

# Beatitudines - Die Seligpreisungen

Oratorium für Sopran, Bariton, Chor, Solovioline und Orchester

## 1. Prolog: Korbinian - Suchen in der Stille

Enjott Schneider

Andante con moto

A

The score is written for Solo-Sopran, Solo-Bariton, Soprano, Alto, Tenor, Bass, and Klavier. The Solo-Sopran and Solo-Bariton parts are silent. The vocal soloists (Soprano, Alto, Tenor, Bass) sing the word "Korbinian" in a whispering, suggestive manner. The piano accompaniment features a complex texture with arpeggiated chords and melodic lines. The score includes dynamic markings such as *f*, *pp*, *p*, *mf*, and *pp*. Performance instructions include "4 - 6 Mal laut flüstern (stimmlos) über Lausprecheranlage" for the vocalists and "Einzelne Choristen flüstern stimmlos, aber suggestiv. Die Klangwolke eher sparsam magisch." for the choir. The piano part includes markings for *pp*, *p*, *mf*, and *pp*, along with articulation like *tr* and *3*. The score is divided into systems, with measures 10 and 18 marked. A large, faint watermark of a figure is visible in the background of the score.

# 4. Selig die Trauernden

**Con moto**

Sopran  
Alt  
Tenor  
Bass

Einsatz noch im Ende von "3. Interludium"

Klavier

*mf* *mf* *rit.*

**a tempo**

*subito p dolce* *rit.* *animato*

Klav.

*mp*

6 **rit.** **Mesto**

S.  
A.  
T.  
B.

Klav.

*mp* *p*

# 5. Interludium - Unsar trohtin hat farsalt

Petrus-Lied 8. Jh.

**Moderato** (♩ = 72-78)

Solo-Sopran

Solo-Bariton

Klavier

*mf*

6

Solo-Sop.

Solo-Bar.

Klav.

*p*

Un - sar\_ thro-tin\_ hat far-salt san - cte\_ pe - tre\_ gi - u - valt

11

Solo-Sop.

Solo-Bar.

Klav.

daz er mac gi - ne - ri - an ze i - mo din - gen - ten\_ man

# 7. Interludium - Streit und Kriege seit 1300 Jahren

Soli & Chor tacent

**Con energico** (♩ = 95)

Klavier

8<sup>va</sup>

Klav.

ff Cluster

8<sup>va</sup>

11 **A Vivo** (♩ = ca. 110)

Klav.

ff marcato sempre

14

Klav.

f

17 8<sup>va</sup>

Klav.

8<sup>va</sup>

# 12. Selig, die rein sind im Herzen

**Andante con moto** (♩ = ca. 72)

Klavier

mp

pp

3

Detailed description: Piano introduction in 4/4 time. Measures 1-8. The right hand features a melodic line with grace notes and slurs. The left hand provides a harmonic accompaniment with sustained notes and a triplet in measure 8.

Klav.

mf 5

p

Ped. \*

Detailed description: Piano introduction continues from measure 9 to 13. Measure 9 has a dynamic of *mf* and a fingering of 5. Measure 10 has a dynamic of *p*. A pedal point is indicated by a dashed line and an asterisk from measure 10 to 13.

Klav.

rit.

Detailed description: Piano introduction continues from measure 14 to 18. The tempo is marked *rit.* (ritardando). The music features complex slurs and dynamic markings.

**A** a tempo (♩ = 70)

S.

A.

T.

B.

Klav.

Ma-ka-ri-oi Ma-ka-ri-oi Be - a - ti...

Ma-ka-ri-oi Ma-ka-ri-oi Be - a - ti...

Ma-ka-ri-oi Be - a - ti...

Be - a - ti...

Detailed description: Vocal and piano accompaniment starting at measure 19. The tempo is *a tempo* (♩ = 70). The vocal parts (Soprano, Alto, Tenor, Bass) sing the lyrics "Ma-ka-ri-oi Ma-ka-ri-oi Be - a - ti...". The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line. Dynamics include *mp*.

# 17. Freut euch und jubelt

**Adagio subito** (♩ = ca. 65)

Solo-Sopran  
Solo-Bariton  
Sopran  
Alt  
Tenor  
Bass  
Klavier

10 **A** **Vivo** (♩ = 140-160)  
Klav.

18  
Klav.

22  
Klav.