

Hinschenfelder Bläserheft 4

Musik der Romantik ***für Posaunenchor***

Posaunenchor Emmaus Hinschenfelde 2021

Grand Choeur

Moderato Maestoso

Theodore Dubois (1837-1924)

S
A

ff

T
B

11

mf

17

f *mf*

22

f *mf* legato

27

Musical score for measures 27-31. The piece is in a key with two flats (B-flat and E-flat) and a common time signature. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines. Dynamic markings include accents (>) and a breath mark (v) at the end of the system.

32

Musical score for measures 32-36. The right hand continues with a melodic line, and the left hand features a prominent bass line with a forte (*ff*) dynamic marking. Accents (>) and breath marks (v) are used throughout the system.

37

Musical score for measures 37-40. The right hand has a melodic line with accents (>) and breath marks (v). The left hand continues with a bass line, also featuring accents (>) and breath marks (v).

41

Musical score for measures 41-45. The right hand has a melodic line with accents (>) and breath marks (v). The left hand continues with a bass line, also featuring accents (>) and breath marks (v).

46

Musical score for measures 46-50. The right hand has a melodic line with accents (>) and breath marks (v). The left hand continues with a bass line, also featuring accents (>) and breath marks (v). A *rit.* (ritardando) marking is present in measure 49. The piece concludes with a double bar line and repeat signs.

Ecce Sacerdos Magnus

Anton Bruckner (1824-1896)

Maestoso

Ec - ce sa - cer - dos ma - gnus, ec - ce sa - cer - dos ma - gnus, ec - ce sa - cer - dos ec - ce sa - cer - dos

ma - gnus. qui in di - e qui in di - e - bus su - is. qui in di -

e - bus su - is, qui in di - e - bus su - is pla - cu - it

De - o. I - de - o ju - re - ju - I - de - o ju - re - ju - ran - do,

I - de - o ju - re - ju - ran - do, I - de - o ju - re - ju - ran - do, I - de - o ju - re - ju - ran - do,

fe - cit il - lum Do - mi - nus cre - sce - re re in ple - bem su - am in ple - bem su - am, in ple - bem

su - am, in ple - bem su - Be - ne - di - cti - o - nem om - ni - um

gen - ti - um de - dit, de - dit il - li. Be - ne - di - cti - o - nem

om - ni - um gen - ti - um de - de - dit, de - de - dit il - li, et te - sta -

men - tum su - su - su - um con - fir - ma - vit su - per - ca - put e - put jus.

Alles, was Odem hat

Felix Mendelssohn Bartholdy (1809-1847)

Maestoso con moto

Musical score for Soprano (S) and Tenor (T) parts, measures 1-8. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The Soprano part begins with a whole rest, while the Tenor part starts with a quarter note G2. The music features a mix of quarter and eighth notes.

Musical score for Piano (P) part, measures 9-11. The key signature remains three flats and the time signature is common time. The piano accompaniment consists of chords and moving lines in both the right and left hands.

Musical score for Piano (P) part, measures 12-16. The key signature remains three flats and the time signature is common time. The piano accompaniment continues with complex chordal textures.

Musical score for Piano (P) part, measures 17-22. The key signature remains three flats and the time signature is common time. The piano accompaniment concludes this section with sustained chords.

Musical score for Piano (P) part, measures 23-30. The key signature remains three flats and the time signature is common time. The tempo marking changes to *Moderato maestoso*. The piano accompaniment features a series of chords, some with fermatas.

Al - les, al - les, al - les was O - dem hat, al - les, al - les was O - dem hat, was

O - dem hat, lo - be den Herr, was O - dem hat, lo - be den Herr lo - be den Herr lo - be den Herr.

38 *Animato*

Al - les was O - dem hat, lo - be den Herr, Al - les was O - dem hat, lo - be den Herr, Hal - le - lu - ja, —

Hal - le - lu — ja, lo - be den Herr, al - les was O - dem hat, lo - be den Herr,

lo - be den Herr, lo - be den Herr, — was O - dem hat, lo - be den Herr, Hal - le -

lu - ja, lo - be den Herr, Hal - le lu - ja, Hal - le lu - ja, lo - be de Herr!

Jauchzet dem Herrn

Psalm 100 Felix Mendelssohn Bartholdy (1809-1847)

Andante con moto

Jauch-zet dem Herrn al-le Welt! Die-net dem Herrn mit Freu-den, Die-net dem Herrn mit Freu-den, mit

Freu-den, — kommt vor sein An-ge-sicht mit Froh-lok-ken! Er-ken-net, daß der Herr Gott

ist! Er hat uns ge-macht, und nicht wir selbst, zu sei-nem Volk — und zu Scha-fen

sei-ner Wei-de, — und zu Scha-fen sei-ner sei-ner Wei-de.

Ge-het zu sei-nen To-ren ein, zu sei-nen Vor-hö-fen mit

39 40

ben Ge - het zu sei - nen To - ren ein, zu sei - nen Vor - fen!

Lo - ben, mit Dan - ken, mit

46 50

Lo - ben, dan - ket ihm dan - ket ihm, lo - bet sei - nen Na -

55 60

men, dan - ket ihm, dan - ket ihm, lo - bet sei - neh Na - men!

Andante

64

S
A

p *cresc.*

Denn der Herr ist freund - lich, und sei - ne Gna - de wä - ret e - wig

68 70

T
B

p

und sei - ne Wahr - heit für und für, und sei - ne Wahr - heit für und für.

72

S
A

p *cresc.*

Denn der Herr ist freund - lich, und sei - ne Gna - de wä - ret e - wig

76

T
B

f *dim.* *p*

und sei - ne Wahr - heit für und für, und sei - ne Wahr - heit für und für,

80

S
A

cresc. *f* *dim.*

und sei - ne Wahr - heit, und sei - ne Wahr - heit für und für.

Nun danket alle Gott

Felix Mendelssohn Bartholdy (1809-1847)

Andante con moto

S1
S2
A
T1
T2
B

Nun dan - ket al - le Gott mit Her - zen, Mund und Hän den, der gro - ße Din - ge

Detailed description: This system contains the first five measures of the piece. It features five vocal parts (Soprano 1, Soprano 2, Alto, Tenor 1, Tenor 2) and a Bass part. The music is in G major and 3/4 time. The lyrics are: 'Nun dan - ket al - le Gott mit Her - zen, Mund und Hän den, der gro - ße Din - ge'.

6 10

tut an uns und al - len En den, der uns von Mut - ter - leib und

Detailed description: This system contains measures 6 through 10. It continues the vocal parts and piano accompaniment. The lyrics are: 'tut an uns und al - len En den, der uns von Mut - ter - leib und'.

11

Kin - des - bei - nen an un - zäh - lig viel zu - gut bis hier-her hat ge - tan.

Detailed description: This system contains measures 11 through 15, which concludes the piece. The lyrics are: 'Kin - des - bei - nen an un - zäh - lig viel zu - gut bis hier-her hat ge - tan.'

Morgenstimmung

aus „Peer Gynt“-Suite Nr. 1

Edvard Grieg (1843-1907)

Allegretto pastorale

5

Soprano and Bass staves. The music is in 6/8 time with a key signature of two flats. The Soprano part begins with a melody of eighth notes, and the Bass part provides a harmonic accompaniment. A piano (*p*) dynamic marking is present.

6 10

Treble and Bass clef staves. The Treble clef part continues the melody with some rests and a fermata. The Bass clef part continues the accompaniment. A piano (*p*) dynamic marking is present.

11 15

Treble and Bass clef staves. The Treble clef part features a melodic line with a fermata. The Bass clef part continues the accompaniment. A piano (*p*) dynamic marking is present.

16 20

Treble and Bass clef staves. The Treble clef part has a melodic line with a fermata. The Bass clef part continues the accompaniment. A piano (*p*) dynamic marking is present.

21 25

Treble and Bass clef staves. The Treble clef part continues the melody. The Bass clef part continues the accompaniment. Dynamic markings include *f* (forte) and *mf* (mezzo-forte).

26 30

Musical score for measures 26-30. The piece is in B-flat major (two flats). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of quarter notes. A dynamic marking of *f* (forte) is present at the end of measure 30.

31 35

Musical score for measures 31-35. The right hand has a more active melodic line with eighth notes and rests. The left hand consists of chords and quarter notes. Dynamic markings include *p* (piano) and *f* (forte) in the right hand, and *mf* (mezzo-forte) in the left hand.

37 40

Musical score for measures 37-40. The right hand features a melodic line with eighth notes and rests. The left hand has a bass line with quarter notes and rests. Dynamic markings include *f* (forte) and *p* (piano) in the right hand, and *p* (piano) in the left hand.

43 45

Musical score for measures 43-45. The right hand has a melodic line with eighth notes and rests. The left hand has a bass line with quarter notes and rests. Dynamic markings include *f* (forte) and *p* (piano) in the right hand, and *p* (piano) in the left hand.

49 50 55

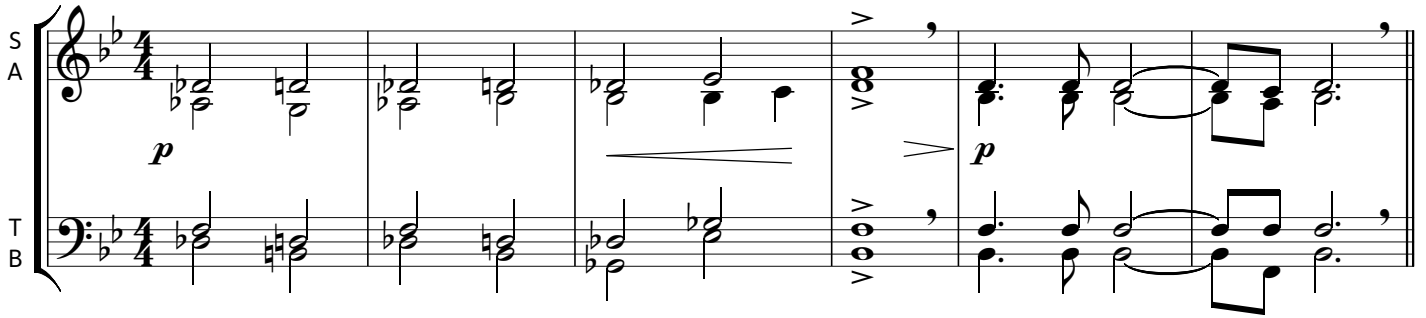
Musical score for measures 49-55. The right hand has a melodic line with eighth notes and rests. The left hand has a bass line with quarter notes and rests. Dynamic markings include *p* (piano) in the right hand, and *f* (forte) in the left hand.

Largo

aus der Sinfonie Nr. 9 „Aus der neuen Welt“ Antonín Dvorák (1841-1904)

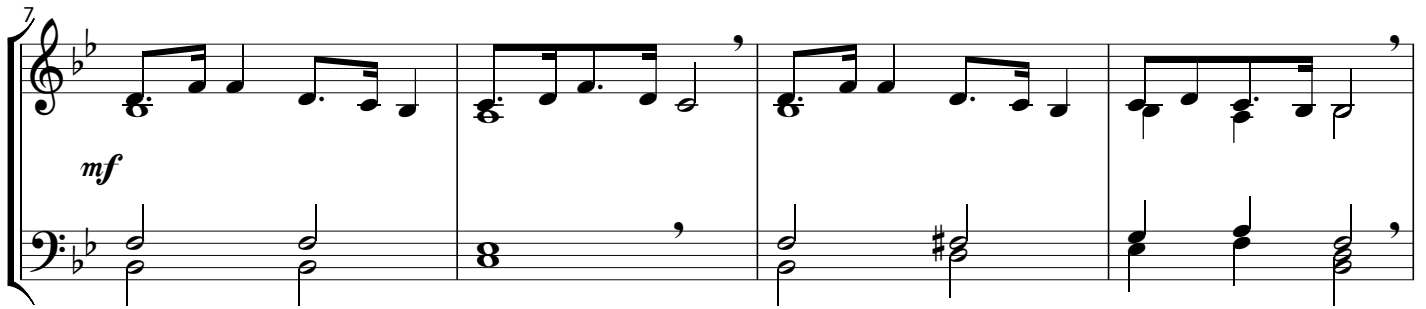
Largo

S
A



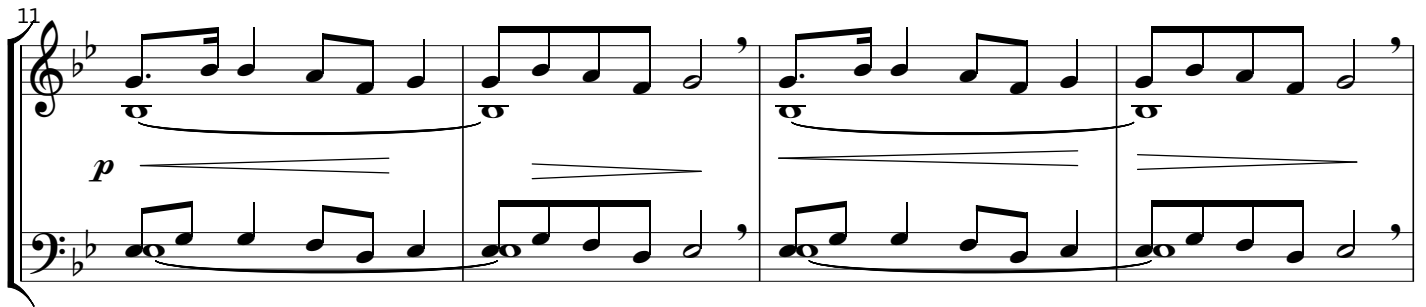
T
B

7



mf

11



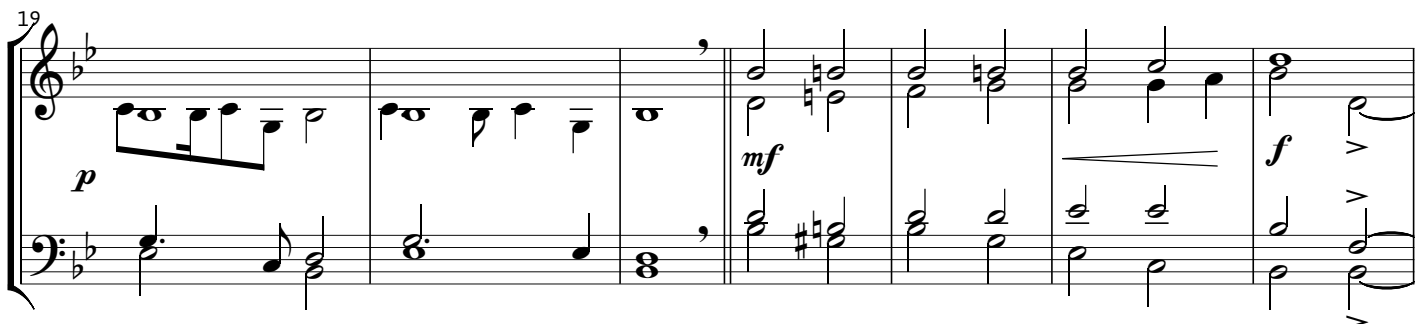
p

15



f

19



p *mf* *f*

26

mf

Musical score for measures 26-30. Treble clef, bass clef, 2/4 time signature. Dynamics include *mf* and accents.

31

Musical score for measures 31-33. Treble clef, bass clef, 2/4 time signature. Dynamics include accents.

34

34

p

Musical score for measures 34-37. Treble clef, bass clef, 2/4 time signature. Dynamics include *p*.

38

38

f *p*

Musical score for measures 38-41. Treble clef, bass clef, 2/4 time signature. Dynamics include *f* and *p*.

42

42

p *pp*

Musical score for measures 42-45. Treble clef, bass clef, 2/4 time signature. Dynamics include *p* and *pp*.

Jupiter Hymne

aus der Suite „Die Planeten“

Gustav Holst (1874-1934)

Andante cantabile

5

Musical score for measures 1-6. The score is for three voices: S1 (Soprano 1), S2 (Soprano 2), and T (Tenor). The key signature is two flats (B-flat and E-flat) and the time signature is 3/4. The tempo is Andante cantabile. The dynamic marking is *mf*. The S1 and S2 parts are mostly rests. The T part has a melodic line with eighth and quarter notes.

7 10

Musical score for measures 7-13. The score is for three voices: S1, S2, and T. The key signature is two flats and the time signature is 3/4. The dynamic marking is *f*. The S1 and S2 parts have rests. The T part continues its melodic line, with a crescendo leading to a forte *f* dynamic.

14 15 20

Musical score for measures 14-20. The score is for three voices: S1, S2, and T. The key signature is two flats and the time signature is 3/4. The dynamic marking is *f*. The S1 part has a melodic line with quarter and eighth notes. The S2 and T parts have accompaniment with chords and moving lines.

21 25

Musical score for measures 21-25. The score is in 3/4 time and B-flat major. It features a treble and bass staff. The melody in the treble staff begins with a quarter note G4, followed by eighth notes A4-B4, and continues with quarter notes C5, D5, E5, F5, G5, A5, B5, and C6. The bass staff provides a harmonic accompaniment with chords and single notes.

28 30 *ff*

Musical score for measures 28-30. The score is in 3/4 time and B-flat major. It features a treble and bass staff. The melody in the treble staff begins with a quarter note G4, followed by eighth notes A4-B4, and continues with quarter notes C5, D5, E5, F5, G5, A5, B5, and C6. The bass staff provides a harmonic accompaniment with chords and single notes. A dynamic marking of *ff* (fortissimo) is present in measure 30.

35 40

Musical score for measures 35-40. The score is in 3/4 time and B-flat major. It features a treble and bass staff. The melody in the treble staff begins with a quarter note G4, followed by eighth notes A4-B4, and continues with quarter notes C5, D5, E5, F5, G5, A5, B5, and C6. The bass staff provides a harmonic accompaniment with chords and single notes.

Hornthema

aus der Sinfonie Nr. 1

Johannes Brahms (1833-1897)

Più Andante

Measures 1-8 of the Hornthema. The score is in 4/4 time with a key signature of two flats (B-flat and E-flat). The dynamics are *p* for the upper parts and *f* for the lower parts. The notation includes various note values, rests, and slurs.

Measures 9-11 of the Hornthema. The dynamics are *f* for the upper parts and *mf* for the lower parts. The notation includes various note values, rests, and slurs.

Measures 12-15 of the Hornthema. The dynamics are *mf* for the upper parts and *mf* for the lower parts. The notation includes various note values, rests, and slurs.

17

p

pp

p

23

mf

p

mf

p

cresc.

cresc.

cresc.

cresc.

28

Nur bei Schluss

Hauptthema

aus der Sinfonie Nr. 1

Johannes Brahms (1833-1897)

Allegro non troppo, ma con brio

S
A

mf

T
B

7

13

19

25

System 1 (Measures 25-30): Treble clef, bass clef, key signature of one flat. Measures 25-28 feature a rhythmic pattern of eighth notes in the treble and dotted eighth notes in the bass. Measures 29-30 show a shift to a more complex texture with chords and sixteenth notes.

31

System 2 (Measures 31-35): Treble clef, bass clef, key signature of one flat. Measure 31 has a fermata over the treble staff. Measure 32 is marked with a forte *f* dynamic. Measures 33-35 feature a dense texture with many sixteenth notes and chords.

36

System 3 (Measures 36-41): Treble clef, bass clef, key signature of one flat. Measures 36-37 have accents (>) over the notes. Measures 38-41 show a melodic line in the treble with a slur, and a more active bass line.

42

System 4 (Measures 42-47): Treble clef, bass clef, key signature of one flat. Measures 42-46 feature a rhythmic pattern of eighth notes in the treble and dotted eighth notes in the bass. Measure 47 ends with a double bar line.

Pilgerchor

aus der Oper „Tannhäuser“

Richard Wagner (1813-1883)

Andante maestoso

Soprano (S), Alto (A), Tenor/Bass (T/B) vocal staves. The music is in 3/4 time with a key signature of two flats (B-flat and E-flat). The tempo is Andante maestoso. The dynamic marking is *mf*. The lyrics are: Be - glückt darf nun dich, o Hei - mat, ich schau'n und grü - Ben froh dei ne lieb - li - chen

Be - glückt darf nun dich, o Hei - mat, ich schau'n und grü - Ben froh dei ne lieb - li - chen

Vocal staves for Soprano, Alto, and Tenor/Bass. The music continues with the same tempo and key signature. The dynamic marking is *mf*. The lyrics are: Au'n; nun laß ich ruh'n den Wan - der - stab, weil Gott ge - treu ich ge_ pil - gert

Au'n; nun laß ich ruh'n den Wan - der - stab, weil Gott ge - treu ich ge_ pil - gert

Vocal staves for Soprano, Alto, and Tenor/Bass. The music continues with the same tempo and key signature. The dynamic marking is *p*. The lyrics are: hab'. Durch Sühn' und Buß' hab' ich_ ver - söhnt den Her - ren, dem mein

hab'. Durch Sühn' und Buß' hab' ich_ ver - söhnt den Her - ren, dem mein

Vocal staves for Soprano, Alto, and Tenor/Bass. The music continues with the same tempo and key signature. The dynamic marking is *p*. The lyrics are: Her - ze fröhnt, der mei - ne Reu mit Se - gen krönt, den Her - ren,

Her - ze fröhnt, der mei - ne Reu mit Se - gen krönt, den Her - ren,

30

dem mein Lied er - tönt, den Her - ren, dem mein Lied er - tönt. Der Gna - de

39

Heil ist dem Bü - ßer be - schieden er geht einst ein in der Se - li - gen Frieden ver - Höll' und

47

Tod ist ihm nicht bang, drum preis' ich Gott mein Le - ben lang. Ha - le - lu -

55

ja, Ha - le - lu - ja in E - wig keit A - men. A - men.

Marsch

aus der Oper „Carmen“

Georges Bizet (1838-1875)

All Marcia

S
A

T
B

f *mf*

Auf in den Kampf, To - re - ro!

S
A

T
B

Stolz in der Brust, sie - ges - be - wußt Wenn auch Ge - fäh - ren dräun, sei wohl be - dacht,

S
A

T
B

p

daß ein Aug' dich be - wacht und sü - ße Lie - be lacht, sei wohl be - dacht,

S
A

T
B

p *mf*

daß sü - ße Lie dir Auf in den Kampf, To - re - ro! Stolz in der Brust, lacht.

17

S
A

T
B

sie - ges - be - wußt Wenn auch Ge - fah - ren dräun, sei wohl be - dacht, daß ein Aug' dich be -

21

S
A

T
B

wacht und sü - Be Lie - be lacht, sei wohl be - dacht, daß sü - Be Lie dir

25

S
A

T
B

lacht.

29

S
A

T
B

lacht.

Jägerchor

aus der Oper „Der Freischütz“ Carl Maria von Weber (1786-1826)

Molto vivace

1. Was gleich wohl auf Er - den dem Jä - ger-ver - gnü - gen wem

spru - delt der Be - cher des Le - bens so reich? ist fürst - li - che Freu - de, ist

männ - lich Ver - lan - gen, er - star - ket die Gli - der und wü - zet das Mahl; wenn Wäl - der und

Abends will ich schlafen gehn

Abendsegens aus der Oper „Hänsel und Gretel“

Engelbert Humperdinck (1854 - 1921)

Ruhig

S1
S2

p

A - bends will ich schla - fen gehn, vier - zehn En - gel um mich stehn: ___

A

pp

p

zwei zu mei - nen Häup - ten, zwei zu mei - nen Fü - ßen, zwei zu mei - ner

T
B

p

zwei zu mei - ner Rech - ten, zwei zu mei - ner ___ Lin - ken, zwei - e die mich

7

pp

zwei zu mei - nen Häup - ten, zwei zu mei - nen Fü - ßen, zwei zu mei - ner

pp

zwei zu mei - ner Rech - ten, zwei zu mei - ner ___ Lin - ken, zwei - e die mich

12

p

zwei zu mei - ner Rech - ten, zwei zu mei - ner ___ Lin - ken, zwei - e die mich

p

zwei zu mei - ner Rech - ten, zwei zu mei - ner ___ Lin - ken, zwei - e die mich

17

mp *mf*

dek - ken, zwei - e, die mich wek - ken, zwei - e, die zum Him - mel wei -

23

mf

sen!

29

mf

An die Musik

Franz Schubert (1797-1828)

Mäßig

M

A

T

B

Tb

p

p

p

8

Du hol - de

Detailed description: This system contains the first three staves of the score. The top staff is for the vocal line (M), the second for the first piano part (A), the third for the second piano part (T), and the fourth for the tuba (Tb). The music is in G minor and 4/4 time. The vocal line begins with a rest, followed by a repeat sign and the lyrics 'Du hol - de'. The piano parts feature a steady accompaniment of eighth notes and chords. Dynamics include piano (*p*) and a forte (*f*) marking in the tuba part.

4

Kunst, in wie - viel grau - en__ Stun - den, Wo mich des

Detailed description: This system contains the fourth through seventh staves. The vocal line (M) continues with the lyrics 'Kunst, in wie - viel grau - en__ Stun - den, Wo mich des'. The piano parts continue with their accompaniment. The tuba part (Tb) has a forte (*f*) dynamic. The system ends with a repeat sign.

8

Le - bens wil - der Kreis__ um - strickt, Hast du mein

Detailed description: This system contains the eighth through eleventh staves. The vocal line (M) continues with the lyrics 'Le - bens wil - der Kreis__ um - strickt, Hast du mein'. The piano parts continue with their accompaniment. The tuba part (Tb) has a forte (*f*) dynamic. The system ends with a repeat sign.

12

Herz — zu war - mer Lieb' — ent - zun - den, Hast mich in ei - ne —

cresc.

8

16

bess - re Welt ent - rück, — in ei - ne bess - re Welt — ent - rückt!

cresc.

p.

8

20

p.

8

Der Lindenbaum

Franz Schubert (1797-1828)

Mäßig

Am Brun - nen vor dem To - re, da steht ein Lin - den - baum, ich träumt' in sei - nem

Schat - ten so man - chen sü - ßen Traum. Ich schnitt in sei - ne Rin - de so man - ches lie - be

Wort, es zog in Freud und Lei - de zu ihm mich im - mer fort.

Ich muß' auch heu - te wan - dern vor - bei in tie fer

32

S
A

T
B

Nacht, da hab ich noch im Dun - kel die Au - gen zu ge - macht. Und

37

S
A

T
B

sei - ne Zwei - ge rausch ten als rie - fen sie mir zu: Komm her zu mir, Ge - sel - le, hier

43

S
A

T
B

findst du dei - ne Ruh! Die kal - sten Win - de blie - sen mir

48

S
A

T
B

grad' ins An - ge - sicht, der Hut flog mir vom Kop - fe, ich wen - de - te mich

53

S
A

T
B

nicht.

58

S
A

T
B

p

Nun bin ich man-che Stun - de ent - fernt von je - nem Ort, und

63

S
A

T
B

im - mer hör ich's rau - schen: du fän - dest Ru - he dort! Nun

67

S
A

T
B

bin ich man-che Stun - de ent - fernt von je-nem Ort, und im - mer hör ich's

72

S
A

T
B

rau - schen: du fän - dest Ru - he dort, du fän - dest Ru - he dort!

77

S
A

T
B

Abschied vom Walde

Felix Mendelssohn Bartholdy (1809-1847)

Andante non lento

S
A

T
B

O Thä - ler weit, o Hö - hen, o schö - ner grü - ner Wald, du

5

mei - ner Lust und We - hen an - dächt' - ger Auf - ent - halt! Da drau - ßen

9

stets Da drau - ßen stets be - tro - gen, saust die ge - schäft' - ge Welt; schlag'

13

noch ein - mal die Bo - gen, schlag' noch ein - mal die

17

Bo - gen um mich, du grü - nes Zelt! O

Der Lindenbaum

(1. Strophe)

Franz Schubert (1797-1828)

Mäßig

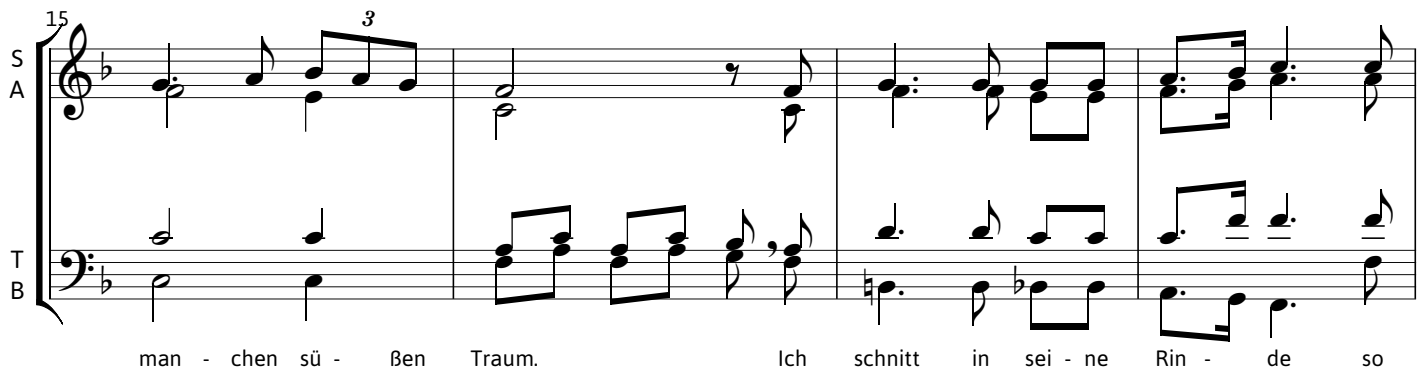
First system of musical notation for 'Der Lindenbaum'. It consists of two staves: the upper staff is for Soprano (S) and Alto (A) voices, and the lower staff is for Tenor (T) and Bass (B) voices. The key signature is one flat (B-flat) and the time signature is 3/4. The music begins with a piano (*p*) dynamic. The first measure shows a melodic line in the upper voice and a supporting bass line in the lower voice. A fermata is placed over the first measure of the upper voice. The second measure features a melodic line in the upper voice with an accent (>) and a fermata, and a bass line with a fermata. The third measure continues the melodic line in the upper voice with a fermata and the bass line.

Second system of musical notation. It continues the vocal and piano parts from the first system. The upper voice staff shows a melodic line with a fermata in the second measure and a sharp sign (#) in the third measure. The lower voice staff provides harmonic support with a fermata in the second measure and a sharp sign (#) in the third measure.

Third system of musical notation. It continues the vocal and piano parts. The upper voice staff has a fermata in the first measure and a piano (*p*) dynamic marking in the second measure. The lower voice staff has a fermata in the first measure. The lyrics 'Am Brun - nen vor dem To - re, da' are written below the bass staff.

Fourth system of musical notation. It continues the vocal and piano parts. The upper voice staff has a fermata in the first measure and a triplet (3) in the second measure. The lower voice staff has a fermata in the first measure. The lyrics 'steht ein Lin - den - baum, ich träumt' in sei - nem Schat - ten so' are written below the bass staff.

15 3

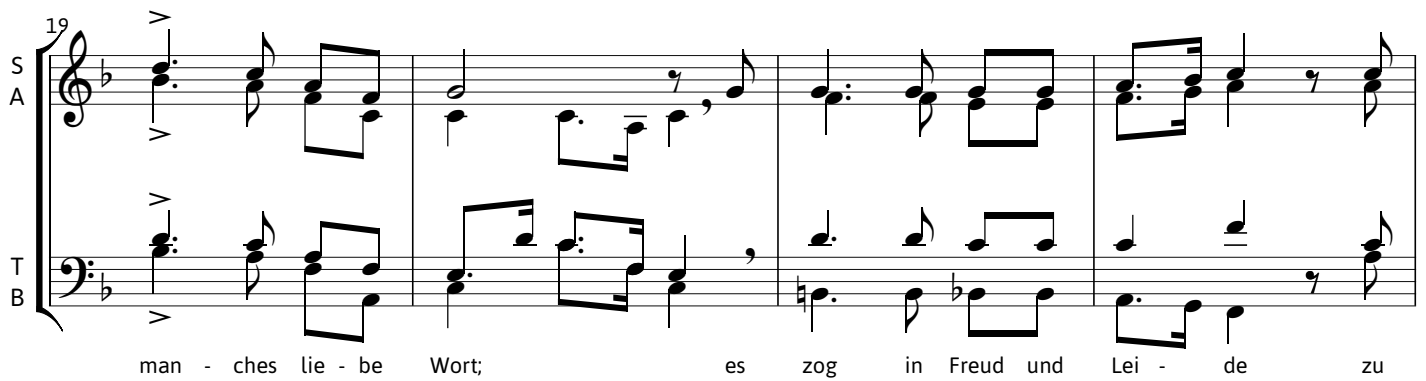


S
A

T
B

man - chen sü - ßen Traum. Ich schnitt in sei - ne Rin - de so

19




S
A

T
B

man - ches lie - be Wort; es zog in Freud und Lei - de zu

23

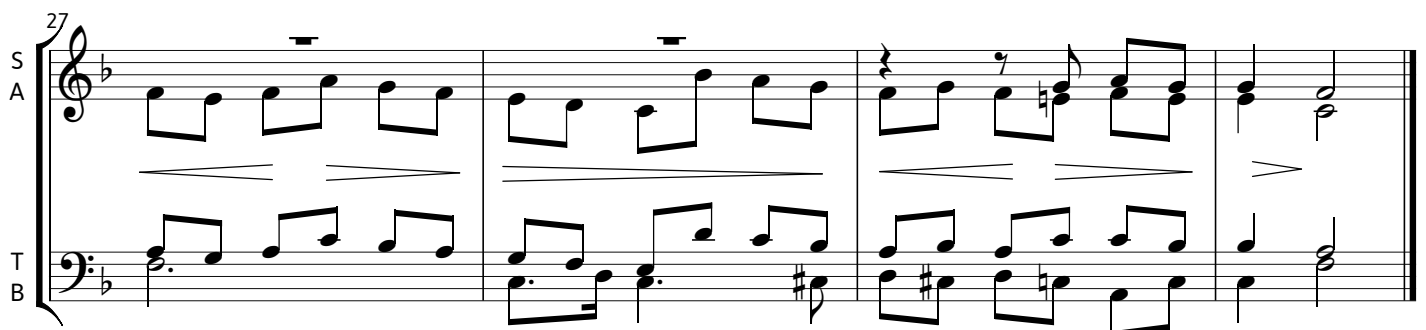


S
A

T
B

ihm mich im - mer fort!

27



S
A

T
B

ihm mich im - mer fort!

In einem kühlen Grunde

Friedrich Glück (1793-1840)

Intro

Vers 1

In ei - nem küh - len Grun - de, da geht ein Müh - len - rad, mein

Lieb - chen ist ver - schwund - den, das dort ge - woh - net hat, mein

Lieb - chen ist ver - schwun - den das dort ge - woh - net hat.

Vers 2

Sie hat mir Treu ver - spro - chen, gab mir ein'n Ring da - bei, sie

hat die Treu ge - bro - chen, das Ring - lein sprang ent - zwei, sie

hat die Treu ge - bro - chen das Ring - lein sprang ent - zwei.

Vers 3

Ich möcht als Spiel - mann rei - sen weit in die Welt hin - aus, und

sin - gen mei - ne Wei - sen und gehn von Haus zu Haus, und

sin - gen mei - ne Wei - sen und gehn von Haus zu Haus.

Vers 4

Hör ich das Mühl - rad ge - hen, ich weiß nicht was ich will, ich möcht am lieb - sten

ster - ben, da wär's auf ein - mal still, ich möcht am lieb - sten ster - ben dann

wär's auf ein - mal still.

Die Nachtigall

Felix Mendelssohn Bartholdy (1809-1847)

Andante

S
A

p

Die Nach - ti - gall, sie war ent - fernt, der Früh - ling lockt sie wie - der; was neu - es

T
B

7

f *p* *p*

hat sie nicht ge - lernt, singt al - te lie - be Lie - der, singt al - te lie - be Lie - der.

Die

13

p

Nach - ti - gall, sie war ent - fernt, der Früh - ling lockt sie wie - der;

18

f

was neu - es hat sie nicht ge - lernt, singt al - te lie - be

22

p

Lie - der, singt al - te lie - be Lie - der. Die Nach - ti - gall, sie war ent -

27

p

fernt, der Früh - ling lockt sie wie - der; was neu - es hat sie nicht ge - lernt, singt

33

f *p*

al - te lie - be Lie - der, singt al - te lie - be Lie - der, lie - be Lie - der,

39

lie - be Lie - der. singt al - te lie - be, lie - be Lie - der.

Denn er hat seinen Engeln befohlen (Partitur)

Felix Mendelssohn - Bartholdy (1809 - 1847)

Allegro ma non troppo

S1
S2
A1
A2
T1
T2
B1
B2

p

Denn er hat sei - nen En - geln be - foh - len ü - ber dir, daß sie dich be - hü - ten auf

7

denn er hat sei - nen En - geln be - foh - len ü - ber dir, al - len dei - nen We - gen, daß

13

mf *cresc.* *dim.*

daß sie dich be - hü - ten auf al - len dei - nen We - gen, daß sie dich be - hü - ten, dich be - hü - ten auf al - len dei - nen We - gen, auf

19

auf al - len dei - nen_ We - gen,

dei - nen We - gen, denn er, denn er hat sei - nen En - geln be - foh - len ü - ber

25

daß sie dich auf den Hän - den tra - gen, daß sie

dir, daß sie dich auf den Hän - den tra - gen,_____

30

dich auf den Hän - den tra - gen und du dei - nen Fuß nicht an ei - nen Stein_

auf den Hän - den tra - gen und du dei - nen Fuß nicht an

36

sto - Best, denn er hat sei - nen En - geln be - foh - len ü - ber

ei - nen Stein sto -

42

dir, daß sie dich auf den Hän - den

Best, daß sie dich auf den Hän - den tra - gen, dich auf den Hän - den tra - gen,

47

dich auf den Hän - den tra - gen, daß sie dich be - hü -

dich auf den Hän - den tra - gen, daß sie dich be - hü - ten auf al - len

53

ten auf al - len dei - nen We - gen, daß sie dich be - hū - ten,
 dei - nen We - gen, daß sie dich be - hū - ten, dich be -

59

hū - ten, dich be - hū - ten, dich be -

65

hū - ten, be - hū - ten auf dei - nen We - gen, auf dei - nen We - gen.

Denn er hat seinen Engeln befohlen (Hochchor)

Felix Mendelssohn - Bartholdy (1809 - 1847)

Allegro ma non troppo

S1
S2
A1
A2

p

Denn er hat sei - nen En - geln be - foh - len ü - ber dir, _____

8

mf

denn er hat sei - nen En - geln be - foh - len ü - ber dir, _____ daß _____

15

sie dich be - hü - ten auf al - len dei - nen We - gen, _____ auf al - len dei - nen _____

21

pp *mp*

We _____ - gen, daß sie dich auf den Hän - den tra - gen, daß sie

30

f *poco p*

dich auf den Hän - den tra - gen und du dei - nen Fuß nicht an ei - nen Stein _____

36

mf

sto - - - - - Best, denn er hat sei - nen En - geln be - foh - len ü - ber

42

p *f*

dir, daß sie dich auf den Hän - den dich auf den

48

p

Hän - den tra - gen, daß sie dich be - hü - ten auf al - len dei - nen We -

55

f

gen, daß sie dich be - hü - ten, daß sie dich be -

63

mp *piu p* *pp*

hü - ten, dich be - hü - ten auf dei - nen We - gen.

Denn er hat seinen Engeln befohlen (Tiefchor)

Felix Mendelssohn - Bartholdy (1809 - 1847)

Allegro ma non troppo

T1
T2
B1
B2

daß__ sie dich be - hü - ten auf al - len dei - nen We -

9
gen,
daß__ sie dich be - hü - ten, dich be - hü - ten auf

17
al - len dei - nen We - gen, auf dei - nen We - gen, denn er, denn er hat sei - nen

23
En - geln be - foh - len ü - ber dir, daß sie dich auf den Hän - den tra - gen, -

30
auf den Hän - den tra - gen und du dei - nen Fuß nicht an ei -

37

nen Stein _____ sto _____ - Best, daß sie dich auf den Hän - den

44

tra - gen, dich auf den Hän - den tra - gen, dich auf den Hän - den tra - gen, daß sie

51

dich be - hü - ten auf al - len dei - nen We - gen, daß sie dich _____ be - hü _____ -

58

ten, dich be - hü - ten, dich _____ be - hü _____ - ten, dich be -

65

hü - ten, be - hü - ten auf dei - nen We - gen, auf dei - nen We - gen.

Beati Mortui

Felix Mendelssohn Bartholdy (1809-1847)

Andante sostenuto

S
A

p *cresc.*

Be - a - ti mor - tu - i in Do - mi - no mo - ri - en - tes, be - a - ti be -

T
B

9

f

a - ti mor - tu - i, be - a - ti in Do - mi - no mo - ri - en - tes de -

11

p *f*

in - ceps, be - a - ti, be - a - ti! Di - cit

17

f *p*

e - nim spi - ri - tus, di - cit e - nim spi - ri - tus, ut re - qui - e - scant

22

f

a la - bo - ri - bus su - is, di - cit e - nim spi - ri - tus, ut re - qui - e - scant

28

p *cresc.*

a la - bo - ri - bus su - is et o - pe - ra il - lo - rum

33

p

se - quun - tur ip - sos, ip - sos. Be - a - ti mor - tu - i in

39

Do - mi - no mo - ri - en - tes, be - a - ti mor - tu - i, be - a - ti, be - a - ti

45

cresc. *dim.*

mor - tu - i, be - a - ti mor - tu - i de - in - ceps, be - a - ti

50

cresc. *dim.*

mor - tu - i, be - a - ti mor - tu - i de - in - ceps, be - a - ti!

Hebe Deine Augen auf

Felix Mendelssohn Bartholdy (1809-1847)

Andante con moto

S
A

p

T

He - be dei - ne Au - gen auf zu den Ber - gen, von

Detailed description: This system shows the vocal parts for Soprano (S) and Alto (A) in measures 1 through 4. The music is in G major (one flat) and 4/4 time. The Soprano part begins with a half note G4, followed by quarter notes A4, B4, and C5. The Alto part begins with a half note G3, followed by quarter notes A3, B3, and C4. The lyrics are: "He - be dei - ne Au - gen auf zu den Ber - gen, von".

5

wel - chen dir Hil - fe, dir Hil - fe kommt.

Detailed description: This system shows the vocal parts in measures 5 through 8. The Soprano part continues with quarter notes D5, E5, and F5, followed by a half note G5. The Alto part continues with quarter notes D4, E4, and F4, followed by a half note G4. The lyrics are: "wel - chen dir Hil - fe, dir Hil - fe kommt."

9 10

Dei - ne Hil - fe kommt. vom Herrn, der

Detailed description: This system shows the vocal parts in measures 9 through 12. The Soprano part has a half rest in measure 9, followed by quarter notes G4, A4, and B4 in measure 10, and quarter notes C5, B4, and A4 in measure 11. The Alto part has a half rest in measure 9, followed by quarter notes G3, A3, and B3 in measure 10, and quarter notes C4, B3, and A3 in measure 11. The lyrics are: "Dei - ne Hil - fe kommt. vom Herrn, der".

13

Him - mel und Er - de ge - macht. hat

Detailed description: This system shows the vocal parts in measures 13 through 16. The Soprano part has a half note G4 in measure 13, followed by quarter notes A4, B4, and C5 in measure 14, and quarter notes D5, C5, and B4 in measure 15. The Alto part has a half note G3 in measure 13, followed by quarter notes A3, B3, and C4 in measure 14, and quarter notes D4, C4, and B3 in measure 15. The lyrics are: "Him - mel und Er - de ge - macht. hat".

17 20

pp

Er wird dei - nen Fuß nicht glei - ten las - sen;

Detailed description: This system shows the vocal parts in measures 17 through 20. The Soprano part has a half rest in measure 17, followed by quarter notes G4, A4, and B4 in measure 18, and quarter notes C5, B4, and A4 in measure 19. The Alto part has a half note G3 in measure 17, followed by quarter notes A3, B3, and C4 in measure 18, and quarter notes D4, C4, and B3 in measure 19. The lyrics are: "Er wird dei - nen Fuß nicht glei - ten las - sen;". The dynamic marking *pp* (pianissimo) is indicated at the end of the system.

21 *cresc.*

und der dich be - hü - tet, schläft nicht,

24 *f*

der dich be - hü - tet, schläft nicht, der schläft nicht.

28 30 *p*

He - be dei - ne Au - gen auf zu den Ber - gen,

32

von — wel - chen dir Hil - fe kommt, den Ber

36

- gen, von wel - chen dir Hil - fe kommt.

Verleih uns Frieden

Felix Mendelssohn Bartholdy (1809-1847)

Andante

S
A

T
B

Ver - leih uns Frie - den gnä - dig lich, Herr Gott, zu un - sern Zei -

8

ten! Es ist doch__ ja keine An - drer nicht, der__ für uns kön - te

15

strei - ten. denn Du un - ser Gott, denn

21

Du, denn Du, un - ser Gott,___ denn Du,___ denn Du al - lei - ne!

Sanctus

aus der deutschen Messe Nr. 5

Franz Schubert (1797 - 1828)

Sehr langsam

Soprano and Alto parts, measures 1-8. *pp*

Hei - lig, hei - lig, hei - lig, hei - lig ist der Herr! _____

Tenore and Bass parts, measures 9-16. *fp*, *pp*

Hei - lig, hei - lig, hei - lig, hei - lig ist nur er! _____

Piano accompaniment, measures 17-24. *f*

Er, der nie be - gon - nen, er, der im - mer war, _____

Piano accompaniment, measures 25-32. *pp*

e - wig ist und wal - tet, sein wird im - mer - dar. _____

Locus iste

Anton Bruckner (1824-1896)

Allegro moderato

Soprano and Bass staves with lyrics: Lo - cus i - ste a De - o fa - ctus est lo - cus

p *mf*

Piano accompaniment and lyrics: i - ste a De - o fa - ctus est, a De - o,

f *p*

Piano accompaniment and lyrics: De - o fa - ctus est in - ae - sti - ma - bi - le

f

Piano accompaniment and lyrics: sa - cra - men - tum, in - ae - sti - ma - bi - le

ff

Piano accompaniment and lyrics: sa - cra - men - tum. ir - re - pre - hen - si - bi - lis est,

pp

23 25

ir - re - pre - hen - si - bi - lis est, ir - re - pre - hen - si - bi - lis est,

27 30

ir - re - pre - hen - si - bi - lis est. Lo - cus i - ste a

32 35

De - o fa - ctus est lo - cus i - ste a De - o

37 40

fa - ctus est, a De - o, De - o, De -

42 45

o, a De - o, De - o fa - ctus est.

Wie heilig ist diese Stätte

Friedrich Silcher (1789-1860)

Adagio

Musical score for T1 and T2 parts, Adagio tempo. The score is in bass clef with a key signature of two flats and a common time signature. It features dynamic markings *p* and *cresc.* and includes hairpins for crescendo and decrescendo.

Wie hei - lig, wie hei - lig ist die - se Stät - te! Wie hei - lig, wie hei - lig ist die - se Stät - te!

Andante

Musical score for S and T parts, Andante tempo. The score is in bass clef with a key signature of two flats and a common time signature. It features dynamic markings *mf* and *p* and includes hairpins for crescendo and decrescendo.

Herr, ich ha - be lieb die Stät - te dei - nes Hau - ses, ich ha - be lieb,

Musical score for piano accompaniment, measures 7-12. The score is in bass clef with a key signature of two flats and a common time signature. It features dynamic markings *f* and *mf* and includes hairpins for crescendo and decrescendo.

ich ha - be lieb die Stät - te dei - nes Hau - ses, die Stät - te dei - nes Hau - ses und den

Musical score for piano accompaniment, measures 13-17. The score is in bass clef with a key signature of two flats and a common time signature. It features dynamic markings *f* and *cresc.* and includes hairpins for crescendo and decrescendo.

Ort, da dei - ne Eh - re, da dei - ne Eh - re woh - net, dei - ne Eh -

Musical score for piano accompaniment, measures 18-22. The score is in bass clef with a key signature of two flats and a common time signature. It features dynamic markings *p* and includes hairpins for decrescendo.

re, dei - ne Eh - re woh -

23

mf *p*

net. Herr, ich ha - be lieb die Stät - te dei - nes Hau - ses, ich ha - be lieb,

30

mf *f* *f*

ich ha - be lieb die Stät - te dei - nes Hau - ses und den Ort, da dei - ne

35

f

Eh - re, dei - ne Eh - re woh - net, da dei - ne Eh - re

40

f

woh - net, da dei - ne Eh - re woh -

45

mf *p*

net, dei - ne Ehr - re woh - net, dei - ne Eh - re woh - net.

Vater unser

Christian Heinrich Rinck, 1770 - 1846

Sehr langsam

S
A

T
B

Va - ter un - ser, der du bist im Him - mel, ge - hei - li - get

Detailed description: This system contains the vocal parts for Soprano (S) and Alto (A) in the first five measures. The music is in G minor (two flats) and common time. The Soprano part begins with a half note G4, followed by quarter notes A4, Bb4, and C5. The Alto part begins with a half note G3, followed by quarter notes A3, Bb3, and C4. Dynamics include a crescendo in measure 4 and a piano (*p*) dynamic in measure 5.

wer - de dein Na - me. Zu uns kom - me dein Reich, dein

Detailed description: This system contains the vocal parts for Soprano (S) and Alto (A) in measures 6-10. The Soprano part continues with quarter notes D5, E5, F5, and G5. The Alto part continues with quarter notes D4, E4, F4, and G4. Dynamics include a forte (*f*) dynamic in measure 7 and a piano (*p*) dynamic in measure 10.

11

Wil - le ge - sche - he wie im Him - mel al - so auch auf

Detailed description: This system contains the vocal parts for Soprano (S) and Alto (A) in measures 11-15. The Soprano part continues with quarter notes A5, Bb5, C6, and D6. The Alto part continues with quarter notes A4, Bb4, C5, and D5. Dynamics include a piano (*p*) dynamic in measure 14.

15

Er - den. Un - ser täg - li - ches Brot gib uns

Detailed description: This system contains the vocal parts for Soprano (S) and Alto (A) in measures 16-19. The Soprano part continues with quarter notes E6, F6, G6, and A6. The Alto part continues with quarter notes E4, F4, G4, and A4. Dynamics include a pianissimo (*pp*) dynamic in measure 17.

19

heu - te, und ver - gib uns uns - re Schuld, wie wir ver -

Detailed description: This system contains the vocal parts for Soprano (S) and Alto (A) in measures 20-24. The Soprano part continues with quarter notes B6, C7, B6, and A6. The Alto part continues with quarter notes B4, C5, B4, and A4. Dynamics include a mezzo-forte (*mf*) dynamic in measure 20 and a piano (*p*) dynamic in measure 22.

23

ge - ben un - sern Schul - di - gern. Und füh - re uns nicht in Ver -

28

su - chung, son - dern er - lö - se uns von dem

32

Maestoso

Ü - bel. Denn dein ist das Reich und dein ist die

37

Kraft und dein die Herr - lich - keit, und dein die Herr - lich - keit in

42

E - wig - keit. A - men, a - men.

Abendlied

Bleib bei uns

Josef Rheinberger (1839/1901)

Andante molto

S1 A
S2
T2
T1 B

p
f

Bleib bei uns, denn es will A - bend wer - den,
Bleib bei uns, denn es will A - bend wer - den, bleib bei uns, denn es will

f

A - bend, denn es will A - bend wer - den, denn es will A -

p
dim.
f

dim. und der Tag hat sich ge - neiget,
- bend wer - den, und der

24

Tag hat sich ge - nei - get, sich ge - nei - get, bleib bei uns, denn es will A-bend

32

wer - den, und der Tag hat sich ge - nei - get, hat sich ge - nei - get. O bleib, o

41

bleib bei uns, o__ bleib, o bleib bei uns, denn es will A - bend wer - den.