

All meine Sünden sind völlig getilgt

A. Schulte
Deutsch: W. Wins

G. Bennard
Arr. M. Parafejnik

Con anima [belebt] **10** **1** *mf*

1. All mei - ne Sün - den sind völ - lig ge - tilgt, völ - lig ge - tilgt,

14

völ - lig ge - tilgt. All mei - ne Sün - den sind völ - lig ge - tilgt, durch mei - nen Herrn, Je - sus Christ.

19 **6** **2** *mf*

2. Freu - de und Se - lig - keit fül - len mein Herz, fül - len mein Herz, fül - len mein Herz.

29

Freu - de und Se - lig - keit fül - len mein Herz, durch mei - nen Herrn, Je - sus Christ.

33 **4** **3** *f*

3. Eh - re und Dank brin - ge ich mei - nem Gott, ich mei - nem Gott, ich mei - nem Gott.

41 **3**

Eh - re und Dank brin - ge ich mei - nem Gott, durch mei - nen Herrn, Je - sus Christ.

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Con anima [belebt]

This musical score is for the hymn "All meine Sünden sind völlig getilgt" (All my sins are completely forgiven). It is arranged for a string quartet and piano. The score is written in 6/8 time and consists of two systems of four measures each. The key signature is one flat (B-flat major or D minor). The tempo/mood is marked "Con anima [belebt]".

First System:

- Violine I:** Measures 1 and 2 are whole rests. Measures 3 and 4 contain a melody starting on G4, moving up stepwise to B4, then down to A4 and G4. Dynamics: *mf*.
- Violine II:** Measures 1 and 2 are whole rests. Measures 3 and 4 contain a melody starting on E4, moving up stepwise to G4, then down to F4 and E4. Dynamics: *mf*.
- Violine III:** Measures 1, 2, 3, and 4 are whole rests.
- Violoncello:** Measures 1, 2, 3, and 4 are whole rests.
- Piano:** Measures 1 and 2 are marked *p*. The right hand has a melody starting on G3, moving up stepwise to B3, then down to A3 and G3. The left hand has a bass line starting on G2, moving up stepwise to B2, then down to A2 and G2. Measure 3 is marked *mf*. The right hand continues the melody from measure 2. The left hand has a bass line starting on G2, moving up stepwise to B2, then down to A2 and G2.

Second System:

- Vln.1:** Measures 1 and 2 contain a melody starting on G4, moving up stepwise to B4, then down to A4 and G4. Measures 3 and 4 contain a melody starting on G4, moving up stepwise to B4, then down to A4 and G4.
- Vln.2:** Measures 1 and 2 contain a melody starting on E4, moving up stepwise to G4, then down to F4 and E4. Measures 3 and 4 contain a melody starting on E4, moving up stepwise to G4, then down to F4 and E4.
- Vln.3:** Measures 1, 2, 3, and 4 are whole rests.
- Vc.:** Measures 1, 2, 3, and 4 are whole rests.
- Pno.:** Measures 1 and 2 contain a melody starting on G3, moving up stepwise to B3, then down to A3 and G3. Measures 3 and 4 contain a melody starting on G3, moving up stepwise to B3, then down to A3 and G3.

9

Vln.1

Vln.2

Vln.3

Vc.

Pno.

1. All mei - ne Sün - den sind völ - lig ge - tilgt,

13

Vln.1

Vln.2

Vln.3

Vc.

Pno.

völ - lig ge - tilgt, völ - lig ge - tilgt. All mei - ne Sün - den sind völ - lig ge - tilgt,

17

durch mei - nen Herrn, Je - sus Christ.

Vln.1

Vln.2

Vln.3

Vc.

Pno.

p cresc.

21

pizz.

mp pizz.

mp pizz.

mp pizz.

mp

mf

mp

The image shows a musical score for a piece titled "All meine Sünden sind völlig getilgt". The score is written for a vocal soloist and a chamber ensemble consisting of three violins (Vln.1, Vln.2, Vln.3), a violoncello (Vc.), and a piano (Pno.). The vocal part begins at measure 17 with the lyrics "durch mei - nen Herrn, Je - sus Christ." The instrumental parts feature a variety of textures: the violins and violoncello play sustained notes with some melodic movement, while the piano provides harmonic support with chords and arpeggiated figures. Dynamics such as *p* (piano), *cresc.* (crescendo), *mp* (mezzo-piano), *mf* (mezzo-forte), and *pizz.* (pizzicato) are indicated throughout the score. The score is divided into two systems, with the first system covering measures 17-20 and the second system covering measures 21-24. The key signature has one sharp (F#), and the time signature is 4/4.

mf

2. Freu-de und Se - lig - keit fül - len mein Herz, fül - len mein Herz, fül - len mein Herz.

Vln.1

Vln.2

Vln.3

Vc.

Pno.

29

Freu-de und Se - lig - keit fül - len mein Herz, durch mei - nen Herrn, Je - sus Christ.

Vln.1

Vln.2

Vln.3

Vc.

Pno.

33

arco

Vln.1

p *cresc.* arco

Vln.2

p *cresc.* arco

Vln.3

p *cresc.*

Vc.

p *cresc.*

Pno.

p *cresc.*

3

f

3. Eh-re und Dank brin-ge ich mei-nem Gott, ich mei-nem Gott, ich mei-nem Gott.

Vln.1

f

Vln.2

f

Vln.3

f arco

Vc.

f

Pno.

f

41

Eh - re und Dank brin - ge ich mei - nem Gott, durch mei - nen Herrn, Je - sus

Vln.1

Vln.2

Vln.3

Vc.

Pno.

44

Christ.

rit.

Vln.1

Vln.2

Vln.3

Vc.

Pno.

p

p

p

p

mf

Violine I

All meine Sünden sind völlig getilgt

A. Schulte
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G. Bennard
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Con anima [belebt]

The musical score for Violin I consists of six staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a time signature of 6/8. It starts with a measure containing a whole note with a '2' above it, followed by a series of eighth and sixteenth notes. The dynamic *mf* is indicated below the staff. The second staff continues the melody with eighth notes and includes a first ending bracket labeled '1'. The third staff features a four-measure rest at the end, marked with a '4'. The fourth staff begins with a pizzicato section, marked 'pizz.' and 'mp', followed by a second ending bracket labeled '2'. The fifth staff transitions to an arco section, marked 'arco' and 'p cresc.', showing a dynamic increase. The sixth staff starts with a third ending bracket labeled '3' and a forte *f* dynamic. The final staff concludes with a piano *p* dynamic and a ritardando *rit.* marking, ending with a double bar line.

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Con anima [belebt]

2

mf

8

1

14

pizz.

2

23

mp

29

arco

p cresc.

3

35

f

41

rit.

p

Violine III

All meine Sünden sind völlig getilgt

A. Schulte
Deutsch: W. Wins

G. Bennard
Arr. M. Parafejnik

Con anima [belebt] 1

10

15

24

30

36

42

mp

p *cresc.*

f

rit.

p

The musical score is written for Violin III in 8/8 time. It begins with the instruction 'Con anima [belebt]' and a first ending bracket labeled '1'. The first staff contains measures 1-10, with a 'V' marking above measure 4. The second staff contains measures 11-15, with a 'pizz.' instruction above measure 14 and a '4' marking above measure 13. The third staff contains measures 16-24. The fourth staff contains measures 25-30, with an 'arco' instruction above measure 28 and a '*p cresc.*' instruction below measure 28. The fifth staff contains measures 31-36, with a '*f*' instruction below measure 33. The sixth staff contains measures 37-42, with a '*rit.*' instruction above measure 40 and a '*p*' instruction below measure 41. The score concludes with a double bar line.

Violoncello

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A. Schulte
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G. Bennard
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Con anima [belebt] 1

10

15

24

30

36

42

mp

p cresc.

f

p

rit.

Piano

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A. Schulte
Deutsch: W. Wins

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Arr. M. Parafejnik

Con anima [belebt]

Piano

p *mf*

1

7

13

p *cresc.* *mf* *mp*

19

2

Musical score for measures 2-30. The piece is in G major (one sharp) and 4/4 time. The right hand features a series of chords, mostly triads and dyads, with some sixths. The left hand has a steady eighth-note accompaniment, often with a half-note chord underneath.

31

Musical score for measures 31-35. The right hand continues with chords, including some dyads. The left hand has a more active eighth-note line. A dynamic marking *p cresc.* appears in measure 33.

3

Musical score for measures 36-39. The right hand features a series of eighth-note chords, some with a descending line. The left hand has a steady eighth-note accompaniment. A dynamic marking *f* appears in measure 36.

40

Musical score for measures 40-43. The right hand features a series of eighth-note chords, some with a descending line. The left hand has a steady eighth-note accompaniment.

44

Musical score for measures 44-47. The right hand features a series of eighth-note chords, some with a descending line. The left hand has a steady eighth-note accompaniment. A dynamic marking *mf* appears in measure 45. A *rit.* marking is present above the staff in measure 46. The piece ends with a final chord in measure 47.