

# Pater noster

Satz Nr. 7 aus „Christus“

Franz Liszt (1811-1866)

Neufassung von Ingo Schulz, 2012  
Streicherstimmen ad. lib. (colla parte zum Chor)

**Andante pietoso**

Musical score for strings (Violin 1, Violin 2, Viola, Violoncello, Kontrabass) in C minor (three flats). The tempo is Andante pietoso. The score consists of five staves. The violins play sustained notes. The viola starts with a sustained note followed by eighth-note patterns. The cello and bass provide harmonic support with sustained notes. Dynamic markings include *con sord.*, **p**, and **p** with a crescendo line.

Musical score for strings (VI. 1, VI. 2, Vla., Vc., Kb) in C minor (three flats). The tempo is *dolce e sempre molto legato*. The score consists of five staves. The violins play eighth-note patterns with slurs. The viola, cello, and bass provide harmonic support with sustained notes and eighth-note patterns. Dynamic markings include **p** and **p** with a crescendo line.

2

13

*dolce e sempre molto legato*

Violin 1

Violin 2

Viola

Cello

Double Bass

*p*

*dolce e sempre molto legato*

*p* *dolce e sempre molto legato*

*p*

Musical score for orchestra, page 19, measures 1-8. The score includes parts for Violin 1 (Vi. 1), Violin 2 (Vi. 2), Cello (Vcl.), Double Bass (Kb.), and Bassoon (Vla.). The key signature is B-flat major (two flats). Measure 1: Vi. 1 plays eighth-note pairs. Measure 2: Vi. 1 rests; Vi. 2 plays eighth-note pairs. Measure 3: Vi. 1 rests; Vcl. plays eighth-note pairs. Measure 4: Vi. 1 rests; Kb. plays eighth-note pairs. Measure 5: Vi. 1 plays eighth-note pairs. Measure 6: Vi. 2 plays eighth-note pairs. Measure 7: Vcl. plays eighth-note pairs. Measure 8: Kb. plays eighth-note pairs.

Musical score for strings and keyboard at measure 25. The score includes parts for Viola 1, Viola 2, Cello, Double Bass, and Piano. The key signature is B-flat major (two flats). The time signature changes from common time to 8/8. The dynamics are marked with *f* (fortissimo) and > (acciaccatura). The piano part shows a sustained note with a fermata.

**largamente**

32

Musical score for measures 32-33. The score consists of five staves: Vi. 1, Vi. 2, Vla., Vc., and Kb. The key signature is four flats. Measure 32 starts with a whole note in Vi. 1 followed by eighth-note pairs. Measures 33-34 show various rhythmic patterns including eighth-note pairs, sixteenth-note groups, and quarter notes. Dynamics include *mf* and *mf*.

38

Musical score for measures 38-39. The instrumentation remains the same. Measure 38 features eighth-note pairs and sixteenth-note patterns. Measure 39 continues with similar patterns, with the Vc. staff showing a sustained note.

44

Musical score for measures 44-45. The instrumentation includes Vi. 1, Vi. 2, Vla., Vc., and Kb. The key signature changes to three sharps. Measure 44 begins with a half note in Vi. 1 followed by eighth-note pairs. Measure 45 shows more complex rhythmic patterns with dynamics *f*, *p*, and *p*.

4

50

This musical score page shows five staves for string instruments (Violin 1, Violin 2, Viola, Cello, and Double Bass) and one staff for Keyboard. The key signature is four flats. Measure 50 starts with a dynamic of *f*. Measures 51-52 show eighth-note patterns with dynamics *f* and *p*. Measures 53-54 continue with eighth-note patterns, with measure 54 ending on a forte dynamic *f*. Measure 55 concludes with a dynamic of *poco rall.*

56

This page continues the musical score. Measures 56-59 feature eighth-note patterns with dynamics *p*, *mf marcato*, *marcato*, and *mf* respectively. Measure 60 begins with a dynamic of *marcato*, followed by *mf*.

62

This page concludes the musical score. Measures 62-65 show eighth-note patterns with dynamics *f*, *f*, *f*, and *f* respectively. Measure 66 ends with a dynamic of *f*.

68

Violin 1  
Violin 2  
Viola  
Cello  
Double Bass

*ff*  
*ff*  
*ff*  
*ff*

*dim*

74

Violin 1  
Violin 2  
Viola  
Cello  
Double Bass

*p dolce*  
*p dolce*  
*p dolce*  
*p dolce*

*p*

80

Violin 1  
Violin 2  
Viola  
Cello  
Double Bass

*sempre dolce*  
*sempre dolce*  
*sempre dolce*  
*sempre dolce*

86

Vi. 1  
Vi. 2  
Vla.  
Vc.  
Kb.

*p*

*p*

*p*

*dim.*

*dim.*

*dim.*

***pp***

92

Vi. 1  
Vi. 2  
Vla.  
Vc.  
Kb.

*p*

*pp*

*pp*

*p dolce*

*p dolce*

98

Vi. 1  
Vi. 2  
Vla.  
Vc.  
Kb.

*pp*

Violin 1  
Violin 2  
Viola  
Cello  
Double Bass

This musical score page contains five staves representing different instruments. The top staff is Violin 1, followed by Violin 2, Viola, Cello, and Double Bass at the bottom. Measure 104 starts with a rest for Violin 1, then a sustained note. Measures 105-106 show various rhythmic patterns including eighth and sixteenth notes. Measures 107-109 feature sustained notes with grace notes and slurs.

Violin 1  
Violin 2  
Viola  
Cello  
Double Bass

This page continues the musical score. Measure 109 begins with a dynamic *f*. Measures 110-111 show more complex rhythmic patterns with sixteenth-note figures. Measure 112 concludes with a dynamic *f*.

Violin 1  
Violin 2  
Viola  
Cello  
Double Bass

Measure 114 begins with a dynamic *mp*. Measures 115-116 continue the rhythmic patterns. Measures 117-118 show sustained notes with grace notes. Measure 119 concludes with a dynamic *mp*.

120

*poco rall.*

*a tempo*

Vi. 1

Vi. 2

Vla.

Vc.

Kb.

126

Vi. 1

Vi. 2

Vla.

Vc.

Kb.

131

Vi. 1

Vi. 2

Vla.

Vc.

Kb.

*f*

136

VI. 1      VI. 2      Vla.      Vc.      Kb.

*ff*      *sf*      *ff*      *sf*      *ff*      *sf*

9

142

VI. 1      VI. 2      Vla.      Vc.      Kb.

*p dolce*      *p dolce*      *p dolce*      *p dolce*

*rit.*      *dim.*      *dim.*      *dim.*      *dim.*

*p dolce*      *dim.*

149

VI. 1      VI. 2      Vla.      Vc.      Kb.

*a tempo*

*pp*      *pp*      *p*      *p*      *pp*

156

Vi. 1  
Vi. 2  
Vla.  
Vc.  
Kb.

162

Vi. 1  
Vi. 2  
Vla.  
Vc.  
Kb.

169

Vi. 1  
Vi. 2  
Vla.  
Vc.  
Kb.

175

Vi. 1

Vi. 2

Vla.

Vc.

Kb.

*f cresc.*      *ff*      *pp*

Diese Colla-Parte Streicherstimmen zu Liszts "Paternoster" können zur Absicherung des heiklen Satzes verwendet werden. Selbst gute Chöre haben immer wieder das Problem, dass die seltenen Einsätze der Orgel in der Originalfassung nicht ausreichen, um die Intonation zu sichern.

Wenn diese Steicherstimmen verwendet werden, ist darauf zu achten, dass die Streicher den Chorklang sanft stützen, aber nie in den Vordergrund treten.

Diese Stimmen sind nicht nur zu meiner Ausgabe des Vaterunser (ohne Tenorteilung) verwendbar, sondern auch passend zur 7-stimmigen Originalversion.

Die Orgel sollte in jedem Fall zusätzlich besetzt werden.

Ingo Schulz, April 2013

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