

"Jesus Christus schwebt am Kreuze", D 383

Friedrich G. Klopstock (1724-1803)

Franz Schubert (1797-1828)

Schubert notiert Akzente und Decrescendi meist sehr ähnlich, sie haben für ihn auch ähnliche Bedeutung: Betonung mit nachfolgendem (langsamen oder manchmal auch schnellem) Decrescendo, welches auch über mehrere Noten gehen kann. Warnakzidentien werden in dieser Ausgabe nur im folgenden Takt (und in Klammern) angegeben.

Nr. 1 Chor: Jesus Christus schwebt am Kreuze

Largo

7

11

14

19

24

seque Aria.

Nr. 2 Arie: Bei des Mittlers Kreuze

Andantino

7

4

17 *fp fp fp fp fp p fp fp*

29 *fp fp fz fz pp*

43 *cresc. fp fp fp fp*

53 *fp p fp fp fp fp f*

65 *mf*

Nr. 3 Chor: Liebend neiget er sein Antlitz

Andante

1 *fp fp*

10 *f p*

18

24 *f p*

30

Nr. 4 Duett: Engel freuten sich der Wonne

Allegretto

7 *V.I V.II p*

17 *decresc.* *cresc.*

29 *p* *f* *p* *cresc.* *mf*

40 *p* *cresc.*

50 *pp*

62 *p* *decresc.*

74 *cresc.* *p*

85 *f* *p* *cresc.*

96 *p* *cresc.* *f*

106 *fz* *p* *f* *p* 3 3 6

116 6 6 6 6 6 6 *cresc.* *f p*

129 *f* *p* *cresc.*

141 *f p* *cresc.*

151 *f*

Nr. 5 Chor tacet**Nr. 6 Arie: Ach, was hätten wir empfunden**

Adagio

sempre pp

cresc.

cresc.

pp

cresc.

p *seque Coro*

Nr. 7 Chor: Erben sollen sie am Throne

Allegro maestoso

7 *Ten.* *V.II* *f* *3* *3*

31

36

40

43

46

49

53

56

60

64

70

74

ff

Nr. 8 Arie: Sohn des Vaters

Andantino

mf p cresc.

12 p

23 fp fp fp

32 fp fp cresc. f p

43 mf p

54 cresc. p cresc.

64 p fp fp

75 fp fp fp fp fp fp fp f

83 p pp mf

95 pp

Nr. 9 Chor: O du herrlicher Vollender

Maestoso V.II
Ten. / Va.

f

9 *fz fz p f ff*

18 *p f ff (f)*

28

37 *cresc.*

46 *cresc. ff p*

54 *f* 2

64 *p f ff*

73 *p f ff*

Nr. 10 Terzett: Erdenfreuden und ihr Elend

Allegro moderato

Fl. I *p* *V. II*

8 *stacc. sfp p*

14 *mf cresc. f*

20 *pp* *fp* *p* 4

30 *stacc.* *fp* *p*

36 *mf* *cresc.* *f*

41 *pp* *fp* *fp*

48 *p*

53 *cresc.* *f* *mf* *cresc.*

59 *cresc.* *p* *pp* *p*

67 *cresc.* *f*

72 *mf* *cresc.* *p*

78 *cresc.* *f* *p* *dim.*

seque Terzetto con coro

Nr. 11 Terzett mit Chor: Dass dereinst wir

Andante sostenuto

p

8

15

22

29 *fp* *fp* *cresc.* *f*

38 *p* *cresc.* *f* *p* *fp* *fp* *p* *pp*

49 *f* *fp* *f* *fp* *pp* *f* *p*

59 *f* *p* *fz* *fz* *f* *fz* *fp*

69 *p* *pp* *dim.* *seque Fuga*

Nr. 12 Chor: Amen

Allegro maestoso

8 *Va.* *V.II* *f*

15

21

28

34 5

45

54

63

71

78

85

97

108

118

2

2

4

V.I

V.II

3

Va.

V.II

2

ff

Detailed description: This is a musical score for a single melodic line in treble clef, likely for a piano. The key signature has one flat (B-flat). The score is divided into measures, with measure numbers 45, 54, 63, 71, 78, 85, 97, 108, and 118 indicated at the start of their respective lines. Measure 45 begins with a treble clef and a key signature of one flat. Measures 54 and 63 contain a '2' above the staff, indicating a second ending. Measure 85 contains a '4' above the staff, indicating a fourth ending. Measures 97 and 108 contain a '3' above the staff, indicating a third ending. Measure 97 also contains 'Va.' and 'V.II' above the staff, indicating a variation. Measure 108 contains a '2' above the staff, indicating a second ending. Measure 108 also contains a 'ff' (fortissimo) dynamic marking. Measure 118 ends with a double bar line. The score includes various musical notations such as eighth notes, quarter notes, half notes, and rests.