

Heinrich Poos

*1928

Ein Stundenbuch

Fragmente einer großen Konfession

für gemischten Chor (SSAATTBB), Orgelpositiv, Violoncello und Kontrabass
for Mixed Choir (SSAATTBB), Positive Organ, Violoncello and Double Bass

ED 22805

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Violoncello / Kontrabass

Prolog

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Violoncello u. Kontrabass*)

Tempo rubato

Ruhige Viertel

mf

1

Tempo rubato

1

p

mf

f

p

mf

f

lang

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Ruhige Halbe
Violoncello

mf

mf

Ruhige Halbe
Vc. u. Kb.

p

f

Chor

kommt nicht mit äü - ße - ren Ge - bär - den;

mf

ritenuto

a tempo

Ruhige Viertel

Violoncello

pizz.

arco

5

riten.

a tempo

Ruhige Halbe

Vc. u. Kb.

11

19

III

Intonation Sehr ruhig

Solo

mf

Violoncello

Ruhige Halbe

Ter - ti - a di - es

9

Chor

Vc. u. Kb.

4

mf

Chris - tus lei - den,

IV

Intonation

Ruhige Viertel

Violoncello

Ruhige Halbe

red.

Vc. u. Kb.

pizz.

arco

wan - deln, mein - ten sie, es wä - re ein Ges -

25

Ruhige Halbe

1

ritenuto. . . .

Intonation Ruhige Viertel

V

Violoncello

Solo *mf*

Quin - que pru - den - tes in - tra *p*

6 *mf* *ritenuto* **Ruhige Halbe**

Etwas bewegter

15 Vc. u. Kb.
pizz.

p

21 **Adagio**
arco *mf*

Ruhige Viertel

VI

poco ritenuto

Violoncello

p

7 *poco ritenuto* **Etwas bewegtere Halbe**

19 Chor Vc. u. Kb. *p*

trinkt, das ich ihm ge - be,

24 *riten. a tempo ritenuto*

VII

Ruhige Viertel

Solo *p* **1**
 an - te thro num *p*
 Violoncello

Ruhige Halbe

5 **5** *riten.* Chor *a tempo* Vc. u. Kb. *p*
 war, und der da kommt, *p*

16 *ritenuto* *a tempo* *f* *mf*

24 *mf* *v*

VIII Die Seligpreisungen

Intonation Ruhige Viertel

Solo *mf* Oc - to sunt *p legato espressivo* **1.** **1**

Anmutig (Ein kleiner Himmelsreigen)

7 **5** Solo Vc. u. Kb. *ritenuto*
 geist - lich arm sind, *p*

18 **2.** *a tempo* **11** **Ruhige Halbe** **4** **1**

3. Etwas bewegter

37 Chor *mf* Se - lig sind die Sanft - mü - ti - *mf* *cresc.*

44 *f*

4. Ruhige Viertel

52 *p* **1**

60

Musical staff 60-67: Bass clef, 3/4 time signature. The music consists of a sequence of eighth and quarter notes with slurs and accents. A dynamic marking of *p* is present. A first ending bracket labeled '1' spans the final measure.

68 **Sehr ruhige Viertel**

Musical staff 68-73: Bass clef, 3/4 time signature. The music features a series of quarter notes with slurs and accents. A dynamic marking of *p* is present.

74 **(Wie ein Menuett)**

Musical staff 74-80: Bass clef, 4/4 time signature. The music includes a change to 3/4 time and back to 4/4. It features quarter notes with slurs and accents. A dynamic marking of *mf* is present.

81

Musical staff 81-92: Bass clef, 4/4 time signature. The music consists of quarter notes with slurs and accents. A dynamic marking of *p* is present. A first ending bracket labeled '4' spans the final measure.

93

Musical staff 93-102: Bass clef, 4/4 time signature. The music consists of a series of quarter notes with slurs and accents. A dynamic marking of *p* is present.

103 **Ruhig beginnend (wie eine Chaconne)**

a tempo

Musical staff 103-111: Bass clef, 3/4 time signature. The music consists of quarter notes with slurs and accents. A dynamic marking of *p* is present.

112

Musical staff 112-119: Bass clef, 3/4 time signature. The music consists of quarter notes with slurs and accents. A dynamic marking of *mf* is present.

120

Musical staff 120-127: Bass clef, 3/4 time signature. The music consists of quarter notes with slurs and accents. A dynamic marking of *mf* is present.

128

Largo

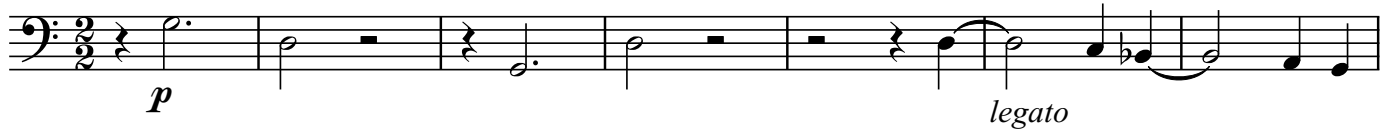
Musical staff 128-134: Bass clef, 3/4 time signature. The music consists of quarter notes with slurs and accents. A dynamic marking of *f* is present.

135

Musical staff 135-141: Bass clef, 3/4 time signature. The music includes a change to 2/4 time and back to 3/4. It features quarter notes with slurs and accents. A dynamic marking of *f* is present. A glissando marking (*gliss.*) is present over a chord.

Epilog

Ruhige Halbe



8



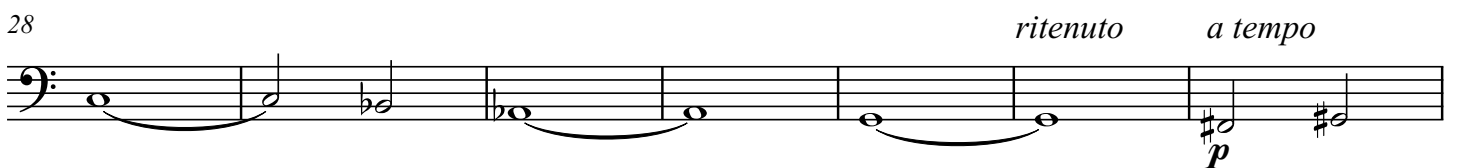
14



21



28



35



40



46

