

# NACHT VOLL LEID UND TRAUER

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Ночь полна печали

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**Patetico**  $\text{♩} = 60$  *Nacht in Gethsemane*

a2

**Patetico**  $\text{♩} = 60$  *Nacht in Gethsemane*

1

2 Flöten

2 Oboen

3 Klarinetten in B

2 Fagotte

2 Hörner in F

3 Trompeten in B

2 Posaunen

2 Flügelhörner in B

Tenorhorn in B

Bariton in B

2 Tuben

a2

p

a2

p

a2

p

a2

p

a2

p

1

semper a2

p



## NACHT VOLL LEID UND TRAUER

3

Musical score page 13 featuring ten staves of music for various instruments. The instruments and their parts are as follows:

- 2 Fl. (Flute 2): Playing sixteenth-note patterns with grace marks and measure numbers 3.
- 2 Ob. (Oboe 2): Playing eighth-note patterns.
- 3 Kl. (Klarinetten 3): Playing sixteenth-note patterns with grace marks and measure numbers 3.
- 2 Fg. (Fagott 2): Playing eighth-note patterns.
- 2 Hr. (Horn 2): Playing eighth-note patterns.
- 3 Trp. (Trompete 3): Playing eighth-note patterns.
- 2 Pos. (Posaune 2): Playing eighth-note patterns.
- 2 Flhn. (Flöte Holz 2): Playing sixteenth-note patterns with grace marks and measure numbers 3.
- Ten-h. (Tenorhorn): Playing eighth-note patterns.
- Bar. (Bassoon): Playing sixteenth-note patterns with grace marks and measure numbers 3.
- 2 Tb. (Tuba 2): Playing eighth-note patterns.

The score includes dynamic markings such as *mf* and *a2*. A large, diagonal watermark reading "PROBEAUPART" is overlaid across the page.

## NACHT VOLL LEID UND TRAUER

18 [3] Jesus betet                                  [4]  $\text{J} = \text{J}.$  Die schlafenden Jünger

2 Fl. I  
2 Ob. p  
3 Kl. p  
(Fagott)  
2 Fg. I p

2 Hr.  
3 Trp.  
2 Pos.

2 Flhn. [3] Jesus betet                                  [4]  $\text{J} = \text{J}.$  Die schlafenden Jünger

Ten-h.  
Bar.  
2 Tb.

Verlag Friedensstimme  
Best.-Nr.: 503.502

28

5

This musical score page contains six staves of music for orchestra and choir. The instruments listed from top to bottom are: 2 Fl., 2 Ob., 3 Kl., 2 Fg., 2 Hr., 3 Trp., 2 Pos., 2 Flhn., Ten-h., Bar., and 2 Tb. The vocal parts are: (Fag. I), (Fagott II), and (Tenor). The score includes dynamic markings such as *p*, *pp*, and *pp* (in parentheses) for the bassoon and tenor parts. Measure 28 begins with a forte dynamic followed by a sustained note. Measures 29 through 31 show various patterns of eighth and sixteenth notes across the different sections. Measure 32 concludes with a forte dynamic.

2 Fl.

2 Ob.

3 Kl.

2 Fg.

2 Hr.

3 Trp.

2 Pos.

2 Flhn.

Ten-h.

Bar.

2 Tb.

(Fag. I)

(Fagott II)

## NACHT VOLL LEID UND TRAUER

38 [6] **Allegro**  $\text{♩} = 80$  *Der Verrat*

2 Fl. (measures 38-40): Rests, then eighth-note patterns starting at measure 40.

2 Ob. (measures 38-40): Rests.

3 Kl. (measures 38-40): Rests.

2 Fg. (measures 38-40): Rests, then eighth-note patterns starting at measure 40.

2 Hr. (measures 38-40): Rests, then eighth-note patterns starting at measure 40.

3 Trp. (measures 38-40): Rests, then eighth-note patterns starting at measure 40.

2 Pos. (measures 38-40): Rests, then eighth-note patterns starting at measure 40.

2 Flhn. (measures 38-40): Rests.

Ten-h. (measures 38-40): Rests.

Bar. (measures 38-40): Rests.

2 Tb. (measures 38-40): Rests.

a2

2 Fl. (measures 40-41): Eighth-note patterns.

2 Ob. (measures 40-41): Eighth-note patterns.

3 Kl. (measures 40-41): Eighth-note patterns.

2 Fg. (measures 40-41): Eighth-note patterns.

2 Hr. (measures 40-41): Eighth-note patterns.

3 Trp. (measures 40-41): Eighth-note patterns.

2 Pos. (measures 40-41): Eighth-note patterns.

2 Flhn. (measures 40-41): Eighth-note patterns.

Ten-h. (measures 40-41): Eighth-note patterns.

Bar. (measures 40-41): Eighth-note patterns.

2 Tb. (measures 40-41): Eighth-note patterns.

[6] **Allegro**  $\text{♩} = 80$  *Der Ver...*

a2

2 Fl. (measures 41-42): Eighth-note patterns.

2 Ob. (measures 41-42): Eighth-note patterns.

3 Kl. (measures 41-42): Eighth-note patterns.

2 Fg. (measures 41-42): Eighth-note patterns.

2 Hr. (measures 41-42): Eighth-note patterns.

3 Trp. (measures 41-42): Eighth-note patterns.

2 Pos. (measures 41-42): Eighth-note patterns.

2 Flhn. (measures 41-42): Eighth-note patterns.

Ten-h. (measures 41-42): Eighth-note patterns.

Bar. (measures 41-42): Eighth-note patterns.

2 Tb. (measures 41-42): Eighth-note patterns.

## NACHT VOLL LEID UND TRAUER

7

44

poco rit.

2 Fl.

2 Ob. a2

3 Kl.

2 Fg.

2 Hr.

3 Trp.

2 Pos.

2 Flhn.

Ten-h.

Bar.

2 Tb.

49

sostenuto

7 Andantino  $\downarrow = 68$  Jesu Leiden am Kreuz

2 Fl.

2 Ob.

(Oboen)

3 Kl.

2 Fg.

2 Hr.

3 Trp.

2 Pos.

2 Flhn.

Ten-h.

Bar.

2 Tb.

71 [10]

2 Fl.

2 Ob.

3 Kl. 8 *pp*

2 Fg. *mf* molto espress.

(Fagott) 2 Hr. *mp* molto espress.

3 Trp.

2 Pos.

2 Flhn. [10]

Ten-h.

Bar.

2 Tb.

PROBEPART



84 rit.

**12 a tempo**

2 Fl. ff

2 Ob. ff p cre.

3 Kl. f ff mp p cresc.

2 Fg. ff p cresc.

2 Hr. ff p cresc.

3 Trp. ff

2 Pos.

2 Flhn. ff p cresc.

Ten-h. ff p cresc.

Bar. solo ff p cresc.

2 Tb. ff



Musical score for orchestra, page 15, system 96. The score consists of eight staves of music. The instruments are: 2 Fl., 2 Ob., 3 Kl., 2 Fg. (top staff), 2 Hr. (middle staff), 3 Trp. (bottom staff), 2 Pos. (top staff), 2 Flhn. (middle staff), Ten-h. (bottom staff), Bar. (top staff), and 2 Tb. (bottom staff). The key signature is one flat, and the time signature is common time. The music features various rhythmic patterns, including eighth-note and sixteenth-note figures. Measure 96 begins with a dynamic of  $\text{f} \cdot$ . The instrumentation includes woodwinds (Flute, Oboe, Clarinet), brass (Horn, Trombone, Bassoon), and strings (Double Bass). The score is marked with "molto rit." (molto ritardando) over the last two measures of the system.