



Lucia Ronchetti

# Prosopopeia

A study of personification

*Drammaturgia after the Musikalische Exequien by Heinrich Schütz  
for vocal ensemble and instrumental ensemble*

Text from the original and fragments by John Donne, Torquato Tasso,  
Francisco de Quevedo, Andrew Marvell, Richard Crashaw

Auftragswerk von Musik an St. Martin, Kassel

Edizioni Musicali RAI TRADE

Flute (also Bass Flute)  
Bb Clarinet (also Bb Bass Clarinet)  
Trumpet in C  
Trombone  
Tuba

Percussion (1 player):

Marimba  
Timpani (30"-25")  
Crotales (A3,C#3, E4)

Flexatone  
TomToms1,2  
Large Tam Tam  
Bass Drum  
Claves  
Guiro  
Wood Blocks

+ Church Bell

Violin 1, 2  
Viola  
Violoncello  
Double Bass

Vocal ensemble:

8 sopranos  
8 altos  
5 tenors  
5 basses

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## **Libretto**

Text from the original and fragments by John Donne, Torquato Tasso,  
Francisco de Quevedo, Andrew Marvell, Richard Crashaw

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**Original  
Soli**

**Original  
Capella**

**Words Poems**

**Heinrich Schütz**

**Prince Heinrich Posthumus  
von Reuss**

**I. Concert in Form einer Teutschen Begräbnis-Missa  
Intonatio**

Nacket bin ich von Mutterleibe kommen.  
Nacket werde ich wiederum dahinfahren,  
der Herr hat's gegeben, der Herr hat's genommen,  
der Name des Herren sei gelobet.

Herr Gott Vater im **Himmel**, erbarm dich über uns.

**Himmel**

Go, smiling souls, your new-built cages break,  
In heaven you'll learn to sing, ere here to speak,  
Nor let the milky founts that bathe your thirst  
Be your delay;  
The place that calls you hence is, at the worst,  
Milk all the way.

*Richard Crashaw, "On the Infant Martyrs."*

Christus ist mein Leben, Sterben ist mein Gewinn. Siehe,  
das ist Gottes Lamm, das der Welt **Sünde** trägt.

**Sünde**

Wilt Thou forgive that sin where I begun,  
Which was my sin, though it were done before? [...]  
Wilt Thou forgive that sin which I have won  
Others to sin, and made my sin their door?  
Wilt Thou forgive that sin which I did shun  
A year or two, but wallowed in a score?

*John Donne, "A Hymne to God the Father."*

Jesu Christe, Gottes Sohn, erbarm dich über uns.

Leben wir, so leben wir dem Herren.  
Sterben wir, so sterben wir dem Herren,  
darum wir leben oder sterben, so sind wir des Herren.

Herr Gott heiliger Geist, erbarm dich über uns.

**Intonatio**

Also hat Gott die Welt geliebet, daß er seinen eingebornen Sohn gab.

Auf daß alle, die an ihn gläuben, nicht **verloren** werden,  
sondern das ewige Leben haben.

**Original  
Soli**

**Original  
Capella**

**Words Poems**

**Heinrich Schütz**

**Prince Heinrich Posthumus  
von Reuss**

**Verloren**

That wound was deep, but 'tis more misery,  
That thou hast lost thy sense and memory [...] And new philosophy put all in doubt,  
The element of fire is quite put out,  
The sun is lost, and th' earth, and no man's wit  
Can well direct him where to look for it [...] What artist now dares boast that he can bring  
Heaven hither, or constellate any thing,  
So as the influence of those stares may be  
Imprisoned in an herb, or charm, or tree,  
And do by touch, all which those stars could do?  
The art is lost, and correspondence too.

*John Donne, "First Anniversary."*

Er sprach zu seinem lieben Sohn: die **Zeit** ist hie zu erbarmen,  
fahr hin, mein's Herzens werte Kron und sei das Heil der Armen,  
und hilf ihn aus der Sünden **Not**, erwürg für sie den bitteren  
Tod und laß sie mit dir leben.

**Zeit**

«¡A de la vida!» ¿...Nadie me responde?  
¡Aquí de los años que he vivido!  
La Fortuna mis tiempos ha mordido;  
las Horas mi locura las esconde.  
¡Que sin poder saber cómo ni adonde  
la salud y la edad se hayan huido! (...)  
Ayer se fue; mañana no ha llegado;  
hoy se está vendo sin parar un punto:  
soy un fue, y un será, y un es cansado. (...)

*Francisco de Quevedo, "Representase la Brevedad de lo que se vive y cuan nada parece lo que se vivió". Poemas Metafísico*

**Not**

You are the storm that mocks  
Yourselves; you are the rocks  
Of your own doubt :  
Besides this fear of danger, there's no danger here; (...)

*Richard Crashaw, "Why are ye afraid, O ye of little faith? Mark IV."*

Das Blut Jesu Christi, des Sohnes Gottes,  
machtet uns rein von allen Sünden.

Durch ihn ist uns vergeben die Sünd,  
geschenkt das Leben, im Himmel soll'n wir haben,  
o Gott, wie große Gaben.

Unser Wandel ist im Himmel,  
von dannen wir auch warten des Heilandes Jesu Christi,  
des Herren, welcher unsern nichtigen **Leib verklären** wird,  
daß er ähnlich werde seinem verklärten Leibe.

**Original  
Soli**

**Original  
Capella**

**Words Poems**

**Heinrich Schütz**

**Prince Heinrich Posthumus  
von Reuss**

**Leib**

*Soul.* O, WHO shall from this dungeon raise  
A soul enslaved so many ways ?  
With bolts of bones, that fettered stands  
In feet, and manacled in hands ;  
Here blinded with an eye, and there  
Deaf with the drumming of an ear ;  
A soul hung up, as 'twere, in chains  
Of nerves, and arteries, and veins ;  
Tortured, besides each other part,  
In a vain head, and double heart ?

*Body.* O, who shall me deliver whole,  
From bonds of this tyrannic soul ?  
Which, stretched upright, impales me so  
That mine own precipice I go ;  
And warms and moves this needless frame,  
(A fever could but do the same),

*Andrew Marvell, "A Dialogue between the Soul and Body."*

**Verklären**

Questo, che mi ricopre, onde traluce  
parte però de 'l petto bianco e terso,  
d' aria è bel velo, e, posto in chiara luce,  
prende sembante ad or ad or diverso:  
or qual piropo a 'l sol fiammeggia e luce,  
or nero il vedi, or giallo, or verde, or perso,  
né puoi certo affermar ch' egli sia tale;  
e di color si vari anco son l' ale.

*Torquato Tasso, "Gelosia"*

Es ist allhier ein Jammertal, Angst, Not und Trübsal überall,  
des Bleibens ist ein kleine Zeit, voller Mühseligkeit,  
und wers bedenkt, ist immer im Streit.

Wenn eure Sünde gleich blutrot wäre,  
soll sie doch schneeweiß werden,  
wenn sie gleich ist wie rosinfarb,  
soll sie doch wie Wolle werden.

sein Wort, sein Tauf, sein Nachtmahl dient  
wider allen **Unfall**, der Heilge Geist im Glauben  
lehrt uns darauf vertrauen.

**Unfall**

Tempo certo verrà, come rimbomba  
sacra fama in più lingue, e già vetusta,  
che 'l foco infiammerà la terra e l'onde,  
e tutto in uno incendio avvolto il mondo  
caderà sparso in cenere e 'n faville.

*Torquato Tasso, "Il mondo creato"*

**Original  
Soli**

Gehe hin, mein Volk, in eine Kammer und schleuß die Tür nach dir zu,  
verbirge dich einen kleinen Augenblick, bis der Zorn vorübergehe.  
Der Gerechten Seelen sind in Gottes Hand und keine Qual rühret sie an,  
für den Unverständigen werden sie angesehen, als stürben sie,  
und ihr Abschied wird für eine Pein gerechnet,  
und ihr Hinfahren für **Verderben**, aber sie sind in Frieden.

**Original  
Capella**

**Words Poems**

**Heinrich Schütz**

**Prince Heinrich Posthumus  
von Reuss**

**Verderben**

Estas mojadas, nunca enjutas, ropas,  
estas no escarmentadas y deshechas  
velas, proas y popas,  
estos hierros molestos, estas flechas,  
estos lazos y redes  
que me visten de miedo las paredes,  
lamentables despojos,  
desprecio del naufragio de mis ojos,  
recuerdos despreciados,  
son, para más dolor, bienes pasados.

*Francisco de Quevedo, "El Escarmiento". Poemas Metafisico*

Herr, wenn ich nur dich habe , so frage ich nichts nach Himmel und Erden,  
wenn mir gleich Leib und Seele verschmacht,  
so bist du Gott allzeit meines Herzens Trost und mein Teil.

Er ist das **Heil** und selig Licht für die Heiden, zu erleuchten,  
die dich kennen nicht und zu weiden,  
er ist seines Volks Israel der Preis,Ehr, Freud und Wonne.

**Heil**

Sempre erro, e, ovunque vado, i Dubbi sono  
sempre a 'l mio fianco e le Speranze a lato;  
ad ogni cenno adombro, ad ogni suono,  
a un batter di palpebre, a un trar di fiato;

*Torquato Tasso, "Gelosia"*

Unser Leben währet siebenzig Jahr, und wenn's hoch kömmt,  
so sind's achtzig Jahr, und wenn es köstlich gewesen ist,

Ach, wie elend ist unser Zeit allhier auf dieser Erden,  
gar bald der Mensch darnieder leit, wir müssen alle sterben,  
allhier in diesem Jammertal ist Müh und Arbeit überall,  
auch wenn dirs wohl gellinget.

**An Heinrich den Jüngeren Posthumus von Rheuß**

All` Ordnung ist zertrennt / Gesetze sind verkehrt /  
Die Schulen sind verwüst / die Kirchen sind zerstört?

Meine Widmung an den  
Christ-Seligst verstorbenen/ Hochwolgeborenen Herrn/  
Herrn Heinrichen/ den Jüngern und Eltisten Reußen/  
Herrn von Plauen/ etc.

Daß eben auch darzu diß Unglück muste kommen /  
Daß Ihr / O wehrter Held / uns würdet hingenommen  
Durchs Todes Wüterey / in der so trüben Zeit /  
Und mehren uns dadurch so sehr die Noht und Leid?

**Original  
Soli**

**Original  
Capella**

**Words Poems**

**Heinrich Schütz**

**Prince Heinrich Posthumus  
von Reuss**

**Fleisch**

Thou hast made me, and shall thy work decay?  
Repair me now, for now mine end doth haste,  
I run to death, and death meets me as fast,  
And all my pleasures are like yesterday;  
I dare not move my dim eyes any way,  
Despair behind, and death before doth cast  
Such terror, and my feebled flesh doth waste  
By sin in it, which it towards hell doth weigh.

*John Donne, "Holy Sonnets, I."*

**Halt dich an mich**

Ich weiß, daß mein Erlöser lebt, und er wird mich hernach aus der Erden auferwecken,  
und werde darnach mit dieser meiner Haut umgeben werden,  
und werde in meinem **Fleisch** Gott sehen.

Weil du vom Tod erstanden bist, werd ich im Grab nicht bleiben,  
mein höchster Trost dein **Auffahrt** ist,  
**Tods**furcht kannst du vertreiben, denn wo du bist,  
da komm ich hin, daß ich stets bei dir leb und bin,  
drum fahr ich hin mit Freuden.

**Auffahrt**

Herr, ich lasse dich nicht, du segnest mich denn.

Er sprach zu mir: **halt dich an mich**, es soll dir itzt gelingen,  
ich geb mich selber ganz für dich, da will ich für dich ringen,  
den Tod verschlingt das Leben mein,  
mein Unschuld trägt die Sünden dein, da bist du selig worden.

Stand still, and I will read to thee  
A lecture, love, in love's philosophy.  
These three hours that we have spent,  
Walking here, two shadows went  
Along with us, which we ourselves produc'd.  
But, now the sun is just above our head,  
We do those shadows, tread,  
And to brave clearness all things are reduc't  
Except our loves at this noon stay,  
We shall new shadows make the other way  
Love is a growing, or full constant light,  
And his first minute, after noon, is night.

*John Donne, "A Lecture upon the Shadow."*

Though still I die, I live again;  
Still longing so to be still slain,  
So gainful is such loss of breath.  
I die even in desire of death.  
Still live in me this loving strife  
Of living Death and dying Life.  
For while thou sweetly slayest me  
Dead to my self, I live in Thee.

*Richard Crashaw, "Strife."*



**Original  
Soli**

**Original  
Capella**

**Words Poems**

**Heinrich Schütz**

**Prince Heinrich Posthumus  
von Reuss**

**Todsfurcht**

Sentiv' io già correr di morte il gelo  
a lunghi passi per le vene al core,  
e folta pioggia di perpetuo umore  
m' involgea gli occhi in tenebroso velo;

*Torquato Tasso, Rime Eteree*

**II-Motette "Herr, wenn ich nur Dich habe"**

Herr, wenn ich nur dich habe,  
so frage ich nichts nach Himmel und Erden,  
wenn mir gleich Leib und Seele verschmacht,  
so bist du doch, Gott, allzeit  
meines Herzens Trost und mein Teil.

**III-Canticum B.Simenonis**

**"Herr, nun lässest du deinen Diener"**

Herr, nun lässest du deinen Diener  
im Friede fahren, wie du gesagt hast.  
Denn meine Augen haben deinen Heiland gesehen,  
welchen du bereitet hast für allen Völkern,  
ein Licht zu erleuchten die Heiden,  
und zum Preis deines Volks Israel.

Solitude is a torment which is not threatened in hell itself.

*John Donne, "Meditation V."*

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**dedicato ad Ulrich Etschelt  
con profonda stima**

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Intonatio "Nacket bin ich von Mutterleibe Kommen"  
Aperto, libero, come un preludio (♩=60a)  
in G

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Bass Flute
- Clarinet in Bb
- Trumpet in C
- Trumpet in Bb
- Tuba
- Perc.
- Soprano
- Contr.
- Tenor
- Bass
- Violin 1
- Violin 2
- Vla
- Cello
- Contra Bass

The score includes various musical notations such as dynamics (mp, mf, sf, pp), articulation (accents), and performance instructions. A large diagonal watermark "Edizioni Musicali Rai Com FOR PERUSAL ONLY" is present across the score. In the Bass part, there is a "1. solo" marking and a "Nak" marking with a dashed line. The tempo is marked as "♩=60a".

3

Handwritten musical score for a piano and voice. The score includes piano accompaniment and vocal lines with lyrics. The piano part features complex textures with triplets and sixteenth-note patterns. The vocal line includes lyrics: "ket...", "bin ich von Mutterlei... ke", and "kom...". Performance markings include "mf sfmf", "like abumento", and "like scarpinius".

5

in 3

The image shows a handwritten musical score for a piano piece. The score is written on a grand staff with a piano part on the left and a violin part on the right. The piano part includes several measures with triplets, slurs, and dynamic markings such as *sfmp*, *mf*, *mf sfmp*, and *mf*. There are also markings for *6/4* and *mf* with a hairpin. The violin part has a *mf* marking and a *men* marking. The score is divided into two systems by a vertical dashed line. A large watermark 'Edizioni Musicali Rai Com' and 'FOR PERUSAL ONLY' is overlaid diagonally across the page.

Soli "Nackel werde ich wiederum dahinfahren"

8 Delicato, Lento, introsuntivo in 4 (♩ = 56 cm)

Accompanying the voices

714

*sfz* *mp* *p*

*mp* *mp*

1. *p* *mp* *mp*

1. *p* *mp* *mp*

2. *p* *mp* *mp*

Nackel werde ich wiederum dahinfahren, der Herz hat's gegeben, der Herz

Nackel werde ich wieder um dahinfahren, der Herz hat's gegeben, der Herz

Nackel werde ich wieder um dahinfahren, der Herz hat's gegeben, der Herz

12

in 3

hat's ge-nom-men, der Na-me des Her-zen sei ge-lo-bet.

hat's ge-nom-men, der Na-me des Her-zen sei ge-lo-bet.

hat's ge-nom-men, der Na-me des Her-zen sei ge-lo-bet.

Capella "Herz Gott Vater im Himmel"

cadenzante (as fast as possible within the length of the last pitch) atempo Canto (♩=56 ca) poco stringendo...

The musical score is arranged in a standard orchestral format. At the top, the title "Capella 'Herz Gott Vater im Himmel'" is written. Below it, performance instructions specify "cadenzante (as fast as possible within the length of the last pitch) atempo Canto (♩=56 ca) poco stringendo...". The score includes staves for:

- Flute (Flöte)
- Clarinet in C (Clarinett in C)
- Trumpet (Trompete)
- Trombone (Trombone)
- Tuba
- Percussion (Perc.) including Bass Drum (BASS DRUM)
- Violin I (Vcl. I)
- Violin II (Vcl. II)
- Viola (Vcl. III)
- Voice (Vcl. IV)
- Cello (Cello)
- Bass (Basso)

The vocal parts (Soprano, Alto, Tenor, Bass) have lyrics: "Herz Gott Vater im Himmel". The instrumental parts include dynamic markings such as *mf*, *mp*, *sfz*, and *sf*. There are also performance directions like "straight mute" and "tutti" for the brass instruments. A large watermark "Edizioni Musicali Rai Com" is visible across the score.



"Go, smiling souls" (Richard Crashaw - On the Infant Martyrs)  
 Veloce, rubato, with anxiety (♩ = 120 ca)

zall. . . . .

*pp, sempre*  
*pp, sempre*  
 without mtc  
*sfmf*  
*mf* *mf* *mf* *mf*

Trumpet and Soprano: Veloce, Rubato  
 the others: free delay of the written pitches, free duration

more active distribution →

CASS DRUM

inhaling

*mf*

pp smiling souls

pp smiling souls

mel - mel er - barm dich, er  
 mel er - barm dich, er barm dich, er barm dich ü - - - - - ber uns  
 mel er barm dich, er barm dich  
 mel er barm dich, er barm dich ü - - - - - ber  
 mel er - - - - - barm dich er - - - - - barm  
 mel er barm dich, er - - - - - barm dich ü - - - - -  
 mel er barm dich, er - - - - - barm dich ü - - - - -

*pp, sempre*  
*pp, sempre*  
*p, sempre*  
*p, sempre*  
*p, sempre*

free arpeggio: leggiero, following the voices

continuo, *diminuendo*

TAMBUKINE / (hard sticks)

*mf* *f* *ff* *off* *p*

*Libero*  
not homorhythmic  
*libertato*

*mf* *mf*

your new-built cages break, in hea--ven you'll learn to sing; here here to speak

ber  
ms  
ber  
ms  
ber  
ms

with V/A-V/A mme

adissimo, non vibrato  
Each voice starts the same fragment after a while, creating a cluster evolving towards the same pitch (Eb)

Nor let the mil-ky fonts that bothe yowel 1. 2. 3. 4. 5. 6. 7. 8. thrist

Be your de-loy

10" ca

A tempo (♩ = 120)

24

The musical score is written on a grand staff with multiple staves. The top staff shows a piano introduction with a treble clef and a key signature of one flat. The tempo is marked 'A tempo' with a quarter note equal to 120 beats per minute. The score includes a vocal line with lyrics and a piano accompaniment. The lyrics are: 'The place that calls you hence is, at the west Mick all the way. Mick all the way.' The piano part features various techniques such as triplets, quintuplets, and septuplets. Dynamics include *mf* and *mp*. A '1. solo' marking is present above the vocal line. A large watermark 'Edizioni Musicali Rai Com FOR PERUSINI ONLY' is overlaid on the score.

Soli "Christus ist mein leben"  
lento, quasi una preghiera (♩ = 56-60ca)

26

The musical score is arranged in a system of staves. The top staff contains a melodic line with a long slur over it, starting with a *mf* dynamic and ending with a *p* dynamic. Below this are several empty staves. The middle section features a vocal line with lyrics: "Chri - stus ist mein le - ben, Chri - stus ist mein le - ben, Chri -". The lyrics are written under the notes, with "Chri - stus" on the first line, "ist" on the second, and "mein le - ben, Chri -" on the third. The dynamics *mf* and *p* are indicated above and below the notes. The bottom section consists of a piano accompaniment with a melodic line and a bass line, both with slurs and dynamic markings.

poco stringendo, till (1=2ca)

30

stus ist mein le-ben, ster-ben ist mein ge-winn. ster-ben

Chri--stus ist mein le-ben, ster-ben ist mein ge-winn.

1. Solo

mf sprechgesang

Sie--he, das--

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rall. . . . .

24

Musical staff with notes and dynamics markings *sfmp* and *mp*.

Empty musical staves.

with twig bunch

MARINBA

Musical staff for MARINBA with notes and dynamics marking *mp*.

Empty musical staves.

ist *mp* ster - - - - - ben

Musical staff with lyrics "ist" and "ster - - - - - ben".

ist *mf* ist *mf* *subito tutti* ster - - - - - ben

Musical staff with lyrics "ist ist" and "ster - - - - - ben".

ist got-tes lam-m, sie--he, das ist got-tes, lam-m, das der welt-süh--de trägt.

Musical staff with lyrics "ist got-tes lam-m, sie--he, das ist got-tes, lam-m, das der welt-süh--de trägt."

*tutti* sün-de *tutti* sün-de *tutti* sün-de

Musical staff with lyrics "sün-de sün-de sün-de".

sün-de!

Musical staff with lyrics "sün-de!".

Empty musical staves.

"Wilt thou forgive that sin where I begun" (John Donne - A Hymne to God the Father)  
 with tension, speaking to the public (1=80ca)

38 in 3

in 4

in 3

in 4

The score is written for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass) and includes a vocal line. It is divided into four measures, each with a different time signature: 3/8, 4/4, 3/8, and 4/4. The music features several dynamic markings and performance instructions:

- Violin I:** Starts with a forte (*sf*) dynamic, marked *#LEXATONE*. The notes are  $\text{F}_4$ ,  $\text{A}_4$ ,  $\text{C}_5$ , and  $\text{F}_4$  in the four measures.
- Vocal:** Marked *tutti*. The lyrics are: "WILT THOU FORGIVE THAT SIN WHERE I BEGUN, WHICH WAS MY SIN, THOUGH IT WERE DONE BEFORE?". The performance is described as *whispering sf* and *whispering with breath dispersion*.
- String Quartet:** The lower strings play a rhythmic pattern of eighth notes, marked *sfmp* (sforzando mezzo piano) with a hairpin. The instruction *rit. leggissimo with more fingers* is written above the strings.



in 3

in 4

in 3

in 4

in 3

whitout mute

whitout mute

whitout mute

FLEXATONE

>

*sf*

>

*sf*

>

*sf*

>

*sf*

>

*sf*

*sf*

>

*sf*

>

*sf*

>

*sf*

>

*sf*

>

WILT THOU FORGIVE THAT SIN WHICH I HAVE WON OTHERS TO SIN, AND MADE MY SIN THEIR DOOR? WILT THOU FORGIVE

*sfmp*

*sfmp*

*sfmp*

*sfmp*

*sfmp*

in 4

in 3

in 4

polo strimpensato . . . . .

flutter

center cd mp

flutter

mp

FLUXATONE

sfz

sfz

sfz

THAT SIN WHICH I DID SHUN A YEAR OR TWO, BUT WALLOWED IN A SCORE?

arco, ord.

arco, ord.

arco, ord.

arco, ord.

arco, ord.

arco, ord.

sfmp

sfmp

sfmp

Lapella "Jesu Christe, Gottes Sohn."

Lento, solenne, (♩ = 56 ca.)

The score is for a piece titled "Lapella 'Jesu Christe, Gottes Sohn'". It is marked "Lento, solenne" with a tempo of approximately 56 beats per minute. The piece is in 2/4 time and begins with a dynamic marking of *mf*. The score includes vocal parts for soprano, alto, tenor, and bass, as well as piano accompaniment for the right and left hands and a bass drum part. The lyrics are: "Je - su Chri - ste, Got - tes Sohn, er - barm dich, er - barm dich, er - barm dich." The score features various musical notations such as slurs, accents, and dynamic markings like *mf*, *mp*, and *p*. There are also some performance instructions like "in 2" and "in 4" at the beginning, and a rehearsal mark "52".

er-- barm ü--ber uns  
er-- barm dich ü--ber uns  
barm dich ü--ber uns  
barm dich ü--ber uns  
barm dich ü--ber uns  
barm dich ü--ber uns  
barm dich ü--ber uns  
barm dich ü--ber uns  
barm dich ü--ber uns  
barm dich ü--ber uns

mf  
mf  
mf  
mf  
mf  
mf  
mf  
mf  
mf  
mf

5  
5  
5  
5  
5  
5  
5  
5  
5  
5

3

Soli "leben wir"

animato appassionato (p=70ca)

61



delicato, vocale  
 sfz  
 tr *tr*  
 sfz

delicato, vocale  
 mp sfmp

CROTACES // (whit cello bow)  
 B, sempre

1. solo  
 mf  
 le - ben wir, so le - ben wir dem Her - zen,

1. solo  
 mf  
 ster ben wir, so ster ben wir dem

8 II sempre

65

flutter

pp mf p

As high as possible flutter

mf f sub pp mf

CROTALLES

pp, sempre

1. mf f sprachgesang

ster - ben wir, so; ster - ben wir dem Her - ren, ster -

Her - ren ster - ben

pp, sempre

Poco stringendo

69

(8.)

sfmp — sfmp — sfmp — sfmp — sfmp — sfmp —

12:3 sfmp — sfmp — sfmp — sfmp — sfmp — sfmp —

CROTCHES

pp, sample

flacc ribattuto

ben wir

whispering

pp

daum wir leben daum wir leben daum leben daum leben

whispering

mf

wir

daum wir leben daum leben daum leben daum leben

pp, sample

poco stringendo . . . . .

72

atempo

in 2      in 4

speaking into the flute

As low as possible, speaking

[o - DER | STER - - - BEN ]      [o - DER | STER - - - BEN ]

mp      mf      mp      f

speaking into the tuba

As low as possible, speaking

[o - DER | STER - - - BEN ]      [o - DER | STER - - - BEN ]

mp      mf      mp      f

CRISTALLES

1. mp      mp      whispering with breath dispersion

o - der ster - - - ben      o - der ster - - - ben      o - der ster - - - ben (?)

mf      f

2. mp      mp      whispering with breath dispersion

o - der ster - - - ben      o - der ster - - - ben      o - der ster - - - ben (?)

mf      f



Capella "Herz Gott, heiliger Geist"  
 Lento, aperto, risorante (=60acc)

38

The musical score is written in a handwritten style. It consists of several systems of staves. The top system includes staves for Violins I and II, Violas, and Cellos/Double Basses. The middle system includes a Bass Drum staff and vocal staves with lyrics. The bottom system includes staves for strings and a vocal staff. The lyrics are: "Herz Gott hei-li-ger Geist, er-bar-m dich, er-bar-m dich". The score includes various musical notations such as dynamics (mf, mp, sf, sub), articulation (accents), and performance instructions like "10:8" and "9:8".

Handwritten musical score for a choir and instruments. The score includes vocal parts with German lyrics, a bass drum part, and piano accompaniment. It features dynamic markings like *sfz*, *sfmp*, and *mf*, and includes rehearsal marks with time signatures such as 42:18, 20:18, 11:13, and 20:18.

**Lyrics:**  
 ber uns, er -- barm dich, er -- barm dich, er barm dich ü -- ber  
 ü -- -- -- ber uns, er -- barm dich, er barm dich ü  
 dich ü -- -- -- ber uns, er -- barm dich, er barm dich  
 dich ü -- -- -- ber uns, er barm dich, er barm dich  
 barm dich ü -- -- -- ber uns, er -- barm dich er barm, er -- barm dich ü -- -- --  
 barm dich ü -- -- -- ber uns, sfmp er -- barm dich, er -- barm dich ü -- -- --  
 ü -- -- -- ber uns, er -- barm dich, er -- barm dich ü -- -- -- ber  
 ü -- -- -- ber uns, er -- barm dich, er -- barm dich ü -- -- -- ber



Intonatio "Also hat Gott die Welt geliebt"  
Libero, flessibile.

26

The musical score is written on multiple staves. The upper section features a complex texture with several staves, including a section with a 10:8 ratio and a section with a 42:8 ratio. The middle section is labeled "BASSKUM" and contains vocal lines with the lyrics "ber uns." and "ber uns." repeated. The lower section includes a section with a 2:6 ratio and a section with a 13:8 ratio. The text "FOR PERUSAL ONLY" is written diagonally across the score. The lyrics "Al so has Gott die Welt - ge - liebt, dass er sei - nen" are written below the vocal lines.

Soli "Auf daß alle, die an ihn gläuben"  
Animato, leggero, in 4 (♩=80bpm)

90

MAFIMBA /

leggero, appuntato

1. solo

mp

sfz

sfz

1. solo

Aus daß al-le, die an ihm gläu-ben nicht ver-

Auf daß al-le, die an ihm gläu-ben

1. solo

ein-ge-bor-nen Sohn gab

Auf daß al-le, die an ihm gläu-ben

pizz. leggiero

pizz.

pizz.

pizz.

"that wound was deep" (John Donne - First Anniversary)

Aditato, sempre rubato  
in 2 (♩ = 50cm)

24

2. solo  
2. solo lo-zen wer - - - den,  
nicht ver-lo-zen wer-den,  
nicht ver-lo-zen wer-den,  
Bass: tutti  
that wound was deep, but 'tis more misery, that thou has lost thy sense and memory

sfz  
sf  
mp  
whispering  
pizz  
mf  
mp  
sfz  
p

27

Concitato [10''-15'' ca]

impro: each bass voice starts at different times, leaving a continuation of attack

sff mp p

And new philosophy put all in doubt, the element of fire is quite put out,

6:4

As violent as possible, continues until the end of the concitato

cresc.

ff

tempo primo Animato leggiero (♩=80ca)

Aditato, in 2 (♩=80ca)

101

MARIMBA *leggero*

1. solo *mp*

1. solo *mp* sonderndas e-wi ge le-ben, das e-wi ge le-ben ha --- ben

1. solo *mp* sonderndas e-wi ge le-ben, das e-wi ge le-ben ha --- ben

1. solo *mp* sonderndas e-wi ge le-ben, das e-wi ge le-ben ha --- ben

1. solo *mp* sonderndas e-wi ge le-ben, das e-wi ge le-ben ha --- ben

*mf* tutti

The sun is lost, and th' earth,

*leggero*

*mp pizz.*

*mp pizz.*

*mp pizz.*

*mp pizz.*

*mp*

arco *allegro*

The musical score is written for voice and piano. The lyrics are: "and no man's wit can well direct him where to look for it What artist now dares boast that he can bring". The score includes various performance markings such as *sfz*, *9:8*, *impulsively divided*, *alto sul pont*, *and.*, *anc. and*, *mf*, and *mp*. There are also dynamic markings like *ff* and *p*. The score features complex rhythmic patterns, including triplets and sixteenth notes. A large watermark "Edizioni Musicali Rai Com" is visible across the page.



The score consists of multiple staves. The vocal line includes the following lyrics: "Heaven hither, or constellate any thing, Go → has → the → in → ferenca → of → those → stares → may → be → impusoned." Above the lyrics, there are handwritten notes: "impro: choosing a pitch inside the cluster, singing with half-closed mouth, transforming one word into the other, asynchronously" and "tutti".

Performance instructions include: "Dite so [30''-40'']", "pp, sospeso", "arco al tasto, con sonclino", "repeat freely", and "sub slowly rotating the bow from 'alto sul pont' to 'alto sul fasto'".

An English native speaker among the musicians, standing up;  
= in an herb, or charm, or tree, And do by touch, all which those stars could do?  
Now: the art is lost and correspondence too."

continue till the end of the question,

*tempo I, Animato, leppero (♩=80ca)*

The score is written for a marimba and voices. It begins with a tempo marking of *tempo I, Animato, leppero* and a metronome marking of  $\text{♩} = 80ca$ . The marimba part starts with a *slap* dynamic and includes a *pp* marking. A handwritten note at the top right says "repeat several times preparing the following forte". The vocal parts enter with the lyrics "son-derm das e-wi-ge le-ben ha-ben". There are three vocal staves, each with a *1. solo* marking. The lyrics are: "son-derm das e-wi-ge le-ben, das e-wi-ge le-ben, das e-wi-ge le-ben ha-ben". The score includes various dynamics such as *pp*, *mp*, and *ppp*, and features slurs and phrasing marks. A large watermark "MUSICFALL.COM" is visible across the page.

Capella "Er sprach zu seinem lieben Sohn"  
 Accesso, in 4 (♩ = 72 bpm)

116

Flute

Bass clarinet  
sib

Trz.

Tubone

tuba

MARIMBA

TAMBOURINE  
TAMPONS  
TAMPAN  
BASS  
DRUM

tutti

Er sprach, Er sprach zu sei-nem lie-ben Sohn; die Zeit ist  
 Er sprach, Er sprach zu sei-nem lie-ben Sohn Zeit  
 Er sprach, Er sprach Er sprach zu sei-nem lie-ben Sohn; die  
 Er sprach; Er sprach Er sprach Er sprach sff Zeit  
 Er sprach, er sprach zu sei-nem lie-ben Sohn sff Zeit  
 Er sprach, er sprach er sprach zu sei-nem lie-ben Sohn sff Zeit  
 Er sprach, er sprach zu sei-nem lie-ben Sohn Zeit

Er sprach, er sprach

"¡Ade la vida!" (De Quevedo - Representase la brevedad de lo que se vive y como nada parece lo que se vivio)  
 Con furia

219

Brass: continue with 5-impulses groups

TAMBOURNE  
TOM TAMS VZ  
TAM TAM  
BASS DRUM

continue

mp f free repetitions

nie zu er-bar- men fahr hin! f

zeit die zeit ist nie zu er-bar- men fahr hin

zeit ist nie zu er-bar- men A de la vida! Naie me responde! ff

zeit ze. f Aquí de los años que he vivido!

fahr hin

fahr hin

fahr hin

fahr hin

arco

arco

arco

arco

122

TAMBOURINE  
TOM TENS  
TAM TAM  
BASS DRUM

The musical score consists of several systems of staves. The top system includes staves for strings and woodwinds, with a 'continuo' marking. The middle system includes staves for percussion (TAMBOURINE, TOM TENS, TAM TAM, BASS DRUM) and vocal lines. The vocal lines contain lyrics in Spanish and German, with dynamic markings such as *ff*. The lyrics include: 'la fortuna mis tiempos ha mudado', 'que sin poder saber cómo ni adonde', 'las horas mi locura las esconde', 'mein's Herzens', 'Herzensworte', 'mein's Herzens', and 'Herzens'. There are also markings for 'Kron' and 'Kron' with accents. The bottom system includes staves for strings and woodwinds.

tutti: *ff* *sub mp*

125

TAMBOURIN  
TANTORIS  
LE  
PANTAN  
BASSO DRUM

Contrasto: *tutti* *fff*

ayer se fue; mañana no ha llegado; hoy se está yendo sin pasar un punto  
la salud y la edad se hayan huído!

libero, *ad libitum*

*ad tempo*  
Allegro, in 4

127

The score consists of multiple staves. The top section includes staves for various percussion instruments: TAMTAM and BASS DRUM. Above these are staves for WHISPA MUTE and MUTE, with handwritten annotations: "with WHISPA MUTE", "with WHISPA MUTE", and "with MUTE". The vocal line features lyrics: "soy un fue, y un se to, y un es can sa do". The score includes musical notation such as notes, rests, and dynamic markings like "mf". A large watermark "Edizioni Musicali Rai Com FOR PERFORMAL ONLY" is overlaid diagonally across the page.



"You are the storm that mocks" (Richard Crashaw -  
Why are ye afraid)

Adagio, libero, meditativo  
in 4

129

The musical score is arranged in a grand staff format with multiple systems. The first system includes a piano part with intricate sixteenth-note patterns and fingerings (marked '5'). The second system features a 'BASS DRUM' part with a 'continue' marking. The third system contains five vocal staves with the lyrics: 'rief ihn aus der Sün-den Not', 'rief ihn aus der Sün--den Not', 'rief ihn aus der Sün-den Not', 'rief ihn aus der Sün-den Not', and 'rief ihn aus der Sün den Not'. The score concludes with a few notes in the lower staves, including a 'mf' dynamic marking.

Capriccio, delicato

*mf* *mf* *mf* *sff* *mf* *sff*

*tuH*  
 you — you are the steam that — mocks — your — self; you are the rocks

*of your own*  
*doubt:*

*mf*

136

BASS DRUM

be --- sides this fear of dan --- get dan --- get There's not dan --- get

5 5 5

*p* *mf* *f*

*mf* *p* *mf* *f*

A tempo I  
Allegro, in 4 (♩=72 ca)

140

sfmp

BASS DRUM

tutti

mf

und laß sie mit dir, und laß sie mit dir le - - - - -

mf und laß sie mit dir, mit dir le - - - - -

und laß sie mit dir le - - - - -

mf und laß sie mit dir le - - - - -

mf und laß sie mit dir le - - - - -

und laß sie mit dir le - - - - -

mf und laß sie mit dir le - - - - -

und laß sie mit dir le - - - - -

3

mf

p

Soli "Das Bunt Jesu Christi"  
Delicato, emergente, in 4 (1-68)

142

The score is for a solo piece in 4/4 time, marked 'Delicato, emergente'. It begins with a piano introduction in the upper staves. The vocal solo starts at measure 142, marked 'Solo S. 2.' and 'mp'. The lyrics are: 'ben. Das Bunt je - su Chri - sti, der Soh - nes'. The vocal line is accompanied by piano and bass drum parts. The piano part features a melodic line with a crescendo leading to a 'mf' dynamic. The bass drum part provides a steady accompaniment. The score concludes with a piano flourish in the lower staves.

The image shows a musical score for voice and piano. The score is written on a grand staff with two vocal staves and piano accompaniment staves. The lyrics are in German. The first vocal staff has the lyrics: "Got - - - - - tes, der Sch - nes Got - - - - - tes, der". The second vocal staff has the lyrics: "Das Bunt Je - - - - - su Chri - - - - - sti, der Sch - nes". The piano accompaniment includes a right hand with a five-fingered scale-like passage and a left hand with chords. Dynamics include *mf*, *p*, and *mp*. There are also performance markings like "1. solo" and "1. solo" with a *mf* dynamic.

mf p mf mp

1. solo  
Sch---us Got-----tes macht zeh  
uns von al-len, von al-len, von al-len sün

1. solo  
Got-----tes, macht zeh  
uns von

154

The image shows a musical score for a voice and piano. The score is written on a grand staff with two systems of staves. The first system includes a vocal line and a piano accompaniment. The second system also includes a vocal line and piano accompaniment. The lyrics are in German and are written below the vocal lines. The score includes dynamic markings such as *p* (piano) and *mf* (mezzo-forte). There are also some performance instructions like *1. solo* and *2.* (second ending). The score is marked with a large watermark that reads "Musicali Rai Com" and "PER VOCE ALI ONLY".

den, macht uns von al--len, von al--len, von al--len Sün--den,

al--len, von al--len, von al--len, von al--len Sün--den, das Beut



The image shows a musical score for a voice and piano piece. The score is written on a grand staff with multiple staves for piano accompaniment and two staves for the voice. The music is in a key with one sharp (F#) and a common time signature. The lyrics are in German. The piano part features dynamic markings of *p*, *mp*, and *pp*, along with a fermata and a fingering of 5. The voice part includes a first solo section with lyrics: "altes Bemb je. en chri. sti, des Sch. nes Got. tes," and a second solo section with lyrics: "Je. en chri. sti, des Sch. nes Got. tes, machet uns".

1. solo  
altes Bemb je. en chri. sti, des Sch. nes Got. tes,

1. solo  
Je. en chri. sti, des Sch. nes Got. tes, machet uns

162

5

*mf*

1. solo

macht uns rein von al-len, von al-len, von al-len, von al-len, von al-len Sün-den, von

2. solo

rein von al len, von al len, von al len, von al len, von al len Sün den, von

