

Franz Liszt

Resurrexit

Nr. 14 aus „Christus“

Neufassung für Kammerorchester
(und ohne Tenorteilung)
von Ingo Schulz

Soli (SATB)
Chor (SSAATBB)
Flöte
Oboe
Klarinette in B
Fagott
Horn in F
Trompete in C
Posaune
4 Pauken
Becken
Glocken b, h, c, cis
Harfe ad. lib.
Orgel
Streicher (min. 2/2/2/2/1)

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Vorwort

Diese Neuausgabe von "Resurrexit" 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) und vor allem die Notation in großen Notenwerten blieben unverändert.

Meine Tempo-Vorschläge habe ich in eckigen Klammern hinzugefügt.

Wenn irgend möglich, sollte auf Becken und Glocken nicht verzichtet werden. Sie haben sehr wenig zu spielen, aber der Effekt ist mir sehr wichtig.

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 "Resurrexit" 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) and above all the notes themselves and note values remain unchanged.

My suggestions for tempo are added in square brackets.

If possible, the cymbals and bells should not be left out. Their parts are small but their effect is grand, and to me very important.

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

Resurrexit

Satz Nr. 14 aus „Christus“

Franz Liszt (1811-1886)
Neufassung für Kammerorchester (und ohne Tenorteilung)
von Ingo Schulz, 2012

Allegro mosso (Alla breve) [♩ = 75]

The score is arranged in systems. The first system includes Flöte, Oboe, Klarinette in B, Fagott, Horn in F, Trompete in C, Posaune, Pauken, Becken, Röhrenglocken, Harfe ad. lib., and Orgel. The second system includes Soprano, Alto, Tenor, and Bass vocal parts, and Soprano, Alto, Tenor, and Bass choir parts. The third system includes Violine 1, Violine 2, Viola, Violoncello, and Kontrabass. The fourth system is for Klavier (nur zum Einstudieren). Dynamics include *pp*, *p*, *p un poco marcato*, and *p marcato*. There are fermatas and slurs over the woodwind parts. The keyboard part has a *ped.* marking at the end.

Allegro mosso (Alla breve) [♩ = 75]

Fl. *pp*
 Ob.
 Kl.
 Fg.
 Hn.
 Trp. (C)
 Pos.
 Pk.
 Org. *mf*
 Ped.
 S. *f* Re - sur -
 A. *f* Re - sur -
 T. *f* Re - sur -
 B. *f* Re - sur -
 VI. 1 *pp*
 VI. 2 *pp*
 Vla.
 Vc.
 Kb.
 Klav. *pp*
 Ped. * Ped.

21

Fl. *f*

Ob. *f*

Kl. *f*

Fg. *f*

Hn. *f*

Trp. (C) *f*

Pos. *f*

Pk. *p cresc.* ----- *p cresc.*

Org.

S. re - xit ter - ti - a di - e! Re - sur - re - xit

A. re - xit ter - ti - a di - e! Re - sur - re - xit

T. re - xit ter - ti - a di - e! Re - sur - re - xit

B. re - xit ter - ti - a di - e! Re - sur - re - xit

VI. 1 *f*

VI. 2 *f*

Vla. *f*

Vc. *f*

Kb. *f*

Klav. *f*

Ed.

32

Fl.

Ob.

Kl.

Fg.

Hn.

Trp. (C)

Pos.

Pk.

Org.

S.

A.

T.

B.

VI. 1

VI. 2

Vla.

Vc.

Kb.

Klav.

senza sord.

f

Ped.

ter - ti - a di - e! Re - sur - re - xit! Re - sur - re - xit!

ter - ti - a di - e! Re - sur - re - xit! Re - sur - re - xit!

ter - ti - a di - e! Re - sur - re - xit! Re - sur - re - xit!

ter - ti - a di - e! Re - sur - re - xit! Re - sur - re - xit!

f

43

Fl.

Ob.

Kl.

Fg.

ff

Hn.

Trp. (C)

Pos.

ff

Pk.

Org.

Ped.

S.

A.

T.

B.

ff

Re - sur - re - - - xit!

VI. 1

VI. 2

Vla.

Vc.

Kb.

ff

Klav.

ff

Ped.

*

54

Fl.

Ob.

Kl.

Fg.

Hn.

Trp. (C)

Pos.

Pk.

Org.

S.

A.

T.

B.

VI. 1

VI. 2

Vla.

Vc.

Kb.

Klav.

ff

ff

ff

ff

ff

ff

ff

Man.

Ped.

*

Ped.

*

65

Fl. *stacc.*

Ob. *stacc.*

Kl. *stacc.*

Fg. *stacc.*

Hn. *stacc.*

Trp. (C) *stacc.*

Pos. *stacc.*

Pk. Pauken ("stimmen auf E")

Org.

S.

A.

T.

B.

VI. 1 *staccato*

VI. 2 *staccato*

Vla. *staccato*

Vc. *staccato*

Kb. *staccato*

Klav. *stacc.*

Fl.

Ob.

Kl.

Fg.

Hn.

Trp. (C)

Pos.

Pk.

S.

A.

T.

B.

VI. 1

VI. 2

Vla.

Vc.

Kb.

Klav.

ten.

f

sf

ff

Chri - stus vin - cit, Chri - stus

Chri - stus vin - cit, Chri - stus re - gnat, Chri - stus im - pe - rat in sem - pi - ter - na_ sæ -

ff

ff

tenuto

[♩ = 75]

88

Fl.
Ob.
Kl.
Fg.

Hn.
Trp. (C)
Pos.

S.

A. *ff*
Chri - stus vin - cit, Chri - stus re - gnat, Chri - stus im - pe-

T.
re - gnat, Chri - stus im - pe - rat in sem - pi ter - na sae - cu - la, sem - pi-

B.
- cu - la, in sem - pi - ter - - na sae - cu - la, sem - pi - ter - na

VI. 1

VI. 2 *ff*

Vla. *tenuto ff*

Vc. *tr*

Kb.

Klav. *ten.*

99

Fl.

Ob.

Kl.

Fg.

Hn.

Trp. (C)

Pos.

1. Sopran

S.

A.

T.

B.

Vl. 1

Vl. 2

Vla.

Vc.

Kb.

Klav.

ff

sf

tr

sf

Chri - stus vin - cit, Chri - stus re - gnat, Chri - stus im - pe - rat in sem - pi - ter - na -
 rat in sem - pi - ter - na, sem - pi - ter - na! sem - pi - ter - na sæ -
 ter - na sæ - cu - la. A - men, a - men! in sem - pi - ter - na sæ -
 sæ - cu - la. A - men, a - men! in sem - pi - ter - na sæ -

110

Fl. - Flute

Ob. - Oboe

Kl. - Clarinet

Fg. - Bassoon

Hn. - Horn

Trp. (C) - Trumpet

Pos. - Trombone

S. - Soprano

A. - Alto

T. - Tenor

B. - Bass

VI. 1 - Violin I

VI. 2 - Violin II

Vla. - Viola

Vc. - Violoncello

Kb. - Double Bass

Klav. - Piano

sempre f e marcato

f *sempre f e marcato* *sf* *sf* *sf*

se - cu - la. Chri - stus vin - cit, Chri - stus re -

- cu - la. Chri - stus vin - cit, Chri - stus re -

- cu - la. Chri - stus vin - - cit, Chri - stus re - gnat,

- cu - la. Chri - stus vin - cit, Chri - stus re -

f *f* *divisi* *divisi*

f

Fl.

Ob.

Kl.

Fg.

Hn.

Trp. (C)

Pos.

Pk.

Org.

S.

A.

T.

B.

VI. 1

VI. 2

Vla.

Vc.

Kb.

Klav.

tr

sf

f

ff

Ped.

gnat, Chri - stus im - pe - rat in sem - pi - ter - na

gnat, Chri - - - stus im - - - pe - rat in sem - pi - ter - na

Chri - - - stus im - - - pe - rat in sem - pi - ter - na

gnat, Chri - stus im - pe - rat in sem - pi - ter - na

ff

ff

ff

ff

ff

ff

ff

Fl.

Ob.

Kl.

Fg.

Hn.

Trp. (C)

Pos.

Pk.

Org.

S.

A.

T.

B.

VI. 1

VI. 2

Vla.

Vc.

Kb.

Klav.

sæ - cu - la, in sem - pi ter - na sæ - cu - la, in sem - pi - ter - na sæ - - cu -

sæ - cu - la, in sem - pi ter - na sæ - cu - la, in sem - pi - ter - na sæ - - cu -

sæ - cu - la, in sem - pi ter - na sæ - cu - la, in sem - pi - ter - na sæ - - cu -

sæ - cu - la, in sem - pi ter - na sæ - cu - la, in sem - pi - ter - na sæ - - cu -

sempre animato

140

Ob. *fp* *p*

Kl. *fp* *p*

Fg. *fp* *p*

Hn.

Trp. (C) *p* con sord.

Pos.

Hfe. tremolando il più presto possibile

Takt 140-178 nur spielen, falls Harfe nicht besetzt.
Klang silbrig, hell, 8' (evtl. + 4')

Org. *p* tremolando il più presto

Soli *f* *esaltato*

S. Chri - - - - - stus vin - - - cit, Ho - san -

A.

T.

B.

Chor

S. la.

A. la.

T. la.

B. la.

Vi. 1 *fp* tremolando *p*

Vi. 2 *fp* tremolando *p*

Vla. *fp* tremolando *p*

Vc.

Kb.

sempre animato

sempre tremolando

Klav. *fp* *p*

Ob. Kl. Fg. Hn. Trp. (C) Pos. Hfe. Org. S. A. T. B. S. A. T. B. Vl. 1. Vl. 2. Vla. Vc. Kb. Klav.

na in - ex - cel -

ff esaltato
Chri - - - - - stus vin - - cit, Ho - san -

p
Chri - - - - - stus,
Chri - - - - - stus,
Chri - - - - - stus,
Chri - - - - - stus,

p tremolando
p

* Red.

Ob.
Kl.
Fg.
Hn.
Trp. (C)
Pos.
Hfe.
Org.
S.
A.
T.
B.
S.
A.
T.
B.
VI. 1
VI. 2
Vla.
Vc.
Kb.
Klav.

ff esaltato - sis!
Chri - - - - - stus re - - gnat. Ho - san -
na! Ho - san - - - - -
p Chri - - - - - stus,
Chri - - - - - stus,
Chri - - - - - stus,
Chri - - - - - stus,
fp *p* *fp* *p* *fp* *p* *fp* *p*
fp *p*
Red.

Ob.

Kl.

Fg.

Hn.

Trp. (C)

Pos.

Hfe.

Org.

S.

A.

T.

B.

S.

A.

T.

B.

VI. 1

VI. 2

Vla.

Vc.

Kb.

Klav.

fp

fp

fp

fp

fp

pp

p

p

p

p

p

fp

Chri - - - - - stus, Chri - - - - - sis!
 ex - - - - - cel - - - - - sis!
 san - - - - - na!

vin - - - - - cit, re - - - - - gnat,
 vin - - - - - cit, re - - - - - gnat,
 vin - - - - - cit, re - - - - - gnat,
 vin - - - - - cit, re - - - - - gnat,

Ob.
Kl.
Fg.
Hn.
Trp. (C)
Pos.
Hfe.
Org.
S.
A.
T.
B.
S.
A.
T.
B.
VI. 1
VI. 2
Vla.
Vc.
Kb.
Klav.

stus im - pe - rat, im - pe - rat!

im - pe - rat, im - pe - rat!

im - pe - rat, im - pe - rat!

im - pe - rat, im - pe - rat!

im - pe - rat, im - pe - rat!

pizz.

pizz.

pizz.

pizz.

pizz.

188 Andante [♩ = 65]

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

Org. (Harmonium)
p dolciss.

Soli *dolce espress. assai*
S. Ho - san - - na! Ho - san - na! Ho - san - - na in - ex - cel - sis!
A. *dolce espress. assai* Ho - san - na! Ho - san - na! Ho - san - na in - ex - cel - sis!
T. *dolce espress. assai* Ho - san - na! Ho - san - na! Ho - san - na in ex cel - sis!
B. *dolce espress. assai* Ho - san - na! Ho - san - na! Ho - san - na in - ex - cel - sis! *espressivo* Chri - stus

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

Klav. *dolciss.*

Andante [♩ = 65]

199

ritenuto

Tempo I. Allegro animato (Alla breve) [♩ = 80]

Fl. *p*

Ob.

Kl. *p*

Fg. *p*

Hn.

Trp. (C) *p* senza sord.

Pos. *pp*

Soli

S. *p* sotto voce
in sem - pi - ter - na sae - cu - la.

A. *p* sotto voce
in sem - pi - ter - na sae - cu - la.

T. *p* sotto voce
in sem - pi - ter - na sae - cu - la.

B. *p*
re - gnat in sem - pi - ter - na sae - cu - la.

VI. 1 *p* arco

VI. 2 *p* arco

Vla. *p* arco

Vc. *p* arco

Kb. *p* arco

ritenuto

Tempo I. Allegro animato (Alla breve) [♩ = 80]

Klav. *p* *ten.* *ten.*

210

Fl.

Ob.

Kl.

Fg.

Hn.

Trp. (C)

Pos.

Chor

S.

A.

T.

B.

Chri - stus vin - cit, Chri -

VI. 1

VI. 2

Vla.

Vc.

Kb.

Klav.

Ped.

221

Fl. *cresc.*

Ob.

Kl. *cresc.*

Fg. *cresc.*

Hn.

Trp. (C) *cresc.*

Pos. *cresc.*

S. *p*

A. *p*

T. *p*

B. *p*

VI. 1 *p*

VI. 2 *p*

Vla. *p*

Vc. *p*

Kb. *p*

Klav. *p*

*Red. Red. Red. **

- stus re - gnat, im - - pe - rat in sem - pi - ter -

231

Fl. *p cresc.*

Ob.

Kl. *cresc.*

Fg. *cresc.*

Hn. *cresc.*

Trp. (C)

Pos. *cresc.*

Pk. *p cresc.*

S. - - - - na sæ - - - - cu - - la, in

A. - - - - na sæ - - - - cu - - la, in

T. - - - - na sæ - - - - cu - - la, in

B. - - - - na sæ - - - - cu - - la, in

VI. 1 *cresc.*

VI. 2 *cresc.*

Vla. *cresc.*

Vc. *cresc.*

Kb. *cresc.*

Klav. *cresc.*

Detailed description: This page of a musical score covers measures 231 to 238. It features a variety of instruments and vocal soloists. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Kl.), Bassoon (Fg.), Horn (Hn.), Trumpet (Trp. (C)), and Trombone (Pos.). The brass section includes Percussion (Pk.). The string section includes Violin 1 (VI. 1), Violin 2 (VI. 2), Viola (Vla.), Violoncello (Vc.), and Kontrabaß (Kb.). The keyboard part (Klav.) is also present. The score is in a key with three sharps (F#, C#, G#) and a common time signature. The vocal soloists (Soprano, Alto, Tenor, Bass) sing the lyrics: "na sæ - - - - cu - - la, in". The dynamics range from piano (*p*) to crescendo (*cresc.*), with the crescendo markings appearing in the final measures of each instrument's part.

240

This musical score page contains measures 240 to 247. It features a full orchestra and a four-part choir. The orchestral parts include Flute (Fl.), Oboe (Ob.), Clarinet (Kl.), Bassoon (Fg.), Horn (Hn.), Trumpet (Trp.), Trombone (Pos.), Percussion (Pk.), Violin I (VI. 1), Violin II (VI. 2), Viola (Vla.), Violoncello (Vc.), and Kontrabaß (Kb.). The choir parts are Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The score includes various musical notations such as dynamics (cresc., ff, f), articulation (accents, slurs), and performance techniques (trills, triplets). The vocal parts have German lyrics: "sem - pi - - ter - - - - na! Hal - le - - lu - ia!".

249

Fl. *ff* 3

Ob. 3

Kl. 3

Fg. 3

Hn. 3

Trp. (C) 3

Pos. 3

Pk.

S. Hal - le - lu - ia! Hal - le - lu - ia! Hal - le -

A. Hal - le - lu - ia! Hal - le - lu - ia! Hal - le -

T. Hal - le - lu - ia! Hal - le - lu - ia! Hal - le -

B. Hal - le - lu - ia! Hal - le - lu - ia! Hal - le -

ff 3

VI. 1 *ff* 3

VI. 2 *ff* 3

Vla. *ff* 3

Vc. *ff* 3

Kb. *ff* 3

Klav. 3

259

Fl.

Ob.

Kl.

Eg.

ff

Hn.

Trp. (C)

Pos.

ff

Pk.

ff

Bck

Röhren- Gl.

Org.

(Orgel)

f

Man.

S.

ff

lu - ia! Hal - le - - lu - ia! Hal - le - lu - ia! Hal -

A.

ff

lu - ia! Hal - le - - lu - ia! Hal - le - lu - ia!

T.

ff

lu - ia! Hal - le - - lu - ia! Hal - le - lu - ia! Hal -

B.

ff

lu - ia! Hal - le - - lu - ia! Hal - le - lu - ia!

VI. 1

VI. 2

Vla.

Vc.

Kb.

ff

Klav.

ff

270

Fl.

Ob.

Kl.

Fg.

Hn.

Trp. (C)

Pos.

Pk.

Bck

Röhren- Gl.

Org.

S.

A.

T.

B.

Vl. 1

Vl. 2

Vla.

Vc.

Kb.

Klav.

le - - - lu - ia!

Hal - le - - lu - ia!

le - - - lu - ia!

Hal - le - - lu - ia!

ff

ff

sempre ff

ff

280

Fl.

Ob.

Kl.

Fg.

Hn.

Trp. (C)

Pos.

Pk.

Bck

Röhren- Gl.

Org.

S.

A.

T.

B.

VI. 1

VI. 2

Vla.

Vc.

Kb.

Klav.

ff

ff

Chri - stus vin - cit, Chris - stus re - gnat, Chri -

Chri - stus vin - cit, Chris - stus re - gnat, Chri -

Chri - stus vin - cit, Chris - stus re - gnat, Chri -

Chri - stus vin - cit, Chris - stus re - gnat, Chri -

31

289

Fl.

Ob.

Kl.

Fg.

Hn.

Trp. (C)

Pos.

Pk.

Bck

Röhren- Gl.

Org.

S.

A.

T.

B.

VI. 1

VI. 2

Vla.

Vc.

Kb.

Klav.

p

stus im - - pe - rat! Ho -

stus im - - pe - rat! Ho -

stus im - - pe - rat!

stus im - - pe - rat!

p

300

Fl.

Ob.

Kl.

Fg.

Hn.

Trp. (C)

Pos.

Hfe. *mf* tremolando il più presto possibile

Org. *p* tremolando il più presto

S. san - - - - - na! Ho - - - - - *p*

A. san - - - - - na!

T. *p* Ho - - - - - san - - - - - na!

B. *p* Ho - - - - - san - - - - - na!

Vl. 1 *pp*

Vl. 2 *pp*

Vla. *p*

Vc. *p*

Kb.

Klav. *pp*

308

Fl.

Ob.

Kl.

Fg.

Hn.

Trp. (C)

Pos.

Hfe.

Org.

S.

A.

T.

B.

VI. 1

VI. 2

Vla.

Vc.

Kb.

Klav.

p

f

p

f

san - - - - - na! Ho - -

Ho - - san - - - - - na!

Ho - - san - - - - - na!

Ho - - san - - - - - na!

p

f

p

f

Led

Led

316

Fl. *cresc.*

Ob. *cresc.*

Kl. *cresc.*

Fg. *cresc.*

Hn. *p* *cresc.*

Trp. (C) *mf*

Pos. *cresc.*

Pk. *pp*

Hfe. *8va*

Org. *8va*

S. *cresc.*
san - - - - - na!

A. *cresc.*
Ho - - - - - san - - - - - na!

T.

B. *cresc.*
Ho - - - - - san - - - - - na!

VI. 1 *cresc.*

VI. 2 *cresc.*

Vla. *cresc.*

Vc. *cresc.*

Kb. *cresc.*

Klav. *cresc.*
Ped

323

Fl.

Ob.

Kl.

Fg.

Hn.

Trp. (C)

Pos.

Pk.

Org. Zungen
Ped.

S.
Hal - - - le - lu - ia! Hal - le - lu - - ia! Hal -

A.
Hal - - - le - lu - ia! Hal - le - lu - - ia! Hal -

T.
Hal - - - le - lu - ia! Hal - le - lu - - ia! Hal -

B.
Hal - - - le - lu - ia! Hal - le - lu - - ia! Hal -

VI. 1

VI. 2

Vla.

Vc.

Kb.

Klav.

Fl. *ff* *sempre ff*

Ob. *ff* *sempre ff*

Kl. *ff* *sempre ff*

Fg. *ff* *sempre ff*

Hn. *ff* *sempre ff*

Trp. (C) *ff* *sempre ff*

Pos. *ff* *sempre ff*

Pk.

Bck

Röhren-Gl.

Org. *Plenum*

S.

A.

T.

B.

VI. 1

VI. 2

Vla.

Vc.

Kb.

Klav. *sempre ff*

le - lu - ia! Hal - le - lu - - ia! Ho - san - - - na! Ho -

342

Fl.

Ob.

Kl.

Fg.

Hn.

Trp. (C)

Pos.

Pk.

Bck

Röhren- Gl.

Org.

S.

A.

T.

B.

VI. 1

VI. 2

Vla.

Vc.

Kb.

Klav.

Red

Red

*

na! Ho - san - na! Ho - san - na in...
 san - na! in ex cel - sis! Ho - san - na! Ho - san - na in...
 san - na! in ex cel - sis! Ho - san - na! Ho - san - na in...

353

Fl.

Ob.

Kl.

Fg.

Hn.

Trp. (C)

Pos.

Pk.

Bck

Röhren- Gl.

Org.

S.

A.

T.

B.

VI. 1

VI. 2

Vla.

Vc.

Kb.

Klav.

ex - cel - sis! Ho - san - na! Ho - san - na!

ex - cel - sis! Ho - san - na! Ho - san - na!

ex - cel - sis! Ho - san - na! Ho - san - na!

ex - cel - sis! Ho - san - na! Ho - san - na!

And.

* Pedal in jedem Takt

364

Fl.

Ob.

Kl.

Fg.

Hn.

Trp. (C)

Pos.

Pk.

Bck.

Röhren- Gl.

Org.

S.

A.

T.

B.

VI. 1

VI. 2

Vla.

Vc.

Kb.

Klav.

-na! Hal - le - lu - ia!

-na! Hal - le - lu - ia!

-na! Hal - le - lu - ia!

-na! Hal - le - lu - ia!

sf

sf

sf

sf

sf

sf

sf

sf

sf

sf

sf

sf

sf

sf

8^{va}

2^{da}

*

376 **Andante maestoso** [♩ = 58]

Fl. *ff*

Ob. *ff*

Kl. *ff*

Fg. *ff*

Hn. *ff*

Trp. (C) *ff*

Pos. *ff*

Pk.

Org. *f*
Ped.

S. *ff*
A - men! A - - men! A - men! A -

A. *ff*
A - men! A - - men! A - men! A -

T. *ff*
A - men! A - - men! A - men! A -

B. *ff*
A - men! A - - men! A - men! A -

VI. 1 *ff*

VI. 2 *ff*

Vla. *ff*

Vc. *ff*

Kb. *ff*

Klav. **Andante maestoso** [♩ = 58]
ff
Ped.

382

Fl.
Ob.
Kl.
Fg.
Hn.
Trp. (C)
Pos.
Pk.
Org.
S.
A.
T.
B.
VI. 1
VI. 2
Vla.
Vc.
Kb.
Klav.

men! A - - - - - men!
men! A - - - - - men!
men! A - - - - - men!
men! A - - - - - men!

Ped.

Detailed description: This page of a musical score covers measures 382 to 385. It features a full orchestral ensemble and vocal soloists. The woodwind section includes Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet (C), and Trombone. The brass section includes Percussion and Organ. The string section includes Violin I, Violin II, Viola, Violoncello, and Kontrabaß. The piano part is also present. The vocal soloists (Soprano, Alto, Tenor, Bass) are performing the phrase "men! A - - - - - men!". The score includes various musical notations such as dynamics (p, mf, f), articulation (accents, slurs), and performance instructions like "Ped." for the organ. The key signature has three sharps (F#, C#, G#) and the time signature is common time (C).