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Die Katakomben

Hiller, Ferdinand von

Cöln, ca. 1850

Zweiter Act. Erste Scene.

[urn:nbn:de:hbz:kn38-7113](https://nbn-resolving.org/urn:nbn:de:hbz:kn38-7113)

Zweiter Act.

Erste Scene.

(Das Innere der Katakomben. Man sieht einzeln und paarweise die Christen von der einen Seite herabsteigen. Sie verlieren sich in den verschiedenen Gängen.)

Piano. *Andante mosso.*

The piano accompaniment consists of three systems of staves. The first system is for the right hand (treble clef) and left hand (bass clef), marked *pp*. The second system continues the accompaniment, marked *pp sempre*. The third system features a more active texture with sixteenth-note patterns in both hands. The vocal entry for Lucius is on a single staff with a treble clef, marked **Lucius.** and includes the instruction *allegro*. The lyrics are: "(Lucius kommt aus einem der Gänge hervor.) Es sammeln sich die treuen Schaaren, nach allen Mühen, allem Druck des Tages, gemeinsam in dem". The piano accompaniment resumes below the vocal line, marked *p*.

Glaubensich zu stär - ken. Verbor-gen in der Er - de Ein - ge - wei-de, in

The first system features a vocal line in G major with a key signature of one flat (F major) and a 4/4 time signature. The piano accompaniment consists of dense chords in the right hand and a bass line in the left hand. Dynamics include *mol.* and *p*.

nächtges Dunkel ein - gehüllt, entziehn sie sich dem Dru-cke der Ver - fol - ger.

The second system continues the vocal line and piano accompaniment. The piano part features a prominent bass line with chords. Dynamics include *pp*.

Andante.
Wie lan - ge noch, o Herr, willst du auf

The third system is marked *Andante*. The vocal line is more melodic. The piano accompaniment includes a *mf* section and a *dim.* section. Dynamics include *p* and *6*.

Er - - den in E - lendschmachten las - sen dei - ne Heer - - den?

The fourth system features a vocal line with a key signature change to G major (two sharps). The piano accompaniment is highly rhythmic with many chords. Dynamics include *mf*.

O. — hab Er-bar - men! o. — hab Er-bar - men! heb' uns em-por mit dei - nen

The fifth system features a vocal line with a key signature change to G major. The piano accompaniment is highly rhythmic with many chords. Dynamics include *fp*.

star - ken Armen, er - he - be, er - he - be dein Pa - nier; er - he - be, er -

he - - be dein Pa - nier. Aus den Tie - fen ru - fen wir zu dir;

aus den Tie - fen ru - fen wir zu dir: er - he - be, er - he - be dein Panier, er -

he - be, er - he - be dein Pa - nier. Aus den Tie - fen,

aus den Tie - fen ru - fen wir zu dir.