

Choralkantate

Aus tiefer Not schrei ich zu dir

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System 1:

- Gesang:** Rests in all three measures.
- Violine 1:** *f* dynamic. First measure: eighth-note triplet. Second measure: eighth-note triplet. Third measure: eighth-note triplet with a *V* (breath mark) above the final note.
- Violine 2:** *f* dynamic. First measure: *pizz.* (pizzicato) with a rest. Second measure: rest. Third measure: *mf* dynamic, *c.f. legato* (con forza legato), *arco* (arco), with a *V* above the note.
- Viola:** Rests in first two measures. Third measure: *mf* dynamic, *c.f. legato*, with a *V* above the note.
- Cello + Kb.:** *f* dynamic. First measure: eighth-note triplet. Second measure: eighth-note triplet. Third measure: eighth-note triplet.

System 2:

- VI.1:** First measure: eighth-note triplet. Second measure: eighth-note triplet with a *#* (sharp) above the final note. Third measure: eighth-note triplet with a *#* above the final note.
- VI.2:** First measure: quarter note. Second measure: quarter note. Third measure: quarter note with a *V* above the note.
- Vla.:** First measure: quarter note. Second measure: quarter note. Third measure: quarter note with a *V* above the note.
- Vc.:** First measure: quarter note. Second measure: quarter note. Third measure: quarter note with a *#* above the final note.

VI.1

VI.2

Vla.

Vc.

6

VI.1

VI.2

Vla.

Vc.

8

1.

2.

pizz.

1.

VI.1

VI.2

Vla.

Vc.

11

V

V

13

VI.1
VI.2
Vla.
Vc.

Detailed description: This system contains measures 13 and 14. Measure 13 features a first violin (VI.1) with a melodic line of eighth and sixteenth notes, while the second violin (VI.2), viola (Vla.), and cello (Vc.) provide harmonic support with quarter and eighth notes. Measure 14 shows the first violin playing a descending melodic phrase, with the second violin and viola playing a chordal accompaniment. A 'V' marking is present above the second violin and viola staves in measure 14.

15

VI.1
VI.2
Vla.
Vc.

Detailed description: This system contains measures 15 and 16. Measure 15 continues the melodic development in the first violin, with the other instruments providing accompaniment. Measure 16 shows the first violin playing a more active melodic line, while the second violin and viola have rests. The cello continues with a steady accompaniment.

17

VI.1
VI.2
Vla.
Vc.

Detailed description: This system contains measures 17 and 18. Measure 17 features a first violin with a complex melodic line involving sixteenth notes and slurs. The second violin and viola have rests. Measure 18 shows the first violin continuing its melodic phrase, with the second violin and viola entering with a new accompaniment. The cello continues with a consistent bass line.

19

Vl.1

Vl.2

Vla.

Vc.

22

G.

Vl.1

Vl.2

Vla.

Vc.

Aus tie - fer Not schrei ich zu dir, Herr Gott, er -
Dein gnä - dig' Oh - ren kehre zu mir und mei - ner

p

25

G. hör mein Ru - - fen.
Bitt sie öff - - ne;

VI.1

VI.2

Vla.

Vc.

28

G. denn so du willst das se - hen an, was Sünd und

VI.1

VI.2

Vla.

Vc.

31

G. Un - recht ist ge - tan,

VI.1 *mf*

VI.2 *mf*

Vla.

Vc.

34

G. wer kann, Herr, vor dir blei - ben?

VI.1

VI.2

Vla.

Vc. *mf*

37

G. 2. Bei dir gilt
es ist doch

VI.1

VI.2

Vla.

Vc.

40

G. nichts denn Gnad und Gunst, die Sün-de zu ver-ge-ben;
un-ser Tun um-sonst auch in dem bes-ten Le-ben.

VI.1

VI.2

Vla.

Vc.

44

G. Vor dir nie -

VI.1 pizz.

VI.2 pizz.

Vla. pizz.

Vc. pizz.

47

G. mand sich rük men kann, des muss dich fürch - ten je - der -

VI.1 arco

VI.2 arco

Vla. arco

Vc. arco

50

G. mann und arco

VI.1

VI.2

Vla.

Vc.

52

G. dei - ner Gna - de le - ben. arco

VI.1

VI.2

Vla.

Vc.

54

G.

VI.1

VI.2

Vla.

Vc.

56

G.

3. Da - rum auf Gott will hof - fen ich, auf mein Ver -
auf ihn mein Herz soll las - sen sich und sei - ner

VI.1

VI.2

Vla.

arco

Vc.

59

G. dienst nicht bau - - en.
Gü - te trau - - en,

VI.1

VI.2

Vla.

Vc.

62

G. die mir zu - sagt sein wer - tes

VI.1

VI.2

Vla.

Vc.

64

G. Wort; das ist mein Trost und treu - er

VI.1

VI.2

Vla.

Vc.

66

G. Hort, des

VI.1

VI.2

Vla.

Vc.

68

G. will ich all - zeit har - ren.

VI.1

VI.2

Vla.

Vc.

70

G. 4. Und ob es währt bis in die Nacht und wie - der
doch soll mein Herz an Got - tes Macht ver - zwei - feln

VI.1

VI.2

Vla.

Vc.

73

G. an den Mor - gen, So tu Is -
nicht noch sor - gen.

Vl.1 *mf*

Vl.2 *mf*

Vla. *mf* *p*

Vc. *p*

76

G. ra- el rech - ter Art, der aus dem Geist er - zeu - get

Vl.1 *p*

Vl.2 *p*

Vla. *V*

Vc. *V*

79

G. ward, und

VI.1 *mf*

VI.2 *mf*

Vla. *mf*

Vc.

81

G. sei - nes Gotts er - har - re.

VI.1 *f*

VI.2

Vla.

Vc. *f*

84

G.

5. Ob
sein bei uns
Hand zu

VI.1

VI.2

Vla.

Vc.

f

mf

V

86

G.

ist der Sün - den viel, bei Gott ist
hel - fen hat kein Ziel, wie groß auch

VI.1

VI.2

Vla.

Vc.

V

88

G. viel mehr Gna - de;
sei der Scha - de.

VI.1

VI.2

Vla.

Vc.

90

G.

VI.1

VI.2

Vla.

Vc.

93

Er ist al -

This system contains measures 93 and 94. The vocal line (G.) begins in measure 94 with the lyrics "Er ist al -". The violin parts (VI.1 and VI.2) play a rhythmic accompaniment of eighth and sixteenth notes. The viola (Vla.) and cello (Vc.) parts provide a harmonic foundation with quarter and eighth notes.

95

lein der gu - te Hirt, der Is - ra -

This system contains measures 95 and 96. The vocal line (G.) continues with the lyrics "lein der gu - te Hirt, der Is - ra -". The violin parts (VI.1 and VI.2) continue their accompaniment. The viola (Vla.) and cello (Vc.) parts provide harmonic support. A fermata is present over the final note of the vocal line in measure 96.

97

G. el er - lö - sen wird

VI.1

VI.2

Vla.

Vc.

99

G. aus sei - nen

VI.1

VI.2

Vla.

Vc.

101

G.
Sün - den al - len.

VI.1
rit. v

VI.2
rit. v

Vla.
rit. v

Vc.
rit. v

Uraufführung am 15. März in der Versöhnungskirche Zwickau