

Über Grenzen

KANTATE ZU OSTERN
UND WEIT DARÜBER HINAUS

für Solo-Tenor, Chor (SATB),
Orchester und Band

Text: Christian Kollmar
Musik: André Engelbrecht

Partitur



EDITION 4354

1. Grenzen achten

Text: Christian Kollmar
Musik: André Engelbrecht

großer Klang, aufatmend, lebendig, fließend

♩ = 160

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

- Flöte
- Oboe
- Fagott
- Trompeten 1-3
- Posaune
- Violine 1
- Violine 2
- Viola
- Violoncello
- Kontrabass
- Tenor Solo
- Chor
- Piano
- Gitarre
- E-Bass
- Drums
- Pauken (C, G)
- Xylophon

The score is in 4/4 time. The piano part includes markings for *f*, *mp*, and *p*. The guitar part includes *f* and *mp*. The drums part includes *pp*, *mf*, and *mp*. The percussion parts (Pauken and Xylophon) include *pp*. A large, grey, abstract graphic shape is overlaid on the score, resembling a stylized 'S' or a large comma, covering parts of the woodwind, string, and piano sections.

89

Fl.

Trp. 1-3

Vi. 1

Vi. 2

Vla.

Chor

Pno.

Git.

Bass

Dr.

Glau - ben, Glau - ben, Glau - ben, wie neu ge - bo - ren, end - lich!

mf *p* *f* *mf* *f* *ff* *mp* *f* *ff*

C D/C F/C Ab Gm Fm Fm/D Bb/C C Bb/C C Eb/C F/C C

97

Trp. 1-3

Vi. 1

Vi. 2

Vla.

Chor

Pno.

Git.

Bass

Dr.

Glau - ben, Glau - ben, Glau - ben, wie neu - ge - bo - ren, end - lich!

mf *mp* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f*

D/C F/C Ab Gm Fm Fm/D Bb/C C Bb/C

153

Fl. *mf*

Ob. *mf*

Fg. *mp*

Trp. 1-3 *mp*

Pos. *mp*

Vi. 1 *mp*

Vi. 2 *mp*

Vla. *mp*

Vc. *mf*

Kb. *mf*

T. Solo *f*
Ach - te mei - ne Gren - zen, ach - te mei - ne Gren - zen, ich öff - ne sie

Chor *f*
Ach - te mei - ne Gren - zen, ach - te mei - ne Gren - zen, ich öff - ne sie

Pno. *mf*
C D/C F/C Gm/C Ab/C Fm Fm/D

Git. *mf*

Bass *mf*

Dr. *mf*

Pk. *mf*

42

Picc. *f*

Trp. 1-3 *mf*

Pos. *mf*

Vi. 1 *f*

Vi. 2 *f*

Pno. *f*

Git. *f*

Bass *f*

Dr. *f*

Xyl. *f*

48

Trp. 1-3 *f*

Pos. *f*

Vi. 1 *p* *f*

Vi. 2 *p* *f*

Vla. *p* *f*

Chor
Hof - fen, hof - fen, hof - fen, hof - fen, hof - fen.
mf

Pno. *mf* *ff*

Git. *mp* *f*

Bass *mf* *f*

Dr. *mp* *f*

Cm *mf* Fdim7/C Fdim7/C Cm⁹ Ab/C D/C Bb⁵ C⁵ Eb⁵ F⁵ Eb/G Bb Cm

♩ = 132
wie ein Echo
Chor 1
mf

Chor 2
p

Chor 3
pp

3. Hörst du's? Hörst du's? Hörst du's?

1.

7. 2. frei im Tempo, ungefähr ♩ = 66

Picc. *mf*

Ob. *mp*

Vi. 1 *p*

Vi. 2 *p*

Vla. *p*

Vc. *p*

Kb. *p*

Pno. *mp*

G/B Cadd9 D7sus4 D/E Em G/B Cadd9 D7sus4 D7 D/E Em G/B Cadd9 D7sus4 D/E Em D/A G/B C Am7 G/B C D7sus4 D7 G G/B

16. *mp* **ritardando**

Picc.

Ob. *mp*

Fg.

Vi. 1

Vi. 2

Vla.

Vc.

Kb.

Pno. Cadd9 G/B Cadd9 G/B Cadd9 D D/E Em7 Fadd9 C/E C/D G

107

Fl. *f* *mf* 3 3 3 3 3

Ob. *f* *mf*

Fg. *f* *mp* *mf* *mp* *mf*

Trp. 1-3 *p*

Pos. *p*

Vi. 1 *f* *mf* 3 3 3 3 3

Vi. 2 *f* *mp*

Vla. *f* *mp* div.

Vc. *f* *mp*

Kb. *mp*

T. Solo *mf*
All - mäch - tig, all - mäch - tig, al -

Chor *mf*
All - mäch - tig, all - mäch - tig, al -

Pno. *f* *mf* N.C. D₉add₉ E₉add₉ B_{b9}add₉/D F/C C D/C E_b/C

Git. *f* *mp*

Bass *f* *mf*

Dr. *mf* *f*

Pk. *mp*