

# Der Messias

Kantate aus Klopstocks Messias

(1) Chor  
Andante

## Erster Teil

Andreas Romberg (1767–1821)

I Flauti  
II Flauti  
I Oboi  
II Oboi  
I Clarinetti in B  
II Clarinetti in B  
I Fagotti  
II Fagotti  
I Corni in D  
II Corni in D  
I Trombe in D  
II Trombe in D  
Timpani in D  
I Violini  
II Violini  
Viola  
Soprano  
Alto  
Tenore  
Basso  
Violoncello/Basso

The musical score for page 2 includes the following parts and markings:

- Flutes (Fl.):** I and II. Both parts start with a *pp* dynamic and a *cresc.* marking. Flute I has a *p* dynamic marking in the final measure.
- Oboes (Ob.):** I and II. Both parts start with a *pp* dynamic and a *cresc.* marking. Oboe I has a *p* dynamic marking in the final measure.
- Clarinets (Clar. (B)):** I and II. Both parts start with a *pp* dynamic and a *cresc.* marking.
- Fagots (Fg.):** I and II. Both parts start with a *pp* dynamic and a *cresc.* marking.
- Cor. (D):** I and II. Both parts are silent.
- Tr. (D):** I and II. Both parts are silent.
- Timp. (D):** Silent.
- Violins (Vl.):** I and II. Both parts start with a *pp* dynamic and a *cresc.* marking. Violin I has a *p* dynamic marking in the final measure.
- Viola (Vla.):** Starts with a *pp* dynamic and a *cresc.* marking. Has a *p* dynamic marking in the final measure.
- Soprano (S.), Alto (A.), Tenor (T.), Bass (B.):** All parts are silent.
- Vc./Kb.:** Starts with a *pp* dynamic and a *cresc.* marking. Has a *p* dynamic marking in the final measure.

7

I Fl.

II Fl.

I Ob.

II Ob.

I Clar. (B)

II Clar. (B)

I Fg.

II Fg.

I Cor. (D)

II Cor. (D)

I Tr. (D)

II Tr. (D)

Timp. (D)

I VI.

II VI.

Vla.

S.

A.

T.

B.

Vc./Kb.

*mezza voce*

*mezza voce*

*p*

*p*

*Violoncello*

## (11) Chor

Andante

I Flauti

II

I Oboi

II

I Clarinetti in B

II

I Fagotti

II

I Violini

II

Viola

**Chor der Seligen**

Soprano  
Komm, sei ge - grüßt in dei - nen Er - bar - -mun - gen,

Alto  
Komm, sei ge - grüßt in dei - nen Er - bar - mun gen,

Tenore  
8 Komm, sei ge - grüßt in dei - nen Er - bar - -mun gen,

Basso  
Komm, sei ge - grüßt in dei - nen Er - bar - -mun - gen,

Violoncello/Basso

5

I Fl. *p*

II Fl. *p*

I Ob. Solo *p*

II Ob. *p*

I Clar. (B) *p*

II Clar. (B) *p*

I Fg. *p*

II Fg. *p*

I VI. *p*

II VI. *p*

Vla. *p*

S. komm, sei ge - grüßt in dei - nen Er -

A. komm, sei ge - grüßt in dei - nen Er -

T. 8 komm, sei ge - grüßt in dei - nen Er -

B. komm, sei ge - grüßt in dei - nen Er -

Vc./Kb. *p*

Detailed description of the musical score: This page of a musical score (page 158) features a variety of instruments and vocal soloists. The woodwind section includes Flutes I and II, Oboes I and II, Clarinets in B-flat I and II, and Bassoons I and II. The string section consists of Violins I and II, Viola, and Violoncello/Double Bass. The vocal soloists are Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The score is written in a common time signature with a key signature of one flat. The first system (measures 1-4) shows the woodwinds and strings with dynamic markings of *p* (piano). The Soprano, Alto, Tenor, and Bass soloists enter in measure 2 with the lyrics 'komm, sei ge - grüßt in dei - nen Er -'. The Tenor part has a '8' written below the first measure. The Viola part has a '(b)' below the first measure. The Violoncello/Double Bass part has a '(b)' below the first measure. The score continues with various musical notations including slurs, ties, and dynamic markings.

9

I Fl. I *f* *f*

II Fl. II *f* *f*

I Ob. I *f* *f* *p*

II Ob. II *f* *f* *p*

I Clar. (B) I *f* *f* *p*

II Clar. (B) II *f* *f* *p*

I Fg. I *f* *f*

II Fg. II *f* *f*

I VI. I *f* *p* *f* *p*

II VI. II *f* *f* *p*

Vla. *f* *f* *p*

S. *f* *f* *p*

A. *f* *f* *p*

T. *f* *f* *p*

B. *f* *f* *p*

Vc./Kb. *f* *f* *p*

bar - mun - gen, Gott-mensch! Mitt - ler! Komm, sei ge - grüßt,

bar - mun - gen, Gott-mensch! Mitt - ler! Komm, sei ge - grüßt,

8 bar - mun - gen, Gott-mensch! Mitt - ler! Komm, sei ge - grüßt,

bar - mun - gen, Gott-mensch! Mitt - ler! Komm, sei ge - grüßt,

13

Solo

*p*

*p*

(Solo)

*p*

*p*

*p*

*p*

*p*

*p*

*p*

I Fl. I

II

I Ob. I

II

I Clar. (B) I

II

I Fg. I

II

I VI. I

II

Vla.

S.

A.

T.

B.

Vc./Kb.

komm, sei ge-grüßt, ge-grüßt in dei-nen Er-bar-mun-gen, komm, sei ge-

komm, sei ge-grüßt, ge-grüßt in dei-nen Er-bar-mun-gen, komm, sei ge-

8 komm, sei ge-grüßt, ge-grüßt in dei-nen Er-bar-mun-gen, komm, sei ge-

komm, sei ge-grüßt, ge-grüßt in dei-nen Er-bar-mun-gen, komm, sei ge-

*p*

Dritter Teil

(12) [Arioso und Rezitativ]

**Maestoso**

I Oboi  
II Oboi  
I Clarinetti in B  
II Clarinetti in B  
I Fagotti  
II Fagotti  
I Corni in D  
II Corni in D  
I Trombe in D  
II Trombe in D  
Timpani in D  
I Violini  
II Violini  
Viola  
Solo  
Violoncello/Basso

*ff*  
*ff*  
*ff*  
*ff*  
*ff*  
*ff*  
*ff*  
*ff*  
*ff*



6

I Ob.  
II Ob.  
I Clar. (B)  
II Clar. (B)  
I Fg.  
II Fg.  
I Cor. (D)  
II Cor. (D)  
I Tr. (D)  
II Tr. (D)  
Timp. (D)  
I VI.  
II VI.  
Vla.  
Solo  
8  
Vc./Kb.

*Eloa*  
Bei dem furcht - ba - ren Na - men

*p*  
*p*  
*p*  
*p*

10

I  
Ob.

II

I  
Clar. (B)

II

I  
Fg.

II

I  
Cor. (D)

II

I  
Tr. (D)

II

Timp. (D)

I  
Vl.

II

Vla.

Solo

8 des, der e - wig ist, und sei - ner Ge - rech - tig - keit Dau - er mit Un - end - lich - keit

Vc./Kb.

15

I Ob.  
II Ob.  
I Clar. (B)  
II Clar. (B)  
I Fg.  
II Fg.  
I Cor. (D)  
II Cor. (D)  
I Tr. (D)  
II Tr. (D)  
Timp. (D)  
I VI.  
II VI.  
Vla.  
Solo  
8 maß! Der hält die Schlüs - sel des Ab-grunds, der mit stra - fen-dem Feu - er die  
Vc./Kb.

19 Recitativo

I Ob. *ten.*  
II *ff*

I Clar. (B) *ten.*  
II *ff*

I Fg. *ten.*  
II *ff*

I Cor. (D) *ten.*  
II *ff*

I Tr. (D) *ten.*  
II *ff*

Timp. (D)

I Vl. *cresc.*  
II *cresc.*  
Vla. *cresc.*  
*f*

Solo Recitativo  
8 Höl-le, den Tod mit All-macht und mit Ge-richt be-waff-net: Ist ein-ner un-ter den

Vc./Kb. *cresc.*  
*f*