

# VIII. Verkündigung

Langsam und mystisch

♩ = 70

Bariton  
con sordino

Violine I  
con sordino

Violine II  
con sordino

Viola  
con sordino s. tasto  
ord. 6 al tasto 5 3  
pp mp

Violoncello  
con sordino s. tasto  
pp an der Spitze molto al pont.

Kontrabass  
con sordino pizz. arco s. tasto  
mf > p mf > p

NB: Im ganzen Satz führt die Solo-Bratsche, die deutlich im Vordergrund spielt. Die übrigen Streicher spielen durchweg sehr leise und flächig. Auch wenn die Solo-Bratsche sich dynamisch steigert, bleiben die übrigen Streicher in ihrer pp-Dynamik. Ausnahmen: Die unterschiedlichen Sechzehntelfiguren blitzen immer kurz auf, und der "Herzschlag" im pizz. Kontrabass muss immer sehr deutlich sein.



5  
sul tasto (unmerklich einsetzen) al ord. (hervortreten)

Vla.  
ppppp s.t. an der Spitze molto al pont.

Vc.  
pp an der Spitze molto al pont. s.t. pp

Kb.  
pizz. arco s.t. pp  
mf > p mf > p mf > p

8

VI. I

VI. II

Vla.

Vc.

Kb.

(deutlich im Vordergrund) ord. *pp*

*mf* ord. *mp*

s.t. ord. *pp* s.t. *pp*

ord. *mp* al tasto *pp*

6 6

6 7

ord. *mp* al tasto *pp* ord. al tasto *pp* s.t.

6 5

ord. *mp* s.t. *pp* *pp*

7 5

poco port. *mp* *pp* pizz.

*mf* > *p*

s.t. sempre sim. sempre sim. sempre sim.

10

VI. I

VI. II

Vla.

Vc.

Kb.

sul tasto *pp* s.t. *pp*

ord. *mp* al tasto *pp*

6 6

6 7

ord. *mp* al tasto *pp* s.t. *pp*

6 5

3 sempre sim.

arco s.t. *mf* > *p* poco port.

sempre sim. sempre simile

12

VI. I

VI. II

Vla.

Vc.

Kb.

*mf* *p* *mf* *p*



14

VI. I

VI. II

Vla.

Vc.

Kb.

ord. → s.t. *pp* *mp* *pp* *mp* *pizz.*

s.t. *pp* *sempre sim.* *mp*

16

VI. I

VI. II

Vla.

Vc.

Kb.

*pizz.* *arco s.t.* *poco port.*

*mf* *p*

6

5

*poco a poco cresc.*

7

3

7

5

5

Detailed description: This system contains measures 16, 17, and 18. VI. I has a sixteenth-note scale starting in measure 17 with a '6' above it. VI. II has a sixteenth-note scale starting in measure 16 with a '5' above it. Vla. has a melodic line with a 'poco a poco cresc.' instruction and a triplet of eighth notes in measure 18 with a '3' above it. Vc. has a sixteenth-note scale in measure 17 with a '5' below it. Kb. starts with a pizzicato note in measure 16, then arco s.t. in measure 17, and poco port. in measure 18. Dynamics range from mf to p.



17

VI. I

VI. II

Vla.

Vc.

Kb.

*f* *mf* *cresc.* *pizz.*

*mf* *p* *mf*

6

7

5

3

7

7

5

3

5

*a.d.Sp.*

Detailed description: This system contains measures 17, 18, and 19. VI. I has a sixteenth-note scale in measure 17 with a '7' above it, and a sixteenth-note scale in measure 18 with a '5' above it. VI. II has a sixteenth-note scale in measure 17 with a '6' above it. Vla. has a melodic line with dynamics f, mf, and cresc., and a triplet of eighth notes in measure 19 with a '3' above it. Vc. has a sixteenth-note scale in measure 17 with a '7' below it. Kb. has a sixteenth-note scale in measure 17 with a '5' below it, and a pizzicato note in measure 19. Dynamics range from f to p.

sotto voce

Bar. *Die Kir - che, die*

VI. I *molto al pont.*  
a.d.Sp. molto al pont. *ord. sf ppp s. pont.*

VI. II *molto al pont.*  
a.d.Sp. molto al pont. *ord. sf ppp s. pont.*

Vla. *dim.*  
a.d.Sp. molto al pont. *ord. sf ppp s. pont.*

Vc. *a.d.Sp. molto al pont.*  
a.d.Sp. molto al pont. *ord. sf ppp s. pont.*

Kb. *arco s.t.*  
a.d.Sp. molto al pont. *ord. sf ppp*  
*pizz. mf p*

Bar. *Kir - che, die Kir - che ist nur Kir - che, s.t. wenn... wenn...*

VI. I *s.t.*

VI. II *s.t.*

Vla. *pizz. (mit viel Fleisch)*  
*f*  
*s.t.*

Vc. *s.t.*

Kb. *mf p* *mf p* *mf p* *mf p*

alle Streicher (außer Vla. I)  
ord. al tasto → s.t.

27

Bar. wenn sie für an-de-re da ist.

ord. al tasto → s.t.

Sie... s.pont.

VI. I *mf* *pp* *ppp*

VI. II *mf* *pp* *ppp*

Vla. *mf* *pp* *ppp*

Vc. *mf* *pp* *ppp*

*mf* *pp* *ppp*

30

Bar. Sie muss... sie muss den Leu-ten, den Leu-ten sa-gen,

VI. I

VI. II

Vla.

Vc.

Kb. *mf* *p* *mf* *p* *mf* *p* *mf* *p*

33

Bar. *mf* — *p*

was... was... was... was ein Le - ben mit

VI. I s.t.

VI. II s.t.

Vla. (pizz.)

Vc. s.t.

Kb. s.t.

35

alle Streicher (außer Vla. I)  
ord. al tasto → s.t.

Bar. Christus ist, was...

VI. I *mf* *pp* s. pont. *ppp*

VI. II *mf* *pp* s. pont. *ppp*

Vla. *mf* *pp* s. pont. *ppp*

Vc. *mf* *pp* s. pont. *ppp*

Kb. *mf* *pp* s. pont. *ppp*

37

Bar. *was... was es heißt, was es heißt, für an-de-re da - zu-sein, da - zu -*

VI. I

VI. II

Vla. (pizz.) *f*

Vc.

40

Tutti:  
ord. al tasto → s.t.

Bar. *sein.*

VI. I *s.t.* *mf* *pp*

VI. II *s.t.* *mf* *pp*

Vla. *s.t.* *mf* *pp*

Vc. *s.t.* *mf* *pp*

Kb. (pizz.) *mf* *p* *mf* *p* *mf* *p* *mf* *p*



42

VI. I

VI. II

Vla.

Vc.

Kb.

arco

*p*

*poco f*

a. d. Sp. molto s.p.

a. d. Sp. molto s.p.

a. d. Sp. molto s.p.

a. d. Sp. molto s.p.

a. d. Sp. molto s.p.

a. d. Sp. molto s.p.

s.t.

s.t.

s.t.

s.t.

s.t.

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

3

3

3

arco a. d. Sp. molto s.p.

s.t.

pizz.

*p*

*mf*

44

VI. I

VI. II

Vla.

Vc.

Kb.

s.t.

al ord. s.t.

*pp*

*pp sub.*

al ord.  $\frac{5}{}$  s.t.

s.t.

sempre sim.

$\frac{7}{}$

sempre sim.

$\frac{6}{}$

*pp sub.*

s.t.

al ord. s.t.

*pp sim.*

3

(poco)

al ord.  $\frac{3}{}$  s.t.

*pp sub.*

al ord. s.t.

$\frac{7}{}$  *pp sub.*

sempre sim.

$\frac{7}{}$

arco s.t.

al ord. s.t.

$\frac{5}{}$  *pp sub.*

*p*

*mf*

*pp*

$\frac{5}{}$

*pp*

46 *al ord.* *s.t.*

VI. I *pp*

VI. II *sempre sim.*

Vla. *al ord.* *3* *7* *s.t.* *sempre sim.* *7* *(poco)* *p* *poco f*

Vc. *pp sub.* *5* *6*

Vc. *5*

Kb. *poco port.* *mp* *pp* *pizz.* *p* *mf* *arco s.t.* *p* *mf* *pp*



48

VI. I *6*

VI. II *al ord.* *5* *5*

Vla. *3* *al ord.* *5* *s.t.* *sim.* *3* *5* *(poco)*

Vc. *sempre sim.* *7* *pp* *6* *3*

Kb. *poco port.* *mp* *pp*

50

VI. I

VI. II

Vla.

Vc.

Kb.

s.t.

*pp*

*p* *mf*

7

6 6

5

3

5 6

pizz. *p* *mf* *p* *mf* *pp*

arco s.t.

poco port. *mp* *pp*

Detailed description: This system contains measures 50 and 51. VI. I is mostly silent. VI. II has a half note in measure 50 and a half note in measure 51. Vla. has a half note in measure 50 and a half note in measure 51. Vc. has a half note in measure 50 and a half note in measure 51. Kb. has a half note in measure 50 and a half note in measure 51. Dynamics include *pp*, *p*, *mf*, *mp*, and *pp*. Performance instructions include *s.t.*, *pizz.*, *arco s.t.*, and *poco port.*. Fingerings 7, 6, 6, 5, 3, 5, and 6 are indicated.



52

VI. I

VI. II

Vla.

Vc.

Kb.

(poco)

*p* *mf*

6 6

5

7

7

pizz. *p* *mf* *p* *mf* *pp*

arco s.t.

Detailed description: This system contains measures 52 and 53. VI. I is mostly silent. VI. II has a half note in measure 52 and a half note in measure 53. Vla. has a half note in measure 52 and a half note in measure 53. Vc. has a half note in measure 52 and a half note in measure 53. Kb. has a half note in measure 52 and a half note in measure 53. Dynamics include *p*, *mf*, and *pp*. Performance instructions include *(poco)* and *arco s.t.*. Fingerings 6, 6, 5, 7, and 7 are indicated.

54

VI. II

Vla.

Vc.

Kb.

*mp* *pp* *p mf* *p mf* *p mf*

*dim.poco a poco* *a.d. Sp. molto s.p.*

*poco port.* *pizz.*

*al ord.*

6 6

5 6

57 *molto al tasto*

Vla.

Vc.

Kb.

*pp* *pp* *pp*

*a.d. Sp. molto s.p.* *a.d. Sp. molto s.p.*

*arco s.t.* *pp*

*al ord.*

3 5 6

*(mf)*

*s.t.* *s.t.* *s.t.*

59

Vla.

Vc.

Kb.

*pp sub.* *poco*

*pizz.* *p mf* *p mf*

*s.t.*