

Trauer

Kreuz – Leid – Schmerz – Trost

Werke aus dem Barock bis zum Impressionismus
(pedaliter und manualiter)

Herausgegeben von
KARL-PETER CHILLA



EDITION 3713

Passacaglia d-Moll

Christian Friedrich Witt (ca. 1660–1717)

Arr.: Karl-Peter Chilla

$\text{♩} = 72$

f

8

f

13

f

18

f

23

f

28

f

Largo

Georg Friedrich Händel (1685–1759)

Arr.: Karl-Peter Chilla

Sheet music for two voices and basso continuo. The music is in 3/4 time, treble and bass staves, with basso continuo below. The score is divided into five systems (measures 1-5, 6-10, 11-15, 16-20, 21-25) by large gray hand-shaped silhouettes.

Measures 1-5: Treble staff: $\text{G} \cdot \text{A} \cdot \text{B} \cdot \text{C} \cdot \text{D}$, $\text{E} \cdot \text{F} \cdot \text{G} \cdot \text{A} \cdot \text{B}$. Bass staff: $\text{C} \cdot \text{D} \cdot \text{E} \cdot \text{F} \cdot \text{G}$, $\text{A} \cdot \text{B} \cdot \text{C} \cdot \text{D} \cdot \text{E}$. Basso continuo: $\text{C} \cdot \text{D} \cdot \text{E} \cdot \text{F} \cdot \text{G}$, $\text{A} \cdot \text{B} \cdot \text{C} \cdot \text{D} \cdot \text{E}$.

Measures 6-10: Treble staff: $\text{G} \cdot \text{A} \cdot \text{B} \cdot \text{C} \cdot \text{D}$, $\text{E} \cdot \text{F} \cdot \text{G} \cdot \text{A} \cdot \text{B}$. Bass staff: $\text{C} \cdot \text{D} \cdot \text{E} \cdot \text{F} \cdot \text{G}$, $\text{A} \cdot \text{B} \cdot \text{C} \cdot \text{D} \cdot \text{E}$. Basso continuo: $\text{C} \cdot \text{D} \cdot \text{E} \cdot \text{F} \cdot \text{G}$, $\text{A} \cdot \text{B} \cdot \text{C} \cdot \text{D} \cdot \text{E}$.

Measures 11-15: Treble staff: $\text{G} \cdot \text{A} \cdot \text{B} \cdot \text{C} \cdot \text{D}$, $\text{E} \cdot \text{F} \cdot \text{G} \cdot \text{A} \cdot \text{B}$. Bass staff: $\text{C} \cdot \text{D} \cdot \text{E} \cdot \text{F} \cdot \text{G}$, $\text{A} \cdot \text{B} \cdot \text{C} \cdot \text{D} \cdot \text{E}$. Basso continuo: $\text{C} \cdot \text{D} \cdot \text{E} \cdot \text{F} \cdot \text{G}$, $\text{A} \cdot \text{B} \cdot \text{C} \cdot \text{D} \cdot \text{E}$.

Measures 16-20: Treble staff: $\text{G} \cdot \text{A} \cdot \text{B} \cdot \text{C} \cdot \text{D}$, $\text{E} \cdot \text{F} \cdot \text{G} \cdot \text{A} \cdot \text{B}$. Bass staff: $\text{C} \cdot \text{D} \cdot \text{E} \cdot \text{F} \cdot \text{G}$, $\text{A} \cdot \text{B} \cdot \text{C} \cdot \text{D} \cdot \text{E}$. Basso continuo: $\text{C} \cdot \text{D} \cdot \text{E} \cdot \text{F} \cdot \text{G}$, $\text{A} \cdot \text{B} \cdot \text{C} \cdot \text{D} \cdot \text{E}$.

Measures 21-25: Treble staff: $\text{G} \cdot \text{A} \cdot \text{B} \cdot \text{C} \cdot \text{D}$, $\text{E} \cdot \text{F} \cdot \text{G} \cdot \text{A} \cdot \text{B}$. Bass staff: $\text{C} \cdot \text{D} \cdot \text{E} \cdot \text{F} \cdot \text{G}$, $\text{A} \cdot \text{B} \cdot \text{C} \cdot \text{D} \cdot \text{E}$. Basso continuo: $\text{C} \cdot \text{D} \cdot \text{E} \cdot \text{F} \cdot \text{G}$, $\text{A} \cdot \text{B} \cdot \text{C} \cdot \text{D} \cdot \text{E}$.

Charfreitag

Ferdinand Hiller (1811–1885)

Arr.: Karl-Peter Chilla

Grave

8

15

rit. - - - *a tempo*

21

pp

mf

pp

mf

26

rit.

a tempo

p

pp

32

I: 8' leiser als II

II: 8'

Ped: 16'

Prière F-Dur

Jacques-Nicolas Lemmens (1823–1881)

Arr.: Karl-Peter Chilla

I

II *mp*

7

13

19

25

Wintermorgen

Pjotr Iljitsch Tschaikowski (1840–1893)

Arr.: Karl-Peter Chilla

Andante

2/4 time signature, treble and bass staves. Dynamics: *p*, *mf*.

7 *rit.* *a tempo*
Artikul. sim.

2/4 time signature, treble and bass staves. Dynamics: *p*. Articulation: *Artikul. sim.*

13 *rit.* *meno mosso*
mf

2/4 time signature, treble and bass staves. Dynamics: *mf*. Articulation: *rit.*, *meno mosso*.

19 *pp*
p

2/4 time signature, treble and bass staves. Dynamics: *pp*, *p*.

27

2/4 time signature, treble and bass staves.