

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)

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- 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 heutzutage 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“

Lento assai [♩ = 48]

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

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)

Dynamic markings: *mf*, *sf*, *ped.*, ***, *con sord.*, *divisi*.

Performance instructions: *Lento assai [♩ = 48]*

6

Kl.

Fg.

Hn.

Pos.

Vi. 1

gemendo

dim.

Vi. 2

Vla.

Vc.

Kb.

Klav.

gemendo

dim.

Led.

*
mf

mf

mf

mf

mf

mf

mf

mf

mf

13

Kl.

Fg.

Hn.

Pos.

Vi. 1

gemendo

Vi. 2

Vla.

Vc.

Kb.

Klav.

sf

sf

sf

gemendo

This musical score page contains ten staves, each representing a different instrument or section. The instruments listed from top to bottom are: Kl. (Klarinet), Fg. (Fagott), Hn. (Horn), Pos. (Posaune), Vi. 1 (Violin 1), Vi. 2 (Violin 2), Vla. (Viola), Vc. (Cello), Kb. (Kontrabass), and Klav. (Klavier). The score is divided into measures by vertical bar lines. Measure 13 begins with sustained notes on the first four staves, followed by rests. Measures 14 through 18 show various patterns of eighth and sixteenth notes, with some staves featuring grace notes and slurs. The violins (Vi. 1 and Vi. 2) play a recurring eighth-note pattern. The viola and cello provide harmonic support with sustained notes and eighth-note patterns. The bassoon (Pos.) and piano (Klav.) also contribute to the harmonic foundation. The score includes dynamic markings such as *sf* (fortissimo) and *sf* (fortissimo) for the strings and piano, and performance instructions like *gemendo* (creeping) for the violins and piano.

19

Kl.

Fg.

Hn.

Pos.

VI. 1

dim.

perdendosi

mf

molto accentato

VI. 2

Vla.

Vc.

Kb.

Klav.

perdendo

molto accentato

pesante

This musical score page contains ten staves of music for various instruments. The top section (measures 1-4) features Kl., Fg., Hn., and Pos. instruments. The middle section (measures 5-8) features VI. 1, VI. 2, Vla., Vc., and Kb. instruments. The bottom section (measures 9-12) features Klav. instrument. Measure 19 begins with a dynamic of *p* followed by performance markings like <> and <>>. Measures 5-8 show dynamics *mf* and *molto accentato*. Measures 9-12 show dynamics *mf* and *pesante*, with the Klav. part featuring sustained bass notes. Various performance instructions such as <> and <>> are placed above the notes in several measures.

26

Kl. Fg.

Hn. con sord.

Pos. *p*

Vi. 1 Vi. 2

Vla. Vc. pizz.

Kb. marcato

Klav.

This musical score page contains six systems of music. The first system features Klavier (piano) and Fagott (bassoon). The second system features Horn (horn), Posaune (tuba), and Percussion (drums). The third system features Violin 1, Violin 2, Cello, Double Bass, and Piano. The fourth system features Klavier and Piano again. The score includes various dynamic markings like *p*, *con sord.*, *pizz.*, and *marcato*, and performance instructions like and .

32

Kl.

Fg.

Hn.

Pos.

Vi. 1

Vi. 2

Vla.

Vc.

Kb.

Klav.

p

pizz.

marcato

38

Fl.
 Ob.
 Kl.
 Fg.
 Hn.
 Trp. (C)
 Pos.
 B. Solo
 VI. 1
 VI. 2
 Vla.
 Vc.
 Kb.
 Klav.

p
senza sord.
con sord.
p
Tri - stis - est
p dolente
arco
p dolente
p dolente
sf
sf
sf
sf
sf
sf
sf

Leb. *

44

Fl.
 Ob.
 Kl.
 Fg.
 Hn.
 Trp. (C)
 Pos.
 B. Solo
 Vl. 1
 Vl. 2
 Vla.
 Vc.
 Kb.
 Klav.

dim.
 a - ni - ma_ me - a us - que ad_ mor - tem

p dolente
p dolente
dolente

47

Fl.
 Ob.
 Kl.
 Fg.
 Trp. (C)
 Pos.
 B. Solo

Tri - stis - est _____ a -

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

sf
 sf
 sf
 sf
 sf
 sf

Ped. *
 sf

53

Ob.

Kl.

Fg.

B. Solo

- ni - ma_ me - a us - que ad_ mor - tem

dim.

Vi. 1

Vi. 2

Vla.

Vc.

Kb.

mf

mf

mf

mf

Klav.

57

 $[\text{♩} = 70]$

Ob.

Kl.

Fg.

p

senza sord.

VI. 1

VI. 2

Vla.

Vc.

Kb.

espressivo

senza sord. $\overline{3}$ $\overline{3}$ $\overline{3}$ $\overline{3}$ $\overline{3}$ $\overline{3}$ $\overline{3}$ $\overline{3}$

p

senza sord. $\overline{3}$ $\overline{3}$ $\overline{3}$ $\overline{3}$ $\overline{3}$ $\overline{3}$ $\overline{3}$ $\overline{3}$

espressivo legato

espressivo legato

Klav.

$\overline{3}$

$\overline{3}$ $\overline{3}$ $\overline{3}$ $\overline{3}$ $\overline{3}$ $\overline{3}$ $\overline{3}$ $\overline{3}$

61

Ob. Kl. Fg.

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

simile

espressivo

Ped. Ped. *

64

[♩ = 80]

Ob.

Kl.

Fg.

Trp. (C)

Pos.

Vi. 1

Vi. 2

Vla.

Vc.

Kb.

Klav.

[♩ = 80]

Ped.

*

67

Ob.

Kl.

Fg.

Trp. (C)

Pos.

Vi. 1

Vi. 2

Vla.

Vc.

Kb.

Klav.

Ped.

* Ped. Ped. Ped.

70 [♩ = 90]

Fl.

Ob.

Kl.

Fg.

Hn.

Trp. (C)

Pos.

Vl. 1

Vl. 2

Vla.

Vc.

Kb.

Klav.

f

p

p

sf *apassionato* cresc.

fp cresc. 3

fp cresc.

fp cresc.

fp cresc.

[♩ = 90] *sf* *apassionato*

p *cresc.*

73

Ob.

Kl.

Fg.

Hn. *f marcato*

Pos. *f marcato*

Vi. 1

Vi. 2

Vla.

Vc.

Kb. *f*

Klav.

f

Led.

Led.

Led.

75

Ob. *f marcato*

Kl. *rinf.*

Fg. *rinf.*

Hn. *f*
senza sord.

Trp. (C) *f marcato*

Pos.

Vl. 1 *f* *rinf.* 3 3 3 3 3 3 3

Vl. 2 *f* *rinf.* 3 3 3 3 3 3 3

Vla. *f* *rinf.* 3 3 3 3

Vc. *f* *rinf.* 3 3 3 3

Kb. *f* *rinf.*

Klav. *f* *rinf.* *8va*

3

ped. *f marcato* *ped.*

77 [♩ = 100]

Fl.

Ob.

Kl.

Fg.

Hn.

Trp. (C)

Pos.

Pk.

Vi. 1

Vi. 2

Vla.

Vc.

Kb.

Klav.

f

f marcato

rinf

rinf

mf

f

f

rinf.

rinf.

rinf.

f

f

8va

f

3

rinf.

f marcato

Rd.

Rd.

Rd.

*

79

Fl.

Ob.

Kl.

Fg.

Hn.

Trp. (C)

Pos.

Vl. 1

sf *apassionato*

Vl. 2

fp

Vla.

fp

Vc.

fp

Kb.

fp

Vl. 1

cresc.

Vl. 2

cresc. *3*

Vla.

cresc. *3*

Vc.

cresc. *3* *3* *3*

Kb.

cresc.

Klav.

sf

p

decresc.

decresc.

81

Ob.

Kl.

Fg.

Hn. *f marcato*

Pos. *f marcato*

VI. 1

VI. 2

Vla.

Vc.

Kb. *f* *sf*

Klav. { *sf*

Ped. Ped. Ped.

83

Ob. *f marcato*

Kl. *rinf.*

Fg. *rinf.*

Hn.

Trp. (C) *f marcato*

Pos.

Vl. 1 *f* *rinf.*

Vl. 2 *f* *rinf.*

Vla. *f* *rinf.*

Vc. *f* *rinf.*

Kb. *f* *rinf.*

Klav. *f marcato* *rinf.* *Ped.*

85

F1.

Ob. *f*

Kl.

Fg.

Hn.

Trp. (C) *f*

Pos.

Pk. *mf*

Vl. 1

Vl. 2 *rinf.*

Vla. *rinf.*

Vc. *rinf.*

Kb. *f*

Klav. *8va* *rinfz.* *ped.* *ped.*

Fl. *sempre più rinf*

Ob.

Kl. *sempre più rinf*

Fg. *sempre più rinf*

Hn. *f*

Trp. (C)

Pos. *f*

VI. 1 *sempre più rinf*

VI. 2 *sempre più rinf*

Vla. *sempre più rinf*

Vc. *sempre più rinf*

Kb. *sempre più rinf*

Klav. *3* *8va* *3* *8va* *3* *8va* *3* *8va*

Ped. *Ped.* *Ped.* *Ped.*

This page contains measures 87 through 25 of a musical score. The instrumentation includes Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet/Cornet, Trombone, Violin 1, Violin 2, Viola, Cello, Double Bass, and Piano. The score uses a mix of treble and bass clefs, with various key signatures and time signatures. Measure 87 starts with a forte dynamic (f) in the brass section. Measures 88-25 feature sustained notes and rhythmic patterns, with dynamic markings such as *sempre più rinf* (always more rhythmic) appearing in the woodwind and brass sections. The piano part in measure 88 shows complex sixteenth-note patterns with slurs and grace notes, continuing into measure 25. The page number 25 is located in the top right corner.

89

Fl.

Ob.

Kl.

Fg.

Hn.

Trp. (C)

Pos.

Vi. 1

Vi. 2

Vla.

Vc.

Kb.

Klav.

s'va

Led.

Led.

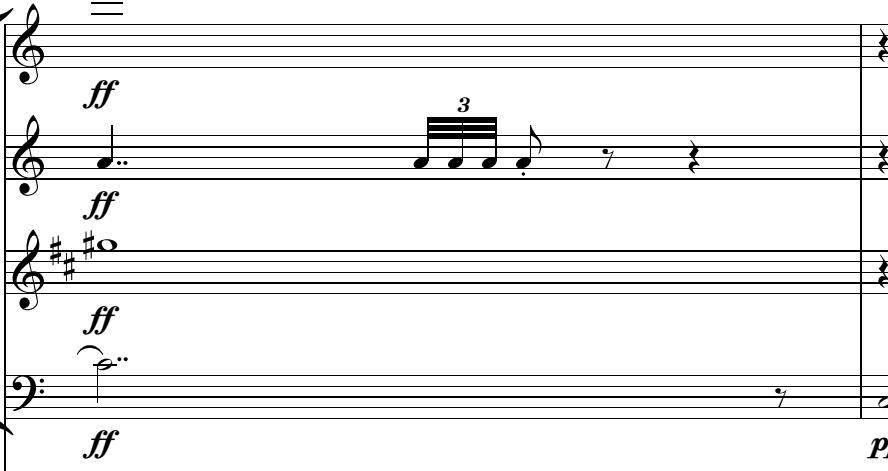
Led.

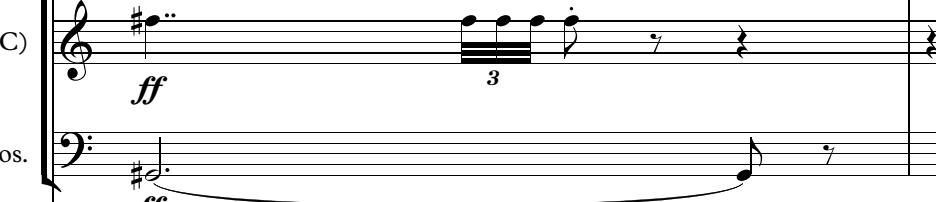
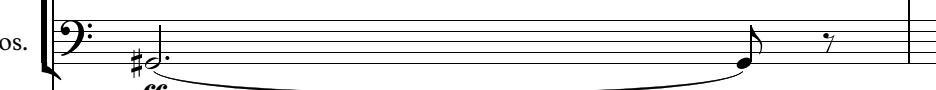
s'va

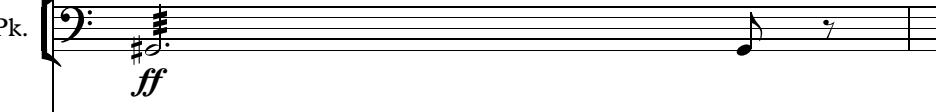
Led.

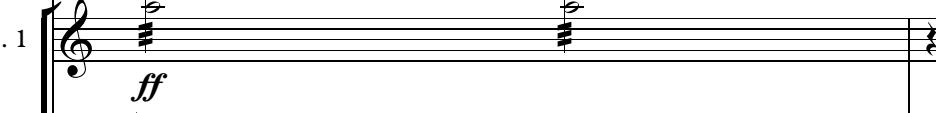
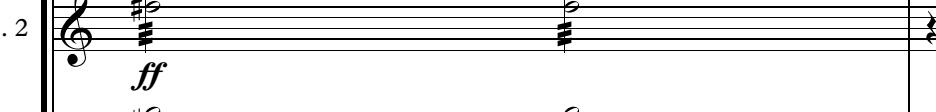
Led.

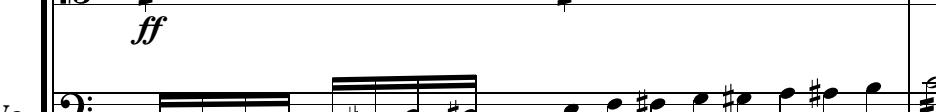
Led.

91 
 Fl. *ff*
 Ob. *ff*
 Kl. *ff*
 Fg. *ff*
 27 
p
p
p

Hn. 
ff
 Trp. (C) 
ff
3
 Pos. 
ff

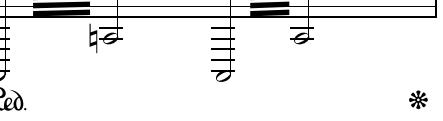
Pk. 
ff

Vi. 1 
ff
 Vi. 2 
ff

Vla. 
ff

Vc. 
ff

Kb. 
ff

Klav. 
ff
 260 
ff
 260 
ff

marcato espress.
8va --- |
 *
 *

93

Fl. ff
Ob. ff
Kl. ff
Fg. ff

Hn. ff p
Trp. (C) ff 3 p
Pos. ff

Pk. ff

Vi. 1 ff p
Vi. 2 ff p
Vla. ff p
Vc. ff p
Kb. ff p

Klav. ff 8va----- Ped. *

Fl. ff
Ob. ff
Kl. ff
Fg. ff
Hn. ff
Trp. (C) ff
Pos. ff
Pk. ff
Vi. 1 ff
Vi. 2 ff
Vla. ff
Vc. ff
Kb. ff

Klav. *8va*
Ped.

Measure 95: Flute, Oboe, Clarinet, Bassoon play sustained notes at **ff**. Bassoon has a dynamic **ff** below it. Horn, Trombone (C), and Bassoon play eighth-note patterns. Bassoon has a dynamic **ff** below it. Piano plays eighth-note patterns at **ff**.

Measure 96: Rest. Bassoon has a dynamic **ff** below it.

Measure 97: Horn, Trombone (C), and Bassoon play eighth-note patterns. Bassoon has a dynamic **ff** below it. Piano plays eighth-note patterns at **ff**.

Measure 98: Bassoon and Piano play eighth-note patterns. Bassoon has a dynamic **ff** below it. Piano plays eighth-note patterns at **v**.

Measures 97 and 98: Bassoon and Piano continue eighth-note patterns. Bassoon has a dynamic **ff** below it. Piano plays eighth-note patterns at **v**.

97

Fl.

Ob.

Kl.

Fg.

Hn.

Trp. (C)

Pos.

Pk.

VI. 1

VI. 2

Vla.

Vc.

Kb.

Klav.

ff

div.

ff

ff

ff

sempre ff

(8)

fff

Led.

Led.

99

Fl.

Ob.

Kl.

Fg.

Hn.

Trp. (C)

Pos.

Pk.

Vl. 1

Vl. 2

Vla.

Vc.

Kb.

Klav.

(8)

Ped. ff Ped. Ped.

101 [♩ = 90]

Fl.

Ob.

Kl.

Fg.

Hn.

Trp. (C)

Pos.

Pk.

VI. 1

poco a poco decresc.

VI. 2

poco a poco decresc.

Vla.

Vc.

poco a poco decresc.

Kb.

poco a poco decresc.

[♩ = 90]

Klav.

ped.

ped.

ped.

103

Fl.

Ob.

Kl.

Fg.

Hn.

Trp. (C)

Pos.

VI. 1

VI. 2

Vla.

Vc.

Kb.

Klav.

>

#

p

Led.

Led.

*

105 [♩ = 80]

Ob.

Kl.

Fg.

Trp. (C) con sord. **p**

Pos.

VI. 1

VI. 2

Vla.

Vc.

Kb.

Klav. [♩ = 80] 3 3

This musical score page contains ten staves of music. The top four staves are woodwind instruments: Oboe (Ob.), Clarinet (Kl.), Bassoon (Fg.), and Trombone (Trp. (C)). The Trombone part includes a dynamic marking 'con sord.' and a forte dynamic 'p'. The next two staves are brass instruments: Bass Trombone (Pos.) and Piano (Klav.). The bottom four staves are string instruments: Violin 1 (VI. 1), Violin 2 (VI. 2), Cello (Vc.), and Double Bass (Kb.). The piano part at the bottom includes a tempo marking of [♩ = 80] and a dynamic marking of 3 3. The entire page is filled with musical notation, including various note heads and stems.

108

Kl. *dim.*

Fg. *dim.*

Trp. (C)

Pos. *dim.*

Vi. 1 *più dimin.*

Vi. 2 *p*

Vla. *p*

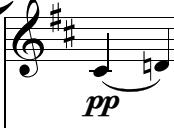
Vc. *p*

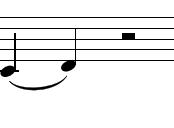
Klav. *p* *più dimin.* *pp* *pp*

This musical score page contains eight staves of music. From top to bottom, the instruments are: Kl. (Klarinet), Fg. (Fagott), Trp. (C) (Trompete in C), Pos. (Posaune), Vi. 1 (Violin 1), Vi. 2 (Violin 2), Vla. (Violoncello), and Vc. (Double Bass). The Klav. (Piano) part is shown at the bottom, with two staves: the upper staff for the treble clef part and the lower staff for the bass clef part. Measure 108 begins with the Kl. and Fg. playing eighth-note patterns. The Trp. (C) and Pos. remain silent. In measure 109, the Trp. (C) and Pos. begin eighth-note patterns. The Kl. and Fg. continue their patterns with dynamic markings 'dim.' (diminuendo). In measure 110, the Vi. 1, Vi. 2, Vla., and Vc. play eighth-note patterns. The Klav. plays eighth-note patterns on both staves. The dynamic 'dim.' is used again. In measure 111, the Vi. 1, Vi. 2, Vla., and Vc. continue their eighth-note patterns. The Klav. continues on both staves. The dynamic 'più dimin.' (more diminuendo) is used. In measure 112, the Vi. 1, Vi. 2, Vla., and Vc. continue their eighth-note patterns. The Klav. continues on both staves. The dynamics 'p' (pianissimo) and 'pp' (pianississimo) are used. In measure 113, the Vi. 1, Vi. 2, Vla., and Vc. continue their eighth-note patterns. The Klav. continues on both staves. The dynamics 'p' and 'pp' are used.

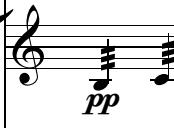
112

[♩ = 56]

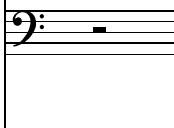
Kl.  *pp*

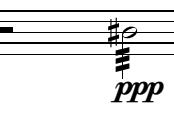
Fg.  *pp*

Pos.  *ppp*

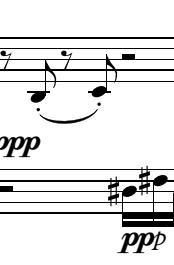
Vl. 1  *pp*

Vla.  *pp*

Vc.  *pp*

Kb.  *pizz.*

Klav.  *pp*

 *ppp*

mf

pesante

117

Kl.

Fg.

Hn.

Pos.

B. Solo

Tri - - stis tri - - stis est a - ni-

con sord.

VI. 1

molto accentato
con sord.

VI. 2

con sord.

Vla.

molto accentato

Vc.

div.

Kb.

marcato

Klav.

124

Kl.

Fg.

Hn.

Trp. (C)

Pos.

B. Solo

ma____ me - a us - que ad mor - tem

VI. 1

VI. 2

Vla.

Vc.

pizz. sempre

Kb.

marcato

Klav.

130

Kl.

Fg.

Hn.

Pos.

Vi. 1

Vi. 2

Vla.

Vc.

Kb.

Klav.

This musical score page contains ten staves of music for an orchestra and piano. The instrumentation includes Kl., Fg., Hn., Pos., Vi. 1, Vi. 2, Vla., Vc., Kb., and Klav. The key signature is A major (three sharps). Measure 130 begins with a forte dynamic (f) in the first two measures. Measures 3 and 4 show woodwind entries with slurs and grace notes. Measures 5 through 10 feature sustained notes with grace notes and slurs. Measures 11 through 15 continue with sustained notes and grace notes. Measures 16 through 20 show more sustained notes with grace notes. Measures 21 through 25 feature sustained notes and grace notes. Measures 26 through 30 continue with sustained notes and grace notes. Measures 31 through 35 show sustained notes and grace notes. Measures 36 through 40 feature sustained notes and grace notes. Measures 41 through 45 continue with sustained notes and grace notes. Measures 46 through 50 show sustained notes and grace notes. Measures 51 through 55 feature sustained notes and grace notes. Measures 56 through 60 continue with sustained notes and grace notes. Measures 61 through 65 show sustained notes and grace notes. Measures 66 through 70 feature sustained notes and grace notes. Measures 71 through 75 continue with sustained notes and grace notes. Measures 76 through 80 show sustained notes and grace notes. Measures 81 through 85 feature sustained notes and grace notes. Measures 86 through 90 continue with sustained notes and grace notes. Measures 91 through 95 show sustained notes and grace notes. Measures 96 through 100 feature sustained notes and grace notes. Measures 101 through 105 continue with sustained notes and grace notes. Measures 106 through 110 show sustained notes and grace notes. Measures 111 through 115 feature sustained notes and grace notes. Measures 116 through 120 continue with sustained notes and grace notes. Measures 121 through 125 show sustained notes and grace notes. Measures 126 through 130 feature sustained notes and grace notes.

(Alla breve taktieren) [♩ = 60]

137

Ob. Kl. Fg. Hn. Trp. (C) Pos.

pp *pp* *pp*

f *f* *f*

senza sord.

mf

This section consists of four staves. The first three staves (Ob., Kl., Fg.) play eighth-note patterns. The fourth staff (Hn.) has eighth-note patterns. The fifth staff (Trp. (C)) has eighth-note patterns. The sixth staff (Pos.) has eighth-note patterns. Measure 137 ends with dynamic *pp*. Measures 138-140 begin with *pp* dynamics. Measures 138-139 end with *f* dynamics. Measure 140 ends with *mf*.

Vl. 1 Vla. Vc. Kb.

pp *pp* *pizz.* *pp* *pizz.*

f *f*

This section consists of four staves. The first staff (Vl. 1) has eighth-note patterns. The second staff (Vla.) has eighth-note patterns. The third staff (Vc.) has eighth-note patterns and includes a "pizz." instruction. The fourth staff (Kb.) has eighth-note patterns. Measures 138-139 end with *pp* dynamics. Measures 140 begins with *pp* dynamics and ends with *f* dynamics.

Klav.

pp *pp*

f *f*

ped.

(Alla breve taktieren) [♩ = 60]

This section consists of two staves. The top staff (Klav.) plays eighth-note chords. The bottom staff (Klav.) also plays eighth-note chords. Measures 138-139 end with *pp* dynamics. Measures 140 begins with *pp* dynamics and ends with *f* dynamics and a pedal marking.

144

Ob. > *f* *pp*

Kl. > *f* *pp* *b**pp*

Fg. > *f* *p*

Hn. > *f* *pp*

Trp. (C) > *f* *pp*

Pos. > *mp* *>* *pp*

B. Solo *f* *=* *f* *=* *p* *=*
Pa - - ter Pa - - ter si pos - si - bi - le

Klav. *f* *8* *8* *8* *b**8*
8 *8* *8* *8*
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.

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

senza sord. f pizz.
senza sord. f pizz.
f pizz.
f pizz.
f

poco rit.

Klav.

f
sf
Ped. *

161 **a tempo**

Fl.

Ob.

Kl.

Fg.

Hn.

Trp. (C)

Pos.

B. Solo

tran - se - at a me ca - lix i - ste sed

Vi. 1

Vi. 2

Vla.

Vc.

Kb.

a tempo

Klav.

168

Ob. *f*

Kl. *f*

Fg. *f*

Hn. *f*

Trp. (C) *f*

Pos. *mf*

B. Solo *f* *p*

non_____ quod e - go vo - lo sed_____ quod Tu_____

pizz.

Vi. 1 *f*

Vi. 2 *f*

Vla. *f*

Vc. *f*

Kb. *f*

Klav. *ff*

[♩ = 65]

181

F1.

Ob.

Kl.

Fg.

Hn.

Pos.

pp

VI. 1

VI. 2

Vla.

Vc.

Kb.

Klav.

simile

8va

sempre legato

Ped.

Ped.

Ped.

185

Fl.

Ob.

Kl.

Fg.

Hn.

Trp. (C)

Pos.

B. Solo

Vi. 1

Vi. 2

Vla.

Vcl.

Kb.

Klav.

tran

simile

simile

(8)

Ped.

Ped.

Ped.

Ped.

188

F1.
Ob.
Kl.
Fg.
Hn.
Trp. (C)
Pos.
B. Solo

- se - at a me _____ ca -

VL. 1
VL. 2
Vla.
Vc.
Kb.

poco cresc. dim.
poco cresc. dim.
poco cresc. dim.
poco cresc. dim.
poco cresc. dim.

Klav.

rinfz. dim.
Ped. Ped.

191

Kl.

Fg.

Hn.

Trp. (C)

Pos.

B. Solo

lix i ste tran

VI. 1

VI. 2

Vla.

Vc.

Kb.

Klav.

Ped.

194

Fl.

Ob.

Kl.

Fg.

Hn.

Trp. (C)

Pos.

B. Solo

VI. 1

VI. 2

Vla.

Vc.

Kb.

Klav.

se - at
a me ca -

poco cresc.
dim.

rinfz.
dim.

Led.
Led.
Led.

197

Ob.

Fg. *poco a poco cresc.*

Hn. *poco a poco cresc.*
senza sord.

Trp. (C) *pp*

Pos. *poco a poco cresc.*

B. Solo

lix i ste

Vi. 1 *p* *poco a poco cresc.*

Vi. 2 *p* *poco a poco cresc.*

Vla. *p* *poco a poco cresc.*

Vc. *p* *poco a poco cresc.*

Kb. *p* *poco a poco cresc.*

Klav. *p* *Ped.* *Ped.* *Ped.* *Ped.* *poco a poco cresc.*

200

Fl.

Ob.

Kl.

Fg.

Hn.

Trp. (C)

Pos.

B. Solo

VI. 1

VI. 2

Vla.

Vc.

Kb.

Klav.

cresc.

poco cresc.

simile

sed non quod e - go

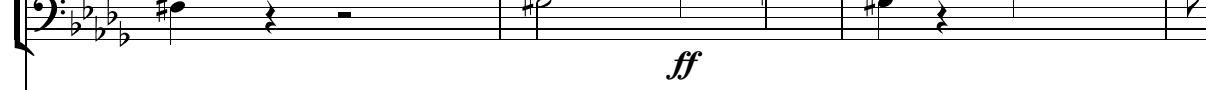
Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

206

Fl. 

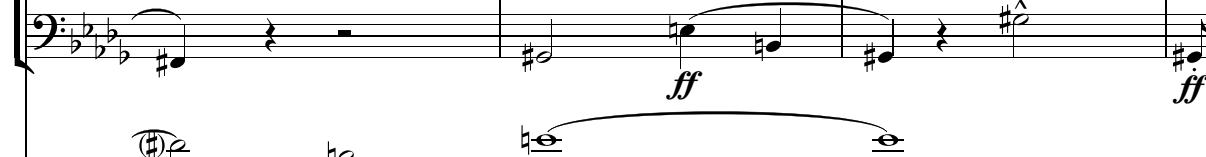
 Ob. 

 Kl. 

 Fg. 

 Hn. 

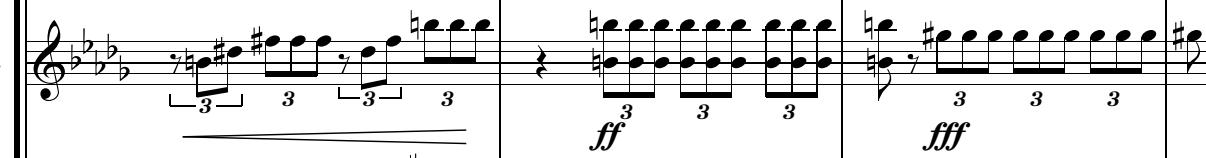
 Trp. (C) 

 Pos. 

 B. Solo 

— quod Tu sed —

VI. 1 

 VI. 2 

 Vla. 

 Vc. 

 Kb. 

8va

Klav. 

Led. 

210 lunga [♩ = 70]

Fl. lunga *p*

Ob. lunga *p*

Kl. lunga *p*

Fg. lunga *p* *legato*

Hn. lunga *p*

Trp. (C) lunga *p*

Pos. lunga *pp*

Pk. lunga *ppp ma un poco marcato*

B. Solo

— quod Tu

VI. 1 lunga *p* ³

VI. 2 lunga *p* ³ *div.* *mp*

Vla. lunga *legato*

Vc. lunga *p* ³

Kb. *p* ³

Klav. *p* *8va* *semper legato*

ped. *ped.*

214

Fl.

Ob.

Kl.

Fg.

Hn.

Trp. (C)

Pos.

Pk.

Vi. 1

Vi. 2

Vla.

Vc.

Kb.

Klav.

dim.

simile

p

dim.

Ped.

Ped.

217

F1. *p* *pp*

Ob. *pp*

Kl. *pp*

Fg. *p* *pp*

Hn. *p*

Pos. *p*

Pk. *pp* *pp*

B. Solo *quod* *Tu*

VI. 1 *p* *3* *3* *3* *3* *3*

VI. 2 *p* *3* *3* *3* *3* *3*

Vla. *p* *3* *3* *3* *3* *3*

Vc. *pp trem.* *3*

Kb. *pp trem.* *3*

Klav. *Ped.* *Ped.* *Ped.* *Ped.* *8va*

221

Fl.

Ob.

Kl.

Fg.

Hn.

Trp. (C)

Pos.

Pk.

Vi. 1

Vi. 2

Vla.

Vcl.

Kb.

Klav.

sempre legato

p

pp

ppp

sempre legato

(8)---

Repd.

224

Fl.

Ob.

Kl.

Fg.

Hn.

Trp. (C)

Pos.

Pk.

Vi. 1

Vi. 2

Vla.

Vcl.

Kb.

Klav.

dim.

p

pp

dimin.

p

p

pp

dimin.

p

p

dimin.

p

dimin.

p

dimin.

p

ped.

ped.

228

F1. *perdendo*

Ob. *pp*

Kl.

Fg.

Hn. *p*

Pos.

Pk. *pp*

B. Solo *f* *f*.
quod Tu!

VI. 1 3 3 3 3
perdendo

VI. 2 3 3 3 3
perdendo

Vla. 3 3 3 3

Vc.

Kb.

Klav. *pp* *perdendo*
Ped. Ped. Ped. Ped.

232

F1. *pp*

Ob. *pp*

Kl. *pp*

Fg. *pp*

Hn. *pp*

Trp. (C) *p dolce ma acentato* *dim. ben tenuto*

Pos. *ppp*

Pk. *pp*

Vl. 1 3 *pizz.*

Vl. 2 3 *pizz.*

Vla. *p* unis. *pizz.*

Vc. *pizz.*

Kb. *p*

Klav. *dolce ma accentato* *Ped.* *p* *Ped.*

237

Fl.

Ob.

Kl.

Fg.

Hn.

Pos.

Vi. 1

Vi. 2

Vla.

Vc.

Kb.

Klav.

pp

pp

pp

pp

ppp

*