

Nr. 2 Ich sah die heilige Stadt

Con anima (♩ = ca. 90)

Instrumentation and Dynamics:

- Trompete 1 & 2:** *f*, *ff*
- Horn 1 & 2:** *mf*
- Posaune 1, 2, 3:** *f*, *sfz*, *ff*
- Tuba:** *f*, *ff*
- Percussion 1:** met. chimes, Gr.Tr. mit Stick
- Percussion 2:** Gr. Bck. mit Stick, *mp*
- Orgel:** *meno f*, *f*

Vocal Parts: Soli o. Kinderchor, Sopran 1, Sopran 2, Alt, Tenor, Bariton, Bass

Nr. 4 Er wird alle Tränen abwischen (nach "The Bells" von William Byrd)

Con moto (♩ = ca. 70)

Fermata lunga

Trompete 1 *f* *tr*

Trompete 2 *mf*

Horn 1 *f*

Horn 2 *f*

Posaune 1 *mf*

Posaune 2 *mf*

Posaune 3 *mf*

Tuba *mf*

Percussion Röhrengl. *mf*

Solo-Violine

Soli o. Kinderchor

Sopran 1

Sopran 2

Alt

Tenor

Bariton

Bass

Orgel *mf* 8'+8'

Pedal *mf* 8'+16'

SW *f > p*

The image shows a full orchestral score for the piece 'Er wird alle Tränen abwischen' (No. 4), based on 'The Bells' by William Byrd. The score is arranged for a large ensemble including two trumpets, two horns, three trombones, a tuba, percussion (specifically a snare drum), a solo violin, a children's choir (Soli o. Kinderchor) with soprano, alto, tenor, and bass parts, and an organ with a pedal. The tempo is marked 'Con moto' with a quarter note equal to approximately 70 beats per minute. The score includes various dynamics such as *f* (forte), *mf* (mezzo-forte), and *p* (piano), as well as performance instructions like 'tr' (trill) and 'Fermata lunga' (long fermata). A large, semi-transparent grey watermark of a stylized figure is overlaid on the score, extending from the brass section down to the organ and pedal parts.

Nr. 5 Alpha et Omega

Largo

The score is for a large ensemble and includes the following parts and markings:

- Trompete 1 & 2:** Resting until the end, then playing a wavy line with a dynamic of *mp* and an asterisk (*).
- Horn 1 & 2:** Horn 1 starts with a melodic line at *mp*. Horn 2 has a similar line starting at *p* and moving to *mp*.
- Posaune 1, 2, 3:** Posaune 1 and 2 have melodic lines starting at *mp*. Posaune 3 has a lower line starting at *p* and moving to *mp*.
- Tuba:** Plays a rhythmic pattern starting at *p* and moving to *mp*.
- Percussion 1:** Gr.Tr., deutlich hörbarer Puls! (Gr. Tr., clearly audible pulse!).
- Percussion 2:** Gr. Bck. (Gr. Bck.). Includes markings for *mp*, L.V., and Tamtam gliss. (Tamtam gliss.).
- Solo-Violine:** Starts with a gliss. (gliss.) and a dynamic of *mf*, moving to *mp*.
- Soli o. Kinderchor:** Resting until the end, then playing a wavy line with a dynamic of *pp* and an asterisk (*).
- Sopran 1 & 2:** Resting until the end, then playing a wavy line with a dynamic of *pp* and an asterisk (*).
- Alt:** Resting until the end, then playing a wavy line with a dynamic of *pp* and an asterisk (*).
- Tenor:** Resting until the end, then playing a wavy line with a dynamic of *pp* and an asterisk (*).
- Bariton:** Resting until the end, then playing a wavy line with a dynamic of *pp* and an asterisk (*).
- Bass:** Resting until the end, then playing a wavy line with a dynamic of *pp* and an asterisk (*).
- Orgel:** SW 8'+8' (SW 8'+8'). HW 16'+8' (HW 16'+8'). Pedal 16'+8' (Pedal 16'+8'). Includes markings for *p* and *pp*.
- Pedal:** Pedal 16'+8' (Pedal 16'+8'). Includes markings for *mp* and *p*.

* leise und geheimnisvolle Wind-Imitation mit „sch“, „f“ und luftiges Pfeifen.