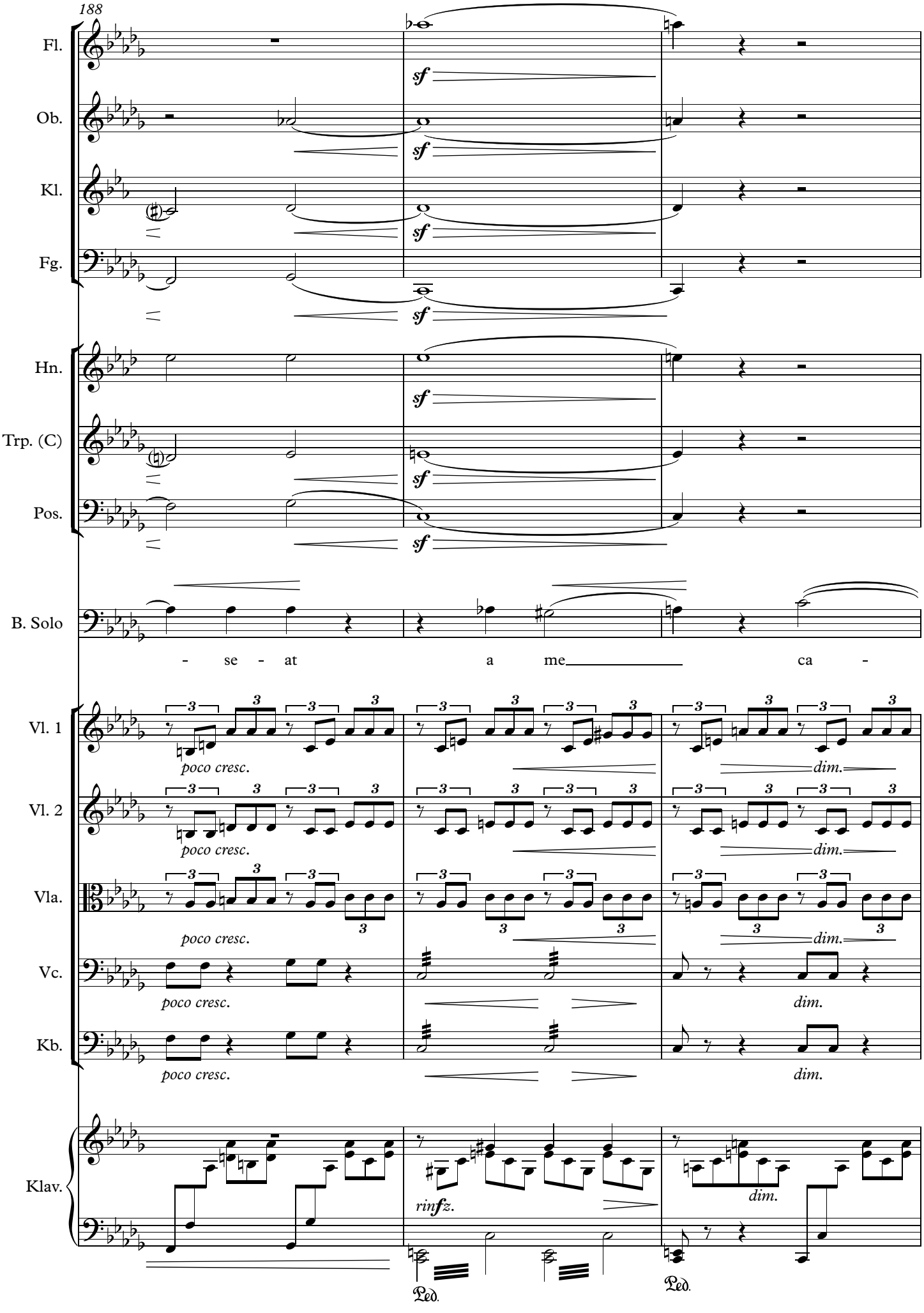
p ruhig

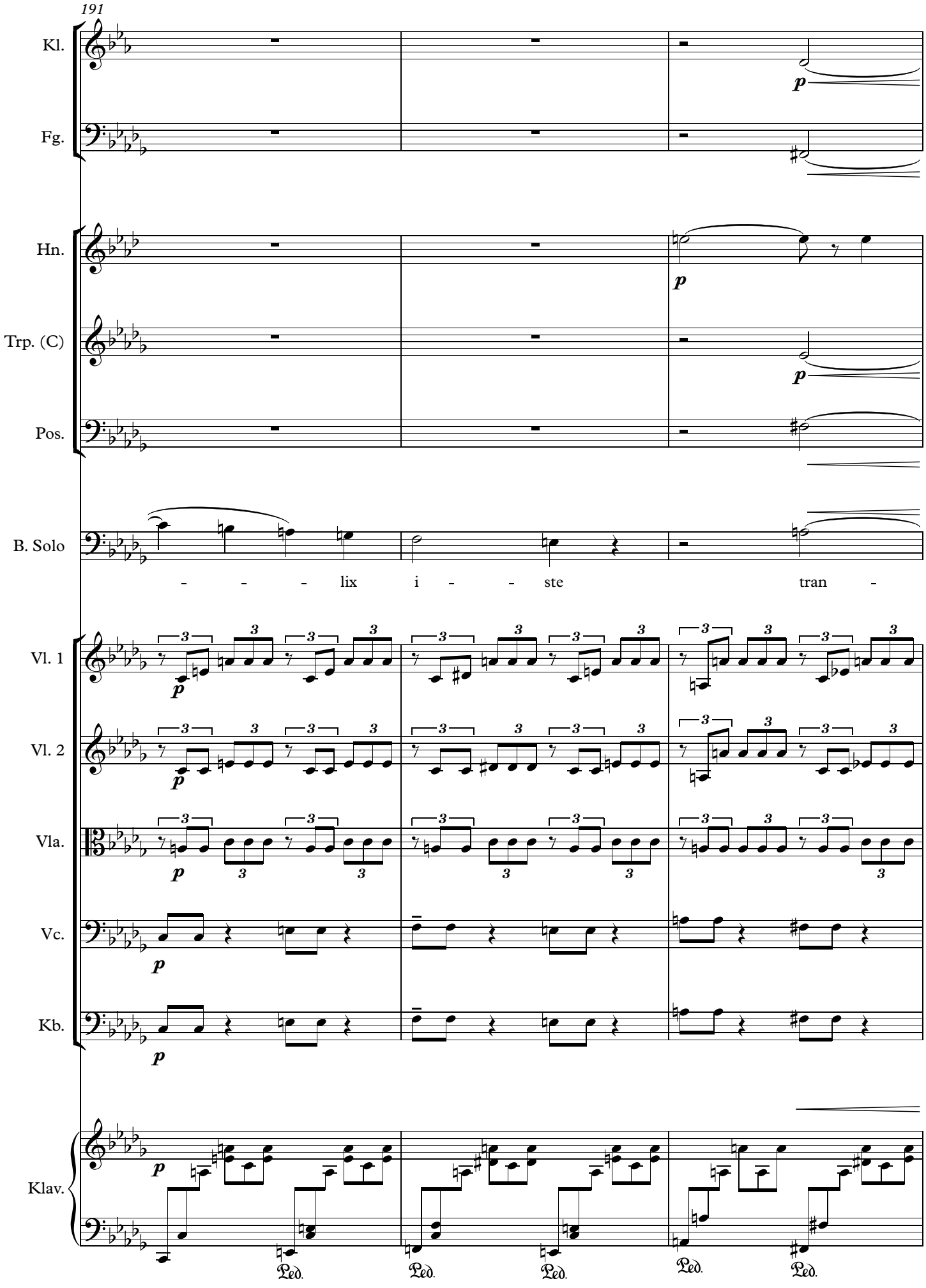
[♩ = 65]

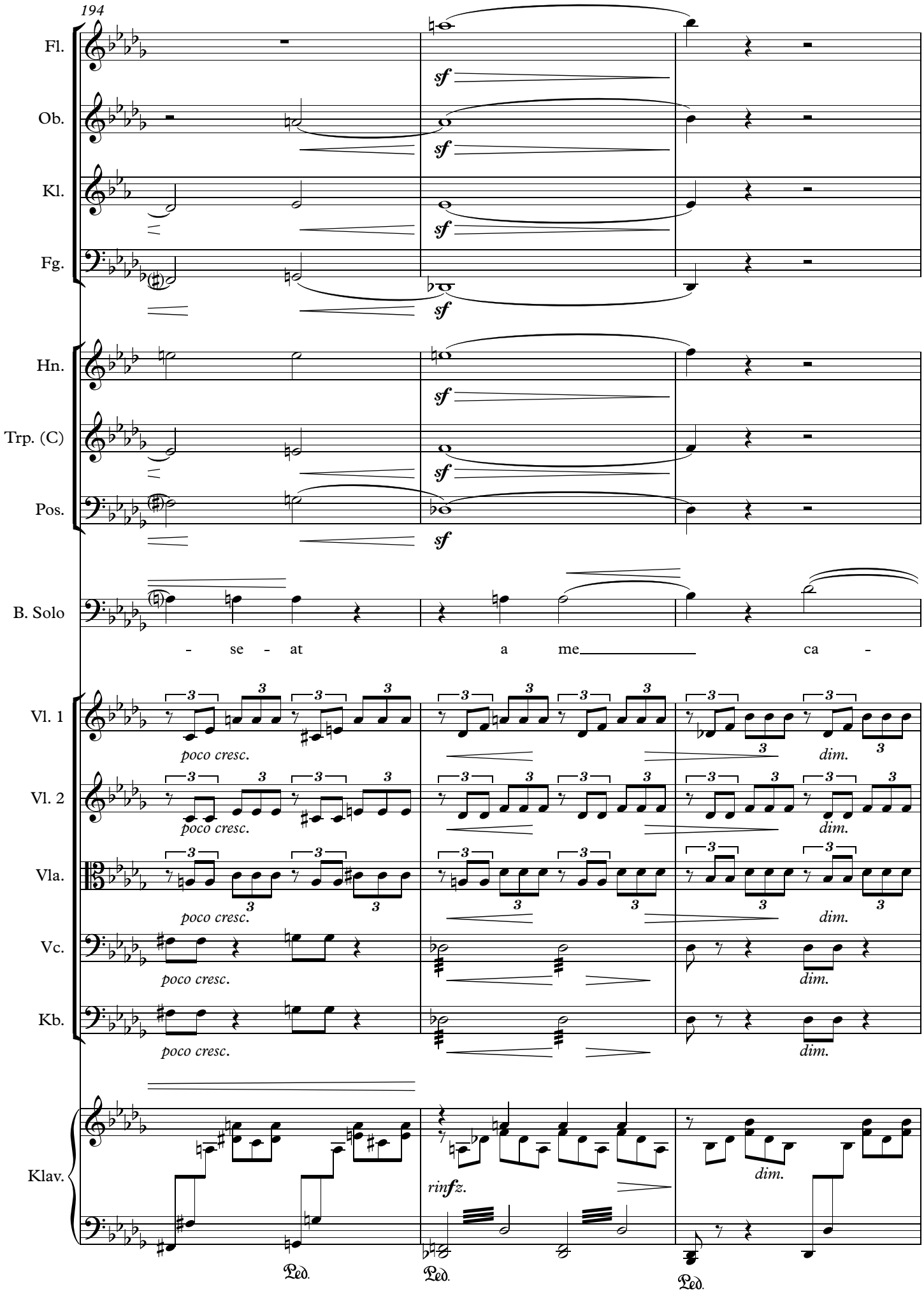
Ped.

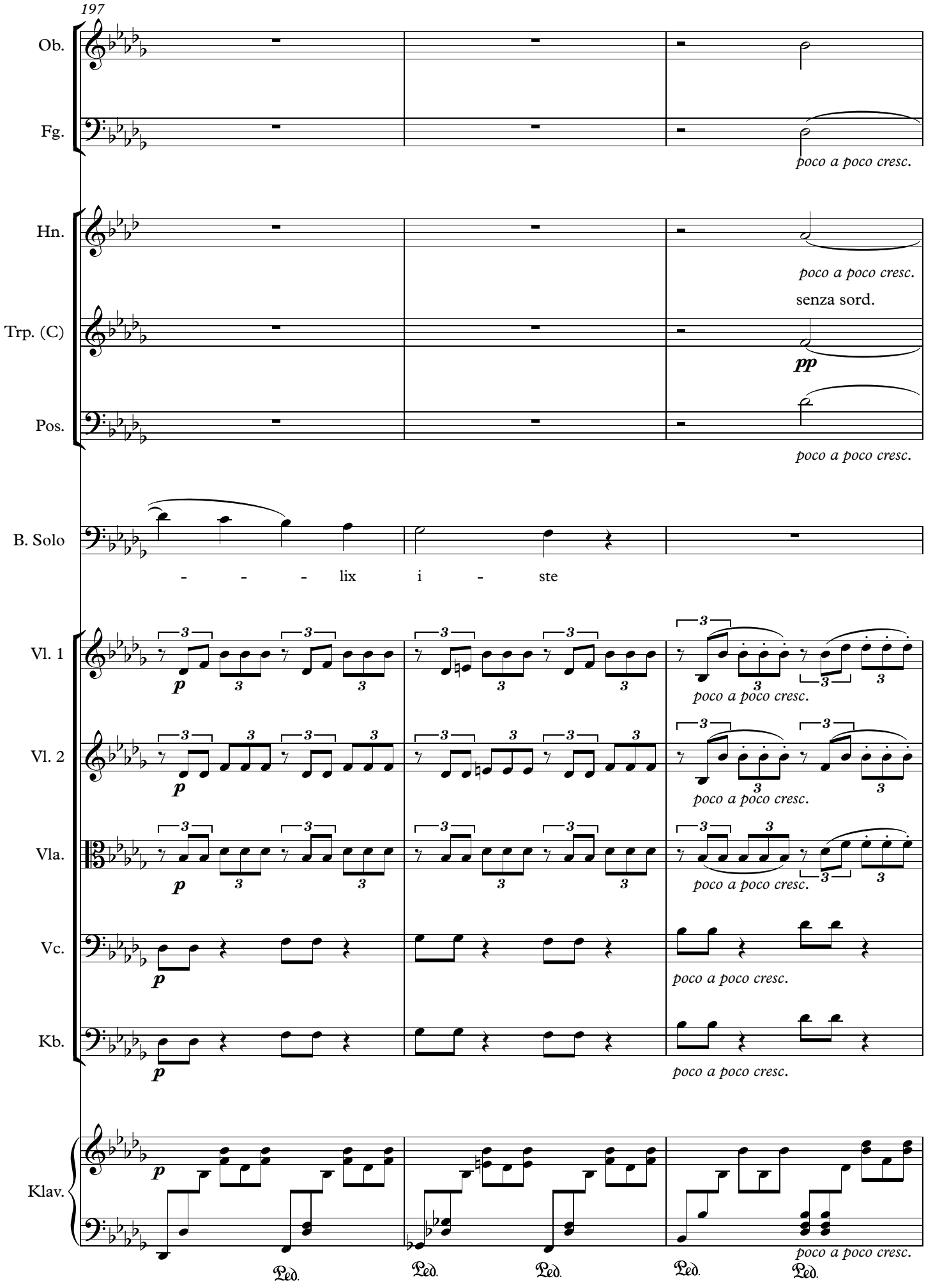

181
Fl.
Ob.
Kl.
Fg.
Hn.
Pos.
pp
Vl. 1
Vl. 2
Vla.
Vc.
Kb.
simile
simile
simile
Klav.
sempre legato
8va
Ped.
Ped.
Ped.

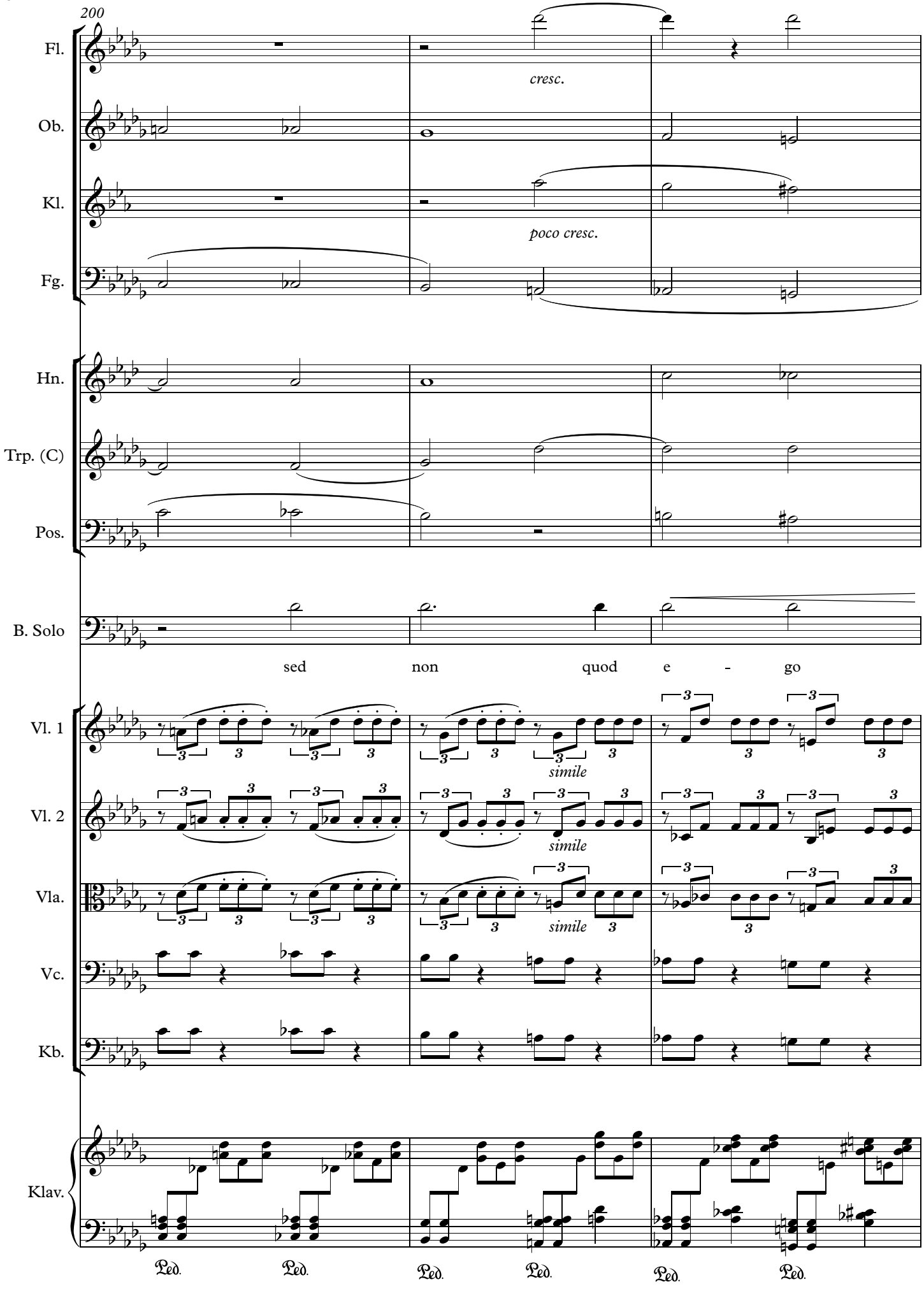

185
Fl.
Ob.
Kl.
Fg.
p
p
Hn.
Trp. (C)
Pos.
p
con sord.
p
pp
B. Solo
tran -
Vl. 1
Vl. 2
Vla.
Vc.
Kb.
simile
simile
Klav.
(8)
Ped.
Ped.
Ped.
Ped.

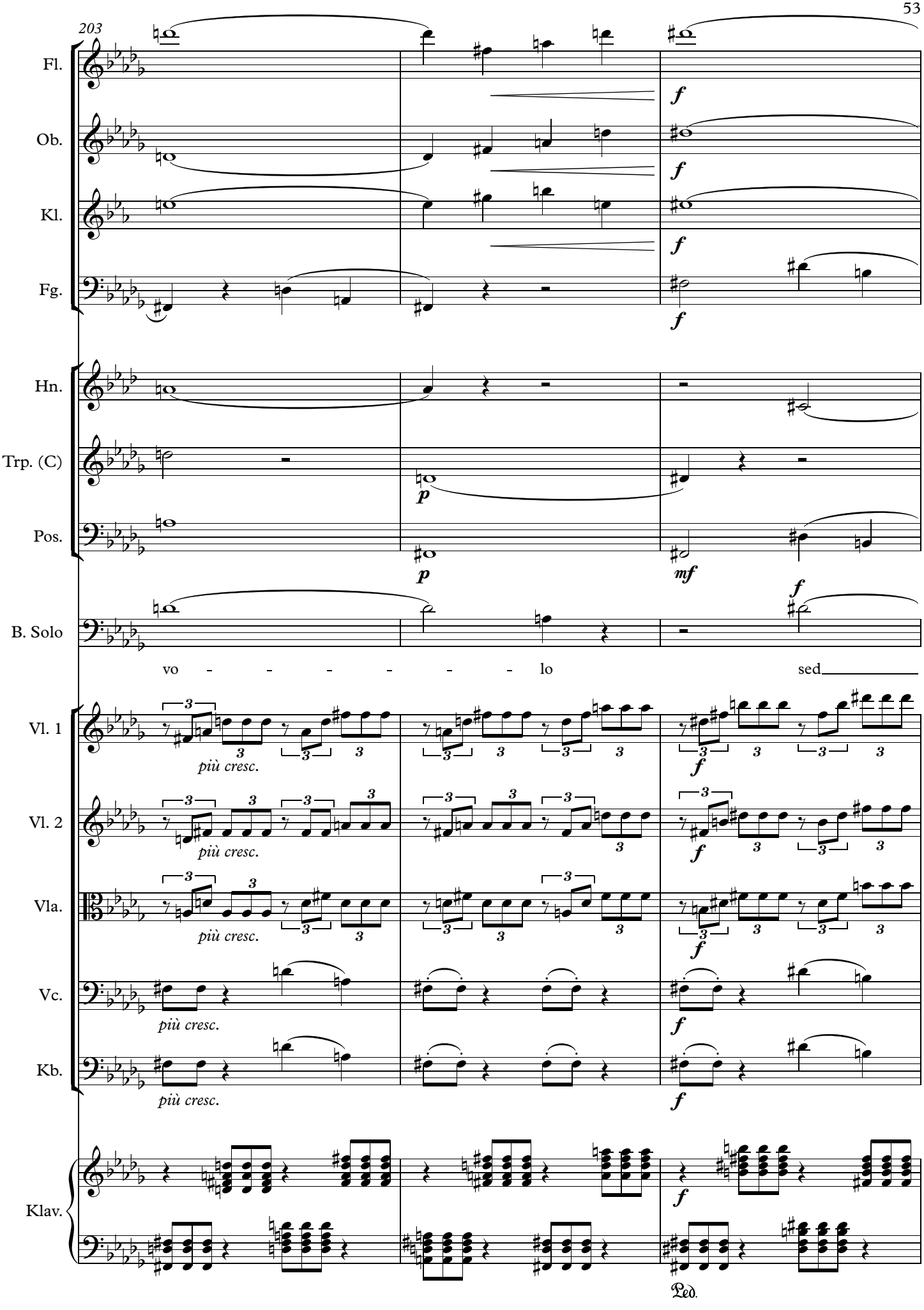

188
Fl.
Ob.
Kl.
Fg.
Hn.
Trp. (C)
Pos.
B. Solo
- se - at a me ca -
Vl. 1
Vl. 2
Vla.
Vc.
Kb.
Klav.
sf
poco cresc.
dim.
rinfz.
Ped.

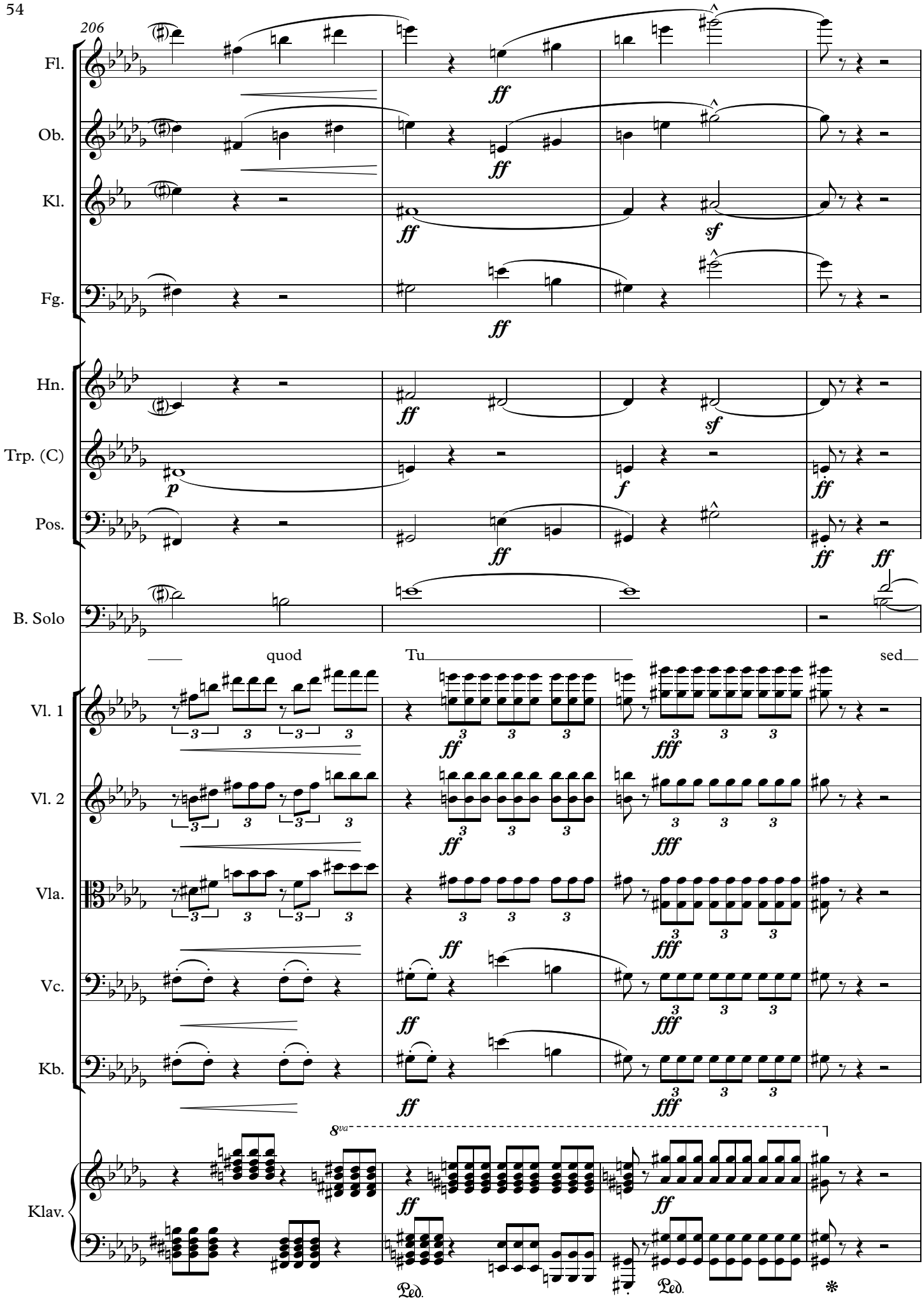

191
Kl.
Fg.
Hn.
Trp. (C)
Pos.
B. Solo
- - - lix i - - ste tran -
Vl. 1
Vl. 2
Vla.
Vc.
Kb.
Klav.
p
Ped.

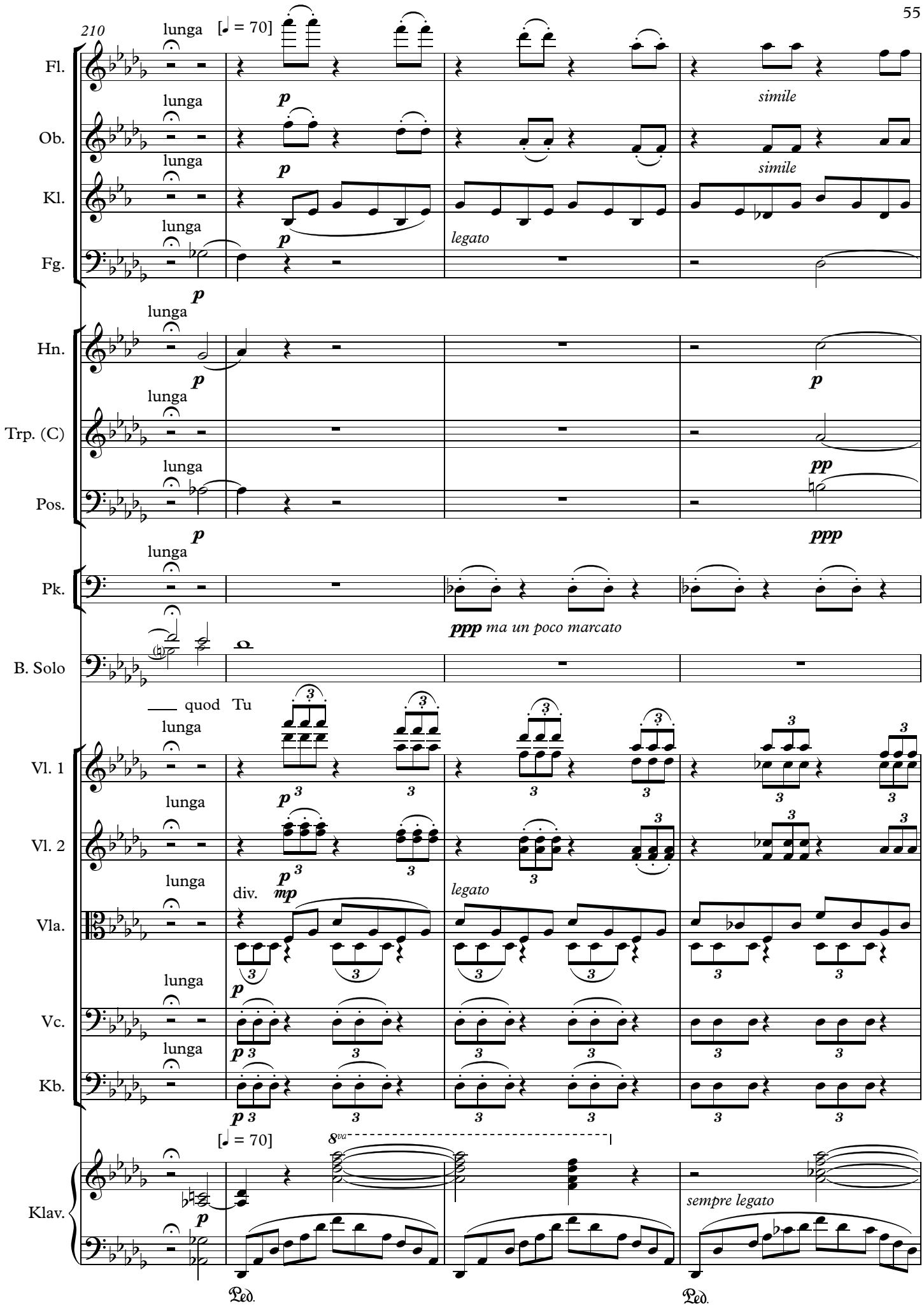

194
Fl.
Ob.
Kl.
Fg.
Hn.
Trp. (C)
Pos.
B. Solo
- se - at a me ca -
Vl. 1
Vl. 2
Vla.
Vc.
Kb.
Klav.
sf
poco cresc.
dim.
rinfz.
Ped.

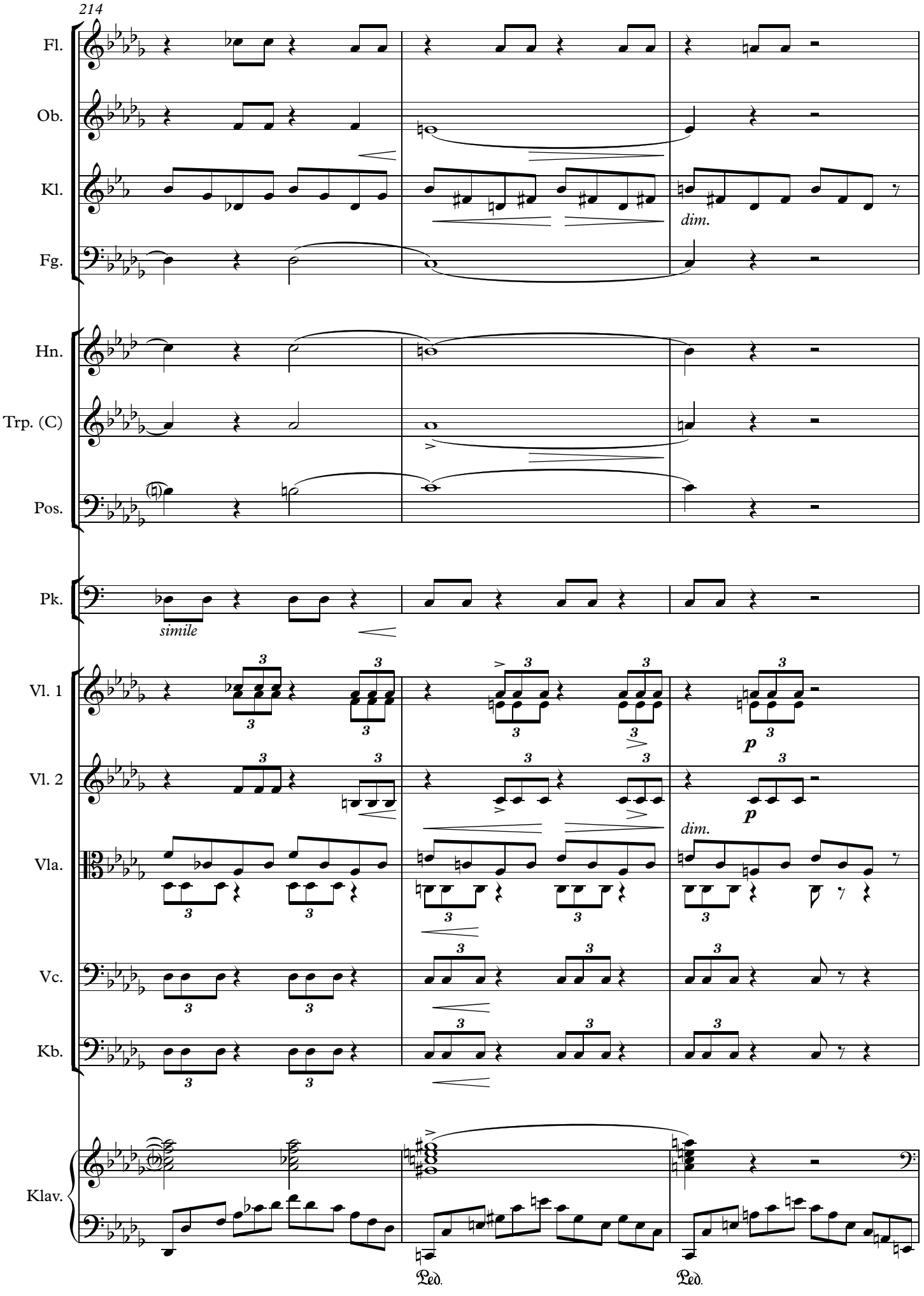

197
Ob.
Fg.
poco a poco cresc.
Hn.
poco a poco cresc.
Trp. (C)
senza sord.
pp
Pos.
poco a poco cresc.
B. Solo
- - - lix i - ste
Vl. 1
Vl. 2
Vla.
Vc.
Kb.
p
poco a poco cresc.
Klav.
Ped.

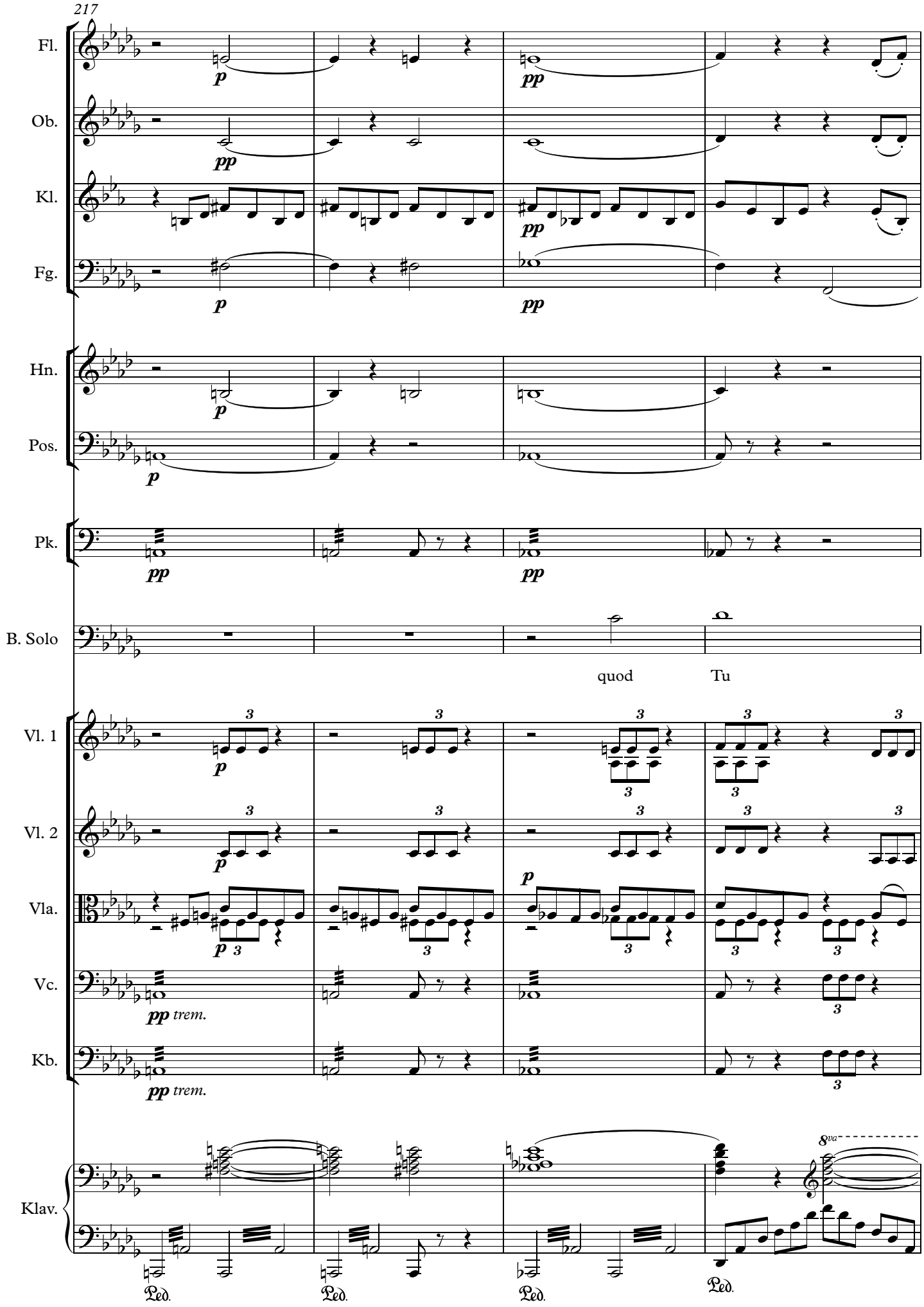

200
Fl.
Ob.
Kl.
Fg.
cresc.
poco cresc.
Hn.
Trp. (C)
Pos.
B. Solo
sed non quod e - go
Vl. 1
Vl. 2
Vla.
Vc.
Kb.
simile
Klav.
Ped.

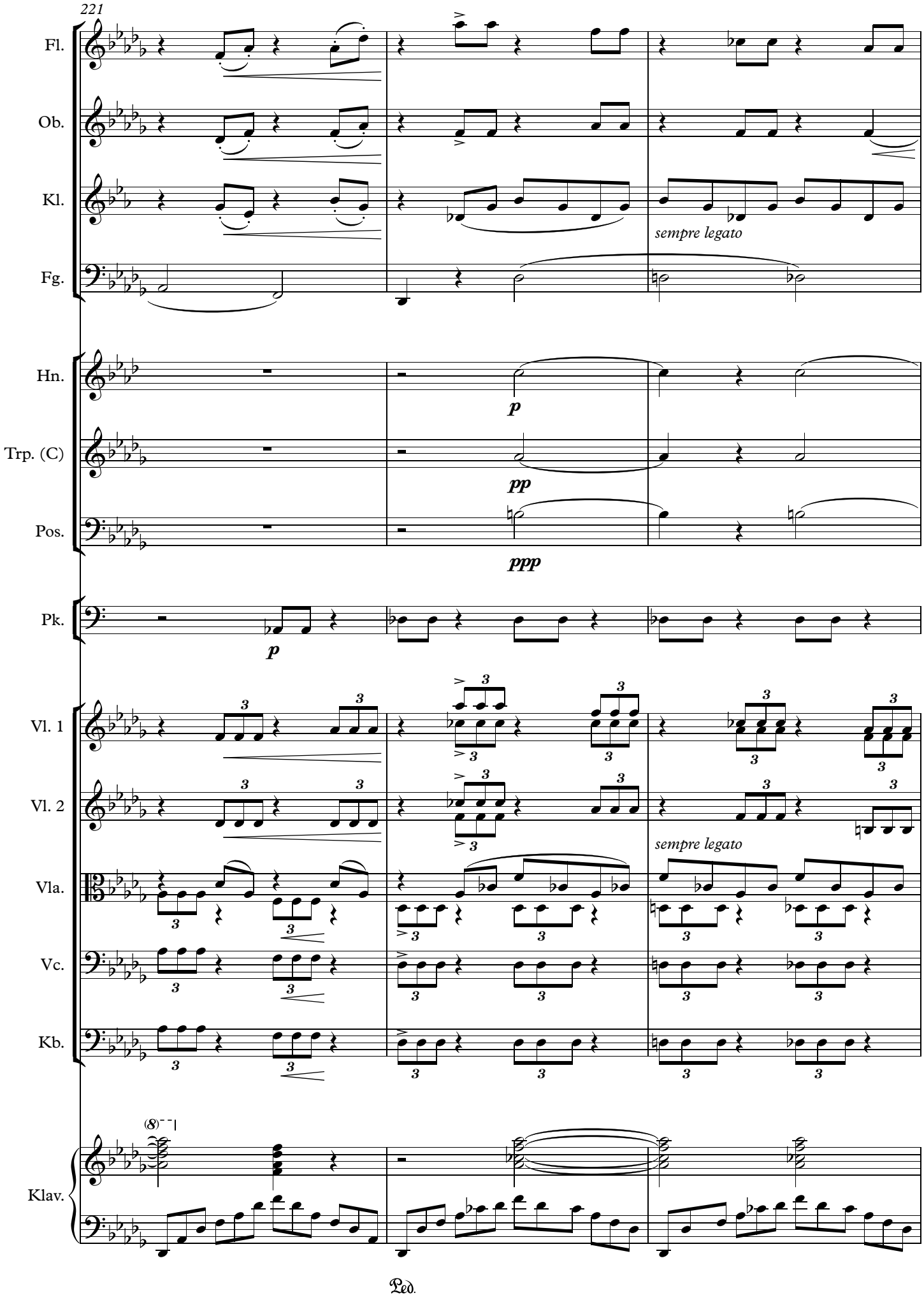

203
Fl.
Ob.
Kl.
Fg.
Hn.
Trp. (C)
Pos.
B. Solo
vo - - - - - - lo
sed
Vl. 1
Vl. 2
Vla.
Vc.
Kb.
Klav.
più cresc.
Ped.

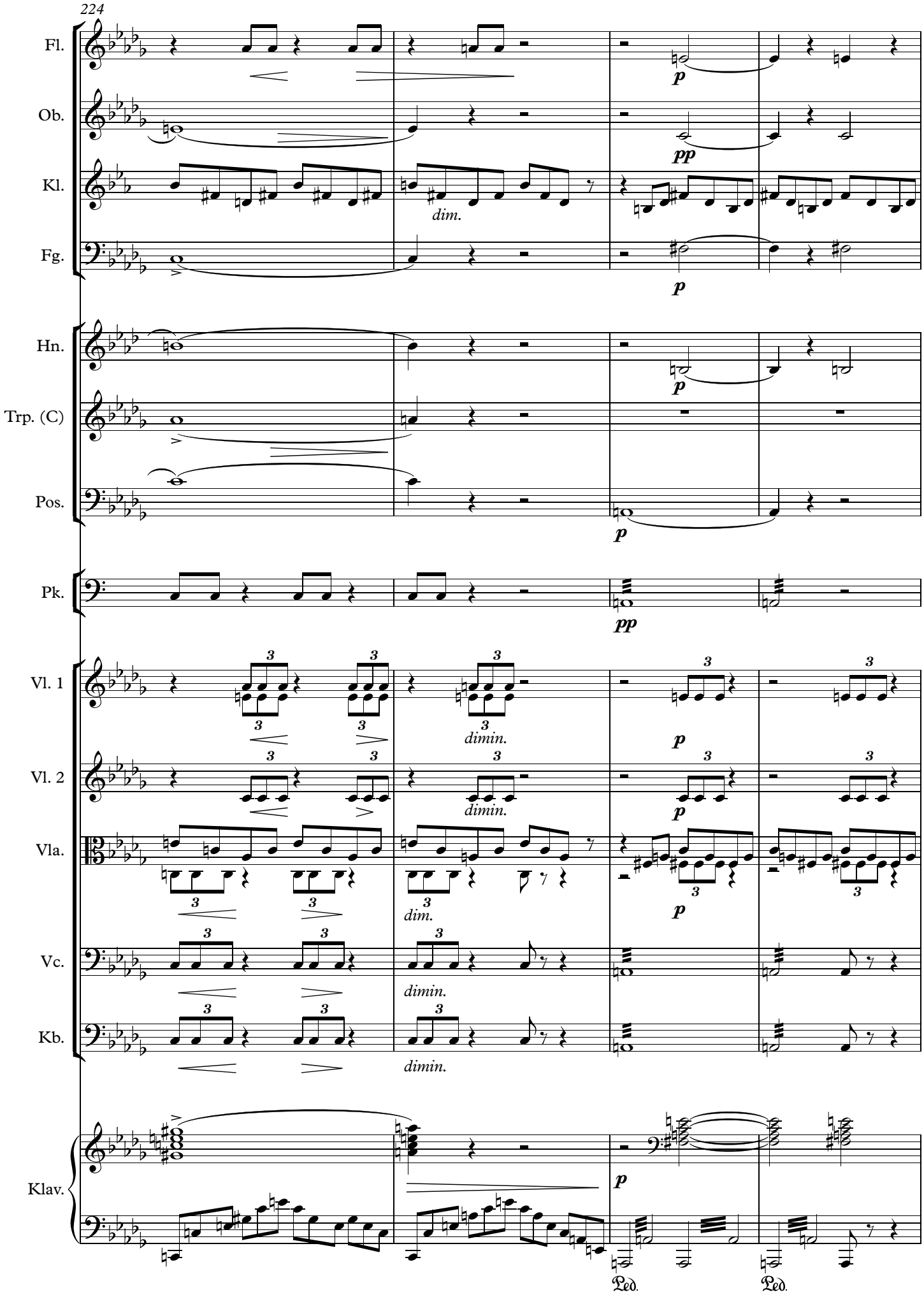

206
Fl.
Ob.
Kl.
Fg.
Hn.
Trp. (C)
Pos.
B. Solo
quod
Tu
sed
Vl. 1
Vl. 2
Vla.
Vc.
Kb.
Klav.
8va
Ped.
Ped.

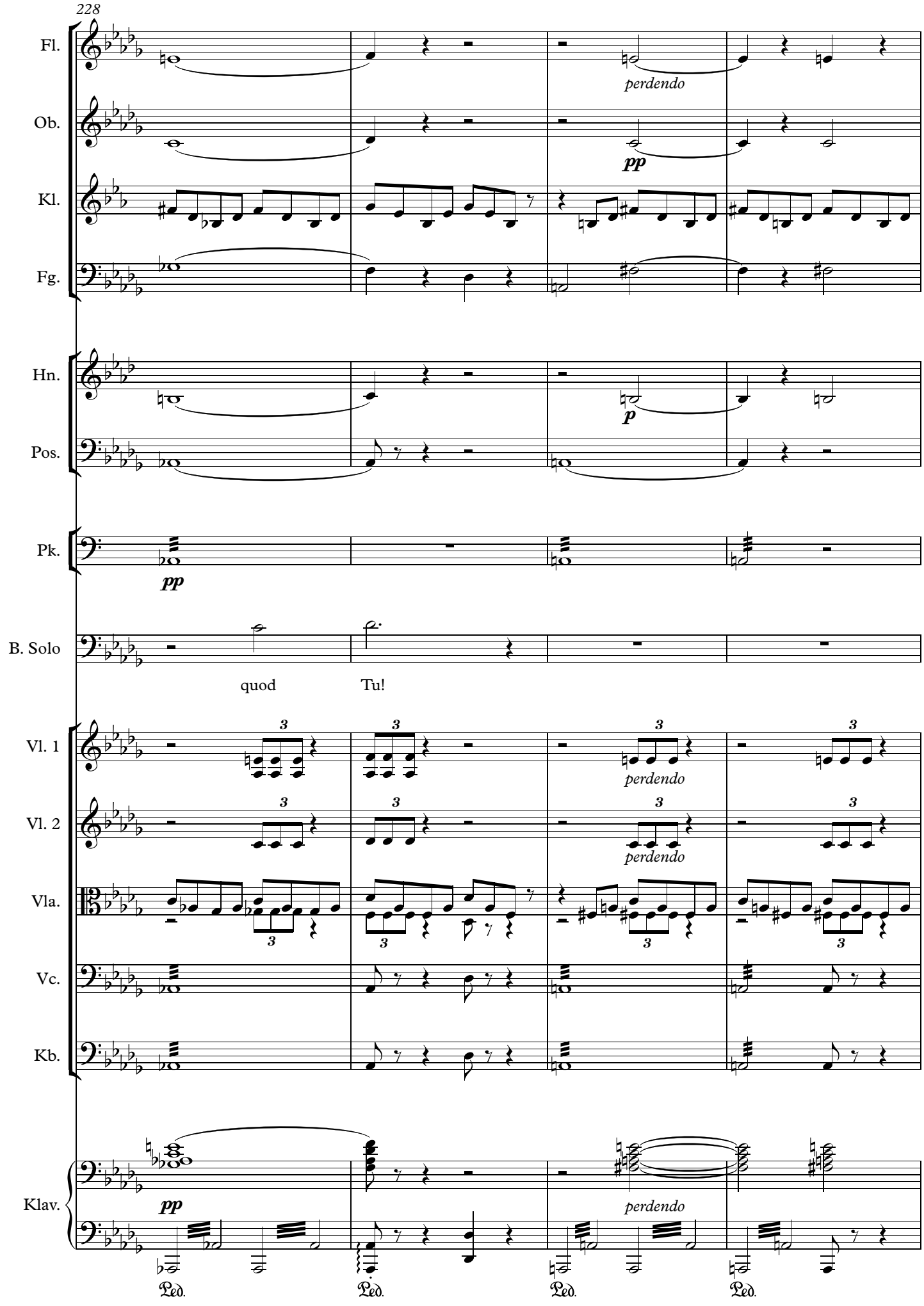

210
lunga
[♩ = 70]
Fl.
Ob.
Kl.
Fg.
Hn.
Trp. (C)
Pos.
Pk.
B. Solo
Vl. 1
Vl. 2
Vla.
Vc.
Kb.
Klav.
p
simile
legato
pp
ppp
ppp ma un poco marcato
quod Tu
div.
mp
8va
sempre legato
Ped.

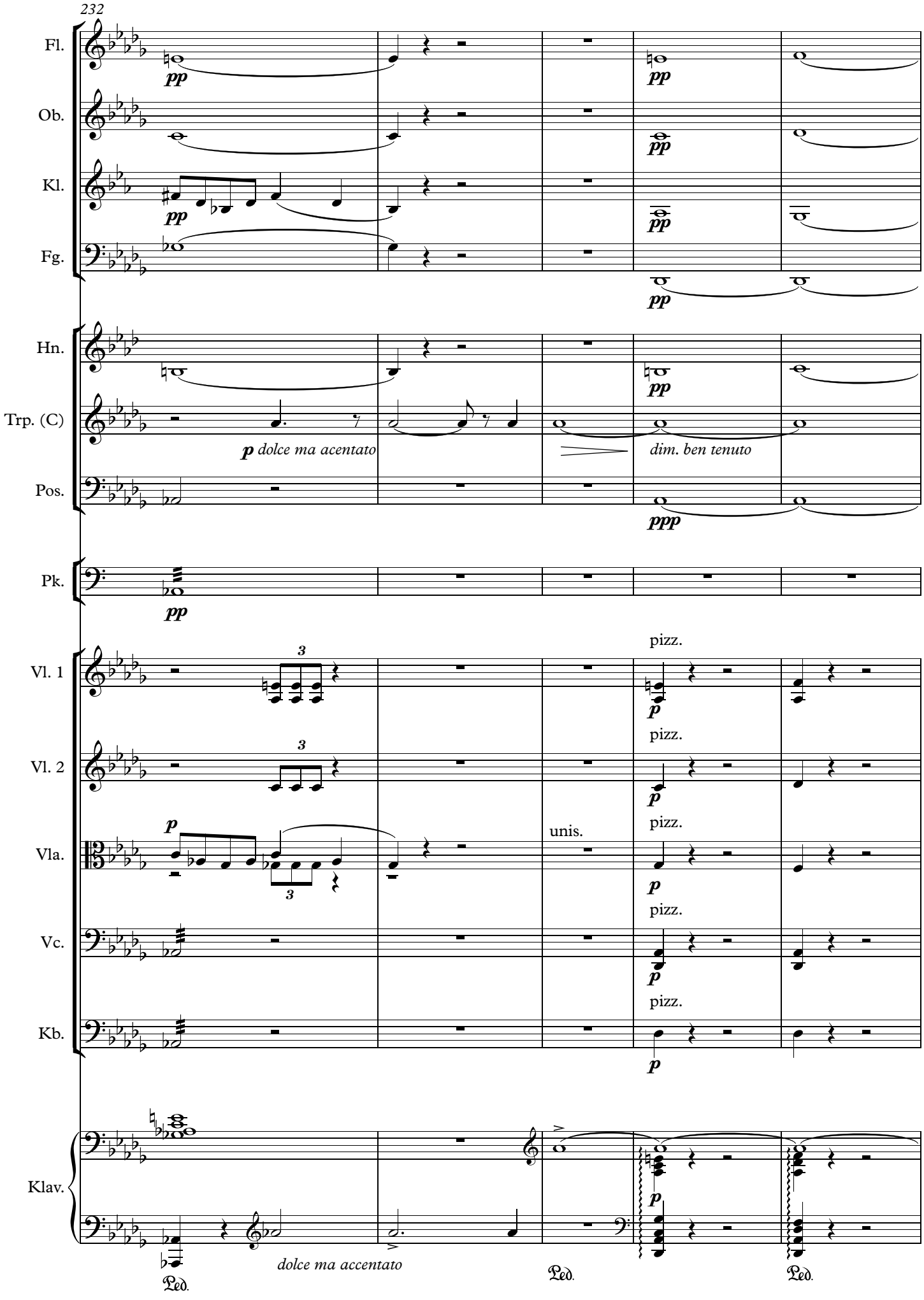

214
Fl.
Ob.
Kl.
dim.
Fg.
Hn.
Trp. (C)
Pos.
Pk.
simile
Vl. 1
p
Vl. 2
p
dim.
Vla.
Vc.
Kb.
Klav.
Ped.
Ped.

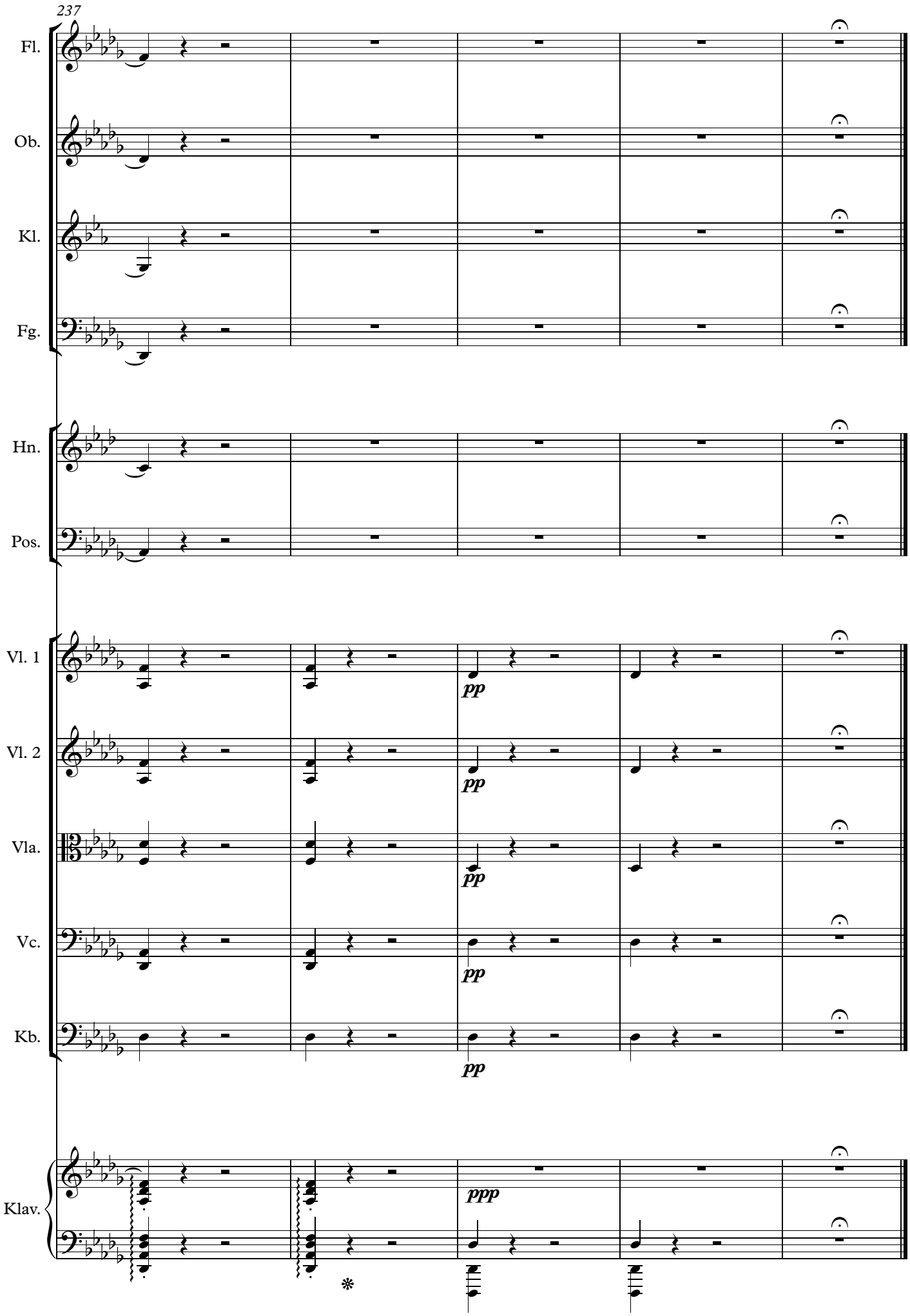

217
Fl.
Ob.
Kl.
Fg.
Hn.
Pos.
Pk.
B. Solo
quod
Tu
Vl. 1
Vl. 2
Vla.
Vc.
Kb.
trem.
trem.
Klav.
8va
Ped.
Ped.
Ped.
Ped.


221
Fl.
Ob.
Kl.
sempre legato
Fg.
Hn.
p
Trp. (C)
pp
Pos.
ppp
Pk.
p
Vl. 1
Vl. 2
sempre legato
Vla.
Vc.
Kb.
(8)
Klav.
Ped.


224
Fl.
Ob.
Kl.
Fg.
Hn.
Trp. (C)
Pos.
Pk.
Vl. 1
Vl. 2
Vla.
Vc.
Kb.
Klav.
dim.
dimin.
p
pp
Ped.


228
Fl.
Ob.
Kl.
Fg.
Hn.
Pos.
Pk.
B. Solo
Vl. 1
Vl. 2
Vla.
Vc.
Kb.
Klav.
perdendo
pp
p
quod
Tu!
3
Ped.


232
Fl.
Ob.
Kl.
Fg.
Hn.
Trp. (C)
Pos.
Pk.
Vl. 1
Vl. 2
Vla.
Vc.
Kb.
Klav.
pp
p dolce ma acentato
dim. ben tenuto
ppp
pizz.
unis.
3
dolce ma accentato
Ped.


237
Fl.
Ob.
Kl.
Fg.
Hn.
Pos.
Vl. 1
Vl. 2
Vla.
Vc.
Kb.
Klav.
pp
pp
pp
pp
ppp